

The First Set of

SONGS,

In Four Parts,

Composed by

John Dowland,

Scored from the First Edition,

Printed in the Year 1597,

AND PRECEDED BY

A Life of the Composer,

By
W. Chappell, F.S.A.

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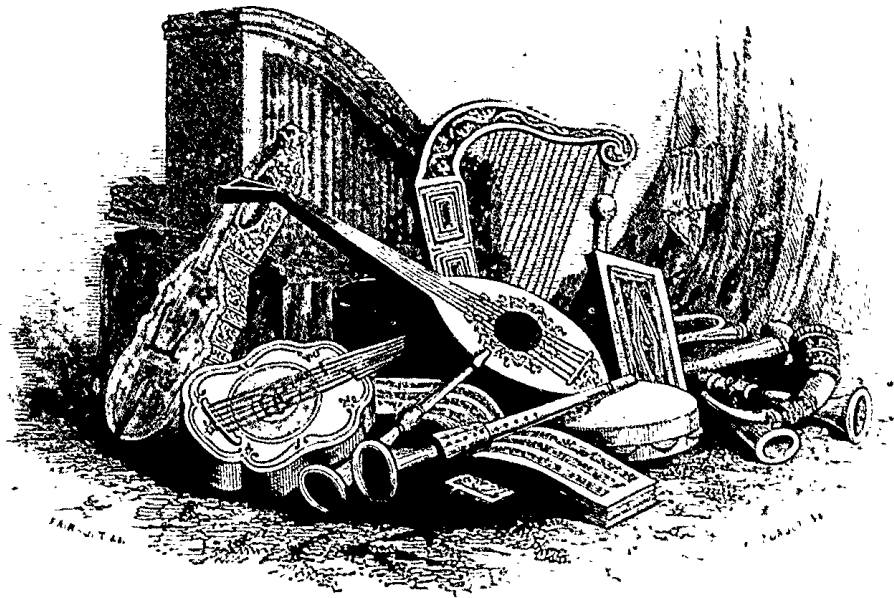
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INTRODUCTION.

THERE is a considerable degree of interest in endeavouring to trace the biography of eminent men who have long since passed away, but whose works have descended to after ages ; and perhaps to no musician of the olden time does this remark more apply than to the celebrated John Dowland, the friend of Shakespeare, the companion of the greatest poets and “ the rarest musician that the age ever beheld.”

John Douland, or Dowland, for his name is spelt both ways, was born in the City of Westminster in the year 1562, where, says Fuller*, “ he had his longest life and best lively-hood.” At the age of twenty-two he visited the chief parts of France and Germany ; at the latter place he was kindly entertained by Henry Julio, Duke of Brunswick, and the learned Maurice, Landgrave of Hessen, the same whom Henry Peacham commends as an excellent musician†. Here he became acquainted with Alessandro Orologio, a musician of great eminence in the service of the Landgrave Maurice, and with George Howet, lutenist to the Duke of Brunswick. Having spent some months in Germany he passed over the Alps into Italy and saw Venice, Padua, Genoa, Ferrara, Florence, and many other places. At Venice he became acquainted with the celebrated Giovanni Croce, who was at that time vice-master of the Chapel of Saint Mark. The exact time of his return to England is not known, but it is assumed to have been before the year 1588, as in that year the University of Oxford conferred on him, in conjunction with Thomas Morley, the degree of Bachelor of Music.

In 1592, Dowland was engaged, in conjunction with some of the principal musicians of the day, to harmonize the Psalm tunes in four parts, which were published by Thomas Este in that year ;

* History of the Worthies of England Endeavoured by Thomas Fuller, D.D., 1662, folio.

† Compleat Gentleman, 1630.

and in 1597 he produced his first work, the collection of four part songs now reprinted in score. These were favourably received and a second edition was printed in the year 1600. In 1600 he also produced his second book. Dowland was then residing in Denmark, where he enjoyed the post of Lutenist to the King. Fuller tells us that Christian the Fourth coming over into England, requested him of King James, "who *unwillingly willing* parted with him.*" The work is dedicated to the celebrated Lucy Countess of Bedford, and dated from "Helsingnoure in Denmark the first of June 1600." In 1603 he was still in Denmark when he printed his third book. In the epistle to the reader he says "My first two books of Ayres speed so well that they have produced a third, which they have fetched far from home, and brought even through the most perilous seas, where having escaped so many sharp rocks I hope they shall not be wrecked on land by curious and biting censures." In 1605 he visited England and published his "*Lachrymæ, or Seven Teares, figured in seaven passionate Pavans, &c., set forth for the Lute, Viols, or Violins, in five parts*†." This work is dedicated to Anne, the Queen of James the First, and sister to Christian the Fourth, King of Denmark. In the Epistle the author tells us that, hastening his return to her brother and his master, he was by contrary winds and frost forced back again and compelled to winter in England, during his stay wherein, he had presumed to dedicate to her hands a work that was begun where she was born, and ended where she reigned. The first pavan in this collection was the celebrated one known and so often alluded to by contemporary writers under the name of the "The *Lachrymæ Pavan*."

Middleton the Dramatist, in his comedy "No Wit, no help like a woman's," thus notices it. A servant is introduced who tells bad news, and is answered :—

"Now thou playest Dowland's *Lachrymæ* to thy master."

It is mentioned by Ben Jonson in the *Masque Time Vindicated* :—

Eyes. "No, the man
In the moon dance a coranto, his bush
At's back a-fire ; and his dog piping *Lachrymæ*."

By Fletcher :—

"Arion on a dolphin, playing *Lachrymæ*." Rollo, A. 2. Sc. 2.

By Massinger :—

—————"Is your Theorbo
Turn'd to a distaff, signior ? and your voice,
With which you chanted *Room for a lusty Gallant*,
Turn'd to the note of *Lachrymæ* ?" Picture, A. 5. Scene last.

* Christian the Fourth was celebrated for his love of music, and is said to have been very proud of having Dowland in this Court. Dowland, however, after a few years' stay at Copenhagen, imagining himself slighted, returned to England and left the king without a Lutenist. In this distress Christian applied to his sister Ann, the wife of James I., who, with her son Prince Henry, interceded with the Lady Arabella Stuart to part with her servant Thomas Cutting, a great performer on the lute. Cutting visited Denmark but returned to his native country in four years. See some curious letters from Prince Henry and the Lady Arabella Stuart relating to the subject in Harleian MS. 6986.

† No perfect copy of this work is known to exist. Dr. Rimbault is in possession of a portion of the *original* manuscript, and of a printed index of contents, from which the following is copied :—

"Seven *Lachrymæ* Pavans. M. John Langton's Pavan. The King of Denmark's Galliard. The Earl of Essex's Galliard. Sir John Souch's Galliard. M. Henry Noell's Galliard. M. Giles Hoby's Galliard. M. Nich. Griffith's Galliard. M. Thomas Collier's Galliard. Captain Piper's Galliard. M. Bucton's Galliard. M. Nichols' Almand. Mr. George Whitehead's Almand."

Again in *The Maid of Honour*, A. 1. Sc. 1 :—

“ Or with the hilts, thunder about your ears
Such musick, as will make your worships dance
To the doleful tune of *Lachrymæ*.”

In 1609 Dowland published a translation of the “*Micrologus*” of Andreas Ornithoparcus*, and, it appears, had then quitted the service of the King of Denmark, for he styles himself only “lutenist, lute-player, and bachelor of Music in both universities.” In the preface to the reader he says, “My industry and onset herein if you friendly accept (being now returned home to remaine) shall encourage me shortly to divulge a more peculiar worke of mine owne, namely, *My observations and Directions concerning the art of lute-playing*, which instrument, as of all that are portable, is and ever hath been most in request, so is it the hardest to manage with cunning and order, with the true nature of fingering, which skill hath as yet by no writer been rightly expressed; what by my endeavours may therein be attained I leave to your future judgement, when time shall produce that which is already almost ready for the Harvest.” Dowland dates this from his “house in Fetter Lane, this tenth of April, 1609.”

In the following year he published the promised *Observations on Lute playing*, appended to a collection of Lute Lessons edited by his son Robert Dowland. A copy of this work, probably unique, is preserved in the Bodleian Library, from which we transcribe the title :—

“Varietie of Lessons : viz. Fantasies, Pavins, Galliards, Almainses, Corantoes, and Volts. Selected out of the best approved authors, as well beyond the seas as of our owne country. By Robert Dowland. Whereunto is annexed certaine observations belonging to Lute-playing, by John Baptisto Besardo of Viconti : Also a short treatise thereunto appertayning by John Dowland, Batchelor of Musicke.” London : Printed for Thomas Adams, 1610.

Dowland’s last publication was an appropriate one under the title of “*A Pilgrime’s Solace*, wherein is contained musical harmony of 3, 4, and 5 parts, to be sung and plaid with lute and viols.” On the title page he styles himself “Lutenist to the Lord Walden.” In the preface to this work he says that he had received a kingly entertainment in a foreign climate, though he could not attaine to any, though never so mean, place at home. He says that “some part of his poor labours had been printed in eight most famous cities beyond the seas, viz. Paris, Antwerpe, Collein, Nuremburg, Frankfort, Leipsig, Amsterdam, and Hamburge,” but that notwithstanding he had found strange entertainment since his return by the opposition of two sorts of people, the first simple Cantors or vocal singers, the second young men professors of the lute, against whom he vindicates himself. He adds that he is entered into the fiftieth year of his age, and because he wants both means, leisure, and encouragement, recommends to the “learneder sort of musicians, who labour under no such difficulties,” the defence of their lute-profession.

Dowland’s complaint of want of patronage at home, which is corroborated by the evidence of Henry Peacham, does not accord with the account handed down to us by Anthony à Wood, or by Fuller, who tell us that he was Gentleman of the Chapel Royal to Queen Elizabeth and King James. Fuller says “He was the rarest musician that his age did behold : having travailed beyond the seas and compounded English with Forreign skill in that faculty, it is questionable

* Originally published at Cologne in 1535.

whether he excelled in Vocal or Instrumental Musick. A cheerful person he was, passing his days in lawful merriment, truly answering the Anagram made of him :—

Johannes Doulandus
Annos ludendo hausi."

He informs us, in a marginal note, that the above anagram was made by Ralph Sadler, Esq., of "Standon in Hartfordshire," who was with Dowland at Copenhagen.

We know that in 1625, when Dowland was sixty-three years old, he was in the service of the Court. A privy seal preserved in the Chapter-house, Westminster, exempting the musicians of the king from the payment of subsidies, contains his name in conjunction with five other "Musicians for the Lutes." The names are "Nich. Lanier, Rob. Johnson, Timothy Collins, Maurice Webster, *John Dowland*, and Tho. Warwick."

Fuller and Anthony à Wood* suppose Dowland to have died in Denmark, and Sir John Hawkins tells us that he died in 1615; but we have already shown that he was alive in 1625, ten years after the later period of his supposed death.

In the British Museum (Addit. MSS., No. 5750) is preserved a warrant appointing Robert Dowland to succeed his father as one of his Majesty's Musicians. The document is dated April 26, 1626, and is to the following effect :—

"Whereas we have appointed Robert Dowland to be one of our Musitions in ordinary for the Consort in the place of his father Doctor Dowland deceased, and are pleased to allow him for his wages twenty pence by the day, and for his livery sixteen pounds, two shillings, sixpence by the year." (Signed) "Pembroke, Chamberlain of the Household."

From this document it appears that Dowland died at the end of the year 1625, or early in 1626, and that he was succeeded in the service of the king by his son Robert †.

Some idea of the estimation in which Dowland was held by his contemporaries may be gathered from their poems in his praise. He was undoubtedly famous both as a Lutenist and Singer. He is thus alluded to in a Sonnet by Richard Barnfield :—

SONNET I.

To his friend Maister R. L. in praise of Musique and Poetrie.

If musique and sweet poetrie agree,
As they must needes (the sister and the brother)
Then must the love be great twixt thee and mee,
Because thou lov'st the one, and I the other.
Dowland to thee is deere, whose heavenly tuch
Upon the Lute doth ravishe humane sense.
Spenser to mee; whose deepe conceit is such,
As passing all conceit, needs no defence.

* In the preface to the translation of Ornithoparcus' Micrologus, Dowland tells us that he had returned to England "to remaine" in 1609. It appears that Anthony à Wood contented himself with copying from Fuller, and though both were living at the same time as Dowland, their accounts of him are often evidently incorrect.

† I am indebted to Dr. Rimbault for pointing out the two last-named documents.

Thou lov'st to hear the sweete melodious sound
 That Phœbus' lute (the Queen of Musique) makes,
 And I in deepe delight am chiefly dround
 When as himselfe to singing he betakes.
 One God is God of both (as poets faigne),
 One knight loves both, and both in thee remaine.

This Sonnet has long passed current as the work of Shakespeare from William Jaggard the printer having included it in a collection entitled "The Passionate Pilgrime, or certaine amorous Sonnets between Venus and Adonis, newly corrected and augmented. By William Shakespeare." 1599. It was again printed with some alterations in 1612: and again in the same year (in consequence of the complaint of Thomas Heywood, some of whose works were included in the collection) without the name of Shakespeare on the title page.

The Sonnet quoted is undoubtedly the production of Richard Barnfield, and may be found in a volume bearing this title:—"Encomium of Lady Pecunia; or the Praise of Money: the complaint of Poetrie for the Death of Liberalitie: *i. e.* The Combat betweene Conscience and Covetousness in the Minde of Man: with Poems in divers Humors," 1598. It bears the name of the author, Richard Barnfield, graduate of Oxford, who had previously published a volume entitled "Cynthia." Barnfield's volume contains another poem which the publisher of the "Passionate Pilgrime" also assigns to Shakespeare:

"As it fell upon a day."

Henry Peacham, who was intimate with Dowland, says that he had slipped many opportunities of advancing himself. He gave him the emblem of a nightingale singing in the winter season on a leafless briar, with the anagram before quoted and the following verses:—

"Heere Philomel in silence sits alone
 In depth of Winter, on the bared briar,
 Whereas the rose had once her beautie shoven,
 Which lordes and ladies did so much desire:
 But faithless now; in winter's frost and snow
 It doth despis'd and unregarded grow.
 So since (old frend) thy yeares have made thee white
 And thou for others hast consum'd thy spring,
 How few regard thee, whom thou didst delight,
 And farre and neere came once to hear thee sing.
 Ingratefull times, and worthless age of ours,
 That lets us pine when it hath cropt our flowers*."

Peacham again celebrates Dowland, and other musicians of his time, in a rare volume entitled "Thalia's Banquet. Furnished with an hundred and odde dishes of newly devised Epigrams," &c. 1620†.

Honest Master Mace, in "A Dialogue between the Author and his Lute: the Lute complaining

* From "Minerva Britannia, or a Garden of Heroicall Devises," 1612, p. 74.

† This volume is so rare that we have not been able to see a copy. It was sold at Mr. Lloyd's sale for £28 10s.

of its great wrongs and injuries," (prefixed to his *Musick's Monument*, 1676), makes the Lute thus exclaim,—

" Old Dowland he is dead ; R. Johnson* too ;
Two famous men ; great masters in my art ;
In each of them I had more than one part,
Or two, or three ; they were not single-soul'd
As most our upstarts are, and too, too bold."

In a marginal note the author tells us that the last passage is in allusion to the "pittiful thin composers of the age."

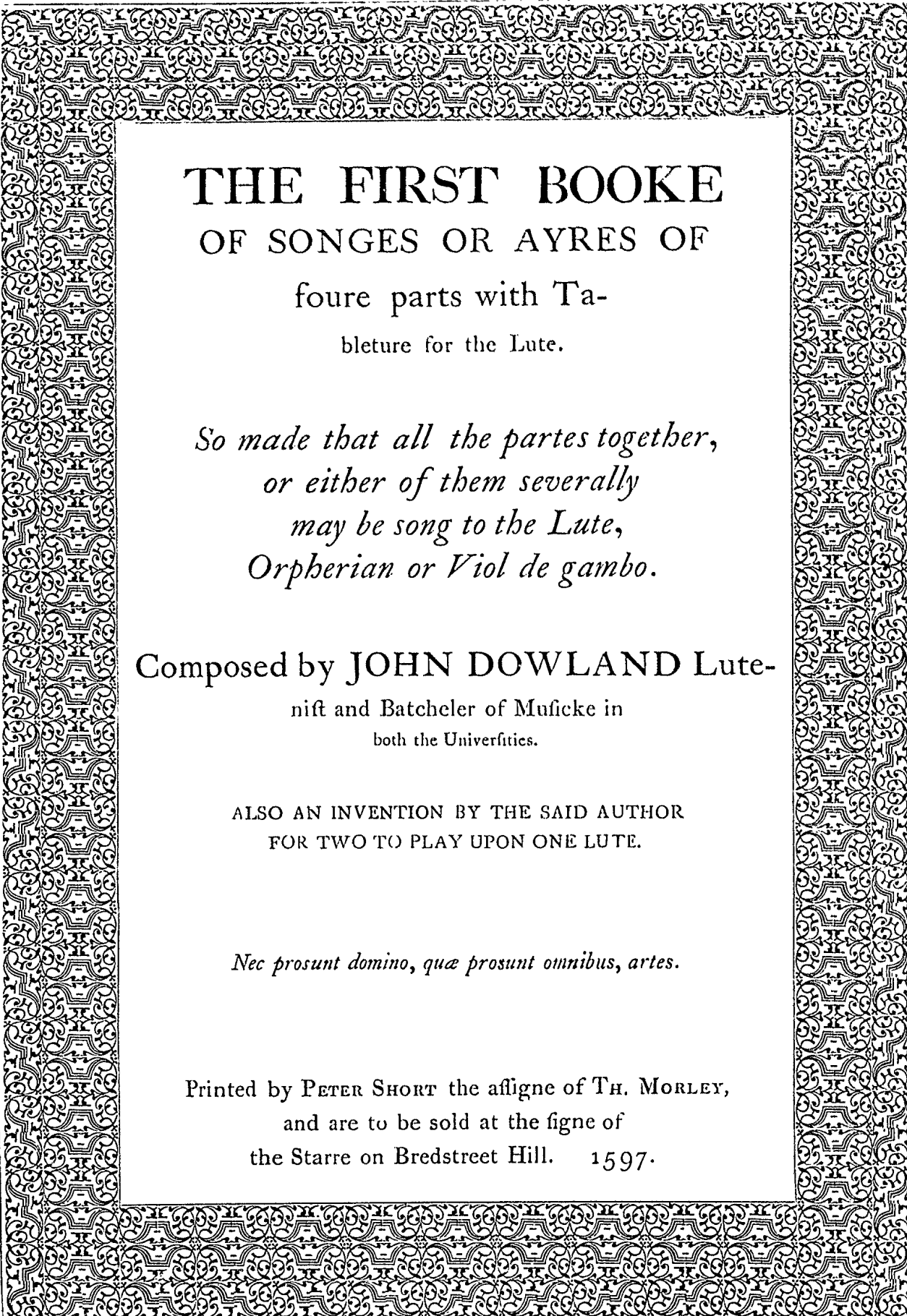
From the praise of Barnfield and Mace it appears that Dowland was celebrated as a performer on the lute, and from that of Peacham, for his singing. Such being the case it would be injustice to compare his compositions with those of many of his contemporaries. Dowland's compositions are not Madrigals (although sometimes improperly called so), but harmonized Songs, and many of them, in their kind, have not been surpassed by those composers who possessed a far greater knowledge of the resources of the art. We may especially point out "Now, O now I needs must part," (which was long popular as a *tune*, under the name of The Frog Galliard), "Go, crystal tears," and "Awake, sweet Love," numbers 6, 9, and 19 of the present collection.

Dowland's first Book of Songs passed through four editions, viz. the first in 1597, the second in 1600, the third in 1608, and the fourth in 1613 ; a convincing proof of the favour with which it was received by the public. The songs are frequently quoted by dramatists of the time. "Thus whilst she sleeps, I sorrow for her sake," No 13, and "Now, O now I needs must part," are quoted in the play of Eastward Hoe, the joint production of Ben Jonson, George Chapman, and John Marston. No. 18, "His golden locks time hath to silver turn'd," is a sonnet by George Peele which was sung before Queen Elizabeth in the tilt-yard at Westminster on the 17th November, 1590 (the anniversary of her accession to the throne), by Mr. Hales, one of the Gentlemen of the Chapel Royal, on the occasion of Sir Henry Lee's "resignation of honour at Tylt, to her Majestie," in consequence of his advanced age. For the best account of this, see Peele's Works, edited by Dyce, 2nd edit. 8vo, 1829, vol. ii. p. 192, *et seq.*

WILLIAM CHAPPELL.

201, Regent Street.

* Household Musician to Sir Thomas Kytson of Hengrave Hall, Suffolk, at the close of the 16th century ; and the original composer of the music to Shakespeare's *Tempest*.



THE FIRST BOOKE
OF SONGES OR AYRES OF
foure parts with Ta-
bleture for the Lute.

*So made that all the partes together,
or either of them severally
may be song to the Lute,
Orpherian or Viol de gambo.*

Composed by JOHN DOWLAND Lute-
nist and Batcheler of Musicke in
both the Univerfities.

ALSO AN INVENTION BY THE SAID AUTHOR
FOR TWO TO PLAY UPON ONE LUTE.

Nec prosunt domino, quæ prosunt omnibus, artes.

Printed by PETER SHORT the assigne of TH. MORLEY,
and are to be sold at the signe of
the Starre on Bredstreet Hill. 1597.



To The Right Honorable Sir George
Carey, of the most honorable order
of the Garter Knight.

Baron of Hunsdon, Captaine of her Majesties Gentlemen
Pensioners, Governor of the Isle of Wight, Lieutenant of
the Countie of Southt: Lord Chamberlaine of her
Majesties most Royall house, and of her Highnes
most honorable privie Counsell.



*T*HAT harmony (Right honorable) which is skilfullie
expressed by Instruments, albeit, by reason of the va-
riety of number & proportion of it selfe, it easily
stirs up the minds of the hearers to admiration &
delight, yet for higher authority any power hath been
ever worthily attributed to that kind of Musicke,
which to the sweetnes of instrument applies the lively voice of man, ex-
pressing some worthy sentence or excellent Poeme. Hence (as all
antiquity can witness) first grew the heavenly Art of musicke: for
Linus, Orpheus and the rest, according to the number and time of their
Poemes, 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 com-
mon friend and uniter of them both. This small booke containing the
consent of speaking harmony, joined with the most musicall instrument
the Lute, being my first labour, I have presumed to dedicate to your
Lordship, who for your vertue and nobility are best able to protect it,
& for your honorable favors towards me, best deserving my duety
and service. Besides your noble inclination and love to all good Arts,

and namely the devine 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 dutifull remembrance of your vertuous Lady my honorable mistres, whose singular graces towards me have added spirit to my unfortunate labours. What time and diligence I have bestowed in the search of Musicke, what travell in forreine countries, what successe and estimation even among strangers I have found, I leave to the report of others. Yet all this in vaine were it not that your honourable hands have vouchsafed to uphold my poore fortunes, which I now wholly recommend to your gracious protection, with these my first cndevors, humbly beseeching you to accept and cherish them with your continued favours.

Your Lordships most humble servant,

JOHN DOWLAND:

To the courteous Reader.

HOW hard an enterprize it is in this skilfull and curious age to commit our private labours to the publike view, mine owne disability and others hard successe do too well assure me : and were it not for that love I beare to the true lovers of Musicke, I had conceald these my first fruits, which how they wil thrive with your taste I know not, howsoever the greater part of them might have been ripe enough by their age. The Courtly judgement I hope wil not be severe against them, being it selfe a party, and those sweet springs of humanity (I meane our two famous Universities) wil entertain them for his sake, whome they have already grac't, and as it were enfranchisd in the ingenuous profession of Musicke, which from my childhood I have ever aymed at, sundry times leaving my native Country, the better to attain so excellent a science. About sixteene yeres past, I travelled the chiefest parts of France, a nation furnisht with great variety of Musicke : But lately, being of a more confirmed judgement, I bent my course toward the famous provinces 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 Maritus Lantzgrave of Hessen, of whose princely vertues & favors towards me I can never speake sufficiently. Neither can I forget the kindnes of Alexandro Horologio, a right learned master of musicke, servant to the royall Prince the Lantzgrave of Hessen, and Gregorio Howet Lutenist to the magnificent Duke of Brunswick, both whom I name as well for their love to me, as also for their excellency in their faculties. Thus having spent some moneths in Germany, to my great admiration of that worthy country, I past over the Alpes into Italy, where I found the Citties furnisht with all good Artes, but especially musicke. What favour and estimation I had in Venice, Padua, Genoa, Ferrara, Florence and divers other places I willingly suppress, least I should any way

seeme partiall in mine owne indevours. Yet can I not dissemble the great content I found in the proferd amity of the most famous Luca Marenzio, whose sundry letters I received from Rome, and one of them, because it is but short I have thought good to set downe, not thinking it any disgrace to be proud of the judgement of so excellent a man.

MULTO MAGNIFICO SIGNIOR MIO OFFERVANDISSIMO.

Per una lettera del Signior Alberigo Malvezi ho inteso quanto con cortese affetto si mostri desideroso di effermi congiunto d'amicitia, dove infinitamente laringratio di questo suo buon' animo, offerendomegli all'incontro se in alcuna cosa la posso servire, poi che gli meriti delle fue infinite virtù et qualità meritano che ogni uno et me l'ammirino et osservino, et per fine di questo le bascio le mani. Di Roma a' 13 di Luglio 1595.

D. V. S. Affettionatissimo servitore
Luca Marenzio.

Not to stand too long upon my travels, I will only name that worthy master Giovanni Crochio Vicemaster of the chappel of S. Marks in Venice, with whome I had familiar conference. And thus what experience I could gather abroad I am now readie to practise at home, if I may but find encouragement in my first assaies. There have been divers Lute-lessons of mine lately printed without my knowledge, false and unperfect, but I purpose shortly my selfe to set forth the choisest 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 favor with you, so shall I be affected to labor in the rest. Farewell.

JOHN DOWLAND.

THO: CAMPIANI EPIGRAMMA DE INSTITUTO AUTHORIS.

Famam, posteritas quam dedit Orpheo,
Dolandi melius Musica dat sibi,
Fugaces reprimens archetypis sonos;
Quas & delitias præbuit auribus,
Ipsis conspicuas luminibus facit.

I N D E X.

No.		Page
1.	Unquiet thoughts	1
2.	Whoever thinks, or hopes, of love	5
3.	My thoughts are wing'd	9
4.	If my complaints	13
5.	Can she excuse	19
6.	Now, O now I needs must part	24
7.	Dear, if you change	27
8.	Burst forth my tears	31
9.	Go crystal tears !	37
10.	Think'st thou then ?	42
11.	Come away, come sweet love	45
12.	Rest awhile, you cruel cares !	48
13.	Sleep wayward thoughts !	52
14.	All ye whom love	56
15.	Wilt thou unkind !	61
16.	Would my conceit	66
17.	Come again, sweet love	72
18.	His golden locks	75
19.	Awake sweet love	79
20.	Come heavy sleep	84
21.	Away with these self-loving lads	88
22.	“ My Lord Chamberlain his Galliard ”	91