



Seven English Songs

by Rosseter, Johnson and Dowland

Arranged by Peter Billam

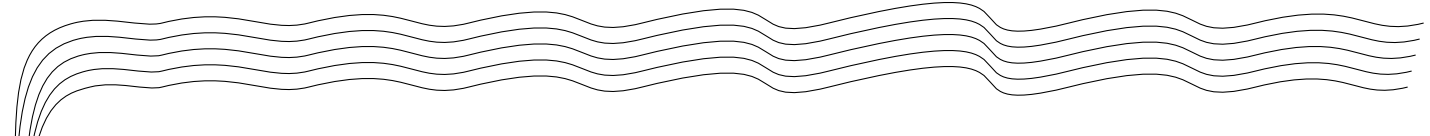
For guitar accompaniment

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Seven English Songs, for voice and guitar

I used these arrangements when I was a guitarist, accompanying the Swiss tenor Franz Andereg in the late 1970's.

I saw my Lady Weep

I saw my lady weep, and Sorrow proud to be advanced so
In those fair eyes, in those fair eyes where all perfections keep.
Her face was full of woe, full of woe; but such a woe, believe me,
As wins more hearts than mirth can do, with all her enticing parts.

Sorrow was there made fair, and Passions wise, tears a delightful thing;
Silence beyond, silence beyond all speech a wisdom rare.
She made her sighs to sing, sighs to sing; and all things
With a sadness move that made my heart both grieve and love.

O, fairer than aught else the world can show, leave off in time to grieve;
Enough, enough, enough, enough, your joyful looks excel.
Tears kill the heart, believe, kill the heart; O strive not
To be excellent in Woe, which only bring you Beauty's overthrow.

Peter J Billam, www.pjb.com.au

When Laura smiles

Fast

When Laura smiles, her sight re - vives both night and
The earth and heav'n views with de - light her wan - ton

(2nd verse)

day play And her speech with ev - er - flowing

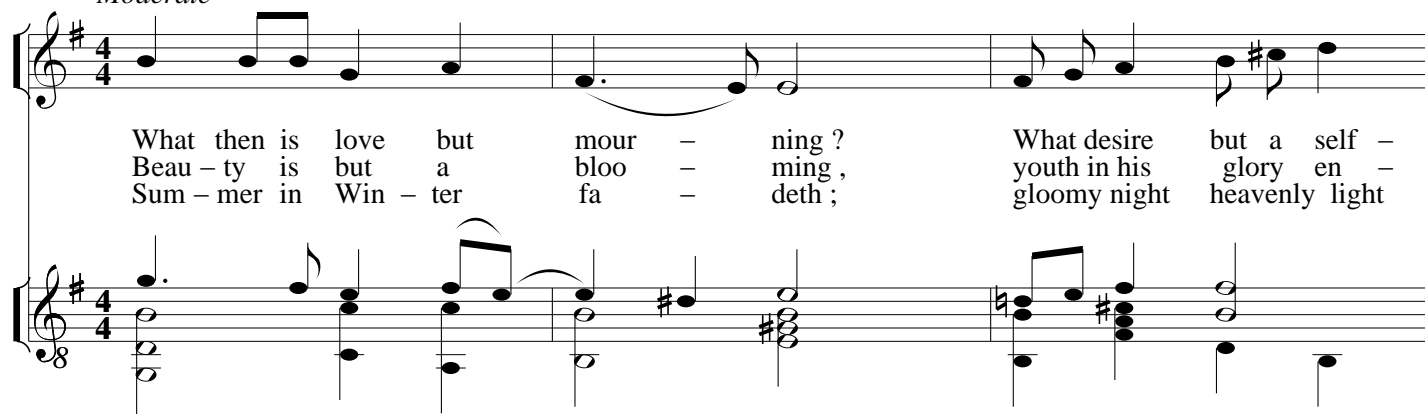
mu - sic doth re - pair the cru - el wounds of

sor - row and un - tamed de - spair .

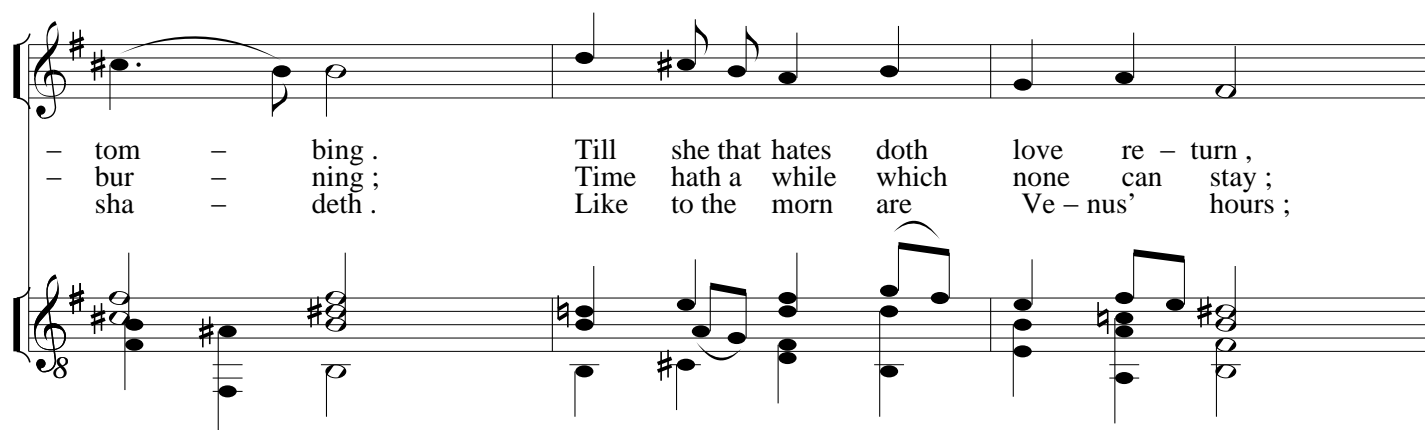
- 2) The spirits that remain in fleeting air
Affect for pastime to untwine her tressed hair ;
The birds think sweet Aurora, Morning's queen, doth shine
From her bright sphere, when Laura shows her looks divine.
- 3) Diana's eyes are not adorn'd with greater power
Than Laura's, when she lifts awhile for sport to lure
And when she her eyes encolseth, blindness doth appear
The chiefest grace of beauty, sweetly seated there.
- 4) Love has no fire but what he steals from her bright eyes;
Time has no power but that which in her pleasure lies.
For she with her devine beauties all the world subdues,
And fills with heav'nly spirits my humble muse.

What then is love but mourning ?

Moderate



What then is love but mour - ning ? What desire but a self -
 Beau - ty is but a bloo - ming , youth in his glory en -
 Sum - mer in Win - ter fa - deth ; gloomy night heavenly light



- tom - bing . Till she that hates doth love re - turn ,
 - bur - ning ; Time hath a while which none can stay ;
 sha - deth . Like to the morn are Ve - nus' hours ;



Thus will I mourn , Thus will I sing ,
 Then come a - way While thus I sing , Come away, come away my dar - ling !
 Such are her hours , Then will I sing ,

Full fathom five

Fairly slow

Full fathom five my fa - ther lies ; Of his bones are co - ral

made ; Those are pearls that were his eyes ; Nothing of him that doth fade .

but doth suffer a sea - change Into something rich and strange .

Sea-nymphs hourly ring his knell : Hark ! now I hear them, Hark !

now I hear them : Ding dong bell . Ding dong, ding dong bell ,

Ding dong, ding dong bell , Ding dong, ding dong bell .

I saw my lady weep

Not too slow

I saw my lady weep, and Sor - row proud to be advan - ced so in those fair eyes, in those fair eyes where all perfec - tions keep. Her face was full of woe, full of woe; but such a woe, believe me, as wins more hearts than Mirth can do with her, with her en - tic - ing parts.

Come again

Come a - gain , sweet love doth now in - vite thy
 Come a - gain , that I forth may thy cease to mourn through
 Gentle love , draw forth thy woun - ding dart , Thou

graces that re - frain to do me due de - light to see ,
 thy un - kind dis - dain ; for now left and for - lorn I sit ,
 canst not pierce her heart ; for I that did ap - prove by sighs

to hear , to touch , to kiss , to die with thee again , in
 I sigh , I weep , I faint , I die in deadly pain , and
 and tears , more hot than are thy shafts did 'tempt, while she, while

sweetest sym - pa - thy . to see , .12 to hear , to touch , .12 to kiss , to die
 endless mi - se - ry . I sit , I sigh , I weep , I faint , I die
 she for tri - umph laughs . By sighs and tears , more hot than are thy shafts

with thee again , in sweetest sym - pa - thy .
 in deadly pain , and endless mi - se - ry .
 did 'tempt, while she, while she for tri - umph laughs .

Come away, come, sweet love!

Come a - way, come, sweet love, the golden morn - ning breaks ;
 All the earth all the air of love and plea - sure speaks .

Teach thine arms then to em - brace and sweet ro - sy lips to
 Eyes were made for beauty's grace view - ing , rue - ing lovelong

kiss, and pro - mix cured our by souls beau - ty's rude dis - bliss;
 pain, cured by beauty's rude disdain.

2) Come away, come, sweet love!

The golden morning wakes,
 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
 Wingèd with hopes and heav'nly fire.

3) Come away, come, sweet love!

Do not in vain adorn
 Beauty's grace, which 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 delight:
 Haste then, sweet love, our wishèd flight!

Wilt thou, unkind, thus reave me

Moderate

Wilt thou, un - kind thus reave me of my heart, of my heart,
 Hope by dis - dain grows cheer - less, fear doth love. love doth fear.
 Ture love can - not be chan - gèd, though delight from desert

and so leave me, and so leave me? and so leave me?
 Beauty peer - less, beau - ty peer - less? less? Fare -
 be es - tra - ged, be es - tra - ged. less. ged.

1a 2a

- well, fare - well, but yet or ere I part, o cru -

- el, kiss me sweet, kiss me sweet, sweet my je - wel! Fare je - well!

1a 2a

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. John Carr, *Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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