

# JOHN DOWLAND

## SÄMTLICHE WERKE FÜR LAUTE SOLO

### für Gitarre - Vol. 2

#### Pavanen & Galliarden / *Pavans & Galliards*

Aus der Lautentabulatur übertragen von / transcribed from the lute tablature by  
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# EINFÜHRUNG

„Wie kommt es, dass die Lautenmusik John Dowlands die seiner Zeitgenossen in ganz Europa an Schönheit übertraf? Der Grund dafür? Alles: die Klangfülle, die Verschiedenartigkeit der Formen, das eindrucksvolle harmonische Gefüge und der Einfallsreichtum, nicht zu vergessen die Sensibilität seines Spiels.“ So umfasst der Dowlandforscher Robert Spencer in kurzen Worten das Wirken eines der größten Musikgenies der Renaissance. Darüber hinaus bezeugt die Musik Dowlands eine kontrapunktische Kunstfertigkeit, wie man sie 100 Jahre später in anderer stilistischer Form in den Werken Johann Sebastian Bachs wiederfindet. Als wir uns mit der Idee der Transkription sämtlicher Lautenwerke Dowlands befassten, ahnten wir trotz des Wissens um die Quantität noch nicht, auf welch gigantische Arbeit wir uns eingelassen hatten. Das Bestreben, allen Gitarristen das umfassende Oeuvre des englischen Großmeisters nahe zu bringen hat uns – neben der Leidenschaft für die Musik selbst – motiviert, dieses großangelegte Projekt zu verfolgen.

Als fünfteilige Gesamtausgabe erscheint nun – nach den 10 Fantasien – der zweite Band mit allen Pavanen und einem Teil der rund 30 Galliarden. Volume 3 widmet sich den liedhaften Solowerken, gefolgt von Band 4 mit sämtlichen Almaines und den restlichen Galliarden. Den Abschluss bildet die Zusammenstellung verschiedener Solowerke (Preludium, Jiggs und andere Tänze sowie einige Dowland nicht sicher zugeschriebene Stücke).

## PAVANEN UND GALLIARDEN FÜR LAUTE SOLO

„Dowland komponierte noch immer die alten Renaissancetänze seiner Jugendzeit wie Pavanen, Galliarden und Almaines, als in England bereits leichte, anspruchslose französische Tänze wie Courante und Volte in Mode waren. Seine Pavanen sind in dem imitativen kontrapunktischen Stil der Consortmusik geschrieben und unterscheiden sich ganz erheblich von den Melodien mit Begleitung eines Robert Johnson, Daniel Bachelar und anderen Komponisten der jüngeren Generation. Das soll nicht heißen, dass Dowland etwa Veränderungen ablehnte oder dass er hartnäckig am alten Stil festhielt. Unermüdlich überarbeitete er seine Kompositionen, brachte sie auf den neuesten Stand und versah frühere Werke mit zunehmend fantasievollen Verzierungen und üppigen Harmonien.“ (Paul O'Dette zu seiner Gesamtaufnahme der Lautenwerke Dowlands). Man erkennt das sehr gut in *The King of Denmark's Galliard* (P 40) oder auch in *The Earl of Essex Galliard* (P 42a), die wir in den späteren und wesentlich ausgeschmückteren Fassungen zeigen. Von Sir John Langton's Pavan (P 14) präsentieren wir aufgrund der hohen Qualität zwei Versionen (P 14 sowie die um 2 Takte erweiterte P 14a); beide können gegebenenfalls miteinander kombiniert werden.

Das Spielen von Satzpaaren ruhigeren und bewegteren Charakters war in der Renaissance durchaus üblich und weitete sich im Barock zu auschweifenden Suiten aus. Einigen Pavanen stellte Dowland später eine jeweils passende Galliard zur Seite. In unserer Ausgabe haben wir dort, wo es klar ersichtlich ist, die jeweiligen Satzpaare miteinander kombiniert. Eine Aufführung in dieser Form sollte aber als nicht verbindlich angesehen werden. Ansonsten haben wir versucht, den Pavanen, die augenscheinlich für sich alleine stehen, genügend Galliarden zur Auswahl zu stellen, die tonartlich als entsprechende Pendants passen. Die Pavane *Resolution* (P 13) haben wir aufgrund der Art der Kapodaster-Verwendung und der daraus resultierenden besonderen Stimmung mit der *King of Denmark's Galliard* (P 40) verähnelt.

## Einige Anmerkungen zur Übertragung für Gitarre

Eine generelle Herausforderung liegt in einer sinnvollen, aber auch gut lesbaren Übersetzung der Tabulaturen in eine polyphone Notation. Hier galt es, die Zuordnung der einzelnen Stimmen und die genauen Tonlängen zu ermitteln. Auch Druckfehler waren zu entlarven, was sich – wie in einigen unten angeführten Beispielen anschaulich dargelegt – nicht immer als so einfach herausstellt.

Hier zunächst eine kurze Erläuterung zu der von Dowland verwendeten französischen Tabulatur: Auf sechs horizontalen Linien, die für die sechs zu greifenden Saiten der Laute stehen, werden mit Hilfe von Buchstaben die Greifpunkte (Bünde) angezeigt: 'a' für die Leersaite, 'b' für den 1. Bund, 'c' für den 2. Bund, 'd' für den 3. Bund und so weiter. Einige Lautenisten benutzten den Buchstaben 'r' anstelle von 'c', um Verwechslungen mit dem Buchstaben 'e' (4. Bund) zu vermeiden. Die oberste Linie steht für die höchste Saite und die Noten über den Linien zeigen die Proportionen der Tonlängen an, allerdings ohne Rücksicht auf die Stimmführung - hierbei gilt ein Notenwert bis zum nächsten Wechsel.

In früheren Werken Dowlands findet noch die sechsschörige Laute Verwendung. Dort lassen sich sämtliche Stücke ohne Einschränkungen für die Gitarre übertragen. Im Laufe der Zeit expandierte der Tonambitus durch Hinzunahme weiterer Bass-Saiten. Ab 1604 spielte Dowland wohl überwiegend auf einem neunchörigen Instrument, was bei der Einrichtung für Gitarre entsprechende Oktavierungen zur Folge hat. Im Falle der Stücke

# INTRODUCTION

"What is it about the lute music of John Dowland that makes it the finest of his generation, right across Europe? Everything – the tunefulness, the range of forms, the touching harmony and the sheer invention, not forgetting the sensitivity of his playing." This is the Dowland researcher Robert Spencer's brief summary of the work by one of the greatest musical geniuses of the Renaissance. It should be added that Dowland's music displays a contrapuntal artistry only seen a century later within a different stylistic context in the works of Johann Sebastian Bach. Although well aware of the quantity involved when we conceived the idea of transcribing Dowland's complete lute compositions, we did not foresee the enormity of the task before us. Alongside our passion for the music itself, it was our ambition to make the extensive oeuvre of the great English composer accessible to all guitarists which motivated us to undertake this substantial project.

Following on from the 10 fantasias, the second volume of the five-part complete edition has now been issued and contains all pavanes and a certain number of the approximately 30 galliards. Volume 3 will be dedicated to the solo songs, followed by Volume 4 including all almaines and the remainder of the galliards. The edition will be concluded with a combination of various solo works (prelude, jiggs and other dances and a few pieces not attributed with certainty to Dowland).

## PAVANS AND GALLIARDS FOR LUTE SOLO

"Dowland was still composing the old Renaissance dances of his youth (pavans, galliards and almaines) at a time when simple, light-weight French dances such as the courante and volte were in vogue in England. His pavans are written in the imitative contrapuntal style of consort music in stark contrast to the accompanied melodies of Robert Johnson, Daniel Bachelar and the younger generation. This is not to suggest Dowland was averse to change, or that he stubbornly clung to the styles of his youth. He was a restless reviser, constantly updating and rearranging earlier works with increasingly fanciful ornamentation and richer harmonies." (Paul O'Dette in his commentary on the complete recordings of Dowland's lute compositions). This is clearly recognisable in the *The King of Denmark's Galliard* (P 40) and *The Earl of Essex Galliard* (P 42a) which we present in their more mature and highly ornamented versions. Due to the high quality of *Sir John Langton's Pavan* (P 14), we have included two versions (P 14 and P 14a augmented by two bars); both versions can also be combined with one another if desired.

The pairing of movements with slower and more lively characters was customary during the Renaissance and the concept flourished to form extended suites during the Baroque era. Dowland added suitable galliards to some of his pavanes at a later stage. In our edition, we have combined the relevant pairs of movements in cases where these pairs of dances clearly belong together, but a performance in this form should not be considered as compulsory. In other cases, we have attempted to find a suitable collection of galliards which would harmonise with the keys of the pavanes which appear to have been originally composed as single pieces. Due to the nature of the utilisation of a capotasto and the resulting tuning, we have espoused the Pavane *Resolution* (P 13) with the *King of Denmark's Galliard* (P 40).

## Some comments on the transcription for guitar

The general challenge of the project was the creation of a logical and also easily readable transcription of the tablature in polyphonic notation. It was necessary to separate out the individual parts and define the exact note lengths. A number of printing errors also had to be identified which turned out in many cases to be anything but simple – as clearly illustrated in several examples below.

Firstly, a brief explanation of the French tablature system employed by John Dowland. This tablature consists of six horizontal lines, each representing one of the six plucked strings on the lute, on which letters are notated to identify the positions for fingering (the frets): 'a' for an open string, 'b' for the first fret, 'c' for the second fret, 'd' for the third fret and so on. Some lutenists employ an 'r' in place of the 'c' to prevent confusion with the letter 'e' for the fourth fret. The top line is used for the highest string and the notes written above this line indicate the proportions of the note lengths, without however taking the part-writing into account; a note value is valid until the next note change.

In Dowland's earlier works, the six-course lute was still utilised, making all these pieces easily transcribable for the guitar. In the course of time, the range of the lute was extended by the addition of a number of bass strings. It appears that Dowland mostly played on a nine-course instrument from 1604 onwards which for guitar transcriptions

requires relevant transpositions at the octave. In the case of the pieces *Resolution* (P 13) and the *King of Denmark's Galliard* (P 40), it is possible to retain the complete range of the originals in the version for guitar by placing the capotasto on the third fret, but leaving the sixth string free and tuning it down to D. This string will then sound as *contra B* within the context of the transposed version with capo.

### Which is the correct version? – errors in the tablatures

The difficulty in the reconstruction of Dowland's works which have for the most part survived in transcriptions by other lutenists is to establish a particular definitive version of each piece. Even in Dowland's few surviving original autographs we cannot be certain that these are actually the finished versions as so much was left to improvisation in accordance with the performance practice of the time. Decisions also have to be made whether a later version should always take priority over an earlier one as notated works frequently appear to have merely captured a momentary stage of performance. It is conceivable that many pieces were not notated to be set in stone as definitive versions, but more as a framework for ornamentation according to one's own personal taste. This is further complicated by the inclusion of numerous errors in the various transcriptions of already existing tablature templates. The probability that a transcript from the fourth or fifth 'generation' contains copying errors is far greater than a first copy or even the original manuscript. The existence of certain compositions in the form of solo pieces, accompanied songs and as consort music additionally documents the versatility of Dowland's music.

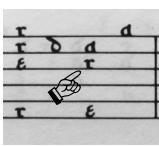
In view of the above-mentioned problems, we decided to utilise the distinguished collected edition by Diana Poulton (published by Faber Music) as our starting material. Although aware that we cannot do justice to all source situations, we have attempted to present an in our view authentic version of each individual work. We found some of the pieces significantly superior to others from the aspect of quality, but as we cannot establish the individual situations and occasions of the works which we view as being substantially weaker compositions, there are only very few which we considered as being unworthy of inclusion in our collection. There were however a number of necessary corrections to be undertaken which can be categorised as follows:

#### 1) Obvious notation errors

Here f.e. if the correct fret lettering has been notated on the wrong string or if an incorrect open string is indicated:

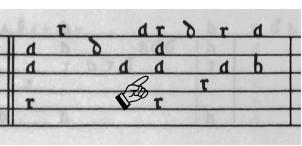
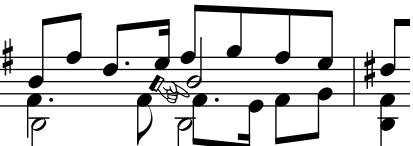
*Semper Dowland Semper Dolens* (P 9), bar 7

Strange doubling of the leading note (original: third string, 2nd fret – correction: fourth string, 2nd fret):

Tablature:	Transcription:	Correction:
		

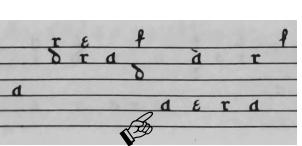
*A Pavan* (P 18), bar 17

According to the harmonic sequence and melodic progression, the note F# should be a D (original: third open string – correction: fourth open string):

Tablature:	Transcription:	Correction:
		

*Lady Russell's Pavan* (P 17), bar 29

An especially impressive example: the imitation in the bass begins on the fifth and not the fourth open string:

Tablature:	Transcription:	Correction:
		

# Pavanen & Galliarden

Übertragung aus der Lautentabulatur und Fingersätze  
von Olaf Van Gonnissen & Tilman Hoppstock

## Pavans & Galliards

### Lachrimae

P 15

John Dowland  
(1563-1626)

The musical score for 'Lachrimae' (P 15) by John Dowland is presented in lute tablature. The score is divided into eight staves, each representing a string or a specific fingering. The basso continuo part is also included. The key signature is one sharp, and the time signature varies between common time and 3/4. Fingerings are indicated above the notes, and the basso continuo part uses standard musical notation with bass clef and note heads. Measure numbers 3, 4, 7, 9, 11, 13, and 15 are marked along the score.

# Galliard to Lachrimae

P 46

Sheet music for a solo instrument, likely a lute or harpsichord, featuring eight staves of music with various note heads, stems, and rests. The music is in common time with a key signature of one sharp. Measure numbers 1 through 24 are indicated at the beginning of each staff. The notation includes several grace notes and decorative markings like dots and dashes above and below the stems.

# Resolution

alias Dowland's Adew for Master Oliver Cromwell

P 13

Kapodaster am III. Bund ①–⑤  
capo on 3rd fret ① to ⑤

③ = F#  
⑥ = H/B

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

# The Lady Russell's Pavane

P 17

The sheet music consists of ten staves of tablature, each with a treble clef and a key signature of four sharps. The time signature varies throughout the piece. The first staff begins with a measure of two eighth notes followed by a sixteenth note. Subsequent staves feature complex patterns of sixteenth and thirty-second notes, with various slurs, grace notes, and dynamic markings like  $\text{f}$ ,  $\text{mf}$ , and  $\text{p}$ . Measure numbers 1 through 17 are indicated above the staves. Staff 11 includes a tablature instruction "Tabl. = D". The final staff (17) ends with a repeat sign and a double bar line.

The Right Honourable Robert,  
Earl of Essex, His Galliard

P 42a

4

5

9

12

15

18

22

26

The Right Honourable Ferdinando,  
Earl of Derby, His Galliard

P 44a

A musical score for a single instrument, likely a harpsichord or organ, consisting of eight staves of music. The music is in 3/4 time and F# major (indicated by a treble clef and three sharps). The score begins with a dynamic of  $\text{f} \#$ . The music features various note values including eighth and sixteenth notes, with some notes beamed together. Measures 1-4 show a pattern of eighth-note pairs followed by quarter notes. Measures 5-8 continue this pattern with some rests. Measures 9-12 show more complex patterns with sixteenth-note figures and eighth-note pairs. Measures 13-16 feature eighth-note pairs and quarter notes. Measures 17-20 show sixteenth-note patterns and eighth-note pairs. Measures 21-24 show eighth-note pairs and quarter notes. Measures 25-28 show sixteenth-note patterns and eighth-note pairs. Measure 29 concludes with a dynamic of  $8+$ .