
Data Música Série



Transcrição:
Orlando Fraga



John Dowland
Cancões Elizabethanas

Volume 3

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

Sleep, Wayward Thoughts

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

③ = fá#

Sleep, way - ward thoughts, and rest you

The first system of the piece, measures 1-3. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "Sleep, way - ward thoughts, and rest you". The piano accompaniment is in the same key and time, featuring block chords and a bass line with a triplet of eighth notes in the first measure.

4

with my love: Let not my

The second system, measures 4-6. The vocal line continues with "with my love: Let not my". The piano accompaniment includes a measure with a bass line marked "8^{va}".

7

Love be with my with love dis -

The third system, measures 7-9. The vocal line continues with "Love be with my with love dis -". The piano accompaniment features a descending eighth-note scale in the bass line.

10

eas'd. Touch not, proud hands, lest you

The fourth system, measures 10-12. The vocal line continues with "eas'd. Touch not, proud hands, lest you". The piano accompaniment includes a repeat sign at the beginning of the system.

13

her an - ger move, But pine you

16

with my long -

19

ings long dis - pleas'd.

Think'st Thou Then by Thy Feigning?

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

Think'st thou then by thy feigh - ing Sleep with a proud dis - -
Or with thy craf - ty clos - ing Thy cru - el eyes re - -

③ = fá#

1. dain - ing, - pos - ing, To drive while me sleep from feign - thy ed
2. To drive while me sleep from feign - thy ed

7 sight, When sleep yields more de - light, Such harm - less beau - ty em -
is, May not I steal a kiss, Thy qui - et arms

10 1. grac - ing. And - brac - ing.
2. - brac - ing.

Unquiet Thoughts

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

Un - qui - et thoughts, your ci

③ = fá#

The first system of the piece consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a lute accompaniment in treble clef with the same key signature and time signature. The lyrics are 'Un - qui - et thoughts, your ci'. A circled number 3 with an equals sign and 'fá#' is written below the first staff.

- vil slaugh - ter stint, And wrap your wrongs

The second system continues the piece. The upper staff has lyrics '- vil slaugh - ter stint, And wrap your wrongs'. The lower staff continues the lute accompaniment.

with - in a pen - sive heart: And

The third system continues the piece. The upper staff has lyrics 'with - in a pen - sive heart: And'. The lower staff continues the lute accompaniment.

you: my tongue that makes _____ my mouth a mint,

The fourth system concludes the piece. The upper staff has lyrics 'you: my tongue that makes _____ my mouth a mint,'. The lower staff continues the lute accompaniment.

13

And stamps my thoughts to coin them words by

16

art, Be still: for if you

19

ev - er do the like I'll cut the string, I'll

22

cut the string that makes the ham - mer strike. strike.

Weepe You No More

Transcrição: Orlando Fraga

John Dowland
*The Third and Last Booke
of Songs or Ayres (1603)*

③ = fá#

Weepe you no more sad foun - taines, What

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: "Weepe you no more sad foun - taines, What". A circled number 3 with an equals sign and "fá#" is written below the first measure of the lute staff.

4

need you flowe so fast, Look

The second system of the score consists of two staves. The upper staff is the vocal line, and the lower staff is the lute accompaniment. The lyrics are: "need you flowe so fast, Look". A circled number 4 is written above the first measure of the vocal staff.

7

how the snow - ie moun - taines, Heav'ns sunne doth

The third system of the score consists of two staves. The upper staff is the vocal line, and the lower staff is the lute accompaniment. The lyrics are: "how the snow - ie moun - taines, Heav'ns sunne doth". A circled number 7 is written above the first measure of the vocal staff. An "8^{va}" marking is present in the lute staff.

10

gent - tly waste. But my sunnes heav'n - - ly

The fourth system of the score consists of two staves. The upper staff is the vocal line, and the lower staff is the lute accompaniment. The lyrics are: "gent - tly waste. But my sunnes heav'n - - ly". A circled number 10 is written above the first measure of the vocal staff.

13

eyes View not your weep -

16

ing, That nowe lie sleep

20

- ing, that nowe lie sleep - ing, Soft - ly, soft

8vb

24

- ly now soft - ly lies Sleep - ing.

8vb

Who Ever Thinks or Hopes

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

Who ev - er thinks or hopes of love for

③ = *fa*#

love: Or who be - lov'd in

8^{va}

Cu - pid's laws doth glo - ry: Who joys in

8^{va}

vows, or vows not to re - move:

13
Who by this light - god hath not been made

17
sor - ry: Let him see me e -

20
clips - ed from my sun, With dark clouds of an

23
earth, with dark clouds of an earth quite ev -

26
er - - - - run. 1. 2. - run.

Wilt Thou, Unkind, hua Reave Me?

Transcrição: Orlando Fraga

John Dowland

The First Booke of Songs or Ayres (1597)

Wilt thou, un - kind, thus reave me Of my heart,

③ = fá#

The first system of the score consists of two staves. The upper staff is the vocal line in G major, 6/8 time, with lyrics: "Wilt thou, un - kind, thus reave me Of my heart,". The lower staff is the lute accompaniment, starting with a treble clef and a key signature of one sharp (F#). It features a 3-measure rest marked "③ = fá#" and then continues with a rhythmic pattern of eighth and sixteenth notes.

of my heart, and so leave me, and so leave me?

8^b 8^b 8^b

The second system continues the vocal line and lute accompaniment. The vocal line has lyrics: "of my heart, and so leave me, and so leave me?". The lute accompaniment includes three measures marked "8^b". A first ending bracket labeled "1." spans the final two measures of the system.

me? Fare - well: fare - well, But yet or e'er I part (O cru -

8^b

The third system continues the vocal line and lute accompaniment. The vocal line has lyrics: "me? Fare - well: fare - well, But yet or e'er I part (O cru -". The lute accompaniment includes a measure marked "8^b". A second ending bracket labeled "2." spans the final two measures of the system.

el) Kiss ne, sweet, kiss me, sweet, sweet my jew - el. Fare - jew - el.

1. 2.

The fourth system concludes the piece. The vocal line has lyrics: "el) Kiss ne, sweet, kiss me, sweet, sweet my jew - el. Fare - jew - el.". The lute accompaniment includes two first ending brackets labeled "1." and "2." corresponding to the two endings of the piece.

Would my Conceit

Transcrição: Orlando Fraga

John Dowland
The First Booke of Ayres (1597)

Would my con - ceit, that first en - fore'd my woe,

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 treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Would my con - ceit, that first en - fore'd my woe,". The lute line is in treble clef with a key signature of one sharp (F#). A circled number 3 with an equals sign and "fá#" is written below the first measure of the lute line.

Or else mine eyes which still the same

The second system of musical notation. The vocal line continues with the lyrics: "Or else mine eyes which still the same". The lute line continues with its accompaniment.

in - crease, Might be ex - tinct, to end

The third system of musical notation. The vocal line continues with the lyrics: "in - crease, Might be ex - tinct, to end". The lute line continues with its accompaniment.

my sor - rows so, Which now are

The fourth system of musical notation. The vocal line continues with the lyrics: "my sor - rows so, Which now are". The lute line continues with its accompaniment.

14

such as no - thing _____ can re - lease:

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The lyrics 'such as no - thing _____ can re - lease:' are aligned with these notes. The bottom staff is a piano accompaniment in treble clef, starting with a half note chord of G4 and B4, followed by a half note chord of A4 and B4, and ending with a quarter note chord of G4 and B4.

16

Whose life is death, whose sweet each change of sour,

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The lyrics 'Whose life is death, whose sweet each change of sour,' are aligned with these notes. The bottom staff is a piano accompaniment in treble clef, starting with a half note chord of G4 and B4, followed by a half note chord of A4 and B4, and ending with a quarter note chord of G4 and B4.

19

And eke whose hell re -

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter rest, a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The lyrics 'And eke whose hell re -' are aligned with these notes. The bottom staff is a piano accompaniment in treble clef, starting with a half note chord of G4 and B4, followed by a half note chord of A4 and B4, and ending with a quarter note chord of G4 and B4.

22

new - eth ev - 'ry hour.

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, and a quarter note on B4. The lyrics 'new - eth ev - 'ry hour.' are aligned with these notes. The bottom staff is a piano accompaniment in treble clef, starting with a half note chord of G4 and B4, followed by a half note chord of A4 and B4, and ending with a quarter note chord of G4 and B4.

Sleep, wayward thoughts

Text by Anonymous

Set by John Dowland (1562-1626)

The First Booke of Ayres (1597)

1

Sleep, wayward thoughts, and rest you with my love:
Let not my Love be with my love diseas'd.
Touch not, proud hands, lest you her anger move,
But pine you with my longings long displeas'd.
Thus, while she sleeps, I sorrow for her sake:
So sleeps my Love, and yet my love doth wake.

2

My love doth rage, and yet my Love doth rest:
Fear in my love, and yet my Love secure:
Peace in my Love, and yet my love oppress'd:
Impatient, yet of perfect temp'rature.
Sleep, dainty Love, while I sigh for thy sake:
So sleeps my Love, and yet my love doth wake.

Think'st thou then by thy feigning

*Text by Anonymous
Set by John Dowland (1562-1626)
The First Booke of Ayres (1597)*

1
Think'st thou then by thy feigning
Sleep, with a proud disdain,
Or with thy crafty closing
Thy cruel eyes reposing,
To drive me from thy sight,
When sleep yields more delight,
Such harmless beauty gracing.
And while sleep feigned is,
May not I steal a kiss,
Thy quiet arms embracing.

2
O that my sleep dissembled,
Were to a trance resembled,
Thy cruel eyes deceiving,
Of lively sense bereaving:
Then should my love requite
Thy love's unkind despite,
While fury triumph'd boldly
In beauty's sweet disgrace:
And liv'd in sweet embrace
Of her that lov'd so coldly.

3
Should then my love aspiring,
Forbidden joys desiring,
So far exceed the duty
That virtue owes to beauty?
No Love seek not thy bliss,
Beyond a simple kiss:
For such deceits are harmless,
Yet kiss a thousand-fold.
For kisses may be bold
When lovely sleep is armless.

Unquiet thoughts

*Text by Anonymous
Set by John Dowland (1562-1626)
The First Booke of Ayres (1597)*

1

Unquiet thoughts, your civil slaughter stint
And wrap your wrongs within a pensive heart:
And you, my tongue, that makes my mouth a mint
And stamps my thoughts to coin them words by art,
Be still, for if you ever do the like
I'll cut the string that makes the hammer strike.

2

But what can stay my thoughts they may not start,
Or put my tongue in durance for to die?
Whenas these eyes, the keys of mouth and heart,
Open the lock where all my love doth lie,
I'll seal them up within their lids forever:
So thoughts and words and looks shall die together.

3

How shall I then gaze on my mistress' eyes?
My thoughts must have some vent: else heart will break.
My tongues would rust as in my mouth it lies,
If eyes and thoughts were free, and that not speak.
Speak then, and tell the passions of desire,
Which turns mine eyes to floods, my thoughts to fire.

Weep you no more, sad fountains

Text by Anonymous

Set by

John Dowland (1562-1626), "Weep you no more, sad fountains".

Ivor Gurney (1890-1937), "Tears", from Five Elizabethan Songs (The Elizas), no. 2.

Sir Hubert Parry (1848-1918), "Weep you no more".

Roger Quilter (1877-1953), "Weep you no more", op. 12, from Seven Elizabethan Lyrics, no. 1.

1

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste!
But my sun's heavenly eyes
View not your weeping,
That now lies sleeping,
Softly now, softly lies
Sleeping.

2

Sleep is a reconciling,
A rest that peace begets;
Doth not the sun rise smiling
When fair at [e'en]* he sets?
Rest you, then, rest, sad eyes!
Melt not in weeping,
While she lies sleeping,
Softly now, softly lies
Sleeping.

* Parry: "eve"; Quilter: "even".

Who ever thinks or hopes of love

Text by Baron Fulke Grenville Brooke (1554-1628)

Set by John Dowland (1562-1626)

The first Booke of Ayres (1597)

1

Who ever thinks or hopes of love for love:
Or who, belov'd, in Cupid's laws doth glory:
Who joys in vows, or vows not to remove:
Who by this light god hath not been made sorry:
Let him see me eclipsed from my sun
With dark clouds of an earth quite overrun.

2

Who thinks that sorrows felt, desires hidd'n,
Or humble faith in constant honour armed
Can keep love from the fruit that is forbidd'n,
Who thinks that change is by entreaty charmed,
Looking on me let him know love's delights
Are treasures hid in cave but kept by sprites.

Wilt thou, unkind, thus reave me?

Text by Anonymous

Set by John Dowland (1562-1626)

The First Booke of Songs or Ayres (1597)

1

Wilt thou, unkind, thus reave me
Of my heart, of my heart, and so leave me?
Farewell: Farewell,
But yet or e'er I part (O cruel)
Kiss me, sweet, sweet my jewel.

2

Hope by disdain grows cheerless,
Fear doth love, love doth fear beauty peerless.
Farewell: Farewell,
But yet or e'er I part (O cruel)
Kiss me, sweet, sweet my jewel.

3

If no delay can move thee,
Life shall die, death shall live still to love thee.
Farewell: Farewell,
But yet or e'er I part (O cruel)
Kiss me, sweet, sweet my jewel.

4

Yet be thou mindful ever,
Heat from fire, fire from heat none can sever.
Farewell: Farewell,
But yet or e'er I part (O cruel)
Kiss me, sweet, sweet my jewel.

5

True love cannot be changed,
Though delight from desert be estranged.
Farewell: Farewell,
But yet or e'er I part (O cruel)
Kiss me, sweet, sweet my jewel.

Would My Conceit

Text by Anonymous

Set by John Dowland (1562-1626)

The First Booke of Songs or Ayres (1597)

1

Would my conceit, that first enfore'd my woe,
Or else mine eyes which still the same increase,
Might be extinct, to end my sorrows so,
Which now are such as nothing can release:
Whose life is death, whose sweet each change of sour,
And eke whose renewth ev'ry hour.

2

Each hour amidst the deep of hell I fry,
Each hour I waste and wither where I sit:
But that sweet hour wherein I wish to die,
My hope alas may not enjoy it yet,
Whose hope is such, bereaved of the bliss,
Which unto all save me allotted is.

3

To all save me is free to live or die,
To all save me remaineth hap or hope:
But all perforce I must abandon, I,
Sith Fortune still directs my hap a-slope.
Wherefore to neither hap nor hope I trust,
But to my thralls I yield, for so I must.