

Edward Herbert, Lord of Cherbury and Castle Island

The Cherbury Lute Book



Fitzwilliam Museum, Ms. Mus. 689

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Musickshandmade 2010

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This work is the collaborative effort of the following people:

- Miles Dempster
- Jean-Daniel Forget
- Richard Civiol
- Jean-Charles Lefebvre
- Alain Veylit

We were privileged to have Clarie Antonini review the French pieces in the book



Elegy over a Tomb

Must I then see, alas, eternal night
Sitting upon those fairest eyes,
And closing all those beams, which once did rise
So radiant and bright
That light and heat in them to us did prove
Knowledge and love?

Oh, if you did delight no more to stay
Upon this low and earthly stage,
But rather chose an endless heritage,
Tell us at least, we pray,
Where all the beauties that those ashes ow'd
Are now bestow'd.

Doth the sun now his light with yours renew?
Have waves the curling of your hair?
Did you restore unto the sky and air
The red, and white, and blue?
Have you vouchsaf'd to flowers since your death
That sweetest breath?

Had not heav'n's lights else in their houses slept,
Or to some private life retir'd?
Must not the sky and air have else conspir'd,
And in their regions wept?
Must not each flower else the earth could breed,
Have been a weed?

But thus enrich'd may we not yield some cause
Why they themselves lament no more?
That must have chang'd the course they held before,
And broke their proper laws,
Had not your beauties giv'n this second birth
To heaven and earth.

Tell us (for oracles must still ascend
For those that crave them at your tomb),
Tell us where are those beauties now become,
And what they now intend;
Tell us, alas, that cannot tell our grief,
Or hope relief.

1 - Prelude des preludes. par il Sr Diomedes

2 [fol. 1]

Diomedes Cato

5

Staff 1: $\overset{\circ}{a}$ $\overset{\circ}{b}$ a f f e $\overset{\circ}{b}$ a b $\overset{\circ}{c}$ e f e c f c e b c a b

Staff 2: a $\overset{\circ}{a}$ c $\overset{\circ}{c}$ a $\overset{\circ}{a}$ $\overset{\circ}{a}$ c $\overset{\circ}{a}$ a c $\overset{\circ}{a}$ a a a a a a a a a a

Staff 1: f i f h f h f h f h f h f h f h f h f h f h

Staff 2: f h f h f h f h f h f h f h f h f h f h f h

Staff 3: a h a h a h a h a h a h a h a h a h a h a h

10

Staff 1: β β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h $\overset{\circ}{a}$ $\overset{\circ}{a}$ h

Staff 2: b b c b c b c b c b c b c b c b c b c b c b c

Staff 3: c e a $\overset{\circ}{a}$

(1*)

15

Staff 1: f h f $\overset{\circ}{a}$ $\overset{\circ}{a}$ b a $\overset{\circ}{a}$ $\overset{\circ}{a}$ b a $\overset{\circ}{a}$ $\overset{\circ}{a}$ b a $\overset{\circ}{a}$ $\overset{\circ}{a}$ b a $\overset{\circ}{a}$ $\overset{\circ}{a}$ b a

Staff 2: a a c e c a e c a e c a e c a e c a e c a e c

Staff 3: a $\overset{\circ}{a}$

20

Staff 1: h i h h a f h i h h a f h i h h a f h i h h a f

Staff 2: $\overset{\circ}{a}$ $\overset{\circ}{a}$

Staff 3: a $\overset{\circ}{a}$

(2*)

25

Staff 1: h β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h β $\overset{\circ}{a}$ $\overset{\circ}{a}$ h β $\overset{\circ}{a}$ $\overset{\circ}{a}$

Staff 2: f h f h f h f h f h f h f h f h f h f h f h f h

Staff 3: a $\overset{\circ}{a}$

30

Staff 1: f i h h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ

Staff 2: f h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ

Staff 3: a h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ h ℓ

(3*)

1. Missing diapason lines in original
 2. 'm' on first course in original
 3. Unlikely but possible 'y' (8th fret) in original

2 - Prelude. Perichon.

Musical notation for measures 1-9. The piece starts with a treble clef and a common time signature. The melody consists of quarter notes and eighth notes, with various slurs and phrasing marks. The accompaniment features chords and single notes, often with a 5-finger pattern indicated by a '5' above the staff. Measure numbers 5, 10, and 15 are placed above the staff.

Musical notation for measures 10-19. The notation continues with similar rhythmic patterns and articulation. Measure numbers 10, 15, and 20 are placed above the staff.

Musical notation for measures 20-29. This section includes some dynamic markings such as *f* (forte) and *fz* (forzando). Measure numbers 20, 25, and 30 are placed above the staff.

Musical notation for measures 30-39. The notation continues with consistent rhythmic and melodic structures. Measure numbers 25, 30, and 35 are placed above the staff.

Musical notation for measures 40-49. This section features dynamic markings including *f* and *ff* (fortissimo). Measure numbers 35, 40, and 45 are placed above the staff.

Musical notation for measures 50-59. The notation continues with similar rhythmic patterns and articulation. Measure numbers 40, 45, and 50 are placed above the staff.

Musical notation for measures 60-69. This section includes some dynamic markings such as *f*. Measure numbers 45, 50, and 55 are placed above the staff.

Musical notation for the final measures (70-72). The piece concludes with a double bar line. The final notes are *ff* dynamics. The word "fine" is written to the right of the final measure.

fine

3 - Prelude. Jacob.

4 [fol. 2/1]

Jacob Reys

5

c d | c c | c c | c a a | c d a c a | d c | d c | a c | d c
 f f a | f | e f | e f | f | a | a | e c | a d
 e e b | c e c | | e | c f e c | c a c a | e c a c | | c a | a/c
 /a

10

15

c e f h | c c c c | a c d a c e f c | f | a c | d a c d | d a c e
 a | | a c e a | f a | c d a f | d | a c d a c d | d a c e
 | | c e | | c e | a e c a | e f d | e c a
 /a

f d a | c | a a b a d a | a b d b | a c d a c e f
 f e c a | a a a e c a | d c a c e | a a a
 a | e | e c a | c a c e | a /a

20

h f d c a | d c a d b a | c d a | c c e f c f e c c | a c d c
 a | | c a e | c a c | | c d c d | a c a d
 | | c a | | c d c d | c a d
 /a

25

d a c d | a c d c | a a | d c a a | a c
 a b a | a c a d | b b | a a e a | a
 | | c a | | c b | c b e | a
 a | d c a b | a c d a | /a | /a

fine

4 - Prelude

4 [fol. 2/2]

Anon

5

(1*)

10 15

20



1. Rhythm uncertain in first stave. Barring stops at measure 3

5

a c a c a a a c o f e f h i h f h i f h f h a e c a c e f e f e c e

10

e f e f a c e f e h h f h e c e c e f a c o f c a e c e f e

15

f a c o f e a c a c a c d c a a c c o a c c a c o a c

20

e c e f f h a h h f h a e a f e f a c a c e a c a a a d

25

c d a c a d c a c e f h k f e c a a c a c o a c o d c o c a

30

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

35

a a c e e f h k e i h l i l h f h i h c e f e f d c a

40

β ρ β ρ β ρ β ρ β ρ β

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

45

ρ β ρ ρ β ρ ρ β ρ ρ β ρ β ρ β

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

50

ρ β ρ β ρ β ρ β ρ β ρ β ρ β

e c e a	c a c a c e	f c d c a	e f e c e f a h a
c	c	a	c
e			e

55

ρ β ρ ρ β ρ β ρ β ρ β ρ β ρ β

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

60

ρ ρ β ρ ρ β ρ ρ β ρ ρ

a c a c	a a a	c a a c	c a c c	c c c
c	c	c	a	a
a	a	c	c	b c

65

β ρ ρ ρ ρ ρ ρ ρ ρ ρ ρ ρ

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

70

ρ ρ ρ ρ β ρ β ρ β ρ β ρ β ρ

h a f h a	h l h	f e c e c f e	a a c c a	a a a
g	g h g	c f c	c a a c a c	c
a	h	c e a c	e e e	a

75

♪ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

c e f h b h f h a a

♭ a c | ♭ f c | a | a | ♭ a | ♭ c c c | a c c c | ♭ a c c | c

c e | a c | e c a | e | e | e h | ♭ | e c a c c c | e c a c e f c | a

c e | e | c | a | c | e | c | a | a | ♭ | a |

80

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

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

♭ | ♭ | c a c | ♭ | ♭ | c a c | a | a c c | ♭ | a | c | a | c | h | h | e | c | ♭ | a | ♭ | c | c | c | c | a c

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

a | c | e | e | a | c | e | c | a | c | e | c | a | c | e | c | a | c | a | c |

//a //a //a

85

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

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

a f | ♭ | a c c | ♭ | ♭ | c a c | e f d | c c | c | e f e e c | a c c | a c | a

a | c | a | c | e | f | d | c | c | e | e | e | c | a | c | c | a | c | e | d | a | a | c | a

/a /a /c /c a a

90

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

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

♭ c c | ♭ c c | ♭ c c | ♭ c c | a c | a c | a c | a

e c a c | e f d e f | e e | e e f | c | a | a | a | h h h a

a a | c c e c | c | c e f | a | a | a | a | h

a a | c c | c c f | a | a |

95

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

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

♭ a d | c a | ♭ c a | c d | a | e c a c | e f

a c a | a a c e | c e | c e c e | a | b c | b b | c e c a

a | a | /a /a //a

100

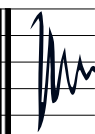
♪ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

f f a a c a c

f ♭ | c d c | a d a c | a c a c d c | c

e a c e a | c | | c | c | c

//a //a a a //a



5

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

/a

10

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

/a

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

15

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

20

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

25

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

(1*)

30

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

35

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

(2*)

40

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

c *c* *c* *c* *c* *c* *c* *c* *c* *c*

a e f h f h a

1. Scratched out 'a' on 1st course
 2. Whole bar scratched out before this one

45

ρ \downarrow ρ β β β ρ \downarrow ρ \downarrow ρ β

a	e	c	a	c	ac	ccac	ac	a	ace	acc	e	h	e	ceacac	a
	a	a	e	e	a	ca	ca	a	ace	ee	a	c	h	a	cac
	b	c	e	e	a	ca	ca	a	ace	ef	e	c	a		c
e	c	e										g			

50

β ρ β ρ β ρ \downarrow ρ \downarrow \downarrow \downarrow \downarrow ρ β ρ β

(1*)

f	e	c	b	c	e	c	c	c	a	e	c	a	e	a
ac	aca	aca	h	g	h	c	c	a	c	e	c	a	e	a
a	ca	ca	c	a	h	e	e	a	c	f	c	a	e	a
e	e	e	e	e	e	e	e	b	e	e	c	a	e	a
e			e	e	e	e	e	c	/a	/a	/c	/e	/a	

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c	a	c	e	h	g	g	e	e	c	a	a	e	a	c	e	c	a
a	e	c	e	h	e	e	e	e	c	a	a	e	a	c	e	c	a
e	e	f	b	b	g	g	h	f	f	e	c	f	b	e			
e		e	b	g	g	g	h	f	f	e	c	f	b	e			
c		a	b	g	g	g	h	f	f	e	c	f	b	e			

65

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

70

β β ρ β ρ β ρ β

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

ρ β ρ β ρ β ρ

a	e	e	c	e	h	h	h	g	e	e	e	e	c	e	e	c	e	a
c	e	c	c	e	h	h	h	g	e	e	e	e	c	e	e	c	e	a
c	e	c	c	e	e	e	e	e	e	e	e	e	c	e	e	c	e	a
c	e	c	c	e	e	e	e	e	e	e	e	e	c	e	e	c	e	a
			e	e	e	e	e	e	e	e	e	e	c	e	e	c	e	a

75

β ρ ρ β β ρ β ρ β

c	a	a	a	ace	ace	acac	a	ac	e	c	ca	e	ce	ce	ce	ce	ce	ce	ce	ce	ca	ac	ac
a	e	a	a	ce	ce	ca	e	a	a	e	ca	a	ce	ce	ce	ce	ce	ce	ce	ce	a	a	a
b				b	b	b	e																

80

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

finis

1. Facsimile truncated -- verify following three bars

5

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(1*)

45

(2*)

1. Erased 'a' on 4th course
 2. Facsimile truncated: verify bar

50

ρ ρ $\beta\rho$ ρ β β
 ρ
 \downarrow
 ρ
 ρ β
 ρ

a	$\bar{\nu}$	a c	ce	aa	a	a	a	a	a	a	a	a	a	a	a c e f	e c
	f		e					ca	a							
								e				e c a c			a	a c
				a								e c a c			a	

55

β ρ β
 β
 β
 ρ

a c e a f	$\bar{\nu}$ $\bar{\nu}$ $\bar{\nu}$ $\bar{\nu}$ $\bar{\nu}$ $\bar{\nu}$ $\bar{\nu}$			c o a f	$\bar{\nu}$	$\bar{\nu}$										
		a	cea	f	f e f	e c e	c a c	a								
	e	a														

60

\downarrow β
 \downarrow \downarrow
 \downarrow \downarrow
 \downarrow \downarrow
 \downarrow ρ β
 ρ
 \downarrow
 \downarrow ρ
 \downarrow
 \downarrow ρ

c a	c	c	e	h	h	e	h	h	h	$\bar{\nu}$ h f	c a	c a
c $\bar{\nu}$ o c o f o c a												
a	ec	a				e i h f	e h	a	a	f i h f	a	$\bar{\nu}$ c a
		e					e					
									h	h	a	/a ac

65

70

β
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ

a c	a c	a	c	b f	e c	h	e	c	e	f c	$\bar{\nu}$	c	c	a c
$\bar{\nu}$ $\bar{\nu}$ c a	c $\bar{\nu}$ c a	c	$\bar{\nu}$ c a	$\bar{\nu}$ h	$\bar{\nu}$ e	a f	$\bar{\nu}$ c a	c	c	f e f	f	e	a	a
a	c	a	$\bar{\nu}$	e c	b c						e	e	c	
a // a	a / c a	/c	/c	/c		c a a	c							

75

ρ
 \downarrow
 β
 ρ β
 β
 ρ
 \downarrow
 ρ β ρ β

c	a c e	h h e h h h e h	h	e	h	a	a	e	a	a c e	e
c $\bar{\nu}$ a c $\bar{\nu}$											
f		i h i f h i	a		a				ae		
								h			
											/a

β
 β
 β

$\bar{\nu}$ f f h	$\bar{\nu}$ f f h	$\bar{\nu}$ i h h	$\bar{\nu}$ f f	c	c c c c a	a c c c a	a c c	a c	a c	a c	c a c

80

ρ
 ρ
 ρ ρ β
 ρ
 ρ ρ ρ β
 ρ
 ρ
 ρ
 ρ
 ρ
 ρ β

f	e c	a	a	e	h h h	e f	e	c b f e c	b	c c a	a c e
	a [c]	$\bar{\nu}$ a $\bar{\nu}$					a				
								c	a	c $\bar{\nu}$ a c	c c a
								e	e	e o e d e	
								e			b
											a

85

(1*)

β
 β
 β
 β
 ρ β
 \downarrow

f	f	$\bar{\nu}$ $\bar{\nu}$	a	c	c	c	c	c	c	c	c	c	c	c	a
			b	a	a	a	a c	a c	a c	a c	a c	a c	a c	a c	a
					a	a c e	c e	e		a	a	a	a	a	a

1. Unlikely 2d diapason in original

8 - Pavana del medesimo

13 [fol. 5v-6]

Anthony Holborn

5

a a c e a e f h f e e c c e f e c
 a e f e c a h e e c f f c a f c
 c a h e h e e c c a c
 a a a a /a c /e a

10

a c e c f e c a a a a e c e f e a a
 c d c a d c d a d c c a a e c e f d e a
 a c e c a e c a c a c c a c c
 a c e c a a /a /c a a a a

15

a a c a a c e f e c e c e c e c a c e f h h h h f e c a
 a e a c e a c e f e c a e c a d c
 c c c c c c c c c c c c c c c c
 a a a a a a a a a a a a a a a

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

20

a c d c e a c e f e c a c a a a e c e f e a
 c d a d c e a c e a c e a c e a c e a c e a c e
 e c a e c e a c e a c e a c e a c e a c e a c e
 e c e a /a /c a a /a

25

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

30

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

40

c a c a c a h h e c a a a a a c f e c b a c e f
 a e a e a c e e e a d c a a c e c a c a d c c e c
 a a c e a c e a c e a c e a c e a c e a c e a c e
 /a /a e a a a e e c a

J. β ρ J J ρ β ρ ρ β ρ β

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

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

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

45 β ρ J J J J ρ J

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

 a a a f a a a e a

 c e c e /a a b c e c

50 ρ J J ρ J ρ J J J ρ J

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

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

 a e c a c e c a e c e c e

(1*)

60

J J J J ρ J J ρ β ρ β

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

 f a c h f f f e a a a e a(e) f c a c b e

 e c h e c a a a a a

65

(2*)

β β ρ β ρ β ρ β ρ β

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

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

 c e c a e a e c a

β β ρ β ρ β ρ β

 a a c a c a a a c a c a c e a c

 c a c b c c a a a c a d c d c d c a c

 e c a e c a

70

β ρ J ρ J ρ ρ β J ρ ρ β ρ β

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

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

 c c e c

75

ρ β ρ β ρ β ρ β ρ β

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

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

 a c c a a

fine

1. Crossed out note on 2d course
2. Illegible note

9 - Pauana. by Anthony. Holborne. Countesse of Pembrooks Funeralls.

14 [fol. 6v]

Anthony Holborne

5 10

a d | b a b | b c a | a a | d | f | f a b | b a b a | a a c | a | a | a b a
 b | | | | | | | | | | | | |
 c | c | c | c | e | e | e | c | c | c | c |
 c | | | | | | | | | | | | |
 a | a | a | a | /a | /a | | | /a | /b | /b | /b

15 20

a a | a a c | a c | c a c | d c a a | a | a a | a | a | a
 d b a | f | a d | a c | d a b d | a d b | a f e | a c d c a | a
 c | c | e | a | a | a | c e | c c | c
 /b | /a | /a | /a | a | /a | /a | a | a

25

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

30 35

e | d h | f d | c f | b d a c | a d | c a | e | e | a b
 f | f d | f | d | d b | a | b d a | f | f e f e c | f | a b
 e | | | | | | | | e | e | a
 c | | | | | | | | c | e | a
 d | d | a c e | | a c d | a | a c d | /a | /a

40 45

d d | b a | b d | d d | a b d | c d c a | d d | h | h h e
 | | | | | | | | f f | f f | e f e
 | | | | | | | | | | | | |
 c | a c | d | c c e | f e | c a c a | c | e | a
 d | | | | | | | | d b | f | a
 | | | | | | | | | | | | |

50

h a | d c a | f d | c a a | e a a | f e c e f e | a a | fine
 f | a | a b a | f | a | a b d | f e c e f e | a a |
 f | c | a | | | | | | c c | c
 a | | | | | | | | c | c | a

10 - Pauana del medesimo.

15 [fol. 7]

Anthony Holborne

5

a	a	a	f	d	a	a	d	b b	d f
b b d	b c e a	a	a	<i>f</i> d	<i>f</i> d	b a	a	a b	<i>f</i>
c	c	c b	<i>f</i>	<i>f</i>	e f f e	c e	c a	a c a c e	<i>f</i>
c	a	d c	a	<i>f</i>	<i>f</i>	<i>f</i>	d c	a a	<i>f</i>
a	a /a	d c	a				d		d

10 15

h a	a	a c d f	h i	h	f	d c a c f	d c a	
a b	d d d c	d d	a	d c d	<i>f</i> f	<i>f</i> c e	<i>f</i> a f	a a f e
a c e	<i>f</i> e c	a a	c e	h	e	<i>f</i> a	a	c e
d		a a c a	d c	d f	d c	a	/e	a c

20

a	d c a	a a a	d c a	a	a c d	f a d		
d c a	a	d	d c a	d	a a d	c a c	a c	e d a c
c	c c c	a	e c	a c	a c	c	c	e d
a	a a	a	<i>f</i> e	c	a	a	c	e d
		a						

25 30

c a c	d a	c a	c a	a a	d a c	d a f	a f e c e f e	
a d	a c d	d d a d	d	d c a	c c	<i>f</i> a c	<i>f</i> d	a
a		a c	a c	a	a			
		a a c d	a					

35 40

<i>f</i> d	a	a b	a a a c a	a a	c d c a	c c	d a c	d f f	e c e
d		a d	d c a c d c	d	d	<i>f</i>	<i>f</i>	<i>f</i>	d e
a	a e c e		a	a	a				e e

45 50

a d	d c a	d a	<i>f</i> h <i>f</i> <i>f</i> h <i>f</i>	<i>f</i> h <i>f</i> d	<i>f</i> d <i>f</i> h	<i>f</i> e <i>f</i>	b a a	d a b a
b	d b	a	<i>f</i> i h <i>f</i>	e	<i>f</i> f	<i>f</i> f e	b a a	a b d a
c		a	<i>f</i> a	e f e	<i>f</i>	(1*)	c	a
a	/b	/a	/a	/a	/a	/a	a /d b	/a

55

b a b	d b a	d h h <i>f</i>	d h <i>f</i> d	c a	a c e	a	a a a
a b	<i>f</i> b a	<i>f</i> a	<i>f</i> c	a d b	a c e	<i>f</i> d	a a a
c a c	e <i>f</i> a	<i>f</i>	c c	a	c		c b c
a c	<i>f</i> a		a	c	a		c e c

60

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

|| fine

1. 'g' on 3d in orig.

5

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

b f b a b a b a f b a d a b d

c c a c b a a

a a d c a a c d

10 15

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

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

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

a d e c c b c c e a

20 25

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

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

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

a f c d c a c a c c a a d

30

h f d c d h i f h f d d c a c d a c d a c c a b a d b a

i a b a f a f f f d b d d b a a c d a b a

h a c a a f f d c b a a a a a a

a d a

35 40

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

b b f b b b d b b b e e e f h f e a d d

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

d f d d c d d c d d a c h

(1*) 45 50

h d h h i f i i h f b h h f h f h h h f d c c

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

d f d a h a a h h

a d a h d

55

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

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

c c c a a e c e c d c c c c

a c a d e c a a c a a a

1. c4 on c3 in original
2. Crossed out 'd' on 2d
3. Undotted in original

5

10

15

20

25

30

35

40

45

50

55

60

fine

(*)

1. e4 as e3 in original

5

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

10

a a a a c a a a a b a c a

20

a a b a a b a b a b a b a b

25

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

30

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

35

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

40

b a a a b a b a c a c

50

a c a b c a a c a b c a c a c a

14 - Gagliarda. by mr Jeames.

20 [fol. 9v]

James Harding

5

10

15

20

15 - Gagliarda. J: Doulande

21 [fol. 10/1]

John Dowland

5

(1*)

10

(2*)

15

20



1. Missing 1/4 note flag in original
 2. Diapason on 8th course in original

16 - Prelude. P: Rosseter.

21 [fol. 10/2]

Philip Rosseter

5

\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}
\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}
\dot{c}	\dot{c}	\dot{a}	\dot{c}	\dot{b}	\dot{c}	\dot{a}	\dot{b}	\dot{c}	\dot{b}	\dot{c}	\dot{a}	\dot{b}	\dot{c}
	\dot{a}		\dot{c}		\dot{a}				\dot{c}	\dot{b}	\dot{a}		\dot{b}
							\dot{b}	\dot{c}	\dot{a}	\dot{c}		\dot{a}	\dot{b}

10

\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}
\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}
\dot{c}	\dot{c}	\dot{a}	\dot{c}	\dot{b}	\dot{c}	\dot{a}	\dot{b}	\dot{c}	\dot{b}
\dot{a}	\dot{a}	\dot{b}	\dot{a}	\dot{a}	\dot{b}	\dot{a}	\dot{b}	\dot{a}	\dot{b}



17 - Courante. du Poulonois

22 [fol. 10v/1]

Jacques Polonois

5

<i>J.</i> <i>ſ</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>ſ</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>ſ</i> <i>β</i>
<i>c</i> <i>ᵇ</i> <i>c</i>	<i>a</i> <i>c</i> <i>ᵇ</i>	<i>c</i> <i>a</i> <i>e</i>	<i>a</i> <i>c</i> <i>ᵇ</i>	<i>a</i> <i>c</i> <i>e</i>	<i>f</i> <i>h</i> <i>f</i>	<i>e</i> <i>h</i> <i>ᵍ</i>
<i>a</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>h</i>	<i>a</i> <i>f</i> <i>ᵇ</i> <i>c</i> <i>a</i> <i>a</i> <i>c</i> <i>ᵇ</i> <i>c</i>
<i>a</i>						
<i>/a</i>						

(1*)

10

<i>J.</i> <i>ſ</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>
<i>c</i> <i>ᵇ</i> <i>c</i>	<i>a</i>	<i>c</i> <i>a</i>	<i>a</i> <i>e</i>	<i>e</i>	<i>h</i> <i>b</i> <i>l</i>	<i>b</i> <i>h</i>	<i>f</i> <i>h</i> <i>f</i>	<i>e</i> <i>h</i> <i>ᵍ</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>b</i> <i>f</i>	<i>e</i>	<i>e</i> <i>ᵍ</i>
	<i>a</i> <i>c</i>	<i>c</i>	<i>a</i> <i>c</i>	<i>c</i>	<i>h</i>			
		<i>a</i>	<i>a</i> <i>c</i>	<i>/a</i>				

20

<i>J</i> <i>J</i>	<i>J</i> <i>ſ</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>ſ</i>	<i>J</i>
<i>c</i>	<i>a</i> <i>c</i> <i>ᵇ</i>	<i>a</i>	<i>c</i> <i>ᵇ</i> <i>f</i>	<i>ᵇ</i> <i>c</i>	<i>a</i>	<i>ᵇ</i> <i>c</i> <i>a</i> <i>c</i>	<i>ᵇ</i> <i>ᵇ</i> <i>a</i>	<i>f</i>
<i>e</i>	<i>e</i>	<i>a</i>	<i>f</i> <i>a</i>	<i>a</i>	<i>ᵇ</i>	<i>c</i>	<i>a</i> <i>b</i> <i>a</i>	<i>a</i>
<i>c</i>	<i>c</i>			<i>a</i>	<i>c</i>	<i>ᵇ</i>	<i>a</i>	<i>a</i>

30

<i>J</i>	<i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J</i>	<i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i>
<i>ᵇ</i>	<i>a</i> <i>c</i> <i>c</i>	<i>ᵇ</i> <i>a</i> <i>c</i> <i>a</i>	<i>c</i> <i>a</i>	<i>c</i> <i>a</i>	<i>c</i>	<i>c</i> <i>a</i>	<i>c</i> <i>ᵇ</i>	<i>a</i> <i>c</i>
<i>a</i>	<i>ᵇ</i> <i>a</i>	<i>f</i> <i>e</i> <i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>e</i> <i>a</i>	<i>a</i> <i>c</i>
<i>c</i>			<i>e</i> <i>c</i>	<i>b</i> <i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>c</i> <i>a</i>
					<i>ᵇ</i>	<i>c</i>	<i>c</i>	<i>ᵇ</i>

35

<i>J</i>	<i>J</i> <i>ſ</i>	<i>J.</i> <i>ſ</i> <i>J</i>	<i>J</i> <i>ſ</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i> <i>J</i>	<i>J</i>	<i>J</i>
<i>ᵇ</i>	<i>a</i>	<i>b</i> <i>a</i> <i>b</i> <i>ᵇ</i> <i>b</i>	<i>a</i>	<i>b</i> <i>a</i> <i>b</i> <i>ᵇ</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>e</i>
<i>a</i>	<i>a</i>		<i>c</i> <i>a</i>	<i>c</i>	<i>a</i>	<i>f</i>	<i>e</i>	<i>f</i>
<i>c</i>	<i>ᵇ</i>	<i>a</i>		<i>a</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>e</i>

fine



1. Flags in this bar should probably be 1/4 and 1/8th notes

18 - Courante de Belleville

22 [fol. 10v/2]

Jacques Belleville

5

10

15

20

25

30

35

finis

(1*) (2*)

1. Original : d on 4th course.
2. 7th course in original?

5

10 15

20



MADRIGAL.

HOW should I love my best?
 What though my love unto that height be grown,
 That taking joy in you alone,
 I utterly this world detest.
 Should I not love it yet as th' only place,
 Where Beauty hath his perfect grace,
 And is possess'd?

 But I beauties despise.
 You, universal beauty seem to me,
 Giving and shewing form and degree
 To all the rest, in your fair eyes.
 Yet should I not love them as parts whereon
 Your beauty, their perfection,
 And top doth rise?

 But ev'n my self I hate.
 So far my love is from the least delight,
 That at my very self I spite.
 Senseless of any happy state,
 Yet may I not with justest reason fear,
 How hating hers, I truly her
 Can celebrate?

5

10 15

20 25

30 35

fine

Madrigal.

Thus unresolv'd still,
 Although world, life, nay what is fair beside,
 I cannot for your fake abide,
 Methinks I love not to my fill.
 Yet, if a greater love you can devise,
 In loving you some otherwife,
 Believe't I will.



21 - Courante. Perrichon

23 [fol. 11/3]

Julien Perrichon

5

10 15

20

25 30

(2*)

1. Hidden on original.
2. Original : b on 8th diapason.

22 - Courante. Desponde

24 [fol. 11v/1]

Luc Despond

5 10

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

15 20

e c b c h h f b c a i h f b c a c b b b b

25 30

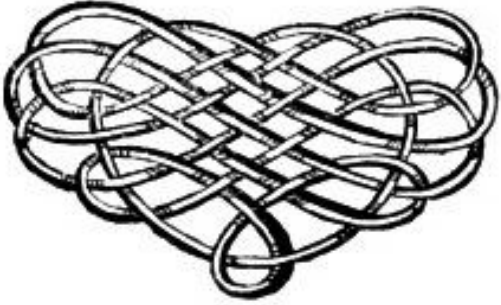
a b c f f b c a c b b c a b a a e c e f a c b f e f

35 40

a c a h c b e a c a c b c a a a c

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

/a /a /a /a /a fine



23 - Courante Belleville

24 [fol. 11v/2]

Jacques Belleville

5 10

Musical notation for measures 5-10. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff with notes and rests. Below the staff, the notes are labeled with letters: a, b, c, e, f, h. Measure numbers 5 and 10 are indicated above the staff.

15

Musical notation for measures 11-15. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff with notes and rests. Below the staff, the notes are labeled with letters: a, b, c, e, f, h. Measure number 15 is indicated above the staff.

20 25

Musical notation for measures 16-25. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a single staff with notes and rests. Below the staff, the notes are labeled with letters: a, b, c, e, f, h. Measure numbers 20 and 25 are indicated above the staff. The piece concludes with a double bar line and the word "fin" written to the right.



24 - Fantasie Bataille

25 [fol. 12]

Gabriel Bataille

5 10

15 20 25

30 35

40 45

50 55

60 65 70

(1*)

1. original : c (G).

25 - Courante Ballard.

26 [fol. 12v]

Robert Ballard

5

10 15

20 25

30 35

40 45

50 55

60

1. Original : f on the third course.

65

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>c</i> <i>b</i> <i>a</i> <i>c</i> <i>b</i>	<i>b</i> <i>c</i> <i>b</i> <i>f</i> <i>h</i>	<i>f</i> <i>b</i> <i>c</i> <i>c</i> <i>f</i>	<i>e</i> <i>c</i> <i>e</i> <i>a</i>	<i>c</i> <i>a</i> <i>c</i> <i>e</i> <i>a</i> <i>c</i>	<i>b</i> <i>a</i> <i>f</i> <i>b</i> <i>c</i> <i>a</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>
			/a		

70

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>a</i> <i>c</i> <i>b</i> <i>a</i> <i>b</i> <i>b</i>	<i>a</i> <i>a</i> <i>b</i> <i>c</i>	<i>a</i> <i>b</i> <i>a</i> <i>b</i>	<i>b</i> <i>a</i> <i>b</i> <i>b</i> <i>a</i> <i>c</i>	<i>b</i> <i>a</i> <i>c</i> <i>a</i> <i>c</i>	<i>a</i> <i>a</i> <i>c</i> <i>b</i> <i>a</i>	<i>a</i> <i>a</i> <i>c</i> <i>b</i> <i>a</i>	<i>a</i> <i>a</i> <i>c</i> <i>b</i> <i>a</i>
<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
		<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>		

75

80

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>a</i> <i>c</i> <i>b</i> <i>a</i>	<i>c</i> <i>a</i> <i>b</i> <i>b</i>	<i>a</i> <i>b</i> <i>a</i> <i>c</i> <i>b</i> <i>c</i>	<i>a</i> <i>a</i> <i>b</i> <i>b</i> <i>a</i>	<i>b</i> <i>a</i> <i>b</i> <i>a</i> <i>b</i>	<i>a</i> <i>b</i> <i>a</i> <i>b</i> <i>b</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>c</i>

85

90

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
<i>b</i> <i>b</i> <i>a</i> <i>c</i>	<i>e</i> <i>c</i> <i>e</i> <i>a</i>	<i>c</i> <i>a</i> <i>c</i> <i>b</i>	<i>a</i> <i>a</i> <i>b</i> <i>c</i>	<i>e</i> <i>a</i> <i>b</i> <i>b</i> <i>a</i>	<i>b</i> <i>a</i> <i>b</i> <i>a</i>	<i>c</i> <i>b</i> <i>c</i> <i>c</i>	<i>a</i> <i>c</i>	<i>a</i>	<i>a</i>
/a	/a	/a	/a	/a	/a	<i>c</i>	<i>a</i>		
									fin



26 - Prelude Jacob:

27 [fol. 13]

Jacob Reys

5 10

15

20 25

30 35

40 45



27 - Fantasia Diomedes

28 [fol. 13v/1]

Diomedes Cato

5

10

15 20

25

30

35



28 - Pavan of my owne Composition 3 martij 1626 Herbert

28 [fol. 13v/2]

Edward Herbert

5

a	a	a a	a	a a	b a a c	▷ c a a
a	a c	a	c a c	b c c b	c c a	e c
c	b b	c e	c e c	c c	c	a
//a	/a	a //a	▷ ▷	c c	a c	a /a

10

b a a		a a	a	a	a
a	e c a c a	b c b	c b c	a	a c a c
e	c e c	c c a	a	a	e c
//a //a	▷ ▷	c c a	a /a	//a	//a ▷

15

a a a c	f e c e f e e	f	▷ ▷ b a	f ▷ c ▷	b a
b c a c	e e	e	e e	e	c a
c	c	c	a	a	a c
		//a	a	a	a c

20

25

a	e a c	▷ a f	f e c e	f a ▷	b
e c c	e e	c	e c e	c e	a c
c a e c	c	a	c	e	c e c
▷ ▷	c a	/a a	c	▷ a	a a c

30

a a c	▷ b	a a	a	e	
e b c	c a	c e	a c a c	e	e c c
c a	/a //a	/a	▷ ▷ c	c	c f e
			▷ ▷	c	c a a
					//a a c

35

e e c	e f f e	f ▷ b a ▷	▷ c ▷	b
c c	e	f c	c e a	a b e c a
a ▷	c c	c a	a	e f c a
		a	a	/a a

40

(1*)

b		b	b	e f f e	f
c a c e	a	[a] b c c	e c a c a	e e	a
a e c c	▷ a	c a c c e	f a e c	c	c
a c	▷ f ▷ c a	▷ a c a	a a	c	//a

Pavan of my
own composition

1. 4th and 5th course notes possibly scratched out

5 10

15 20

25

30 35

40 45

50

55 60

65

finis

30 - Fantasia Lorenzino.

30 [fol. 14v-15/1]

Laurencini

5 10

15 20 25

30 35

40

45 50

55

60 65

(1*)

(2*)

Detailed description: This block contains the musical score for measures 1 to 69 of the piece "Fantasia Lorenzino". The notation is presented in a system of five staves. The first staff shows the rhythmic notation with various note values and rests. The subsequent four staves contain lute tablature, with letters 'a', 'b', 'c', 'e' representing fret positions. The score is divided into measures by vertical bar lines, with measure numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65) placed above the first staff. Performance markings such as 'f' (forte) and 'h' (harmonics) are included. The piece concludes with two performance notes: (1*) and (2*), which provide editorial suggestions regarding the beginning of the piece and the interpretation of a specific measure.

1. Beginning is different from the "Variety Of Lute Lessons" version. In original : 2 1/2 notes in bar 3 and 1/4 1/2 1/4 (in error) bar 4
2. Bar unclear: the C on the second action may be part of the first chord. In that case, the rhythm would have 4 1/4 notes as notated in the original.

70

Figured bass notation for measures 70-74. The first staff contains the melody. The second, third, and fourth staves contain the figured bass. Dynamics include *f* and *f*.

75

Figured bass notation for measures 75-79. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

80

Figured bass notation for measures 80-84. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

85

90

Figured bass notation for measures 85-89. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

95

Figured bass notation for measures 90-94. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

100

Figured bass notation for measures 95-99. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

105

Figured bass notation for measures 100-104. Dynamics include *f*. A double bar line with a repeat sign and a key signature change to A major (//a) is at the end of the system.

31 - Courante Bocquet

32 [fol. 15/2]

Charles Bocquet

5 10

a a c ♭ a c e f a c ♭ a ♭ a c f e f h l h f e c b
 f e f ♭ c a c ♭ a f e a f h l h f e c c ♭ c
 a a e h a e ♭ a c e h a c e a c e

15 20

c' c ♭ c a c ♭ c a c a h f e c e c b c ♭ f c ♭
 e f a ♭ c a e a a c c ♭ a c a c a ♭ c a f ♭
 c a a a c a e a e c ♭ a c a c a ♭ c

25 30 35

a c a a c f ♭ c a c c c c e f a a c ♭
 ♭ c a b ♭ a c a e f e e f c a ♭ a a a c
 a a c c e f e e f a c a a b a
 a c a c //a c a c a

40 45

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

50

a c a a a c h h g e g h c a e c a
 b b ♭ a c ♭ c ♭ ♭ ♭ c ♭ c a c ♭ c e f h e
 a a c c c c h e //a //a

finis

32 - Courante Despont:

33 [fol. 15v/1]

Luc Despond

5

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>						
c	a	c	e	c	e	f	f	e	c	c	h	h	f	c	a
	<i>f</i>														

10 15

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
a	c	a	f	c	a	c	a	c	a	f	a	c	c	a	c

20 25 30

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
a	a	c	c	a	c	e	e	f	e	c	a	c	a	c	a

35 40

<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h

33 - Courante EH:

33 [fol. 15v/2]

Edward Herbert

			5						10				
<i>a</i>	<i>a</i>	<i>c</i>	<i>♭</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>c</i>	<i>h</i>	<i>a</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>♭</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>♭</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>♭</i>
<i>c</i>	<i>c</i>	<i>c</i>				<i>e</i>		<i>g</i>	<i>c</i>	<i>e</i>	<i>♭</i>	<i>♭</i>	<i>♭</i>
<i>//a</i>			<i>//a</i>			<i>a</i>		<i>//a</i>					

			15						20				
<i>♭</i>	<i>c</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>
<i>c</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>c</i>	<i>c</i>	<i>b</i>	<i>c</i>		<i>a</i>	<i>a</i>	<i>c</i>
	<i>e</i>	<i>c</i>				<i>//a</i>			<i>//a</i>		<i>♭</i>	<i>a</i>	<i>c</i>

			25						30					
<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>♭</i>	<i>c</i>	<i>a</i>
<i>e</i>	<i>c</i>	<i>a</i>	<i>♭</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>♭</i>	<i>f</i>	<i>♭</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>
<i>e</i>			<i>f</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>e</i>	<i>e</i>	<i>c</i>		<i>c</i>	<i>c</i>	<i>c</i>
			<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>c</i>					<i>a/a</i>	<i>//a</i>	<i>/a</i>

(1*)



1. Last two bars illegible and open to interpretation

34 - Prelude

33 [fol. 15v/3]

Anon

5

a	↯ba	b a	b a				b	a a
c				c e	c a c	e c	e c a c	c a c c
	//a a/a	a //a a	/a a	a f	e c	e f e f e c	e e c	c c e c

10

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

15

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



35 - Fantasie R: Jhonson:

p.34 [fol. 16]

Robert Johnson

5

a c d a | a c a | c d c a d c a c | a e g h l | i l k h g h h g
 a c d a | a c e a f | f d b a | f a h | i h h f
 | | | | h f e

10

h a a c | d f c a | d a d | c f a f d | c h h k l | l h g
 i a e | e c a c e | f a c a | e a a | a h h a | l h h
 p a e | e c a | c | c | a h f a | h a a
 p e c | e c e | c a | c a | c h k | a f h
 h | | d c a | c a/e | a | h | a f h | c e

15

a a b a | f e a c | d a d | c a c a | c a a
 a a e | c a | a | e f | e e a d | b b (a)
 b c c a | b c e c | c | c | e e a | c c
 c | c | c | c | c | c

20

d c c c a | f e a d | b b f d c | d a a | l k h | h h h k i
 e c a a | f e f e | e c c | f | i k | i h f f h
 a | f e e | a | //a | //h | k h f h
 /a a | c a/e | a //a | //h

25

c a c | a d c c a | c c d c | a a | e a d | d b a a
 e f e f f e | a d a a | e | e | e a d | d b a a
 e f e e | c a a a | e | e | f e c e e | f e c b c b
 | | c //a/a | c c | c c c a | a a c c

30

e c c c a a | f c h f e c e | f e e e d | e c a | d a c c | e a f d c c
 c c a a | c e f a | c e e e | e | f d b a | f c e c
 d d c | a | //a //a/a/a | c |

35

h k l k h | e e e h h | h f e c c | d c a c | a | d c | a
 a | i | h f h h | g h h g d d c | a | e f f e | a d b a
 f h g h | e e | e e | a | c a | e c e c e | c c a e c a c e
 h //b | | | a | a d c c | d c d

(1*)

\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	
	c	a	\flat	c	a	c	\flat	c	a	a	c	\flat	a	c	a	\flat	a	\flat	c	a	\flat
f	e	a		a				a	a	c	\flat	\flat	a	\flat	c	\flat	a	\flat	a	\flat	\flat
a	e	c	e	c	a			a	a	c	e	a					b	a	c	a	\flat
c	c				c			\flat	c	a	a										c

\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow
	c	a	c	\flat	a	a	c	\flat	\flat	\flat	\flat	\flat	\flat	c	\flat	\flat	\flat	a	c	c	\flat
e		a	a	a	a		e				a	b	\flat	\flat	\flat	a	b	\flat	\flat	c	\flat
e	c	a								a	c										a
		e	c	b	c	a			a	c	e										

a
(1*)

\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow					
\flat	\flat	b	a	\flat	\flat	b	a	a	c	e	a	e	c	a	a	c	c	e		
\flat	e	c	a											c	a	\flat	e	\flat	e	\flat
						c		c	e	\flat	e	c	e	c	e	c	e	c	c	e
			/a		//a	/a	a	a		c	\flat	c	c	c	c	c	c	c		//a

(2*)



- 1. 8th course in original
- 2. Blotted out 'c' on 1st course?

36 - Fantasia Sr Diomede.

35-36 [fol. 16v-17]

Diomedes Cato

5

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

10

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

15

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

20

a a a c a a c a c e a c e a a a c a
 a c a c a c a c a c a c a c a c a c a
 a c a c a c a c a c a c a c a c a c a
 a c e a c a c e a c a c e a c a c e

25

a a c a a c a c a c a c a c a c a
 a c a c a c a c a c a c a c a c a c a
 a c a c a c a c a c a c a c a c a c a
 a c e a c a c e a c a c e a c a c e

30

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

35

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

35

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

40

Staff notation for measures 40-44, including notes and rhythmic markings.

45

Staff notation for measures 45-49, including notes, dynamic markings (f, h), and rhythmic markings.

50

Staff notation for measures 50-54, including notes and rhythmic markings.

Staff notation for measures 55-59, including notes and rhythmic markings.

55

Staff notation for measures 60-64, including notes and rhythmic markings.

60

Staff notation for measures 65-69, including notes and rhythmic markings.

65

Staff notation for measures 70-74, including notes and rhythmic markings.

70

Staff notation for measures 75-79, including notes, rhythmic markings, and the word 'finis'.

37 - Fantasie Jacob:

37-38 [fol. 17v-18]

Jacob Reys

5 10

15 20

25 30

35 40

45

50 55

60 65

70

75

Musical notation for measures 75-79. The notation includes a single melodic line with notes and rests, and a three-part accompaniment (treble, middle, and bass clefs) with notes and rests. Dynamics such as *f* and *mf* are indicated.

80

Musical notation for measures 80-84. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

85

90

Musical notation for measures 85-89. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

95

Musical notation for measures 90-94. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

100

105

Musical notation for measures 95-99. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

110

Musical notation for measures 100-104. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

115

120

Musical notation for measures 105-109. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated.

125

130

Musical notation for measures 110-114. The notation includes a single melodic line with notes and rests, and a three-part accompaniment with notes and rests. Dynamics such as *f* and *mf* are indicated. The piece concludes with a double bar line and the word *finis*.

5

10

15

20

25

30

35

40

45

finis

5

f h i l h i

//a

10

e f

15

/a

20

finis

(1*)

1. 'a' on the 3d course in original

40 - Prelude Polonois

40 [fol. 19/1]

Jacques Polonois

5

5

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

10

10

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

15

15

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

20

20

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

fine



41 - Prelude Battaille

40 [fol. 19/2]

Gabriel Battaille

5

10 15

(1*)

20

finis



1. Not in original.

5

10

15

20

25

30

35

40

45

50

β β β β β β

τ c a τ c τ f h i f h f h f h i f h c a c τ a c τ f

a a a f f a f f b τ a c f a a a b

β β β β β β β β β

a a a c τ τ c a c τ a a b τ a τ c o f o f o f o c a a f f e f a c

τ c τ a a a c τ b a b τ a τ a b τ a τ c o f o f o f o c a τ τ c τ a c τ

c

60

τ τ τ τ τ τ τ β β β

a f f τ c h c a τ a c τ a c

τ c τ τ c a a τ a a c a b τ a c a τ a b τ

a a a e c a c a c a h c c a

a

65 70

τ τ τ τ τ τ τ β β

a c a a a f τ a τ c a h f c f τ f a a

τ τ τ c τ a a a τ a τ c a τ c a τ a τ a τ c τ

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

a

75

τ τ τ τ β β β

f a c τ f c τ f f a c τ f o f o f o c a c a a

τ a τ b a τ a c τ a c τ a c τ a a a b c

a a c a a c

a

80

β β β β β β

h f b a b a a a c τ a c f τ c a a a c a c τ a a

f f τ b τ a c τ a c τ a c τ a c τ a c τ a c τ a c τ

a a c τ a c τ a c τ a c τ a c τ a c τ a c τ

a c

85

τ β β β β β β β β β

a a f τ a c τ a τ c a c τ a f τ f c a a a

τ τ b a c a τ a a a τ τ a c τ a c τ a c τ a c τ

c f e a c b o b τ a b o a τ a c τ a c τ a c τ a c τ

a c c

a

90

β β β β β β β

τ a f a f τ c c a a a c τ c

τ b τ b τ a a a a a c τ a c τ a c τ a c τ a c τ

c a c a a c τ a c τ a c τ a c τ a c τ

a

finis

5

5

10

10

20

20

25

25

30

35

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35

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40

45

Musical notation system 1: Treble clef, notes c, a, c, b, b, a, b, i, g, f. Dynamics include piano (*p*) and fortissimo (*ff*).
Clef: C1, C2, C3. Notes: c, a, c, b, b, a, b, i, g, f.Musical notation system 2: Treble clef, notes a, b, b, b, a, b, a, b, a, f, f, b, a, b. Dynamics include piano (*p*) and fortissimo (*ff*).
Clef: C1, C2, C3. Notes: a, b, b, b, a, b, a, b, a, f, f, b, a, b.

50

Musical notation system 3: Treble clef, notes b, b, b, b, a, b, a, c, a, c, a, b, b, a, c, a, c, a. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: b, b, b, b, a, b, a, c, a, c, a, b, b, a, c, a, c, a.

55

Musical notation system 4: Treble clef, notes a, a, c, f, b, a, c, b, a, a, b. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: a, a, c, f, b, a, c, b, a, a, b.

60

Musical notation system 5: Treble clef, notes a, b, c, b, a, c, a, b, a, c, e, f, a, b, a. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: a, b, c, b, a, c, a, b, a, c, e, f, a, b, a.Musical notation system 6: Treble clef, notes b, c, a, b, c, b, c, a, c, b, f, f, b, a, b, a. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: b, c, a, b, c, b, c, a, c, b, f, f, b, a, b, a.

70

Musical notation system 7: Treble clef, notes a, b, b, a, b, a, b, b, e, b, b, b, a, b, a, b. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: a, b, b, a, b, a, b, b, e, b, b, b, a, b, a, b.Musical notation system 8: Treble clef, notes a, a, b, a, c, a, b, b, b, b, a, c, e, a. Dynamics include piano (*p*) and fortissimo (*f*).
Clef: C1, C2, C3. Notes: a, a, b, a, c, a, b, b, b, b, a, c, e, a. **finis**

5

10

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A DITTY TO THE TUNE OF
COSE FERITE,

MADE BY LORENZO ALLEGRE TO ONE
SLEEPING. *To be sung.*

A H Wonder!	So fair a heaven, So fair, &c.		And no Star shining. Ay me and no Star, &c. 'Tis past my divining.
--------------------	-----------------------------------	--	--

Yet stay!
May not perchance this be some rising Morn
Which in the scorn
Of our World's light discloses
This air of violets, that sky of roses?

'Tis so!
An oriental sphere
Doth open and appear,
Ascending bright;
Then since thy hymen I chant
May'ft thou new pleasures grant,
Admired light.



45 - Gagliarda della Pavana.

45 [fol. 21v/1]

Philip Rosseter

5

10

15

20

fine

46 - The Teares of the Muses Antho: Holb;;

45 [fol. 21v/2]

Anthony Holborne

5

\downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow β	\downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow
a b \bar{b} f	\bar{b} a \bar{b} a	a b \bar{b} a a	a c \bar{c} \bar{c} \bar{c} \bar{c} a c \bar{c} b a	a b \bar{b} a \bar{b} b
\bar{b}	\bar{b}	f \bar{b}	\bar{b}	\bar{b}
a	c \bar{c} f	[f] a	a	c
		a		a

(1*)

10

\downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow
a b \bar{b} f	\bar{b} a	a b \bar{b} e f a	b a b	a a
a \bar{b} a \bar{b}	a \bar{b} c	b a f	a b \bar{b} a	b a \bar{b}
\bar{b} \bar{b} \bar{b}	\bar{b} c	\bar{b} a	\bar{b} a	\bar{b} a c
c	a c \bar{c}	a	a	c
e	a	a	a	c c
		a	a	a c
	//a	a		a
				//a

15

20

\downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
a b \bar{b} f	\bar{b} a b \bar{b} b	a	b b a	a b \bar{b} f i h
b		c	b b	b \bar{b} f f
c \bar{c} a	c a c	\bar{b} \bar{b}	e b \bar{b}	b e
a b \bar{b} f	e a	a	b	\bar{b} a \bar{b}
		a	b	\bar{b} a
		//a		a

25

\downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow	\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
f b \bar{b}	b a	c a c \bar{c} f \bar{b}	b \bar{b} c b	a c \bar{c} \bar{c} \bar{c} \bar{c} a c
\bar{b} b	b b \bar{b}	c e \bar{b}	\bar{b} \bar{b} c	a \bar{b} a
	a \bar{b} a	a \bar{b} f \bar{b}	c a c	a a
b \bar{b}	a \bar{b} a	a \bar{b} a	b a	
		\bar{b}		a
			//a	a
				fine



1. Extremely faint but present in other versions

5

10

15

20

25

5

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

10

a a c a a c d a f d c a d c a d c a a c d a

15

c a h a c e f a a c a c d a d c d d

20

f d c h a c d f d c a a d c a d b f d c a d c a

25

d d c f d c a c d f h a d c a c d a c d a f d c a d

30

a a c f d c a a c d a d d c d c a

Fine

Handwritten musical notation for the first system, measures 1-4. It features a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notes are written on a five-line staff with a common time signature 'C'.

Handwritten musical notation for the second system, measures 5-8. It continues the piece with similar notation and includes a measure rest marked with a '5' above the staff.

Handwritten musical notation for the third system, measures 9-12. It includes a measure rest marked with a '10' above the staff.

Handwritten musical notation for the fourth system, measures 13-16. It continues the melodic and harmonic development.

Handwritten musical notation for the fifth system, measures 17-20. It includes a measure rest marked with a '15' above the staff.

Handwritten musical notation for the sixth system, measures 21-24. It continues the piece with various note values and dynamics.

Handwritten musical notation for the seventh system, measures 25-28. It includes a measure rest marked with a '20' above the staff.

Handwritten musical notation for the eighth system, measures 29-32. It concludes the piece with a final cadence.

30

35

(2*)

40

45

50

1. 'c' in original
2. First diapason in original

Musical notation system 1, measures 50-54. Includes notes, rests, and dynamics like *f*.

55

Musical notation system 2, measures 55-59. Includes notes, rests, and dynamics like *f*.

Musical notation system 3, measures 60-64. Includes notes, rests, and dynamics like *f* and *β*.

(1*)

60

Musical notation system 4, measures 60-64. Includes notes, rests, and dynamics like *f* and *β*.

(2*)

Musical notation system 5, measures 65-69. Includes notes, rests, and dynamics like *f* and *β*.

65

Musical notation system 6, measures 65-69. Includes notes, rests, and dynamics like *f* and *β*.

Musical notation system 7, measures 70-74. Includes notes, rests, and dynamics like *f*.

Musical notation system 8, measures 75-79. Includes notes, rests, and dynamics like *f* and *β*.

1. All flags missing in original from there on.
2. a on 4th is very faint

5

Musical notation system 1: Treble clef, notes, and lute tablature. Tablature includes letters a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and accidentals. Measure numbers 5, 10, and 15 are indicated.

Musical notation system 2: Treble clef, notes, and lute tablature. Measure numbers 15, 20, and 25 are indicated.

Musical notation system 3: Treble clef, notes, and lute tablature. Measure numbers 20, 25, and 30 are indicated.

Musical notation system 4: Treble clef, notes, and lute tablature. Measure numbers 30, 35, and 40 are indicated.

Musical notation system 5: Treble clef, notes, and lute tablature. Measure numbers 35, 40, and 45 are indicated.

Musical notation system 6: Treble clef, notes, and lute tablature. Measure numbers 40, 45, and 50 are indicated.

Musical notation system 7: Treble clef, notes, and lute tablature. Measure numbers 45, 50, and 55 are indicated.

Musical notation system 8: Treble clef, notes, and lute tablature. Measure numbers 50, 55, and 60 are indicated.

Musical notation system 9: Treble clef, notes, and lute tablature. Measure numbers 55, 60, and 65 are indicated.

Musical notation system 10: Treble clef, notes, and lute tablature. Measure numbers 60, 65, and 70 are indicated.

Handwritten musical score with notes, rests, and lyrics. The score is organized into systems, with measure numbers 60, 65, 70, 75, and 80 indicated on the left margin. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are written in a stylized, possibly phonetic or shorthand script, often placed below the notes. Some lyrics include words like "hkl i k f h f hi" and "h h". There are also some annotations like "(2^a)" and "a" above certain notes. The score concludes with a double bar line at the end of the final system.

1. c on 3d and d on 4th in original
 2. sic

β β β
b $\bar{\circ}$ f **b** $\bar{\circ}$ a
 $a a e a c \bar{\circ}$ $b \bar{\circ} b \bar{\circ} a c a c \bar{\circ}$ $a a c a c \bar{\circ} c \bar{\circ} a a c \bar{\circ} \bar{\circ} c a e c a a c e a$

95

β β β β
b $\bar{\circ}$ f **b** $\bar{\circ}$ a β β
 $a a c a \bar{\circ}$ $\bar{\circ} c a c a \bar{\circ} a c \bar{\circ}$ $a c \bar{\circ} a \bar{\circ} b a a \bar{\circ} b a b \bar{\circ} a$ $a c \bar{\circ} b \bar{\circ} c a c \bar{\circ} a c$

β β β β β β β β
 $\bar{\circ} \bar{\circ} a c \bar{\circ} b \bar{\circ} a b$ $b a \bar{\circ} b$ $a b \bar{\circ} a b \bar{\circ} f a \bar{\circ}$
 $a \bar{\circ} c \bar{\circ}$ $\bar{\circ}$ $c a c \bar{\circ} c a c \bar{\circ}$ $\bar{\circ}$

β β β β β β β
 $b f i i f \bar{\circ} b a b \bar{\circ} b \bar{\circ} b a a \bar{\circ} b \bar{\circ} b a \bar{\circ} b$ $b a b \bar{\circ} b a \bar{\circ} b a \bar{\circ} b$
 $a h \bar{\circ} a$ c $a \bar{\circ} c$ $a b \bar{\circ}$ a $b \bar{\circ} b$ $\bar{\circ} c a \bar{\circ} c$

105

β β β β β β β β
 $a a b \bar{\circ} b a \bar{\circ} b a \bar{\circ} b a \bar{\circ} c a c f c a c a \bar{\circ}$
 $\bar{\circ} a \bar{\circ} b \bar{\circ} a$ a $\bar{\circ} b \bar{\circ} c$ a $\bar{\circ} b \bar{\circ} a c$ $\bar{\circ} a b \bar{\circ} a c \bar{\circ} b c$

β β β β β β β
 $\bar{\circ} b \bar{\circ} e \bar{\circ} b$ $\bar{\circ} b \bar{\circ} \bar{\circ} \bar{\circ}$ $a b a \bar{\circ} b a a \bar{\circ} b a \bar{\circ} a$ $b a \bar{\circ} \bar{\circ} \bar{\circ}$ $a b \bar{\circ} b b$
 $a \bar{\circ} c a c \bar{\circ} a c$ $\bar{\circ} c \bar{\circ} \bar{\circ} c a$ $c \bar{\circ} c a$ $\bar{\circ} a b a \bar{\circ} \bar{\circ}$ $c \bar{\circ} a \bar{\circ} b$

115

β β β β β β β
 $a \bar{\circ} c a \bar{\circ} c \bar{\circ} c \bar{\circ} c a c$ $f \bar{\circ} b a \bar{\circ} c \bar{\circ} c a c \bar{\circ}$ $a b \bar{\circ} f i f \bar{\circ} f \bar{\circ} f$ $b a a b \bar{\circ} a$
 $a \bar{\circ} c a c$ a $a c \bar{\circ} a \bar{\circ}$

120

β β β β β β β
 $b \bar{\circ} f f f \bar{\circ} f \bar{\circ} b a \bar{\circ} b \bar{\circ} a$ $b \bar{\circ} b a \bar{\circ} b \bar{\circ} f \bar{\circ} f \bar{\circ} f \bar{\circ} b a b$
 $\bar{\circ}$ $\bar{\circ}$ $\bar{\circ}$ $\bar{\circ}$ $\bar{\circ}$ $\bar{\circ}$

125

β β β β β β β
 $a c \bar{\circ} c \bar{\circ} c \bar{\circ} c$ $\bar{\circ} b a \bar{\circ} b a \bar{\circ} b \bar{\circ} b b$ $\bar{\circ} b b$ $\bar{\circ} b \bar{\circ}$ $b \bar{\circ} b$
 $a c \bar{\circ}$ $a c a c \bar{\circ}$ $a c$ $\bar{\circ} \bar{\circ} c$ $\bar{\circ} c \bar{\circ}$ $\bar{\circ} c a$

Handwritten musical score with two systems of staves. The first system contains measures 125-154, and the second system contains measures 155-179. The notation includes notes, rests, and dynamic markings such as *f*, *h*, and *fine*. Measure numbers 130, 150, 155, 160, 165, and 170 are indicated at the beginning of their respective systems.

(1*)

1. Not dotted in original

51 - Courante mr Daniel.

53 [fol. 25v/1]

Daniel Bachelier

5

5

10

10

20

20

30

30

40

40

50

50

60

60

fine

52 - Courante

53 [fol. 25v/2]

Besard [cf.1603 162v/2]

5

Figured bass notation for measures 1-8:

♭ b a b	♭ a	a c ♭ c	♭ ♭	c a a	c a	♭ a c a c	♭
	a		a		a		a
a	c	♭	a	c e	♭	a	a

10

Figured bass notation for measures 9-16:

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

20

Figured bass notation for measures 17-24:

♭ b a	c a	♭ c a c ♭	c	c a	♭ c a	a c	♭ c a a	♭ c
a	a	♭	a	c	♭	a	♭	a

25

Figured bass notation for measures 25-32:

♭ c a c	♭ ♭	c a a	c ♭ f	a	c ♭ a	a	♭	
♭ c	a	a	a	a	a	a	a	a

fine

53 - Courante

54 [fol. 26/1]

Anon

5

♩	$\text{♩. } \beta$	♩	♩	♩	$\text{♩. } \beta$	$\text{♩. } \text{♩}$	♩
♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	b	a	b	a	b
♩	♩	♩	♩	♩	♩	♩	♩
a	a	a	a	a	a	a	a
a		b	b	a	c	a	♩
				a			♩

//a

10

♩	♩	♩	$\text{♩. } \beta$	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
b	a	b	a	b	a	b	a
♩	♩	♩	♩	♩	♩	♩	♩
b	a	a	a	a	a	a	a
b			♩		c	a	c
					♩	a	♩

15

♩	♩	♩	$\text{♩. } \beta$	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
f	a	c	a	c	a	c	a
♩	♩	♩	♩	♩	♩	♩	♩
b	♩	♩	♩	♩	♩	♩	♩
b	a	c	a	c	a	c	a
b			a				a

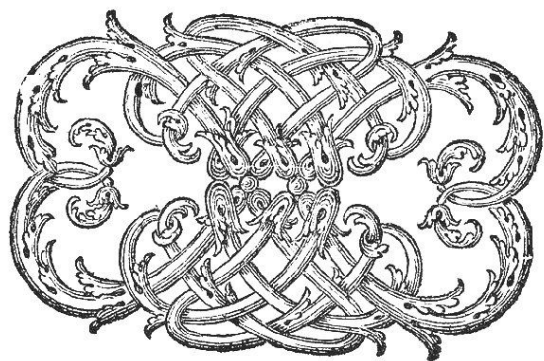
20

♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
a	c	♩	b	f	♩	a	b
♩	♩	♩	♩	♩	♩	♩	♩
c	a	♩	a	♩	♩	♩	♩
a	a	♩	♩	♩	♩	♩	♩
			♩		b		♩

30

♩	$\text{♩. } \beta$	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
b	a	c	a	c	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	c	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩

Fine



5

10

15

20

30

fine

55 - Courante mr Daniel:

55 [fol. 26v/1]

Daniel Bacheler

5

10 15

(1*)

20 25

30 35

40 45

fine

1. Should be 1/4 note on repeat

56 - Courante

55 [fol. 26v/2]

Anon

5

f *b* *a* *b* *c* *a* *c* *b* *i* *g* *i* *g*

f *a* *b* *a* *c* *a* *c* *a* *c* *a* *c* *b*

a

10

f *i* *g* *f* *i* *f* *f* *h* *i* *b* *b* *a* *c* *a* *c* *b* *a*

f *f* *f* *h* *f* *b* *e* *b* *a* *c* *a* *c* *b* *a*

a

15

b *a* *b* *c* *b* *b* *b* *g* *f* *h* *i* *h* *f* *h* *i* *g* *f* *b* *g*

a *a* *a* *b* *h* *f* *a*

a /*a*

25

f *b* *a* *b* *a* *f* *b* *a* *b* *a* *b* *a* *b* *a*

f *e* *f* *e* *f* *a* *b* *a*

a

30

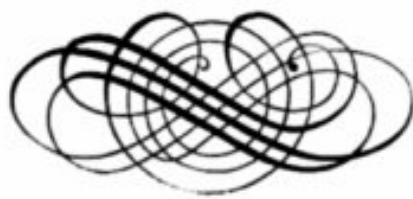
35

a *b* *b* *a* *f* *f* *e* *g* *f* *b* *c* *b* *b* *a*

a *b* *a* *a* *a* *a* *a* *a*

a //*a* *a*

Fine



57 - Volt/Courante Perrichon

56 [fol. 27/1]

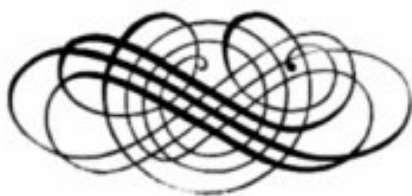
Julien Perrichon

5

10 15

20 25

30



58 - Courante

56 [fol. 27/2]

Anon

5 10

a a ca a c a b a f f b a b a

c c c a c b c a c b c a c b c a c

a e a a a a a a //a

15 20

a b b a f a b a a b a

b c a c b b c a b a b a b a

a b a a a c a a a

25

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

b a b a c a c b a b a b a b a b

a a a //a a b a c

30 35

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

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

a a a e a a a a a a

Fine



5

10 15

(1*) 20 25

30 35 40

45 50

55

60

fine

1. Missing 1/4 note flag in original?

60 - Courante

57 [fol. 27v/2]

Anon

5 10

a b b a a b f g f g f b a a b a b b b

15

f b a b b a b b a b b a a

20 25 30

b a b a b b a b a b a b a b a a a a a

Fine



61 - Courante

58 [fol. 28/1]

Daniel Bacheler?

5

5 10 15 20

10 15 20

20 25 30

25 30 35

35 40 45

45 50 55

55 60

2. fine

62 - Courante

58 [fol. 28/2]

Anon

5 10

Figured bass notation for measures 5-10:
 Measure 5: f c b f a c a
 Measure 6: f b a c
 Measure 7: a c a c
 Measure 8: a c a c
 Measure 9: a c b a c b
 Measure 10: a c b c

15

Figured bass notation for measures 11-15:
 Measure 11: a a b a c b a
 Measure 12: f f b f b c b c
 Measure 13: c a c b c
 Measure 14: f b c a c
 Measure 15: a c b c

20 25 30

Figured bass notation for measures 16-30:
 Measure 16: b a c b a
 Measure 17: a a c a a a
 Measure 18: a a f f b c a c
 Measure 19: b b a c b
 Measure 20: a c b a c b
 Measure 21: a c b a c b
 Measure 22: a c b a c b
 Measure 23: a c b a c b
 Measure 24: a c b a c b
 Measure 25: a c b a c b
 Measure 26: a c b a c b
 Measure 27: a c b a c b
 Measure 28: a c b a c b
 Measure 29: a c b a c b
 Measure 30: a c b a c b

35

Figured bass notation for measures 31-35:
 Measure 31: a c b a c b
 Measure 32: a c b a c b
 Measure 33: a c b a c b
 Measure 34: a c b a c b
 Measure 35: a c b a c b

Fine

5 10

15 20

25 30

35

40 45

50 55

60

64 - Courante

60 [fol. 29/1]

Anon

5 10

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 b b ♩ b a a a f f ♩ f b a b ♩ b
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 a a a a b b a a

15

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 a a c a f f ♩ b f a b ♩ a b
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 a a a b b a a a

20 25

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 a ♩ b a a b a c a b a a
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 a a b c a a a a a a

Fine

65 - Courante

60 [fol. 29/2]

Anon

5

5

10

10

(1*)

20

20

30

30



1. Appears to be a dotted flag in original, possibly as a second ending

66 - Courante

60 [fol. 29/3]

Charles Bocquet

5 10

Figured bass notation for measures 5-10:

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

15 20

Figured bass notation for measures 15-20:

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

25

Figured bass notation for measures 25-30:

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

(1*)

30

Figured bass notation for measures 30-35:

b c a	b c a	a c a c	b a c a c	b
				a
a	c	b		
				a

finis

1. Smudged - Possibly should be a 'c'

67 - Courante

61 [fol. 29v/1]

Anon

5

10

15 20

25

68 - Courante

61 [fol. 29v/2]

Anon

5

10

20

25

35

45

(2*)

1. d on 3d in the original
 2. The following 6 bars are form the "reprise" section following

5

10 15

20

25

30

35

fine

70 - Courante du mesme

62 [fol. 30/2]

Julien Perrichon

5

10

15

20

25

(1*)

30

35

(2*)

fine

1. Original : b
2. Original : d on 5th course.

71 - Prelude. Desponde

63 [fol. 30v/1]

Luc Despond

5 10

Figured bass for measures 5-10:
 Measure 5: a, e, b, a, a
 Measure 6: e, f, a, b, a
 Measure 7: a, b, a, a, a
 Measure 8: a, b, a, a, a
 Measure 9: a, b, a, a, a
 Measure 10: a, b, a, a, a

15 20

Figured bass for measures 15-20:
 Measure 15: a, b, b, a, a
 Measure 16: a, b, b, a, a
 Measure 17: a, b, b, a, a
 Measure 18: a, b, b, a, a
 Measure 19: a, b, b, a, a
 Measure 20: a, b, b, a, a

25 30

Figured bass for measures 25-30:
 Measure 25: a, b, b, a, a
 Measure 26: a, b, b, a, a
 Measure 27: a, b, b, a, a
 Measure 28: a, b, b, a, a
 Measure 29: a, b, b, a, a
 Measure 30: a, b, b, a, a

35 40

Figured bass for measures 35-40:
 Measure 35: a, b, b, a, a
 Measure 36: a, b, b, a, a
 Measure 37: a, b, b, a, a
 Measure 38: a, b, b, a, a
 Measure 39: a, b, b, a, a
 Measure 40: a, b, b, a, a

Figured bass for final measures:
 Measure 41: a, b, b, a, a
 Measure 42: a, b, b, a, a
 Measure 43: a, b, b, a, a
 Measure 44: a, b, b, a, a
 Measure 45: a, b, b, a, a
 Measure 46: a, b, b, a, a
 Measure 47: a, b, b, a, a
 Measure 48: a, b, b, a, a
 Measure 49: a, b, b, a, a
 Measure 50: a, b, b, a, a

fine



72 - Courante. du mesme D.

63 [fol. 30v/2]

Luc Despond

5 10

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

15 20

b a a c a c b b a b a b
 b a b c a c b b a b a b
 b a a c a c b b a b a b

25

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

30 35

a a b a b a b a b a b a b
 a a b a b a b a b a b a b
 a a b a b a b a b a b a b

finis

73 - Courante du mesme Desponde

64 [fol. 31/1]

Luc Despond

5

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

10

a b a b a *f* b a b *f*
 a c a b a b a *f* b a b *f*
 a a c e a *f* b
 //a

15 20

a b a b a b a b a b
 a b a b a b a b a b
 a b a b a b a b a b
 //a

25 30

a b a a b b *f* i *f* *f* b *f* b
 a b a a b b *f* i *f* *f* b *f* b
 a b a a b b *f* i *f* *f* b *f* b
 //a

35 40

b a b b a a b a a b *f* b a a
 b a b b a a b a a b *f* b a a
 b a b b a a b a a b *f* b a a
 //a //a a

fine

74 - En me revenant

64 [fol. 31/2]

Daniel Bacheler

5

5

a c f d c c a a c d c a f c a c d c a

d d c d f a c d d a c d a c d f d c a f c d d d d d d c

a a e c a a c a a e c a a a a

a a c a d c a a a a

10

15

10

a a a c a a c a c a

d c a c a d a a c d c a a c d d d a c d d c

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

c e c a a e c a d c a a a a a a c e c e c

c //a d a d c a a a a

20

20

a a c d c a a c d c a a c a

a c d d c a a b d b a b a d c a c d d a d d

a a a c a a c a a a a a a a a

c a a a a a a a a a a a

//a d c a d c a a a a

fine

75 - Prelude. Perrichon

65 [fol. 31v/1]

Julien Perrichon

5

10

15

20

25

fine

76 - Courante

65 [fol. 31v/2]

Rene Saman

5

10 15

20 25 30

77 - Fantasia Pollonois.

66 [fol. 32]

Jacques Polonois

5

10

15

20

25

30

35

40 (1*)

45

50

55

60

1. Original : D (h on 1st course).

78 - Fantasie du Gast gentilhom[m]e Provençal:

67 [fol. 32v]

Du Gast

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80

The image shows a musical score for a piece titled "Fantasie du Gast gentilhom[m]e Provençal". The score is written on a grand staff with three systems of two staves each. The notation includes various rhythmic values (minims, crotchets, quavers, and rests) and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece is in a key with one flat (B-flat major or D minor) and a common time signature. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80 indicated. The piece concludes with a double bar line and the word "fine".

79 - Courante

68 [fol. 33/1-33/2]

Jean-Baptiste Besard

5

15

25

35

45

55

60

5

5

10

10

20

20

25

25

30

30

35

35

40

40

45

45

1. Notes scratched out

50

55

60

65

70

81 - Une Pseaume:

70 [fol. 34/2]

Anon

5 10

o d d d d d d d d d d d d

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

d d d d d d d d d d d d d

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

a a a a a a a a a a a a

15 20

a c d f h f f c e f b a b d f a b i h d

d d d d d d d d d d d d d

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

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

a a a a a a a a a a a a a a h

(*)

25 30

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

d d d d d d d d d d d d d

a d c a c d d a c d a a c c d f f c e f h

a d c a c d d a c d a a c c d f f c e f h

a a a a a a a a a a a a a a

35

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

d d d d d d d d d d d d d

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

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

a a a a a a a a a a a a a a

40

45

b f d d b b b a b b f g f c d d

d d d d d d d d d d d d d

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

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

a a a a a a a a a a a a a a

50

55

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

d d d d d d d d d d d d d

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

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

a a a a a a a a a a a a a a

5 10 15

20 25 (1*)

30 35

40 45 50

55 60

65 70

75

80 85

finis

1. Bar barely legible

5

10

20

30

35

45

50

60

finis

84 - Fantasia

73 [fol. 35v]

Anon

5

(1*)

10 15

20 25

30

35 40

45

50

(2*)

1. Barely legible in original
 2. f in original

(1*)

5

10

15

1. Regular notation notated on a 6 line staff. The original clef seems to be a C clef on the 4th line, with the music transposed 1 1/2 steps down.

Musical notation system 1 (Measures 1-4). Includes piano and bass staves with notes and chord symbols.

Musical notation system 2 (Measures 5-8). Includes piano and bass staves with notes and chord symbols.

Musical notation system 3 (Measures 9-12). Includes piano and bass staves with notes and chord symbols.

Musical notation system 4 (Measures 13-16). Includes piano and bass staves with notes and chord symbols.

Musical notation system 5 (Measures 17-20). Includes piano and bass staves with notes and chord symbols.

5

10 15

20

25

30

35 40

40

45

87 - Sur la Courante de Perrichon Jacob:

75 [fol. 36v/2]

Jacob Reys

5 10

Musical notation for measures 1-10. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. Measure numbers 5 and 10 are indicated above the staff.

15 20

Musical notation for measures 11-20. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. Measure numbers 15 and 20 are indicated above the staff.

25

Musical notation for measures 21-25. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. Measure number 25 is indicated above the staff.

30 35

Musical notation for measures 26-35. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. Measure numbers 30 and 35 are indicated above the staff. The piece ends with a double bar line and the word "finis".

5 10

15 20

25

30 35

40 45

50

55 60

65 70

finis

5

10 15

20

finis

a // a

(1*)



1. Diapason illegible but logically a bass 'C'

91 - Fantasia Diomedes

78 [fol. 38/1]

Diomedes Cato

5

10

20

30

35

45

92 - Prelude mr Dan. Bach:

78 [fol. 38/2]

Daniel Bachelier

5 10 15 20 25 30 35 40 45

1. c: on 5th string in original

94 - Courante Jacob:

80 [fol. 39/1]

Jacob Reys

5

Musical notation for measures 5-9. The melody consists of eighth and quarter notes. The bass line includes a chromatic descending line (b, a, g, f, e, d, c) and a series of chords. Dynamics include 'f' and 'h'.

10 15

Musical notation for measures 10-14. The melody continues with eighth and quarter notes. The bass line features a chromatic line and chords. Dynamics include 'f' and 'g'. A repeat sign is present at measure 14.

20 25

Musical notation for measures 15-19. The melody continues with eighth and quarter notes. The bass line features a chromatic line and chords. Dynamics include 'f' and 'g'. A repeat sign is present at measure 19.

30

Musical notation for measures 20-24. The melody continues with eighth and quarter notes. The bass line features a chromatic line and chords. Dynamics include 'f' and 'g'. The piece concludes with a double bar line.

5

10

20

30

35

45

50

finis

5 10 15 20

The musical score consists of two systems of staves. The first system has a vocal line with notes and rests, and three piano accompaniment staves. The second system continues the music, ending with a double bar line and the word 'finis' written above the piano part. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'f' and 'finis'.



THE GREEN-SICKNESS BEAUTY.

FROM thy pale look, while angry Love doth seem
 With more imperiousness to give his Law
 Than when he blushing doth beg esteem,
 We may observe pined beauty in such awe,
 That the bravest colour under her command
 Affrighted, oft before you doth retire,
 While, like a Statue of your self, you stand
 In such symmetrique form, as doth require
 No lustre but his own : As then in vain
 One should flesh-colouring to statues add,
 So were it to your native White a Stain,
 If it in other ornaments were clad,
 Than what your rich proportions do give,
 Which in a boundless fair being unconfined,
 Exalted in your soul, so seem to live,
 That they become an emblem of your mind,
 That so, who to your Orient White should join
 Those fading qualities most eyes adore,
 Were but like one, who gilding Silver Coin,
 Gave but occasion to suspect it more.



97 - Fantasie du Gast:

81 [fol. 39v/2]

du Gast

5 10

15

20 25

30 35

40

45 50

55

5 10

15 20

25 30

35 40

45 50

55

60 65

99 - Courante

82 [fol. 40/2]

Anon

5 10

Musical notation for measures 5-10. The top staff shows notes with stems and beams. The bottom staff shows rhythmic notation with letters 'a', 'b', and 'c' and a slash with 'a' below it. Measure 5 starts with 'a a b a'. Measure 6 has 'b a b a'. Measure 7 has 'a b'. Measure 8 has 'b a'. Measure 9 has 'a'. Measure 10 has 'a b a'.

15 20

Musical notation for measures 15-20. The top staff shows notes with stems and beams. The bottom staff shows rhythmic notation with letters 'a', 'b', and 'c' and a slash with 'a' below it. Measure 15 has 'a b a'. Measure 16 has 'b a'. Measure 17 has 'a b a'. Measure 18 has 'a b a'. Measure 19 has 'b a b a'. Measure 20 has 'b a b a'.

25 30 35

Musical notation for measures 25-35. The top staff shows notes with stems and beams. The bottom staff shows rhythmic notation with letters 'a', 'b', and 'c' and a slash with 'a' below it. Measure 25 has 'h h f i'. Measure 26 has 'c a c'. Measure 27 has 'c a c'. Measure 28 has 'c a c'. Measure 29 has 'c a c'. Measure 30 has 'c a c'. Measure 31 has 'c a c'. Measure 32 has 'c a c'. Measure 33 has 'c a c'. Measure 34 has 'c a c'. Measure 35 has 'c a c'.

40 45

Musical notation for measures 40-45. The top staff shows notes with stems and beams. The bottom staff shows rhythmic notation with letters 'a', 'b', and 'c' and a slash with 'a' below it. Measure 40 has 'b a'. Measure 41 has 'a b a'. Measure 42 has 'a b a'. Measure 43 has 'a b a'. Measure 44 has 'a b a'. Measure 45 has 'a b a'.

Fine



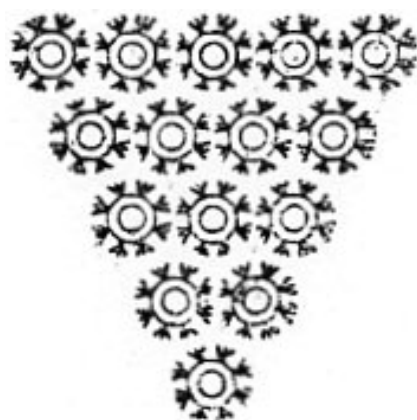
100 - Courante Gauthier

83 [fol. 40v/1; 40v/2; 40v/3-41/1]

Gauthier

5 10 15 20 25 30 35 40

1. Dotted in original for second ending



1. Dotted in original for second ending

101 - Courante du mesme

83 [fol. 40v/2]

Gauthier

5

101 - Courante du mesme, measures 1-9. The notation includes a melodic line and a lute tablature with letters (b, a, c) and rhythmic flags. Measure 1 starts with a slash and 'a' below the staff.

10

15

101 - Courante du mesme, measures 10-19. The notation includes a melodic line and a lute tablature with letters (b, a, c, e) and rhythmic flags. Measure 15 starts with a slash and 'a' below the staff.

20

25

101 - Courante du mesme, measures 20-29. The notation includes a melodic line with some notes marked with 'i h' and 'f', and a lute tablature with letters (b, a, c) and rhythmic flags.

30

35

101 - Courante du mesme, measures 30-39. The notation includes a melodic line ending with a double bar line and a lute tablature with letters (b, a, c) and rhythmic flags. Measure 39 ends with a double bar line and the word 'fine'.

102 - Courante

83 [fol. 40v/3-41/1]

Anon

5

1. Illegible in MS

10

(1*)

20

25

30

35

40

fine

103 - Courante Saman

84 [fol. 41/2]

Rene Saman

5 10

15 20

25 30



104 - Courante Heart

84 [fol. 41/3]

Heart

5

10 15

20 25

30

1. Curved line under d on 4th: possibly a tenuto
 2. g on 3d could look like a y

5

10

15

20

25

30

40

45

50

55

60

65

75

80

85

90

95

100

fine

5

10

15

20

(1*)



107 - Prelude mr Daniel:

87 [fol. 42v/1]

Daniel Bacheler

5

15

(1*)

20

1. 'f' on 5th course in orig.

5

10 15

20

25

30 35

40

45

5

/a

10

/a

(2*)



*MELANDER,
SUPPOS'D TO LOVE SUSAN, BUT DID
LOVE ANN.*

WHO doth presume my Mistris's name to scan
Goes about more than any way he can,
Since all men think that it is *Susan*. *Echo*—Anne.

What sayst? Then tell who is as white as Swan,
While others set by her are pale and wan;
Then, Echo, speak, Is it not *Susan*? *Ec.*—Anne.

Tell, Echo, yet, who's Middle's but a span,
Some being grofs as bucket, round as pan?
Say, Echo, then, Is it not *Susan*? *Ec.*—Anne.

Say, is she not soft as meal without bran?
Though yet in great haft once from me she ran,
Must I not however love *Susan*? *Ec.*—Anne.



1. Diapasons unclear. 9th course in Bb?
2. d on 5th course offset in original. Verify

111 - Fantasie du Cauroy

89 [fol. 43v]

Cauroy

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 (1*) 80 85 90 95 100 105

finis

1. Original illegible.

5

10

15

20

finis



*EPITAPH ON SIR PHILIP SIDNEY,
LYING IN ST. PAUL'S WITHOUT A MONUMENT,
TO BE FASTENED UPON THE CHURCH DOOR.*

READER,—
 Within this church Sir Philip Sidney lies,
 Nor is it fit that I should more acquaint,
 Left Superstition rise,
 And men adore,
 Soldiers, their Martyr ; Lovers, their Saint.



5

10

15

20

25

30

Musical notation system 1. Includes notes, slurs, and dynamics. Staff 1: *mf* notes with slurs. Staff 2: notes with dynamics *f* and *mf*. Staff 3: notes with dynamics *f* and *mf*.

35 Musical notation system 2. Includes notes, slurs, and dynamics. Staff 1: notes with slurs. Staff 2: notes with dynamics *f* and *mf*. Staff 3: notes with dynamics *f* and *mf*.

Musical notation system 3. Includes notes, slurs, and dynamics. Staff 1: notes with slurs. Staff 2: notes with dynamics *f* and *mf*. Staff 3: notes with dynamics *f* and *mf*.

40 Musical notation system 4. Includes notes, slurs, and dynamics. Staff 1: notes with slurs. Staff 2: notes with dynamics *f* and *mf*. Staff 3: notes with dynamics *f* and *mf*.

45 Musical notation system 5. Includes notes, slurs, and dynamics. Staff 1: notes with slurs. Staff 2: notes with dynamics *f* and *mf*. Staff 3: notes with dynamics *f* and *mf*. Ends with a double bar line and the word *fine*.

(1*)

5

Handwritten musical notation for measures 1-5. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

10 15

Handwritten musical notation for measures 6-15. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

20

Handwritten musical notation for measures 16-20. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

25

Handwritten musical notation for measures 21-25. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

30

Handwritten musical notation for measures 26-30. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

35

Handwritten musical notation for measures 31-35. Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: f. Fingerings: 1, 2, 3, 4, 5.

finis

116 - Fantasie du Gast. gentilhom[m]e Prouencal.

93 [fol. 45v]

du Gast

5

5

a/a

10

10

a//c/a

15

15

/a

20

20

a

25

30

25

30

a/a //b //a

a

5

10

15

20

25

30

35

40

45

finis

118 - Courante Gauthier

95 [fol. 46v/1]

Jacques Gauthier [probably]

5

15

20

30

35

45

finis



5 10

Musical notation for measures 1-10. The staff shows a single melodic line with notes and rests. Below it is a figured bass line with letters (a, b, c, e, f, h, i) and accidentals. Measure numbers 5 and 10 are indicated above the staff.

15 20

Musical notation for measures 11-20. The staff shows a single melodic line with notes and rests. Below it is a figured bass line with letters (a, b, c, e, f) and accidentals. Measure numbers 15 and 20 are indicated above the staff.

25 30

Musical notation for measures 21-30. The staff shows a single melodic line with notes and rests. Below it is a figured bass line with letters (a, b, c, e, f) and accidentals. Measure numbers 25 and 30 are indicated above the staff.



120 - Courante Saman.

96 [fol. 47/1]

Rene Saman

5

10

20

25

35

45



5

10 15



SONNET.

YOU well-compacted groves, whose light and shade
 Mixt equally, produce nor heat nor cold,
 Either to burn the young, or freeze the old,
 But to one even temper being made,
 Upon a Grove embroidering through each glade
 An Airy Silver, and a Sunny Gold,
 So clothe the poorest that they do behold
 Themselves in riches which can never fade,
 While the wind whistles, and the birds do sing,
 While your twigs clip, and while the leaves do frisks,
 While the fruit ripens which those trunks do bring,
 Senseless to all but love, do you not spring
 Pleasure of such a kind, as truly is
 A self renewing vegetable bliss?

Made upon the Groves near Merlou Castle.



122 - Courante

97 [fol. 47v-48/1]

Anon

5 10

b	b b	a b a	b	b a	a a b	b a a	b	b a
a	a a	a	a a	a	b b b	a a	a	b b a
b					c	a		b b a
a		a	b		b	a	a	b b a

15

a	a	b	b a	a b	a a b	b	b a	a a b a
b		a	a	a	b a	b	a	b a b a
			c	c	a c	a		b a b a
a	b // a		a	a	a	b // a		b

20 25

b a b	a b	b	a b	a b	a b				a
b		b	a b	a b	a b				b
a	a	a		c a	c a				a
a	a	a		a	a				b // a

30 35

b	b	b	b	b	b	b	b	b	a
a	a	a	a	a	a	a	a	a	b
									a
a	a	a	a	a	a	a	a	a	b

40 45 50

b	b	a b a	b	b b	b a b	a b	b	b	a	a c	c b	a	c b	a c
a	a	a	a	a	a b	a	a	a	a	a	a	a	a	a
c	a		b		a									a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

55

b	a b	b a b	b a b	b a b	b a b	b a b	b a b	b a b	a
a	a	a	a	a	a	a	a	a	b
									a
a	a	a	a	a	a	a	a	a	b

60 65 70

b	a	b	b b	b a	b	b	b	b	b	b	b	b	b	b
a	a	a	c	a	a	a	a	a	a	a	a	a	a	a
b // a														
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

1. Barring unclear

75 80

h h d d b b b a a a a b a b d f f h f h a f

f f f f a a a a a a a a

a //a a a

85 90

f f c c a a d d a a a a h h d d d f

a a a a a a a a a a a a a a

a a a a a a a a a a a a a a

95 100

c a c d f h d d f f d c a c a a d d a b d

a a a a a a a a a a a a a a

a //a a a a a a a a

105

a b a a b a a b a d d f d c a c d f h h

b b d d b a b a c a a a a a a a

a a a a a a a a a a a a a a

110 115

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

f f a a a f b b b a a a a a a a

d a c d c d a a a a a a a a //a d



5

10 15 (1*)

20

25 30

(2*) 35

40

45

50 55

1. 'a' on 2nd course: the dissonance does not seem totally justified
 2. sic

124 - Fantasie Polonois

99 [fol. 48v/1]

Jacques Polonois

5 10

15 20

25 30

35 40

45 50

finis

5 10

15 20

25 30

35

40

45 50

55

60

60

65

65

70

75

75

80

80

85

85

90

90

95

100

95

finis

5

10 15

20 25

(*)

30 35

finis

Musical score for 'Courante. Gauthier. son Adieu'. The score is written on a grand staff with treble and bass clefs. It consists of three systems of music. The first system has measures 1-14, the second system has measures 15-24, and the third system has measures 25-32. The music features various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Dynamics include *f* (forte) and *c* (crescendo). The piece concludes with a double bar line and the word 'finis'.



ELEGY OVER A TOMB.

MUST I then see, alas ! eternal night
 Sitting upon those fairest eyes,
 And closing all those beams, which once did rise
 So radiant and bright,
 That light and heat in them to us did prove
 Knowledge and Love ?

Oh, if you did delight no more to stay
 Upon this low and earthly stage,
 But rather chose an endless heritage,
 Tell us at least, we pray,
 Where all the beauties that those ashes ow'd
 Are now bestow'd ?

Doth the Sun now his light with yours renew ?
 Have Waves the curling of your hair ?
 Did you restore unto the Sky and Air
 The red and white and blue ?
 Have you vouchsafed to flowers since your death,
 That sweetest breath ?

Musical score for 'Elegy over a Tomb'. The score is written on a grand staff with three systems. The first system contains measures 1-5, the second system contains measures 6-10. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The key signature is one flat (B-flat). The piece concludes with a double bar line and a repeat sign.

Elegy over a Tomb.

Had not Heav'n's Lights else in their houses slept,
 Or to some private life retir'd?
 Must not the Sky and Air have else conspir'd
 And in their Regions wept?
 Must not each flower else the earth could breed
 Have been a weed?

But thus enrich'd may we not yield some cause
 Why they themselves lament no more,
 That must have changed course they held before,
 And broke their proper Laws,
 Had not your Beauties giv'n their second birth
 To Heaven and Earth?

Tell us, for Oracles must still ascend
 For those that crave them at your tomb;
 Tell us, where are those Beauties now become
 And what they now intend;
 Tell us, alas! that cannot tell our grief;
 Or hope relief.

1617.



5

10

15

20

25

30



LA GRALLETTA GALLANTE,

OR

THE SUN-BURN'D EXOTIQUE BEAUTY.

I.

CHILD of the Sun, in whom his Rays appear
 Hatch'd to that lustre, as doth make thee wear
 Heavn's livery in thy skin, what need'st thou fear
 The injury of Air, and change of Clime,
 When thy exalted form is so sublime
 As to transcend all power of change or time?

2.

How proud are they that in their hair but show
 Some part of thee, thinking therein they owe
 The greatest beauty Nature can bestow,
 When thou art so much fairer to the sight,
 As beams each where diffused are more bright
 Than their deriv'd and secondary light.

5

10

15

La Gralietta Gallante.

3.

But Thou art cordial both to fight and taste,
 While each rare fruit seems in his time to haste
 To ripen in thee, till at length they waste
 Themselves to inward sweets, from whence again,
 They, like Elixirs, passing through each vein,
 An endless circulation do maintain.

4.

How poor are they then, whom if we but greet,
 Think that raw juice, which in their lips we meet,
 Enough to make us hold their Kisses sweet;
 When that rich odour, which in thee is smelt,
 Can it self to a balmy liquor melt,
 And make it to our inward senses felt.

5.

Leave then thy Country, Soil, and Mother's Home,
 Wander a Planet this way, till thou come
 To give our Lovers here their fatal doom,
 While, if our beauties scorn to envy thine,
 It will be just they to a Jaundice pine,
 And by thy Gold, shew like some Copper-Mine.



1. Unlikely 'b' in original

132 - Courante L'espine

103 [fol. 50v/2]

Charles de L'Espine

(1*)

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70

(2*)

1. Diapasons = F-Eb-Bb
 2. Original : a on 9th diapason.

5

10 15

(1*)



ECHO TO A ROCK.

THOU heaven-threatening Rock, gentler than she,

Since of my pain

Thou still more sensible will be,

Only when thou giv'st leave but to complain.

Echo—Complain.

But thou dost answer too, although in vain.

Thou answer'st when thou can'st no pity show.

Echo—Oh!

What, canst thou speak and pity too?

Then yet a further favour do,

And tell if of my griefs I any end shall know.

Echo—No.

Sure she will pity him that loves her so truly.

Echo—You lie.

Vile Rock, thou now grow'st so unruly,

That hadst thou life, as thou hast voice,

Thou shouldst die at my foot.

Echo—Die at my foot.

1. See the beginning of 51v

5

<i>a</i>	<i>a</i> <i>b</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>a</i>	<i>a</i> <i>b</i>	<i>b</i>
	<i>a</i>		<i>a</i>		<i>c</i>		<i>a</i>		
	<i>b</i>						<i>a</i>		<i>b</i>
									<i>b</i>
									<i>b</i>

a *b* // *a*

Echo to a Rock.

Thou canst not make me do't
 Unless thou leave it to my choice,
 Who thy hard sentence shall fulfill,
 When thou shalt say I die to please her only will.

Echo—I will.

When she comes hither, then, I pray thee, tell
 Thou art my Monument, and this my last farewell.

Echo—Well.



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Prelude of my
own making

folio 51 verso version

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finis

//a



I MUST depart, but like to his last breath
 That leaves the seat of life for liberty,
 I go, but dying, and in this our death
 Where soul and soul is parted, it is I
 The deader part yet fly away,
 While she, alas ! in whom before
 I liv'd, dies her own death and more,
 I feeling mine too much, and her own stay.
 But since I must depart, and that our love
 Springing at first but in an earthly mould
 Transplanted to our souls, now doth remove
 Earthly affects, which time and distance would,
 Nothing now can our loves allay,
 Though as the better Spirits will
 That both love us and know our ill,
 We do not either all the good we may.
 Thus when our Souls that must immortal be,
 For our loves cannot die, nor we (unless
 We die not both together) shall be free
 Unto their open and eternal peace.
 Sleep, Death's Embassador, and best
 Image, doth yours often so show,
 That I thereby must plainly know,
 Death unto us must be freedom and rest.

May 1608.

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20

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finis
(1*)

1. Probably a da capo to the beginning of the piece rather than a finis

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>

5

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>b</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>f</i>	<i>a</i>

(1*) //a

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>

15

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>f</i>	<i>f</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>

(2*)

20

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>d</i>	<i>c</i>	<i>a</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>e</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>

25

\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow	\downarrow
<i>e</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>
\flat	\flat	\flat	\flat	\flat	\flat	\flat
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>a</i>

fine //a

1. Uneven bar
2. Missing flag from Dd2

5

Musical notation system 1 (measures 1-5). Includes notes, rests, and dynamics like *f*.

10

15

Musical notation system 2 (measures 6-10). Includes notes, rests, and dynamics like *f*. Includes the marking (a).

20

Musical notation system 3 (measures 11-20). Includes notes, rests, and dynamics like *f*. Includes markings (i), (b), and *h*.

25

30

Musical notation system 4 (measures 21-30). Includes notes, rests, and dynamics like *f*. Includes markings (i), (a), and *h*.

35

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Musical notation system 5 (measures 31-40). Includes notes, rests, and dynamics like *f*.

45

Musical notation system 6 (measures 41-45). Includes notes, rests, and dynamics like *f*.

50

Musical notation system 7 (measures 46-50). Includes notes, rests, and dynamics like *f*. Includes the marking (a).

142 - Galliarda: J: D:

109 [fol. 54v-55/1]

John Dowland

5

<i>f</i> \flat \flat \flat	<i>f</i> \flat \flat \flat	<i>f</i> \flat \flat \flat	<i>f</i> \flat \flat \flat
\flat \flat \flat	\flat \flat \flat	\flat \flat \flat	\flat \flat \flat
a c \flat	a	a \flat b	a

\flat b a b a b a a	\flat a b \flat a c \flat a <i>f</i>	\flat b a	c
\flat	c	\flat c	\flat a c \flat c \flat c \flat c a c \flat
c a \flat	c a \flat b	a a / a a a	a

<i>f</i> \flat \flat \flat \flat	<i>f</i> \flat \flat \flat \flat	<i>f</i> \flat \flat \flat \flat	<i>f</i> \flat \flat \flat \flat
\flat \flat \flat \flat	\flat \flat \flat \flat	\flat \flat \flat \flat	\flat \flat \flat \flat
a c \flat a \flat a c \flat a	a c \flat a	a c \flat a	a c e e a

15

\flat a b \flat a b \flat <i>f</i>	\flat a b \flat e a c e a e a c a	<i>f</i> i h <i>f</i> \flat \flat \flat \flat \flat \flat
\flat \flat \flat \flat	\flat \flat \flat \flat	\flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat
\flat b	a a	a

20

<i>f</i> \flat \flat \flat \flat \flat \flat \flat \flat	\flat a \flat b a \flat a \flat b \flat a c \flat a <i>f</i>	\flat b a	\flat b a
\flat \flat \flat \flat \flat \flat \flat \flat \flat	a c	\flat c	\flat c a \flat
h <i>f</i> \flat	c a \flat b	a a / a a a	a

\flat \flat a	\flat <i>f</i> \flat b a	\flat \flat \flat c a c \flat a c	\flat \flat \flat \flat \flat
\flat \flat \flat	\flat \flat c a e a c	\flat \flat \flat \flat \flat	\flat \flat \flat \flat \flat \flat \flat \flat
\flat \flat	\flat \flat a	\flat \flat	a

25

\flat a \flat b \flat	a b a \flat	b a \flat	a a \flat	a a b \flat b a \flat
\flat \flat \flat	\flat \flat \flat a	\flat \flat \flat a	\flat \flat \flat a	\flat \flat \flat \flat \flat
\flat c \flat	a c	c \flat c c a	c	\flat c a \flat
	\flat c	a a \flat b	a	a

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(1*)

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(2*)

1. sic
 2. There appears to be probably a mordent on this note

45

ba *a* *aca* *fcf* *aca* *aba* *aba* *ac* *eah* *fe* *ca*

<i>ba</i>	<i>a</i>	<i>aca</i>	<i>fcf</i>	<i>aca</i>	<i>aba</i>	<i>aba</i>	<i>ac</i>	<i>eah</i>	<i>fe</i>	<i>ca</i>
<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>	<i>ba</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

50

a *c* *a* *ba* *f* *ca* *ba* *h* *fe* *c*

<i>a</i>	<i>c</i>	<i>a</i>	<i>ba</i>	<i>f</i>	<i>ca</i>	<i>ba</i>	<i>h</i>	<i>fe</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

55

a *ba* *a* *aca* *a* *ca* *a* *ca* *a* *ca* *a*

<i>a</i>	<i>ba</i>	<i>a</i>	<i>aca</i>	<i>a</i>	<i>ca</i>	<i>a</i>	<i>ca</i>	<i>a</i>	<i>ca</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

(1*)

60

c *f* *a* *ba* *a* *ca* *a* *ca* *a* *ca* *a*

<i>c</i>	<i>f</i>	<i>a</i>	<i>ba</i>	<i>a</i>	<i>ca</i>	<i>a</i>	<i>ca</i>	<i>a</i>	<i>ca</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>



1. There is what probably appears as a mordent on this note

1. 1/4 note in original
 2. Rhythm unclear in original

5

10

15

20

25

1. 1/4 note in original
 2. Rhythm unclear in original

30

35

(1⁴)^o

45

(2*)

50

(3*)

55

(4*)

1. Diapason misaligned in original
2. Barring inconsistent
3. Dotted 1/4 note and 1/8 note in original
4. Rhythm unclear in original

Musical notation system 1: A three-staff system with notes and letters (a, b, c) written below. The notation includes various note values and rests. A double bar line with a repeat sign and the letter 'a' is located below the first staff.

Musical notation system 2: A three-staff system with notes and letters (a, b, c, e, f, g, h, i) written below. It includes dynamic markings such as 'f' and 'ff'. A double bar line is present below the second staff.

(1*)

Musical notation system 3: A three-staff system with notes and letters (a, b, c) written below. It concludes with a double bar line and a repeat sign followed by the letter 'a'.

fine

(2*)



1. Unlikely 1/8 note flag in original
 2. 1/4 note flag in original

5

15

20

25

35

40

45

50

1. Should be a 1/2 note ?

5 10 15 20 25 30 35 40 45 50 55 60 65

Musical score for "Fantasie. Pollonois" by Jacques Polonois. The score is written on a grand staff with a treble clef and a common time signature. It consists of a single melodic line with various ornaments and dynamics. The notation includes notes, rests, and accidentals, with some notes marked with 'f' (forte) and 'g' (grace). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated above the staff. The piece concludes with a double bar line and the word 'finis' written below the staff.

finis

5 10

15

20 25

30 35

40 45

50

55 60

65 70

116 [fol. 58/2]
See: 56r/2 [147]

Daniel Bacheler

Musical notation for the first system of the prelude, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a figured bass line with letters (a, b, c) and accidentals. The system is divided into two measures by a bar line.

Musical notation for the second system of the prelude, continuing the melody and figured bass from the first system. It includes a treble clef and a key signature of one flat.

Musical notation for the third system of the prelude, ending with a double bar line. It includes a treble clef and a key signature of one flat. The word "finis" is written to the right of the system.



· *PLATONICK LOVE.*

I.

MADAM, your beauty and your lovely parts
 Would scarce admit poetic praise and arts,
 As they are Love's most sharp and piercing darts;
 Though, as again they only wound and kill,
 The more deprav'd affections of our will,
 You claim a right to commendation still.

2.

For as you can unto that height refine
 All Loves delights, as while they do incline
 Unto no vice, they so become divine,
 We may as well attain your excellence,
 As, without help of any outward sense
 Would make us grow a pure Intelligence.

1. 8th notes in original

5

10 15

20 25

30

35 40

(*)

45

1. 2d diapason in original has to be wrong. Elsewhere it is an Eb. c on 9th course picked as best alternative option to the dissonance

The musical score consists of three systems of notation. Each system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte), *l* (lento), and *h* (ritardando). The first system has two measures, the second system has two measures, and the third system has one measure. The notes are written on a five-line staff, and the dynamics are indicated by letters and symbols below the staff.

Platonick Love.

3.

And as a Soul, thus being quite abstract,
 Complies not properly with any act,
 Which from its better Being may detract,
 So, through the virtuous habits which you infuse
 It is enough that we may like and choose,
 Without presuming yet to take or use.

4.

Thus Angels in their starry Orbs proceed
 Unto Affection, without other need
 Than that they still on contemplation feed,
 Though as they may unto this Orb descend,
 You can, when you would so much lower bend,
 Give Joys beyond what Man can comprehend.

5.

Do not refuse, then Madam, to appear,
 Since every radiant Beam comes from your Sphere,
 Can so much more than any else endear,
 As while through them we do discern each Grace
 The multiplied lights from every Place,
 Will turn and circle, with their rays, your face.



152 - Prelude. Cauroy

118 [fol. 59]

Cauroy

5 10

\circ \circ \circ a b c a b c a b c a

(1*)

15 20

b a b a b a b a b a

25 30

b a b a b a b a b a

35 40

b a b a b a b a

finis



1. Beginning 3 notes barely legible

5 10

15 20

25

30 35

40

45

50 55

60

Musical notation for measures 60-64. The melody line consists of eighth and quarter notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

65

Musical notation for measures 65-69. The melody line consists of quarter and eighth notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

70

75

Musical notation for measures 70-74. The melody line consists of quarter and eighth notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

80

Musical notation for measures 75-79. The melody line consists of quarter and eighth notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

85

90

Musical notation for measures 80-84. The melody line consists of quarter and eighth notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

Musical notation for measures 85-89. The melody line consists of quarter and eighth notes. The bass line includes notes and rests, with dynamic markings such as *f* and *ff*. The notes are labeled with letters 'a', 'b', 'c', and 'd'.

fine

5 10

o d d d d d d d d d d d d d d

f f f a i h h i h f i h h a f i i h

f f f h f f a i f h i f f f f f a f i i h

h f e h f h f h i f a f h h a f i i h

a a a a a a a a a a a a

15 20

i h h h h h h h h h h h h h h

f f f f f f f f f f f f f f f f f f

f h f h h h h h h h h h h h h h h

f h h h h h h h h h h h h h h h h

c a b a a a a a a a a a a a a

25 30

f b b b b b b b b b b b b b b

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

b a c a a a a a a a a a a a a

a c a c a c a c a c a c a c a c a c

a a a a a a a a a a a a a a a a

35

h a i h h h h h h h h h h h h h h

a h a h a h a h a h a h a h a h a h

a a h e a f h f h h h h h h h h h

a a h e a f h f h h h h h h h h h

a a h e a f h f h h h h h h h h h

a a h e a f h f h h h h h h h h h

40 45

e a a a a a a a a a a a a a a

e c a a a a a a a a a a a a a a

a c c a a a a a a a a a a a a a a

a c c a a a a a a a a a a a a a a

a c c a a a a a a a a a a a a a a

a c c a a a a a a a a a a a a a a

50 55

i l i h i i i i i i i i i i i i i i

i h a h i i i i i i i i i i i i i i

i h a h i i i i i i i i i i i i i i

i h a h i i i i i i i i i i i i i i

i h a h i i i i i i i i i i i i i i

i h a h i i i i i i i i i i i i i i

fine

5

10

15

20

25

30

35

40

45 (1*)

1. Missing 1/4 note flag in original

Musical notation system 1 (measures 1-4). It consists of a vocal line with notes and a lute tablature below it. The tablature uses letters a, b, c and rhythmic flags to indicate fret positions and timing.

Musical notation system 2 (measures 5-8). Includes a measure number '5' at the start. Similar to system 1, it shows a vocal line and a lute tablature.

(1*)

Musical notation system 3 (measures 9-12). Includes a measure number '10' at the start. Similar to system 1, it shows a vocal line and a lute tablature.

(2*)



ANOTHER.

DEAR, when I did from you remove,
 I left my joy, but not my love;
 That never can depart.
 It neither higher can ascend,
 Nor lower bend.
 Fixt in the centre of my heart,
 As in his place,
 And lodged so, how can it change,
 Or you grow strange?
 Those are earth's properties and base.
 Each where, as the bodies divine,
 Heav'n's lights and you to me will shine.



1. Barely legible
 2. 1/4 note flags in original

157 - Prelude Perrichon

122 [fol. 61/1]

Julien Perrichon

5

Treble clef: a, b, a, b, a, a, b, c
 Bass clef: a, c, a, c, a, b, a

10

Treble clef: e, a, e, f, h, i, h, f, b, a, b, b, a, b, a, a, c, b, b, a
 Bass clef: a, b, f, c, b, c, a, c, a, a, b, c, a

15

20

Treble clef: b, a, a, b, a, a, b, a, b, a, b, a, b, a
 Bass clef: c, a, a, (e), a, a, b, c, a, e, a

(1*)

(2*)

25

Treble clef: b, a, b, a, b, a, b, a, b, a, a
 Bass clef: a, c, a, e, a, a, c

fine

1. b: Illegible note in original
 2. Original : b on 7th diapason.

158 - Prelude Perrichon

122 [fol. 61/2]

Julien Perrichon

5

10

15

(1*)

20

25

(2*)

(3*)

fine



1. Original : d on 3rd course.
 2. Big smudge in original at the bottom of the stave. Bourdons illegible
 3. Original : a on 4th course.

5

10

15

20

25

30

35

40



OCTOBER 14, 1664.

ENRAGING Griefs, though you most divers be,
 In your first causes you may yet agree
 To take an equal share within my heart,
 Since, if each grief strive for the greatest part,
 You needs must vex yourselves as well as me.

For your own sakes and mine then make an end.
 In vain you do about a Heart contend,
 Which, though it seem in greatness to dilate,
 Is but a tumor, which in this its state
 The choicest remedies would but offend.

Then storm't at once. I neither feel constraint,
 Scorning your worst, nor suffer any taint,
 Dying by multitudes, though if you strive,
 I fear my heart may thus be kept alive,
 Until it under its own burden faint.

5

15

(1*)

25

30

October 14, 1664.

What is't not done? Why then my God, I find,
 Would have me use you to reform my mind,
 Since through his help I may from you extract
 An essence pure, so spritful and compact
 As it will be from grosser parts refin'd.

Which being again converted by his grace
 To godly sorrow, I may both efface
 Those sins first caus'd you, and together have
 Your pow'r to kill turn'd to a pow'r to save,
 And bring my Soul to its desired place.



*Edward Herbert died in 1648

1. The next bar and 1st action of following is missing and reconstituted here

161 - Courante. Saman.

123 [fol. 61]

5 10

Musical notation for measures 5-10. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes. The bass line is written on a four-line staff with letters 'a', 'b', and 'c' representing notes. Measure 5 starts with a B-flat. Measure 6 has a first ending bracket. Measure 7 has a second ending bracket. Measure 8 has a first ending bracket. Measure 9 has a second ending bracket. Measure 10 ends with a repeat sign.

15 20

Musical notation for measures 15-20. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody continues with eighth and sixteenth notes. The bass line uses letters 'a', 'b', and 'c'. Measure 15 has a first ending bracket. Measure 16 has a second ending bracket. Measure 17 has a first ending bracket. Measure 18 has a second ending bracket. Measure 19 has a first ending bracket. Measure 20 ends with a repeat sign.

25 30

Musical notation for measures 25-30. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody continues with eighth and sixteenth notes. The bass line uses letters 'a', 'b', and 'c'. Measure 25 has a first ending bracket. Measure 26 has a second ending bracket. Measure 27 has a first ending bracket. Measure 28 has a second ending bracket. Measure 29 has a first ending bracket. Measure 30 ends with a repeat sign.

35 40

Musical notation for measures 35-40. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody continues with eighth and sixteenth notes. The bass line uses letters 'a', 'b', and 'c'. Measure 35 has a first ending bracket. Measure 36 has a second ending bracket. Measure 37 has a first ending bracket. Measure 38 has a second ending bracket. Measure 39 has a first ending bracket. Measure 40 ends with a repeat sign.

162 - Courante. Gauthier

124 [fol. 62/1]

Gauthier

5

$\text{b} \quad \text{a} \quad \text{a} \quad \text{c} \quad \text{e} \quad \text{f} \quad \text{e} \quad \text{f} \quad \text{a}$
 $\text{a} \quad \text{b} \quad \text{b} \quad \text{a}$

10 15

$\text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{b} \quad \text{a}$
 $\text{c} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a}$
 $\text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a}$

20 25

$\text{c} \quad \text{e} \quad \text{f} \quad \text{h} \quad \text{i} \quad \text{f} \quad \text{f} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{b}$
 $\text{g} \quad \text{h} \quad \text{i} \quad \text{f} \quad \text{f} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{b}$
 $\text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a}$

30 35

$\text{a} \quad \text{a} \quad \text{b} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{b} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{b}$
 $\text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a}$
 $\text{a} \quad \text{a} \quad \text{b} \quad \text{c} \quad \text{a} \quad \text{c} \quad \text{a} \quad \text{c} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{c} \quad \text{b} \quad \text{a}$

fine

163 - Courante. Gauthier

124 [fol. 62/3]

Gauthier

5

10

20

25

30

164 - Courante. Heart:

125 [fol. 62v-63/1]

Robert Ballard/Heart

5

10 15

20 25

30 35

40

45 50

55 60

65

70

80

85

5

10

15

20

25



TO HIS FRIEND BEN JOHNSON, OF HIS
HORACE MADE ENGLISH.

IT was not enough Ben Johnson to be thought
Of English Poets best, but to have brought
In greater state to their acquaintance one
So equal to himself and thee, that none
Might be thy second, while thy Glory is
To be the Horace of our times and his.



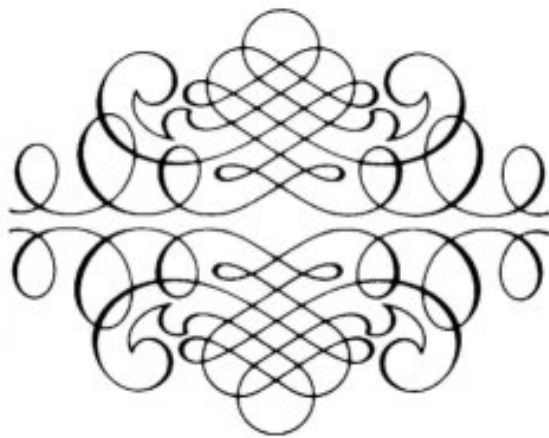
166 - Courante Heart

126 [fol. 63/3]

Heart

5 10 15 20 25 30 35

The musical score consists of four systems, each with a single staff. The notation includes notes, rests, and figured bass symbols (letters and numbers). The first system (measures 1-10) starts with a treble clef and a common time signature. The second system (measures 11-20) includes dynamic markings like *f* and *h*. The third system (measures 21-30) continues the piece. The fourth system (measures 31-35) concludes with a double bar line and a repeat sign. The figured bass notation includes letters *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, *i*, *β*, and *∂*, along with numbers 5, 10, 15, 20, 25, 30, and 35. Some measures have a slash or double slash followed by a letter, such as */a* or *//a*.



5

10

15

20

25

30



A VISION.

A LADY COMBING HER HAIR.

WITHIN an open curled sea of gold
 A Bark of Ivory one day I saw,
 Which striking with his oars did seem to draw
 Tow'rds a fair Coast which I then did behold.

A Lady held the Stern, while her white hand,
 Whiter than either ivory or sail,
 Over the surging waves did so prevail
 That she had now approached near the land.

When suddenly, as if she feared some wrack,
 And yet the Sky was fair, and Air was clear,
 And neither Rock, nor Monster did appear
 Doubling the Point, which spied, she turned back.

Then with a second course I saw her steer,
 As if she meant to reach some other Bay,
 Wherebeing approached, she likewise turned away,
 Though in the Bark some waves now entred were.

The hair.
 The comb.
 The teeth of
 the comb.
 Her side.

The cuff or
 smock sleeve.

Her shoulder.

Wart.

Combing in an-
 other place.

Hairs in the
 comb.

5

f *f* *h* *b* *a* *b* *a* *b* *a* *b* *i* *h* *f* *f* *b* *b*

10

a *a* *b* *b* *a* *f* *b* *f* *h* *i* *h* *f* *h* *i* *i*

15

b *b* *f* *b* *a* *a* *b* *a* *b* *a* *b* *a* *c* *b* *a*

20

f *e* *a* *i* *h* *f* *e* *a* *a* *b* *b* *a* *b* *b* *a*

25

a *a* *f* *i* *f* *b* *b* *a* *b* *b* *a* *c* *c* *c*

c *b* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

fine

A Vision.

Though varying oft her course at last I found,
 While I in quest of the Adventure go,
 The Sail took down and Oars had ceas'd to row,
 And that the Bark itself was run aground.

She had given over combing.

Wherewith Earth's fairest creature I beheld,
 For which both Bark and Sea I gladly lost.
 Let no Philosopher, of Knowledge boast,
 Unless that he my Vision can unfold.

Her face.
Her hair put up and comb cast away.



5

f a *f* *b* a *b* a a i *f* b *f* e *f* c *b* a *b* a *b* a

10

a *b* a *b* b a *f* h *f* h i *b* *f* *b* a b a *f* e

15

20

25

a *b* a b a a *b* a *f* *b* a *b* a *b* a *b* a *b* a *b* a

fine



ANOTHER SONNET TO BLACK IT SELF.

THOU Black wherein all colours are compos'd,
 And unto which they all at last return ;
 Thou colour of the Sun where it both burn,
 And shadow, where it cools ; in thee is clos'd
 Whatever nature can, or hath dispos'd
 In any other here ; from thee do rise
 Those tempers and complexions which disclos'd
 As parts of thee, do work as mysteries
 Of that thy hidden power ; when thou dost reign
 The characters of fate shine in the Skies,
 And tell us what the Heavens do ordain :
 But when Earth's common light shines to our eyes
 Thou so retir'st thyself, that thy disdain
 All revelation unto man denies.



170 - Courante. Ballarde

128 [fol. 64/1]

Robert Ballard

5

f *f* *h* *i* *h* *f* *e* *a* *i* *h* *f* *e* *a* *f* *b* *b* *a* *a* *c* *b* *c* *b* *f* *e* *i* *h*

10 15

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

//a

20 25

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

//a

30 35

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

//a

40 45

b *b* *a* *a* *b* *b* *a* *a* *b* *a* *a* *b* *a* *a* *b* *a* *a* *c* *b* *a* *b* *a* *b* *a* *b* *a* *c* *a* *c* *b* *f*

(a) //a

50 55

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

//a

60

b *b* *a* *b* *b* *b* *a* *b* *b* *a* *b* *b* *a* *b* *b* *a* *b* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

//a

65

b *c* *b* *a* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *c* *b* *b* *a* *a*

//a

5

a a a a a c
 b a b b a b a b
 c a c a c a c a
 //a

10

a b a b a b a b h i h f
 a b b a b b a b b f b
 c a a c a c a c f i i h f
 a b b /a a c

15 20

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

Fine



*DITTY IN IMITATION OF THE SPANISH
ENTRE TANTOQUE EL'AVRIL.*

NOW that the April of your youth adorns
 The garden of your face,
 Now that for you each knowing Lover mourns,
 And all seek to your grace,
 Do not repay affection with scorns.

What though you may a matchless Beauty vaunt,
 And all that Hearts can move
 By such a power that seemeth to enchant,
 Yet, without help of Love,
 Beauty no pleasure to itself can grant.

Then think each minute that you lose a day.
 The longest youth is short,
 The shortest Age is long; Time flies away,
 And makes us but his sport,
 And that which is not Youth's is Age's prey.

5

10 15

20 25

30 35

Ditty.

See but the bravest Horse that prideth most,
 Though he escaped the War,
 Either from Master to the Man, is lost,
 Or turned unto the Car ;
 Or else must die with being ridden Post.

Then lose not Beauty, Lovers, Time, and all,
 Too late your fault you see,
 When that in vain you would these days recall.
 Nor can you virtuous be,
 When without these you have not wherewithal.



173 - Courante. Ballarde

129 [fol. 64v/2]

Robert Ballard

5

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

//a

10

15

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

//a //a

20

25

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

30

c	a	c	b	a	c	b	c	a	b	a
a										

//a

fine



*TO A LADY WHO DID SING
EXCELLENTLY.*

WHEN our rude and unfashioned words, that
 long
 A being in their elements enjoy'd,
 Senseless and void,
 Come at last to be formed by thy tongue,
 And from thy breath receive that life and place,
 And perfect grace,
 That now thy power, diffus'd through all their parts,
 Are able to remove
 All the obstructions of the hardest hearts,
 And teach the most unwilling how to love.

When they again, exalted by thy voice,
 Tun'd by thy soul, dismiss'd into the air,
 To us repair,
 A living, moving, and harmonious noise,
 Able to give the love they do create
 A second state,

5

15

20

30

And charm not only all his griefs away,
 And his defects restore,
 But make him perfect, who, the Poets say,
 Made all was ever yet made heretofore.

When again all these rare perfections meet,
 Composed in the circle of thy face,
 As in their place,
 So to make up of all one perfect sweet,
 Who is not then so ravished with delight,
 Ev'n of thy sight,
 That he can be assur'd his sense is true,
 Or that he die, or live,
 Or that he do enjoy himself, or you,
 Or only the delights, which you did give?



176 - Courante. Gauthier

130 [fol. 65/2]

Gauthier

5 10

Figured bass notation for measures 1-10:

c	c d	a	a	c	d a c	c a	a	a	c d	a c e
	d c a	d c		d	a c			a d		c d
		c e			a					c e
			a	e	c a	a	/a	a	a	

15 20

Figured bass notation for measures 11-20:

a	a	c	a a	c	c d	a c	a	c	a	a
a	c	d d	d c a c	d						
c		c	a c							
a c	e	a c e	a	a	//a				e c a	c d

25 30

Figured bass notation for measures 21-30:

e c e	f	a	c d	c a a	c a	a	a	d c a a	d	
d	c d	c	a d	d		d d	c d	a c d	d	
			a					a e	a	
e c	a		c	a a	/a	a	a	a	//a	

fine

5 10 15 20 25 30

Fine



*IN A GLASS WINDOW FOR
INCONSTANCY.*

LOVE, of this clearest, frailest glass,
Divide the properties, so as
In the division may appear
Clearness for me, frailty for her.



178 - Courante. Gauthier

131 [fol. 65v/1]

Gauthier

5

5

10

10

20

20

30

30

fine

179 - Courante. Belleville

131 [fol. 65v/2]

Jacques Belleville

5 10

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

15 20

c a e a a a a b c a c a b b f f h f h f i

(1*)

25 30

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

a a c a b a b c

fine

//a

1. Single diapason dash in orig.

180 - Courante Belleuille

132 [fol. 66/1]

5 10

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

15

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

20 25

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

30 35

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

(1*)

1. Scratched out 'd' on 3d?

181 - Courante: Pietreson

132 [fol. 66/2]

Robert Ballard?

5 10

a a c a a

(1*)

15 20

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

25 30

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

35

e c e f h b h f a a

finis

1. 'a' on 6th in original

182 - Courante. Samant

133 [fol. 66v/1]

Rene Saman

5 10

a a a a a f h k a a h h f e f c

a c a c d c a c a c d c a a h h f e f c

e c a c a c e e a a a a a a

//a /a a a

15 20

a a a a c c

d c a c d a c a d a d c d c d c

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

a //a a //a e c a a /a a

25

c e f a a a a c c a

d e c a d a c c d a c d a c d a

e c a a c a c e a c e a c a c d a

//a a c e a c e

30 35

a a a

c a d c a c a a d

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

//a

finis

5 10

15

20

25

30 35

40

45

50

55

Musical notation for measures 55-60. Includes notes (b, a, b, c, a, c), dynamics (f, a, b), and articulation (accents, slurs).

60

65

Musical notation for measures 60-65. Includes notes (b, a, f, h, i, h, f, b, a, b), dynamics (f, h, i, f), and articulation (accents, slurs).

70

Musical notation for measures 65-70. Includes notes (a, b, f, a, c, b, b, a, b), dynamics (f), and articulation (accents, slurs).

Musical notation for measures 70-75. Includes notes (b, e, b, a, b, b, a, a, b, b, a, a, a, b, c, a, c), dynamics (f), and articulation (accents, slurs).

75

80

Musical notation for measures 75-80. Includes notes (a, b, b, f, h, i, h, f, b, a, b, f, a), dynamics (f, h, i, f), and articulation (accents, slurs).

85

Musical notation for measures 80-85. Includes notes (a, c, b, a, a, c, b, a, f, b, f, b, a, b), dynamics (f), and articulation (accents, slurs).

90

Musical notation for measures 85-90. Includes notes (a, a, b, b, a, c, b, a, b, a, b, a, b), dynamics (f), and articulation (accents, slurs).

95

Musical notation for measures 90-95. Includes notes (f, b, f, c, f, b, c, b, f, c, d, d, c), dynamics (f), and articulation (accents, slurs). Ends with a double bar line and the word *finis*.

5

10 15

20 25

30 35

40 45

(1*)

50

(2*)

55

1. Missing note in original
2. Missing note in original

60

65

$\text{e c } \overline{\text{d a}}$	a c a	$\overline{\text{d a}} \mid$	$\overline{\text{d c a}}$	b a f	b a b a	a	c
$\overline{\text{d a}}$	$\text{b } \overline{\text{d b}}$	$\text{f } \overline{\text{d b}}$	a c	$\overline{\text{d}}$	$\overline{\text{d}}$	$\overline{\text{d}}$	$\overline{\text{d c a}}$
a	$\overline{\text{d}}$	c	a	c	c	f c e f c	a
c	$\overline{\text{d}}$	c	c	a	a c d a	$\overline{\text{d}}$	$\overline{\text{d b d a}}$
					a c e		

70

75

$\overline{\text{d}}$	a	a c	$\overline{\text{d a c d}}$	b a	a	f d c a c c e	$\overline{\text{d c a a}}$	a
a c e a c e a	f c	a b d	$\overline{\text{d}}$	b d a	b d b d b	a	$\overline{\text{d b d b a}}$	$\overline{\text{d a b}}$
a c e			a	c			c	b

80

a	a	$\text{a } \overline{\text{d b a}}$	$\overline{\text{d b d}}$	a a	b b	$\overline{\text{d b c}}$	$\text{a } \overline{\text{d b}}$
c d c a	$\text{c } \overline{\text{d}}$	c	$\overline{\text{d}}$	a c e f e	c a	$\overline{\text{d}}$	a
						c a	$\overline{\text{d}}$

85

a	$\overline{\text{d}}$	$\overline{\text{d}}$	$\overline{\text{d}}$	a
b	$\text{b } \overline{\text{d}}$	$\overline{\text{d}}$	$\text{c } \overline{\text{d c}}$	a
$\text{a } \overline{\text{d}}$	c	a	$\text{c a } \overline{\text{d c d c d c d c a c}}$	c

5

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

10

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



TO HER BODY.

REGARDFUL Prefence ! whose fix'd Majesty
 Darts Admiration on the gazing Look
 That brings it not : State fits enthron'd in thee,
 Divulging forth her Laws in the fair Book
 Of thy Commandements, which none mistook
 That ever humbly came therein to see
 Their own unworthinefs. Oh, how can I
 Enough admire that Symmetry, exprest
 In new Proportions, which doth give the Lie
 To that Arithmetic which hath profest
 All Numbers to be Hers ? Thy Harmony
 Comes from the Spheres, and there doth prove
 Strange meafures, fo well grac'd, as Majesty
 Itself like thee would reft, like thee would move.



5

a b a f a b a c a f e c e f f f h i h f b a

10

b a a b b a a b a b a b a b a b a b

20

a f a f a e a a a c a c a c a c a c a c f i h f

30

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

35

a b a b a f h f f f e f f h i f h i

45

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

finis

187 - Volte: Belleville

136 [fol. 68/3]

Jacques Belleville

5

5

a b a | a b b | a b | a | b b | a b a | b a |

/a /a

10

15

10

15

b a a | a | f h i h | f | a b a | a b | b a | b a |

a a | a //a | h | a | a | a b | a b | a a |

20

25

20

25

b a | b a b | a | a | b a a | b a a |

/a | a | a | a | a | //a

finis

5 10

a a c b a b a b a a b

b c b a b c a b c b c b a b

15 20

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

a c a a c b a a b a b a a b

25 30

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

a b a a a b a c a c a c a b

35 40

a b a b a a a a a c a a a c a c b a

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

45 50

a b a b a b a f a b a

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

55 60

a b a b a b a f f f a b a b a

c b a b a b a b a b a b a b a b a

65

a c a c a c a b a b a b a b a b a

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

70 75

a a a a a a a a a a a a a a

h f a a a a a a a a a a a a a a

5

10 15

20

25 30

35 40

finis

(1*)

190 - Courante Despont

138 [fol. 69/2]

Luc Despond

5

1 5 10

10 15 20

25

30 35

40 45

finis

1. 5th course in original
2. Missing dash from 1st bourdon

191 - Courante: Belleville sur Bien qu'un cruel martir:

139 [fol. 69v/1]

Jacques Belleville

5

Tablature for measures 1-5:
 Measure 1: a | b | a | a | a
 Measure 2: b | a | c | a | a
 Measure 3: a | b | a | a | a
 Measure 4: a | b | a | a | a
 Measure 5: a | a | a | a | a

10

15

Tablature for measures 6-15:
 Measure 6: b | a | a | a | a
 Measure 7: b | a | a | a | a
 Measure 8: a | c | a | a | a
 Measure 9: a | c | a | a | a
 Measure 10: a | c | a | a | a
 Measure 11: a | c | a | a | a
 Measure 12: a | c | a | a | a
 Measure 13: a | c | a | a | a
 Measure 14: a | c | a | a | a
 Measure 15: a | c | a | a | a

20

25

Tablature for measures 16-25:
 Measure 16: b | a | a | a | a
 Measure 17: b | a | a | a | a
 Measure 18: a | c | a | a | a
 Measure 19: a | c | a | a | a
 Measure 20: a | c | a | a | a
 Measure 21: a | c | a | a | a
 Measure 22: a | c | a | a | a
 Measure 23: a | c | a | a | a
 Measure 24: a | c | a | a | a
 Measure 25: a | c | a | a | a

30

35

Tablature for measures 26-35:
 Measure 26: b | a | a | a | a
 Measure 27: b | a | a | a | a
 Measure 28: a | c | a | a | a
 Measure 29: a | c | a | a | a
 Measure 30: a | c | a | a | a
 Measure 31: a | c | a | a | a
 Measure 32: a | c | a | a | a
 Measure 33: a | c | a | a | a
 Measure 34: a | c | a | a | a
 Measure 35: a | c | a | a | a

Tablature for final measures:
 Measure 36: b | a | a | a | a
 Measure 37: b | a | a | a | a
 Measure 38: a | c | a | a | a
 Measure 39: a | c | a | a | a
 Measure 40: a | c | a | a | a

193 - Courante Samant

140 [fol. 70/1]

Rene Saman

5

10 15

20 25

30

35

finis

1. d on 1st course in original

Musical notation system 1 (measures 1-8). Includes notes, rests, and dynamic markings like *f*.

Musical notation system 2 (measures 9-18). Includes notes, rests, and dynamic markings like *f*.

Musical notation system 3 (measures 19-28). Includes notes, rests, and dynamic markings like *f*.

Musical notation system 4 (measures 29-32). Ends with a double bar line and the word *finis*.



5

10

15



DITTY

*TO THE TUNE OF A CHE DEL QUANTO MIO
OF PESARINO.*

WHERE now shall these accents go?
 At which creatures filent grow
 While Woods and Rocks do speak,
 And seem to break
 Complains too long for them to hear,
 Saying I call in vain : *Echo*—All in vain.
 : = : : = : : = :
 Where there is no relief: *Ec.*—Here is no relief.

Ah why then should I fear
 Unto her rocky heart to speak that grief
 In whose laments these bear a part?
 Then, cruel heart,
 Do but some answer give.
 I do but crave. = Do you forbid to live or bid to
 live?
Echo—Live.



5

10

15

20

25

30

5					10								
<i>f</i>	<i>f</i>	<i>f</i> e	<i>f</i> <i>o</i>	<i>f</i> <i>o</i>	<i>c</i> h	<i>o</i>	<i>f</i> <i>o</i>	b <i>o</i> a	<i>f</i> <i>o</i>	<i>f</i> e			
	h <i>f</i>	e					<i>f</i> <i>o</i>	<i>o</i>	<i>o</i>	<i>f</i> e			
			a	a				a					
					a	<i>o</i>				a			
15					20								
<i>f</i> h	i	h	h <i>f</i>	<i>f</i> e	<i>f</i>	<i>f</i>	a	a	<i>c</i> <i>c</i> <i>o</i>	<i>o</i>	b	a	
	h i	i	<i>f</i>	<i>f</i>		h	<i>f</i> h		<i>o</i>	<i>f</i> <i>o</i>			
a												b	
		a	a	a	<i>f</i>			a	<i>o</i>	<i>c</i>	a	a	<i>o</i> <i>c</i>
25					30								
a	<i>o</i> <i>c</i> <i>o</i>	<i>o</i>	<i>o</i> <i>f</i> <i>f</i>	b <i>o</i>	a b <i>c</i>	e <i>o</i>	a	a	a	<i>o</i>	<i>o</i>	<i>o</i>	
b		<i>o</i>	<i>f</i>					<i>o</i>	<i>o</i>			<i>o</i>	
<i>o</i> <i>c</i>	a	<i>o</i>		a						a		<i>c</i>	
					//a	a	a	a		//a			

Fine



TO HER MIND.

EXALTED Mind! Whose character doth bear
 The first idea of Perfection, whence
 Adam's came, and stands so. How can't appear
 In words that only tell what here-
 Tofore hath been? Thou need'ft as deep a sense
 As Prophecy, since there's no difference
 In telling what thou art and what shalt be.
 Then pardon me that Rapture do profess
 At thy outside, that want for what I see
 Description of. Here amaz'd I cease
 Thus——
 Yet grant one question and no more, crav'd under
 Thy gracious leave: How, if thou wouldst express
 Thyself to us, thou shouldst be still a wonder?

 Thus ends my Love, but this doth grieve me most
 That so it ends; but that ends too; this yet,
 Besides the Wishes, hopes, and time I lost,
 Troubles my mind awhile, that I am set

5

10

15

To her Mind.

Free, worse than denied : I can neither boast
 Choice nor Success as my Case is, nor get
 Pardon from myself, that I loved not
 A better Mistress, or her worse. This Debt
 Only's her due, still that she be forgot
 Ere chang'd, left I love none : this done, the taint
 Of foul Inconstancy is clear'd at least.
 In me, there only rests but to unpaint
 Her form in my mind, that so dispossess,
 It be a Temple, but without a Saint.



5

10

15 20

25

30 35

40

5

Handwritten musical notation for measures 1-5. Treble clef, 3/4 time. Notes: c, a, b, a, a, f, h, i, h, a, g, i, g, i, f, h, a.

10 15

Handwritten musical notation for measures 6-15. Treble clef, 3/4 time. Notes: g, a, b, a, c, e, f, h, e, f, c, a, a, a, c, a, b, a, b.

20

Handwritten musical notation for measures 16-20. Treble clef, 3/4 time. Notes: a, f, h, i, h, f, a, g, i, b, a, a, c, e, f, h, f.

25 30

Handwritten musical notation for measures 21-30. Treble clef, 3/4 time. Notes: f, e, f, c, e, a, a, a, c, e, f, h, f, a, c, a, a, b, a, a, b.

35 40

Handwritten musical notation for measures 31-40. Treble clef, 3/4 time. Notes: a, b, a, b, a, b, a, c, a, a, a, b, a, a, c, e, b, a, b.

45 50

Handwritten musical notation for measures 41-50. Treble clef, 3/4 time. Notes: f, f, e, f, f, a, c, e, f, h, f, a, c, e, a, b, a, a, b, a.

55

Handwritten musical notation for measures 51-55. Treble clef, 3/4 time. Notes: b, a, a, b, a, b, a, b, a, b, a, b, a, b, a, b.

60

Handwritten musical notation for measures 56-60. Treble clef, 3/4 time. Notes: a, c, a, a, b, a, a, c, e, f, a, b, a, b, b, a, a.

5 10

15 20 25

Finis



SONNET. OF BLACK BEAUTY.

BLACK beauty, which above that common light,
 Whose Power can no colors here renew
 But those which darkness can again subdue,
 Dost still remain unvary'd to the light?

And like an object equal to the view,
 And neither chang'd with day nor hid with night,
 When all these colours which the world call bright,
 And which old Poetry doth so pursue,

Are with the night so perished and gone,
 That of their being there remains no mark,
 Thou still abidest so entirely one,
 That we may know thy blackness is a spark
 Of light inaccessible, and alone
 Our darkness which can make us think it dark.



204 - Courante Gauthier

144 [fol. 72/3]

Gauthier

5

10 15

20

25 30

35 40

45

50

55 60

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

finis

5

5
c c c a c
a a f a f e a a f dca dca dca dca ace
e c e c e c e c

10

10
a a c c c a c c a a f e f a c dace a
a d dca dcd c a a f e f a c dace a
c a c e c a e ace
c c a e ce

15

15
c e f a c d a c c a c c c a c c a c e e a a
a a c d a a b a a a f dca dca dca dca
c e c b b c a e a c e c e c
b a /a

20

20
a c e a f c c a c a c c a c a c dca
a dca ca aca ace e f e f f a dca
e e ce c c e f e f a dca
ce ace ca e

25

25
c e f h h f e c f d f dca c c c c d
e d e c a c e a c e a f e c a e f e c e e a a
a e a e c c e c a e f e c e e a e c a

30

30
d c a f c a c a d c e f h a c e
a d d a d a a a b a a c d a c d
a a e a c a c a c a c a c a c a c
dca aca aca aca dcd dcd a /a/c

35

35
a c c f c c c a c a c a c a c a
a acac ac eca aca a dca a c d ac
ce ace ece e e ecaca ecaca dcd dcd a /a/c

40

40
a c c f c c c a c a c a c a c a
a a f e e f e f e e a c e a e c e f e
a a c c e e c e c f e
a a c c c f c

finis

207 - Prelude. Polonois

148 [fol. 74/1]

Jacques Polonois

5

Figured bass notation for measures 1-8. Measure 1: c, d, e. Measure 2: c, d, e. Measure 3: c, a, d, c. Measure 4: c, c, d. Measure 5: c, c, a, c, d. Measure 6: d, c, a, c. Measure 7: f, c, e, d. Measure 8: c, a, a.

10

Figured bass notation for measures 9-14. Measure 9: c, d, e. Measure 10: e, c, a. Measure 11: c, d, e. Measure 12: a, e, a, a, c. Measure 13: d, a, f, e, c. Measure 14: c, a, c, d, c, a. Measure 15: e, c, a, a.

20

Figured bass notation for measures 15-24. Measure 15: c, d, a, c. Measure 16: d, e, c, a. Measure 17: e, d, f. Measure 18: e, f, c, a, a, c. Measure 19: c, d, a, d, c. Measure 20: c, d, a, c. Measure 21: d, a, c. Measure 22: d, c, d. Measure 23: a, c, d, c. Measure 24: e, f, e, c, d, c.

25

Figured bass notation for measures 25-28. Measure 25: b, a, c, e, a. Measure 26: b, c, a, a. Measure 27: g, f. Measure 28: c, c, e, e, e, c.

fine

Musical notation for measures 1-14. Includes a treble clef and a key signature of one flat. Measure numbers 5 and 10 are indicated above the staff. The notation includes various note values and rests. Below the staff, there are two systems of tablature. The first system covers measures 1-7 and includes a double bar line with 'a' below it, labeled (1*). The second system covers measures 8-14 and includes a double bar line with 'a' below it, labeled (2*). The tablature uses letters 'a', 'c', 'e', 'b', 'h' and numbers '5', '10' to indicate fret positions.

Musical notation for measures 15-24. Measure numbers 15 and 20 are indicated above the staff. The notation includes various note values and rests. Below the staff, there are two systems of tablature. The first system covers measures 15-18 and includes a double bar line. The second system covers measures 19-24 and includes a double bar line. The tablature uses letters 'a', 'c', 'e', 'b', 'h' and numbers '5', '10' to indicate fret positions.

Musical notation for measures 25-34. Measure numbers 25 and 30 are indicated above the staff. The notation includes various note values and rests. Below the staff, there are two systems of tablature. The first system covers measures 25-28 and includes a double bar line with 'a' below it. The second system covers measures 29-34 and includes a double bar line. The tablature uses letters 'a', 'c', 'e', 'b', 'h' and numbers '5', '10' to indicate fret positions.

Musical notation for measures 35-42. Measure number 35 is indicated above the staff. The notation includes various note values and rests. Below the staff, there are two systems of tablature. The first system covers measures 35-38 and includes a double bar line with 'a' below it, labeled (3*). The second system covers measures 39-42 and includes a double bar line. The tablature uses letters 'a', 'c', 'e', 'b', 'h' and numbers '5', '10' to indicate fret positions. The word 'finis' is written to the right of the final measure.

1. 9th course : e.
 2. Original d on 3rd course (g flat).
 3. Chord one string up in original

Musical notation system 1 (measures 1-4). It consists of a single melodic line with rhythmic flags above it and a three-staff lute tablature below. The tablature uses letters 'c', 'd', 'e', 'f', 'g', 'a', 'b' on a six-line staff.

Musical notation system 2 (measures 5-8). Similar to system 1, with a melodic line and a three-staff lute tablature.

Musical notation system 3 (measures 9-14). Includes a measure number '10' and a first ending bracket labeled '(1*)' at the end of the system.

Musical notation system 4 (measures 15-19). Includes a measure number '15' and a second ending bracket labeled '(2*)' at the end of the system.

Musical notation system 5 (measures 20-24). Includes a measure number '20' and a second ending bracket labeled '(2*)' at the end of the system.

Musical notation system 6 (measures 25-29). Includes a measure number '25' and a second ending bracket labeled '(2*)' at the end of the system.

Musical notation system 7 (measures 30-34). Includes a measure number '30' and a fourth ending bracket labeled '(4*)' at the end of the system.

Musical notation system 8 (measures 35-39). Includes a measure number '35' and a fourth ending bracket labeled '(4*)' at the end of the system.

1. Missing 1/4 note flag in original
 2. Missing 1/4 note flags in original
 3. 1/16 note flag is 6th event of the bar
 4. 1/4 note flag in original

210 - Fantasia Cauallier du Luth.

151 [fol. 75v]

Laurencini

5 10

o d d d d d d d d d d
 e f e e c c b c e e f c h h g h f e e c
 c c e c c c a a a a c i h h a a a
 e e e e c b c a e e h g c a d e
 c b c /a e c e c h

15

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

20 25

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

30 35

d d d d d d d d d d d
 e c c c c a e c a c c a a a e c a e c e e
 c c c h g c c c d c a c d b b a a a e c d e c e e
 a e e e d e d e f d b c a a c a d a c a
 //a /a e c //a d a c c

40 45

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

50

d d d d d d d d d d d
 a a h h f e c a c e f c d a c
 b a a g h h f f f d c c c e f d d c a
 e c c c g e e e f f f e f f c a a
 //a //a c c e c a a f e c a

(1*) 55 60

d d d d d d d d d d d
 e f e c c c c c c c c c c
 f e c e c d c g e g f e c e f a a f e f e c e
 e e e e e e e e b c c f e c e e
 c c /a /a e e c //a c c c

1. Second diapason in original

211 - Fantasia Diomedes

152 [fol. 76]

Diomedes Cato

5

10

15

20

25

30

35

40

45

50

(1*)

(2*)

55

(3*)

60

65

1. Rhythm and text unclear in original
 2. Passage unclear
 3. 1/4 note flag in original

5 10

15 20

25 30

35 40

45 50

55 60

65 70

(4*)

1. 1/4 note flags in the original
 2. Flags unclear
 3. Chord is barely legible and probably cancelled. Verify
 4. Chord truncated in facsimile - Please verify from another copy

75 80

e f a c e c a a e

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

85 90

c h l k h h f c e f e f e c e c c

c	h	l	k	h	h	f	c	e	f	e	f	e	c	e	c	c
c	h	l	k	h	h	f	c	e	f	e	f	e	c	e	c	c
e	h	l	k	h	h	f	c	e	f	e	f	e	c	e	c	c
e	h	l	k	h	h	f	c	e	f	e	f	e	c	e	c	c

95 100

a a c a c a c a c

c	c	a	c	c	a	c	a	c	a	c	a	c	a	c	a	c
c	c	a	c	c	a	c	a	c	a	c	a	c	a	c	a	c
e	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
e	c	c	e	e	a	e	c	c	a	e	a	c	a	c	a	c

105

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

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

110 115

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

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

120

c a c e c f a e c c

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

213 - Fantasie Jacob.

154 [fol. 77/2]

Jacob Reys

5 10

5 10

15

15

20 25

20 25

30

30

35 40

35 40

45

45

finis

214 - Fantasie Jacob:

155 [fol. 77v]

Jacob Reys

5 10

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

15

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

20 25

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

30

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

35 40

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

45

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

50 55

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

finis

5

Handwritten musical notation for measures 1-5. The notation includes rhythmic symbols (crotchets, minims, quavers) and letters (h, e, f, a, c) placed above and below the staff lines. A slash with a lowercase 'a' is positioned below the staff at the end of measure 5.

10

Handwritten musical notation for measures 6-10. The notation includes rhythmic symbols and letters. A slash with a lowercase 'a' is positioned below the staff at the end of measure 10.

15

20

Handwritten musical notation for measures 11-20. The notation includes rhythmic symbols and letters. A slash with a lowercase 'a' is positioned below the staff at the end of measure 20.

25

30

Handwritten musical notation for measures 21-30. The notation includes rhythmic symbols and letters. A slash with a lowercase 'a' is positioned below the staff at the end of measure 30.

35

Handwritten musical notation for measures 31-35. The notation includes rhythmic symbols and letters. A slash with a lowercase 'a' is positioned below the staff at the end of measure 35. The word "finis" is written to the right of the staff.

5 10 15 20

c	c	a	o	c	a	c	h	h	g	h	g	e	h	e	f	h	f	e	f	e	c
			o	c	a	c						e	h	e	f						c
			e	e								e	g	f							c
	e		e				c	e				e									e
	/a						/a		a												/a

ce	fec	f	c	f	o	c							c	a	c	c					
		c					c	a	e	a											
								a	e	e	e	e	c								
	e		e	c	a				c	e	a		f	c							
		e		c					c	e	a	//a	c	e	//a		/a				c

Courante of my owne composition at
 Montgomery Castle Aug.10 1628. Herbert



EPITAPH FOR HIMSELF.

READER,—

The Monument which thou beholdest here,
 Presents Edward Lord Herbert to thy sight,
 A man, who was so free from either hope or fear,
 To have, or lose this ordinary light,
 That when to elements his body turned were
 He knew, that as those elements would fight,
 So his Immortal Soul should find above
 With his Creator, Peace, Joy, Faith, and Love.



5

<i>o</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>e</i>	<i>c</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>
<i>eca a /c</i>										

10

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>β</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>e</i>
<i>a</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>b</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>
<i>aca a c b c a c a c a c a c</i>										

15

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>e</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>acefefece</i>										

20

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>e</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>aca ece a c</i>										

25

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>e</i>	<i>b</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>[sic]</i>										

30

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>e</i>	<i>b</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>a/c/a/c/e</i>										

35

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>h</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>h</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

40

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>b</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>

45

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>c</i>	<i>h</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>h</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

50

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>

55

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>
<i>c</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>

60

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>c</i>	<i>h</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>h</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

65

<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>	<i>♪</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>c</i>	<i>h</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>
<i>h</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>

1. 1/8 is on 2d action in original

70

ce f d c a | a c d c a | a b c a | d | f | f | f

c | e | c b | e | c e | b c a | e c | a c e c a | e c a | c e | a c e | a c

e | e | e | e | e | e | e | e | e | e | e

75

e | c | f e e | c | a c | e | f | h | c | a c | d | a

f | f | h h | h | e c e f | f | d | c | a | f | c | a c | d

e c e | e | e | e | e | e | e | e | e | e | e

(1*)

80

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

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

e | e | e | e | e | e | e | e | e | e | e | e | e | e

90

c c | a a | c a | a | d c a c | d | c a c | d | c | f

c | c | a | a | c a c d a | a | b e d | e | d e | e | a c e | b | c e c a | c

a | a | c | e | c | e | c | e | e | e | e | e | e | e

100

d c a a c | d | c a c e f c | e a f | c a c | e a

a | a | a c e | d c d | f | c | d | a | a

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

105

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

a | c | e c e a | d c | a a | c e | a c a c | e c | c a

e c | e b b | e c | c | e | e | e | e | e | e | e

115

e c e | c e | a | a | c a c | e a c | a a | e c | c a c c

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

e | e | e | e | e | e | e | e | e | e | e

120

a f | c d | c c | a a | c | c | c | c | e | e

c c | a a c | a | a d | a | e | c | d | e | e | e | e | e

c | a c | e | e | e | e | e | e | e | e | e | e | e | e

(2*) (3*)

1. 'e' on 4th course in original
 2. rest of bar crossed out
 3. Last 2 actions of bar crossed out in original

5

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

10

c	c	c a c	c a a	a a c e	h g e g h g	h c	c c
c	c	c c	c c a	c c	e f	e	c c
e	e	c		e		e	c
e	e c	a e e					a
/a		e c	a a	/a	/a /a	c	///a

20

			c c e	f c h	h g e g h	h f
e c a c	a		c e	c	h h	e h f
a a e	c e	e c a c				e g
///a	//a c a	a c e c	/a //a	e //a	/a	a

25

i	c (e) c e	f c	c c	c a a	c	c a a
a h g e	c c	c f c	e c	a c a e	c	c c
h	c	c e	e c	a a e	e	c a e c a
/a	///a	e c		a	/a	/a /a

35

c c a	c h h g	h f e h f	f e f c	c c	c a a
e e	c h	e e h f	f c	c c	c c
c f			g		a
/a	/a	a g	h	a	///a /a

(1*) (2*)

40

c	c	c a c a	a a	c c	c
e e c a	c c c b	c e	c c	e e e [c]	e
a	a c c b	c	a e	e e	e
/a	a c a /a	//a	///a	/a	(3*) c

1. Note barely legible on 6th course
 2. Verify chord
 3. Possible 'e' on 4th in orig.

5

10

15

20

25

finis

220 - Prelude. Jacob:

159 [fol. 79v/2]

Jacob Reys

5

10 15

20 25

30 35

finis



5

10

15

20

25

finis

222 - Fantasia Diomède

160 [fol 80r.2]

Diomedes Cato

5 10

15 20

25

30

35

40

45

50 55

223 - Fantasia con' Io credo del Snr Diomede;

161 [fol. 80v]

Diomedes Cato

5 10

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

15 20

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

25

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

30

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

35

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

40 45

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

50

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

55

c a b	a c b a	a	a c b	c a	b c a	c	finis
c a e e	c	a c e	a c b	a a a c	e f e f	e	
e c f e	c	c	a c e c	b a a c	e	e	
//a	c	c	e c a	b c e		c	

224 - Fantasie de du Gast

162 [fol. 81]

du Gast

5 10

15 20

25 30

35

40 45

50

55 60

65

Musical notation for measures 65-70. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes (a, c, e, b) and dynamic markings (f, c).

70

75

Musical notation for measures 70-75. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c).

80

Musical notation for measures 80-85. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c). A double bar line with a slash and 'a' is present below the fourth staff.

85

Musical notation for measures 85-90. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c). A double bar line with a slash and 'a' is present below the fourth staff.

90

95

Musical notation for measures 90-95. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c). A double bar line with a slash and 'a' is present below the fourth staff.

100

Musical notation for measures 95-100. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c).

105

110

Musical notation for measures 100-110. The notation includes a single staff with notes and rests, and a four-staff system with letter-based notes and dynamic markings (f, c). The piece concludes with the word "finis" written to the right of the final measure.

5

10

15

20

25

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35

40

45

50

(1*)

(2*)

(3*)

1. 8th course diapason in original
 2. Final stave truncated and hard to read on the facsimile
 3. Verify diapason

226 - Prelude. Hely:

164 [fol. 82/1]

Cuthbert Hely

5

Figured bass notation for measures 1-8. Measure 5 has a '5' above the first note. Measure 7 has an 'f' above the first note. Measure 8 has an 'a' above the first note.

10

Figured bass notation for measures 9-14. Measure 10 has a '10' above the first note. Measure 14 has a '15' above the first note.

20

Figured bass notation for measures 15-19. Measure 15 has a '20' above the first note. Measure 17 has an 'f' above the first note. Measure 19 has an 'a' above the first note.

25

Figured bass notation for measures 20-24. Measure 20 has an 'f' above the first note. Measure 24 has an 'f' above the first note.

30

Figured bass notation for measures 25-30. Measure 25 has a '30' above the first note. Measure 29 has an 'f' above the first note.

5

Handwritten musical notation for measures 1-5. The notation consists of a single melodic line with notes and rests, and a three-staff keyboard accompaniment with letters (c, e, a, b) and accidentals (sharps, flats, naturals) indicating fingerings and pitch.

10

Handwritten musical notation for measures 6-10. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

15

Handwritten musical notation for measures 11-15. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

20

Handwritten musical notation for measures 16-20. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

25

Handwritten musical notation for measures 21-25. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

30

Handwritten musical notation for measures 26-30. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

35

Handwritten musical notation for measures 31-35. Includes dynamic markings such as *f* and *fz*. The notation continues with a single melodic line and a three-staff keyboard accompaniment.

40

♩	♩ ♯ ♯	♩ ♯ ♯	♩ ♯	♩ ♯	♩ ♯
b b b	c e b e	e c b c b	b c b c	e h e h e h	h a a a
e b		e	e c b c	e	e
b	//a	b	b c	e	/a

45

♩	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯
f b b e b a	a e c	c c c	b a c a	e a e a c	c e f				
b b b	e e e	c	a c	b c					
	/a	b	c	c	b c				/a

55

♩	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯	♩ ♯
e a c	c a	a c b	c a c a	f e f e c	c				
f b e	e b	e e	e a c a c						
b c	e	e	e e						
	/a	c	c	c	c				c c



5

First system of musical notation (measures 1-8). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the fifth measure. The middle and bottom staves show a bass line with notes and rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves.

10 15

Second system of musical notation (measures 9-16). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the fifteenth measure. The middle and bottom staves show a bass line with notes and rests. Measure numbers 10 and 15 are indicated above the staves.

20

Third system of musical notation (measures 17-24). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the twentieth measure. The middle and bottom staves show a bass line with notes and rests. Measure number 20 is indicated above the staves.

25

Fourth system of musical notation (measures 25-32). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the twenty-fifth measure. The middle and bottom staves show a bass line with notes and rests. Measure number 25 is indicated above the staves.

30 35

Fifth system of musical notation (measures 33-40). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the thirty-fifth measure. The middle and bottom staves show a bass line with notes and rests. Measure numbers 30 and 35 are indicated above the staves.

40

Sixth system of musical notation (measures 41-48). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the fortieth measure. The middle and bottom staves show a bass line with notes and rests. Measure number 40 is indicated above the staves.

45 50

Seventh system of musical notation (measures 49-56). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the fifty-fifth measure. The middle and bottom staves show a bass line with notes and rests. Measure numbers 45 and 50 are indicated above the staves.

55

Eighth system of musical notation (measures 57-64). It consists of three staves. The top staff shows a melodic line with notes and rests, including a fermata over the fifty-seventh measure. The middle and bottom staves show a bass line with notes and rests. Measure number 55 is indicated above the staves.

5

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60

65

finis

230 - Sarabande Jacob.

168 [fol. 84v-85/1]

Jacob Reys

5

(1*)

10

20

30

40

50

(2*)

55

1. b on 2d course in original
2. Ambiguity between d and g on 1st course.

65 70

65 70

75 80

75 80

85

85

90 95

90 95

100 105

100 105

110

110

115 120

115 120

231 - Fantasie Jacob:

169 [fol. 85/2]

Jacob Reys

5

Figured bass: //a | b b b | c b c | e b e | e b | e b | e b | e b | e b

10

Figured bass: /a | b a a b a | b e b | b b a | b e b | e b e b

15

20

Figured bass: /a | a b | b e b | b b a | e b | a b | b e

25

Figured bass: /a | b e b | a b a | b b e | e b | e b e b | e b

30

Figured bass: /a | b e b | b b a | e b | b a | a b | a b

35

Figured bass: /a | b e a | e b b | e b a | a b a | e b e

40

Figured bass: /a | e b a b | b e b | b a b a e | f f f f f f f f f f |

finis

5

10

15

25

30

35

40

45

50

55

60

65/a

1. 'f' on 2nd course in orig.

70

75 80 85 90 95 100 105 110 115 120

1. k on 5th course in orig.

5

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

10

b a a b | f b | a b | b a b | a b a c | a b a c | a b

15

20

b a a b | b f h i | a f f | e a c | b a c | a c a c | a b

25

30

b a b | b a b | a b | a b a | b a | a a | a a | a a | a a

finis



5

10

15

20

25

30

finis



5 10

5 10

15 20

15 20

25

25

30 35 40

30 35 40

45

45

50

50

55 60

55 60

35



Staff 1: *a c c a* | *a c a c* | *b e* | *b e*

Staff 2: *e f e* | *e b a* | *b a* | *a b c*

Staff 3: *e* | *a* | *a* | *a f*

40

Staff 1: *b b a c b b* | *b c b* | *b e b b b e b b b*

Staff 2: *b e b* | *a* | *a b b* | *a*

Staff 3: *a* | *a* | *b* | *b*

Staff 1: *b e b b* | *b a b a c* | *e e b* | *b e b b e b e*

Staff 2: *b* | *b* | *a b* | *b a*

Staff 3: *b* | *a* | *b* | *a*

45

Staff 1: *b e e* | *b b e b b* | *b b b* | *e b b*

Staff 2: *a* | *b a b* | *a b a b* | *a b a*

Staff 3: *a* | *b* | *a* | *b*

50

Staff 1: *a b* | *b e e* | *e a*

Staff 2: *b a b b a* | *a c a* | *a a c*

Staff 3: *a* | *a* | *a*

Staff 1: *a b* | *b e b* | *b a b a a b a*

Staff 2: *e b* | *b b e e e* | *b a b a a b a*

Staff 3: *a* | *a* | *a*

55

Staff 1: *b b b b* | *a c* | *b c b*

Staff 2: *a e a e a c* | *b a c* | *b c b*

Staff 3: *a* | *a* | *a*

5

10

15

20

Cut. Hely



KISSING.

COME hither, Womankind, and all their worth,
 Give me thy kiffes as I call them forth ;
 Give me thy billing kifs ; that of the Dove,
 A Kifs of Love ;
 The Melting Kifs, a Kifs that doth consume
 To a perfume ;
 The extract Kifs, of every sweet a part ;
 A Kifs of Art ;
 The Kifs which ever ftirs some new delight,
 A Kifs of Might ;
 The twacking smacking Kifs, and when you cease,
 A Kifs of Peace ;
 The Mufick Kifs, crotchet and quaver time ;
 The Kifs of Rhyme ;
 The Kifs of Eloquence which doth belong
 Unto the tongue ;
 The Kifs of all the Sciences in one,
 The Kifs alone.
 So 'tis enough.



5

Staff 1: *f* a c d | a d b a b | a d b a | d a | b d a | a c

Staff 2: c e | c e c a | c e | e | e a e e c | b c b

Staff 3: //a /a a //a a a c //a/a

10

Staff 1: d c a a d b a b d a | b a b d a b | a a c e f e | d a b d b a | a c

Staff 2: c e | a c a e | a c a e | c b | c b e c

Staff 3: //a /a a //a a a c //a/a

15

Staff 1: f d c d c a | a b d b a | b a c | d c e f f f

Staff 2: c e a c | c e c a c | c a e c b | c

Staff 3: a /a //a //a d c a a/a //a

20

Staff 1: c h f f d c d c a | f a b d a b d | b a b a d b | a d a | c e f c e a c d c a

Staff 2: f e f h i h f e | a b d c e | e c a d c | a b c c | e a b c

Staff 3: //a a //a /a a /a //a /a a /a

25

Staff 1: e a c d a | a d b a c | c e a c a | c f f e | c e a a a c e

Staff 2: b a c b c a | d c d a c d c | d d c | d c a c | f e a d c

Staff 3: //a a //a a //a a b a //a

30

Staff 1: f f e c c e a | e c e a c e | a c a a | c a

Staff 2: a c d a f f e c e | f d c a d c c f | e f e c d f | c a d c

Staff 3: c b c e b c e b c

35

Staff 1: a c e a | f e c a c | h h | h h

Staff 2: a c a | e b c d b | c b c a | c c | h f h h h i

Staff 3: e c e c | e c e c | e c a

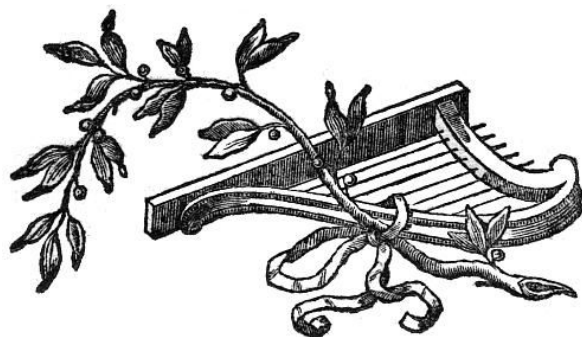
(1*)

5

(2*)

(3*)

10



1. Barlines inconsistent and disappear completely in stave 3
 2. 'b' is smudged
 3. I think these two flags should be 1/8 note flags not 1/4

241 - Pavan of the Composition of mee Herbert of Cherbury and Castle Island. 1640.

179 [fol. 90]

Edward Herbert

5

10

20

30

35

45



Pavan of the Composition of mee
Herbert of Cherbury and Castle
Island. 1640.

1. Illegible note on 5th course - possibly Db

242 - A Pavan composed by mee Herbert of Cherbury and Castle Island; 1639.

180 [fol. 90v]

Edward Herbert

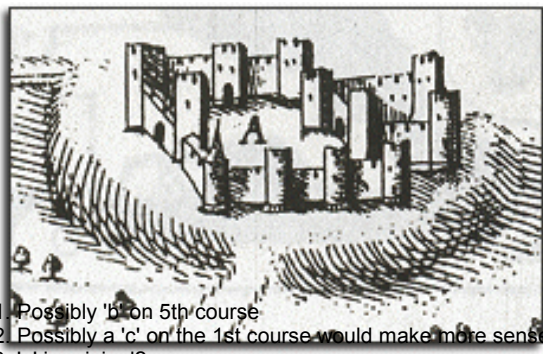
5

10 (1*) 15

20 (3*) 25

30 (4*) 35

40 45 (5*)



A Pavan composed by mee
Herbert of Cherbury and Castle Island

1. Possibly 'b' on 5th course
2. Possibly a 'c' on the 1st course would make more sense. Also an 'e' on the 3d course in the next chord might be more harmonious.
3. 'g' in original?
4. 2d course 'b' instead of 1st?
5. 'f' in original

Section comments list

Section 1: Edward Herbert , Lord of Cherbury and Castle Island

During this time of living in the university, or at home, I did, without any master or teacher, attain the knowledge of the French, Italian, and Spanish languages, by the help of some books in Latin or English, translated into those idioms, and the dictionaries of those several languages: I attained also to sing my part at first sight in music, and to play on the lute with very little or almost no teaching. My intention in learning languages being to make myself a citizen of the world as far as it were possible; and my learning of music was for this end, that I might entertain myself at home, and to* gether refresh my mind after my studies, to which I was exceedingly inclined, and that I might not need the company of young men, in whom I observed in those times much ill example and debauchery.

Autobiography

Section 2: 1 - Prelude des preludes. par il Sr Diomedes

Alain: final stave hard to read.

Section 5: 4 - Prelude

Alain: Rhythm in first few bars does not make sense to me

Section 8: 7 - Pauana del medesimo.

Alain: Attributed to Anthony Holborne by Julia McFeely.

Section 9: 8 - Pavana del medesimo

Alain: Attributed to Anthony Holborns by Julia McFeely

Section 20: 19 - Courante del medesimo].

Alain: Shouldn't this be by Belleville???

Section 23: 22 - Courante. Desponde

Notes: Check bars 22-23 - ciphers are hard to read

Section 34: 33 - Courante EH:

Transcribed by Alain. A very tentative transcription based on a mostly illegible, heavily corrected MS. Some guess work needed here.

Section 35: 34 - Prelude

Seems to call for a 10-course lute

Section 50: 49 -Pauana. Ro: Jhonson.

Notes: Revised from Jacob. All flags missing in ornamented third section, very difficult to reconstitute. The ML version [f9v] is missing all repeated ornamented sections.

Section 66: 65 - Courante

Miles: There are a couple of low 'C's. I have assumed they are on the 9th course.

Section 68: 67 - Courante

Miles: In the penultimate bar, I have increased the flags of the last 3 events, otherwise there would be too many beats in the bar.

Section 69: 68 - Courante

Miles: In bars 1 and 18, the note on the top course is hard to read. I have interpreted it, in both cases as 1f.

Alain: I have integrated the "reprise" within an additional section

Section 70: 69 - Prelude Perrichon

Miles: There seems to be half a beat missing in the penultimate bar

Section 71: 70 - Courante du mesme

Miles: Bars 19-20 need checking. Flags don't seem to add up. I have doubled the speed of the last four events.

Alain: Actually I think the rhythm is fine on those bars, so I have restored the 1/8 note flags.

Section 74: 73 - Courante du mesme Desponde

Notes: Hard to read: B31 E1 1? B32 E1 4? B34 E1 1? B40 E4 1? B41 E1 1? B42 E2 Bass - What bass is it? I presume a C natural even though it seems to indicate the 8th (not 9th) course.

Section 81: 80 - Fantasia de du Gat.

Section 85: 84 - Fantasia

Miles: Tuning: 10C# 9D 8Eb 7F Need to check bars 11, 47 and 51. Musically 'odd' even though the ciphers are clear.

Section 106: 105 - Filou. Despond

Ninth diapason is tuned in C

Section 109: 108 - Volte. Gauthier:

The 9th diapason is unmistakably tuned in Eb

Section 111: 110 - Angelica de Ballard

The 9th diapason is unmistakably tuned in Eb

Section 116: 115 - Prelude Jacob.

Alain: The facsimile image is missing for that page --

Miles: Bar 15 Event 2 - ciphers are hard to interpret. I have put 1f2g for the time being.

Section 118: 117 - Gagliarda. Jacob.

Miles: Check bar 46 for ciphers

Section 120: 119 - Courante. Gauthier;

Miles: The basses are bit messy. I sorted them out from Paul O'Dette's recording. Tuning: 10Bb 9D 8Eb 7F. Beautiful piece!

Section 121: 120 - Courante Saman.

Miles: I haven't been able to figure out the basses. It looks as if it is for 9 course lute. I have set the tuning to 9Bb 8Eb 7F. sometimes it sounds correct, and at other times it doesn't. None of the diapasons are fingered.

Alain: I have tuned the piece with a Bb on the 9th course. A 'D' was tempting but sounded off...

Section 123: 122 - Courante

Miles: The penultimate tablature system is a bit of a mess when it comes to barlines. I have had to make a few guesses, hopefully our 'proofers' will sort it out. Also, there is a weird note in Bar 30 Event 1. Instead of 1b2d4a maybe it should be 1c2d4a, making it F major chord instead of an F minor chord.

Section 124: 123 - Fantasia de du Gat.

Transcribed by Richard.

Alain: Piece tres bizarre. Lord Herb of Cherb gave up on barring mid-piece. Harmonies are either ultra sophisticated or loufoques... Try to stick to the given format of the staves.

Section 127: 126 - Volte Gauthier

Miles: Tuning 9Bb 8Eb 7F

Section 128: 127 - Courante. Gauthier. son Adieu

Alain: La redouble est a la section suivante

Section 130: 129 - Courante. Gauthier

Miles: The diapasons are hard to interpret in places. I have chosen the ones which make sense with the harmony. Tuning: 10Bb 9C# 8Eb 7F. In Bar 7 Event 2 there is an obvious mistake in the manuscript: I have changed 1d2e3f to 1d2e3g.

Section 132: 131 - Courant [Redouble of previous piece: J'avais brise mes fers]

Miles: 9C# 8Eb 7F

Section 133: 132 - Courante L'espine

Alain: The beginning 5 bars are also found on folio 51r

Section 135: 134 - Courant [fragment]

Alain: This is the beginning of piece #134. Herb probably realized he had already transcribed the piece. No need to include this fragment in the final copy.

Section 136: 135 - Prelude of my owne making. H

Miles: It appears that there are two versions of the same piece: 50verso/2 51/recto/2. They are very similar with some chords filled out differently but

the second has a couple of extra bars in it. Maybe the question is to decide which of the two is the later 'definitive' version. I have chained the two together including 2 bars at the end of the first which seem out of context and probably don't have anything to do with the prelude..

Section 141: 140 - Pauana. Anth: Holborne.

Alain: Also found as Cradle pavan: Dd.2.11, f. 51v

Section 142: 141 - Pauana.

Alain: Interesting tuning with 8th course apparently in D

Section 143: 142 - Galliarda. J: D:

Section 144: 143 - Gall: mr. D: B:

Alain : From the ascription could this be a version by Daniel Bachelard?

Section 145: 144 - Pauana. R: Jhonson.

Notes: Numerous rhythm problems and some issues with barring. See ML Lute Book f31v

Section 146: 145 - Prelude mr Daniel.

Miles: Events 41 and 45 are illegible. I have put in 'dummy' barlines which, of course, will have to be removed in the final transcription since the piece is entirely unmeasured.

Alain: The last cadenza is most probably not 1/4 notes in my opinion

Section 147: 146 - Fantasie. mr Dan. Bachelard.

D'où viennent les mesures 58 à 64 ? (Jean-Daniel)

Section 149: 148 - [no title]

Miles: Bars 19 is musically odd. Bar 52 Event 2: It looks like 4b5a which doesn't sound right so I have put 4h5a which makes an octave?

Section 150: 149 - Prelude mr D. B.;

Alain: Unmeasured in the original and difficult to make sense of -- start like #147, also difficult to analyze.

Section 151: 150 - Toccata. Lorenzino

Miles: The basses seem to be a bit inconsistent - they will need to be checked. Near the end of the piece there is a small bass run which is musically hard to determine. Hard to tell what the 8th course is meant to be tuned to.

Alain: This piece seems to be written for a 10 course lute.

Section 156: 155 - Pauan Ro: Jhonson.

Notes: Revised. See also ML Lute Book f31v

Section 157: 156 - Prelude

Miles: A few notes are hard to read, and some flagging anomalies

Alain: I have changed 1/4 note flags to 1/8 note flags in the last bar.

Section 158: 157 - Prelude Perrichon

Miles: Bar 5 Event 4 Is there a cipher on the 5th course? It's very faint. I've put 5b. B15 E1 2? B15 E2 1? B16 E3 There appears to be 7b but it is discordant. In the context an 'E' would make sense, but that would have to be on a lower course. B26. The last note is showing as 8a (it has to be a 'C') . I have transcribed it as 9a.

Alain: I think bar 5 action 4 is a 'b' on the 6th course.

Section 159: 158 - Prelude Perrichon

Miles: Assumed tuning of the basses is 9'C' 8'D' 7'F'. I had to make some guesses in bars 19 and 20 since the ink blot covers over some notes in the bass.

Section 161: 160 - Le passage

Divisions for the courante following

Section 164: 163 - Courante. Gauthier

Miles: Bar 12. The note values don't make sense. I have provided a temporary (but not elegant) solution.

Section 173: 172 - Courante. Lanclos

Miles: A couple of diapasons are wrong in the manuscript. I have corrected them. Tuning: 9C 8Eb 7F

Section 175: 174 - Prelude. Coperario.;

Alain: A lonely piece...

Section 178: 177 - Courante

Miles: Bar 12 seems to be missing an 1/8 note, there is a mark below the staff which could be a bass note (which would be the 3rd event) but it takes a bit of creative imagination to make it into an acceptable bass. For now, I have solved the problem by dotting the first event.

Section 179: 178 - Courante. Gauthier

Miles: Tuning: 9C 8E 7F. Check the basses carefully., especially in bars 12-14. Bar 35 has 3 half-notes (not 3 quarter-notes) : is this intended?

Section 181: 180 - Courante Belleville

Alain: Attributed to Pietreson/Ballard by Julia McFeely. The preceding piece is by Belleville and this one is clearly attributed to him also.

Section 185: 184 - Susanne un jour: de Jacob:

Miles: Bar 27: the last note is missing in this copy of the manuscript. I have left the beat empty. Bar 45 : the last note is missing in this copy of the manuscript. I have left the beat empty.

Alain: I used a 'b' 1st course - which seems to make sense in that context - on the missing note on bar 27.

I have also used a 'd' 2d course in bar 47. This one is less obvious: could be also an 'a' on the 2d course or a 'b' 1st course.

Section 187: 186 - Volte Jacob

Miles: Assumed tuning is: 9C 8Eb 7F. Need to check the basses in Bar 4.

Section 192: 191 - Courante: Belleville sur Bien qu'un cruel martyr:

The 9th diapason is tuned in Eb

Section 194: 193 - Courante Samant

Miles: The basses are not consistent. I have presumed a tuning of 10C 9D 8Eb 7F, and have chosen the basses which make sense (to me at least) harmonically in the context.

Jean-Daniel : j'accorde 10C 9Eb 8E 7F et ça marche très bien !

Section 195: 194 - Volte. Belleville

The 9th diapason is tuned in Eb

Section 196: 195 - Volte. Gauthier

Miles: There is a dissonance in bar 23 which is probably a mistake in the original Tuning 9C 8Eb 7F

Section 197: 196 - Almaine R: Jhonson

Notes: See ML copy for ornamented repeats missing in this version

Section 198: 197 - Volte

Left unfinished

Section 199: 198 - Courante

Miles: There are a couple of bars after the end of the piece which do not appear to be connected. I have not included them. Tuning: 9C 7F

Section 201: 200 - Ballard Premier couple[t] Polonois le 2d;

Miles: Tuning: 10C 9D 8Eb 7F

Section 202: 201 - Pauan. Gauthier

Miles: The basses appear to be inconsistent. It could be that the slashes are unreadable. I have made my own interpretation given the musical context and harmonies. The last bar doesn't add, so I have adjusted the flags to make the cadential flourish fit. It might be better to make event 1 in the last bar a dotted quarter note and adjust the rest. I have assumed tuning for 10 course lute: 10C 9D 8Eb 7F.

Section 207: 206 - Fantasie Jacob:

Transcription Richard:

le passage d'une mesure de 2/2 à 4/2 (mesure 6) induit quelques ambiguïtés sur la valeur des notes: possible qu'il existe des passages en double croche.

Section 210: 209 - Fantasia Diomedes.

Transcribed by Jean-Charles

Alain: Bar positions are sometimes off.

I have corrected the rhythm in bar 29 which otherwise adds up to more than a full bar

Section 211: 210 - Fantasia Cauallier du Luth.

Transcription Richard: demande une relecture car certaines lettres sont peu lisibles.

Section 212: 211 - Fantasia Diomedes

Transcribed by Jean-Charles.

Alain: Confusion in the bourdons in the original; or just simply very hard to read!

Alain: Bar 47, I have amended J-C's flags, but the rhythm may have to be reviewed

Alain: Bar 65 the 'c' on the 6th course is truncated: check

Section 214: 213 - Fantasia Jacob.

Miles: Bar 4: some ciphers are hard to read. Some interpretation is needed. Bar 22; It appears to have 2 quarter notes only. I have changed them to half notes.

Section 217: 216 - Courante

Alain: Needs revision. Bars 15/16 are odd

Section 219: 218 - Pavan of my owne composition 3 Martij 16[27]

Miles: There are various difficulties with this piece - hard to read ciphers, diapasons etc. I think that I have got quite a lot of it right but it is going to need some major work to clean it up.

Alain: I made a couple of corrections to Miles' copy based on harmony and second guessing blotted out notes...

Section 226: 225 - Hely

Alain: A beautiful piece with an odd key somewhere between A minor and E major

Section 230: 229 - Fantasia. Jacob.

Miles: Bar 27 Event 2: I can't really tell what this note should be. I have put 1e for the moment. Tuning: 7F 8Eb. This piece, as do many others in the manuscript, seems to notate the 8th course with 2 slashes rather than one `_//a_` instead of `_ /a _`.

Section 231: 230 - Sarabande Jacob.

Miles: Bar 2 Event 1: I changed 4b to 4a since the chord sounds wrong otherwise Bar 5 Event 2: the dissonance/suspension sounds very weird to me. I can't decide whether it is intentional, and if not, what to put in its place. I have left it as in the manuscript.

Section 233: 232 - Fantasia:

Miles: This piece is very dense and in an unusual key. Quite a few notes are hard to read (scratched out etc.), and the some of the diapasons have to guessed. The harmonies are often quite 'weird'. There are still some 'wrong' notes in this transcription, but I have left them as-is since the 'proofer' is going to have to do a very meticulous job to put the piece in its final form. Sorry. I ran out of steam on this one, but the basic transcription is here.

Section 235: 234 - Volte. Jacob

Miles: Bar 1 Event 3 - I have encoded 4a5f but it sounds odd since the following event is the same. It might be necessary to make a correction in the original.

Section 237: 236 - Fantasia: Cuth: Hely

Alain: Diapason tuning given at end for 8th and 9th course: E Db

Alain: Barring is inconsistent, with the piece starting in 4/2 and evolving to 4/4 later on. I have kept the 4/2 signature.

Section 238: 237 - Sarebrand / Cut: Hely:

Alain: Facsimile truncated. Last stave from Miles's copy

Section 239: 238 - Prelude. Hely.

Alain: interesting 1/16th note run on diapasons on bar 8.

Section 240: 239 - Prelude. Hely.

Alain: A grand piece that could require significant interpretative work.

Section 241: 240 - Prelude. p[er] Hely: