



MUSIK FÜR GITARRE

Herausgegeben von
KARL SCHEIT

LEICHTE STÜCKE
AUS SHAKESPEARES ZEIT

EASY PIECES
FROM SHAKESPEARE'S TIME

2

UE 16693

UNIVERSAL EDITION

MUSIK FÜR GITARRE

Herausgegeben von

KARL SCHEIT

Ordentlicher Hochschulprofessor

an der Hochschule für Musik und darstellende Kunst in Wien

Leichte Stücke aus Shakespeares Zeit

Aus Lautentabulaturen übertragen und für Gitarre bearbeitet von

2

Easy pieces from Shakespeare's time

Transcribed from Lute tabulatures
and arranged for Guitar by

Pièces faciles de l'époque shakespearienne

Transcrites de tabulatures pour luth
et arrangées pour guitare par

Pezzi facili dell'epoca di Shakespeare

Trascritti da intavolature da liuto
e arrangiati per chitarra da

KARL SCHEIT

UNIVERSAL EDITION

Vorwort / Preface	4
Préface / Prefacis	5
1 Toy (Francis Cutting)	6
2 Packington's Pound (Anonymus)	7
3 The English Hunt's up (John Whitfield)	8
4 Clement's Squirill (Anonymus)	9
5 Playfellow (Anonymus)	9
6 Watkin's Ale (Anonymus)	10
7 Robinson's May (Thomas Robinson)	11
8 The maids in constrict (Anonymus)	12
9 Kem's Jig (Anonymus)	13
10 Dance (Anonymus)	14
11 Volt (Anonymus)	14
12 Currant (Anonymus)	15
13 Go from my window (Anonymus)	16
14 Fortune (John Dowland)	18
15 Come again (John Dowland)	20

A handwritten musical score for a piece titled 'The Maids in Constrict'. The score is written on ten staves. The top two staves contain a vocal line with lyrics written below the notes. The remaining eight staves contain a piano accompaniment, featuring a complex rhythmic pattern of chords and single notes. The handwriting is in black ink on white paper. The title 'The Maids in Constrict' is written at the end of the bottom-most staff.

'The maids in constrict' — Übertragung Seite 12

Unter dem Titel „Leichte Stücke aus Shakespeares Zeit“ wird eine Auswahl von Kompositionen aus einer Epoche vorgelegt, in der die Laute, vor allem in der englischen Musik, eine dominierende Rolle gespielt hat.

Ein besonderes Merkmal der damaligen Musizierpraxis war die Freizügigkeit in der Wahl des Instrumentes und in der Behandlung des Satzes. So begegnet man vielfach mehreren Fassungen ein und desselben Stückes für die Laute selbst¹⁾, oder es liegen Intavolierungen der gleichen Stücke für die zur Lautenfamilie gehörenden Instrumente, wie Cister, Orpharion und Pandora, vor. (Die Stimmung der Pandora entspricht — bis auf die tiefste Saite — der der Gitarre.) Es sei darauf hingewiesen, daß in alten Quellen sowohl Bearbeitungen von Gitarrestücken für die Laute als auch Bearbeitungen von Lautestücken für die Gitarre zu finden sind. Alle diese Umstände haben den Herausgeber veranlaßt, die vorliegenden Stücke für Gitarre, das der Laute engst verwandte Instrument, zu setzen. Um die Kompositionen unserer Ausgabe auf der Laute in alter Stimmung spielen zu können, bedarf der Fingersatz nur geringfügiger Änderungen²⁾.

Diese Musik bildet in ihrer Schönheit und leichten Spielbarkeit eine ausgezeichnete Einführung in die große und reiche Lautenliteratur der Elisabethanischen Zeit³⁾, deren hervorragendster Meister, John Dowland, von Shakespeare in einem Sonett⁴⁾ ganz besonders gewürdigt wurde.

Durch die Beschäftigung mit vorliegenden Stücken soll der Spieler schon von Anfang an mit den verschiedensten Interpretationstechniken dieses Stils, wie Ornamentik, Diminution, Liedsatz für Laute allein usw., vertraut werden.

Karl Scheit

¹⁾ Vergleiche J. Dowland, „Almane“, Seite 18, mit J. Dowland, „English Dance“, in „Vier leichte Stücke“, UE 13972, Seite 2.

²⁾ Schaller-Scheit, „Lehrwerk für Gitarre“, Heft V: Tabulaturspiel, Spiel in alter Stimmung usw.

³⁾ Bereits erschienen sind: J. Dowland, Zwei Galliardien (Captaine Digori Piper's Galiard und The King of Denmark's Galiard), UE 12247; Air und Galliard (Queen Elizabeth her Galiard), UE 12402; Melancholy Galliard und Allemande (My Lady Hunssdon's Puffe), UE 12472; Air und Gigue (Mrs. Vauxes Gigue), UE 12669; Drei Lieder für mittlere Singstimme und Gitarre (deutsch, englisch), UE 12403; Thomas Robinson (um 1603), 5 Stücke aus „The Schoole of Musicke“ (1603), Galliard / Walking in a country towne / Row well you Marriners / Bony sweet boy / Lantero, UE 12761; Allemande und Galliard, UE 12713; Toy, Air und Gigue, UE 12670; Bellvedere (Canzone), UE 12762.

⁴⁾ Siehe Seite 6.

Under the title “Easy pieces from Shakespeare’s time” the present collection includes compositions from an epoch in which the lute played a predominant role in the instrumentarium of English music.

A particular characteristic of musical practices of the time was the freedom which prevailed with regard to choice of instrument and also with regard to setting. It often happens that one is confronted with several versions of one and the same piece just for the lute¹⁾, or with various intabulations of the same pieces for instruments of the lute family, such as the cister, orpharion and pandora (the tuning of the pandora corresponds, except for the lowest string, to that of the guitar). The editor has availed himself of this same freedom in his arrangements for guitar, an instrument closely related to the lute. It may be pointed out here that arrangements of guitar pieces for the lute are also to be found in old sources. It is necessary to make only negligible changes in fingering in order to perform the pieces in this collection on the lute in the old tuning²⁾.

This music, in its beauty and easy playability, constitutes an excellent introduction to the extensive lute literature of the Elizabethan Era³⁾, whose most outstanding master, John Dowland, received an especial appreciation in one of Shakespeare’s sonnets⁴⁾.

Through the pieces in this collection the player, from the outset, will be made familiar with the most diverse interpretation techniques, such as ornamentation, diminution, song settings for lute alone, etc.

Karl Scheit

¹⁾ Compare J. Dowland, “Almane”, p. 18, with J. Dowland, “English Dance”, in “Four Easy Pieces”, UE 13972, p. 2.

²⁾ Schaller-Scheit, “Method for Guitar”, Vol. V: Tabulature playing, playing in old tunings, etc.

³⁾ The following have already appeared: J. Dowland, Two Galliards (Captaine Digori Piper's Galiard and The King of Denmark's Galiard), UE 12247; Air and Galliard (Queen Elizabeth her Galiard), UE 12402; Melancholy Galliard and Allemande (My Lady Hunssdon's Puffe), UE 12472; Air and Gigue (Mrs. Vauxes Gigue), UE 12669; Three songs for Medium Voice and Guitar (German, English), UE 12403; Thomas Robinson (ca. 1603), 5 Pieces from “The Schoole of Musicke” (1603), Galliard / Walking in a country towne / Row well you Marriners / Bony sweet boy / Lantero, UE 12761; Allemande and Galliard, UE 12713; Toy, Air and Gigue, UE 12670; Bellvedere (Canzone), UE 12762.

⁴⁾ See p. 6.

Sous le titre «Pièces faciles de l'époque shakespearienne» est présenté ici un choix de compositions faciles, échos d'une époque durant laquelle le luth joua un rôle primordial dans la musique instrumentale anglaise.

La pratique musicale d'alors semble être caractérisée par une grande liberté en ce qui concerne le choix des instruments et la façon de traiter le texte musical. Aussi n'est-il pas rare de rencontrer plusieurs versions d'une même oeuvre «mise au luth»¹⁾ ou encore l'adaptation d'une pièce pour les divers instruments de la famille du luth, tels les cistres, l'orpharion ou la pandora. — L'accord de celle-ci ne différant de celui de la guitare que par sa sixième corde. — Cette liberté d'exécution a présidé à l'adaptation des présentes pièces pour la guitare que d'étroits liens de parenté unissent au luth. Insistons particulièrement sur l'existence de manuscrits anciens contenant de la musique pour guitare arrangée pour luth. Pour exécuter les pièces figurant dans ce cahier sur l'instrument original accordé dans le «vieux ton», il suffira d'apporter aux doigts de minimes altérations²⁾.

La beauté et la facilité d'exécution des pièces composant ce recueil feront de celui-ci une excellente introduction à la riche littérature pour luth de l'époque élisabéthaine³⁾ que domine la figure de John Dowland loué par Shakespeare dans l'un de ses sonnets⁴⁾.

L'étude de ces pièces familiarisera le musicien avec le style interprétatif de cette musique (ornementation, diminution, adaptation d'oeuvres vocales, etc...).

Karl Scheit

¹⁾ Cf. J. Dowland, „Almane“, p. 18, et J. Dowland, „English Dance“, dans „Quatre pièces faciles“, UE 13972, p. 2.

²⁾ Schaller-Scheit, „Méthode de Guitare“, volume V: Tablature, accord ancien, etc.

³⁾ Ont déjà été publiés: J. Dowland, Deux Gaillardes (Capitaine Digori Piper's Galiard et The King of Denmark's Galiard), UE 12247; Air et Galiard (Queen Elizabeth her Galiard), UE 12402; Melancholy Galiard et Allemande (My Lady Hunssdon's Puffe), UE 12472; Air et Gigue (Mrs. Vauxes Gigue), UE 12669; Trois Airs pour voix moyenne et guitare (anglais et allemand), UE 12403; Thomas Robinson (ca. 1603), 5 pièces extraites de „The Schoole of Musicke“ (1603), Galiard / Walking in a country towne / Row well you Marriners / Bony sweet boy / Lantero, UE 12761; Allemande et Galiard, UE 12713; Toy, Air et Gigue, UE 12670; Bellvedere (Canzone), UE 12762.

⁴⁾ Cf. p. 6.

Col titolo: „Pezzi facili dell'epoca di Shakespeare“ appare una scelta di composizioni di un'Epoca nella quale il liuto dominava tra gli strumenti della musica inglese.

Una particolare caratteristica della pratica musicale del tempo era la libertà sia nella scelta dello strumento come in quella della condotta delle parti; così di uno stesso pezzo si incontrano di frequente molte diverse edizioni per liuto¹⁾ e anche intavolature per altri strumenti della stessa famiglia come l'orfario, la pandora, ecc. (La pandora era accordata esattamente come la chitarra.) L'autore, nella sua trascrizione per la chitarra che del liuto è stretta parente, ha tenuto presente questa libertà. (È altamente indicativo al proposito che in antiche fonti si trovino elaborazioni per chitarra di pezzi originali per liuto.) Per poter eseguire i pezzi della presente edizione sul liuto nell'antica accordatura sono sufficienti variazioni insignificanti nella diteggiatura²⁾.

Questa musica nella sua bellezza e facilità costituisce un mezzo ideale di introduzione alla ricca letteratura dell'Era Elisabettiana³⁾ il più grande rappresentante della quale, John Dowland, venne particolarmente lodato da Shakespeare in un suo sonetto⁴⁾.

Con lo studio dei pezzi della presente edizione l'esecutore si familiarizza fin dall'inizio con le più differenti tecniche interpretative di questo stile come ornamenti, diminuzioni, abbellimenti.

Karl Scheit

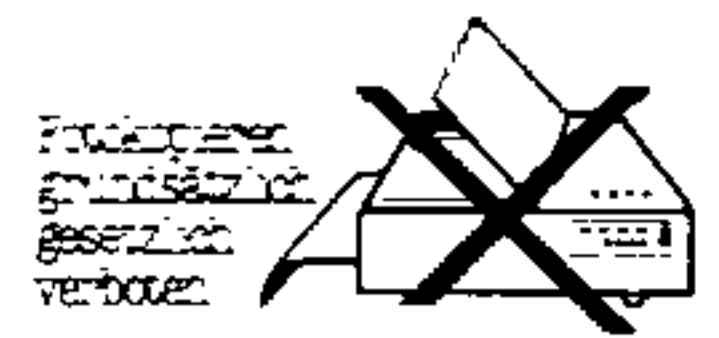
¹⁾ Confronta J. Dowland, „Almane“, pag. 18, con la „English Dance“ dei „Quattro pezzi facili“, UE 13972, pag. 2 dello stesso Autore.

²⁾ Schaller-Scheit, „Metodo per chitarra“, vol. V: lettura di intavolature, esecuzione in antica accordatura ecc.

³⁾ Opere già pubblicate: J. Dowland, Due Gaillardes (Capitaine Digori Piper's Galiard e The King of Denmark's Galiard), UE 12247; Air e Galiard (Queen Elizabeth her Galiard), UE 12402; Melancholy Galiard e Allemande (My Lady Hunssdon's Puffe), UE 12472; Air e Gigue (Mrs. Vauxes Gigue), UE 12669; Tre canzoni per voce e chitarra (ted. e ingl.), UE 12403; Thomas Robinson (ca. 1603), 5 pezzi da „The Schoole of Musicke“ (1603), Galiard / Walking in a country towne / Row well you Marriners / Bony sweet boy / Lantero, UE 12761; Allemande e Galiard, UE 12713; Toy, Air e Gigue, UE 12670; Bellvedere (Canzone), UE 12762.

⁴⁾ Vd. pag. 6.

Aufführungsrecht vorbehalten *)
All rights reserved



Leichte Stücke aus Shakespeares Zeit

Aus Lautentabulaturen übertragen und für Gitarre bearbeitet von

Easy pieces from Shakespeare's time

Transcribed from Lute tablatures
and arranged for Guitar by

2

Pièces faciles de l'époque shakespearienne

Transcrites de tablatures pour luth
et arrangées pour guitare par

Pezzi facili dell'epoca di Shakespeare

Trascritti da intavolature da liuto
e arrangiati per chitarra da

KARL SCHEIT

1

Toy

Francis Cutting

(♩ = ca 66)

*) Bei Aufführungen ist der Bearbeiter auf Programmen, Schallplatten u.s.w. anzugeben.
In public performances the name of the arranger is to be mentioned on the programmes etc.
Lors des exécutions publiques le nom de l'arrangeur doit être mentionné dans les programmes etc.
In ogni pubblica esecuzione il nome dell'arrangiatore dev'essere menzionato sul programma etc.

2 Packington's Pound*

Anonymus

(♩ = ca 44)

The musical score is written in 3/4 time and consists of seven staves. The first staff includes a tempo marking '(♩ = ca 44)'. The notation features a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with some triplet markings. The accompaniment is written in a bass clef and consists of chords and single notes, often marked with fingerings (1-4) and slurs. The piece concludes with a double bar line.

* Bockington's Pound von Francis Cutting: Heft 1, pag 11

3

The English Hunt's up

John Whitfield

(♩ = ca 66)

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is indicated as (♩ = ca 66). The music consists of a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes have accents or slurs. The piece concludes with a double bar line. The second staff has a '2' written below it. The third staff has a '4' written above the first note. The fourth staff has a '3' written below the first note. The fifth staff has a '1' written above the first note. The sixth staff has a '1' written above the first note. The seventh staff has a '3' written below the first note. The eighth staff has a '4' written above the first note and 'i m i m i m i m' written above the notes.

4 Clement's Squirill

(♩ = ca 66)

Anon.

Musical score for 'Clement's Squirill' in G major, 6/8 time. The score consists of three systems of music. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with a triplet of eighth notes (202) and a triplet of sixteenth notes (343). The bass line consists of eighth and sixteenth notes. The second system continues the melody with a circled '2' and another triplet (343). The third system concludes the piece with a final cadence and a double bar line.

5 Playfellow (A Jig)

(♩ = ca 66)

Anon.

Musical score for 'Playfellow (A Jig)' in G major, 6/8 time. The score consists of three systems of music. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with various rhythmic patterns and accidentals. The bass line consists of eighth and sixteenth notes. The second system includes a second ending marked 'II.....'. The third system concludes the piece with a final cadence and a double bar line.

6 Watkin's Ale (Dance)

Anon.

(♩ = ca 52)

The musical score for 'Watkin's Ale' consists of six systems of notation. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff provides accompaniment with various chords and single notes. Fingerings are indicated by numbers 1-4 on the treble staff and 1-3 on the bass staff. Ornaments are marked with 'm' and 'i' above notes. Repeat signs with first and second endings are used throughout. The first system includes a tempo marking '(♩ = ca 52)' and a first ending marked '313'. The second system features first and second endings marked '202' and '323', and another first ending marked '313'. The third system has first and second endings marked '212' and '212', and a circled '2' above a note. The fourth system has first and second endings marked '212' and '212', and a circled '2' above a note. The fifth system is marked 'II'. The sixth system continues the accompaniment.

7 Robinson's May

Thomas Robinson
(1588-1610)

(♩ = ca 54)

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#). The tempo is marked as approximately 54 quarter notes per minute. The piece is divided into six systems of music. The first system begins with a tempo marking and a fingering '0' above the first note. The second system includes lyrics 'm i m i m i m i m i m' and features a 'p' (piano) dynamic marking. The third system contains a complex fingering sequence: '3 1 2 3 4 -4 1 2 3 4 1 2 3 4'. The fourth system has lyrics 'm p i a m i p a i m i m p i a m i m i m i m i m' and includes a 'p' dynamic marking. The fifth system features a fingering sequence: '1 4 3 2 0 2 3 -3 3 2 1 2 3 4'. The sixth system has lyrics 'm p i m a p i m a p i m a p i m a p i' and includes a 'p' dynamic marking. The score concludes with a double bar line.

The maids in constrict^{*)}

Anon.

Jane Pickering's Lute Book

(♩ = ca 50)

The musical score is presented in ten staves. The first staff is the lute tablature, showing fret numbers (0-4) and rhythmic values. The following staves are the vocal line, with lyrics written below the notes. The lyrics are: "m i p i m i p i m i m i m i m i m i m i m i m i p". The music is in G major (one sharp) and 3/4 time. The tempo is marked as approximately 50 beats per minute. The score includes various lute techniques such as triplets, sixteenth-note runs, and rests.

*) Faksimile S. 3

9
Kemp's Jig

Anon

(♩ = ca 76)

The first system of musical notation for Kemp's Jig. It features a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as (♩ = ca 76). The melody is written on a single staff with various note values and rests. Fingering numbers (1-4) are placed below the notes. A double bar line with a repeat sign is followed by a second ending marked 'II.....'.

The second system of musical notation. It continues the melody from the first system. It includes a second ending marked 'II.....' and a third ending marked 'II.....'.

The third system of musical notation. It features a treble clef and a key signature of three sharps. The melody includes a triplet of notes marked with a wavy line and the number '131'. A double bar line with a repeat sign is followed by a second ending marked 'II.....'.

The fourth system of musical notation. It continues the melody. A double bar line with a repeat sign is followed by a second ending marked 'II.....'.

The fifth system of musical notation. It includes a triplet of notes marked with a wavy line and the number '343'. A double bar line with a repeat sign is followed by a second ending marked 'II.....'.

The sixth system of musical notation. It features a triplet of notes marked with a wavy line and the number '030'. A double bar line with a repeat sign is followed by a second ending marked 'II.....'.

10
Dance

Anon.
Jane Pickering's Lute Book

(♩ = ca 63)

11
Volt

Anon.

(♩ = ca 60)

12 Czardas

Anon.

(♩ = ca 60)

♩ = D (Re)

The musical score for '12 Czardas' is presented in six systems, each with a treble and bass staff. The key signature is D major (one sharp), and the time signature is 2/4. The tempo is marked as 'ca 60' (approximately 60 beats per minute). The piece begins with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various rhythmic patterns, such as dotted rhythms and eighth-note runs. The fifth system contains the lyrics 'i m i m a i i a i a i a i i m i a m i' written above the notes. The piece concludes with a double bar line and repeat dots.

13

Go from my window

Ano

(♩ = ca 48)

③ = fis (Fa#) *

1)

a m i m a m i

202

101

310

* Schaller-Scheit „Lehrwerk für die Gitarre“, Heft V: Das Umstimmen der g-Saite auf fis

1)

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A wavy line with the number 101 is positioned below the staff.

Second musical staff, continuing the piece. It features a wavy line with the number 202 above the staff and another wavy line with the number 101 below the staff.

Third musical staff, featuring a wavy line with the number 242 above the staff.

Fourth musical staff, showing a continuation of the melodic line with various rhythmic patterns.

Fifth musical staff, containing a series of chords and melodic fragments.

Sixth musical staff, concluding the piece with a final melodic phrase and a wavy line above the staff.

14 Fortune (Ballade)

John Dowland
(1563-1626)
William Barley, A New Book of
Tabliture, London 1596

(♩ = ca 50)

③ = fis (Fa#) *

II

*) Schaller-Scheit „Lehrwerk für die Gitarre“, Heft V: Das Umstimmen der g-Saite auf fis

1)

2)

202 232 202

232 020

202 121 232

202 232 343 131

131 121

V..... VII..... 343 131

15 Come again

John Dowland
(1563-1626)

Gitarresatz nach dem
vierstimmigen Madrigal
von Karl Scheit

(♩ = ca 76)

V.....

1) 2) 3)

1) 2) 3)

1) 2) 3)

1) 2) 3)

1) 2) 3)

1) 2) 3)

1) 2) 3)