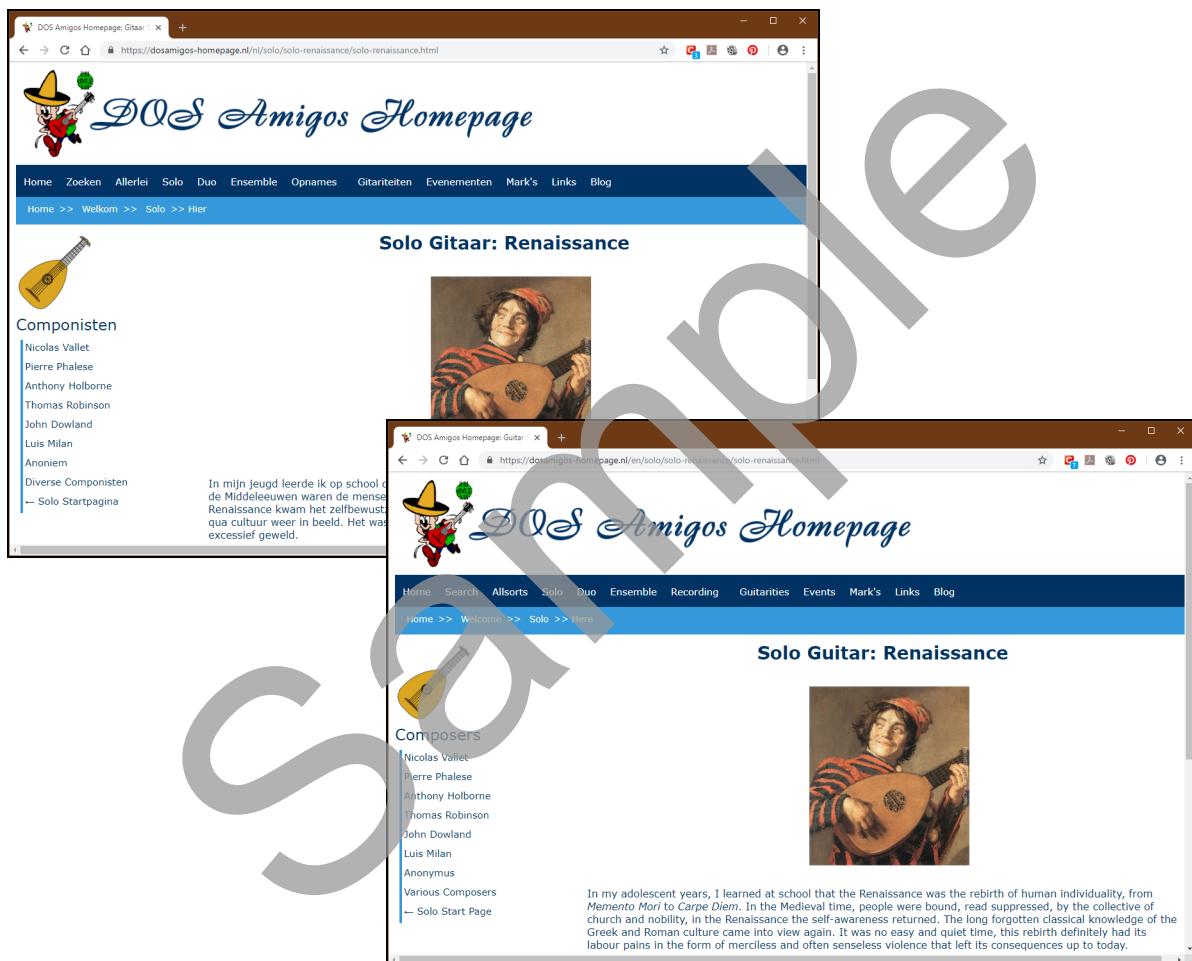


DOS Amigos Homepage Collection

*Muziek uit de Renaissance van:
Music from the Renaissance by:*

*Dowland, Robinson, Vallet, Phalèse, Milan, Da Milano en anderen/
and others*



*Een verzameling stukken, gecomponeerd of gearrangeerd voor de
Klassieke Gitaar*

*A collection of pieces composed and arranged for the
Classical Guitar*

*Verzameld en gezet door:
Collected and scored by:*

Mark de Gooijer

:-) Blanco!

Sample

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Voorwoord

Ik begon op mijn 19e met gitaarles, en daarmee begon ook de opbouw van het repertoire, dat ik in dit boekje heb verzameld. Het zijn stukken die ik na al die jaren, het zijn er nu inmiddels zo'n 43, nog steeds met plezier speel.

In mijn jeugd leerde ik op school dat de Renaissance de wedergeboorte was van de menselijke individualiteit. In de Middeleeuwen waren de mensen gebonden, lees overheerst, door de collectiviteit van kerk en adel, in de Renaissance kwam het zelfbewustzijn terug. De lang vergeten klassieke oudheid van Grieken en Romeinen kwam qua cultuur weer in beeld. Het was geen rustige tijd, ook deze wedergeboorte kende barensoed in de vorm van excessief geweld.

Als ik naar Renaissancemuziek luister, ben ik vaak verbaasd dat de woelingen van die tijd weinig hoorbaar zijn. De muziek lijkt los te staan van het lijden van die tijd, een eigen leven te leiden. Misschien is dat wel de essentie, dat de muziek een vluchtplaats is, een vertegenwoordiger van het rustige en serene leven dat mensen graag hadden willen leiden.

Toen ik gitaar begon te spelen, behoorden mijn eerste stukken tot deze stijlperiode. Dat kwam vooral door de aankoop van *The Renaissance Guitar* van Frederic Noad. Mijn voorkeur binnen deze stijl ging uit naar Engelse componisten (met veel volksmelodie in hun muziek) en de Nederlands/Vlaamse componisten (uit pure interesse).

In het Renaissance gedeelte vind je stukken van de "Nederlanders" (inderdaad ze kwamen uit de Lage Landen) Nicolas Vallet en Pierre Phalèse, de Engelsen John Dowland, Thomas Robinson en Anthony Holborne, de Spanjaard Luis Milan en nog een aantal componisten (waaronder de beroemde mijnheer Anonymus) in een gemengde categorie.

De moeilijkheidsgraad is wisselend. Er zitten gemakkelijke stukken tussen, er komen moeilijke stukken voor. Sommige stukken behoren tot het "standaardrepertoire", anderen zullen wat onbekender zijn.

Het boek is zo opgezet, dat je de stukken met een minimum aan bladeren kunt spelen.

Dit boekje kun je ook zien als een monumentje voor alle leraren die ik op gitaar heb gehad. Ik bedank bij deze (in chronologische volgorde) Thea van der Meer, Rob Wagenvoort, Ed Westerik, Robert Horna, Jaap Majoor en Annette Kruisbrink. Het feit dat dit boekje er ligt representeert de inspanningen die ze zich hebben getroost om mij het gitaarspelen bij te brengen: de meeste stukken uit dit boek zijn op de gitaarles de revue gepasseerd.

De stukken zijn niet voorzien van vingerzettingen, het is helemaal aan jou om je eigen sound te maken. Mocht je willen weten hoe het ongeveer klinkt, bezoek dan de DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>) voor een MP3 weergave.

Rest me jullie als gitaristen veel plezier met de stukken wensen!

Mark de Gooijer, Februari 2019

Preface

I started playing the guitar at the age of 19, at that time the collection of the repertoire you will find in this book started as well. They are pieces which I like to play even after all these years, over 43 years at the moment.

In my adolescent years, I learned at school that the Renaissance was the rebirth of human individuality, from *Memento Mori* to *Carpe Diem*. In the Medieval time, people were bound, read suppressed, by the collective of church and nobility, in the Renaissance the self-awareness returned. The long forgotten classical knowledge of the Greek and Roman culture came into view again. It was no easy and quiet time, this rebirth definitely had its labour pains in the form of merciless and often senseless violence that left its consequences up to today.

When I listen to Renaissance music, I am often surprised that the misery and turmoil of those days seem to be absent. The music seems to be disconnected from the suffering of the times, leading a life on its own. Maybe that's the essence indeed, that the music is a refuge for the misery, representing a quiet and serene life that people would like to have.

When I started to play the classical guitar, my first pieces were Renaissance music. I guess that was caused by the purchase of *The Renaissance Guitar* by Frederic Noad. Within this style, I had preference for English composers (I liked their folk song arrangements) and the Dutch/Flemish composers (a bit of nationalistic interest, I guess).

In this Renaissance section, you will find pieces by the "Dutchmen" (they all originated from the Low Countries in the end) Nicolas Vallet and Pierre Phalèse, the Englishmen John Dowland, Thomas Robinson and Anthony Holborne, the Spaniard Luis Milan and quite a few other composers (amongst them the famous Mr. Anonymous) in a mixed category.

The grades of difficulty are mixed, there are quite easy pieces and pieces which require more effort. Some of them are 'standard' repertoire, some will be rather unknown.

The pieces are arranged such, that it requires minimal page turning during playing.

You may consider this book as a homage to all my guitar teachers, Thea van der Meer, Rob Wagenvoort, Ed Westerik, Robert Horna, Jaap Majoor en Annette Kruisbrink. The fact that this collection is here represents their efforts to teach me playing the guitar: most pieces have been discussed in the progress of the guitar lessons.

The pieces are not fingered, it's all yours to make your own sound! If you are curious about how they sound, visit the DOS Amigos Homepage (<http://www.dosamigos-homepage.nl>) for a MP3 playback.

I wish all of you guitarists lots of fun, playing these pieces!

Mark de Gooijer, January 2017

Sample

The Cobbler

Anoniem 16e Eeuw

$\text{♩} = 144$

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in a treble clef, and the bass line is in a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

Musical notation for measures 7-12. The melody continues with a more active eighth-note pattern. The bass line consists of simple chords and single notes.

Musical notation for measures 13-18. The melody has a more melodic quality with some longer note values. The bass line provides harmonic support.

Musical notation for measures 19-24. The melody is characterized by a steady eighth-note rhythm. The bass line uses a variety of chordal textures.

Musical notation for measures 25-29. The melody includes some grace notes and sixteenth-note runs. The bass line is more complex with many chords.

Musical notation for measures 30-35. The melody features a mix of eighth and sixteenth notes. The bass line continues with a rhythmic accompaniment.

Musical notation for measures 36-40. The melody has a more active eighth-note pattern. The bass line includes some longer note values and rests.

Musical notation for measures 41-45. The melody concludes with a final cadence. The bass line features some longer note values and rests.

Watkins Ale

Anoniem 16e Eeuw

♩ = 60

The first system of music consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with a steady accompaniment of quarter notes in the bass line.

The second system begins at measure 6. It features a more active melody with sixteenth-note runs and eighth-note patterns, while the bass line continues with quarter notes. A large watermark 'Sample' is visible across the page.

The third system starts at measure 9. The melody continues with eighth-note patterns, and the bass line remains consistent with quarter notes. A double bar line is present at the end of the system.

The fourth system begins at measure 13. The melody features a mix of eighth and sixteenth notes, with some rests. The bass line continues with quarter notes.

The fifth system starts at measure 17. The melody includes sixteenth-note runs and eighth-note patterns. The bass line continues with quarter notes.

The sixth system begins at measure 22. The melody continues with eighth and sixteenth notes. The bass line continues with quarter notes. The system ends with a double bar line.

Wilson's Wilde

Anoniem 16e Eeuw

$\text{♩} = 66$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The staff contains the first five measures of the piece. The melody consists of eighth and sixteenth notes, while the bass line features dotted half notes and quarter notes.

Musical staff 2: Treble clef, key signature of three sharps, 6/8 time signature. The staff contains measures 6 through 8. The melody continues with eighth and sixteenth notes, and the bass line has dotted half notes and quarter notes.

Musical staff 3: Treble clef, key signature of three sharps, 6/8 time signature. The staff contains measures 9 through 11. The melody continues with eighth and sixteenth notes, and the bass line has dotted half notes and quarter notes.

Musical staff 4: Treble clef, key signature of three sharps, 6/8 time signature. The staff contains measures 12 through 14. The melody continues with eighth and sixteenth notes, and the bass line has dotted half notes and quarter notes.

Musical staff 5: Treble clef, key signature of three sharps, 6/8 time signature. The staff contains measures 15 through 18. The melody continues with eighth and sixteenth notes, and the bass line has dotted half notes and quarter notes.

Musical staff 6: Treble clef, key signature of three sharps, 6/8 time signature. The staff contains measures 19 through 22. The melody continues with eighth and sixteenth notes, and the bass line has dotted half notes and quarter notes. The piece ends with a double bar line.

Alman

Robert Johnson (1582-1633)

$\text{♩} = 100$

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-5. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a dotted quarter note B4. The bass line consists of quarter notes C4, G3, F3, E3, and a quarter rest.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 6-11. The melody continues with quarter notes A4, G4, F4, E4, and a dotted quarter note D4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 12-16. The melody continues with quarter notes C4, D4, E4, F4, and a dotted quarter note G4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 17-21. The melody continues with quarter notes A4, G4, F4, E4, and a dotted quarter note D4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 22-26. The melody continues with quarter notes C4, D4, E4, F4, and a dotted quarter note G4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 27-31. The melody continues with quarter notes A4, G4, F4, E4, and a dotted quarter note D4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

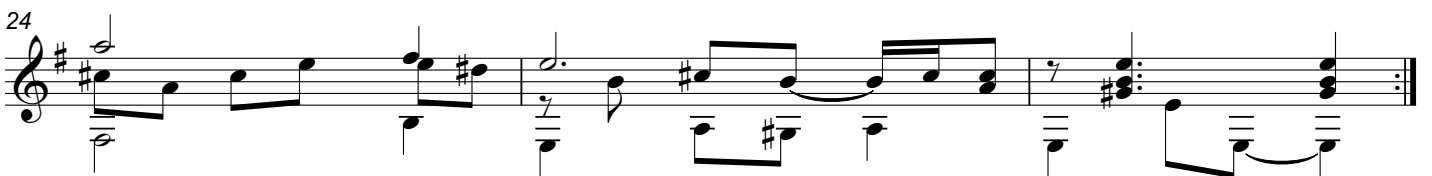
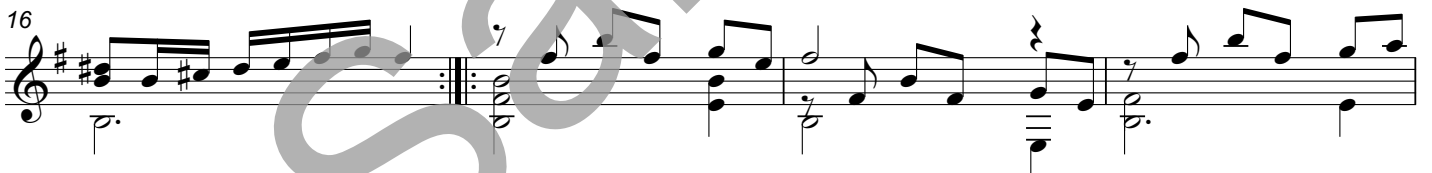
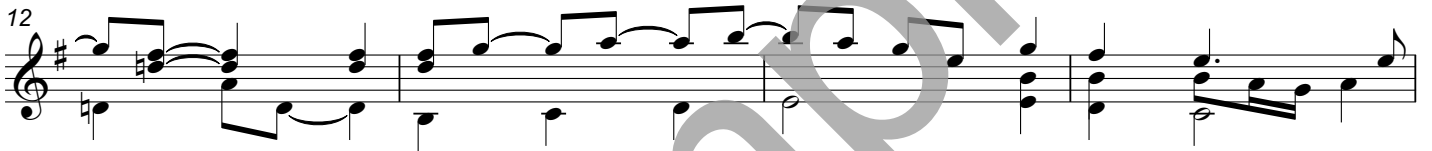
Musical staff 7: Treble clef, C major, 4/4 time. Measures 32-36. The melody continues with quarter notes C4, D4, E4, F4, and a dotted quarter note G4. The bass line has quarter notes C4, G3, F3, E3, and a quarter rest.

As I went to Walsingham

(Uit/From Cambridge Lute Book)

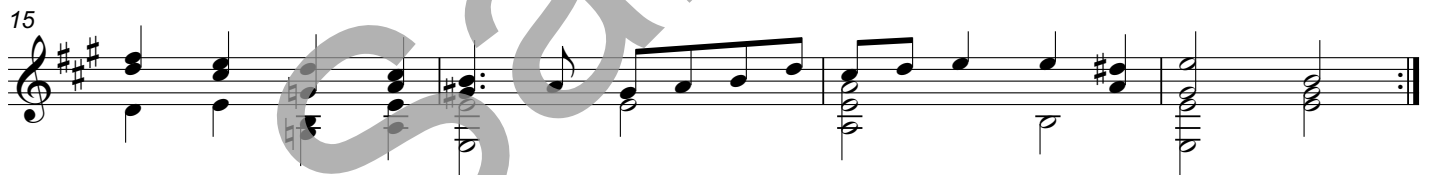
Anoniem 16e Eeuw

♩=80



The Night Watch

Anthony Holborne (ca. 1545-1602)



Galliard Farewell

Anthony Holborne (ca. 1545-1602)

$\text{♩} = 96$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 1-8.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 9-16.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 17-23.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 24-30. Includes first and second endings.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 31-36.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 37-41.

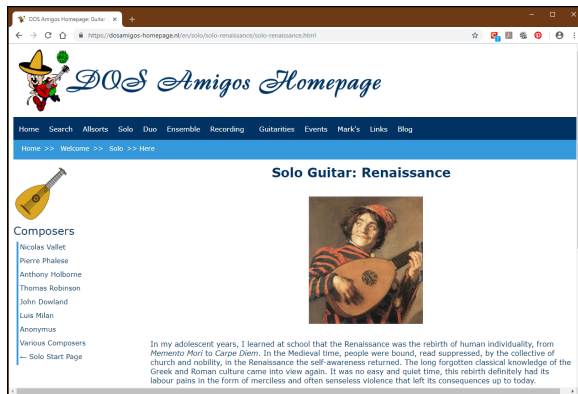
Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 42-48. Includes first and second endings.

Fantasia

Anthony Holborne (1540 - 1602)

$\text{♩} = 100$

Musical score for Fantasia by Anthony Holborne, measures 1-42. The score is written in treble clef, G major (one sharp), and common time (C). The tempo is marked as quarter note = 100. The piece consists of a single melodic line with a lute-style accompaniment. The melody is characterized by frequent sixteenth-note patterns and rests. The accompaniment features a steady eighth-note bass line. The score is divided into systems of four measures each, with measure numbers 7, 12, 18, 23, 28, 32, 38, and 42 indicated at the beginning of their respective systems. A large, semi-transparent watermark reading 'Sample' is overlaid diagonally across the page.



DOS Amigos Homepage Collection

Renaissance

Dowland, Robinson, Phalèse e.a./a.o.

Verzameld en gezet door/
Collected and scored by

Mark de Gooijer

Een Verzameling Gitaarmuziek

Wanneer je gitaar gaat spelen, bouw je gaandeweg door de jaren heen een repertoire op dat blijvend blijkt. Het resultaat van bladeren en proberen in een hele stapel muziek. Op deze manier is voor mij deze bundel met favoriete populaire stukken voor gitaar ontstaan, inmiddels de elfde revisie daarvan.

Al deze stukken kun je terugvinden op mijn website De DOS Amigos Homepage (<https://www.dosamigos-homepage.nl>).

De bundel omvat stukken uit “klassieke” literatuur, de Renaissance om precies te zijn. Sommige stukken zijn gemakkelijk, anderen hebben wat meer uitdaging.

Ik heb in de partijen bewust geen vingerzetting aangebracht. Vingerzetting is een persoonlijke kwestie, zodat je alle ruimte krijgt om die zelf te verzinnen en daarmee je eigen spel te spelen. Het is de moeite waard om het zelf uit te zoeken!

Veel plezier met het boek!

Mark de Gooijer, Februari 2019

A Collection of Guitar Music

As soon as you start playing the guitar, you gradually build a repertoire which lasts over the years. It's the result of going through piles of sheet music and trying lots of pieces. In this way a collection grew with popular pieces for guitar, which now has its eleventh revision.

You can find all these pieces on my web site, the DOS Amigos Homepage (<http://www.dosamigos-homepage.nl>).

The collection includes pieces from “classical” literature, the Renaissance to be precise. Some pieces are easy, others are more demanding.

I omitted fingering in the pieces on purpose. Fingering is a personal matter, the scores provide you the opportunity to find them out yourself, in order to make your own play. Finding out yourself is worth the effort and provides deeper knowledge of the piece.

Lots of fun, playing this music!

Mark de Gooijer, February 2019