

THE MATTHEW HOLMES CONSORTS
(The Cambridge Consort Books c.1588 - ?1597)

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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 sources: The Walsingham Consorts c.1588 and The Matthew Holmes Consorts c.1588 – ?1597 (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 and recorder are specified rather than the more usual treble viol and flute.

This present edition, which contains only a selection of pieces from the set, is not primarily a scholarly one. It is intended to be a practical playing edition, of which there is a sad shortage in the field of consort music. Owing to the lack of treble and bandora originals, I have made a number of reconstructions. Some lute and cittern parts are also my own. Bar numbering is a problem when some parts have written-out repeats and others haven't, so I have not included them in the tablature parts. You may wish to add your own congruence points or just refer to section beginnings.

I am extremely grateful to Ian Harwood for permission to use his treble part for John Dowland's 'Round Battell galliarde' and to Warwick Edwards for permission to use his treble part for Richard Nicholson's 'The Jewes Daunce'. These are such convincing reconstructions that it would be futile for me to try an alternative.

My own reconstructions (marked IG in the list of sources) are perhaps less convincing, but at least they may inspire somebody else to improve on them; they are offered here without copyright restriction. Anybody wishing to reproduce them in any way may do so providing they acknowledge the source.

No profit-conscious publisher would think to make a fortune from the publication of Elizabethan consort music. There just aren't yet enough groups or suitable instruments around to fund any large-scale print run. Therefore I intend to sell this publication for about the cost of production using a copy printer in order that the music may have a wider use. You may well find mistakes or feel that you could improve on, or just do a different version of my reconstructions. I would be grateful to hear of any mistakes or receive any such improvements, particularly if I may use them in possible further editions.

My thanks go to Ian Harwood and Stewart McCoy whose knowledge and suggestions have been invaluable. Both would, quite correctly, have preferred a full score of all six parts, but the capacity of my printing outfit is, I feel, not up to the task.

A special thank-you is also due to Dr. Eph Segerman who introduced me to the music and gave me my first opportunity to play regularly in a consort.

I wish to thank the members of the consort in which I regularly play: Rick Baines, Roger Child, Anne Duckers, Cathy Gaskell and Peter Syrus: also Mike Ashley and *The Lachrimae Consort* members. All have helped with suggestions, encouragement and error-spotting. However, I cannot expect them to have spotted all my blunders and incompetencies, and when you find any, it is of course me whom you should blame, particularly as I have made a few changes since our last play-through.

For more information about Elizabethan consort music you could consult the following: (Not an exhaustive list)

Sidney Beck: Thomas Morley's *The First Book of Consort Lessons*. Peters Edition 1959

Warwick Edwards: *Music for Mixed Consort*. (Musica Britannica Vol.40) Stainer & Bell 1977

Ian Harwood, 'A case of double standards? Instrumental pitch in England c 1600', *Early Music* October 1981.

Lyle Nordstrom, 'The Cambridge Consort Books', *Journal of The Lute Society of America*, 1972 pp70-103.

Matthew Spring: 'Reconstructing the consort lessons of Richard Reade', *Lute News: The Lute Society Magazine No.54, June 2000 pp.6-14*.

Ian Harwood is currently working on a comprehensive study, "*Six Seuerall Instrvments*": the 'English Consort' and its Music, c1570-1620, (Ashgate Publishing, forthcoming).

The Matthew Holmes Consorts
List of Sources

- | | | |
|---|---------------|--|
| 1. The French kings maske | Treble violin | Margaret Board Lute Book: f.8r lute solo |
| | Recorder | CUL MS Dd.5.21 f.4v divisions 3 rd time by IG |
| | Bass viol | CUL MS Dd.5.20 f.4r divisions 3 rd time by IG |
| | Lute | Margaret Board Lute Book: f.8r lute solo and IG |
| | Cittern | CUL MS Dd.14.24 f.23r |
| 2. Alfonsoes paven
by Alfonso Ferrabosco
or Augustine Bassano | Bandora | IG |
| | Treble violin | Trumbull Lute Book ff.7v-8r lute solo 'Augustus paven'
by Augustine Bassano or? Alfonso Ferrabosco |
| | Recorder | CUL MS Dd.5.21 f.4r |
| | Bass viol | CUL MS Dd.5.20 f.4r |
| | Lute | CUL MS Dd.3.18 f.36v |
| 3. La Bergera galliarde | Cittern | CUL MS Dd.14.24 f.22r |
| | Bandora | IG |
| | Treble violin | Margaret Board Lute Book: f.23r lute solo 'The Prince of
Portingcall his gallyard' |
| | Recorder | CUL MS Dd.5.21 f.5v |
| | Bass viol | CUL MS Dd.5.20 f.3r |
| 4. Nightingale | Lute | CUL MS Dd.3.18 f.41r |
| | Cittern | CUL MS Dd.14.24 f.18r |
| | Bandora | IG |
| | Treble violin | IG |
| | Recorder | CUL MS Dd.5.21 f.9r |
| 5. Complaine or Fortune
(Fortune my foe) | Bass viol | CUL MS Dd.5.20 f.9v |
| | Lute | CUL MS Dd.3.18 f.22v |
| | Cittern | CUL MS Dd.14.24 f.19r |
| | Bandora | IG |
| | Treble violin | Old ballad tune |
| 6. Primiero
by Richard Allison | Recorder | CUL MS Dd.5.21 f.5r |
| | Bass viol | CUL MS Dd.5.20 f.5r |
| | Lute | i. CUL MS Dd.4.22 f.11v John Dowland lute solo/consort
ii. CUL MS Dd.9.33 f.89r lute consort part |
| | Cittern | CUL MS Dd.14.24 f.21v |
| | Bandora | IG |
| 7. Duncomb's galliarde | Treble violin | CUL MS Dd.2.11 f.87v lute solo
Margaret Board Lute Book: f.13v lute solo in C |
| | Recorder | CUL MS Dd.5.21 f.5v |
| | Bass viol | CUL MS Dd.5.20 f.2v |
| | Lute | CUL MS Dd.3.18 f.32v-33r |
| | Cittern | CUL MS Dd.14.24 f.35v-36r |
| 8. Tarletons jigg | Bandora | IG |
| | Treble violin | Sampson Lute Book f.12r Lute 1 part of a lute duet in minor key
This has been combined with answering phrases in the lute part below.
See also Warwick Edwards reconstruction in MB40 virtually identical. |
| | Recorder | CUL MS Dd.5.21 f.5r |
| | Bass viol | CUL MS Dd.5.20 f.5r |
| | Lute | CUL MS Dd.3.18 f.17r |
| 9. Long paven | Cittern | CUL MS Dd.14.24 f.17r |
| | Bandora | IG |
| | Treble violin | CUL MS Dd.2.11 f.56r anon. lute solo |
| | Recorder | CUL MS Dd.5.21 f.5r |
| | Bass viol | CUL MS Dd.5.20 f.5r |
| 10. Dowlands round Battell
galliarde by John Dowland | Lute | CUL MS Dd.3.18 f.53r |
| | Cittern | CUL MS Dd.14.24 f.17r |
| | Bandora | IG |
| | Treble violin | CUL MS Dd.2.11 f.47v-48r Lute solo by John Johnson |
| | Recorder | CUL MS Dd.5.21 f.4r |
| | Bass viol | CUL MS Dd.5.20 f.4r |
| | Lute | IG |
| | Cittern | CUL MS Dd.14.24 f.19v |
| | Bandora | IG |
| | Treble violin | Ian Harwood |
| | Recorder | CUL MS Dd 5.21 f.5v |
| | Bass viol | CUL MS Dd.5.20 f.5r |
| | Lute | Folger Dowland MS f.6r |
| | Cittern | CUL MS Dd.14.24 f.36v |
| | Bandora | IG |

11. Katherine Darcies galliarde by John Dowland	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.59r Lute solo CUL MS Dd.5.21 f.6r CUL MS Dd.5.20 f.5v IG CUL MS Dd.14.24 f.20r IG
12. The Jewes Daunce by Richard Nicholson	Treble violin Recorder Bass viol Lute Cittern Bandora	Warwick Edwards CUL MS Dd.5.21 f.12r Bergamasca ground: I-IV-V-I CUL MS Dd.3.18 f.48r Bergamasca ground: I-IV-V-I Bergamasca ground: I-IV-V-I
13. De la Tromba paven by Richard Allison	Treble violin Recorder Bass viol Lute Cittern Bandora	Thomas Morley 1 st Book of Consort Lessons CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r CUL MS Dd.3.18 f.40r CUL MS Dd.14.24 f.17v
14. James Galliarde	Treble violin Recorder Bass viol Lute Cittern Bandora	Browne bandora and lyra viol book CUL MS Dd.5.78.3 f.25r lute solo JG CUL MS Dd.5.21 f.7r CUL MS Dd.5.20 f.8r extra divisions on f.27r f.30r and f.32v CUL ms Dd.3.18 f.58v. Another version is in the above source on f.34r. It lacks divided repeats and has inconsistencies with the other parts so is not included in this set. IG IG
15. The Sprytes songe	Treble violin Recorder Bass viol Lute Cittern Bandora	Walsingham Consorts. No.27 'The Voyce' CUL MS Dd.5.21 f.3r (two versions) CUL MS Dd.5.20 f.3r IG CUL MS Dd.14.24 f.9v IG
16. Reades first paven by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r 2 nd version on f.3v CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.37r-36v CUL MS Dd.14.24 f.9r IG
17. Reades second paven by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.37v-38r CUL MS Dd.14.24 f.20v IG
18. Reades galliarde by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r 2 nd version on f.7r CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.38v 2 nd version (18a) on f.22v CUL MS Dd.14.24 f.21r IG
19. Dowlands first galliarde by John Dowland	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.56r and on f.60r lute solos CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r IG CUL MS Dd.14.24 f.33v IG
20. Nutmigs and ginger	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.7r CUL MS Dd.5.20 f.7v CUL MS Dd.3.18 f.33r CUL MS Dd.14.24 f.37r IG

CUL = Cambridge University Library

IG = Ian Gaskell

Variations from the source The Cittern part

The list below shows tablature (tab) as appears in the source and which was considered to require alteration. The tablature letters start at the top course and work downwards. A course which is not notated is shown by a hyphen.

1	The French kings maske	(source has 2 two – bar sections with repeats)	bar 2 and bar 4: 1 st crotchet d a a a tab
2	Alfonsoes paven	1 st section: 2 nd section:	bar 2 last crotchet d - - - tab bar 7 3 rd and 4 th minims d a a a tab 2 crotchet upbeats to bar 1 d a a a tab bar 3 1 st 2 minims d a a a tab bar 4 last 2 crotchets d a a a tab bar 5 last 2 crotchets d a a a tab bar 6 1 st crotchet c a c d tab
3	La Bergera galliarde	1 st section	bar 4 3 rd crotchet a c a b tab bar 4 3 rd minim b a d - tab
4	Nightingale	3 rd section	bar 1 1 st minim rest missing
5	Complainte or Fortune	(source has 2 two-bar sections with repeats)	
6	Primiero	1 st section	bar 8 1 st crotchet a c a b tab
7	Duncombs galliarde	3 rd section	bar 1 last crotchet - a - - tab bar 3 4 th crotchet - - a - tab bar 4 4 th crotchet - - a - tab
8	Tarletons jigg	2 nd section	bar 2 1 st dotted minim missing
9	Long paven	1 st section 2 nd section 3 rd section	bar 2 last crotchet c - - - tab bar 4 2 nd minim c a c d tab bar 6 5 th crotchet c a c - tab bar 7 2 nd minim d c a b tab bar 8 1 st crotchet a a a a tab bar 6 7 th crotchet e c e - tab bar 6 8 th crotchet c - - - tab bar 3 last crotchet - - c - tab bar 4 1 st minim h e h - tab
10	Dowlands round Battell galliarde	no change	
11	Katherine Darcies galliarde (titled <i>Do.Re.Ha.galliard</i> in source)	1 st section 2 nd section 3 rd section	bar 5 1 st minim b a c - tab bar 2 4 th crotchet - - d - tab bar 4 minim - d d - was d a d - tab only 1 st 2 bars given in source
12	The Jewes Daunce	IG modified bergamasca ground	
13	De la Tromba paven	1 st section 3 rd section	bar 6 1 st minim d a a a tab bar 6 2 nd minim 2 crotchets a c c - then f - - - tab bar 7 3 rd minim 2 crotchets a c a b then b a c d tab bar 7 4 th minim 2 crotchets b a c d then a c a b tab bar 6 3 rd minim 2 crotchets d b a b then - b - - tab
14	James Galliarde	IG	
15	The Sprytes songe	no change	
16	Reades first paven	no change	
17	Reades second paven	2 nd section	bar 1 4 th minim d c a a tab bar 2 4 th crotchet g - - - tab bar 2 5 th crotchet d c a a tab bar 6 2 nd minim d a a a tab
18	Reades galliarde	1 st section	bar 6 1 st minim f d f - tab
19	Dowlands first galliarde	1 st section 2 nd section	all d a a - tab is d a a a in source bar 1 4 th crotchet d a d - tab bar 2 2 nd crotchet d a a - tab bar 2 4 th crotchet d a d - tab
20	Nutmigs and ginger	no change	

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, 1 st crotchet f a fifth higher. (parallel 5ths with bass)
2	Alfonsoes paven	no change
3	La Bergera galliarde	bar 7. 4 th crotchet e a tone higher. bar 10 3 rd 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 1 st and 2 nd 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 <i>Dowl. Reads.H. galliarde</i> 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	1 st version G1 clef 2 nd version: bars 5 and 7. c minim not sharpened
16	Reades first paven	2 nd version C2 clef no change
17	Reades second paven	no change
18	Reades galliarde	2 nd 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

Variations from the source
The Bass Viol 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 all F4

1	The French kings maske	no change
2	Alfonsoes paven	no change
3	La Bergera galliarde	bars 9 and 10 are written all a third higher. bar 25 1 st crotchet not sharpened.
4	Nightingale	bar 8 minim rest missing 3 and 4 c quaver not sharpened. bar 10 4 th crotchet g a tone lower.
5	Complainte or Fortune	no change
6	Primiero	No sharp in key signature but accidentals are correctly notated.
7	Duncombs galliarde	bar 5 crotched d was c a tone lower
8	Tarletons jigg	no change
9	Long paven	bar 7 2 nd minim e flat
10	Dowlands round Battell galliarde	no change
11	Katherine Darcies galliarde	Titled <i>Dowl. R.H. galliarde</i> in source bars 7 and 15 1 st minim b natural bar 18 minim g then crotchet c then crotchet b then minim g bars 22 and 30 dotted minim and minim c appear to have been changed from the correct notes. bar 32 last dotted minim missing.
12	The Jewes Daunce	IG modified bergamasca bass.
13	De la Tromba paven	bar 40 last note is a breve.
14	James Galliarde	no change
15	The Sprytes songe	no change
16	Reades first paven	no change
17	Reades second paven	no change
18	Reades galliarde	no change
19	Dowlands first galliarde	Bars 34 and 35: b crotchets not naturalised.
20	Nutmigs and ginger	no change

Variations from the source

The Lute part

The list below shows tablature (tab) as appears in the source and which was considered to require alteration. The tablature letters start at the top course and work downwards. A course which is not notated is shown by a hyphen.

1	The French kings maske	IG	
2	Alfonsoes paven	no change	
3	La Bergera galliarde	no change	
4	Nightingale	3 rd section	semibreve rest missing from start of section
5	Complainte or Fortune	version 1	2 nd section, 1 st time bar 7 first quaver f h a - - tab
6	Primiero	1 st section	1 st time bar 5 4 th crotchet - - - b - - tab
		2 nd section	2 nd time bar 1 2 nd minim c a - - c - tab
		3 rd section	2 nd time bar 6 last semiquaver - e - - - - tab
7	Duncombs galliarde	no change	
8	Tarletons jigg	no change	
9	Long paven	IG	
10	Dowlands round Battell galliarde	1 st section	bar 3 3 rd minim c a c b - - tab
11	Katherine Darcies galliarde	IG	
12	The Jewes Daunce		bar 13 2 nd minim consists of crotchet followed by two quavers
13	De la Tromba paven	no change	
14	James Galliarde	2 nd section	1 st time bars 5 - 7
			2 nd time bar 5 5 th crotchet d a - c - - tab
		3 rd section	bar 7 first time no rhythm signs
15	The Sprytes songe	IG	
16	Reades first paven	3 rd section	2 nd time 4 th minim beat: 3 rd and 4 th semiquaver - - c - - - then - - a - - - tab
17	Reades second paven	1 st section	1 st time 4 th minim beat: 3 rd quaver - - d - - - tab
		2 nd section	1 st time bar 2
			1 st time bar 3 1 st quaver - a - - - a tab
			2 nd time bar 2
18	Reades galliarde	2 nd section	2 nd time bar 3 5 th quaver beat - d - - - - tab
			2 nd time b naturals on top course are all flat in source.
18a	Reades galliarde	no change	
19	Dowlands first galliarde	IG	
20	Nutmigs and ginger	no change	

Variations from the source The Bandora part

The list below shows tablature (tab) as appears in the source and which was considered to require alteration. The tablature letters start at the top course and work downwards. A course which is not notated is shown by a hyphen.

All bandora parts are by Ian Gaskell apart from De la Tromba paven, which comes from the *Browne Bandora and Lyra Viol Book*.

13 De la Tromba paven	1 st and 2 nd sections	bar 7 missing
	2 nd section	2 nd time last minim rest
	3 rd section	bar 1 1 st minim - d c e - - tab bar 1 2 nd minim - d e - - a tab bar 1 4 th minim - c a c - - tab

Browne Bandora and Lyra Viol Book f.18r.

The Matthew Holmes Consorts
List of Sources

1. The French kings maske	Treble violin Recorder Bass viol Lute Cittern Bandora	Margaret Board Lute Book: f.8r lute solo CUL MS Dd.5.21 f.4v divisions 3 rd time by IG CUL MS Dd.5.20 f.4r divisions 3 rd time by IG Margaret Board Lute Book: f.8r lute solo and IG CUL MS Dd.14.24 f.23r IG
2. Alfonsoes paven by Alfonso Ferrabosco or Augustine Bassano	Treble violin Recorder Bass viol Lute Cittern Bandora	Trumbull Lute Book ff.7v-8r lute solo 'Augustus paven' by Augustine Bassano or? Alfonso Ferrabosco CUL MS Dd.5.21 f.4r CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.36v CUL MS Dd.14.24 f.22r IG
3. La Bergera galliarde	Treble violin Recorder Bass viol Lute Cittern Bandora	Margaret Board Lute Book: f.23r lute solo 'The Prince of Portinggall his gallyard' CUL MS Dd.5.21 f.5v CUL MS Dd.5.20 f.3r CUL MS Dd.3.18 f.41r CUL MS Dd.14.24 f.18r IG
4. Nightingale	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.9r CUL MS Dd.5.20 f.9v CUL MS Dd.3.18 f.22v CUL MS Dd.14.24 f.19r IG
5. Complainte or Fortune (Fortune my foe)	Treble violin Recorder Bass viol Lute Cittern Bandora	Old ballad tune CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r i. CUL MS Dd.4.22 f.11v John Dowland lute solo/consort ii. CUL MS Dd.9.33 f.89r lute consort part CUL MS Dd.14.24 f.21v IG
6. Primiero by Richard Allison	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.87v lute solo Margaret Board Lute Book: f.13v lute solo in C CUL MS Dd.5.21 f.5v CUL MS Dd.5.20 f.2v CUL MS Dd.3.18 f.32v-33r CUL MS Dd.14.24 f.35v-36r IG
7. Duncomb's galliarde	Treble violin Recorder Bass viol Lute Cittern Bandora	Sampson Lute Book f.12r Lute 1 part of a lute duet in minor key This has been combined with answering phrases in the lute part below. See also Warwick Edwards reconstruction in MB40 virtually identical. CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r CUL MS Dd.3.18 f.17r CUL MS Dd.14.24 f.17r IG
8. Tarletons jigg	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.56r anon. lute solo CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r CUL MS Dd.3.18 f.53r CUL MS Dd.14.24 f.17r IG
9. Long paven	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.47v-48r Lute solo by John Johnson CUL MS Dd.5.21 f.4r CUL MS Dd.5.20 f.4r IG CUL MS Dd.14.24 f.19v IG
10. Dowlands round Battell galliarde by John Dowland	Treble violin Recorder Bass viol Lute Cittern Bandora	Ian Harwood CUL MS Dd 5.21 f.5v CUL MS Dd.5.20 f.5r Folger Dowland MS f.6r CUL MS Dd.14.24 f.36v IG

11. Katherine Darcies galliarde by John Dowland	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.59r Lute solo CUL MS Dd.5.21 f.6r CUL MS Dd.5.20 f.5v IG CUL MS Dd.14.24 f.20r IG
12. The Jewes Daunce by Richard Nicholson	Treble violin Recorder Bass viol Lute Cittern Bandora	Warwick Edwards CUL MS Dd.5.21 f.12r Bergamasca ground: I-IV-V-I CUL MS Dd.3.18 f.48r Bergamasca ground: I-IV-V-I Bergamasca ground: I-IV-V-I
13. De la Tromba paven by Richard Allison	Treble violin Recorder Bass viol Lute Cittern Bandora	Thomas Morley 1 st Book of Consort Lessons CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r CUL MS Dd.3.18 f.40r CUL MS Dd.14.24 f.17v
14. James Galliarde	Treble violin Recorder Bass viol Lute Cittern Bandora	Browne bandora and lyra viol book CUL MS Dd.5.78.3 f.25r lute solo JG CUL MS Dd.5.21 f.7r CUL MS Dd.5.20 f.8r extra divisions on f.27r f.30r and f.32v CUL ms Dd.3.18 f.58v. Another version is in the above source on f.34r. It lacks divided repeats and has inconsistencies with the other parts so is not included in this set. IG IG
15. The Sprytes songe	Treble violin Recorder Bass viol Lute Cittern Bandora	Walsingham Consorts. No.27 'The Voyce' CUL MS Dd.5.21 f.3r (two versions) CUL MS Dd.5.20 f.3r IG CUL MS Dd.14.24 f.9v IG
16. Reades first paven by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r 2 nd version on f.3v CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.37r-36v CUL MS Dd.14.24 f.9r IG
17. Reades second paven by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.37v-38r CUL MS Dd.14.24 f.20v IG
18. Reades galliarde by Richard Reade	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.4r 2 nd version on f.7r CUL MS Dd.5.20 f.4r CUL MS Dd.3.18 f.38v 2 nd version (18a) on f.22v CUL MS Dd.14.24 f.21r IG
19. Dowlands first galliarde by John Dowland	Treble violin Recorder Bass viol Lute Cittern Bandora	CUL MS Dd.2.11 f.56r and on f.60r lute solos CUL MS Dd.5.21 f.5r CUL MS Dd.5.20 f.5r IG CUL MS Dd.14.24 f.33v IG
20. Nutmigs and ginger	Treble violin Recorder Bass viol Lute Cittern Bandora	IG CUL MS Dd.5.21 f.7r CUL MS Dd.5.20 f.7v CUL MS Dd.3.18 f.33r CUL MS Dd.14.24 f.37r IG

CUL = Cambridge University Library

IG = Ian Gaskell

1. The French kings maske

Treble Viol

Tenor recorder

Bass Viol

5

10

15

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key with one flat (B-flat) and a 3/4 time signature. The first staff contains a melody with quarter and eighth notes. The second staff features a complex rhythmic accompaniment with sixteenth and thirty-second notes. The third staff provides a bass line with quarter and eighth notes.

Second system of musical notation, consisting of three staves. The notation continues from the first system, maintaining the same key signature and time signature. The second staff's accompaniment becomes more intricate with sixteenth-note patterns.

Third system of musical notation, starting with a measure number '20' above the first staff. It consists of three staves. The melody in the first staff is more active, featuring eighth and sixteenth notes. The accompaniment in the second and third staves continues with rhythmic complexity.

Fourth system of musical notation, consisting of three staves. The notation continues, showing further development of the melodic and accompanimental lines.

Fifth system of musical notation, consisting of three staves. This system concludes the piece with a final cadence, indicated by a double bar line at the end of the first staff.

2. Alfonsoes paven

? Augustine Bassano or Alfonso Ferrabosco II

Treble Viol

Tenor recorder

Bass Viol

5

10

15

3. La Bergera galliarde

Treble Viol

Tenor recorder

Bass Viol

5

10

15 20

25

4. Nightingale

Treble Viol
Tenor recorder
Bass Viol

1. 2.

5

10

1. 2.

5. Complainte or Fortune (Fortune my foe)

Treble Viol

Tenor recorder

Bass Viol

For - tune my foe, why do'st thou frown on me, and will thy fa - vour
How could I bless thee, could'st thou take a - way my life and in - fa -

5

ne - ver bet - ter be? Wilt thou, I say, for - e - ver breed my pain,
my both in one day? But this in bal - lads will sur - vive, I know,

and wilt thou not re - store my joys a - gain? Wilt thou, I say, for -
sung to that prea - ching_ tune, 'For - tune my foe', But this in bal - lads

10

e - ver breed my pain, and wilt thou not re - store my joys a - gain?
will sur - vive, I know, sung to that prea - ching_ tune, 'For - tune my foe'.

6. Primiero

First system of musical notation (measures 1-5). It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 5 contains a fingering number '5' above the treble staff.

Second system of musical notation (measures 6-10). It consists of three staves: Treble, Alto, and Bass. Measure 10 contains a fingering number '10' above the treble staff.

Third system of musical notation (measures 11-15). It consists of three staves: Treble, Alto, and Bass. Measure 15 contains a fingering number '15' above the treble staff.

Fourth system of musical notation (measures 16-20). It consists of three staves: Treble, Alto, and Bass. Measure 20 contains a fingering number '20' above the treble staff.

Fifth system of musical notation (measures 21-25). It consists of three staves: Treble, Alto, and Bass.

25 $\circ = \circ.$ 30

35 $\text{♩} = \text{♩}$

40

45 50

7. Duncombs galliarde

Treble Viol

Tenor recorder

Bass Viol

5

10

15

20

25

30

35



This system contains three staves of music. The top staff (treble clef) begins with a melodic line starting on G4, moving through A4, B4, and C5, with various accidentals. The middle staff (treble clef) provides harmonic support with chords and moving lines. The bottom staff (bass clef) features a bass line with notes like G2, F2, and E2, including a long note with a fermata.

40



This system contains three staves of music. The top staff continues the melodic line with more complex rhythmic patterns. The middle staff has a more active bass line with eighth and sixteenth notes. The bottom staff continues the harmonic foundation with steady quarter notes.

45



This system contains three staves of music. The top staff shows a melodic line with a mix of eighth and quarter notes. The middle staff has a bass line with some sixteenth-note runs. The bottom staff continues with a steady bass line.

50



This system contains three staves of music. The top staff continues the melodic development. The middle staff has a bass line with some sixteenth-note runs. The bottom staff continues with a steady bass line.

55



This system contains three staves of music. The top staff continues the melodic line. The middle staff has a bass line with some sixteenth-note runs. The bottom staff continues with a steady bass line.

8. Tarletons jigg

Treble Viol

Tenor recorder

Bass Viol

1.

5 | 2.

10

Detailed description: This musical score is for '8. Tarletons jigg' in 6/4 time. It consists of three staves: Treble Viol, Tenor recorder, and Bass Viol. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-4) includes a first ending bracket over measures 3 and 4. The second system (measures 5-8) includes a second ending bracket over measures 7 and 8. The third system (measures 9-12) continues the piece. The Tenor recorder part has a melodic line with some grace notes and slurs. The Treble Viol and Bass Viol parts provide harmonic support with sustained notes and rhythmic patterns.

9. Long paven

John Johnson

5

10

Detailed description: This musical score is for '9. Long paven' in 4/4 time. It consists of three staves: Treble Viol, Tenor recorder, and Bass Viol. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system (measures 1-4) features a long melodic line in the Treble Viol part with a slur and a fermata over measures 3 and 4. The second system (measures 5-8) continues the piece. The Tenor recorder part has a melodic line with some grace notes and slurs. The Treble Viol and Bass Viol parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for measures 15-19. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 15 is marked with a '15' above the first staff. The music features a mix of eighth and quarter notes with rests.

Musical score for measures 20-24. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 20 is marked with a '20' above the first staff. The music includes a repeat sign at the beginning of measure 20 and continues with eighth and quarter notes.

Musical score for measures 25-29. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 25 is marked with a '25' above the first staff. The music concludes with repeat signs at the end of each staff.

10. Dowlands round Battell galliarde

John Dowland

(Treble reconstructed by Ian Harwood)

Musical score for measures 1-4. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 1 is marked with a '5' above the first staff. The music features a mix of eighth and quarter notes.

Musical score for measures 5-9. The score is in G major (one sharp) and 3/4 time. It consists of three staves: Treble, Middle, and Bass. Measure 5 is marked with a '10' above the first staff. The music includes a repeat sign at the beginning of measure 5 and continues with eighth and quarter notes.

11. Katherine Darcies galliarde

John Dowland

25

Musical notation for measures 25-29, consisting of three staves (treble, treble, and bass clefs). The music is in a 4/4 time signature. Measure 25 starts with a treble clef and a key signature of one flat. The melody in the first treble staff features eighth and quarter notes. The bass staff provides a simple accompaniment of quarter notes.

30

Musical notation for measures 30-34, consisting of three staves. Measure 30 begins with a treble clef and a key signature of one flat. The melody in the first treble staff includes a sharp sign (F#) in measure 32. The bass staff continues with quarter notes.

12. The Jewes Daunce

Richard Nicholson

(Treble reconstructed by Warwick Edwards)

5

Musical notation for measures 1-4, consisting of three staves in 4/2 time. The first treble staff has a treble clef and a key signature of one flat. Measure 1 starts with a 5-measure rest. The bass staff has a bass clef and contains whole notes.

Musical notation for measures 5-8, consisting of three staves. The first treble staff has a treble clef and a key signature of one flat. The melody is highly rhythmic with many sixteenth notes. The bass staff has a bass clef and contains whole notes.

10

Musical notation for measures 9-12, consisting of three staves. Measure 9 begins with a treble clef and a key signature of one flat. The melody in the first treble staff features sixteenth notes and rests. The bass staff has a bass clef and contains whole notes.

15



This system contains the first three staves of music. The top staff begins with a treble clef and a key signature of one flat. It starts with a whole rest, followed by eighth and quarter notes. A measure number '15' is placed above the first measure. The middle staff continues the melodic line with eighth and quarter notes. The bottom staff is a bass line consisting of whole notes.

20



This system contains the next three staves. The top staff continues the melodic line with eighth and quarter notes. A measure number '20' is placed above the first measure. The middle staff continues with eighth and quarter notes. The bottom staff continues with whole notes.

25



This system contains the next three staves. The top staff continues the melodic line. A measure number '25' is placed above the first measure. At the end of the system, there is a double bar line followed by a 6/4 time signature change. The middle and bottom staves continue with eighth and quarter notes.

30



This system contains the next three staves. The top staff continues the melodic line. A measure number '30' is placed above the first measure. The middle and bottom staves continue with eighth and quarter notes.

35



This system contains the final three staves. The top staff continues the melodic line. A measure number '35' is placed above the first measure. The middle and bottom staves continue with eighth and quarter notes.

40

13. De la Tromba paven

(Richard Allison)

5

10

15

20

System 1 (measures 18-20): This system contains the first three staves of the piece. The top staff (treble clef) begins with a whole rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The middle staff (treble clef) has eighth notes G4, A4, B4, and C5. The bottom staff (bass clef) has eighth notes G3, A3, B3, and C4. Measure 20 is marked with a '20' above the first staff.

System 2 (measures 21-23): This system contains the next three staves. The top staff features a complex rhythmic pattern with sixteenth and thirty-second notes. The middle and bottom staves continue the melodic and harmonic lines from the previous system.

25

System 3 (measures 24-26): This system contains the next three staves. The top staff has a melodic line with a fermata over the final note. The middle and bottom staves provide accompaniment with eighth and sixteenth notes.

30

System 4 (measures 27-29): This system contains the next three staves. The top staff has a melodic line with a fermata. The middle and bottom staves continue the accompaniment.

35

System 5 (measures 30-32): This system contains the final three staves of the piece. The top staff has a melodic line with a fermata. The middle and bottom staves continue the accompaniment.

Musical score for the first system, measures 37-40. It consists of three staves: a treble staff with a melodic line, a middle treble staff with a rhythmic accompaniment, and a bass staff with a bass line. Measure 40 is marked with a '40' above the staff.

14. James Galliarde

(James Harding)

Musical score for the second system, measures 1-5. It consists of six staves: two treble staves and four bass staves. The music is in 3/2 time. Measure 5 is marked with a '5' above the staff.

Musical score for the third system, measures 6-10. It consists of six staves: two treble staves and four bass staves. The music is in 3/2 time. Measure 10 is marked with a '10' above the staff. The system concludes with a double bar line and repeat signs.

15

Musical score for measures 15-19. The score is written for a grand staff with two treble clefs and three bass clefs. The key signature is one flat (B-flat). The music consists of six staves. The first two staves are vocal lines, and the remaining four are piano accompaniment. The piano part features a steady bass line and a more active upper part with eighth and sixteenth notes.

Musical score for measures 20-24. The score is written for a grand staff with two treble clefs and three bass clefs. The key signature is one sharp (F#). The music consists of six staves. The first two staves are vocal lines, and the remaining four are piano accompaniment. The piano part features a steady bass line and a more active upper part with eighth and sixteenth notes. A double bar line with repeat dots is present at the beginning of measure 20.

20

Musical score for measures 20-24. It consists of six staves: two vocal staves (soprano and alto) and four piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

15. The Sprytes songe

5

Musical score for measures 1-5 of 'The Sprytes songe'. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

10

Musical score for measures 6-10 of 'The Sprytes songe'. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

16. Reades first paven

Richard Reade

The first system of the musical score consists of four staves. The top staff is in treble clef with a 4/2 time signature. The second and third staves are in alto clef. The bottom staff is in bass clef. The music begins with a whole note rest in the first measure, followed by a series of quarter and eighth notes across the system.

The second system of the musical score consists of four staves. It begins with a measure marked with a '5' above the staff. The music continues with various note values and rests. A double bar line with repeat dots appears after the second measure of the system.

The third system of the musical score consists of four staves. It begins with a measure marked with a '10' above the staff. The music continues with various note values and rests. A double bar line with repeat dots appears after the second measure of the system.

The fourth system of the musical score consists of four staves. It begins with a measure marked with a '15' above the staff. The music continues with various note values and rests. A double bar line with repeat dots appears after the second measure of the system. Above the first staff, there is a tempo marking '♩ = ♩.' and a '15' below it.

20

1. 2.

17. Reades second paven

Richard Reade

5

10

15

20

25

30

18. Reades galliarde

Richard Reade

5

10

15

20 25

This system contains the first 25 measures of the piece. It features three staves: a treble staff with a melodic line, an inner treble staff with harmonic accompaniment, and a bass staff with a bass line. Measure numbers 20 and 25 are indicated above the first and fifth staves respectively.

19. Dowlands first galliarde

John Dowland

5

This system contains the first 5 measures of the piece. It features three staves: a treble staff with a melodic line, an inner treble staff with harmonic accompaniment, and a bass staff with a bass line. Measure number 5 is indicated above the first staff.

10

This system contains measures 6 through 10. It features three staves: a treble staff with a melodic line, an inner treble staff with harmonic accompaniment, and a bass staff with a bass line. Measure number 10 is indicated above the first staff.

15 20

This system contains measures 11 through 20. It features three staves: a treble staff with a melodic line, an inner treble staff with harmonic accompaniment, and a bass staff with a bass line. Measure numbers 15 and 20 are indicated above the first staff.

25

This system contains the final 5 measures (21-25) of the piece. It features three staves: a treble staff with a melodic line, an inner treble staff with harmonic accompaniment, and a bass staff with a bass line. Measure number 25 is indicated above the first staff.

30

35

40

20. Nutmigs and ginger

5

10

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, 1 st crotchet f a fifth higher. (parallel 5ths with bass)
2	Alfonsoes paven	no change
3	La Bergera galliarde	bar 7. 4 th crotchet e a tone higher. bar 10 3 rd 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 1 st and 2 nd 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 <i>Dowl. Reads.H. galliarde</i> 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	1 st version G1 clef 2 nd version: bars 5 and 7. c minim not sharpened
16	Reades first paven	2 nd version C2 clef no change
17	Reades second paven	no change
18	Reades galliarde	2 nd 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

Variations from the source The Bass Viol 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 all F4

1	The French kings maske	no change
2	Alfonsoes paven	no change
3	La Bergera galliarde	bars 9 and 10 are written all a third higher. bar 25 1 st crotchet not sharpened.
4	Nightingale	bar 8 minim rest missing 3 and 4 c quaver not sharpened. bar 10 4 th crotchet g a tone lower.
5	Complainte or Fortune	no change
6	Primiero	No sharp in key signature but accidentals are correctly notated.
7	Duncombs galliarde	bar 5 crotched d was c a tone lower
8	Tarletons jigg	no change
9	Long paven	bar 7 2 nd minim e flat
10	Dowlands round Battell galliarde	no change
11	Katherine Darcies galliarde	Titled <i>Dowl. R.H. galliarde</i> in source bars 7 and 15 1 st minim b natural bar 18 minim g then crotchet c then crotchet b then minim g bars 22 and 30 dotted minim and minim c appear to have been changed from the correct notes. bar 32 last dotted minim missing.
12	The Jewes Daunce	IG modified bergamasca bass.
13	De la Tromba paven	bar 40 last note is a breve.
14	James Galliarde	no change
15	The Sprytes songe	no change
16	Reades first paven	no change
17	Reades second paven	no change
18	Reades galliarde	no change
19	Dowlands first galliarde	Bars 34 and 35: b crotchets not naturalised.
20	Nutmigs and ginger	no change

Variations from the source The Bandora part

The list below shows tablature (tab) as appears in the source and which was considered to require alteration. The tablature letters start at the top course and work downwards. A course which is not notated is shown by a hyphen.

All bandora parts are by Ian Gaskell apart from De la Tromba paven, which comes from the *Browne Bandora and Lyra Viol Book*.

13	De la Tromba paven	1 st and 2 nd sections 2 nd section 3 rd section	bar 7 missing 2 nd time last minim rest bar 1 1 st minim - d c e - - tab bar 1 2 nd minim - d e - - a tab bar 1 4 th minim - c a c - - tab
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Variations from the source The Cittern part

The list below shows tablature (tab) as appears in the source and which was considered to require alteration. The tablature letters start at the top course and work downwards. A course which is not notated is shown by a hyphen.

1	The French kings maske	(source has 2 two – bar sections with repeats)	bar 2 and bar 4: 1 st crotchet d a a a tab
2	Alfonsoes paven	1 st section: 2 nd section:	bar 2 last crotchet d - - - tab bar 7 3 rd and 4 th minims d a a a tab 2 crotchet upbeats to bar 1 d a a a tab bar 3 1 st 2 minims d a a a tab bar 4 last 2 crotchets d a a a tab bar 5 last 2 crotchets d a a a tab bar 6 1 st crotchet c a c d tab
3	La Bergera galliarde	1 st section	bar 4 3 rd crotchet a c a b tab bar 4 3 rd minim b a d - tab
4	Nightingale	3 rd section	bar 1 1 st minim rest missing
5	Complainte or Fortune	(source has 2 two-bar sections with repeats)	
6	Primiero	1 st section	bar 8 1 st crotchet a c a b tab
7	Duncombs galliarde	3 rd section	bar 1 last crotchet - a - - tab bar 3 4 th crotchet - - a - tab bar 4 4 th crotchet - - a - tab
8	Tarletons jigg	2 nd section	bar 2 1 st dotted minim missing
9	Long paven	1 st section 2 nd section 3 rd section	bar 2 last crotchet c - - - tab bar 4 2 nd minim c a c d tab bar 6 5 th crotchet c a c - tab bar 7 2 nd minim d c a b tab bar 8 1 st crotchet a a a a tab bar 6 7 th crotchet e c e - tab bar 6 8 th crotchet c - - - tab bar 3 last crotchet - - c - tab bar 4 1 st minim h e h - tab
10	Dowlands round Battell galliarde	no change	
11	Katherine Darcies galliarde (titled <i>Do.Re.Ha.galliard</i> in source)	1 st section 2 nd section 3 rd section	bar 5 1 st minim b a c - tab bar 2 4 th crotchet - - d - tab bar 4 minim - d d - was d a d - tab only 1 st 2 bars given in source
12	The Jewes Daunce	IG modified bergamasca ground	
13	De la Tromba paven	1 st section 3 rd section	bar 6 1 st minim d a a a tab bar 6 2 nd minim 2 crotchets a c c - then f - - - tab bar 7 3 rd minim 2 crotchets a c a b then b a c d tab bar 7 4 th minim 2 crotchets b a c d then a c a b tab bar 6 3 rd minim 2 crotchets d b a b then - b - - tab
14	James Galliarde	IG	
15	The Sprytes songe	no change	
16	Reades first paven	no change	
17	Reades second paven	2 nd section	bar 1 4 th minim d c a a tab bar 2 4 th crotchet g - - - tab bar 2 5 th crotchet d c a a tab bar 6 2 nd minim d a a a tab
18	Reades galliarde	1 st section	bar 6 1 st minim f d f - tab
19	Dowlands first galliarde	1 st section 2 nd section	all d a a - tab is d a a a in source bar 1 4 th crotchet d a d - tab bar 2 2 nd crotchet d a a - tab bar 2 4 th crotchet d a d - tab
20	Nutmigs and ginger	no change	

