

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
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. Complaine 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

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	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 Portinggall 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

1. The French kings maske

Treble Viol

Tenor recorder

Bass Viol

5

10

15

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melody of eighth and quarter notes. The middle staff is in treble clef and features a complex rhythmic accompaniment with sixteenth and thirty-second notes. The bottom staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the harmonic accompaniment.

The third system of musical notation starts at measure 20, indicated by a '20' above the first staff. It consists of three staves. The top staff continues the melody. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the harmonic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the harmonic accompaniment.

The fifth system of musical notation consists of three staves. The top staff continues the melody. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the harmonic accompaniment.

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

Musical score for measures 15-20. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 15 starts with a repeat sign. The melody in the Treble staff consists of quarter and eighth notes. The Alto and Bass staves provide harmonic support with chords and moving lines.

25

Musical score for measures 25-30. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 25 starts with a repeat sign. The melody in the Treble staff is mostly quarter notes. The Alto and Bass staves continue the harmonic accompaniment.

4. Nightingale

Treble Viol
Tenor recorder
Bass Viol

Musical score for measures 1-4 of 'Nightingale'. The score is written for three staves: Treble Viol, Tenor recorder, and Bass Viol. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 starts with a repeat sign. The Treble Viol part features a melodic line with eighth-note patterns. The Tenor recorder and Bass Viol parts provide accompaniment. First and second endings are indicated above measures 3 and 4.

5

Musical score for measures 5-9 of 'Nightingale'. The score is written for three staves: Treble Viol, Tenor recorder, and Bass Viol. The key signature has one sharp (F#) and the time signature is 4/4. Measure 5 starts with a repeat sign. The Treble Viol part continues with a melodic line. The Tenor recorder and Bass Viol parts provide accompaniment.

10

Musical score for measures 10-13 of 'Nightingale'. The score is written for three staves: Treble Viol, Tenor recorder, and Bass Viol. The key signature has one sharp (F#) and the time signature is 4/4. Measure 10 starts with a repeat sign. The Treble Viol part features a melodic line with eighth-note patterns. The Tenor recorder and Bass Viol parts provide accompaniment. First and second endings are indicated above measures 12 and 13.

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

Measures 1-5 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The notation consists of three staves: Treble, Alto, and Bass. Measure 5 contains a fingering number '5' above the treble staff.

Measures 6-10 of the piece. Measures 6-7 are marked with a repeat sign. Measure 10 contains a fingering number '10' above the treble staff.

Measures 11-15 of the piece. Measure 15 ends with a double bar line and repeat dots.

Measures 16-20 of the piece. Measure 20 contains a fingering number '20' above the treble staff.

Measures 21-25 of the piece. Measure 25 ends with a double bar line and repeat dots.

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

Detailed description: This is a musical score for three instruments: Treble Viol, Tenor recorder, and Bass Viol. The piece is in 3/2 time and G major. The score is divided into six systems, each containing three staves. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the start of their respective systems. The Treble Viol part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The Tenor recorder part provides harmonic support with a mix of quarter and eighth notes. The Bass Viol part plays a steady bass line, often using half notes and quarter notes. The piece concludes with a final cadence in the last system.

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 and rests. The middle staff (treble clef) provides harmonic support with chords and single notes. 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 and accidentals. The middle and bottom staves continue their respective harmonic and bass parts, with the bottom staff showing a steady eighth-note bass line.

45



This system contains three staves of music. The top staff features a melodic line with a mix of eighth and quarter notes. The middle staff has a more active accompaniment with sixteenth-note runs. The bottom staff maintains a simple bass line.

50



This system contains three staves of music. The top staff continues the melodic development. The middle staff shows a dense texture with many sixteenth notes. The bottom staff has a consistent bass line.

55



This system contains three staves of music. The top staff concludes the melodic phrase. The middle and bottom staves provide the final harmonic and bass support for this section.

8. Tarletons jigg

Treble Viol

Tenor recorder

Bass Viol

1.

5 | 2.

10

Detailed description: This is a musical score for three instruments: Treble Viol, Tenor recorder, and Bass Viol. The piece is in 6/4 time and B-flat major. It consists of three systems of staves. The first system shows the beginning of the piece with a first ending bracket over the final measure. The second system starts at measure 5 and includes a second ending bracket. The third system starts at measure 10 and concludes the piece. The Treble Viol part features a melodic line with some grace notes and a final flourish. The Tenor recorder and Bass Viol parts provide harmonic support with sustained notes and rhythmic patterns.

9. Long paven

John Johnson

5

10

Detailed description: This is a musical score for three instruments: Treble Viol, Tenor recorder, and Bass Viol. The piece is in 4/4 time and D major. It consists of two systems of staves. The first system shows the beginning of the piece with a first ending bracket over the final measure. The second system starts at measure 5 and includes a second ending bracket. The Treble Viol part features a melodic line with a first ending flourish. The Tenor recorder and Bass Viol parts provide harmonic support with sustained notes and rhythmic patterns.

10. Dowlands round Battell galliarde

John Dowland

(Treble reconstructed by Ian Harwood)

11. Katherine Darcies galliarde

John Dowland

25

Musical score for measures 25-29. It consists of three staves: Treble, Treble, and Bass. The music is in 4/4 time and features a mix of eighth and quarter notes with some rests.

30

Musical score for measures 30-34. It consists of three staves: Treble, Treble, and Bass. The music continues with eighth and quarter notes, including a sharp sign in the second treble staff.

12. The Jewes Daunce

Richard Nicholson

(Treble reconstructed by Warwick Edwards)

5

Musical score for measures 1-4. It consists of three staves: Treble, Treble, and Bass. The time signature is 4/2. The music features eighth and quarter notes, with a five-measure rest in the first treble staff.

Musical score for measures 5-8. It consists of three staves: Treble, Treble, and Bass. The music continues with eighth and quarter notes in 4/2 time.

10

Musical score for measures 9-12. It consists of three staves: Treble, Treble, and Bass. The music continues with eighth and quarter notes in 4/2 time, including a four-measure rest in the first treble staff.

15

First system of musical notation, measures 15-18. It consists of three staves: two treble clefs and one bass clef. Measure 15 starts with a treble clef staff containing a whole rest, followed by eighth notes. The bass clef staff contains whole notes. Measure 16 begins with a key signature change to one flat (Bb) and continues with eighth notes in the treble and whole notes in the bass. Measures 17 and 18 continue the melodic and harmonic patterns.

20

Second system of musical notation, measures 19-22. It consists of three staves: two treble clefs and one bass clef. Measure 19 continues the eighth-note melody in the treble and whole notes in the bass. Measure 20 features a more active treble staff with sixteenth-note runs. Measures 21 and 22 conclude the system with similar rhythmic patterns.

25

Third system of musical notation, measures 23-26. It consists of three staves: two treble clefs and one bass clef. Measure 23 continues the eighth-note melody. Measure 24 features a treble staff with sixteenth-note runs. Measure 25 includes a double bar line and a time signature change to 6/4. Measure 26 continues in the new time signature.

30

Fourth system of musical notation, measures 27-32. It consists of three staves: two treble clefs and one bass clef. Measure 27 continues the eighth-note melody. Measure 28 features a treble staff with sixteenth-note runs. Measure 29 includes a double bar line and a key signature change to two flats (Bb and Eb). Measures 30-32 continue in the new key signature.

35

Fifth system of musical notation, measures 33-38. It consists of three staves: two treble clefs and one bass clef. Measure 33 continues the eighth-note melody. Measure 34 features a treble staff with sixteenth-note runs. Measure 35 includes a double bar line and a key signature change to three flats (Bb, Eb, and Fb). Measures 36-38 continue in the new key signature.

Musical score for the first system, measures 37-40. It consists of three staves: Treble, Alto, and Bass. The music is in 4/4 time and features a melodic line in the Treble staff and a bass line in the Bass staff. A measure number '40' is placed above the first staff.

13. De la Tromba paven

(Richard Allison)

Musical score for the second system, measures 41-44. It consists of three staves: Treble, Alto, and Bass. The music is in 4/4 time and features a melodic line in the Treble staff and a bass line in the Bass staff. A measure number '5' is placed above the first staff.

Musical score for the third system, measures 45-48. It consists of three staves: Treble, Alto, and Bass. The music is in 4/4 time and features a melodic line in the Treble staff and a bass line in the Bass staff.

Musical score for the fourth system, measures 49-52. It consists of three staves: Treble, Alto, and Bass. The music is in 4/4 time and features a melodic line in the Treble staff and a bass line in the Bass staff. A measure number '10' is placed above the first staff.

Musical score for the fifth system, measures 53-56. It consists of three staves: Treble, Alto, and Bass. The music is in 4/4 time and features a melodic line in the Treble staff and a bass line in the Bass staff. A measure number '15' is placed above the first staff.

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, a quarter note A4, and a quarter note B4. The middle staff (treble clef) starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bottom staff (bass clef) starts with a quarter note G2, followed by quarter notes A2, B2, and C3. 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 melodic line with eighth and sixteenth notes. The middle staff continues the melodic development. The bottom staff provides a steady bass accompaniment with quarter notes.

25

System 3 (measures 24-26): This system contains the next three staves. The top staff has a melodic line with some rests. The middle staff has a more active melodic line. The bottom staff continues with a consistent bass line.

30

System 4 (measures 27-29): This system contains the next three staves. The top staff shows a melodic phrase. The middle staff has a rhythmic accompaniment. The bottom staff continues the bass line.

35

System 5 (measures 30-32): This system contains the final three staves on the page. The top staff has a melodic line with some rests. The middle staff has a rhythmic accompaniment. The bottom staff continues the bass line.

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 treble 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 first treble 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 first treble 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 has one flat (B-flat). Measure 15 is marked with the number '15'. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The bass clefs contain more complex rhythmic patterns, including sixteenth-note runs.

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 has one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The bass clefs contain more complex rhythmic patterns, including sixteenth-note runs. 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 music 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 music consists of four staves. It begins with a measure marked with a '5' above the staff. The music features various rhythmic patterns, including quarter and eighth notes, and includes repeat signs with first and second endings. The time signature changes from 4/2 to 6/2 and back to 4/2.

The third system of music consists of four staves. It begins with a measure marked with a '10' above the staff. The music continues with quarter and eighth notes, and includes a sharp sign in the second measure of the top staff. The time signature changes from 6/2 to 4/2.

The fourth system of music consists of four staves. It begins with a measure marked with a '15' above the staff. The music includes a tempo marking '♩ = ♩.' and features complex rhythmic patterns with repeat signs and first/second endings. The time signature changes from 4/2 to 6/2, 4/2, and finally 3/4.

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, a middle 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, a middle 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, a middle 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, a middle 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, a middle staff with harmonic accompaniment, and a bass staff with a bass line. Measure number 25 is indicated above the first staff.

30

Musical score for measures 30-34. Treble clef, bass clef, and alto clef. Measure 30 starts with a sharp sign above the first note.

35

Musical score for measures 35-39. Treble clef, bass clef, and alto clef. Measure 35 starts with a repeat sign.

40

Musical score for measures 40-44. Treble clef, bass clef, and alto clef. Measure 40 starts with a repeat sign.

20. Nutmigs and ginger

5

Musical score for measures 5-9 of "Nutmigs and ginger". Treble clef, bass clef, and alto clef. Measure 5 starts with a repeat sign.

10

Musical score for measures 10-14 of "Nutmigs and ginger". Treble clef, bass clef, and alto clef. Measure 10 starts with a repeat sign.

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	

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
		3 rd section	2 nd time bar 5 5 th crotchet d a - c -- tab 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	