

## MUSIC SUPPLEMENT TO LUTE NEWS 78 (JUNE 2006): LUTE ARRANGEMENTS OF MASQUE MUSIC

## PART 5: DANCES FOR THE REVELS.

This supplement is the fifth in a series of lute arrangements of masque music,<sup>1</sup> and attempts to reconstruct sets of dances for the revels in the form of forty three items arranged editorially into eight suites of four to six dances.

The text to the previous parts in the series described the sequence of typical Jacobean masques. Masques apparently began with an antimasque dance or two by professional musicians, preceding the masque proper performed by courtly or even royal amateurs, comprising four dances, an entry dance, main dance, an extended set of dances for the revels, and concluding with an exit dance. The dances were punctuated with songs. The dances for the revels involved the masquers taking out selected members of the audience to dance, often for several hours and continuing into the night. The types of dances for the revels are sometimes referred to in descriptions of masques, but none that survive in the sources can be identified with a particular masque so that reconstructing some feasible sequences of dances requires largely guesswork. Sabol<sup>2</sup> lists fifty one possible dances for the measures and revels, few of which are extant in lute arrangements (my 2b, 4a, 4c & 7c and several by Robert Johnson and John Sturte which I have avoided<sup>3</sup>), to which I have added many more suggestions.

The type of dances recorded for the revels for some of the Jacobean masques include measures, galliards, corantos, durets,<sup>4</sup> moriscos, brawls/branles, lavoltas, canaries,<sup>5</sup> passamezi, Spanish dances and country dances.<sup>6</sup> Early Jacobean masques also included a dimarche or march related to the entry dance similar to the Elizabethan practice of using a march in masques.<sup>7</sup> Dance forms from France such as corantos and voltes were used in masques reflecting their popularity in England in the early 17th-c.<sup>8</sup> Records of the Inns of Court masques note the use of the Quadran pavan, Tinternell (corruption of tarantella?), The Earl of Essex Measure, Turkeylony (corruption of the Italian Tordiglione/French Tourdion),<sup>9</sup> and Almaines for the

measures.<sup>10</sup> However, jigs, more associated with the stage, toys and variations on ballads are not recorded as being used as dances for the measures and revels, but a few examples are included here.

The titles of some surviving lute solos included here accord with the descriptions of dances for the revels (turkeylony, duret, measure and la volta) and it seems likely that some of the ascribed dances were associated with the dedicatees performance in or contribution to masques (Brett's, Confess' and Lord Hay's corantos). However, English lute sources abound with the types of dances referred to for the revels and it is difficult to determine which were used in masques. The choice has been based on sources that contain masque music, especially dances found interspersed with known masque dances. The assumption is that dances for the revels together with entry, main and exit dances were arranged for lute and copied into the lute books of the nobility with whom masques were so popular. The sources of Elizabethan masque music will be described first.

The earliest source here is Folger MS.V.a.159 (dated 1559 & 1571; called the Giles Lodge lute book only because of a memorandum 'money owing to Giles lodge 1591' on f. 1v), comprising 38 lute solos on 21 folios. The titles of a few items are suggestive of music from masques, such as *A Measure* and this and an almaine is included here. A cognate for the measure is called The Black Almaine described as one of the old measures in several manuscripts associated with dancing at the Inns of Court.<sup>11</sup>

The William Ballet lute book (MS 408/1) comprises 75 pages of tablature with 18 lute solos and 5 duets (c1590), the rest copied in c1610 for lute plus two songs in mensural notation. The repertory includes some masque music and ballad settings. The three examples here are a duret for lute and a passing measures pavan for bandora, both transcribed for lute, possibly from masques. Variations on a ballad tune are also included, although no specific mention of revellers dancing to this form is recorded, despite masque and ballad settings often appearing together in the sources.

The so-called Folger-Dowland manuscript (MS V.b.280, c1594)<sup>12</sup> comprises 75 lute solos and duets over 32 folios and is not an obvious source for masque music, but the version of la volta found there is included here.

A few items were chosen from the three anthologies of lute solos copied by Matthew Holmes: a version of la volta from Dd.2.11 (c1590-5); two anonymous items from f. 74v of Dd.5.78.3 (c1595), a version of Brett's coranto followed by an almaine or masque tune; and a volte, a toy and an untitled dance and two jigs from Dd.9.33 (c1600). Robert Spencer suggested that Brett might be identified as Arthur Brett, cousin of Lady Buckingham, Groom of the Bed-chamber and would-be favourite of James I, who was knighted in 1623; also suggesting another possibility as Robert Brett of Devonshire, who was knighted in 1604 and died in 1620. Both were courtiers who could have participated in court masques and have been honoured with the dedication of this coranto known from continental sources.

<sup>1</sup> Part 1: 'Lord Zouche's and The French King's Masks, Kemp's Jig and A Toy' (Lute News 64, December 2002); Part 2: 'Masque of the Inner Temple and Gray's Inn' (Lute News 65, March 2003); Part 3: 'Masques of Squire's, Lord's, Flowers and Augurs, etc.' (Lute News 66, June 2003); Part 4: 'Music for Oberon, Middle Temple and Lincoln's Inn and Queens Masques probably by Robert Johnson' (Lute News 67, September 2003).

<sup>2</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 New England University Press, 1982).

<sup>3</sup> Both are associated with masque performances and much of their surviving lute solos may have been written for masques. Lute News 53 (April 2000) includes a tablature supplement 'The Seven Lute Solos by John Sturt' and three lute solos by Robert Johnson picked by Sabol are in Albert Sundermann, *Robert Johnson: Complete Works for Solo Lute* (Oxford: Oxford University Press, 1972) - although not complete!

<sup>4</sup> See Jean Knowlton, 'A Definition of the Duret' *Music & Letters* 48, pp. 120-3 (1967). However, Knowlton seems to have missed the reference in Praetorius describing two types of courantes, designated by the names of their composers. One was called 'courante de Perrichon' and the other 'duret' which may refer to 'du Ret' a variant form of the name of Polish lutenist Jacob Reis; see Piotr Pozniak, *Jacob Polonois: Collected Works* (Kraków: Polskie Wydawnictwo Muzyczne, 1993).

<sup>5</sup> See tablature supplement 'Lute settings of Canario and Canaries' to *Lute News* 59 (September 2001).

<sup>6</sup> Peter Walls, *Music in the English Courtly Masque 1604-1640* (Oxford: Clarendon Press, 1996), p. 326.

<sup>7</sup> Sabol, *ibid.*, p. 595.

<sup>8</sup> Walls, *ibid.*, pp. 221-59.

<sup>9</sup> See John M. Ward, 'Music for *A Handfull of pleasant delites*', *JAMA* 10, pp. 164-5 (1957). The same tune as as Gods of Love and Gentil Madonna, see Simpson, *ibid.*, pp. 260-2. For cittern: Willoughby, ff. 88v-89r *The goddess of love*.

<sup>10</sup> Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick: Rutgers University Press, 1966), p. 15.

<sup>11</sup> See Simpson, *ibid.*, pp. 42-3; John M. Ward, 'Apropos *The British Broadside Ballad and Its Music*', *JAMA* 20, p. 30 (1967). John M. Ward, 'Music for *A Handfull of pleasant delites*', *JAMA* 10, p. 163 (1957).

<sup>12</sup> Facsimile edition (Guildford: The Lute Society, 2003).

Moving on chronologically to sources from the Jacobean period, the Ballet lute book is bound with 62 lute solos, duets plus a lute song on 38 pages of the unrelated MS 408/2 (c1605), which does not contain known masque music, but the examples used here could have masque associations: turkeylony, the sincapace galliard, Mounsieur's and Mary Thorney's galliards, and the Earl of Oxford's march. Originating in France the title of the sincapace galliard derives from 'cinq-pas' describing the basic dance step; its ascription may refer to Churchyard the poet who wrote verses for Elizabeth I's visits to Bristol in 1574, Kenilworth in 1575 and Norwich 1578.<sup>13</sup> Edward de Vere (1550-1604) succeeded as 17th Earl of Oxford in 1562, and could have performed his march in a masque.

The Rowallan MS (Lady Buccleugh her book, c1605 and c1615-20) comprises 39 lute solos on 50 pages: A source of Scottish lute music that includes a version of the English la volta, reproduced here.

The Sampson lute book (c1609) comprises 10 folios with 12 items in Henry Sampson's own hand. The other 14 are in the same hand as Dd.4.22 and a few items in Dd.9.33 and Add.15117, and include the two from f. 6r included here. The first is an anonymous version of Lord Hay's coranto followed by an untitled dance and both could be masque dances. Robert Spencer identified Lord Hay as James Hay (d1636), created first Baron Hay in June 1606 and suggested that the coranto may possibly have come from Thomas Campion's Lord Hayes Masque, performed after Lord Hay's first marriage on 6 January 1607 [see Sabol 412], or Jonson's Lovers Made Men of 1617 when the French ambassador was invited by Lord Hay to the wardrobe to a supper and a masque, for which the entry, main and exit dances were called Lord Hayes his first/The second/The third Masque [see Sabol 120-2].<sup>14</sup>

The Marsh lute book comprises 165 lute solos and duets (and 9 for bandora) on 429 pages copied in a single hand (c1595), except for a section of 7 pages towards the end in a different hand (c1610), of lute solos of eight dances and a song setting, by John Dowland, Mathias Mason, Anthony Holborne and anon. Could these be a group from a masque - including the Emperor's almaine known from continental sources and included here?

Add. MS 38539 (c1610-40) is the personal anthology of 33 folios owned by the unidentified M.L. stamped on the covers. The contents are dominated by lute arrangements of almaines, courantes, ballads and masque tunes, including music ascribed to composers associated with court masques, such as Robert Johnson, John Sturt, John Adson and Robert Kindersley. The two examples here are adjacent and come within a section of likely masque tunes.

The 45 folios of Matthew Holmes' last solo manuscript Nn.6.36 (c1610-6) include over 80 lute solos and 11 for lyra viol. Twenty lute solos ascribed to Daniel Bachelier appear interleaved with some known masque dances and many courantes and volts and other dances that may be from masques. I have included an almaine and a coranto located immediately before and after a version of the Fairy's dance (probably from Jonson's Oberon in 1609), and *Coranto Confes* presumably composed or arranged for a masque by the court masque choreographer Nicolas Confesse.<sup>15</sup>

The lute manuscript Dd.4.22 (c1615) contains 6 simple items on folios 1r-3v copied by a beginner, followed by 19 mainly masque tunes and dances on the remaining folios 4v-12r, copied by a second hand probably in a short space of time. Five items are taken from this latter section.

Add. MS 15117, 'John Swarland His Booke' (c1615) comprises 23 folios of songs and 6 lute solos. The two short untitled items included here occur on a folio with an almaine and two corantos that could be a group of masque dances.

Trinity College, Ms O.16.2 includes 37 pages of music for lutes in vieil ton, transitional and baroque tuning, the main section for renaissance lute copied c1620 by a single hand and comprising mainly masque and ballad tunes, some by Robert Johnson and Daniel Bachelier. Two adjacent examples are included here.

The Margaret Board lute book (c1620-30) is a personal anthology, the first 100 or so items on ff. 1r-30v copied in her own hand and containing some masque tunes. A coranto, bransle, a version of la volta and an untitled piece are taken from this section. The branle or brawl de la troche [sic] was presumably associated with the entry of torch-bearers, and the untitled piece is reminiscent of the later tune Lilli Burlero, so I have added my own arrangement of the latter based on the tune in Playford.<sup>16</sup> A further fourteen folios (ff. 32v-45v) of the Board lute book are occupied by 76 items copied later in a different hand, some in transitional tunings. Masque tunes and ballad settings are well represented in this section as is music, without ascription, by Robert Johnson, John Sturt and other court musicians associated with masques. The music is crammed onto the pages without very clear separation of different pieces which is probably why this section of the Board lute book has been little studied. Three examples are included here with an unusual style of division writing.

The sources used here called for renaissance lutes of 6-10 courses often with different notation for the courses below the sixth. So the notation has been standardised editorially here for the sake of consistency. I have an 8-course lute and play music for nine or ten course lutes by either omitting some notes or playing them or entire runs including them an octave higher. Note that some items appear in more than one of the main sources used here. Some of the music included could be difficult to dance to, but it is hoped that the selection in its entirety gives at least a flavour of the kind of music that would have been heard during late nights of revelling in the era of the Elizabethan and Jacobean masque.

### Worklist

The tablature is reproduced as in the sources apart from a few minor editorial changes made without comment.

1a. Dd.5.78.3, ff. 74v ii untitled

Dd.9.33, f. 67r untitled; ML, f. 32v untitled

Montbuisson, f. 59r *Jaymerais tousions ma phillis*

1b. Dd.4.22, f. 9r *a gig* & Dd.9.33, f. 55r *A Toy*

1c. Nn.6.36, f. 24r *Allmaine*

1d. Nn.6.36, f. 24v *Current*

1e. ML, f. 3r ii *Volte*

Bautzen f. 21r *Volte*; Board, f. 37r iii *Corant*; Dd.4.22, f. 9v

*Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), p. 285. Other music ascribed to Confesse: Renaissance lute: 1. Board, f. 27v *Antiq Masque* per Mr Confess set by Mr Taylor; Add.10444 n° 22/73 untitled [cantus & bass]; Brade *Neue Ausserlesene liebliche Branden* 1617, n° 19 *Ballet* [instrumental ensemble à 5]; Carlisle Cathedral Library, Bishop Smith's MS, no 73 [cantus & bass to the words 'O your lovely sparkling eyes']. Lute in D minor tuning: 2. Tabley, p. 26, *Corant Confais*. 3. Tabley, p. 30, *Gigue Confais*. 4. Tabley, p. 31, *Allmaine Confais*. 5. NLS 9451 ff. 20v-21r, *Courante confes*. For treble and bass: 6. Filmer 3, f. 85v, [corant] *Confess*. For violin: 7. Playford, *Dancing Master*, 1651, p. 19, *Confess his Tune* or *The court lady*.

<sup>16</sup> See Simpson, *ibid.*, pp. 449-55.

<sup>13</sup> E. Welsford, *The Court Masque* (Cambridge, 1927/reprinted New York 1962), p. 158

<sup>14</sup> See Peter Holman, introduction to facsimile edition of *The Masque at Lord Hay's Marriage: Thomas Campion, 1607* (Menston: Scolar Press, 1973).

<sup>15</sup> More on Confess was included in part 3 of this series. See also Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby, *A*

- Current*; Berlin autogr Hove 1, f. 33r *Volte*; Dolmetsch II.B.1 ff. 105v-106r *Volte*; Montbuysson, f. 77v *Volte*; Nürnberg I, f. 71v *Courant Gallica*; Trinity O.16.2, p. 2 *Volte*
- 2a. ML, f. 3r i untitled
- 2b. 408/II, p. 95 *the sinckapace galliarde*  
Marsh, p. 126 untitled [SABOL 338]<sup>17</sup>
- 2c. Dd.4.22, f. 10v ii untitled  
Trinity O.16.2, p. 116 untitled
- 2d. Sampson, f. 6r untitled  
Board, f. 8r i *Corranta/Coranto*; ML, ff. 2v-3r *the Lord hayes Coran[t]*; Skene, p. 119 *My Lord Hayis Currand* [mandora]
- 2e. Dd.5.78.3, ff. 74v i *Curanta*<sup>18</sup>  
Dd.9.33, f. 42v *Curanta*; Dd.9.33, f. 58r *Curant*; ML, f. 3v *Brettes Corante*; Rowallan, p. 3 *Curent*; Trinity O.16.2, pp. 126-5 *A coranto*; Wemyss, f. 19v *the giuens corant*
- 2f. Dd.2.11, f. 75r *Curanta* & Board, f. 13r ii *Laoluta*  
see n° 5b;<sup>19</sup> Dd.5.78.3, f. 11r untitled; Dd.5.78.3, f. 68v *Bralle*
- 3a. Board, f. 39v iv untitled  
cf. Dresden M297, pp. 138-9, Montbuisson, ff. 81v-82r, Nürnberg 33748/I, f. 3r and Schele, p. 66.
- 3b. Dd.4.22, f. 11r ii *A Coranta*  
Trinity O.16.2, p. 115 i *An allmaine*
- 3c. Dd.4.22, f. 7r ii untitled
- 3d. Dd.4.22, f. 11r i untitled
- 3e. Dd.9.33, f. 55v *Volte*
- 4a. 408/II, p. 91 *turkeylony* [SABOL 334]
- 4b. Sampson, f. 6r untitled
- 4c. Folger V.a.159, f. 20r *A Measure*  
cf. The Black *Almaine* [SABOL 352]<sup>20</sup>
- 4d. Dd.9.33, f. 84r *A Jigge*  
Dd.4.22, f. 2r untitled
- 4e. Board, f. 19r ii *A Corranto*
- 4f. Ballet, p. 3 untitled [variations]
- 5a. Board, f. 42r ii untitled
- 5b. Rowallan, p. 1 *Wolt* & Folger V.b.280, f. 9v untitled  
La Volta, see n° 2f
- 5c. Trinity O.16.2, p. 117 ii *A ffrentch Daunce*
- 5d. Trinity O.16.2, p. 117 i *A Corranta*
- 5e. Board, f. 23r iii *Brawale / Brule de la troche* [on p.a.]<sup>21</sup>
- Berlin 479, f. 16v-17r *Branle de la Torche*<sup>22</sup>
- 6a. Dd.9.33, ff. 83v-84r untitled
- 6b. Dd.9.33, f. 24r *A Jig*
- 6c. Add. 15117, f. 2r ii untitled & Add. 15117, f. 2r iii untitled
- 6d. 408/II, p. 100 *Mounsters galliard*
- 6e. Board, ff. 38v-39r untitled  
ML, f. 31r *A Corant*
- 7a. Dd.5.78.3, f. 75v ii untitled
- 7b. Marsh, pp. 382-3 *The Emperors Allmayne*  
Joachim Loss MS, f. 98r *Allemande Dalliance*; Thysius, f. 488r *Allemande Alliance*; Denss *Florilegium* 1594, f. 87r *Allemande dalliance*
- 7c. Ballet, p. 66 *durettes* [lyra viol, transcribed for lute]  
ML, ff. 18v-19r *Corant* [SABOL 312]<sup>23</sup>
- 7d. Board, f. 26r ii untitled & Playford *Dancing Master* 1690 (8th ed.), p. 216 *Lilli Burlero* [violin, transcribed for lute]
- 8a. Folger V.a.159, f. 18r *Almaine*
- 8b. Ballet, p. 5 *passingmeasures* [transcribed from bandora]
- 8c. 408/II, p. 101 *Mary thornyes galliard*
- 8d. 408/II, p. 95 *a march*  
2764(2), ff. 7v-8r untitled; Mynshall, f. 7r *my lorde of Oxfordes Marche*; Thysius, f. 373v *La Marche*<sup>24</sup>
- 8e. Nn.6.36, f. 36v *Coranto Confes*  
Board, f. 37r *Corant*; Board, ff. 43v-44r, [untitled]; Dolmetsch II.B.1, ff. 36r-37r, *Courante de lepin*; Pickeringe, ff. 37v-38r, *A coranto*; Werl, f. 74v, *Couranta del Espine*<sup>25</sup>
- John H Robinson, Newcastle University, May 2006
- 
- de la torche. Melody only: Arbeau *Orchesographie* 1589, f. 86v *Branle de la torche*.
- <sup>22</sup> Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, N. Mus. ms. 479. See Richard Charteris, 'Wolfgang Hoffmann von Grünbühl's Lute-Book: A New Source of European Music' *The Lute* (forthcoming)].
- <sup>23</sup> Continental versions: Aegidius, ff. 89v-80v *Curante*; Aegidius, ff. 101v-102r *La Douret Valet*; de Bellis, p. 65 *Aria del Principe Tomaso*; Montbuysson, f. 65v *Courente de la durette*; Nürnberg I, f. 28v *Corandt/ Aliter*; Nürnberg I, f. 29r *Corandt Aliter*; Schele, p. 84 *Courante*; Leipzig II.6.15, p. 247 *Courant Ladurette* 16; Leipzig II.6.15, p. 257 *Courant*; Ballard *Premier Livre de Tablature de Luth* 1611, pp. 46-7 *Courante de la Reyne Sixiesme*; Valerius *Neder-Landsche Gedenck-Clanck* 1626, pp. 118-9 *Courante durette*; Moy *Le Petit Bouquet* 1631, ff. 22v-23 *La duret par Ballart*. Duple time: Vallet *Secretum Musarum* I 1615, p. 34 *Ballet A.9.*; Vallet *Secretum Musarum* I 1615, p. 82 *La durette*; Valerius *Neder-Landsche Gedenck-Clanck* 1626, pp. 20-1 *Ballet La Durette*. For lyra viol: Ballet, p. 64 [untitled]. For keyboard: Cosyn, f. 67r *Durette*; Drallius, n° 82 *Courante-La Durette*. Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 43 *La Durette*. M.P.C. [a 5]; Praetorius *Terpsichore* 1612, pp. 74-5 *La Durette*. M.P.C. [a.4]. Vocal: Pieuse alouette II 1621, p. 3 ?; Bataille *Second livre d'Airs de Differents Auteurs mis en tablature de luth* 1609, f. 69v *Belle qui m'avez blessé*; Starter *Friesche Lust-Hof* 1621, p. ? *La Durette*.
- <sup>24</sup> Mixed consort: Dd.3.18, f. 20r *The March / The Erle of Oxeforde Marche* [lute]; Dd.5.21, f. 2v *The March* [treble viol]; Dd.5.21, f. 10r *The March* [recorder]; Morley *Consort Lessons* 1599, no 14 *My Lord of Oxenfordes Maske*. Keyboard: Drexel 5609, pp. 241-2 *The Marche before the Battle/ The Battle*; FVB, p. 371 *The Earle of Oxfordes Marche / William Byrd*; Nevell, f. 13v *the marche before: the battell*; Rogers, f. 31r untitled [fragment].
- <sup>25</sup> See Kenneth Sparr, 'Charles de Lespine Lutenist and Composer' at <http://www.tabulatura.com/Lespine.htm>
- <sup>17</sup> Continental versions: Königsberg, f. 25r iii *Galliardt*; Königsberg, f. 58r i *Galliarda alta*; Stobaeus, f. 43v untitled; Stobaeus, f. 44r *Zinckpass*; Thysius, ff. 31r-31v *Gaillarde*; Thysius, ff. 35r-35v *Gaillarde*; Adriaensen *Pratum Musicum* 1584, ff. 81v-82r *Gaillarda / La mesme plus diminuée*; Adriaensen *Pratum Musicum* 1600, ff. 69v-70r *Gaillarda / La mesme plus diminuée*. Not related to: Leipzig II.6.15, pp. 232-3 *Gaillarda Zinckpass*; Wemyss, ff. 22v-23r *Sinkpays*. For cittern: Mulliner, ff. 126v-127r *Venetian galliarde/ galliarde Churchyard*; Willoughby, f. 90v *Churches galliard*. For keyboard: Paris 1186, f. 100r *Churchyards galliard*; Drexel 5609, p. 70 *Churchyards galliard*. The version in Ballet appears in Ian Harwood (ed.), *The Cambridge Lute Series* I, (Cambridge: Gamut Publications, 1962), no. 7, and as Lute Society tablature sheet no. 6, copied by Richard Newton in 1957, also copied by Paul Chateaufort as the present tablature sheet C18.
- <sup>18</sup> Continental versions: Beckman, ff. 3v-4r *Courant*; de Bellis, p. 39 *Corente in basso*; Dolmetsch II.B.1, ff. 22v-23r *Courante*; Dusiacki, f. 4v *Corenta Santino Garsi* [see Dieter Kirsch, *Santino Garsi da Parma: Werke für Laute* (Köln: Gitarre und Laute Verlag, 1989), n° 16]; Montbuysson, f. 25v untitled; Paris 1108, f. 46r *Correntia*; Werl, f. 91v ii *Corente*; Besard *Thesaurus Harmonicus* 1603, f. 153v *Courante*; Fuhrmann *Testudo Gallo-Germanica* 1615, p. 174 *Courante* 19. *Courante* 19. Instrumental ensemble: Praetorius *Terpsichore* 1612, n° 153 *Courante MPC* [a 4].
- <sup>19</sup> See Nigel North, *W. Byrd: Music for the Lute* (London: Oxford University Press, 1976), n° 13. Continental versions: Thysius, ff. 370-370v untitled; Thysius, f. 371r *Volte*; Thysius, f. 372v ii untitled. Versions with a drone bass: Aegidius, ff. 76v-77 *Volte*; Aegidius, ff. 88-88v *Volta*; Board, f. 22v *Corrant*; Rowallan p. 6 *Curent*; Schele, p. 91 *Volte*; Thysius, f. 372r i untitled. For keyboard: Forster, ff. 12v-13r *A levolto Mr. Bird*; FVB, p. 275 *La volta William Byrd*. Instrumental ensemble: Praetorius *Terpsichore* 1612, n° 210 *Volte à 5*, M.P.C.
- <sup>20</sup> For cittern: Holborne *Cittharn Schoole* 1597, sig. B4v *The oulde Almaine*. For keyboard: Schmid *Zwey Bücher 1577*, sig. Z1v *Ein schöner Englischer Dantz*; See John M. Ward, 'Newly Devis'd Measures for Jacobean Masques' *Acta Musicologica* 60 (2), pp. 111-42 (1988) and John M. Ward, 'The English Measure' *Early Music* 14, pp. 15-21 (1986).
- <sup>21</sup> For instrumental ensemble: Estrées *Tiers Livre de Danceries* 1559, f. 7v *Branle de la torche* [a 4]. For guitar: Phalèse *Selectissima Elegantissima* 1570, f. 78r *Branle*



## 1a. Untitled

Dd.5.78.3, f. 74v

1a. Untitled, Dd.5.78.3, f. 74v. The score consists of three systems of three staves each. The notation is in a medieval style with square neumes on a four-line staff. The first system has a C-clef on the first staff. The music features various rhythmic patterns and accidentals (sharps and naturals). The second system continues the melody with similar patterns. The third system concludes the piece with a final cadence.

## 1b. Jig - Toy

Dd.4.22, f. 9r - Dd.9.33, f. 55r

1b. Jig - Toy, Dd.4.22, f. 9r - Dd.9.33, f. 55r. The score consists of three systems of three staves each. The notation is in a medieval style with square neumes on a four-line staff. The first system has a 3-clef on the first staff. The music features various rhythmic patterns and accidentals (sharps, naturals, and flats). The second system continues the melody with similar patterns. The third system concludes the piece with a final cadence.

## 1c. Almaine

Nn.6.36, f. 24r

1c. Almaine, Nn.6.36, f. 24r. The score is written for three staves. It features a variety of rhythmic values including minims, crotchets, and quavers, often beamed together. Above the staves, there are numerous repeat signs (double and triple slashes) indicating specific rhythmic patterns. The key signature is one flat (B-flat). The piece concludes with a double bar line and repeat signs.

## 1d. Coranto

Nn.6.36, f. 24v

1d. Coranto, Nn.6.36, f. 24v. The score is written for three staves. It features a variety of rhythmic values including minims, crotchets, and quavers, often beamed together. Above the staves, there are numerous repeat signs (double and triple slashes) indicating specific rhythmic patterns. The key signature is one flat (B-flat). The piece concludes with a double bar line and repeat signs.

Two staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The music consists of a series of notes and rests, with some notes marked with 'f' (forte) and 'a' (accusato). The notation includes various accidentals and dynamic markings.

1e. Volte

ML, f. 3r

Four staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The music consists of a series of notes and rests, with some notes marked with 'f' (forte) and 'a' (accusato). The notation includes various accidentals and dynamic markings.

## 2a. Untitled

ML, f. 3r

2a. Untitled, ML, f. 3r. The score consists of two systems of three staves each. The first system has a common time signature 'C'. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The second system continues the piece with similar notation. There are repeat signs (double bar lines with dots) at the end of the first and third measures of the second system.

## 2b. The Sincapace Galliard

408 II, p. 95

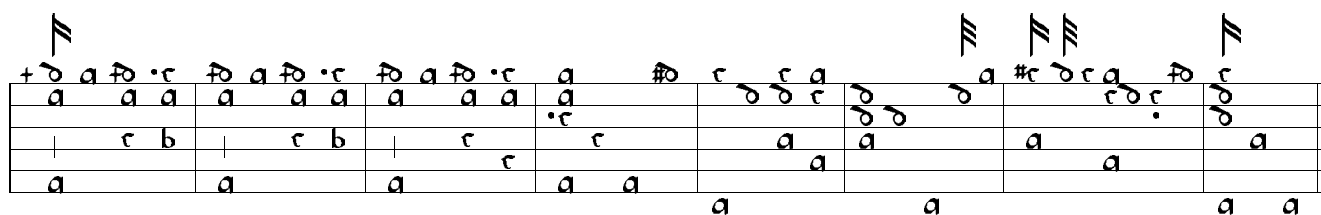
2b. The Sincapace Galliard, 408 II, p. 95. The score consists of three systems of three staves each. The first system has a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The second and third systems continue the piece with similar notation. There are repeat signs (double bar lines with dots) at the end of the first and third measures of the second system.

## 2c. Untitled

Dd.4.22, f. 10v ii

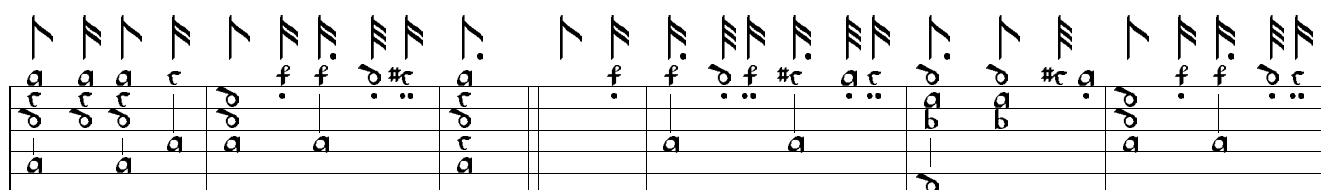
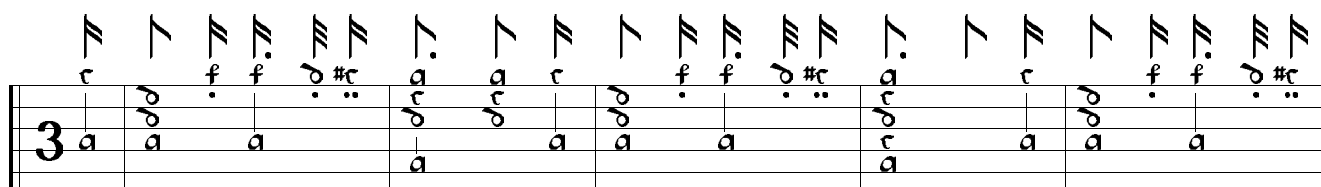
2c. Untitled, Dd.4.22, f. 10v ii. The score consists of one system of three staves. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). There are repeat signs (double bar lines with dots) at the end of the first and third measures.





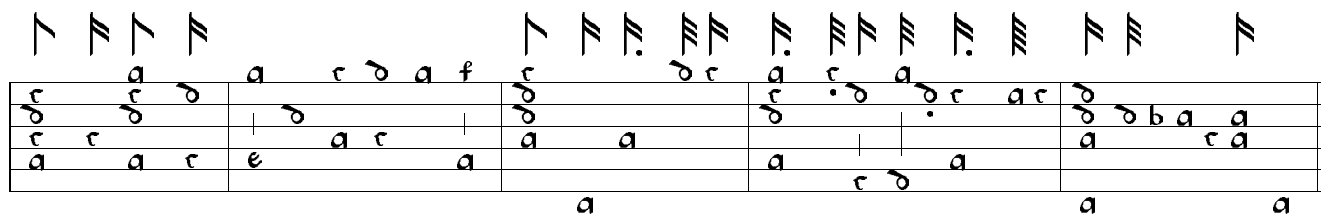
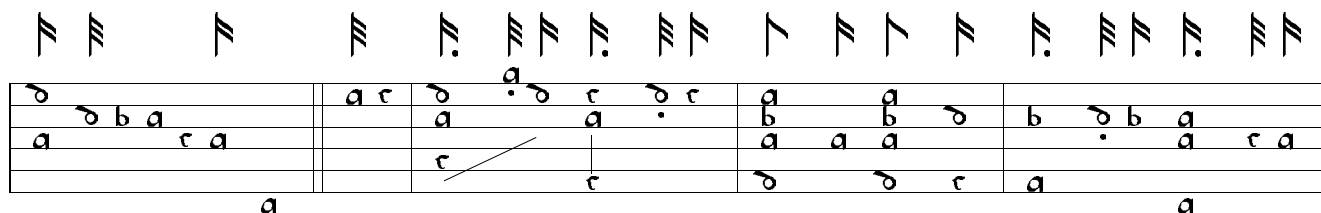
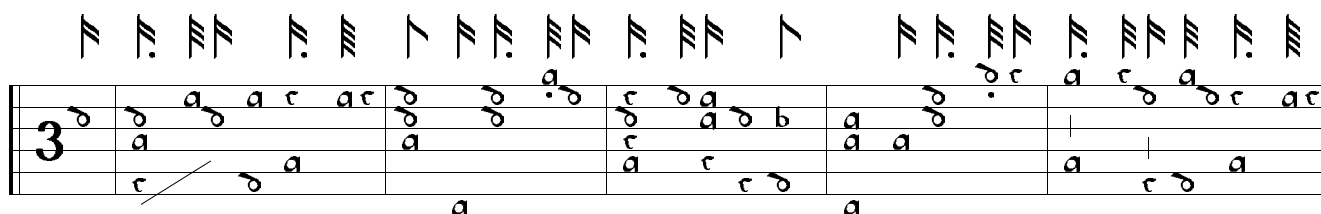
## 2d. Lord Hayes Coranto

Sampson, f. 6r



## 2e. Brettes Coranto

Dd.5.78, f. 74v



## 2f. La Volta

Dd.2.11, f. 75r - Board, f. 13r

3a. Untitled

Board, f. 39v

The image shows a musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. It consists of two systems of three staves each. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and accidentals.

3b. Coranto Dd.4.22, f. 10v

## 3b. Coranto

Dd.4.22, f. 10v

3c. Untitled Dd.4.22, f. 7r

## 3c. Untitled

Dd.4.22, f. 7r

3c. Untitled Dd.4.22, f. 7r

## 3d. Untitled

Dd.4.22, f. 10v i

3d. Untitled, Dd.4.22, f. 10v i. The score consists of three systems of two staves each. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). There are also some non-standard symbols above the staves, possibly indicating fingerings or ornaments. The key signature is one flat (B-flat). The time signature is common time (C). The score ends with a double bar line.

## 3e. Volte

Dd.9.33, f. 55v

3e. Volte, Dd.9.33, f. 55v. The score consists of four systems of two staves each. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). There are also some non-standard symbols above the staves, possibly indicating fingerings or ornaments. The key signature is one flat (B-flat). The time signature is common time (C). The score ends with a double bar line.



## 4c. The Old Measure or The Black Almame

Folger V.a.159, f. 20r

Two systems of musical notation for 'The Old Measure or The Black Almame'. Each system consists of three staves. The first system begins with a C-clef and a common time signature. The notation uses various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b' to indicate pitch. The second system continues the piece, maintaining the same notation style.

## 4d. Jig

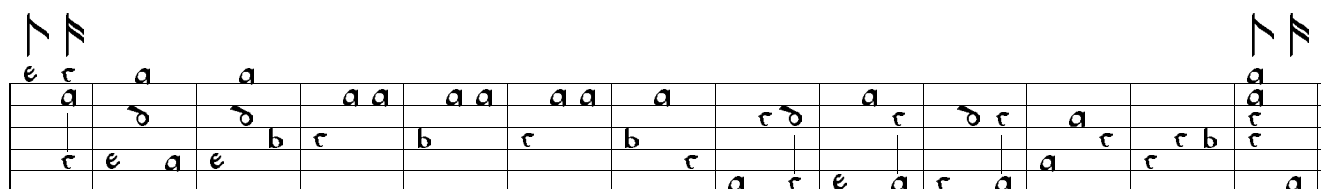
Dd.9.33, f. 84r

Two systems of musical notation for 'Jig'. Each system consists of three staves. The first system begins with a 3/4 time signature. The notation uses various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b' to indicate pitch. The second system continues the piece, maintaining the same notation style.

## 4e. Coranto

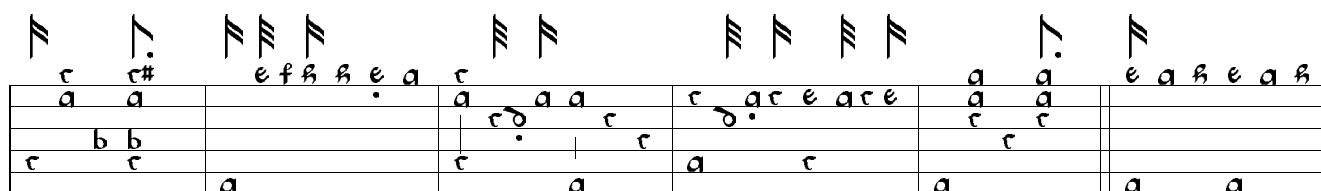
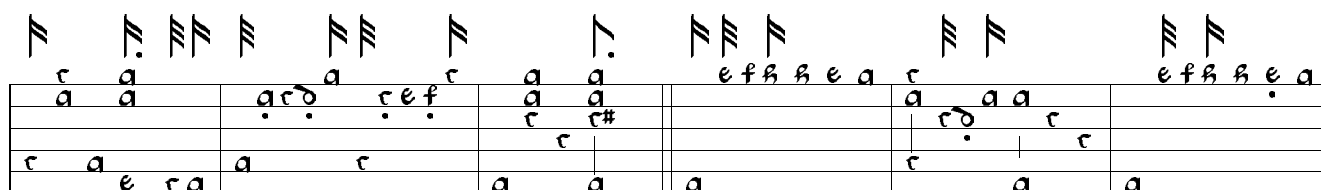
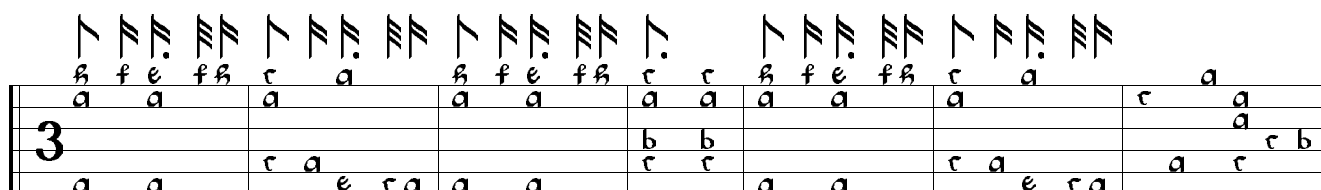
Board, f. 19r

Two systems of musical notation for 'Coranto'. Each system consists of three staves. The first system begins with a 3/4 time signature. The notation uses various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b' to indicate pitch. The second system continues the piece, maintaining the same notation style.



4f. Untitled

Ballet, p. 2



## 5a. Untitled

Board, f. 42r

5a. Untitled, Board, f. 42r. The score is written on three systems of three staves each. It features a variety of note values (minims, crotchets, quavers) and rests, with some notes marked with 'f' (forte) and 'a' (accidentals). The notation includes many beamed notes and rests, suggesting a complex rhythmic pattern. The key signature is not explicitly shown, but the notes suggest a key with one sharp (F#).

## 5b. La Volta

Rowallan, p. 1 - Folger V.b.280, f. 9v

5b. La Volta, Rowallan, p. 1 - Folger V.b.280, f. 9v. The score is written on three systems of three staves each. It begins with a '3' time signature, indicating a triple meter. The notation includes many beamed notes and rests, suggesting a complex rhythmic pattern. The key signature is not explicitly shown, but the notes suggest a key with one sharp (F#).



## 5c. A French Dance

Trinity O.16.2, p. 117 ii

5c. A French Dance, Trinity O.16.2, p. 117 ii. The score consists of two systems of three staves each. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The music is written in a style with many accidentals and repeat signs.

## 5d. Coranto

Trinity O.16.2, p. 117 i

5d. Coranto, Trinity O.16.2, p. 117 i. The score consists of two systems of three staves each. The first system has a treble clef and a 3/4 time signature. The second system has a treble clef and a 3/4 time signature. The music is written in a style with many accidentals and repeat signs.

## 5e. Brawl de la Torche

Board, f. 23r

5e. Brawl de la Torche, Board, f. 23r. The score consists of two systems of three staves each. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The music is written in a style with many accidentals and repeat signs.

6a. Untitled

Dd.9.33, ff. 83v-84r

6b. Jig

Dd.9.33, f. 24r

[illegible]

## 6c. Untitled

Add. 15117, f. 2r iii &amp; ii

6c. Untitled, Add. 15117, f. 2r iii & ii. The score consists of three systems of three staves each. The first system has a common time signature 'C'. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with flags) and accidentals (sharps, flats, naturals). The second system ends with a double bar line and a repeat sign. The third system also ends with a double bar line and a repeat sign. The notation is dense with many beamed notes and rests.

## 6d. Mounsers Galliard

408 II, p. 100

6d. Mounsers Galliard, 408 II, p. 100. The score consists of three systems of three staves each. The first system has a 3/4 time signature. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with flags) and accidentals (sharps, flats, naturals). The second system ends with a double bar line and a repeat sign. The third system also ends with a double bar line and a repeat sign. The notation is dense with many beamed notes and rests.

## 6e. Coranto

Board, ff. 38v-39r

Musical score for 6e. Coranto, Board, ff. 38v-39r. The score is written on a three-staff system with a 3/4 time signature. It features various musical notations including notes, rests, and dynamic markings (f, #f, f#). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is in a historical style, likely from a 16th-century manuscript.

## 7a. untitled

Dd.5.78.3, f. 75v ii

Musical score for 7a. untitled, Dd.5.78.3, f. 75v ii. The score is written on a three-staff system with a 3/4 time signature. It features various musical notations including notes, rests, and dynamic markings (f, #f, f#). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is in a historical style, likely from a 16th-century manuscript.

## 7b. The Emperors Almaine

Marsh p. 382

7b. The Emperors Almaine

## 7c. La Durette - lyra viol transcribed for lute

408 II, p. 66

7c. La Durette - lyra viol transcribed for lute

## 7d. Untitled

Board, f. 26r - Playford 1690, p. 216

3

## 8a. Almaine

Folger V.a.159, f. 18r

3

## 8b. Passingmeasures Pavan

Ballet, p. 5

Two systems of musical notation. The first system consists of six measures, and the second system consists of five measures. The notation includes various rhythmic symbols (r, d, a) and accidentals (b, f, i, s, h, k). The first system ends with a double bar line, and the second system also ends with a double bar line.

## 8c. Mary Thornyes Galliard

408 II, p. 101

Two systems of musical notation for 'Mary Thornyes Galliard'. The first system consists of eight measures, starting with a '3' time signature. The second system consists of eight measures. The notation includes various rhythmic patterns and accidentals (f, i, s, h, k, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The first system ends with a double bar line, and the second system also ends with a double bar line.

## 8d. Earl of Oxfords March

408 II, p. 95

Three systems of musical notation for 'Earl of Oxfords March'. The first system consists of eight measures, starting with a 'C' time signature. The second system consists of eight measures. The third system consists of eight measures. The notation includes various rhythmic patterns and accidentals (f, i, s, h, k, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The first system ends with a double bar line, the second system ends with a double bar line, and the third system also ends with a double bar line.

The musical score is organized into ten systems, each consisting of three staves. The notation is a form of early modern musical shorthand, using letters (a, e, r, f) and rhythmic symbols (vertical strokes with flags) to represent notes and rests. The first system starts with a '3' time signature. Above the staves, there are many slurs and repeat signs (double and triple bar lines). The bottom of the page is decorated with a large, stylized flourish.