THE MATTHEW HOLMES CONSORTS

(The Cambridge Consort Books c.1588 - ?1597)

Matthew Holmes was responsible for compiling the largest body of surviving English lute, bandora and cittern music, together with music for 'consort-of-six'. His interest in consort music seems to have begun around 1588 when he became precentor and a singing man at Christ Church, Oxford, and associated with another singing man, Richard Reade, whose interest in the form led him to compose numerous pieces. (Lyle Nordstrom, *Journal of the Lute Society of America*, 1972)

The expression 'consort-of-six' as used here refers to that special grouping of instruments (treble viol or violin, flute or recorder, bass viol, lute, cittern and bandora) which was a favourite of Queen Elizabeth I and is represented by four major sources: printed publications by Thomas Morley (The First Booke of Consort Lessons, 1599 & 1611) and Philip Rosseter (Lessons for Consort, 1609) and manuscript collections: The Walsingham Consorts *c.*1588 and The Matthew Holmes Consorts *c.*1588 – ?1597 (often known as 'The Cambridge Consort Books').

The term 'Consort' originally denoted any music whereby different families of instruments come together in a group, but in the 20th century a non-historical distinction was made between 'whole' consorts of like instruments and 'broken' consorts' of different families.

Holmes' consort music was written out in the following manuscripts which are in the possession of Cambridge University Library:

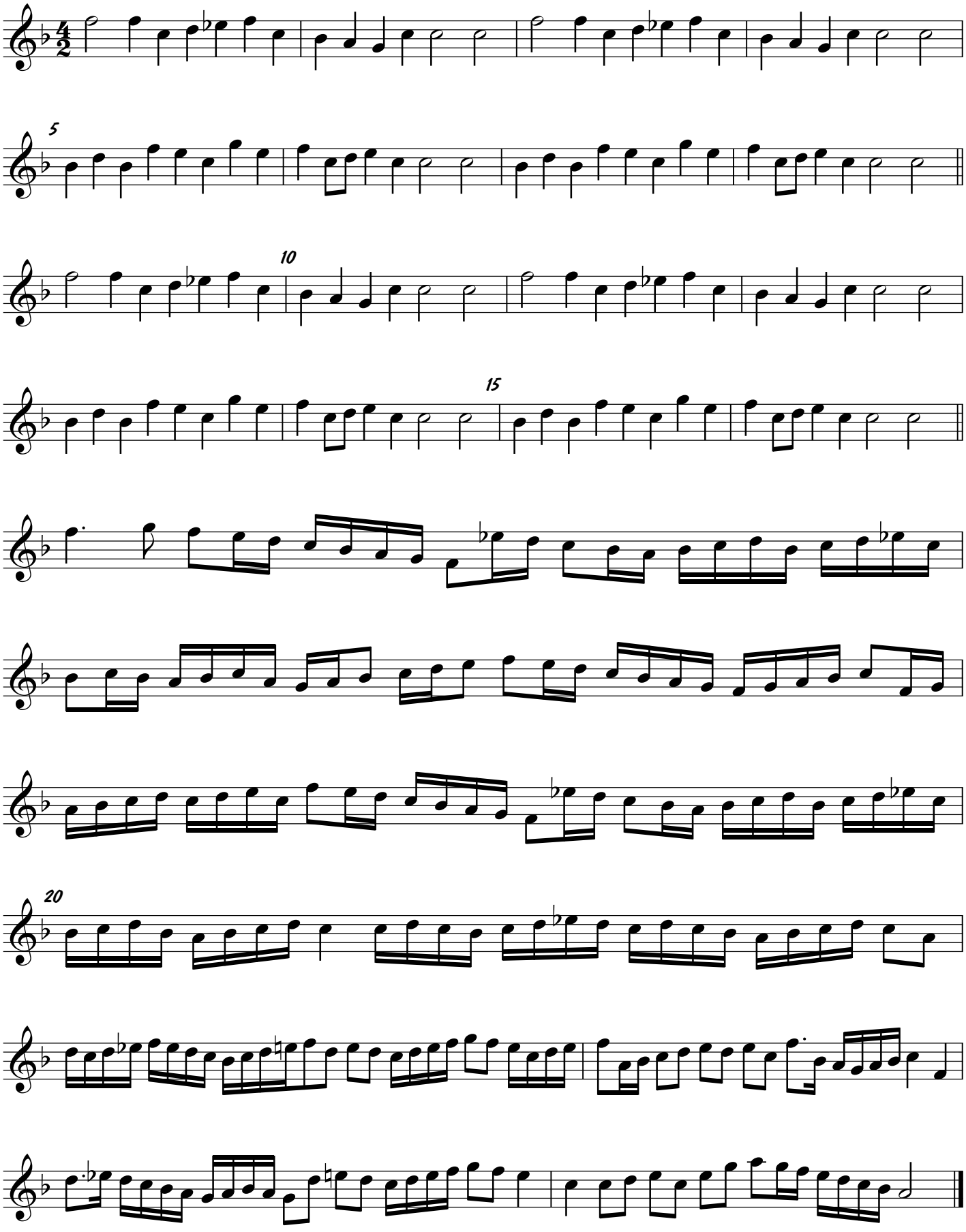
Dd.3.18 Mainly lute duet trebles and consort lute parts.
Dd.14.24 Cittern solos and consort parts.
Dd.5.20 Bass consort parts and an inserted section of lyra viol tablature and music for division viol, including a number of divisions on consort lesson bass parts, including 'James's Galliard' and Dowland's 'Lachrimae')
Dd.5.21 Mainly recorder consort parts but with two pages of parts for 'treble violan'. (the smallest size of violin used at the time), mistakenly copied by Holmes into his recorder book.
The main 'treble violan' book and the bandora book**,** which we can assume would have originally existed**,** are not extant.
The Matthew Holmes consort books are, nevertheless, one of the richest sources of Elizabethan consort music, particularly by virtue of having the largest number of fine lute parts to accompany consorts in this and other collections, such as Thomas Morley's *The First Booke of Consort Lessons* (1599 & 1611) for which the lute book is missing. The set is also interesting in that treble violan (treble violin) and recorder are specified rather than the more usual treble viol and flute.

For a fuller introduction and list of sources for the individual pieces, see the introduction in the Score.

CONTENTS

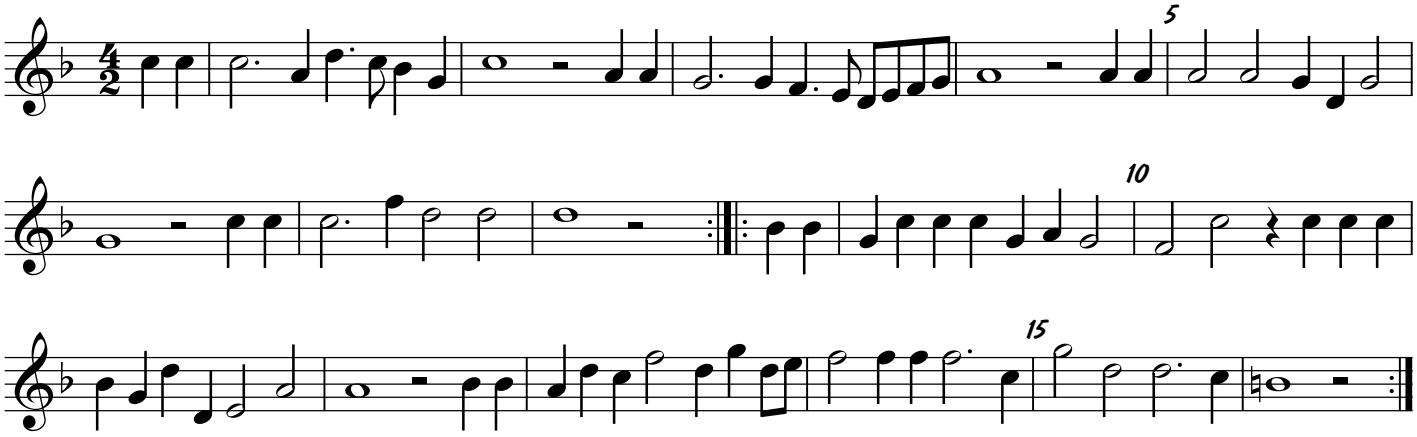
1	The French kings maske	Anon
2	Alfonsoes paven	?Augustine Bassano or Alfonso Ferrabosco II
3	La Bergera galliarde	Anon
4	Nightingale	Anon
5	Complainte or Fortune (Fortune my foe)	Trad. Hanging ballad tune
6	Primiero	Anon
7	Duncombs galliarde	Anon
8	Tarletons jigg	Anon
9	Long paven	John Johnson
10	Dowlands round Battell galliarde	John Dowland
11	Katherine Darcies galliarde	John Dowland
12	The Jewes Daunce	Richard Nicholson
13	De la Tromba paven	?Richard Allison
14	James Galliarde	?James Harding
15	The Sprytes songe	Anon
16	Reades first paven	Richard Reade
17	Reades second paven	Richard Reade
18	Reades galliarde	Richard Reade
19	Dowlands first galliarde	John Dowland
20	Nutmigs and ginger	Anon

1. The French kings maske

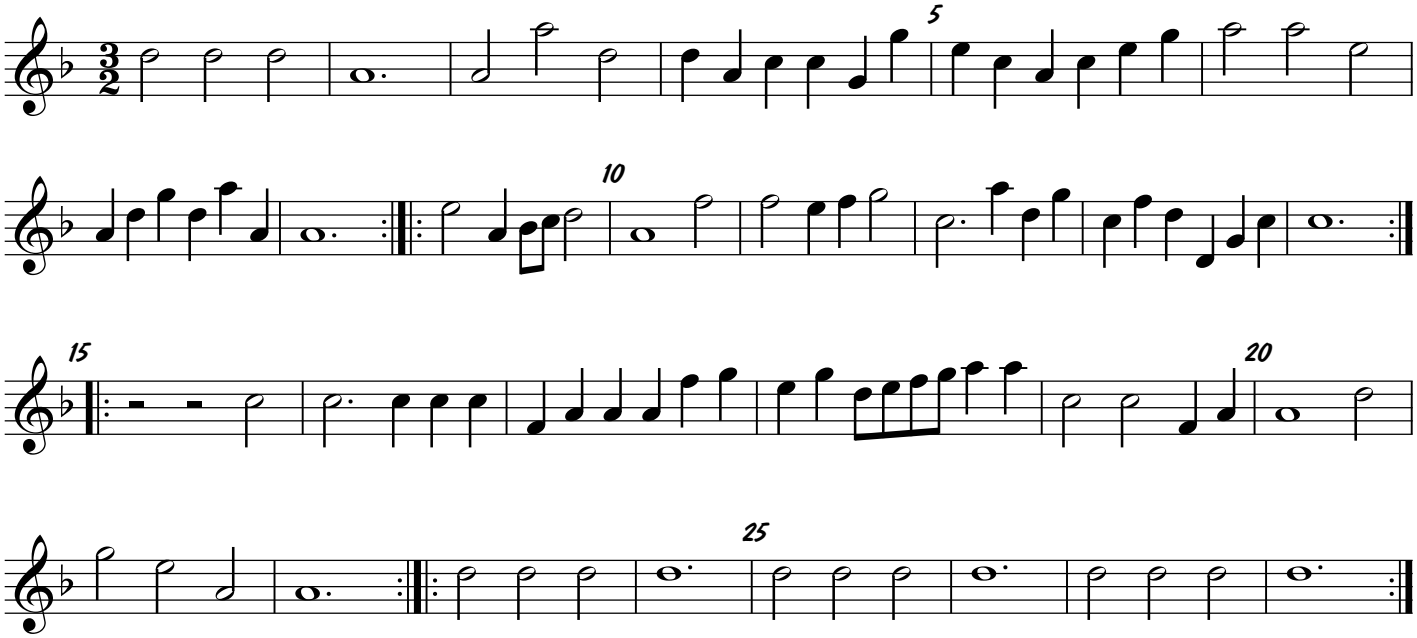


2. Alfonsoes paven

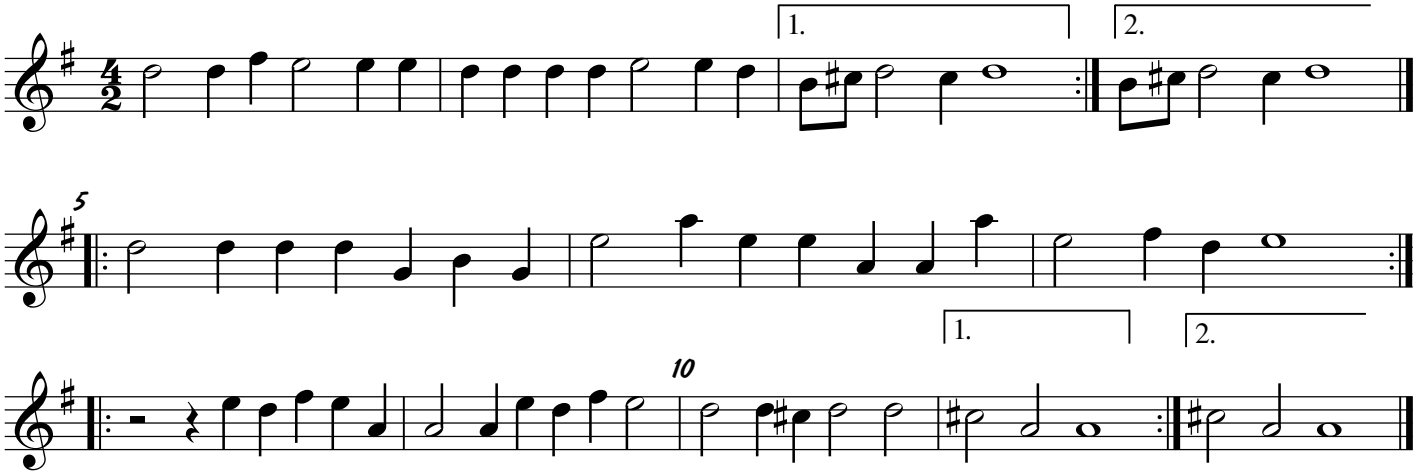
? Augustine Bassano or Alfonso Ferrabosco II



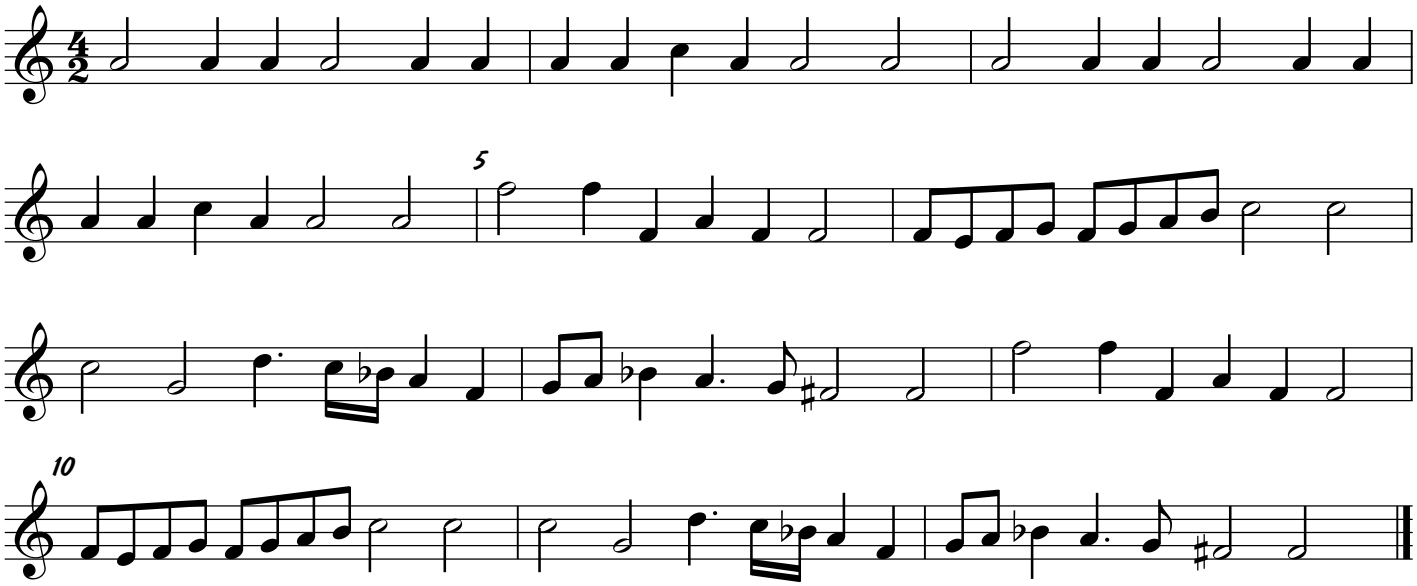
3. La Bergera galliarde



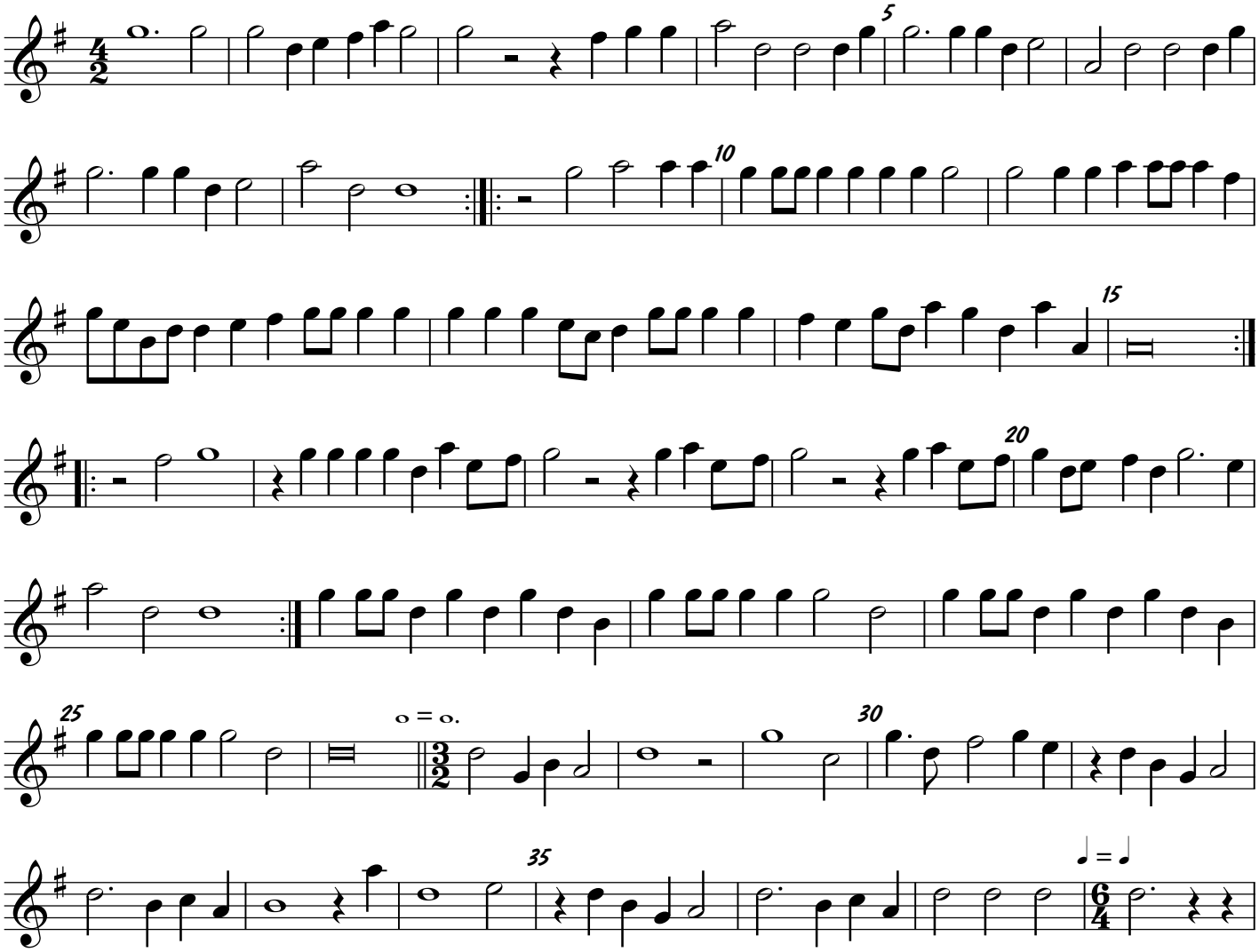
4. Nightingale

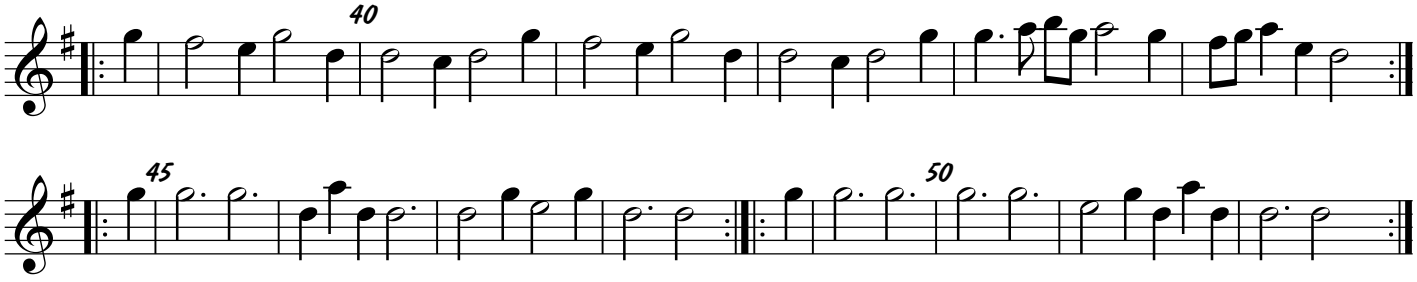


5. Complainte or Fortune (Fortune my foe)

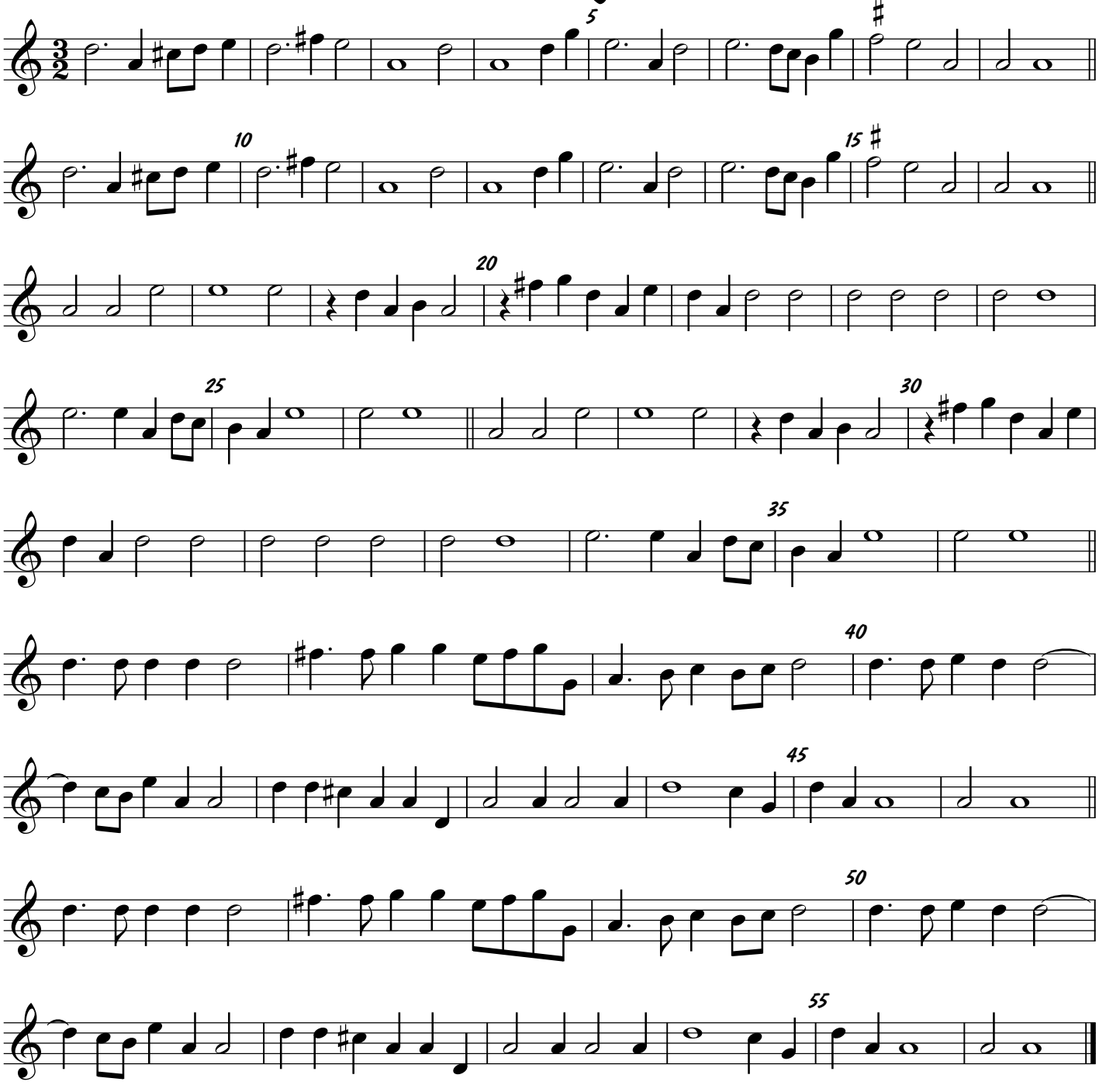


6. Primiero

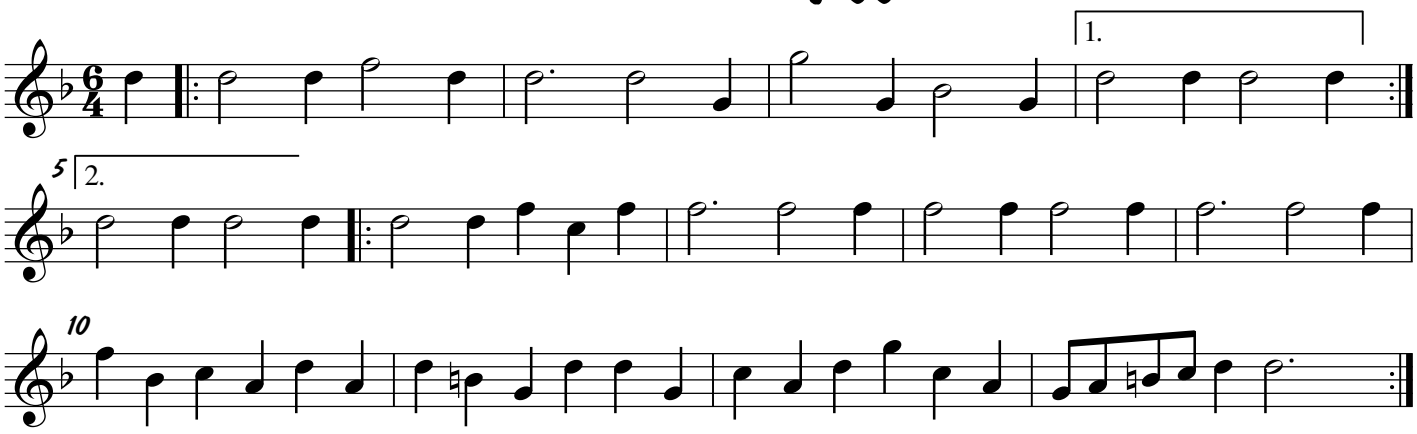




7. Duncombs galliarde

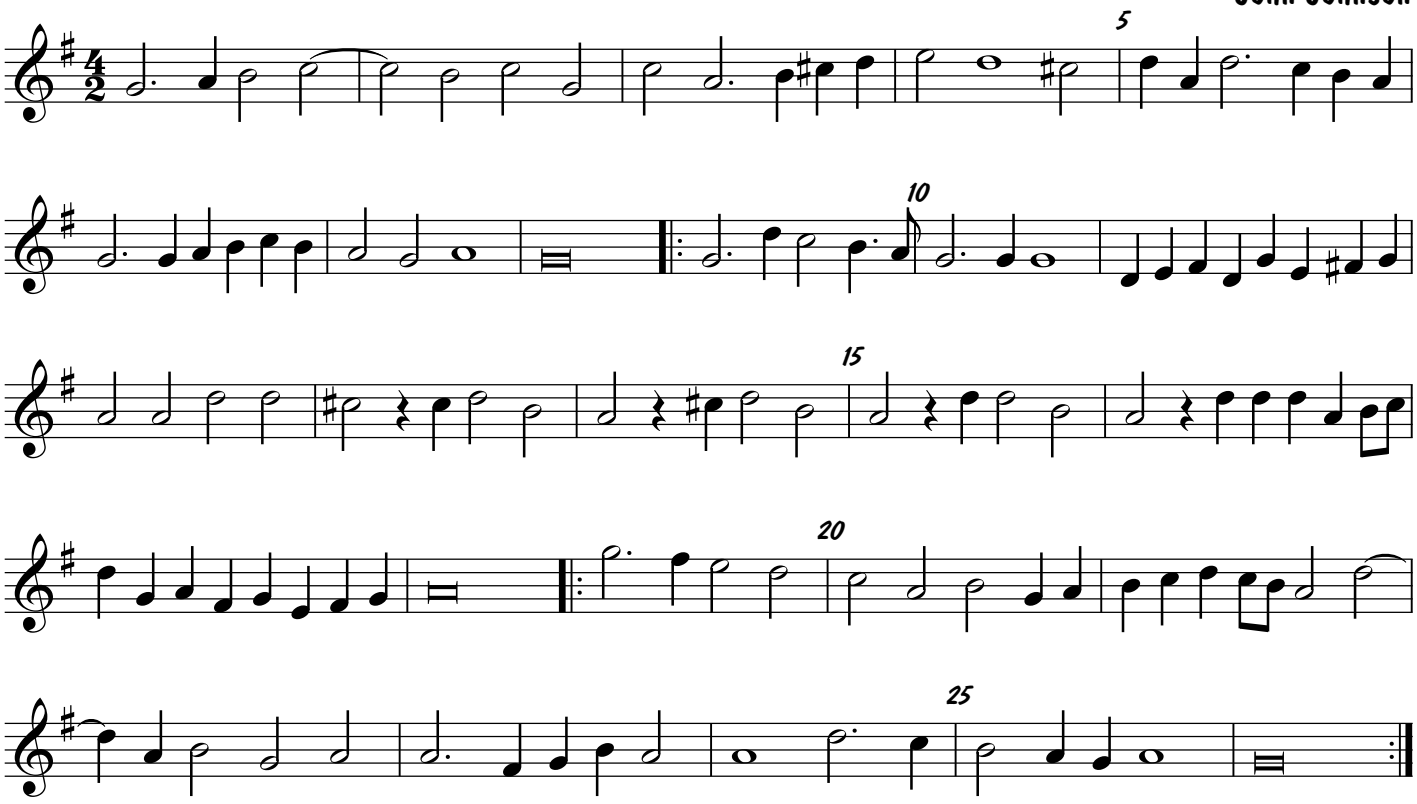


8. Tarletons jigg



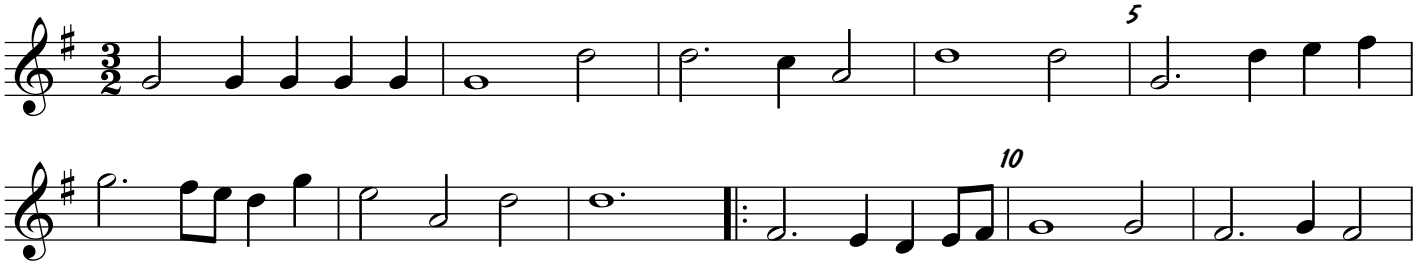
9. Long paven

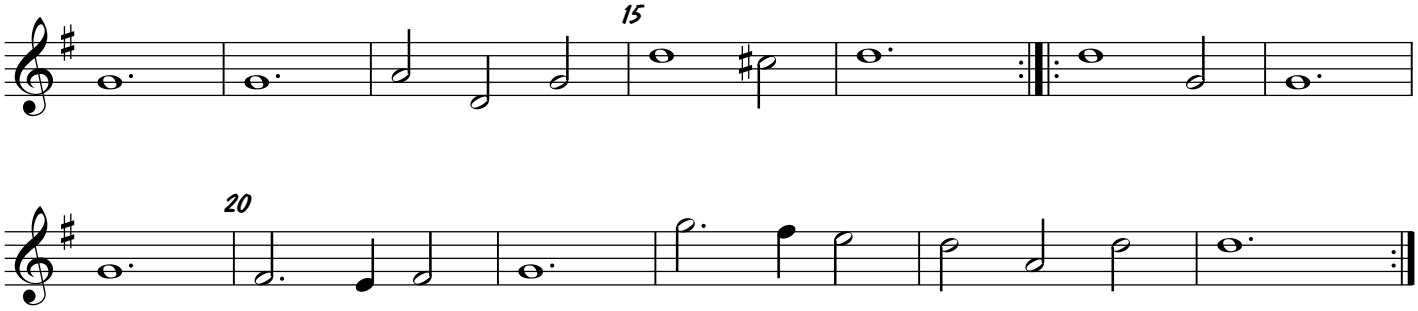
John Johnson



10. Dowlands round Battell galliarde

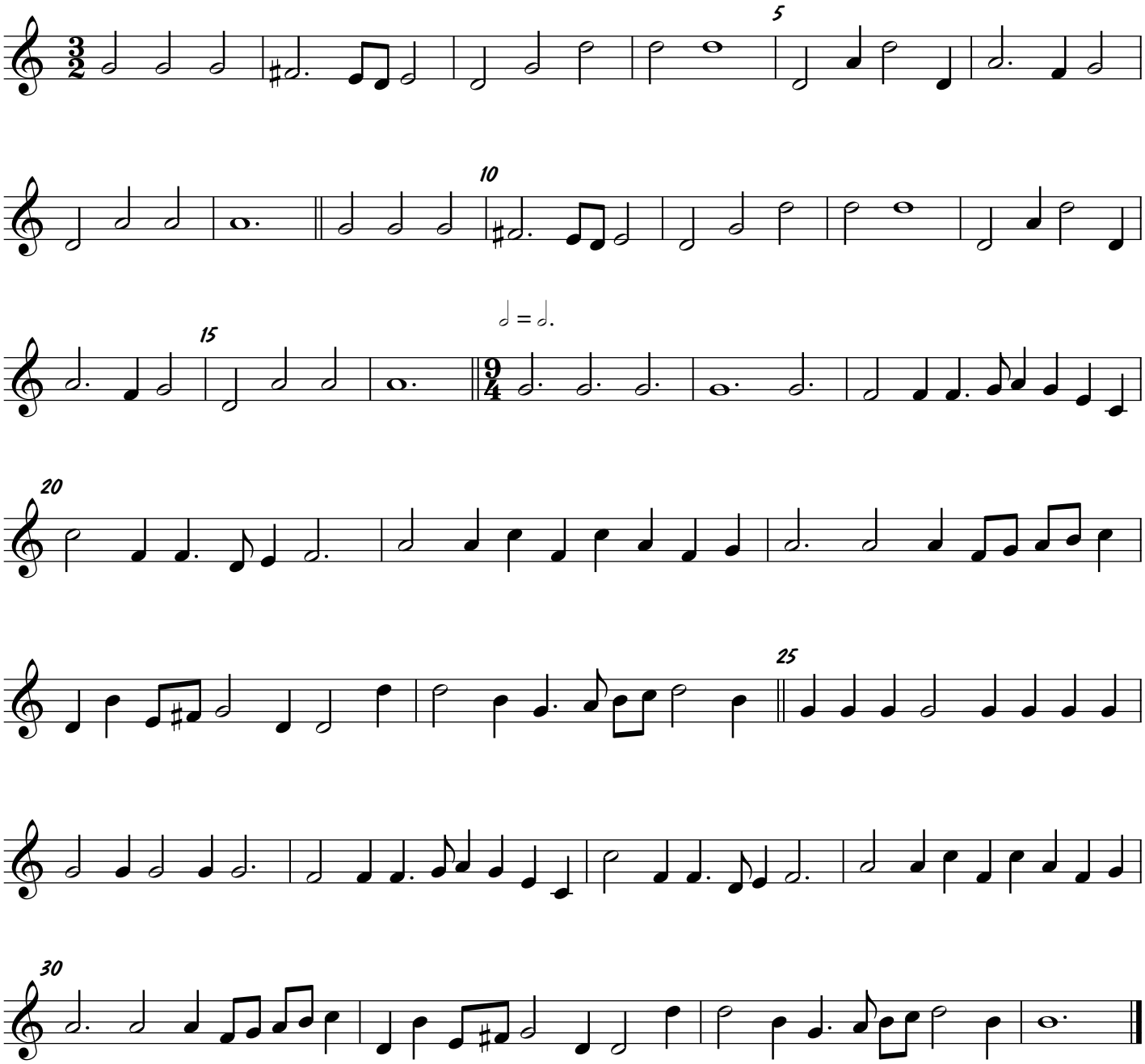
John Dowland





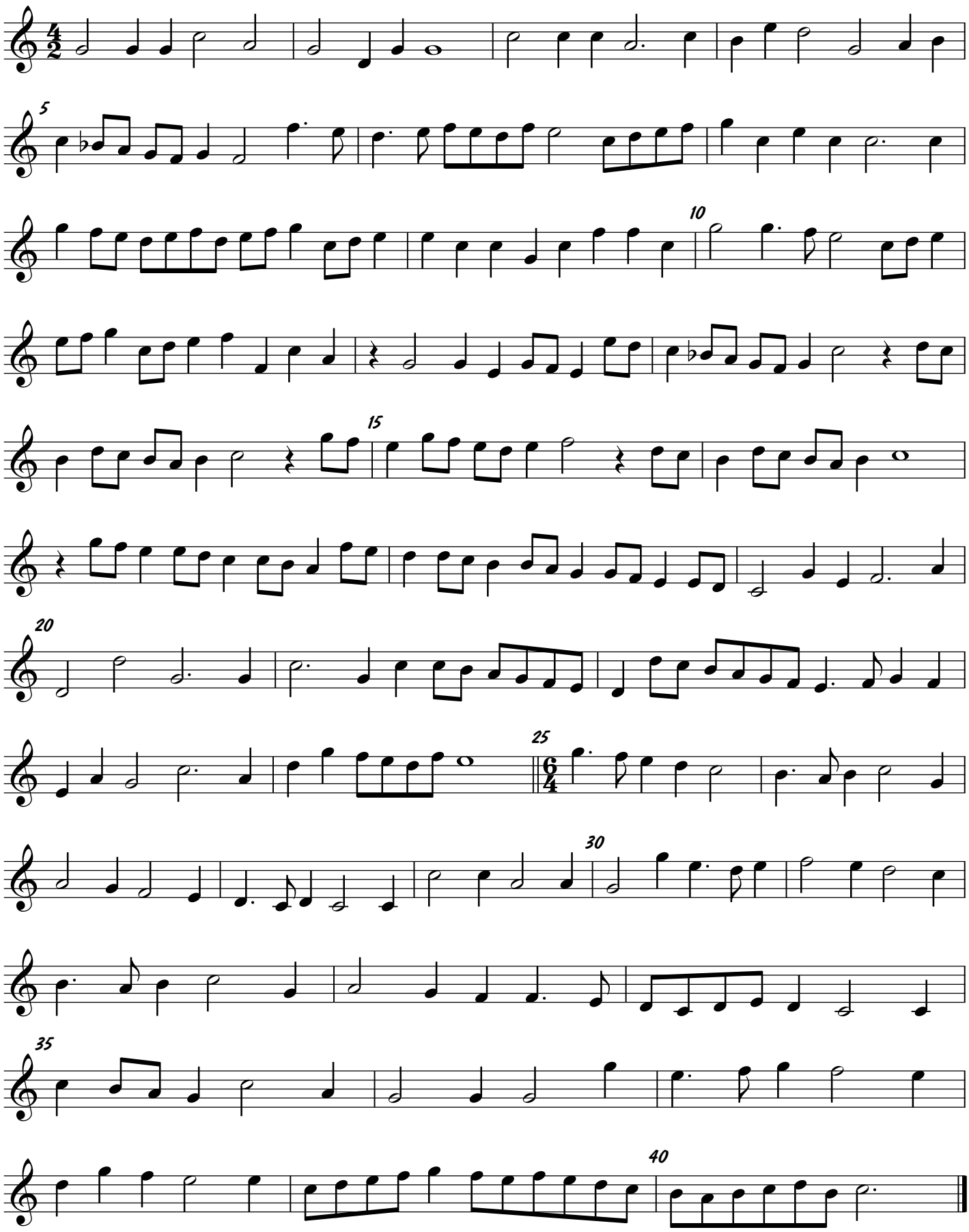
11. Katherine Darcies galliarde

John Dowland



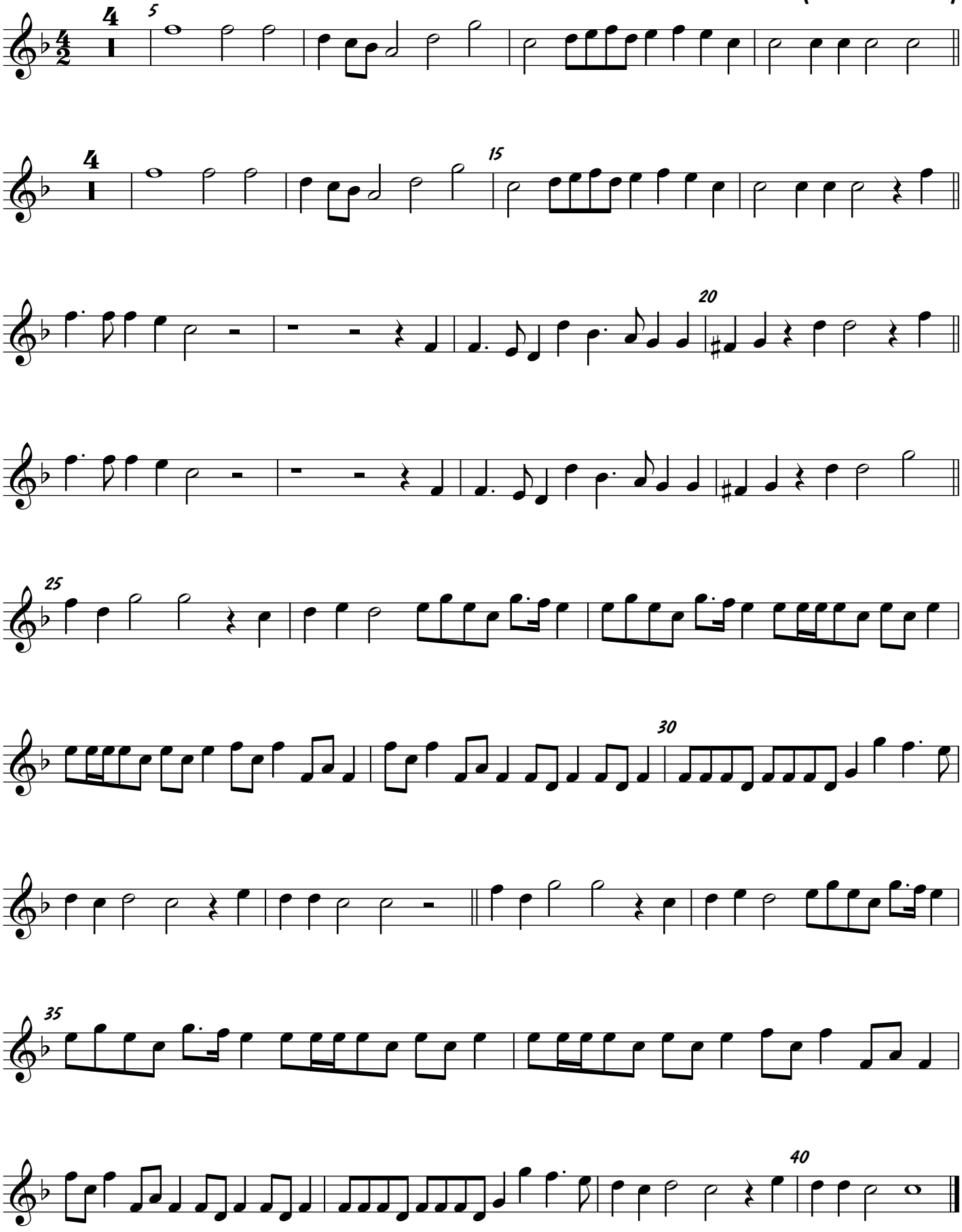
12. The Jewes Daunce

Richard Nicholson



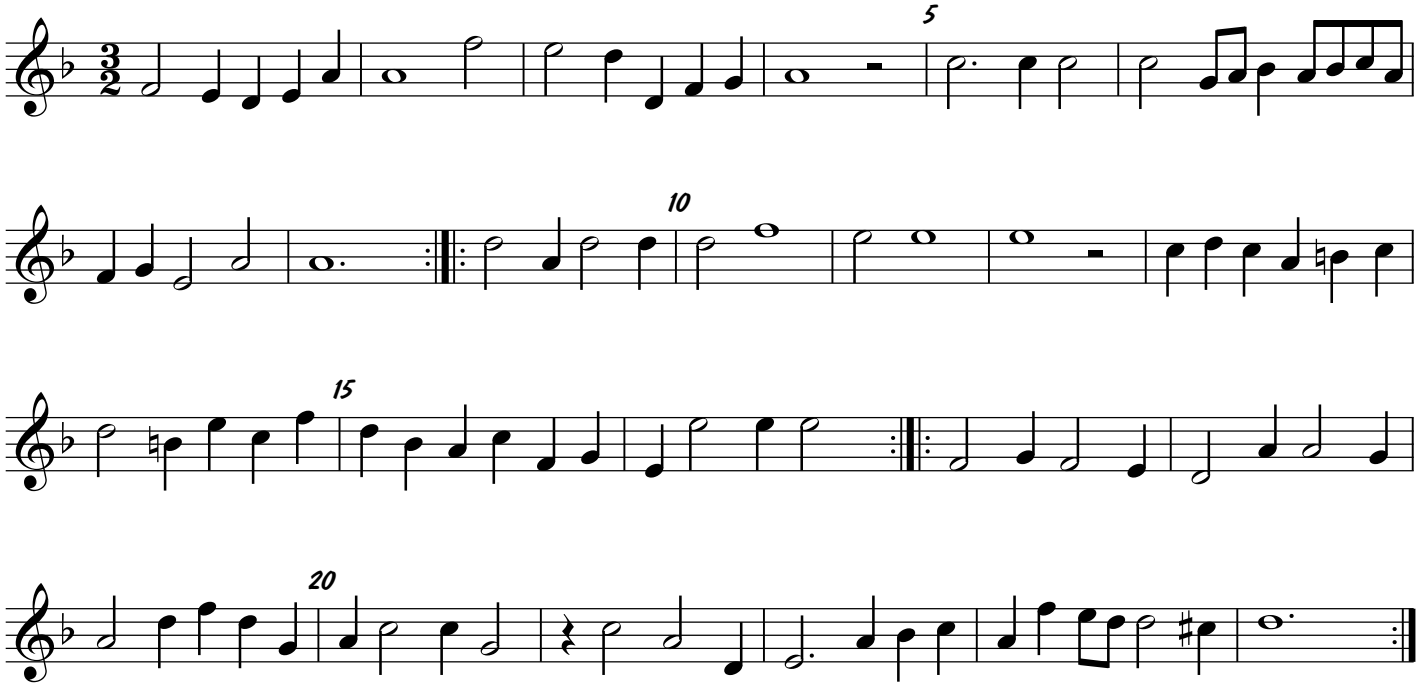
13. De la Tromba paven

(Richard Allison)



14. James Galliarde

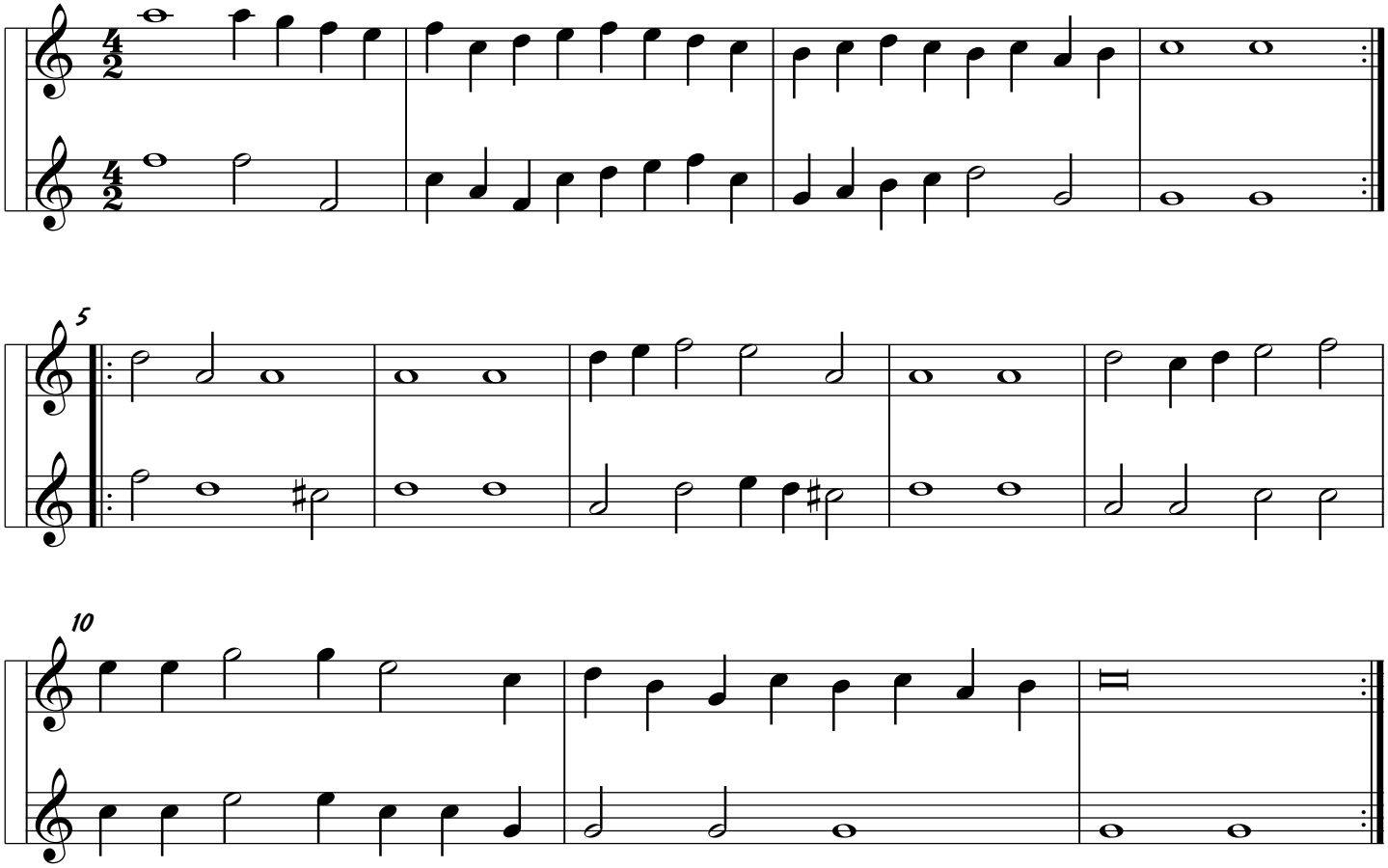
(James Harding)



15. The Sprytes songe

2 versions

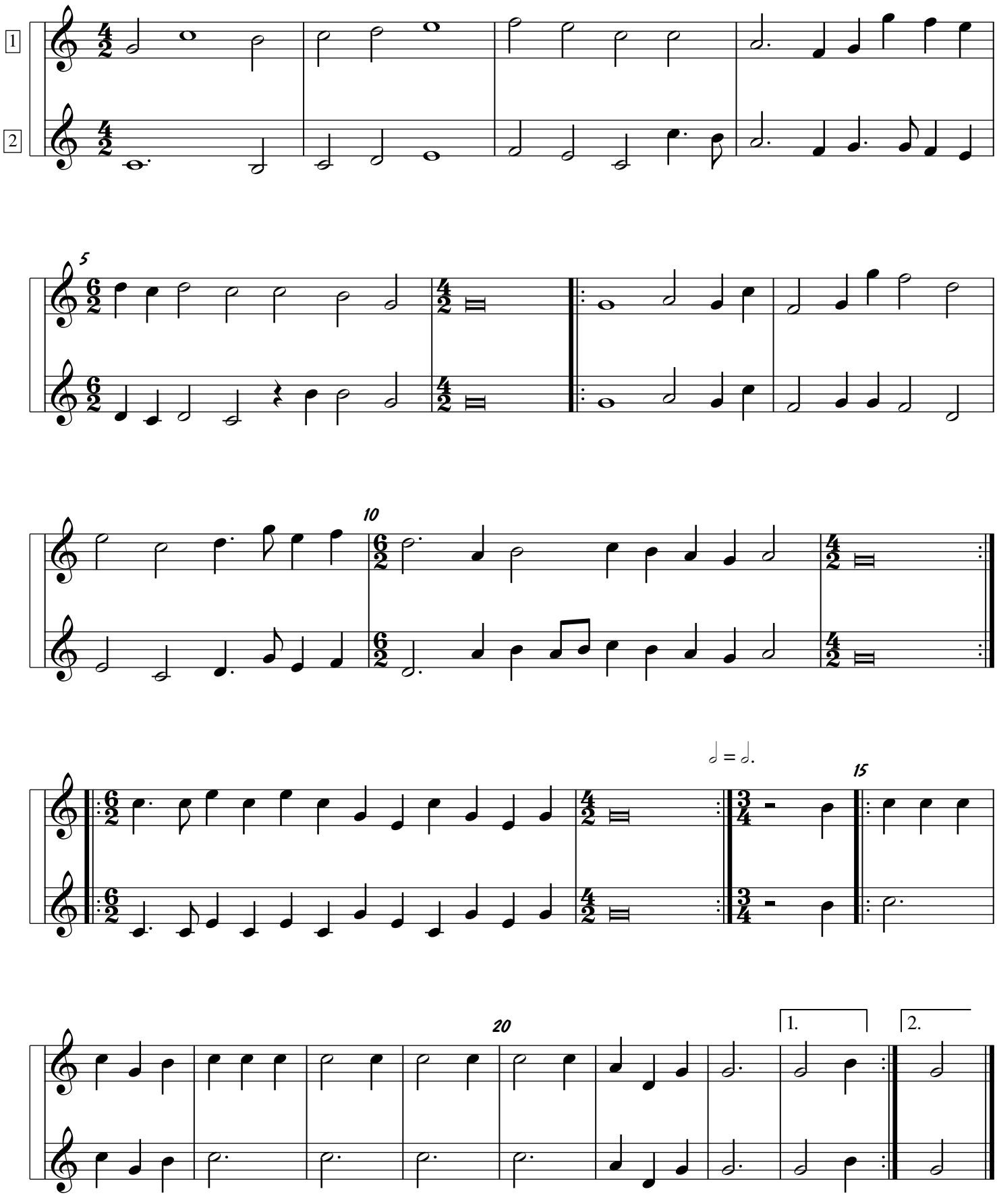
1



16. Reades first paven

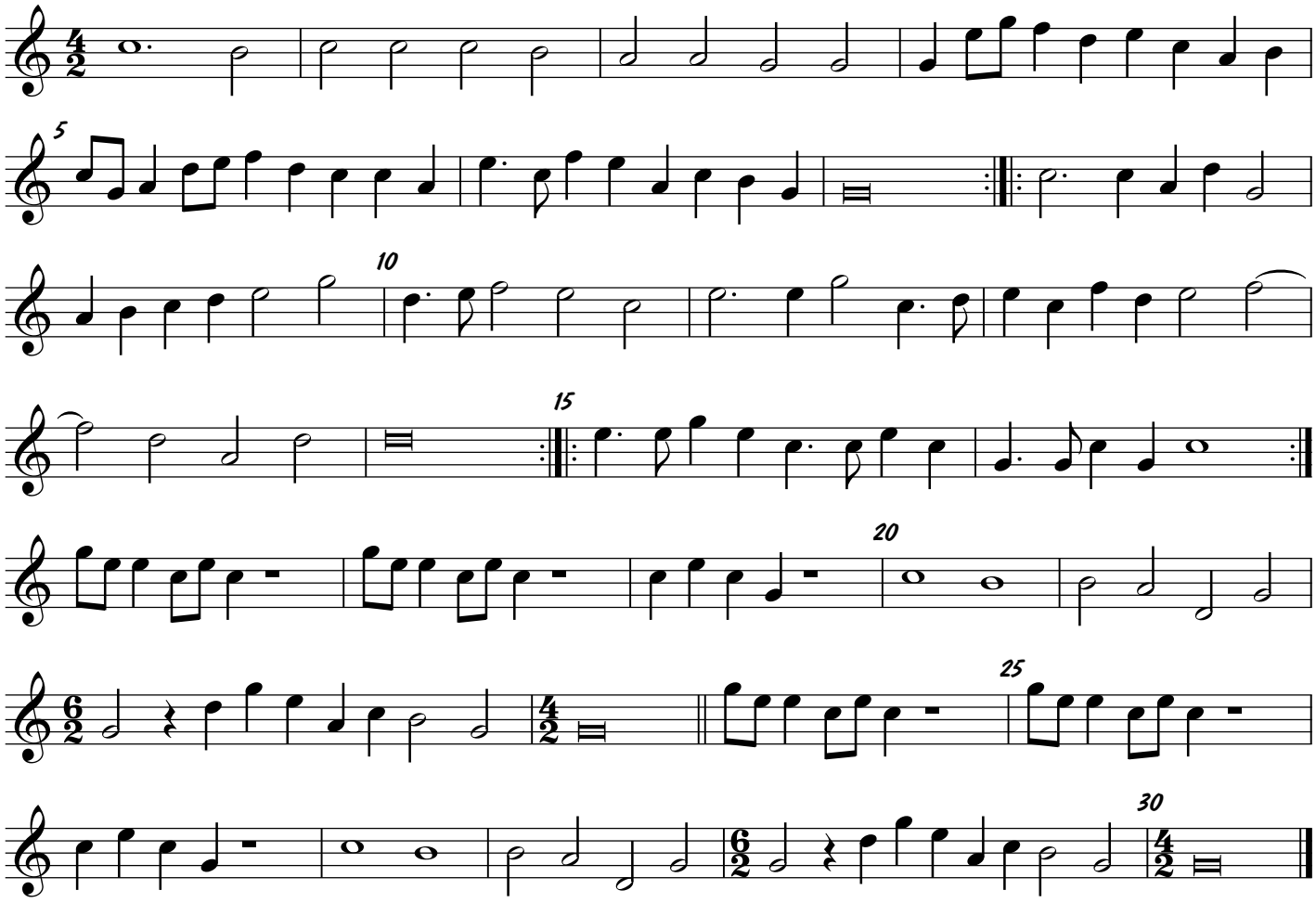
Richard Reade

2 versions



17. Reades second paven

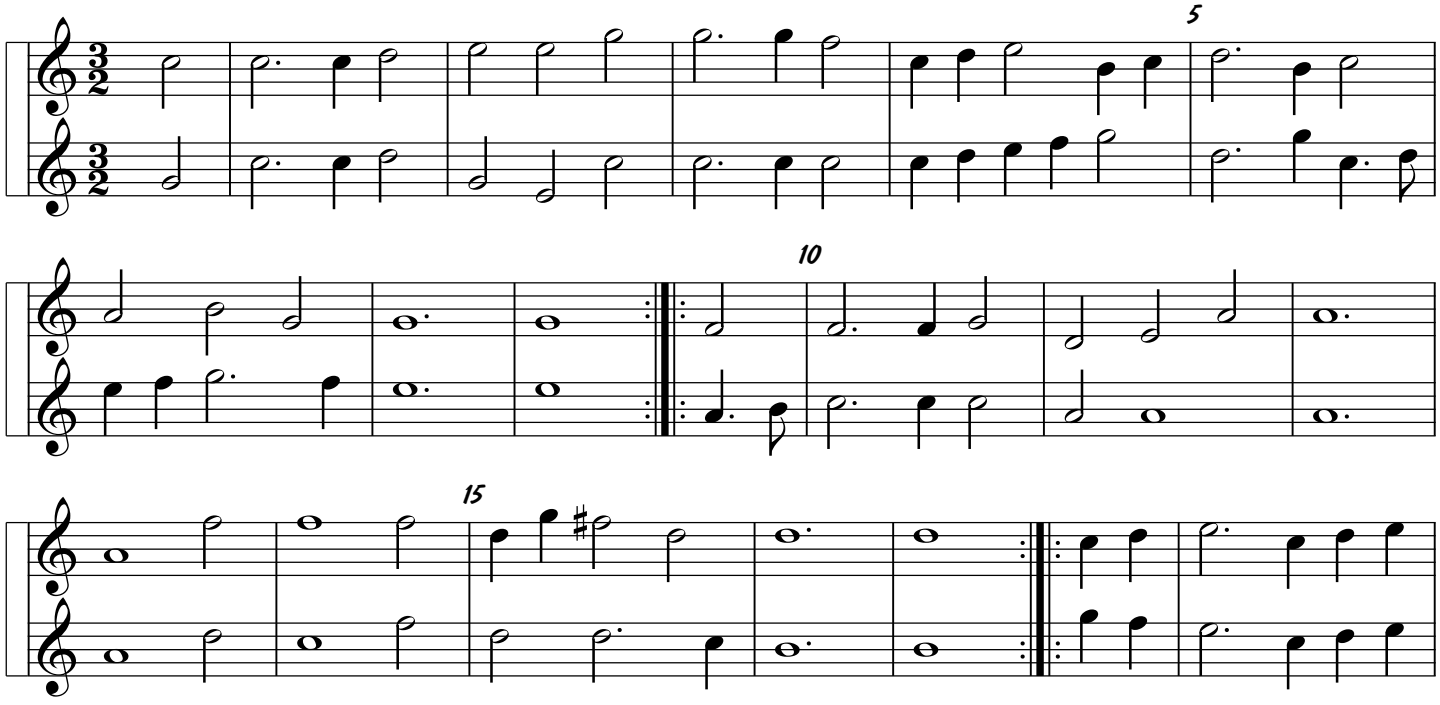
Richard Reade

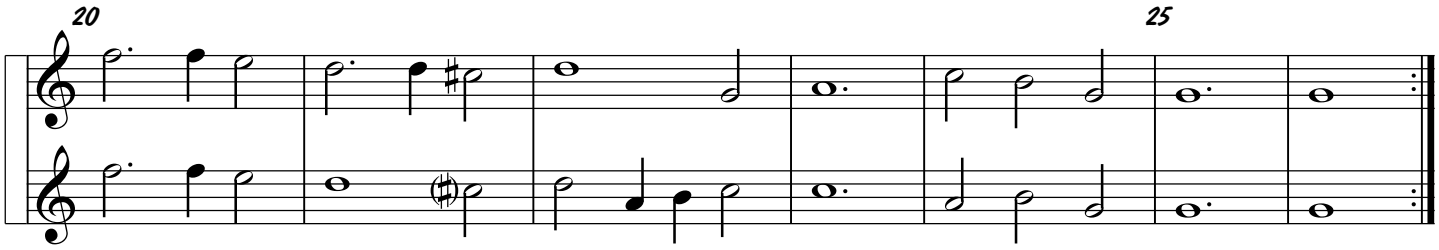


18. Reades galliarde

Richard Reade

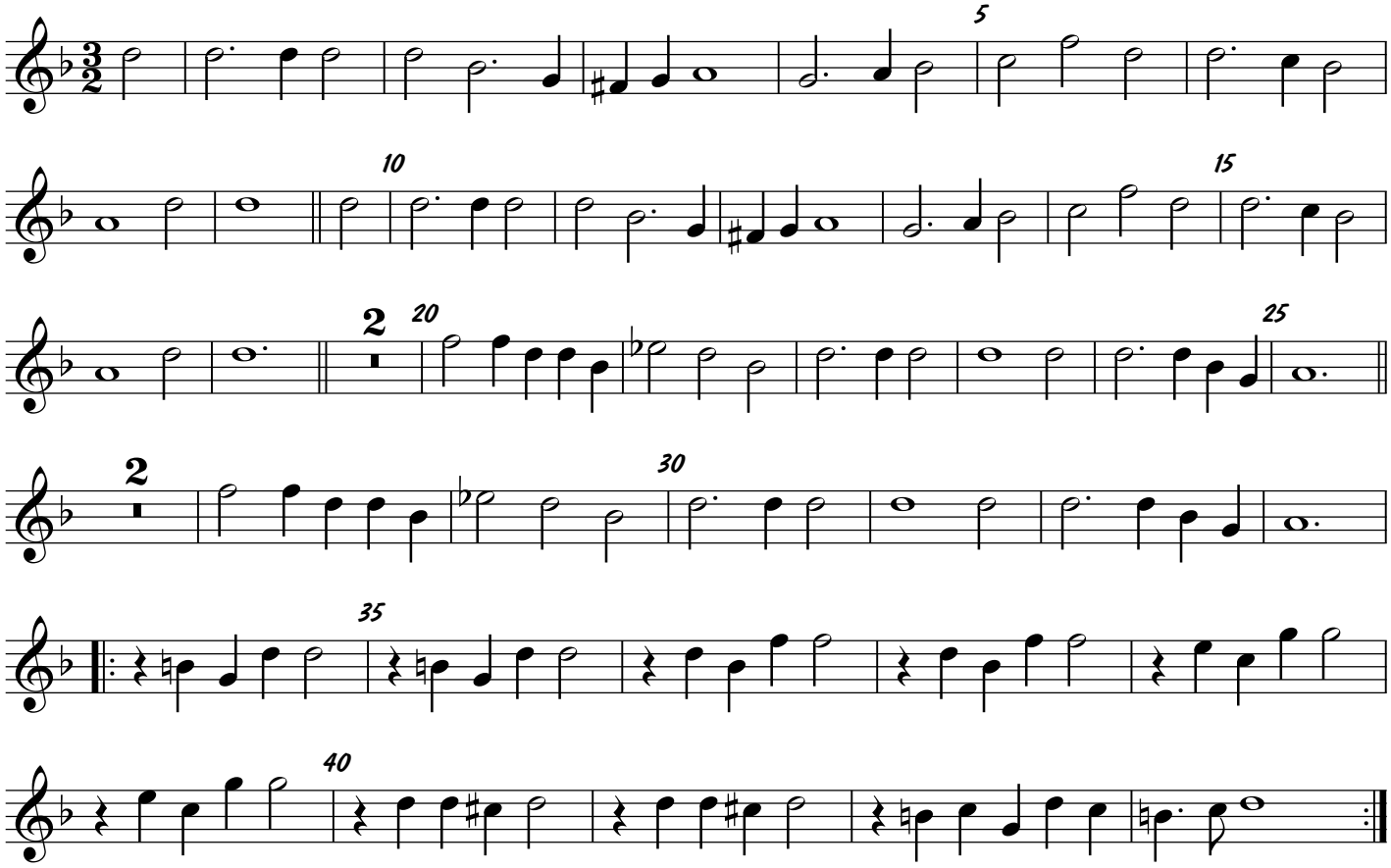
2 versions



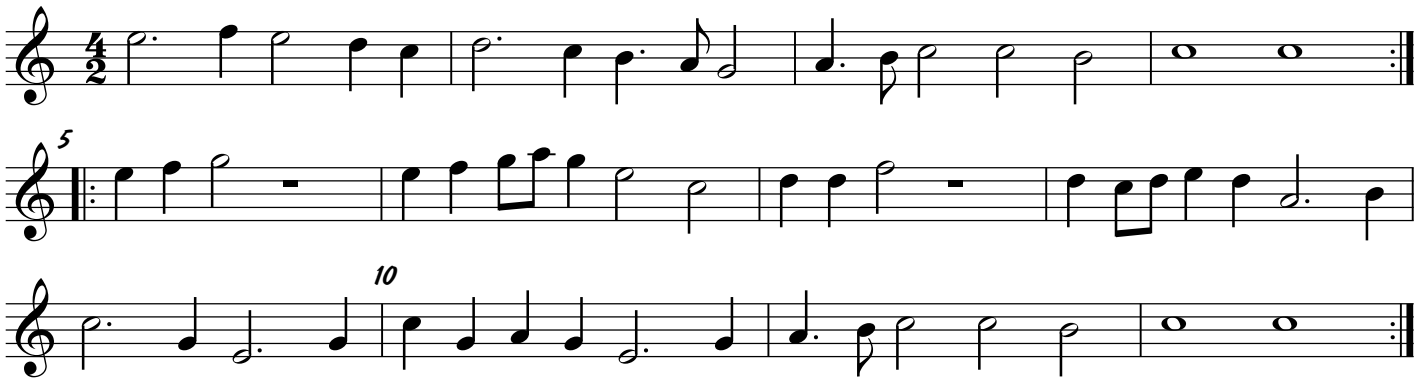


19. Dowlands first galliarde

John Dowland



20. Nutmigs and ginger



Variations from the source
The Recorder part

The list below shows notes as appear in the source and which were considered to require alteration.
The source is unbarred. Black notation, occasionally used in the source, is not commented on below.
Original clefs are G2 unless indicated below.

1	**The French kings maske**	(source has 2 two – bar sections with repeats) bar 5 and bar 15, 1st crotchet f a fifth higher. (parallel 5ths with bass)
2	**Alfonsoes paven**	no change
3	**La Bergera galliarde**	bar 7. 4th crotchet e a tone higher. bar 10 3rd minim a a third higher.
4	**Nightingale**	C3 clef bar 3 and 4 c quaver not sharpened. bar 10 second minim beat: crotchets c sharp to d
5	**Complainte or Fortune**	(source has 2 two-bar sections with repeats) bar 7. 2 c minims at start of bar and the rest of the bar and the next are pushed onward, there being only one f sharp minim at the end of bar 8.
6	**Primiero**	G1 clef F sharp key signature is assumed throughout, though not notated. bar 3 1st and 2nd minim beats missing bar 44 last crotchet d a tone lower.
7	**Duncombs galliarde**	no change
8	**Tarletons jigg**	no change
9	**Long paven**	no change
10	**Dowlands round Battell galliarde**	no change
11	**Katherine Darcies galliarde**	Titled *Dowl. Reads.H. galliarde* in source source is all a fourth higher last note, dotted semibreve (reverence) is not in source
12	**The Jewes Daunce**	no change
13	**De la Tromba paven**	bar 40 instead of the last semibreve, the source has minim, two crotchets then two minims, all c.
14	**James Galliarde**	No flat in key signature and no notes flattened.
15	**The Sprytes songe**	1st version G1 clef 2nd version: bars 5 and 7. c minim not sharpened
16	**Reades first paven**	2nd version C2 clef no change
17	**Reades second paven**	no change
18	**Reades galliarde**	2nd version: bar 21 c minim not sharpened
19	**Dowlands first galliarde**	bars 3 and 12: f crotchets not naturalised. bars 34 and 35: b crotchets not naturalised. Second half of bar 37 and first half of bar 38 missing.
20	**Nutmigs and ginger**	no change