

FOREWORD

The original publication of my *An Anthology of English Lute Music* (Schott Ed. 10311) was a shot in the dark. There was no means of knowing if it would “sell” at all; nothing quite like it had appeared before. Since that time, just over a decade ago, the lute—its history and literature—has become the subject of dozens of publications, complete editions, anthologies, tutors, and learned articles. A Lute Society has been formed and published a valuable journal. More lutes have been built, and quite a number of expert performers have emerged. In short, the importance of the lute and its music is now fully established and appreciated. Moreover, the superiority of English lute music in sheer musical quality becomes ever more apparent.

The time is therefore ripe for these musical treasures to be even more widely enjoyed. This is why I welcome and commend so warmly the present edition of lute music arranged for the guitar. Some lutenists will, I know, shudder at the sacriligious thought. Nevertheless, I am delighted that guitarists can now share more fully some of our delights. Who knows—after this experience they may even aspire to play the lute itself!

David Lumsden
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GELEITWORT

Die ursprüngliche Ausgabe meiner *Eine Anthologie Englischer Lautenmusik* (Schott Ed. 10311), war aufs Geratewohl veröffentlicht worden. Es wäre unmöglich gewesen vorauszusagen, ob sie sich „verkaufen“ liesse, oder nicht. Vorher war nichts erschienen, was dieser Sammlung ganz entsprach. Seitdem, d. h. seit etwas über zehn Jahren, ist die Laute—in ihrer Geschichte und Literatur—zum Thema von Dutzenden von Veröffentlichungen, Gesamtausgaben, Anthologien, Lehrbüchern und wissenschaftlichen Artikeln geworden. Für die Laute ist eine Gesellschaft gegründet worden, die eine aufschlussreiche Zeitschrift herausgibt. Es wurden mehr Lauten gebaut, und es gibt schon eine beträchtliche Anzahl von ausgebildeten Künstlern, die öffentlich Laute spielen. Kurz, die Bedeutung der Laute und ihrer Musik ist inzwischen anerkannt und voll gewürdigt worden. Fernerhin hat sich der Vorrang der englischen Lautenmusik, was seinen rein musikalischen Wert anbelangt, immer mehr erwiesen.

Es ist daher an der Zeit, dass diese musikalischen Schätze einem noch grösseren Publikum zugänglich gemacht werden. Aus diesem Grunde ist es auch, dass ich die vorliegende Ausgabe von für Gitarre eingerichteter Lautenmusik so begrüße und warm empfehle. Ich weiss, dass gewisse Lautenspieler über den lästerlichen Gedanken eines solchen Arrangements erschauern werden. Trotzdem drücke ich meine Freude darüber aus, dass jetzt auch Gitarrenspieler an einigen unserer „Köstlichkeiten“ mehr teilhaben können. Wer weiss—vielleicht bekommen sie sogar nach diesen Stücken Lust, die Laute selbst zu spielen.

David Lumsden
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to Dr. David Lumsden

A Delight of English Lute Music

Transcribed for Guitar
by JOHN W. DUARTE

I. A Pavan to Delight

John Johnson

♩ = 42

CII

CII

CIII

CIV

CII

CIII

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fret numbers (0-4) are indicated below the notes. Performance markings include 'CII' and 'CIII' (likely indicating specific techniques or sections), and circled numbers (1, 2, 3) that may refer to fingering or specific measures. The piece concludes with a double bar line on the final staff.

2. A Pavan to Delight

Alternative version

♩ = 42

John Johnson

The musical score is written for guitar in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked as ♩ = 42. The score consists of ten staves of music, each containing a mix of standard notation and guitar-specific instructions. The notation includes notes, rests, and bar lines. The guitar-specific instructions include fret numbers (0-4) placed below the notes, and various fretting techniques labeled with letters and Roman numerals: CV, CVIII, CII, CIX, CVII, and CIII. Some techniques are accompanied by circled numbers (1, 2, 3, 4, 5) indicating fingerings or specific fret positions. The score is an alternative version of the piece.

This page contains ten staves of musical notation for guitar, likely for a piece in a minor key. The notation includes various techniques and markings:

- Staff 1:** Features a sequence of sixteenth-note patterns with fingering numbers (1, 2, 3, 4) and a circled '2'. A 'CV' marking is present at the end.
- Staff 2:** Continues the sixteenth-note patterns with a circled '3' and a circled '6'.
- Staff 3:** Shows a 'CV' marking and a circled '4'.
- Staff 4:** Includes markings for $\frac{1}{2}$ CVIII, $\frac{1}{2}$ CV, and $\frac{1}{2}$ CV.
- Staff 5:** Features a 'CV' marking and a circled '3'.
- Staff 6:** Includes markings for $\frac{1}{2}$ CVIII, $\frac{1}{2}$ CVIII, and $\frac{1}{2}$ C.
- Staff 7:** Shows a circled '3' and a $\frac{1}{2}$ CV marking.
- Staff 8:** Includes a 'CV' marking and a circled '3'.
- Staff 9:** Features a circled '1' and a $\frac{1}{2}$ CV marking.
- Staff 10:** Includes a circled '1' and a $\frac{1}{2}$ CV marking.

The notation uses a treble clef and a key signature of one flat. It includes various rhythmic values, primarily sixteenth notes, and uses circled numbers to indicate specific measures or techniques.

3. Galliard to the Pavan to Delight

John Johnson

♩ = 63

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. The tempo is marked as ♩ = 63. The key signature is one sharp (F#). The score is divided into several sections, some of which are labeled with 'CII', 'CV', and 'CIII', likely indicating different parts of a larger composition or specific variations. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are numerous accidentals, particularly sharps and naturals, throughout the piece. Performance markings include fingering numbers (1-4) and circled numbers (1-5) placed below the notes, which likely indicate specific techniques or fingerings for the performer. The score concludes with a final cadence.

5. Alman

Robert Johnson

$\text{♩} = 40$

12-string guitar tablature for "5. Alman" by Robert Johnson. The piece is in 2/4 time with a tempo of 40 beats per minute. The notation includes fret numbers, chord diagrams, and specific techniques labeled as $\frac{1}{2}$ CV and $\frac{1}{2}$ CIII. The piece concludes with a circled "1" indicating a first ending.

6. Galliard

Anthony Holborne

♩ = 63

7. The Squirrel's Toy

Francis Cutting

♩ = 56

II. Currant for Mrs. E. Murcott

Francis Pilkington

CII

$\text{♩} = 48$

Musical score for 'Currant for Mrs. E. Murcott' in G major, 4/4 time. The score consists of two systems of music. The first system has a tempo marking of quarter note = 48. The second system includes a 'CII' marking. The music features a mix of eighth and sixteenth notes with various fingering and breath marks.

12. Kemp's Jig

Anon.

$\text{♩} = 72$

$\frac{1}{2}$ CII

6 = D

Musical score for 'Kemp's Jig' in D major, 4/4 time. The score consists of six systems of music. The first system has a tempo marking of quarter note = 72 and a '1/2 CII' marking. The second system has a '6 = D' marking. The music features a mix of eighth and sixteenth notes with various fingering and breath marks. A measure number '24' is indicated at the start of the sixth system.

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