**Music supplement to Lute News 67 (September 2003)**

**Lute Arrangements of Maske Music, Part 4: Music for Oberon, Middle Temple and Lincoln’s Inn and Queens Masques probably by Robert Johnson.**

This fourth in the series of solo lute arrangements of masque music from Sabol[[1]](#endnote-1) and elsewhere, includes music thought to be from Ben Jonson’s *Masque of Queens* of 1609 and *Oberon* of 1611, as well as 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.[[2]](#endnote-2) 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 *Complete Works for Solo Lute* in 1971.[[3]](#endnote-3) 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 very attractive music for intermediate as well as advanced lutenists, and there are also a few items that will hopefully appeal to baroque lutenists!

Ben Jonson’s masque *Oberon* was performed on 1 January 1611 at a Banqueting House at Whitehall.[[4]](#endnote-4) The principal creators of the music were Alfonso Ferrabosco (II) for the songs, and Nicholas Confesse and Jeremy Hearne for the dances,[[5]](#endnote-5) as they were each paid £20 ‘for their paines having bene imployed in the Princes Maske by the space of almost six weekes’.[[6]](#endnote-6) However, the accounts for the masque record 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’, and ‘xx lutes provided by Mr Johnson for the Princes Dance ... xlli’.[[7]](#endnote-7) The accounts record payment to a total of 39 musicians.[[8]](#endnote-8) 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 ...’.[[9]](#endnote-9) According to Sabol the music included the songs ‘Nay, nay, you must nor stay’ and ‘Gentle Knights, know some measure’ (S15 & 16) 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 no. 4, the Fairy’s dance (S108/250); Sabol includes for the masque proper, 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. 1e), and inclusion of Prince’s Masque in several other titles. However Robert Spencer[[10]](#endnote-10) assigns the Prince’s Masque, no. 1d to the *Masque of the Middle Temple and Lincoln’s Inn*, 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, her husband) in a cognate version in Brade 1617.

George 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.[[11]](#endnote-11) 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).[[12]](#endnote-12) 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 found untitled in Oxford Bodleian MS 247, f. 34r [but not included here]. Robert Johnson was paid £45 ‘for musicke and songes’ for the Lincoln’s Inn masque, and Sabol assigns the Noble Man’s masque 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’ (cf. notes to S106).

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’.[[13]](#endnote-13) 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*)’.[[14]](#endnote-14) Sabol also assigns the two witches dances, no. 9 (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’.[[15]](#endnote-15) 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 ...’ [notes to S76 & 77]. Sabol proposes S52-4, all from 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 nos. 6-8 (S225/239, 226/315 & 227), immediately preceding the Witches dance (no. 9) in Varietie, although not present in 10444, are considered more likely candidates.[[16]](#endnote-16)

Nos. 10-13 are four untitled pieces for baroque lute in the hand of Bullen Reymes in his lute book,[[17]](#endnote-17) 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.[[18]](#endnote-18) 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.

Nos. 14-16 are for renaissance lute and include three items from the Wemyss manuscript,[[19]](#endnote-19) all requiring editorial reconstruction of the rhythms. Two are from unidentified Queen’s and King’s masques (nos. 14 & 16) and the third (no. 15a) has distantly related cognate versions in Cambridge Trinity College MS O.16.2 (no. 15b) and the Werl lute book[[20]](#endnote-20) (no. 15c), sources which contain other masque music. Robert Spencer identified no. 15, as Antoine Boesset’s *Airs de cour ... 13e livre* (Paris, 1626), ff. 16v-17r, *Récit povr le Curé de Mosle* from the Ballet de Monsieur of 1626.[[21]](#endnote-21) No. 17 is an unidentified maske from a manuscript in the Osborn collection at Yale.[[22]](#endnote-22)

**Worklist**

Minor editorial changes have been made without comment.

[all except 10-13 included in *Masque and Stage Music for Renaissance Lute* (Lute Society Music Editions 2020)]

**Oberon (1611)** by Ben Johnson with music by Robert Johnson?

**1. The First of the Prince’s Masques[[23]](#endnote-23)**

1a 40641,[[24]](#endnote-24) f. 1r *2* [untitled, 9 course lute]

1b Board, f. 30v *The la:Elyza:her masque* [9c]

1c Westminster 105[[25]](#endnote-25), f. 1r *ye / princis mask tune* [6c]

1d Board, f. 28r *The Princis Masque* [9c]

1e Skene,[[26]](#endnote-26) p. 44 *Prince Henreis Maske* [mandora]

**2. The Second of the Prince’s Masques[[27]](#endnote-27)**

2a 40641, ff. 1v-2r *Ballet* [9c]

2b Nn.6.36,[[28]](#endnote-28) f. 18v ii *Maske* [9c]

**3. The Third of the Prince’s Masques[[29]](#endnote-29)**

3a 40641, f. 2r *5 4 Ballet* [9c]

3b Montbuysson,[[30]](#endnote-30) f. 78r *balett* [7c]

3c Nn.6.36, f. 18v i *Maske* [7c][S190]

**4. The Fairy’s Dance[[31]](#endnote-31)**

Nn.6.36, f. 24v *the fayris Daunce* [9c][S250]

ML, f. 10r *the fayris Daunce*

**The Masque of The Middle Temple and Lincoln’s Inn (1613)** by George Chapman with music by Robert Johnson?

**5. The Noble Man[[32]](#endnote-32)**

5a ML[[33]](#endnote-33), f. 19r: *The Noble Man* [10c]

5b Dd.4.22,[[34]](#endnote-34) ff. 8v-9r *The noble menes mask tune* [9c][S261]

**The Masque of Queens (1609)** by Ben Jonson with music by Robert Johnson?

**6. The First of the Queens Masques[[35]](#endnote-35)**

R Dowland 1610,[[36]](#endnote-36) sig, P1v *The first of the Queenes Maske* [7c][S225]

**7. The Second of the Queens Masques[[37]](#endnote-37)**

R Dowland 1610, sigs, P1v-P2r *The second of the Queenes Maske* [7c] [S226]

**8. The Third of the Queens Masques**

8a R Dowland 1610, sig, P2r *The last of the Queenes Maske* [7c][S227]

8b Board, f. 41r [untitled, 7c]

**9. The Witches’ Dance[[38]](#endnote-38)**

9a Board, 26r: *The witches Daunce* [7c]

= R Dowland 1610, sig, P2r *The Witches daunce in the Queenes Maske* [7c][S246]

9b ML, f. 4r *The wiches Daunce* [7c]

9c Ballet, p. 65 *ye witches daunce* [lyra viol[[39]](#endnote-39)]

**The Queens Masque - The Temple of Love (1635)** by William Davenant.[[40]](#endnote-40)

**10. The First**

Reymes, f. 59v [untitled, 10c]

**11. The Second**

Reymes, f. 59v [untitled, 10c]

**12. The Third**

Reymes, f. 60r i [untitled, 10c]

**13. The Fourth**

Reymes, f. 60r ii [untitled, 10c]

**Miscellaneous**

**14. The Queens Masque**

Wemyss, f. 25v *The quins Mask* [10c]

**15. A Masque[[41]](#endnote-41)**

15a Wemyss, f. 20v *Ane Mask* [8c]

15b Trinity O.16.2, p. 128, p. 129 [untitled, 10c]

15c. Werl, f. 19r *De Mezengau* [10c][[42]](#endnote-42)

**16. The King’s Masque**

Wemyss, ff. 34v-35r *The kings mask / flatt* [12c][[43]](#endnote-43)

**17. A Maske**

Osborn 7, f. 88v *A Maske* [7F]

John H Robinson, July 2003

1. I am grateful to Ian Harwood for proof reading this text. 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). His numbered items are here preceded by ‘S’, i.e. ‘S188’ in cognates for no. 1. Keyboard cognates includes item numbers from Virginia Brookes, *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996), where appropriate. [↑](#endnote-ref-1)
2. The other two for this occasion were Thomas Campion’s *The Lords’ Masque* performed on 14 February 1613 (cf. tablature supplement for *Lute News* 66) and Francis Beaumont’s *Masque of Inner Temple and Gray’s Inn* on 20 February (cf. supplement to *Lute News* 65). [↑](#endnote-ref-2)
3. Albert Sundermann (ed.), *Robert Johnson: Complete Works for Solo Lute* (London: Oxford University Press, 1971). [↑](#endnote-ref-3)
4. Ian Harwood put on a semi-staged performance of *Oberon* in the Cambridge Festival during the 1960s (personal communication), Peter Holman directed a performance in the Whitehall Banqueting House in 1974 for which Tim Crawford set the dances to the lutes (three dances being subsequently recorded for inclusion on the CD ‘Three, four and twenty lutes BIS CD-341), and 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. [↑](#endnote-ref-4)
5. Walls, *ibid*., p. 37. [↑](#endnote-ref-5)
6. Peter Holman *Four and twenty Fiddlers* (Oxford: Clarendon Press, 1993), p. 181. [↑](#endnote-ref-6)
7. Walls, *ibid.*, p. 38. [↑](#endnote-ref-7)
8. Walls, *ibid.*, p. 157. [↑](#endnote-ref-8)
9. Walls, *ibid*., p. 310, *et seq.* [↑](#endnote-ref-9)
10. Facsimile of London, Royal Academy of Music, MS 603: Margaret Board lute book, *c*1620-30: Reproductions of Early Music, Number 4, with an introductory study by Robert Spencer (Leeds: Boethius Press, 1976), item 92 of the inventory. [↑](#endnote-ref-10)
11. *Ibid*., item 91 of inventory. [↑](#endnote-ref-11)
12. Sir Jerome Poole was a member of the Middle Temple who may have performed in some capacity in this masque. [↑](#endnote-ref-12)
13. Holman, *ibid*., pp. 181-2. [↑](#endnote-ref-13)
14. cf. Walls 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 Dd.9.33, f. 28r, possibly in honour of John Alleyn, cf. Jan Burgers, *John Johnson: Collected Lute Music* (Lübeck: Tree Edition, 2001), no. 31, which includes a list of concordances and cognates. [↑](#endnote-ref-14)
15. Walls, *ibid*., p. 35. [↑](#endnote-ref-15)
16. cf. Holman *ibid.,* p. 189, Walls, ibid., p. 29. [↑](#endnote-ref-16)
17. Paris, Bibliothèque du Centre National de la Recherche Scientifique, Ms. no 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]. [↑](#endnote-ref-17)
18. cf. Peter Holman, ‘The Harp in Stuart England: New light on William Lawes Harp Consorts’, *Early Music* xv (1987) pp. 188-203. [↑](#endnote-ref-18)
19. Edinburgh, National Library of Scotland, Dep. 314, no. 23; cf. Matthew Spring, ‘The Lady Margaret Wemyss Manuscript’, *The Lute* xxvii (1987), pp. 5-29, with inventory. I would like to thank Matthew Spring for access to a copy and a transcription of these items. [↑](#endnote-ref-19)
20. München, Bayerisches Staatsbibliothek, Mus. Ms. 21646: Albrecht Werl’s lute book, (copied in Münich, *c*1625-1655?). [↑](#endnote-ref-20)
21. 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. [↑](#endnote-ref-21)
22. 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 poem a by Sir Francis Hubert, *c*1625. Facsimile edition: *Osborn fb7* (Albury, The Lute Society, 2007). [↑](#endnote-ref-22)
23. Cognates for lyra viol: Boynton, f. 90v: *Princes maske*; Browne, f. 76r: *The Princes Dance.* For keyboard [cf. Brookes 1747 & 1838]: Cromwell, ff. 10v-11r: *The Princes Masque.* [S251]; Boynton, f. 37r: *The Princeís masqe.*; Drexel 5612, p. 1 i: *The Princes Mask.*; Och 92, f. 10r: *Tapp up all your strong Beere:*; Paris 1185, p. 119: *Lincolns Inn Mask*; Paris 1186, p. 342: *Lincolns Inn Masque Or. Gib.*  For instrumental ensemble: 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]; 734 [Cfm 24.E.13-17], sequence 2, no. 5, *Almande R.J.* [à 6]. [↑](#endnote-ref-23)
24. Facsimile edition: *Kraków Mus. ms 40641*, with an introductory study by Robert Spencer (Guildford: The Lute Society, 2000). [↑](#endnote-ref-24)
25. London, Westminster Abbey Library, MS 105; single leaf of lute tablature, *c*1620, cf. Peter Holman, ‘A new source of Jacobean lute music’, *The Lute* xxxix (1999), pp. 7-15. [↑](#endnote-ref-25)
26. cf. Donald Gill, ‘The Skene Mandora Manuscript’, *The Lute* xxviii (1988), pp. 19-33, with inventory. [↑](#endnote-ref-26)
27. Cognates for keyboard [cf. Brookes 311]: Drexel 5612, p. 1 ii, *A Maske*; FVB [modern edition II, no. 202], pp. 310 -1: *Alman*; Och 92, f. 4r, *The Princes Maske*. For instrumental ensemble: 10444, ff. 54r & 103v, *The second* [of the Prince his masque, à 2, S189]; Brade 1617, no. 32, *Der ander mascharada* [à 5, S253]; 734, sequence 2, no. 6, *Almande R.J.* [à 6]. [↑](#endnote-ref-27)
28. Cambridge University Library, Ms. Nn.6.36, *c*1610-16 (for an inventory see http://www.lutesoc.co.uk/ and go to ‘Julia Craig-McFeely’s thesis’ via ‘links to other sites’ or go to http://www.cs.dartmouth.edu/~wbc/julia/index.htm). [↑](#endnote-ref-28)
29. Cognate for cittern: Dresden 1548, ff. 47v-48r,*Mascarada*. For keyboard [cf. Brookes 316]: Panmure 8 (NLS 9449 or Lady Jean Campbell’s music book), ff. 4r, *Almayne*. For instrumental ensemble: 10444, ff. 54v & 14r, *The third* [of the Prince his masque, à 2, S190]; Brade 1617, no. 33, *Der dritte mascharada* [à 5, S254]. [↑](#endnote-ref-29)
30. Kassel, Murhard'sche Landesbibliothek, Ms.4°Mus.108(1): Montbuysson lute book, *c*1611. For an inventory see: *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500 - c.1800)*, Volume II: *Bundesrepublik Deutschland (D)*, ed. Christian Meyer (Baden-Baden & Bouxwiller: Éditions Valentin Koerner, 1994), pp. 137-43. [↑](#endnote-ref-30)
31. Cognate for instrumental ensemble: 10444, ff. 31v & 83r [à 5, S108]. [↑](#endnote-ref-31)
32. Or could be from Cyril Tourneu’s lost tragi-comedy The Noblemen played at court in 1613 [see Diana Poulton, John Dowland (Faber, 1972/R1982), p. 100]. 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: 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). [↑](#endnote-ref-32)
33. London, British Library, Add. MS 38539: M. L. lute book, *c*1610-15. Facsimile: Musical Sources, Number 25, with an introductory study and guide to concordances by Robert Spencer (Clarabricken: Boethius Press, 1985). [↑](#endnote-ref-33)
34. Cambridge University Library, Ms. Dd.4.22, *c*1610 (for an on-line inventory see footnote 28). [↑](#endnote-ref-34)
35. Cognate for instrumental ensemble: 734, sequence 1, no. 20, untitled [à 6, S239]. [↑](#endnote-ref-35)
36. Facsimile: Edgar Hunt (ed.), *Robert Dowland: Varietie of Lute-Lessons* (London: Schott, 1958). [↑](#endnote-ref-36)
37. Cognate for instrumental ensemble: Brade 1617, no. 1, *Brand* [à 5, S315]. [↑](#endnote-ref-37)
38. Cognates for instr. ensemble: 10444, ff. 21r & 74v, *The first [of the] witches dance* [à 2, S76]; 17786-91, no. 5, *The wyche* [à 5, S247]. [↑](#endnote-ref-38)
39. Lyra viol first six courses tuned in intervals of ‘ffhfh’ starting from the first string = Maynard tuning 2. [↑](#endnote-ref-39)
40. The four items are in french flat tuning, Gcfabc’eb’ or intervals for the first six courses of ‘dedff’ starting from the first string. I would like to thank François-Pierre Goy for access to a copy and a transcription of these items. [↑](#endnote-ref-40)
41. Cognate not included here: Reymes, f. 49v, [untitled], for baroque lute tuned in intervals of ‘-edff’. [↑](#endnote-ref-41)
42. For baroque lute in ‘Mesangeau’ tuning - Gcfac’eb’ or intervals of ‘ddeff’, not in *Œuvres de Mesengeau* (Paris: CNRS, 1971). [↑](#endnote-ref-42)
43. For baroque lute in ‘French Flat tuning’ - Gcfabc’eb’ or intervals of ‘dedff’. [↑](#endnote-ref-43)