

## MUSIC SUPPLEMENT TO LUTE NEWS 64 (DECEMBER 2002): LUTE ARRANGEMENTS OF MASQUE DANCES, PART 1: LORD ZOUCHE'S AND THE FRENCH KING'S MASKS, KEMP'S JIG AND A TOY

English and Continental manuscripts and prints include a lot of music that could be solo lute arrangements of masque dances. Sabol tried to identify the surviving masque music and relate it to the masque performances known to have occurred.<sup>1</sup> This tablature supplement is the first in a series aimed at reproducing lute arrangements of possible masque music, including the lute settings listed by Sabol. This first in the series includes four items that may be from Elizabethan masques, although it is not possible to say which. Each appears in English and even more often in continental sources, in different arrangements and two of them in different keys. I have included many versions to illustrate the diversity of settings. This includes simple versions that will suit a beginner (e.g. 1i) as well as others that are more elaborate and might appeal to the professional lutenist (e.g. 1iii, 1iv)! I have had a problem deciding on the tempo for these dances as it is tempting to play the simple versions (e.g. 2i) quite fast which is difficult to maintain in those versions with elaborate divisions (e.g. 2iv, 2ix).

A masque was a genre of court entertainment with music, poetry and elaborate sets centred on a masked dance involving maskers 'comoning' with the spectators.<sup>2</sup> A Master of Revels, first appointed in 1474, was in charge of the Revels Office, a standing office of the Lord Chamberlain to maintain the costumes and equipment of court masques and other entertainments. The English masque reached its peak in the 17th century under the influence of the French masquerade and ballet de cour. However, it had its origins in mumming and the disguisings popular at the court of Henry VII under the influence of the Florentine mascherata, the latter performed on moving floats. A disguising was given for the marriage of Prince Arthur to Catherine of Aragon in 1501, and in 1512 Henry VIII 'with xi other wer disguised, after the manner of Italie, called a maske, a thyng not seen afore in Englande ... Maskers came in, with sixe gentlemen disguised in silke bearynge staffe torches, and desired the ladies to daunce'.<sup>3</sup> Masques or similar entertainments are recorded in 1513, for Henry VIII in 1519 at 'his Manour of Newhal in Essex, otherwise called *Beaulieu*', and when the French ambassador visited over the signing of an alliance with François I in 1527. Masques called *The Masque of Covetous Men with Long Noses*, *The Masque of Cats* and *The Drunken Masque* were performed for Edward VI. During the 16th century disguisings and masques merged to become the Elizabethan masque, performed by court musicians and members of the Chapel Royal. In Elizabeth's reign masque music was composed by court composers such as Richard Farrant and Richard Edwards, and the dances mentioned are measures, pavans, galliards, corantos, voltas, branles and country dances. These forms abound in the sources but their titles give no clues to their use in specific masques. As far as can be deduced from the account books of the Office of the Revels, several

masques were performed in most years of Elizabeth's reign, although musicians are rarely mentioned. At least nine masques took place in 1559, one in a new banqueting house in Westminster and another at Nonesuch. Others are known to have been staged in the great halls of Greenwich, Hampton Court and Whitehall, or in a variety of temporary banqueting houses such as the one built at Whitehall in 1581 that remained in use for Jacobean masques up until 1606.<sup>4</sup> *The Masque of Peace* and two others were prepared for a meeting between Elizabeth I and Mary Stuart in Nottingham in 1562 which never in fact took place; 1563 saw 'gret mummeres and masks' over four days at Baynard's castle; two mobile pageants, a castle and a chariot were used for a masque in honour of the French ambassador in 1572, in which Mr Alphonse [Ferrabosco] had an 'apoyntment' as general director and payment was made to a 'muzisian that towghte the ladies'; a processional masque *The Masque of Gods* sponsored by Henry Goldingham welcomed Elizabeth on progress in Norwich in 1578; and the barristers of Grays Inn performed *The Masque of Proteus and the Adamantine Rock* for Elizabeth in 1595. Unfortunately none of the music used in these masques has been identified. Masque dances were also incorporated into plays (see below), and so the travelling theatre companies that took these plays abroad may have transmitted the repertoire into the continental lute sources. Lefkowitz's New Grove article is accompanied by an illustration from the National Portrait Gallery of Sir Henry Unton during a masque performance c1596, showing the entry of masquers and torch bearers in procession around a mixed consort with a consort of viols in the background. This vivid impression of the interplay of dancers and musicians accords with descriptions of the instruments used in masque performances and highlights the fact that solo lutes would not have featured, rather that the lute settings were made for private use reflect the popularity of the music. This is probably representative of the musical forces employed in at least later Elizabethan masques.

No. 1 includes twelve of the twenty-one versions of Lord Souche's/Zouche's Maske/March in four different keys from six English and ten Continental lute sources the earliest dating from the 1590s. It is probably named after Edward, 11th Baron Zouche [?1556-1625], who succeeded his father as Lord Zouche in 1569 (DNB)<sup>5</sup>, and may be associated with an otherwise unknown Elizabethan masque he sponsored. Sabol (p. 595, no. 223) transcribes the ML version and says 'The most famous of the several settings is that in Thomas Morley's Consort Lessons, a mixed consort in six parts' giving no other concordances. However, he refers (p. 193) to Beck<sup>6</sup> who says 'Numerous lute and keyboard versions of this piece have survived, some in Continental sources', mentioning only the version by Giles Farnaby in the Fitzwilliam Virginal Book and that in Hove's *Florida* (1xii, below) as examples. He also refers

<sup>1</sup> 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).

<sup>2</sup> Murray Lefkowitz, 'Masque' *New Grove* xi, pp. 756-8; Peter Walls, *Music in the English Courtly Masque 1604-1640* (Oxford: Clarendon Press, 1996); Denis Arnold, *Mascherata* *New Grove* xi, p. 745; E. K. Chambers, *The Elizabethan Stage*, 4 vols. (Oxford: Clarendon Press, 1923/R 1951), Book 1, V: *The Mask*.

<sup>3</sup> Sabol quoting from Edward Hall's *Cronicle*.

<sup>4</sup> Simon Thurley, *The Lost Palace of Whitehall* (London: Royal Institute of British Architects, 1998), and Sabol, pp. 4-6.

<sup>5</sup> Not Sir John Souch of Codnor Castle, Derbyshire, or his son and namesake, the latter knighted in 1603 and to whom John Dowland dedicated a Galliard [Diana Poulton and Basil Lam, *The Collected Lute Music of John Dowland* (London: Faber, 1974), no. 26], as well as his *Third and Last Booke of Songs*, of 1603.

<sup>6</sup> Sidney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* (New York: New York Public Library, 1959), no. 23, pp. 158-60.

to a lute version in the Arnold Dolmetsch library as well as ‘a piece entitled *Intrada Anglicana*, which formed part of *Lord Zouche’s Maske* performed at the International Music Society (Paris section) in 1911’, apparently not realising these are one and the same (1viii, below). The titles of the English versions use the name Masque or March, an ambiguity explained by Sabol (p. 595) as ‘possibly a survival of a late Elizabethan practice of including a march in maske proceedings’. The continental versions use a variety of titles, including Ballet, Balletta, Branle, Chorea, Intrada, Simphonia and Volte, and in one it is called Soet Catarijntken, underlining how difficult it is to identify masque dances in the sources. The titles are also appended Angelica, Anglese, Anglicana, Englesae, Inglese or D’Angleterre (but d’Irlande in one), belying the music’s English origin.

No. 2 includes all lute solo versions of The French King’s Maske from three English and two continental sources. Sabol transcribes the versions from Dd.2.11 and Dd.14.24 (no. 231), and Board (supplement 1, no. 436). Although the version in Dd.2.11 (2ii, below) appears to be a lute solo, Sabol (pp. 596-7) and Lyle Nordstrom<sup>7</sup> noted that it fits well with the mixed consort parts. Sabol states that ‘The title and date of this piece suggest that it might have been used in the masque in act 5, scene 2, of [Shakespeare’s] *Love’s Labour’s Lost*, where the King of Navarre (historically a Protestant claimant to the throne of France) and his studious lords enter disguised to court the Princess and her ladies’ (p. 597). Sabol also argues that ‘The Darby of the [Ballet] concordance could have been Ferdinando Stanley, fifth Earl of Derby (Lord Strange)’ (p. 597) and that ‘In late Elizabethan times Shakespeare’s company was variously known as the Lord Chamberlain’s Men, Lord Strange’s Men, and the Earl of Derby’s Men’ (p. 681). Sabol only lists the mixed consort parts and the concordance in the Ballet lute book, and in the supplement 1 of the revised edition, he mentions that concordances can be found in Robert Spencer’s inventory to the Board facsimile. However, several other versions have turned up since then. The continental versions have a variety of titles, including Allemande, Ballet, Chorea, Intrada and Stückh, the latter on a page headed Comedien Tantz, in addition to the title Caraunta. The use of Anglica and Engelsch also suggest an English origin. The ascription of 2ix to Mauritijs may indicate Moritz Landgrave of Hesse, suggesting an association with a performance at the Hesse court, consistent with its inclusion in the lute book of Victor Montbuysson, Moritz’s court lutenist (2viii, below). The other ascription is to Bouqueti, probably Charles Bocquet [c1570- >1616] a French composer

who wrote music for Ballets de cour for Charles II of France and was lutenist to the Elector Palatine Friedrich IV.<sup>8</sup> It is possible that this is an arrangement by him, or a scribal error.

Nos. 3 and 4 are not found in Sabol and none of the titles refer to them as masque dances. However, the titles suggest associations with the theatre, if not masque music directly, and they complement nos. 1 and 2 to make a suite of related Elizabethan dances. All versions in two English and three continental sources of no. 3 are included. It is called Nutmegs and Ginger in the mixed consort setting, and the Parliament in an English and a continental source, as well as the Quyns Almand and Engels Liedlein in other continental lute manuscripts. However, in Dd.2.11 it is called Kemp’s Jig, almost certainly dedicated to William Kemp, the actor who was well known for his association with jigs, who visited the Low Countries in 1585 and danced for nine days from London to Norwich before 1600.<sup>9</sup> No. 4 again has a diversity of titles in the three English and six continental sources: Muscadin, The Queen’s Pantophle [= slipper], The Cherpung of the Larke, Chorea Anglicana, Englender Dans, Englische Toy and Klapper Tantz. 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.

**Worklist:**<sup>10</sup> [all included in *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020)]

#### 1. Lord Zouches Maske<sup>11</sup>

In G:

**1i.** Mynshall, f. 7v *my lord Southes maske*

**1iii.** GB-Cu Dd.9.33, f. 88r untitled

= GB-Cu Dd.4.22, f. 3v untitled, for 7 course lute

**1iii.** ML, ff. 7v-8r *the Lord Souches Maske* [Sabol 223]

In C:

**1iv.** Folger 280, f. 8r *Zouch his march*<sup>12</sup>

cf. Leipzig II.6.15, p. 395 *Chorea Ang[li]ca* 50;

Nauclerus, f. 138r *Balletto*<sup>13</sup>

Nauclerus, f. 138v *Paulo aliter Ballet*

D-KA A.678, f. 21r Ballet [tab at end of tab file]

**1v.** Königsberg, f. 56v ii *Volte*

cf. Nauclerus, f. 38v / ~~Anglica~~

**1vi.** Lüneburg 2000, p. 8 *Ballet*

cf. Leipzig II.6.15, p. 295 *Balletta Anglica*

**1vii.** cf. Thysius, f. 395v untitled

In F:

**1viii.** Dolmetsch, ff. 148v-149r *Intrada Anglicana*

= Vallet 1615, p. 91 *Branle d’Irlande A.9.*

**1ix.** Montbuysson, f. 24r *Inglese*

cf. Leipzig III.11.26, p. 4 B[ranle] *D’Angleterre*

**1x.** Osborn 7<sup>14</sup>, f. 81v *Souches March*

<sup>7</sup> Lyle Nordstrom, ‘The Cambridge consort books’ *Journal of the Lute Society of America* v, p. 95, 1972).

<sup>8</sup> Monique Rollin, ‘Bocquet, Charles’ *New Grove* ii, p. 834; André Souris & Monique Rollin, *Ouvres des Bocquet* (Paris: CNRS, 1971).

<sup>9</sup> Will Kemp is discussed with further bibliographic references in Charles Read Baskerville, *The Elizabethan Jig* (Chicago: Chicago University Press, 1929/R New York: Dover, 1968), p. 235 fn; Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton: Princeton University Press, 1953), p. 86; Claude M. Simpson, *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), p. 467; Peter Holman, *Four and Twenty Fiddlers. The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993), p. 130. A different Kemp’s Jig was included in John Playford’s *Dancing Master* of 1651, p. 25 and ‘the Third and last part of Kempes Jigge’ was entered in the Stationers Register in 1591 (cf. Simpson, p. 467).

<sup>10</sup> The concordances and cognates are taken from the invaluable work of Robert Spencer and other published inventories, although I have identified some items in continental sources myself.

<sup>11</sup> Cognates for cittern: Dd.4.23, f. 33v, *Souches March*; Otley, f. 35v, *L. Such March/ the L. Souch his March*; Ridout, f. 74v, *Souches March* 26 22; Robinson 1609, sigs. H1v-H2r, *Souches March*. For keyboard: Eysbock, f. 5r, *Simphonia Angelica A 4*; FVB, pp. 347-8, *The L. Zouches Maske 30/ Giles Farnaby*. For mixed consort: Morley 1599, no. 23, *The Lord Souches Maske*. For treble and bass: Schermer [Ulm MSS 130a-b], no. 82, *Englischer auffzug / Intrada Anglica*.

<sup>12</sup> Stefan Lundgren (*English Duets for Two Renaissance Lutes*, vol. I, no. 13) assumes the Folger piece is duet part, and provides a part for a second lute reconstructed by James Tyler.

<sup>13</sup> The Latin phrase ‘Pone gulae metas, ut sit tibi longior aetas’ is written below the tablature, which Rainer aus dem Spring has kindly translated as ‘Give less to your throat so that you will be given a longer life’ which is not related to the music.

<sup>14</sup> Osborn 7 is an abbreviation for Yale University, Beinecke Library, The James Marshall and Marie-Louise Osborn Collection, Osborn Shelves fb 7. It includes English lute tablature bound at the end of the poem ‘The appearance of the ghost of Kinge Edward the Second, Kinge of England’ by Sir Francis Hubert [ca.1625]. Stewart

- 1xi. Nürnberg I, f. 38r *Anglese*  
 1xii. Hove 1601, f. 106v *Chanson/ Englesae*. [index: *Chanson Englesa*.]  
 In Bb:  
 1xiii. Hove 1601, f. 110r *Soet Catarijnten*. [index: *Soet Catarijntken*.]  
**2. The French King's Maske** [in F]  
 2i. Ballet II, p. 111 *The Earle of Darbyes Caraunta*  
 2ii. Dd.2.11, f. 61v *Kings Maske* <sup>15</sup> [Sabol 231]  
 2iii. Bautzen, p. 69 *Intrada*  
 2iv. Board, f. 8r *Maske / The french Kinges Maske* [Sabol 436]  
 2v. Donaueschingen III, f. 30r *Allemande dj Bouqueti*  
 2vi. Dresden M 297, p. 149 *Chorea Anglica*  
 2vii. Königsberg, f. 57v *Engelsch Stückh* <sup>16</sup>  
 2viii. Montbuysson, f. 3v *Ballet*  
 2ix. Nürnberg I, ff. 52v-53r *Intrada Mauritiij / [variation]*  
 [more cognates:  
 D-B autog. Hove 1, f. 161v *La masque du Roy* HoveB 307  
 Hove 1601, f. 99v *Reprinse* HoveB 222b  
 Hove 1601, f. 109r *Reprinse* HoveB 228b  
 cf. D-Ngm M 272 [14976], f. 13r *Anglosa* [violin tablature]  
**3. Kemp's Jig or The Parliament** <sup>17</sup> [in F, not in Sabol]  
 3i. GB-Cu Dd.2.11, f. 99v *Kemps Jigge*  
 3ii. Folger 280, f. 4v *the parlement*

- 3iii. Danzig 4022, f. 44r *The Par[?]iame[n]t Engella[n]t*  
 3iv. Kraków 40143, f. 63v *A[nn]o 1603 In. Decemb./ Engels Liedlein*  
 3v. Thysius, f. 486v: *Quyns Almand*  
 [more cognates: CH-Bu F.IX.70, p. 329; D-LEm II.6.15, p. 389;  
 Königsberg, f. 40v *Courante - bandora*]  
**4. A Toy or Muscadin** <sup>18</sup> [not in Sabol]  
 In Bb:  
 4i. GB-Cu Dd.9.33, f. 83v untitled  
 4ii. Basel F.IX.70, p. 291 *Chorea Anglicana*  
 4iii. Osborn 7, f. 89v *The Queenes Pantophle*  
 4iv. Danzig 4022, f. 26v *Englische Toy*  
 4v. Königsberg, f. 57v untitled  
 4vi. Leipzig II.6.15, p. 369 *Klapper Tantz*  
 4vii. Montbuysson, f. 2v untitled  
 4viii. Nauclerus, f. 46v *Tantz / Proportio*  
 In C:  
 4ix. Westminster Abbey 105 <sup>19</sup>, f. 1r untitled  
 [More cognates in *Lutezine & Lute News* 117 (April 2016)]

John H Robinson - November 2002

McCoy recently made this discovery in the on-line Yale library catalogue and this source seems not to have been noticed by others, including John M. Ward in his many studies of English manuscripts.

<sup>15</sup> Cognates: Königsberg, f. 40v: *Courante* [bandora]. Mixed consort: Dd.14.24, f. 23r, *The French kings maske* [cittern]; Dd.5.21, f. 4v, *The french kings Maske* [index: *french Kings Mask.*][recorder]; Dd.5.20, f. 4r, *The french kings maske* [bass viol].

<sup>16</sup> Text in German immediately after the tablature is largely illegible.

<sup>17</sup> The second strain is the same as the second strain of Basel F.IX.70, p. 329, *Chorea Anglica A. F.* [in G major], reproduced in *Lute News* 60 (December 2001), no. 15. Cognates for keyboard: Paris 1186, f. 108r, R. Cr; Drexel 5609, p. 80, R. Cr. For mixed consort: Dd.3.18,

33r, *Nutmigs and Ginger* [lute]; Dd.3.18, 33r, [untitled, 5 bars of the second strain, lute]; Dd.5.20, 7v, *Nutmigs and Ginger* [bass viol]; Dd.5.21, 7r, *Nutmigs & gingler* [treble viol]; Dd.14.24, 37r, *Nutmigs and Ginger* [cittern]; cf. Simpson, pp. 529-30.

<sup>18</sup> Cognates for keyboard: Eysbock, f. 31r, *En[g]lender dans*; FVB, p. 37, *Muscadin*; FVB, p. 410, *Muscadin Giles Farnaby*; Lynar A1, pp. 268-270, *Kempes moris m<sup>r</sup> Geilles Farnabi Backeler in de Musick*. For violin: John Playford, *Dancing Master* 1651, p. 26, *The Cherping of the Larke*. Opening the same as Robinson 1603, sig. Iiv, *Toy*; Euing, f. 29v, [untitled]. Instrumental ensemble: Playford, *Courthy Masking Ayres* 1662, p. 206, title?; Playford 1700, p. 2, *The Lark*.

<sup>19</sup> cf. Peter Holman, 'A new source of Jacobean lute music' *The Lute* xxxix (1999), pp. 7-15.

## Iii. Untitled

Dd.9.33, f. 88r

1

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## Iiii. The Lord Souches Maske

ML, ff. 7v-8r

1

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18

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36 37 38 39 40 41

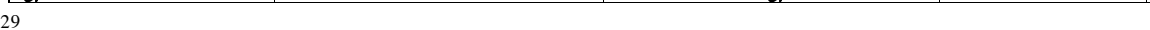
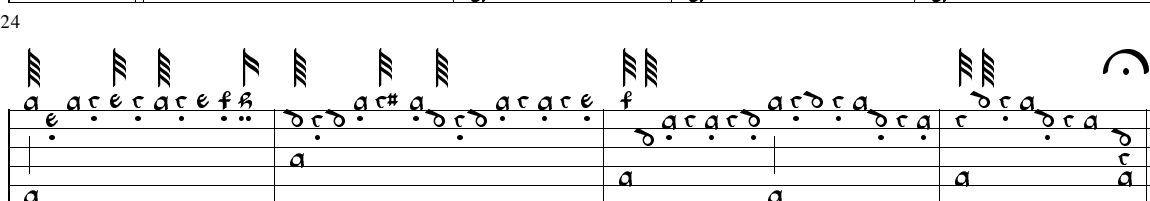
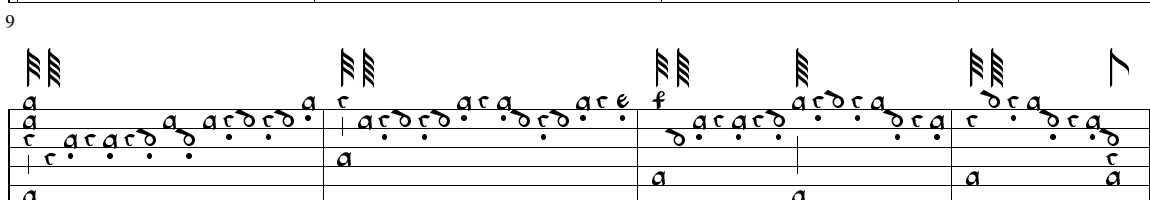
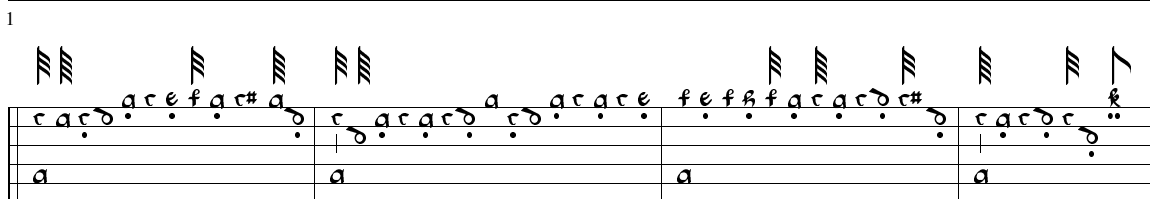
42 43 44 45

46 47 48 49 50

51 52 53 54 55 56

57 58 59 60

61 62 63 64



## 1v. Volte

Königsberg, f. 56v

1

9

## 1vi. Ballet

Lüneburg 2000, p. 8

1

8

## 1vii. Untitled

Thysius, f. 395v

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9

## 1ix. Inglesa



## 1x. Souches March

Osborn 7, f. 81v



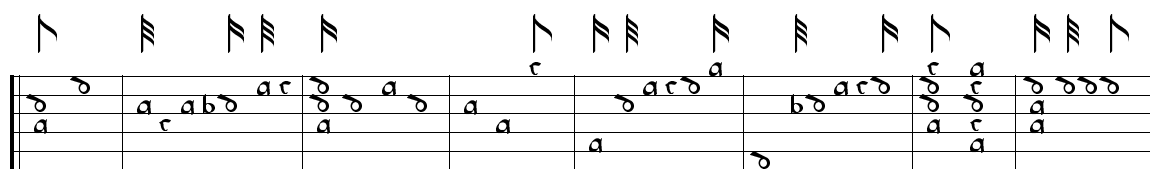
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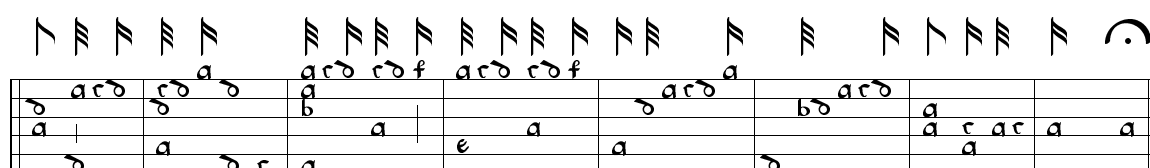
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## 1xi. Anglese

Nurnberg I, f. 38r



1



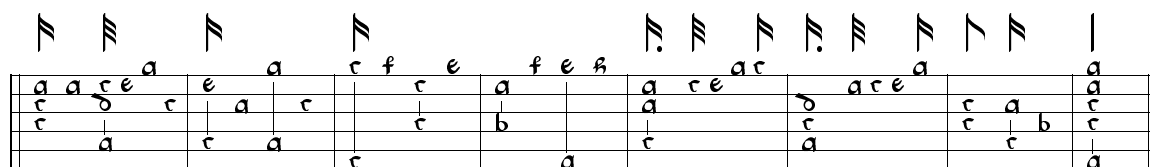
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## 1i. My Lord Southes Mask

Mynshall, f. 7v



1



9

1xii. Chanson Englesae

Hove 1601, f. 106v

1

4

8

11

14

## 1xiii. Soet Catarijken

Hove 1601, f. 110r

The musical score is presented in five systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a measure containing a '1' below the staff. The second system contains a double bar line. The third system includes a measure with a '1' below the staff. The fourth system contains a measure with a '1' below the staff. The fifth system contains a measure with a '1' below the staff. The score concludes with a double bar line.

## 2i. The Earl of Darbys Caraunta

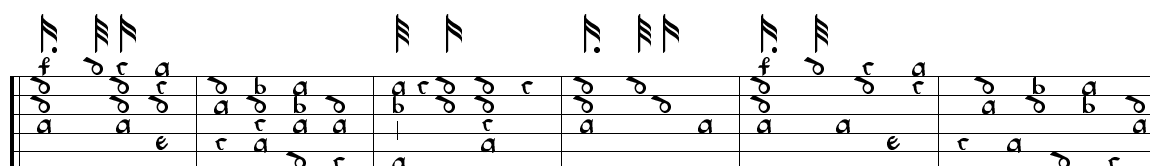
Ballet, p. 111



1

## 2ii. Kings Mask

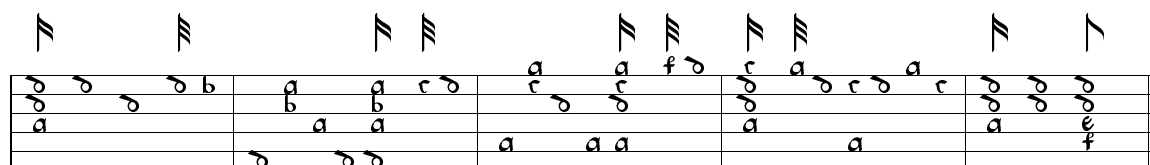
Dd.2.11, f. 61v



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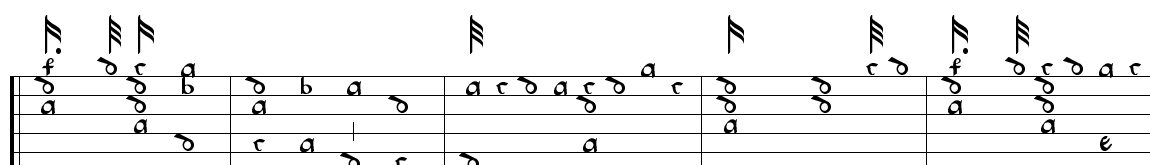
7



12

## 2iii. Intrada

Bautzen, p. 69



1



6



12

## 2iv. The French Kings Mask

Board, f. 8r

1

8

15

25

29

## 2v. Allemande Bouqueti

Donaueschingen G.I.4 III, f. 30r

1

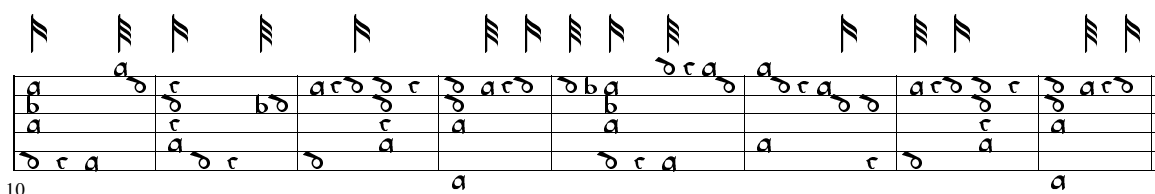
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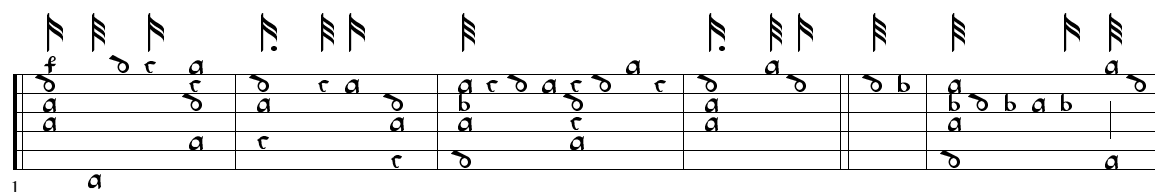
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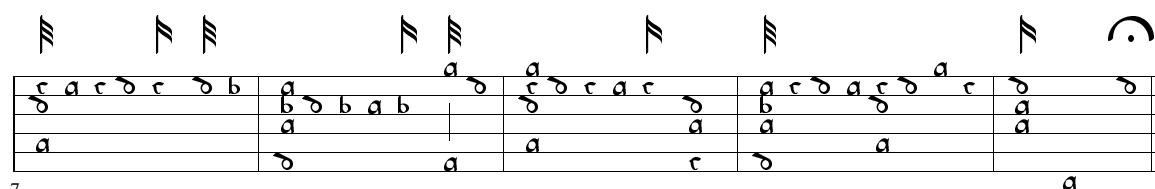
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2vi. Chorea Anglica

Dresden 297, p. 149



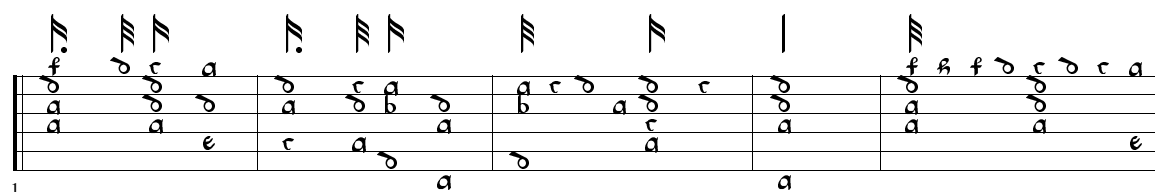
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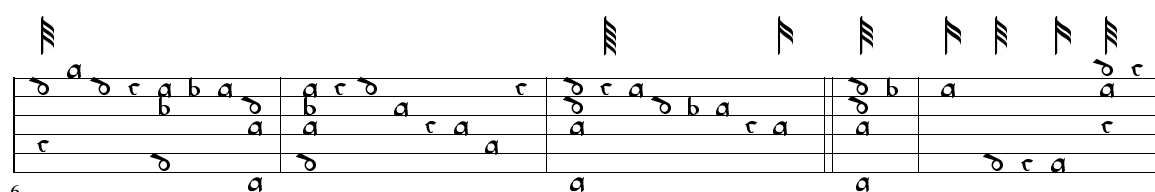
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2vii. Engelsch Stuckh

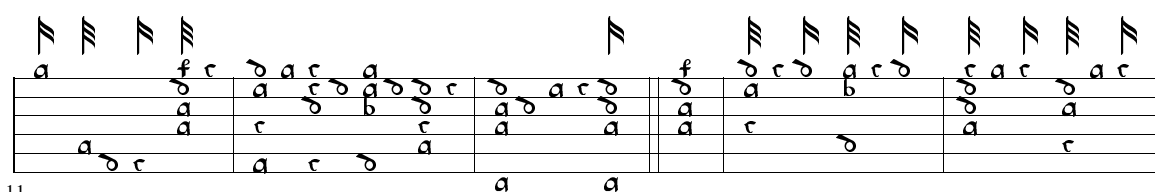
Konigsberg, f. 57v



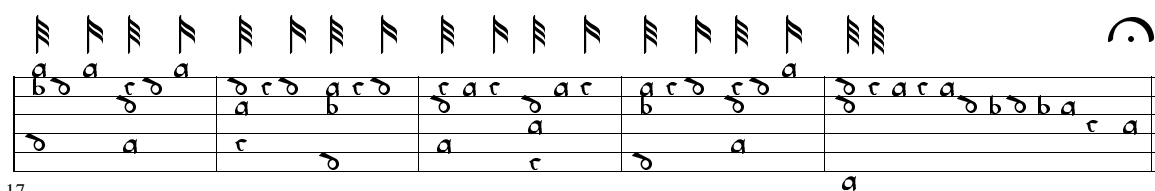
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11



17

## 2viii. Ballet

Montbuysson, f. 3v

1

10

## 2ix. Intrada Mauritijs - Variation

Nurnberg I, ff. 52v-53r

1

8

16

23

31

## 3i. Kemps Jigge

Dd.2.11, f. 99v



1



9



17

## 3ii. The Parlement

Folger 280, f. 4v



1



7



## 3iii. The Parliament of Engellant

Danzig 4022, f. 44r

1

9

## 3iv. Engels Liedlein

Krakow 40143, f. 63v

1

7

## 3v. Quyns Almand

Thysius, f. 486v

1

9

## 4i. Untitled

Dd.9.33, f. 83v

1

8

15

21

26

31

## 4ii. Chorea Anglicana

Basel F.IX.70, p. 291

1

## 4iii. The Queen's Pantophle

Osborn 7, f. 89v

Two systems of musical notation for 'The Queen's Pantophle'. Each system consists of a three-staff vocal line (soprano, alto, and tenor/bass) and a single-staff lute line. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first system is marked with a '1' at the beginning. The second system is marked with a '9' at the beginning.

## 4iv. Englische Toy

Danzig 4022, f. 26v

Two systems of musical notation for 'Englische Toy'. Each system consists of a three-staff vocal line and a single-staff lute line. The notation includes various rhythmic values and accidentals. The first system is marked with a '1' at the beginning. The second system is marked with a '7' at the beginning. The third system is marked with a '12' at the beginning.

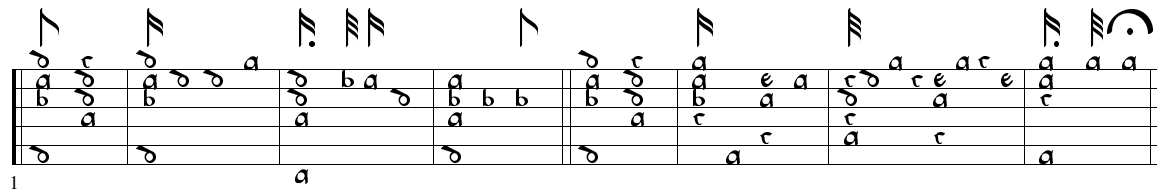
## 4v. Untitled

Königsberg, f. 57v

Two systems of musical notation for 'Untitled'. Each system consists of a three-staff vocal line and a single-staff lute line. The notation includes various rhythmic values and accidentals. The first system is marked with a '1' at the beginning. The second system is marked with a '9' at the beginning.

## 4vi. Klapper Tantz

Leipzig II.6.15, p. 369



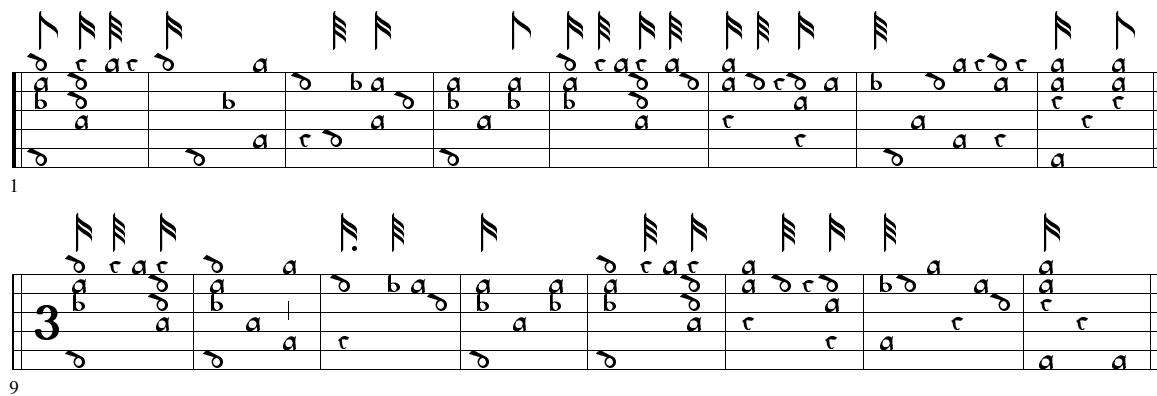
## 4vii. Untitled

Montbuysson, f. 2v



## 4viii. Tantz - Proportio

Naclerus, f. 46v



## 4ix. Untitled

Westminster Abbey 105, f. 1r

