

**MUSIC SUPPLEMENT TO LUTE NEWS 67 (SEPTEMBER 2003 - REVISED DECEMBER 2013):  
LUTE ARRANGEMENTS OF MASKE MUSIC PART 4: MUSIC FOR MASQUES PROBABLY BY ROBERT JOHNSON,  
PLUS EIGHT ANONYMOUS MASQUE DANCES**

**Worklist**

Minor editorial changes made without comment.

- 1. The First of the Prince's Masques<sup>1</sup>** S188/251/252
  - a. PL-Kj mus.40641,<sup>2</sup> f. 1r 2 untitled [9 course lute]
  - b. GB-Lam 603 (Board), f. 30v *The la: Elyza: her masque* [9c]
  - c. GB-Lwa (Westminster) 105,<sup>3</sup> f. 1r y<sup>e</sup> / *princis mask tune* [6c]
  - d. GB-Lam 603,<sup>4</sup> f. 28r *The Princis Masque* [9c]
  - e. US-DMu E19454, f. 1r untitled fragment [6c?]
  - f. GB-En Adv. 5.2.15,<sup>5</sup> p. 44 *Prince Henreis Maske* [mandore] S188
  - g. GB-Lbl Add.63852, f. 90v *Princes maske* - lyra viol [dfhfh]<sup>6</sup>
  - h. GB-Lam 600, f. 76r *The Princes Dance* - lyra viol [ffhfh]<sup>7</sup>
- 2. The Second of the Prince's Masques<sup>8</sup>** S189/253
  - a. PL-Kj mus.40641, ff. 1v-2r *Ballet* [9c]
  - b. GB-Cu Nn.6.36, f. 18v ii *Maske* [9c]
- 3. The Third of the Prince's Masques<sup>9</sup>** S190/254
  - a. PL-Kj mus.40641, f. 2r *4 Ballet* [9c]
  - b. D-Kl 4<sup>o</sup> 108/I (Montbuisson),<sup>10</sup> f. 78r *balett* [7c]
  - c. GB-Cu Nn.6.36, f. 18v i *Maske* [7c] S190
- 4. The Second of the Temple<sup>11</sup>**
  - GB-Ob D.247, f. 34v untitled - lyra viol [fhfhf]<sup>12</sup> S91/265/266
- 5. The Fairy's Dance<sup>13</sup>** S108/250
  - a. GB-Cu Nn.6.36, f. 24v untitled [9c]
  - b. GB-Lbl Add.38539, f. 10r *the fayris Daunce* [10c] L18
- 6. The Noble Man<sup>14</sup>** S106/261/262
  - a. GB-Cu Dd.4.22, ff. 8v-9r *The noble menes mask tune* [9c]
  - b. GB-Lbl Add.38539 (ML),<sup>15</sup> f. 19r *The Noble Man* [10c] L19
- 7. A Maske - anon**
  - US-Hub (Osborn) fb7, f. 88v *A Maske* [7c]
- 8. The First of the Queens Masques<sup>16</sup>** S225
  - R Dowland 1610,<sup>17</sup> sig, P1v *The first of the Queenes Maske* [7c]
- 9. The Second of the Queens Masques<sup>18</sup>** S226
  - R Dowland 1610, sigs, P1v-P2r *The second of the Queenes Maske* [7c]
- 10. The Third of the Queens Masques**
  - a. R Dowland 1610, sig, P2r *The last of the Queenes Maske* [7c] S227
  - b. GB-Lam 603, f. 41r untitled [7c]
- 11. The Witches' Dance<sup>19</sup>**
  - a. GB-Lam 603, 26r *The witches Daunce* [7c] L20
  - b. R Dowland 1610, sig, P2r *The Witches daunce in the Queenes Maske* [7c] S246
  - c. GB-Lbl Add.38539, f. 4r *The wiches Daunce* [7c]
  - d. IRL-Dtc 408/I (Ballet), p. 65 y<sup>e</sup> *witches daunce* - lyra viol [ffhfh]
- 12. The King's Masque - anon**
  - GB-En Dep.314/23, ff. 34v-35r *The kings maske/ flatt* [12c dedff]<sup>20</sup>
- 13. The First - anon**
  - F-Pcnrs w.s. (Reymes), f. 59v untitled [10c dedff]
- 14. The Second - anon**
  - F-Pcnrs w.s., f. 59v untitled [10c dedff]
- 15. The Third - anon**
  - F-Pcnrs w.s., f. 60r i untitled [10c dedff]
- 16. The Fourth - anon**
  - F-Pcnrs w.s., f. 60r ii untitled [10c dedff]
- 17. The Queens Masque - anon**
  - GB-En Dep.314/23 (Wemyss), f. 25v *The quins Mask* [10c]
- 18. A Masque - anon**
  - a. GB-En Dep.314/23, f. 20v *Ane Mask* [8c]
  - b. GB-Ctc O.16.2, p. 128, p. 129 untitled [10c]
  - c. D-Mbs mus.21646 (Werl), f. 19r *De Mezengau*<sup>21</sup> [10c ddeff]
  - F-Pcnrs w.s., f. 49v untitled [10c dedff]

This is a revised version of the fourth in the series of solo lute (and other) arrangements of masque music from Sabol<sup>22</sup> and elsewhere, that first appeared in *Lute News* 67 (September 2003), and includes music that Sabol thought was composed for three court masques, Ben Jonson's *Masque of Queens* of 1609 and *Oberon* of 1611, and George Chapman's *Masque of The Middle Temple and Lincoln's Inn* of 1613, the latter being one of

the three masques performed at Whitehall to celebrate the marriage of James I's daughter Princess Elizabeth to Palsgrave Frederick, Elector Palatine.<sup>23</sup> It is likely that some if not all the dances in the three masques included here were composed by Robert Johnson (c1583 - <1633), although none of them were included in Sundermann's edition of his lute music.<sup>24</sup> Seven items have been recorded (three arranged by Tim Crawford for a consort of lutes and voices on the CD *Three Four and Twenty Lutes* of 1985/6).<sup>25</sup> Also included are lute solos of music from other unidentified Queen's masques and a few miscellaneous items. Most of the music is for renaissance lute with some attractive music for intermediate as well as advanced lutenists, as well as a few items for baroque lutenists. Five additional items have been added for the revision, three more settings of n° 1 [e, g-h], another setting of n° 5 [b], and a lyra viol setting of what Sabol thinks is the main dance to the *Masque of the Middle Temple and Lincoln's Inn* [n° 4] - see below. No 5e is found on a recently discovered page of tablature with the margins cut off, and the missing music (in grey here) has been reconstructed from concordant versions.<sup>26</sup>

Ben Jonson's masque *Oberon* was performed on 1 January 1611 at a Banqueting House at Whitehall.<sup>27</sup> The principal creators of the music were Alfonso Ferrabosco II for the songs, and Nicholas Confesse and Jeremy Hearne for the dances,<sup>28</sup> as they were each paid £20 'for their paines having bene employed in the Princes Maske by the space of almost six weekes'.<sup>29</sup> However, the accounts for the masque record payment to a total of 39 musicians,<sup>30</sup> including payment to 'M. [Robert] Johnson for making the Daunces ... xx<sup>li</sup>' and 'Thomas Lupo for settinge them to the violins ... c<sup>s</sup>' as well as 'Mr [Thomas] Giles for three dances ... xli<sup>li</sup>', as well as 'xx lutes provided by Mr Johnson for the Princes Dance ... xli<sup>li</sup>'.<sup>31</sup> An account in Spanish of the event graphically relates that after 'their Majesties entered accompanied by the princes and the ambassadors of Spain and Venice, shawms played and the curtain was drawn discovering a great rock ...', and then '... the rock opened discovering a great throne with countless lights and colours all shifting, a lovely sight to see. In the midst stood the prince with thirteen other gentlemen chosen as famous dancers of the Court. Before passing into the hall ten musicians appeared playing lutes ...'.<sup>32</sup> According to Sabol the music included the songs 'Nay, nay, you must nor stay' and 'Gentle Knights, know some measure' (S15 & S16) by Alfonso Ferrabosco II, and possibly 'Buzz, quoth the bluefly' by Edmund Nelham (S14); the antimasque dances included the Satyr's masque (S107/249), and the Fairy's dance (S108/250, n° 5 here); for the masque proper Sabol includes n° 1 (S188/251/252) as the entry dance, n° 2 (S189/253) for the main dance, and n° 3 (S190/254) for the exit dance, based on the reference to Prince Henry in the title of a mandora cognate for S188 (n° 1f), and inclusion of Prince's Masque in several other titles. However Robert Spencer<sup>33</sup> assigns the Prince's Masque, n° 1d to the George Chapman's *Masque of the Middle Temple and Lincoln's Inn* [see below], from the titles *Lincolns Inn Masque* in a keyboard cognate, *The la: Eliza: her masque* (i.e. Princess Elizabeth for whose marriage the masque was staged) in n° 1b, and *Der erste mascharada Pfaltz graffen* (i.e. Palsgrave Frederick, Princess Elizabeth's husband) in a cognate version in Brade 1617.

Chapman's *Masque of the Middle Temple and Lincoln's Inn* was performed in the Great Hall of Whitehall palace on 15 February 1613, for which Robert Taylor, John and Robert Dowland, Thomas Ford, Thomas Cutting and Philip Rosseter

all played lutes.<sup>34</sup> Sabol states that the antimasque included the Baboons dance (S78/263), and possibly the Noble Man's Masque, n° 5 (106/261/262), the Pages Masque (S109) and Jerome Poole's Masque (S81).<sup>35</sup> No lute arrangements for the entry (S90/264), main (S91/265/266) or exit (S92/267/268) dances are known, although a lyra viol version of the main masque is included here (n° 4). Robert Johnson was paid £45 'for musicke and songes' for the Lincoln's Inn masque, and Sabol assigns the Noble Man to this masque based on the fact that in the libretto, the character Capriccio describes himself as 'a second Proteus' turning himself into all shapes: 'I haue turn'd my selfe into a Tailor, a Man, a Gentleman, a Nobleman, a Worthy man; but haue neuer the witte to turne my selfe into an Alder-man'.<sup>36</sup>

Ben Jonson's *Masque of Queens* was performed on 2 February 1609 at a Banqueting House at Whitehall. Jerome Hearne was the choreographer and the masquers performed their first dance 'to the Cornetts, the second to the Violins'.<sup>37</sup> Sabol assigns the song 'If all the ages of the earth' by Alfonso Ferrabosco II (S13) to this masque, which was sung by the professional singer John Allyn - 'that most excellent *tenor* voyce, and exact singer (her maties seruant, *mr. Io. Allin*)'.<sup>38</sup> Sabol also assigns the two witches dances, n° 11 (S76/246/247) and S77/248 for the antimasque. In the published text Jonson tells us that the gestures in the antimasque dance of the witches 'were excellently imitated by the Maker of the *Daunce, Mr. Hierome Herne*, whose right it is, here to be nam'd'.<sup>39</sup> In the published text for the first dance 'these witches, w<sup>th</sup> a kind of hollow and infernall musique, came forth from thence [Hell]', and for the second 'At w<sup>ch</sup>, w<sup>th</sup> a strange and sodayne Musique they fell into a *magicall Daunce*, full of praeposterous change, and gesticulation ...'.<sup>40</sup> Sabol proposes S52-54, all from GB-Lbl Add.10444, the principal source for Stuart masque music, as the entry, main and exit dances for this masque of Queens. However, the three Queens Masques n° 8-10 (S225/239, 226/315 & 227), immediately preceding the Witches dance (n° 11) in Robert Dowland's *Varietie*, although not present in GB-Lbl Add.10444, are considered more likely candidates.<sup>41</sup>

The remaining items are not associated with Robert Johnson: n° 13-16 are four untitled solos for baroque lute in the lute book of Bullen Reymes,<sup>42</sup> and are headed 'Monsieur La flele played thes[e] tunes in the Queens maske'. Jean la [le] Felle (John Laffell?) was appointed to Charles I's court as 'his Majesty's servant and a musitian for the harp in ordinary' on 11 October 1629 and Peter Holman argues that the 'Queens Masque' mentioned in Reymes is William Davenant's *The Temple of Love* performed for Queen Henrietta Maria (Charles I's wife) at a Whitehall Banqueting House four times during February 1635.<sup>43</sup> La Felle was assigned the prominent role of Orpheus and presumably played these tunes as solo harp music, from which the lute arrangements were subsequently made. And n° 7, 12, 17 & 18 are anonymous lute solos for renaissance lute and all requiring editorial reconstruction of the rhythms. Two are from unidentified Queen's and King's masques (n° 17 & 12) and the third (n° 18a) has distantly related cognate versions in GB-Ctc O.16.2 (n° 18b) and the Werl lute book<sup>44</sup> (n° 18c), sources that contain other masque music. Robert Spencer identified n° 18 as lute settings of *Récit pour le Curé de Mosle*, from the Ballet de Monsieur of 1626, published in Antoine Boesset *Airs de cour ... 13<sup>e</sup> livre* (Paris, 1626), ff. 16v-17r.<sup>45</sup> N° 7 is an unidentified masque from a manuscript in the Osborn collection at Yale.<sup>46</sup>

John H Robinson, July 2003 / revised December 2013

(Cromwell), ff. 10v-11r *The Princes Masque*. [S251]; GB-Lbl Add.63852, f. 37r *The Princeis masqe*; US-NYP Drexel 5612, p. 1 i *The Princes Mask*; GB-Och 92, f. 10r *Tapp up all your strong Beere*; F-Pn Rés.1185, p. 119 *Lincolns Inn Mask*; F-Pn Rés.1186, p. 342 *Lincolns Inn Masque Or. Gib*. For instrumental ensemble: GB-Lbl Add.10444, ff. 54r & 103v *The first of the Prince his*. [à 2, S188]; Brade 1617, n° 31 *Der erste mascharada Pjaltz graffen* [à 5, S252]; GB-Cfm 24.E.13-17, sequence 2, n° 5 *Almande R. J.* [à 6].

<sup>2</sup> Facsimile: Albury: The Lute Society, 2000.

<sup>3</sup> London, Westminster Abbey Library, MS 105; single leaf of lute tablature, c.1620, facsimile in Peter Holman 'A new source of Jacobean lute music' *The Lute* xxxix (1999), pp. 7-15.

<sup>4</sup> Facsimile: Leeds, Boethius Press, 1976.

<sup>5</sup> See Donald Gill 'The Skene Mandora Manuscript' *The Lute* xxviii (1988), pp. 19-33, with inventory.

<sup>6</sup> Lyra viol tuned in intervals of 'defhf' starting from the first string = Harpe-way, tuning 1 in Frank Traficante *Lyra Viol Tunings: "All Ways have been Tried to do It"* *Acta Musicologica* 42 (1970) pp. 183-205.

<sup>7</sup> Lyra viol tuned 'ffhfh' = Alfonso way [Traficante tuning 36].

<sup>8</sup> Cognates for keyboard [Brookes 311]: US-NYP Drexel 5612, p. 1 ii *A Maske*; GB-Cfm 168, pp. 310-311 *Alman*; GB-Och 92, f. 4r *The Princeis Maske*. For instrumental ensemble: GB-Lbl Add.10444, ff. 54r & 103v *The second* [of the Prince his masque, à 2, S189]; Brade 1617, n°32 *Der ander mascharada* [à 5, S253]; GB-Cfm 24.E.13-17, sequence 2, n° 6 *Almande R.J.* [à 6].

<sup>9</sup> Cognate for cittern: D-Dl 1548, ff. 47v-48r *Mascarada*. For keyboard [Brookes 316]: GB-En 9449 (Lady Jean Campbell's music book), ff. 4r *Almayne*. For instrumental ensemble: GB-Lbl Add.10444, ff. 54v & 14r *The third* [of the Prince his masque, à 2, S190]; Brade 1617, n° 33 *Der dritte mascharada* [à 5, S254].

<sup>10</sup> Facsimile: Kassel, Barenreiter, 2006.

<sup>11</sup> Cognates for instrumental ensemble: GB-Lbl Add.10444, ff. 25v-26r *The second of the Temple* [treble], f. 78r *The second of the Temple* [bassus] [à 2, S91]; Brade 1609, n° 26 *Der Irlender Tantz* [à 5, S265]; Simpson 1621, n° 32 *Mascarada Incert. Aut.* [à 4, S266].

<sup>12</sup> Lyra viol tuned 'ffhfh' = High way Alfonso [Traficante tuning 43].

<sup>13</sup> Cognate for instrumental ensemble: GB-Lbl Add.10444, ff. 31v & 83r untitled [à 5, S108].

<sup>14</sup> An item titled *Ir noble man* in Königsberg Staats- und Universitätsbibliothek, S.S.25, ff. 11v-12r now lost but listed in Hans-Peter Kosack, *Geschichte der Laute und Lautenmusik in Preussen* (Würzburg: Buchdruckerei Konrad Trilsch, 1935), was probably another lute setting. Cognates for instrumental ensemble: GB-Lbl Add.10444, ff. 30v & 81r *The Nobleman* [à 2, S106]; Paulus Matthysz 't *Uitnemend Kabinet*, 1646/1649, part 1 *Nobel-Man, van I. Schopen gefiguert / Nobelman, van I. Schopen Grond-stem* [à 2, S262], i.e. arranged by Johann Schop (1590-1667).

<sup>15</sup> Facsimile: Clarabricken: Boethius Press, 1985.

<sup>16</sup> Cognate for instrumental ensemble: GB-Cfm 24.E.13-17, sequence 1, n° 20 untitled [à 6, S239].

<sup>17</sup> Facsimile: London: Schott, 1958.

<sup>18</sup> Cognate for instrumental ensemble: Brade 1617, n° 1 *Brand* [à 5, S315].

<sup>19</sup> Cognates for instr. ensemble: 10444, ff. 21r & 74v *The first* [of the] *witches dance* [à 2, S76]; GB-Lbl Add.17786-91, n° 5 *The nyche* [à 5, S247].

<sup>20</sup> For lute in 'French Flat tuning'.

<sup>21</sup> Not in *Œuvres de Mesengeau* (Paris: CNRS, 1971).

<sup>22</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) [S numbers]. Keyboard cognates include item numbers from Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996).

<sup>23</sup> The other two masques staged for this occasion were Thomas Campion's *The Lords' Masque* performed on 14 February 1613 (see tablature supplement to *Lute News* 66, June 2003) and Francis Beaumont's *Masque of Inner Temple and Gray's Inn* on 20 February (see supplement to *Lute News* 65, March 2003).

<sup>24</sup> Albert Sundermann (ed.) *Robert Johnson: Complete Works for Solo Lute* (London: Oxford University Press, 1972), keyboard transcription and facsimiles [S numbers]; Rainer Luckhardt (ed.) *Robert Johnson:*

<sup>1</sup> Cognates for keyboard [Brookes 1747 & 1838]: GB-Lml 46/78/748

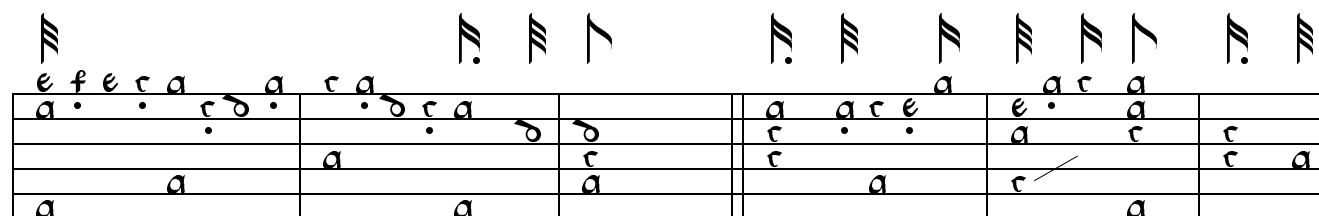
- Complete Lute Music* (Emmendingen, Seicento, 1998), tablature without commentary [L numbers]. No complete catalogue of the music of Robert Johnson has been published, but lists of additional items and concordances to the incomplete Sundermann edition are found in: Peter Holman 'New sources of music by Robert Johnson' *Lute Society Journal* xx (1978), pp. 43-52; Brian Jeffery 'The lute music of Robert Johnson' *Early Music* ii (1974) 105-109; John M. Ward *A Dowland Miscellany*: Appendix K *JLSA* X (1977) pp. 111-112; Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Hanover: Brown University, 1978/ reprinted New England University Press, 1982); and Virginia Brookes *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996).
- <sup>25</sup> Recordings: Jakob Lindberg, Robert meunier, Nigel North & Paul O'Dette with 8 singers and 16 lutenists *Three Four and Twenty Lutes* (BIS CD-341, 1985 & 1986), n° 1-3; Lynda Sayce *The Golden Age Restor'd: Lute music of John and Robert Johnson* (Dervorguilla DRVCD101, 1992), n° 5; Elizabeth Kenny *Flying Horse: Music from the ML Lute Book* (Hyperion CDA67776, 2009), n° 6; Nigel North *Robert Johnson: The Prince's Almaine and other dances for lute* (NAXOS 8.572178, 2010), n° 1-3, 5, 6, 11.
- <sup>26</sup> Gary R. Boye and John H. Robinson 'A Newly discovered Fragment of Lute Tablature in the Rubenstein Rare Book and Manuscript Library at Duke University' *The Lute* (in preparation).
- <sup>27</sup> Ian Harwood put on a semi-staged performance of *Oberon* in the Cambridge Festival during the 1960s, Peter Holman directed a performance in the Whitehall Banqueting House in 1974 for which Tim Crawford set the dances to the lutes (three dances subsequently recorded for inclusion on a CD, see fn 23. Another reconstruction was staged for a conference on the masque in Cleveland, Ohio in March 1993, quoted in Peter Walls, *Music in the English Courty Masque 1604-1640* (Oxford: Clarendon Press, 1996), p. 340.
- <sup>28</sup> Walls, *ibid.*, p. 37.
- <sup>29</sup> Peter Holman *Four and twenty Fiddlers* (Oxford: Clarendon Press, 1993), p. 181.
- <sup>30</sup> Walls, *ibid.*, p. 157.
- <sup>31</sup> Walls, *ibid.*, p. 38.
- <sup>32</sup> Walls, *ibid.*, p. 310 *et seq.*
- <sup>33</sup> Facsimile: Leeds: Boethius Press, 1976, item 92 of the inventory.
- <sup>34</sup> *Ibid.*, item 91 of inventory.
- <sup>35</sup> Sir Jerome Poole was a member of the Middle Temple and he may have performed in some capacity in this masque.
- <sup>36</sup> Sabol, p. 574, notes to S106.
- <sup>37</sup> Holman, *ibid.*, pp. 181-182.
- <sup>38</sup> See Walls, *ibid.*, p. 3. The folk tune 'Gathering Pescods' was presumably the basis of the almaine/toy ascribed to John Johnson in English sources and is also titled 'Allins Jigg' in GB-Cu Dd.9.33, f. 28r, possibly in honour of the famous actor Edward Alleyn (1566-1626), see Jan Burgers, *John Johnson: Collected Lute Music* (Lübeck: Tree Edition, 2001), n° 31, which includes a list of concordances and cognates.
- <sup>39</sup> Walls, *ibid.*, p. 35.
- <sup>40</sup> Sabol, p. 568, notes to S76 & S77.
- <sup>41</sup> See Holman *ibid.*, p. 189, Walls, *ibid.*, p. 29.
- <sup>42</sup> Paris, Bibliothèque du Centre National de la Recherche Scientifique, Ms. without shelfmark: Bullen Reymes lute book, c1630 [inventory in: *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500 - c.1800)*, Volume I: *Confederatio Helvetica (CH), France (F)*, ed. François-Pierre Goy, Christian Meyer and Monique Rollin (Baden-Baden & Bouxwiller: Éditions Valentin Koerner, 1991), pp. 67-71].
- <sup>43</sup> See Peter Holman 'The Harp in Stuart England: New light on William Lawes Harp Consorts' *Early Music* xv (1987) pp. 188-203. The four items are in french flat tuning, Gcfa<sup>b</sup>c<sup>e</sup>b<sup>b</sup> or intervals for the first six courses of 'dedff' starting from the first string. Thank you to François-Pierre Goy for access to a copy and a transcription.
- <sup>44</sup> Now owned by Munich Bayerisches Staatsbibliothek (D-Mbs) Mus. MS 21646: Albrecht Werl's lute book, (copied in Munich, c1625-55?).
- <sup>45</sup> See Robert Spencer, introductory study and guide to concordances in the facsimile edition of *Albrecht Werl's Lutebook* (Genève: Editions Minkoff, 1990), p. 41, item 114.
- <sup>46</sup> New Haven, Yale University, Beinecke Rare Book and Manuscript Library, James Marshall and Marie-Louise Osborn Collection, Osborn shelves fb 7: lute tablature bound at the end of a poem by Sir Francis Hubert, c1625. Facsimile: Albury, The Lute Society, 2007.

## 1a. The First of the Prince's Masque - 7F9C

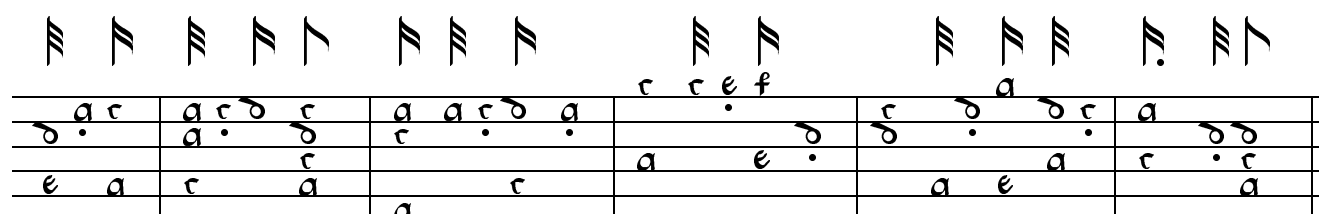
PL-Kj 40641, f. 1r



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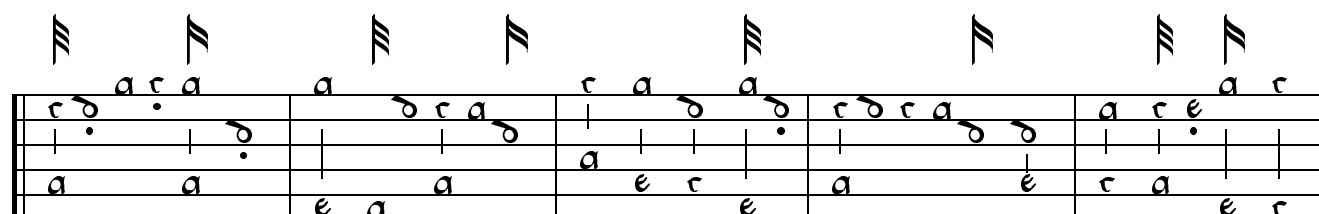


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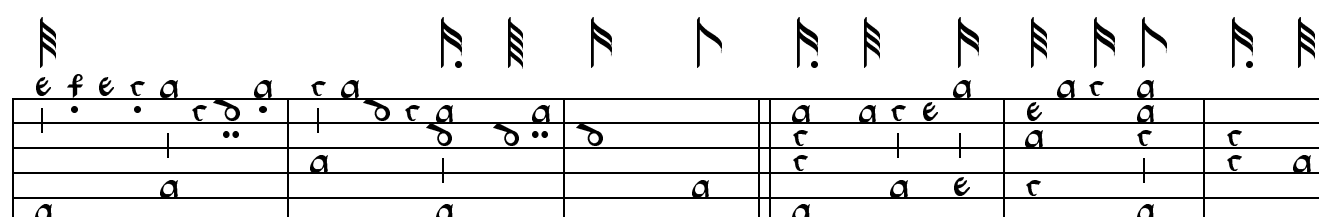


## 1b. The Lady Eliza her Masque - 9C

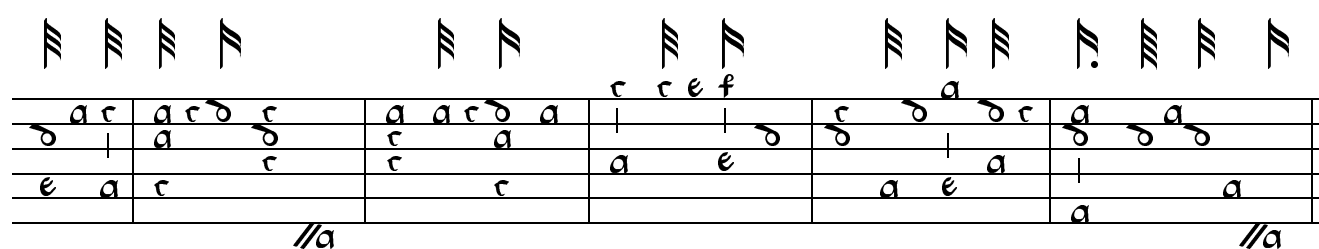
GB-Lam 603, f. 30v



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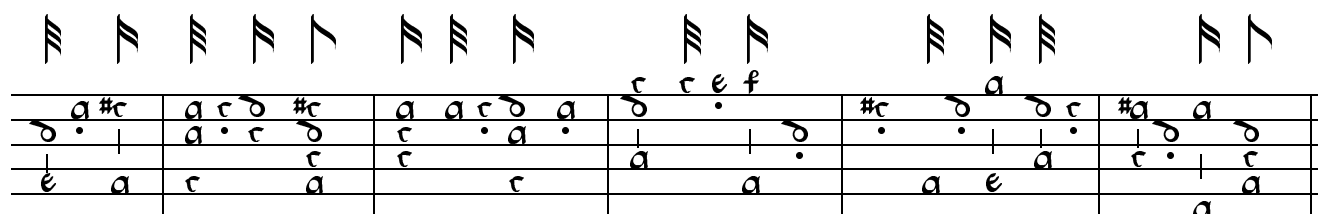
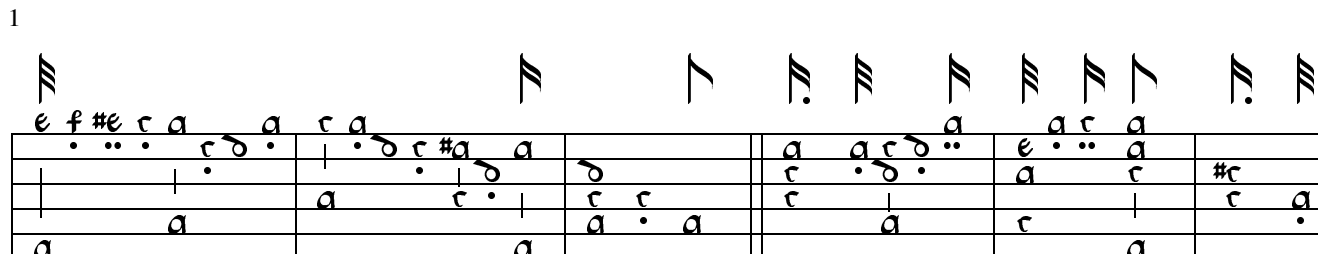


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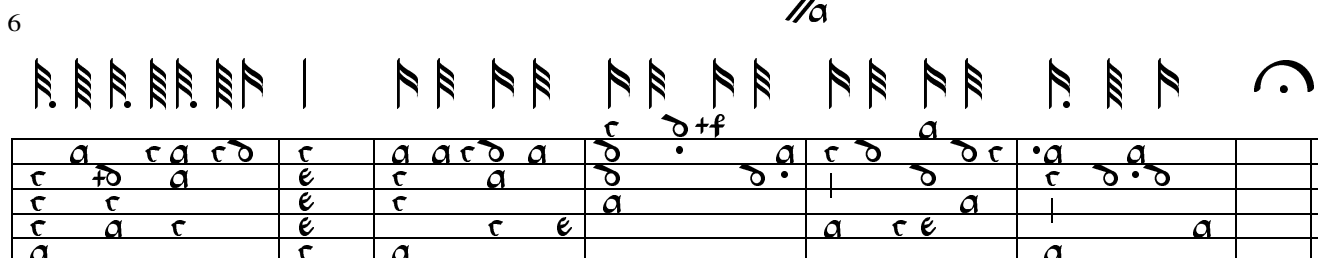
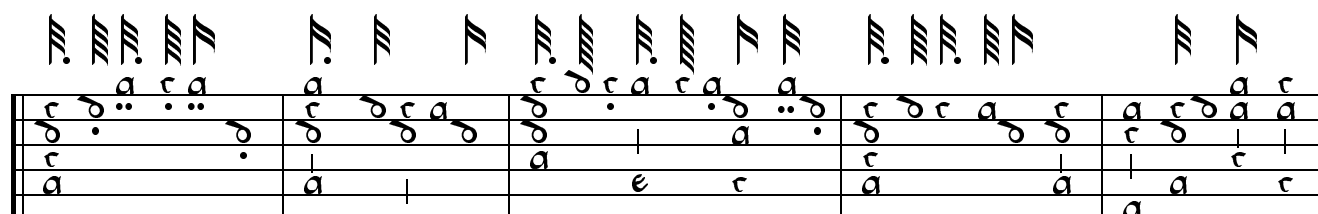
## 1c. The Prince's Masque Tune

GB-Lwa 105, f. 1r



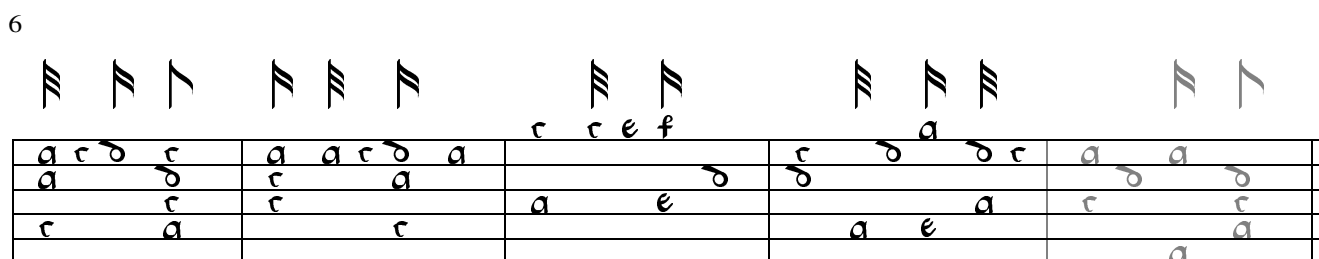
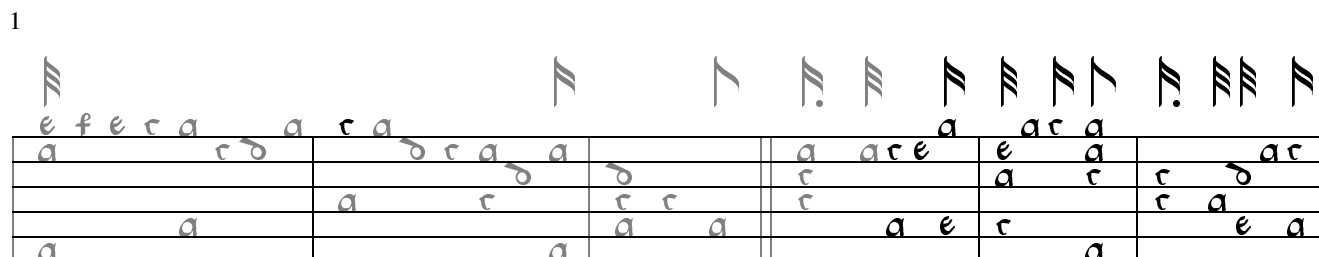
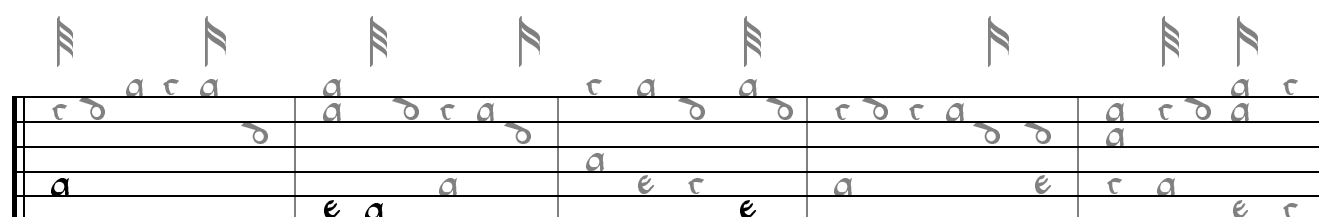
## 1d. The Prince's Masque - 7F9C

GB-Lam 603, f. 28r



## 1e. Untitled

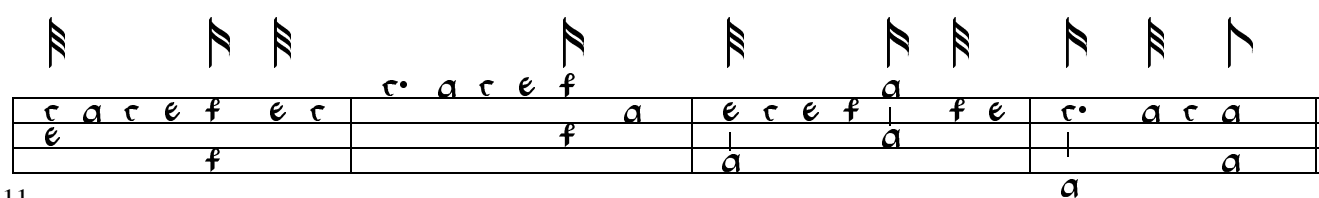
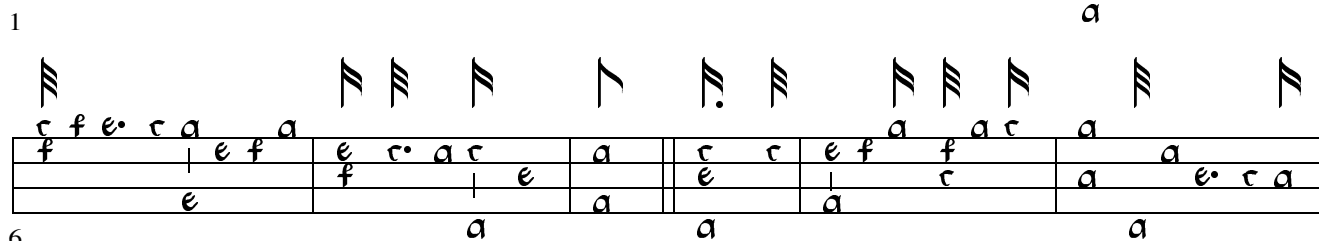
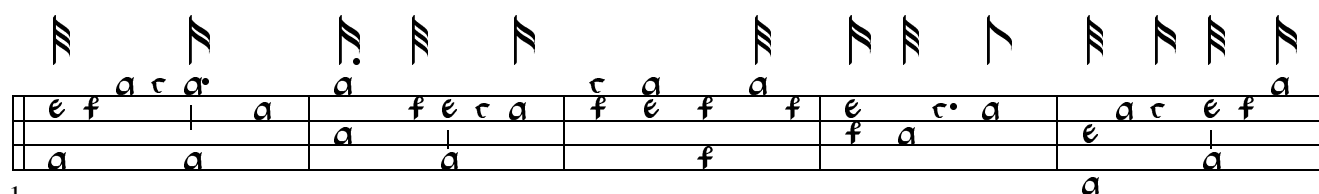
US-DMu E19454, f. 1r



12

## 1f. Prince Henry's Masque - mandore (ffef)

GB-En Adv. 5.2.15, p. 44



11

## 1g. Princes maske - lyra viol (defhf)

GB-Lbl Add.63852, f. 90v

First system of musical notation for 'Princes maske'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

Second system of musical notation for 'Princes maske'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

Third system of musical notation for 'Princes maske'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

12

## 1h. The Princes Dance - lyra viol (ffhfh)

GB-Lam 600, f. 76r

First system of musical notation for 'The Princes Dance'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

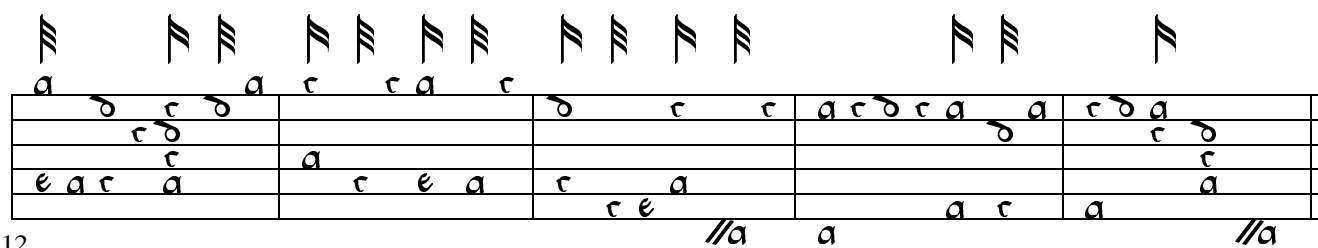
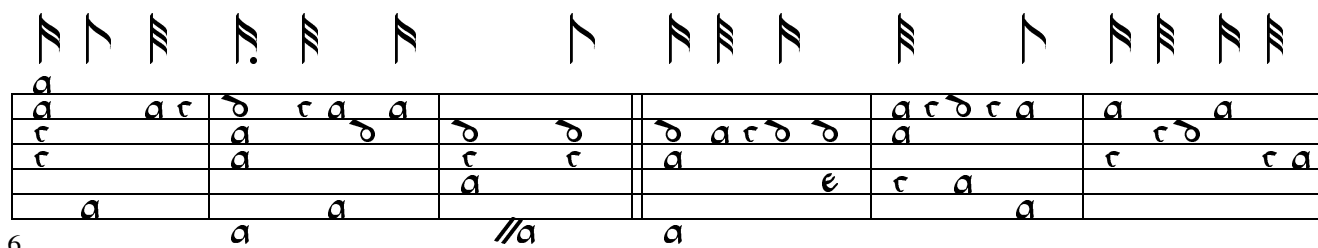
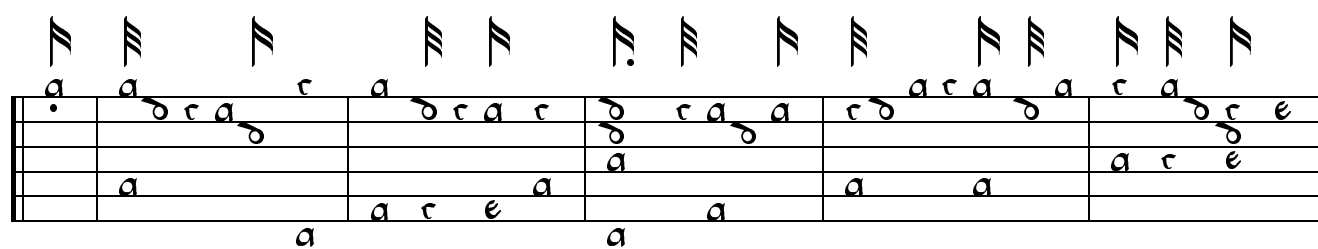
Second system of musical notation for 'The Princes Dance'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

Third system of musical notation for 'The Princes Dance'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (c, d, b, a, f, e, r) and accidentals (sharps, naturals). The staff is divided into five measures.

13

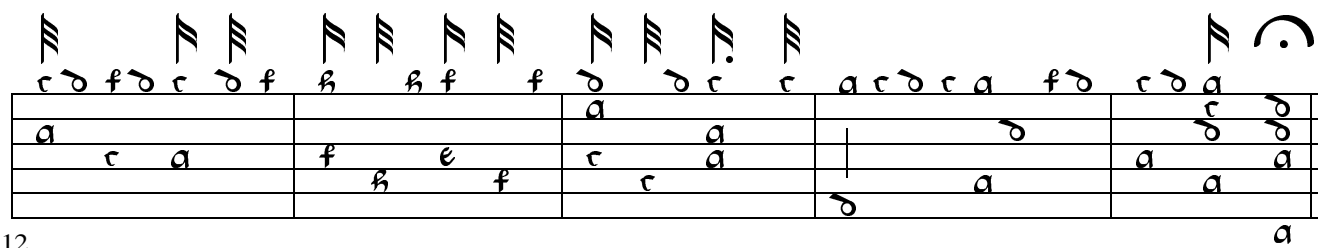
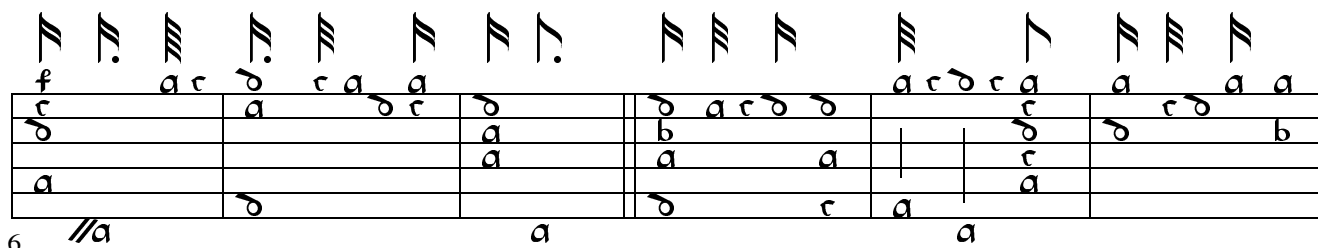
## 2a. Ballet - The Second of The Prince's Masque - 7F9C

PL-Kj 40641, ff. 1v-2r



## 2b. Maske - 7F9C

GB-Cu Nn.6.36, f. 18v ii





1 *a*

6 a

11  $a$   $a$

$$16 \quad a \quad a \quad \dots \quad //a$$

22  $\alpha$   $\alpha$

29 a

1 a

6 a

11 a

16 3 a a a

23 a

31 a

## 3c. Maske - 7F

GB-Cu Nn.6.36, f. 18v i

1 a a

7 a a

12 a a a a

## 4. (Second of the Temple) - lyra viol (fhfhf)

GB-Ob D.247, f. 34v

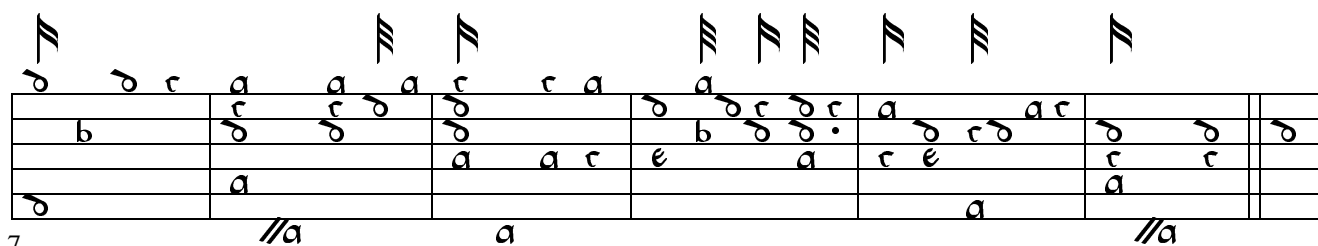
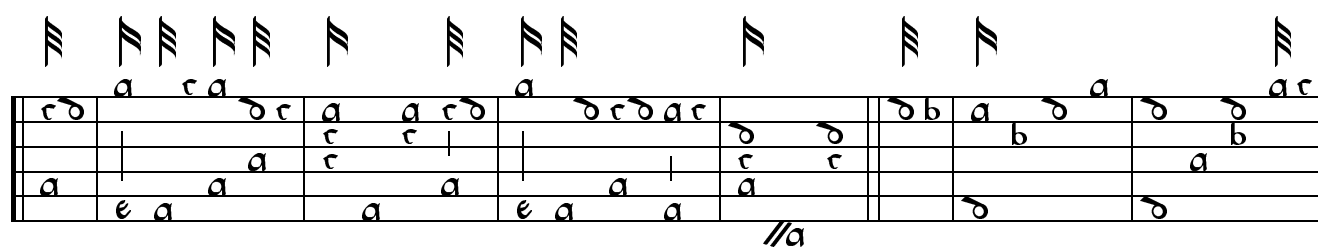
a a a a a a

7 a a a a a a

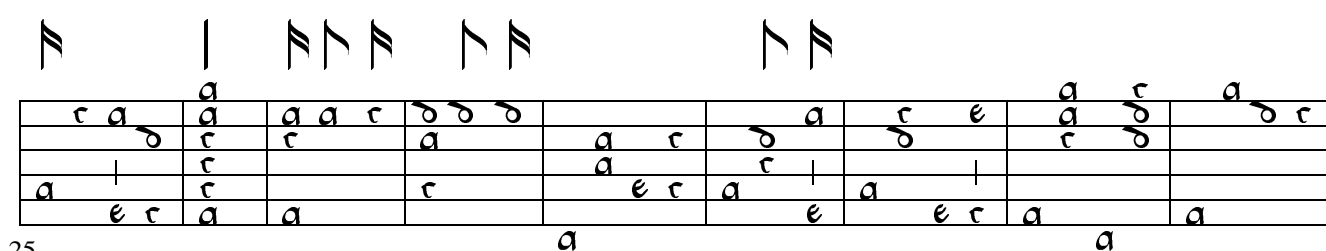
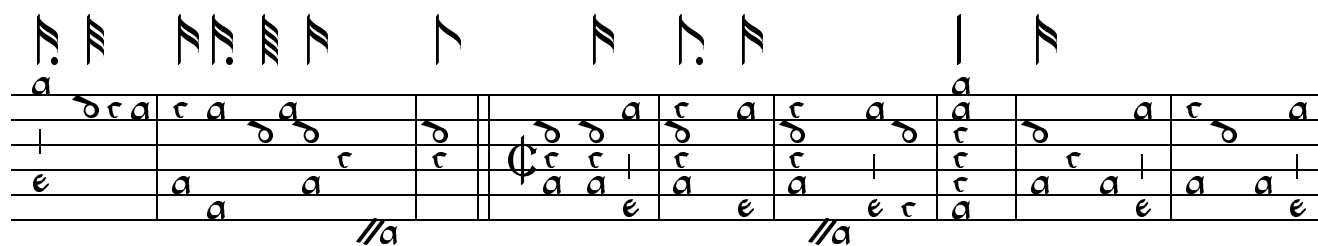
12 a a a a a a

## 5a. The Fairy's Dance - 7F9C

GB-Cu Nn.6.36, f. 24v



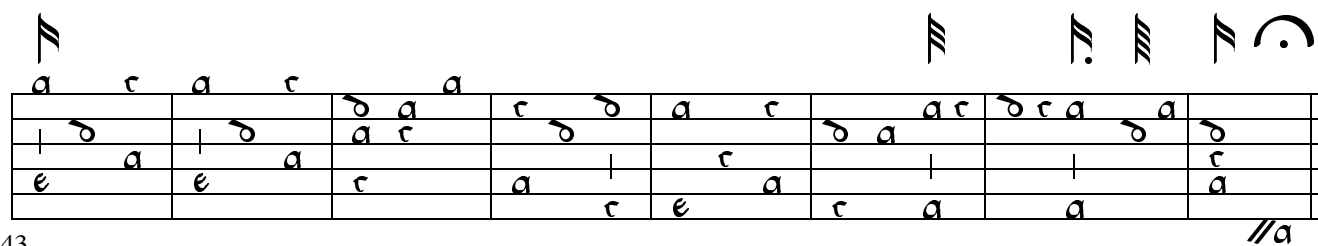
12



25



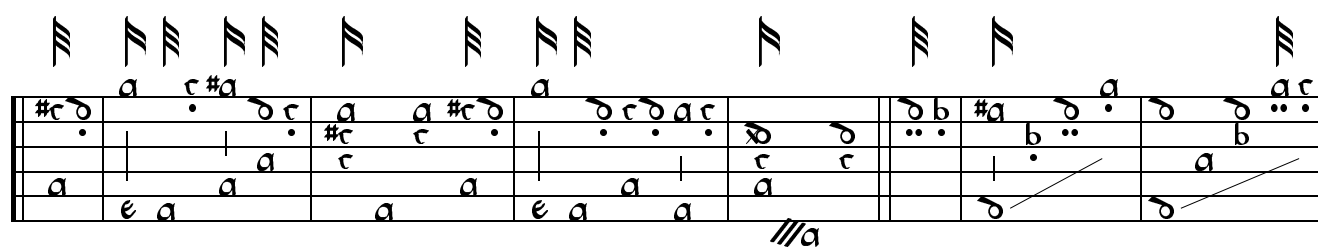
34



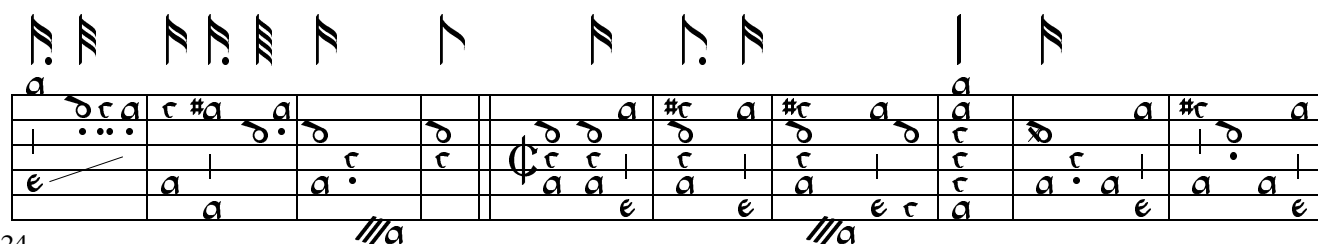
43

## 5b. The fayris Daunce - 7F10C

GB-Lbl Add.38539, f. 10r



13



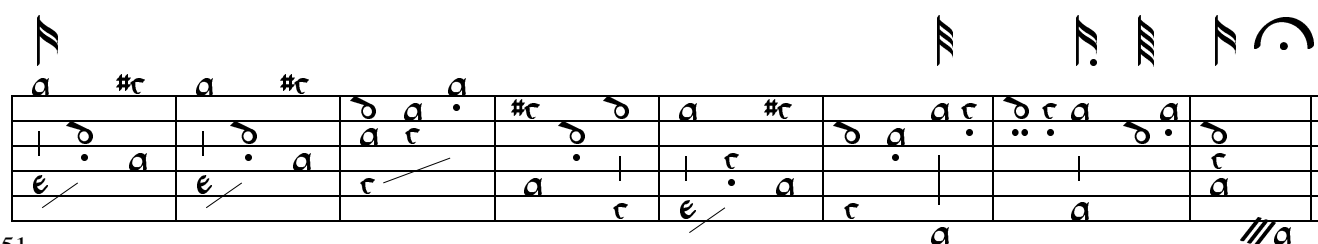
24



33



42



51

### 6a. The Noble Men's Masque Tune - 7F8Ef9C

GB-Cu Dd.4.22, ff. 8v-9r

[illegible]

System 38: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 38 at the beginning.

System 44: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 44 at the beginning.

System 49: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 49 at the beginning.

System 54: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 54 at the beginning.

System 59: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 59 at the beginning.

System 64: A musical score system with three staves. The top staff contains various musical notations including notes, rests, and dynamic markings like *f* and *ff*. The middle and bottom staves show a series of notes, some with accidentals. The system is labeled with the number 64 at the beginning.

1 *a a* *///a* *///a*

6 *a* *///a* *a* *a* *b*

10 *a* */a*

15 */a* *a*

20 *a* *a* *a* *a* *///a*

25 *a* *a* *///a* */a*

30 *a*



## 7. A Maske - 7F

US-NHHub fb7, f. 88v

Measures 1-6 of the piece. The notation is written on a five-line staff. The first measure contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note G3. The second measure continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line consists of a whole note A3. The third measure continues the melody with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bass line consists of a whole note B3. The fourth measure continues the melody with a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The bass line consists of a whole note C4. The fifth measure continues the melody with a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The bass line consists of a whole note D4. The sixth measure continues the melody with a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The bass line consists of a whole note E4.

Measures 7-12 of the piece. The notation is written on a five-line staff. The seventh measure continues the melody with a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The bass line consists of a whole note F4. The eighth measure continues the melody with a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The bass line consists of a whole note G4. The ninth measure continues the melody with a quarter note D9, a quarter note E9, a quarter note F9, and a quarter note G9. The bass line consists of a whole note A4. The tenth measure continues the melody with a quarter note A9, a quarter note B9, a quarter note C10, and a quarter note D10. The bass line consists of a whole note B4. The eleventh measure continues the melody with a quarter note E10, a quarter note F10, a quarter note G10, and a quarter note A10. The bass line consists of a whole note C5. The twelfth measure continues the melody with a quarter note B10, a quarter note C11, a quarter note D11, and a quarter note E11. The bass line consists of a whole note D5.

Measures 13-17 of the piece. The notation is written on a five-line staff. The thirteenth measure continues the melody with a quarter note F11, a quarter note G11, a quarter note A11, and a quarter note B11. The bass line consists of a whole note E5. The fourteenth measure continues the melody with a quarter note C12, a quarter note D12, a quarter note E12, and a quarter note F12. The bass line consists of a whole note F5. The fifteenth measure continues the melody with a quarter note G12, a quarter note A12, a quarter note B12, and a quarter note C13. The bass line consists of a whole note G5. The sixteenth measure continues the melody with a quarter note D13, a quarter note E13, a quarter note F13, and a quarter note G13. The bass line consists of a whole note A5. The seventeenth measure continues the melody with a quarter note A13, a quarter note B13, a quarter note C14, and a quarter note D14. The bass line consists of a whole note B5.

Measures 18-21 of the piece. The notation is written on a five-line staff. The eighteenth measure continues the melody with a quarter note E14, a quarter note F14, a quarter note G14, and a quarter note A14. The bass line consists of a whole note C6. The nineteenth measure continues the melody with a quarter note B14, a quarter note C15, a quarter note D15, and a quarter note E15. The bass line consists of a whole note D6. The twentieth measure continues the melody with a quarter note F15, a quarter note G15, a quarter note A15, and a quarter note B15. The bass line consists of a whole note E6. The twenty-first measure continues the melody with a quarter note C16, a quarter note D16, a quarter note E16, and a quarter note F16. The bass line consists of a whole note F6.

## 8. The First of The Queen's Masque - 7F

R Dowland 1610, sig. P1v

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: f, f, f, d, c, d, a, c, a, a, a, a, c, d, f, f, f, f, c, c, e, f, f, a, a, c, d, f. The notes are grouped into measures by vertical bar lines.

7

[illegible]

12 a

Handwritten musical notation for exercise 12a. The notation is written on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piece is divided into three measures by bar lines. The first measure contains a half note G4, a quarter note A4, and a half note B4. The second measure contains a half note C5, a quarter note B4, and a half note A4. The third measure contains a half note G4, a quarter note F#4, and a half note E4. The piece ends with a double bar line.

15

a e c c a a c e f c a b a a c b f c d f

c a b a a a c b a c b a a a a a a a a

c a b a a a c b a c b a a a a a a a a

18

a

18

a

21

a

## 9. The Second of The Queen's Masque - 7F

R Dowland 1610, sig. P1v

[illegible]

5

The Rose Tree

8 a

13

18

22

## 10a. The Last of The Queen's Masque - 7F

R Dowland 1610, sig, P2r

f b f g d f b d a a b d a a b d  
 f b f g d f b d a a b d a a b d  
 f b f g d f b d a a b d a a b d  
 f b f g d f b d a a b d a a b d

1 *a*

f d b a f d f g g f d b d b a b d b a a b d d b a d  
 d a d a a a a a e a

5 a

|                 |                 |                 |                 |                 |
|-----------------|-----------------|-----------------|-----------------|-----------------|
|                 |                 |                 |                 |                 |
| C D E F G A B C | B A G F E D C B | B A G F E D C B | B A G F E D C B | B A G F E D C B |
|                 |                 |                 |                 |                 |
|                 |                 |                 |                 |                 |
| A               |                 |                 |                 |                 |
|                 |                 |                 |                 |                 |

8  $a$ 

|     |     |     |     |     |
|-----|-----|-----|-----|-----|
|     |     |     |     |     |
| a b | b c | c d | d e | e f |
| f g | g a | a b | b c | c d |
| d e | e f | f g | g a | a b |
| b c | c d | d e | e f | f g |
|     |     |     |     |     |

13  $a$

a a a b a a a b d f g f d g f d a d c a d

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

18  $a$

[illegible]

22  $\alpha$

**1**

5

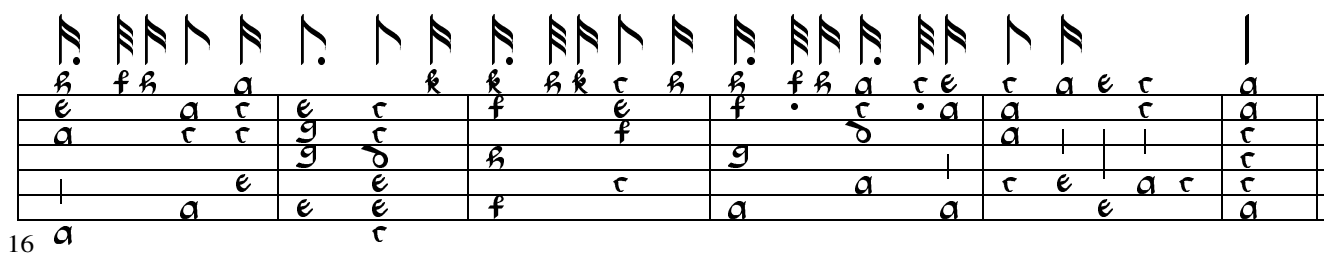
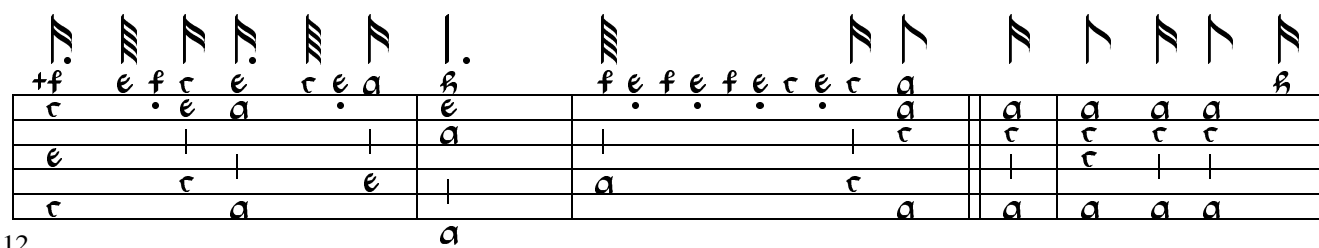
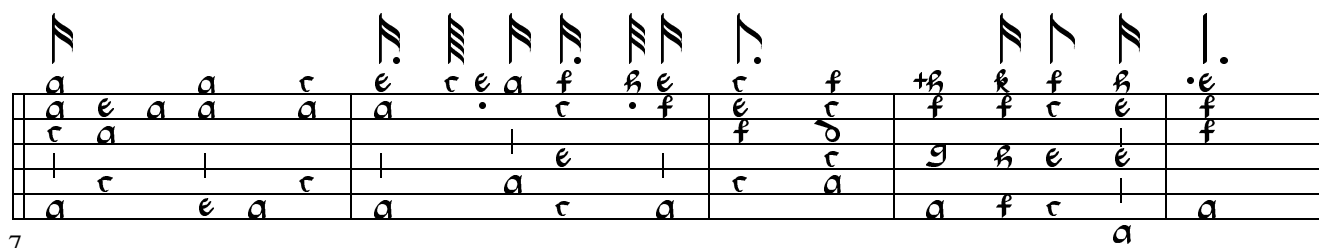
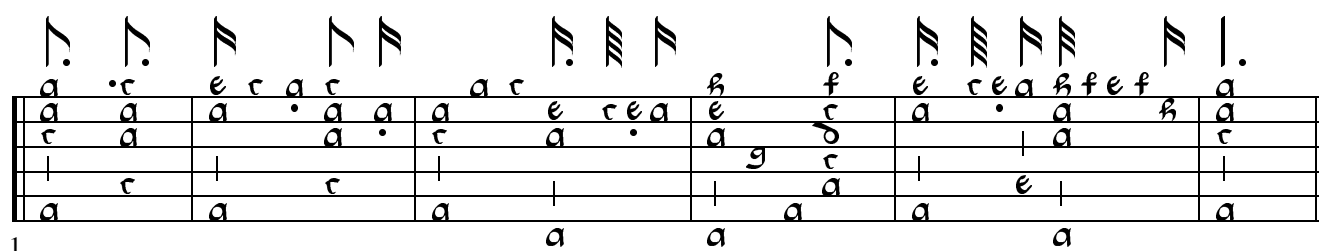
9

13

$\frac{1}{2}$

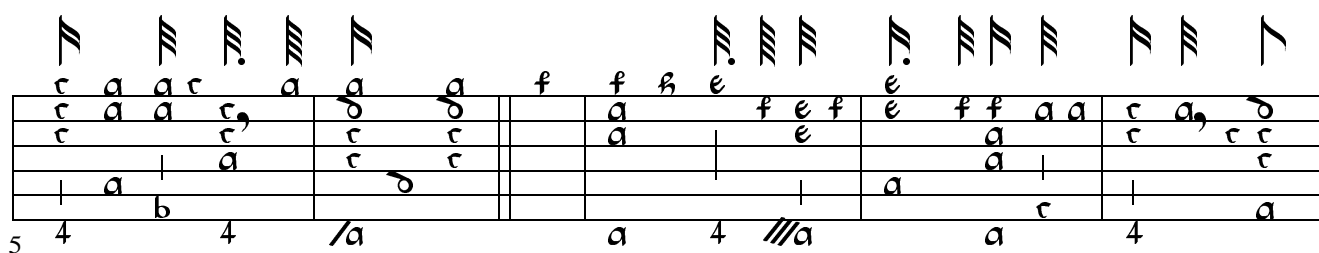
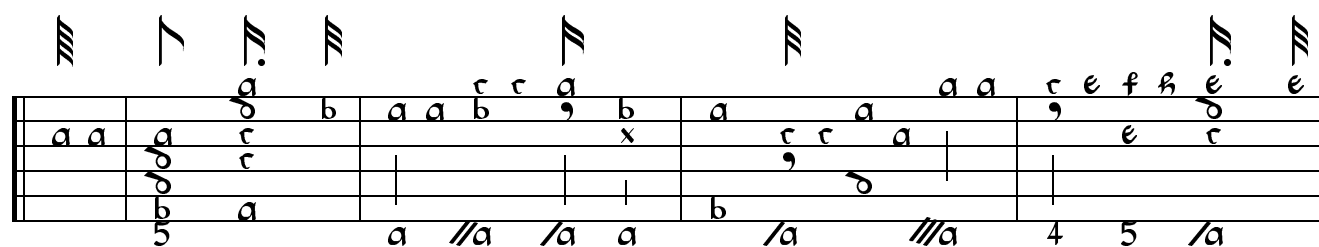
## 11a. The Witches Dance - 7D

GB-Lam 603, f. 26r



## 12. The King's Mask - 12-course (dedff)

GB-En Dep.314-23, ff. 34v-35r



10

a b a a a c c f e e f c a

a c a a a c a c a a c a a

a a a a a a a a a a a a a

b a b a a a a a a a a a b

11b. The Witches Dance - 7D R Dowland 1610, sig, P2r

1

a c e c a c a a c e c e a f e c e a f e f a

a a

a a

a a

7

a e a a a a e c e a f e c e a f e c e a f e f a

a a

a a

a a

12

f e f c e c e a f e f e f e c e c a f e f e f e c e c a

a a

a a

a a

16

f f f a c e c e a f e f e f e c e c a f e f e f e c e c a

a a

a a

a a

11c. The Witches Dance - 7F

GB-Lbl Add.38539, f. 4r

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures. Above the staff, there are 16 musical symbols: a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the staff, there are 16 lyrics: "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", "a", and "a". The lyrics are written in a stylized font, with some letters in italics. The score is presented in a clean, minimalist style with a white background and black lines and text.

16

[illegible]

34



11d. The Witches Dance - lyra viol (ffhfh)

IRL-Dtc 408 I, p. 65

1

Measures 1-5 of the piece. The notation shows a single melodic line with various rhythmic values (c, r, a, e, f, h) and dynamic markings (f, ff). The staff is a single line with a C-clef.

6

Measures 6-10 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 10 ends with a repeat sign.

11

Measures 11-15 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 15 ends with a repeat sign.

17

Measures 17-21 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 21 ends with a repeat sign.

## 13. The First - 10-course (dedff)

F-Pcnrs w.s., f. 59v i

5 /a a /a /a a //a

## 14. The Second - 10-course (dedff)

F-Pcnrs w.s., f. 59v ii

5 /a /a /a /a /a

9 //a

## 15. The Third - 10-course (dedff)

F-Penrs w.s., f. 60r i

Measures 1-4 of The Third, 10-course (dedff). The notation is written on a four-line staff. Measure 1 starts with a treble clef and a key signature of one flat (B-flat). The notes are: a, c, a, e, c, a, a, a, a, a, a, a. Measure 2: a, a, a, a, a, a, a, a, a, a, a, a. Measure 3: a, a, a, a, a, a, a, a, a, a, a, a. Measure 4: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

Measures 5-8 of The Third, 10-course (dedff). The notation is written on a four-line staff. Measure 5: a, c, e, c, a, c, a, a, a, a, a, a. Measure 6: a, a, a, a, a, a, a, a, a, a, a, a. Measure 7: a, a, a, a, a, a, a, a, a, a, a, a. Measure 8: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

Measures 9-12 of The Third, 10-course (dedff). The notation is written on a four-line staff. Measure 9: e, c, b, c, e, a, a, c, c, a, a, a. Measure 10: a, a, a, a, a, a, a, a, a, a, a, a. Measure 11: a, a, a, a, a, a, a, a, a, a, a, a. Measure 12: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

## 16. The Fourth - 10-course (dedff)

F-Penrs w.s., f. 60r ii

Measures 1-3 of The Fourth, 10-course (dedff). The notation is written on a four-line staff. Measure 1: a, c, e, a, f, e, c, e, a, c, a, a. Measure 2: a, a, a, a, a, a, a, a, a, a, a, a. Measure 3: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

Measures 4-6 of The Fourth, 10-course (dedff). The notation is written on a four-line staff. Measure 4: a, a, a, a, a, a, a, a, a, a, a, a. Measure 5: a, a, a, a, a, a, a, a, a, a, a, a. Measure 6: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

Measures 7-9 of The Fourth, 10-course (dedff). The notation is written on a four-line staff. Measure 7: a, c, e, a, a, c, a, f, e, c, a, a. Measure 8: a, a, a, a, a, a, a, a, a, a, a, a. Measure 9: a, a, a, a, a, a, a, a, a, a, a, a. The piece ends with a double bar line and a repeat sign.

## 17. The Queen's Mask - 7F

GB-En Dep.314-23, f. 25v

1 8 15 22

## 18a. Ane Mask - 7F8E

GB-En Dep.314-23, f. 20v

10

## 18b. Untitled - 7F10C

GB-Ctc O.16.2, p. 129

Measures 1-4 of the musical score for Untitled - 7F10C. The score is written for a 7-course lute. The first system (measures 1-2) shows a treble staff with notes a, a, a, a, #a, and a bass staff with notes a, a, a. The second system (measures 3-4) shows a treble staff with notes a, b, #a, b, a, and a bass staff with notes a, a, a. The score includes various musical notations such as accidentals, slurs, and repeat signs.

## 18c. De Mezengau - 10-course (ddef)

D-Mbs mus.21646, f. 19r

Measures 1-16 of the musical score for De Mezengau - 10-course (ddef). The score is written for a 10-course lute. The first system (measures 1-2) shows a treble staff with notes e, e, c, e, and a bass staff with notes a, b, d. The second system (measures 3-4) shows a treble staff with notes c, c, c, c, and a bass staff with notes a, a, a. The third system (measures 5-6) shows a treble staff with notes e, a, c, c, c, a, and a bass staff with notes a, c, d, c. The fourth system (measures 7-8) shows a treble staff with notes c, c, a, a, and a bass staff with notes a, a, a. The fifth system (measures 9-10) shows a treble staff with notes a, c, d, d, and a bass staff with notes a, a, a. The sixth system (measures 11-12) shows a treble staff with notes a, c, d, d, and a bass staff with notes a, a, a. The seventh system (measures 13-14) shows a treble staff with notes a, a, c, c, e, e, and a bass staff with notes a, a, a. The eighth system (measures 15-16) shows a treble staff with notes c, c, a, a, and a bass staff with notes a, a, a. The score includes various musical notations such as accidentals, slurs, and repeat signs.