

Virelais

for soprano and
viola d'amore

texts by John Donne

commissioned by the Nova Scotia Arts Council
for Janice Jackson and Thomas Georgi

Emily Doolittle, 2001

Virelais

for soprano and viola d'amore

Song (viola d'amore solo): 1'30"
Breake of Day (soprano solo): 1'30"
Batter My Heart (duet): 2'30"
Dance (viola d'amore solo): 3'00"
Stay, O Sweet (duet): 2'00"

poetry by John Donne (1572 - 1631)

commissioned by the Nova Scotia Arts Council
for Janice Jackson and Thomas Georgi
for performance at Scotia Festival of Music, 2001

please inform the composer of any performances
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Song

Emily Doolittle, 2001

expressive (free-sounding, rather than precisely rhythmic)

♩ = 54

viola d'amore

measures 1-2: *mf* (slight) *mp*

measures 3-5: *f* *mp* (slight) *mf*

measures 6-8: *f* *p*

measures 9-10: *f* *piu f*

measures 11-12: *f* *mf* *piu f*

measures 13-14: *mf* *mp* *mf* *p* *mp*

measures 15-16: *p* *pp* *p* *pp*

* The melody should be played entirely on the F# string, and the drone entirely on the open A string.

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Breake of Day

John Donne, early 17th C.

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simply (dynamics and rubato as appropriate for words)

$\text{♩} = 108 / \text{♩} = 72$

soprano



'Tis true, 'tis day, what though it be? O wilt thou there - fore

4



rise from me? Why should we rise, be - cause 'tis light? Did we lie downe be -

8



cause 'twas night____? Love_____ which in spight of dark brought us he - ther,

11



Should in spight of light keepe us to - ge - ther. Light hath no tongue, but

14



is all eye; If it could speake as well as spie, This were the worst, that

18



it could say, That be - ing well, I faine would stay____, And_____ that I lov'd my

22

heart and ho - nor so That I would not from him, that had them, goe.

25 *a tempo*

Must busi - nesse thee from hence re - move? Oh, that's the worst di - sease of love,

29 *a little slower*

The poore, the foule, the false, love can Ad - mit, but not the bus - ied man____. He_____

33

____ which hath busi - nesse, and makes love, doth doe Such wrong, as when a

36 *a tempo*

mar - yed man doth woee. 'Tis true, 'tis day, what though it be? O

39

wilt thou there - fore rise from me?

Batter My Heart

John Donne, early 17th C.

Emily Doolittle, 2001

violent
♩ = 69

soprano

insistent
* (♩ = 92) knock on wood of instrument

viola d'amore

f *mf* < *f* > *mf*

4

mf *mf* < *f* *strong* *f* *mf* *mf* *mp*

8

Bat - ter my heart____, three per - son'd God____

f *mf* < *f* > *mf* *mf*

12

for____ you____

mf < *f* *mf* *mf*

* In mm. 1 - 27, the 16th notes in the viola d'amore part are grouped as if in 3/16, as indicated by the beaming and dotted bar lines.

15 *ff* *f*

— As — yet but knocke, breathe, shine and seeke to — mend —

mp *f* *mf* < *f* > *mf*

18 *f*

—; That I may rise, and — stand,

mf *mp* *f*

21 *mf*

o'er - throw mee — and — bend — Your force to

mf < *f* > *mf* *mf*

24 *ff* *mf*

breake, blowe, burn and make me — new —

mf < *f* > *mf* *mf* *mp*

27 *mf* *mp*

I —, like an u - surpt towne — to a - noth - er due —,

mp *p* *p* *pp* *p*

pizz.

30 *mf* *f*

La - bour — to ad - mit you, but — Oh, to no — end —

mp *mf*

33 *mf* *f*

— knocking Rea - son, your vice - roy in mee, mee should de - - fend

f *f* *mf* *mp*

pizz.

37 *mf* *mp*

But is — cap - tiv'd, and — proves weake or un - true —, knocking

f

40 *f* *piu f*

Take mee to you____, im - pri - son mee____

arco

f

44 *f* *mf*

____, for____ I____ Ex - cept you en -

mf

47 *f* *mf* *mf* *f* *mf* *mp*

thrall mee, ne - ver shall be free____, Nor

f *mf* *f* *mf*

50 sub. *f* *ff* *f*

e - ver____ chaste____, ex - cept you rav - ish____ me____.

mp sub. *f* *ff* *f*

Dance

Emily Doolittle, 2001

♩ = 208 (*very rhythmic*)
fanfare

viola d'amore



lively



85 *pp* *mp*

92

97 *f* *mp* *f*

100 *mp*

104 *p* *mf*

109

114 *f* *mf*

118 *mf* *ff* (but not harsh)

121

123

mf *f*

poco rit. slower (to $\text{♩} = 160$) speeding a little

126

mf *mp* *p*

130

slowing (back to $\text{♩} = 160$) *pp*

136

tentative *pp* gradually accelerating to original tempo *p*

142

fanfare tempo I ($\text{♩} = 212$) *f*

147

Stay, O Sweet

John Donne, early 17th c.

Emily Doolittle, 2001

simple, sweet

$\text{♩} = 42$

soprano

viola d'amore

p

expressive, between pp and mp

5

Stay, O sweet, and — do not rise! The light that

pp to mp, follow expression of voice

10

shines comes — from thine eyes; The day breaks

15

not: it — is my heart —, Be cause that you and —

20

mp *< mf >* *mp*

I must part Stay! or else my joys will die

very resonant

mf p < mf > p ppp

pizz.

24

poco piu f

And pe - - rish in their in - - fan - cy. (dah)

arco very resonant

pizz.

< mp > ppp

mp p

29

pp to mp, follow expression of viola d'amore

solo

expressive, between *pp* and *mp*

34

mf

Stay! or else my joys will die

very resonant

< mp > ppp

pizz.

39

poco piu f

, And pe - rish in their in - fan - cy

arco

pizz.

arco very resonant

f p ppp

< mp > p