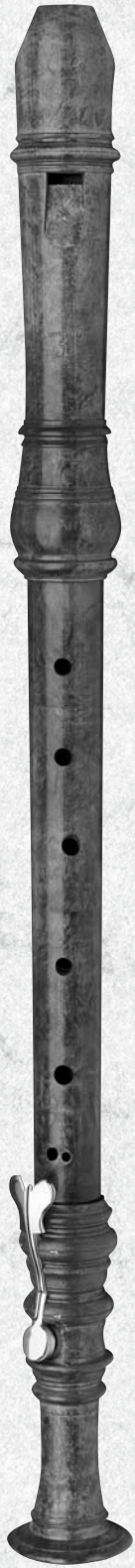


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Edition Moeck Nr. 1128



JOHANN SCHOP

(um 1590 – 1667)

Lachrime Pavaen

für Tenorblockflöte (Violine, Sopranblockflöte) und B. c.

Herausgegeben von Martin Nitz

MOECK

MUSIKINSTRUMENTE + VERLAG · CELLE

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JOHANN SCHOP
(um 1590 – 1667)

Lachrime Pavaen

für Tenorblockflöte (Violine, Sopranblockflöte) und Basso continuo
for tenor recorder (violin, soprano recorder) and thorough bass
pour flûte à bec ténor (violon, flûte à bec soprano) et basse continue

herausgegeben und Generalbassaussetzung von
MARTIN NITZ

Partitur und eine Stimme

Edition Moeck Nr. 1128

MOECK VERLAG CELLE

Lachrime Pavaen

für Tenorblockflöte (Violine, Sopranblockflöte) und B. c.

Herausgegeben von Martin Nitz

Johann Schop (um 1590–1667)

Generalbassaussetzung: Martin Nitz

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a key signature of one flat (B-flat). It contains a melodic line with various rhythmic values and accidentals. The bottom two staves are a grand staff (treble and bass clefs) with a common time signature and a key signature of one flat. They contain a figured bass line with chords and single notes.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a common time signature and a key signature of one flat. It contains a melodic line with various rhythmic values and accidentals. The bottom two staves are a grand staff (treble and bass clefs) with a common time signature and a key signature of one flat. They contain a figured bass line with chords and single notes. The word "forte" is written below the top staff towards the end of the system.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a common time signature and a key signature of one flat. It contains a melodic line with various rhythmic values and accidentals. The bottom two staves are a grand staff (treble and bass clefs) with a common time signature and a key signature of one flat. They contain a figured bass line with chords and single notes. The word "piano" is written below the top staff at the beginning, and the word "(forte)" is written below the top staff towards the end of the system.

The fourth system of the musical score consists of two staves. The top staff is a single treble clef staff with a common time signature and a key signature of one flat. It contains a melodic line with various rhythmic values and accidentals. The bottom staff is a single bass clef staff with a common time signature and a key signature of one flat. It contains a figured bass line with chords and single notes. The number "13" is written in a box above the top staff at the beginning of the system.

17

21

25

29

33

Musical score for measures 33-36. The top staff is a single melodic line with eighth-note patterns. The bottom two staves are a piano accompaniment with chords and single notes.

37

Musical score for measures 37-40. The top staff features a melodic line with dynamic markings: *forte*, *piano*, *forte*, and *piano*. The bottom two staves provide piano accompaniment.

41

Musical score for measures 41-43. The top staff has dynamic markings: *forte*, *piano*, and *(forte)*. The bottom two staves are piano accompaniment.

44

Musical score for measures 44-45. The top staff shows a melodic line, and the bottom two staves show piano accompaniment.

49

Musical score for measures 49-52. The top staff is a single melodic line with eighth and sixteenth notes. The bottom two staves are a piano accompaniment with chords and moving bass lines.

53

Musical score for measures 53-56. The top staff continues the melodic line. The bottom two staves show a more active piano accompaniment with some grace notes and slurs.

57

Musical score for measures 57-60. The top staff has a melodic line that ends with a fermata. The bottom two staves have a piano accompaniment with some rests and a "forte" dynamic marking.

61

Musical score for measures 61-62. The top staff shows a melodic line starting with a fermata. The bottom staff shows a piano accompaniment starting with a fermata.

Musical notation for measures 65-68. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the top staff features eighth and sixteenth notes with various accidentals. The grand staff accompaniment includes chords and sustained notes, with a long slur in the bass line.

Musical notation for measures 69-72. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 69 is marked with a box containing the number 69. The melody in the top staff continues with eighth and sixteenth notes. The grand staff accompaniment features chords and moving lines in both hands.

Musical notation for measures 73-76. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 73 is marked with a box containing the number 73. The melody in the top staff continues with eighth and sixteenth notes. The grand staff accompaniment features chords and moving lines in both hands.

Musical notation for measures 77-80. The system consists of two staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). Measure 77 is marked with a box containing the number 77. The melody in the top staff continues with eighth and sixteenth notes. The grand staff accompaniment features chords and moving lines in both hands.

82

Musical score for measures 82-85. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth notes and slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line has a long note with a slur over it, and the treble line has chords and single notes.

86

Musical score for measures 86-89. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth notes and slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line has a long note with a slur over it, and the treble line has chords and single notes.

90

Musical score for measures 90-93. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth notes and slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line has a long note with a slur over it, and the treble line has chords and single notes.

94

Musical score for measures 94-95. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth notes and slurs. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line has a long note with a slur over it, and the treble line has chords and single notes.

Johann Schop gilt als der führende Vertreter des frühen deutschen Violinspiels. Von 1621 bis zu seinem Tode war er *Ratsviolinist* in Hamburg. Er leitete dort die Ratsmusikanten bei allen städtischen und bürgerlichen Festen. Daneben spielte er als gesuchter und hochbezahlter Solist in den Hamburger Kirchen sowie an deutschen und ausländischen Höfen. Zusammen mit Heinrich Schütz reiste er 1634 zur Hochzeit des Kronprinzen Christian nach Kopenhagen, wo er im Wettstreit den französischen Geiger Jacques Foucart besiegte.

Seine *Lachrime Pavaen** findet sich in einer Sammlung, die in Amsterdam 1646 erschien. (Der zweite Teil der Sammlung, der drei Jahre später veröffentlicht wurde, enthält u. a. einige Kompositionen von J. Schops Kontrahenten Foucart.) J. Schops Komposition ist eine Bearbeitung des wohl berühmtesten Liedes von John Dowland *Flow my tears*, das dieser 1600 veröffentlichte.

Obwohl in erster Linie für Violine bestimmt, stellt sie dem Blockflötisten dankbare Aufgaben, wobei der Klang der Tenorblockflöte dem traurigen Charakter der Vorlage eher angemessen erscheint als der einer Sopranblockflöte.

Neben der getreuen Wiedergabe des Originals beschränkt sich die Neuausgabe auf die Aussetzung des unbezifferten Basses. Sie wurde bewusst einfach gehalten, um eine Ausführung auf verschiedenen Akkordinstrumenten (Cembalo, Truhenorgel, Laute/Theorbe – auch Gitarre) zu ermöglichen.

J. Schops Fassung weicht (abgesehen von geringfügigen Kleinigkeiten) in der Führung der Bassstimme in T. 46 (T. 62) deutlich von der Vorlage ab.

Die am Original orientierte Version des Herausgebers ist als unverbindlicher Vorschlag zu betrachten.

* Pavaen = holl. Schreibweise (das „e“ wird nicht gesprochen)

Johann Schop was considered to be among the leading representatives of early German violin playing. From 1621 until his death he was Municipal Violinist in Hamburg. In this capacity he led the municipal musicians in all city and public festivals. He additionally was engaged as a sought after and highly paid soloist in the Hamburg churches as well as at the German and foreign courts. In 1634 he travelled with Heinrich Schütz to the wedding of Crown Prince Christian in Copenhagen, where he defeated the French violinist Jacques Foucart in a competition.

His *Lachrime Pavaen** is to be found in a collection published in Amsterdam in 1646. (The second part of the collection, which appeared three years later, also contains a few compositions by J. Schop's counterpart Foucart.) Schop's composition is an arrangement of John Dowland's most famous song *Flow my tears*, which Dowland published in 1600.

Although originally intended for the violin, the work also provides the recorder player a rewarding task, whereby the sound of the tenor recorder would seem to more aptly render the sad character of the original than a soprano recorder.

To the faithful reproduction of the original is added a realisation of an unfigured bass. The realisation is intentionally simple in order to make a performance on different harmonic instruments (harpsichord, organ, lute, theorbe – even guitar) possible.

With the exception of minor details, the execution of the bass line in J. Schop's version makes but one clear departure from the original at bar 46 (62).

The version of the editor, which orients itself on the original, is intended to be understood as a non obligatory recommendation.

English by S. Corbett

* in Dutch the “e” in Pavaen is silent

Johann Schop est considéré comme l'un des représentants le plus important dans l'histoire du jeu de violon. Il était *Ratsviolinist* (violiniste de la ville) à Hambourg de 1621 jusqu'à sa mort. Dans cette fonction il dirigea les musiciens de la ville lors des fêtes officielles. A part cela, il joua en tant que soliste bien payé dans les églises de Hambourg ainsi qu'aux cours allemandes et étrangères. En 1634, ensemble avec Heinrich Schütz, il se rendait à Copenhague au mariage du prince Christian de Copenhague où il gagna le concours contre le violoniste français Jacques Foucart.

Sa *Lachrime Pavaen** se trouve dans une collection, publiée en 1646 à Amsterdam. (La deuxième partie de la collection qui fut publiée trois ans plus tard, contient sous autres quelques compositions du compétiteur de J. Schop, Foucart.) La composition de J. Schop est un arrangement de la chanson probablement la plus fameuse *Flow my tears* de John Dowland que celui-ci avait publiée en 1600.

La pièce est prévue avant tout pour le violon, mais s'adapte aussi bien à la flûte à bec. La sonorité de la flûte à bec ténor se prête mieux que celle de la flûte à bec soprano pour redonner le caractère triste de l'originale.

La nouvelle édition essaie de respecter l'originale et n'a rajouté que l'harmonisation de la basse non chiffrée. Celle-ci est assez simple pour permettre une réalisation avec différents instruments d'accords (clavecin, orgue, lute/théorbe ou guitare).

Dans l'arrangement de J. Schop la voix de basse diffère (sans compter les petites différences) de l'originale avant tout dans mesure 46 (62).

La version de l'éditeur qui s'oriente à l'originale devrait être considérée comme proposition.

Traduction: E. Pirlich

* Pavaen = écriture hollandaise (le «e» n'est pas prononcé)

John Dowland: Lachrimae

Fließt, meine Tränen, fallt von euren Quellen,
Verbannt für immer lasst mich trauern.
Wo der Nacht schwarzer Vogel seine traurige Schande singt,
Dort lasst mich einsam leben.

Herab, eitle Lichter, scheint nicht mehr.
Keine Nächte sind dunkel genug für die,
Die in Verzweiflung ihr letztes Glück beweinen.
Das Licht enthüllt nur Schande.

Hört, ihr Schatten, die ihr im Dunkeln wohnt,
Lernt das Licht verachten!
Glücklich, glücklich die, die in der Hölle
die Gehässigkeit der Welt nicht fühlen.

Flow my tears, fall from your springs,
Exil'd for ever let me mourn.
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down, vain lights, shine no more,
No nights are dark enough for those
That in despair their last fortunes deplore,
Light doth but shame disclose.

Hark, you shadows that in darkness dwell,
Learn to contemn light,
Happy, happy they that in hell
Feel not the world's despite.

Coulez, mes larmes, tombez de vos sources,
Banni pour toujours, laissez moi prendre le deuil.
Là, ou l'oiseau noir de la nuit chante sa triste honte,
Là, laissez-moi vivre en solitaire.

Descendez, lumières vaniteuses, ne brillez plus.
Aucune nuit est assez sombre pour ceux
Qui en désespoir déplorent leur dernier bonheur.
La lumière n'éclaire que la honte.

Ecoutez – ombres, vous qui habitez dans le noir,
Apprenez à dédaigner la lumière!
Heureux, heureux sont ceux, qui dans l'enfer
Ne sentent pas la méchanceté du monde.

Nie wird es für meine Schmerzen Erleichterung geben,
Da das Mitleid geflohen ist,
Und Tränen, Seufzer und Stöhnen meine verdrießlichen Tage
aller Freuden beraubt haben.

Vom höchsten Gipfel der Zufriedenheit
ist mein Glück herabgestürzt,
Und Furcht und Kummer und Schmerz als meine verdienten Strafen
sind meine Hoffnungen, da die Hoffnung dahin ist.

Never may my woes be relieved,
Since pity is fled,
And tears, and sighs, and groans my weary days
Of all joys have deprived.

From the highest spire of contentment,
My fortune is thrown,
And fear, and grief, and pain for my deserts
Are my hopes since hope is gone.

Jamais mes douleurs seront soulagées,
Maintenant que la pitié s'est enfuite,
Et que les larmes, les soupirs et les gémissements
Ont volé toute la joie de mes journées douloureuses.

Du plus haut sommet de contentement
Mon bonheur est tombé.
Et peur et chagrin et douleur comme chatiment mérité
Sont mes espoirs, puisque l'espérance est partie.