

MUSIC SUPPLEMENT TO LUTE NEWS 66 (JUNE 2003) LUTE ARRANGEMENTS OF MASKE MUSIC
PART 3: MASQUES OF SQUIRE'S LORD'S FLOWERS AND AUGURS ETC.

Worklist

Minor editorial changes made without comment.

Squire's Masque (1613)

1. **The Devil's Dance**¹ S278
 GB-Lbl Add.38539 (ML), f. 30v i untitled [10 course lute]

The Lord's Masque (1613)

2. **The First Tune of the Lord's Masque**² S73
 a. GB-Lam 603 (Board), f. 27v *Antiq Masque p^{er} m^r Confesso set by m^r Taylor*³ [10-c]
 b. GB-Lbl Add.38539, f. 30v ii *the first tune of the lordes masque* [7th to F]
3. **The Second Tune of the Lord's Masque**⁴ S74
 a. GB-Lbl Add.38539, f. 30v iii *second tune of the Lordes maske* [10-c]
 b. GB-En Adv.5.2.15 (Skene), pp. 19-20 *Ladie Elizabeths Maske* [mandore]⁵
4. **The Lord's Masque/ The Turtle Dove**⁶ S101
 a. GB-Ctc O.16.2, p. 132 *A maske* [10-c]
 b. GB-Lam 603, ff. 39v-40r untitled [10-c]
 c. GB-Lam 603, f. 45v *the turtle done* [10-c]
5. **Now ye Spring**⁷ S94
 GB-Lam 603, f. 39v untitled [9-c]

Masque of Flowers (1614)

6. **Gypsies Dance**⁸ S99
 GB-Lam 603, f. 38v *the Gipsies dance* [7th to F]
7. **The Scottish Dance - Paul's Wharf**⁹ S397
 a. GB-Ob Mus.Sch.D.245, p. 130 untitled (lyra viol tuned fffhf - Traficante 36) - transcribed for lute VdGS 9179
 b. US-Ws V.b.280, f. 4v untitled [6-c] (bars 9-24)
 bars 1- 8 is The Earl of Oxford's Galliard
 GB-Cu Add. 2764(2), f. 5r [The Earl o]/ *Oxfordes G[alyard]*
 IRL-Dtc 410/I (Dallis), p. 89 *the earle of oxfordes galiard*
 US-Ws V.b.280, f. 5v *my lord of Oxfardes galiard*
 c. Playford 1651, p. 86 *Pauls Wharfe* (violin arr. for lute)
 d. Robinson 1609, no 5 sig. C2v 5 *Powles Carranta*.
 T(homas). R(obinson). (cittern)
 e. GB-Lam 600, f. 36v i untitled (lyra viol tuned fffhf - Traficante 43) - transcribed for lute VdGS 9179
 f. GB-CHE DLT/B 31, f. 46v untitled (lyra viol tuned fefhf - Traficante 25) - transcribed for lute VdGS 8268
8. **Dance / Dulcyna**¹⁰ S400
 GB-Lam 603, f. 83v *Dulcyna* [7th to D]
9. **Comœdian's Masque** S219
 GB-En Adv.5.2.15 (Skene), pp. 25-26 *Comoedians Maske* [5-c mandore tuned hfhf]
10. **Somerset's Masque** S220
 GB-En Adv.5.2.15, pp. 27-28 *Sommersetts Maske* [5-c mandore tuned hfhf]
- Masque of Augurs (1622)**
11. **The Haymaker's Masque**¹¹ S64
 GB-Lam 603, f. 40v untitled [10-c]
12. **The Bear's Dance**¹² S70
 GB-Lam 603, f. 39v *the beares danc* [6-c]
- Miscellaneous**
13. **A Masking Tune**¹³ S298
 GB-Lbl Add.38539, f. 3v *A Masking tune* [10-c]
14. **The Lady Phyllys Masque** S426
 GB-Lam 603, f. 17r *The Lady Phyllys Mask* [8-c]

15. **A Masque** S425

GB-Lam 603, f. 4r *A Maske / A Maske* [8-c]

16. Mascarada

B-Bc Littera S 26.369, f. 14v *Mascarada* [6-c]

17. Frog Galliard

LT-Va285-MF-LXXIX (Königsberg), f. 5v untitled [8-c]

18. My Mistress' Farwell

GB-Lam 603, f. 17r *My M^{ris} farwell* [8c]

Here is the third in the series of lute arrangements of masque dances from Sabol¹⁴ which includes all the lute versions (and for mandore) known to me that may have been associated with Thomas Campion's *Squire's Masque* (1613) (n^o 1), *The Lord's Masque* (1613) (n^o 2-5), as well as *The Masque of Flowers* (1614) (n^o 6-10) and Ben Jonson's *Masque of Augurs* (1622) (n^o 11-12), together with six miscellaneous items.

Squires' Masque by Thomas Campion was performed with music by John Adson on 26th December 1613 at the Banqueting House in Whitehall to celebrate, together with Ben Jonson's *Irish Masque* on 29th December and again 3rd January and *The Masque of Flowers* on 16th January 1614, the infamous marriage of Robert Carr, Earl of Somerset and Lady Frances Howard. Infamous, that is, because "The somewhat tarnished Lady Frances Howard, released from the bond of her match with the supposedly impotent earl of Essex, was soon to be the bride of the King's favourite, the upstart Robert Carr, now suddenly the earl of Somerset" (Sabol p. 578). There appeared 'Harmony and nine musicians more, in long taffeta robes and caps with tinsel and garlands gilt, playing and singing' (Sabol p. 24) and the performance included songs by John Coperario and Nicholas Lanier (Sabol p. 26). According to Sabol *Squires Masque* used the songs S20-3 (his numbered items); the antimasque dances included S98 & 114, as well as n^o 1 here, the devil's dance (S138/277/278), 'where according to an eyewitness - the fiends danced "a ballet of twelve devils" ' (Sabol p. 581); the masque proper probably included 'Squires Masque' (S168), as well as very likely S60/279 for the entry dance, probably S136/280 for the main dance and S137/281 for the exit dance. *The Lord's Masque* by Thomas Campion, performed on 14 February 1613 was one of three masques to celebrate the marriage of James I's daughter Elizabeth to Frederick, Elector Palatine. The other two for this occasion were George Chapman's *Masque of Middle Temple and Lincoln's Inn* on 15 February (cf. forthcoming tablature supplement for *Lute News* 67) and Francis Beaumont's *Masque of Inner Temple and Gray's Inn* on 20 February (cf. tablature supplement to *Lute News* 65). John Coperario was paid £20, Robert Johnson £10 and Thomas Lupo £10 for their contribution to this masque¹⁵, from which it can be inferred that Coperario was the principal composer. During the masque "Twelve Frantics enter at the sound of a strange musicke", 'in the midst of whom *Entheus* (or Poeticke furie) was hurried forth, and tost up and downe, till by virtue of a new change in the musicke, the Lunatickes fell into a madde measure, fitted to a loud phantasticke tune'.¹⁶ Sabol has suggested that this *Lord's Masque* used the songs S18 & 19; S109 as a possible antimasque dance; the Lady Elizabeth of the title to n^o 3b strongly suggests that n^o 2a,b (S191/73/257) was the entry dance, n^o 3 (S74/258/259) was the main dance and S75/260 was the exit dance to this masque; and possibly S125, 237, 238, 364, 392 & 403 were amongst other dances used. Strains A & B of the 'first tune of the Lord's Masque' (S191 and first strain of n^o 2a) were probably played when 'the Eight Maskers appeared in their habits' before the

Torchbearer's dance, separately from strains C & D (S73 and n° 2b) which were probably played when 'having everyone entertained his Lady', they begin 'their first new entring dance' (Sabol, p. 567). Strains A, B and C, D are also separated in the principal source GB-Lbl Add.10444, strengthening the likelihood of two separate entries of the masquers. The title to n° 2a reflects the fact that Nicholas Confesse was the choreographer for the *Lord's Masque*, paid £30 for his contribution.¹⁷ Robert Taylor was probably a lutenist amongst the 54 musicians employed for the occasion, as he played the lute in the *Middle Temple and Lincoln's Inn Masque* on the following night.¹⁸ Robert Spencer has suggested that n° 4, based on the ballad *The Turtle Dove* (S101/273/274) is possibly from *The Lord's Masque*,¹⁹ although Sabol and Brookes considered that it is from *The Mask of The Inner Temple and Gray's Inn*. N° 5, based on the ballad *Now the Spring is come*²⁰ (S94, titled *The second of the Lords* in GB-Lbl Add.10444) may possibly be from *The Lord's Masque*, although Sabol has suggested this and S93, titled *The first of the Lords* in GB-Lbl Add.10444, are from another unidentified Masque of Lords. Musicians named in the accounts for this masque include 'Jo: Coperary, Roberte Johnson, Thomas Lupo and Stephen Thomas' (Sabol, p.567) - and as S374 & S378 are titled *Stephen Thomas his Almaine* and *Stephen Thomas his 2 Almaine* in GB-Lbl Add.10444, Sabol suggested that Stephen Thomas may have written them for this, or another masque in which he was involved.

The Masque of Flowers was performed on 16 January 1614 by the gentlemen of Gray's Inn at the Banqueting House at Whitehall for the Somerset wedding (see above). Peter Holman²¹ notes that 'the text of the anonymous author recorded that "the loud music ceasing, the Masquers descend in a gallant march ... to the stage where they fell into their first measure", which implies that another ensemble - most likely the violins - took over from the wind instruments at that point'. And loud music sounds when a garden of a 'glorious and strange beauty' displaces the antimasque scene.²² According to Sabol, the songs included S24; antimasque dances possibly included n° 9 & 10 (S219 & S220), the latter titled 'Somersetts Maske', as well as S68, 126/282, 127, 128/283, 129, 130, 139, 167, 218, 232 & 285/372; dances of

the masque proper may have included the Gypsies Dance (n° 6, S99/286) as the entry dance, as well as S83/284, 84, 85/317 & 100. Sabol suggested that the miscellaneous dances S393-400 & 407-408, which include n° 7 & 8 here, may also have been used in this masque. Brookes¹ (n° 1542) also suggested that the Gypsies dance (n° 6) is from *The Mask of Flowers*, but Robert Spencer argued that it is probably from Ben Jonson's *The Gypsies Metamorphosed*, performed August-September 1621, commissioned by George Villiers, first Duke of Buckingham (1592-1628), and for which Robert Johnson may have set 'From the famous peak of Derby'.²³

Ben Jonson's *Masque of Augurs*, some of the music of which may have been composed by Alfonso Ferrabosco II (Sabol p. 25), was performed for James I on twelfth night, 6 January 1622, and repeated on 5 or 6 May, in a Banqueting House at Whitehall built by Inigo Jones sometime between 1619 and 1622. Sabol suggested that the songs included S32 & S33, one by Nicholas Lanier, the antimasque dances may have included S69 and S70/297 (n° 12), the entry, main and exit dances of the masque proper are probably S61-S63. Robert Spencer suggested S64 (n° 11) is also from this masque²⁴, although Sabol (p. 566) drew attention to suggestive passages in the text indicating it may be from William Browne's masque *Ulysses and Circe* (1615).

Also included here are a probable antimasque dance in F (n° 13) with similarities to the second of the Lord's masques (n° 3a), two masque dances in G (n° 14 & 15), one named after an unidentified 'Lady Phyllyes', a mascarada in G (n° 16), and two further items in G, n° 17 probably a lute part from a consort setting of the Frog Galliard, and n° 18 titled *My Mistress' Farwell* (stylistically related to n° 14), with no obvious connection with a masque. The fourth part in the series 'Lute Arrangements of Masque Music' to follow this one will include lute settings of masque music thought to be composed by Robert Johnson for Ben Jonson's *Masque of Queen's* (1609) and *Oberon* (1611), as well as George Chapman's *Masque of the Middle Temple and Lincoln's Inn* (1613).

John H Robinson, May 2003/ Revised February 2015

¹ Cognates: GB-Lbl Add.10444, ff. 40r & 90v *The Diuells Dance* [treble/bassus, S138]; John Adson, *Courty Masquing Ayres* (London, 1621), n° 10 untitled [à 5, S277].

² Cognates: GB-Lbl Add.10444, ff. 20r & 74r *The first of the Lords* [treble/bassus, strains C, D, S73]; GB-Lbl Add.10444, ff. 54v-55r & 104r untitled [treble/bassus, strains A, B, S191]; GB-Lam 600, f. 38r *Maske* [lyra viol, strains C, D]; William Brade *Neue ausserlesene* (Hamburg, 1617), n° 19 *Ballet* [à 5, S257].

³ This item was included in the tablature supplement to *Lute News* 41 (March 1997): *The Complete Lute Solos of Robert Kindersley/Kennersley, Robert Taylor and Thomas Greaves*, n° 1 - to the inventory of which can be added a pavan and galliard *qd mastyre taylere* in the Dublin virginal manuscript (IRL-Dtc 410/II). Worklist of lute music, in D minor tuning: 1. GB-Mr Tabley, p. 26 *Corant Confais*. 2. GB-Mr Tabley, p. 30 *Gigue Confais*. 3. GB-Mr Tabley, p. 31 *Allmaine Confais*. 4. GB-En 9451 ff. 20v-21r *Courante confes*. Vieil ton tuning: 5. D-Mbs 21646 (Werl), f. 74v *Couranta del Espine*; GB-Cu Nn.6.36, f. 36v *Coranto Confes*; GB-HAdolmetsch II.B.1, ff. 36r-37r *Courante de lepin*; GB-Lam 603, f. 37r *Corant*; GB-Lam 603, ff. 43v-44r untitled; GB-Lbl Eg.2406 (Pickeringe), ff. 37v-38r *A coranto*. 6. n° 2a, here. For treble and bass: 7. US-NH Filmer 3, f. 85v [corant] *Confess*. For violin: 8. Playford *Dancing Master* 1651, p. 19 *Confess (his Tune)*. Doubtful: 9. D-LEm II.6.15, p. 264 *Courante Confesse?*; CZ-Pnm G.IV.18, ff. 20v-21r *Courante Gothier*; CH-Bu F.IX.53, ff. 13v-14r *Courante*; CH-BEsa 123, p. 123 untitled; CH-SO DA 111, f. 42r *Allo modo*; D-B N 479, ff. 59v-60r *Bellerile*; D-DI M 297, p. 82 *Courant*; GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Lienchen zum Tantz geferet Curant*; I-

Tn IV 23/2, ff. 12v-13r *Courante*; RUS-SPan O N° 124, f. 35r *Cor*; Valerius 1626, pp. 270-271 *Stem: Courante Françoise Of: O Angenietje, &c.* For mandore: D-Us Smr.Misc.133a, f. 6v untitled; D-Us Smr.Misc.133b, ff. 3 & 58v-59r *Courante*. Recorder: Van Eyck 1654, ff. 62v-63r *De France Courant*. Voice: Starter 1621, pp. 177-178 *Stemme: Courante Françoise*; cf. Boyer *Airs a quatre parties* 1619.

⁴ Cognates: GB-Lbl Add.10444, ff. 20v & 74r *The second of the Lordes* [treble/bassus, S74]; Brade 1617, n° 7 *Der Koninginnen Intrada* [à 5, S258]; GB-Ob Mus.Sch.D.245, p. 163 and GB-Ob Mus.Sch.D.246, p. 188 untitled [lyra viol duet, S259]. For keyboard [Brookes 761]: US-NYp Drexel 5609, p. 127 untitled; US-NYp Drexel 5612, p. 164 *A Maske*; F-Pn Rés.1186, f. 39v untitled; F-Pn Rés.1186 bis II, p. 31 *Grays inn maske*; F-Pn Rés.1186 bis II, pp. 38-39 untitled.

⁵ N° 3b as well as n° 9 and 10 are for mandore tuned in fourths and fifths with fret intervals of 'fhfhf' starting from the highest course.

⁶ Cognates: GB-Cfm 24.E.13-7, n° 22 *Almande* [à 5, S274]; GB-Cfm 168, pp. 313-314 *Maske* / *Giles Farnabye* [keyboard, Brookes 1647]; GB-Lam 600 (Browne), f. 38v *Masque* [lyra viol]; GB-Lbl Add.10444, ff. 28v-29r & 80v *Cuperaree or grayzin* [treble/bassus, S101]; Brade 1617, n° 28 *Der Rothschenken Tanz* [à 5, S273]; Robert Hole, *Parthenia In Violata* (London, c1625), n° 1 *The Lordes Maske* [virginals and bass viol, Brookes 1504].

⁷ Cognates: GB-Lbl Add.10337 (Rogers), f. 22v *Now ye spring* [keyboard]; GB-Lbl Add.10444, ff. 26v & 78v *The second of the Lords* [treble/bassus, S94].

⁸ Cognates: [S99] GB-Lbl Add.10444, ff. 28r & 80r *Sr Francis Bacons Masque*. 1; GB-Lml 46.78/748 (Cromwell), ff. 21v-22r *The duke of*

- Buckingham's Masque* [keyboard, Brookes 1542 - cf. S286]; GB-Och 44 (Cosyn), f. 133r untitled. Different to S111: GB-Lbl Add.10444, ff. 32v & 83v-84r *The Gypsies masque* [treble/bassus]; GB-Och 44 (Cosyn), f. 132v *The Gipsies Maskee* [keyboard, Brookes 1543].
- ⁹ Cognates for keyboard: GB-Cfm 168, pp. 212-213 *Pawles Wharfe 6 / Giles Farnaby*; GB-Cfm 782 (Tisdale), ff. 94v-95r *Paules Wharf*. GB-Och 437, f. 10r *Poules Wharfe*; GB-Och 1175, ff. 8r-8v *Powles Wharff*. For instrumental ensemble à 5: Brade 1617, n^o 16 *Ein Schottisch Tantz*.
- ¹⁰ Cognates for keyboard: GB-Cfm 168, p. 311 *Dauunce*. For violin: PL-WRk 115, ♯, ♯. For instrumental ensemble à 5: Brade 1617, n^o 20 *Türckische Intrada*. Song: GB-Lbl Add.24665, f. 35v *As at noon Dulcina rested*.
- ¹¹ Cognates: GB-Lbl Add.10444, ff. 17r & 71v *The Hay-makers Masque* [treble/bassus, S64]; US-NYP Drexel 5612, p. 161 *Hay Makers Mask* [keyboard, S288, Brookes 763].
- ¹² Cognates: GB-Lbl Add.10444, ff. 19r & 73r *The Beares Dance* [treble/bassus, S70]; GB-En 9449 [Campbell/ Panmure 8], f. 3r *The Beares Dauunce* [keyboard, S297, Brookes 381].
- ¹³ Cognate: GB-Lbl Add.10444, 24r & 76v *A Masque* [treble/bassus, S85].
- ¹⁴ Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University, 1978, reprinted University Press of New England, 1982). Keyboard cognates for the music included here were checked as far as possible in Virginia Brookes *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford, Clarendon Press, 1996), cittern cognates in John M. Ward *Sprightly and Cheerful Musick*, *Lute Society Journal* xxi (1979-1981), and consort cognates in Andrew Ashbee, Robert Thompson and Jonathan Wainwright *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, volume 1 (Aldershot, Ashgate, 2001).
- ¹⁵ Peter Walls *Music in the English Courtly Masque 1604-1640* (Oxford, Clarendon Press, 1996), p. 39.
- ¹⁶ Walls, *ibid*, p. 117.
- ¹⁷ Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot, Ashgate, 1998), p. 285. With regard to Confesse, Peter Holman (*Four and twenty Fiddlers*, Oxford, Clarendon Press, 1993, p. 181), relates that "Two payments for Jonson's *Oberon* (1 January 1610/11) show that Ferrabosco, Hearne, and 'Monsieur Confesse' were paid £20 each 'for their paines having been employed in the Princes Maske by the space of almost six weekes', while [Thomas] Giles was paid £40 'for 3 dances'. A bill for a masque two months later, *Love Freed from Ignorance and Folly* (3 February 1610/11), clarifies the roles of some of the participants. Ferrabosco was once again paid £20 for 'making the songes', Confesse got £50 for 'teaching all the dances', and Bochan received £20 for 'teaching the Ladies the footing of 2 dances'. In a less informative bill for Thomas Campion's *The Lord's Masque* (14 February 1612/13), Hearne and Bochan were paid £40 each, while Giles and Confesse received £30 each. Confesse is a mysterious figure: he does not seem to have been employed in any of the court households, and his first name is not given in most documents. But he was certainly a musician as well as a dancing-master, for the Board Lute Book contains an 'Antiq Masque p^{er} Mr Confesso set by Mr Taylor' that may come from the Lord's masque, and there is a corant 'Confesse' in US-NH Filmer MS 3; he is perhaps the 'Nicholas Confais' who was described as a musician of the Queen of England when he acted as godfather to Madeleine Vasser at the Paris church of Saint-Eustache on 13 May 1628, and the 'Nicholas Confene' who was described as a French musician lodging in the parish of St Martins-in-the-Fields on 16 December 1635. Significantly, there are three dances attributed to 'Confais' in the Tabley Lute Book at GB-Mr, a collection largely of French music compiled in England c.1661."
- ¹⁸ See Robert Spencer, facsimile edition of the M.L. lute book (Clarabricken, Boethius Press, 1985), p. xxxi.
- ¹⁹ Robert Spencer, facsimile edition of the Board lute book (Leeds, Boethius Press, 1985), item 157 of the inventory.
- ²⁰ See Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University press, 1966), pp. 526-527).
- ²¹ Peter Holman, *Four and twenty Fiddlers*, Oxford, Clarendon Press, 1993, p. 182.
- ²² Walls, *ibid*, p. 153.
- ²³ Robert Spencer, facsimile of the Board lute book, *ibid*, item 150 of the inventory.
- ²⁴ Robert Spencer, facsimile edition of the Board lute book, *ibid*, item 161 of the inventory.

1. The Devil's Dance

GB-Lbl Add.38539, f. 30v i

Measures 1-6 of the piece. The notation is written on a five-line staff with a treble clef. The notes are:
 Measure 1: #a, a, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 2: #c, c, ., c, c, #a, c, ., a, a, a, a, #c, e, #c, a, f, a, c.
 Measure 3: #c, c, ., c, c, #a, c, ., a, a, a, a, #c, e, #c, a, f, a, c.
 Measure 4: #c, c, ., c, c, #a, c, ., a, a, a, a, #c, e, #c, a, f, a, c.
 Measure 5: #c, c, ., c, c, #a, c, ., a, a, a, a, #c, e, #c, a, f, a, c.
 Measure 6: #c, c, ., c, c, #a, c, ., a, a, a, a, #c, e, #c, a, f, a, c.

Measures 7-11 of the piece. The notation is written on a five-line staff with a treble clef. The notes are:
 Measure 7: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 8: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 9: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 10: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 11: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.

Measures 12-16 of the piece. The notation is written on a five-line staff with a treble clef. The notes are:
 Measure 12: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 13: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 14: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 15: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 16: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.

Measures 17-23 of the piece. The notation is written on a five-line staff with a treble clef. The notes are:
 Measure 17: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 18: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 19: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 20: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 21: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 22: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 23: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.

Measures 24-28 of the piece. The notation is written on a five-line staff with a treble clef. The notes are:
 Measure 24: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 25: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 26: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 27: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.
 Measure 28: #c, a, #a, c, ., c, c, #a, c, ., a, a, a, #c, e, #c, a, f, a, c.

GB-Lbl Add.38539, f. 30v ii

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano with a treble and bass clef. The second system continues the piece, ending with a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

3a. The Second Tune of the Lord's Masque

GB-Lbl Add.38539. f. 30v iii

Measures 1-5 of the musical score. The notation is written on a four-line staff. Above the staff are various rhythmic symbols: a single vertical line, a double vertical line, a triple vertical line, and a single vertical line with a flag. The notes are written in a stylized, early modern notation. The notes are: a, #c, d, f, a, #c, #a, d, c, a, d, a, a, a, a. The notes are grouped into measures by vertical bar lines. The first measure contains the notes a, #c, d, f, a. The second measure contains the notes #c, #a, d, c, a. The third measure contains the notes d, a, a, a. The fourth measure contains the notes a, a, a, a. The fifth measure contains the notes a, a, a, a. The notes are written in a stylized, early modern notation.

Measures 6-10 of the musical score. The notation is written on a four-line staff. Above the staff are various rhythmic symbols: a single vertical line, a double vertical line, a triple vertical line, and a single vertical line with a flag. The notes are written in a stylized, early modern notation. The notes are: a, #c, d, #a, a, a, a, c, a, a, c, a, a, a, a. The notes are grouped into measures by vertical bar lines. The first measure contains the notes a, #c, d, #a. The second measure contains the notes a, a, a, c. The third measure contains the notes a, a, a, a. The fourth measure contains the notes a, a, a, a. The fifth measure contains the notes a, a, a, a. The notes are written in a stylized, early modern notation.

Measures 11-15 of the musical score. The notation is written on a four-line staff. Above the staff are various rhythmic symbols: a single vertical line, a double vertical line, a triple vertical line, and a single vertical line with a flag. The notes are written in a stylized, early modern notation. The notes are: a, #c, d, #a, a, a, a, c, a, a, c, a, a, a, a. The notes are grouped into measures by vertical bar lines. The first measure contains the notes a, #c, d, #a. The second measure contains the notes a, a, a, c. The third measure contains the notes a, a, a, a. The fourth measure contains the notes a, a, a, a. The fifth measure contains the notes a, a, a, a. The notes are written in a stylized, early modern notation.

Measures 16-20 of the musical score. The notation is written on a four-line staff. Above the staff are various rhythmic symbols: a single vertical line, a double vertical line, a triple vertical line, and a single vertical line with a flag. The notes are written in a stylized, early modern notation. The notes are: a, #c, d, #a, a, a, a, c, a, a, c, a, a, a, a. The notes are grouped into measures by vertical bar lines. The first measure contains the notes a, #c, d, #a. The second measure contains the notes a, a, a, c. The third measure contains the notes a, a, a, a. The fourth measure contains the notes a, a, a, a. The fifth measure contains the notes a, a, a, a. The notes are written in a stylized, early modern notation.

Measures 21-25 of the musical score. The notation is written on a four-line staff. Above the staff are various rhythmic symbols: a single vertical line, a double vertical line, a triple vertical line, and a single vertical line with a flag. The notes are written in a stylized, early modern notation. The notes are: a, #c, d, #a, a, a, a, c, a, a, c, a, a, a, a. The notes are grouped into measures by vertical bar lines. The first measure contains the notes a, #c, d, #a. The second measure contains the notes a, a, a, c. The third measure contains the notes a, a, a, a. The fourth measure contains the notes a, a, a, a. The fifth measure contains the notes a, a, a, a. The notes are written in a stylized, early modern notation.

3b. Lady Elizabeth's Maske (5-c mandore tuned hfhf)

GB-En Adv.5.2.15, pp. 19-20

1

8

15

4a. The Lord's Maske

GB-Ctc O.16.2, p. 132

1

6

9

13

4b. The Lord's Masque

GB-Lam 603, ff. 39v-40r

1

6

9

14

7a. Untitled (transcribed for lute)

GB-Ob Mus.Sch.D.245, p. 130

1

9

16

16

21

21

26

26

37

37

42

42

47

47

52

52

4c. The Turtle Dove

GB-Lam 603, f. 45v

1

6

10

15

This musical score for 'The Turtle Dove' is written for a three-part setting. It consists of five systems of staves. The first system (measures 1-5) begins with a treble clef and a key signature of one flat. The melody is primarily in the treble, with a bass line in the lower staves. The second system (measures 6-10) includes a repeat sign and a first ending bracket. The third system (measures 11-15) continues the melody with various dynamics like *f* and *ff*. The fourth system (measures 16-20) features a fermata at the end. The fifth system (measures 21-25) concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

5. Now Ye Spring

GB-Lam 603, f. 39v

1

6

This musical score for 'Now Ye Spring' is written for a three-part setting. It consists of two systems of staves. The first system (measures 1-5) begins with a treble clef and a key signature of one flat. The melody is primarily in the treble, with a bass line in the lower staves. The second system (measures 6-10) includes a repeat sign and a first ending bracket. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

6. The Gypsies Dance

GB-Lam 603, f. 38v

Measures 1-5 of the piece. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are various rhythmic markings, including eighth and sixteenth notes, and rests. The notes are labeled with letters: a, b, c, d, e, f, g, and sharp signs (#). The first measure starts with a half note 'a' and a quarter note 'a'. The second measure has a half note 'a' and a quarter note 'a'. The third measure has a half note 'a' and a quarter note 'a'. The fourth measure has a half note 'a' and a quarter note 'a'. The fifth measure has a half note 'a' and a quarter note 'a'.

1 a a a a a

Measures 6-10 of the piece. The notation continues with the same treble clef and key signature. The melody is written on a five-line staff. Above the staff, there are various rhythmic markings, including eighth and sixteenth notes, and rests. The notes are labeled with letters: a, b, c, d, e, f, g, and sharp signs (#). The sixth measure starts with a half note 'a' and a quarter note 'a'. The seventh measure has a half note 'a' and a quarter note 'a'. The eighth measure has a half note 'a' and a quarter note 'a'. The ninth measure has a half note 'a' and a quarter note 'a'. The tenth measure has a half note 'a' and a quarter note 'a'.

6 a a a a a

Measures 11-15 of the piece. The notation continues with the same treble clef and key signature. The melody is written on a five-line staff. Above the staff, there are various rhythmic markings, including eighth and sixteenth notes, and rests. The notes are labeled with letters: a, b, c, d, e, f, g, and sharp signs (#). The eleventh measure starts with a half note 'a' and a quarter note 'a'. The twelfth measure has a half note 'a' and a quarter note 'a'. The thirteenth measure has a half note 'a' and a quarter note 'a'. The fourteenth measure has a half note 'a' and a quarter note 'a'. The fifteenth measure has a half note 'a' and a quarter note 'a'.

11 a a a a a

Measures 16-20 of the piece. The notation continues with the same treble clef and key signature. The melody is written on a five-line staff. Above the staff, there are various rhythmic markings, including eighth and sixteenth notes, and rests. The notes are labeled with letters: a, b, c, d, e, f, g, and sharp signs (#). The sixteenth measure starts with a half note 'a' and a quarter note 'a'. The seventeenth measure has a half note 'a' and a quarter note 'a'. The eighteenth measure has a half note 'a' and a quarter note 'a'. The nineteenth measure has a half note 'a' and a quarter note 'a'. The twentieth measure has a half note 'a' and a quarter note 'a'.

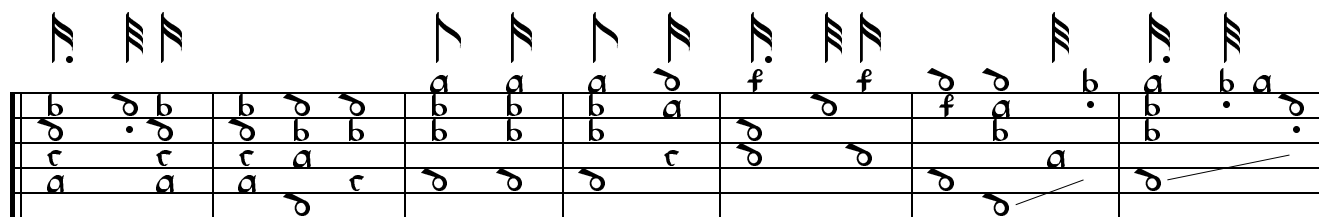
16 a a a a a

Measures 21-25 of the piece. The notation continues with the same treble clef and key signature. The melody is written on a five-line staff. Above the staff, there are various rhythmic markings, including eighth and sixteenth notes, and rests. The notes are labeled with letters: a, b, c, d, e, f, g, and sharp signs (#). The twenty-first measure starts with a half note 'a' and a quarter note 'a'. The twenty-second measure has a half note 'a' and a quarter note 'a'. The twenty-third measure has a half note 'a' and a quarter note 'a'. The twenty-fourth measure has a half note 'a' and a quarter note 'a'. The twenty-fifth measure has a half note 'a' and a quarter note 'a'.

20 a a a a a

7b. Scottish Dance

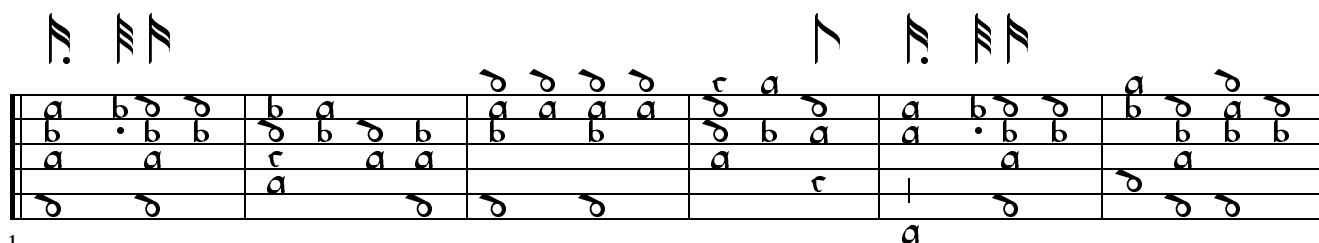
US-Ws V.b.280, f. 4v



16

8. Dulcyna

GB-Lam 603, f. 83v



12

9. Comoedian's Maske (5-c mandore tuned hfhf)

GB-En Adv.5.2.15, pp. 45-46

1

8

10. Somerset's Maske (5-c mandore tuned hfhf)

GB-En Adv.5.2.15, pp. 27-28

1

7

13

7c. Pauls Wharfe (violin arranged for lute)

Playford 1651, p. 86

1

11. The Haymakers Masque

GB-Lam 603, f. 40v

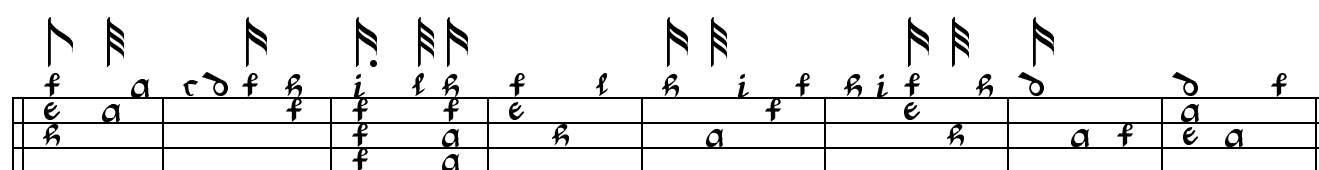
Measures 1-5 of the musical score. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with beams) and accidentals (sharps, naturals). The key signature is one sharp (F#). The notation is written on a single staff with a treble clef. The notes are: 1. F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, 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E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132, E132, F#132, G#132, A132, B132, C133, D133, E133, F#133, G#133, A133, B133, 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A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, 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7d. Powles Carranta T(homas) R(obinson) (cittern)

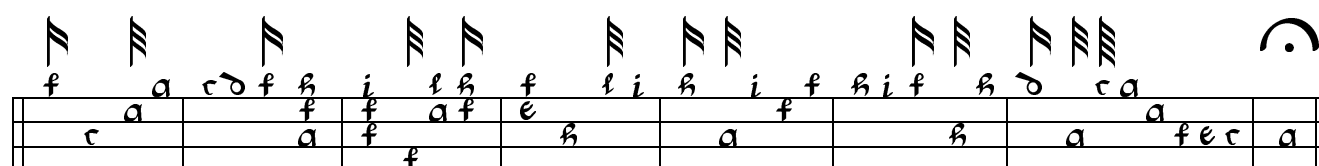
Robinson 1609, no 5 sig. C2v



9



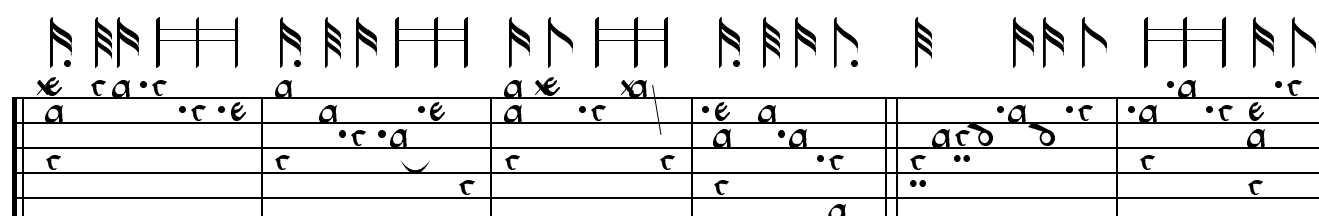
17



25

7e. (Pauls Wharf - transcribed for lute)

GB-Lam 600, f. 36v



1



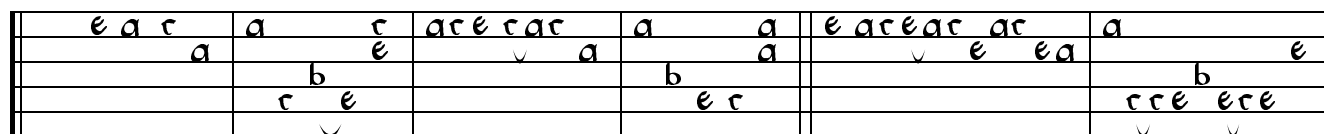
7



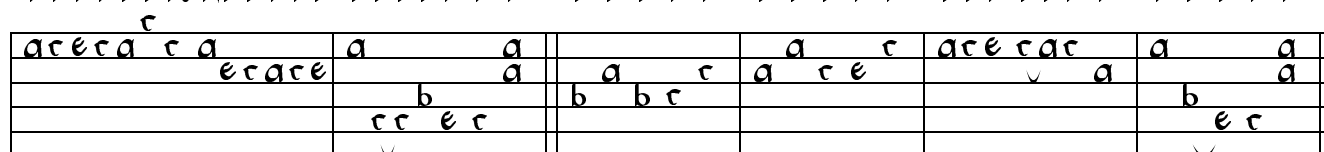
13

7f. (Pauls Wharf, transcribed for lute)

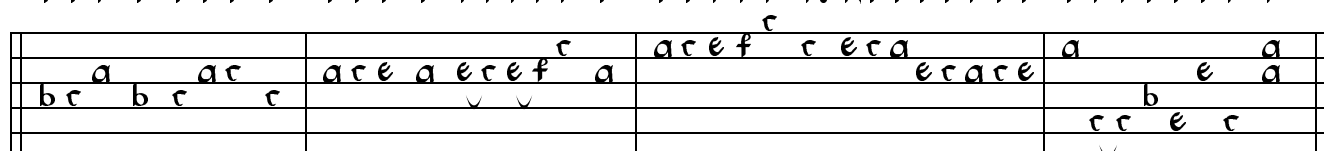
GB-CHE DLT/B 31, f. 46v



1



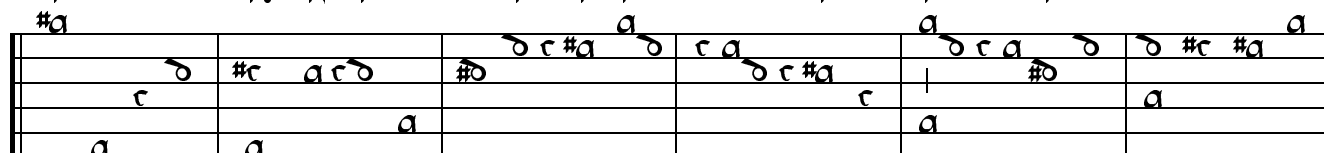
7



13

12. The Bear's Dance

GB-Lam 603, f. 39v



1



7

13. A Masquing Tune

GB-Lbl Add.38539, f. 3v

1

19

14. The Lady Phyllyes Masque

GB-Lam 603, f. 17r

Measures 1-6 of the musical score. The notation is written on a five-line staff with a treble clef. The notes are: a, c, e, f, h, g, c, c, f, e, a, a, c, e, c, a, e, c, a, c, e, c, a. The notes are grouped into measures: 1 (a, c, e, f, h), 2 (g, c, c, f), 3 (e, a, a, c, e), 4 (c, a, e, c, a), 5 (c, e, a, c, e, c), 6 (a, c, e, c, a). The notes are written in a stylized, medieval-style script.

Measures 7-12 of the musical score. The notation is written on a five-line staff with a treble clef. The notes are: a, e, a, c, e, f, h, g, c, c, f, e, a, a, c, e, c, a, c, a, c, a, c, e, a, c, e, c, a. The notes are grouped into measures: 7 (a, e, a, c, e, f, h), 8 (g, c, c, f), 9 (e, a, a, c, e), 10 (c, a, c, a), 11 (c, e, a, c, e, c), 12 (a, c, e, c, a). The notes are written in a stylized, medieval-style script.

Measures 13-18 of the musical score. The notation is written on a five-line staff with a treble clef. The notes are: c, a, c, a, e, c, a, a, c, e, c, a, c, a, c, a, e, c, a, e, f, e, c, a, e, c. The notes are grouped into measures: 13 (c, a, c, a, e, c, a), 14 (a, a, c, e, c, a), 15 (c, a, c, a), 16 (e, c, a, c, a), 17 (e, f, e, c, a), 18 (e, c, a). The notes are written in a stylized, medieval-style script.

Measures 19-24 of the musical score. The notation is written on a five-line staff with a treble clef. The notes are: c, a, c, a, e, c, a, e, c, a, c, a, e, f, h, c, c, e, f, a, a, c, e, e, c, a. The notes are grouped into measures: 19 (c, a, c, a, e, c, a), 20 (e, c, a, c, a), 21 (e, f, h), 22 (c, c, e, f, a), 23 (a, a, c, e), 24 (e, c, a). The notes are written in a stylized, medieval-style script.

Measures 25-30 of the musical score. The notation is written on a five-line staff with a treble clef. The notes are: a, a, e, e, e, e, h, c, c, c, c, f, a, a, a, a, e, e, c, a, a, e, a. The notes are grouped into measures: 25 (a, a, e, e, e, e, h), 26 (c, c, c, c, f, a), 27 (a, a, a, a, e), 28 (e, c, a), 29 (a, e, a), 30 (a, e, a). The notes are written in a stylized, medieval-style script.

1

6

1

B-Bc 26.369, f. 14v

1

7

17. Frog Galliard

LT-Va285-MF-LXXIX, f. 5v

Measures 1-6 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: f, a, c, a, e, a, c, e, a, f, g, f. The rests are: r, r, r, r, r, r, r, r, r, r, r, r. The measure numbers 1, 2, 3, 4, 5, and 6 are written below the staff.

Measures 7-11 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: f, e, c, a, e, c, a, e, f, f, e, c, a, a, a, c, a, c, a, c, e, a. The rests are: r, r, r, r, r, r, r, r, r, r, r, r, r, r, r, r, r, r, r, r. The measure numbers 7, 8, 9, 10, and 11 are written below the staff.

Measures 12-16 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: e, e, c, e, a, c, a, e, a, e, c, a, a, c, e, a, c, a, e, a, c, a, a, c, a, a, c, e, a, a, c, a, c, a, c, e, a. The rests are: r, r. The measure numbers 12, 13, 14, 15, and 16 are written below the staff.

Measures 17-20 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: f, a, c, c, d, f, d, c, a, c, a, c, a, c, d, e, a, a, c, e, f, f, e, f, f, e, f, e, a, a, c, e, c, e, f, e, a, c, e. The rests are: r, r. The measure numbers 17, 18, 19, and 20 are written below the staff.

Measures 21-27 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: f, f, e, c, e, g, c, c, e, f, f, e, c, a, a, a, c, a, c, a, c, e, a. The rests are: r, r. The measure numbers 21, 22, 23, 24, 25, 26, and 27 are written below the staff.

Measures 28-32 of the 'Frog Galliard' piece. The notation is written on a five-line staff. The first line contains the melody, with notes and rests. The second line contains a bass line. The third line contains a tenor line. The fourth line contains a contralto line. The fifth line contains a bass line. The notes are: e, e, c, e, a, c, a, e, a, e, c, a, a, c, e, a, c, a, e, a, c, a, a, c, a, a, c, e, a, a, c, a, c, a, c, e, a. The rests are: r, r. The measure numbers 28, 29, 30, 31, and 32 are written below the staff.

18. My Mistress' Farwell

GB-Lam 603, f. 17r

Measures 1-6 of the piece. The notation is written on a four-staff system. The first staff contains the melody with various note values and rests. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 1, 3, 5, and 6 are indicated below the staves.

Measures 7-12 of the piece. The notation continues on a four-staff system. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 7, 9, 11, and 12 are indicated below the staves.

Measures 13-18 of the piece. The notation continues on a four-staff system. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 13, 15, 17, and 18 are indicated below the staves.

Measures 19-26 of the piece. The notation continues on a four-staff system. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 19, 21, 23, 25, and 26 are indicated below the staves.

Measures 27-33 of the piece. The notation continues on a four-staff system. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 27, 29, 31, 32, and 33 are indicated below the staves.

Measures 34-38 of the piece. The notation continues on a four-staff system. The first staff contains the melody. The second staff contains a bass line. The third and fourth staves are empty. The measures are grouped by bar lines. Measure numbers 34, 36, 37, and 38 are indicated below the staves.