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[1] S188/251/252
- a. PL-Kj mus.40641,[2] 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,[3] f. 1r *ye / princis maske tune* [6c]
- d. GB-Lam 603,[4] f. 28r *The Princis Masque* [9c]
- e. US-DMu E19454, f. 1r untitled fragment [6c?]
- f. GB-En Adv. 5.2.15,[5] p. 44 *Prince Henreis Maske* [mandore] S188
- g. GB-Lbl Add.63852, f. 90v *Princes maske* - lyra viol [defhf][6]
- h. GB-Lam 600, f. 76r *The Princes Dance* - lyra viol [ffhfh][7]

2. The Second of the Prince's Masques[8] 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[9] S190/254
- a. PL-Kj mus.40641, f. 2r ~~*5*~~ *4 Ballet* [9c]
- b. D-Kl 4o 108/I (Montbuysson),[10] f. 78r *balett* [7c]
- c. GB-Cu Nn.6.36, f. 18v i *Maske* [7c] S190

4. The second of the Temple[11]
- GB-Ob D.247, f. 34v untitled - lyra viol [fhfhf][12] S91/265/266

5. The Fairy's Dance[13] 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[14] S106/261/262
- a. GB-Cu Dd.4.22, ff. 8v-9r *The noble menes mask tune* [9c]
- b. GB-Lbl Add.38539 (ML),[15] 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[16] S225
- R Dowland 1610,[17] sig, P1v *The first of the Queenes Maske* [7c]

9. The Second of the Queens Masques[18] 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[19]
- 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 *ye witches daunce* - lyra viol [ffhfh]

12. The King's Masque - anon
- GB-En Dep.314/23, ff. 34v-35r *The kings mask/ flatt* [12c dedff][20]

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*[21] [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[22] and elsewhere, that fist 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.[23] It is likely that some if not all the dances in the three masques included here were composed by Robert Johnson (*c*1583 - <1633), although none of them were included in Sundermann's edition of his lute music.[24] 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).[25] 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 no 1 [e, g-h], another setting of no 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* [no 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.[26]

Ben Jonson's masque *Oberon* was performed on 1 January 1611 at a Banqueting House at Whitehall.[27] The principal creators of the music were Alfonso Ferrabosco II for the songs, and Nicholas Confesse and Jeremy Hearne for the dances,[28] as they were each paid £20 'for their paines having bene imployed in the Princes Maske by the space of almost six weekes'.[29] However, the accounts for the masque record payment to a total of 39 musicians,[30] including payment to 'M. [Robert] Iohnson for making the Daunces ... xxli' and 'Thomas Lupo for settinge them to the violins ... cs' as well as 'Mr [Thomas] Giles for three dances ... xlli', as well as 'xx lutes provided by Mr Johnson for the Princes Dance ... xlli'.[31] 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 ...'.[32] 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, no 5 here); for the masque proper Sabol includes no 1 (S188/251/252) as the entry dance, no 2 (S189/253) for the main dance, and no 3 (S190/254) for the exit dance, based on the reference to Prince Henry in the title of a mandora cognate for S188 (no 1f), and inclusion of Prince's Masque in several other titles. However Robert Spencer[33] assigns the Prince's Masque, no 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 no 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.[34] Sabol states that the antimasque included the Baboons dance (S78/263), and possibly the Noble Man's Masque, nº 5 (106/261/262), the Pages Masque (S109) and Jerome Poole's Masque (S81).[35] 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 (nº 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 Noble-man, a Worthy man; but haue neuer the witte to turne my selfe into an Alder-man'.[36]

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'.[37] 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 Alleyn - 'that most excellent *tenor* voyce, and exact singer (her maties seruant, *mr. Io. Allin*)'.[38] Sabol also assigns the two witches dances, nº 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'.[39] In the published text for the first dance 'these witches, wth a kind of hollow and infernall musique, came forth from thence [Hell]', and for the second 'At wch, wth a strange and sodayne Musique they fell into a *magicall Daunce*, full of praeposterous change, and gesticulation ...'.[40] 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 nº 8-10 (S225/239, 226/315 & 227), immediately preceding the Witches dance (nº 11) in Robert Dowland's *Varietie*, although not present in GB-Lbl Add.10444, are considered more likely candidates.[41]

The remaining items are not associated with Robert Johnson: nº 13-16 are four untitled solos for baroque lute in the lute book of Bullen Reymes,[42] and are headed 'Monsieur La flale played thes[e] tunes in the Queens maske'. Jean la [le] Flelle (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.[43] La Flelle 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 nº 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 (nº 17 & 12) and the third (nº 18a) has distantly related cognate versions in GB-Ctc O.16.2 (nº 18b) and the Werl lute book[44] (nº 18c), sources that contain other masque music. Robert Spencer identified nº 18 as lute settings of *Récit povr le Curé de Mosle*, from the Ballet de Monsieur of 1626, published in Antoine Boesset *Airs de cour ... 13e livre* (Paris, 1626), ff. 16v-17r.[45] Nº 7 is an unidentified maske from a manuscript in the Osborn collection at Yale.[46]

John H Robinson, July 2003 / revised December 2013

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[1] Cognates for keyboard [Brookes 1747 & 1838]: GB-Lml 46/78/748 (Cromwell), ff. 10v-11r *The Princes Masque.* [S251]; GB-Lbl Add.63852, f. 37r *The Princeís 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, nº 31 *Der erste mascharada Pfaltz graffen* [à 5, S252]; GB-Cfm 24.E.13-17, sequence 2, nº 5 *Almande R. J.* [à 6].

[2] Facsimile: Albury: The Lute Society, 2000.

[3] 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.

[4] Facsimile: Leeds, Boethius Press, 1976.

[5] See Donald Gill 'The Skene Mandora Manuscript' *The Lute* xxviii (1988), pp. 19-33, with inventory.

[6] 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 Tryed to do It" Acta Musicologica* 42 (1970) pp. 183-205.

[7] Lyra viol tuned 'ffhfh' = Alfonsoe way [Traficante tuning 36].

[8] 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 Princes Maske.* For instrumental ensemble: GB-Lbl Add.10444, ff. 54r & 103v *The second* [of the Prince his masque, à 2, S189]; Brade 1617, nº32 *Der ander mascharada* [à 5, S253]; GB-Cfm 24.E.13-17, sequence 2, nº 6 *Almande R.J.* [à 6].

[9] 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, nº 33 *Der dritte mascharada* [à 5, S254].

[10] Facsimile: Kassel, Barenreiter, 2006.

[11] 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, nº 26 *Der Irlender Tantz* [à 5, S265]; Simpson 1621, nº 32 *Mascarada Incert. Aut.* [à 4, S266].

[12] Lyra viol tuned 'fhfhf' = High way Alfonsoe [Traficante tuning 43].

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

[14] 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).

[15] Facsimile: Clarabricken: Boethius Press, 1985.

[16] Cognate for instrumental ensemble: GB-Cfm 24.E.13-17, sequence 1, nº 20 untitled [à 6, S239].

[17] Facsimile: London: Schott, 1958.

[18] Cognate for instrumental ensemble: Brade 1617, nº 1 *Brand* [à 5, S315].

[19] Cognates for instr. ensemble: 10444, ff. 21r & 74v *The first* [of the] *witches dance* [à 2, S76]; GB-Lbl Add.17786-91, nº 5 *The wyche* [à 5, S247].

[20] For lute in 'French Flat tuning'.

[21] Not in *Œuvres de Mesengeau* (Paris: CNRS, 1971).

[22] 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).

[23] 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).

[24] 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:*

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).

[25] 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), nº 1-3; Lynda Sayce *The Golden Age Restor'd: Lute music of John and Robert Johnson* (Dervorguilla DRVCD101, 1992), nº 5; Elizabeth Kenny *Flying Horse: Music from the ML Lute Book* (Hyperion CDA67776, 2009), nº 6; Nigel North *Robert Johnson: The Prince's Almaine and other dances for lute* (NAXOS 8.572178, 2010), nº 1-3, 5, 6, 11.

[26] 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).

[27] 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 Courtly Masque 1604-1640* (Oxford: Clarendon Press, 1996), p. 340.

[28] Walls, *ibid.*, p. 37.

[29] Peter Holman *Four and twenty Fiddlers* (Oxford: Clarendon Press, 1993), p. 181.

[30] Walls, *ibid.*, p. 157.

[31] Walls, *ibid.*, p. 38.

[32] Walls, *ibid.*, p. 310 *et seq.*

[33] Facsimile: Leeds: Boethius Press, 1976, item 92 of the inventory.

[34] *Ibid.*, item 91 of inventory.

[35] Sir Jerome Poole was a member of the Middle Temple and he may have performed in some capacity in this masque.

[36] Sabol, p. 574, notes to S106.

[37] Holman, *ibid.*, pp. 181-182.

[38] 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), nº 31, which includes a list of concordances and cognates.

[39] Walls, *ibid.*, p. 35.

[40] Sabol, p. 568, notes to S76 & S77.

[41] See Holman *ibid.,* p. 189, Walls, *ibid.*, p. 29.

[42] Paris, Bibliothèque du Centre National de la Recherche Scientifique, Ms. without shelfmark: Bullen Reymes lute book, *c*1630 [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].

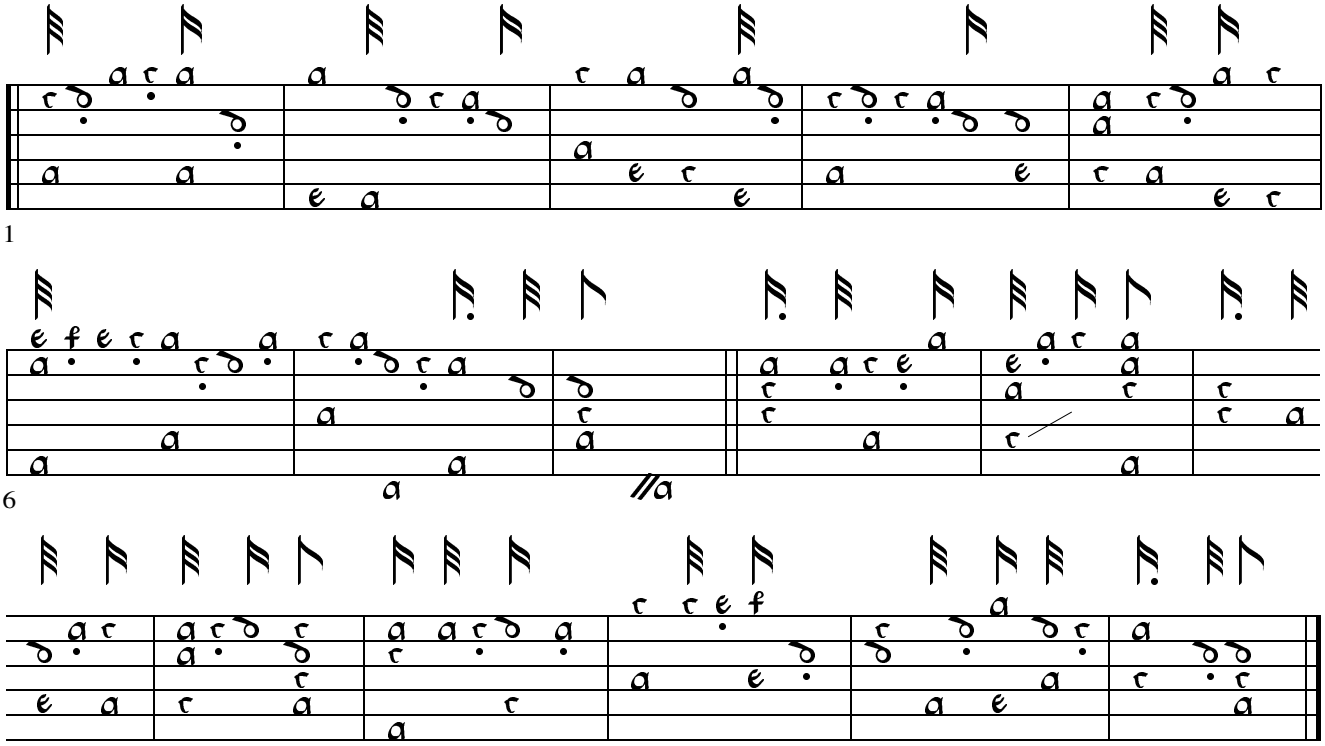
[43] See Peter Holman 'The Harp in Stuart England: New light on William Lawes Harp Consorts' *Early Music* xv (1987) pp. 188-203. The four items are in french flat tuning, Gcfa^{b}c'e^{b}' or intervals for the first six courses of 'dedff' starting from the first string. Thank you to François-Pierre Goy for access to a copy and a transcription.

[44] Now owned by Munich Bayerisches Staatsbiblithek (D-Mbs) Mus. MS 21646: Albrecht Werl's lute book, (copied in Münich, *c*1625-55?).

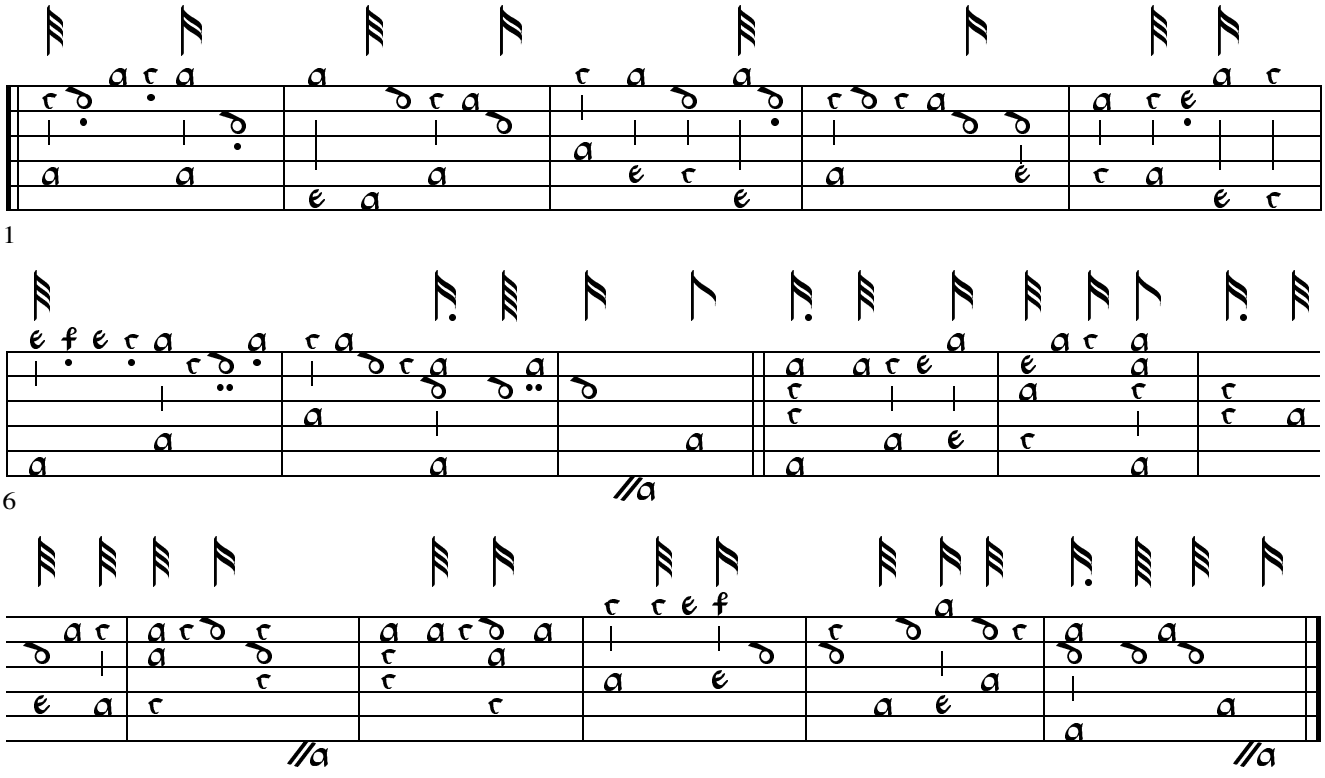
[45] See Robert Spencer, introductory study and guide to concordances in the facsimile edition of *Albrecht Werl's Lutebook* (Genève: Editions Minkoff, 1990), p. 41, item 114.

[46] 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, *c*1625. Facsimile: Albury, The Lute Society, 2007.

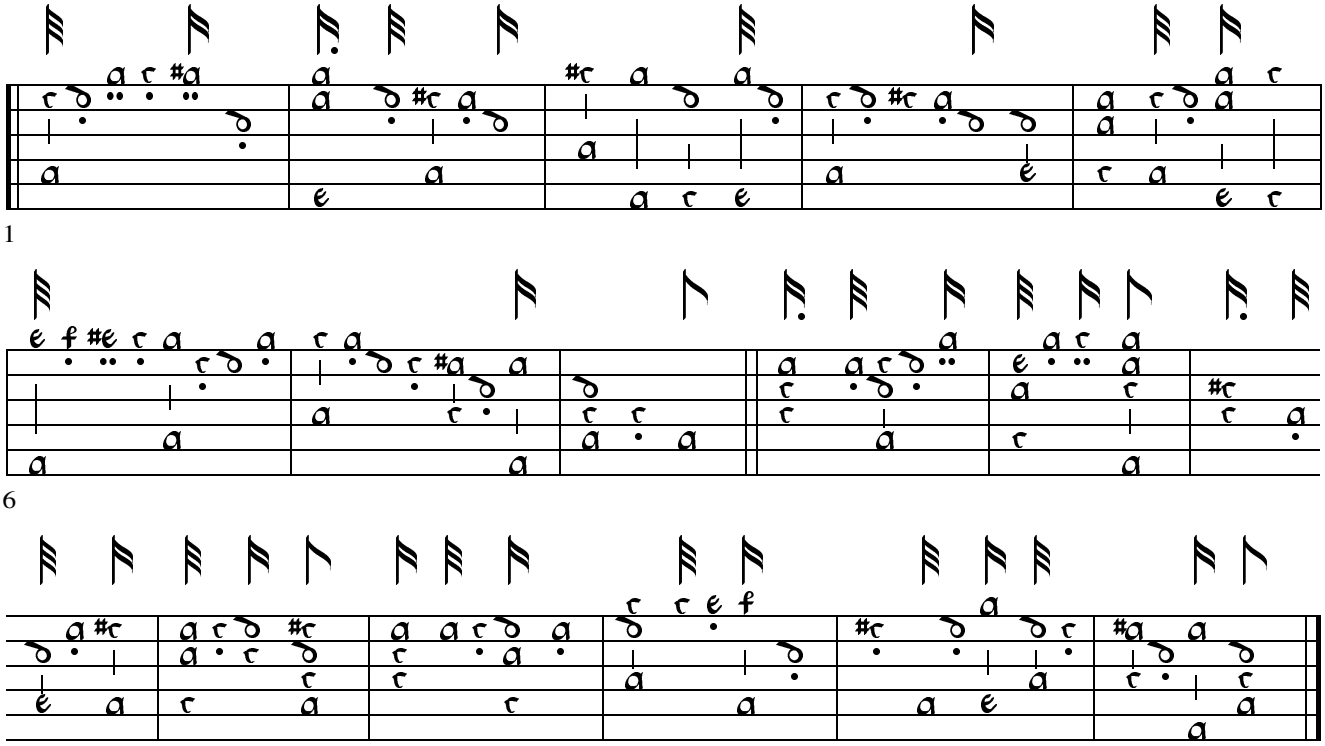
1a. The First of the Prince's Masque - 7F9C PL-Kj 40641, f. 1r



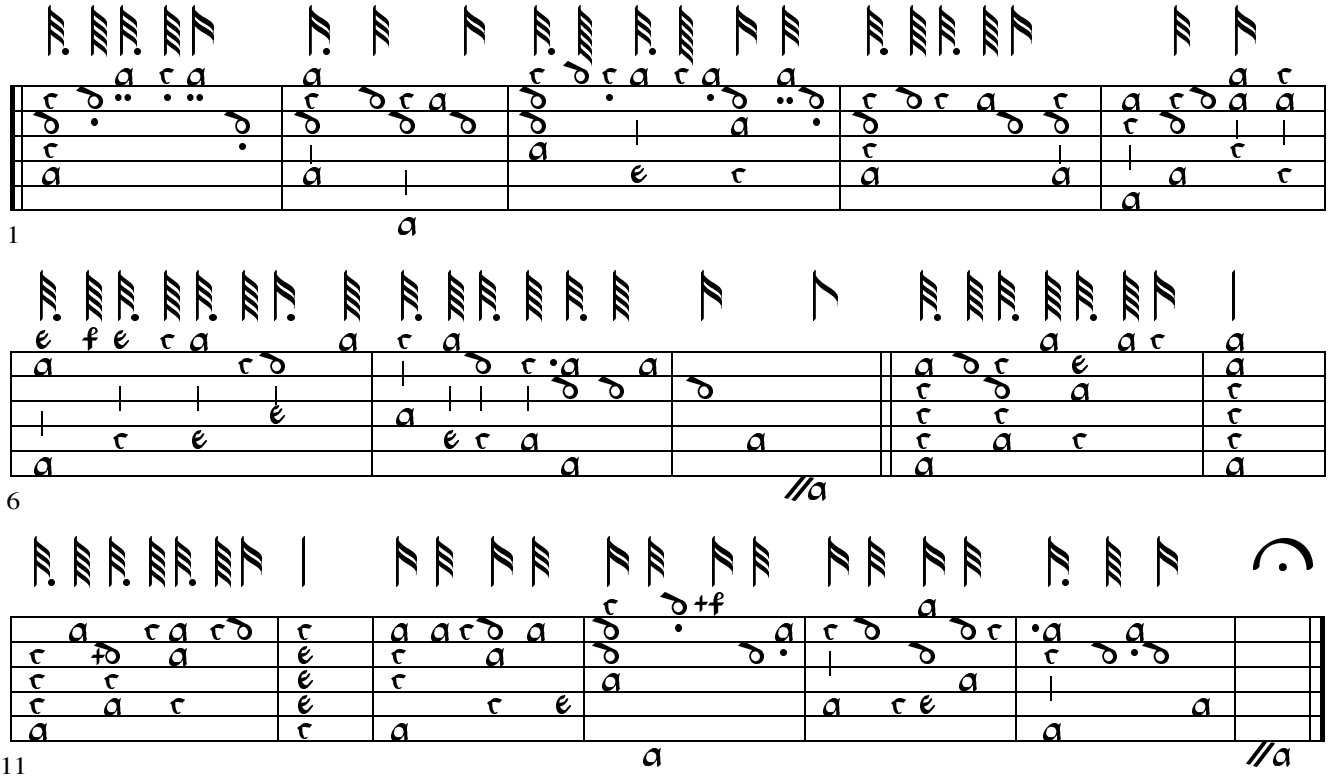
1b. The Lady Eliza her Masque - 9C GB-Lam 603, f. 30v



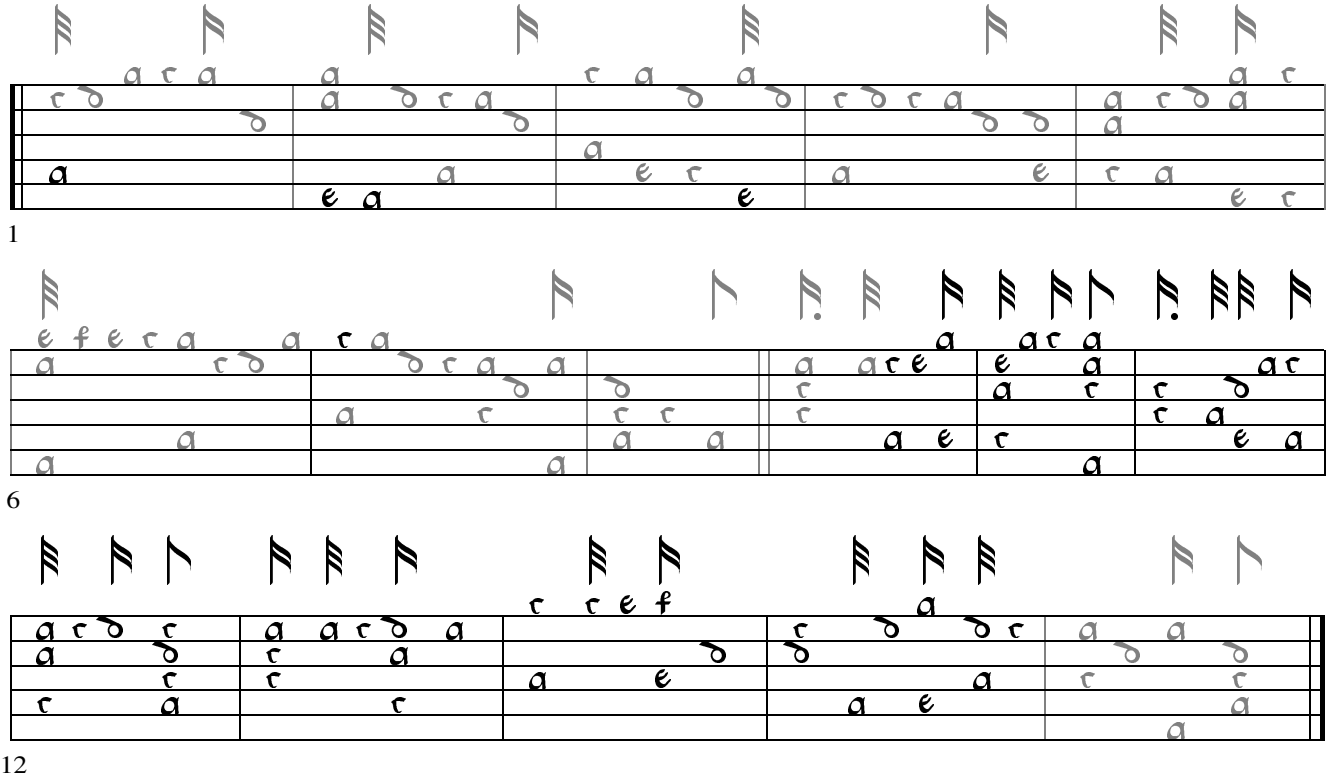
1c. The Prince's Masque Tune GB-Lwa 105, f. 1r



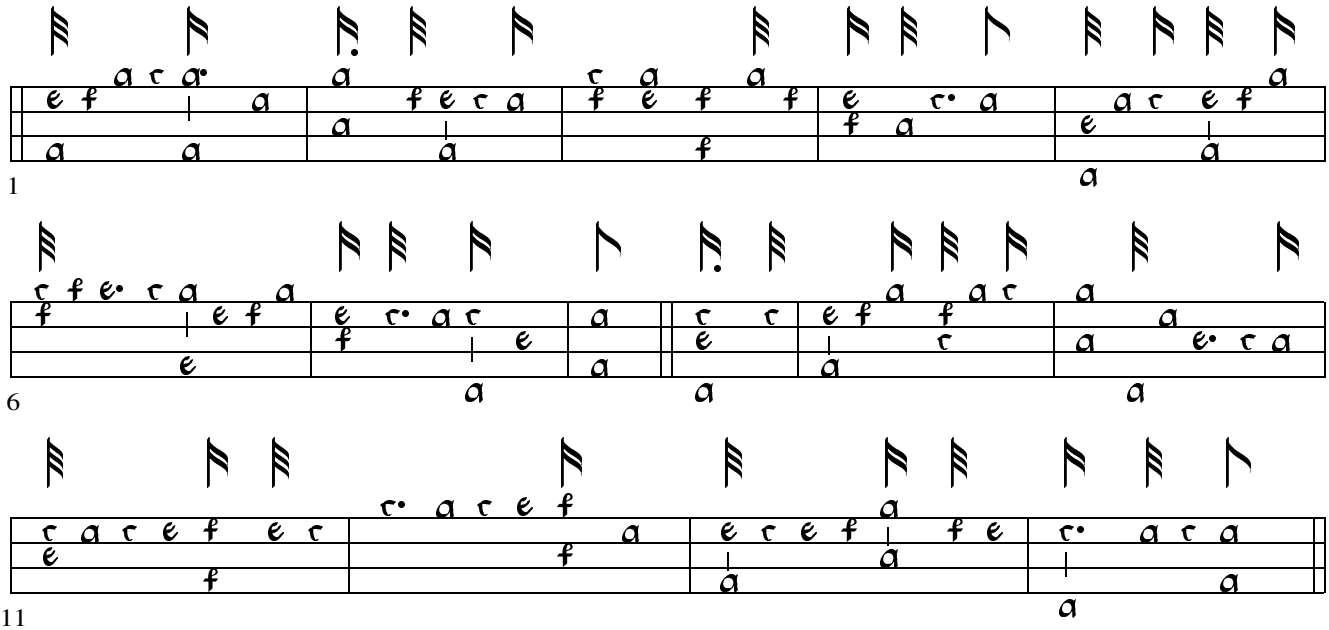
1d. The Prince's Masque - 7F9C GB-Lam 603, f. 28r



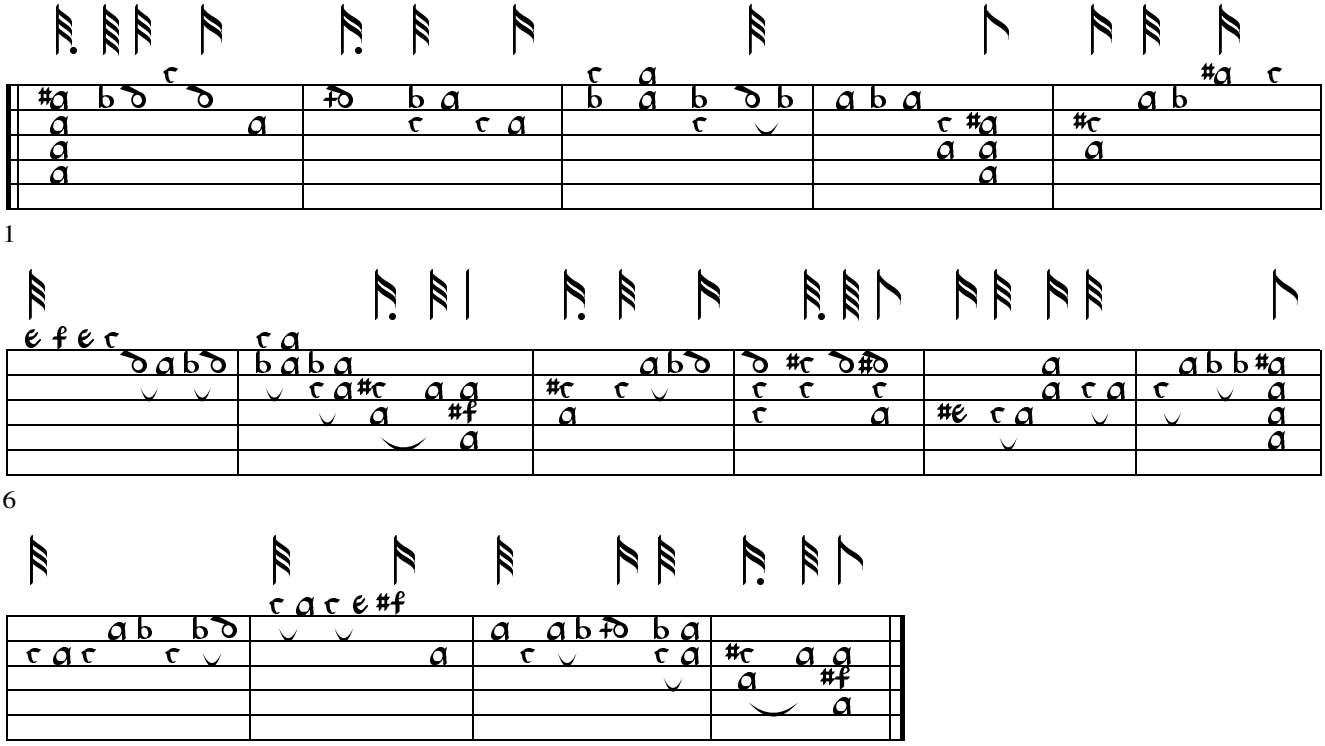
1e. Untitled US-DMu E19454, f. 1r



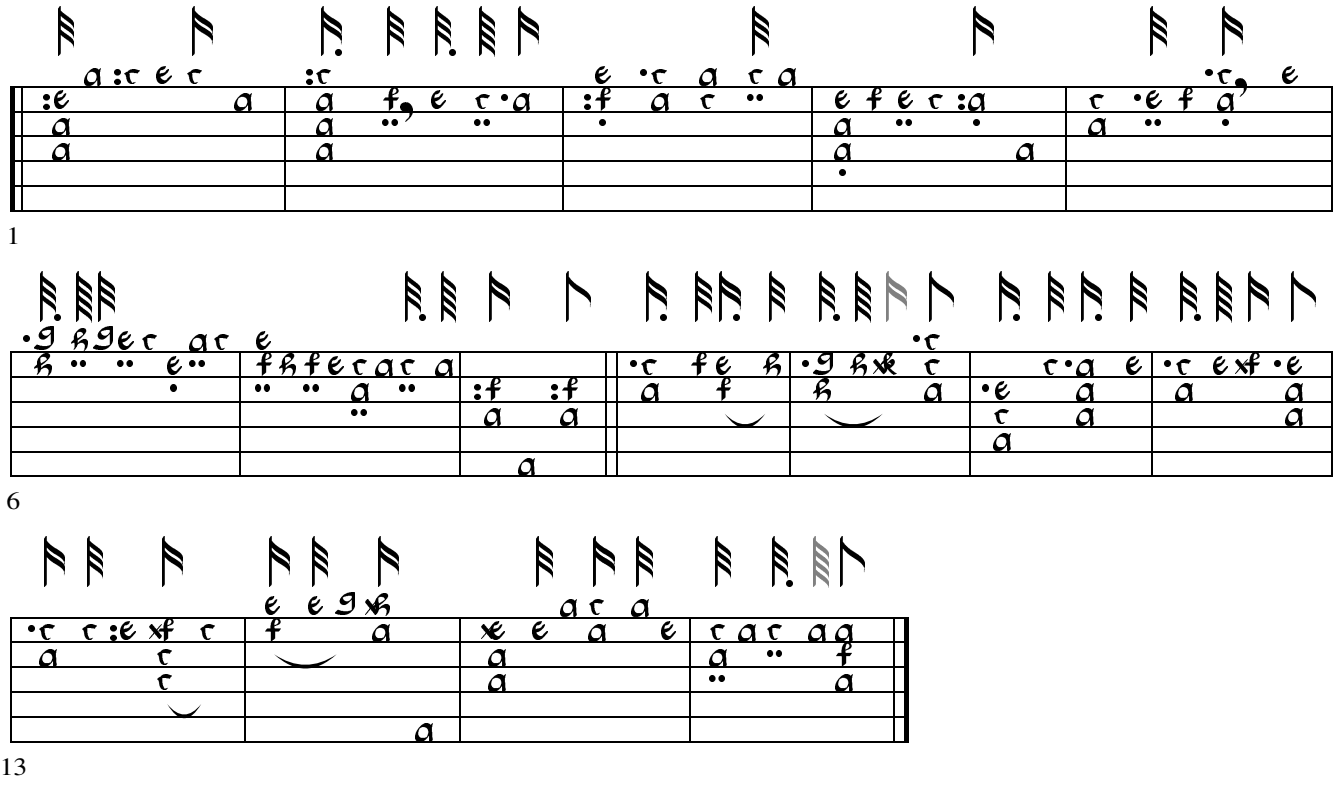
1f. Prince Henry's Masque - mandore (ffef) GB-En Adv. 5.2.15, p. 44



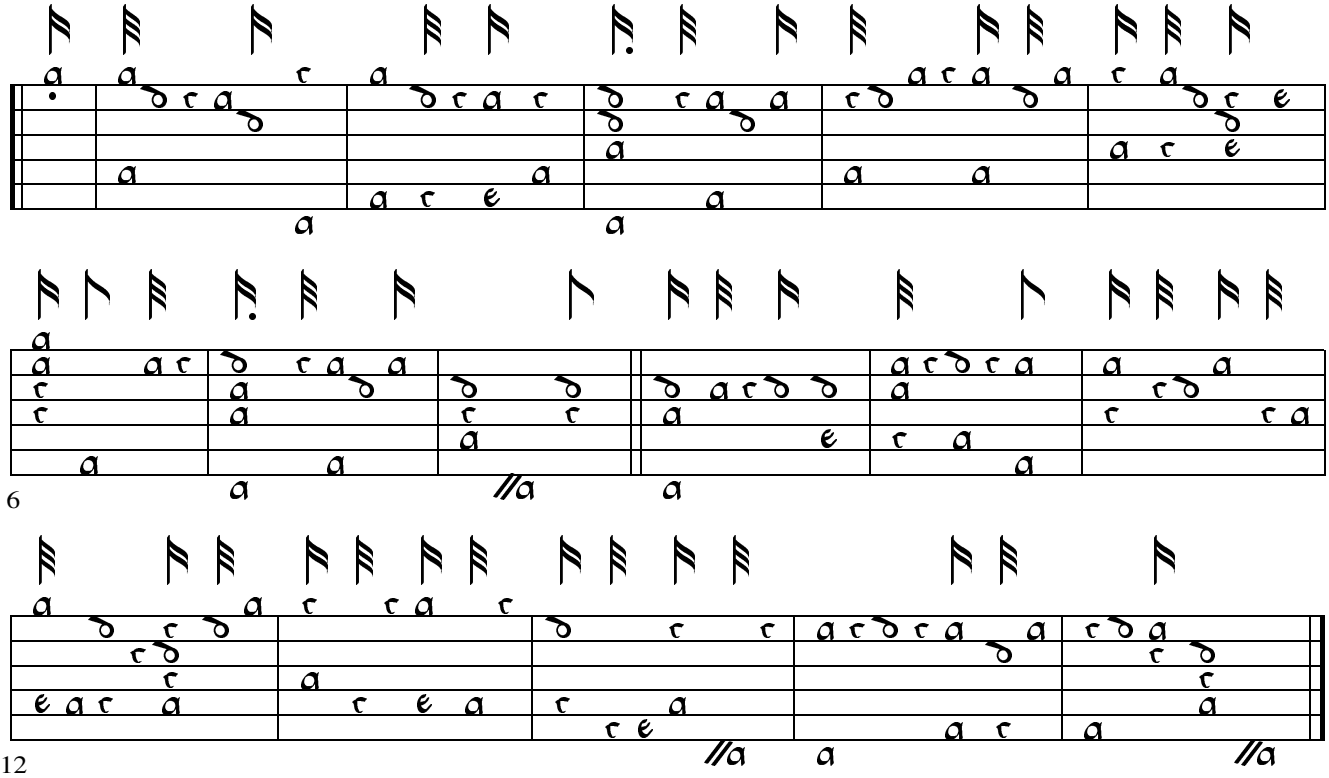
1g. Princes maske - lyra viol (defhf) GB-Lbl Add.63852, f. 90v



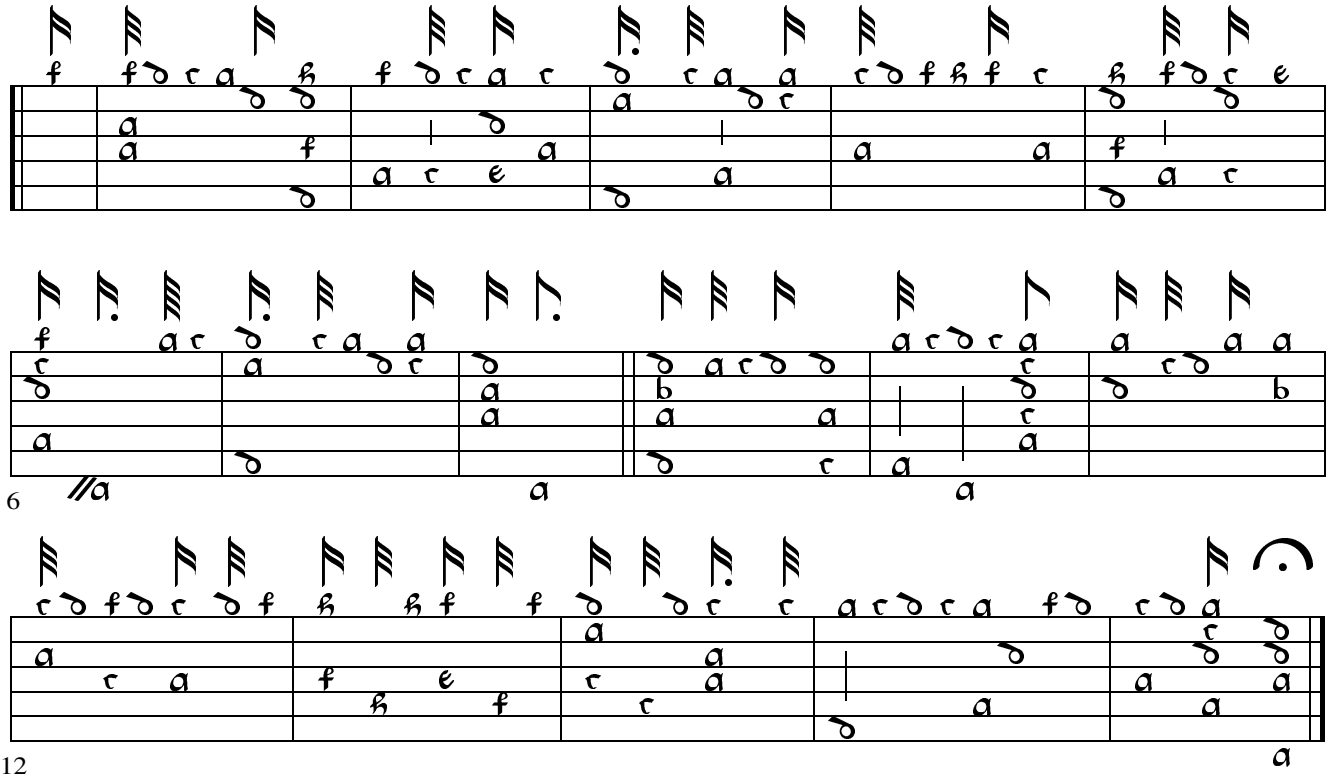
1h. The Princes Dance - lyra viol (ffhfh) GB-Lam 600, f. 76r



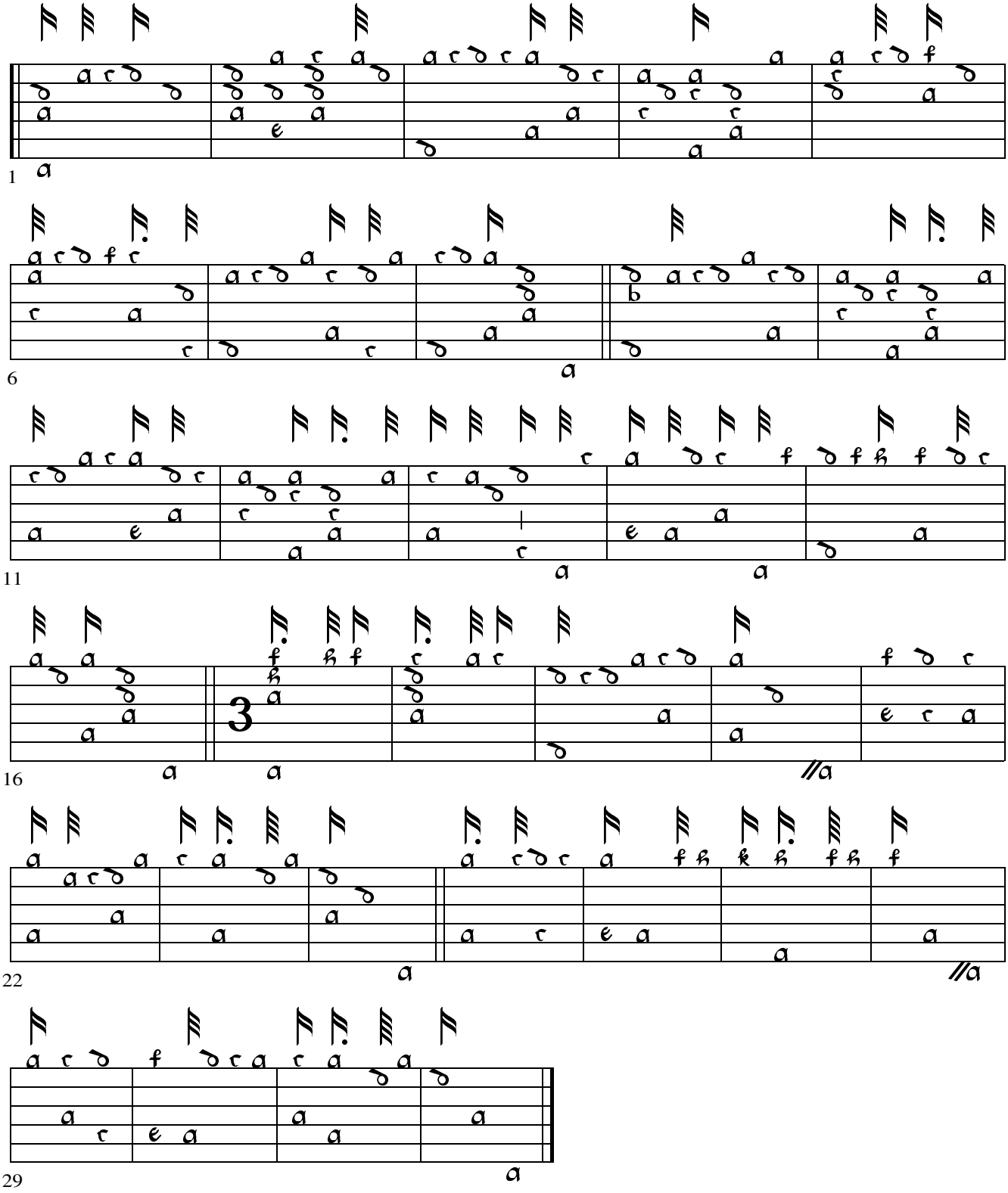
2a. Ballet - The Second of The Prince's Masque - 7F9C PL-Kj 40641, ff. 1v-2r



2b. Maske - 7F9C GB-Cu Nn.6.36, f. 18v ii

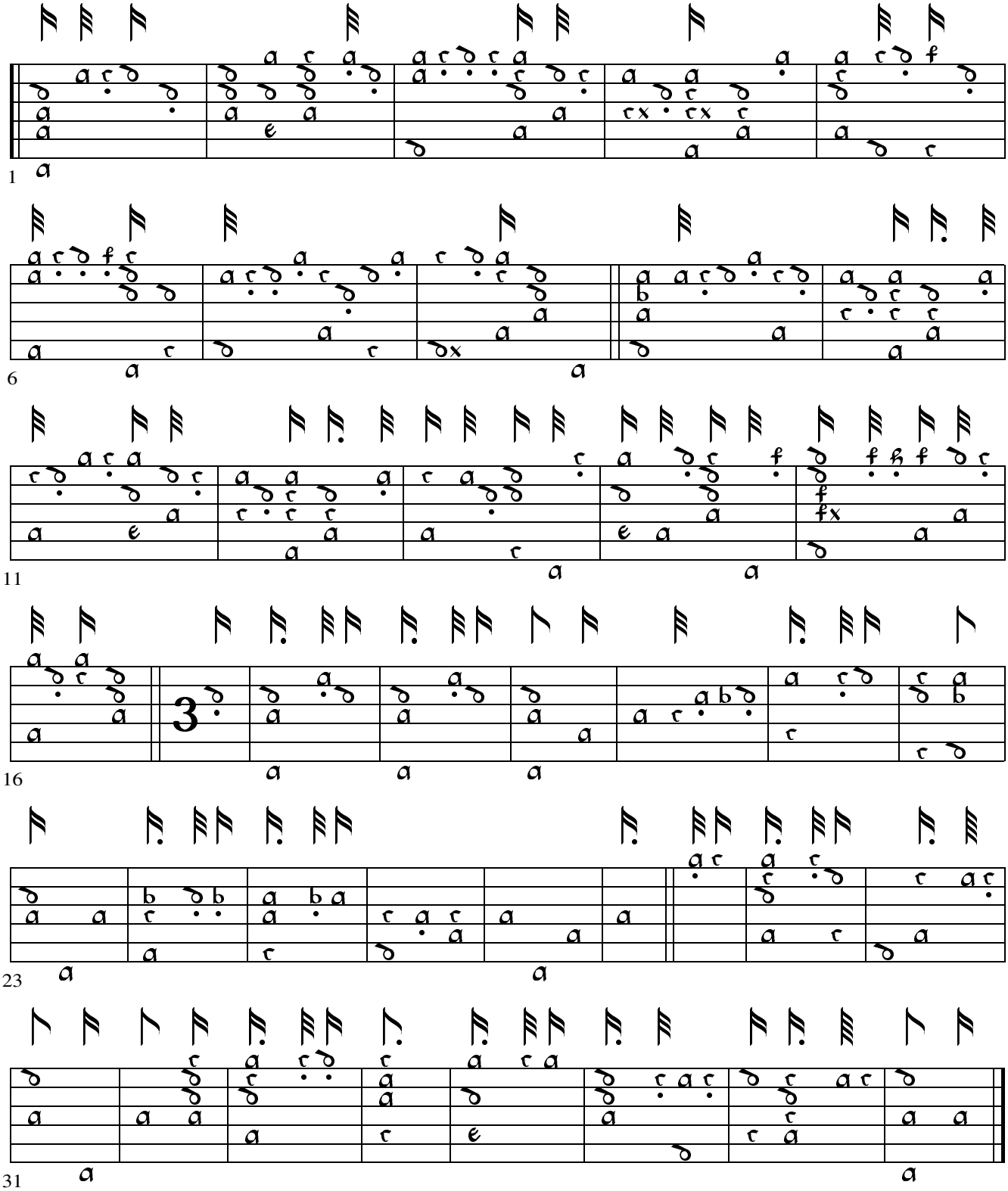


3a. Ballet - The Third of the Prince's Masque - 7F9C PL-Kj 40641, f. 2r

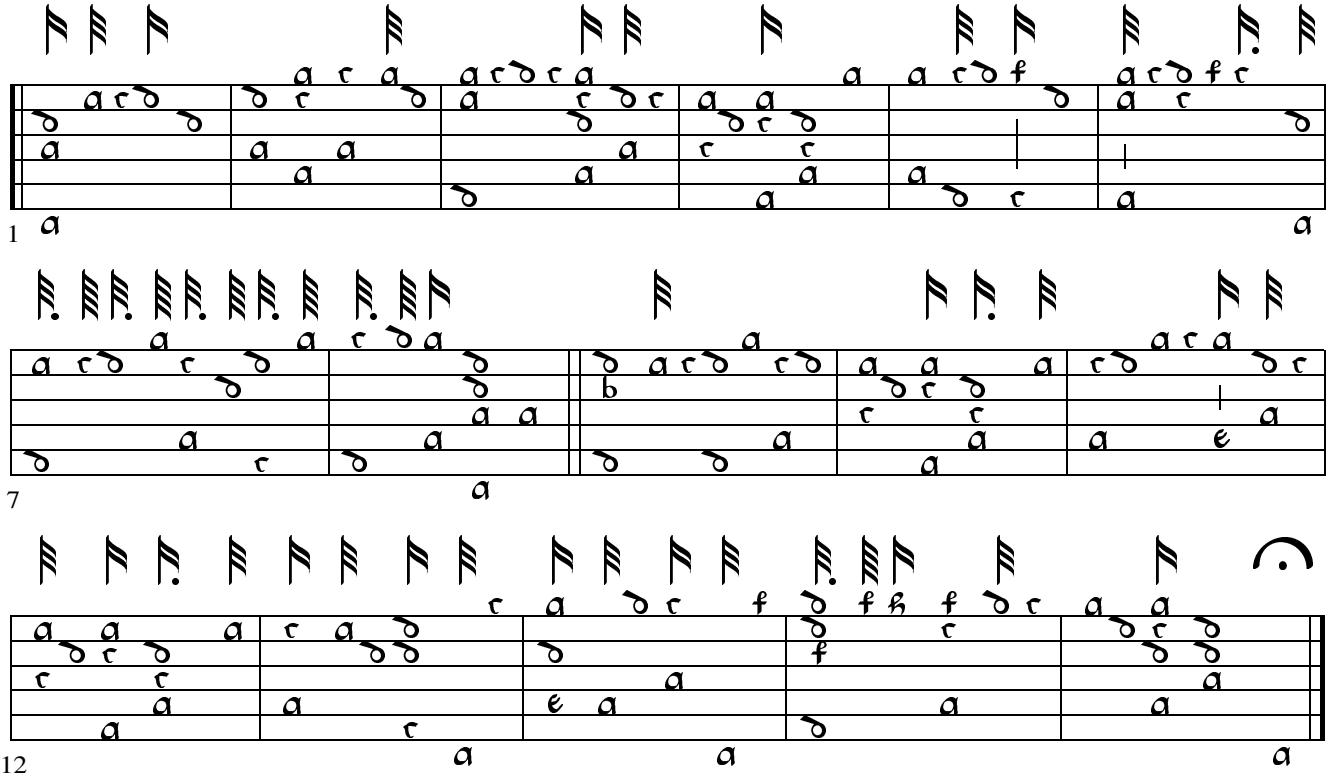


3b. Ballet - 7F

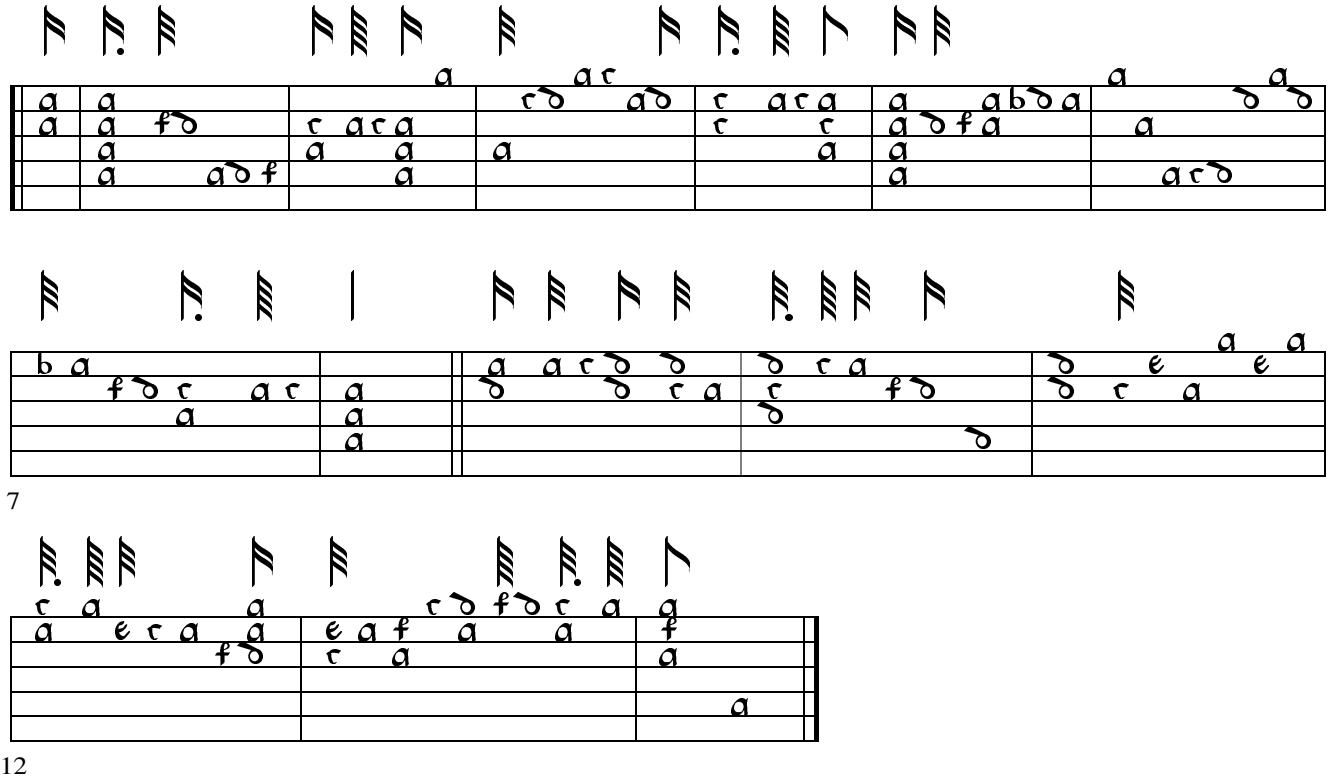
D-Kl 4o Mus.108 I, f. 78r



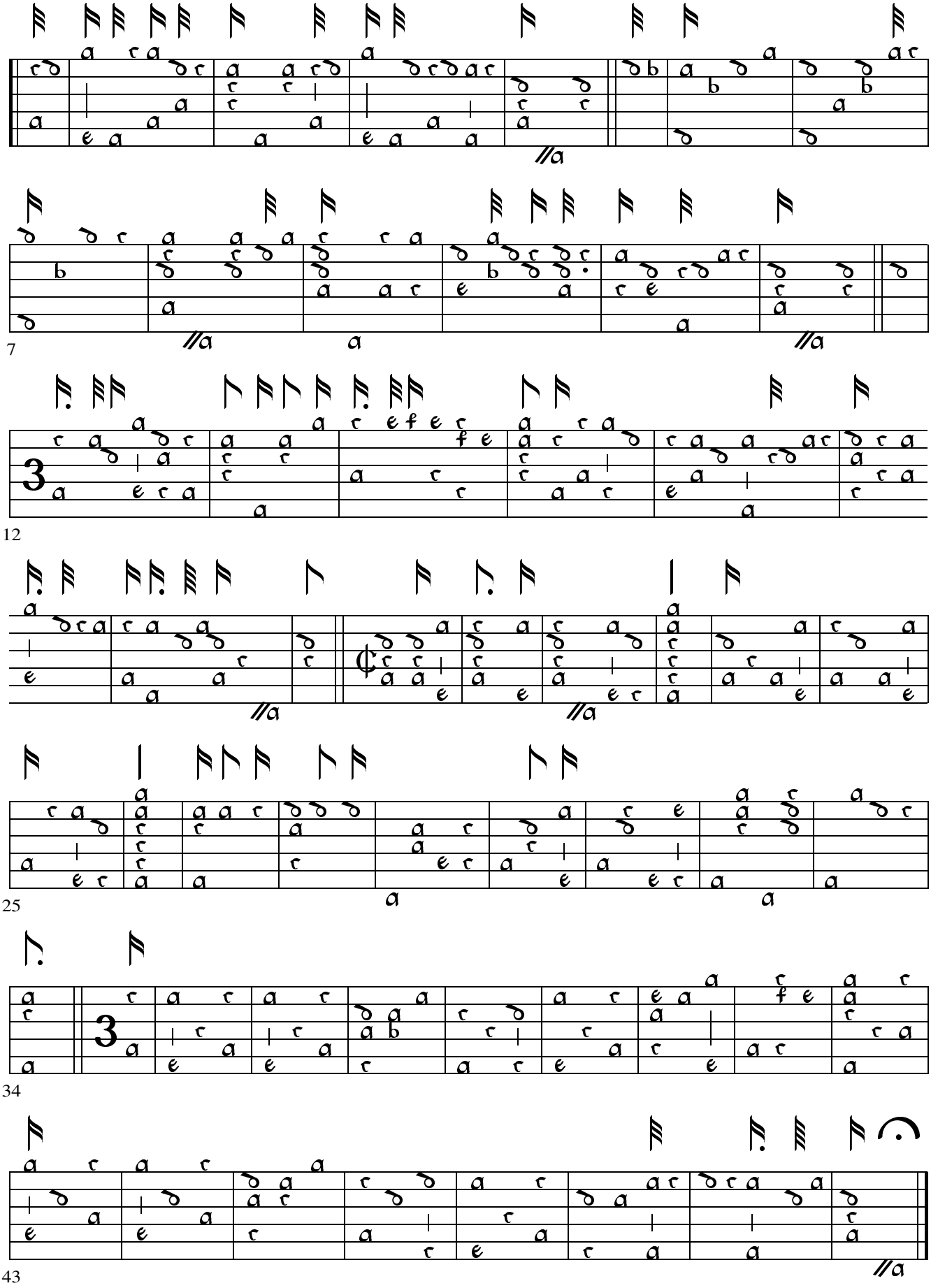
3c. Maske - 7F GB-Cu Nn.6.36, f. 18v i



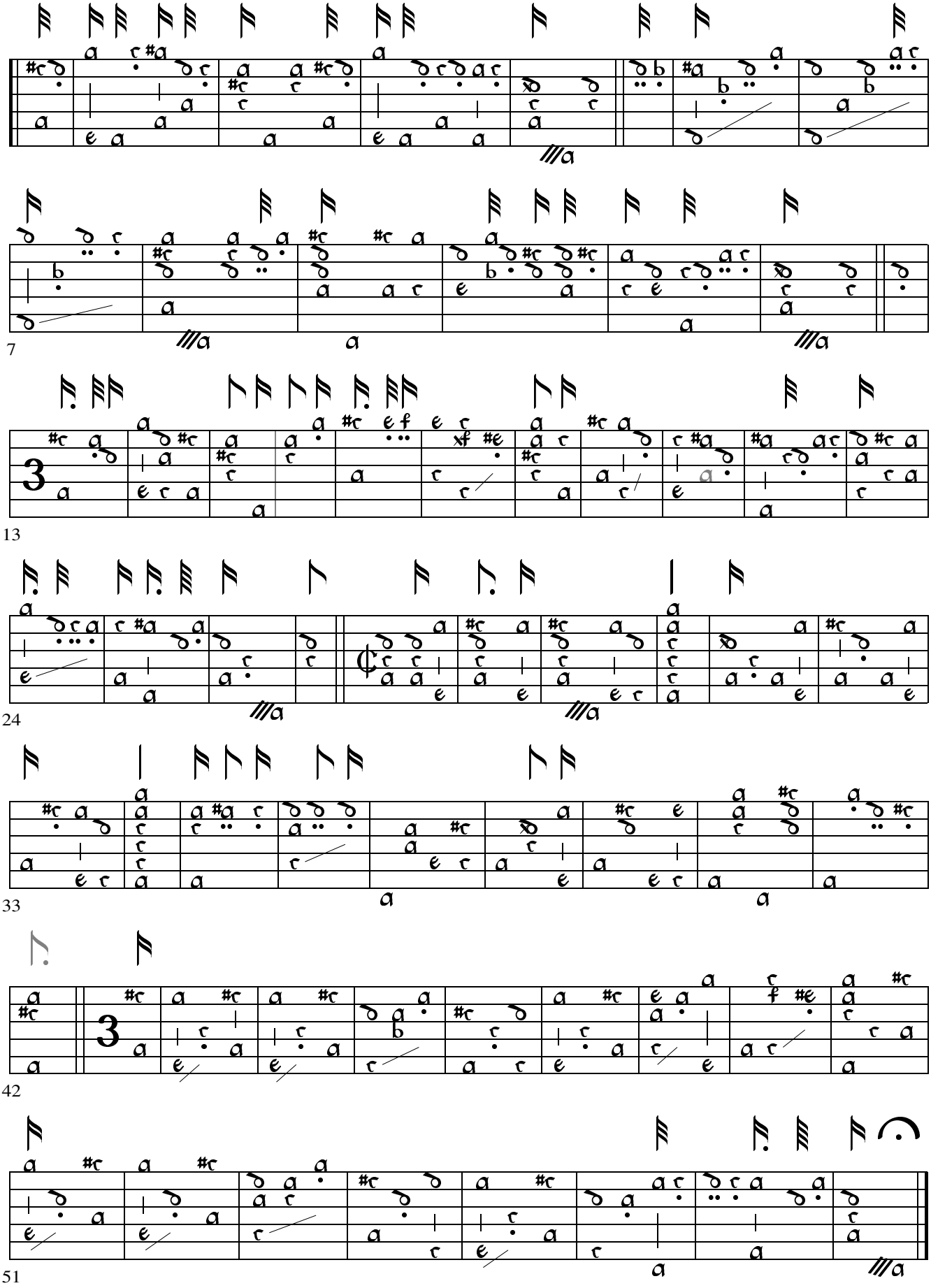
4. (Second of the Temple) - lyra viol (fhfhf) GB-Ob D.247, f. 34v



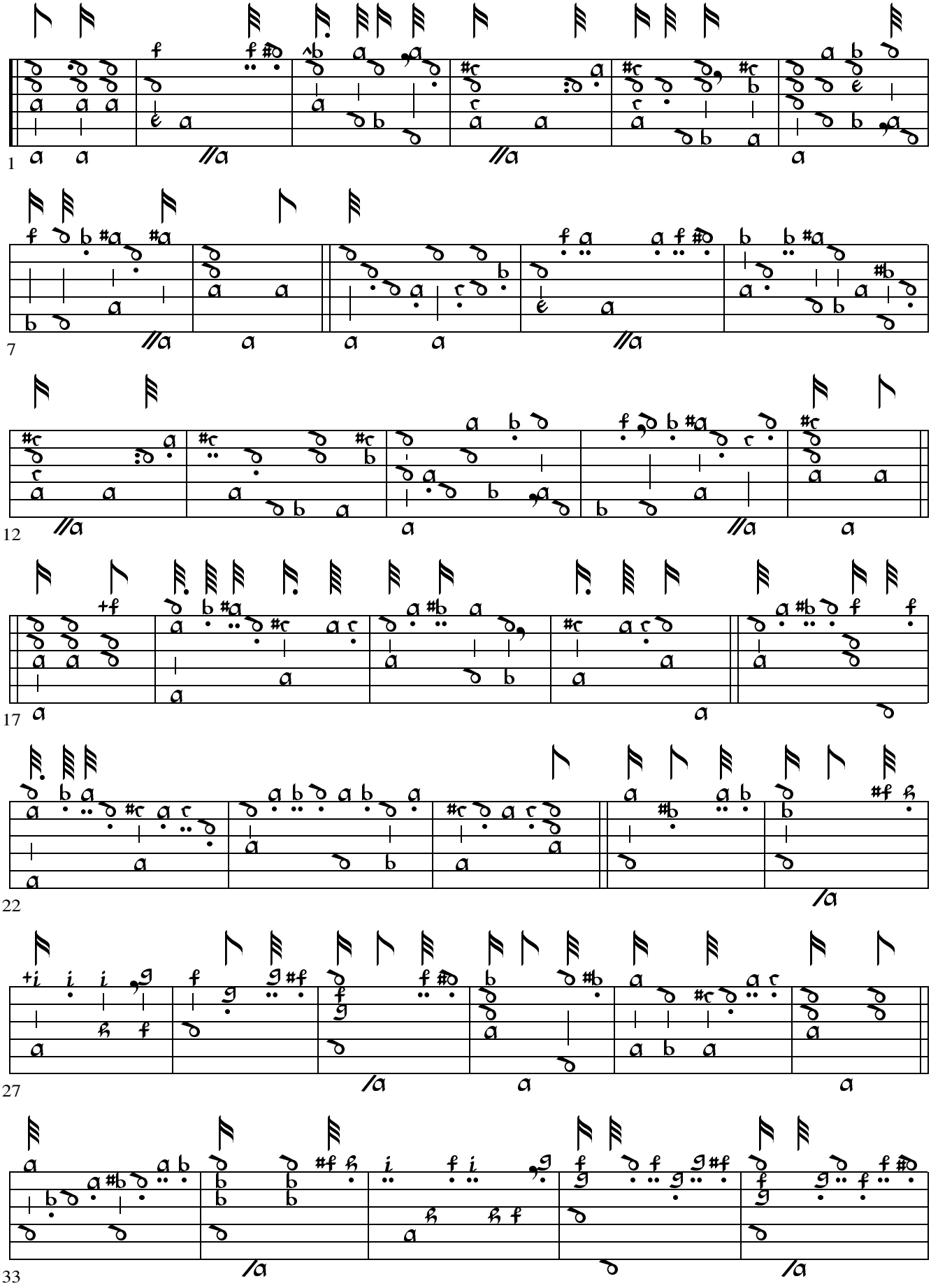
5a. The Fairy's Dance - 7F9C GB-Cu Nn.6.36, f. 24v

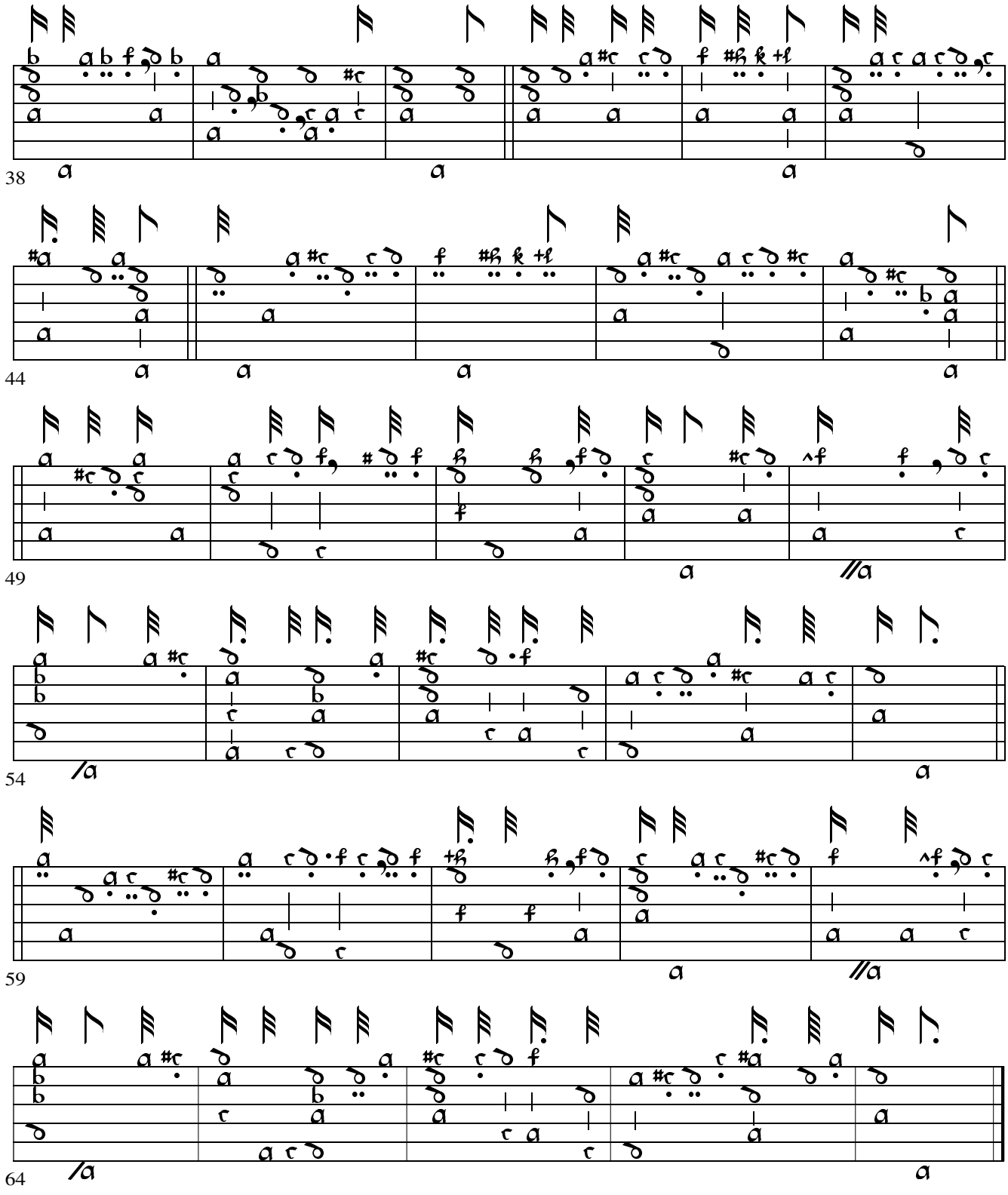


5b. The fayris Daunce - 7F10C GB-Lbl Add.38539, f. 10r

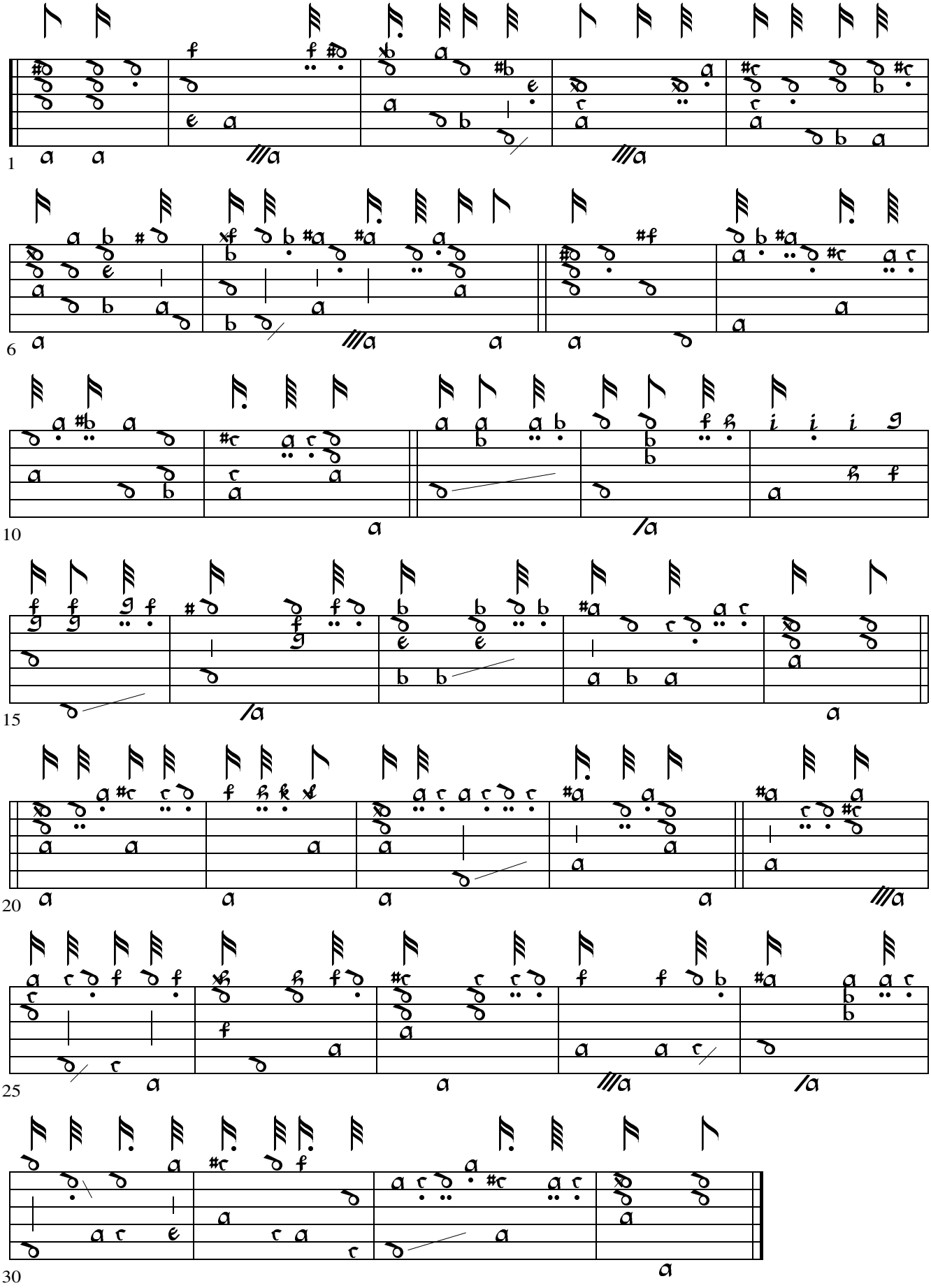


6a. The Noble Men's Masque Tune - 7F8Ef9C GB-Cu Dd.4.22, ff. 8v-9r



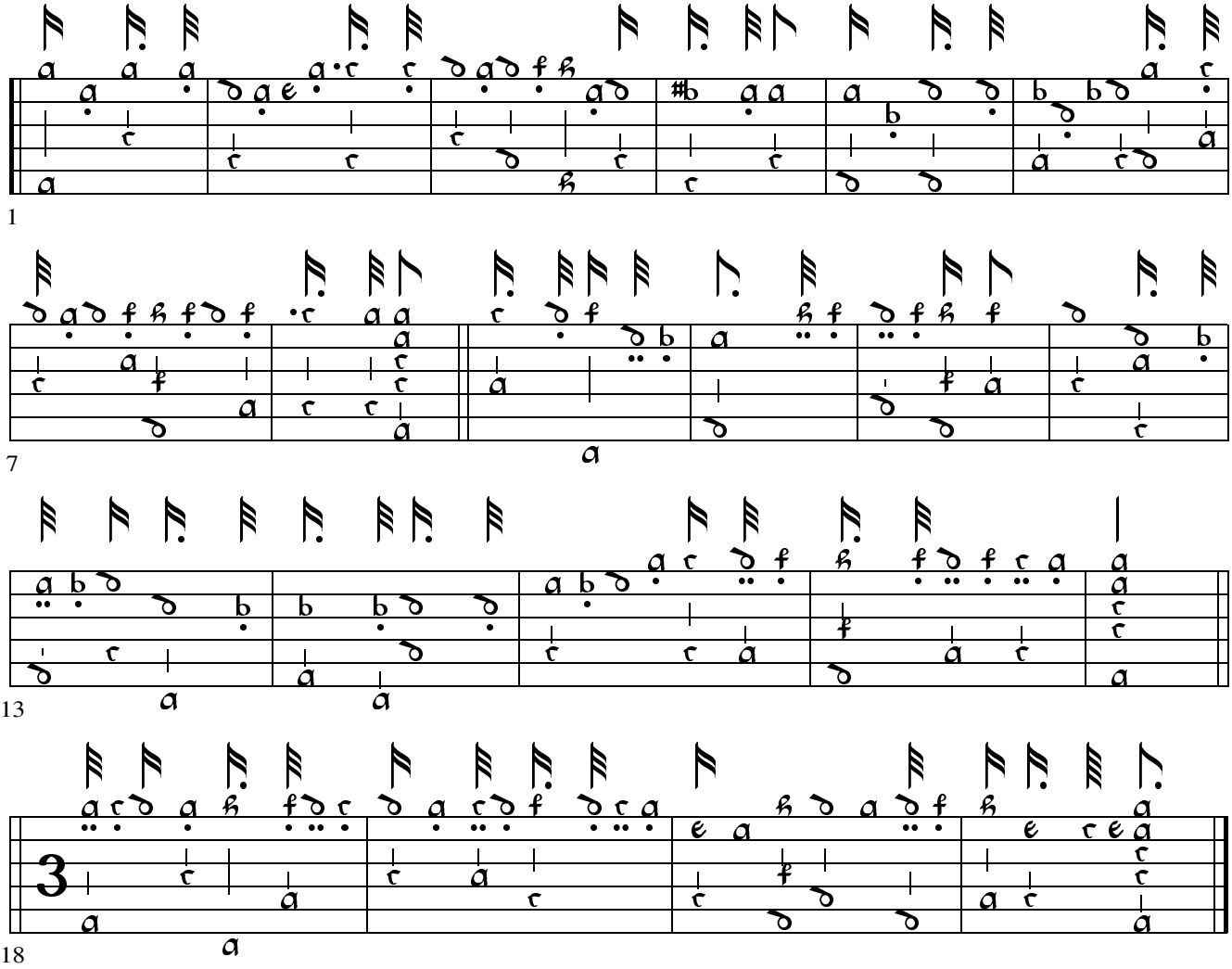

38
44
49
54
59
64

6b. The Noble Man - 7F8Ef10C GB-Lbl Add.38539, f. 19r

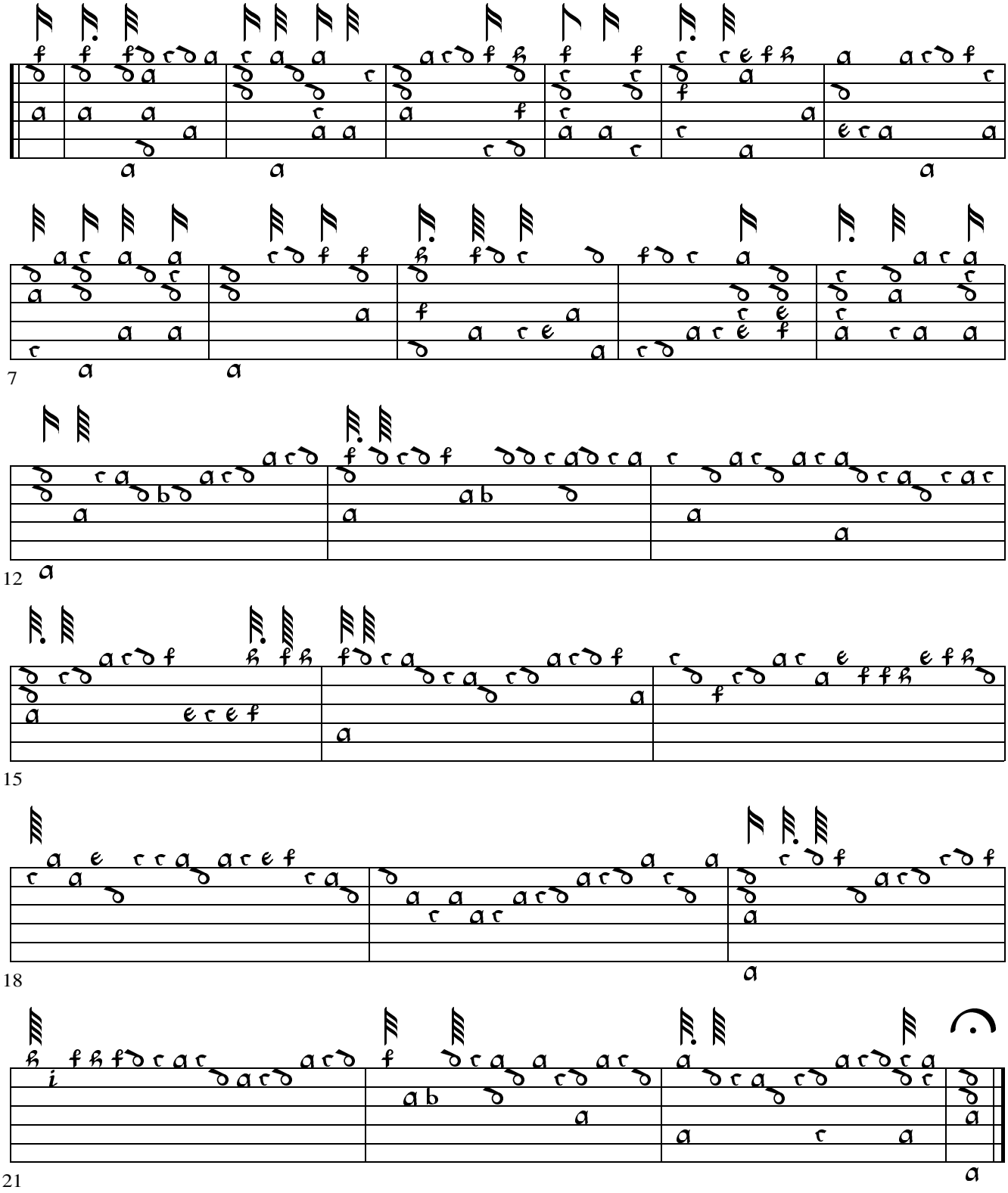


7. A Maske - 7F

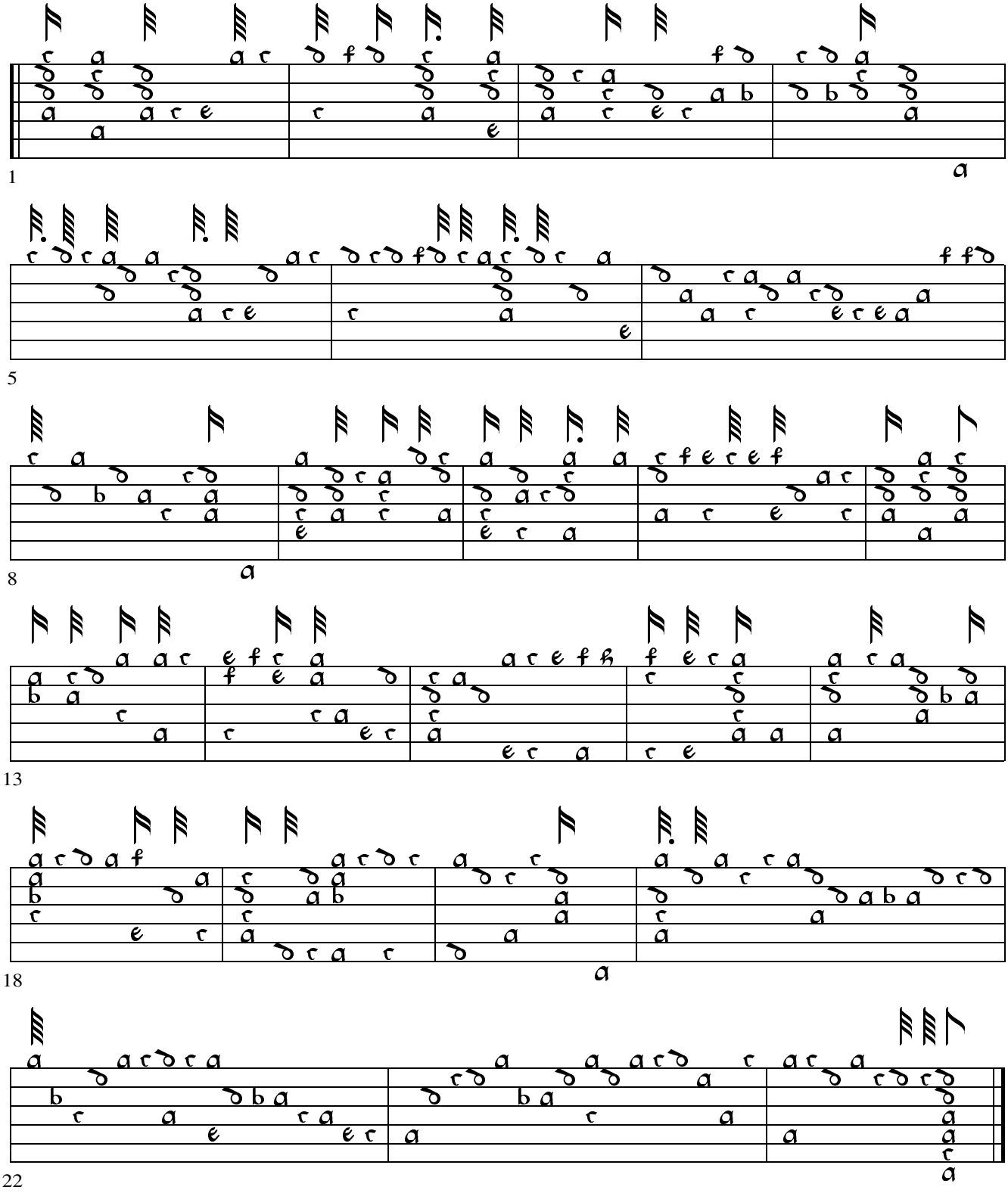
US-NHub fb7, f. 88v



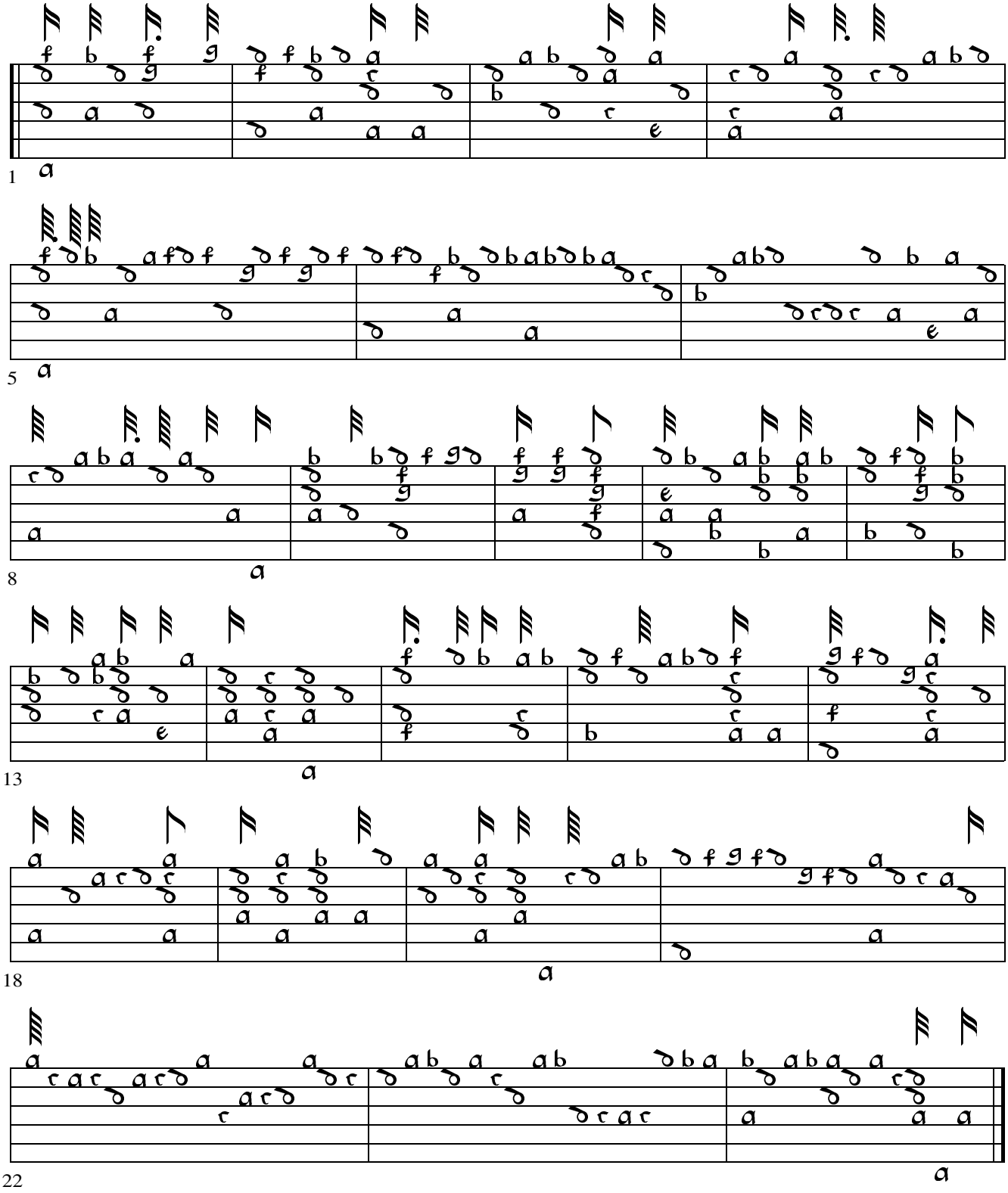
8. The First of The Queen's Masque - 7F R Dowland 1610, sig. P1v



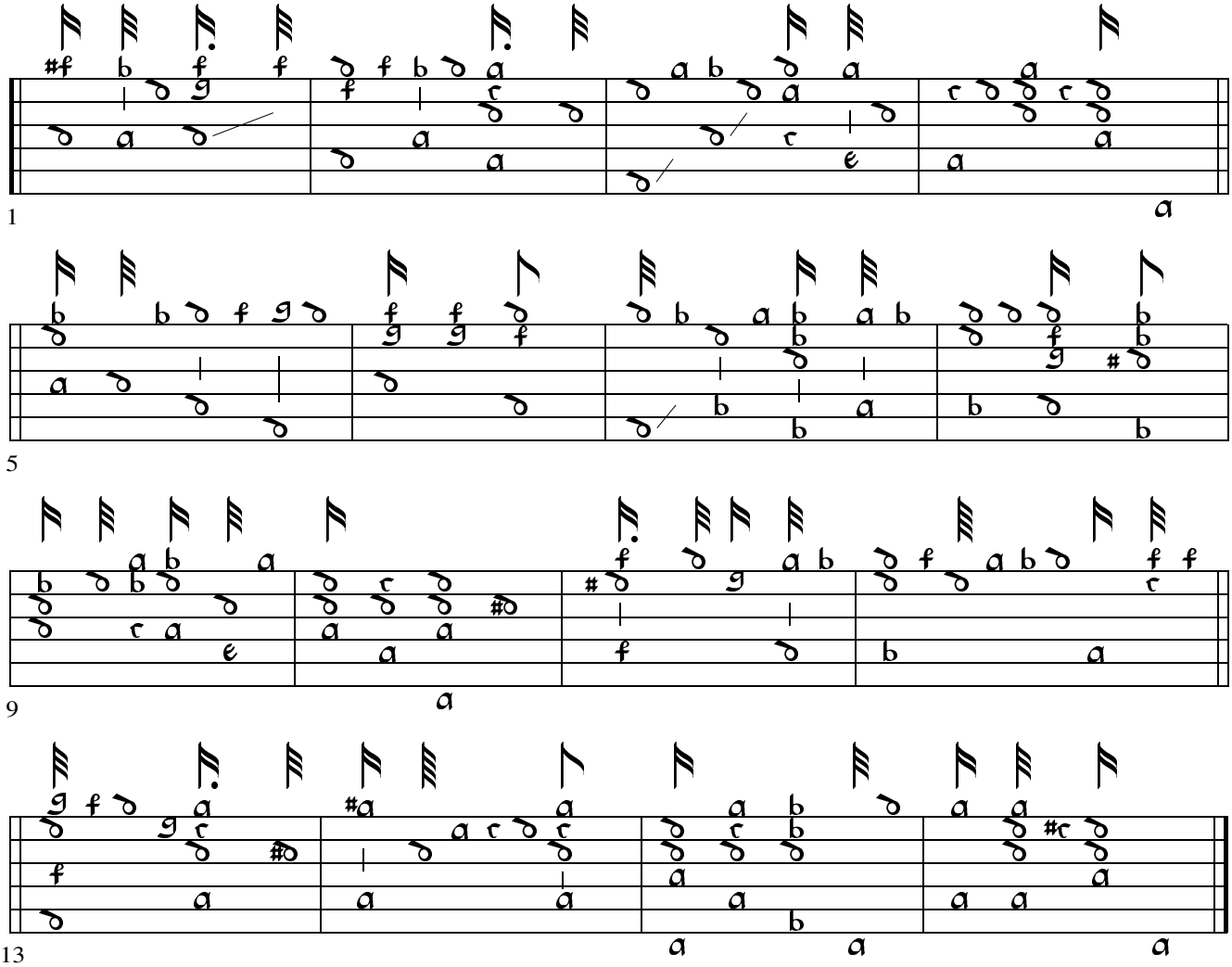
9. The Second of The Queen's Masque - 7F R Dowland 1610, sig. P1v



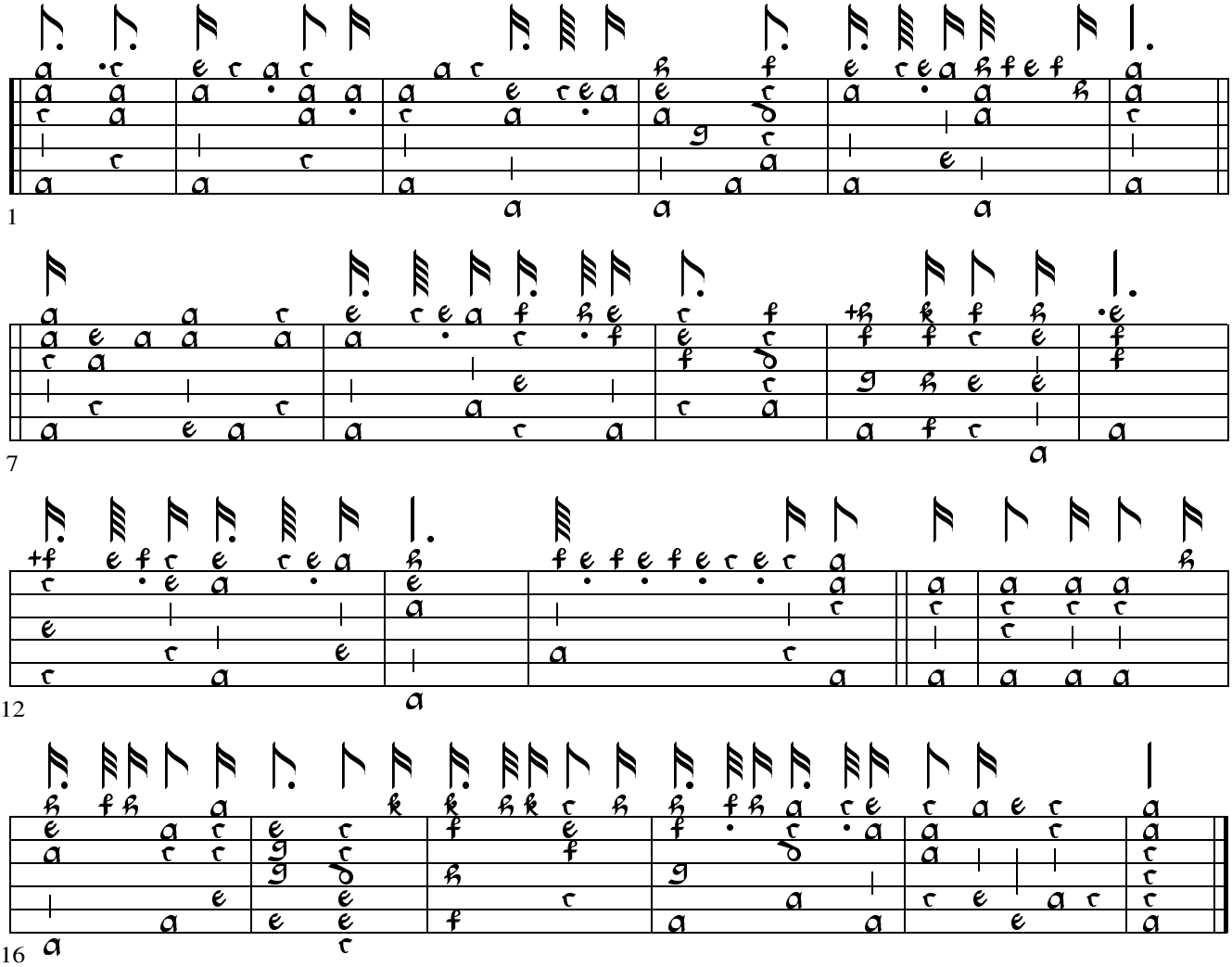
10a. The Last of The Queen's Masque - 7F R Dowland 1610, sig, P2r



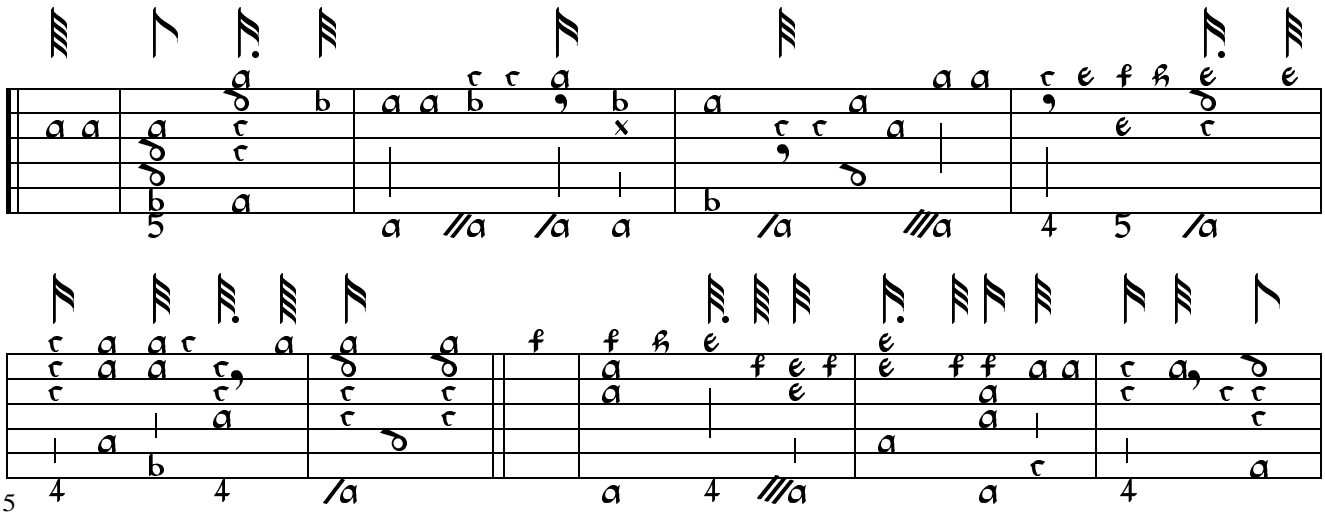
10b. The Third of The Queen's Masque - 7F GB-Lam 603, f. 41r

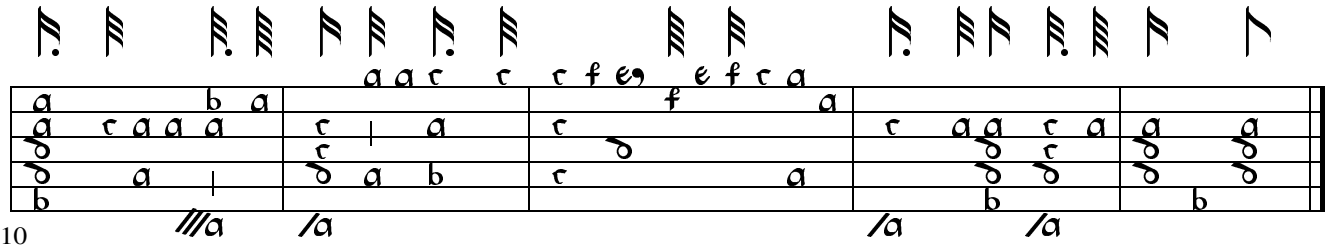


11a. The Witches Dance - 7D GB-Lam 603, f. 26r

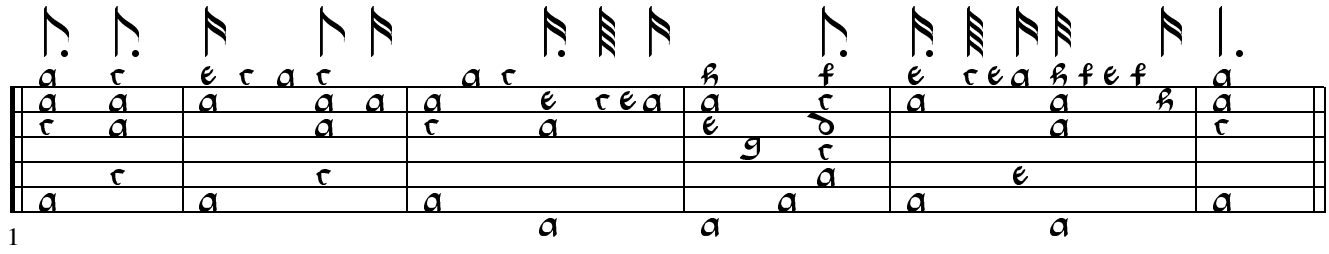


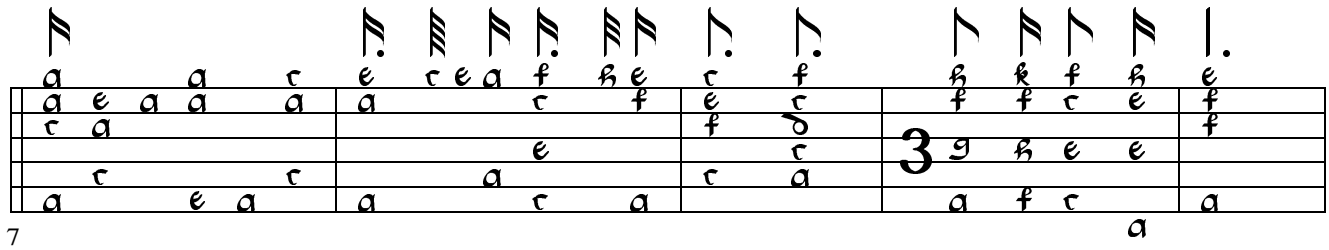
12. The King's Mask - 12-course (dedff) GB-En Dep.314-23, ff. 34v-35r

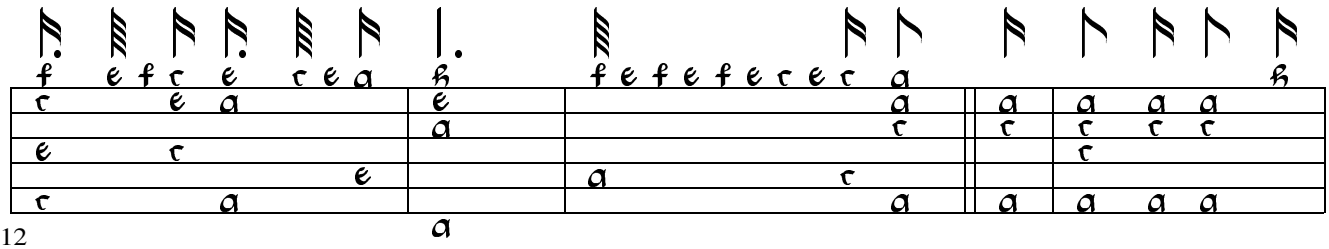


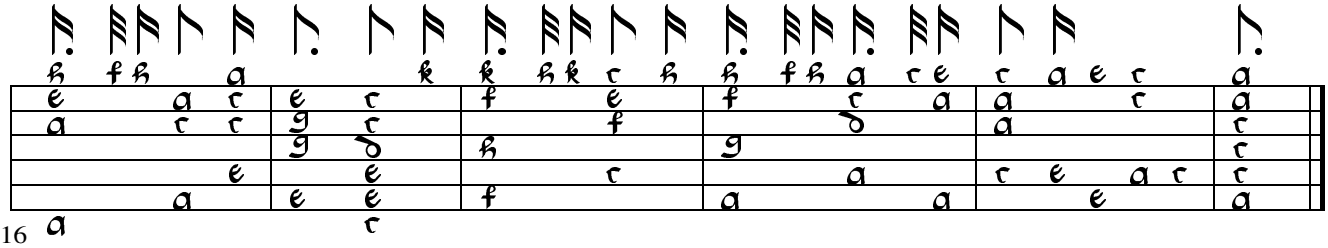


11b. The Witches Dance - 7D R Dowland 1610, sig, P2r

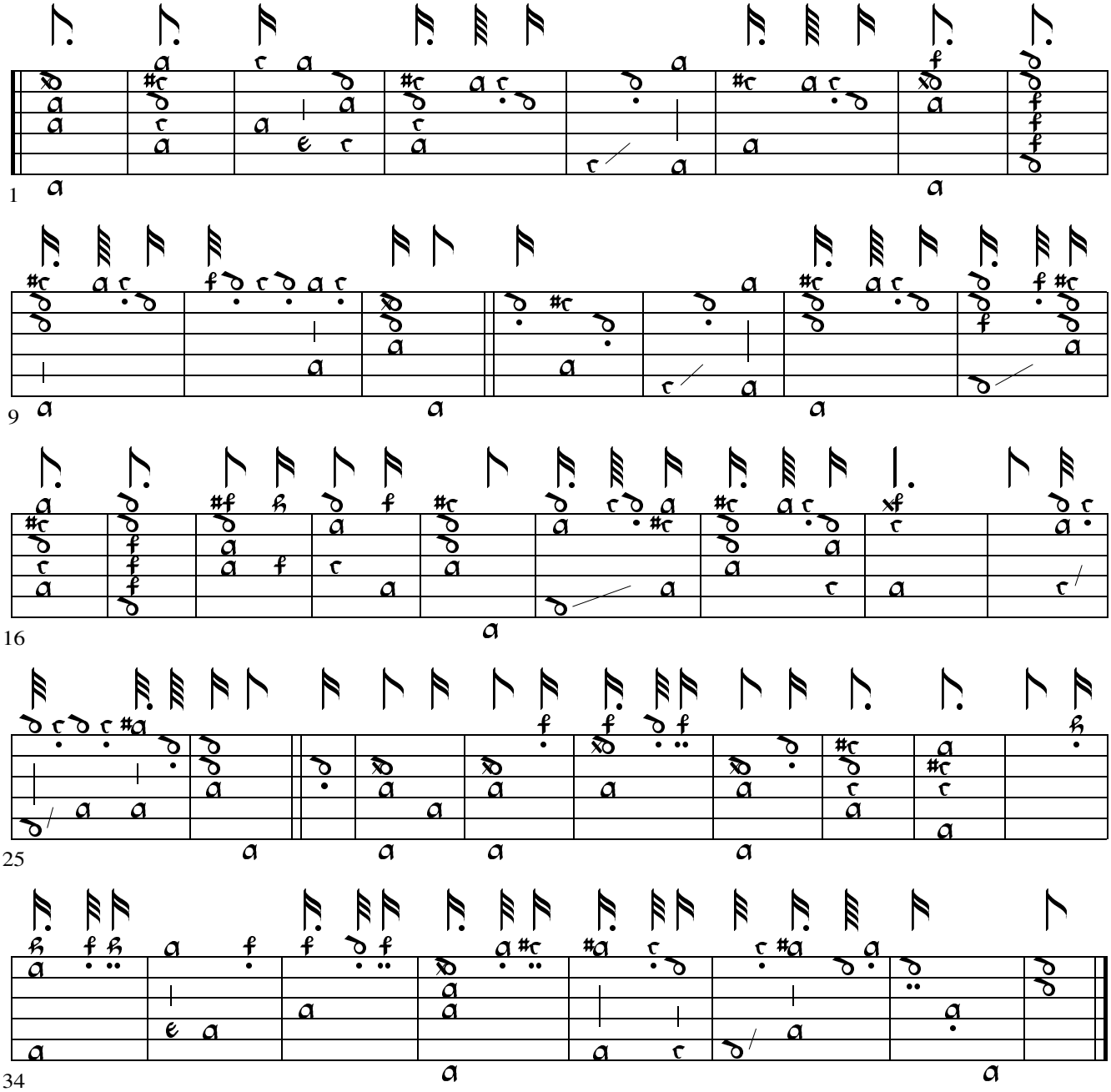




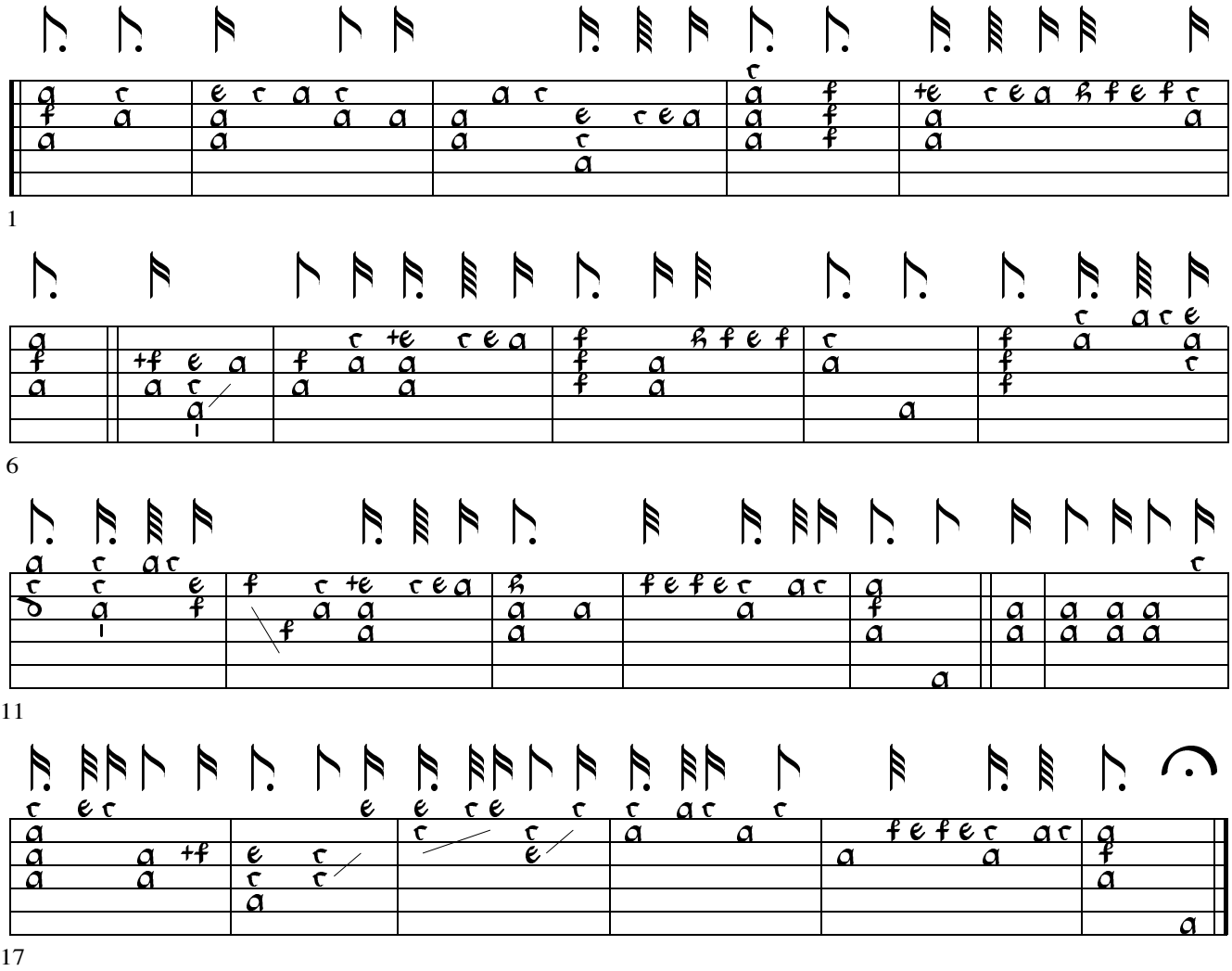




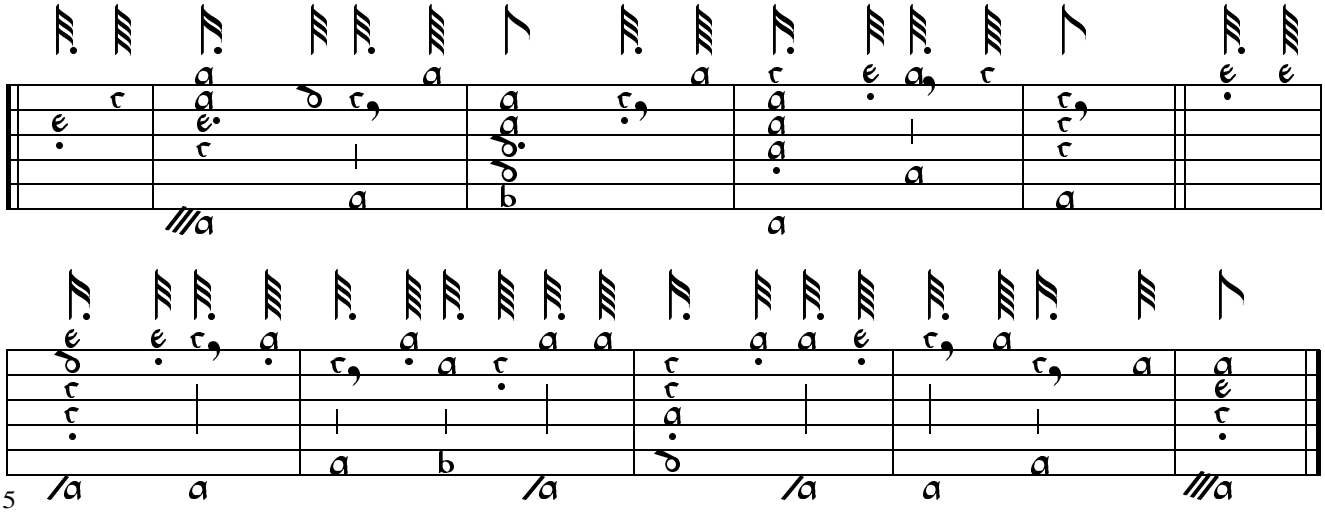
11c. The Witches Dance - 7F GB-Lbl Add.38539, f. 4r



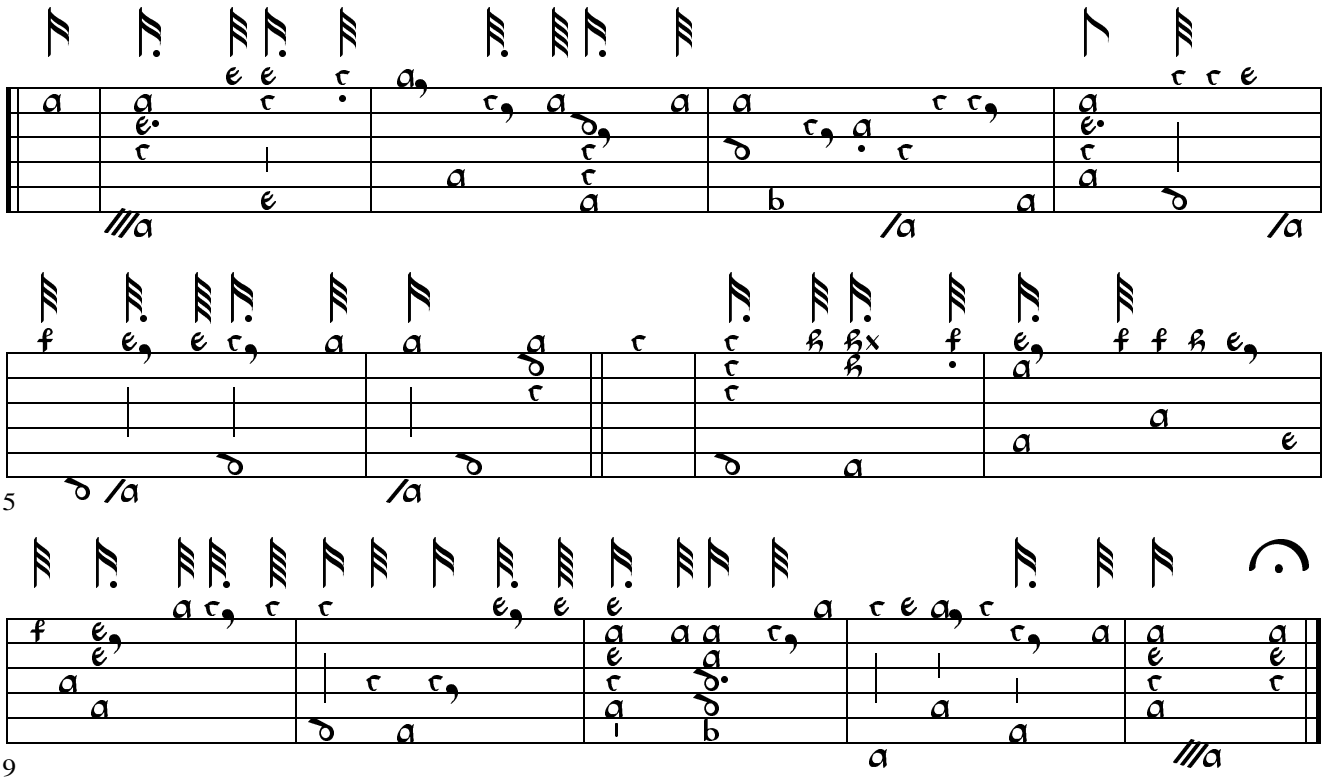
11d. The Witches Dance - lyra viol (ffhfh) IRL-Dtc 408 I, p. 65



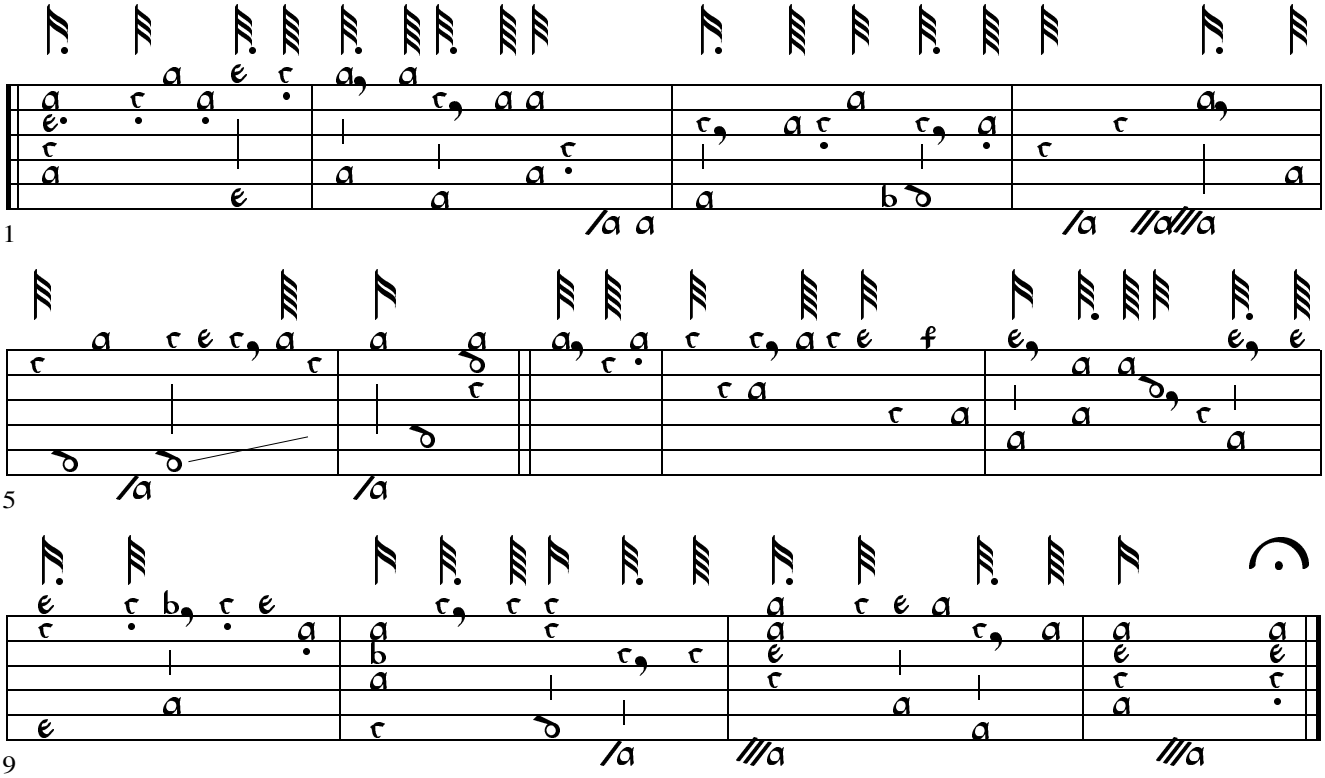
13. The First - 10-course (dedff) F-Pcnrs w.s., f. 59v i



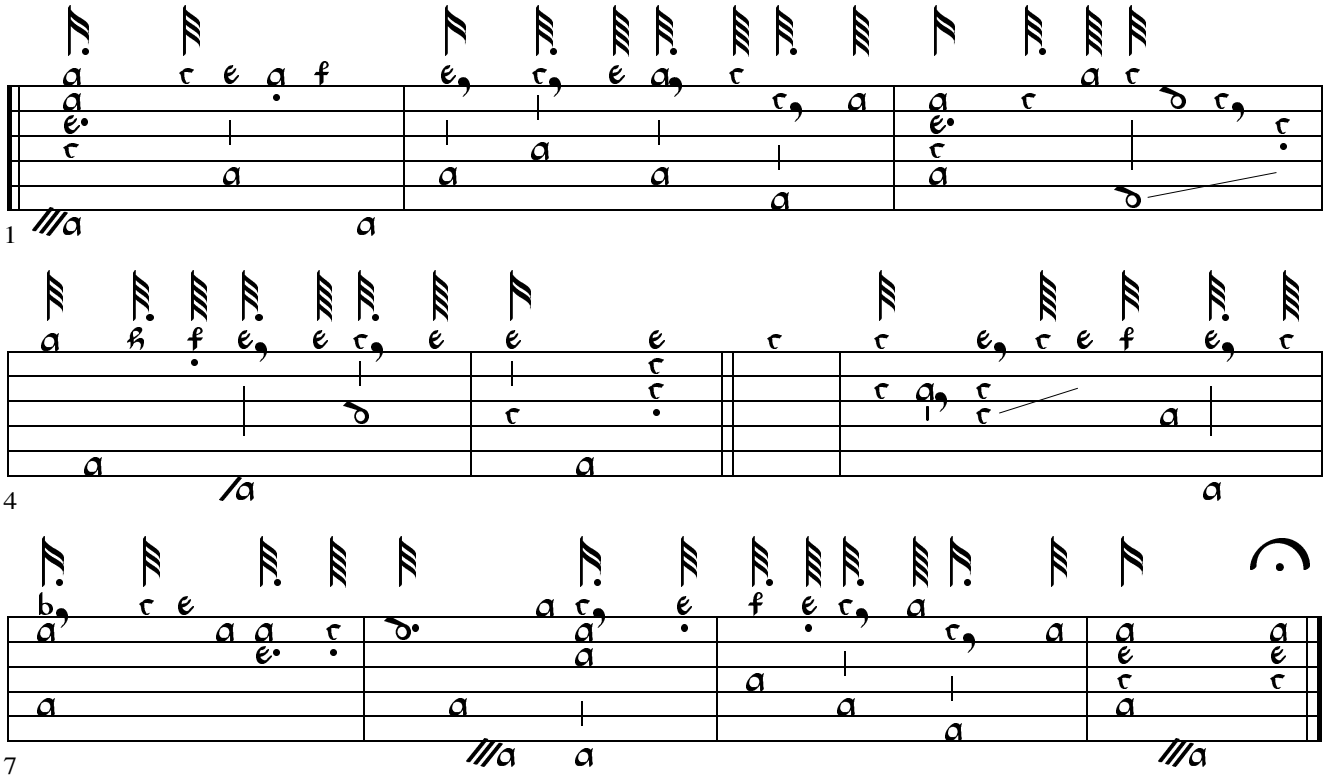
14. The Second - 10-course (dedff) F-Pcnrs w.s., f. 59v ii



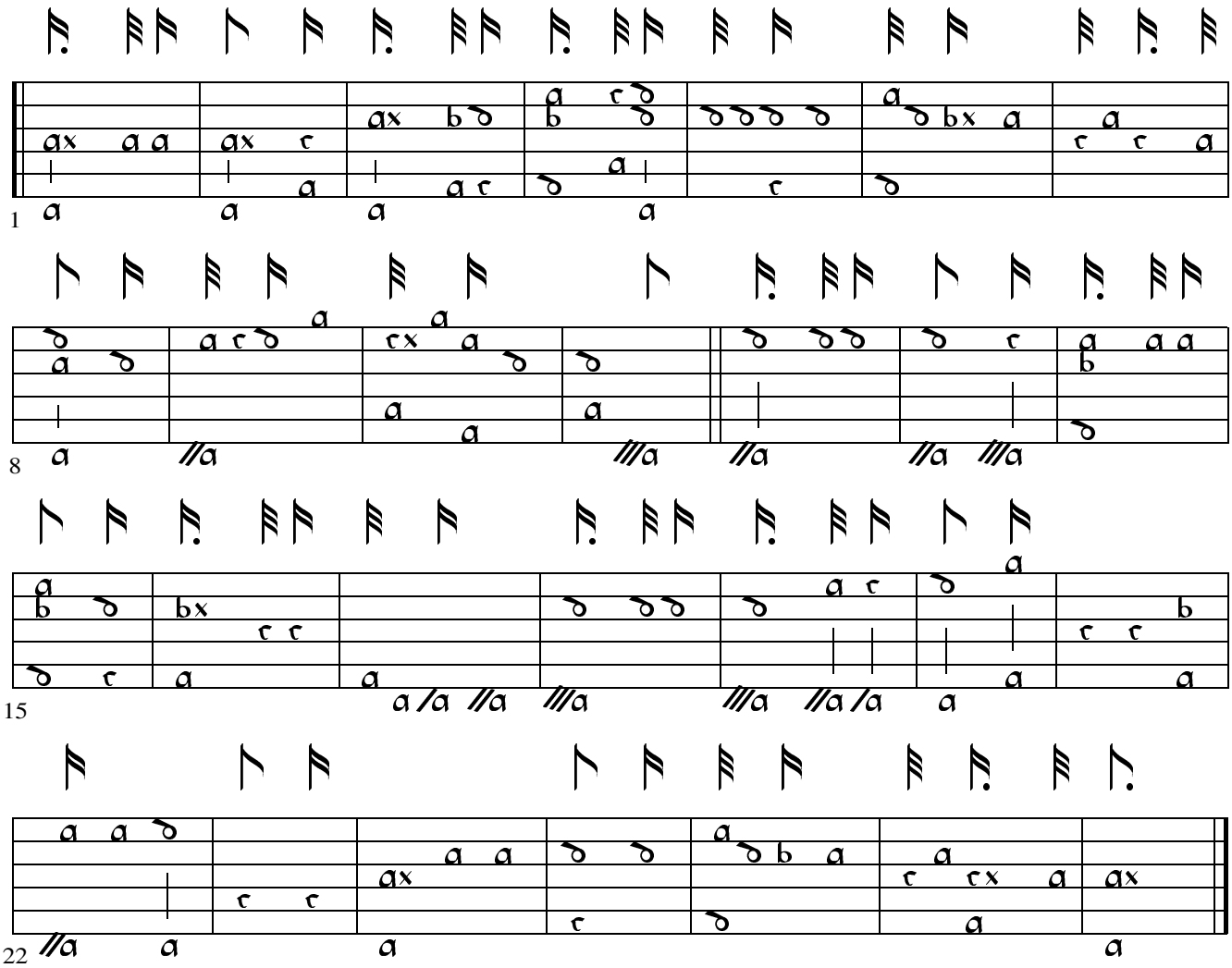
15. The Third - 10-course (dedff) F-Pcnrs w.s., f. 60r i



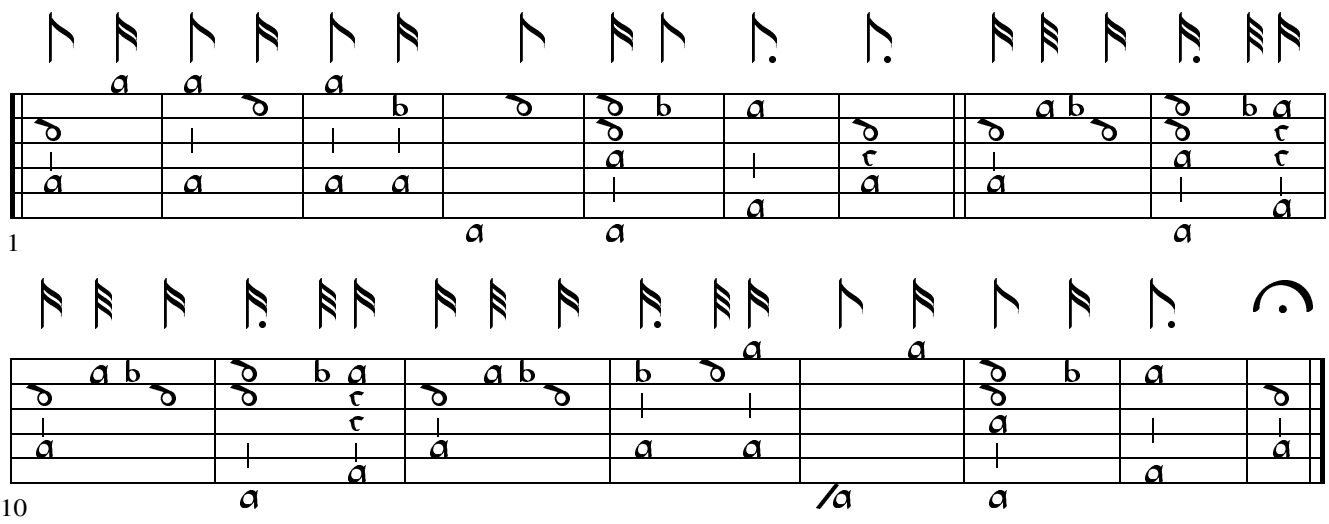
16. The Fourth - 10-course (dedff) F-Pcnrs w.s., f. 60r ii



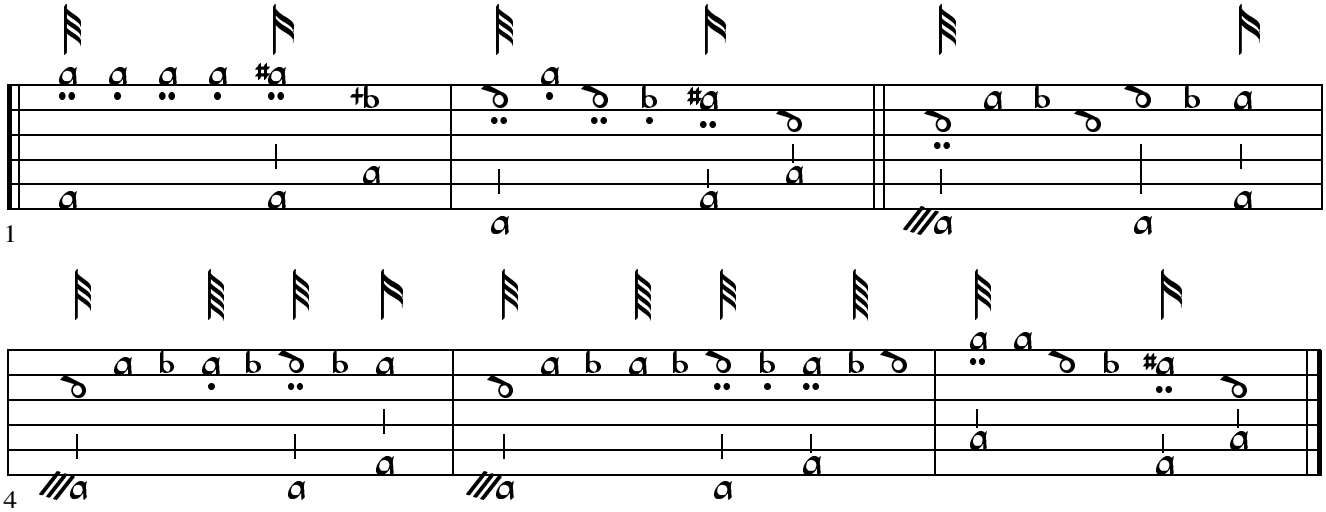
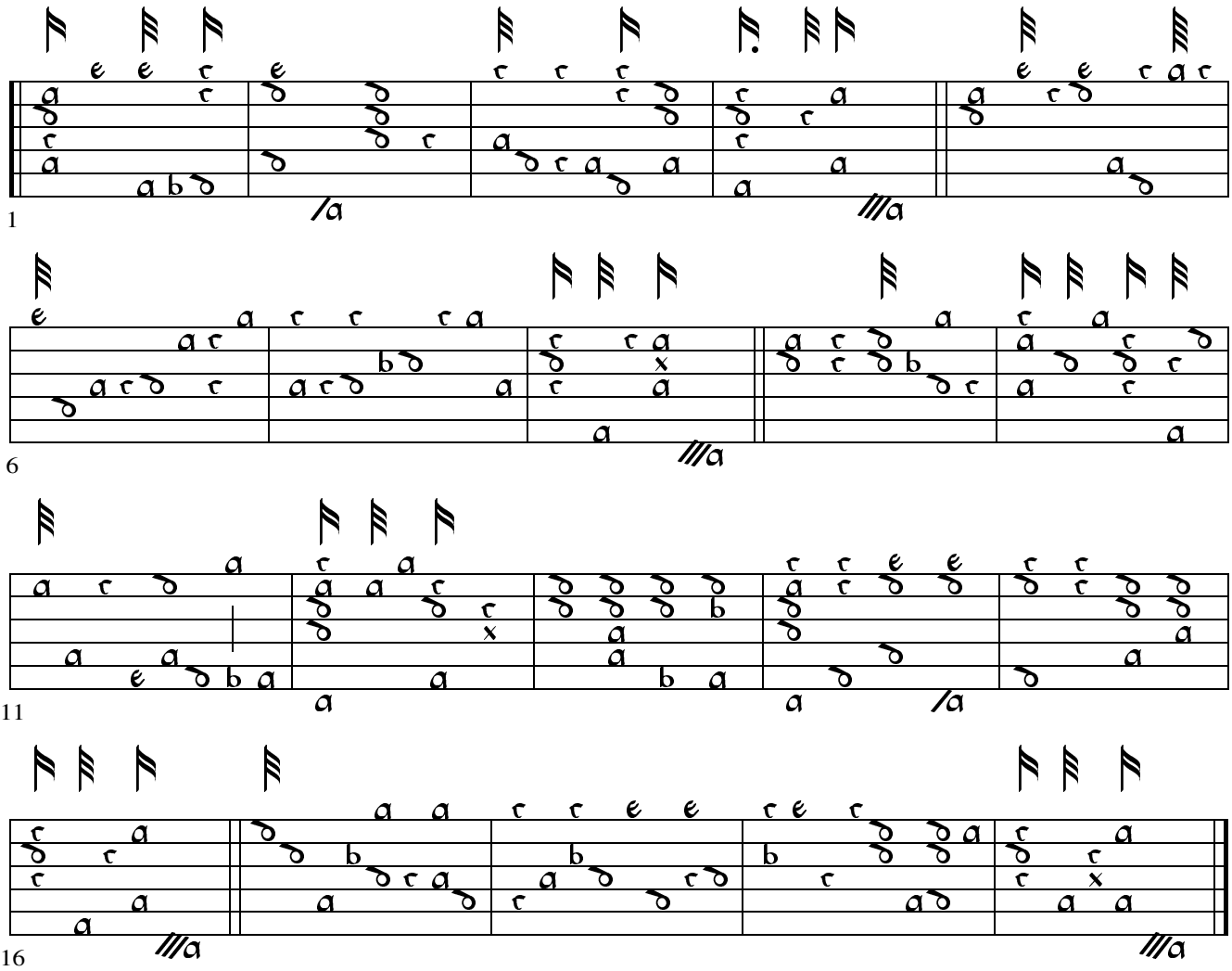
17. The Queen's Mask - 7F GB-En Dep.314-23, f. 25v



18a. Ane Mask - 7F8E GB-En Dep.314-23, f. 20v



18b. Untitled - 7F10C GB-Ctc O.16.2, p. 129



18c. De Mezengau - 10-course (ddeff) D-Mbs mus.21646, f. 19r