Douglas Niedt's GUITAR TECHNIQUE TIP OF THE MONTH

Your free classical guitar lesson

I'm Douglas Niedt and these are my very detailed, in-depth, how to play the classical guitar technique tips, many with high def classical guitar videos. Almost like free guitar lessons.

Guitar scales? How to play bar chords? Harmonics? Looking for a classical guitar practicing routine? Tips on performing onstage? How to tune a guitar? Even easy Christmas arrangements? Chances are, I've covered it, or will soon. The tips are free.

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It contains ALL of Doug's previous classical guitar Technique Tips of the Month

A Christmas Gift For You.

Christmas Sheet Music for Guitar

Greensleeves (What Child is This?)

By Douglas Niedt

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For my December technique tip, I always enjoy giving you a little Christmas gift. This year it is an arrangement of *Greensleeves* (*What Child Is This?*). It will be fun to learn now during the Christmas season.

This arrangement is based on one by Jorge Morel, one of my former teachers. It is an intermediate level arrangement (in standard notation and tablature) so I hope it won't be too much of a struggle to learn by Christmas. Unlike some easy arrangements, I think this one has some nice harmonizations. (Incidentally, this is *not* the arrangement I play on my Christmas CD, *In Heavenly Peace*.)

Listen to me play it.

I have also included a performance/practice version with notes on how to play and practice the piece.

The story behind the carol

***Greensleeves* (*What Child Is This?*)** Traditional Words by William Dix

What Child Is This? is a Christmas song with religious lyrics set to the secular melody, *Greensleeves*. The text of "What Child Is This" was written by Englishman William Chatterton Dix in 1865. At the age of twenty-nine, he was stricken with a sudden near-fatal illness and confined to bed for many months. He suffered deep depression, and as he lay near death, often reflected on his faith. Reading his Bible and studying the work of respected theologians, Dix reaffirmed his belief in not only Christ as Savior, but in the power of God to change his own life.

Not long after regaining his strength, an inspired Dix wrote some of the greatest hymns ever written by a layman. His Christmas work, entitled *The Manger Throne*, quickly emerged as his most memorable opus. Dix's inspired words are recognized as some of the most concise and effective ever used in a hymn. The poem was used in church services and printed in magazines and newspapers in England and America. But it wasn't until English composer and organist Sir John Stainer coupled Dix's words with the melody "Greensleeves" that the carol became immensely popular on both sides of the Atlantic.

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The melody "Greensleeves" is impossible to date. It has appeared in many different versions with many different harmonizations, a few of which are presented here in this arrangement. It has also had many different sets of lyrics, most of which were not at all religious. One version describes the lament of a jilted lover, while others are downright bawdy. As with many other carols, the marriage of traditional music and sacred words came late. With the lyrics of William Dix, "Greensleeves" had, at last, become respectable.

Dix's powerful words presented a unique view of the birth of Christ. While the baby was the focal point of the song, the viewpoint of the writer seemed to be that of an almost confused observer. In a stroke of brilliance, Dix imagined visitors to the humble manger wondering who the child was that lay before them. We can almost hear the question being asked from one to another as they gazed upon the child. How difficult it must have been for them to understand that the Babe who lay "in such mean estate" was truly the long-awaited Messiah. How forcefully the triumphant answer to the carol's question bursts forth in the refrain—"This, this is Christ the King."

And Now, the Arrangement

1. The arrangement in standard notation and tablature:

Greensleeves

Arranged by Douglas Niedt

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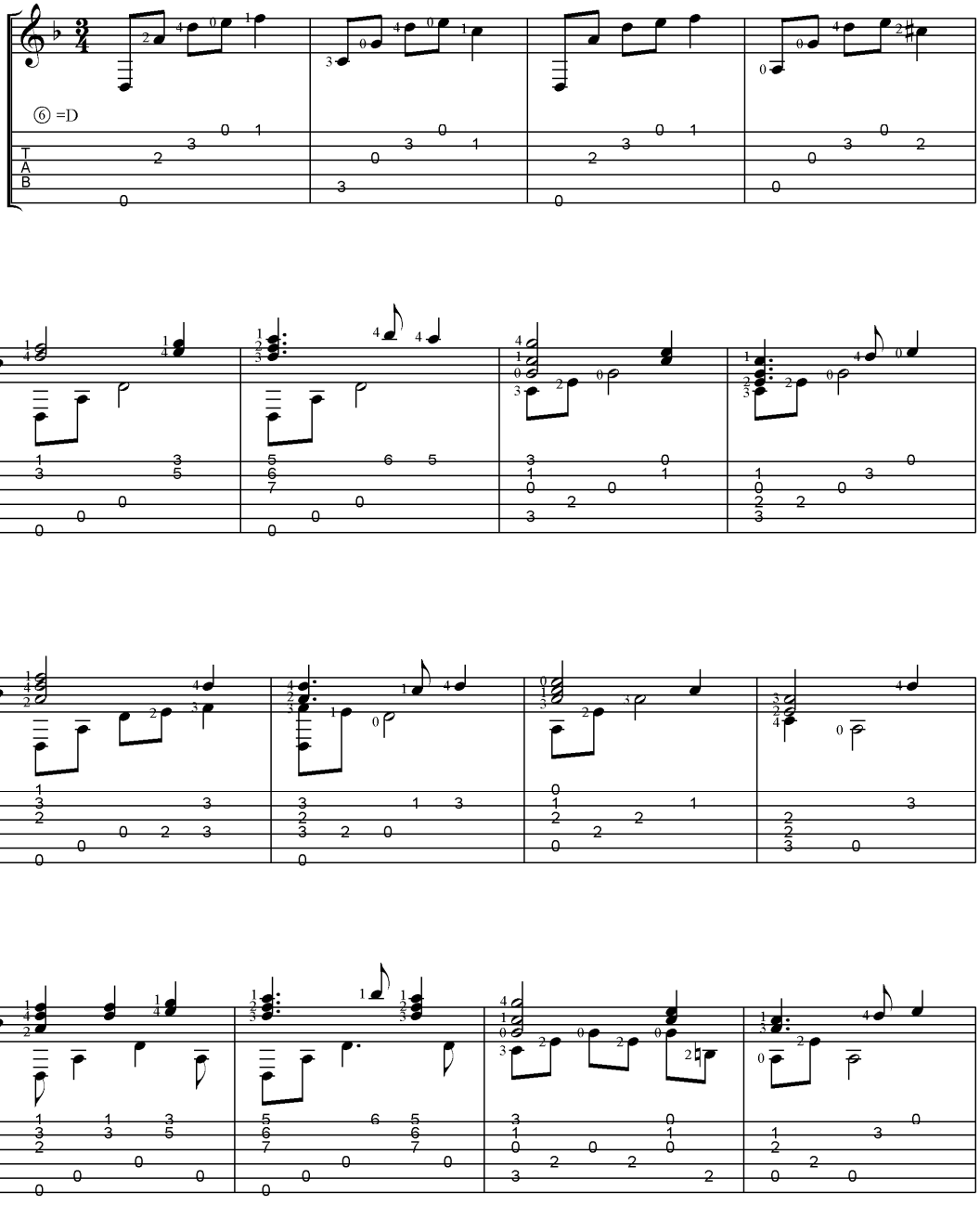
⑥ =D

Let notes ring together within chords throughout the song



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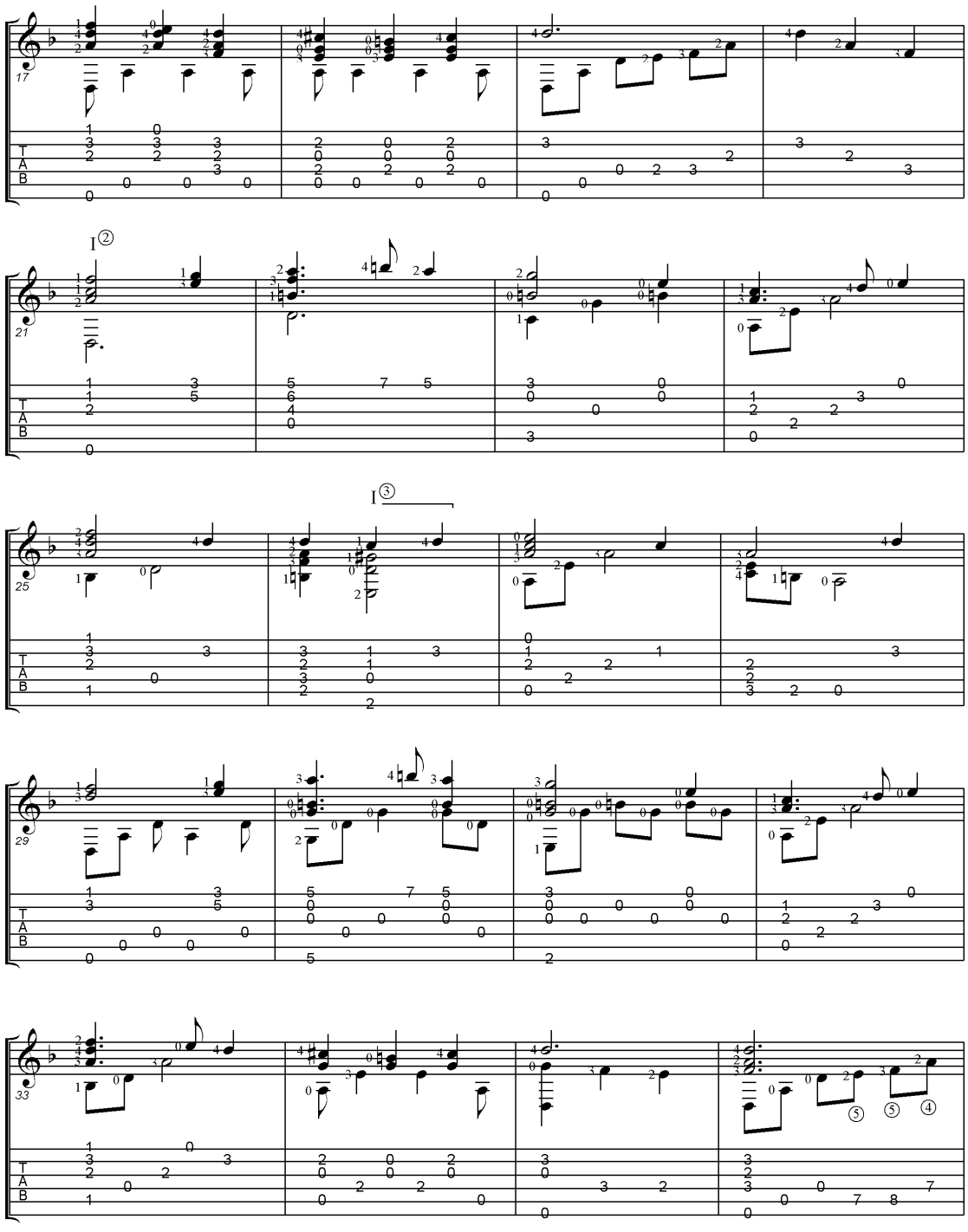
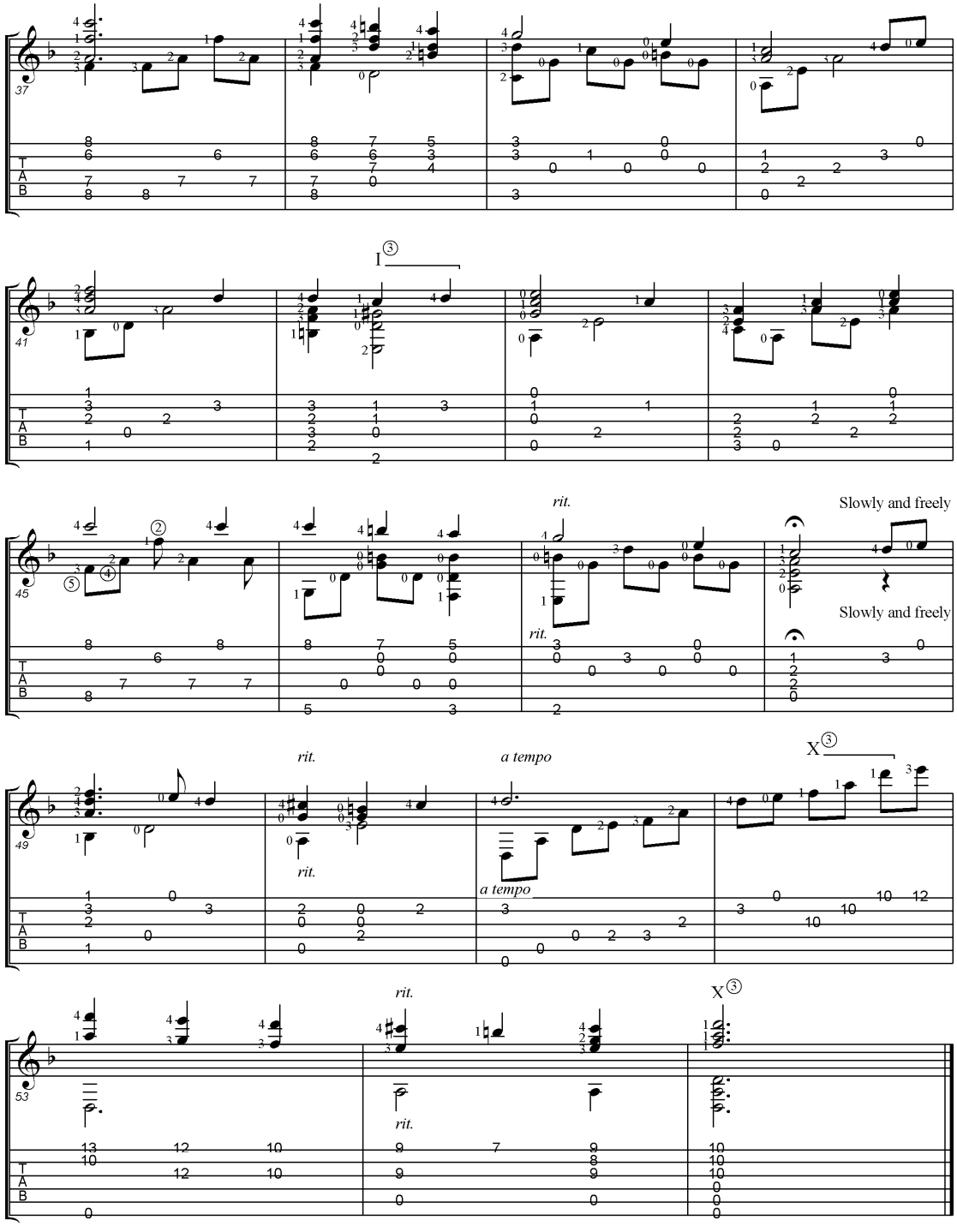

17
I②
21
I③
25
29
33


37
41
I
45
rit.
Slowly and freely
Slowly and freely
49
rit.
a tempo
X
53
rit.
X

2. **Annotated performance/practice version**. I have made notations of how to execute certain passages:

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Greensleeves

Arranged by Douglas Niedt

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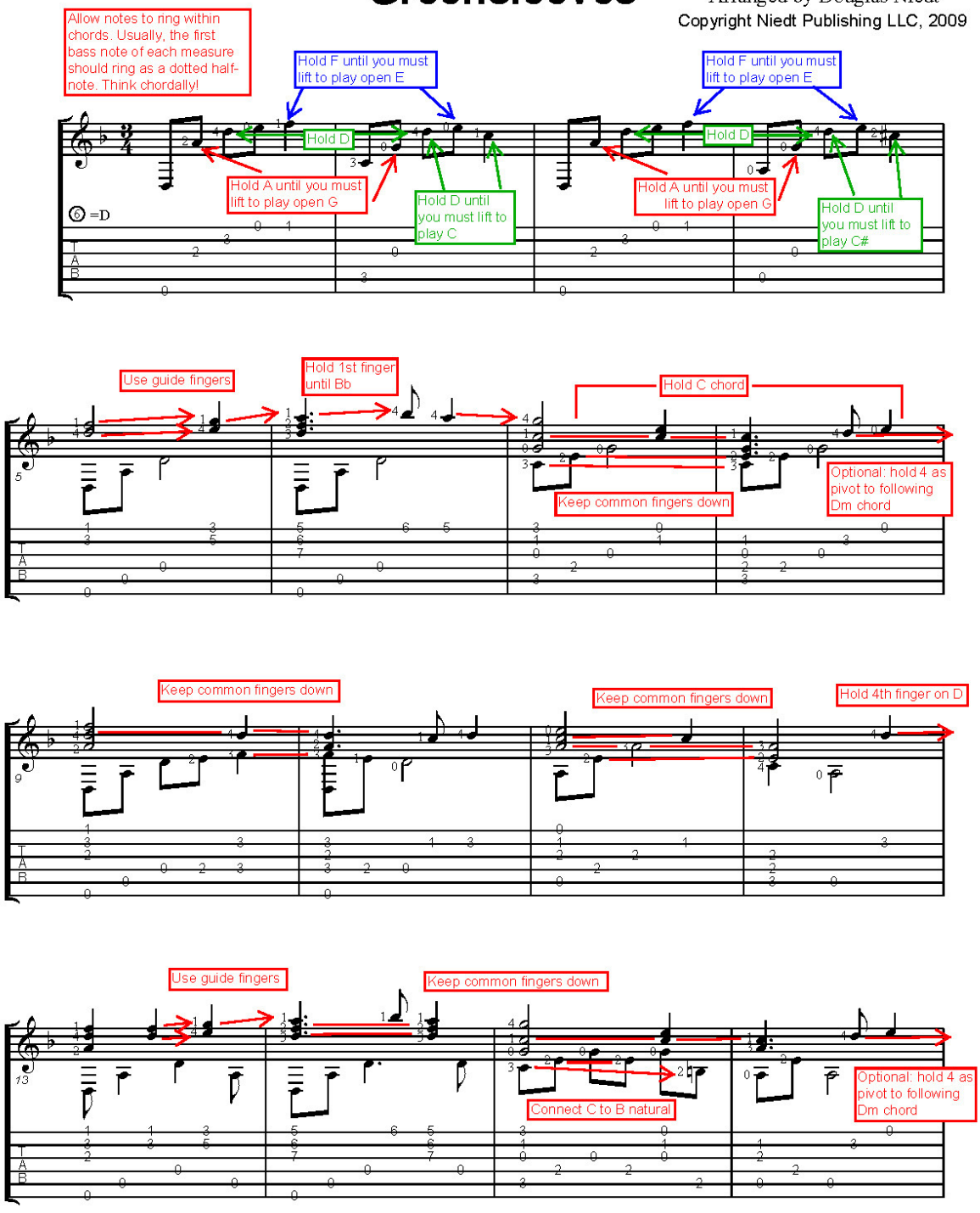

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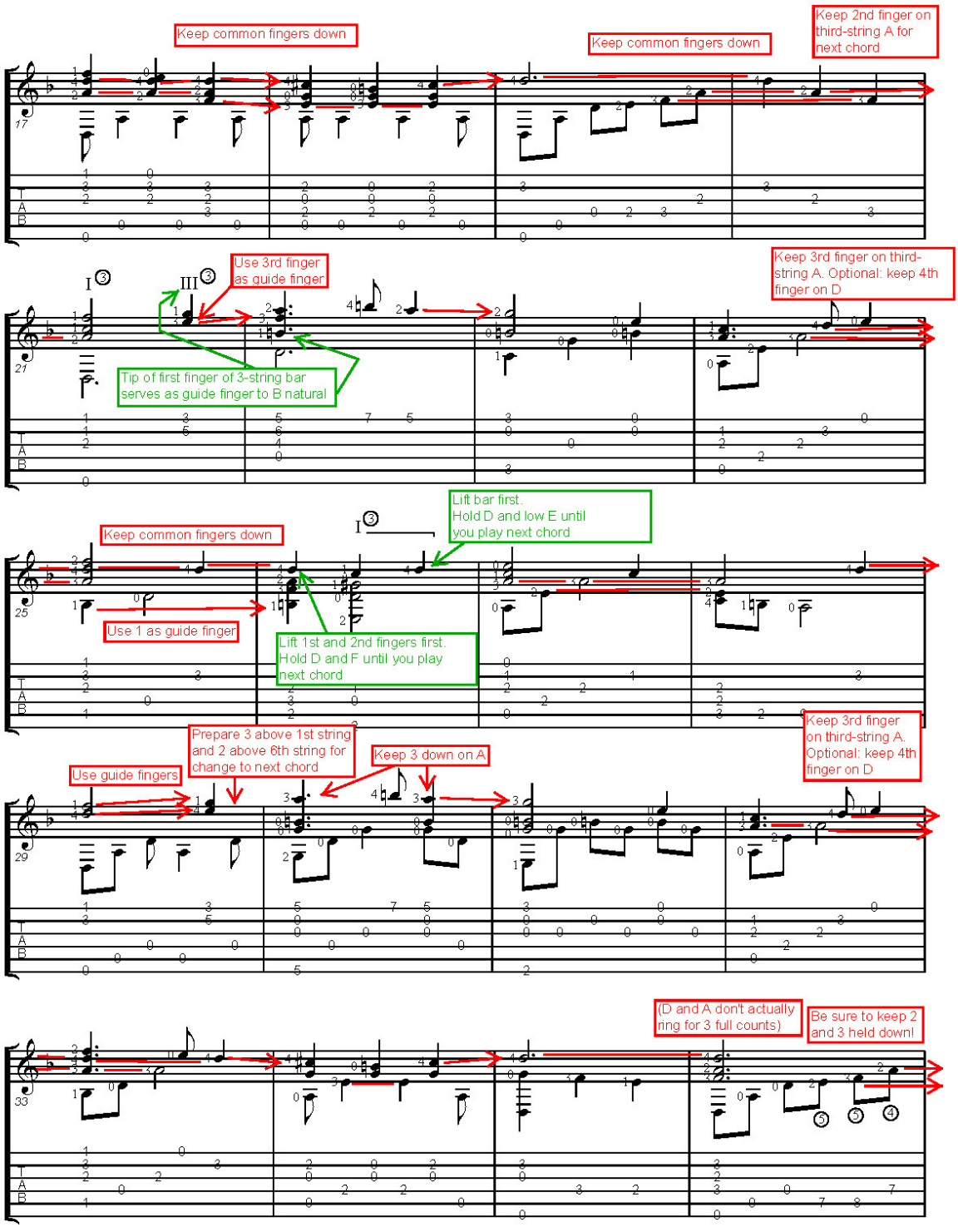
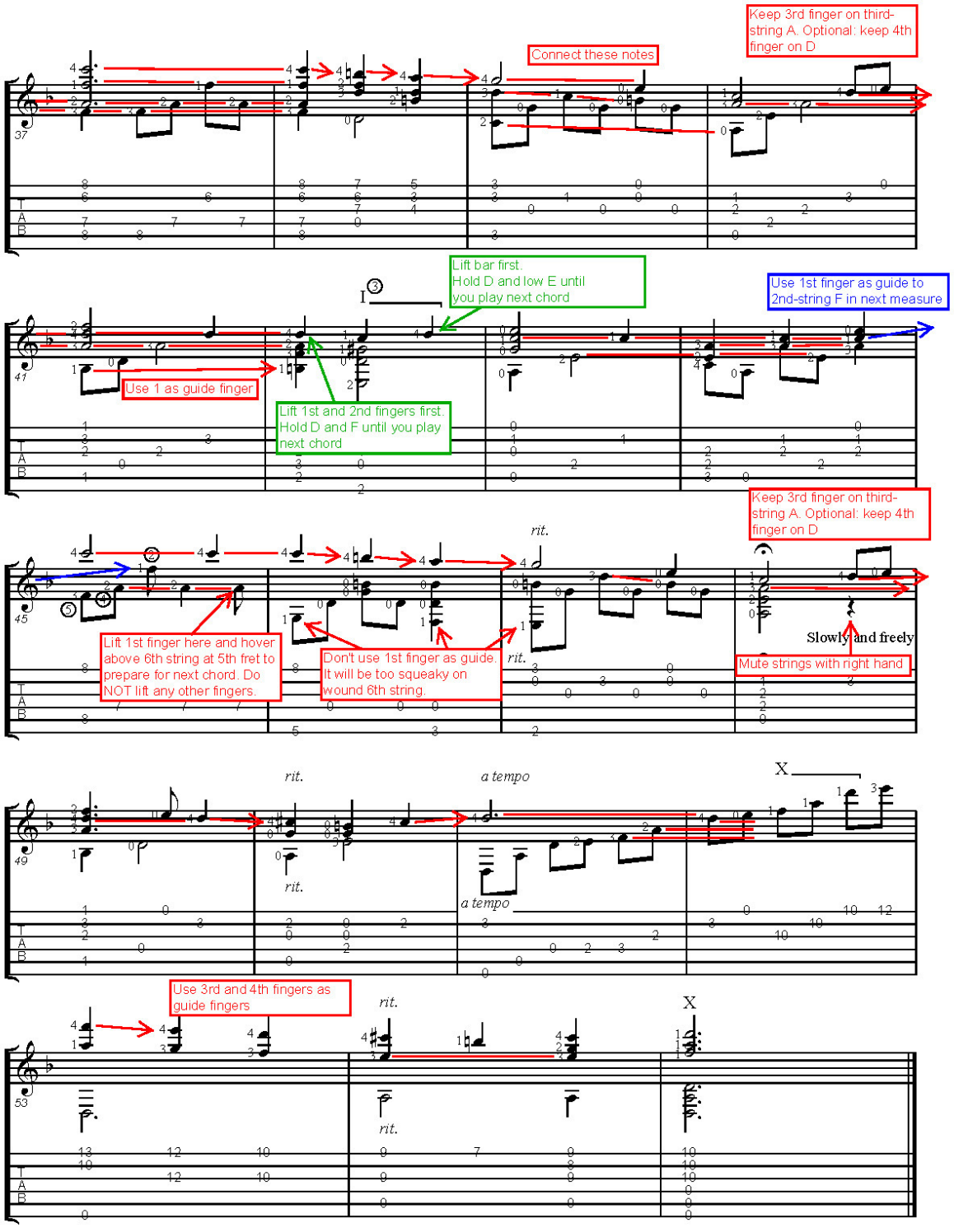

Keep common fingers down
Keep common fingers down
Keep 2nd finger on third-string A for next chord
Use 3rd finger as guide finger
Keep 3rd finger on third-string A. Optional: keep 4th finger on D
Tip of first finger of 3-string bar serves as guide finger to B natural
Lift bar first. Hold D and low E until you play next chord
Keep common fingers down
Use 1 as guide finger
Lift 1st and 2nd fingers first. Hold D and F until you play next chord
Prepare 3 above 1st string and 2 above 6th string for change to next chord
Keep 3 down on A
Use guide fingers
Keep 3rd finger on third-string A. Optional: keep 4th finger on D
(D and A don't actually ring for 3 full counts)
Be sure to keep 2 and 3 held down!


Keep 3rd finger on third-string A. Optional: keep 4th finger on D
Connect these notes
Lift bar first. Hold D and low E until you play next chord
Use 1st finger as guide to 2nd-string F in next measure
Use 1 as guide finger
Lift 1st and 2nd fingers first. Hold D and F until you play next chord
Keep 3rd finger on third-string A. Optional: keep 4th finger on D
rit.
Lift 1st finger here and hover above 6th string at 5th fret to prepare for next chord. Do NOT lift any other fingers.
Don't use 1st finger as guide. It will be too squeaky on wound 6th string.
Slowly and freely
Mute strings with right hand
rit.
a tempo
Use 3rd and 4th fingers as guide fingers

The Lyrics

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1. What child is this, who, laid to rest,

On Mary's lap is sleeping?

Whom angels greet with anthems sweet

While shepherds watch are keeping?

This, this is Christ the king,

Whom shepherds guard and angels sing;[1]

Haste, haste to bring Him laud,[2]

The babe, the son of Mary!

2. Why lies He in such mean estate

Where ox and ass are feeding?

Good Christian, fear; for sinners here

The silent Word is pleading.[3]

Nails, spear shall pierce him through,[4]

The cross be borne for me, for you;[5]

Hail, hail the Word made flesh,[6]

The babe, the son of Mary!

3. So bring Him incense, gold, and myrrh;

Come, peasant, king, to own Him.[7]

The King of kings salvation brings;

Let loving hearts enthrone Him.[8]

Raise, raise the song on high,[4]

The virgin sings her lullaby;[9]

Joy, joy, for Christ is born,

The babe, the son of Mary!

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Alternative renderings and sources:

[1]Whom shepherds worship and angels sing (NEH, CP, EP)

[2]Haste, haste to bring Him praise (NEH, CP, EP)

[3]Come, have no fear; God's son is here,

His love all loves exceeding: (NEH, CP, EP)

[4]Some versions replace the last half of the second and third stanzas with "This, this is Christ the King…". (UMH)

[5]The cross he bore for me, for you (EP)

[6]Hail, hail, the Saviour comes, (NEH, CP, EP)

[7]All tongues and peoples own him, (NEH, CP, EP)

[8]Let every heart enthrone Him: (NEH, CP, EP)

[9]While Mary sings a lullaby, (NEH, CP, EP)

EP: English Praise
NEH: New English Hymnal
CP: Common Praise
UMH: United Methodist Hymnal

Following is the story of and lyrics to the secular *Greensleeves*.

Lady Greensleeves, Uncensored!

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The worldly, secular lyrics of *Greensleeves* are completely different from the Christmas version, *What Child Is This*.

This information below is from Wikipedia.

Greensleeves and Henry VIII

There is a persistent belief that *Greensleeves* was composed by Henry VIII for his lover and future queen consort Anne Boleyn. Anne rejected Henry's attempts to seduce her and this rejection is apparently referred to in the song, when the writer's love "cast me off discourteously." However, Henry did not compose *Greensleeves*, which is probably Elizabethan in origin and is based on an Italian style of composition that did not reach England until after his death.

Lyrical interpretation

One possible interpretation of the lyrics is that Lady Green Sleeves was a promiscuous young woman and perhaps a prostitute. At the time, the word "green" had sexual connotations, most notably in the phrase "a green gown", a reference to the way that grass stains might be seen on a lady's dress if she had made love outside.

An alternative explanation is that Lady Green Sleeves was, as a result of her attire, incorrectly assumed to be immoral. Her "discourteous" rejection of the singer's advances supports the contention that she is not.

In Nevill Coghill's translation of *The Canterbury Tales*, he explains that "green [for Chaucer's age] was the colour of lightness in love. This is echoed in 'Greensleeves is my delight' and elsewhere."

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Below: "My Lady Greensleeves" as depicted in an 1864 painting by Dante Gabriel Rossetti.

The Lyrics

There are many versions of the traditional lyrics of *Greensleeves* as a conventional lover's lament, often varying simply in the syllabic density.

The first printed version of the song:

> Alas my love, ye do me wrong,
> to cast me off discourteously:
> And I have loved you oh so long
> Delighting in thy companie.

Many versions use updated grammar, or a mix. Here is the same verse in a sparser version:

> Alas, my love, you do me wrong
>
> To cast me out discourteously,

For I have loved you for so long,

Delighting in your company.

The full lyrics, with updated grammar, are listed as follows.

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Alas, my love, you do me wrong,

To cast me off discourteously.

For I have loved you well and long,

Delighting in your company.

Chorus:

Greensleeves was all my joy

Greensleeves was my delight,

Greensleeves was my heart of gold,

And who but my lady greensleeves.

Alas, my love, that you should own

A heart of wanton vanity,

So I must meditate alone

Upon your insincerity.

(Chorus)

Your vows you've broken, like my heart,

Oh, why did you so enrapture me?

Now I remain in a world apart

But my heart remains in captivity.

(Chorus)

I have been ready at your hand,

To grant whatever you would crave,

I have both wagered life and land,

Your love and good-will for to have.

(Chorus)

If you intend thus to disdain,

It does the more enrapture me,

And even so, I still remain

A lover in captivity.

(Chorus)

My men were clothed all in green,

And they did ever wait on thee;

All this was gallant to be seen,

And yet thou wouldst not love me.

(Chorus)

Thou couldst desire no earthly thing,

but still thou hadst it readily.

Thy music still to play and sing;

And yet thou wouldst not love me.

(Chorus)

Well, I will pray to God on high,

that thou my constancy mayst see,

And that yet once before I die,

Thou wilt vouchsafe to love me.

(Chorus)

Ah, Greensleeves, now farewell, adieu,

To God I pray to prosper thee,

For I am still thy lover true,

Come once again and love me.

(Chorus)

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Renaissance Lyrics

Alas my loue, ye do me wrong,

to cast me off discurteously:

And I haue loued you so long

Delighting in your companie.

Chorus:

Greensleeues was all my ioy,

Greensleeues was my delight:

Greensleeues was my heart of gold,

And who but Ladie Greensleeues.

I haue been readie at your hand,

to grant what euer you would craue.

I haue both waged life and land,

your loue and good will for to haue.

(Chorus)

I bought three kerchers to thy head,

that were wrought fine and gallantly:

I kept thee both boord and bed,

Which cost my purse wel fauouredly.

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(Chorus)

I bought thee peticotes of the best,

the cloth so fine as might be:

I gaue thee iewels for thy chest,

and all this cost I spent on thee.

(Chorus)

Thy smock of silk, both faire and white,

with gold embrodered gorgeously:

Thy peticote of Sendall right:

and thus I bought thee gladly.

(Chorus)

Thy smock of gold so crimson red,

with pearles bedecked sumptuously:

The like no other lasses had,

and yet thou wouldst not loue me,

(Chorus)

Thy purse and eke thy gay guilt kniues,

thy pincase gallant to the eie:

No better wore the Burgesse wiues,

and yet thou wouldst not loue me.

(Chorus)

Thy crimson stockings all of silk,

with golde all wrought aboue the knee,

Thy pumps as white as was the milk,

and yet thou wouldst not loue me.

(Chorus)

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Thy gown was of the grossie green,

thy sleeues of Satten hanging by:

Which made thee be our haruest Queen,

and yet thou wouldst not loue me.

(Chorus)

Thy garters fringed with the golde,

And siluer aglets hanging by,

Which made thee blithe for to beholde,

And yet thou wouldst not loue me.

(Chorus)

My gayest gelding I thee gaue,

To ride where euer liked thee,

No Ladie euer was so braue,

And yet thou wouldst not loue me.

(Chorus)

My men were clothed all in green,

And they did euer wait on thee:

Al this was gallant to be seen,

and yet thou wouldst not loue me.

(Chorus)

They set thee vp, they took thee downe,

they serued thee with humilitie,

Thy foote might not once touch the ground,

and yet thou wouldst not loue me.

(Chorus)

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For euerie morning when thou rose,

I sent thee dainties orderly:

To cheare thy stomack from all woes,

and yet thou wouldst not loue me.

(Chorus)

Thou couldst desire no earthly thing.

But stil thou hadst it readily:

Thy musicke still to play and sing,

And yet thou wouldst not loue me.

(Chorus)

And who did pay for all this geare,

that thou didst spend when pleased thee?

Euen I that am reiected here,

and thou disdainst to loue me.

(Chorus)

Wel, I wil pray to God on hie,

that thou my constancie maist see:

And that yet once before I die,

thou wilt vouchsafe to loue me.

(Chorus)

Greensleeues now farewel adue,

God I pray to prosper thee:

For I am stil thy louer true,

come once againe and loue me.

Chorus:

Greensleeues was all my joy,

Greensleeues was my delight:

Greensleeues was my heart of gold,

And who but Ladie Greensleeues.

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