

# Loth to depart (P 69)

John Dowland

Arranged for Ukulele (low 4th) from transcription by Lastraioli & Gerbode

3/4

A 2 2 2 2 7 5 7 3 2  
E 0 0 0 0 0 0 0 0 0  
C 1 1 1 1 0 0 0 0 1  
G 1 1 1 1 0 0 0 0 1

5

0. 2 3 7 5 3 2 0 2 0  
0. 0 3 0 0 0 0 0 0 0  
2 2 5 0 2 1 2 1 2  
2 2 5 0 2 1 2 1 2

9

2 2 2 2 7 5 7 3 2 5  
0 0 0 0 3 0 0 0 0 5  
1 1 1 1 2 5 0 2 1 5

13

3. 2 0 4. 0 4 0 0 0 0  
0. 2 0 2 4. 2 0 4 7 1 2 1 1 0 2  
2. 4 2 4. 4 2 2 2 4 2. 1 2 4 0 2 3 0

17

2 2 7 2 2 0 3 5 3 2 0 4  
0 4 0 0 0 0 1 0 2 0 4  
4 4 4 4 1 2 2 5 4 4

21

0 2 3 2 3 0 7 5 3 2. 0 2 3 0  
1 0 0 0 1 0 5 0 0 0 0 2 3 0  
2 0 2 2 0 2 0 7 5 5 0 1 2

25

0 4 2 7 5 3 2 7 5 3 2 0 4 0 2 4 0 2 3 5  
1 4 1 2 0 0 3 4 0 2 4 2 0  
1 4 1 2 0 4 0 4 2 0 4 0 0

29

33

37

5B

41

45

49

53

57

61

Simplified: full version at end of piece

65

69

73

77

81

85

89

93

97

101

105

FINE

109

113

Bar 65 (full)                      Bar 67 (full)

2 0 2 3 2 0 2    0 2 3 2 0 2    0 2 3 2 0 2    5 4 5 7 5 4 5    4 5 7 5 7 5 7 5 4 5 7 3

0                      4                      0                      7                      0

④                      ①                      2

## SOURCE

GB-Cu:Cambridge University Library Dd.9.33(c) (1600), f.68v. Encoded by Gian Luca Lastraioli; edited by Sarge Gerbode. I am as ever grateful for their skill and diligence.

## COMMENTS

This is a simplified version of Dowland's lute composition in Gm, and possibly the most difficult that I have arranged. (Diana Poulton refers to it as a graduation piece, gulp.) I have maintained the native fingering as much as possible, so this ukulele version is set in Am.

The structure consists of a 16-bar theme followed by 6 variations.

Harmony: the piece makes much use of the Emajor chord (in this version) but, as we don't have a low E available, the voicings I have used are necessarily unrooted, using either G# or B in the bass. You may find a few discords elsewhere, but I have checked back and they seem to have been intended by Mr D.

I have mostly omitted LH fingerings (information overload!), but there are a few indicated where it is more efficient to deviate from the 'defaults'.

Where there are overlapping runs of notes (divisions) I have tried to distinguish them in the notation, but this is not really feasible in the tabs; nevertheless, I have tried to make the tabs as full as possible, so that they can be used independently.

Some notes may be shown longer than it is possible to play (especially where an open string on the lute is represented by a fingered note on the uke), so just regard them as something to aspire to.

Bars 47 and 48: there should be rests here for the top line, but they look messy in the tabs. Just let the A string ring as long as poss. Elsewhere I have omitted trivial rests where they just clutter up the score.

Bars 65 and 67: the divisions were distressingly fast, so I have used simplified versions in the main score, and added more complete versions at the end. Good luck!