

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

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

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

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

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

Dd.3.18 Mainly lute duet trebles and consort lute parts.

Dd.14.24 Cittern solos and consort parts.

Dd.5.20 Bass consort parts and an inserted section of lyra viol tablature and music for division viol, including a number of divisions on consort lesson bass parts, including 'James's Galliard' and Dowland's 'Lachrimae')

Dd.5.21 Mainly recorder consort parts but with two pages of parts for 'treble violan'. (the smallest size of violin used at the time), mistakenly copied by Holmes into his recorder book.

The main 'treble violan' book and the bandora book, which we can assume would have originally existed, are not extant.

The Matthew Holmes consort books are, nevertheless, one of the richest sources of Elizabethan consort music, particularly by virtue of having the largest number of fine lute parts to accompany consorts in this and other collections, such as Thomas Morley's *The First Booke of Consort Lessons* (1599 & 1611) for which the lute book is missing. The set is also interesting in that treble violan (treble violin) and recorder are specified rather than the more usual treble viol and flute.

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

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2	Alfonsoes paven	?Augustine Bassano or Alfonso Ferrabosco II
3	La Bergera galliarde	Anon
4	Nightingale	Anon
5	Complaine 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
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19	Dowlands first galliarde	John Dowland
20	Nutmigs and ginger	Anon

1. The French kings maske



2. Alfonsoes paven

3

? Augustine Bassano or Alfonso Ferrabosco II

Musical score for 'Alfonsoes paven' in bass clef, 4/2 time signature, and one flat. The score consists of three staves. The first staff contains measures 1-5, with a '5' above the final measure. The second staff contains measures 6-10, with a '10' above the final measure. The third staff contains measures 11-15, with a '15' above the final measure. The piece concludes with a double bar line and repeat dots.

3. La Bergera galliarde

Musical score for 'La Bergera galliarde' in bass clef, 3/2 time signature, and one flat. The score consists of five staves. The first staff contains measures 1-5, with a '5' above the final measure. The second staff contains measures 6-10, with a '10' above the final measure. The third staff contains measures 11-15, with a '15' above the final measure. The fourth staff contains measures 16-20, with a '20' above the final measure. The fifth staff contains measures 21-25, with a '25' above the final measure. The piece concludes with a double bar line and repeat dots.

4. Nightingale

Musical score for 'Nightingale' in bass clef, 4/2 time signature, and two sharps. The score consists of three staves. The first staff contains measures 1-5, with first and second endings marked above. The second staff contains measures 6-10, with a '5' above the first measure. The third staff contains measures 11-15, with a '10' above the first measure and first and second endings marked above. The piece concludes with a double bar line and repeat dots.

5. Complainte or Fortune (Fortune my foe)

Musical score for '5. Complainte or Fortune (Fortune my foe)'. The piece is in bass clef with a 4/2 time signature. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a '5' above the first measure. The third staff contains measures 9 through 12, with a '10' above the first measure. The piece concludes with a double bar line.

6. Primiero

Musical score for '6. Primiero'. The piece is in bass clef with a 4/2 time signature and a key signature of one sharp (F#). It consists of nine staves of music. The first staff contains measures 1 through 5, with a '5' above the fifth measure. The second staff contains measures 6 through 10, with a '10' above the fifth measure. The third staff contains measures 11 through 14. The fourth staff contains measures 15 through 19, with a '15' above the first measure. The fifth staff contains measures 20 through 24, with a '20' above the first measure. The sixth staff contains measures 25 through 29, with a '25' above the first measure. The seventh staff contains measures 30 through 34, with a '30' above the first measure and a '35' above the fifth measure. The eighth staff contains measures 35 through 39, with a '40' above the fifth measure. The piece concludes with a double bar line. A tempo marking '♩ = ♩' is located below the seventh staff, and a performance instruction 'o = o.' is located at the end of the sixth staff.

Two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains measures 1 through 45, with a repeat sign at measure 12. The second staff contains measures 46 through 50, ending with a double bar line.

7. Duncombs galliarde

Two staves of music in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The first staff contains measures 1 through 5. The second staff contains measures 6 through 15. The third staff contains measures 16 through 20. The fourth staff contains measures 21 through 25. The fifth staff contains measures 26 through 30. The sixth staff contains measures 31 through 35. The seventh staff contains measures 36 through 40. The eighth staff contains measures 41 through 45. The ninth staff contains measures 46 through 50. The tenth staff contains measures 51 through 55, ending with a double bar line.

8. Tarletons jigg

1.

5 2.

10

9. Long paven

John Johnson

5

10

15

20

25

10. Dowlands round Battell galliarde

John Dowland

5

10



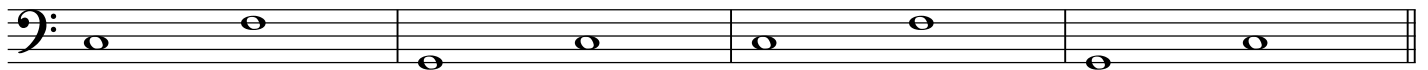
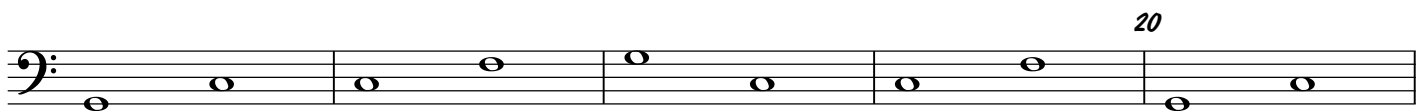
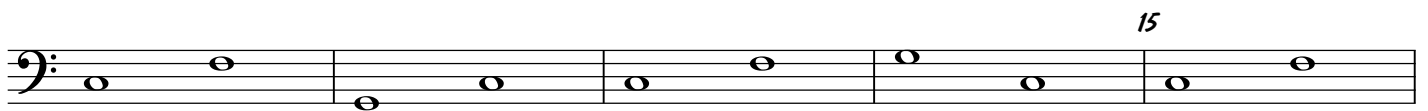
11. Katherine Darcies galliarde

John Dowland



12. The Jewes Daunce

Richard Nicholson



14. James galliarde

(James Harding)

3 versions

1

2nd time

2

1st time

3

2nd time

5

10

15

Musical score for measures 15-18. The score consists of five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature has one flat (B-flat). The music features a steady bass line in the piano parts and a vocal line with a mix of quarter and eighth notes.

Musical score for measures 19-22. The score consists of five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature has one flat (B-flat). The music continues with a consistent bass line and vocal melody.

20

Musical score for measures 23-26. The score consists of five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature has one flat (B-flat). The music concludes with a final cadence in the piano parts.

18. Reades galliarde

Richard Reade

5

10

15

20

25

19. Dowlands first galliarde

John Dowland

5

10

15

2

20

25

2

30

35

40

20. Nutmigs and ginger

5

10

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 jig	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