
Data Música Série



Transcrição:
Orlando Fraga



John Dowland
Cancões Elizabethanas

Volume 2

voz e violão

Nota Editorial

A presente edição em 3 volumes é uma seleção entre as 38 canções contidas no *The First Booke of Songs or Ayres*, de 1597 (1600, 1603, 1606, 1613) e no *The Second Booke of Songs or Ayres*, de 1600, ambos de John Dowland.

Correntemente temos dois critérios de transcrição de música de alaúde para violão: um que mantém a tonalidade original independente do mecanismo, e outro que mantém o movimento original dos dedos em detrimento da tonalidade. Estes, por sua vez, aplicados à música para voz e alaúde nos possibilitam três outras abordagens: 1) a manutenção da tonalidade original tanto da voz quanto do violão; 2) transposição terça abaixo de ambos, voz e violão; 3) um sistema híbrido onde a voz permanece em sua tonalidade original e o violão é transposto terça abaixo.

O segundo destes critérios é o adotado nesta edição por várias razões, entre elas: o resgate de um repertório que em seu estado original, ou seja, em tablatura, sempre esteve fora do alcance de teóricos, musicólogos e historiadores por conta do aspecto hermético que a tablatura oferece a todos aqueles que não são iniciados nos instrumentos de corda dedilhada; temos, também, uma visão acurada do funcionamento mecânico da obra do ponto de vista do violonista.

Nunca é demais lembrar que a afinação do alaúde é em *sol*, enquanto a do violão é em *mi*. Assim, para restabelecer a tonalidade original da canção, basta colocar um capotasto na terceira casa. Outras transposições ou casas podem ser consideradas para melhor acomodar à tessitura da voz.

O texto preserva a ortografia original unicamente para fins musicológicos e sua modernização pode ser bem vinda em situações em que a clareza do texto seja necessária.

A instrumentação é, obviamente, para voz e violão/alaúde. Porém, seguindo os critérios da época, a voz pode ser substituída por um instrumento melódico, como a flauta doce ou viola da gamba soprano, e o acompanhamento por outro instrumento harmônico, como a harpa, espineta, virginal, órgão positivo, etc. A linha do baixo pode ser dobrada por um instrumento grave, como a viola da gamba, flauta doce baixo, violoncello, flageolet, entre outros.

Finalmente, é de suma importância considerar uma ornamentação segundo os critérios vigentes para a música elisabethana. Consultas em tratados e métodos contemporâneos, como os de Thomas Ford, Thomas Robinson e Thomas Mace, podem ser difíceis por causa do acesso a essas obras. Porém pode-se apreender muito analisando os procedimentos de ornamentação no restante da obra de Dowland, em particular nos consorts onde aparecem versões de algumas das canções aqui contidas.

Orlando Fraga

Go Christall Teares

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

Go chris - tall teares, like to the morn - ing

③ = fá#

The first system of musical notation for the piece. It consists of a vocal line and a lute line. The vocal line is in G major and 3/4 time, with lyrics: "Go chris - tall teares, like to the morn - ing". The lute line provides a harmonic accompaniment with various chords and melodic fragments.

4
showers, & sweet - ly weepe in - to thy

The second system of musical notation, starting at measure 4. The vocal line continues with the lyrics: "showers, & sweet - ly weepe in - to thy". The lute line continues with its accompaniment.

7
La - dies brest, And as the deawes re -

The third system of musical notation, starting at measure 7. The vocal line continues with the lyrics: "La - dies brest, And as the deawes re -". The lute line continues with its accompaniment.

10
vive the droop - ing flowers, So let your drops of pit - ie

The fourth system of musical notation, starting at measure 10. The vocal line continues with the lyrics: "vive the droop - ing flowers, So let your drops of pit - ie". The lute line continues with its accompaniment.

13

be ad - rest: To quick- en up the thoughts of my des -

16

ert, Which sleeps too sound whilst

18

I from her de - parte. 1. 2. - parte.

His Golden Locks Time Hath to Silver Turnde

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

③ = fá#

His gold - en locks time hath to

4

sil - ver turnde, O time too

7

swift, O swift - ness nev - er ceas - ing,

8^{va}

10

His youth gainst time & age hath ev - er

13

spurnde, But spurnde in vaine, youth wan -

16

eth by en - creas - ing: Beau - tie,

19

strength, youth are flowers but fad - ing seene, Du

22

- ty, Faith, Love are roots and ev - er greene.

I Saw My lady Weepe

Transcrição: Orlando Fraga

John Dowland

The Second Booke of Songs or Ayres (1600)

The first system of the score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest for two measures, followed by a single note 'I' on a whole note. The lower staff is a lute accompaniment in treble clef with a common time signature. It features a complex rhythmic pattern of eighth and sixteenth notes, with some chords. A circled number '3' with an equals sign and 'fa#' is written below the first measure of the lower staff.

The second system of the score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. It begins with a measure rest marked '4'. The lyrics 'saw my La - dy weepe,' are written below the notes. The lower staff is a lute accompaniment in treble clef with a common time signature, providing harmonic support for the vocal line.

The third system of the score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. It begins with a measure rest marked '7'. The lyrics 'And sor - row proud to be ad - vanc' are written below the notes. The lower staff is a lute accompaniment in treble clef with a common time signature.

The fourth system of the score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. It begins with a measure rest marked '10'. The lyrics '- ed so In those faire' are written below the notes. The lower staff is a lute accompaniment in treble clef with a common time signature.

13
eies, in those faire eies, where all per - fec - tions keeps,

16
Her face was full of woe, full of woe,

19
But such a woe (be - leeve me) as wins more hearts, Than

23
mirth can doe with hir, with hir in - tys - ing parts.

If My Complaints

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

③ = fá#

If my com - plaints could pas - si - ons
My pas - sions weare e - nough to

The first system of the piece, in G major and 3/4 time. It consists of a vocal line and a lute accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The lute accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. A circled number 3 with a sharp sign indicates a fingering for the first measure.

moove, Or That make love de - see where - in
proove That make my love de - see spays had in gov -

The second system, starting at measure 4. The vocal line has a quarter rest in measure 4, then quarter notes G4, A4, B4, and C5. The lute accompaniment features a half note G3, quarter notes A3, B3, and C4, followed by a half note D4 and quarter notes E4, F4, and G4.

I suf - fer wrong: O love I
erned me - fer too long, Thy wounds do

The third system, starting at measure 7. The vocal line has quarter notes G4, A4, B4, and C5, followed by a quarter rest and quarter notes G4, A4, and B4. The lute accompaniment includes a half note G3, quarter notes A3, B3, and C4, followed by a half note D4 and quarter notes E4, F4, and G4. A repeat sign is present at the end of the system.

live and dye in thee,
fresh - ly bleed in mee,

The fourth system, starting at measure 10. The vocal line has quarter notes G4, A4, B4, and C5, followed by a quarter rest and quarter notes G4, A4, and B4. The lute accompaniment features a half note G3, quarter notes A3, B3, and C4, followed by a half note D4 and quarter notes E4, F4, and G4.

13

Thy griefe hart in for my thy deepe sighes still nes
My hart for my thy un-kind nes

16

speakes, breakes, Yet Thou thou saist dost thou hope canst when my

19

I harmes de re - spaire, paire, And Yet when for I re -

22

hope dresse thou makst lest me me hope still in com - vaine. plaine.

In Darknesse Let Mee Dwell

Transcrição: Orlando Fraga

John Dowland
A Musical Banquet (1610)

③ = fá#

4
In dark - ness let

7
mee dwell, the ground, the ground shall sor - row, sor - row

8vb

10
be, The rooffe Di - spaire to barre all,

8vb

13

all cheer - ful light from mee, The

8^{va}

15

wals of mar - ble blacke that moist

17

ned, that moist - ned still shall

19

weepe, still shall weepe,

29

Thus wed

31

ded to my woe, and

33

bed - ded to my Tombe,

35

O let me liv - ing die,

37

O let me liv-ing, let me liv-ing, liv-ing die,

39

till death, till death doe come till death, till death doe come, till

41

death till death doe come.

43

In dark

45

nesse let me dwell.

My Thoughts Are Wing'd With Hopes

(Sir John Souch's Galliard)

Transcrição: Orlando Fraga

John Dowland

The First Booke of Songs or Ayres (1597)

My thoughts are wing'd with hopes, my hopes with

③ = *fa#*

The first system of the score, measures 1-3. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the upper voice, and the lute accompaniment is in the lower voice. A circled '3' with an equals sign and 'fa#' indicates a triplet of eighth notes in the bass line.

love. Mount Love un - to the moon

The second system of the score, measures 4-6. It continues the melody and accompaniment from the first system. The lyrics 'love. Mount Love un - to the moon' are written below the staff.

in clear - est night And say, as

The third system of the score, measures 7-9. It continues the melody and accompaniment. The lyrics 'in clear - est night And say, as' are written below the staff.

she doth in the hea - vens move,

The fourth system of the score, measures 10-12. It concludes the piece. The lyrics 'she doth in the hea - vens move,' are written below the staff.

13

In earth so wanes and wax - eth my de -

16

light: And whis - per this but soft - tly

19

in her ears, Hope oft doth hang the

22

head, and Trust shed tears.

Now, O now, I needs must part

(The Frog Galliard)

Transcrição: Orlando Fraga

John Dowland
The First Booke of Songs or Ayres (1597)

③ = *fú#*

Now, o now, I needs must part,
While I live I needs must love,

5

Part - ing lives though I ab - sent is mourn.
Love lives not when Hope is gone.

9

Ab - sence can no joy im - part:
Now at last Des - pair doth prove,

13

Joy once fled can - not re - turn.
Love di - vi - ded lov - eth none.

17

Sad des - pair doth drive me hence,

21

This des - pair un - kind - ness sends.

25

If that part - ing be of - fence,

8^{va}

29

it is she which then of - fends.

O Sweet Woods

Transcrição: Orlando Fraga

Joon Dowland

The Seconde booke of Songs or Ayres (1600)

O sweet woods the de - light of sol - i -

③ = fá#

The first system of the score consists of two staves. The upper staff is the vocal line, and the lower staff is the lute accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are "O sweet woods the de - light of sol - i -". A circled number 3 with an equals sign and "fá#" is written below the first measure of the lute staff.

tar - i - ness, O how much do i love your

The second system continues the piece. The vocal line begins with a measure rest, followed by the lyrics "tar - i - ness, O how much do i love your". The lute accompaniment provides harmonic support.

sol - i - tar - i - ness. *Fine*

The third system concludes the piece. The vocal line ends with a long note and a fermata, with the word "Fine" written above. The lute accompaniment also features a fermata at the end.

From fames de - sire, from loves de - light re -

The fourth system continues the piece. The vocal line begins with a measure rest, followed by the lyrics "From fames de - sire, from loves de - light re -". The lute accompaniment continues with its characteristic style.

13

tir'd, In these sad groves an

16

Her - mits life I led, And those false

19

pleas - ures which I once ad - mir'd,

22

With sad re - mem - brance of my

25

fall, my fall, I dread, To

28

birds, to trees, to earth, im - part

31

I this, For shee less

35

sec - ret, and as sence - lesse is.

D.S. al Fine

Rest Awhile You Cruel Cares

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John Dowland
The First Booke of Ayres (1597)

Rest a - while you cru - el

③ = fá#

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a vocal line with lyrics: "Rest a - while you cru - el". The lower staff is in bass clef with the same key signature and time signature, providing a lute accompaniment with various chords and melodic lines.

cares, Be not more

The second system continues the piece. The upper staff has a measure rest at the beginning, followed by the lyrics "cares, Be not more". The lower staff continues the lute accompaniment with a melodic line that includes a grace note.

se - vere thyan love. Beau - ty

The third system features the lyrics "se - vere thyan love. Beau - ty". The upper staff has a measure rest at the end of the system. The lower staff continues the lute accompaniment with a melodic line that includes a grace note.

kills and beau - ty spares,

The fourth system concludes the piece with the lyrics "kills and beau - ty spares,". The upper staff has a measure rest at the end of the system. The lower staff continues the lute accompaniment with a melodic line that includes a grace note.

13

And sweet smiles sad sighs re - move:

16

Lau - ra, fair queen of

19

my de - light, Come grant me

22

love in love's des - pite,

25

And if I ever fail to hon - our

28

thee, Let this heaven - - -

31

ly light I see, Be as

34

dark as hell to me.

Shall I Sue

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John Dowland

The Second Booke of Songs or Ayres (1600)

Shall I sue shall I seek for grace? Shall I pray shall I
prove? Shall I strive to a heav'n - ly joy,
With an earth - ly love? Shall I think that a
bleed - ing heart Or a wound - ed eye,
Or a sigh can as - cend the clouds To at - tain so high.

③ =

8^b

4

8^b

7

10

13

24