THE MATTHEW HOLMES CONSORTS

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

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(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 Nordstom, '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).

Ian Gaskell 2009

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 3rd time by IG
	Bass viol	CUL MS Dd.5.20 f.4r divisions 3rd time by IG
	Lute	Margaret Board Lute Book: f8r lute solo and IG
	Cittern	CUL MS Dd.14.24 f.23r
	Bandora	IG
2. Alfonsoes paven by Alfonso Ferrabosco or Augustine Bassano	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
	Cittern	CUL MS Dd.14.24 f.22r
	Bandora	IG
3. La Bergera galliarde	Treble violin	Margaret Board Lute Book: f.23r lute solo 'The Prince of Portinggall his gallyard'
	Recorder	CUL MS Dd.5.21 f.5v
	Bass viol	CUL MS Dd.5.20 f.3r
	Lute	CUL MS Dd.3.18 f.41r
	Cittern	CUL MS Dd.14.24 f.18r
	Bandora	IG
4. Nightingale	Treble violin	IG
	Recorder	CUL MS Dd.5.21 f.9r
	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
5. Complainte or Fortune (Fortune my foe)	Treble violin	Old ballad tune
	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
6. Primiero by Richard Allison	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
	Bandora	IG
7. Duncomb's galliarde	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
	Cittern	CUL MS Dd.14.24 f.17r
	Bandora	IG
8. Tarletons jigg	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
	Lute	CUL MS Dd.3.18 f.53r
	Cittern	CUL MS Dd.14.24 f.17r
	Bandora	IG
9. Long paven	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
10. Dowlands round Battell galliarde by John Dowland	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	Treble violin	CUL MS Dd.2.11 f.59r Lute solo
by John Dowland	Recorder	CUL MS Dd.5.21 f.6r
	Bass viol	CUL MS Dd.5.20 f.5v
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.20r
	Bandora	IG
12. The Jewes Daunce	Treble violin	Warwick Edwards
by Richard Nicholson	Recorder	CUL MS Dd.5.21 f.12r
	Bass viol	Bergamasca ground: I-IV-V-I
	Lute	CUL MS Dd.3.18 f.48r
	Cittern	Bergamasca ground: I-IV-V-I
	Bandora	Bergamasca ground: I-IV-V-I
13. De la Tromba paven	Treble violin	Thomas Morley 1st Book of Consort Lessons
by Richard Allison	Recorder	CUL MS Dd.5.21 f.5r
	Bass viol	CUL MS Dd.5.20 f.5r
	Lute	CUL MS Dd.3.18 f.40r
	Cittern	CUL MS Dd.14.24 f.17v
	Bandora	Browne bandora and lyra viol book
14. James Galliarde	Treble violin	CUL MS Dd.5.78.3 f.25r lute solo JG
	Recorder	CUL MS Dd.5.21 f.7r
	Bass viol	CUL MS Dd.5.20 f.8r extra divisions on f.27r f.30r and f.32v
	Lute	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.
	Cittern	IG
	Bandora	IG
15. The Sprytes songe	Treble violin	Walsingham Consorts. No.27 'The Voyce'
	Recorder	CUL MS Dd.5.21 f.3r (two versions)
	Bass viol	CUL MS Dd.5.20 f.3r
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.9v
	Bandora	IG
16. Reades first paven	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r 2nd version on f.3v
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.37r-36v
	Cittern	CUL MS Dd.14.24 f.9r
	Bandora	IG
17. Reades second paven	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.37v-38r
	Cittern	CUL MS Dd.14.24 f.20v
	Bandora	IG
18. Reades galliarde	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r 2nd version on f.7r
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.38v 2nd version (18a) on f.22v
	Cittern	CUL MS Dd.14.24 f.21r
	Bandora	IG
19. Dowlands first galliarde	Treble violin	CUL MS Dd.2.11 f.56r and on f.60r lute solos
by John Dowland	Recorder	CUL MS Dd.5.21 f.5r
	Bass viol	CUL MS Dd.5.20 f.5r
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.33v
	Bandora	IG
20. Nutmigs and ginger	Treble violin	IG
	Recorder	CUL MS Dd.5.21 f.7r
	Bass viol	CUL MS Dd.5.20 f.7v
	Lute	CUL MS Dd.3.18 f.33r
	Cittern	CUL MS Dd.14.24 f.37r
	Bandora	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: 1st crotchet d a a a tab
2	**Alfonsoes paven**	1st section:	bar 2 last crotchet d - - - tab
			bar 7 3rd and 4th minims d a a a tab
		2nd section:	2 crotchet upbeats to bar 1 d a a a tab
			bar 3 1st 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 1st crotchet c a c d tab
3	**La Bergera galliarde**	1st section	bar 4 3rd crotchet a c a b tab
			bar 4 3rd minim b a d - tab
4	**Nightingale**	3rd section	bar 1 1st minim rest missing
5	**Complainte or Fortune**	(source has 2 two-bar sections with repeats)	
6	**Primiero**	1st section	bar 8 1st crotchet a c a b tab
7	**Duncombs galliarde**	3rd section	bar 1 last crotchet - a - - tab
			bar 3 4th crotchet - - a - tab
			bar 4 4th crotchet - - a - tab
8	**Tarletons jigg**	2nd section	bar 2 1st dotted minim missing
9	**Long paven**	1st section	bar 2 last crotchet c - - - tab
			bar 4 2nd minim c a c d tab
			bar 6 5th crotchet c a c - tab
			bar 7 2nd minim d c a b tab
			bar 8 1st crotchet a a a a tab
		2nd section	bar 6 7th crotchet e c e - tab
			bar 6 8th crotchet c - - - tab
		3rd section	bar 3 last crotchet - - c - tab
			bar 4 1st minim h e h - tab
10	**Dowlands round Battell galliarde**	no change	
11	**Katherine Darcies galliarde**	1st section	bar 5 1st minim b a c - tab
	(titled *Do.Re.Ha.galliard* in source)	2nd section	bar 2 4th crotchet - - d - tab
			bar 4 minim - d d - was d a d - tab
		3rd section	only 1st 2 bars given in source
12	**The Jewes Daunce**	IG modified bergamasca ground	
13	**De la Tromba paven**	1st section	bar 6 1st minim d a a a tab
			bar 6 2nd minim 2 crotchets a c c - then f - - - tab
			bar 7 3rd minim 2 crotchets a c a b then b a c d tab
			bar 7 4th minim 2 crotchets b a c d then a c a b tab
		3rd section	bar 6 3rd minim 2 crotchets d b a b then - b - - tab
14	**James Galliarde**	I G	
15	**The Sprytes songe**	no change	
16	**Reades first paven**	no change	
17	**Reades second paven**	2nd section	bar 1 4th minim d c a a tab
			bar 2 4th crotchet g - - - tab
			bar 2 5th crotchet d c a a tab
			bar 6 2nd minim d a a a tab
18	**Reades galliarde**	1st section	bar 6 1st minim f d f - tab
19	**Dowlands first galliarde**	1st section	all d a a - tab is d a a a in source
		2nd section	bar 1 4th crotchet d a d - tab
			bar 2 2nd crotchet d a a - tab
			bar 2 4th 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, 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

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 1st crotchet not sharpened.
4	**Nightingale**	bar 8 minim rest missing 3 and 4 c quaver not sharpened. bar 10 4th 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 2nd minim e flat
10	**Dowlands round Battell galliarde**	no change
11	**Katherine Darcies galliarde**	Titled *Dowl. R.H. galliarde* in source bars 7 and 15 1st 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**	3rd section	semibreve rest missing from start of section
5	**Complainte or Fortune**	version 1 2nd section,	1st time bar 7 first quaver f h a - - tab
6	**Primiero**	1st section	1st time bar 5 4th crotchet - - - b - - tab
		2nd section	2nd time bar 1 2nd minim c a - - c - tab
		3rd section	2nd 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**	1st section	bar 3 3rd minim c a c b - - tab
11	**Katherine Darcies galliarde**	IG	
12	**The Jewes Daunce**		bar 13 2nd minim consists of crotchet followed by two quavers
13	**De la Tromba paven**	no change	
14	**James Galliarde**	2nd section	1st time bars 5 – 7
			2nd time bar 5 5th crotchet d a - c - - tab
		3rd section	bar 7 first time no rhythm signs
15	**The Sprytes songe**	IG	
16	**Reades first paven**	3rd section	2nd time 4th minim beat: 3rd and 4th semiquaver - - c - - - then - - a - - - tab
17	**Reades second paven**	1st section	1st time 4th minim beat: 3rd quaver - - d - - - tab
		2nd section	1st time bar 2
			1st time bar 3 1st quaver - a - - - a tab
			2nd time bar 2
18	**Reades galliarde**	2nd section	2nd time bar 3 5th quaver beat - d - - - - tab
			2nd 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**	1st and 2nd sections	bar 7 missing
		2nd section	2nd time last minim rest
		3rd section	bar 1 1st minim - d c e - - tab
			bar 1 2nd minim - d e - - a tab
			bar 1 4th minim - c a c - - tab

Browne Bandora and Lyra Viol Book f.18r.

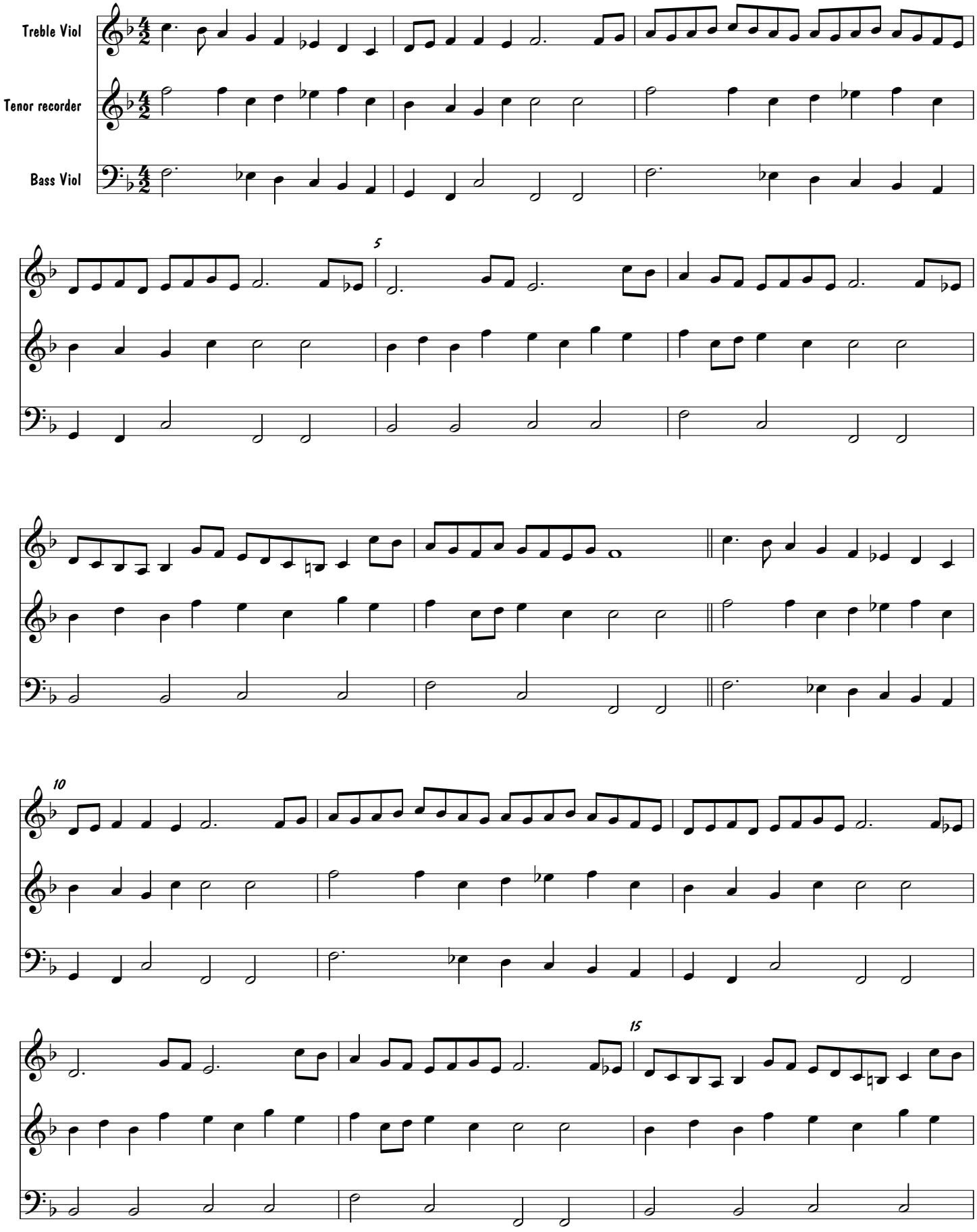
The Matthew Holmes Consorts
List of Sources

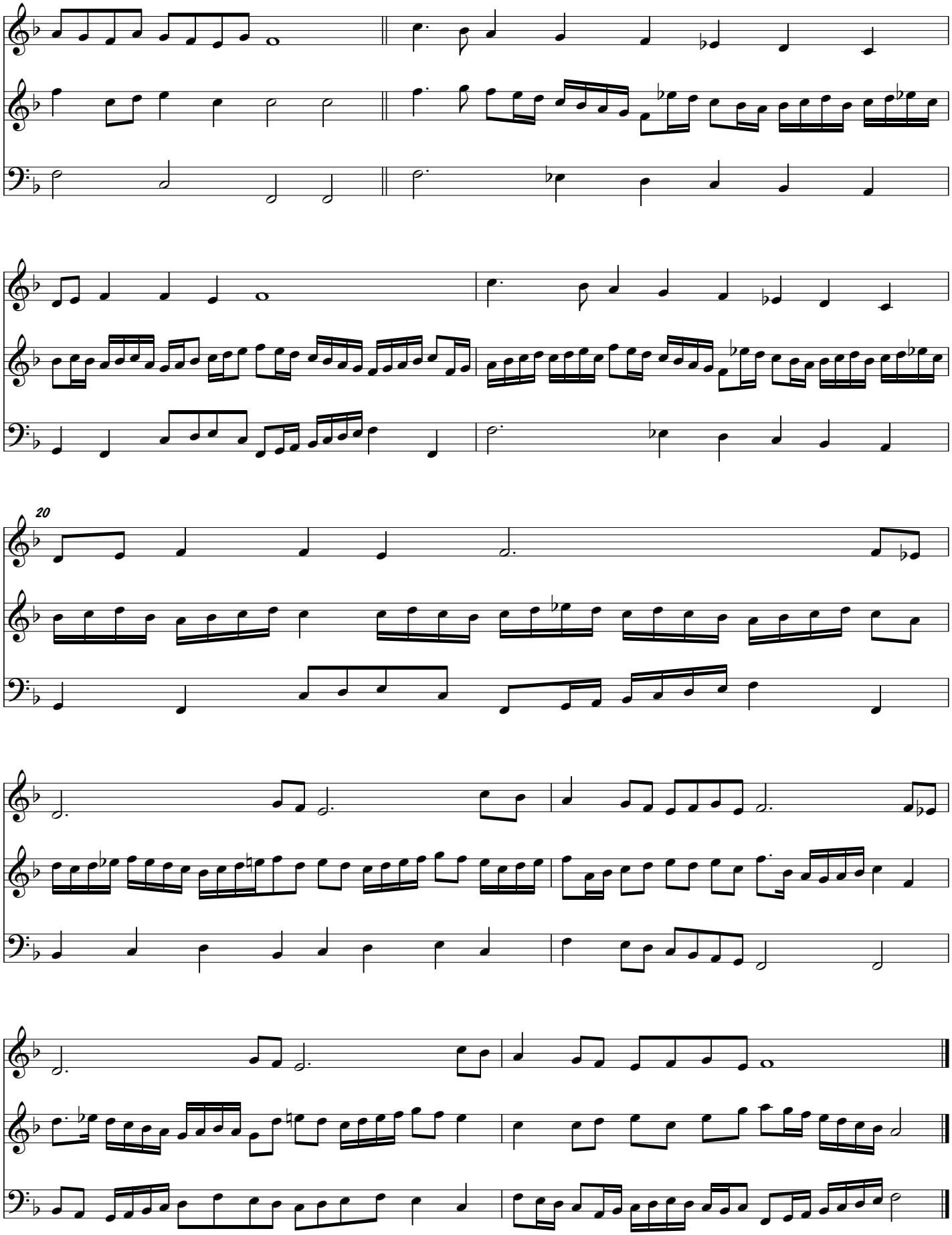
1. The French kings maske	Treble violin	Margaret Board Lute Book: f.8r lute solo
	Recorder	CUL MS Dd.5.21 f.4v divisions 3rd time by IG
	Bass viol	CUL MS Dd.5.20 f.4r divisions 3rd time by IG
	Lute	Margaret Board Lute Book: f8r lute solo and IG
	Cittern	CUL MS Dd.14.24 f.23r
	Bandora	IG
2. Alfonsoes paven by Alfonso Ferrabosco or Augustine Bassano	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
	Cittern	CUL MS Dd.14.24 f.22r
	Bandora	IG
3. La Bergera galliarde	Treble violin	Margaret Board Lute Book: f.23r lute solo 'The Prince of Portinggall his gallyard'
	Recorder	CUL MS Dd.5.21 f.5v
	Bass viol	CUL MS Dd.5.20 f.3r
	Lute	CUL MS Dd.3.18 f.41r
	Cittern	CUL MS Dd.14.24 f.18r
	Bandora	IG
4. Nightingale	Treble violin	IG
	Recorder	CUL MS Dd.5.21 f.9r
	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
5. Complainte or Fortune (Fortune my foe)	Treble violin	Old ballad tune
	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
6. Primiero by Richard Allison	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
	Bandora	IG
7. Duncomb's galliarde	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
	Cittern	CUL MS Dd.14.24 f.17r
	Bandora	IG
8. Tarletons jigg	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
	Lute	CUL MS Dd.3.18 f.53r
	Cittern	CUL MS Dd.14.24 f.17r
	Bandora	IG
9. Long paven	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
10. Dowlands round Battell galliarde by John Dowland	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	Treble violin	CUL MS Dd.2.11 f.59r Lute solo
by John Dowland	Recorder	CUL MS Dd.5.21 f.6r
	Bass viol	CUL MS Dd.5.20 f.5v
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.20r
	Bandora	IG
12. The Jewes Daunce	Treble violin	Warwick Edwards
by Richard Nicholson	Recorder	CUL MS Dd.5.21 f.12r
	Bass viol	Bergamasca ground: I-IV-V-I
	Lute	CUL MS Dd.3.18 f.48r
	Cittern	Bergamasca ground: I-IV-V-I
	Bandora	Bergamasca ground: I-IV-V-I
13. De la Tromba paven	Treble violin	Thomas Morley 1st Book of Consort Lessons
by Richard Allison	Recorder	CUL MS Dd.5.21 f.5r
	Bass viol	CUL MS Dd.5.20 f.5r
	Lute	CUL MS Dd.3.18 f.40r
	Cittern	CUL MS Dd.14.24 f.17v
	Bandora	Browne bandora and lyra viol book
14. James Galliarde	Treble violin	CUL MS Dd.5.78.3 f.25r lute solo JG
	Recorder	CUL MS Dd.5.21 f.7r
	Bass viol	CUL MS Dd.5.20 f.8r extra divisions on f.27r f.30r and f.32v
	Lute	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.
	Cittern	IG
	Bandora	IG
15. The Sprytes songe	Treble violin	Walsingham Consorts. No.27 'The Voyce'
	Recorder	CUL MS Dd.5.21 f.3r (two versions)
	Bass viol	CUL MS Dd.5.20 f.3r
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.9v
	Bandora	IG
16. Reades first paven	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r 2nd version on f.3v
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.37r-36v
	Cittern	CUL MS Dd.14.24 f.9r
	Bandora	IG
17. Reades second paven	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.37v-38r
	Cittern	CUL MS Dd.14.24 f.20v
	Bandora	IG
18. Reades galliarde	Treble violin	IG
by Richard Reade	Recorder	CUL MS Dd.5.21 f.4r 2nd version on f.7r
	Bass viol	CUL MS Dd.5.20 f.4r
	Lute	CUL MS Dd.3.18 f.38v 2nd version (18a) on f.22v
	Cittern	CUL MS Dd.14.24 f.21r
	Bandora	IG
19. Dowlands first galliarde	Treble violin	CUL MS Dd.2.11 f.56r and on f.60r lute solos
by John Dowland	Recorder	CUL MS Dd.5.21 f.5r
	Bass viol	CUL MS Dd.5.20 f.5r
	Lute	IG
	Cittern	CUL MS Dd.14.24 f.33v
	Bandora	IG
20. Nutmigs and ginger	Treble violin	IG
	Recorder	CUL MS Dd.5.21 f.7r
	Bass viol	CUL MS Dd.5.20 f.7v
	Lute	CUL MS Dd.3.18 f.33r
	Cittern	CUL MS Dd.14.24 f.37r
	Bandora	IG

CUL = Cambridge University Library IG = Ian Gaskell

1. The French kings maske

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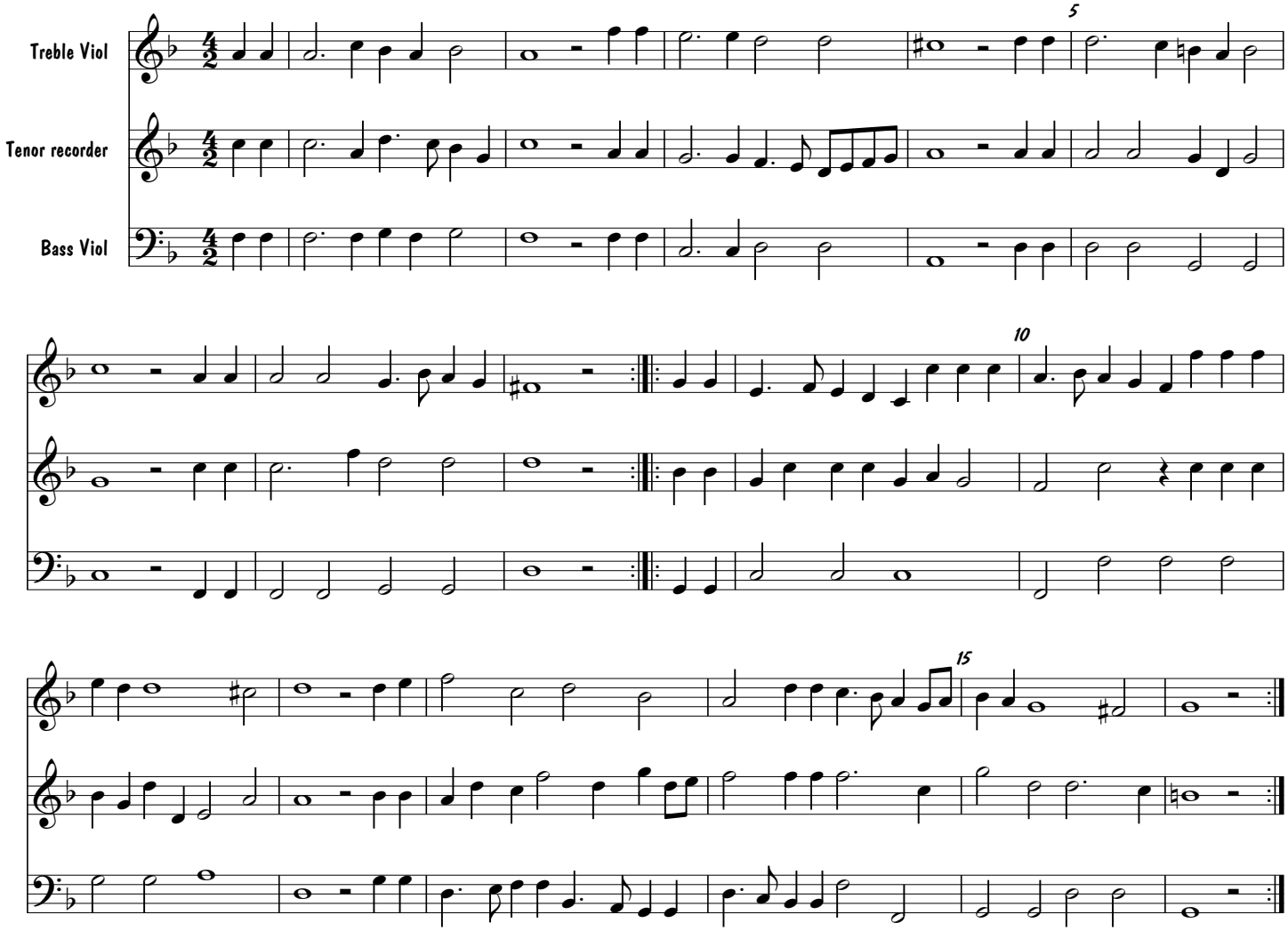
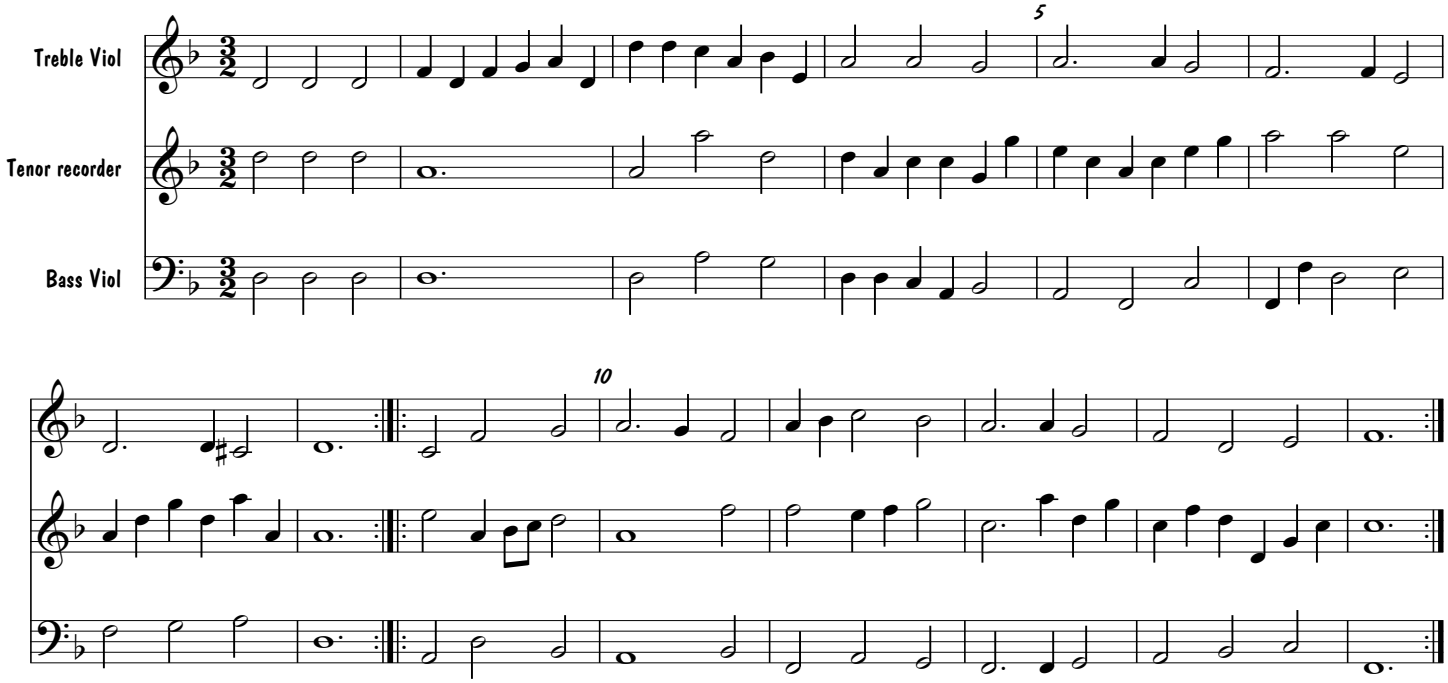
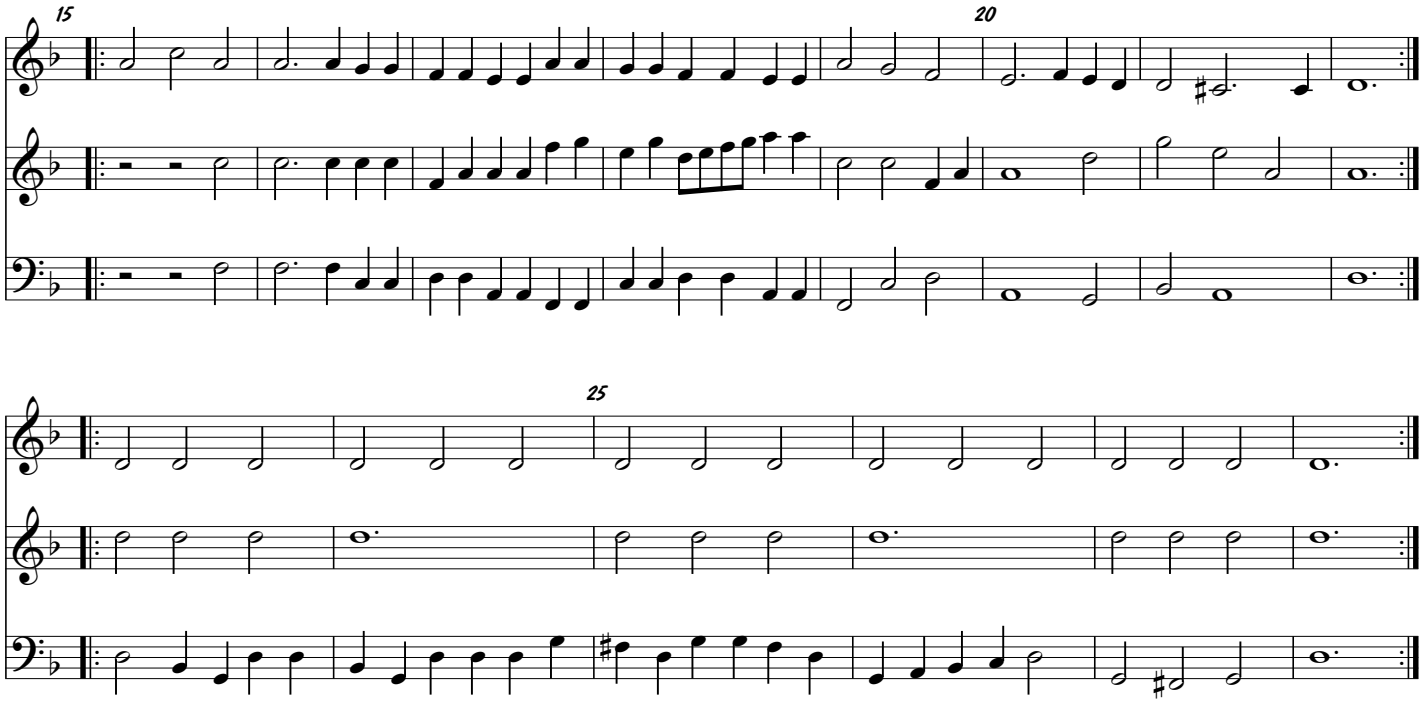
2. Alfonsoes paven

? Augustine Bassano or Alfonso Ferrabosco II

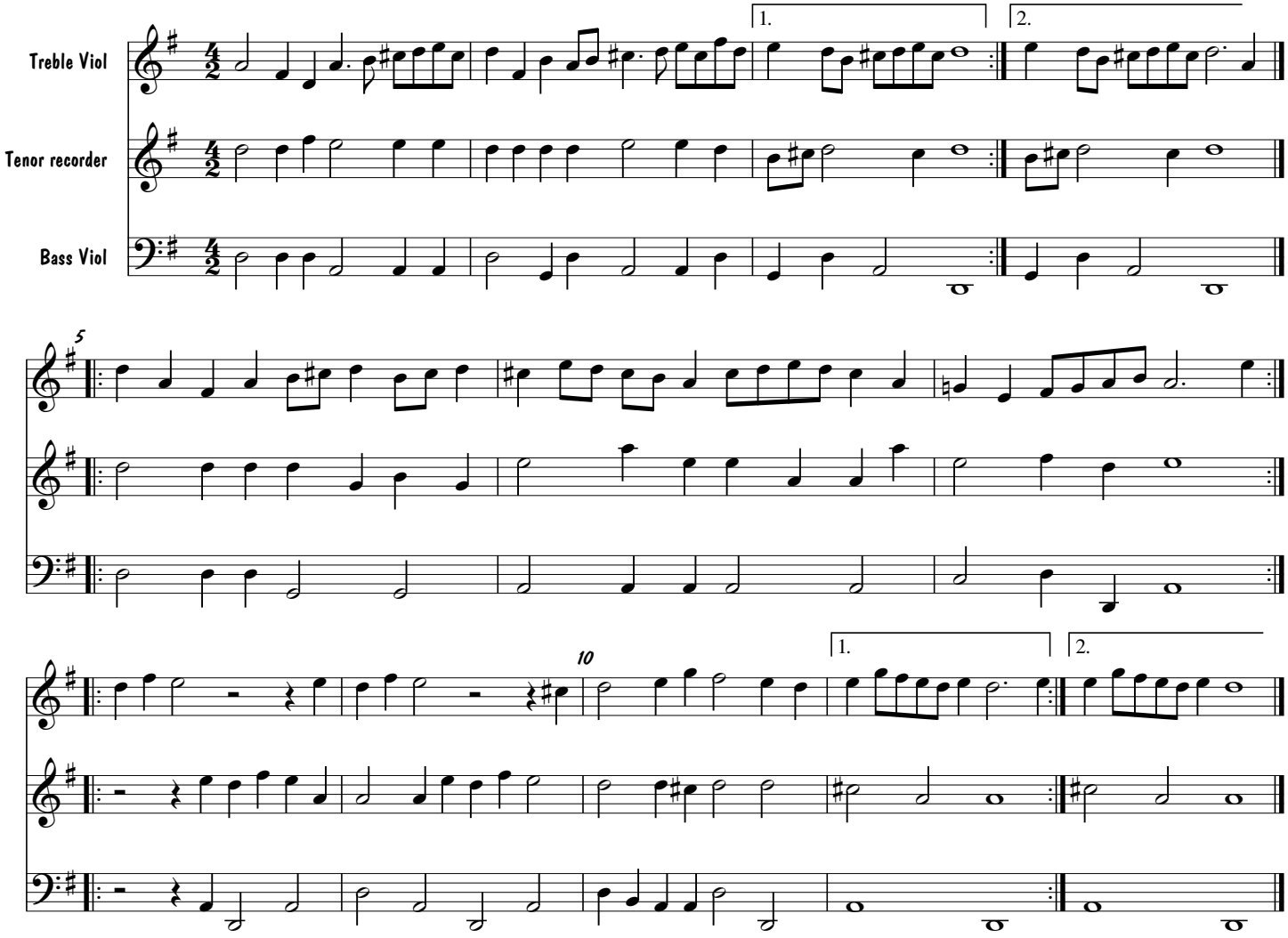


3. La Bergera galliarde

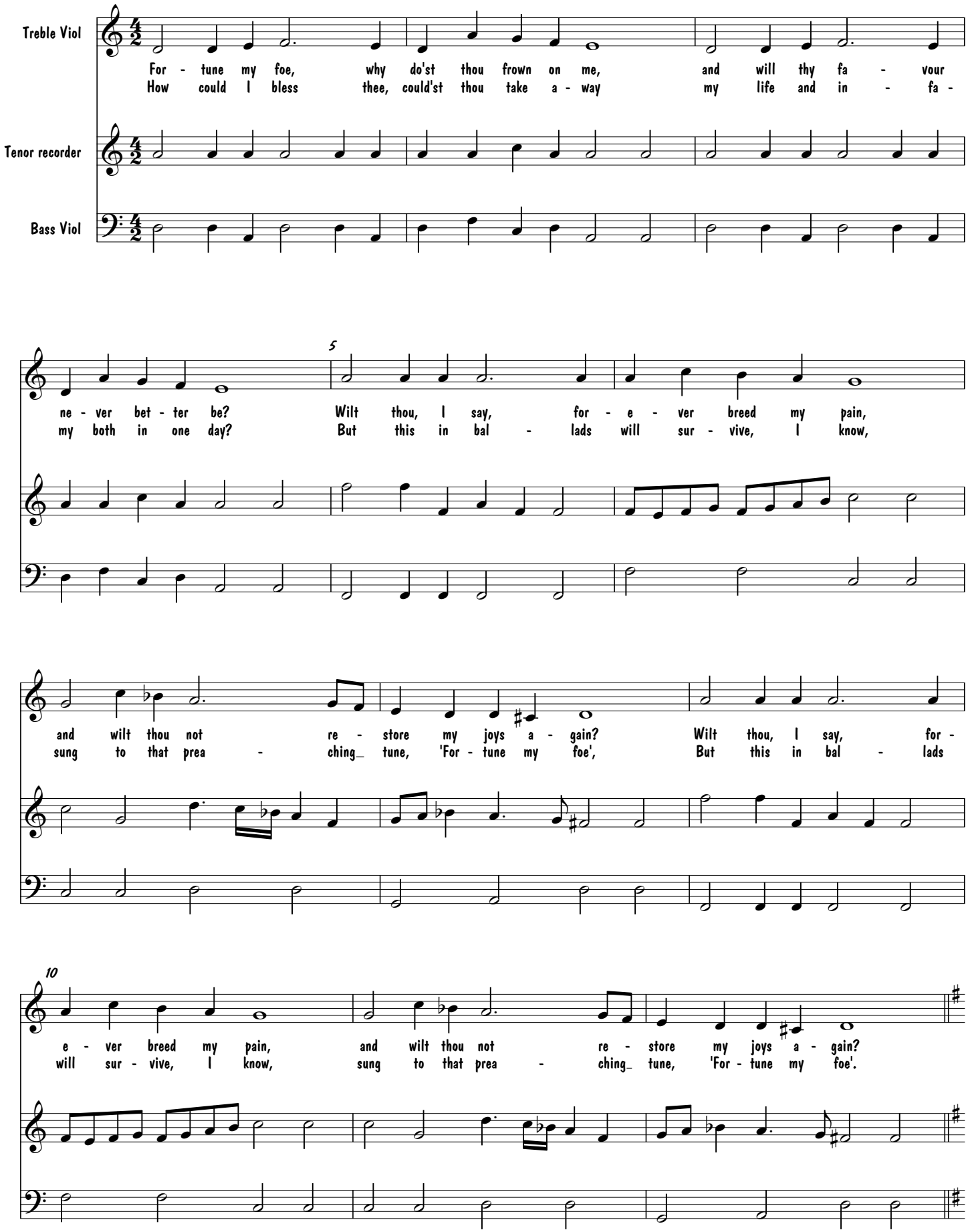




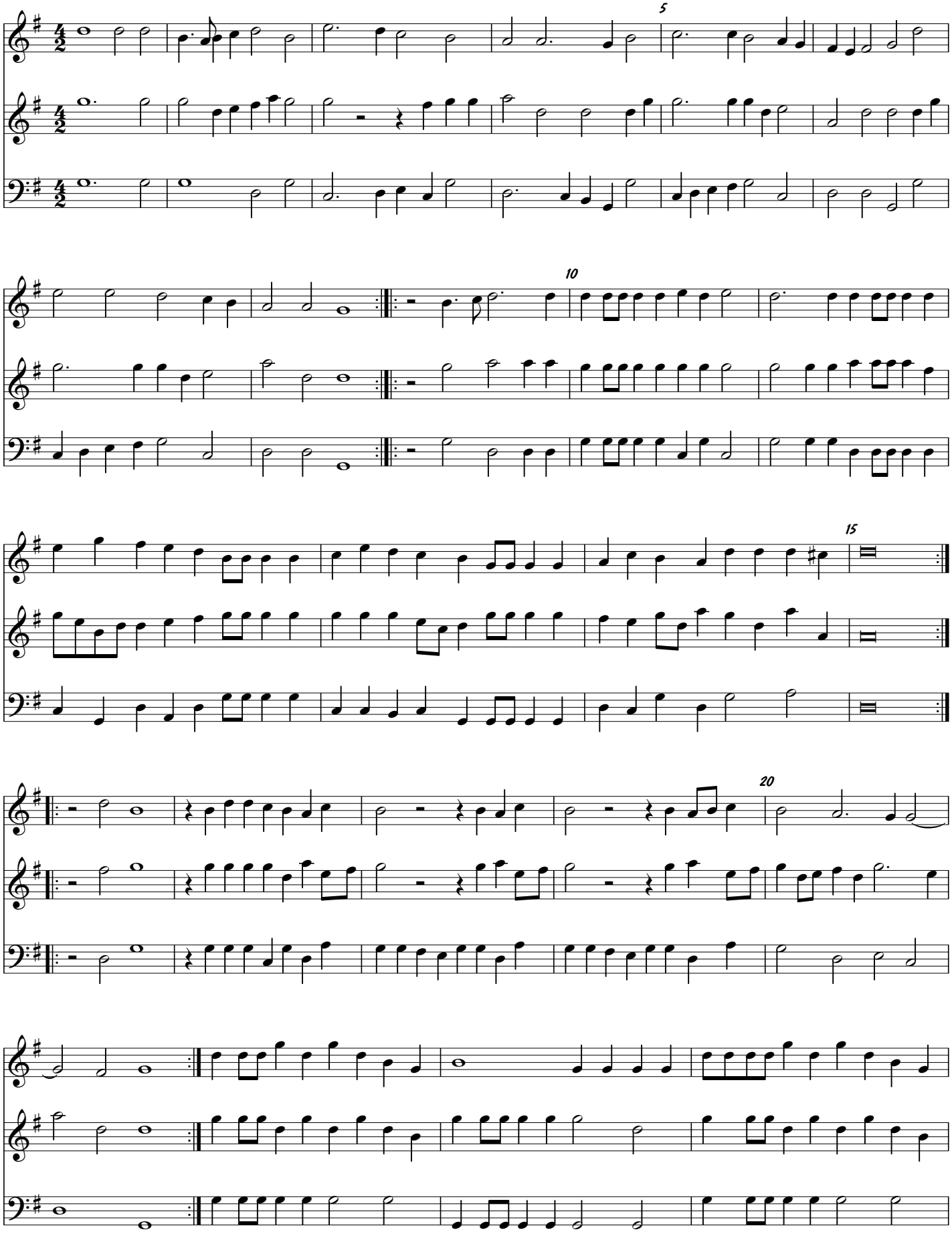
4. Nightingale

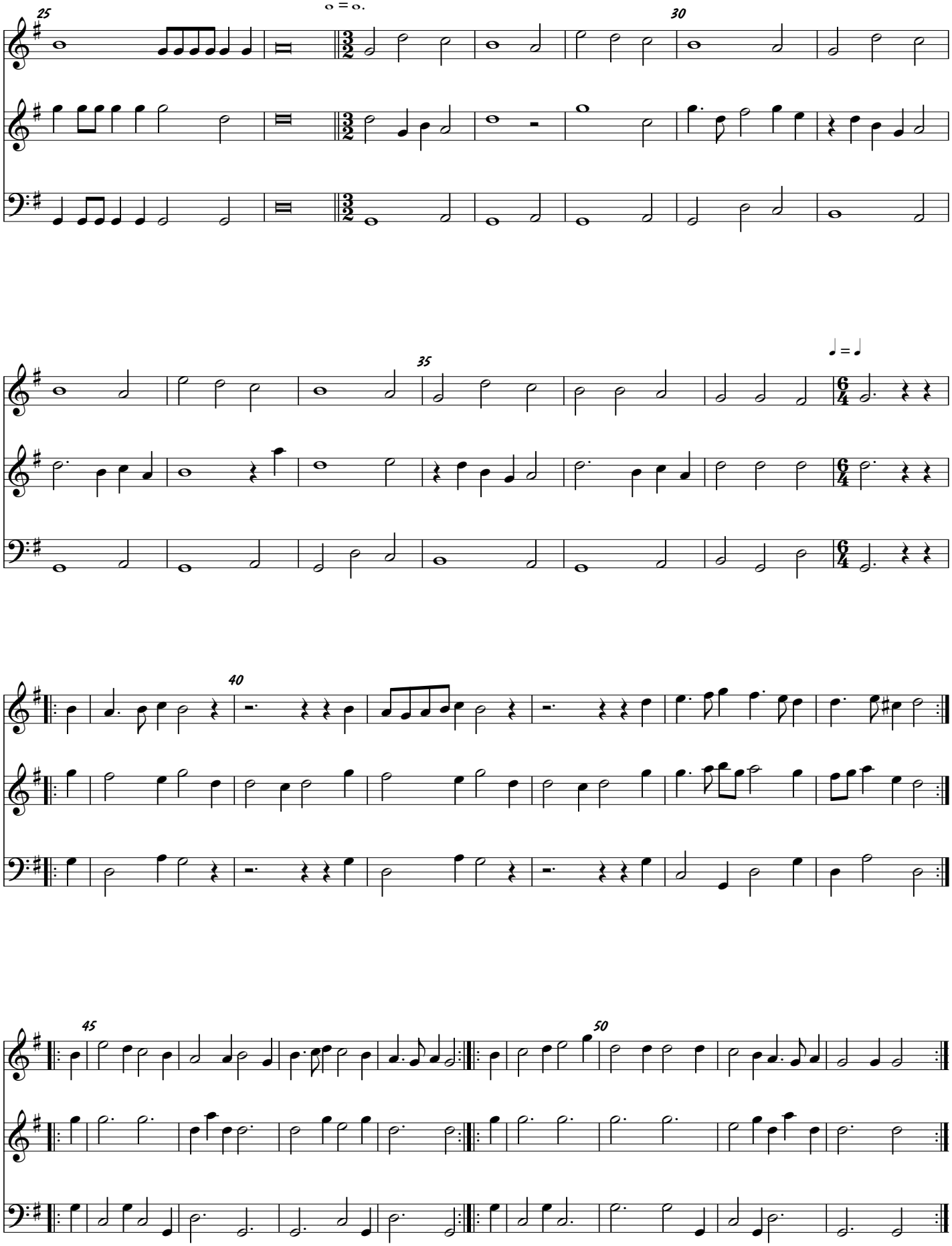


5. Complainte or Fortune (Fortune my foe)



6. Primiero

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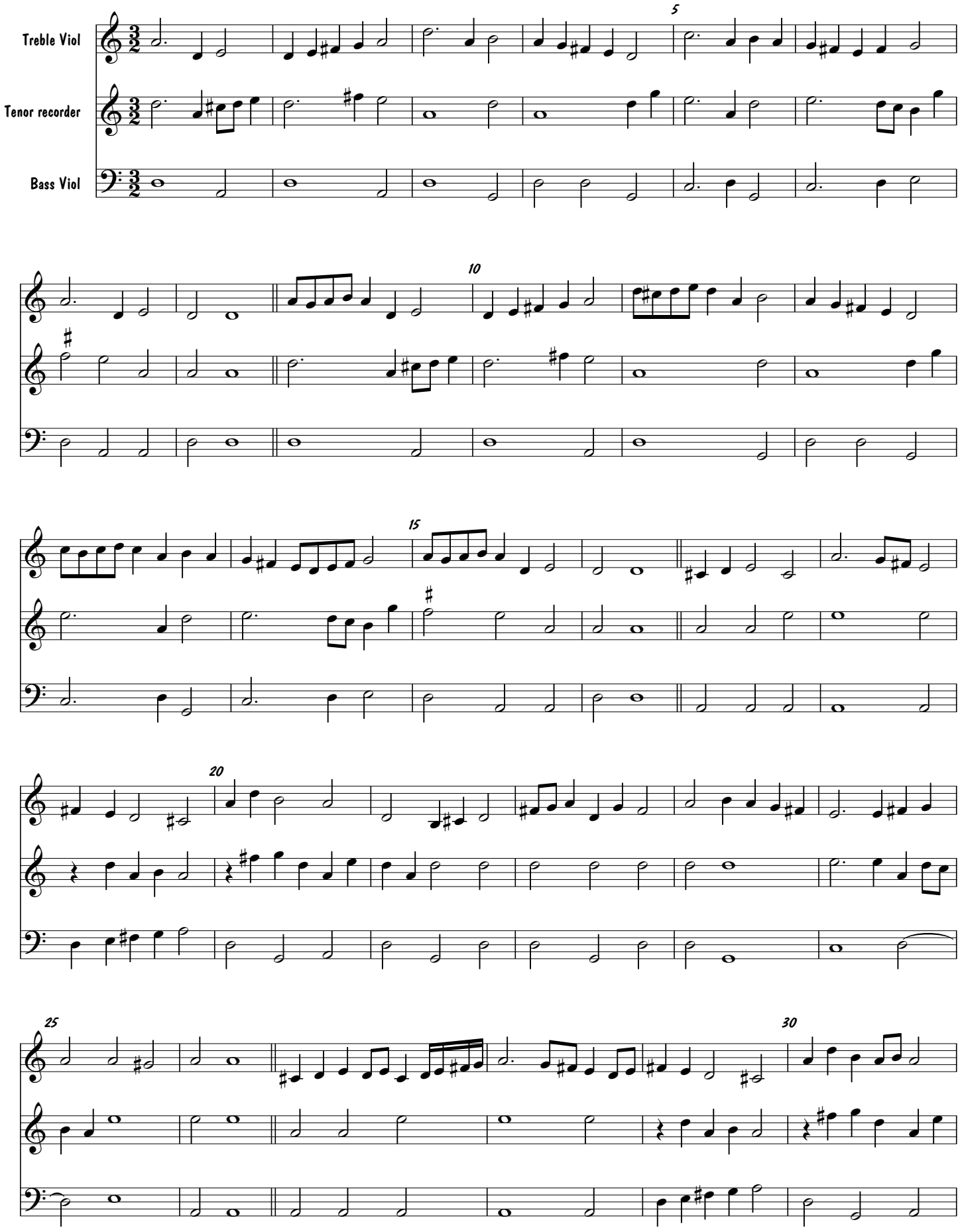
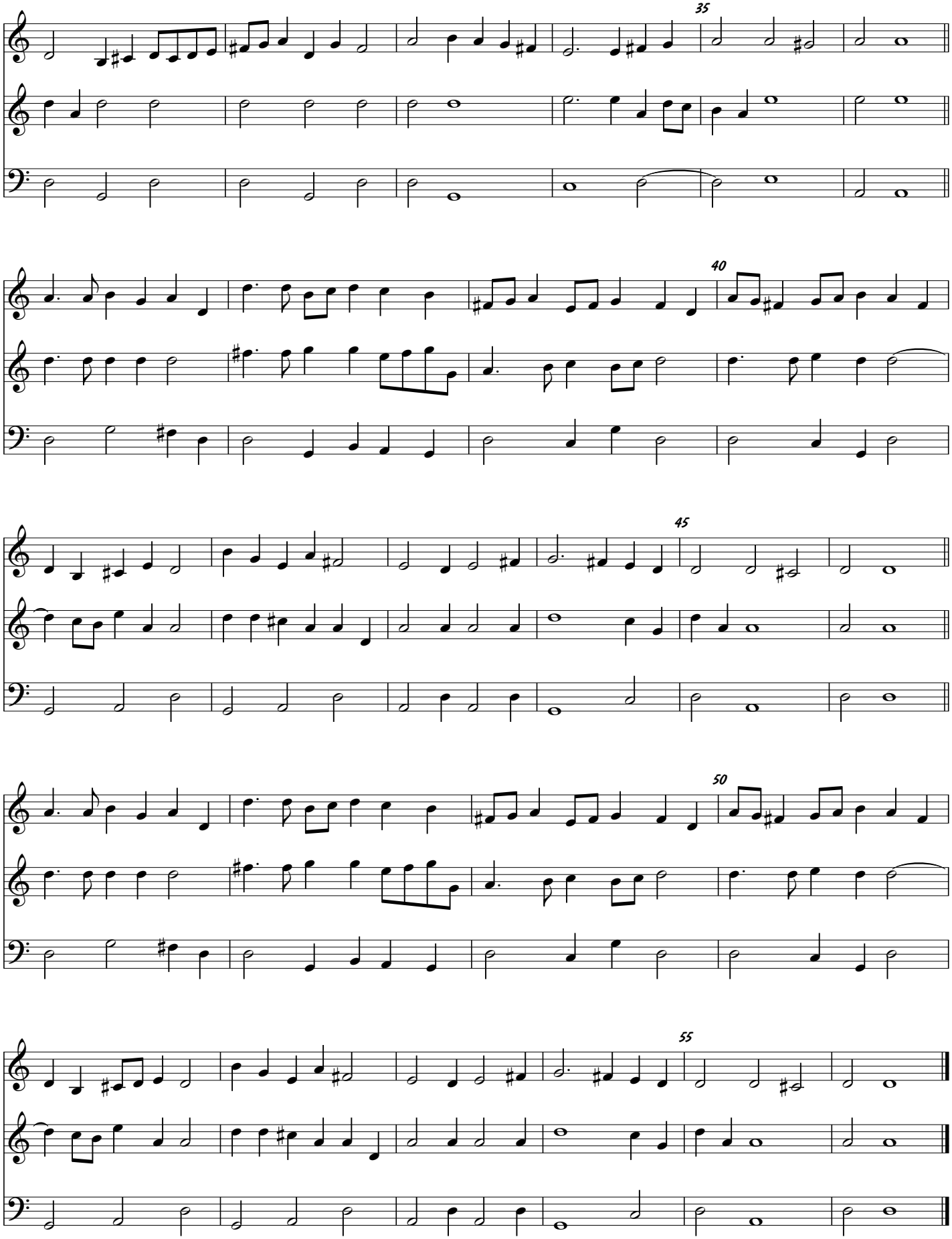
7. Duncombs galliarde

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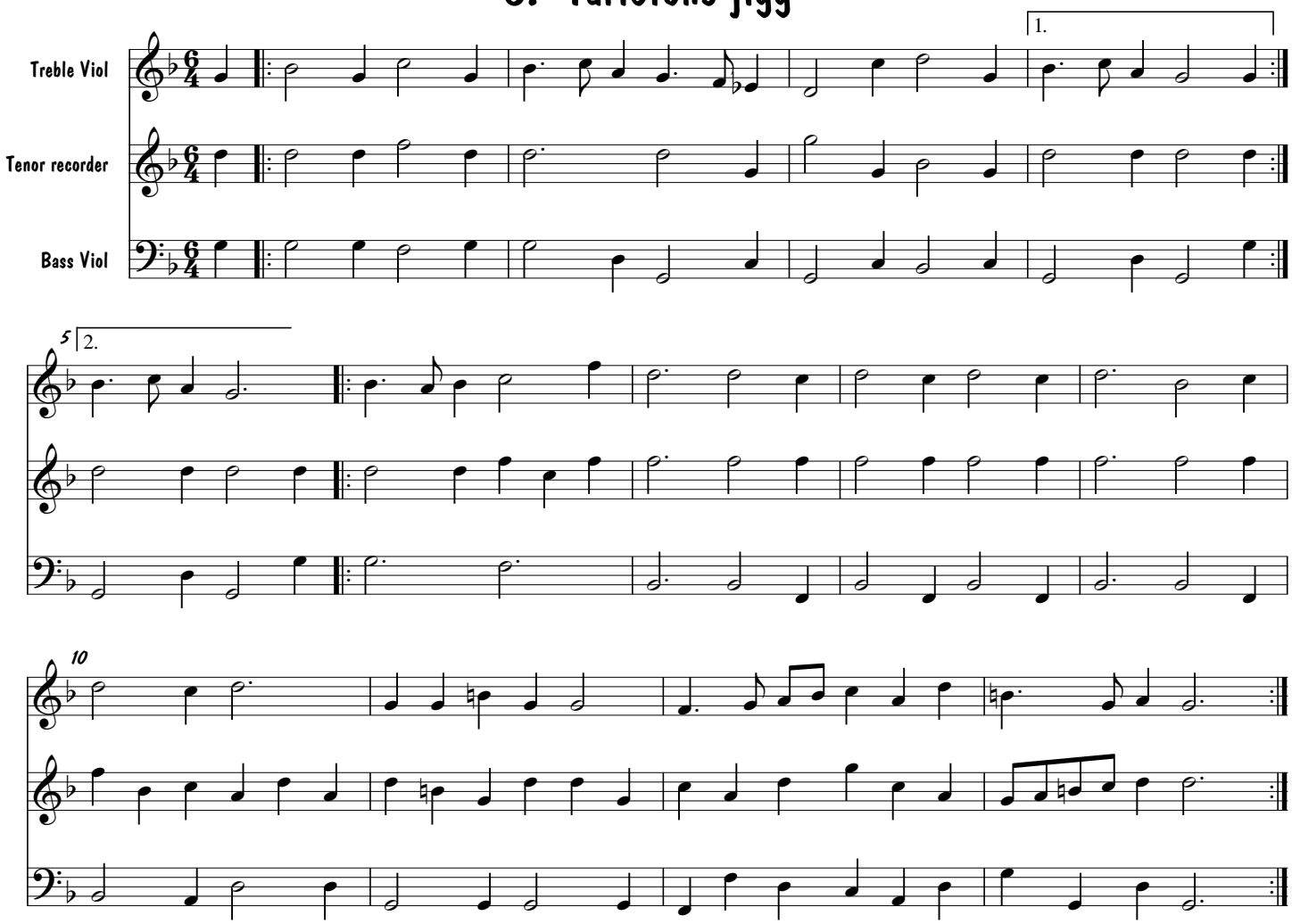
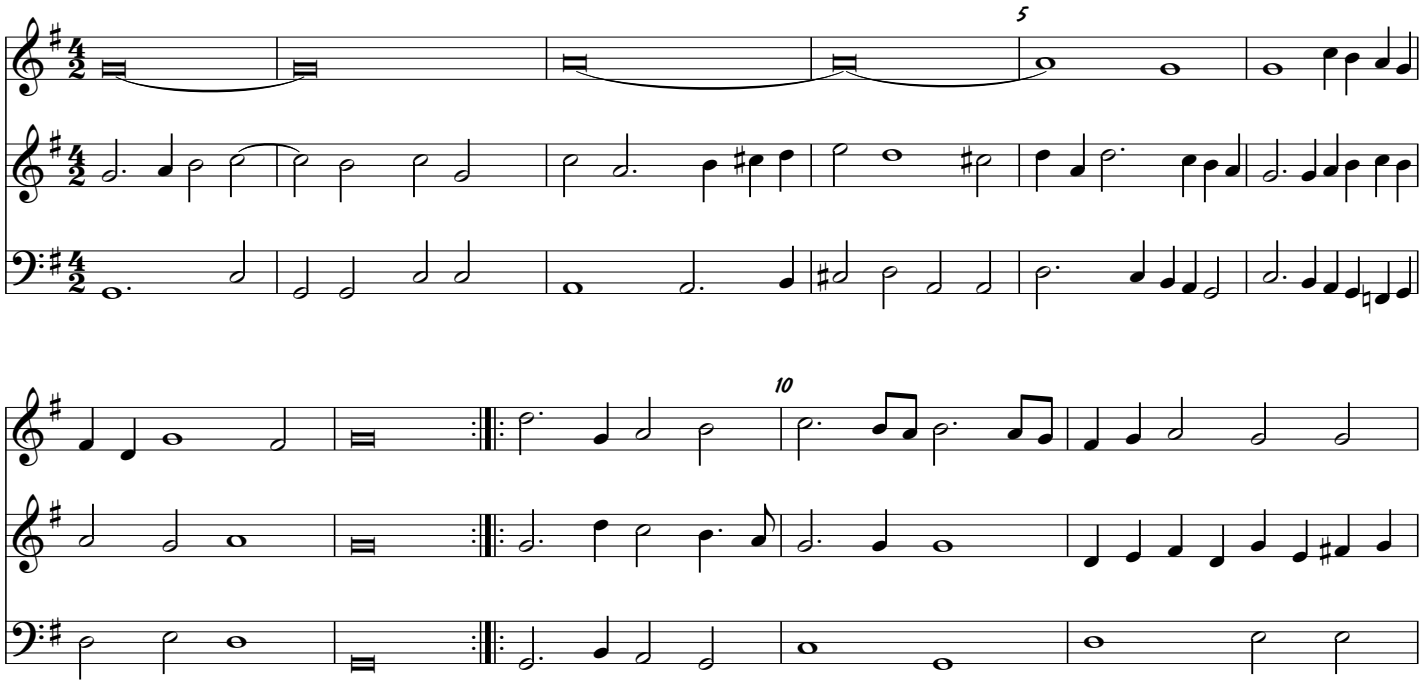
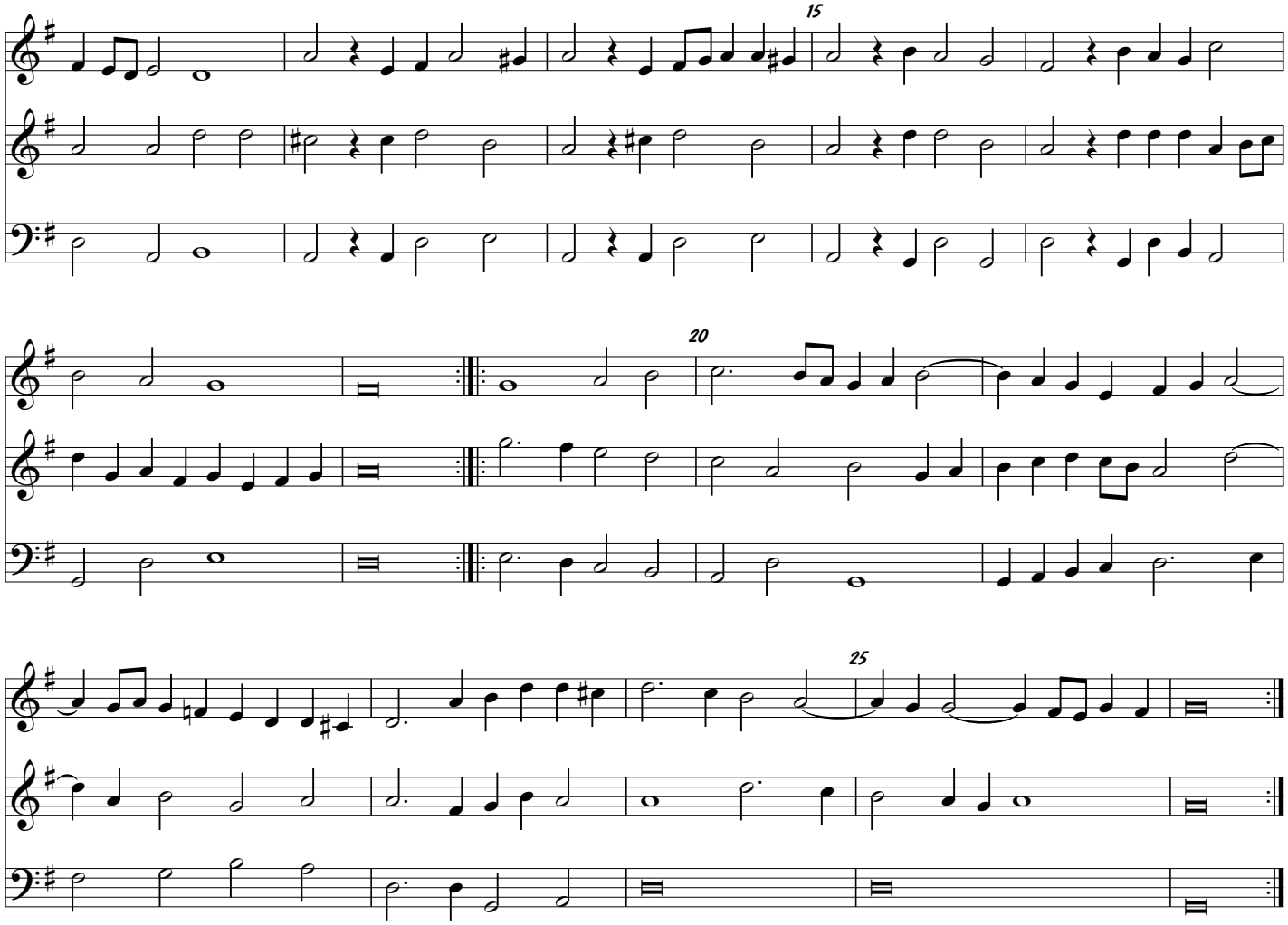
8. Tarletons jigg



9. Long paven

John Johnson

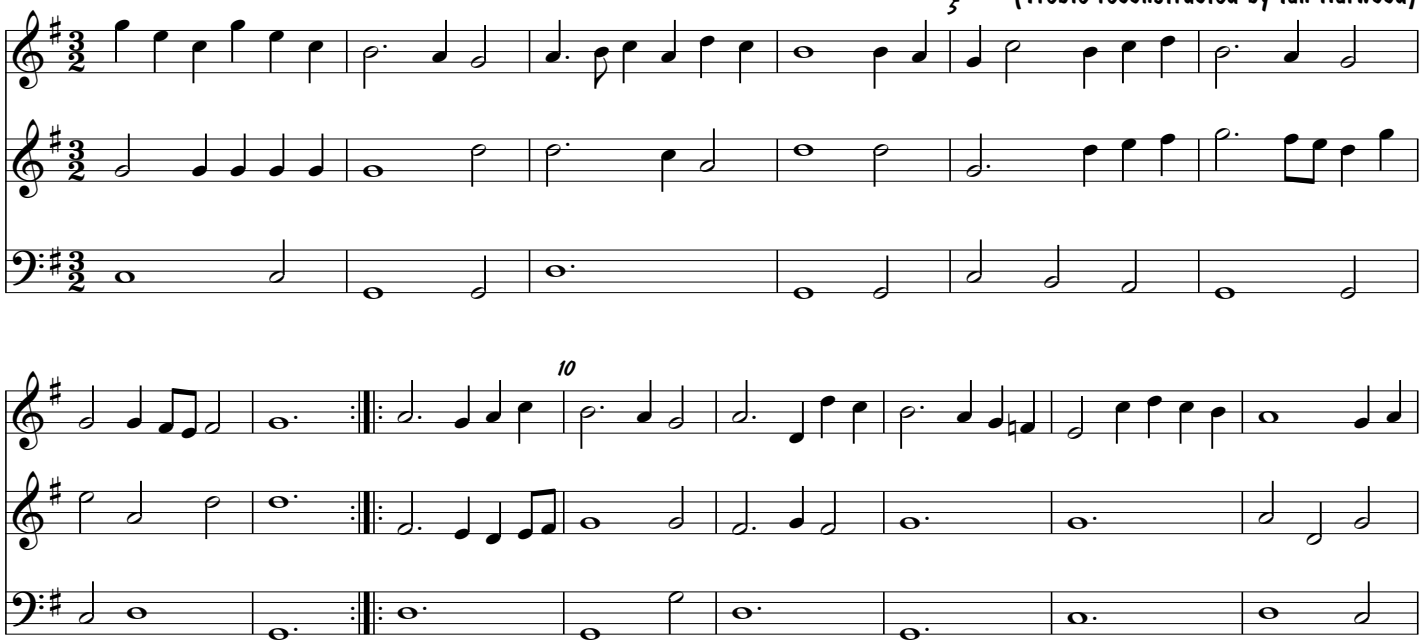


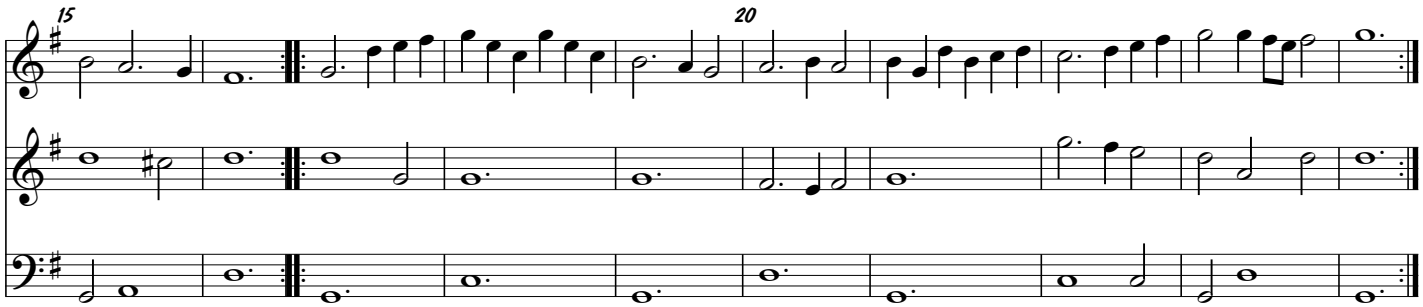


10. Dowlands round Battell galliarde

John Dowland

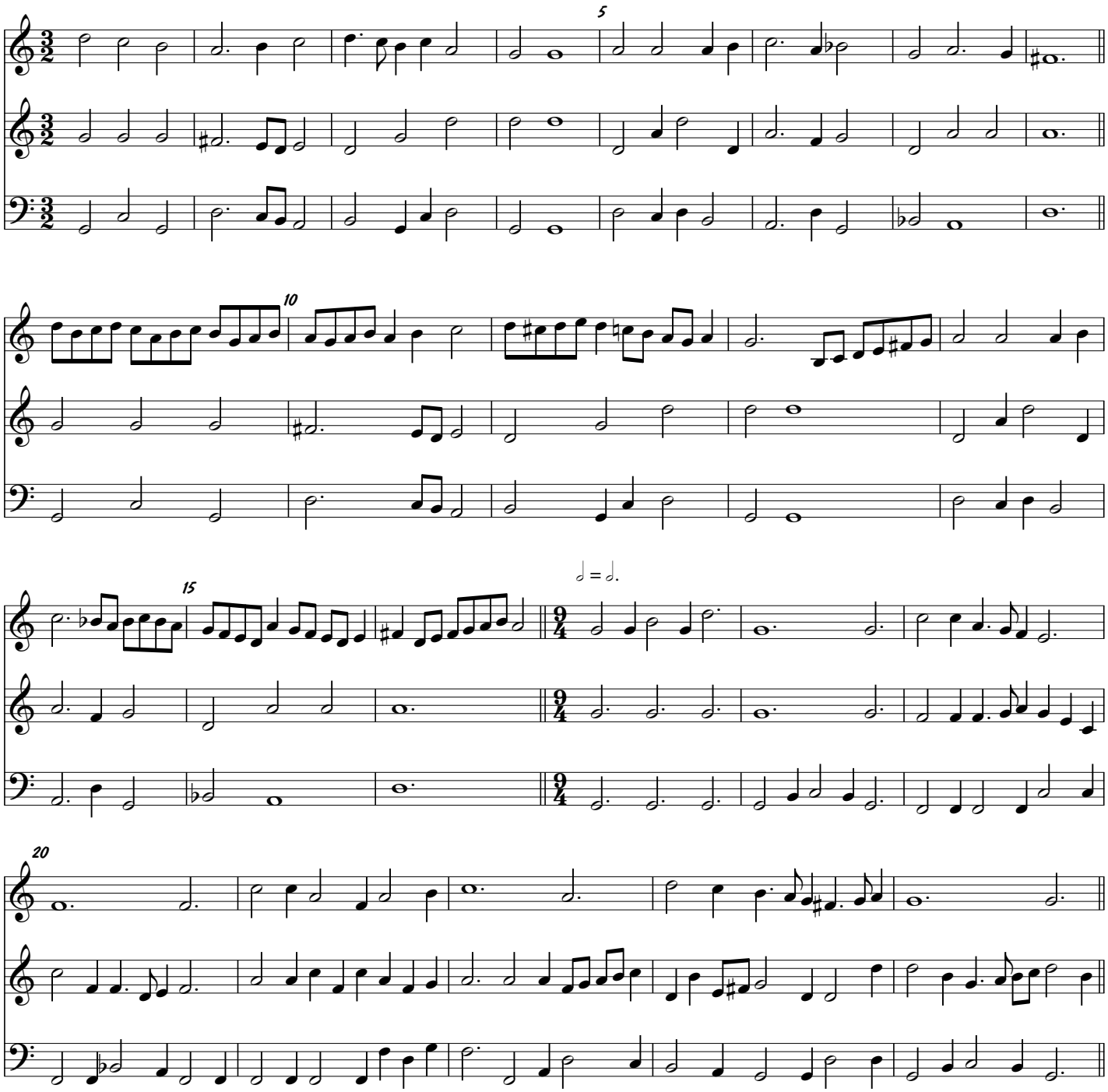
(Treble reconstructed by Ian Harwood)

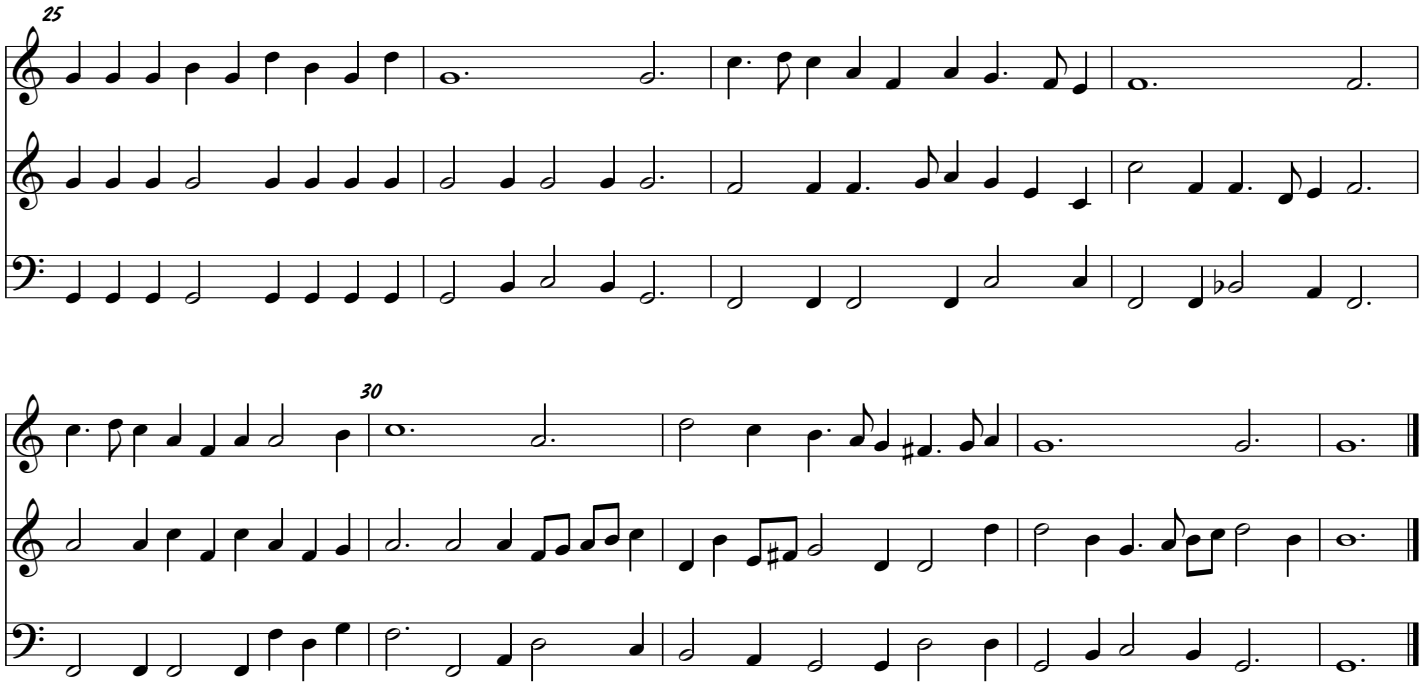




11. Katherine Darcies galliarde

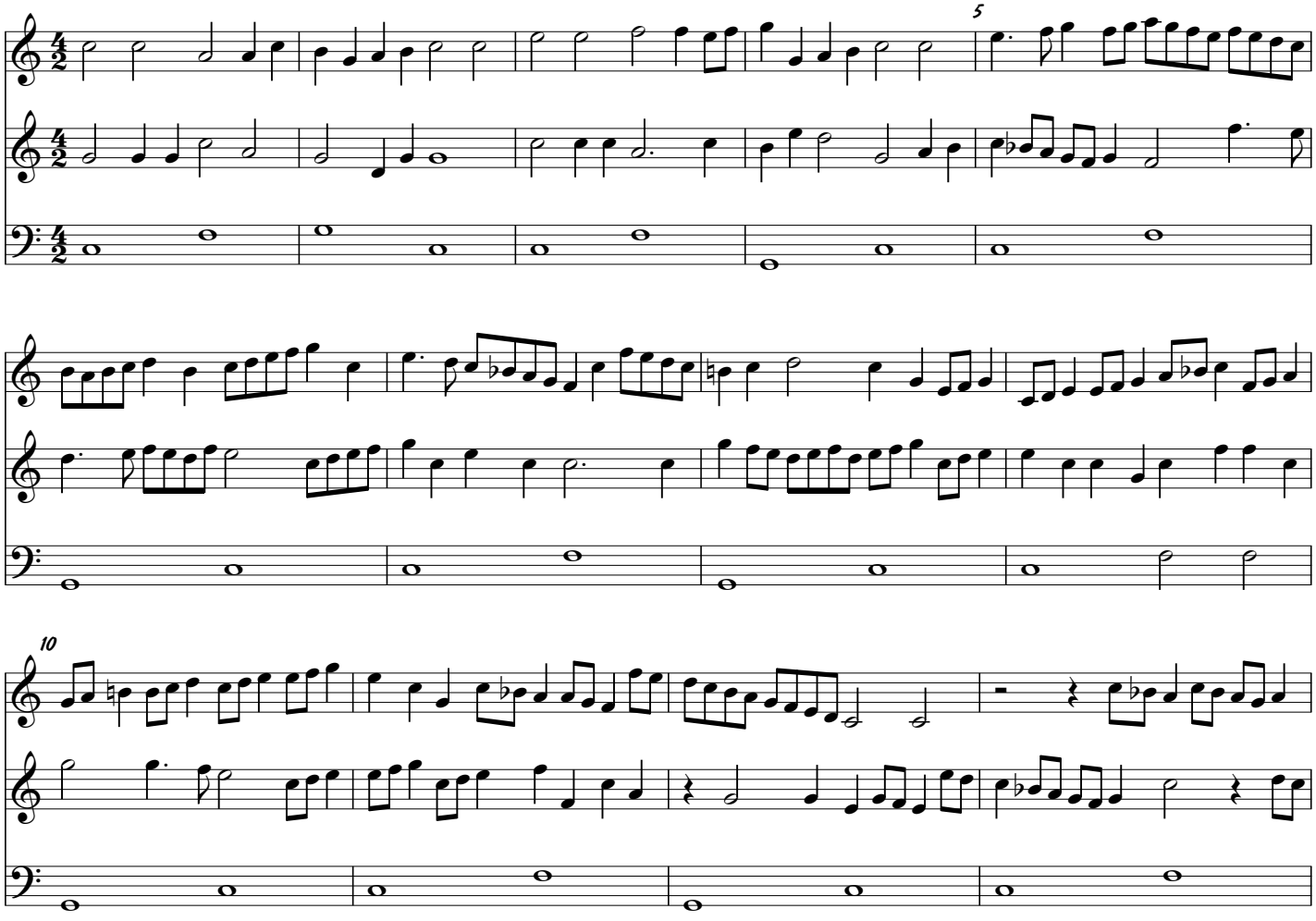
John Dowland

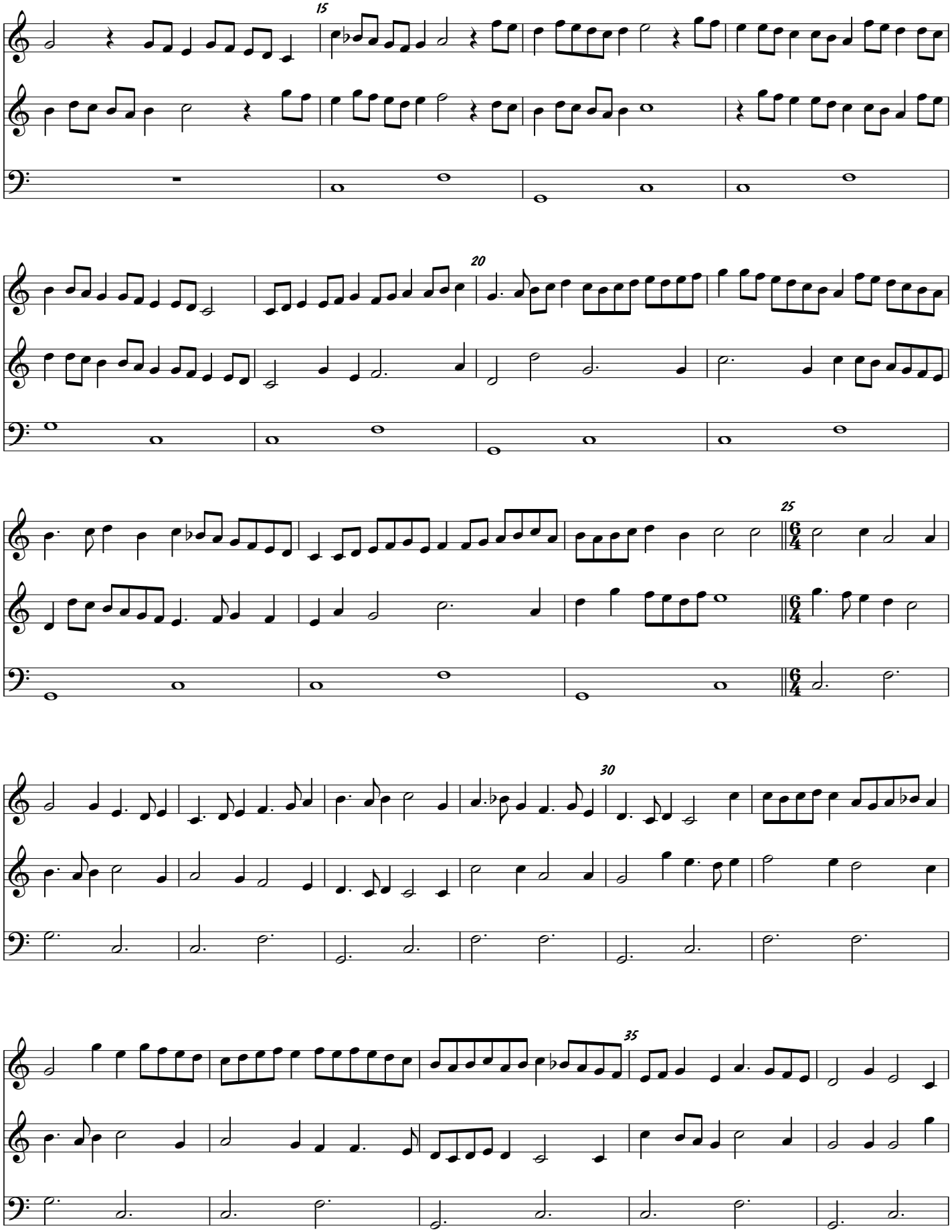




12. The Jewes Daunce

Richard Nicholson
(Treble reconstructed by Warwick Edwards)

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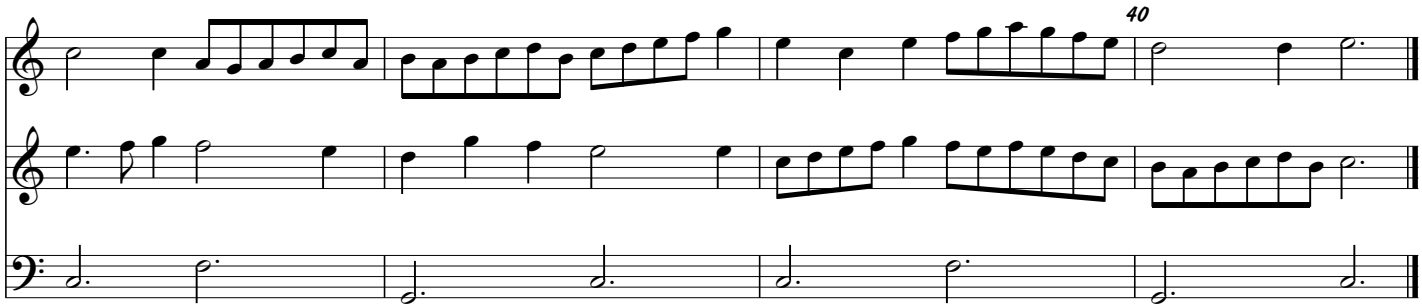
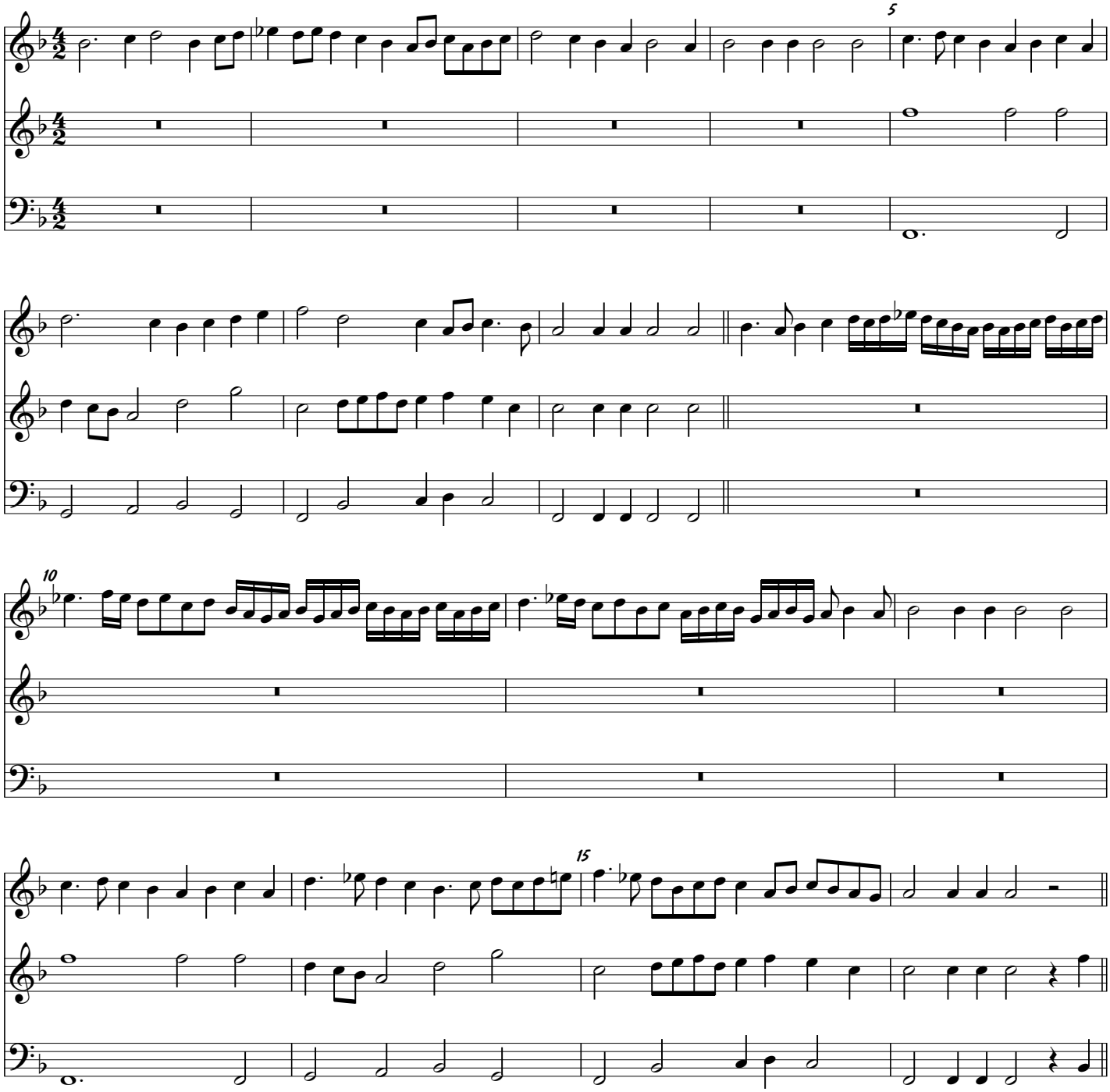
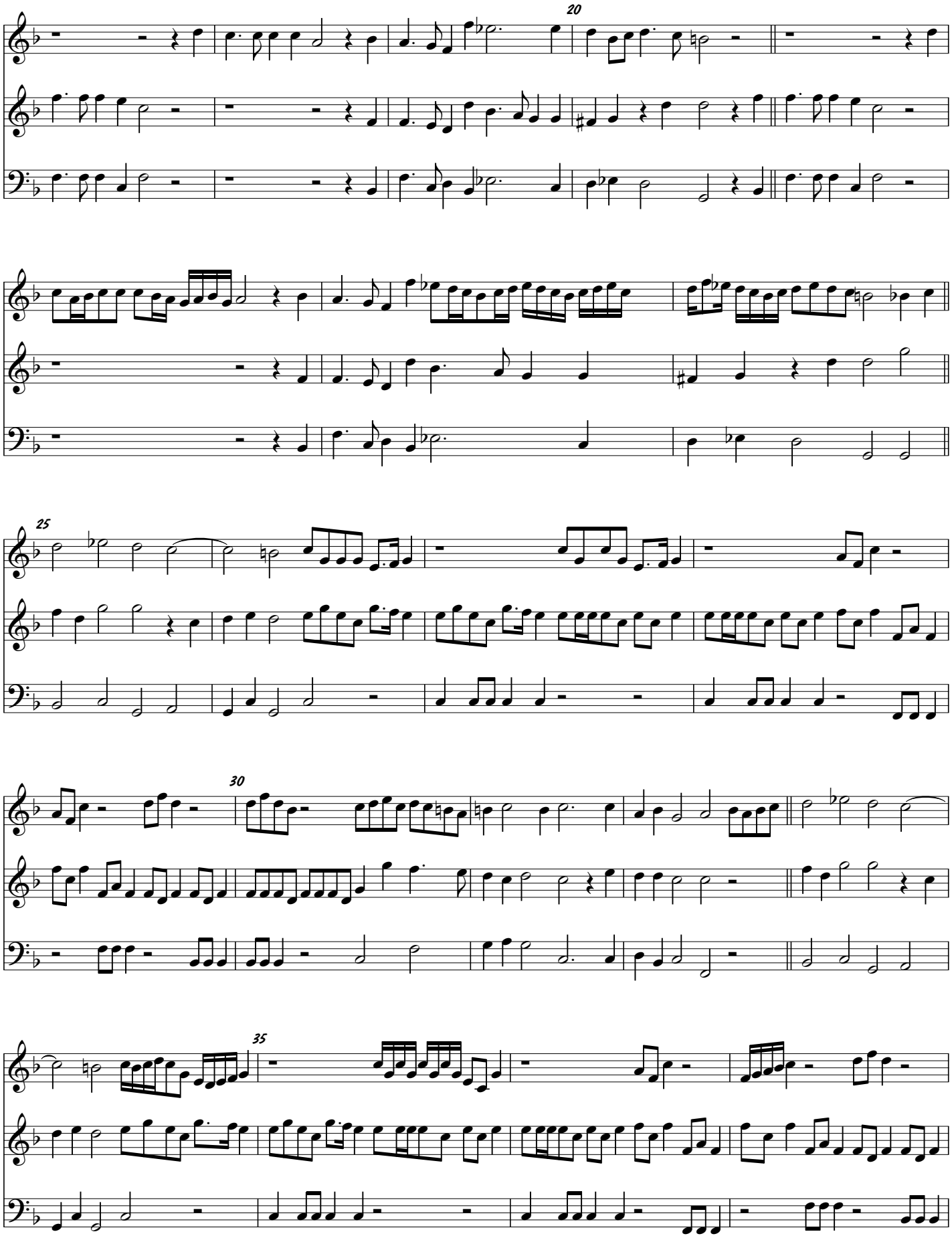


13. De la Tromba paven

(Richard Allison)

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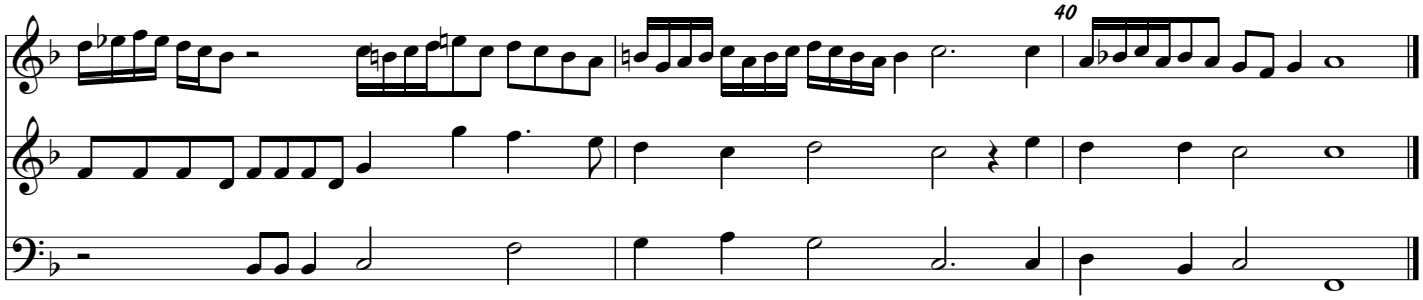
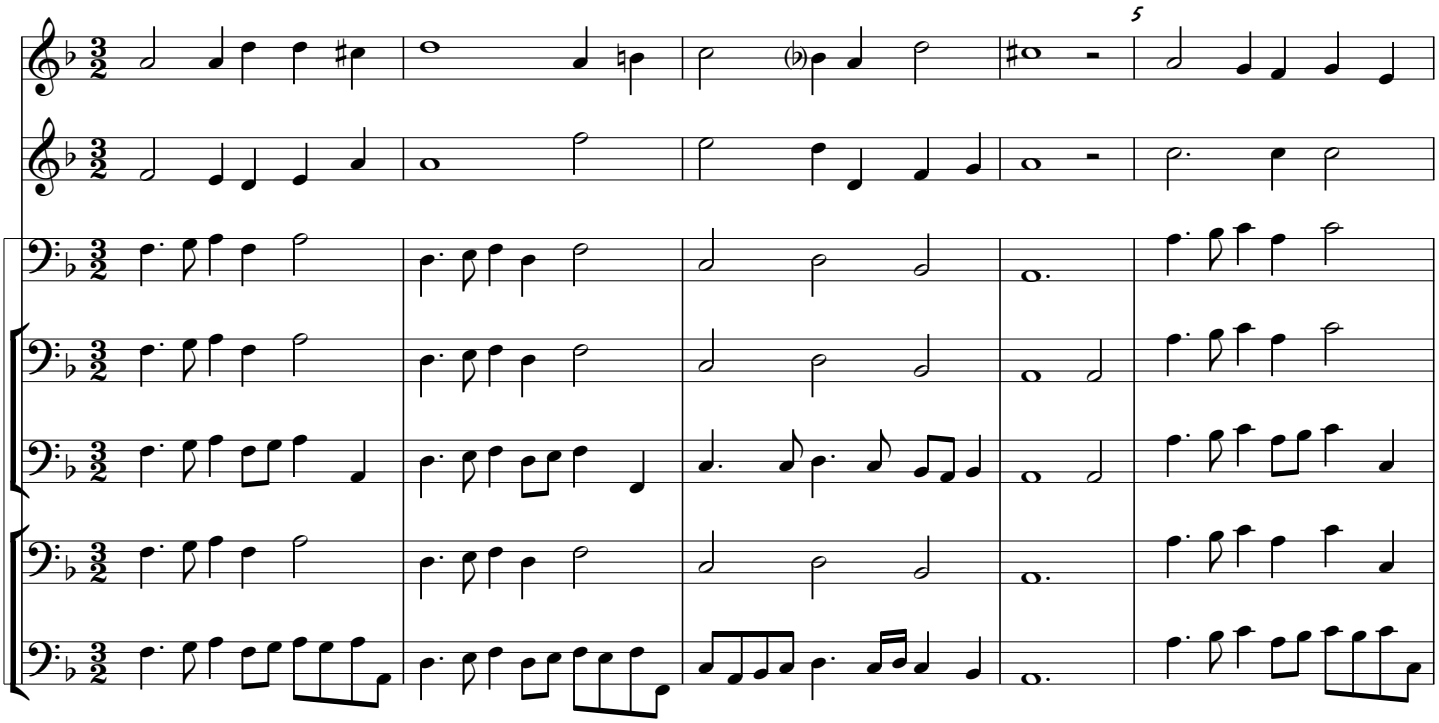
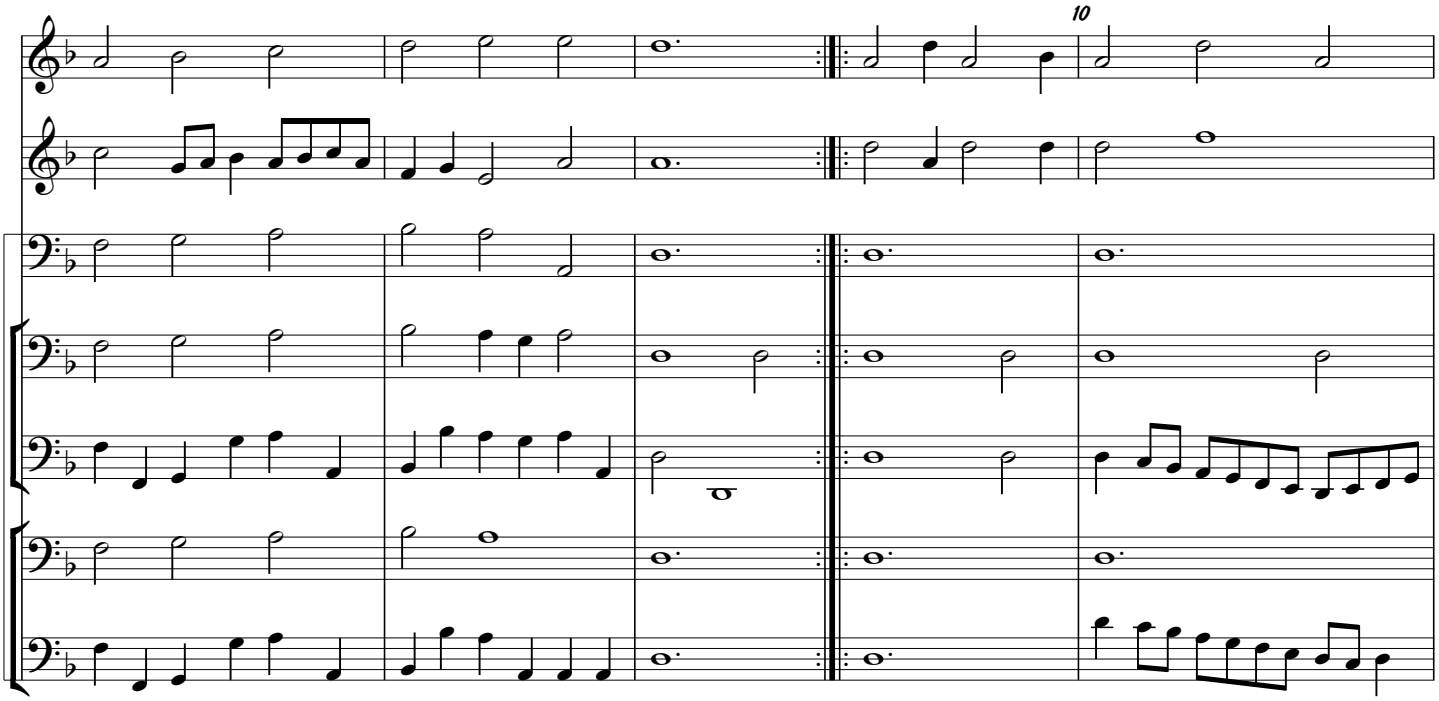
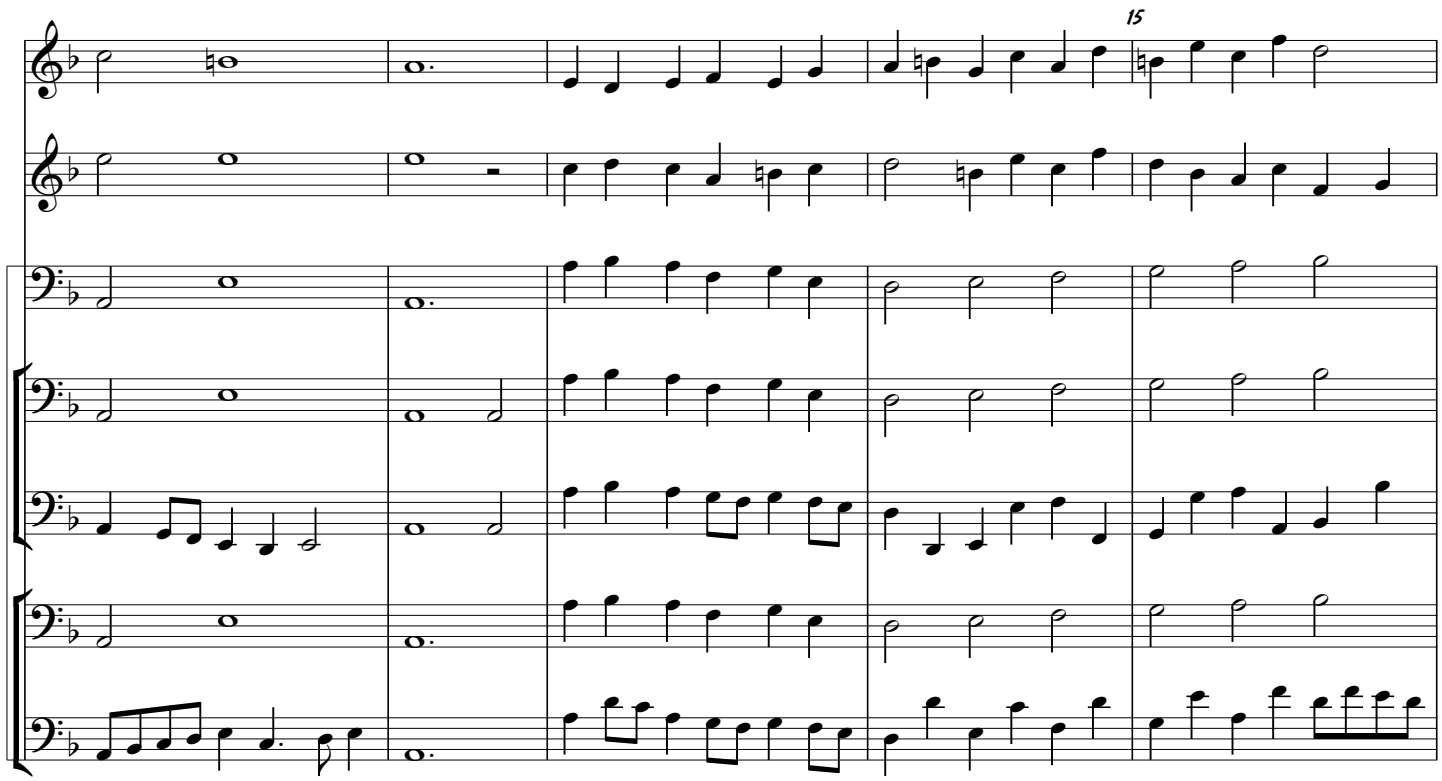


14. James Galliarde

(James Harding)



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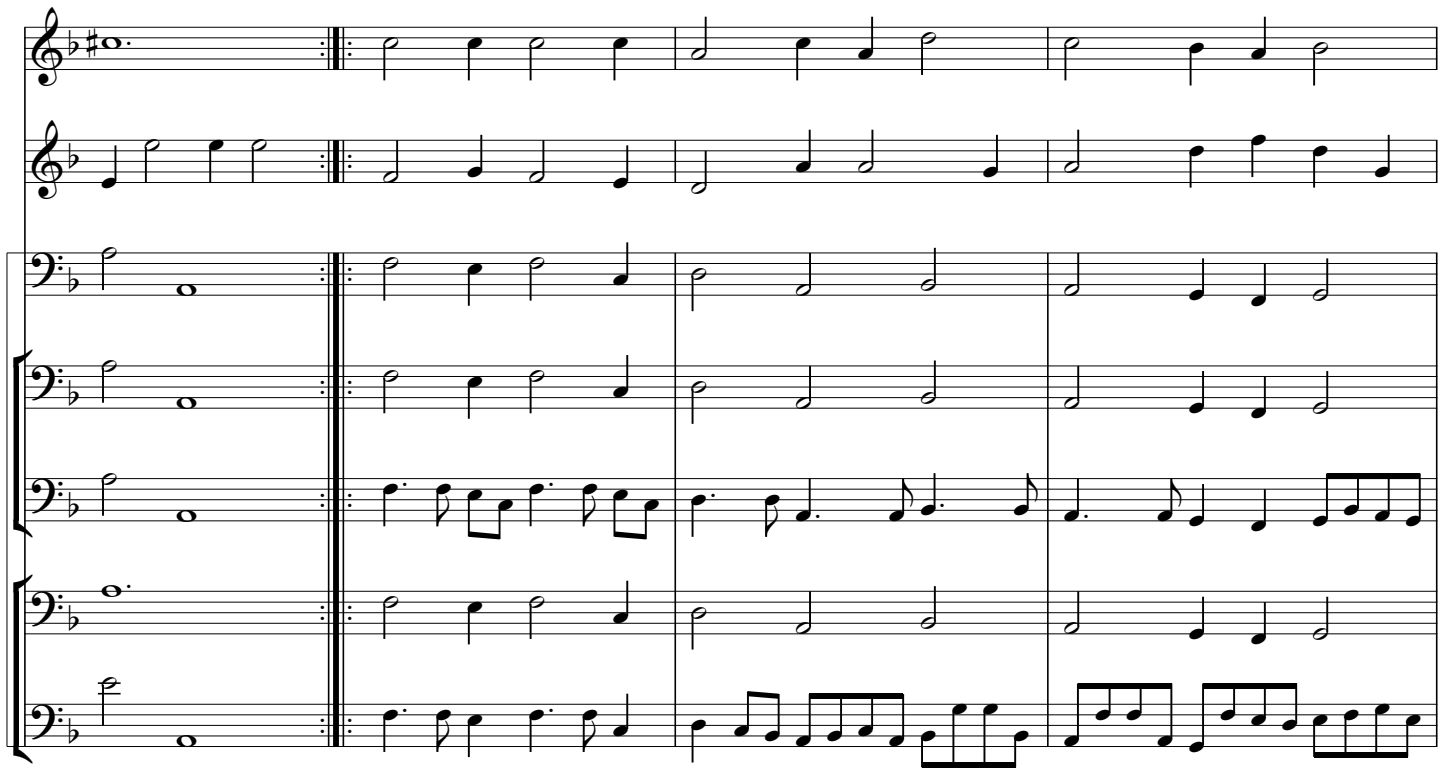
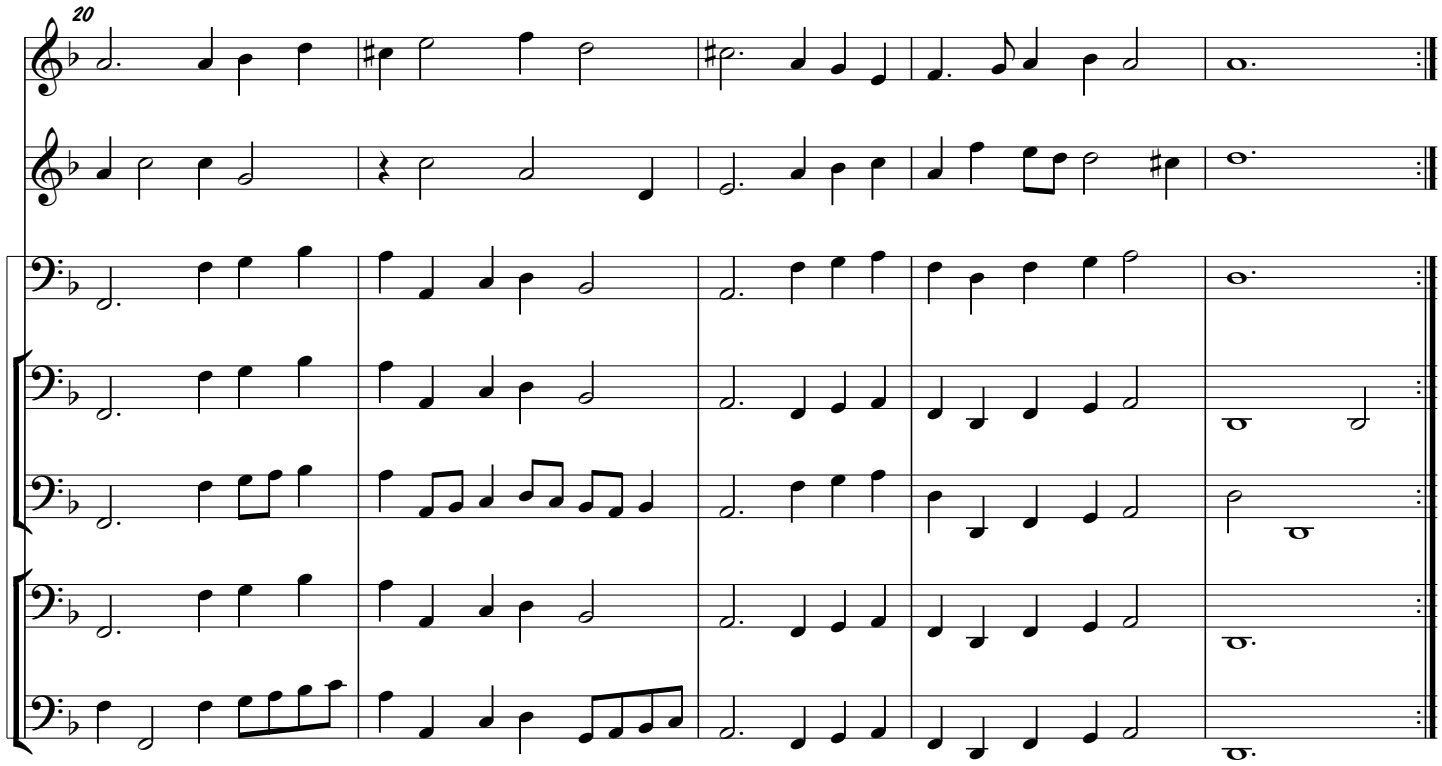
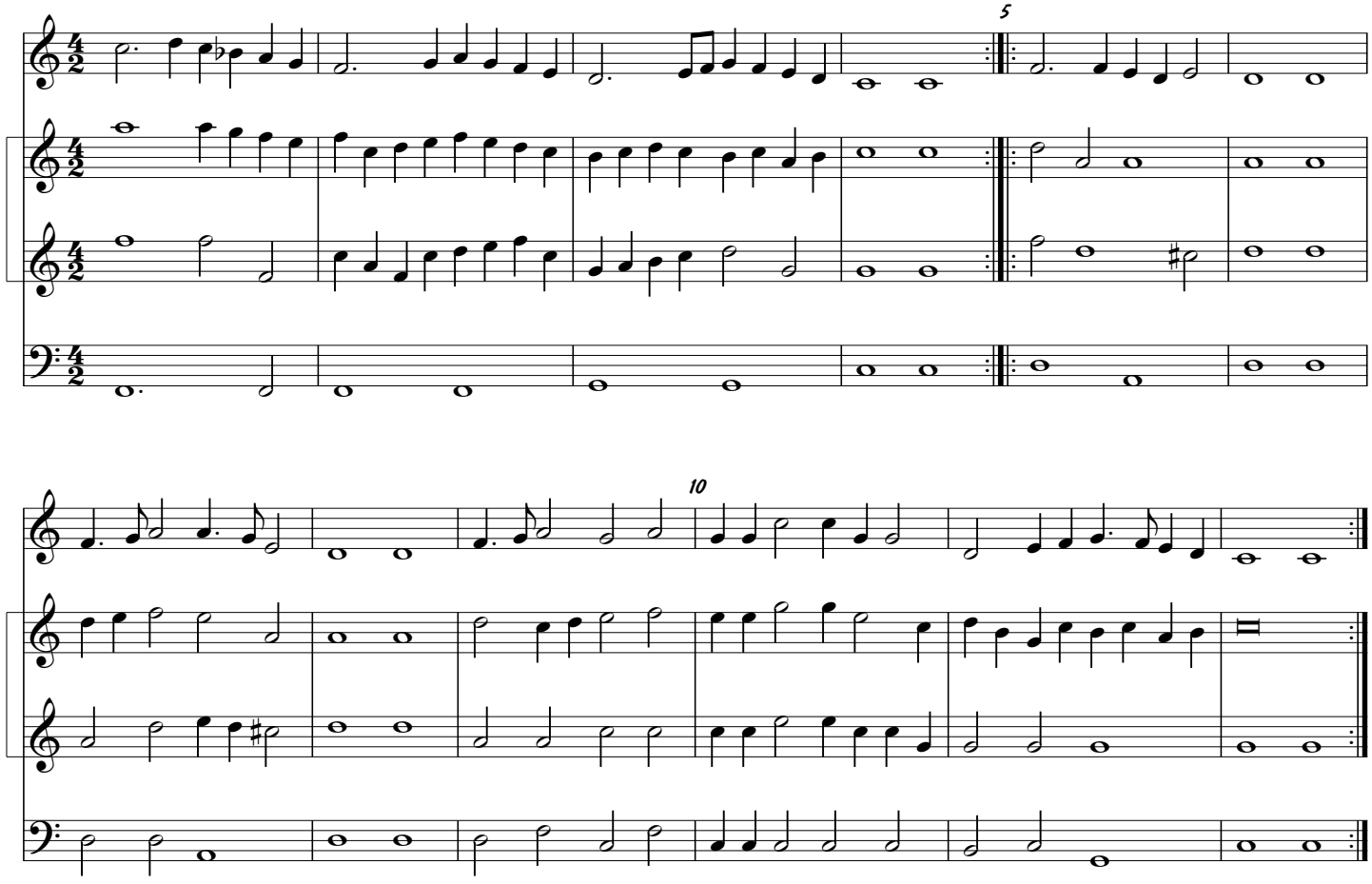


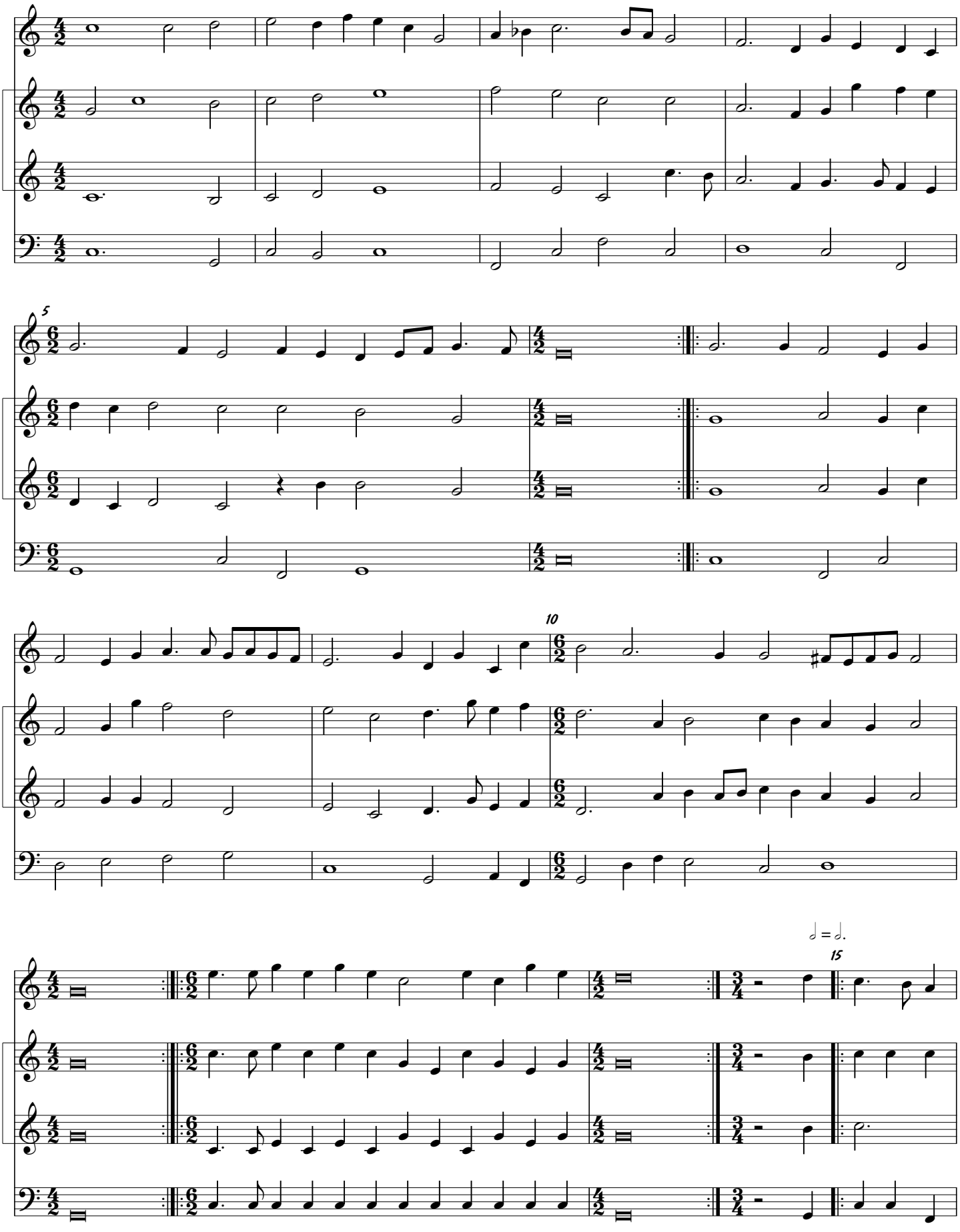


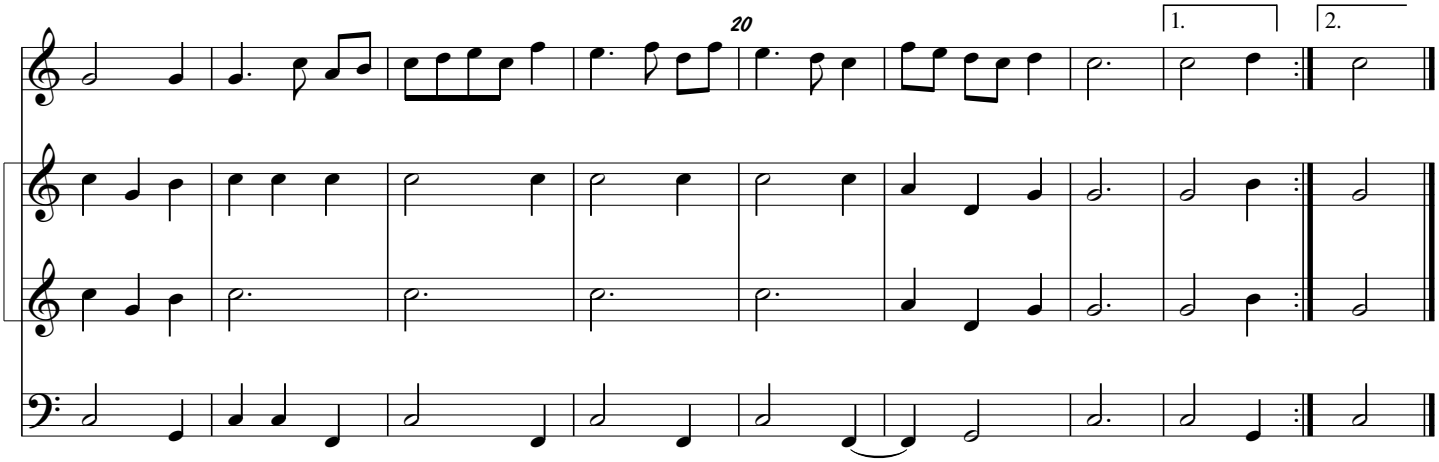
15. The Sprytes songe



16. Reades first paven

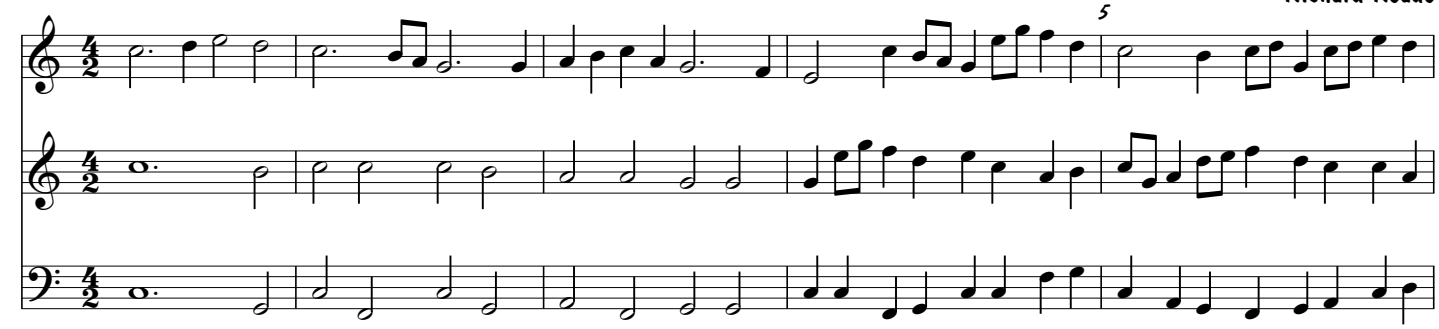
Richard Reade

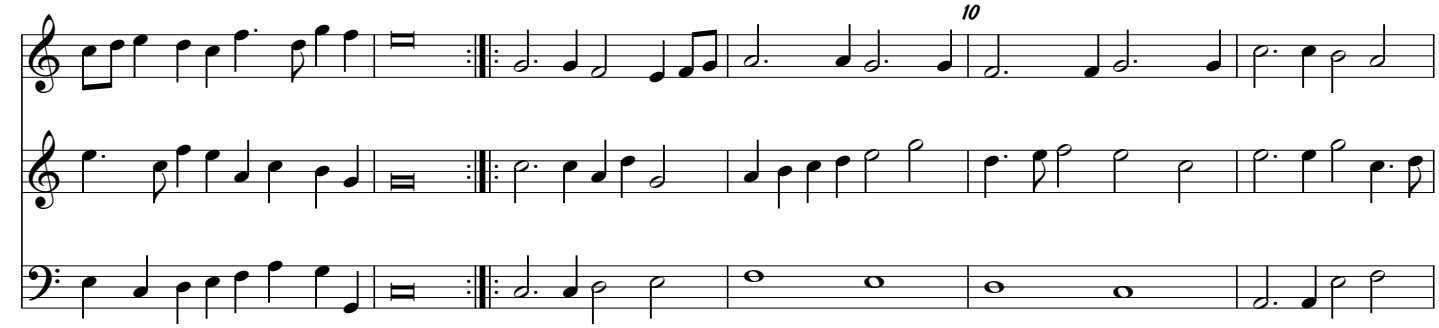


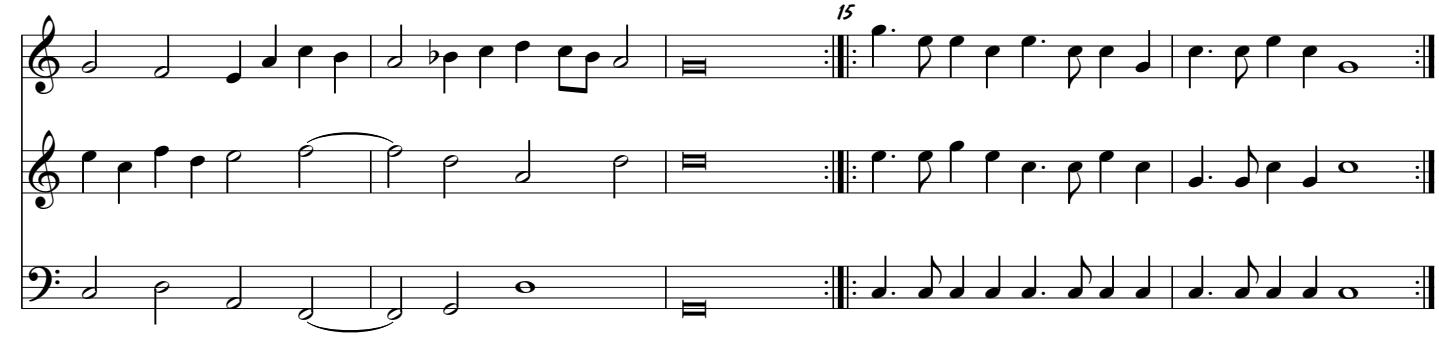


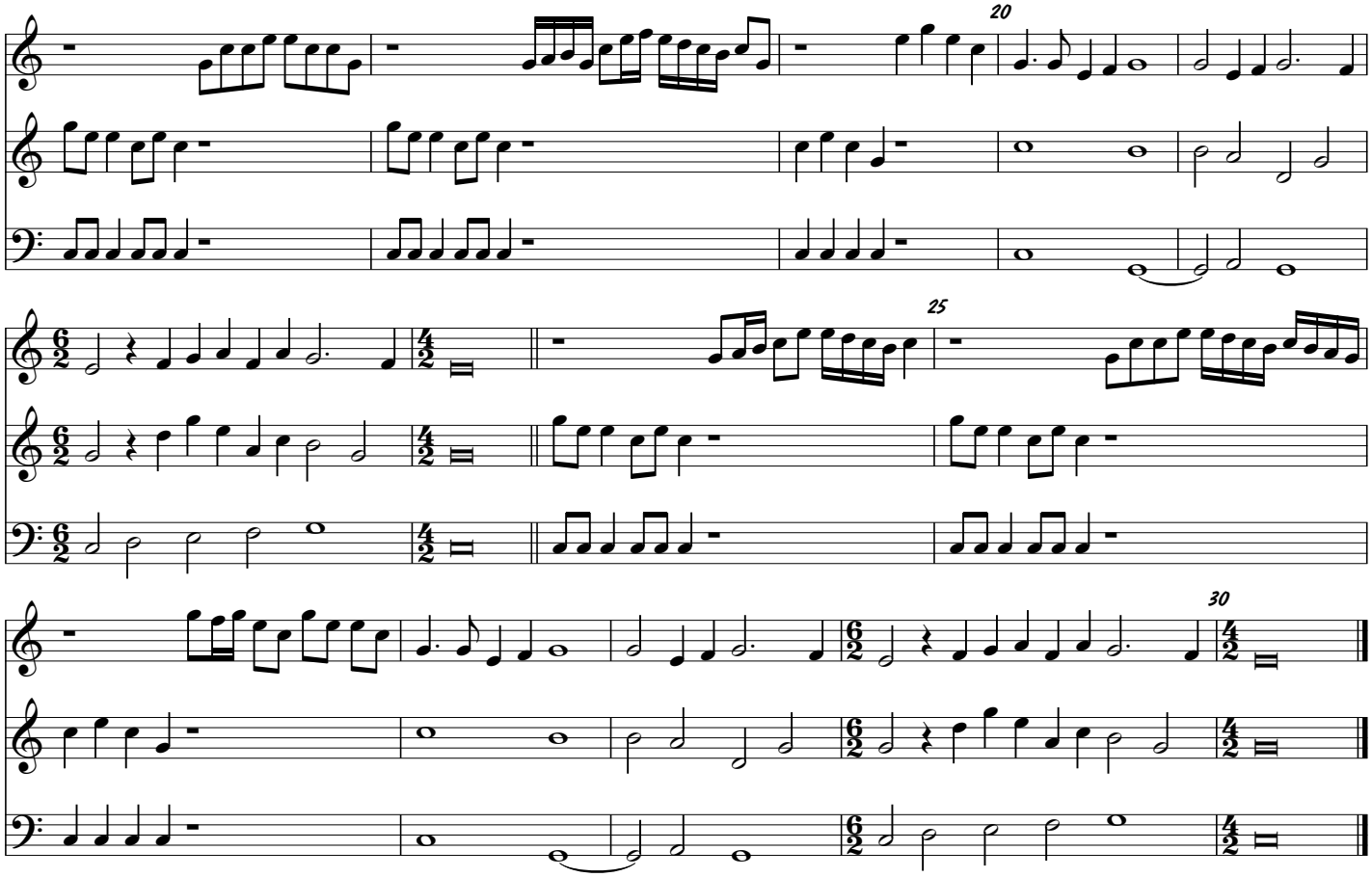
17. Reades second paven

Richard Reade



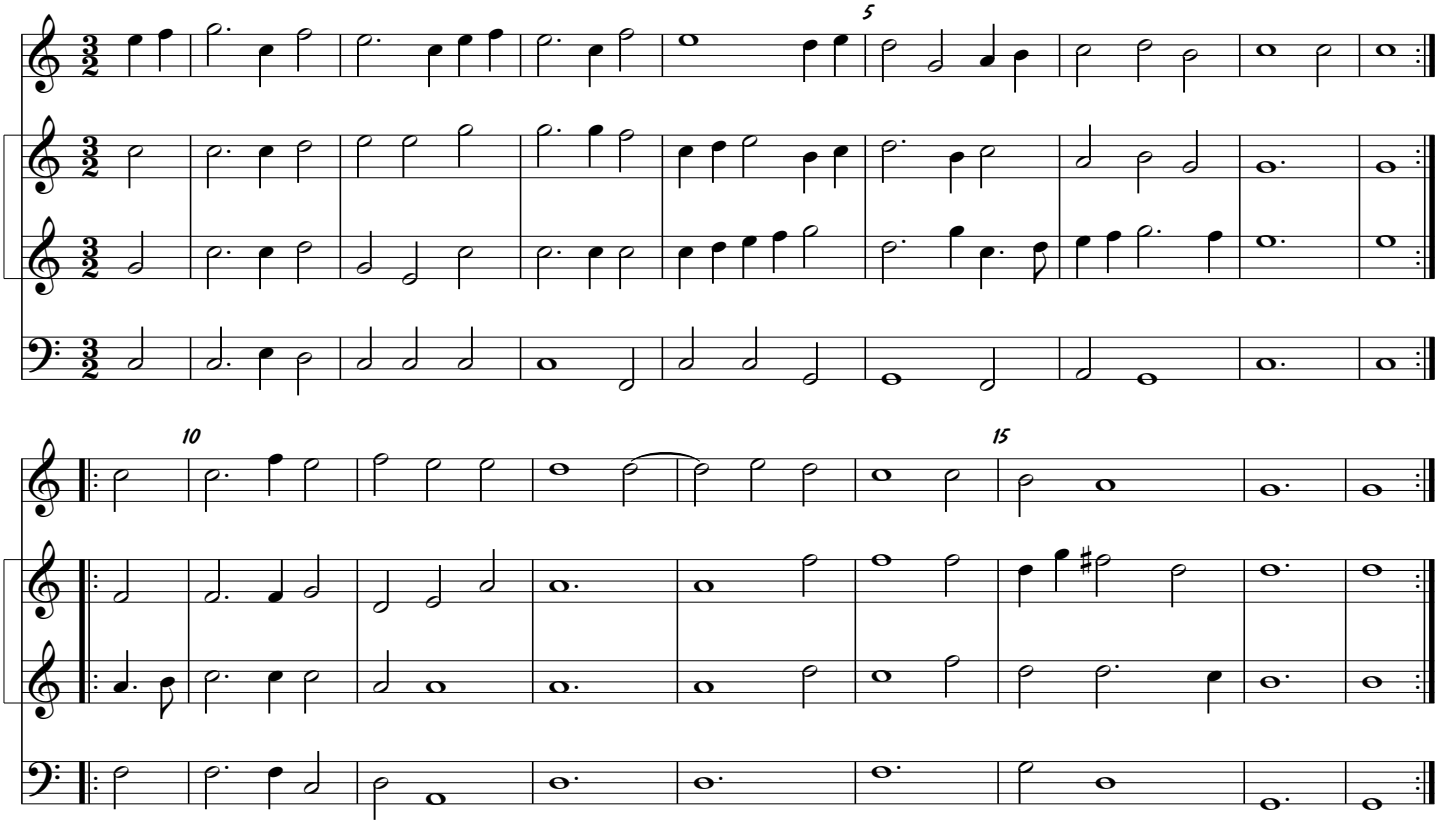


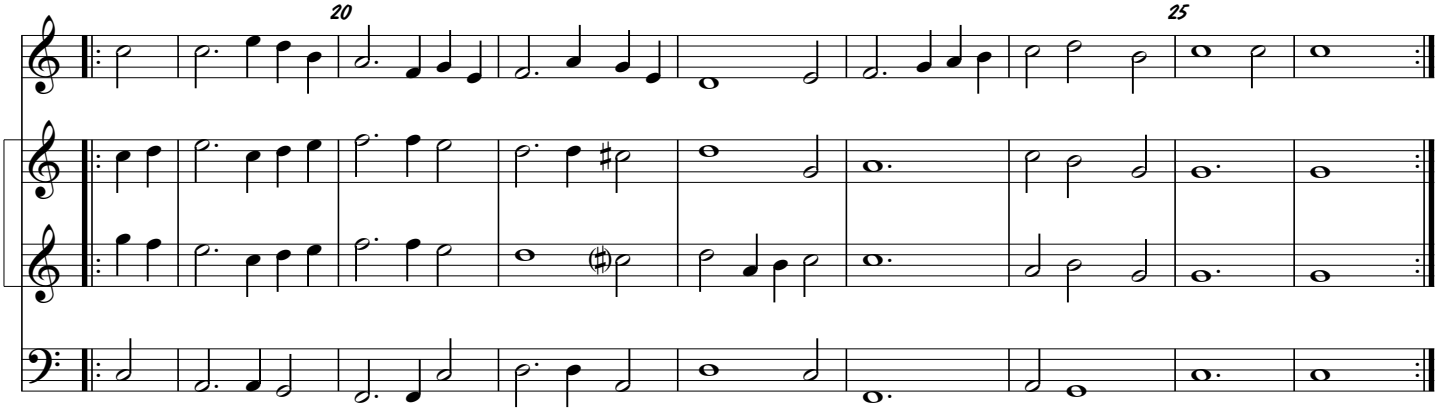




18. Reades galliarde

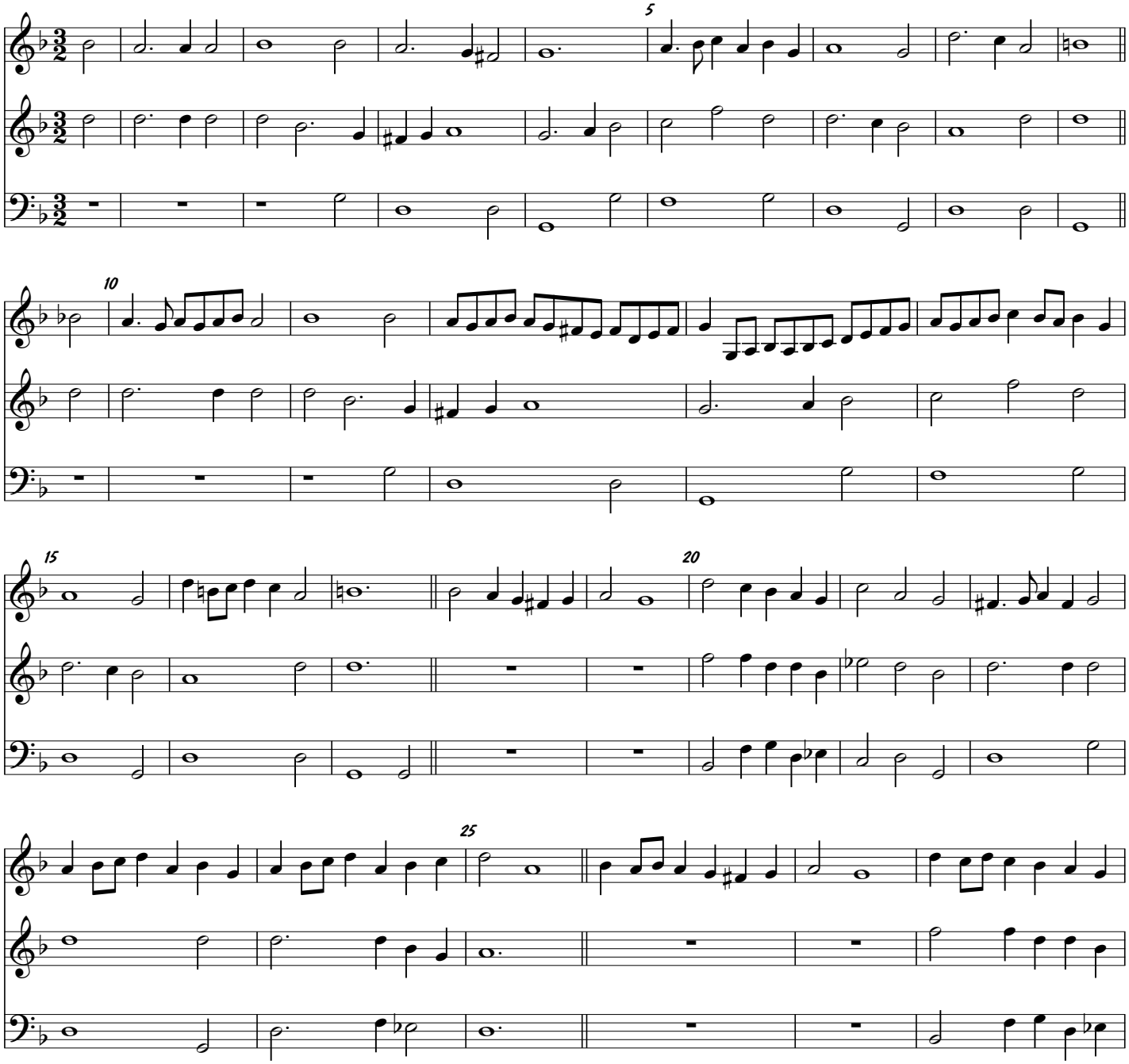
Richard Reade

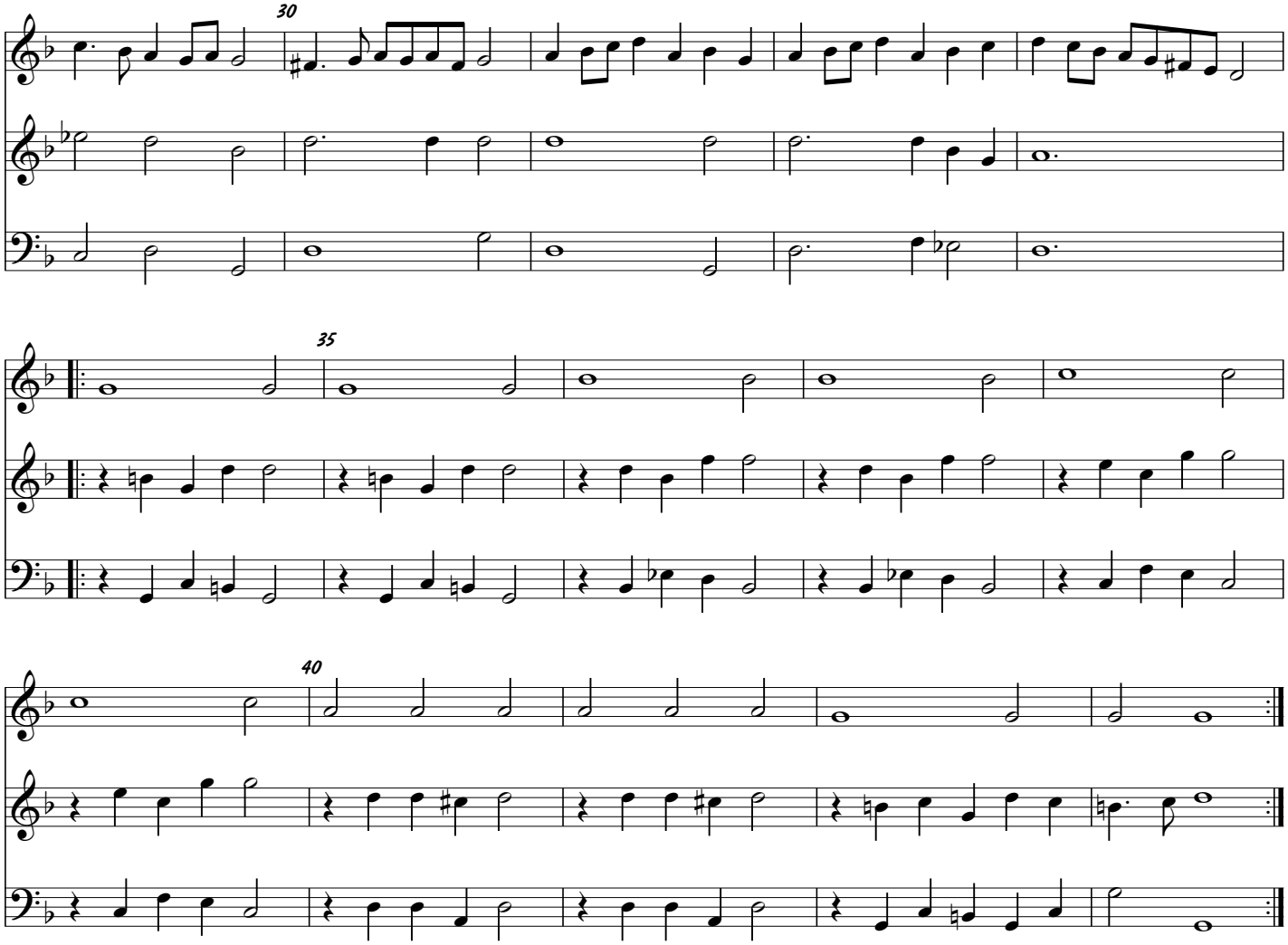




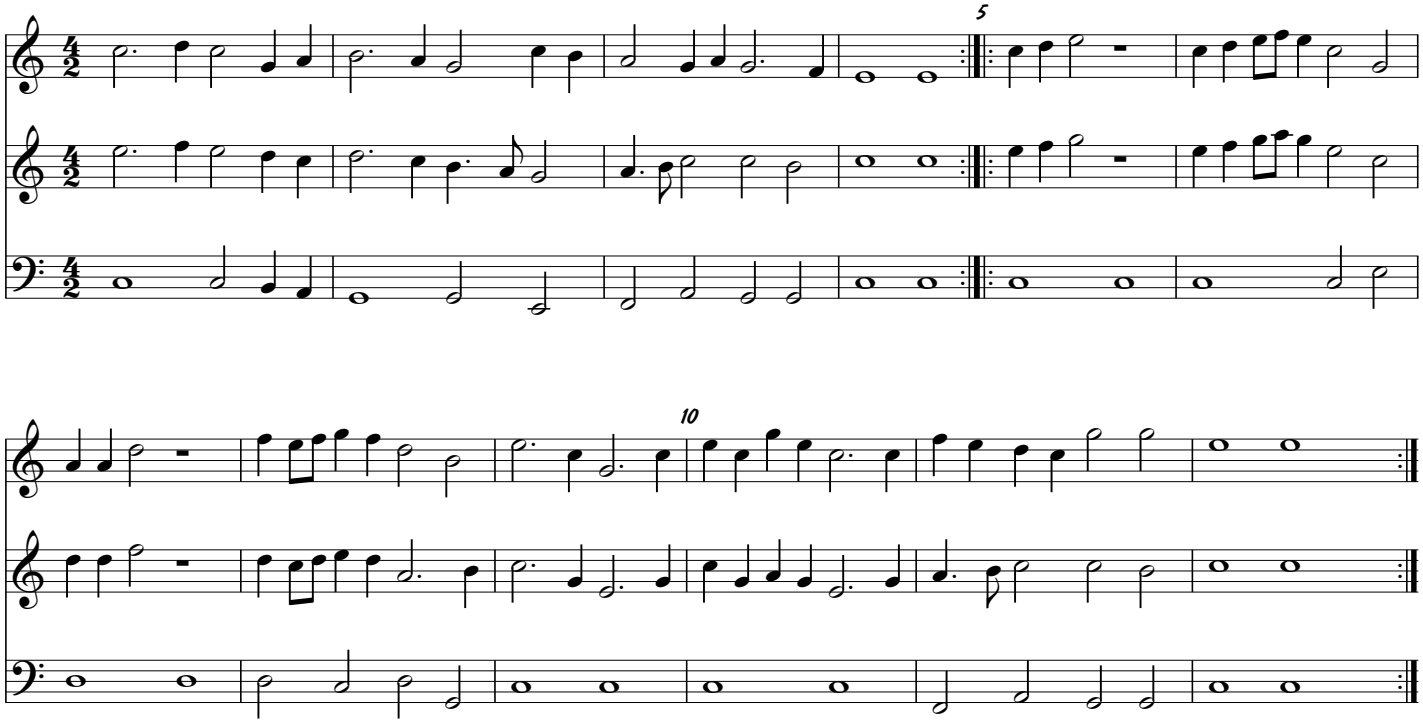
19. Dowlands first galliarde

John Dowland





20. Nutmigs and ginger



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

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 1st crotchet not sharpened.
4	**Nightingale**	bar 8 minim rest missing 3 and 4 c quaver not sharpened. bar 10 4th 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 2nd minim e flat
10	**Dowlands round Battell galliarde**	no change
11	**Katherine Darcies galliarde**	Titled *Dowl. R.H. galliarde* in source bars 7 and 15 1st 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**	1st and 2nd sections	bar 7 missing
		2nd section	2nd time last minim rest
		3rd section	bar 1 1st minim - d c e - - tab
			bar 1 2nd minim - d e - - a tab
			bar 1 4th minim - c a c - - tab

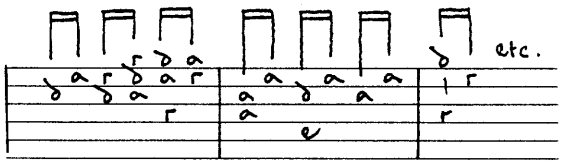
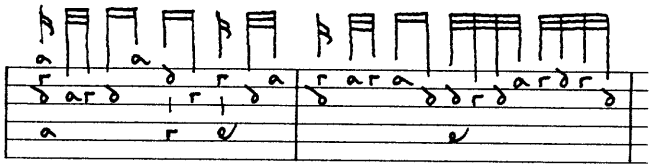
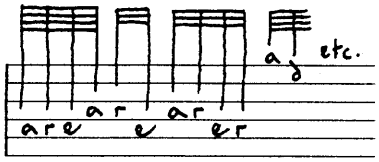
Variations from the source
The Cittern part

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: 1st crotchet d a a a tab
2	**Alfonsoes paven**	1st section:	bar 2 last crotchet d - - - tab
			bar 7 3rd and 4th minims d a a a tab
		2nd section:	2 crotchet upbeats to bar 1 d a a a tab
			bar 3 1st 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 1st crotchet c a c d tab
3	**La Bergera galliarde**	1st section	bar 4 3rd crotchet a c a b tab
			bar 4 3rd minim b a d - tab
4	**Nightingale**	3rd section	bar 1 1st minim rest missing
5	**Complainte or Fortune**	(source has 2 two-bar sections with repeats)	
6	**Primiero**	1st section	bar 8 1st crotchet a c a b tab
7	**Duncombs galliarde**	3rd section	bar 1 last crotchet - a - - tab
			bar 3 4th crotchet - - a - tab
			bar 4 4th crotchet - - a - tab
8	**Tarletons jigg**	2nd section	bar 2 1st dotted minim missing
9	**Long paven**	1st section	bar 2 last crotchet c - - - tab
			bar 4 2nd minim c a c d tab
			bar 6 5th crotchet c a c - tab
			bar 7 2nd minim d c a b tab
			bar 8 1st crotchet a a a a tab
		2nd section	bar 6 7th crotchet e c e - tab
			bar 6 8th crotchet c - - - tab
		3rd section	bar 3 last crotchet - - c - tab
			bar 4 1st minim h e h - tab
10	**Dowlands round Battell galliarde**	no change	
11	**Katherine Darcies galliarde**	1st section	bar 5 1st minim b a c - tab
	(titled *Do.Re.Ha.galliard* in source)	2nd section	bar 2 4th crotchet - - d - tab
			bar 4 minim - d d - was d a d - tab
		3rd section	only 1st 2 bars given in source
12	**The Jewes Daunce**	IG modified bergamasca ground	
13	**De la Tromba paven**	1st section	bar 6 1st minim d a a a tab
			bar 6 2nd minim 2 crotchets a c c - then f - - - tab
			bar 7 3rd minim 2 crotchets a c a b then b a c d tab
			bar 7 4th minim 2 crotchets b a c d then a c a b tab
		3rd section	bar 6 3rd minim 2 crotchets d b a b then - b - - tab
14	**James Galliarde**	I G	
15	**The Sprytes songe**	no change	
16	**Reades first paven**	no change	
17	**Reades second paven**	2nd section	bar 1 4th minim d c a a tab
			bar 2 4th crotchet g - - - tab
			bar 2 5th crotchet d c a a tab
			bar 6 2nd minim d a a a tab
18	**Reades galliarde**	1st section	bar 6 1st minim f d f - tab
19	**Dowlands first galliarde**	1st section	all d a a - tab is d a a a in source
		2nd section	bar 1 4th crotchet d a d - tab
			bar 2 2nd crotchet d a a - tab
			bar 2 4th crotchet d a d - tab
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**	3rd section	semibreve rest missing from start of section
5	**Complainte or Fortune**	version 1 2nd section, 1st time bar 7 first quaver f h a - - tab	
6	**Primiero**	1st section	1st time bar 5 4th crotchet - - - b - - tab
		2nd section	2nd time bar 1 2nd minim c a - - c - tab
		3rd section	2nd 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**	1st section	bar 3 3rd minim c a c b - - tab
11	**Katherine Darcies galliarde**	IG	
12	**The Jewes Daunce**		bar 13 2nd minim consists of crotchet followed by two quavers
13	**De la Tromba paven**	no change	
14	**James Galliarde**	2nd section	1st time bars 5 – 7 
			2nd time bar 5 5th crotchet d a - c - - tab
		3rd section	bar 7 first time no rhythm signs
15	**The Sprytes songe**	IG	
16	**Reades first paven**	3rd section	2nd time 4th minim beat: 3rd and 4th semiquaver - - c - - - then - - a - - - tab
17	**Reades second paven**	1st section	1st time 4th minim beat: 3rd quaver - - d - - - tab
		2nd section	1st time bar 2 
			1st time bar 3 1st quaver - a - - - a tab
			2nd time bar 2 
18	**Reades galliarde**	2nd section	2nd time bar 3 5th quaver beat - d - - - - tab
			2nd 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	