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

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

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.

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

CONTENTS

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

4. **Nightingale**
   - Bar 8: minim rest missing
   - 3 and 4 c quavers not sharpened.

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 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 Browne Bandora and Lyra Viol Book.
    - 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**
    - 1st and 2nd sections: bar 7 missing
    - 2nd section: 2nd time last minim rest
    - 3rd section: bar 1: 1st minim - d e - - tab
    - Bar 1: 2nd minim - d e - - a tab
    - Bar 1: 4th minim - c a e - - tab

### 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*.

<table>
<thead>
<tr>
<th>13</th>
<th>De la Tromba paven</th>
<th>1st and 2nd sections</th>
<th>bar 7 missing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2nd section</td>
<td>2nd time last minim rest</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3rd section</td>
<td>bar 1: 1st minim - d e - - tab</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>bar 1: 2nd minim - d e - - a tab</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>bar 1: 4th minim - c a e - - tab</td>
<td></td>
</tr>
</tbody>
</table>
1. The French kings maske

\[(x3)\]
7. Duncombs galliarde
8. Tarletons jigg

\[ \text{Musical notation here} \]
9. Long paven

John Johnson
10. Dowlands round Battell galliarde

11. Katherine Darcies galliarde
12. The Jewes Daunce

Richard Nicholson
14. James Galliarde

(James Harding)

15. The Sprytes songe
20. Nutmigs and ginger