

SEMPER DOWLAND

25 pieces by lutenist
JOHN DOWLAND

Newly arranged for guitar by
Jeffrey Hamilton Steele

SEMPER DOWLAND

25 pieces by lutenist JOHN DOWLAND

Arranged for Guitar by Jeffrey Hamilton Steele

ALMAINS

Mrs. Clifton's Almain
Lady Hunsdon's Puffe

GALLIARDS

Captain Digorie Piper's Galliard
Melancholy Galliard
Galliard to Lachrimae
John Dowland's Galliard
Mrs. Vaux's Galliard
Lady Clifton's Spirit
Earle of Essex, His Galliard
Mr. Knight's Galliard
A Galliard (on a Bachelor galliard)
A Galliard (on Walsingham)

PAVANS

Piper's Pavane
Lachrimae
Semper Dowland Semper Dolens

FANTASIES

A Fancy (#6)
A Fancy (#7)
A Fantasie
A Fantasia
Farewell (an "In Nomine")
Forlorn Hope Fancy

OTHER

Mrs. Vaux's Jig
The Shoemaker's Wife, A Toy
Weep You No More, Sad Fountains
Aloe

When I played once for a man who both built and performed on lutes he enthused that my Michael Cone guitar, with its greater projection and sustain, brought something to lute music that his period instruments could not. And, with its bright high end and thin bass, it didn't have the inappropriately lush sound of the modern guitar.

This inspired me to re-examine *The Collected Lute Music of John Dowland* (Faber Music, Diana Poulton and Basil Lam, editors), which I had purchased twenty years earlier. Here I found that while some of the pieces "sang" on guitar when fingered *as intabulated*, many others did not — each offering a puzzle to be solved. With the help of notation software, I could print up versions of Dowland pieces in a variety of keys until each one somehow fell into place.

Out of the 25 pieces I chose as favorites, only four seemed to mandate that the third string be tuned down a half-step (as was the lute's). A number of others worked best fingered in the lute "keys" but with the retention of standard tuning. But when pieces made use of the lute's diapason (extra bass string), I pitched them higher to maintain the full range of the notes. Another challenge comes from the guitar's longer string length, making many of the stretches routinely used by lutenists impossible for most of us. I found many solutions to this problem through mixing and matching open strings or natural harmonics with regularly fingered notes. To those purists who argue that natural harmonics are not appropriate to early music I say: if you can open to hearing this music on guitar in the first place, you can open to hearing judicious use of the instrument's inherent resources.

All of these pieces were written for lute solo except "Weep you no more" which I arranged from the song for voice and lute, much as Dowland had done with many of his other songs. For the remaining pieces, I worked from the Poulton/Lam transcriptions except in the case of

"Semper Dowland Semper Dolens", where I used ideas from the Jane Pickering Lute Book. While I generally made use of the Poulton/Lam rendering of voicings, I frequently reinterpreted voice movement — either out of technical or motivic considerations. Bearing in mind that many of these pieces came down to us from one-of-a-kind lute books written out in the hand of a particular player (often an amateur), I have made composer's choices in passages that I felt could help the music better live up to its promise, in its new life on the guitar.

I have highlighted *stretto* (imitative) melodies and motifs with grey rectangles to assist the player in bringing them out. Keeping in mind that most professionals prefer to finger their own music, I limit my fingering suggestions to the "Specific Notes" section. In addition to specifying the tuning, I'll say only that the notes in each voice are to be sustained to their full notated value in most every case.

I sequenced the pieces for this collection so that retuning and page turning would be kept to a minimum — which is why some otherwise related pieces do not immediately follow each other — while maintaining reasonable variety from one piece to the next.

I am also indebted to Diana Poulton's 1972 book, *John Dowland* (U. of CA Press), which I found at a college library. I recommend it for information about these pieces and the people named in them, some of which I relate in my notes below. Here is where I learned that Dowland rhymes with Poland.

John Dowland's music has much of the timeless universality, and classical mastery of contemporary idiom, one finds just over a century later in the music of J.S. Bach. With the inclusion of a Leonardo image on the cover, I propose a third genius — from one century earlier in this case — who also might opt to keep company with Dowland and Bach in the pantheon of universal masters.

SEMPER DOWLAND

Selected Lute Music of John Dowland

TABLE OF CONTENTS

Mrs. Clifton's Almain	⑥-D	1
John Dowland's Galliard	⑥-D	2
Piper's Pavane	⑥-D	3
The Shoemaker's Wife, <i>A Toy</i>	⑥-D	6
Captain Digorie Piper's Galliard	⑥-D	7
A Fantasie	⑥-D	9
Semper Dowland Semper Dolens	⑥-D	11
Lachrimae	⑥-D	13
A Galliard (<i>on Walsingham</i>)		15
Lady Hunsdon's Puffe		16
Galliard to Lachrimae		17
Aloe		19
A Fantasia		21
Melancholy Galliard		25
A Galliard (<i>on a galliard by Daniel Bachelier</i>)		27
A Fancy (#6)		29
Mrs. Vaux's Galliard		31
Mrs. Vaux's Jig		32
Forlorn Hope Fancy		33
The Right Honorable The Lady Clifton's Spirit	③-F#	35
A Fancy (#7)	③-F#	37
The Right Honorable Robert, Earle of Essex, His Galliard	③-F#	41
Weep You No More, Sad Fountains	③-F#,⑥-D	43
Farewell (<i>an "In Nomine"</i>)	③-F#,⑥-D	44
Mr. Knight's Galliard	③-F#,⑥-D	46
<i>Specific Notes</i>		47
<i>Index</i>		49

Mrs. Clifton's Almain

John Dowland (1563-1626)

The image displays a musical score for the piece "Mrs. Clifton's Almain" by John Dowland, arranged for guitar. The score is written in treble clef with a key signature of two sharps (D major) and a common time signature (C). It begins with a circled 'D' indicating the D chord. The score is organized into eight systems, each consisting of a single staff with a treble clef. The first system starts at measure 1. The second system begins at measure 4, the third at measure 6, the fourth at measure 8, the fifth at measure 10, the sixth at measure 13, and the seventh at measure 15. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals. The piece concludes with a final chord in the eighth system.

John Dowland's Galliard

⑥-D

The first system of musical notation for John Dowland's Galliard. It consists of a single staff in treble clef, 3/4 time signature, and one flat (B-flat). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The system concludes with a quarter note G4.

The second system of musical notation, starting at measure 5. The melody continues with quarter notes D5, E5, and F5. The bass line features a half note G3, followed by quarter notes A3 and B3. The system ends with a double bar line and repeat dots.

The third system of musical notation, starting at measure 9. The melody begins with quarter notes G4, A4, and B4. The bass line starts with a half note G3, followed by quarter notes A3 and B3. The system concludes with a quarter note G4.

The fourth system of musical notation, starting at measure 13. The melody continues with quarter notes A4, B4, and C5. The bass line features a half note G3, followed by quarter notes A3 and B3. The system ends with a double bar line and repeat dots.

Piper's Pavane

⑥-D

5

9

13

15

17

20

This musical score consists of eight staves of music, numbered 23 through 40. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Chords are indicated by vertical lines with stems and flags. The score shows a progression of chords and melodic lines across the staves, with some measures containing complex rhythmic figures and others featuring sustained chords.

43

Musical notation for measures 43 and 44. Measure 43 features a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes. The bass line includes a half note chord and a dotted quarter note. Measure 44 continues the melody with a triplet of eighth notes and a half note chord in the bass.

45

Musical notation for measures 45 and 46. Measure 45 features a treble clef, a key signature of one flat, and a 7/8 time signature. The melody includes a triplet of eighth notes and a half note chord in the bass. Measure 46 continues the melody with a triplet of eighth notes and a half note chord in the bass.

47

Musical notation for measures 47 and 48. Measure 47 features a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes. The bass line includes a half note chord and a dotted quarter note. Measure 48 continues the melody with a triplet of eighth notes and a half note chord in the bass.

49

Musical notation for measures 49 and 50. Measure 49 features a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes. The bass line includes a half note chord and a dotted quarter note. Measure 50 continues the melody with a triplet of eighth notes and a half note chord in the bass.

50

Musical notation for measures 51 and 52. Measure 51 features a treble clef, a key signature of one flat, and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes. The bass line includes a half note chord and a dotted quarter note. Measure 52 continues the melody with a triplet of eighth notes and a half note chord in the bass.

The Shoemaker's Wife, A Toy

The musical score is written for guitar in D major (two sharps) and 7/8 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. Measure numbers 5, 9, 13, 17, 20, and 23 are marked at the beginning of their respective staves. The piece ends with a triplet of eighth notes in the final measure of the eighth staff.

Captain Digorie Piper's Galliard

⑥-D

10

14

18

22

26

29

32

36

40

43

46

A Fantasie

⑥-D

7

13

19

25

31

36

40

45

The image displays a musical score for guitar, consisting of ten staves of music. The key signature is G major (one sharp). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The staves are numbered 50, 55, 60, 65, 69, 74, 81, 88, and 95. The music features complex rhythmic structures, including syncopation and polyrhythms, typical of Dowlund's style. The notation is presented in a clear, professional layout with standard musical symbols.

Semper Dowland Semper Dolens

⑥-D

The image displays a musical score for guitar, titled "Semper Dowland Semper Dolens". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music, numbered 1 through 20. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of the number "7" written above notes, likely indicating a specific fingering or a seven-measure rest. The score features a mix of melodic lines and chordal accompaniment, with some measures containing complex chord structures. The piece concludes with a final chord in the eighth staff.

24

27

29

31

33

35

Lachrimae

⑥-D

5

8

11

14

16

19

23

This musical score is arranged for guitar and consists of ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various note values such as eighth, sixteenth, and quarter notes. There are also rests and dynamic markings. The score is divided into measures, with measure numbers 27, 31, 34, 37, 41, 44, 47, and 49 indicated at the beginning of their respective staves. The music features complex rhythmic patterns and melodic lines, typical of a guitar arrangement of a classical piece.

A Galliard
(on Walsingham)

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-4. The melody starts with a dotted quarter note, followed by eighth notes and quarter notes. The bass line consists of quarter notes and half notes.

Musical staff 2: Treble clef. Measures 5-8. The melody continues with eighth and quarter notes. The bass line features quarter notes and half notes.

Musical staff 3: Treble clef. Measures 9-12. The melody includes quarter and eighth notes. The bass line has quarter notes and half notes.

Musical staff 4: Treble clef. Measures 13-16. The melody features quarter and eighth notes. The bass line consists of quarter notes and half notes.

Musical staff 5: Treble clef. Measures 17-20. The melody continues with quarter and eighth notes. The bass line has quarter notes and half notes.

Musical staff 6: Treble clef. Measures 21-24. The melody concludes with quarter and eighth notes. The bass line features quarter notes and half notes.

Lady Hunsdon's Puffe

The musical score is written for guitar and consists of eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together, with a steady bass line. The piece concludes with a final cadence on the eighth staff.

Galliard to Lachrimae

The musical score is presented in seven systems, each consisting of a treble and bass staff. The piece is in 3/4 time and features a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Bar lines are clearly marked throughout the score. The piece concludes with a final cadence in the seventh system.

This image displays a page of musical notation for guitar, consisting of eight systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a 7/8 time signature. The systems are numbered as follows: 28, 32, 35, 39, 41, 44, 47, and 50. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p.' (piano). The piece concludes with a double bar line at the end of the eighth system.

Aloe

6

10

14

18

21

24

27

30

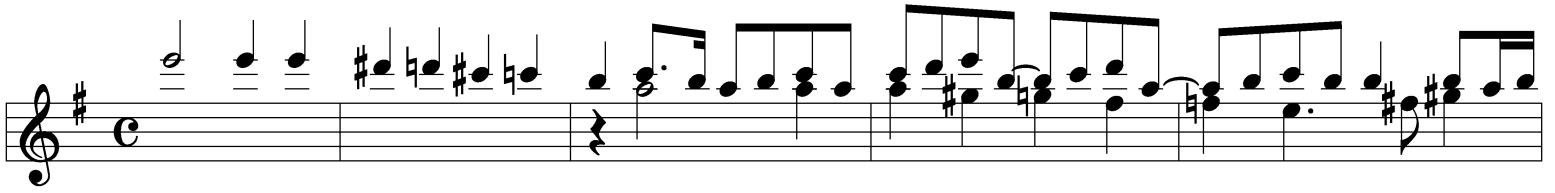
34

38

41

45

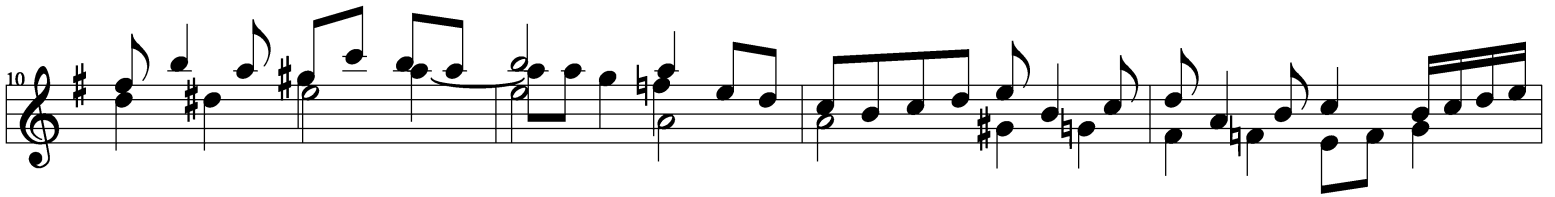
A Fantasia



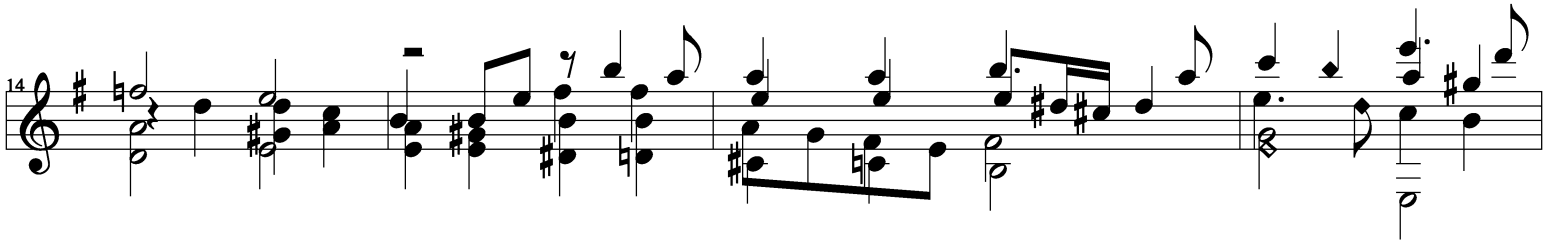
Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains the first six measures of the piece, starting with a whole note chord and followed by eighth and sixteenth note patterns.



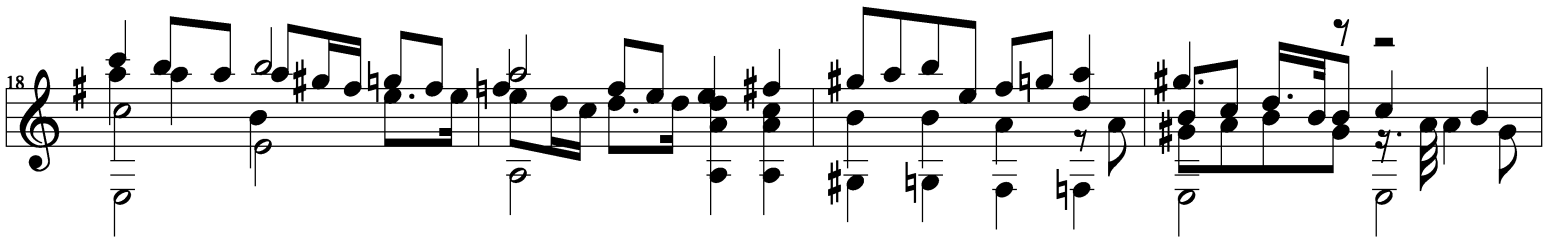
Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains measures 7 through 12, featuring a mix of eighth and sixteenth notes with some rests.



Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains measures 13 through 18, showing a continuation of the melodic and harmonic patterns.



Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains measures 19 through 24, with a variety of rhythmic values including eighth and sixteenth notes.



Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains measures 25 through 30, featuring a complex rhythmic structure with many sixteenth notes.



Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains measures 31 through 36, concluding the piece with a final melodic phrase.

26

30

34

37

40

43

46

49

52

55

58

63

66

69

This musical score is for guitar, arranged for Jeffry Hamilton Steele. It consists of seven systems of music, each with a treble clef and a key signature of one sharp (F#). The measures are numbered 70 through 82. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also some dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

Melancholy Galliard

Musical score for "Melancholy Galliard" by Semper Dowland, arranged for guitar by Jeffrey Hamilton Steele. The score is written in G major (one sharp) and 3/4 time. It consists of six staves of music, with measure numbers 1, 5, 11, 16, 22, and 27 indicated at the beginning of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various chordal textures and rests.

29

33

37

41

45

A Galliard
(on a galliard by Daniel Bacheler)

6

10

14

17

21

26

30

33

36

41

45

48

A Fancy (#6)

The image displays a musical score for the piece "A Fancy (#6)". The score is written in treble clef and consists of eight staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together in groups. The second staff starts at measure 5. The third staff starts at measure 8 and includes a 7/8 time signature change. The fourth staff starts at measure 11. The fifth staff starts at measure 14. The sixth staff starts at measure 17. The seventh staff starts at measure 20. The eighth staff continues the piece. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano).

23

26

30

34

38

41

44

46

Mrs. Vaux Galliard

The musical score for "Mrs. Vaux Galliard" is presented in a single system with eight staves. The music is written in treble clef with a 3/4 time signature. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) are used throughout. The piece concludes with a double bar line and repeat signs.

Mrs. Vaux's Jig

7

5

9

13

17

21

25

Forlorn Hope Fancy

The musical score is written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a whole rest, followed by a series of chords and eighth notes. The second staff starts at measure 5 and features a complex, multi-measure rhythmic pattern. The third staff begins at measure 8 and continues the intricate melodic and harmonic development. The fourth staff starts at measure 11 and includes some grace notes. The fifth staff begins at measure 14 and shows a continuation of the complex rhythmic patterns. The sixth staff starts at measure 16 and features a series of chords and eighth notes. The seventh staff begins at measure 19 and continues the melodic line. The eighth staff starts at measure 23 and concludes the piece with a final chord and melodic flourish.

This musical score is for guitar, arranged for Jeffrey Hamilton Steele. It consists of nine staves of music, numbered 27 through 35. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a single melodic line on a treble clef staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a final chord in measure 35.

The Right Honorable The Lady Clifton's Spirit

③-F#

First musical staff, measures 1-4. Treble clef, key signature of one sharp (F#), and a 3/4 + 6/8 time signature. The melody consists of eighth and quarter notes, while the bass line features dotted half notes and quarter notes.

Second musical staff, measures 5-8. Continues the melody and bass line from the first staff.

Third musical staff, measures 9-12. The melody becomes more rhythmic with sixteenth notes, while the bass line remains mostly dotted half notes.

Fourth musical staff, measures 13-16. The melody continues with sixteenth notes, and the bass line includes some eighth notes.

Fifth musical staff, measures 17-20. The melody and bass line continue with similar rhythmic patterns.

Sixth musical staff, measures 21-24. The final section of the piece, ending with a double bar line.

25

29

33

37

41

45

A Fancy (#7)

The musical score for 'A Fancy (#7)' is presented in six systems, each with a treble clef and a key signature of one sharp (F#). The piece is in 3/4 time. The first system begins with a circled '3' and an 'F#' above the staff, indicating a triplet of eighth notes. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes. The second system continues the melodic development. The third system features a prominent triplet of eighth notes. The fourth system shows a continuation of the melodic line with some rests. The fifth system is marked with a circled '13' and contains a dense sequence of sixteenth notes. The sixth system, marked with a circled '16', concludes the piece with a final melodic phrase and a double bar line.

19

21

23

26

29

31

34

58

Musical notation for measures 58-63. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some with accents.

61

Musical notation for measures 61-65. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth notes, some with accents.

64

Musical notation for measures 64-67. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth notes, some with accents. A double bar line with repeat dots is present at the end of measure 67.

68

Musical notation for measures 68-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth notes, some with accents.

70

Musical notation for measures 70-73. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth notes, some with accents.

73

Musical notation for measures 73-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It contains a melodic line with eighth notes, some with accents. The lower staff is in bass clef and contains a bass line with eighth notes, some with accents. The system ends with a final chord in the bass staff.

The Right Honorable Robert, Earl of Essex, His Galliard

③-F#

The musical score is written for guitar in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is marked with a tempo of 3/4 and a key signature of F#. The score consists of eight staves of music, with measure numbers 3, 6, 10, 14, 18, 22, and 26 indicated at the beginning of their respective staves. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various chordal textures and melodic lines. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a final chord in the eighth staff.

30

34

38

42

46

49

Weep You No More, Sad Fountains

③-F# ⑥-D

4

8

12

16

20

24

Farewell

(An "In Nomine")

③-F# ⑥-D

39

42

45

48

51

54

Mr. Knight's Galliard

③-F# ⑥-D

Specific Notes

Mrs. Clifton's Almains Mrs. (Lady) Clifton and her husband apparently loaned Dowland money on one or more occasions. The form is typical of Dowland's shorter dance movements, with brilliant divisions (variations) written out for each of two phrases.

John Dowland's Galliard No title for this piece was left by Dowland himself, and no divisions were written out for this confident ditty. One might be tempted, in m. 3, to lower the **Bb** by an octave so that it leads by half-step into the **A** were it not for the fact that Dowland uses this coloristic device in other pieces with clear intention.

Piper's Pavane I chose Dm for the deep sonority of the dropped sixth string as well as for the possibility of rendering scale and trill passages across the first three strings. The slurs I propose at mm. 4, 11 and 33 may seem overly "Spanish", but see what you think. Captain Digorie Piper was in Queen Elizabeth's navy and assigned to pirate Spanish ships, which he so enjoyed that he took it upon himself to pirate ships from other countries as well. Dowland must have felt a loyal friendship to Piper, as he went ahead and published pieces inscribed to the convicted pirate *while employed* by King Christian of Denmark — whose ships had been preyed upon by none other than Captain Piper.

The Shoemaker's Wife Of similar form to Mrs. Clifton's Almains, but with a third phrase and division. This is the form for the majority of Dowland's dance movements and is represented by ten of the pieces in this collection.

Captain Digorie Piper's Galliard See above for the Piper story. I borrowed some ideas from the 1954 Karl Scheit arrangement of this piece (which did not include the divisions), adding some seasoning of my own.

A Fantasia This is the best known of Dowland's *Fantasias*. For years, I played this number in E with the third string dropped as originally intabulated. In D, however — with the sixth string dropped — new magic takes place, not the least of which is the availability (once again) of trills across the first three strings. The bass of the subdominant no longer being the open A-string introduces some interesting challenges, however. In the repetitive passages between m. 46 and 58, I hear the conversing groups of winds located in different areas of the performance space as in a Gabrielli *canzona*.

Semper Dowland Semper Dolens (Forever Dowland, Forever Sad) While rhythmically a *pavane*, this somber piece unfolds more like a *fantasia*. Sacred vocal music by masters such as Josquin is emulated in the heart-wrenching polyphony of mm. 4-7, 15-20 and 30-32. A sense of triumph, of transcending the sorrow, building through mm. 22-29, is tempered by the descent in m. 30, and returns with less vigor — though more resolve — in the final measures.

Lachrimae This was Dowland's most famous piece in his own, and subsequent, times. He sometimes even signed his name "John Dowland of Lachrimae". This relatively early work displays the dramatic power that distinguished him from contemporary composers. Though perhaps even more well-known as the song "Flow my Tears", this lute solo preceded it. Most versions have a major chord on the last beat of m. 5; I made it minor — so that when it *does* appear in the major in the following measure, the ear welcomes it.

A Galliard (on Walsingham) Dowland also wrote a set of variations on this elegant air, but this version is both more cogent and more musical.

Lady Hunsdon's Puffe This is the second *Almain* of the collection, and is by far the most serendipitous. In this version, Dowland gives us a four-bar phrase, a division, another four-bar with *no* division, and concludes with a *ten*-bar phrase which I have chosen to enclose with repeat brackets. The ornaments are my addition (↵ means slur to the note *below* and back). Mm. 15, 16 and 18 struck me as congenial to natural harmonics, but feel free to switch them back.

Galliard to Lachrimae The last part of Dowland's life was characterized by discouragement, even though he had finally achieved a long-sought position in the English court. This is apparently the only solo lute piece he wrote during those years. He leaves us an asymmetrical A-A'-B-B'-C format, which may reflect an inner state of having nothing further to say.

Aloe No, this does not have to do with the plant that heals burns, but with a contemporary personage named George Aloe. It presents an eight-bar theme with five divisions.

A Fantasia This may be the most sophisticated, and perhaps the most difficult, of the collection. For me, getting through m. 71 requires liberal use of the open B and G strings. The harmonics in m. 17, though not necessary, help notes overlap (I finger the high C on the second string and the E below it open); in m. 32 harmonics are the only way to maintain notes to their full value.

Melancholy Galliard While this may not initially seem the most melancholy of Dowland's galliards, you can make it poignantly so by taking it at a very slow tempo with substantial breaths between phrases.

A Galliard (on a galliard by Daniel Bacheler) By contrast, we have here one of Dowland's most ecstatic galliards which, in spite of its minor key soars playfully and heroically.

A Fancy (#6) The word playful comes to mind again for this relatively brief *fantasia*, which offers a variety of moods and textures that suggest liberal use of *rubato*. "6" is the number given for this piece in Poulton's edition.

Mrs. Vaux Galliard While this A-B-C form offers no divisions, there so much going on that one might assume that the theme was left out and only divisions retained. Symmetry is avoided in the number of measures per section: 8+7+13.

Mrs. Vaux's Jig How this relates to the previous galliard is less than obvious. The measures also total 28, but they are divided into a scheme of 4(A)+4(A')+4(B)+4(B')+6(C)+6(C'). The contour of the opening phrase is similar to the galliard, as is the shift from A minor to C major between the first two sections.

Forlorn Hope Fancy We must bear in mind— when distracted by the oxymoron inherent in this title — that "Fancy" means *fantasia*. It is based of the same descending chromatic line as is *A Fantasia* above, which is given similar towards the end. But while the longer *Fantasia* smolders after its fiery display, *Forlorn Hope* concludes in full blaze. A man who ends a piece with such energy must still have hope in reserve.

The Right Honorable The Lady Clifton's Spirit If not accustomed to the endearing titles used for dance forms during the Elizabethan period, one might assume this piece depicts the antics of a dearly departed Lady Clifton. This is the familiar A-A'-B-B'-C-C' form coupled with a delightful ambiguity of meter and key — ranging between C, A minor, G, and finally settling on A major.

Fancy (#7) This is the only piece in which I altered pitches to keep them within the guitar's range (m. 21). There is such a clear break in the music before the second beat of m. 36 that I chose to put the page turn there. What this piece lacks in continuity it makes up for in improvisatory delights. Measures 52-59 do seem to refer back to mm 26-30, though the phrases are reordered.

The Right Honorable Robert, Earle of Essex, His Galliard This virtuosic romp in counterpoint is based on the song "Can She Excuse My Wrongs" which, according to Poulton, Dowland wrote about the love/hate relationship between the Earl of Essex and Queen Elizabeth. After Robert was executed — at the Queen's orders — for attempting an uprising against her, Dowland made his loyalty to his "right honorable" friend (and perhaps his bitterness towards to Queen) quite obvious to all through the publication of this *galliard* — its unwieldy title likely to command attention.

Weep You No More Sad Fountains Being one of Dowland's most beautiful songs, I could not resist arranging it for solo guitar. The vocal melody begins on the second beat and fits neatly atop the lute part throughout with the exception of m. 9, where careful inflection is required to distinguish the top line.

Farewell (An "In Nomine") The subtitle of this piece would suggest that it is based on plainsong, and while the Poulton's transcription shows an apparent *cantus firmus* in half notes throughout, she does not offer its origin. I have found it necessary to break up the half note "cantus" in places where either imitative phrases would be obscured or where the note simply cannot be held. Of all his solo works in the polyphonic style, this one has the greatest diversity of rhythms: be it the sudden doubling of tempo in mm. 30-36 or the metric feud between voices in the 12/8 section.

Mr. Knight's Galliard Poulton was unable to identify the mysterious Mr. Knight. As in the *Essex Galliard* (and elsewhere), Dowland alternates mischievously between 3/4 and 6/8 rhythm. As in "Mrs. Vaux Galliard" (and elsewhere), there are clever imitations between voices throughout.

— JHS

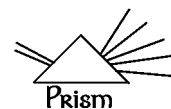
SEMPER DOWLAND

Selected Lute Music of John Dowland

INDEX

Aloe		19
Clifton's Almain, Mrs.	⑥-D	1
Clifton's Spirit, The Right Honorable The Lady	③-F#	35
Dowland's Galliard, John	⑥-D	2
Essex, His Galliard, The Right Honorable Robert, Earle of	③-F#	41
Fancy (#6), A		29
Fancy (#7), A	③-F#	37
Fantasia, A		21
Fantasia, A	⑥-D	9
Farewell (<i>an "In Nomine"</i>)	③-F#,⑥-D	44
Forlorn Hope Fancy		33
Galliard (<i>on a galliard by Daniel Bacheler</i>), A		27
Galliard (<i>on Walsingham</i>), A		15
Galliard to Lachrimae		17
Hunsdon's Puffe, Lady		16
Knight's Galliard, Mr.	③-F#,⑥-D	46
Lachrimae	⑥-D	13
Melancholy Galliard		25
Piper's Galliard, Captain Digorie	⑥-D	7
Piper's Pavane	⑥-D	3
Semper Dowland Semper Dolens	⑥-D	11
Shoemaker's Wife, A Toy, A	⑥-D	6
Vaux's Galliard, Mrs.		31
Vaux's Jig, Mrs.		32
Weep You No More, Sad Fountains	③-F#,⑥-D	43

Prism Music



Current Titles

SOLO GUITAR

- | | |
|---|--|
| Les Cinq Doigts (8 movements) | Igor Stravinsky |
| Prelude Nos. 4 & 15 (from Op. 28) | Frédéric Chopin |
| Third Cello Suite (6 movements) | J.S. Bach |
| Sin Palabras | |
| Unicornio/Rabo de Nube | Silvio Rodriguez (Cuba) |
| Para Amarnos con el Mundo | Salvador Cardenal Barquero (Nicaragua) |
| Erev Shel Shoshanim | Israel |
| Agnus Dei 1310 | England |
| Semper Dowland | John Dowland |
| 25 newly arranged works by the English Renaissance master | |
| Voice of Creation | Jeffry Hamilton Steele |
| Stream at Sunrise | |
| Samba de los Niños | |
| Jacob's Dream (for guitar with tape) | |
| Sunset Reverie | |
| Solo Guitar Suite from
<i>Clear Away: A Fisherman's Farewell</i> | Jeffry Hamilton Steele |

GUITAR DUET

- | | |
|----------------------------------|--------------------------------|
| Missa Pange Lingua (5 movements) | Josquin des Prés (c.1440-1521) |
| Missa Hercules (5 movements) | Josquin des Prés |

GUITAR, VIOLIN/VIOLA, FLUTE, PENNYWHISTLE, VOICES & PERCUSSION (with dancers)

- | | |
|--|------------------------|
| <i>Clear Away: A Fisherman's Farewell</i> | Jeffry Hamilton Steele |
| (complete score) | |
| <i>The Clear Away Songbook</i> | Jeffry Hamilton Steele |
| (Just the songs from <i>Clear Away: A Fisherman's Farewell</i>) | |

Prism Music 4 Spring St. Gloucester MA 01930 978-282-3106
<http://jeffrysteele.com>