

DAS GITARREN-REPERTOIRE · Kammermusik und Studienliteratur aus fünf Jahrhunderten  
Herausgegeben von Reinbert Evers

JOHN DOWLAND  
(1562 - 1626)

# Fantasien

eingerichtet von  
**HILDEGARD RUHE**

Edition Moeck Nr. 7006  
**MOECK VERLAG CELLE**

## Vorwort

Die vorliegende Ausgabe sämtlicher Fantasien John Dowlands ist der erste Band einer mehrbändigen Ausgabe der Werke John Dowlands in einer praktischen Einrichtung für Gitarristen.

Unsere Textvorlage ist im wesentlichen die Arbeit *The collected lute music of John Dowland* von Diana Poulton (London 1981).

Eine neue Text- oder Übertragungsdiskussion wollen wir nicht in Gang setzen, wohl aber dem interessierten Gitarristen eine Werkauswahl anbieten, die über das zur Zeit auf dem Markt erhältliche Angebot weit hinausgeht und auch weniger bekannte Stücke miteinbezieht. Größtmögliche Texttreue bei gleichzeitiger möglichst musikalisch und gitarristisch überzeugender Einrichtung sind die Kriterien unserer Vorgehensweise gewesen.

Hinsichtlich einer weitergehenden Information verweisen wir auf die bekannte Literatur:

## Foreword

The present edition of the complete fantasies of John Dowland is the first volume of a many-volumed edition of the works of John Dowland in practical arrangements for the guitar.

Our text model has been taken mainly from Diana Poulton's work, *The Collected Lute Music of John Dowland*, London, 1981.

We do not wish to provoke a renewed discussion here regarding text and transcriptions per se. Rather, we wish to offer the interested guitarist a selection of works which goes far beyond those presently available on the market, at the same time including several lesser-known works as well.

The main criteria for our transcriptions have been the greatest possible fidelity to the text in connection with arrangements which are musically and guitaristically as convincing as possible.

For more complete information, we refer to the well-known literature:

Diana Poulton: *John Dowland*, London 1982

William Wendell Newcomb: *Studien zur englischen Lautenpraxis im elisabethanischen Zeitalter*, Kassel 1968

John M. Ward: *A Dowland Miscellany*, Journal of the Lute Society of America, Vol. X, 1977

## Préface

L'édition ici présente est le premier volume comportant les fantaisies complètes de John Dowland spécialement arrangé pour la guitare. Ce volume fait parti de la série des œuvres complètes.

Nous nous sommes basés essentiellement sur *The collected lute music of John Dowland* de Diana Poulton. (Londres 1981) Nous ne voulons pas remettre en question les textes déjà existants mais proposer un choix d'œuvres au guitariste intéressé. Nous essayons d'élargir ce domaine en publiant en plus des œuvres moins connues.

Les critères d'arrangement sont: de restituer la plus fidèlement l'original et de rendre l'ensemble jouable à la guitare.

Pour des informations supplémentaires, nous nous reportons à la bibliographie indiquée:

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# Fantasien

für Gitarre

## I

John Dowland (1562 - 1626)

Einrichtung: Hildegard Ruhe

3=fis

CII 10 CIV 15 CII

CII CII CII

1/2CII 20 CII

CIV 25 CII

(8) (8)

Sheet music for a solo instrument, likely trumpet or flute, featuring eight staves of musical notation. The music includes various dynamics (e.g., 1p, 2p, 3p, 4p), grace notes, and performance instructions like 'CIV' and 'CII'. Measure numbers 30, 35, 40, 45, and 50 are indicated.

(8)

30

1/2CII

35

40

CIV CII

45

CII

50

Musical score for a solo instrument, likely a flute or piccolo, featuring ten staves of music. The score consists of ten staves, each with a treble clef and a key signature of three sharps. Measure numbers 55, 60, and 70 are marked. Articulation marks include slurs, grace notes, and dynamic markings like  $sfp$ ,  $fp$ , and  $3p$ . Fingerings are indicated by numbers above the notes. Measures 55-58 show a series of eighth-note patterns. Measures 59-62 show sixteenth-note patterns. Measures 63-66 show eighth-note patterns. Measures 67-70 show sixteenth-note patterns.

CII

75

CII

80

85

90

95

100

105

110

## II



(3) = fis

CII 10

CII CIV 1/2CII CIV 15 1/2CII

CII

1/2CII 20 CII

CIV (8)

25 CII (8) (8) (8) (8)

30

1/2CII

35

36 37 38 39

40

CIV CII

CII

45

CII

CII

CII CII

CII

CII

50

55

60

65

70

CII CII CIV

70

71  
72  
(8)  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100

### III

**Forlorn Hope Fancy**

**CII**

**CII**

**10**

**1)**

**1/2CI**

**2)**

**3)**

**CII**

1) In der Baßstimme fehlt ein „d“

2) Die Baßlinie ist bis zum 1. Viertel Takt 14 oktaviert

3) In der Mittelstimme fehlt ein „h“ infolge der Oktavierung der Baßlinie

15 CII CII CII

1/2CII

20 CII CII CII (8)

1/2CII CIV CIV CI CII CIV

CII CII

1/2CIII

[30]

CIV                    CII

CII                    1/2CV

[35]

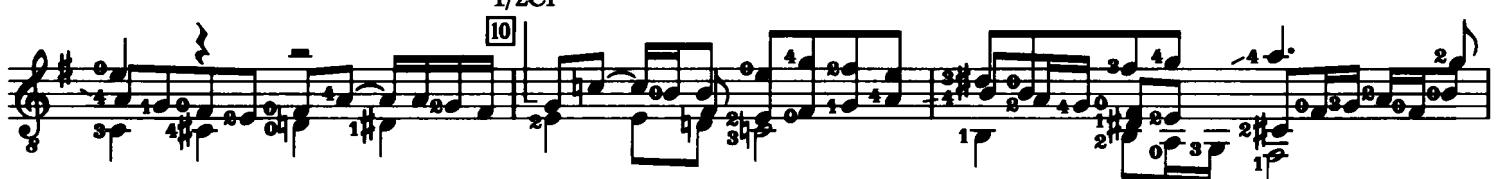
**IV**  
Farewell

1/2CVII



1/2CI

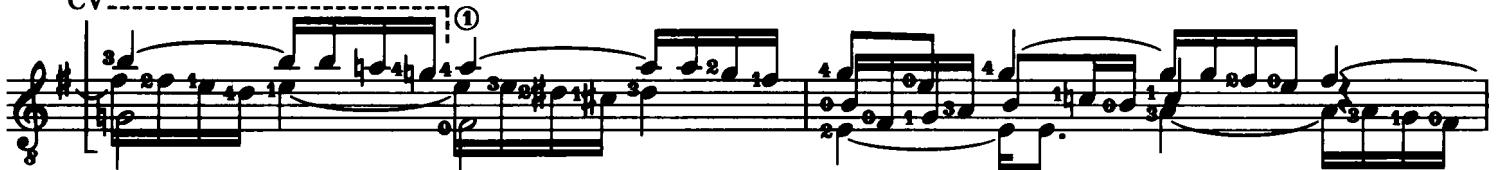
10



CII



CV



1)



1) Die Baßlinie ist bis zum 1. Viertel Takt 21 oktaviert

20

25

30

35

CI

CII

CIII

1/2CV

CII

CV

CIV

3

(8)

**1/2CI**

**CII**

**40**

**1/2CI**

**CII**

**40**

**1/2CI**

**1/2CI**

**1/2CIII**

**45**

**1/2CI**

**1/2CI**

**1/2CIII**

**45**

**CII**

**CV**

**1/2CII**

**CV**

**50**

**CII**

**CIII**

**50**

**4**

## V

## Farewell (An „In Nomine“)

3 = fis

5

CII

10

(8)

CII

15

(8)

1/2CII

1/2CIII

20

CII

25

CV

1) Vom 2. Viertel Takt 8 bis zum ersten Achtel Takt 9 sind Baß- und Mittelstimme oktaviert

1/2CII

1/2CIII

CII

CII

CII

(8) (8) (8) (8)

35

1/2CIII

CII

(8) (8)

40 d-d.

(8)

1/2CIII -----

45

1/2CIII -----

(8) (8) 1 2 1 (8)

CIII

(8) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

CII

50

(8) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

(8) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

55

(8) (8) (8) (8)

## VI

### A Fancy

20

CII

25

(8)

12

(8) (8)

CV

30

II

(8)

16

(8)

CII

35

(8)

## VII

A Fancy

3 fis (3)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1/2CII (8)

10

CIII 1/2CIV (8)



[20]

Musical score page 24, measures 9-12. The top staff begins with a dynamic  $\overline{p}$ . Measure 10 contains a measure repeat sign. Measures 11 and 12 continue the melodic line. The bass staff has a dynamic  $\overline{p}$  at the beginning of measure 10. Measure 12 ends with a dynamic  $\overline{p}$ . A bracket labeled "(8)" spans measures 9-12.

Musical score page 24, measures 13-16. The top staff begins with a dynamic  $\overline{p}$ . Measures 14, 15, and 16 show a continuation of the melodic line. The bass staff has a dynamic  $\overline{p}$  at the beginning of measure 14. Measure 16 ends with a dynamic  $\overline{p}$ . A bracket labeled "(8)" spans measures 13-16.

[25]

Musical score page 24, measures 17-20. The top staff begins with a dynamic  $\overline{p}$ . Measures 18, 19, and 20 show a continuation of the melodic line. The bass staff has a dynamic  $\overline{p}$  at the beginning of measure 18. Measure 20 ends with a dynamic  $\overline{p}$ .

Musical score page 24, measures 21-24. The top staff begins with a dynamic  $\overline{p}$ . Measures 22, 23, and 24 show a continuation of the melodic line. The bass staff has a dynamic  $\overline{p}$  at the beginning of measure 22. Measure 24 ends with a dynamic  $\overline{p}$ . Brackets labeled "(8)" are placed under measures 21-24.

[30]

Musical score page 24, measures 25-28. The top staff begins with a dynamic  $\overline{p}$ . Measures 26, 27, and 28 show a continuation of the melodic line. The bass staff has a dynamic  $\overline{p}$  at the beginning of measure 26. Measure 28 ends with a dynamic  $\overline{p}$ .

35

1/2CII      1/2CIII      1/2CV

③

40

45

## VIII

(3)=fis γ 2p 4#p 1#p 8 0p 3p 2p 2p 0p 3p 2p 0p 3p 2p 0p 3p 1p (8)

CII.....

5 1/2CII.....

CII.....

1) Die Baßlinie ist ab hier bis zum 1. Achtel Takt 22 oktaviert

2) Die Baßlinie ist ab hier bis zum Takt 35 einschließlich oktaviert

3) In der Mittelstimme fällt „e“ wegen der Baßoktavierung weg

40

(8)

1/2CIII

45

50

CII

55

58

60

62

65

70

IX

The image shows a page of sheet music for a musical score. The music is divided into six staves, each with a different time signature and key. The first staff starts in 1/2 CVII and ends in 1/2 CV. The second staff begins in 1/2 CII. The third staff begins in 1/2 CII. The fourth staff begins in CII. The fifth staff begins in CV and includes measures labeled (8) and (8). The sixth staff begins in CII. The music features complex rhythms, including eighth and sixteenth note patterns, and various dynamic markings like accents and slurs. The key signatures change frequently, indicated by sharp and double sharp symbols.

1) Takt 19-21, Thema in der 4. Stimme ist oktaviert, demzufolge fehlt im Takt 19 die Mittelstimme

The sheet music consists of ten staves of double bass notation. The key signature is mostly A major (no sharps or flats). The time signature varies between common time and 1/2 time.

- Staff 1:** Measures 25-27. Includes a dynamic marking  $\text{p}$ .
- Staff 2:** Measures 28-30. Includes a dynamic marking  $\text{p}$ . Labels include "CIII", "1/2CI", and "1/2CIII".
- Staff 3:** Measures 30-32. Includes a dynamic marking  $\text{p}$ . Label "2)" is present.
- Staff 4:** Measures 33-35. Includes a dynamic marking  $\text{p}$ . Label "CII" is present.
- Staff 5:** Measures 36-38. Includes a dynamic marking  $\text{p}$ . Label "CIII 1/2CI" is present.
- Staff 6:** Measures 39-41. Includes a dynamic marking  $\text{p}$ . Label "CII" is present.
- Staff 7:** Measures 42-44. Includes a dynamic marking  $\text{p}$ . Label "(8)" is present.
- Staff 8:** Measures 45-47. Includes a dynamic marking  $\text{p}$ . Label "CII" is present.
- Staff 9:** Measures 48-50. Includes a dynamic marking  $\text{p}$ . Label "CII" is present.
- Staff 10:** Measures 51-53. Includes a dynamic marking  $\text{p}$ . Label "40" is present.
- Staff 11:** Measures 54-56. Includes a dynamic marking  $\text{p}$ . Label "5)" is present.
- Staff 12:** Measures 57-59. Includes a dynamic marking  $\text{p}$ . Label "28" is present.

**Footnote:** 2) Takt 28-30, Baßlinie ist oktaviert

32

45 (8) (8) (8)

50

55 CII (J.-d.)

60

(8) (8) CV

65

(J.-J.)

70

CII

75

CII

80

CIII

3)

3) Baßlinie ist von hier bis zum 3. Viertel Takt 78 oktaviert

## X

1/2CII

(3) = fis

5

10

CIV

15

CV

CIV

CII

CVII

CII

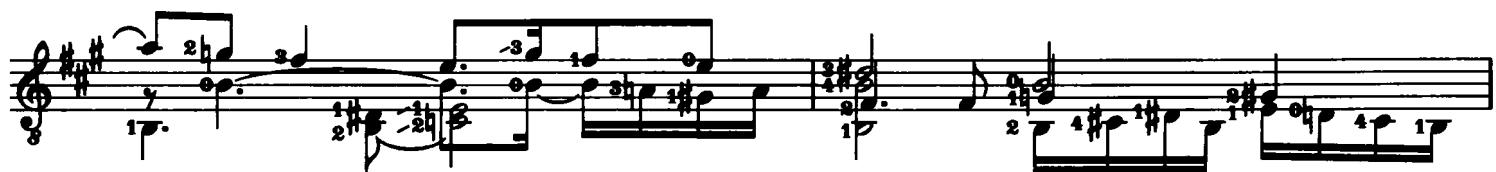
CIV

CIII

20

CII

1) Die Baßlinie ist von Takt 11-14 oktaviert



CII

25

1/2CII

CII

CII

CII

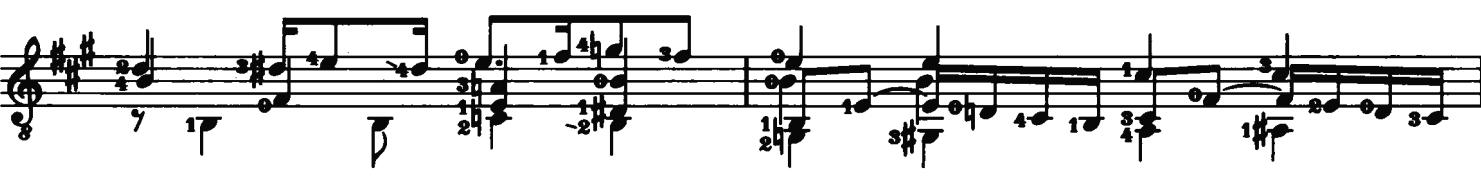
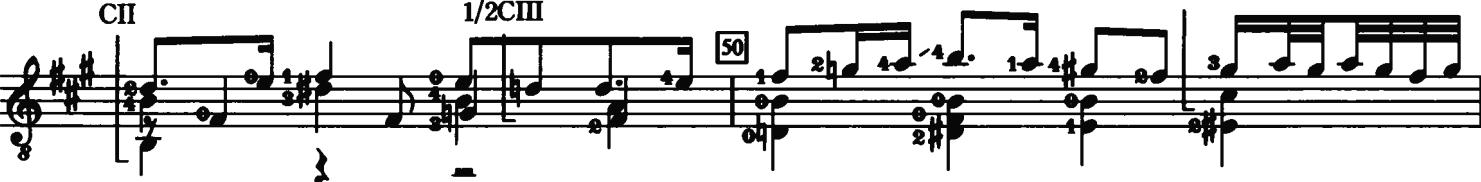
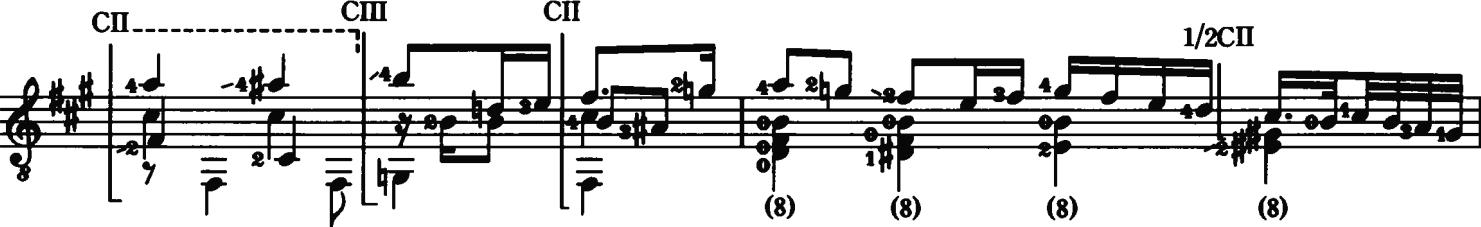
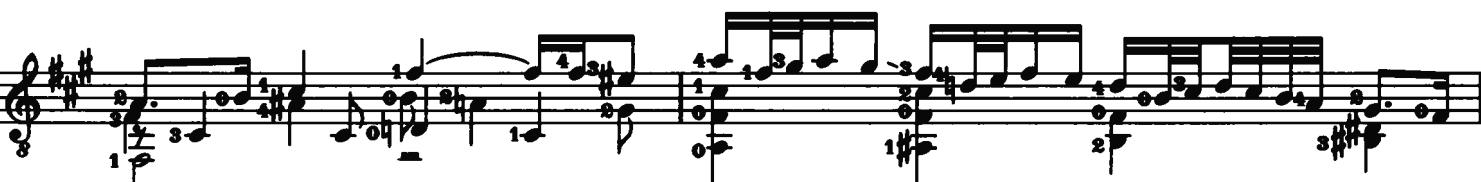
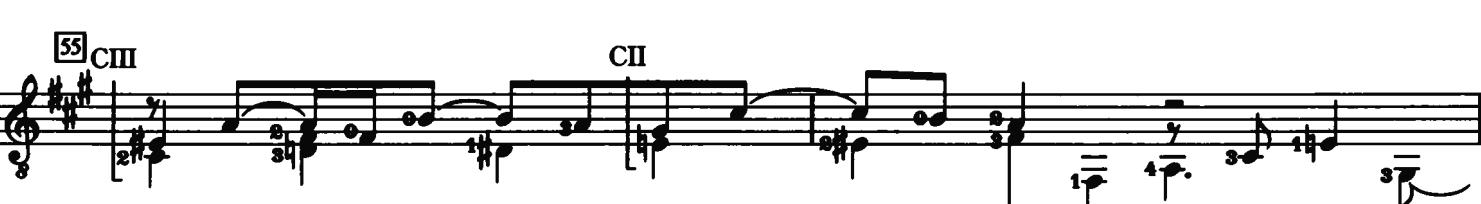
CII

35

CII  

  
 CII  

  
 1/2CII  

  
  

  
 CII  
 1/2CIII  
 1/2CII  

  
 CII  
 CIII  
 CII  
 1/2CII  

  

  
 55CIII  
 CII  


58

1/2CII

60

CIV CII 1/2CII CII

65

1/2CII CII

70

CIV CII

75 76 77 78

CII

## XI

1/2CII

(3)=fis

(8)

(5)

(10)

CII

15

CII

20

CII

(8) (8) (8) (8)

25

(8) (8) (8) (8)

CIV

(8) (8)

30

CII

(8) (8)

1/2CIV

1/2CII

(8)

35

(8) (8)

The sheet music for a six-string guitar (page 40) contains ten staves of tablature. Fingerings are indicated above the strings, and dynamic markings like  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$  are used. Measure numbers (8), (40), and (45) are present. The key signature is  $\text{F#}$  major (one sharp). The music includes a variety of rhythmic patterns and strumming techniques.

## XII

1      2      3      4      5      6      7      8      9      10      11      12      13      14      15

(3) = fis

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note pairs. Measure 12 starts with a half note (D), followed by a eighth-note pair, a quarter note (G), another eighth-note pair, and ends with a half note (D). The score includes measure numbers 11 and 12.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and includes a grace note. Measure 12 begins with a half note on the bass staff followed by eighth-note patterns on both staves.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note followed by eighth-note pairs. Measure 12 begins with a bass note, followed by eighth-note pairs in the treble staff.

CII

1 2 3 4 5 6 7 8 9 10

(8) (8) (8) (8)