

Rel. c. 56. 4²

THE
CITT HARN
SCHOOLE,
BY
ANTONY HOLBORNE
Gentleman, and seruant to her most
excellent Maestie.

*Hereunto are added sixe short AERS
Neapolitan like to three voyces, with-
out the Instrument: done by his bro-
ther WILLIAM HOLBORNE.*



AT LONDON.
Printed by Peter Short, dwelling on
Breadstreet hill at the signe of
the Starre 1597.

TO THE RIGHT HONORABLE, NOBLE, AND MOST
WORTHY LORD, THOMAS LORD
BURGH, BARON GAINSBURGHE, LORD
GOVERNOUR FOR HER MAIESTY OF HER
TOWNE OF BREILL, AND THE FORTS OF
CLAYBURGH AND MEVENNOORT IN THE
COUNTRIE OF HOLLAND IN THE LOWE
COVNTRIES, KNIGHT OF THE MOST
HONORABLE ORDER OF THE GARTIER,
LORD DEPUTY AND GOVERNOR
GENERAL FOR HER
MAIESTY OF HER
REALME OF
IRELAND.



Iight honorable and thrise noble Lord: (the sole true patron of all vertue and my poore deseruings) I haue long wrastled in the labor of my best wits, to betoken to your L. selfe as the choise of a world, some acceptable pledge or testimoniall acknowledgement of my loue, duety and thankefulnes: which in the b^est allowance from my weake fortunes I can in no sort better appoint then by this my silly Citharn Schoole. For as among other your many gracefull vertues I know your L. liueth iudicably accompanied with a loue to Musique irremoueable, both art and nature tying you

you therevnto in a bond of great right by your owne most
excellent managing of all kinds of Instruments gen-
tile, so am I most assured that this little VVanton hath
not the least, but a prime place in the commaunding per-
formance of your pleasures: wherein as well others as
my selfe which bould it in profession, are bound euен in
a generall assent to humble our best doings to your hono-
rable and learned fingers. By which reason alone were
there none other (vnder your L. good fauour I speake it)
this slender worke of mine may as in a lawfull birthright
challenge the inheritance of protection from you. How-
beit, neither arrogantly nor too presumptuously do I dare
to present it vnto you, but dutifullie, reuerently, and in e-
very good sort best becomming me, as an open badge by
which the world shall not deny, but know me to be yours.
Most humbly therefore beseeching your L. good ac-
ceptance hereof, and in the continuance of your honora-
ble fauors, to bould of mee as the man that hath euer li-
ued in a religious desire to do you all honor and seruice,
Itake my leaue.

Your L. euer most faith-
fullie deuoted
ANTONY HOLBORNE.
Ni merear moriar.



To the proficient Scholler or
louer of the Citharn.

EAr be it from me (gentle friend) in the humor
of vaineglorie to recommend these my silly la-
bours to the presse, and by the presse to thee,
vnder a further hope of thy better censure then
of their little-worth: for hitherto could I never
stande so well conceipted of my selfe in selfe-
opinion, nor by perswasion of others, to enwor-
thy them of thee in this publike forme. But
the time nowe presenting occasion by a wrong proffered from a
meere stranger vnto me, who (without my knowledge of either
man or meane) hath deliuered in common to the worlds view cer-
taine corrupt coppies of my Idles, (the vntimely fruits of my youth,
begotten in the cradle and infancy of my slender skill) I am ther-
fore with a more easie reason led to call home mine own mangled
children to the originall place of their nativity: both in respect of
their immaturitie, and the disguised countenance wherin they liue
abroad. And to purchase thy better conceipt, with a more pleasing
rellish to thy chaste eares then their *bastarde barbarisme* since their
first escape from me could promise, I haue indeuored my selfe in a
carefull reuision, to regenerate and newly replant them, by pur-
ging them of those vnsauory corruptions, which I know could not
choose but giue offence to thee as well as to my selfe. Such there-
fore as they nowe are, with a liberall consent I do freely command
them to thy handes and good vstage, as the true images of their
father; whome I haue appointed to attend thee in all their best ser-
vices. And in their deseruings if they haue any, giue them leaue
I pray thee, (as well for their dutie towards me as their willing-
nesse)

The Preface to the Reader.

nesse to serue thee) meekely in my name to craue but good acceptance. Thou shalt find them offeuall natures and offices: which I haue accordingly marshalled in such methode and forme, as to my judgement may best beſeeme thee in degrees of thine habilitie to entertaine them. For in the front of the booke (as the firſt ſtep or key to open a way to thy beginnings) I haue preſixed ſome fewe taſtes, which by another name I call *Praludia*: things ſhort and not hard: deliuereſ unto thee of purpoſe to guide thy hand to ſome proper vſe of plaie, and withall to ſearch and feele if thy Cytharn be well in tune: thinges verie well alſo becomming any man as a preface before he ſhall proceede to do any determinate matter. Next vnto them as in an orderly conſequence I haue conioyned the moſt uſuall and familiar groundes of theſe our times, for conſort or thine owne priuate ſelfe: together with ſome ſuch other light fanſies of vulgar tunes for variety as I could beſt call to memory: wherein happlie ſome men in the condition of their own nature may hould themſelues better pleafeſ then in thinges of more worth. All which I haue layde downe with as much facilite and eaſe for a ſchollers encouragement as my poore wits could fashion, obſeruing ſuch formality as may wel ſtand with a tollerable allowance in the nature of the Inſtrument. To theſe as thy increafe of performance riſeth, haue I annexed ſome of the same groundes in variable diuision: done after a more quicke and hard maner of plaie: thereby to teach thee the neerest course to ſhift thy hand from ſtring to ſtring. Laſtly, (as a compleat ſummary of this little worke) I conclude with thinges graue and moſe iudicious then the reſt with their Bases in prickeſong notes, which I haue ſet downe on euery Page oppoſite to the ſame leſſon. These thinges being of another ſtamp, doe carry their naturall partes tyed together in a diſſeſt nature, with ſome reasonable good cordes and bindinges after a more heedfull manner of composition, which in the firſt obiect to thine eye and finger by a ſuperficiall paſſage, may amate and withhould thy forwardneſſe, because they will appeare more ſeuere and painfull then do lie in common culſome. Howbeit I wiſh thee not to defiſt, but rather aduaunce thy beſt conceiptes with a reſolution, for I haue prepared nothing which hath not beeſe, is not, and may bee commanded by the hand: for all are comprehended within the li-

The prefacē to the Reader.

mits of hand-reach. And therefore (good friend, if thou do reſpectiuely perforeme them in a true obleruation and orderlie rule of plaie, they ſhal leauē in thee a better imprefion of their worth then the other firſt ſortes, and feede thee (no doubt) with a pleaſing humor of paſſion and ſweet melancoly. Mine they were once, now are they euer thine, begotten, bred, and borne to doe theeſe ſeruice. Vſe them therefore: and me, (if thou please) as but in common curteſie I hope thou wiſt. And if the liberty of hereafter-times ſhall occation me in this kind to enlarge my further paines, I will ſende ſome others of my children in the queſt of their brethren: which proouing better ſchollers ſhall alſo teache thee to handle ſixe ſtrings, where now thou haſt but four. In the meane time I wiſh to pleafe thee, and thee to pleafe thy ſelfe in a liberall faciety if it bee heere. And if happily (euen in a narrow ſearch) thou do but meet with any one diſtinctiue portion of contentment from among theſe my little ones, I ſhall hould my ſelfe bound in euer-redubling thanks for thy fauorable acceſſation, and
reſt thine in all loue, and my beſt
means to pleafe thee.

Ant: Holborne.



~~addebit~~ ~~addebit~~ ~~addebit~~

Ræludium.

B

act 1

c d f c d f B D F B i; F B i; F B m l o m

right B.F.B.F. dea act f k b i b f d e a c d a c

Handwritten musical notation on a staff:

<i>d</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>



A horizontal strip of a medieval manuscript page featuring musical notation. It consists of four staves, each with four horizontal lines. The notation is written in black ink, using a square neume system. Above the staves, there is a large, ornate initial letter 'P' on the left, and at the top center, there are two small, identical letters 'B' stacked vertically. The music is organized into measures separated by vertical bar lines.

Ræludium.

thistdeacea	actsfB	tdeacea	adca
a a			a
e			a

B B C

dear a a
t a t a
ba baba a

B


 Ræludium,
 P B
 f b a c f b i b f b i b
 a c f b c f b i b
 a c f b c f b i b
 Ræludium,
 P B
 i b k b f d b a d i b f d e d
 f b f o c a c f c a a a a
 a b f t c a c e f c
 B
 P B P B B
 d a d e a a d e a e a a
 a c a t a b B B a b a
 a B a t
 Ræludium.
 P B
 e e g i e i g f g i e i f g i g f
 f f f f f f f f f f f f
 Ræludium.
 P B
 f f d f f g f f f g i m h i f
 f f f f f f f f f f f f
 P B P
 i g i f i g f d f a c f b f g i
 f f b f b f f a d c a c a f b i f b
 f f b f b f f a d c a c a f b i f b
 P B
 f i g f f d a c d e d e a c
 f f b f f a
 f f b f f a
 f f b f f a
 B2


Auanc passamezo.


Alliarde.

The manuscript contains six staves of musical notation for a three-string instrument, likely a guitar or lute. The notation uses a unique system of dots and dashes to represent pitch and rhythm. Each staff begins with a letter indicating the tuning: B, G, B, B, B, and B. The music consists of two distinct pieces: "Auanc passamezo." and "Alliarde." The first piece starts with a forte dynamic (indicated by a large 'f') and includes a section where the strings are plucked simultaneously. The second piece begins with a forte dynamic and features a section where the strings are plucked sequentially. The manuscript is written on a light-colored background with dark ink, showing some bleed-through from the reverse side of the page.


Auane Quadro.
 P. B. F.B. R. B. F.B.
 ac d d da ed b a
 ac a at aa ta e de a
 a a c a a a a a
 a aba ab da b

 R. B. B. B. R. B. B. B. B.
 ac d d a c f a
 a a d e a a a a
 a a a a a a a a
 a b d a a a a a

 R. B. F.B. B. R. B. B. B. B.
 ac d f a c a t a
 a a a a a a a a
 a b a b a b a b

 R. B. B. B. P. B. R. B. R. B. B. B. B.
 ac d d e d a a a a
 a a c a a a a a a
 a a a a a a a a
 b a a b d b a b a b a

 R. B.
 ac d f d e a
 a a c a c a c
 a c b c c
 a t

 R. B. B. B. B. B. B. B. B.
 ac d d e
 a a a a a a a a
 a a a a a a a a
 b a a b d b a b a b

 R. B.
 ac d
 a a a a
 a c a a
 a b a a

R R.R. R

He oude Almaine.

B B B B B

R R R R R

B B B B B

R R R R R

B B B B B

B B B B B

C



He voice.

The manuscript contains six staves of musical notation for a single string instrument, likely a bowed instrument like a violin or cello. Each staff consists of five horizontal lines representing the fingerboard. The notation uses a unique system of dots and dashes to indicate pitch and rhythm. The first staff begins with a note labeled 'G.B' at the top, followed by a series of notes and rests. The second staff starts with 'B B'. The third staff begins with 'B'. The fourth staff starts with 'B'. The fifth staff begins with 'B'. The sixth staff begins with 'B'. The notation includes various slurs, grace notes, and dynamic markings such as 'f' (forte) and 'p' (piano). The manuscript is written in black ink on white paper.

Npescodtime,
intibk
Vertefol

Npescodtime,
intibk
Vertefol
C2

Vipalsi.



Sheet music for a string instrument, likely a bowed instrument like a cello or double bass. The music is written on four staves, each with a different tuning:

- Top staff: B (B), GB (G), B (B), BB (B)
- Second staff: E (E), A (A), E (E), B (B)
- Third staff: G (G), D (D), G (G), B (B)
- Bottom staff: D (D), A (A), D (D), B (B)

The music consists of various notes and rests, with some notes having vertical stems extending downwards. The notation includes several measures of B, GB, BB, and B patterns, as well as measures with G, A, D, and B notes. The piece concludes with a final measure ending in a circle, indicating a repeat or end of the section.



I went to Walsingham.

Handwritten musical score for "I went to Walsingham." The score consists of six staves of music. The first staff begins with a treble clef, the second with a bass clef, and the third with a tenor clef. The music features various note heads (B, R, BB) and rests, with some notes having vertical stems and others horizontal stems. The lyrics "I went to Walsingham" are written below the first staff. The score ends with a single note on the sixth staff.

Handwritten musical score for "Ounsiers Almayne." The score is organized into four systems of music. The first system starts with a treble clef, followed by a bass clef, then a tenor clef, and finally another tenor clef. The music includes various note heads (B, R, BB) and rests. The lyrics "Ounsiers Almayne" are written below the first system. The score continues with three more systems of music, each starting with a different clef (treble, bass, tenor).

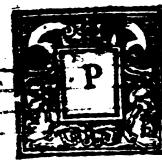
O from my window.

Icke sicker and very sicker.

A handwritten musical score for a string quartet, consisting of four staves. The instruments are labeled as follows:

- Violin 1 (Top Staff): Cello
- Violin 2 (Second Staff from Top): Double Bass
- Cello (Third Staff): Viola
- Double Bass (Bottom Staff): Violin

The score includes various sections and endings, indicated by labels such as "P.B.", "P.B.", "P.B.", "P.B.", "P.", "P.", and "P.". The music is written in common time, and the notation uses standard musical symbols like quarter notes, eighth notes, and rests.



Auane passam: zo.

Handwritten musical score for a single instrument, likely a bowed string instrument. The score consists of six staves of music, each with a different rhythmic pattern. The notation includes various note heads (B, BB, R, etc.) and rests. The first staff begins with a B note. The second staff starts with a BB note. The third staff begins with a B note. The fourth staff starts with a BB note. The fifth staff begins with a B note. The sixth staff starts with a BB note. The score concludes with the word "Vertefol."

Handwritten musical score for a single instrument, likely a bowed string instrument. The score consists of six staves of music, each with a different rhythmic pattern. The notation includes various note heads (B, BB, R, etc.) and rests. The first staff begins with a B note. The second staff starts with a BB note. The third staff begins with a B note. The fourth staff starts with a BB note. The fifth staff begins with a B note. The sixth staff starts with a BB note. The score concludes with the word "Vertefol."

E

Vertefol.

Alliard pessamezo.

The score consists of six staves of music, each with a different note head style. The first staff uses a single vertical stem with a dot at the top. The second staff uses a vertical stem with a horizontal bar through it. The third staff uses a vertical stem with a horizontal bar through it and a small circle at the top. The fourth staff uses a vertical stem with a horizontal bar through it and a small circle at the top. The fifth staff uses a vertical stem with a horizontal bar through it and a small circle at the top. The sixth staff uses a vertical stem with a horizontal bar through it and a small circle at the top.

A handwritten musical score for a band instrument, likely trumpet or flute, consisting of six staves of music. The score includes sections titled "Auanelà vecchio." and "Auanelà nuovo." The notation uses a combination of letter names (A, B, C, D, E, F, G) and rhythmic values (eighth and sixteenth notes). The score is written on a grid of five horizontal lines and four vertical bar lines, with some staves having a key signature of one sharp (F#) and others having no sharps or flats.

B B

ac d ad c d ad ea af d

B B

a d a b d f d i b h i b f h i d g f d

B B B B

d e a a c e d e d e d e a t d

B B

a c d e d e d e c a a a a a

B B

a a b a a a a a a

B B

a c d c a d c a c e d c e t

B B

a a b d f b f b k e k b k e k b k e a

B B

t b i k p i b a c d t b i k n l i b t d c

B B

a c e f a c e f a a a a a

B B

a a b a a a a a a

B B

a c e f a c e f a a a a a

B B

a d a b d a b d f b i b f b i a b d a

B

f b i d g f

Vertefol

A handwritten musical score for a string quartet, consisting of four staves. The instruments are labeled as follows:

- Violin 1 (Top Staff): Violin
- Violin 2 (Second Staff from Top): Violin
- Cello (Third Staff from Top): Cello
- Bassoon (Bottom Staff): Bassoon

The score includes various musical markings such as dynamic changes (e.g., **F**, **P**, **B**, **BB**), articulation marks like **pizz.**, **sfz**, and **sf**, and performance instructions like **rit.** and **tempo**. The score is divided into sections by vertical bar lines and measures, with some sections spanning multiple staves. The manuscript is written in black ink on white paper.

B	B	B	B	B	B	B
c a f d	a d	c a	a	a	a	a
a b d a	b			a		
B	B.B.B	B	B	B	B	B
d f b i t n e	b i t i b f d b a	i b f d c	c	a	c	a
a a f l b	b f b f a	a		a	c	a
a a k n b	b a			a	c	a
a a f b i b	b i b			b		a
B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B
d c a d f b i t n t i b f d b a	i b f d c			a a		
a a						
a a						
B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B
a c d e d f b a c d f b i b f i b f i b f a						
a a						
a a d						
B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B
c d f a c e f d	b i f d d f b a c d f b i b f b n t b i c b					
a c e f b	a					
B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B
i b f i b i b f b i b f b i b f i b f d						
B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B	B B B B B B B
d c a c e f d c d i b f b i t h i t n t b i c b						
a a	a	a	a	f	a	a
b	a	a	a		b	
F.B	F.B	F.B	F.B	B.B.B	F.B	
d c a c e f d c d i b f b i t h i t n t b i c b						
a a	a	a	a			
b	a	a	a			
F.B	F.B	F.B	F.B	B.B.B	F.B	
d c a c e f d c d i b f b i t h i t n t b i c b						
a a	a	a	a			
b	a	a	a			
Vereinf.						

F.B	B.P.P			BB
x:b.f d:f:f:d:c d:f:h:i:h:				c:d:f:e:i:
a a a	a a a			b:f:a:c:a:c
a a a	a a a			c b
BB B B	BB B	BB B	BB B	BB
b:f:i:b:f:d:c d:f:d:c	a:i:b:f:d:c:a:c:t:d:c:a			
a a a	a a a			c a
a a a	a a a			b
BB B BB	BB B B	BB B	BB	BB
a c:d:f:d:a:c:d:a:c	a c:d:f:d:a:c:d:a:c	c		a
a a a	a a a	a		c
a d:b:a	a a a	b		
BB B BB	BB	BB	BB	BB
c:f:d:e:a:c d:a:c:d:a:c	d:f:h:i:h:i:h:b:f:b:			
a a a	a a a			a
a a a	a a a			c
a a a	a a a			f
BB	B	R		
x:h:i:b:f:i:k:i:n:i:b:f:d:a:i:b:f:d:c				
a	a			a
a	a			c
F.B		F.B		F.C
d:c		d:c		
a a a	d:c a c	a a a	a a a	
a a a	a a a	c a c	a a a	
a a a	b a b a	b a b a	b a b a	

P

Auanc.

D

Auanc.

Aister Earles pauane.

This block contains five staves of handwritten musical notation. The notation uses vertical stems with diamond-shaped heads, some with horizontal dashes. The first four staves are in common time, while the fifth staff begins in 2/4 time. The music consists of two systems separated by a double bar line with repeat dots. The first system ends with a fermata over the last note. The second system starts with a repeat sign and continues with a single measure ending in 2/4 time.

This block contains six staves of handwritten musical notation, likely a continuation of the previous piece. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes several fermatas and a final measure ending in 2/4 time. The page number 'H 2' is located at the bottom right of the sixth staff.



Auanc.

The image shows a page of musical notation on four-line staves. The notation is composed of various symbols, including diamonds, dots, and vertical strokes, which likely represent a form of early musical notation or tablature. The staves are separated by horizontal lines and end with double bar lines.

Auane:

Auane.

Auane.



Pi

Ariane



Alliance

Auanc.


A
 Lmayne.

Handwritten musical score for a single melodic line (treble clef) across five staves. The music consists of eighth and sixteenth note patterns.


A
 Lmaine.

Handwritten musical score for a single melodic line (treble clef) across five staves. The music consists of eighth and sixteenth note patterns. The first staff begins with a forte dynamic (F).

G

Allarde.

Allarde.

Aister Birds Galliard.



Aister Birds Galliard.

This block contains five staves of handwritten musical notation, continuing from the previous page. The notation uses vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The staves are separated by vertical bar lines. The first staff begins with a large initial 'V'. The second staff has a '3' above it. The third staff has a 'b' below it. The fourth staff has a 'b' below it. The fifth staff ends with a double bar line and a repeat sign.



Alliarde

A handwritten musical score for 'Alliarde' on five staves. The first staff begins with a large 'G' in a decorative box. The second staff has a '3' above it. The third staff has a '2'. The fourth staff has an asterisk (*). The fifth staff ends with a double bar line and repeat dots.

A handwritten musical score for 'Alliard.' on five staves. It features various musical symbols including 'P', 'B', 'R', 'F', 'D', 'A', 'C', 'E', 'G', 'B', 'D', 'F', 'H', 'I', 'L', 'M', 'N', 'O', 'P', 'Q', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and 'a', 'c', 'e', 'g', 'b', 'd', 'f', 'h', 'i', 'l', 'm', 'n', 'o', 'p', 'q', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The score includes several measures of music with corresponding letter and note heads.

K


 Alliard.

3

2

1

0

1

2

3

4

5

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15

16

17

18

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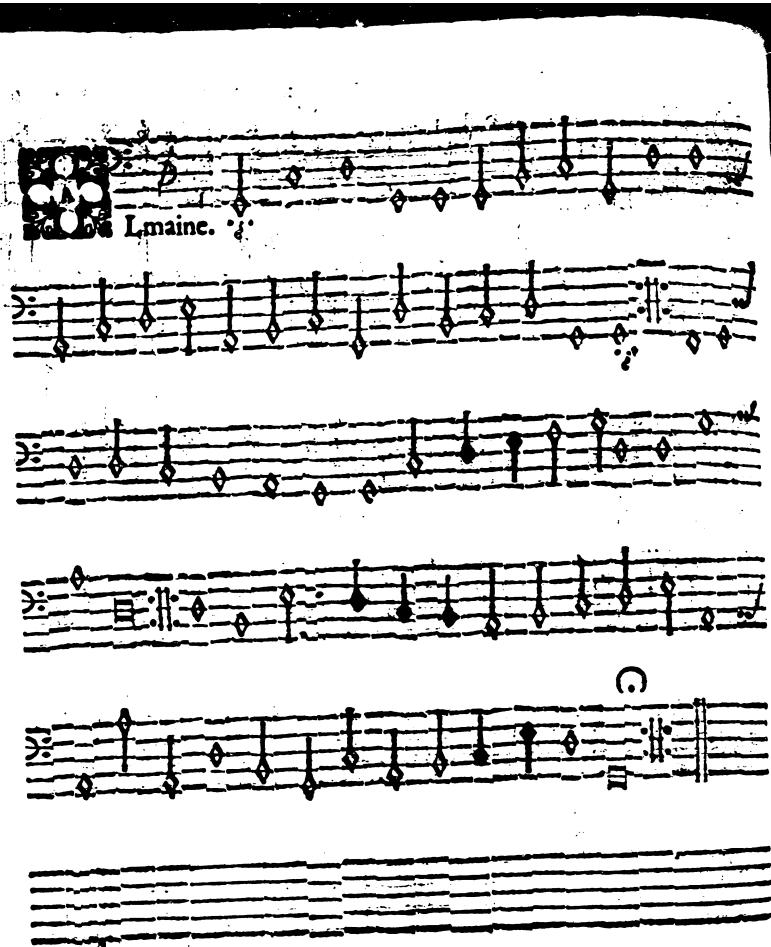


A handwritten musical score for 'Alliard.' on ten staves. The first staff begins with a treble clef, a 'G' key signature, and a '3' time signature. The second staff begins with a bass clef and a 'C' key signature. The third staff begins with a bass clef and a 'C' key signature. The fourth staff begins with a bass clef and a 'C' key signature. The fifth staff begins with a bass clef and a 'C' key signature. The sixth staff begins with a bass clef and a 'C' key signature. The seventh staff begins with a bass clef and a 'C' key signature. The eighth staff begins with a bass clef and a 'C' key signature. The ninth staff begins with a bass clef and a 'C' key signature. The tenth staff begins with a bass clef and a 'C' key signature.

A handwritten musical score for a string quartet, consisting of four staves. The instruments are identified by labels above each staff: Violin I (V. I.), Violin II (V. II.), Cello (C.), and Double Bass (D. B.). The score includes various musical markings such as dynamic signs (e.g., P, F, B), articulation marks, and performance instructions like "Allarde". The manuscript is written on five-line staves with some ledger lines for accidentals.

Alliarde.

Alliard.



A handwritten musical score for a multi-instrument ensemble. The score includes parts for the first violin (labeled 'A'), second violin ('B'), viola ('C'), cello ('D'), double bass ('E'), and bassoon ('F'). The first violin part starts with a treble clef, a key signature of one sharp, and a common time signature. The second violin part starts with a bass clef, a key signature of one sharp, and a common time signature. The viola part starts with a bass clef, a key signature of one sharp, and a common time signature. The cello part starts with a bass clef, a key signature of one sharp, and a common time signature. The double bass part starts with a bass clef, a key signature of one sharp, and a common time signature. The bassoon part starts with a bass clef, a key signature of one sharp, and a common time signature. The music consists of vertical stems with diamond-shaped heads, indicating a specific rhythmic value. The score is annotated with various letters and symbols, such as 'Lmain.' and 'R' above certain notes, and 'P.B' at the end of the first violin part.

G

Alliard.

1. G

Alliard.

Alliard.

1. G

Alliard.

Alliardo.

Alliardo.

Lmaine.



Lmayne.

A handwritten musical score for a single instrument, likely a recorder or flute. It consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The notes are represented by diamond shapes. The first staff begins with a dynamic 'p' (piano). The second staff begins with a dynamic 'p'. The third staff begins with a dynamic 'p'. The fourth staff begins with a dynamic 'p'. The fifth staff begins with a dynamic 'p'. The sixth staff begins with a dynamic 'p'. The seventh staff begins with a dynamic 'p'. The eighth staff begins with a dynamic 'p'.

A

Lmayne.

Lmayne.

M 2

Alliard.

Alliard.



A handwritten musical score for a single instrument, likely a harp or mandolin. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

A handwritten musical score for 'Alliard.' The score consists of five staves of music. The first staff begins with a treble clef, a 'G' key signature, and a '3' time signature. The subsequent staves use a bass clef and a '2' time signature. The music features various note heads, including diamonds and circles, with stems and arrows indicating direction. The score is written on five-line staff paper.

G

Alliard.

P.B.

C

N

He Lullaby.



The Lullaby.

A handwritten musical score for 'The Lullaby.' on five staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music.

N₂

Cantus.

F

Antasia. Trium vocum.

Tenor.

F

Antasia. Trium vocum.

Bassus.

F

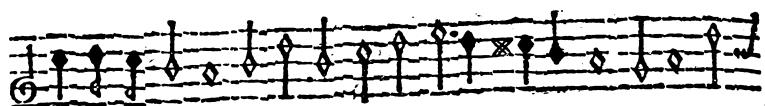
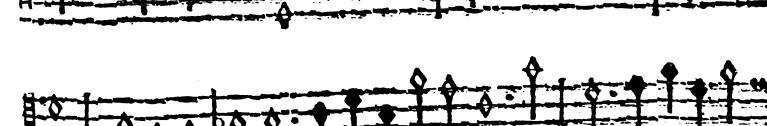
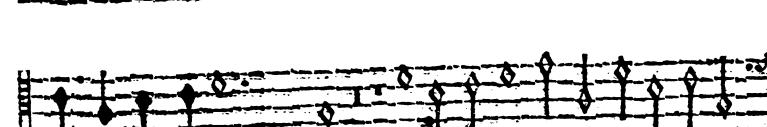
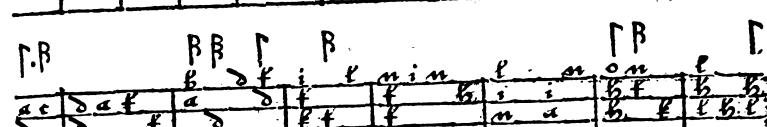
Antasia. Trium vocum.

Bassus.

F

Antasia. Trium vocum.

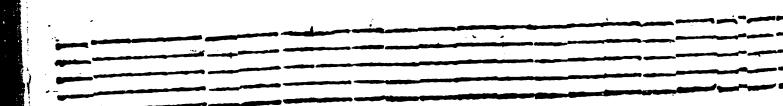
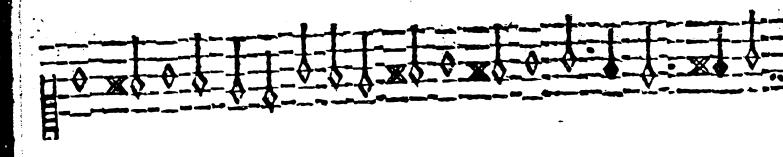
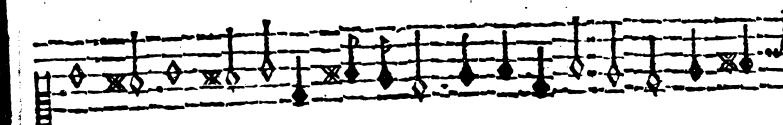


Cantus.*Tenor.**Bassus.*

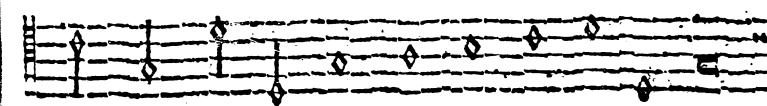
Canius.



Tenor.



Bassus.



Q2

Camus.

Antafia. Trium vocum.

Tenor.

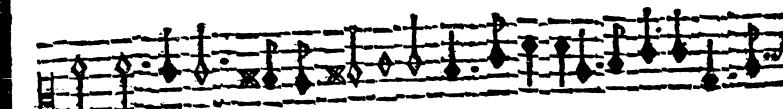
Antafia. Trium vocum.

Bassus.

Antafie. Trium vocum.



R B R B R B R B R B R B R B
 R B R B R B R B R B R B R B R B
 R B R B R B R B R B R B R B R B
 R B R B R B R B R B R B R B R B
 R B R B R B R B R B R B R B R B
 Bassus.

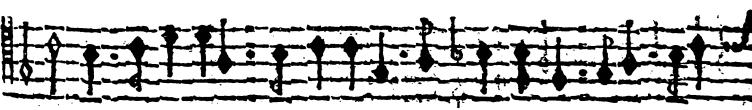
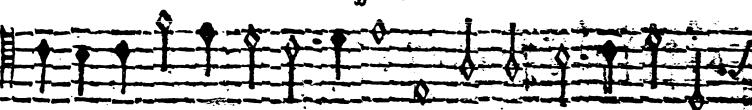
Cantus.*Tenor.*

B B B B B B

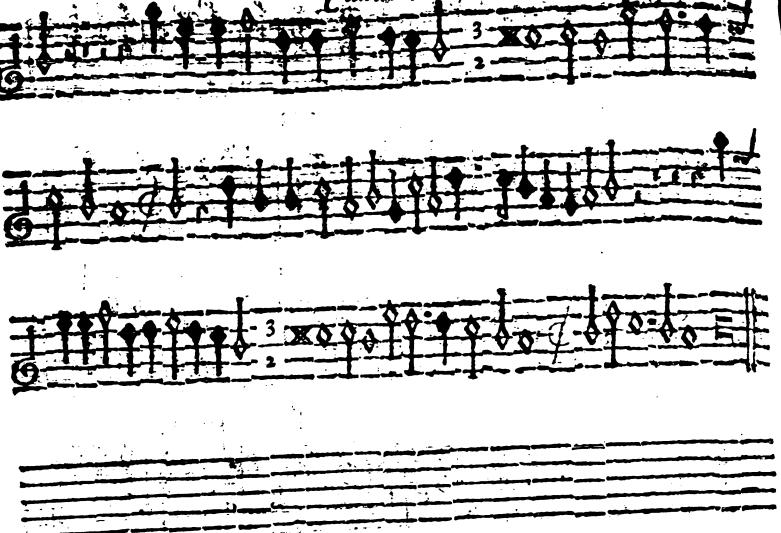
Γ B Γ B B B B B

B B B B B B B B B B B B

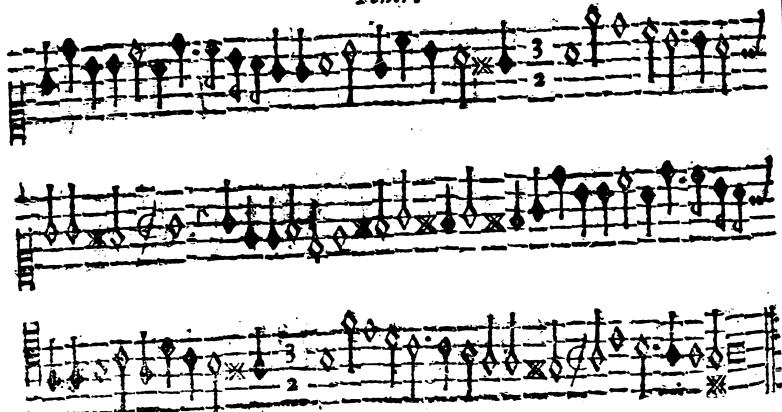
P P B B B B B B B B B B

Bassus.

Cantus.



Tenor.

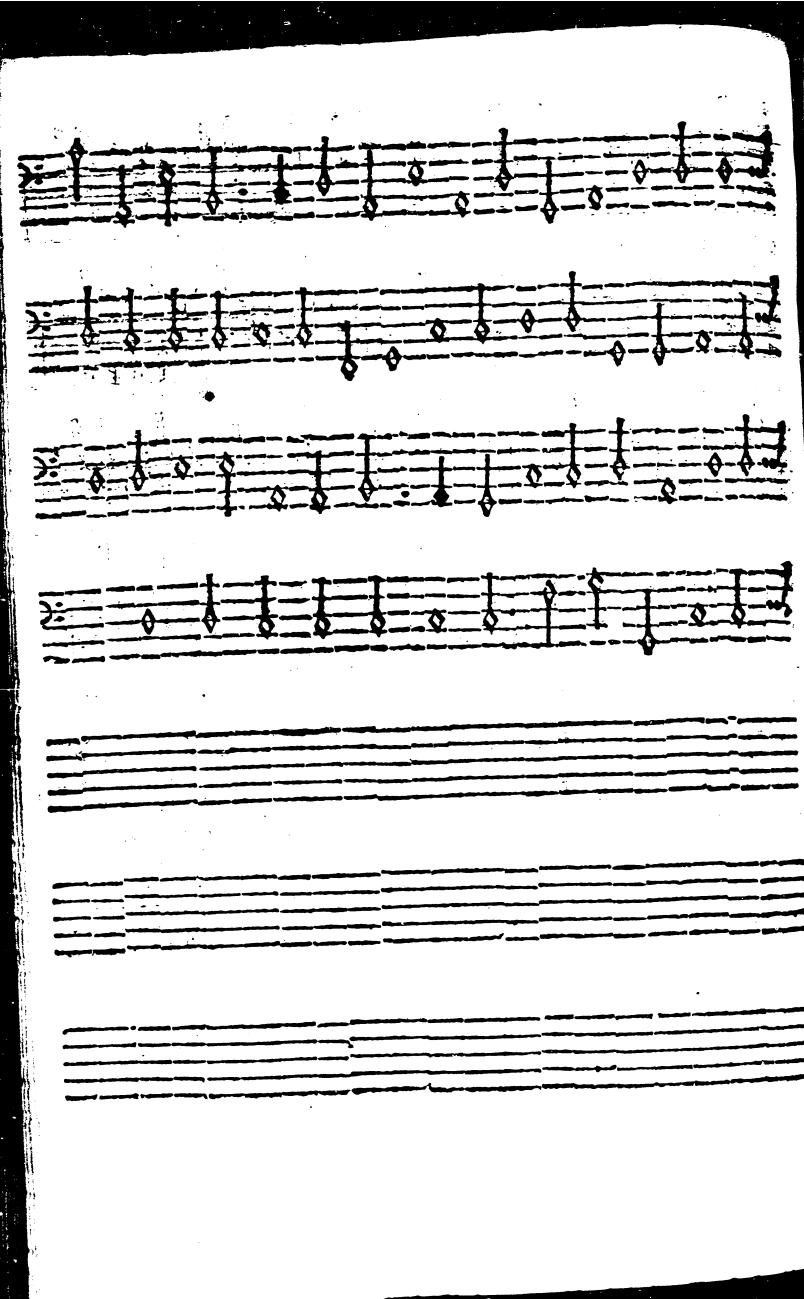


Handwritten musical score for the Bassus part, featuring four staves of music. The notation uses vertical stems with dots and crosses, and includes numerical markings (3, 2) above some notes. The first staff begins with a bass clef, the second with a bass clef, the third with a bass clef, and the fourth with a bass clef. The score includes dynamic markings such as f , ff , p , pp , and B .

He farewell.

Hefarewell

A handwritten musical score for 'Hefarewell' on two staves. The top staff consists of five lines of music with various note heads and rests. The bottom staff is mostly blank, with only the first few measures showing some notes and rests. The score is written in a cursive style with some musical notation symbols like 'B' and 'P'.



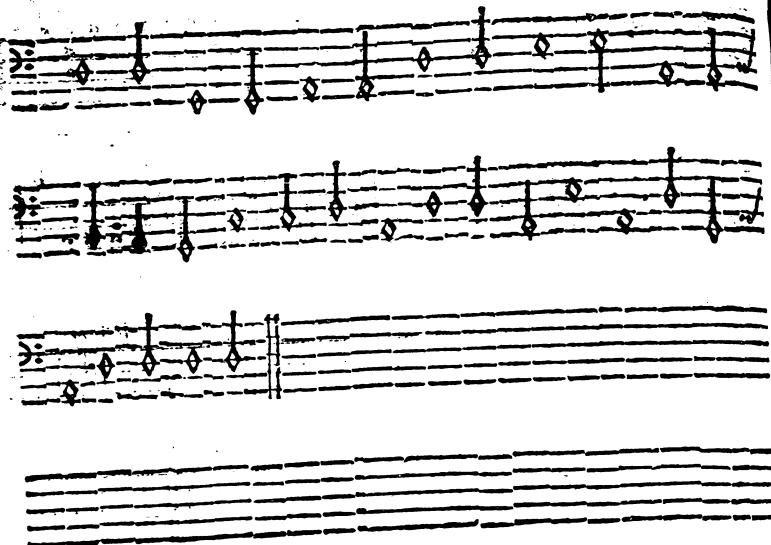
B B B B B B B B B B B B
 F# G E E E E E E E E E E
 G B E B G B E B G B E B
 E C E C E C E C E C E C
 E D E D E D E D E D E D
 E D E D E D E D E D E D

 B B B B B B B B B B B B
 dec a d f c a dec a d d d b f d f d
 g a c a f u a a a e c c f d a
 a e e e e e e e a a a f g a
 e e e e e e e d g b b f g a g a

 F.B B F.B B F.B B F.B B F.B B F.B B
 a f b i b f b i b f a d c a d f d c b f f f b f f
 e f b i b f b i b f a c e c e c a b g
 a g

 B F.B B F.B B F.B B F.B B F.B B F.B B
 a f b i b f b i b f d t d f c d a d c d e a c
 e f b i b f b i b f c a c e t c e a c a a a a
 e e a f f t c e c e c

 B B F B B B B B B F.B B
 f d p d d d d d d d d d
 e a c c c c c c c c c
 a a a a a a a a a a
 b b g f f f f f f f f
 B g f d d c a a a a
 f a f a f a f a f a
 b a f b a f b a f b



Ant. Holborne.

Ni merear moriar.



Handwritten musical notation on five-line staves, continuing from the previous page. The notation uses vertical stems with diamond shapes. The first staff begins with a clef and a key signature. The subsequent staves show various note heads and rests, with some staves ending in a double bar line.

Hereafter do followv Sixe short Aers
or Canzonets to three voyces, being the
first fruites of Composition, doone by his
brother William Holborne.

Q

4 3 voices.

ALTVS.

Hange then for loe she changeth } fa la la fa la la
And af- ter new loue rangeth }

la. I, change and quite her, No no loue and spite her. Fa
la la la fa la la la.

BASSVS.

Haingethen for lo she chaingeth } Fa fa fa la
And af- ter new loues raingeth }

la I, change & quite her, No no no no loue and spite her fa

13 voices.

CANTVS.

Hangethen for lo she changeth } fa la la fa
And af- ter new loues rangeth }

la la la. I, change and quite her, No no no loue and spite
her. Fa la la la fa la fa la la.

Q. 2

4 3 voices.

ALTVS.

Musical score for Alto voices (ALTVS.) featuring three staves of music with lyrics. The lyrics describe a character named Ince Bonny-boots who is dead but can still play instruments. The score includes a decorative initial 'S' at the beginning of the first staff.

Ince Bonny-boots ij. was dead that so diuine-
ly Could toot and foot it could toot & foot it toot
and foot it (ô he did it finely) We neare went more amay-
ing Nor hard that sweet that sweet fala- ing: Fa la la la la
la that sweet fala- ing.

BASSVS:

Musical score for Bass voices (BASSVS.) featuring three staves of music with lyrics. The lyrics continue the story of Ince Bonny-boots, mentioning his musical abilities and the group's journey.

Ince Bonny-boots was dead that so diuinely could toot and
foote it toot and foot it (ô he did it finely) We neare went more a

4 3 voices.

CANTVS.

Musical score for Cantus (CANTVS.) featuring three staves of music with lyrics. The lyrics describe Ince Bonny-boots' death and the group's continued journey, including a call-and-response section.

Ince Bonny- boots was dead y so diuine-
ly Could toot and foot it could toot and foot it (ô he did it finely)
We neare went more a may- ing, Nor had that sweet that sweet fa-
la- ing, fa la la la la la that sweet falaing.
maying a maying, Nor hard that sweet fala- ing fa la la la la that
sweet falaing.

A 3 voices.

ALTVS.

Musical score for Alto voices (ALTVS.) featuring three staves of music with black note heads and vertical stems. The lyrics are written below the notes:

Eere rest my thoughts, what needeth all this hasting
 To fry in pangs and torment euerlasting. And yet my Heart is
 eu'n to you as cruell, Her eye the flame but my Heart lendes the
 fu- ell.

BASSVS.

Musical score for Bass voices (BASSVS.) featuring three staves of music with black note heads and vertical stems. The lyrics are written below the notes:

Eere rest my thoughts what needeth all this hasting
 To fry in panges and torment euerlasting. And yet my Hart is

A 3 voices.

CANTVS.

Musical score for Cantus (CANTVS.) featuring three staves of music with black note heads and vertical stems. The lyrics are written below the notes:

Eere rest my thoughts, what needeth all this
 hasting? hasting? To fry in pangs and torment euer- last- ing.
 And yet my Heart is eu'n to you as cruell, Her eye the flame the
 flame but my Heart lendes the fuell.

Continuation of the musical score for Cantus (CANTVS.) featuring three staves of music with black note heads and vertical stems. The lyrics are written below the notes:

eu'n to you as cruell Her eye the flame but my heart lendes the
 fuell.

A 3 voices.

ALTVS.

Weet I grant ij. that I am as blacke and homely and
homely As thou art faire and come-
ly But ah why dost thou flic me Were I a Moore
thou couldst no lesse set by me no lesse set by me.

BASSVS.

Weet, I grant that I am as blacke and homely As thou art
faire and comely, But ah why dost thou flic me? Were I a Moore thou
couldst no lesse set by me.

A 3 voices.

CANTVS.

Weete I grant that I am as blacke y I am as blacke I grant that
I am as blacke and homely, As thou art faire and comely As thou
art faire & come- ly. But ah why doest thou flic why
doest thou flic me? Were I a moore were I a moore thou couldst
no lesse set by me.

R

2 voices.

ALT VS.

VIh foorth my teares foorth my teares and stay the
burning ei- ther of my poore hart or her eyes choose you whe-
ther Oh pecuylshond desi- er For out alas
alas for out alas alas my sighes my sighes my sighes still blow
the fier.

BASSVS.

VIh foorth my teares & stay the burning ei- ther of my poore
hart or her eies choose you whether Oh pecuylshond desier For

2 voices.

CANTVS.

VIh forth forth my teares and stay the burning the bur-
ning either Of my poore hart or her eyes choose you whe- ther
Oh(most)pecuylshond desi- sirc:For out alas alas ij.
out alas my sighes my sighes out alas my sighes still blowe the
fier.

out alas my sighes still blow still blow the fier.

13 voices.

ALTVS.

It still & sturre not stirr not, Lady Here it is
coole & shady, Fa la la la la la Fa la la la la la la.
O no away away awaie O no away I dare not Let me then kisse &
spare not Fa la la la la la Fa la la la la la fa la
la la la fa la la la.

BASSVS.

It still & sturre not Lady Here it is coole & shady Fa la
la la la la fa la la la la la la O no away away I dare

13 voices.

CANTVS.

It still and sturre nor sturre not, Lady here it is coole
& shady Fa la la la la la fa la la la la la O no away
away I dare not O no away away I dare not. Let me then kisse:
& spare not Fa la la la la la fa la la la fa la la
la fa la la la.

not I dare not, Let me then kisse: & spare not Fa la la la la
la la fa la la la fa la la.

1597.



AT LONDON.
Printed by Peter Short, dwelling on
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the Starre