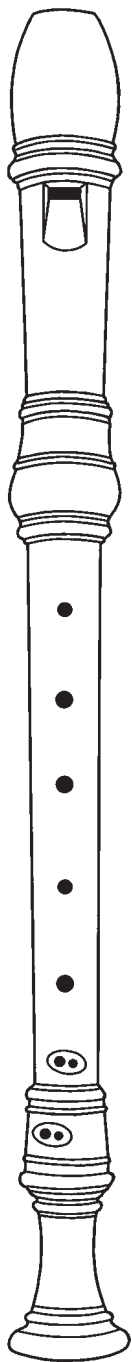


5stimmig


**MOECK**

ANTHONY HOLBORNE  
(† 1602)

»PAVANS, GALLIARDS,  
ALMAINS and short ÆIRS«

1599 und 1607

zu fünf Stimmen (S A<sup>S</sup> A<sup>T</sup> T B)

für Blockflöten oder ander Melodieinstrumente

Herausgegeben von HELMUT MÖNKEMEYER

in five parts (D Tr<sup>D</sup> Tr<sup>T</sup> T B)

for recorder or other melody instruments

à cinq voix (S A<sup>S</sup> A<sup>T</sup> T B)

pour flûtes à bec ou autres instruments de mélodie

## Vorwort

Über das Leben von Anthony Holborne ist nur wenig bekannt geworden. In seiner *Cisterschule von 1597* bezeichnet er sich als Diener Ihrer allerberühmtesten Majestät (*Gentleman, and servant to her most excellent Maiestie*). Wahrscheinlich ist Holborne im Jahre 1602 gestorben.

Zwei Jahre bevor die berühmten *Pavans, Galliards, Almains and other short Æirs* erschienen, verfaßte Holborne die erwähnte Cisterschule, in der bereits eine große Zahl der Pavanen, Galliardien und Allemanden von 1599 in französischer Tabulatur enthalten sind. Eine ebenfalls beachtliche Zahl liegt in handschriftlichen Aufzeichnungen für Laute, einige Stücke auch für Bandora, vor. Wie weit diese Werke von Holborne nach seinen Sätzen für fünf Instrumente intavoliert wurden, oder umgekehrt die Tabulaturen als Grundlage für die fünf Einzelstimmen dienten, sei dahingestellt. Auffällig ist auch, daß eine Reihe der Stücke, aber durchaus nicht alle, bereits mit den beiden oberen Stimmen und dem Baß dreistimmig dargestellt werden können, so z. B. *Heigh ho holiday* unserer Ausgabe. Diese Tatsache trägt mit zu der Annahme bei, daß Holbornes Consortmusik verschiedenen Schaffensperioden angehört.

Holborne hebt in seinem Titelblatt hervor, daß die fünf Stimmen für *Viols, Violins or other Musicall Winde Instruments* gedacht sind. Im Vorspann zur vorliegenden Ausgabe ist die jeweils günstigste Lage für Blockflöten aufgeführt; sie gilt so lange, bis sie von einem neuen Vorschlag abgelöst wird.

Zacharias Füllsack und Christian Hildebrand, *eines Erbaren Raths der löblichen Statt Hamburg bestellte Instrumentisten* nahmen in ihren Paduanen und Galliardien u. a. auch vier Werke von Anthony Holborne auf, die ihres besonderen Wertes wegen für die vorliegende Veröffentlichung als Vorlage dienten. Das Titelblatt dieses Druckwerkes, das in der Herzog-August-Bibliothek zu Wolfenbüttel aufbewahrt wird, hat folgenden Wortlaut:

*Außerlesener Paduanen vnd Galliardien Erster Theil. Darinn 24. liebliche Paduanen vnd auch so viel Galliardien zu fünff Stimmen auff allerley Instrumenten / vnd insonderheit auff Fiolen zu gebrauchen / verfasst. Die bevor nie in Truck außgegangen / jetzt aber allen der Music Liebhabern (so den Text nicht brauchen) zu Nutz vnd Frommen colligirt / vnd mit Verlegung an Tag gegeben / Durch Zachariam Füllsack / vnd Christian Hildebrand / eines Erbaren Raths der löblichen Statt Hamburg bestellte Instrumentisten. 1607. Hamburg / bey Philip von Ohr.*

Der vollständige Titel der Ausgabe von 1599 sei hier ebenfalls mitgeteilt:

*PAVANS, GALLIARDS, ALMAINS, AND / other short Æirs both grave, and light, in five parts, for Viols, Violins / or other Musicall Wind / Instruments. / Made by Anthony Holborne Gentleman and / Servant to her most excellent Maestie. / Imprinted at London in little Saint Hellens by William Barley, the / Assigne of Thomas Morley, and are to be sold at his / shop in Gratiuous-streete. 1599. / Cum privilegio ad Imprimendum solum.*

Ein Quellenverzeichnis der vorliegenden Stücke findet sich auf Seite 11.

## Foreword

Very little is known about the life of Anthony Holborne. In his *Cittharn Schoole (1597)* he describes himself as *Gentleman and servant to her most excellent Maiestie*. 1602 is the probable year of his death.

Two years before the famous *Pavans, Galliards, Almains and other short Aires* appeared, Holborne wrote the aforementioned *Cittharn Schoole*, in which a significant number of the Pavanen, Galliards and Allemandes of 1599, in French tablature, were already present. An equally considerable number is extant in manuscript sketches for lute and several pieces for bandora. To what degree these works were set in tablature after Holborne's arrangement for five instruments, or conversely, to what degree the tablature served as a basis for the five individual parts, remains an open question. In addition, it is noteworthy that a number of pieces, though by no means all, constitute a complete three-voices harmonization when the two upper voices and bass are combined, as in the *Heigh ho Holiday* of the present edition, for example. This fact supports the hypothesis that Holborne's Consort Music was written during several different creative periods.

On the title page, Holborne emphasizes that the five parts are intended for *Viols, Violins or other Musicall Winde Instruments*. In the introductions to the present edition, the most convenient register for the recorder is indicated; it is valid until replaced by another recommended register.

Zacharias Füllsack and Christian Hildebrand, *eines Erbaren Raths der löblichen Statt Hamburg bestellte Instrumentisten*, included four of Anthony Holborne's works in their *Paduanen und Galliardien*. . . of 1607. This particularly valuable source was used as the model for the present publication. The title page of the original printed work, which is preserved in the Herzog August Library in Wolfenbüttel, West Germany, reads as follows:

The complete title of Holborne's edition of 1599 is also appropriate here:

## Préface

Nous ne savons pas grand chose sur la vie d'Anthony Holborne. Dans sa méthode de cistre de 1597 il se désigne comme étant le servent de sa Majesté (*Gentleman, and servant to her most excellent Maiestie*). Holborne est probablement mort en 1602.

Deux ans avant la parution des célèbres *Pavans, Galliards, Almains and other short Æirs* Holborne faisait cette méthode de cistre contenant déjà un grand nombre de Pavanen, de Galliardes et d'Allemandes d'ant de 1599 en tablature française. Parmi les manuscrits pour luth et pandura on en trouve également un nombre considérable. On ne peut pas dire dans quelle mesure ces œuvres ont été écrites en tablature d'après les partitions pour cinq instruments ou si les tablatures ont été la base pour les cinq voix. Ce qui est remarquable c'est qu'il y a plusieurs morceaux hormis quelques uns qui avec les deux voix supérieures et la basse peuvent déjà être écrites à trois voix comme par exemple *Heigh ho holiday* de notre édition. Ce fait aidant on peut supposer que Holborne écrivait cette musique de consort à des périodes différentes.

Dans le titre, Holborne souligne que les cinq voix sont pensées pour *Viols, Violins or other Musicall Winde Instruments*. Dans la préface de notre édition nous avons marqué chaque fois la hauteur qui correspond le mieux au jeu de la flûte à bec; elle est valable jusqu'à ce qu'il y a une autre indication.

Zacharius Füllsack et Christian Hildebrand, *eines Erbaren Raths der löblichen Statt Hamburg bestellte Instrumentisten* intégraient entre autre quelques œuvres de Holborne dans leurs *Paduanen et Galliardes*. Dans notre publication nous avons pris ces œuvres comme modèle à cause de leur valeur musicale. Le titre de cet imprimé qui se trouve à la bibliothèque de Herzog-August à Wolfenbüttel, dit:

Le titre complet de l'édition de 1599 est:

Les sources de renseignement des morceaux se trouvent en page 11.

Anthony Holborne  
(† 1602)

»PAVANS, GALLIARDS, ALMAINS and short ÆIRS«  
1599 und 1607

Paduana „Patiencia“

Blockflöten · Recorders

Sopran

Alt

Alt (Tenor)

Tenor

Bass

The first system of the musical score for 'Paduana „Patiencia“' consists of five staves. From top to bottom, they are labeled: Sopran, Alt, Alt (Tenor), Tenor, and Bass. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The Soprano staff begins with a treble clef and a sharp sign (F#) above the staff. The other four staves (Alt, Alt (Tenor), Tenor, and Bass) begin with an alto clef and a flat sign (B-flat) below the staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A measure number '5' is placed above the final measure of the system.

10

The second system of the musical score continues from the first system. It consists of five staves, each with a measure number '10' above the first measure. The notation continues with various rhythmic patterns and melodic lines across the different parts.

15

The third system of the musical score continues from the second system. It consists of five staves, each with a measure number '15' above the first measure. The notation continues with various rhythmic patterns and melodic lines across the different parts.

25 30

This system contains measures 25 through 30. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measure numbers 25 and 30 are indicated above the first staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

35

This system contains measures 35 through 40. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music continues in the same key and time signature. Measure number 35 is indicated above the first staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

40

This system contains measures 40 through 45. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music continues in the same key and time signature. Measure number 40 is indicated above the first staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

This system contains measures 45 through 50. It features five staves: two treble clefs, two alto clefs, and one bass clef. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

Galliard „Hermoza“

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/8 time signature. The second staff is in alto clef (C4), the third in alto clef (C5), and the fourth in alto clef (C6). The bottom staff is in bass clef. The music is in a key with one flat (B-flat). Measure 5 contains a fingering number '5' above the top staff.

The second system of the musical score consists of five staves. It begins with a double bar line and repeat signs. Measure 10 contains a fingering number '10' above the top staff. The bottom staff has a fingering number '(4)' below it.

The third system of the musical score consists of five staves. Measure 15 contains a fingering number '15' above the top staff. The system ends with a double bar line and repeat signs.

The fourth system of the musical score consists of five staves. Measure 20 contains a fingering number '20' above the top staff. The system ends with a double bar line and repeat signs.

## Paduana „The image of Melancholly“

Sopran  
Alt  
Tenor  
Tenor  
Bass

Blockflöten · Recorders

30 35

This system contains measures 30 through 35. It features five staves: two treble clefs, two alto clefs, and one bass clef. A double bar line with repeat dots is placed after measure 34. The music includes various note values, rests, and accidentals.

40

This system contains measures 40 through 45. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with complex rhythmic patterns and melodic lines.

45 50

This system contains measures 45 through 50. It features five staves: two treble clefs, two alto clefs, and one bass clef. The notation includes slurs and dynamic markings.

This system contains measures 50 through 55. It features five staves: two treble clefs, two alto clefs, and one bass clef. The music concludes with a final cadence.

## Galliard „Ecce quam bonum“

Blockflöten · Recorders

Sopran

Sopran (Alt)

Alt (Tenor)

Tenor

Bass

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Sopran, Sopran (Alt), Alt (Tenor), Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a common time signature (C) for the first measure, which then changes to 3/4. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

The second system of the musical score consists of five staves, continuing the piece from the first system. It features a variety of rhythmic patterns and melodic lines for each instrument part. A double bar line with repeat dots is present at the end of the system.

The third system of the musical score consists of five staves. It includes measure numbers 10 and 15. The notation continues with complex rhythmic and melodic structures.

The fourth system of the musical score consists of three staves, showing the final part of the piece. The notation concludes with various note values and rests.



„The Honie - suckle“

Musical notation for measures 1-5. The system consists of five staves: a vocal line in treble clef and four piano accompaniment staves (two treble and two bass clefs). Measure 5 is marked with a '5' above the vocal line.

Musical notation for measures 6-10. The system consists of five staves. Measure 10 is marked with a '10' above the vocal line. The system concludes with a double bar line and repeat dots.

Musical notation for measures 11-15. The system consists of five staves. Measure 15 is marked with a '15' above the vocal line. The system concludes with a double bar line and repeat dots.

Musical notation for measures 16-20. The system consists of five staves. Measure 20 is marked with a '20' above the vocal line. The system concludes with a double bar line and repeat dots.

„Heigh ho holiday“

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melody with a fermata over the first measure and a fingering '5' above the fifth measure. The second staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is a piano accompaniment with a bass clef, providing a steady bass line. The fourth staff is a piano accompaniment with a treble clef, mirroring the piano part in the second staff. The fifth staff is a piano accompaniment with a bass clef, mirroring the piano part in the third staff.

The second system of the musical score consists of five staves. It begins with a double bar line and a repeat sign. The top staff is a vocal line with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melody with a fermata over the first measure and a fingering '10' above the tenth measure. The second staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is a piano accompaniment with a bass clef, providing a steady bass line. The fourth staff is a piano accompaniment with a treble clef, mirroring the piano part in the second staff. The fifth staff is a piano accompaniment with a bass clef, mirroring the piano part in the third staff.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melody with a fermata over the first measure and a sharp sign above the second measure. The second staff is a piano accompaniment with a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is a piano accompaniment with a bass clef, providing a steady bass line.

Quellen zu den vorliegenden Werken von Anthony Holborne: Sources for the present collection of Anthony Holborne's works: Sources de renseignement concernant les œuvres d'Anthony Holborne:

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- Jacobean Consort Music: Musica Britannica, Band IX  
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- Laute: The Complete Works of Anthony Holborne, Volume 1  
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