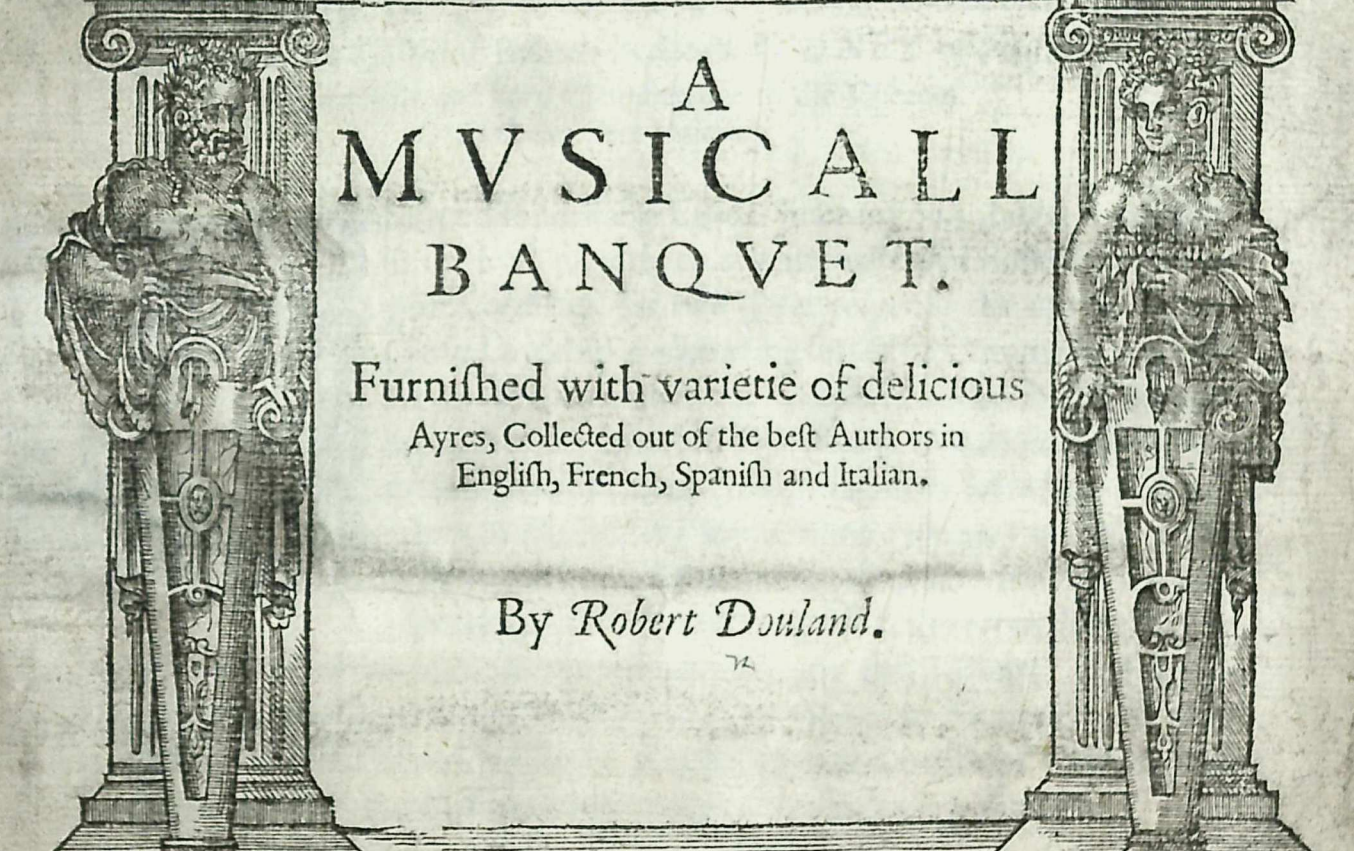




A
MUSICALL
BANQVET.

Furnished with varietie of delicious
Ayres, Collected out of the best Authors in
English, French, Spanish and Italian.

By *Robert Dowland.*



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A
MUSICAL
MANUAL

Translated with various of definitions
And collected out of the best Authors in
English French Spanish and Italian.

By Robert D. ...

1711



TO THE RIGHT HO-
NORABLE SYR ROBERT
SYDNEY, KNIGHT: Lord Governour of
Vlissingen, and the Castle of Ramekins, Lord SYDNEY of Penshurst,
Viscount Lisle, and Lord Chamberlaine to the Queenes
most excellent Maiestie.



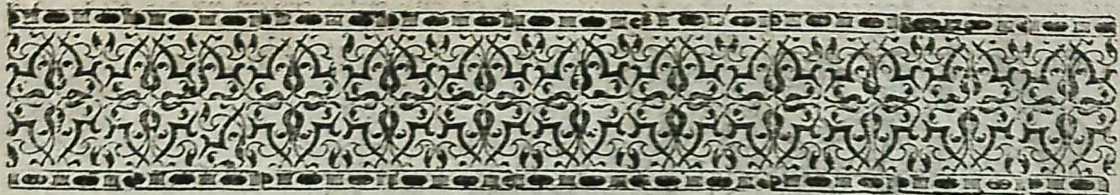
RIGHT Honourable Lord: Since my best abilitie is not able
in the least manner to counteruaile that dutie J owe vnto
your Lordship, for two great respects; the one in regard
(your Lordship vndertaking for mee) J was made a mem-
ber of the Church of Christ, and withall receiued from you
my name: the other the loue that you beare to all excellen-
cy and good learning, (which seemeth hæreditarie aboue
others to the Noble Familie of the Sydneys,) and especially
to this excellent Science of Musicke, a skill from all antiquity
entertayned with the most Noble & generous dispositions.

May it please your Honour therefore to accept these my first labours, as a poore
pledge of that zeale and dutie which J shall euer owe vnto your Honour, vntill time
shall enable me to effect something more worthy of your Lordships view, hauing
no other thing saue these few sheetes of Paper to present the same withall.

To your Honour

in all dutie most deuoted,

Robert Douland.



TO THE READER.



GENTLEMEN: Finding my selfe not deceiued in the hope I had of your kinde entertayning my collected Lute-lessons which I lately set forth, I am further encouraged to publish vnto your censures these **A Y R E S**, being collected and gathered out of the labours of the rarest and most iudicious Maisters of Musick that either now are or haue lately liued in Christendome, whereof some I haue purposely sorted to the capacite of young practioners, the rest by degrees are of greater depth and skill, so that like a carefull Confectionary, as neere as might be I haue fitted my Banquet for all tastes; if happily I shall be distasted by any, let them know what is brought vnto them is drest after the English, French, Spanish and Italian manner: the assay is taken before, they shall not need to feare poysoning. You Gentlemen and friends that come in good-will, and not as Promooters into a country Market, to call our viands into question, whatsoeuer here is, much good may it doe you, I would it were better for you: for the rest I wish their lips such Lettuce as *Silenus* Assè, or their owne harts would desire.

Thine, *Robert Dowland.*

Ad Robertum Doulandum Joannis filium de Musico suo conuiuio.

ERgonè diuini genitoris pleetra resumis,
Reddat vt attonitos iterum tua Musa Britannos?
Vt nimia totum rapias dulcedine mundum,
DOVLANDI & resonet nomen nemus omne, superhana
Quà mundi dominam vaga **TIBRIDIS** alluit vnda;
Littora quà rutilis verrit **Pactolus** arenis,
Aut sese immiscet glaciale **Vistula** ponto,
Vincere quem nequeat **LINVS**, nec **Thracius ORPHEVS**,
Credo equidem, vt nostras demulceat **Entheus** aures.
Somnio **Threicidum** voces, & murmura cæli
Antiquosq; modos, rediniuaq; **Dorica** castra,
Illius vt vario cantillet gutture **Musa**,
Maeste animo **ROBERTE** tuo, chariq; parentis
Pergito candorem, moresq; imitarier artes
Auspicijsq; bonis celebret te fama per orbem
Funera post **Patris Phœnix**q; renascitor alter.

Henricus Peachamus.

271 The Right Honourable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes
most excellent Maiestie, his Galliard.

The musical score is written on ten systems of three staves each. The notation includes various note values (minims, crotchets, quavers), rests, and clefs (treble and bass). The music is in a single melodic line, with some systems featuring a repeat sign. The notes are primarily in the range of G4 to G5. The score concludes with a double bar line and the text 'Finis. Iohn Dowland, Batchelar of Musick.'

Finis. Iohn Dowland,
Batchelar of Musick.



Musical staff with notes and rests.

Y heauie sprite op-

Musical staff with notes and rests.

Musical staff with notes and rests.

prest with forrowes might, Of wearied limbs the burthen soare sustaines,

Musical staff with notes and rests.

Musical staff with notes and rests.

With silent grones, With silent grones and harts teares

Musical staff with notes and rests.

Musical staff with notes and rests.

still complains, Yet I breath still and

Musical staff with notes and rests.

Musical staff with notes and rests.

live in lifes des-pight. Haue I lost thee? All fortunes

Musical staff with notes and rests.

Musical staff with notes and rests.

I ac- curse, bids thee fare-well, with thee all ioyes fare-well, And

Musical staff with notes and rests.

BASSVS.

I.

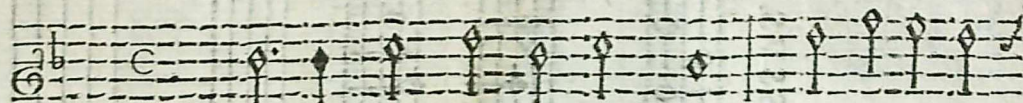
Anthony Holborne.

M

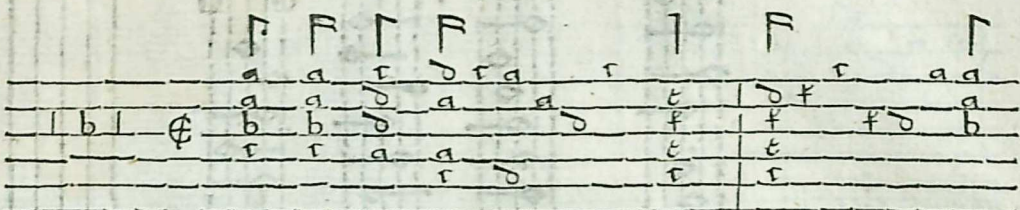
Y heaue sprite, &c.

for thy fake this world be-comes my hell.

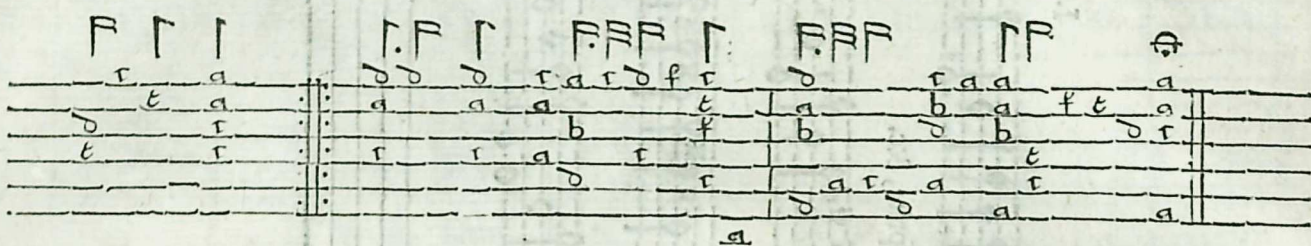
And for thy fake this world be- comes may hell.



Hange thy minde since she doth change, Let not Fancy
Thy vn-truth can- not seeme strange, When her fallhood



still abuse thee: Loue is dead and thou art free, She doth liue but dead to thee.
doth excuse thee.

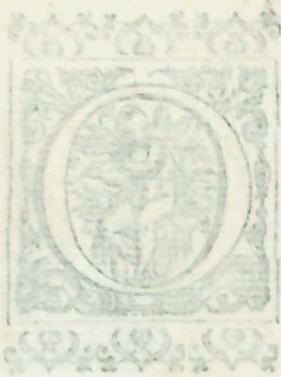


2 Whilst she lou'd thee best a while,
See how she hath still delaid thee:
Vsing shewes for to beguile,
Those vaine hopes that haue deceiu'd thee,
Now thou seest although too late,
Loue loues truth which women hate.

3 Loue no more since she is gone,
Shee is gone and loues another:
Being once deceiu'd by one,
Leaue her loue but loue none other.
She was false bid her adew,
She was best but yet vntrue.

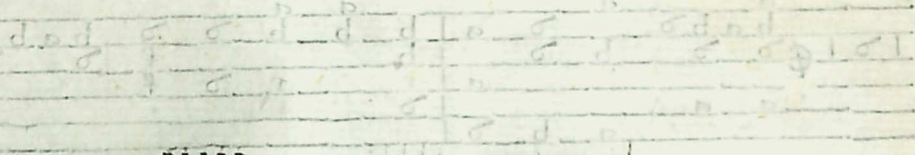
4 Loue farewell more deere to mee
Then my life which thou preferuest:
Life all ioyes are gone from thee,
Others haue what thou deseruest.
Oh my death doth spring from hence
I must dye for her offence.

5 Dye, but yet before thou dye
Make her know what she hath gotten:
She in whom my hopes did lye,
Now is chang'd, I quite forgotten.
She is chang'd, but changed base,
Baser in so vilde a place.



Eyes leave off your weeping, I one hath the thoughts in

F F F F F F F F F F



BASSVS.

II.

Richard Martin.

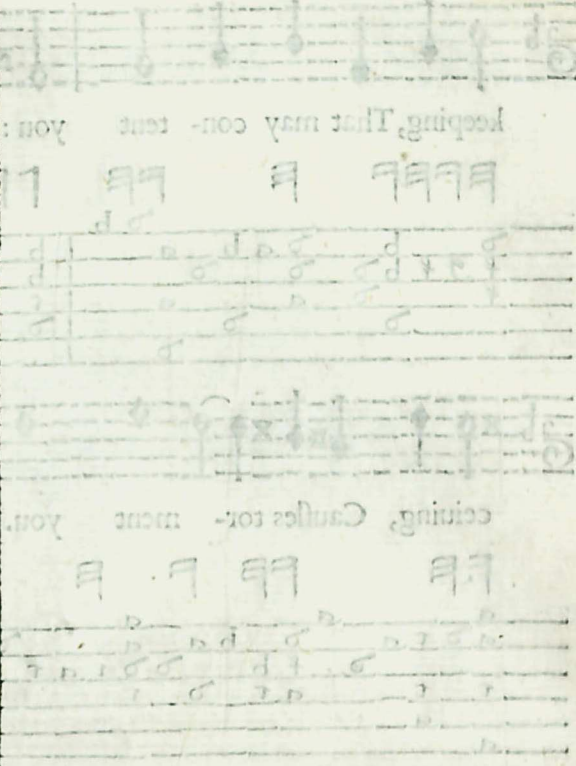


Change thy minde since she doth change, Let not Fancie still abuse thee:
Thy vn-truth cannot seeme strange, When her fallshood doth excuse thee,



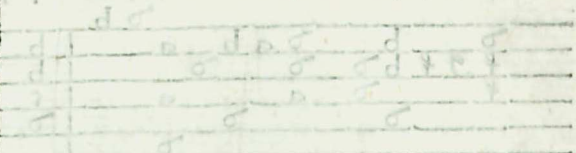
Loue is dead and thou art free, Shee both live but dead to thee.

Loue will requite me,
When life hath death endured,
Or let me be assured,
Of life dequie me,
How Hope will be agreed,
A But happy I hope the de



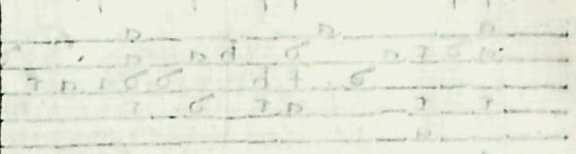
keeping That may con- tene you:

F F F F F F F F F F



ceasing, Causes for- more you

F F F F F F F F F F

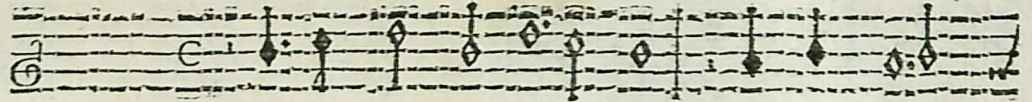


Wish too much having,
Lone must not be offended,
Time needs must be amended,
Though long in lasting,
Hope hath his happy hours,
A Clouds threaten but a shower,

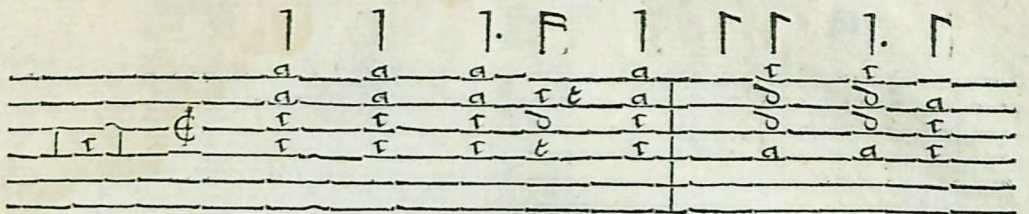
Robert Hales, Groome of her Maiesties Priuie Chamber. III. BASSVS.

Eyes leauc off your weeping, Loue hath the thoughts in keeping, That
 may content you: Let not this misconceiuing, Where comforts are receiuing, Causelesse
 torment you. Let &c.

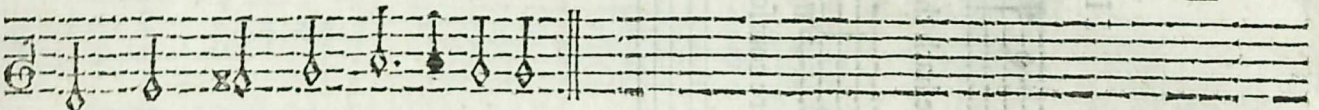
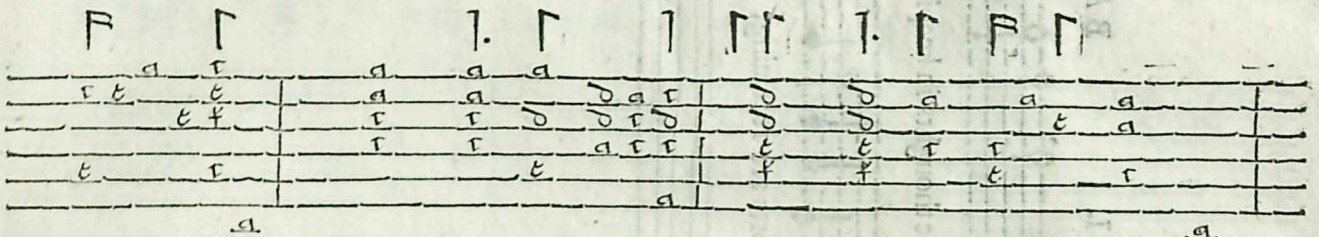




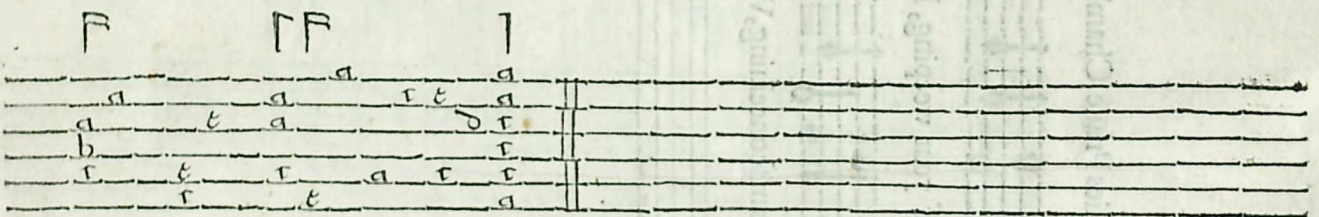
OE my Flocke, goe get you hence, Seeke some other



place of feeding, Where you may haue some defence, Fro the stormes in my breast breeding,



And showers from mine eyes proceeding.



2 Leauē a wretch in whom all woe
Can abide to keepe no measure.
Merry flocke such one forgoe,
Vnto whom Myrth is displeasure,
Onely rich in measures treasure.

3 Yet alas before you goe
Heare your wofull Maisters story,
Which to stones I else would shew,
Sorrow onely then hath glory
When tis excellently sorry.

4 *Stella*, fayrest Shepherdesse,
Fayrest but yet cruelst euer.
Stella, whom the heau'ns still blesse,
Though against me she perseuer,
Though I blisse inherit neuer.

5 *Stella*, hath refused mee :
Stella, who more Loue hath proued
In this Catiffe hart to be
Then can in good to vs be moued
Towards Lambe-kins best beloued.

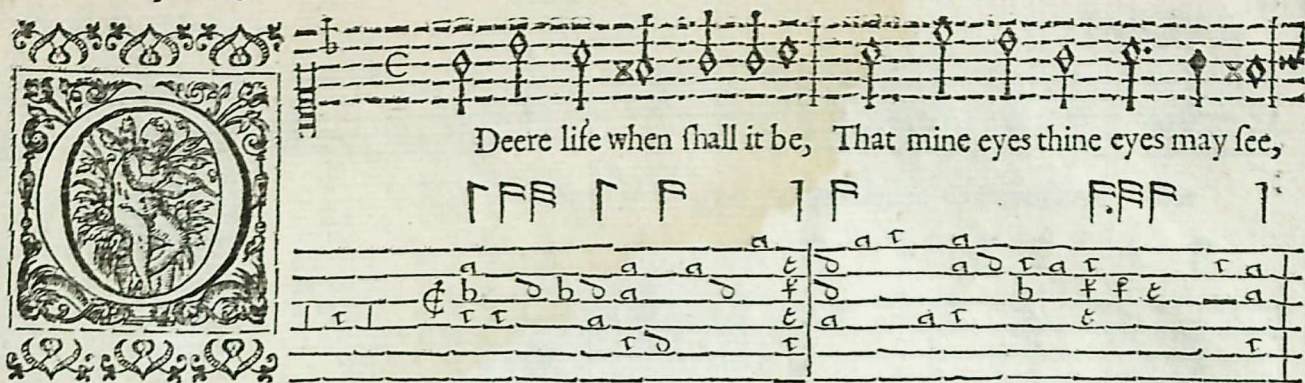
6 *Stella* hath refused mee
Astrophel, that so well serued,
In this pleasant spring (*Muse*) see
While in pride Flowers be preferu'd
Himselfe onely Winter-starued.

7 Why alas then doth she swear
That she loueth mee so deerely,
Seeing mee so long to beare
Coales of Loue that burne so cleerely,
And yet leauē me hopelesse meerely.

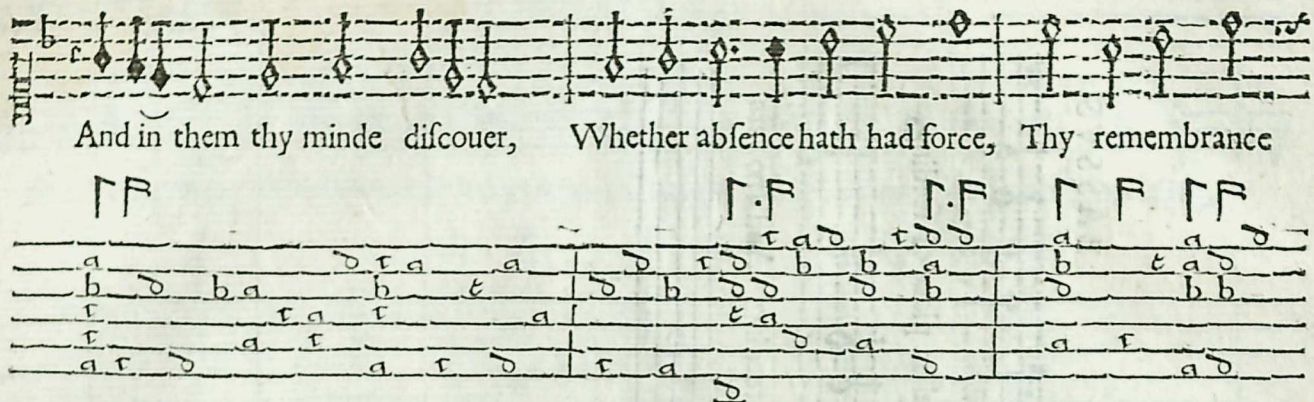
8 Is that Loue? forsooth I trow
If I saw my good Dogge grieued
And a help for him did know
My Loue should not be belieued
But hee were by mee relieued.

9 No she hates mee (*well away*)
Fayning Loue, somewhat to please mee,
Knowing, if she should display
All her hate, Death soone would seize me,
And of hideous torments ease me.

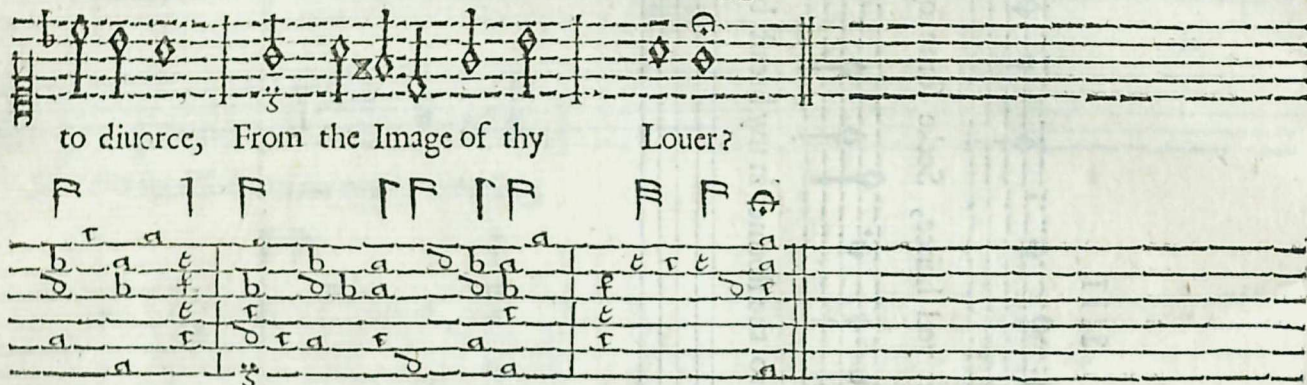
10 Then my flocke now adew,
But alas, if in your straying
Heauenly *Stella* meet with you,
Tell her in your pittious blaying,
Her poore slaues iust decaying.



Deere life when shall it be, That mine eyes thine eyes may see,



And in them thy minde discover, Whether absence hath had force, Thy remembrance



to diuerce, From the Image of thy Louer?

2 O if I my selfe finde not,
By thine absence oft forgot,
Nor debarde from *Beauties* treasure:
Let no Tongue aspire to tell
In what high I shall dwell,
Onely Thought aymes at the pleasure.

3 Thought therefore will I send thee,
To take vp the place for mee,
Long I will not after tarry:
There vnseene thou mayst be bolde
Those fayre wonders to behold,
Which in them my hopes doe carry.

4 Thought, see thou no place forbear,
Enter brauely euery where,
Seize on all to her belonging:
But if thou wouldest guarded be,
Fearing her beames, take with thee,
Strength of liking, rage of longing.

5 O my Thoughts, my thoughts, surcease,
Your delights my woes increase,
My life fleetes with too much thinking:
Thinke no more, but dye in mee
Till thou shalt receiued be
At her lips my *Nectar* drinking.

D'incerto.

V.

BASSVS.

A musical staff with a treble clef and a common time signature (C). The first measure contains a large, bold letter 'O'. The rest of the staff contains a series of notes, including quarter and eighth notes, with stems pointing upwards.

Decree life when shall it be, That mine eyes thine eyes may see, And in them


A musical staff with a treble clef and a common time signature (C). It contains a series of notes, including quarter and eighth notes, with stems pointing upwards.

thy minde discover, Whether absence hath had force, Thy remembrance to diuorce,

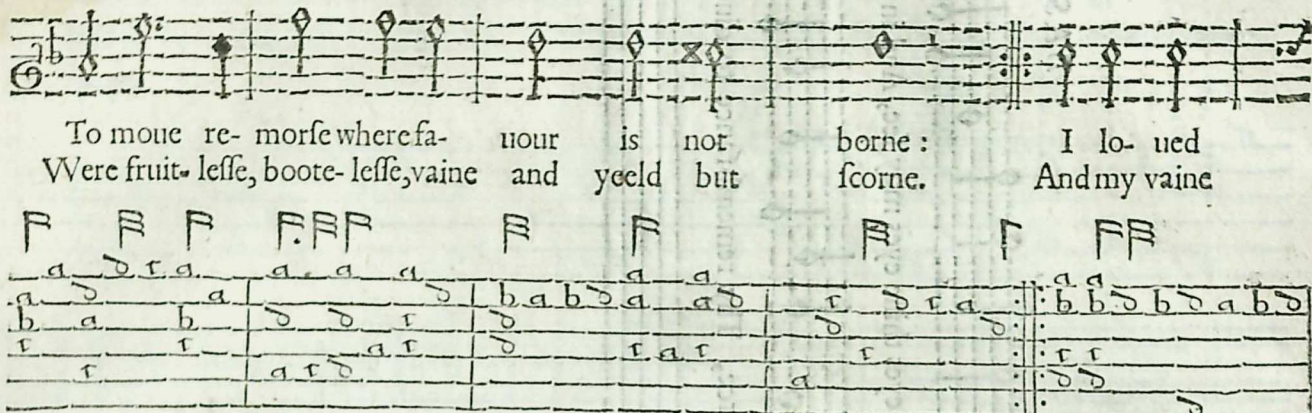
A musical staff with a treble clef and a common time signature (C). It contains a series of notes, including quarter and eighth notes, with stems pointing upwards.

From the Image of thy Louer?

The Right Honourable *Robert*, Earle of Essex: Earle Marshall of England. VI. CANTVS.



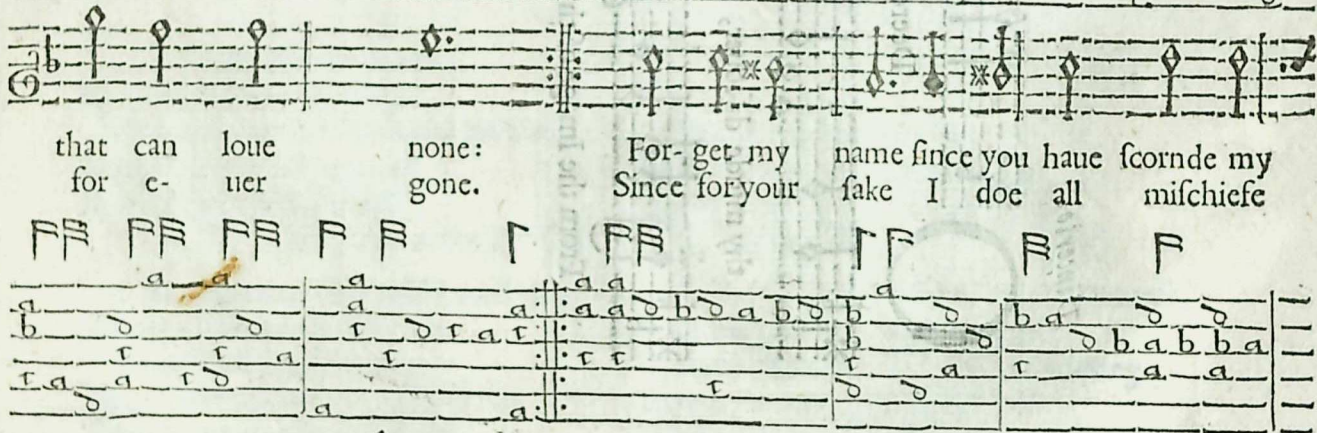
T plead my faith where faith hath no reward,
 To heape complaints wher she doth not regard,
 F F F F F F F F F F F F F F F F



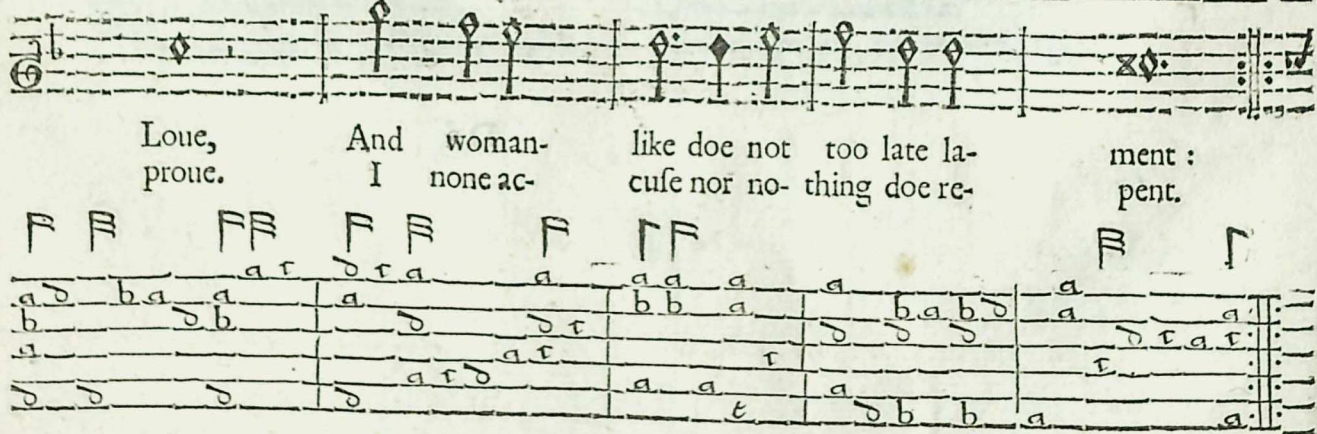
To moue remorse where fauour is not borne: I lo-ued
 Were fruit-lesse, boote-lesse, vaine and yeeld but scorne. And my vaine
 F F F F F F F F F F F F F F F F



her whom all the world ad- mir'de. I was re- fus'de of her
 hopes which far too high as- spir'de Is dead and bu- ri'd and
 F F F F F F F F F F F F F F F F



that can loue none: For- get my name since you haue scornde my
 for e- uer gone. Since for your sake I doe all mischief
 F F F F F F F F F F F F F F F F



Loue, And woman- like doe not too late la- ment:
 proue. I none ac- cuse nor no- thing doe re- pent.
 F F F F F F F F F F F F F F F F



N a groue most rich of shade, Where Birds wanton musicke made,

FF F F F F F F F F F F

a a r a d r d a e d d

a a r r r r r r r r r r

e f a a a r t d

May then in his pideweeds shewing, New perfumes with flowers fresh growing. May then in, &c.

F F F F F F F F F

r r a r r d r a a a a a

d d a e d r a a d r a a f e a

a r e e e r b r r a r e r b r

r r r e r a r a

3

2 *Astrophell* with *Stella* sweet
Did for mutuall comfort meet,
Both within themselues oppressed,
But either in each other blessed.

3 Him great harmes had taught much care
Her faire necke a foule yoke bare,
But her sight his care did banish,
In his sight her yoke did vanish.

4 Wept they had, alas the while,
But now teares themselues did smile,
While their eyes by Loue directed,
Interchangeably, reiected.

5 Sigh'd they had: but now betwixt
Sighs of woe were glad sighs mixt,
With Armes crost, yet testifying
Restlesse rest, and liuing dying.

6 Their cares hungry of each word
Which the deare tongue would afford:
But their tongues restrain'd from walking,
Till their harts had ended talking.

7 But when their tongues could not speake,
Loue it selfe did silence breake:
Loue did see his lips asunder,
Thus to speake in Loue and wonder.

8 *Stella*, soueraigne of my Ioy,
Faire Triumphres in annoy:
Stella, starre of heauenly fire,
Stella, load-starre of desire.

9 *Stella*, in whose shining eyes,
Are the lights of Cupids skyes,
Whose beames when they are once darted,
Loue therewith is straight imparted.

10 *Stella*, whose voice when it speakes,
Senses all asunder breake:
Stella, whose voyce when it singeth,
Angels to acquaintance bringeth.

11 *Stella*, in whose body is,
Writ the Characters of blisse:
Whose sweet face all beautie passeth,
Saue the minde which it surpasseth.

12 Graunt, O graunt, but speach (alas)
Failes me, fearing on to passe:
Graunt to me, what am I saying?
But no fault there is in praying.

13 Graunt (O deere) on knees I pray,
(Knees on ground hee then did stay)
That not I but since I proue you,
Time and place from mee nere moue you.

14 Neuer season was more fit,
Neuer roome apt for it:
Smiling ayre allows my reason,
These Birds sing, now vse the season.

15 This small winde which so sweet is,
See how it leaues leaues doth kisse,
Each tree in his best attyring,
Sence of Loue to Loue inspyring.

BASSVS.

VII.

Tristis.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of notes and rests, with some notes marked with a '5' above them. The second staff continues the melody with similar notation, including a double bar line and a repeat sign.

In a groue most rich of shade, Where Birds wanton Musicke made, May then in his
 pide weeds shewing, New perfumes with flowres fresh growing. May then in, &c.

16 Loue makes earth the water drinke,
 Loue to earth makes water sincke,
 And if dumbe things be so wittie,
 Shall a heauenly Grace want pittie?

17 There his hands in their speech faine
 Would haue made tongues language plaine
 But her hands his hands compelling,
 Gaue repulse, all Grace expelling.

18 Therewithall, away she went
 Leauing him with passion rent
 With what she had done and spoken,
 That therewith my song is broken.

M. John Dowland Bachelor of Musicke.

VIII.

BASSVS.

F

Arre from triumphing Court, &c.

2 But loe a glorious light from his darke rest 3 Raviſht with ioy ſo gract by ſuch a Saint,
 Shone from the place where erſt this Goddeſſe dwelt He quite forgot his Cell and ſeſe denaid,
 A light whoſe beames the world with fruit hath bleſt He thought it ſhame in thankfulneſſe to faint,
 Bleſt was the Knight while hee that light beheld: Debts due to Princes muſt be duely paid:
 Since then a ſtarre fixed on his head hath ſhinde, Nothing ſo hatefull to a noble minde,
 And a Saints Image in his hart is ſhrinde. As finding kindeſſe for to proue vnkinde.

4 But ah poore Knight though thus in dreame he ranged,
 Hoping to ſerue this Saint in ſort moſt meeete,
 Tyme with his golden locks to ſiluer changed
 Hath with age-fetters bound him hands and feete,
 Aye mee, hee cryes, Goddeſſe my limbs grow faint,
 Though I times priſoner be, be you my Saint.

L 

Ady if you so spight mee, so spight mee, Wherefore doe you, doe you



so oft, doe you so oft kisse, kisse and delight mee? Sure, sure that my hart opprest,



my hart opprest and over-cloyed, my hart opprest and over-cloyed, May breake thus



over-joyd, over-joyed, If you seeke to spill mee, to spill mee, Come kisse me sweet,



and kill, :: kill mee, So shall your hart, your hart



be eased, And I shall rest content, content, and dye, and dye well pleas'd, well pleas'd.

M. John Dowland Bachelor of Musicke. X. BASSVS.

N darknesse let mee dwell, &c.

to my woes, And bedded to my Tombe, O Let me

living die, O let me living, let me living, living die, Till death, till death doe come,

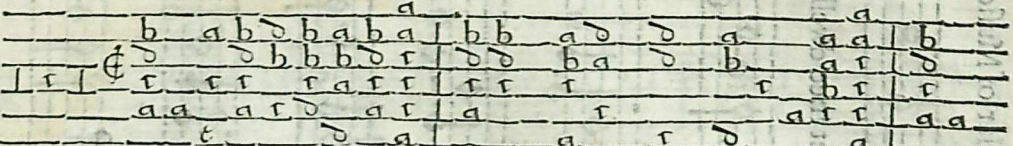
||: till death, till death doe come,

In darknesse let mee dwell.



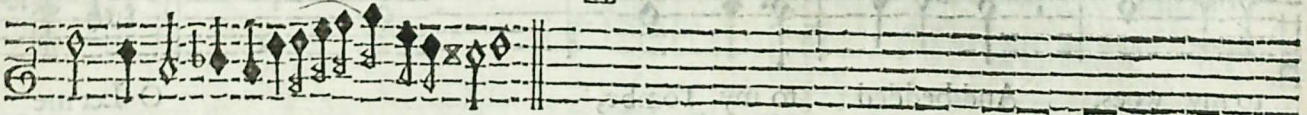
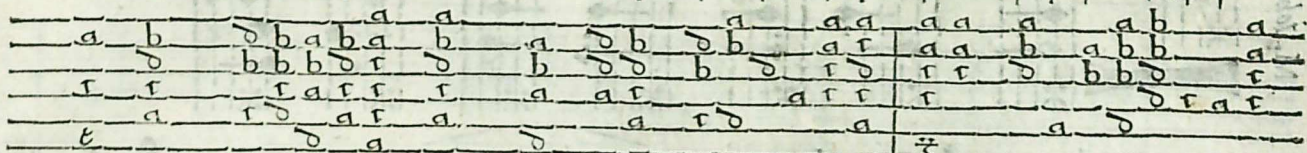
I le parler & le silence Nait à nostre heur esgalemment, Parlons

FF F



donc ma chere esperance Du cœur & des yeux seulement: Amour ce petit dieu volage

F F



Nous apprend ce muet lan- gage.



Que le regard vole & renole
Messager des nos passions,
Et serue au lieu de la parole
Pour dire nos intentions.
Amour.

Mais si quelque ame est offensée
De nous voir discourir des yeux,
Nous parlerons de la pensée
Comme les Anges dans les cieux.
Amour.

Ainsi par un doux artifice
Nous tromperons les courtisans,
Et nous rirons de la malice
De mile facheux mesdisans,
Qui n'en scauront pas d'auantage
Ignorant ce muet langage.



Handwritten musical notation on a five-line staff, including notes, rests, and bar lines. The text below the staff is partially legible: "Je ne puis plus en vain te dire de moi".

BASSO.
XI.
S I le parler & le sience Nuis à nostre heur esga-
lement, Parlons dons ma chere
esperance Du cœur & des yeux ser-
lement: Amour ce petit dieu vo-
lage Nous apprend ce
muet langage.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines. The text below the staff is partially legible: "Et tant moins à mon bien se vo", "tellement ceste voy conu", "I ay maintes fois iuré du change faire", "Pour faire de un dessein suis par l'autre des", "Mais à toutes les fois, nisi tollis me trahis", "Inferelle en parole & fache en effect."

D'incerto.

XII.

BASSO.

The musical score for the Bass part consists of two staves. The first staff begins with a large 'C' time signature and a key signature of two flats (B-flat and E-flat). The melody is written in a style characteristic of 17th-century French lute tablature, using diamond-shaped notes on a five-line staff. The second staff continues the melody with the following lyrics: *E penser qui sans fin tirannise ma vie, Se montre tellement contre moy*

conjuré. Que tant plus ie m'efforce à dompter son enui- e, Et tant moins à mon bien

ie le voy prepa- ré.

H

De la prison de son cuer.
 Qui vous a par ce ouvrage
 Honorez vostre vray dieux,
 Glorifiez en vostre porte

Qui guide à l'extremité
 Glorifiez est l'extremité
 Finis toute liberté
 ainsi vostre ame



Ous que le bon heur r'appelle A un serua- ge ancien,

Γ P P Γ P Γ

a a b d a a b d a a b d a a b d a a

b b a d b d b d r d b a b a b d b a

r r a r a r r a r r a r r

a d r d a r d a r d a b a

Mon- rez aux peids de la belle Qui vous dai- gne faire sien.

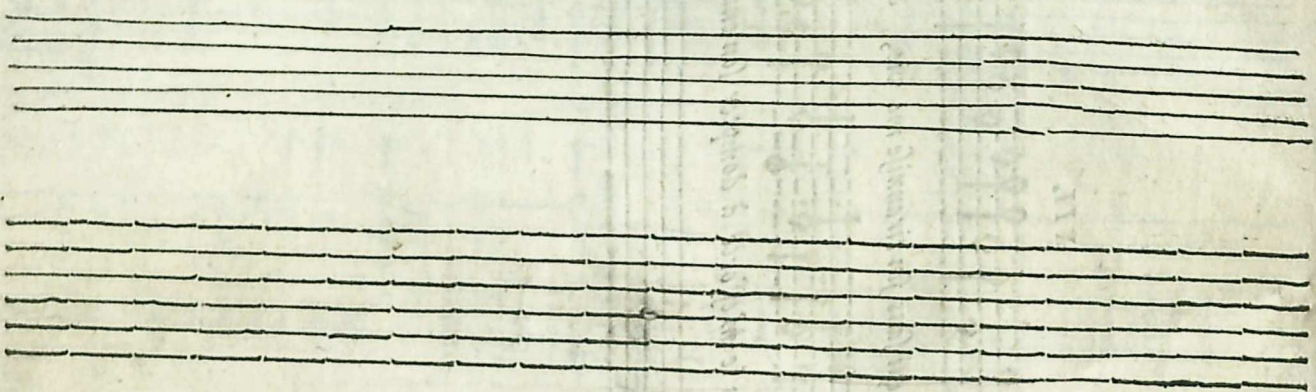
Γ P P P P Γ P Γ

a r d a a a a a a b d b d d a d r

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

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

a d r a a b d r a d b a



Glorieuse en vostre perte
 Honorez vostre vainqueur,
 Qui vous a la porte ouverte
 De la prison de son cœur.

Heureux venez vous donc rendre
 A celle qui vous a pris,
 C'est honneur de ce voir prendre
 A qui tient tout à mespris.

Ainsi vostre ame reprise,
 Finis toute liberté:
 Glorieuse est l'enterprise
 Qui guide à l'eternité.

Dimesso.

XIII.

BASSO.



Ons que le bon heur r' appelle. A un sermage ancien, Mourez aux peids de



la belle Qui vous daigne faire sien.

