99061

5/- (U.S.A., $1.50c)

THE LUTE MUSIC OF JOHN DOWLAND

Transcribed
and Edited for Piano by

PETER WARLOCK

CURWEN EDITION

THE LUTE MUSIC OF JOHN DOWLAND

(Curwen Edition 99061)

Literally transcribed from the original tablature notation, and edited for Piano or Harpsichord

By

PETER WARLOCK

London: J. Curwen & Sons Ltd., 24 Berners Street, W.1
U.S.A.: Curwen Inc., Germantown, Philadelphia
Made in England

CONTENTS

1	FORLORNE HOPE	2
2	QUEEN ELIZABETH'S GALLIARD	6
3	AN UNNAMED PIECE (I)	8
4	ORLANDO SLEEPETH	9
5	MY LORD CHAMBERLAINE HIS GALLIARD	10
6	MRS. VAUXES GIGGE	12
7	MELLANCOLY GALLIARD	14
8	MRS. WHITE'S NOTHINGE	17
9	THE SHOEMAKER'S WIFE	18
10	FAREWELL	20
11	THE LADY RICH, HER GALLIARD	24
12	AN UNNAMED PIECE (II)	26
13	MY LADY HUNSDON'S PUFFE	28
14	DOWLAND'S ADEW	30
15	FANTASIA	32

99061

PREFACE

JOHN DOWLAND is generally regarded as the greatest of all English song-writers, but as a composer of instrumental music he has not hitherto received the recognition he deserves. The only book of instrumental music that was published during his lifetime—*Lachrimae or seven tears figured in seven passionate Pavans, with divers other Pavans, Galliards and Almands*, for five viols with the lute (1605)—was never reprinted until the present year, and although his reputation as the finest lutenist of his time has persisted through three centuries, none of his many pieces for lute solo, which have survived in various manuscripts, has ever been printed in modern times.

During the reigns of Elizabeth, James I, and Charles I, the lute was the most popular domestic instrument of music in England, and a very large quantity of admirable English lute music of this period still awaits publication. This lute music is very well suited for performance on the pianoforte exactly as it stands, without alteration or rearrangement of any kind. In the present edition it has been transcribed quite literally from the original tablature notation (which indicates not the notes themselves, but the strings that must be plucked and the frets that must be stopped in order to produce them), and every piece is presented in its original mode or key.

As in his song books, Dowland is here represented as a many-sided genius: each piece bears the impress of a powerful personality. He can be as blithe and gay as any of his fellow Elizabethans in jigs and toys and other sprightly dances, and as profoundly expressive in his sombre and melancholy moods. The two chromatic *Fancies*, 'Forlorne Hope', and 'Farewell', are not only compositions of strange and poignant beauty, but also documents of the first importance to the student of musical history, showing that England was fully abreast, if not ahead, of other nations in the development of harmonic resources and in the use of them for an emotionally expressive purpose.

It may be of interest to remark that Lady Rich, for whom Dowland composed a Galliard, was the 'Stella' of Sir Philip Sidney's sonnets. She was evidently a lover of music, since Charles Tessier's book of *Chansons et Airs de Court*, which was printed in London in 1597, is also dedicated to her.

In playing these pieces on the pianoforte, it should be remembered that tablature notation can indicate only *the moment at which the required strings are to be plucked* on the lute; and as the lute is an instrument of but little power of sustaining sounds, their precise duration is sometimes a matter for conjecture. It is not suggested that pianists should endeavour to reproduce the tone quality of the lute on their instrument; at the same time no attempt has been made to render the music 'pianistic' by the addition of marks of phrasing and expression. Each player must interpret the music in the manner which seems best to himself.

'Queen Elizabeth's Galliard', 'Lady Rich, her Galliard', and the 'Fantasia' are taken from Robert Dowland's *Varietie of lute lessons*, which was published in 1610. 'An Invention' was printed in John Dowland's *First booke of songes or ayres* (1597), 'Dowland's Adew' in the *Second booke of songs or ayres* (1600). 'My Lady Hunsdon's Puffe' is taken from a manuscript in the British Museum; it is also found, without title, in one of the manuscript lute books belonging to the University Library, Cambridge, from which all the other pieces in this edition have been transcribed. The editor's cordial thanks are due to the Syndicate of the University Library for permitting him to make use of this extremely valuable material.

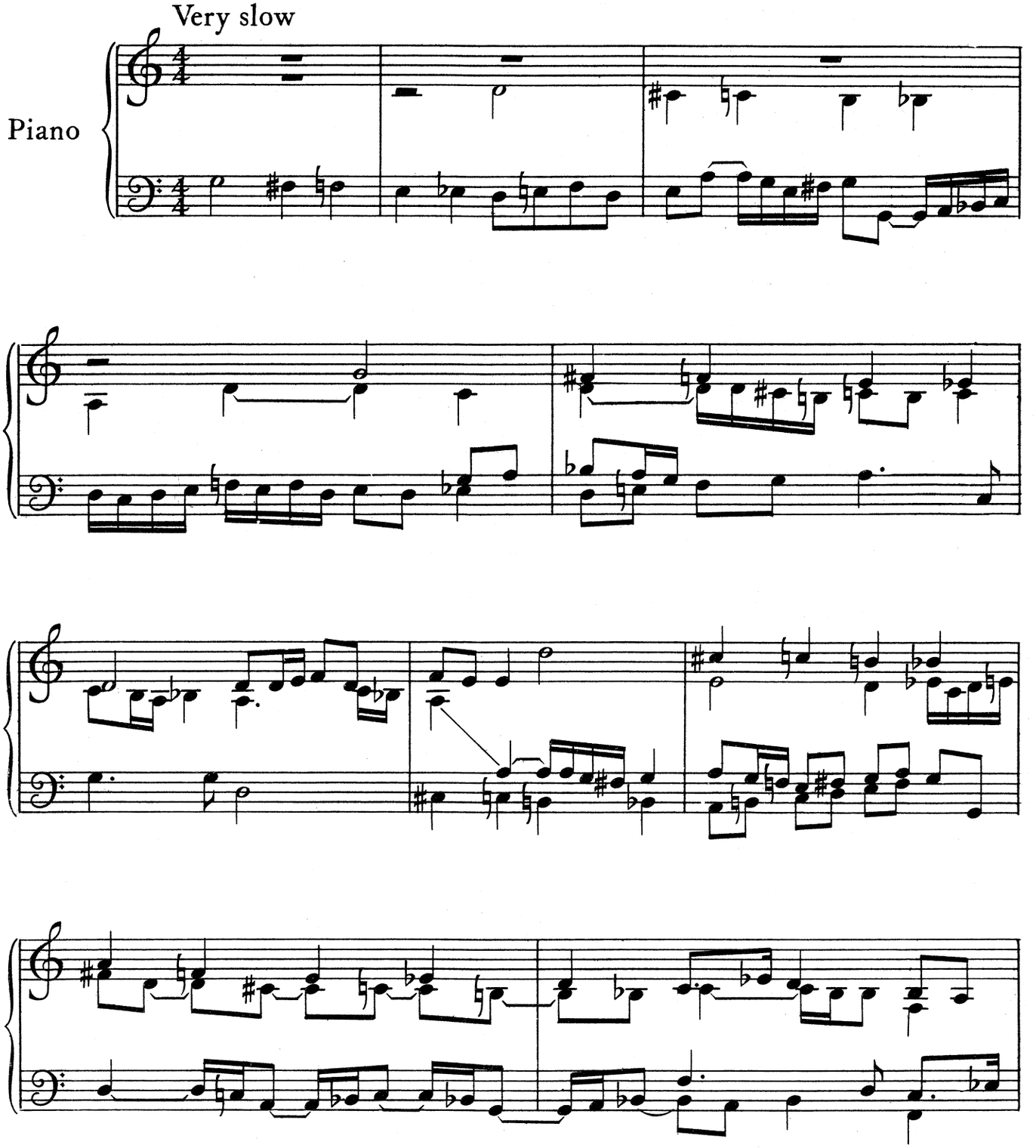
Eynsford, 1927. PETER WARLOCK.

99061

1. FORLORNE HOPE

(Fancye)

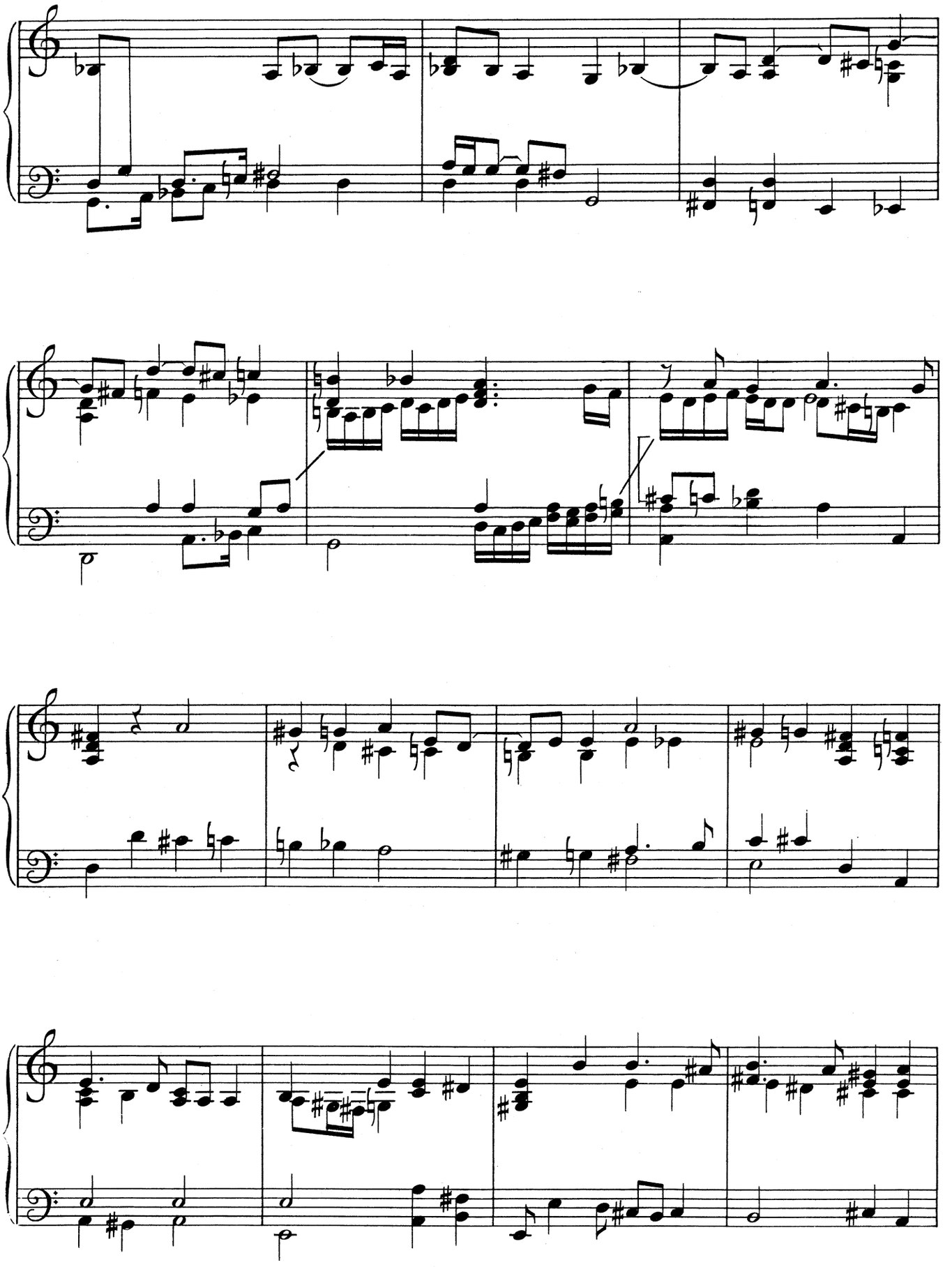
JOHN DOWLAND

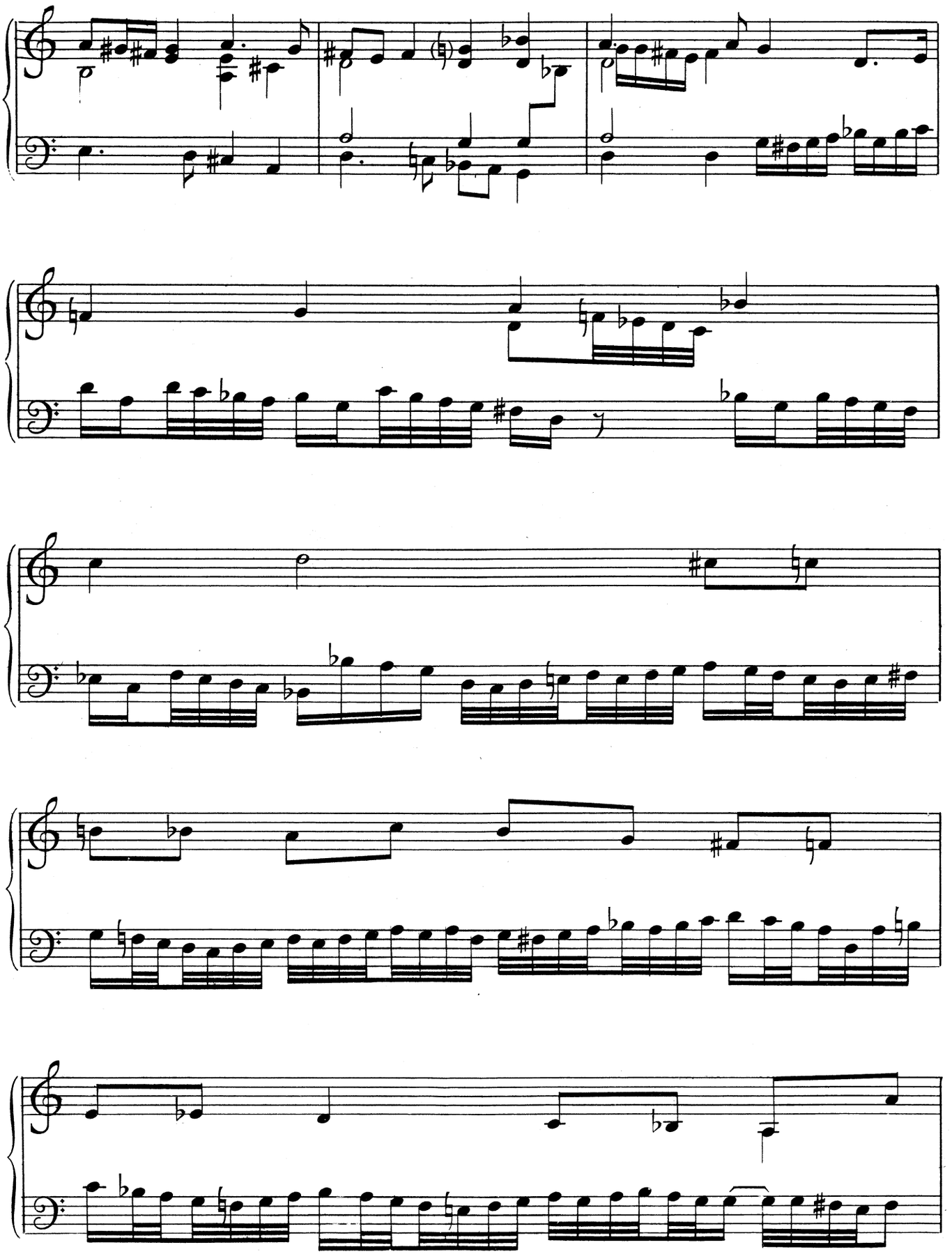


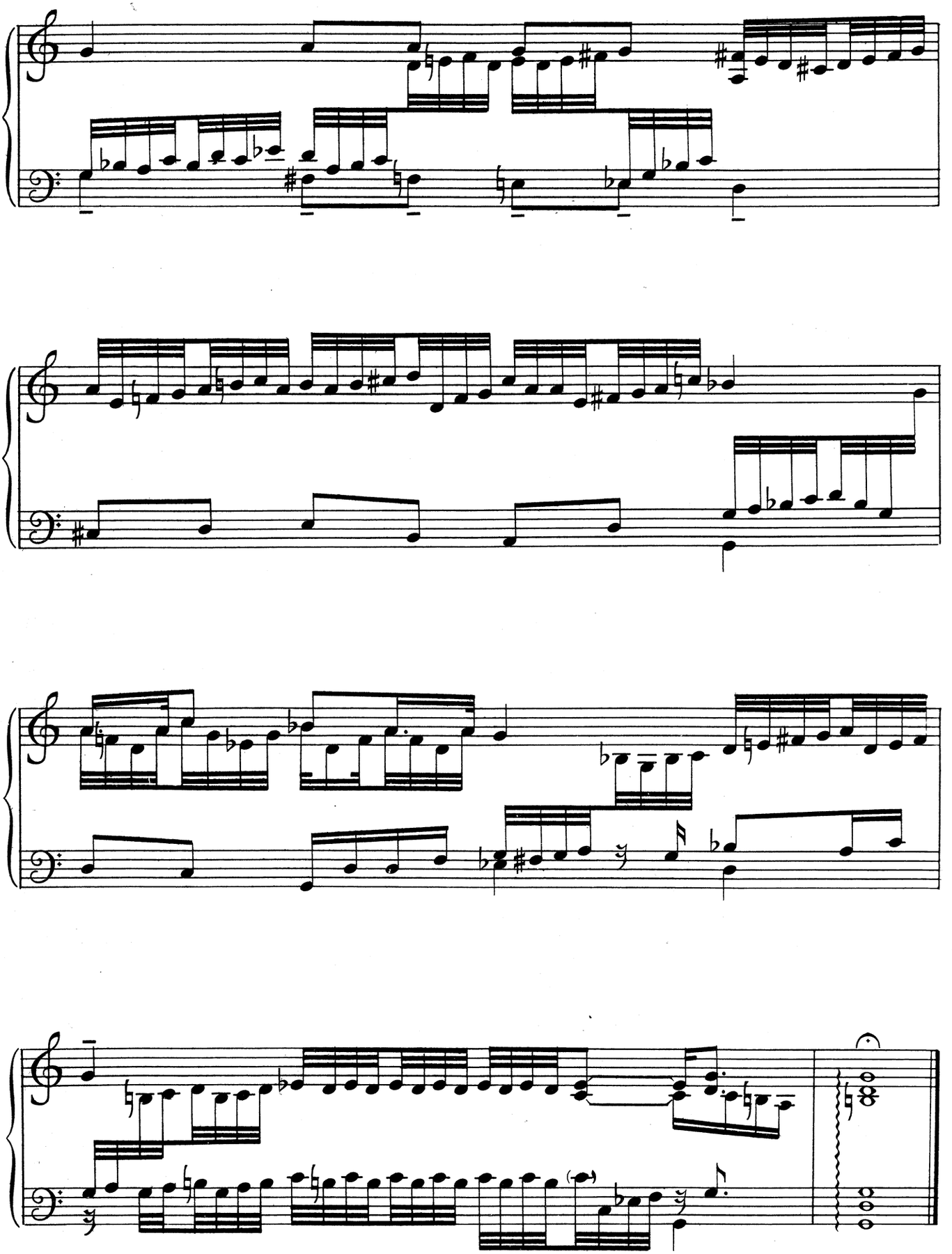
London: J. Curwen & Sons Ltd., 24 Berners St., W. 1
U.S.A.: Curwen Inc., Germantown, Philadelphia

99061

CURWEN

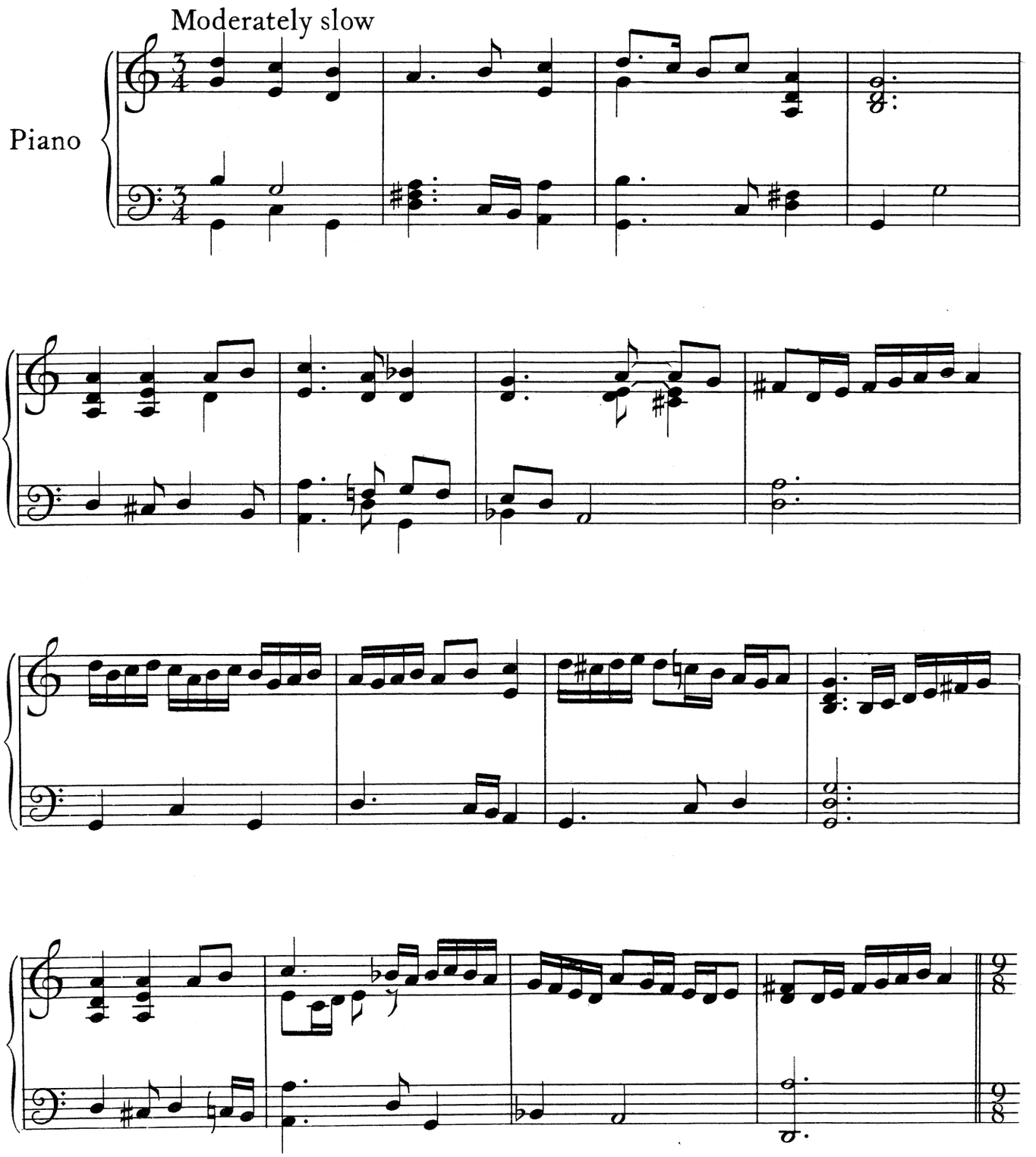


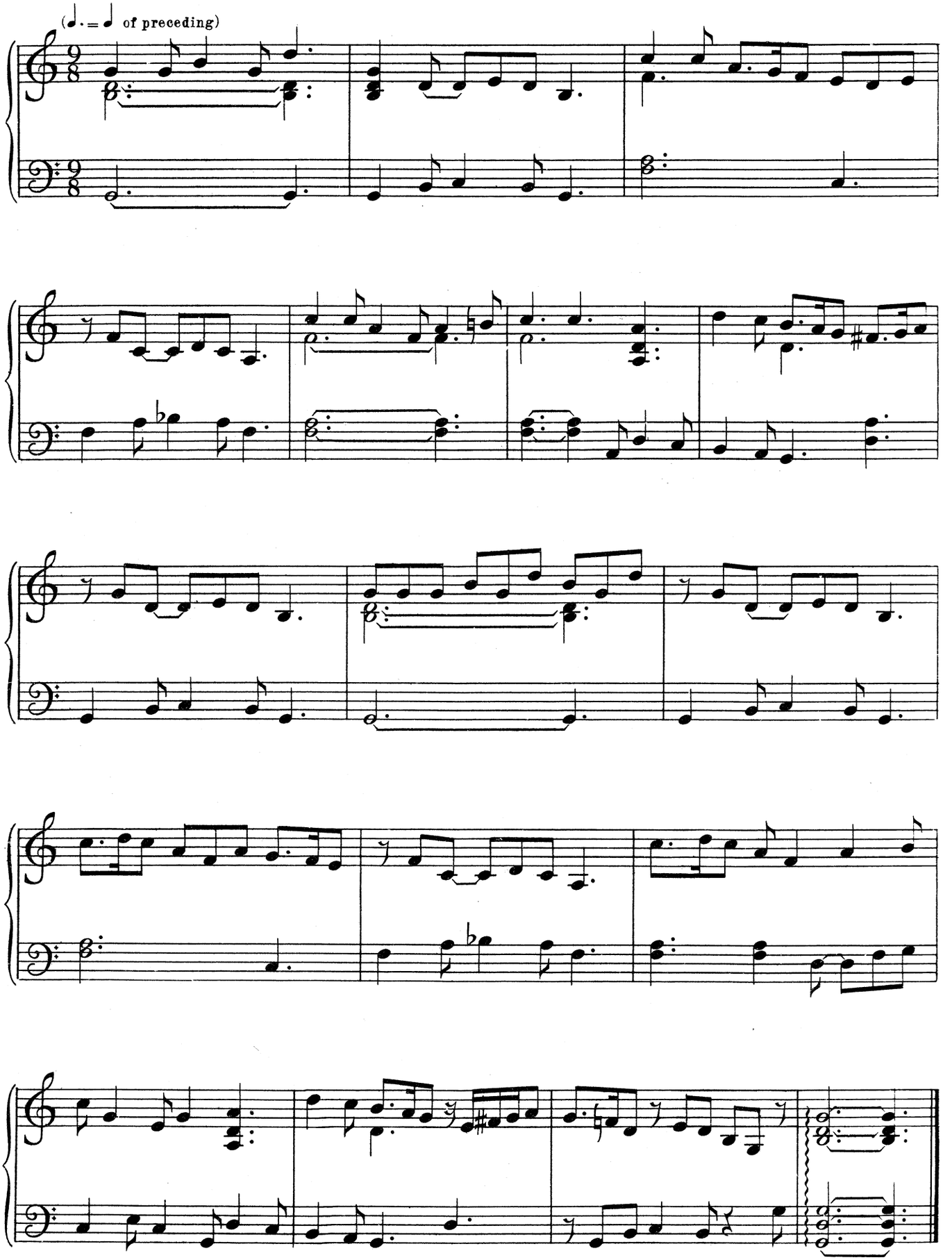




2. QUEEN ELIZABETH'S GALLIARD

JOHN DOWLAND



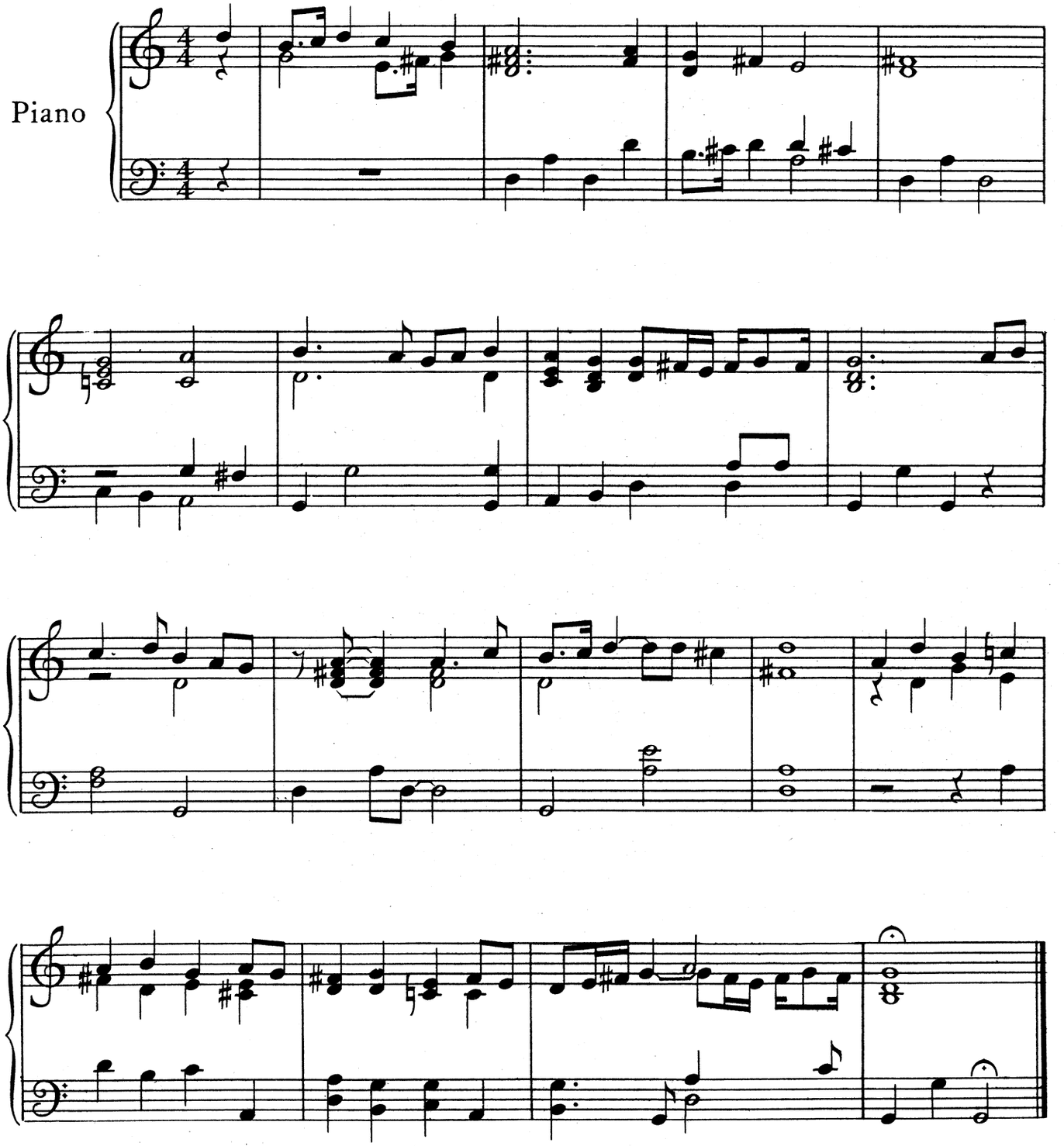

(♩. = ♩ of preceding)

3. AN UNNAMED PIECE (I)

JOHN DOWLAND

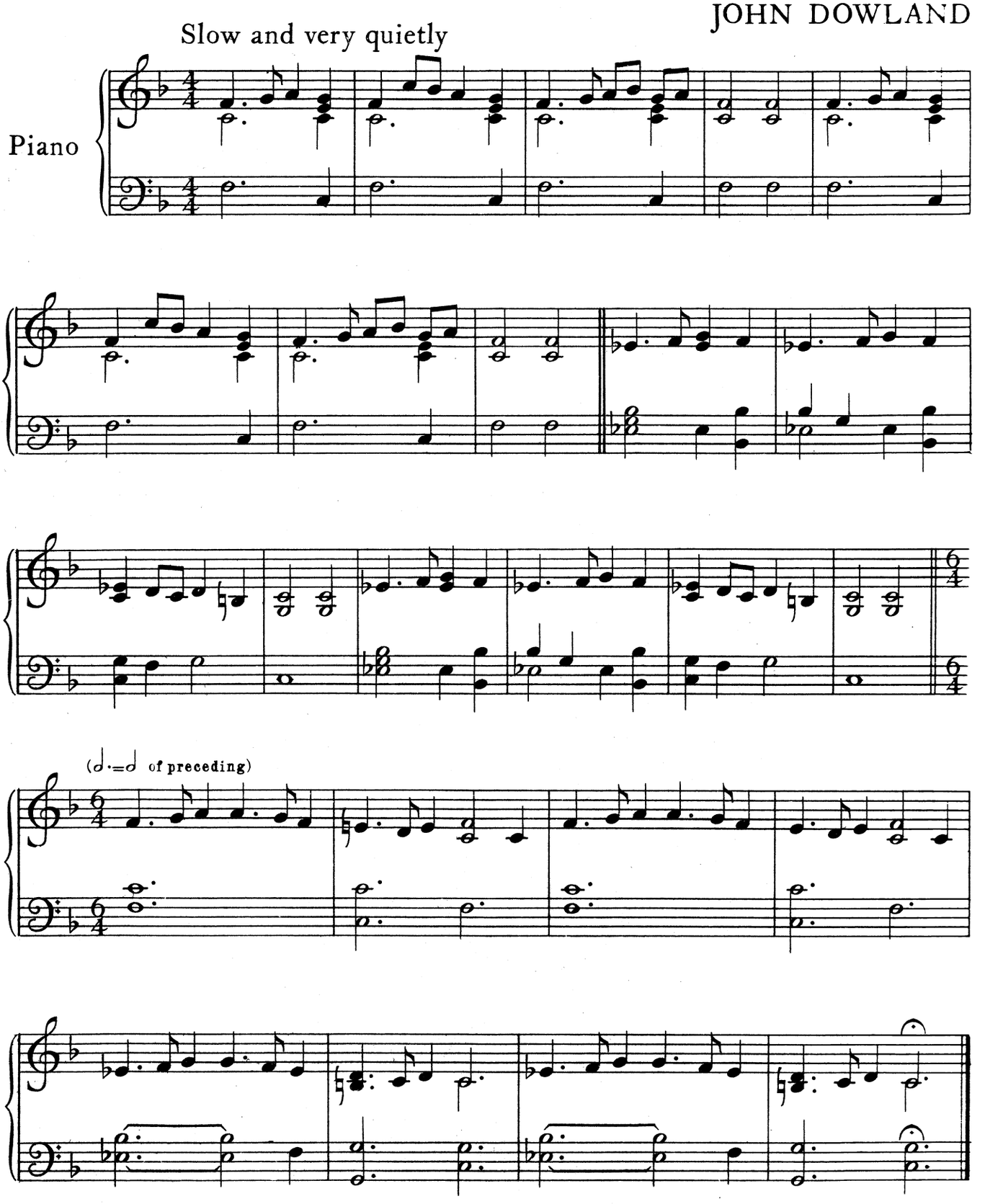
Moderate pace

Piano



4. ORLANDO SLEEPETH

JOHN DOWLAND



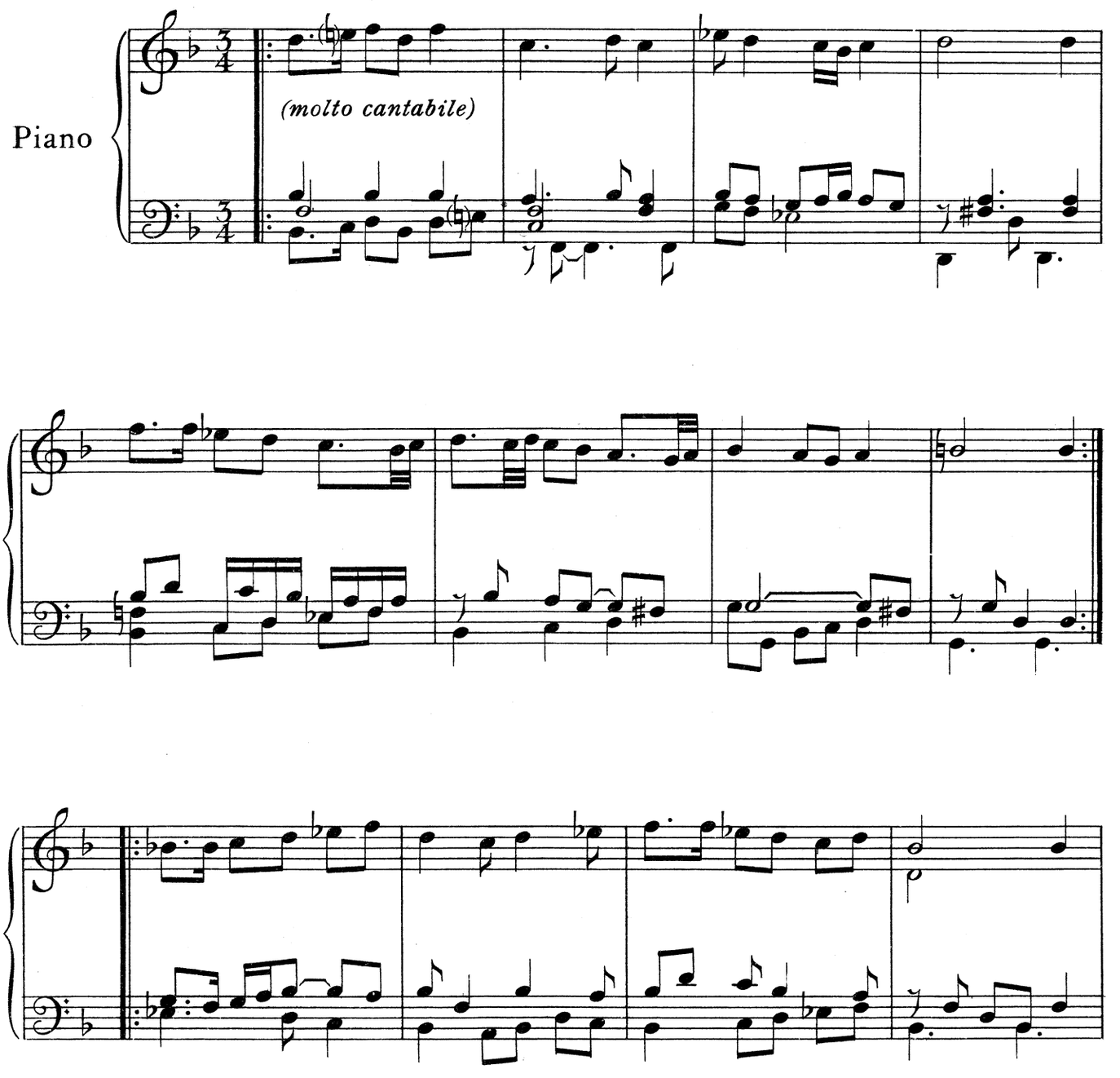
5. MY LORD CHAMBERLAINE HIS GALLIARD

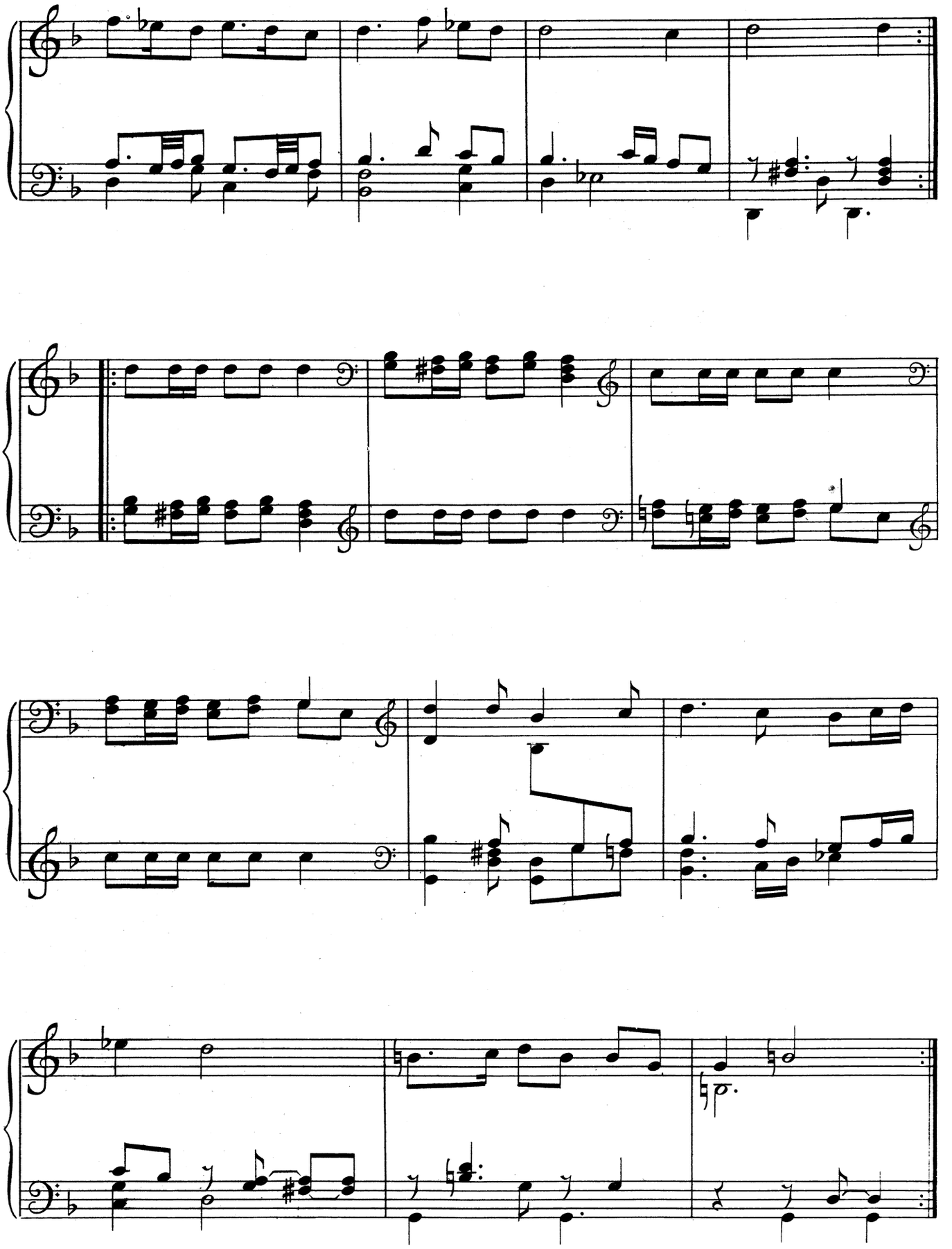
(An invention for two to play upon one lute)

JOHN DOWLAND

Fairly slow

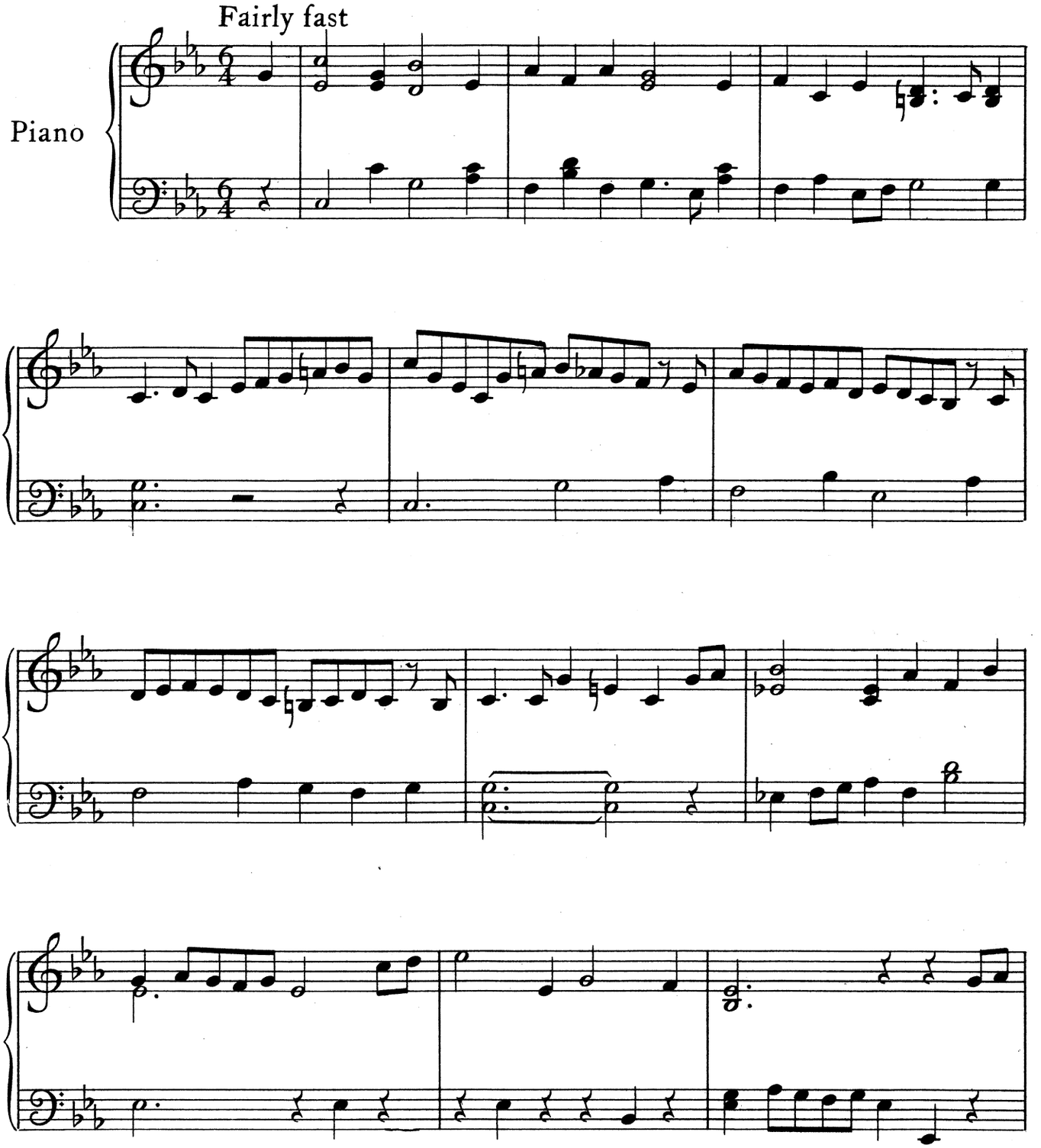
Piano

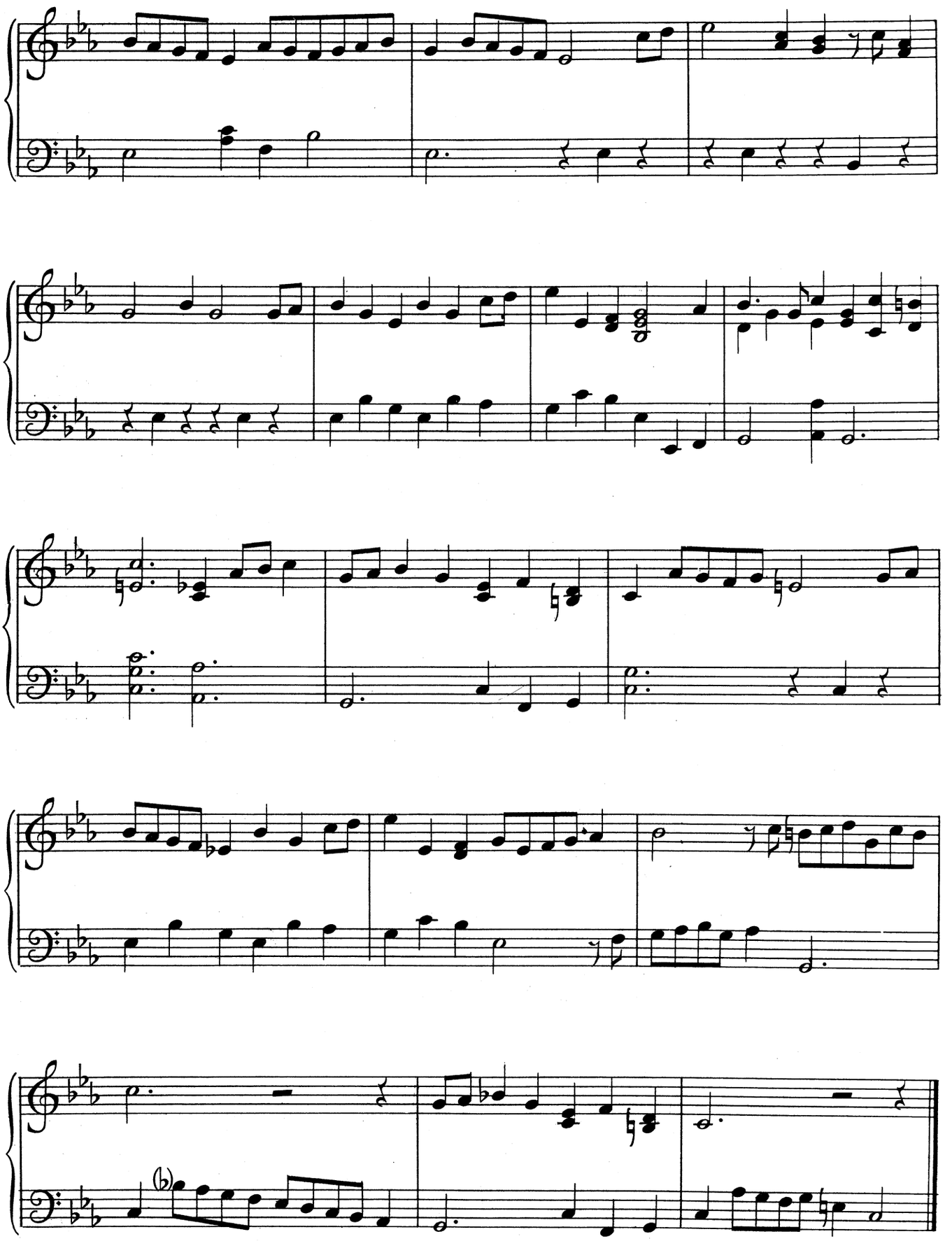




6. Mrs VAUXES GIGGE

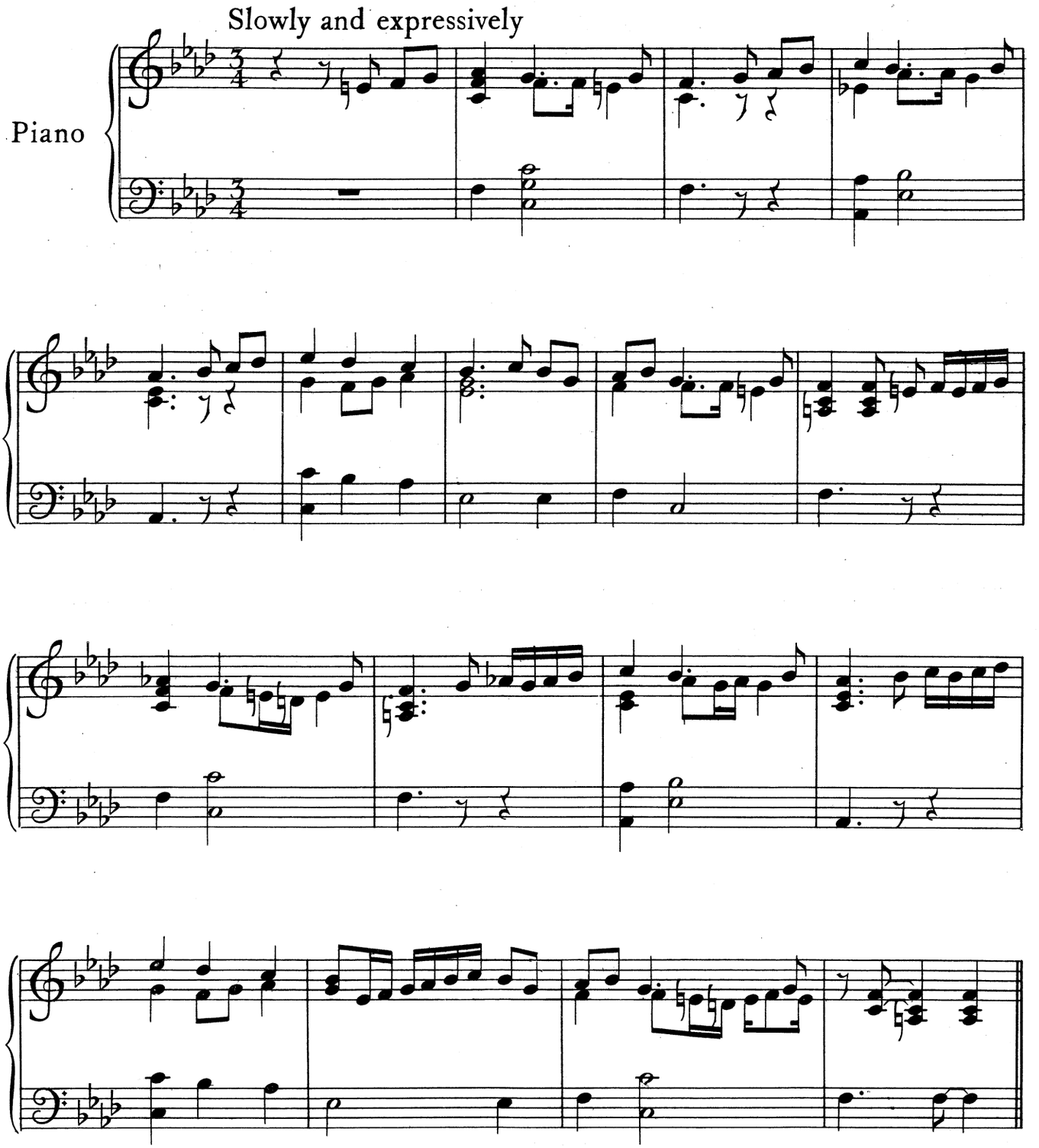
JOHN DOWLAND

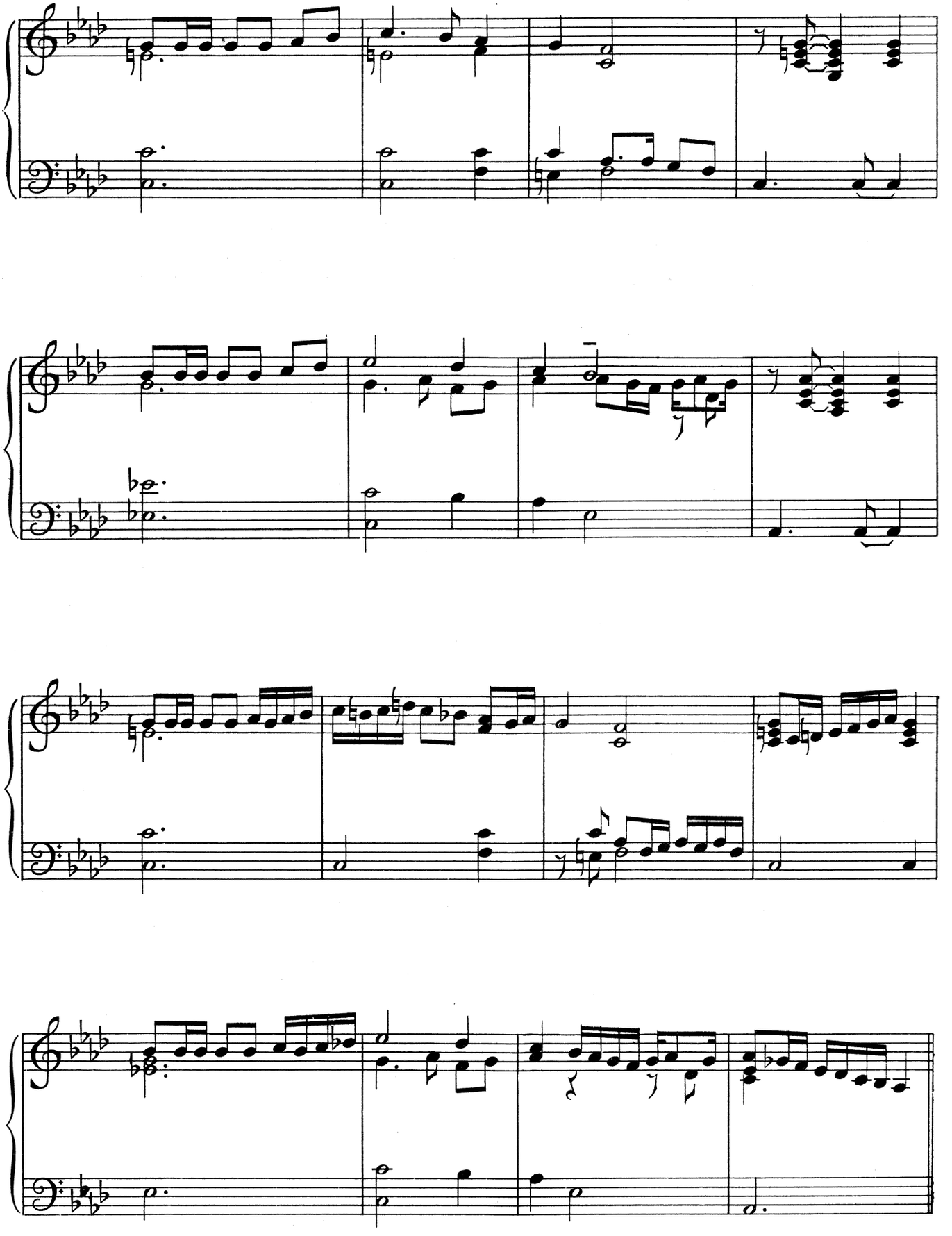


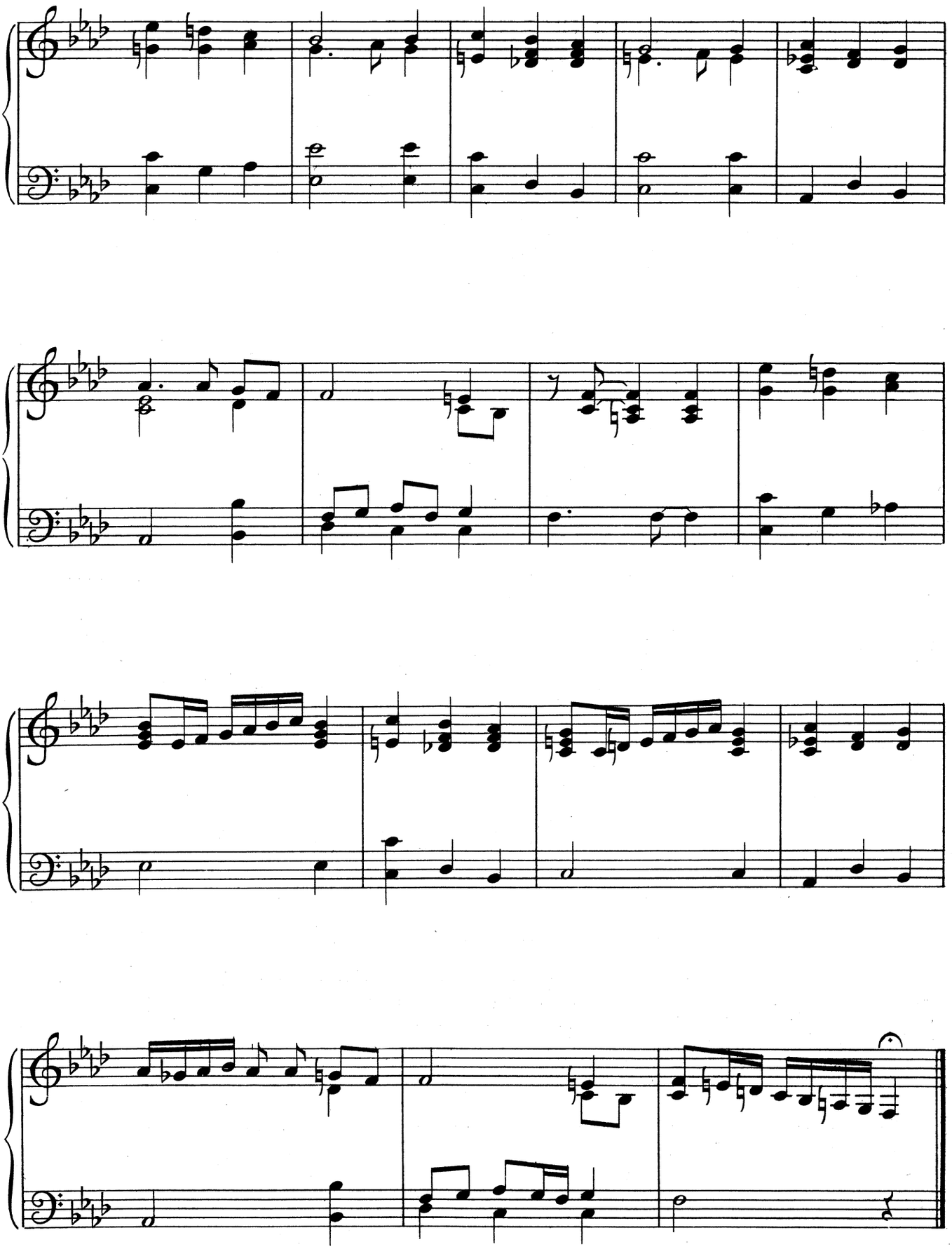


7. MELLANCOLY GALLIARD

JOHN DOWLAND

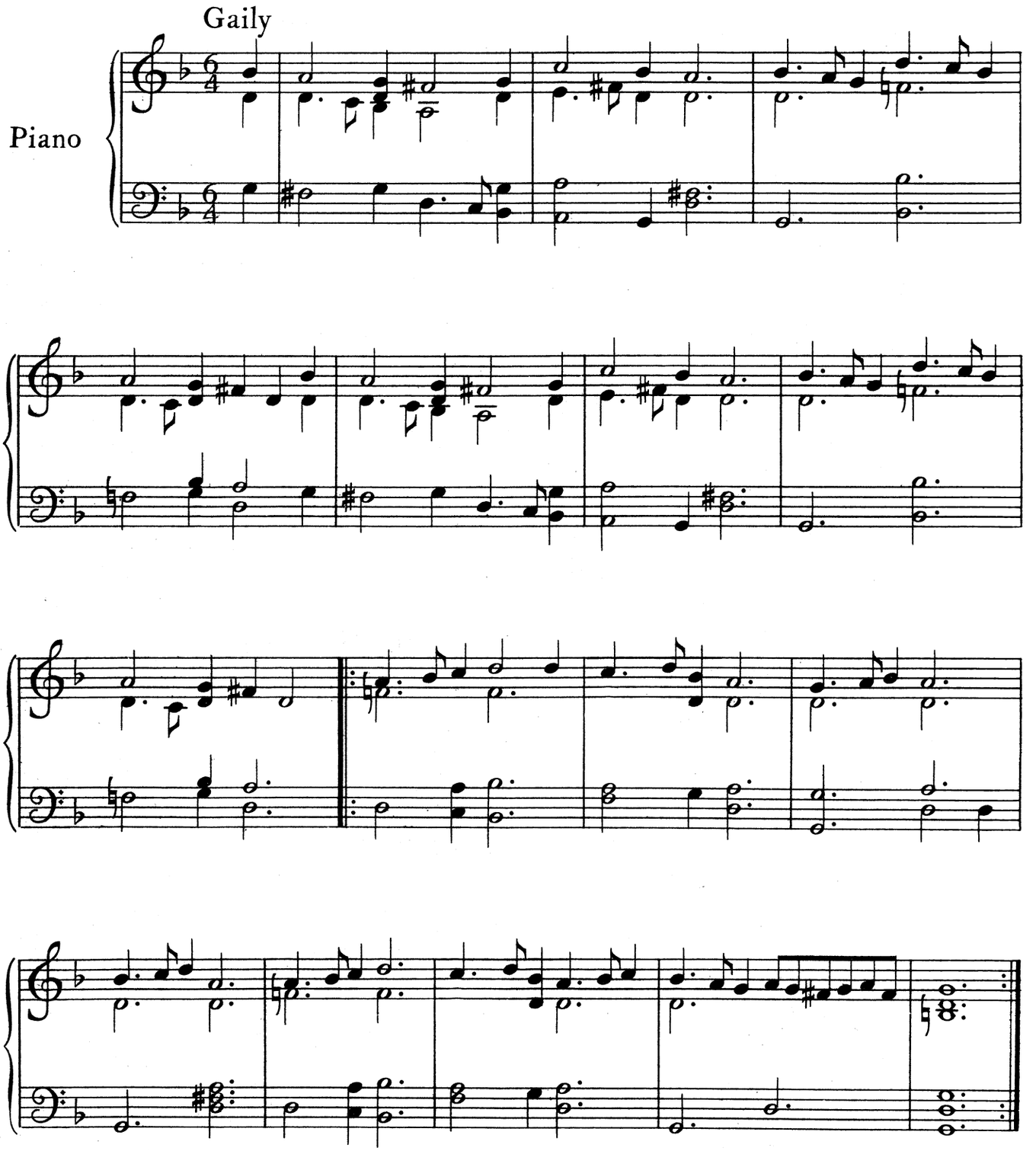






8. Mrs WHITE'S NOTHINGE

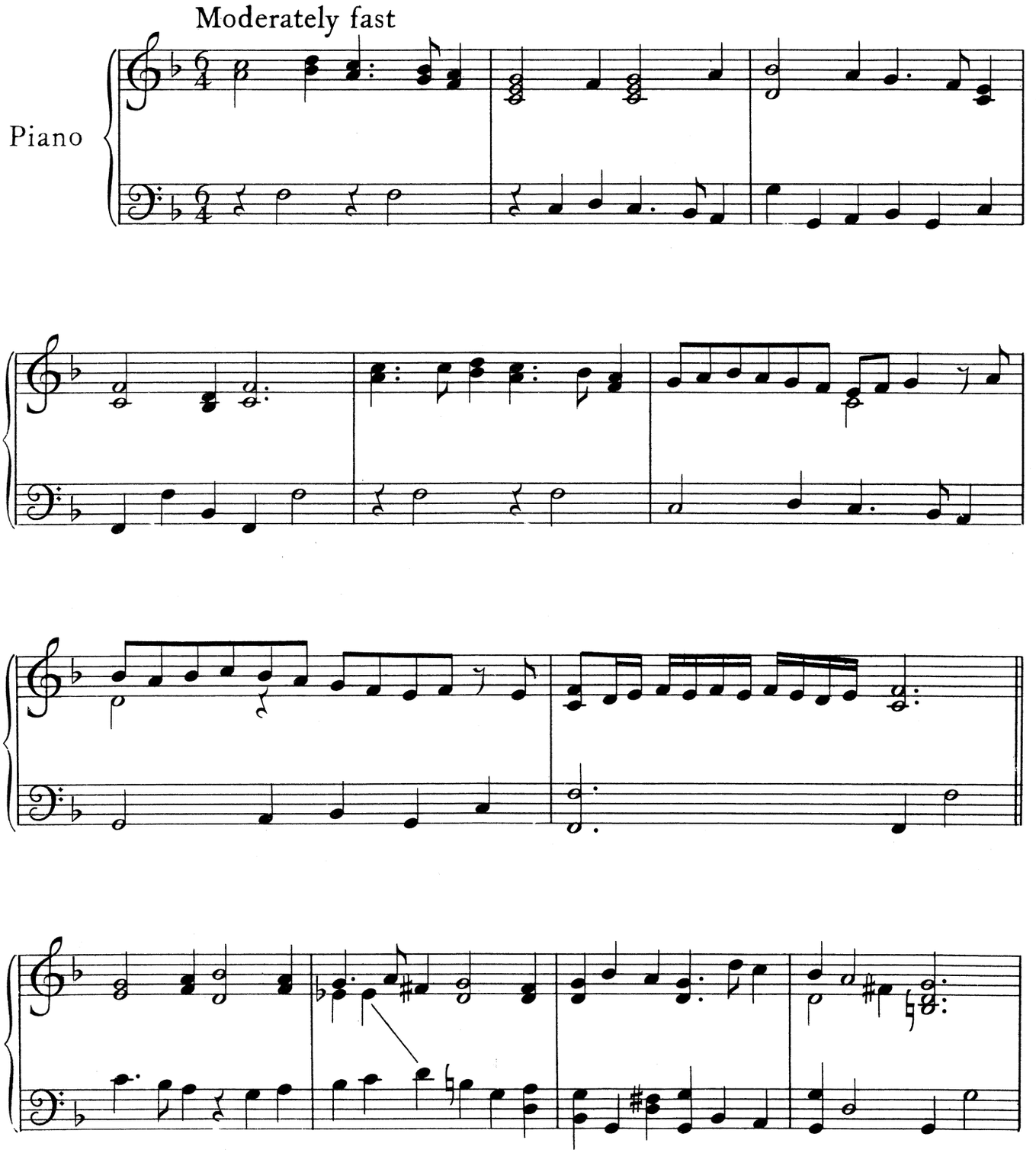
JOHN DOWLAND

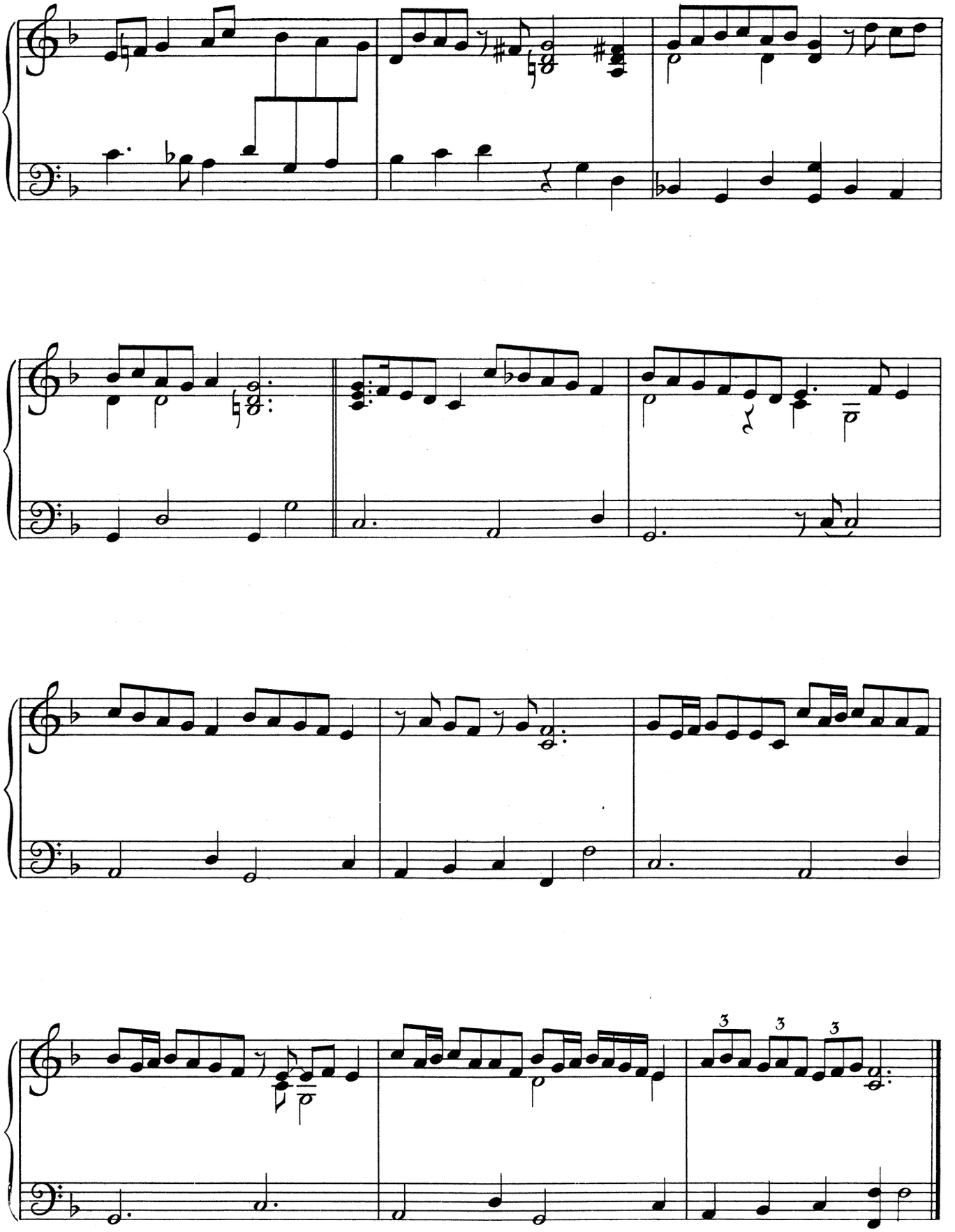


9. THE SHOEMAKER'S WIFE

(A Toy)

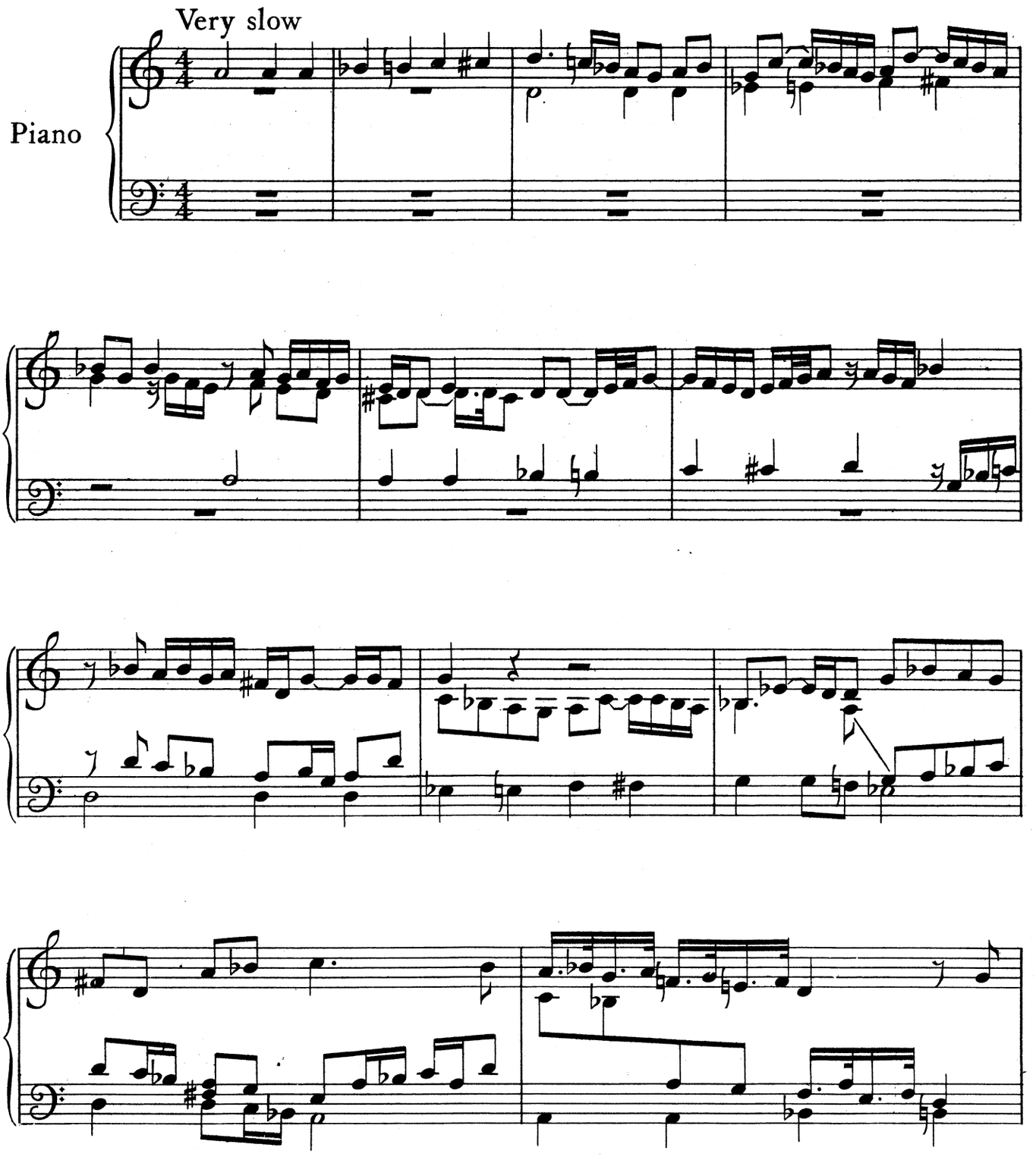
JOHN DOWLAND

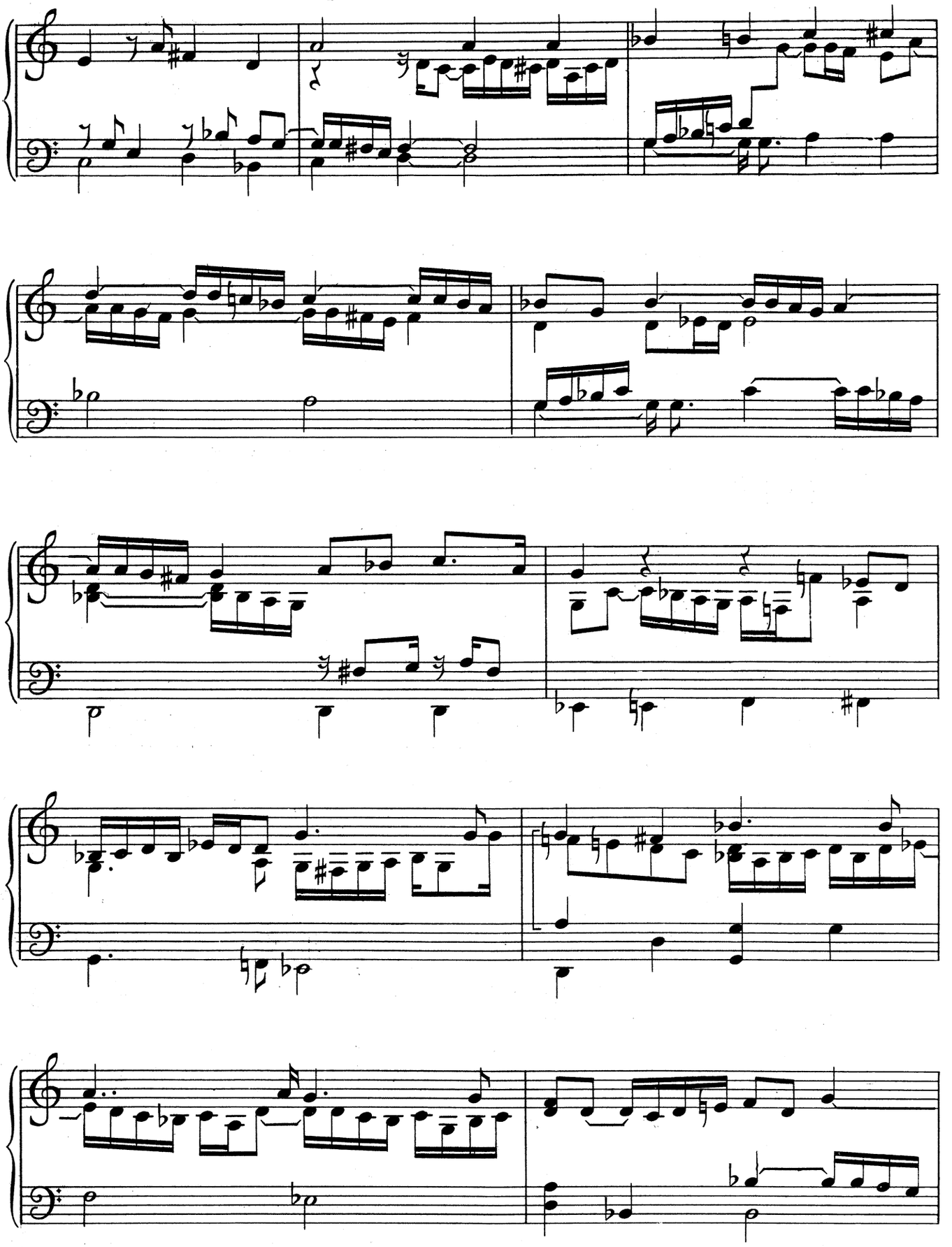


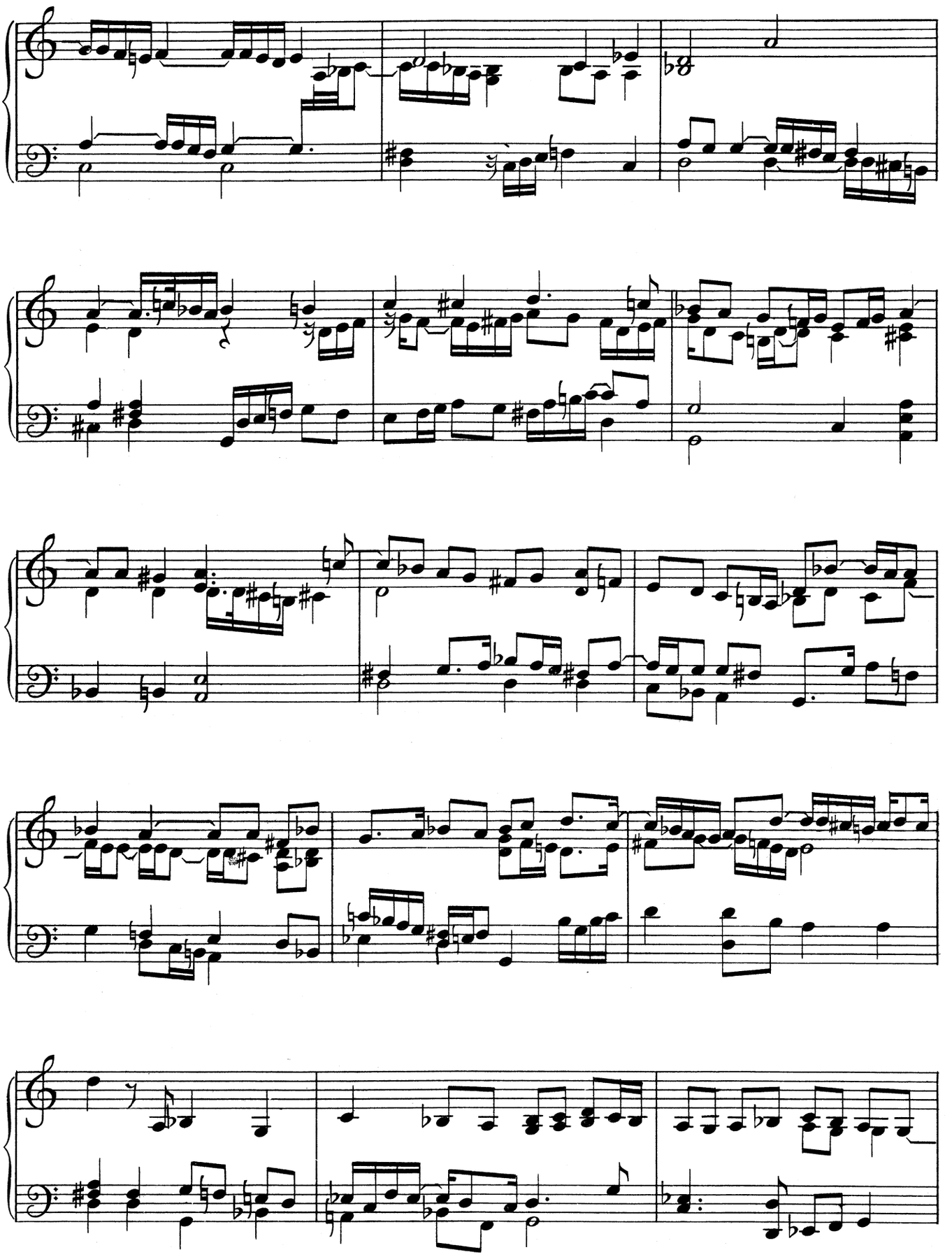


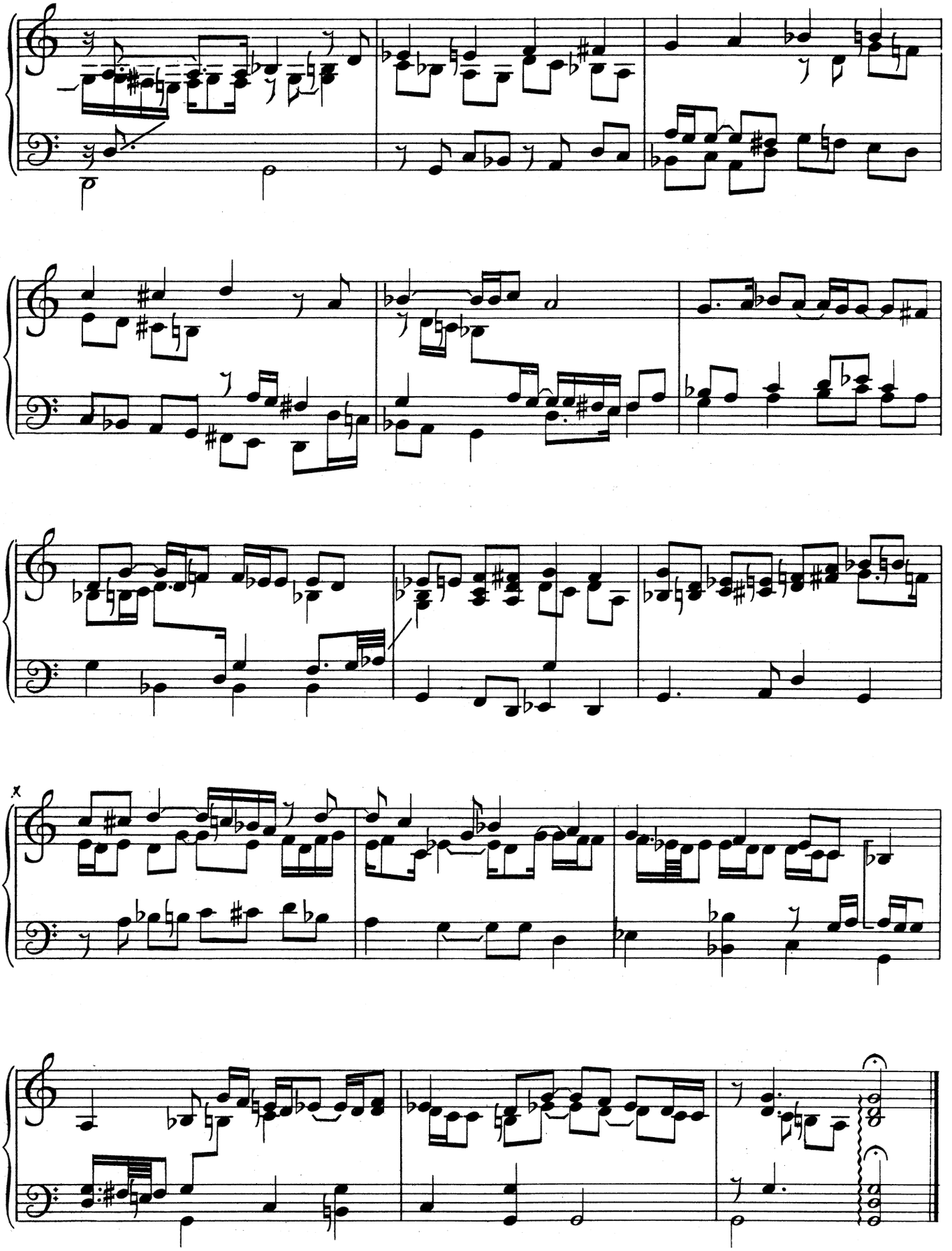
10. FAREWELL

JOHN DOWLAND







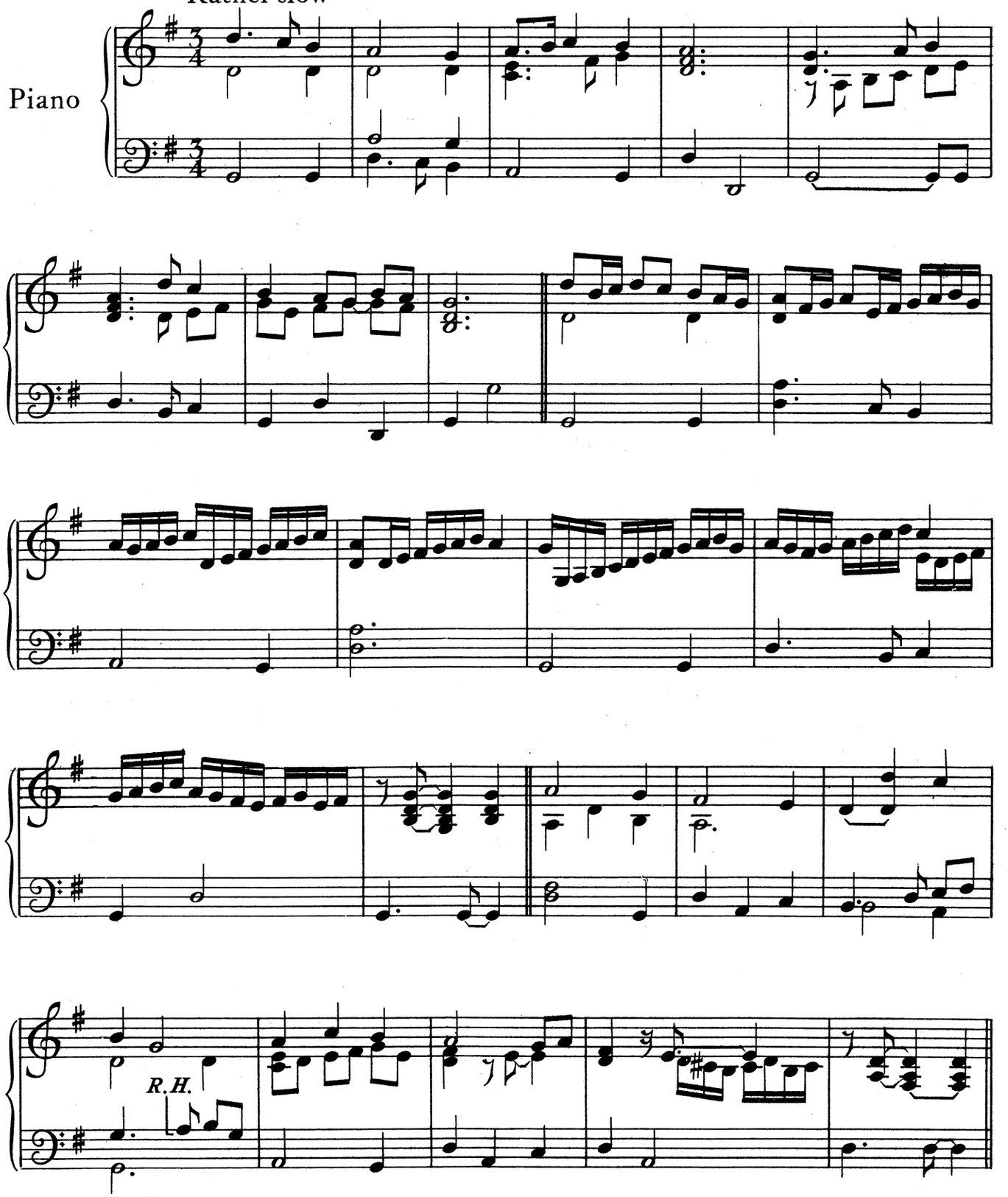


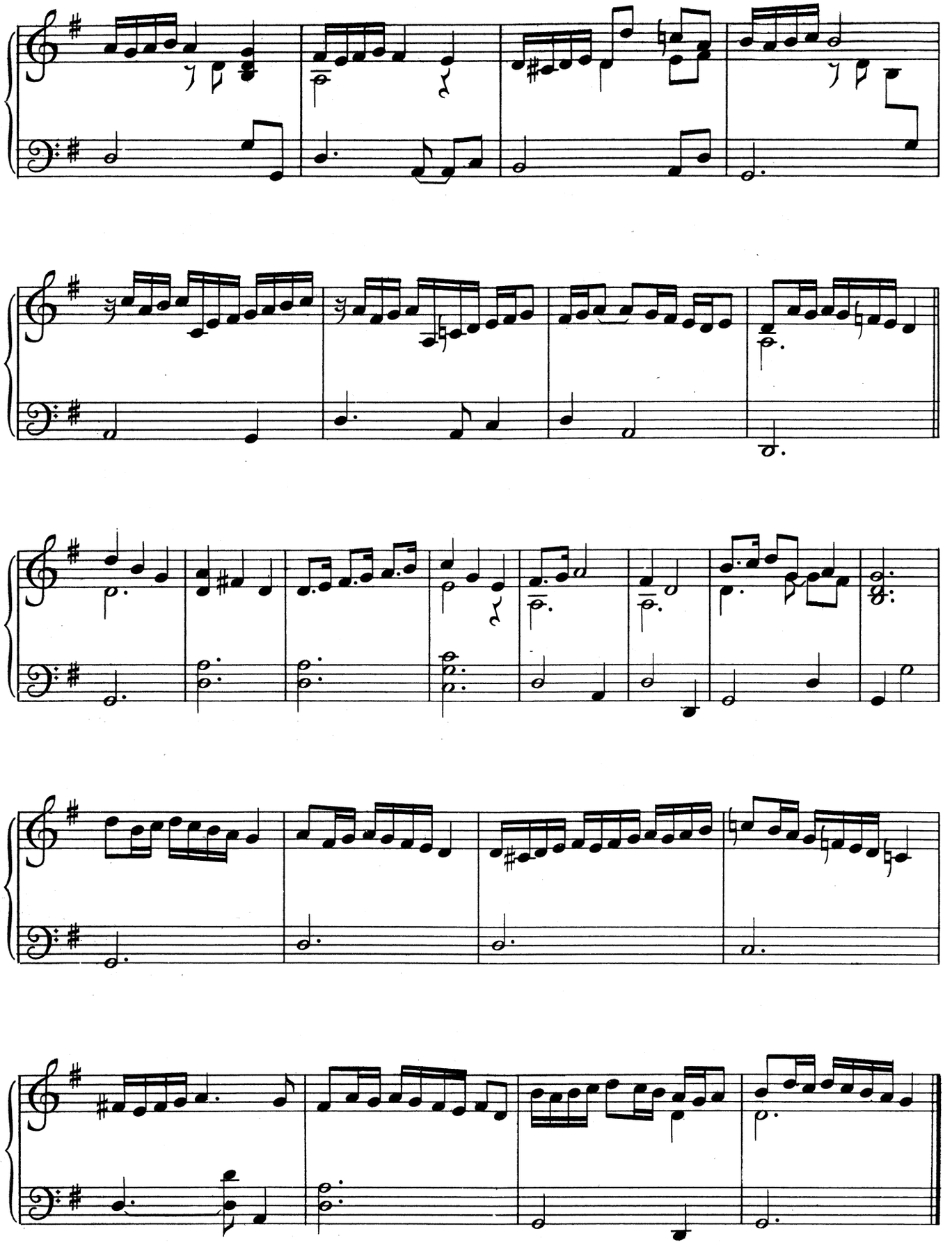
11. THE LADY RICH, HER GALLIARD

JOHN DOWLAND

Rather slow

Piano

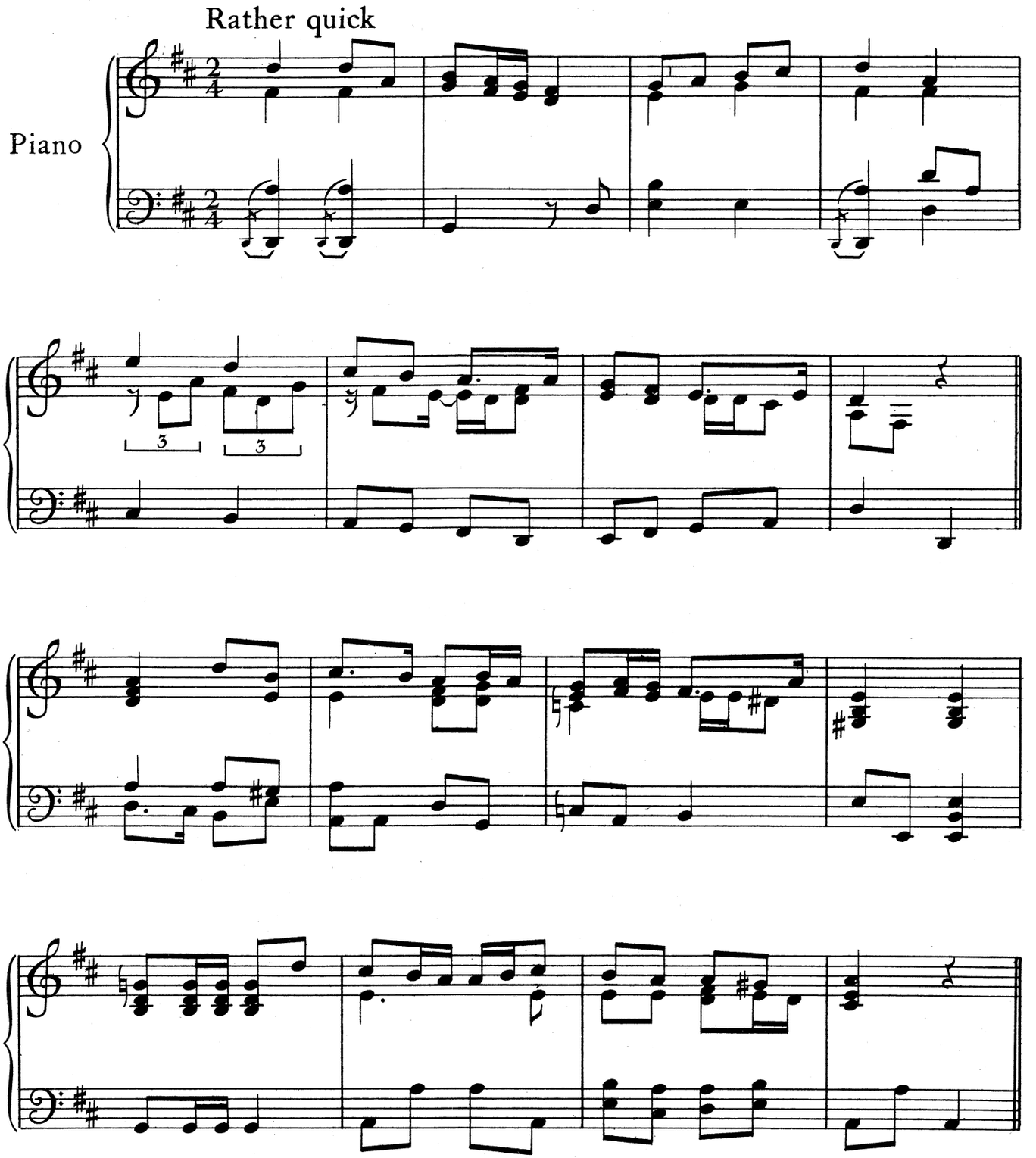


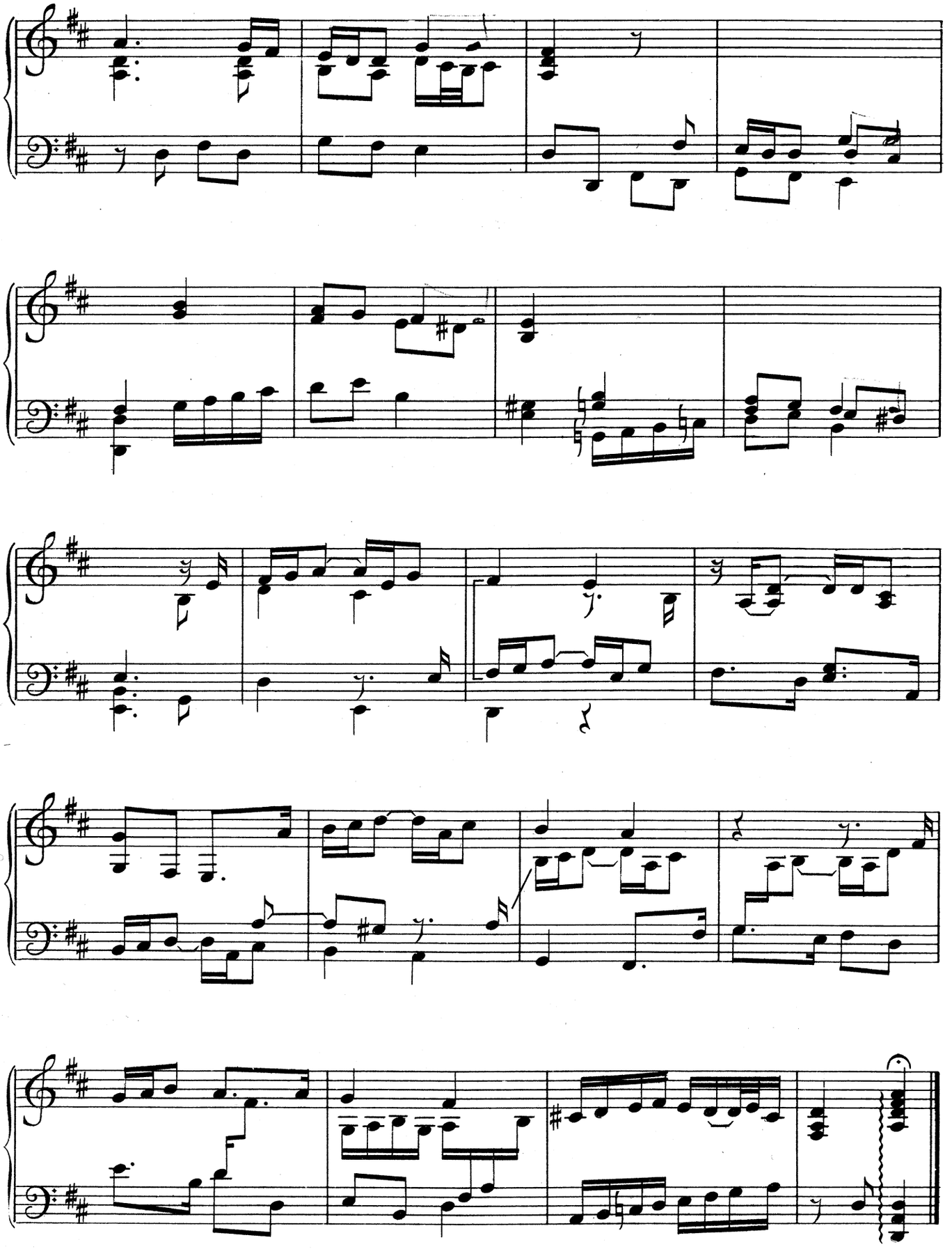


12. AN UNNAMED PIECE (2)

(of the character of an Alman)

JOHN DOWLAND



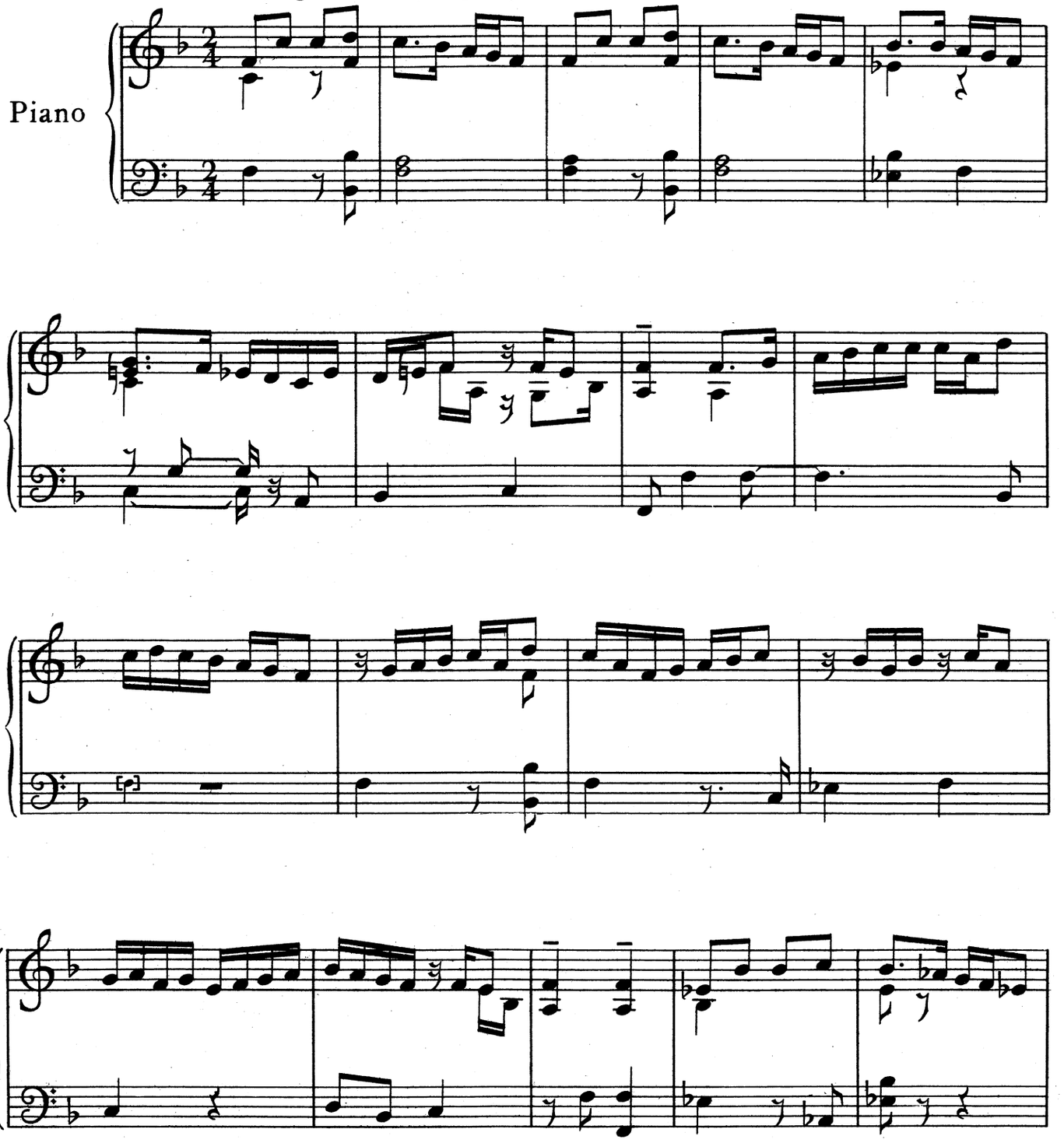


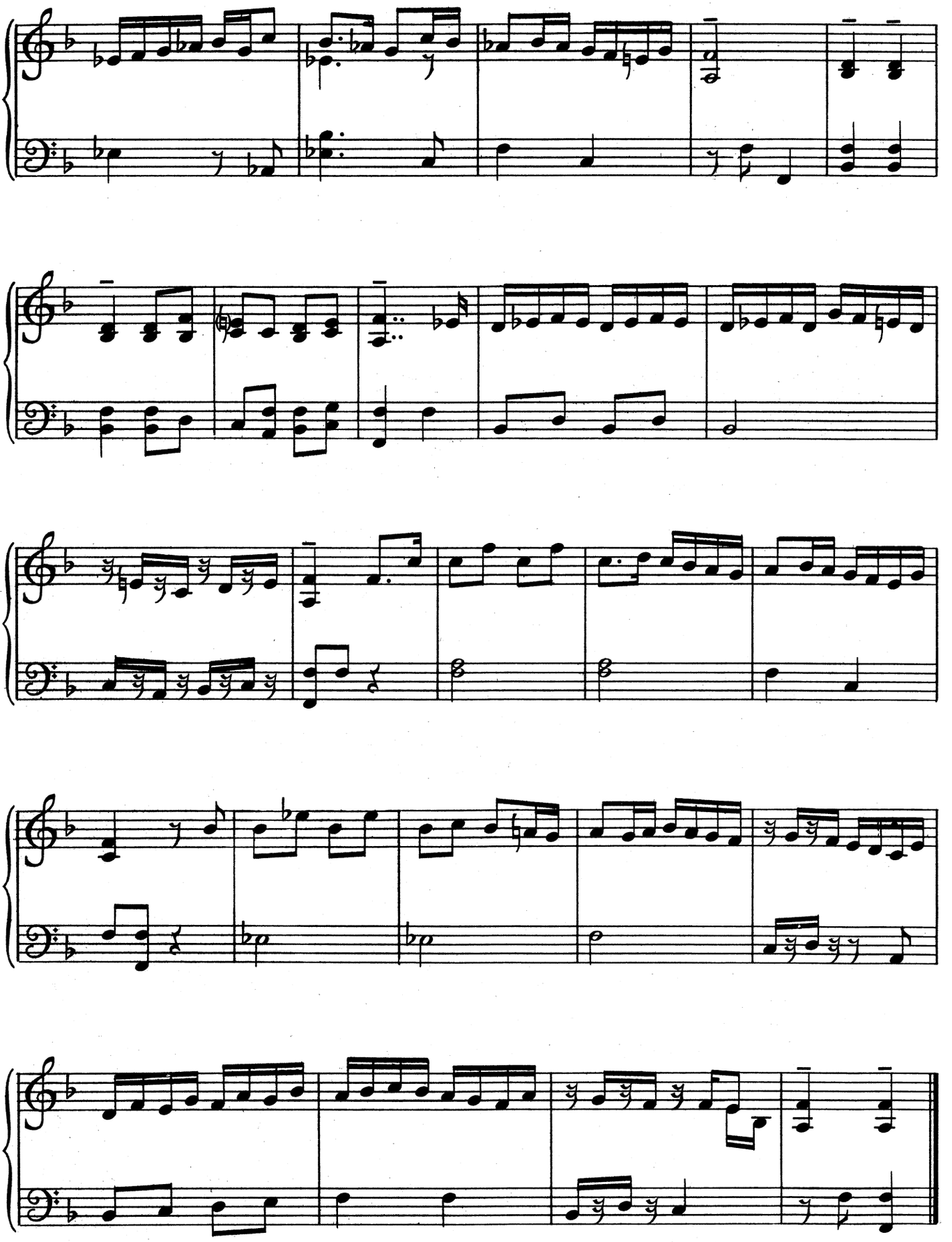
13. MY LADY HUNSDON'S PUFFE

JOHN DOWLAND

Fairly quick: very lightly

Piano





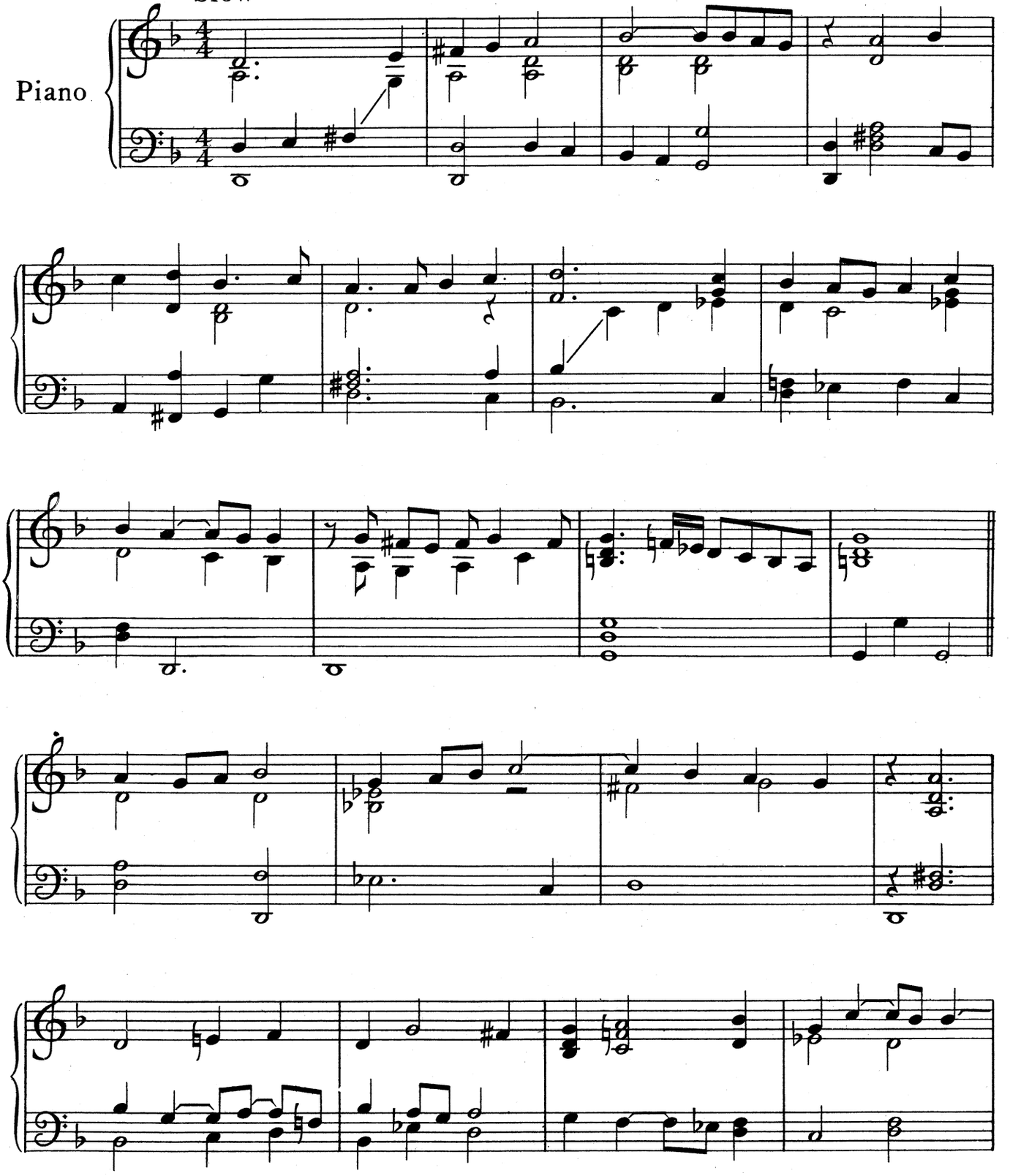
14. DOWLAND'S ADEW

(for Master Oliver Cromwell)✣

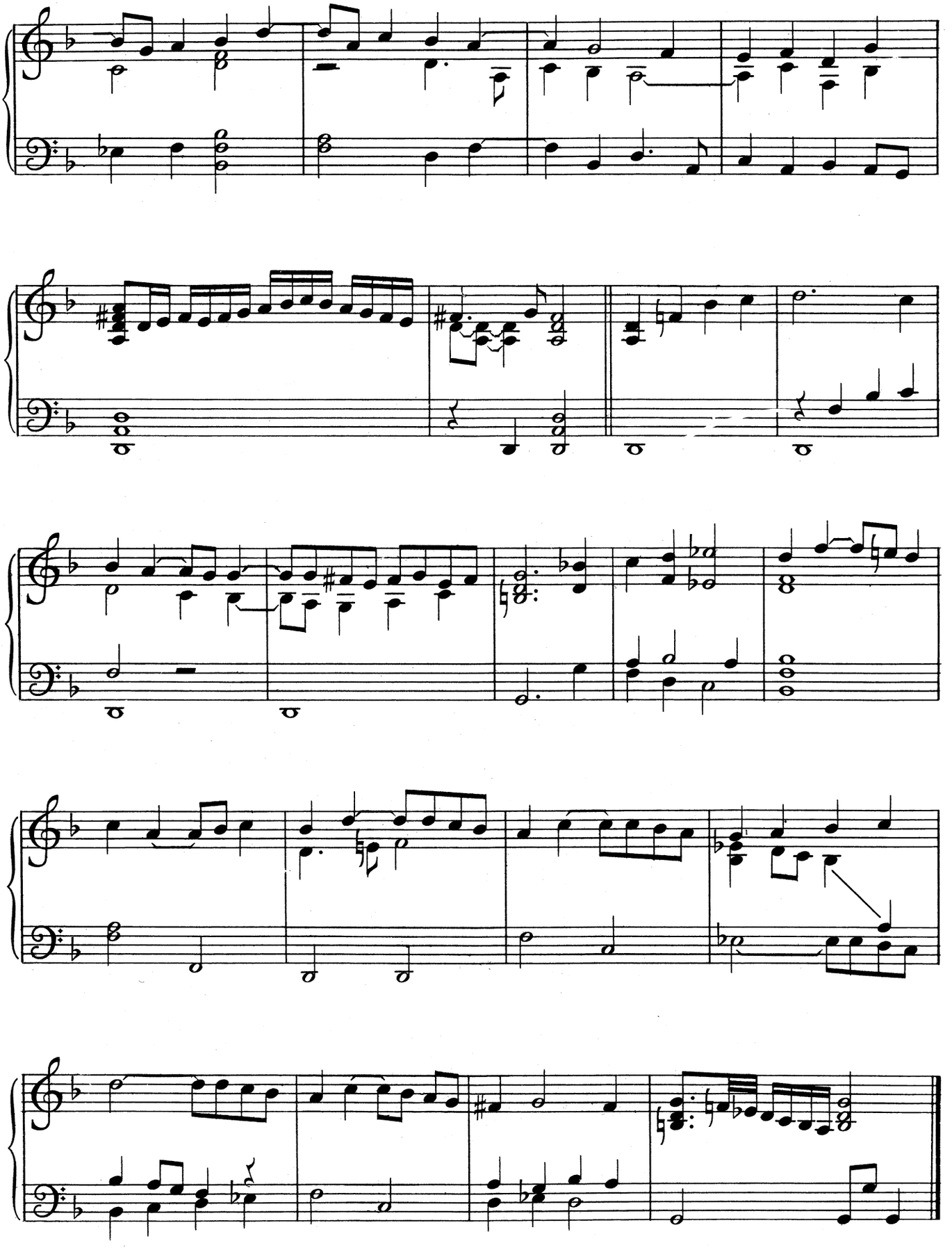
JOHN DOWLAND

Slow

Piano

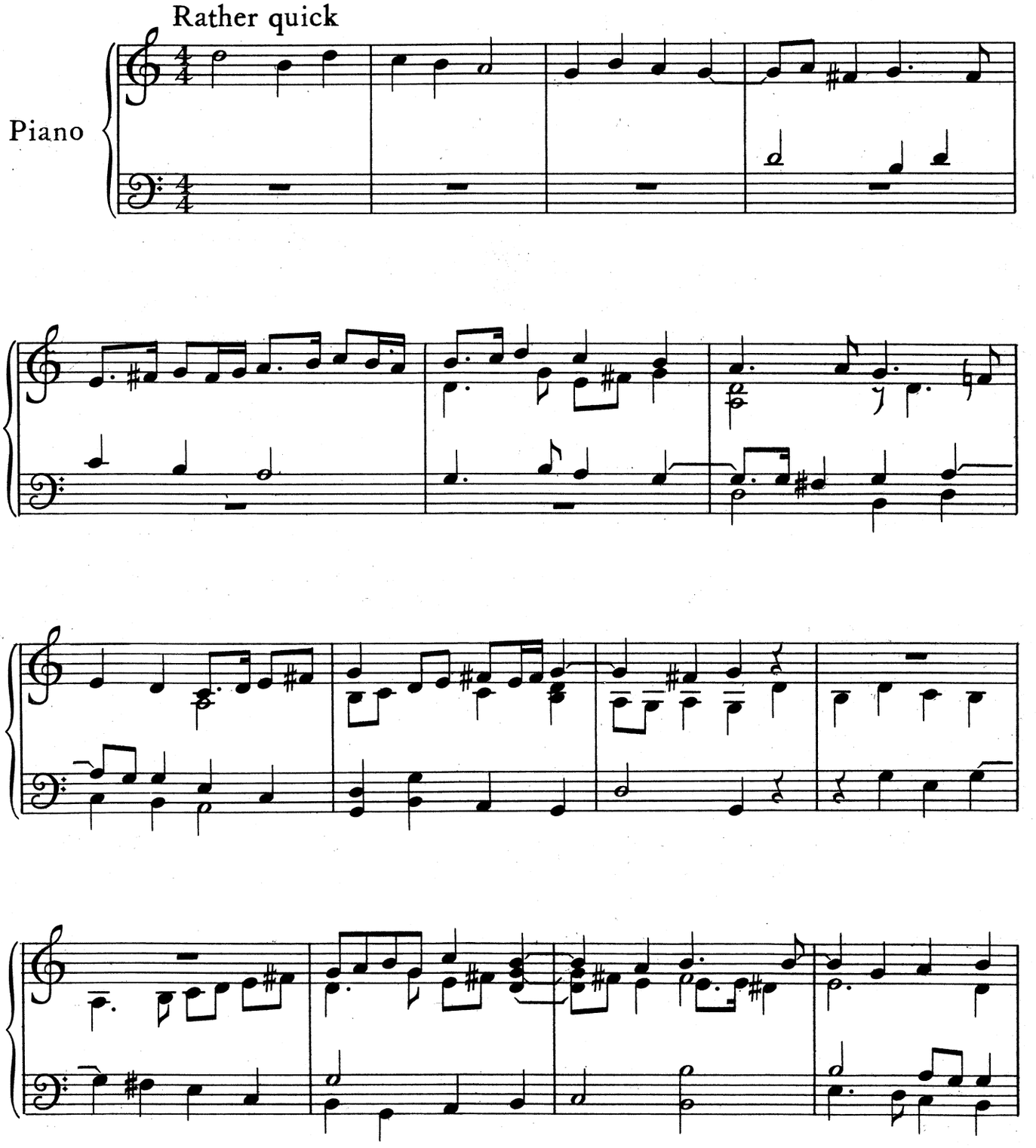


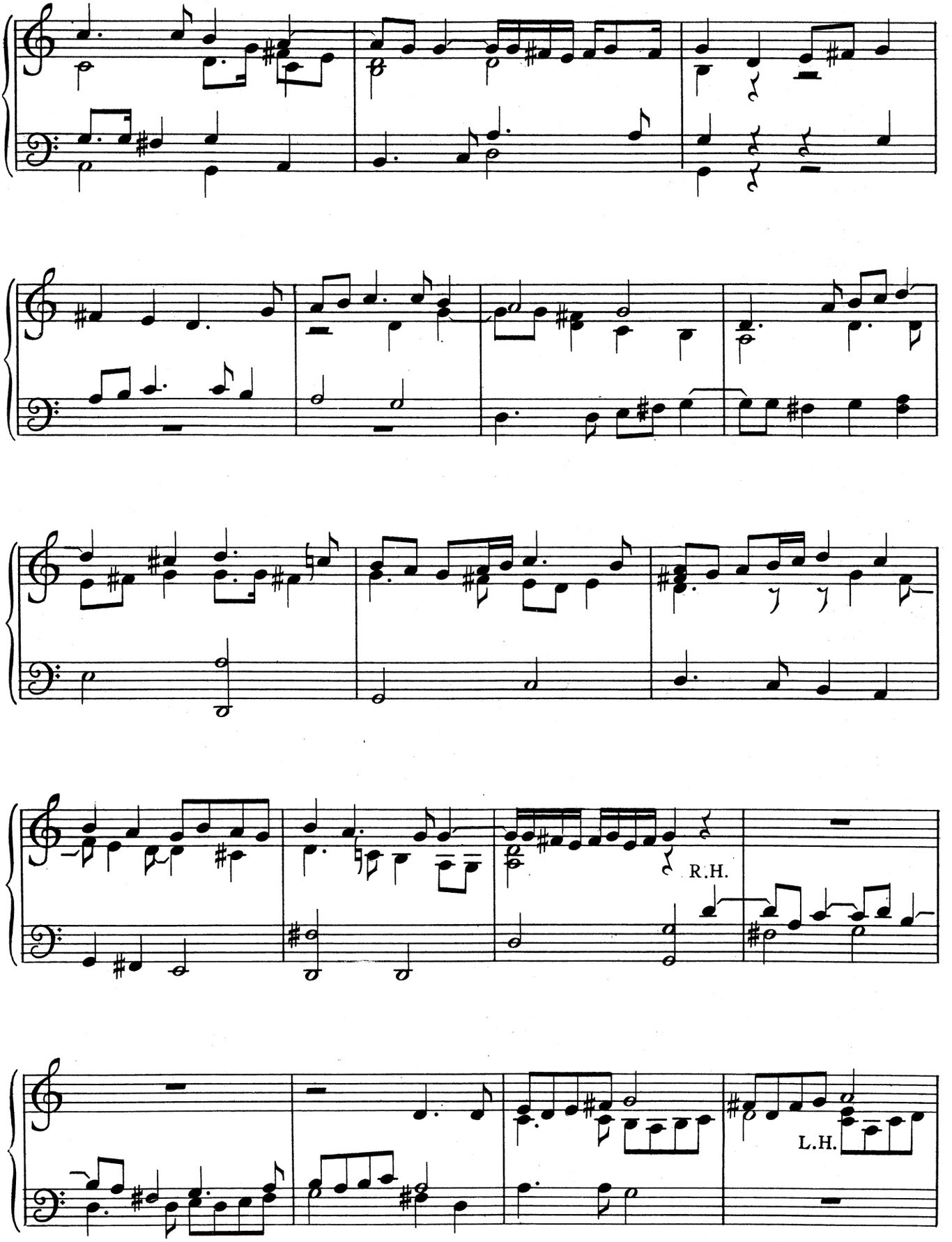
✣Uncle of the Protector

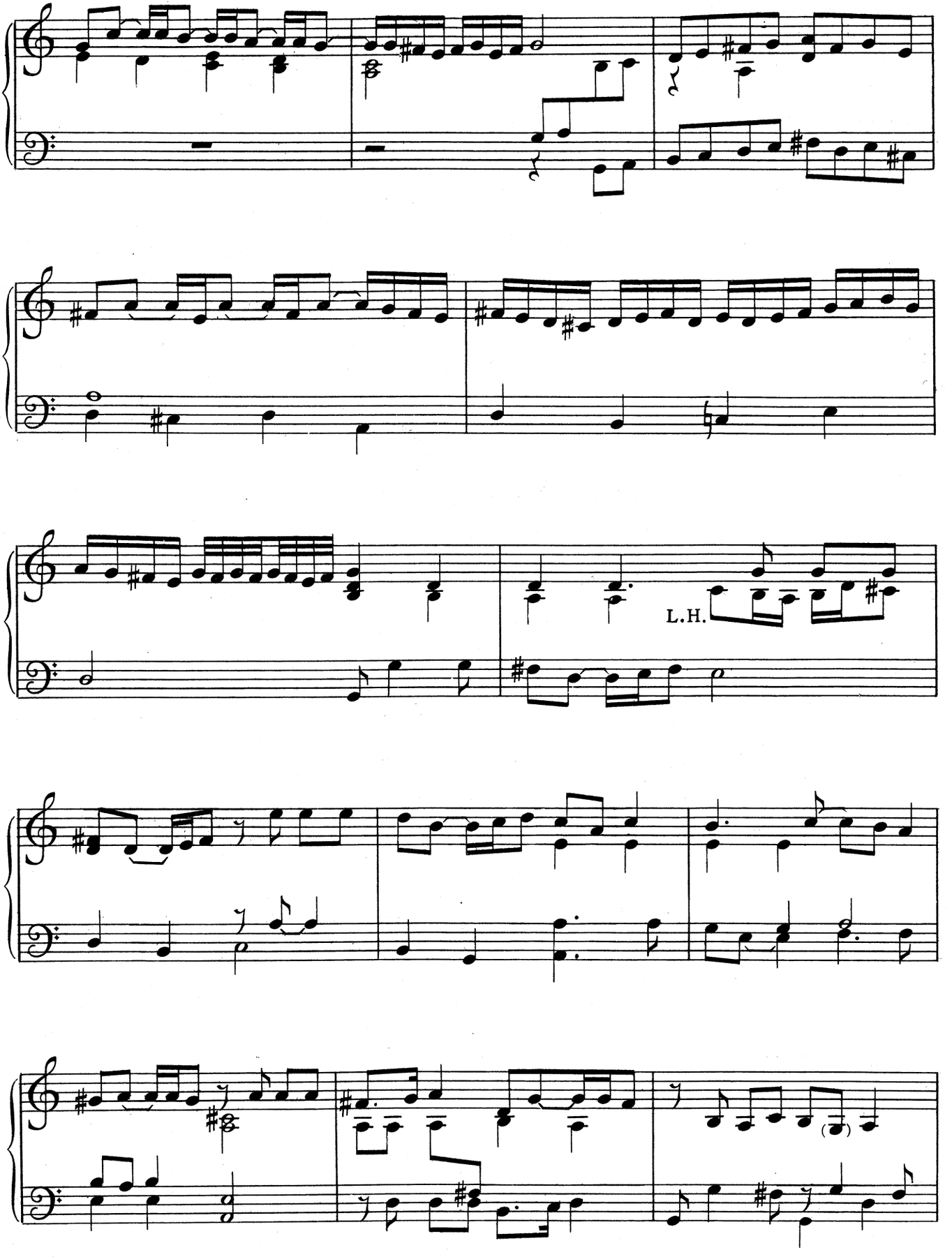


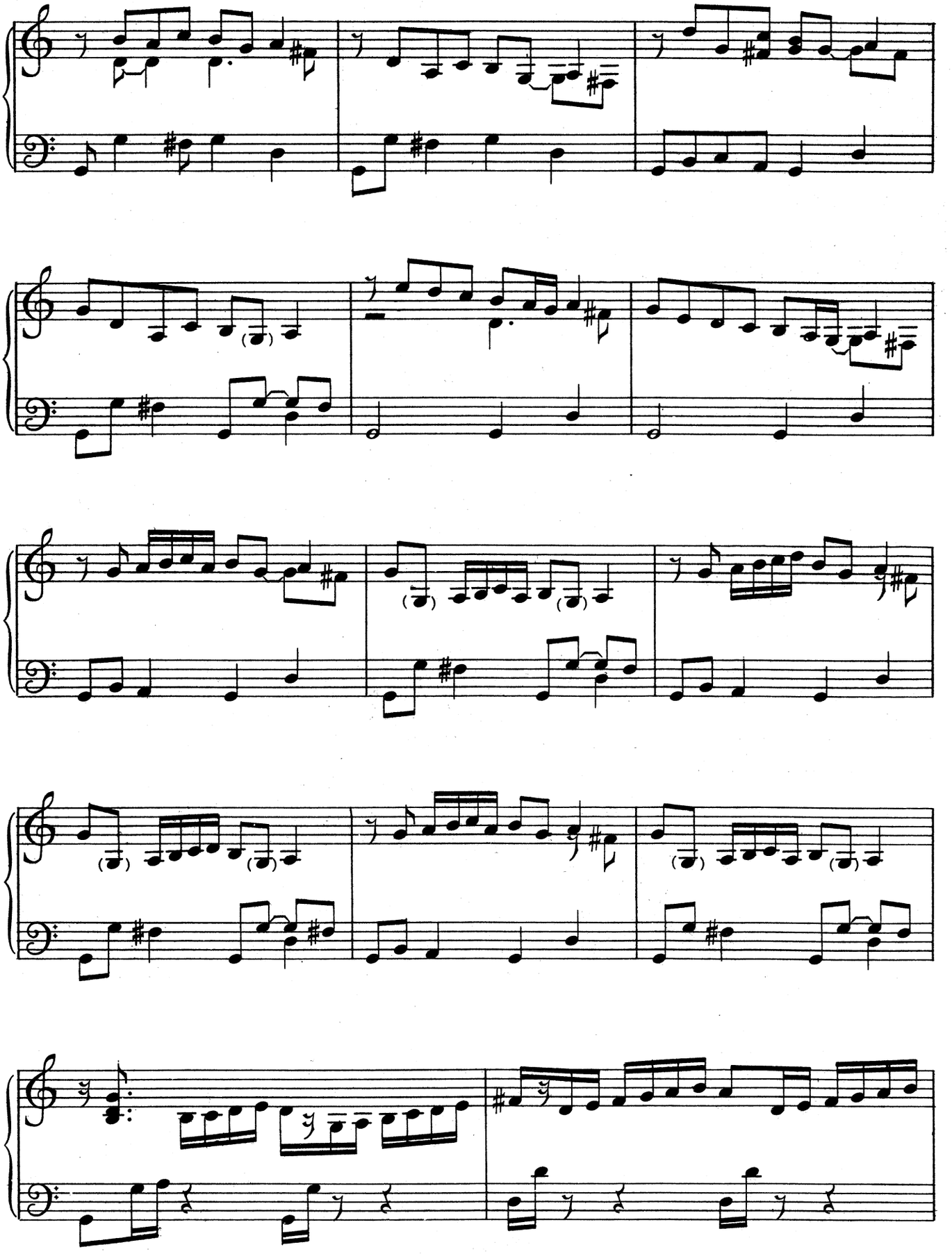
15. FANTASIA

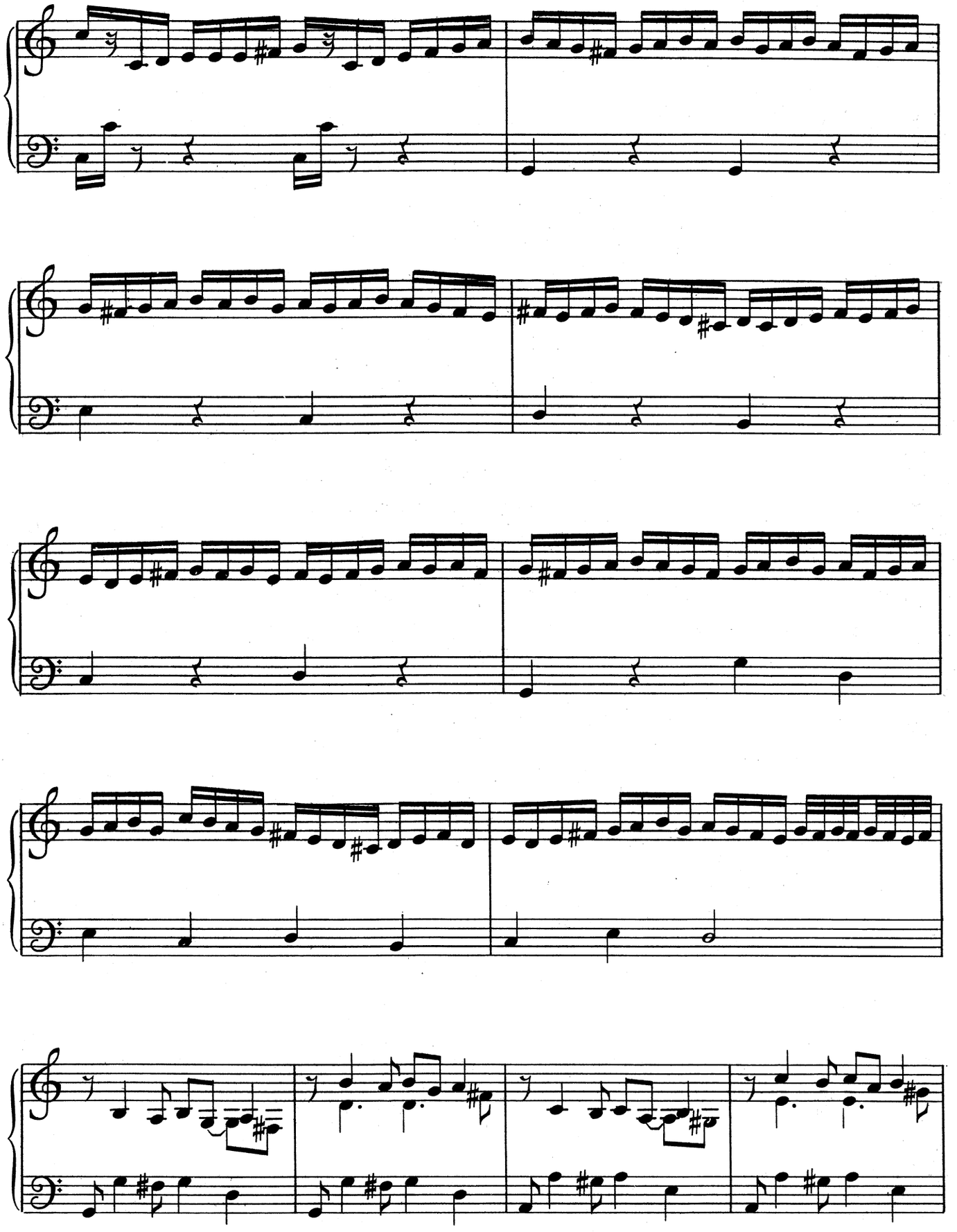
JOHN DOWLAND

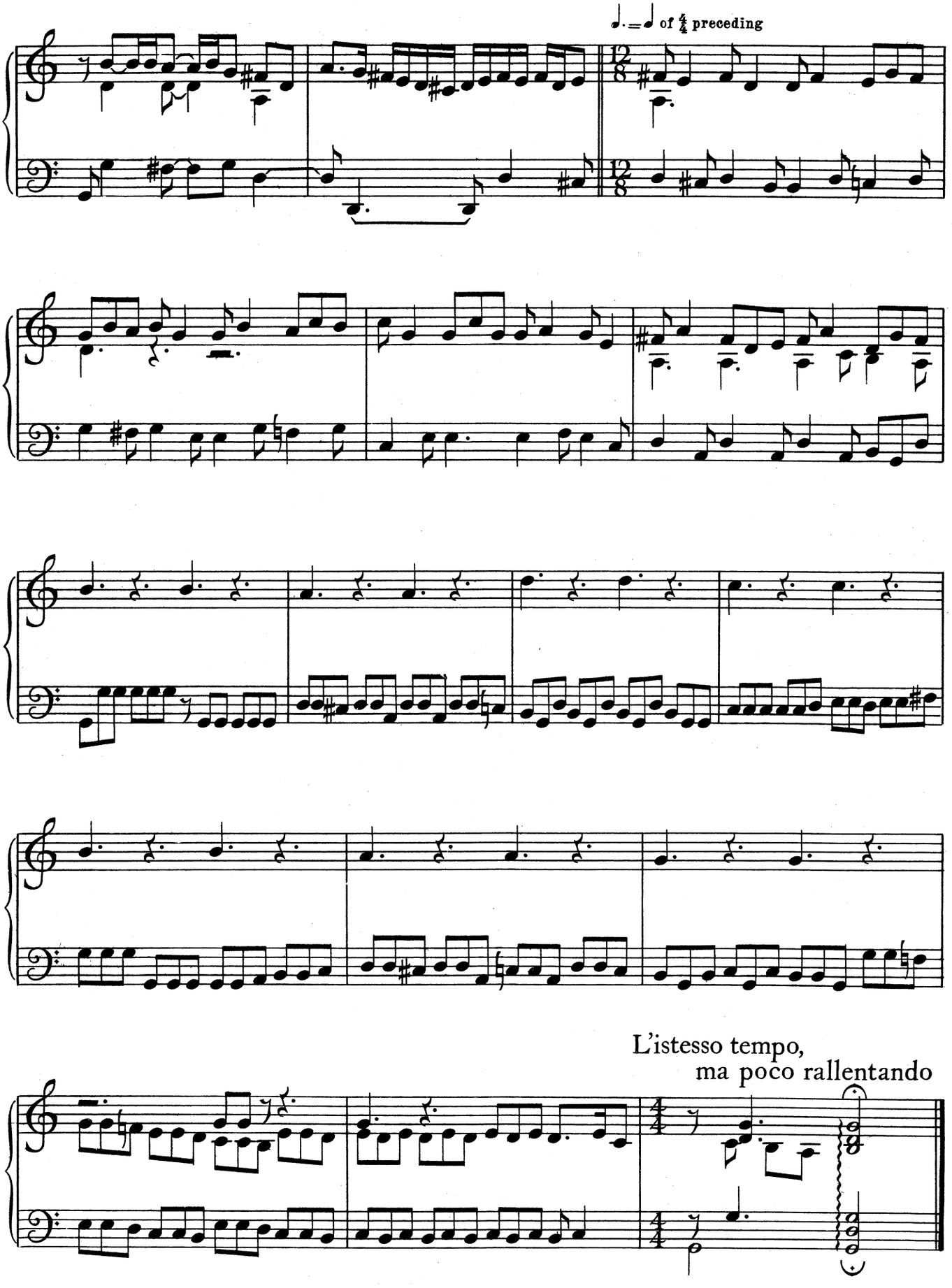



R.H.
L.H.


L.H.






♩.=♩ of 4/4 preceding
L'istesso tempo,
ma poco rallentando