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Presentazione

La produzione liutistica di John Dowland (1562-1626) ha conosciuto, negli ultimi anni, una notevole attenzione da parte dei liutisti, meno da parte dei chitarristi. Ancora oggi, infatti, dell'enorme quantità di musica lasciataci da Dowland gran parte è sconosciuta in ambito chitarristico, pur essendo di notevole valore strumentale e di sicura efficacia didattica per il suo spessore contrappuntistico.

Le fantasie costituiscono un gruppo di composizioni assai significativo della personalità musicale di questo compositore del tardo *Rinascimento Inglese*. La scarsità di edizioni contenenti trascrizioni in notazione moderna per chitarra non ha permesso che molte di esse potessero essere conosciute e suonate; tanto più se si pensa che le *fantasie* rappresentano un importante e affascinante insieme di brani utilizzabile ai fine della preparazione per gli esami di *Conservatorio*.

Proporre quindi in notazione moderna questo importante settore della produzione musicale di Dowland, pur con qualche dubbio sollevato da musicologi e studiosi sulla attribuibilità di alcune di queste *fantasie*, appare opera necessaria e non più procrastinabile.

È stato effettuato un raggruppamento che tenga conto della provenienza dei manoscritti; essi, infatti, sono conservati in parte al *British Museum*, in parte alla *Cambridge University Library*, in parte alla *Glasgow University Library*, mentre l'unica *fantasia* pubblicata durante la vita di Dowland è quella contenuta nella “*Varietie of Lute Lessons*”, data alle stampe dal figlio di John, Robert Dowland, nel 1610.

Le fantasie sono presentate in questo ordine:

- dalla prima alla terza il manoscritto è conservato al *British Museum*;
- dalla quarta alla decima il manoscritto è conservato alla *Cambridge University Library*;
- per l'undicesima si utilizza, come accennato, l'unica pubblicazione stampata contenente una fantasia di Dowland mentre era ancora in vita, cioè la “*Varietie of Lute Lessons*”;
- per la dodicesima il manoscritto giace alla *Glasgow University Library*.

La diteggiatura vuole essere un contributo alla lettura che spesso risulta ardua ad un primo approccio; si è quindi cercato di facilitare il compito della mano sinistra pur riconoscendo che in molti di questi brani anche la mano destra richiede un'attenzione particolare per quanto riguarda la diteggiatura (si pensi all'uso alternato del pollice e dell'indice come tecnica tipicamente liutistica), che viene però lasciata alla discrezionalità dell'esecutore. L'impossibilità di avere a disposizione una settima corda intonata in SI ha comportato, a volte, l'obbligo di trasportare all'ottava superiore alcune note presenti nel registro basso del liuto (indicate con *8ba* posto presso la nota).

In *appendice* vengono riportate brevi indicazioni concernenti la provenienza del manoscritto.

Luca Trabucchi

Foreword

The lute production of John Dowland (1562-1626) has recently aroused great interest amongst lutenists, but the same is not true of guitarists. Indeed, the enormous quantity of music left by the English composer is still largely unknown to the guitar environment in spite of its remarkable instrumental value and proved teaching effectiveness owing to its interesting use of the counterpoint technique.

His fantasias make up a significant set of pieces, in that they reveal the musical personality of this late-English Renaissance composer. The scarcity of editions featuring guitar transcriptions of his fantasias in the present-day notation has prevented them from being known and played - a regrettable omission, if one considers that these remarkable and fascinating compositions prove very useful for practising in view of Conservatory examinations.

Presenting this significant part of Dowland's musical production in the modern notation appeared to me as necessary and long overdue in spite of the doubts expressed by musicologists and scholars about the attribution of some of these fantasias to the composer.

His works have been classified according to the source of their manuscripts, which are preserved partly at the British Museum, partly at the Cambridge University Library and partly at the Glasgow University Library. The only fantasia published when John Dowland was still alive is the one contained in the collection "Varietie of Lute Lessons", printed by his son, Robert, in 1610.

Dowland's fantasias are presented in the following order:

- *from the first to the third: manuscripts preserved at the British Museum;*
- *from the fourth to the tenth: manuscripts preserved at the Cambridge University Library;*
- *for the eleventh, the only work including one of Dowland's fantasias printed when he was still alive, i.e. the "Varietie of Lute Lessons", has been used, as mentioned above;*
- *for the twelfth, the manuscript preserved at the Glasgow University Library has been used.*

The fingering suggested in this edition is intended to help the reading, which is often quite difficult at first sight. Accordingly, an attempt has been made at improving the task for the left hand, without disregarding the fact that, in a good number of these pieces, the right-hand fingering deserves special attention, too - suffice it to think of the typical alternate use of the thumb and the second finger in the lute -, although it is left to the performer's discretion. As the guitar does not have a seventh string tuned B, in a few occasions it has been necessary to transpose some of the notes of the lute's low register to the higher octave. In that case, they have been marked with an 8ba sign.

The Annex provides some brief information on the sources of the manuscripts.

Luca Trabucchi

A Fantasie Maister Dowland

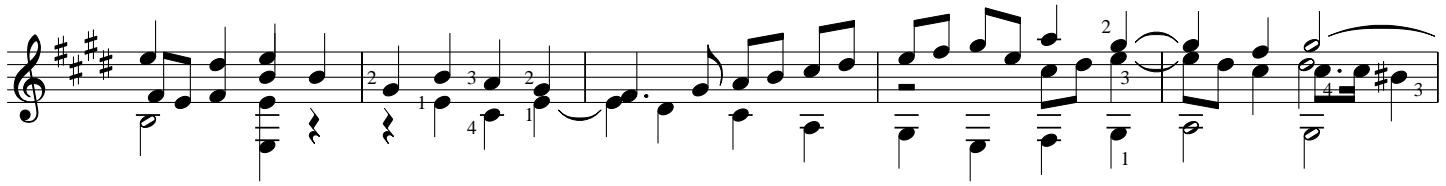
(3) in fa♯



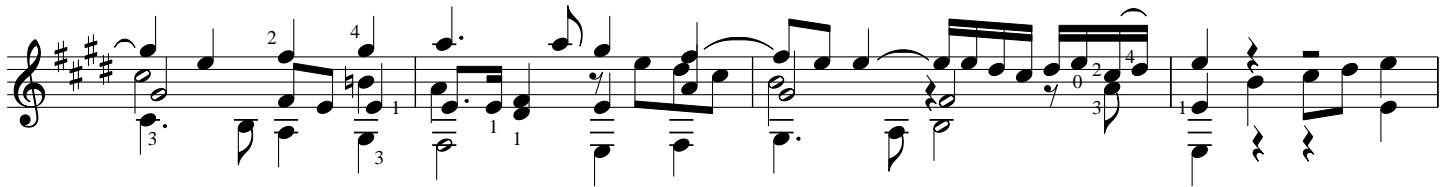
C. II —



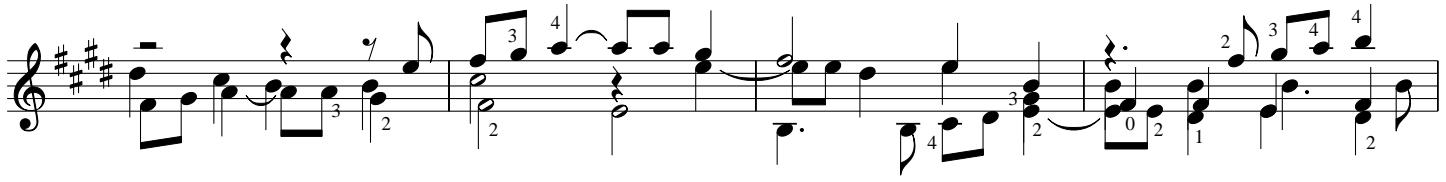
C. IV



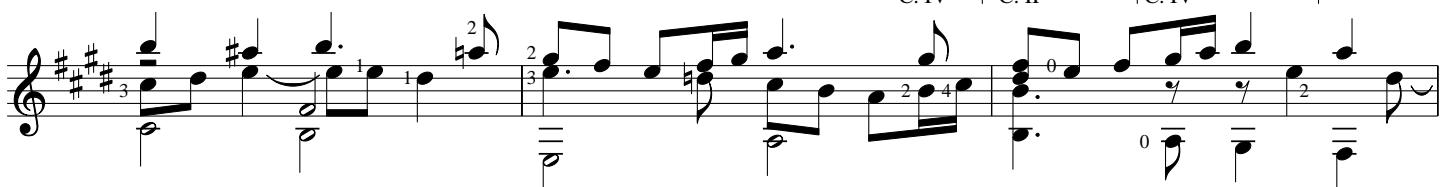
C. II



C. II



C. IV



A Fantasie

③ in fa #

C. VII

2

The musical score continues from the previous page. The key signature changes to A major (no sharps or flats). The tempo is indicated as $\frac{1}{8}$. The score consists of two staves. The left hand (piano) plays eighth-note chords, while the right hand (violin) plays sixteenth-note patterns. Measure numbers 1 through 10 are present above the staves. Measure 10 concludes with a repeat sign and the number ④ below it, indicating a return to a previous section.

C. II

A musical score for piano, labeled 'C. II'. The score consists of 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 0 starts with a half note in the bass staff. Measures 1-3 show various patterns in both staves, including eighth and sixteenth notes. Measures 4-5 continue the melodic line with eighth and sixteenth notes. Measures 6-7 feature eighth-note chords in the bass staff. Measures 8-9 show eighth-note patterns in the treble staff. Measure 10 concludes the section with a half note in the bass staff.

C. II

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is one sharp (F#). Measure 1 starts with a quarter note in the treble staff followed by eighth notes in the bass staff. Measures 2-4 show sixteenth-note patterns in both staves. Measures 5-6 continue the sixteenth-note patterns. Measures 7-8 feature eighth-note chords in the bass staff. Measures 9-10 conclude the section with eighth-note patterns.

C. VII ———

orig.

A musical score for piano in G major (two sharps) and common time. The melody is in the right hand, featuring eighth-note patterns and grace notes. The left hand provides harmonic support with sustained notes and chords. Various dynamic markings are present, including '8ba' (eighth-note bass attack), '3' (third finger), '4' (fourth finger), '1' (first finger), '2' (second finger), '0' (zero), and '3' (third finger). Fingerings and dynamic markings are placed above the notes, and the page number '4' is at the top left.

C. III

C. III C. II C. I

C. III— ————— C. I

C. VII —————

C. I

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is one sharp. Measures 1-8 are shown, with measure numbers above the staff and measure labels '8ba' below it. Measure 1 starts with a forte dynamic. Measure 2 begins with a half note. Measure 3 features a eighth-note pattern. Measure 4 contains a sixteenth-note pattern. Measure 5 includes a sustained note. Measure 6 shows a eighth-note pattern. Measure 7 features a sixteenth-note pattern. Measure 8 concludes with a eighth-note pattern.