

# The Frog Galliard

John Dowland  
(1563-1626)

♩ = 96 - 108

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure includes a circled '3' and 'F#' below the staff, and the dynamic marking 'mf'. The notation shows a treble clef with a 3/4 time signature and a bass clef. Fingerings are indicated by numbers 1-4. A fingering '5 CII' is shown above the first measure.

Musical notation for measures 5-8. Measure 5 is marked with a '5' above the staff. The notation includes treble and bass clefs, a 3/4 time signature, and various note values. Fingerings are indicated by numbers 1-4. A fingering '6 CII' is shown above measures 6-7, and 'HBI' is shown above measure 7. A fingering '5 CII' is shown above measure 8.

Musical notation for measures 9-12. The notation shows a treble clef with a 3/4 time signature and a bass clef. Fingerings are indicated by numbers 1-4. The melody is primarily in the treble clef.

Musical notation for measures 13-16. The notation shows a treble clef with a 3/4 time signature and a bass clef. Fingerings are indicated by numbers 1-4. The melody continues in the treble clef.

Musical notation for measures 17-20. The notation includes a treble clef with a 3/4 time signature and a bass clef. Fingerings are indicated by numbers 1-4. The melody is primarily in the treble clef. The lyrics 'a mi mi a mi a mi i mi mi mi i mi' are written above the staff. The dynamic marking 'p' is shown below the staff.

2

a m i m a i m i m i m i m i m i m i m i m i m i

a m i m i m i m i m i m i m i m i m i m i m i m i m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m i m i m i m i m i m i

45

49

i m i m i m a m i m i m i m i m i m i m a m i m

52

i m i m a m i m i m a m i m i m i a m i m i m i m i

55

a m i m i m m i m i m i m i m a m i m i m a m i m i

59

m i m i m i a m i a m i m i m i m i m i m i m i m i a m i m

62

i m i m i m i m a i m i a m i m i m i m i m i

*rall.*

# The Frog Galliard

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♩ = 96 - 108

③ = F#  
*mf*

<sup>5</sup>CII

T  
A  
B

5

<sup>6</sup>CII HBII <sup>5</sup>CII

T  
A  
B

9

T  
A  
B

13

T  
A  
B

17

a m i m a m i a m i m i m i m i m i

TAB

21

a m i m a i m i m i m i m i a m i m i m i

TAB

25

a m i m i m i m i m i m a m i m i m a i m i m i m i m i m i m i m i m i m i

TAB

29

m i m i m i m i m i m i m a m i m i a i m i m i m i m

TAB

33

2/6 C#V

T  
A  
B

37

6/6 C#II

T  
A  
B

41

T  
A  
B

45

T  
A  
B

4

i m i m i m a m i m i m i m i m i m <sup>6/6</sup>CIV a m i m

49

TAB

i m i m a m i m i m a m i m i m i a m i m i m i m i

52

TAB

a m i m i m m i m i m i m i m a m i m i m i m a m i m i

55

TAB

m i m i m i m i a m i a <sup>5/6</sup>CII m i m i m i m i m i m i m i m i m i a m i m

59

TAB

62

*5/6 CII*

*rall.*

i m i m i m i m a i m i a m i m i m i m i m i . . . . . 5

T  
A  
B



# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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