

SIX SONGS *by*

# JOHN DOWLAND

*arranged by* DESMOND DUPRÉ

*for voice and guitar*

1. I saw my lady weep
2. Fine knacks for ladies
3. What if I never speed?
4. In darkness let me dwell
5. Flow, my tears
6. Come away, come, sweet love!

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# SIX SONGS

with accompaniment for Guitar

arranged from the Lute  
tablature by Desmond Dupré

JOHN DOWLAND

## Fingering Indications

1, 2, 3, 4, = L.H fingers.

i, m, a = R.H fingers.

①, ② etc. indicate strings

B 1 etc = Barrée at the first  
fret etc. Dotted line  
shows duration of barrée.

## I saw my lady weep

Not too slow

The musical score is presented in two systems. The first system begins with a treble clef, a common time signature (C), and a first ending bracket labeled '1'. The vocal line starts with a whole note 'I' followed by a dotted half note 'saw my'. The guitar accompaniment features a 5B barrée at the first fret, indicated by a dashed line, and includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The second system continues the vocal line with 'la - dy weep, And Sor - - row proud to'. The guitar accompaniment continues with similar rhythmic patterns and includes a 2B barrée at the second fret. The score is written in a style typical of lute tablature arrangements, with specific fingering and string indications.

— be ad-vanc - - ed so

In these fair

eyes, in those fair eyes where all per-fec - - - tions keep.

Her face was

full of woe, full — of woe; But such a woe, be-lieve me, as

wins more hearts Than Mirth can do with her, with her en-tic - ing parts.

2

Sorrow was there made fair,  
 And Passion wise, tears a delightful thing;  
 Silence beyond all speech a wisdom rare.  
 She made her sighs to sing,  
 And all things with so sweet a sadness move  
 As made my heart at once both grieve and love.

3

O fairer than aught else  
 The world can show, leave off in time to grieve.  
 Enough, enough your joyful looks excels;  
 Tears kills the heart, believe.  
 O strive not to be excellent in woe,  
 Which only breeds your beauty's overthrow.

# Fine knacks for ladies

Quick

2

The musical score is written for a piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Quick'. The key signature has one sharp (F#). The time signature is 2/4. The lyrics are: 'Fine knacks for la - dies, cheap, choice, brave and new! Good pen - ny - worths! but mo - ney can - not move. I keep a fair but for the fair to view; A beg - gar may be li - ber - al of love. Though all my wares be trash, the heart is true, the heart is true, the heart is true.' The piano accompaniment includes various chords and fingerings, with some measures marked with '1B', '3B', '1B', and '3B' above the staff. There are also some markings like 'm', 'a i m a', and 'p' below the piano staff.

Fine knacks for la - dies, cheap, choice, brave and new! Good pen - ny - worths! but mo - ney can - not move. I keep a fair but for the fair to view; A beg - gar may be li - ber - al of love. Though all my wares be trash, the heart is true, the heart is true, the heart is true.

2 3

Great gifts are guiles and look for gifts again;  
 My trifles come as treasures from my mind.  
 It is a precious jewel to be plain;  
 Sometimes in shell the Orient's pearl we find.  
 Of others take a sheaf, of me a grain.

Within this pack pins, points, laces, and gloves  
 And divers toys fitting a country fair.  
 But in my heart, where duty serves and loves,  
 Turtles and twins, Court's brood, a heavenly pair.  
 Happy the heart that thinks of no removes.

# What if I never speed?

Fairly quick

3

What if I nev - er speed? Shall I straight yield to de - spair, And  
Or shall I change my love? For I find power to de - part, And

still on sor - row feed That can no loss re - pair?  
in my rea - son prove I can com - mand my heart.

But if she will pi - ty my de - sire and my love re - quite, Then ev - er shall she

live my dear de - light. Come, come, come while I have a heart to de - sire thee, Come,

come, come, for ei - ther I will love or ad - mire thee.

2

Oft have I dreamed of joy,  
Yet I never felt the sweet;  
But, tired with annoy,  
My griefs each other greet.  
Oft have I left my hope  
As a wretch by Fate forlorn;

But Love aims at one scope,  
And, lost, will still return.  
He that once loves with a true desire never can depart;  
For Cupid is the king of every heart.  
Come, come, come, while I have a heart to desire thee,  
Come, come, come, for either I will love or admire thee.

# In darkness let me dwell

Slow

4

The musical score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Slow'. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'dark - ness let me dwell, The ground, the ground shall sor - row, sor - row be, The roof de - spair to bar all, all cheer - ful - light from me, The walls of mar - ble black that mois - toned, that moist - toned still shall weep, - still shall weep, My mu - sic, my mu - sic hell - ish, hell - ish'. The piano accompaniment features various rhythmic patterns, including triplets and sixteenth notes, and includes fingering numbers (1-5) and dynamic markings (p, f). There are also some performance instructions like 'In' and '2B'.

dark - ness let me dwell, The ground, the ground shall

sor - row, sor - row be, The roof de - spair to bar all,

all cheer - ful - light from me, The walls of mar - ble black that mois -

toned, that moist - toned still shall weep, - still shall weep,

My mu - sic, my mu - sic hell - ish, hell - ish

jar - ring sounds, jar - ring, jar-ring sounds to — ba - nish, ba-nish friend - ly sleep.

Thus wed - - ded to my woes, And bed - ded to my

tomb, O, — let me, liv-ing, die

O, let me, living, let me liv - - ing, living, die, Till death, till death do come,

till death, till death do come, till death, till — death do come.

In dark - - ness let me dwell.

# Flow, my tears

Slow

5

Flow, my tears, fall from your springs! Ex-iled for ev-er,  
Down, vain de-lights, shine you no more! No nights are dark e-

let me mourn; Where night's black bird her sad in-fa-my sings, There  
-nough for those That in de-spair their lost for-tunes de-lore. Light

let me live for-lorn. Nev-er may my woes be re-liev-ed  
doth but shame dis-close. From the highest spire of con-tent-ment

Since pi-ty is fled; And tears and sighs and groans my wea-ry de-  
My for-tune is thrown; And fear and grief and pain for my de-

days, my wea-ry days Of all joys have de-priv-ed.  
-serts, for my de-serts Are my hopes, since hope is gone.



Hark! you sha - dows that in dark - - ness dwell, Learn to con - temn

The first system of music features a vocal line in treble clef and a piano accompaniment in treble clef. The key signature is one sharp (F#). The vocal line contains the lyrics "Hark! you sha - dows that in dark - - ness dwell, Learn to con - temn". The piano accompaniment includes various rhythmic patterns and fingerings, such as triplets and slurs. A dynamic marking of *p* (piano) is present. A breath mark (2B) is indicated above the vocal line.

light. Hap - - py, hap - - py they that in

The second system continues the musical piece. The vocal line has the lyrics "light. Hap - - py, hap - - py they that in". The piano accompaniment features more complex rhythmic figures, including triplets and slurs. A dynamic marking of *p* is present. A breath mark (2B) is also present above the vocal line.

hell Feel not the world's de - - - spite.

(♩ = ♩) (♩ = ♩)

The third system concludes the piece. The vocal line has the lyrics "hell Feel not the world's de - - - spite.". The piano accompaniment includes a change in time signature to common time (C) and a dynamic marking of *p*. A breath mark (2B) is present above the vocal line. The tempo markings "(♩ = ♩)" are shown above the vocal line.

# Come away, come, sweet love!

Quick

6

The musical score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Quick'. The score is divided into three systems. The first system contains the first four measures of the piece. The second system contains the next four measures, with a tempo change to a slower pace indicated by a half note equal to a quarter note (♩ = ♩). The third system contains the final four measures. The piano accompaniment includes various fingering numbers (1-5) and dynamic markings (p, f). There are also some performance instructions like '2B' and '2' written above the piano part.

Come a - way,  
All the earth,

come, sweet love!  
all the air )

The gold - en morn - ing breaks;  
of love and plea - sure speaks.

Teach thine arms then to em - brace,  
Eyes were made for beau - ty's grace,

And sweet View - ing, —

ro - - - sy lips to  
rue - - - ing love - long

kiss, And mix our — souls in mu - tual bliss;  
pain Pro - cured by — beau - ty's rude dis - - dain.

2

*Come away, come, sweet love! The golden morning wastes,  
While the sun from his sphere his fiery arrows casts  
Making all the shadows fly,  
Playing,  
Staying  
In the grove  
To entertain the stealth of love,  
Thither, sweet love, let us hie,  
Flying,  
Dying,  
In desire  
Winged with hopes and heavenly fire.*

3

*Come away, come, sweet love! Do not in vain adorn  
Beauty's grace, that should rise like to the naked morn.  
Lilies on the riverside  
And fair  
Cyprian  
Flowers new-blown  
Desire no beauties but their own.  
Ornament is nurse of pride;  
Pleasure  
Measure  
Love's desire.  
Haste then, sweet love, our wished flight!*