

# Away With These Self-Loving Lads

A Song from:  
The First Booke of songs or Ayres  
of foure parts,  
with Tableture for the Lute  
1597

by  
John Dowland



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God, and forceth none to kisse the rod.

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

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

ALTS.

BASSVS.

Way with these selfe louing

lads whom *Cupid*s arrow neuer glads, Away

poore foules that sigh and weepe in loue of

those that lye and sleepe, for *Cupid* is

a meadow God, and forceth none to kisse

the rod.

TENOR.

Waite with these selfe louing lads, whom *Cupid*s arrow neuer glads A-

way poore foules that sigh and weepe in loue, of those that lye and sleepe, for *Cupid* is a me-

dow god, and forceth none to kisse the rod.

# XXI. Away with these self loving lads Ensemble.

From The First Booke of songs or Ayres of foure parts, with Tableture for the Lute

John Dowland

Cantus

Altus

Tenor

Bassus

Lute in G

The first system of the musical score consists of five staves. The top four staves are for the vocal parts: Cantus, Altus, Tenor, and Bassus. They are written in a 4/4 time signature with a key signature of one flat (B-flat). The Cantus part begins with a whole rest followed by a quarter note G, then a quarter note F, and a quarter note E. The Altus part begins with a whole rest followed by a quarter note G, then a quarter note F, and a quarter note E. The Tenor part begins with a whole rest followed by a quarter note G, then a quarter note F, and a quarter note E. The Bassus part begins with a whole rest followed by a quarter note G, then a quarter note F, and a quarter note E. The fifth staff is for the Lute in G, written in a 4/4 time signature. It features a large '4' in the first measure, indicating a quadruple meter. The lute tablature consists of six lines of letters: a, a, c, c, c, c in the first measure; a, a, c, c, c, c in the second measure; a, a, c, c, c, c in the third measure; a, a, c, c, c, c in the fourth measure; a, a, c, c, c, c in the fifth measure; and a, a, c, c, c, c in the sixth measure.

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The second system of the musical score consists of five staves. The top four staves are for the vocal parts: Cantus, Altus, Tenor, and Bassus. They are written in a 4/4 time signature with a key signature of one flat (B-flat). The Cantus part begins with a quarter note G, then a quarter note F, and a quarter note E. The Altus part begins with a quarter note G, then a quarter note F, and a quarter note E. The Tenor part begins with a quarter note G, then a quarter note F, and a quarter note E. The Bassus part begins with a quarter note G, then a quarter note F, and a quarter note E. The fifth staff is for the Lute in G, written in a 4/4 time signature. It features a large '4' in the first measure, indicating a quadruple meter. The lute tablature consists of six lines of letters: a, a, c, c, c, c in the first measure; a, a, c, c, c, c in the second measure; a, a, c, c, c, c in the third measure; a, a, c, c, c, c in the fourth measure; a, a, c, c, c, c in the fifth measure; and a, a, c, c, c, c in the sixth measure.

The first system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 3/4 time and features a key signature of one flat. The first two staves have a repeat sign after the second measure. The piano accompaniment section below the staves includes chord symbols and notes:

$\text{D.}$	$\text{B}$	$\text{B}$			$\text{D}$	$\text{D}$	$\text{D.}$	$\text{B}$	$\text{D}$
$a$	$a$	$c$	$e$	$a$	$e$	$a$	$e$	$f$	$e$
$c$				$c$	$a$	$e$	$c$		
		$a$		$c$	$e$	$c$			
			$a$						

The second system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is in 3/4 time and features a key signature of one flat. The first two staves have a repeat sign after the second measure. The piano accompaniment section below the staves includes chord symbols and notes:

$\text{D}$	$\text{D.}$	$\text{B}$	$\text{D}$	$\text{B}$	$\text{D}$	$\text{B}$		$\text{D}$
$a$	$b$	$c$	$b$	$c$	$a$	$b$	$a$	$a$
$b$	$b$	$b$	$c$	$b$	$b$	$b$	$f$	$e$
	$a$		$c$	$c$	$a$	$a$	$c$	$e$
			$a$	$a$	$a$		$c$	$a$

# XXI. Away with these selfe loving lads

John Dowland

1.~A- way with these selfe lov- ing lads, Whom  
 2.~God Cu- pids shaft, like de- sti- nie, Doth  
 3.~My songs they be of Chn- this praise,I  
 4.~If Cyn- thia crave her ring of mee, I  
 5.~The worth that worth- i- nesse should move Is

1.~A- way with these selfe lov- ing lads, Whom  
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4

a a a a a e a  
 c c c c c f c  
 c c c c c e c  
 a e a c

Cu- pids ar- row ne- ver glads. A-  
 ey- ther good or ill de- cree: De-  
 weare her rings on ho- ly dayes, On  
 blot her name out of the tree If  
 love, whichis the bowe of love; And

Cu- pids ar- row ne- ver glads. A-  
 ey- ther good or ill de- cree: De-  
 weare her rings on ho- ly dayes, On  
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Musical notation for basso continuo:  
 Bass clef, treble clef, and a line with letters and clefs.  
 Letters: a, c, e, b, c, a, c, c, b, c, a  
 Clefs: B, C, C, C, C, C, C, C, C, C, C



lie and sleepe. For Cu- pid is a  
 foot doth goe. What fools are they that  
 reade the same: Where ho- nor, Cu- pids  
 once a yeare: For ma- ny run, but  
 No- ble- man: Sweet Saint, tis true you

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$\beta$  | |  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
*e a a e e a a a*  
*a a e f e b b a b*  
*c e c o o o c*

