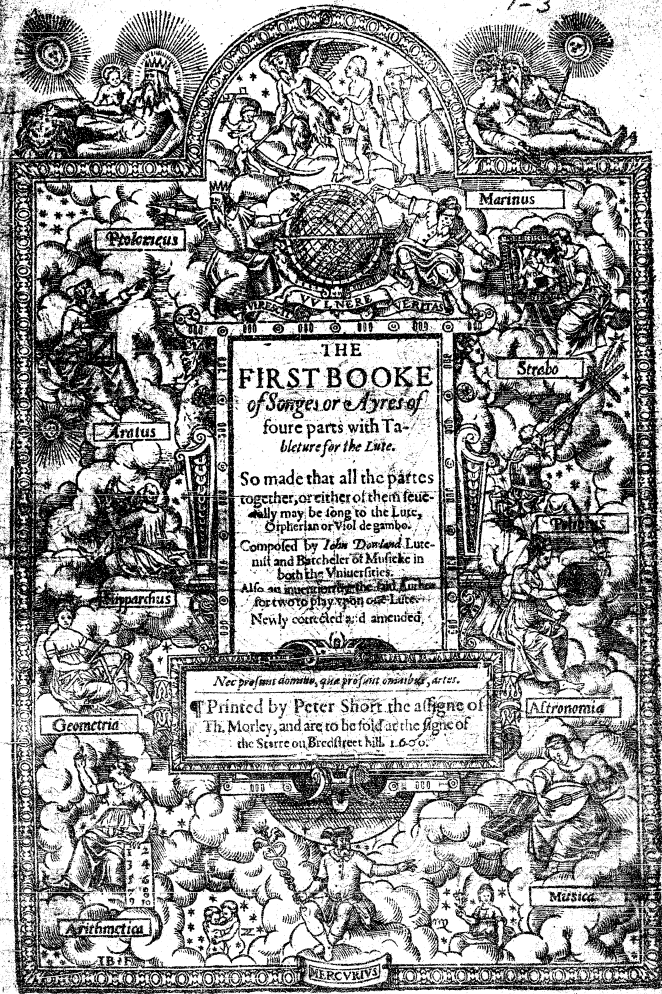


F. 2. 1. 5
1-3



THE
FIRST BOOKE
of Songs or Ayres of
 foure parts with Ta-
 bliture for the Lute.

So made that all the pãttes
 together, or either of them seue-
 rally may be song to the Lute,
 Cyprian or Viol de gambo.
 Composed by *John Dowland* Lute-
 nist and Bachelor of Musicke in
 both the Vniuersities.
 Also an inset for the *Viol* and
 for two to play vpon one Lute.
 Newly corrected and amended.

Nec profani domus, quæ profana omnibus, arces.
 Printed by Peter Short the assigne of
 Th. Morley, and are to be sold at the signe of
 the Starre on Breadstreet hill. 1.6.5.6.

MERCVRVS



TO THE RIGHT HONORABLE SIR GEORGE
CAREY, OF THE MOST HONORABLE ORDER
OF THE GARTER-KNIGHT.

Baron of Hunsdon, Captaine of her Maiesties gentlemen Pensioners,
Gouernor of the Isle of Wight, Lieutenant of the countie of Southt,
Lord Chamberlaine of her Maies most Royall house, and of
her Highnes most honorable priuie Counsell.



THAT harmony (Right honorable) which is
skilfullie express by Instruments, albeit, by reason
of the variety of number & proportion of it selfe,
it easily stirs up the minds of the bearers to admi-
ration and delight, yet for higher authority and
power hath been euer worthily attributed to that
kind of Musicke, which to the sweetnes of instru-
ment applies the liuely voice of man, expressing
some worthy sentence or excellent Poeme. Hence

(as all antiquity can witness) first grew the heavenly Art of musicke: for Li-
nus Orpheus and the rest, according to the number and time of their Po-
emes, first framed the numbers and times of musicke: So that Plato defines
melody to consist of harmony, number and words; harmony naked of it selfe:
wordes the ornament of harmony, number the common friend and writer of
them both: This small booke containing the consent of speaking harmony, ioin-
ed with the most muscicall instrument the Lute, being my first labour, I haue
presumed to dedicate to your Lordship, who for your vertue and nobility are
best able to protect it, & for your honorable fauour towards me, best deserving
my duety and service. Besides your noble inclination and loue to all good Arts,
and namely the deuine science of musicke, doth challenge the patronage of all
learning, then which no greater title can be added to Nobility. Neither in
these your honours may I let passe the diuine remembrance of your vertuous
Lady my honorable mistress, whose singular graces towards me haue added
spirit to my unfortunate labours. What time and diligence I haue bestowed in
the search of Musicke, what trauell in farre countries, what success and
estimation euen among strangers I haue found, I leave to the report of others.
Yet all this in vaine were it not that your honourable hands haue vouchsafed to
uphold my poore fortunes, which I now wholly recommend to your gracious pro-
tection, with these my first endeuors, humbly beseeching you to accept and che-
rish them with your continued fauours.

Your Lordships most humble seruant,
John Dowland.

To the courteous Reader.

NOW hard an enterprise it is in this skillfull and curious age to commit our priuate labours to the publike view, mine owne disability, and others hard successe do too vycl assure me: and were it not for that loue I beare to the true louers of musicke, I had conceald these my first fruits, which how they wil thrive with your taste I know not, howfoeuer the greater part of them might haue been ripe inough by their age. The Courtly iudgement I hope wil not be seuerer against them, being it selfe a party, and those sweet springs of humanity (I meane our two famous Vniuersities) wil entertain them for his sake, whome they haue already grac't, and as it were enfranchisd in the ingenious profession of Musicke, which from my childhood I haue euer aymed at, sundry times leauing my native country, the better to attain so excellent a science. About sixteen yeres past, I trauelled the chiefest parts of France, a nation flourish with great variety of Musicke: But lately, being of a more confirmed iudgement, I bent my course toward the famous prouinces of Germany, where I found both excellent masters, and most honorable Patrons of musicke: Namely, those two miracles of this age for vertue and magnificence, Henry Julio Duke of *Brunswick*, and learned *Martius Laurzgraue* of *Hessen*, of whose princely vertues & fauors towards me I can neuer speake sufficiently. Neither can I forget the kindnes of *Alexandra Horologia*, a right learned master of musicke, seruant to the royall Prince the *Lanzgraue* of *Hessen*, & *Gregorio Hower* Lutenist to the magnificent Duke of *Brunswick*, both whom I name as well for their loue to me, as also for their excellency in their faculties. Thus hauing spent some moneths in Germany, to my great admiration of that worthy country, I past ouer the Alpes into *Italy*, where I found the Cities furnished with all good Arts, but especially musicke. What fauour and estimation I had in *Venice*, *Padua*, *Genoa*, *Ferrara*, *Florence*, & diuers other places I willingly suppress, least I should any way seeme partiall in mine owne indencours. Yet can I not dissemble the great content I found in the proferd amity of the most famous *Luca Marenzio*, whose sundry letters I receiued from Rome, and one of them, because it is but short, I haue thought good to set downe, not thinking it any disgrace to be proud of the iudgement of so excellent a man.

Multo Magnifico Signor mio offeruandissimo.

Per una lettera del Signor Alberigo Malatesta ho inteso quanco con cortese affetto si mostra di desidero di essermi congnato d'amicizia, dove infinitamente la ringrazio di questo suo buon animo offerendomegli all'incontro se in alcuna cosa lo posso seruire, poi che gli meriti delle sue nobilissime virtu, et qualita meritano che ogni uno es me l'ammirauo et offerisco, et per fine di questo lo bacio la mano. Di Roma il 13. di Luglio. 1557.

D. V. S. Affectionatissimo seruigo.

Luca Marenzio.

Printed by Iohn Wolfe at the Signe of the Gunne at the North-doore of St. Dunstons Church in London.

Not to stand too long vpon my traids, I will only name that worthy master *Cristofano* *Crabio* Vice-master of the chapel of S. Marks in *Venice*, with whome I had familiar conference. And thus what experience I could gather abroad, I am now ready to practise at home, if I may but find encouragement in my first assaies. There haue been diuers Lute-lessons of mine lately printed without my knowledge, false and vnperfect, but I purpose shortly my selfe to set forth the choicest of all my Lessons in print, and also an introduction for fingering, with other bookes of Songs, whereof this is the first: and as this findes fauor with you, so shall I be affected to labour in the rest. Farewell.

Iohn Dowland.

Tho. Campani Epigramma de Instituto Autho-ri.

Famam, posteris ac quam dedit Orpheo,
Dolandi melius Muscadati sibi,
Fugaces reprimens archetypa sonos,
Quas et delicias praebeat auribus,
Istis conspicuas luminibus facit.

A Table of all the Songs contained in this Booke.

V Nquiet thoughts.	I
Who euer thinks or hopes of loue for loue.	II
My thoughts are wingd with hopes.	III
If my complaints could passions moue.	IIII
Can the excuse my wrongs with vertues cloake.	V
Now, O now I needs must part.	VI
Deare if you change Ie neuer thine againe.	VII
Burst forth my teares.	VIII
Go Crisall teares.	IX
Thinkt thou then by thy faying.	X
Come away, come sweet loue.	XI
Rest a while you cruell cares.	XII
Sleepe wayward thoughts.	XIII
All ye whom loue of fortune hath betraide.	XIIII
Wilt thou vnkind thus reape me of my hart.	XY
Would my conceit that first enforst my woe.	XVI
Come againe: sweet loue doth now enuite.	XVII
His golden locks time hath to silver rind.	XVIII
Awake sweet loue thou art returnd.	XIX
Come heauy sleepe.	XX
Away with these selfe louing lalls.	XXI
Agall hand for two to play vpon one Lute at the end of the booke.	XXII

I. CANTUS

V N quiet thoughts your chill slaughter: flint, & wrap your wrongs

within a pensive hart: And you my toong that makes my mouth a mint, and stamps my

thoughts to coine them words by art: Be still for if you euer doe the like, He cut the

string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

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like, He cut the string, it that makes the hammer strike

II. CANTUS

and stamps my thoughts to coine them words by art, be still for if you euer doe the like, He cut the

string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

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like, He cut the string, it that makes the hammer strike

ALTIUS

N quiet thoughts, your chill slaughter flint, and wrap your wrongs

within a pensive hart, and you my toong that makes my mouth a mint, and stamps my

thoughts to coine them words by art, be still for if you euer doe the like, He cut the

string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

TENOR

V N quiet thoughts, your chill slaughter flint, & wrap your wrongs within

a pensive hart, and you my toong, my toong that makes my mouth a mint, and stamps my

thoughts, my thoughts, to coine, it them words by art, be still, for if you euer doe the like,

He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

like, He cut the string, it that makes the hammer strike

CANTUS

Who euer thinks of hopes of loue for loue, or who be-
lo'd in Cupide

haves doth glorie, who iotes in vowes or vowes not to remoue, who by this light god

hath not been made forry. Let him see me eclipted from my son with darke cloudes of an

earth. ii. Quite ouer runne.

Who thinks that forrowes feele, desires hidden,
Or humble faith in constant honor arm'd,
Can keepe loue from the fruit that is forbidden,
Who thinks that change is by contrary charm'd,
Looking on me let him know loues delights,
Are treasures hid in caves, but kept by Sprights.

darke clouds of an earth. ii. quite ouer runne. CANTUS

hath not bin made forry. Let him see me eclipted from my son with darke cloudes of an earth. ii. quite ouer runne.

haves doth glory. Who iotes in vowes or vowes not to remoue, who by this light god

who euer thinks of hopes of loue for loue, or who be-
lo'd in Cupide

SALVO

BASSVS.

who euer thinks of hopes of loue for loue, or who be-
lo'd in Cupide, who iotes in vowes or vowes not to remoue, who by this light god

hath not bin made forry. Let him see me eclipted from my son with darke cloudes of an earth. ii. quite ouer runne.

TENOR.

TENOR.

who euer thinks of hopes of loue for loue, or who be-
lo'd in Cupide

haves doth glory, Who iotes in vowes or vowes not to remoue, who by this light god

hath not bin made forry, Let him see me eclipted from my son, eclipted from my son with

darke clouds of an earth. ii. quite ouer runne, of an earth, quite ouer runne.

THE FIRST CANTVS

Y thoughts are wingde with hops, my hopes with loue, in vs lone on the
 the moone in cleereft night, and fay as the doth in the heaues
 in earth fo waxes and waxeth my deli: And whilper this but softly
 in her cares, hope off doth hang the head, and trust shed teares.

And you my thoughts that some mistrust do cary, If for this, with cloudes do maske her eyes,
 If for mistrust my mistresse do you blame, And make the heaues dark with her disdain,
 Say though you alter, yet you do not vary, With windie sighes disperfe them in the skies,
 As the doth change, and yet remaine the same: Or with thy teares dissolue them into raine,
 Distrust doth enter hart, but not infecte, Thoughts, hopes, & loue returne to me no more
 And lone is sweetest feasted with suspice, Till Cynthia shine as she hath done before.

2 V T I A

in her cares, hope off doth hang the head and trust shed teares.
 in earth fo waxes and waxeth my deli: And whilper this but softly
 into the moone, the moone in cleereft night, and fay as the doth in the
 Y thoughts are wingde with hops my hopes with loue, mount lone

SALVO

BASSVS.
 Y thoughts are wingde with hops my
 hopes with loue, mount lone vnto the moone
 in cleereft night, & say as the doth in the hea
 ues moone, in earth fo waxes and waxeth
 my delight, and whilper this but softly
 in her cares, her cares hope off doth hang the
 head and trust shed teares.

TENOR

Y thoughts are wingde with hops my hopes with loue, mount lone
 vnto the moone in cleereft night, and fay as the doth in the heaues moone in
 earth fo waxes so waxes and waxeth my delight, and whilper this ii. but softly in
 her cares, softly in her cares, hope off doth hang the head, and trust shed teares.

III. CANTVS



If my complaints could passions moue, or make loue
my passions were enough to proue, or make loue see wherein I
suffer wrong, O loue I lue and die in thee, thy grieft in my deepe
fighes full speaks, yet thou dost hope when I dispaire, and when I hope
thou makst me hope in vaine, full complaine.

Musical notation for the first system of the Cantus part, including a treble clef and a key signature of one flat.

Musical notation for the second system of the Cantus part, including a treble clef and a key signature of one flat.

Musical notation for the third system of the Cantus part, including a treble clef and a key signature of one flat.

Musical notation for the fourth system of the Cantus part, including a treble clef and a key signature of one flat.

Can loue be ritche and yet I want,
Is loue my iudge and yet am I condemn'd?
Thou' my hart, yet me dost scant,
Thou made a god, & yet thy power constrain'd:
That I doe lue it is thy power,
That I desire it is thy worth,
If loue doth make mens liues too slowre
Ler me not loue, nor lue henceforth:
Die shall my hopes, but not my faith,
Thy thou that of my fall may hearers be
May here despaire, which truly faith,
I was more true to loue than loue to me

Musical notation for the fifth system of the Cantus part, including a treble clef and a key signature of one flat.

IIII. CANTVS

Musical notation for the first system of the Cantus part, including a treble clef and a key signature of one flat.

Musical notation for the second system of the Cantus part, including a treble clef and a key signature of one flat.

V. CANTVS

Musical notation for the first system of the Cantus part, including a treble clef and a key signature of one flat.

BASSVS

Musical notation for the first system of the Bassus part, including a bass clef and a key signature of one flat.

Musical notation for the second system of the Bassus part, including a bass clef and a key signature of one flat.

Musical notation for the third system of the Bassus part, including a bass clef and a key signature of one flat.

Musical notation for the fourth system of the Bassus part, including a bass clef and a key signature of one flat.

TENOR

Musical notation for the first system of the Tenor part, including a treble clef and a key signature of one flat.

Musical notation for the second system of the Tenor part, including a treble clef and a key signature of one flat.

Musical notation for the third system of the Tenor part, including a treble clef and a key signature of one flat.

Musical notation for the fourth system of the Tenor part, including a treble clef and a key signature of one flat.

V. CANTUS

An thee excuse my wrongs with vertues cloake shall I call her
 are those cleer fier which vanish into smoke must I praise the

good when the shadowes do for bodies stand thou maist be abus'd if thy fight thy fight
 Cold loue is like to words written on sand or to bubbles which on the water was

BASSVS.

Will thou be thus abus'd still, seeing that
 be a bubble, thy fight be dim, Wilt thou be thus abus'd still, seeing that
 bubbles which on the water was, Cold loue is like to words written on sand or to bubbles which on the water was

Wilt thou be thus abus'd still, seeing that the will fight thee no les: if thou canst not ope
 ter swim, come her will thy loue, will be thus fruitles eter.

Was I so base that I might not aspire Vnto those high ioyes which she houlds from me, As they are high to high is my desire, If the his deny what can granted be.	Deare make me happy still by granting this, Or cut of delays if that die I must. Better a thousand times to die Then for to live thus still tormented, Deare but remember it was I Who for thy sake did die contented
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

VI. CANTUS

Wilt thou be thus abus'd still, seeing that the will fight thee no les: if thou canst not ope
 ter swim, come her will thy loue, will be thus fruitles eter.

BASSVS.

Wilt thou be thus abus'd still, seeing that the will fight thee no les: if thou canst not ope
 ter swim, come her will thy loue, will be thus fruitles eter.

TENOR.

Wilt thou be thus abus'd still, seeing that the will fight thee no les: if thou canst not ope
 ter swim, come her will thy loue, will be thus fruitles eter.

VI. CANTVS



Ow O now I needs mult part, parting though I absent
 while I live I needs mult loue, loue lues not when hope is

mourne, absence can no ioye em- part, ioye once fled cannot re- turne.
 gone, now at last despaire doth proude, loue de- ued loe uth none.

Sad dis- paire doth driue me hence, this dispaire vnkinde-nes, fencis, If that

parting be of fence, it is the which then of- fendes.

Deare when I from thee am gone,
 Gone are all my ioyes at once,
 I loued thee and thee alone
 In whose loue I ioyed once:
 And although your sight I leaue,
 Sight wherein my ioyes doe lie
 Till that death do fence because,
 Neuer shall affection die,

Deare if I doe not returne,
 Loue and I shall die together,
 For my absence neuer mourne
 Whom you might haue ioyed euer:
 Part we mult though now I die,
 Die I doe to part with you,
 Him despaire doth cause to lie,
 Who both liued and dieth true.

part, ioy once fled can not returne. Sad despaire doth driue me hence, this dispaire vnkinde-nes, fencis, If that

Ow O now I needs mult part, parting though I absent mourne, absence can no ioye em-
 While I live I needs mult loue, loue lues not when hope is gone, now at last despaire doth

part, ioy once fled can not returne. Sad despaire doth driue me hence, this dispaire vnkinde-nes, fencis, If that

parting be of fence, it is the which then of- fendes.

part, ioy once fled can not returne. Sad despaire doth driue me hence, this dispaire vnkinde-nes, fencis, If that

Ow O now I needs mult part, parting though I absent mourne, absence can no ioye em-
 While I live I needs mult loue, loue lues not when hope is gone, now at last despaire doth

part, ioy once fled can not returne. Sad despaire doth driue me hence, this dispaire vnkinde-nes, fencis, If that

parting be of fence, it is the which then of- fendes.

D

VII. CANTUS



Eare if you chage ile neuer chuse againe, sweete if you

shrinke ile neuer thinke of loue, faire if you faile, ile iudge all beauty vaine, wife if

so weake moe wits ile ne-uer proue. Deare, sweete, faire, wife, change

shrinke nor be not weake, and on my faith, my faith shall ne-uer break.

Earth with her flowers shall sooner heau'n adorne
 Heauen her bright stars through earths dim globe shall moue,
 Fire heate shall loofe and frosts of flames be borne,
 Aire made to shine as blacke as hell shall proue:
 Earth, heauen, fire, aire, the world transform'd shall view,
 Ere I proue false to faith, or frange to you.

CANTUS

not weake, and on my faith, ile
 moe wits moe wits ile ne-uer proue, deare, sweete, faire, wife, change, shrinke, nor be
 think of loue, faire if you faile, ile iudge all beauty vaine, wife if to weake to weake
 Eare if you change ile neuer chuse againe, sweete if you shrinke, you shrinke ile neuer



BASSVS.
 Eare if you change ile neuer chuse againe, sweete if you shrinke, you shrinke ile
 iudge all beauty vaine, wife if to weake moe
 wits ile ne-uer proue, Deare, sweete, faire,
 wife, ile change, shrinke nor be not weake,
 and on my faith, my faith shall ne-uer break.

TENOR.

Eare if you change ile neuer chuse againe, sweete if you shrinke, you shrinke ile neuer
 think of loue, faire if you faile ile iudge all beauty vaine, wife if to weake moe wits ile
 neuer proue moe wits, ile ne-uer proue, Deare, sweete, faire, wife, ile change, shrinke
 nor be not weake, and on my faith my faith shall ne-uer break.

VIII. CANTUS

Brist forth my teares as list my forward grie,

And shew what paine impetuous loue prouokes: Kind tender lambes
lament, loues feant reliefe, and pine, since pensue care my freedom yokes.

O pine to see me pine my tender flocks.

Sad pining care that neuer may haue peace, Like to the windes my sighs haue winged beemes,
At beauties gate in hope of pittie knocks: Yet are my sighes and lures repaide with mocks,
But mercy sleepes while deep disdain encrease, I pleade, yet the repiner at my teene:
And beauty hope in her faire bosome yokes, O ruthless rigor harder then the rockes,
O grieue to heare my grieffe, my tender flocks, That boild the shepherd kils, & his poore flocks!

O pine to see me pine, O pine to see me pine, to see me pine my tender flocks. O pine.

ment ii. Loues feant res lief, And pine since pensue care my freedom yokes: ii.

paine ii. Kind tender lambes lament ii. impetuous Loue prouokes: ii.

Vrist, butt forth my teares as list my forward grieffe, And shew what

BASSUS.

Vrist forth And shew what paine
impetuous Loue ii. prouokes: Kind
tender lambes lament Loues feant reliefe,
and pine since pensue care my freedom my
freeb yokes, O pine to see me pine, to see me
pine my tender my tender flocks.

TENOR.

Vrist, ii. forth my teares as list, as list my forward grieffe, And shew what paine, paine,
impetuous Loue prouokes: ii, Kind tender lambes lament ii. Loues feant reliefe, re-
lief, And pine since pensue care, since pensue care my freedom yokes, O pine to
see me pine, to see me pine, O pine to see me pine my tender flocks.

IX. CANTUS



O chritall teares, like to the morning showers, &

sweetly weepe in to thy Ladies brest, and as the dewes reuiue the

drooping flowers, so let your drops of pittie be adrest: To quicken vp the thoughts

of my de-ferr, which sleepestoo found whilst I from her depart.

Hast restlesse sighs and let your burning breath
 Dissolue the Ice of her indurate hart,
 Whose frozen rigor like forgetfull death,
 Feeles neuer any touch of my deferr
 Yet sighs and teares to her I sacrifice,
 Both from a spotless hart and patient eyes.

whilst I from her, from her depart, from her depart: to quicken

pittie be adrest: to quicken vp the thoughts of my deferr, which sleeps too found

to thy Ladies brest, & as the dewes reuiue the drooping flowers, so let your drops of

O chritall teares like to the morning showers, and sweetly weepe in

ALTVS.

O chritall teares: And sweetly weepe

in to thy Ladies brest, and as the dewes

reuiue the drooping flowers, so let your

drops of pittie be adrest, adrest: to quicken

vp the thoughts of my deferr, which sleeps

too found whilst I from her depart,

from her depart.

O chritall teares like to the morning showers and sweetly weepe in

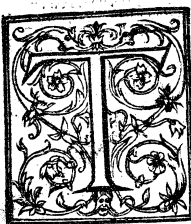
to thy Ladies brest, and as the dewes reuiue the drooping flowers, so let your

drops of pittie be adrest: to quicken vp the thoughts, the thoughts of my deferr, which sleeps

too found, whilst I from her, from her depart, from her depart, to quicken.

TENOR.

CANTUS



Thinkst thou then by thy fayning, sleepe with a proude
Or with thy craftie closing, thy cruell cies

musical notation for the first staff of the Cantus part.

dis daining, To drive me from thy sight, when sleepe yeeldes more delight, such
reposing, and while sleepe fayned is, may not I steale a kisse, thy

musical notation for the second staff of the Cantus part.

musical notation for the third staff of the Cantus part.

harmles beaury gracing,
quiet armes embracing.

musical notation for the fourth staff of the Cantus part.

O that thy sleepe dissembled,
Were to a trance resembled,
Thy cruell cies deceiuing,
Of fluely fence bereauing:
Then should my loue requite
Thy loues vnkind despite,
While fury triumpht bouldly
In beauries sweet disgraces:
And liud in deepe embraces:
Of her that lou'de so coldly.

Should then my loue aspiring,
Forbidden ioyes desiring,
So farre exceede the duty
That vertue owes to beauty?
No, Loue seeke not thy blisse,
Beyond a simple kisse,
For such deceits are harmeles,
Yet kisse a thousand fould,
For kisses may be bolde
When lovely sleepe is amlesse.

musical notation for the first staff of the Bassus part.

me from thy sight, when sleepe yeeldes more delight, such harmles beaury gracing,
is, may not I steale a kisse, thy quiet armes embracing.

musical notation for the second staff of the Bassus part.

musical notation for the third staff of the Bassus part.

BASSVS.

Thinkst thou then by thy fayning,
Or with thy craftie closing,

To drive me from thy sight, when sleepe yeeldes more delight,
such harmles beaury gracing,
is, may not I steale a kisse, thy quiet armes embracing.

harmles beaury gracing,
quiet armes embracing.

TENOR.

musical notation for the first staff of the Tenor part.

Thinkst thou then by thy fayning, sleepe with a proude daining, to drive me from thy
Or with thy craftie closing, thy cruell cies reposing, & while sleepe fayned

musical notation for the second staff of the Tenor part.

fight, when sleepe yeeldes more delight, such harmles beaury gracing,
is, may not I steale a kisse, thy quiet armes embracing.

F

XI. CANTUS



Come away, come sweet love, The golden morning breaks
All the earth, all the aire, Of love and pleasure speaks,

Teach thine ames then to embrace, And sweet ro- lie lips to kisse, And mixe our
lies were made for beauties grace, Vewing tu- ing Love's log pains; Proceed by

Soles in mutuell blisse,
And mixe our soles in
mutuell blisse,
And mixe our soles in
mutuell blisse,

Come awaie come sweet love,
The golden morning waits,
While the son from his sphere,
His fiery arrows casts,
Making all the shadowes flee,
Playing, staying in the grove,
To entertaine the stealth of love,
Thither sweet love let vs hie,
Flying, dying, in desire,
Winged with sweet hopes and beaut'ly fire.

Come away, come sweet love,
The golden morning waits,
While the son from his sphere,
His fiery arrows casts,
Making all the shadowes flee,
Playing, staying in the grove,
To entertaine the stealth of love,
Thither sweet love let vs hie,
Flying, dying, in desire,
Winged with sweet hopes and beaut'ly fire.

to embrace, And sweet ro- lie lips to kisse, And mixe our
beauties grace, Vewing tu- ing Love's log pains; Proceed by
All the earth, all the aire, Of love and pleasure speaks,
Teach thine ames then to embrace, And sweet ro- lie lips to kisse, And mixe our
lies were made for beauties grace, Vewing tu- ing Love's log pains; Proceed by

Soles in mutuell blisse,
And mixe our soles in
mutuell blisse,
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mutuell blisse,
And mixe our soles in
mutuell blisse,

Soles in mutuell blisse,
And mixe our soles in
mutuell blisse,
And mixe our soles in
mutuell blisse,
And mixe our soles in
mutuell blisse,

Soles in mutuell blisse,
And mixe our soles in
mutuell blisse,
And mixe our soles in
mutuell blisse,
And mixe our soles in
mutuell blisse,

CANTVS

XII.



Est a while you cruel cares, be not more faine then

Musical notation for the first system of the Cantus part, including a treble clef, a 3/4 time signature, and a key signature of one flat.

loue beaury kilis & beautie spares, & sweet smiles sad sighes re-

Musical notation for the second system of the Cantus part.

Musical notation for the third system of the Cantus part.

Musical notation for the fourth system of the Cantus part.

honor thee: Let this heauenly light I see, be as darke as hell to me

If I make my words want waile,
Am I more, my hart doth breake,
If I sigh the leares deceit,
Sorrow then for me must speake:
Cruel, unkind, with fauour view,
The wound that first was made by you:
And if my torments fained be,
Let this heauenly light I see,
Be as darke as hell to me.

Never hope of pleasing rest,
Shal reuine my dying ghost,
Till my soule hath reposeth,
The sweet hope which loue hath lost:
Loure redeeme the soule that dies,
By fury of thy murdering eyes,
And if it proues vnkinde to thee,
Let this heauenly light I see,
Be as darke as hell to me.

heauenly light I see, be as darke as hell to me

Musical notation for the first system of the Basses part, including a treble clef, a 3/4 time signature, and a key signature of one flat.

Musical notation for the second system of the Basses part.

Musical notation for the third system of the Basses part.

Musical notation for the fourth system of the Basses part.

Musical notation for the fifth system of the Basses part.

Musical notation for the sixth system of the Basses part.

Musical notation for the seventh system of the Basses part.

Musical notation for the eighth system of the Basses part.

Musical notation for the ninth system of the Basses part.

Musical notation for the tenth system of the Basses part.

Musical notation for the eleventh system of the Basses part.

Musical notation for the twelfth system of the Basses part.

Musical notation for the thirteenth system of the Basses part.

Musical notation for the fourteenth system of the Basses part.

ALTYVS

TENOR.

Est a while you cruel cares, be not more faine then Loue, beaury

Musical notation for the first system of the Tenor part, including a treble clef, a 3/4 time signature, and a key signature of one flat.

Musical notation for the second system of the Tenor part.

Musical notation for the third system of the Tenor part.

Musical notation for the fourth system of the Tenor part.

Musical notation for the fifth system of the Tenor part.

Musical notation for the sixth system of the Tenor part.

Musical notation for the seventh system of the Tenor part.

Musical notation for the eighth system of the Tenor part.

Musical notation for the ninth system of the Tenor part.

XIII. CANTUS



Leep wayward thoughts, and rest you with my loue, Let not
Touch not proud hands, lest you her an-ger moue, But pine

my loue, be with my loue dis-pleas'd. Thus while she sleeps I sorrow for
you with my long-ings long dis-

her sake, so sleeps my loue, and yet my loue doth wake.

Thus while she sleeps I sorrow for her sake, so sleeps my loue, li. and yet li.

But the fury of my restless fears,
The hidden anguish of my best desires,
The glories and the beauties that appear,
Between her brows neere Cupids closed fires
Thus while she sleeps mous fighting for hir sake
So sleeps my loue, and yet my loue doth wake

My loue doth rage, and yet my loue doth rest,
Feare in my loue, and yet my loue secure,
Peace in my loue, and yet my loue opprest,
Impatient yet of perfect temperance,
Sleepe dairoy loue, while I figh for thy sake,
So sleeps my loue, and yet my loue doth wake

XIII. CANTUS

and yet my loue doth wake.

long dis-pleas'd. Thus while she sleeps I sorrow for her sake, so sleeps my loue, li. and yet li.

my loue doth wake.

Thus while she sleeps I sorrow for her sake, so sleeps my loue, li. and yet li.

my loue doth wake.

But the fury of my restless fears,
The hidden anguish of my best desires,
The glories and the beauties that appear,
Between her brows neere Cupids closed fires
Thus while she sleeps mous fighting for hir sake
So sleeps my loue, and yet my loue doth wake

My loue doth rage, and yet my loue doth rest,
Feare in my loue, and yet my loue secure,
Peace in my loue, and yet my loue opprest,
Impatient yet of perfect temperance,
Sleepe dairoy loue, while I figh for thy sake,
So sleeps my loue, and yet my loue doth wake

BASSVS.

Leep wayward thoughts, and rest you with my loue, Let not
Touch not proud hands, lest you her an-ger moue, But pine

my loue, be with my loue dis-pleas'd. Thus while she sleeps I sorrow for
you with my long-ings long dis-

her sake, so sleeps my loue, and yet my loue doth wake.

Thus while she sleeps I sorrow for her sake, so sleeps my loue, li. and yet li.

TENOR.

Leep wayward thoughts, and rest you with my loue, Let not my loue be with my loue
Touch not proud hands, lest you her an-ger moue, But pine you with my longings long

displeas'd. Thus while she sleeps I sorrow for her sake, so sleeps my loue, li. and yet li.

my loue doth wake.

XIII.

CANTVS



L ye who loue or fortune hath berraid, Al ye that dreame of blisse but

Musical notation for the first line of the Cantus, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

liue in grieft, All ye whose hopes are euer more delaid, Al ye whose fighes ii. or

Musical notation for the second line of the Cantus, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

sicknes wants reliefe. Lead eares and teares to me most haples

Musical notation for the third line of the Cantus, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

man, that sings my forrowes. ii. like the dying Swanne.

Musical notation for the fourth line of the Cantus, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

Care that consumes the heart with inward paine,
Paine that presents sad care in outward view,
Both tyrant like enforce me to complaine,
But still in vaine, for none my plaints will rue,
Teares, fighes, and ceaseles cries alone I spend,
My woe wants comfort, and my sorrow end.

Musical notation for the Soprano part, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

SALTY

Musical notation for the Basses part, including a bass clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

TENOR

Musical notation for the Tenor part, including a treble clef, a key signature of one flat, and a series of notes with a corresponding letter 'A' below.

XV. CANTVS.



It thou vnkind thus reaueme of my heart, ii.

Musical notation for the first staff of the Cantus, including a treble clef, a key signature of one flat, and a series of notes with stems.

and fo leaue me ii. Farewell ii. but yet of eie I pare (O cruell) kiffe me

Musical notation for the second staff of the Cantus, including a treble clef and notes with stems.

sweete ii. sweete my lewell.

Musical notation for the third staff of the Cantus, including a treble clef and notes with stems.

2 Hope by disdain growes cherles
 feate doth loue, loue doth feare,
 beauty pearles. Farewell.

3 If no delaies can moue thee,
 life shall die, death shall liue
 still to loue thee. Farewell.

4 Yet be thou mindfull euer,
 heate from fire, fire from heat
 none can feuer. Farewell.

5 True loue cannot bee changed,
 though delight from defect
 be estranged. Farewell.

2VTMAO IXV

Musical notation for the first staff of the Cantus on the right page, including a treble clef and notes with stems.

CANTVS

Musical notation for the Basses part, including a bass clef and notes with stems.

TENOR.

Musical notation for the Tenor part, including a tenor clef and notes with stems.

sweete my lewell.

Each part of the score is accompanied by its respective lyrics.

XVI. CANTUS



ould my woe first enforst my woe, or els the same which fill which
 mine eyes which still the same encrease, might be extinct, to end my sorrows, so
 which now are such as no- thing can release. Whose life is death, whose
 sweet each change of fowre and eke whose hel: n-eth euery houre,

Each houre amidst the deepe of hell I lye,
 Each houre I walt and wither where I lye,
 But that sweet houre wherein I wish to die,
 My hope alas may not enjoy it yet,
 Whose hope is such, bereaued of the blisse,
 Which vnto all faue me allotted is.

To all faue me is free to liue or die,
 To all faue me remaineth hap or hope,
 But all perforce, I must abandon I,
 Sith Fortune still directs my hap a slope,
 Wherefore to neither hap nor hope I trust,
 But to my thralles I yeeld, for so I must.

ould my conceit that first enforst my woe, or els the same which fill which
 are such, are such as nothing can release, whose life is death, whose sweeter each
 encrease, fill the same encrease, might be extinct to end my sorrows, so which
 Ould my conceit that first enforst my woe, or els the same which fill the same

BASSVS.
 Ould my conceit that first enforst
 my woe, or els mine eyes which fill the same
 encrease, which now are such as nothing
 nothing can release, whose life is death
 and eke whose hell, whose hell renueth
 euery houre.

TENOR.
 Ould my conceit that first enforst my woe, or els the same which fill which
 fill the same encrease, the same encrease, might be extinct to end my sorrows, so which
 now are such as nothing can release, whose life is death, whose sweeter each
 change each change of fowre, and eke whose hell, whose hell renueth euery houre.



One againe: sweete loue doth now enuite, thy graces

that refraine, to do me duede-light, to see, to heare, to touch, to kisse,

to die, with thee againe in sweetest simparchy.

<p>2 Come againe that I may cease to mourne, Through thy skind disdain, For now left and forlorne: 1 I sigh, I weepe, I faint, I die, In deadly paine, and endless misery.</p>	<p>My heart takes no delight To see the fruits and ioies that some do find, And marke the flowers are me asignd,</p>
<p>1 All the day the sun that lends me shine, By frownes doe cause me pine, And feeds me with delay: 1 Her smiles, my springs, that makes my ioyes to grow, Her frownes the winters of my vooe</p>	<p>3 Out alas, my faith is euer true, Yet will the neuer rue, Nor yeeld me any grace: Her eyes of fire, her hart of flint is made, Whom teares nor truth may once invade.</p>
<p>2 All the night, my sleepes are full of dreames, My eyes are full of streames,</p>	<p>4 Gentle loue draw forth thy wounding dart, Thou canst not pierce her hart: For I that do approue: By sighs and teares more hot then are chy staffes Did tempt while she for triumphs laughs.</p>

in that againe, to touch, to kisse, to heare, to see, to die, with thee againe, in sweetest simparchy.

BASSVS.

One againe: sweete loue doth now enuite, thy graces that refraine, to do me duede-light, to see, to heare, to touch, to kisse, to die, with thee againe in sweetest simparchy.

TENOR.

One againe: sweete loue doth now enuite, thy graces that refraine, to do me duede-light, to see, to heare, to touch, to kisse, to die, with thee againe, in sweetest simparchy.

simparchy

XVIII.

CANTUS



Is golden locks time hath to fluer turned, O
 time too swift, O swift-nes neuer ceasing, his youth gainst time & age hath euer spurd,
 but spurd in vaine, youth wanech by encreasing: Beauty, strength, youth are flowers
 but fading scene, Duty, Faith, Loye are roots and euer greene.

His helmet now shall make a hie for bees,
 And louers sonets turne to holy psalmes:
 A man at armes must now serue on his knees,
 And feed on praiers which are ages almes,
 But though from court to cotage he depart
 His faint is sure of his vnspotted heart.

And when he faddest fits in homely Cell,
 Hele teach his fwaines this Caroll for a song,
 Bless be the hearts that with my foveraigne wel,
 Curt be the soule that thinke her any wrong:
 Goddes allow this aged man his right,
 To be your headman now that was your knight.

XIX.

ALTS

Is golden locks time hath to fluer turned, O time too swift, O swift-nes neuer ceasing, his youth gainst time & age hath euer spurd, but spurd in vaine, youth wanech by encreasing: Beauty, strength, youth are flowers but fading scene, Duty, Faith, Loye are roots and euer greene.

BASSVS
 Is golden locks time hath to fluer turned, O time too swift, O swift-nes neuer ceasing, his youth gainst time and age hath euer spurd, but spurd in vaine, youth wanech by encreasing: beauty, strength, youth are flowers but fading scene, duty, faith, loye are roots and euer greene.

TENOR
 Is golden locks time hath to fluer turned, O, O time too swift, O swift-nes neuer ceasing, his youth gainst time and age hath euer spurd, but spurd in vaine, youth wanech by encreasing: beauty, strength, youth are flowers, but fading scene, duty, faith, loye are roots and euer greene.



Wake sweet loue thou art returned, my hart which long in
Let loue which neuer absent dies, now lue for ever

Musical notation for the first part of the song, including a treble clef, a key signature of one flat, and a 3/4 time signature.

absence mourid lues nowe in perfect loy, Onely her selfe hath few mood
in her eyes wher came my first annoy, Dispaire did make me with to

Musical notation for the second part of the song, including a treble clef and a 3/4 time signature.

Musical notation for the third part of the song, including a treble clef and a 3/4 time signature.

faire, the only I could lose, she onely draue me to dispaire, when she vnkind did proue,
die, that I my loies might end, she onely which did make me lue, my state may now amend,

Musical notation for the fourth part of the song, including a treble clef and a 3/4 time signature.

If the esteeme thee now ought worth,
She will see give thee thy loue henceforth,
Which to dispaire hath proued,
Dispaire hath proued now in me,
That loue will not vnconstant be,
Though long in vaine I loued.

If she at last reward thy loue,
And all thy harmes repaire,
Thy happinesse will sweeter proue,
Raiide vp from deepe dispaire,
And if that now thou welcome be,
When thou with her doest meeete,
She all this while but plaide with thee
To make thy loies more sweet,

Musical notation for the first part of the song on the right page, including a treble clef and a 3/4 time signature.

ALTVS

Musical notation for the second part of the song on the right page, including a treble clef and a 3/4 time signature.

TENOR.

Musical notation for the third part of the song on the right page, including a treble clef and a 3/4 time signature.

draue me to dispaire, when she vnkind did proue,
which did make me lue, my state may now amend,



One heavy sleepe, y Image of true death

And close vp these my weary weeping eyes, whose spring of tears doth stop my

vital breath, and tears my hart with sorrows sigh swoln cries com be posses my tired thoughts,

worne soule, that liuing dies, ii. till thou on me bestoule.

One heavy sleepe, heavy sleepe, the image of true death, and close vp these,

my weary, ii. weeping eyes, whose spring of teares doth stop my vital breath, & tears my hart with sorrows, sigh swoln cries, Come and posses my tired thoughts worne soule, that liuing dies, ii. till thou on me on me bestoule.

Come shadow of my end; and shape of rest,
Alid to death, child to his black fast night,
Come thou and charme these rebels in my breast,
Whose waking fancies doth my mind affright,
O come sweet sleepe, come or I die for euer,
Come ere my last sleepe comes, or come neuer.

liuing dies, ii. till thou on me on me bestoule.

liuing dies, ii. till thou on me on me bestoule.

liuing dies, ii. till thou on me on me bestoule.

SALVO

BASSVS. One heavy sleepe, the image of true death, and close vp these my weary weeping eyes, whose spring of teares doth stop my vital breath, and tears, ii. my hart with sorrows sigh swoln cries, Come and posses my tired thoughts worne soule, y liuing dies, ii. till thou, ii. on me on me bestoule.

TENOR.

One heavy sleepe, heavy sleepe, the image of true death, and close vp these,

my weary, ii. weeping eyes, whose spring of teares doth stop my vital breath, & tears my

hart with sorrows, sigh swoln cries, Come and posses my tired thoughts worne soule, that

liuing dies, ii. till thou on me on me bestoule.



Way with these felle louing lads, whom *Cupid's* arrow

neuer glads: A- way poore foules that sigh & weepe in loue of them- that lie and sleepe, For

Cupid is a meadow God, & forcerth none to kisse the rod.

TENOR

God <i>Cupid's</i> shaft like definie, Doth either good or ill decree: Desert is borne out of his bow, Reward vpon his foote doth go, What foules are they that haue not knowne That loue lies not in lyes but his owne	2	If <i>Cynthia</i> craue the ring of me, I blot her name out of the tree, If doubt do daunt things held deare, Then well fare nothing once a yeare: For many ranne, but one must win, Foolcs onely hedge the Cuckoo in.
My songs are all of <i>Cynthia's</i> praiſe, I weare her luges on holidays, On euery tree I write her name, And euery day I read the fame: Where honour, <i>Cupid's</i> riuall is, These miracles are teene of his.	3	The worth that worthinesse should moue Is loue, which is the bow of loue, And loue as well the softer can, As can the mighty Noble man: Sweet <i>Salmis</i> tis true you worthy be, Yet without loue nought worth to me.

God, and forcerth none to kisse the rod.

poore foules that sigh and weepe in loue of those that lie and sleepe, for *Cupid* is a meadow

Way with these felle louing lads, whom *Cupid's* arrow neuer glads, away

BASSVS.

Way with these felle louing lads, whom *Cupid's* arrow neuer glads, Away

poore foules that sigh and weepe in loue of those that lie and sleepe, for *Cupid* is a meadow God, and forcerth none to kisse the rod.

TENOR.

Way with these felle louing lads, whom *Cupid's* arrow neuer glads, A- way poore foules that sigh and weepe in loue of those that lie and sleepe, for *Cupid* is a meadow God, and forcerth none to kisse the rod.

My Lord Chamberlaine his galliard.

CANTVS.

BASSVS.

THE
SECOND BOOKE
 of Songs or Ayres,
 of 2, 4, and 5. parts:
 With Tableture for the Lute or
 Orpherian, with the Violl
de Gamba.
 Composed by *JOHN DOWLAND* Batcheler
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