**Music supplement to Lute News 66 (June 2003) Lute Arrangements of Maske Music**

**Part 3: Masques of Squire’s Lord’s Flowers and Augurs etc.**

**Worklist**

Minor editorial changes made without comment.[all included in *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020)]

**Squire’s Masque (1613)**

**1. The Devil’s Dance**[[1]](#endnote-1)S278

GB-Lbl Add.38539 (ML), f. 30v i untitled [10 course lute]

**The Lord’s Masque (1613)**

**2. The First Tune of the Lord’s Masque**[[2]](#endnote-2)S73

a. GB-Lam 603 (Board), f. 27v *Antiq Masque per mr Confesso set by mr* *Taylor[[3]](#endnote-3)* [10-c]

b. GB-Lbl Add.38539, f. 30v ii *the first tune of the lordes masque* [7th to F]

**3. The Second Tune of the Lord’s Masque**[[4]](#endnote-4)S74

a. GB-Lbl Add.38539, f. 30v iii *second tune of the Lordes maske* [10-c]

b. GB-En Adv.5.2.15 (Skene), pp. 19-20 *Ladie Elizabeths Maske* [mandore][[5]](#endnote-5)

**4. The Lord’s Masque/ The Turtle Dove**[[6]](#endnote-6)S101

a. GB-Ctc O.16.2, p. 132 *A maske* [10-c]

b. GB-Lam 603, ff. 39v-40r untitled [10-c]

c. GB-Lam 603, f. 45v *the turtle doue* [10-c]

**5. Now ye Spring[[7]](#endnote-7)** S94

GB-Lam 603, f. 39v untitled [9-c]

**Masque of Flowers (1614)**

**6. Gypsies Dance**[[8]](#endnote-8) S99

GB-Lam 603, f. 38v *the Gipsies dance* [7th to F]

**7. The Scottish Dance - Paul's Wharf**[[9]](#endnote-9) S397

a. GB-Ob Mus.Sch.D.245, p. 130 untitled (lyra viol tuned ffhfh - Traficante 36) - transcribed for lute VdGS 9179

b. US-Ws V.b.280, f. 4v untitled [6-c] (bars 9-24)

bars 1- 8 is The Earl of Oxford's Galliard

GB-Cu Add. 2764(2), f. 5r [The Earl o]*f Oxfordes G*[alyard]

IRL-Dtc 410/I (Dallis), p. 89 *the earle of oxfordes gailiard*

US-Ws V.b.280, f. 5v *my lord of Oxfardes galiard*

c. Playford 1651, p. 86 *Pauls Wharfe* (violin arr. for lute)

d. Robinson 1609, no 5 sig. C2v *5 Powles Carranta. T*(homas). *R*(obinson). (cittern)

e. GB-Lam 600, f. 36v i untitled (lyra viol tuned fhfhf - Traficante 43) - transcribed for lute VdGS 9179

f. GB-CHE DLT/B 31, f. 46v untitled (lyra viol tuned fefhf - Traficante 25) - transcribed for lute VdGS 8268

**8. Dance / Dulcyna**[[10]](#endnote-10)S400

GB-Lam 603, f. 83v *Dulcyna* [7th to D]

**9. Comœdian’s Masque** S219

GB-En Adv.5.2.15 (Skene), pp. 25-26 *Comoedians Maske* [5-c mandore tuned hfhf]

**10. Somerset’s Masque**  S220

GB-En Adv.5.2.15, pp. 27-28 *Sommersetts Maske* [5-c mandore tuned hfhf]

**Masque of Augurs (1622)**

**11. The Haymaker’s Masque**[[11]](#endnote-11) S64

GB-Lam 603, f. 40v untitled [10-c]

**12. The Bear’s Dance**[[12]](#endnote-12)S70

GB-Lam 603, f. 39v *the beares danc* [6-c]

**Miscellaneous**

**13. A Masking Tune**[[13]](#endnote-13)S298

GB-Lbl Add.38539, f. 3v *A Masking tune* [10-c]

**14. The Lady Phillyes Masque** S426

GB-Lam 603, f. 17r *The Lady Phillyes Mask* [8-c]

**15. A Masque** S425

GB-Lam 603, f. 4r *A Maske / A Maske* [8-c]

**16. Mascarada**

B-Bc Littera S 26.369, f. 14v *Mascarada* [6-c]

**17. Frog Galliard**

LT-Va285-MF-LXXIX (Königsberg), f. 5v untitled [8-c]

**18. My Mistress’ Farwell**

GB-Lam 603, f. 17r *My Mris farwell* [8c]

Here is the third in the series of lute arrangements of masque dances from Sabol[[14]](#endnote-14) which includes all the lute versions (and for mandore) known to me that may have been associated with Thomas Campion’s *Squire’s Masque* (1613) (no 1), *The Lord’s Masque* (1613) (no 2-5), as well as *The Masque of Flowers* (1614) (no 6-10) and Ben Jonson’s *Masque of Augurs* (1622) (no 11-12), together with six miscellaneous items.

*Squires’ Masque* by Thomas Campion was performed with music by John Adson on 26th December 1613 at the Banqueting House in Whitehall to celebrate, together with Ben Jonson’s *Irish Masque* on 29th December and again 3rd January and *The Masque of Flowers* on 16th January 1614, the infamous marriage of Robert Carr, Earl of Somerset and Lady Frances Howard. Infamous, that is, because ‘The somewhat tarnished Lady Frances Howard, released from the bond of her match with the supposedly impotent earl of Essex, was soon to be the bride of the King’s favourite, the upstart Robert Carr, now suddenly the earl of Somerset’ (Sabol p. 578). There appeared ‘Harmony and nine musicians more, in long taffeta robes and caps with tinsel and garlands gilt, playing and singing’ (Sabol p. 24) and the performance included songs by John Coperario and Nicholas Lanier (Sabol p. 26). According to Sabol *Squires Masque* used the songs S20-3 (his numbered items); the antimasque dances included S98 & 114, as well as no 1 here, the devil’s dance (S138/277/278), ‘where according to an eyewitness - the fiends danced “a ballet of twelve devils” ’ (Sabol p. 581); the masque proper probably included ‘Squires Masque’ (S168), as well as very likely S60/279 for the entry dance, probably S136/280 for the main dance and S137/281 for the exit dance. *The Lord’s Masque* by Thomas Campion, performed on 14 February 1613 was one of three masques to celebrate the marriage of James I’s daughter Elizabeth to Frederick, Elector Palatine. The other two for this occasion were George Chapman’s *Masque of Middle Temple and Lincoln’s Inn* on 15 February (cf. forthcoming tablature supplement for *Lute News* 67) and Francis Beaumont’s *Masque of Inner Temple and Gray’s Inn* on 20 February (cf. tablature supplement to *Lute News* 65). John Coprario was paid £20, Robert Johnson £10 and Thomas Lupo £10 for their contribution to this masque[[15]](#endnote-15), from which it can be inferred that Coprario was the principal composer. During the masque ‘Twelve Frantics enter at the sound of a strange musicke’, ‘in the middest of whom *Entheus* (or Poeticke furie) was hurried forth, and tost up and downe, till by virtue of a new change in the musicke, the Lunatickes fell into a madde measure, fitted to a loud phantasticke tune’.[[16]](#endnote-16) Sabol has suggested that this *Lord’s Masque* used the songs S18 & 19; S109 as a possible antimasque dance; the Lady Elizabeth of the title to no 3b strongly suggests that no 2a,b (S191/73/257) was the entry dance, no 3 (S74/258/259) was the main dance and S75/260 was the exit dance to this masque; and possibly S125, 237, 238, 364, 392 & 403 were amongst other dances used. Strains A & B of the ‘first tune of the Lord’s Masque’ (S191 and first strain of no 2a) were probably played when ‘the Eight Maskers appeared in their habits’ before the Torchbearer’s dance, separately from strains C & D (S73 and no 2b) which were probably played when ‘having everyone entertained his Lady’, they begin ‘their first new entring dance’ (Sabol, p. 567). Strains A, B and C, D are also separated in the principal source GB-Lbl Add.10444, strengthening the likelihood of two separate entries of the masquers. The title to no 2a reflects the fact that Nicholas Confesse was the choreographer for the *Lord’s Masque*, paid £30 for his contribution.[[17]](#endnote-17) Robert Taylor was probably a lutenist amongst the 54 musicians employed for the occasion, as he played the lute in the *Middle Temple and Lincoln’s Inn Masque* on the following night.[[18]](#endnote-18) Robert Spencer has suggested that no 4, based on the ballad The Turtle Dove (S101/273/274) is possibly from *The Lord’s Mask*,[[19]](#endnote-19) although Sabol and Brookes considered that it is from *The Mask of The Inner Temple and Gray’s Inn*. No 5, based on the ballad Now the Spring is come[[20]](#endnote-20) (S94, titled *The second of the Lords* in GB-Lbl Add.10444) may possibly be from *The Lord’s Masque*, although Sabol has suggested this and S93, titled *The first of the Lords* in GB-Lbl Add.10444, are from another unidentified Masque of Lords. Musicians named in the accounts for this masque include ‘Jo: Coperary, Roberte Johnson, Thomas Lupo and Stephen Thomas‘ (Sabol, p.567) - and as S374 & S378 are titled *Stephen Thomas his Almaine* and *Stephen Thomas his 2 Almaine* in GB-Lbl Add.10444, Sabol suggested that Stephen Thomas may have written them for this, or another masque in which he was involved.

*The Masque of Flowers* was performed on 16 January 1614 by the gentlemen of Gray’s Inn at the Banqueting House at Whitehall for the Somerset wedding (see above). Peter Holman[[21]](#endnote-21) notes that ‘the text of the anonymous author recorded that "the loud music ceasing, the Masquers descend in a gallant march ... to the stage where they fell into their first measure", which implies that another ensemble - most likely the violins - took over from the wind instruments at that point’. And loud music sounds when a garden of a ‘glorious and strange beauty‘ displaces the antimasque scene.[[22]](#endnote-22) According to Sabol, the songs included S24; antimasque dances possibly included no 9 & 10 (S219 & S220), the latter titled ‘Sommersetts Maske’, as well as S68, 126/282, 127, 128/283, 129, 130, 139, 167, 218, 232 & 285/372; dances of the masque proper may have included the Gypsies Dance (no 6, S99/286) as the entry dance, as well as S83/284, 84, 85/317 & 100. Sabol suggested that the miscellaneous dances S393-400 & 407-408, which include no 7 & 8 here, may also have been used in this masque. Brookes1 (no 1542) also suggested that the Gypsies dance (no 6) is from *The Mask of Flowers*, but Robert Spencer argued that it is probably from Ben Jonson’s *The Gypsies Metamorphosed*, performed August-September 1621, commissioned by George Villiers, first Duke of Buckingham (1592-1628), and for which Robert Johnson may have set ‘From the famous peak of Derby’.[[23]](#endnote-23)

Ben Jonson’s *Masque of Augurs*, some of the music of which may have been composed by Alfonso Ferrabosco II (Sabol p. 25), was performed for James I on twelfth night, 6 January 1622, and repeated on 5 or 6 May, in a Banqueting House at Whitehall built by Inigo Jones sometime between 1619 and 1622. Sabol suggested that the songs included S32 & S33, one by Nicholas Lanier, the antimasque dances may have included S69 and S70/297 (no 12), the entry, main and exit dances of the masque proper are probably S61-S63. Robert Spencer suggested S64 (no 11) is also from this masque[[24]](#endnote-24), although Sabol (p. 566) drew attention to suggestive passages in the text indicating it may be from William Browne’s masque *Ulysses and Circe* (1615).

Also included here are a probable antimasque dance in F (no 13) with similarities to the second of the Lord’s masques (no 3a), two masque dances in G (no 14 & 15), one named after an unidentified ‘Lady Phillyes’, a mascarada in G (no 16), and two further items in G, no 17 probably a lute part from a consort setting of the Frog Galliard, and no 18 titled My Mistress’ Farwell (stylistically related to no 14), with no obvious connection with a masque. The fourth part in the series ‘Lute Arrangements of Masque Music’ to follow this one will include lute settings of masque music thought to be composed by Robert Johnson for Ben Jonson’s *Masque of Queen’s* (1609) and *Oberon* (1611), as well asGeorge Chapman’s *Masque of the Middle Temple and Lincoln’s Inn* (1613).

*John H Robinson, May 2003/ Revised February 2015*

1. Cognates: GB-Lbl Add.10444, ff. 40r & 90v *The Diuells Dance* [treble/bassus, S138]; John Adson, *Courtly Masquing Ayres* (London, 1621), no 10 untitled [à 5, S277]. [↑](#endnote-ref-1)
2. Cognates: GB-Lbl Add.10444, ff. 20r & 74r *The first of the Lords* [treble/bassus, strains C, D, S73]; GB-Lbl Add.10444, ff. 54v-55r & 104r untitled [treble/bassus, strains A, B, S191]; GB-Lam 600, f. 38r *Maske* [lyra viol, strains C, D]; William Brade *Newe ausserlesene* (Hamburg, 1617), no 19 *Ballet* [à 5, S257]. [↑](#endnote-ref-2)
3. This item was included in the tablature supplement to *Lute News* 41 (March 1997): *The Complete Lute Solos of Robert Kindersley/Kennersley, Robert Taylor and Thomas Greaves*, no 1 - to the inventory of which can be added a pavan and galliard *qd mastyre taylere* in the Dublin virginal manuscript (IRL-Dtc 410/II). Worklist of lute music, in D minor tuning: **1.** GB-MrTabley, p. 26 *Corant Confais*. **2.**GB-MrTabley, p. 30 *Gigue Confais*. **3.** GB-MrTabley, p. 31 *Allmaine Confais*. **4.**GB-En 9451 ff. 20v-21r *Courante confes*. Vieil ton tuning: **5.** D-Mbs 21646 (Werl), f. 74v *Couranta del Espine*; GB-Cu Nn.6.36, f. 36v *Coranto Confes*; GB-HAdolmetsch II.B.1, ff. 36r-37r *Courante de lepin*; GB-Lam 603, f. 37r *Corant*; GB-Lam 603, ff. 43v-44r untitled; GB-Lbl Eg.2406 (Pickeringe), ff. 37v-38r *A coranto*. **6.** no 2a, here. For treble and bass: **7.** US-NH Filmer 3, f. 85v [corant] *Confess*. For violin: **8.**Playford *Dancing Master* 1651, p. 19 *Confess (his Tune*). Doubtful: **9.**D-LEm II.6.15, p. 264 *Courante Con*[fesse?]; CZ-Pnm G.IV.18, ff. 20v-21r *Courante Gothier*; CH-Bu F.IX.53, ff. 13v-14r *Courante*; CH-BEsa 123, p. 123 untitled; CH-SO DA 111, f. 42r *Alio modo*; D-B N 479, ff. 59v-60r *Bellevile*; D-Dl M 297, p. 82 *Courant*; GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Lienchen zum Tantze gefuret Curant*; I-Tn IV 23/2, ff. 12v-13r *Courente*; RUS-SPan O N° 124, f. 35r *Cor:*; Valerius 1626, pp. 270-271 *Stem: Courante Françoyse Of: O Angenietje, &c*. For mandore: D-Us Smr.Misc.133a, f. 6v untitled; D-Us Smr.Misc.133b, ff. 3 & 58v-59r *Courante*. Recorder: Van Eyck 1654, ff. 62v-63r *De France Courant*. Voice: Starter 1621, pp. 177-178 *Stemme: Courante Françoise*; cf. Boyer *Airs a quatre parties* 1619. [↑](#endnote-ref-3)
4. Cognates: GB-Lbl Add.10444, ff. 20v & 74r *The second of the Lordes* [treble/bassus, S74]; Brade 1617, no 7 *Der Köninginnen Intrada* [à 5, S258]; GB-Ob Mus.Sch.D.245, p. 163 and GB-Ob Mus.Sch.D.246, p. 188 untitled [lyra viol duet, S259]. For keyboard [Brookes 761]: US-NYp Drexel 5609, p. 127 untitled; US-NYp Drexel 5612, p. 164 *A Mask*; F-Pn Rés.1186, f. 39v untitled; F-Pn Rés.1186 bis II, p. 31 *Grays inn maske:*; F-Pn Rés.1186 bis II, pp. 38-39 untitled. [↑](#endnote-ref-4)
5. No 3b as well as no 9 and 10 are for mandore tuned in fourths and fifths with fret intervals of ‘fhfhf’ starting from the highest course. [↑](#endnote-ref-5)
6. Cognates: GB-Cfm 24.E.13-7, no 22 *Almande* [à 5, S274]; GB-Cfm 168, pp. 313-314 *Maske / Giles Farnabye* [keyboard, Brookes 1647]; GB-Lam 600 (Browne), f. 38v *Masque* [lyra viol]; GB-Lbl Add.10444, ff. 28v-29r & 80v *Cuperaree or graysin* [treble/bassus, S101]; Brade 1617, no 28 *Der Rothschenken Tanz* [à 5, S273]; Robert Hole, *Parthenia In Violata* (London, *c*1625), no 1 *The Lordes Mask* [virginals and bass viol, Brookes 1504]. [↑](#endnote-ref-6)
7. Cognates: GB-Lbl Add.10337 (Rogers), f. 22v *Now ye spring* [keyboard]; GB-Lbl Add.10444, ff. 26v & 78v *The second of the Lords* [treble/bassus, S94]. [↑](#endnote-ref-7)
8. Cognates: [S99] GB-Lbl Add.10444, ff. 28r & 80r *Sr Francis Bacons Masque. 1*; GB-Lml 46.78/748 (Cromwell), ff. 21v-22r *The duke of Buckeinghams Masque* [keyboard, Brookes 1542 - cf. S286]; GB-Och 44 (Cosyn), f. 133r untitled. Different to S111: GB-Lbl Add.10444, ff. 32v & 83v-84r *The Gypsies masque* [treble/bassus]; GB-Och 44 (Cosyn), f. 132v *The Gipsies Maske* [keyboard, Brookes 1543]. [↑](#endnote-ref-8)
9. Cognates for keyboard: GB-Cfm 168, pp. 212-213 *Pawles Wharfe 6/ Giles Farnaby*; GB-Cfm 782 (Tisdale), ff. 94v-95r *Paules Wharf*. GB-Och 437, f. 10r *Poules Wharfe*; GB-Och 1175, ff. 8r-8v *Powles Wharff*. For instrumental ensemble à 5: Brade 1617, no 16 *Ein Schottisch Tantz*. [↑](#endnote-ref-9)
10. Cognates for keyboard: GB-Cfm 168, p. 311 *Daunce*. For violin: PL-WRk 115, ?, ?. For instrumental ensemble à 5: Brade 1617, no 20 *Türckische Intrada*. Song: GB-Lbl Add.24665, f. 35v *As at noon Dulcina rested*. [↑](#endnote-ref-10)
11. Cognates: GB-Lbl Add.10444, ff. 17r & 71v *The Hay-makers Masque* [treble/bassus, S64]; US-NYp Drexel 5612, p. 161 *Hay Makers Mask* [keyboard, S288, Brookes 763]. [↑](#endnote-ref-11)
12. Cognates: GB-Lbl Add.10444, ff. 19r & 73r *The Beares Dance* [treble/bassus, S70]; GB-En 9449 [Campbell/ Panmure 8], f. 3r *The Bears Daunce* [keyboard, S297, Brookes 381]. [↑](#endnote-ref-12)
13. Cognate: GB-Lbl Add.10444, 24r & 76v *A Masque* [treble/bassus, S85]. [↑](#endnote-ref-13)
14. Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University, 1978, reprinted University Press of New England, 1982);. Keyboard cognates for the music included here were checked as far as possible in Virginia Brookes *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford, Clarendon Press, 1996), cittern cognates in John M. Ward *Sprightly and Cheerful Musick, Lute Society Journal* xxi (1979-1981), and consort cognates in Andrew Ashbee, Robert Thompson and Jonathan Wainwright *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, volume 1 (Aldershot, Ashgate, 2001). [↑](#endnote-ref-14)
15. Peter Walls *Music in the English Courtly Masque 1604-1640* (Oxford, Clarendon Press, 1996), p. 39. [↑](#endnote-ref-15)
16. Walls, *ibid*, p. 117. [↑](#endnote-ref-16)
17. Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot, Ashgate, 1998), p. 285. With regard to Confesse, Peter Holman (*Four and twenty Fiddlers*, Oxford, Clarendon Press, 1993, p. 181), relates that “Two payments for Jonson’s *Oberon* (1 January 1610/11) show that Ferrabosco, Hearne, and ‘Monsieur Confesse’ were paid £20 each ‘for their paines having been imployed in the Princes Maske by the space of almost six weekes’, while [Thomas] Giles was paid £40 ‘for 3 dances’. A bill for a masque two months later, *Love Freed from Ignorance and Folly* (3 February 1610/11), clarifies the roles of some of the participants. Ferrabosco was once again paid £20 for ‘making the songes’, Confesse got £50 for ‘teaching all the dances’, and Bochan received £20 for ‘teaching the Ladies the footing of 2 dances’. In a less informative bill for Thomas Campion’s *The Lord’s Masque* (14 February 1612/13), Hearne and Bochan were paid £40 each, while Giles and Confesse received £30 each. Confesse is a mysterious figure: he does not seem to have been employed in any of the court households, and his first name is not given in most documents. But he was certainly a musician as well as a dancing-master, for the Board Lute Book contains an ‘Antiq Masque per Mr Confesso set by Mr Taylor’ that may come from the Lord’s masque, and there is a corant ‘Confesse’ in US-NH Filmer MS 3; he is perhaps the ‘Nicholas Confais’ who was described as a musician of the Queen of England when he acted as godfather to Madeleine Vasser at the Paris church of Saint-Eustache on 13 May 1628, and the ‘Nicholas Confene’ who was described as a French musician lodging in the parish of St Martins-in-the-Fields on 16 December 1635. Significantly, there are three dances attributed to ‘Confais’ in the Tabley Lute Book at GB-Mr, a collection largely of French music compiled in England *c.*1661.” [↑](#endnote-ref-17)
18. See Robert Spencer, facsimile edition of the M.L. lute book (Clarabricken, Boethius Press, 1985), p. xxxi. [↑](#endnote-ref-18)
19. Robert Spencer, facsimile edition of the Board lute book (Leeds, Boethius Press, 1985), item 157 of the inventory. [↑](#endnote-ref-19)
20. See Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University press, 1966), pp. 526-527). [↑](#endnote-ref-20)
21. Peter Holman, *Four and twenty Fiddlers*, Oxford, Clarendon Press, 1993, p. 182. [↑](#endnote-ref-21)
22. Walls, *ibid*, p. 153. [↑](#endnote-ref-22)
23. Robert Spencer, facsimile of the Board lute book, *ibid*., item 150 of the inventory. [↑](#endnote-ref-23)
24. Robert Spencer, facsimile edition of the Board lute book, *ibid*, item 161 of the inventory. [↑](#endnote-ref-24)