MUSIC SUPPLEMENT TO LUTE NEWS 65 (MARCH 2003)
LUTE ARRANGEMENTS OF MASKE MUSIC, PART 2: Masque of the Inner Temple and Gray's Inn

This tablature supplement is the second in the series of lute arrangements of masque dances and includes four dances that Sabol[1] suggests could have be associated with the *Masque of the Inner Temple and Gray's Inn* of 1613. The Board and M.L. lute books, which contain much masque music, are the sources for several versions of these. Also included are Mr. Goodwell's masque for St. John's College Oxford, an otherwise unknown 'mask' from a continental source, and, as an unrelated filler, a set of variations on a simple ground.

In the reigns of James I and Charles I the masque reached its peak of development and a great deal more is known about the fifty or so masques by Ben Jonson and others performed at court and elsewhere[2] than about any of the Tudor masques, particularly as many Stuart masque texts and contemporary accounts of performances survive.[3] From these texts the sequence of masque and social dances interspersed with song can be deduced. Masques usually began with one or more antimasque dances and songs performed by professionals, followed by loud music announcing the 'discovery' of the scene of the masque proper. Then came the entry of the masquers, who were courtly or even royal amateurs, coached by professional dancing masters. This first entry dance was followed by the main dance of the masquers (second entry dance) and the revels (third entry dance), when the masquers 'took out' selected members of the audience to dance. These three sets of dances were each followed by a song, and the proceedings were concluded by the exit (or last entry) dance of the masquers. The texts also provided clues that have been the basis for the often conflicting attempts of Sabol and others to identify the music for particular masques[4], and in virtually all cases this remains highly speculative although it is easier to predict whether dances were used in the antimasque or the masque proper.

With this caution in mind, lute settings are included here of four dances that may have been used in Francis Beaumont's *Masque of the Inner Temple and Gray's Inn* performed at Whitehall on 20 February 1613[5], one of three masques celebrating the marriage of James I's daughter princess Elizabeth to Prince Frederick, Elector Palatine. From the published description of the performance, we learn that 'The perpetual laughter and applause was above the music' (ll. 241 *et seq.*[6]), which included amongst other consorts a group of twelve lutes. Sabol ascribes the masque dances to John Cooper, alias Giovanni Coprario, probably in error.[7] The masque included two antimasques, the first described by Howes[8] as 'an Anti-Maske of a strange, and different fashion from others, both in habit and manners' in which various characters danced in succession, and 'At their comming, the Musicke changed from Violins to Hoboyes, Cornets, &c. And the ayre of the Musicke was utterly turned into a soft time, with drawing notes, excellently expressing their natures, and the measure likewise was fitted unto the same, and the Statues placed in such several postures, sometimes all together in the Center of the daunce, and sometimes in the foure utmost Angles, as was very gracefull besides the noveltie: and so concluded the first Anti-masque' (ll. 173 *et seq.*). Howes called the second antimasque 'a rurall countrey maske consisting of many persons, men and women, being all in sundry habits and manners'. For Sabol's candidates for the first antimasque, see Sabol 402-6 and my no. 1 (Sabol 155/270/271), and the second antimasque, Sabol 192, 204, 354-61 and my nos. 2-4 (Sabol 152/255/256, 123/272 & 221), as well as Sabol 103 and 104/269. For suggestions for the first entry dance, see Sabol 101/273/274; and the second entry or main masque dance, Sabol 102/275. The third entry dance or revels is known to have included galliards, corantos and durets[9], which are impossible to identify from the sources. Finally, for a possible exit dance, see Sabol 186/276. It should be emphasised that the assignment of most of these is very speculative and does necessarily agree with the assignments made by others, although my nos. 1 and 2 seem to be the most secure.

The lute versions of no. 1, in two different keys, are quite accurate. The title of 1 iii may refer to James I's Queen, Ann of Denmark who died in March 1619. It seems less likely that the music predates Beaumont's masque and refers to the death of Elizabeth I. 1 iv is set a fifth higher, with bass courses indicated with numbers 1/2/3/4 in the source. The versions of no. 2 are also in two different keys and are for ten course lute, except the version in Lady Margaret Wemyss' lute book, although ten courses are used in other items in her book. The rhythm signs in versions of no. 2 are quite confused in places and have been altered editorially to make more satisfactory settings. Sabol rather tenuously associates the title of no. 3 with Beaumont's own description of the second antimasque as 'a May-daunce or Rurall daunce, consisting ... of a confusion, or commixture of all such persons as are naturall and proper for Country sports', and he suggests no. 4 could have been used in the second antimasque for the dances of the He-fool and the She-fool mentioned in the text. I have no additional information on the Mr. Goodwell of no. 5, or of masques performed by or for St. Johns College, Oxford. No. 6 sounds familiar but I have been unable to identify it from other sources.

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[1] Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque, with a supplement of Sixteen Additional Pieces* (Hanover: Brown University, 1978, reprinted University Press of New England, 1982). In the cognates listed here, numerous errors in titles or pagination of concordant sources in Sabol have been corrected without comment.

[2] Sabol *ibid.*, pp. 4-6; cf. Enid Welsford, *The Court Masque: A Study of the Relationship between Poetry and The Revels* (1927, reprinted New York: Russell & Russell, 1962). I also thank Ian Harwood for useful suggestions to improve my text.

[3] Peter Walls, *Music in the English Courtly Masque*, Oxford Monographs on Music (Oxford: Clarendon, 1996), pp. 341-348.

[4] Walls, *op cit.*, pp. 123-6.

[5] Other known masques by Beaumont are *The Prophetess*, and, with John Fletcher, *The Maid's Tragedy*. Other Masques of the Inns of Court include Gray's Inn's *Masque of Flowers* in 1614 and *Masque of Mountebanks* in 1618 [cf. Sabol 187, also titled *Grayes Inne Masque*], and the Inner Temple's *The Inner Temple Masque* by William Browne in 1615 and *Masque of Heroes* by Thomas Middleton in 1619. No lute settings of music from any of them can be identified.

[6] F. Bowers, ed., *The Dramatic Works in the Beaumont and Fletcher Canon* (Cambridge, 1966).

[7] According to C. D. S. Field, *New Grove* iv pp. 727-30.

[8] Walls, *op cit.*, p. 118 quoting from E. Howes *The Annales or Generall Chronicle of England, begun first by Maister John Stow* (London, 1614).

[9] Walls, *op cit.*, p. 326

Worklist: [all included in *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020)]

1. Gray's Inn Masque [1][10]

In C:

1i GB-Lam 603, f. 38v *grays Inn / mask* [10 course lute]
1ii GB-Lbl Add.38539, f. 30r *graysin maske* [10c] Sabol 155
1iii US-NHub fb7, f. 89v *The Queens ffunerall* [6c]

In G:

1iv GB-Lbl Add.38539, f. 32r untitled [10c] Sabol 271

2. Gray's Inn Masque [2][11]

In G:

2i GB-Lam 603, f. 31v i untitled [10c] Sabol 152
2ii GB-Lam 603, ff. 44r-44v untitled [10c] Sabol 152
2iii GB-Ctc O.16.2, p. 137 *Grayes Inn / mask.* [10c] Sabol 152

In F:

2iv GB-Lbl Add.38539, f. 29r *Mad Tom of Bedlam.* [10c] Sabol 255
2v GB-En Dep.314/23, ff. 18v-19r *tom of badlamad* [12] [8c]

3. The May Pole [13]

3 GB-Lam 603, f. 27r *Joane to the may powle / Joane to the may pole* [8c] Sabol 123

cf. US-Ws V.b. 280, ff. 35v & 57r untitled fragments

4. Ballet des Folles

In F:

4i-a PL-Kj mus. 40143, f. 25v *Entreè de Mascarade* [7c]
GB-Cu Dd.9.33, ff. 57v-58r *Currant: La ballat des Folles* [9c] Sabol 221
GB-HAdolmetsch II.B.1, f. 137v *Ballet* [7c]
Besard *Thesaurus Harmonicus* 1603, f. 151r *Ballet.* ***Minor testudo*** [lute I in A]
4i-b Besard 1603, f. 150v *Ballet. Maior testud**o*** [lute II in G]
4ii GB-Lam 603, f. 43r untitled [10c] = ML, f. 20r *Ballet* [10c] [Sabol 221]

In C:

4 iii GB-Cfm mus.688 (Lowther), p. 345 [f. 173r] *Ballett* = GB-Cfm mus.688, p. 341 *tantz* [10c] Sabol 221

5. Mr. Goodwell's Masque for St. John's College Oxford

US-NHub fb7, f. 87v *Mr. Goodwell his Mask for St. Jo: Coll: Oxforde* [7c]

6. Masque

CH-Bu F.IX.53, f. 9v *Mask* [7th course tuned to F sharp!, 8 to E, 9 to D]

7. Untitled variations [14]

GB-Cu Dd.9.33, ff. 30v-31r untitled [6c]

John H Robinson March 2003/ revised February 2015[15]

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[10] See Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966) pp. 214-215. Cognates for lyra viol: GB-Lam 600 (Browne), f. 75v *Temple Masque*; GB-Mp 832 Vu 51 4th p. 47 *Alman*; GB-Och 531-532, no. 31 [untitled duet, Sabol 270]. For keyboard [Brookes 760:] GB-BEBgreen bunbury, f. 13v *Graies Inn Maske.*; US-NYp Drexel 5609, p. 2 *The fairest Nymphes the Valleys or Mountains ever bred etc*; US-NYp Drexel 5609, p. 124 i *The fairest Nymphes the Valleys*; GB-Och 437, f. 5r *Graisende* [Sabol 155]*: Maske:*; F-Pn Rés.1186, f. 36v *ye fairest Nymphes ye valleys* [index: *Gregories Masque*]; [Brookes 1746:] US-NYp Drexel 5609, p. 127 i, *The fairest Nymphes the Valleys*; F-Pn Rés.1186, f. 39r [untitled]; GB-Lbl Add.10337, f. 3r *The fairest Nimphes the valleys or mountains ever bred, etc* [Sabol 155]; GB-Lbl Add.36661 (Tunstall), f. 60v *A Maske by Mr Orl Gibbons* [Sabol 155]. For violin: John Playford *The Dancing Master* 1651 eds. 1-3 *Graies Inne Maske*, editions 4-10 *Grayes-Inn Mask, or (Mad Tom).* For treble and bass: GB-Lbl Add.10444, f. 45r & 94v *The Standing Masque* [Sabol 155]. Not cognate with [Brookes 761]: F-Pn Rés.1186, f. 39v *Ye Ffairest Nimphes*/untitled? as listed in the inventory to the Board facsimile, no. 149.

[11] See Simpson, *ibid.*, pp. 263-236. Cognates for keyboard [Brookes 762]: US-NYp Drexel 5609, p. 124 ii [untitled]; US-NYp Drexel 5612, p. 59r *The man in the moone* [Sabol 152]; GB-Och 437, f. 7r [untitled, index: *Forth from my Dark* [Sabol 152]; F-Pn Rés.1186, f. 37r [untitled, Sabol 152]. For treble and bass: 10444, f. 43r & 93r-94v, *Graysinne Masque/ Grayes inne Masque* [Sabol 152]. For violin: Playford 1651, p. 103 *Graies Inne Maske*; Playford 1670, p. 56 *Grayes-Inn Mask, or (Mad Tom)* [Sabol 152]. Bass viol: IRL-Dm Z3.4.13, no. 23 *By T. G.* [Sabol 152]; cf. Huntington Broadside *Old Tom of Bedlam*, melody with words [Sabol 256]. Not the same as ML, f. 14r *Tom of Bedlam.* According to Robert Spencer Ben Jonson mentions the song *Thom o' Bet'lem* in 1616 (cf. Simpson, p.p. 710-3); Isaak Walton said William Basse (d. *c*1653) "made the choice songs of ... Tom of Bedlam" (cf. Simpson, p. 37); Bedlam was the hospital of St Mary of Bethlehem, Bishopgate, London, used as an asylum for the insane until 1666, when it was burnt down and rebuilt elsewhere.

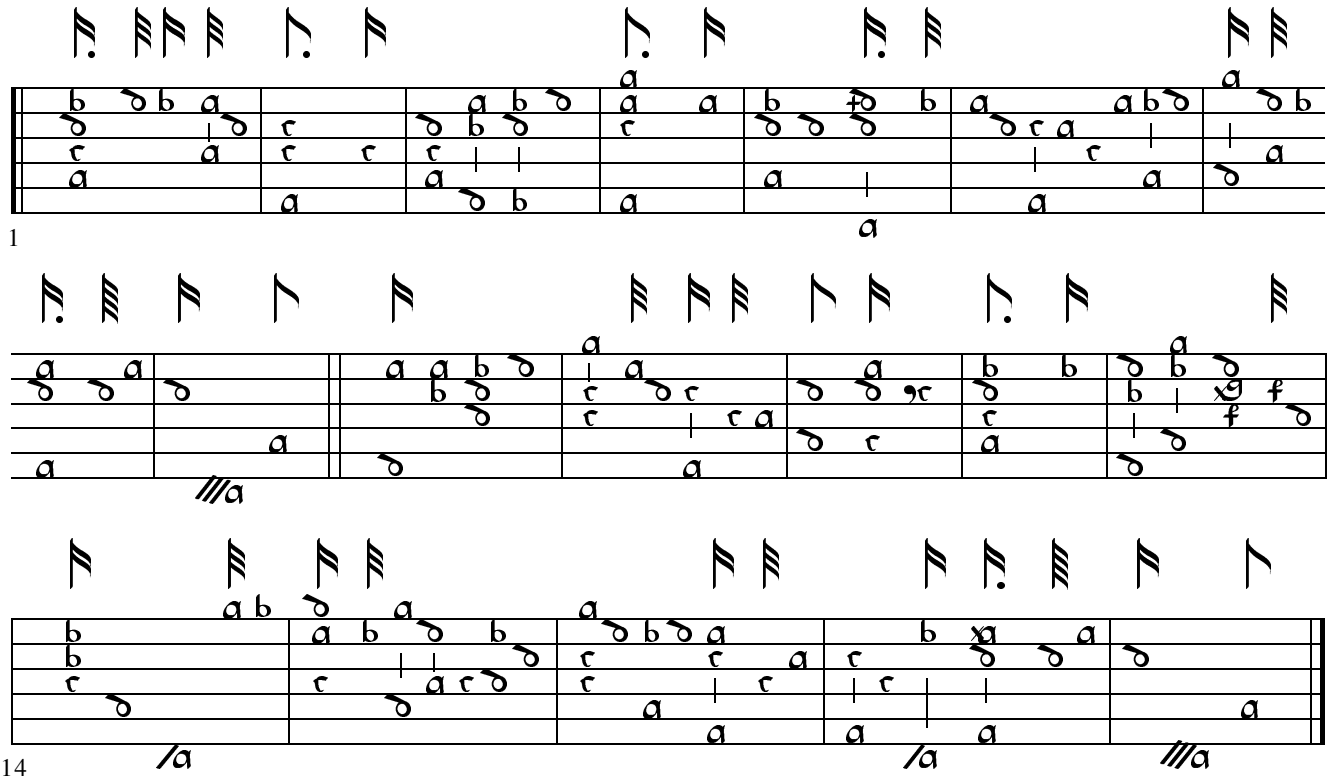
[12] Thank you to Stewart McCoy for a copy of this setting.

[13] Ballad tune, cf. Simpson, pp. 386-387. Cognates for instrumental ensemble: GB-Lbl Add.10444, ff. 35v & 86v *The May-pole* [à 2, Sabol 123]: Brade 1617, no. 18 *3 Mal Der Satyrn Tanz* [à 5, Sabol 272]. For keyboard: GB-Lbl Add.36661, ff. 55r-54v *The Kings Morickе The Kings Morick*; US-NYp Drexel 5609, p. 129 *The Kings Morisco*; GB-Cfm 168, pp. 358-359 *The Kings Morisco*; F-Pn Rés. 1186, ff. 45v-46r *Ye Kings morisco/ ye Kings morisco*; F-Pn Rés.1186/II, pp. 22-23 *The Kings Morisco*; Hole 1625, no. 1 *The Kinges Moricke.*

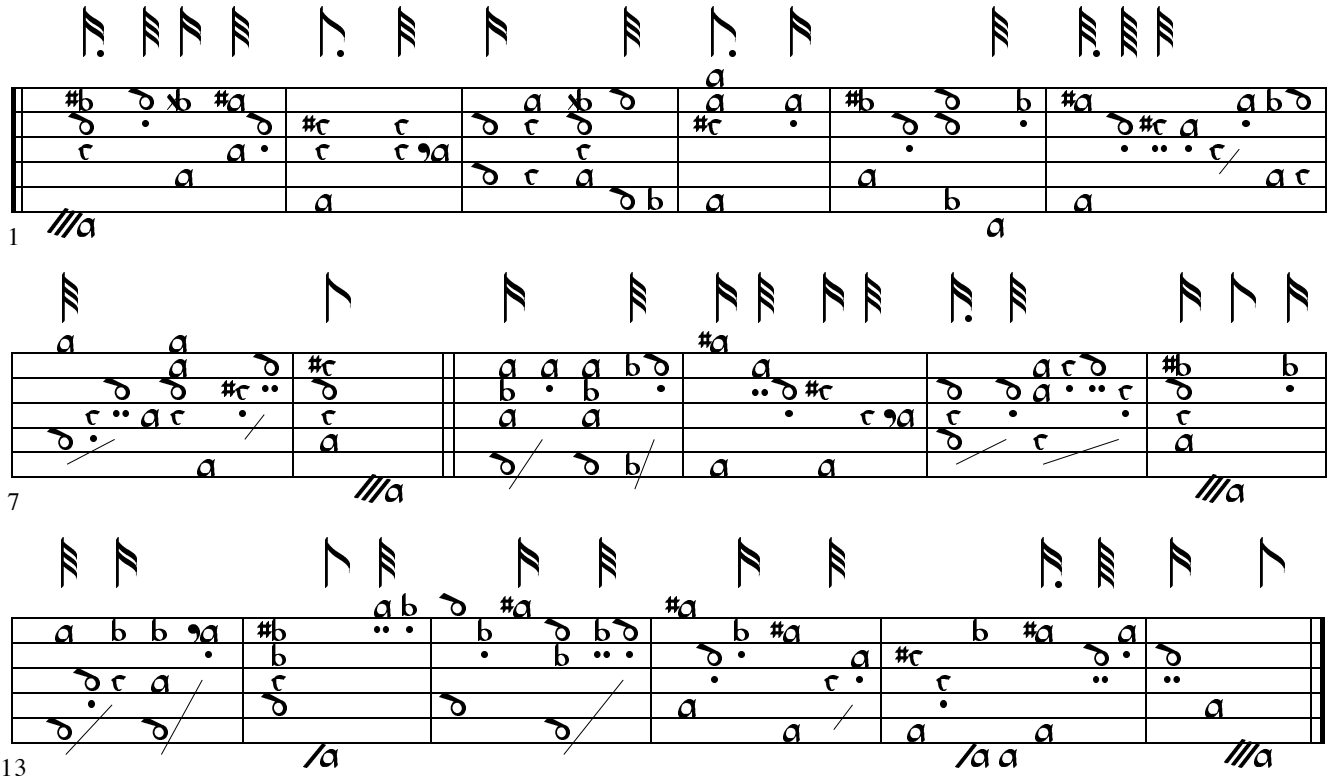
[14] This anonymous and untitled set of variations on a simple four-bar ground C D C C-D is found in one of Matthew Holmes lute books, located between versions of Dowland's variations on *Robin* and Collard's on *Go from my window.*

[15] The last few sentences were incomplete or missing in the supplement to *Lute News* 64: which should read 'Version 4v is also found with no. 2vii on a page headed Comedien Tantz. The versions in Dd.9.33 (4i) and Nauclerus (4viii) end with a section in triple time. I have added some bar lines and double bar lines and made minor changes to the tablature without comment'.

1i. Grays Inn Mask GB-Lam 603, f. 28v

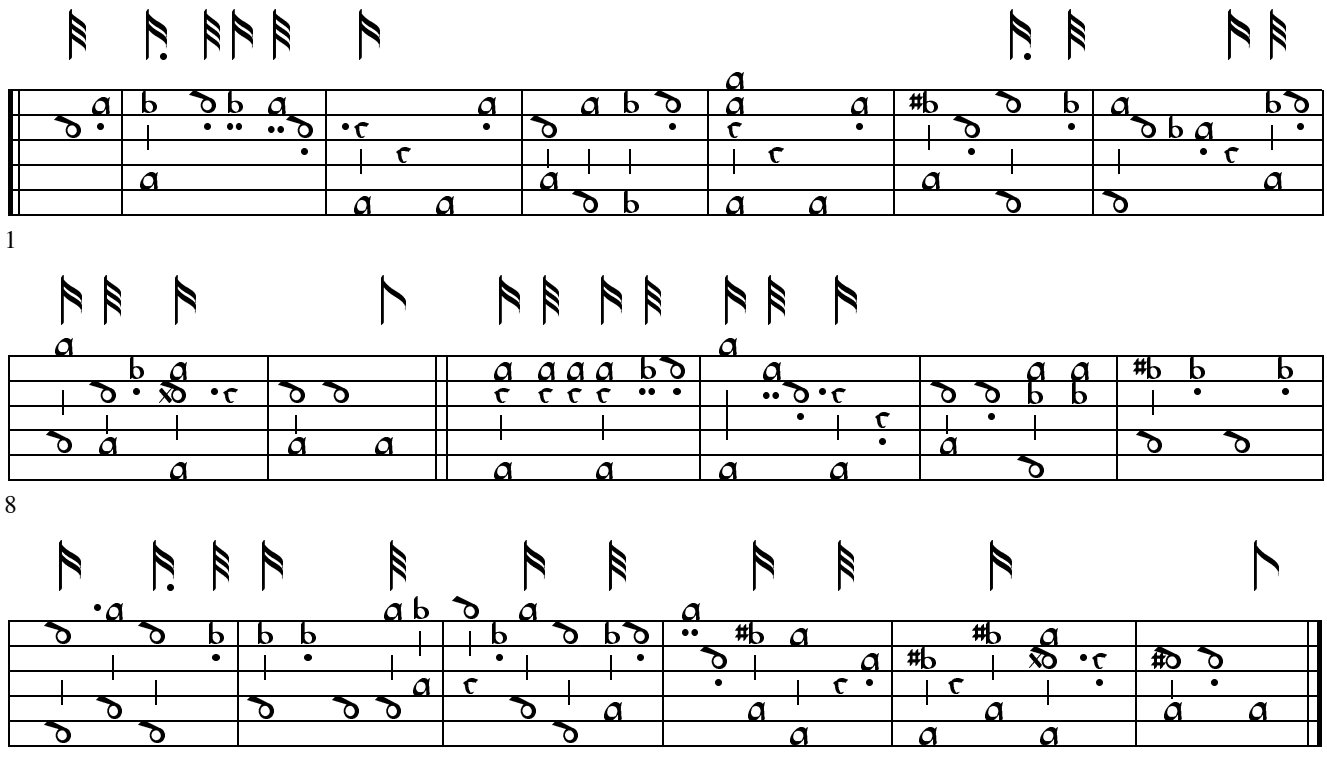


1ii. Graysin Maske GB-Lbl Add.38539, f. 30r



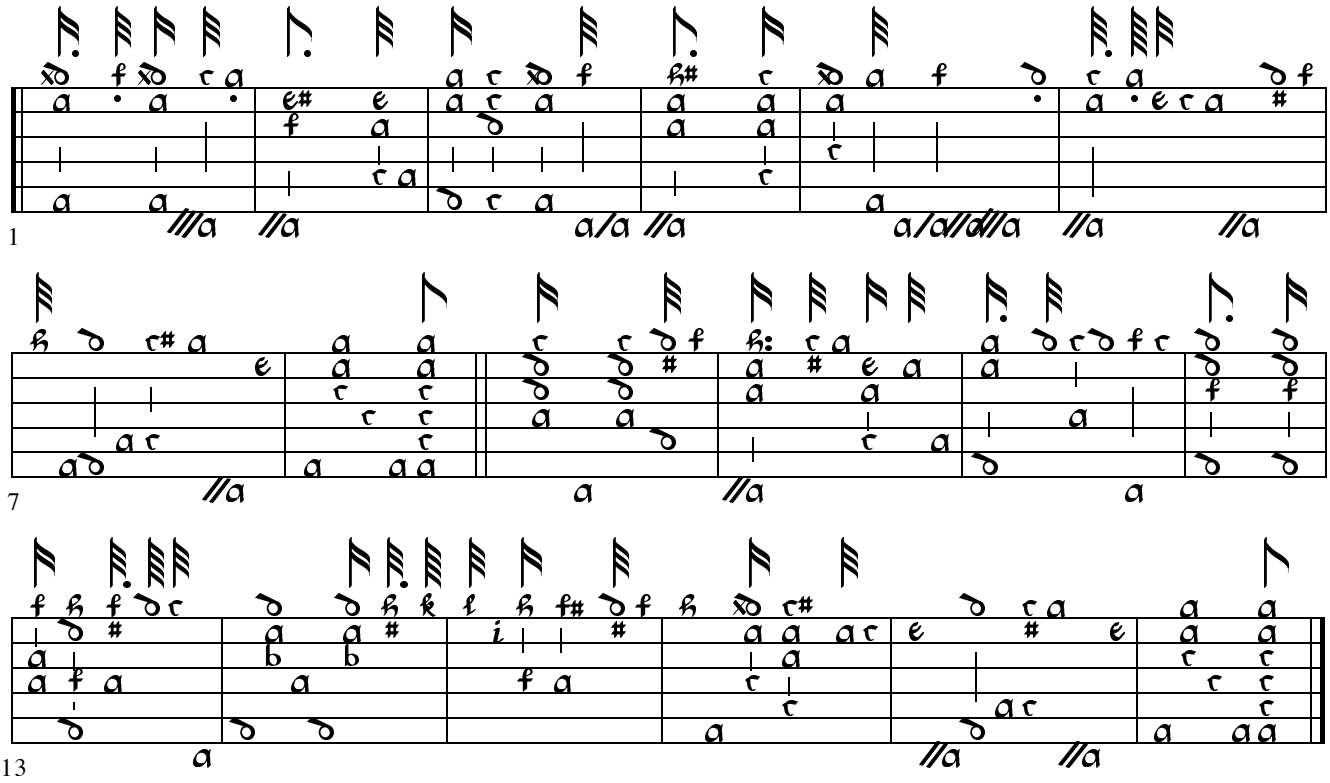
1iii. The Queens Funerall

US-NHub fb7, f. 89v

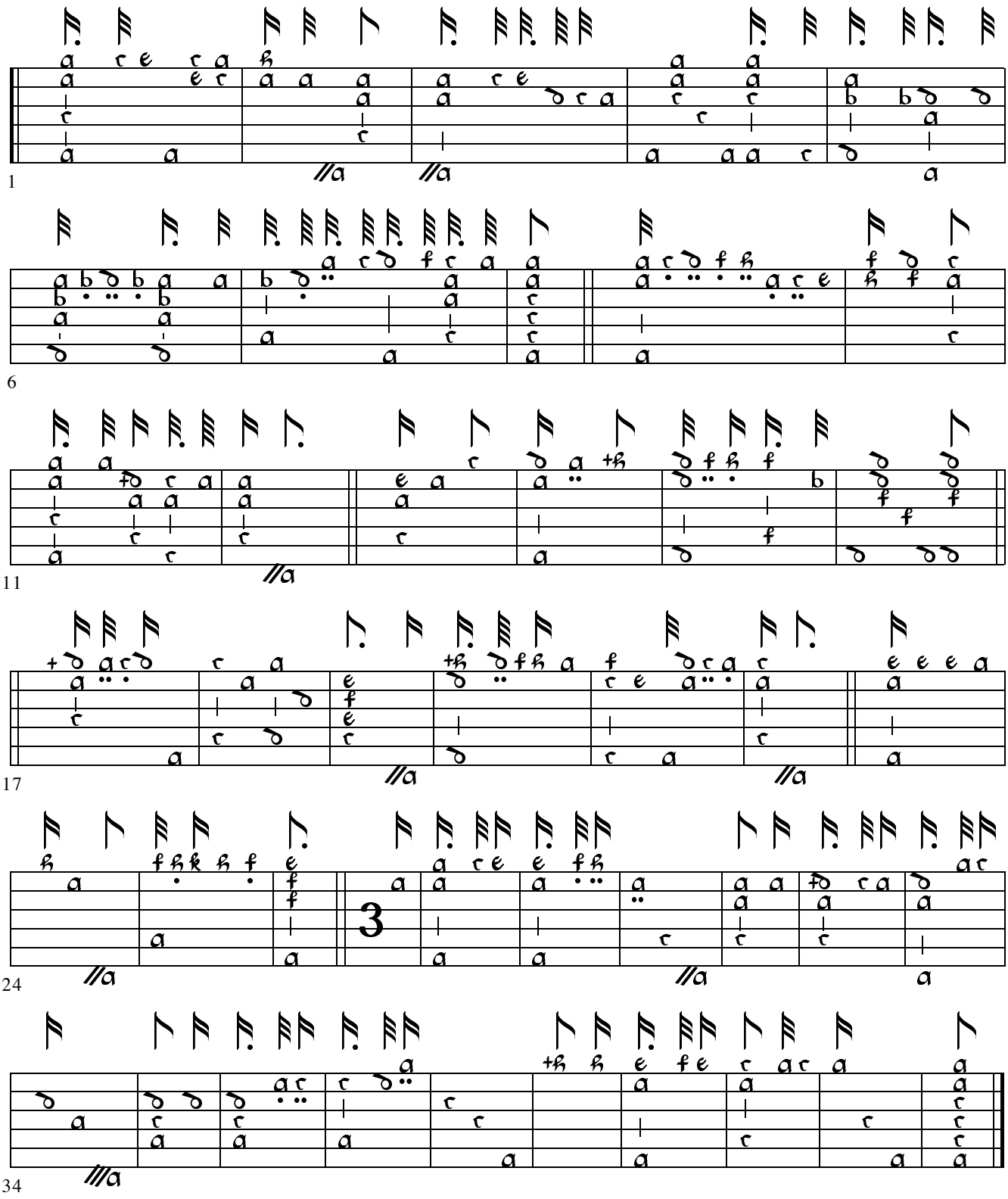


1iv. Untitled

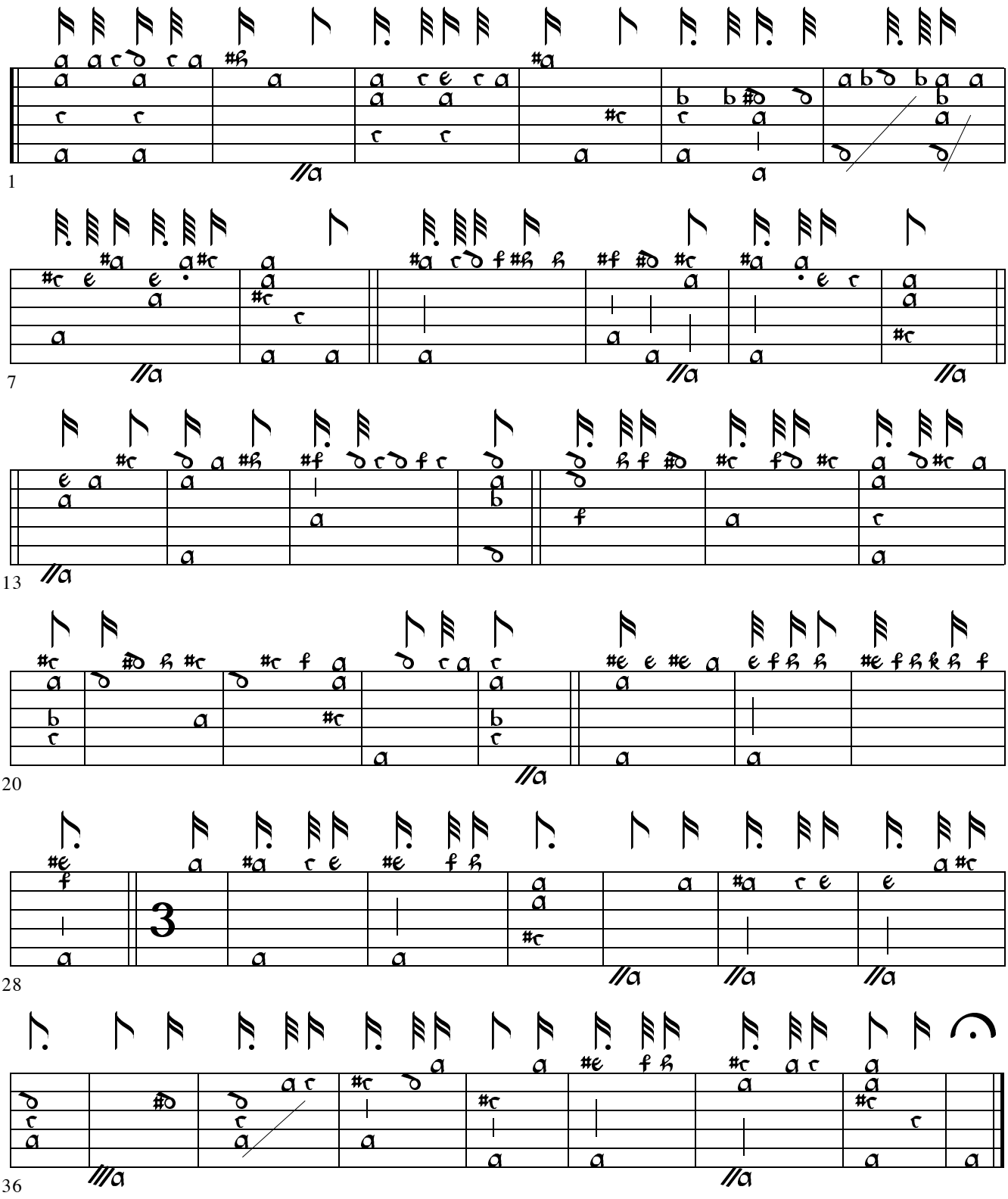
GB-Lbl Add.38539, f. 32r



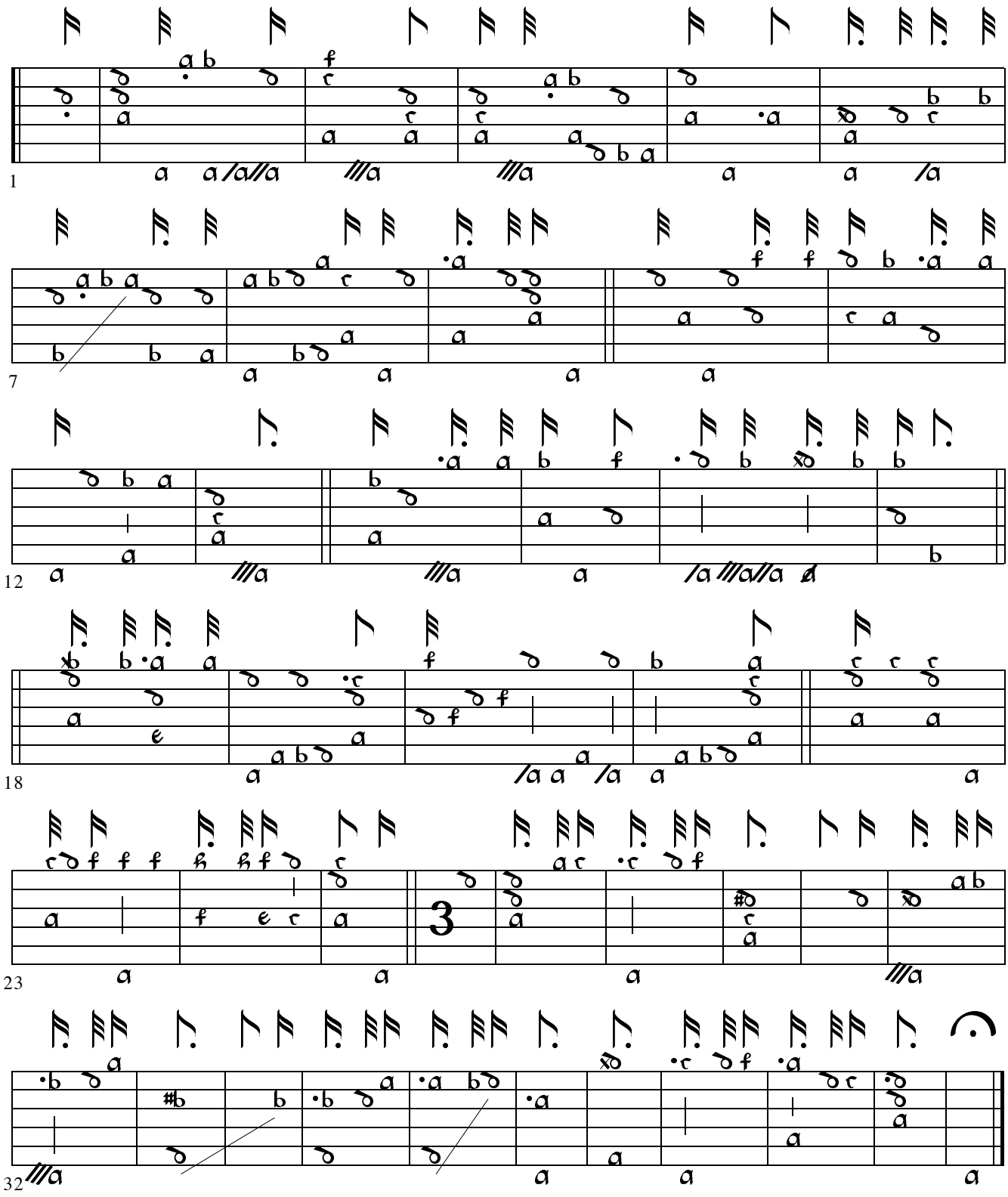
2i. Untitled GB-Lam 603, f. 31v



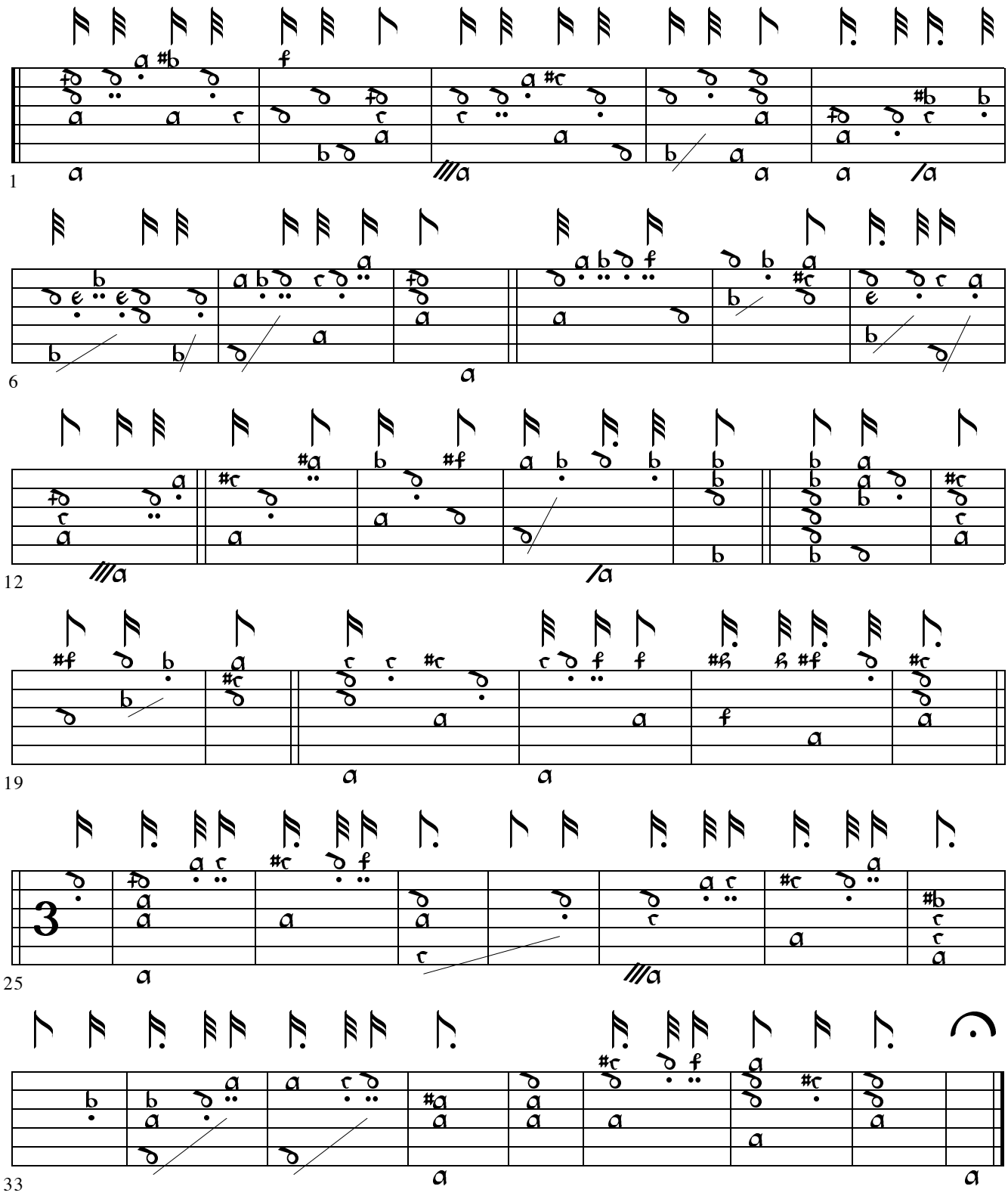
2ii. Untitled GB-Lam 603, ff. 44r-44v



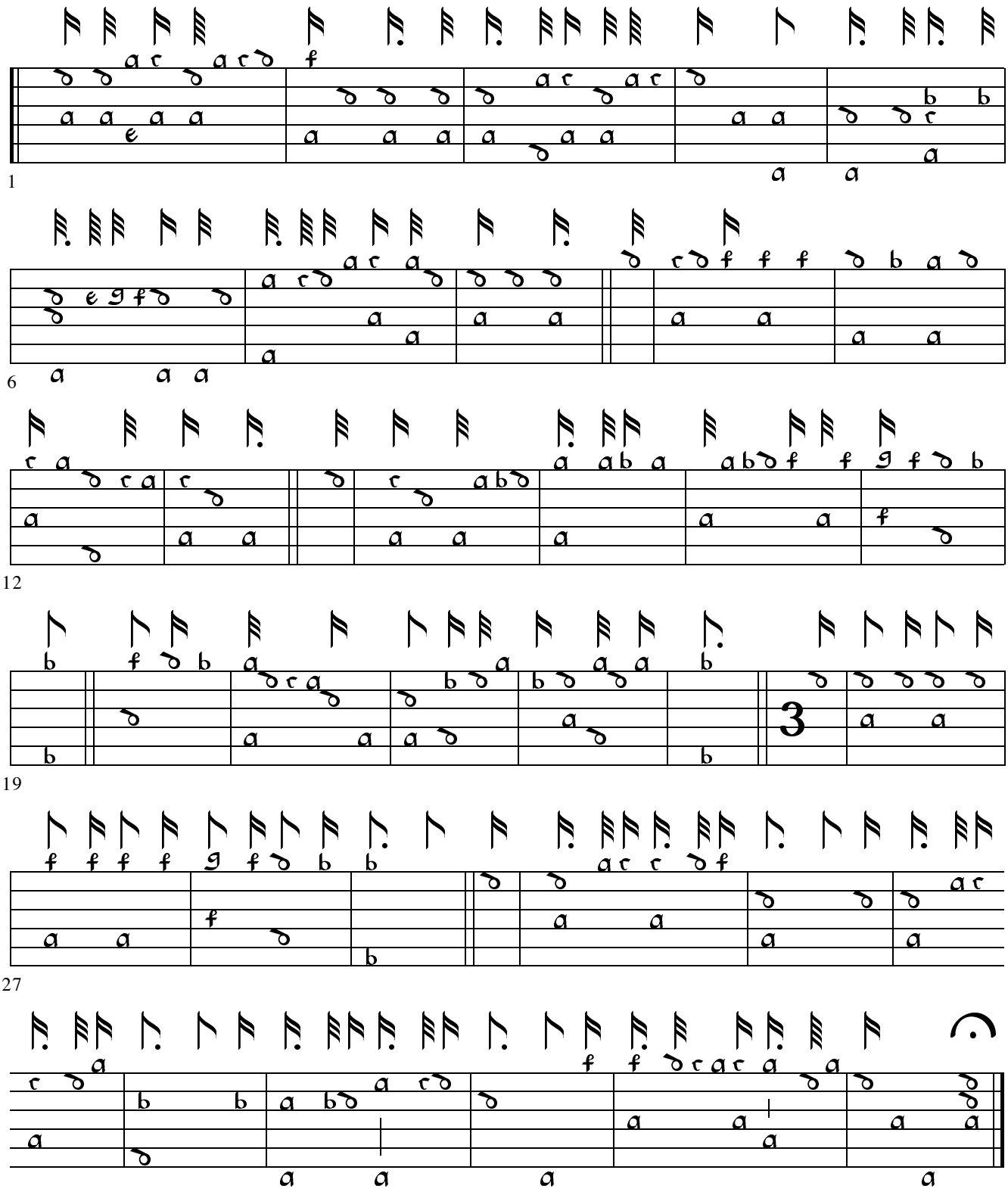
2iii. Grayes Inn Mask GB-Ctc O.16.2, p. 137



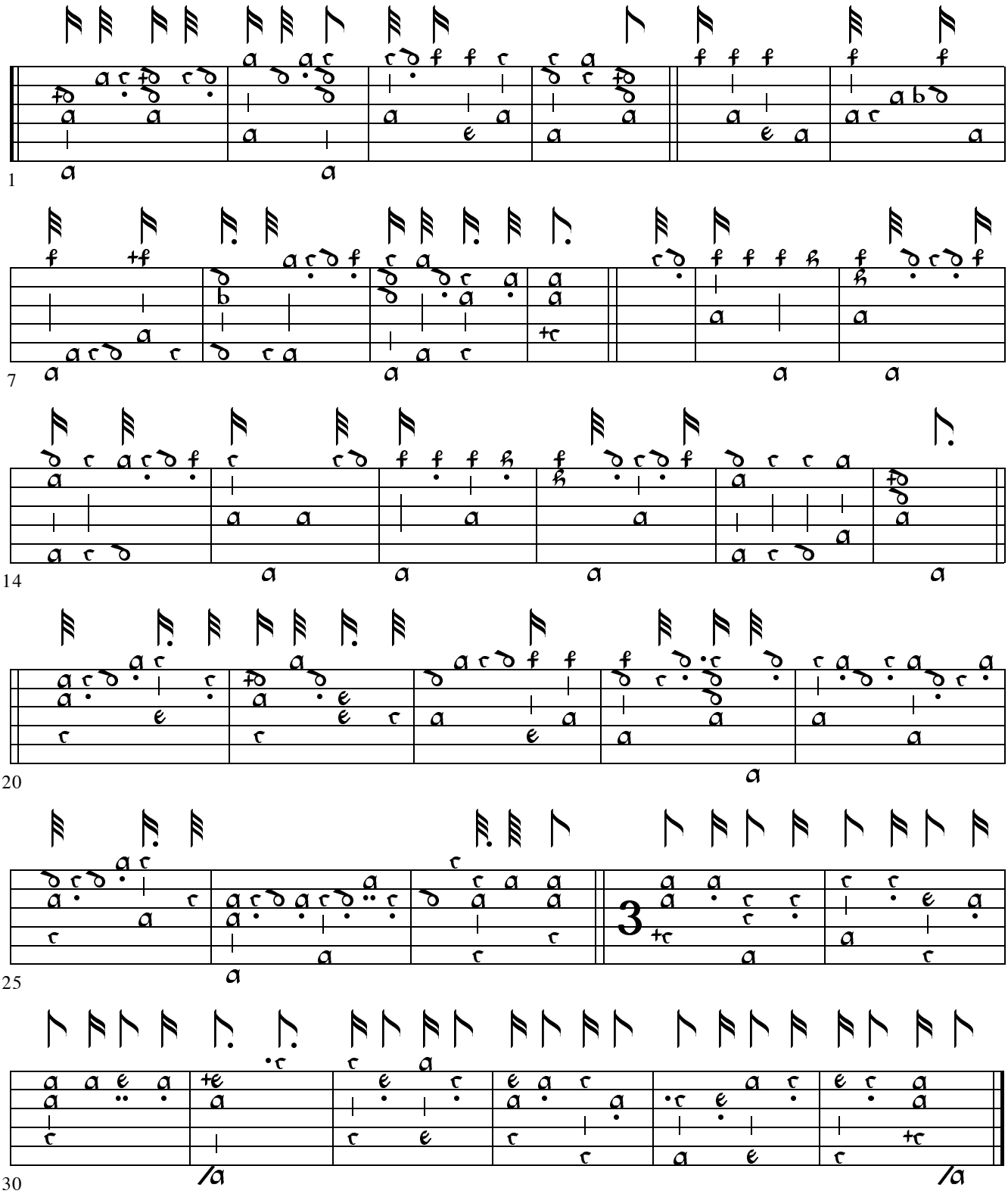
2iv. Mad Tom of Bedlam GB-Lbl Add.38539, f. 29r



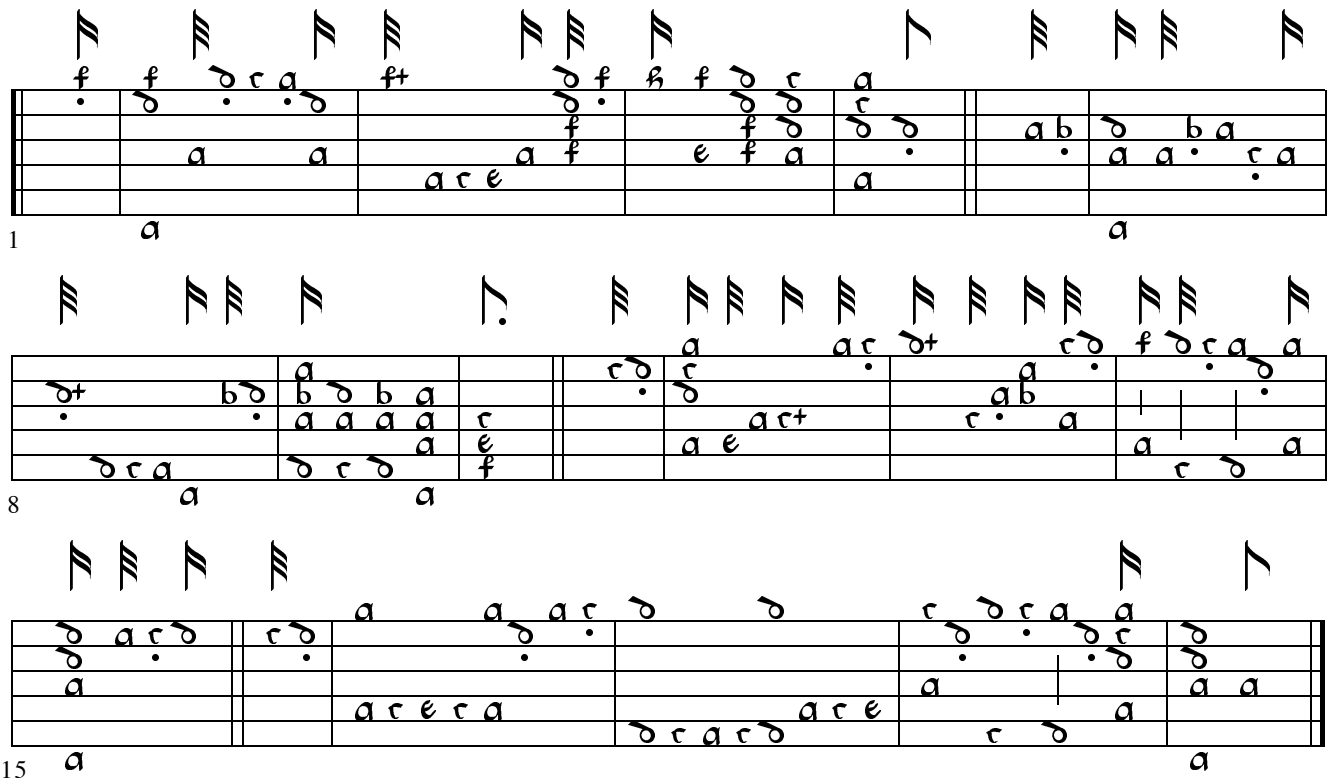
2v. Tom of Badlam GB-En Dep.314-23, ff. 18v-19r



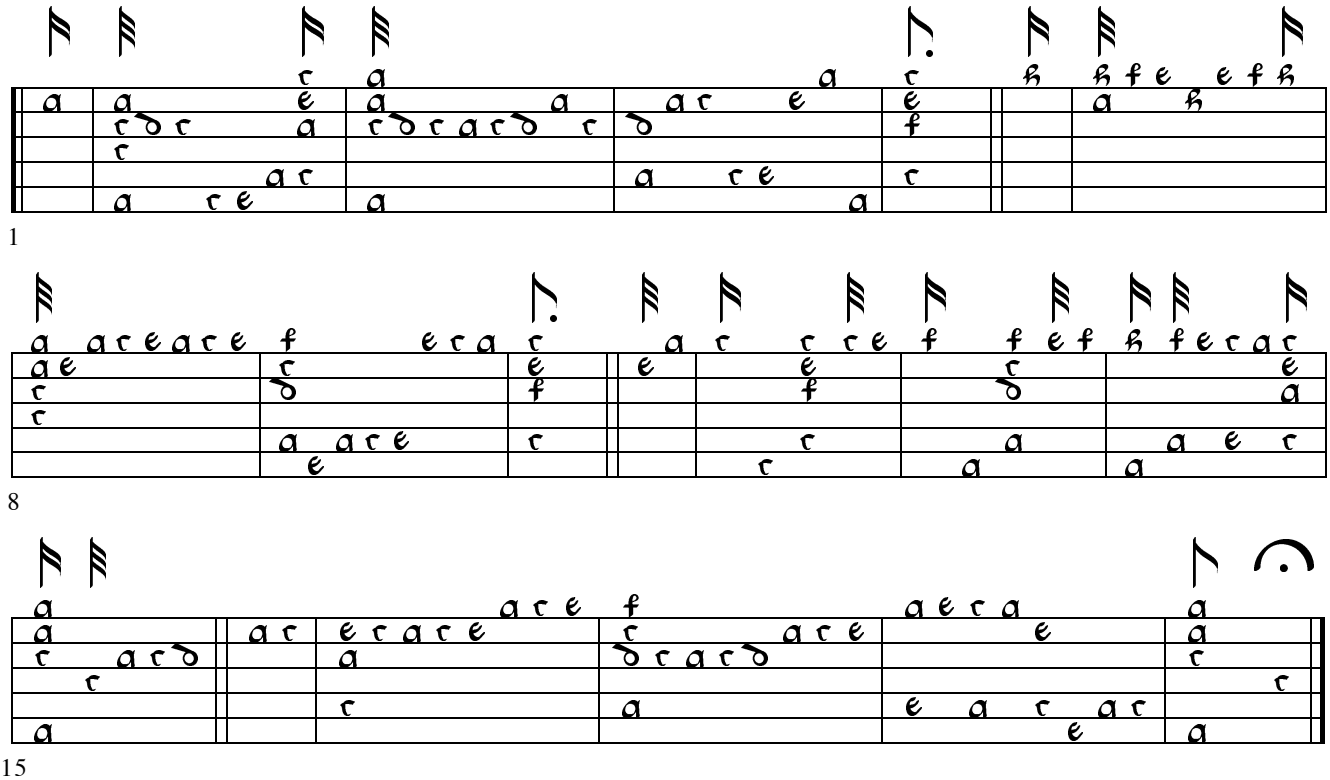
3. Joane to the May Pole - The King's Morris GB-Lam 603, f. 27r



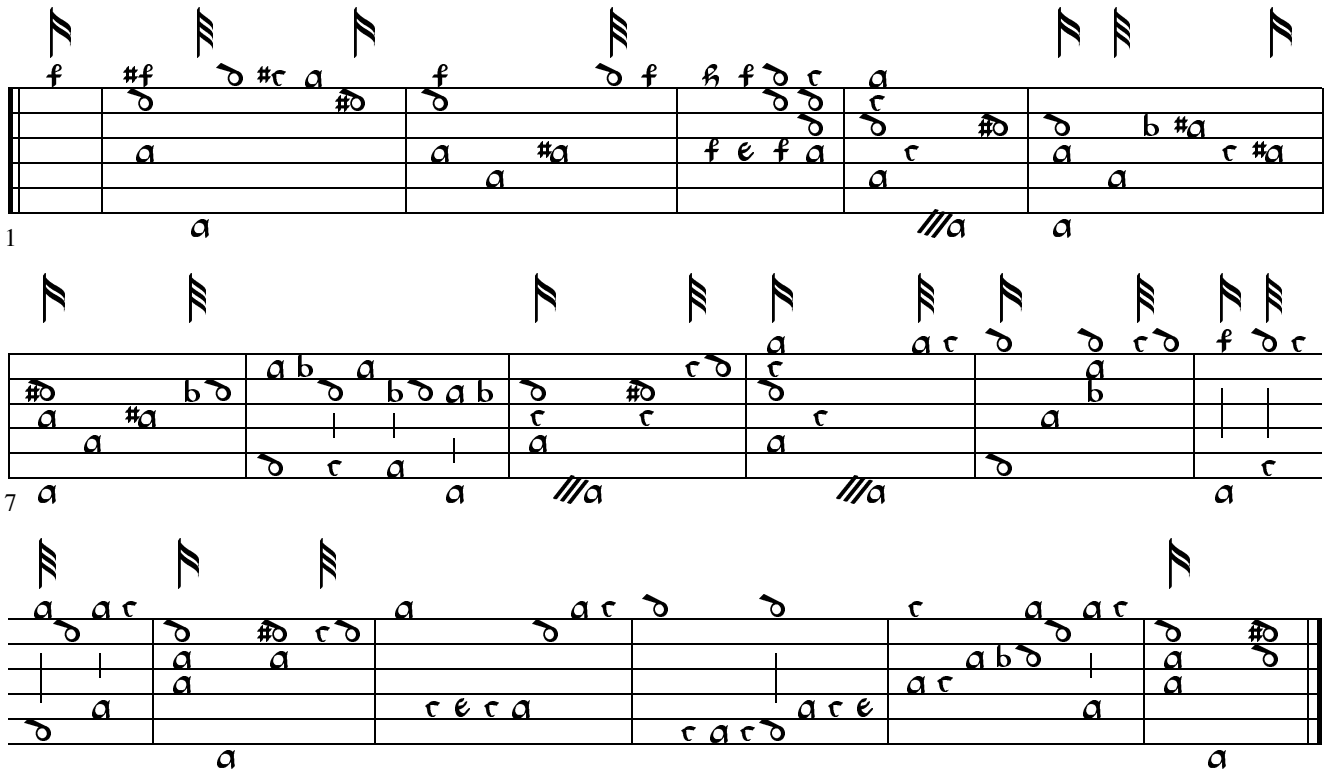
4i a. Entree de Mascarade PL-Kj mus.40143, f. 25v



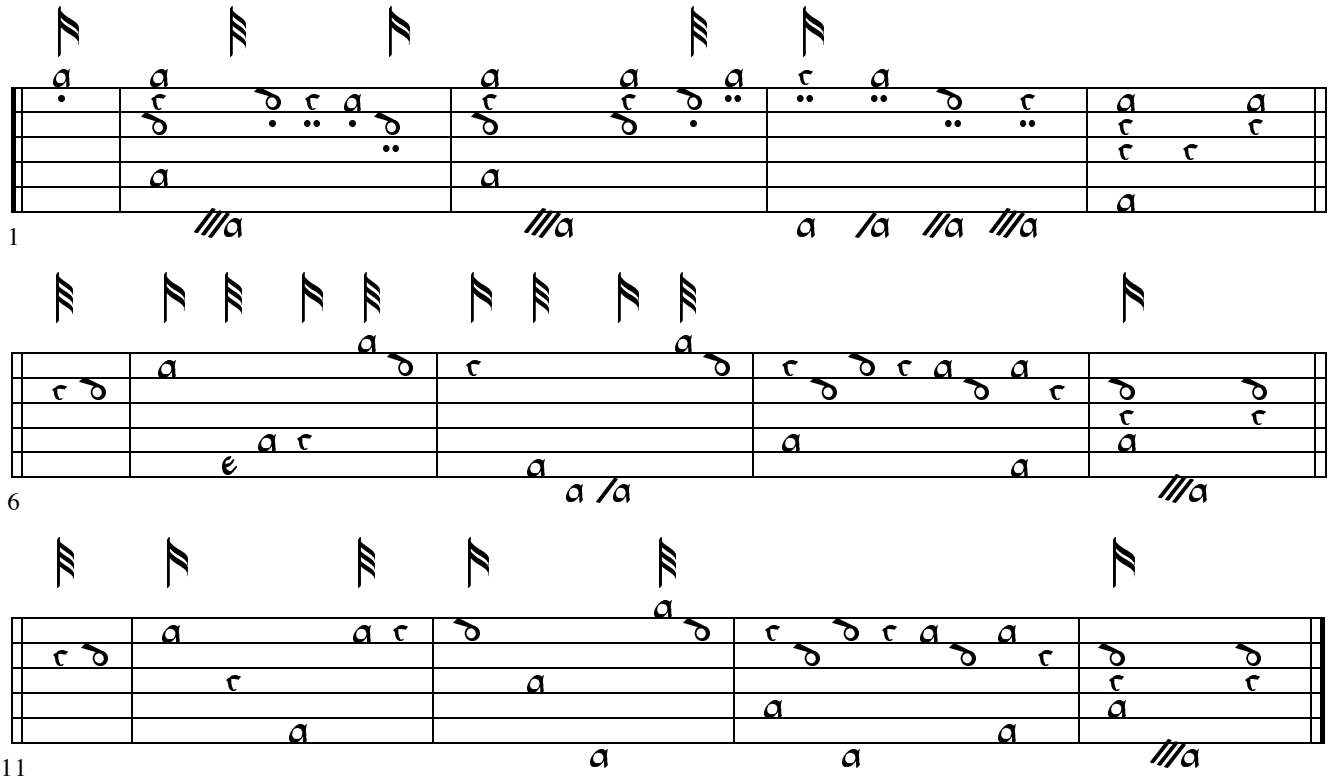
4i b. Ballet Maior Testudo LUTE II Besard 1603, f. 150v



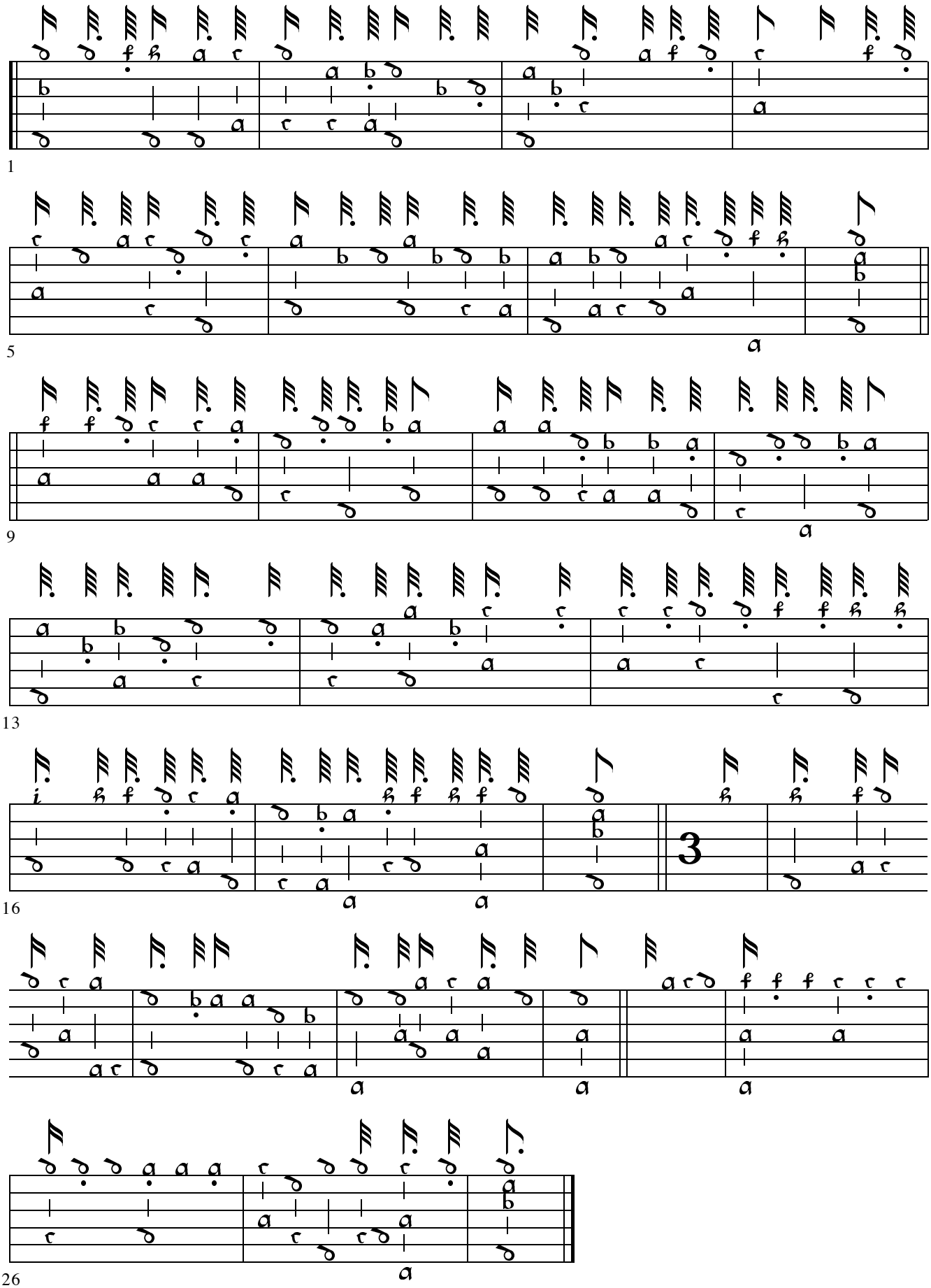
4ii. Untitled GB-Lam 603, f. 43r



4iii. Ballett GB-Cfm mus.688, f. 173r

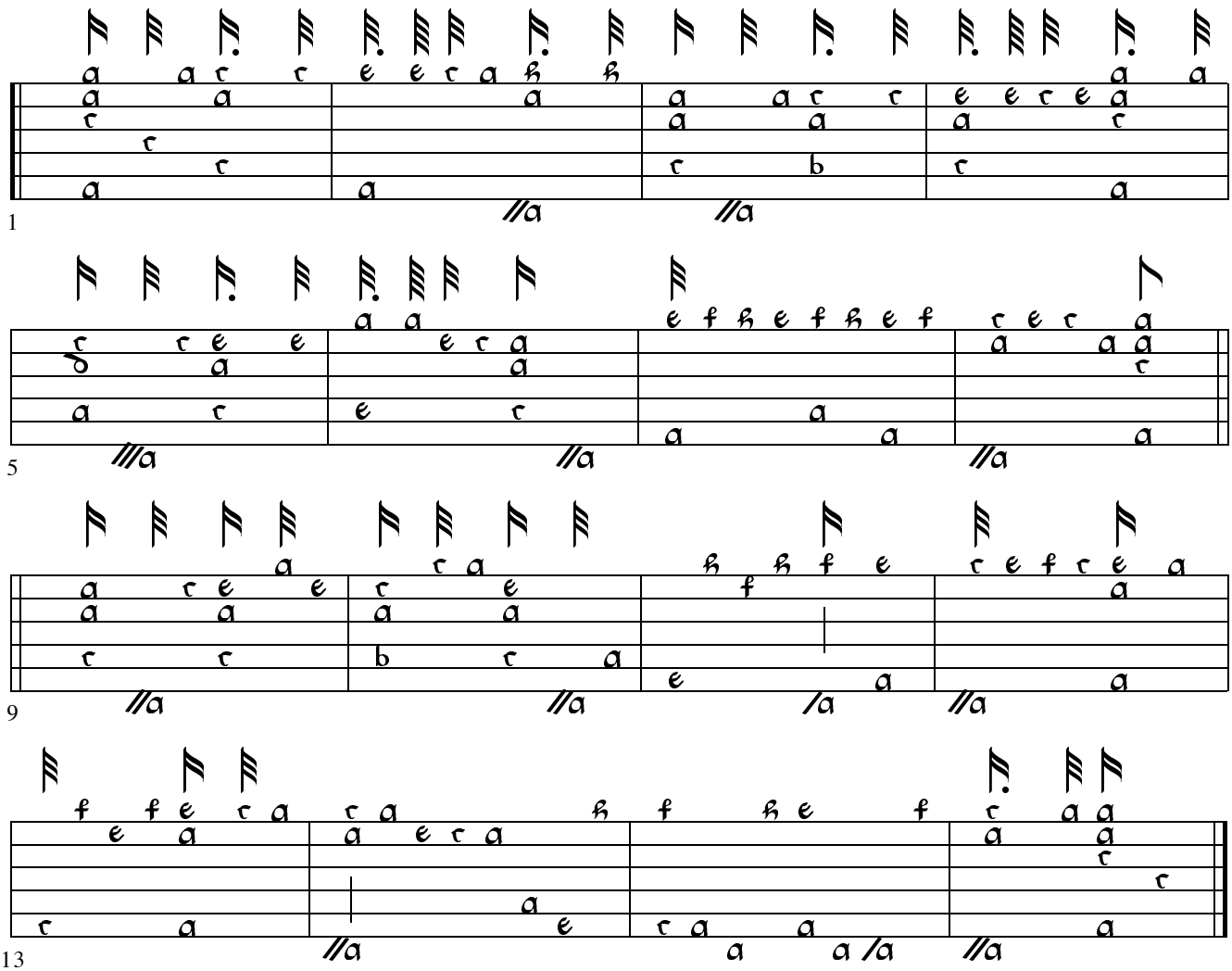


5. Mr. Goodwell his Maske for St. Jo: Coll: Oxford US-NHub fb7, f. 87v

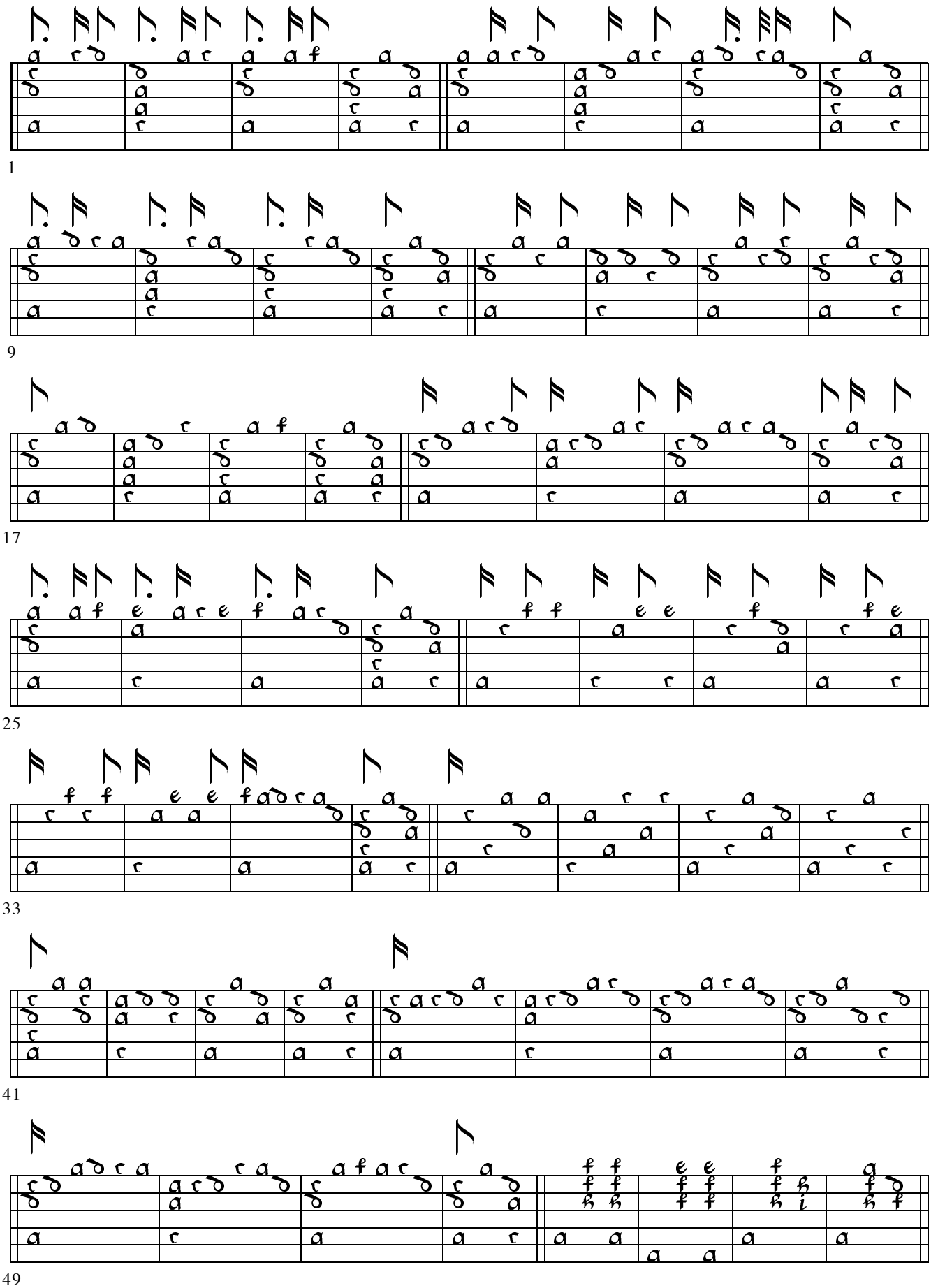


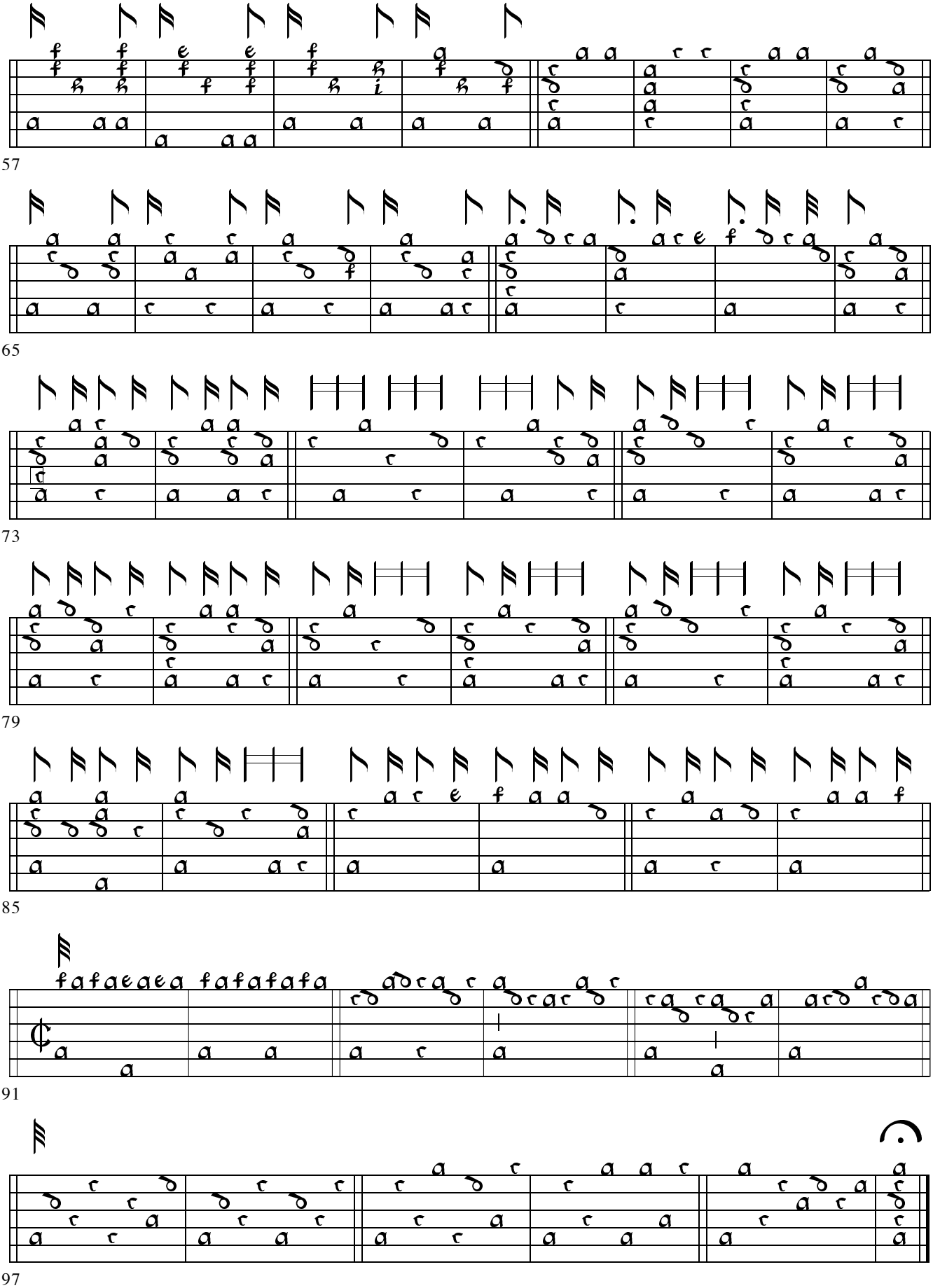
6. Mask

CH-Bu F.IX.53, f. 9v



7. Variations GB-Cu Dd.9.33, ff. 30v-31r

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