

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

1

1/2 II

III

VIII

III

4

4

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

The musical score is presented in a single system with five staves. The top staff is a treble clef staff with a key signature of two sharps (D major) and a 9/8 time signature. It contains the main melody with various ornaments and ligatures. The second staff is a bass clef staff with a key signature of one flat (B minor) and a 9/8 time signature, providing a harmonic accompaniment. The third, fourth, and fifth staves are guitar-specific staves, each with a treble clef and a key signature of two sharps. They contain detailed guitar tablature with numbers 0-4 indicating fret positions, and various fingering and articulation markings such as 'p' (piano), 'm' (marcato), and 'staccato'.

Musical score for guitar, consisting of four staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, and fingerings. Circled numbers 4 and 5 are placed below the notes, likely indicating fret positions. The second staff contains a double bar line with a repeat sign and the instruction "II". The fourth staff includes the instruction "II - i m i m." above the notes. The bottom right of the score features a complex chordal structure with multiple notes beamed together.



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.

□ *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

The musical score for "Lady Hammond's Alman" by John Dowland is presented in six staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various fingering and articulation markings:

- Staff 1: Includes a first ending bracket labeled "II" and a circled "3" above a measure.
- Staff 2: Includes a circled "1" above a measure.
- Staff 3: Includes a circled "3" above a measure.
- Staff 4: Includes first and second ending brackets labeled "IV" and "II".
- Staff 5: Includes first and second ending brackets labeled "IV" and "II".
- Staff 6: Includes first and second ending brackets labeled "IV" and "II".

The music consists of a single melodic line with a bass line indicated by a double bar line and a single note below the staff. The piece is characterized by its intricate fingering and the use of first and second endings.

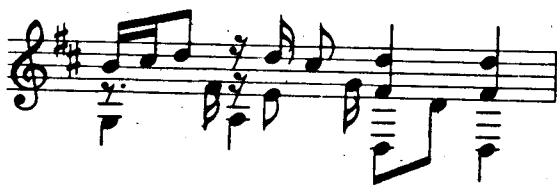
Lady Hunsdon's Alman

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



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

This musical score is for the piece "Lady Hunsdon's Alman" by John Dowland, in the 6th lute position (6th to D). The score is written for a single melodic line, likely a lute, and consists of ten staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by its intricate lute tablature, which is written as numbers (0-4) on the staff lines. Various musical notations are used throughout, including slurs, accents, and dynamic markings such as *v* (accents) and *III* (trills). The score is divided into several measures, with some measures containing multiple tablature lines. The piece is a well-known example of the "Alman" style, which is a type of lute piece characterized by its complex, often chromatic, and rhythmic patterns.