

THE
DISCRIPTION OF
A
MASKE,

Presented before the Kinges Maiestie
at White-Hall, on Twelfth Night
last, in honour of the Lord HAYES, and
his Bride, Daughter and Heire to the
Honourable the Lord DENNYE, *their*
Marriage having been the same Day
at Court solemnized.

To this by occasion other small Pœemes
are adioyned,

Inuented and set forth by THOMAS
CAMPION *Doctor of Physicke.*



LONDON
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To the Right Vertuous, and Honorable, the Lord and Lady HAYES

Sould I presume to separate you now,
That were so lately ioyn'd by holy vow?
For whom this golden dreame which I report,
Begot so many waking eyes at Court,
And for whose grace so many nobles chang'd,
Their names and habites from themselves estrang'd?
Accept together, and together view
This little worke which all belongs to you,
And liue together many blessed dayes,
To propagate the honour'd name of HAYES.

Epigramma.

Heredem (ut spes est) pariet nona nupta Scot' Angli,
Quem gignet post hac ille, Britannus erit.
Sic noua posteritas ex regnis orta duobus,
Vtrinque egregios nobilitabit auos.





THE
Description of a Maske presented
*before the Kinges Maiestie at White
Hall, on twelst night last, in honour
of the Lord H A Y E S, and his Bride, daugh-
ter, and heire to the Honourable the Lord
DENNYE, their marriage hauing been
the same day at Court solemnized.*



S in battailes, so in all other actions that are to be reported, the first, and most necessary part is the discription of the place, with his oportunities, and properties, whether they be naturall, or artificiall. The greate hall (wherein the Maske was presented) receiued this diuision, and order: The vpper part where the cloth & chaire of State were plac't, had scaffoldes and seates on eyther side continued to the skreene; right before it was made a partition for the dauncing place; on the right hand whereof were consorted ten Musitions, with Basse and Meane Lutes, a Bandora, a double Sack-bott, and an Harpsicord, with two

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treble Violins; on the other side somewhat neerer the skreene were plac't 9. Violins and three Lutes, and to answer both the Conforts (as it were in a triangle) sixe Cornets, and sixe Chappell voyces, were seated almost right against them, in a place raised higher in respect of the piercing sound of those Instruments .eighteen foote from the skreen, an other Stage was raised higher by a yearde then that which was prepared for dancing: This higher Stage was all enclosed with a double vail, so artificially painted, that it seemed as if darke cloudes had hung before it: within that shrowde was concealed a greene valley, with greene trees round about it, and in the midst of them nine golden trees of fiftene foote high, with armes and braunches very glorious to behold: From the which groue toward the State was made a broad descent to the dauncing place, iust in the midst of it; on either hand were two ascents, like the sides of two hilles, drest with shrubbes and trees; that on the right hand leading to the bowre of *Flora*: the other to the house of *Night*; which bowre and house were plac't opposite at either end of the skreene, and betweene them both was raised a hill, hanging like a cliffe ouer the groue belowe, and on the top of it a goodly large tree was set, supposed to be the tree of *Disana*; behind the which toward the window was a small descent, with an other spreading hill that climed vp to the toppe of the window, with many trees on the height of it, whereby those that played on the Hoboyes at the Kings entrance into the hall
were

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were shadowed: The bowre of *Flores* was very spacious, garnisht with all kind of flowers, and flowrie branches with lights in them; the house of *Night* ample, and stately, with blacke pillors, whereon many starres of gold were fixt: within it when it was emptie, appeared nothing but cloudes and itaries, and on the top of it stood three Turre: s vnderpropt with small blacke starred pillers, the middlemost being highest and greatest, the other two of equall proportion: about it were plac'd on wyer artificiall Bates, and Owles, continually mouing: with many other inuentions, the which for breuitie sake I passe by with silence.

Thus much for the place, and now from thence let vs come to the persons.

The Maskers names were these, (whom both for order and honour I mention in the first place.

1 *Lord Walden.*

2 *Sir Thomas Howard.*

3 *Sir Henrie Carey, Master of the Jewell house.*

4 *Sir Richard Preston,* } *Gent. of the K. priuie Chamber.*

5 *Sir Iohn Ashley,*

6 *Sir Thomas Larret Pentio cer.*

7 *Sir Iohn Digby, one of the Kings Caruers.*

8 *Sir Thomas Badger, Master of the Kings Harriers.*

9 *Maister Goringe.*

Their number Nine, the best and amplest of numbers, for as in Musicke leuen notes containe all varietie, the eight being in nature the same with the

B

first

The description of

first, so in nuūbring after the ninth we begin againe, the tenth beeing as it were the Diappason in Arithmetick. The number of 9. is famed by the Muses, and Worthies, and it is of all the most apt for change, and diuersitie of proportion. The chiefe habit which the Maskers did vse, is set forth to your view in the first leafe: They presented in their fayned persons the Knights of *Apollo*, who is the father of heat, and youth, and consequently of amorous affections.

The Speakers were in number foure.

FLORA the Queene of Flowers, attired in a changeable Taffatie Gowne, with a large vale embrodered with flowers, a Crowne of flowers, and white buskins painted with flowers.

ZEPHYRVS in a white loose robe of sky coloured Taffatie, with a mantle of white silke prop't with wyre, stil wauing behind him as he moued; on his head hee wore a wreath of Palme deckt with Primmeroses and Violets, the hayre of his head and beard were flaxen, and his buskins white, and painted with flowers.

NIGHT in a close robe of blacke silke & gold, a blacke mantle embrodered with starres, a crowne of starres on her head, her haire blacke and spangled with gold, her face blacke, her buskin: blacke, and painted with starres, in her hand shee bore a blacke wand, wreathed with gold.

HESPERVS in a close robe of a deep crimson
Taffatie

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Taffatie mingled with skye colour, and ouer that a large loofe robe of a lighter crimlon taffatie, on his head he wore a wreathed band of gold, with a starre in the front thereof, his haire and beard red, and buskins yellow.

These are the principall persons that beare sway in this inuention, others that are but secundes to these, I will describe in their proper places, discourfing the Maske in order as it was performed.

As soone as the King was entred the great Hall, the Hobeyes (out of the wood on the top of the hill) entertained the time till his Maiesie and his trayne were placed, and then after a little expectation the consort of ten began to play an Ayre, at the sound wherof the vale on the right hand was withdrawne, and the ascent of the hill with the bower of *Flora* were discovered, where *Flora* & *Zepherus* were busily plucking flowers from the Bower, and throwing them into two baskets, which two *Siluans* held, who were attired in changeable Taffatie, with wreathes of flowers on their heads. As soone as the baskets were filled, they came downe in this order, First *Zepherus* and *Flora*, then the two *Siluans* with baskets after them: Foure *Siluans* in greene taffatie, and wreathes, two bearing meane Lutes, the third a base Lute, and the fourth a deepe Bandora.

As soone as they came to the discent toward the dauncing place, the consort of tenne ceact, and the foure *Siluans* playd the same Ayre, to which *Zepherus* and the two other *Silucns* did sing these words in a base, Tenor, and treble voycc, and going vp and

The description of
downe as they song, they strowed flowers all about
the place.

Song.

Now hath Flora rob'd her bowers
To befrend this place with flowers;
Strowe aboute, strowe aboute,
The Skye rayn'd neuer kindlyer Show'rs.
Flowers with Bridalls well agree,
Fresh as Brides, and Bridgromes be,
Strowe aboute, strowe aboute,
And mixe them with fit melodie.
Earth hath no Princelier flowers
Then Roses white, and Roses red,
But they must still be mingled.
And as a Rose new pluckt from Venus thorne
So doth a Bride her Bride groomes bed adorne.

Diuers diuers Flowers affect
For some private deare respect,
Strowe about, strow about,
Let euery one his owne protect.
But hees none of Floras friend
That will not the Rose commend.
Strow about, strow about,
Let Princes Princely flowers defend.
Roses the Gardens pride,
Are flowers for loue, and flowers for Kinges,
In courts desir'd, and Weddings.
And as a Rose in Venus so some worne,
So doth a Bridegroom his Brides bed adorne.

The

A Maske.

The Musique ceaseth, and
Flora speaks,

Flora **F**lowers and good wishes *Flora* doth present,
Sweete flowers, the ceremonious ornament
Of maiden marriage, Beautie figuring,
And blooming youth, which though we careles, sling
About this sacred place, let none prophane
Thinke that these fruits from common hills are tane,
Or Vulgar vallies which do subiect lie
To winters wrath, and cold-mortalitie.
But these are hallowed and immortal flowers
With *Floras* hands gather'd from *Floras* bowres.
Such are her presents, endles, as her loue,
And such for euer may this nights ioy proue.

Zeph. **F**or euer endles may this nights ioy proue,
So eccocs *Zephyrus* the friend of loue.
Whose aide *Venus* implores when she doth bring
Into the naked world the greene leau'd spring.
When of the Sunnes warme beames the Nets we weaue
That can the stubbornst heart with loue deceiue.
That *Queene* of beauty, and desire by me
Breaths gently forth this *Bridall* propheticie.
Faithfull and fruitfull shall these *Bedmates* proue,
Blest in their fortunes, honoured in their loue.

Zephyrus.
The westerne
wind, of all the
most mild, and
pleasant, who
with *Venus*
the *Queene* of
loue is said to
bring in the
spring, when
naturall heate
and appetite
reneweth & the
glad earth be-
gins to be beam-
tified with
flowers,

Flor. **A**ll grace this night, & *Silvans* so must you,
Offering your marriage song with chāges new

The description of
The song in forme of a Dialogue,

- Can. **W**H^O is the happier of the two,
A maide, or wife?
- Ten. Which is more to be desired
Peace or strife?
- Can. What strife can be where two are one,
Or what delight to pine alone?
- Bas. None such true freendes, none so sweet life,
As that betwene the man and wife.
- Ten. A maide is free, a wife is tyed.
- Can. No maide but faine would be a Bride.
- Ten. Why hae so many single then.
Tis not I hope for want of men?
- Can. The bow and arrow both may fit,
And yet tis hard the marke to hit.
- Bas. He leuels faire that by his side
Laiet at night his lovely Bride.
- Cho. Sing Io: Hymen, Io: Io: Hymen.

THIS song being ended the whole vale is sodainly drawne, the groue and trees of gold, and the hill with *Dianas* tree are at once discouered.

Night appeares in her house with her 9. houres, apparlled in large robes of black taffatie, painted thicke with starres, their haire long, blacke, and spangled with gold, on their heads coronets of stars and their faces blacke, euey t'oure bere in his hand a blacke torch, painted with starres, and lighted. Night presently descending from her house spake as followeth.

Night

A Maske.

Night *V*anish darke vales, let night in glory shine
As she doth burn in rage, come leaue our shrine
You black hair'd hours, and guide vs with your lights,
Flora hath wakened wide our drowsy sprights
See where she triumphs, see her flowers are throwne,
And all about the seedes of malice sowne?
Despightfull Flora ist not enough of grieffe
That Cyathia's robd but t'hou mayst grace the thee'e?
Or diast not here Nights saueraigne Queen complaine
Hymen had stolne a Nymph out of her traine.
And matcht her here, plighted henceforth to be
Loves friend, and stranger to Virginitie
And mak'st thou sport for this?

Diana,
The Moone and
Queen of Vir-
ginitie, is said
to be regent &
Empresse of
Night, and is
therefore by
Night defend-
ed as in her
quarrel for the
losse of the
Bride, her Vir-
gin.

Flora, *B*E mild sterne night
Flora doth honour Cinthia, and her right,
Virginitie is a voluntary powre,
Free from constraint, euen like an vntoucht flower
Meete to be gather'd when tis throughly blowne.
The Nymph was Cinthias while she was her owne,
But now another claimes in her a right
By fate reserw'd thereto, and wise foresight

Zeph. *C*AN Cynthia one kind virgins losse bemoane?
How if perhaps she brings her tenne for one?
Or can shee misse one in so full a traine?
Your Goddesse doth of too much store complaine.
If all her Nymphes would aske aduise of me
There should be fewer virgins then there be.
Nature ordain'd not Men to liue alone,
Where there are two, a Woman should be one.

The description of

Night. **T**Hou breath'st sweet poison wāton Zephyrus
But Cynthia must not be deluded thus.

Her holy Forrests are by the cues prophan'd,
Her Virgins frighted, and lce, where they stand
That late were Phoebus Knights, turnd now to trees
By Cynthias vengeance for their iniuries
In seeking to seduce her Nymphes with loue:
Here they are fixt onā neuer may remone
But by Dianæs power that stucke them here.
Apollos loue to them doth yet appeare,
In that his beames hath guilt them a they grow,
To make their miserie yeeld the greater show.
But they shall tremble when sad Night doth speake,
And at her stormy words their boughes shall breake.

Toward the end of this speech *Hesperus* begins to
de cend by the house of *Night*, and by that time the
specc'h was finisht he was readie to speake.

(Flowers,

Hesperus.
The Evening
starre foreshow
that she will
marryge night
is at hand, and
for that cause
is supposed to be
the friend of
Bridegroomes,
and Brides.

Hesp. **H**Ayle reuerend angrie Night, haile *Queene* of
Mild sprited Zephyrus haile, Siluans and

(Howers,

Hesperus brings peace, cease then your needlesse iarres

Here in this little firmament of starres.

Cynthia is now by *Phoebus* pacified,

And well content her Nymph is made a Bride.

Since the faire match was by that *Phoebus* grac't

Which in this happie *Western* Ile is plac't

As he in heauen, one lampe enlightning all

That under his benigne aspect doth fall:

Deepe

A Maske.

*Deepe Oracles he speakes, and he alone
For artes and wisdomes meete for Phoebus throne.
The Nymph is honour'd, and Diana pleas'd:
Night be you then, and your blacke bowers appeas'd:
And friendly listen what your Queene by me
Farther commaunds, let this my credence be,
View it, and know it for the highest gemme,
That hung on her imperiall Diadem.*

Night. *I know, and honour it lovely Hesperus,
Speake then your message, both are welcome to*
(vs.

Hesp **Y**our Soueraigne from the vertuous gem she sends
Bids you take power to retransforme the friends
Of Phoebus, metamorphos'd here to trees,
And giue them straight the shapes which they did leese.
This is her pleasure.

Night. **H**esperus I obey,
Night must needs yeeld when Phoebus
(gets the day.

Flo. *Honor'd be Cynthia for this generous deede.*

Zep. *Pitie growes onely from celestiall seede.*

Night. **I**f all seeme glad, why should we onely lowre?
Since t'expresse gladnes we haue now most
Frolike grac't Captiues, we present you here (power.
This glasse, wherein your liberties appeare,
Cynthia is pacified, and now blit the Night
Begins to shake off melancholy quite.

The description of

Zc. **VV** *Ho should grace mirth, & reuels but the night,
Next loue she should be goddesse of delight.*

N. **T** *Is now a time when (Zephyrus) all with dancing
Honor me, aboute day my state aduancing.*

*Ile now be frolicke, all is full of hart,
And eu'n these trees for ioy shall beare a part.
Zephyrus they shall dance.*

Zeph. *Daunce Goddesse? how?*

Night. **S** *Eemes that so full of strangenes to you now?*

*Did not the Thracian harpe long since the
And (if we ripp the ould records of fame) (same?)*

*Did not Amphions lyre the deafe stones call,
When they came dancing to the Theban wall?*

*Can musicke then ioye? ioy mountaines moues
And why not trees? ioyes powerfull when it loues.*

Could the religious Oake speake Oracle

Like to the Gods? and the tree wounded tell

T'Æneas his sad storie? haue trees therefore

The instruments of speech, and hearing more

Then th'æue of pacing, and to whom but Night

Belong enchantments? who can more affright

The eie with magick wonders? Night alone

Is fit for miracles, and this shall be one

Apt for this Nuptiall dauncing iollitie.

Earth then be soft and passable to free

These fettered roots? ioy trees the time drawes neere

When in your better formes you shall appeare.

Dauncing, and musicke must prepare the way,

Ther's little tedious time in such delay.

This

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This spoken, the foure *Silvans* played on their instruments the first straine of this song following: & at the repetition thereof the voices fell in with the instrumentes which were thus deuised, a treble and a base were placed neere his Maiestie, and another treble and base neere the groue, that the words of the song might be heard of all, because the trees of gould instantly at the first sound of their voices began to moue, and dance according to the measure of the time which the musitians kept in singing, and the nature of the wordes which they deliuered.

M *Our now with measured sound
You charmed groue of gould,
Trace forth the sacred ground
That shall your formes unfold.*

Song.

*Diana, and the starry night for your Apollos sake (make
Endue your Siluan shapes with powre this strange delight to
Much ioy must needs the place betide where trees for gladnes
A fairer sight was nere beheld, or more expressing loue, (moue,*

*Yet neerer Phoebus throne
Mete on your winding waies,
Your Brydall mirth make knowne
In your high-graced Hayes.*

*Let Hymen lead your sliding rounds, & guide the with his light,
While we do to Hymen sing in honour of this night
Ioyne three by three, for so the night by triple spel decrees
Now to release Apollos knights from these enchanted trees.*

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This dancing song being ended, the goulden trees stood in rankes three by three, and Night ascended vp to the groue, and spake thus, touching the first three feuerally with her wand,

Night *BY vertue of this wand, and touch deuine,*
These Siluan shadowes back to earth resigne,
Your native formes resume, with habite faire,
While solemne musick shall enchant the aire

Presently the *Siluan*s with their foure instrumēt's, and five voices, began to play, and sing together the song following at the beginning whereof that part of the stage whereon the first three trees stood began to yeeld, and the three formost trees gently to sincke, and this was effected, by an Ingin plac't vnder the stage. When the trees had sincke a yarde they cleft in three parts, and the Maskers appeared out of the tops of them, the trees were sodainly conuayed away, and the first three Maskers were rayed againe by the Ingin. They appeared then in a false habit, yet very faire, and in forme not much vnlike their principall, & true robe. It was made of greene taffatie cut into leaues, and layed vpon cloth of siluer, and their hats were sutable to the same.

Either by the simplicity, negligence, or conspiracy of the painter, the passing away of the trees was somewhat hazarded the patterne of them the same day hauing bene shawne with much admiration, and the 9 trees being left vnsett together euen to the same night.

Song of transformation.

Night, and Diana charge,
And th' Earth obayes
Opening large
Her secret waies,
While Apollos charmed men
Their formes receiue againe-

Gine

A Maske.

*Giue gracious Phœbus honour then,
And so fall downe, and rest behinde the traine
Giue gracious Phœbus honour then and so fall &c.*

When those wordes were sung, the three maskers made an honour to the King, and so falling backe the other sixe trees three by three came forward, & when they were in their appointed places Night spake againe thus

Night **T**Hus can celestials worke in humane fate,
Transforme, & forme as they do loue or hate.
*Like touch, and change receiue: the Gods agree
The best of numbers is contained in three.*

The song of transformation againe.

Night and Diana, &c.

THen Night toucht the second three trees and the stage suncke with them as before. And in breece the second three did in all points as the first: Then night spake againe.

Night **T**He last, & third of nine, touch magick wand,
And giue them back their formes at nights
(command

Night toucht the third 3. trees & the same charme of Night and Diana was sung the third time, the last three trees were transformed, and the Maskers raisd. VVhen presently the first Musique began his full *Chorus.*

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*Againe this song reuiue and sound it hie,
Long liue Apollo Brittaines glorious eye.*

THIS *Chorus* was in manner of an *Eccho*, seconded by the *Cornets*, then by the consort of ten, then by the consort of twelue, and by a double *Chorus* of voices standing on either side, the one against the other bearing five voices a peece, and sometime euery *Chorus* was heard seuerally, somtime mixt, but in the end altogether: which kinde of harmony so distinguisht by the place, and by the seuerall nature of instruments, and changeable conveyance of the song, and performed by so many excellent masters, as were actors in that musicke, (their number in all amounting to fortie two voyces and instruments) could not but yeeld great satisfaction to the hearers.

While this *Chorus* was repeated twice ouer, the Nine maskers in their greene habitts solemnely descended to the dauncing place, in such order as they were to begin their daunce, and as soone as the *Chorus* ended, the violins, or consort of twelue began to play the second new daunce, which was taken in forme of an *Eccho* by the cornetts, and then car'cht in like manner by the consort of ten, sometime they mingled two musickes together, sometime plaid all at once, which kind of ecchoing musicke rarely became their *Siluan* attire, and was so truely mixed together, that no daunce could euer bee better grac't then that, as (in such distraction of musicke) it was performed by the maskers. After this daunce *Night* descended from the groue, and addrest her speech to the maskers, as followeth.

Night

A Maske.

Night **P**Hœbus is pleas'd, and all reioice to see
His seruants from their golden prison see.
But yet since Cynthia hath so friendly
And to you tree-borne Knights, is reconcild, (smilde,
First ere you any more worke undertake,
About her tree solemne procession make,
Dianas tree, the tree of Chastitie,
That plac't alone on yonder hill you see.
These greene leau'd robes wherein disguise you made
Stelth to her Nymphes through the thicke Forrests shade
There to the goddesse offer thankfully,
That she may not in waine appeas'd be.
The night shall guide you, and her howres attend you
That no ill eyes, or spirits shall offend you.

At the end of this speech Night began to leade the way alone, & after her an Hour with his torch and after the houre a masker, and so in order one by one, a torch bearer and a masker, they march on towards *Dianas* tree. VVhen the Maskers came by the house of Night, euery one by his houre receiued his helmet, and had his false robe pluckt off, & bearing it in his hand, with a low honour offred it at the tree of Chastitie, and so in his glorious habit, with his houre before him march't to the bowre of *Flora*. The shape of their habit the picture before discouers, the stuffe was of Carnation satten layed thicke with broad siluer lace, their helmets beeing made of the same stuffe. So through the bowre of *Flora* they came, where they ioyned two torch-bearers, and two Maskers, and when they past downe to the groue: the houres parted on either side, and made way betweene them for the Maskers, who de-

The description of

scended to the dauncing place in such order as they were to begin their third new dance. All this time of procession the sixe Cornets, and sixe Chappell voices sung a sollemne motet of sixe parts made vpon these wordes.

V*With spotles mindes now mount we to the tree
Of single chastitie.*

The roote is temperance grounded deepe

Which the coldiewe't earth doth steepe:

Water it desires alone,

Other drinke it thirsts for none:

Therewith the sober branches it doth feede,

Which though they fruitlesse be,

Yet comely leaues they breede,

To beautifie the tree,

Cynthia protectresse is, and for her sake,

We this graue procession make.

Chasties and eares, pure heartes, and voices

Are graces wherein Phoebe most reioyes.

The motet being ended the Violins began the third new dance, which was liuely performed by the Maskers, after which they tooke forth the Ladies, and danc't the measures with them, which being finisht, the Maskers brought the Ladies back againe to their places: and *Hesperus* with the rest descended from the groue into the dauncing place, & spake to the Maskers as followeth.

Hesperus **K***Nights of Apollo proude of your new birth,*

Pursue your triumphs still with ioy and

Your changed fortunes, and redeemed estate (mirth,

Hesperus to your Soueraigne will relate,

T'is now high time he were far hence retir'd,

Thould

A Maske.

*T*hould Bridall friend, that vsfers Night desir'd
Through the dimme euening shades, then taking slight
Gives place and honour to the nuptiall Night.
I that wish't euening starre must now make way
To Hymens rights much wrong'd by my delay.
But on Nights princely state you ought t' attend,
And t' honour your new reconciled frind.

Night **H**esperus as you with concord came, eu' n so
T'is meet that you with cōcord hence shold ge
Then ioyne you that in voicc, and art excell,
To giue this starre a musicall farewell.

A Dialogue of foure voices two
Bales and two trebles.

1 *Of all the starres which is the kindest
To a louing Bride?*

2 *Hesperus when in the west
He doth the day from night deuide.*

1 *What message can be more respected
Then that which tells wish't ioyes shalbe effected?*

2 *Do not Brides watch the euening starre?*

1 *O they can discerne it farre:*

2 *Loue Bridegroomes reuels?*

1 *But for fashion.* 2 *And why?*

1 *They hinder wish't occasion.*

2 *Langing hearts and new delights,
Lone short dayes, and long nights*

Chorus. **H**esperus since you all starres excell
In Bridall kindnes kindly farewell farewell.

WHile these wordes of the Chorus (kindly farewell farewell) were in singing often repeated
Hesperus tooke his leaue feue ally of Night, Flora, &
Zephyrus, the Howers, and Siluans, and so while the
Chorus was sung ouer the second time, hee was got

The description of

vp to the groue, where turning againe to the singers, and they to him. *Hesperus* tooke a second farwel of them, and so past away by the house of *Night*: Then *Night* spake theis two lines, and therewith all retired to the groue where they stood before.

Night. **C**ome *Flora* let us now withdraw our traine
That the eclipsed reuels maie shine forth againe

Now the Maskers began their lighter daunces as Currantoes, Leualtas, and galliards, wherein when they had spent as much time as they thought fit, *night* spake thus from the groue, and in her speech descended a little into the dauncing place.

N. **H**ere stay, *Night* lead: n-cied, and sprighted growes
And her late houres begin to hang their browes

Hymen long since the *Bridall* bed hath dress,
And longs to bring the turtles to their nest.
Then with one quick dence sound up your delight,
And with one song weele bid you all god-Night.

At the end of these words, the violins began the 4th new dance, which was excellently discharged by the Maskers, & it ended with a light change of musick & measure. After the dance followed the dialogue of 2 voices, a base & tenor sung by a *Siluan*, & an *Howre*.

Ten: *Siluan.* **T**ell me gentle howre of night
Wherein dost thou most delight?

Bas. *Howre.* Not in sleepe, *Sil.* Wherein then?

Howre In the frolicke view of men?

Sil. Louest thou musicke? *Howre* O tis sweet.

Sil. Whats dauncing? *How.* tis the mirth of secte

Sil. Joy you in Fayres and idles?

How. We are of that soere our selues,

But *Siluan* say whie do you loue

A Maske.

Onely to frequent the groue?

Sil. Life is fullest of contents

Where delight is innocent.

How. Pleasure must varie not be long,

Come then less close, and end our song.

Chorus *Y* *Et ere we vanish from this princely sight,*
Let vs bid Phœbus, & his states god-night

This Chorus was performed with severall Echoes of musicke, and voices, in manner as the great Chorus before. At the end whereof the Maskers putting off their visards, & helmets, made a low honour to the King, and attended his Ma: to the banquetting place

To the Reader.

*Neither buskin now, nor bayes
Challenge I, a Ladies prayse
Shall content my proudest hope,
Their applause was all my scope
And to their shames properly
Reuels dedicated be:*

*Whose soft e. r. remene ought to pierce
But with smooth and gentle Verse,
Let the tragick Paeme/well,
Raising raging scendes from hell,
And let Epicke Dactils range
Swelling seas and Countreies strange:
LITTLE roome/small things containes
Easy prayse quites easy paines.
Suffer them whose browes do sweat
To gaine honour by the great.
It's enough if men we name
A Kestrel of such fame.*

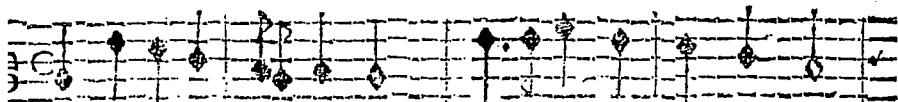
Epigramma.

*Quid tu te numeris immisceres? anne medentem
Metra cathedratum ludicra scripta decent
Musicus, & medicus, celebris quoque Phœbe Poeta es?
Et lepor ægrotos arte rogante iuuat.
Crede mihi doctum qui carmen non sapit, idem
Non habes ingenuum, nec genium medici.*

FINIS.

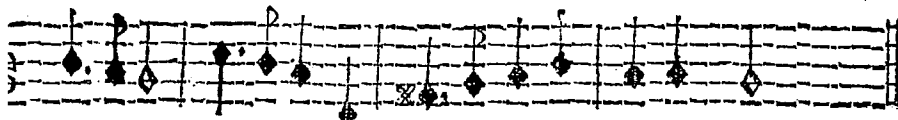
D 2

I.



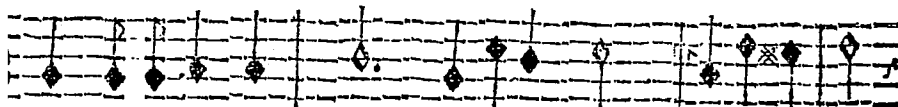
Now hath Flora robde her bowres to befrend this place with flowres,
Flowers with bridales well agre: fresh as brides and Bridegroomes be,

Handwritten musical notation for the first piece, consisting of three staves. The top staff contains rhythmic symbols (vertical bars) above the lyrics. The middle and bottom staves contain letters representing notes, with some letters underlined or accompanied by small symbols like 'f' and 'h'.



flrow about flrow about the skie raide neuer kindlier showres,
I row about flrow about and mixe them with fitte melodie,

Handwritten musical notation for the second piece, consisting of three staves. The top staff contains rhythmic symbols above the lyrics. The middle and bottom staves contain letters representing notes, with some letters underlined or accompanied by small symbols like 'f' and 'h'.



earth hath no princelier flowers the roses white and roses red,

Handwritten musical notation for the third piece, consisting of three staves. The top staff contains rhythmic symbols above the lyrics. The middle and bottom staves contain letters representing notes, with some letters underlined or accompanied by small symbols like 'f' and 'h'.

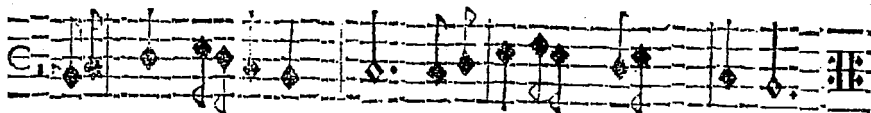
I.

The Battc.

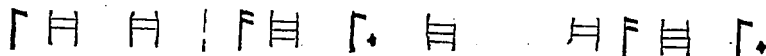
but they must still be mingled and as a rose new pluckt from

Venus thorne so doth a bride her bridegrooms bed adorne.

II.



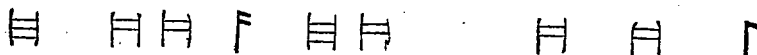
Moue now with meafurd found you charmed groues of golde
Trace forth the fa-cred ground that fhall your formes vn fould



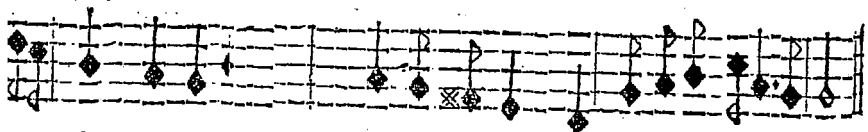
a	ac	a c	e e f	c c a	a
c	c	ac	f f	c a a	e
c	cc	bc		e b c	c
	e		c c		c



Di-na and the starry night for your Apollos fake
much ioy must needs the place beude where trees for gladnes moue



ac	efca	a	ee fa	ac	a
a	afda	c	c	cc	hg
c	c ac				c
	e	a	e	a	e



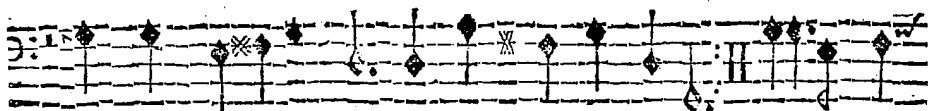
endue your filun shapes with powre this strange delight to make
a fayrer sight was neere be- helde or more expressing loue,

ac	ea	cc	cc	a	a
aa	a	aa	e	a	fe
cb	c		f	c	e
		c	c	c	c

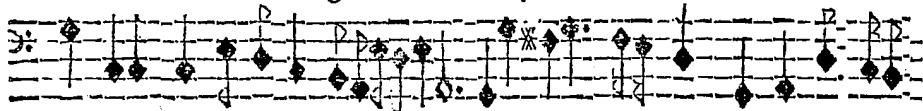
Finis.

The Basse

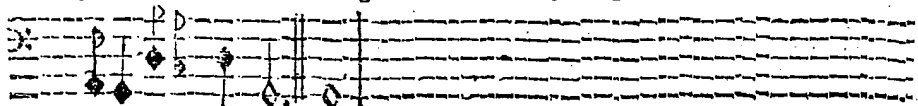
II.



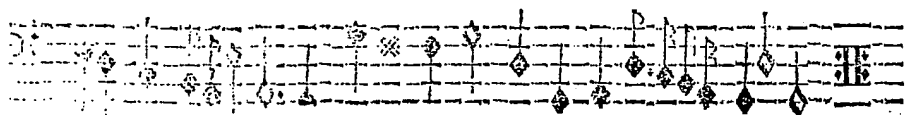
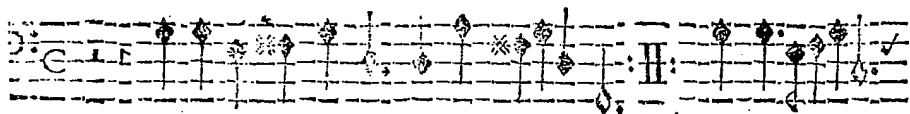
Moue now with mesur'd found you charmed groue of gold, Dia na and
Trace forth the sacr'd ground that shall your forms vnfold, much ioy must needs



the starry night for your Apollos sake endue your Siluan shape with power thi
the place be-tide where trees for gladnes moue, a fayrer sight was nere be-held or



strange delight to make,
more exprelling loue.

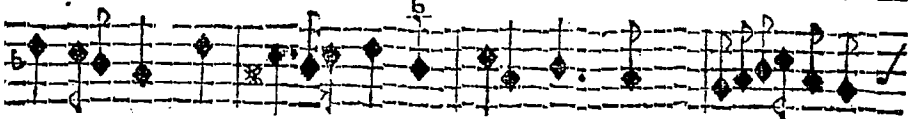


III.



Shewes & nightly reuels signes of ioy and peace fill royall
 Faire and princely brāches with strōg armes encrease from that deepe

Handwritten lute tablature consisting of six lines of letters (c, a, f, b) and rhythmic flags. Below it is a three-staff musical score with a treble clef, a key signature of one flat, and a common time signature. The notes are written in a style consistent with early printed music.



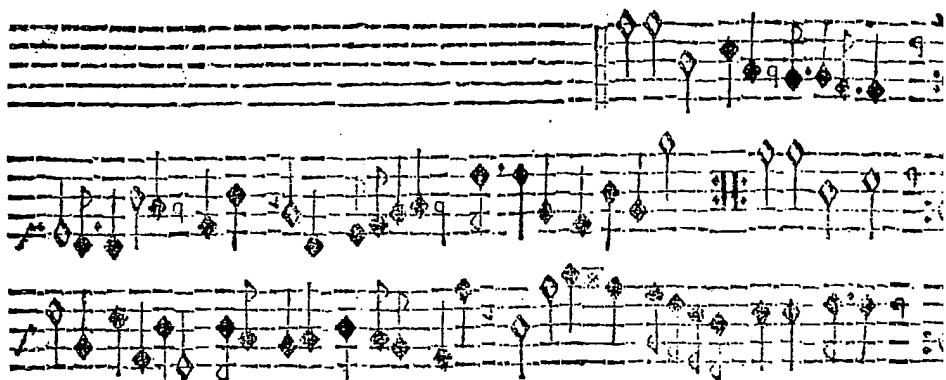
Britaines court while cruell warrefarre off doth rage for euer hence.
 rooted tree whose fared strength & glory for-ren malice hath.

Handwritten lute tablature consisting of six lines of letters (a, c, e, f) and rhythmic flags. Below it is a three-staff musical score with a treble clef, a key signature of one flat, and a common time signature.



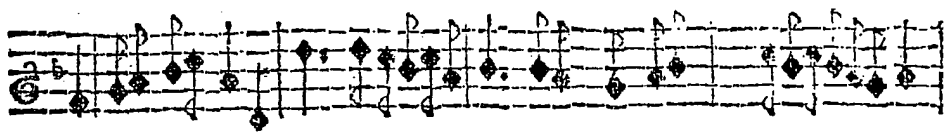
ex-iled Our deuided kingdomes now in frendly kindred meet
 be-guiled Truly recon- ciled grieffe appears at last more sweet

Handwritten lute tablature consisting of six lines of letters (a, c, e, f) and rhythmic flags. Below it is a three-staff musical score with a treble clef, a key signature of one flat, and a common time signature.

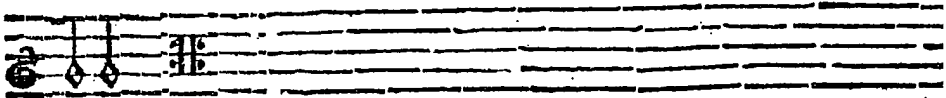
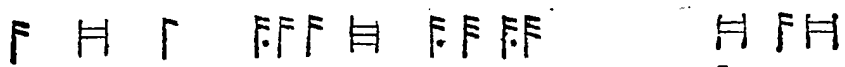


III.

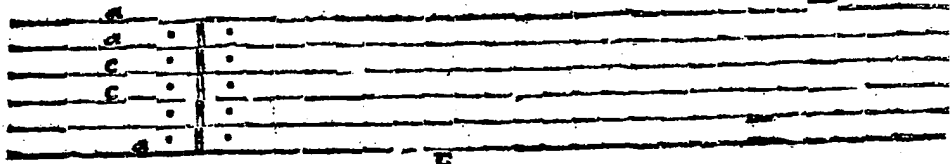
The Ball

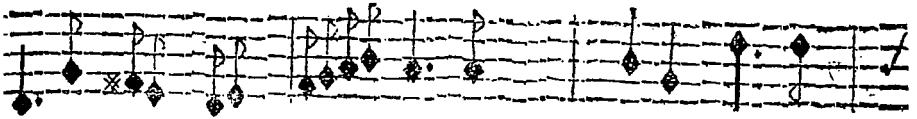


and old debate to loue & kindnes turns our power with double force
 both to our selues & faithful friends our vn-der-mi-ning foes af-



ning,
 fighting.





Triumph now with joy and mirth the
Wee en-joy the fruites of earth through

God of peace hath
fa vour of his

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



blest our land we through his most loving grace a King & king ly
bounteous hand Like a son with lesser stars or carefull shepheard

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



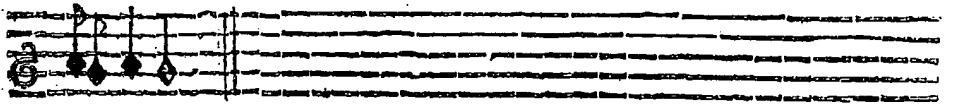
feed be. holde Triumph then and yeelde him praise that gives vs blest &
to his fold.

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



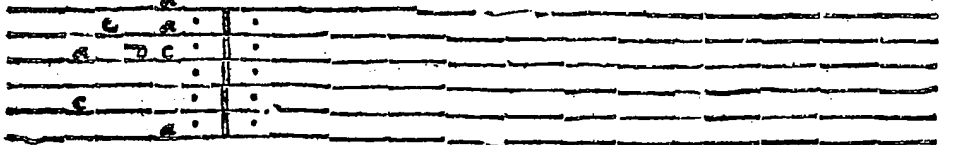
III

The Balle.



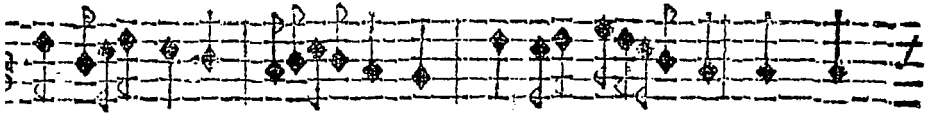
ioyfull dayes.

F H T



E 2

V



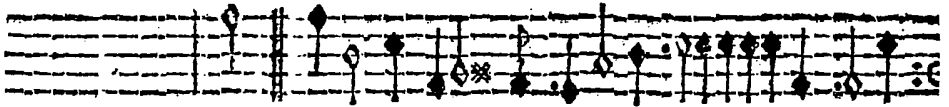
Time that leads the fatall round hath made his center in our ground
 And there at one itay herelsts and with the fates keeps holy feasts



with swelling seas enbraced Light Cupids there do daunce and
 with pomp & pastime graced Their fogs areal of ioy no signe

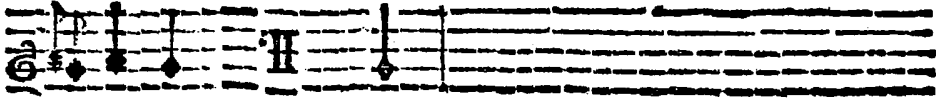


Venus sweetly finges with heavenly notes tun'd to sound of
 of sorrow there but all as starres glistring faire and



A.

The Bate



silver strings,
both appear,



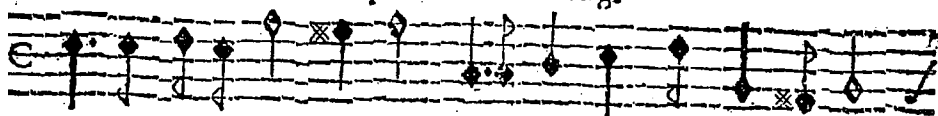
FINIS.

These Songs were vsed in the Maske, vvhwhereof the first, two

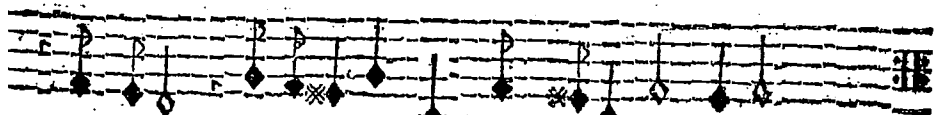
Ayres were made by M. *Campion*, the third and
last by M. *Lupo*, the fourth by M. *Tho. Giles*,

and though the last three Ayres were deuised onely for
dauncing, yet they are here set forth with words that they
may be sung to the Lute or Violl.

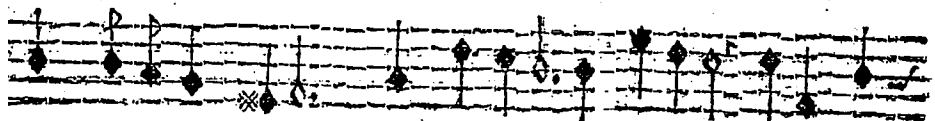
A Tenor part to the first song.



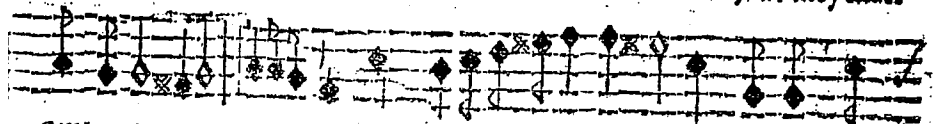
Now hath Flora robde her bowres to be friend this place with flowers
Flowers with Bri-dals well agree fresh as Brides and bridegrooms be



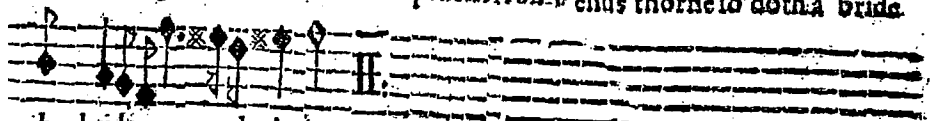
strow about strow about the skie rainde neuer kindlier showers,
strow about strow about and mixe them with fitte melodie,



earth hath no princelier flowers the roses white and roses red, but they must



still be mingled and as a rose new pluckt from Venus thorne so doth a bride



her bridegrooms bed adorne.