JOHN DONNE AND MUSIC

by

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VOLUME II
of
VOLUMES I and II

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APPENDICES

Volume II Appendices provide details of all seventeenth-century musical settings of Donne's poetry known to this writer, with accompanying photographs and vocal recordings. Additional supplementary materials provide further context. Introductory paragraphs in Appendices I through IX explain the relevance of each appendix to John Donne's life, his musical associations, or his *Songes and Sonets*. The appendices also contain new discoveries of (a) musical settings of lyrics that may be Donne's, and (b) musical settings of composers who may have been influenced by Donne. The first appendix provides a chronological outline of the musical settings of Donne's poetry, set against other events in his life and the history of music. The second appendix provides images of the material artefacts in which these musical settings survive, in manuscript and print. The third and fourth appendices list the musical settings of Donne's poetry by composer and repository, respectively. The fifth appendix offers vocal and instrumental recordings of the musical settings of Donne's poetry. The sixth appendix includes the titles and sources of 'Songes'/'Songs', 'A(a)ires'/'Ayres' and 'Hymnes'/'Hymns' in the poetry of Donne. The seventh appendix documents the musicality of the Percy family and the eighth appendix evinces the musicality of Edward Herbert. The ninth appendix reveals a picture of a double portrait of Sir Constantijn Huygens and Suzanna van Baerl holding a musical score.

I. Chronological Outline of Musical Settings of Donne's Poetry

This chronological outline of Donne's life, using R. C. Bald's *John Donne A Life* for reference (Bald, Appendices, pp. 537-546), focuses on the way music manifests itself in Donne's personal and professional life, in his writing, and on the influence of his poetry on seventeenth-century music and musicians. The musical settings of Donne's poetry exist in print and manuscript. Within the outline, each musical setting, 'song', or 'songe' is displayed in bold print. The dates of the printed musical settings may be taken at face value. However, the dates of manuscript musical settings in manuscript collections are much more conjectural, having been written and recorded over a date range. The date of composition of a poem later set to music may have been many years earlier than the date of composition or date of publication of the musical setting. A conjectural date range for the date of composition of each poem, drawn from information from the modern editions of Donne's poetry listed below, has been provided in italics after each song.

Sources of information on Donne's life and poetry:

Bald, R. C., *John Donne A Life (Oxford and New York: Oxford University Press, 1970)*

Donne, John, *The Complete Poems of John Donne*, ed. by Robin Robbins (Harlow: Pearson Longman, 2010)

--- *The Elegies and the Songs and Sonnets of John Donne*, ed. by Helen Gardner (London: Clarendon Press, 1965)

--- *The Poems of John Donne: Edited from the Old Editions and Numerous Manuscripts with Introductions & Commentary*, ed. by Herbert J. C. Grierson, 2 vols, (London: Oxford University Press, 1912)

--- *The Variorum Edition of the Poetry of John Donne* (8 vols, in 11 parts), eds. Gary A. Stringer (1981-2014) and Jeffrey S. Johnson (2014-2022) (Bloomington: Indiana UP), consists of vol. 1 (*Digital Donne*) (2010), vol. 2 *The Elegies* (2000), vol. 3 *The Satyres* (2016), vol. 4.1 *The Songs and Sonnets: Topical and General Commentary* (2017), vol. 4.2 *The Songs and Sonnets* (2021), vol. 4.3 *The Songs and Sonnets* (2022), vol. 5 *The Verse Letters* (2019), vol. 6 *The Anniversaries and the Epicedes and Obsequies* (1995), vol. 7.1 *The Holy Sonnets* (2005), vol. 7.2 *Divine Poems* (2021), and vol. 8 *The Epigrams, Epithalamions, Epitaphs, Inscriptions, and Miscellaneous Poems* (1995).

Flynn, Dennis, *John Donne and the Ancient Catholic Nobility* (Bloomington and Indianapolis: Indiana University Press, 1995)

Gosse, Edmund, *The Life and Letters of John Donne,* 2 vols. (New York: Dodd, Mead and Company, 1899)

Shawcross, John T., *The Complete Poetry of John Donne* (New York: Doubleday & Co., Inc., 1967)

Walton, Izaac, *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, and Mr. George Herbert,* 2nd edn. (London: 1675)

Source of information on the history of music:

Rose, Stephen, 'Appendix 1-Chronology' in *The Cambridge History of Seventeenth-Century Music* (Cambridge: Cambridge University Press, 2005), 547-555.

I. John Donne's Life and Music

- A. Catholic upbringing and exposure to music/musicians as a child (formative years) (1571/2-1583)
  1. Liturgy/Catholic patterns of worship
  2. Music at home
     - a. Evidence of musical training/musical instruments/music
     - b. Family members (John Heywood (grandfather)/Elizabeth Heywood Donne (mother); Jasper/Ellis Heywood (uncles)
       1. John (grandfather and composer/musician/musical tutor at Court throughout the reign of King Edward VI and tutor to Queen Elizabeth I
       2. Elizabeth Heywood Donne (mother/tutored at Court/taught music by her father/performed in Court entertainments); religious music
       3. Ellis (Jesuit priest)/tutored at Court/taught music by his father/performed in Court entertainments); religious music
       4. Jasper (Jesuit priest) (tutored at Court/classmate of Queen Elizabeth I (1533-1603)/taught music by his father/performed in Court

entertainment); studied under Cox, Grindel, Ascham (tutors of Queen Elizabeth I); religious music

a. At Court, John Heywood's children were taught music and raised with the children of English courtiers and nobility.
    1. Friends of Heywood children at Court:
        a) Mildred Cooke (daughter of King Edward VI's tutor who later married Sir William Cecil)
        b) Anthony Cooke
        c) Ambrose Dudley (Earl of Warwick's son)
        d) Henry Stanley (Lord Strange) (knighted at Edward VI's coronation
        e) Henry Percy (future 8th Earl of Northumberland)

5. John Heywood (age 81) and Ellis go to Louvain (May 1578). Ellis dies (October 1578).
6. Jasper came secretly back to England as an underground missionary (1581), Donne possibly meeting him for the first time 22 July 1581 (age nine);
7. Alfonso Ferrabosco (age seven) ordered to stay at court by Queen Elizabeth

B. Exposure to music/musicians/composers through education, travel, employment, friends/Patrons and at English/European Court (includes musical settings of Donne's writing)
    1. Tutor (until 1583)
    2. Donne visited Jasper in the Tower Christmas 1584 (age 12).
    3. Matriculates at Hart Hall, Oxford (1584) (age 12) (lied about age-said he was 11)

    Musical friends from Oxford:

    a. Henry Wotton
    b. John Owen
    c. John Hoskyns
    d. John Davies
    e. Richard Baker
    f. Hugh Holland
    g. Richard Martin

    4. Travels abroad
        a. (?) Travels abroad (1589-1591) (age 17-19) (Bald)
        b. (?) Travels abroad (1590s) (age 20s) (according to Walton) (Flynn disputes this-cites Azores expedition and employment with Egerton four years before 1602)
        c. (?) Travels abroad (1585-1587) (according to Flynn) (age 13-15)
    5. Jasper deported to Normandy (left 21 Jan., one day after Donne is sent; arrived 12 Feb. 1585).
    6. Exposure to music at King Henri III Court: Donne sent with Henry Stanley, Earl of Derby and sons William/Thomas/Edward Stanley to Paris to Court of King Henri III (20 Jan. 1585)

a) Lord Henry Percy and brothers William/Charles/Richard at Court in Paris
b) Donne with Jasper in Paris (Spring 1585); Jasper goes to Reims (March 1585) and Rome (recalled in April-leaves June 1585);
c) Donne in Antwerp with Parma (April 1585);
d) Donne meets William Lyly (later his brother-in-law) in Paris with Jasper

7. *Memoirs of the House of Stanley; Brief Account of the Travels of the Celebrated Sir William Stanley* places Donne and Stanley in 1585 in France, Spain and Italy;
8. Returns to England with William Stanley (before Spring 1587) (Richard Lloyd-tutor/chaperone to William/Anthony Cooke/Anthony Bacon in France 1583-4 and went with Earl of Derby to Paris in 1585)

<u>"Sir William Stanley's Garland"-ballad published in 1800, but composed much earlier</u>

9. Continues to serve as a waiting gentleman in the Earl of Derby's household (May 1587)
10. Donne becomes lifelong friends with Sir Henry Stanley's daughter, Alice Spencer Stanley, and granddaughters: Anne Stanley Brydges; Lady Chandos; Frances Stanley Egerton, Countess of Bridgewater; Elizabeth Stanley Hastings, Countess of Huntingdon, who were all known for entertainments/music/theatre
11. Cambridge (?) (1588-1589); Musical friends from Cambridge:
    a. Thomas Campion
    b. Henry Goodyer
    c. Beaupré Bell
    d. Everard Guilpin
    e. John Pory
    f. Christopher Brooke
    g. Samuel Brook
12. Portrait (1591-William Marshal engraving)
13. Thavies Inn (1591)
14. Alfonso Ferrabsoco in Queen Elizabeth's service as court musician (1592)
15. Lincoln's Inn (1592)
    a. During revels, singing and music were taught/Master of Revels (1593); chosen Steward of Christmas (1594) but declines.
16. Musical Friends from the Inns of Court
    a. Rowland Woodward
    b. Thomas Woodward
    c. Henry Goodyer
    d. Everard Guilpin
    e. William Stanley
    f. Francis Bacon

g. Julius Caesar
h. William Hakewill
i. John Davies
j. Richard Martin
k. Toby Mathew, the son of the Archbishop of York

17. Portrait (1595) (?) (Lothian); Donne's mother and third husband, Richard Rainsford, goes abroad and settles in Antwerp in search of freedom in the exercise of their religion. By this time, Donne knew the following friends well:
    a. Robert Cotton
    b. William Cornwallis
    c. Ferdinando Stanley, Lord Strange
18. Sails to Cadiz (June), Faro, Corunna, Ferro (July), returns to Plymouth (1596)
19. Sails on the Islands expedition (July/August), Azores (Sept.); returns in October and works for Thomas Egerton at York House (1597 November (?) or in 1598)

'Lady, the silly flea' (1598) (analogue of 'The Flea') in Giles Farnaby's *Canzonets to fowre voyces with a song of eight parts* (IX) (Dubia) *(1590s?)*

20. Meets Magdalen Herbert, later Lady Danvers (Patron) (1599)/George/Edward Herbert; all known for 'entertainments'/music; Philip Herbert's wife, Anne Clifford (lutenist, intellectual, reader of poetry, etc.)

'O stay sweet Love' (1599) (analogue of 'Breake of Daye') in John Farmer's *Madrigals, Motets and Psalms* (1599) (Dubia) *(1590-1601?)*

21. Bears the sword at the funeral of Egerton's son, Sir Thomas, in Chester (26 Sept. 1599)
22. Egerton marries Alice Spencer Stanley, Countess of Derby (Employer and Patron) (? November) and Donne takes lodgings beside the Savoy (1600); friendship continues with Alice's daughters; Publication criticizing early modern music, contrapuntal licences in Monteverdi's madrigals (1600) *L'Artusi, overo Delle imperfecttoni della moderna musica*; performance of Cavalieri's *Rappresentatione di Anima, et di Corpo* in Rome (1600); Peri's Euridice performed in Florence at marriage of Henry IV of France to Maria de' Medici (1600); Caccini publishes rival *Euridice* (1600)

23. Enters Parliament as a member for Brackley (Oct.-Dec. 1601); Donne given lease of John Heywood's lands (July) (musical grandfather now in Brussels) until 1605; Thomas Morley publishes *The Triumphs of Oriana* (madrigals honoring Queen Elizabeth I) (1601); Monteverdi appointed maestro at Gonzago court in Mantua (1601);
24. Marries Anne More (Dec. 1601);

a. Exposure to music as entertainment/musical instruments/music in Loseley, George More's home
b. John & Anne Donne's home

Thomas Weelkes 'O care thou wilt dispatch mee' (1598) ***Madrigals of 5. And 6. Parts: apt. for the viols and voices*** **(1600) (Dubia)**

Thomas Weelkes 'Thule the period of Cosmographie' (1598) ***Madrigals of 5. And 6. Parts: apt. for the viols and voices*** **(1600) (Dubia)**

25. Numerous relatives of Donne living in Belgium and elsewhere on the Continent (1602); Publication of Giambattista Marino's *Rime* (popular for musical settings); Viadana and Caccini publish (new compositions and performing styles) (1602); Caccini advocates *sprezzatura* (1602); Orlando Gibbons appointed to Chapel Royal (1603); Monteverdi publishes Fourth Book of Madrigals (1603)

'O Flie not Loue' (1598) (analogue of 'Breake of Daye') in Thomas Bateson's ***The first set of English MADRIGALES: to 3. 4. 5. And 6. voices*****. (1604) (Dubia)** *(1590-1601?)*

26. Wotton's appointment to Venice (1604) (Donne verse letter to Wotton); Dowland publishes *Lacrimae, or Seaven Teares* (1604); Caccini family visits Paris on request of Maria de' Medici; Orlando Gibbons becomes senior organist at Chapel Royal (1605); Monteverdi publishes Fifth Book of Madrigals (1605); William Byrd's collection of Music for the Catholic liturgical year published, *Gradualia* (1605)), Italian madirgal collection *Giardini novi* (indicating the cultural ambitions of the Danish court) sponsored by Christian IV (1605-1606)
27. (?) Travels to France and possibly Italy-License to Donne and Sir Walter Chute to travel (16 Feb.); Returns to England (April 1606); Thomas Overbury and Sir Robert Carr at James I court in 1606 and in Paris, Antwerp and the Netherlands (1608-1609); Joachim Burmeister' *Musica Poetica* published in Rostock (1606); William Byrd publishes second part of *Gradualia* (1607) ; Monteverdi's *Scherzo musicali* published (1607) and *Orfeo* is performed at Mantuan court; Agostino Agazzari's treatise on basso continuo *Del sonare sopra 'l basso* (1607); Gregor Aichinger's (first German version edition to use bass continuo) *Cantiones ecclesiasticae* published (1607); Marco da Gagliano's *Dafne* and Monteverdi's *Arianna* (1608) for wedding of Francesco Gonzaga and Margherita of Savoy (1608); Pierre Ballard issues first collection of lute airs (1608); Frescobaldi appointed organist at St. Peter's, Rome; Agazzari's *Sacrae cantiones* published (preface explains basso continuo) (1609); Sigismondo d'India's monodies published, *Le musiche* (1609)

'The Expiration' published in Alfonso Ferrabosco, the Younger's *First Booke of Ayres* (1609) *(1590-1601?)*

'Drowne not with teares my deerest Loue', (analogue of 'A Valediction'), published in Alfonso Ferrabosco, the Younger's *First Booke of Ayres* (1609) (Dubia) *(1590-1601?)*

'The Primerose' ('Upon this Primrose Hill') Martin Peerson (composed?) Mu. MS 168 (381r-382v) (*Fitzwilliam Virginal Book* (1609-1612) *(After 1600, if connected with Edward Herbert; if connected to Magdalen Herbert, prior?)*

28. William Corkine serves as apprentice to Sir Edward Herbert (1610); Galileo's *Siderus nuncio* (astronomy) is published ((1610); Donne attends gathering at the Mitre Tavern; contributes to Coryate's *Crudities* and *The Odcombian Banquet*; goes with Sir Robert Drury to the Continent (November) (1611); D'India joins the Turin court of the Duke of Savoy (1611); Schütz's *First Book of Madrigals* is published after Venetian apprenticeship (1611); William Byrd's *Psalmes, Songs and Sonnets* is published.
29. Donne and the Drury's go to Paris (January). Accompanies the Drury family to Frankfurt, Germany (April 1612), Heidelberg, Spa (July), Maastrich, Louvain, Brussels (August), and back to England (Sept. 1612); Giovanni Gabrieli dies (1612); Michael Praetorius publishes book of French dances *Terpsichord* (1612); John Dowland receives post at English court and Monteverdi dismissed from Mantuan court (1612)

'Sweet stay awhile' (analogue of 'Breake of Daye') published in John Dowland's *A Pilgrimes Solace* (1612) *(1590-1601?)*

'To aske for all thy love' ('Louers Infiniteness') published in John Dowland's *A Pilgrimes Solace* (1612) *(1590-after 1600?)*

'Tis True, 'tis day, what though it be?' ('Breake of Daye') published in William Corkine's *Second Booke of Ayres* (1612) *(1590-1601?)*

'Come liue with me, and be my loue' ('The Baite') published in William Corkine's *Second Booke of Ayres* (1612) *(1590-1601?)*

'Ah, deere hart' (A version of 'Sweet, stay awhile', and analogue of 'Breake of Daye'), in Orlando Gibbon's *The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces* (1612) (Cantus, Bassus, Tenor) MS Mus. f. 24, Summary Catalogue nos. 16838-16842) *(1590-1601?)*

‘Ah, deere hart’ (Print) (A version of ‘Sweet, stay awhile’, and analogue of ‘Break of Daye’), in Orlando Gibbon’s *The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces* (London, 1612) Rowe Rare Items (Lock.Up.50) (Cantus) *(1590-1601?)*

‘Why dost thou fly’ (‘Sweet, stay awhile’, analogue of ‘Breake of Daye’) by Thomas Bateson in Orlando Gibbon’s *The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces* (1612) (Cantus, Bassus, Tenor) MS Mus. f. 24, Summary Catalogue nos. 16838-16842) (Dubia) *(1590-1601?)*

‘The Message’ (‘Send home my longe strayed eies to mee’) Giovanni Coperario (composed before 1626), MS Tenbury 2019 (before 1650); *(1590-1601?)*

‘Song’ (‘Deerest Love, I doe not goe’) Anon. (composed?) MS Tenbury 2018 (before 1650) *(1590-1601?)*

‘Song’ (‘Goe and catch a fallinge star’) Anon. (composed?) Egerton MS 2013 (mid. 17th c.) *(1590-1601?)*

30. Visits Sir Henry Goodyer at Polesworth and Sir Edward Herbert at Montgomery Castle (April 1613); An engraved book of English keyboard music, *Parthenia, or the maydenhead of the First Musicke that ever was Printed for the Virginalls* is given to the Elector Panatine and Princess Elizabeth for a wedding gift (1613); Artusi and Gesualdo die (1613); Monteverdi appointed as *maestro di cappela* at St. Mark’s Venice (1613)
31. Sits in ‘Addled” Parliament as member for Taunton (5 April-7 June); last attempt at obtaining state employment (1614); Monteverdi’s Sixth Book of Madrigals and Adriano Bachieri’s treatise *Cartella musicale* is published (1614); Monteverdi’s opera *Orfeo* is perhaps performed in Salzberg, the first time opera is performed outside of Italy (1614)
32. Ordained deacon and priest at St. Paul’s Cathedral (23 January 1615), by Bishop John King; appointed a royal Chaplain; attends James I to Cambridge; is made an honorary D.D. (March 1615); preaches at Greenwich, Camberwell, Inner Temple (1615); a cipher entrusted to Donne for diplomatic correspondence, about religious developments abroad (1615); Schütz is summoned to the Dresden court of the Elector of Saxony (1615); Banchieri founds the Accademia dei Floridi in Bologna (where professional musicians met to hear and discuss one another’s compositions and performances) (1615); posthumous publication of Gabrieli’s second book of *Symphoniae sacrae* and Frescobaldi’s *Recercari et canzoni* and *First Book* of tocattas. (1615)
33. Musicians at St. Paul’s and St. Dunstan’s-in-the-West

34. Portrait (1616-Isaac Oliver miniature); granted rectory of Keyston, Hunts., (16 Jan.) preaches at Court (Whitehall); (chosen Divinity Reader at Lincoln Inn (24 Oct. 1616)

    'Psalme 137' (Altus) MS 29427 British Library (from 1612-1617) (1613-1616? According to Craig Monson), Martin Peerson with verses transcribed by Thomas Myriell. *(1589-1632?)*

    'The Lamentations of Jeremy' (6 voices, Altus) MS 29427 British Library (from 1612-1617), Anon. (composed?) *(1612-1625?)*

35. Witnesses indentures of leases to Christopher Brooke by Lady Drury of property near Drury House (14 Dec. 1616) (Bald-1617); presented with rectory of Seven oaks (7 July 1616); Galileo attacked by the Inquisition for proposing a heliocentric universe and keeps research private for next seven years (1616); Johanne Hermann Schein appointed Cantor at the Leipzig Thomasschule (1616)
36. Preaches at Paul's Cross (24 March 1617); visits Knole and preaches at Sevenoaks (July); preaches at St. Clement Danes, at Whitehall (2 Nov.) and at Denmark House before the Queen (14 Dec.); Pioneering publication of insturmental sonatoas by Biagia Marini *Affetti musicali. Ballet dé la deliverance di Renaud* in Paris, with the first known use of a band of 24 violins (1617)
37. Preaches at Court (20 February, 12 and 19 April 1618); Lincoln's Inn 'preparing them to build their Chappell'; deposes in lawsuit Leigh vs Bridgewater; Giulio Caccini dies and Francesca Caccini publishes a book of monodies, *Musiche* (1618); the first edition of the third volume of Paretorus's *Suntagma musicum*, introducing Italian styles of composition and performance to Lutheran German. Schein's *Opella nova* treats Lutheran chorales in the style of Viadana's sacred concertos (1618).
38. Preaches at Court (12 February 1619), preaches to the Countess of Montgomery at the Cockpit (21 Feb.), to the Lords during the King's illness at Newmarket (28 March), and a sermon of valediction at Lincoln's Inn (18 April 1619); Leaves (12 May) as chaplain with privy councillor James Hay, Viscount Doncaster's embassy to Germany. Preaches at Heidelberg to the Prince and Princess Palatine (16 June and 18 July); at The Hague (19 Dec.) and presented with a gold medal struck as a memento of the Synod of Dort, and preaches; Johannes Kepler's *Harmonices mundi*-planetary motion in a Copernican universe (1619); Monteverdi's Seventh Book of Madrigals, *Concerto*, is published in Venice (1619); Giovanni Francesco Anerio's arrangement of Palestrina's *Missa Papae Marcelli* is issued in Rome; three landmarks of large-scale sacred music are published: Praetorius's Polyhymnia caduceatrix, Schültz;s *Psalmen Davids*, and Sweelinck's *Cantiones sacrae* (1619).

'Hymne to God the Father' ('Wilt thou forgive the simes {=sinnes}') John Hilton (Kneidel: (Hillton-composed before *1633* edition of Donne's probably 1619 or 1623), Egerton MS 2013 (mid-17th c.) *(1619-1623?)*

39. Returns to London (1 January 1620); Preaches at Lincoln's Inn (30 January); at the marriage of Sir Frances Nethersole to Lucy Goodyer (February); and at Court (3 March, 2 and 30 April) (1620); preaches at Lincoln's Inn (Trinity Sunday) and at Camberwell (20 Aug. 1620); portrait (1620-Deanery of St. Paul's/Copy in the Dyce Collection-from the school of Cornelius Jannssena; Mogens Pederson's *Pratum spirituale*, containing polyphonic settings of Danish psalms for Christian IV, is published.

    'The Flea' *(1590-1601?)*
    'The Exstasie' *(1598-1613?)*
    'Breake of Daye' ('Tis True, 'tis day, what though it be?') *(1590-1601?)*
    'The Message' *(1590-1601?)*;**(lyrics only)**
    Chatsworth Devonshire Collection (Derbyshire), DEV/002719-MS Commonplace Book (17th c.)

    'Songs which were made to certain ayres which were made before' (Gardner-1607-1614) **Nine MSS should be in Group II in *Variorum* (including Melford Hall Egerton 3884); (Title spelling differences in manuscripts); {Grierson's note (I, 18) that in 4 MSS these three poems occur together with lyrics only.} The three songs were**:
    'The Baite' *(1590-1601?)*
    'The Message' *(1590-1601?)*
    'Song' ('Deerest/Sweetest Love, I doe not goe' *(1590-1601?)*

    'Songs which were made to certeyne Aires which were made before'
    'The Baite' *(1590-1601?)*
    'The Message' *(1590-1601?)*
    'Sweetest Love, I doe not goe' *(1590-1601?)*; **(lyrics only)**
    Melford Hall (Suffolk) Egerton MS 3884 (1620-1759)

40. Preaches to the Countess of Bedford at Harrington House (7 January 1621) and at Court (16 Feb., 8 April) and at wedding of Margaret Washington and Robert Sands (30 May); resignation from Keyston accepted 20 Oct.; elected and installed as Dean of St. Paul's (22 November 1621); Sweelnick dies. Dario Castello transfers the freedom of vocal monody to instrumental sonatas in his viruoso *Sonate concertate in stil moderno*
41. Preaches at Lincoln's Inn on Candlemas Day (2 Feb.) (30 May), Court (8 Mar. 1622); resigns Readership at Lincoln's Inn (11 Feb.); preaches at St. Paul's (21 April) (4 June) (13 Nov.) (5 Nov.) (25 December); made honorary member of the Virginia Company (22 May) and of its Council (3 July);

Patents conferring on Donne a stall in the Choir of St. Paul's, a place in the Chapter House, and the prebend of Chiswick (9 August); preaches to the Earl of Carlisle and his guests (25 Aug.) at Hanworth; preaches to the Virginia Company (13 Nov.); publishes in Overbury's *Wife*; Salamone Rossi's polyphonic settings of Hebrew psalms published in Venice (1622)

42. Wotton sends a cipher from Venice (January 1623); preaches at Court, St. Paul's, new chapel at Lincoln's Inn, (1623; seriously ill (end of Nov.); Byrd and Praetorius die (1623); Schein publishes *Israelis Brünlein*, a collection of sacred madrigls (1623); Publication of Schütz's Historia der Auferstehung (1623)

'Songs w^{ch} were made to certaine aires w^{ch} were made before'
'The Message' *(1590-1601?)*
'Sweetest Love, I do not goe' *(1590-1601?)*
'The Baite' *(1590-1601?)*; **(lyrics only)**
Trinity College, Cambridge Puckering MS R.3.12 (James 592) (1623-1625) (Group II)

'Songs w^{ch} were made to certaine Aires w^{ch} were made before'
'The Message' *(1590-1601?)*
'Sweetest Love, I do not goe' *(1590-1601?)*
'The Baite' *(1590-1601?)*; **(lyrics only)**
Trinity College, Dublin, MS 877 [Part 1] [ff. 160v-162v] (1623-1625) (Group II)

'Songes w^{ch} were made to certaine Aires w^{ch} were made before'
'The Message' *(1590-1601?)*
'Song' 'Sweetest Love, I do not goe' *(1590-1601?)*
'The Baite' *(1590-1601?)*; **(lyrics only)**
Harvard fMS Eng 966.3 Norton MS (1623-1625) Transcribed from Trinity Dublin; Group II.}

'Songs w^{ch} were made to certaine Ayres w^{ch} were made before':
'The Message' *(1590-1601?)*
'Sweetest Love, I doe not goe' *(1590-1601?)*
'The Baite' *(1590-1601?)*; **(lyrics only)**
British Library, Add. MS 18647 Denbigh (1620's-1630's) (Group II)

'Songs which were made to certaine Aires that were made before'
'The Baite' *(1590-1601?)*
'Confined Love' *(1593-1601?)*
'Community' *(1590-1601?)*
'The Message' *(1590-1601?)*
'Sweetest Love I doe not goe' *(1590-1601?)*
'Goe and catch a falling star' *(1590-1601?)*; **(lyrics only)**

National Library of Wales Dolaucothi MS 6748 Dolau Cothi MS (1622-1633) (Group II)

'A Songe' ('Go and catch a falling starr') *(1590-1601?)*; **(lyrics only)**
British Library Lansdowne MS 740/6 (1620's) (Group II)
{The title **'Songs which were made to certeyne Ayres which were made before'** nor any poem entitled other **'A Songe/Song/Songe'** was in this manuscript except for **'A Songe' ('Go and catch a falling starr')**}.

Songe: 'Stay o sweete and doe not rise' *(1590-1601?)*
Songe. i.?x or ?2. 'Send home my long stray'd eyes to mee' ('The Message') *(1590-1601?)*
(Below it, unlabeled) 'Come liue with mee and be my loue' ('The Baite') *(1590-1601?)*
'The Apparition' ('When by thy scorn o murdress, I am dead') *(1590-1601?)*
Songe 3 'Love is starke madd, who ever sayes' ('The Broken Hart') *(1594-1602?)*
'Loves Philosophie' 4. ('Stand still, and I will reade to thee') *(1590-1601?)*
'A Valediction' 5. ('Though virtuous men pass mildly away') *(1593-1605?)*
'I wonder by my troth' ('The Good Morrow') *(1590-1602?)*
Songe. 7 'Goe and catch a falling starr' *(1590-1601?)*
8. 'Now thou has lov'd mee one whole day' ('Womans Constancie') *(1592-1601)*
'Love's Dyett' Dr Dunn ('To what a cumbersome unwieldinesse') *(1590-1601?)*
Each stanza numbered on the following songs:
'The Will': Dr Dunn (1, 2, 3, 4, 5, 6) ('Before I sigh my last gasp, let me breathe') *(1592-1601?)*
Dn: 'the flea' (1, 2, 3) *(1590s?)* ('Marke but this flea and marke in this'
D'ee (?T'ee) Sonnett 'Tis True tis day what though it bee' (1, 2, 3) ('Breake of Daye') *(1590-1601?)*; **(lyrics only)**
London Metropolitan Archives Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier).
[Among the papers of Sir Christopher Clitherhow (1578-1642), Lord Mayor of London in 1635; Bookplate of James Clitherow Esq. of Boston House, Middlesex; i.e. either Christopher's son, James Clitherhow (1618-82) merchant and banker, who purchased Boston Manor in the parish of Hanwell, in 1670 or James Clitherow (1694-1752). Therefore, the date is ambiguous.]

'Wherfore Peepst thou enuious day' (analogue of 'Ad Solem' 'The Sun Rising') John Wilson (?) (composed?), MS Drexel 4175 Ann Twice, Her Booke (1620-1630); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness

(Gardner; Robbins) *(1593-after 1600?)*

'Sweete staye://: (analogue of 'Breake of Daye'), (composer?) n. vi., Drexel MS 4175 Ann Twice, Her Booke (1620-1630) *(1590-1601?)* (Not present in manuscript as it exists but listed in Table of Contents at the back of the manuscript.)

'Song' 'Sweet staie:// awhile' Add MS 29481, f. 9 Anon. (composed?) (*c.* 1630) *(1590-1601?)*

43. Appointed vicar of St. Dunstan's (1624); preaches at St. Paul's, St. Dunstan's, for the Earl of Exeter 1624); Monteverdi's *Combattimento di Tancredi e Clorinda* performed in Venice; Scheidt's *Tabulatura nova* published in Hamburg
44. Preaches at St. Dunstan's, St. Paul's and at Court (1625); death of James I; stays with the Herbert family in Chelsea during the plague and composers/musicians noted in *Mrs. Herbert's Kitchin Booke* to have been present at dinners there (1625); Charles I marries Henrietta Maria 91625); the first opera by a woman, Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*, is given in Florence (1625); Schütz's book of spiritual madrigals, *Cantiones sacrae* is published (1625)

'Sweet, staye awhyle' (analogue of 'Breake of Daye') Henry Lawes (composed between 1626-1662) MS 53723 (f. 10v) (mid-17th c.) *(1590-1601?)*

'Sweet stay a while why doe you Rise' (analogue of 'Breake of Daye') Henry Lawes (composed between 1626-1662) F-Pn Rés. 2489 (f. 10v) (MS Conservatoire Rés 2489) p. 269 (f. 10v) (*c.* 1660) Bibliothèque Nationale, Paris, Dèpartment de la Musique *(1590-1601?)*

'Wherfore peepst thou enuious day' (analogue of 'Ad Solem' 'The Sun Rising') Henry Lawes (composed between 1626-1662) MS 53723 (mid-17th c.); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness (Gardner; Robbins)
(1593-after 1600?)

45. Preaches at St. Dunstan's and St. Paul's (1625); Coronation of Charles I (2 Feb. 1626); preaches at Court (24 Feb. 1626) (18 and 30 April); legal work; appointed JP of Bedford (1626); Preaches at funeral of Sir William Cokayne (12 Dec. 1626); commemorative sermon (29 June 1626); Publication of Jehan Titelouze's organ settings of the *Magnificat*; Schein publishes a second book of *Opella nova* in Leipzig (1626)
46. Sir Henry Goodyer (1627) and Countess of Bedford (31 May) die; preaches

memorial sermon at Chelsea for Magdalen Herbert, Lady Danvers (1 July), buried (8 June 1627); preaches at Court, St. Paul's, St. Dunstan's, and at the Earl of Bridgewater's house at the marriage of his daughter (1627); does legal work (1627); Kepler's *Tabulae rudolphinae* tells how to calculate the position of the planets (1627); Schütz's music drama *Dafne* is performed for the Saxon court; Frescobaldi publishes Second Book of Toccatas; In Madrid, Florentines present the first opera in Spanish, *La selva sin amor* with music mainly by Piccinini (1627)

47. Preaches at Court, St. Paul, St. Dunstan's (1628); does legal work; Donne ill August-October (1628); Schütz meets Monteverdi in Venice (1628); the first Italian opera, *Acis*, is staged in Warsaw, Poland (1628)
48. Preaches at St. Paul's and Court (1629); signs Churchwarden's accts. at St. Dunstan's (1629); legal work (1629); Carissimi is made *maestro di capella* at t the Collegio Germanico in Rome; Schütz has first book of Symphoniae sacrae published in Venice; Biagio Marini's Op. 8 sonatas are published (1629)
49. Preaches at Court, at St. Paul's, and attends vestry meetings at St. Dunstan's (1630); legal work; beginning of last illness (autumn); makes out will (13 Dec. 1630); Frescobaldi publishes Arie musicali (1630)
50. Mother dies (buried 28 Jan. 1631); last sermon at Court 'Death's Duell' (25 Feb.); attends meeting of governors of Charterhouse (1631); attends to last Cathedral business (21 Mar.); writes until his death (31 March 1631); First performance of Stefano Landi's opera *Sant'Alessio* (1631 or 1632)

'Wherfore peepst thou envious daye' (analogue of 'The Sun Rising') John Wilson (?) (composed?), f. 36v [for 3 voices, printed in Wilson's 'Cheerful Ayres' *c.* 1660], Egerton MS 2013 (mid 17th c.); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness (Gardner; Robbins) *(1593-after 1600?)*

'Wherfore peepst thou envious daye' (analogue of 'The Sun Rising') John Wilson (?) (composed?), (treble only; different tune and different second stanza from above), f. 37r, Egerton MS 2013 (mid 17th c.); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness (Gardner; Robbins) *(1593-after 1600?)*

'Wherefore peep'st thou envious day' (analogue of 'The Sun Rising'), John Wilson (composed?) MS Don. c. 57 (*c.* 1640-1650); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness (Gardner; Robbins) *(1593-after 1600?)*

'Lye still my Deare' (analogue of 'Breake of Daye'/'Sweet, stay awhile') Anon. (composed ?), MS Don. c.57 (*c.* 1640-1650) *(1590-1601?)*

'The Lamentations of Jeremy, for the most part according to Tremellius' ('How sitts this citty, late most populous'), Thomas Ford (composed

before 1648), MS Mus. 736-738 (early-mid-17th c.) Christ Church Library *(1612-1625?)*

'The Lamentations of Jeremy, for the most part according to Tremellius' ('How sitts this citty late most populous'), Thomas Ford (composed before 1648), MS 736-738, Ashmolean (early-mid-17th c.) *(1612-1625?)*; **{Facsimile in Donne Variorum Digital Manuscript Facsimiles (www.donnevariorum.tamu.edu)} (Ox2a-c, ff. 21, 22; Ashmolean 36, 37)**

'The Expiration', Anon. (composed?), MS Mus. Sch. F. 575 (mid-late 17th c.) *(1590-1601?)*

'Wherfore peepst thou Enuious day' (analogue of 'The Sun Rising') Dr. [John] Wilson (composed?) MS D.C. I.69/MS D.C. 1.1 Watermark: (1649-1652); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe', 'A Song', 'Song' in one or other textual witness (Gardner; Robbins) *(1593-after 1600?)*

'The Apparition' William Lawes (composed before 1645), MS D.C. I.69/M. D.C. 1.1, 3 voc., Watermark: (1649-1652) *(1590-1601?)*

'Good morrow unto her' (analogue of 'The Good Morrow') William Lawes (composed?), MS D.C. I.69/MS D.C. 1.1 Watermark: (1649-1652) (15r) (Dubia) *(1590-1602?)*

'Good morrow' (analogue of 'The Good Morrow') William Lawes (composed?), MS D.C. I.69/MS D.C. 1.1 Watermark: (1649-1652) (32v-33r) (Dubia) *(1590-1602?)*

'Wherfore peepst thou envious day' ('The Sun Rising'), John Wilson (composed?) MS Mus. b. 1., fol. 13r (1650-1656); on the strength of it being titled 'To the Sun' 'Ad Solem' 'A Songe' 'A Song', 'Song' in one or other textual witness (Gardner; Robbins) *(1593-after 1600?)*

'Love bred on glaunces' John Wilson (composed ?) MS Mus. b. 1. (*c.* 1650-1656); 'A Songe' (MS Dobell 966.4-H5) (MS Stowe 195-B46) *(1593-after 1600?)*

'Go and Count her better hours' (Other title: 'Upon a watch ; A watch sent home to Mrs. Elizabeth King wrapt in these verses'); Title on source: 'Goe and count'; John Wilson (composed ?); Attributed to Donne and William Strode; MS Mus. b. 1. (*c.* 1650-1656); *(?)*

‘Stay o stay why dost thou fly me’ (analogue of ‘Breake of Daye’) John Wilson (composed?) MS Mus. b. 1., f. 88v-89r (1650-1656) (Dubia) *(1590-1601?)*

‘Wherfore peepst thou envious day’ (analogue of ‘The Sun Rising’) William Lawes (?) or Anon. (MS Mus. d. 238) (1650s); on the strength of it being titled ‘To the Sun’ ‘Ad Solem’ ‘A Songe’ ‘A Song’, ‘Song’ in one or other textual witness (Gardner; Robbins) *(1593-after 1601?)*

‘The Apparition’ William Lawes (composed before 1645), (MS Mus. d. 238) (1650’s) *(1590-1601?)*

‘Good Morrow unto her’ (analogue of ‘The Good Morrow’) William Lawes (composed?) MS Mus. d. 238 (*c.* 1650s) (34v) (Dubia) *(1590-1602?)*

‘Good Morrow’ (analogue of ‘The Good Morrow’) William Lawes (composed?) MS Mus. d. 238 (*c.* 1650s) (12v) (13r) (Dubia) *(1590-1602?)*

‘Song’ (‘Deerest Love, I doo not goe’) Anon. (composed?), *Elizabeth Rogers hir Virginal Book’* MS 10337 (1656) *(1590-1601?)*

‘Ly still my Deare’ (analogue of ‘Breake of Daye’/’Sweet, stay awhile’) Anon. (composed?), *Elizabeth Rogers hir Virginal Book’*, MS 10337 (1656) *(1590-1601?)*

‘A Hymn to God the Father’ (‘Wilt thou forgive the sin') Pelham Humphrey {Kneidel: (Humphrey-composed after *1633* edition of Donne’s poetry)}, Mus. 49 *Harmonia Sacra* (1688; anthem written prior to 1674) Christ Church Library *(1619-1623?)* {Listed in Donne Variorum Digital Facsimiles as music MS 350, pp. 114-117 B.97 (Ox1)}

‘On Womens Inconstancy’ (analogue of ‘Goe and Catch a Falling Starr’) John Playford (composed?), *The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books*, London, (1669) (Dubia) *(1592-1601?)*

II. Musicians associated with Donne (Non-professional and Professional)

1. Family
2. Friends
3. Patrons

4. Composers of Donne musical settings (biographical information/links to Donne)
    a. Giles Farnaby (1563-1640)
    b. John Farmer (1570-1601)
    c. Thomas Bateson (1570-1630)
    d. John Dowland (1563-1626)
    e. William Corkine (birth/death dates uncertain)
    f. Thomas Campion (1567-1620)
    g. Giovanni Coprario/Coperario (John Cooper) (1570-1626)
    h. Martin Peerson (*b.* 1571-1573) (*d.* 1650-1651)
    i. Alfonso Ferrabosco, the Younger (1575-1628)
    j. Thomas Ford (1580-1648)
    k. Orlando Gibbons (1583-1625)
    l. John Wilson (1595-1674)
    m. Henry Lawes (1596-1662)
    n. John Hilton (1599-1657)
    o. William Lawes (1602-1645)
    p. Pelham Humphrey (1647-1674)
5. Church Musicians (biographical information/links to Donne)
    a. St. Paul's
        1. Thomas Tallis (1505-1585)
        2. William Mundy (1528-1591)
        3. William Byrd (1539/40 or 1543-1623)
        4. Thomas Morley (1557-1602)
        5. Thomas Tomkins (1572-1656) (Worcester Cathedral/Chapel Royal)
        6. Thomas Weelkes (1576-1623)
        7. Thomas Myriell (1580-1625) (London/St. Paul's 1616; Rector-St. Stephen's Walbrook)
        8. John Tomkins (1586-1638) (St. Paul's/Chapel Royal) (Thomas Tomkin's half-brother)
        9. John Ward (1590-1638)
        10. John Barnard (1591-fl. 1641?)
        11. Adrian Batten (1591-1637)
        12. John Playford (1623-1686/7)
    b. Chapel Royal
        1. Orlando Gibbons (1583-1625) (Westminster Abbey/Cambridge)
        2. Thomas Tomkins (1572-1656) (Worcester Cathedral)
        3. John Tomkins (1586-1638) (St. Paul's)
        4. Walter Porter (*c.* 1587-1659)
        5. Henry Lawes (1596-1662)
        6. Pelham Humphrey (1647-1674)
    c. Worcester Cathedral
        1. Nathaniel Tomkins (1699-1681)
    d. St. Dunstan's-in-the-West (Vestrymen/Music)

II. Photographs of Musical Settings of John Donne's Poetry

The following photographs correspond to Appendix I. Chronological Outline of Musical Settings of Donne's Poetry and consist of 'Songs' or 'Songes', 'Songs wth were made to certeyne/certaine Ayres/Aires wth were made before' and Dubia. Exceptions are the musical settings, 'songes' or 'songs' in Dubia. Photographs of analogues are placed together in Dubia since they are new discoveries. The photographs of the musical settings of Donne's poetry are listed in chronological order by date of publication (print) and date range of compilation (manuscript). The list of photographs below includes page numbers to help the reader navigate the lengthy catalogue of photographs. Each photograph records the name of the musical setting, composer, manuscript (or print title), folio(s), page number(s) (if given), date of publication (print) or date range of compilation (manuscript), and repository.

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Martin Peerson
Fitzwilliam Virginal Book, Mu. MS 168 (fol. 381r) (1609-1612), Fitzwilliam Museum, Cambridge

Figure 3. 'The Primerose' ('Upon this Primerose hill') 33
Martin Peerson
Fitzwilliam Virginal Book, Mu. MS 168 (fol. 382v) (1609-1612), Fitzwilliam Museum, Cambridge

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NEWLY COMPOSED by *Orlando Gibbons*, Batcheler of Musicke, and Organist of his Maiesties Honourable Chappell *in Ordinarie*
London: Printed by Thomas Snodham, the Assigne of W. Barley (1612), King’s College Cambridge

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Orlando Gibbons
The First Set of MADRIGALS AND MOTTETS of 5. Parts: apt for Viols and Voyces (XV) (All parts) (Print)
NEWLY COMPOSED by *Orlando Gibbons*, Batcheler of Musicke, and Organist of his Maiesties Honourable Chappell *in Ordinarie*
London: Printed by Thomas Snodham, the Assigne of W. Barley (1612), British Library

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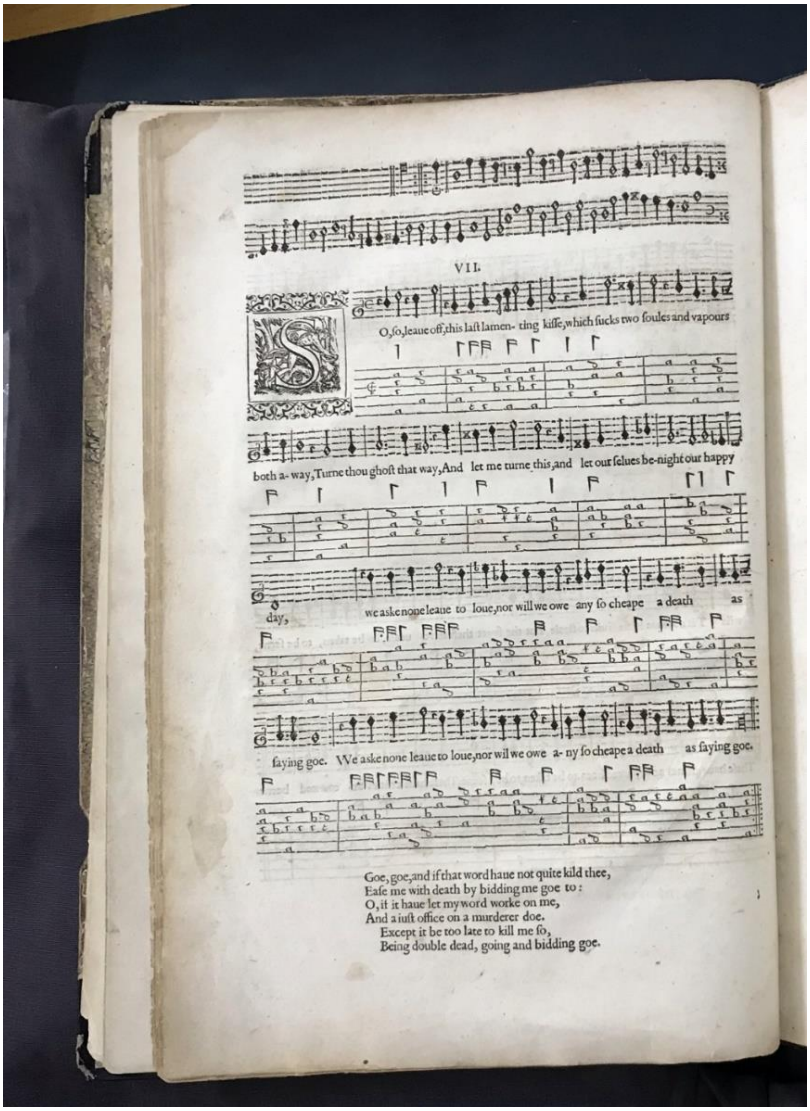
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Alfonso Ferrabosco, the Younger

First Booke of Ayres (1609) (VII)

Photograph by kind permission of the British Library, London

Figure 2.



‘The Primerose’ (‘Upon this Primerose hill’)

Martin Peerson

Fitzwilliam Virginal Book, Mu. MS 168 (fol. 381r) (1609-1612)

Photograph by kind permission of the Fitzwilliam Museum, Cambridge

Figure 3.



‘The Primerose’ (‘Upon this Primerose hill’)

Martin Peerson

Fitzwilliam Virginal Book, Mu. MS 168 (fol. 382v) (1609-1612)

Photograph by kind permission of the Fitzwilliam Museum, Cambridge

Figure 4.



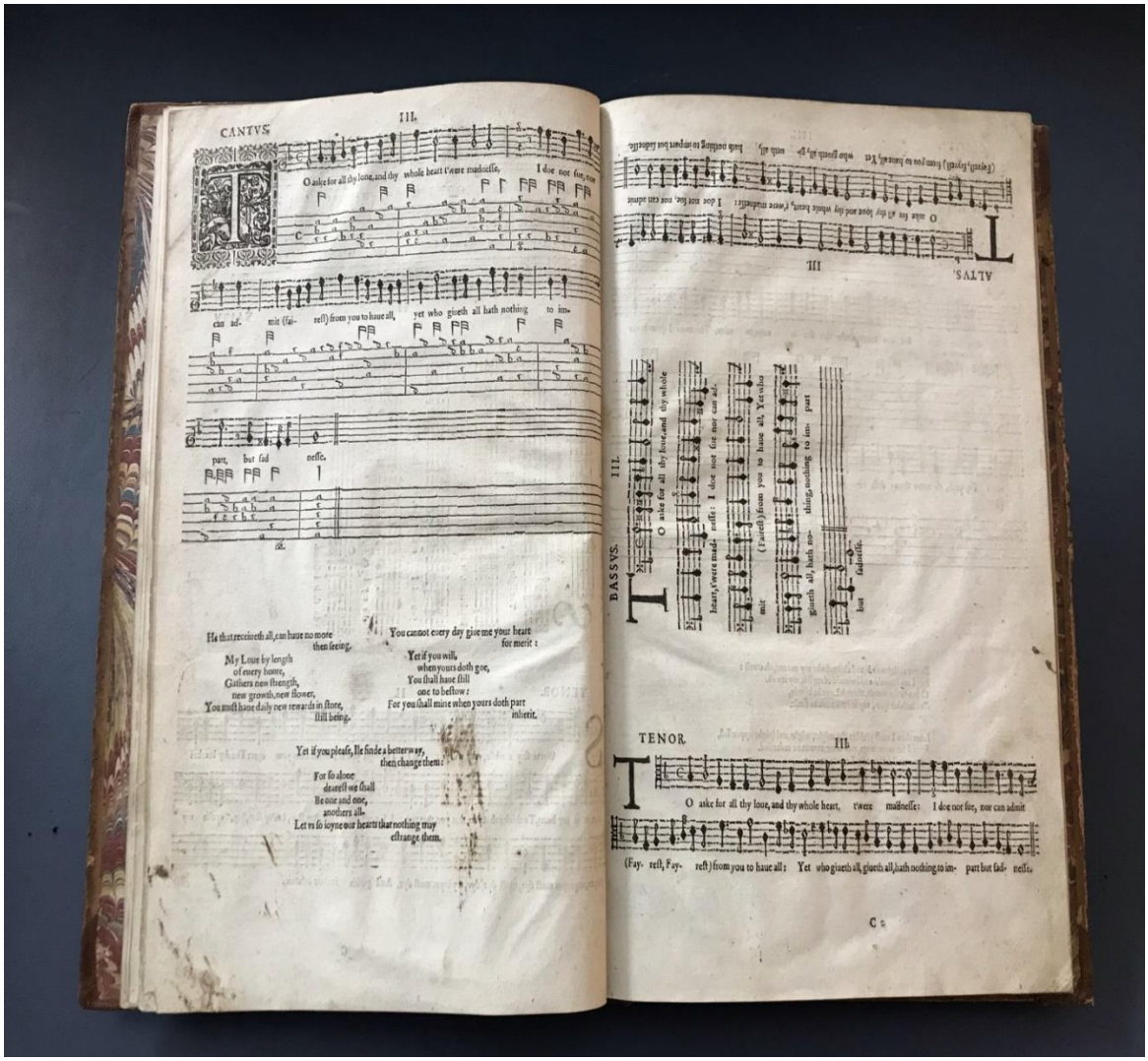
‘Sweet stay awhile’ (analogue of ‘Breake of Daye’)

John Dowland

A Pilgrimes Solace (1612) (B2v)

Photograph by kind permission of the British Library, London

Figure 5.



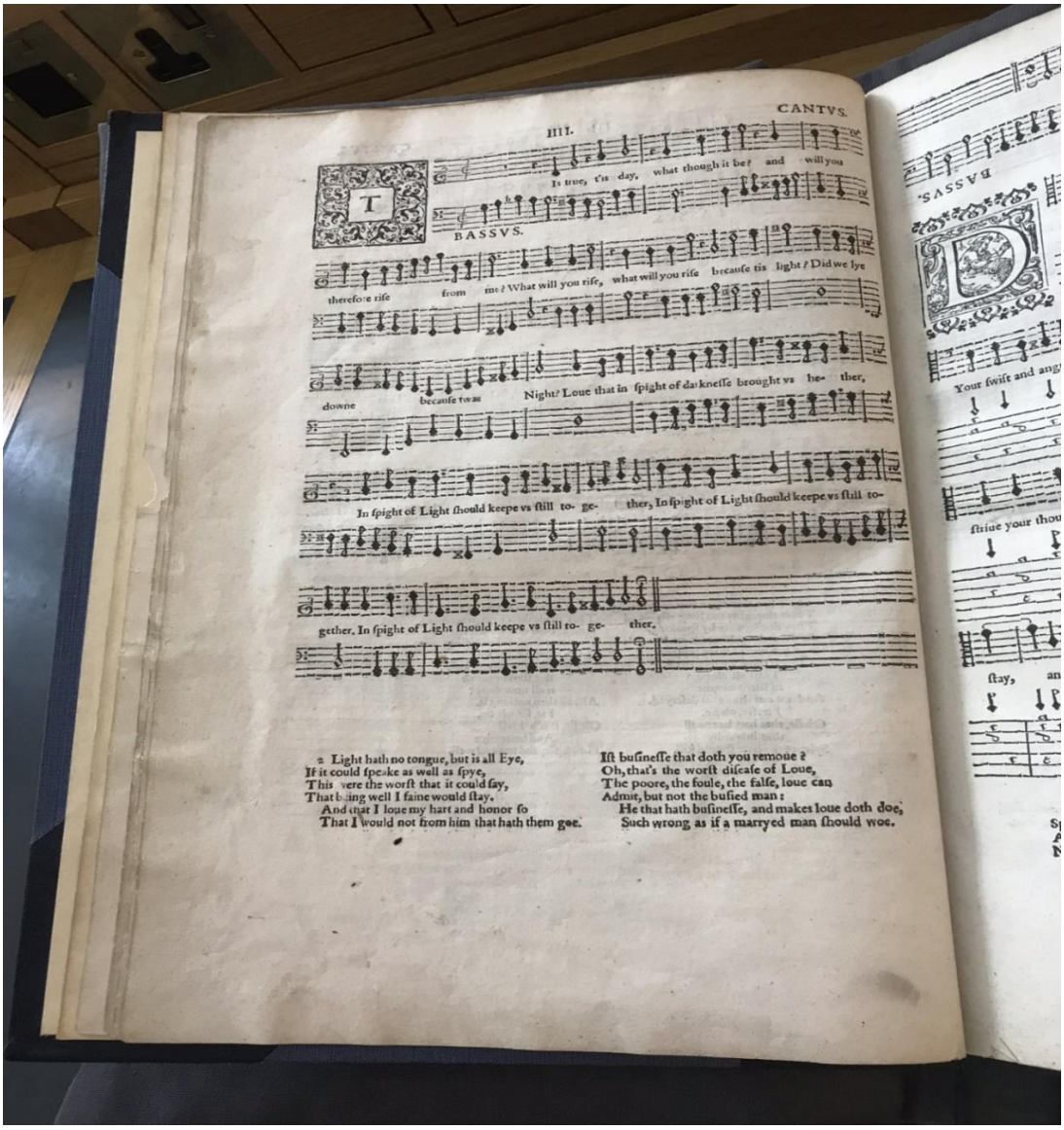
‘Louers Infiniteness’ (‘To aske for all thy loue’)

John Dowland

A Pilgrimes Solace (1612) (C1r)

Photograph by kind permission of the British Library, London

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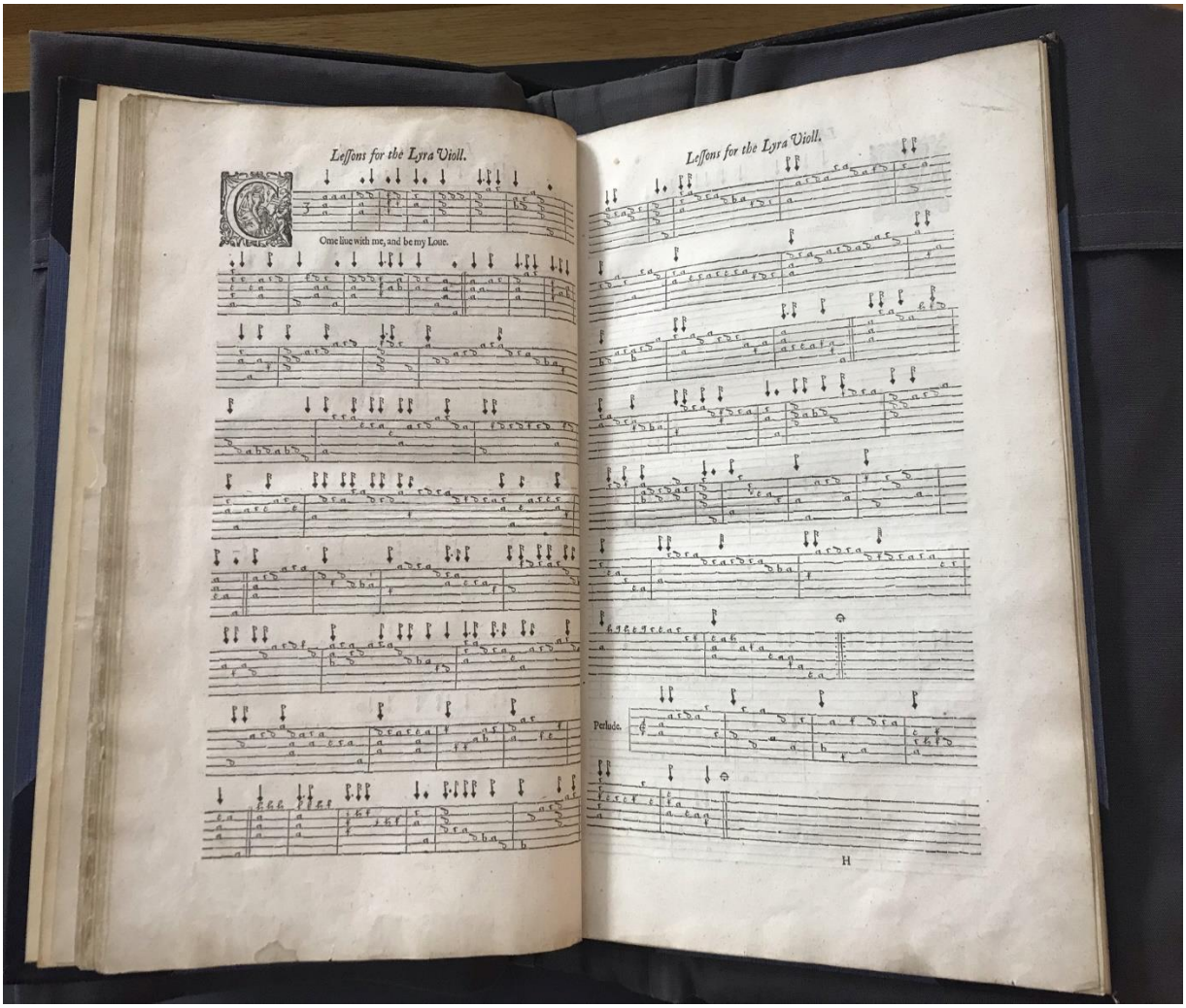
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William Corkine

The Second Book of Ayres (1612) (IIII)

Photograph by kind permission of the British Library, London

Figure 7.



‘Come liue with me, and be my loue’ (‘The Baite’)

William Corkine

The Second Book of Ayres (1612)

Photograph by kind permission of the British Library, London

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‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, analogue of ‘Breake of Daye’)
Orlando Gibbons
The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces (1612)
(Cantus) (fol. 64v.)
Photograph by kind permission of the Bodleian Library, Oxford

Figure 9.



‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, analogue of ‘Breake of Daye’)
Orlando Gibbons
The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces (1612)
(Tenor) (fol. 64v)
Photograph by kind permission of the Bodleian Library, Oxford

Figure 10.



‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, analogue of ‘Breake of Daye’)
Orlando Gibbons
The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces (1612)
(Bassus) (fol. 64v)
Photograph by kind permission of the Bodleian Library, Oxford

Figure 11.



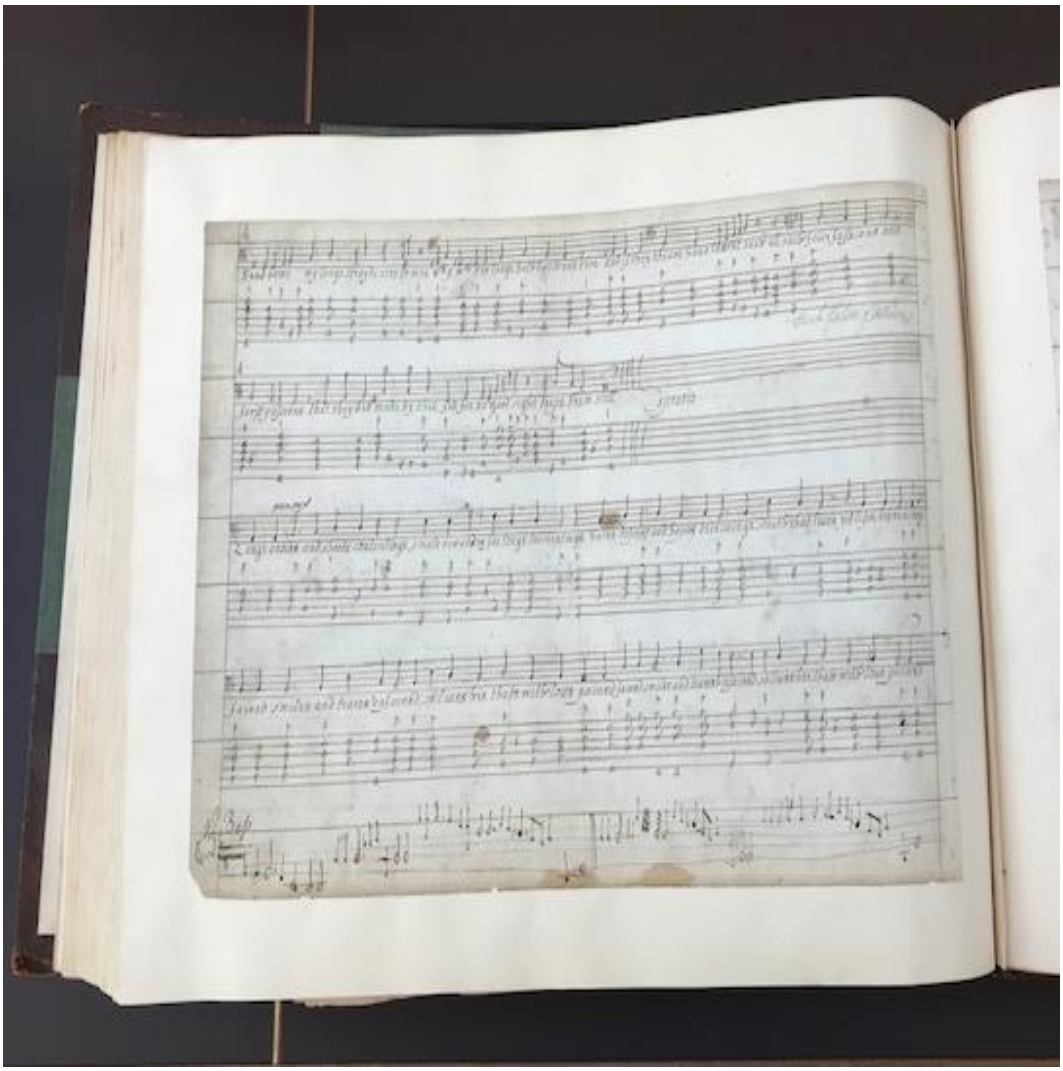
‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, and analogue of ‘Breake of Daye’)
Orlando Gibbons
The First Set of MADRIGALS AND MOTTETS of 5. Parts: apt for Viols and Voyces.
(XV) (Cantus) (C_2) (Print)
NEWLY COMPOSED by *Orlando Gibbons*, Batcheler of Musicke, and Organist of his Maiesties Honourable Chappell *in Ordinarie*
London: Printed by Thomas Snodham, the Assigne of W. Barley (1612)
Photograph by kind permission of the Provost and Scholars of King’s College, Cambridge

Figure 12.



‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, and analogue of ‘Breake of Daye’)
Orlando Gibbons
The First Set of MADRIGALS AND MOTTETS of 5. Parts: apt for Viols and Voyces
(XV) (All parts) (Print)
NEWLY COMPOSED by *Orlando Gibbons*, Batcheler of Musicke, and Organist of his Maiesties Honourable Chappell *in Ordinarie*
London: Printed by Thomas Snodham, the Assigne of W. Barley (1612)
Photograph courtesy of *Early English Books Online* and the British Library

Figure 13.



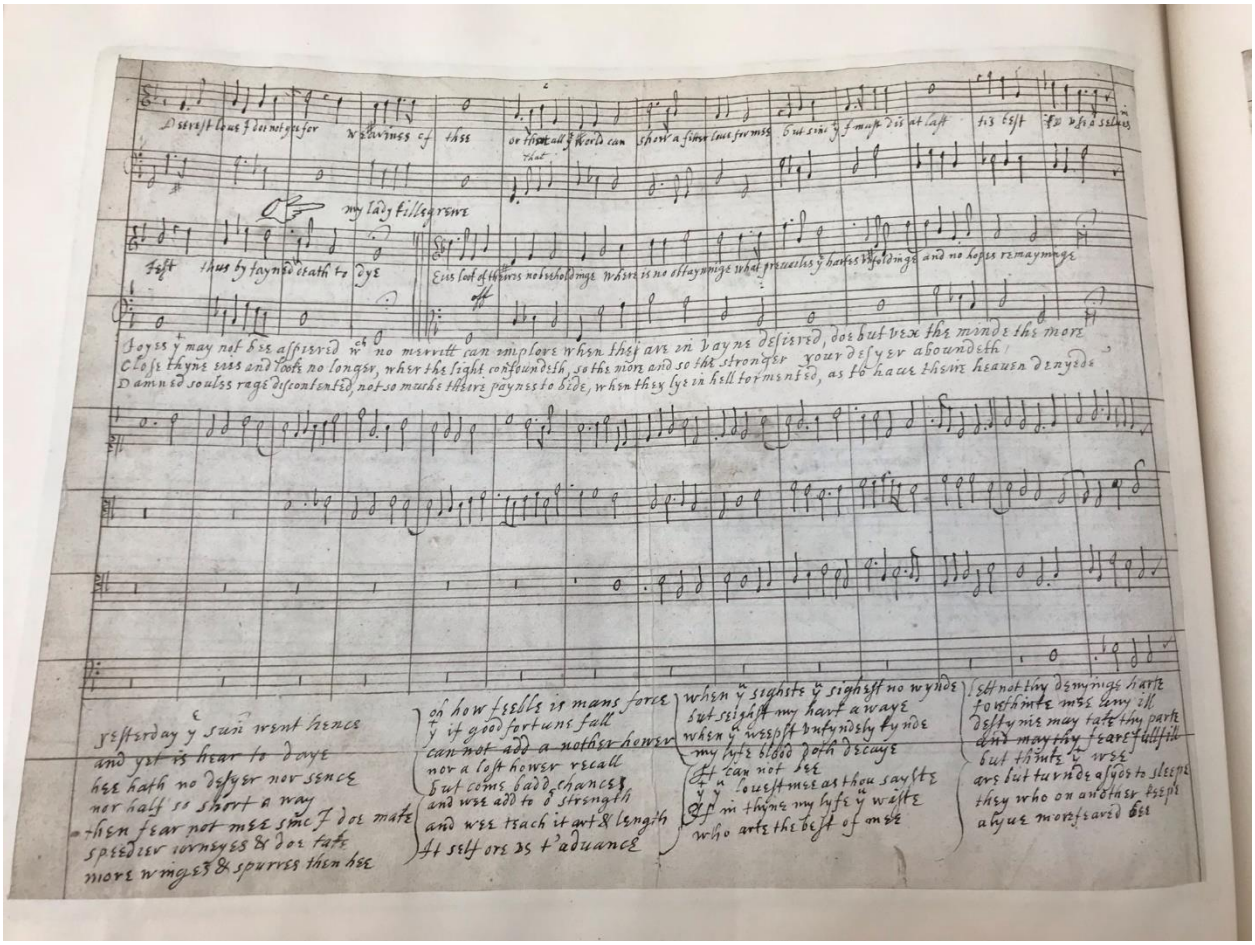
‘The Message’

Giovanni Coprario/Coperario/John Cooper

MS Tenbury 1019 (fol. 1v) (before 1650)

Photograph by kind permission of the Bodleian Library, Oxford

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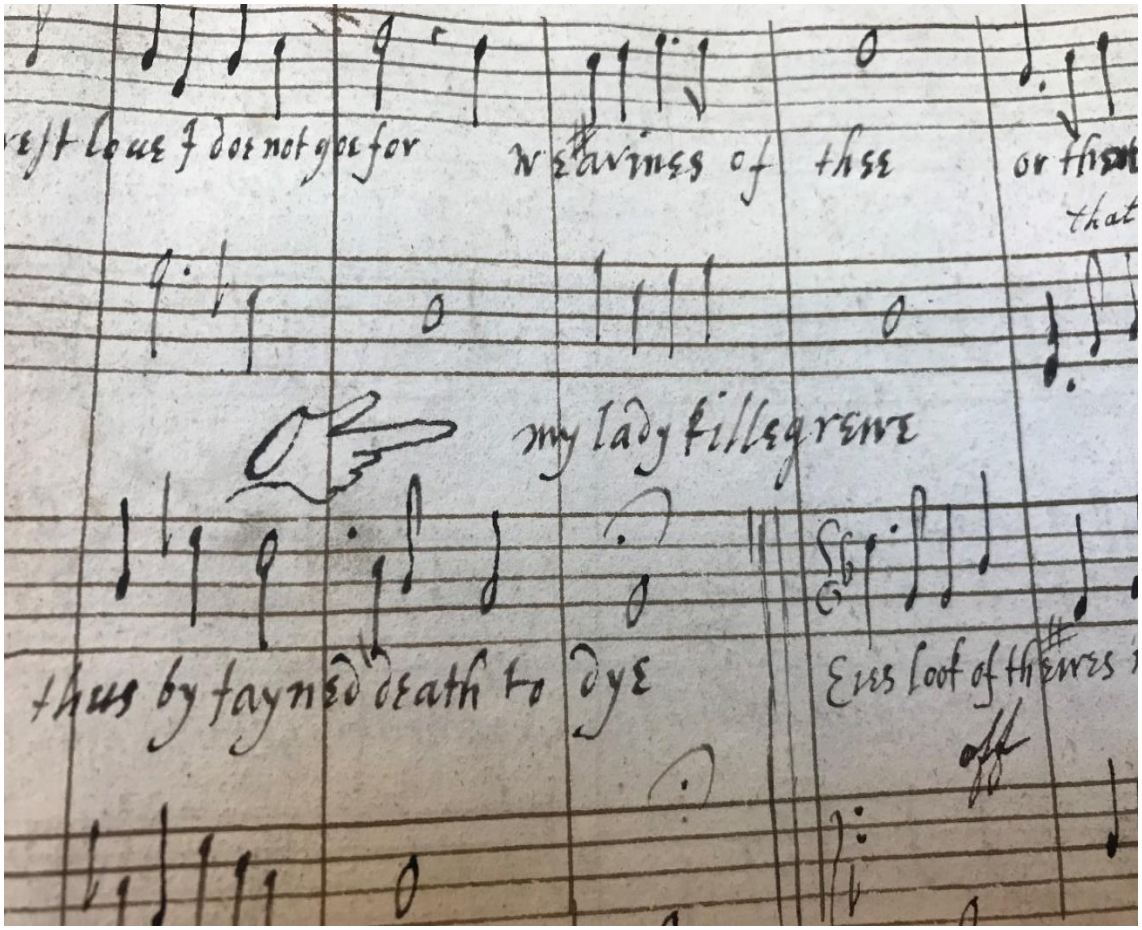


‘Deerest loue, I doe not goe’

(Anon.) MS Tenbury 1018 (fol. 44v) (before 1650)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 15.

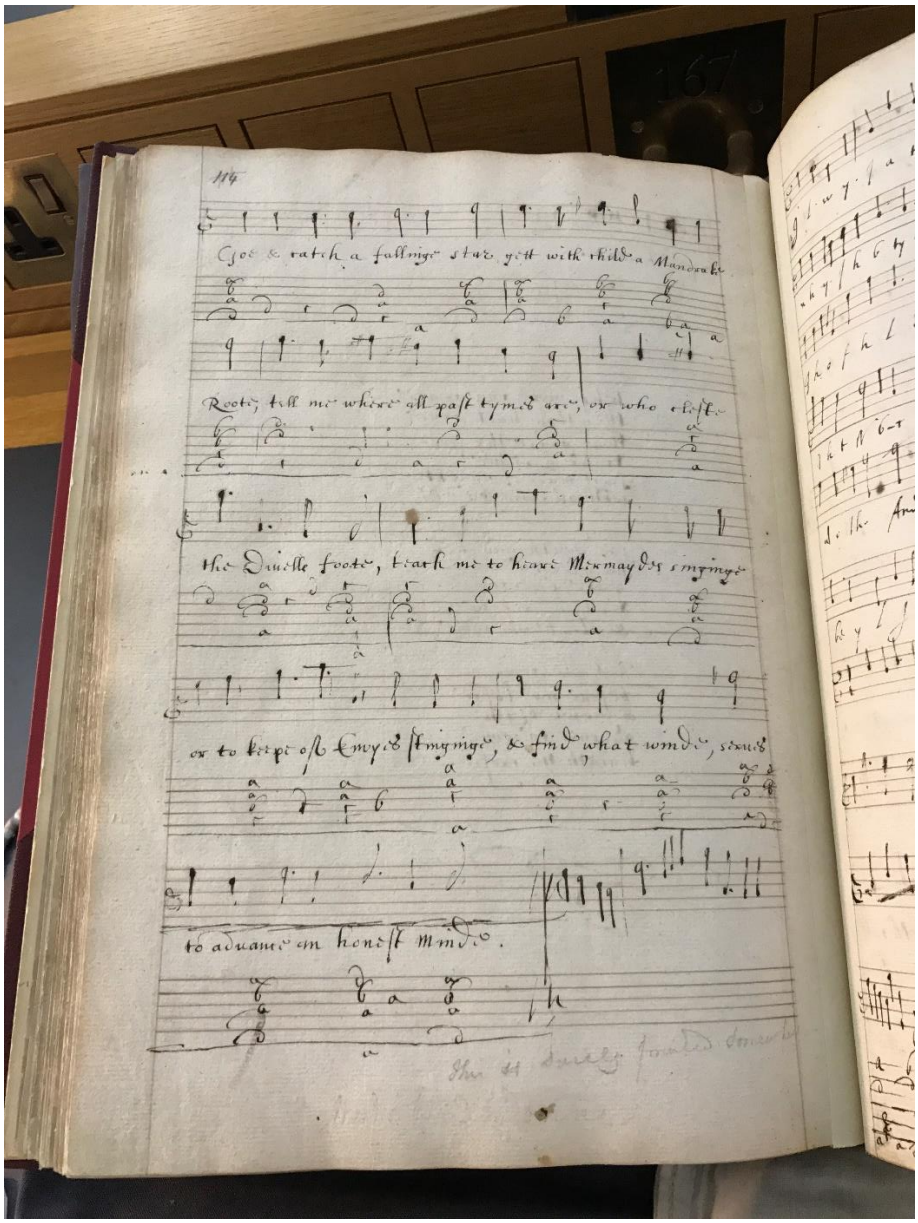


‘Deerest loue, I doe not goe’

(Anon.) MS Tenbury 1018 (fol. 44v) (before 1650)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 16.

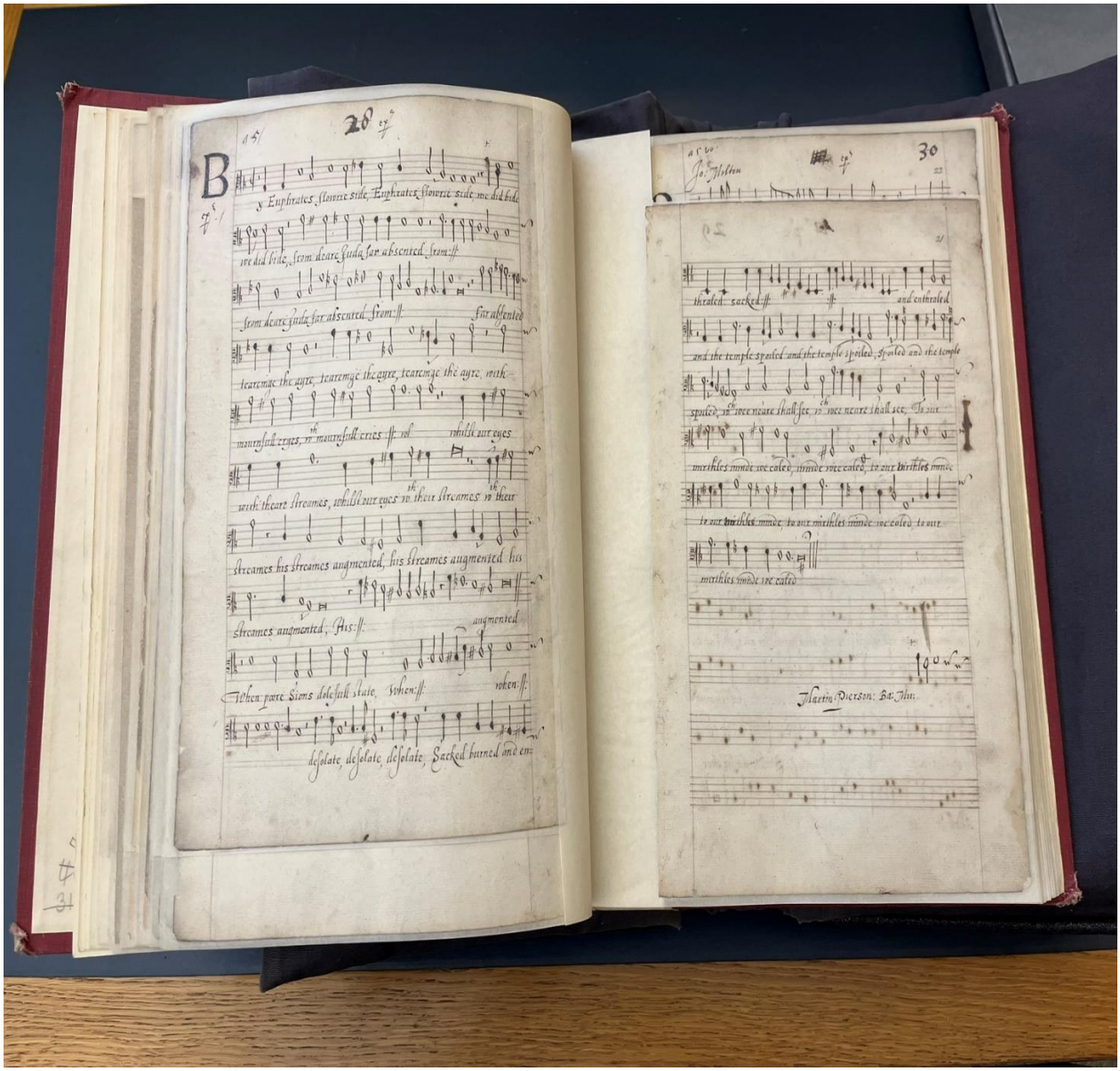


‘Goe and catch a fallinge star’

(Anon.) MS 2013 (fol. 58v) (mid-17th c.)

Photograph by kind permission of the British Library, London

Figure 17.



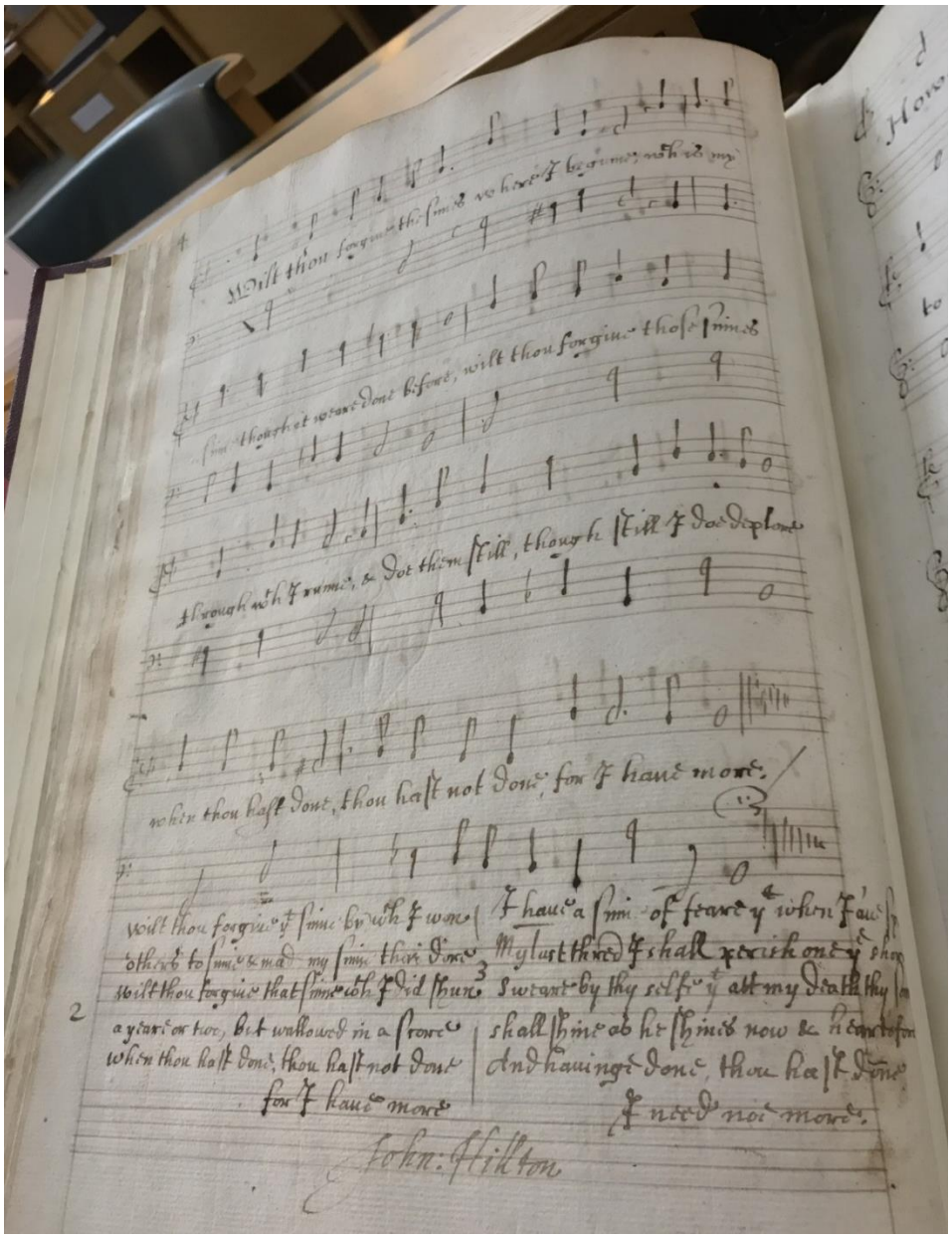
‘Psalm 137’ (‘Euphrates flowrie side’) (5 voices)

Martin Pierson/Peerson

MS 29427 (fols 20v-21r) (from 1600)

Photograph by kind permission of the British Library

Figure 18.



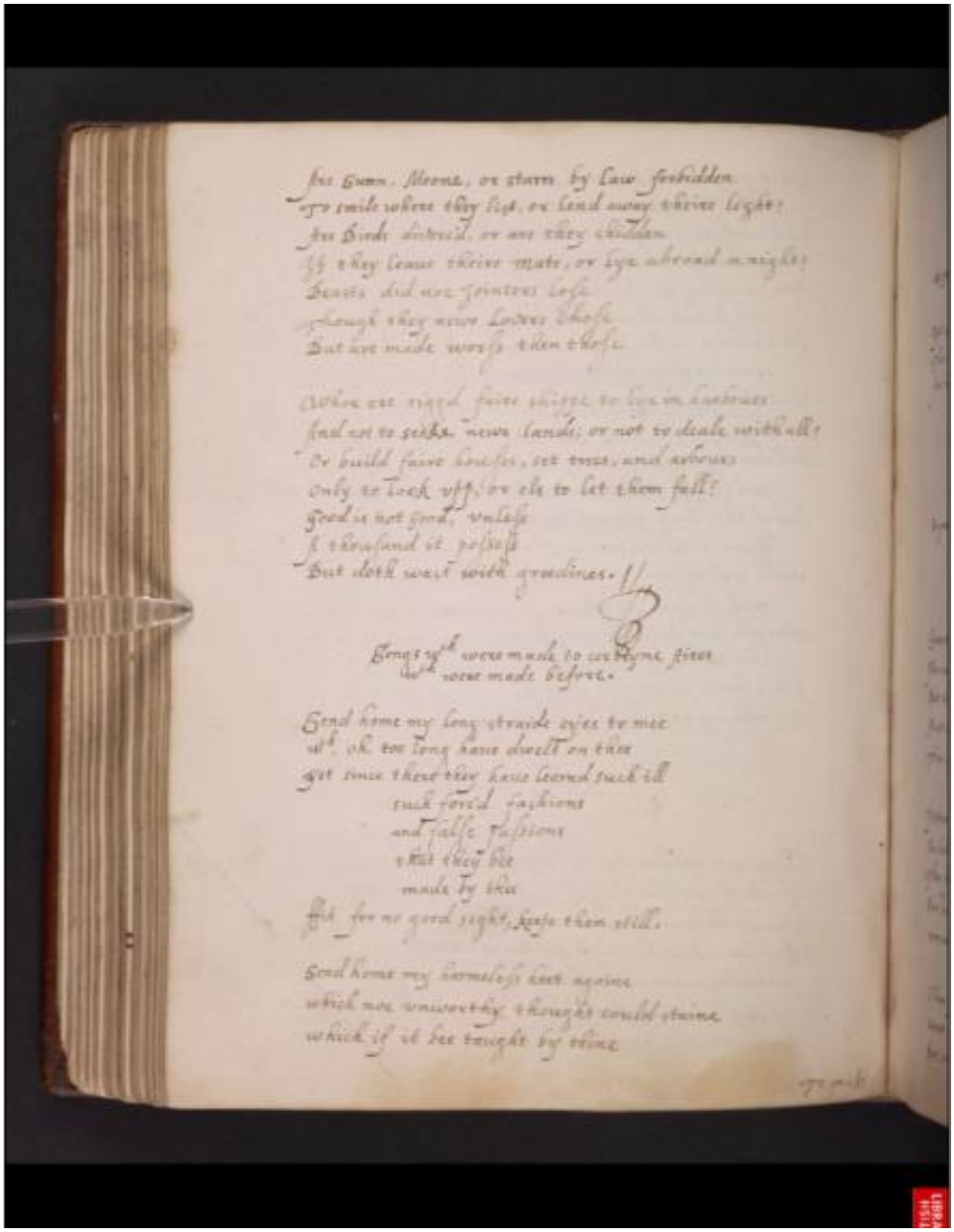
‘Hymne to God the Father’ (‘Wilt thou forgive the sinnes’)

John Hilton

MS 2013 (fol. 4v) (mid-17th c.)

Photograph by kind permission of the British Library, London

Figure 19.

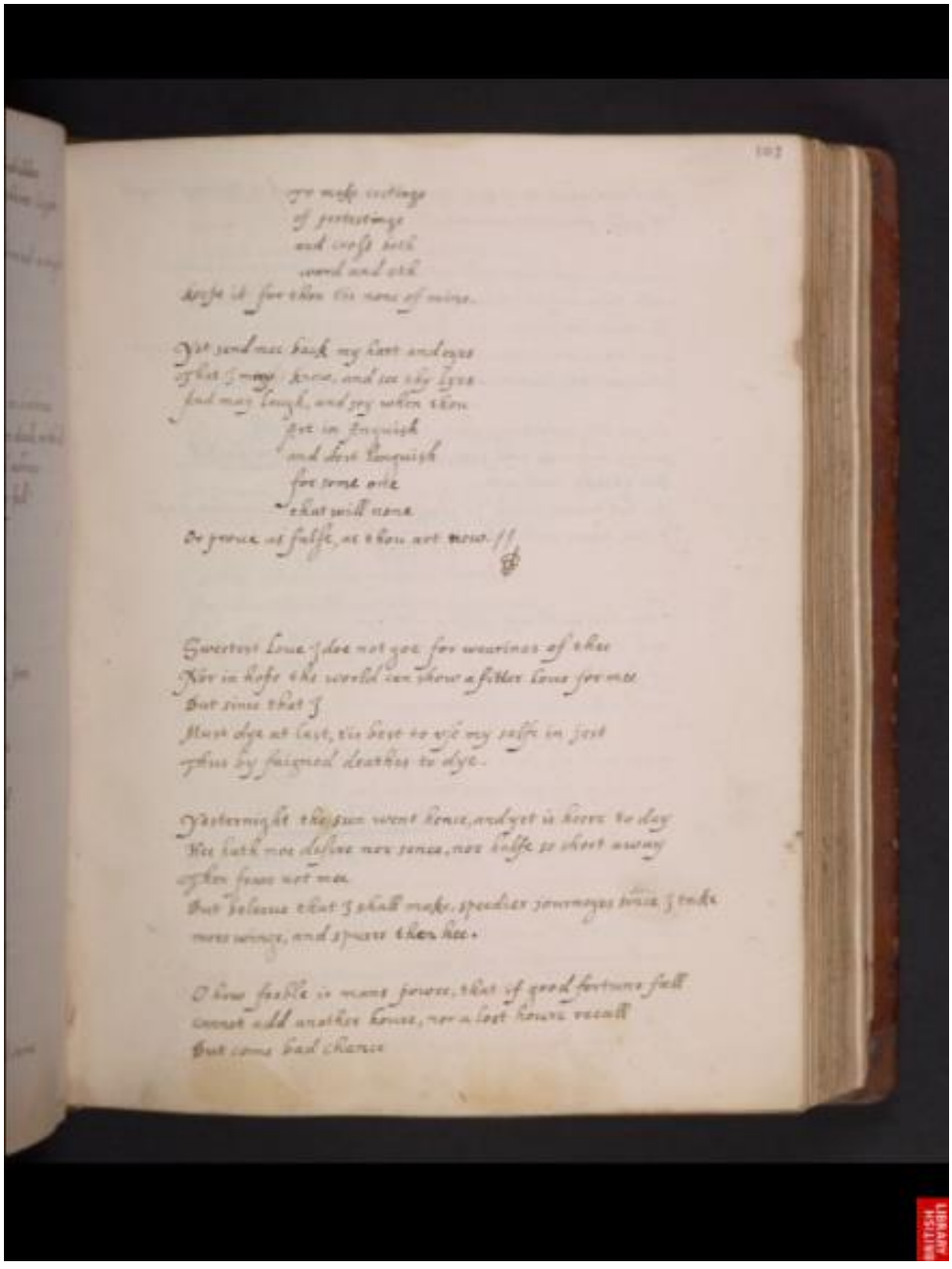


‘Songs w^{ch} were made to certeyne songs w^{ch} were made before’

Egerton MS 3884 Melford Hall MS (fol. 102v) (1620-1759)

Photograph by kind permission of the British Library, London

Figure 20.

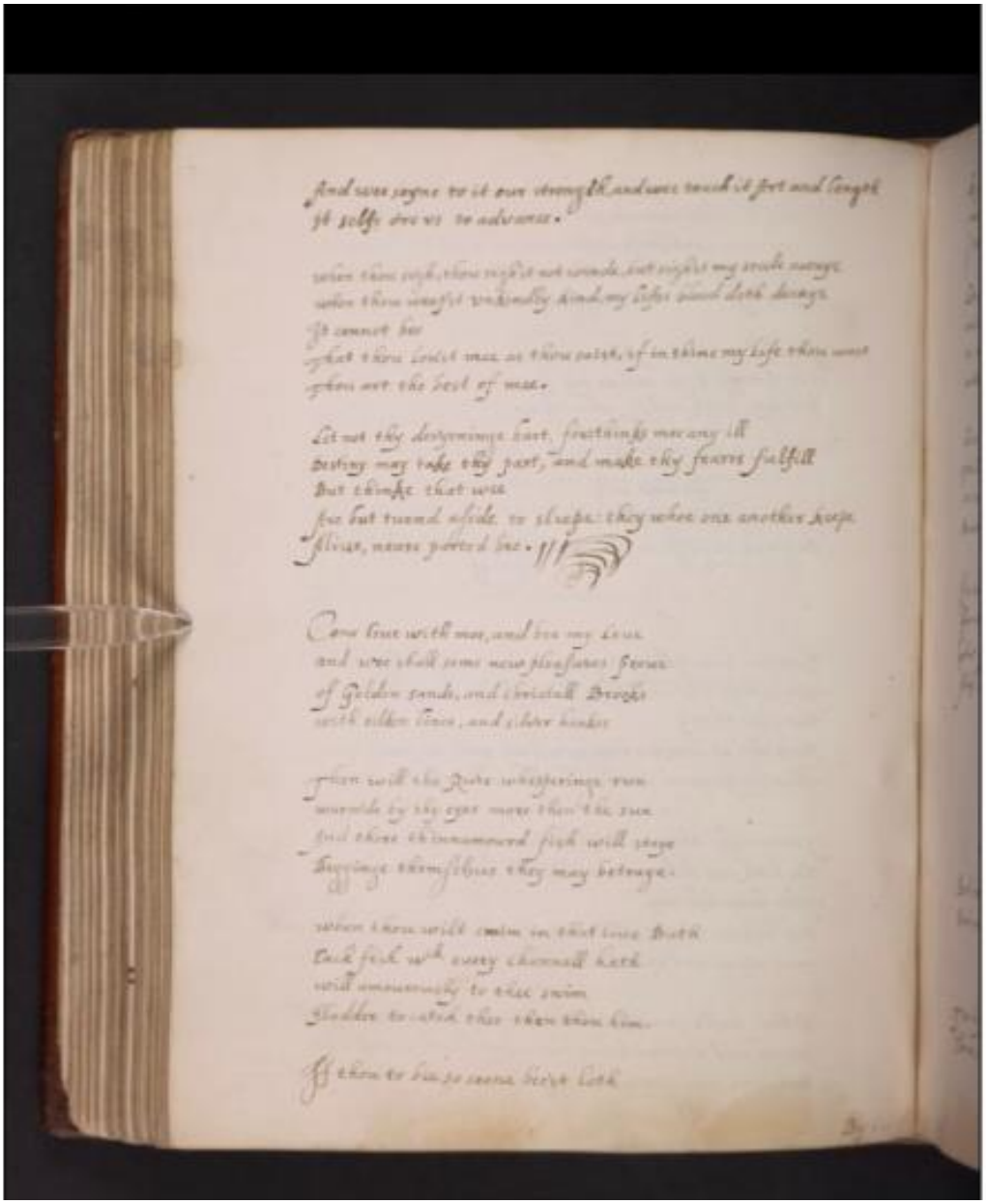


‘Songs w^{ch} were made to certeyne songs w^{ch} were made before’

Egerton MS 3884 Melford Hall MS (fol. 103r) (1620-1759)

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Figure 21.

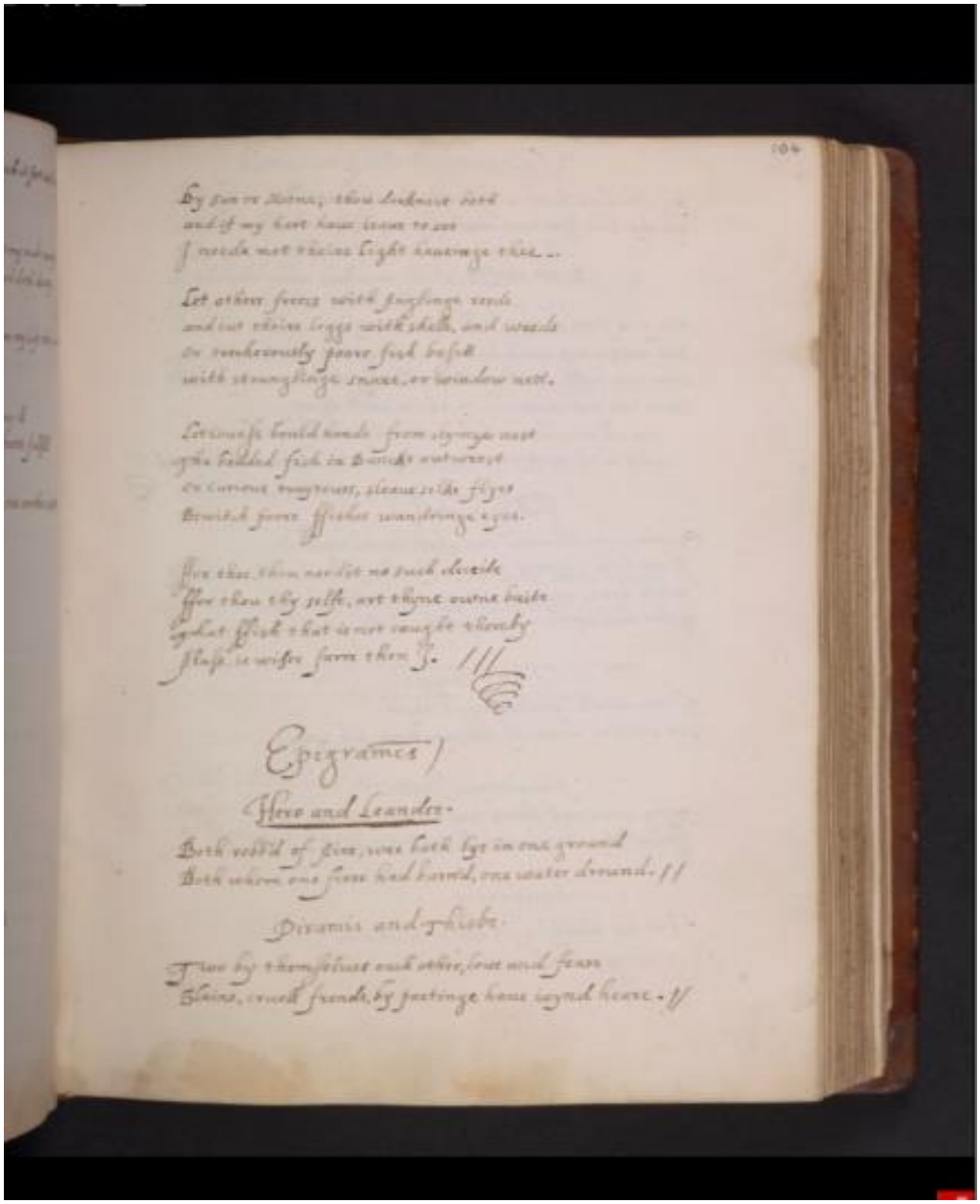


‘Songs w^{ch} were made to certeyne songs w^{ch} were made before’

Egerton MS 3884 Melford Hall MS (fol. 103v) (1620-1759)

Photograph by kind permission of the British Library, London

Figure 22.

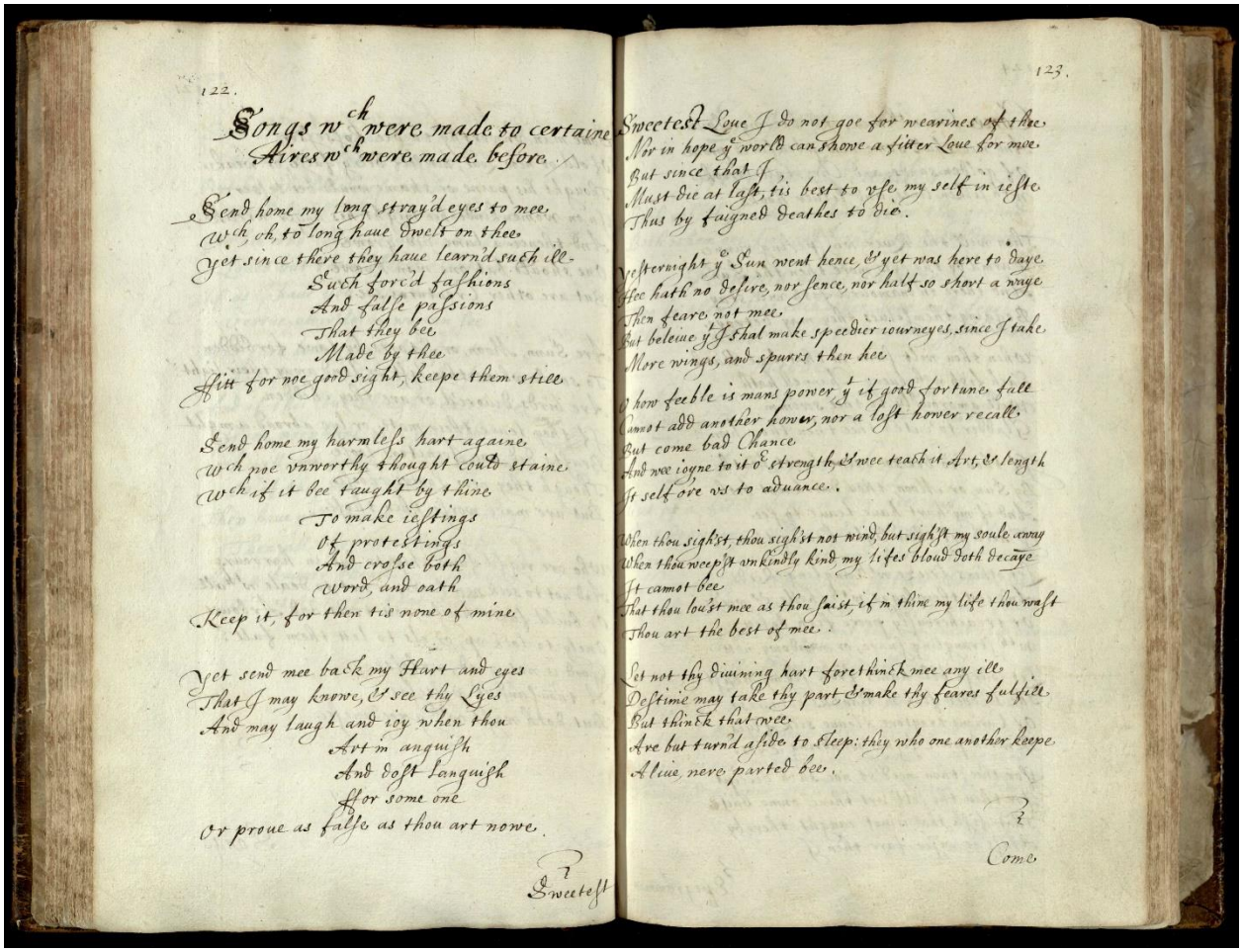


‘Songs w^{ch} were made to certeyne songs w^{ch} were made before’

Egerton MS 3884 Melford Hall MS (fol. 104r) (1620-1759)

Photograph by kind permission of the British Library, London

Figure 23.



122.

Songs w^ch were made to certaine Aires w^ch were made before.

Send home my long strayd eyes to mee,
W^ch oh, too long haue dwelt on thee.
Yet since there they haue learn'd such ill-
Such forc'd fashions
And false passions
That they bee
Made by thee
Fitt for noe good sight, keepe them still.

Send home my harmlesse hart againe,
W^ch noe vnworthy thought could staine.
W^ch if it bee taught by thine
To make iestings
Of protestings
And crosse both
Word, and oath
Keep it, for then tis none of mine.

Yet send mee back my Hart and eyes
That I may knowe, & see thy Lyes
And may laugh and joy when thou
Art in anguish
And dost languish
For some one
Or proue as false as thou art nowe.

Sweetest

123.

Sweetest Loue I do not goe for wearines of thee,
Nor in hope y^e world can showe a fitter Loue for mee.
But since that I
Must die at last, 'tis best to vse my self in iest.
Thus by fayned deathes to die.

Yesternight y^e Sun went hence, & yet was here to day.
He hath no desire, nor sence, nor half so short a way
Then feare, not mee,
But beleiue y^t I shall make speedier iourneyes, since I take
More wings, and spurres then hee.

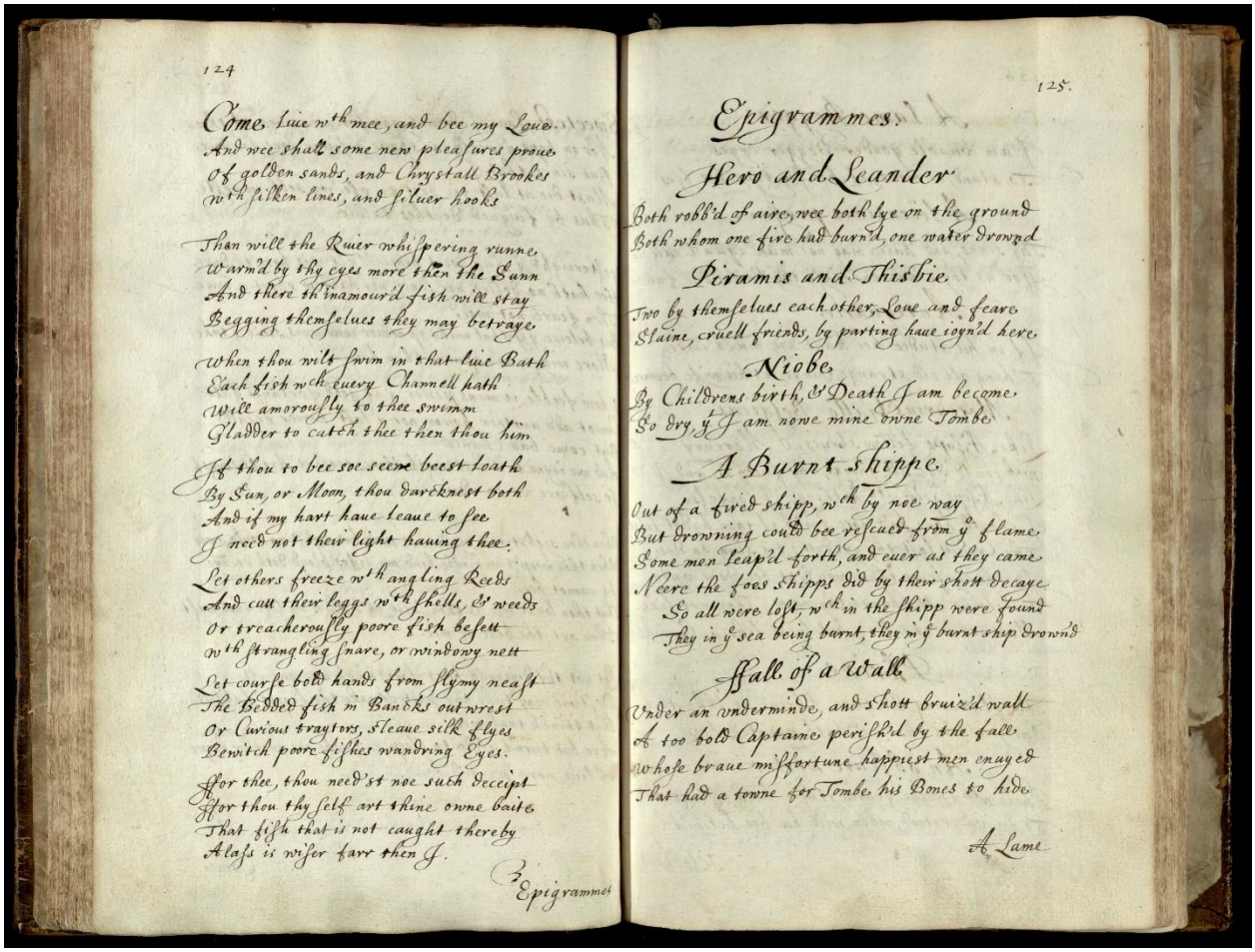
O how feeble is mans power, y^t if good fortune, fall
Cannot add another howre, nor a lost howre recall.
But come bad Chance
And wee ioyne to it our strength, & wee teach it Art, & length
Itself o're vs to aduance.

When thou sighst, thou sighst not wind, but sighst my soule away
When thou weep'st vnkindly kind, my lifes bloud doth decaye
It cannot bee
That thou lou'st mee as thou saist, if in thine my life thou wast
Thou art the best of mee.

Let not thy diuining hart forethinck mee any ill,
Destinie may take thy part, & make thy feares fulfill.
But thinck that wee
Are but turn'd aside to sleep: they who one another keepe
Alriue, nere parted bee.

Come.

Figure 24.



124

Come, liue wᵗʰ mee, and bee my Loue.
And wee shall some new pleasures proue.
Of golden sands, and Chrystall Brookes
wᵗʰ silken lines, and siluer hooks

Than will the Riuer whispering runne.
Warm'd by thy eyes more then the Sunn
And there th'inamour'd fish will stay
Begging themselues they may betraye.

When thou wilt swim in that liue Bath
Each fish wᶜʰ euery Channell hath
Will amorously to thee swimm
Gladder to catch thee then thou him

If thou to bee soe seene beest loath
By Sun, or Moon, thou darknest both
And if my hart haue leaue to see
I need not their light hauing thee.

Let others freeze wᵗʰ angling Reeds
And cutt their legs wᵗʰ shells, & weeds
Or treacherously poore fish beset
wᵗʰ strangling snare, or windowy nett

Let course bold hands from slymy neast
The bedded fish in Banks out wrest
Or Curious traytors, sleaue silk flyes
Bewitch poore fishes wandring Eyes.

For thee, thou need'st noe such deceipt
For thou thy self art thine owne baite.
That fish that is not caught thereby
Alass is wiser farr then I.

Epigrammes

125.

Epigrammes.

Hero and Leander

Both robb'd of aire, wee both lye on the ground
Both whom one fire had burn'd, one water drowned

Piramis and Thisbie.

Two by themselues each other, Loue and feare.
Slaine, cruell friends, by parting haue eigned here.

Niobe.

By Childrens birth, & Death I am become,
So dry, ỹ I am none mine owne Tombe.

A Burnt shippe.

Out of a fired shipp, wᶜʰ by noe way
But drowning could bee rescued from ỹ flame.
Some men leap'd forth, and euer as they came
Neere the foes shipps did by their shott decaye.
So all were lost, wᶜʰ in the shipp were found
They in ỹ sea being burnt, they m ỹ burnt ship drowned

Fall of a Wall.

Vnder an vndermin'de, and shott bruis'd wall
A too bold Captaine perish'd by the fall.
Whose braue misfortune happiest men enuyed
That had a towne for Tombe, his Bones to hide.

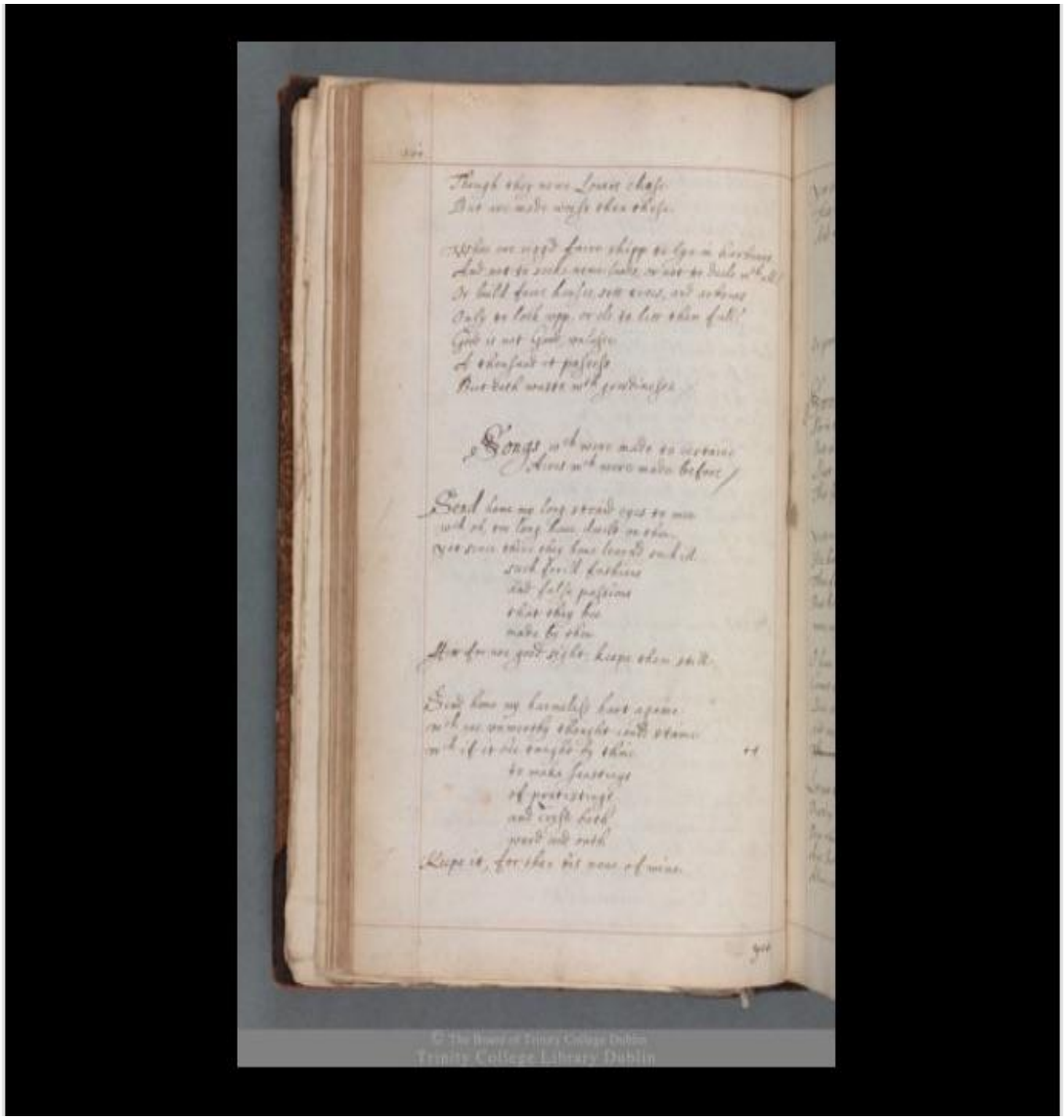
A Lame

‘Songs wᶜʰ were made to certaine Aires wᶜʰ were made before’

Puckering MS R. 3. 12 (fol. 124v) (1623-1625)

Photograph by kind permission of Wren Library, Masters and Fellows of Trinity College, Cambridge, licensed under Creative Commons BY-NC

Figure 25.



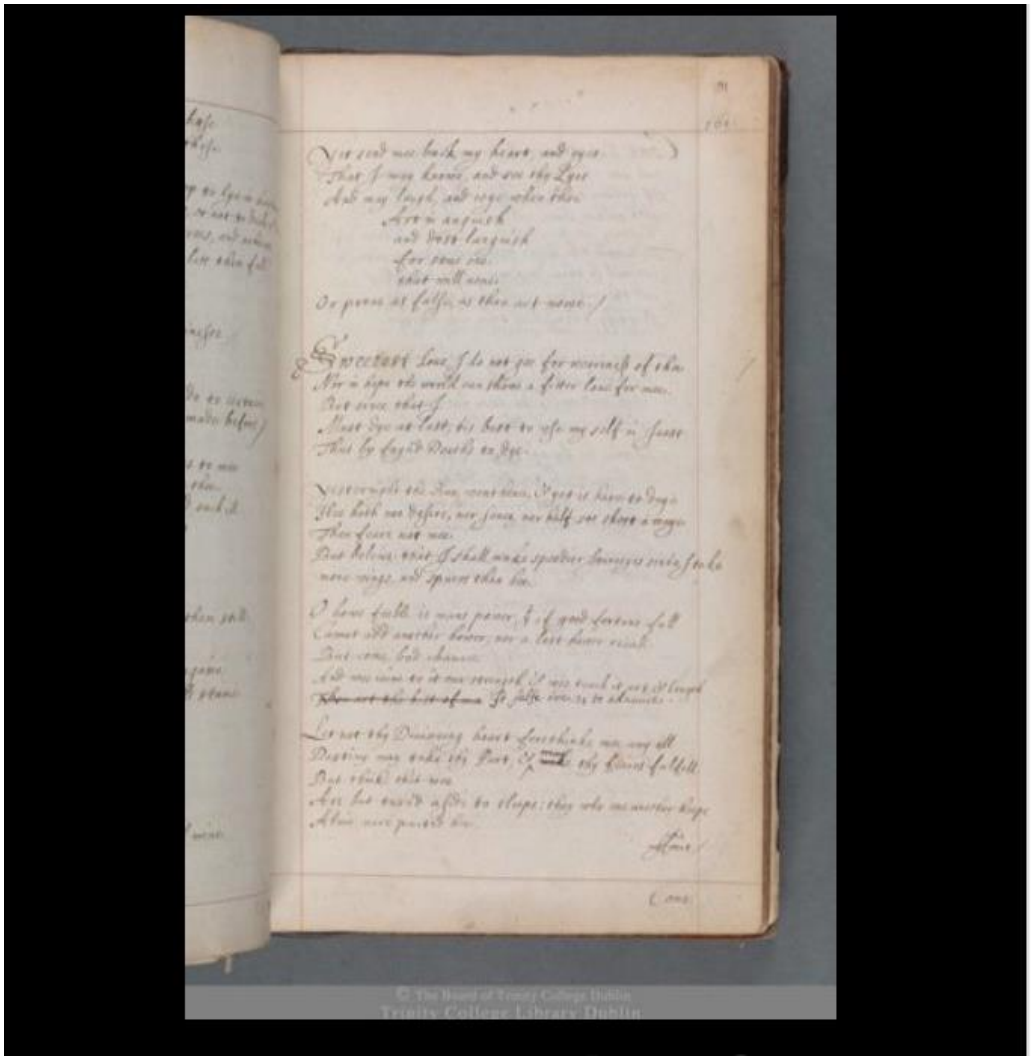
‘Songs w^{ch} were made to certaine Aires w^{ch} were made before’

Dublin I MS 877 [Part I] (fol. 160v) (1623-1625)

Photograph by kind permission of the Board of Trinity College, Dublin

[https://doi.org/10.48495/w9505603z]

Figure 26.



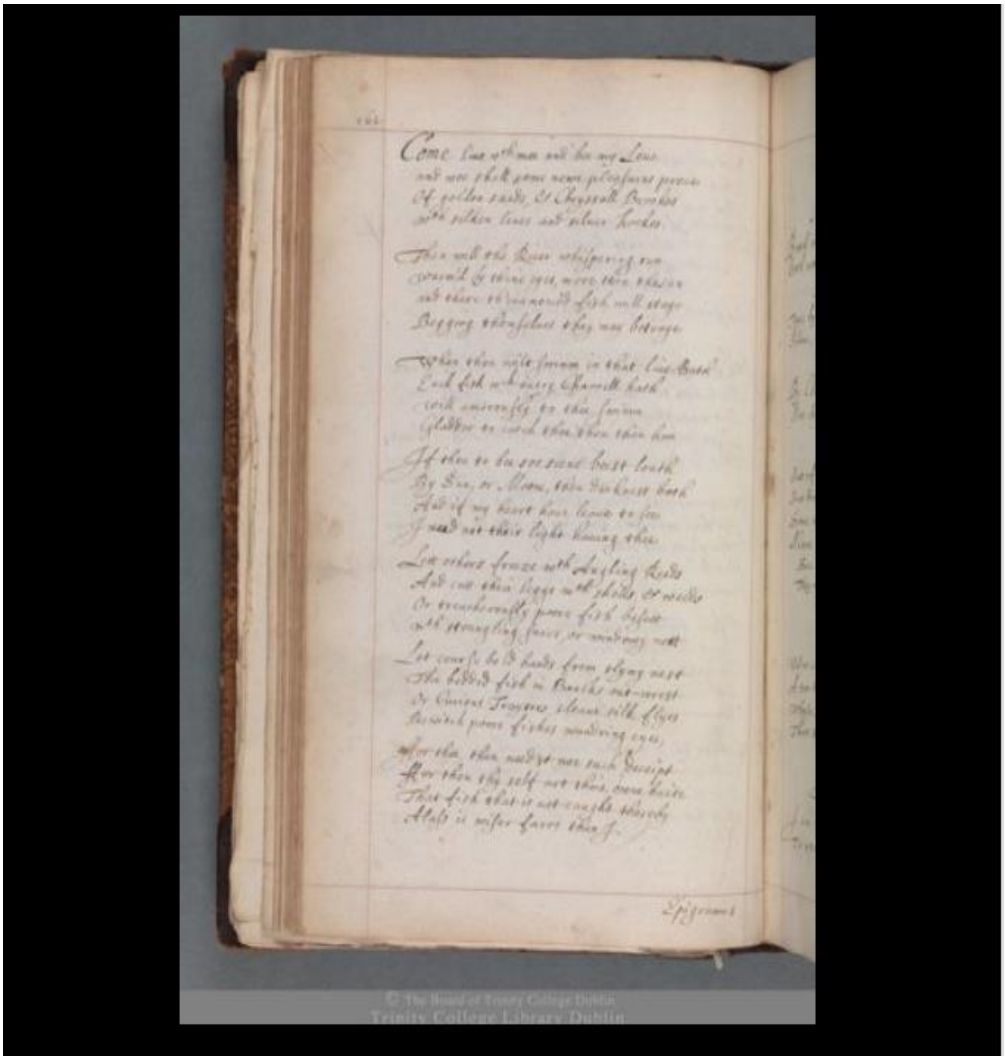
‘Songs w^{ch} were made to certaine Aires w^{ch} were made before’

Dublin 1 MS 877 [Part I] (fol. 161r) (1623-1625)

Photograph by kind permission of the Board of Trinity College, Dublin

[https://doi.org/10.48495/w9505603z]

Figure 27.



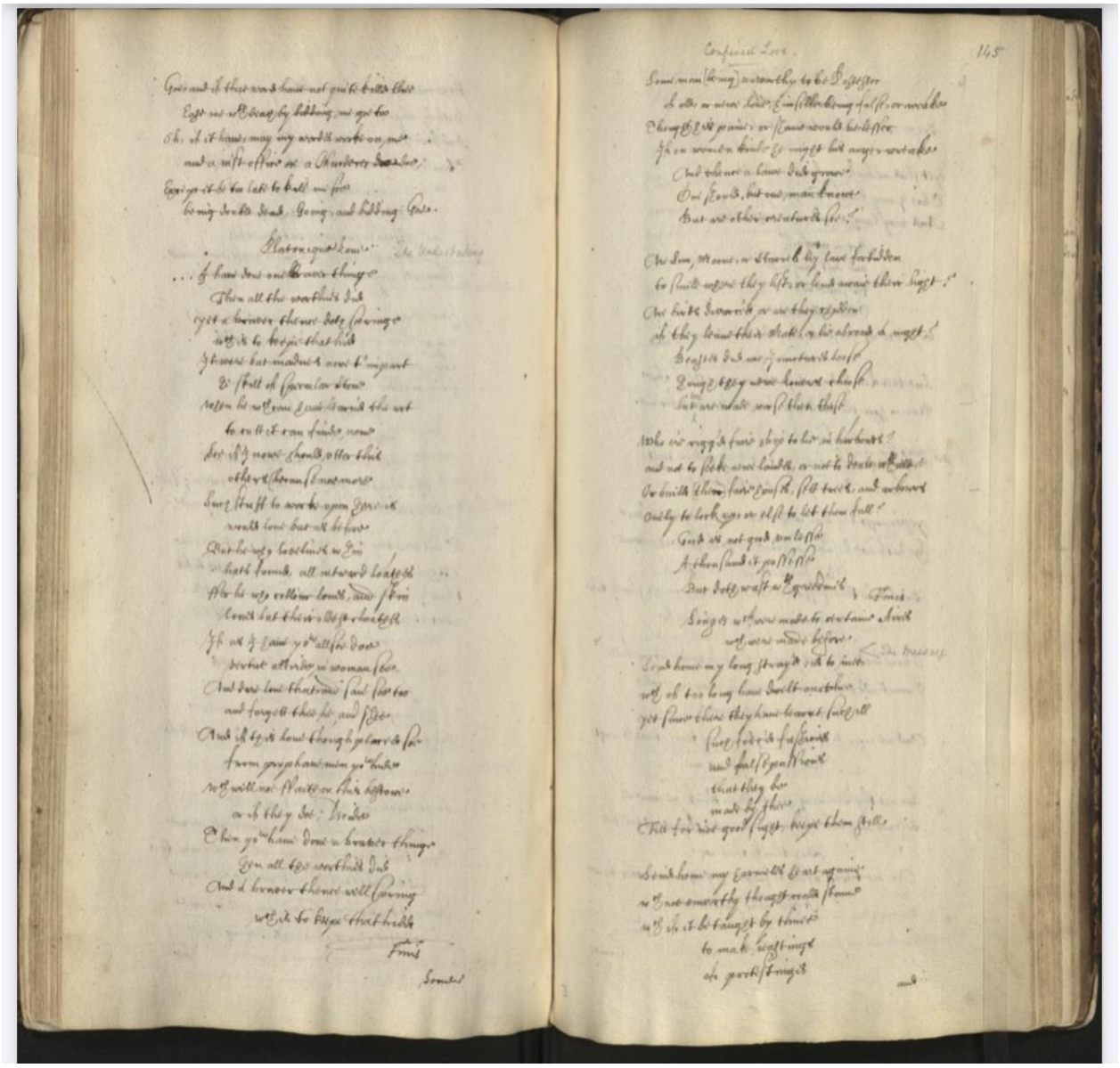
‘Songs w^{ch} were made to certaine Aires w^{ch} were made before’

Dublin I MS 877 [Part I] (fol. 162v) (1623-1625)

Photograph by kind permission of the Board of Trinity College, Dublin

[https://doi.org/10.48495/w9505603z]

Figure 28.

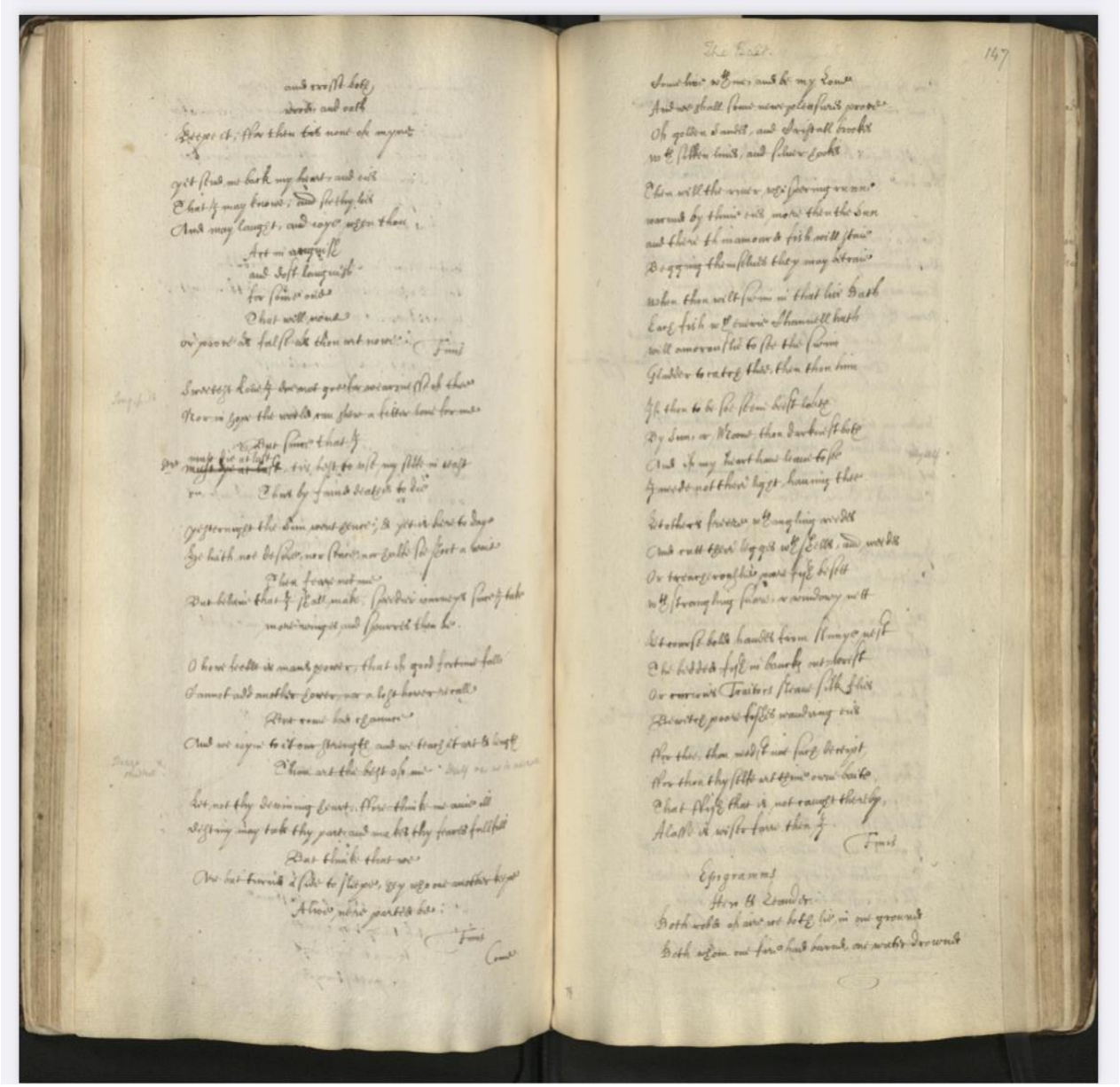


‘Songes w^ch were made to certaine Aires w^ch were made before’

Norton MS Eng 966.3 Lobby xii.4.15 (1623-1625) (fol. 145r)

Photograph by kind permission of Houghton Library, Harvard University, Cambridge, Massachusetts

Figure 29.

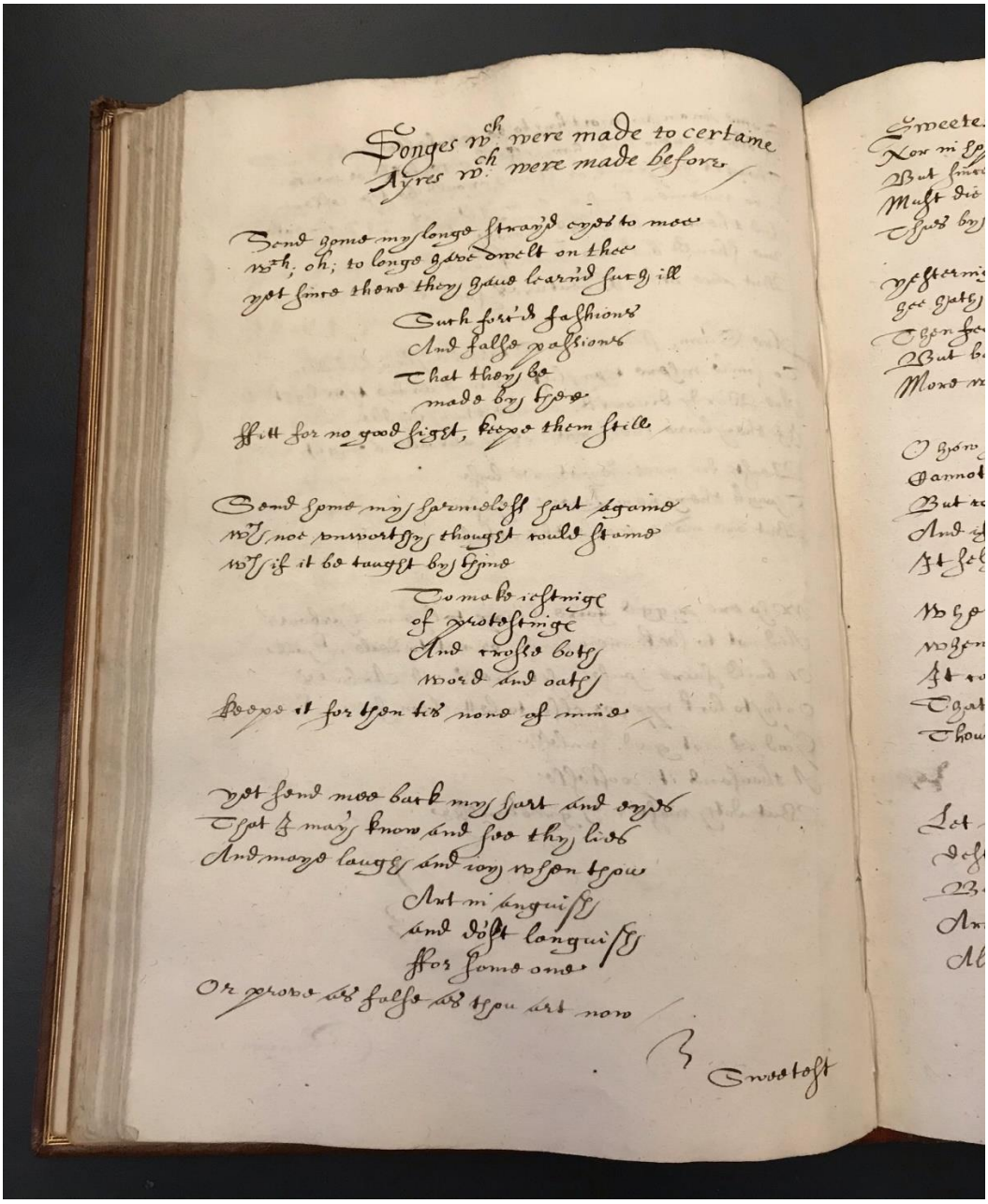


‘Songes w^ch were made to certaine Aires w^ch were made before’

Norton MS Eng 966.3 Lobby xii.4.15 (1623-1625) (fols 146v-147r)

Photograph by kind permission of Houghton Library, Harvard University, Cambridge, Massachusetts

Figure 30.

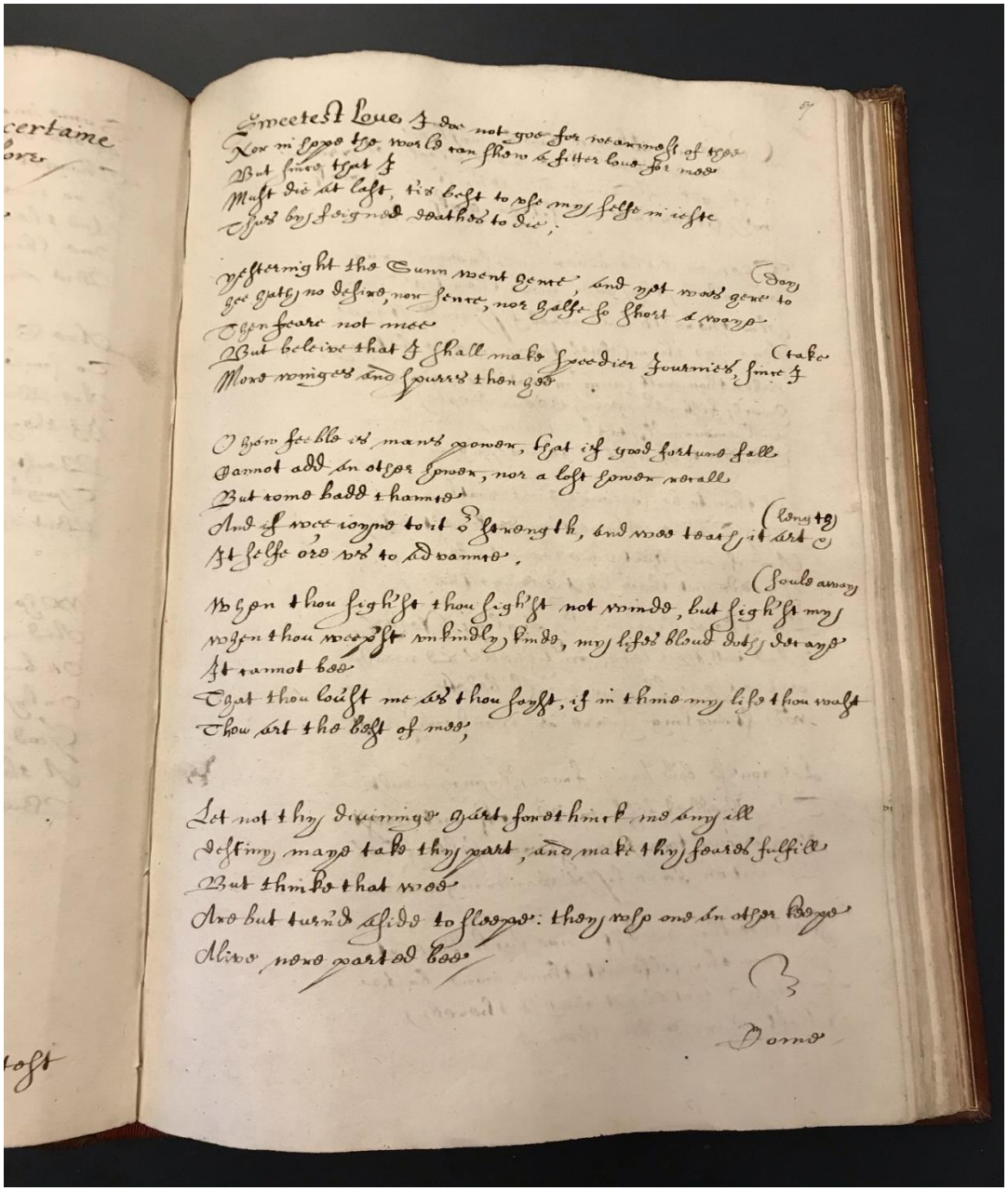


‘Songs w^ch^ were made to certaine Ayres w^ch^ were made before’

Denbigh MS 18647 (fol. 56v) (*c.* 1620s-1630s)

Photograph by kind permission of the British Library, London

Figure 31.

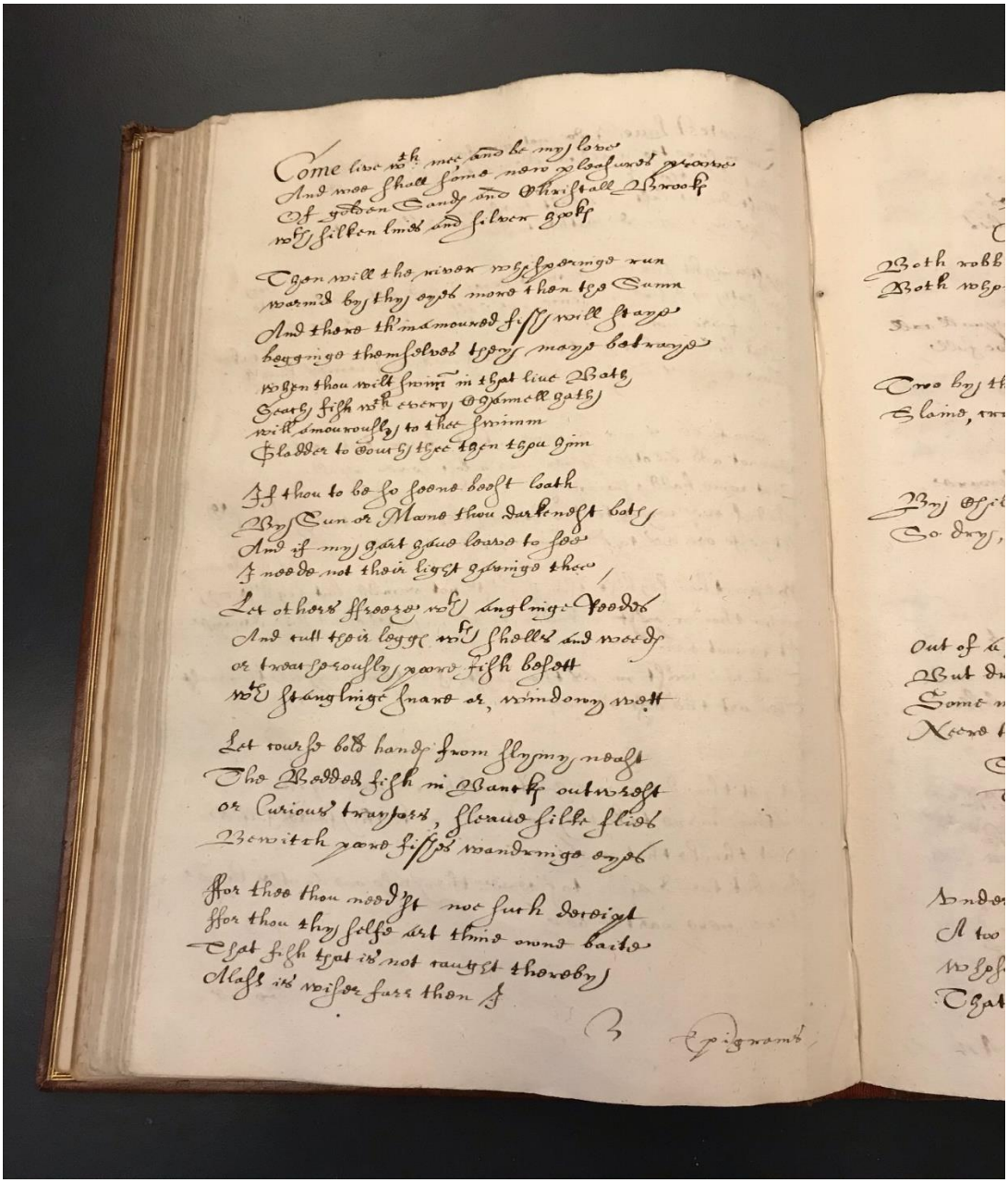


‘Songs w^ch were made to certaine Ayres w^ch were made before’

Denbigh MS 18647 (fol. 57r) (*c.* 1620s-1630s)

Photograph by kind permission of the British Library, London

Figure 32.



Come live wᵗʰ mee and be my love
And wee shall Lawns and Christall Brookes
Of Gobion Sands and Christall Brookes
wᵗʰ Silken lines and Silver Hookes

There will the river whispering runn
warmd by thy eyes more than the Sunn
And there th'inamoured fish will stay
begging themselves they may betray
when thou wilt swim in that live Bath
Each fish wᵗʰ every Fisherman
will amorously to thee swimm
Gladder to come and be thy Dish
then thou him

If thou to be so coone hast loath
By Sun or Moone thou darkenest both
And if mine eyes have power to kill
There needs not this light strange thee

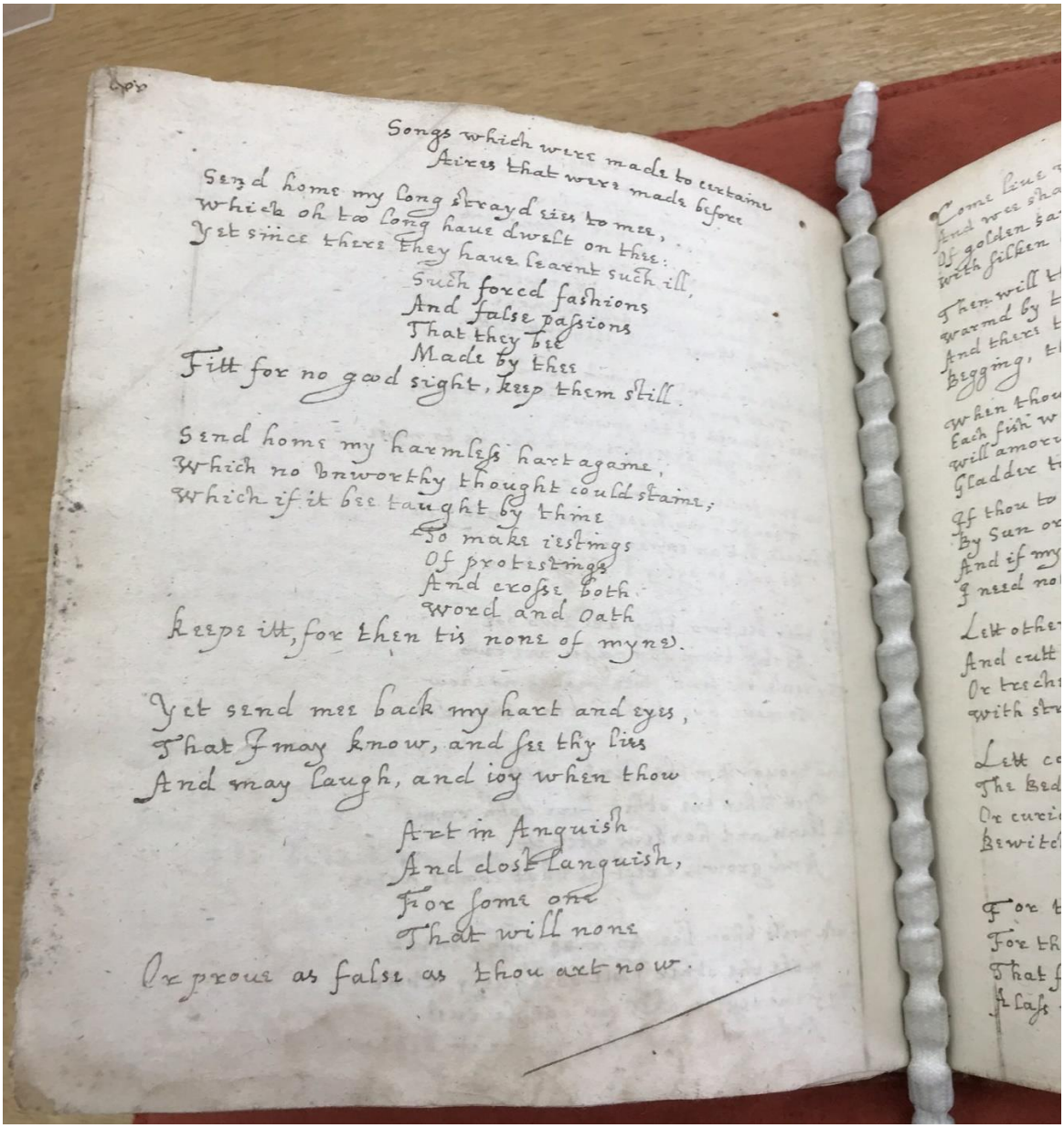
Let others freeze wᵗʰ angling Reedes
And cut their leggs wᵗʰ shells and weedes
or treacherously poore fish betrott
wᵗʰ stranglinge snare or windowy nett

Let coarse bold hands from slimy nookes
The Crooked fish in Christall Brookes
or Curious traitors sleeve silke flies
Bewitch poore fishes wandringe eyes

For thee thou needst not soe much wyle
As sillie Shepheard used in May
Thou canst not fish from Noone to day
All the whole Sea could hold no more
Then that which once filled Noahs Shore

Epigramb

Figure 33.



Songs which were made to certaine Aires that were made before

Send home my long strayd eies to me,
Which ch too long haue dwelt on thee:
Yet since there they haue learnt such ill,
Such forced fashions
And false passions
That they bee
Made by thee
Fitt for no good sight, keep them still.

Send home my harmless hart againe,
Which no vnworthy thought could staine;
Which if it bee taught by thine
To make iestings
Of protestings
And crosse both
Word and Oath
keepe itt, for then tis none of myne.

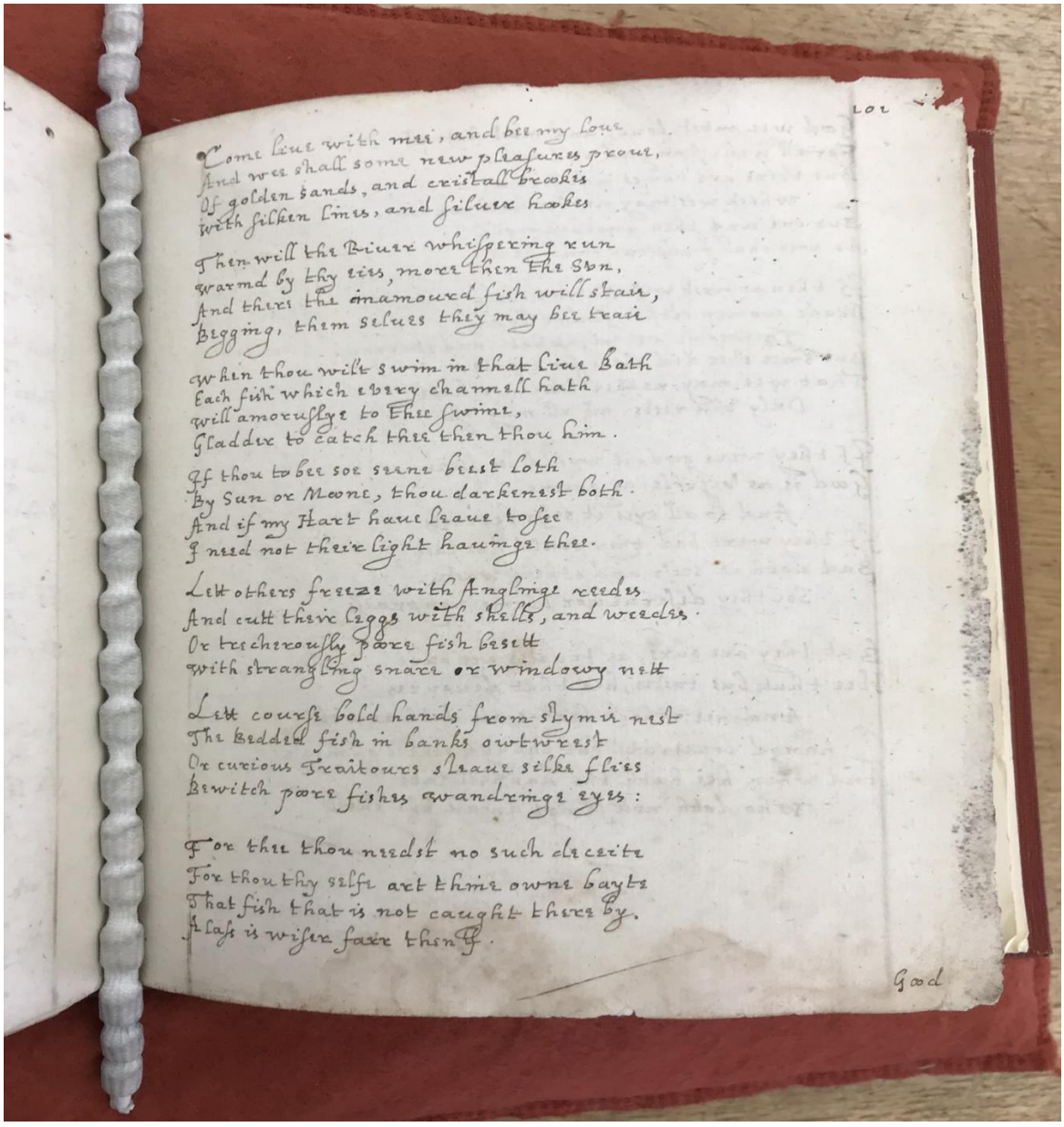
Yet send mee back my hart and eyes,
That I may know, and see thy lies
And may laugh, and ioy when thou
Art in Anguish
And dost Languish,
For some one
That will none
Or proue as false as thou art now.

‘Songs which were made to certaine Aires that were made before’

Dolau Cothi MS 6748 (fol. 100v) (1622-1633)

Photograph by kind permission of the National Library of Wales, Aberystwyth

Figure 34.



Come liue with mee, and bee my loue
And wee shall some new pleasures proue,
Of golden sands, and cristall brookes
With silken lines, and siluer hookes

There will the Riuer whispering run
warmd by thy eies, more then the Sun,
And there the inamoured fish will stair,
Begging, them selues they may bee trair

whin thou wilt swim in that liue Bath
Each fish which every channell hath
will amorously to Thee swime,
Gladder to catch thee then thou him.

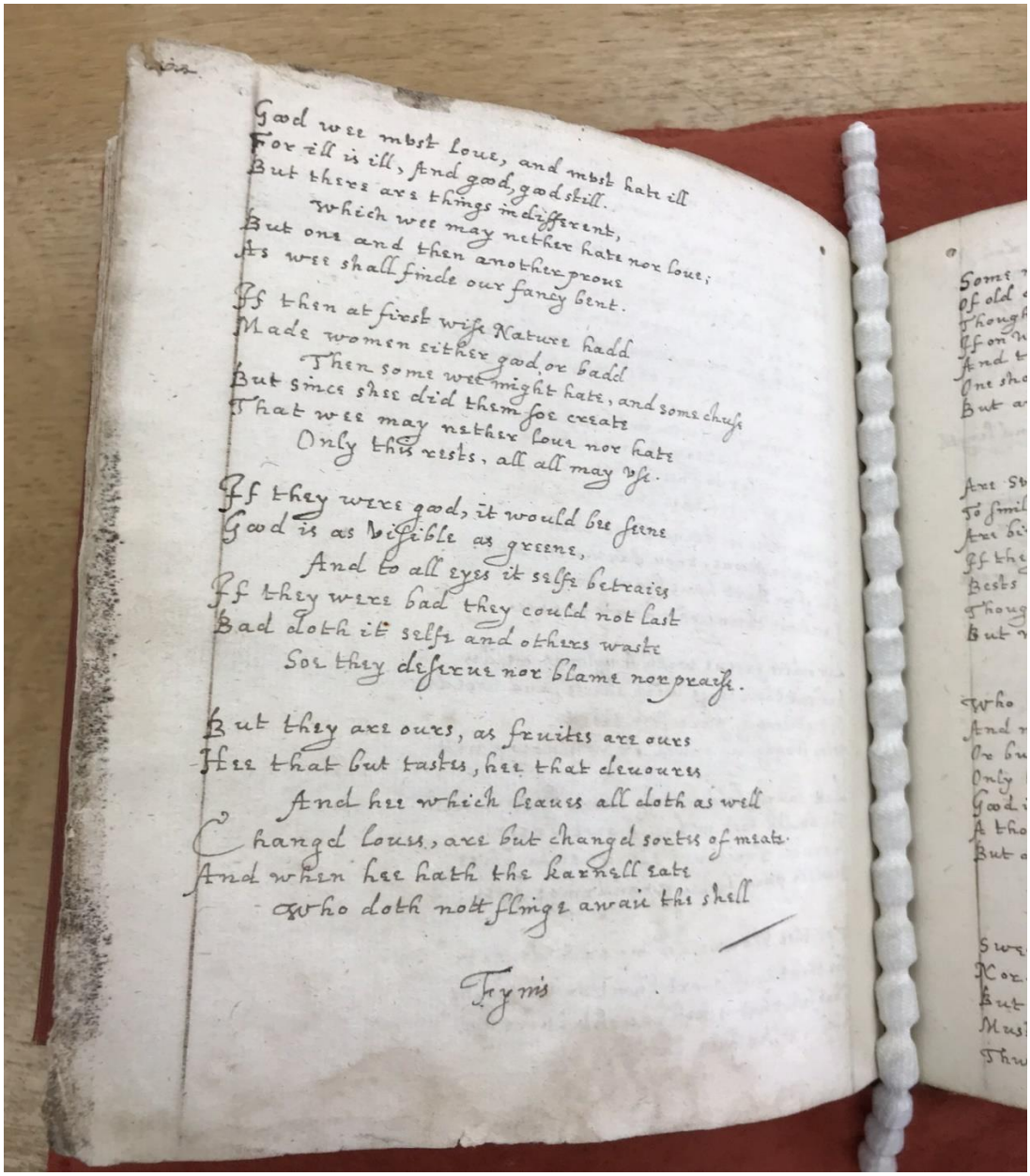
If thou to bee soe seene beest loth
By Sun or Moone, thou darkenest both.
And if my Hart haue leaue to see
I need not their light havinge thee.

Let others freeze with Anglinge reedes
And cutt their legges with shells, and weedes.
Or treacherously poore fish beset
with strangling snare or windowy net

Let course bold hands from slymie nest
The bedded fish in banks outwrest
Or curious Traitours sleaue silke flies
Bewitch poore fishes wandringe eyes:

For thee thou needst no such deceite
For thou thy selfe art thine owne bayte
That fish that is not caught thereby.
Alas is wiser farre then I.

Figure 35.



Good wee must loue, and must hate ill
For ill is ill, and good, good still.
But there are things indifferent,
Which wee may nether hate nor loue;
But one and then another proue
As wee shall finde our fancy bent.

If then at first wise Nature had
Made women either good or bad
Then some wee might hate, and some chuse
But since shee did them so create
That wee may nether loue nor hate
Only this rests, all all may vse.

If they were good, it would bee seene
Good is as visible as greene,
And to all eyes it selfe betraies
If they were bad they could not last
Bad doth it selfe and others waste
So they deserue nor blame nor praise.

But they are ours, as fruites are ours
Hee that but tastes, hee that deuoures
And hee which leaues all doth as well
Changed loues, are but changed sortes of meate.
And when hee hath the kernell eate
Who doth nott flinge away the shell

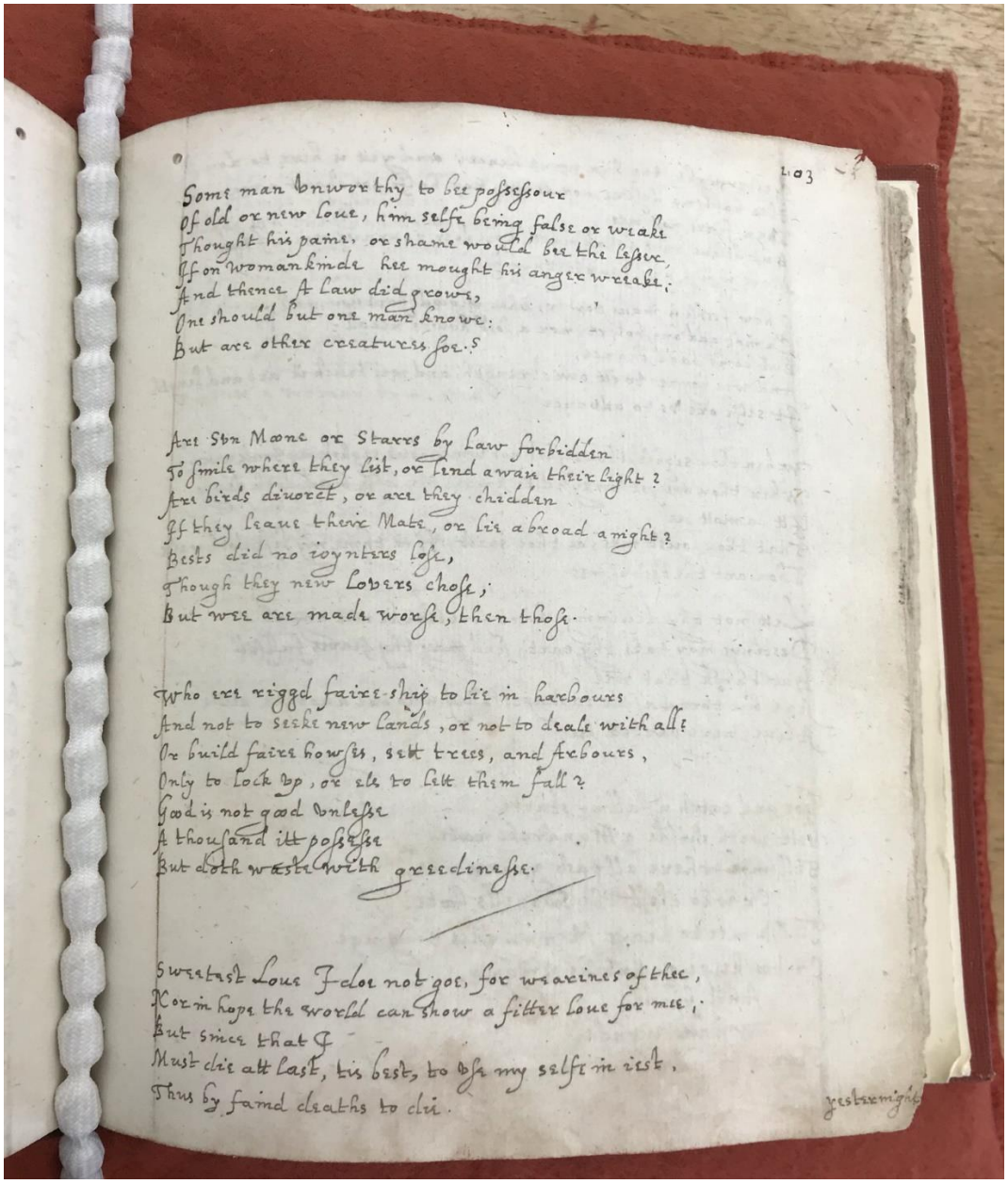
Fyms

‘Songs which were made to certaine Aires that were made before’

Dolau Cothi MS 6748 (fol. 102v) (1622-1633)

Photograph by kind permission of the National Library of Wales, Aberystwyth

Figure 36.

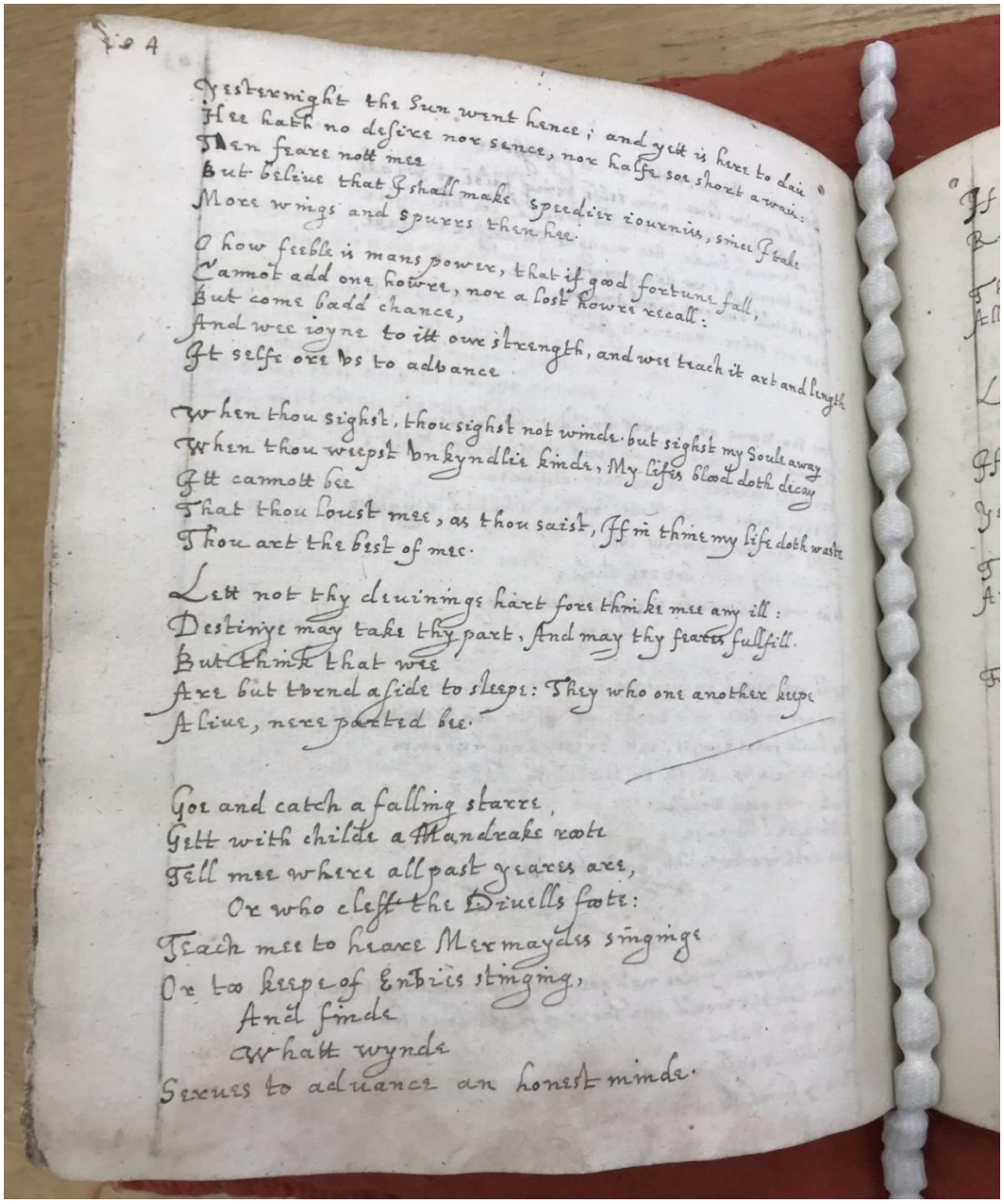


‘Songs which were made to certaine Aires that were made before’

Dolau Cothi MS 6748 (fol. 103r) (1622-1633)

Photograph by kind permission of the National Library of Wales, Aberystwyth

Figure 37.



Yesternight the Sun went hence; and yett is here to day
Hee hath no desire nor sence, nor halfe so short a way:
Then feare nott mee
But believe that I shall make speedier journies, since I take
More wings and spurrs then hee.
O how feeble is mans power, that if good fortune fall,
Cannot add one howre, nor a lost howre recall:
But come bold chance,
And wee joyne to itt our strength, and wee teach it art and length
Itt selfe ore Ys to advance

When thou sighst, thou sighst not winde but sighst my Soule away
When thou weepst unkyndlie kinde, My lifes blood doth decay
It cannott bee
That thou lovst mee, as thou saist, If in thine my life doth waste
Thou art the best of mee.

Lett not thy divininge hart forethinke mee any ill:
Destinye may take thy part, And may thy feares fullfill.
But thinke that wee
Are but turnd aside to sleepe: They who one another keepe
Alive, ne're parted bee.

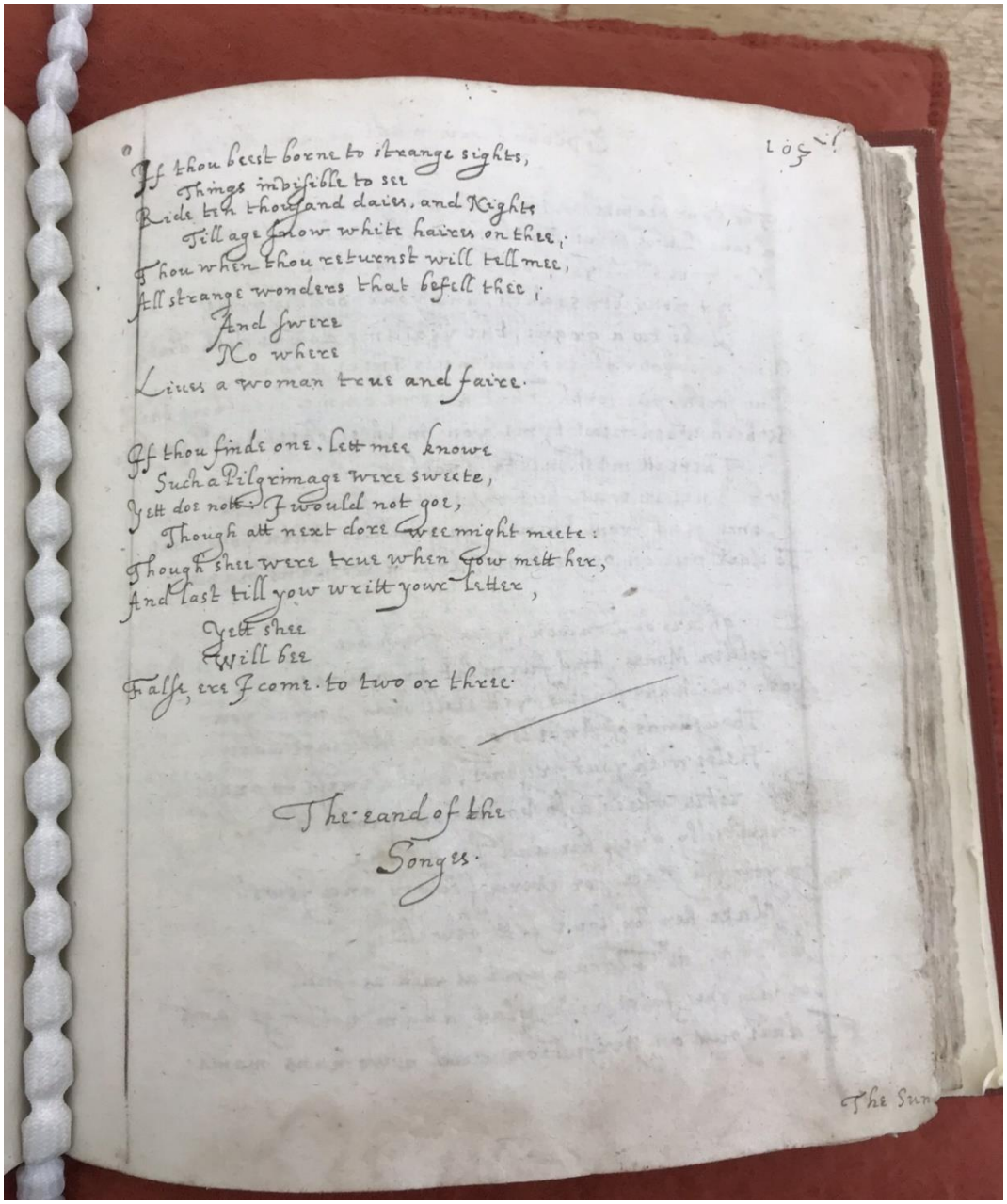
Got and catch a falling starre,
Gett with childe a Mandrake roote
Tell mee where all past yeares are,
Or who cleft the Devills foote:
Teach mee to heare Mermaydes singinge
Or to keepe of Envies stinging,
And finde
What wynde
Serves to advance an honest minde.

‘Songs which were made to certaine Aires that were made before’

Dolau Cothi MS 6748 (fol. 104v) (1622-1633)

Photograph by kind permission of the National Library of Wales, Aberystwyth

Figure 38.

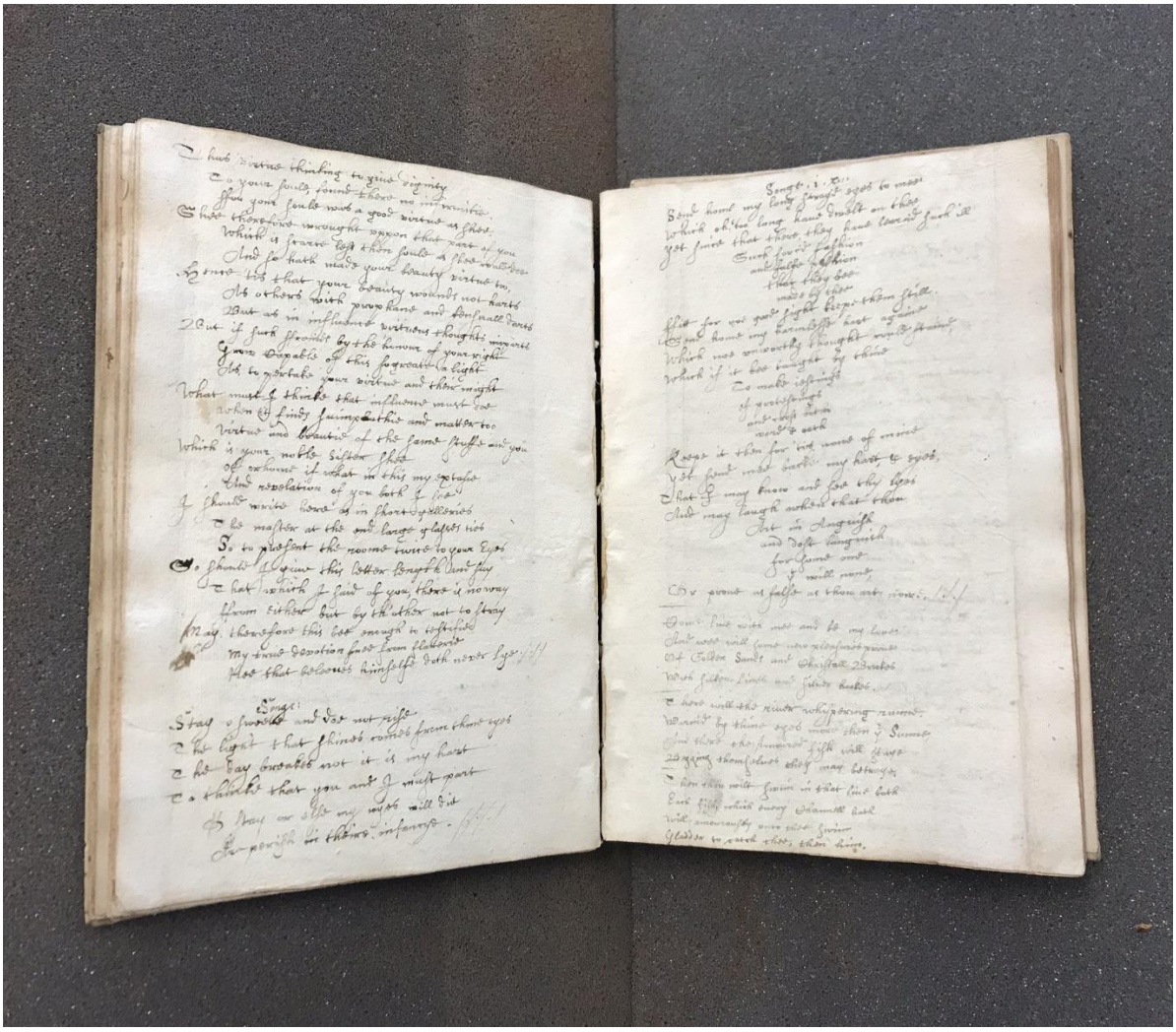


‘Songs which were made to certaine Aires that were made before’

Dolau Cothi MS 6748 (fol. 105r) (1622-1633)

Photograph by kind permission of the National Library of Wales, Aberystwyth

Figure 39.

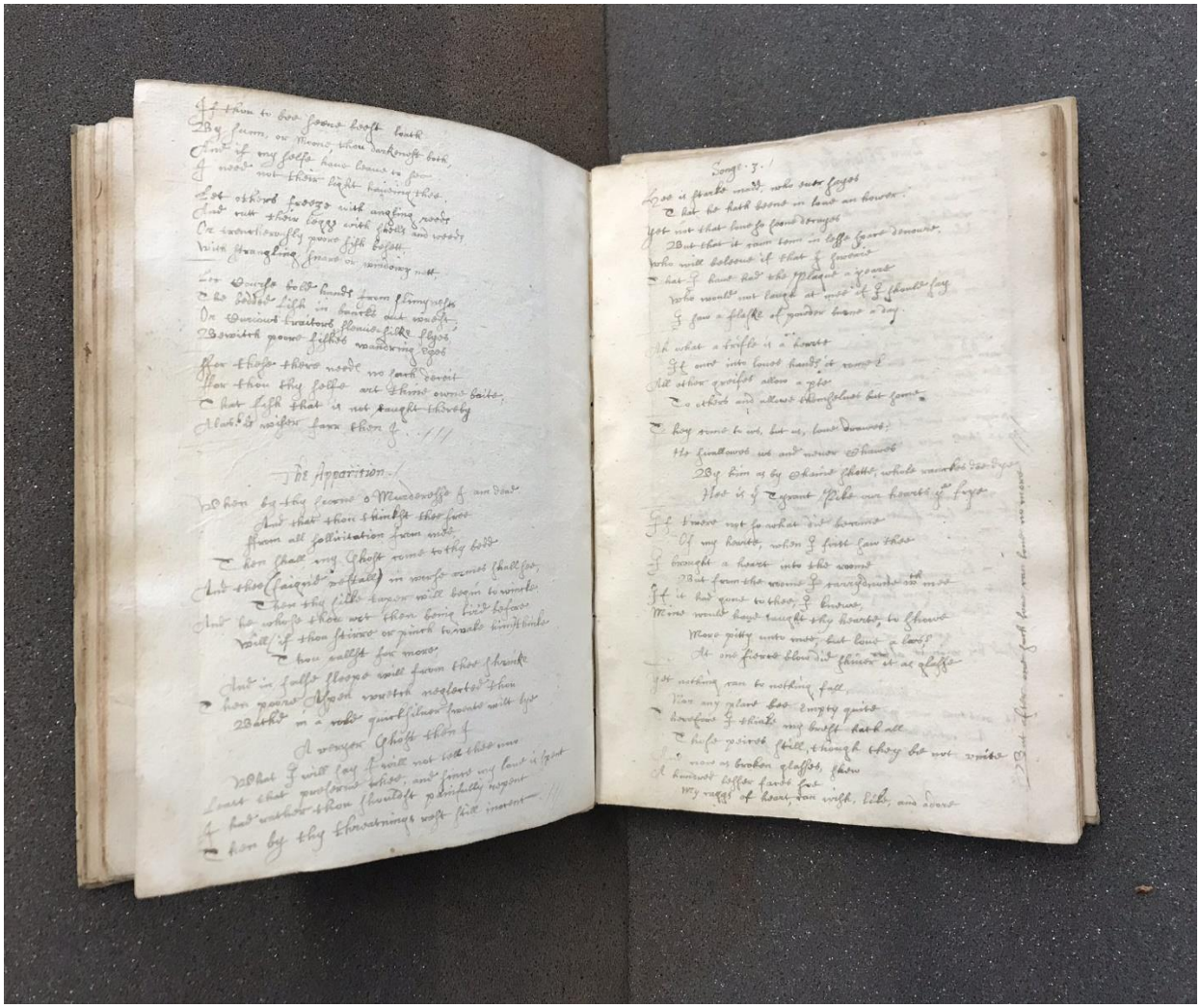


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

Songe: (‘Stay o sweete and doe not rise’); Songe. i. ?x. or ?2. (‘Send home my long stray’d eyes to mee’); No title, horizontal line (‘Come liue with mee and be my loue’)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 40.

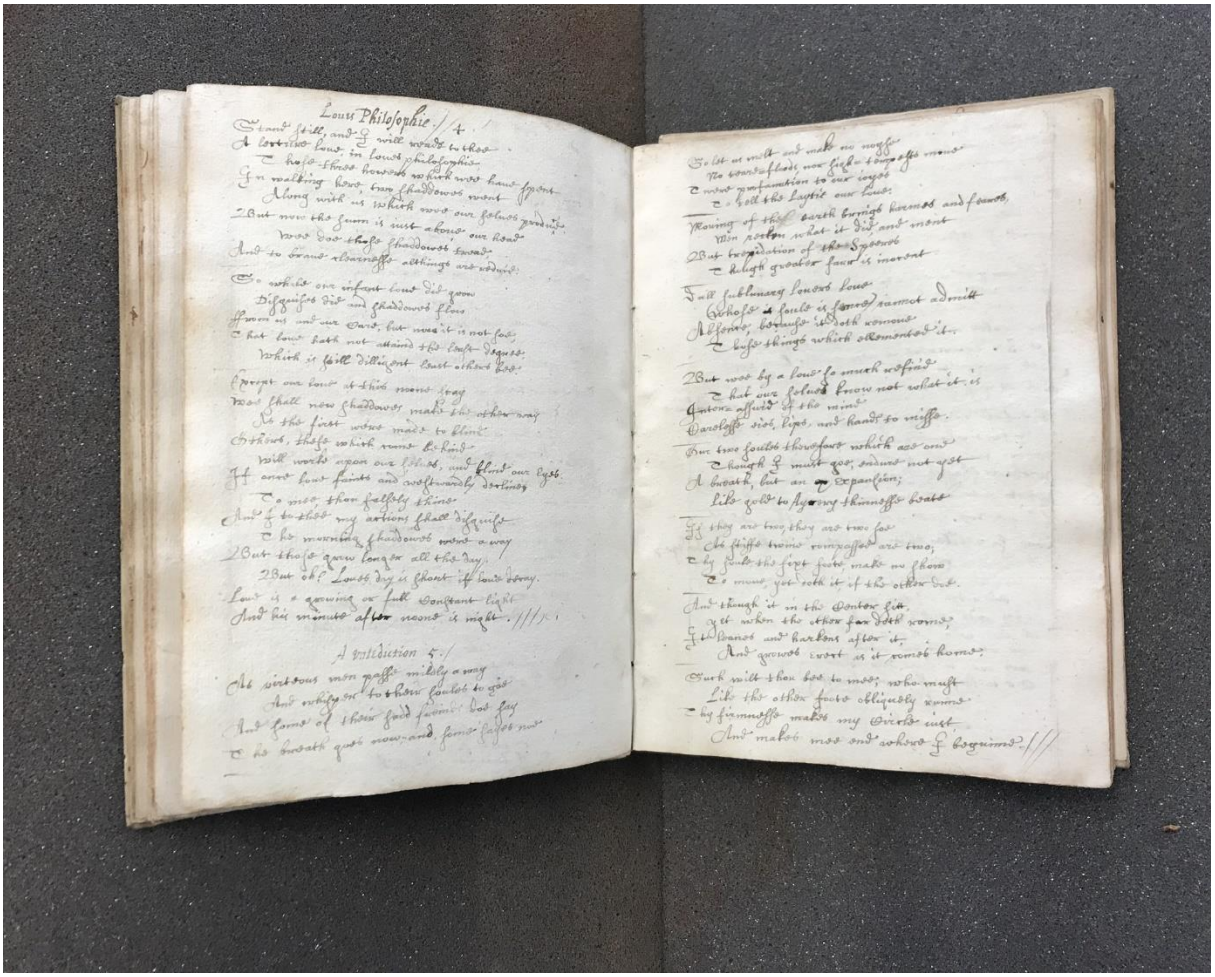


Clitherow MS ACC/1360/528 (*c*. 1630s but could be earlier)

The Apparition. (‘When by thy scorn, o murdress, I am dead’);
Songe. 3. (‘Love is starke madd, who ever sayes’)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 41.

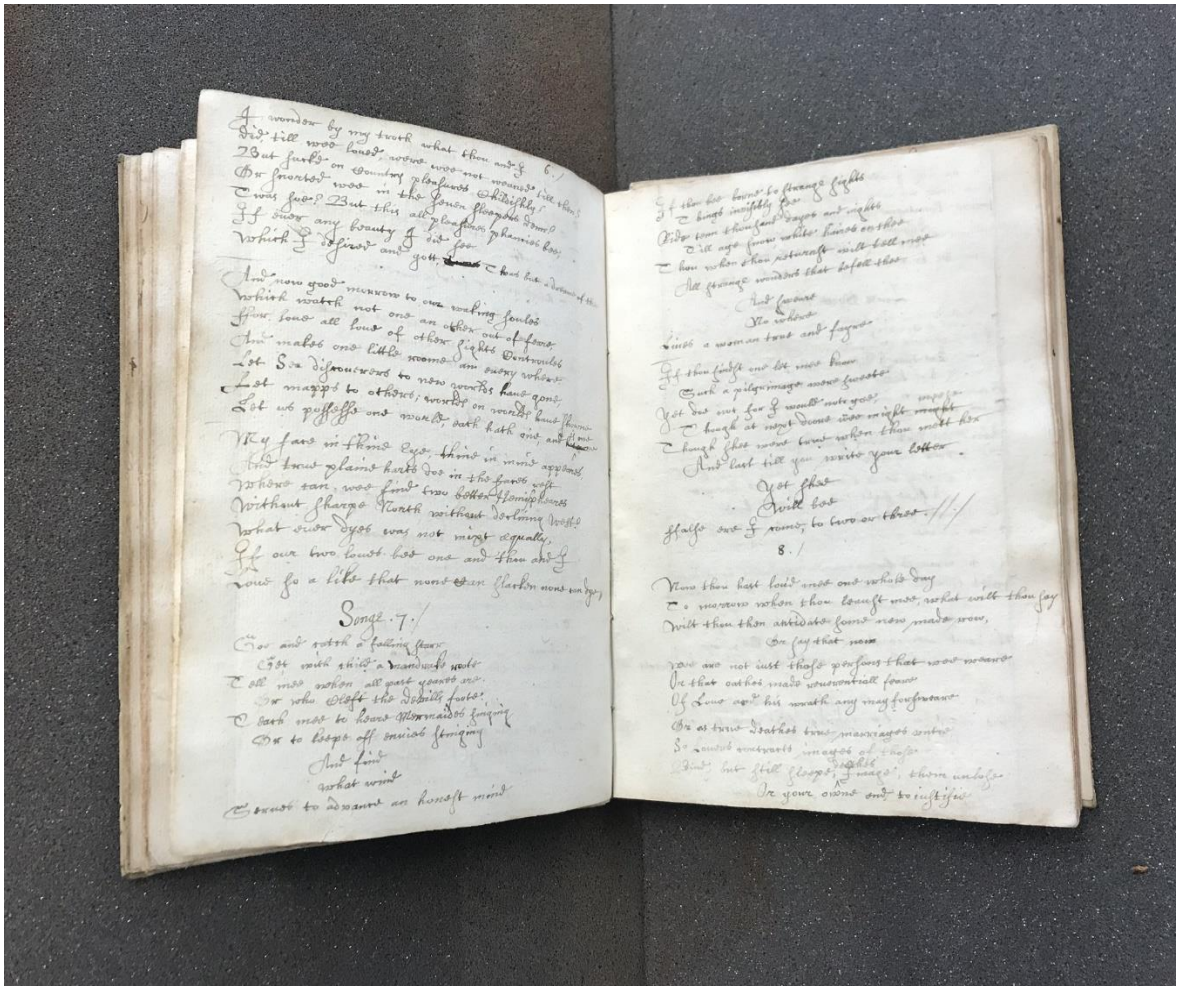


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

Loves Philosophie. 4. (‘Stand still, and I will reade to thee’);
A Valediction 5. (‘As virtuous men pass mildly away’)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 42.

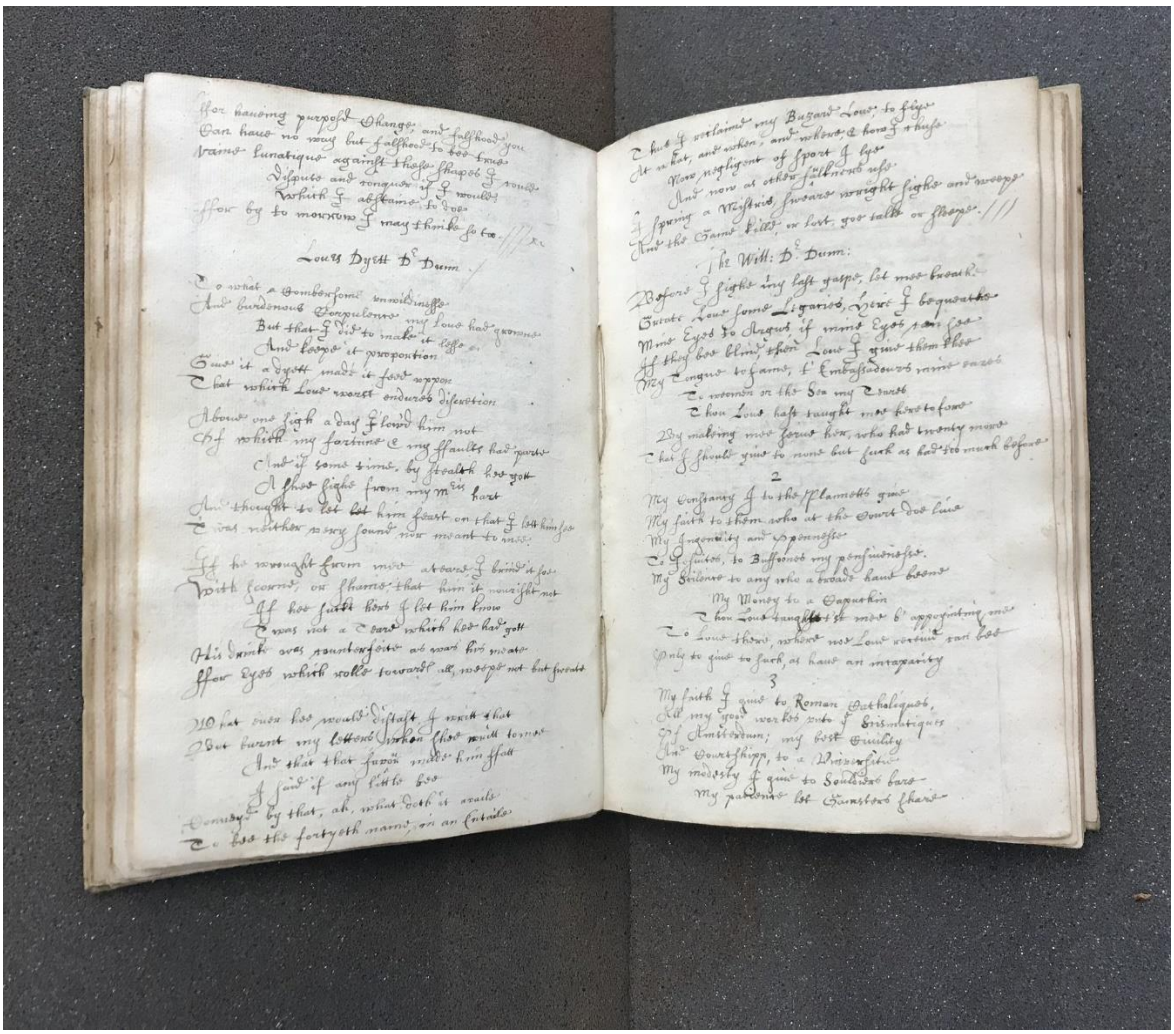


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

6. (‘I wonder by my troth what thou and I’); Songe. 7. (‘Goe and catch a falling starr’);
8. (‘Now thou has lov’d mee one whole day’)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 43.

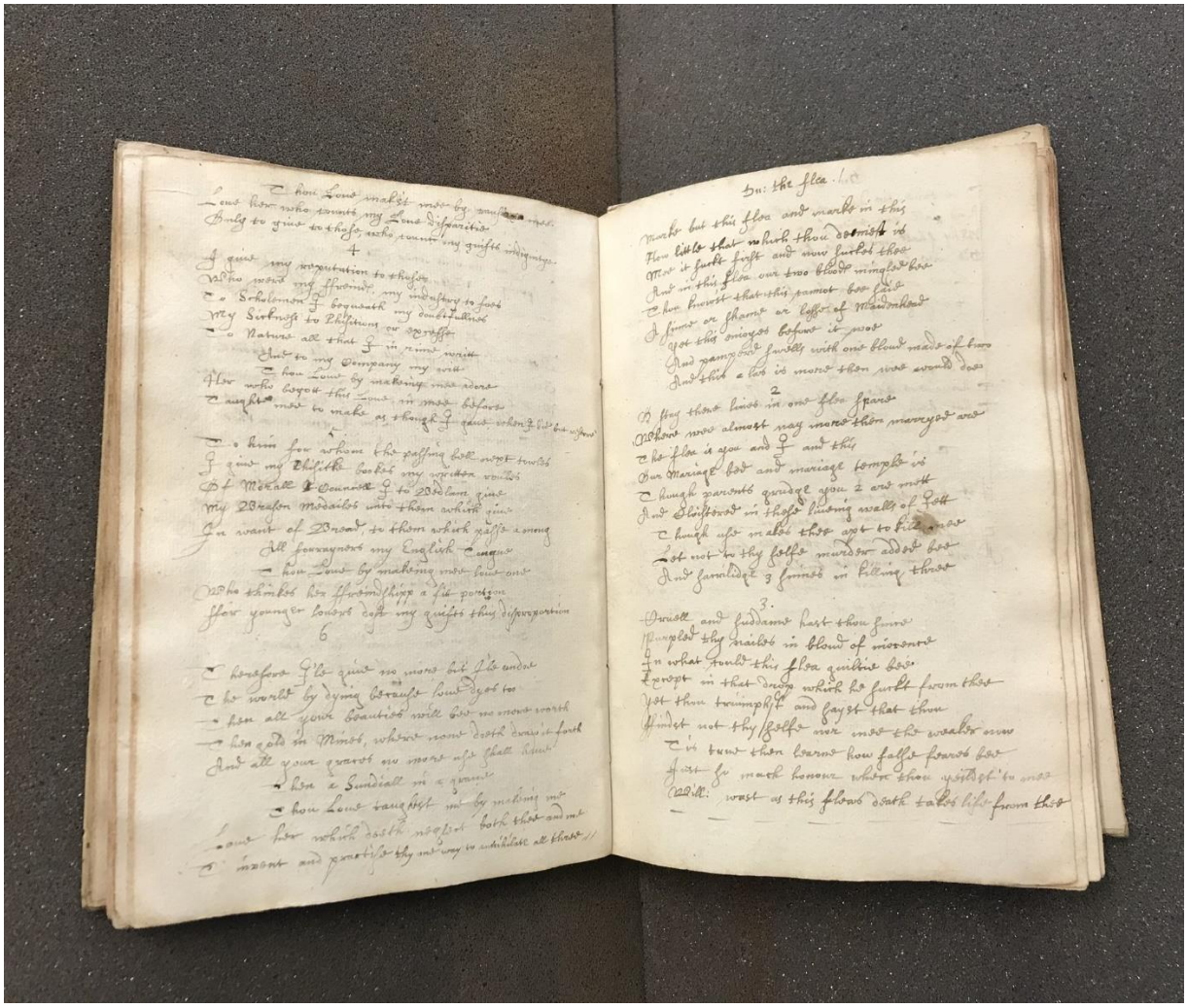


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

Love's Dyett Dr Dunn ('To what a cumbersome unwieldiness');
The Will: Dr. Dunn: (1, 2, 3) ('Before I sigh my last gasp, let me breathe')
(Each stanza numbered)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 44.

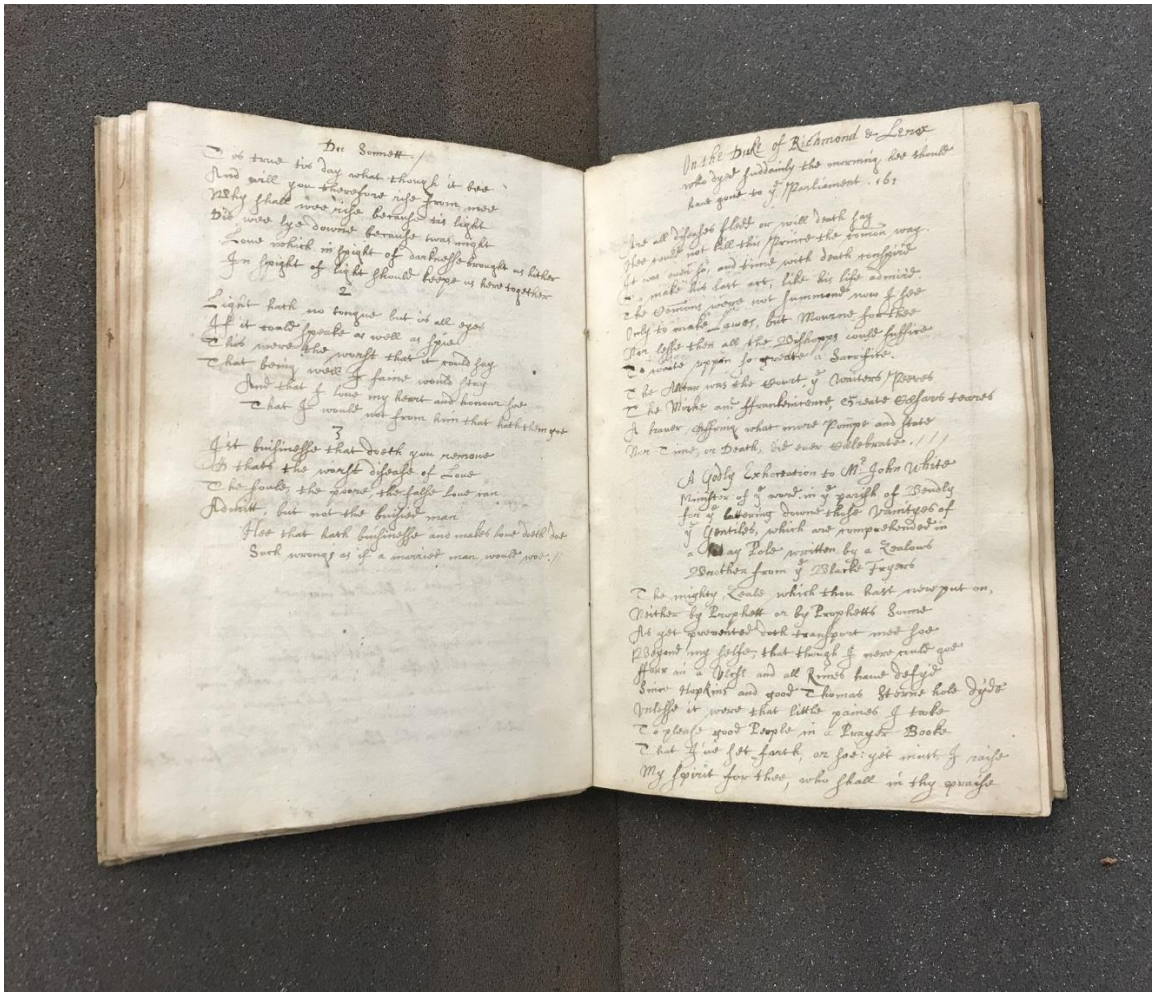


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

The Will: Dr. Dunn: (4, 5, 6) (‘Before I sigh my last gasp, let me breathe’);
Dn: the flea (1, 2, 3) (‘Marke but this flea, and marke in this’) (Each stanza numbered)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 45.

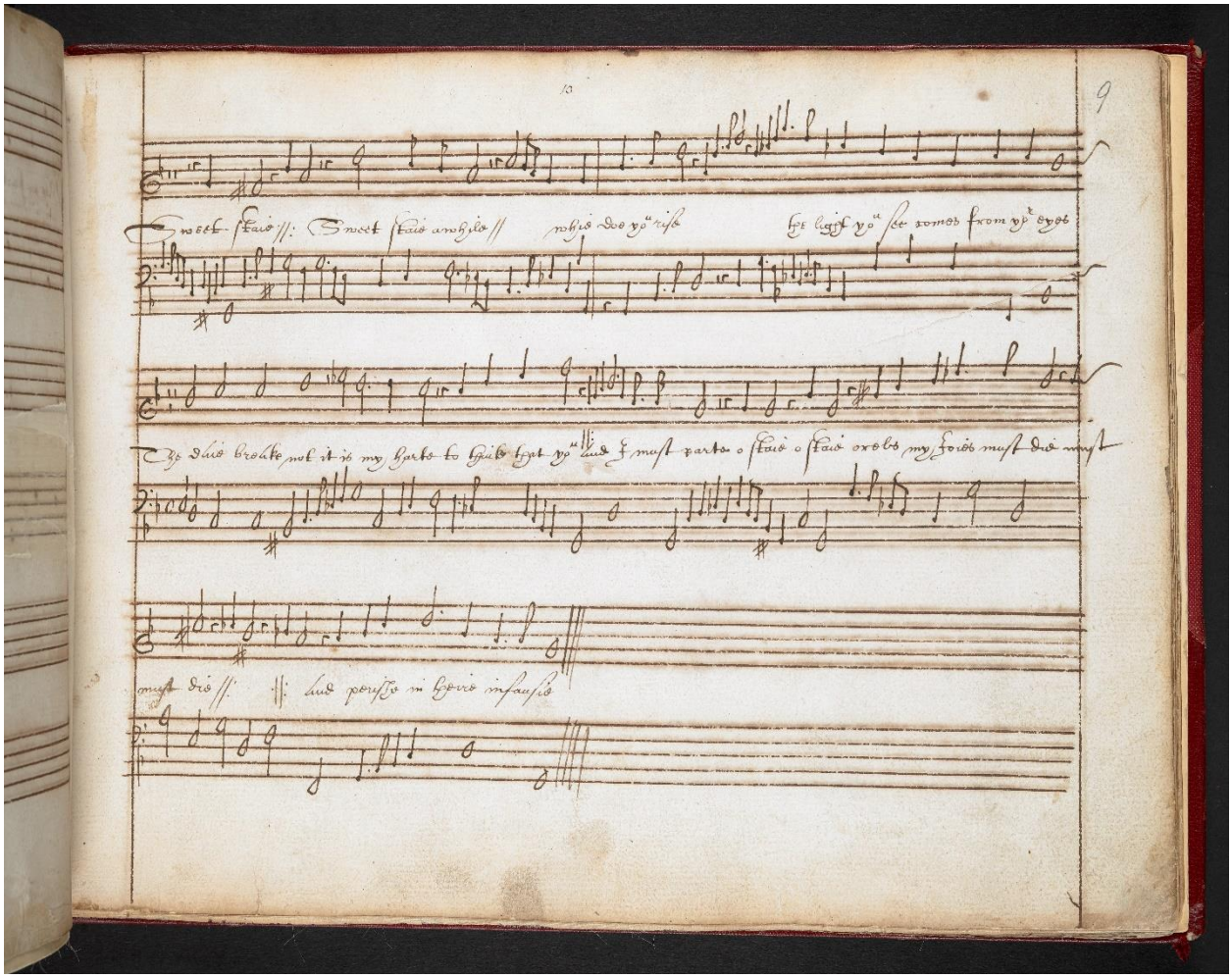


Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier)

Dee (?Thee) Sonnett. (‘Tis True tis day what though it be’) (1, 2, 3)
(Each stanza numbered)

Photograph by kind permission of the London Metropolitan Archives, London

Figure 46.



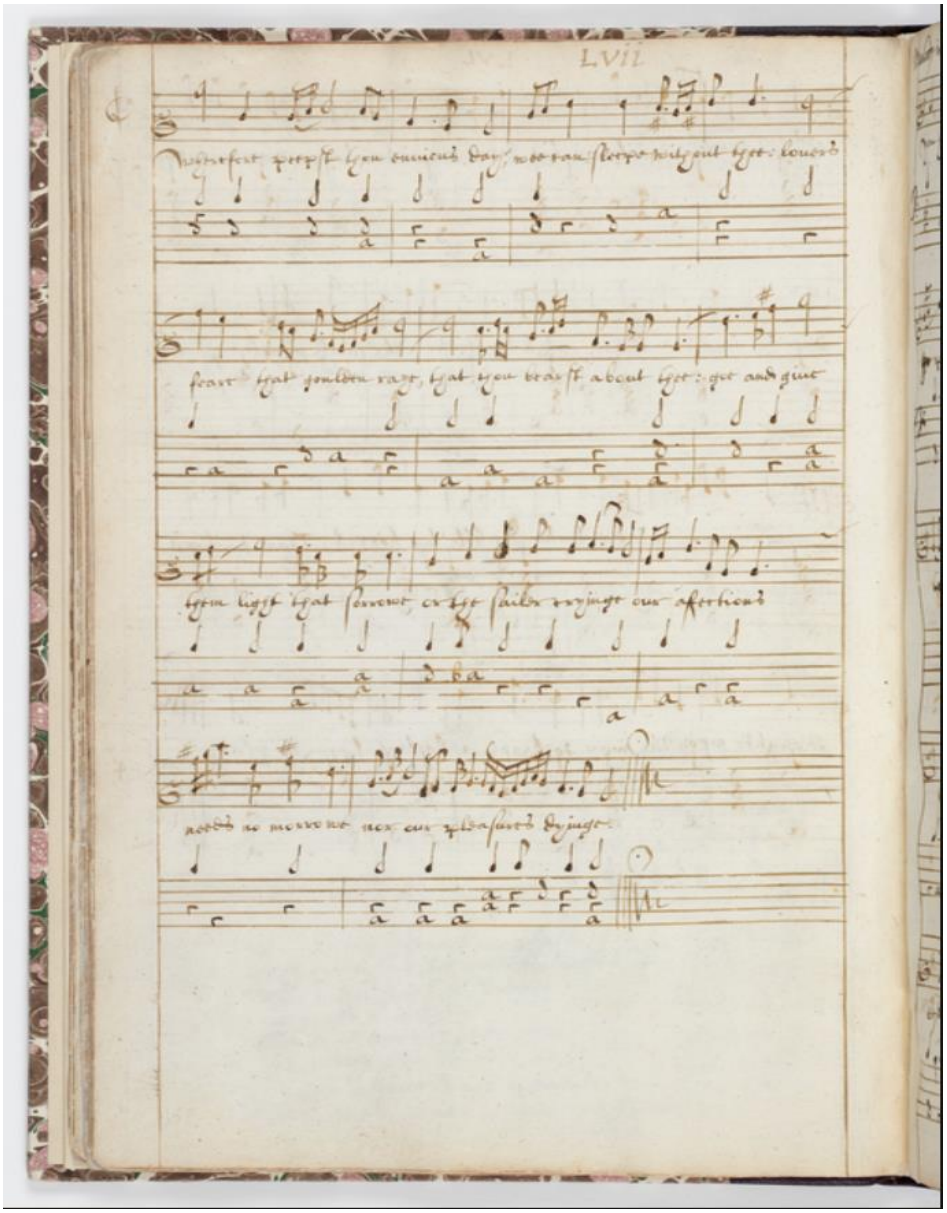
‘Song’ ‘Sweet staie.//: awhile’

(Anon.) Add MS 29481 (fol. 9) (*c.* 1630)

Photograph by kind permission of the British Library, London

‘Sweete staye://:’ (analogue of ‘Breake of Daye’), n. vi., Drexel MS 4175 *Ann Twice, Her Booke* (1620-1630) (Not present in manuscript as it exists but listed in Table of Contents at the back of the manuscript.) NY Public Library for the Performing Arts, Music Division

Figure 47.



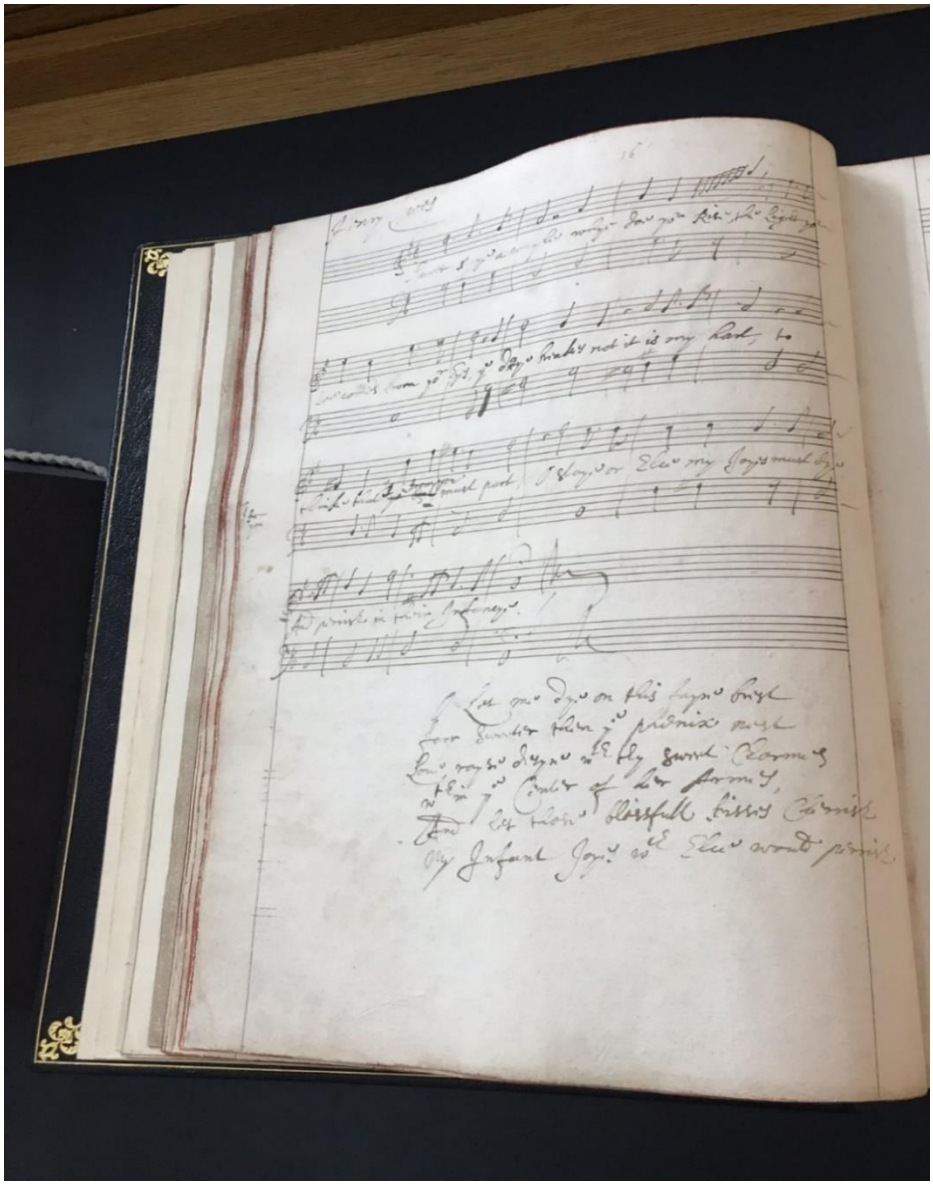
‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

John Wilson

Drexel MS 4175 (fol. 20v) *Ann Twice, Her Booke*, NY Public Library for the Performing Arts, Music Division (1620-1630)

Photograph by kind permission of the NY Public Library, Astor, Lenox and Tilden Foundations

Figure 48.



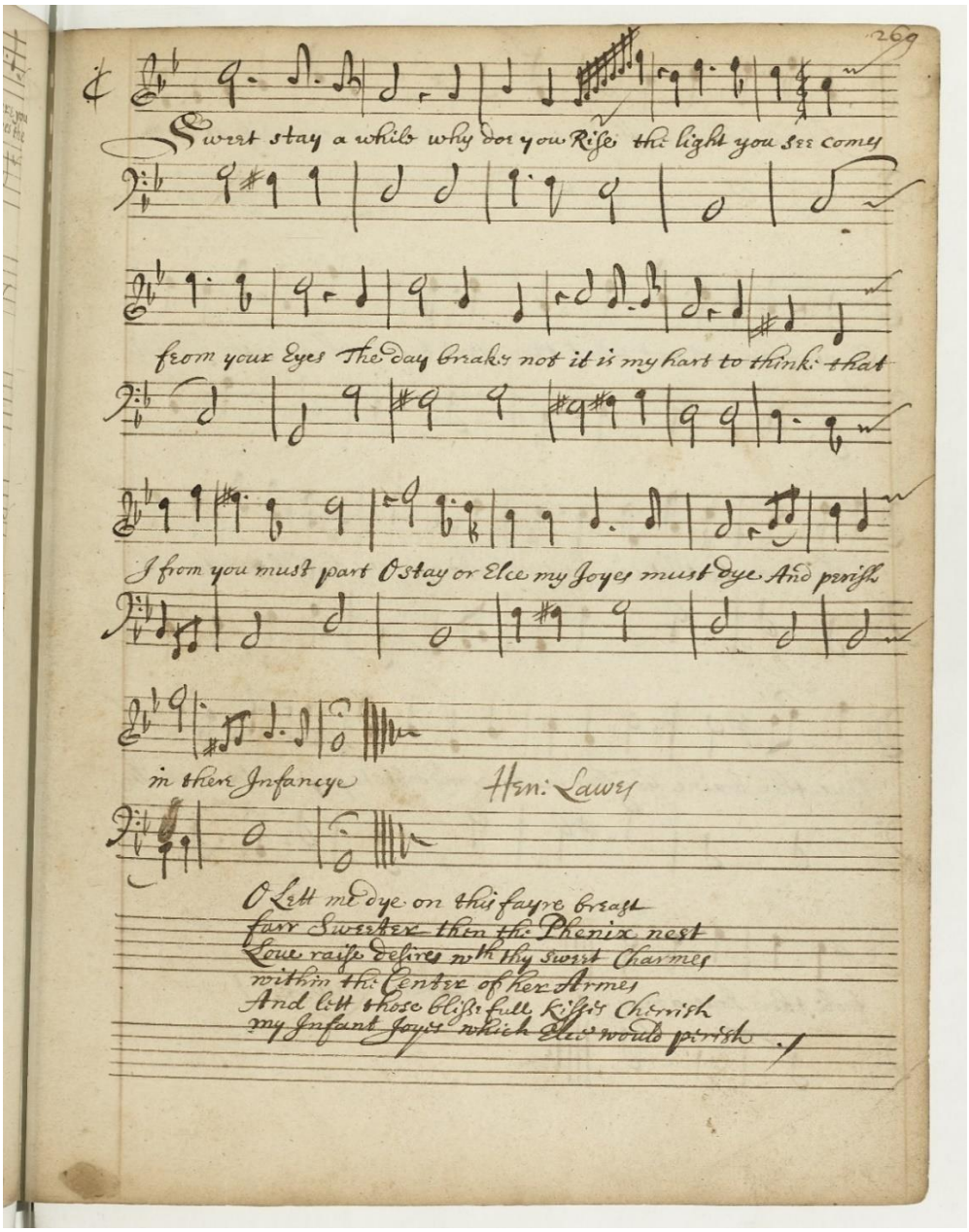
‘Sweet, staye awhyle’ (analogue of ‘Breake of Daye’)

Henry Lawes

MS 53723 (fol. 16v) (mid-17th c.)

Photograph by kind permission of the British Library, London

Figure 49.



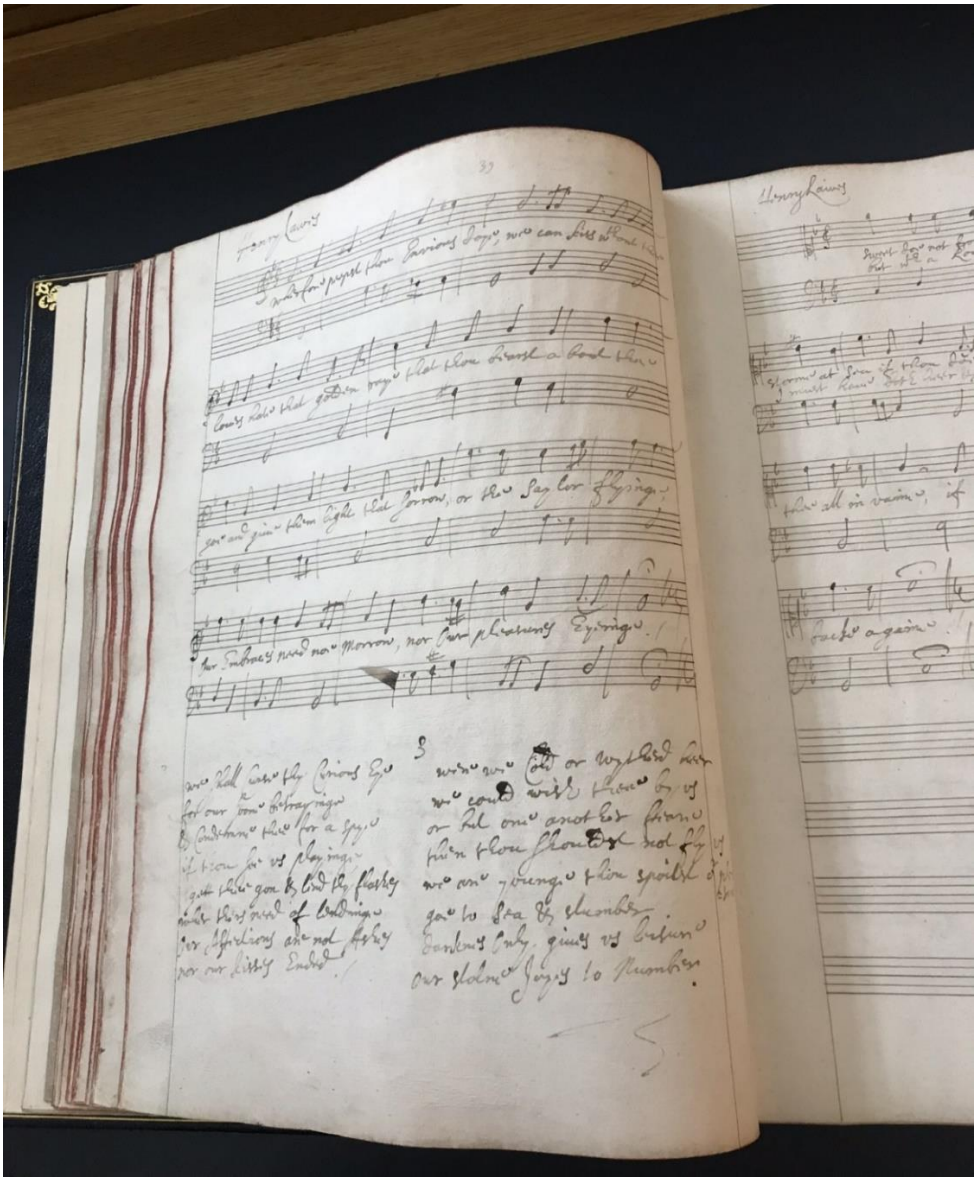
‘Sweet stay a while why doe you Rise’ (analogue of ‘Breake of Daye’)

Henry Lawes

F-Pn Rés 2489, p. 269 (fol. 10v) (MS Conservatoire Rés 2489) (*c.* 1660)

Photograph by kind permission of the Bibliothèque Nationale, Paris, Dèpartment de la Musique

Figure 50.



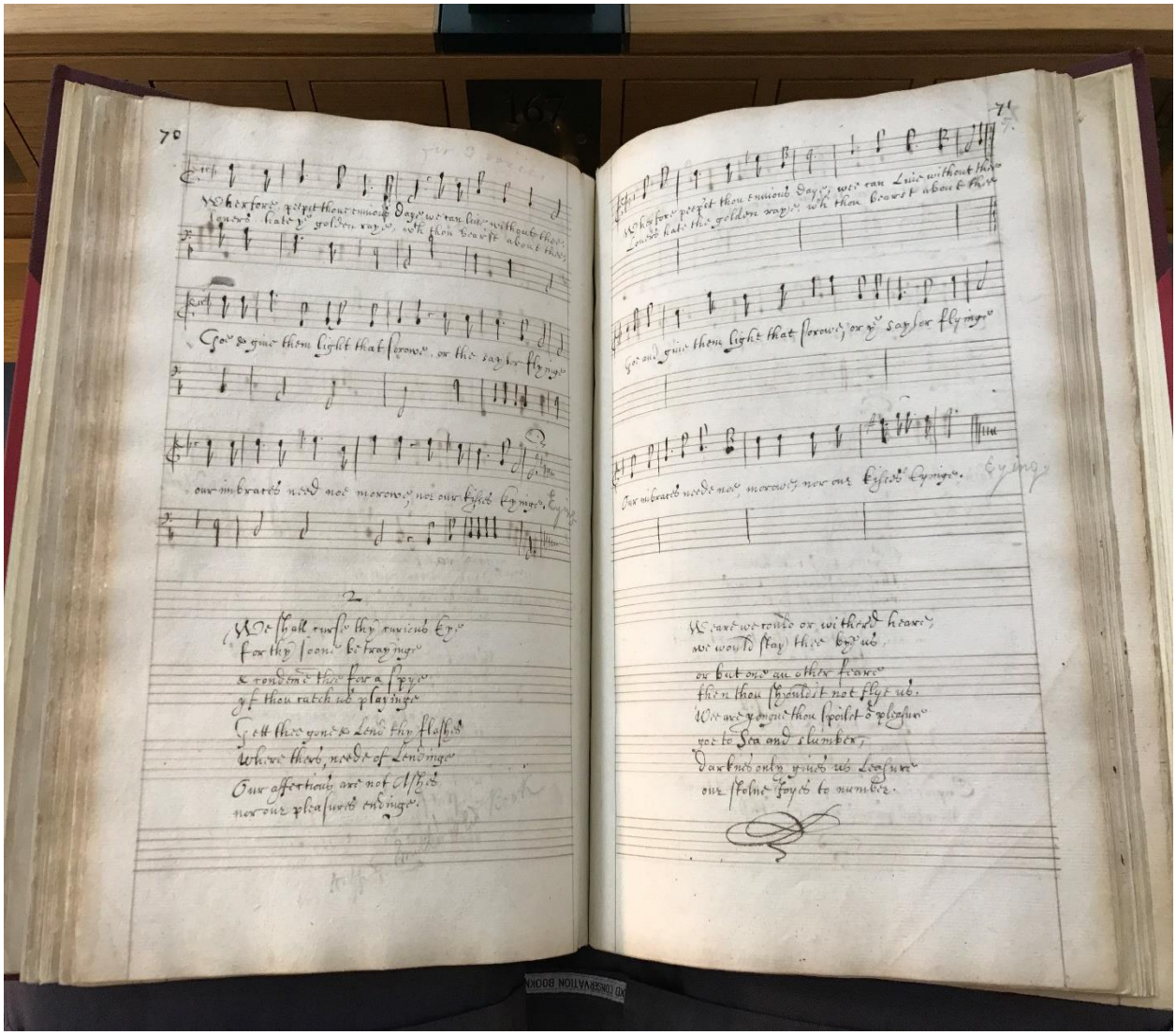
‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

Henry Lawes

MS 53723 (fol. 21v.) (fol. 39v) (mid-17th c.)

Photograph by kind permission of the British Library, London

Figure 51.



‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

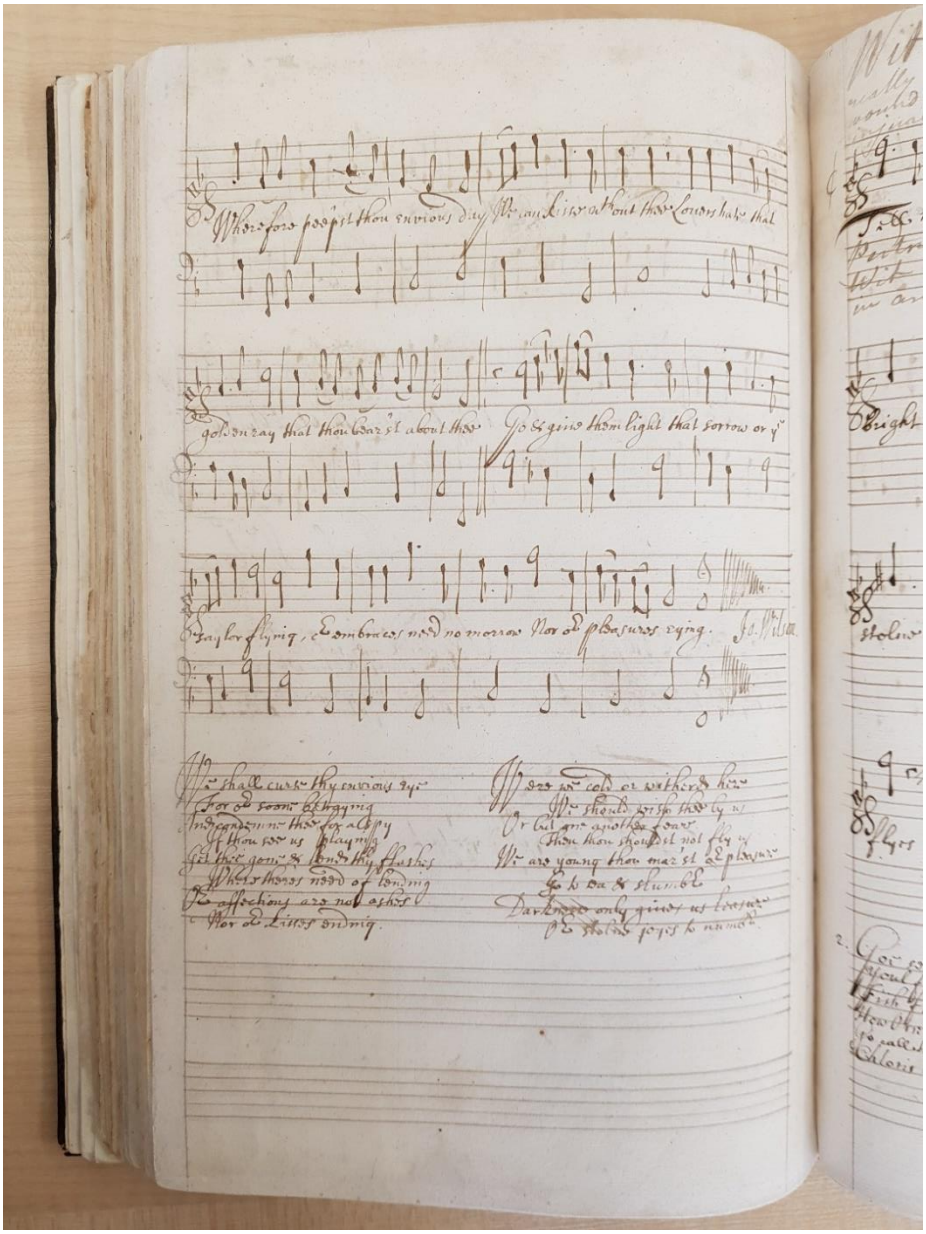
John Wilson(?) (Different versions, two different tunes, different second verse)

[for 3 voices, printed in Wilson’s ‘Cheerful Ayres’ *c.* 1660]

MS 2013 (fols 36v-37r) (mid-17th c.)

Photograph by kind permission of the British Library, London

Figure 52.



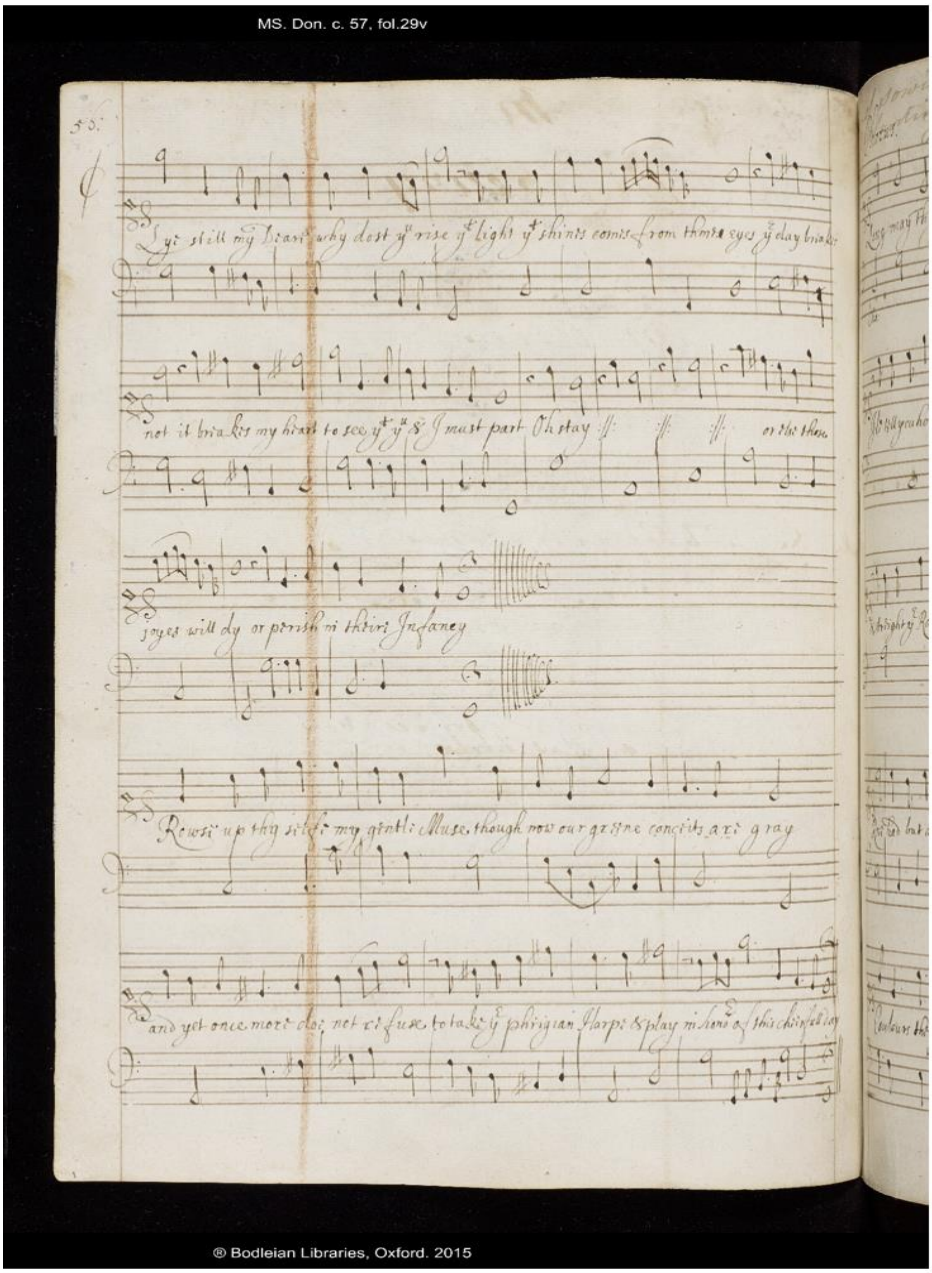
‘Wherefore peepst thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

John Wilson

MS Don. c.57 (fol. 79v) (1640-1650)

Photograph by kind permission of the Bodleian Library

Figure 53.

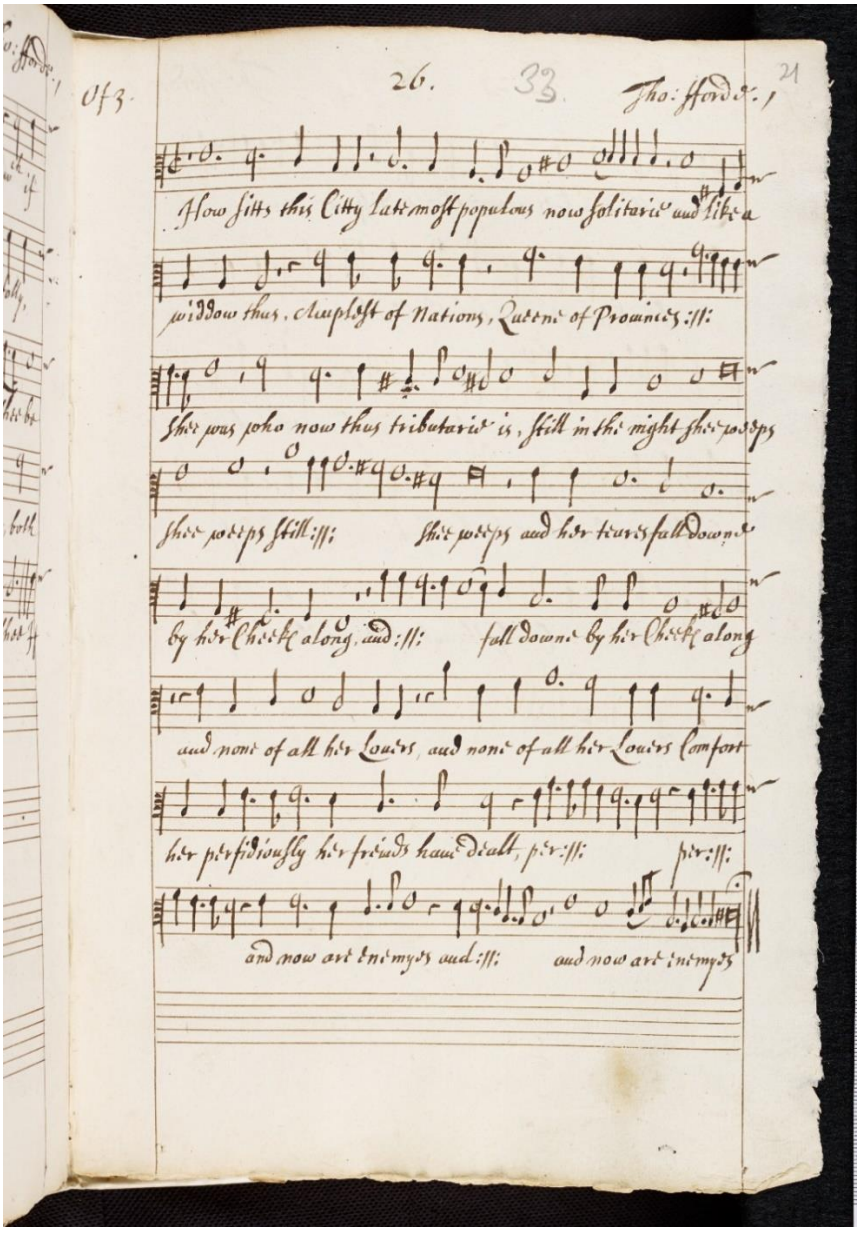


‘Lye still my Deare’ (analogue of ‘Breake of Daye’)

(Anon.) MS Don. c.57 (fol. 29v) (1640-1650)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 54.



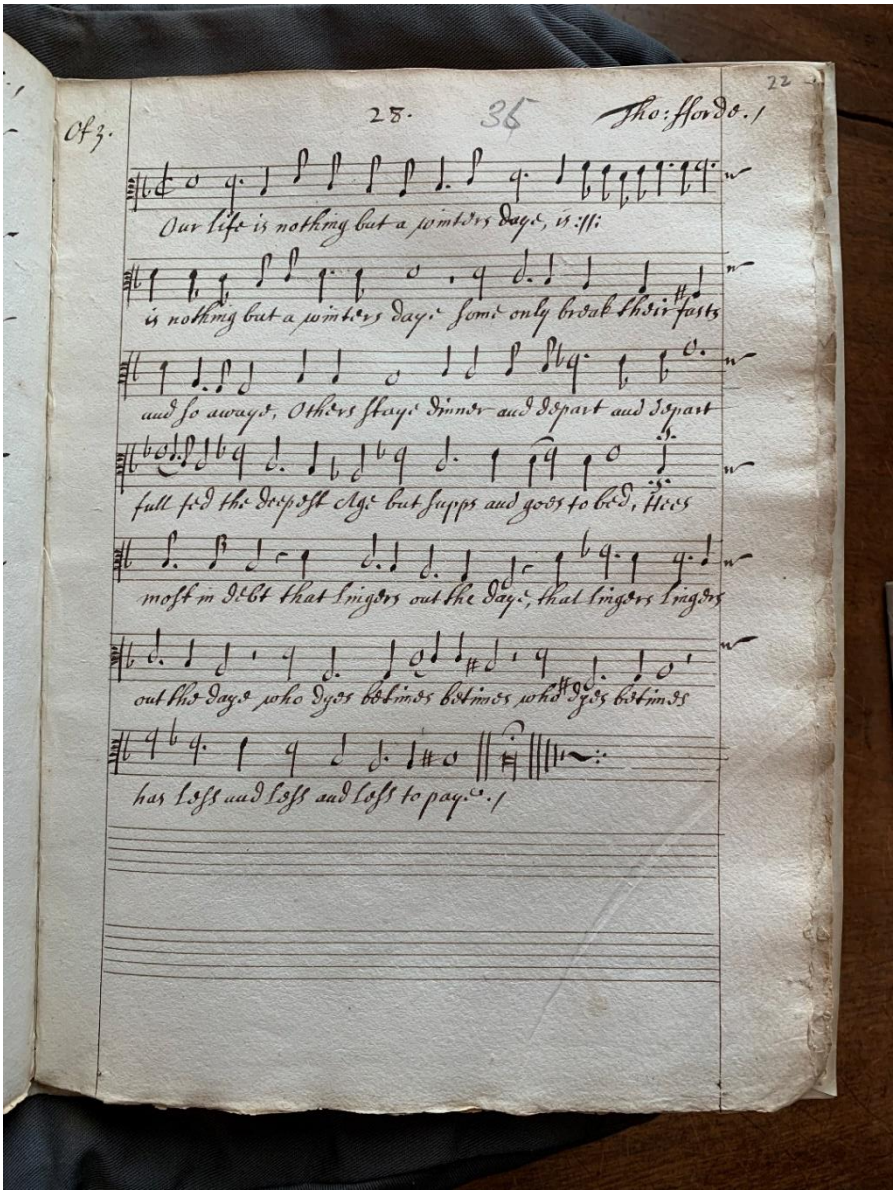
‘The Lamentations of Jeremy’

Thomas Ford

MS 736 (fol. 21r) (Contratenor) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 55.



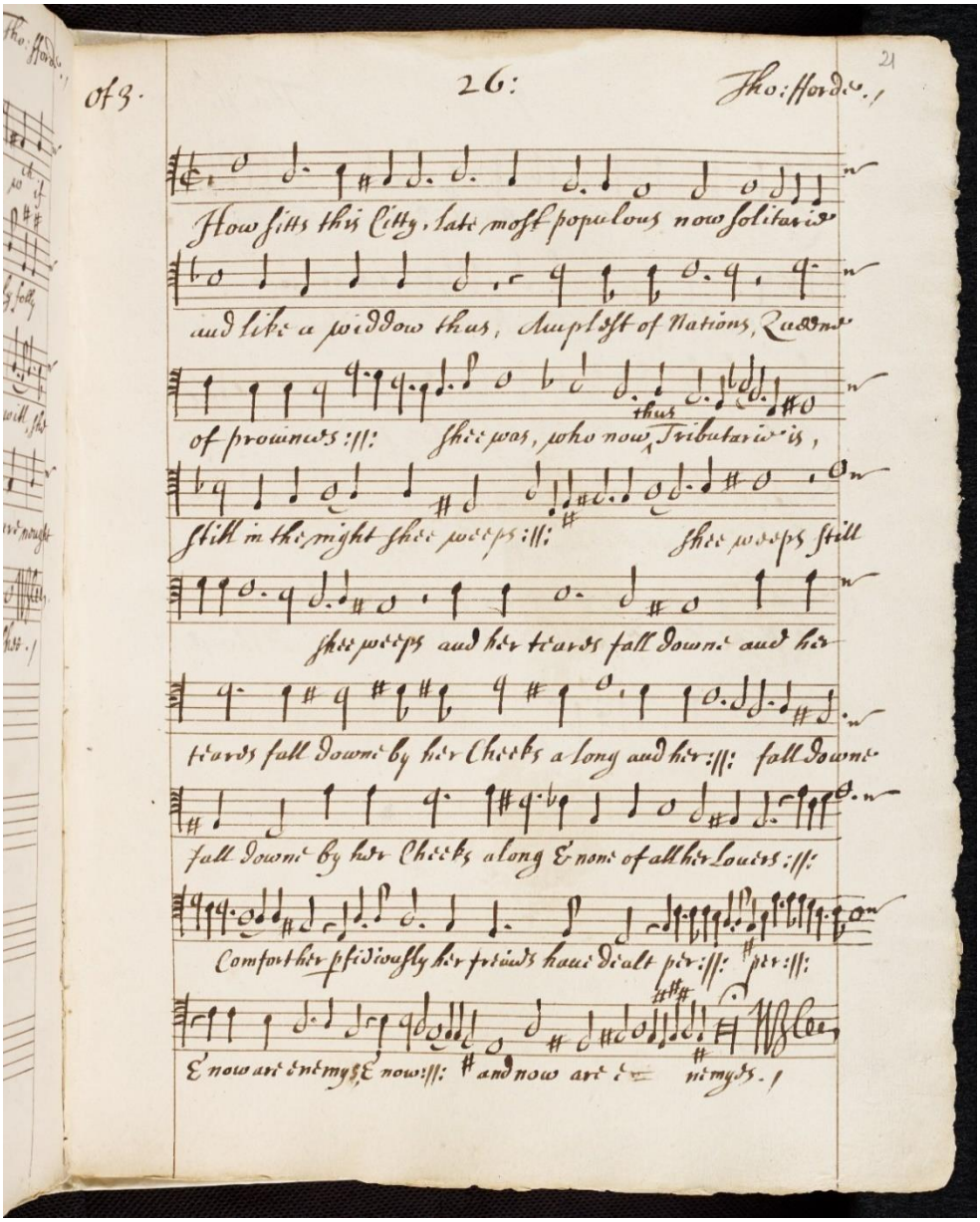
‘The Lamentations of Jeremy’

Thomas Ford

MS 736 (fol. 22r) (Contratenor) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 56.



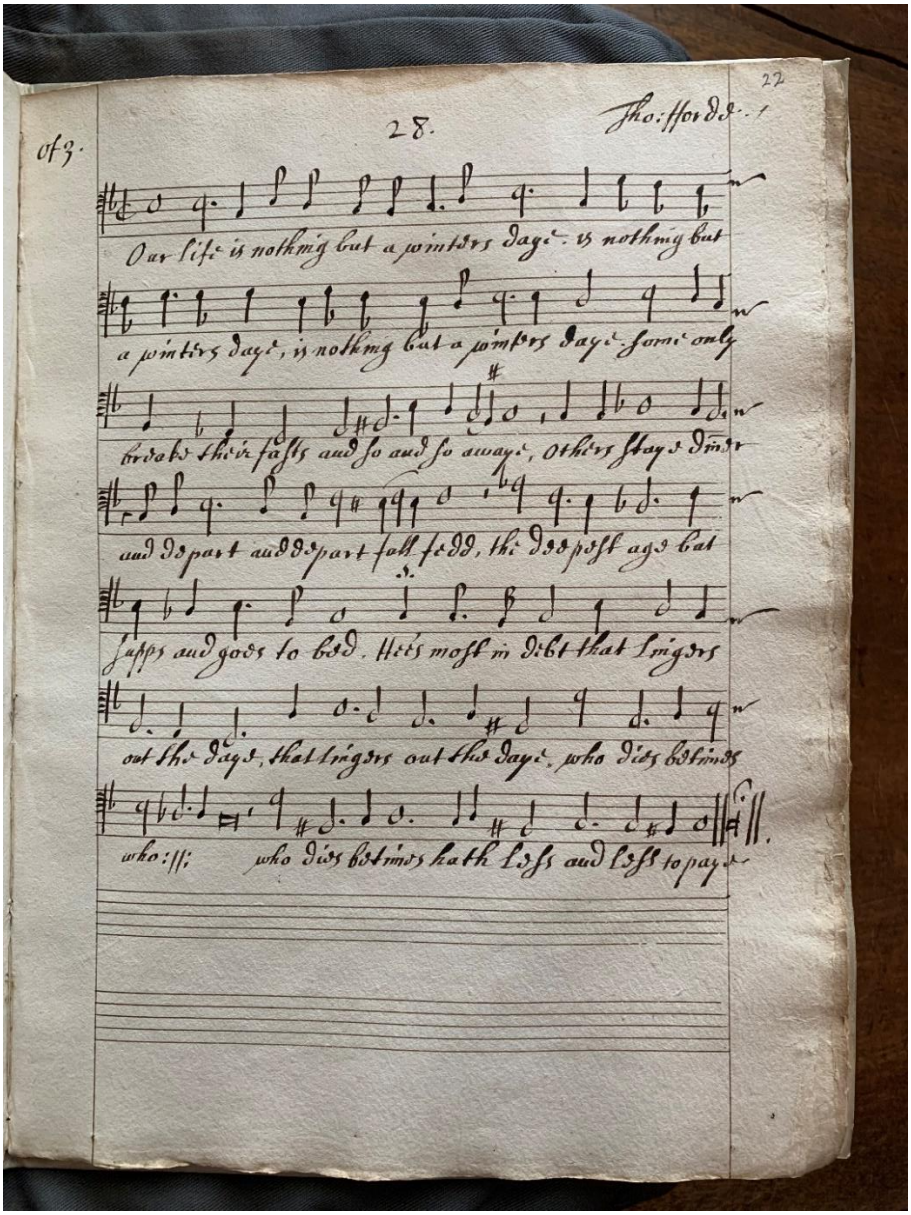
‘The Lamentations of Jeremy’

Thomas Ford

MS 737 (fol. 21r) (Tenor) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 57.



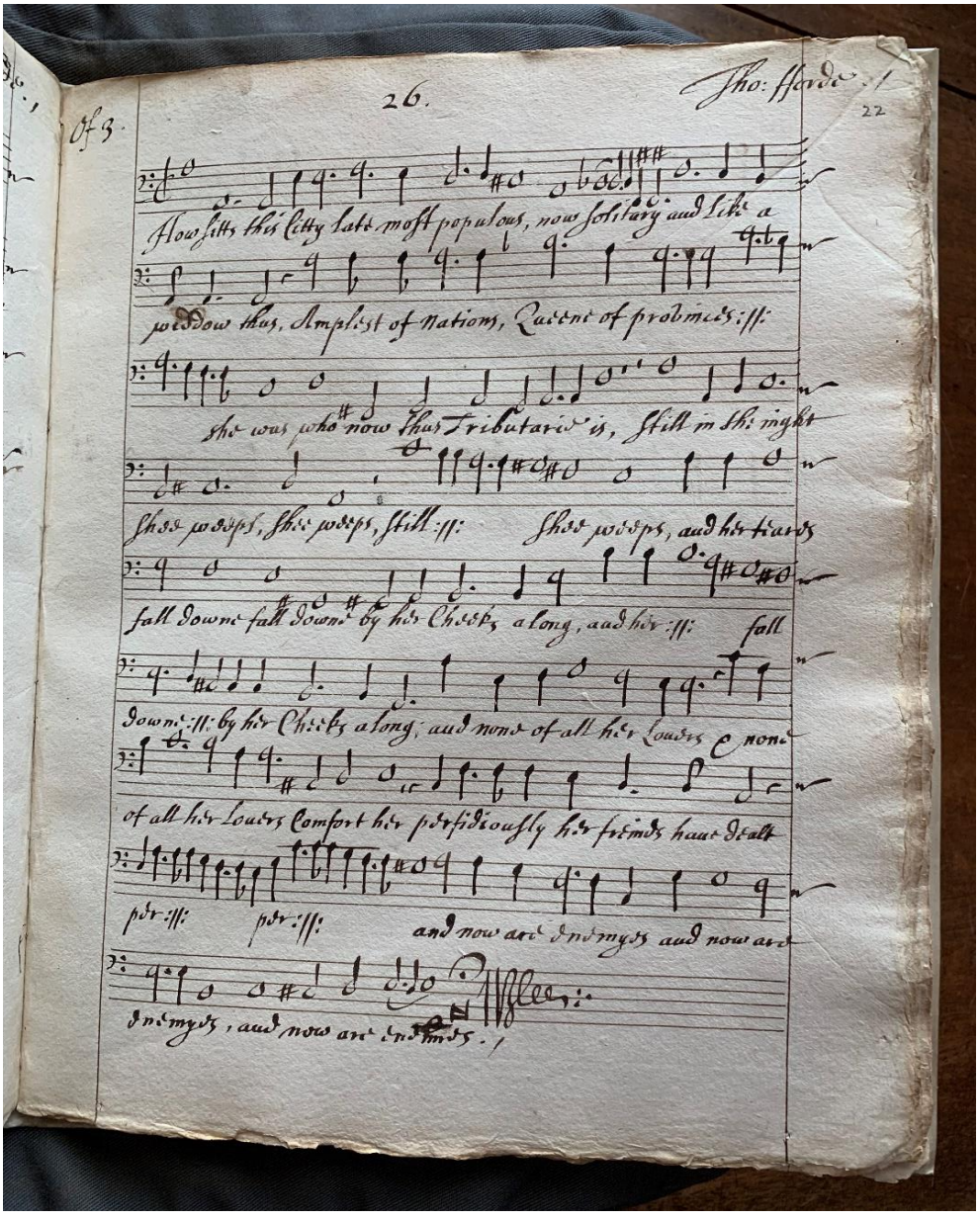
‘The Lamentations of Jeremy’

Thomas Ford

MS 737 (fol. 22r) (Tenor) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 58.



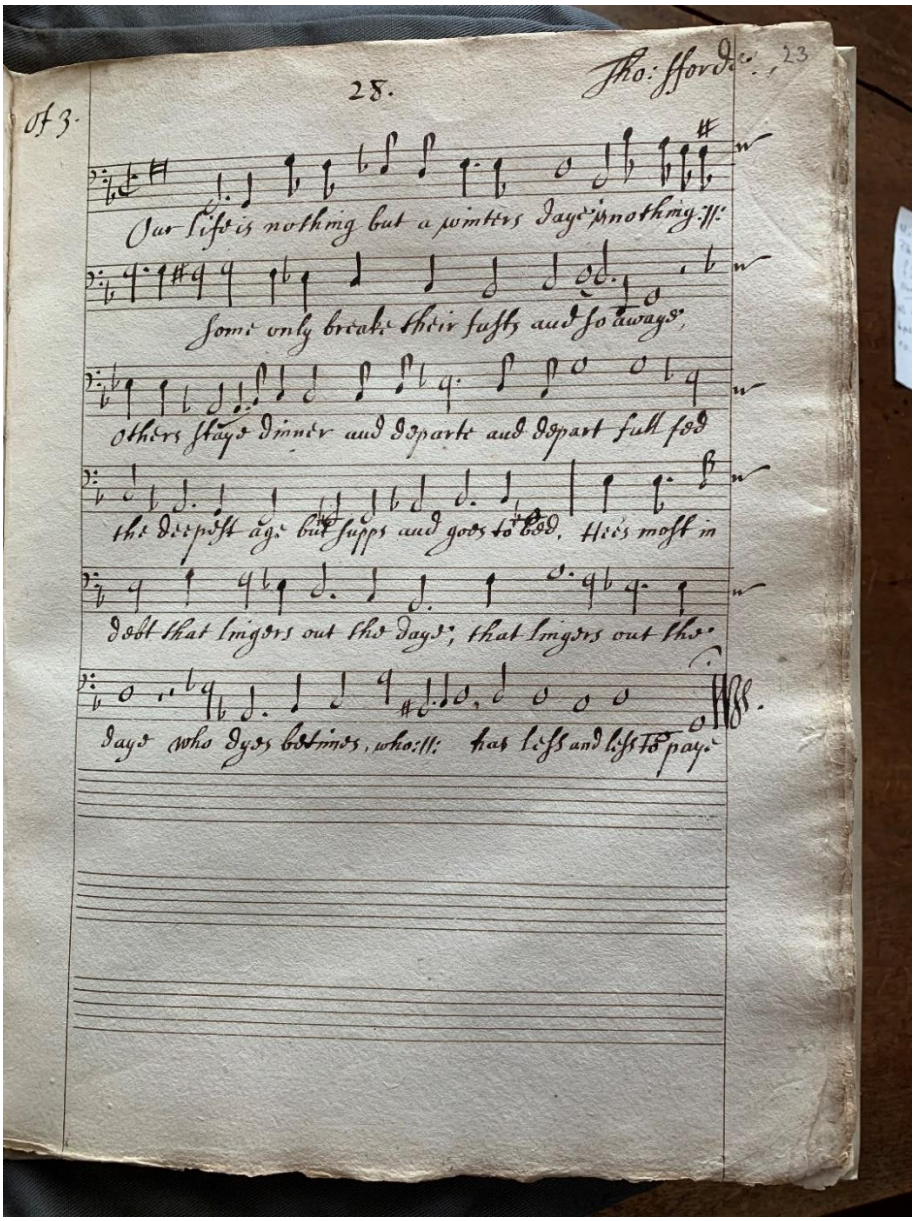
‘The Lamentations of Jeremy’

Thomas Ford

MS 738 (fol. 22r) (Bassus) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 59.



‘The Lamentations of Jeremy’

Thomas Ford

MS 737 (fol. 23r) (Bassus) (mid-17th c.)

Photograph by kind permission of Christ Church Library, Oxford

Figure 60.

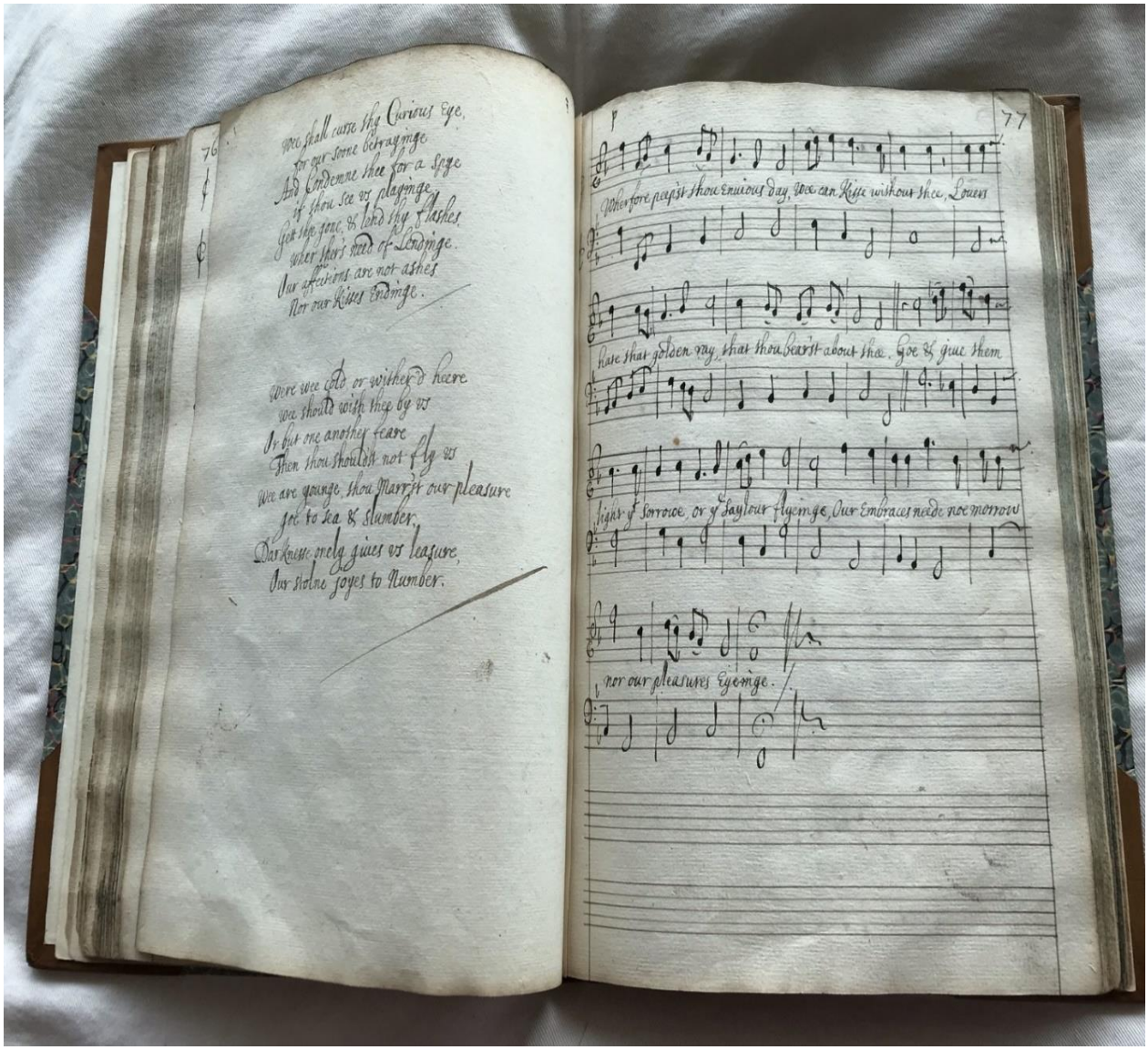


‘The Expiration’ (‘So, so leaue off this last lamenting kiss’)

(Anon.) (composed?), MS Mus. Sch. F. 575 (mid-late 17th c.)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 61.



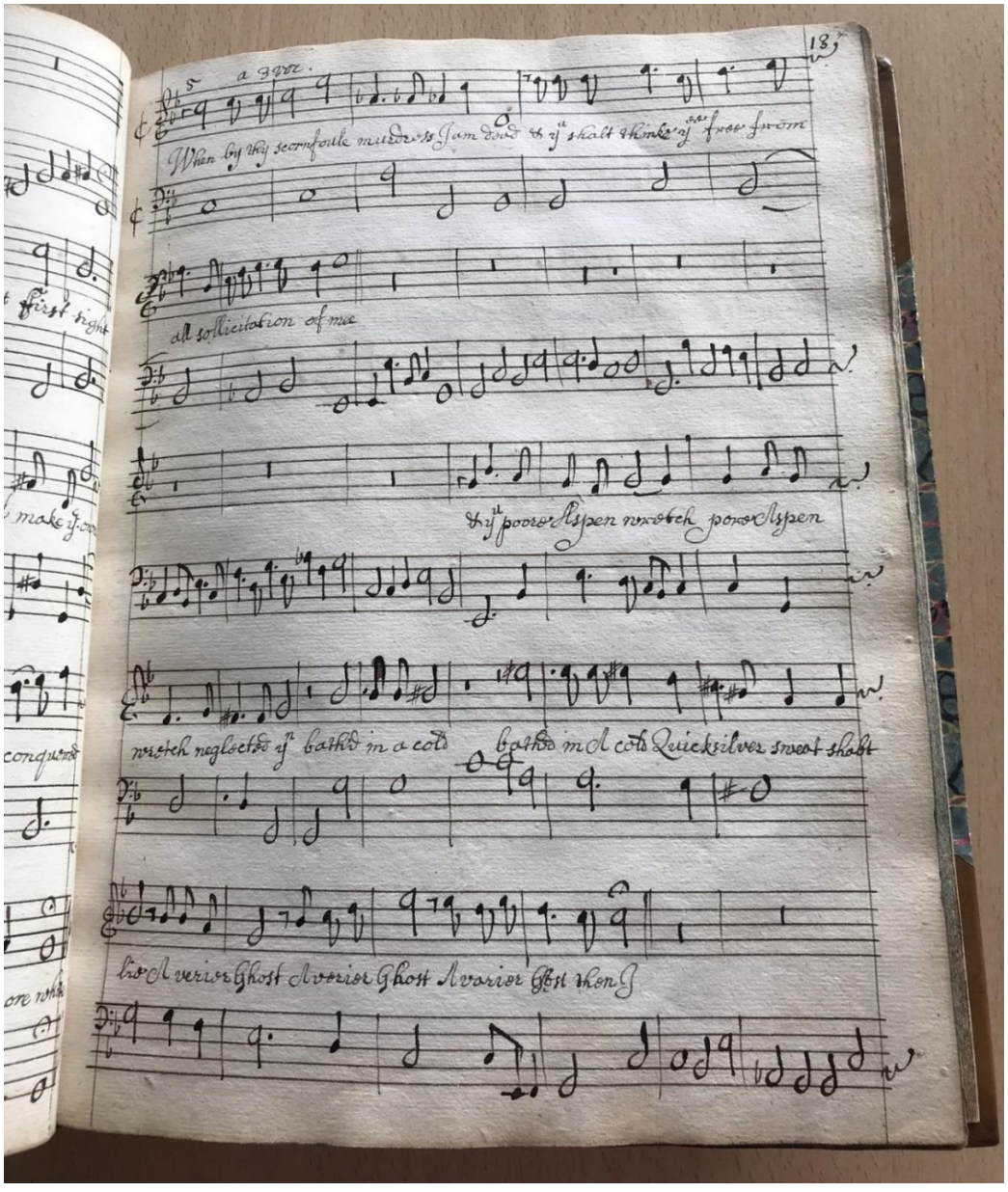
‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

John Wilson

MS D. C. 1.69/MS D. C. 1.1 (fols 76v-77r) (1649-1652)

Photograph by kind permission of the library at the University of Edinburgh, Edinburgh

Figure 62.



‘The Apparition’

William Lawes

MS D.C. 1.69/MS D. C. 1.1 (fol. 13r) (1649-1652)

Photograph by kind permission of the library at the University of Edinburgh, Edinburgh

Figure 63.



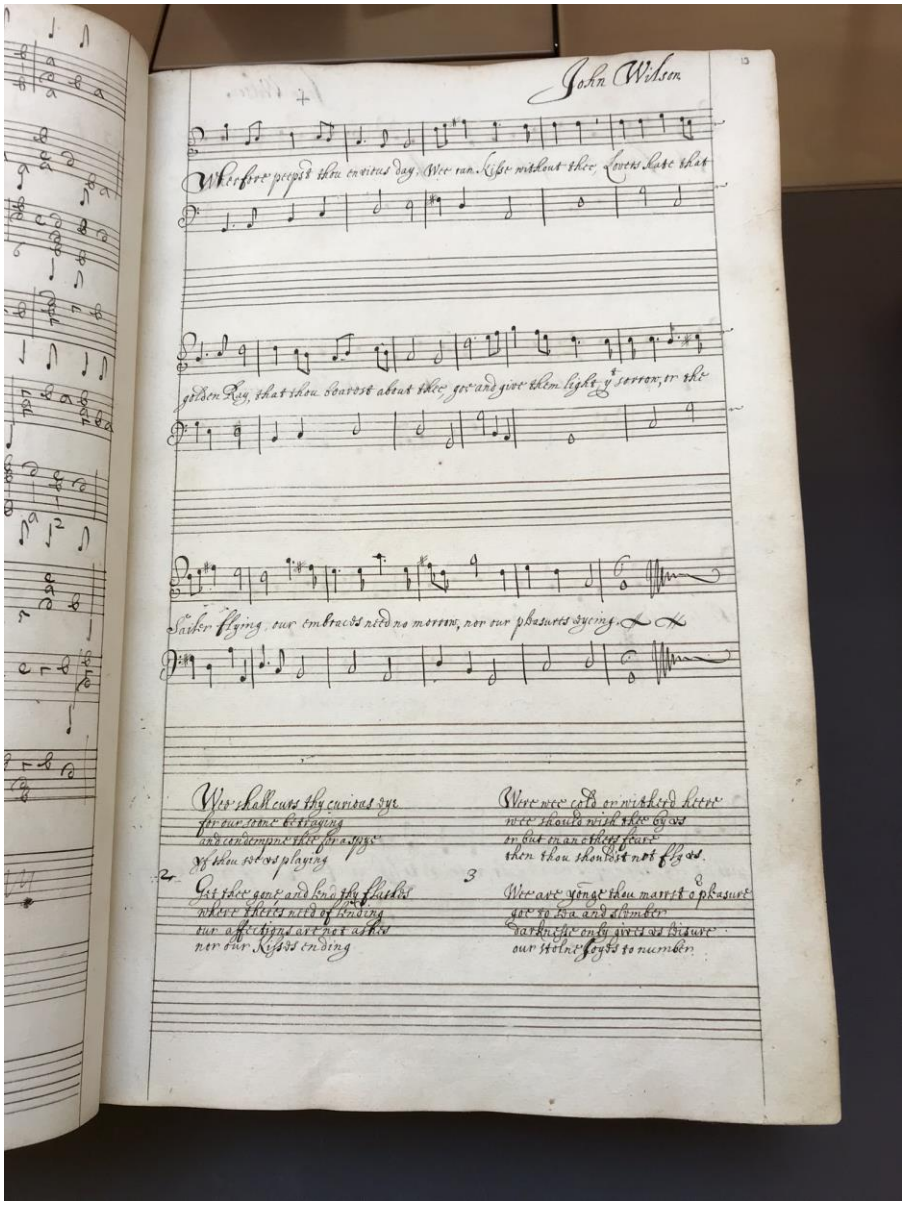
‘The Apparition’

William Lawes

MS D.C. 1.69/MS D. C. 1.1 (fol. 14v) (1649-1652)

Photograph by kind permission of the library at the University of Edinburgh, Edinburgh

Figure 64.



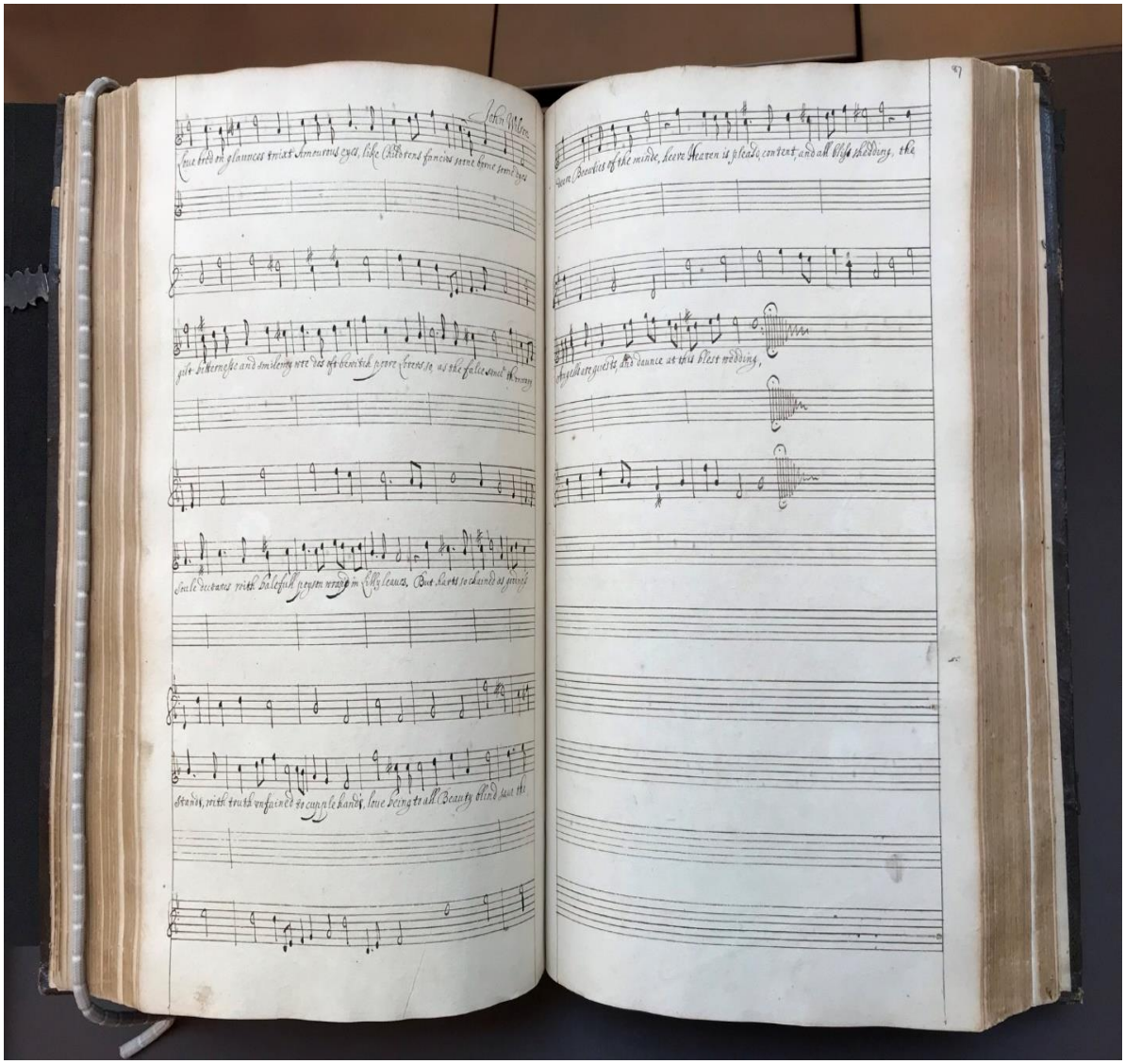
‘Wherfore peepst thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

John Wilson

MS Mus. b. 1 (fol. 13r) (1650-1656)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 65.



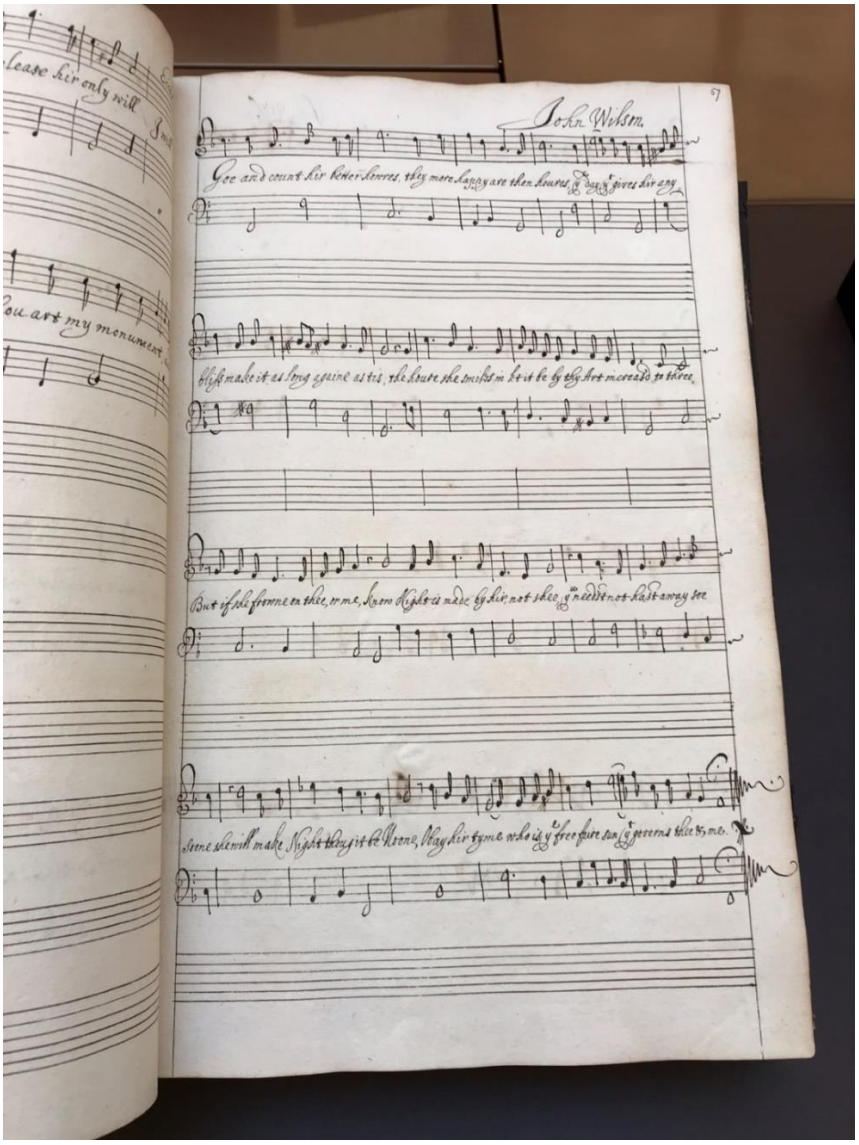
‘Love bred on glaunces twixt Amorous eyes’

John Wilson

MS Mus. b. 1 (fols 86v-87r) (1650-1656)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 66.



‘Goe and Count her better hours’ (John Donne and William Strode)

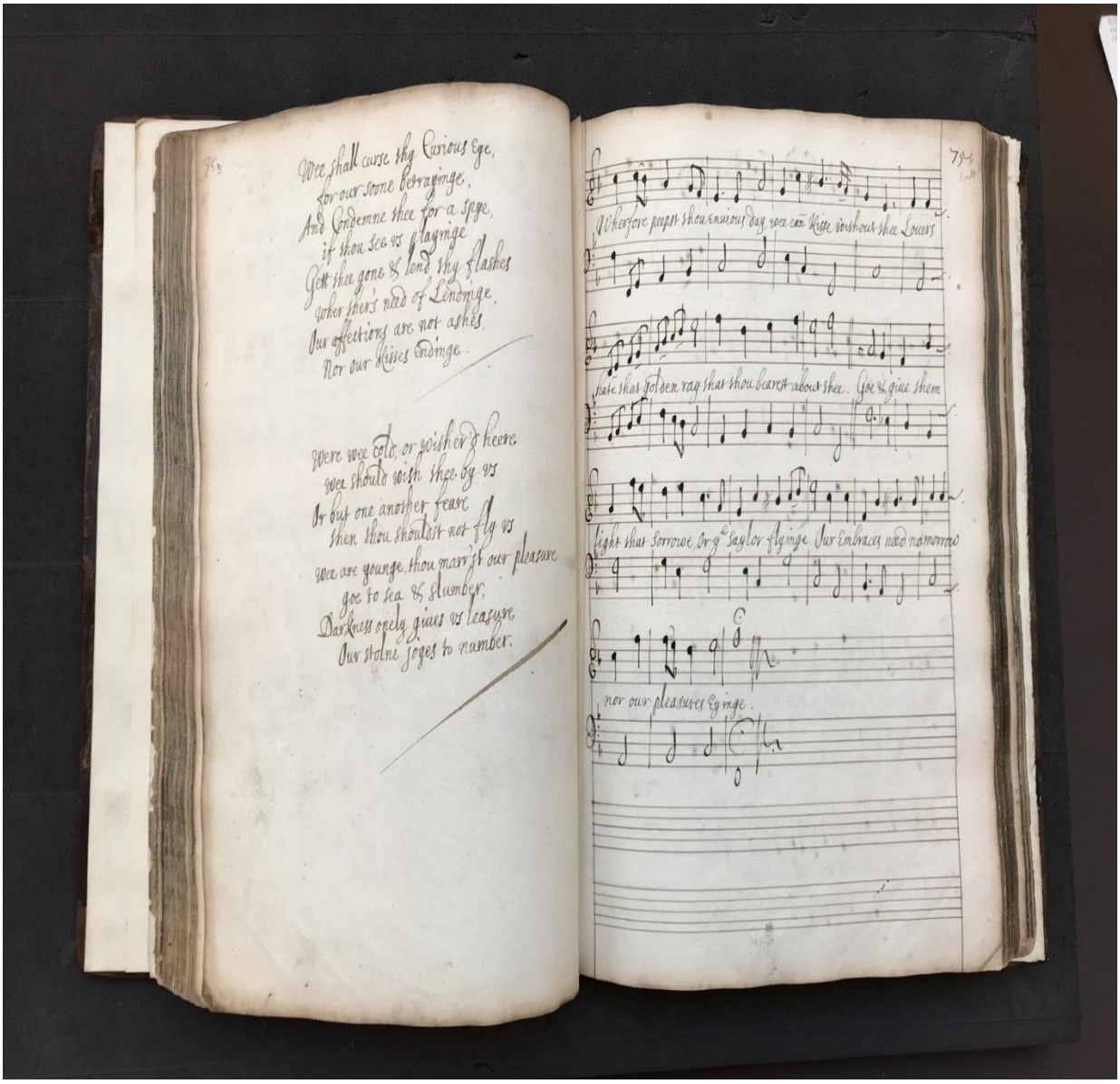
‘A Watch borrowed of Ms. E. K. [Elizabeth King] and sent home wrapt in these verses by Will S.’ in the Stoughton MS

John Wilson

MS Mus. b. 1 (fol. 57r) (1650-1656)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 67.



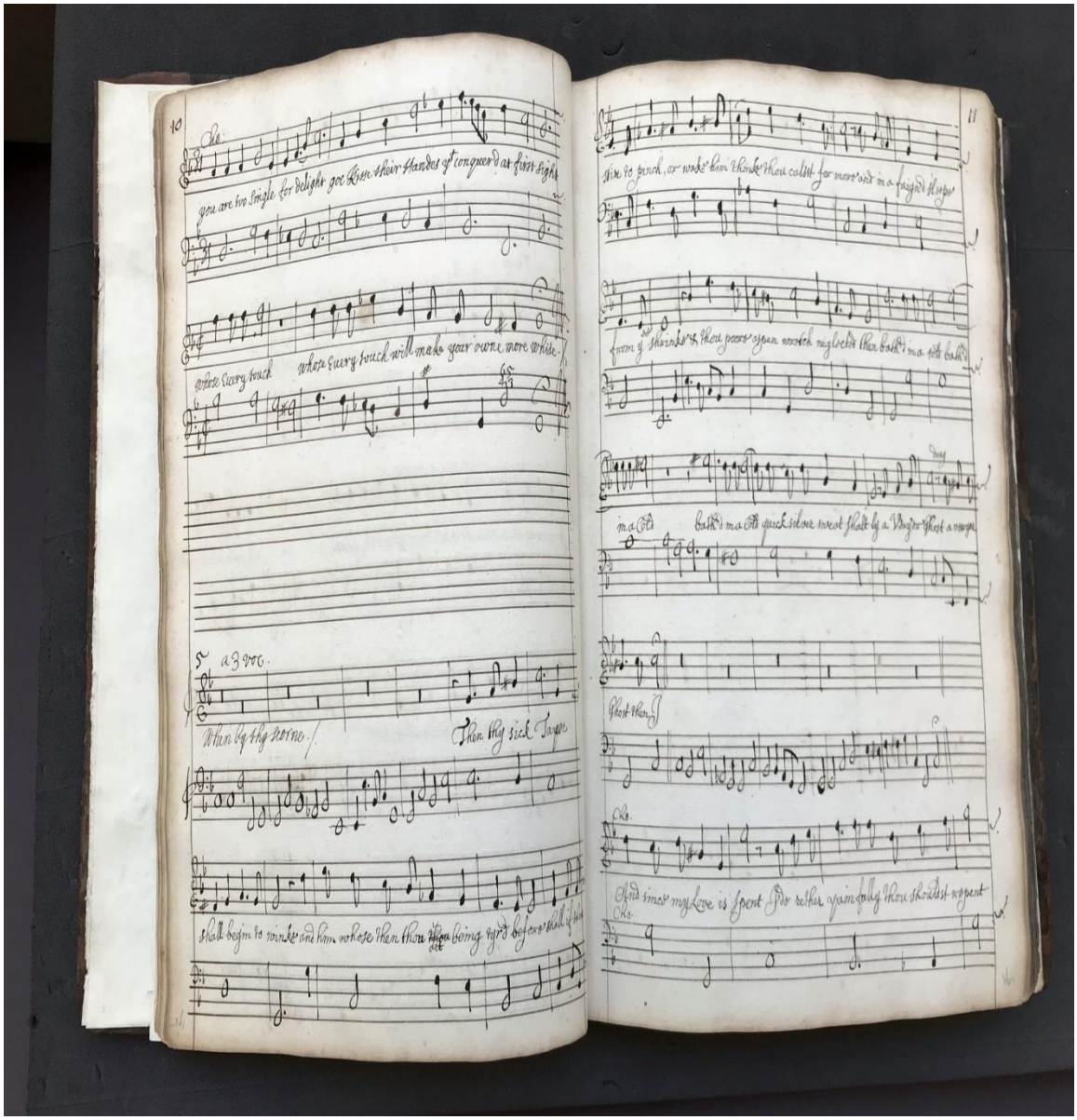
‘Wherfore peepst thou Envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’)

William Lawes (?) or (Anon.)

MS Mus. d. 238 (fols 74v-75r) (*c.* 1650s)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 68.



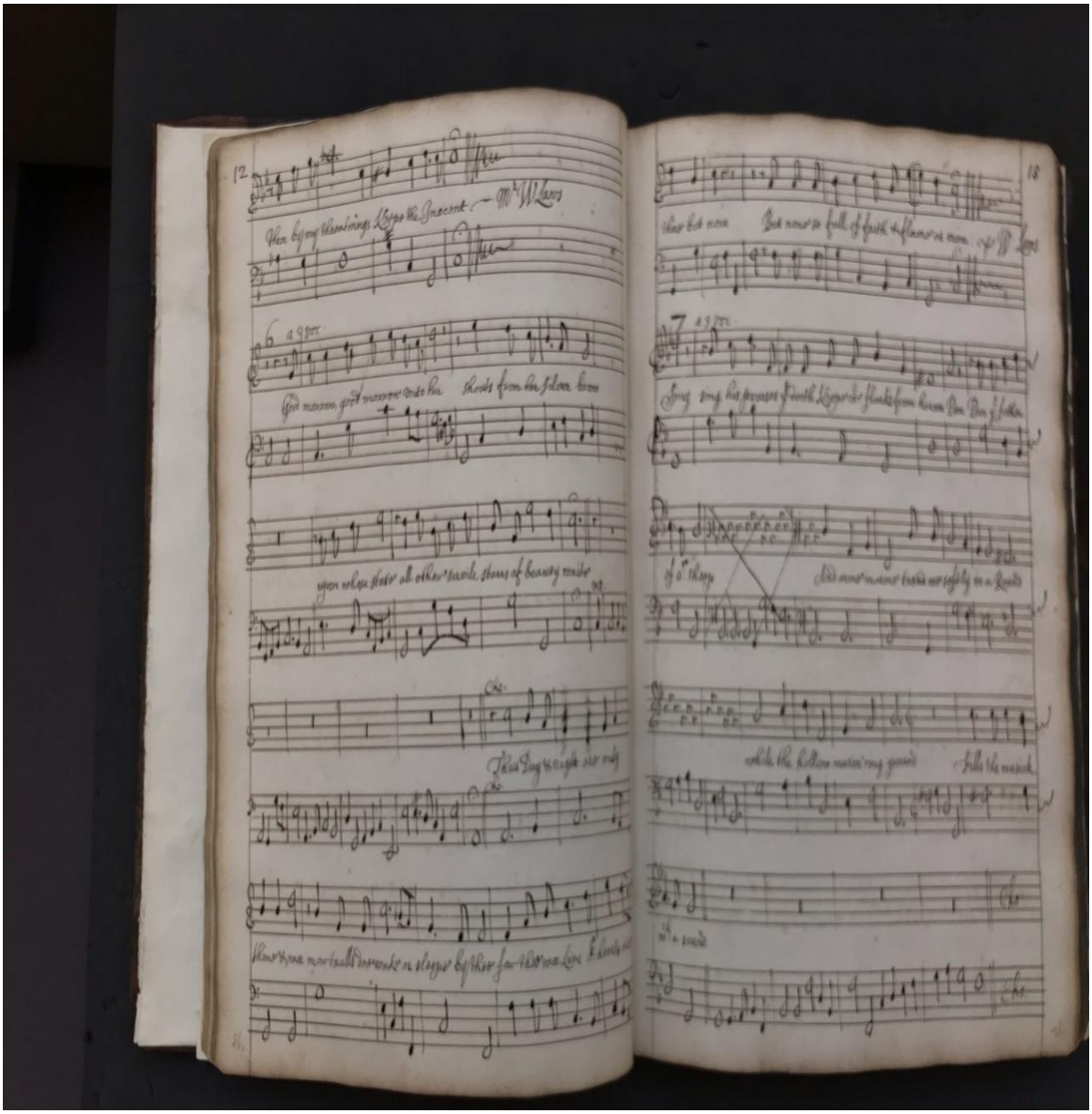
‘The Apparition’

William Lawes

MS Mus. d. 238 (fols 10v-11r) (*c.* 1650s)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 69.



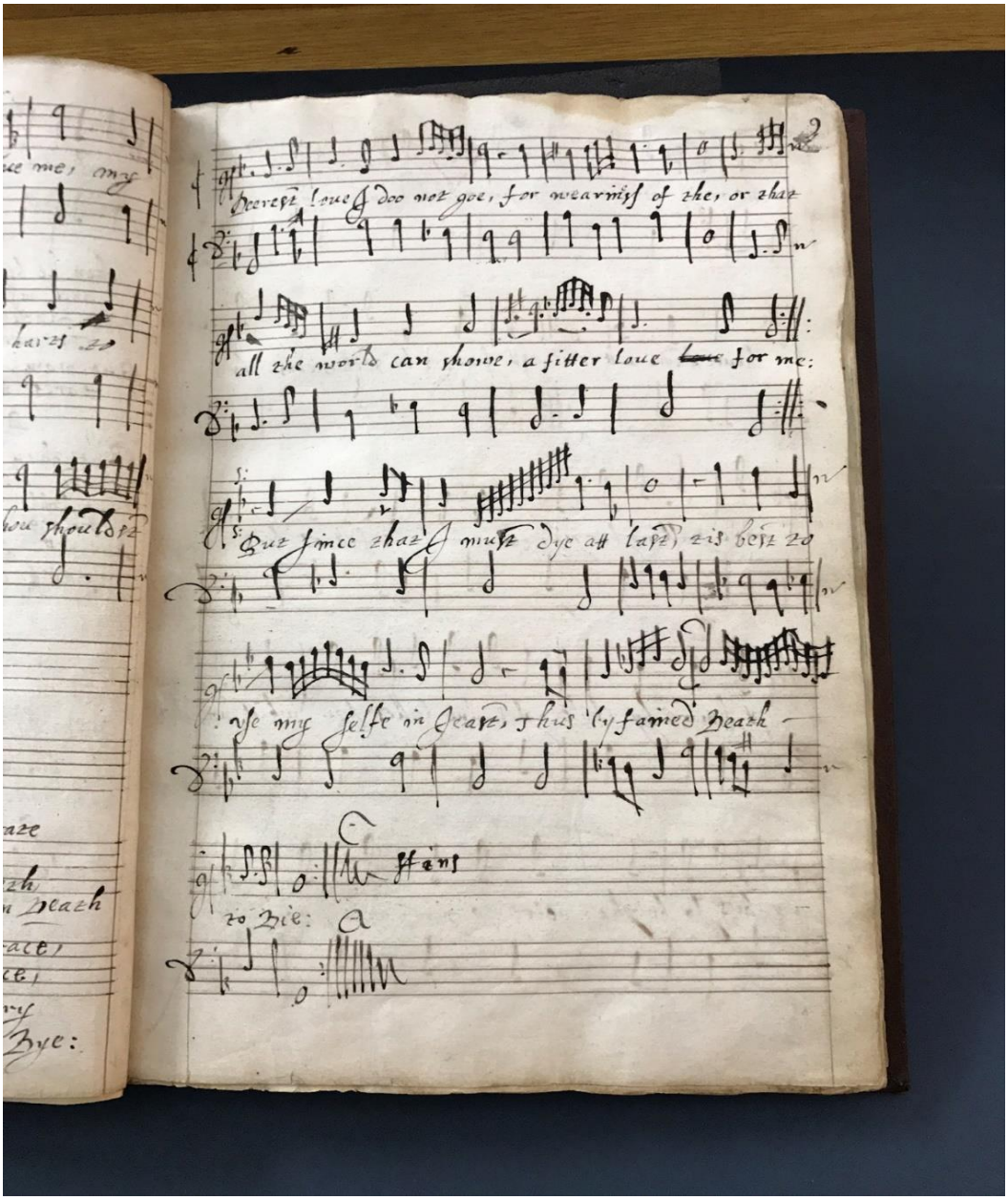
‘The Apparition’

William Lawes

MS Mus. d. 238 (fol. 12v) (*c.* 1650s)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 70.

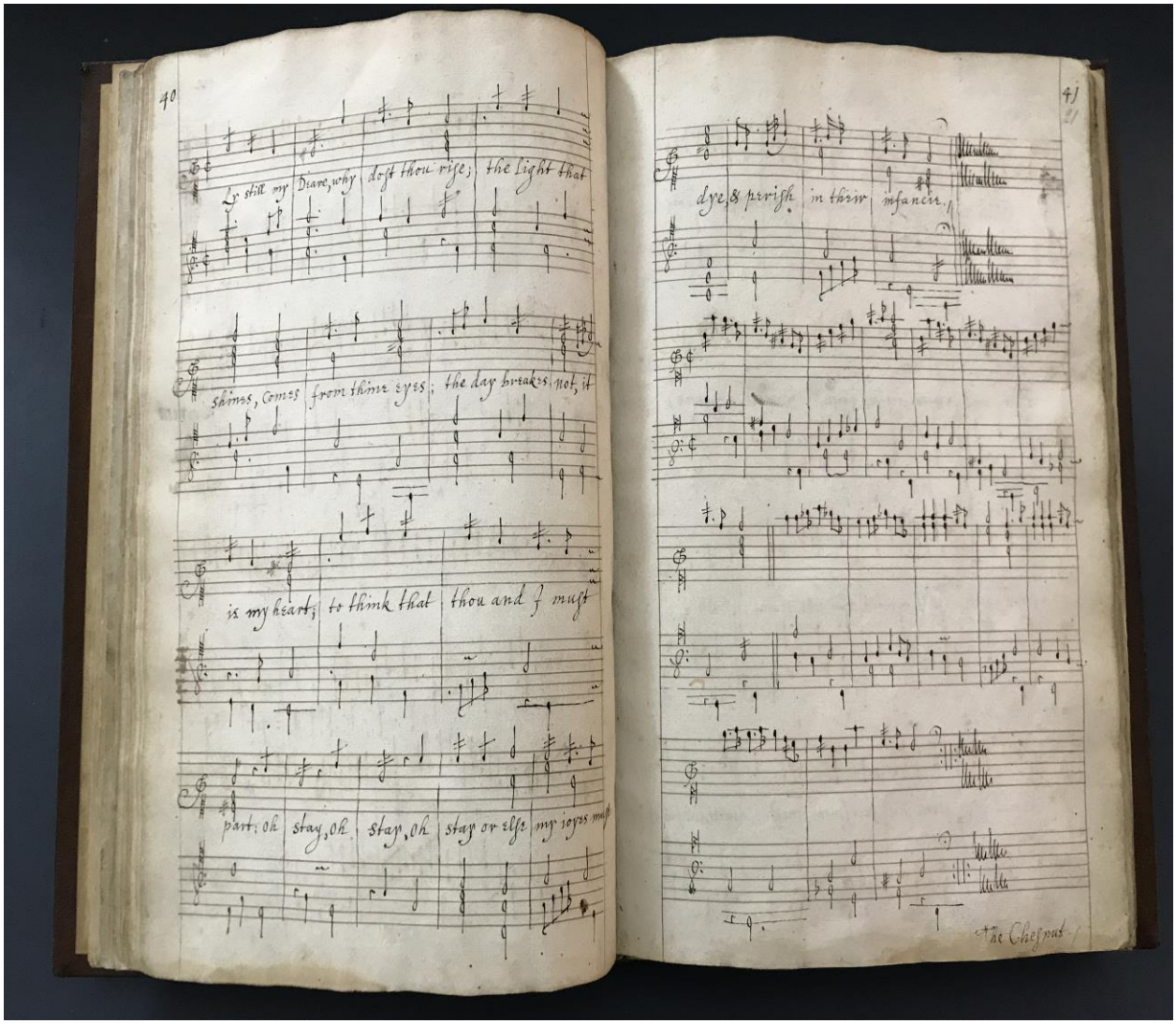


‘Song’ ‘Deerest/Sweetest Love, I doo not goe’

(Anon.) Elizabeth Rogers hir Virginal Book MS 10337 (fol. 55v) (1656)

Photograph by kind permission of the British Library, London

Figure 71.

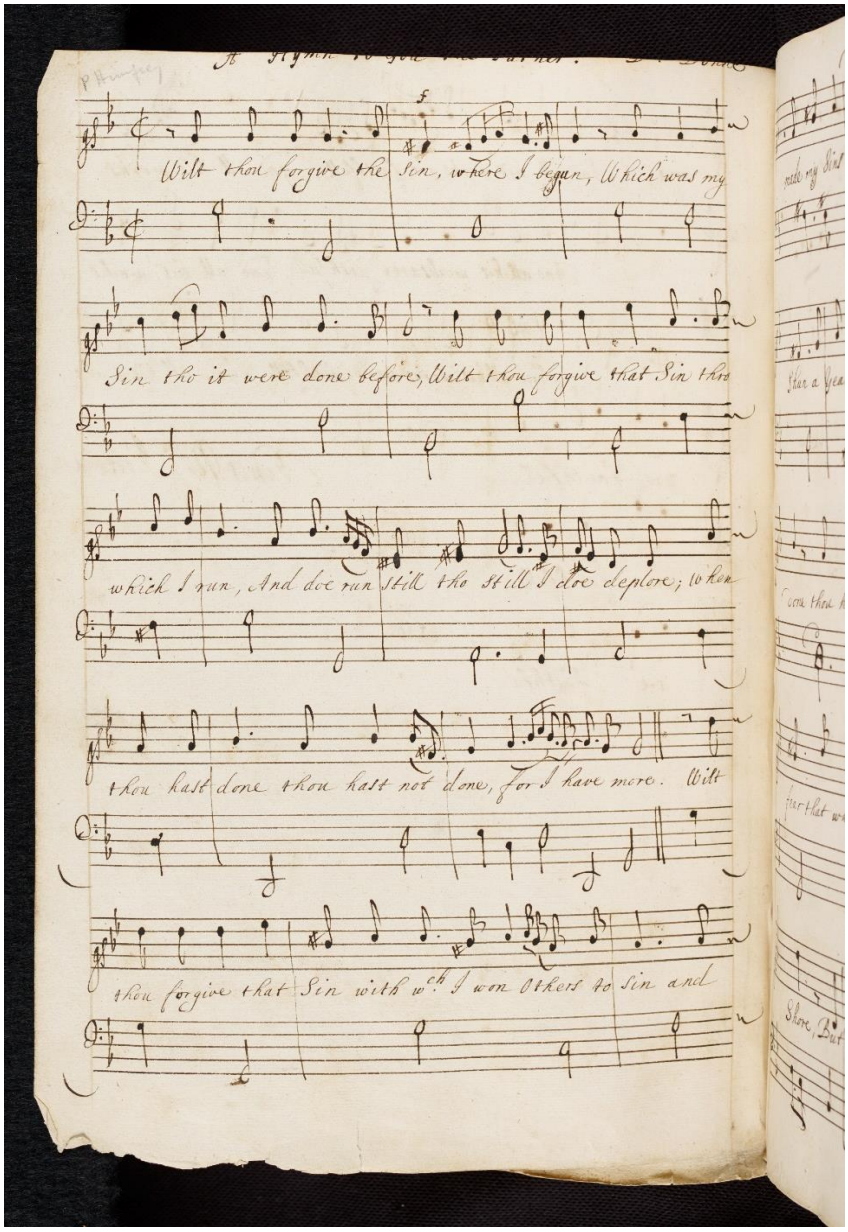


‘Ly still my Deare’ (analogue of ‘Breake of Daye’)

(Anon.) Elizabeth Rogers hir Virginal Book MS 10337 (fol. 20v) (1650)

Photograph by kind permission of the British Library, London

Figure 72.



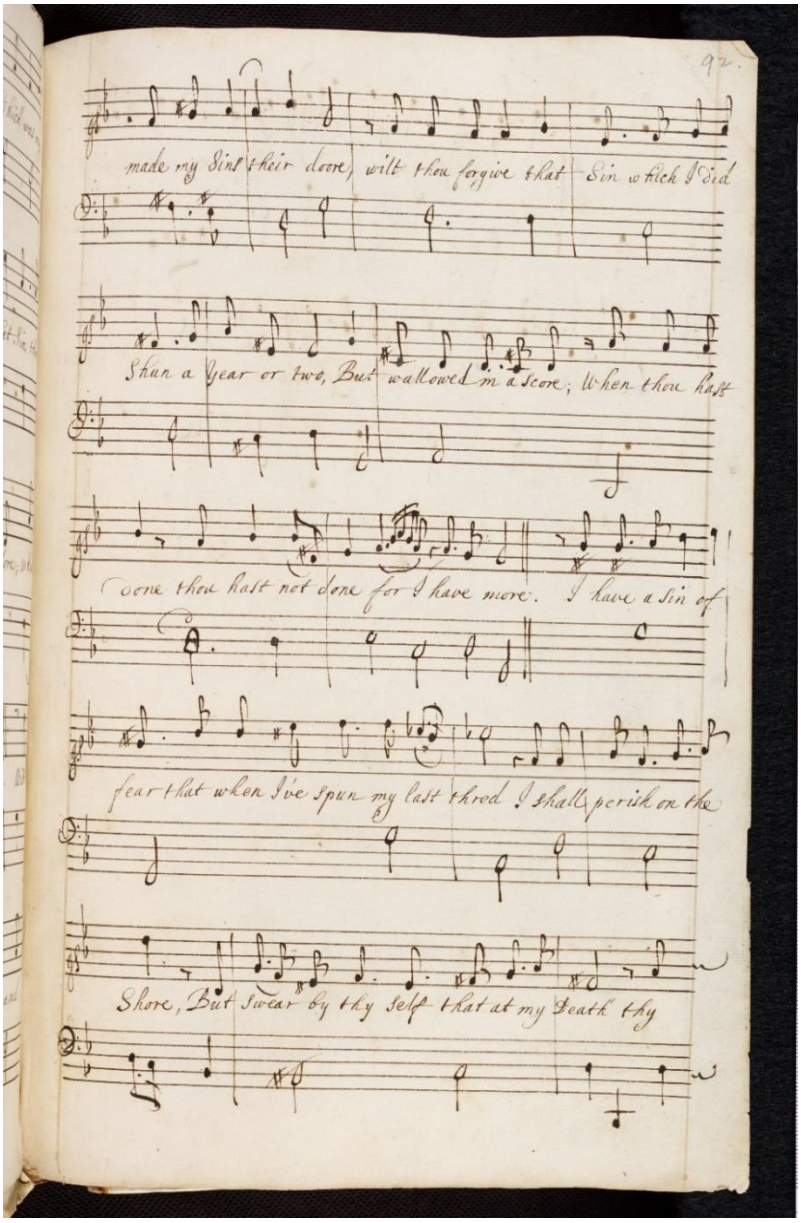
‘A Hymn to God the Father’ (‘Wilt thou forgive the sin’)

Pelham Humphrey

MS 49 (S, b, c) (fol. 91v) (1688)

Photograph by kind permission of Christ Church Library, Oxford

Figure 73.



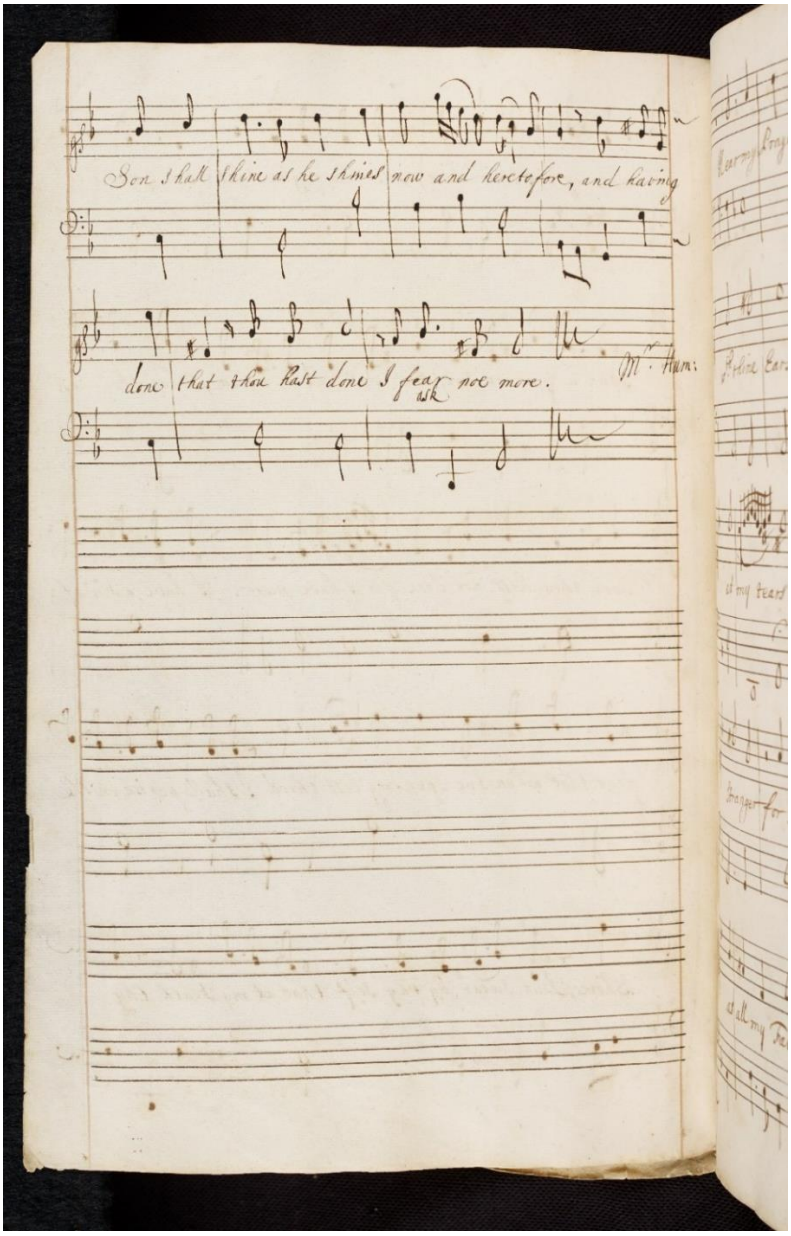
‘A Hymn to God the Father’ (‘Wilt thou forgive the sin’)

Pelham Humphrey

MS 49 (S, b, c) (fol. 92r) (1688)

Photograph by kind permission of Christ Church Library, Oxford

Figure 74.



‘A Hymn to God the Father’ (‘Wilt thou forgive the sin’)

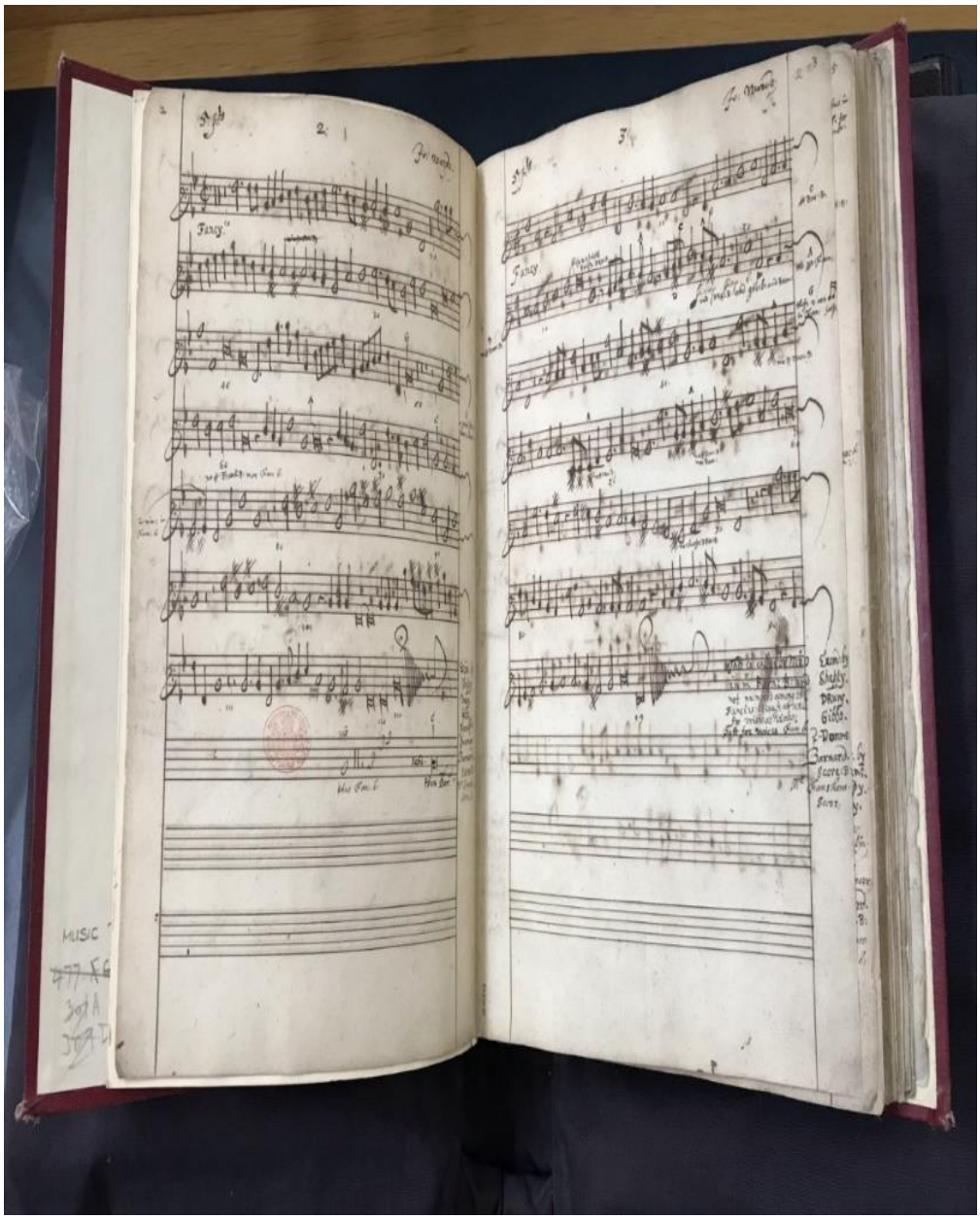
Pelham Humphrey

MS 49 (S, b, c) (fol. 93v) (1688)

Photograph by kind permission of Christ Church Library, Oxford

DUBIA

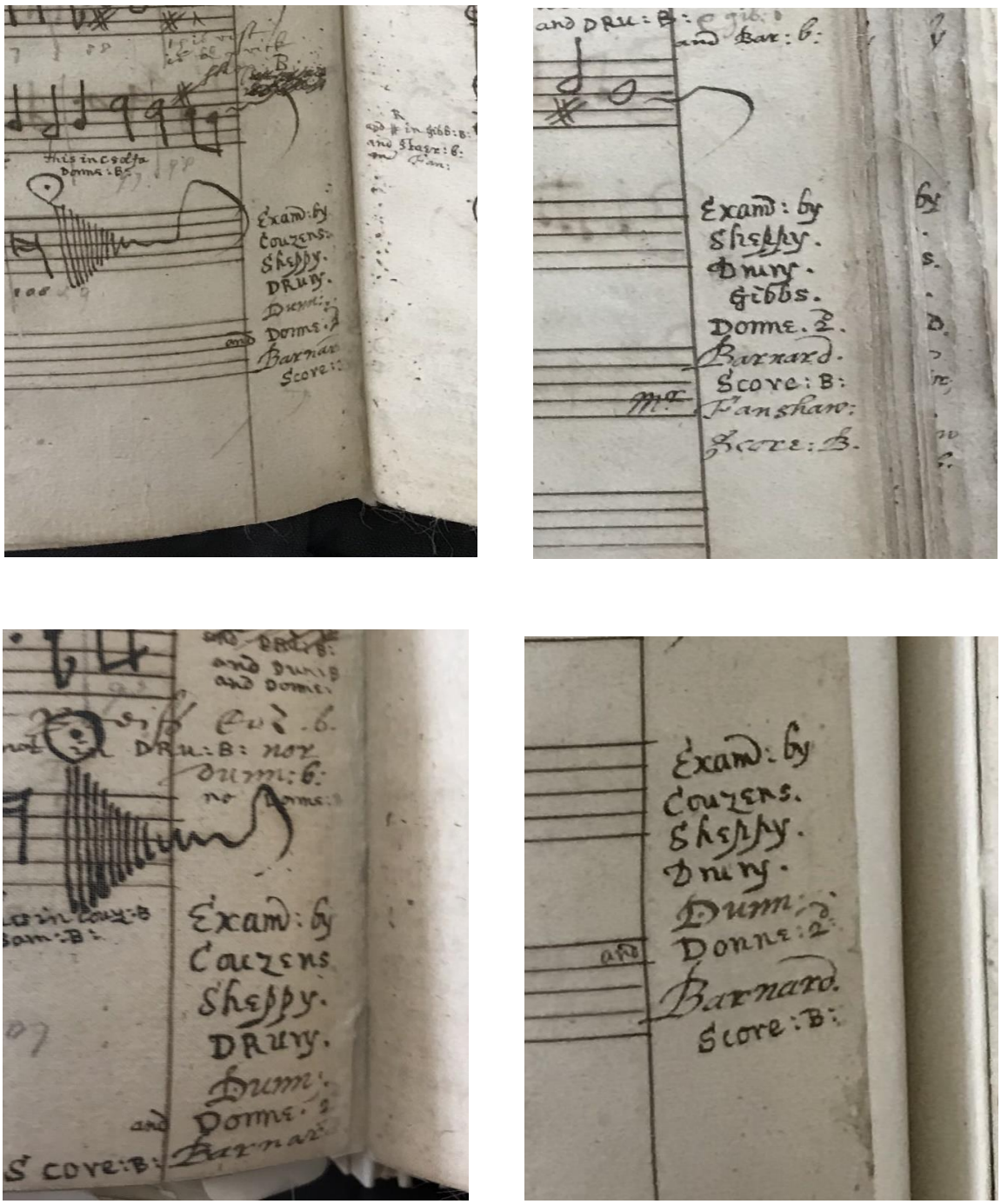
Figure 75.



Southgate Collection, Add. MS 39550-4 (Vols. 1-5, 5 parts) (17th c.)

Photograph by kind permission of the British Library, London

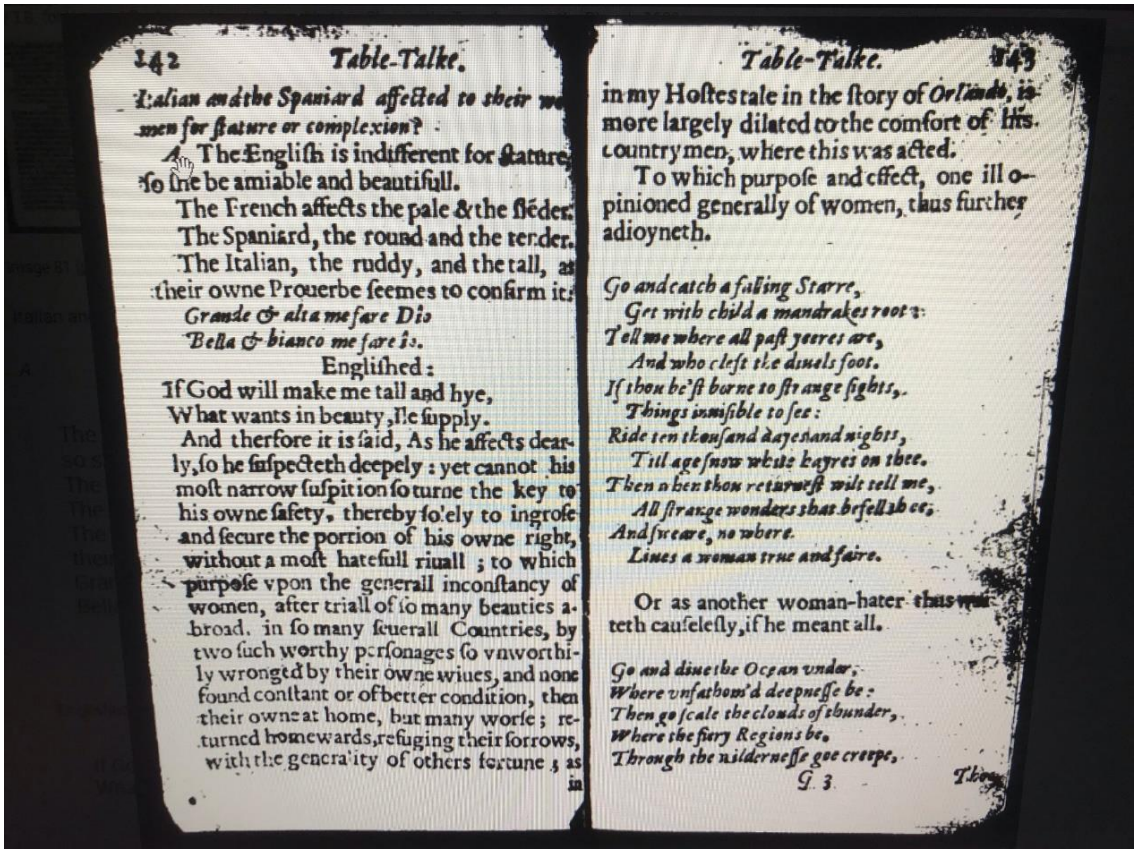
Figure 76.



Southgate Collection, Add. MS 39550-4 (Vols. 1-5, 5 parts) (17th c)

Photographs by kind permission of the British Library, London

Figure 77.



142 Table-Talke.

Italian and the Spaniard affected to their women for ſtature or complexion?

A. The Engliſh is indifferent for ſtature, ſo ſhe be amiable and beautifull.

The French affects the pale & the ſléder.
The Spaniard, the round and the tender.
The Italian, the ruddy, and the tall, as their owne Prouerbe ſeemes to confirm it:

Grande & alta me fare Dio
Bella & bianco me fare io.

Engliſhed:

If God will make me tall and hye,
What wants in beauty, Ile ſupply.

And therfore it is ſaid, As he affects dearly, ſo he ſuſpecteth deepely: yet cannot his moſt narrow ſuſpition ſo turne the key to his owne ſafety, thereby ſolely to ingroſe and ſecure the portion of his owne right, without a moſt hateſull riuall; to which purpoſe vpon the generall inconſtancy of women, after triall of ſo many beauties abroad, in ſo many ſeuerall Countries, by two ſuch worthy perſonages ſo vnworthily wronged by their owne wiues, and none found conſtant or of better condition, then their owne at home, but many worſe; returned homewards, refuging their ſorrows, with the generality of others fortune; as in

Table-Talke. 143

in my Hoſtes tale in the ſtory of *Orlando*, is more largely dilated to the comfort of his countrymen, where this was acted.

To which purpoſe and effect, one ill opinioned generally of women, thus further adioyneth.

Go and catch a falling Starre,
Get with child a mandrakes roote:
Tell me where all paſt yeares are,
And who cleft the diuels foote.
If thou be'ſt borne to ſtrange ſights,
Things inuiſible to ſee:
Ride ten thouſand dayes and nights,
Till age ſnow white haires on thee.
Then when thou returneſt wilt tell me,
All ſtrange wonders that befell thee,
And ſweare, no where.
Liues a woman true and faire.

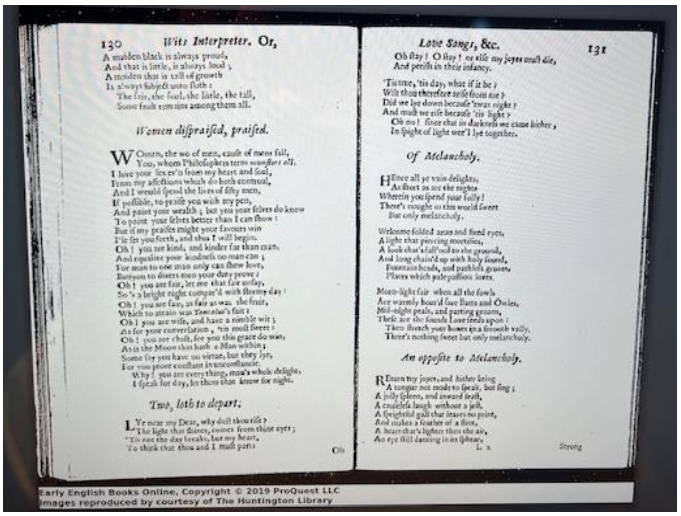
Or as another woman-hater thus write teth cauſelesly, if he meant all.

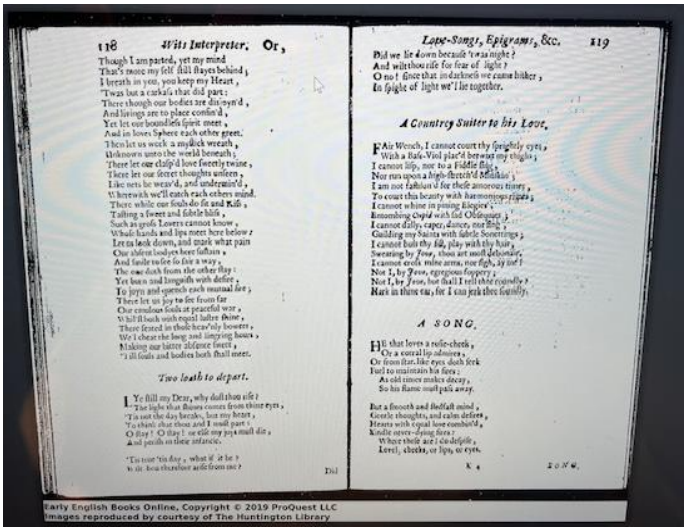
Go and diue the Ocean vnder,
Where vnfathom'd deepneſſe be:
Then go ſcale the clouds of thunder,
Where the fiery Regions be.
Through the wilderneſſe goe creepe,

Part of ‘Go, and catch a falling Starre’ and ‘Broken Heart’ are printed in *A Helpe to Memory and Discourse* (1631)

Photograph courtesy of *Early English Books Online* and Harvard University Library

Figure 78.

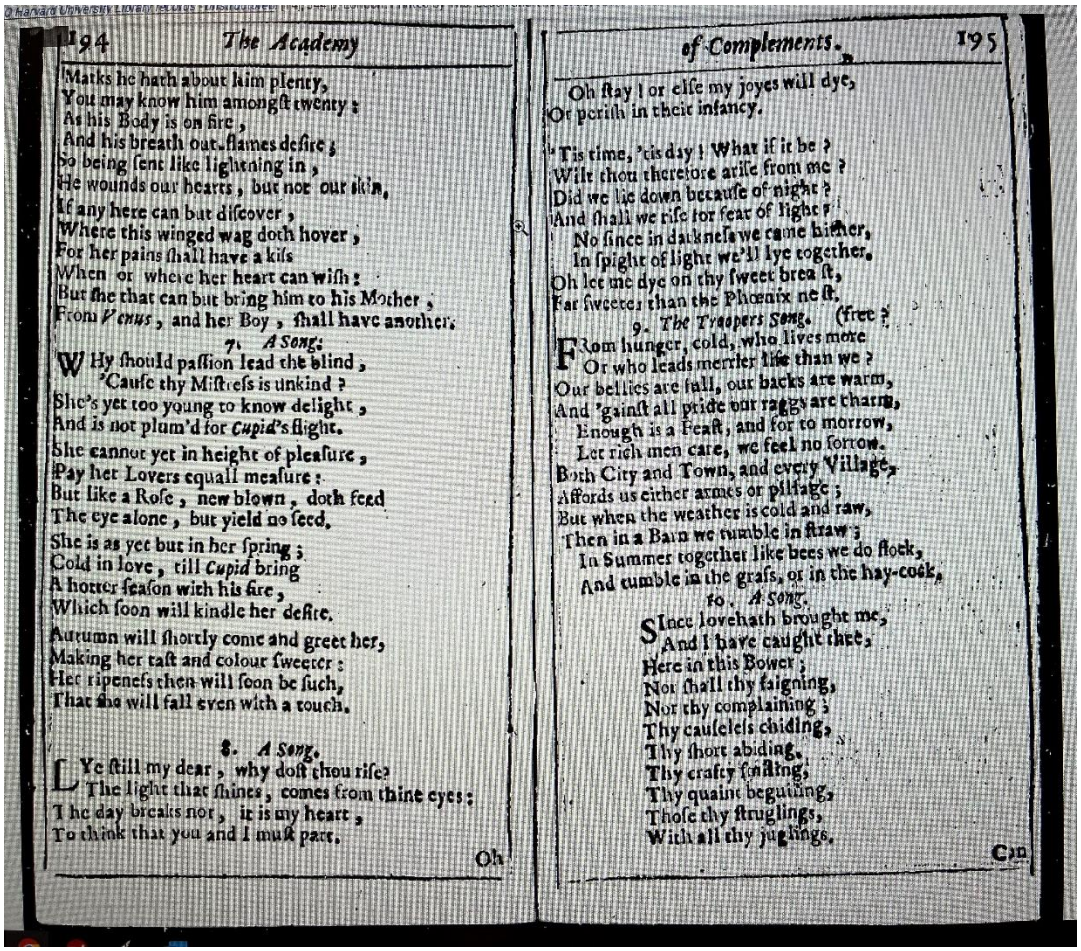




Lyrics to the first verse of ‘Lye still, my dear’ and ‘T’is true ’tis day, what if it be?’ are located together with songs under Two, loath to depart in *Wits Interpreter OR Apollo and Orpheus: Several Love-Songs, Drollery, and Other Verfes* (1655), pp. 118-119, and again under Two, loth to depart, pp. 130-131.

Photograph courtesy of *Early English Books Online* and Huntington Library

Figure 79.



194 *The Academy*

Marks he hath about him plenty,
You may know him amongst twenty;
As his Body is on fire,
And his breath out-flames desire;
So being sent like lightning in,
He wounds our hearts, but not our skin.
If any here can but discover,
Where this winged wag doth hover,
For her pains shall have a kiss
When or where her heart can wish:
But she that can but bring him to his Mother,
From *Venus*, and her Boy, shall have another.

7. *A Song.*

WHy should passion lead the blind,
'Cause thy Mistress is unkind?
She's yet too young to know delight,
And is not plum'd for *Cupid*'s flight.
She cannot yet in height of pleasure,
Pay her Lovers equall measure:
But like a Rose, new blown, doth feed
The eye alone, but yield no seed.
She is as yet but in her spring;
Cold in love, till *Cupid* bring
A hotter season with his fire,
Which soon will kindle her desire.
Autumn will shortly come and greet her,
Making her taste and colour sweeter:
Her ripeness then will soon be such,
That she will fall even with a touch.

8. *A Song.*

LYe still my dear, why dost thou rise?
The light that shines, comes from thine eyes:
The day breaks not, it is my heart,
To think that you and I must part.

Oh

of Complements. 195

Oh stay! or else my joyes will dye,
Or perish in their infancy.

'Tis time, 'tis day! What if it be?
Wilt thou therefore arise from me?
Did we lie down because of night?
And shall we rise for fear of light?
No since in darkness we came hither,
In spight of light we'll lye together.
Oh let me dye on thy sweet breast,
Far sweeter than the Phœnix nest.

9. *The Trappers Song.* (free?

FRom hunger, cold, who lives more
Or who leads merrier life than we?
Our bellies are full, our backs are warm,
And 'gainst all pride our raggs are charm,
Enough is a Feast, and for to morrow,
Let rich men care, we feel no sorrow.
Both City and Town, and every Village,
Affords us either armes or pillage;
But when the weather is cold and raw,
Then in a Barn we tumble in straw;
In Summer together like bees we do flock,
And tumble in the grass, or in the hay-cock,

10. *A Song.*

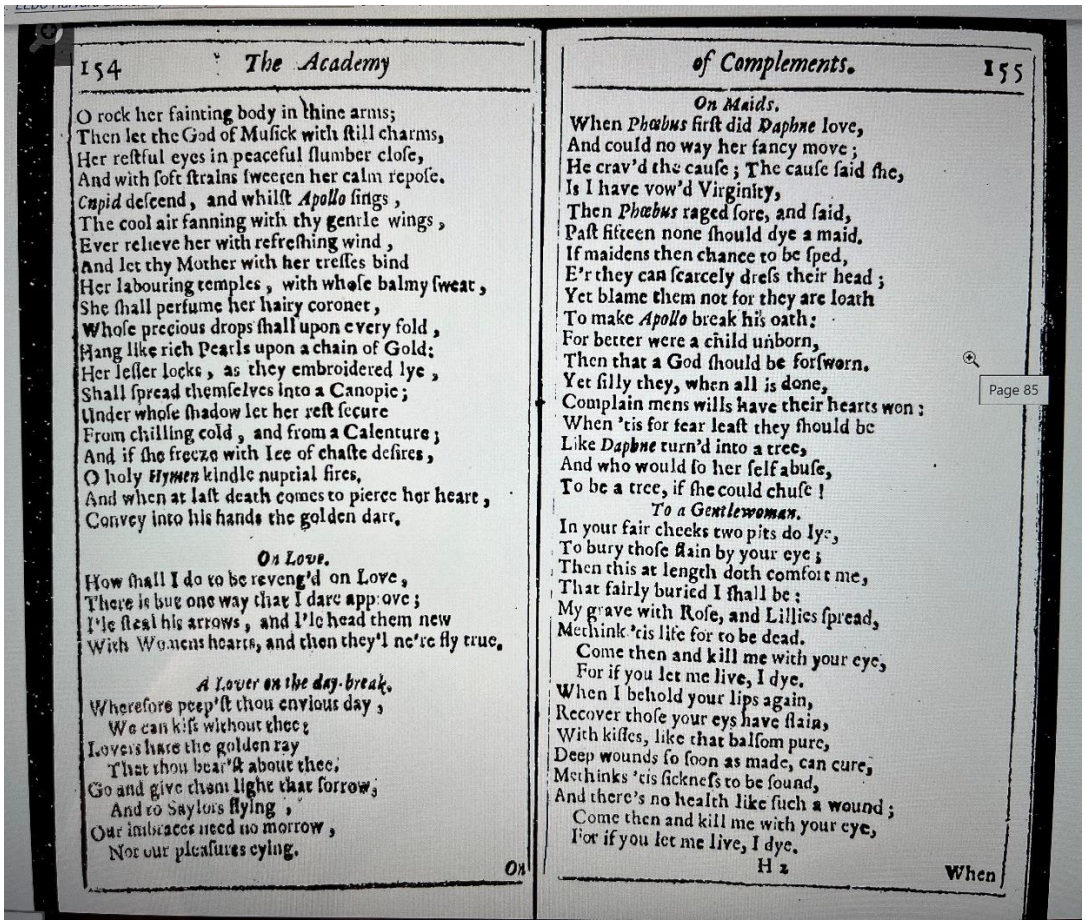
SInce lovehath brought me,
And I have caught thee,
Here in this Bower;
Nor shall thy faigning,
Nor thy complaining;
Thy causeless chiding,
Thy short abiding,
Thy crafty fasting,
Thy quaint beguiling,
Those thy struglings,
With all thy jugglings,

Can

8. 'A Song' 'Lye still, my dear' and 'T'is true 'tis day, what if it be?' in *The Academy of* Complements *Wherein Ladies, Gentlewomen, Schollers, and Strangers may Accommodate their Courtly Practice with Gentile Ceremonies,Complemental, Amorous, High Expressions and Forms of Speaking, Or Writing of Letters most in Fashion / a Work Perused, Exactly Perfected, Everywhere Corrected and Enlarged, and Enriched by the Author, with Additions of Many Witty Poems, and Pleasant Songs…*, London, 1663, pp. 194-195; (1650) (Grierson, vol 1, cxlvii).

Photograph courtesy of *Early English Books Online* and Harvard University Library

Figure 80.



154 The Academy

O rock her fainting body in thine arms;
Then let the God of Muſick with ſtill charms,
Her reſtful eyes in peaceful ſlumber cloſe,
And with ſoft ſtrains ſweeten her calm repoſe.
Cupid deſcend, and whilſt *Apollo* ſings,
The cool air fanning with thy gentle wings,
Ever relieve her with refreſhing wind,
And let thy Mother with her treſſes bind
Her labouring temples, with whoſe balmy ſweat,
She ſhall perfume her hairy coronet,
Whoſe precious drops ſhall upon every fold,
Hang like rich Pearls upon a chain of Gold:
Her leſſer locks, as they embroidered lye,
Shall ſpread themſelves into a Canopie;
Under whoſe ſhadow let her reſt ſecure
From chilling cold, and from a Calenture;
And if ſhe freeze with Ice of chaſte deſires,
O holy *Hymen* kindle nuptial fires.
And when at laſt death comes to pierce her heart,
Convey into his hands the golden dart.

On Love.

How ſhall I do to be reveng'd on Love,
There is but one way that I dare approve;
I'le ſteal his arrows, and I'le head them new
With Womens hearts, and then they'l ne're fly true.

A Lover on the day-break.

Wherefore peep'ſt thou envious day,
We can kiſs without thee;
Lovers have the golden ray
That thou bear'ſt about thee.
Go and give them light that ſorrow,
And to Saylors flying,
Our imbraces need no morrow,
Nor our pleaſures eying.

On

of Complements. 155

On Maids.

When *Phœbus* firſt did *Daphne* love,
And could no way her fancy move;
He crav'd the cauſe; The cauſe ſaid ſhe,
Is I have vow'd Virginity,
Then *Phœbus* raged ſore, and ſaid,
Paſt fifteen none ſhould dye a maid.
If maidens then chance to be ſped,
E'r they can ſcarcely dreſs their head;
Yet blame them not for they are loath
To make *Apollo* break his oath:
For better were a child unborn,
Then that a God ſhould be forſworn.
Yet ſilly they, when all is done,
Complain mens wills have their hearts won;
When 'tis for fear leaſt they ſhould be
Like *Daphne* turn'd into a tree,
And who would ſo her ſelf abuſe,
To be a tree, if ſhe could chuſe!

To a Gentlewoman.

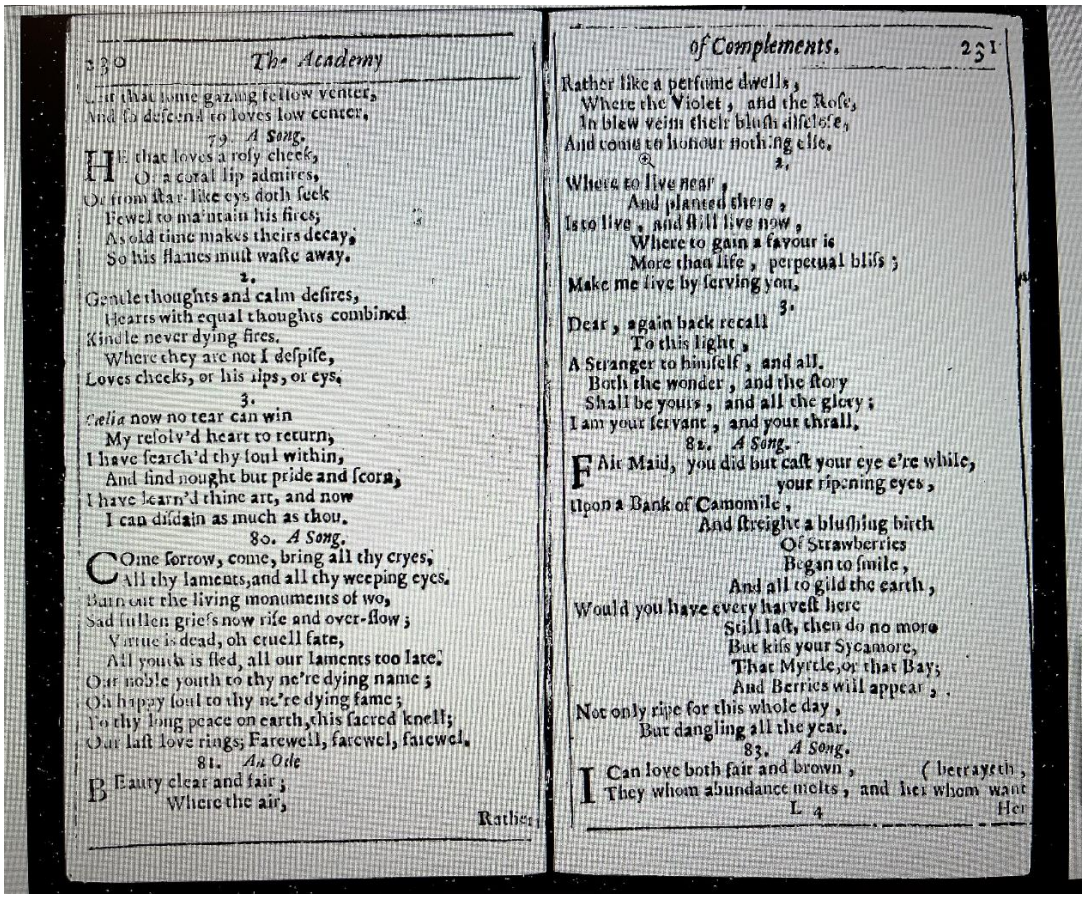
In your fair cheeks two pits do lye,
To bury thoſe ſlain by your eye;
Then this at length doth comfort me,
That fairly buried I ſhall be:
My grave with Roſe, and Lillies ſpread,
Methink 'tis life for to be dead.
Come then and kill me with your eye,
For if you let me live, I dye.
When I behold your lips again,
Recover thoſe your eys have ſlain,
With kiſſes, like that balſom pure,
Deep wounds ſo ſoon as made, can cure,
Methinks 'tis ſickneſs to be ſound,
And there's no health like ſuch a wound;
Come then and kill me with your eye,
For if you let me live, I dye.

H 2 When

'Wherefore peep'st thou' (analogue of 'Ad Solem' 'The Sun Rising')
('A Lover on the day-break') in *The Academy of Complements Wherein Ladies, Gentlewomen, Schollers, and Strangers may Accommodate their Courtly Practice with Gentile Ceremonies, Complemental, Amorous, High Expressions and Forms of Speaking, Or Writing of Letters most in Fashion / a Work Perused, Exactly Perfected, Everywhere Corrected and Enlarged, and Enriched by the Author, with Additions of Many Witty Poems, And Pleasant Songs…*, London, 1663, p. 154

Photograph courtesy of *Early English Books Online* and Harvard University Library

Figure 81.



330 *The Academy*

...ur that some gazing fellow venter,
And so descend to loves low center.

79. *A Song.*

HE that loves a rosy cheek,
Or a coral lip admires,
Or from star-like eys doth seek
Fewel to maintain his fires;
As old time makes theirs decay,
So his flames must waste away.

2.

Gentle thoughts and calm desires,
Hearts with equal thoughts combined
Kindle never dying fires.
Where they are not I despise,
Loves cheeks, or his lips, or eys.

3.

Celia now no tear can win
My resolv'd heart to return,
I have search'd thy soul within,
And find nought but pride and scorn,
I have learn'd thine art, and now
I can disdain as much as thou.

80. *A Song.*

COme sorrow, come, bring all thy eryes,
All thy laments, and all thy weeping eyes.
Burn out the living monuments of wo,
Sad sullen griefs now rise and over-flow;
Vertue is dead, oh cruell fate,
All youth is fled, all our laments too late.
Our noble youth to thy ne're dying name;
Oh happy soul to thy ne're dying fame;
To thy long peace on earth, this sacred knell;
Our last love rings, Farewell, farewel, farewel.

81. *An Ode*

BEauty clear and fair;
Where the air,

Rather

of Complements. 231

Rather like a perfume dwells,
Where the Violet, and the Rose,
In blew veins their blush disclose,
And come to honour nothing else.

2.

Where to live near,
And planted there,
Is to live, and still live now,
Where to gain a favour is
More than life, perpetual bliss;
Make me live by serving you.

3.

Dear, again back recall
To this light,
A Stranger to himself, and all.
Both the wonder, and the story
Shall be yours, and all the glory;
I am your servant, and your thrall.

82. *A Song.*

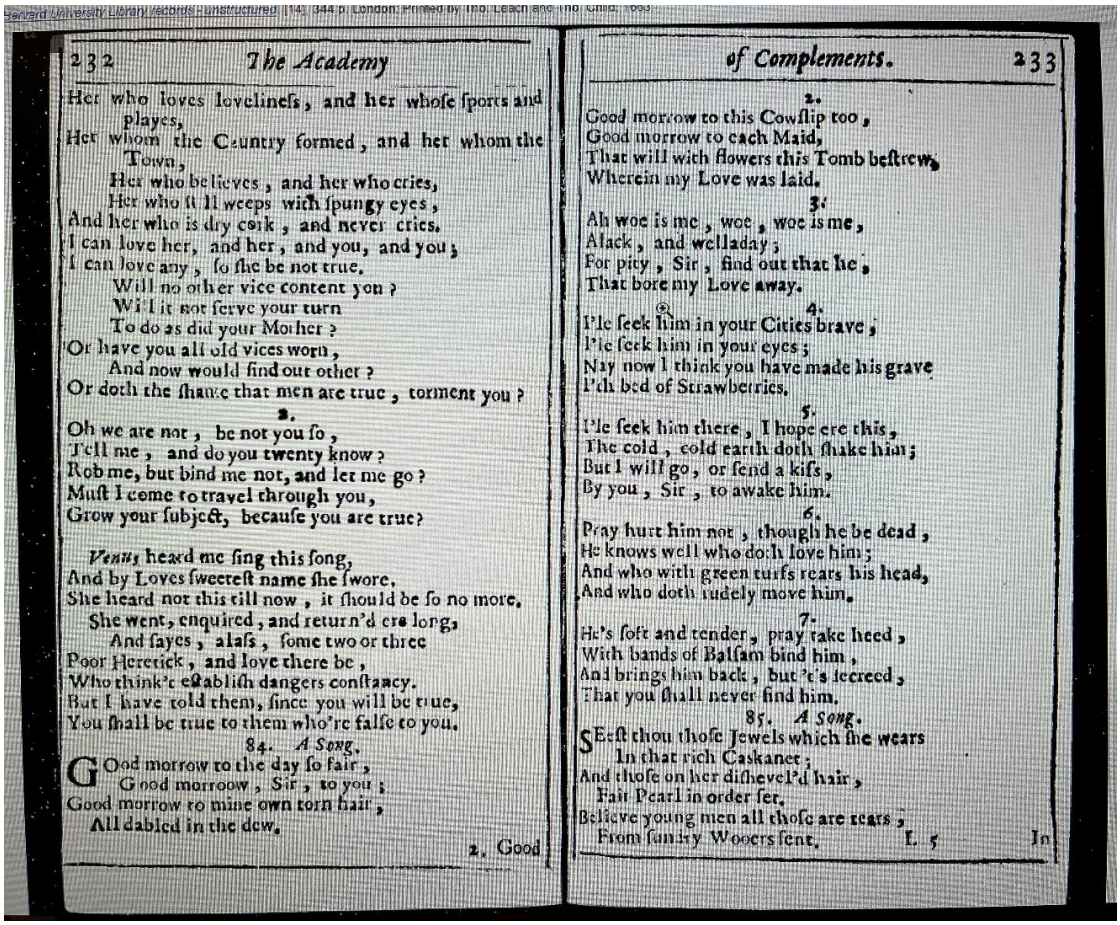
FAir Maid, you did but cast your eye e're while,
your ripening eyes,
Upon a Bank of Camomile,
And streight a blushing birth
Of Strawberries
Began to smile,
And all to gild the earth,
Would you have every harvest here
Still last, then do no more
But kiss your Sycamore,
That Myrtle, or that Bay;
And Berries will appear,
Not only ripe for this whole day,
But dangling all the year.

83. *A Song.*

I Can love both fair and brown, (betrayeth,
They whom abundance melts, and her whom want

L 4 Her

Figure 82.



232 *The Academy*

Her who loves lovelineſs, and her whoſe ſports and playes,
Her whom the Country formed, and her whom the Town,
Her who believes, and her who cries,
Her who ſtill weeps with ſpungy eyes,
And her who is dry cork, and never cries.
I can love her, and her, and you, and you;
I can love any, ſo ſhe be not true.
Will no other vice content you?
Will it not ſerve your turn
To do as did your Mother?
Or have you all old vices worn,
And now would find out other?
Or doth the ſhame that men are true, torment you?

2.

Oh we are not, be not you ſo,
Tell me, and do you twenty know?
Rob me, but bind me not, and let me go?
Muſt I come to travel through you,
Grow your ſubject, becauſe you are true?

Venus heard me ſing this ſong,
And by Loves ſweeteſt name ſhe ſwore,
She heard not this till now, it ſhould be ſo no more.
She went, enquired, and return'd ere long,
And ſayes, alaſs, ſome two or three
Poor Heretick, and love there be,
Who think't eſtabliſh dangers conſtancy.
But I have told them, ſince you will be true,
You ſhall be true to them who're falſe to you.

84. *A Song.*

GOod morrow to the day ſo fair,
Good morroow, Sir, to you;
Good morrow to mine own torn hair,
All dabled in the dew.

2. Good

of Complements. 233

2.

Good morrow to this Cowſlip too,
Good morrow to each Maid,
That will with flowers this Tomb beſtrew,
Wherein my Love was laid.

3.

Ah woe is me, woe, woe is me,
Alack, and welladay,
For pity, Sir, find out that he,
That bore my Love away.

4.

I'le ſeek him in your Cities brave,
I'le ſeek him in your eyes;
Nay now I think you have made his grave
I'th bed of Strawberries.

5.

I'le ſeek him there, I hope ere this,
The cold, cold earth doth ſhake him;
But I will go, or ſend a kiſs,
By you, Sir, to awake him.

6.

Pray hurt him not, though he be dead,
He knows well who do:h love him;
And who with green turfs rears his head,
And who doth rudely move him.

7.

He's ſoft and tender, pray take heed,
With bands of Baſſam bind him,
And bring him back, but 't is decreed,
That you ſhall never find him.

85. *A Song.*

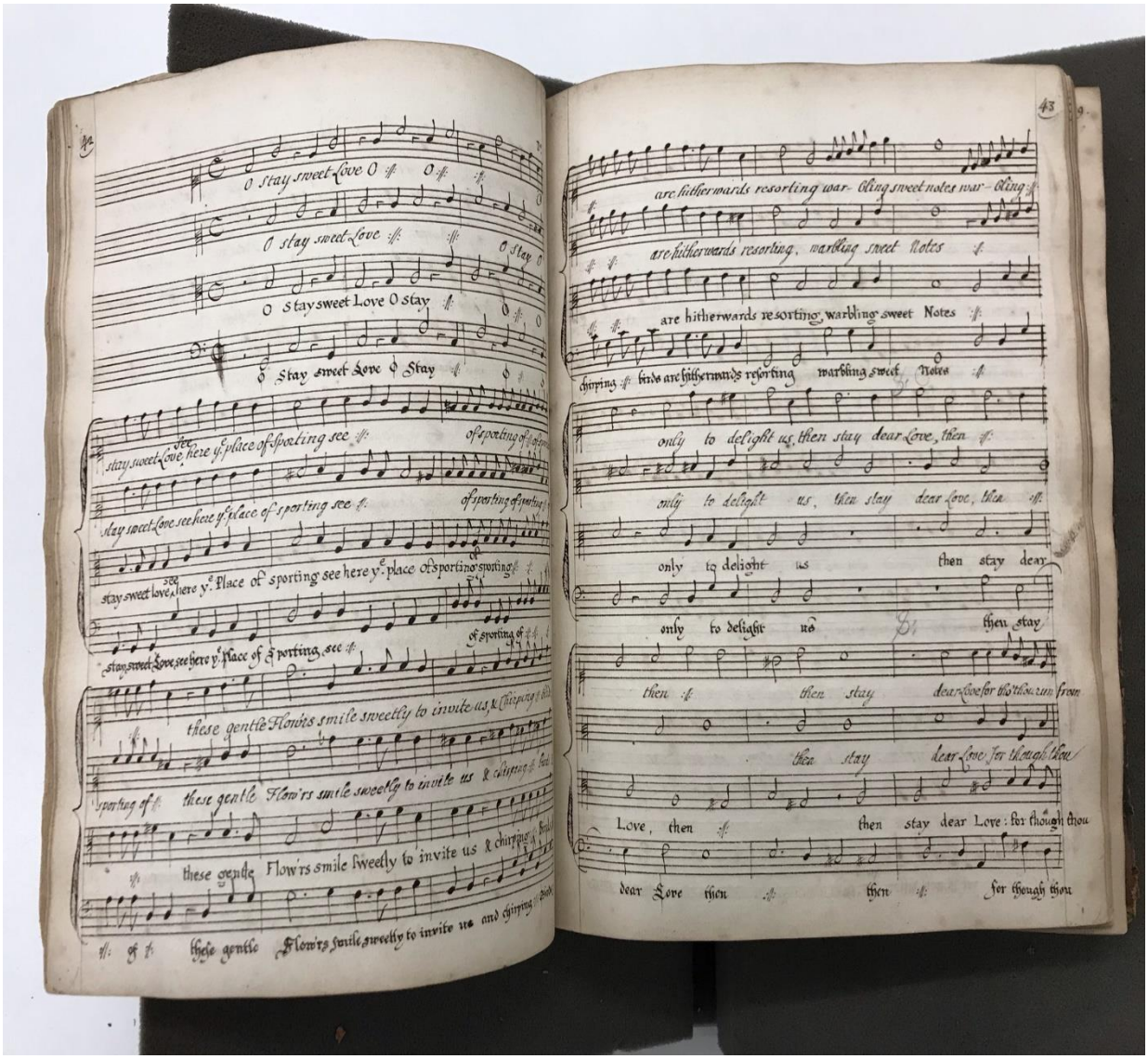
SEeſt thou thoſe Jewels which ſhe wears
In that rich Caskanet;
And thoſe on her diſhevel'd hair,
Fair Pearl in order ſet.
Believe young men all thoſe are tears,
From ſundry Wooers ſent.

L 5 In

83. ‘A Song’ ‘The Indifferent’ (p. 232)
in *The Academy of Complements Wherein Ladies, Gentlewomen, Schollers, and Strangers may Accommodate their Courtly Practice with Gentile Ceremonies, Complemental, Amorous, High Expressions and Forms of Speaking, Or Writing of Letters most in Fashion / a Work Perused, Exactly Perfected, Everywhere Corrected and Enlarged, and Enriched by the Author, with Additions of Many Witty Poems, and Pleasant Songs…*, London, 1663, pp. 231-232

Photograph courtesy of *Early English Books Online* and Harvard University Library

Figure 83.



‘O stay sweet love’ (fols 42v-43r) (1599)

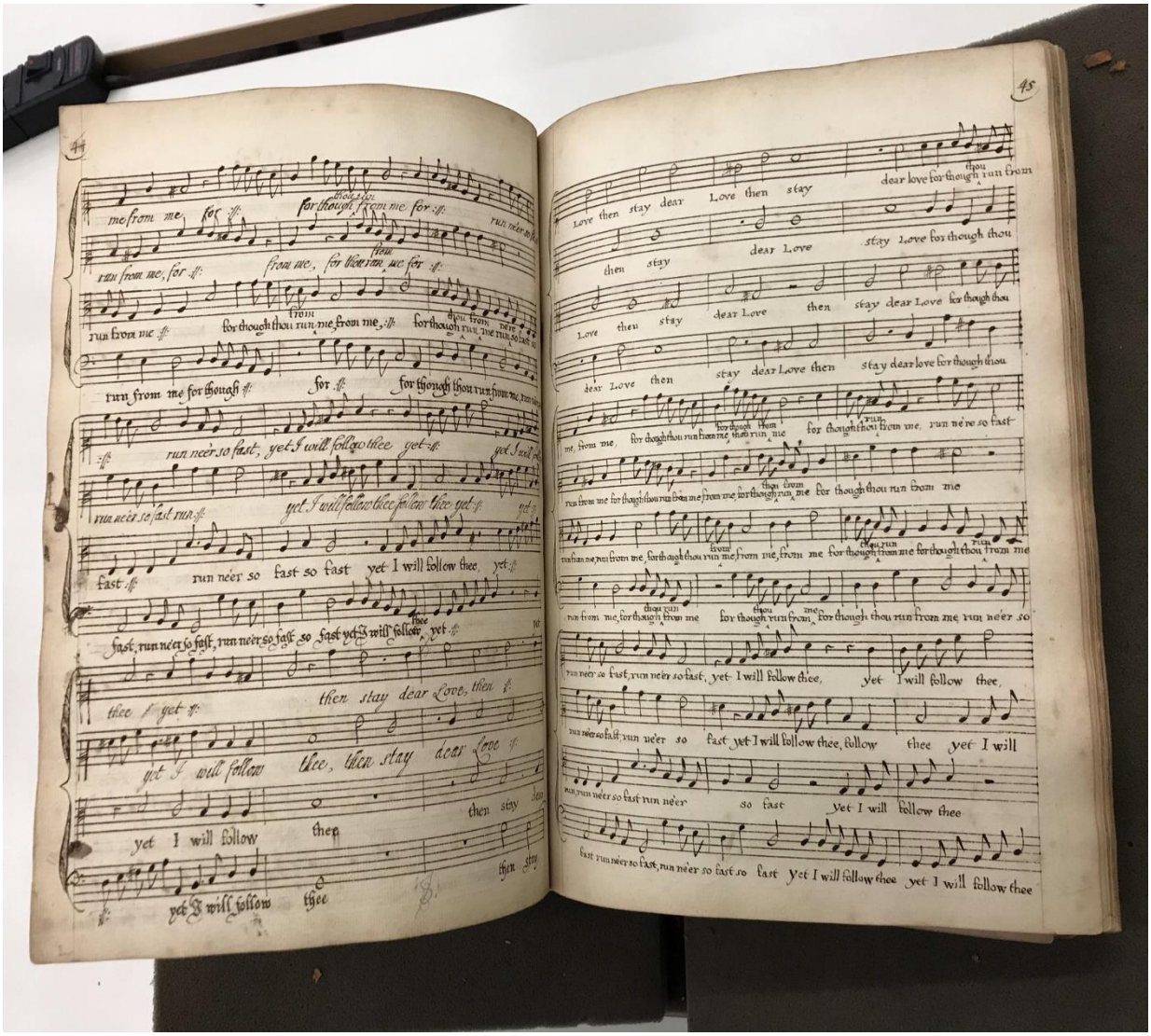
(analogue of ‘Breake of Daye’)

John Farmer

Madrigals, Motets and Psalms (16th and 17th c.)

Photograph by kind permission of the Guildhall Library, London

Figure 84.



‘O stay sweet love’ (fols 44v-45r) (1599)

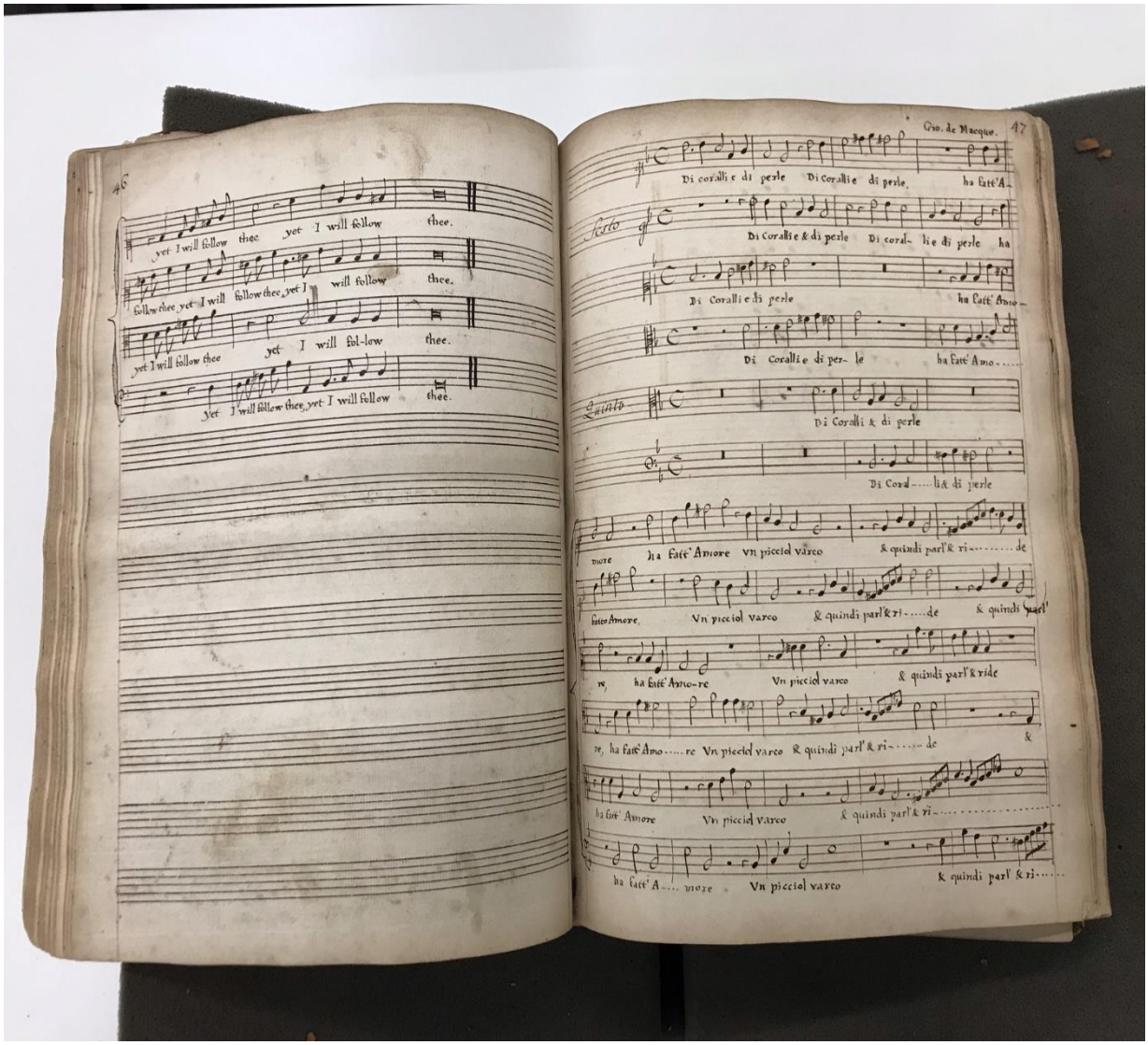
(analogue of ‘Breake of Daye’)

John Farmer

Madrigals, Motets and Psalms (16th and 17th c.)

Photograph by kind permission of the Guildhall Library, London

Figure 85.



‘O stay sweet love’ (fols 46r-47v) (1599)

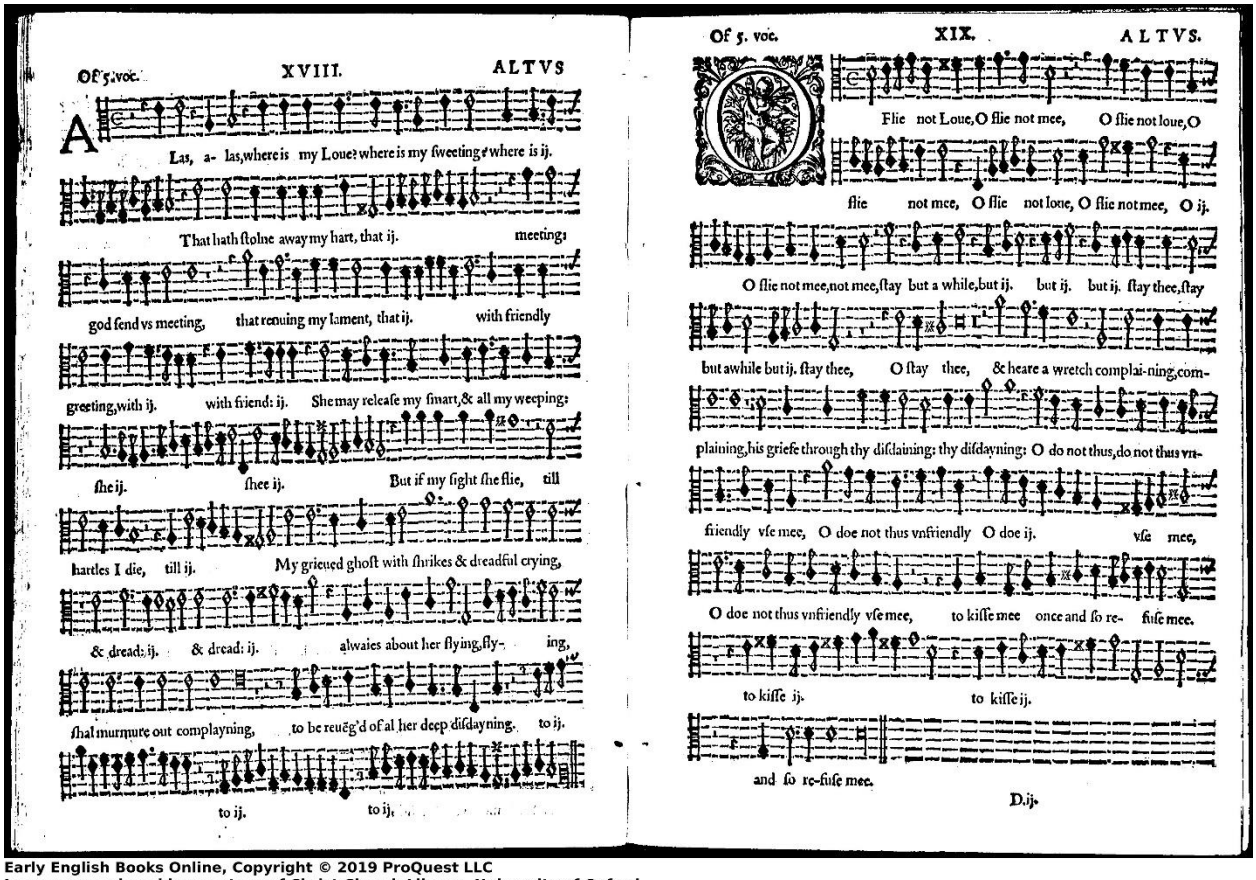
(analogue of ‘Breake of Daye’)

John Farmer

Madrigals, Motets and Psalms (16th and 17th c.)

Photograph by kind permission of the Guildhall Library, London

Figure 86.



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‘O Flie not Loue’ (XIX) (Altus) (1598)

(analogue of ‘Breake of Daye’)

Thomas Bateson

The first set of English MADRIGALES: to 3. 4. 5. And 6. voices. (1604) (Print)

Photograph courtesy of *Early English Books Online* and Christ Church Library, Oxford

Figure 87.



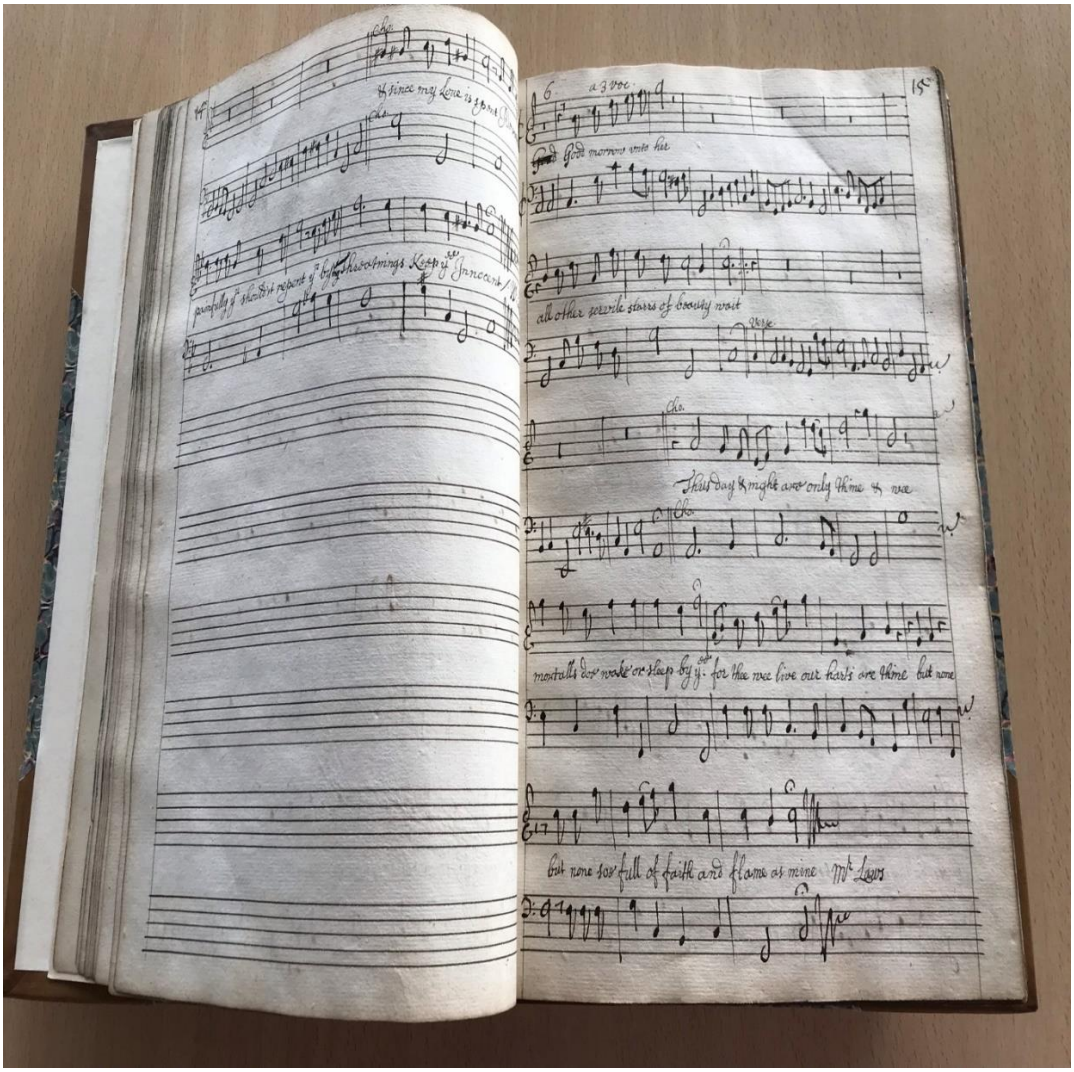
‘Why dost thou fly’ (analogue of ‘Breake of Daye’)

Thomas Bateson

The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces (1612) (fol. 45v) (Altus)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 88.



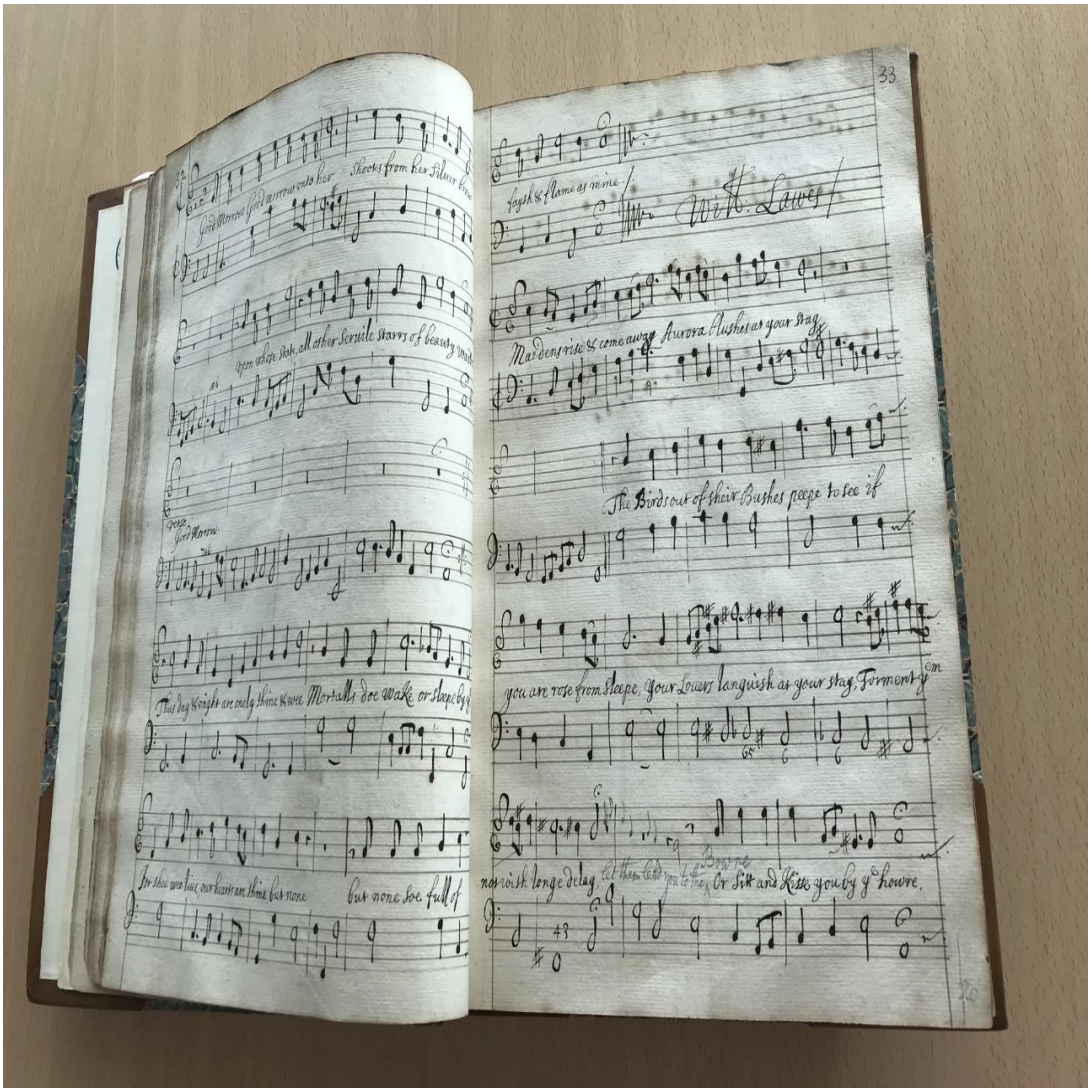
‘Good morrow unto her’ (analogue of ‘The Good Morrow’)

William Lawes

MS D.C. I.69/MS D.C. 1.1 (fol. 15r) (1649-1652)

Photograph by kind permission of the library at the University of Edinburgh, Edinburgh

Figure 89.



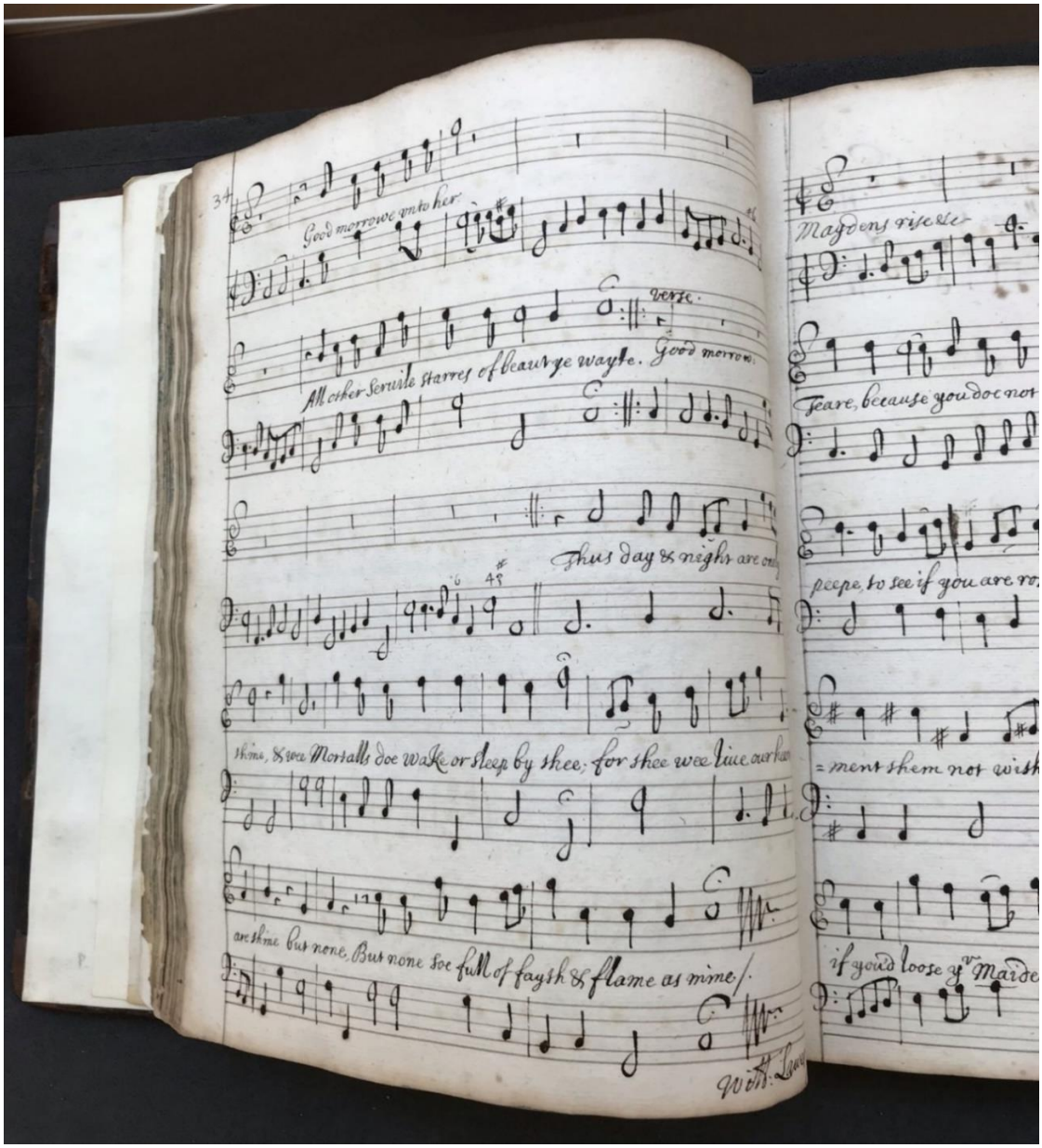
‘Good morrow’ (analogue of ‘The Good Morrow’)

William Lawes

MS D.C. I.69/MS D.C. 1.1 (fols 32v-33r) (1649-1652)

Photograph by kind permission of the library at the University of Edinburgh, Edinburgh

Figure 90.



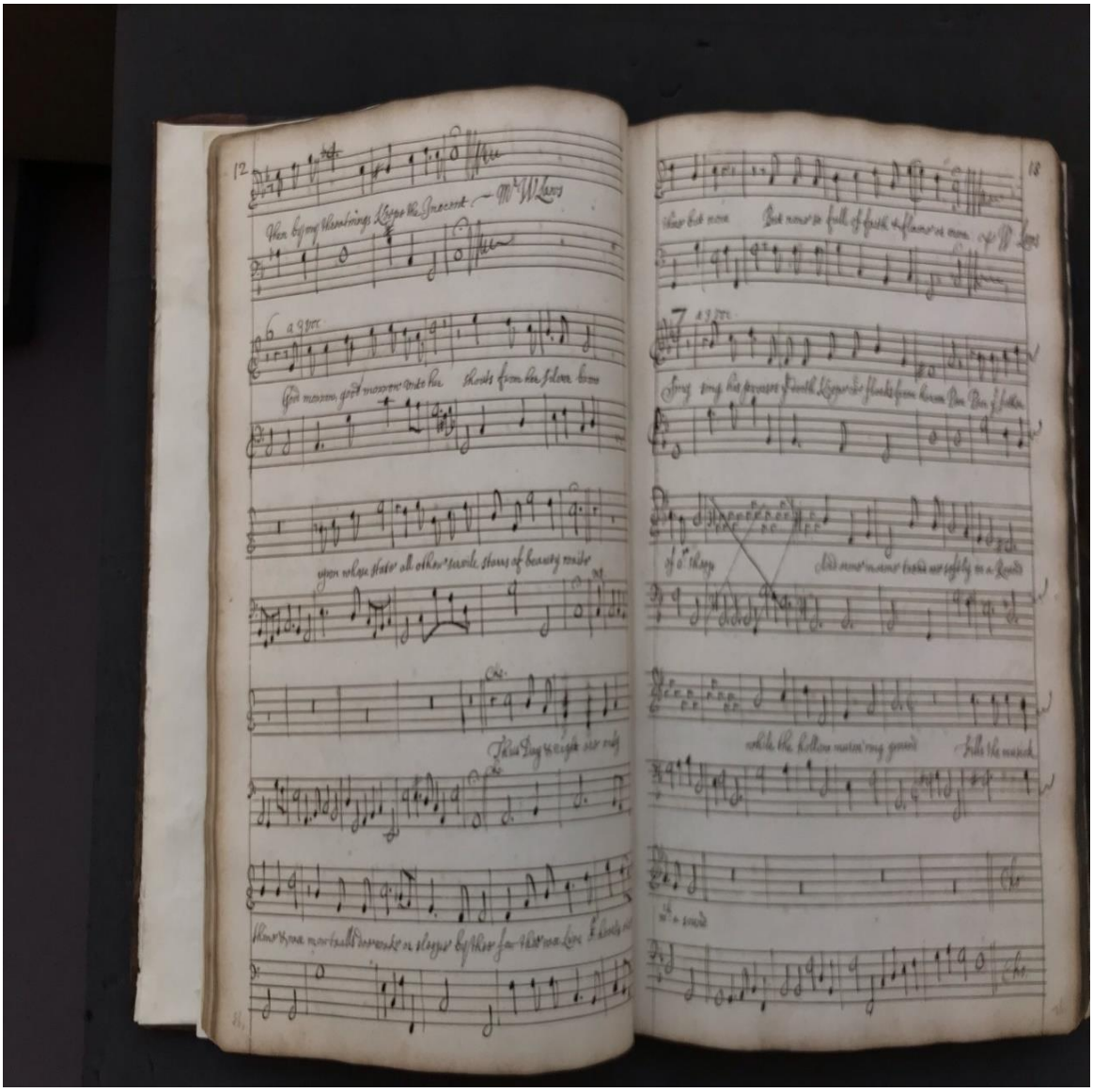
‘Good morrow unto her’ (analogue of ‘The Good Morrow’)

William Lawes

MS Mus. d. 238 (fol 34v) (*c.* 1650s)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 91.



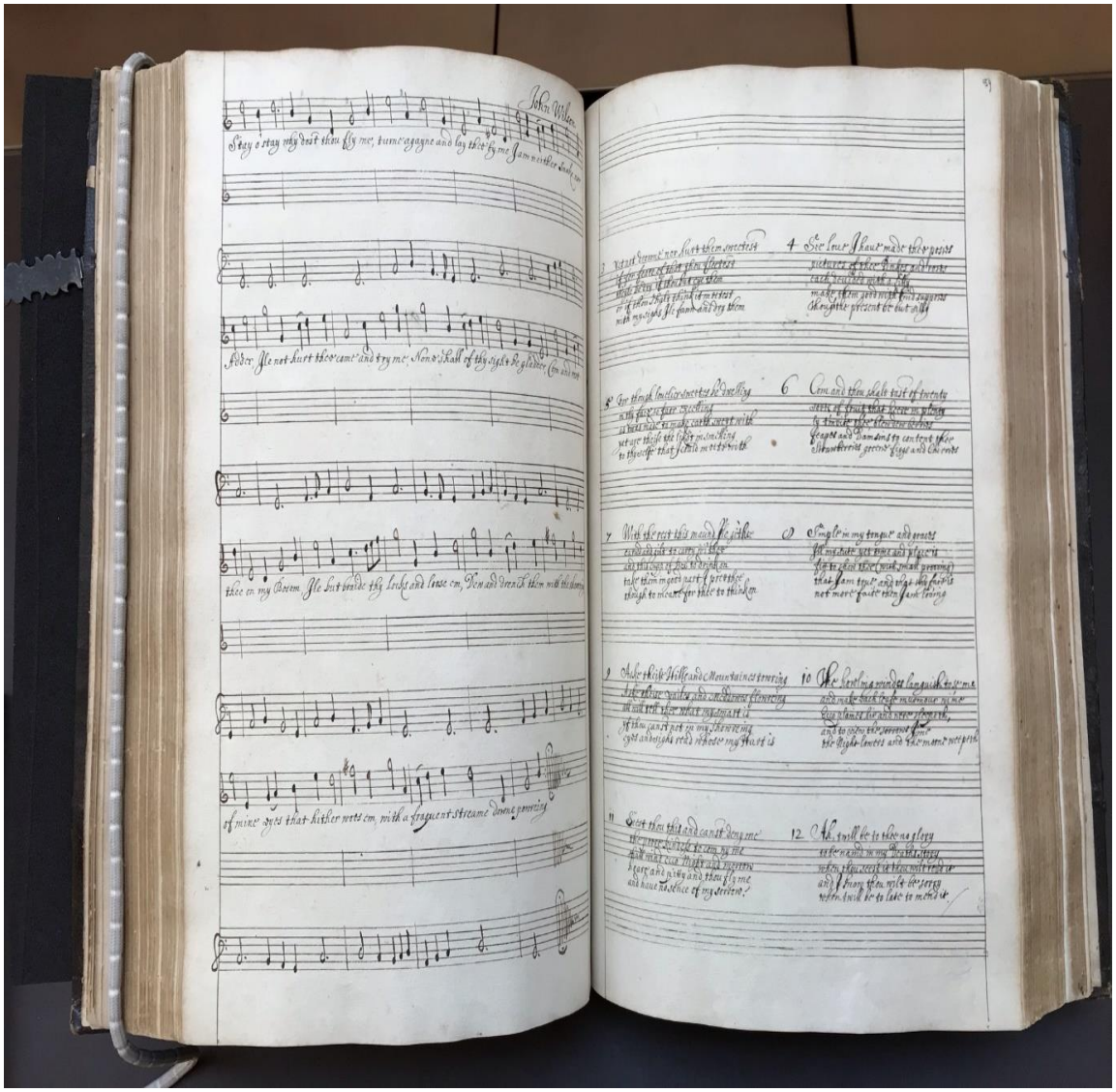
‘Good morrow’ (analogue of ‘The Good Morrow’)

William Lawes

MS Mus. d. 238 (fols 12v--13r) (*c.* 1650s)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 92.



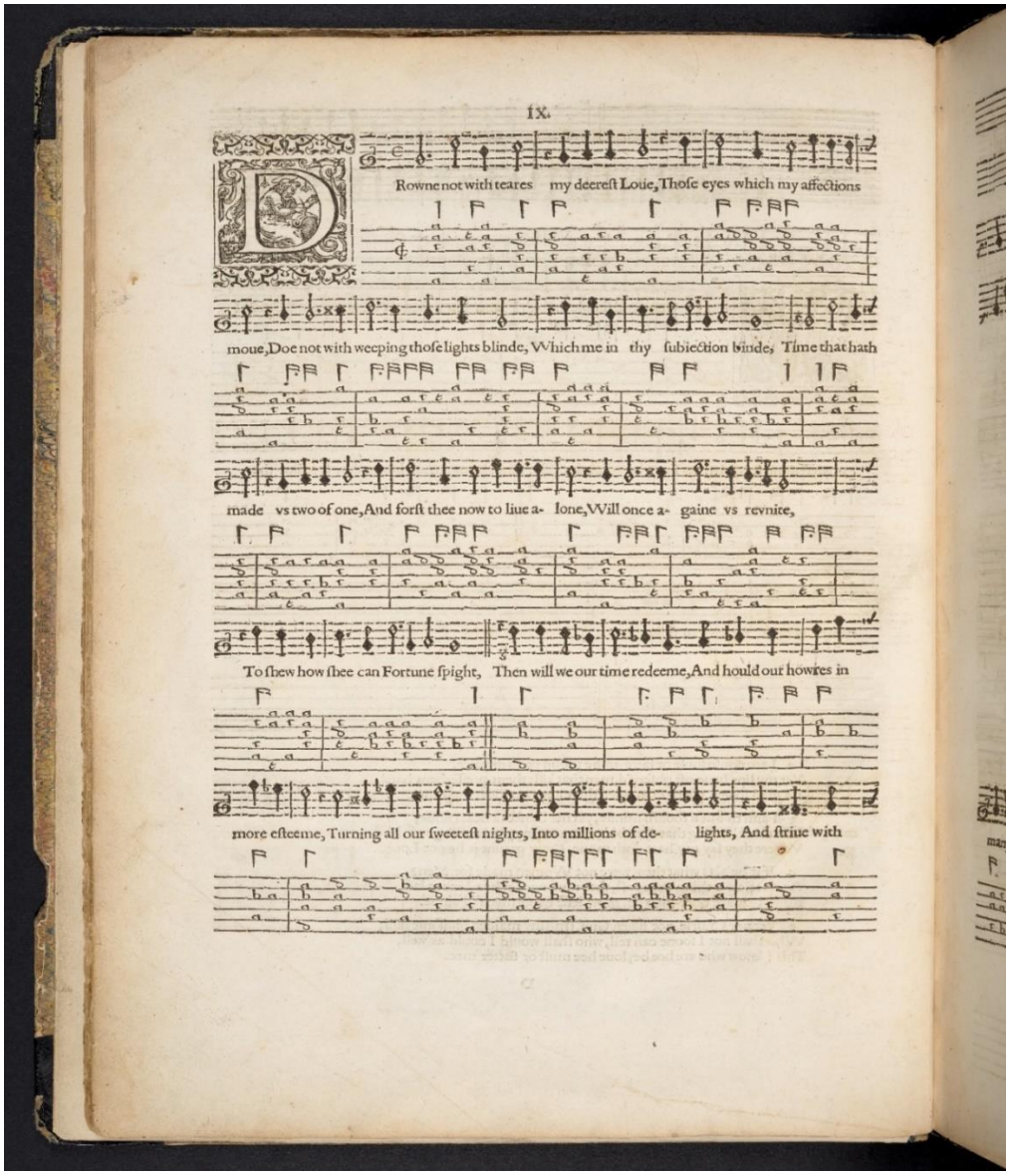
‘Stay o stay why dost thou fly me’ (analogue of ‘Breake of Daye’)

John Wilson

MS Mus. b. 1., (fols 88v-89r) (1650-1656)

Photograph by kind permission of the Bodleian Library, Oxford

Figure 93.



‘Drowne not with teares my deerest Loue’

(analogue of ‘A Valediction’)

Alfonso Ferrabosco, the Younger

First Booke of Ayres (IXv) (1609) (Print) (First page)

Photograph by kind permission of the British Library

Figure 94.



Early English Books Online, Copyright © 2019 ProQuest LLC
Images reproduced by courtesy of British Library

‘Drowne not with teares my deerest Loue’

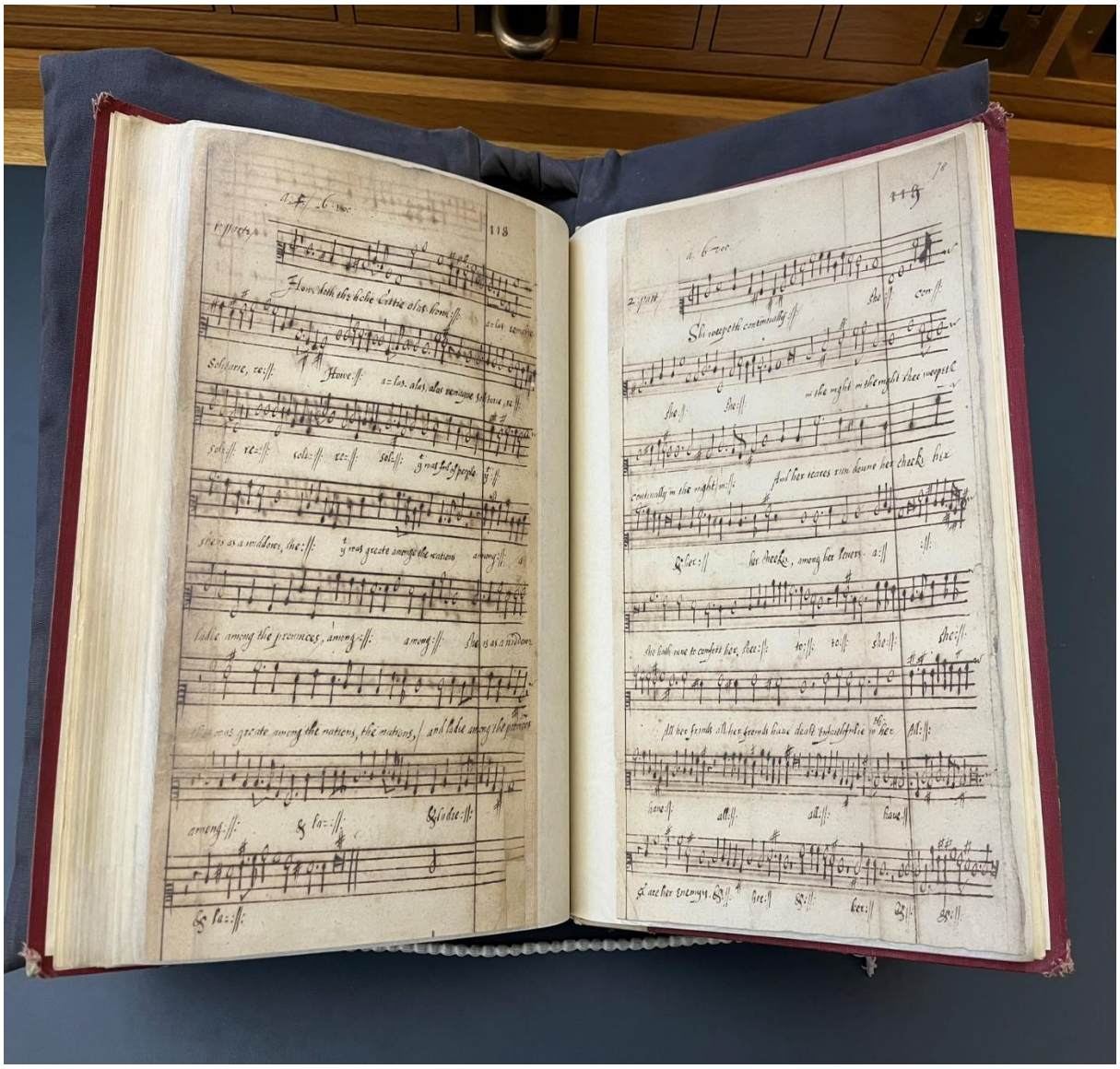
(analogue of ‘A Valediction’)

Alfonso Ferrabosco, the Younger

First Booke of Ayres (IXv) (IXr) (1609) (Both pages) (Print)

Photograph courtesy of *Early English Books Online* and the British Library

Figure 95.



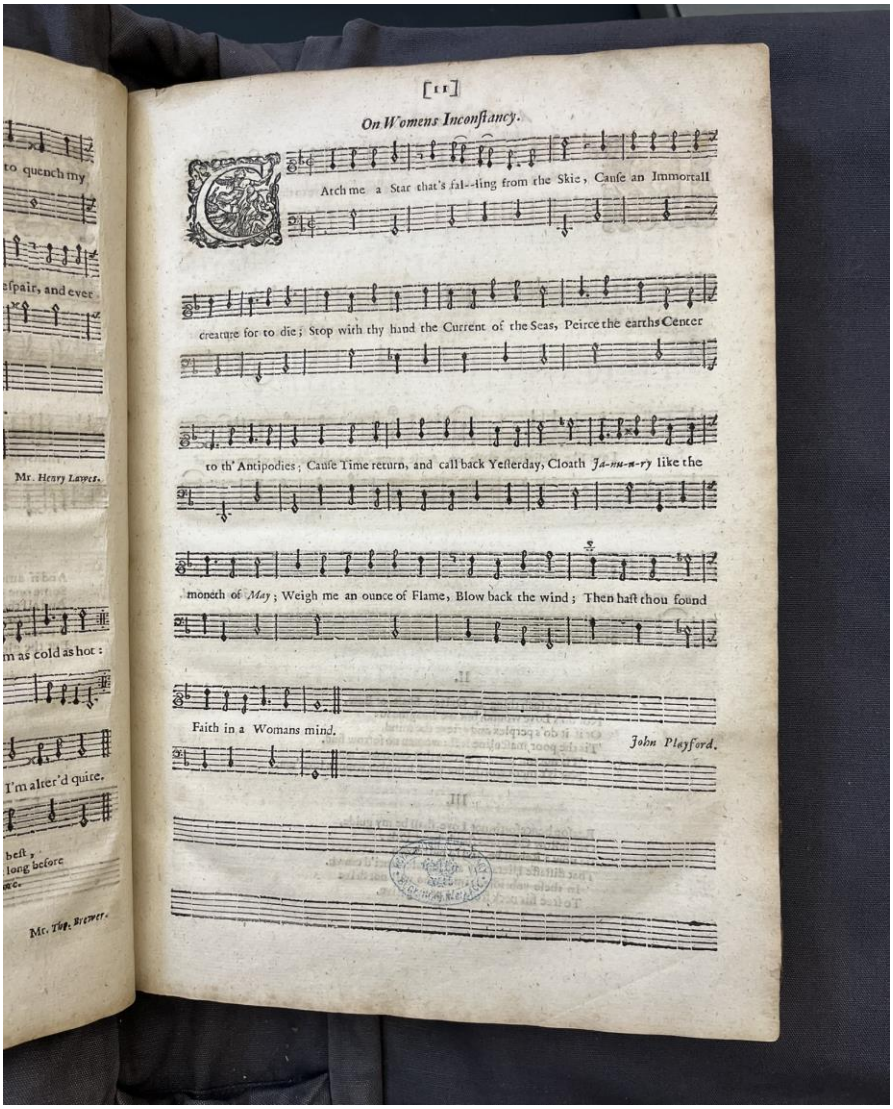
‘The Lamentations of Jeremy (6 voices, Altus)

Anonymous

MS 29427 (fols 77v-78r) (from 1612-1617)

Photograph by kind permission of the British Library

Figure 96.



‘On Womens Inconstancy’ (analogue of ‘Goe and Catch a Falling Starr’)

John Playford

The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books (11r) London (1669) (Print)

Photograph by kind permission of the British Library

Figure 97.



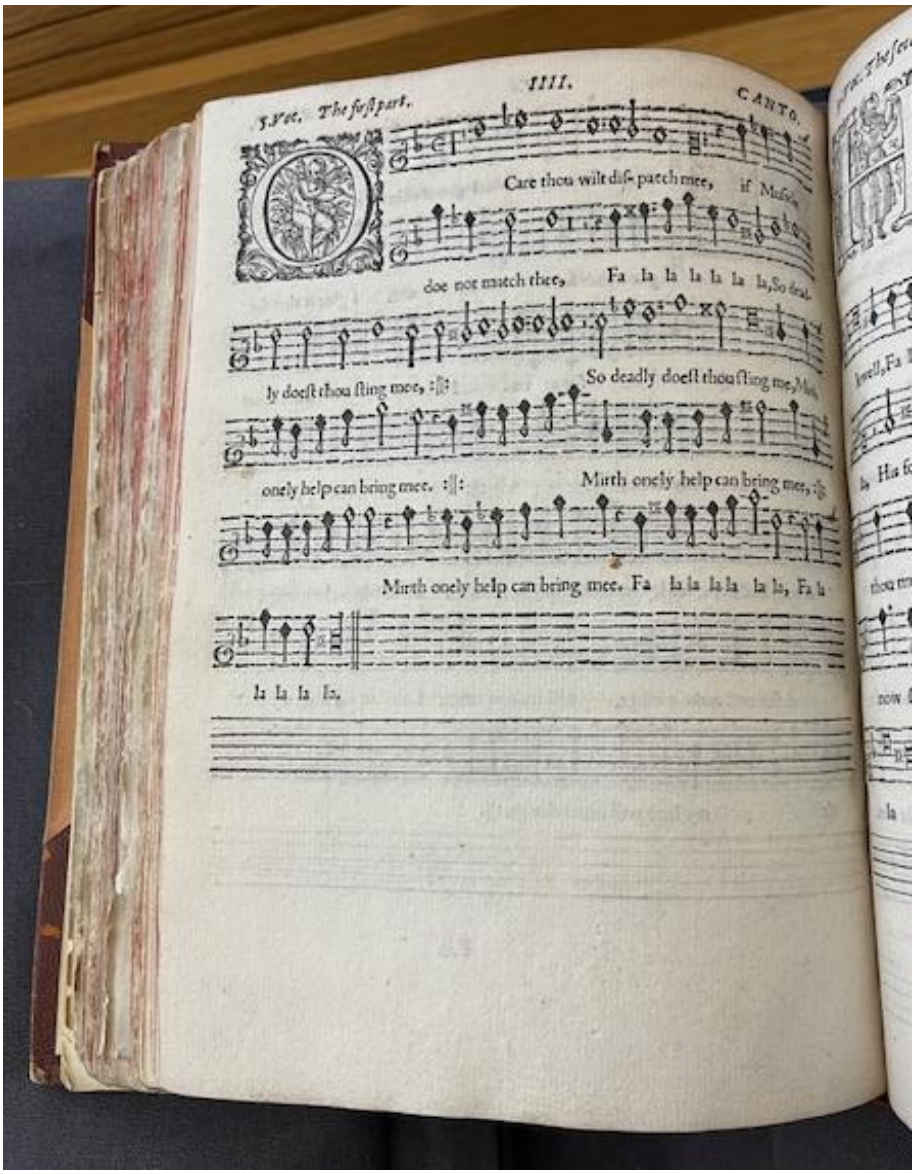
‘Lady, the silly flea’ (analogue of ‘The Flea’)

Giles Farnaby

Canzonets to Fowre Voices, with a Song of Eight parts.
Compiled by Giles Farnaby Bachilar of Musicke (IXr) London (1598) (Print)

Photograph courtesy of *Early English Books Online* and Huntington Library

Figure 98.



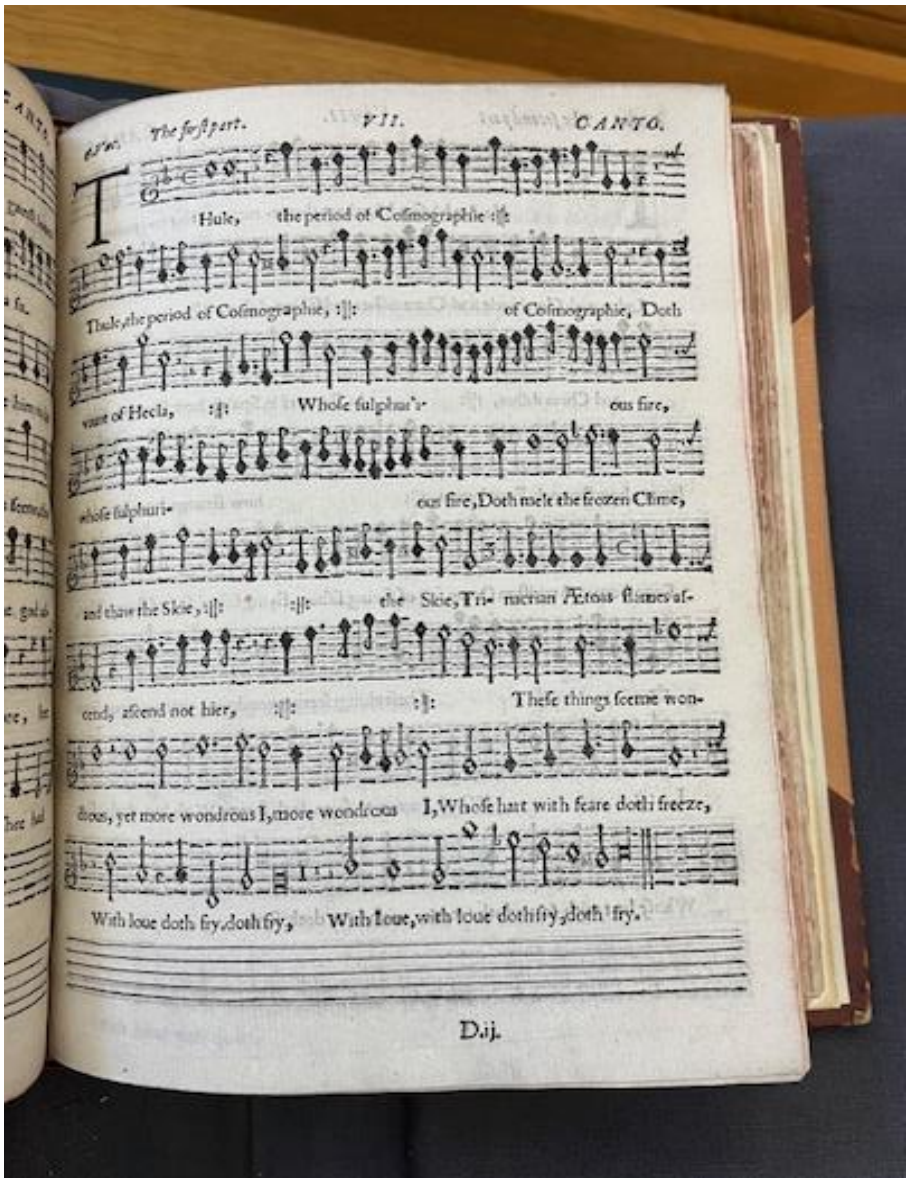
‘O care thou wilt dispatch mee’ (1598)

Thomas Weelkes

Madrigals of 5. And 6. Parts apt. for the Viols and voices (IIIIv) (1600) (Print)

Photograph by kind permission of the British Library

Figure 99.



‘Thule the period of Cosmographie’ (1598)

Thomas Weelkes

Madrigals of 5. And 6. Parts apt. for the Viols and voices (VIIr) (1600) (Print)

Photograph by kind permission of the British Library

III. Musical Settings of Donne's Poetry by Composer

Anonymous

'Community' 14. 'Yes, I could love' (analogue for 'Good we must love, and must hate ill'). Scored for voice and lute. MS 10337 (?), Anon., (mid-17th c.) [Add. MS 10377 referenced in Holmes was a Greek manuscript. Contacted Holmes to clarify, but he no longer has his notes. I could not find it in MS Tenbury 1018-1019, as it appears in his article, unless it is written in Italian. I cannot corroborate Holmes' finding.]

'The Expiration' MS Mus. Sch. F575 (f. 8v)

'Ly still my deare' ('Stay, O Sweet, and do not rise'), MS 10337 (f.20v), p. 18

'Lye still my Deare' (analogue of 'Breake of Daye'), MS Don. c. 57 (f. 29v)

'Song' 'Deerest loue I doe not goe' MS 10377 (f. 55v), pp. 40-41

'Song' 'Deerest loue I doe not goe' MS Tenbury 1018 (f. 44v)

'Song' ('Goe and catch a fallinge star') MS 2013 (f. 58v)

'Song' 'Sweet staie.//: awhile', Add MS 29481 (f. 9) (c. 1630)

'Sweete staye://:' (analogue of 'Breake of Daye'), n. vi., Drexel MS 4175 *Ann Twice, Her Booke* (1620-1630) (Not present in manuscript as it exists but listed in Table of Contents at the back of the manuscript.)

'Wherfore peep'st thou envious daye' (analogue of 'Ad Solem' 'The Sun Rising') (Anonymous) or (John Wilson?) (treble only; different tune and different second stanza from Wilson, John) MS 2013 (f. 36v.)

'Wherfore peepest thou envious daye' (analogue of 'Ad Solem' 'The Sun Rising') (Anonymous) or (John Wilson?) MS 2013 (f. 37r.)

Coperario/Coprario/Cooper, Giovanni/John (1570-1626)

'The Message' ('Send home my longe strayed eies to mee'), MS Tenbury 2019 (before 1650) (f. 1v)

Corkine, William (fl. 1610-1617)

'Tis True, t'is day, what though it be?' ('Breake of Daye') *Second Booke of Ayres* (1612) (Print) (IIII)

‘Come liue with me, and be my loue’ (‘The Baite’) published in *Second Booke of Ayres* (1612) (Print)

Dowland, John (1563-1626)

‘Sweet, stay awhile’ (analogue of ‘Breake of Daye’) published in *A Pilgrimes Solace* (1612) (Print), (II)

‘To aske for all thy love’ (A rewriting of ‘Louers Infiniteness’) published in *A Pilgrimes Solace* (1612) (Print), (III)

Ferrabosco, Alfonso, the Younger (1575-1628)

‘The Expiration’ published in *First Booke of Ayres* (1609) (Print), (VII)

Ford, Thomas (1580-1648)

‘The Lamentations of Jeremy, for the most part according to Tremellius’ (‘How sitts this citty, late most populous’), Mus. 736 (f. 21r) (f. 22r); Mus. 737 (f. 21r) (f. 22r); Mus. 738 (f. 22r) (f. 23r) (mid-17th c.)

Gibbons, Orlando (1583-1625)

‘Ah, deere hart’ (A version of ‘Sweet, stay awhile’, and analogue of ‘Breake of Daye’) (MS Mus. f. 24) Summary Catalogue nos. 16838-16842, *The First Set of Madrigals and Motets of 5 parts, Apt for Viols and Voyces* (1612) (f. 64v); ‘Ah, deere hart’ (Print) Rowe Rare Items (Lock.Up.50) *The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces* (London, 1612) (XV)

Hilton, John (1599-1657)

‘Hymne to God the Father’ (‘Wilt thou forgive the simes {=sinnes}’) (Scored for voice and lute.), MS 2013 (17th c.) (f. 13v)

Humphrey, Pelham (1647-1674)

‘A Hymn to God the Father’ (‘Wilt thou forgive the sin’) Pelham Humphrey {Kneidel: (Humphrey-composed after *1633* edition of Donne’s poetry)}, Mus. 49 *Harmonia Sacra* (after 1633) (f. 13v)

Lawes, Henry (1596-1662)

‘Sweet, staye awhyle’ (analogue of ‘Breake of Daye’), MS 53723 (mid-17th c.) (10v) (16v)

‘Sweet stay a while why doe you Rise’ (analogue of ‘Breake of Daye’) F-Pn Rés. 2489 (MS Conservatoire Rés 2489), (1660), (f. 10v)

‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’), MS 53723, (mid-17th), (21v) (39v)

Lawes, William (1602-1645)

‘The Apparition’ MS Mus. d. 238, (*c.* 1650s) (10v, 11r, 12v)

‘The Apparition’ MS D.C. I.69/MS D.C. 1.1, (1649-1652), (13r-14v)

‘Wherfore peepst thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (W. Lawes or Anon.) MS Mus. d. 238, (1650s), (74v-75r)

Myriell, Thomas (*bc* 1580-1625)

‘Psalme 137’ MS 29427, (from 1600), (ff. 20v-21r) (only two initial stanzas, with musical setting) (Inscribed primarily)

Peerson/Pierson, Martin (1571-1650)

‘The Primrose’ (‘Upon this Primrose Hill’) Mu. MS 168, *Fitzwilliam Virginal Book,* (1609-1612), (ff. 381r-382v)

‘Psalme 137’ MS 29427, (from 1600), (ff. 20v-21r) (only two initial stanzas, with musical setting)

Wilson, John (1595-1674)

‘Wherfore peepst thou Enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) MS D.C. 1.69/MS D.C. 1., (1649-1652), (76v-77r)

‘Wherefore peepst thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’), MS Don. c. 57, (before 1650), (f. 79v)

‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) John Wilson MS Drexel 4175 (1620-1630); Score f. 13r, S, b, in V, b-via de gamba-Title: L, Vii, Score f. 20v., MS 1620-Date on f. 19v: ‘1660’ Song for V91) with viol tablature, f. 19v, note from Oliphant: ‘No. 57/Wilson Cheerful Ayres 1660/3 voices’. In collection

000102985, NY Public Library for the Performing Arts, Music Division (Drexel MS 4175). (*RISM*)

'Wherfore/Wherefore peep'st thou envious day' (analogue of 'Ad Solem' 'The Sun Rising'), Score f. 13r, S, b, 272 Bodleian Library, MS Mus b. 1. Shelfmarks-Arch. D. 14, Arch A, 171, Bodleian Library, MS 955. In collection 800712/Concordances in GB Eu, DC. 1. 69., f. 44r, SB BL, Loan 35, f.19v; GB Ob, Mus. B 1, f. 13r (Ob) and GB Bod D. Don. c. 57, f. 79v. (*RISM*)

'Wherfore peep'st thou envious daye' (analogue of 'Ad Solem' 'The Sun Rising') (John Wilson?) or (Anonymous?) (Different tune), MS 2013, (mid-17th c.), (f. 36v)

'Wherfore peepest thou envious daye' (analogue of 'Ad Solem' 'The Sun Rising') (John Wilson?) or
(Anonymous) (treble only; different tune and different second stanza from above), MS 2013, (mid-17th c.), (f. 37r)

'Go and Count her better hours' (Other title: 'Upon a watch; A watch sent home to Mrs. Elizabeth King wrapt in these verses'), Title on source 'Goe and count', S, b, *Collection of Music for Lute and Songs* (218 songs), attributed to Donne and William Strode, CuttsS (1956), p. 169, Bodleian Library, MS Mus. b. 1. (*RISM*) (1650-1656), Score f. 57r.

'Love bred on glances twixt amorous eyes' (ascertained). Title on source 'Love bred on glaunces', S, b, CuttsS (1956), p. 177-178, Bodleian Library, MS Mus. b. 1. (*RISM*) (1650-1656), Score ff. 86v-87r.

Dubia

Anonymous

'The Lamentations of Jeremy' for 6 voices (Altus) MS 29427, (from 1600), (fols 77v-78r)

Bateson, Thomas (1570-75?-1630)

'O flie not love' (1598) (analogue of 'Breake of Daye' ('Sweet, stay while') for 5 voices SSATB or AATTB A cappella in *The First Set of English Madrigals to 3-6 voices,* no. 19 (1604), (XIX)

'Why dost thou fly' ('Sweet, stay awhile' analogue of 'Breake of Daye') (Bateson/Gibbons) (MS Mus. f. 24), Summary Catalogue nos. 16838-16842, *The First Set*

of Madrigals and Motets of 5 parts Apt for Viols and Voyces (1612) (London-1612), (f. 45v)

Farmer, John (1570-1601)

'O Stay Sweet Love' (analogue of 'Breake of Daye') in *Madrigals, Motets and Psalms* (1599), (ff. 44r-46v)

Farnaby, Giles (1560-1640)

'Lady, the silly flea' (analogue of 'The Flea') in *Canzonets to Fowre Voices, with a Song of Eight parts* (1598), (IXr), (Print)

Ferrabosco, Alfonso, the Younger (1575-1628)

'Drowne not with teares my deerest Loue' (analogue of 'A Valediction') in *First Booke of Ayres* (1609), (IXv-IXr), (Print)

Lawes, William (1602-1645)

'Good morrow' (analogue of 'The Good Morrow') MS Mus. d. 238 (2 versions), (1650s), (12v-13r)

'Good morrow unto her' (analogue of 'The Good Morrow') (MS Mus. d. 238) (2 versions), (1650s), (34v)

'Good morrow unto her' (analogue of 'The Good Morrow') MS D.C. 1.69/MS D.C. 1.1, Watermark: (1649-1652), (15r)

'Good morrow' (analogue of 'The Good Morrow') MS D.C. 1.69/MS D.C. 1.1, Watermark: (1649-1652), (32v-33r)

Playford, John (1623-1686)

'On Womens Inconstancy' (analogue of 'Goe and Catch a Falling Starr')
The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books, London, (1669), (11r), (Print)

Weelkes, Thomas (*b* ?Elsted, Sussex, bap. ?Oct. 25, 1576; *d.* London, bur. Dec. 1, 1623)

‘O care thou wilt dispatch mee’ in *Madrigals of 5. And 6. Parts: apt for the viols and voices* (London, 1600), Huntington Library Rare Books 34003, (IIIIv), (Vr); British Library, K.3.k.16

‘Thule the period of Cosmographie’ in *Madrigals of 5. And 6. Parts: apt for the `viols and voices* (London, 1600), Huntington Library Rare Books 34003, (VIv), (VIIr); British Library, K.3.k.16

Wilson, John (1595-1674)

‘Stay o stay why dost thou fly me’ (analogue of ‘Breake of Daye’) MS Mus. b. 1., (1650-1656), (fols 88v-89r)

IV. Musical Settings of Donne's Poetry by Repository

Ashmolean Museum
MS 736-738 (before 1648)

Bibliothèque Nationale, Paris, Dèpartment de la Musique
F-Pn Rés. 2489 (MS Conservatoire Rés 2489) (*c.* 1660)

Bodleian Library (Oxford)
MS Don. c.57 (before 1650)
MS Mus. b. 1. (1650-1656)
MS 955 (Obsolete)/now in MS Mus. b. 1 (1650-1656)
MS Tenbury 1018 (Bound with 1019) (before 1650)
MS Tenbury 1019 (Bound with 1018) (before 1650)
MS Mus. Sch. F. 575 (mid-late 17th c.)
MS Mus. d. 238 (1650s)
MS Eng. Poet. e. 99 (1620-1633)
Summary Catalogue nos. 16838-16842 (1612)
--- MS Mus. f. 24, no. 16842 (1612)
--- MS Mus. f. 23, no. 16841 (1612)
--- MS Mus. f. 22, no. 16840 (1612)
--- MS Mus. f. 21, no. 16839 (1612)
--- MS Mus. f. 20, no. 16838 (1612)

British Library (London)
MS 2013 Egerton (mid-17th c) (Kneidel: Hillton before *1633*)
MS 10337 *Elizabeth Rogers hir Virginal Booke* (1656)
MS 53723 (mid-17th c.)
MS 18647 Denbigh (1620s-1630s)
MS 3884 Egerton Melford Hall (Suffolk) (1620-1759)
MS 740/6 Lansdowne (1620s)
MS 29427 (from 1600) (1613-1616? According to Craig Monson)
MS 29481 (*c.* 1630)
Music Collections K. 2. i. 10, *A Pilgrimes Solace* (1612)
Music Collections K. 8. h. 2, *First Booke of Ayres* (1609)
Music Collections sig. B1v, *The Second Booke of Ayres* (1612)
Music Collections K. 3. k. 16, *Madrigals of 5. And 6. Parts, apt for the Viols and voices*

Music Collections R. M. 15. c. 7, *The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books*, (1669)

Chatsworth Devonshire Collection (Derbyshire)
DEV/002719-MS Commonplace Book, (17th c.)

Christ Church Library and Archives (Oxford)
Mus. 49 (Kneidel: Humphrey-post-print *1633*)
Mus. 736-738 (early-mid 17th c.)
The first set of English MADRIGALES: to 3. 4. 5. And 6. voices. (1604)

Fitzwilliam Museum, Cambridge
Fitzwilliam Virginal Book, Mu. MS 168 (1609-1612)

Guildhall Library, London
Madrigals, Motets and Psalms by 16th and 17th c. composers, 2, 3, 4, 5, 6, & 8 voices (1599)

Houghton Library, Harvard
MS 966.5 O'Flahertie (12 October 1632 or earlier)
MS Eng 966.3 Norton (1623-1625)

Huntington Library, Art Museum, and Botanical Gardens
Canzonets to fowre voyces with a song of eight parts (1598)
Madrigals of 5. And 6. Parts: apt for the viols and voices (1600)

Kings College (Cambridge)
The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces (1612)

King's College (London)
The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books, (1669)

London Metropolitan Archives, London
MS ACC/1360/528 Clitherow (*c.* 1630s but could be earlier).
Among the papers of Sir Christopher Clitherow (1578-1642), Lord Mayor of London (1635)

National Library of Wales, Aberystwyth
Dolau Cothi MS 6748 (1622-1633)

New York Library for the Performing Arts, Music Division (New York, NY)
MS 4175 Drexel *Anne Twice, Her Booke* (1620-1630)

Texas Tech University
PR1171 S4. Dalhousie MS II (1622-1629); PR1171 D14. Dalhousie MS I (1620-1625)

Trinity College, Cambridge
MS R. 3. 12 Puckering (James 592) (1623-1625)

Trinity College, Dublin
MS 877 (1623-1625)

University of Edinburgh (Edinburgh)
MS DC. I. 69 (Obsolete)/MS DC. 1.1 (1600-1675); Watermark: (1649-1652)

V. Musical Settings of Donne's Poetry: Vocal and Instrumental Recordings

All vocal recordings with Dropbox links are by Mary Elaine Sigmon Nelson. Two (2) part songs and one (1) instrumental by other artists are included from *YouTube*. Their links are provided. (Dubia does not include any recording links.) Press Ctrl+ Click on the links below to hear each song. The musical settings are in alphabetical order.

'Ah, deere hart' (A version of 'Sweet, stay awhile' and analogue of 'Breake of Daye') (Gibbons) (MS Mus. f. 24) Summary Catalogue nos. 16838-16842, *The First Set of Madrigals and Motets of 5 parts Apt for Viols and Voyces* (1612); 'Ah, deere hart' (Print) *The First Set of Madrigals and Motets of 5 Parts Apt. for Viols and Voyces* (London, 1612) (Rowe Rare Items (Lock.Up.50) performed by Eteläsuomalaisen Osakunnan Laulajat | EOL Chamber Choir, Teemu Tommola, johtaja | conductor Äänitteeltä | from recording: Shades and darkness (EOLCD2010), online video recording, *YouTube*, 28 March 2017 <https://youtu.be/jPg1iP7E-p0> [accessed 8 April 2023].

'A Hymn to God the Father' ('Wilt thou forgive that sin') (Humphrey) (Mus. 49)
<https://www.dropbox.com/s/fualxuqbnifyx9t/Humphrey%20%27Hymn%20to%20God%20the%20Father%27%20%28mid-17th%20c.%29.mp3?dl=0>

'The Apparition' ('Then thy sick Taper') (W. Lawes) (MS Mus. d. 238)
<https://www.dropbox.com/s/acdhdo6gl8kwwcr/W.%20Lawes%2C%20%27The%20Apparition%27%20MS%20Mus.%20d.%20238%20%281650%27s%29.mp3?dl=0>

'The Apparition' (When by thy scorne foule murdress I am dead') (W. Lawes) (MS D.C. I.69/MS D.C. 1.1
<https://www.dropbox.com/s/84n472z7nj4aofv/W.Lawes%2C%20%27The%20Apparition%27%20MS%20D.C.%201.69-MS.%20D.%20C.%201.1%20%281649-1652%29.mp3?dl=0>

'Breake of Daye' ('Tis true, t'is day, what though it be?') (Corkine) (Print)
<https://www.dropbox.com/s/gjbch36sh2wjki7/Corkine%20%27Breake%20of%20Day%27%20%281612%29.mp3?dl=0>

'Come liue with me, and be my loue' ('The Baite') (Corkine) (Print)
<https://www.dropbox.com/s/v4l5v0ejcen7crl/Corkine%20%27The%20Baite%27%20%281612%29.mp3?dl=0>

‘The Expiration’ (‘So, so leaue off this last lamenting Kisse’) (Ferrabosco-Print)
https://www.dropbox.com/s/z3m6t2na2exlcwo/Ferrabosco%20%27The%20Expiration%27%20%281609%29.m4a?dl=0

‘The Expiration’ (Anonymous) (MS Mus. Sch. F.575)
<https://www.dropbox.com/s/bvzq80a1o6g49xh/Anon.%20%27The%20Expiration%27%20MS.%20Mus.%20Sch.%20F.%20575%20%28mid-17th%20c.%29.mp3?dl=0>

‘Go and Count her better hours’ (Other title: ‘Upon a watch; A watch sent home to Mrs. Elizabeth King wrapt in these verses’). Title on source: ‘Goe and count’ (Wilson)
(MS Mus. b. 1.)
<https://www.dropbox.com/s/xyo5nguyxtdgwq1/Wilson%2C%20%27Goe%20and%20Count%27%20MS%20Mus.%20b.%201%20%20%281650-1656%29.mp3?dl=0>

‘Hymne to God the Father’ (‘Wilt thou forgive the simes {=sinnes}’) (Hilton) (MS 2013)
https://www.dropbox.com/scl/fi/iq8gbe4ep7slkdm20sapg/Hilton-Hymne-to-God-the-Father-To-Christ.m4a?rlkey=9qry06rvk2cjwpdp8u8c7cutb&dl=0

‘The Lamentations of Jeremy, for the most part according to Tremellius’ (‘How sitts this citty, late most populous’) (Ford) (Mus. 736-738), recorded by One Equall Musick: Simone Honeyman, countertenor; Phil Dutton, tenor; Dave Benson, bass and recording artist; directed by Anna Lewton-Brain, 10 December 2012, at Birks Chapel, McGill University, Montreal, online video recording, *YouTube*, 21 August 2019 <https://youtu.be/I8EI6_3trUg> [accessed 8 April 2023]. A link is also in the Appendix of Anna Lewton-Brain, ‘Harmonizing the Auditor Within: Thomas Ford’s Musical Setting of John Donne’s “Lamentations of Jeremy”’ in *Newberry Essays in Medieval and Early Modern Studies*, Vol. 7 (Chicago: The Newberry Centre for Renaissance Studies Publications, 2013), 119-138.

‘Love bred on glaunces’ (Wilson) (MS Mus. b. 1.)
<https://www.dropbox.com/s/2fqgzxgfmlylcfa/Wilson%2C%20%27Spring%27%20%27Love%27s%20Growth%27%20MS%20Mus.%20b.%201%20%281650-1656%29%20aka%20%27Love%2C%20Bread%20of%20Glaunces%27.mp3?dl=0>

‘Ly still my Deare’ (analogue of ‘Breake of Daye’) (Anonymous) (MS 10337)
<https://www.dropbox.com/s/cxbjlrnkoade3rm/Anon.%20%27Ly%20still%20my%20deare%27%20MS.%2010377%20%281656%29.mp3?dl=0>

Lye still my Deare’ (analogue of ‘Breake of Daye’) (Anonymous) (MS Don. c. 57)

<https://www.dropbox.com/s/e05998flegpwcmd/Anon.%20%27Lye%20still%20my%20Deare%27%20MS.%20Don.%20c.%2057%20%281640-1650%29.mp3?dl=0>

‘The Message’ (‘Send home my longe strayed eyes to mee’) (Coperario) (Print)
<https://www.dropbox.com/s/30gtmst99fnr3f7/Coperario%20%27The%20Message%27%20MS.%20Tenbury%201019%20%28before%201650%29.mp3?dl=0>

‘The Primrose’ (‘Upon this Primrose Hill’) (Peerson/Pierson) *Fitzwilliam Virginal Book* (Mu. MS 168) (381r-382v), performed by Chris Sansum, spinet, online video recording, *YouTube*, 8 September 2020 <https://youtu.be/nXQFiSRtYt4> [accessed 8 April 2023]

‘Psalme 137’ (‘Euphrates flowrie side’) (Pierson/Peerson) (MS 29427) (5 voices) (No recording)

‘Song’ ‘Deerest loue I doe not goe’ (Anonymous) (MS 10377)
<https://www.dropbox.com/s/vewpfo9yanu9dt0/Anon.%20%27Deerest%20Love%27%20MS%2010337%20%281656%29.mp3?dl=0>

‘Song’ ‘Deerest loue I doe not goe’ (Anonymous) (‘Mrs. Killigrewe’ singer/songwriter?) (MS Tenbury 1018)
<https://www.dropbox.com/s/mgfuvt2dn9wta0q/Anon.%20%27Deerest%20Love%27%20MS.%20Tenbury%201018%20%28prior%20to%201650%29.mp3?dl=0>

‘Song’ ‘Goe and catch a falling star’ (Anonymous) (MS 2013)
<https://www.dropbox.com/s/5pd6xgs3cetclop/Anon.%20%27Goe%20and%20catch%20a%20fallinge%20star%27%20MS.%20Egerton%202013%20%28mid-17th%20c.%29.mp3?dl=0>

‘Song’ ‘Sweet staie://awhile’ (analogue of ‘Breake of Daye’) (Anonymous) (MS 29481)
<https://www.dropbox.com/s/zpwqothw6hcjzc0/Anon.%20Sweet%20staie.--%20awhile%27%20Add%20MS%2029481%20%28f.%209%29%20%28c.%201630%29.mp3?dl=0>

‘Sweet stay a while why doe you Rise’ (analogue of ‘Breake of Daye’) (Henry Lawes) (F-Pn Rés. 2489)
<https://www.dropbox.com/s/ln0ctpmns96wckb/H.%20Lawes%2C%20%27Sweet%2C%20staye%20awhile%27%20F-Pn%20Res%202489%20%28Mid%2017th%20c%29.mp3?dl=0>
‘Sweet, Stay Awhile’ (analogue of ‘Breake of Daye’) (Dowland) (Print)
<https://www.dropbox.com/s/genqojf644girw6/Dowland%20%27Sweet%2C%20Stay%20Awhile%27%20%20%281612%29.mp3?dl=0>

‘Sweete staye://:’ (analogue of ‘Breake of Daye’) (Anonymous) (MS 4175)

<https://www.dropbox.com/s/buv2r3s4fqzzk9t/Anon.%20Sweet%20staie.--%20awhile%27%20Drexel%20MS%204175%20%28c.%201620-1630%29.mp3?dl=0>

‘Sweet, staye awhyle’ (analogue of ‘Breake of Daye’) (Henry Lawes) (MS 53723)
<https://www.dropbox.com/s/7ojl39er7zooiry/H.%20Lawes%2C%20%27Sweet%2C%20staye%20awhile%27%20MS%2057237%20%28Mid-17th%20c.%29.mp3?dl=0>

‘To aske for all thy love’ (A rewriting of ‘Louers Infiniteness’) (Dowland) (Print)
<https://www.dropbox.com/s/5na4q081p4x6e35/Dowland%20%27Love%27s%20Infiniteness%27%20%281612%29.mp3?dl=0>

‘Wherfore peepest thou envious daye’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Wilson?) or (Anonymous) (treble only; different tune and different second stanza from above) (MS 2013) (f. 37r.)
<https://www.dropbox.com/s/l6ybflt5uq2jsxs/Anon.%2C%20%27Wherefore%20peepst%20thou%27%20MS%202013%20%28f.%2037r%29%20%28Mid-17th%20c.%29.mp3?dl=0>

‘Wherefore peep’st thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Wilson) (MS Don. c. 57)
<https://www.dropbox.com/s/xux4of9a17doll9/Wilson%20%27Wherefore%20peepst%20thou%27%20MS.%20Don.%20c.%2057%20%281640-1650%29.mp3?dl=0>

‘Wherfore peepst thou Enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Dr [John] Wilson) (MS D.C. I.69/MS D.C. 1.1) Watermark: (1649-1652)
<https://www.dropbox.com/s/fy9qzpxl9b67lbf/Wilson%20%27Wherefore%20peepst%27%20MS.%20D.C%201.69-MS.%20D.C.%201.1%20%281649-1652%29.mp3?dl=0>

‘Wherfore peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Henry Lawes) (MS 53723)
<https://www.dropbox.com/s/zj22hur2m3z0tgo/H.%20Lawes%20%27Wherefore%20peepst%20thou%27%20MS%2053723%20%28Mid-17th%20c.%29.mp3?dl=0>

‘Wherfore Peepst thou enuious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Wilson) (MS Drexel 4175) (1620-1630); Score f. 13r, S, b, in V, b-via de gamba-Title: L, Vii, Score f. 20v., MS 1620-Date on f. 19v: ‘1660’ Song for V91) with viol tablature, f. 19v, note from Oliphant: ‘No. 57/Wilson Cheerful Ayres 1660/3 voices’. In collection 000102985, NY Public Library for the Performing Arts, Music Division (Drexel MS 4175). (*RISM*)
<https://www.dropbox.com/s/se3a2d7eww9ixti/Wilson%20%20%27Wherefore%20peepst%27%20MS.%204175%20%281620-1630%29.mp3?dl=0>

‘Wherfore peepst thou envious day’ (Wilson) (MS. Mus. b. 1) (analogue of ‘Ad Solem’ ‘The Sun Rising’), Score f. 13r, S, b, 272 Bodleian Library, MS Mus b. 1. Shelfmarks-Arch. D. 14, Arch A, 171, Bodleian Library, MS 955. In collection 800712/Concordances in GB Eu, DC. 1. 69., f. 44r, SB BL, Loan 35, f.19v; GB Ob, Mus. B 1, f. 13r (Ob) and GB Bod. D. Don. c. 57, f. 79v. (*RISM*)
<https://www.dropbox.com/s/y6a6li7q9f68tze/Wilson%20%27Wherefore%20peepst%27%20Mus.%20b.%201.%20%281650-1656%29.mp3?dl=0>

‘Wherfore peep’st thou envious daye’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (Wilson?) or (Anonymous) (Different tune from above) (MS 2013) (f. 36v.)
<https://www.dropbox.com/s/ihk7db9qg37mzs8/Anon.%2C%20%27Wherefore%20peepst%20thou%27%2C%20MS%202013%20%28f.%2036v%29%20%28Mid-17th%20c.%29.mp3?dl=0>

‘Wherfore peepst thou envious day’ (analogue of ‘Ad Solem’ ‘The Sun Rising’) (William Lawes or Anon.) (MS Mus. d. 238)
<https://www.dropbox.com/s/cex71pqogw7t611/W.%20Lawes%20%27Wherefore%20peepst%27%20MS.%20Mus.%20d.%20238%20%28c.%201650%27s%29.m4a?dl=0>

Dubia

Anonymous

‘The Lamentations of Jeremy’ for 6 voices (Altus) MS 29427, (from 1600), (fols 77v-78r)

Bateson, Thomas (1570-75?-1630)

‘O flie not love’ {analogue for ‘Breake of Daye’ (‘Sweet, stay while’)} for 5 voices SSATB or AATTB A cappella (1598) in *The First Set of English Madrigals to 3-6 voices,* no. 19 (1604) (no recording)

‘Why dost thou fly’ (‘Sweet, stay awhile’ analogue of ‘Breake of Daye’) (Bateson/Gibbons) (MS Mus. f. 24) Summary Catalogue nos. 16838-16842, *The First Set of Madrigals and Motets of 5 parts Apt for Viols and Voyces* (1612) (London-1612) (no recording)

Farmer, John (1570-1601)

‘O Stay Sweet Love’ (analogue of ‘Breake of Daye’) in *Madrigals, Motets and Psalms*

(1599) (no recording)

Farnaby, Giles (1560-1640)

‘Lady, the silly flea’ (analogue of ‘The Flea’) in *Canzonets to Fowre Voices, with a Song of Eight parts* (1598) (no recording)

Ferrabosco, Alfonso, the Younger (1575-1628)

‘Drowne not with teares my deerest Loue’ (analogue of ‘A Valediction’) in *First Booke of Ayres* (1609) (no recording)

Lawes, William (1602-1645)

‘Good morrow’ (analogue of ‘The Good Morrow’) (MS Mus. d. 238) (2 versions) (1650’s) (no recording)

‘Good morrow’ (analogue of ‘The Good Morrow’) (MS Mus. d. 238) (2 versions) (1650’s) (no recording)

‘Good morrow’ (analogue of ‘The Good Morrow’) (MS D.C. I.69/MS D.C. 1.1) Watermark: (1649-1652) (no recording)

‘Good morrow’ (analogue of ‘The Good Morrow’) (MS D.C. I.69/MS D.C. 1.1) Watermark: (1649-1652) (no recording)

Playford, John (1623-1686)

‘On Womens Inconstancy’ (analogue of ‘Goe and Catch a Falling Starr’) (*The Treasury of Musick Containing Ayres and Dialogues to Sing to the Theorbo-Lute Or Basse-Viol / Composed by Mr. Henry Lawes ... and Other Excellent Masters; in Three Books*, London, (1669) (no recording)

Weelkes, Thomas (*b* ?Elsted, Sussex, bap. ?Oct. 25, 1576; *d.* London, bur. Dec. 1, 1623)

‘O care thou wilt dispatch mee’ in *Madrigals of 5. And 6. Parts: apt for the viols and voices* (London, 1600), British Library K.3.k.16; Huntington Library Rare Books 34003 (no recording)

‘Thule the period of Cosmographie’ in *Madrigals of 5. And 6. Parts: apt for the viols and voices* (London, 1600), British Library K.3.k.16; Huntington Library Rare Books 34003 (no recording)

Wilson, John (1595-1674)

‘Stay o stay why dost thou fly me’ (analogue of ‘Breake of Daye’) Wilson (MS Mus. b. 1.) (1650-1656) (no recording)

VI. Donne's Songs, Airs, Hymns: Textual Witnesses

Many of Donne's poems that were titled as ʻSongeʼ/ʻSongsʼ, ʻAiresʼ/ʻAyresʼ, and ʻHymnesʼ/ʻHymnsʼ in scribal copies of his poetry, or in posthumous seventeenth-century printed collections, travelled together in groups. This is an indication, perhaps, that the seventeenth-century copyists and compilers of Donne's poetry regarded these particular poems as belonging to specific category of melodic lyric (i.e. to be sung). To demonstrate this kind of categorisation of these poems in relevant seventeenth-century textual witnesses, I have therefore listed below those seventeenth-century manuscripts and printed collections that contain groups of Donne's songs, airs, and hymns. The manuscripts and printed collections are listed in chronological order (by presumed date of compilation). The repository and manuscript (or publication) name is listed above each grouping. The information presented below derives from *CELM*, supplemented by my own research in archives and rare book libraries in the UK. There are only a few manuscripts from the *Donne Variorum* that do not include songs. These were included in this list as a point of comparison and reference to the others that are in the *Variorum*.

London Metropolitan Archives, Clitherow MS ACC/1360/528 (*c.* 1630s but could be earlier) (Not Grouped in *Variorum's* ʻManuscripts Listed by Traditional Classificationʼ.)
Songe: ʻStay o sweete and doe not riseʼ
Songe. i. ?x or ?2. ʻSend home my long strayʼd eyes to meeʼ (ʻThe Messageʼ)
(Below it, unlabeled) ʻCome liue with mee and be my loueʼ (ʻThe Baiteʼ)
ʻThe Apparitionʼ (ʻWhen by thy scorn, O murdʼress, I am deadʼ)
Songe 3 ʻLove is starke madd, who (?) saystʼ (ʻBroken Heartʼ)
ʻLoves Philosophieʼ 4. (ʻA Lecture Upon the Shadowʼ)
ʻA Valediction' 5. (ʻThough virtuous men pass mildly awayʼ)
ʻI wonder by my trothʼ (ʻThe Good Morrowʼ)
Songe. 7 ʻGoe and catch a falling starrʼ
8. ʻNow thou has lovʼd mee one whole dayʼ (ʻWoman's Constancyʼ)
ʻLove's Dyettʼ Dr. Dunn (ʻTo what a cumbersome unwieldinessʼ)
ʻThe Willʼ: Dr. Dunn (1, 2, 3) (ʻBefore I sigh my last gasp, let me breatheʼ) (Each stanza numbered)

‘The Will’: Dr. Dunn (4, 5, 6) (‘Before I sigh my last gasp, let me breathe’)
‘The Flea’ (1, 2, 3) (Each stanza numbered)

1633 *Poems* by John Donne
D’ee (?T’ee) Sonett ‘Tis True tis day what though it be’ (1, 2, 3) (‘Break of Day’) (Each stanza numbered) (No ‘Songe’/‘Song’ in title)
1633 *Poems* by John Donne

1635 *Poems* by John Donne
‘Song’ (‘Go, and catch a falling star’)
‘Song’ (‘Sweetest love, I do not go’)
‘Song’ ‘A Lecture upon the Shadow’ (‘Stand still, and I will read to thee’)

1699 *Poems* by John Donne
‘Song’ (‘Go, and catch a falling star’)
‘Song’ (‘Sweetest love, I do not go’)

Bodleian, Dowden MS, MS Eng. poet. e. 99 (*c.* 1620-1633) (Group 1)
‘Song’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Song’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘A Song’ ‘The triple Foole’ (‘I am two fooles I knowe’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
‘An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

British Library, Harley Noel MS, Harley MS 4064 (*c.* 1620-1633) (Group I)
‘Song’ ‘The triple Foole’ (‘I am two fooles, I know’)
‘Song’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Songe’ ‘Witchcraft by a picture’ (‘I fixe mine eye on thine, and there"
‘A Song’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Song’ (‘Sweetest love, I do not goe’)

British Library, Newcastle MS, Harley MS 4955 (1620s-1634) (Group I)
‘Song’ ‘The broken heart’ ‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Song’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Song’ ‘The triple Foole’ (‘I am two fooles, I know’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)

‘An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Cambridge University Library, Balam MS Add. 5778 (c) (*c.* 1620-1633) (Group I)
‘Songe’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Songe’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Song’ ‘The triple Foole’ (‘I am two fooles, I know’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is")

Cambridge University Library, Leconfield MS Add 8467 (1620-1632) (Group I)
‘Song’ ‘ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Song’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Song’ ‘Womans Constancy (‘Now thou hast lov’d me one whole day’)
‘A Song’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Song’ ‘The triple Foole’ (‘I am two fooles, I know’)
‘Song’ (‘Sweetest Love, I do not goe’)
An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

St. Paul’s Cathedral, MS 49. B. 43 (*c.* 1620-1633) (Group I)
‘Songe’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catch a falling starr’)
‘Songe’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Song’ ‘The triple Foole’ (‘I am two fooles, I know’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Melford Hall (Suffolk), Egerton MS 3884 (1620-1759)
‘Songs which were made to certeyne Aires which were made before’:
‘The Baite’ (‘Come live with mee, and bee my love’)
‘The Message’ (‘Send home my long straide eyes to mee’)
‘Song’ (‘Deerest/Sweetest Love, I doe not goe’)

British Library, Denbigh Add. MS 18647 (*c.* 1620s-1630s) (Group II)
‘Song’ (‘Goe, and catch a falling starr’)
‘Songs w^{ch} were made to certaine Ayres w^{ch}were made before’

‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Sweetest Love, I doe not goe’
‘The Baite’ (‘Come live with mee, and bee my love’)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)
‘The Progress of the Soul: FFirst Songe’ (c. 1601) (lyrics only) is placed before ‘To Christ’ (‘Wilt thou forgive that sinne where I begunn’) (Included since ‘To Christ’ is known to be a hymn.)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)

British Library, Denbigh Add. MS 18647 (1620s-1630s)
‘The Progress of the Soul: FFirst Songe’ (c. 1601) (lyrics only) is placed before ‘To Christ’ (‘Wilt thou forgive that sinne where I begunn’) (Included since ‘To Christ’ is known to be a hymn.)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)
{The three songs directly before ‘Songs w^{ch} were made to certaine Ayres w^{ch}were made before’ are ‘Song’ (‘Goe, and catch a falling starr’), ‘Community’ (‘Good we must love and must hate ill’) and ‘Womans Constancie’ (‘Now thou hast lov’d me’), which could mean that ‘Community’ and ‘Womans Constancie’ are songs.

British Library, Lansdowne MS 740 (*c*. 1620s) (Group II)
A Songe’ (‘Go and catch a falling starr’) (lyrics only)
{The title ‘Songs which were made to certeyne Ayres which were made before’ nor any other poem entitled ‘A Songe/Song/Songe’ was in this manuscript except for ‘A Songe’ (‘Go and catch a falling starr’).

Texas Tech University, Lubbock, TX., Dalhousie I MS PR 1171 D14 (*c.* 1620-1625) (Group II)
‘A Song’ (‘Goe and catche a falling starr’)
{The title ‘Songs which were made to certeyne Ayres which were made before’ was not in this manuscript. ‘Womans Constancie’, ‘Communitie’ (untitled), and ‘The Flea’ (untitled) are together which would suggest they were songs.}

Texas Tech University, Lubbock, Tx., Dalhousie II MS PR 1171 S4 (*c.* 1620-1625) (Group II)
‘Song’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Song’ (‘Goe, and catche a falling starr’)
{The title ‘Songs which were made to certeyne Ayres which were made before’ was not in this manuscript. ‘Song’ ‘Goe and catch a falling starr’, ‘Womans Constancie’, ‘Community’ (untitled), and ‘The Flea’ (untitled) are together which would suggest they were songs.}

Harvard, MS Eng 966.3 Norton MS (1623-1625) Transcribed from Trinity Dublin

(Group II.)
‘Song’ (‘Goe and catch a falling starr’) (lyrics only)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (lyrics only)
‘Songes w^{ch} were made to certaine Aires w^{ch} were made before’
‘The Message’ (‘Send home my strayd eyes to mee’)
‘Song’ ‘Sweetest Love, I do not goe’
‘The Baite’ (‘Come live with mee, and bee my love’)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)

National Library of Wales, Dolaucothi MS 6748 (1622-1633) (Group II)
‘Songs which were made to certaine Aires that were made before’
‘The Message’ (‘Send home my long strayd eyes to mee’)
‘The Baite’ (‘Come live with mee, and bee my love’)
‘Communitie’ (‘Good wee must love, and must hate ill’)
‘Confined Love’ (‘Some man unworthy to be possessor’)
‘Song’ (‘Sweetest love, I do not goe’)
‘Song’ (Goe, and catch a falling starre’)

Trinity College, Cambridge Puckering MS R.3.12 (James 592) (1623-1625) (Group II)
‘Song’ (‘Goe, and catche a falling starre’)
‘Songs w^{ch} were made to certaine aires w^{ch} were made before’
‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Song’ ‘Sweetest Love, I do not goe’
‘The Baite’ (‘Come live with mee, and bee my love’)
‘Songe’ ‘Goe, and catche a falling starr’, ‘Communitie’ ‘Womans constancy’ and ‘The are together which would suggest they were songs.
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)

Trinity College, Dublin I, MS 877 [Part 1] (1623-1625) (Group II)
‘Song’ (‘Go and catch a falling starre’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Songs w^{ch} were made to certaine Aires w^{ch} were made before’
‘The Message’ (‘Send hom my long strayd eyes to mee’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘The Baite’ (‘Come live with mee, and bee my love’)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)

‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘Song’ ‘Goe and catch a falling starr’, ‘Womans Constancie’, ‘Community’ (untitled), and ‘The Flea’ (untitled) are together which would suggest they were songs.

British Library, Stowe MS 961, (1623-33) (Group III)
‘Song’ (‘Stay o Sweete and doe not rise’) (‘Break of Day’ follows directly after ‘Stay, o Sweete’)
‘Breake of Day’ (‘Tis True, ’tis day, what though it be?’) (immediately after ‘Stay, O Sweete’)
‘Songe’ ‘The Baite’ (‘Come live with mee, and bee my love’)
The following four songs are together in the manuscript:
‘Songe’ ‘The Message’ (‘Send home my long strayed eyes to mee’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ (‘Goe, and catch a falling starr’)
‘A Song’ ‘The triple Foole’ (‘I am 2 fooles I knowe’) (lyrics only)
(‘The broken heart’ follows directly after ‘The triple Foole’.)
The following two songs are together in the manuscript:
‘Songe’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
(‘Love bred of Glances twit amorous eyes’ appears directly after ‘The Sunne Rising’) (Non-canonical)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘A Hymne to God my God, in my sicknesse’ ("Since I am coming to that Holy roome’)

Harvard, Dobell MS 966.4 (1623-1630s) (Group III)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Breake of Day’ (‘Tis True, ’tis day, what though it be?’) (immediately after ‘Stay, O Sweete’)
‘The good-morrow’ (This suggests ‘The good-morrow’ is a song because it is also listed in the Clitherow MS with other songs.)
‘Ad Solem. A songe’ ‘The Sunne Rising’ (‘Busy old fools, unruly Sunne’)
‘The triple Foole’ (‘I am two fooles, I know’); (‘The triple Foole’ follows directly after ‘The Sunne Rising’.)
‘A songe. Confined Love’ (Suggests it is a song since it is placed after ‘The triple Foole’ and before ‘Song’ ‘Sweetest love, I do not goe’.)
‘Song’ ‘Sweetest love, I do not goe’
‘Songe’ ‘The Indifferent’ (‘I can love both faire and browne’)
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)

‘Songe’ ‘The Message’ (Send home my long strayd eyes to mee’)

Harvard, O’Flahertie MS 966.5 (*Variorum* believes earlier than 12 October 1632) (Group III)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)
‘A Song’ ‘The triple Foole’ (‘I am 2 fools I knowe’); (*Variorum* believes earlier than 12 October 1632); on the strength of it being titled ‘Song’ in one or other textual witness (Grierson I, 16)
‘Ad solem. To the Sunne Song’ The Sunne Rising’ (‘Busy old fools, unruly Sunne’)
‘Song’ ‘The Legacie’ (‘When I died last, and Deare, I dye’)
‘Songe’ ‘The Message’ (‘Send home my long strayed to mee’)
‘Song’ (‘Stay, O sweet, and do not rise’)
‘Song’ (‘Sweetest Love, I do not go’)
‘Song’ (‘Goe, and catch a falling starre’)
‘Song’ ‘The Baite’ (‘Come Live with mee, and bee my love’) ‘The Baite’ (‘Come live with mee, and bee my love’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
These poems are also grouped with other poems like ‘Womans Constancy’, ‘Loves Diet’, ‘Loves Diety’, ‘The Will’, ‘The Broken Heart’, ‘Community’, ‘The Flea’, ‘Confined Love’, ‘Song’ (‘Now y’have killed me with your Scorn’), ‘Song’ (‘Soul’s joy, now I am you’), ‘Song’ (‘Love breed of glances t’wixt amorous eyes’), etc., that have been thought to be songs; some are also listed/numbered in the Clitherow MS as songs.

Cambridge University Library, Luttrell MS Add. 8468 (1620-1630)
‘A hymne to the Saints, and to Marquesse Hamylton’ (‘Whether that soule which now comes up to you’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘A Hymne to God the Father’ (Wilt thou forgive that sinne where I begunne’)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘A Songe’ ‘The triple Foole’ (‘I am 2 fooles I knowe’) (lyrics only)
‘Ad solem. To the Sunne Song’ The Sunne Rising’ (‘Busy old fools, unruly Sunne’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
‘Songe’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Song’ (‘Stay, O sweet, and do not rise’)
‘Song’ (‘Sweetest Love, I doe not goe’
‘Song’ (‘Goe, and catche a falling starre’)
‘Songe’ ‘The Baite’ (‘Come live with me and be my love’)

New York Public Library, Berg Collection, Westmoreland MS (*c*. 1620)

(No ‘Songe’/’Song’ included in this manuscript.)

Bodleian, Phillipps MS Eng. poet. f. 9 (1623) (Associated with Group III)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘Song’ (‘Stay, O Sweet, and do not rise’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

British Library, Skipwith MS Add. 25707 (*c.* 1620-1650) (Associated with Group III)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘A Songe’ ‘Break of Day’ (‘Tis true, ’tis day, what though it be?")
‘Song’ (‘Stay, O Sweet, and do not rise’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Song’ (‘Goe, and catche a falling starre’)
(‘Psalm 137’?)

Harvard, Carnaby fMS Eng. 966.1 (*c.* 1620s-1633) (Associated with Group III)
‘Songe’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘Songe’ ‘The Baite’ (‘Come live with me and be my love’
‘Songe’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
‘Songe’ ‘The triple Foole’ (‘I am 2 fooles I knowe’) (lyrics only)

Harvard, Stephens MS Eng 966.6 (1620) (Associated with Group III)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘Song’ (‘Goe, and catche a falling starre’)

Huntington, Bridgewater MS EL 6893 (1622-1632) (Associated with Group III)
‘A songe’ ‘Withcraft by a Picture’ (‘I fixe mine eye on thine, and there’)
‘A Song’ ‘The Indifferent’ (‘I can love both faire and browne’
‘Song’ (‘Goe, and catche a falling starre’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘Confined Love’, ‘Song’ (‘Goe and catch a falling starre’), ‘Communitie’ and ‘Womans constancy’ are grouped together.

Huntington, Haslewood-Kingsborough MS HM 198 (1) (1637) (Associated with Group III)

(No ‘Songe’/’Song’ included in this manuscript)

Huntington Haslewood-Kingsborough MS HM 198 (2) (1620-1633) (Associated with Group III)
‘Song’ (‘Goe, and catche a falling starre’)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘Song’ (‘Stay, O sweet, and do not rise’)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Song’ (‘Goe, and catche a falling starre’), ‘The Sunne Rising’, ‘Confined Love’, ‘Song’ (‘Sweetest love, I do not goe’) and ‘Break of Day’ are grouped together.

New York Public Library, Arents Collection, Cat. No. S 191 (Acc 7167) John Cave MS (1620-1625) (Associated with Group III)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘Song’ (‘Goe, and catche a falling starre’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Victoria and Albert Museum, Dyce MS 18 (Pressmark Dyce 25 F. 17) Nedham MS (*c.* 1625) (Associated with Group III)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘Song’ (‘Goe, and catche a falling starre’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Yale, Osborn MS , King MS b 114 (1620-1633) (Associated with Group III)
‘Song’ (‘Sweete Loue I doe not goe’)
‘Ad solem. A Song’ The Sunne Rising’ (‘Busy old fools, unruly Sunne’)
‘A Song’ ‘The Message’ (‘Send home my long strayd eyes to mee’)

Yale, Osborn MS, Osborn b 148 *(c.* 1622-1633) (Associated with Group III)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘Song’ (‘Stay, O sweet, and do not rise’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Song’ (‘Sweetest Love, I doe not goe’)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Bedfordshire Record Office, St. John MS J 1583 (1620-1633)
‘An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Corpus Christi College, Oxford, Fulman MS 327 (*c.* 1630)
(No 'Songe'/'Song' included in this manuscript)

Bodleian, Lawson MS, MS Eng. poet. e. 14 (*c.* 1630s)
'Song' ('Sweetest love, I dare not goe') ('D: Dun: To his Mrs when he went to Travayle')
'An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day' ('Haile Bishop Valentine, whose day this is)

Bodleian, Wase MS, MS Rawl. poet. 117 (mid. 17th c.)
'Songe' 'Witchcraft by a picture' ('I fixe mine eye on thine, and there')
Bodleian, Rawlinson MS, MS Rawl. poet. 31 (c. 1620's-1633)
'Song' ('Sweetest Love, I doe not goe')
'An Epithalamion, Or mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day' ('Haile Bishop Valentine, whose day this is')
'Song' ('Goe, and catche a falling starre')

British Library, Conway MS, MS 23229 (early-mid-17th c.)
(No 'Songe'/'Song' included in this manuscript)

British Library, Leare MS, Add. MS 30982 (late 17th c.)
'Song: Jo: Donn' 'The broken heart' ('He is stark mad, who ever, sayes')

British Library, Glover MS, Egerton MS 2230, (*c.* 1630s)
(No 'Songe'/'Song' included in this manuscript)

British Library, Capell MS, Harley MS 3511(mid 17th c.)
'An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day' ('Haile Bishop Valentine, whose day this is')

British Library, Stowe MS II, Stowe MS 962 (*c.* 1637)
'Song' ('Goe, and catche a falling starre')
'A Songe' 'The Message' ('Send home my long strayd eyes to mee')
'Songe' in the margin; 'The triple Foole' ('Triple foole' added later) ('I am two fooles, I know')
'Songe ad solem' The Sunne Rising' ('Busy old fools, unruly Sunne')
'Songe' 'The Legacie' ('When I dyed last, and, Deare, I dye')
'Song' ('Sweetest Love, I do not goe')
'A Hymne to God the Father' (Wilt thou forgive that sinne where I begunne')

Cambridge University Library, Edward Smyth MS, MS Add. 29 (*c.* 1620-1633)
'Song' ('Sweetest Love, I do not goe')
'A Songe' 'Break of Day' ('Tis True, 'tis day, what though it be?')
'Ad solem. A songe' ' The Sunne Rising' ('Busy old fools, unruly Sunne')
'An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day' ('Haile Bishop Valentine, whose day this is')
'Song' ('Goe, and catche a falling starre')

Cambridge University Library, Moore MS, MS Ec. 4. 14 (*c.* 1620-1633)
‘Song’ (‘Goe, and catche a falling starre’)

Edinburgh University Library, Laing MS, MS La. lll 493 (*c.* 1630)
‘Song’ (‘Sweetest Love, I do not goe’)

Folger, Thomas Smyth MS, MS V.a. 103 {*c.* 1630 (-1677)}
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ (‘Goe, and catche a falling starre’)

Folger, Welden MS, MS V.a 162. 17th c.)
‘Song’ (‘Goe, and catche a falling starre’)

Folger, Curteis MS, MS V.a. 345. (1630s)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Song’ ‘Stay, O sweet, and do not rise’) Headed ‘Dr. Dunne of his mrs rising’ and her beginning ‘Ly still my dear why dost thou rise’

Harvard, Utterson MS, MS Eng. 966.7. (*c.* late 1620s)
‘A Songe p. J.D.’ ‘The Message’ (‘Send home my long strayd eyes to mee’)
‘A Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)
‘Songe. JD’ ‘The broken heart’ (‘He is starke mad, who ever sayes’)
‘An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Songe J. D.’ ‘The Indifferent’ (‘I can love both faire and browne’)
Harvard, Utterson MS, MS Eng. 966.7. (c. late 1620’s)

Cambridge University Library, Hyde MS, MS Add. 8470 (*c.* 1630s-1640s)
(No ‘Songe’/’Song’ included in this manuscript)

Leicestershire Record Office, Burley MS, DG. 7/Lit.2. (*c.* 1604-1667)
‘An hymne to the Saints, and to Marquesse Hamylton ("Whether that soule which now comes up to you’)

National Library of Scotland, Hawthornden MS, MS 2067 (*c.* 1613?-1633)
(No ‘Songe’/’Song’ included in this manuscript)

National Library of Scotland, Wedderburn MS, MS 6504 {*c.* 1620-(1676)}
‘Songe’ ‘Witchcraft by a picture’ (‘I fixe mine eye on thine, and there’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Song’ (‘Sweetest Love, I do not goe’)

National Library of Wales, Herbert MS, NLW MS 5308 E. (*c.* 1620-1633)

(No ‘Songe’/’Song’ included in this manuscript)
University of Nottingham, Welbeck MS, Pw V 37. (*c.* 1630s)
‘Song’ (‘Sweetest Love, I do not goe’)

Pierpont Morgan Library, Holgate MS, MS MA. 1057 (late 17th c.)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)
‘Song’ (‘Goe, and catche a falling starre’)
‘Song’ (‘Stay, O sweet, and do not rise’) (Beginning ‘Sweet stay a while, why will you rise’)

Rosenbach Museum & Library, Bishop MS, MS 1083/16. (*c.* 1630s)
‘Song’ (‘Sweetest Love, I do not goe’)
‘Songe’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’) (Headed ‘Another [i.e. Canzon:]’) (Canzona is an Italian song)
‘Songe. JD’ ‘The broken heart’ (‘He is starke mad, who ever sayes’) (Headed ‘Another [i.e. Canzon:]’) (Canzona is an Italian song)

National Library of South Africa, Cape town, Grey MS, MS Grey 7 a 29 (formerly MS Grey 2 a 11) (*c.* 1630s)
‘An hymne to the Saints, and to Marquesse Hamylton ("Whether that soule which now comes up to you’)
‘Song’ (‘Goe, and catche a falling starre’)

Trinity College, Dublin, Dublin MS II, MS 877 (Part II) [ff. 162-278v] (1630s)
(No ‘Songe’/’Song’ included in this manuscript)

Westminster Abbey, Morley MS, MS 41 (1620s-1640s)
‘Song’ (‘Goe, and catche a falling starre’)
‘An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)
Westminster Abbey, Morley MS, MS 41 (1620s-1640s)

Meisei University, Monckton Milnes MS, MR 0799 (*c.* 1614-1625)
‘Song’ (‘Goe, and catche a falling starre’)

British Library, Harley Rawlinson MS, Harley MS 3991 (Late 17th c.)
(No ‘Songe’/’Song’ included in this manuscript)

Emmanuel College, Cambridge, Emmanuel College MS, MS l. 3. 16 (James 68) (*c.* 1630)
‘A Song’ ‘The Legacie’ (‘When I dyed last, and, Deare, I dye’)

National Library of Scotland, Drummond Miscellany, MS 2060 (*c.* 1618-1620s)
(No ‘Songe’/’Song’ included in this manuscript)

St. John’s College, Oxford, Crynes Volume, HB4/6. b .5. 5. (1633/1610)

‘Song’ (‘Sweetest Love, I do not goe’)

United States Air Force Academy, Mapletoft Volume, STC 7045 (late 17th c.)
‘An hymne to the Saints, and to Marquesse Hamylton ("Whether that soule which now comes up to you’)
‘A Hymne to God my God, in my sicknesse’ ("Since I am coming to that Holy roome’)

Berland MS (*c.* 1630s)
(No ‘Songe’/’Song’ included in this manuscript)

Texas Tech University, Southwest Collection, Rare Books PR2245. A1, Broderick Volume
Printed exemplum of Donne’s *Poems* (London, 1633)

Duke of Bedford, Woburn Abbey, Woburn, Bedford MS Manuscripts HMC No. 26 (*c.* 1620s-1630s)
(No ‘Songe’/’Song’ included in this manuscript)

British Library, Tuke MS, Add. MS 78423 (*c.* 1617-1674)
‘A Hymne to Christ, at the Authors last going into Germany’ (‘In what torne ship soever I embarke’)

Bodleian, MS Eng. poet. 37 (*c.* 1630s)
‘Song’ (‘Goe, and catche a falling starre’)
‘An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Platine being married on St. Valentines day’ (‘Haile Bishop Valentine, whose day this is’)

Bradford Archives, 32D86/34, p. 26 (mid-late 17th c.)
‘A songe’ ‘Break of Day’ (‘Tis True, ’tis day, what though it be?’)

Bodleian, MS Eng. poet. f. 25 (1635-44)
‘Break of Day’ (‘Tis True, ’tis day, what though it be?’)
‘Song’ (‘Stay o Sweete and doe not rise’) ((Follows directly after ‘Break of Day’)

Leeds Archives, WYL 156/237 (1630s)
‘Song’ ‘Stay o Sweete and doe not rise’
‘A songe’ ‘Break of Day’ (‘Tis True, ’tis day, what though it be?’)

Yale, Osborn MS fb88 (1678-82)
‘Song’ ‘Stay o Sweete and doe not rise’
‘A songe’ ‘Break of Day’ (‘Tis True, ’tis day, what though it be?’)

British Library, Add. MS 19268 (1630s)
‘Song’ (‘Stay, O sweet, and do not rise’)

Chatsworth Devonshire Collection (Derbyshire), DEV/002719-MS Commonplace Book, 17th c. ‘The Flea’, ‘The Exstasie, ‘Break of Day’, ‘The Message’ (possible songs since they are found together in other MSS.)

VII. The Percy Family: Evidence of Musicality

Appendix VII shows the musicality of the Percy family, specifically during the lifetime of John Donne's close friend, Henry Percy, ninth earl of Northumberland *(1564-1632)*. According to REED N-E, ***Selections from Dramatic Records in Accounting Rolls and Drafts from the Archives of the Duke of Northumberland at Alnwick Castle, 1575-1642,* reproduced by permission of the Duke of Northumberland**, are located in *Records of Early English Drama North-East* (REED N-E).[1] Alexander states that they have not received attention from REED's staff palaeographers, nor have the notes and other editorial apparatus been checked for completeness and accuracy. However, records that presented significant obvious difficulties in transcription or dating have been omitted. Responsibility for mistakes is the editor's [Robert Alexander].

Editorial Symbols

Italics denote expansions of abbreviations in the original text

<…> enclose lost or illegible text in the original

[ ] enclose cancelled text in the original

⌜ ⌝ enclose text written above the line

l denotes change of folio, membrane, page, or sheet in continuous text

Dating

[1] Robert Alexander, 'Percy Family Accounts', *REED* Pre-publication Collections (2018), 1-34 <http://community.dur.ac.uk/reed.ne/wp-content/uploads/Percies-Pre-publication.12.12-1.pdf> [accessed 9 May 2020]

The writers of these accounts assume that the year began on 25 March, and so for dates between 1 January and 24 March, the years have routinely been advanced to conform with modern practice. This is indicated by using a slash, as in "21 March 1587/8"'.[2]

4

Texts

1575--9
Account Roll Sy:U.I.1/7 sheet [7] *(6 May-18 July) (Necessary payments)*
…
…Virginall*es* ˹viij li.˺ 1◦ [paie] pare bell*es* …
…
string*es* for the virginall*es*…
...

Textual note: The sum 'viii li.' is written above Virginall*es*. Throughout the accounting documents, a payment is often written above the item purchased. In these transcriptions, in this context, the payment is in raised half brackets to the right of the item purchased. In the rolls and booklets, numbers written on the line are underlined.

Explanatory Note: These items are part of a long paragraph entitled on the left 'Emptions of diuers Necessaryes', most of which are listed without the sums spent. The total of the necessary expenses given after another long bracket is 'Cxxviij li. xix s. vij d. ob.'

1579--82
Rough Account Book U.I.1/4/1
f 12r *(Rewards)*
...
To David Jugler v li.
…
f 14r *(1580)*
…
Virginall$_{es}$ A paire of Virginall*es* 1580 v li.
…

Textual Note: '1580' is underlined.

[2] Ibid., p. 3.

Explanatory Notes: John Southworth points out that the term ‘Jugler’ could be related to ‘jongleur’ or ‘jester’ as in the OED ‘juggler’ 1. ‘one who entertains or amuses people by stories, songs, buffoonery, tricks, etc.; a jester, buffoon’. See John Southworth, *Fools and Jesters at the English Court* (Stroud: Sutton Publishing, 1998), p. 62.

Beginning and ending dates of accounts were generally January or February, but not always, as in the accounts for 1575—1579.

5

1582--3
Account Roll Sy:U.I.1/12 sheet [3] *(18 June --25 March) (Rewardes)*
…
…more paid to Therle of Arunndell*es* Trumpeto ˹rs˺ , ˹xx s.˺ to Therle of Leycester ˹v s.˺ and Therle of worcesters ˹v s.˺ drummers, xxx s. … ….to Therle of Leyceister his players xx s.
…
...to Therle of Darbe his players x s. …to the Quenes ma*ies*˹ties˺ Trumpeto˹rs˺ the iij of ffebr*uary* xx s. …
… sheet [6] *(Necessary purchases)*
…
…for Virginall string*es* ij s.…
…

Textual Note: The date ‘iij of ffebr*uary*’ would be 3 February 1582/3.

1587/8--88/9
Account Roll Sy:U.I.1/29 sheet [3] *(21 March--3 January) (Necessary purchases)*
…
…for a Lute to Henry Porter vj li. …
…

1590/91
Account Roll Sy:U.I.2/9
sheet [2] *(16 February--19 May) (Rewards)*
…
…to hir ma*ies*˹ties˺ Trumpeto˹*r*s˺ xx s. …
…

6.

1591--91/2
Account Roll Sy:U.I.2/13.1 sheet [2] *(July--19 February) (Necessaries, lights, and necessary payments)*

…
…in Rewardes to Mack the foole and others xxxj s. viij d. …
…

Explanatory Note: The head of the roll lists the date as ‘for and duringe the space of xxxj weekes, ending the xix of ffebruarye 1591 in the xxxiiij yeare of …Elizabeth’, which would be 1591/2.

1591/2--94/5
Account Roll Sy:U.I.2/16 sheet [7] *(27 February-1 March) (Payment of debts)*
…
…to mr Corne Wallys xxxj li. xviij s…. …

Textual Note: The sum ‘xxxj li. xviij s.’ is underlined.

Explanatory Note: ‘Corne Wallys’ is mentioned in U.I.2/41 as a trumpeter.

7

1596
Rough Account Book Sy: U.I.2/30/9
f [1v] *(Rewards)*
…
…to Iacomo the Italyan for playing a comody [by] him self befor his lo*rdship* xx s. to [the] her ma*ies*ties trumpyters xx s. dromers xx s.
…
(Necessary payments)
…
…for a kep*ers* horne v s.…
…

Explanatory Notes: According to E. K. Chambers, *The Elizabethan Stage*, II, p. 263, n. 4, ‘Drusiano Martinelli was comedian to the Duke of Mantua…in 1595’. Perhaps Iacomo’s role was similar in the Percy household.

The terms ‘Comedie’ and ‘Comedia’ are found in a list of Italian and French books sent to Syon from the Tower in December 1614, Sy: W.II. 1a. A 19th c. transcript is available, Sy: W. II. 1b, and the list is printed by De Fonblanque, II, Appendix XIX, pp. 626-630.

Beginning and ending dates within the year have not been determined for this account.

1596/7--98
Account Roll Sy: U.I.2/29 sheet [2*] (6 March 1596/7--14 April 1598) (Allowance of ready money)*
…

…in Rewardes given to hir ma*ies*ˈtiesˀ Guarde, ˈxx s.ˀ Porters, ˈxxiiij s.ˀ Musicians, ˈx s.ˀ and Drummers, ˈxx s.ˀ lxxiiij s. to the Burgundyan ffencer xl s ….
…

1598
Rough Account Book U.I. 2/31/1
f [1v] *(Rewards)*
…
…to Iacomo the Italyan vj li… …

8

1596/7--98
Account Roll Sy:U.I.2/32
sheet [9] *(12 February--6 May) (Rewards)*
…
…to hir ma*ies*ˈtiesˀ trumpeters. ˈxxs.ˀ and hir men ˈxsˀ that kepte the p*ar*liament house door xxx s. to the Earle of Essex Drummers, xs…
…
(Rewards and Gifts)
…
to the gentlemen of the Temple against *Christ*mas, toward*es* their sportes xx li..…
…

Explanatory Note: This is a revised account; Sy: U.I.2/31/13 is the rough account.

1598/9--1599/1600
Account Roll Sy:U.I.2/41
sheets [10-11] *(20 February-24 February) (woollens)*
…
…for vj Yeardes of stamelles | given to the Trumpetters lxix s. …
…
sheet [11] *(Necessary payments)*
…
…to phillips for a sackbut vs…
…
sheet [12] *(Tents and furniture)*
…to mr Richardson for ij paire of Trvmpett stringes lijs…two feathers for the trvmpetters bought by Will*ia*m Morryce xijs to Thomas ˈCsˀ Royston and Michaell Corne ˈCsˀ Wallys and other Trvmpetters ˈlxsˀ in reward for Wayting on your L*ordship* in the tyme of trayning xiij li and to a scrivener for Wryting the names of the horsemen ijs vjd…
…

9

1598/9--1599/1600
Rough Account Book Sy:U.I.47/4
f 5r *(16 February--26 February) (Woollen Draper)*
…
…for vj yerdes of Stamelles geven to the Trvmmpeters lxix s…
… f 5v *(A new Tente with the furniture)*
…
… to mr Richardson for ij ˆ˙pare˜ trompett stringes lij s.…two fethers for the trvmpeters bought by w*illia*m morryce xij s. to Tho*mas* ˙Cs˜ Royston & mychell Corn Wallys and other ˙lx s.˜ Trvmpeters in Reward for wayting on *you*˙r˜ L*ordship* the tyme of Trayninge xiij s. And to a scryvener for writinge the Names of the horse ij s. vj d.…
…

1599/1600—1601/02 Account Roll
Sy:U.I.3/2 sheet [4] *(February 1599/1600-March 1601/2) (Rewards*)
…
…to S*i*˙r˜ ffranncys Veres his players in Holland xl s.…
…

Explanatory Note: Leaving England on 28 June 1600, Earl Percy brought a message from the Queen to Sir Francis Vere, commander of English troops in the Low Countries. Percy returned to England in February 1601. A second mission to the Low Countries took place 1 June—29 September 1601. Percy was thought on this trip 'to have a special mission relating to the concessions demanded by Spain on behalf of English Catholics (though he was not a Catholic) as a condition to the conclusion of peace…and was present at the sieges of Rheinsberg, Meurs, and Ostend'. See Gordon R. Batho, 'The Finances of an Elizabethan Nobleman: Henry Percy, Ninth Earl of Northumberland (1564-1632)', *Economic History Review*, 9 (1957), pp. 445-6.

10

1600—01/02
Rough Account Book Sy:U.I.3/8/14
f 2r *(May 1600--March 1601/2) (Rewards)*
…
...to S*i*˙r˜ ffravnces Veres his Players in Holland xl s.…
…

Explanatory note: The same payment, perhaps, occurs in Sy: U.I.3/2.

1600--02

Account Roll Sy:U.I.3/6 sheet [3] (26 March 1600-27 March 1602) (Rewards)
…
…to Will*ia*ms th*a*ˠtˀ tossed thˠeˀ pike before yo*u*ˠrˀ lo*rdship* x s.
…
… sheet [4] *(Necessary payments and carriages*)
…
…for a Sackbutt Caske iiij s. …
…

1602--03
Account Roll Sy:U.I.3/16
sheet [3] *(27 March--29 March) (Rewards*)
…
…to the singinge ˠxx s.ˀ men...to two quirysters that did beare uppe y*ou*ˠrˀ Lo*rdship's* trayne iiij li. vij s. …to the frenche m<.>n that brought Bavions to daunce before youˠrˀ Lo*rdship* x s….
…

Textual note: The middle vowel in 'm<.>n' is obscured by revision, but it is probably 'e' corrected to 'a'.

1603--04 Account Roll Sy:U. I. 3/26/1
sheet [2] *(1 April 1603--25 March 1604) (Rewards*)
…
…to the trvmpeters xx s. to the Dromers x s.… …

11

1607
Rough Account Book Sy:U.I. 3/55/4
f [1r] *(Apparel and necessaries for his Lordship)*
…
...for Apparell to Thomas Wygen the foole xxxvij s. vj d.…to Iacomo ˠv s.ˀ
…
…

Explanatory Note: Wygen or Wiggen is mentioned several times in these rolls, as well as in a document at the Folger Library, where he is described as participating in a masque. See Jerzy Limon, 'Neglected evidence for James Shirley's *The Triumph of Peace* (1634)', Records of Early English Drama Newsletter, 13.2 (1988), p. 6. For discussion of the jester in English society, see John Southworth, *Fools and Jesters at the English Court*, (Stroud, Gloucestershire: Sutton Publishing), 1998.

1606/7--07/08
Account Roll Sy:U.I.3/34
sheet [2] (16 February--4 February) *(Apparel and necessaries for your Lordship)*
…
….for Apparell to Thomas Wygen the foole xxxvij s. vj d…to Iacomo, ⸢v s.⸣ …

Explanatory Note: The beginning date at the head of the roll is 16 February 1606/7. The duration of the account period is 'one whole yere wanting xii Dayes' so the closing date must be 4 February 1607/8.

1607--08
Rough Account Book Sy:U.I.3/40/3
f 1r *(30 September 1607--29 September 1608) (Wages)*
…To Iacomo for ij yeres then ended xiij li. vj s. viij d.
…

Explanatory Note: The beginning date for 'ij years then ended' would have been no later than September 1606. .

12

1608/9--09/10
Account Roll Sy:U.I. 3/42
sheet [3d] *(month ending 7 February 1609/10) (Charges of teaching Lord Percy to write and dance)*
…
M⸢r⸣ Jerman for teachinge his hono⸢r⸣ to Dance for a moneth ended the vij⸢th⸣ of ffebruarie 1609 iiij li.
…

Explanatory Note: Instruction for a month ending 7 February 1609/10 would have begun in early January 1609/10. The head of the roll defines the accounting year, however, as 6 February--6 February.

1608/9--09/10
Account Roll Sy:U.I.3/43
sheet [5] *(Rewards)(6 February—6 February)*
…
…the keep*er* ⸢xij d.⸣ of the ⸢lyons⸣
…

1609/10--10/11
Account Roll Sy:U.I.3/48
sheet [5] (6 February--2 February) *(Charges of teaching Lord Percy to write and dance)*
… Mr Jarman for teachinge his lo*rdship* to Davnce for xj monethes ended the ixth of Ianuarie 1610 after xl s. the moneth xxij. li
…

Textual note: 'Mr Jarman' is in large letters.

Explanatory Note: Instruction for eleven months before 9 January 1610/11 would have February 1609/10.

13

1609/10--10/11
Account Roll Sy:U.I.3/50
sheet [4] *(6 February--6 February) (Rewards)*
…
…to ffrancisco Petrozanni for readinge Italian to his lo*rdship* vij li….given in rewarde by my lo*rd* Percy viz for seeinge the lyons vj s. with the l*ady* Penelopie and his ij sisters the showe of Bethlehem x s. the place ij s. wher the prince was created & the fierwoorke x s. at the Artillerie garden [In all] xxviij s. to Mr Chambers his vij s man and Richard Swynfeile xij s. to the l*ord* Grayes ffrenchman iij s. vj d. to Mr Leiuetenants Coachman xv s. to twoe footemen for runninge by him ij seuerall tymes ij s. her l*ady's* footeman for lightinge him home with a torche v s. the seruauntes at Syon v s. to Swynhowe the ffencer xl s… …

1609/10--10/11
Account Roll Sy: U.I. 3/51
sheet [2] *(6 February--6 February) (The Lord Percy)*
… Chardges of teachinge his Lo*rdship* to wryte xx li. & daunce xxij li. xlij li.
...

1610/11--11/12
Account Roll Sy:U. I. 4/6
sheet [4] *(6 February--2 February) (Household provisions)*
Charges for teachinge the L*ord* Percy to dance and singe: viz William Jarman for teachinge the L*ord* Percie to davnce fore xj monthes, ended the ix th of December 1611 xx ij li. Walter Porter for teachinge the L*ord* Percie to singe vj li. xxviij ss
…

Textual notes: ‘xxviij s.’ is a total for all of Lord Percy’s lessons. Instruction for ‘xj monthes, ended ‘the ixˠthˀ of December 1611’ would have begun January 1610/11.

‘William’ and ‘Walter’ are written in large letters.

14

1610/11--11/12
Account Roll Sy:U.I.4/5 sheet [2] *(6 February--6 February) (Disbursements)*
…
Chardges of teachinge his Lo*rdship* to daunce ˠxx ij li.ˀ and singe ˠvj li.ˀ xxviij li.

1610/11--11/12
Account Roll Sy:U. I. 4/8
sheet [2] *(6 February--6 February) (Rewards)*
… Money giuen to the Lo*rd* Percie when he went to see Scott the fencers prize. S*i*ˠrˀ Richarde Percy and others beinge with him xviij s. …

1610/11--11/12
Account Roll Sy:U.I. 4/9
sheet [3] *(3 February--13 March) (The Lord Percy)*
… Money Deliuered to the lo*rd* Percie to goe to a play iiij s. vj d.
…

Textual note: ‘Money’ is in larger letters.

15

1611/12--12/13
Account Roll Sy:U. I. 4/13
sheet [4] *(2 February--1 February)(Necessary provisions)*
… Chardges of teachinge the Lo*rd* Percie and Mr Henry Percy viz to Will*ia*m Jarman for teachinge the Lo*rd* Percie to daunce for xj monthes ended the ixth of November 1612 xxij li. Walter Porter for teachinge his Lo*rdship* to singe xxx s. Mˠrˀ Lewes of Branford for teachinge Mˠrˀ Henrie Percie vj li.
…
sheet [7] *(Foreign payments)*
…
…for a violl for the Lo*rd* Percy xl s. …
…

Textual notes: The amount ‘xxij li.’ is in brackets. The payments to William Jarman and William Porter are also in brackets in the MS, followed by the sum ‘xxiij li. x s.’ The payments to Walter Porter and Mr Lewes are in brackets followed by the sum ‘xxix li. xs.’

Instruction for ‘xj monthes ended the ixth of November 1612’ would have begun December 1611.

1611/12--12/13
Account Roll Sy:U.I.4/16
sheet [6] *(7 February--3 February) (Disbursements)*
… Sondrie necessaries for his Lo*rdship* viz…for violl stringes xij d…. …

16

1613/14--14/15
Account Roll Sy:U. I. 4/25
sheet [2] *(6 February--6 February)(Apparel and necessaries)*
… Sondrie necessaries viz for teachinge his Lo*rdship* to wryte xxiiij ⸢li.⸣ iiij ⸢s.⸣ ij ⸢d.⸣ Davnce xxiij li. and fence vij ⸢li.⸣ xs vd liij li. xvj s. vj d.….
…

Textual note: Brackets are around these records, followed by the sum total ‘liij li. xvj s. vj d’.

1613/14--14/15
Account Roll Sy: U. I. 4/26
sheet [7] *(7 February--7 February) (Charges of teaching)* …
…Jermayne. teachinge his Lo*rdship* to dance ix monethes one fortnight ended the xxiij of September xix li. and to Lee the dauncer for teachinge him to daunce tow monethes ended the first of Ianuarie iiij li. In all xxiij li. sheet [8] Hales and Swynhoe for teaching his Lo*rdship* to fence vij monethes ended the second of Ianuarie with x s. vj d. for hilts and cudgeels In all vij li. x s. vj d.
…

Textual note: Instruction for ‘ix monethes one fortnight ended the xxiij of September’ 1614 would have probably begun December 1613. The period ‘tow monethes ended the first of Ianuarie’ 1614/15 would have begun early November 1614.

17

1614/15--15/16
Account Roll Sy:U. I. 4/30
sheet [4] *(6 February--4 February) (Disbursements)* …
…and for teachinge him to daunce 2 monethes iiij li. and to fence 2 monethes xl s….
… sheet [6] (Necessary payments)

…for teachinge him to daunce xiij monethes paid to Lee the Dauncer xxvj li. to Hwinche the fencer for teaching him to fence for the same tyme xiij li. for Cudgells xv s. vi ….
…

Textual note: Instruction for ‘xiij monethes’ could not have begun later than early January 1614/15.

1614/15--15/16
Account Roll Sy:U. I. 4/36
sheet [4] *(6 February--6 February) (Necessary payments)*
…
…for teachinge him to davnce xxiiij li. and to fence with vij s. vj d. for cudgels vj li. vj s. vj d.…

1615--15/16
Account Roll Sy:U. I. 4/31
sheet [3] *(13 October 1615--2 March 1615/6) (Disbursements)*
…
Chardges of teachinge his Lordship to daunce for ij moneths xl s
…

Textual note: This instruction’ for ij moneths’ could have begun no later than early January 1615/6.

18

1616/17--17/18
Account Roll Sy:U. I. 4/42
sheet [3] *(6 February 1616/7--6 February 1617/8) (Necessary payments*)
… For teachinge him to davnce for three monethes ended the laste of Aprill vj li. …
…

Textual note: Instruction for ‘three monethes ended the laste of Aprill’ would have begun at the end of January 1616/7.

1632/3--33/4
Account Roll Sy:U. I. 5/15
sheet [3] *(29 January--15 January) (Money issued)*
…
…for his Lo*rdship’s* dinner at Medleys xlvij s. his Lo*rdship* and his Companie seeing playes xix s.…
…

Explanatory Note: See Andrew Gurr, *Playgoing in Shakespeare's London*, 2nd ed. (Cambridge: Cambridge University Press, 1996), noted by Barbara Palmer, 'Early Modern Mobility: Players, Payments, and Patrons', *Shakespeare Quarterly* 56.3 (2005), p. 278, n. 8. See also Palmer, pp. 278-9.

19

1633/4--34/5
Account Roll Sy:U.I.5/22
sheet [3] (15 January--14 January) (Necessary payments)
…
…given at the playhouse in Blackfriers at seuerall tymes vj li. xvij s. …for ticketts to see the Maske xl s. …
…

Explanatory Note: Andrew Gurr discusses Blackfriars extensively, especially pp. 182-88.

1636
Account Roll Sy: U. I. 5/29
sheet[2] (Housekeeping expenses)
… Apparrell and necessaryes for yo*u*ʳ La*dyshi*ᵖˢ
yo*u*ʳ Lo*rdshi*ᵖˢ Countesse & young Ladies with xj li. x s. for teaching my La*dy* Katherine to daunce Cvjxiij li. xj s. xj d.
…
sheet[4] *(Foreign payments)*
…
Spent at Playes Cviij s. vj d.
…

Explanatory Note: The head of this roll gives the year 1636, without providing beginning and ending dates of the accounting period. But since almost all the rolls of this period cover a year and begin and end in January or February, a possible interpretation is 1635/6--1636/7. This is the approach that Gordon R. Batho takes in *The Household Papers of Henry Percy Ninth Earl of Northumberland (1564-1632)*. For a Percy general account roll titled '1627', Batho gives the dates '1627-8' (p. 96) and states in his introduction: 'The audit-periods in the household normally approximated to one year….After 1595, apart from 1600-1602 when the Earl was visiting the Low Countries, auditing became more regular and the accounts were normally rendered for a year ending in late January or early February'. See *The Household Papers of Henry Percy Ninth Earl of Northumberland (1564-1632)*, p. xxxvi.

20

1635/6--36/7
Account Roll Sy:U.I.5/35

sheet [3] *(15 January--15 January) (Foreign payments)*
…
…to the singing boys vs. …fee to S*i*ʳ John Burrow liij s. iiij d. writeing a dialogue betweene an Admirall and a Capten Cx s. money spent at playes Cviij s. vj d.…Chardges incident to his L*ordship*ˢ sea voyage viz., damaske taffata lace silke and other necessaryes bought of mercers and silkemen for the furnishing of his L*ordshi*ᵖˢ trumpeto*r*s music*i*ons and drum*m*ers lxj li. xviij s. vj d. hattes and Cappes for them iiij li. xviij s. vj d. taylers woorke makeing Coates for the Musitions and trvmpeters Cxvj s. …painteing trvmpetors banners xxviij li. …ffees in getting allowance of his Lo*rdshi*ᵖˢ enterteynement xj li. … …

1635/6--36/7
Account Roll Sy:U.I.5/36
sheet [4] *(16 January-16 January) (Also allowed)*
…
Also Allowed…for the Chardge of his Lo*rdshi*ᵖˢ sea voyage…Cloth for Carpettes & for trvmpetoʳs & music*i*ons Liu*er*ies xxix li. xj s. … … sheet [5] (Foreign payments)
…to a frenchman for teaching my Lady Katherine to daunce xj li. x s….
…

1636/7--37/8
Account Roll Sy:U.I.5/42
sheet [3] *(15 January--15 January) (Foreign payments)*
…
…to the singing boys ˹3-15-0˺ & others attending his Lo*rdshi*ᵖ as Kn*igh*t of the Garter, and to S*i*ʳ John Burrowe ˹2-13-4˺ for his ffee vij li. xiij s. iiij d. …
… *(Charges for sea voyage)*
Chardges incident to his Lo*rdshi*ᵖˢ sea voyage viz. Damaske, taffata, lace, silke & other necessaries for the furnishing of his Lo*rdshi*ᵖˢ Trumpeters, Mus*i*tions, & Drummers wi*th* x li. iiij s. for work done by Taylors lix li. xix s., hattes & Capps for them iiij li. xvj s....
…

21

1636/7--37/8
Account Roll Sy:U.I.5/43
sheet [4] *(16 January--16 January) (Foreign payments)*
…
…To a ffrenchman teaching my Ladies Katherin & Dorothy to dance.xix li.
…

1638
Account Roll Sy:U.I. 5/45
sheet [3] *(Foreign payments)*

… Trvmpetoˈrsˀ Banners xxxix li. iij s
…
Teaching the young La*dies* to dance xij li.

Explanatory Note: The head of this roll gives the year 1638, without providing beginning and ending dates of the accounting period. But since almost all the rolls of this period cover a year and begin and end in January or February, the most likely interpretation is 1637/8--1638/9. For further discussion, see the explanatory note to U. I. 5/29, 1636.

1637/8--38/9
Account Roll Sy:U.I.5/50
sheet [3] *(15 January—15 January)(Foreign payments)*
…
…to Mr Broughes for playbookes vj li. iiij s. vj. d….Crimson taffaty ribben and frindge for Trumpeters banners xviij li. iij s. …
…

Explanatory Note: Dr. Maria Kirk suggests that this payment may be for 17th c. playbooks displayed at Petworth House in summer 2015. In her dissertation she argues that the texts were purchased by the 14th earl, Algernon Percy, possibly through John Borough. Dr. Kirk shows that purchasing the books as a lot was an aspect of collecting that attracted Earl Percy. See Maria Kirk, 'Performing Consumption and Consuming Performance: a 17th Century Play Collection', University of Sussex, 2016, pp. 53-58.

22

1637/8--38/9
Account Roll Sy:U.I.5/51
sheet [4] *(16 January--16 January) (Foreign payments)*
…
…a Chest for book*es* xviij s. vj d. & trvmpetorˈsˀ Banners xxj li. … teaching the younge Ladies to Read and Davnce xiij li. …expended at 2 playes Cviij s. … …

1639 Account Roll Sy:U.I.5/53
sheet[4] (Foreign payments)
… Teaching the younge Ladyes ˹33 li. 10 s. 0 d.˺ and page ˹5 li.˺ to daunce xxviij li. x s. …

Explanatory Note: The head of this roll gives the year 1639, without providing beginning and ending dates of the accounting period. But since almost all the rolls of this period cover a year and begin and end in January or February, the most likely interpretation is 1638/9--1639/40. For further discussion, see the explanatory note to U. I. 5/29, 1636.

1638/39--39/40
Account Roll Sy:U.I.5/59
sheet [5] *(16 January--16 January) (Foreign payments)*
…
…teaching the honor*a˹*ble˺ the Lady Anne Percy to dance xxiij li. xs.
…teaching yo*u˹r˺* Lo*rdshi˹ps˺* Page to dance C s. …
…

1638/9--39/40
Account Roll Sy:U.I.5/60 [[112/17/56 F850 Edward Payler]]
sheet [3] *(20 January--20 January) (Money disbursed*)
… Apparrell & necessaries for his Lo*rdshi˹*ps˺ page, footmen, Coachmen postillions, Sedan men, and Trumpeters Cl li. iij s.
…

23

1639/40--40/41
Account Roll Sy:U. I. 5/67
sheet [4] *(12 January--12 January)*
… Apparrell and necessaryes for his Lo*rdshi˹*pps˺ Page footemen Coatchmen Sedanmen and Trvmpeters and for Coats for Groomes and Waggoners Cvjj li. xvij s. vij d.
…

1641
Account Roll Sy:U.I.6/1
sheet [4] *(Foreign payments)*
… Teaching the young Ladies to dance Lij li. v s.
…

Explanatory Note: The head of this roll gives the year 1641, without providing beginning and ending dates of the accounting period. But since almost all the rolls of this period cover a year and begin and end in January or February, the most likely interpretation is 1640/1--1641/2. For further discussion, see the explanatory note for U. I. 5/29, 1636.

1640/1--41/2
Account Roll Sy:U.I.6/5
sheet [6] *(16 January--16 January) (Foreign payments)*
... Teacheinge the young ˹50 li.˺ Ladies and the Lady Diana Sidney ˹2-5-0˺ to davnce lij li. vs.
…
…

24

1642
Account Roll Sy:U.I.6/9
sheet [4] *(Foreign payments)*
… Teaching the younge Ladies to write read dance & play on the Gitternes Cxvij li. xv s. vj d.
…

Explanatory Note: The head of this roll gives the year 1642, without providing beginning and ending dates of the accounting period. But since almost all the rolls of this period cover a year and begin and end in January or February, the most likely interpretation is 1641/2--1642/3. For further discussion, see the explanatory note to U. I. 5/29, 1636.

VIII. Edward Herbert: Evidence of Musicality

The selections below, from Julia Craig-McFeely's *English Lute Manuscripts and Scribes 1530-1630*, show the songs in Edward Herbert's lute book by composers of the musical settings of Donne's poetry, connecting them with Herbert, and the songs composed by Edward Herbert. They appear on the Fitzwilliam Museum, Cambridge website under the title ***Edward Herbert, first Baron Herbert of Cherbury and first Baron Herbert of Castle Island, The Lute Book of Lord Herbert of Cherbury*, (Cambridge: Fitzwilliam Museum, [n.d.])** <http://www.ramesescats.co.uk/thesis/App1c.pdf>**.**

Folio	Original Ascription	Title	Composer	Cons. & Cogs.
8v-9	*Pavana by J: Doulande Lacrimæ*	Lachrimae Pavan	John Dowland [15]	See separate list
10/1	*Galiarda J: Doulande*	Giles Hoby's Galliard, cnst pt	John Dowland [29]	Hove 1612 52v/2 [531]
13v/2	*Pavan of my owne Composition 3 martij 1626 Herbert*	Pavan	Edward Herbert	*Dd.2.11* 101v/2 *Welde* 8/1 *Dd.9.33* 59v-60/1
15v/2	*Courante EH:*	Courant	Edward Herbert	
23v-25	*La ieune fillette mr Daniel.*	Une Jeune Fillette/ Nonette	John Dowland [93]/Daniel Bachele	Adriaenssen 584 88/2 *Bautzen* 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 Hove 1612 55v-56v/1-57 *Montbuysson* 11v-12 Phalèse

				1563 88/1 *Pickeringe* 30v-31/1 *Richard* 25 and 35v-37v/1 *Schele* 25-28/1 *Thysius* 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 *Vilnius* 2v/1 cf: *Richard* 35
44v	*Fantasie. Alphonso Ferabosco.*	Fantasia	Alfonso Ferrabosco	*Hirsch* 8v-9/1 Dowland 1610B 13/2-13v *Dd.2.11* 21v cf: Besard 1603 32
50v/2	*Prelude Herbert*	Prelude	Edward Herbert	*Herbert* 51/2
51/2	*Prelude of my owne making. H*	Prelude	Edward Herbert	Herbert 50v/2
54v-55/1	*Galliarda: J: D*	Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	*Board* 17/1 *Montbuysson* 94v-95 *Dd.5.78.3* 35v-36/1 *Euing* 20v-21/1 *ML* 15v/2-16/1 *Fuhrmann* 1615 108/2-110/1
55/2	Gall: mr. D: B	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	Barley 1596 62 (orph.) *Montbuysson* 2/1 and 56v/2-57/1 Dowland 1610B 24 *Dd.2.11* 40v/1 and 62v/1 *Euing* 24/1 *Folger* 16 *Hirsch* 11v/1 *Nn*.6.36 37 *Cosens* 48

				Fuhrmann 1615 121/2-122 *Bautzen* 31/1 *Thysius* 22v/1 Vallet 1615 36-40 *Vilnius* 58v/2
64v/3	*Prelude. Coperario*	Prelude	John Coprario	
78/2	*Courante of my owne composition at Montgomery Castle Aug. 10 1628 Herbert*	Courant	Edward Herbert	Cf: *Herbert* 82/2
82/2	Pavan of the Composition of mee Edward Lord Herbert 1627 3.to Martij; die scilicet natalitio;	Pavan	Edward Herbert	Cf: *Herbert* 79/2
90	Pavan of the Composition of mee Herbert of Cherbury and Castle Island. 1640.	Pavan	Edward Herbert	
90v	A Pauan composed by mee Herbert of Cherbury and Castle Island; 1639.	Pavan	Edward Herbert	

IX. Double Portrait of Sir Constantijn Huygens and Suzanna van Baerle Holding a Musical Score

This double portrait of Sir Constantijn Huygens (1596-1687) and his wife, Suzanna van Baerle (1599-1637), shows the couple holding a musical score, presumably written by Constantijn, emphasizing their shared love of music and its prominence in their lives. (See Volume I, Chapter Seven, Musicality Divine: Donne's Ministry.) The painting is oil on canvas (95x78.5 cm) by Jacob van Campen (Haarlem 1596-1657 Amersfoort). It is dated *c*.1635 and housed in The Royal Picture Gallery, National Museum 'Het Mauritshuis', The Hague.

Figure 100.



Picture courtesy of the National Museum 'Het Mauritshuis', The Hague