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# ZEITSCHRIFT FÜR SPIELMUSIK

Robert Johnson  
(1580–1634)

## **Bühnentänze und Tanzlieder aus der Zeit Shakespeares**

für Sopranblockflöte und B.c.  
oder drei Blockflöten (SAB)  
herausgegeben von  
Jiří Hilmera

## **Dances and Songs from the Shake- spearian Theatre**

for soprano recorder and B.c.  
or three recorders (SAB)

**MOECK**

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

Robert Johnson war zu seinen Lebzeiten in seiner britannischen Heimat als Musiker und Komponist hoch geschätzt. Er spielte die Laute und verfaßte Lieder und Tänze – größtenteils für das Königliche Theater. Die im vorliegenden Heft abgedruckte Auswahl basiert auf Quellen, die von John P. Cutts in seinem Werk „La Musique de Scène de la Troupe de Shakespeare“ (Paris, 1959) veröffentlicht wurden. Die Tänze und Lieder sind dort in einer Melodie- und einer unbezifferten Baßstimme notiert. Für den praktischen Gebrauch wurden sie vom Herausgeber mit einer zweiten Melodiestimme und einem ausgesetzten Continuo-part versehen sowie mit Tempo- und (sparsam angebrachten) Artikulations- und Verzierungsvorschlägen. Sie sind in dieser Form sowohl von einem Instrumentaltrio (Sopran, Alt, Baß) mit oder ohne Begleitung eines Tasteninstrumentes als auch von einem Soloinstrument (S/A) mit Continuo ausführbar. Die Melodieinstrumente können solistisch oder chorisches besetzt werden, und Mischbesetzungen mit Blas- (auch Krummhörner, Pommern etc.) und Streichinstrumenten sind nicht nur möglich, sondern im Interesse einer farbigen Wiedergabe sogar wünschenswert. Wo immer möglich, können solistisch besetzte mit chorisches besetzten Partien abwechseln, und schließlich kann der tänzerische Charakter der Musik durch angemessene Verwendung von Schlaginstrumenten zweckmäßig unterstrichen werden. Entsprechende Vorschläge sind in der Continuo-stimme notiert: das Zeichen  $\Delta$  steht für Triangel, das Zeichen  $\circ$  für Tamburin.

Johnsons Tänze und Lieder überraschen durch ihre frische Melodik und durch ihren fast volkstümlich rhythmischen Charakter. Der Herausgeber hat versucht, diese Eigenschaften deutlich zu machen. Dasselbe sollten auch die Ausführenden tun, sei es durch Originalität und Variabilität der Besetzung, sei es durch frische musikalische Empfindung und Lust an rhythmischer Bewegung.

Prag, im Mai 1970

During his lifetime Robert Johnson enjoyed a high reputation in England as a musician and composer. He was a lutenist and composer of songs and dances, mainly for the royal theatre. The pieces in this number of ZfS are based on sources which were published by John P. Cutts in "La Musique de Scène de la Troupe de Shakespeare" (Paris, 1959), where they appear as melody parts and bass parts without figuration. For practical use the editor has supplied a second melody part and a full continuo part, as well as tempo indications and a few suggestions for articulation and ornamentation. In this form they can be played either by an instrumental trio (e. g. descant, treble, and bass recorders), with or without keyboard accompaniment, or by a solo instrument (such as a descant recorder) with continuo accompaniment. The non-keyboard instruments can be used singly or in groups of more than one instrument to a part. Similarly, and this is even desirable, one can use wind instruments in combination with strings, possible including krumphorns and shawms among the former. Where possible, some sections should be played by a solo ensemble and others by the whole group. Finally, the dance-like character of the music can be emphasized through the appropriate use of percussion instruments. Corresponding suggestions will be found in the continuo part, in which the sign  $\Delta$  stands for triangle and  $\circ$  for tambourine.

The fresh melodies of Johnson's songs and dances and their almost popular rhythms will be found agreeably surprising. The editor has tried to bring out these characteristics to the full. The performers, too, should try to do the same, perhaps by means of originality and variation in the combination of instruments chosen, or perhaps simply by throwing care to the winds and enjoying the rhythms and movement.

*Translation: R. Grocock*

Prague, May 1970

*Jiří Hilmera*

Durant sa vie, Robert Johnson jouit d'une grande réputation en tant que musicien et compositeur dans son pays natal, la Grande-Bretagne. Il jouait du luth et composait des chants et des danses, la plupart d'entre eux pour le Théâtre Royal. Les pièces qui constituent ce cahier se basent sur des sources publiées par John P. Cutts dans «La Musique de Scène de la Troupe de Shakespeare» (Paris, 1959). Dans cette œuvre, elles apparaissent sous la forme de partie mélodique et partie de basse sans annotation de chiffrage. Afin de pouvoir être utilisées dans la pratique, l'éditeur y a ajouté une seconde partie mélodique et une partie de basse continue, ainsi que des indications de tempo et quelques rares suggestions d'articulations et d'ornements. Sous cette forme, elles peuvent être jouées soit par un trio instrumental (soprano, alto, basse), avec ou sans accompagnement d'instrument à clavier, soit par un seul instrument (soprano / alto) avec basse continue. Les instruments mélodiques peuvent être utilisés seuls ou en groupe. Une instrumentation mixte avec des instruments à vent (cromorne, bombarde etc.) et à cordes est non seulement possible, mais également souhaitable afin de donner de la couleur aux morceaux. Aux endroits qui le permettront, certains passages pourront être joués en alternance en solo et avec tous les instruments. Enfin, le caractère de danse de ces pièces pourra être judicieusement souligné par l'utilisation de percussions appropriées. Les suggestions correspondantes sont notées dans la partie de basse continue; le symbole  $\Delta$  pour indiquer l'utilisation d'un triangle, un  $\circ$  pour celle d'un tambourin.

Les chants et les danses de Johnson surprennent par la fraîcheur de leur mélodie et par leur caractère rythmique presque folklorique. L'éditeur a essayé de bien mettre en valeur ces caractéristiques. C'est maintenant au tour de musicien de faire de même, que ce soit par une certaine originalité, par le choix des instruments ou bien encore par l'expression d'une sensibilité musicale fraîche et le caractère joyeux qu'il confèrera aux rythmes et aux mouvements.

*Traduction: A. Rabin*

Prague, Mai 1970

Robert Johnson  
(um 1580-1634)

# Bühnentänze und Tanzlieder aus der Zeit Shakespeares

herausgegeben von Jiří Hilmera

## 1. The Nobleman · Der Edelmann · Le Gentilhomme

Tanz aus einem unbekanntem Ballett

Blockflöten · Recorders  
Flûtes à bec

Sopran

Alt

Bass

(♩ = 63)

1. 2. A

1. 2. B C

D (♩ = 120)

E

## 2. The Witches' Dance I · Hexentanz I · Danse des Sorcières I

Aus dem Ballett „The Masque of Queens“

(♩ = 120)

(♩ = 64)

A

(♩ = 160)

(♩ = 80)

B

C

Detailed description of the musical score: The score is for a piece in 3/4 time, key of B-flat major. It consists of four systems of staves. The first system (measures 1-12) is in 3/4 time with a tempo of ♩ = 120. It features a piano part with chords and a melodic line, and a violin/cello part with a rhythmic accompaniment. The second system (measures 13-24) is in 6/4 time with a tempo of ♩ = 64. It includes first and second endings and a section labeled 'A'. The third system (measures 25-36) is in 3/4 time with a tempo of ♩ = 160, followed by a section labeled 'B' in 2/4 time with a tempo of ♩ = 80. The fourth system (measures 37-40) is in 3/4 time and includes a section labeled 'C'. The score concludes with a final cadence.

3. „In a maiden time profest“

Lied aus Thomas Middletons Schauspiel „The Witch“

(♩ = 80)

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a second staff (likely a flute or violin), a third staff (piano accompaniment), and a bottom staff (bass line). The piano accompaniment features chords with triangles and circles indicating fingerings or ornaments.

The second system of the musical score continues the composition with four staves, maintaining the same instrumental and vocal arrangement as the first system.

The third system of the musical score concludes the piece with four staves, showing the final notes for the vocal line and the instrumental accompaniment.

### 4. The Tempest · Der Sturm · La Tempête

Tanz aus dem gleichnamigen Schauspiel von Shakespeare

(♩ = 112)

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The first staff features a melodic line with eighth and sixteenth notes. The second staff provides a rhythmic accompaniment with eighth notes. The third staff contains chords, with small triangles placed below some notes. The fourth staff has a bass line with eighth notes.

The second system of the musical score consists of four staves. It begins with a double bar line and a key signature change to one sharp (F#). Above the first staff, the tempo marking 'A (♩ = 72)' is present. The first two staves are treble clefs, and the last two are bass clefs. The music is in 6/4 time. The first staff has a melodic line with quarter and eighth notes. The second staff has a rhythmic accompaniment with quarter notes. The third staff contains chords with triangles below. The fourth staff has a bass line with quarter notes.

The third system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 6/4 time. The first staff has a melodic line with quarter and eighth notes. The second staff has a rhythmic accompaniment with quarter notes. The third staff contains chords with triangles below. The fourth staff has a bass line with quarter notes.

The fourth system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom one is a bass clef. Above the first staff, the tempo marking 'B (♩ = 108)' is present. The music is in 6/4 time. The first staff has a melodic line with quarter and eighth notes. The second staff has a rhythmic accompaniment with quarter notes. The third staff has a bass line with quarter notes.

## 5. Where the Bee sucks, there suck I · Ich sauge, wo die Biene saugt · Où l'abeille suce, je suce

Lied aus „Der Sturm“ von Shakespeare

(♩ = 70)

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is (♩ = 70). The piano part features a steady accompaniment with triangular accents on the chords.

(♩ = 74)

The second system of the musical score consists of four staves. It continues the vocal and piano parts from the first system. The tempo marking is (♩ = 74). The piano part includes a change in the accompaniment pattern, with some chords marked with circles.

The third system of the musical score consists of four staves, continuing the vocal and piano parts. The piano part features a change in the accompaniment pattern, with some chords marked with circles.

6. The Satyrs' Dance · Tanz der Satyrn · Danse des Satyres

Aus einem unbekanntem Ballett

(♩ = 120)

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). The tempo is marked as quarter note = 120. The music features a melody in the upper staves and a complex accompaniment in the lower staves, including chords and a bass line. There are some ornaments (circles) and a trill (marked with a plus sign) in the upper staves.

The second system of the musical score consists of four staves. It includes first and second endings (1. and 2.) for both the upper and lower staves. A section labeled 'A' is marked with a repeat sign. The accompaniment in the lower staves features chords with triangles and circles above them, indicating specific articulation or dynamics.

The third system of the musical score consists of four staves. It continues the melody and accompaniment from the previous systems. The lower staves feature chords with triangles above them. The system concludes with a trill in the upper staff.

The fourth system of the musical score consists of three staves. It shows the final part of the piece, with the melody in the upper staves and a bass line in the lower staff.



C (♩ = 56) D (♩ = 132)

E (♩ = 140)

F

G (♩ = 96)

7. The Witches' Dance II · Hexentanz II · Danse des Sorcières II  
(♩. = 72)

Aus dem Ballett „The Masque of Queens“