**Music supplement to Lute News 78 (June 2006): Lute Arrangements of Masque Music**

**Part 5: Dances for the revels.**

This supplement is the fifth in a series of lute arrangements of masque music,[[1]](#footnote-1) and attempts to reconstruct sets of dances for the revels in the form of forty three items arranged editorially into eight suites of four to six dances.

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

The type of dances recorded for the revels for some of the Jacobean masques include measures, galliards, corantos, durets,[[4]](#footnote-4) moriscos, brawls/branles, lavoltas, canaries,[[5]](#footnote-5) passamezi, Spanish dances and country dances.[[6]](#footnote-6) Early Jacobean masques also included a dimarche or march related to the entry dance similar to the Elizabethan practice of using a march in masques.[[7]](#footnote-7) Dance forms from France such as corantos and voltes were used in masques reflecting their popularity in England in the early 17th-c.[[8]](#footnote-8) Records of the Inns of Court masques note the use of the Quadran pavan, Tinternell (corrupion of tarantella?), The Earl of Essex Measure, Turkeylony (corruption of the Italian Tordiglione/French Tourdion),[[9]](#footnote-9) and Almains for the measures.[[10]](#footnote-10) However, jigs, more associated with the stage, toys and variations on ballads are not recorded as being used as dances for the measures and revels, but a few examples are included here.

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

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

The William Ballet lute book (MS 408/1) comprises 75 pages of tablature with 18 lute solos and 5 duets (*c*1590), the rest copied in *c*1610 for lyra viol plus two songs in mensural notation. The repertory includes some masque music and ballad settings. The three examples here are a duret for lyra viol and a passing measures pavan for bandora, both transcribed for lute, possibly from masques. Variations on a ballad tune are also included, although no specific mention of revellers dancing to this form is recorded, despite masque and ballad settings often appearing together in the sources.

The so-called Folger-Dowland manuscript (US-Ws V.b.280, *c*1594)[[12]](#footnote-12) comprises 75 lute solos and duets over 32 folios and is not an obvious source for masque music, but the version of la volta found there is included here.

A few items were chosen from the three anthologies of lute solos copied by Matthew Holmes: a version of la volta from Dd.2.11 (*c*1590-5); two anonymous items from f. 74v of Dd.5.78.3 (*c*1595), a version of Bret's coranto followed by an almaine or masque tune; and a volte, a toy and an untitled dance and two jigs from Dd.9.33 (*c*1600). Robert Spencer suggested that Brett might be identified as Arthur Brett, cousin of Lady Buckingham, Groom of the Bed-chamber and would-be favourite of James I, who was knighted in 1623; also suggesting another possibility as Robert Brett of Devonshire, who was knighted in 1604 and died in 1620. Both were courtiers who could have participated in court masques and have been honoured with the dedication of this coranto known from continental sources.

Moving on chronologically to sources from the Jacobean period, the Ballet lute book (MS 408/I) is bound with 62 lute solos, duets plus a lute song on 38 pages of the unrelated MS 408/II (*c*1605), which does not contain known masque music, but the examples used here could have masque associations: turkeylony, the sincapace galliard, Mounsieur's and Mary Thorney's galliards, and the Earl of Oxford's march. Originating in France the title of the sinckapace galliard derives from ‘cinq-pas’ describing the basic dance step; its ascription may refer to Churchyarde the poet who wrote verses for Elizabeth I's visits to Bristol in 1574, Kenilworth in 1575 and Norwich 1578.[[13]](#footnote-13) Edward de Vere (1550-1604) succeeded as 17th Earl of Oxford in 1562, and could have performed his march in a masque.

The Rowallan MS (Lady Buccleugh her book, *c*1605 and *c*1615-20) comprises 39 lute solos on 50 pages: A source of Scottish lute music that includes a version of the English la volta, reproduced here.

The Sampson lute book (c1609) comprises 10 folios with 12 items in Henry Sampson's own hand. The other 14 are in the same hand as Dd.4.22 and a few items in Dd.9.33 and Add.15117, and include the two from f. 6r included here. The first is an anonymous version of Lord Hay's coranto followed by an untitled dance and both could be masque dances. Robert Spencer identified Lord Hay as James Hay (*d*1636), created first Baron Hay in June 1606 and suggested that the coranto may possibly have come from Thomas Campion's Lord Hayes Masque, performed after Lord Hay's first marriage on 6 January 1607 [see Sabol 412], or Jonson's Lovers Made Men of 1617 when the French ambassador was invited by Lord Hay to the wardrobe to a supper and a masque, for which the entry, main and exit dances were called Lord Hayes his first/The second/The third Masque [see Sabol 120-2].[[14]](#footnote-14)

The Marsh lute book comprises 165 lute solos and duets (and 9 for bandora) on 429 pages copied in a single hand (*c*1595), except for a section of 7 pages towards the end in a different hand (*c*1610), of lute solos of eight dances and a song setting, by John Dowland, Mathias Mason, Anthony Holborne and anon. Could these be a group from a masque - including the Emperor's almaine known from continental sources and included here?

Add. MS 38539 (*c*1610-40) is the personal anthology of 33 folios owned by the unidentified M.L. stamped on the covers. The contents are dominated by lute arrangements of almaines, courantes, ballads and masque tunes, including music ascribed to composers associated with court masques, such as Robert Johnson, John Sturt, John Adson and Robert Kindersley. The two examples here are adjacent and come within a section of likely masque tunes.

The 45 folios of Matthew Holmes' last solo manuscript Nn.6.36 (*c*1610-6) include over 80 lute solos and 11 for lyra viol. Twenty lute solos ascribed to Daniel Bacheler appear interleaved with some known masque dances and many courantes and volts and other dances that may be from masques. I have included an almaine and a coranto located immediately before and after a version of the Fairy's dance (probably from Jonson's Oberon in 1609), and *Coranto Confes* presumably composed or arranged for a masque by the court masque choreographer Nicolas Confesse.[[15]](#footnote-15)

The lute manuscript Dd.4.22 (*c*1615) contains 6 simple items on folios 1r-3v copied by a beginner, followed by 19 mainly masque tunes and dances on the remaining folios 4v-12r, copied by a second hand probably in a short space of time. Five items are taken from this latter section.

Add. MS 15117, 'John Swarland His Booke' (*c*1615) comprises 23 folios of songs and 6 lute solos. The two short untitled items included here occur on a folio with an almaine and two corantos that could be a group of masque dances.

Trinity College, Ms O.16.2 includes 37 pages of music for lutes in vieil ton, transitional and baroque tuning, the main section for renaissance lute copied *c*1620 by a single hand and comprising mainly masque and ballad tunes, some by Robert Johnson and Daniel Bacheler. Two adjacent examples are included here.

The Margaret Board lute book (*c*1620-30) is a personal anthology, the first 100 or so items on ff. 1r-30v copied in her own hand and containing some masque tunes. A coranto, bransle, a version of la volta and an untitled piece are taken from this section. The branle or brawl de la troche [sic] was presumably associated with the entry of torch-bearers, and the untitled piece is reminiscent of the later tune Lilli Burlero, so I have added my own arrangement of the latter based on the tune in Playford.[[16]](#footnote-16) A further fourteen folios (ff. 32v-45v) of the Board lute book are occupied by 76 items copied later in a different hand, some in transitional tunings. Masque tunes and ballad settings are well represented in this section as is music, without ascription, by Robert Johnson, John Sturt and other court musicians associated with masques. The music is crammed onto the pages without very clear separation of different pieces which is probably why this section of the Board lute book has been little studied. Three examples are included here with an unusual style of division writing.

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

**Worklist**

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

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

**1**a. GB-Cu Dd.5.78.3, ff. 74v ii untitled

GB-Cu Dd.9.33, f. 67r untitled; GB-Lbl Add.38539, f. 32v untitled

D-Kl 4o.108/I (Montbuisson), f. 59r *Jaymerais tousious ma phillis*

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

1c. GB-Cu Nn.6.36, f. 24r *Allmaine*

1d. GB-Cu Nn.6.36, f. 24v *Currant*

1e. GB-Lbl Add.38539, f. 3r ii *Volt*

D-BAU 13.4˚.85, f. 21r *Volte*; GB-Lam 603 (Board), f. 37r iii *Corant*; GB-Cu Dd.4.22, f. 9v *Current*; D-B autogr Hove 1, f. 33r *Volte*; GB-HAdolmetsch II.B.1, ff. 105v-106r *Volte*; D-Kl 4o.108/I, f. 77v *Volte*; D-Ngm 33748/I, f. 71v *Courandt Gallica*; GB-Ctc O.16.2, p. 2 *Volte*

**2**a. GB-Lbl Add.38539, f. 3r i untitled

2b. IRL-Dtc 408/II, p. 95 *the sinckapace galliarde*

IRL-Dm Z.3.2.13 (Marsh), p. 126 untitled Sabol 338[[17]](#footnote-17)

2c. GB-Cu Dd.4.22, f. 10v ii untitled

GB-Ctc O.16.2, p. 116 untitled

2d. GB-Lam 602 (Sampson), f. 6r untitled

GB-Lam 603, f. 8r i *Corranta/Coranto*; GB-Lbl Add.38539, ff. 2v-3r *the Lord hayes Coran*[t]; GB-En Add.5.2.15 (Skene), p. 119 *My Lord Hayis Currand* [mandora]

2e. GB-Cu Dd.5.78.3, ff. 74v i *Curranta* [[18]](#footnote-18)

GB-Cu Dd.9.33, f. 42v *Curranta*; GB-Cu Dd.9.33, f. 58r *Currant*; GB-Lbl Add.38539, f. 3v *Brettes Corante*; GB-Eu La.III.487 (Rowallan), p. 3 *Curent*; GB-Ctc O.16.2, pp. 126-5 *A corranto*; GB-En Dep.314/23 (Wemyss), f. 19v *the giuens corant*

2f. GB-Cu Dd.2.11, f. 75r *Curranta* & GB-Lam 603), f. 13r ii *Lauolta*

see no 5b;[[19]](#footnote-19) GB-Cu Dd.5.78.3, f. 11r untitled; GB-Cu Dd.5.78.3, f. 68v *Bralle*

**3**a. GB-Lam 603, f. 39v iv untitled

cf. D-Dl M 297, pp. 138-139, D-Kl 4o.108/I, ff. 81v-82r, D-Ngm 33748/I, f. 3r and D-Hs ND VI 3238 (Schele), p. 66.

3b. GB-Cu Dd.4.22, f. 11r ii *A Coranta*

GB-Ctc O.16.2, p. 115 i *An allmaine*

3c. GB-Cu Dd.4.22, f. 7r ii untitled

3d. GB-Cu Dd.4.22, f. 11r i untitled

3e. GB-Cu Dd.9.33, f. 55v *Volte*

**4**a. IRL-Dtc 408/II, p. 91 *turkeylony* Sabol 334

4b. GB-Lam 602, f. 6r untitled

4c. US-Ws V.a.159 (Lodge), f. 20r *A Measure*

cf. The Black Almaine Sabol 352[[20]](#footnote-20)

4d. GB-Cu Dd.9.33, f. 84r *A Jigge*

GB-Cu Dd.4.22, f. 2r untitled

4e. GB-Lam 603, f. 19r ii *A Corranto*

4f. IRL-Dtc 408/I , p. 3 untitled [variations]

**5**a. GB-Lam 603, f. 42r ii untitled

5b. GB-Eu La.III.487, p. 1 *Wolt* & US-Ws V.b.280, f. 9v untitled

La Volta, see no 2f

5c. GB-Ctc O.16.2, p. 117 ii *A ffrentch Daunce*

5d. GB-Ctc O.16.2, p. 117 i *A Corranta*

5e. GB-Lam 603, f. 23r iii *Brawale / Brale de la troche* [on p.a.][[21]](#footnote-21)

D-B N 479, f. 16v-17r *Branle de la Torche* [[22]](#footnote-22)

**6**a. GB-Cu Dd.9.33, ff. 83v-84r untitled

6b. GB-Cu Dd.9.33, f. 24r *A Jig*

6c. GB-Lbl Add.15117, f. 2r ii untitled & GB-Lbl Add. 15117, f. 2r iii untitled

6d. IRL-Dtc 408/II, p. 100 *Mounsers galliard*

6e. GB-Lam 603, ff. 38v-39r untitled

GB-Lbl Add.38539, f. 31r *A Corant*

**7**a. GB-Cu Dd.5.78.3, f. 75v ii untitled

7b. IRL-Dm Z.3.2.13, pp. 382-383 *The Emperors Allmayne*

Joachim Loss MS, f. 98r *Allemande Dalliance*; NL-Lu 1666, f. 488r *Allemande Alliance*; Denss *Florilegium* 1594, f. 87r *Allemande dalliance*

7c. IRL-Dtc 408/I (Ballet), p. 66 *durettes* [transcribed from lyra viol]

GB-Lbl Add.38539, ff. 18v-19r *Corant*  Sabol 312[[23]](#footnote-23)

7d. GB-Lam 603, f. 26r ii untitled & Playford *Dancing Master* 1690 (8th ed.), p. 216 *Lilli Burlero* [transcribed from violin]

**8**a. US-Ws V.a159, f. 18r *Almaine*

8b. IRL-Dtc 408/I , p. 5 *passingmeasures* [transcribed from bandora]

8c. IRL-Dtc 408/II, p. 101 *Mary thornyes galliard*

8d. IRL-Dtc 408/II, p. 95 *a march*

GB-Cu Add.2764(2), ff. 7v-8r untitled; GB-Lam 601 (Mynshall), f. 7r *my lorde of Oxfordes Marche*; NL-Lu 1666, f. 373v *La Marche* [[24]](#footnote-24)

8e. GB-Cu Nn.6.36, f. 36v *Coranto Confes*

GB-Lam 603, f. 37r *Corant*; GB-Lam 603, ff. 43v-44r, [untitled]; GB-HAdolmetsch II.B.1, ff. 36r-37r *Courante de lepin*; GB-Lbl Eg.2046 (Pickeringe), ff. 37v-38r *A coranto*;

D-Mbs 21646 (Werl), f. 74v *Couranta del Espine* [[25]](#footnote-25)

[Additional pieces at the end of the .tab file: GB-Cu Dd.4.22, f. 8r *Preludium*; GB-Cu Dd.9.33, f. 55v *Currant*; US-Ws V.a.159, ff. 15v-16v *Quarter Brawles F.G.;* US-Ws V.a.159, ff. 16v-17r *The ffrenche galiarde*]

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1. Part 1: 'Lord Zouche’s and The French King’s Masks, Kemp’s Jig and A Toy' (Lute News 64, December 2002); Part 2: 'Masque of the Inner Temple and Gray’s Inn' (Lute News 65, March 2003); Part 3: 'Masques of Squire’s, Lord’s, Flowers and Augurs, etc.' (Lute News 66, June 2003); Part 4: 'Music for Oberon, Middle Temple and Lincoln’s Inn and Queens Masques probably by Robert Johnson' (Lute News 67, September 2003). [↑](#footnote-ref-1)
2. Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque, with a Supplement of Sixteen Additional Pieces* (Hanover: Brown University, 1978, reprinted New England University Press, 1982). [↑](#footnote-ref-2)
3. Both are associated with masque performances and much of their surviving lute solos may have been written for masques. Lute News 53 (April 2000) includes a tablature supplement 'The Seven Lute Solos by John Sturt' and three lute solos by Robert Johnson picked by Sabol are in Albert Sundermann, *Robert Johnson: Complete Works for Solo Lute* (Oxford: Oxford University Press, 1972) - although not complete! [↑](#footnote-ref-3)
4. See Jean Knowlton, 'A Definition of the Duret' *Music & Letters* 48, pp. 120-3 (1967). However, Knowlton seems to have missed the reference in Praetorius describing two types of courantes, designated by the names of their composers. One was called ‘courante de Perrichon’ and the other ‘duret’ which may refer to ‘du Ret’ a variant form of the name of Polish lutenist Jacob Reis,’ see Piotr Pozniak, Jacob Polonois: Collected Works (Kraków: Polskie Wydawnictwo Muzyczne, 1993). [↑](#footnote-ref-4)
5. See tablature supplement 'Lute settings of Canario and Canaries' to *Lute News* 59 (September 2001). [↑](#footnote-ref-5)
6. Peter Walls, *Music in the English Courtly Masque 1604-1640* (Oxford: Clarendon Press, 1996), p. 326. [↑](#footnote-ref-6)
7. Sabol, *ibid*., p. 595. [↑](#footnote-ref-7)
8. Walls, *ibid*., pp. 221-59. [↑](#footnote-ref-8)
9. See John M. Ward, 'Music for *A Handfull of pleasant delites*', *JAMA* 10, pp. 164-5 (1957). The same tune as as Gods of Love and Gentil Madonna, see Simpson, *ibid.*, pp. 260-2. For cittern: Willoughby, ff. 88v-89r *The goddes of love*. [↑](#footnote-ref-9)
10. Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick: Rutgers University Press, 1966), p. 15. [↑](#footnote-ref-10)
11. See Simpson, *ibid*., pp. 42-3; John M. Ward, 'Apropos *The British Broadside Ballad and Its Music*' *JAMA* 20, p. 30 (1967). John M. Ward, 'Music for *A Handfull of pleasant delites*', *JAMA* 10, p. 163 (1957). [↑](#footnote-ref-11)
12. Facsimile edition (Guildford: The Lute Society, 2003). [↑](#footnote-ref-12)
13. E. Welsford, *The Court Masque* (Cambridge, 1927/reprinted New York 1962), p. 158 [↑](#footnote-ref-13)
14. See Peter Holman, introduction to facsimile edition of *The Masque at Lord Hay's Marriage: Thomas Campion, 1607* (Menston: Scolar Press, 1973). [↑](#footnote-ref-14)
15. More on Confess was included in part 3 of this series. See also Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), p. 285. Other music ascribed to Confesse: Renaissance lute: **1.** GB-Lam 603, f. 27v *Antiq Masque per Mr Confess set by Mr Taylor*; Add.10444 no 22/73 untitled [cantus & bass]; Brade *Newe Ausserlesene liebliche Branden* 1617, no 19 *Ballet* [instrumental ensemble à 5]; Carlisle Cathedral Library, Bishop Smith's MS, no 73 [cantus & bass to the words 'O your lovely sparkling eyes']. Lute in D minor tuning: **2.**Tabley, p. 26, *Corant Confais*. **3.**Tabley, p. 30, *Gigue Confais*. **4.** Tabley, p. 31, *Allmaine Confais*. **5.**NLS 9451 ff. 20v-21r, *Courante confes*. For treble and bass: **6.** Filmer 3, f. 85v, [corant] *Confess*. For violin: **7.**Playford, *Dancing Master*, 1651, p. 19, *Confess his Tune* or *The court lady*. [↑](#footnote-ref-15)
16. See Simpson, *ibid.*, pp. 449-55. [↑](#footnote-ref-16)
17. Continental versions: Königsberg, f. 25r iii *Galliardt*; Königsberg, f. 58r i *Galliarda alia*; Stobaeus, f. 43v untitled; Stobaeus, f. 44r *Zinckpass*; Thysius, ff. 31r-31v *Gaillarde*; Thysius, ff. 35r-35v *Gallarde*; Adrianssen *Pratum Musicum* 1584, ff. 81v-82r *Gaillarda* / *La mesme plus diminuée*; Adriaensen *Pratum Musicum* 1600, ff. 69v-70r *Galliarda./ La mesme plus diminué.* Not related to: Leipzig II.6.15, pp. 232-3 *Galliarda Zincpass*; Wemyss, ff. 22v-23r *Sinkpays*. For cittern: Mulliner, ff. 126v-127r *Venetian galliarde/ galliarde Churcheyarde*; Willoughby, f. 90v *Churches galliard*. For keyboard: Paris 1186, f. 100r *Churchyards galliard*; Drexel 5609, p. 70 *Churchyards galliard.* The version in IRL-Dtc 408/I appears in Ian Harwood (ed.), *The Cambridge Lute Series I*, (Cambridge: Gamut Publications, 1962), no. 7, and as Lute Society tablature sheet no. 6, copied by Richard Newton in 1957, also copied by Paul Chateauneuf as the present tablature sheet C18. [↑](#footnote-ref-17)
18. Continental versions: Beckman, ff. 3v-4r *Courant*; de Bellis, p. 39 *Corente in basso*; Dolmetsch II.B.1, ff. 22v-23r *Courante*; Dusiacki, f. 4v *Corenta Santino Garsi* [see Dieter Kirsch, *Santino Garsi da Parma: Werke für Laute* (Köln: Gitarre und Laute Verlag, 1989), no 16]; Montbuysson, f. 25v untitled; Paris 1108, f. 46r *Correntta*; Werl, f. 91v ii *Corente*; Besard *Thesaurus Harmonicus* 1603, f. 153v *Courante*; Fuhrmann *Testudo Gallo-Germanica* 1615, p. 174 *Courante 19. Courante 19*. Instrumental ensemble: Praetorius *Terpsichore* 1612, no 153 *Courante MPC* [à 4]. [↑](#footnote-ref-18)
19. See Nigel North, *W. Byrd: Music for the Lute* (London: Oxford University Press, 1976), no 13. Continental versions: Thysius, ff. 370-370v untitled, Thysius, f. 371r *Volte*,Thysius, f. 372v ii untitled. Versions with a drone bass: Aegidius, ff. 76v-77 *Volte*; Aegidius, ff. 88-88v *Volta*; GB-Lam 603, f. 22v *Corrant*; Rowallan p. 6 *Curent*; Schele, p. 91 *Volte*; Thysius, f. 372r i untitled. For keyboard: Forster, ff. 12v-13r *A levolto Mr. Bird*; FVB, p. 275 *La volta William Byrd*.Instrumental ensemble: Praetorius *Terpsichore* 1612, no 210 *Volte à 5, M.P.C.* [↑](#footnote-ref-19)
20. For cittern: Holborne *Cittharn Schoole* 1597, sig. B4v *The oulde Almaine*. For keyboard: *Schmid Zwey Bücher 1577, sig. Z1v Ein schöner Englischer Dantz*. See John M. Ward, 'Newly Devis'd Measures for Jacobean Masques' *Acta Musicologica* 60 (2), pp. 111-42 (1988) and John M. Ward, 'The English Measure' *Early Music* 14, pp. 15-21 (1986). [↑](#footnote-ref-20)
21. For instrumental ensemble: Estrées *Tiers Livre de Danceries* 1559, f. 7v *Bransle de la torche* [à 4]. For guitar: Phalèse *Selectissima Elegentissima* 1570, f. 78r *Branle de la torche*. Melody only: Arbeau *Orchesographie* 1589, f. 86v *Bransle de la torche*. [↑](#footnote-ref-21)
22. Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, N. Mus. ms. 479. See Richard Charteris, 'Wolfgang Hoffmann von Grünbühel’s Lute-Book: A New Source of European Music' *The Lute* (forthcoming)]. [↑](#footnote-ref-22)
23. Continental versions: Aegidius, ff. 89v-80v *Curante*; Aegidius, ff. 101v-102r *La Douret Valeti*; de Bellis, p. 65 *Aria del Prencipe Tomaso*; Montbuysson, f. 65v *Courentte de la durette*; Nürnberg I, f. 28v *Corandt/ Aliter*; Nürnberg I, f. 29r *Corandt Aliter*; Schele, p. 84 *Courante*; Leipzig II.6.15, p. 247 *Courrent Ladurette 16*; Leipzig II.6.15, p. 257 *Courant*; Ballard *Premier Livre de Tablature de Luth* 1611, pp. 46-7 *Courante de la Reyne Sixiesme*; Valerius *Neder-Landtsche Gedenck-Clanck* 1626, pp. 118-9 *Courante durette*; Moy *Le Petit Boucquet* 1631, ff. 22v-23 *La duret par Ballart*. Duple time: Vallet *Secretum Musarum* I 1615, p. 34 *Ballet A.9.*; Vallet *Secretum Musarum* I 1615, p. 82 *La durette*; Valerius *Neder-Landtsche Gedenck-Clanck* 1626, pp. 20-1 *Ballet La Durette*. For lyra viol: IRL-Dtc 408/I , p. 64 [untitled]. For keyboard: Cosyn, f. 67r *Duretto*; Drallius, no 82 *Courante-La Duretta*. Instrumental ensemble: Praetorius *Terpsichore* 1612, p. 43 *La Durette. M.P.C.* [à 5]; Praetorius *Terpsichore* 1612, pp. 74-5 *La Durette. M.P.C.* [à.4]. Vocal: Pieuse alouette II 1621, p. 3 ?; Bataille *Second livre d'Airs de Differents Autheurs mis en tablature de luth* 1609, f. 69v *Belle qui m’avez blessé*; Starter *Friesche Lust-Hof* 1621, p. ? *La Durette*. [↑](#footnote-ref-23)
24. Mixed consort: Dd.3.18, f. 20r *The March / The Erle of Oxeforde Marche* [lute]; Dd.5.21, f. 2v *The March* [treble viol]; Dd.5.21, f. 10r *The March* [recorder];Morley *Consort Lessons* 1599, no 14 *My Lord of Oxenfords Maske*. Keyboard: Drexel 5609, pp. 241-2 *The Marche before the Battle/ The Battle*; FVB, p. 371 *The Earle of Oxfords Marche / William Byrd*; Nevell, f. 13v *the marche before: the battell*; Rogers, f. 31r untitled [fragment]. [↑](#footnote-ref-24)
25. See Kenneth Sparr, 'Charles de Lespine Lutenist and Composer' at http://www.tabulatura.com/Lespine.htm [↑](#footnote-ref-25)