MB97852

JOHN DOWLAND FOR CLASSIC GUITAR

ORIGINAL JOHN DOWLAND LUTE SOLOS TRANSCRIBED FOR CLASSIC GUITAR SOLO

BY

STEVE SIKTBERG

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Introduction

For years guitarists have enjoyed playing the lute music of the English composer, John Dowland (1563-1626). In his day he was widely recognized as the foremost virtuoso on his instrument, and his compositions were known all across Europe. About a hundred of his solo lute pieces are known today, forty of which are represented in this volume.

Although the lute looks different than the guitar with its pear shaped body and short wide neck, much of its music is readily playable on the guitar. One can duplicate the tuning of the lute as well as its approximate fret spacing by tuning the guitar's 3rd string to F# and placing a capo on the 3rd fret. However, since Dowland's music was often written for an instrument with extra bass strings, playing certain pieces requires the upward transposition of some bass notes.

Renaissance lute music was written in a form of tablature similar to the guitar tablature we use today. The arrangements in this book are faithfully based on the original manuscripts but occasionally differ from them in one or more of the following ways:

1. A fingering position has been changed, usually to make a passage less difficult on the guitar.
2. A non-crucial note has been left out of a chord (again for greater ease of fingering),
3. As mentioned above, a bass note out of the range of the guitar has been transposed up an octave.

Some additional editorial considerations are explained below:

1. The written time values (and thus total number of measures) have been doubled in each of the four Pavans to make the music easier to read. This also better suits the slow tempo of these pieces.
2. Slurs have been added for phrasing purposes as is common in classical guitar music. They are not present in Dowland's manuscripts so their inclusion here is strictly editorial. You may ignore them if you wish.
3. Although ornamentation was common in Dowland's music, its' notation was inconsistent and there are many questions with regard to interpretation. For the purposes of this volume, ornaments have been used sparingly, and are represented by grace note figures.
4. Dowland provided us with two or more versions of some of his works, and several of the pieces in this volume (most notably, *The Lady Rich's Galliard*) represent a composite of these versions.

John Dowland's solo lute works included various short pieces, variations on popular tunes of the day, and fantasies (also called fancies) which, with their thematic development, were forerunners of the fugues of the Baroque period. The majority of his solos however were based on three popular Renaissance dance forms. The *Pavan* was a slow stately movement in 4/4 time characterized by contrasting flourishes of rapid scalar passages. The *Almain* was a medium dance in duple meter, and the *Galliard*, the form used by Dowland more than any other, was a movement characterized by it's dotted rhythm and implied alternation between 3/4 and 6/8 time.

Each of these forms was usually divided into two or (more commonly) three sections, separated by double barlines. In the Renaissance, it was customary to repeat each of these sections in a more embellished version called a division, which was often improvised by the performer. Thus the form of one of these pieces would be A1-A2-B1-B2, or A1-A2-B1-B2-C1-C2, with the divisions being represented by the number 2. Many of these divisions were fully realized in Dowland's manuscripts, usually by the composer but occasionally by one of his contemporaries. Using his realizations as a model, I have provided my own divisions in the style of Dowland for the following six pieces, none of which were provided with divisions in the original manuscripts: *Captain Candishe's Galliard, Galliard on Walsingham, Round Battle Galliard, Suzanna Galliard, Dr. Case's Pavan* and *Sir John Souch's Galliard*.

This book is intended for the guitarist with intermediate to advanced fingerstyle technique, and can be played on both nylon and steel string instruments. The pieces progress more or less in order of increasing difficulty, and special care has been taken to be sure any group of consecutive pieces can be played with satisfying results. Barres are indicated by Roman numerals and are accompanied by a fraction when only a partial barre is required. A dotted line accompanied by the abbreviation "h. b." represents a hinge (partially lifted) barre. Circled numbers indicate which string a note or sequence of notes should be played on. Left hand fingering has been included extensively whereas right hand fingering has been left up to the performer. The metronome settings are editorial and need not be followed exactly.

Enjoy!

Steve Siktberg

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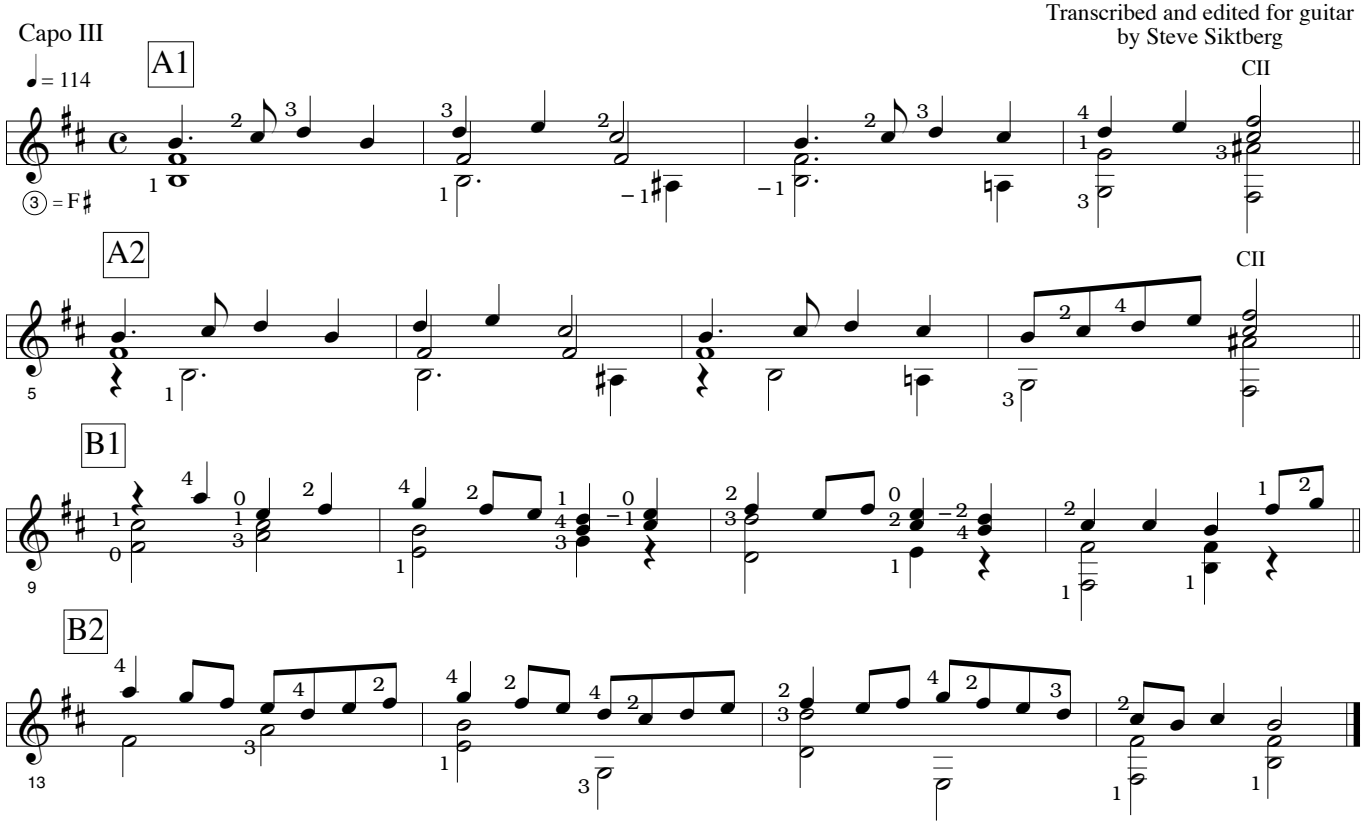
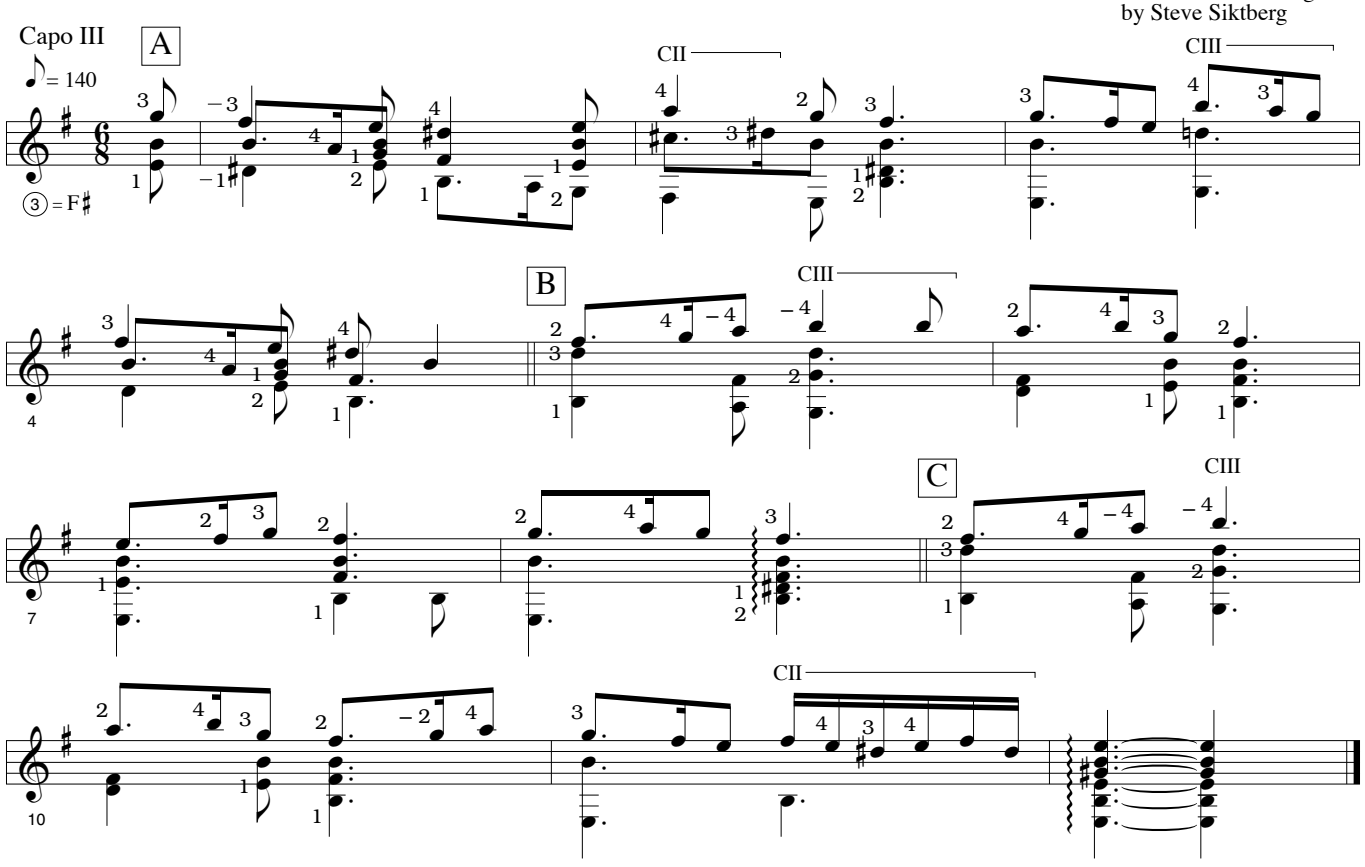
Mr. Dowland's Midnight

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



Mrs. White's Nothing

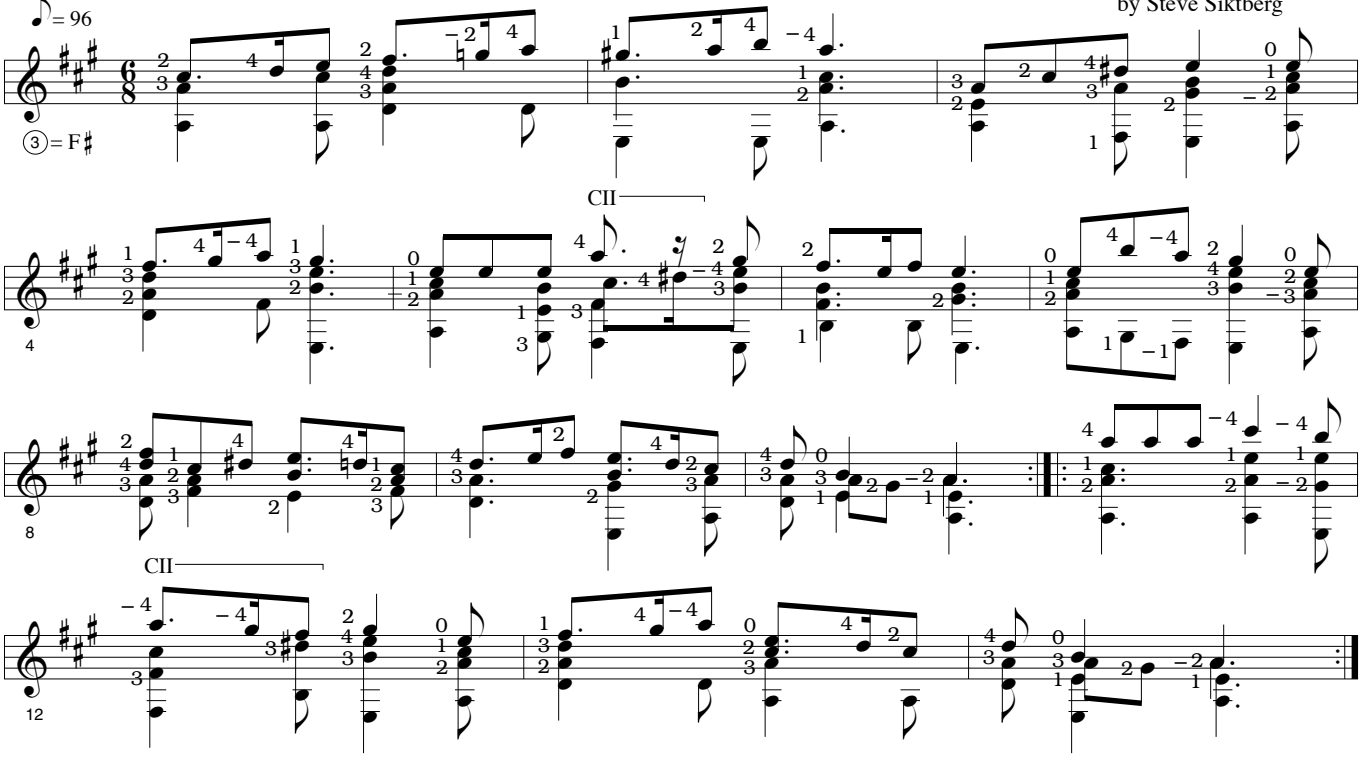
John Dowland
Transcribed and edited for guitar
by Steve Siktberg



Tarleton's Resurrection

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

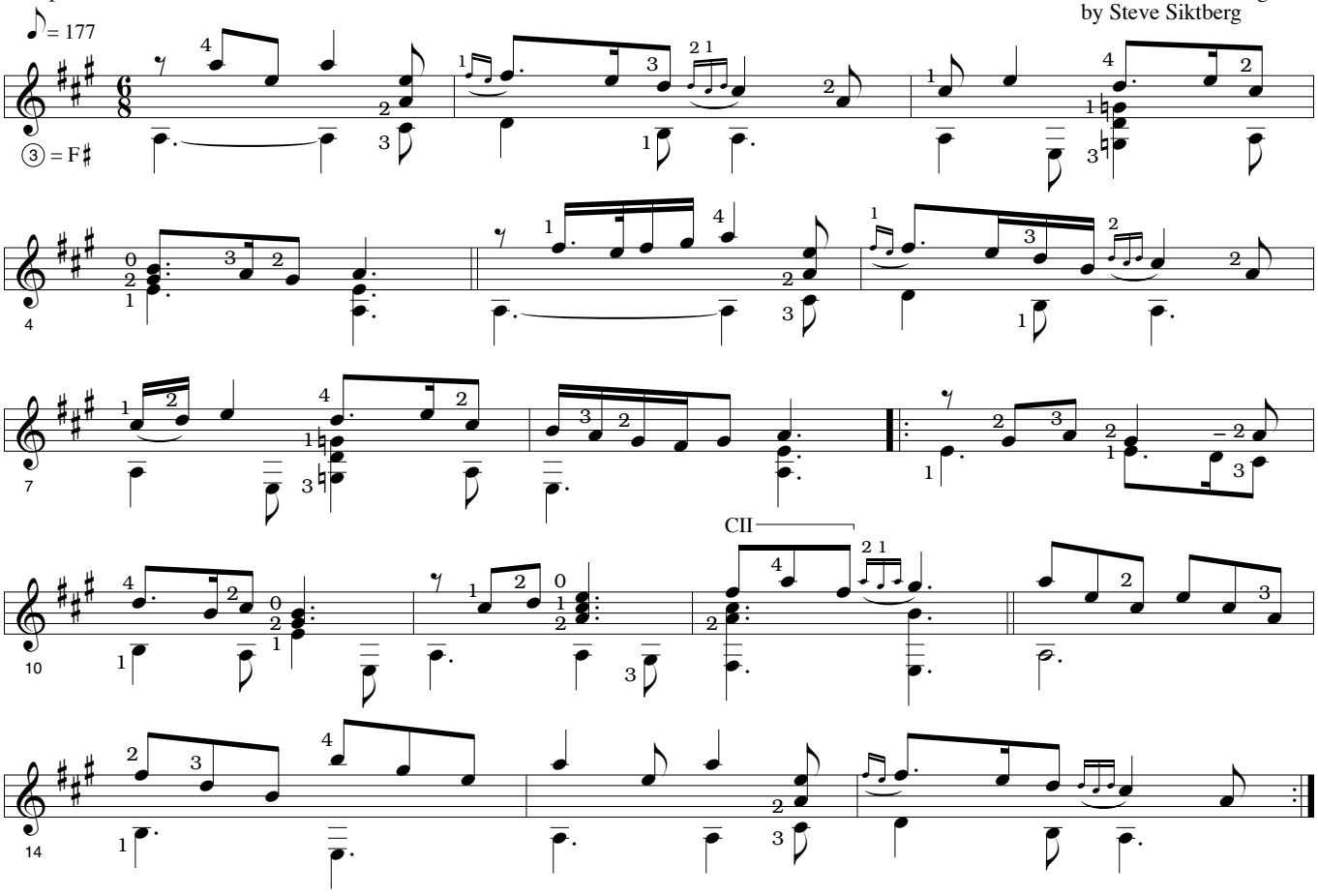
Capo III



Mrs. Winter's Jump

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

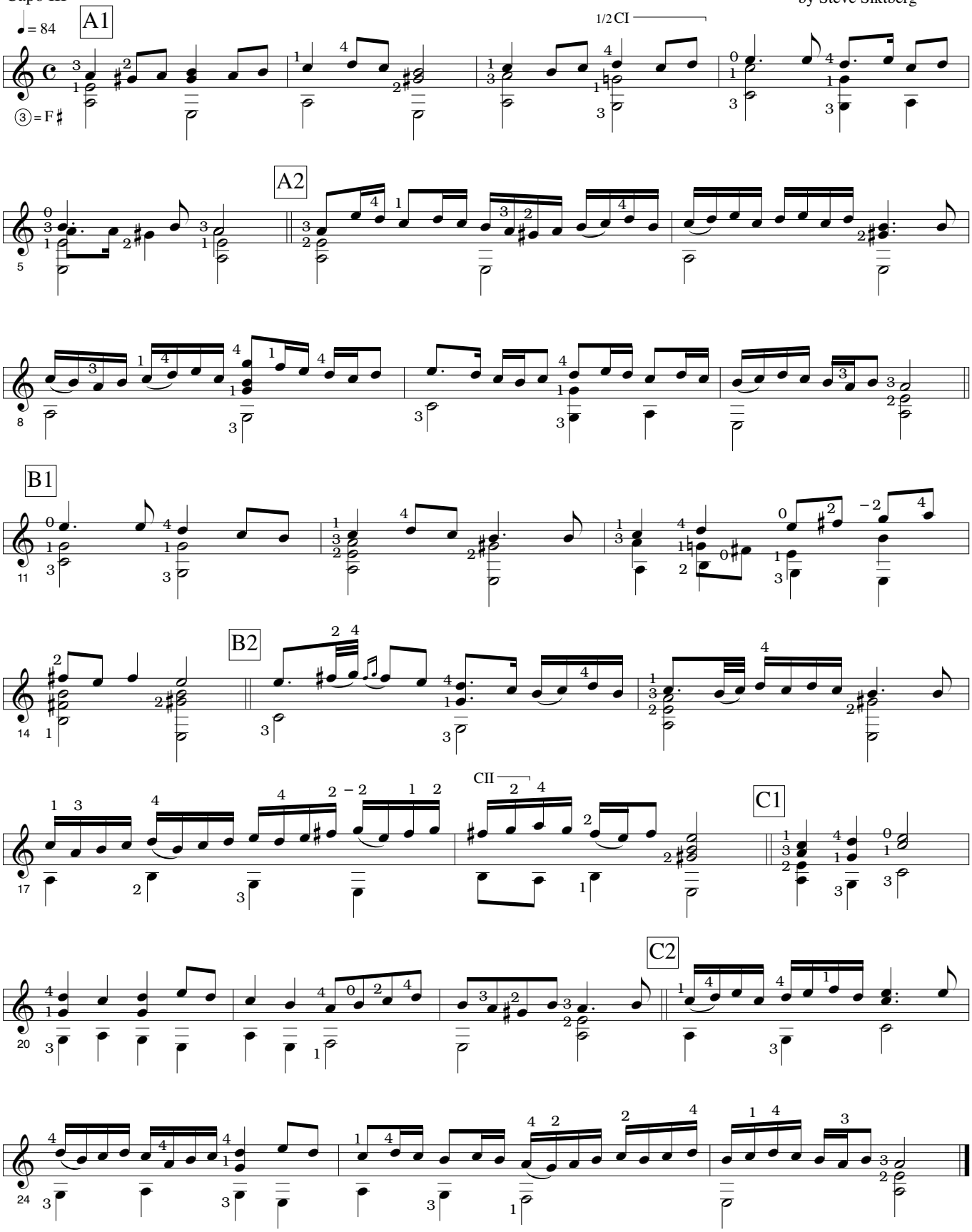
Capo III



What If A Day

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

Capo III



My Lord Willoughby's Welcome Home

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

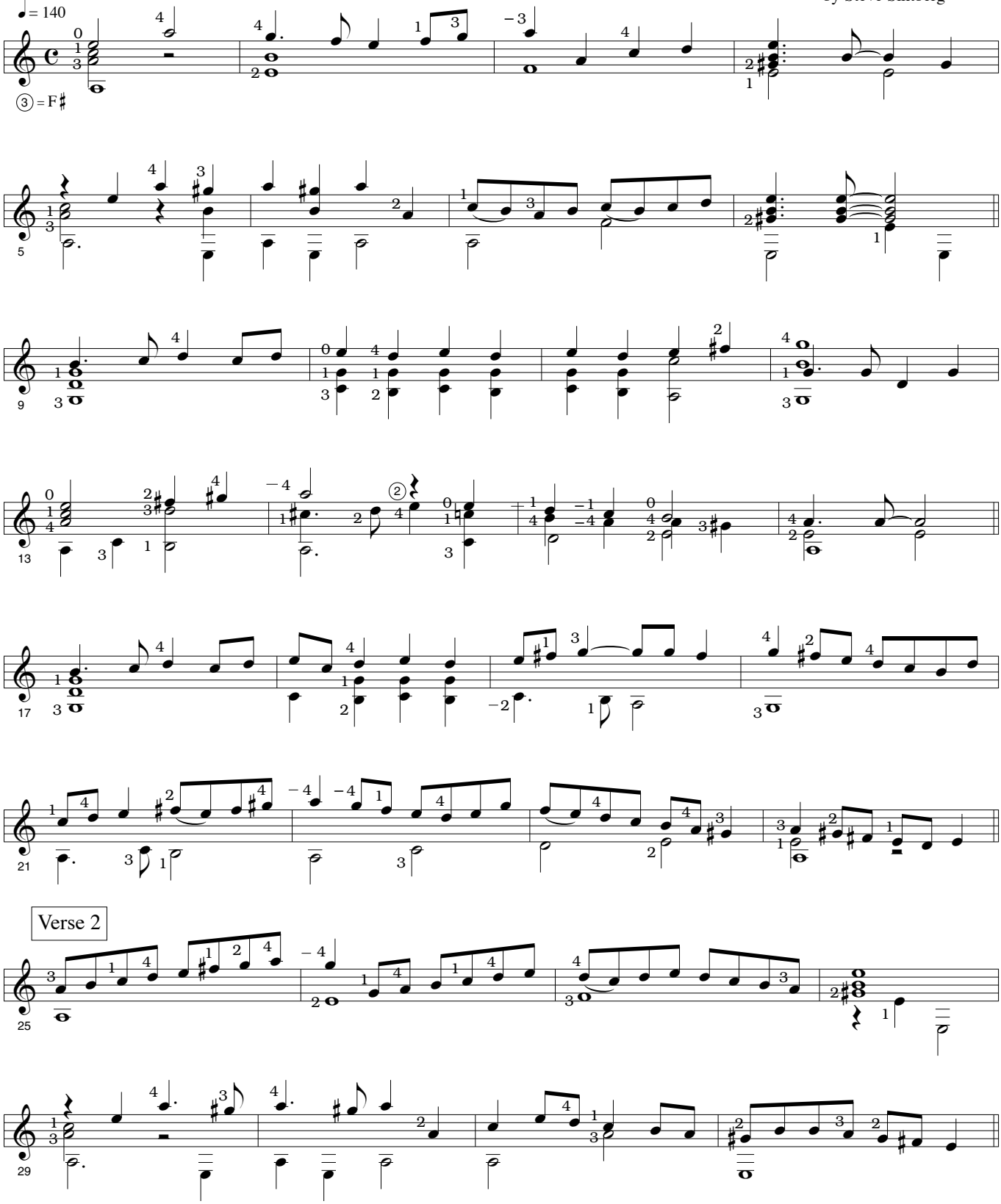
Capo III

Verse 1 *

♩ = 140

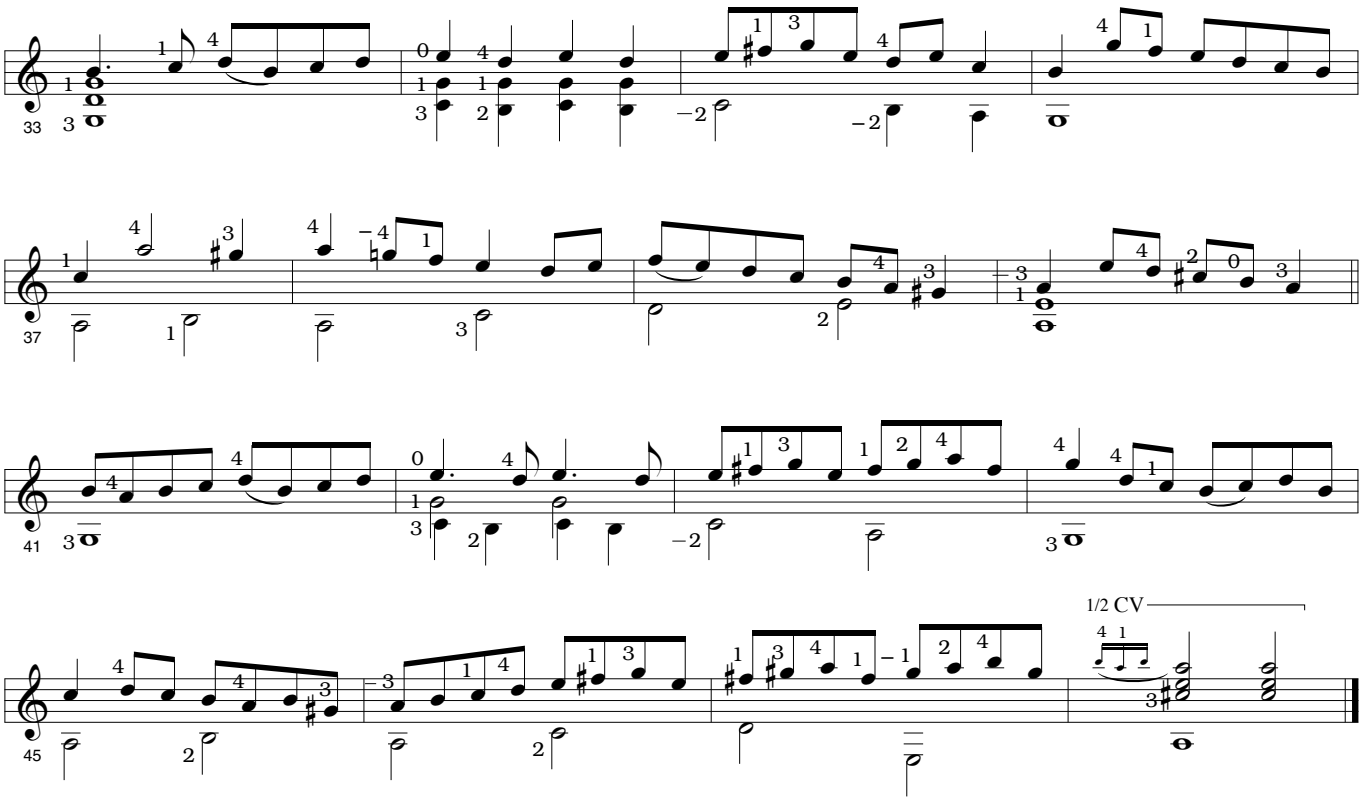
2/3 CIII

③ = F♯



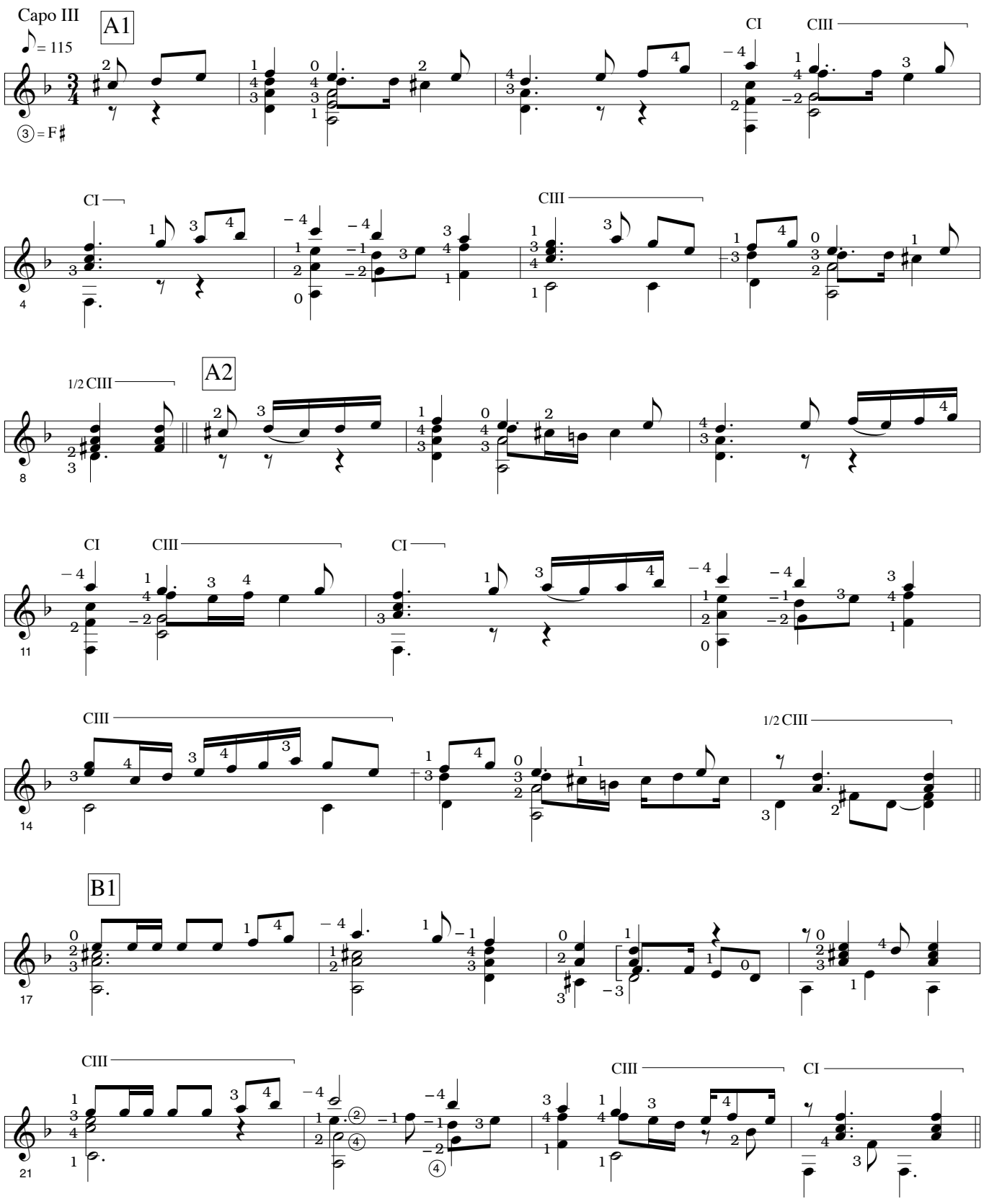
Verse 2

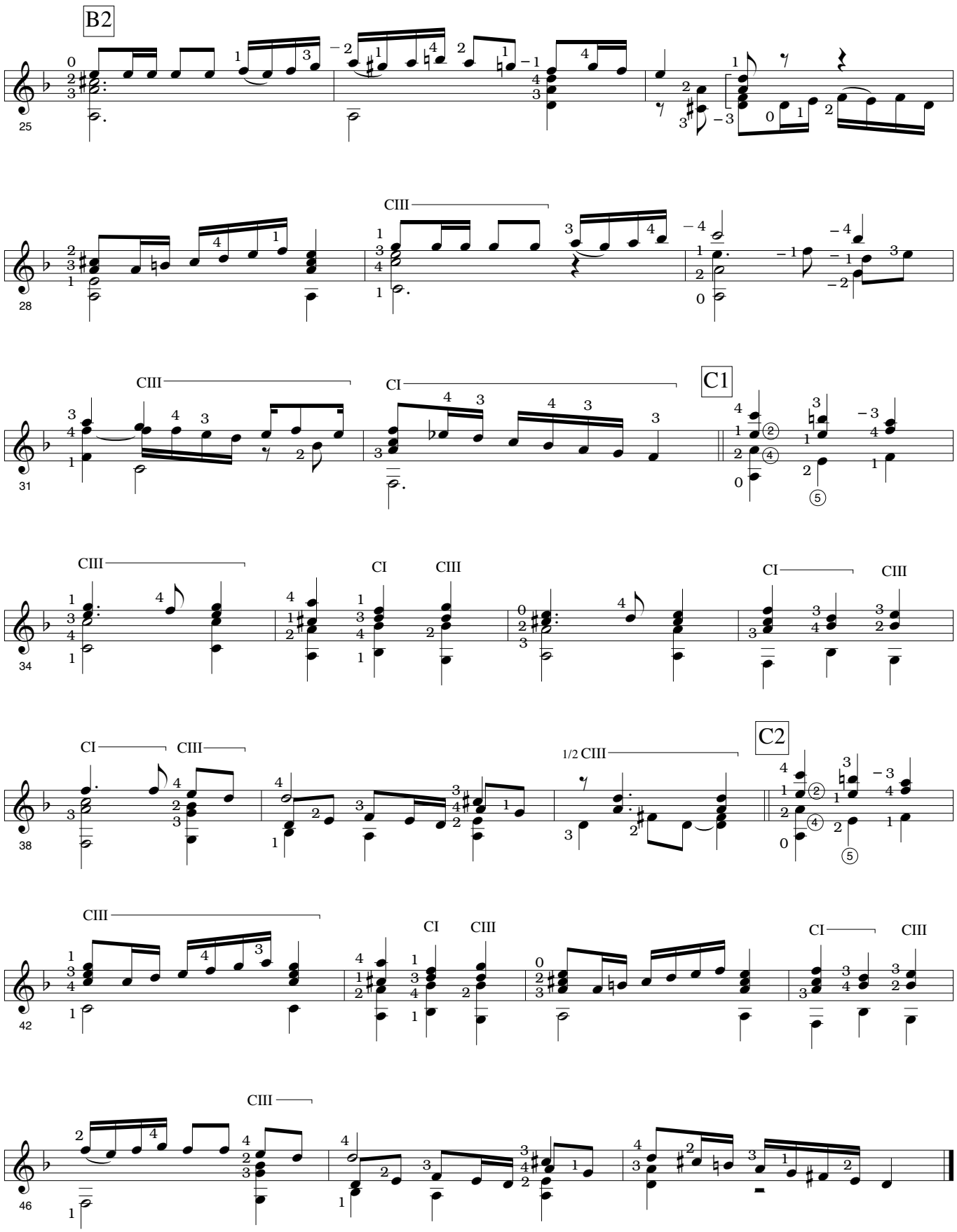
* This ballad setting consists of two verses in the form A1-B1-B2, with the second verse being a variation of the first.


33
37
41
45
1/2 CV

Melancholy Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg




B2
25
CIII
28
CIII
CI
C1
31
CIII
CI
CIII
CI
CIII
34
CI
CIII
1/2 CIII
C2
38
CIII
CI
CIII
CI
CIII
42
CIII
46

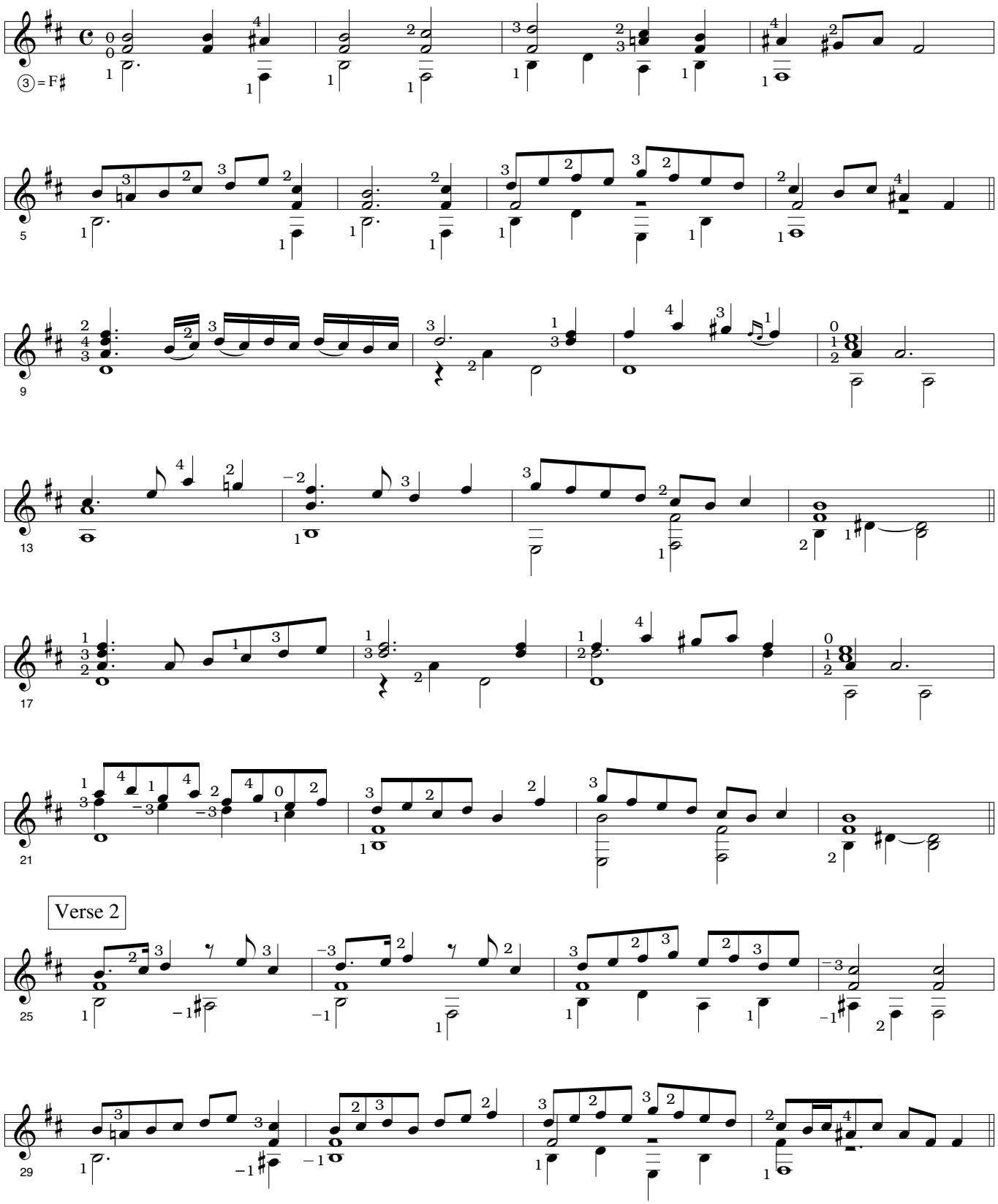
Fortune

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

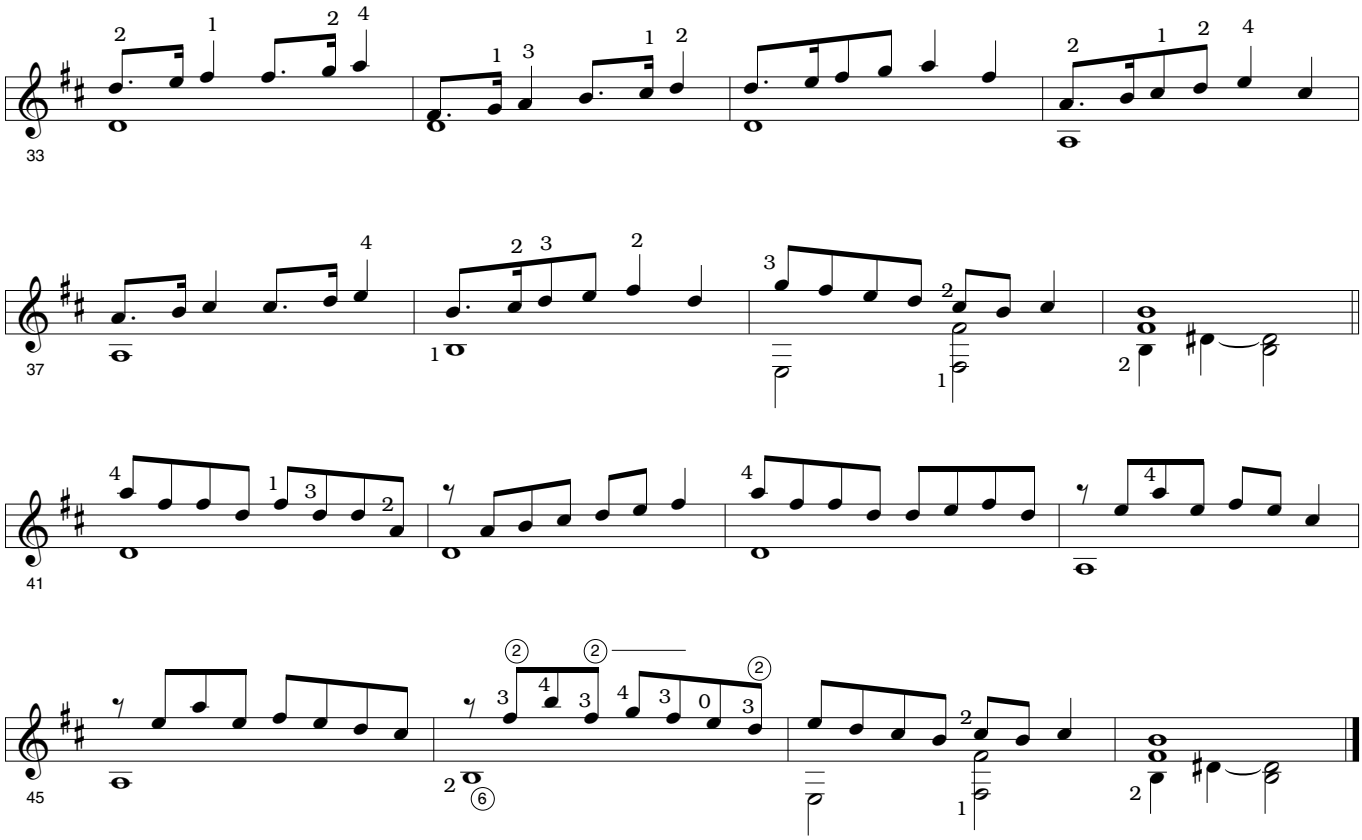
Capo III

♪ = 96

Verse 1 *



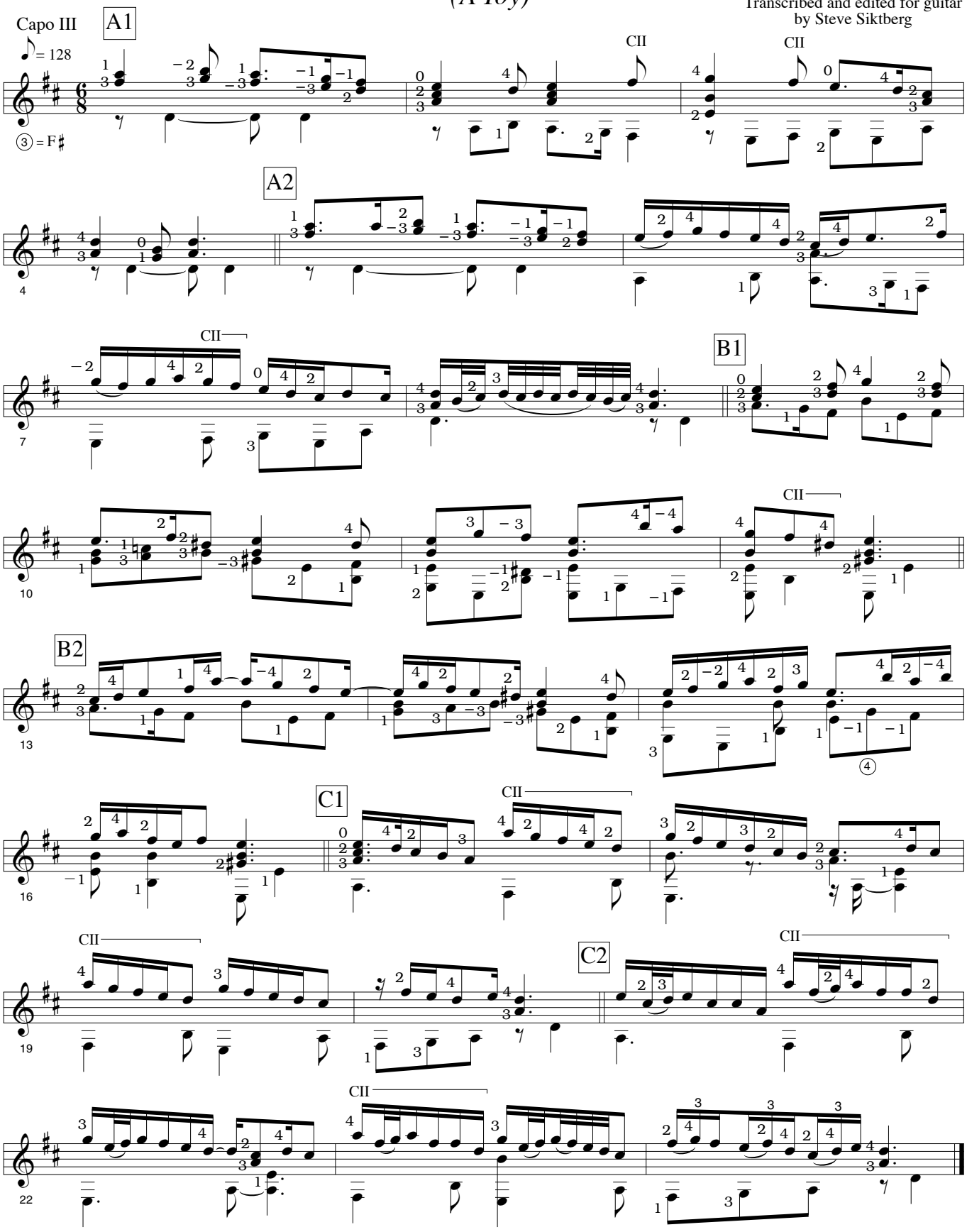
* This ballad setting consists of two verses in the form A1-B1-B2, with the second verse being a variation of the first.


33
37
41
45

The Shoemaker's Wife

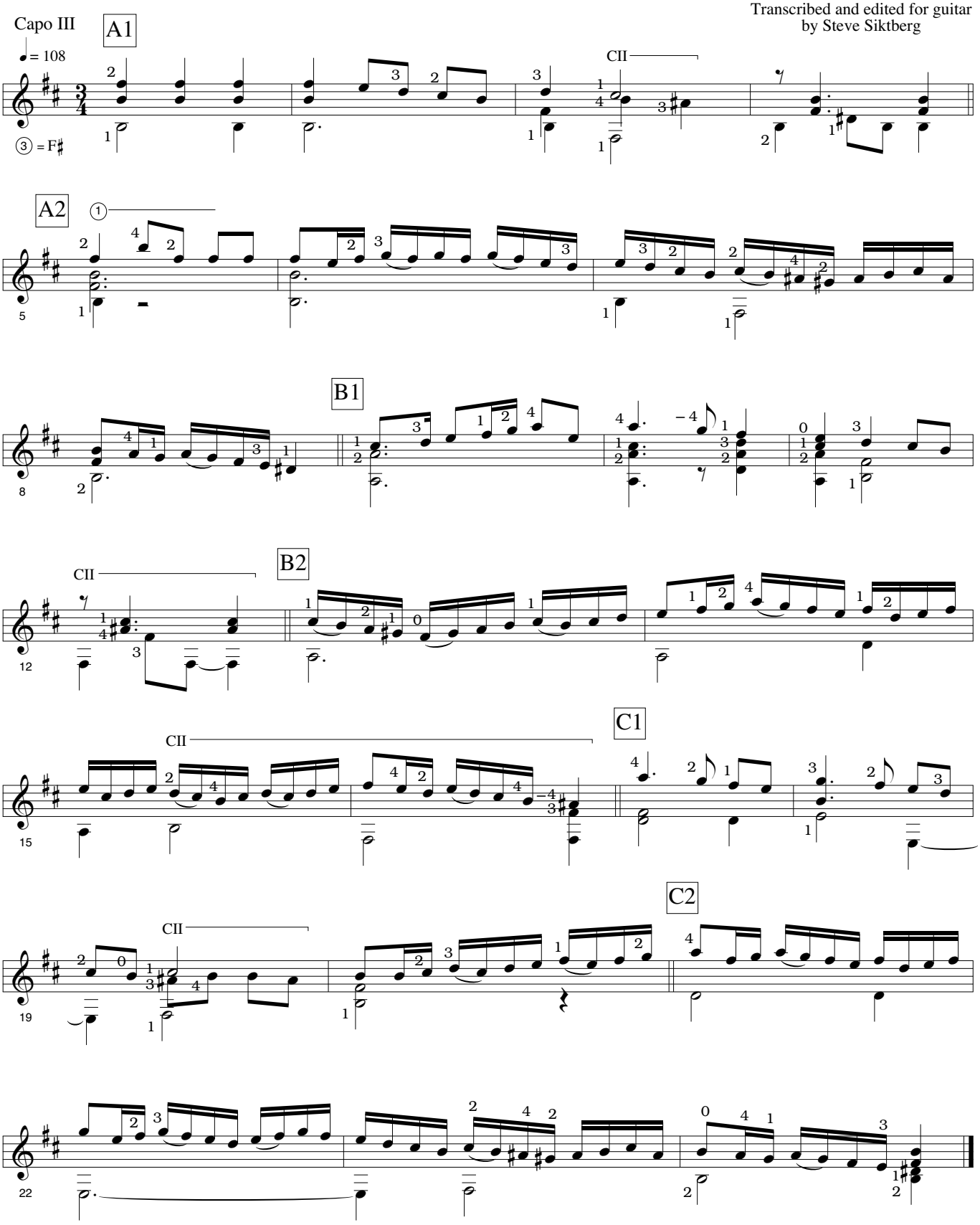
(A Toy)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



Dowland's Galliard

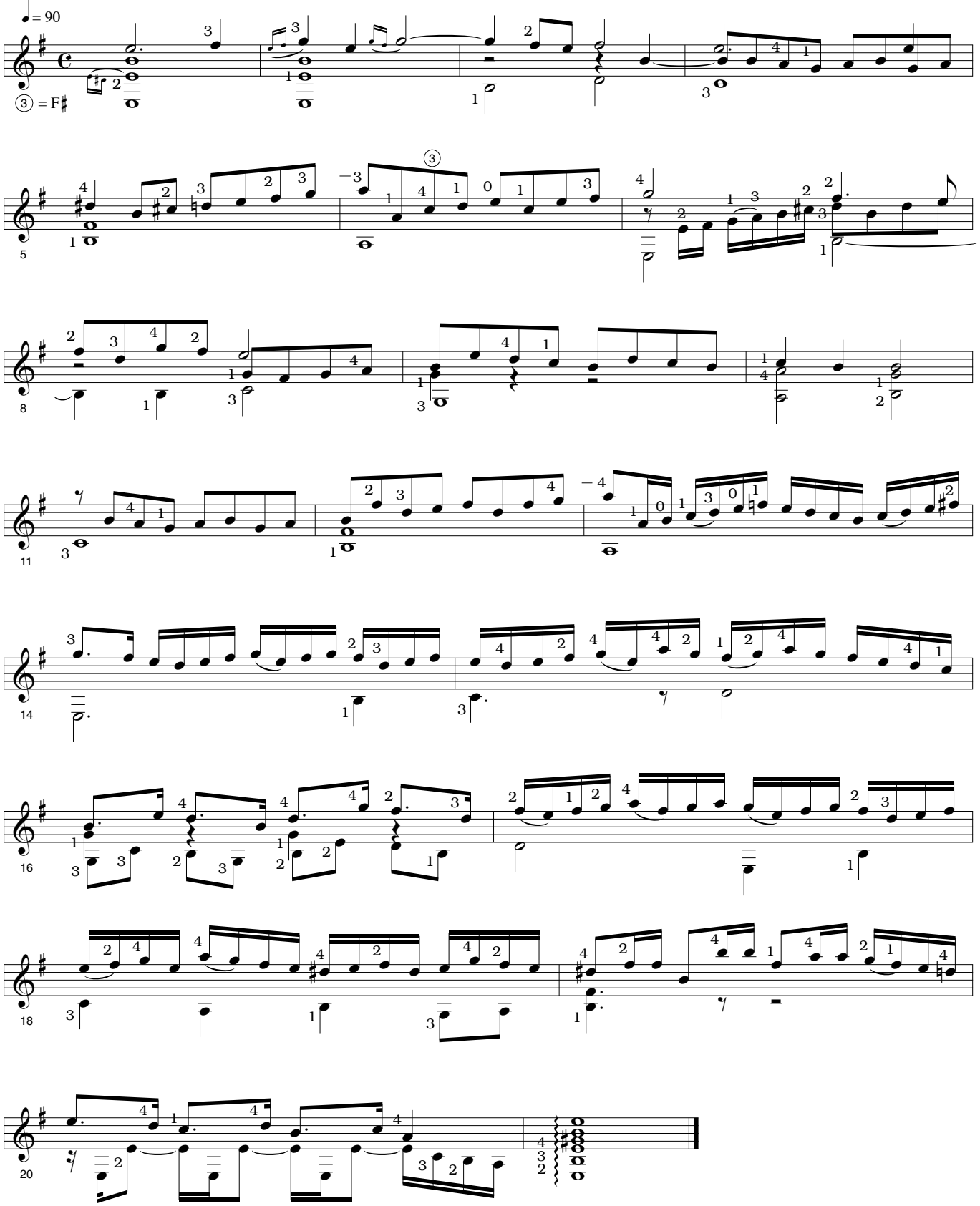
John Dowland
Transcribed and edited for guitar
by Steve Siktberg



Preludium

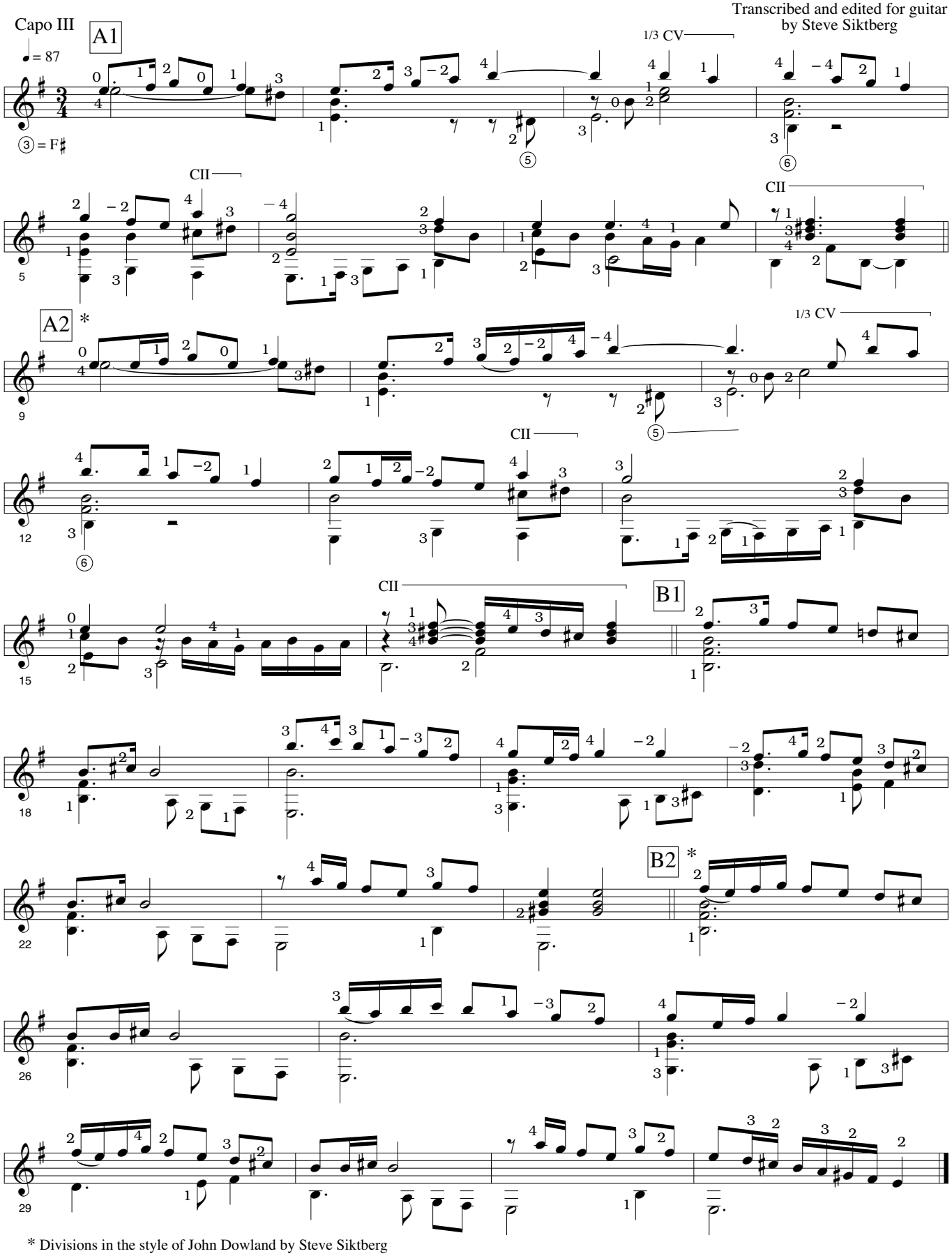
John Dowland
Transcribed and edited for guitar
by Steve Siktberg

Capo III



Captain Candishe's Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

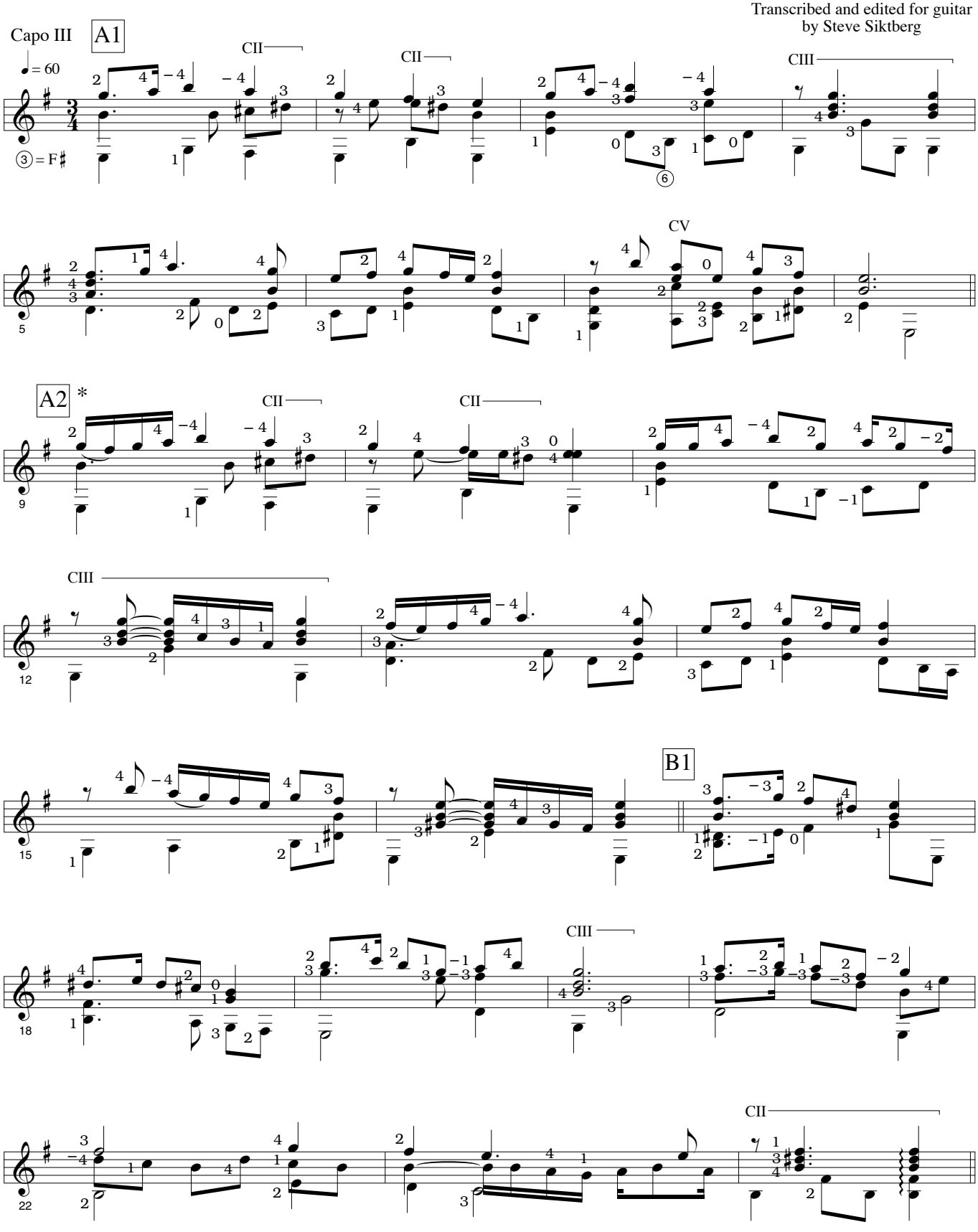


* Divisions in the style of John Dowland by Steve Siktberg

Galliard

(on Walsingham)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



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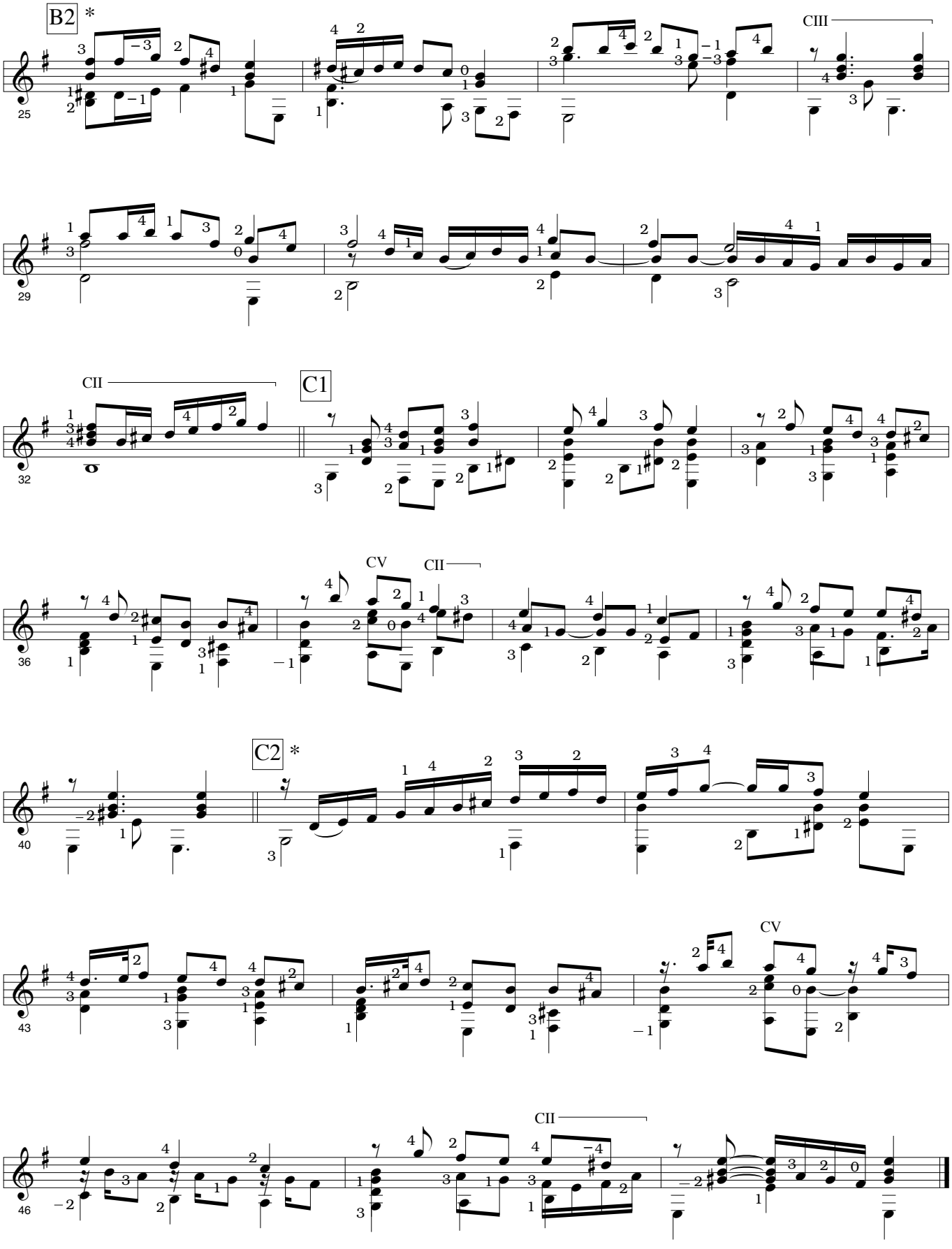
B2 *
CIII
CII
C1
CV
CII
C2 *
CV
CII

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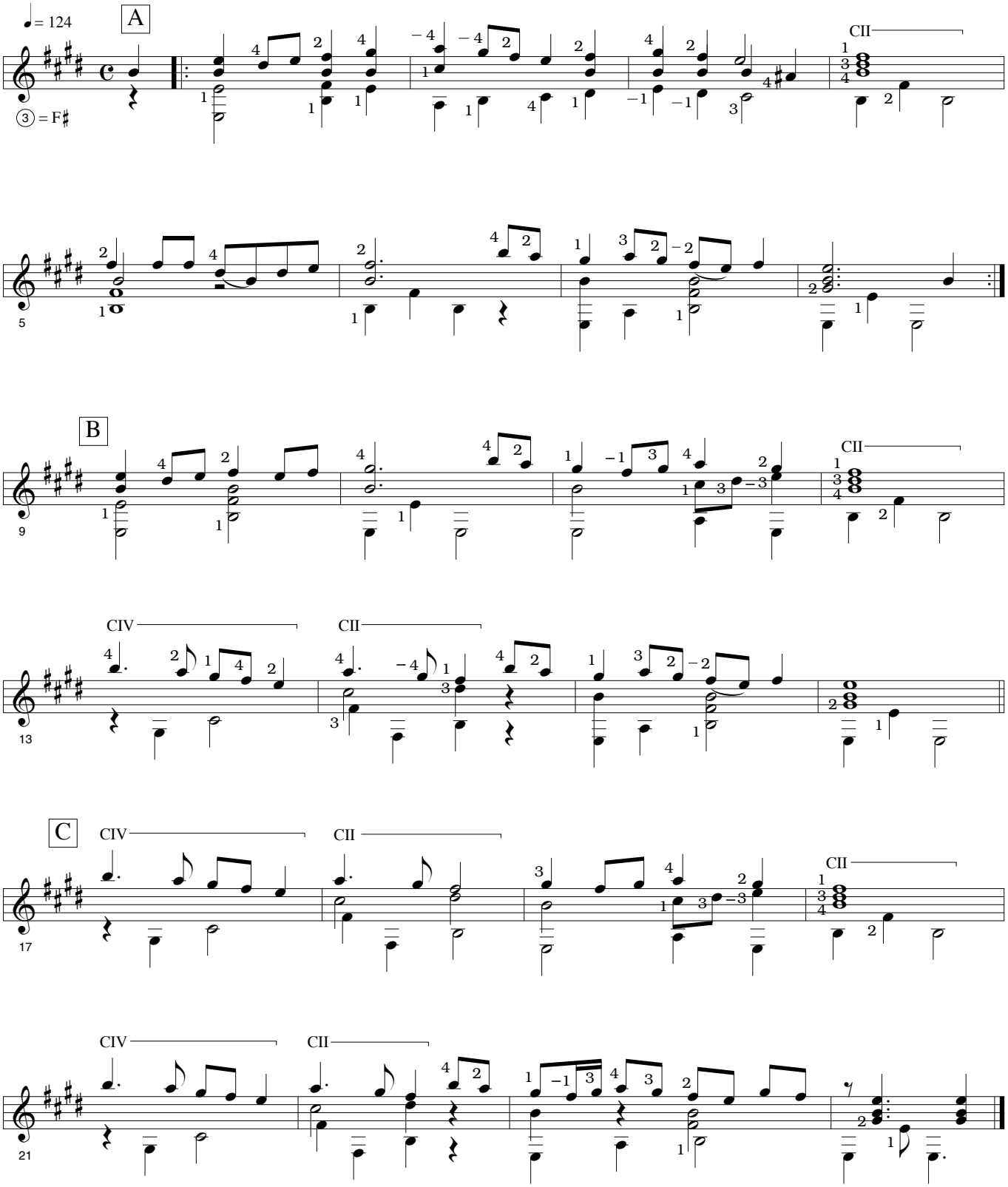
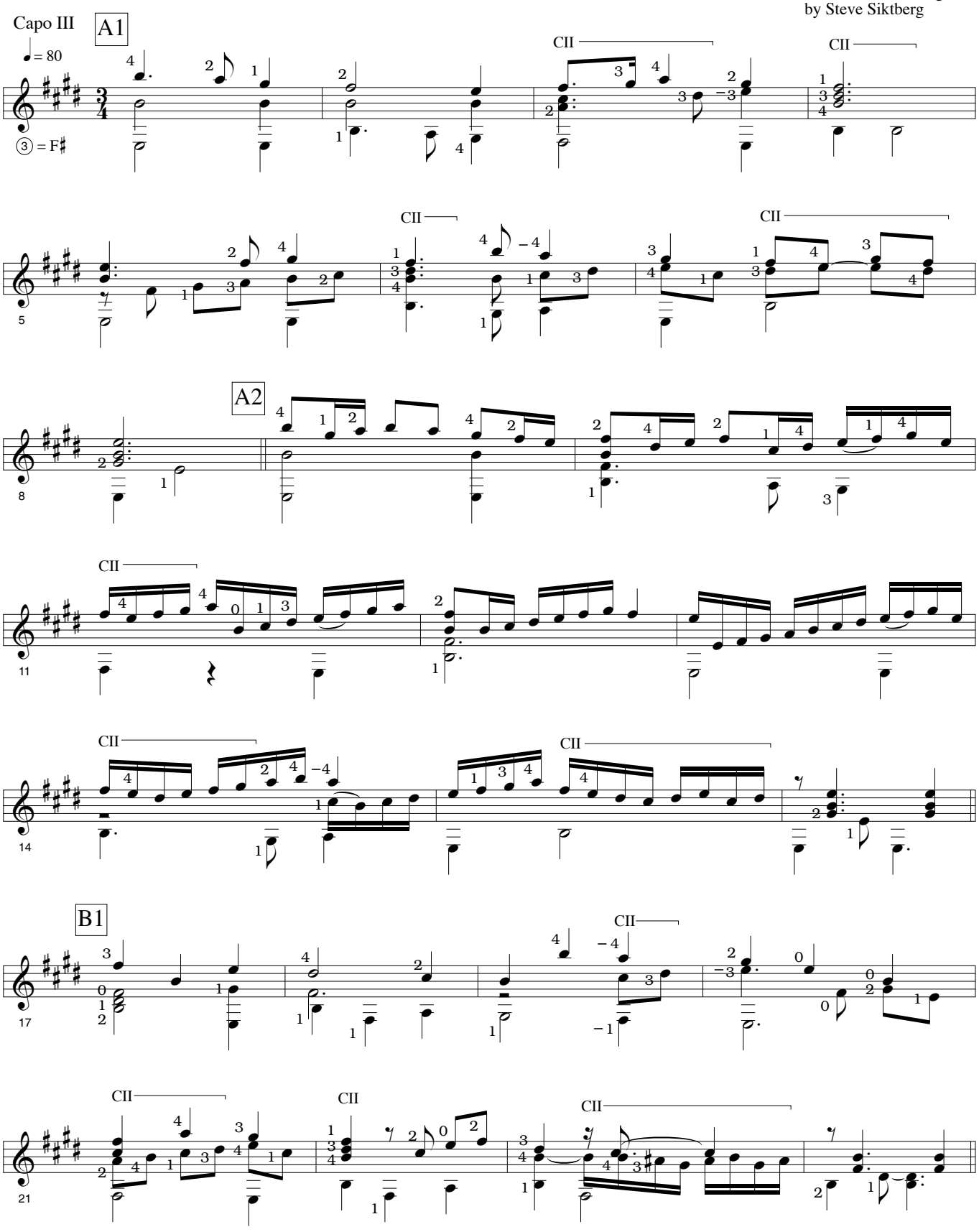
Lady Laiton's Almain

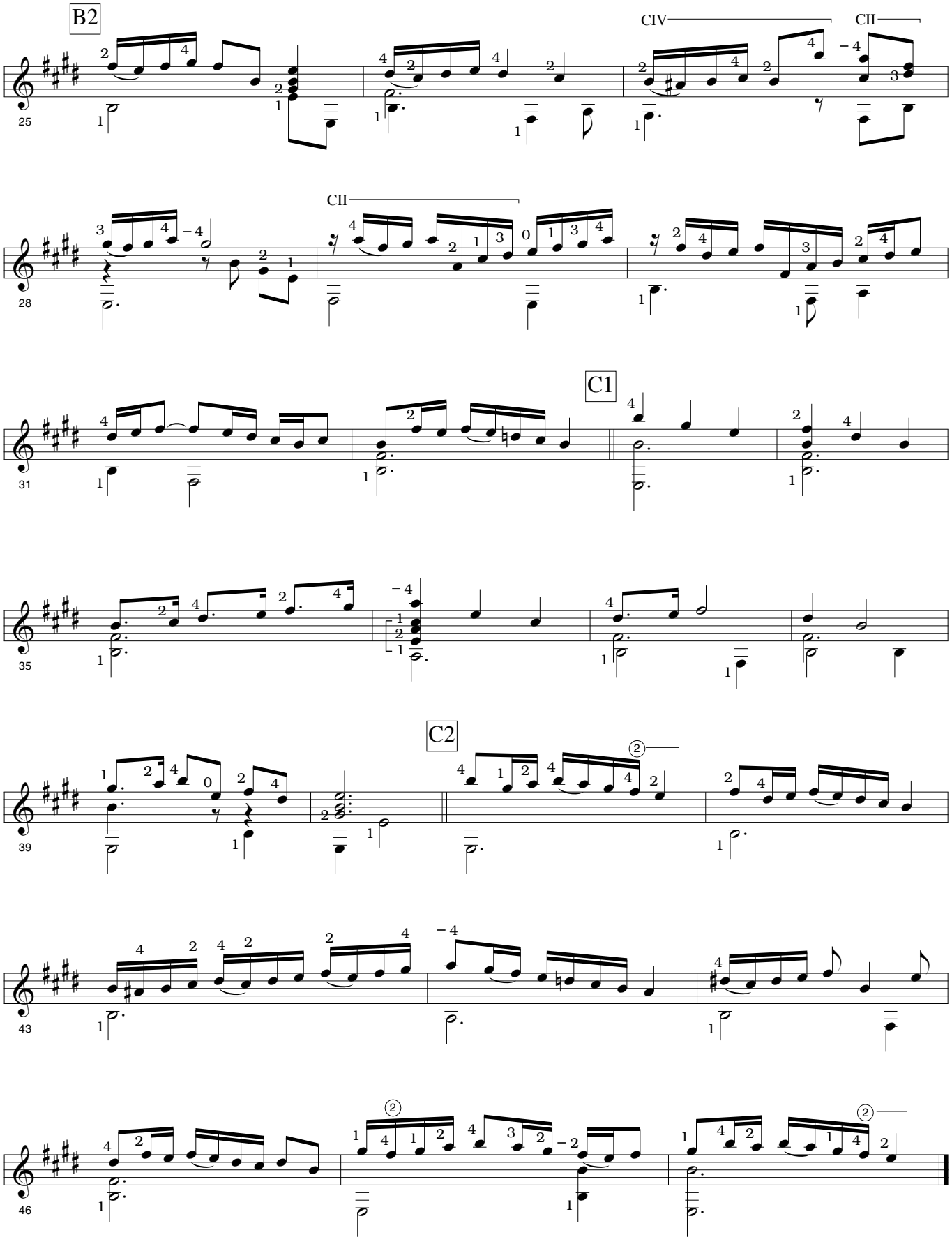
John Dowland
Transcribed and edited for guitar
by Steve Siktberg



The Lady Rich's Galliard

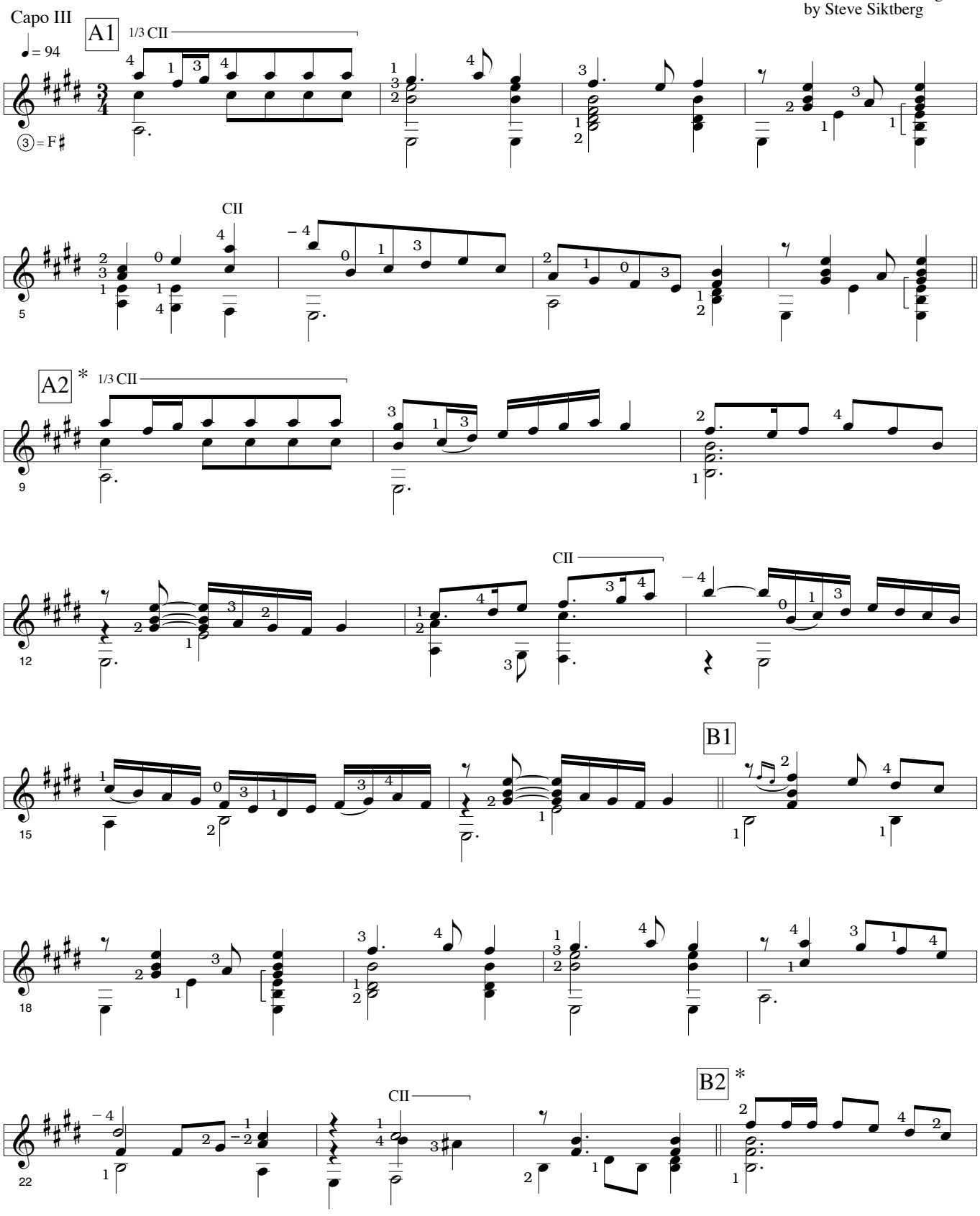
John Dowland
Transcribed and edited for guitar
by Steve Siktberg



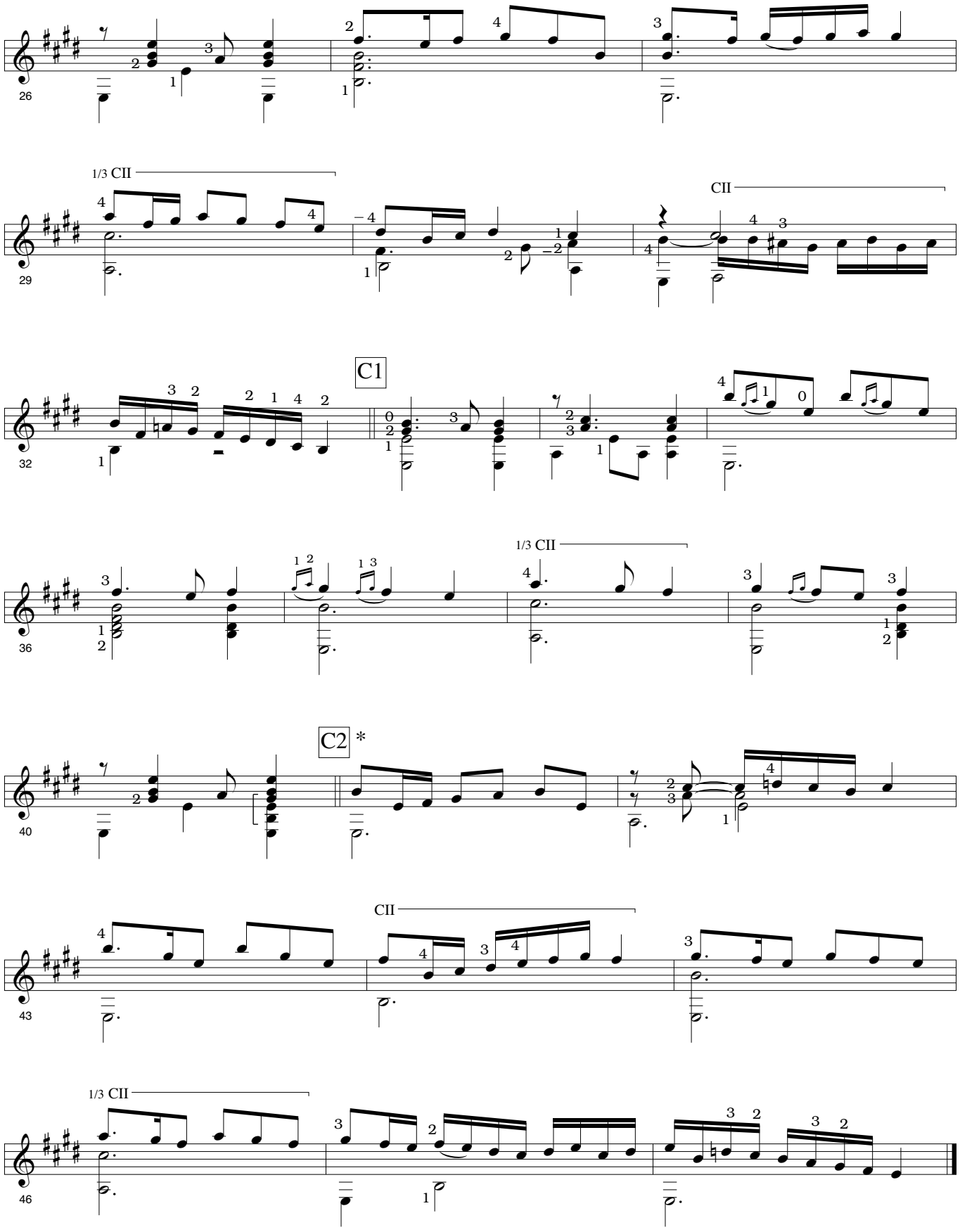

B2
CIV
CII
CII
C1
C2
25
28
31
35
39
43
46

Round Battle Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



* Divisions in the style of John Dowland by Steve Siktberg

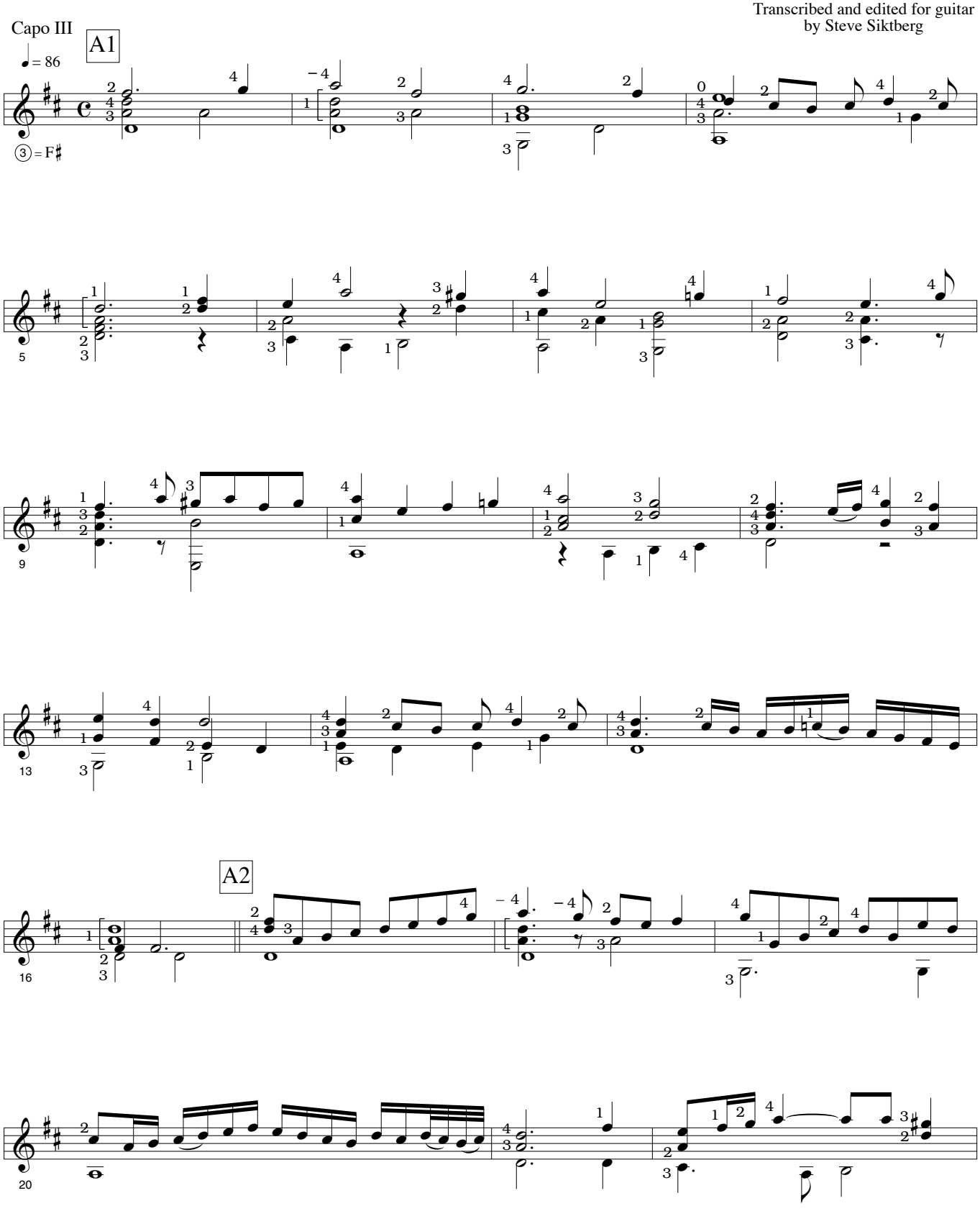

26
1/3 CII
29
CII
C1
32
1/3 CII
36
C2 *
40
CII
43
1/3 CII
46

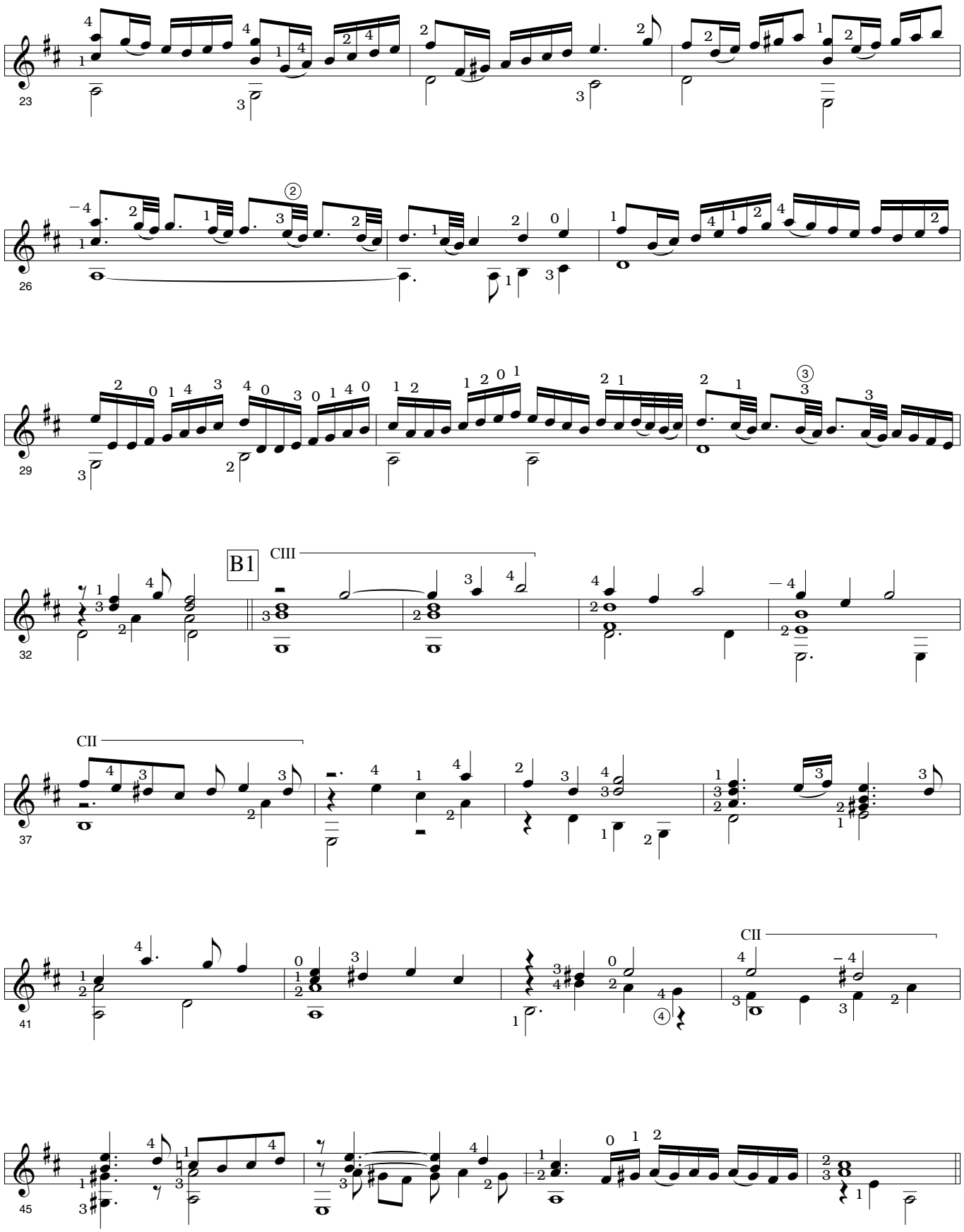
Solus Cum Sola

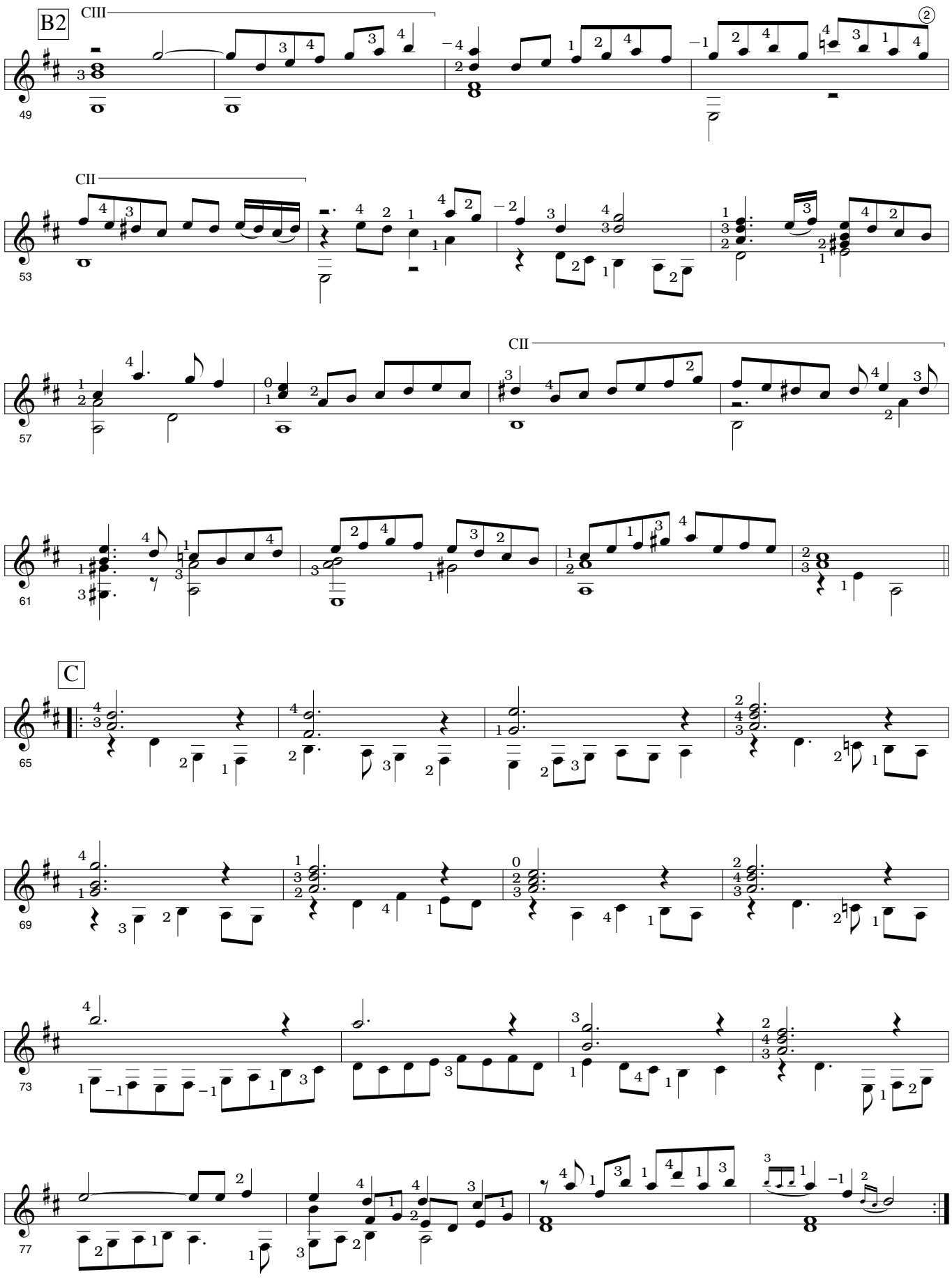
(Pavane)

John Dowland

Transcribed and edited for guitar
by Steve Siktberg




23
26
29
B1
CIII
32
CII
37
41
CII
45


B2
CIII
49
CII
53
CII
57
61
C
65
69
73
77

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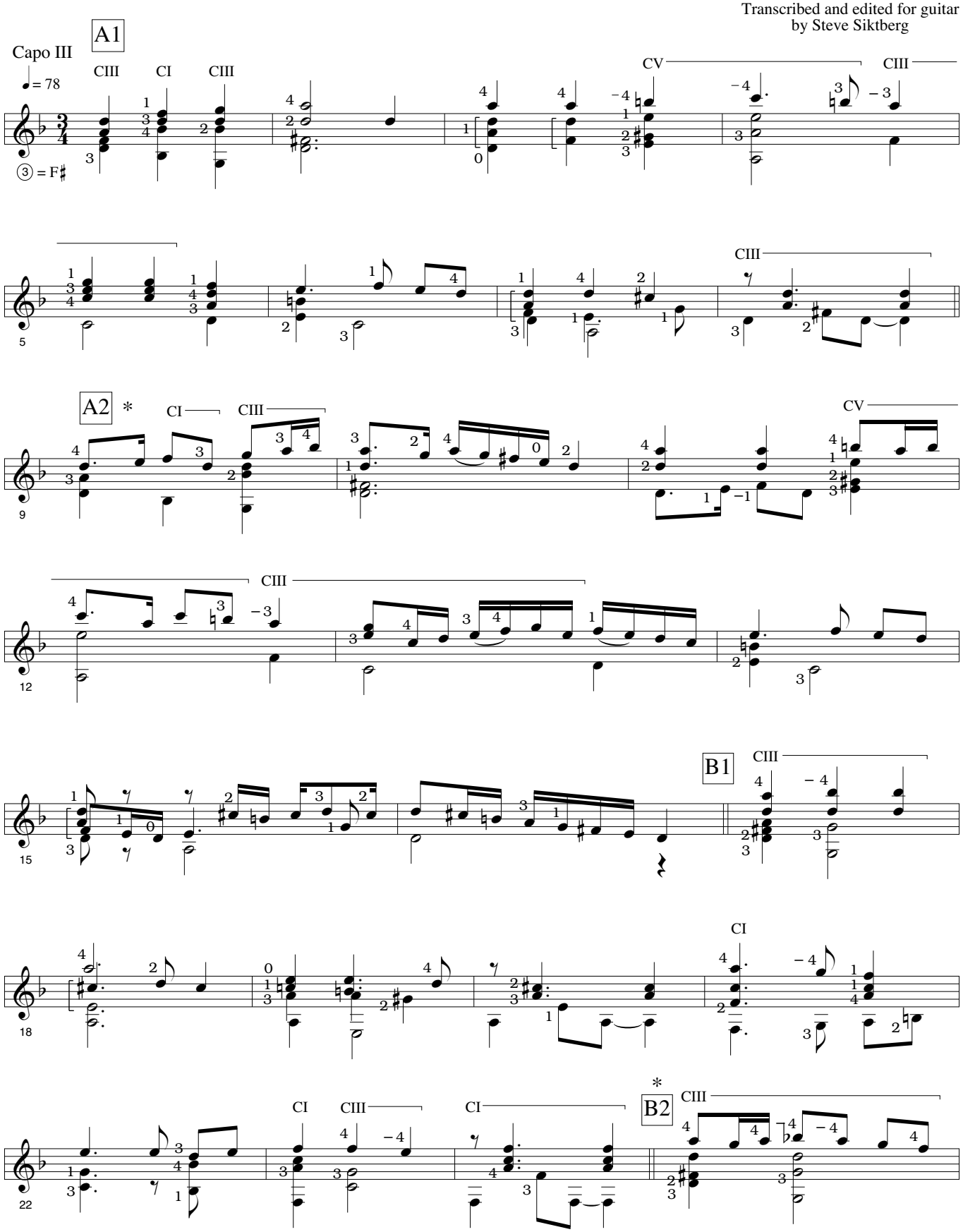
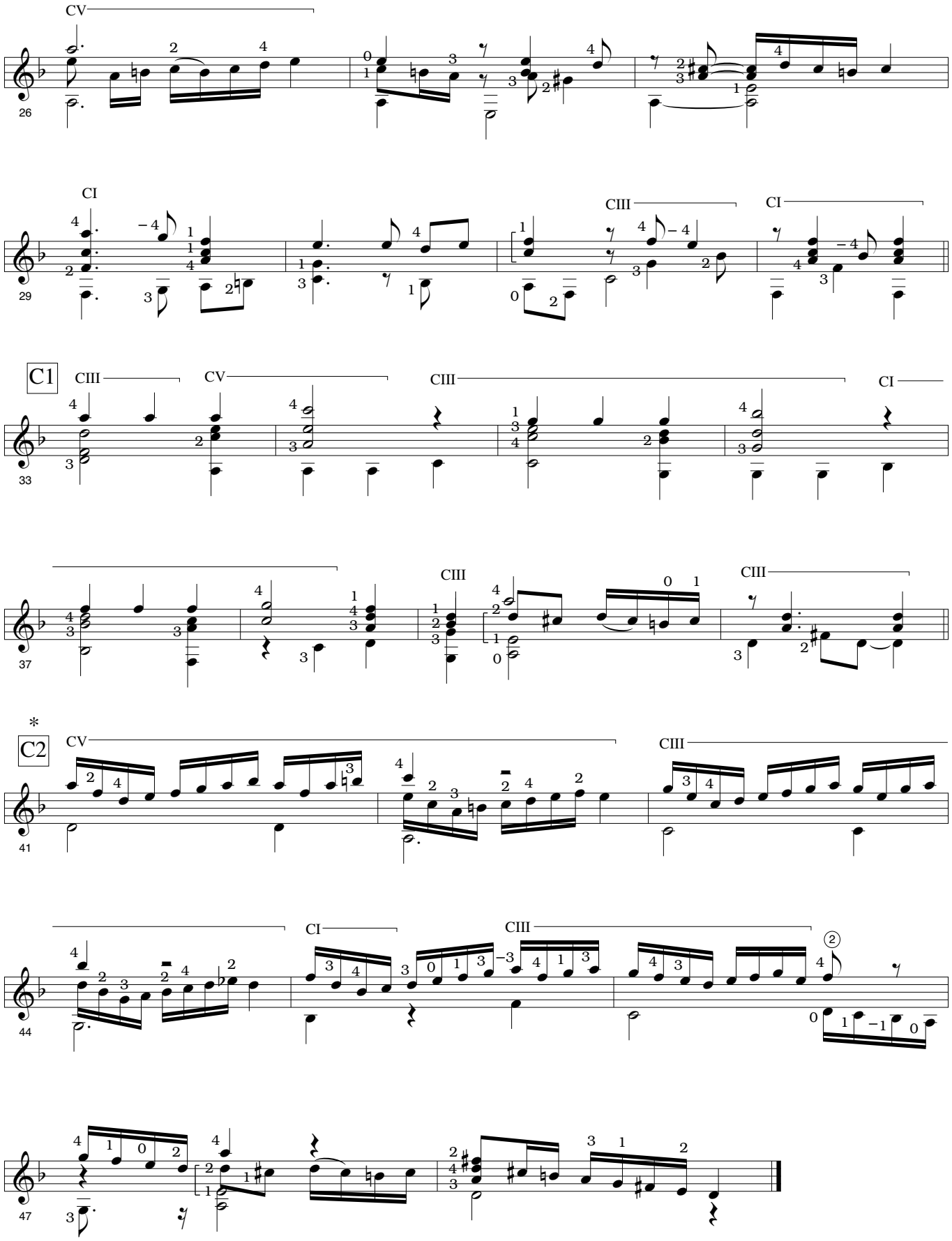
Suzanna Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



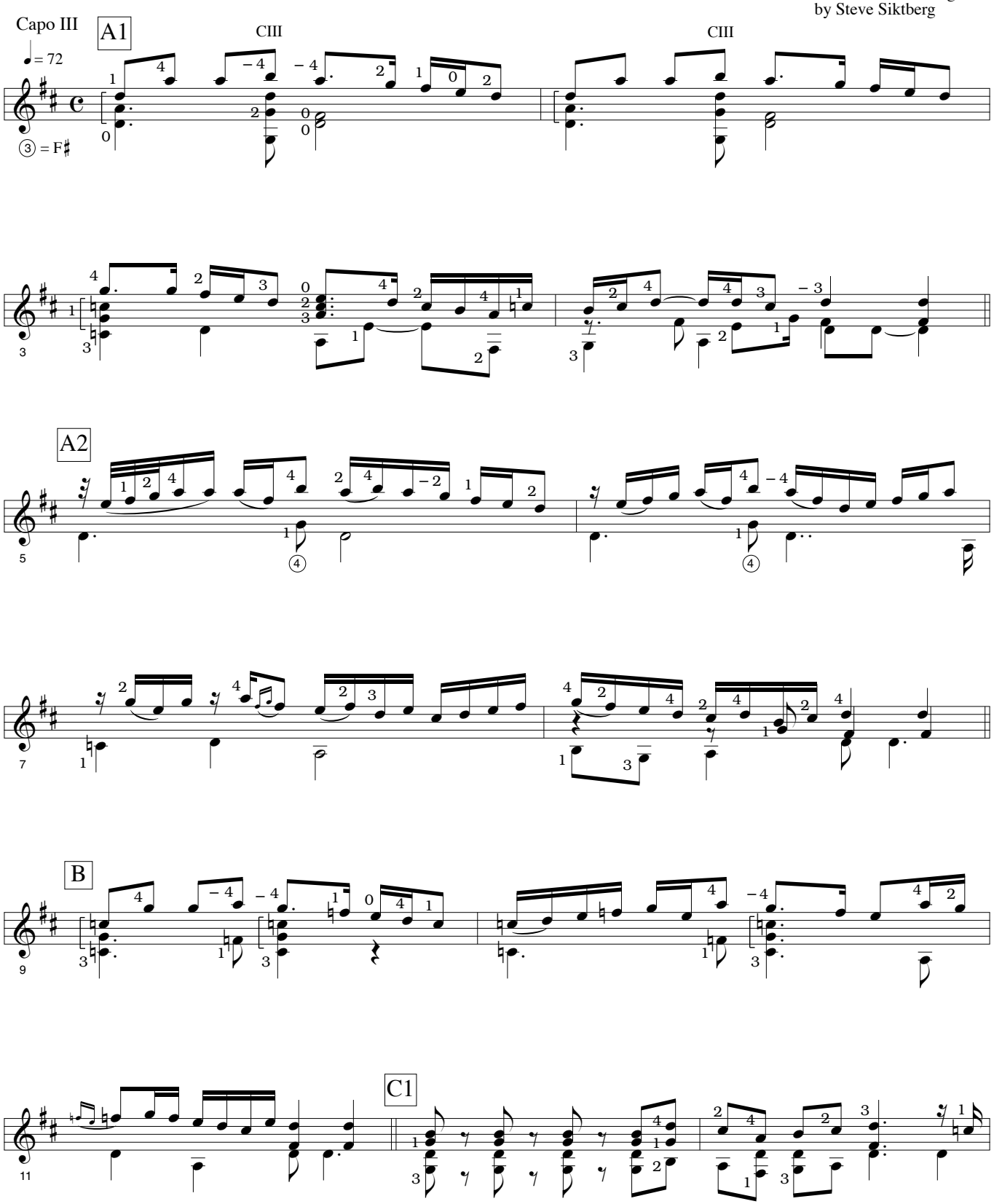
* Divisions in the style of John Dowland by Steve Siktberg


CV
26
CI
CIII
CI
29
C1
CIII
CV
CIII
CI
33
CIII
CIII
37
*
C2
CV
CIII
41
CI
CIII
44
47

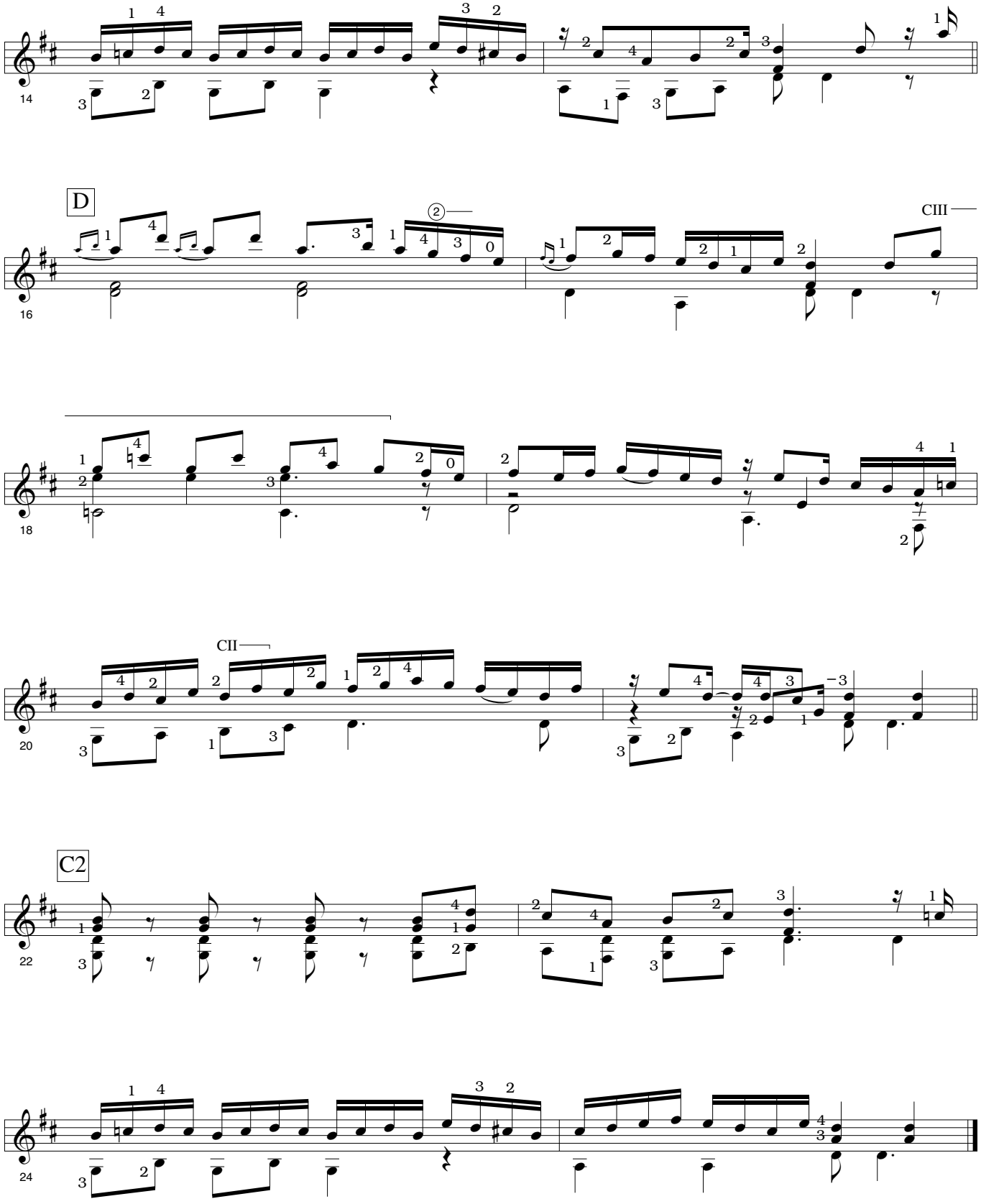
My Lady Hundson's Puffe

*(Almain)**

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



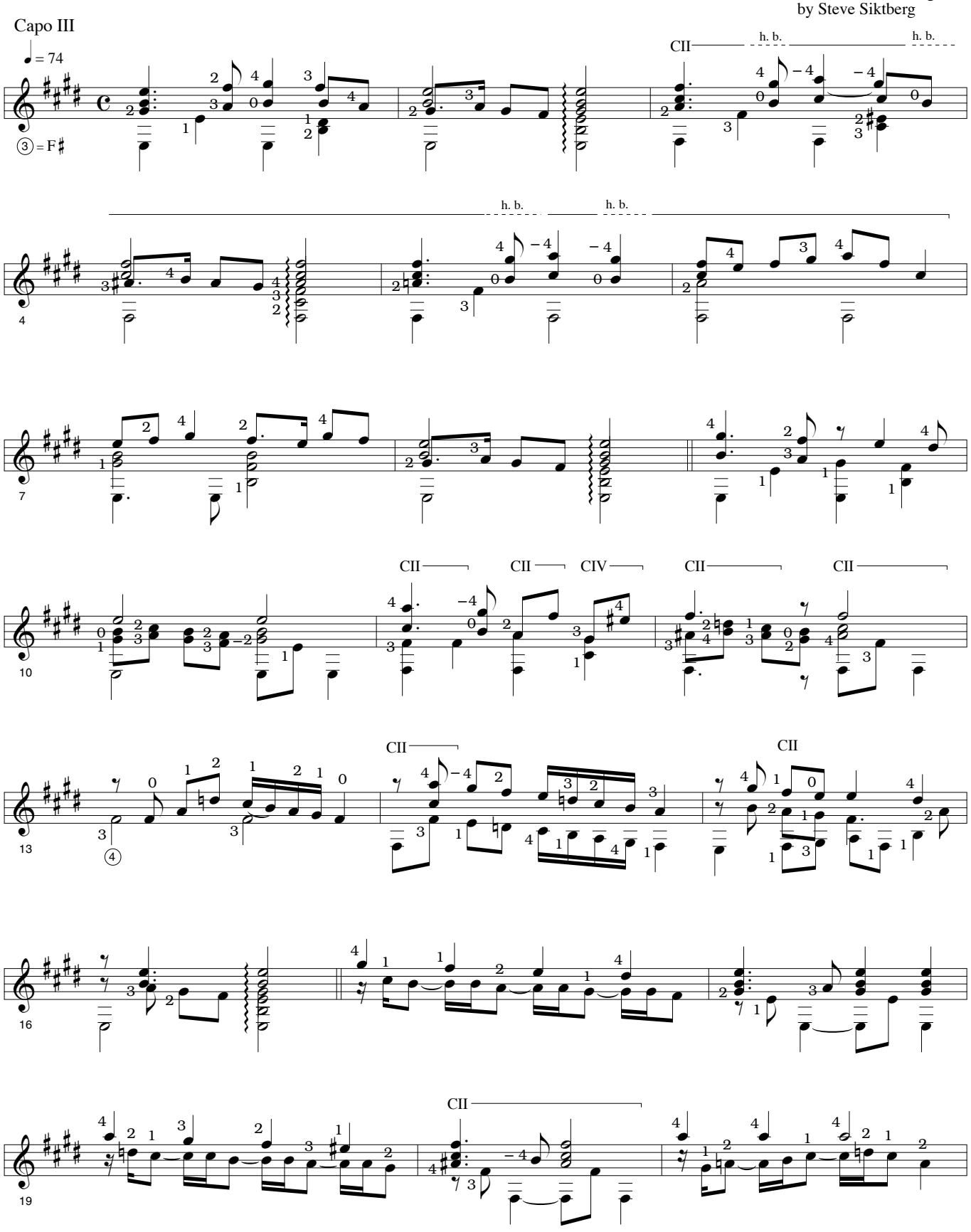
* This well known Dowland composition is somewhat irregular, deviating from the usual A1-A2-B1-B2-C1-C2 form.

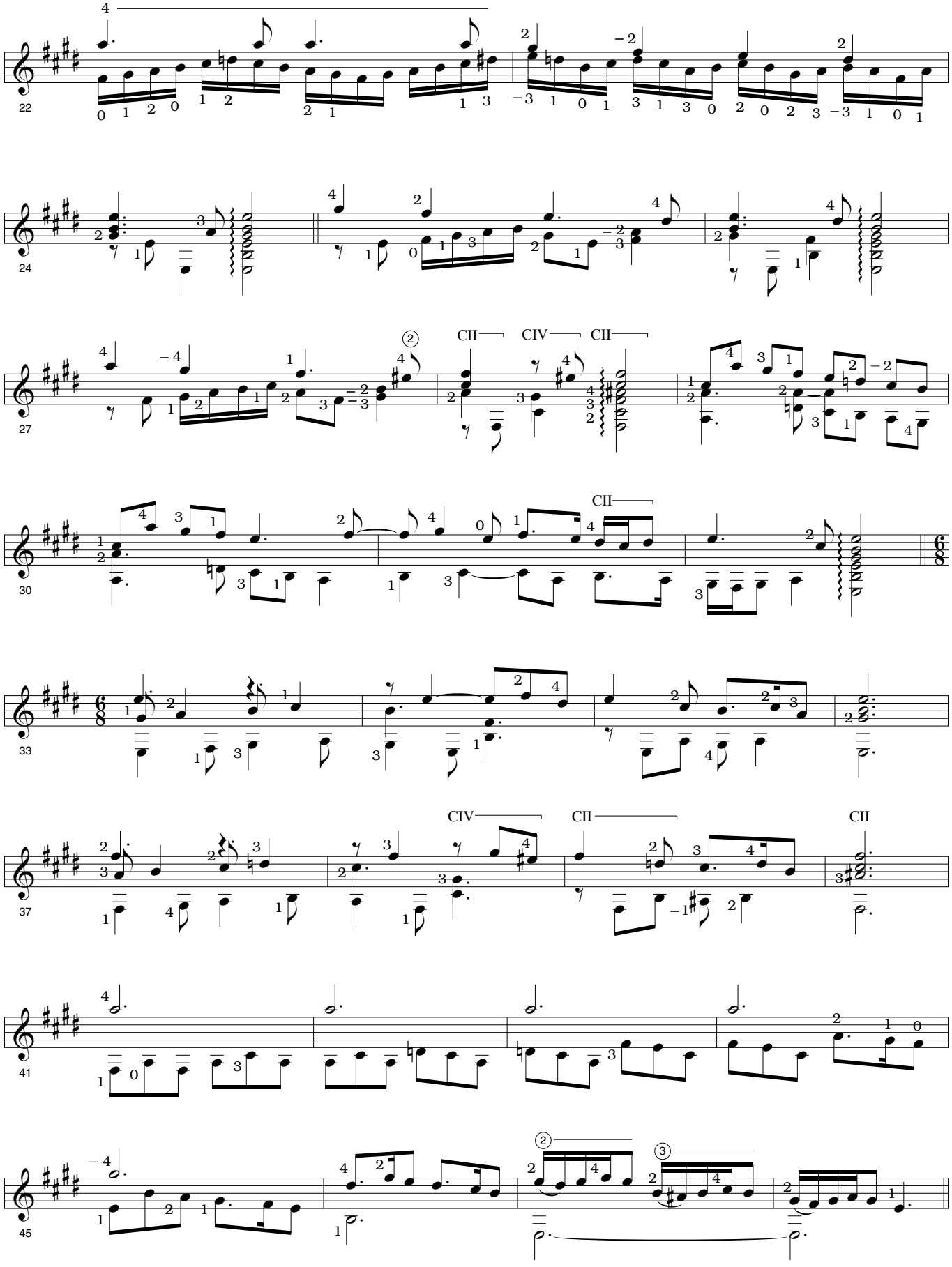

14
D
16
CIII
18
CII
20
C2
22
24

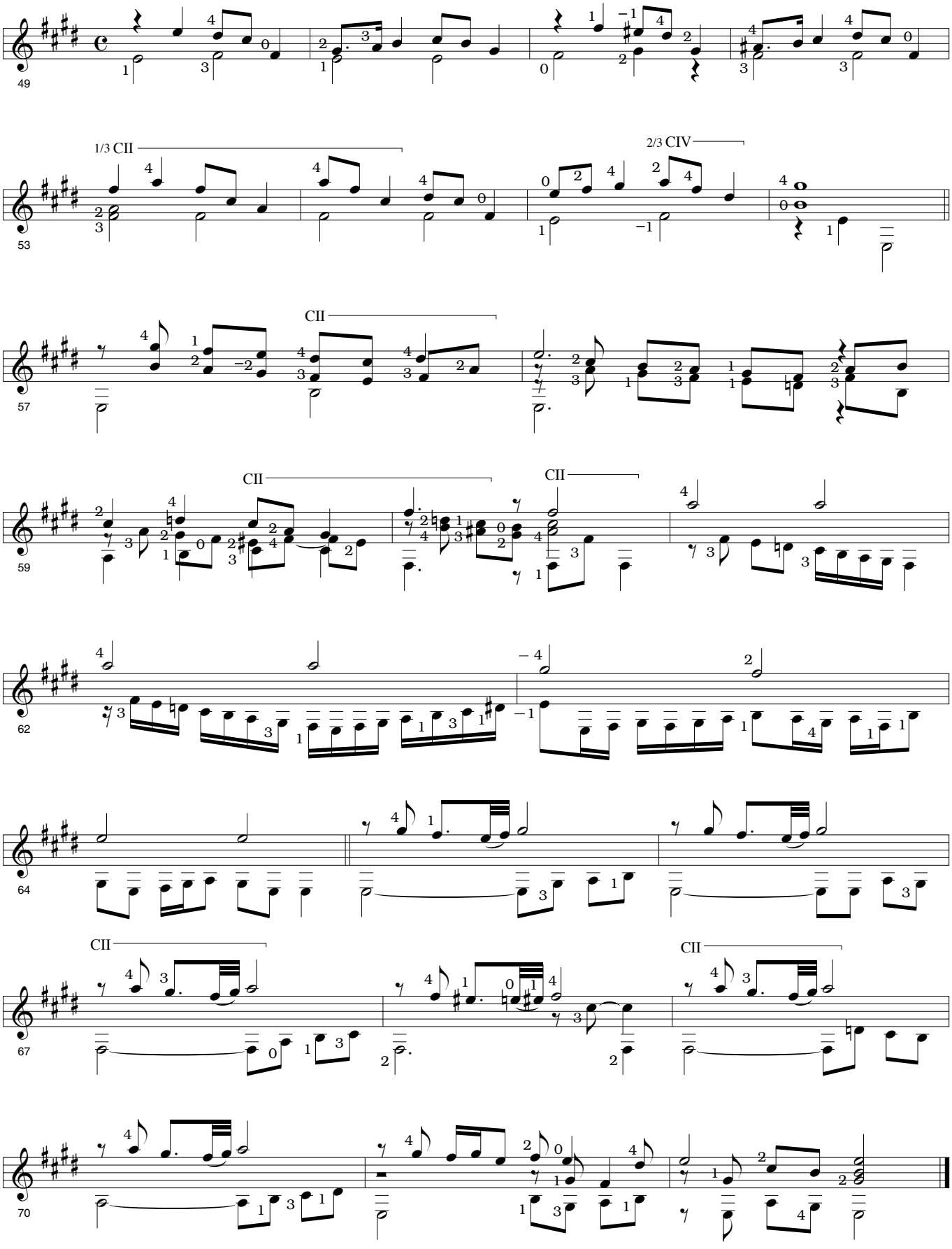
Go From My Window

(Theme With Variations)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

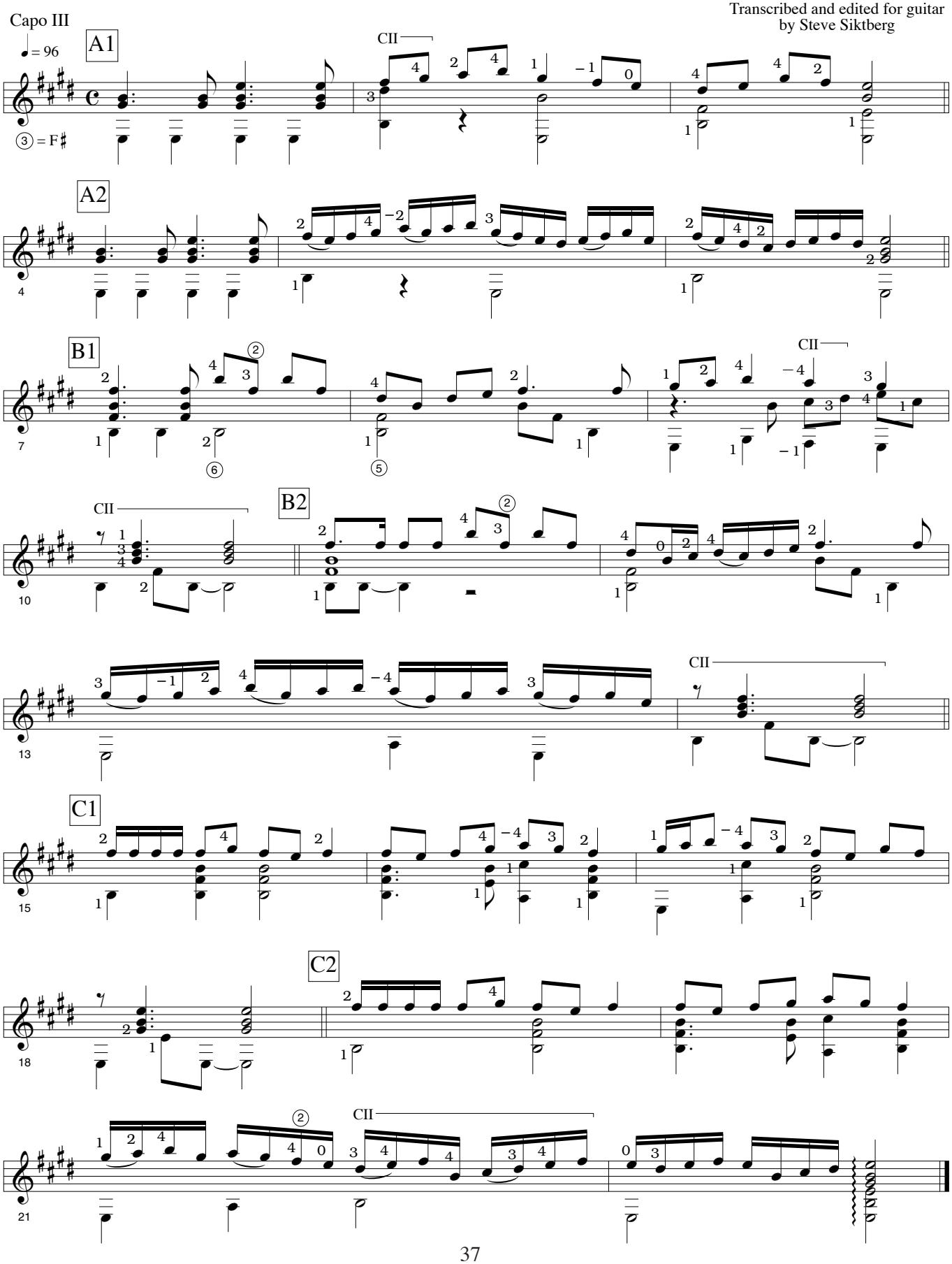



22
24
27
CII
CIV
CII
30
CII
33
37
CIV
CII
CII
41
45


49
1/3 CII
2/3 CIV
53
CII
57
CII
CII
59
62
64
CII
CII
67
70

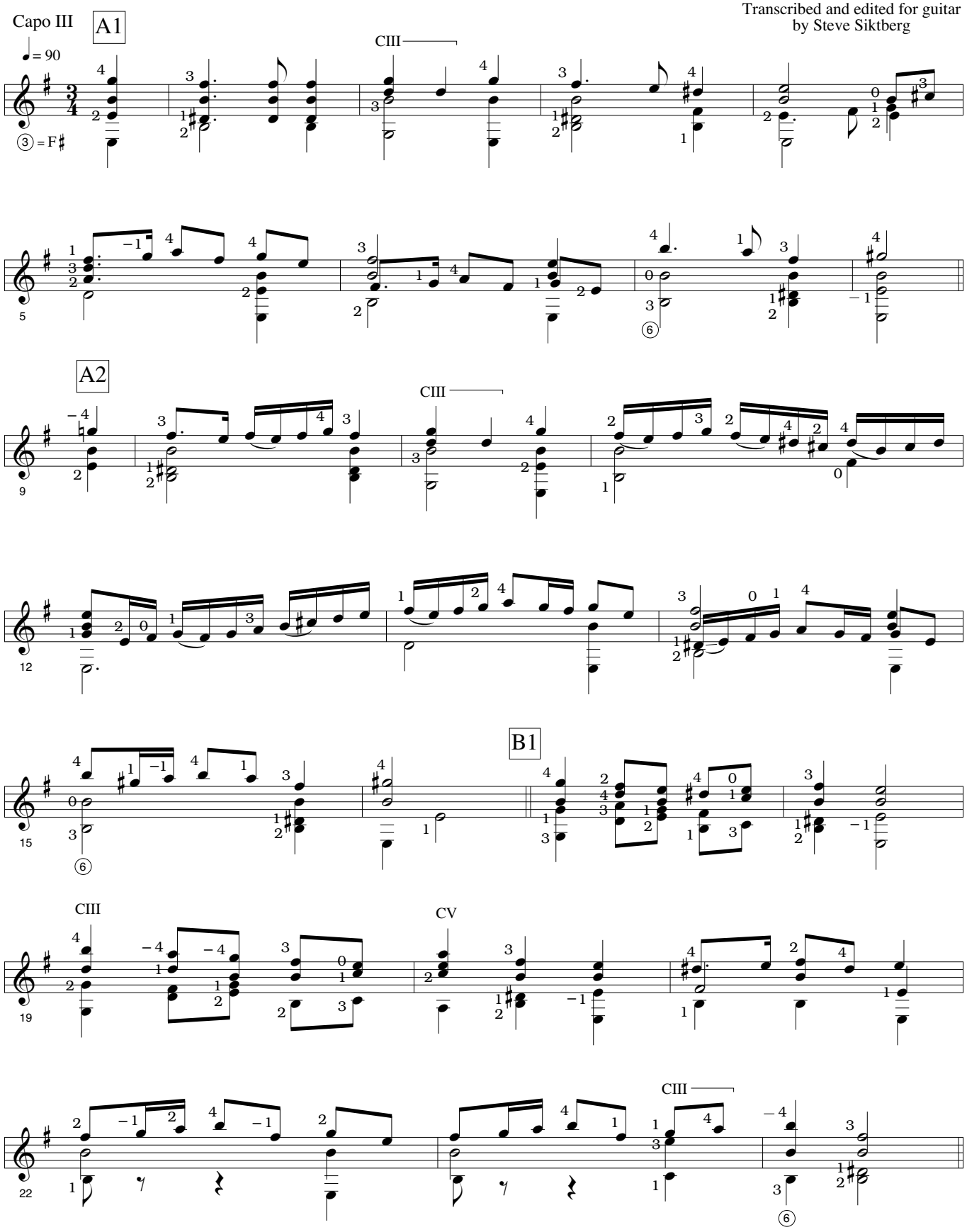
Mrs. White's Thing

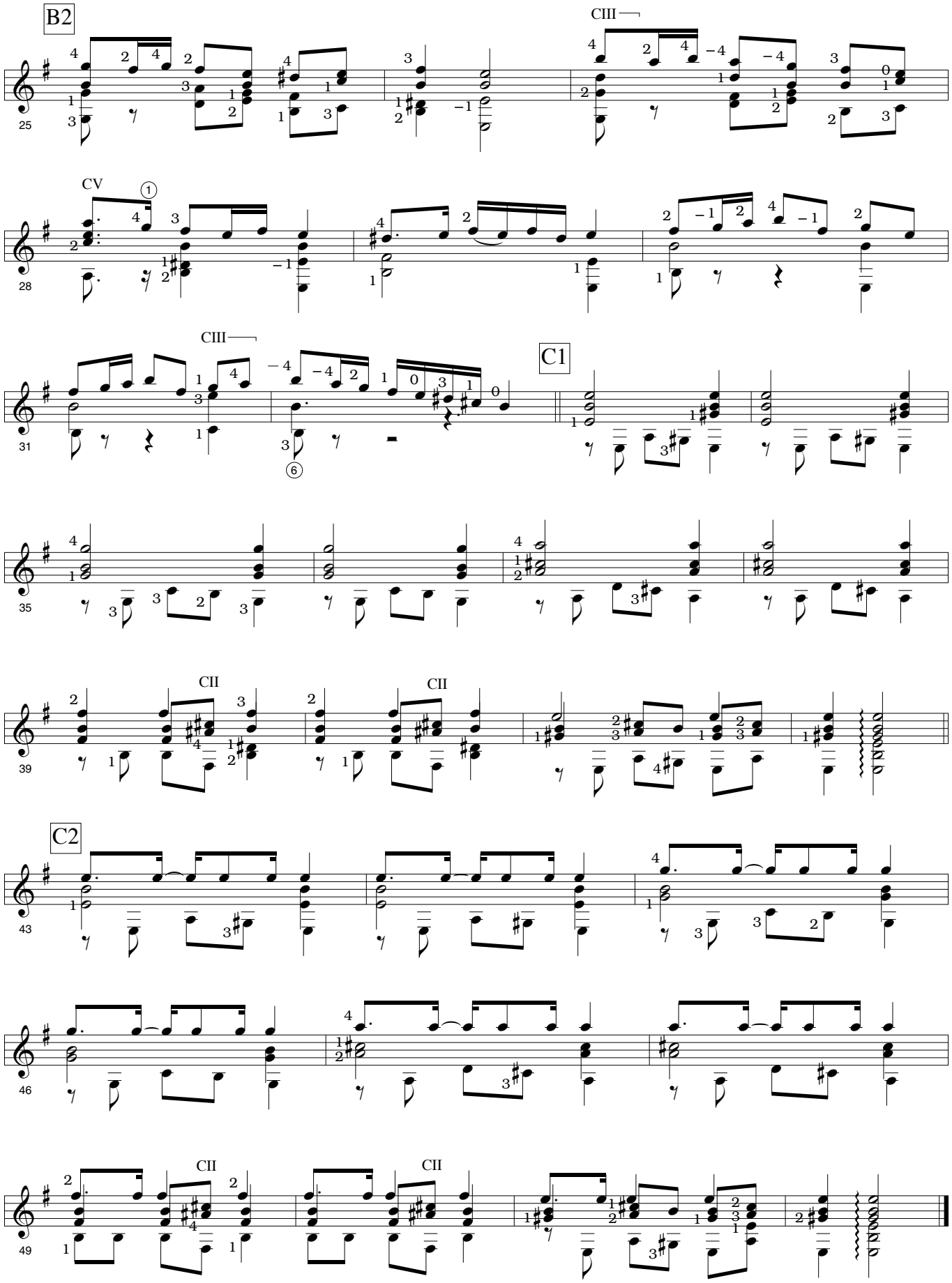
John Dowland
Transcribed and edited for guitar
by Steve Siktberg



Dowland's First Galliard

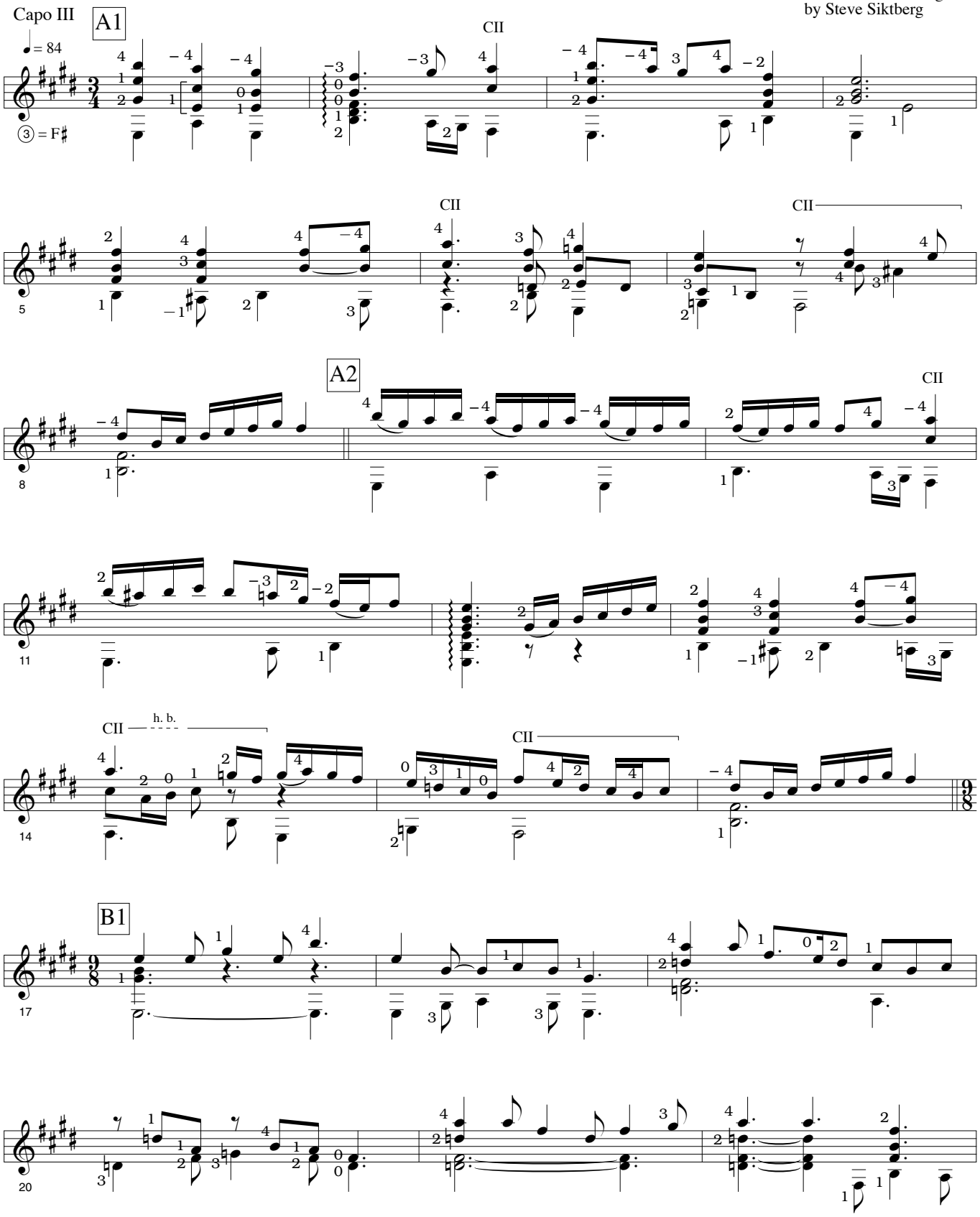
John Dowland
Transcribed and edited for guitar
by Steve Siktberg

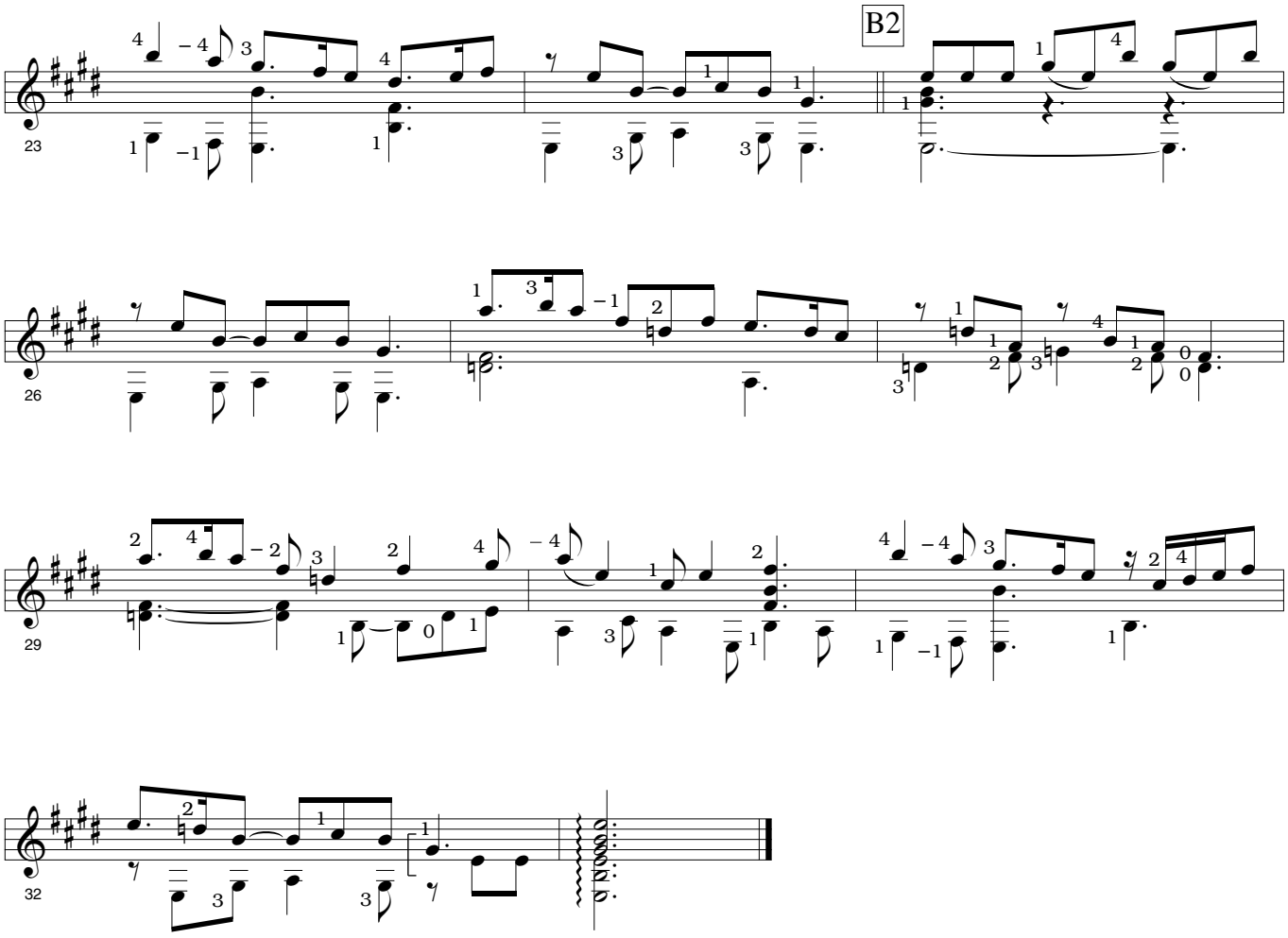



B2
CIII
CV
CIII
C1
CII
CII
C2
CII
CII

Queen Elizabeth's Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg




B2
23
26
29
32

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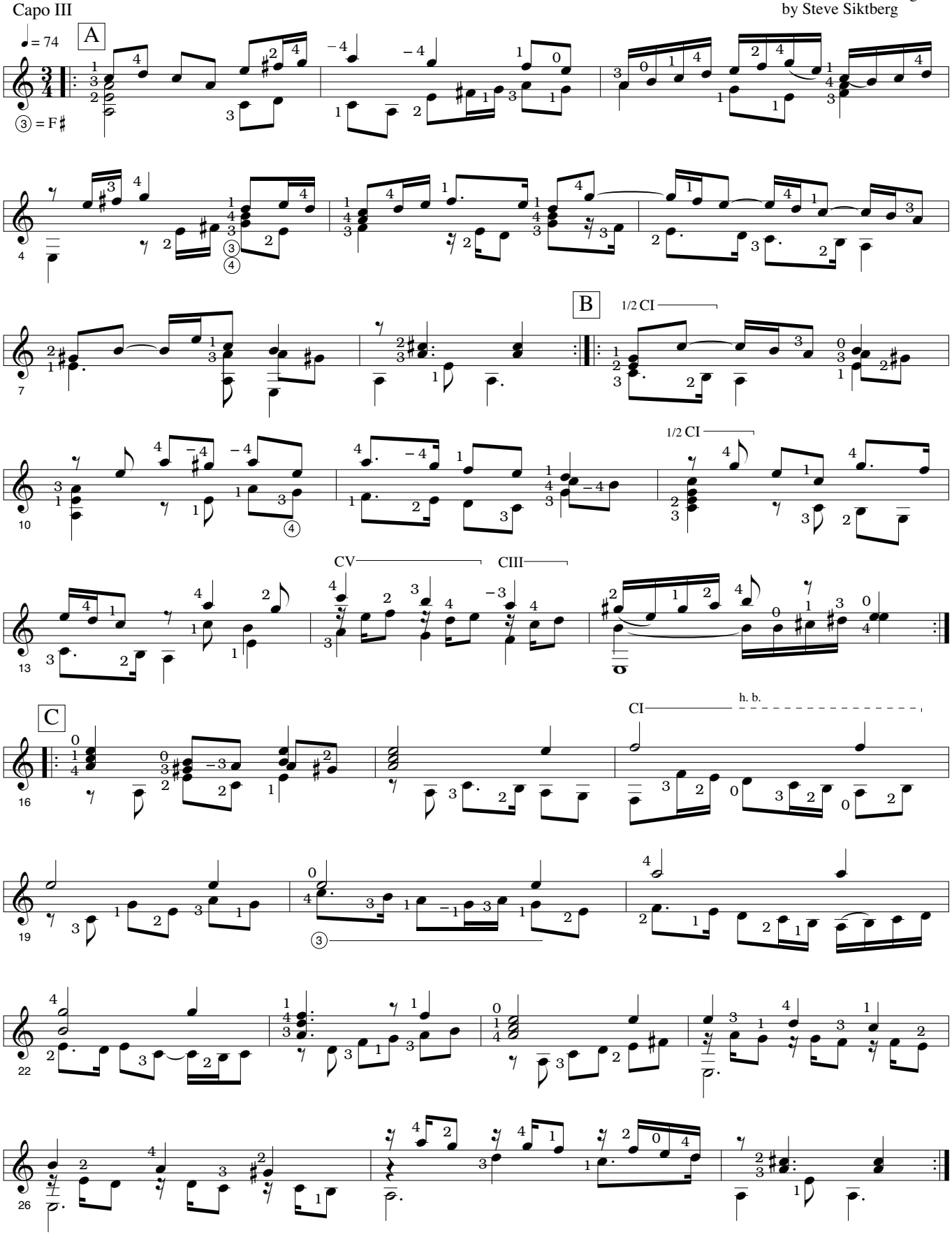
Mrs. Vaux Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

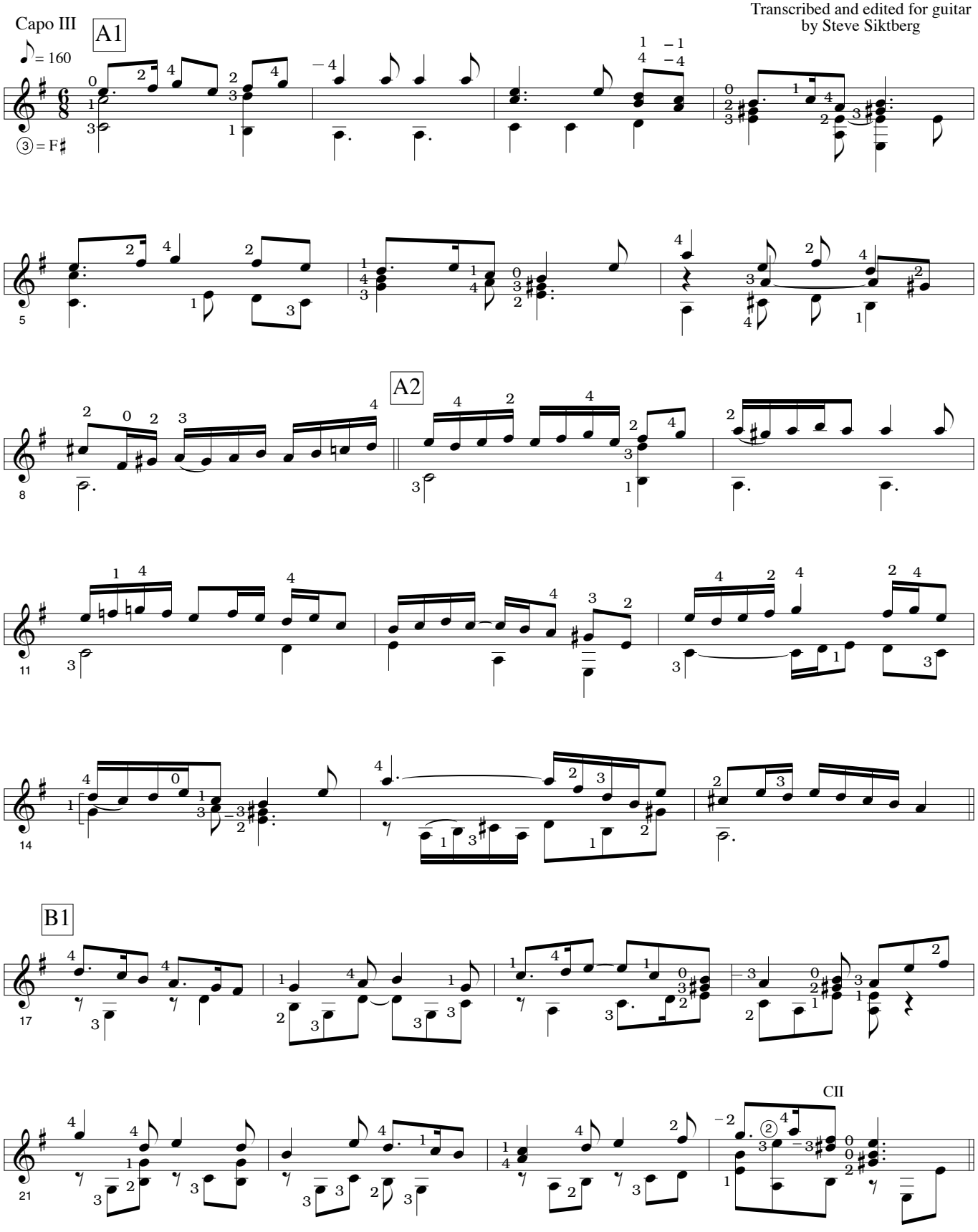


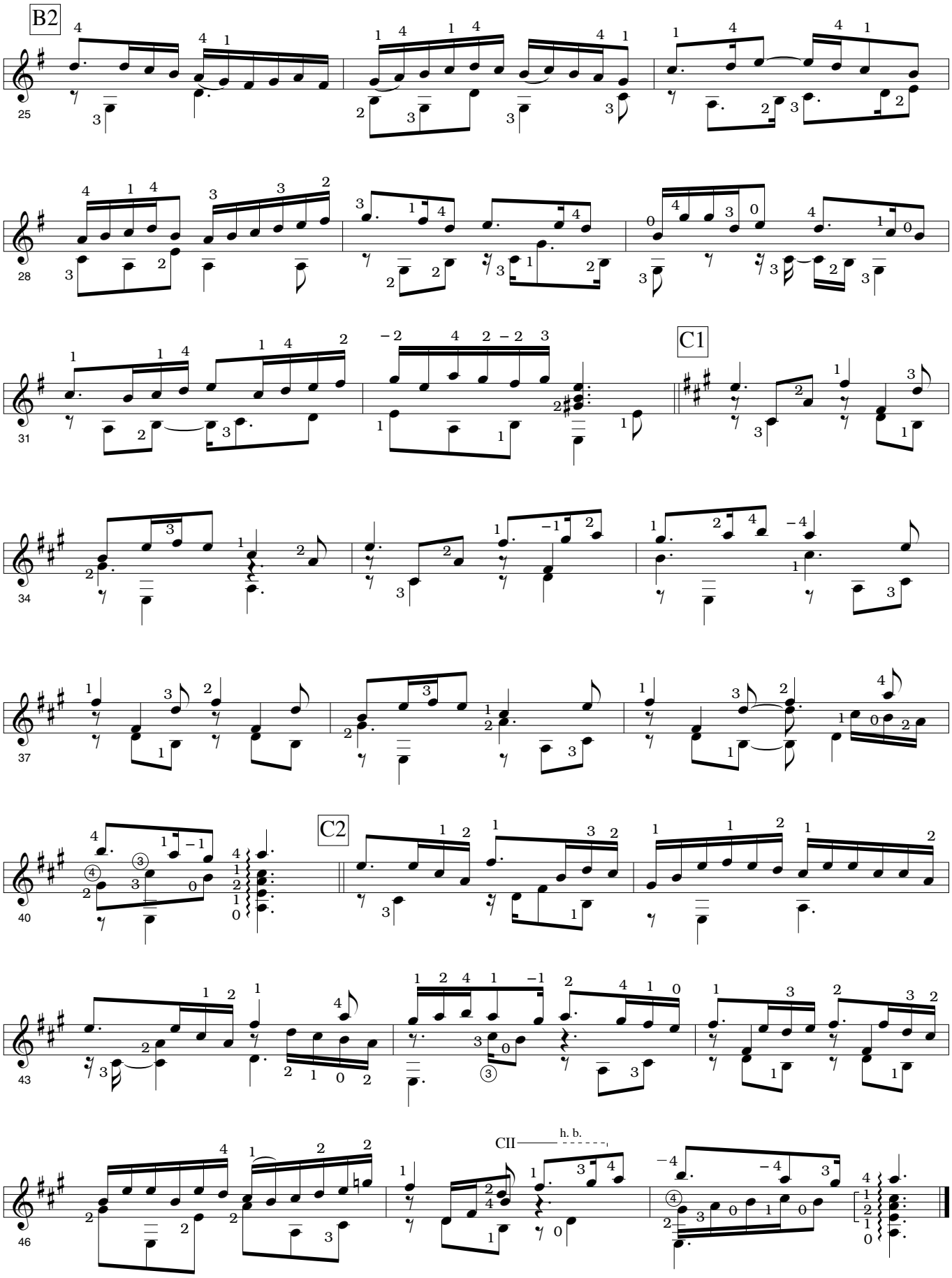
The Lady Clifton's Spirit

(Galliard)

John Dowland

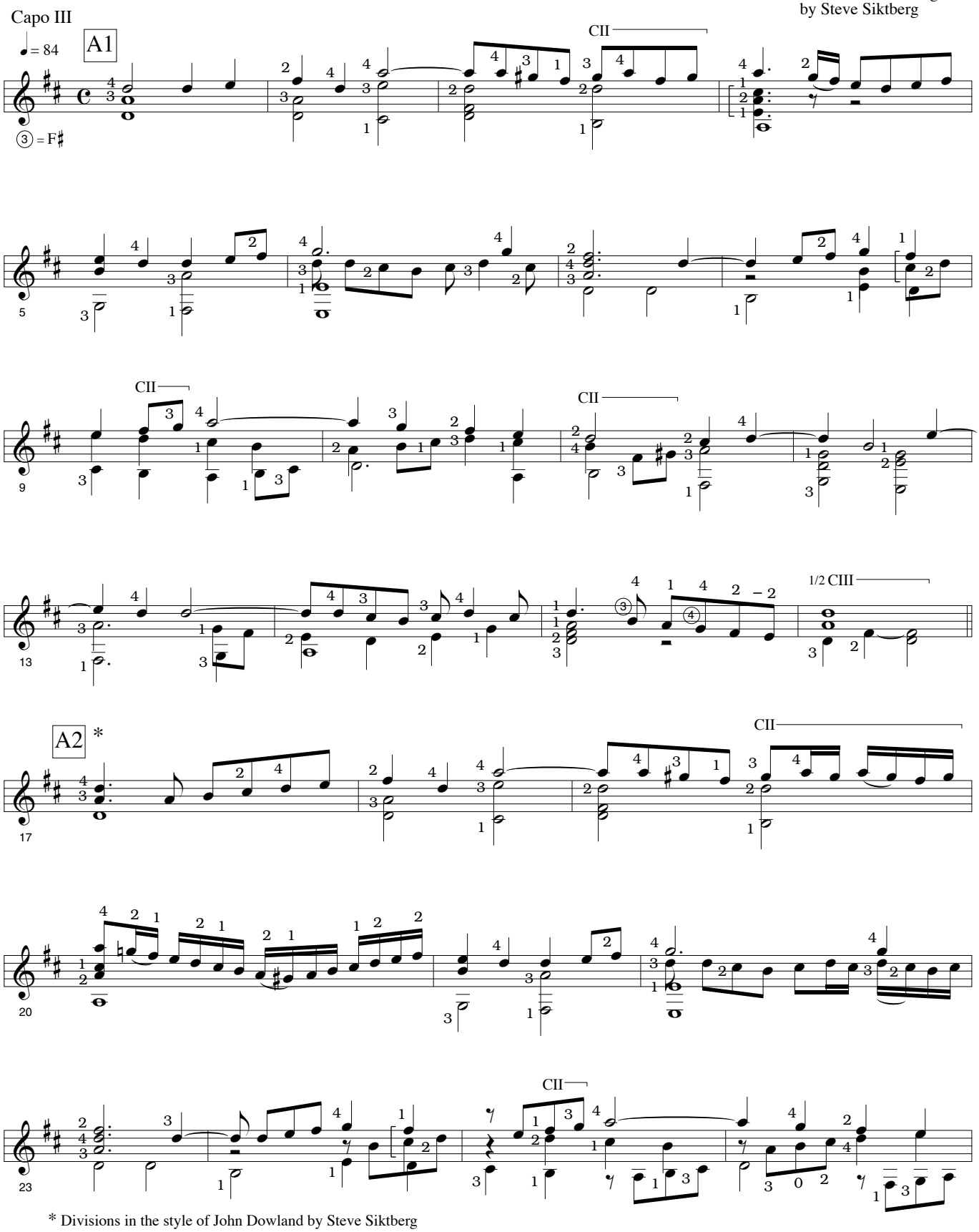
Transcribed and edited for guitar
by Steve Siktberg



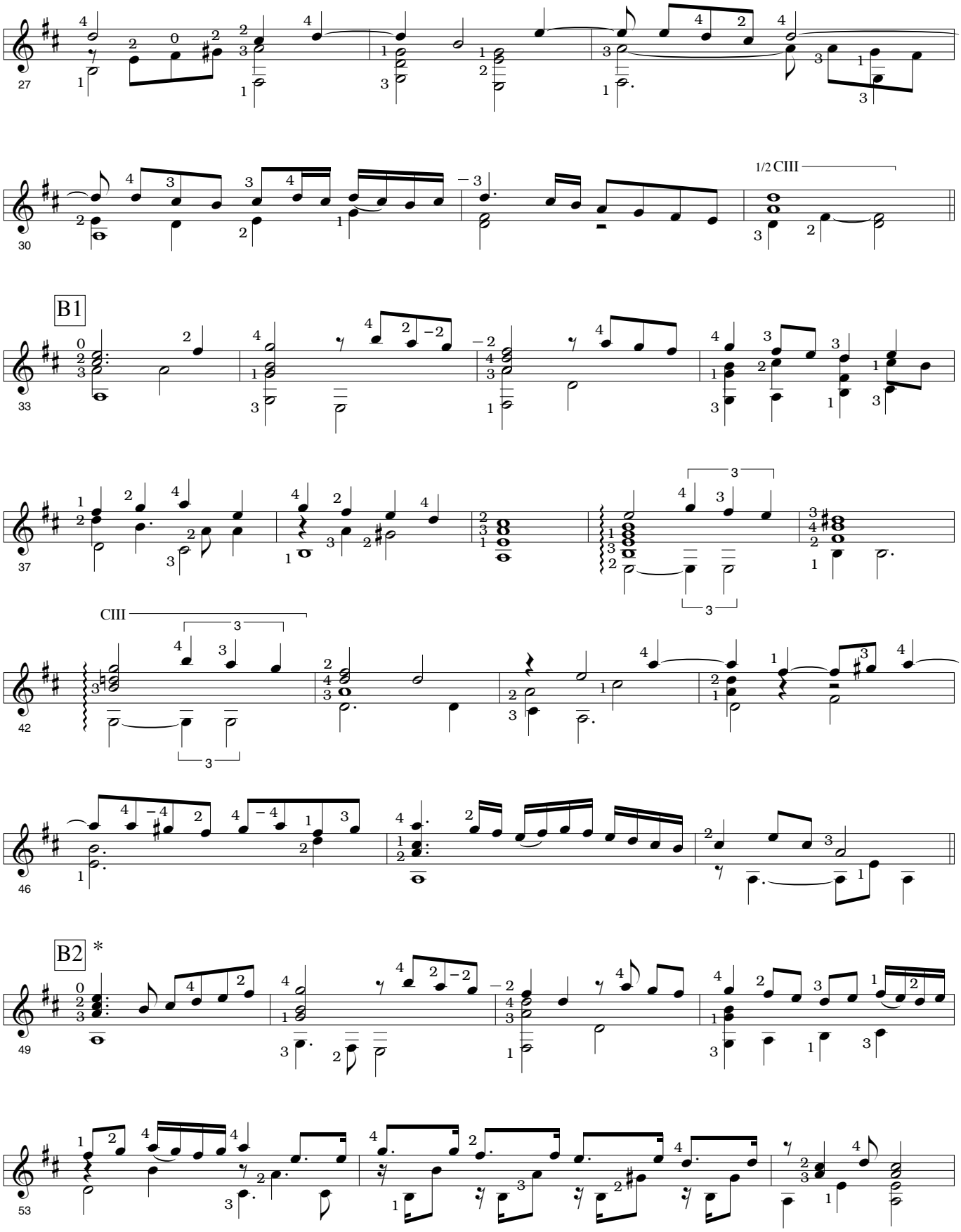

B2
C1
C2
CII
h. b.

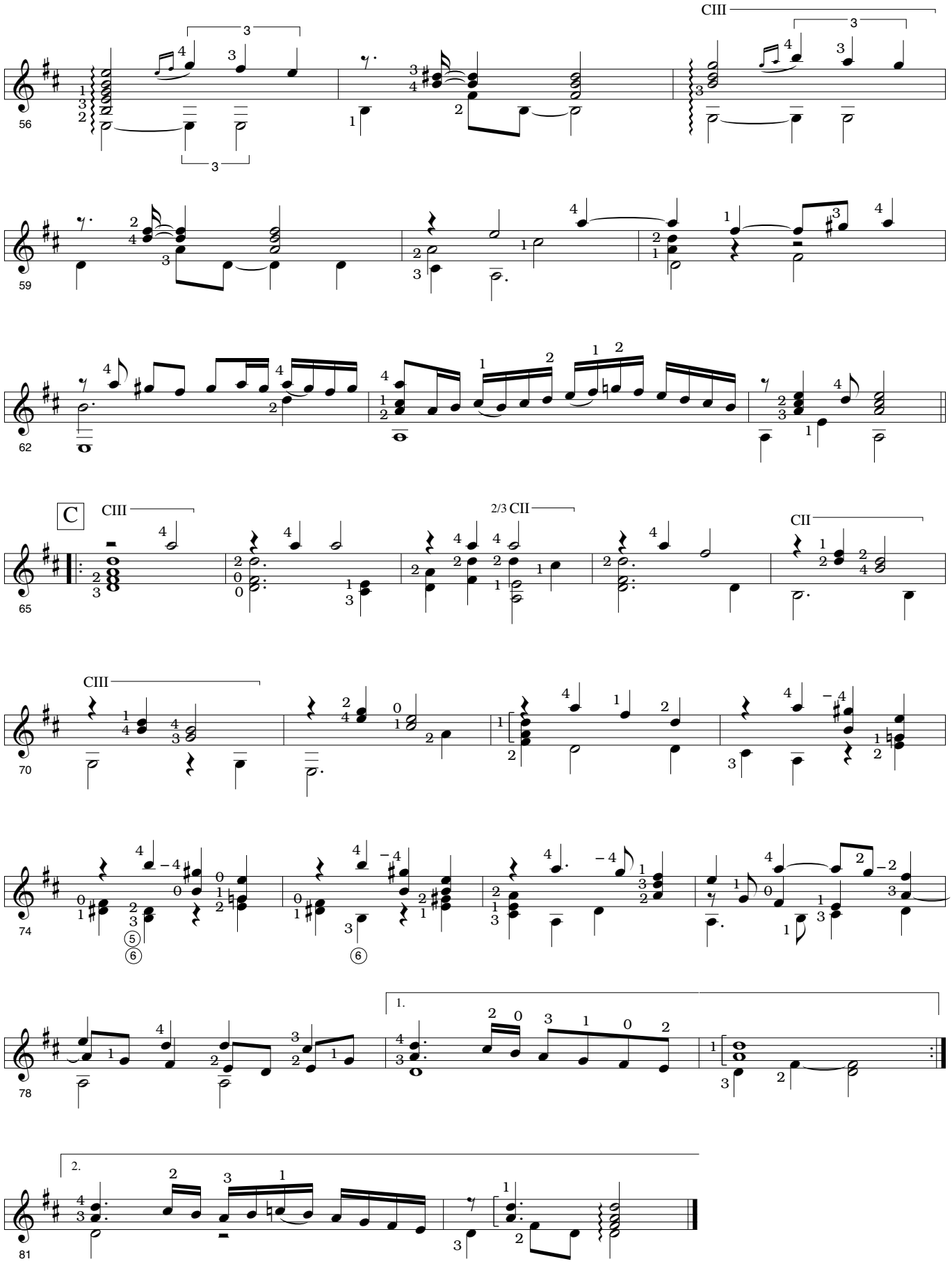
Dr. Case's Pavan

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



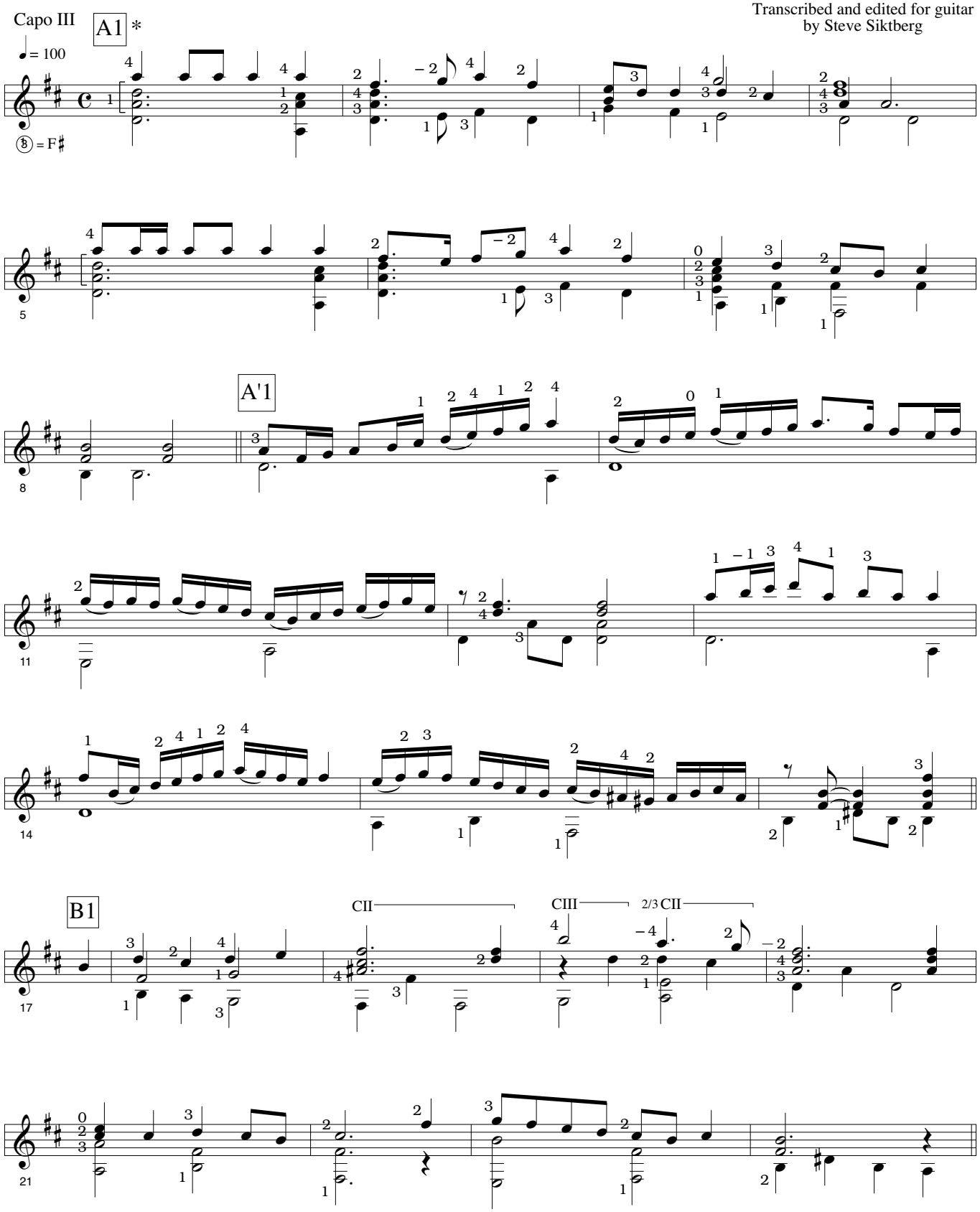
* Divisions in the style of John Dowland by Steve Siktberg


27
30
1/2 CIII
B1
33
37
CIII
42
46
B2
*
49
53

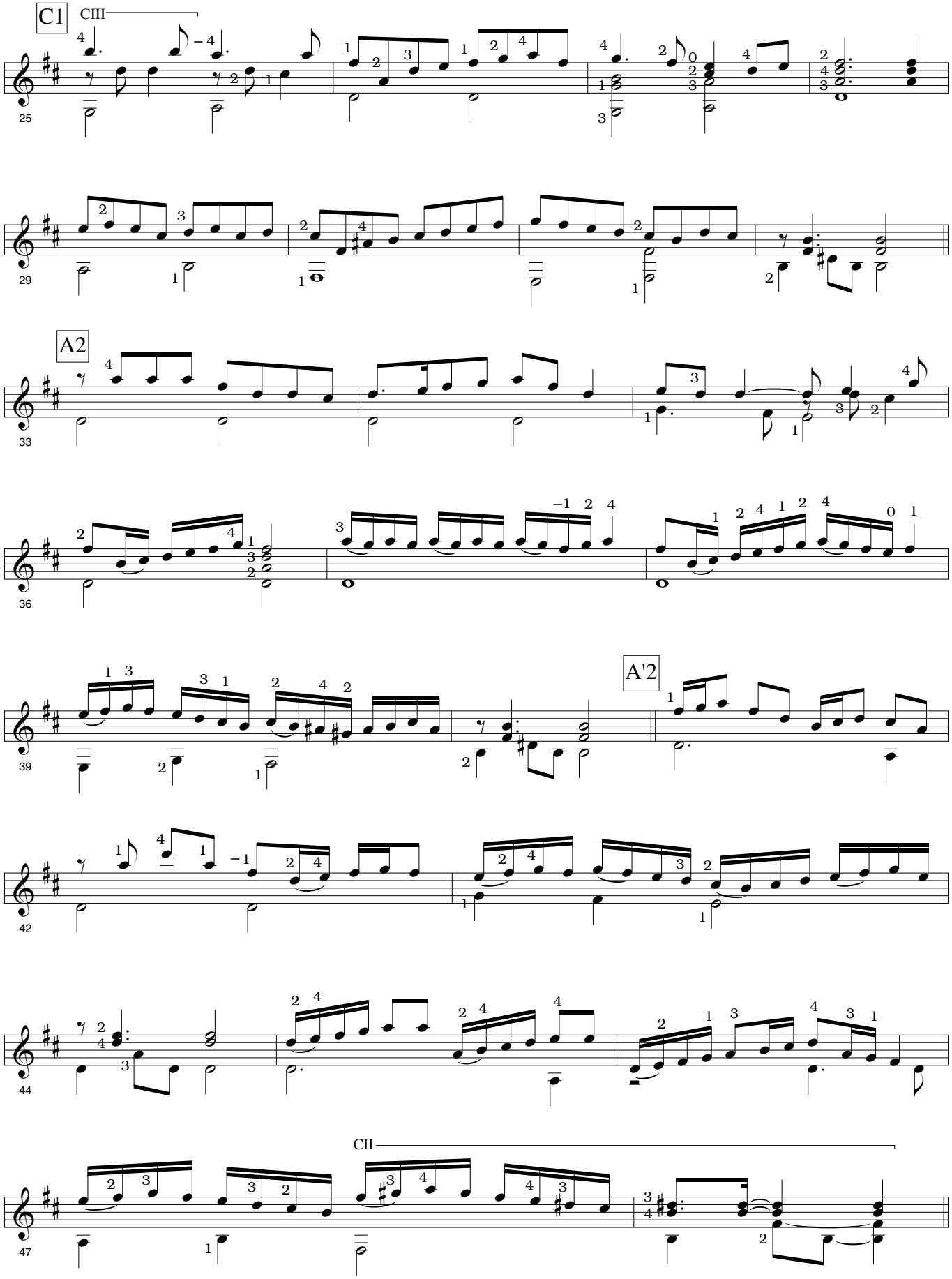

CIII
56
59
62
C
CIII
2/3 CII
CII
65
CIII
70
74
1.
78
2.
81

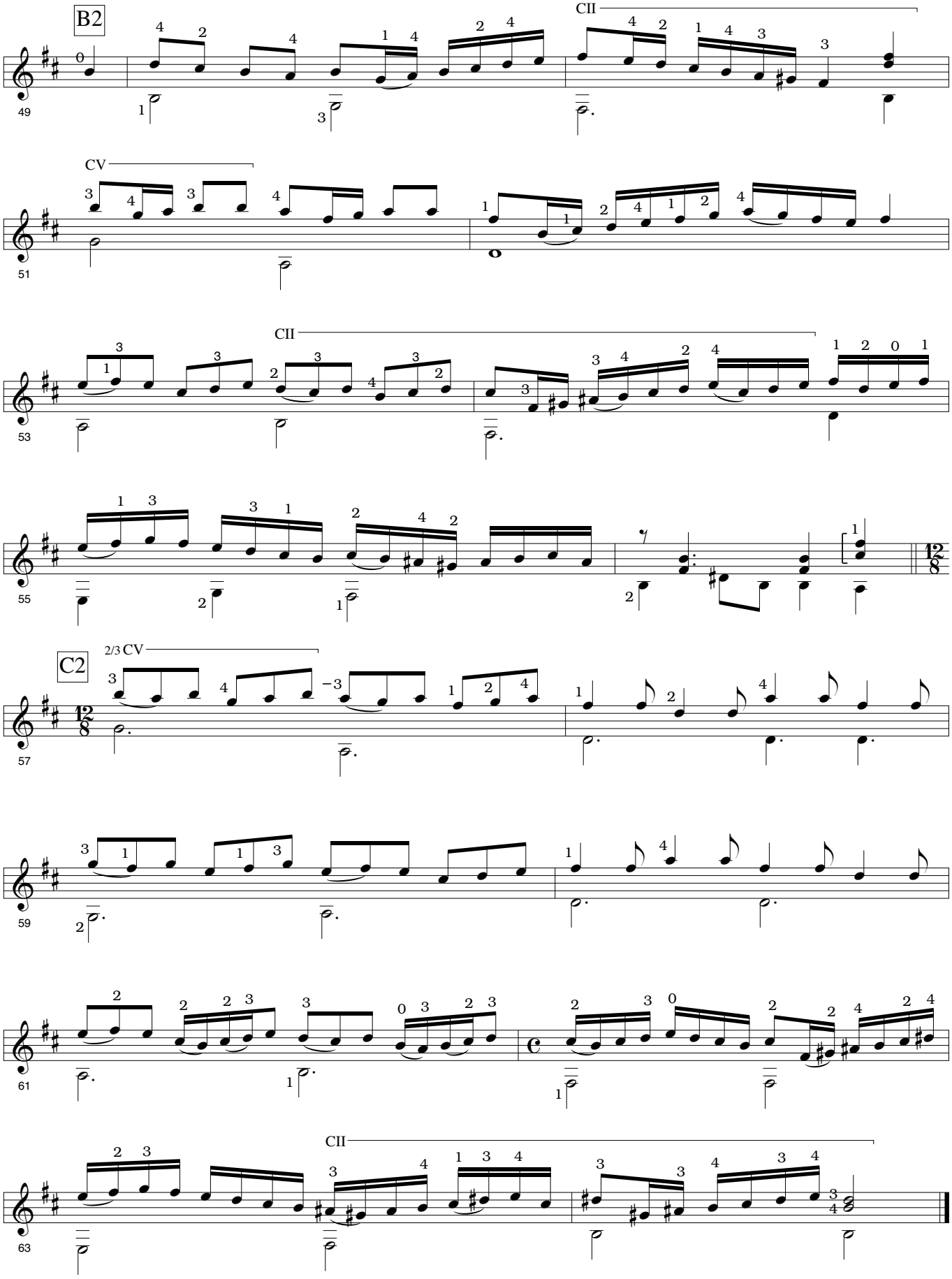
Sir John Smith, His Almain

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



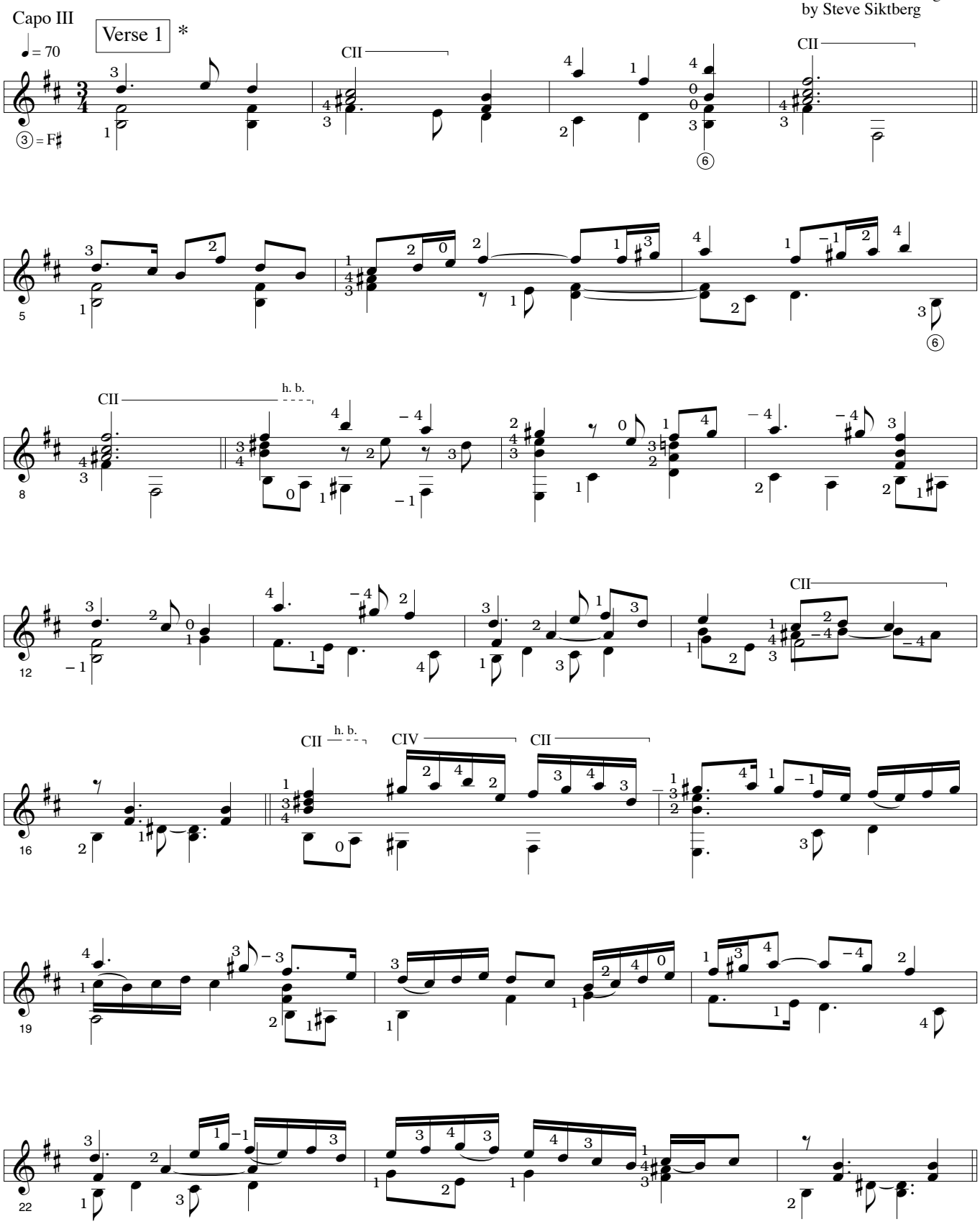
* This Almain has the unusual layout of A1-A'1-B1-C1, followed by a division of that entire form, A2-A'2-B2-C2.


C1
CIII
25
29
A2
33
36
39
A'2
42
44
CII
47

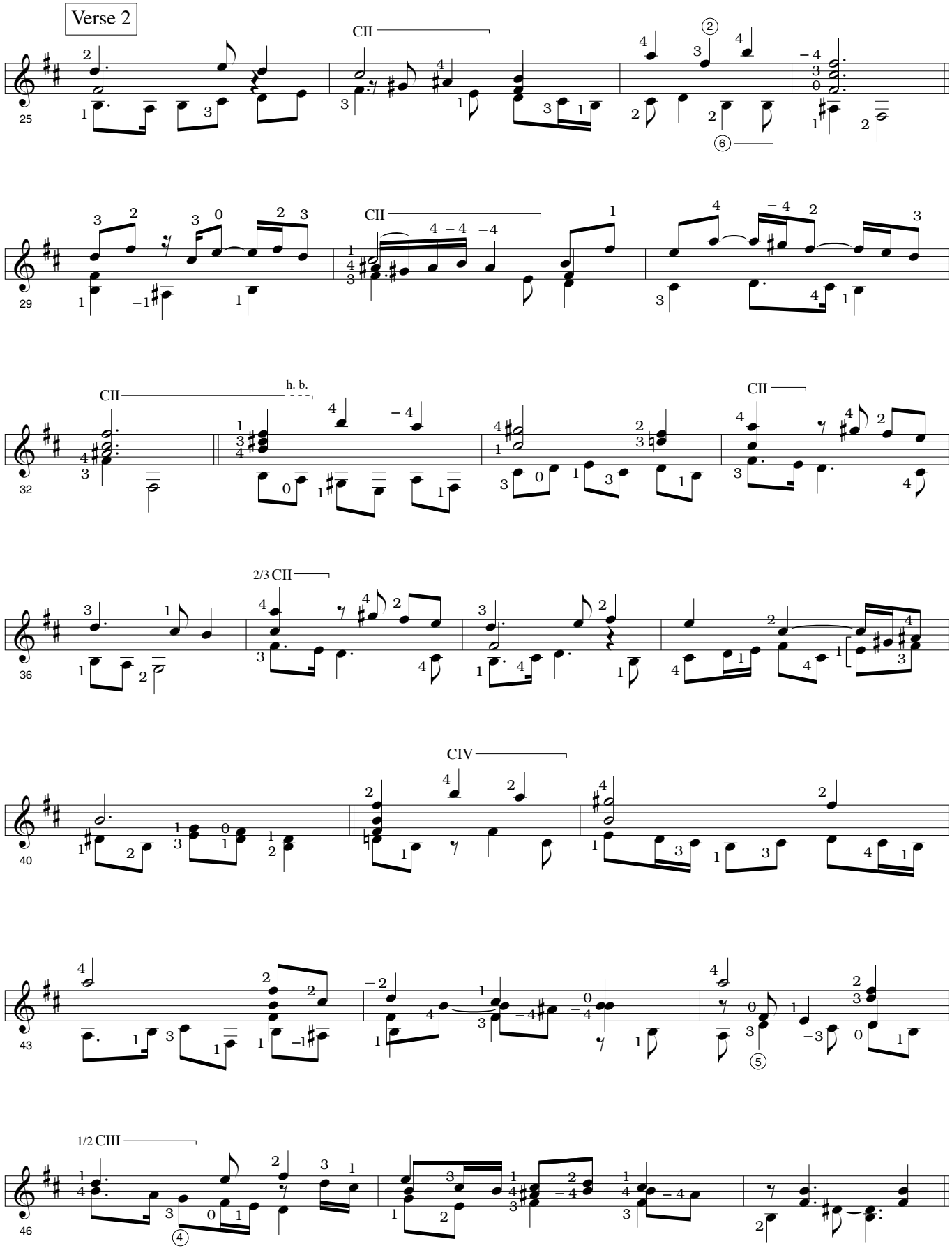

B2
CII
CV
CII
CV
CII
C2
2/3 CV
CII

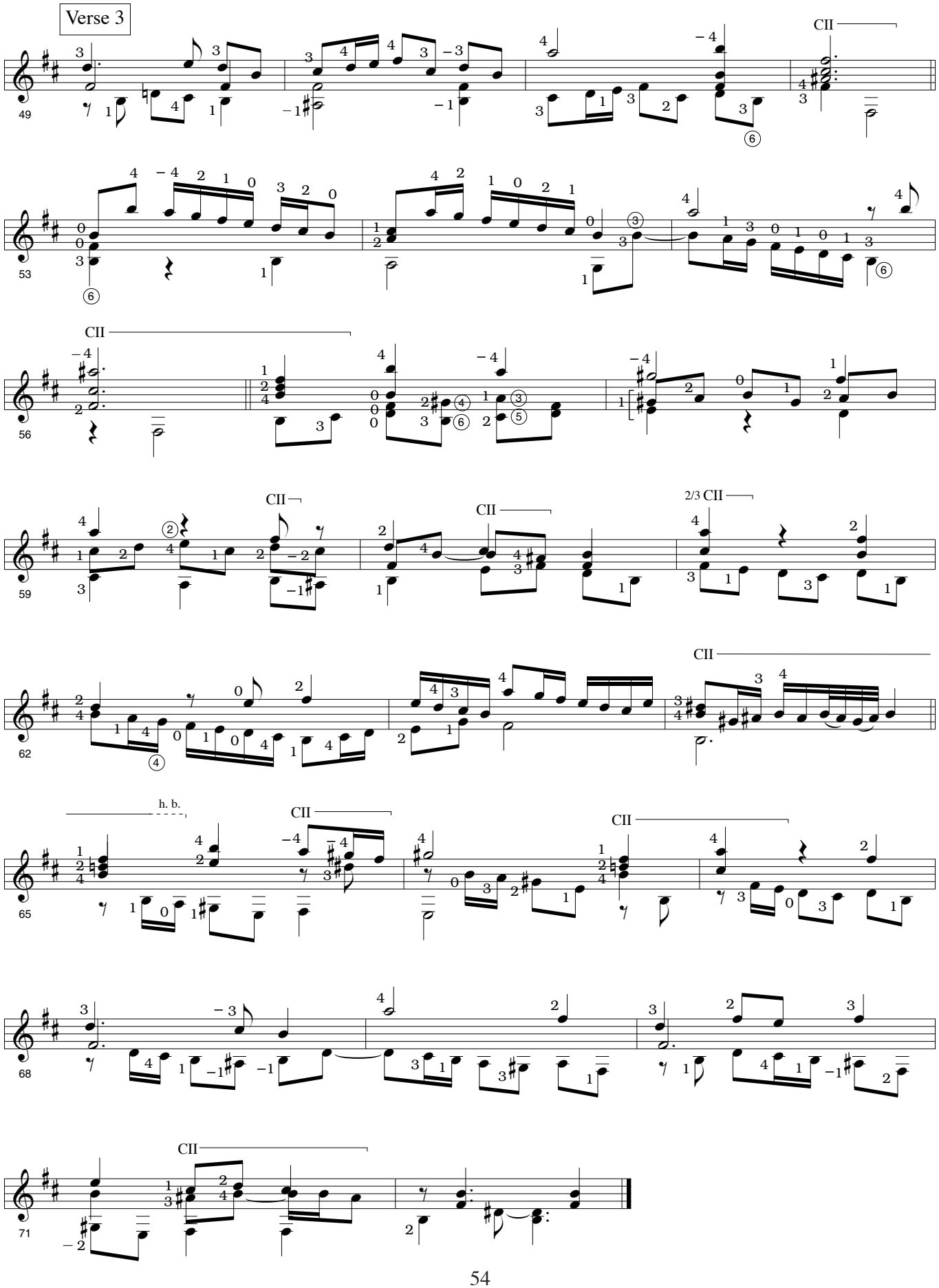
Robin

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



* This ballad setting consists of three verses in the form A1-A2-B1-B2, with each verse being treated in an increasingly improvisitory fashion.


Verse 2
CII
25
CII
29
CII
h. b.
32
2/3 CII
CII
36
CIV
40
43
1/2 CIII
46


Verse 3
CII
h. b.

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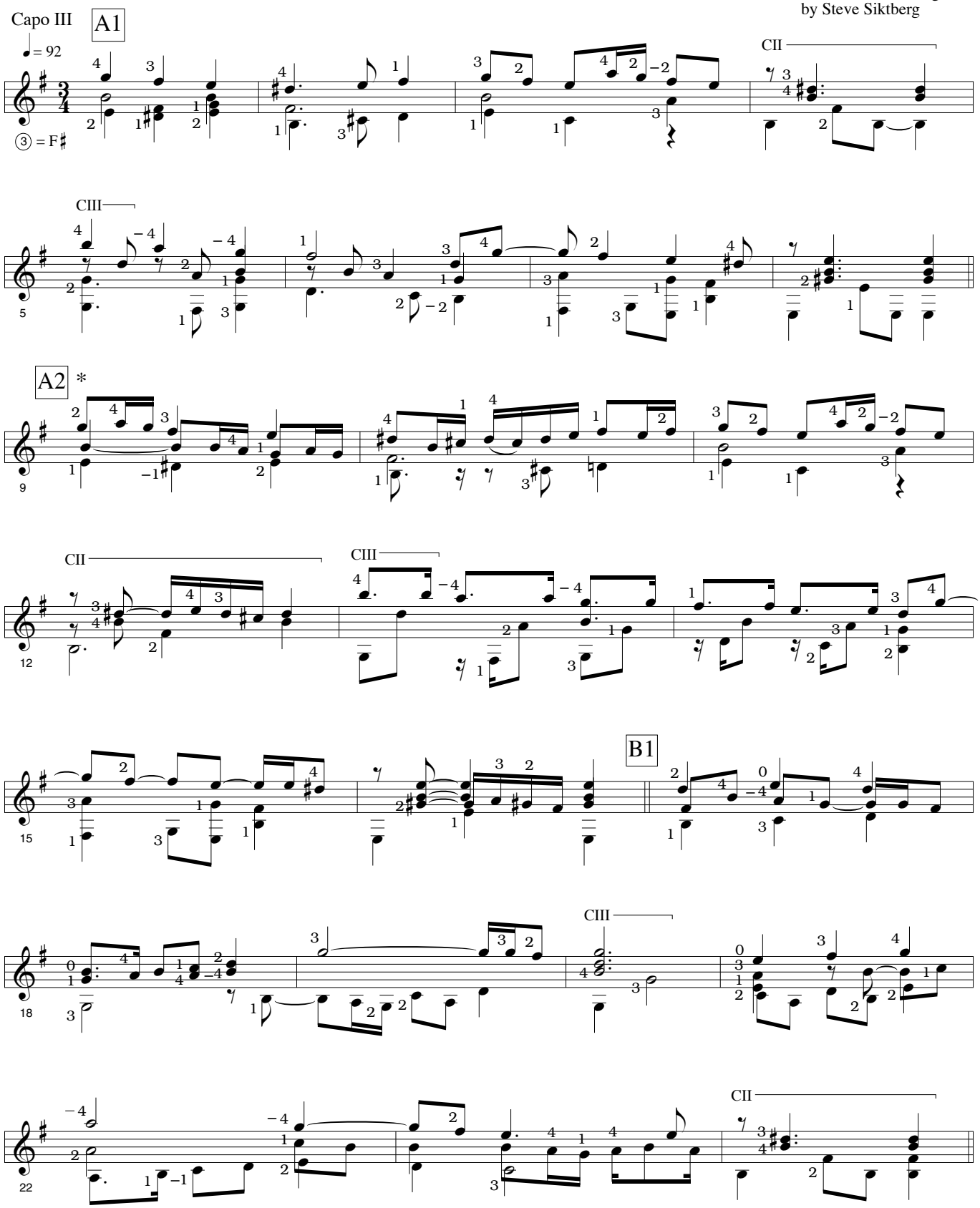
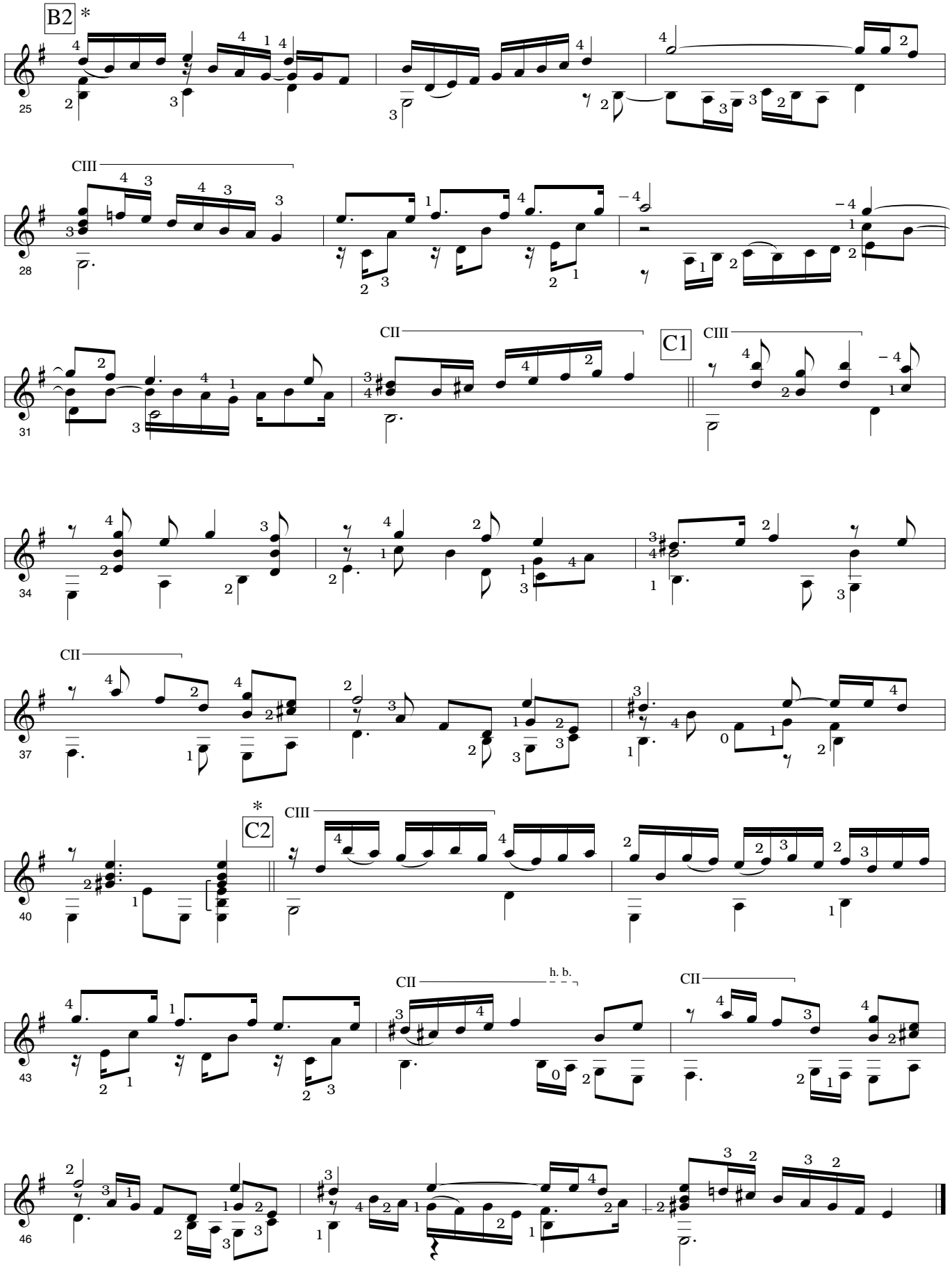
Sir John Souch's Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



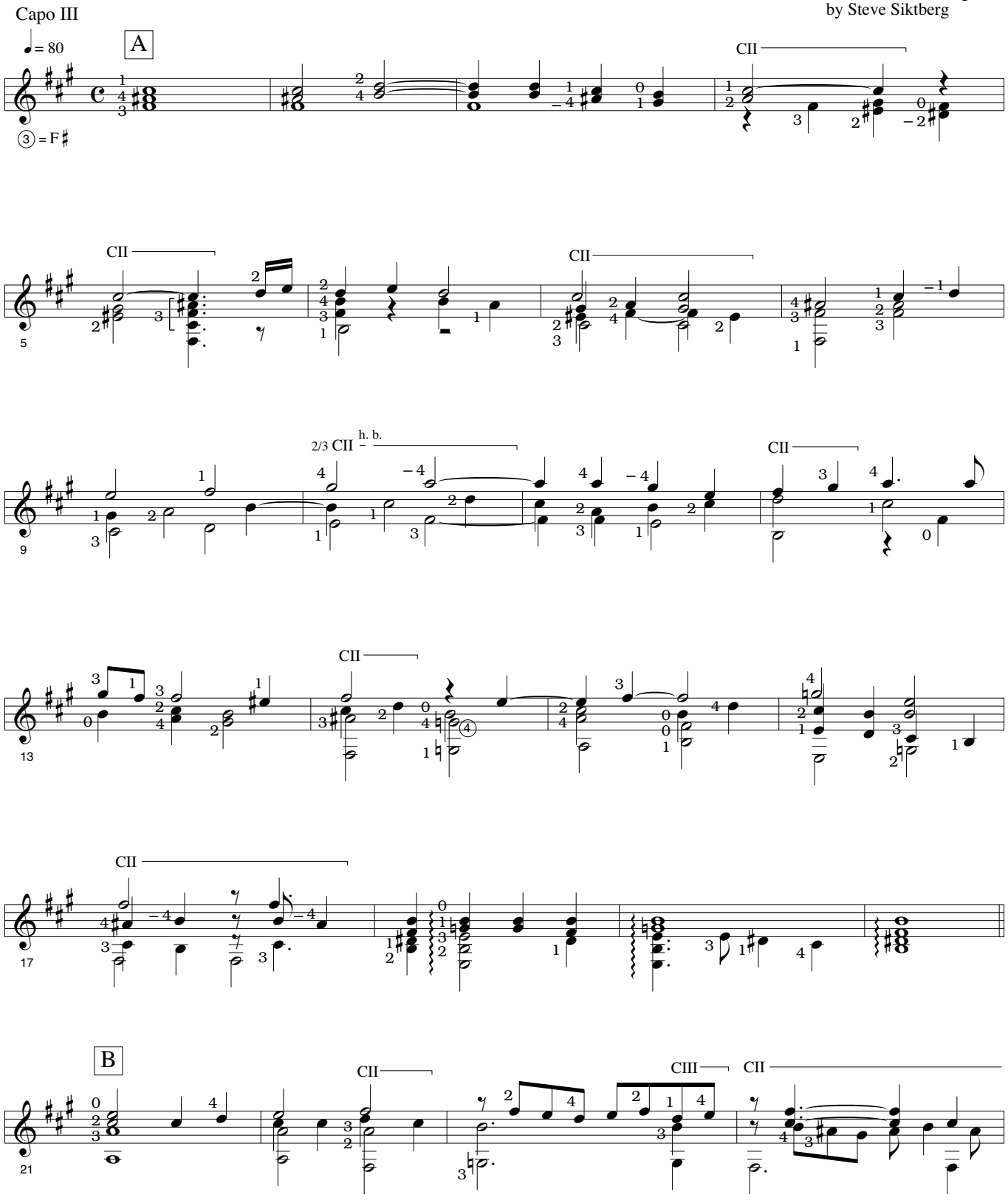
* Divisions in the style of John Dowland by Steve Siktberg

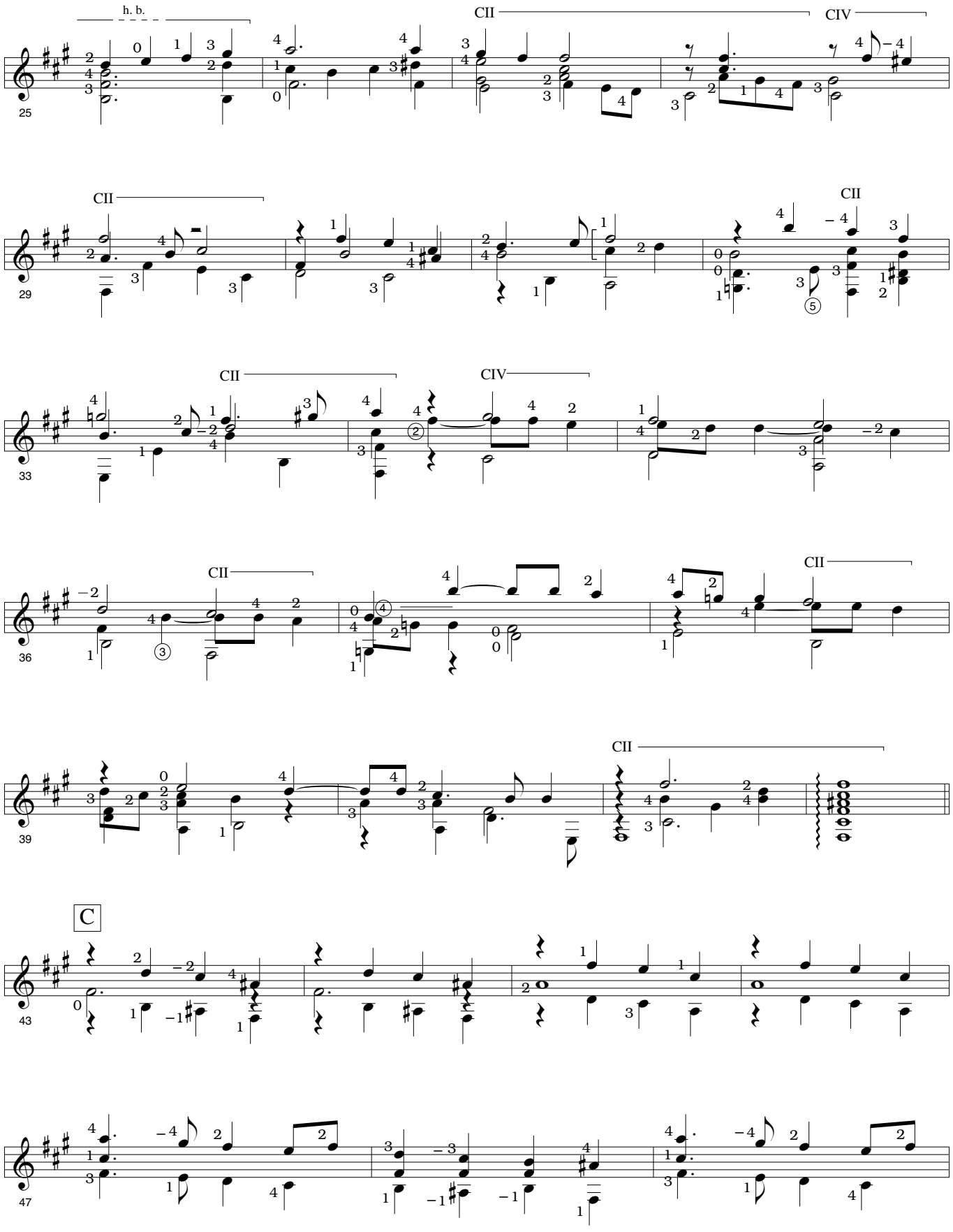

B2 *
25
CIII
28
CII
C1
CIII
31
34
CII
37
*
C2
CIII
40
CII
h. b.
CII
43
46

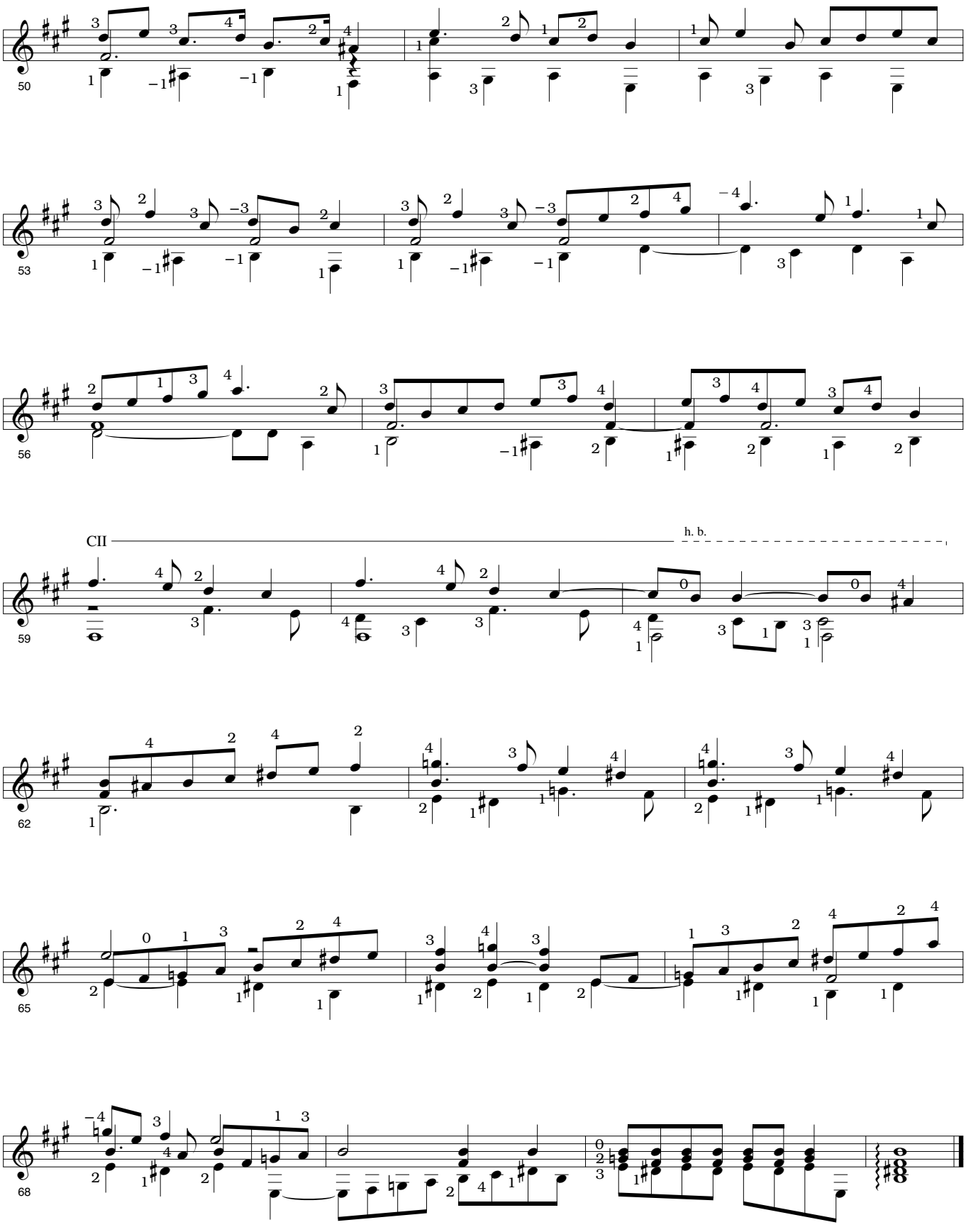
Semper Dowland Semper Dolens

(Pavan)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg




h. b.
CII
CIV
CII
CII
CII
CIV
CII
CII
CII
C


50
53
56
CII
h. b.
59
62
65
68

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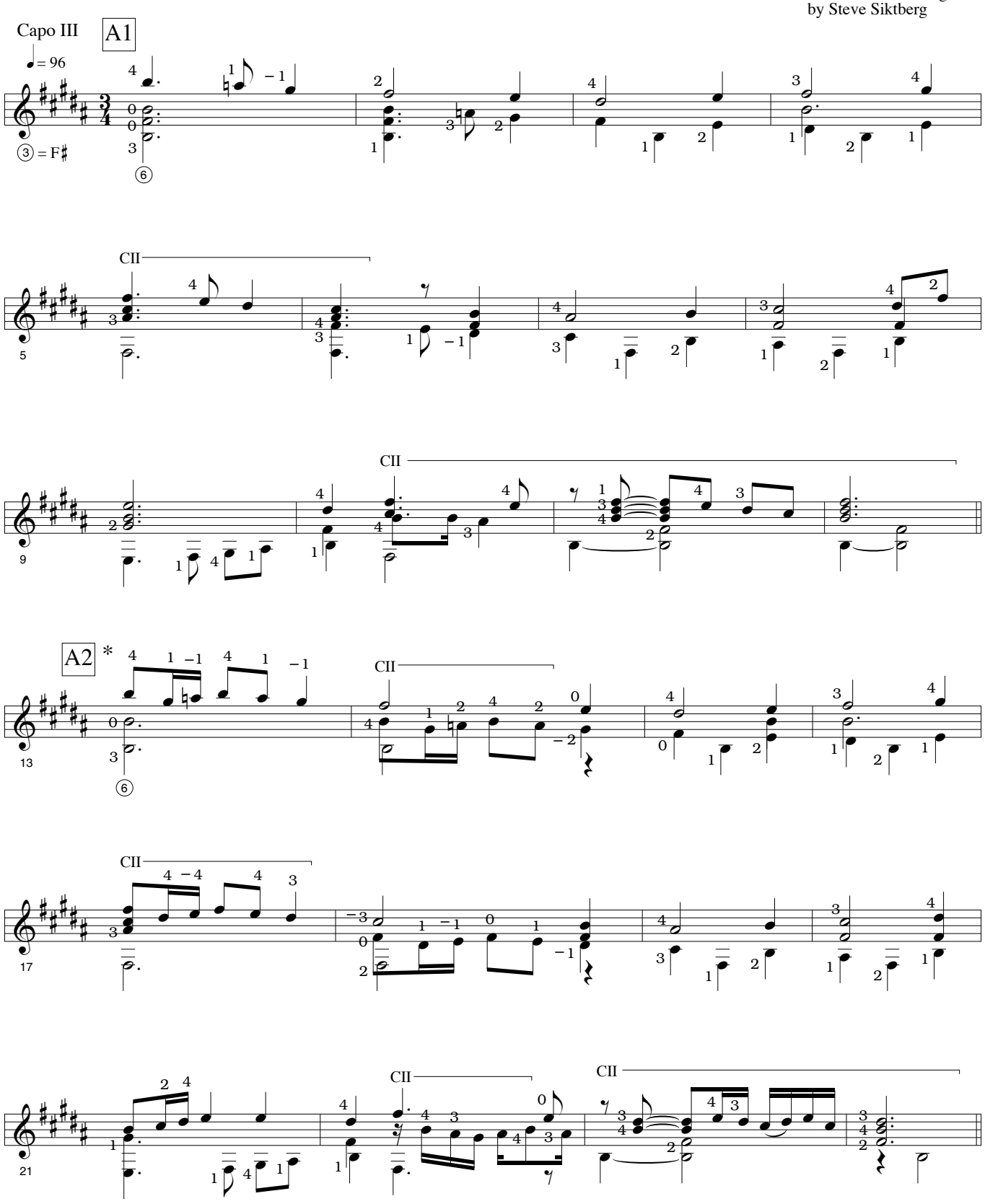
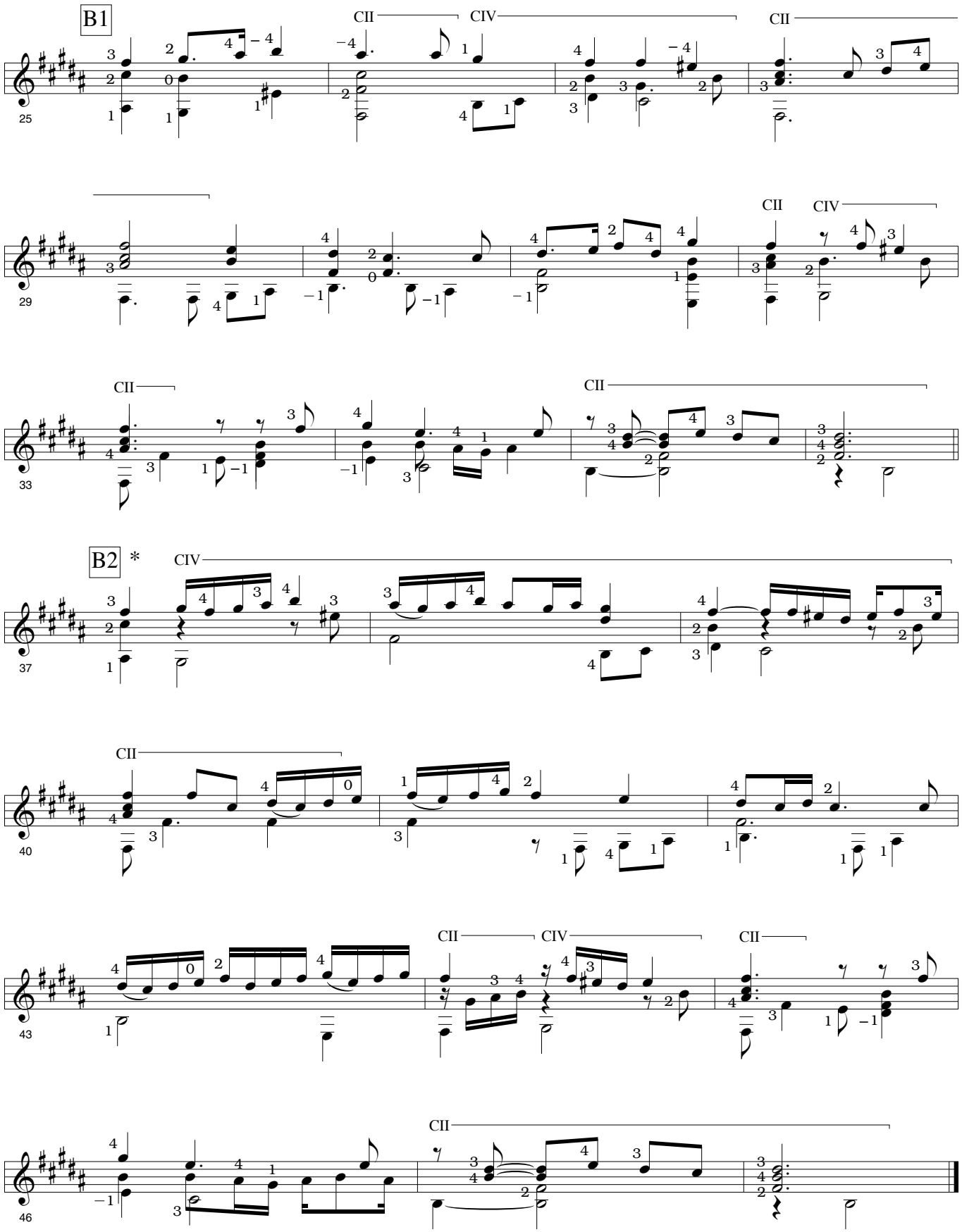
K. Darcy's Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

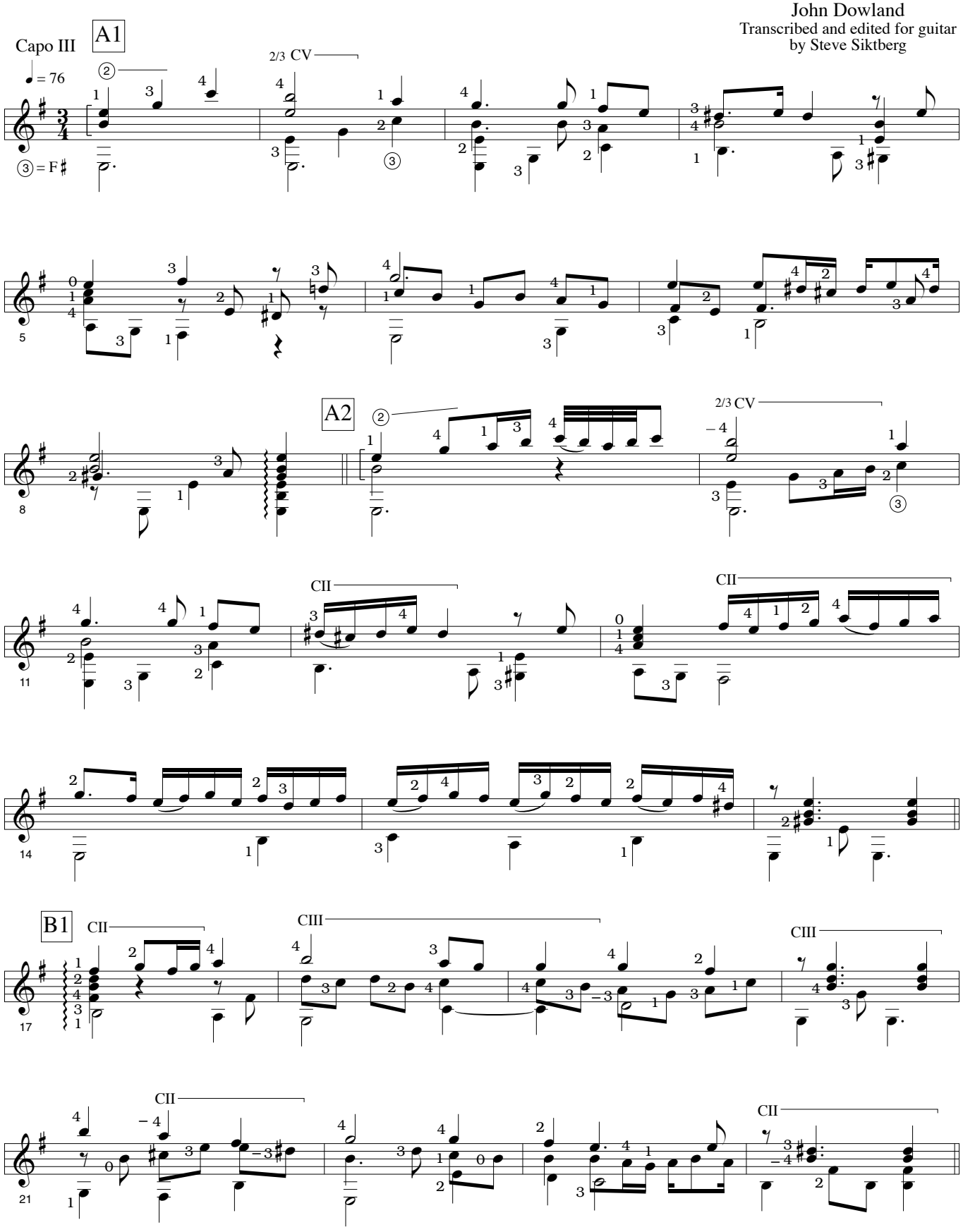


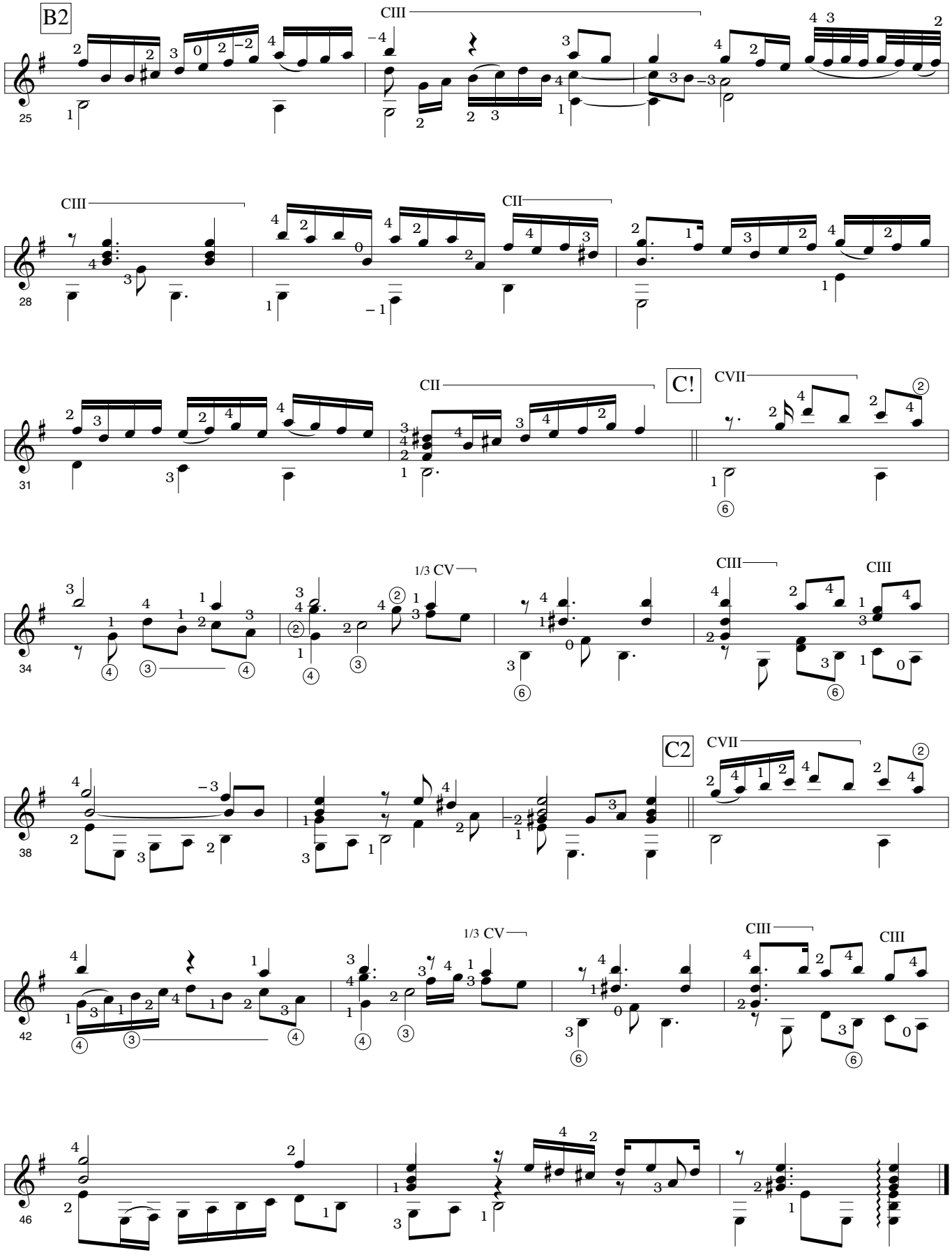
* Divisions by Dowland's contemporary, Francis Cutting (1571-1596)


B1
CII
CIV
CII
CII
CIV
CII
CII
B2 *
CIV
CII
CII
CIV
CII
CII

Captain Digorie Piper's Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

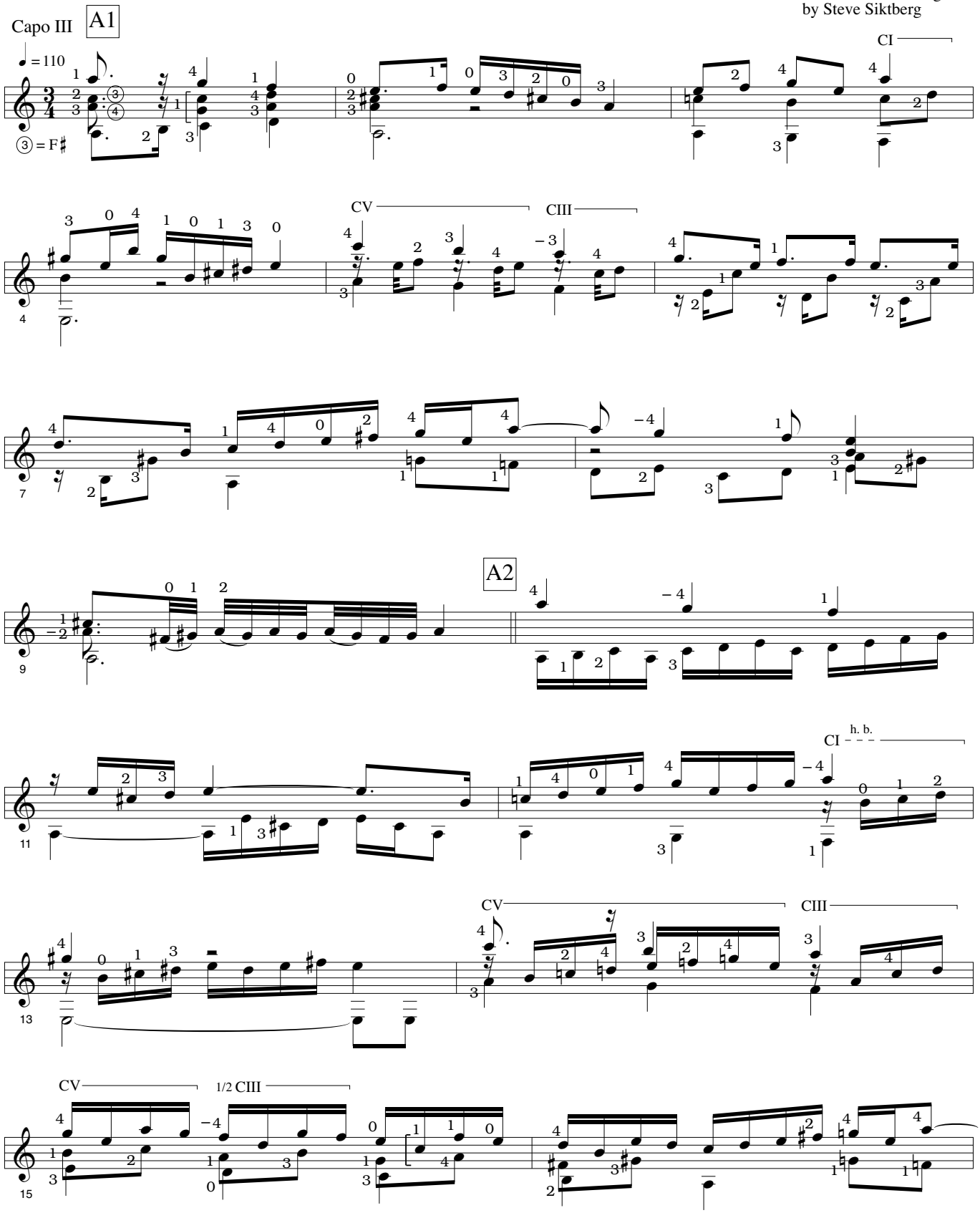


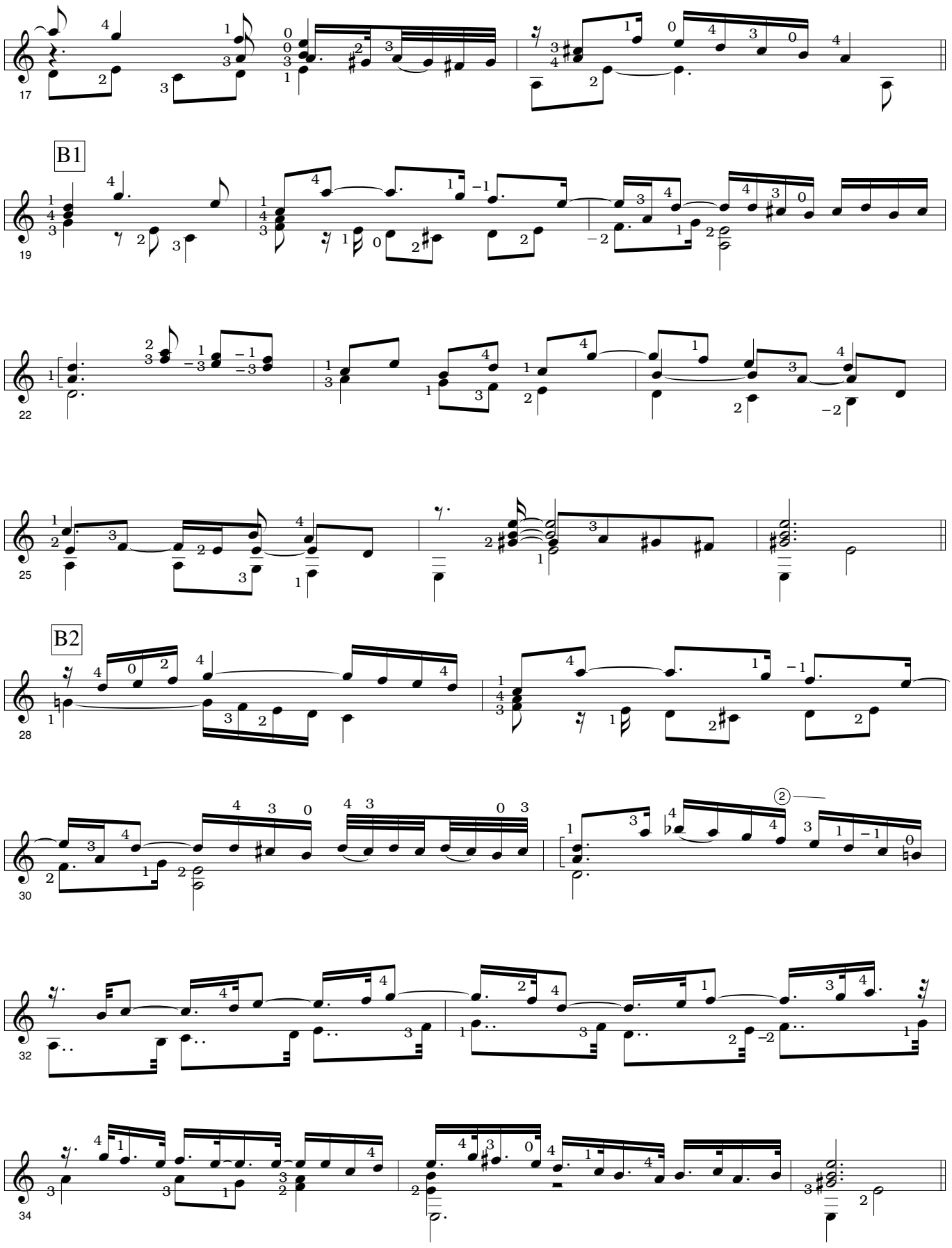

B2
CIII
CII
C!
CVII
1/3 CV
C2

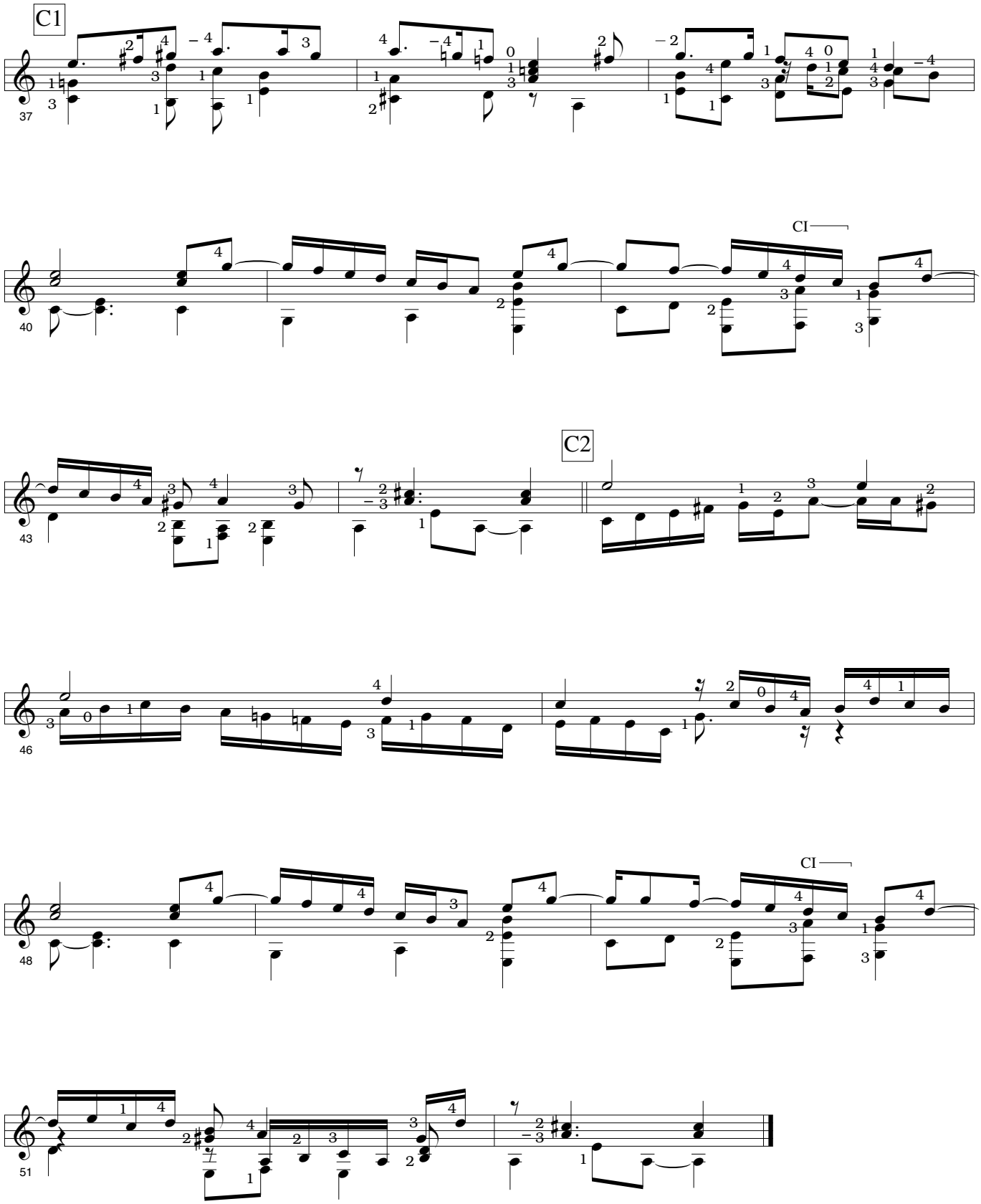
Galliard

(on a Galliard by Daniel Bacheler)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg




B1
B2


C1
37
CI
40
C2
43
46
CI
48
51

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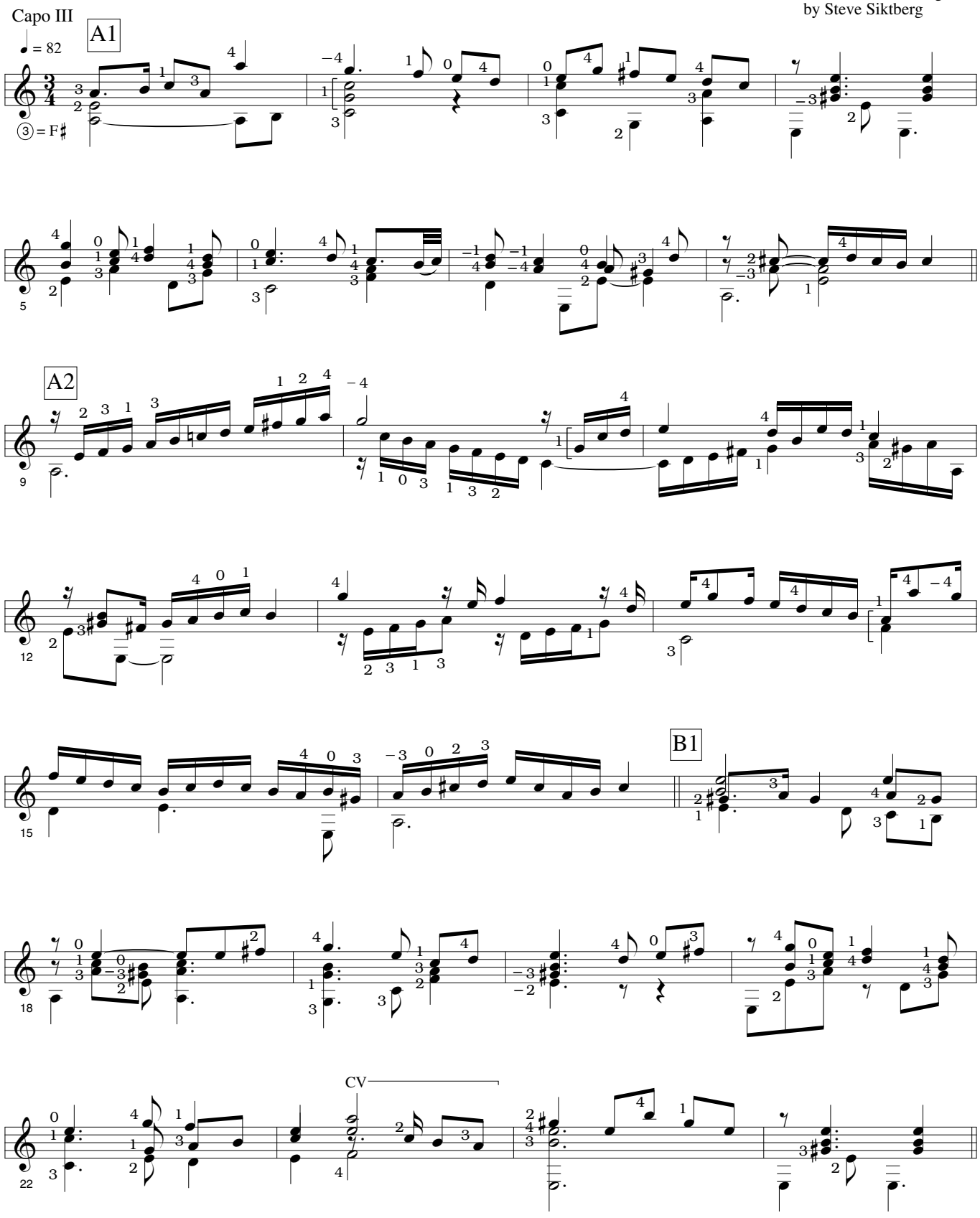
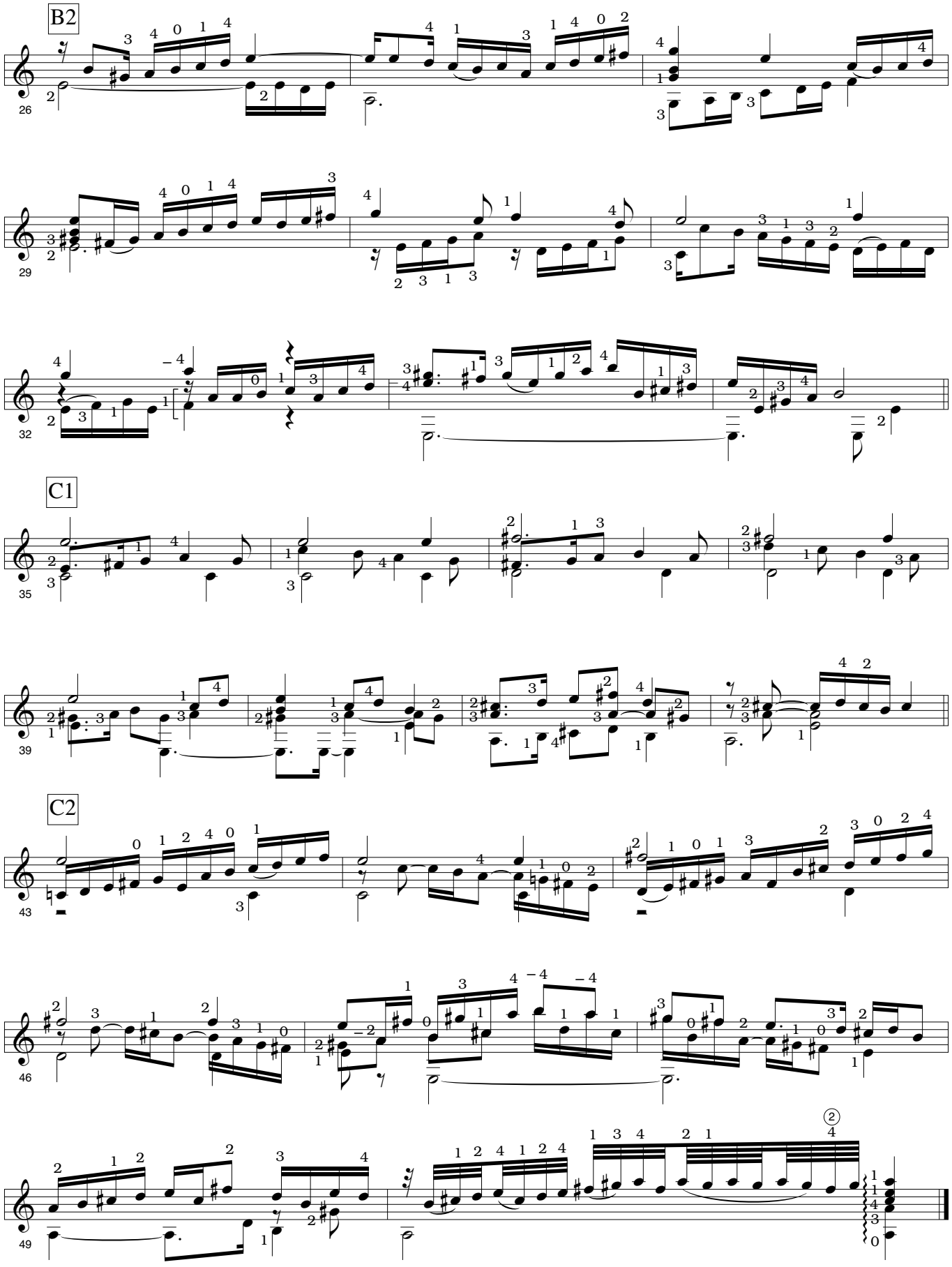
Earl of Essex Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



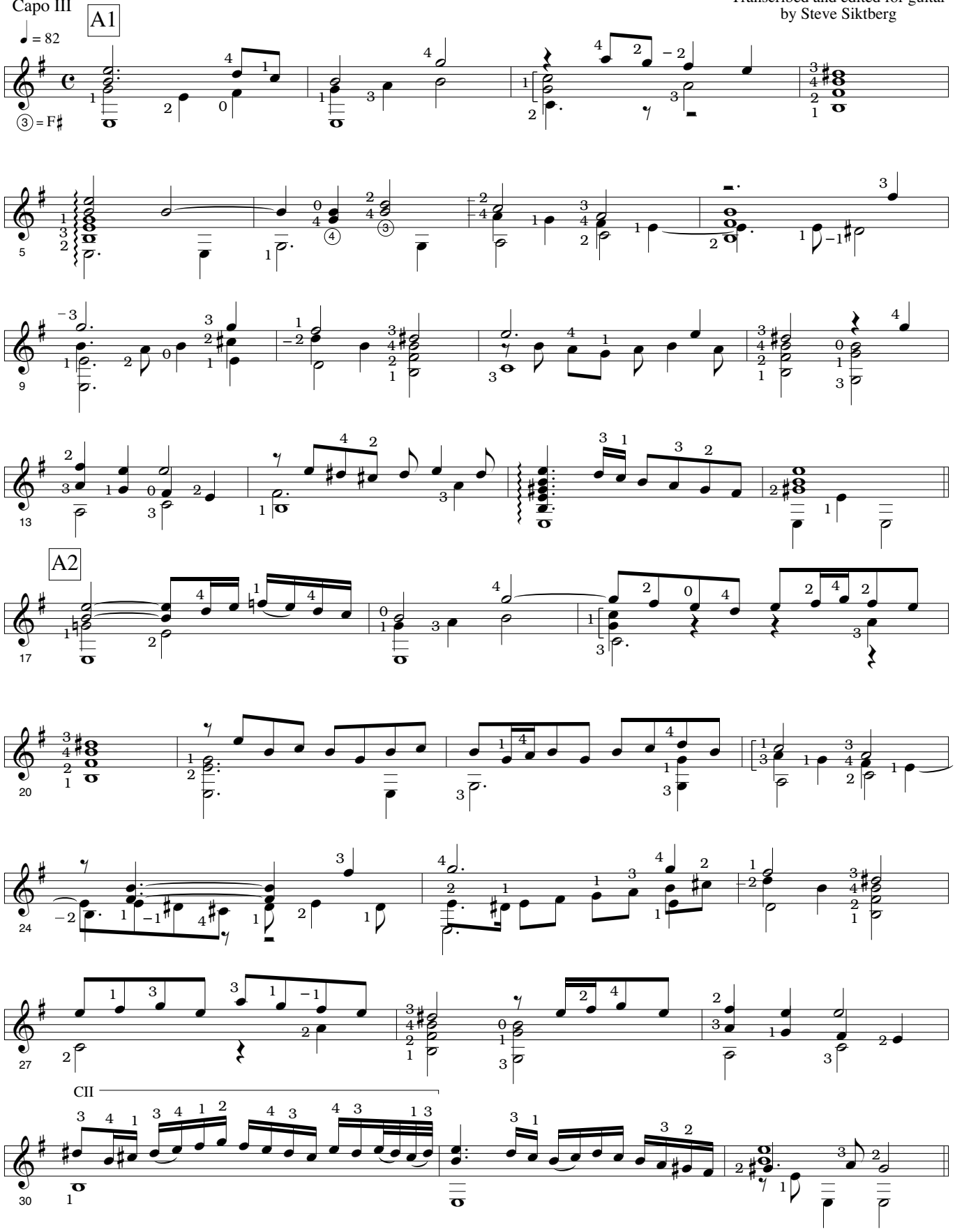

B2
C1
C2

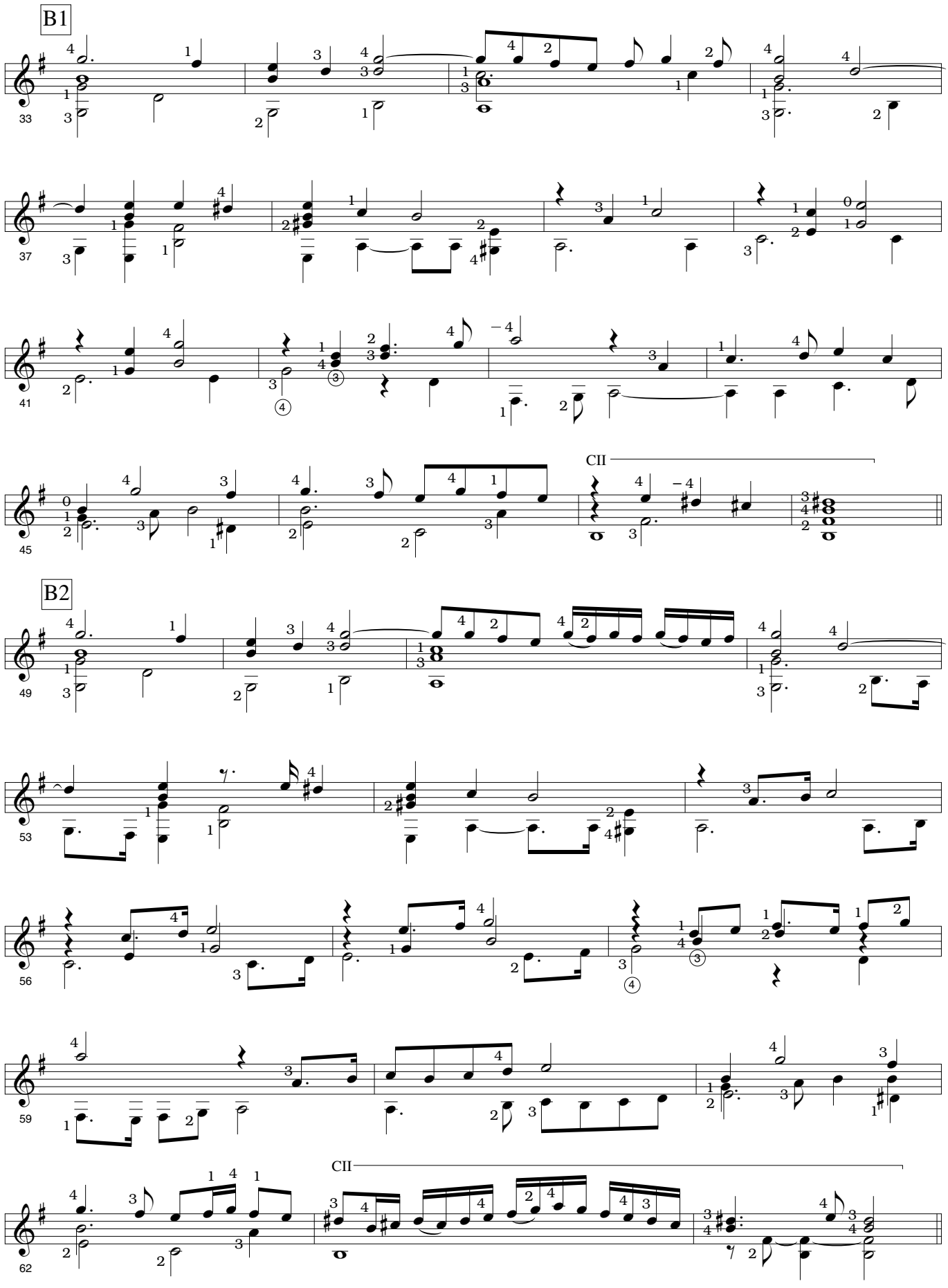
Lachrimae

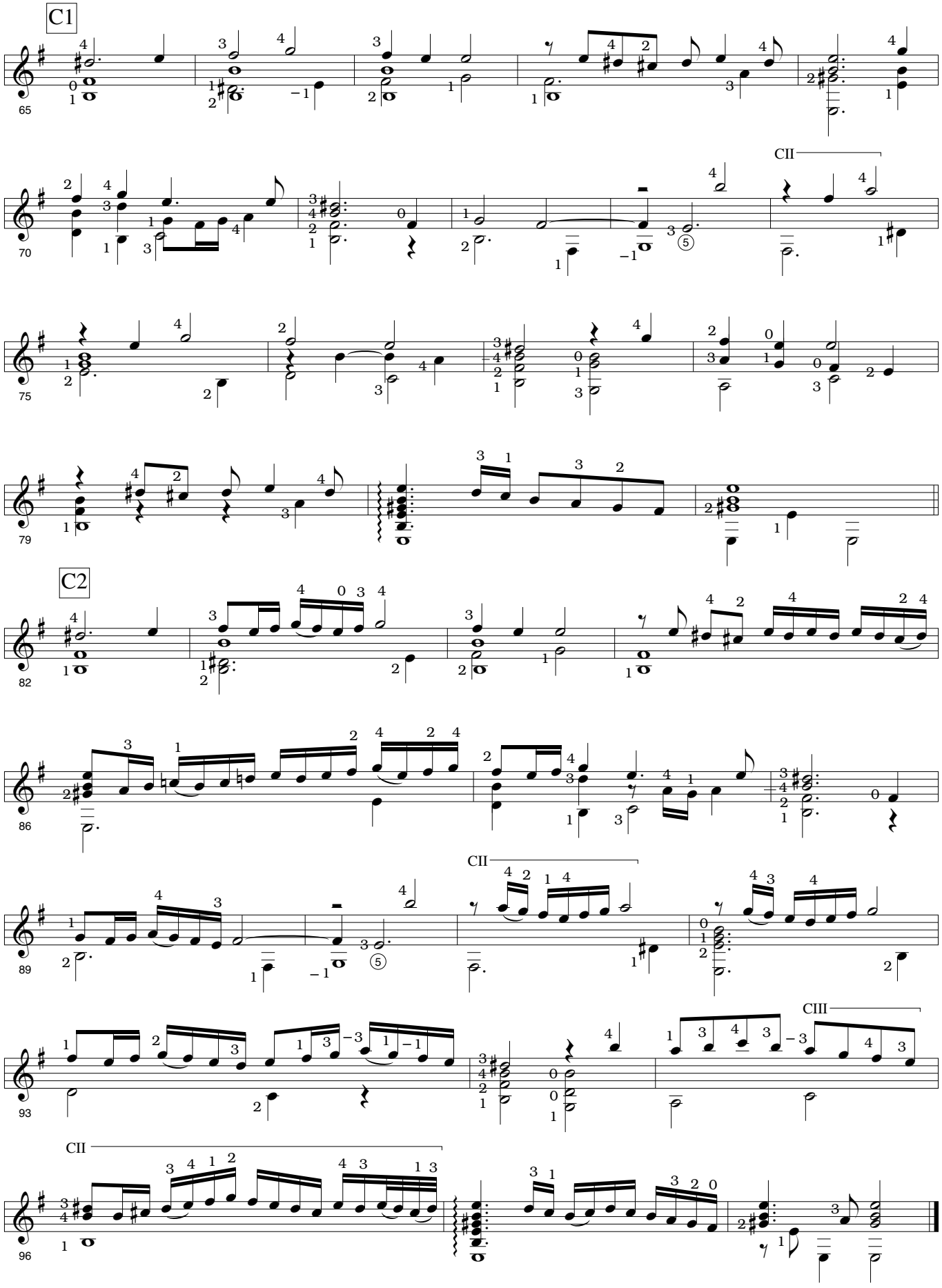
(Pavan)

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

Capo III




B1
33
37
41
45
CII
B2
49
53
56
59
62
CII


C1
65
70
CII
75
79
C2
82
86
CII
89
CII
93
CIII
CII
96

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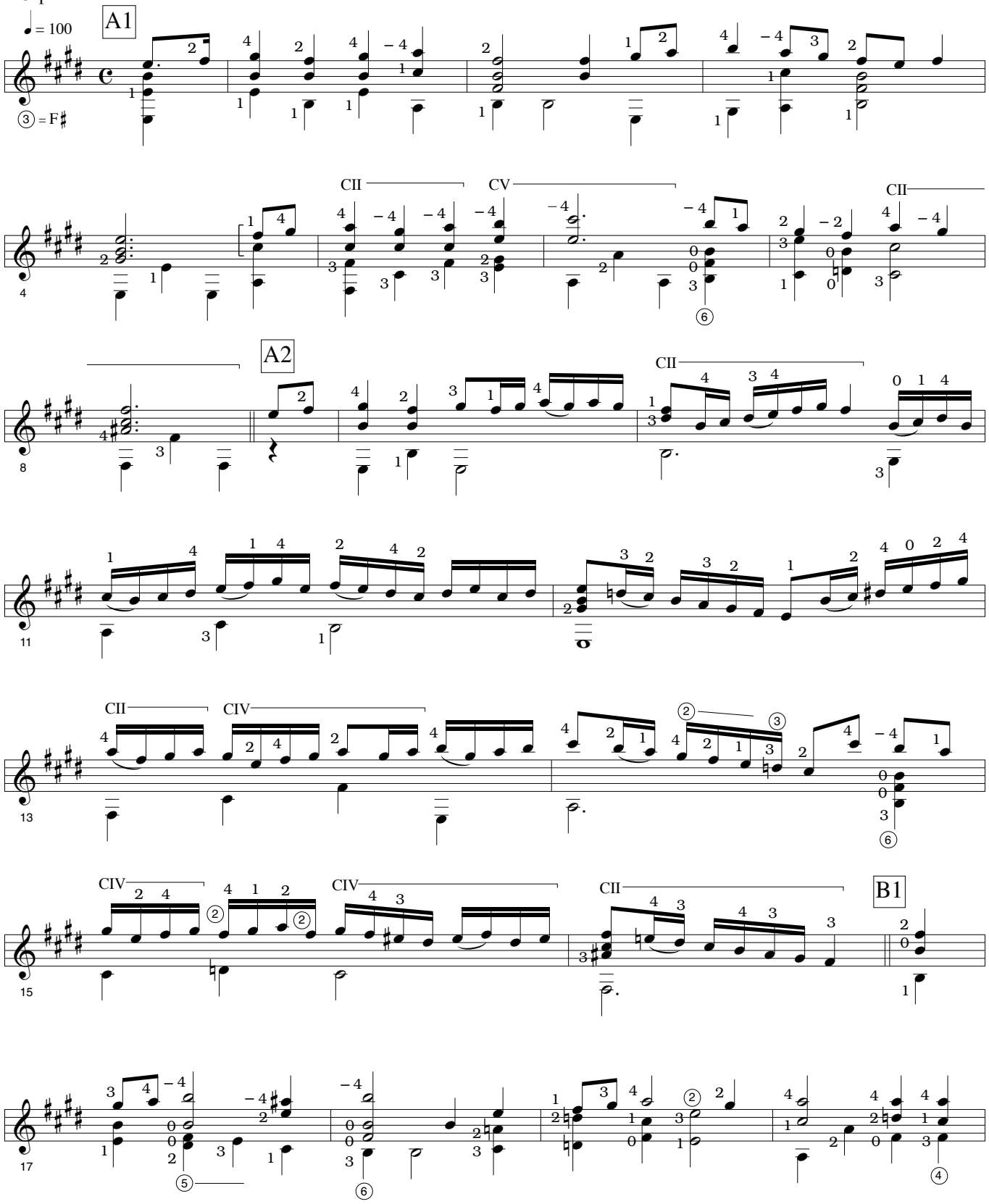
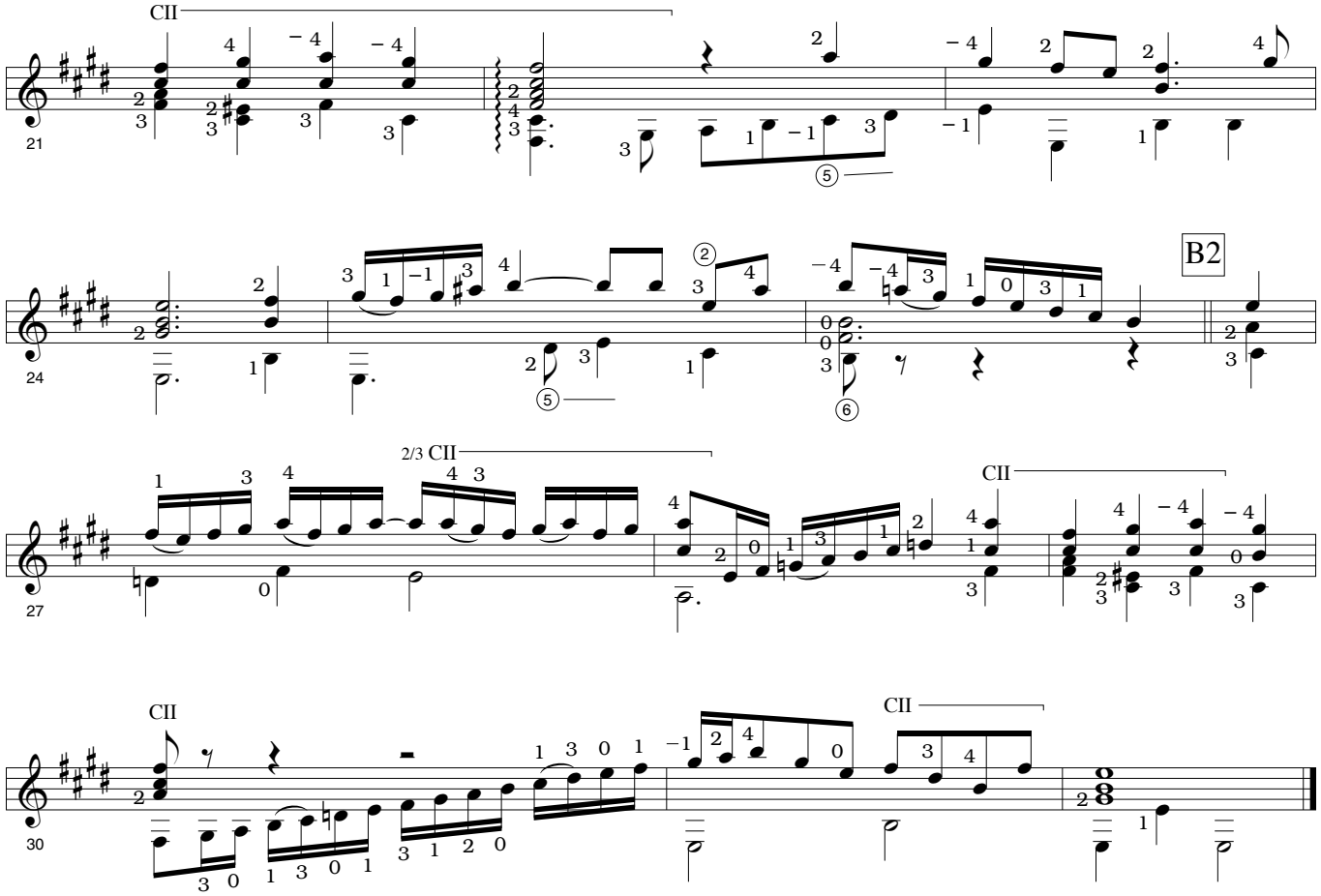
Mrs. Clifton's Almain

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

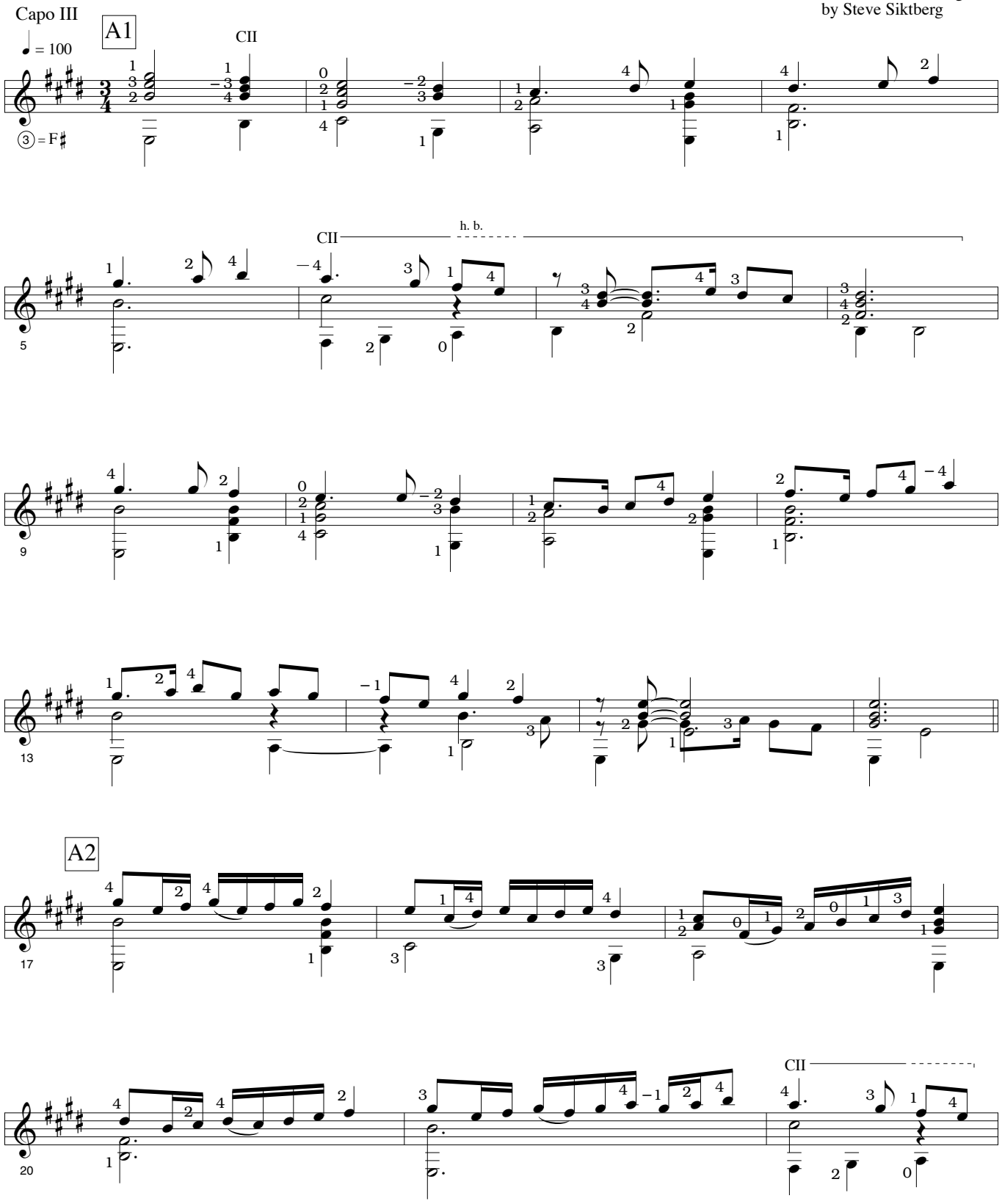
Capo III

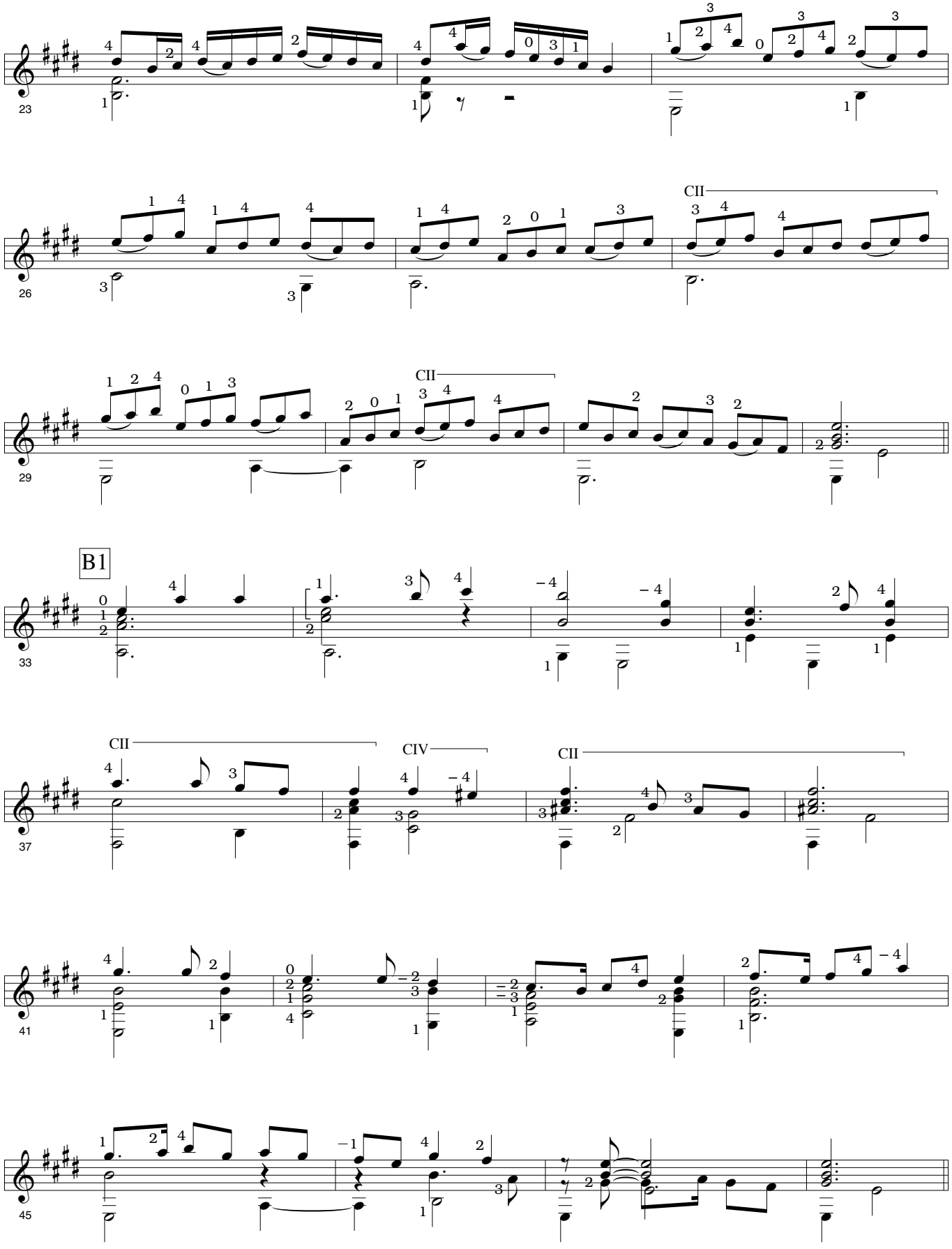



CII
21
24
B2
2/3 CII
CII
27
CII
CII
30

The Frog Galliard

John Dowland
Transcribed and edited for guitar
by Steve Siktberg




23
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CII
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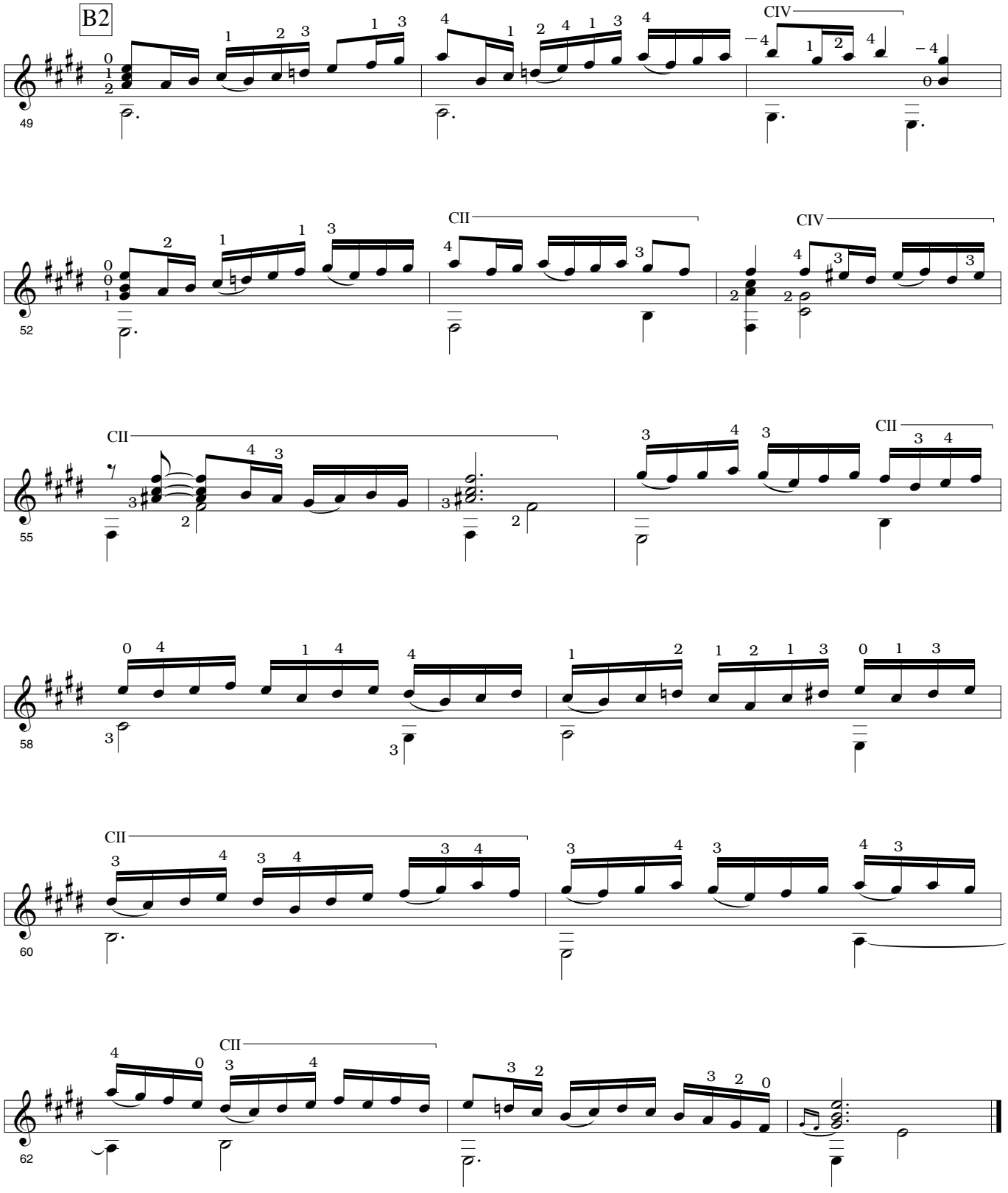
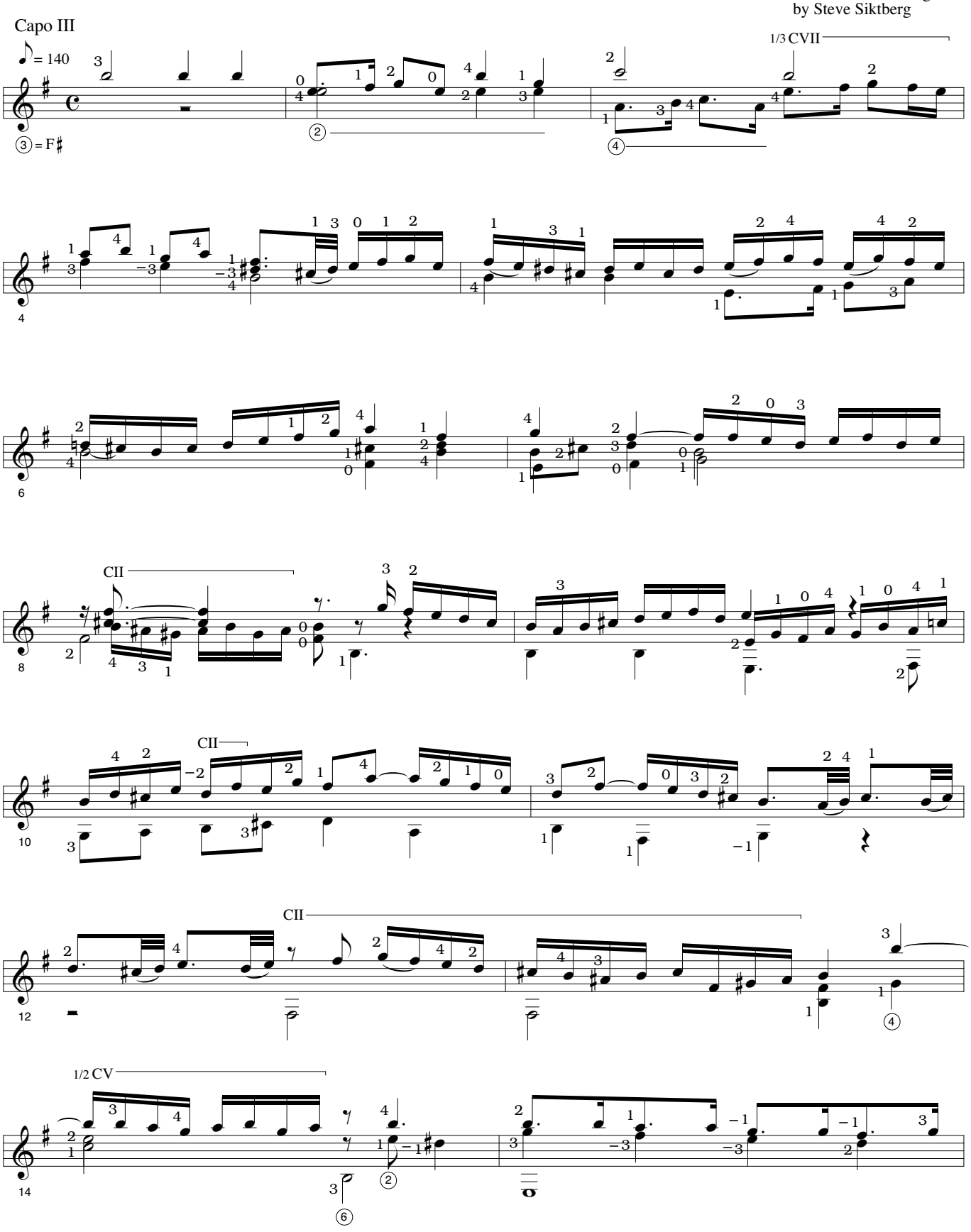
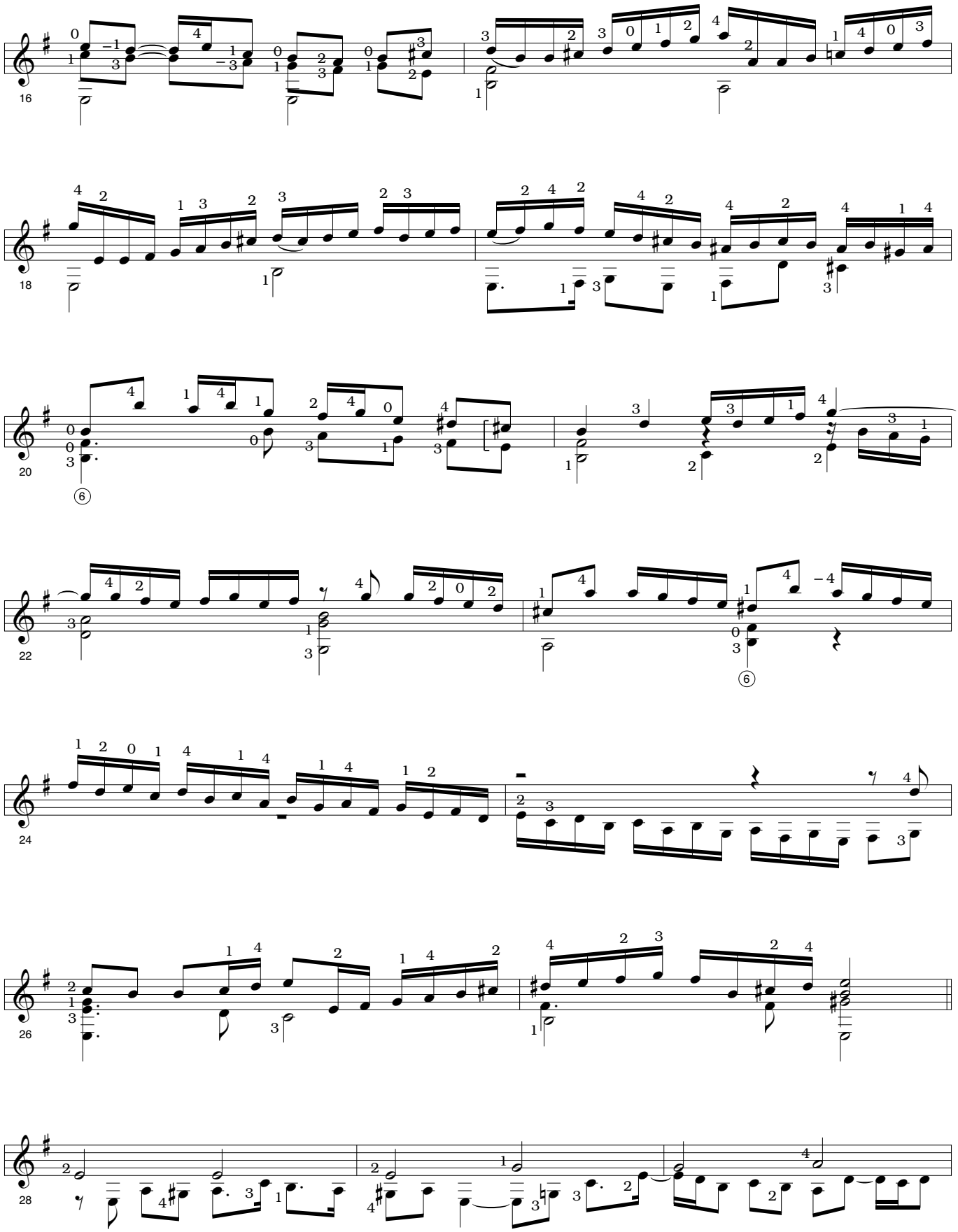
CII
B1
33
CII
CIV
CII
37
41
45

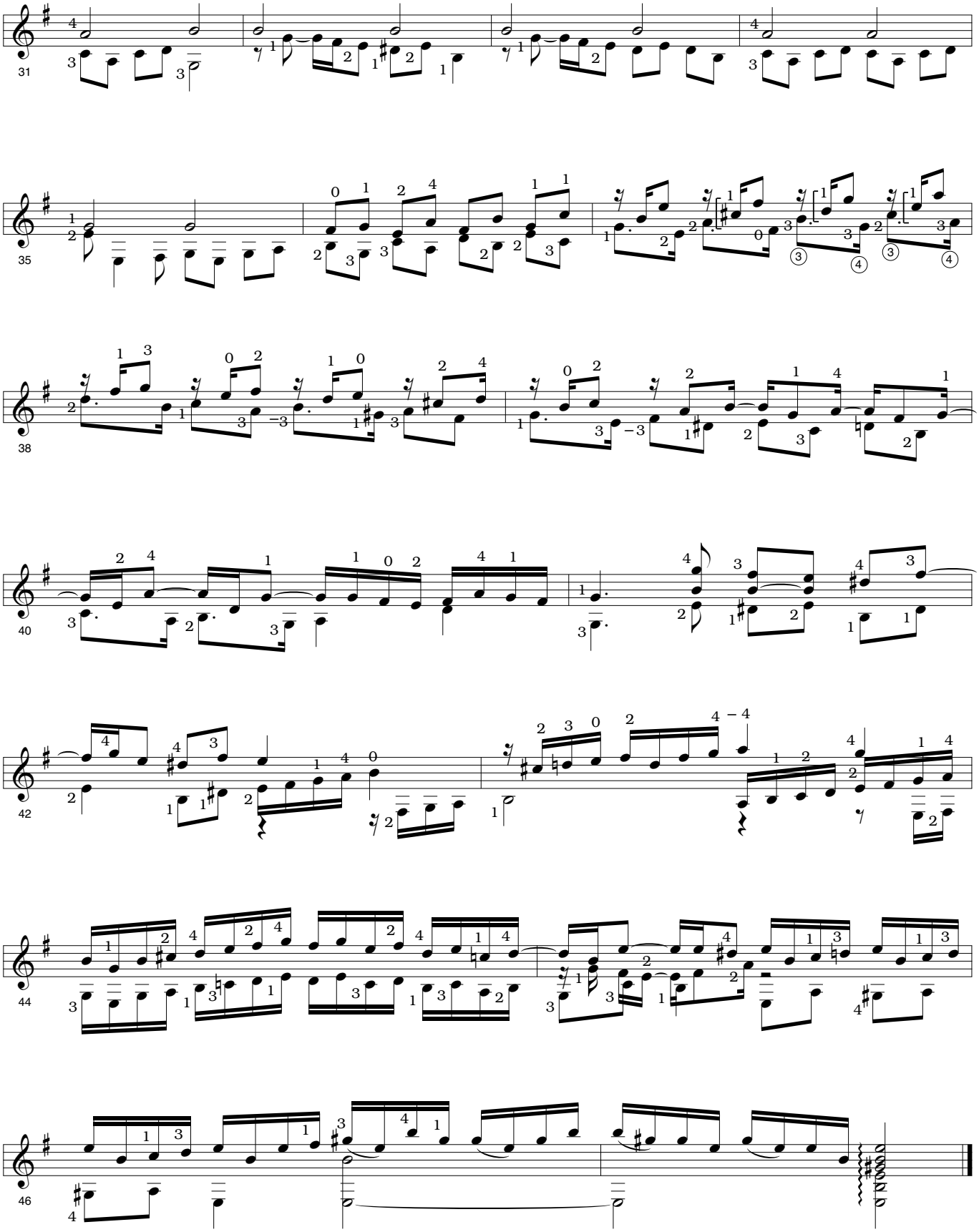

B2
CIV
CII
CIV
CII
CII
CII
CII

A Fancy

John Dowland
Transcribed and edited for guitar
by Steve Siktberg



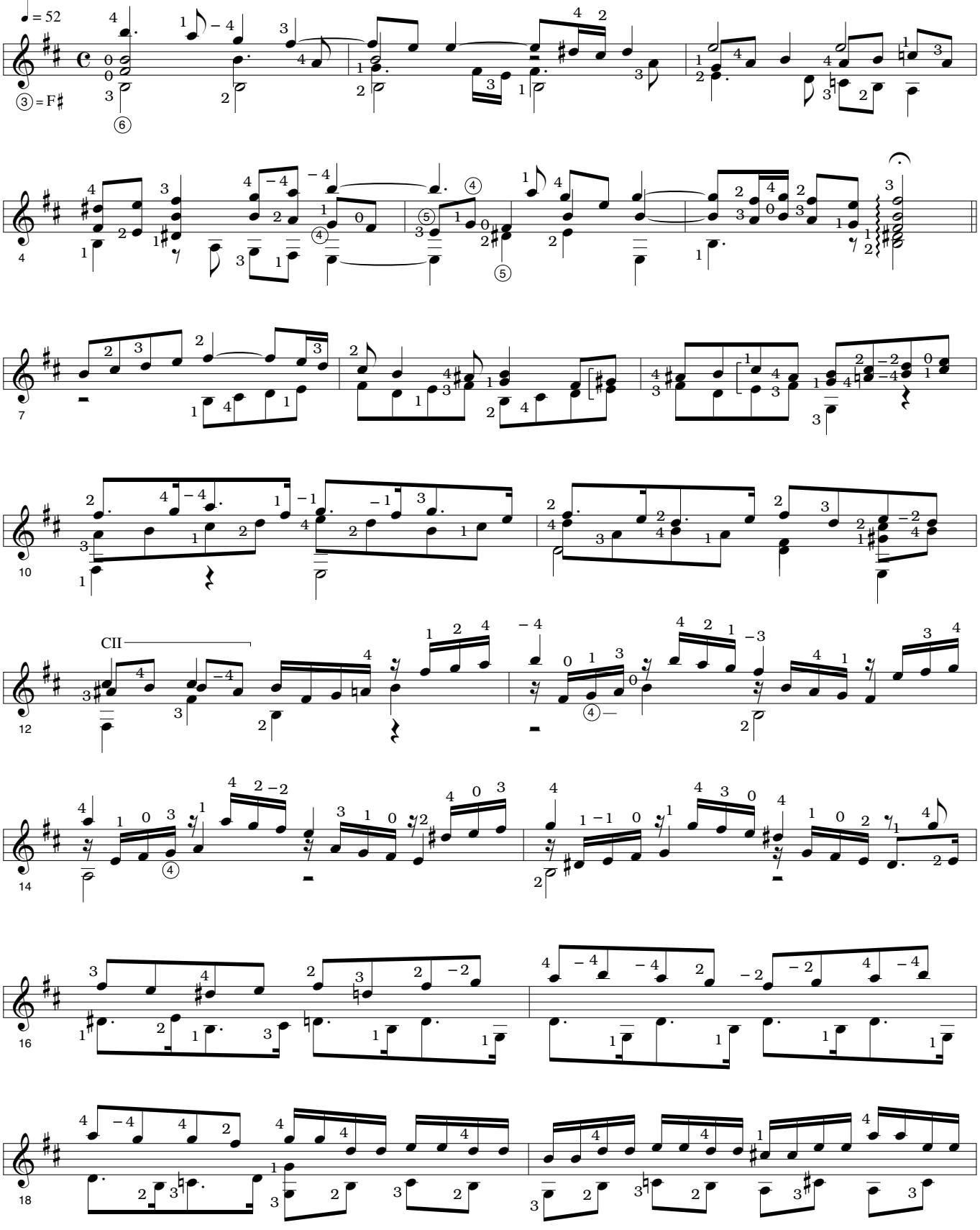


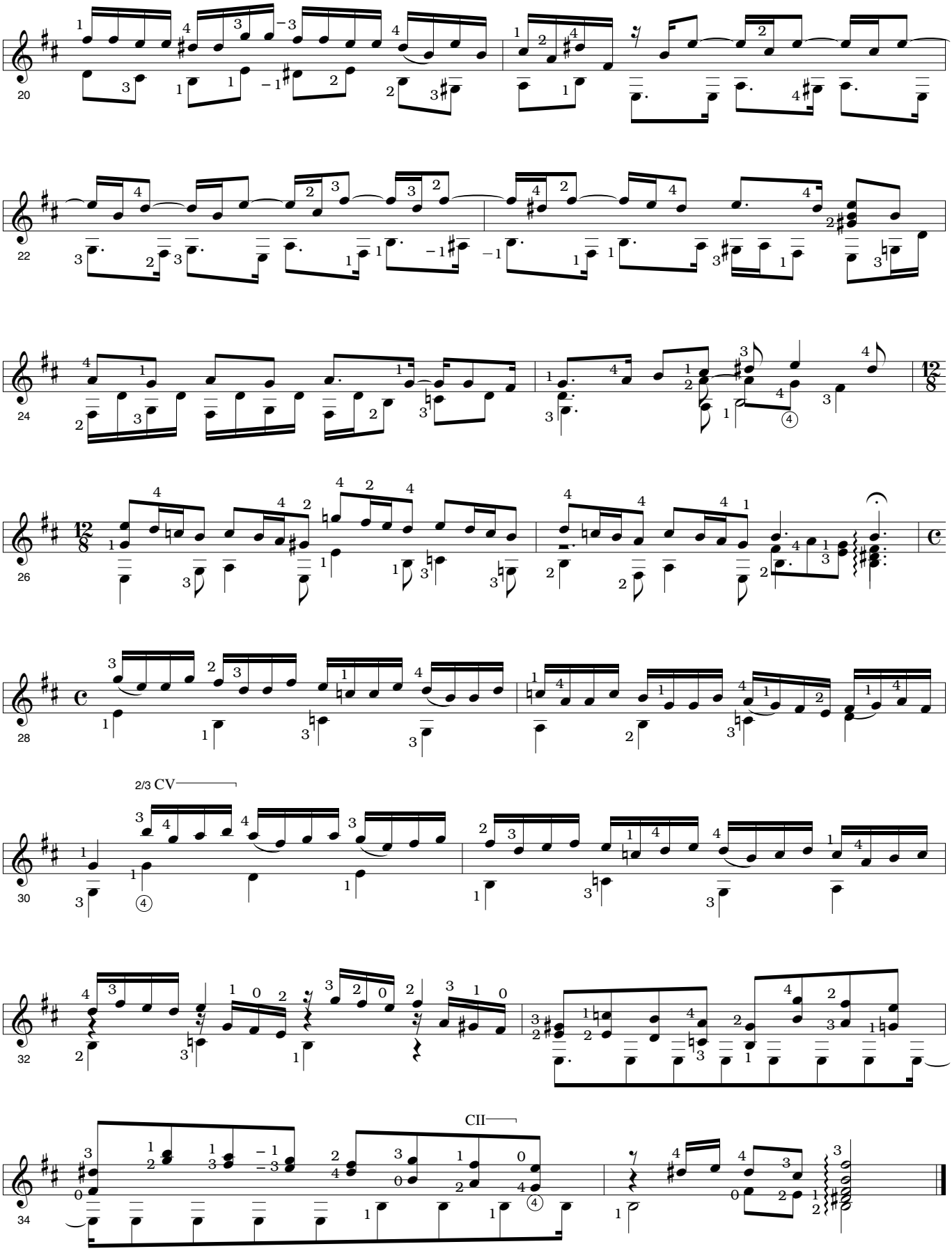


A Fancy

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

Capo III

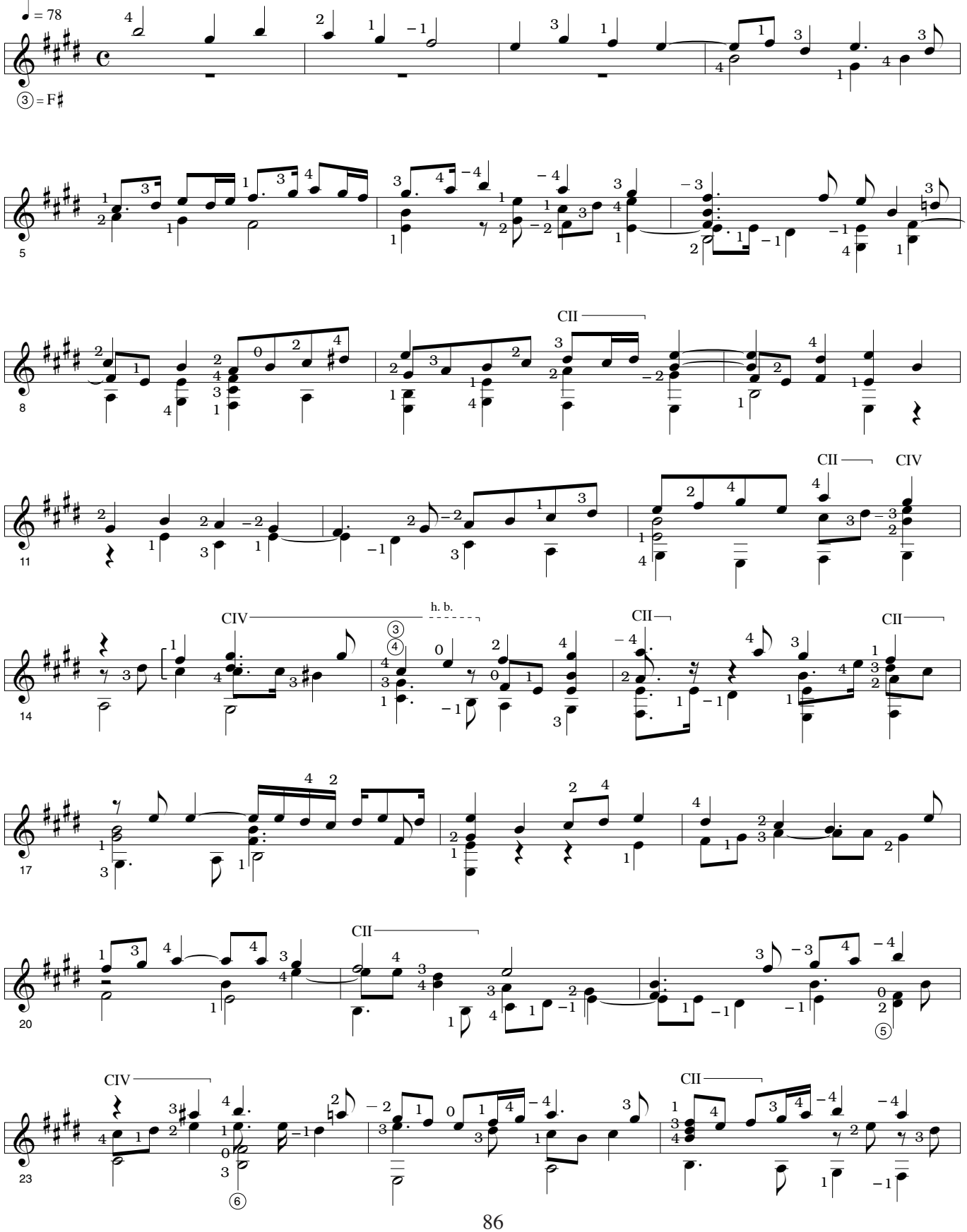


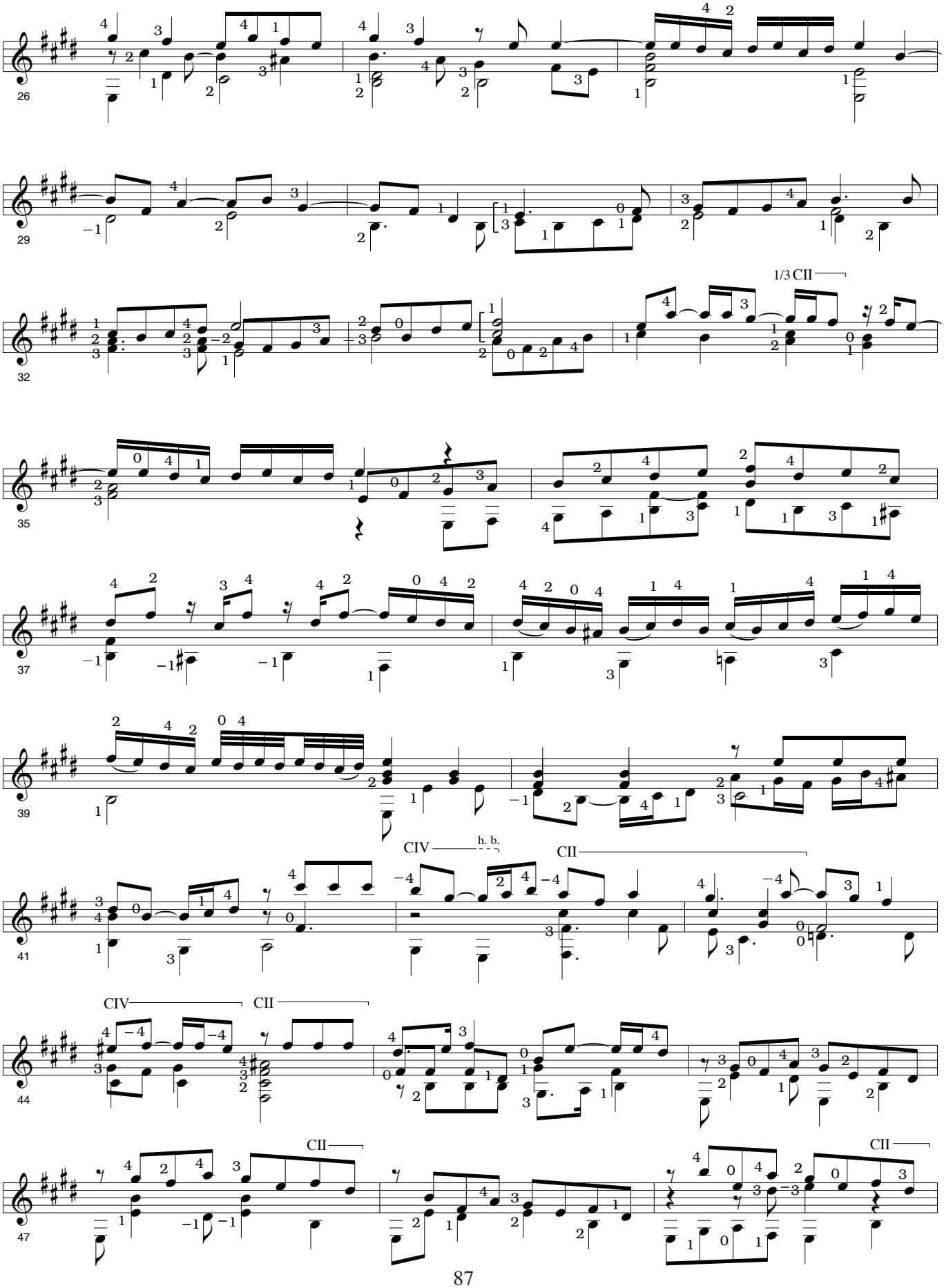

20
22
24
26
28
30
2/3 CV
32
34
CII

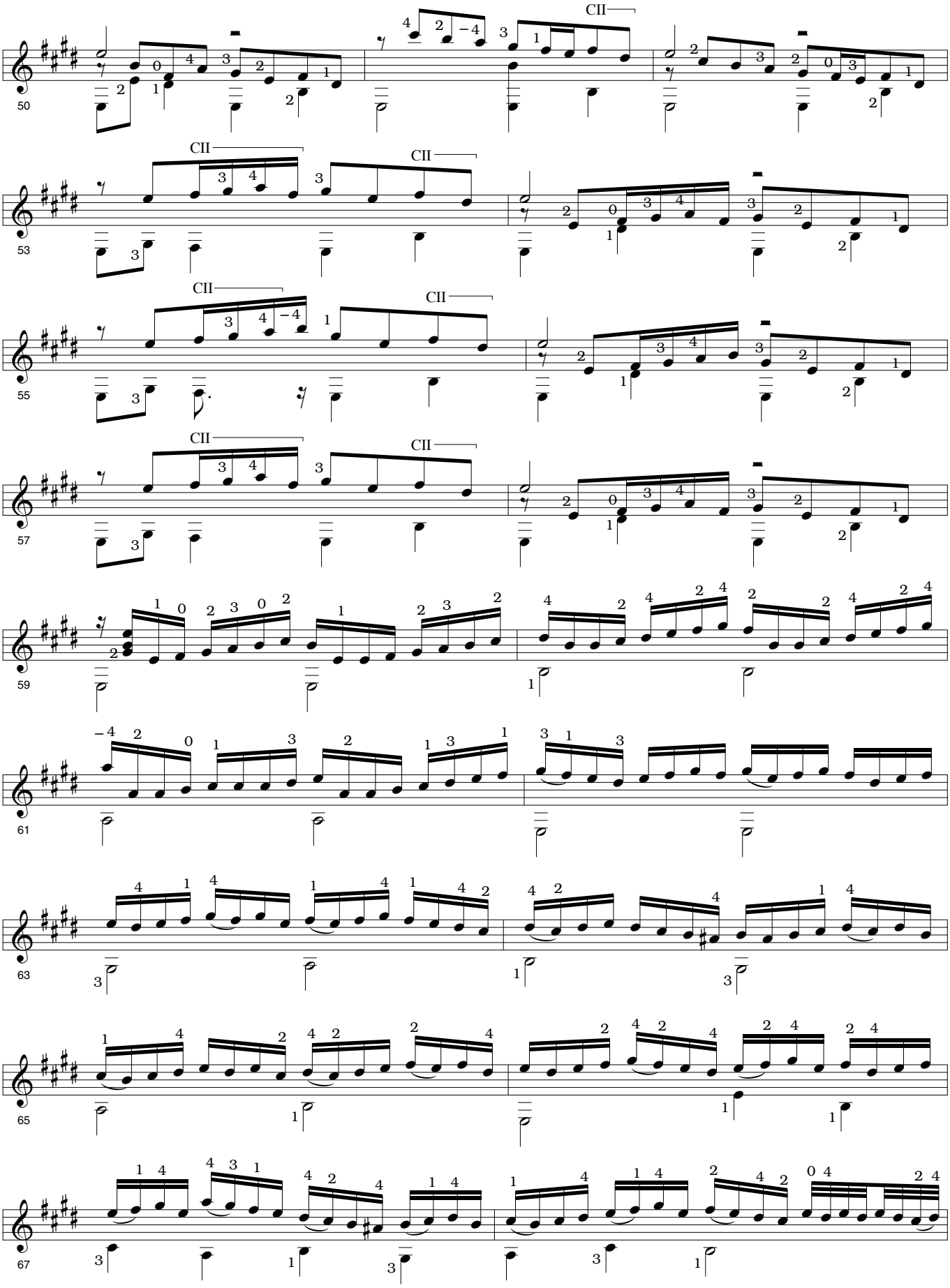
A Fantasie

John Dowland
Transcribed and edited for guitar
by Steve Siktberg

Capo III




26
29
32
1/3 CII
35
37
39
CIV
h. b.
CII
41
CIV
CII
44
CII
47
CII


CII
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CII
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CII
CII
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CII
CII
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63
65
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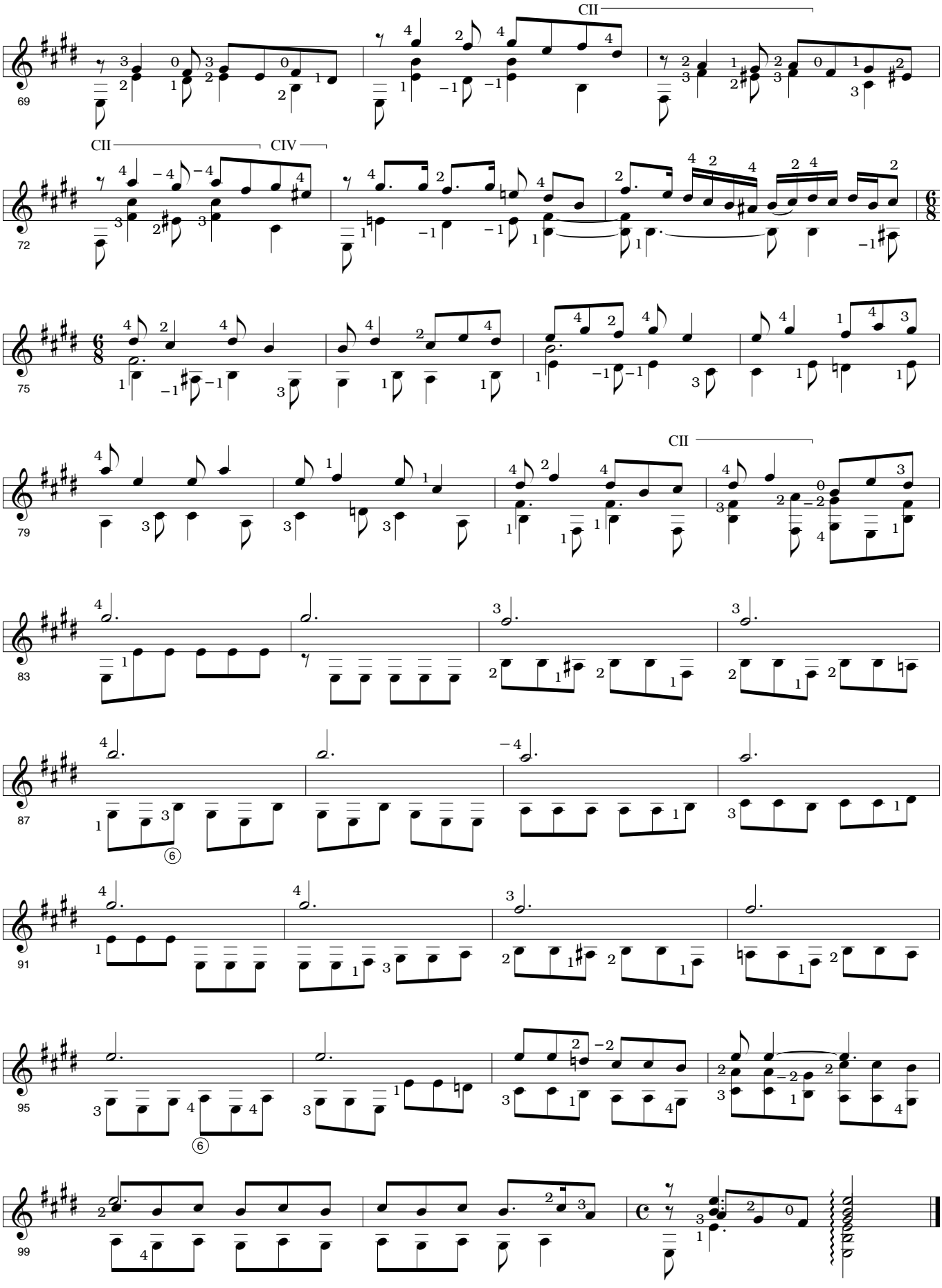
CII
CII
CIV
CII
69
72
75
79
83
87
91
95
99

JOHN DOWLAND FOR CLASSIC GUITAR

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BY STEVE SIKTBERG

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