Edward Herbert, Lord of Cherbury and Castle Island

The Cherbury Lute Book



Fitzwilliam Museum, Ms.Mus.689

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

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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 Claire Antonini review the French pieces in the book and I am thankful to Joël Dugot for providing copies from the microfilm of the book.

For more details on this edition please visit: http://musickshandmade.com/cherbury/



Edward Herbert , Lord of Cherbury and Castle Island



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?

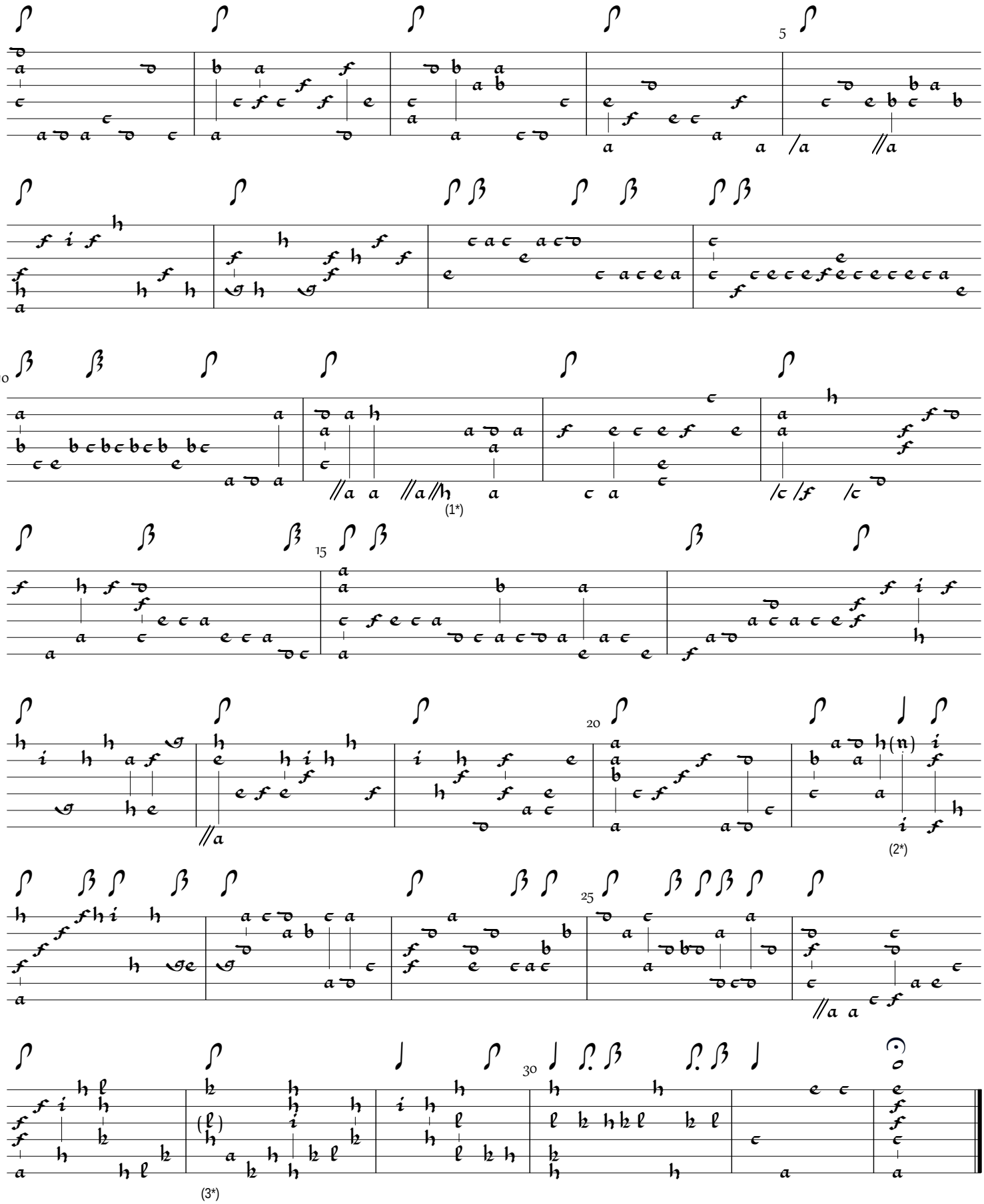
Had not heav'n's lights else in their houses slept,
Or to some private life retir'd?
Must not the sky and air have else conspir'd,
And in their regions wept?
Must not each flower else the earth could breed,
Have been a weed?

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.

2 [fol. 1]

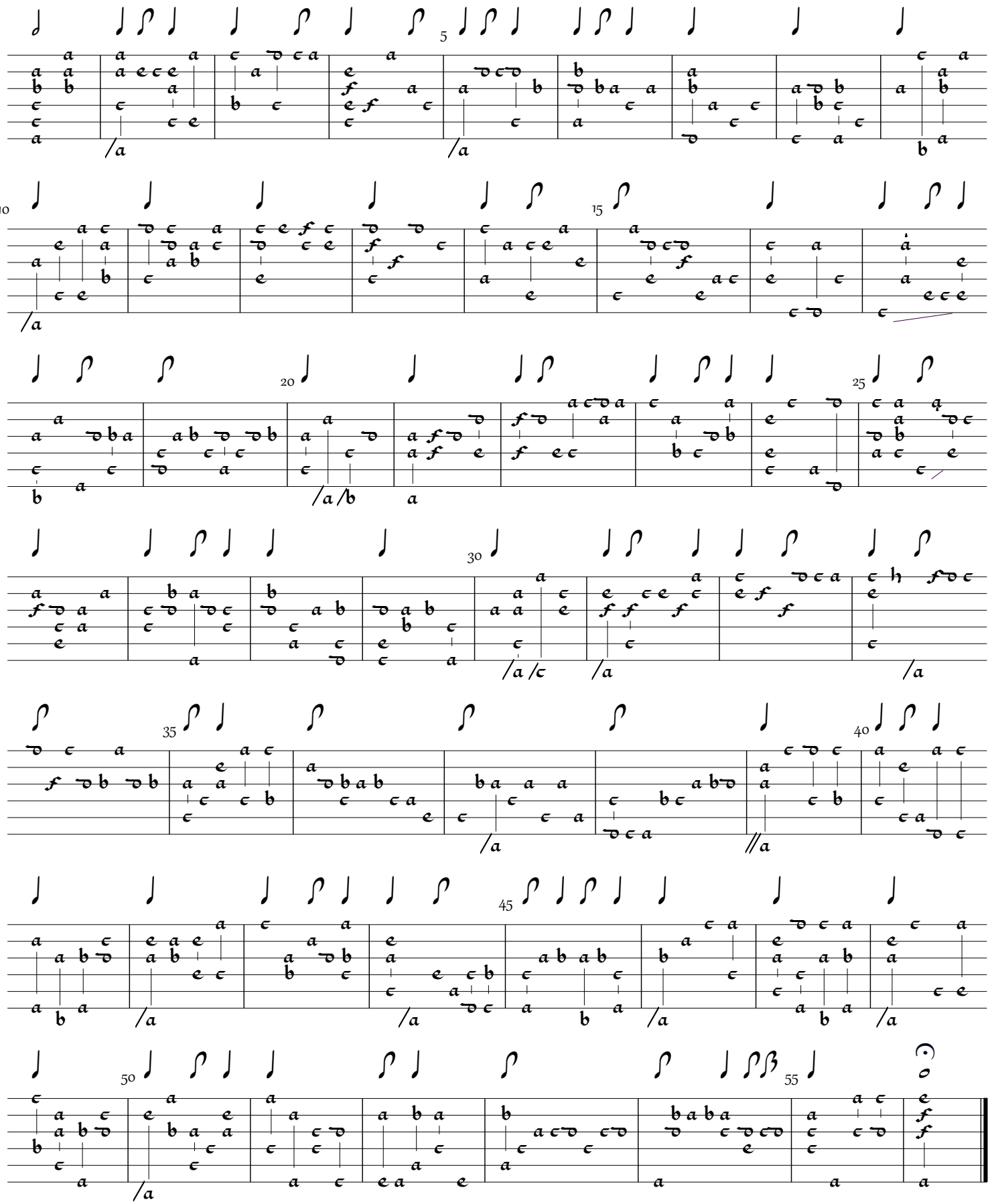
Diomedes Cato



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

3 [fol. 1v]

Julien Perrichon



4 [fol. 2/1]

Jacob Reys



4 - Prelude

4 [fol. 2/2]

Anon





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

5 - Vt re mi fa sol la dell' ecc[elentissi]mo Sr: Diomede

5 [fol. 2v-3]

Diomedes Cato




40
45
50
55
60
65
70


75
80
85
90
95
100

6 - Pavana del Sr Danielle Inglese.

8 [fol. 3v-4]

Daniel Bacheler



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



1. Facsimile truncated -- verify following three bars

7 - Pauana del medesimo.

10 [fol. 4v-5]

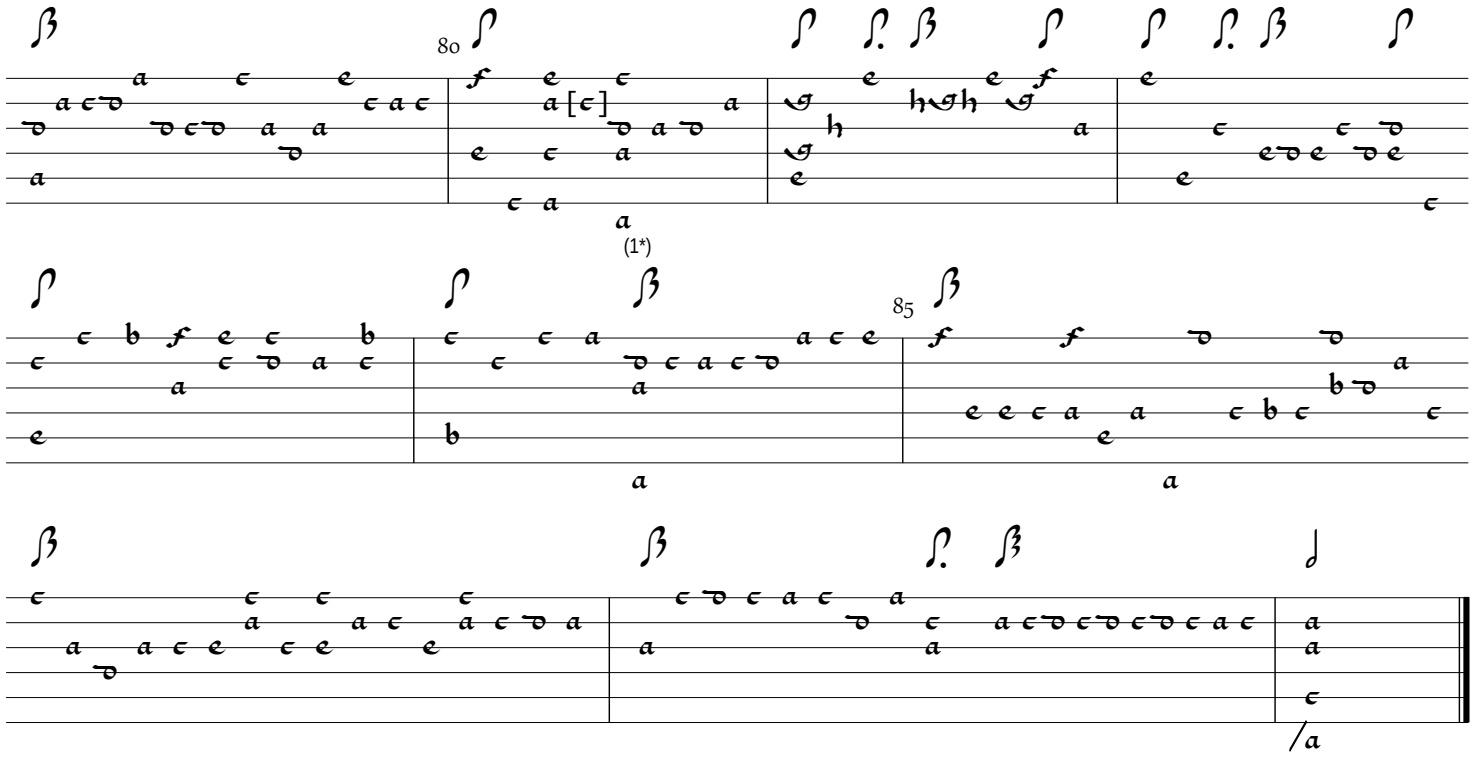
Daniel Batcheler



1. Erased 'a' on 4th course



1. Facsimile truncated: verify bar



1. Unlikely 2d diapason in original

8 - Pavana del medesimo

13 [fol. 5v-6]

Daniel Batcheler





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

14 [fol. 6v]

Anthony Holborne



10 - Pauana del medesimo.

15 [fol. 7]

Anthony Holborne



1. 'g' on 3d in orig.

16 [fol. 7v]

Anthony Holborne



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

17 [fol. 8]

Anthony Holborne



1. e4 as e3 in original

13 - Pauana. by J: Doulande Lachrim[ae]

18 [fol. 8v-9]

John Dowland




60
65
70
75
80
85
90
95

14 - Gagliarda. by mr Jeames.

20 [fol. 9v]

James Harding



15 - Gagliarda. J: Doulande

21 [fol. 10/1]

John Dowland

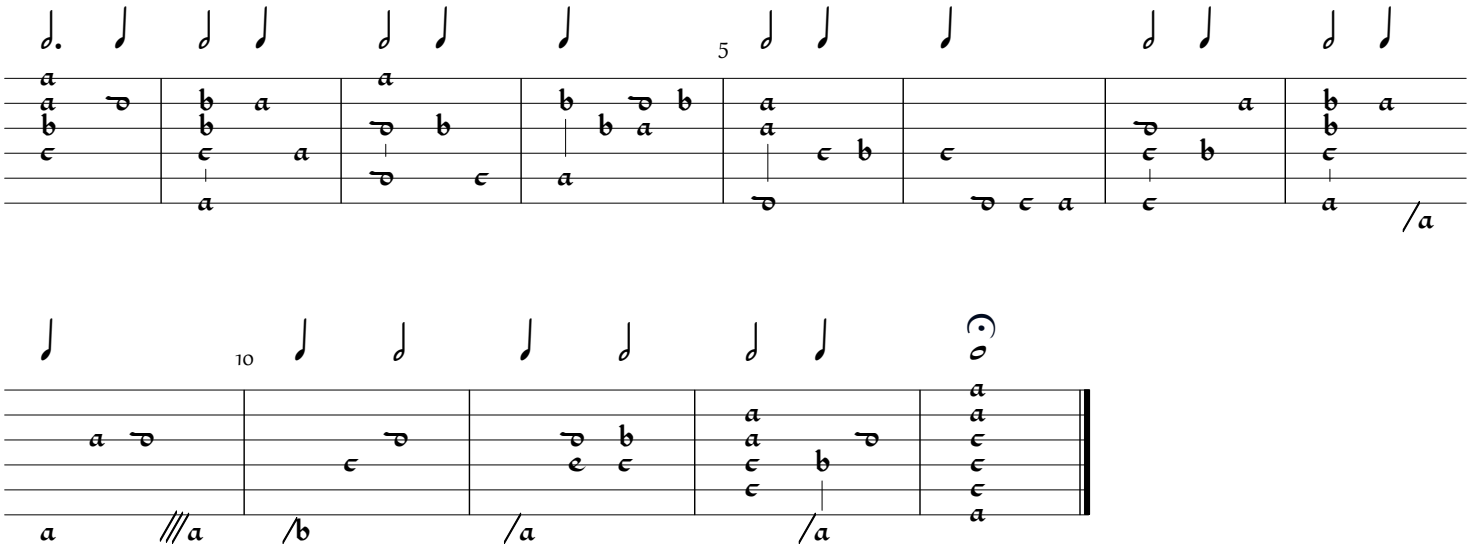




1. Missing 1/4 note flag in original
2. Diapason on 8th course in original

21 [fol. 10/2]

Philip Rosseter





17 - Courante. du Poulonois

22 [fol. 10v/1]

Jacques Polonois



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

18 - Courante de Belleville

22 [fol. 10v/2]

Jacques Belleville



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

19 - Courante del medes[imo].

23 [fol. 11/1]

Diomedes Cato





20 - Courante

23 [fol. 11/2]

Anthony Holborne?



21 - Courante. Perrichon

23 [fol. 11/3]

Julien Perrichon



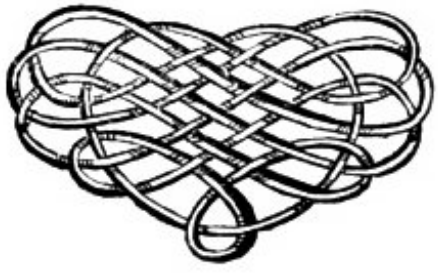
1. Hidden on original.
2. Original : b on 8th diapason.

22 - Courante. Desponde

24 [fol. 11v/1]

Luc Despond





23 - Courante Belleville

24 [fol. 11v/2]

Jacques Belleville





25 [fol. 12]

Gabriel Battaille



1. original : c (G).

25 - Courante Ballard.

26 [fol. 12v]

Robert Ballard



1. Original : f on the third course.


60
65
70
75
80
85
90
fin

26 - Prelude Jacob:

27 [fol. 13]

Jacob Reys





28 [fol. 13v/1]

Diomedes Cato





28 [fol. 13v/2]

Edward Herbert



Pavan of my own composition

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

29 [fol. 14]

Jacob Reys



30 - Fantasia Lorenzino.

30 [fol. 14v-15/1]

Laurencini



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
75
80
85
90
95
100
105
110

32 [fol. 15/2]

Charles Bocquet



32 - Courante Despont:

33 [fol. 15v/1]

Luc Despond



33 - Courante EH:

33 [fol. 15v/2]

Edward Herbert





1. Last two bars illegible and open to interpretation

34 - Prelude

33 [fol. 15v/3]

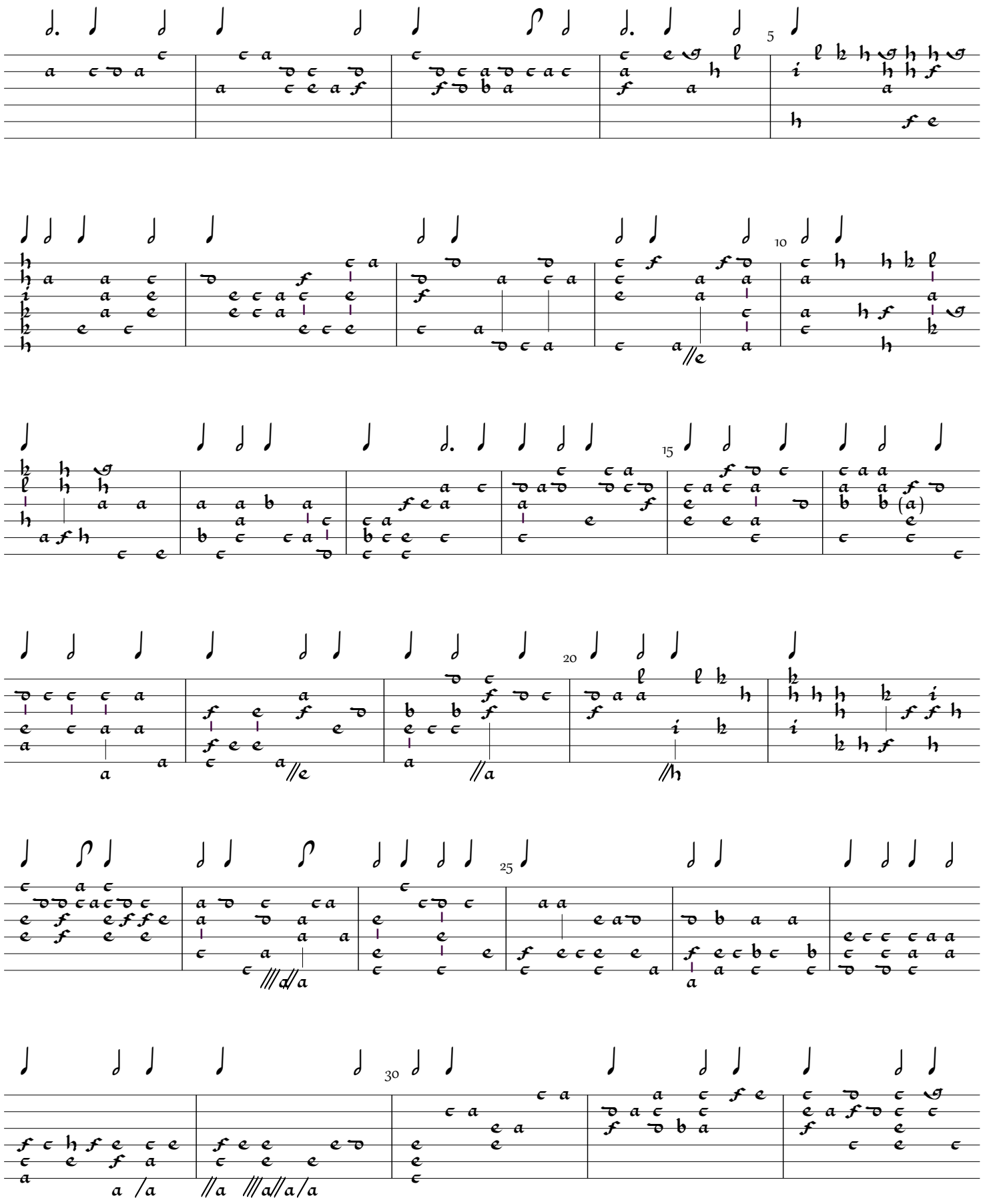
Anon





p.34 [fol. 16]

Robert Johnson







1. k on 7th course?
2. 8th course in original
3. Blotted out 'c' on 1st course?

36 - Fantasia Sr Diomede.

35-36 [fol. 16v-17]

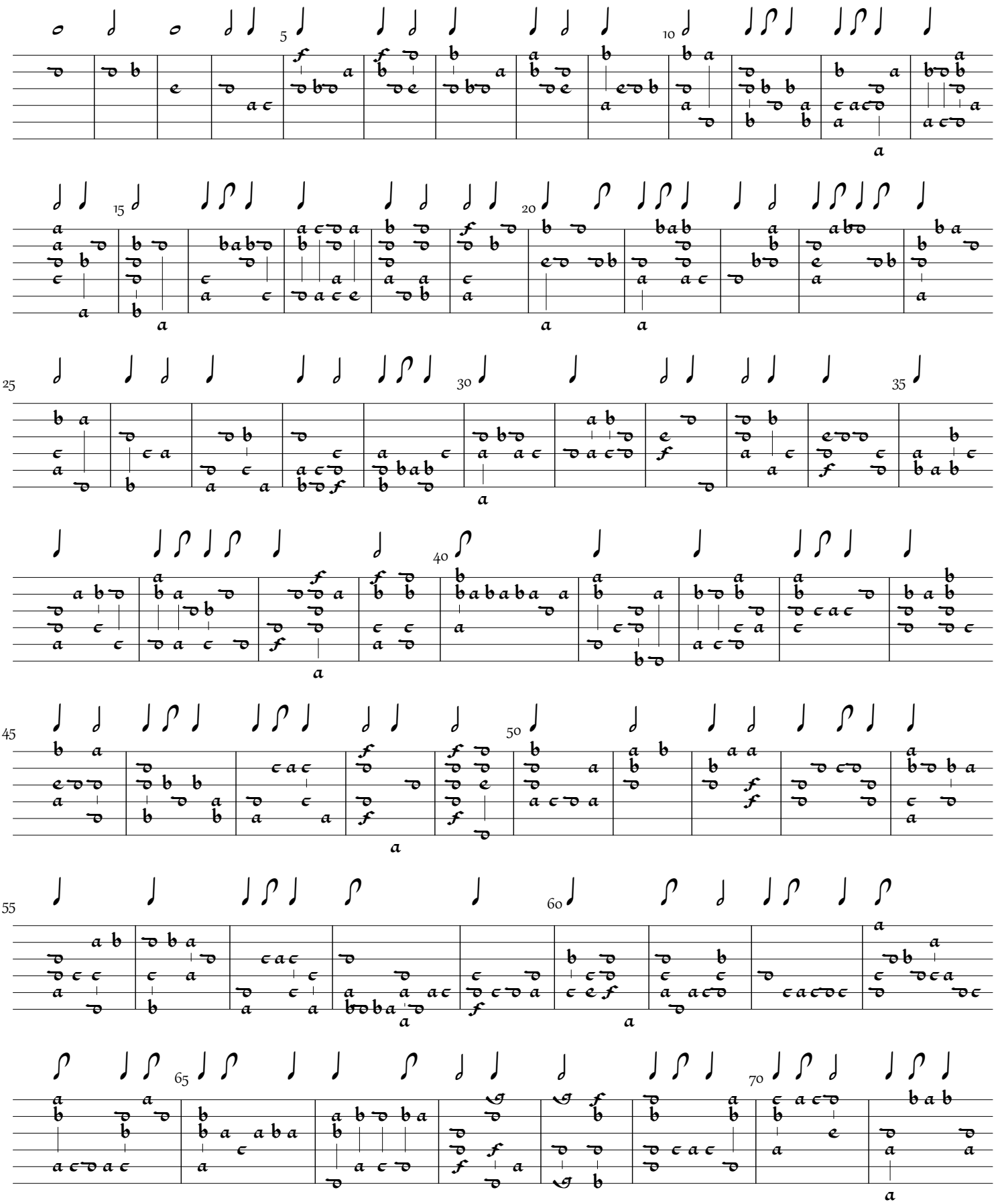
Diomedes Cato




40
45
50
55
60
65
70
finis

37-38 [fol. 17v-18]

Jacob Reys




75
80
85
90
95
100
105
110
115
120
125
130
finis

39 [fol. 18v/1]

Jacob Reys



39 [fol. 18v/2]

Jacob Reys





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

40 [fol. 19/1]

Jacques Polonois

fine



41 - Prelude Battaille

40 [fol. 19/2]

Gabriel Battaille

finis



1. Not in original.

41 [fol. 19v-20]

Daniel Bacheler



1. Rythm uncertain and open to interpretation.



1. Dotted flag in original
2. 1/16 flag in original



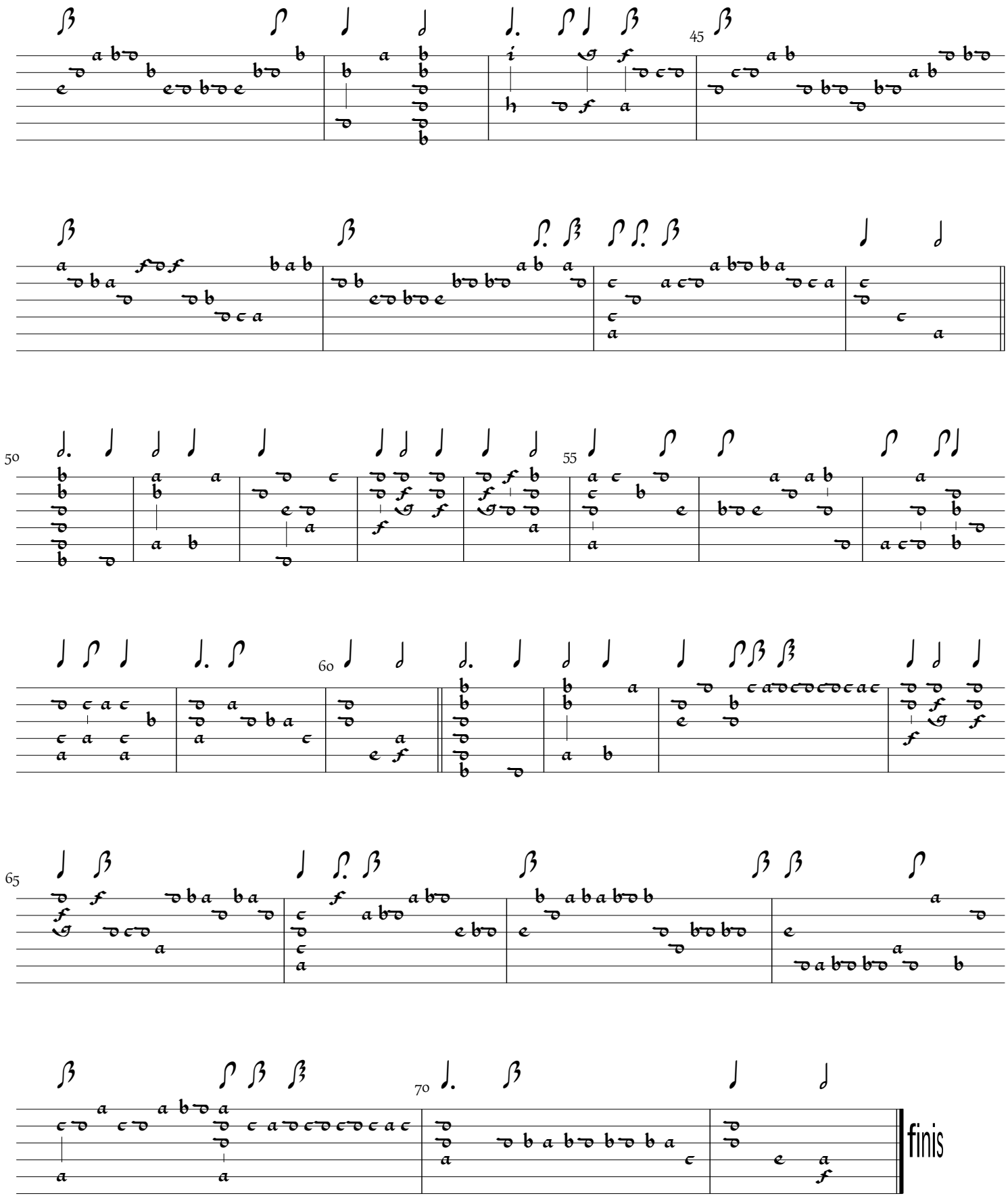
1. Dotted 1/8 flag in original

43 - Pavana mr Daniel Bacheler.

43 [fol. 20v]

Daniel Bacheler

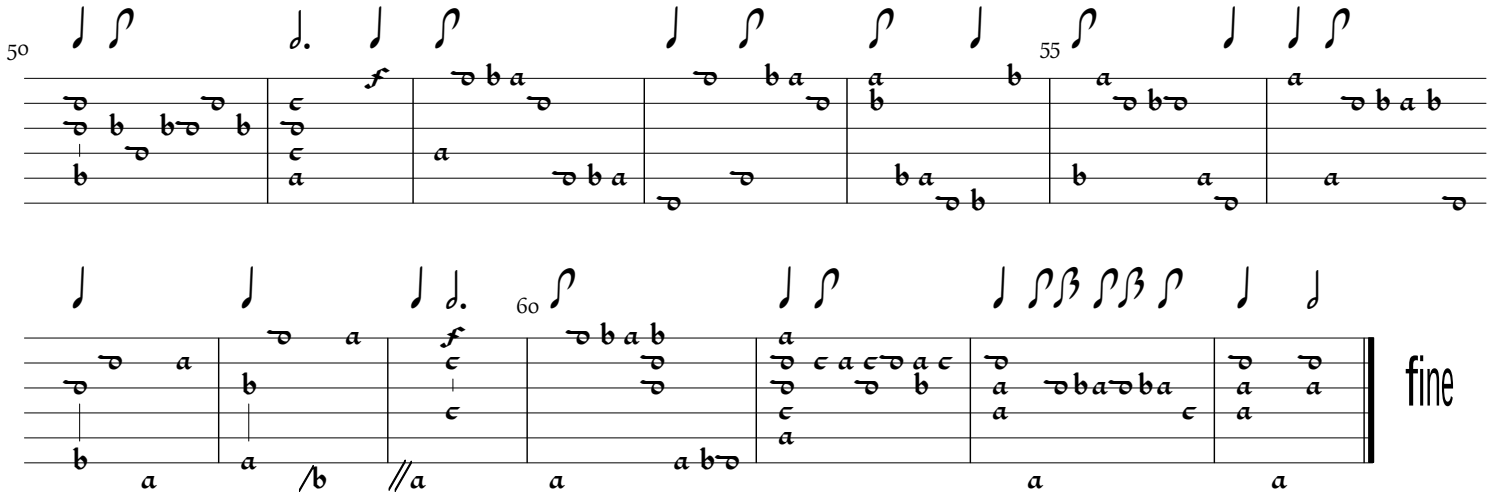



45
50
55
60
65
70
finis

44 [fol. 21]

Philip Rosseter





A DITTY TO THE TUNE OF COSE FERITE,

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

AH 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'ſt thou new pleaſures grant,
Admired light.

45 - Gagliarda della Pavana.

45 [fol. 21v/1]

Philip Rosseter



45 [fol. 21v/2]

Anthony Holborne

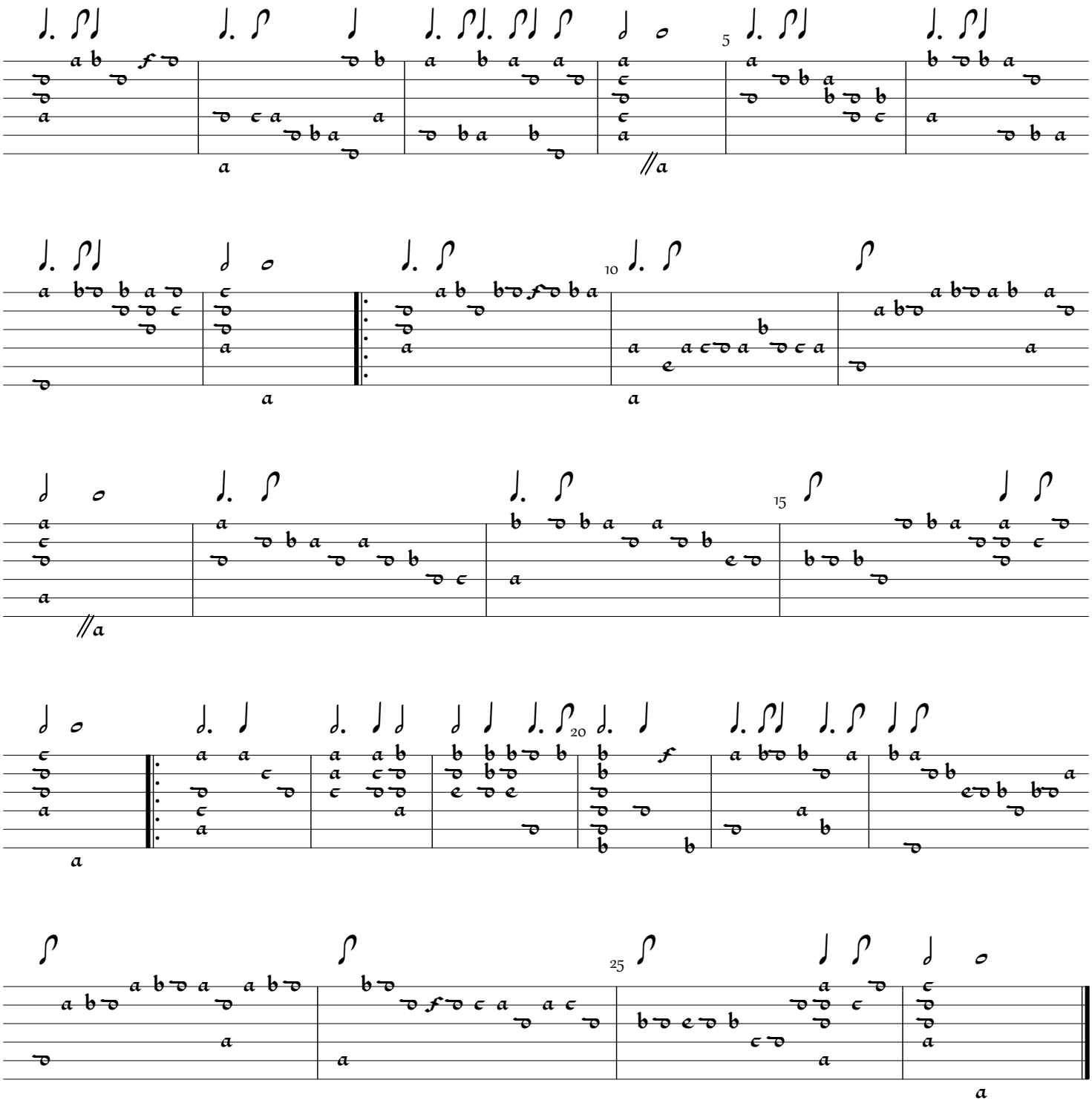


1. Extremely faint but present in other versions

47 - Gagliarda

46 [fol. 22/1]

Anon



48 - Gagliarda

46 [fol. 22/2]

Anon



47 [fol. 22v-23]

Robert Johnson





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

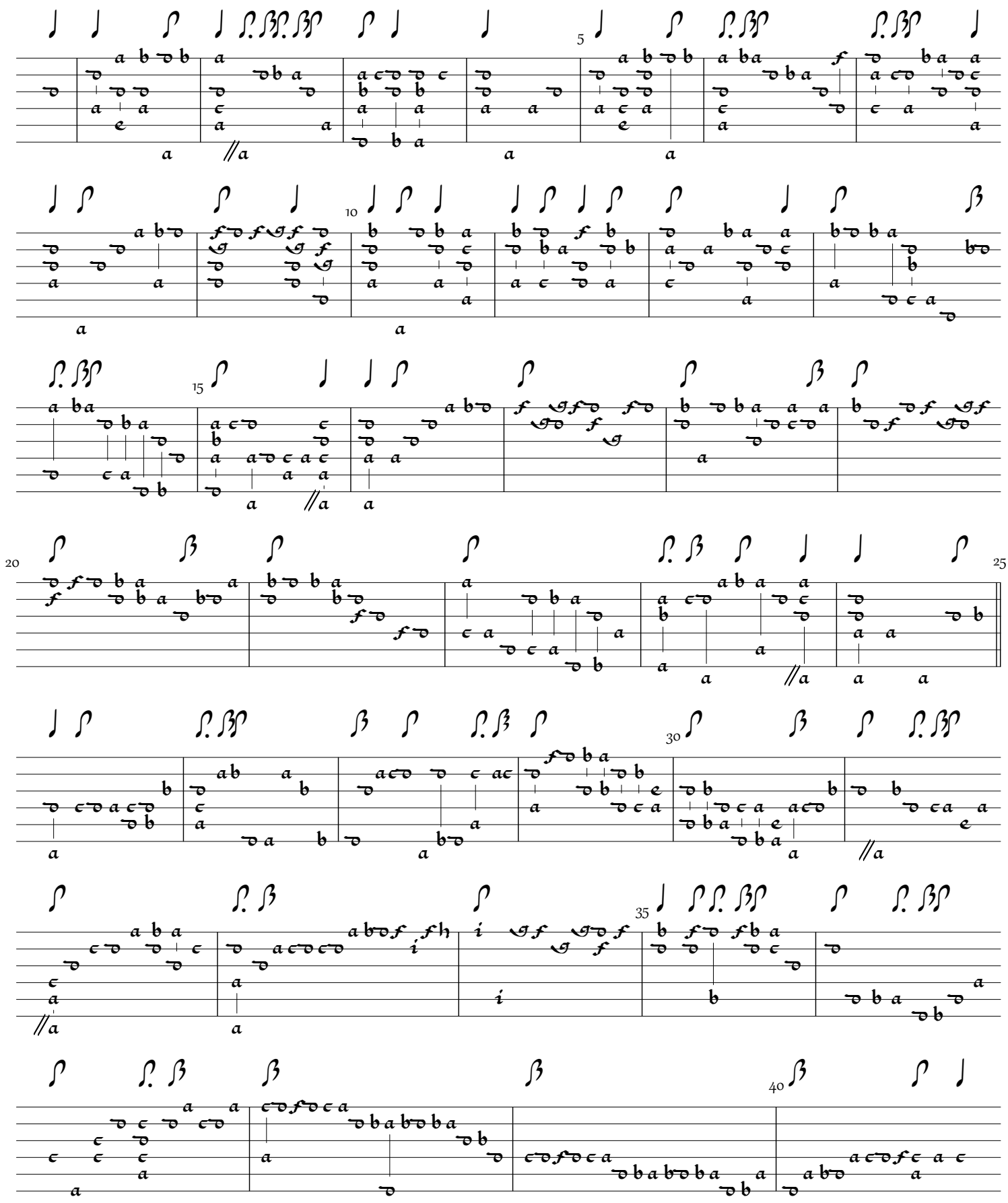


1. All flags missing in original from there on.
2. a on 4th is very faint

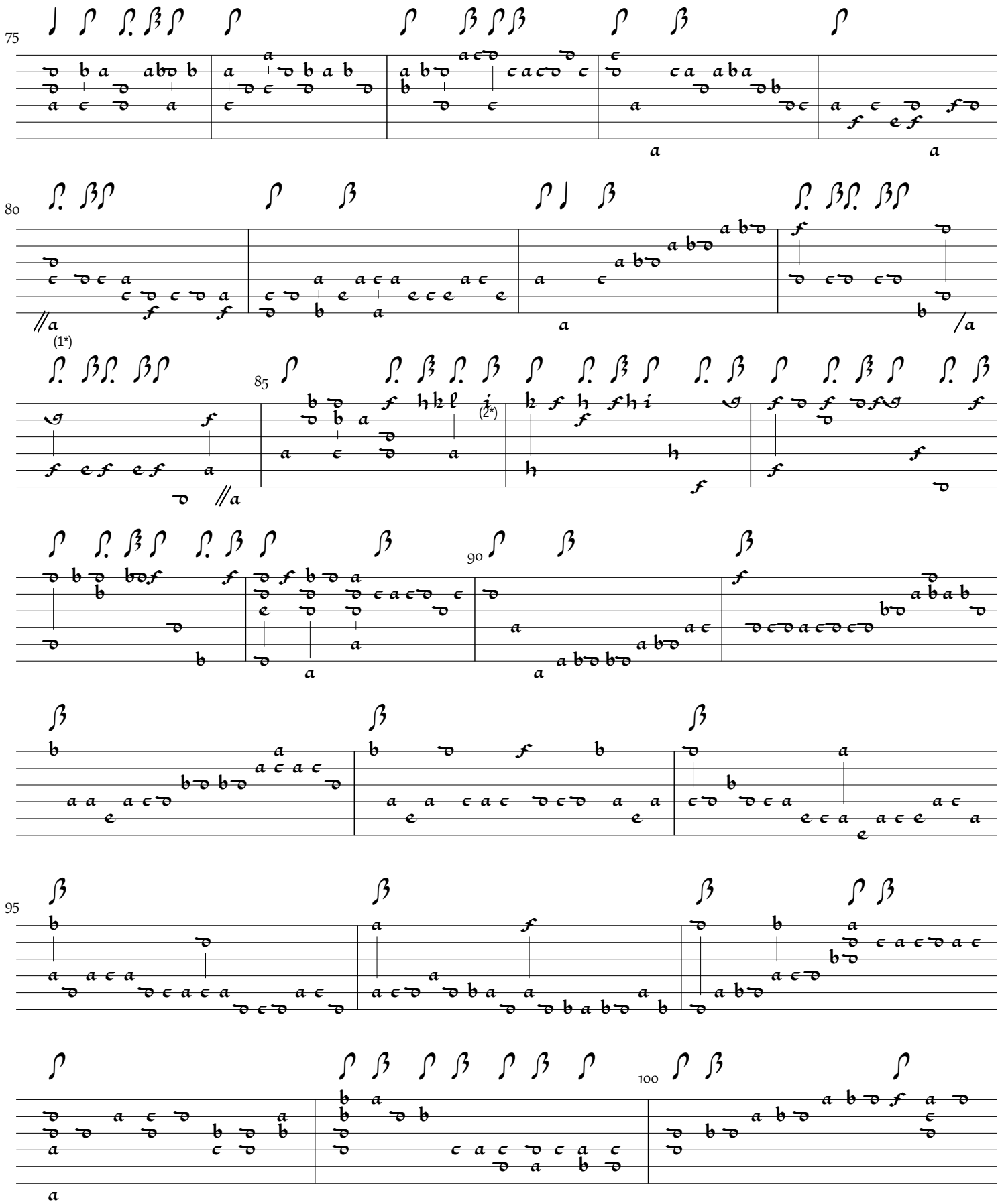
50 - La jeune fillette mr Daniel.

49 [fol. 23v-25]

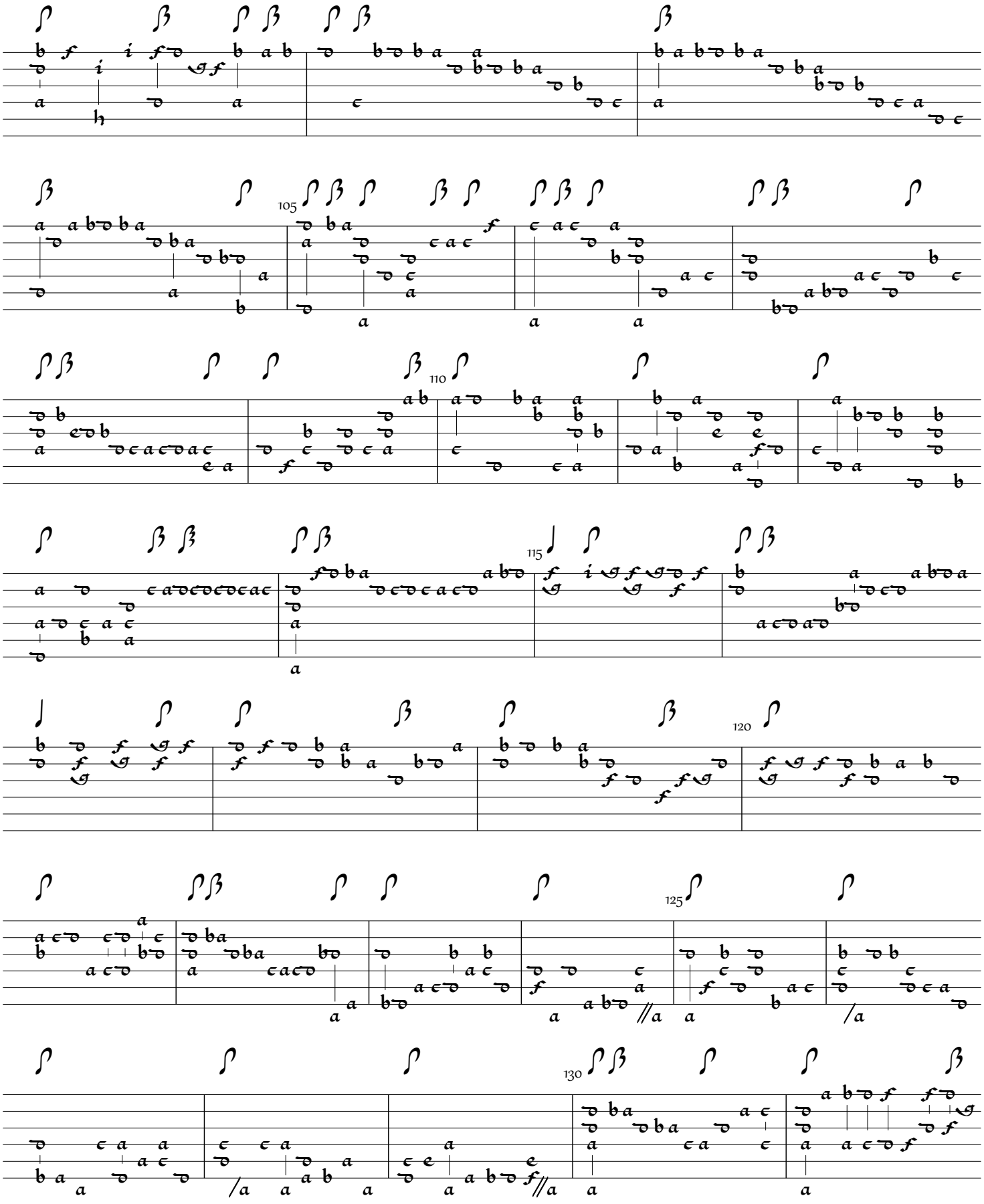
John Dowland [93]/Daniel Bacheler




45
50
55
60
65
70



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


105
110
115
120
125
130



1. Not dotted in original

51 - Courante mr Daniel.

53 [fol. 25v/1]

Daniel Bacheler



53 [fol. 25v/2]

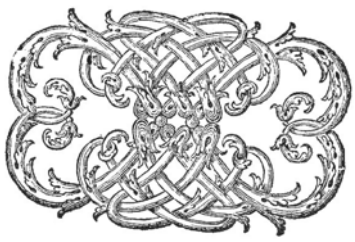
Besard [cf.1603 162v/2]



54 [fol. 26/1]

Anon

Fine



54 [fol. 26/2]

Daniel Bacheler



55 - Courante mr Daniel:

55 [fol. 26v/1]

Daniel Bacheler



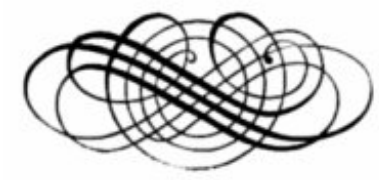
1. Should be 1/4 note on repeat

56 - Courante

55 [fol. 26v/2]

Anon

Fine

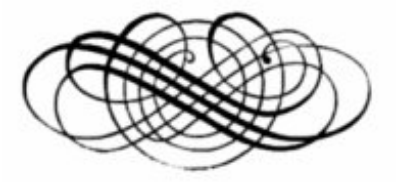


57 - Volt/Courante Perrichon

56 [fol. 27/1]

Julien Perrichon

finis



58 - Courante

56 [fol. 27/2]

Anon





57 [fol. 27v/1]

Daniel Bacheler



1. Missing 1/4 note flag in original?

60 - Courante

57 [fol. 27v/2]

Anon





61 - Courante

58 [fol. 28/1]

Daniel Bacheler?



62 - Courante

58 [fol. 28/2]

Anon

Fine

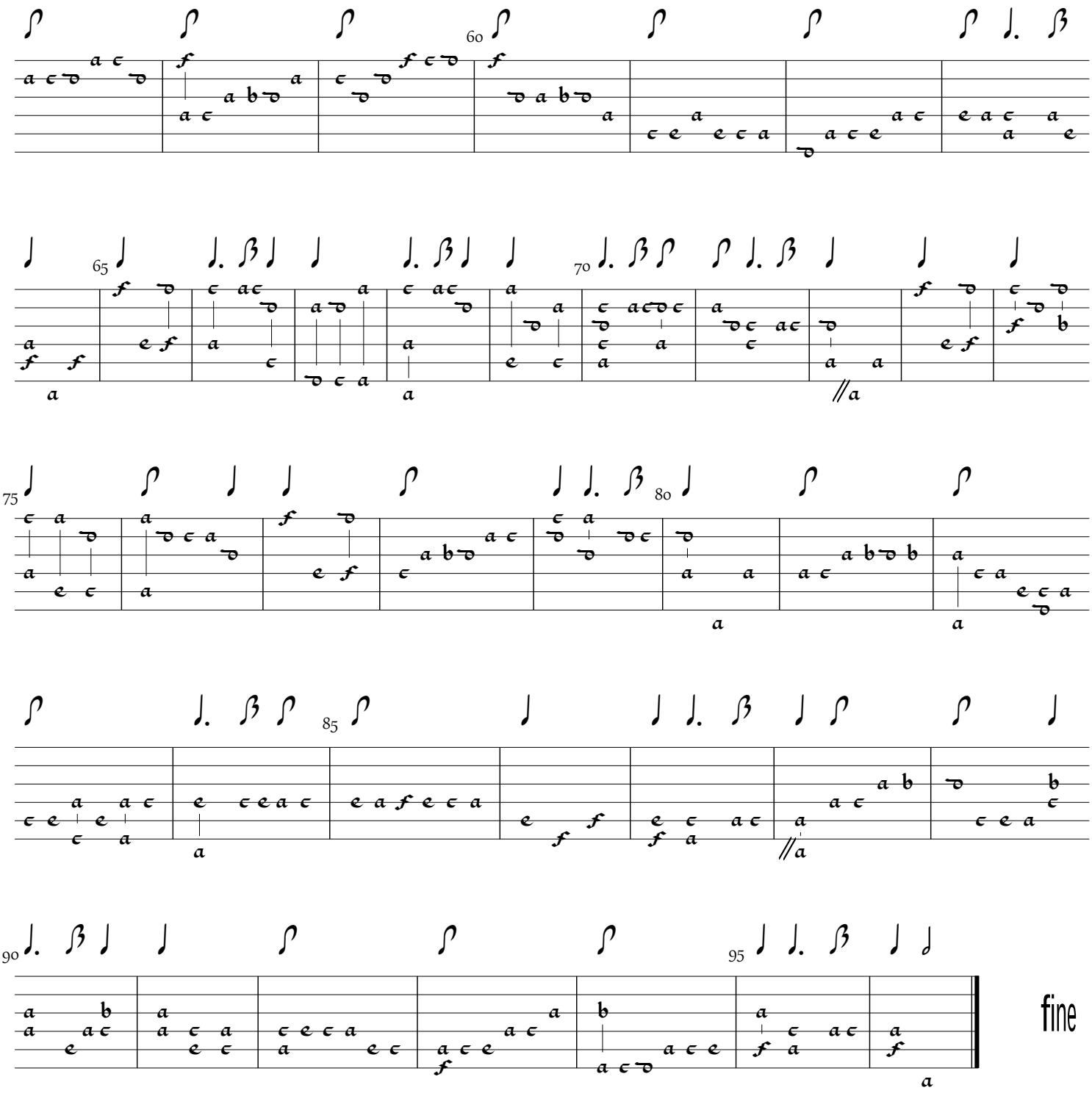


63 - Mr Daniel.

59 [fol. 28v]

Daniel Bacheler




60
65
70
75
80
85
90
95
fine

64 - Courante

60 [fol. 29/1]

Anon



65 - Courante

60 [fol. 29/2]

Anon



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

66 - Courante

60 [fol. 29/3]

Charles Bocquet



1. Smudged - Possibly should be a 'c'

67 - Courante

61 [fol. 29v/1]

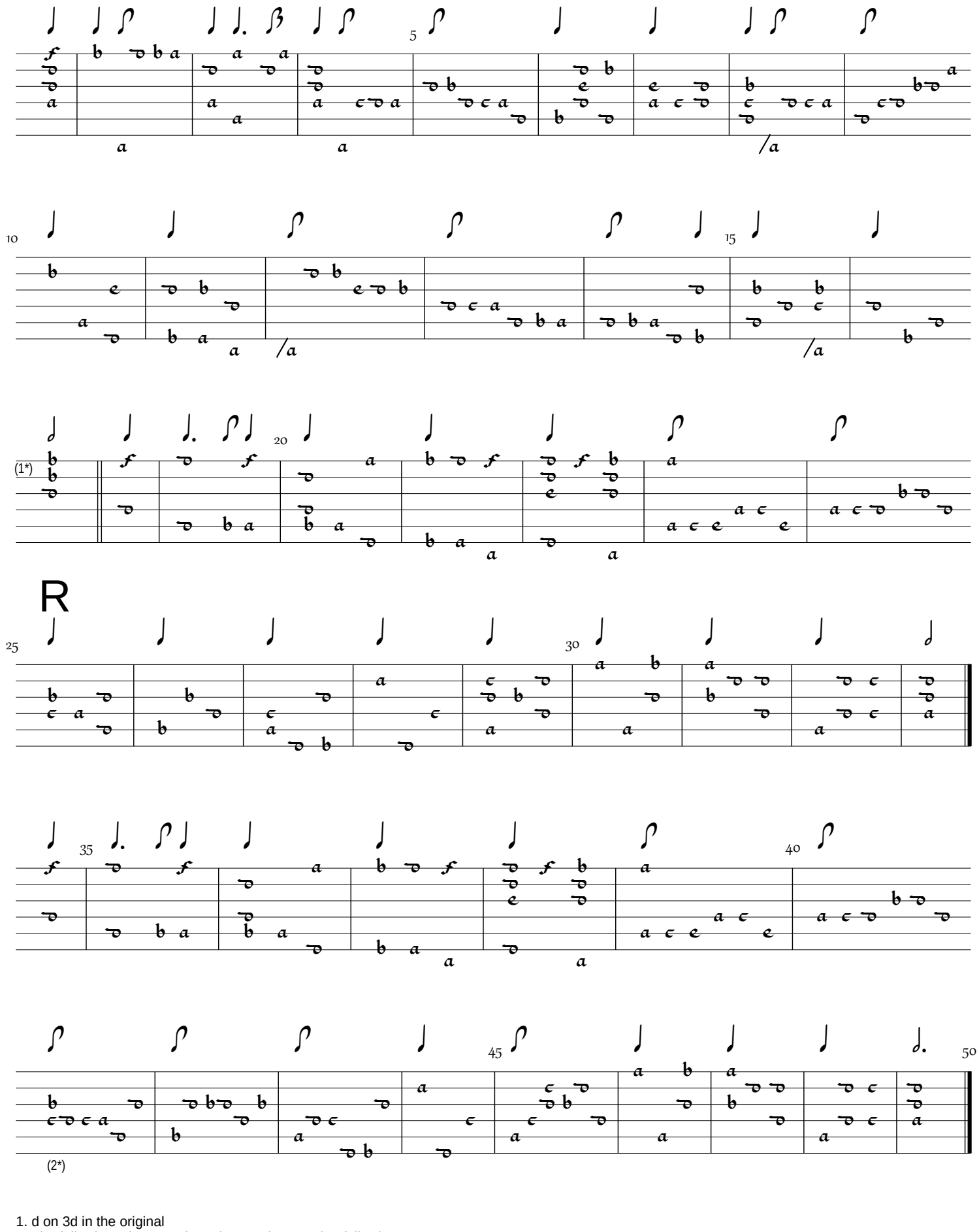
Anon



68 - Courante

61 [fol. 29v/2]

Anon



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

62 [fol. 30/1]

Julien Perrichon



70 - Courante du mesme

62 [fol. 30/2]

Julien Perrichon



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

71 - Prelude. Desponde

63 [fol. 30v/1]

Luc Despond

fine



72 - Courante. du mesme D.

63 [fol. 30v/2]

Luc Despond



73 - Courante du mesme Desponde

64 [fol. 31/1]

Luc Despond



74 - En me revenant

64 [fol. 31/2]

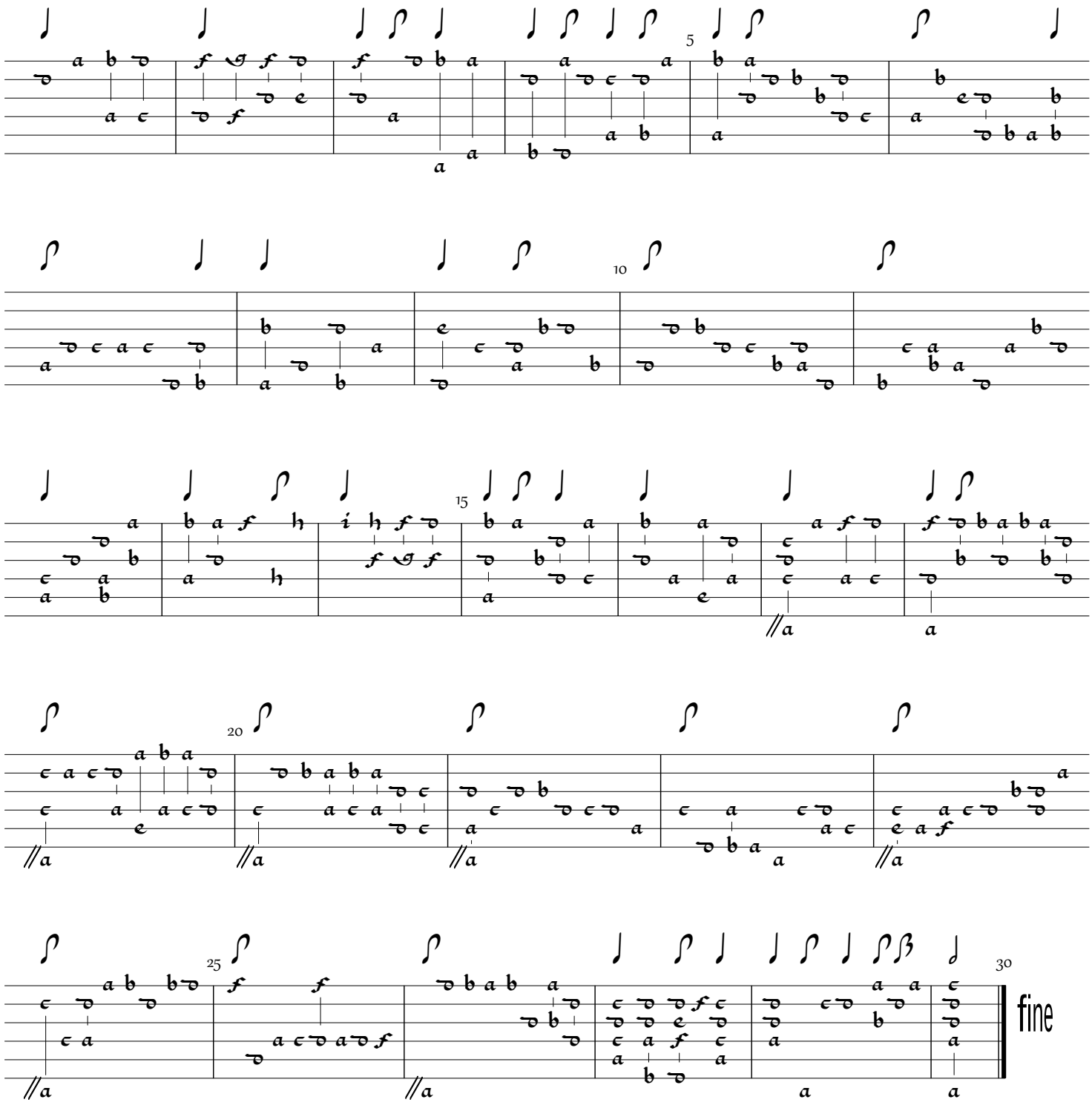
Daniel Bacheler



75 - Prelude. Perrichon

65 [fol. 31v/1]

Julien Perrichon



76 - Courante

65 [fol. 31v/2]

Rene Saman



66 [fol. 32]

Jacques Polonois



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

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

67 [fol. 32v]

Du Gast




60
65
70
75
80
fine

79 - Courante

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

Jean-Baptiste Besard



69 [fol. 33v _34/1]

du Gast



1. Notes scratched out


45
50
55
60
65
70
75

81 - Une Pseaume:

70 [fol. 34/2]

Anon



1. d on 4th in original

82 - Fantasie de du Gat.

71 [fol. 34v]

Du Gast



1. Bar barely legible

72 [fol. 35]

Du Gast



84 - Fantasia

73 [fol. 35v]

Anon



1. Barely legible in original



1. f in original

74 [fol. 36]

Du Gast



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.


20
25
39
35

75 [fol. 36v/1]

Jacob Reys



87 - Sur la Courante de Perrichon Jacob:

75 [fol. 36v/2]

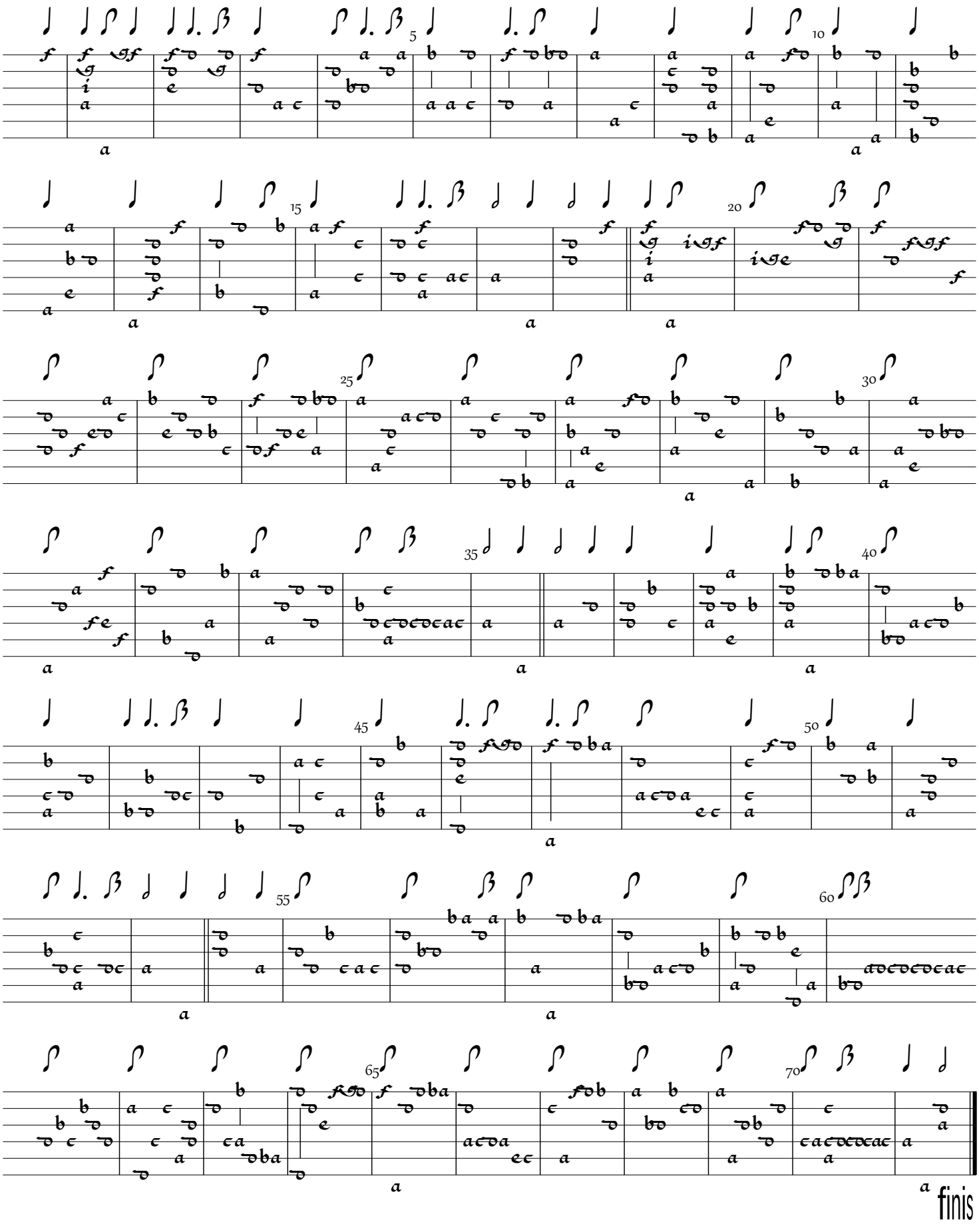
Jacob Reys





76 [fol. 37/1]

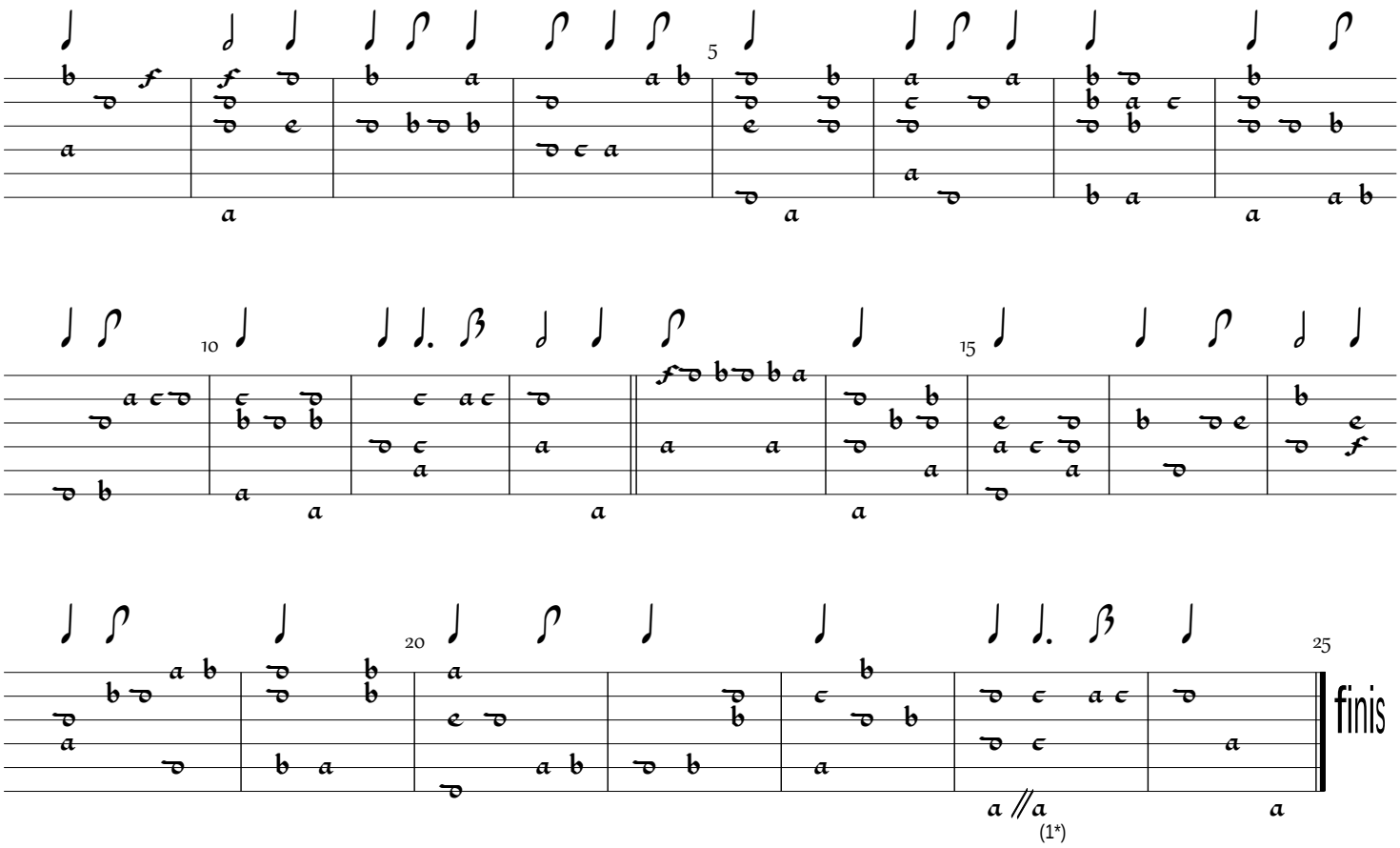
Gautier



89 - Volte. Pietreson.

76 [fol. 37/2]

Pietreson





1. Diapason illegible but logically a bass 'C'

90 - Volte Pietreson.

77 [fol. 37v/1]

Pietreson



91 - Fantasia Diomedes

78 [fol. 38/1]

Diomedes Cato



92 - Prelude mr Dan. Bach:

78 [fol. 38/2]

Daniel Bacheler



1. c: on 5th string in original

93 - Fantasie. Jacob:

79 [fol. 38v]

Jacob Reys




60
65
70
75
80
85
finis

94 - Courante Jacob:

80 [fol. 39/1]

Jacob Reys



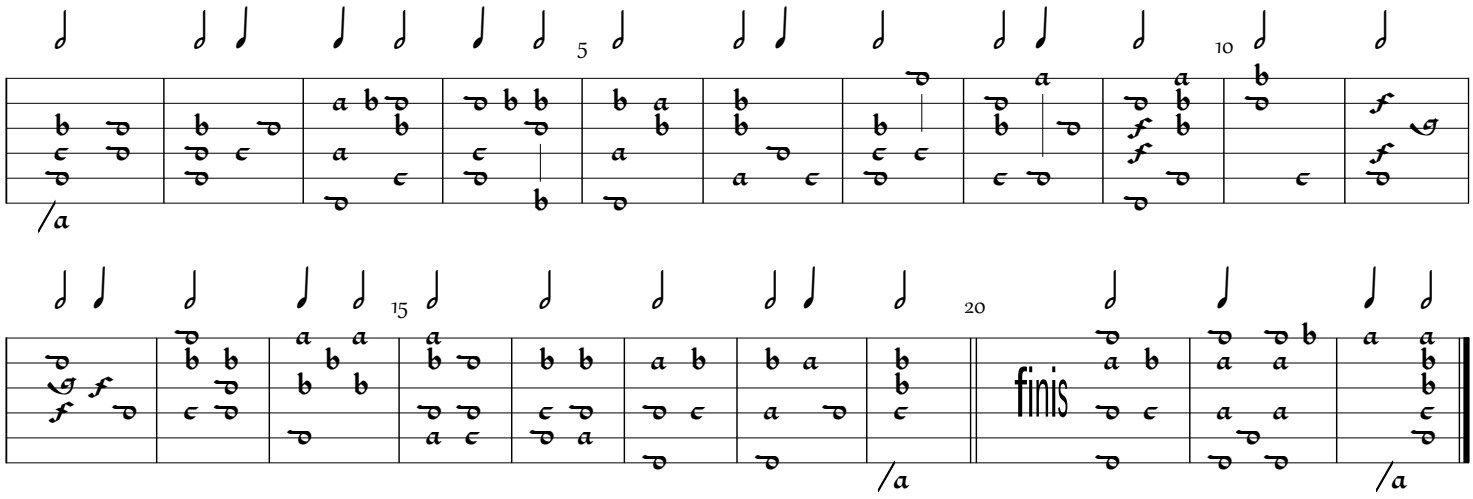
80 [fol. 39/2]

du Gast



81 [fol. 39v/1]

Gabriel Battaille



THE GREEN-SICKNESS BEAUTY.

FROM thy pale look, while angry Love doth ſeem
With more imperiouſneſs to give his Law
Than when he bluſhingly doth beg eſteem,
We may obſerve pied beauty in ſuch awe,
That the brav'ſt 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 unconfin'd,
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



98 - Courante

82 [fol. 40/1]

Anon



99 - Courante

82 [fol. 40/2]

Anon

Fine

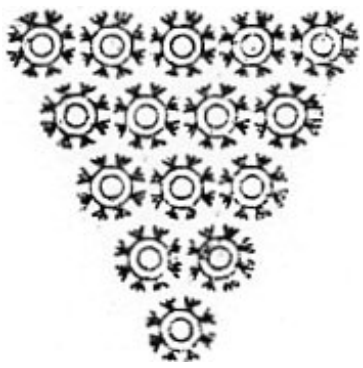


83 [fol. 40v/1; 40v/2; 40v/3-41/1]

Gauthier

(1*)

finis



1. Dotted in original for second ending

101 - Courante du mesme

83 [fol. 40v/2]

Gauthier



102 - Courante

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

Anon



1. Illegible in MS

103 - Courante Saman

84 [fol. 41/2]

Rene Saman

fine



84 [fol. 41/3]

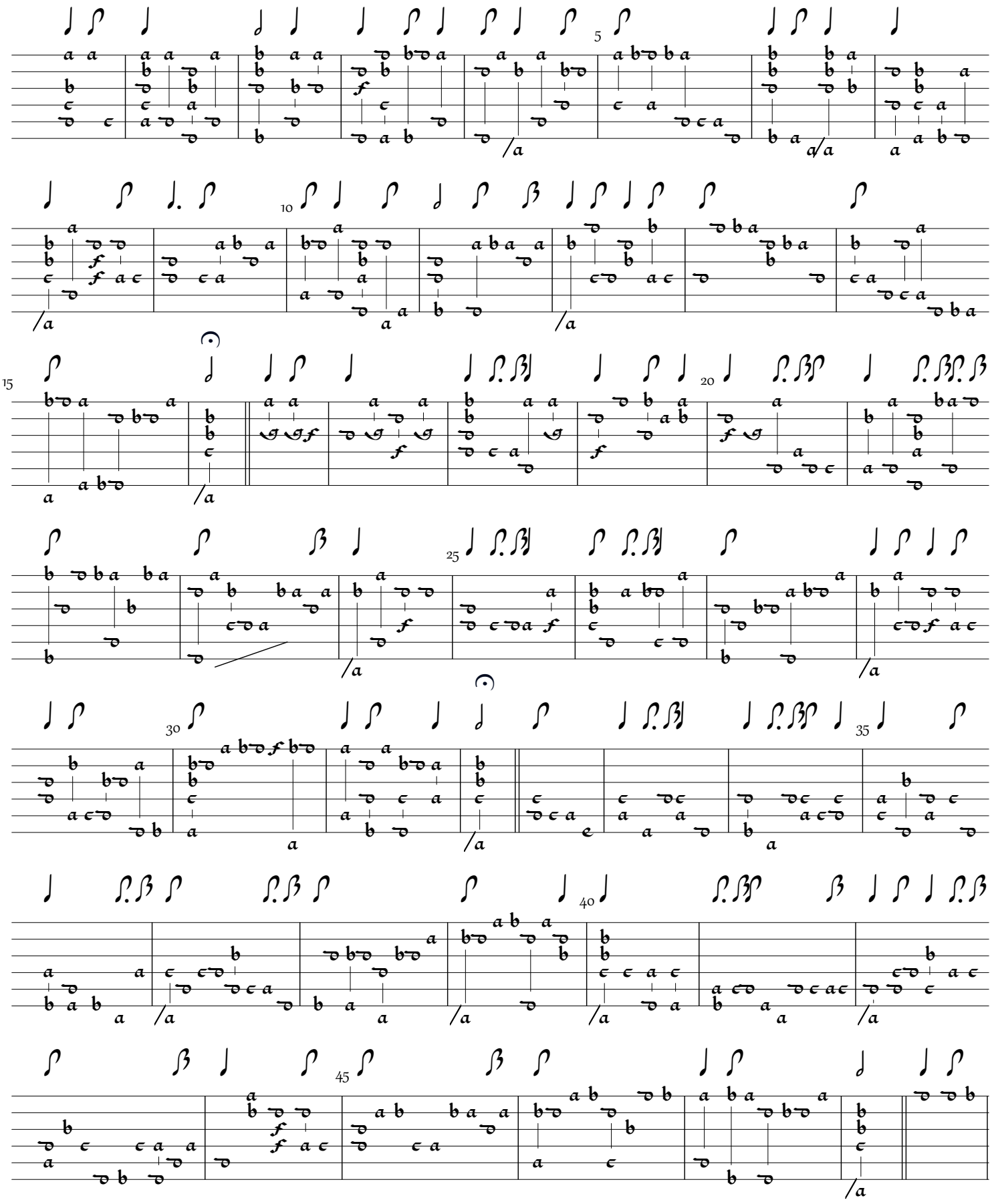
Héart



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

85 [fol. 41v-42/1]

Luc Despond

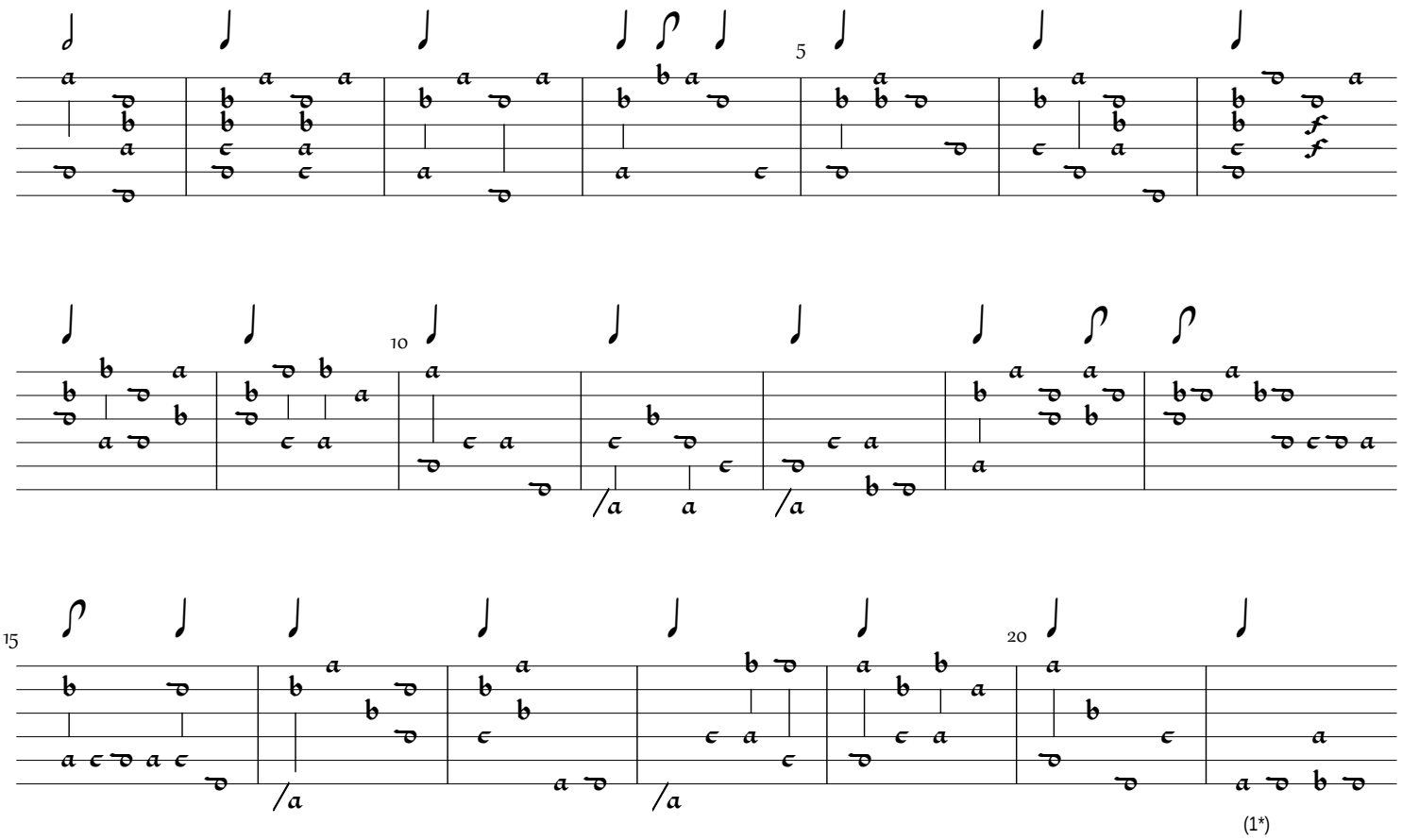



50
55
60
65
70
75
80
85
90
95

106 - Cloches Mr. Gauthier

86 [fol. 42/2]

Gauthier





1. Fragment only -- See Besard for fuller version

107 - Prelude mr Daniel:

87 [fol. 42v/1]

Daniel Bacheler



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

108 - Volte. Gauthier:

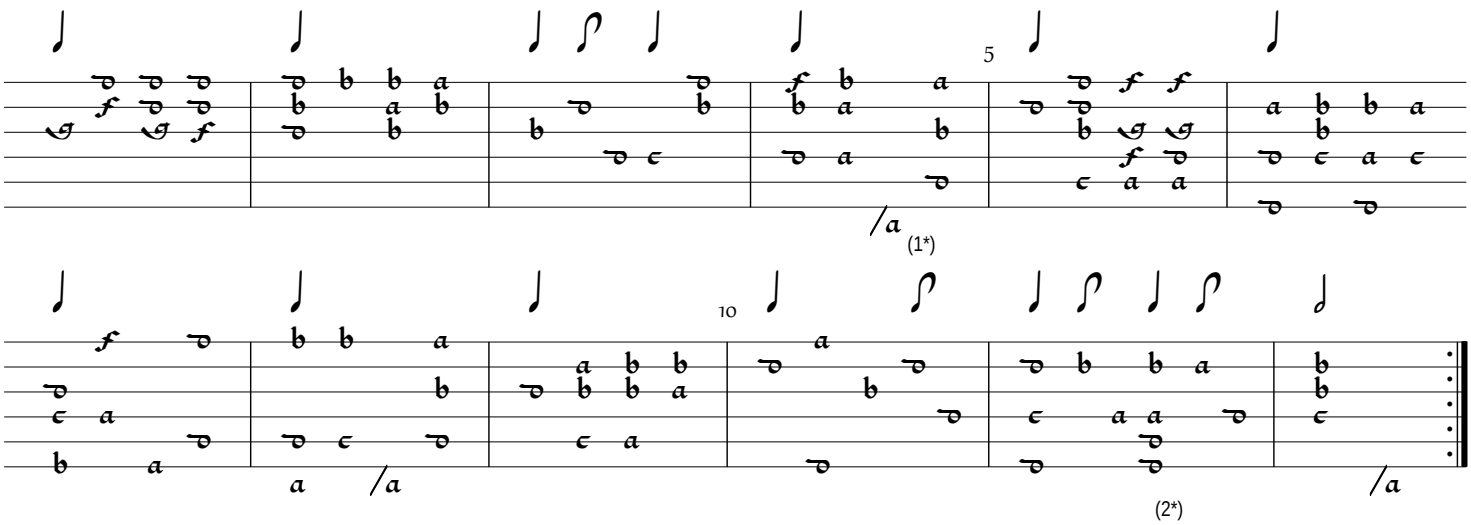
87 [fol. 42v/2]

Gauthier



88 [fol. 43/1]

Anon



MELANDER,

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

WHO doth preſume my Miſtreſs'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 groſs 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 haſt 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

88 [fol. 43/2]

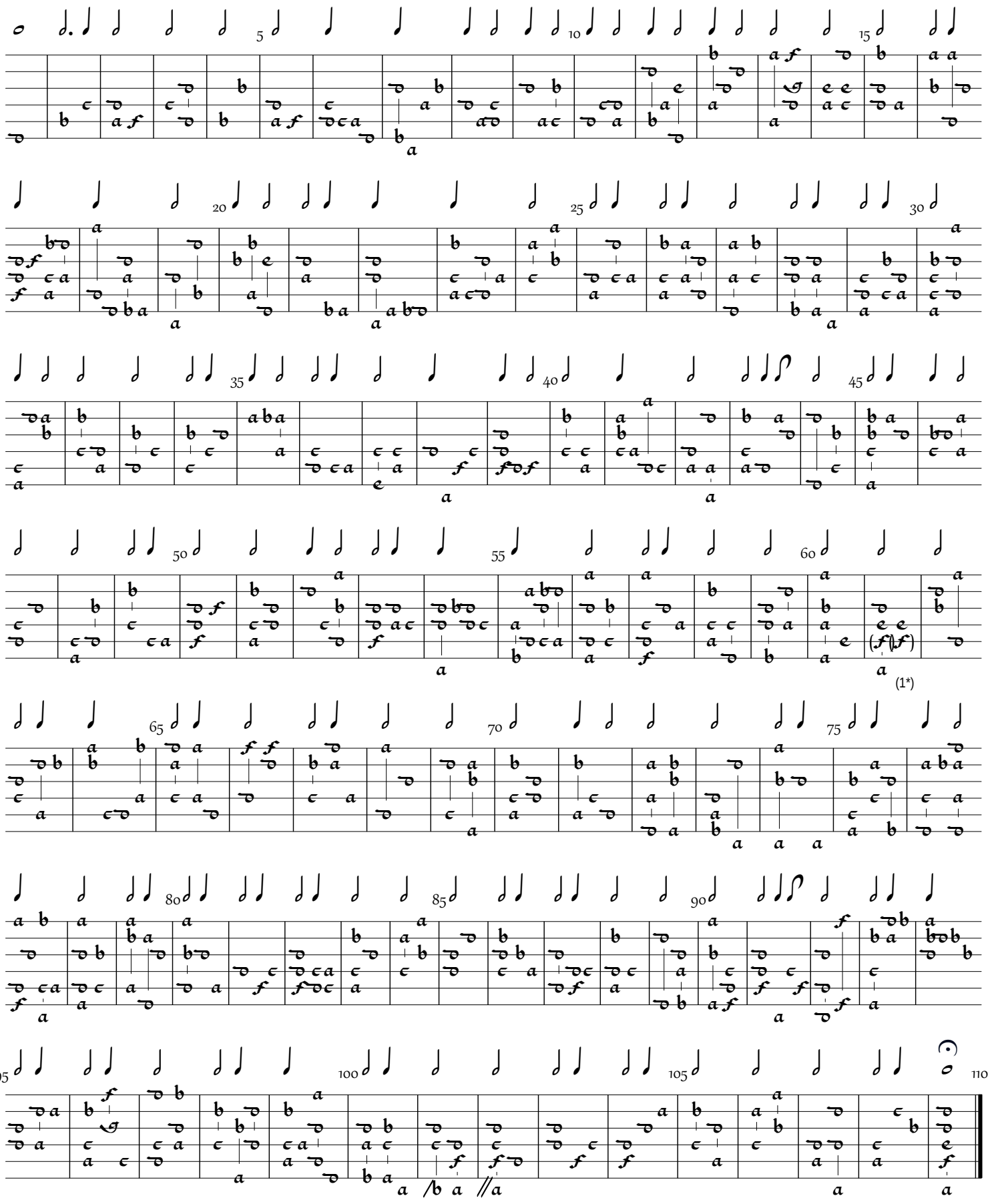
Robert Ballard



1. Original : bar with alterations and deletions !
2. Bracketed notes heavily amended in original. Bar 62: d b d a on 2nd course and b on 3rd in original.
3. Original : a on first course.

89 [fol. 43v]

Caurroy



(1*)

1. Original illegible.

90 [fol. 44/1]

Daniel Bacheler





90 [fol. 44/2]

Luc Despond



EPITAPH ON SIR PHILIP SIDNEY,

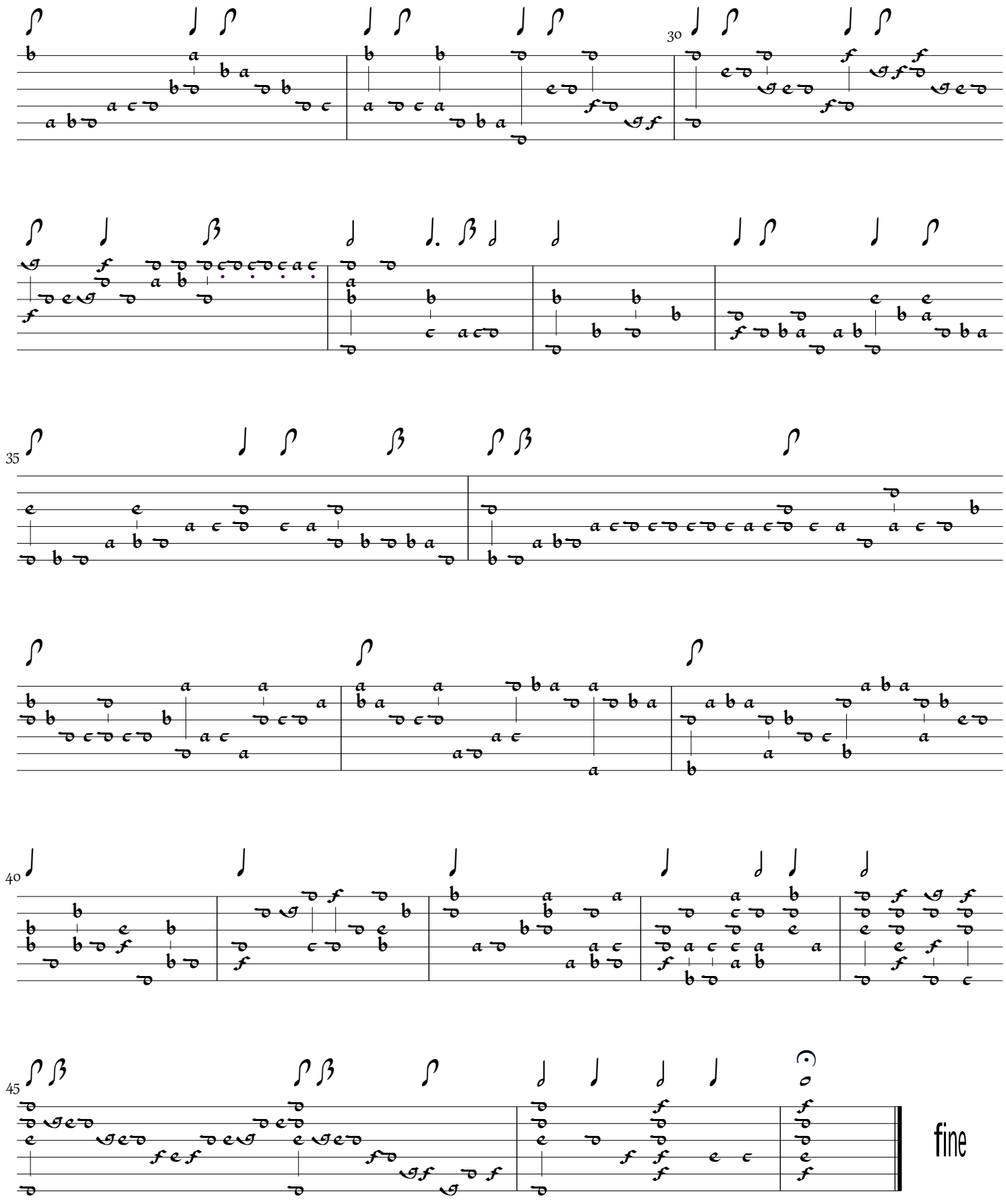
LYING IN ST. PAUL'S WITHOUT A MONUMENT, TO BE FASTENED UPON THE CHURCH DOOR.

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

91 [fol. 44v]

Ferabosco, Alphonso





(1*)

1. 1/16th note flags in original

115 - Prelude Jacob.

92 [fol. 45]

Jacob Reys



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

93 [fol. 45v]

du Gast



94 [fol. 46]

Jacob Reys



118 - Courante Gauthier

95 [fol. 46v/1]

Jacques Gaultier [probably]



119 - Courante. Gauthier;

95 [fol. 46v/2]

Gauthier





120 - Courante Saman.

96 [fol. 47/1]

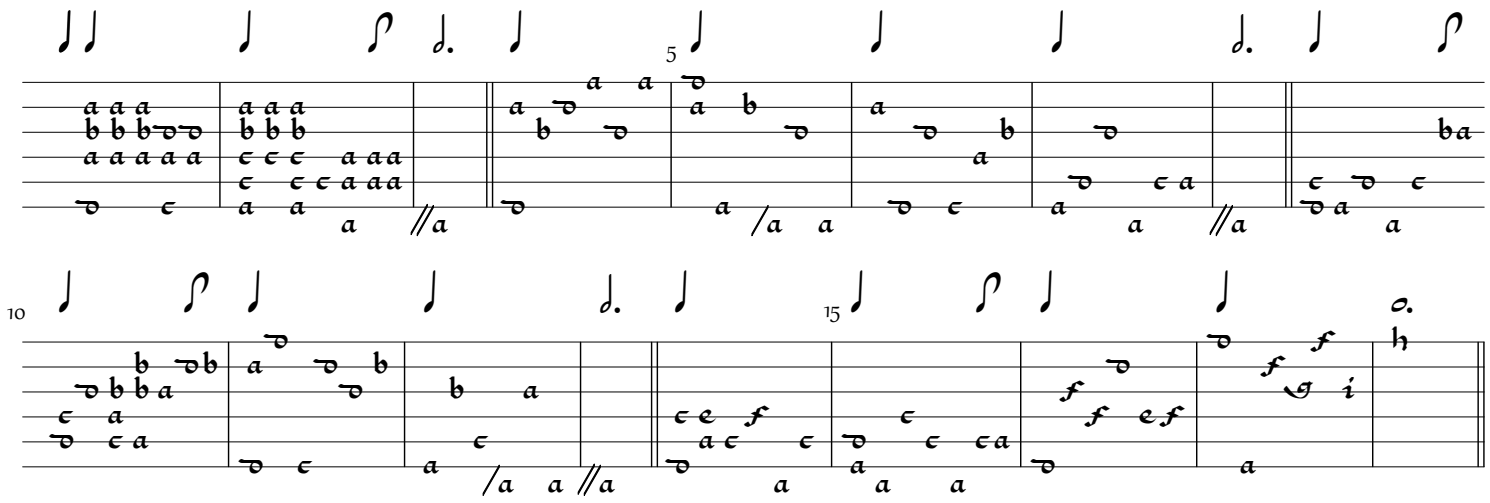
Rene Saman

fine



96 [fol. 47/2]

Anon



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 friſs,
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



1. Barring unclear


60
65
70
75
80
85
90
95
100
105
110
115

98 [fol. 48/2]

du Gast



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

124 - Fantasie Polonois

99 [fol. 48v/1]

Jacques Polonois



125 - Fantasie du mesme Jacob;

99 [fol. 48v/2-49]

Jacob Reys




60
65
70
75
80
85
90
95
100
finis

101 [fol. 49v/1]

Gauthier





1. Original illegible

127 - Courante. Gauthier. son Adieu

101 [fol. 49v/2 50r/3]

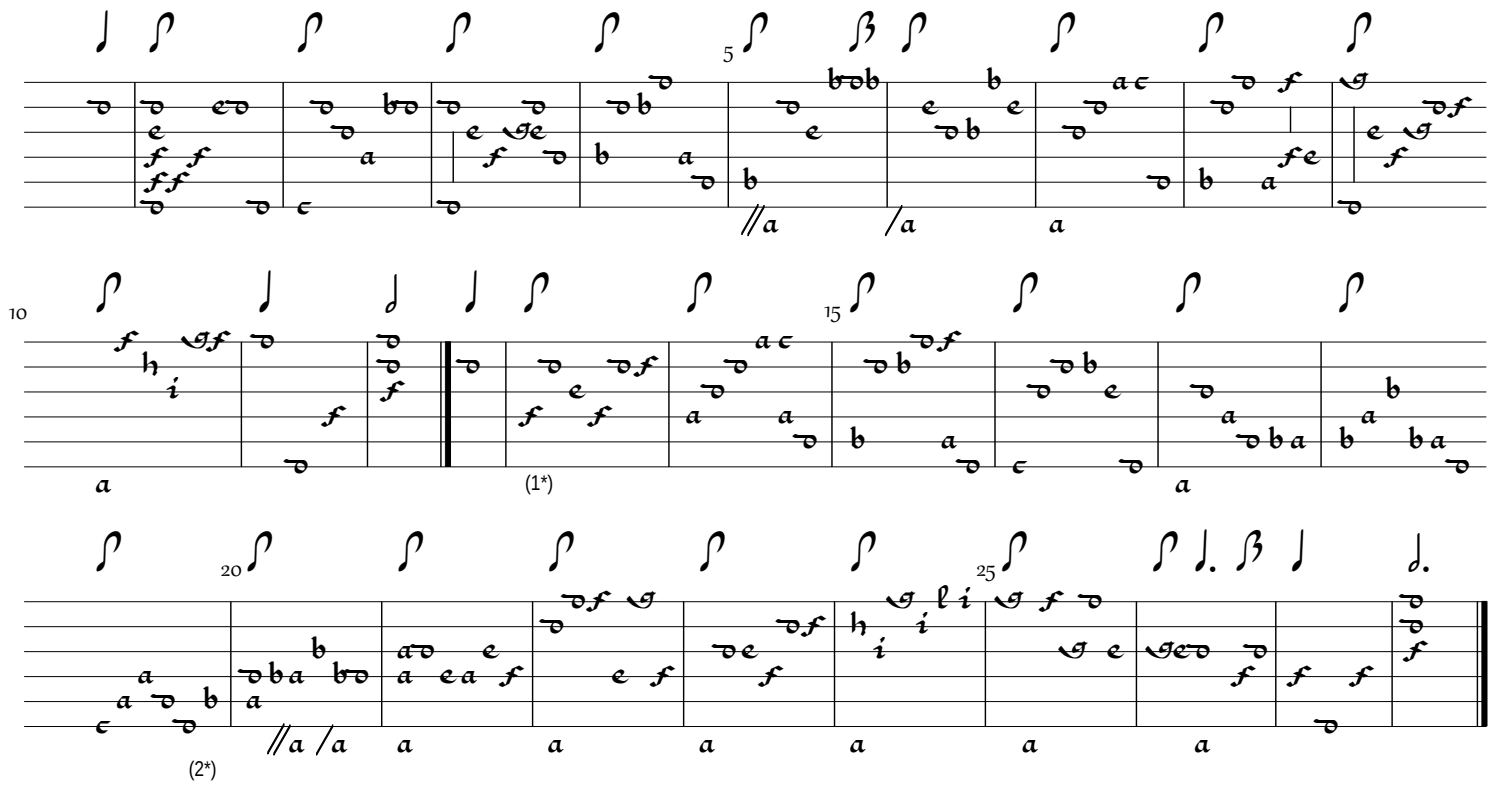
Gauthier



1. With the ornamented repeats (redouble) integrated
2. Two bars reconstituted

101 [fol. 49v/3 50r/3]

Gauthier?



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.

1. Two bars reconstituted
2. Unlikely 'b' in original

129 - Courante. Gauthier

102 [fol. 50/1]

Gauthier

finis



102 [fol. 50/2]

Gauthier



LA GRALLETTA GALLANTE,

OR

THE SUN-BURN'D EXOTIQUE BEAUTY.

1.

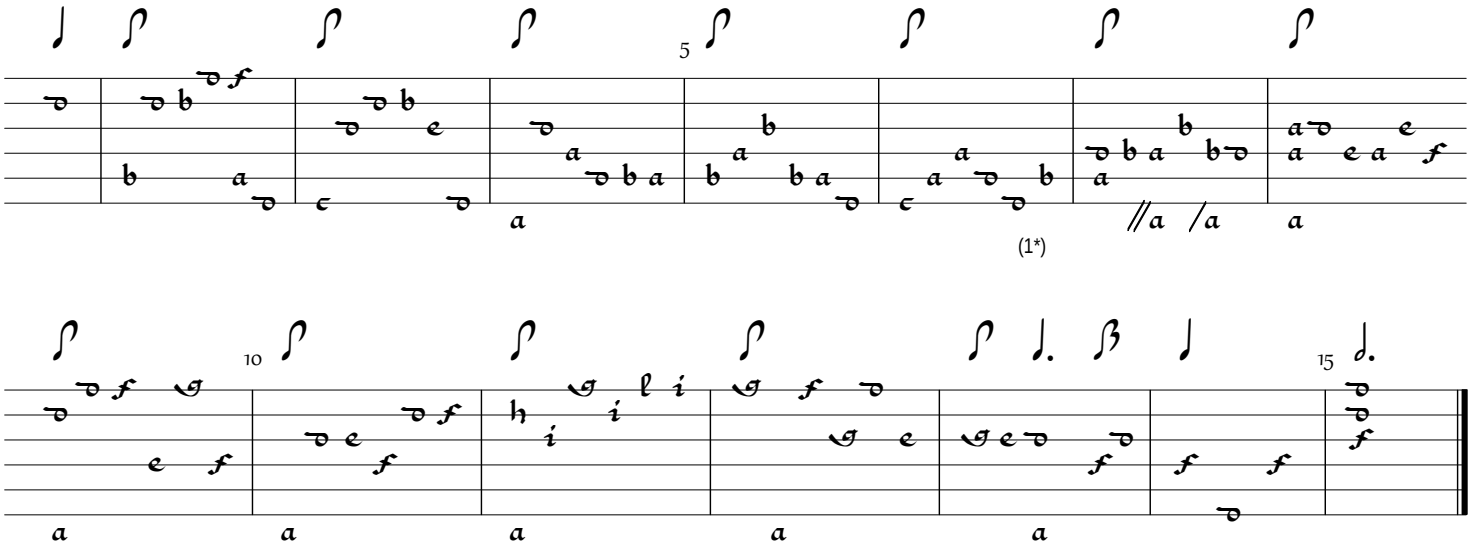
CHILD of the Sun, in whom his Rays appear
Hatch'd to that luſtre, as doth make thee wear
Heavn's livery in thy ſkin, what need'ſt thou fear
The injury of Air, and change of Clime,
When thy exalted form is ſo ſublime
As to tranſcend all power of change or time?

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.

102 [fol. 50/3] - fragment of the redouble - see Gauthier's Adieu [no127/128]

Gauthier



La Gralletta Gallante.

3.

But Thou art cordial both to ſight 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, ſhow like ſome Copper-Mine.

1. Unlikely 'b' in original

103 [fol. 50v/2]

Charles de L'Espine



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

103 [fol. 50v/2]

Edward Herbert



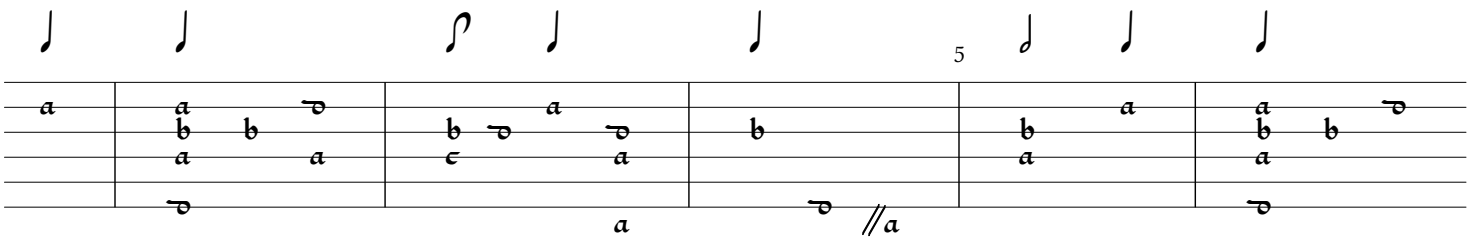
ECHO TO A ROCK.

THOU heaven-threatening Rock, gentler then 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

104 [fol. 51/1]

Charles de L'Espine



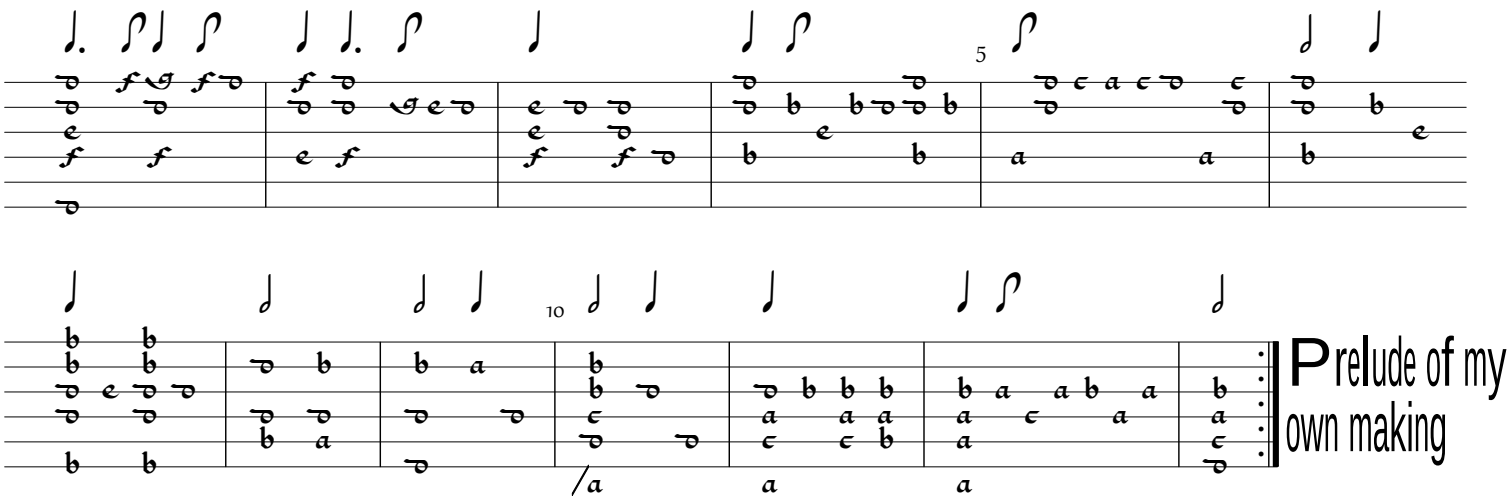
Echo to a Rock.

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.

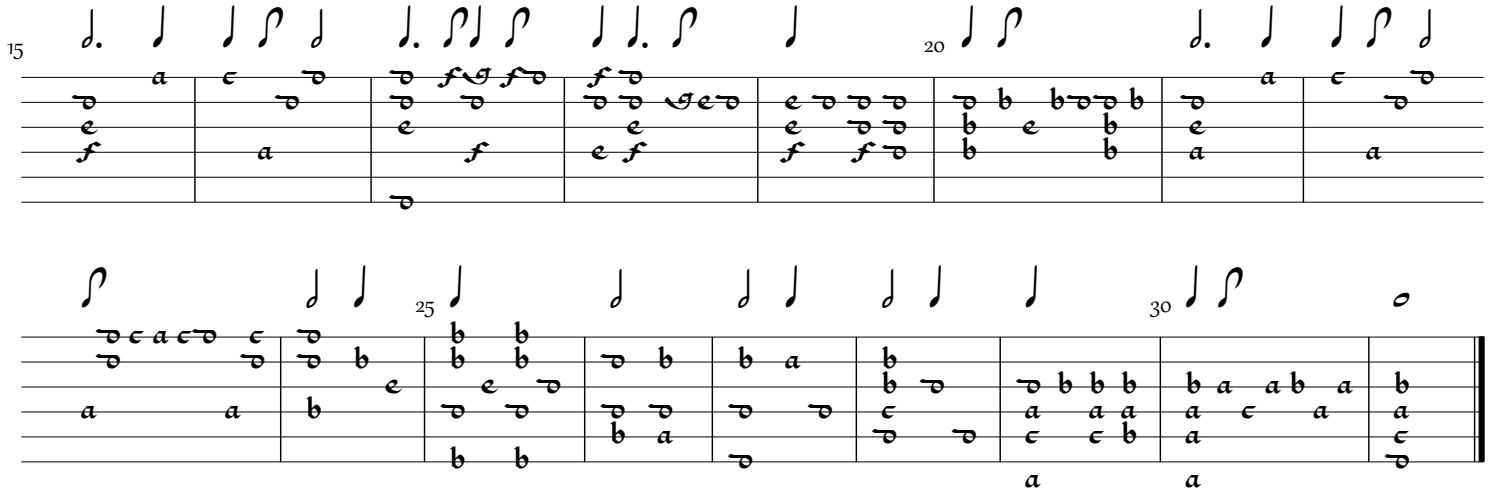
135 - Prelude of my owne making. H

104 [fol. 51/1; 51/2]

Edward Herbert

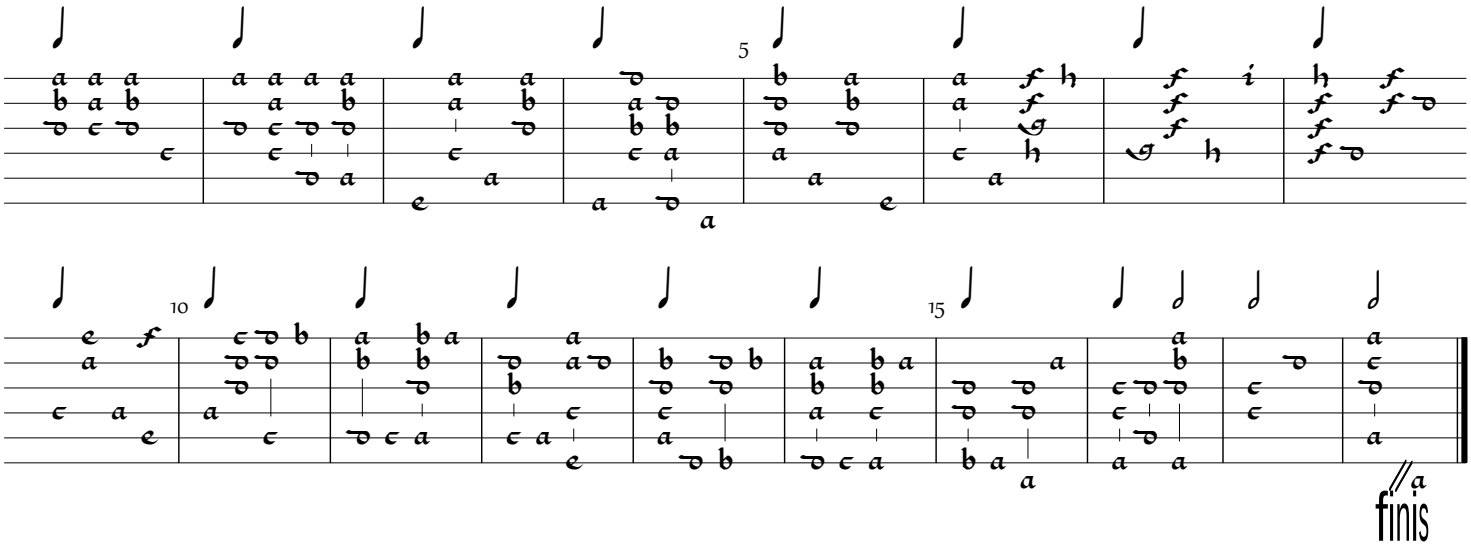


folio 51 verso version



105 [fol. 52/1]

Jacques Polonois



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.

137 - Prelude Jacob

105 [fol. 52/2]

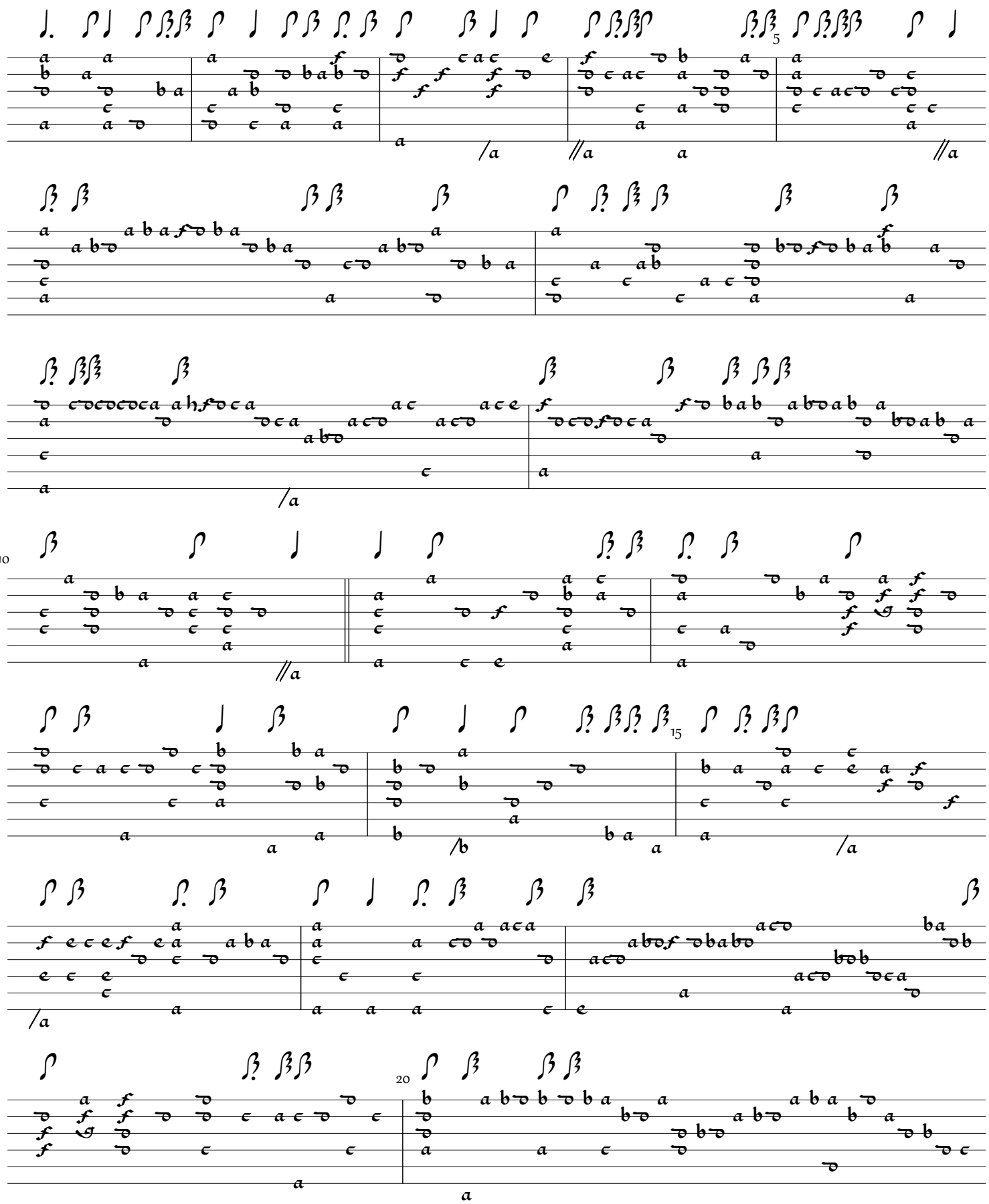
Jacob Reys

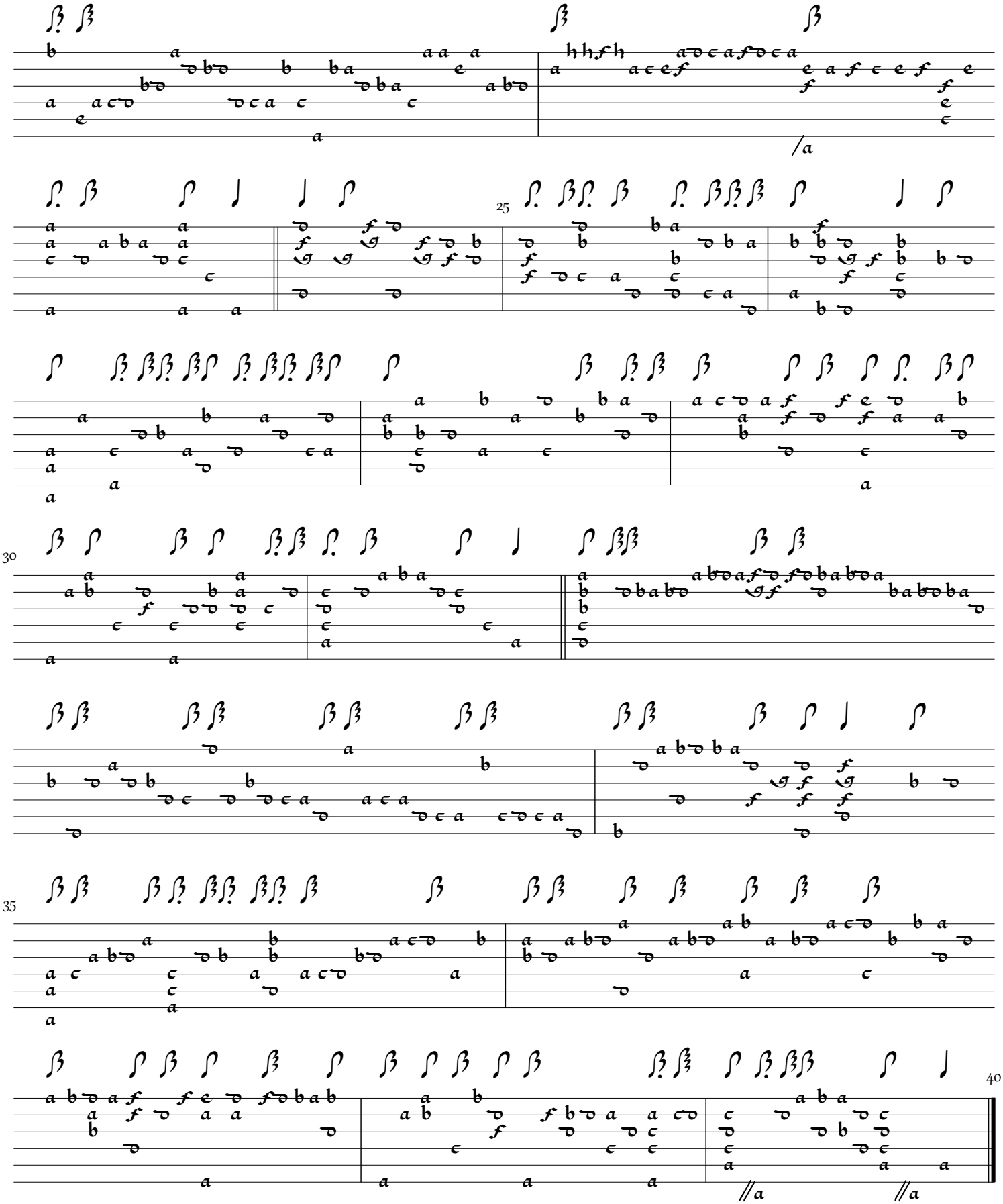




106 [fol. 52v/1-53/1-52v/2-53/3; 53/2]

Daniel Bacheler




25
30
35
40

106 [fol. 53/2]

Jacques Polonois



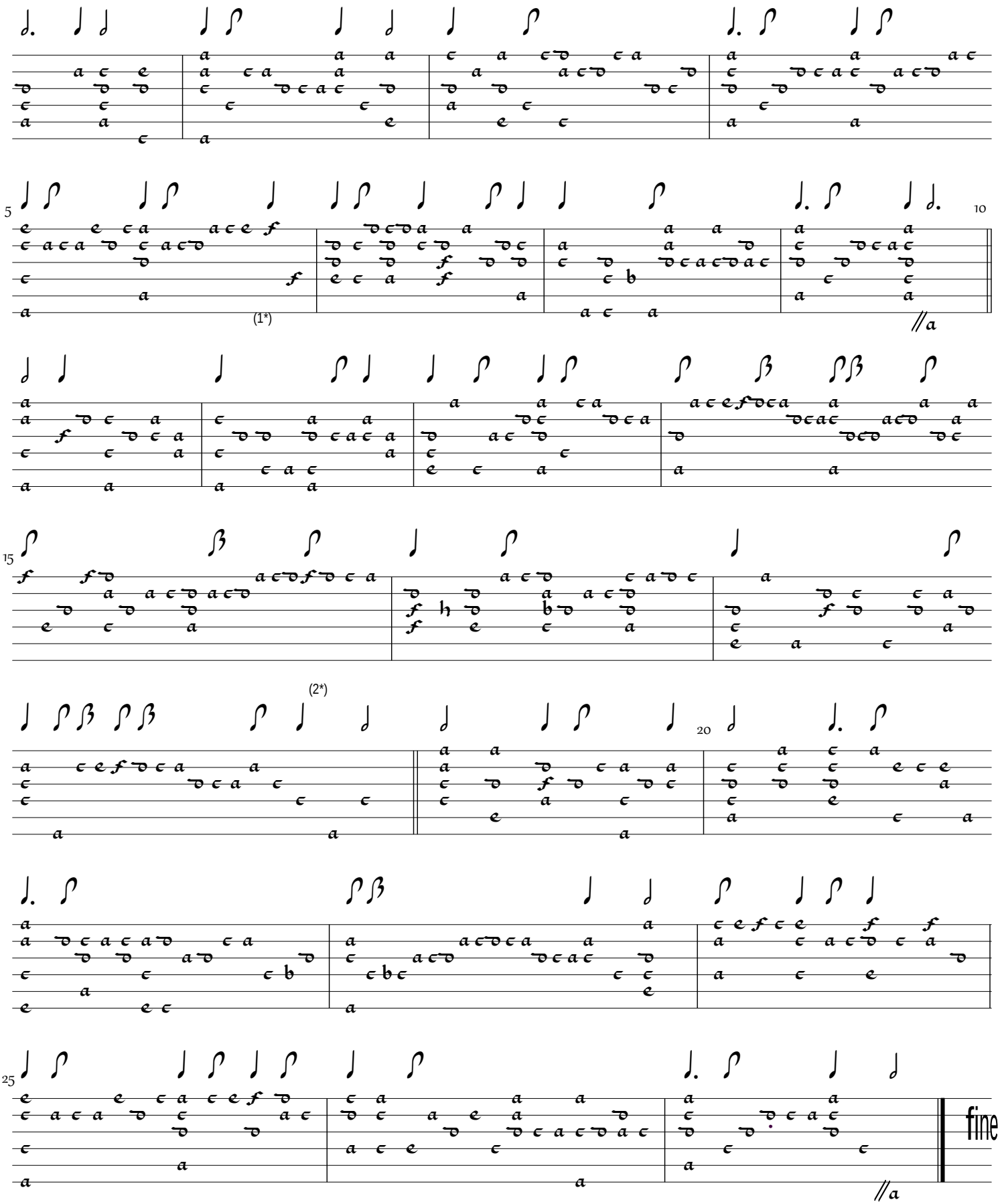
(1*)

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

140 - Pauana. Anth: Holborne.

107 [fol. 53v]

Anthony Holborne



1. Uneven bar
2. Missing flag from Dd2

108 [fol. 54]

Lusher



109 [fol. 54v-55/1]

John Dowland



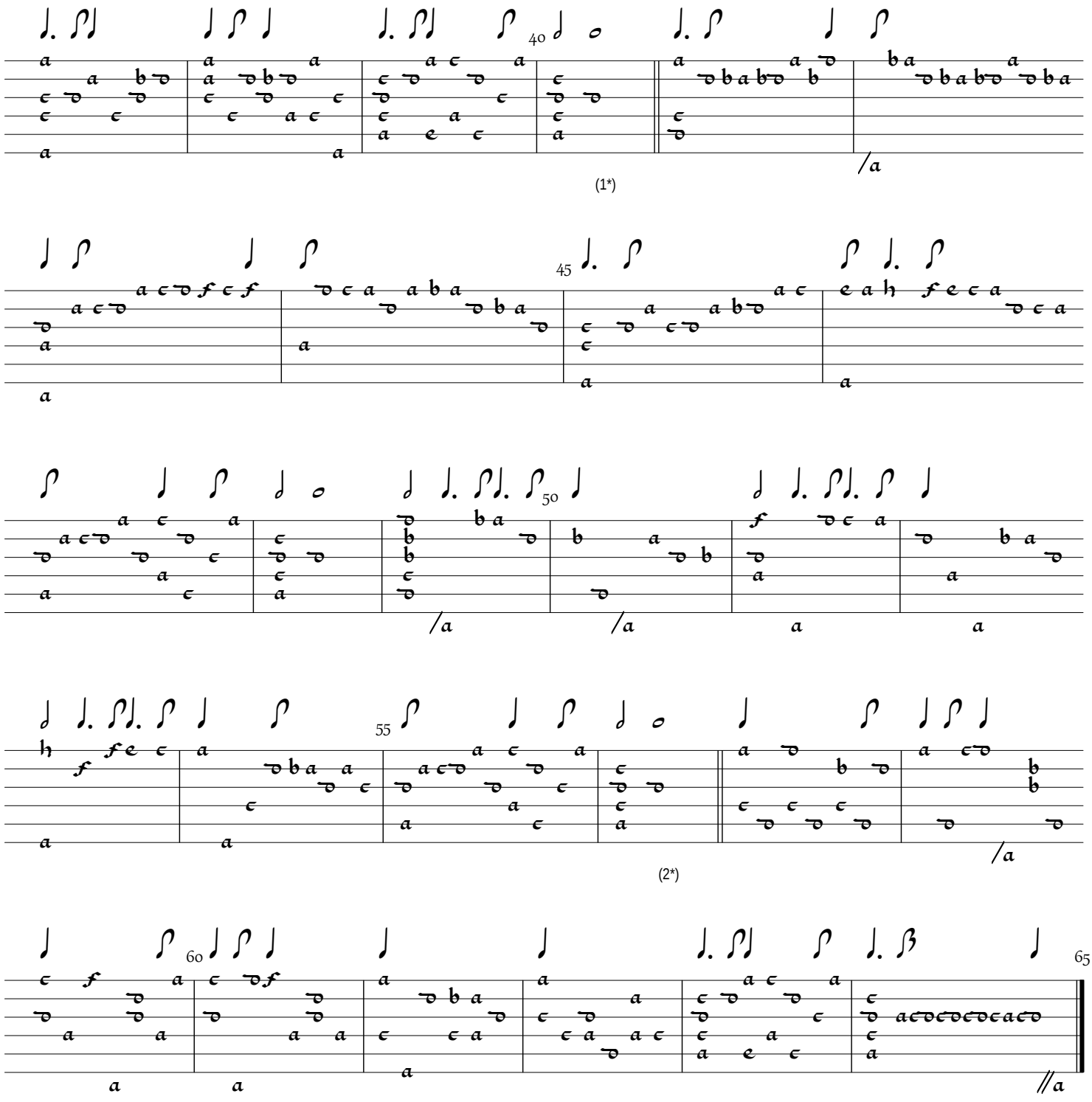

30
35
40
45
50

110 [fol. 55/2]

John Dowland



1. sic





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

144 - Pauana. R: Jhonson.

111 [fol. 55v-56/1]

Robert Johnson



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



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

145 - Prelude mr Daniel.

112 [fol. 56/2]

Daniel Bacheler

(1*)

(2*)

fine



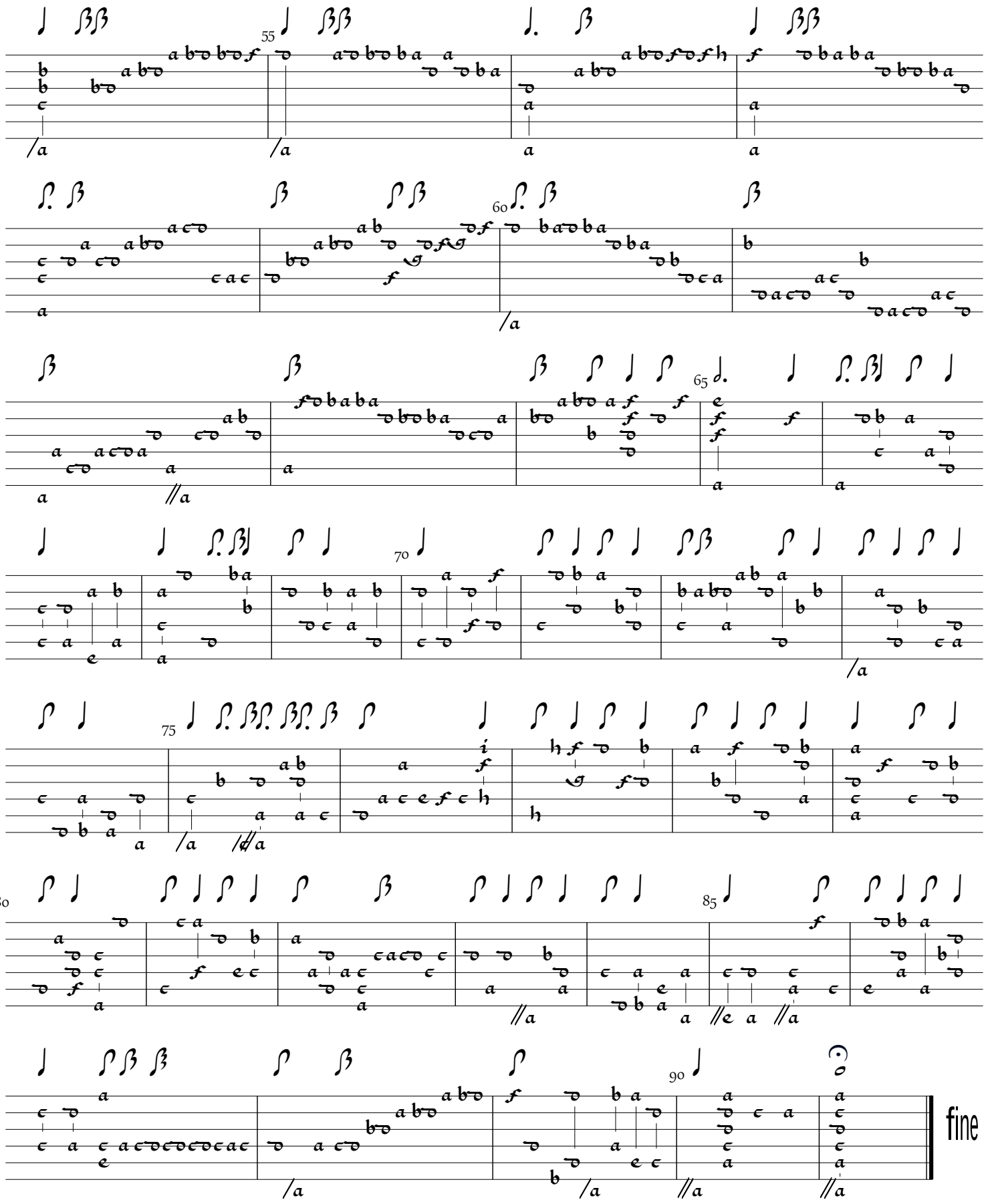
1. Unlikely 1/8 note flag in original
2. 1/4 note flag in original

113 [fol. 56v-57/2-57/1]

Daniel Bacheler



1. Should be a 1/2 note ?


55
60
65
70
75
80
85
90
fine

115 [fol. 57v]

Jacques Polonois



116 [fol. 58/1]

Anon?



1. Verify glyph

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

Daniel Bacheler



· PLATONICK LOVE.

1.

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

150 - Toccata. Lorenzino

117 [fol. 58v/1]

Laurencini



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

117 [fol. 58v/2]

Daniel Bacheler



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.

118 [fol. 59]

Caurroy

finis



1. Beginning 3 notes barely legible

153 - Fantasie. Diomedes.

119 [fol. 59v-60/1]

Diomedes Cato




50
55
60
65
70
75
80
85
90
fine

120 [fol. 60/2]

Diomedes Cato



155 - Pauan Ro: Jhonson.

121 [fol. 60v/1]

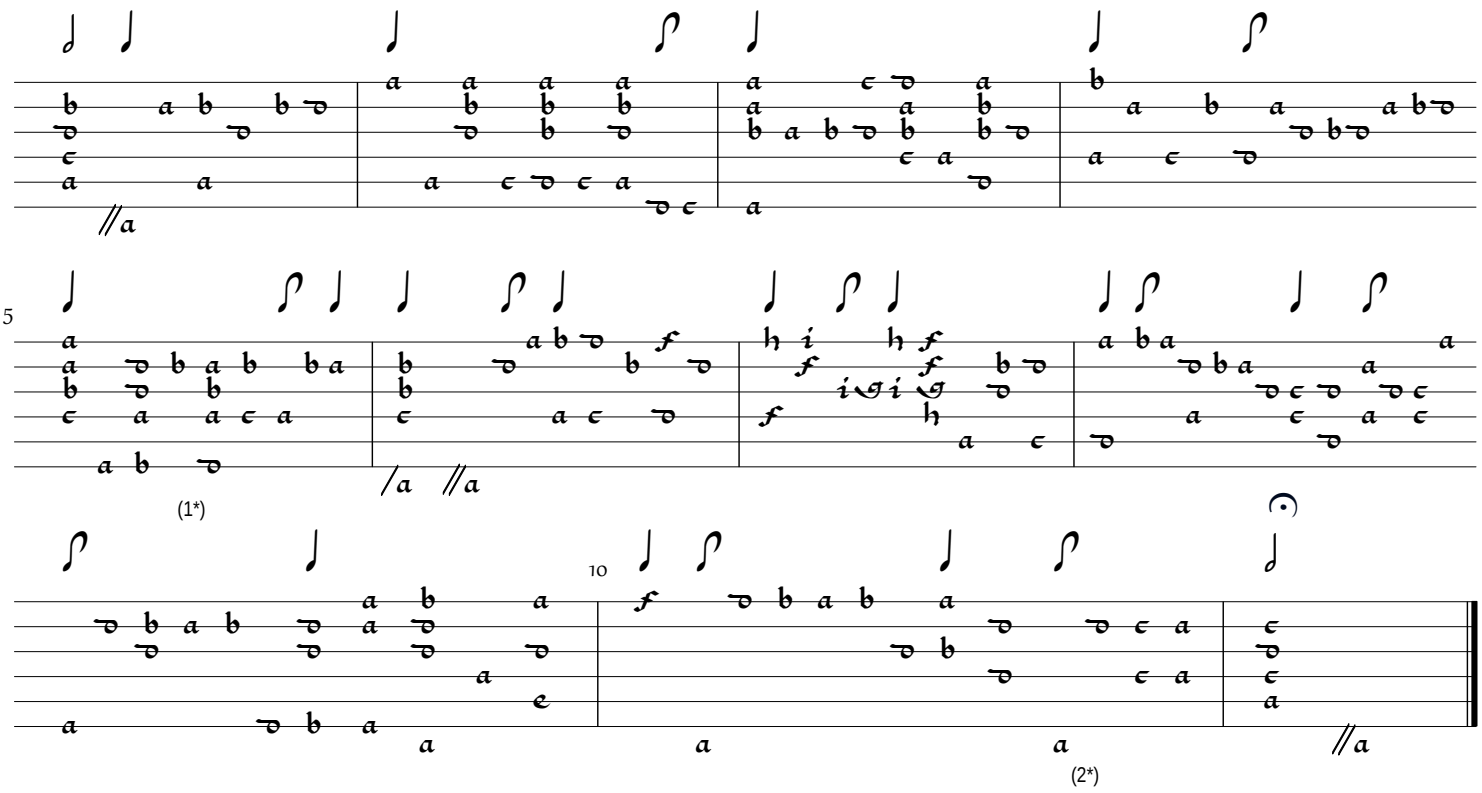
Robert Johnson



1. Missing 1/4 note flag in original

121 [fol. 60v/2]

Edward Herbert



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



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

122 [fol. 61/2]

Julien Perrichon



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

123 [fol. 61v/1]

Gauthier



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.

123 [fol. 61v/2-61v/4-62/2-62/4]

[Divisions for the courante following]



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 ſpriteful 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]



162 - Courante. Gauthier

124 [fol. 62/1]

Gauthier



163 - Courante. Gauthier

124 [fol. 62/3]

Gauthier

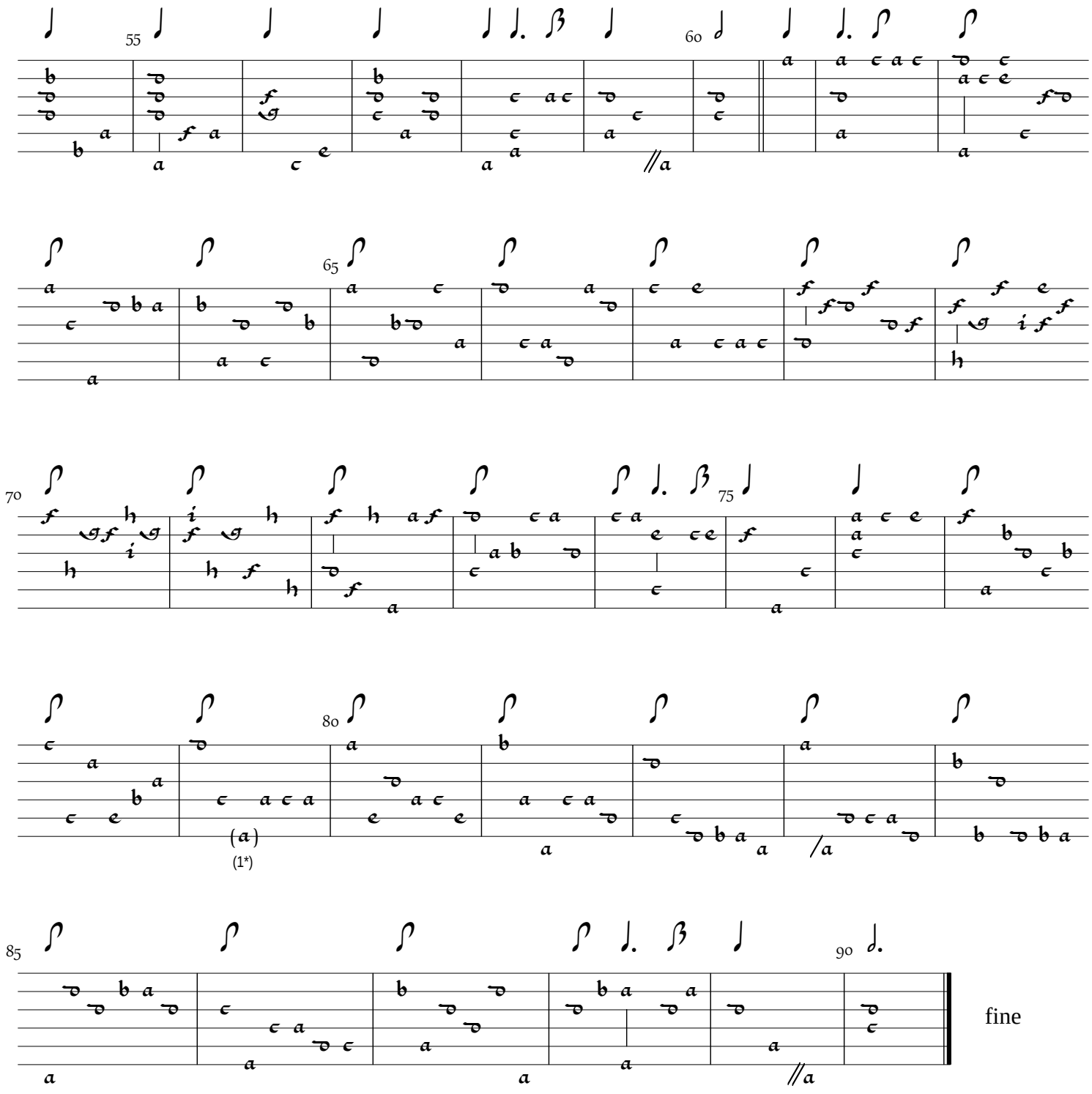


164 - Courante. Heart:

125 [fol. 62v-63/1]

Robert Ballard/Heart





1. Original : unreadable.

126 [fol. 63/2]

Heart



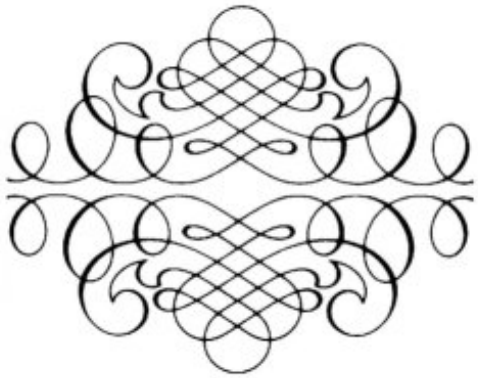
TO HIS FRIEND BEN JOHNSON, OF HIS HORACE MADE ENGLISH.

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.

126 [fol. 63/3]

Heart





127 [fol. 63v/1]

Heart



A VISION.

A LADY COMBING HER HAIR.

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

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

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 — Wart.
Doubling the Point, which ſpied, ſhe turned back.

Then with a ſecond courſe I ſaw her ſteer, — Combing in another place.
As if ſhe meant to reach ſome other Bay,
Where being approached, ſhe likewiſe turned away,
Though in the Bark ſome waves now entred were. — Hairs in the comb.

127 [fol. 63v/2]

Luc Despond

fine

A Viſion.

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

Her face. Wherewith Earth's faireſt creature I beheld,
Her hair put up and comb caſt away. For which both Bark and Sea I gladly loſt.
Let no Philoſopher, of Knowledge boaſt,
Unleſs that he my Viſion can unfold.

127 [fol. 63v/3]

Luc Despond



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



128 [fol. 64/2]

Anon? [60v/2]



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.

129 [fol. 64v/1]

Lanclos



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



129 [fol. 64v/3]

John Coprario



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,

130 [fol. 65/1]

René Saman



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?

1. This first ending is meant to be replaced by the ornamented fragment following the double bar

176 - Courante. Gauthier

130 [fol. 65/2]

Gauthier



130 [fol. 65/3]

Anon



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



179 - Courante. Belleville

131 [fol. 65v/2]

Jacques Belleville



1. Single diapason dash in orig.

180 - Courante Belleuille

132 [fol. 66/1]



1. Scratched out 'd' on 3d?

181 - Courante: Pietreson

132 [fol. 66/2]

Robert Ballard?



1. 'a' on 6th in original

182 - Courante. Samant

133 [fol. 66v/1]

Rene Saman



183 - Fantasie Jacob

133 [fol. 66v/2-67]

Jacob Reys




50
55
60
65
70
75
80
85
90
95
finis

135 [fol. 67v]

Jacob Reys



(1*)

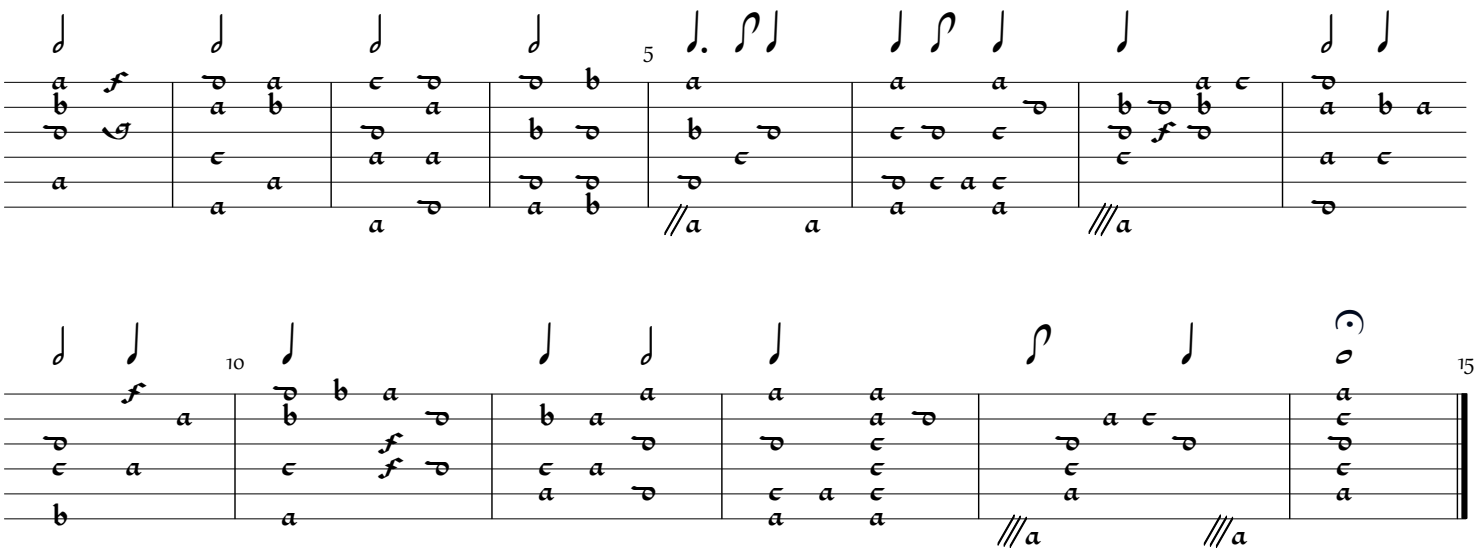
(2*)

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


55
60
65
70
75
80
85

136 [fol. 68/1]

Edward Herbert



TO HER BODY.

REGARDFUL Preſence! whoſe fix'd Majeſty
Darts Admiration on the gazing Look
That brings it not: State ſits enthron'd in thee,
Divulging forth her Laws in the fair Book
Of thy Commandëments, which none miſtook
That ever humbly came therein to ſee
Their own unworthineſs. 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 meaſures, ſo well grac'd, as Majeſty
Itſelf like thee would reſt, like thee would move.

186 - Volte Jacob

136 [fol. 68/2]

Jacob Reys



187 - Volte: Belleville

136 [fol. 68/3]

Jacques Belleville



137 [fol. 68v]

Pietreson



138 [fol. 69/1]

Jacob Reys



(1*)

1. Dotted in original

190 - Courante Despont

138 [fol. 69/2]

Luc Despond



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



192 - Courante Battaille

139 [fol. 69v/2]

Gabriel Battaille



1. Orig. 3d diapason

193 - Courante Samant

140 [fol. 70/1]

Rene Saman



1. d on 1st course in original

140 [fol. 70/2]

Jacques Belleville

finis



195 - Volte. Gauthier

141 [fol. 70v/1]

Gauthier



141 [fol. 70v/2]

Robert Johnson



DITTY

TO THE TUNE OF A CHE DEL QUANTO MIO OF PESARINO.

WHERE now ſhall theſe accents go?
At which creatures ſilent 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.

197 - Volte

141 [fol. 70v/3]

Anon



142 [fol. 71/1]

Anon



TO HER MIND.

EXALTED Mind! Whoſe character doth bear
The firſt idea of Perfection, whence
Adam's came, and ſtands ſo. How can'ſt appear
In words that only tell what here-
Tofore hath been? Thou need'ſt 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

142 [fol. 71/2]

Daniel Bacheler



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, leſt 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 diſpoſſeſt,
It be a Temple, but without a Saint.

142 [fol. 71/3]

Jacques Polonois



EPITAPH OF A STINKING POET.

HERE ſtinks a Poet I confeſs,
Yet wanting breath ſtinks ſo much leſs.

143 [fol. 71v/1]

Gauthier



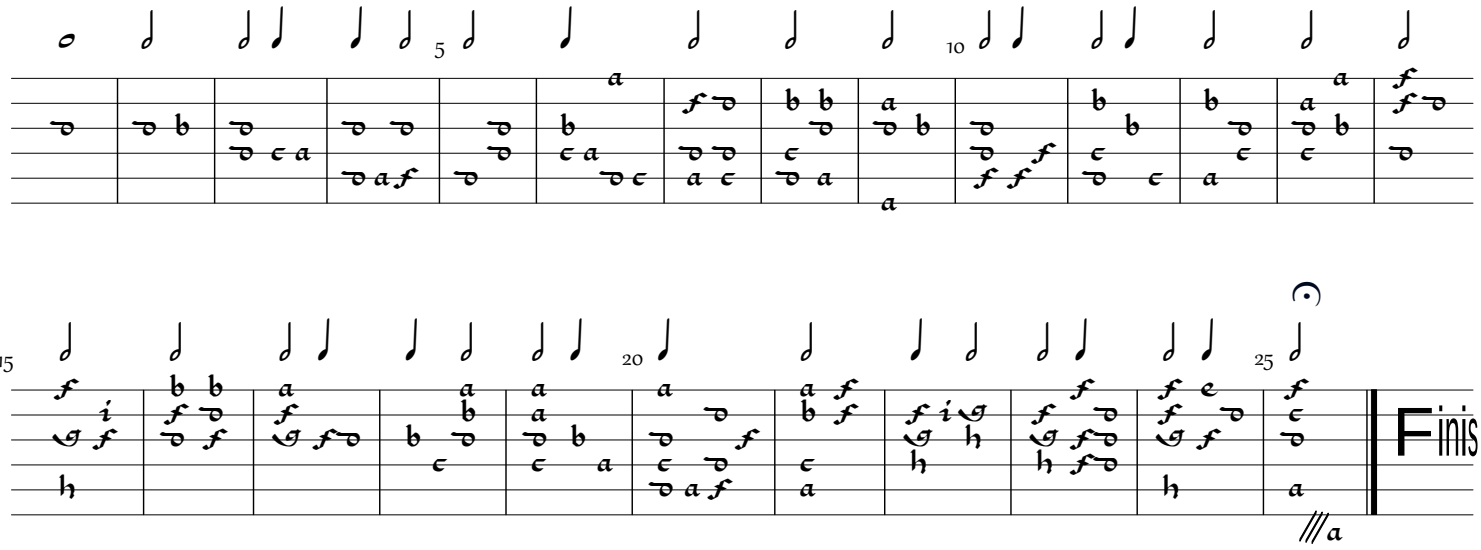
143 [fol. 71v/2-72/1]

Gauthier



144 [fol. 72/2]

Anon



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 Gaulthier

144 [fol. 72/3]

Gauthier



205 - Fantasia. del Sr. Diomedes

145 [fol. 72v-73]

Diomedes Cato




50
55
60
65
70
75
80
85
90
95
finis

147 [fol. 73v]

Jacob Reys



207 - Prelude. Polonois

148 [fol. 74/1]

Jacques Polonois



208 - Volte. Perrichon

148 [fol. 74/2]

Julien Perrichon

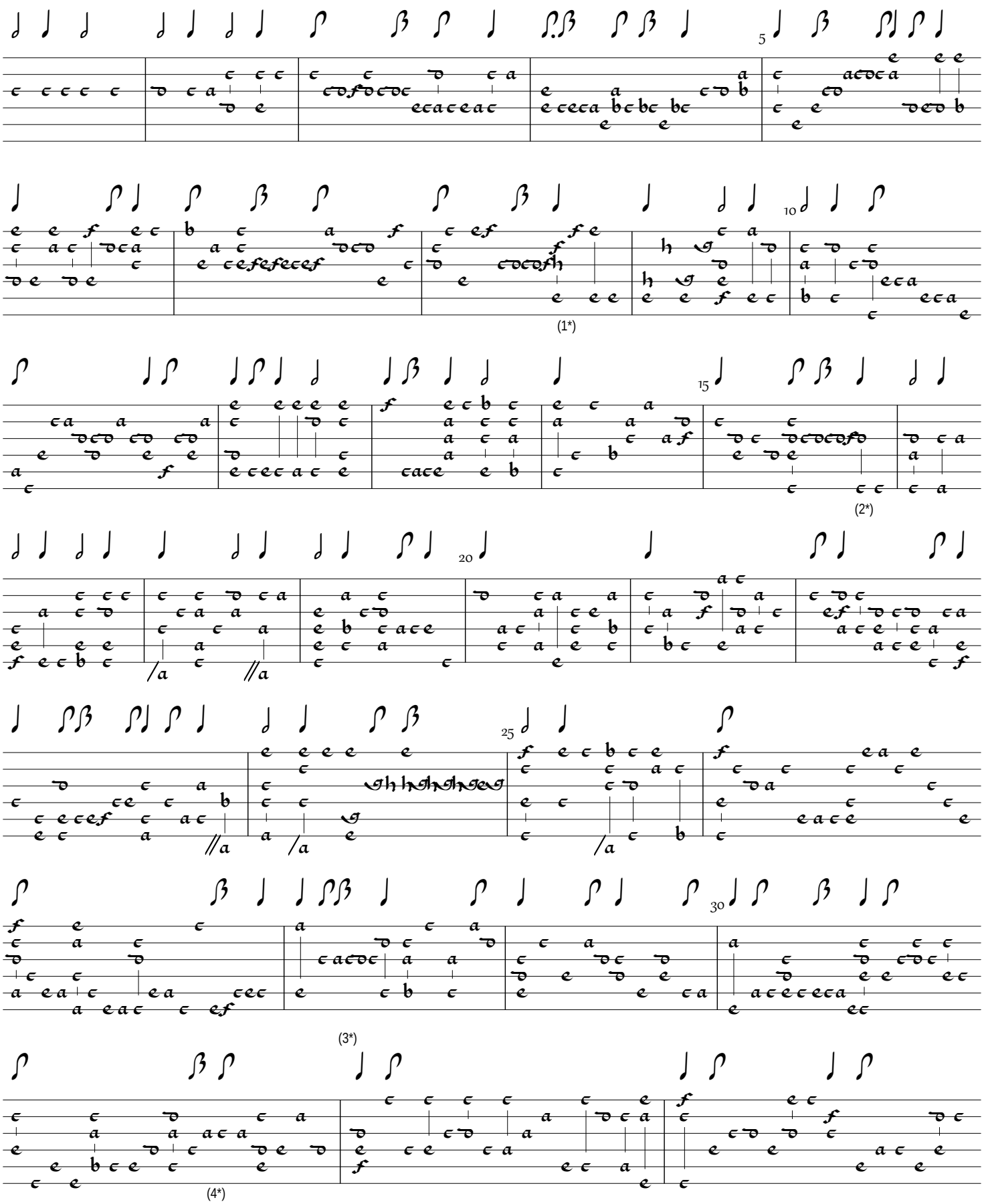


1. 9th course : e.
2. Original d on 3rd course (g flat).
3. Chord one string up in original

209 - Fantasie Diomedes.

149 [fol. 74v-75]

Diomedes Cato



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



1. Original : 2 crotchets.
2. Original : bar rhythm incomplete.
3. Original : e.
4. Original : 9th diapason.

210 - Fantasia Cauallier du Luth.

151 [fol. 75v]

Laurencini



1. Second diapason in original

152 [fol. 76]

Diomedes Cato





1. Rhythm and text unclear in original
2. Passage unclear
3. 1/4 note flag in original

153 [fol. 76v-77/1]

Anon



1. 1/4 note flags in theoriginal
2. Flags unclear
3. Chord is barely legible and probably cancelled. Verify
4. Chord truncated in facsimile - Please verify from another copy


75
80
85
90
95
100
105
110
115
120

213 - Fantasie Jacob.

154 [fol. 77/2]

Jacob Reys



214 - Fantasie Jacob:

155 [fol. 77v]

Jacob Reys



215 - Courante: Jacob

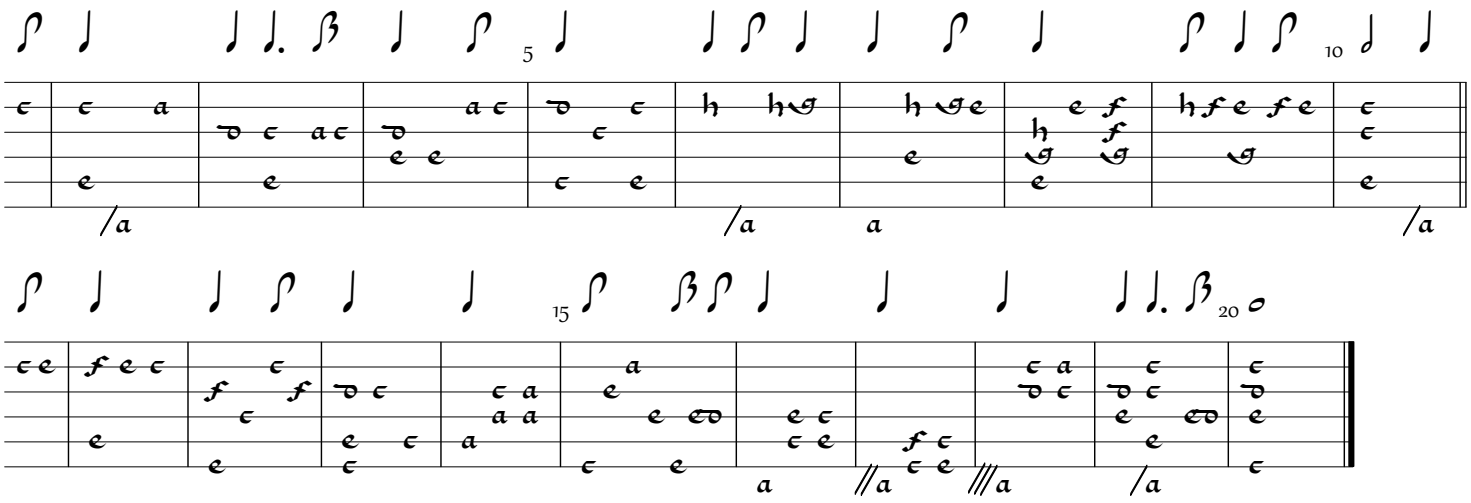
156 [fol. 78/1]

Jacob Reys



156 [fol. 78/2]

Edward Herbert



Courante of my owne composition at
Montgomery Castle Aug.10 1628. Herbert

EPITAPH FOR HIMSELF.

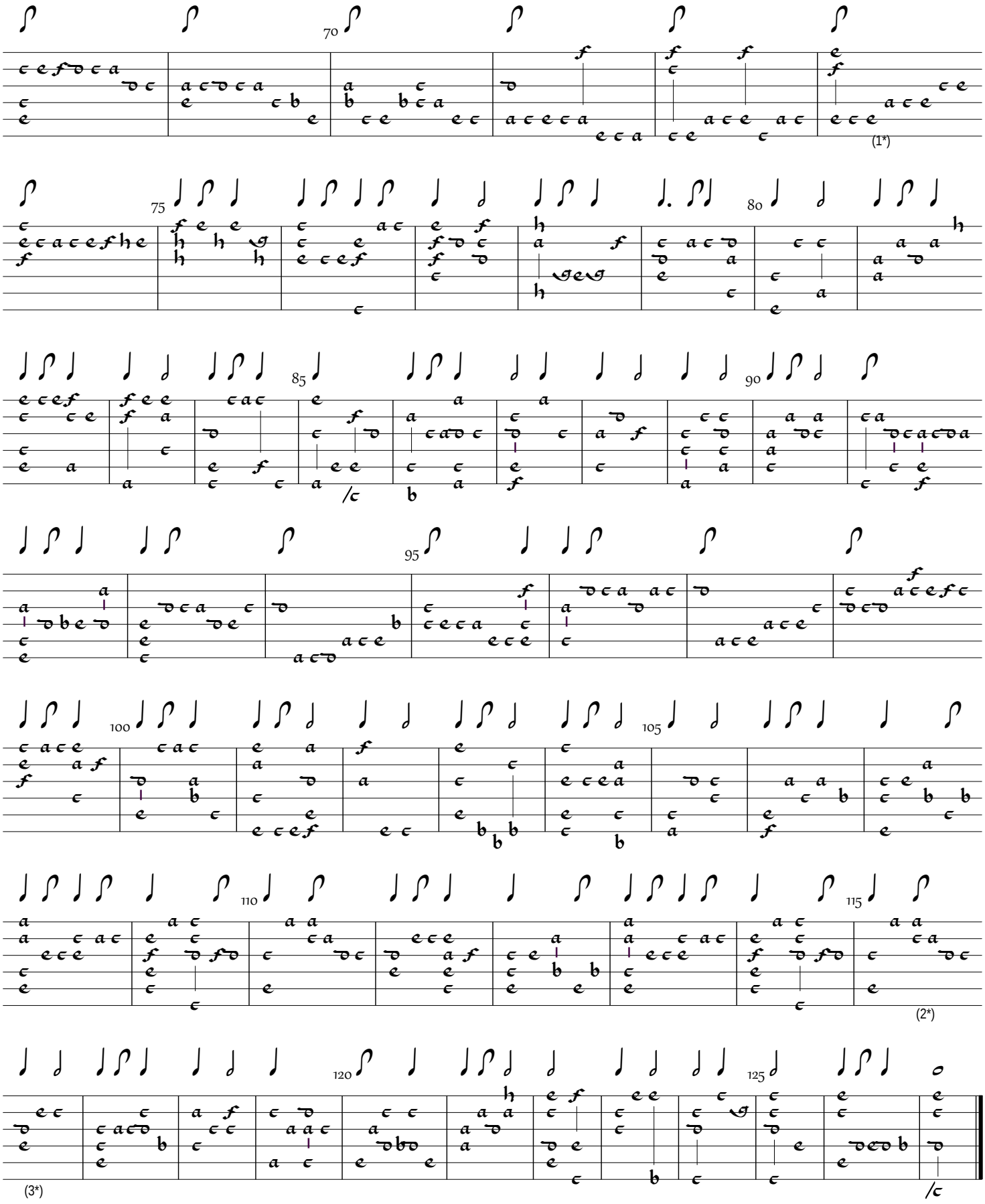
READER,—
The Monument which thou beholdeſt here,
Preſents Edward Lord Herbert to thy ſight,
A man, who was ſo free from either hope or fear,
To have, or loſe this ordinary light,
That when to elements his body turned were
He knew, that as thoſe elements would fight,
So his Immortal Soul ſhould find above
With his Creator, Peace, Joy, Faith, and Love.

157 [fol. 78v-79/1]

Laurencini



1. 1/8 is on 2d action in original
2. [sic]



1. 'e' on 4th course in original
2. rest of bar crossed out
3. Last 2 actions of bar crossed out in original

158 [fol. 79/2]

Edward Herbert



1. Note barely legible on 6th course
2. Verify chord
3. Possible 'e' on 4th in orig.

219 - Prelude. Jacob:

159 [fol. 79v/1]

Jacob Reys



220 - Prelude. Jacob:

159 [fol. 79v/2]

Jacob Reys

finis



221 - Volte. Jacob:

160 [fol. 80/1]

Jacob Reys



160 [fol 80r.2]

Diomedes Cato



223 - Fantasia con' Io credo del Snr Diomede;

161 [fol. 80v]

Diomedes Cato



162 [fol. 81]

du Gast




65
70
75
80
85
90
95
100
105
110
finis

163 [fol. 81v]

Cuthbert Hely



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



227 - Fantasia Hely

165 [fol. 82v]

Cuthbert Hely




35
40
45
50
55



228 - Prelude. Jacob:

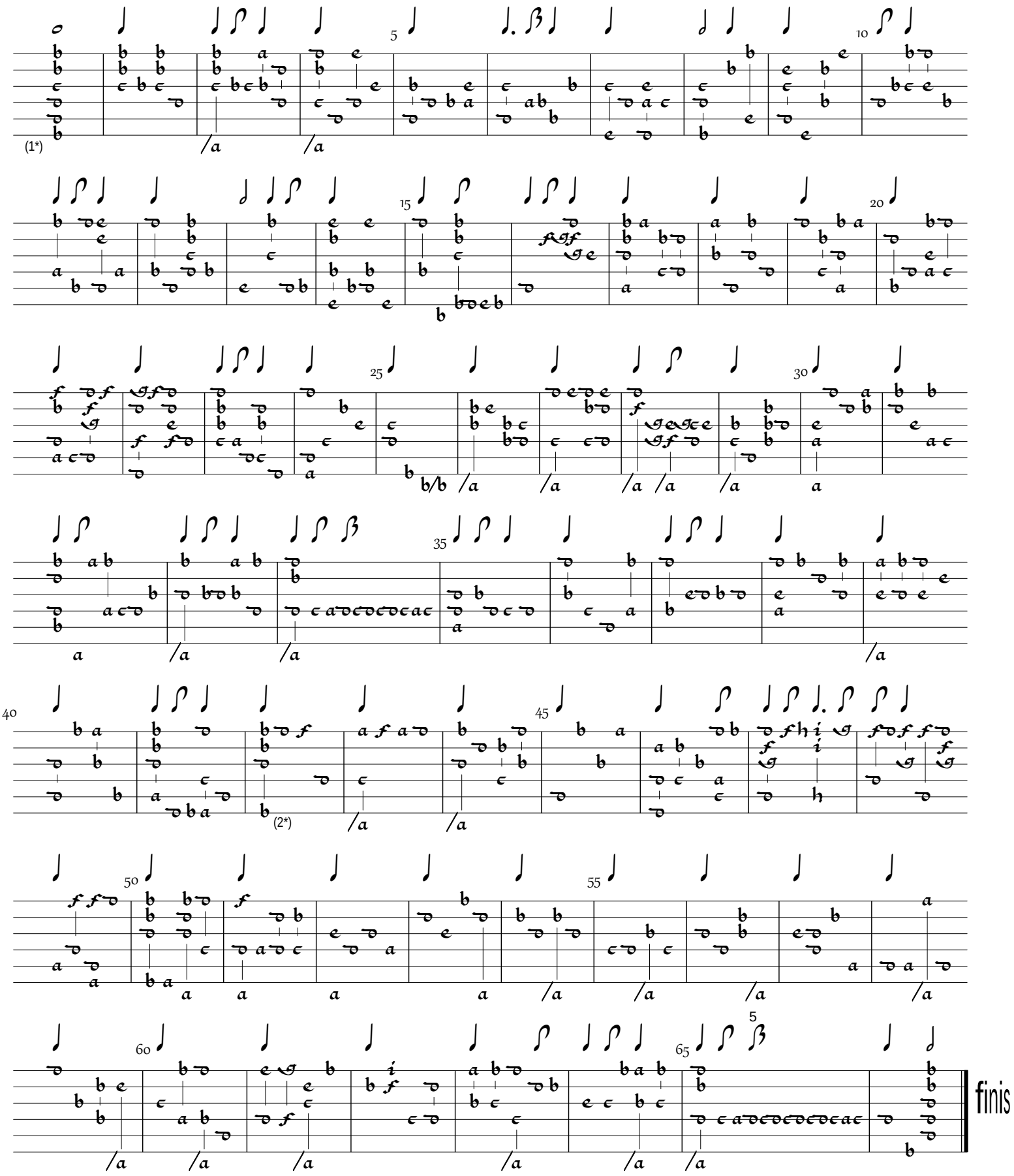
166 [fol. 83v]

Jacob Reys



167 [fol. 84]

Jacob Reys



1. Eb diapason is consistently notated as being on the 9th course rather than the 8th.
2. 'd' on 6th course in original

230 - Sarabande Jacob.

168 [fol. 84v-85/1]

Jacob Reys



1. b on 2d course in original
2. Ambiguity between d and g on 1st course.


65
70
75
80
85
90
95
100
105
110
115
120
125

231 - Fantasie Jacob:

169 [fol. 85/2]

Jacob Reys

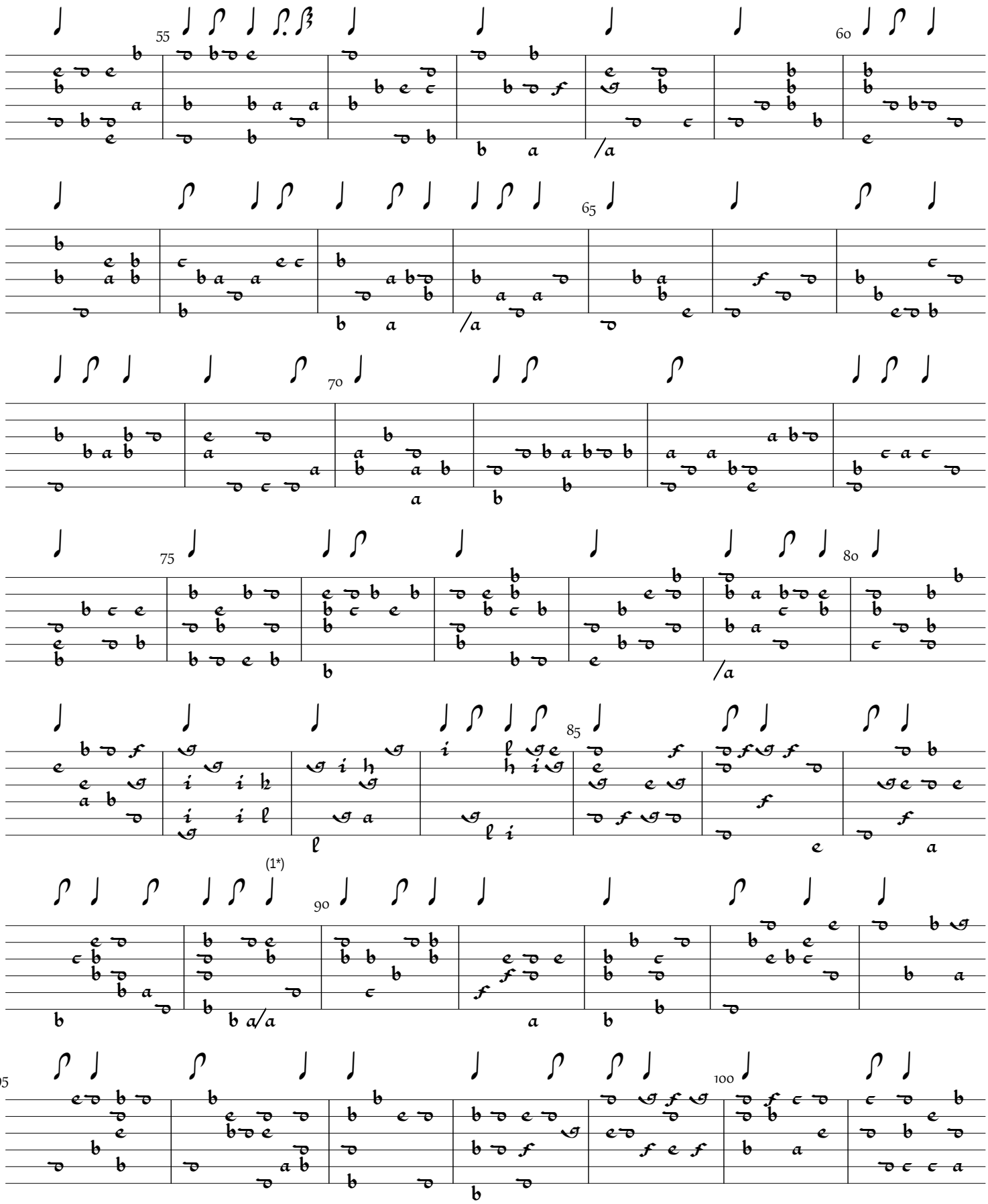


170 [fol. 85v-86]

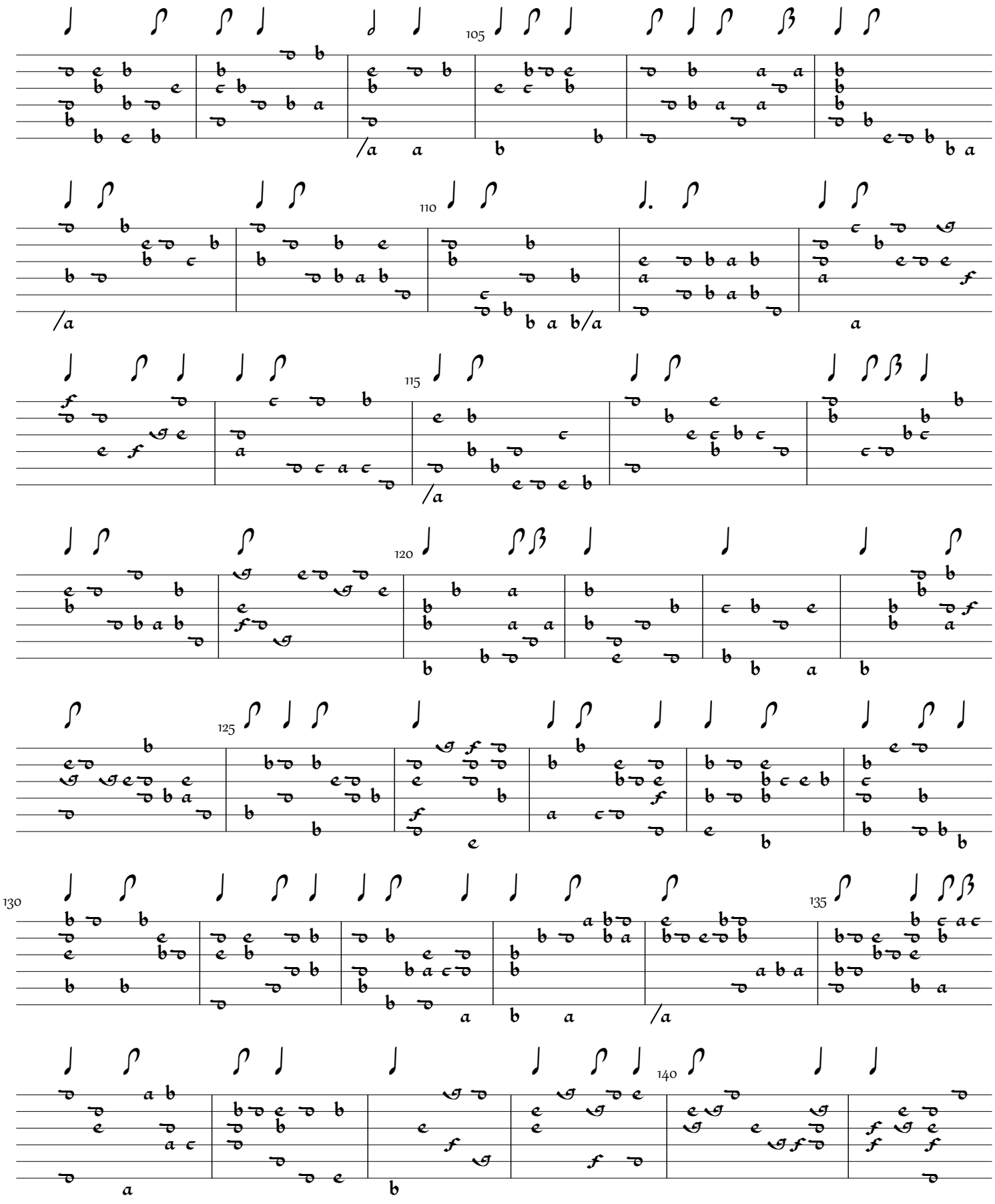
Anon



1. 'f' on 2nd course in orig.



1. k on 5th course in orig.


105
110
115
120
125
130
135
140


145
150
155
160
165
finis

233 - Volte. Jacob:

172 [fol. 86v/1]

Jacob Reys





173 [fol. 87/1]

Jacob Reys

finis



173 [fol. 87/2]

Gautier

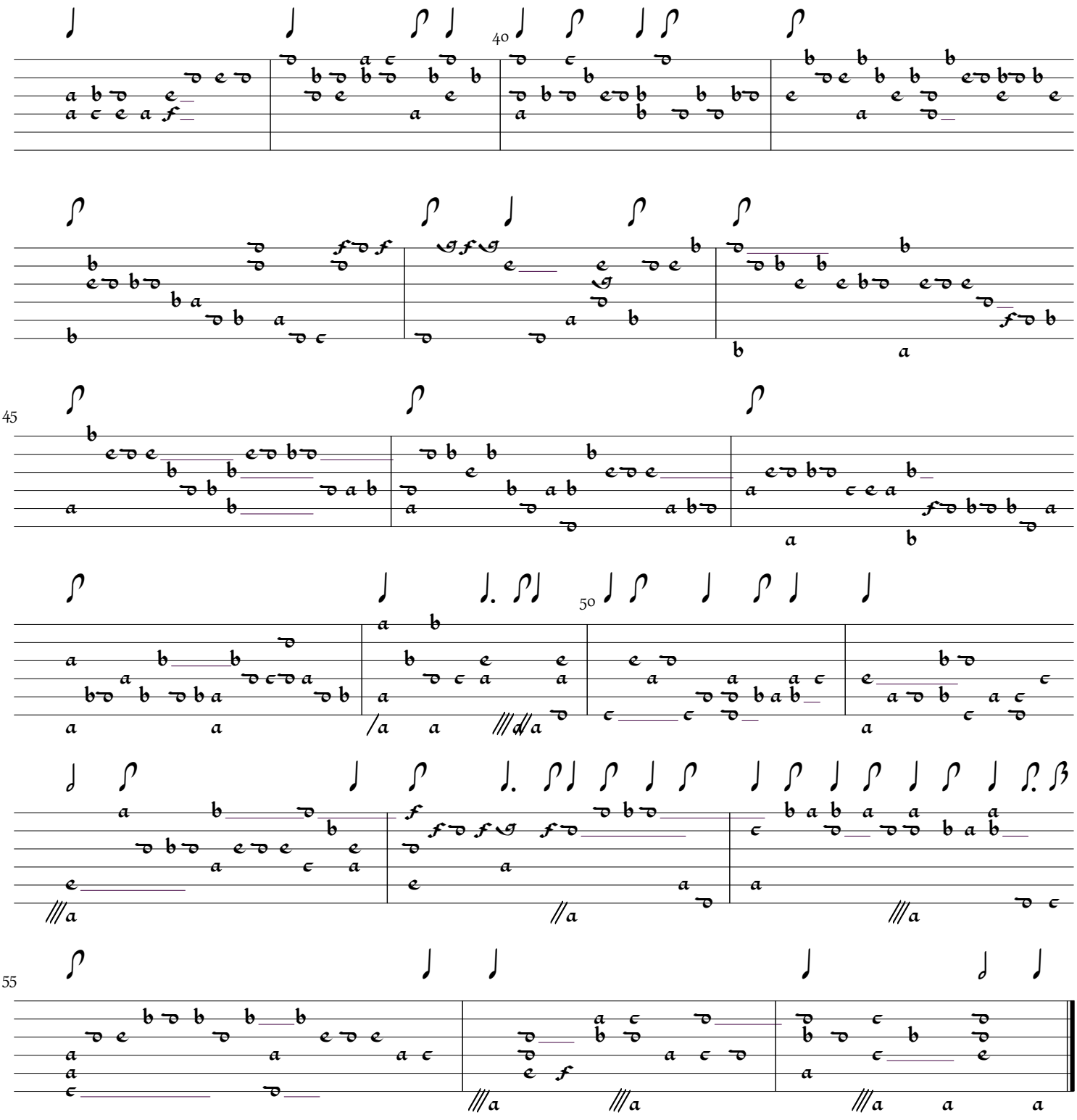


174 [fol. 87v-88/1]

Cuthbert Hely



1. Bourdon is smudged


40
45
50
55

175 [fol. 88/2]

Cuthbert Hely



Cut. Hely

KISSING.

COME hither, Womankind, and all their worth,
Give me thy kiſſes as I call them forth;
Give me thy billing kiſs; that of the Dove,
A Kiſs of Love;
The Melting Kiſs, a Kiſs that doth conſume
To a perfume;
The extract Kiſs, of every ſweet a part;
A Kiſs of Art;
The Kiſs which ever ſtirs ſome new delight,
A Kiſs of Might;
The twacking ſmacking Kiſs, and when you ceaſe,
A Kiſs of Peace;
The Muſick Kiſs, crotchet and quaver time;
The Kiſs of Rhyme;
The Kiſs of Eloquence which doth belong
Unto the tongue;
The Kiſs of all the Sciences in one,
The Kiſs alone.
So 'tis enough.

238 - Prelude. Hely.

176 [fol. 88v/1]

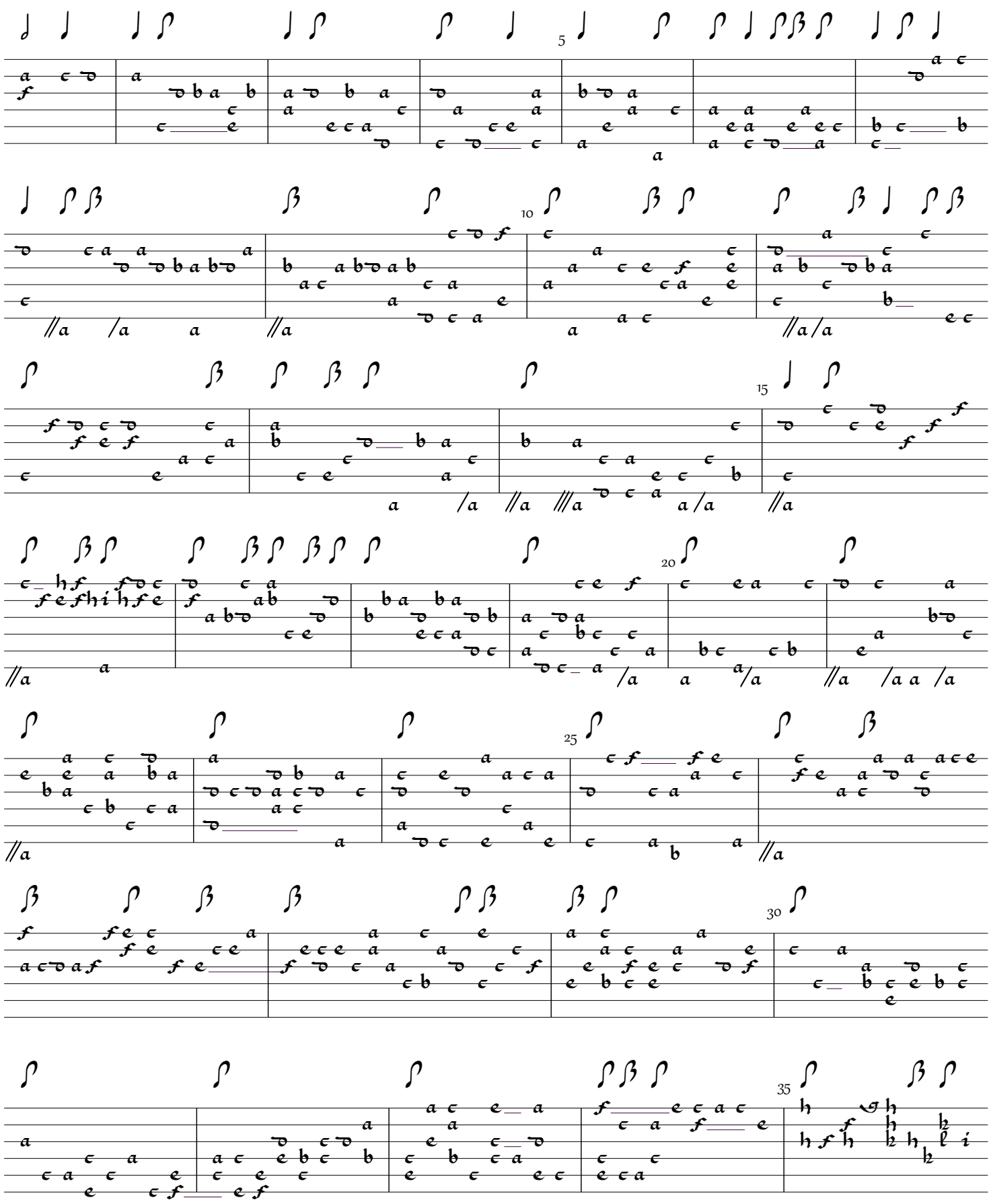
Cuthbert Hely

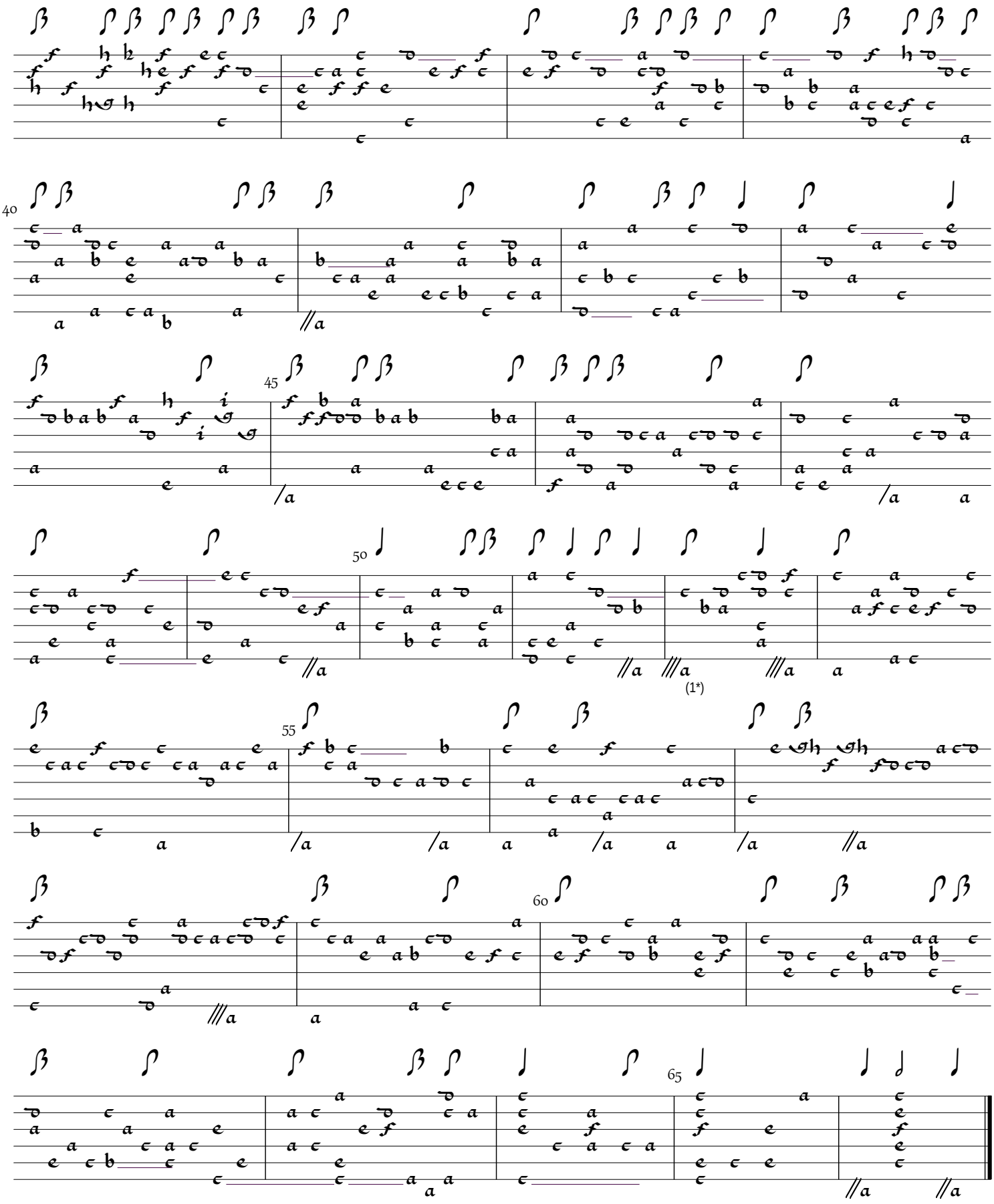




177 [fol. 88v/2]

Cuthbert Hely





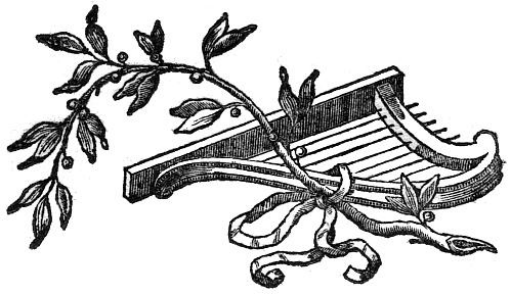
1. Barline is off in original

240 - Prelude. p[er] Hely:

178 [fol. 89v]

Cuthbert Hely





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

179 [fol. 90]

Edward Herbert





Pavan of the Composition of mee Herbert of Cherbury and Castle Island. 1640.

1. Illegible note on 5th course - possibly Db

242 - A Pauan composed by mee Herbert of Cherbury and Castle Island; 1639.

180 [fol. 90v]

Edward Herbert



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


LORD HERBERT of CHERBURY