



Thomas Müller

Arranger, Composer

Germany

About the artist

I was born in 1951 and live in Germany. My first musical influences came from Rock & Roll and the music from the Beatles era. Later I turned towards classical music and studied music in Frankfurt/Main. At the same time I played in non-professional rock groups.

My profession was teacher for music and physics at a grammar school up to my retirement in 2012.

My Instruments are flute (formerly), piano and guitar. My musical background lies somewhere between rock music, jazz and classical music. In my compositions I try to unite these stiles.

Another focus of my work are note-for-note transcriptions of jazz and pop pieces. Unfortunately they cannot be posted here due to copyright restrictions. Please contact me if you are interested.

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-thmu51.htm>

About the piece



Title: Flow not so fast, ye fountains
Composer: Dowland, John
Arranger: Müller, Thomas
Copyright: Copyright © Thomas Müller
Style: Baroque

Thomas Müller on [free-scores.com](http://www.free-scores.com)



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Flow not so fast, ye fountains

From "The Third Booke of Songs or Aires" (1603)

John Dowland

Aus der Tabulatur übertragen:

Transcribed from the tablature by:

Thomas Müller

1. Flow not so fast, ye fountains, what needeth all this haste?
2. Weep they apace, whom reason or ling'ring time can ease.
3. Time can abate the terror of ev'ry common pain,

Swell not above your mountains, not spend your time in waste.
My sorrow can no season nor aught besides appease:
but common grief is error, true grief will still remain.

Gentle springs, gentle springs, freshly your salt tears.

Must still fall dropping,

28

must still fall drop-ping, drop-ping, drop-ping, drop-ping

8

34

fall drop-ping from their spheres. spheres.

1. 2.

8

Bass orig. 8va

* T. 16-17 alternativ: original mit 3 = F#:

39

8

0 7 1 4 3 1

Ich habe die Notenwerte gegenüber dem Original halbiert und die Taktart von 4/2 mit einzelnen 2/2-Takten auf durchgehend 2/4 geändert. Bei der polyphonen Stimmführung habe ich die originalen Chorstimmen berücksichtigt. Da die Laute zu Dowlands Zeit eine kleine Terz höher gestimmt war, klingt diese für die Gitarre gedachte Version entsprechend tiefer als das Original.

I have halved the original note values and changed the meter from alternating 4/2 and 2/2 to 2/4 throughout. In the polyphonic voicing I followed the original vocal parts. The lute was tuned three semitones higher at the time of Dowland. So this version for guitar sounds three semitones deeper than the original.