JOHN DOWLAND

Anthology of Selected Pieces

Ausgewählte Werke

for Guitar/für Gitarre
(Burley)

ED 12393

JOHN DOWLAND

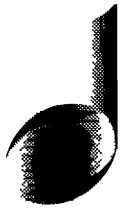
Anthology of Selected Pieces

Ausgewählte Werke

Transcribed and edited for the Guitar by/
Transkribiert und bearbeitet für Gitarre von

Raymond Burley

ED 12393



SCHOTT

Mainz · London · Madrid · New York · Paris · Tokyo · Toronto

© 1993 Schott & Co. Ltd, London · Printed in England

Contents/Inhalt

Preface	iii
Vorwort	iii
1. Preludium	1
2. The Right Honourable Robert, Earl of Essex, His Galliard	3
3. Lord Strang's March	7
4. Sir John Smith, His Almain	8
5. Mrs White's Nothing	12
6. The Most Sacred Queen Elizabeth, Her Galliard	13
7. Fortune	16
8. Tarleton's Riserrectione	19
9. Mrs Norrish's Delight	20
10. A Coy Joy	22
11. The Frog Galliard	23
12. A Fancy	27

Front cover illustration: detail from Visscher's long view of London (1616).
© British Museum. Reproduced by permission of the Trustees of the British Museum.

Preface

John Dowland (1563–1626) was one of the last in a line of English Renaissance lute virtuosos and he is now considered to have been the greatest lutenist/composer of his age. His output consisted of works for solo lute, consort and lute songs.

The original versions of these works appear in tablature form, a system that indicates literally where the player should place his left-hand fingers on the lute's fingerboard. The suggested fingering in this edition assumes that the third string of the guitar is lowered to F sharp, thus reproducing the pitch spacing of the Renaissance lute. Placing a capo at the second or third fret will provide a lightness of texture that is appropriate to music of this period and help to reduce the left-hand span required by certain passages.

I have taken the liberty of realizing fully in the edition the often ambiguous ornament signs.

The figure *8* placed below some bass notes shows that the note was originally located an octave lower in the tablature. Where the *8* is shown beneath a chord of two or more parts it refers only to the *lowest* note.

Notes placed in square brackets are editorial.

Players interested in John Dowland's life and music should consult Diana Poulton's *John Dowland* (London, Faber, 1972) and *The Collected Lute Music of John Dowland* by Diana Poulton and Basil Lam (London, Faber, 1974).

Standard guitar nomenclature is used throughout this anthology with the addition of a less common direction: the pivot *barré*. The pivot *barré* (indicated in the music as 'pivot') is recommended for two purposes: to facilitate the movement to or from a conventional *barré*, or to assist the left-hand first finger to move smoothly from a position on the treble strings to a new position on a lower string.

It will be apparent that the suggested guitar fingering will not always allow the notes to be sustained for their notated duration. The full values are shown to indicate the musical intention; players wishing to alter fingerings in an attempt to adhere strictly to the given note values are, of course, at liberty to do so.

Raymond Burley

Vorwort

John Dowland (1563–1626) war einer der letzten englischen Lautenvirtuosen der Renaissance. Er gilt als der bedeutendste Lautenkomponist seiner Zeit. Sein Œuvre umfaßt Werke für Laute solo und Consort-Musik sowie Lautenlieder.

Ursprünglich waren diese Werke in Tabulaturschrift notiert, also jenem System, das die Position der Finger auf dem Griffbrett bildlich wiedergibt. Die in dieser Ausgabe vorgeschlagenen Fingersätze beruhen darauf, daß die dritte Saite der Gitarre auf fis heruntergestimmt wird, so daß die Intervalle der Renaissance-Stimmung rekonstruiert werden. Wenn man einen Kapodaster auf dem zweiten oder dritten Bund befestigt, wird die Spannweite der linken Hand, die für manche Passagen nötig ist, reduziert, und es läßt sich eine Leichtigkeit erzielen, die der Musik dieser Zeit angemessen ist.

Ich habe mir die Freiheit erlaubt, die Verzierungszeichen, deren Gültigkeit nicht immer eindeutig ist, in dieser Ausgabe voll auszuschreiben.

Die Ziffer *8* unter einigen Baßnoten bedeutet, daß die entsprechenden Töne in der Tabulatur ursprünglich eine Oktave tiefer notiert waren. Wo die *8* unter einem Akkord aus zwei oder mehr Tönen steht, bezieht sie sich nur auf den *tiefsten* Ton.

Editorische Zusätze stehen in eckigen Klammern.

Wer sich für Leben und Werk Dowlands interessiert, sollte Diana Poultons Buch *John Dowland* (Faber, London 1972) sowie *The Collected Lute Music of John Dowland* (Faber, London 1974) lesen.

Die vorliegende Ausgabe verwendet die übliche Gitarren-Notation. Dazu kommt eine weniger gängige Spielanweisung: der gedrehte (pivot) *Barré-Griff*, der im Notentext die Bezeichnung „pivot" trägt. Dieser Griff empfiehlt sich zum einen, um die Bewegung zu oder von einem konventionellen *Barré-Griff* zu erleichtern; zum anderen, um dem ersten Finger der linken Hand dabei zu helfen, sich geschmeidig von einer Position auf einer hohen Saite zu einer tiefen Saite zu bewegen.

Es ist offensichtlich, daß die vorgeschlagenen Fingersätze es nicht immer gestatten, die Notenwerte in ihrer notierten Länge auszuhalten. Diese Dauern verdeutlichen wohl auch nur lediglich die musikalische Intention. Wer dennoch versuchen möchte, sich strikt an die notierten Werte zu halten, kann die Fingersätze natürlich zu diesem Zweck abändern.

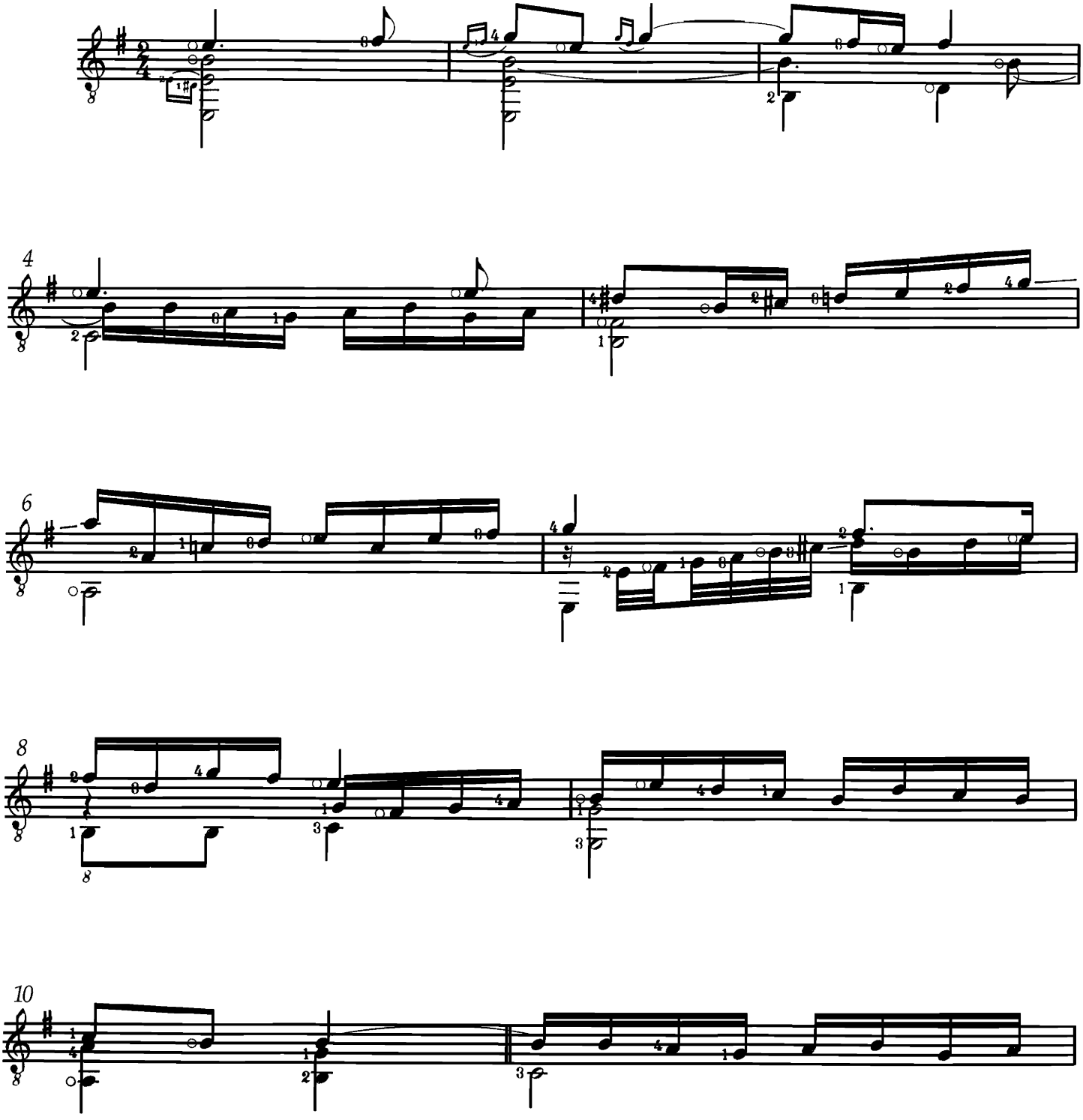
Raymond Burley

Anthology of Selected Pieces
Ausgewählte Werke

John Dowland
(1563–1626)

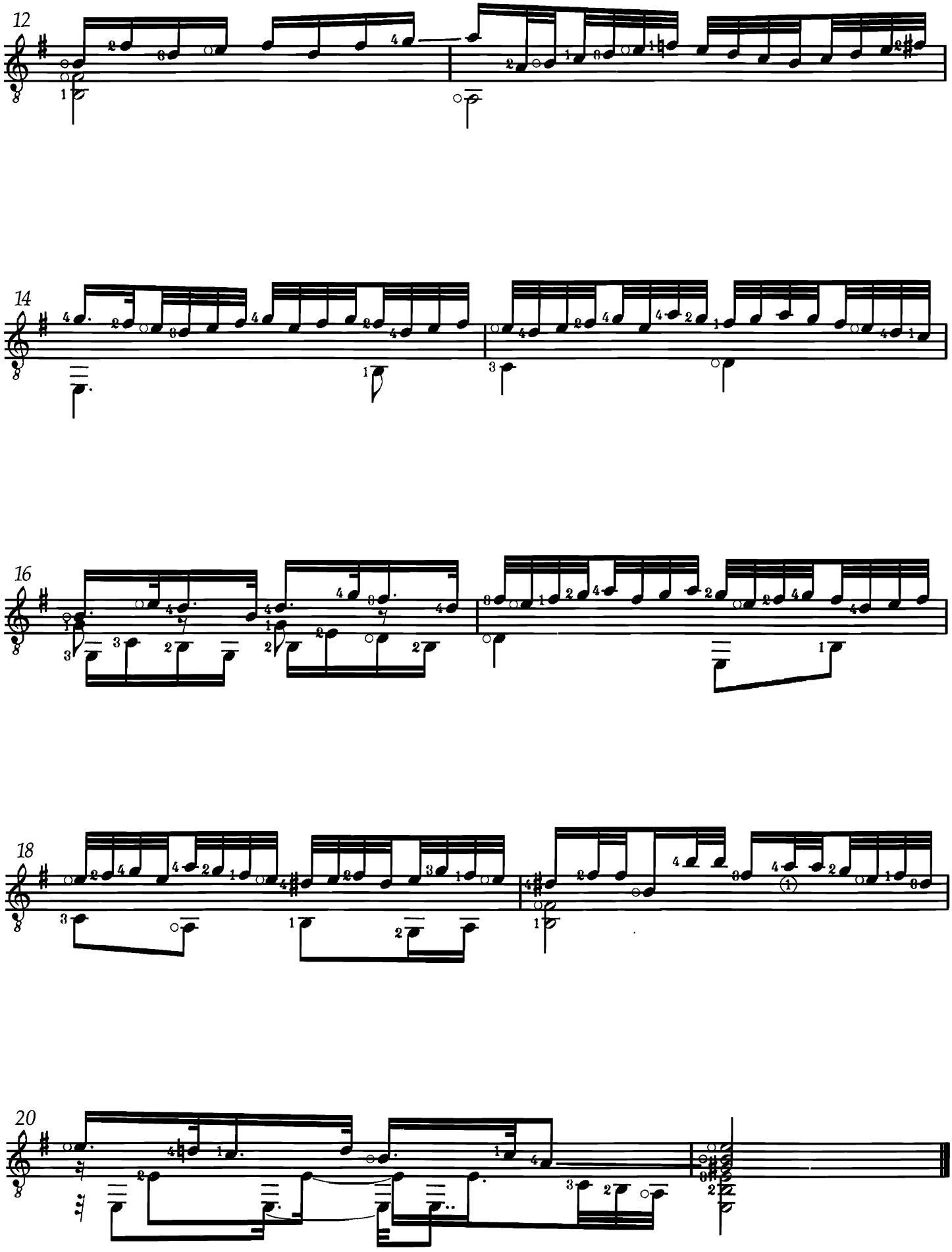
Transcribed and edited for Guitar by/
Für Gitarre transkribiert und herausgegeben von
Raymond Burley

1. Preludium

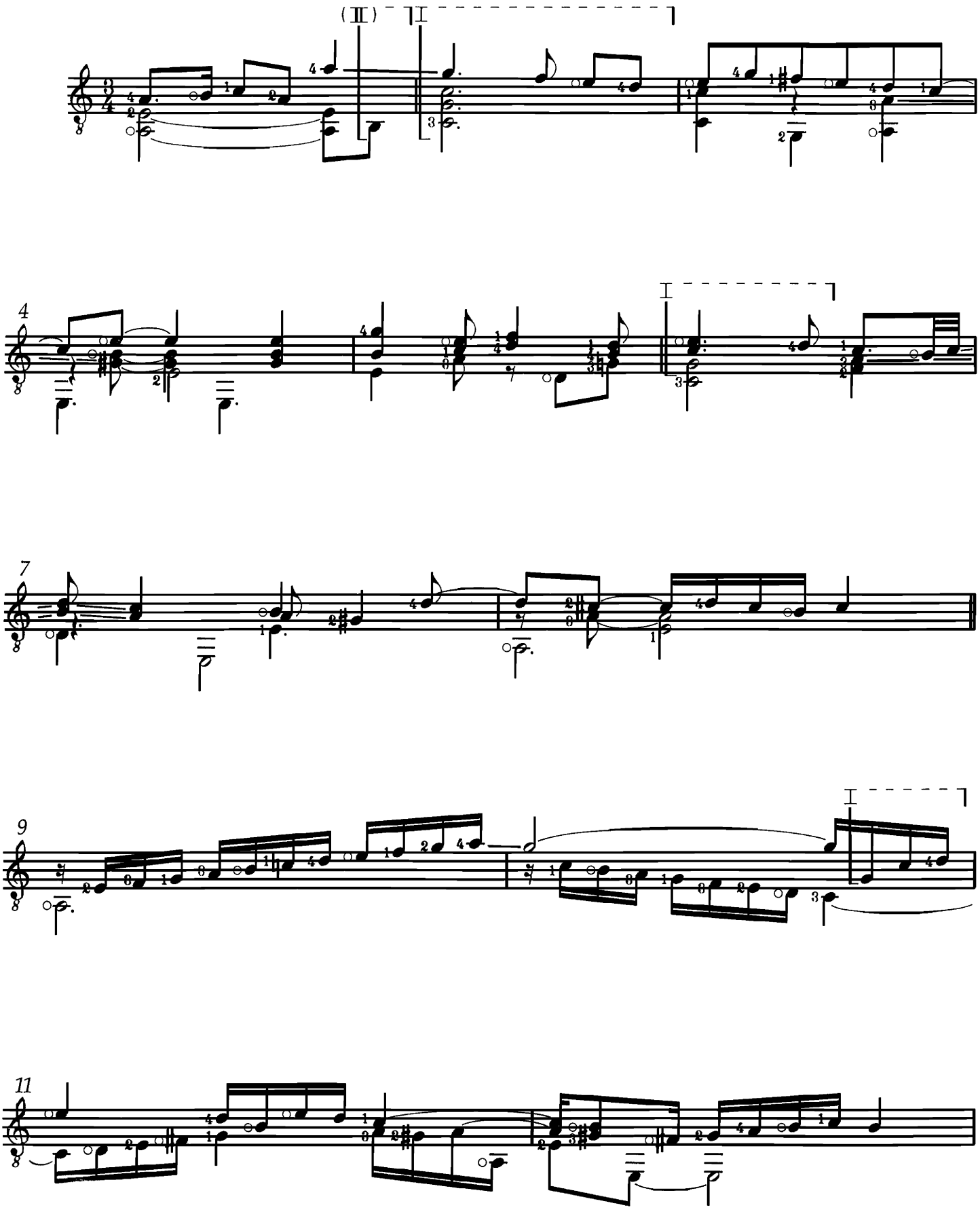


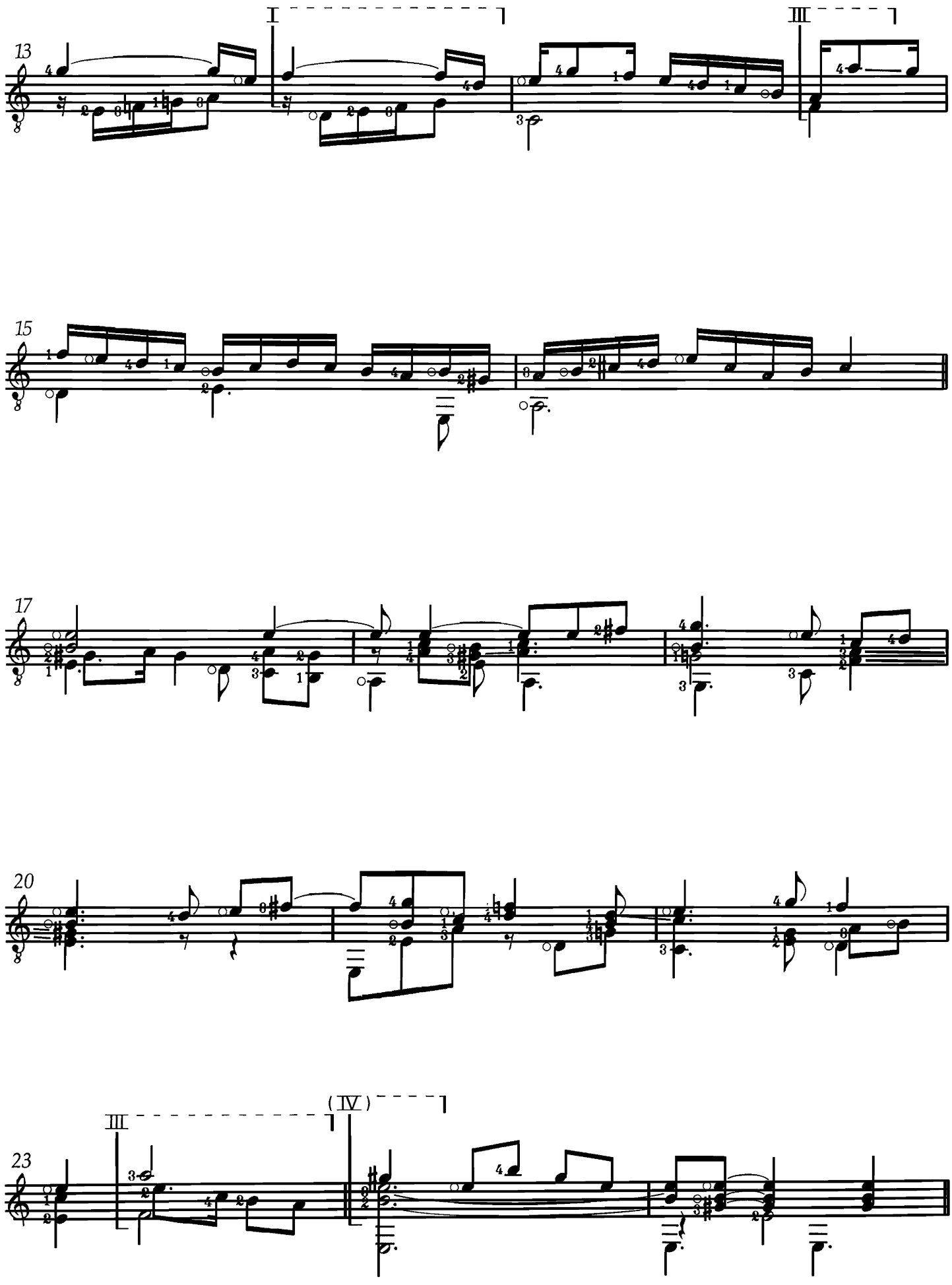
© 1993 Schott & Co. Ltd, London

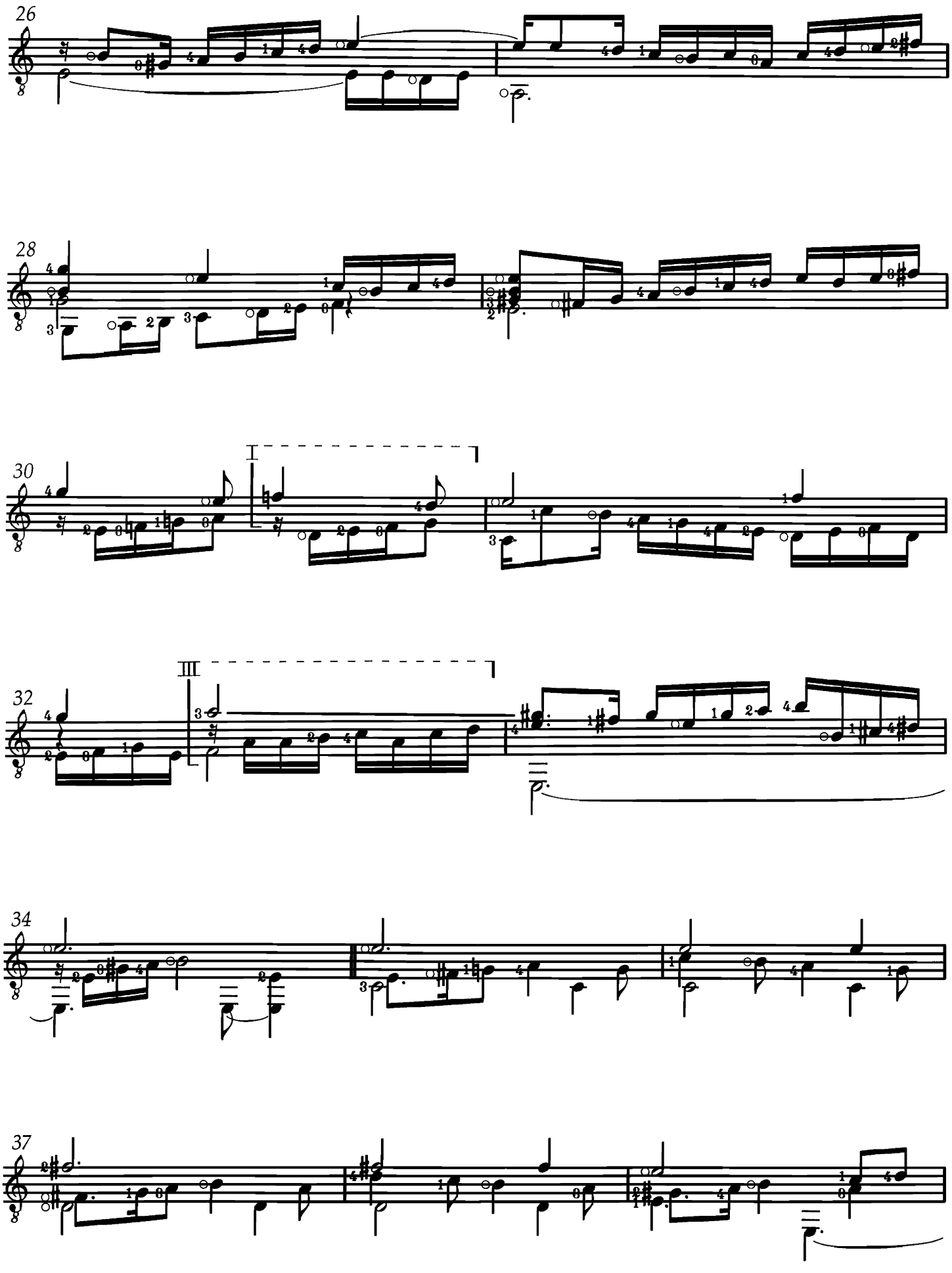
Unauthorised copying of music is forbidden by law, and may result in criminal or civil action
Das widerrechtliche Kopieren von Noten ist gesetzlich verboten und kann privat- und strafrechtlich verfolgt werden

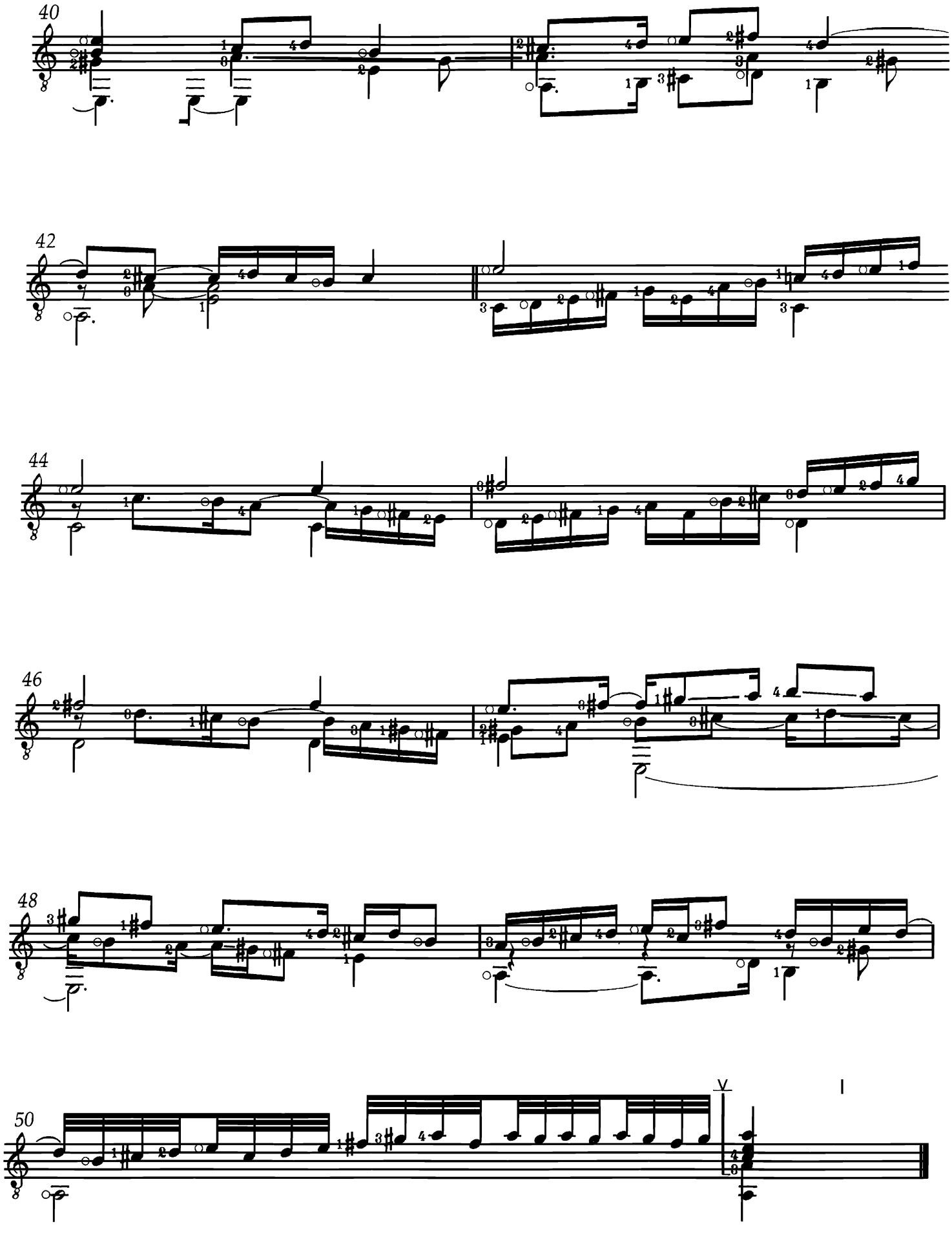

12
14
16
18
20

2. The Right Honourable Robert, Earl of Essex, His Galliard

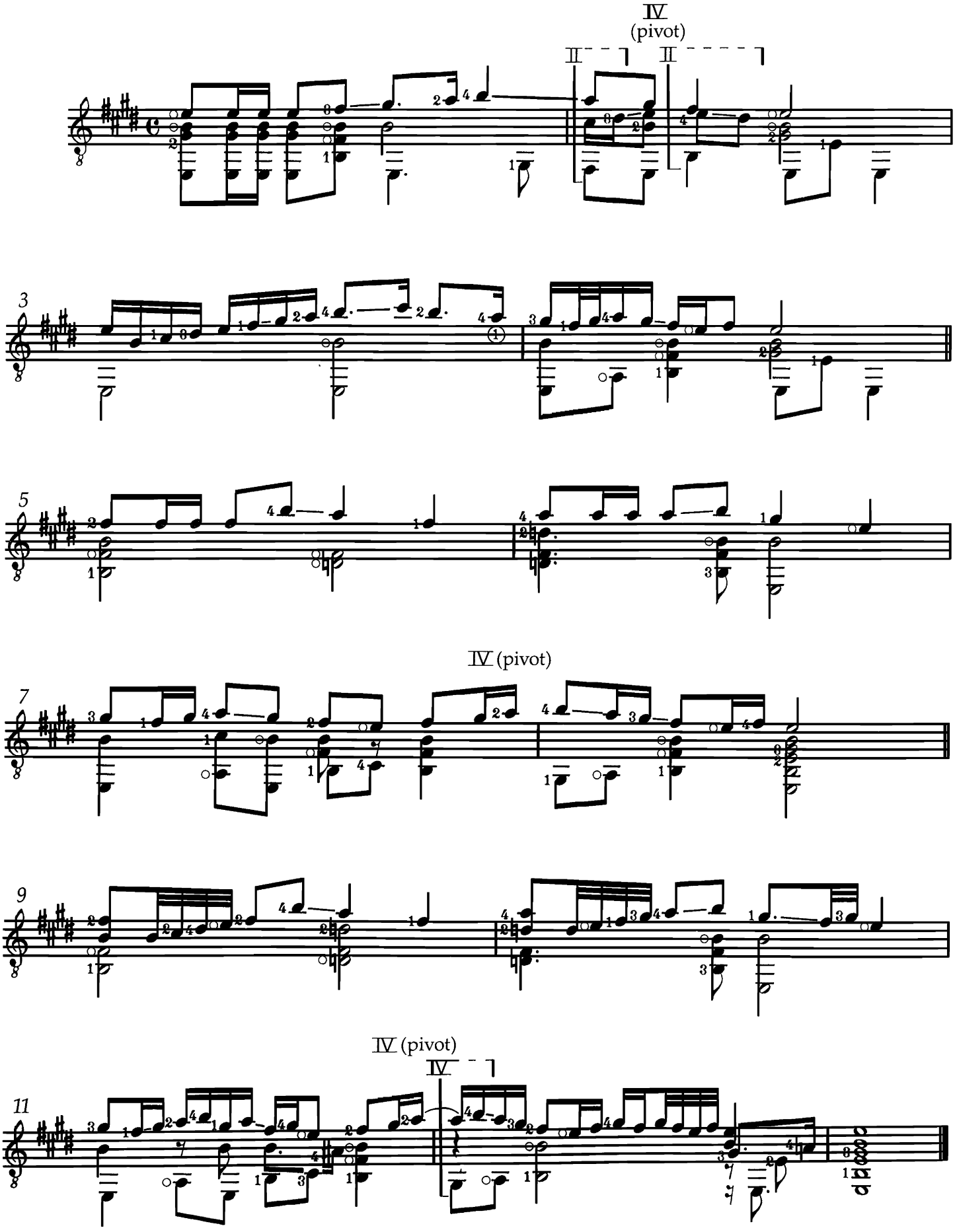



13
I
III
15
17
20
III
(IV)
23

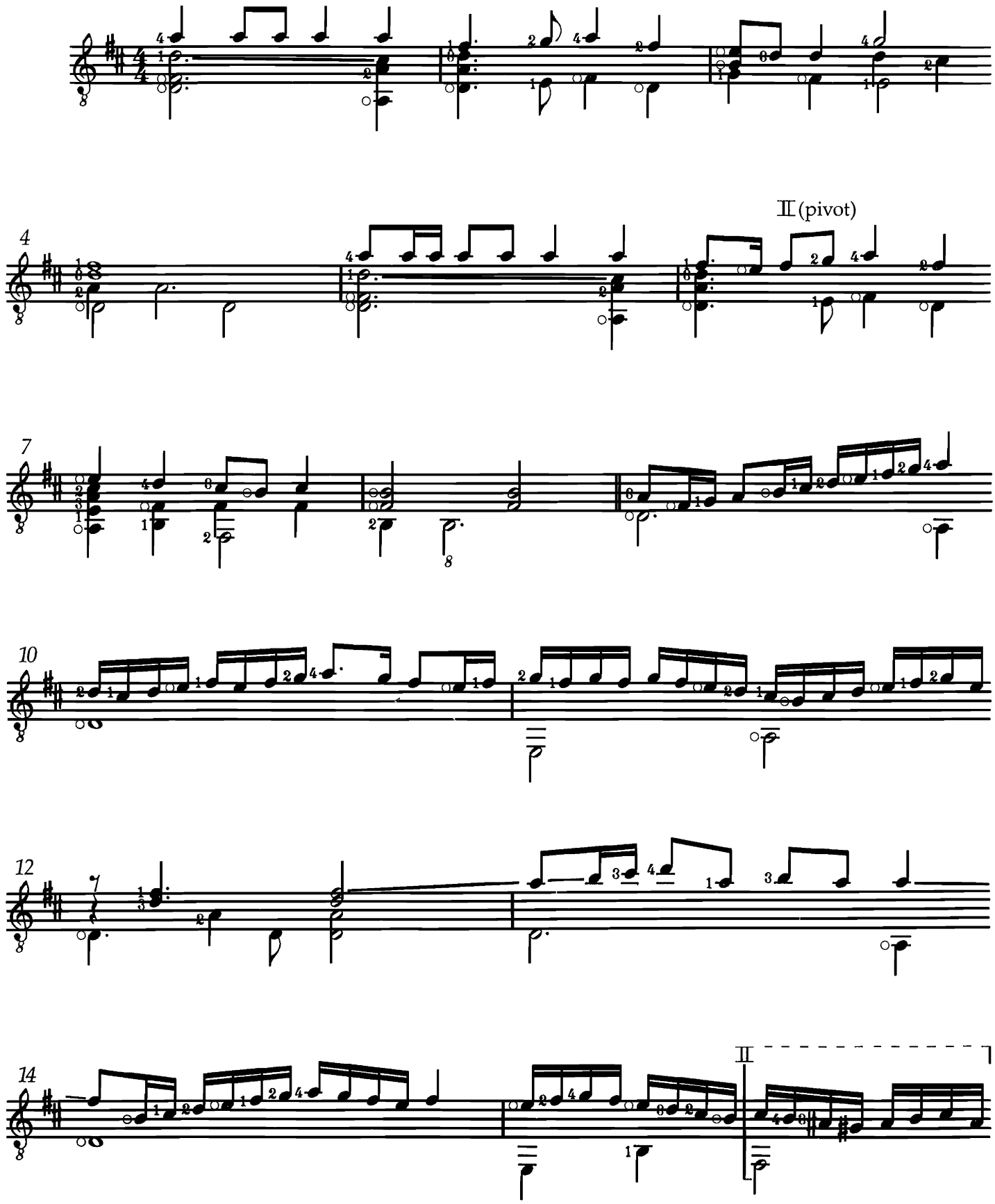

26
28
30
I
32
III
34
37

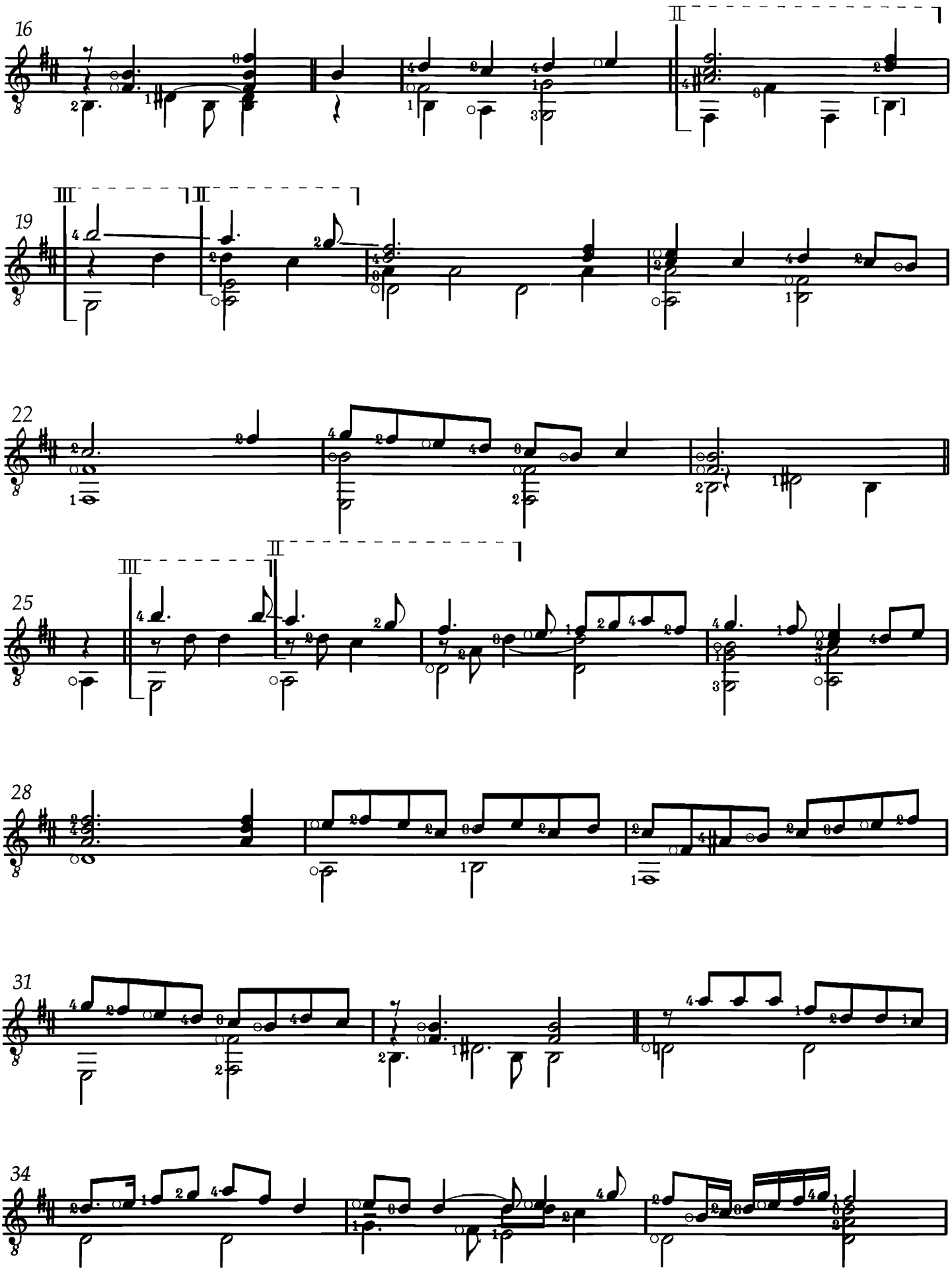

40
42
44
46
48
50
V
I

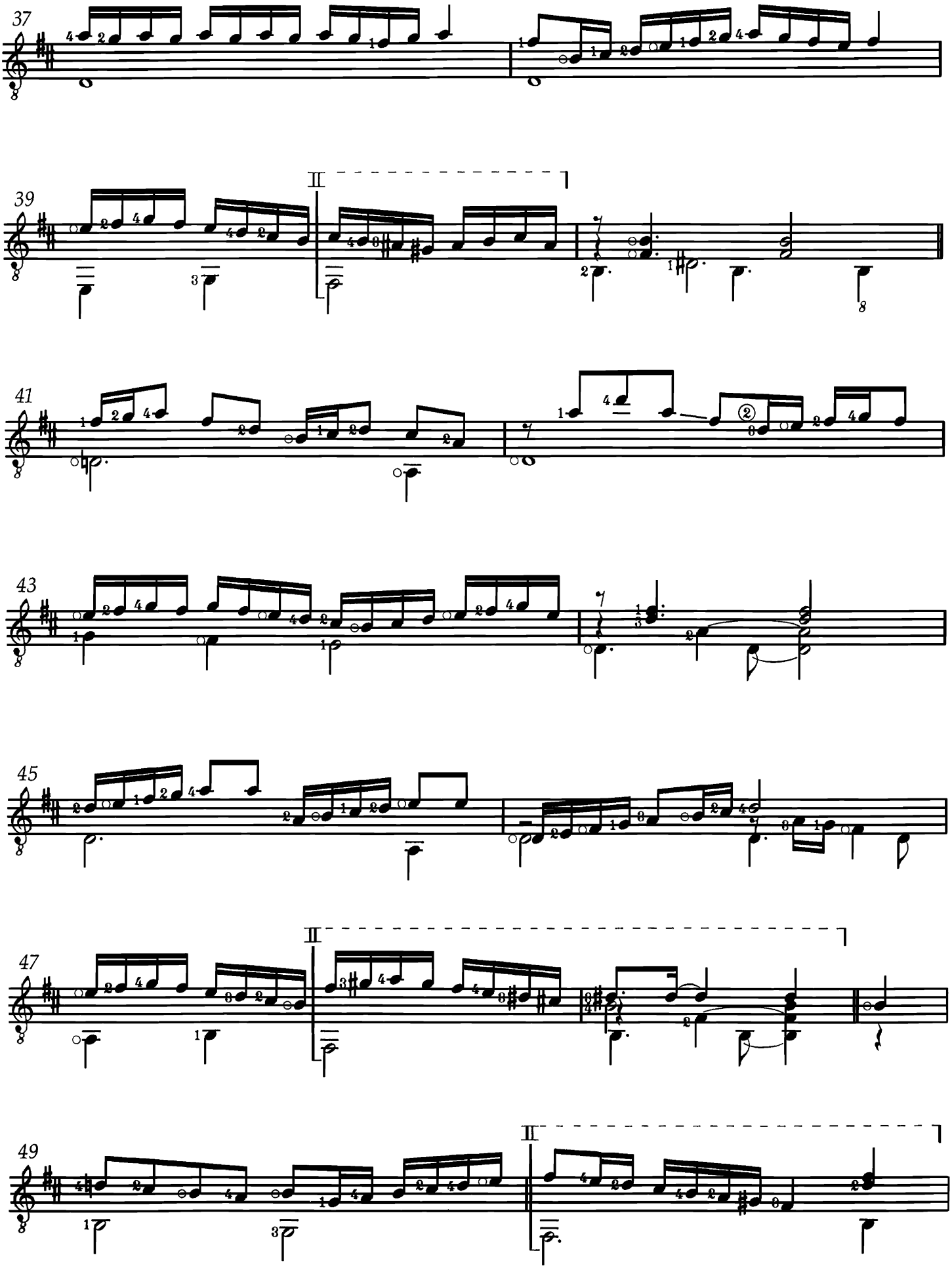
3. Lord Strang's March

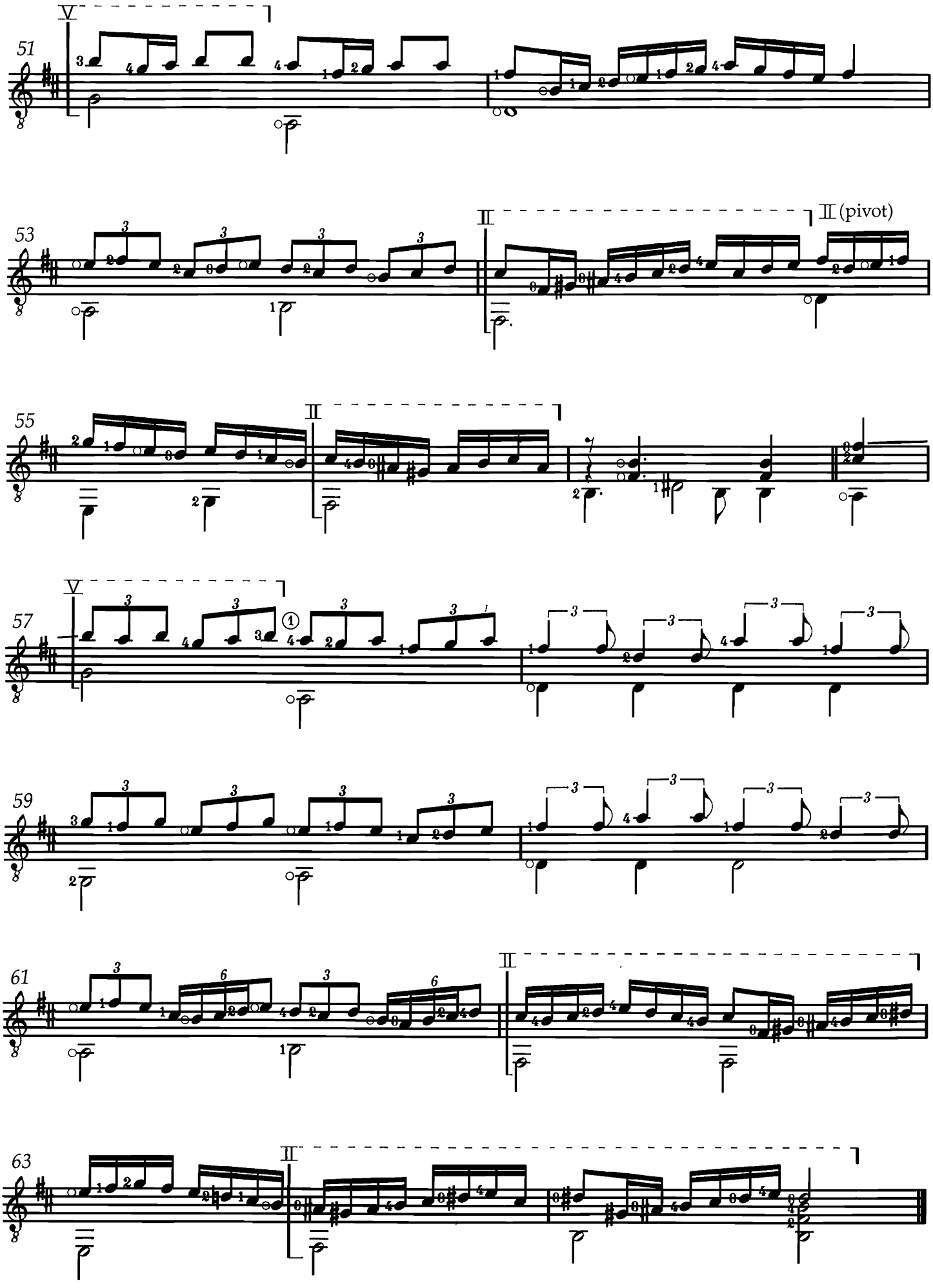


4. Sir John Smith, His Almain

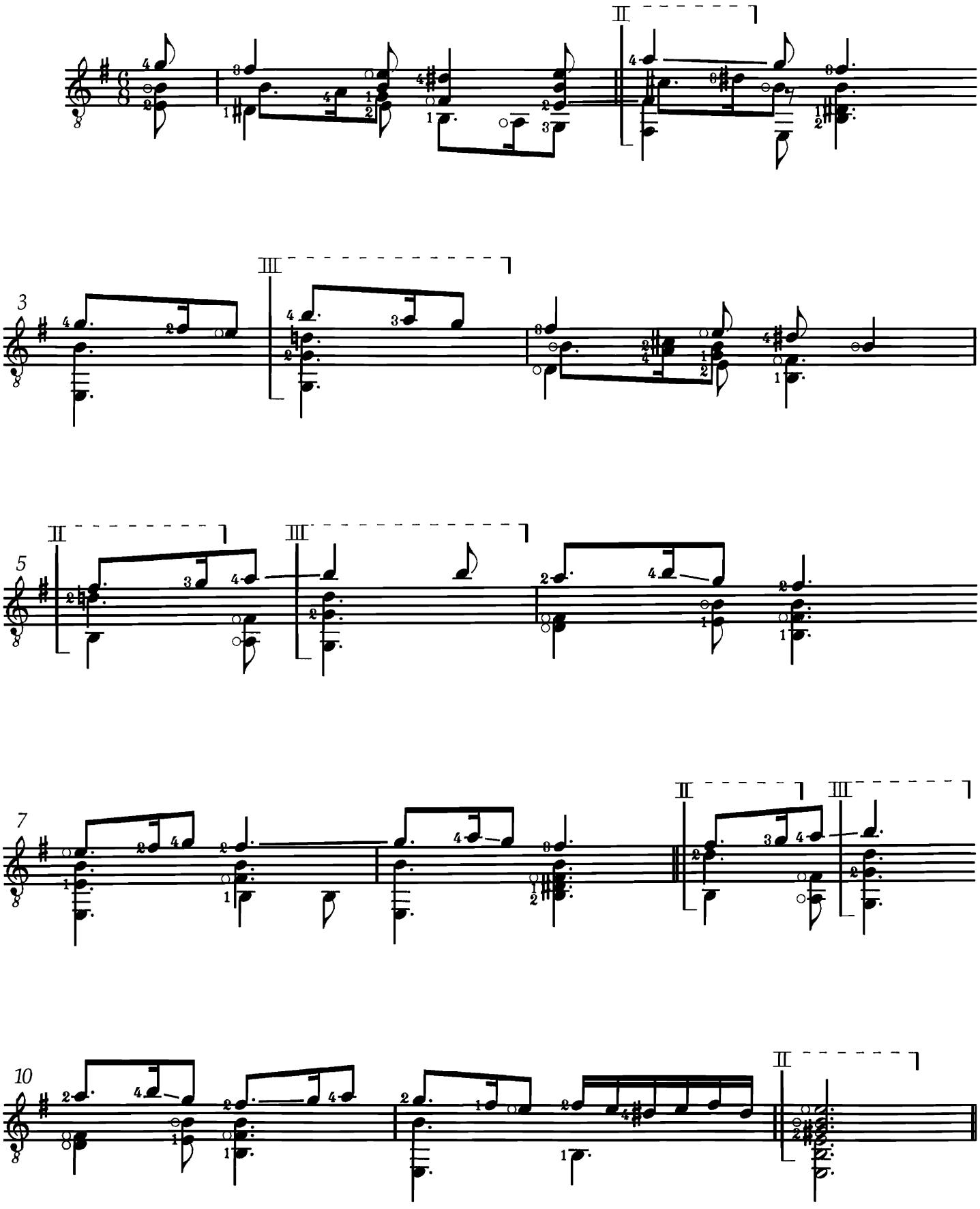



16
II
19
III
II
22
25
III
II
28
31
34

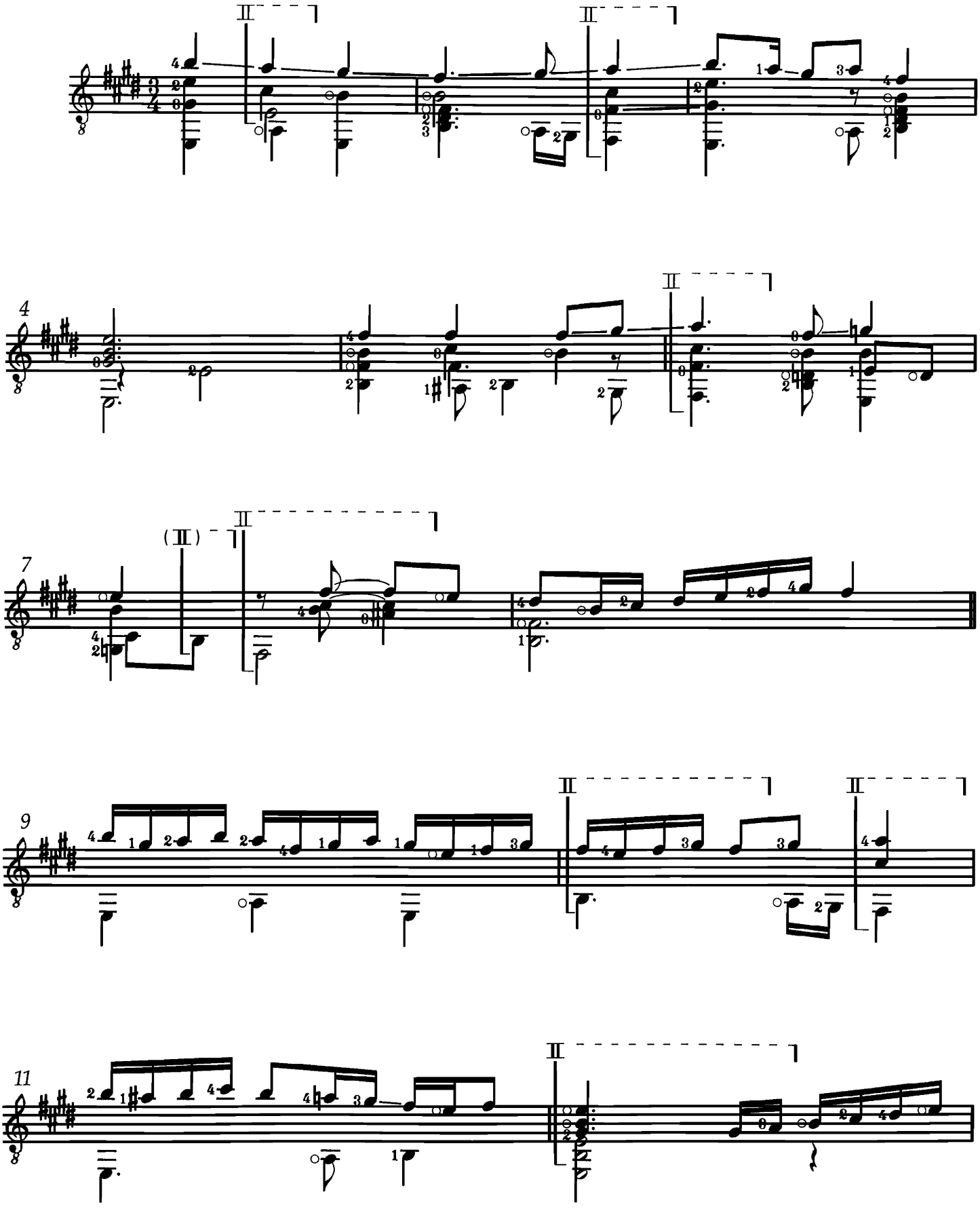

37
39
II
41
43
45
47
II
49
II

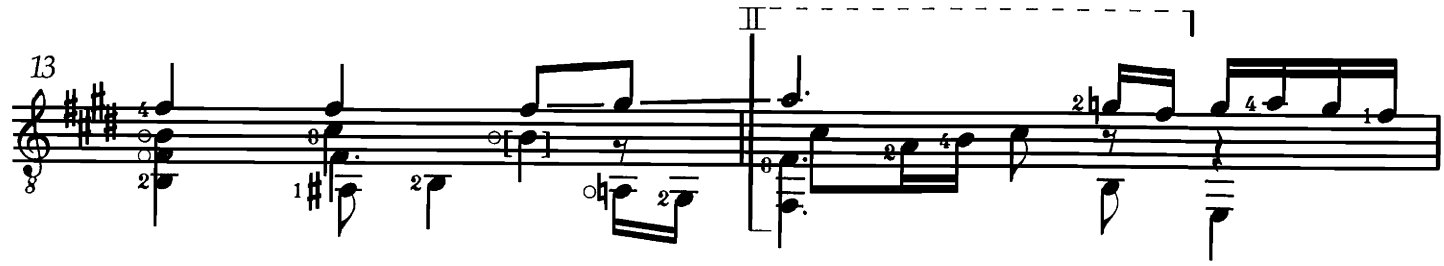

V
51
II
II (pivot)
53
II
55
V
57
59
II
61
II
63

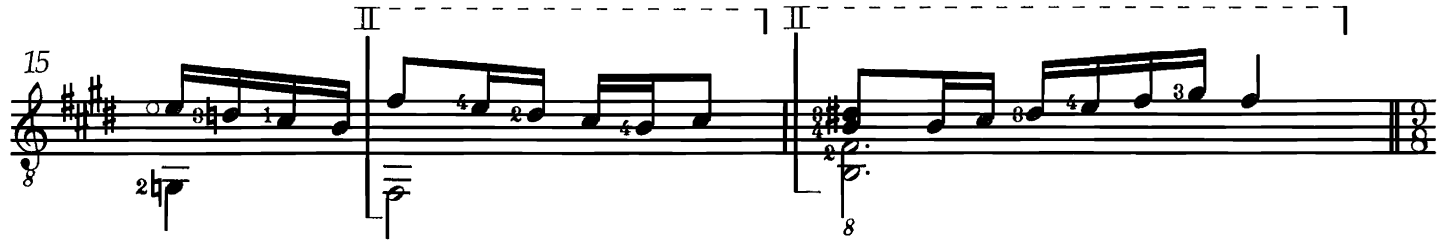
5. Mrs White's Nothing

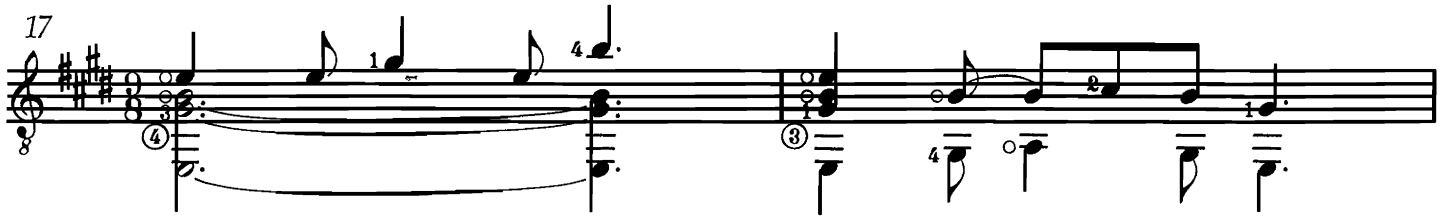


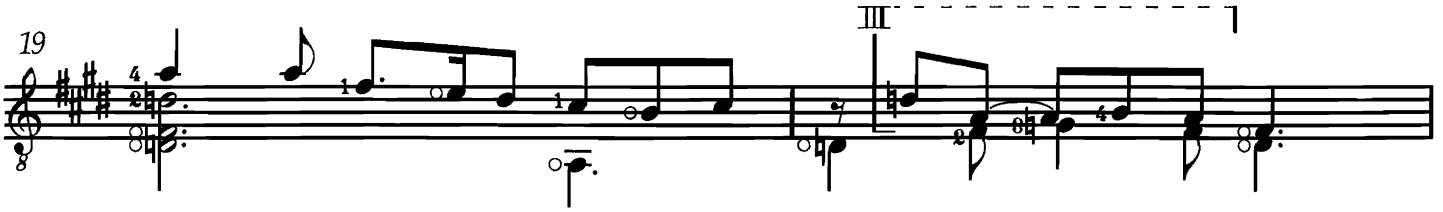
6. The Most Sacred Queen Elizabeth, Her Galliard

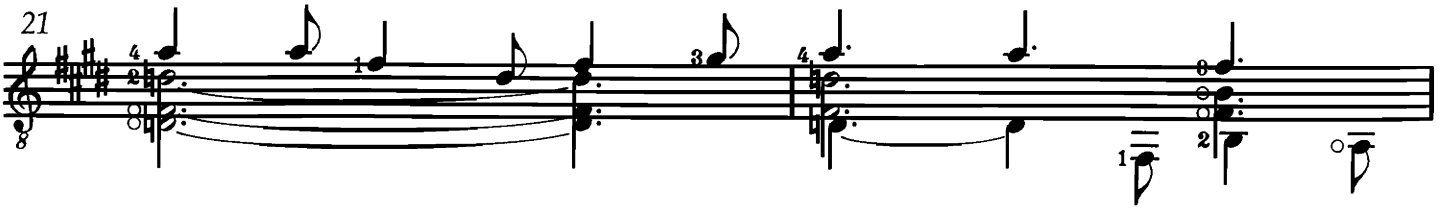


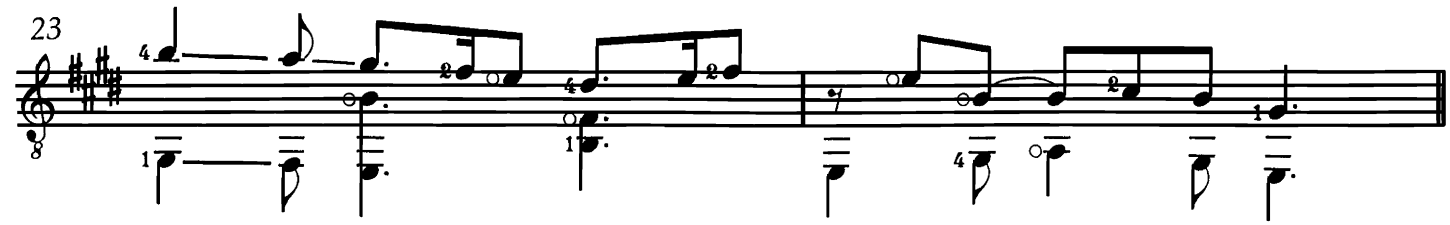

13
II

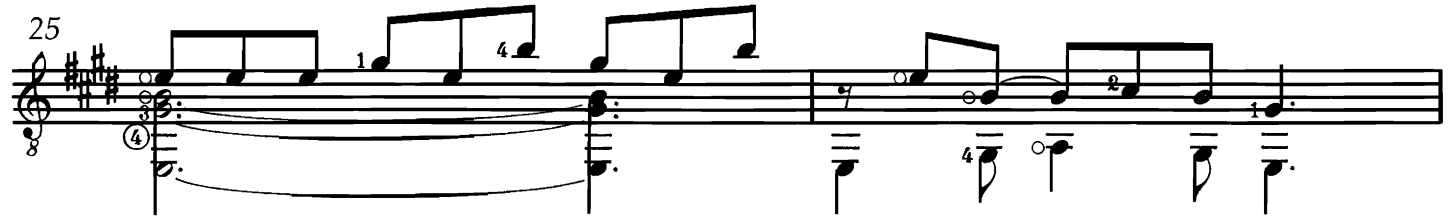

15
II
II

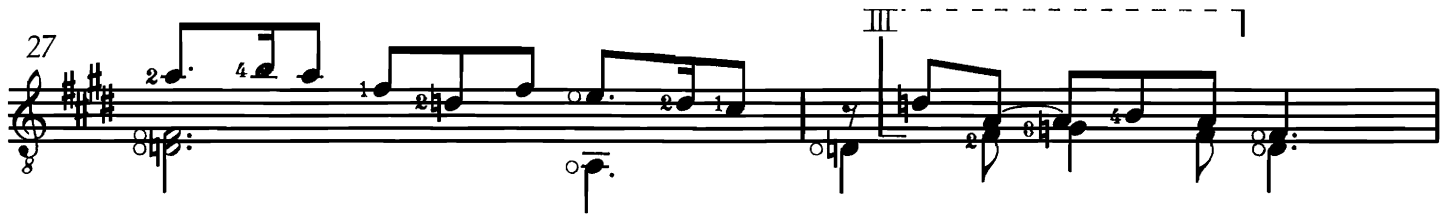

17

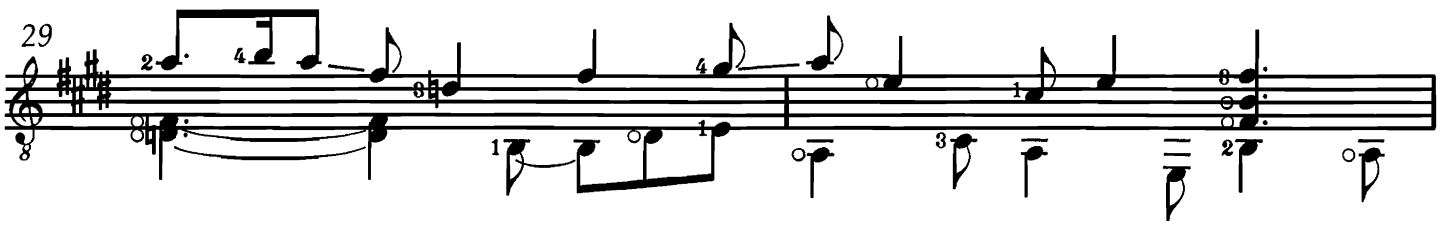

19
III

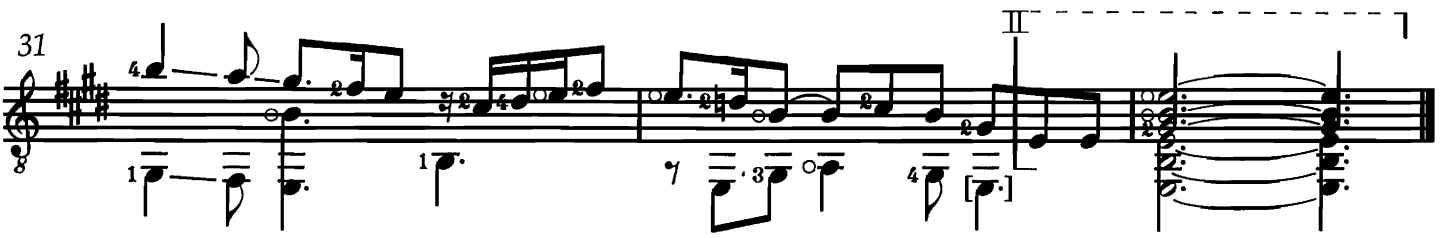

21


23

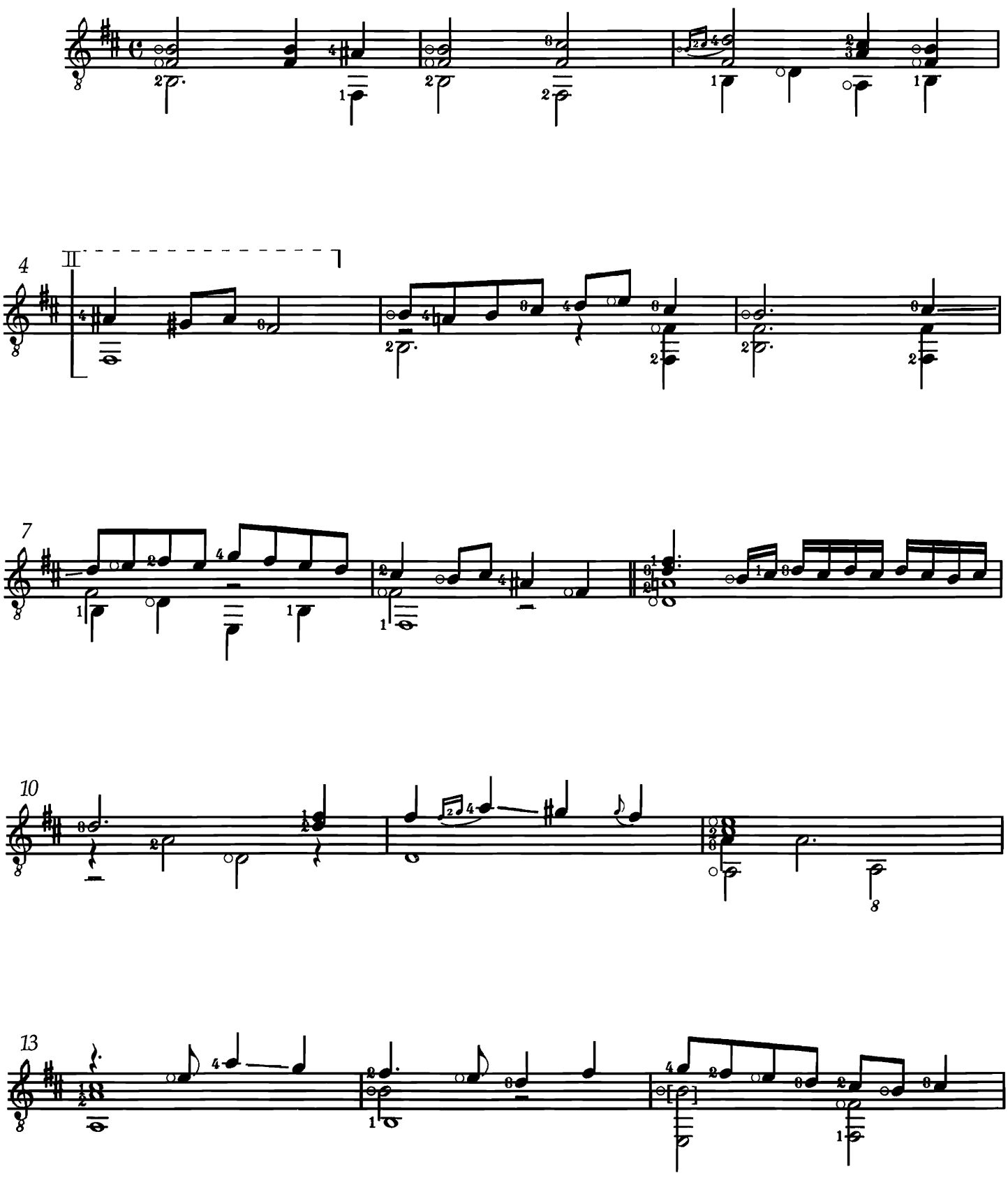

25

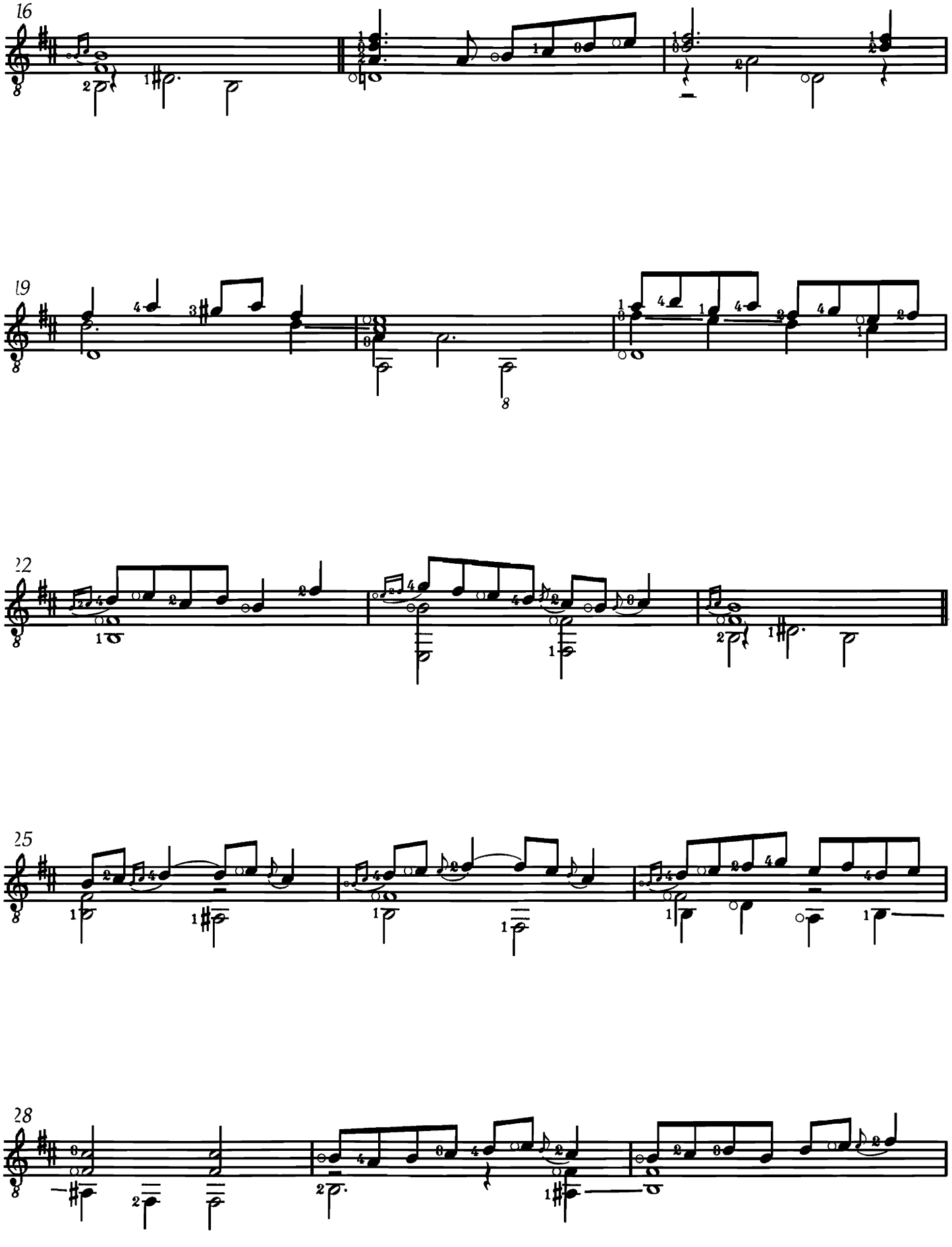

27
III

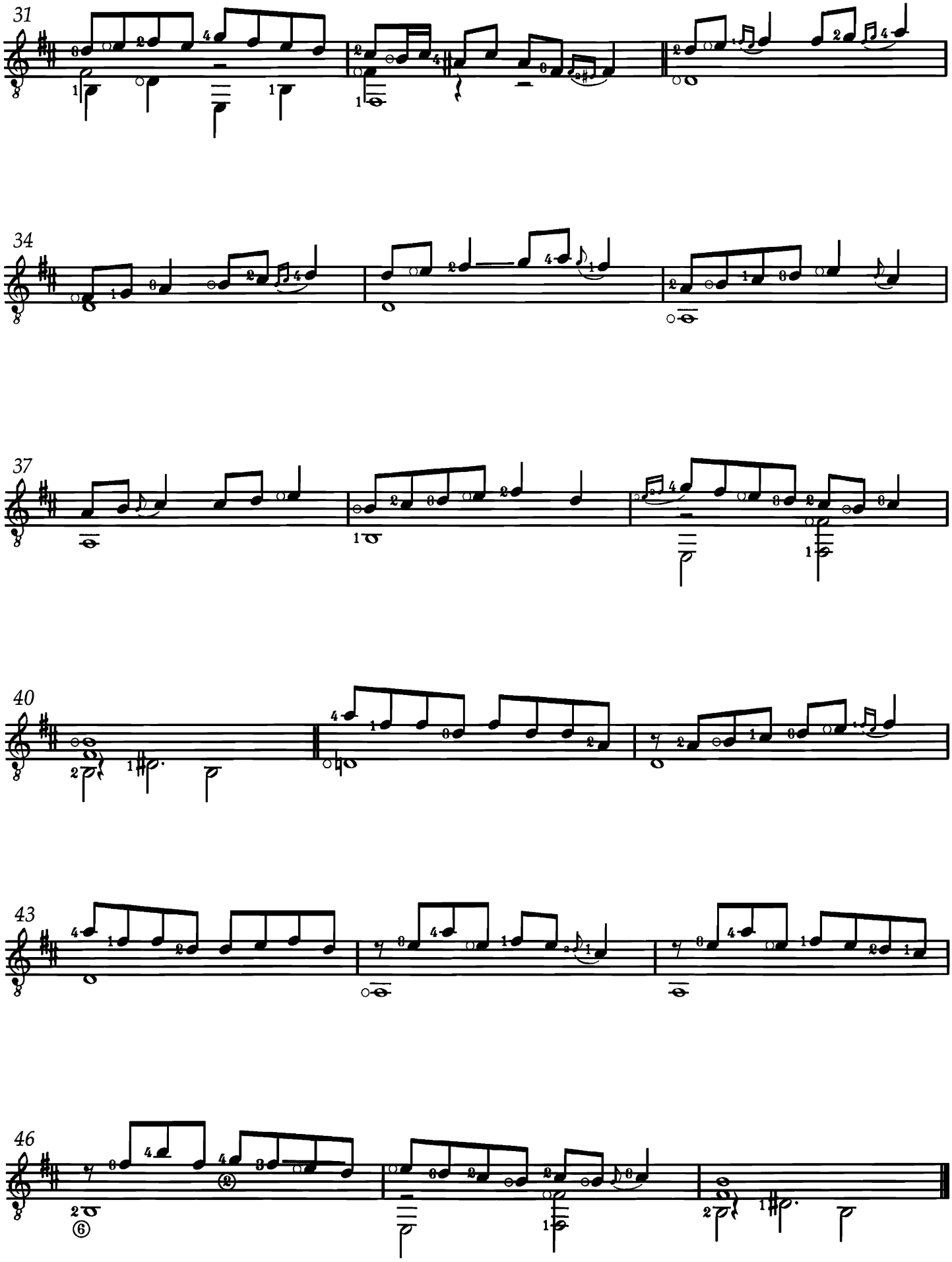

29


31
II

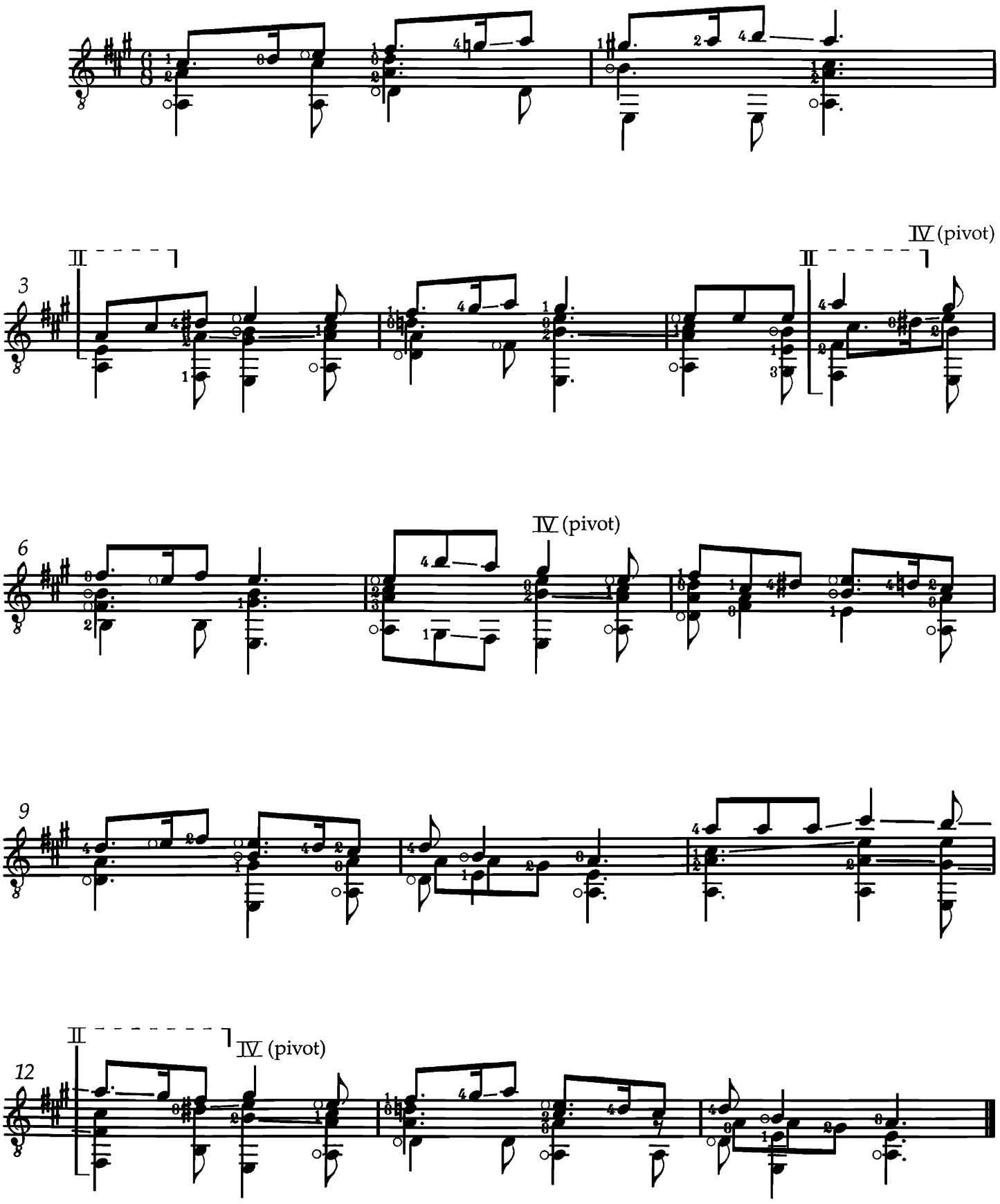
7. Fortune



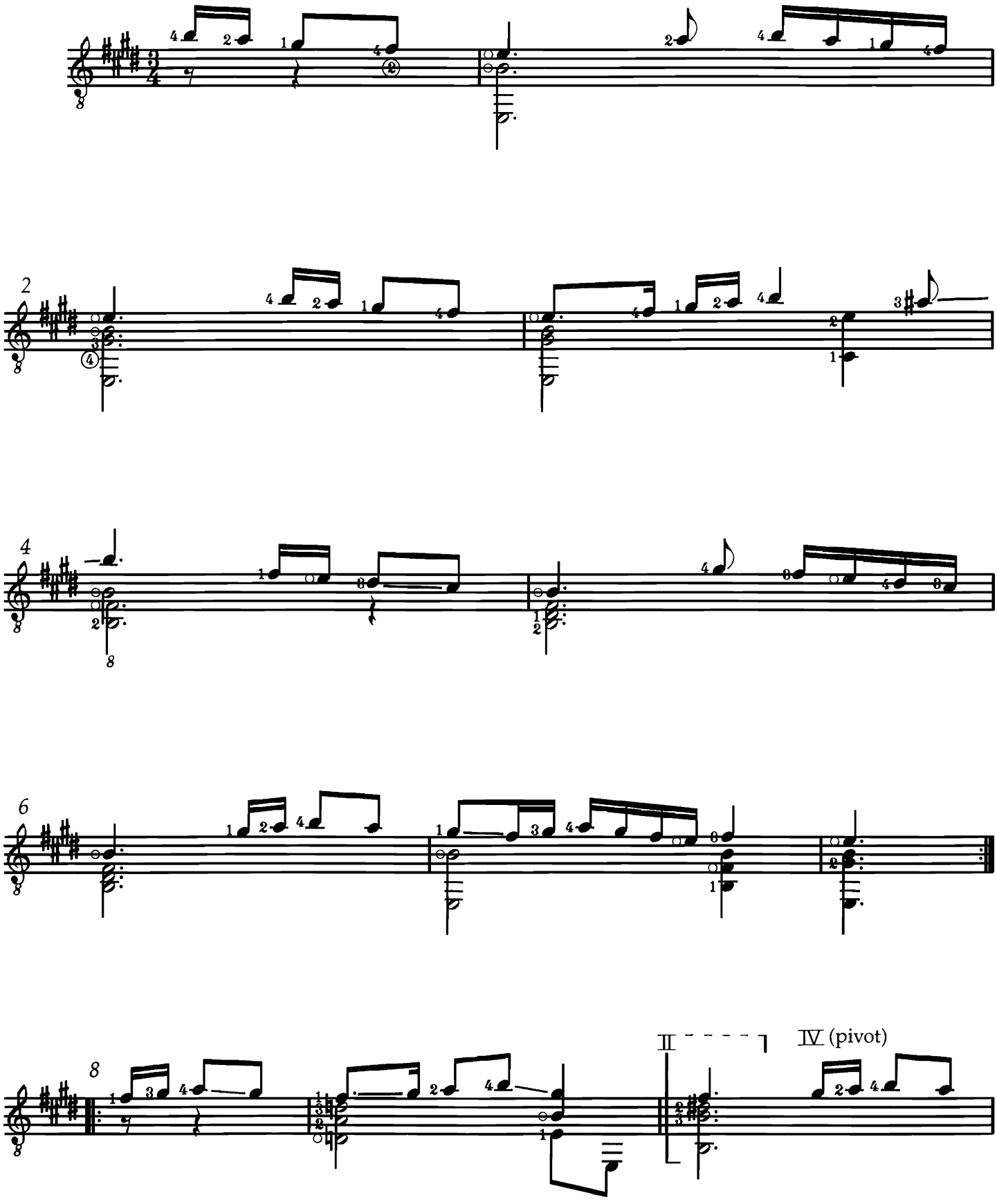

16
19
22
25
28

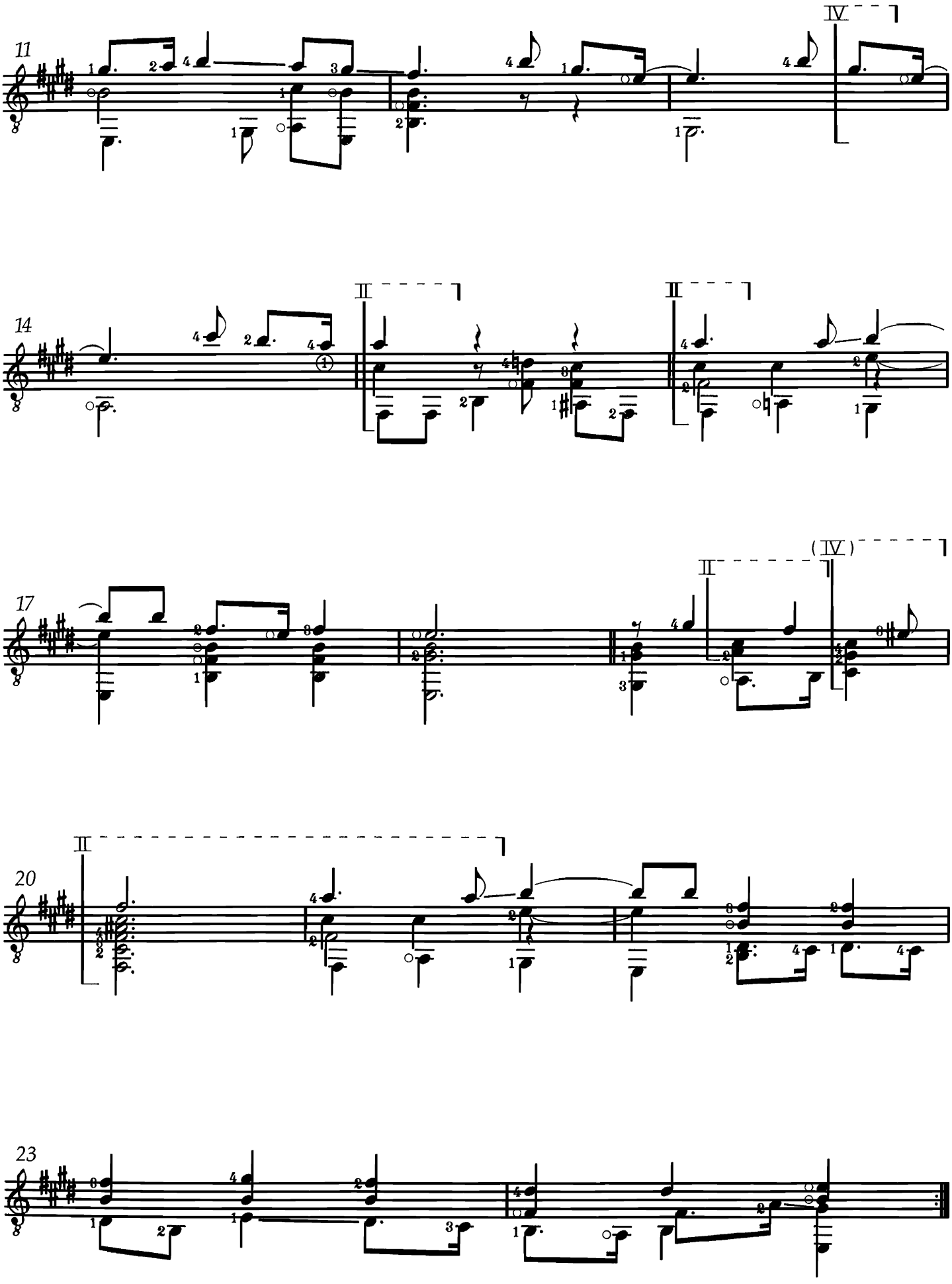

31
34
37
40
43
46

8. Tarleton's Riserrectione

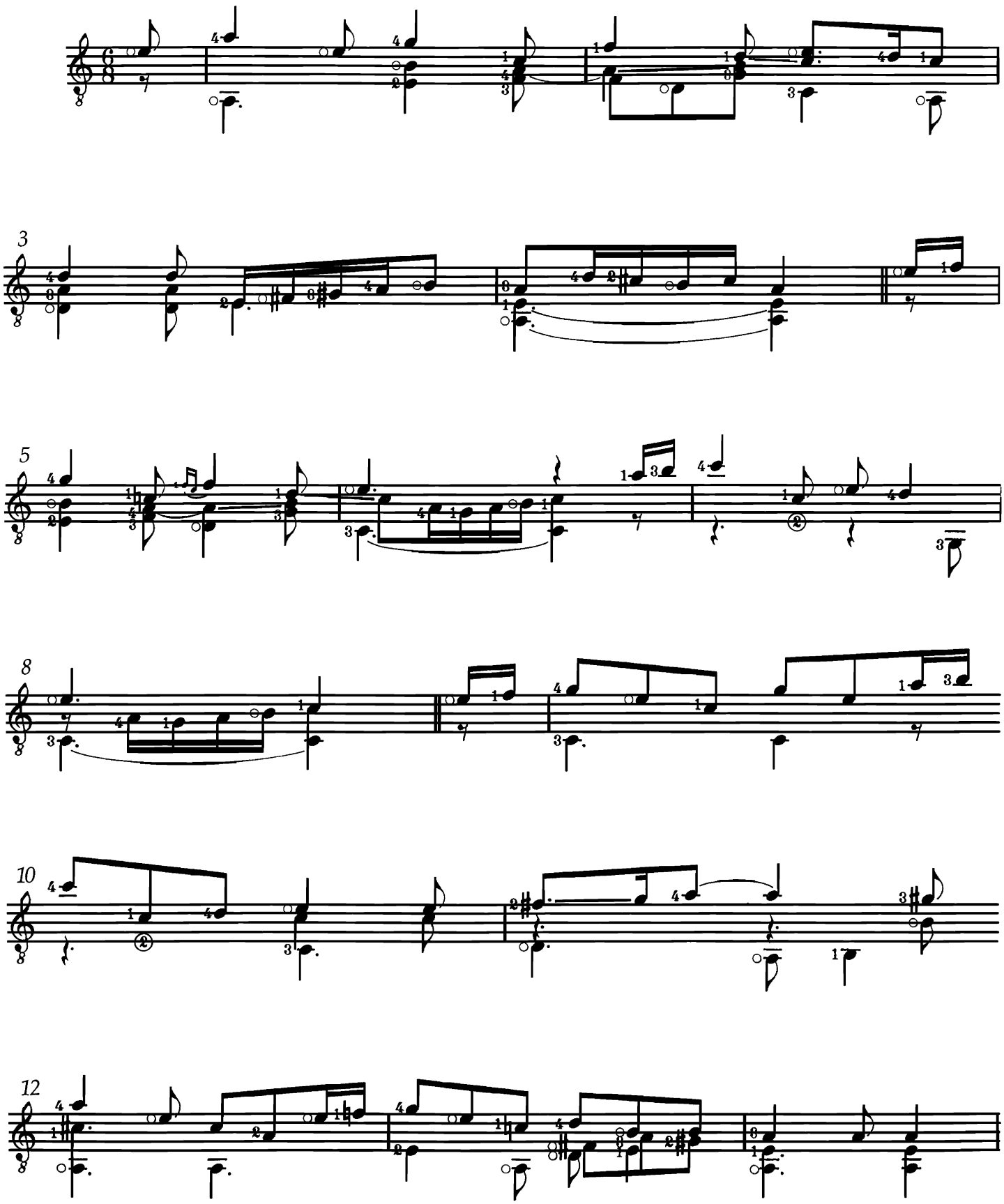


9. Mrs Norrish's Delight

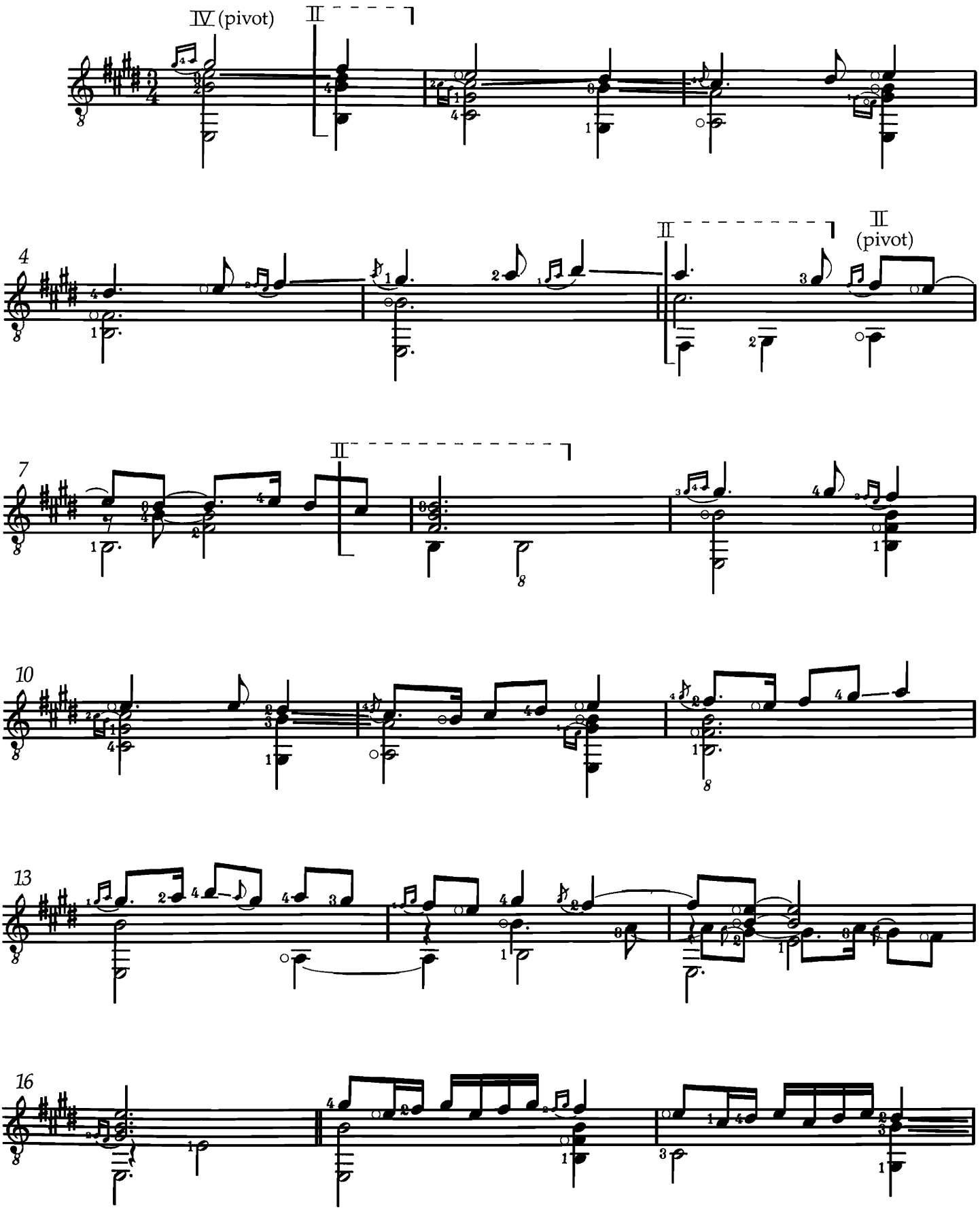


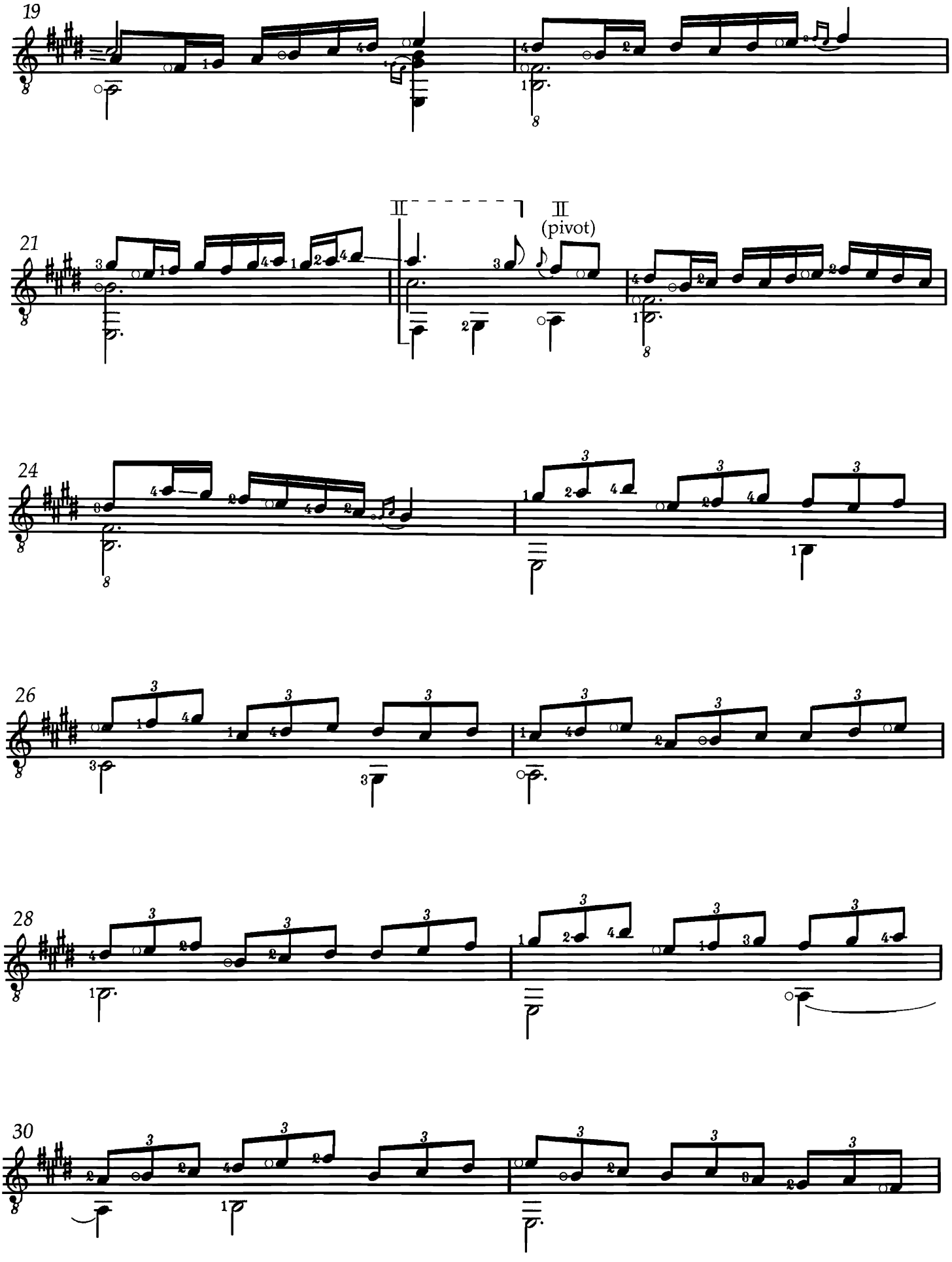

11
14
17
20
23

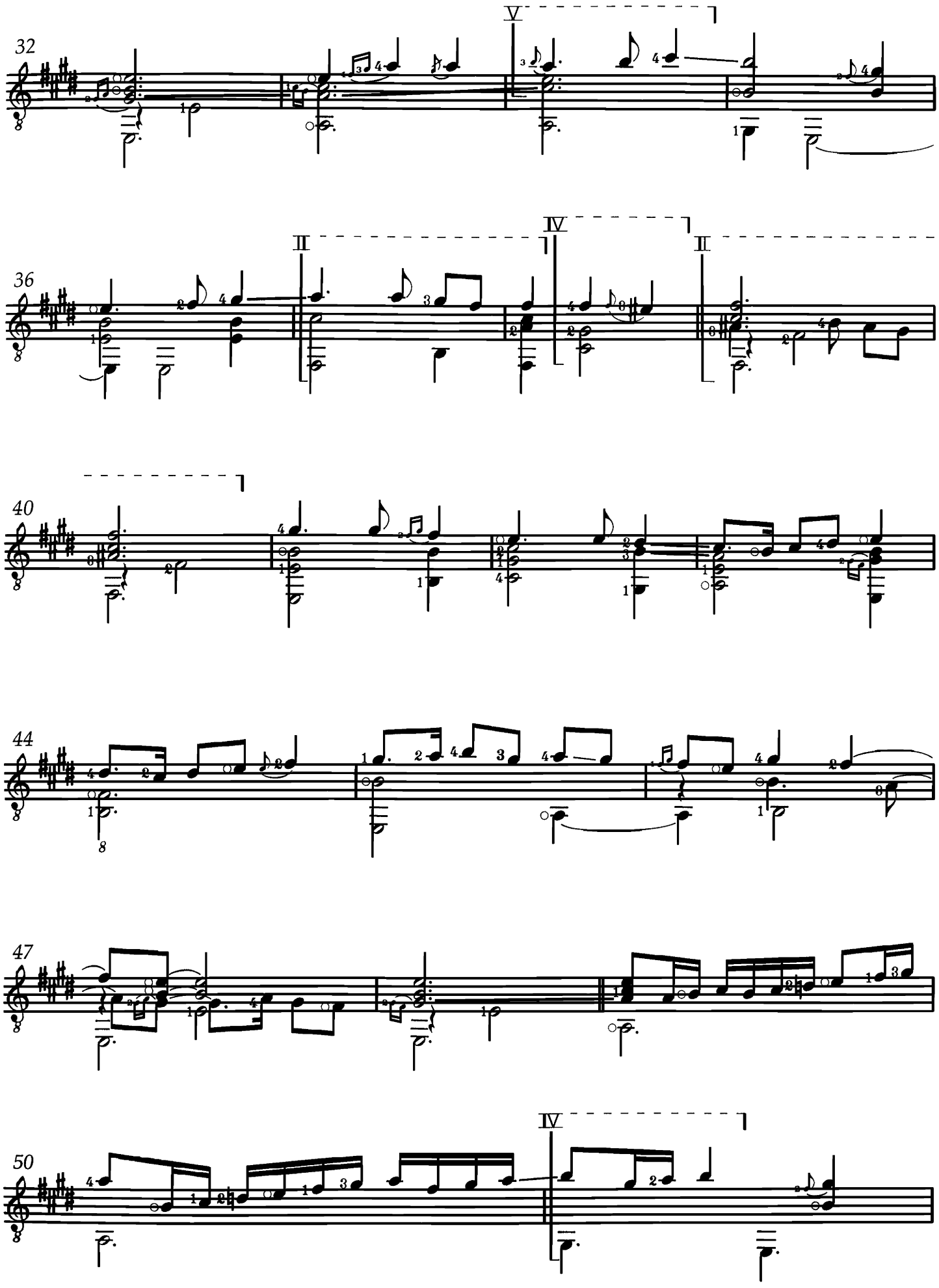
10. A Coy Joy

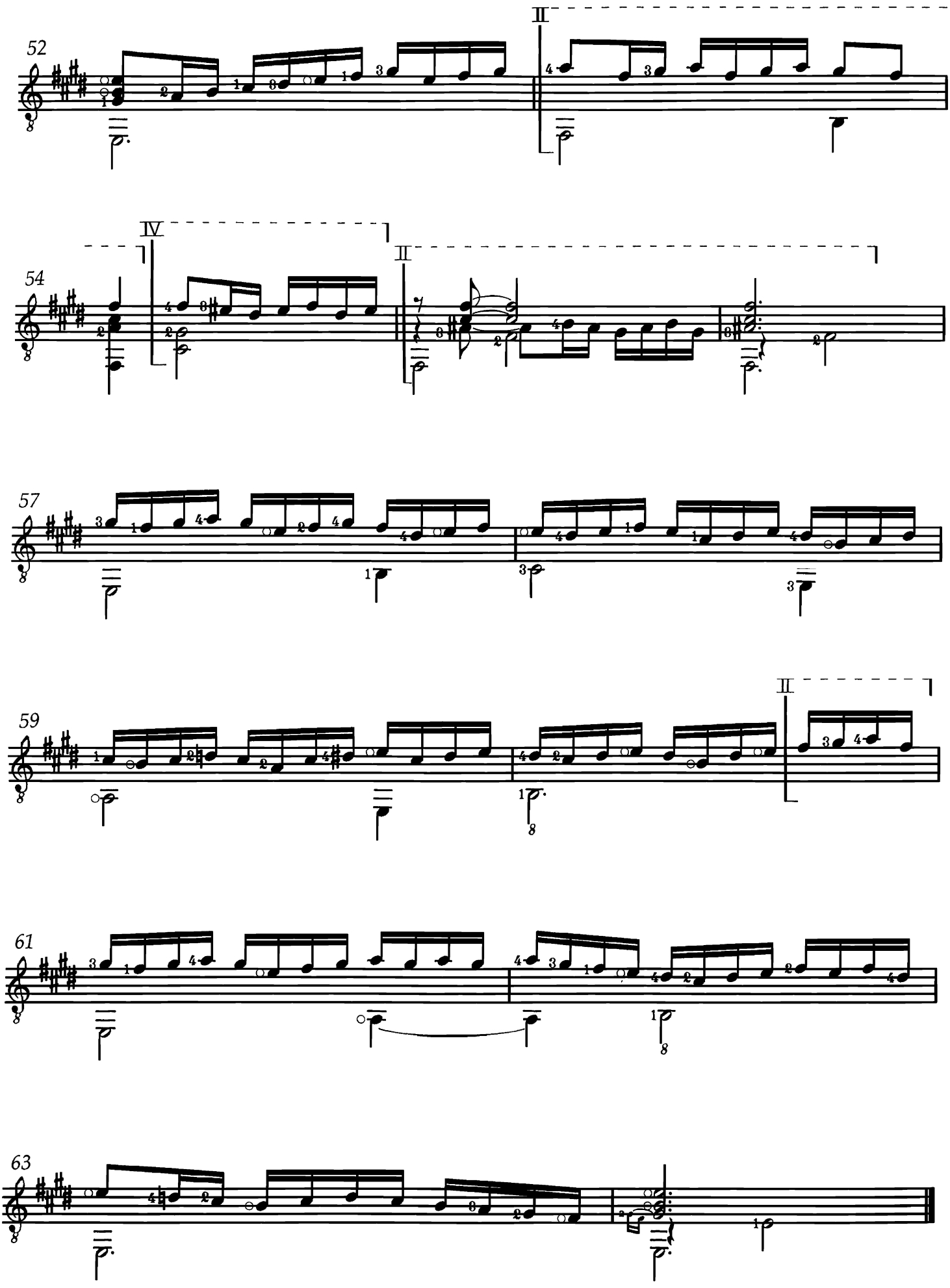


11. The Frog Galliard

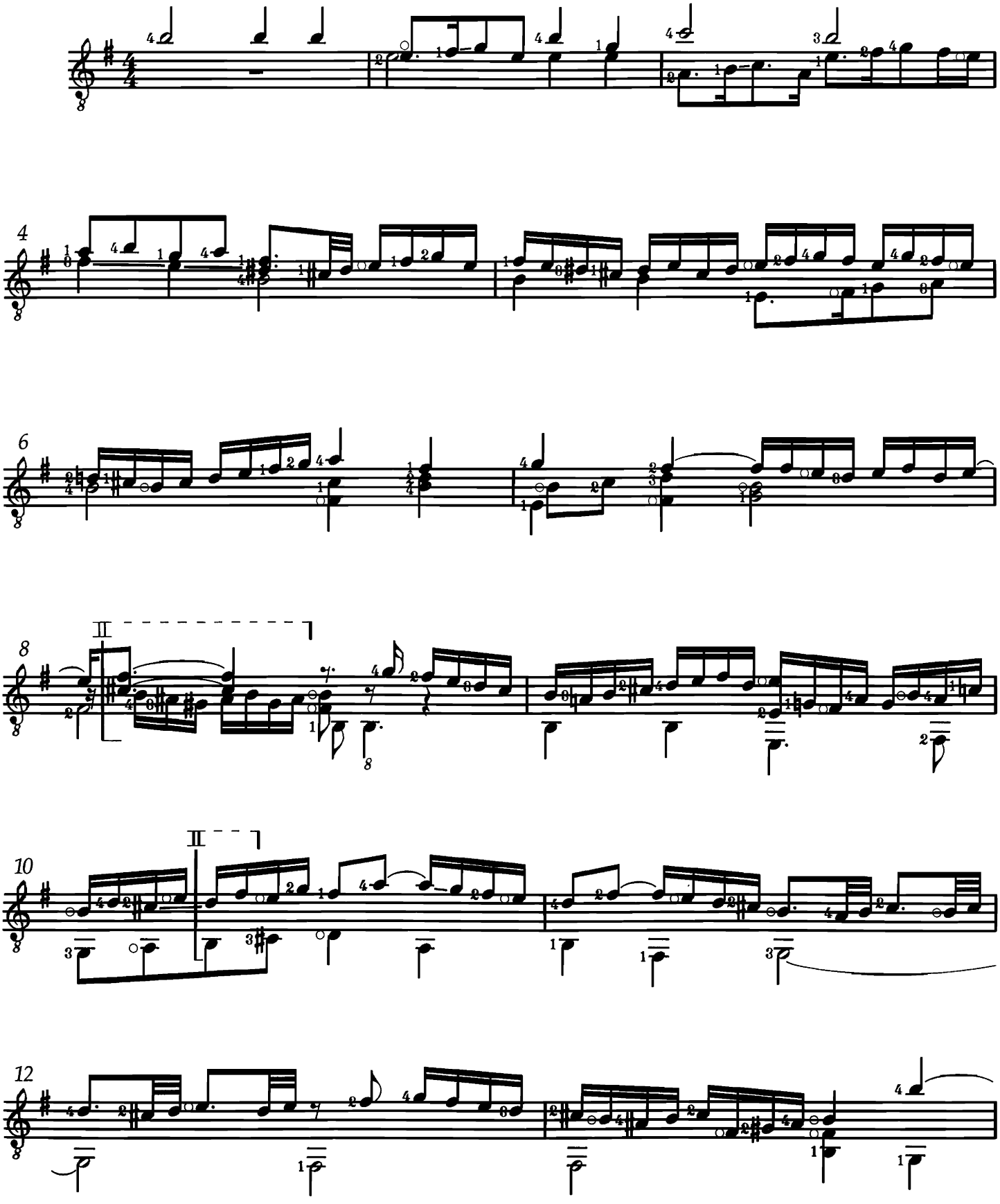


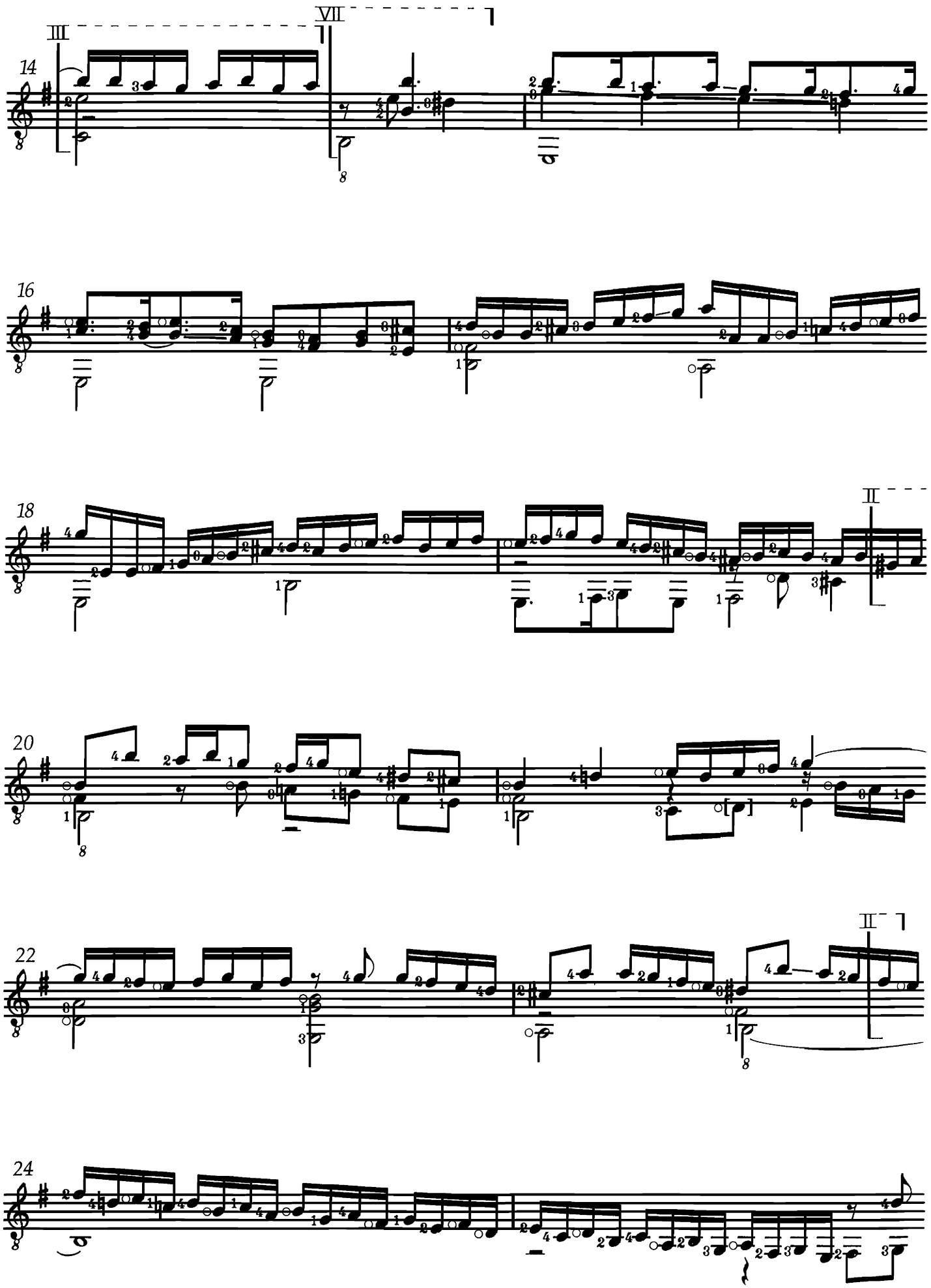

19
21
II
II
(pivot)
24
26
28
30

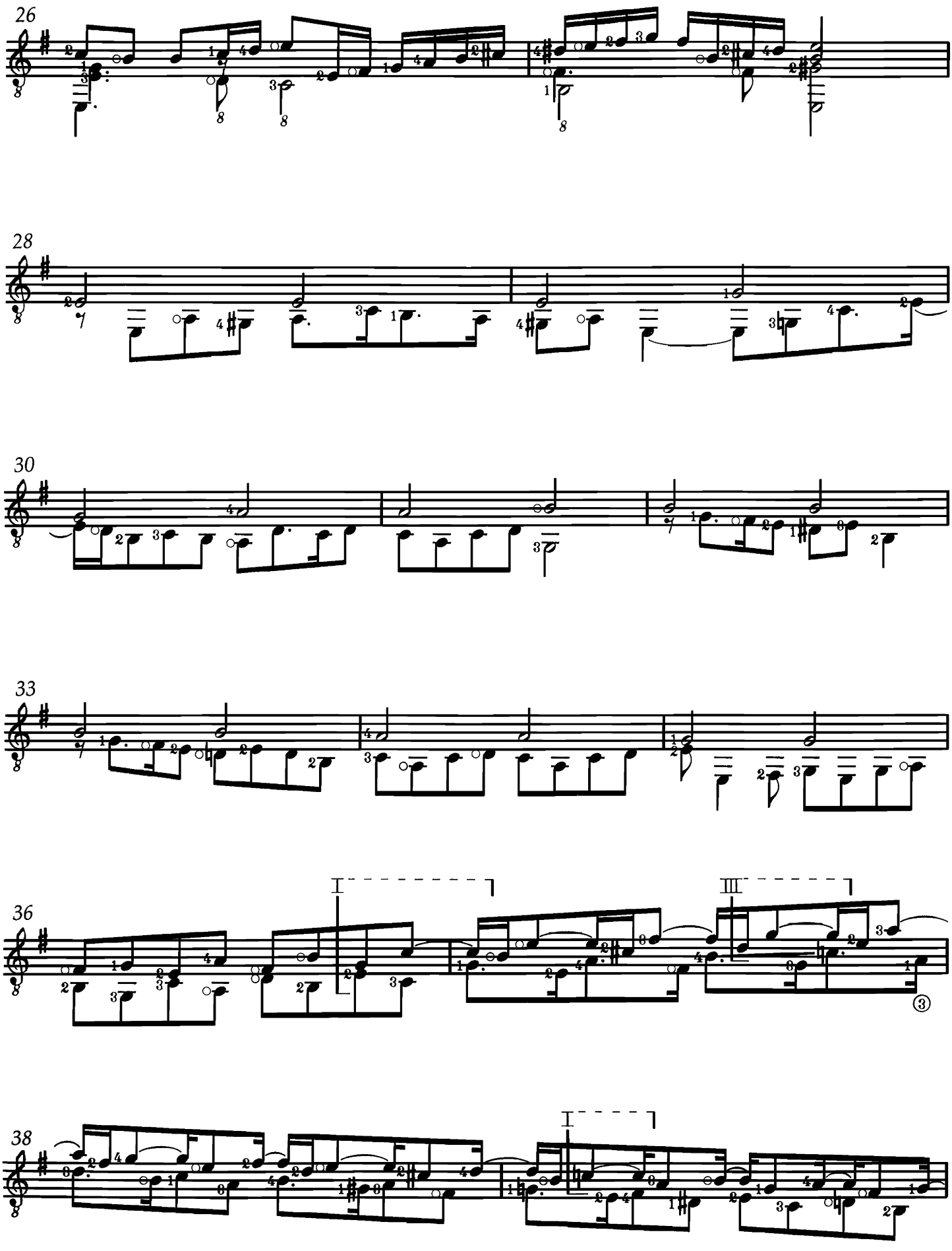

32
V
36
II
IV
II
40
44
47
50
IV

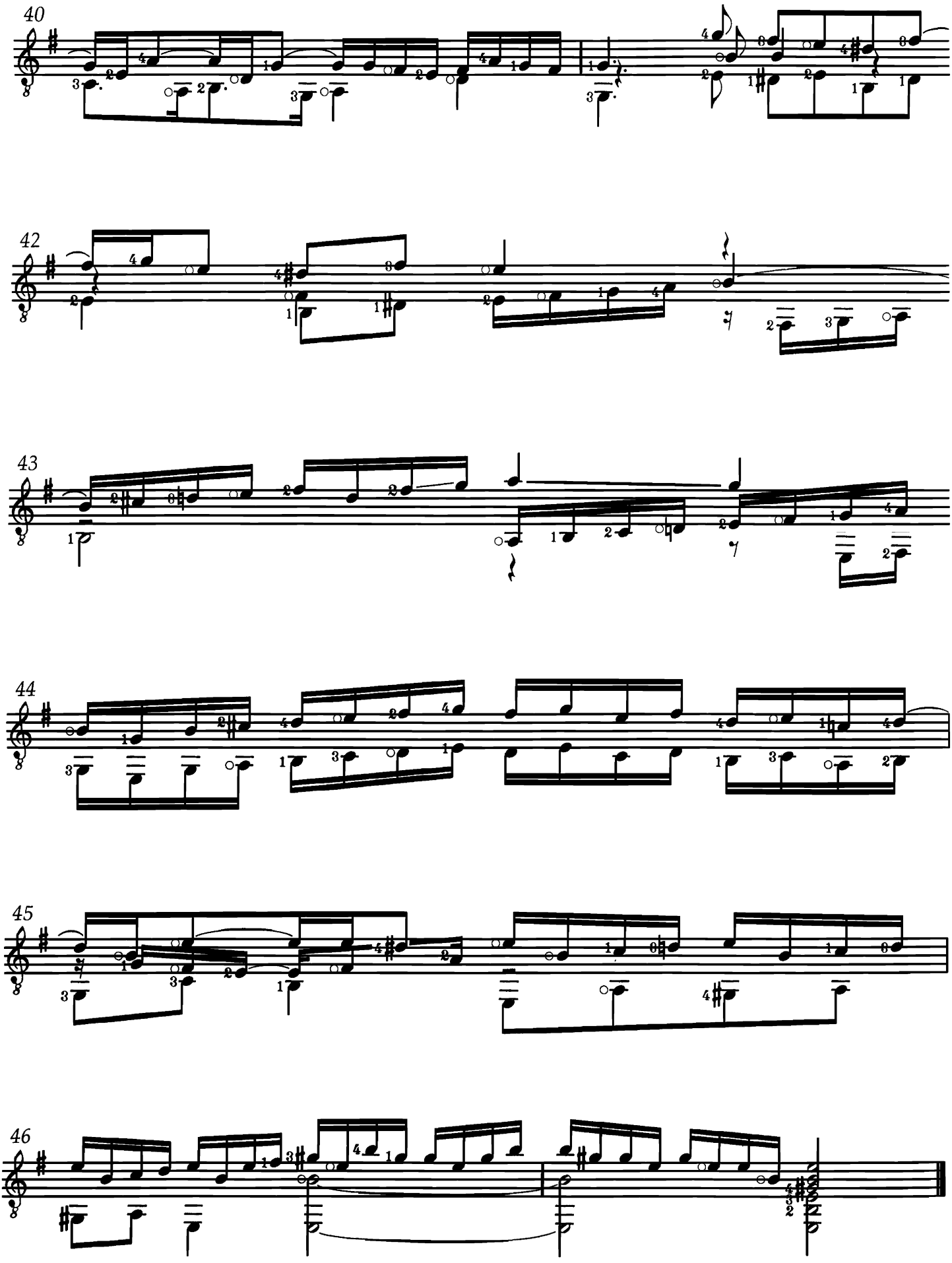

52
II
54
IV
II
57
59
II
61
63

12. A Fancy




III
VII
14
16
18
II
20
22
II
24


26
28
30
33
36
38



Printed in England