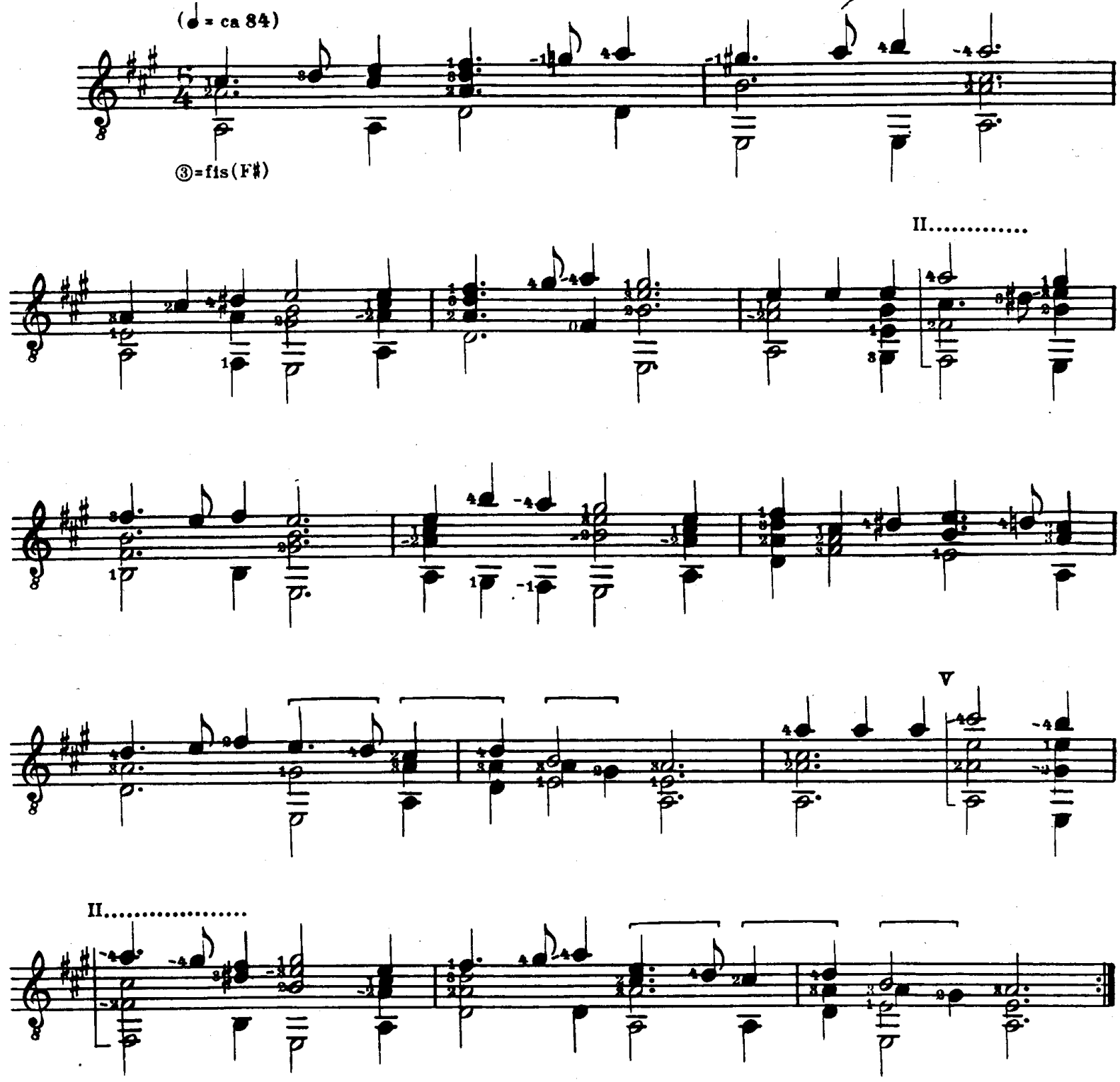
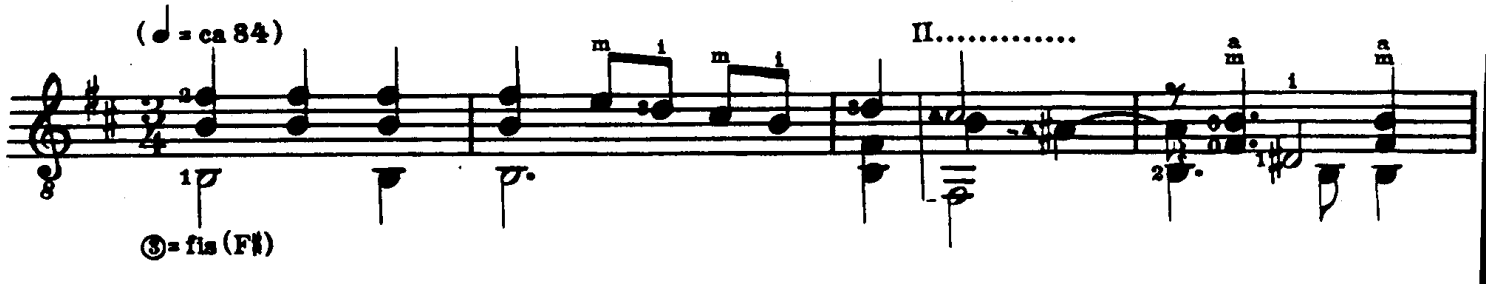
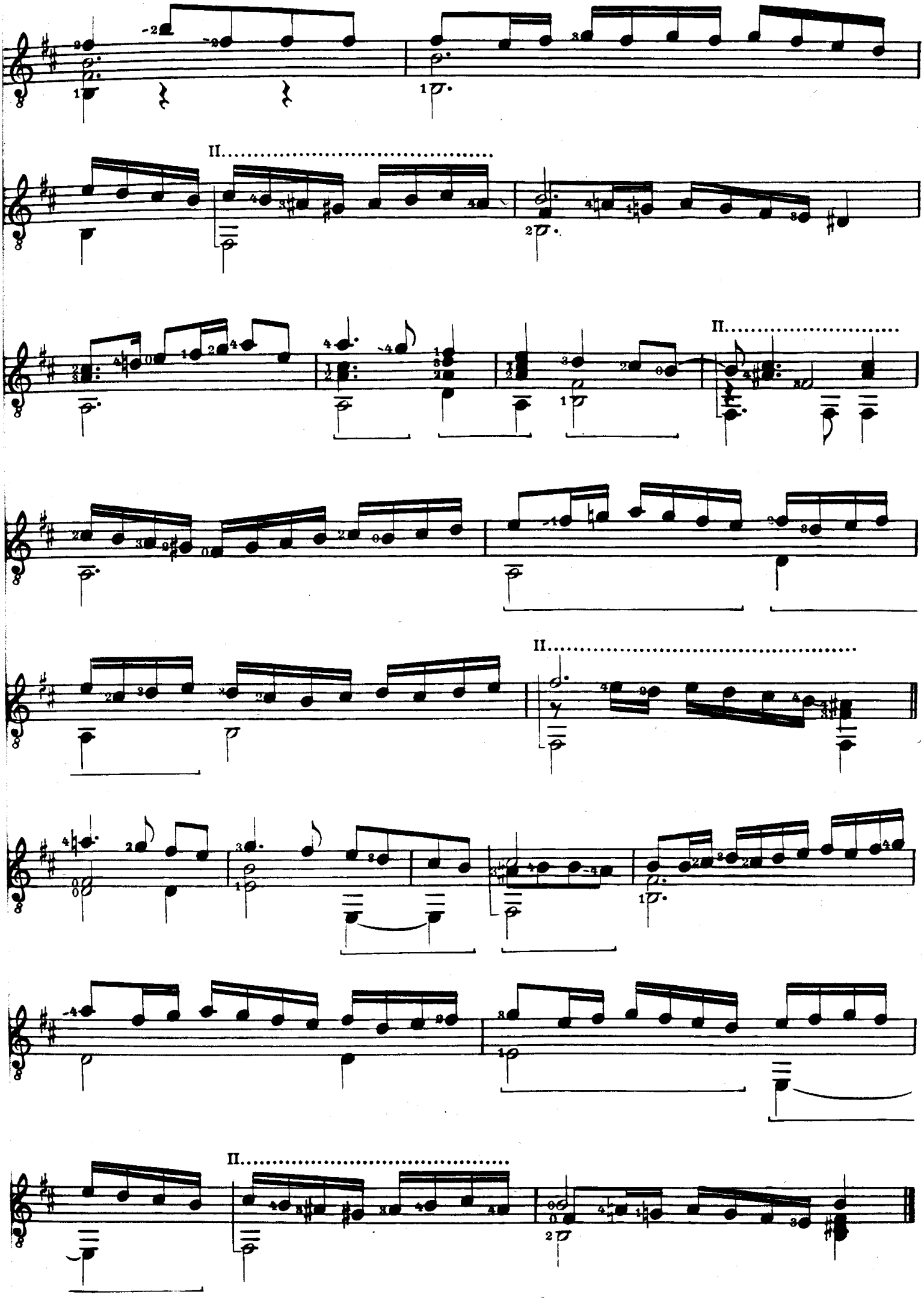
Tarleton's Riserrectione *)



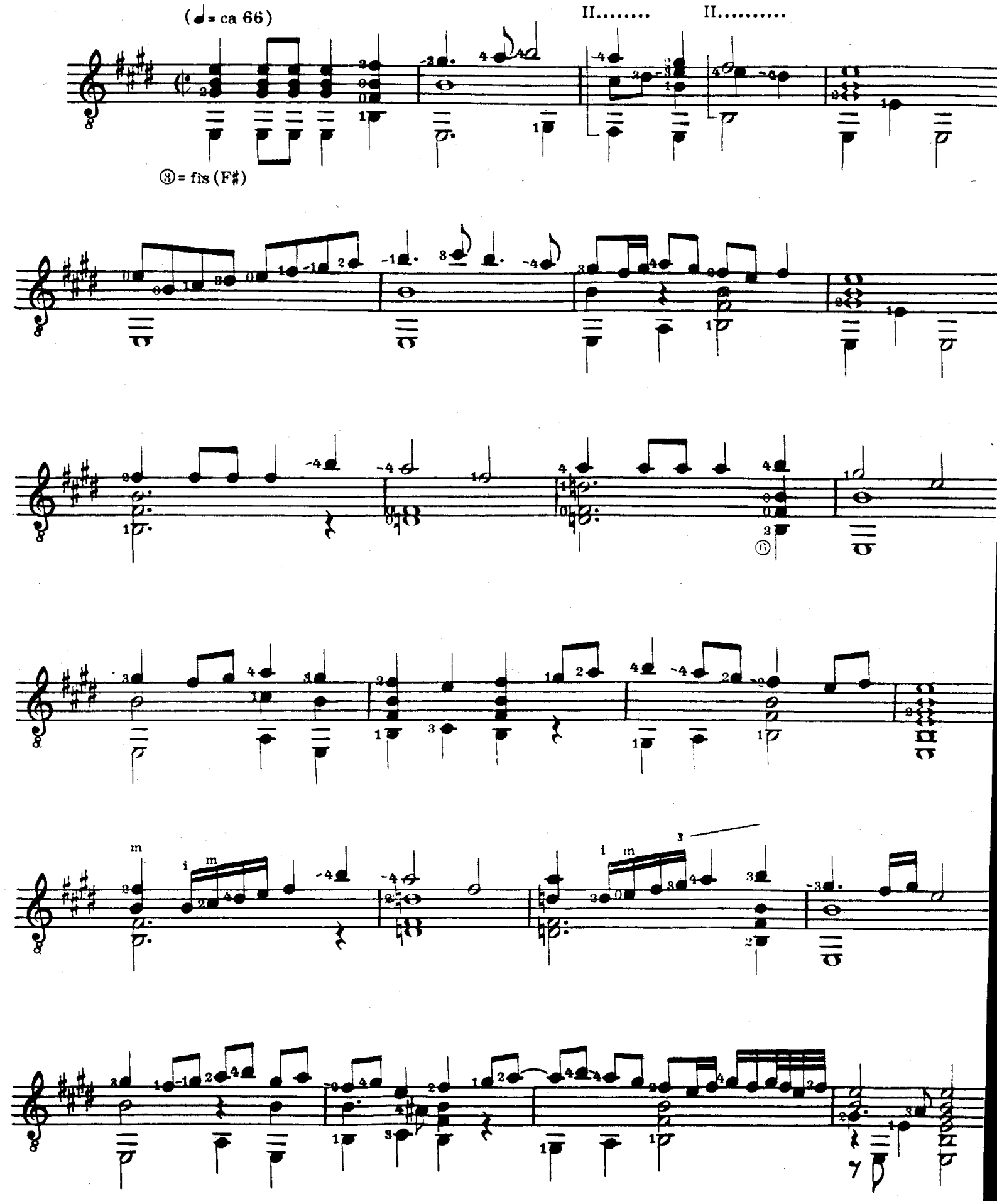
*) Auf den Tod des berühmten Hofnarren Richard Tarleton

Galliard

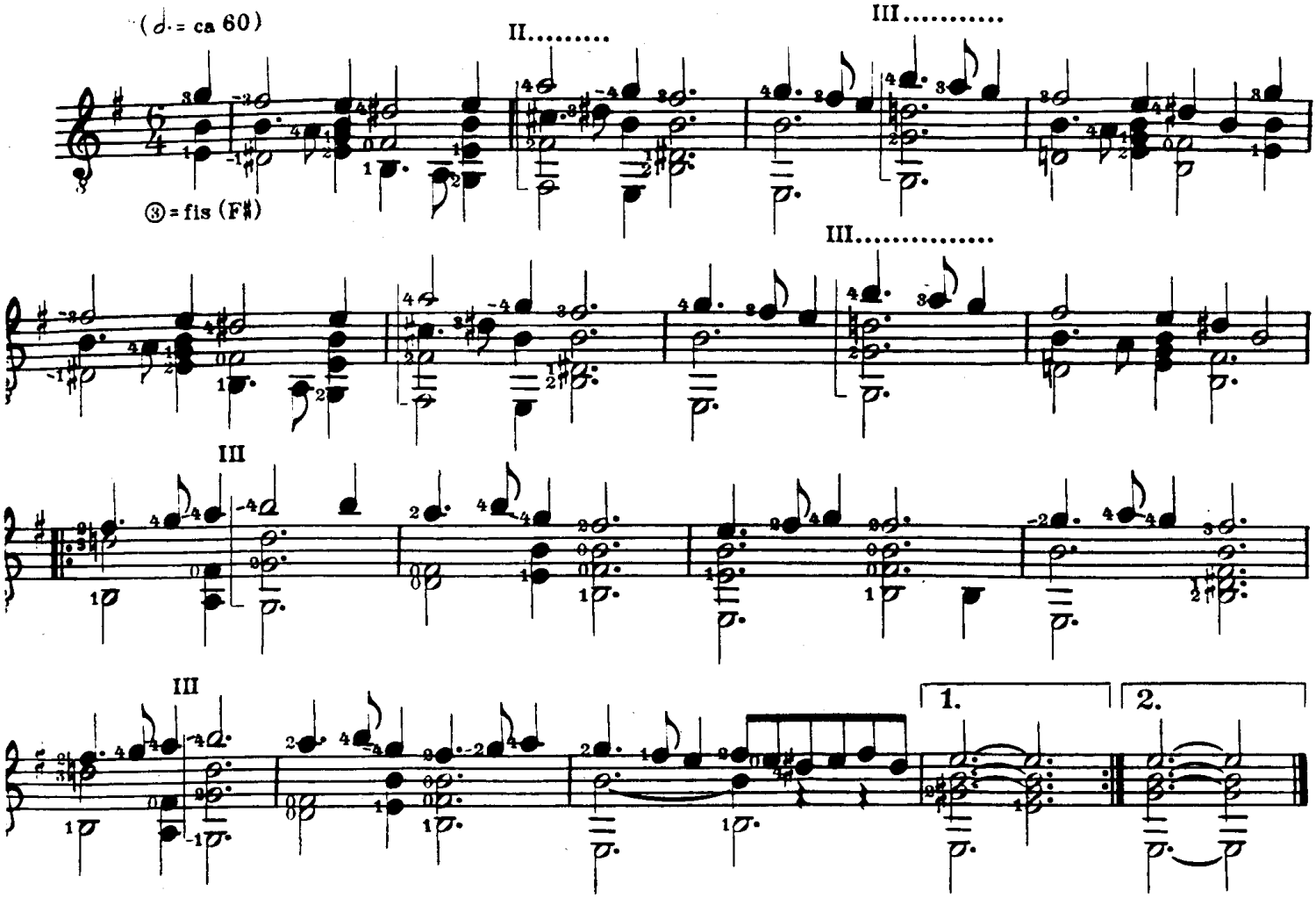



II.
II.
II.
II.

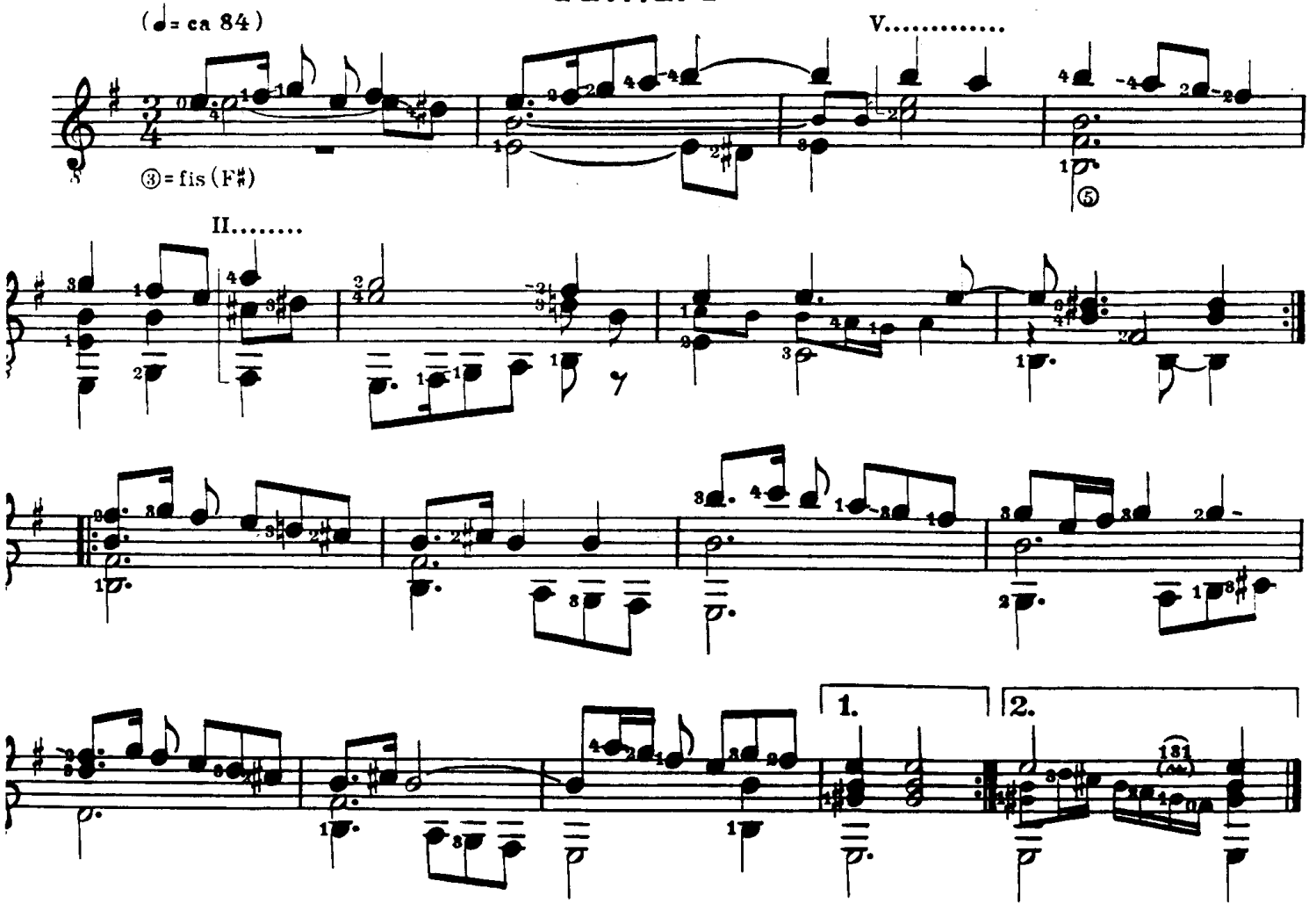
Lord Strang's March



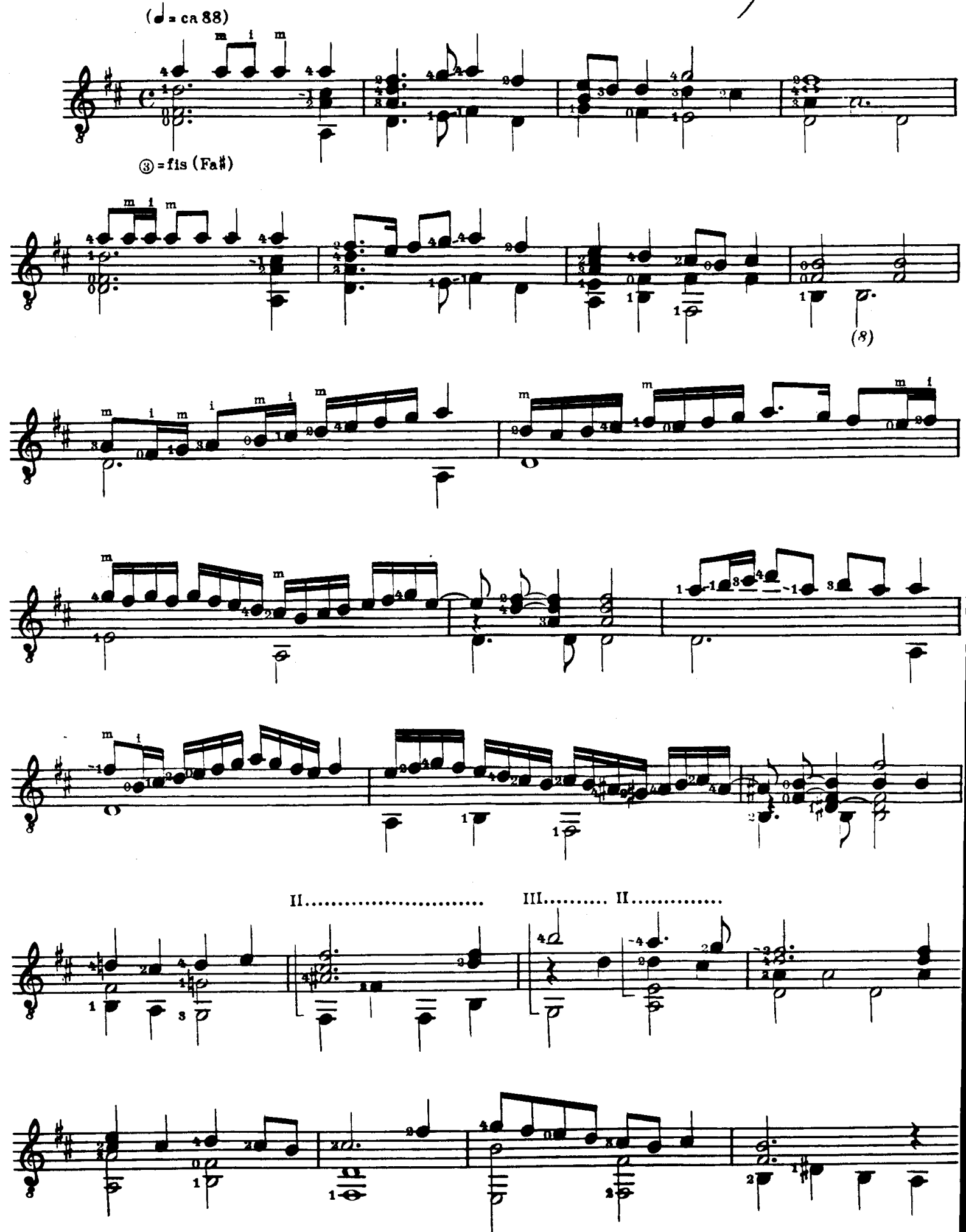
Mrs. White's Nothinge

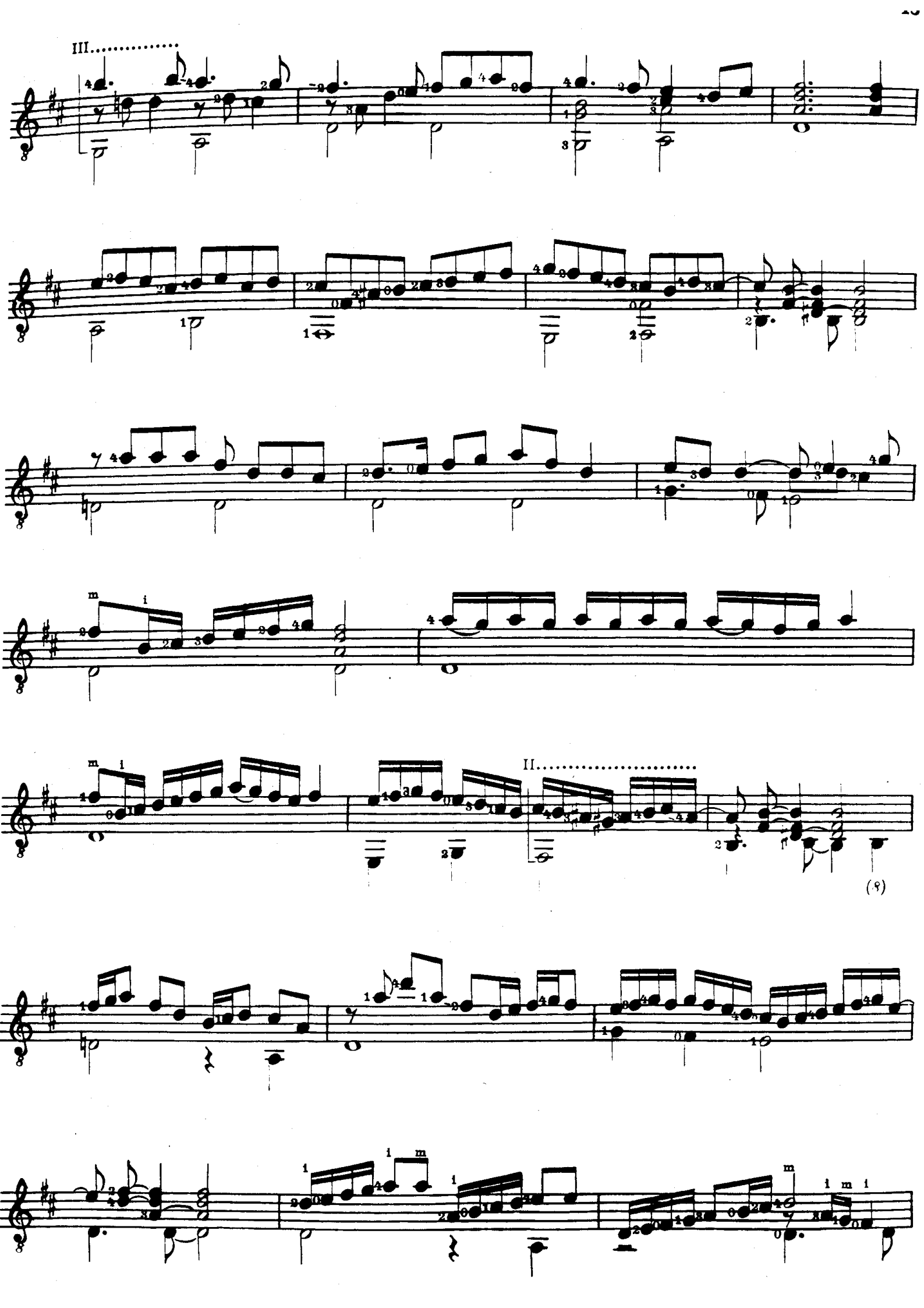


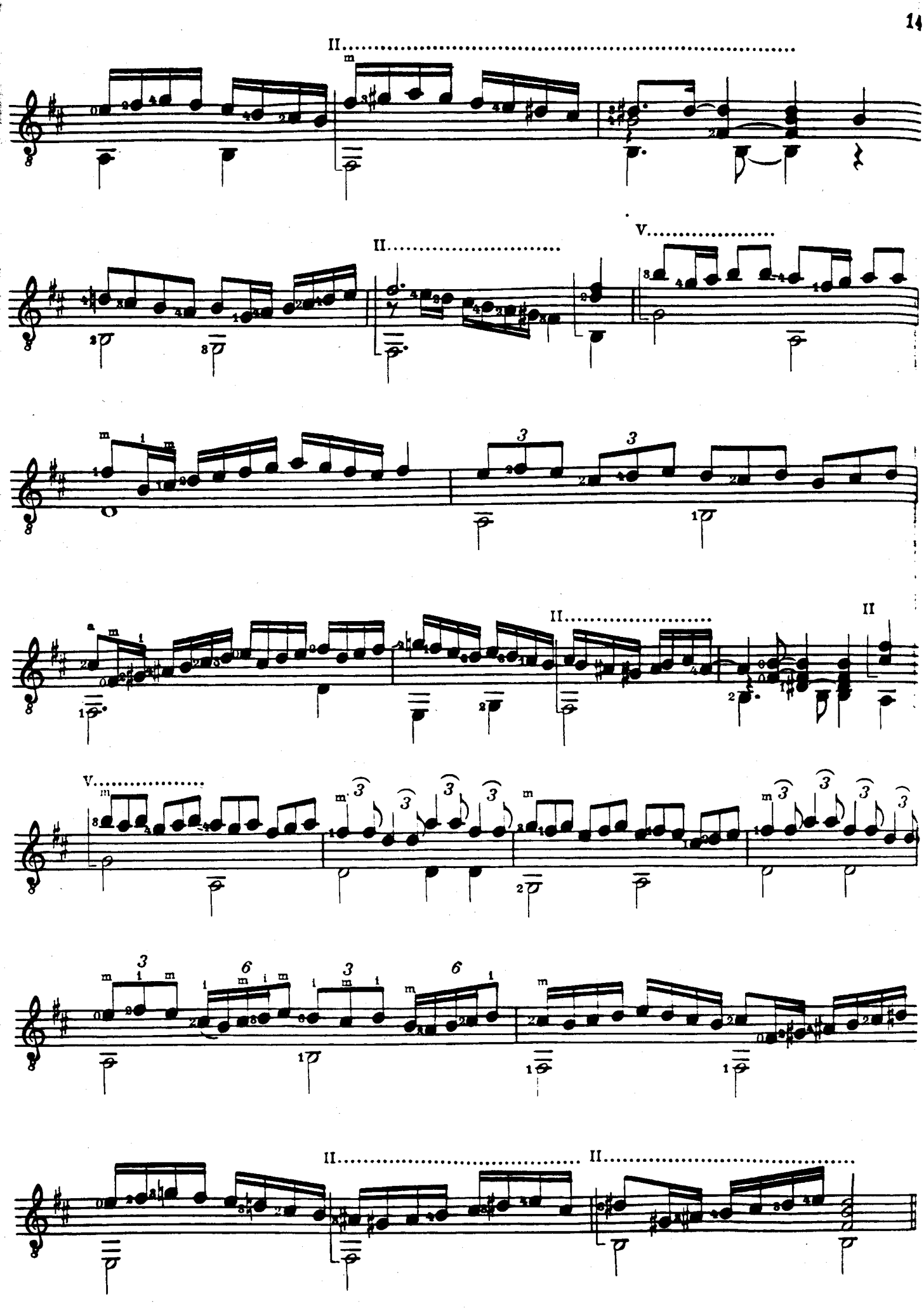
Galliard



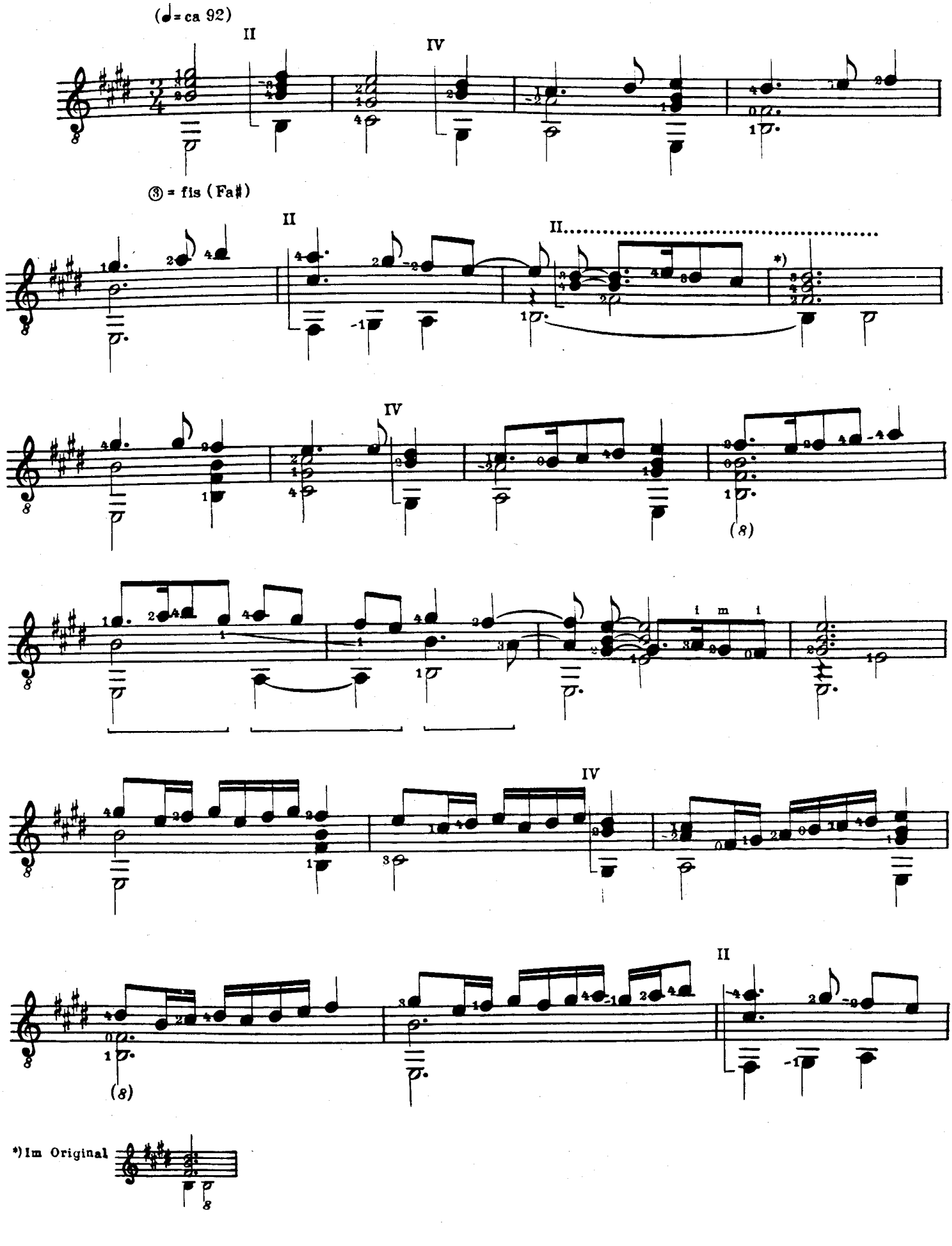
Sir John Smith his Almaine

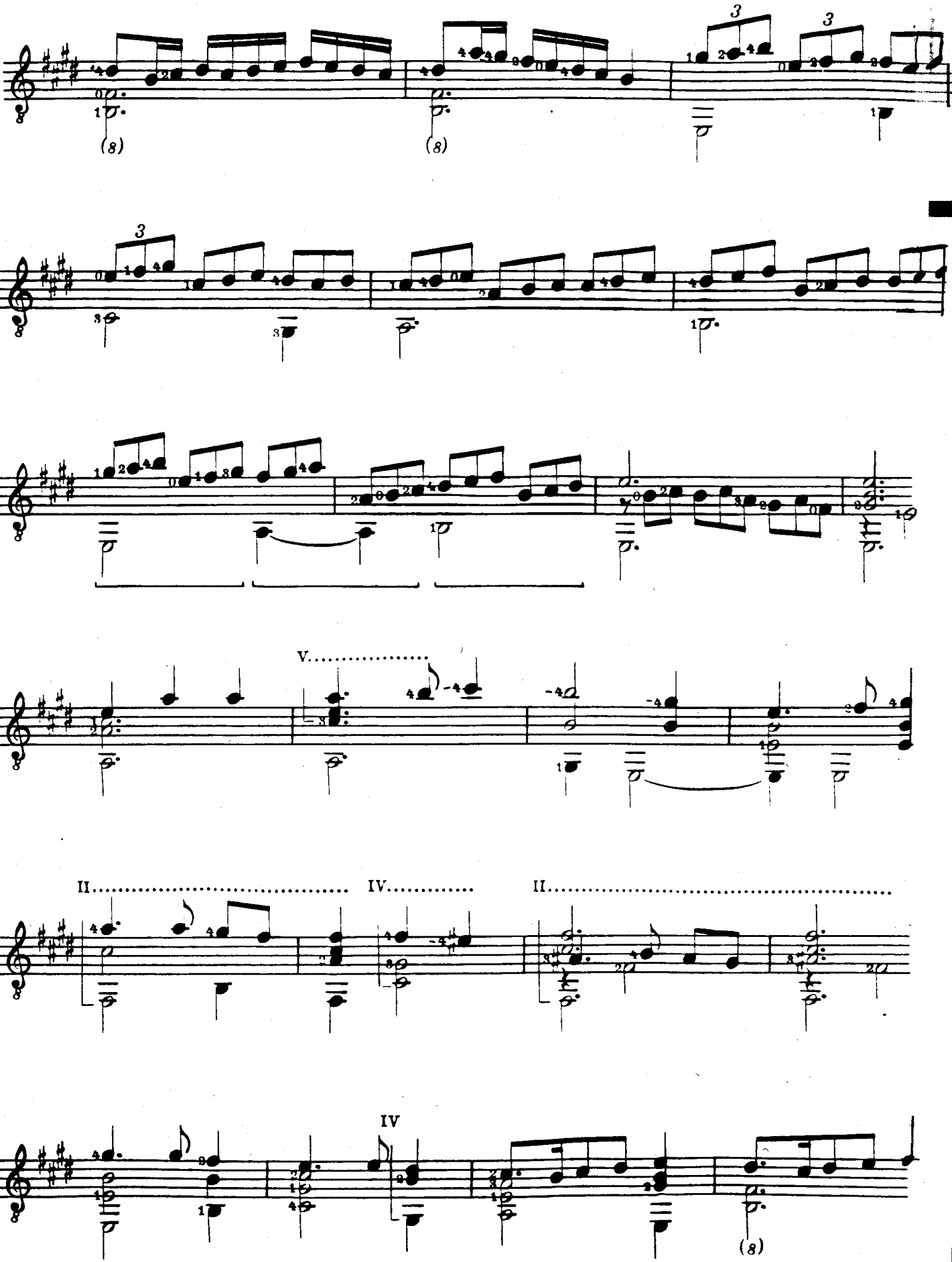


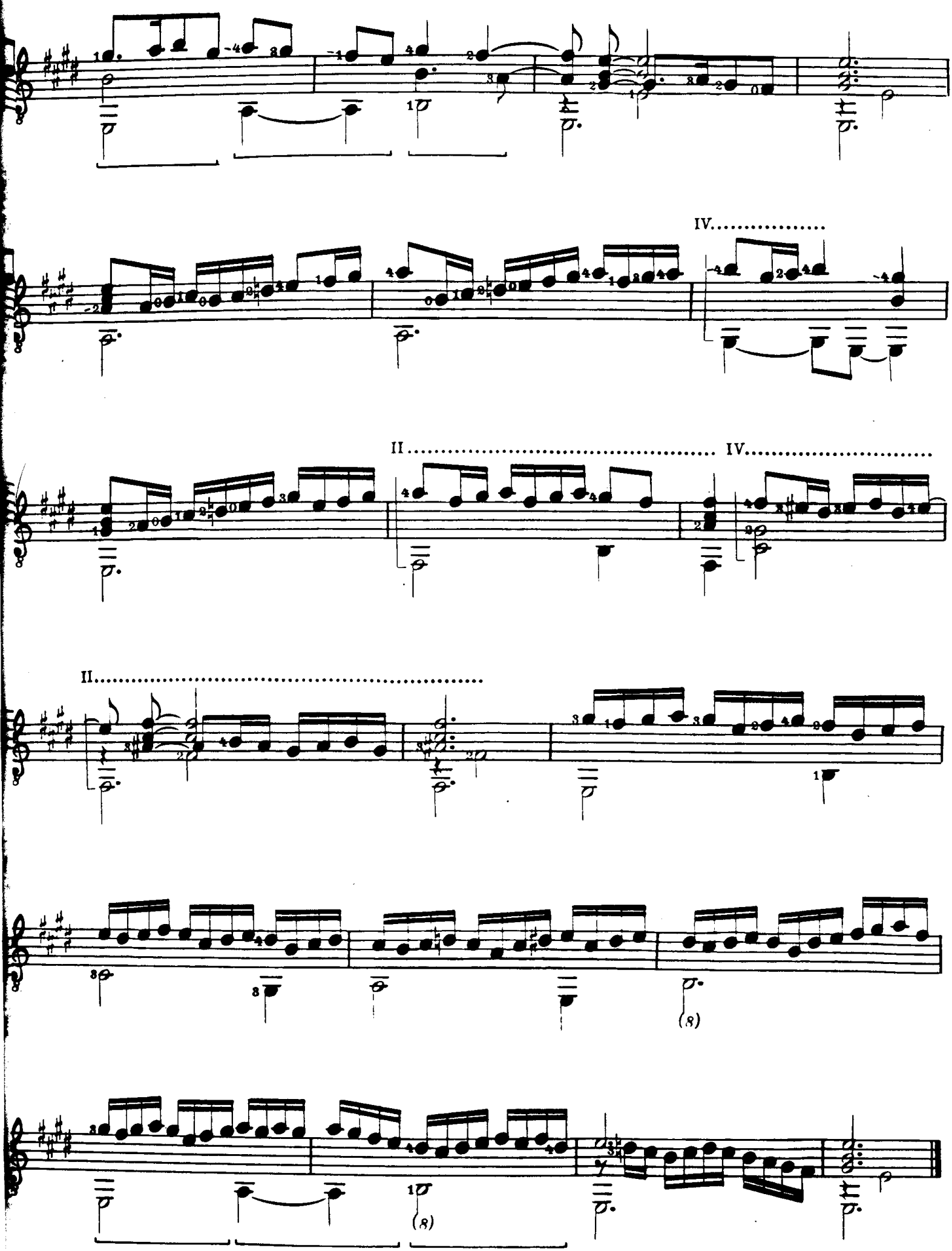

III.....
II.....
(9)


II.....
II.....
V.....
V.....
II.....
II
II.....
II.....

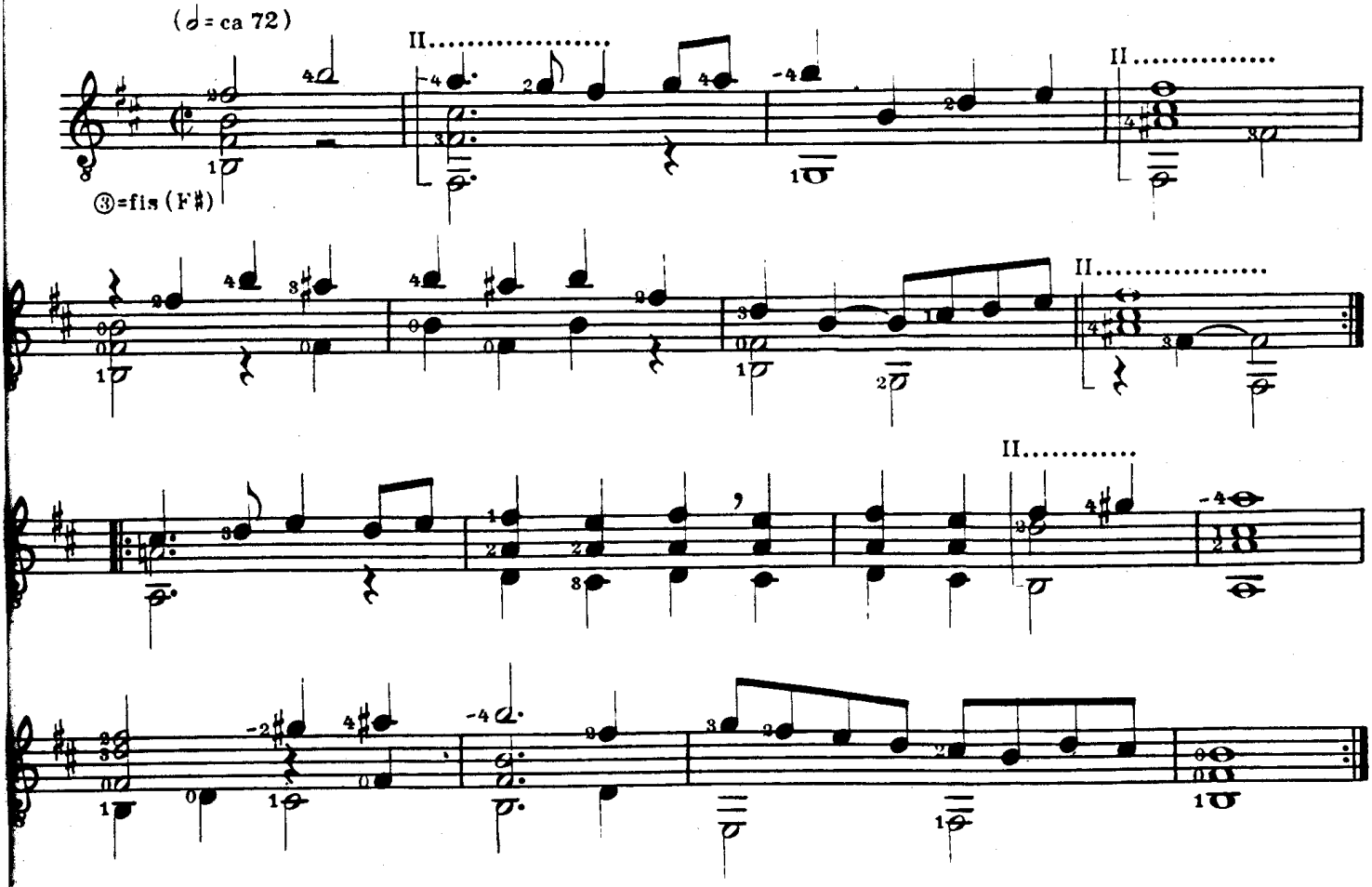
The Frog Galliard



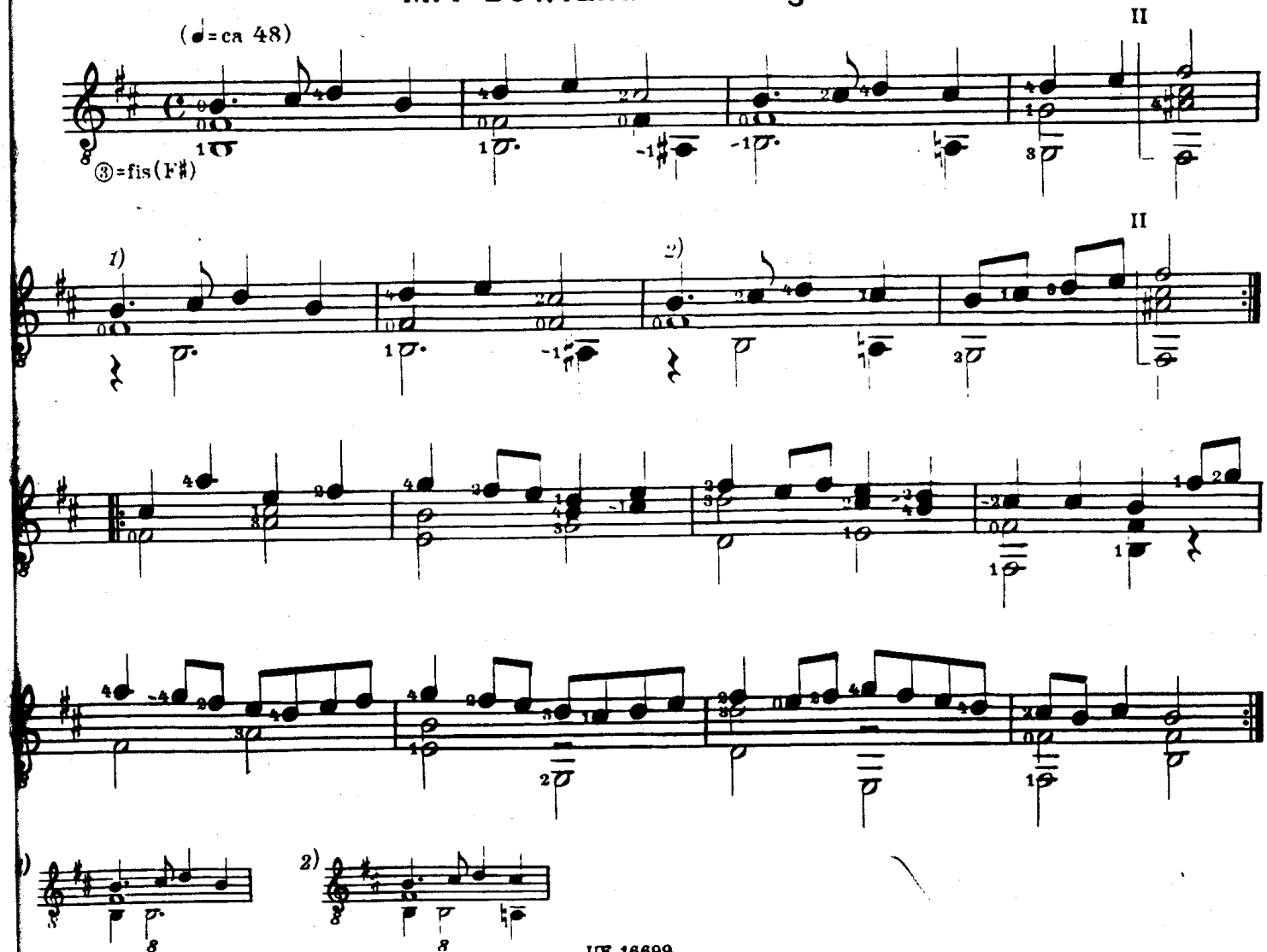

(8)
(8)
3
3
3
V.....
II.....
IV.....
II.....
IV
(8)


IV.....
II..... IV.....
II.....
(8)
(8)

My Lord Willoughby's Welcome Home

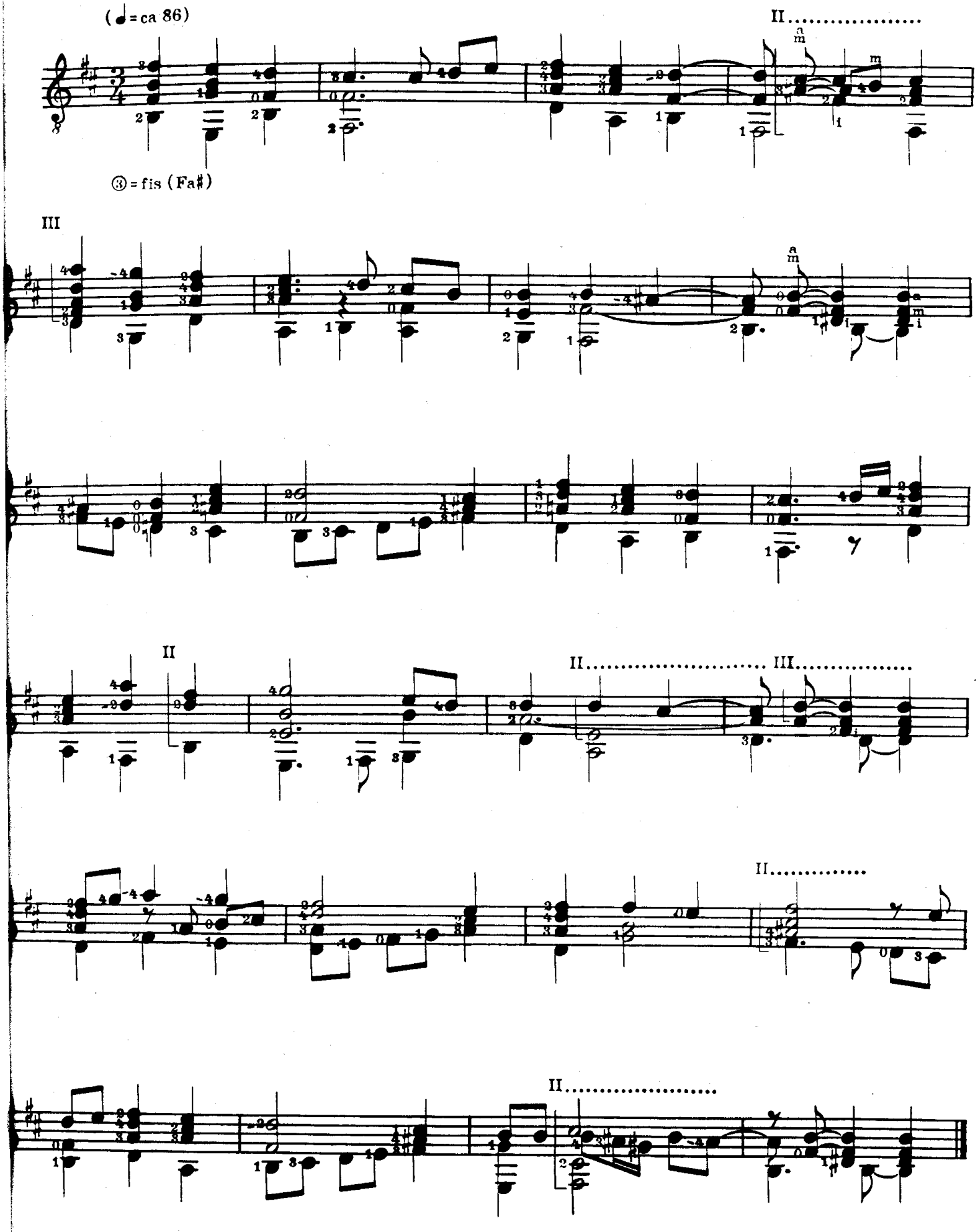


Mr. Dowland's Midnight



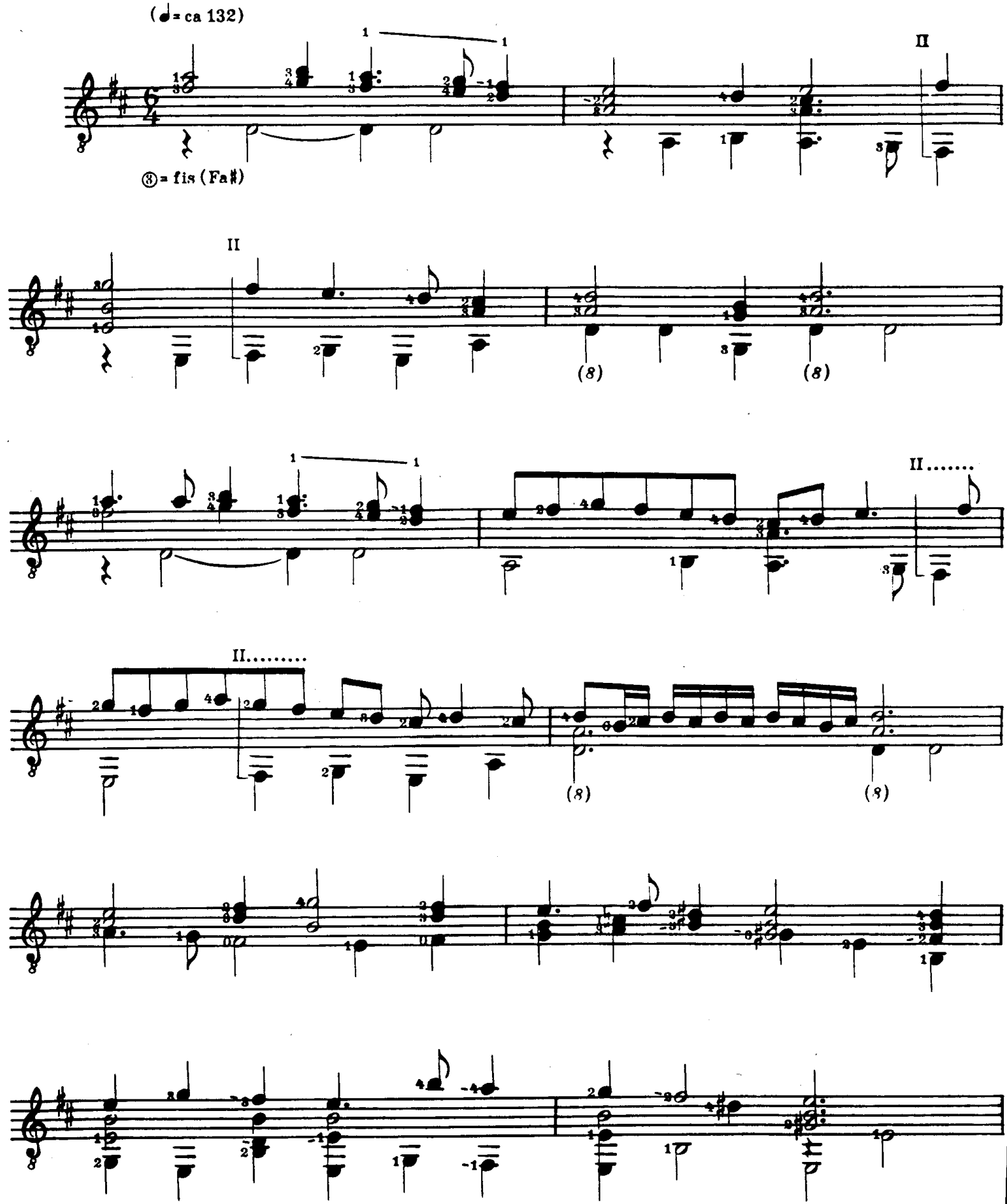
Galliard

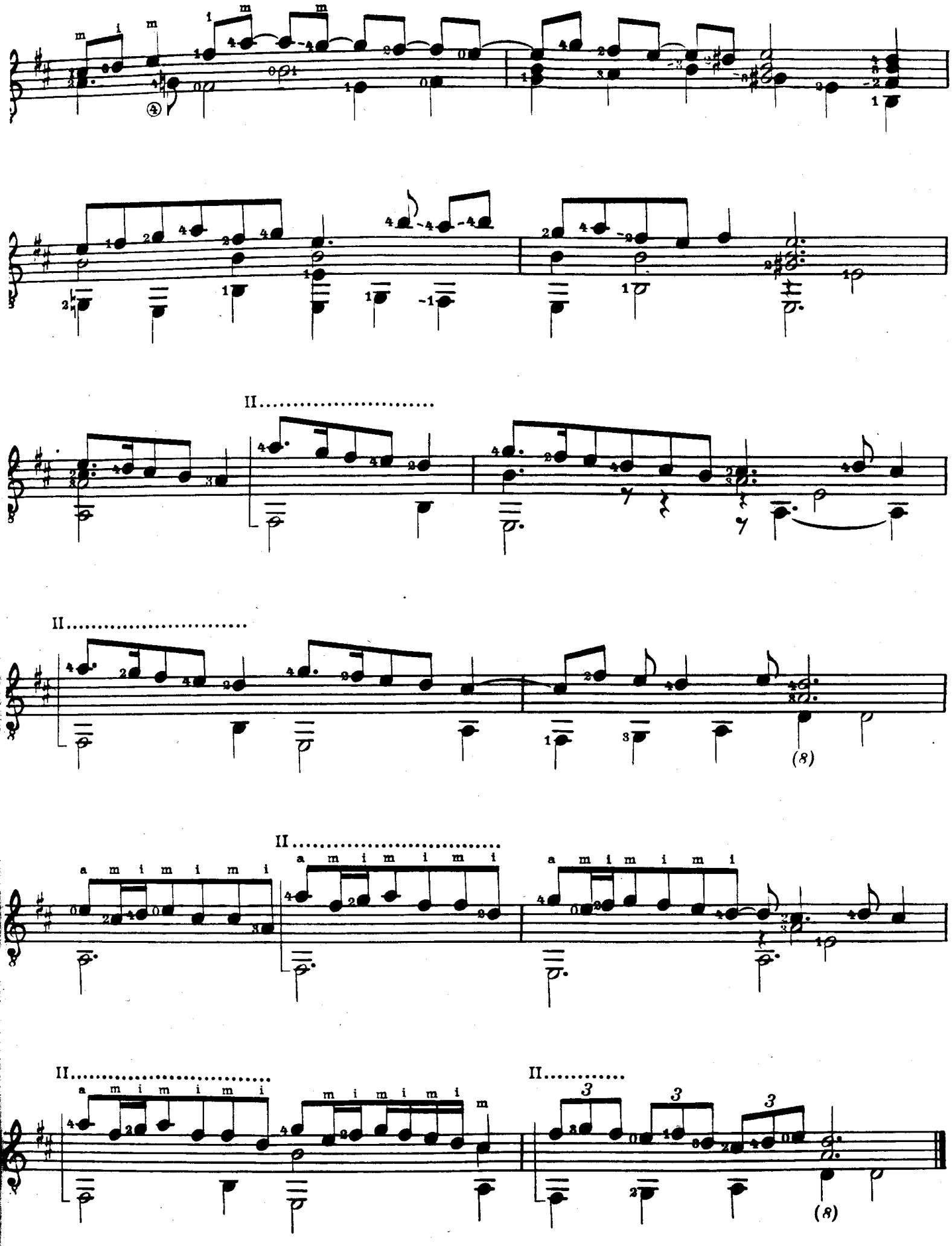
(Hasellwood's Galliard)



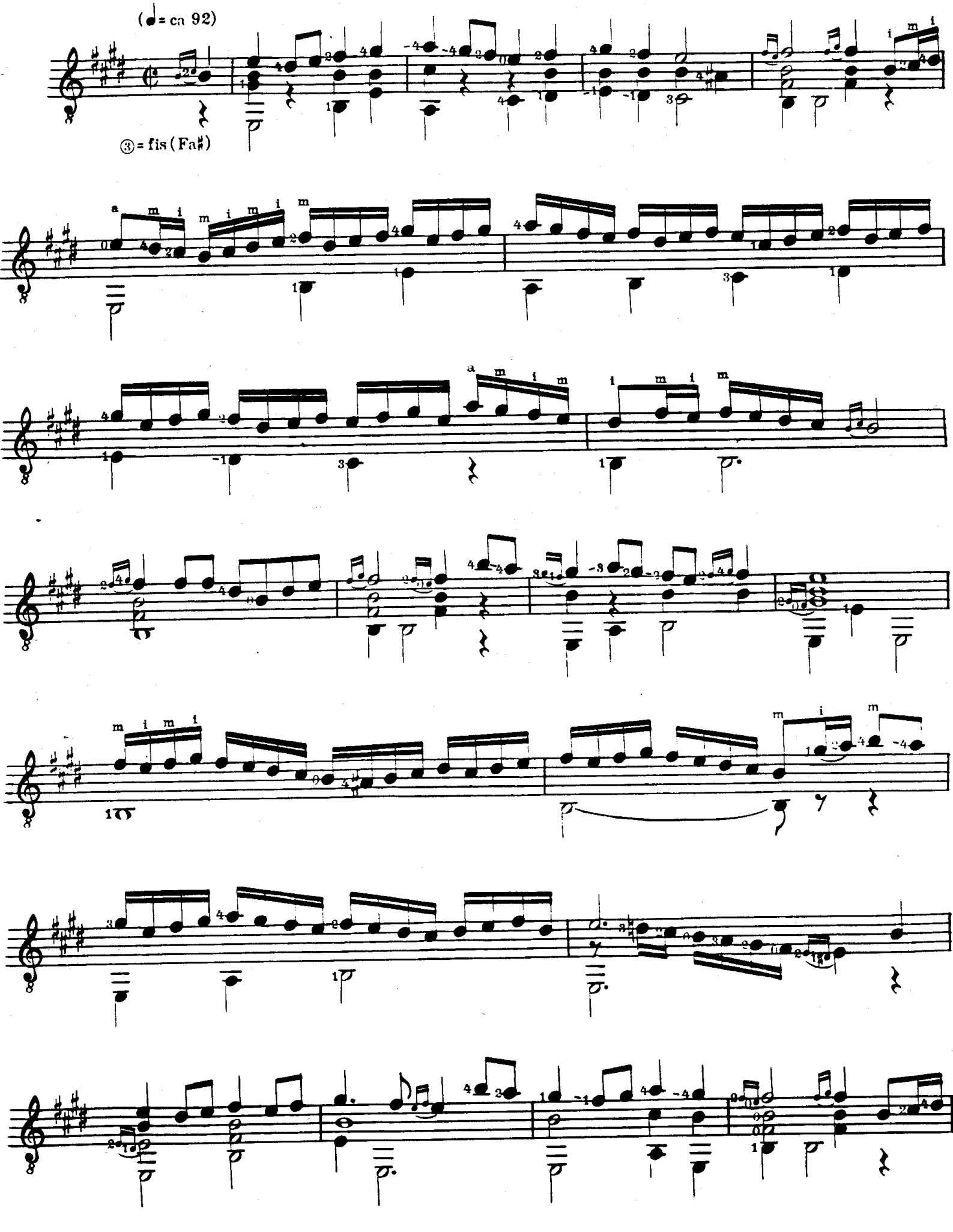
A Toy

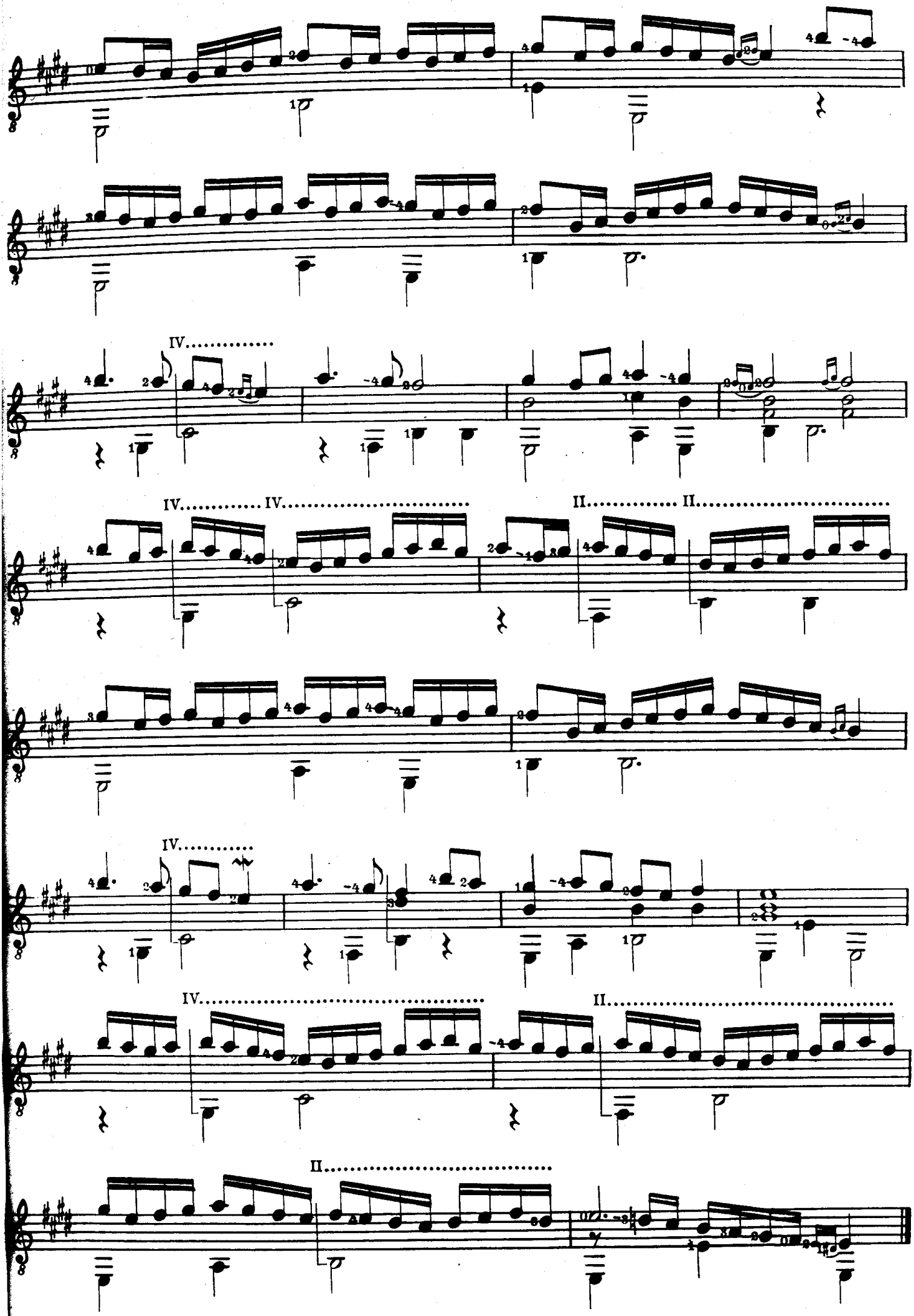
The Shoemaker's Wife



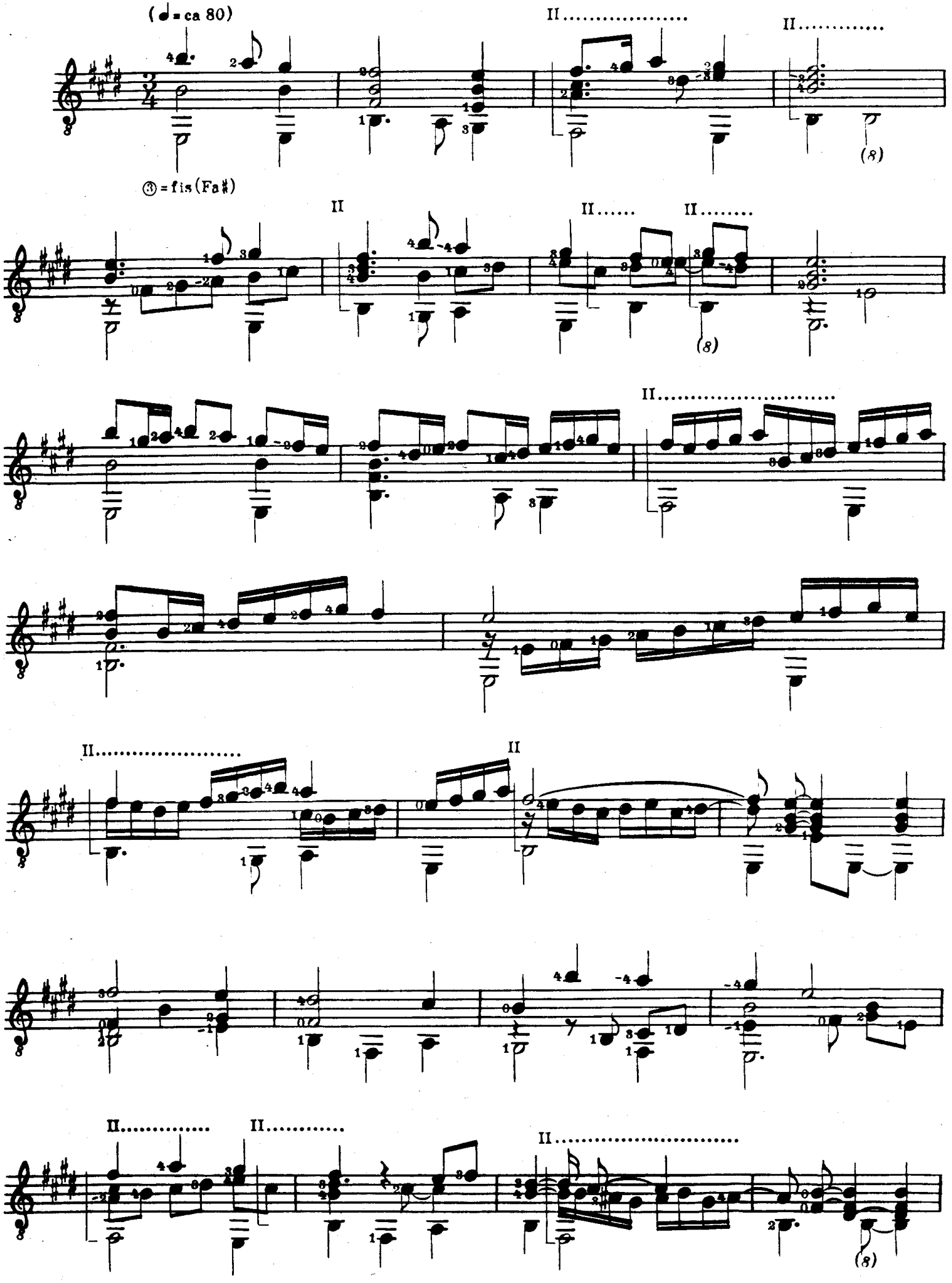

II.....
II.....
II.....
II.....
II.....
(8)
(8)

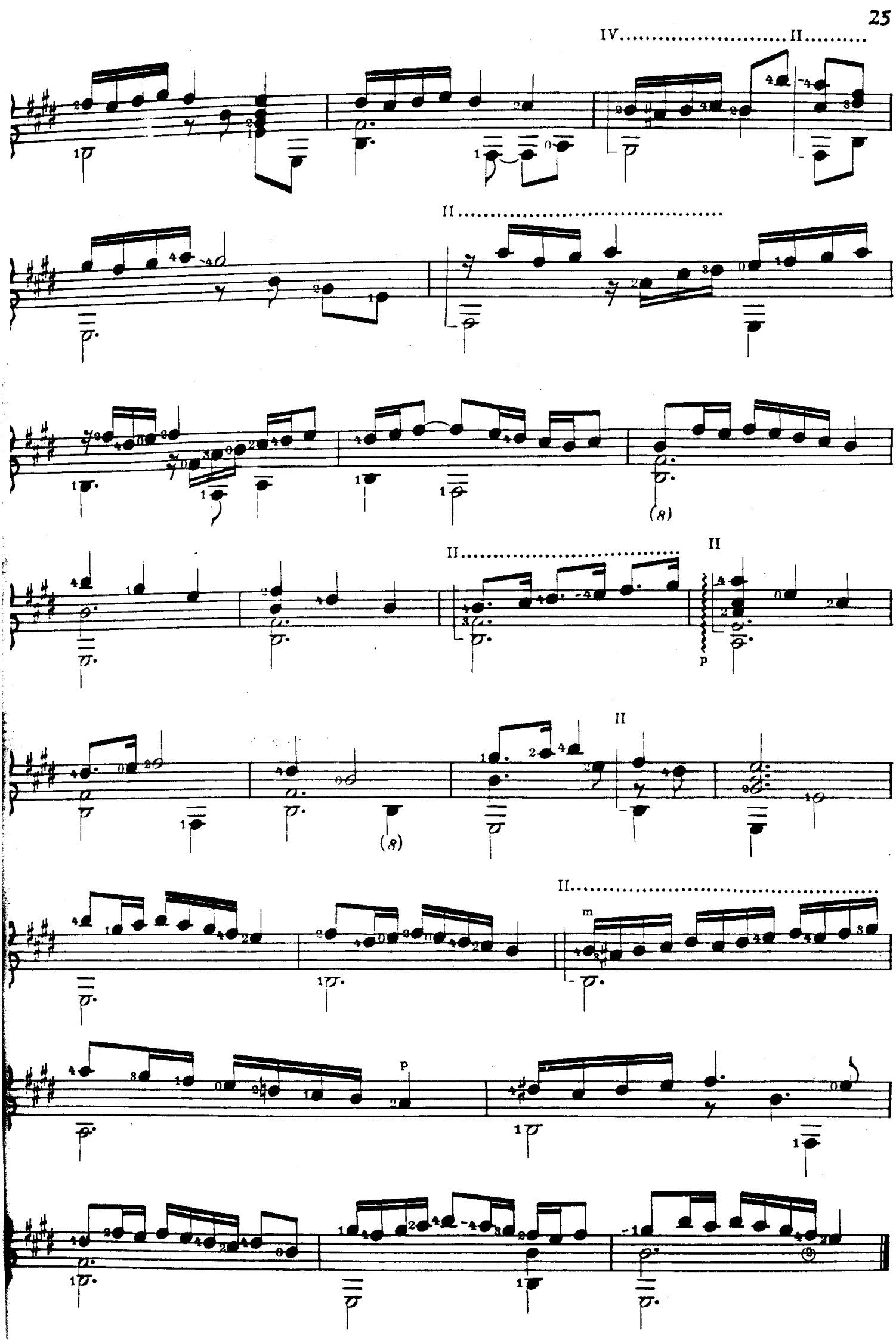
Lady Laiton's Almaine



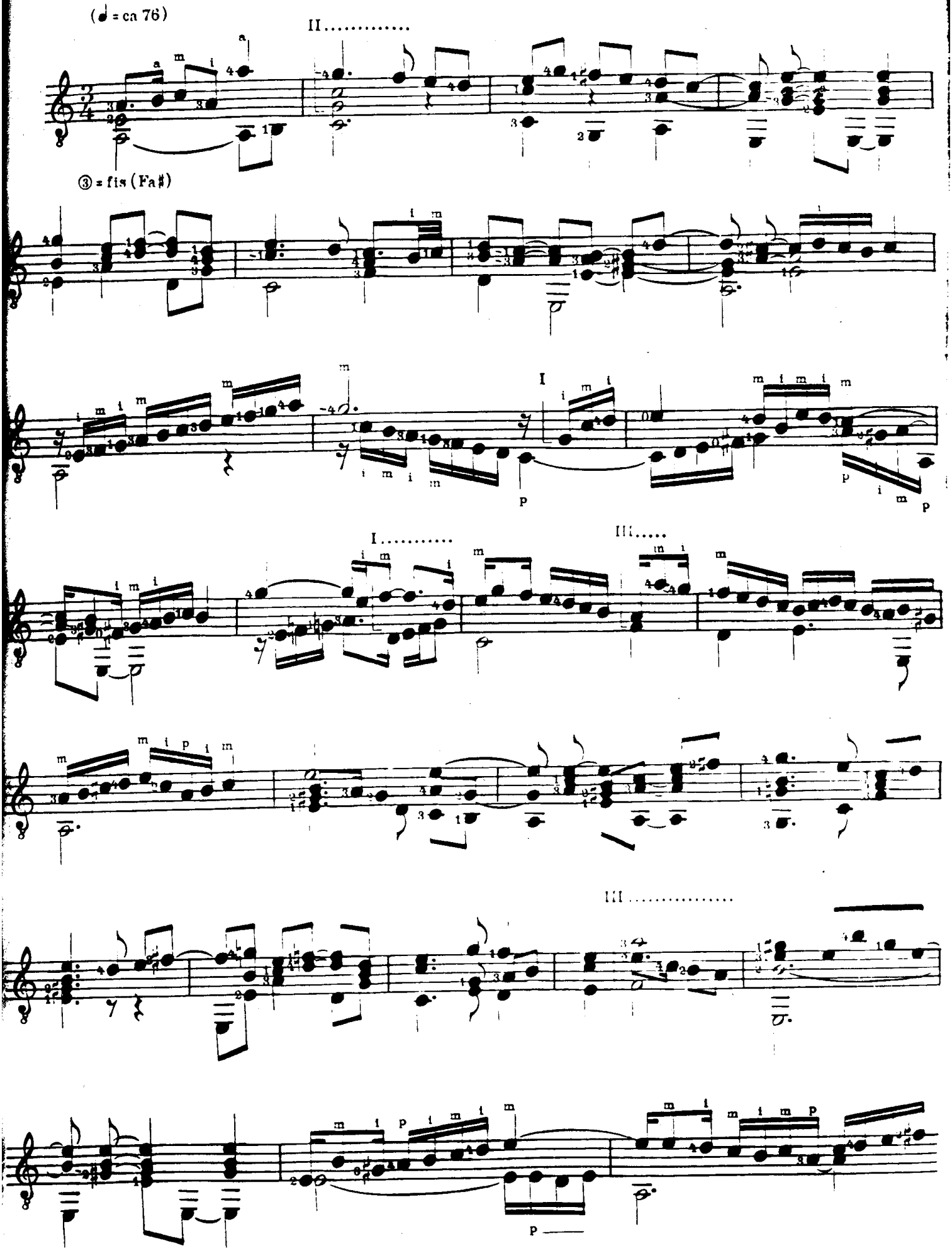

IV.....
IV..... IV.....
II..... II.....
IV.....
IV..... II.....
II.....

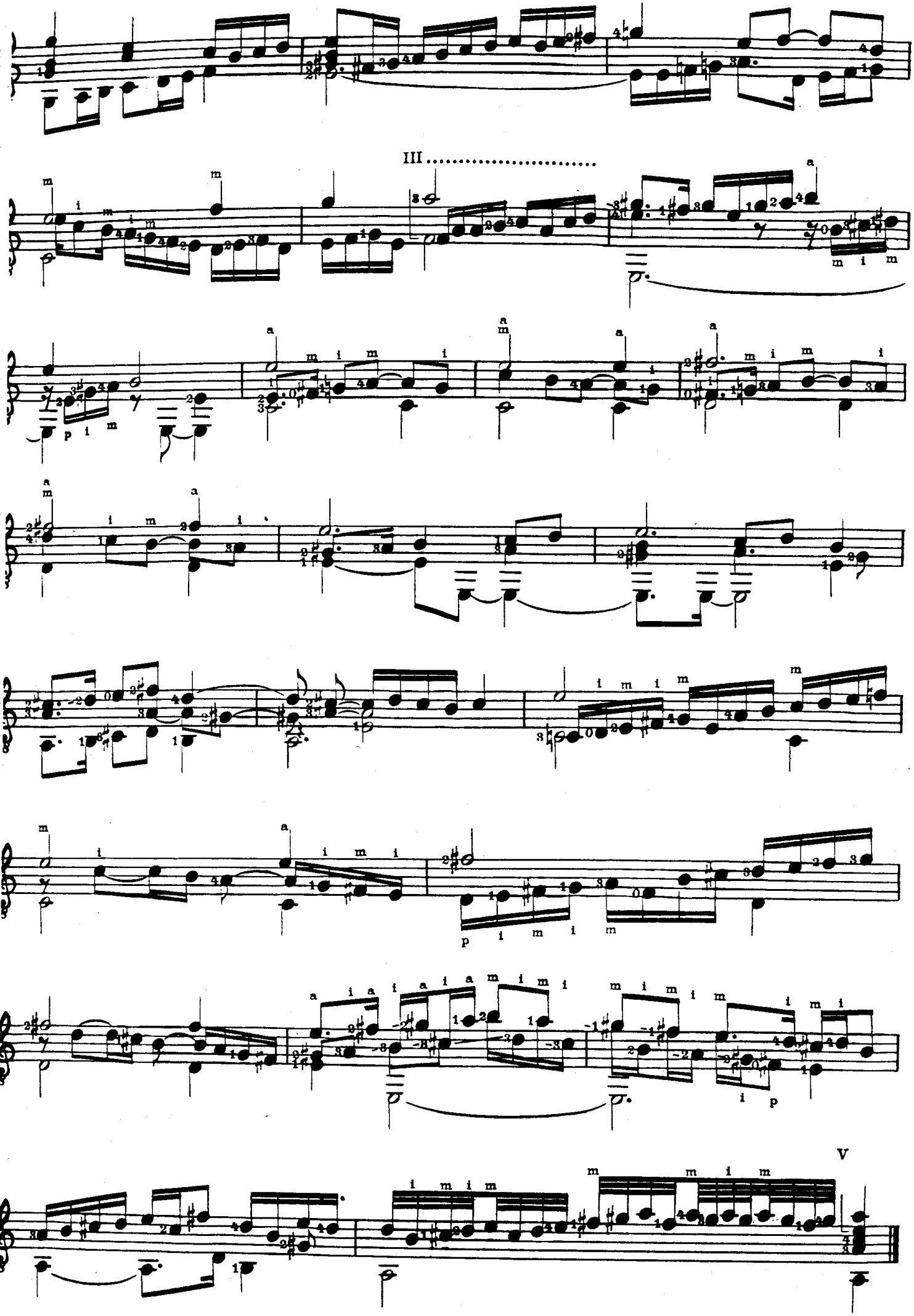
The Right Honourable the Lady Rich, her Galliard



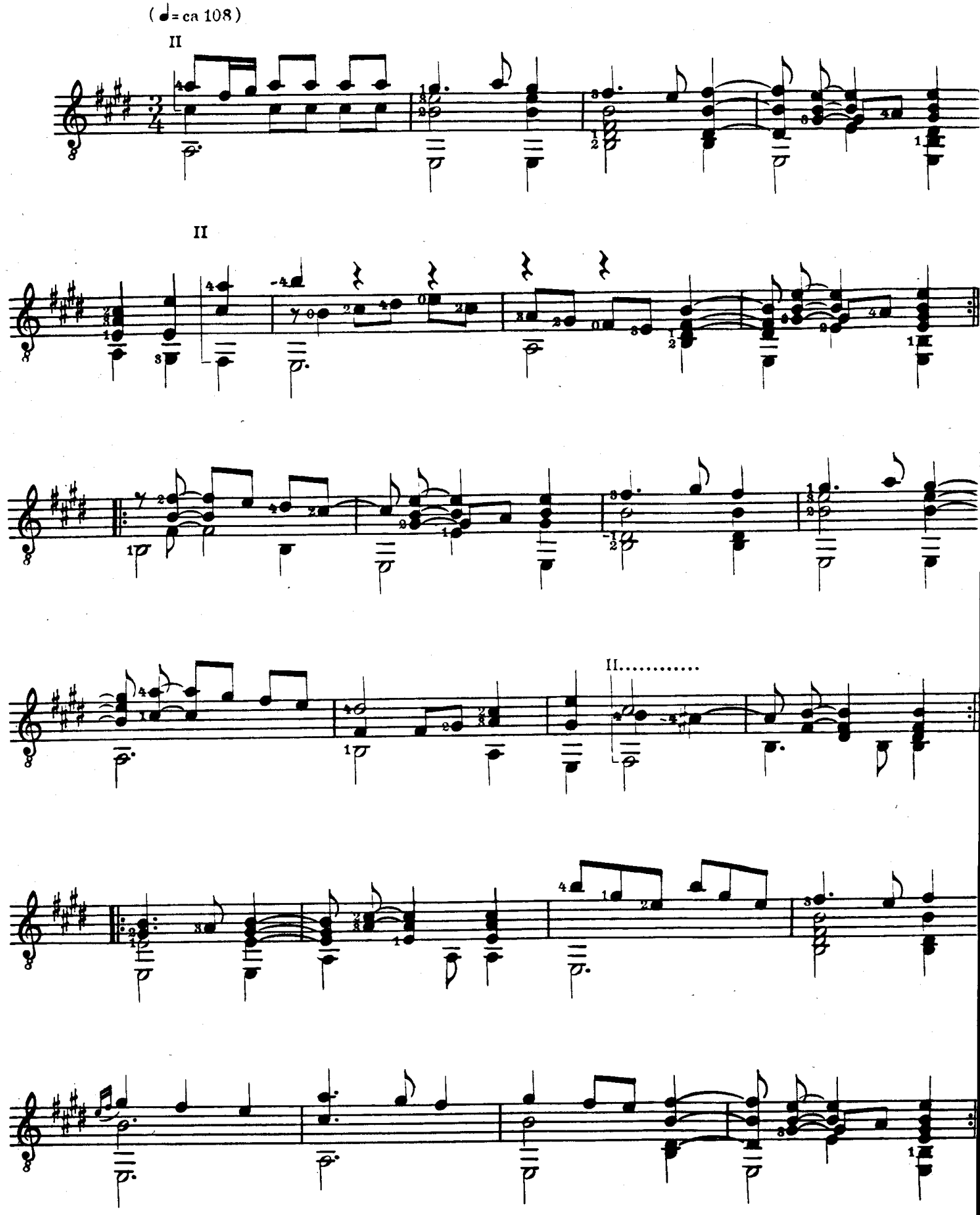

IV
II
II
II
II
(8)
p
II
(8)
II
m
p

The Right Honourable Robert,
Earl of Essex, high Marshall of England, his Galliard




III
V

Round Battle Galliard

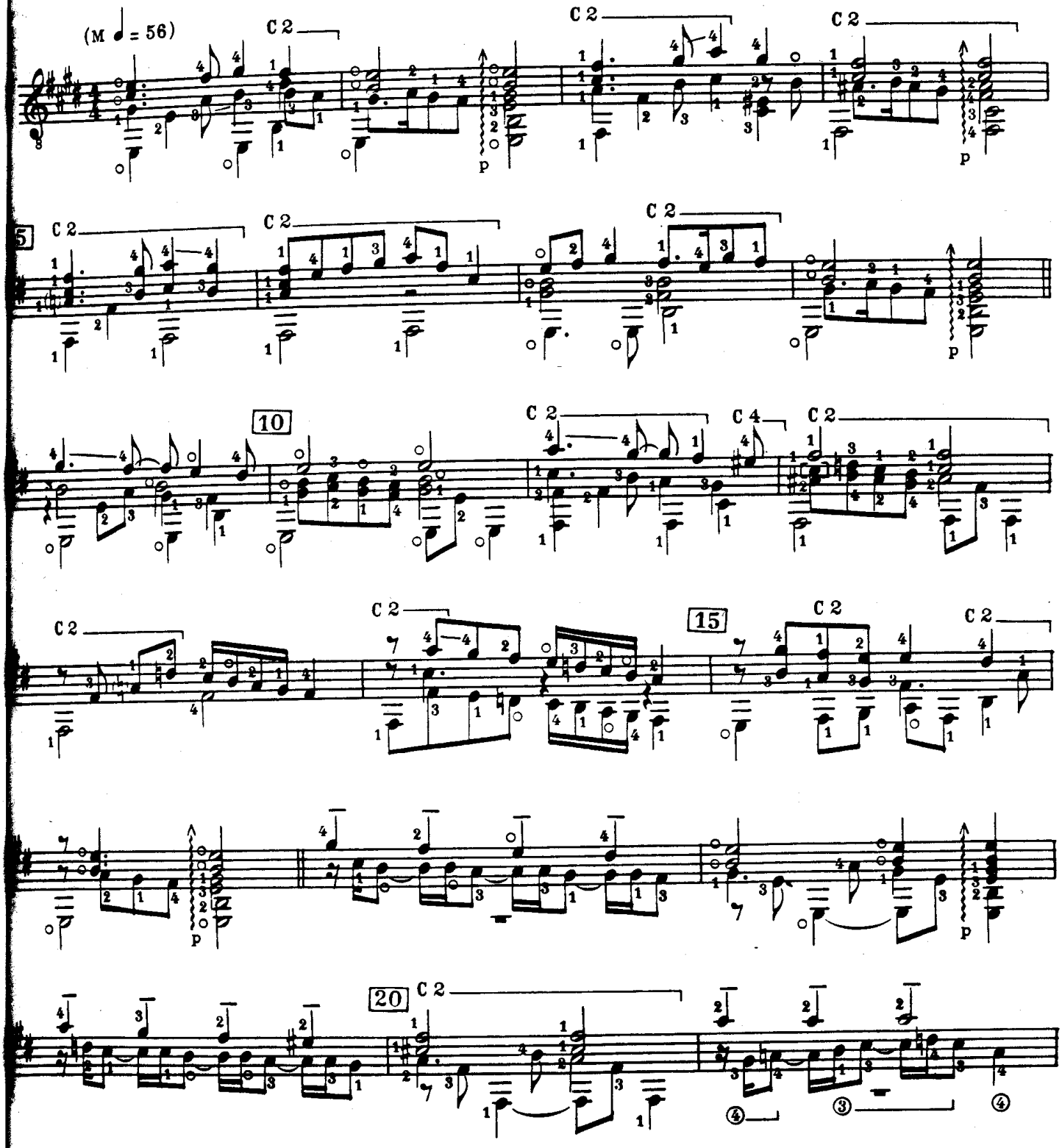


"GO FROM MY WINDOW"

(pour Guitare seule)

ranscrit et doigté
la Tablature du Luth par
CAR CÁCERES

JOHN DOWLAND
(1563 - 1626)



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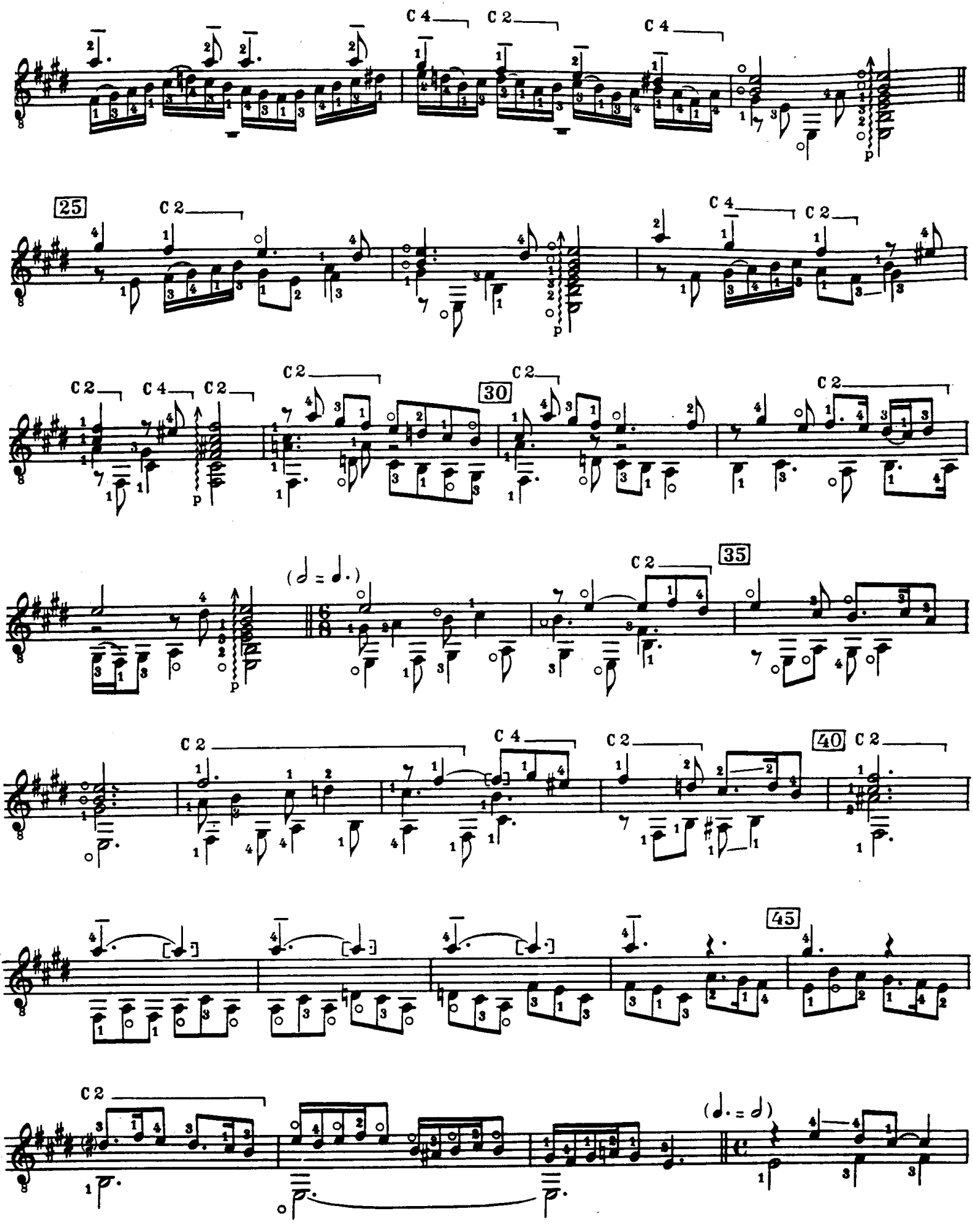
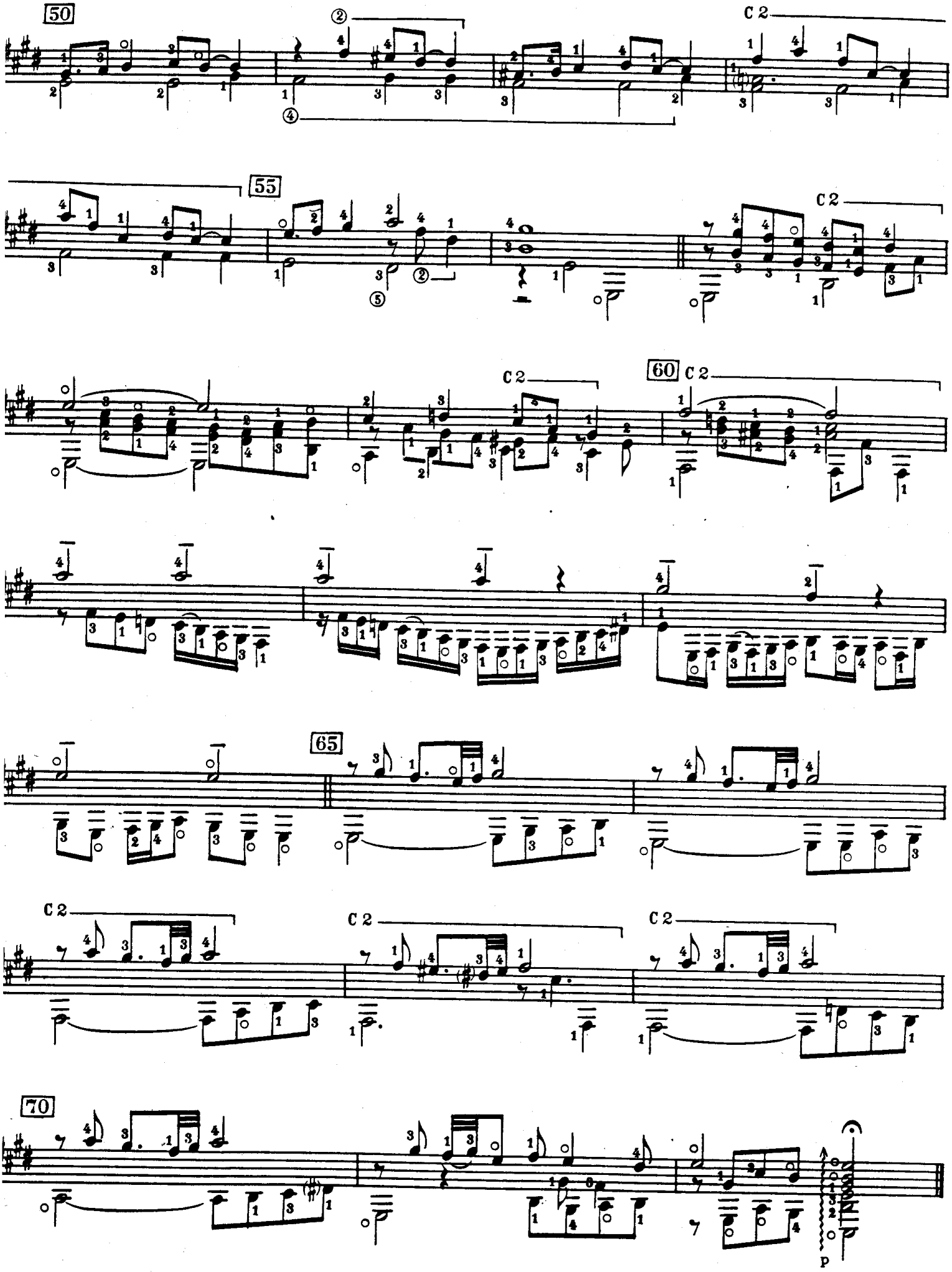

C 4
C 2
C 4
25
C 2
C 4
C 2
C 2
C 4
C 2
C 2
30
C 2
C 2
(♩ = ♩.)
C 2
35
C 2
C 4
C 2
40
C 2
45
C 2
(♩. = ♩)



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Tél. : 208-76-83

M. E. 8497

Germaine ROBERT, GRAV.

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Contrefaçon contrefaçon
(Code Pénal, Art. 425)

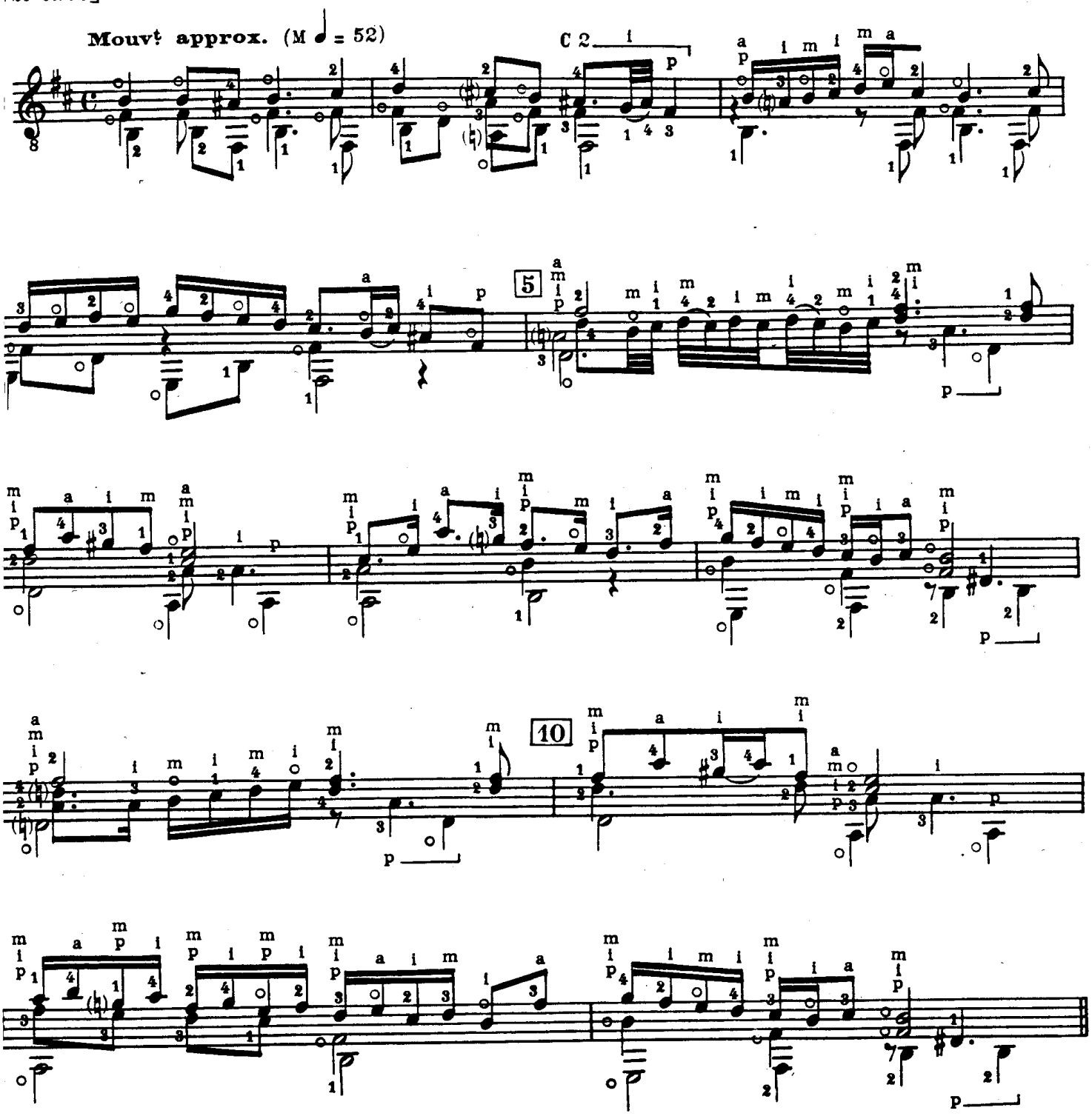
"FORTUNE MY FOE"

(pour Guitare seule)

t d'après la Tablature par
ar CÁCERES

John DOWLAND
(1563 - 1626)

)'20 circa]



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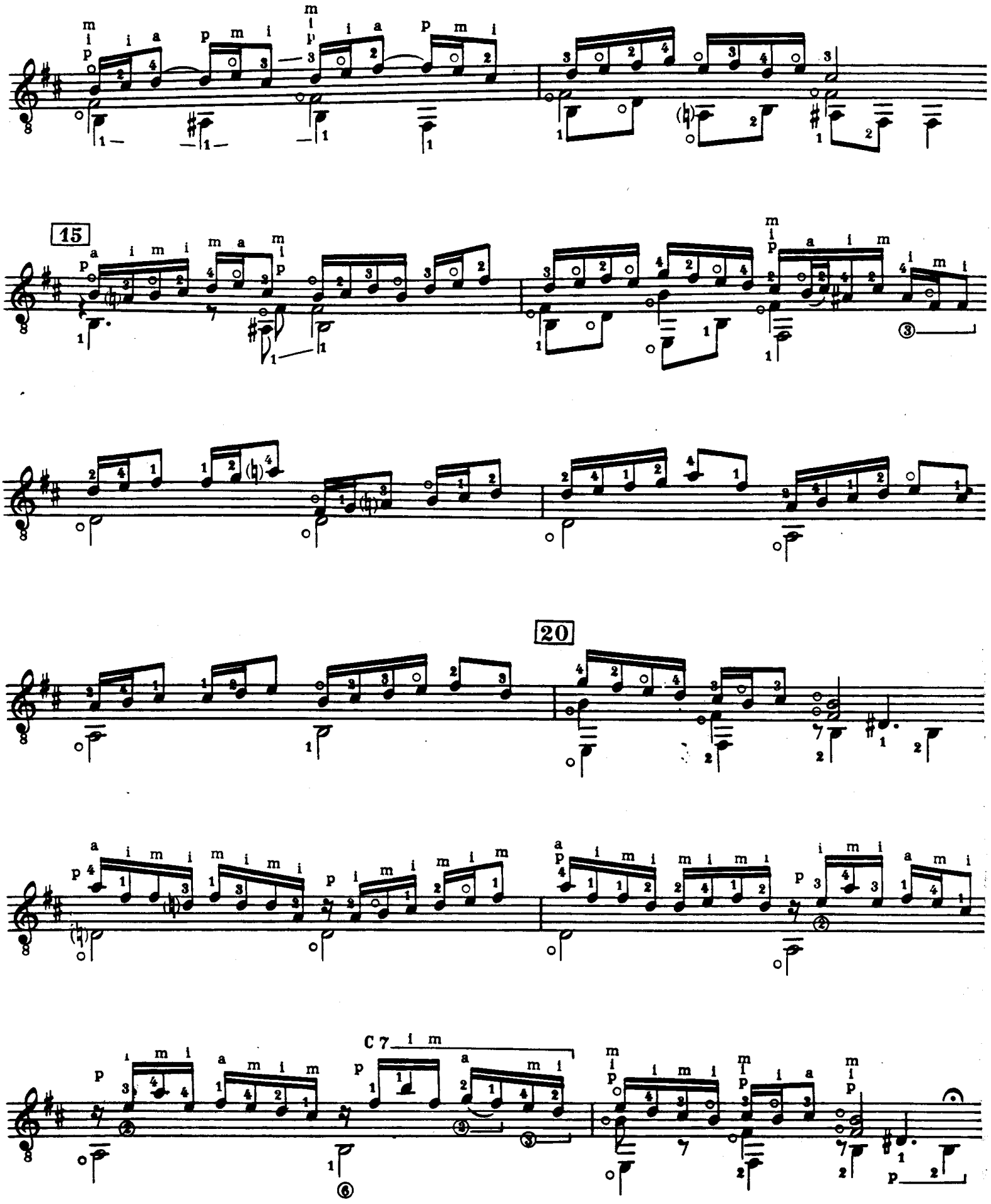

Paris, Mai 1

Imprimerie Rolland Père et Fils - Paris
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Germaine ROBERT,

JOHN DOWLAND

2 PIÈCES

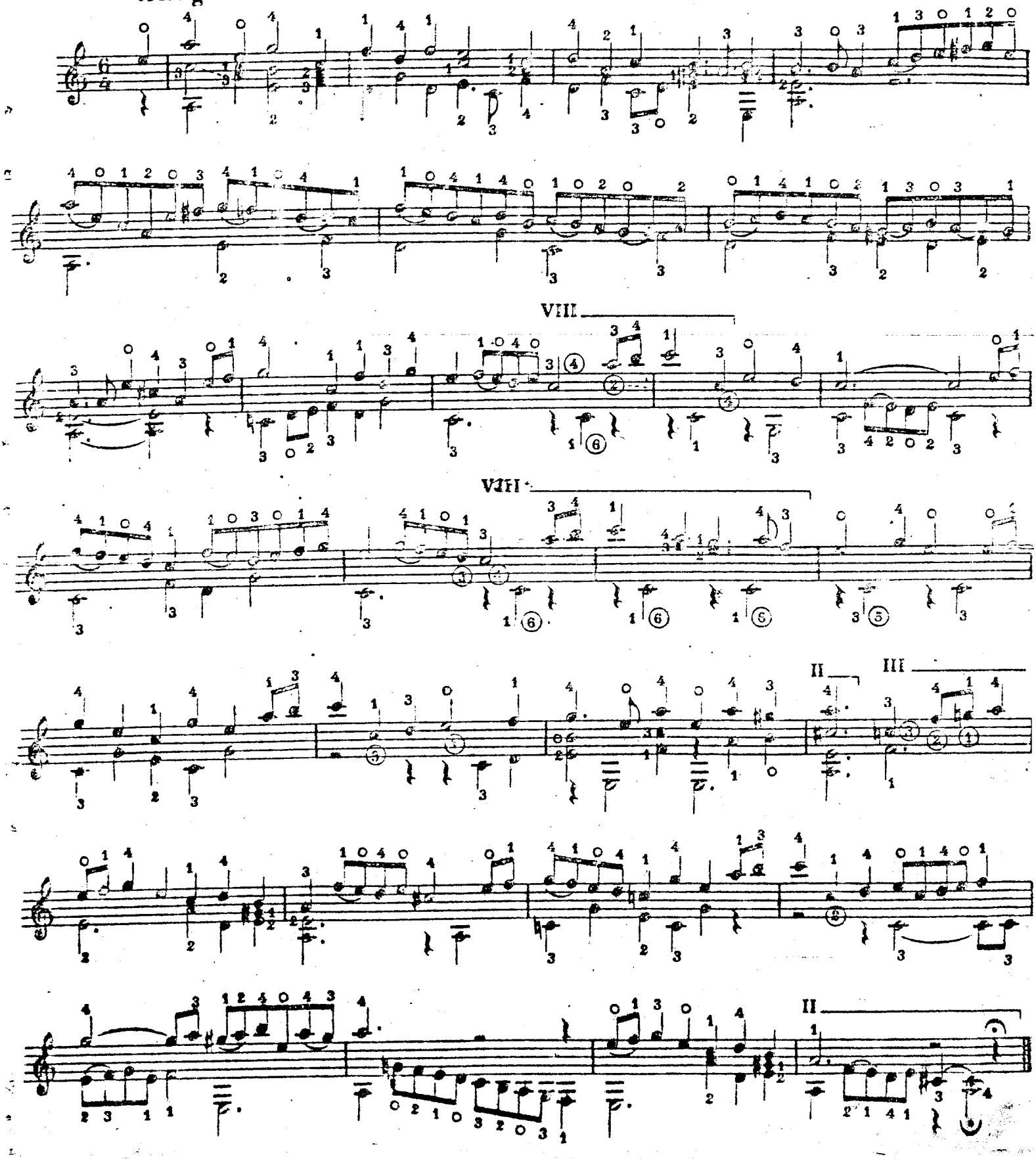
Mrs. VAUXES GIGGE

(Original pour le Luth)

Version pour Guitare par
JOSÉ de AZPIAZU

John DOWLAND
(1563 - 1626)

Allegro



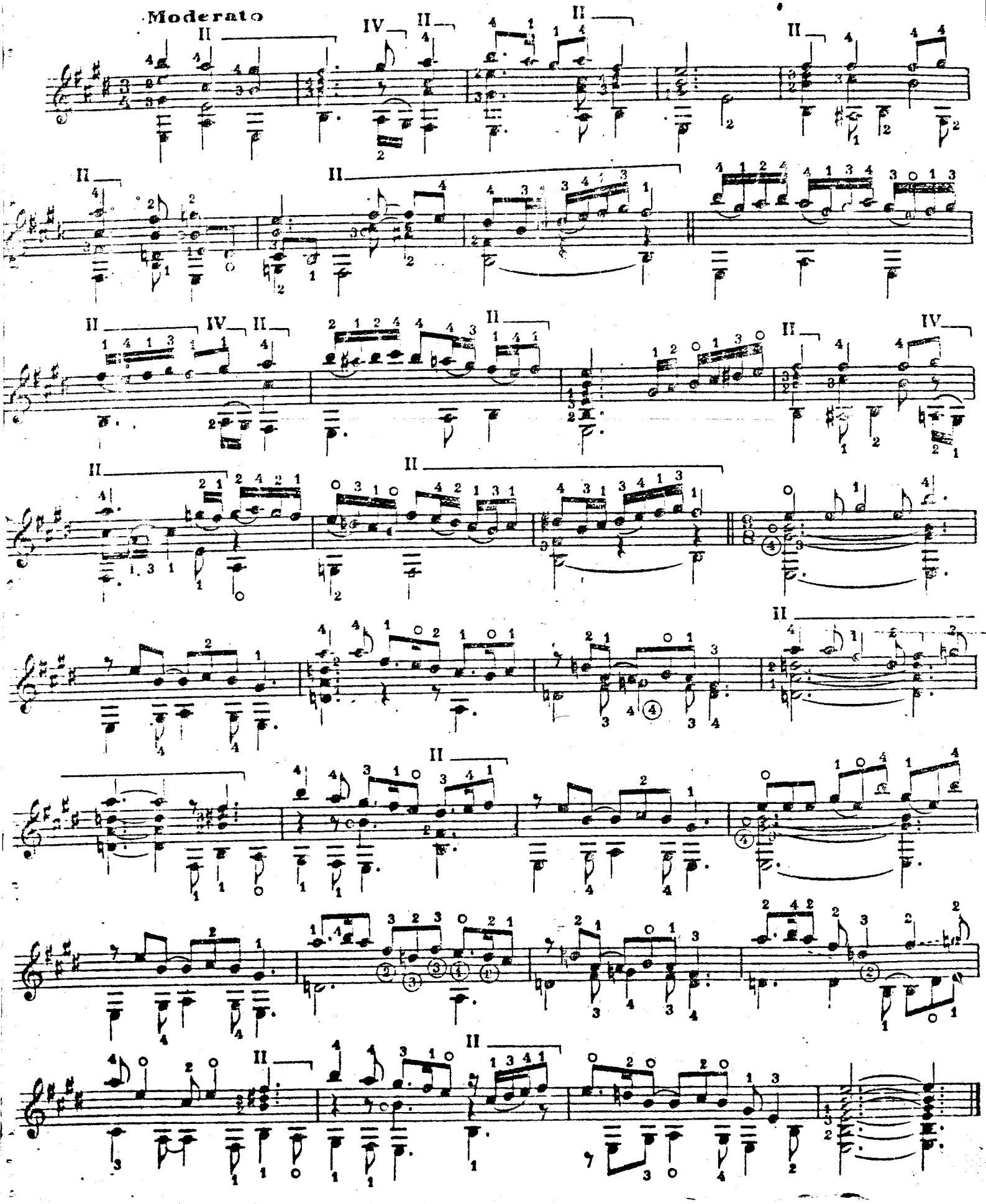
QUEEN ELIZABETH'S GALLIARD

(Original pour le Luth)

...sion pour Guitare par
...SÉ de AZPIAZU

John DOWLAND
(1563-1626)

Moderato



Grav. Imp. A. BROUSSE, Bordeaux

2 GALLIARDS

Aus: From: LACHRIMAE, OR SEAVEN TEARES FIGURED IN SEAVEN PASSIO

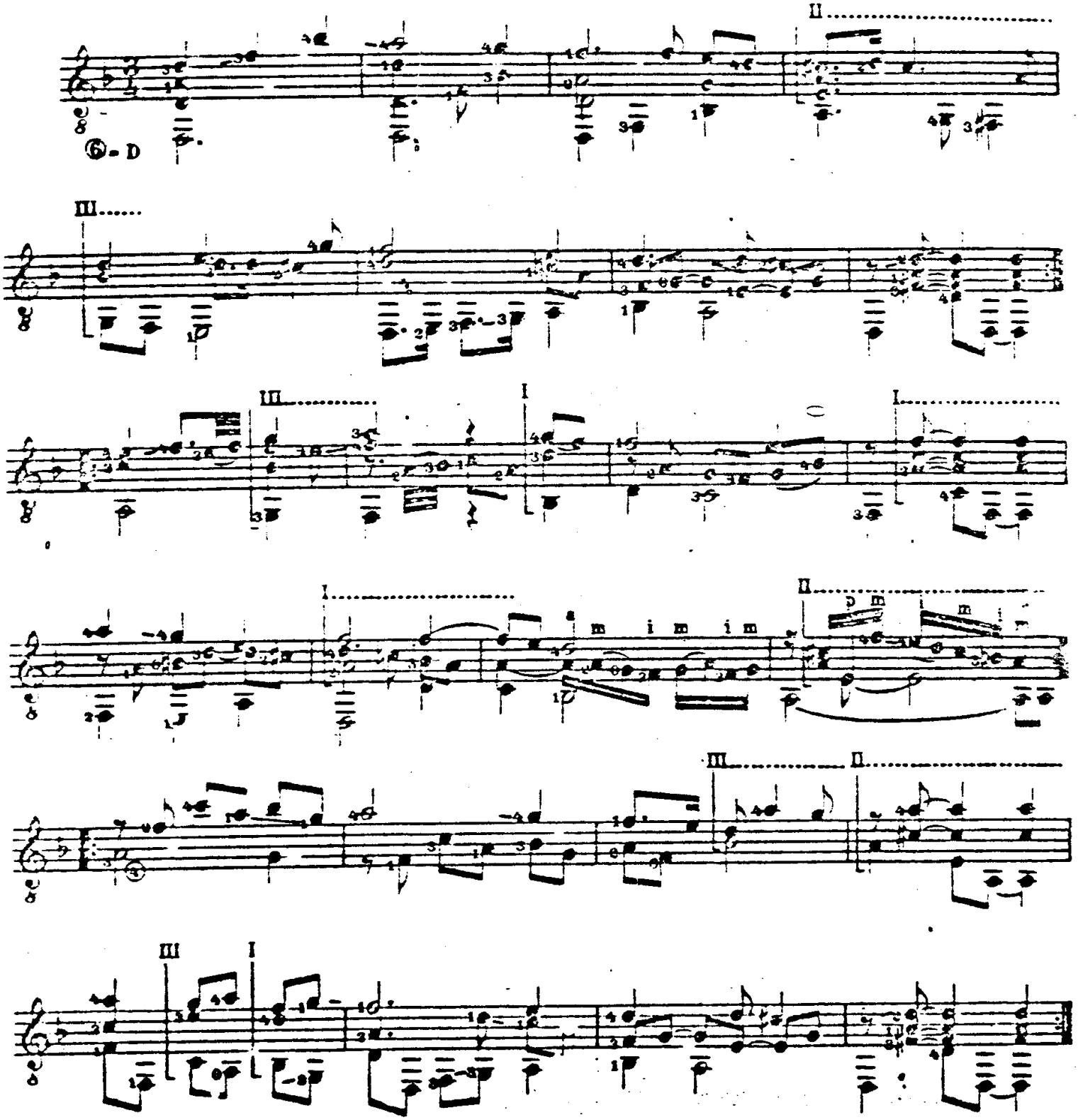
nate Pauans, with diuers other Pauans, Galiards, and Almands.... 1605

Aufführungsrecht vorbehalten. *All rights reserved* *)

John Dowland
(1562-1626)

I

Captaine Digori Piper's Galiard



*) Bei Aufführungen ist der Bearbeiter auf Programmen, in Ansagen u.s.w. anzugeben.
In public performances the name of the arranger is to be mentioned on the programmes etc.

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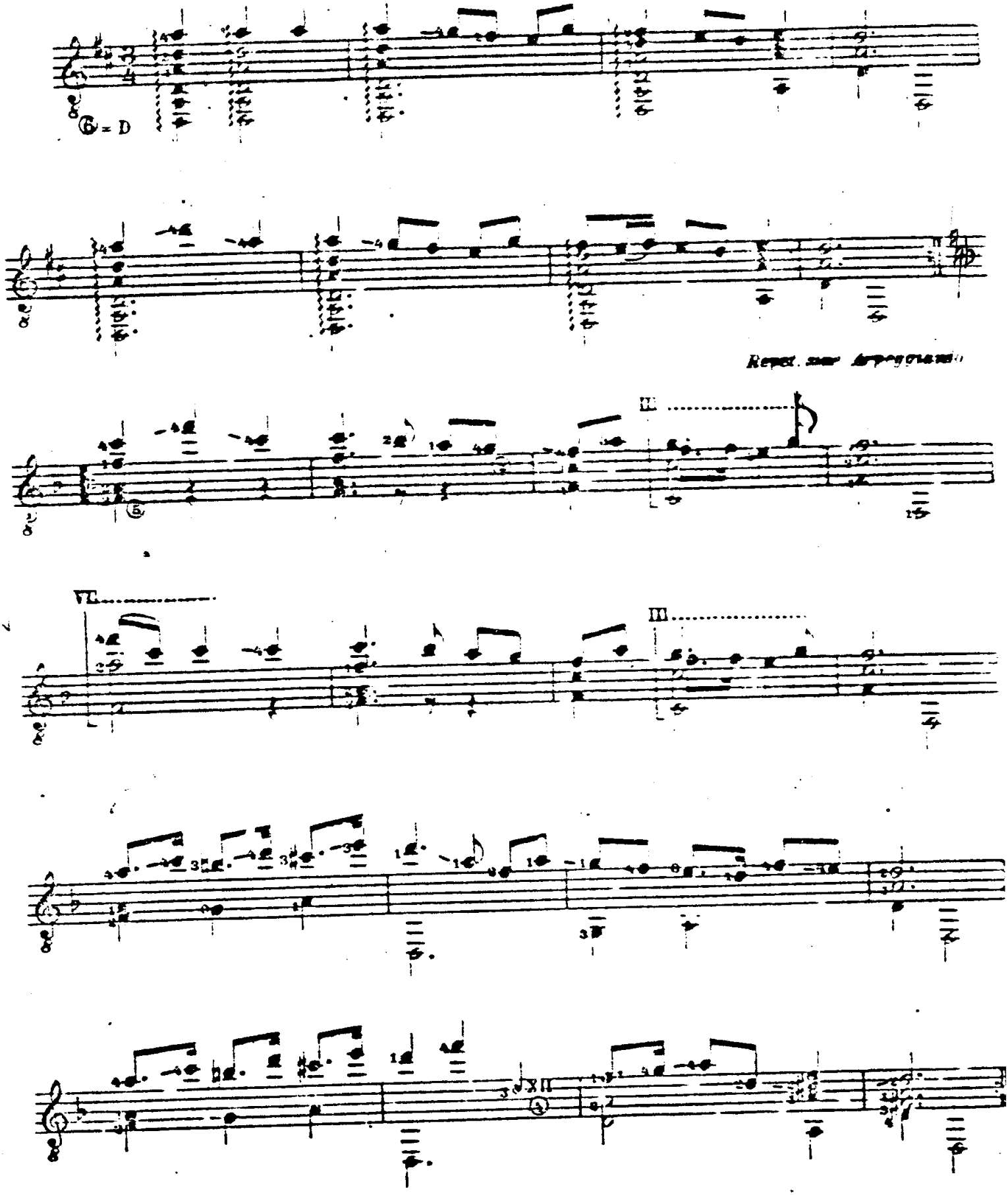
II

The King of Denmark's Gallard



Waldheim-Eberle, Wien

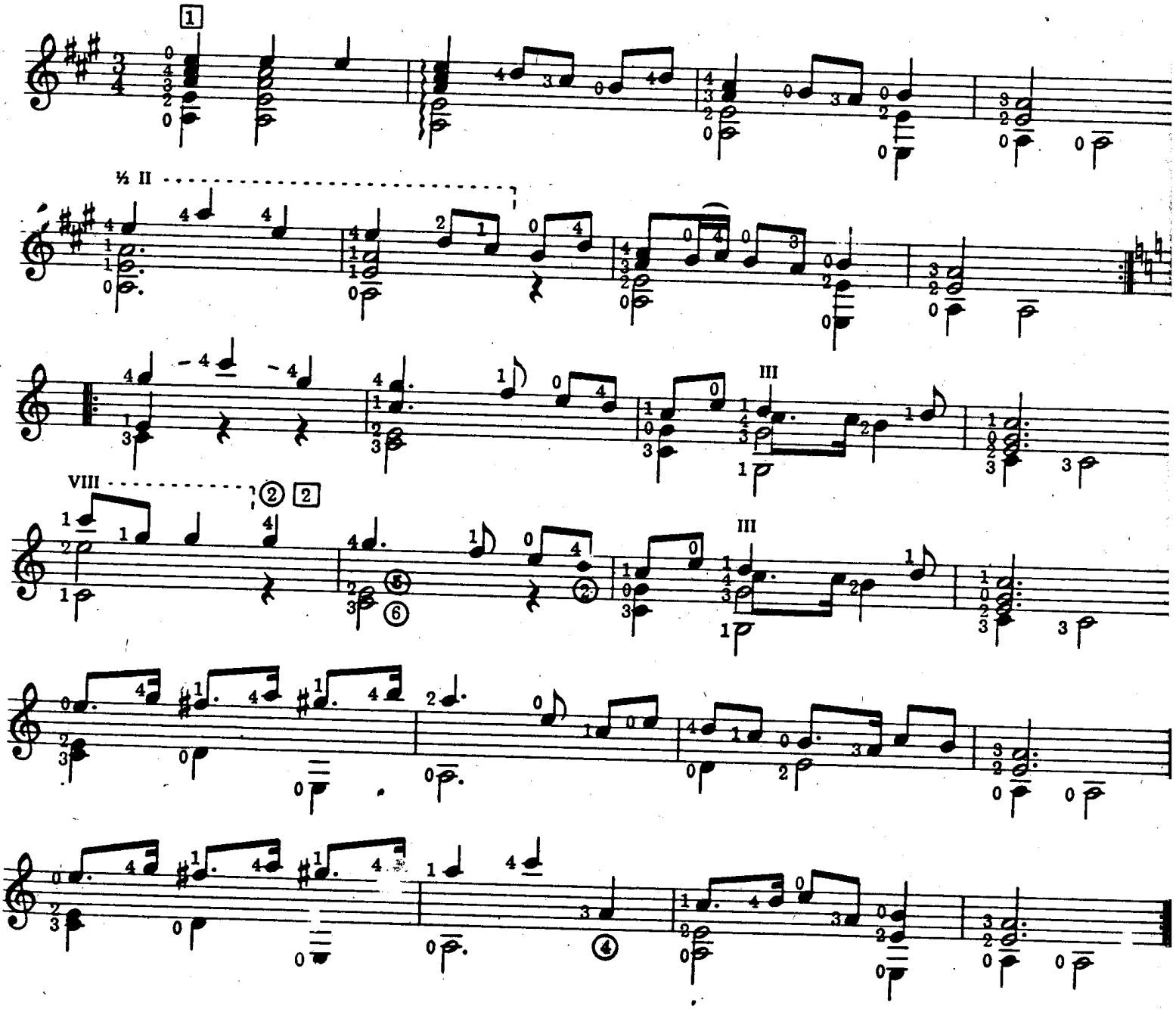
The King Of Denmark's Galliard

This short version of Dowland's galliard for his onetime patron Christian IV of Denmark is taken from the book *Lachrimae or Seven Tears.* The compositions in it were for viols and lute, the lute parts being somewhat simpler than the extended solo arrangements. I suggest a vigorous, imperial approach at a tempo of about ♩ = 108.

[1] *The right-hand thumb plays both the low A and E.*

[2] *The change to the fourth finger is an important preparation for the chord that begins the next measure.*

John Dowland



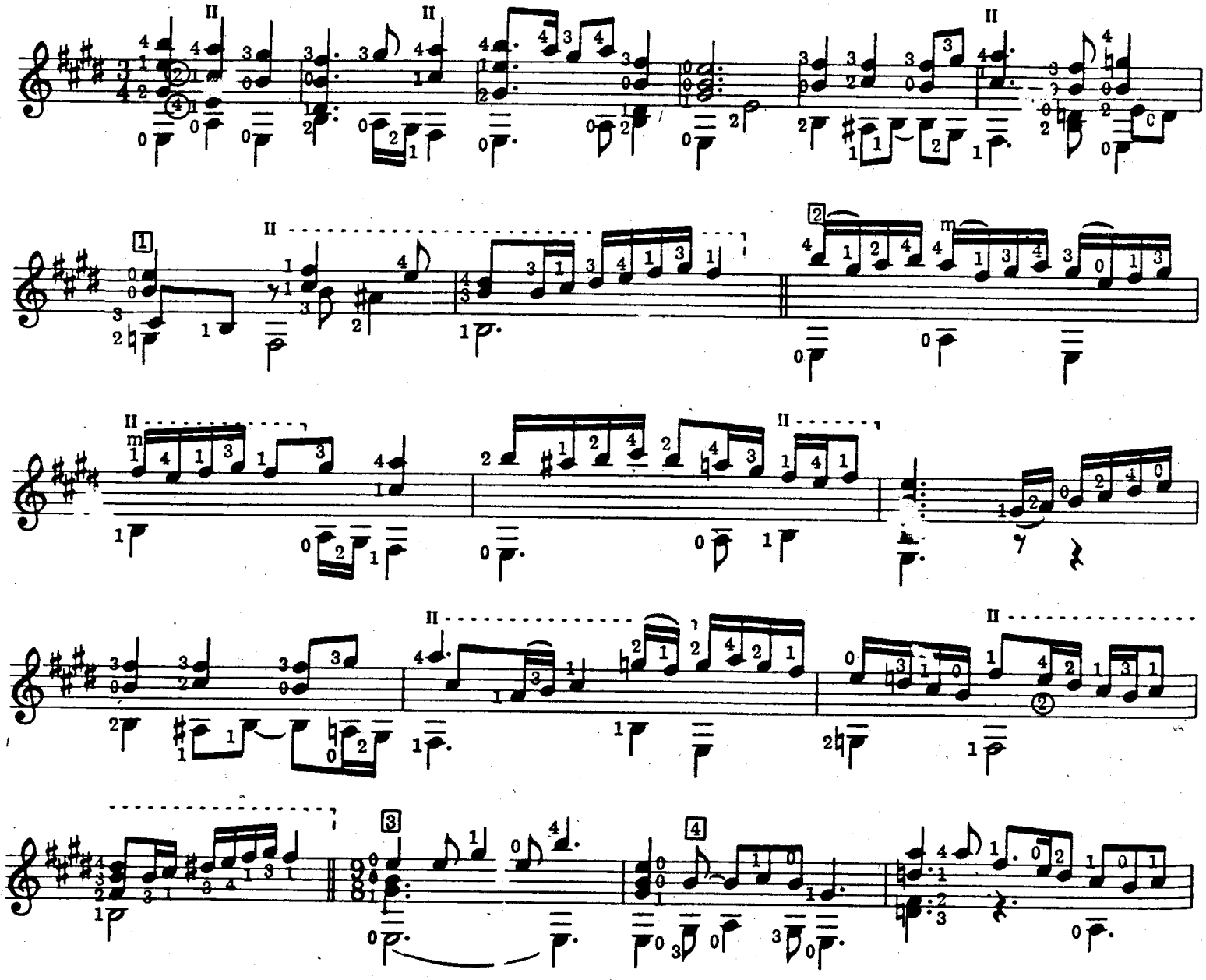
Queen Elizabeth's Galliard

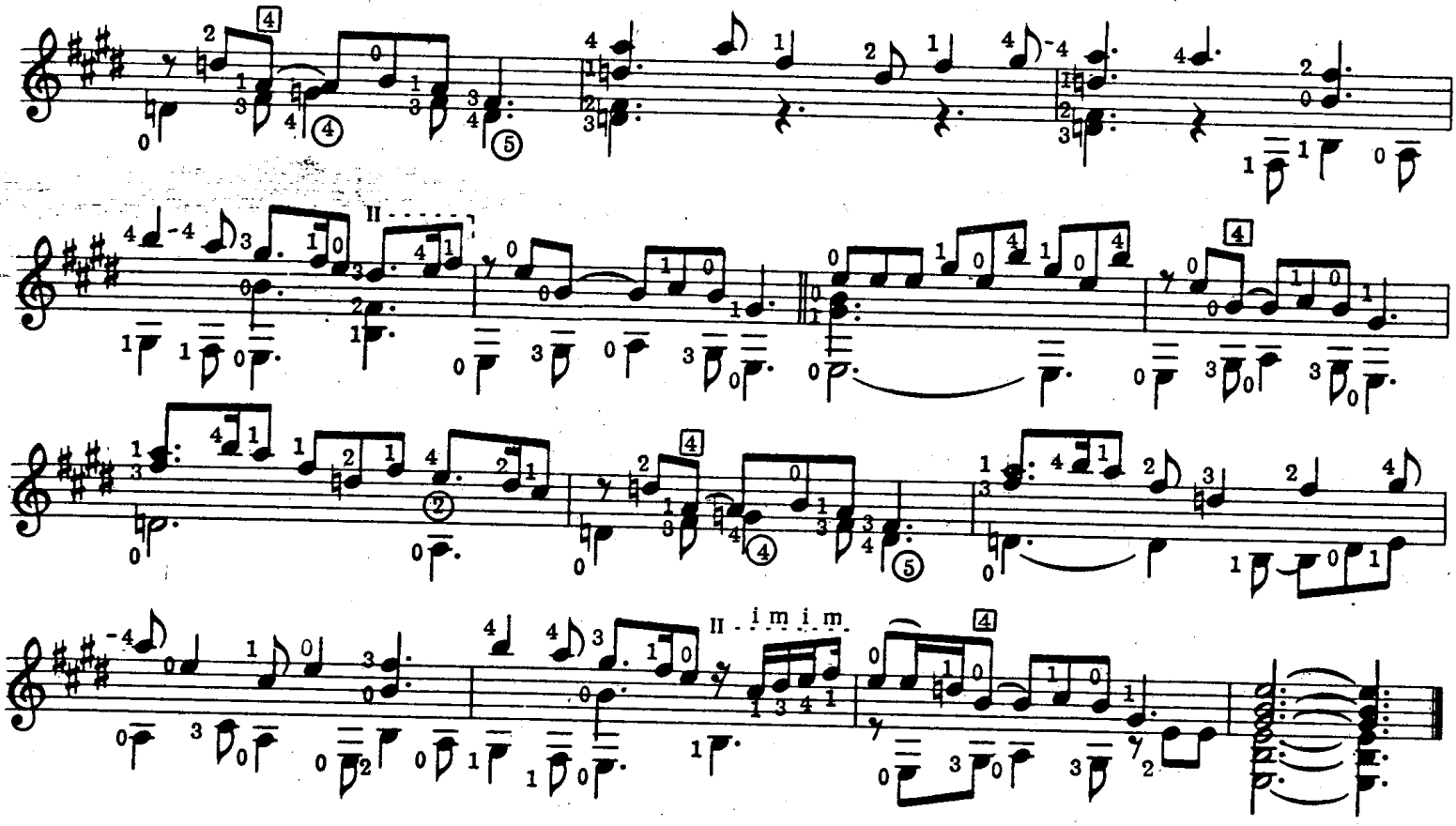
A fitting companion to the previous piece is Dowland's tribute to his own queen. This piece appears in the *Variety of Lute Lessons,* published by Dowland's son, Robert. Of majestic structure, it evokes fanfares and trumpet calls, and the change to 9/8 time is particularly effective.

Suggested tempo is ♩ = 88.

1. *This is an unusual arrangement for the right hand, but it is not particularly difficult when it is clear in the mind.*
2. *The ligados here and elsewhere in the piece are editorial and may be omitted. However, in this passage they seem to emphasize the relationship to the first theme.*
3. *A staccato approach to the melody followed by a stress on the high B helps to establish the new rhythm. Three eighth notes now take the same time as a quarter note in the previous section.*
4. *A stress at these points helps to emphasize the cross-rhythm.*

John Dowland



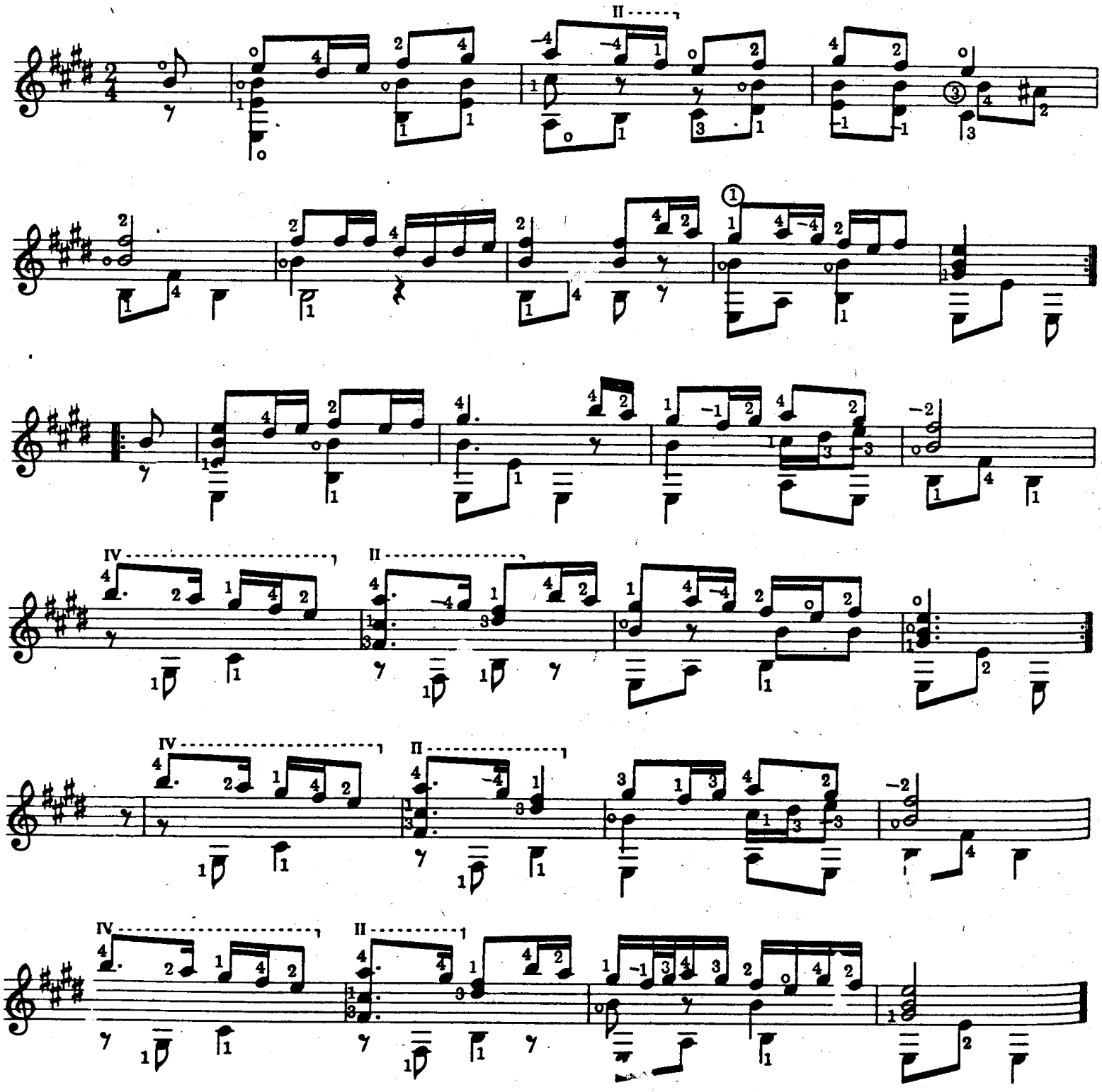


Lady Hammond's Alman

In Elizabethan times it was customary to show appreciation to patrons by dedicating a composition to them, and this piece and the one which follows are an example of charming "gifts" of this sort. The source is the Cambridge Manuscript D.D.2.11.

[1] *The slightly unusual fingering of this measure is quite easy with practise and facilitates the execution of the chord on the second beat.*
Suggested tempo is ♩ = 66.

John Dowland

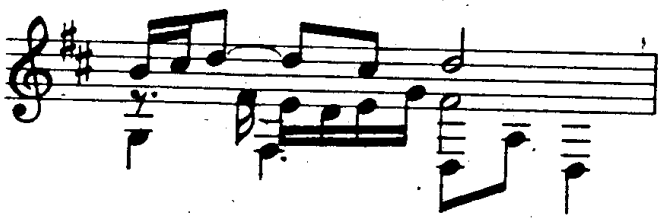


Lady Hunsdon's Alman

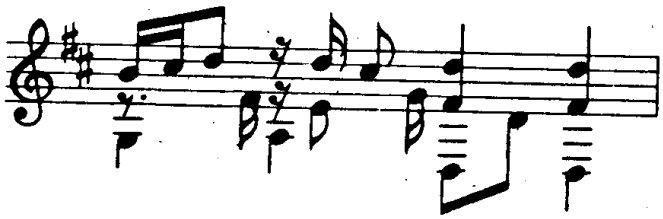
This version is taken from the Dowland lute book, and it appears to be in his own handwriting, floridly signed "Bachelor of Musick." Suggested tempo is a lively ♩ = 66. Some passages are crossed out in favor of quite different alternatives. Since some of the variants appear to be improvements on the original, they are given here.

For this measure the crossed out Dowland version is

[1]

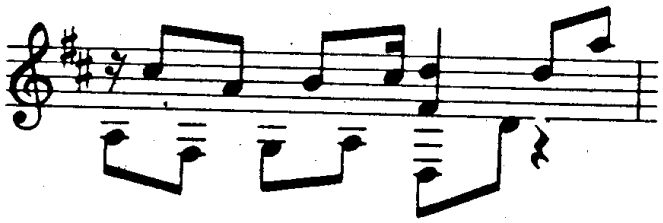


The lute book D.D.5.78 gives



[2] *This is a difficult passage on the guitar, but it is possible if the fourth finger is anchored to the third string for the first three beats of the measure.*

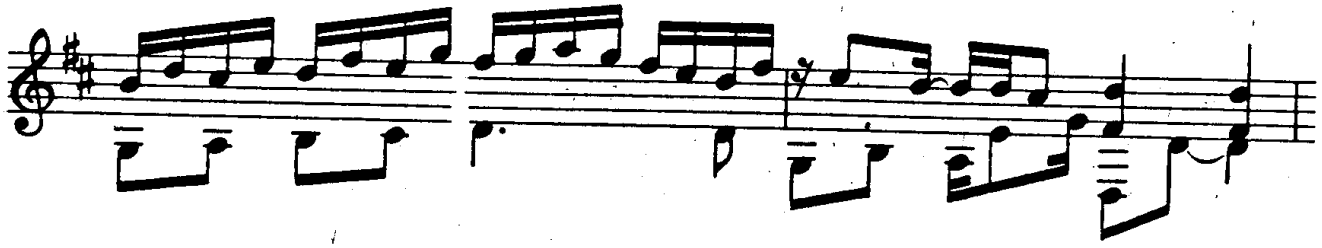
[3] *The alternative in D.D.5.78 is*



which has a nice spring to it.

[4] *In the original the F♯ was an octave lower.*

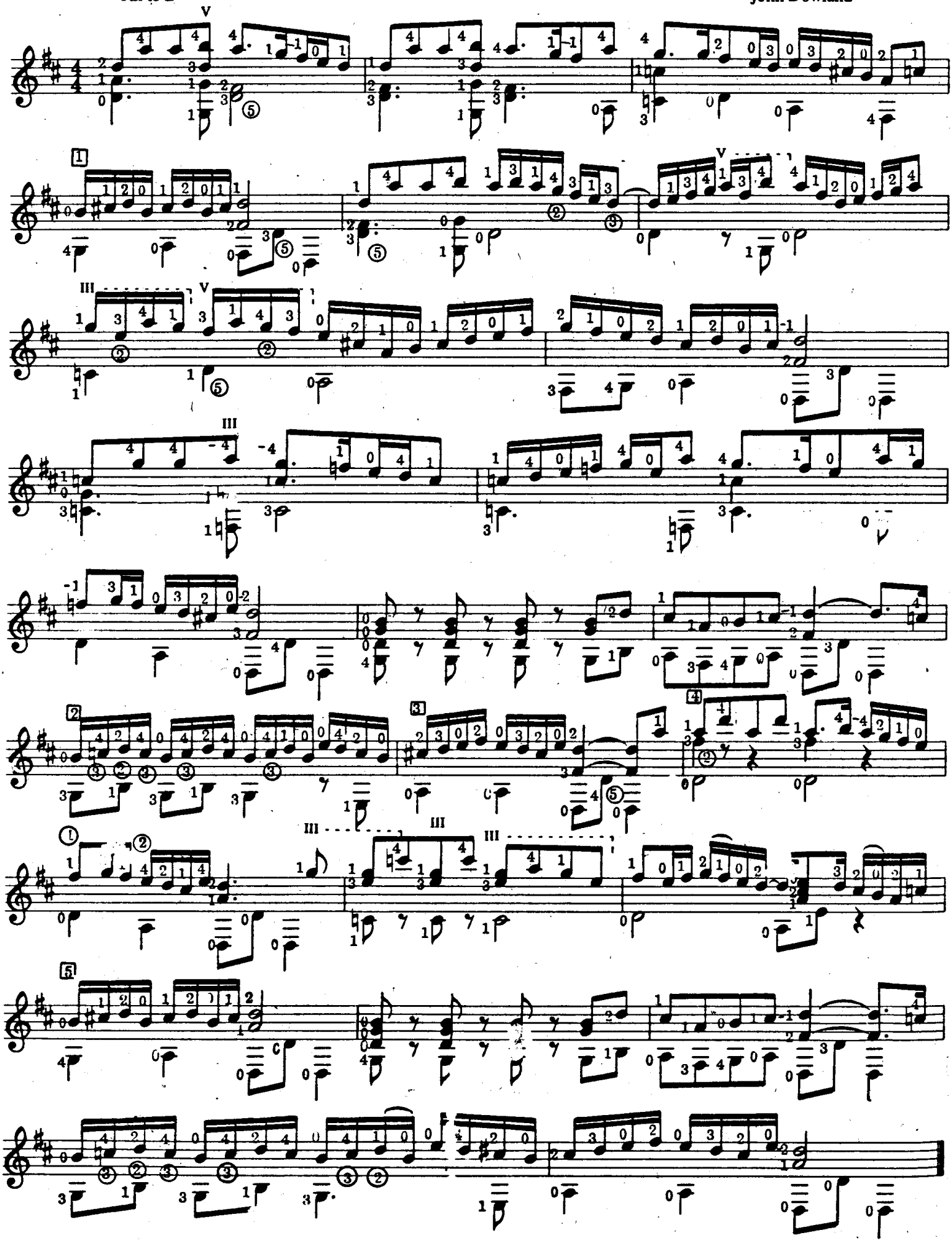
[5] *This measure is replaced by two in D.D. 78 as follows—*



Lady Hunsdon's Alman

6th to D

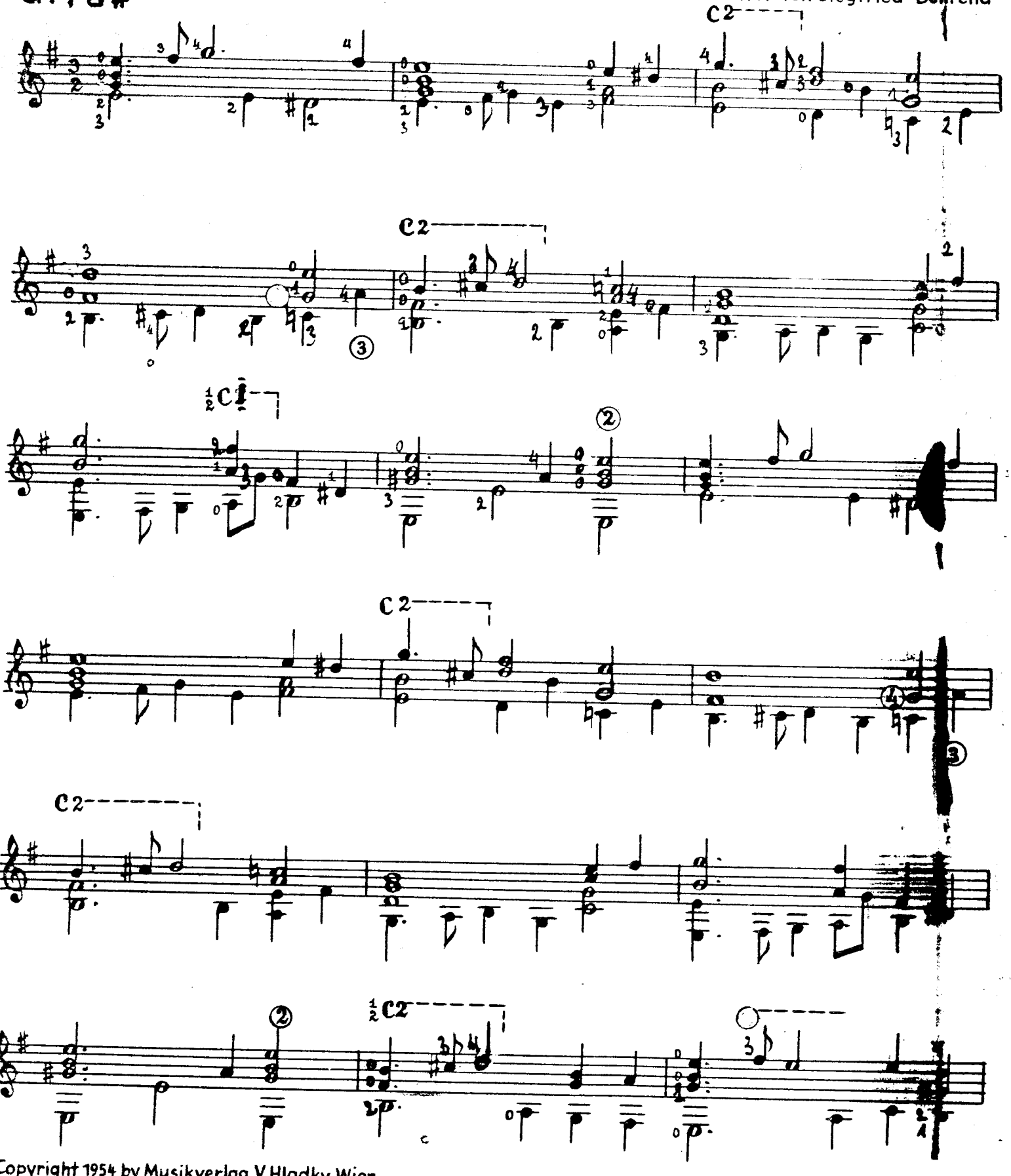
John Dowland



My Lady Hunsdon's Puffe
Gaillarde

3e Corde en Fa#

JOHN DOWLAND (1562-1626)
bearbeitet von Siegfried Behrend



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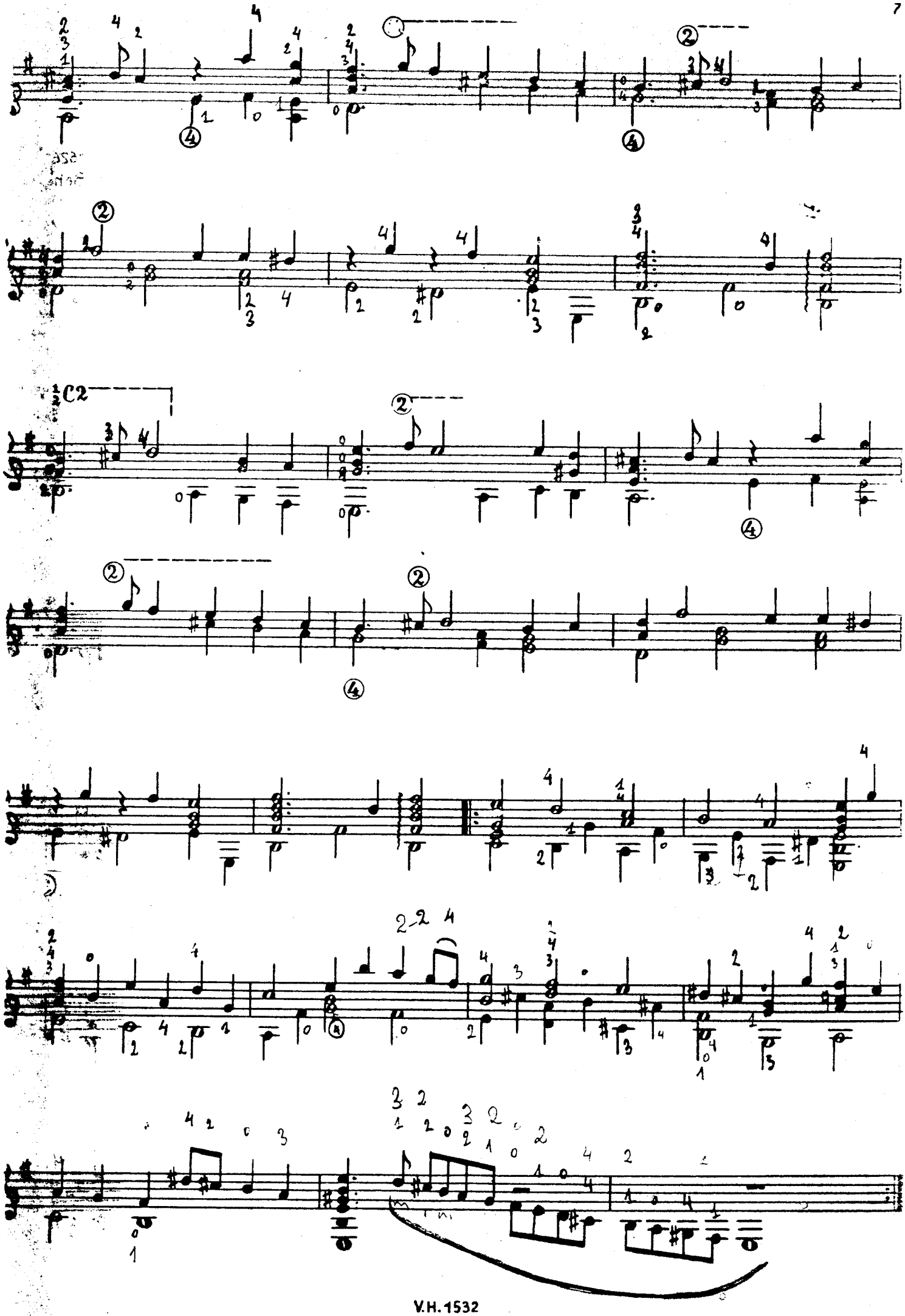

Gaillarde

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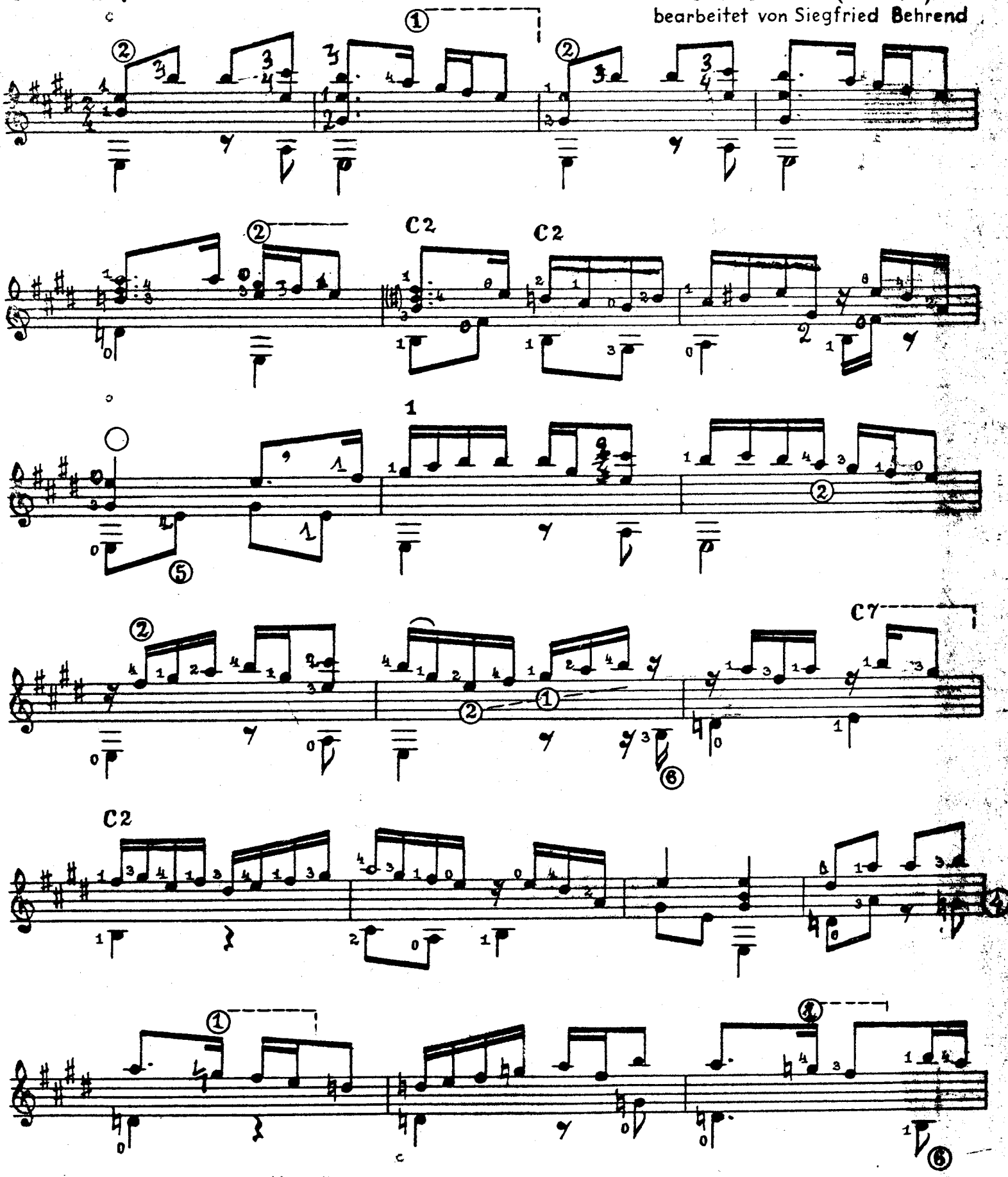
en Fa #

JOHN DOWLAND (1562-1626)
bearbeitet von Siegfried Behrend



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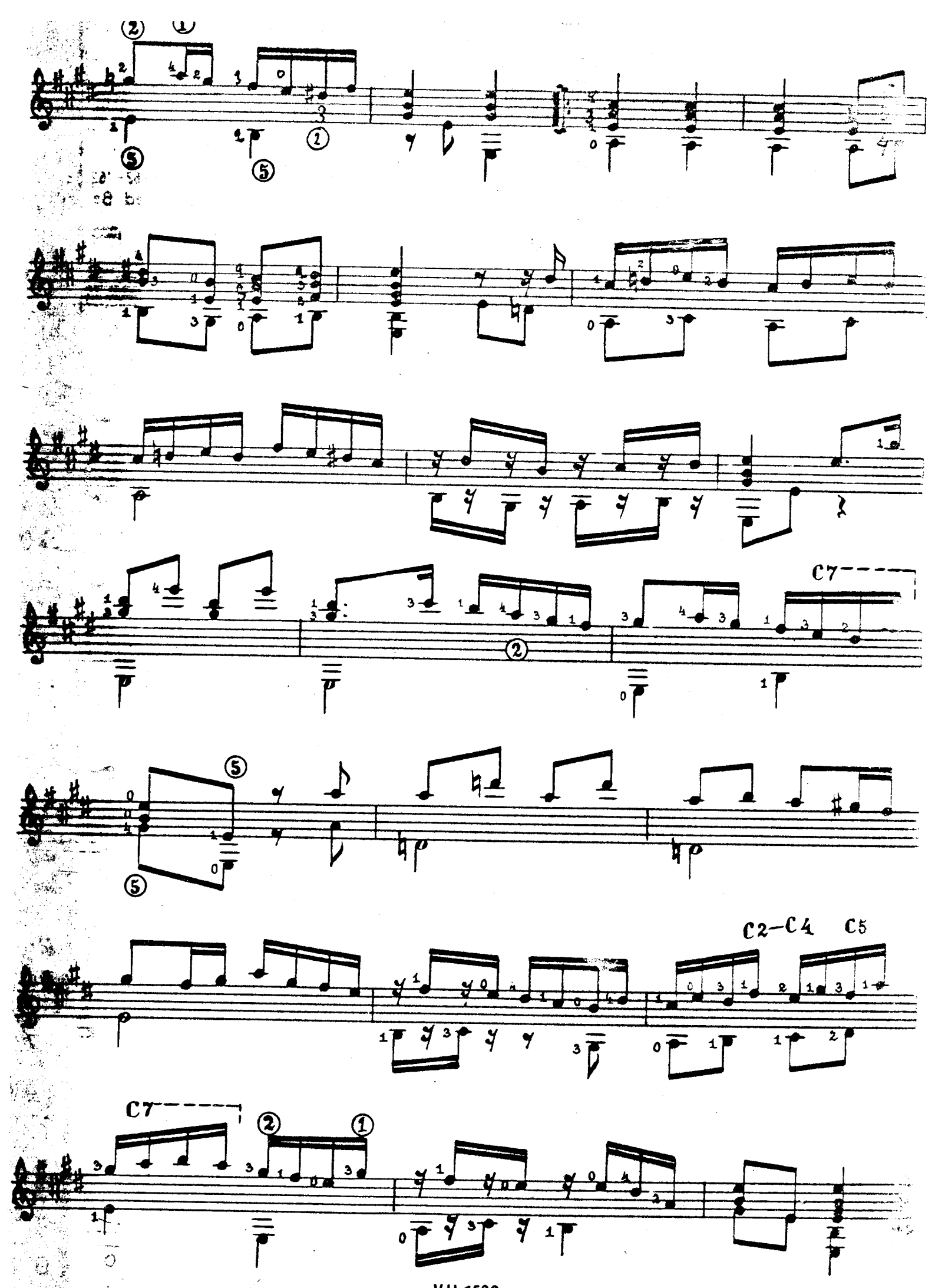
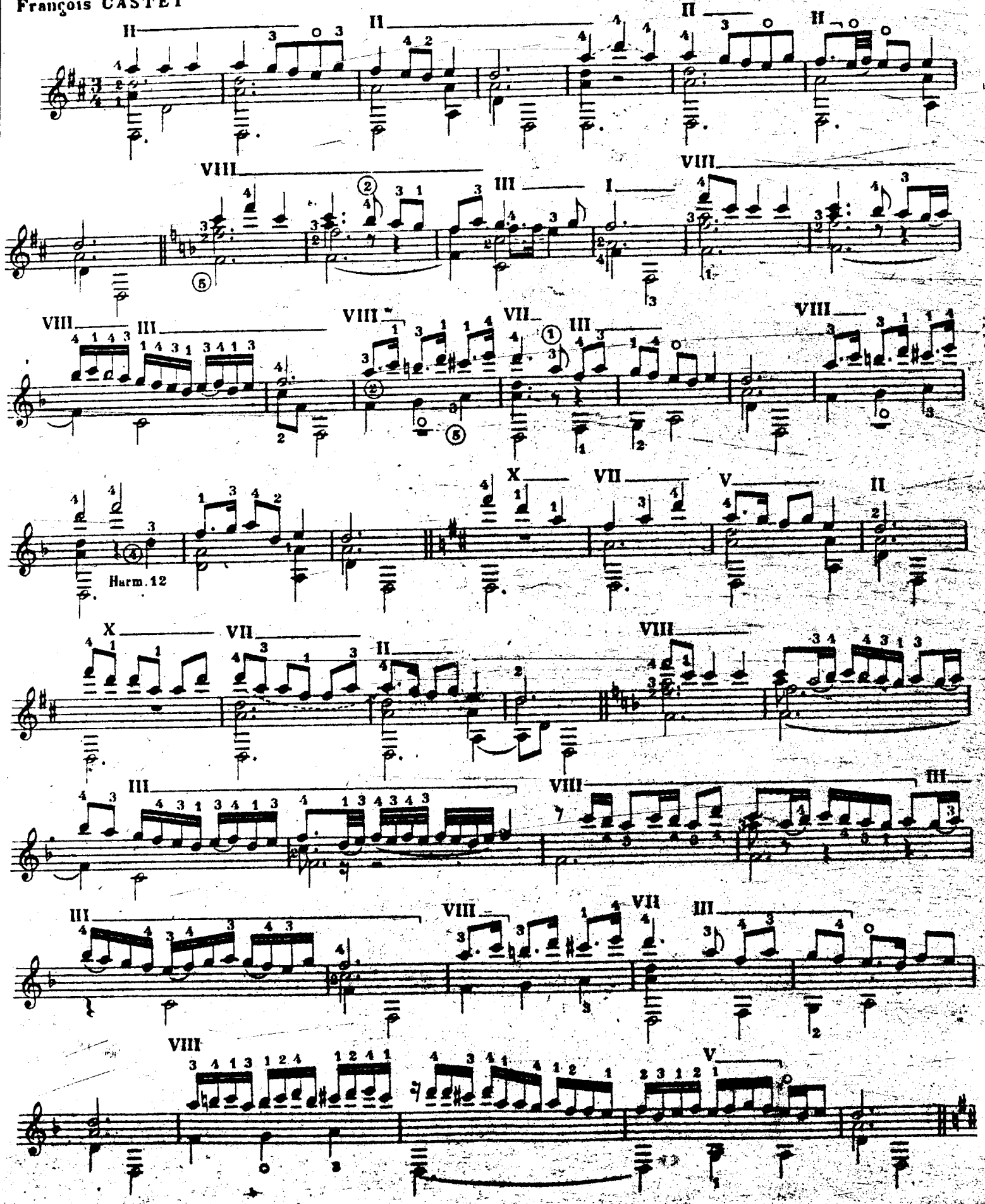

C7
C2–C4 C5
C7

BATELL GALLIARD

Originale pour Luth

John DOWLAND
(1610)

Réalisation pour Guitare
François CASTET



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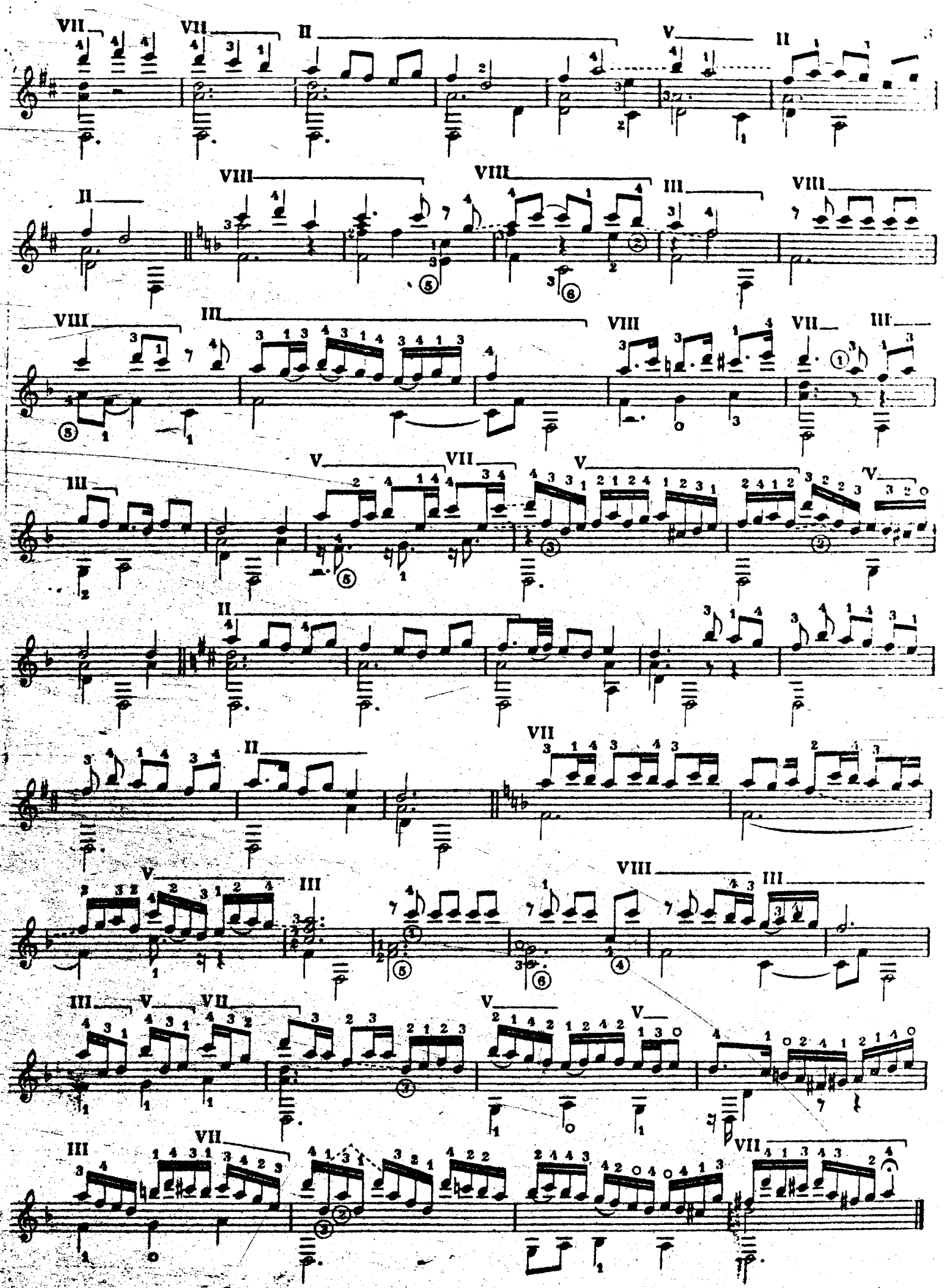


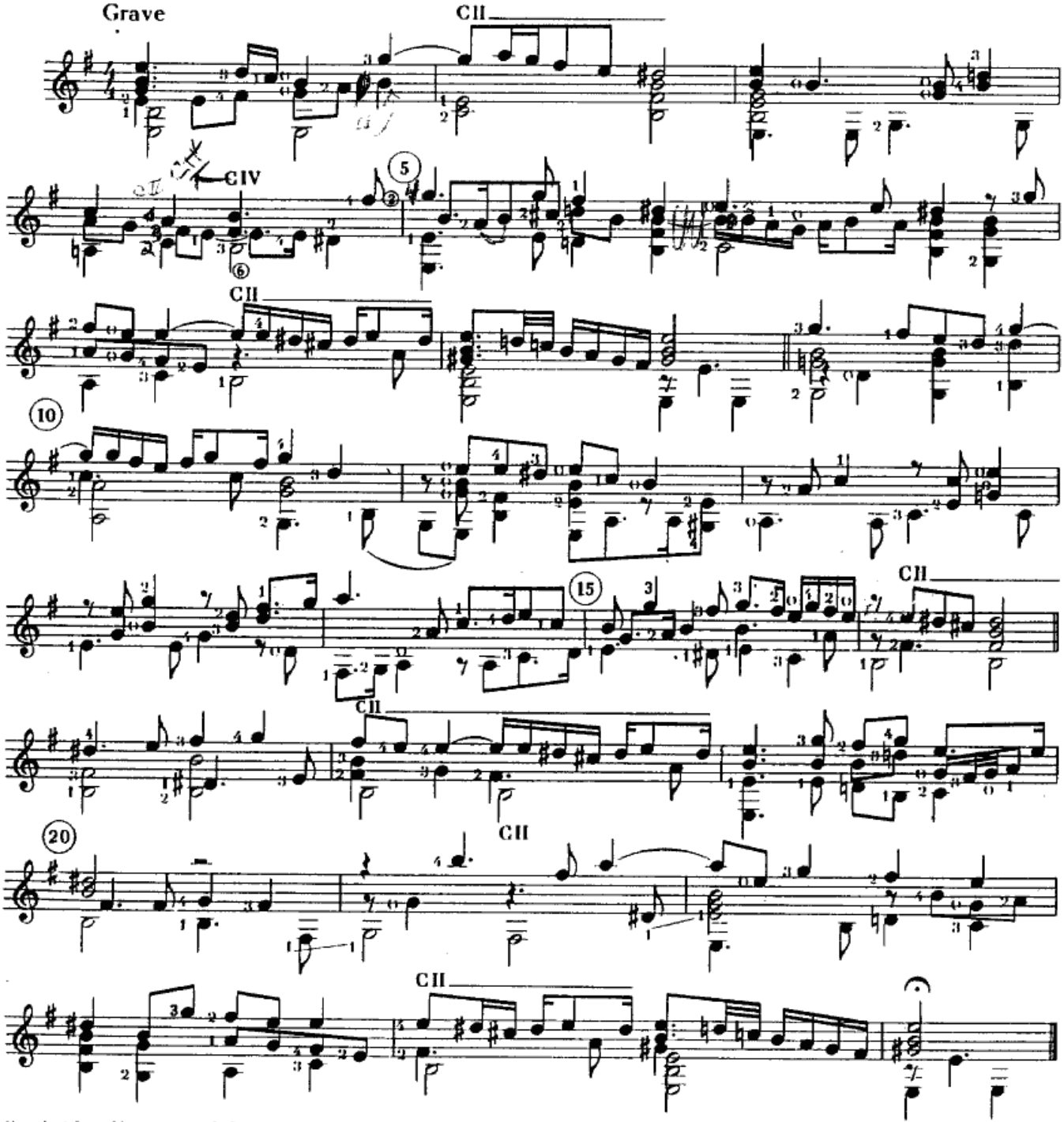
Grav. Imp. A. BROUSSE, Bordeaux

EIGHT PIECES BY JOHN DOWLAND

~~transcribed~~ by BRIAN JEFFERY

Volume Two

1. LACHRIMAE PAVANE



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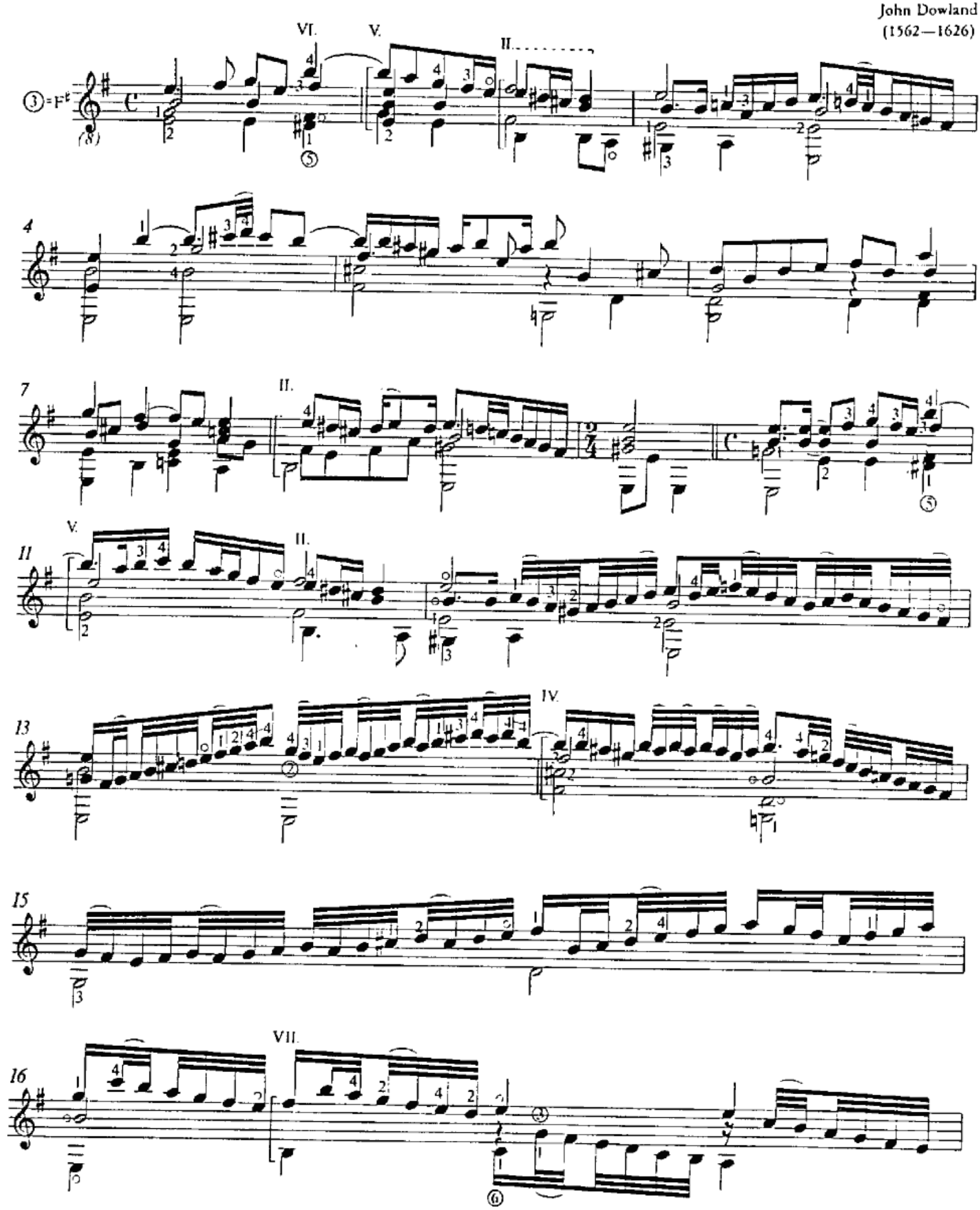
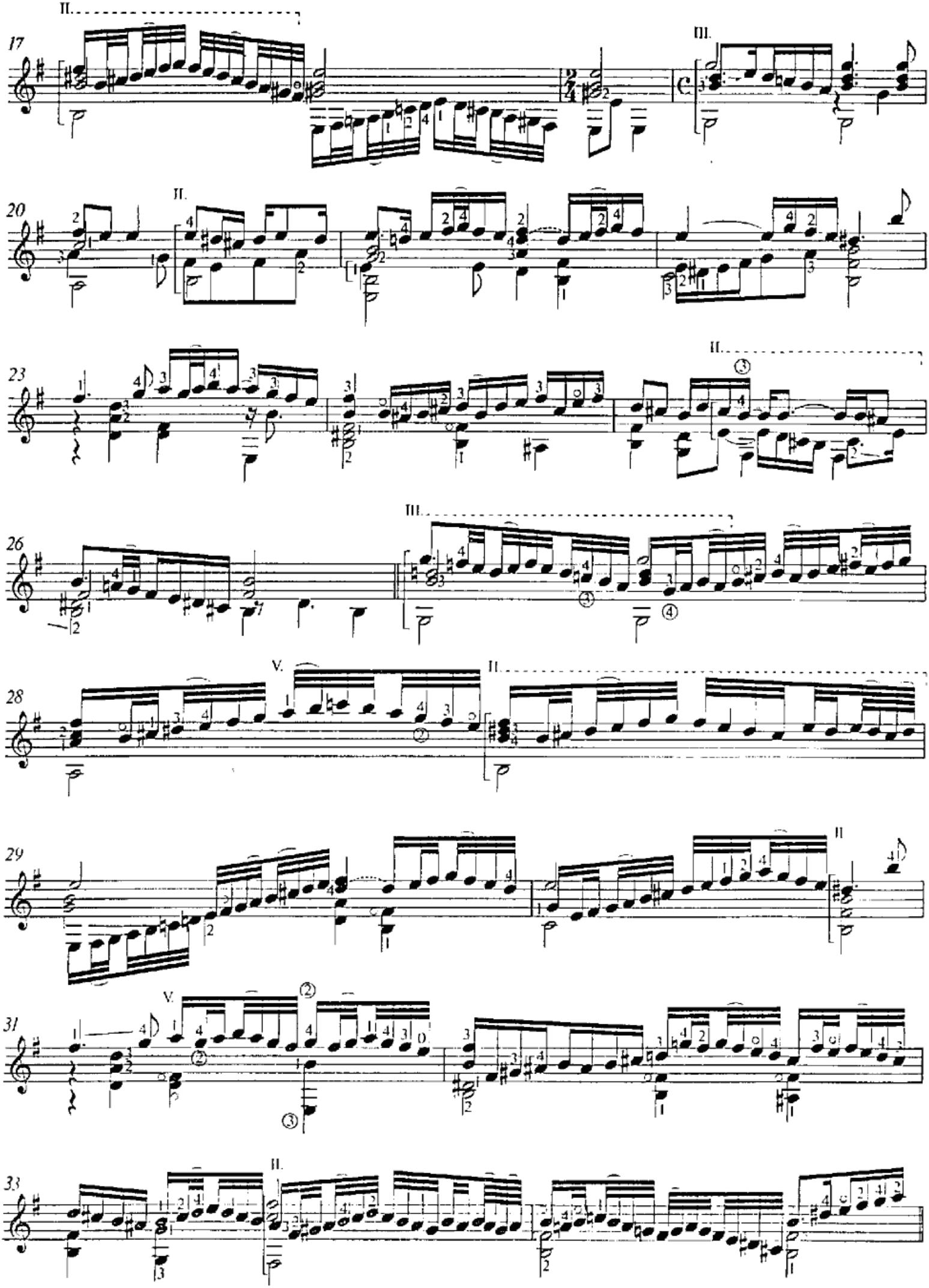
PIPER'S PAVAN

John Dowland
(1562—1626)

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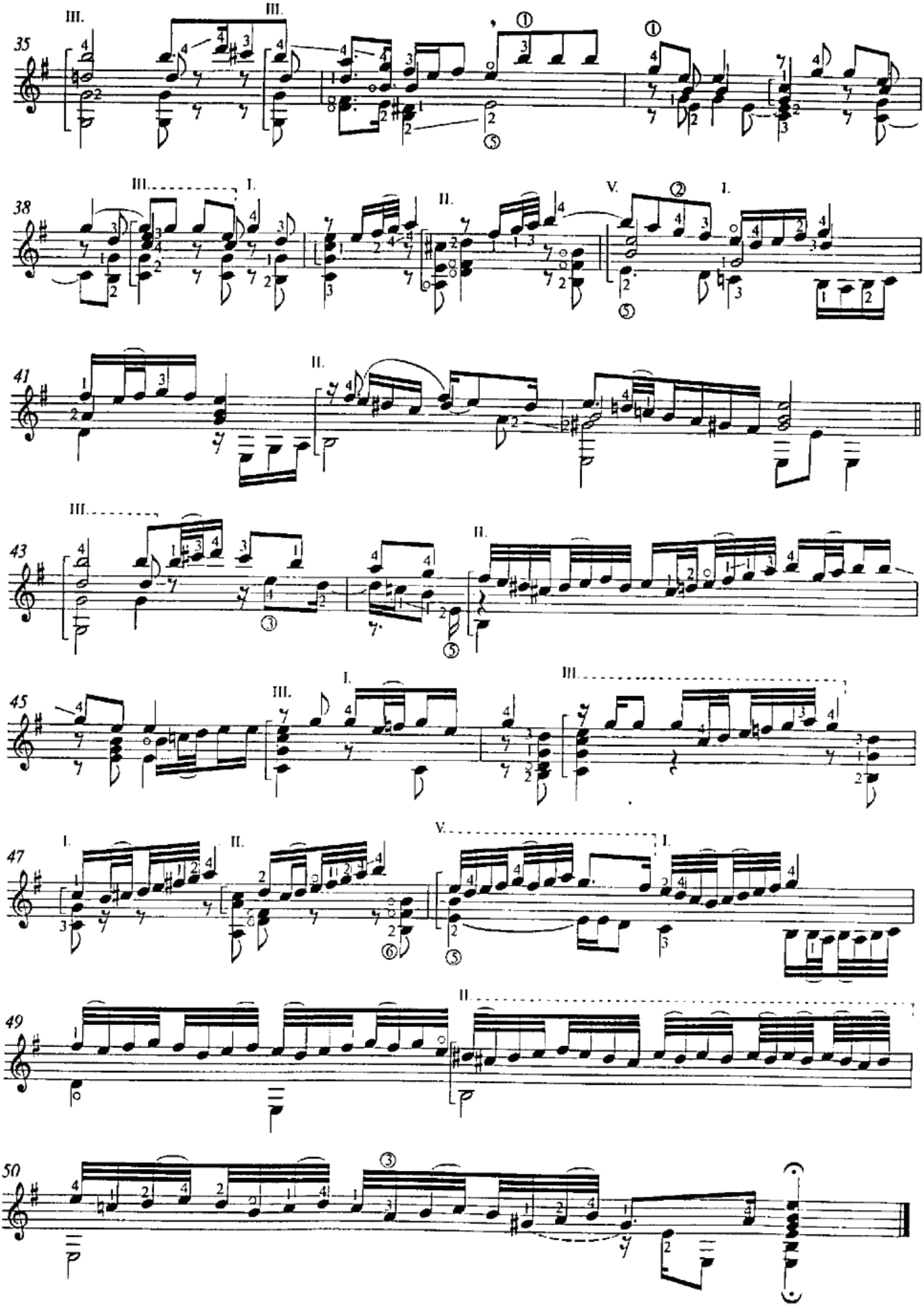
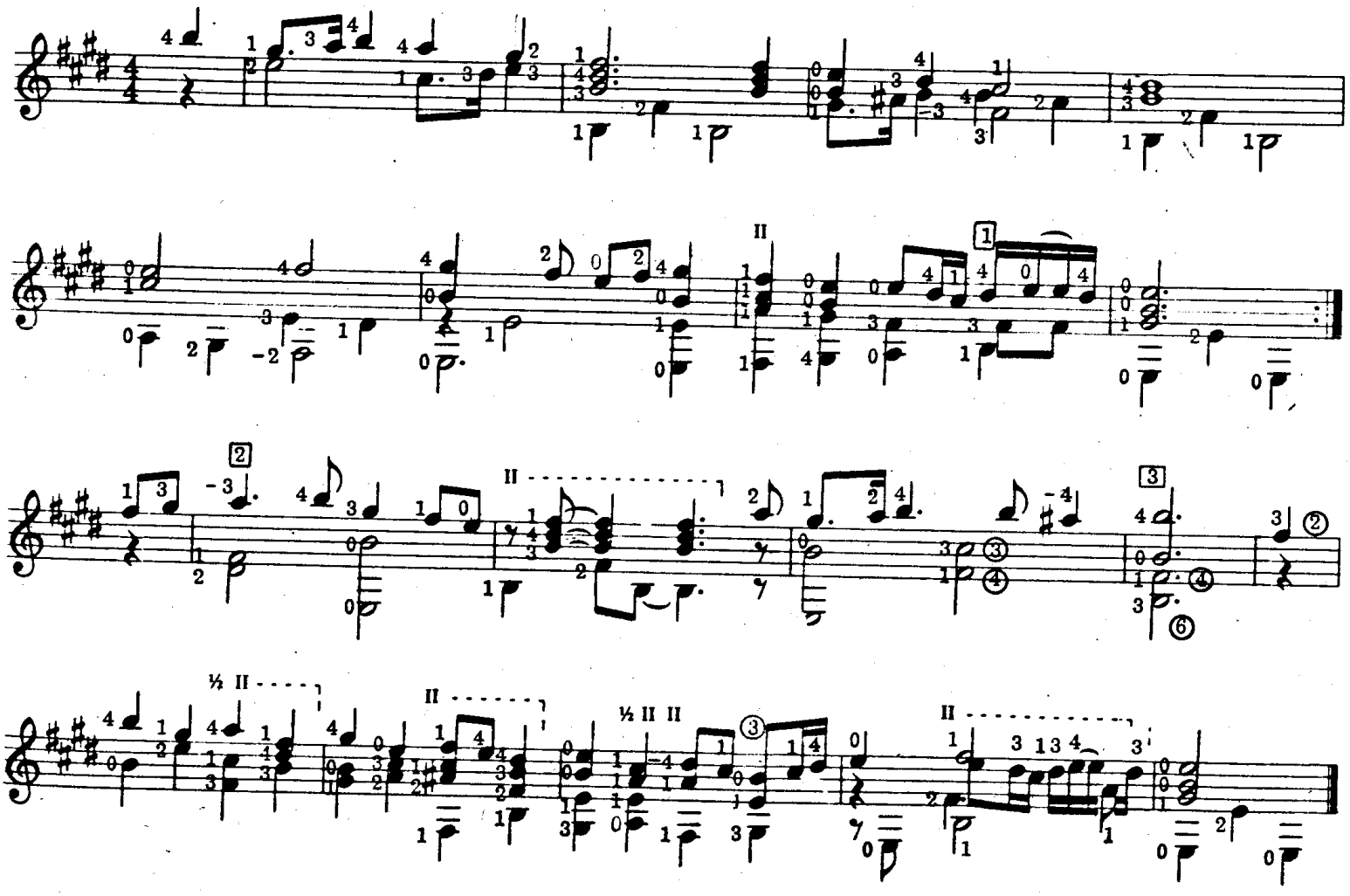


Air

From the same source as "Toy" by Francis Cutting, this untitled air of Dowland has great charm. It is a little harder to play on the guitar than on the lute, and some players may wish to try it with the third string down to F♯ .
Suggested tempo is ♩ = 72.

[1] *Here is the principal trouble spot. The first finger has to move as smoothly as possible from the C♯ to the low B. The secret is to do it deliberately without trying to rush it.*

[2] *This is a curious voicing of this chord, but it is a very common one in lute music and therefore is a characteristic sound.*

[3] *Here is another practice spot; remember to keep the first finger on the previous F♯.*

John Dowland