The Flute and the Lute. Vol. 2

English music from the Golden Age

Second Edition

Settings for lute and treble instrument
by Joaquim Bogunyà Chesa

Introduction to the second edition

Here you will find a compilation of pieces of some of the best English music from the 16th and 17th centuries especially arranged for the recorder flute or any other treble instrument and the lute or the vihuela.

The settings have been made according to the same criteria as in Vol 1. I am copying them out here below.

In my honest opinion, the ideal setting or transcription is that which fits best the language of the instrument on which the music is to be played. This implies the idea that the best transcription is not necessarily that which includes every single note from the original piece at the same pitch, full stop. Consequently, the settings that you will find in this book are intended to be a faithful transcription of the 'spirit' of the music, and not necessarily of the 'body' or mere musical appearance. This has been made in order to serve the main purpose of this book; that is, to arrange a repertoire of pieces of wonderful early music in a way that they can be played in a most satisfying manner on the recorder and the lute.

In this book you will find different types of transcriptions. Some which are hundred percent true, or at least ninety-nine percent, to the original source – most of the recorder parts are-, and others where some ornamentation (according to the common 16th century taste) has been included.

Some transcriptions are mere transpositions. In all cases, the original harmony of the pieces has always been respected. Whenever possible, the transcriptions have been carried out bearing in mind the original sources or facsimiles but many times the use of a modern edition has proved to be most helpful or even unavoidable.

The lyrics of the songs, or part of them at least, have also been added. Obviously, they can be of help for the potential instrumentalist or singer.

In Dowland's famous *The King of Denmark His Galliard*, the setting has been made in an attempt to give the same importance to both parts. In this way, the melody is alternatively played, now on one instrument and then on the other, thus creating a kind of a stereophonic effect. This simple but very effective technique has already been used by some composers (say Valderrábano's pieces for two vihuelas in his book *Silva de Sirenas*), and is still being used in concerts.

The tune written for John Dowland's *Midnight* is a composition of my own. The same as the lute parts on *The Chanter's Tune, Scarborough Fair, The Sweet Prime Roses*, or *Greensleeves to a Ground*. *The Sweet Prime Roses* lute part was presented at one of the former Lute Society's composition contests, in the year 2000. The *Greensleeves to a Ground* lute part was first written in 1997. Throughout the years it has suffered several changes, so the piece presented here is not the same anymore.

It is said that Thomas Morley didn't play the lute. That's the probable reason why his tablatures look rather awkward for lutenists to play. Therefore, I have

chosen some of his songs from his *First Book of Ayres* (there never was a second one) in order to simplify the tablatures and make them more accessible.

Robert Johnson was a lutenist, but I haven't found an edition of his songs with the lute tablature, yet. So I have decided to intabulate some of them, too.

Anonymous works like the everlasting *Greensleeves* or *Scarborough Fair* could be older than we imagine and even have a medieval origin. The same with *The Chanter's Tune.* In this case, I have kept the same the rhythm notes that I have seen in the version of the song I have come across – only quavers and semiquavers. Nevertheless, I feel that this piece works better if you play it at a slow tempo, as if it had been written only with crotchets and quavers.

It is curious to note that *The Willow Song* doesn't follow the original lyrics given by Shakespeare in his play *Othello*, probably because were different versions at the time. I have tried to see if they fit the song and they do very well indeed. So, here you have the song with Shakespeare's original lyrics.

I haven't put William Cornysh's year of birth and death on the contents' page because I am not sure to whom this song belongs to, whether to William Cornysh the younger, or to his father. I find the harmony of the piece 'a bit too old' to be a 16th century piece. So, this song was probably written by William Cornysh's father, who lived mostly in the 15th century.

The tunes for Dowland's *Fortune My Foe* and *The Round Battle Galliard* have, of course, been extracted from *The Matthew Holmes Consorts.* But they are not to be found among the recorder flute parts. The treble part must be played by a treble viol or a 'treble violin', a common instrument in England at the time.

On her edition of Dowland's lute works, Diana Poulton refers to the *Fortune* lute solo as a probable consort lute part. I agree with her entirely. For the present edition, I have preferred the version from the William Barley MS. The lute tablature for *My Lord Willoughby's Welcome Home* given here has been taken from both the (transposed) lute solo and the setting for two lutes written by John Dowland.

The lute part in Van Eyck's *Pavane Lacryme* is obviously based on John Dowland's original *Lachrymae*, as well. I have not included here the original flute parts for *Pavane Lacryme* and *Greensleeves to a Ground.* I am sure that every flutist will probably own a copy of each, or, at least, manage to get it very easily.

For this second edition I have corrected several mistakes or omissions from the first one and have also added a new appendix - 'John Johnson's incomplete galliard.' There you will find my complete version of this galliard plus a song version.

I hope you will like it.

Joaquim Bogunyà Chesa. November 2020.

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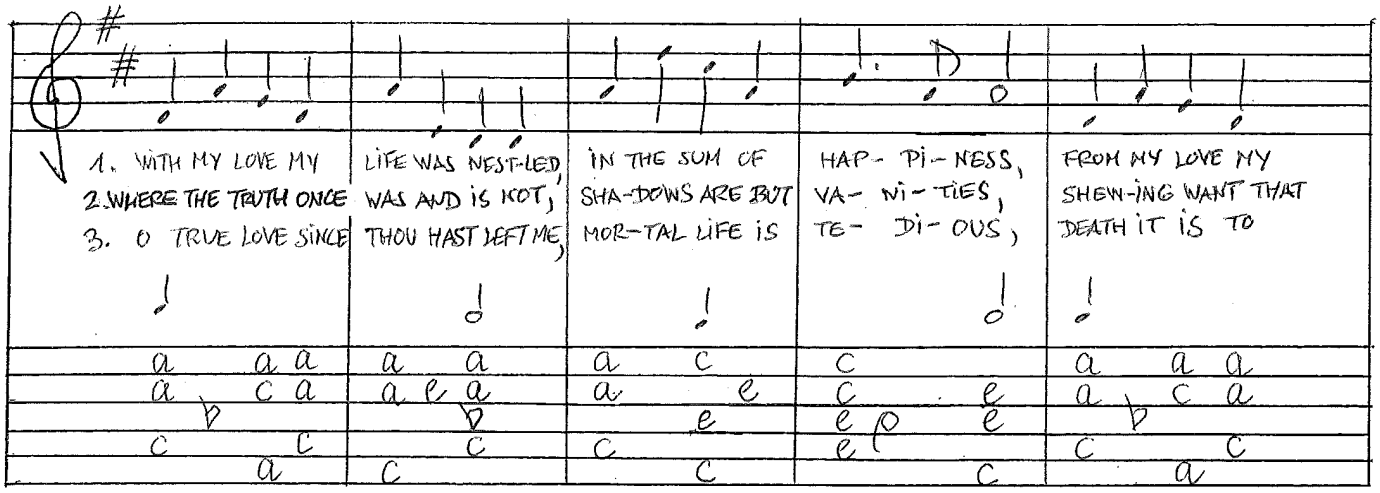
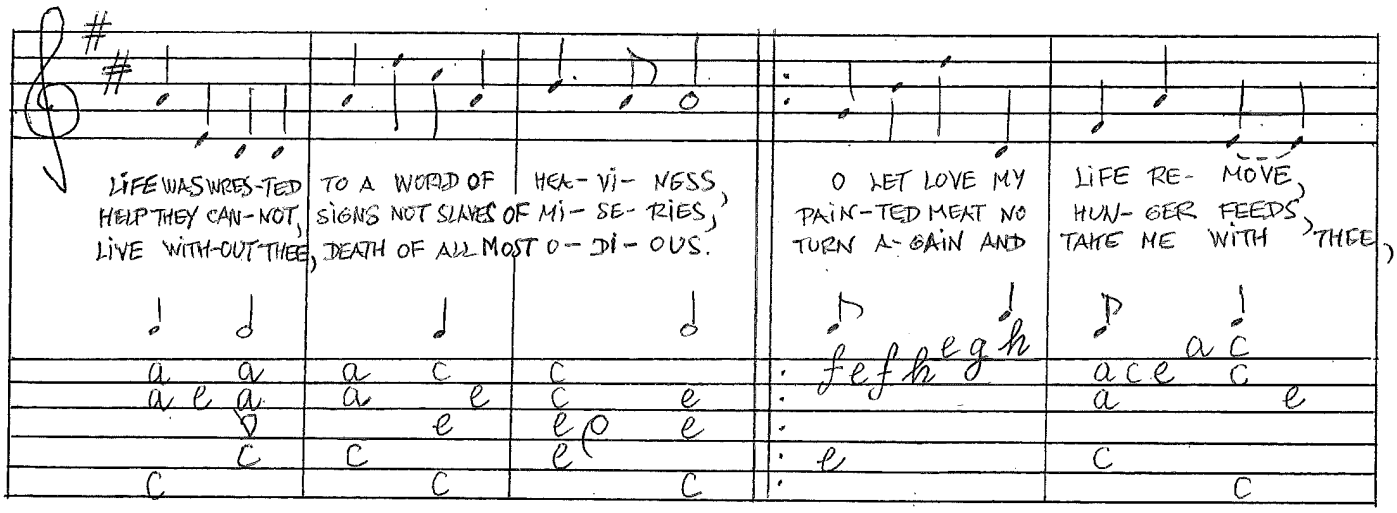
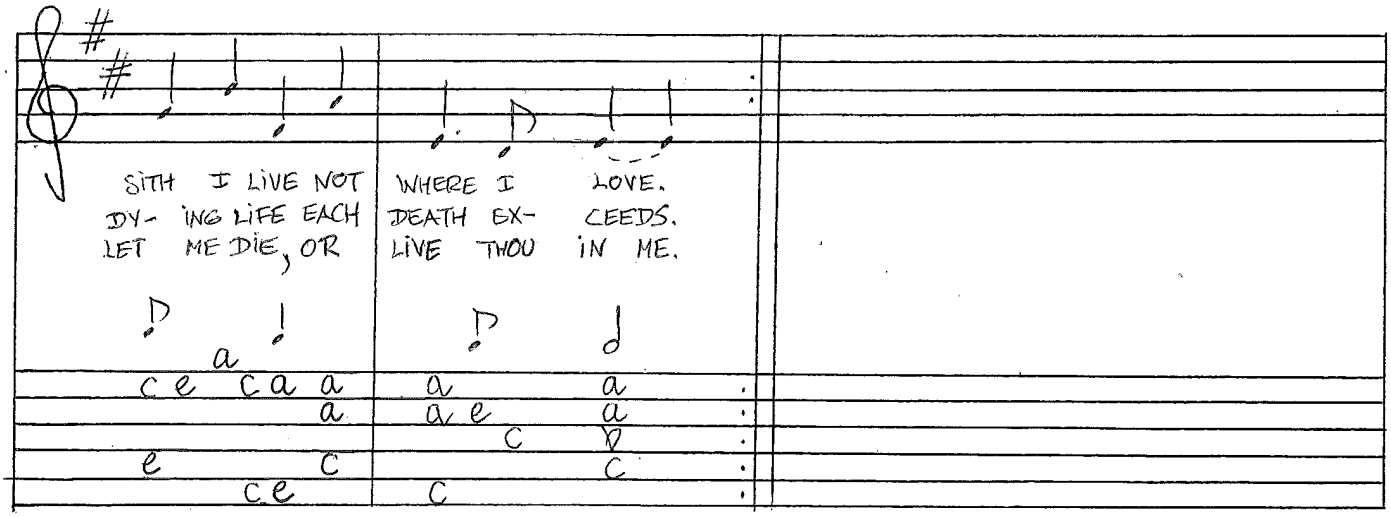
WITH MY LOVE MY LIFE WAS NESTLED

THOMAS MORLEY - 1

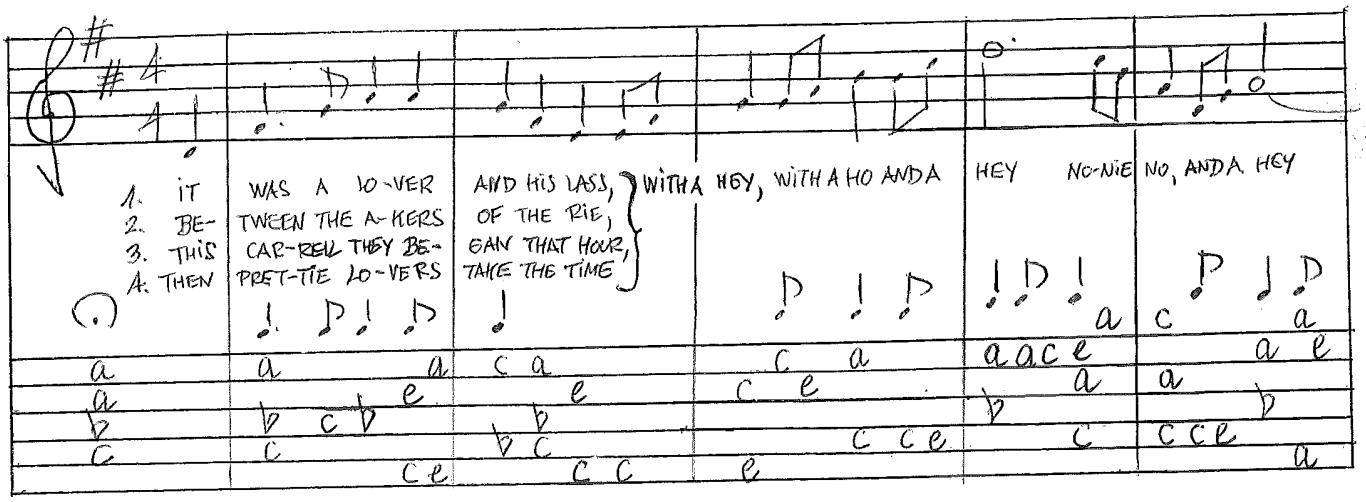


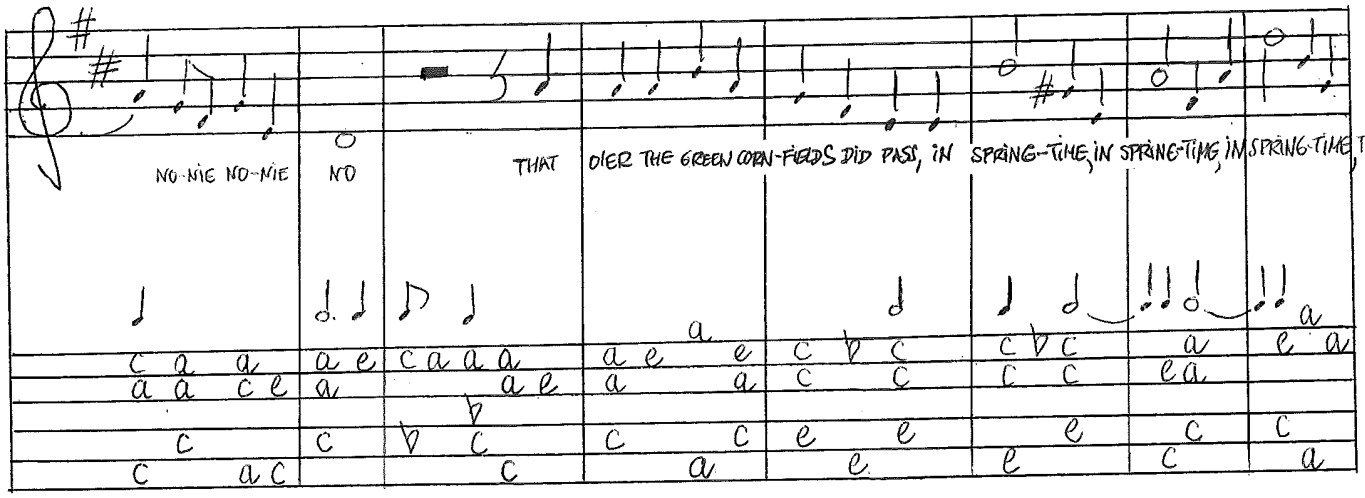


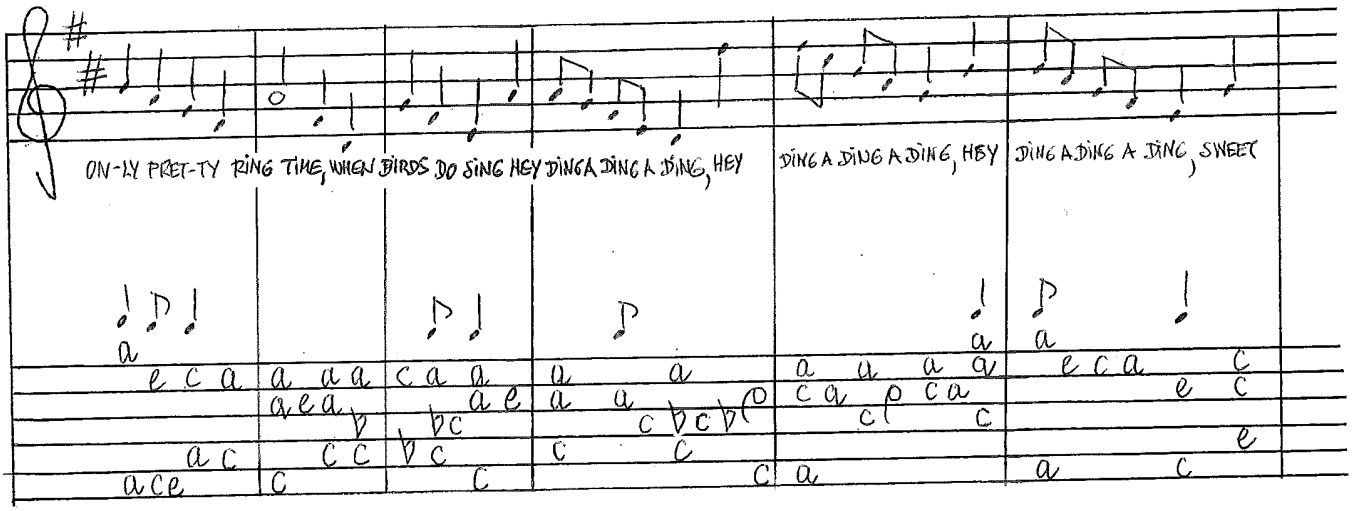


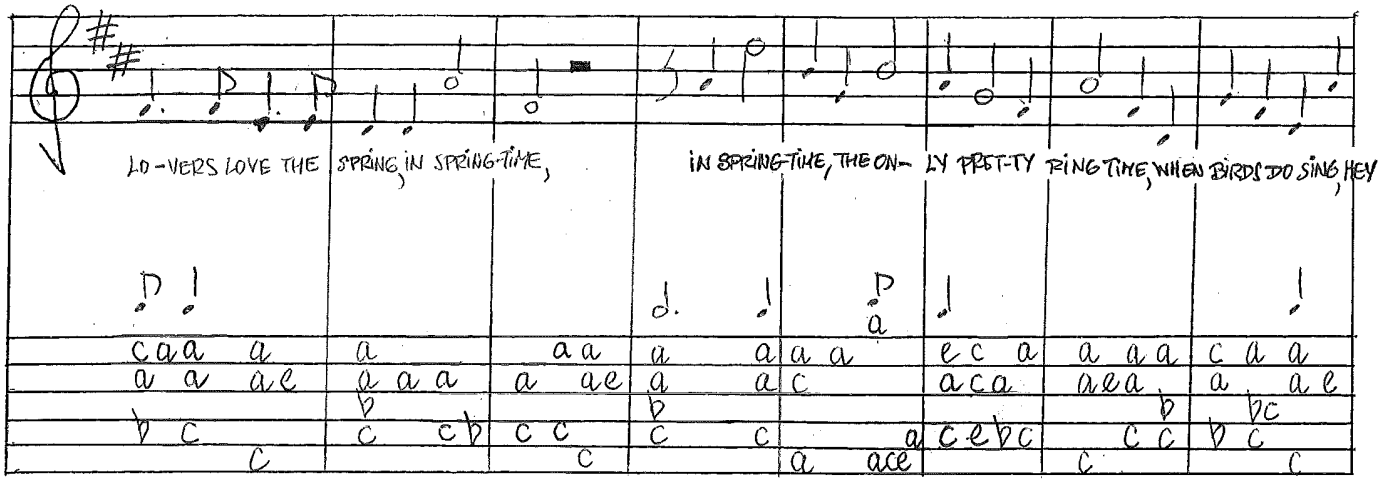
IT WAS A LOVER AND HIS LASS

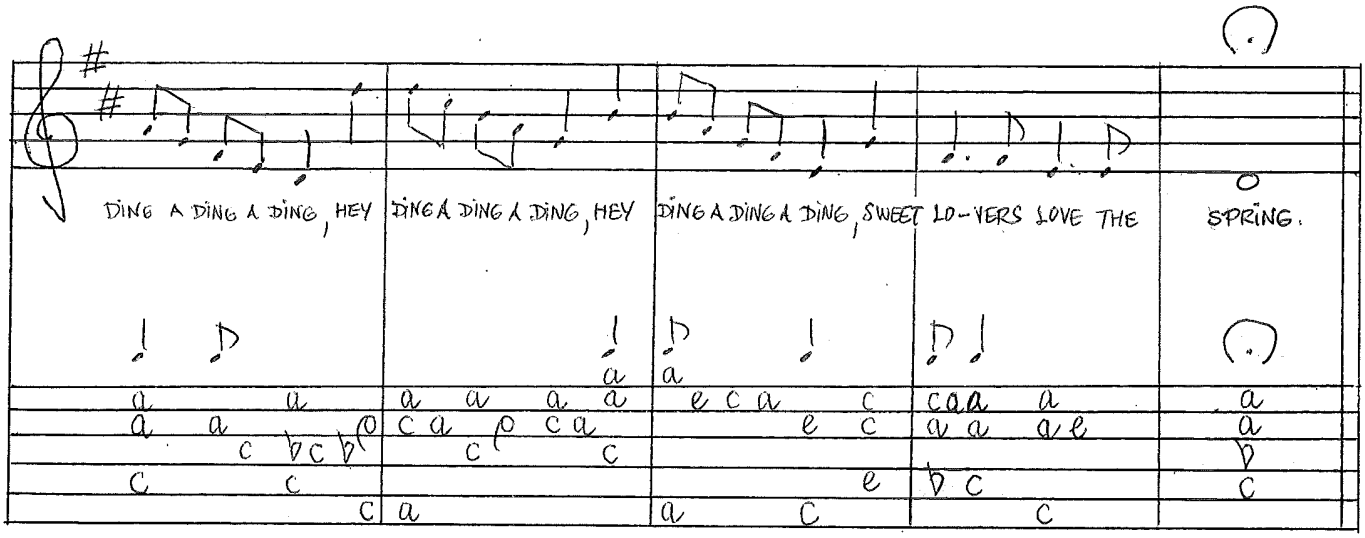
THOMAS MORLEY - 2

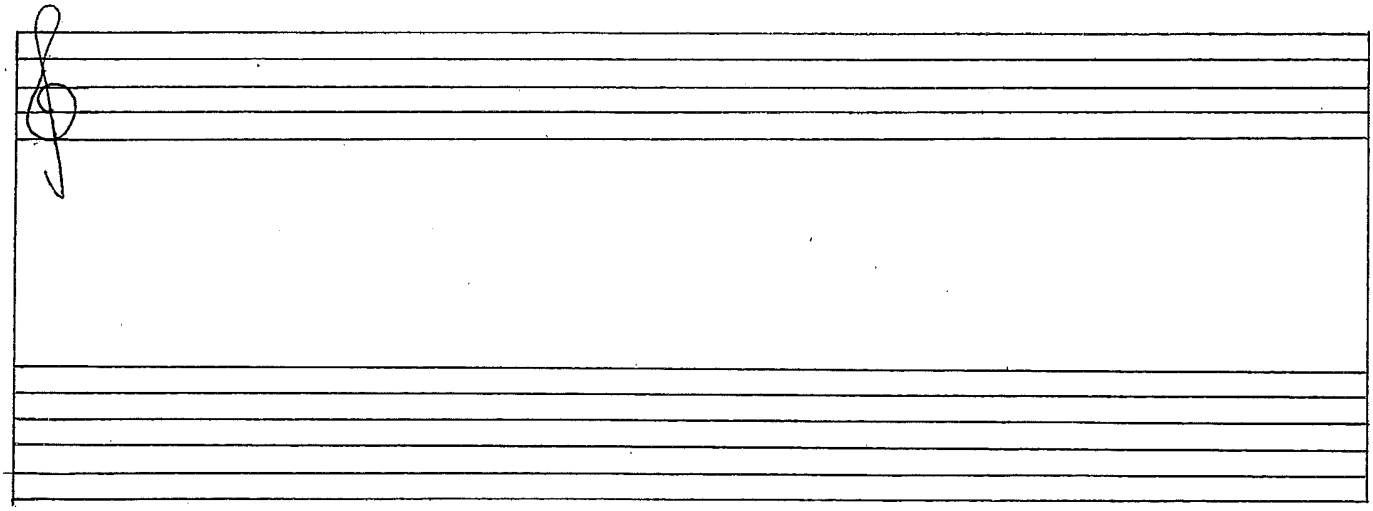




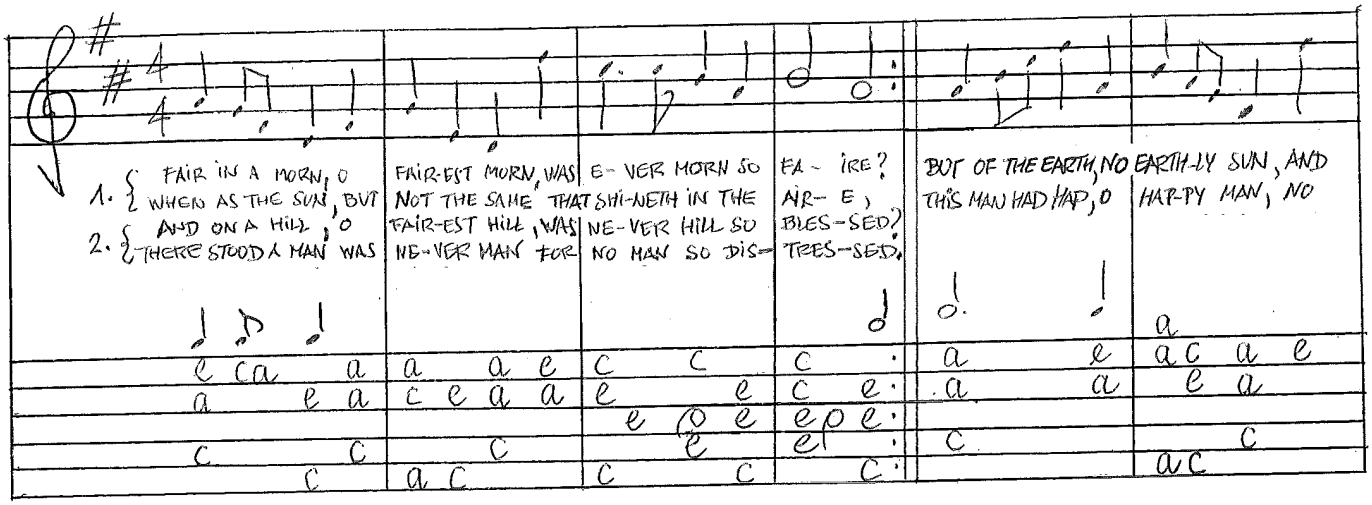


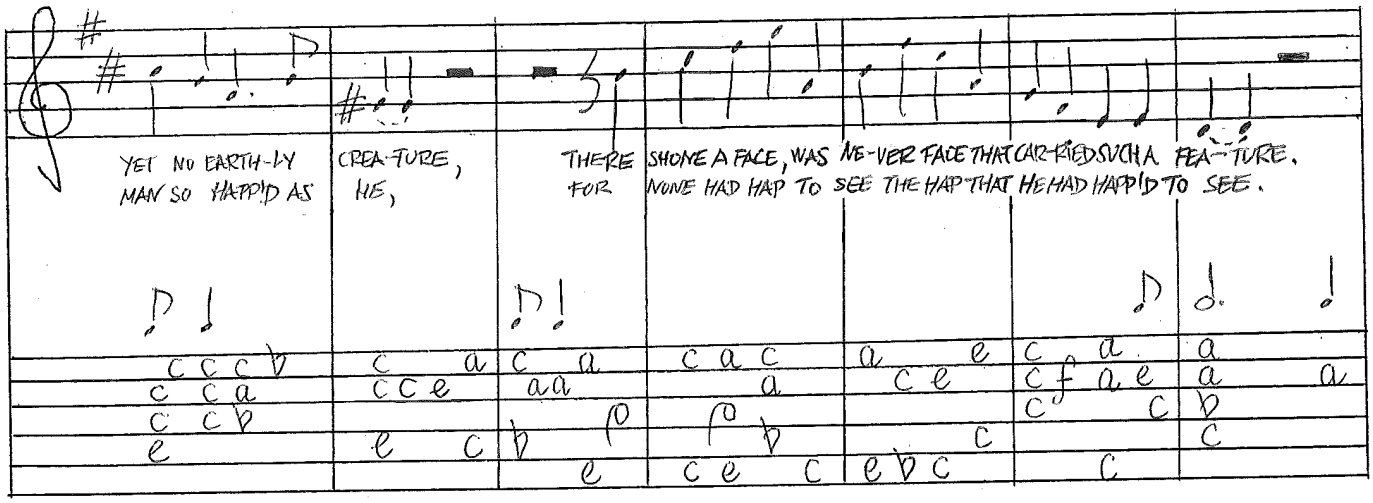

LO-VERS LOVE THE SPRING, IN SPRING-TIME,
IN SPRING-TIME, THE ON- LY PRET-TY RING TIME, WHEN BIRDS DO SING, HEY

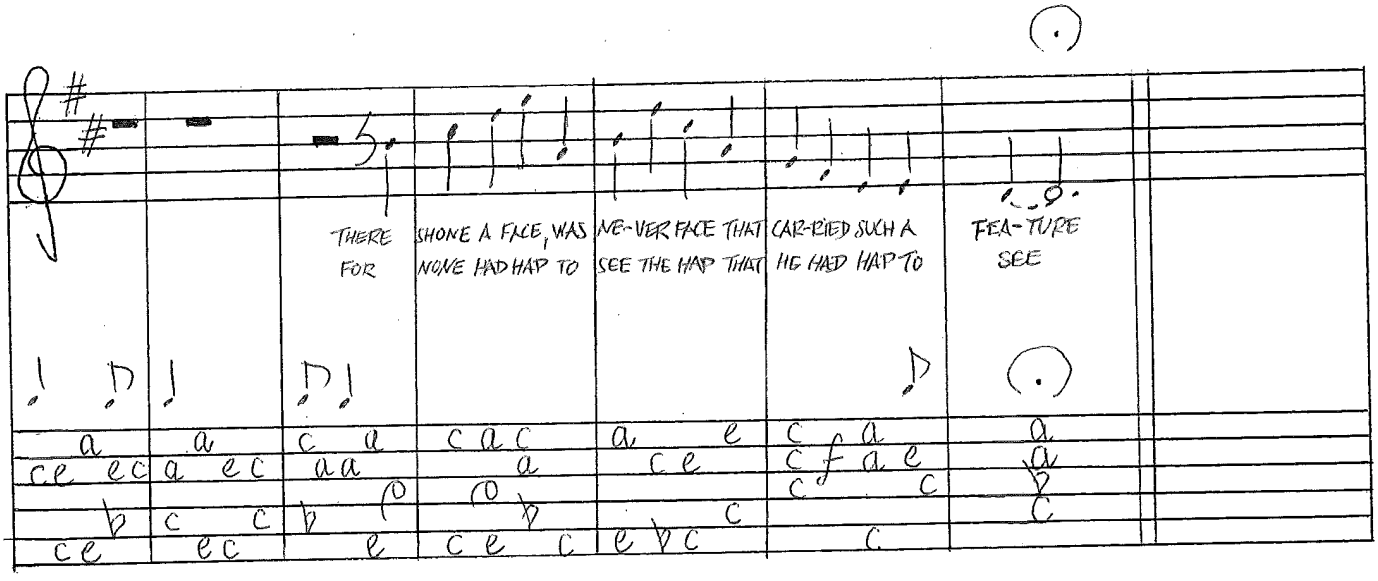

DING A DING A DING, HEY
DING A DING A DING, HEY
DING A DING A DING, SWEET LO-VERS LOVE THE
SPRING.



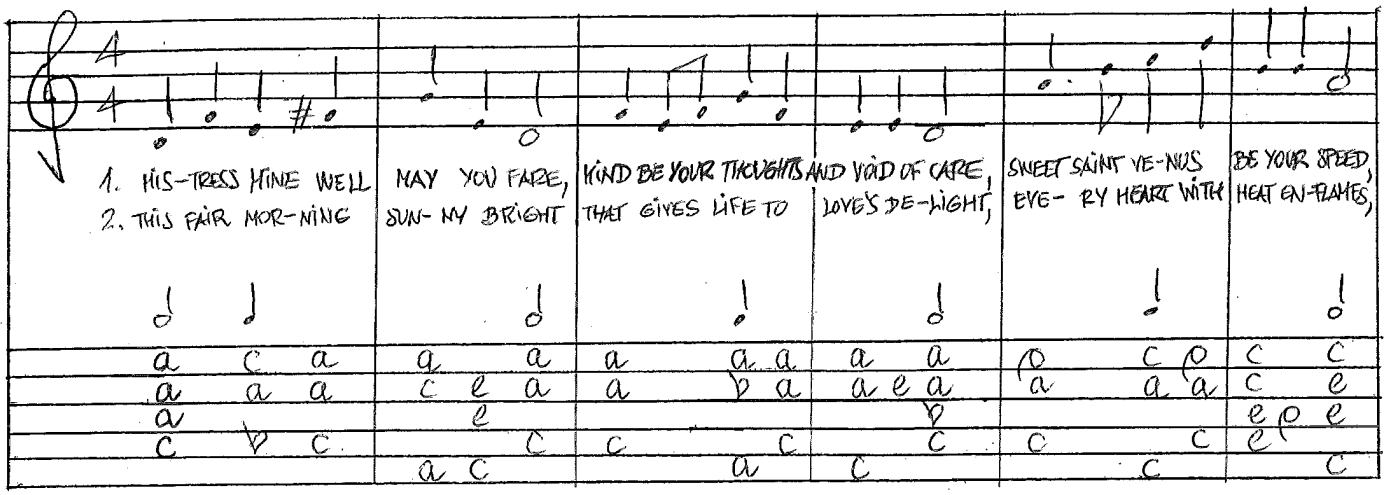
FAIR IN A MORN

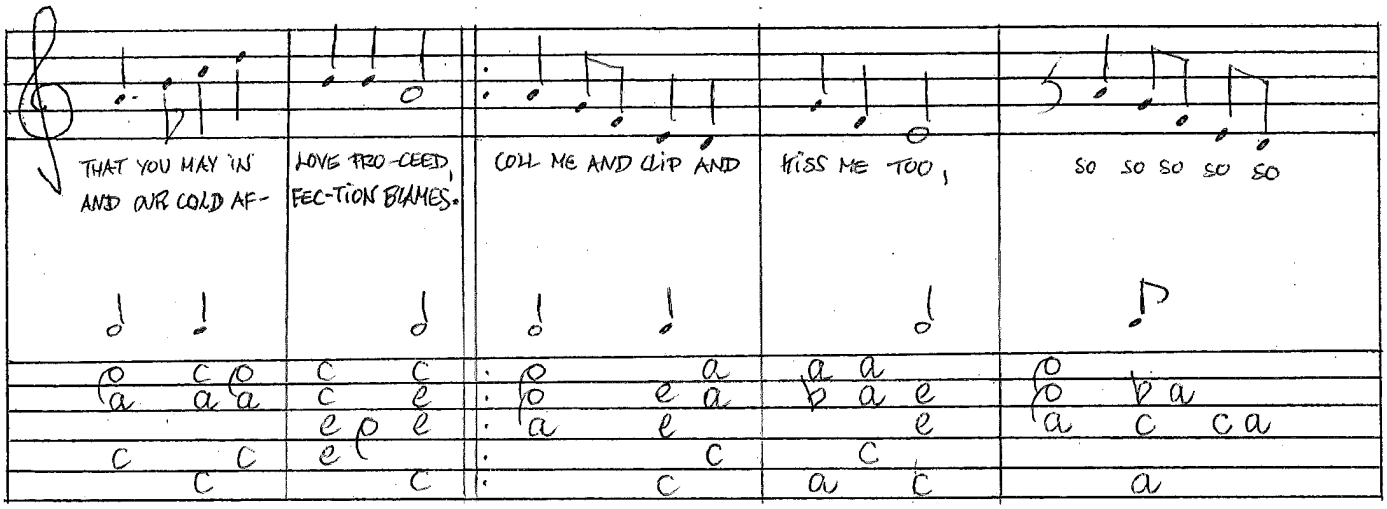


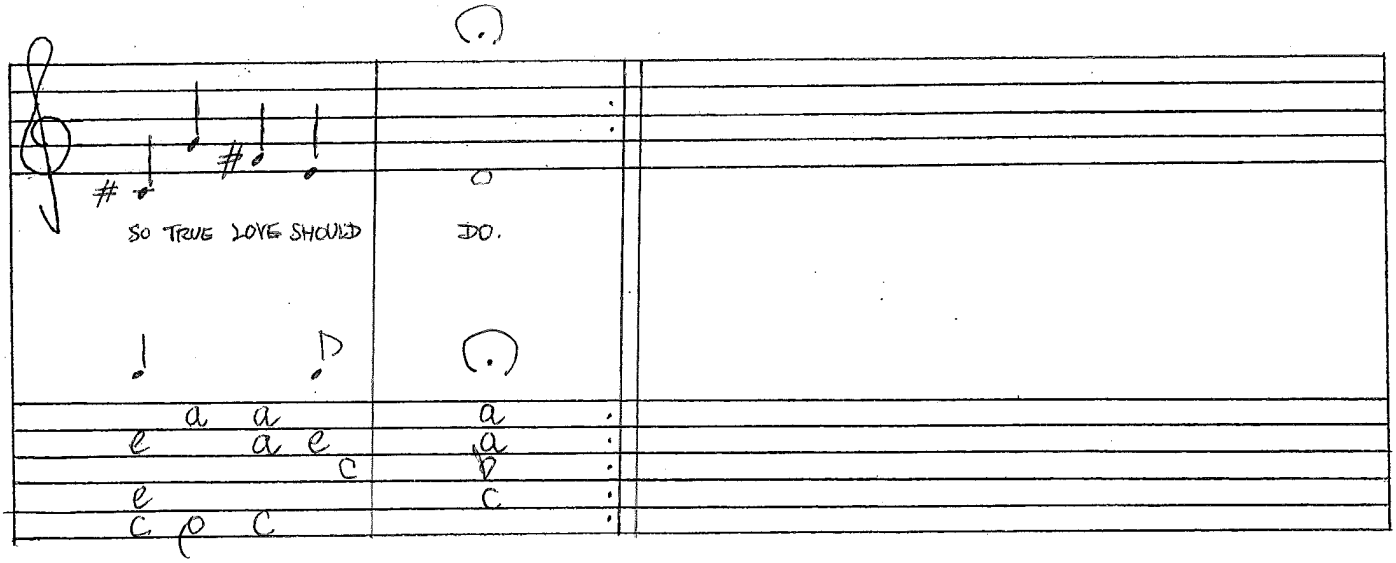




MISTRESS MINE WELL MAY YOU FARE — THOMAS MORLEY – 5





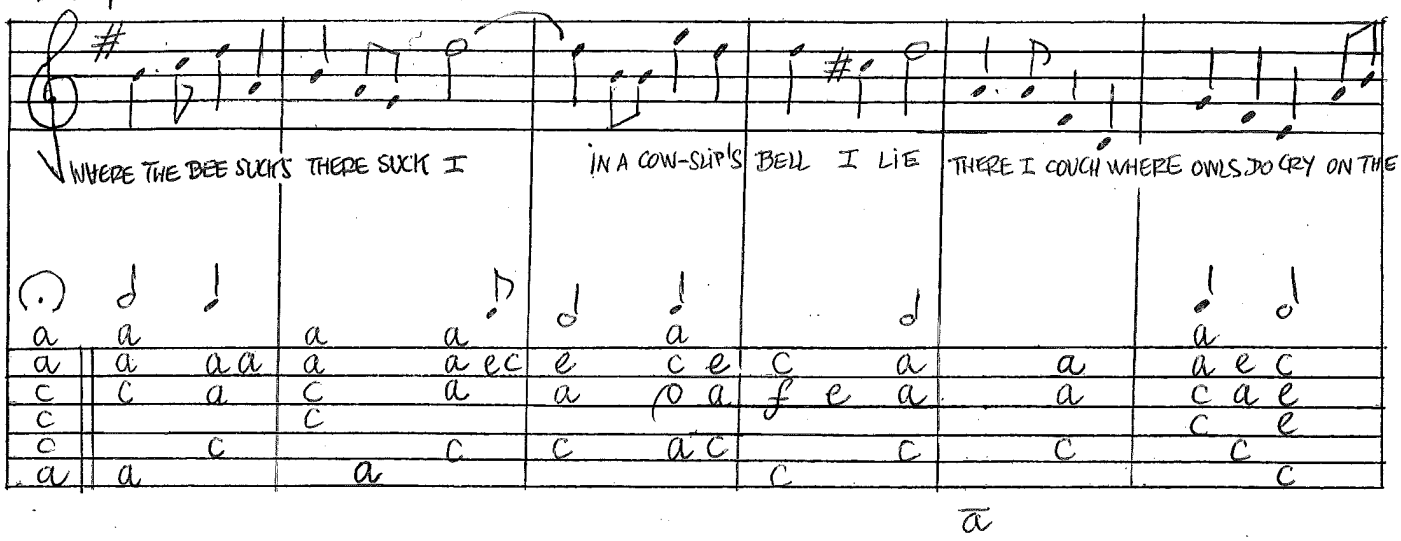


WHERE THE BEE SUCKS

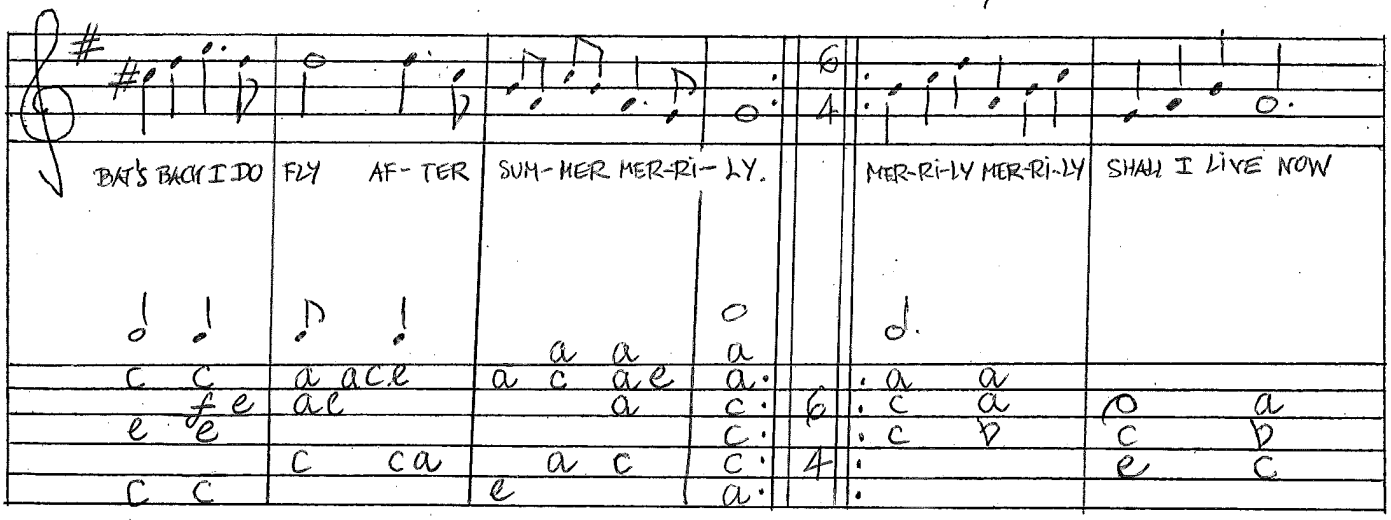
ROBERT JOHNSON -1

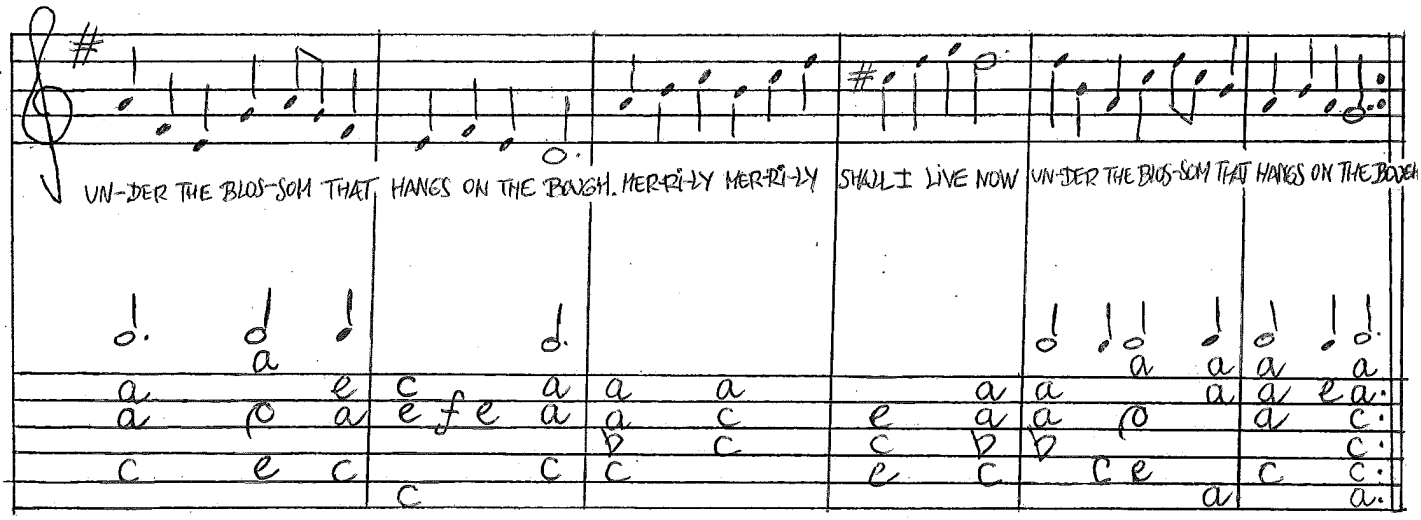
(W. SHAKESPEARE, THE TEMPEST)

Lively

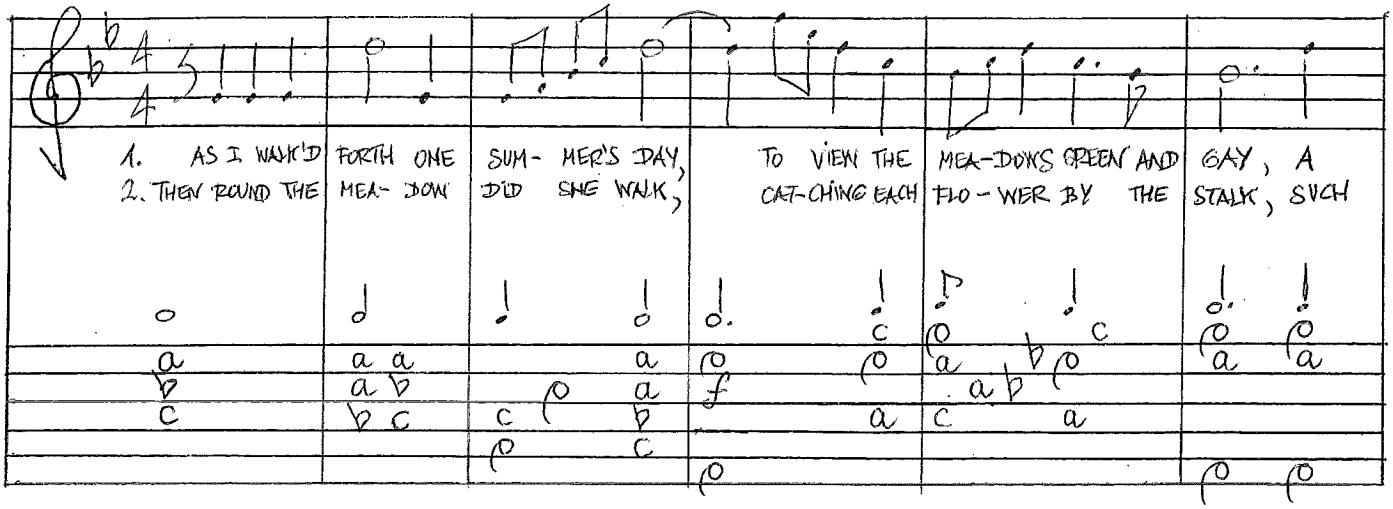


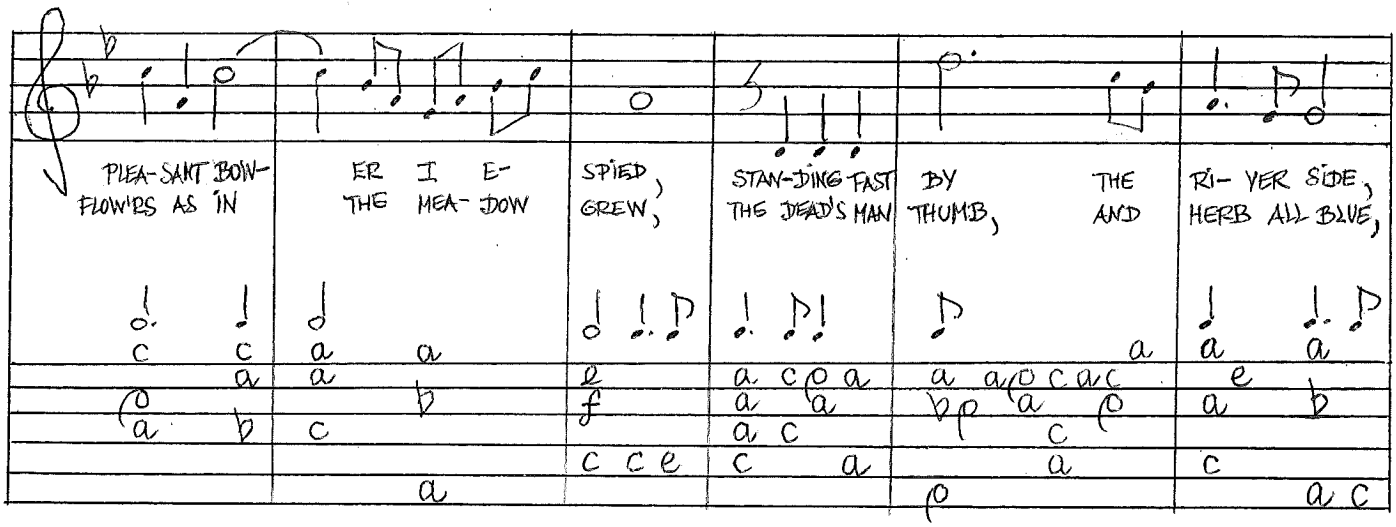
A little quicker

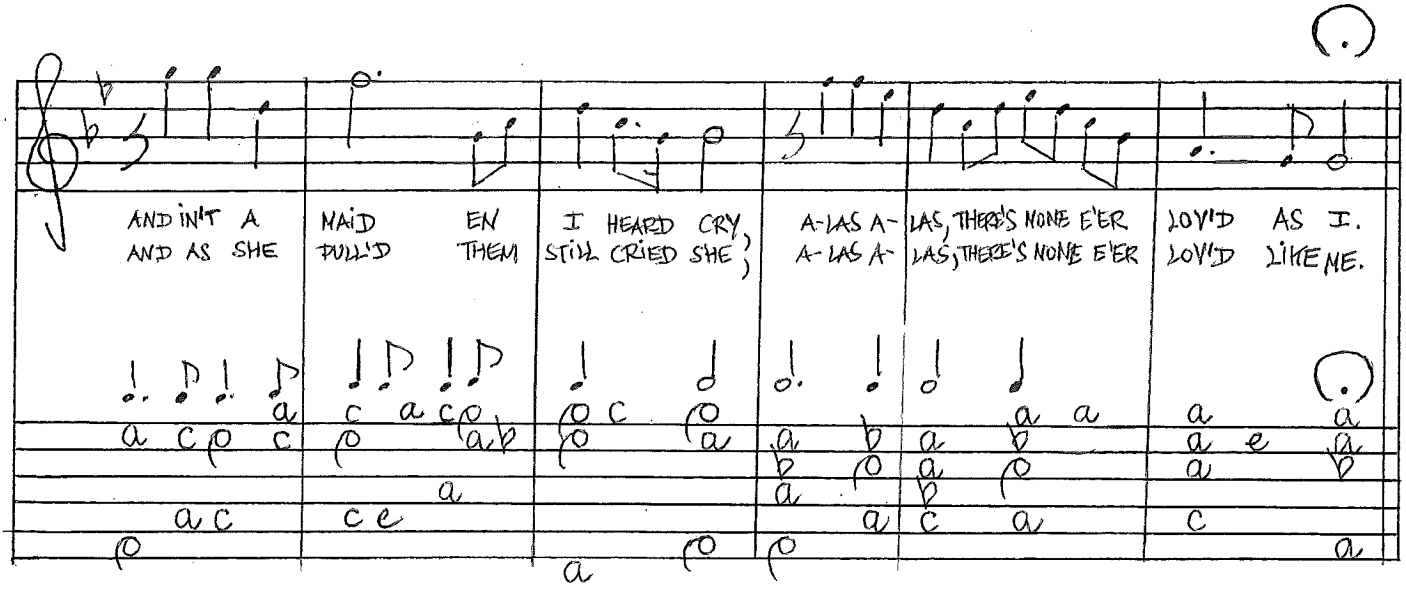


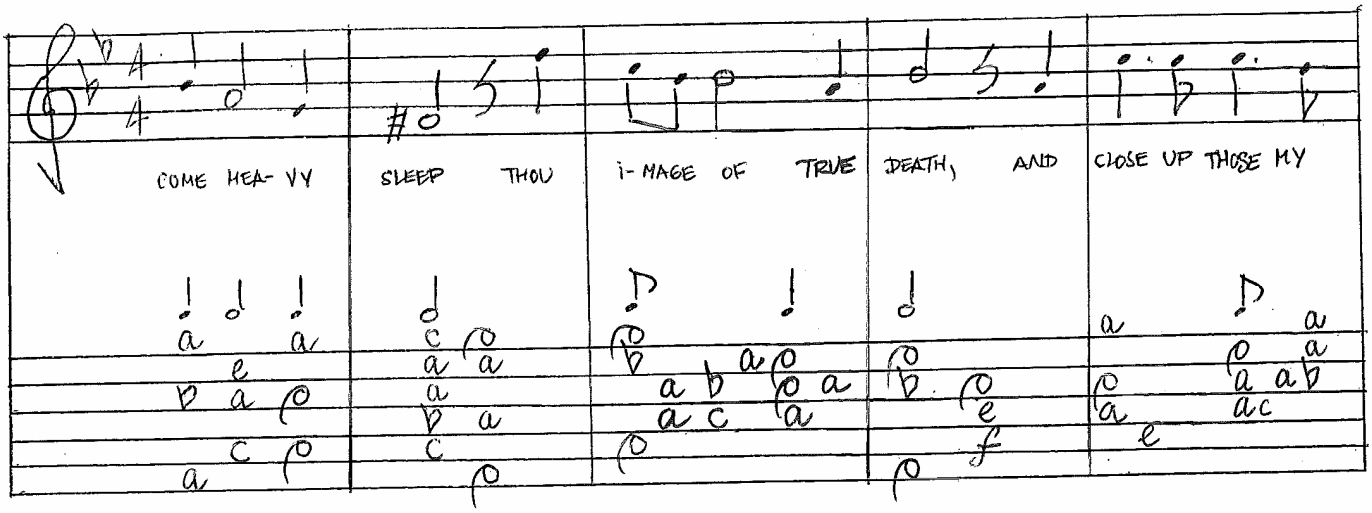


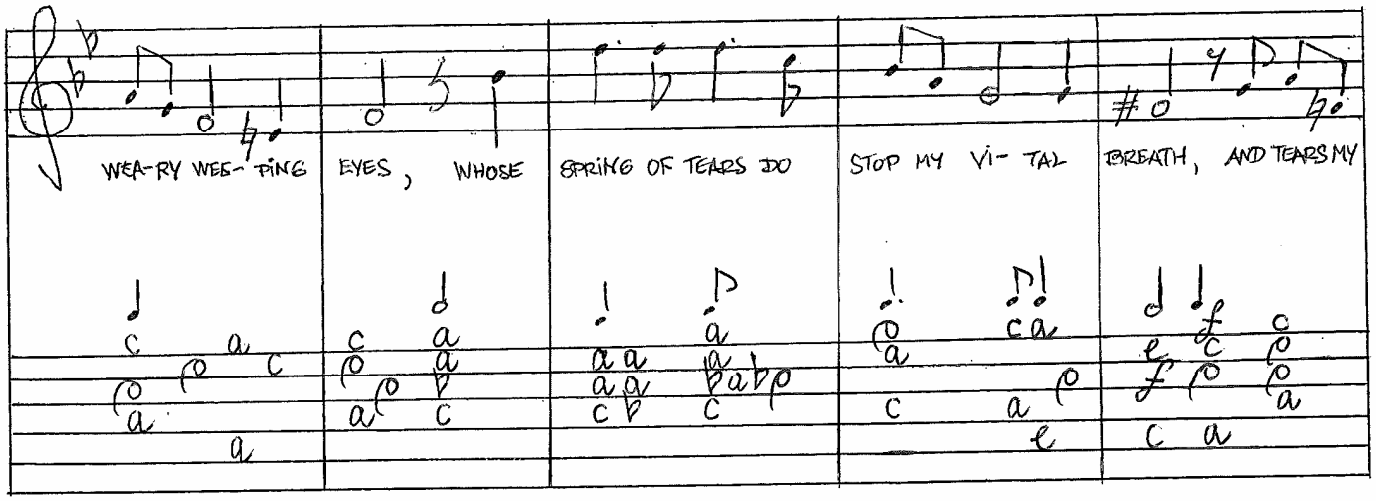
AS I WALKED FORTH

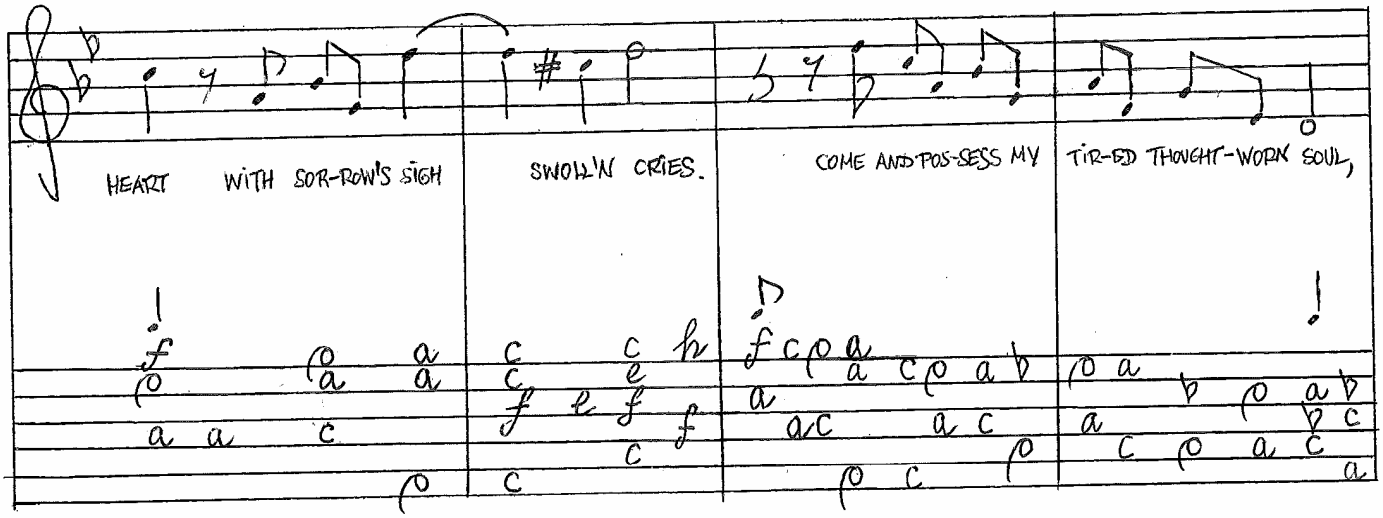


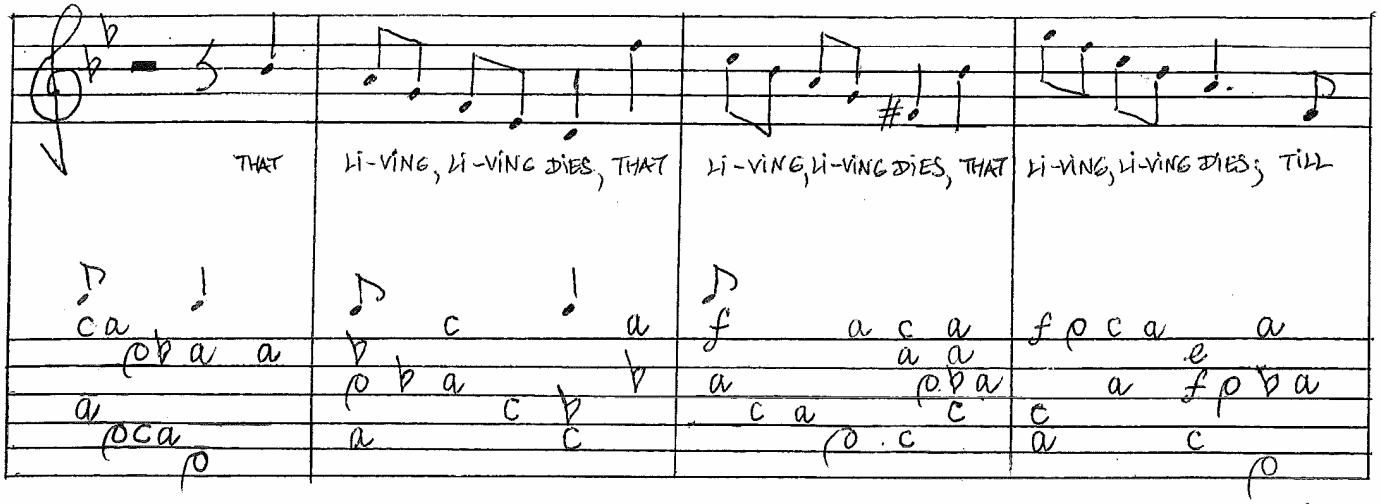


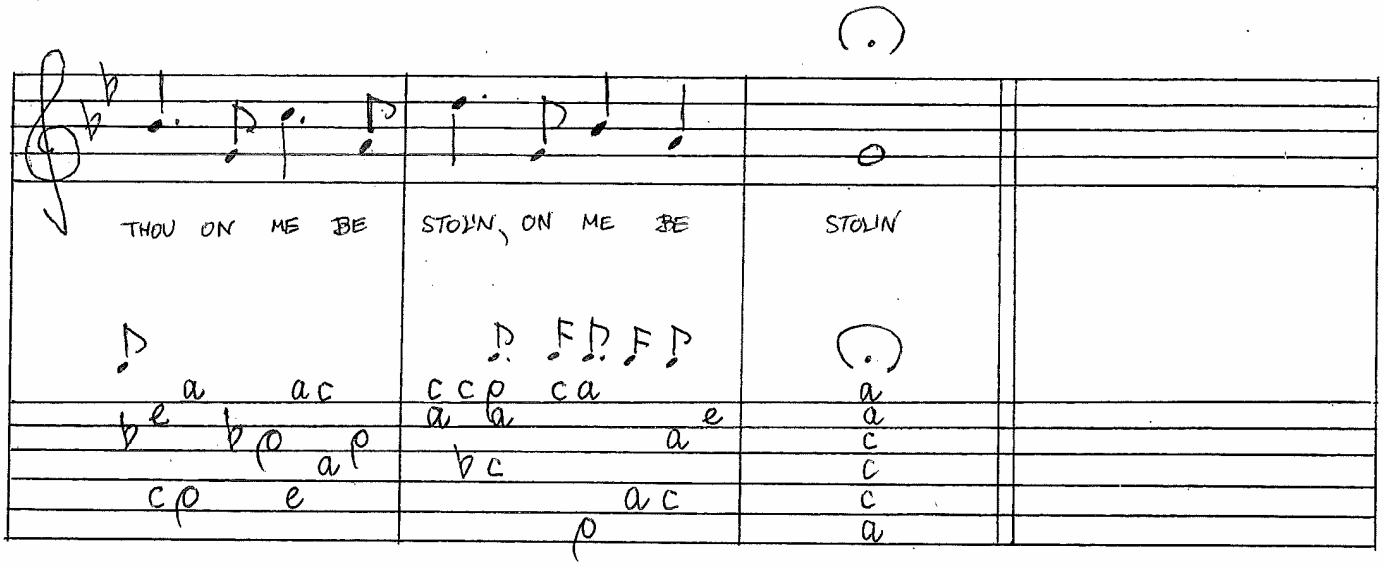


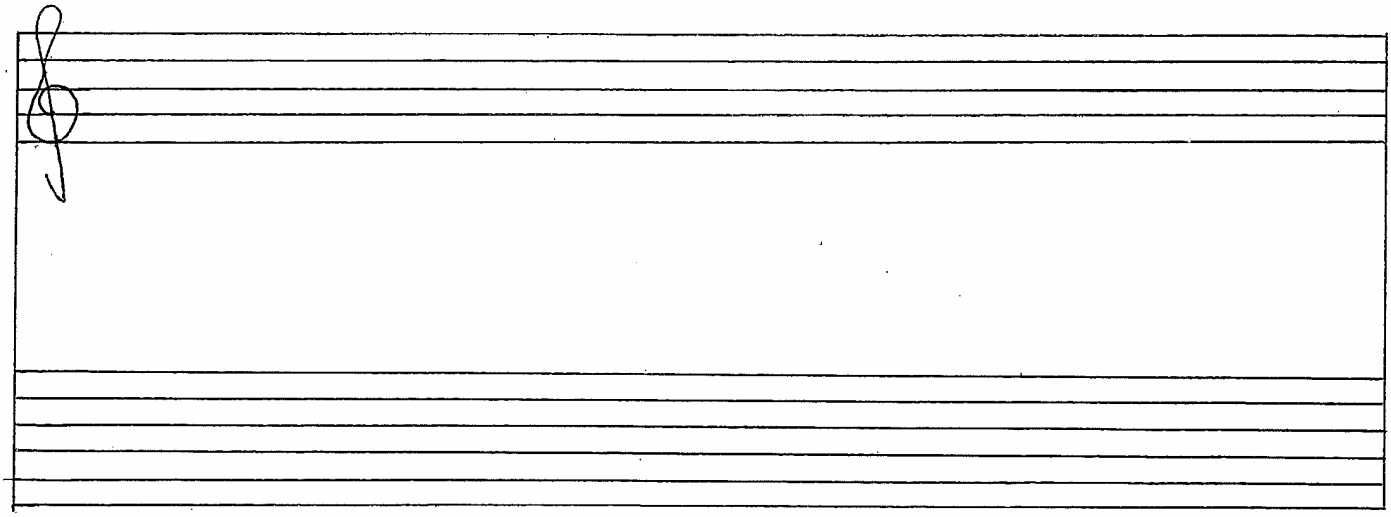

COME HEA- VY SLEEP THOU I- MAGE OF TRUE DEATH, AND CLOSE UP THOSE MY


WEA-RY WEE- PING EYES, WHOSE SPRING OF TEARS DO STOP MY VI- TAL BREATH, AND TEARS MY


HEART WITH SOR-ROW'S SIGH SWOLL'N CRIES. COME AND POS-SESS MY TIR-ED THOUGHT-WORN SOUL,


THAT
LI-VING, LI-VING DIES, THAT
LI-VING, LI-VING DIES, THAT
LI-VING, LI-VING DIES; TILL

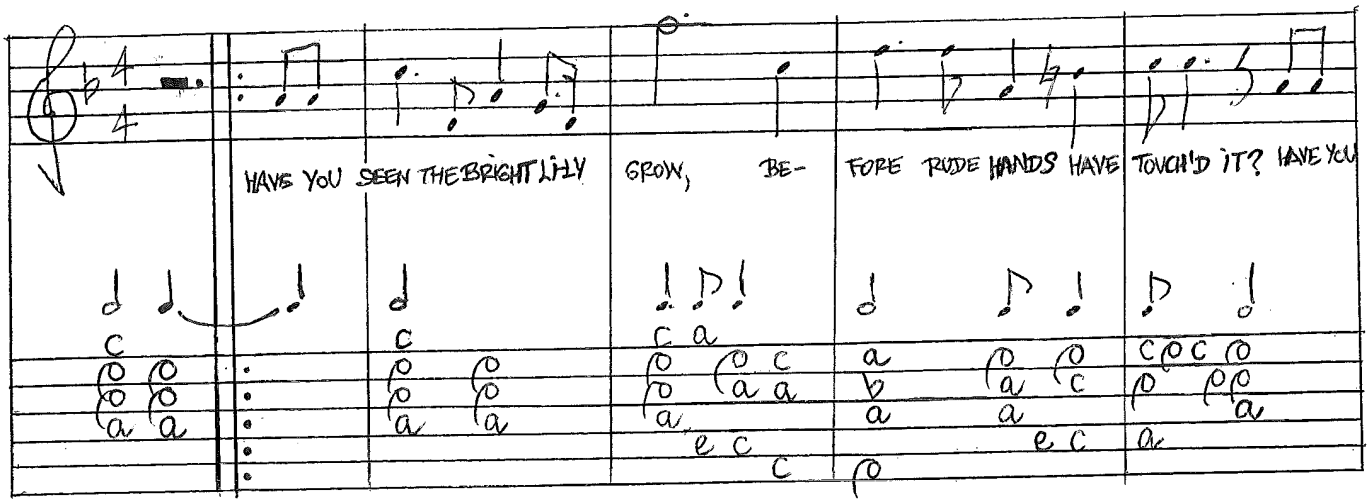

THOU ON ME BE
STOLN, ON ME BE
STOLN

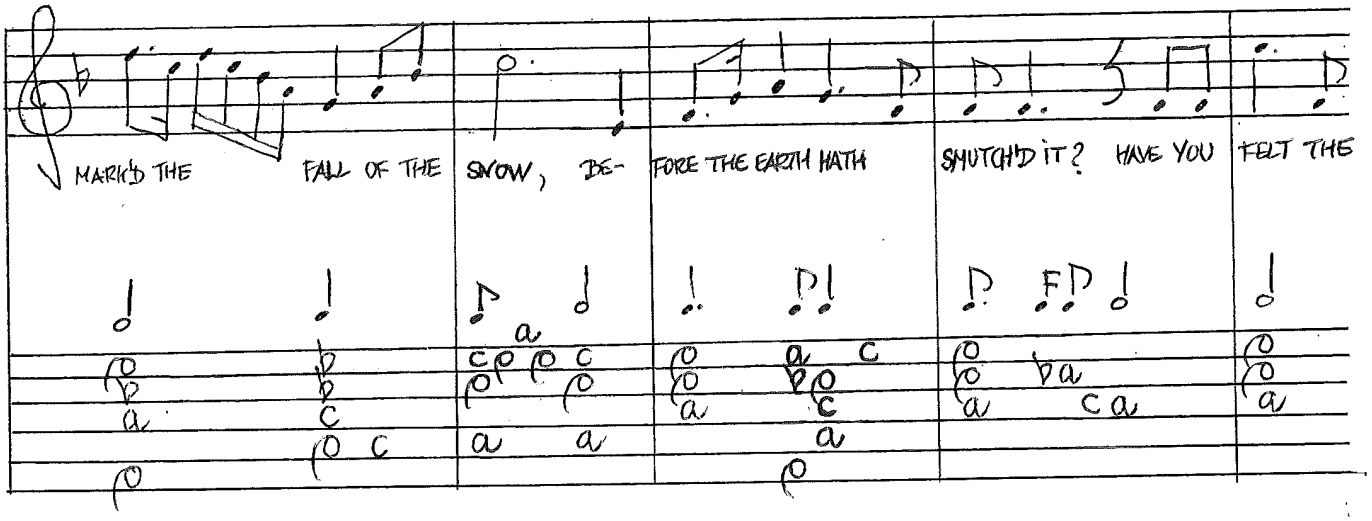


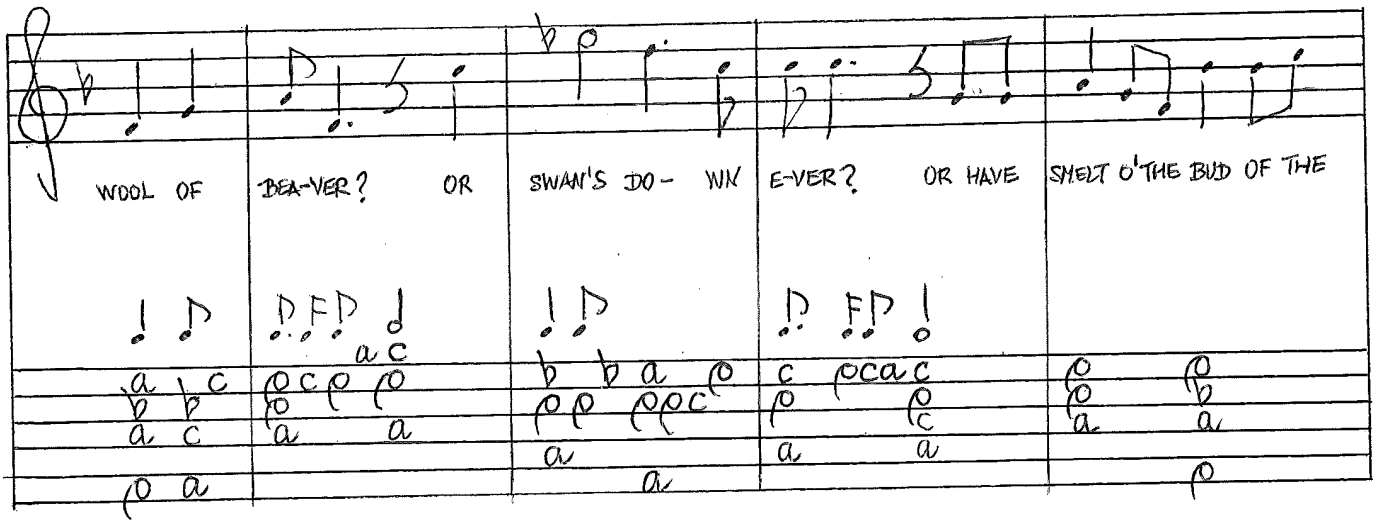
HAVE YOU SEEN THE BRIGHT LILY GROW

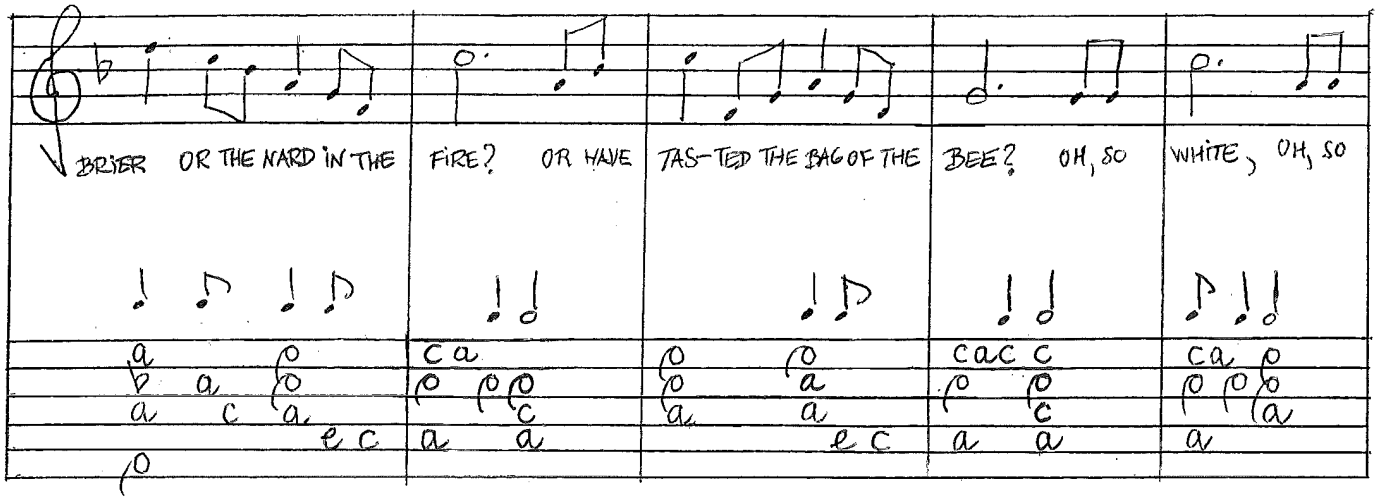
ROBERT JOHNSON – 5

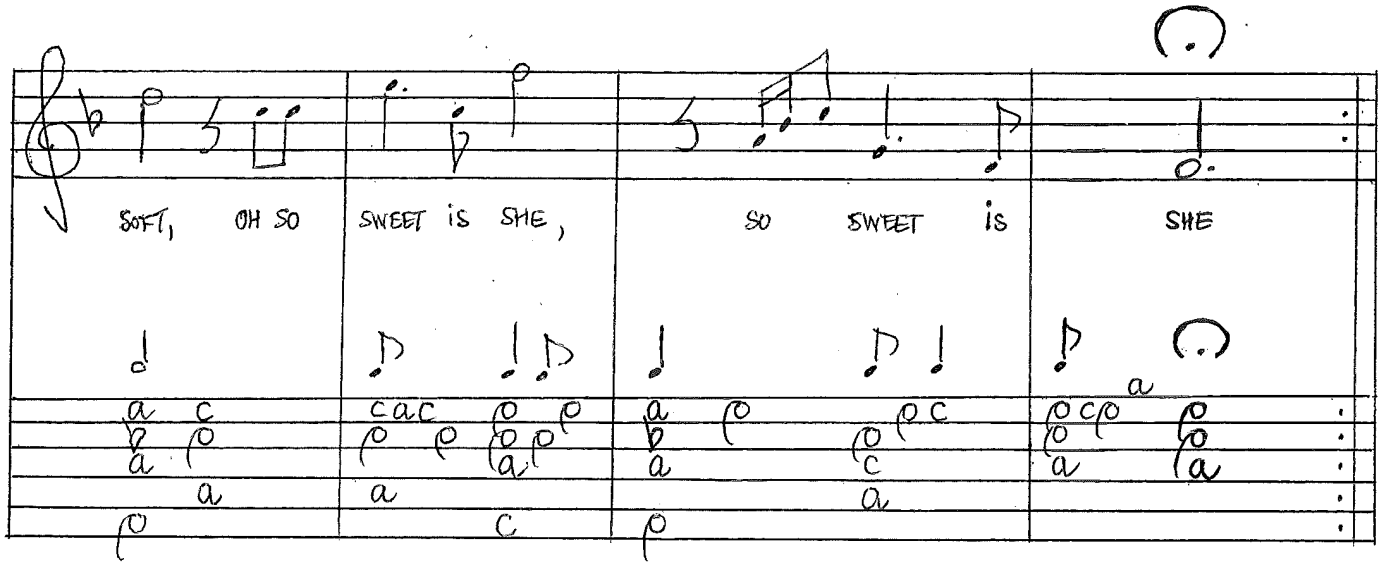
(BEN JONSON, THE DEVIL IS AN ASS)

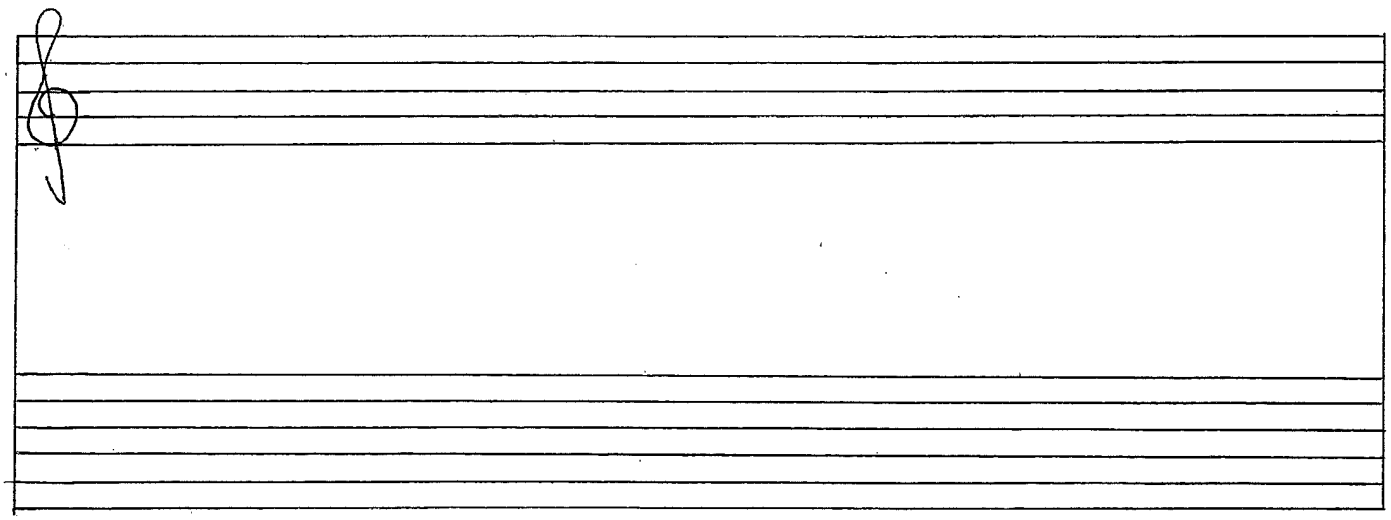


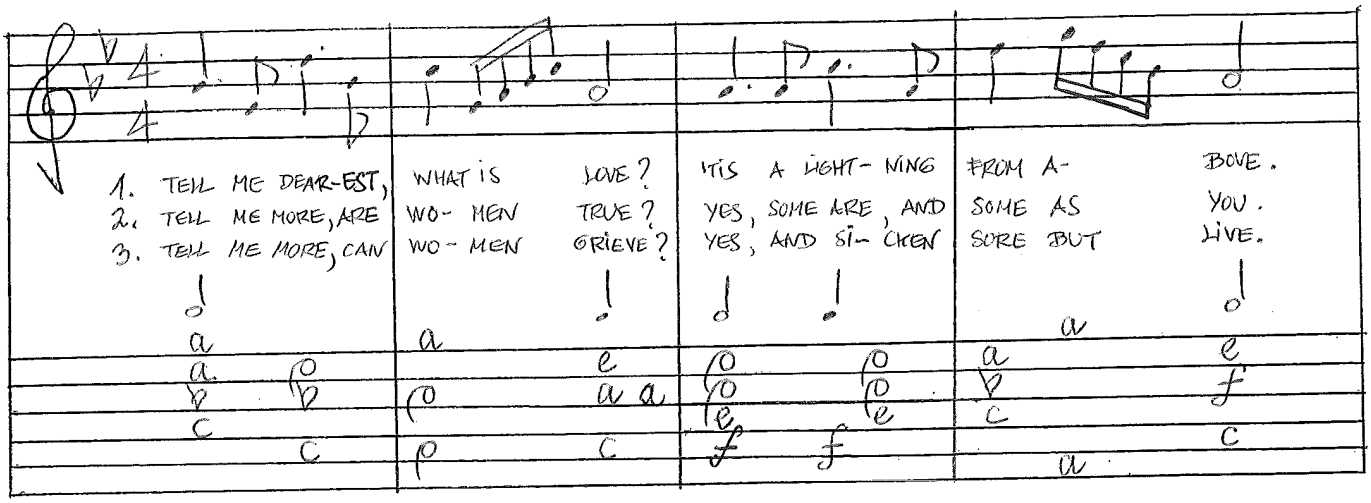


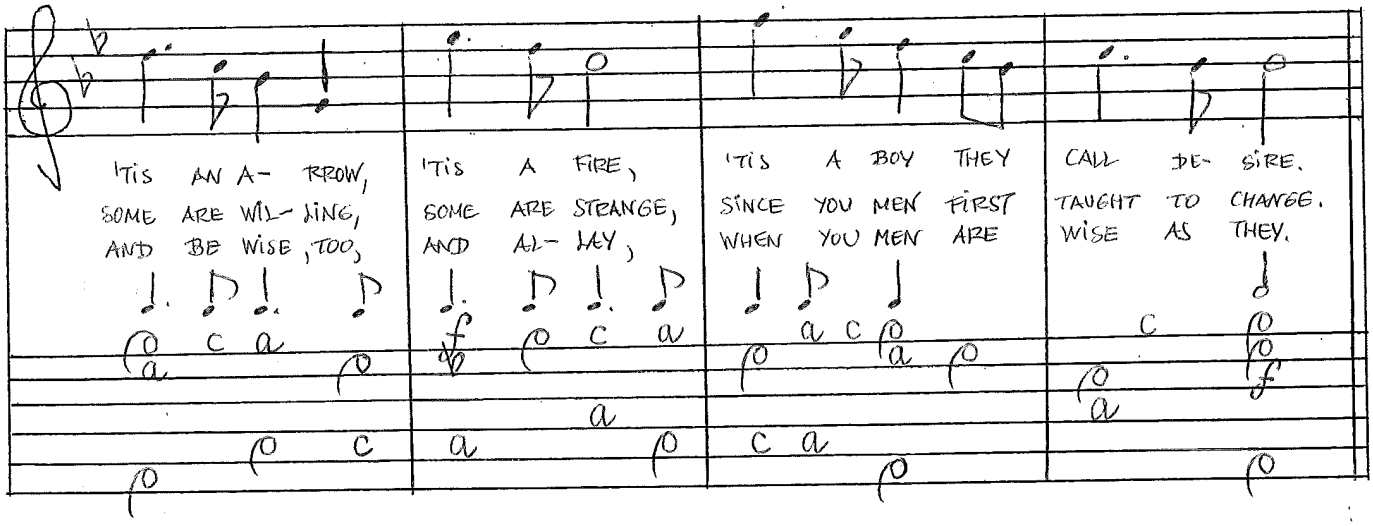


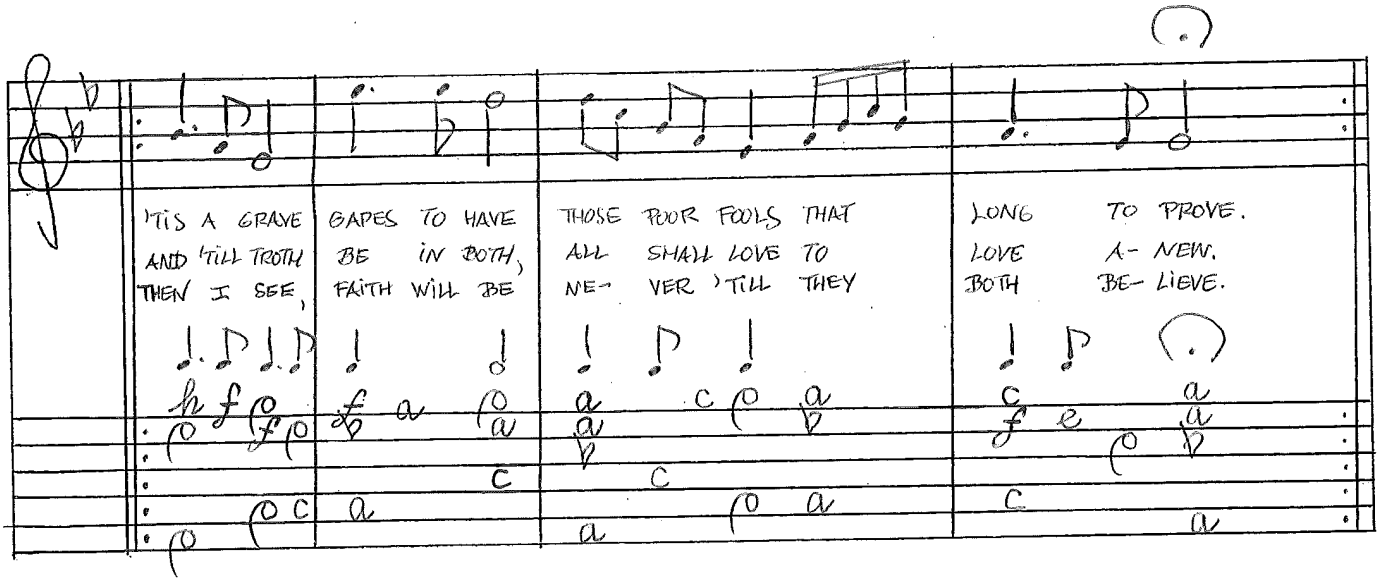

BRIER OR THE NARD IN THE
FIRE? OR HAVE
TAS-TED THE BAG OF THE
BEE? OH, SO
WHITE, OH, SO


SOFT, OH SO
SWEET IS SHE,
SO SWEET IS
SHE




1. TELL ME DEAR-EST, WHAT IS LOVE? 'TIS A LIGHT- NING FROM A- BOVE.
2. TELL ME MORE, ARE WO- MEN TRUE? YES, SOME ARE, AND SOME AS YOU.
3. TELL ME MORE, CAN WO- MEN GRIEVE? YES, AND SI- CKEN SORE BUT LIVE.


'TIS AN A- RROW, 'TIS A FIRE, 'TIS A BOY THEY CALL DE- SIRE.
SOME ARE WIL- LING, SOME ARE STRANGE, SINCE YOU MEN FIRST TAUGHT TO CHANGE.
AND BE WISE, TOO, AND AL- WAY, WHEN YOU MEN ARE WISE AS THEY.

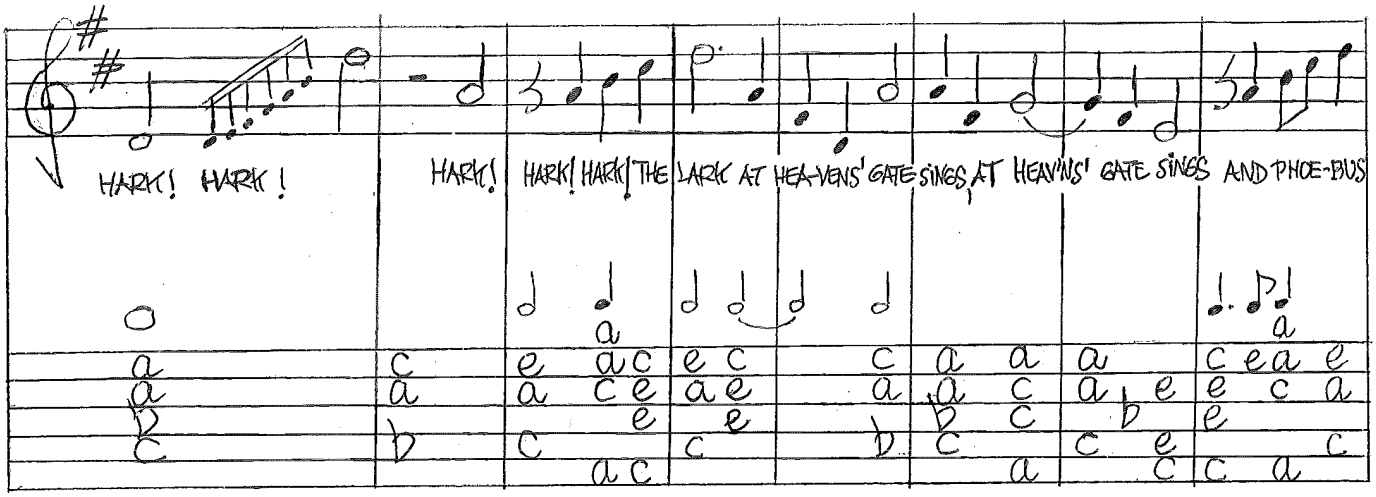

'TIS A GRAVE GAPES TO HAVE THOSE POOR FOOLS THAT LONG TO PROVE.
AND 'TILL TROTH BE IN BOTH, ALL SHALL LOVE TO LOVE A- NEW.
THEN I SEE, FAITH WILL BE NE- VER 'TILL THEY BOTH BE- LIEVE.

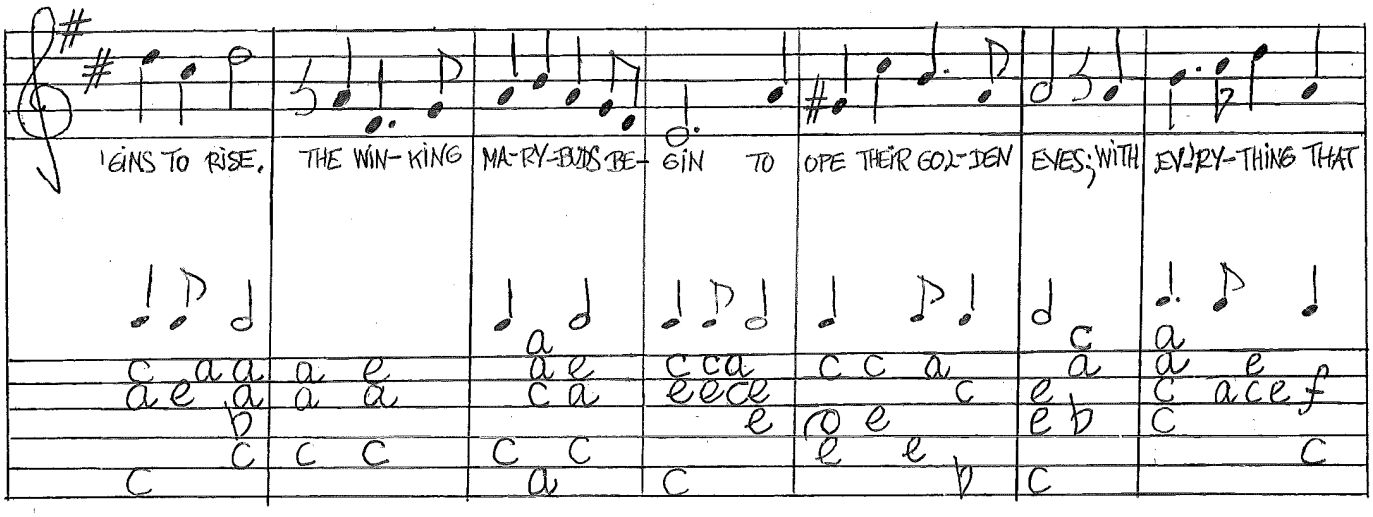
HARK, HARK! THE LARK

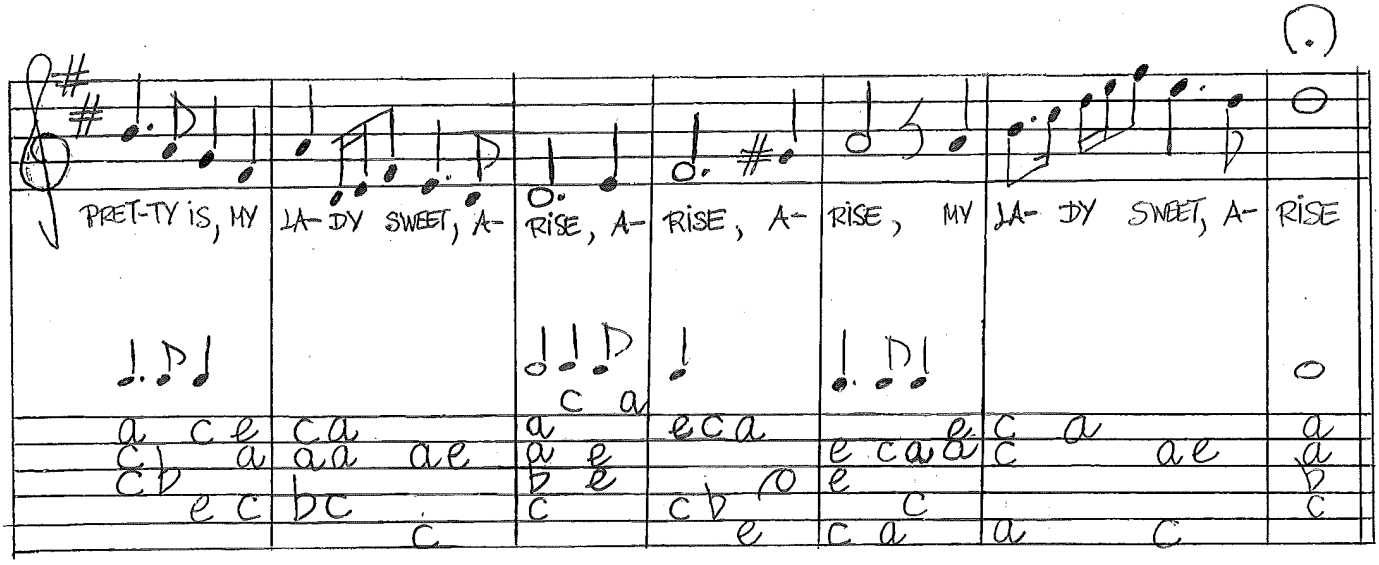
Quite quickly

ROBERT JOHNSON - 8

(W. SHAKESPEARE, CYMBELINE)



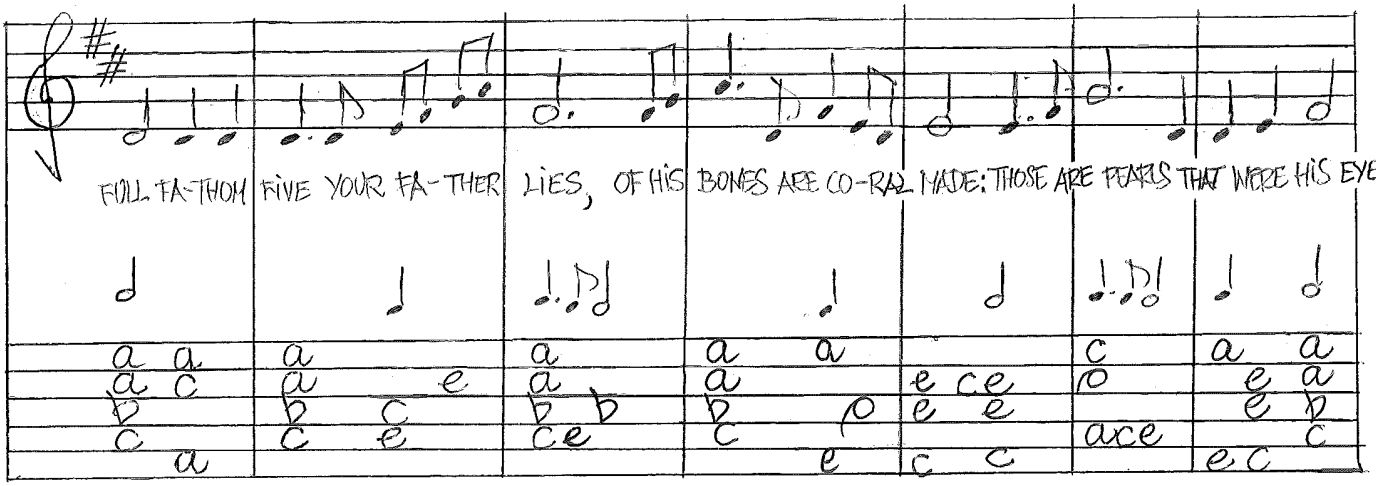


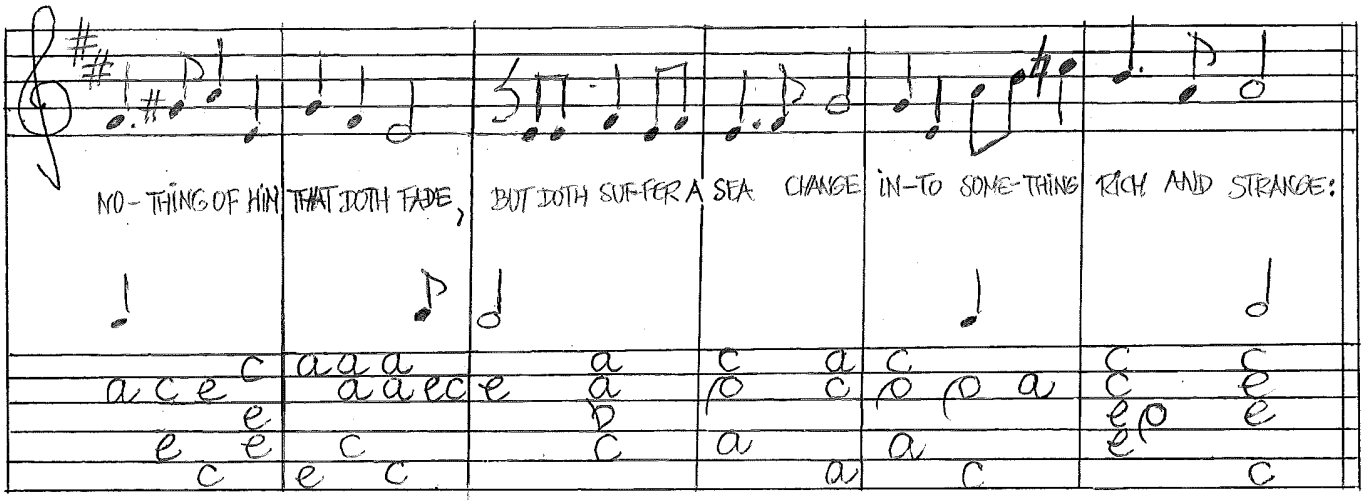


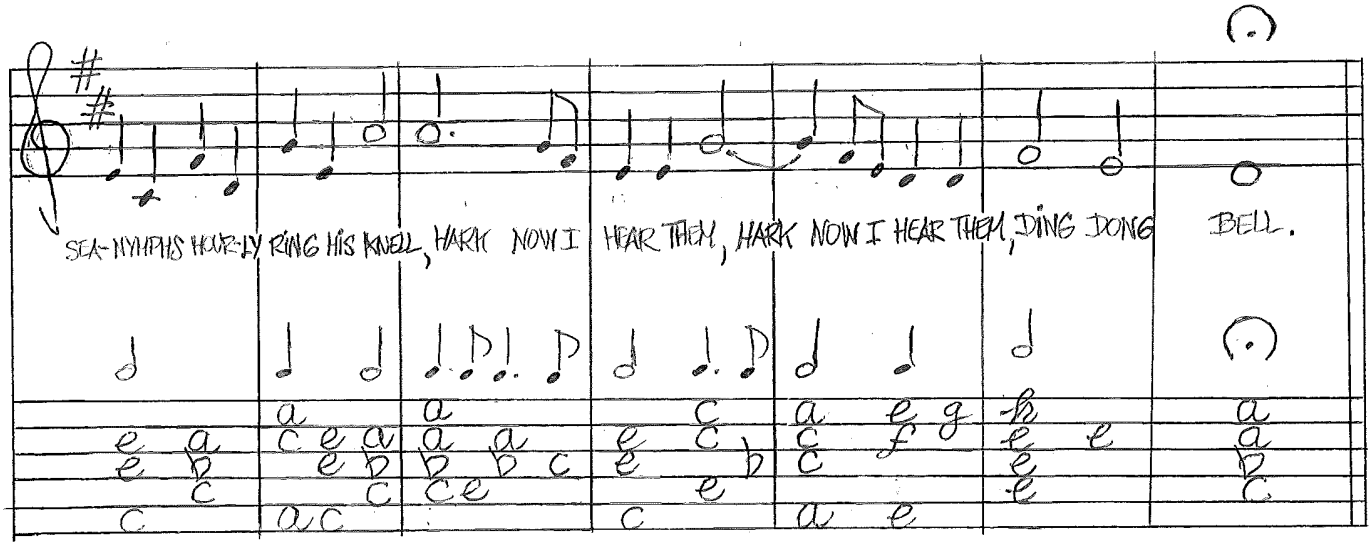
FULL FATHOM FIVE

ROBERT JOHNSON – 9

(W. SHAKESPEARE, THE TEMPEST)







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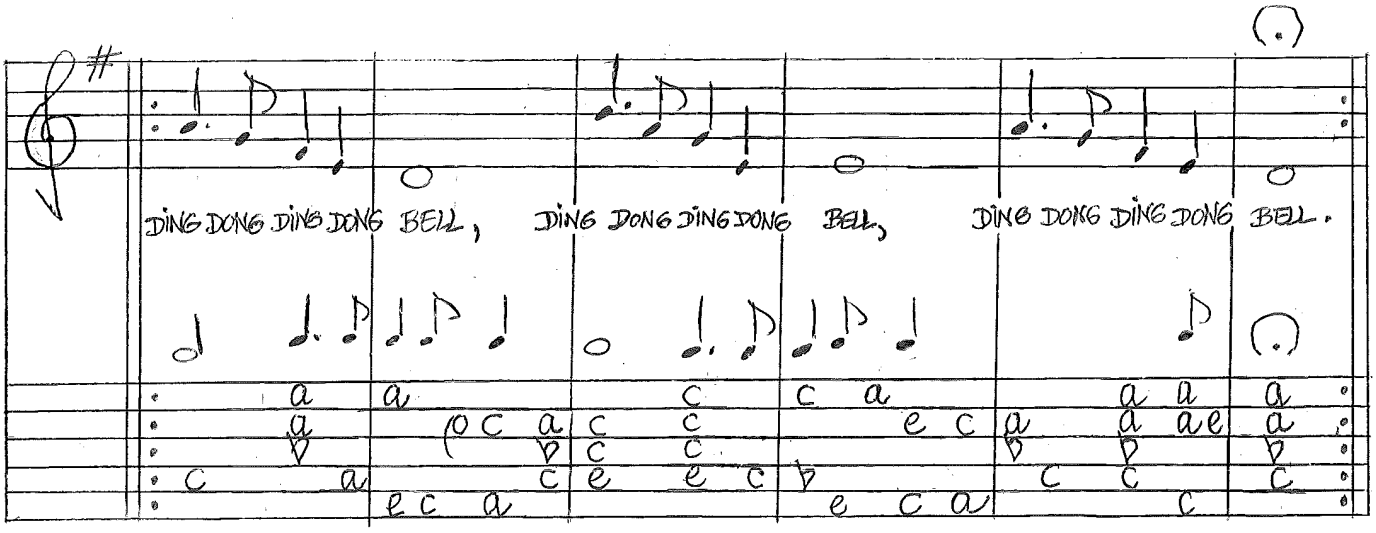
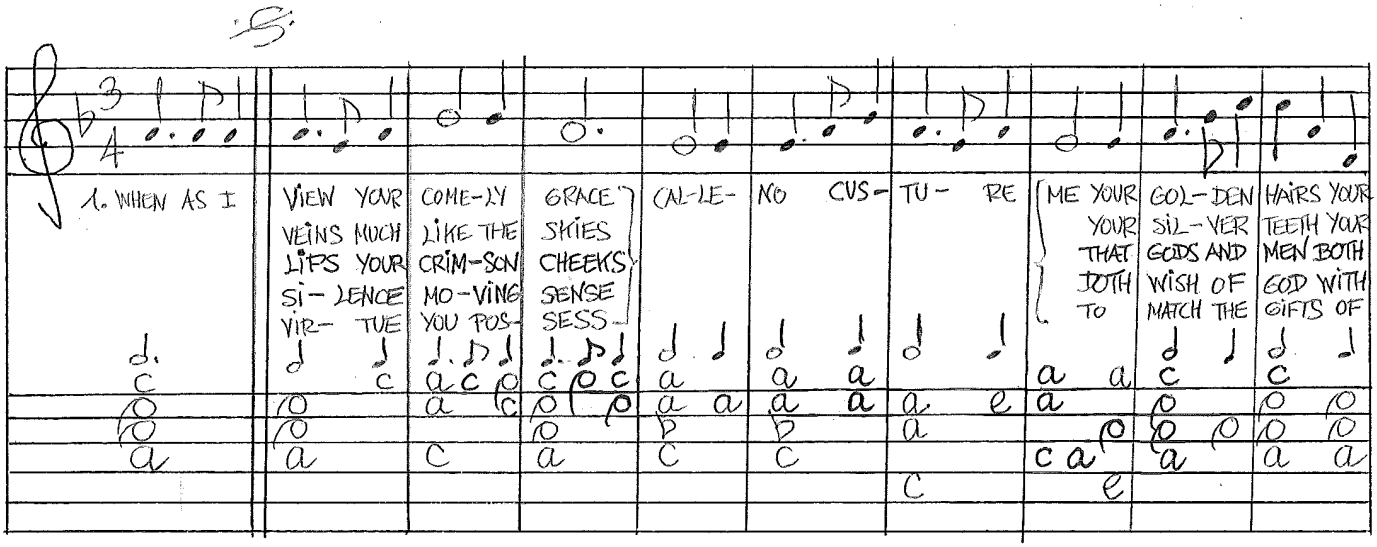
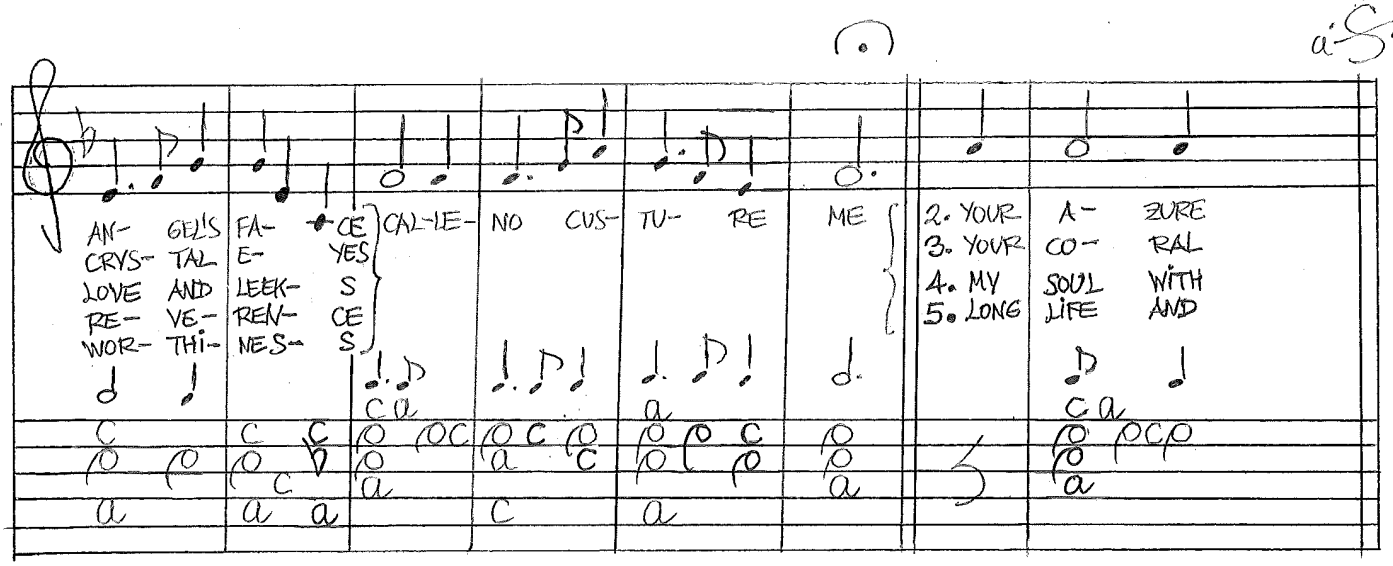


CALLENO CUSTURE ME

ANONYMOUS – 1

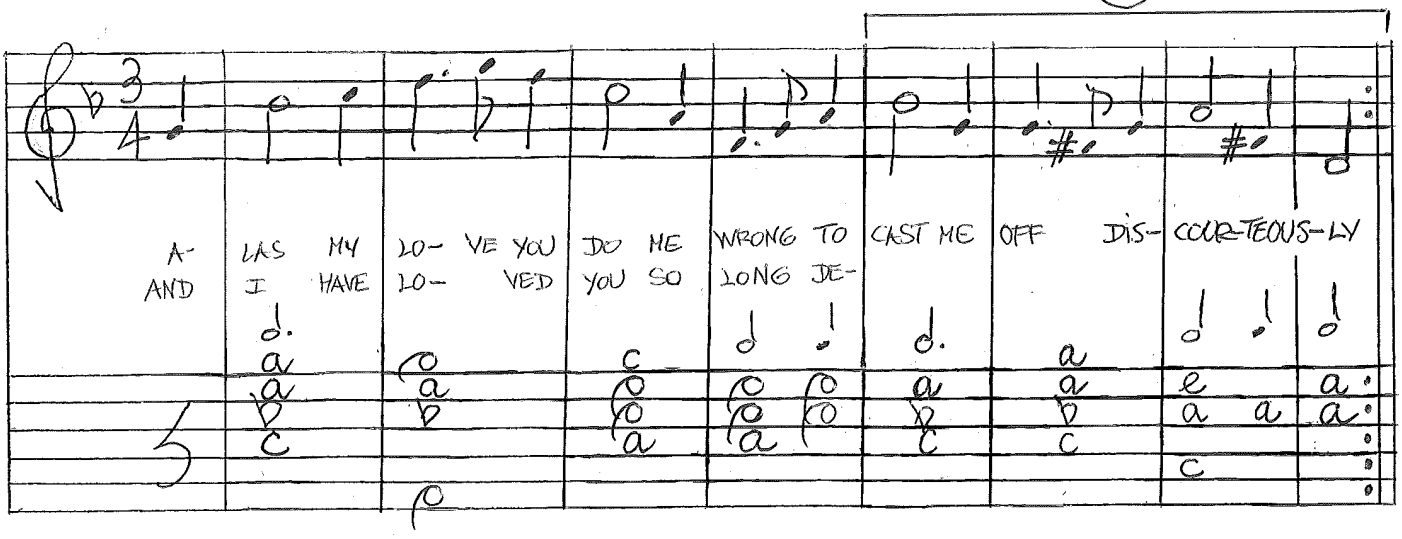


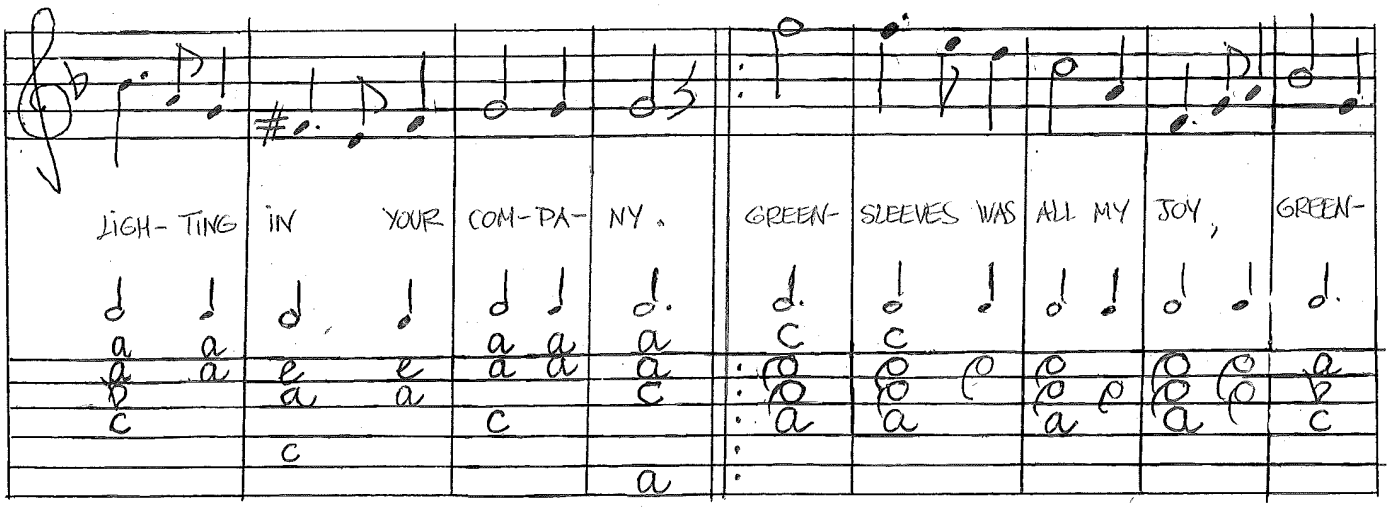


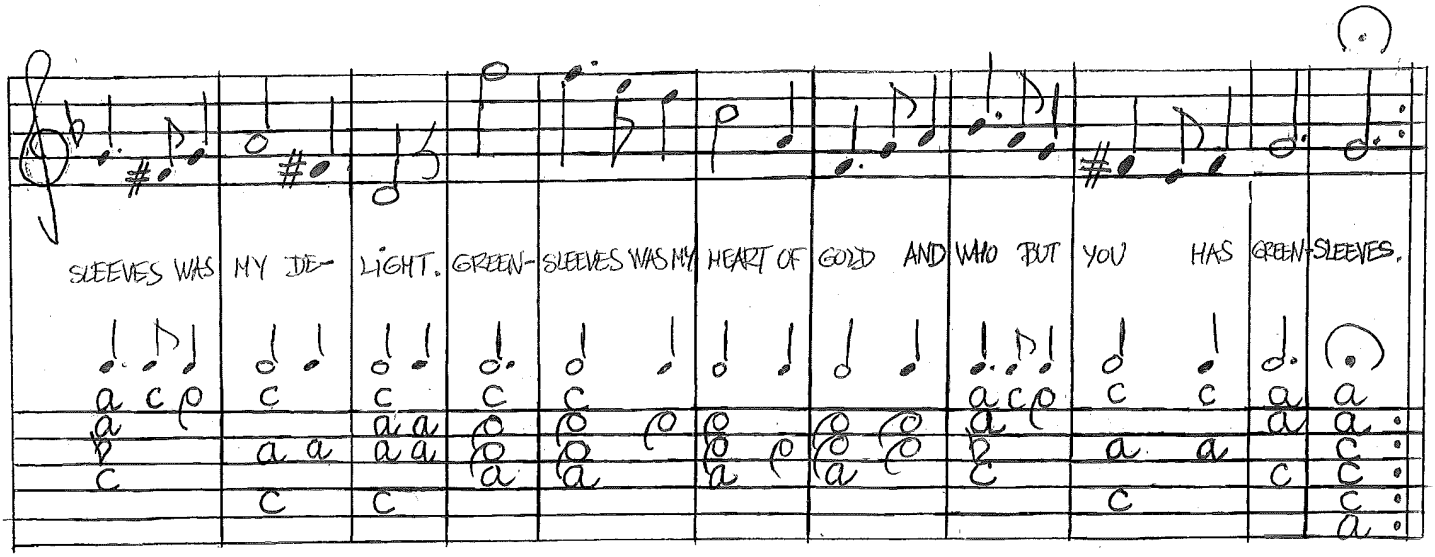
GREENSLEEVES

ANONYMOUS – 2

(1a)

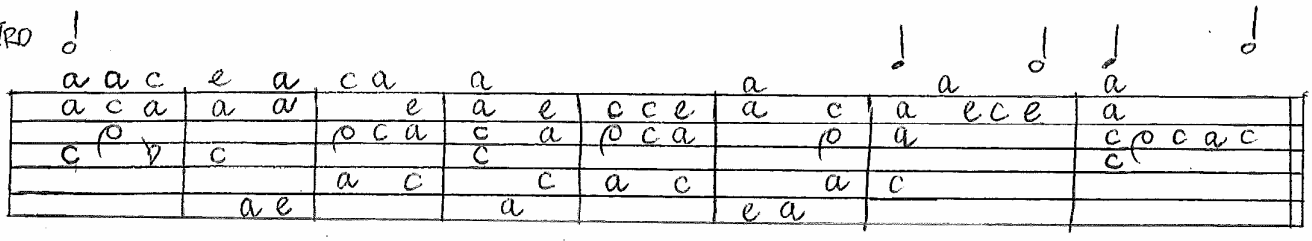






THE SWEET PRIME ROSES (FOLK SONG) ANONYMOUS-3

INTRO



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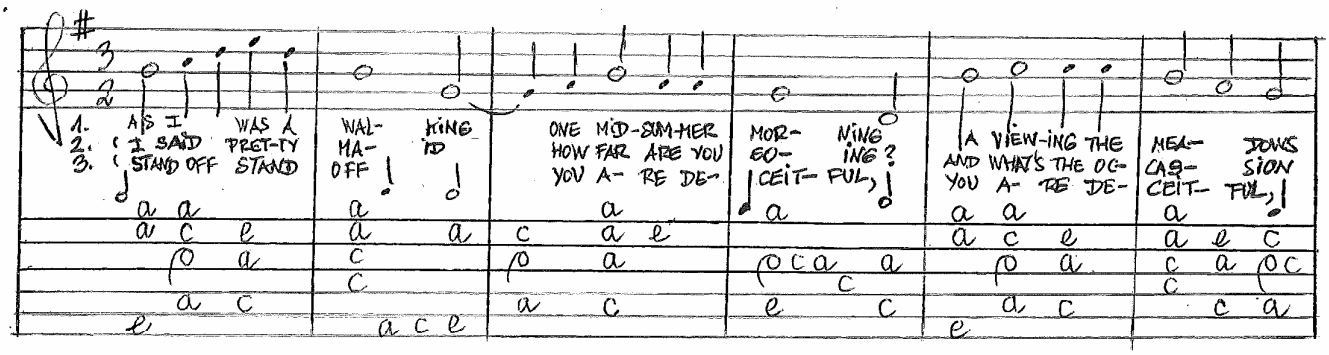

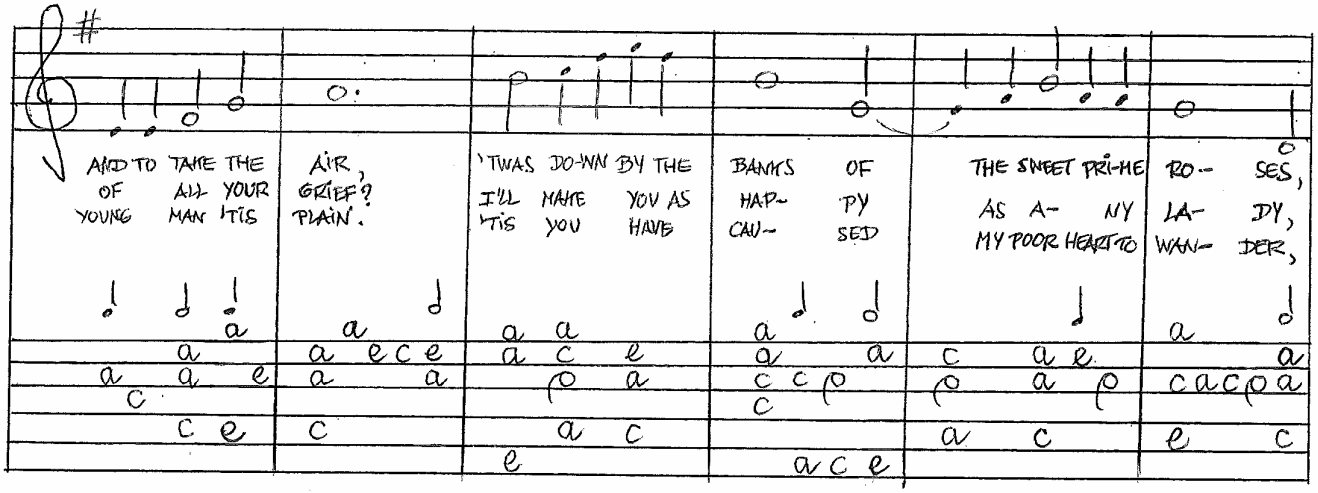

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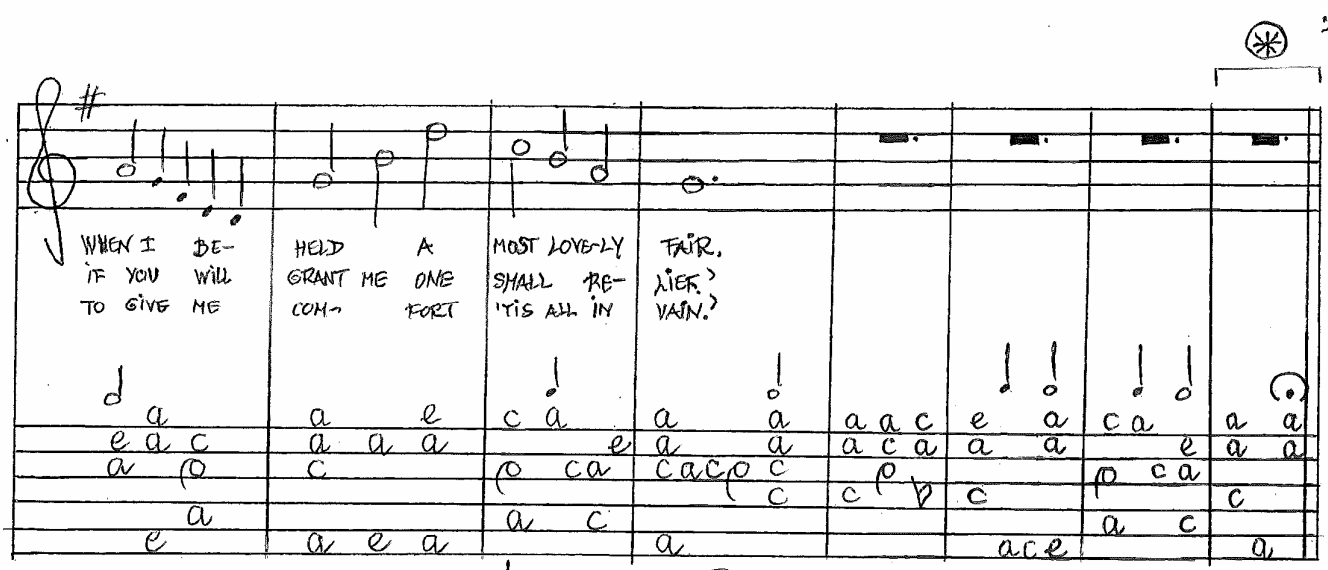
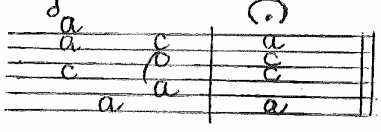


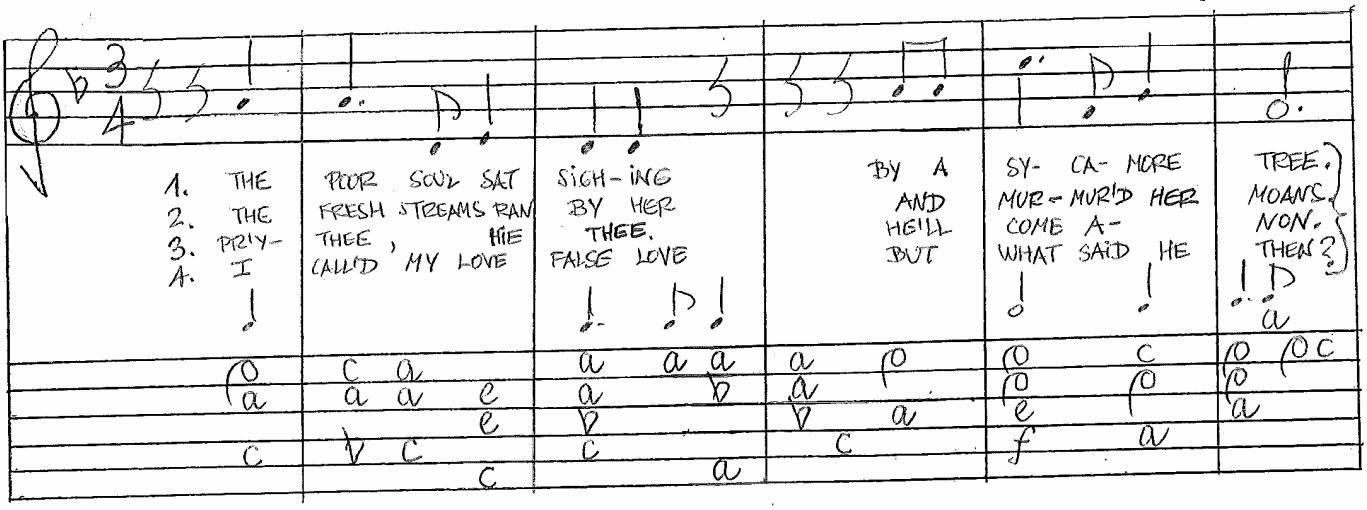
⊛ POSSIBLE LUTE END:

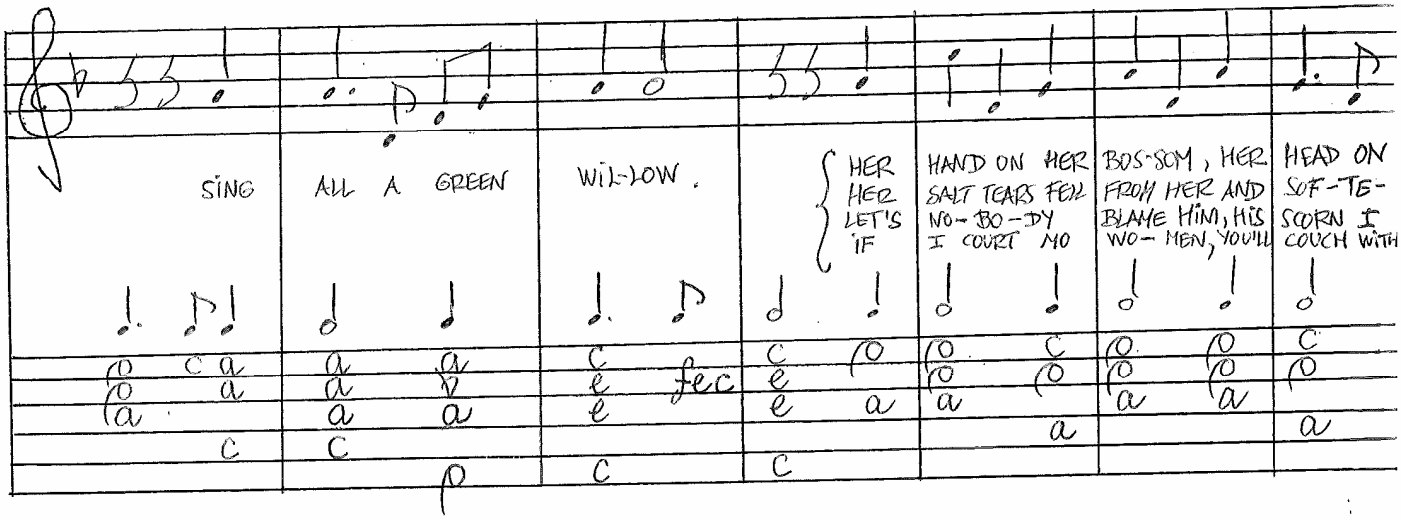


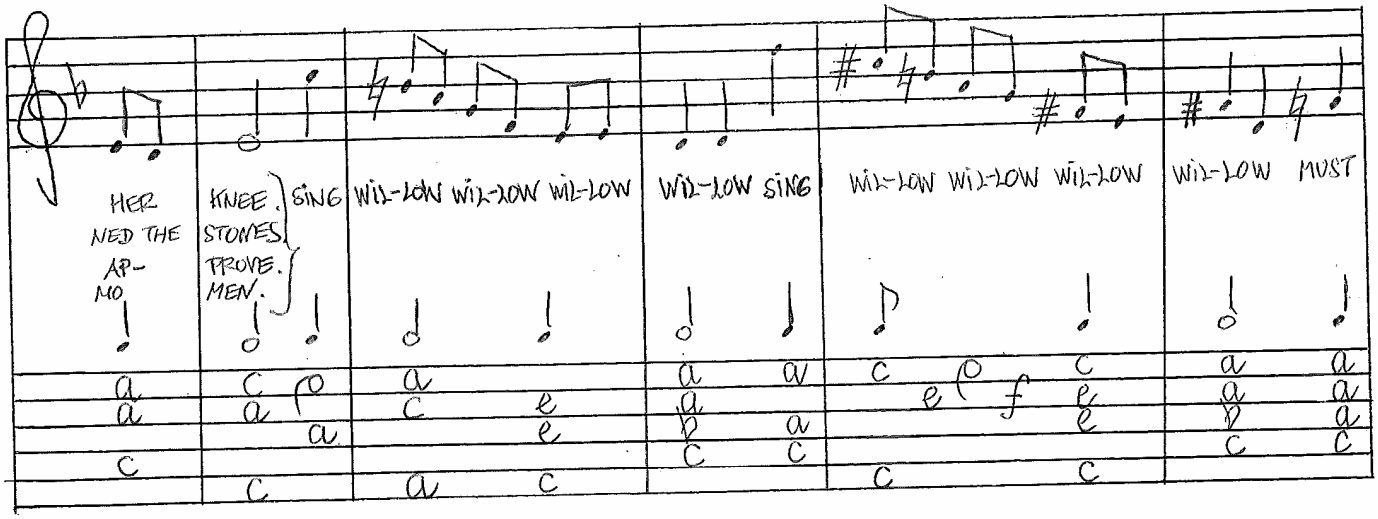
THE WILLOW SONG

ANONYMOUS - 4

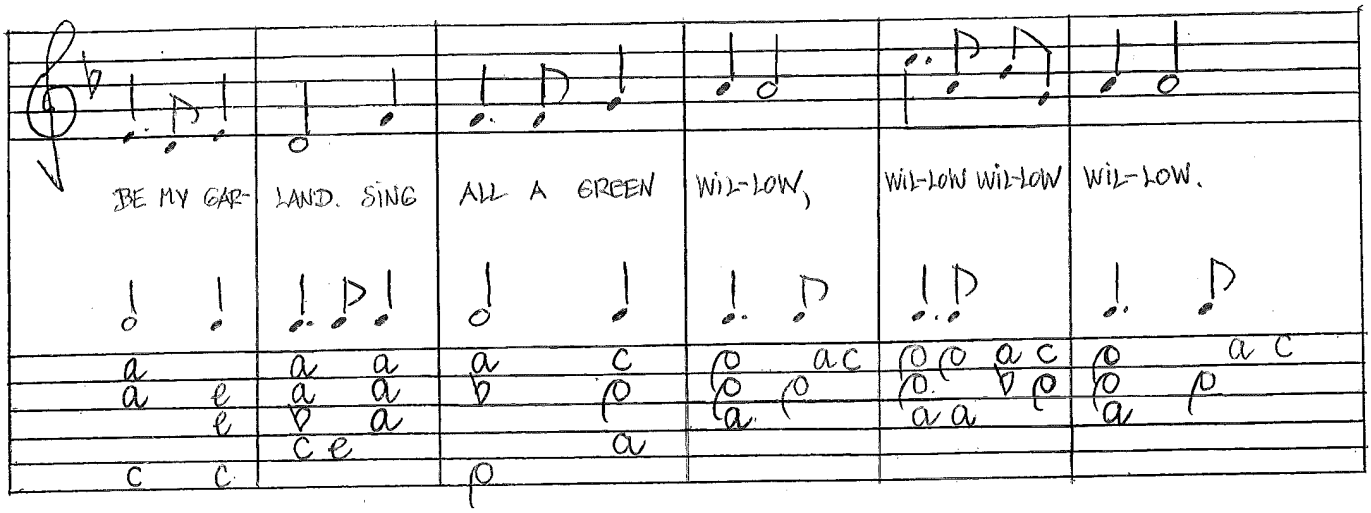
Original text by W. SHAKESPEARE (OTHELLO)

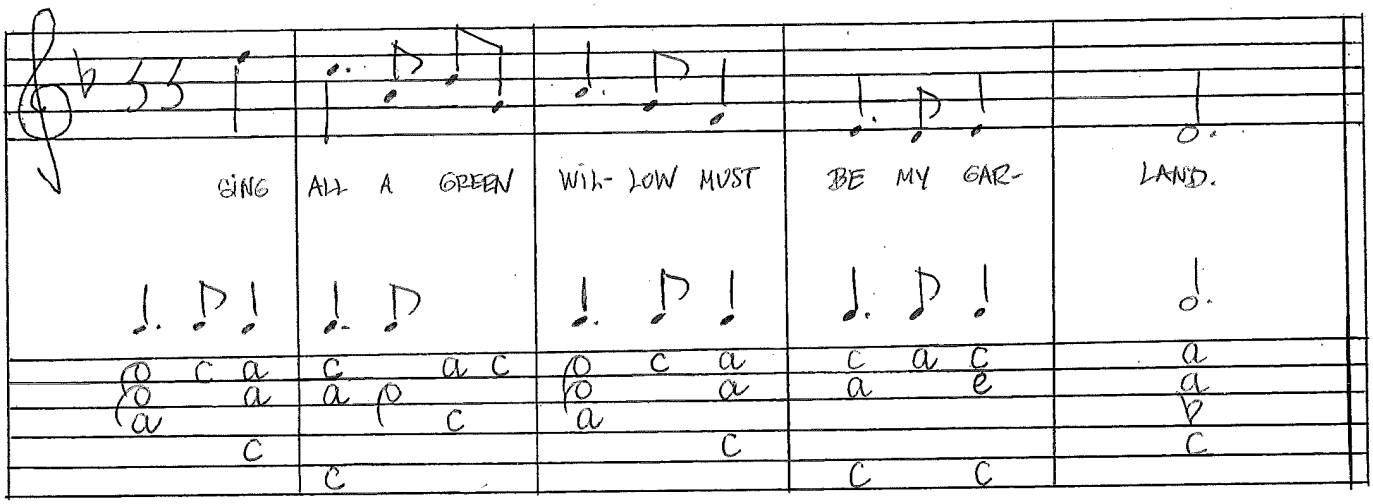


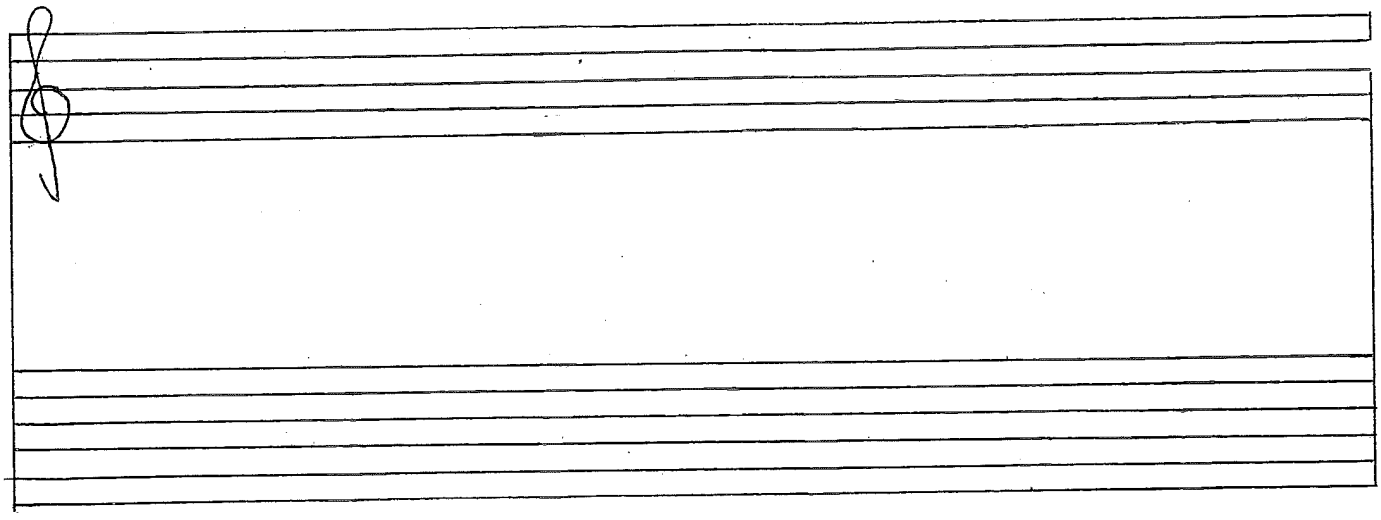




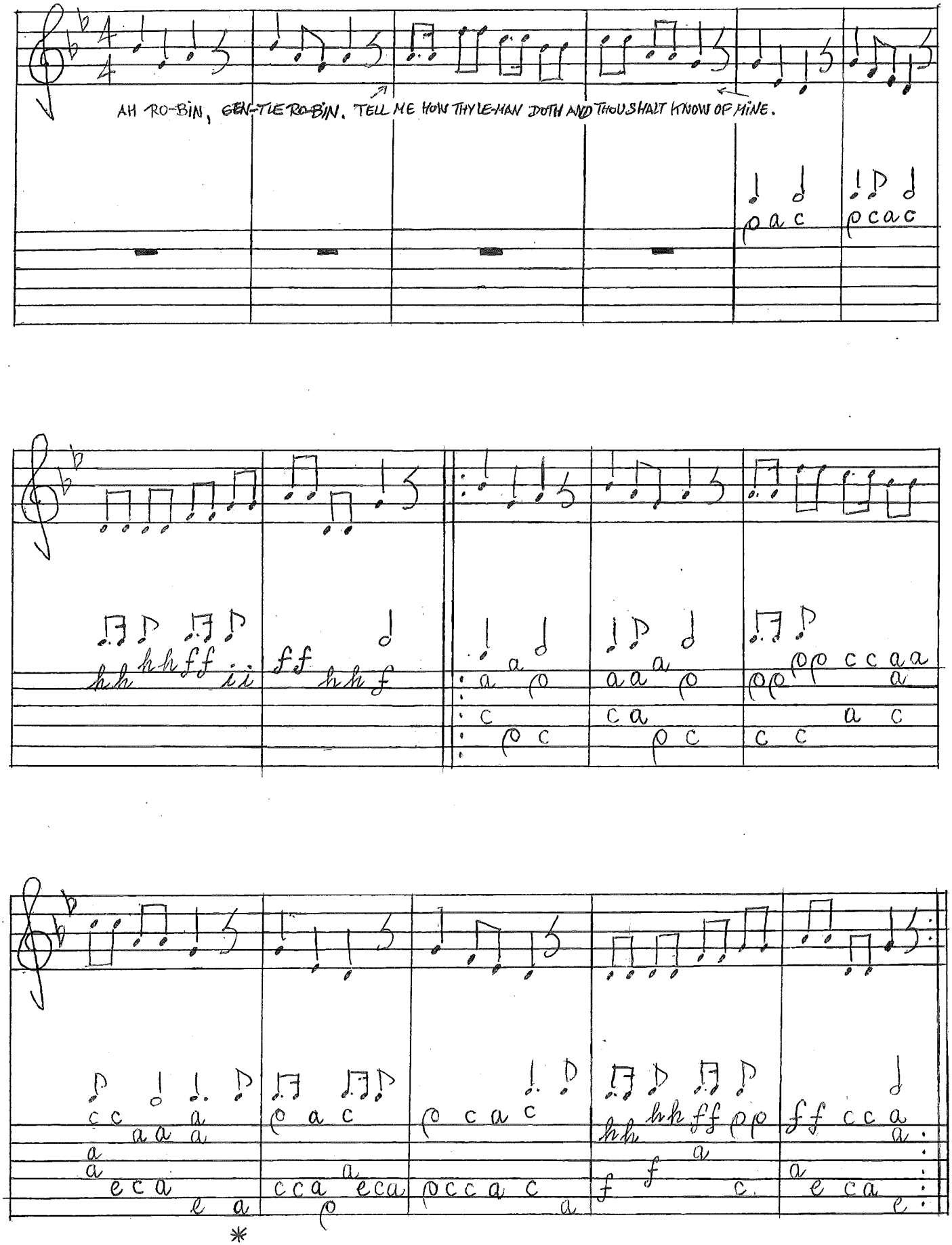
THE WILLOW SONG (cont.)



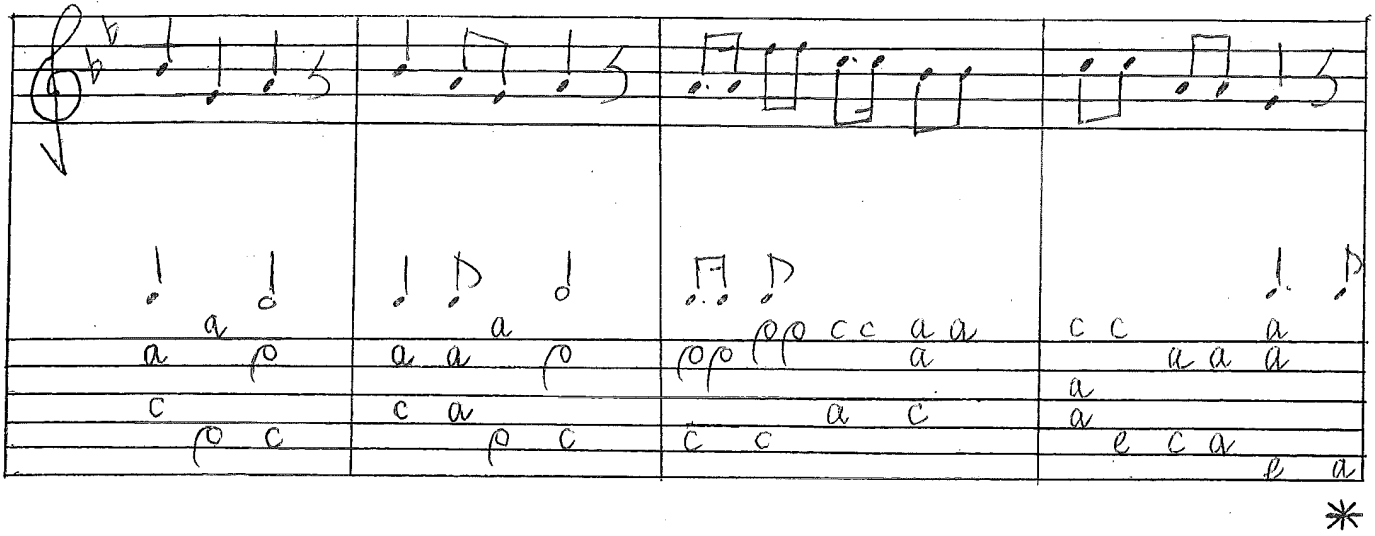




AH ROBIN, GENTLE ROBIN



* FIRST VERSE -- MY LADY IS UNKIND, I WIS, ALACK WHY IS SHE SO?
(BASS) SHE LOV'TH ANOTHER BETTER THAN ME AND YET SHE WILL SAY NO.



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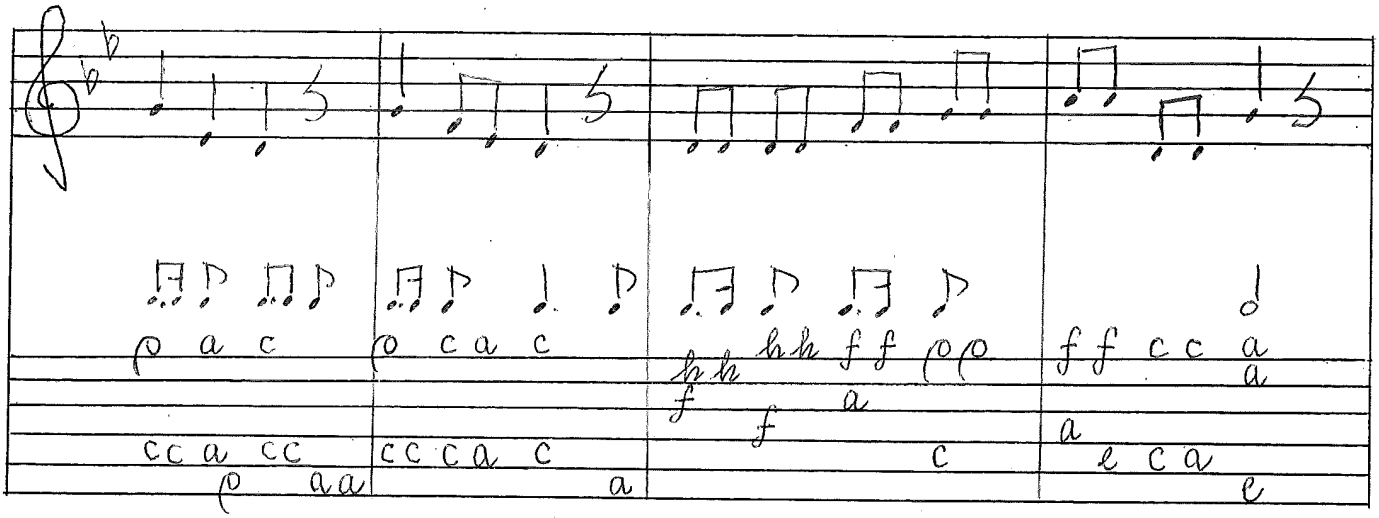
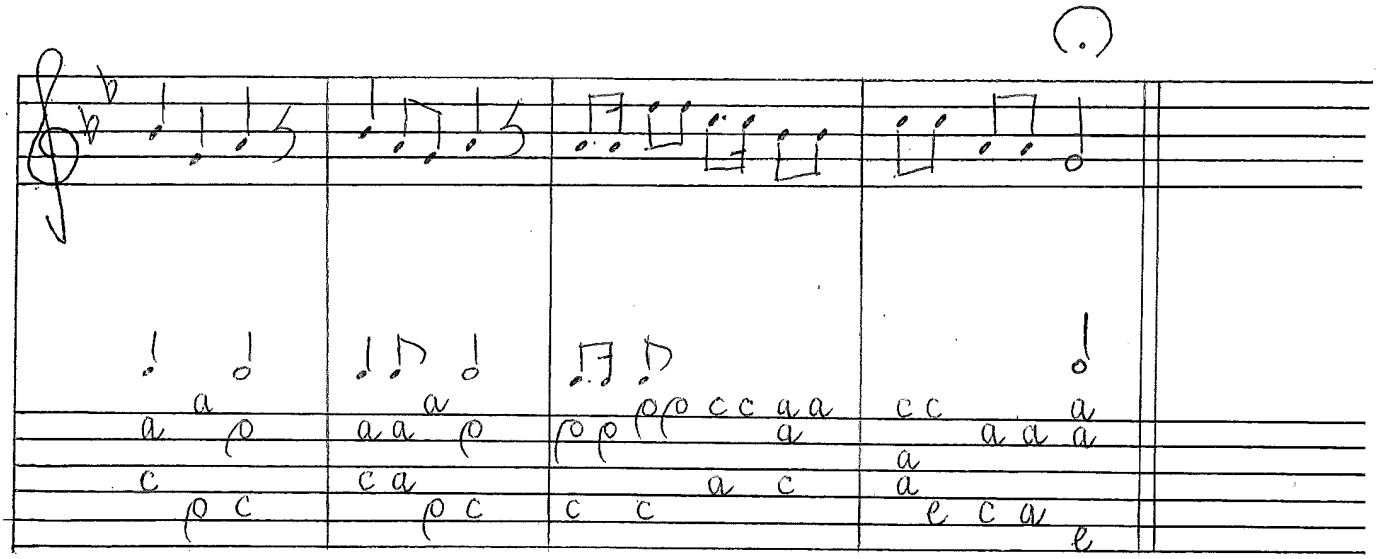
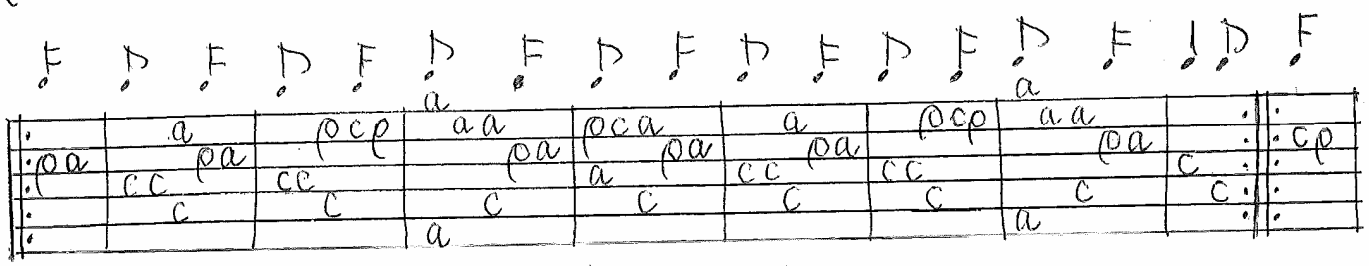


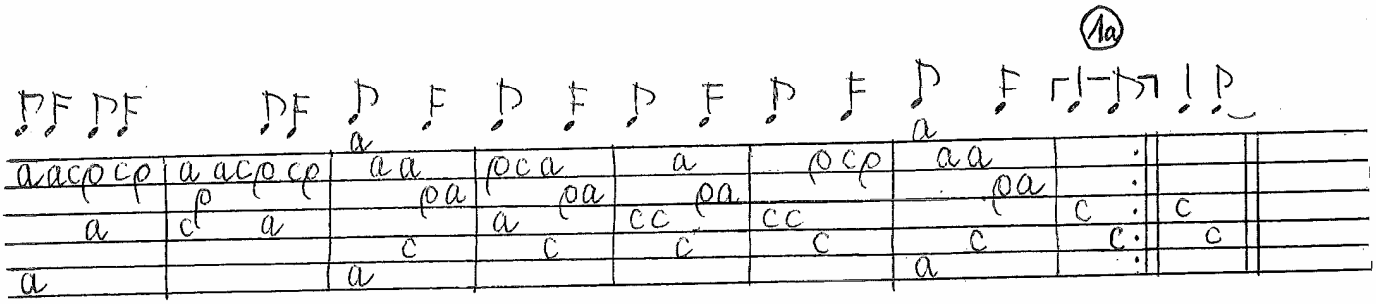


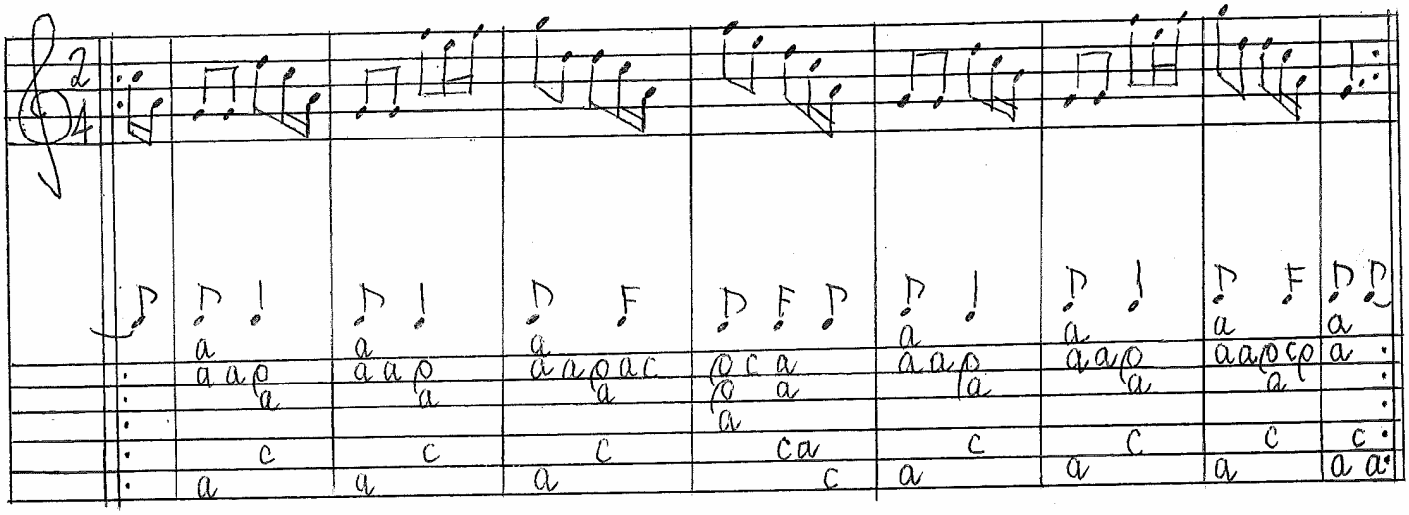
* SECOND VERSE — (BASS)

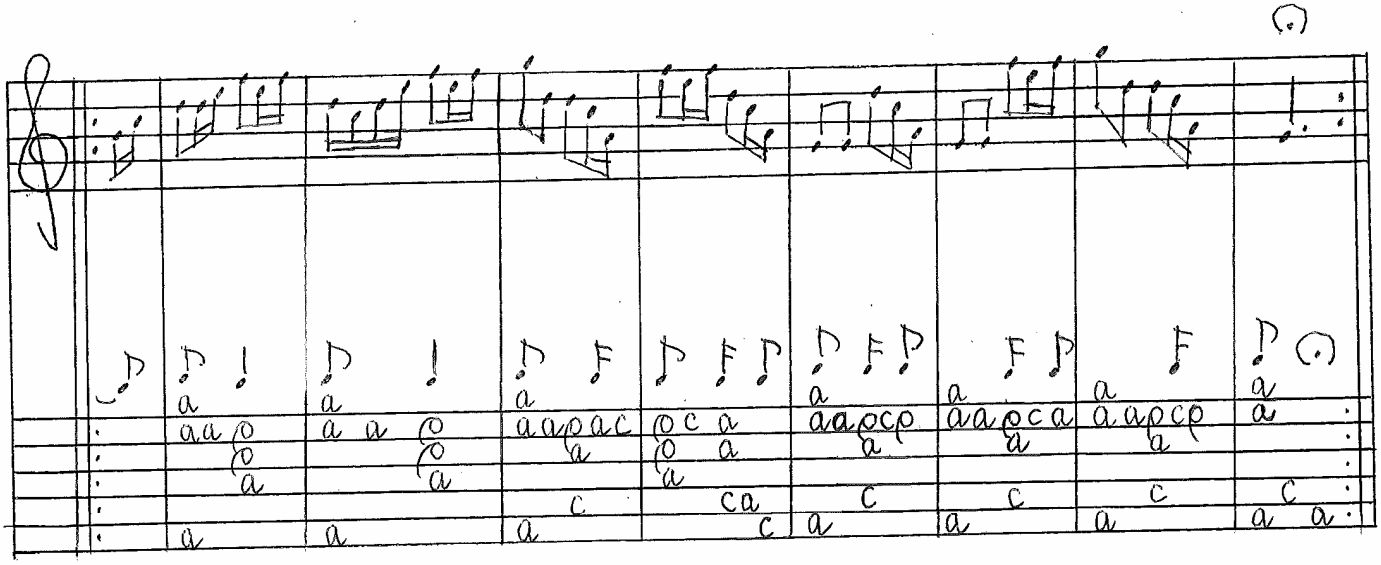
I CANNOT THINK SUCH DOUBLENESS FOR I FIND WOMEN TRUE.
IN FAITH MY LADY LOV'TH ME WELL. SHE WILL CHANGE FOR NO NEW.

(slow) THE CHANTER'S TUNE CELTIC-1



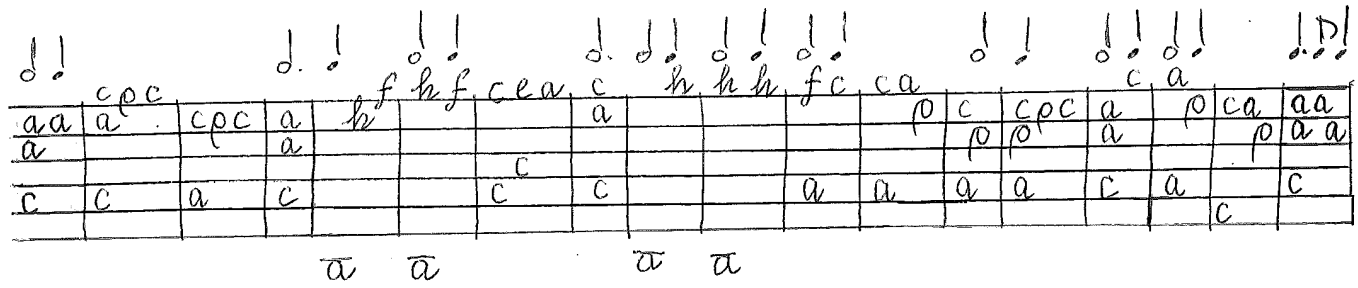


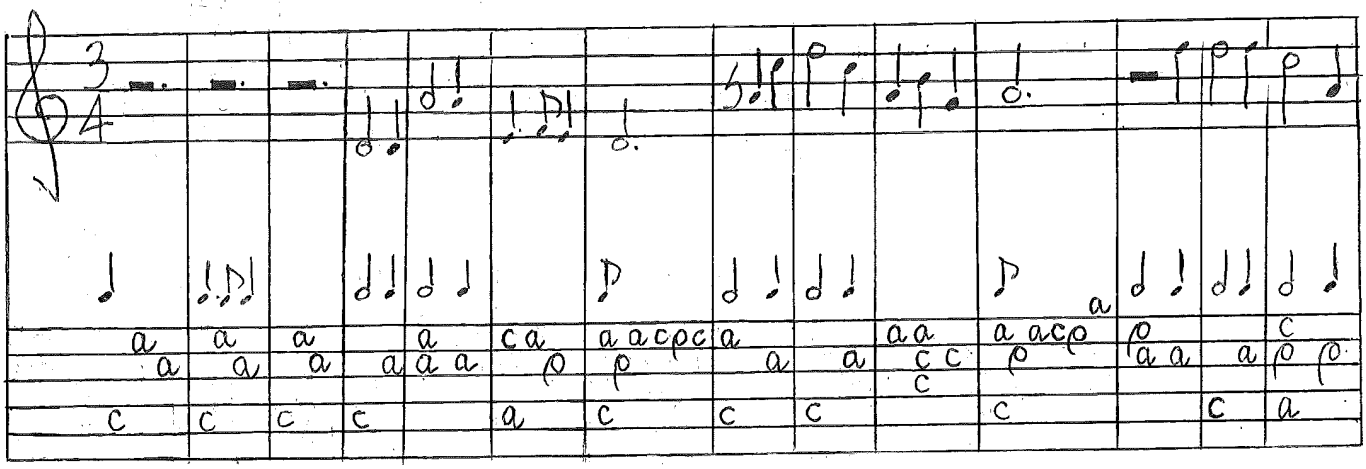


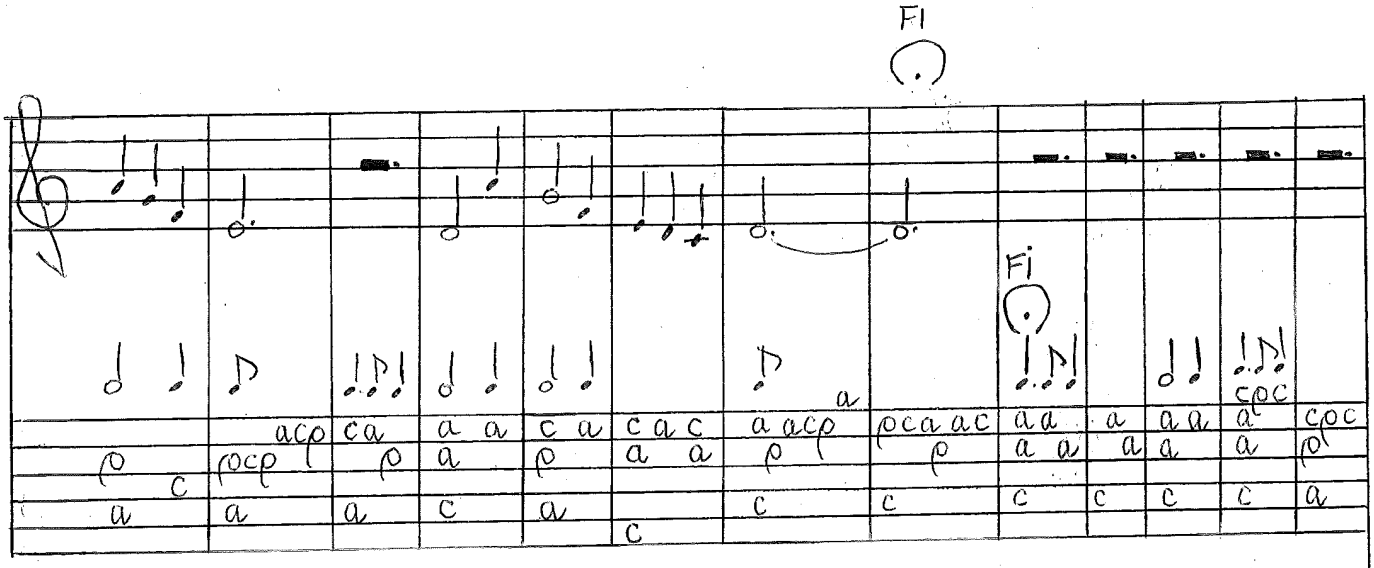


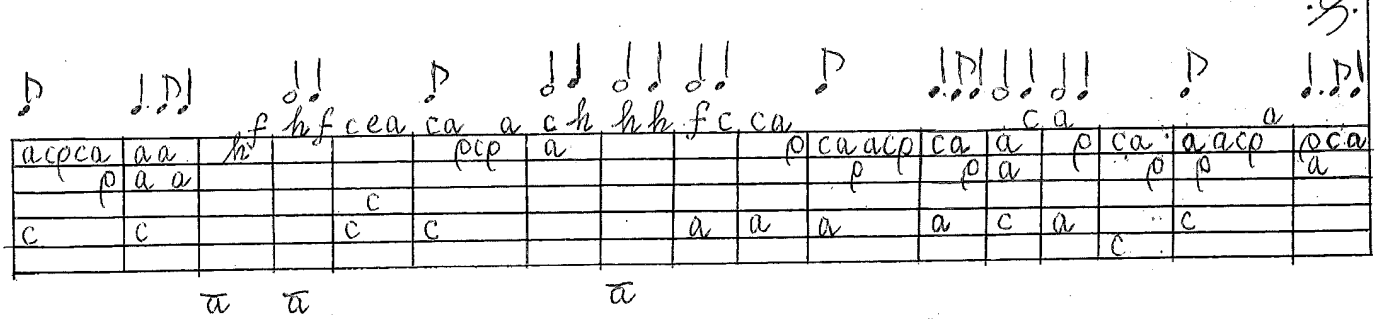
SCARBOROUGH FAIR

CELTIC-2



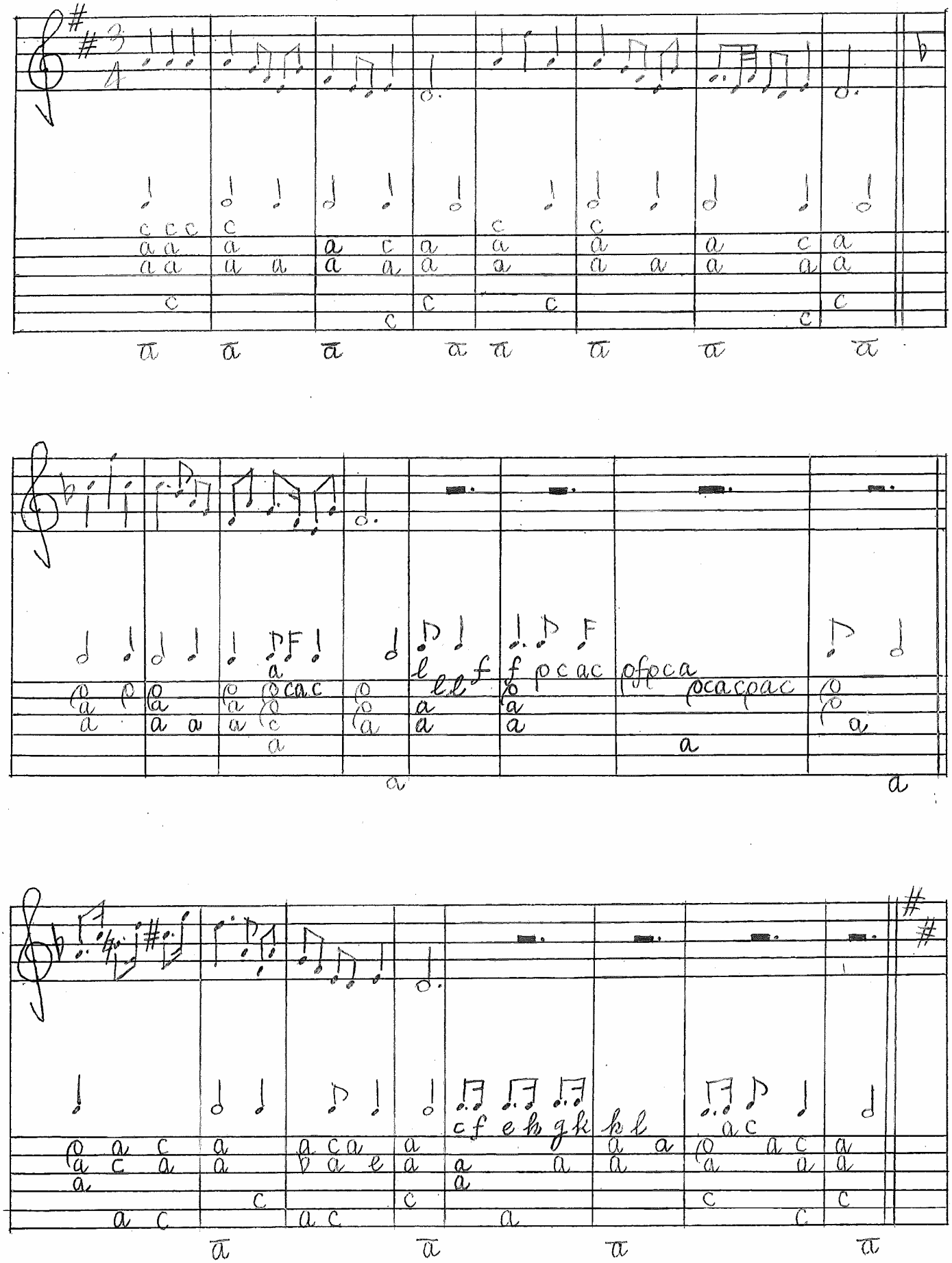


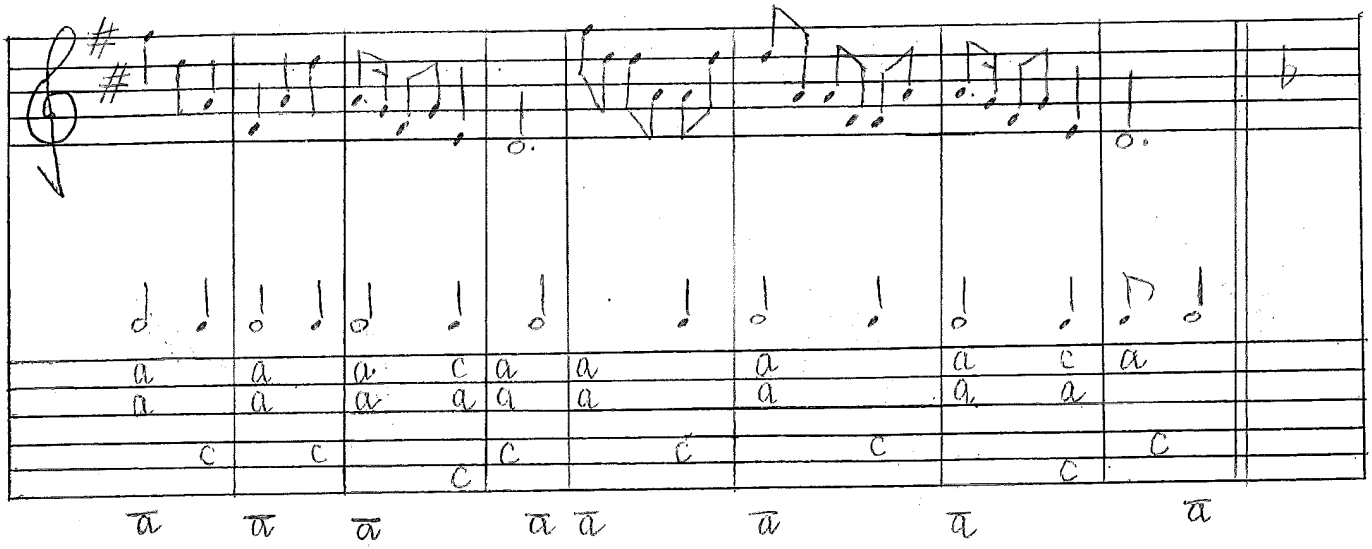


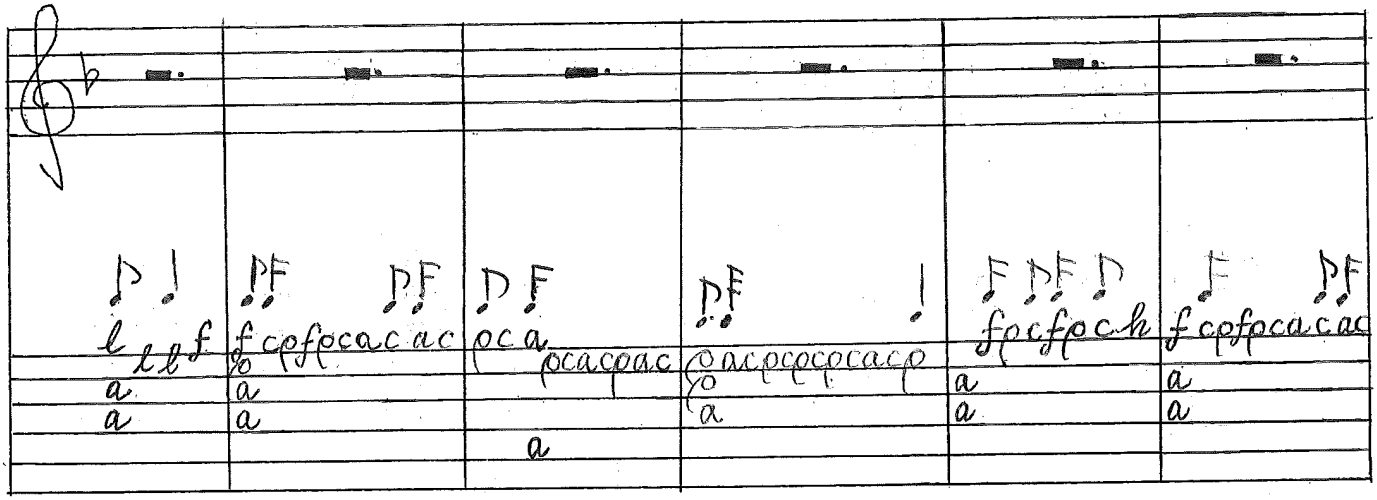


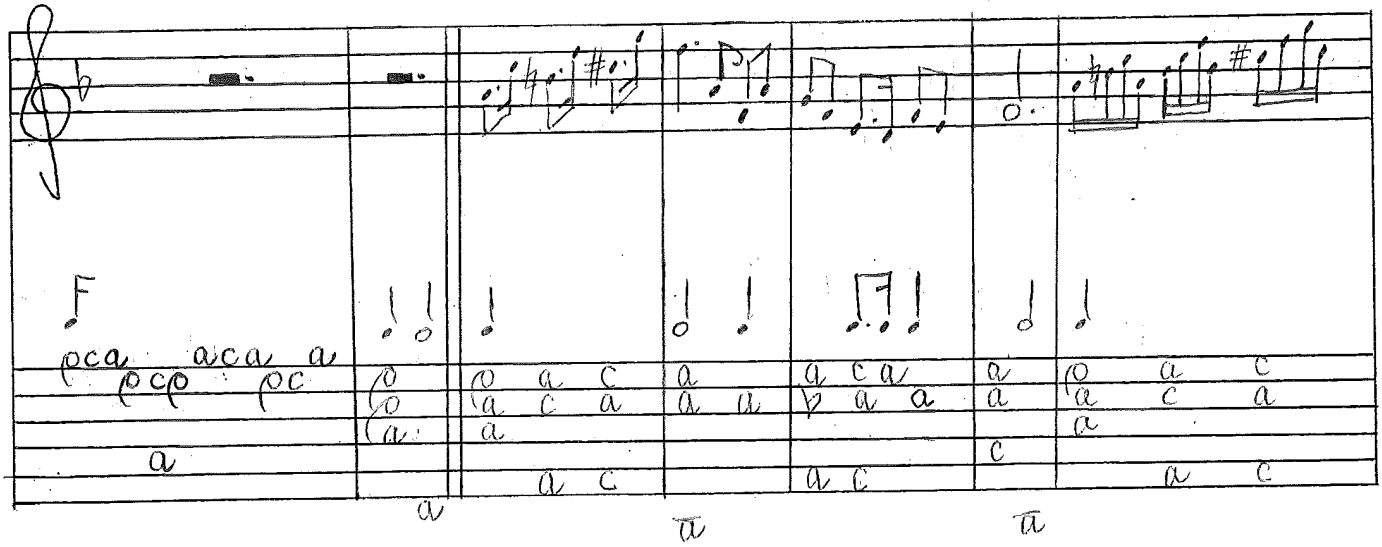
THE KING OF DENMARK HIS GALLIARD

JOHN DOWLAND









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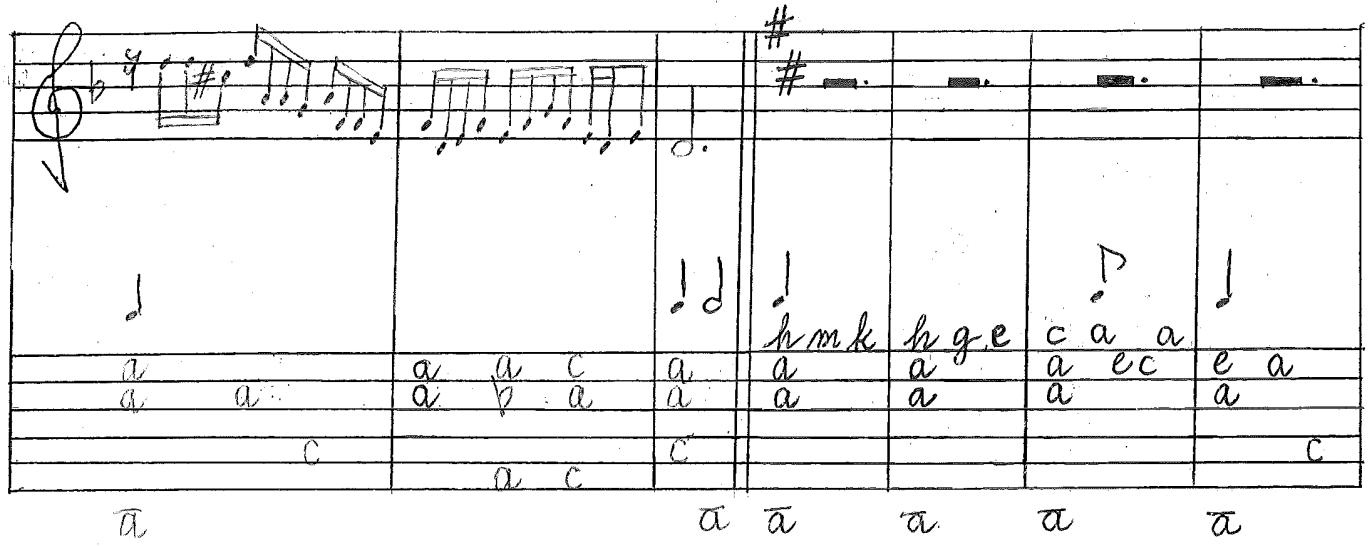
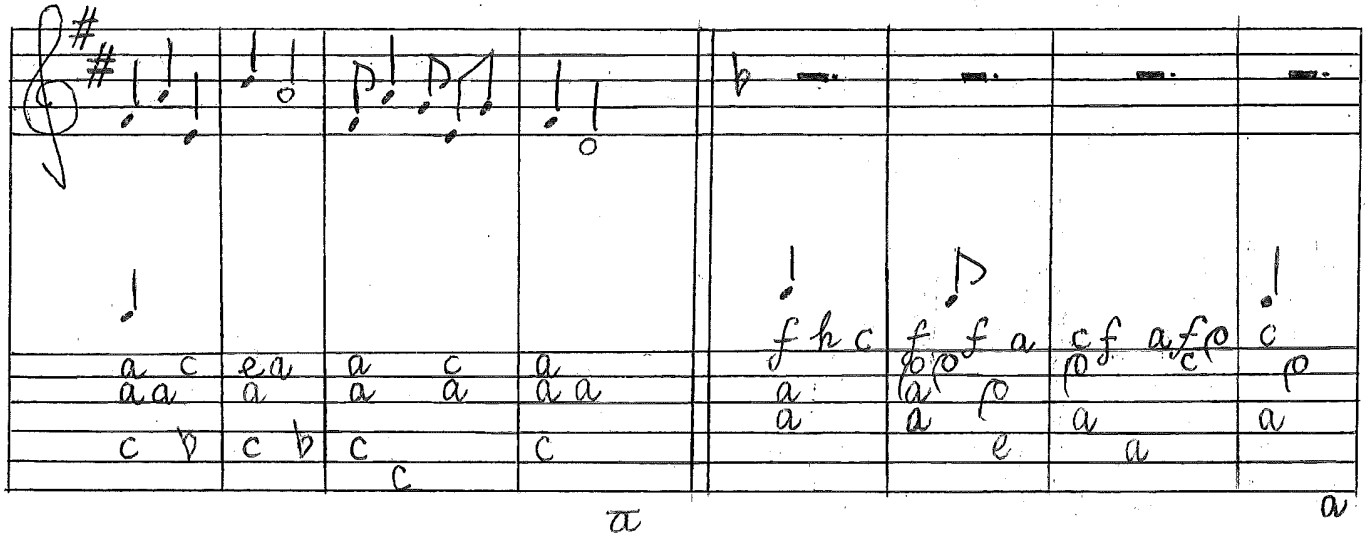
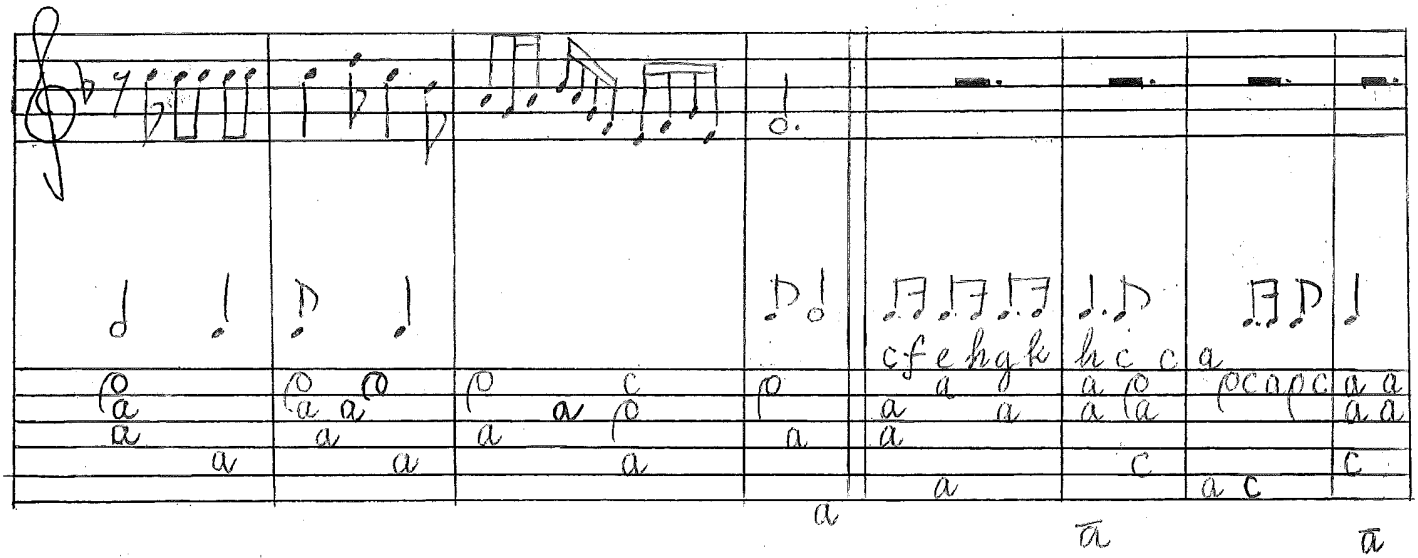
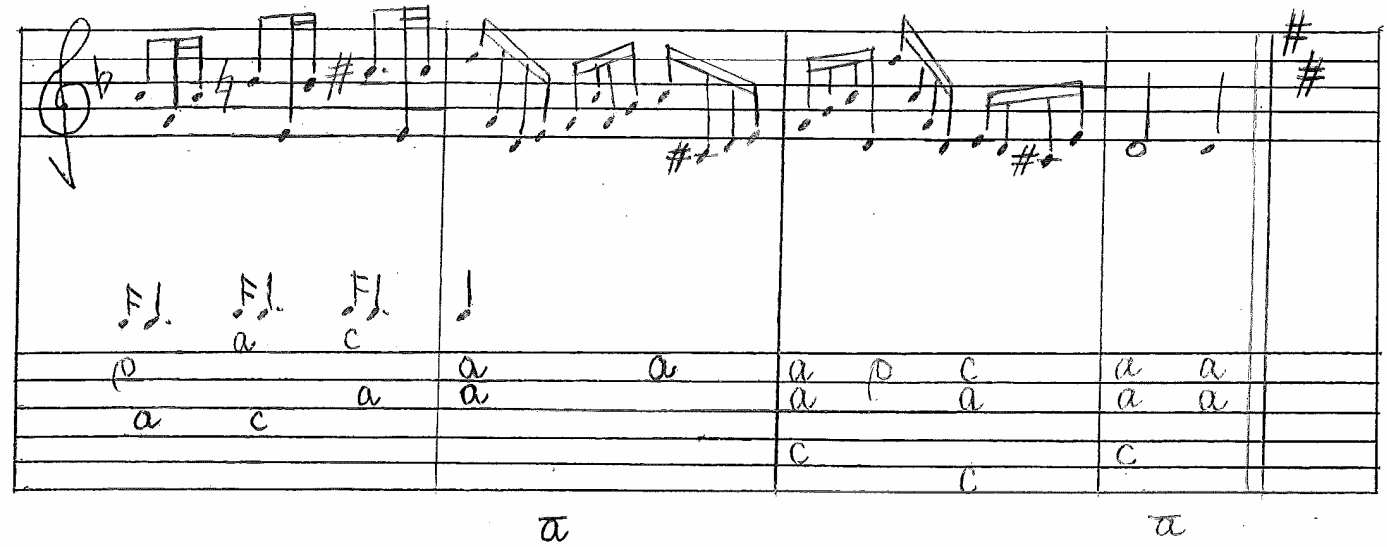
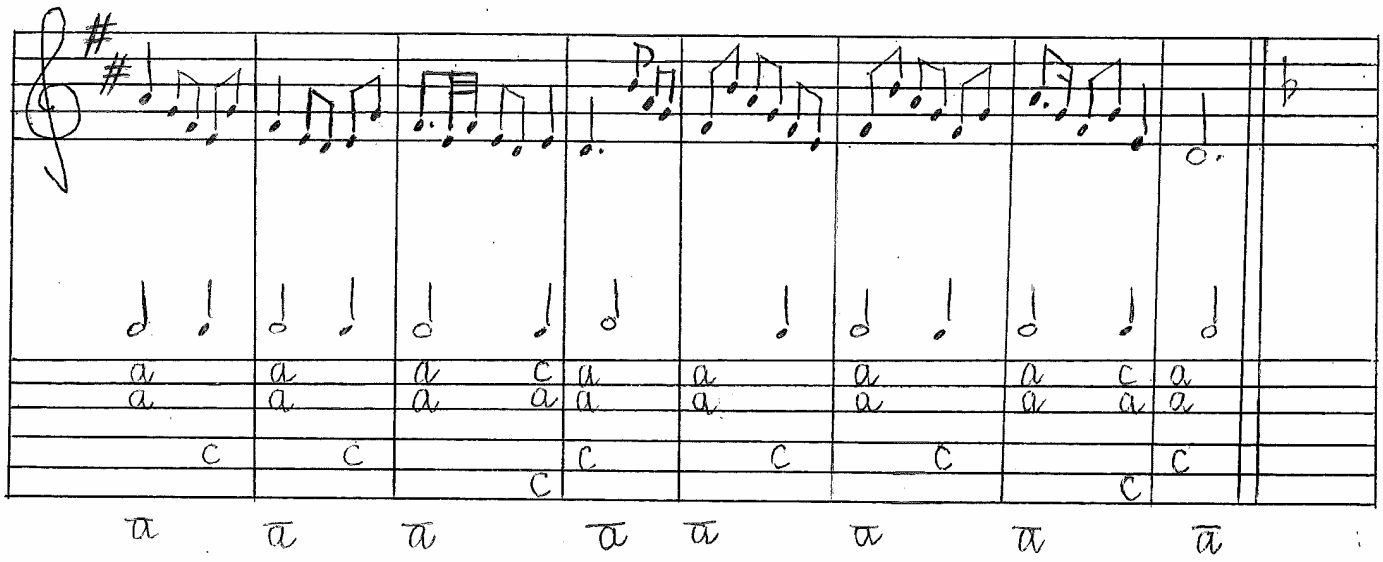
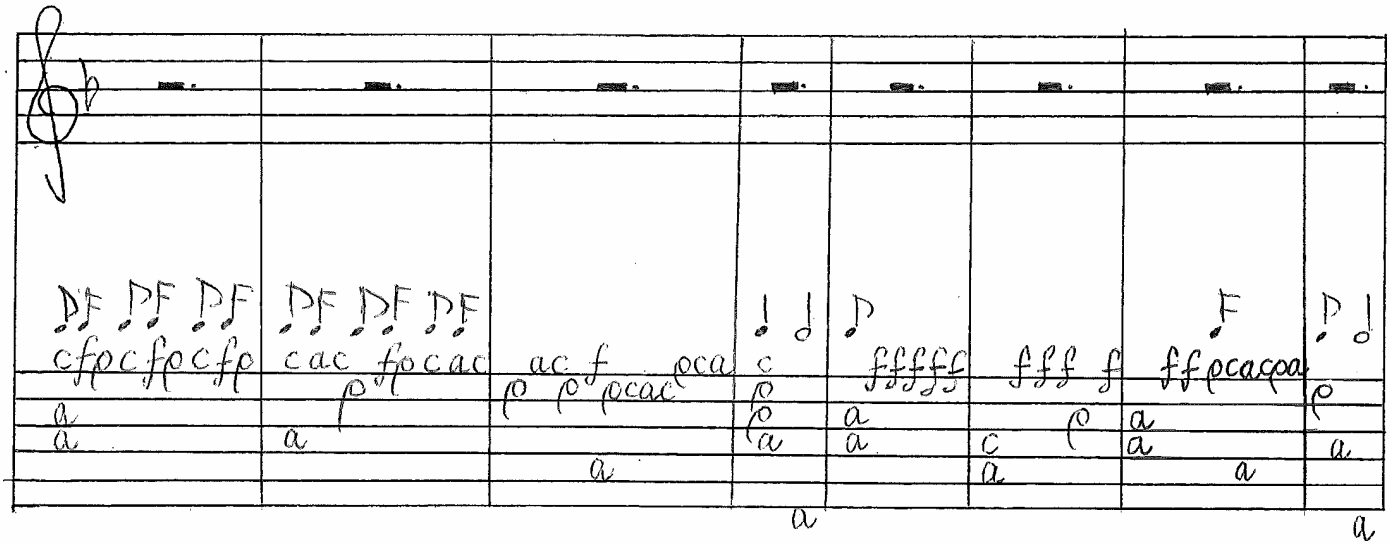


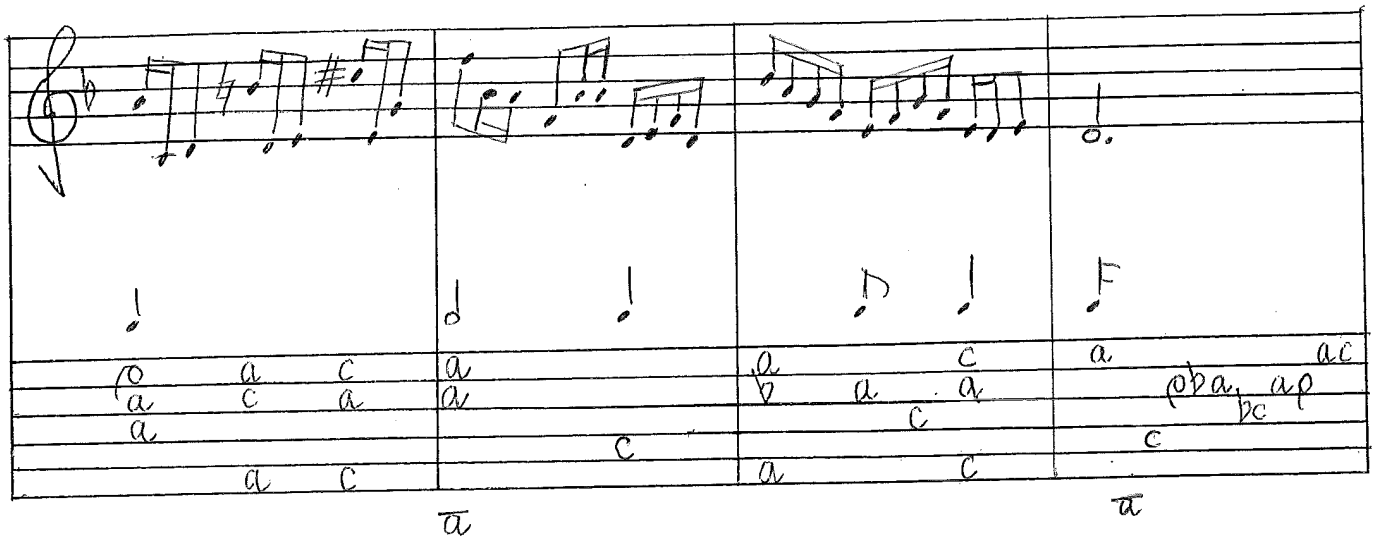


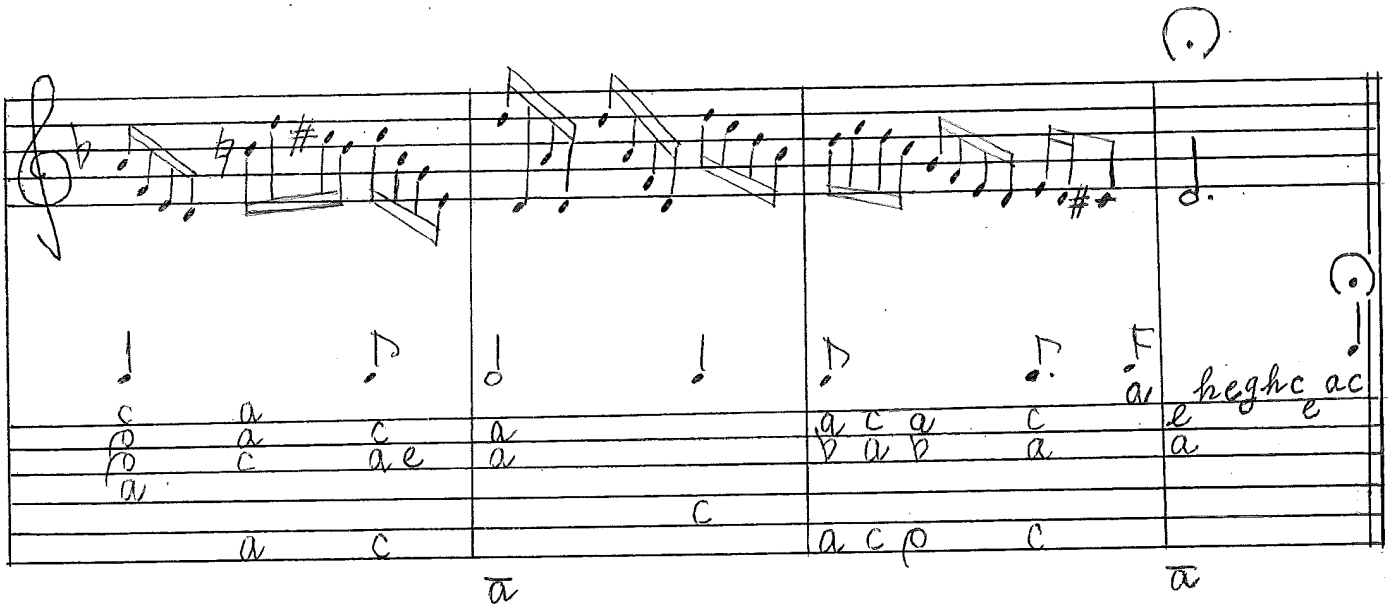


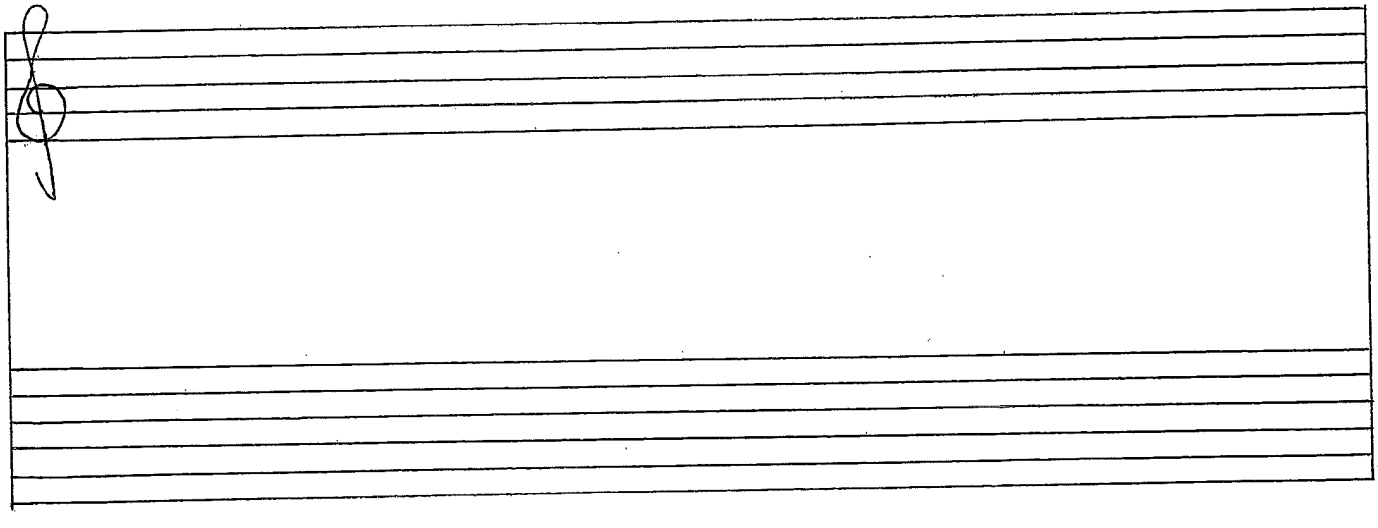


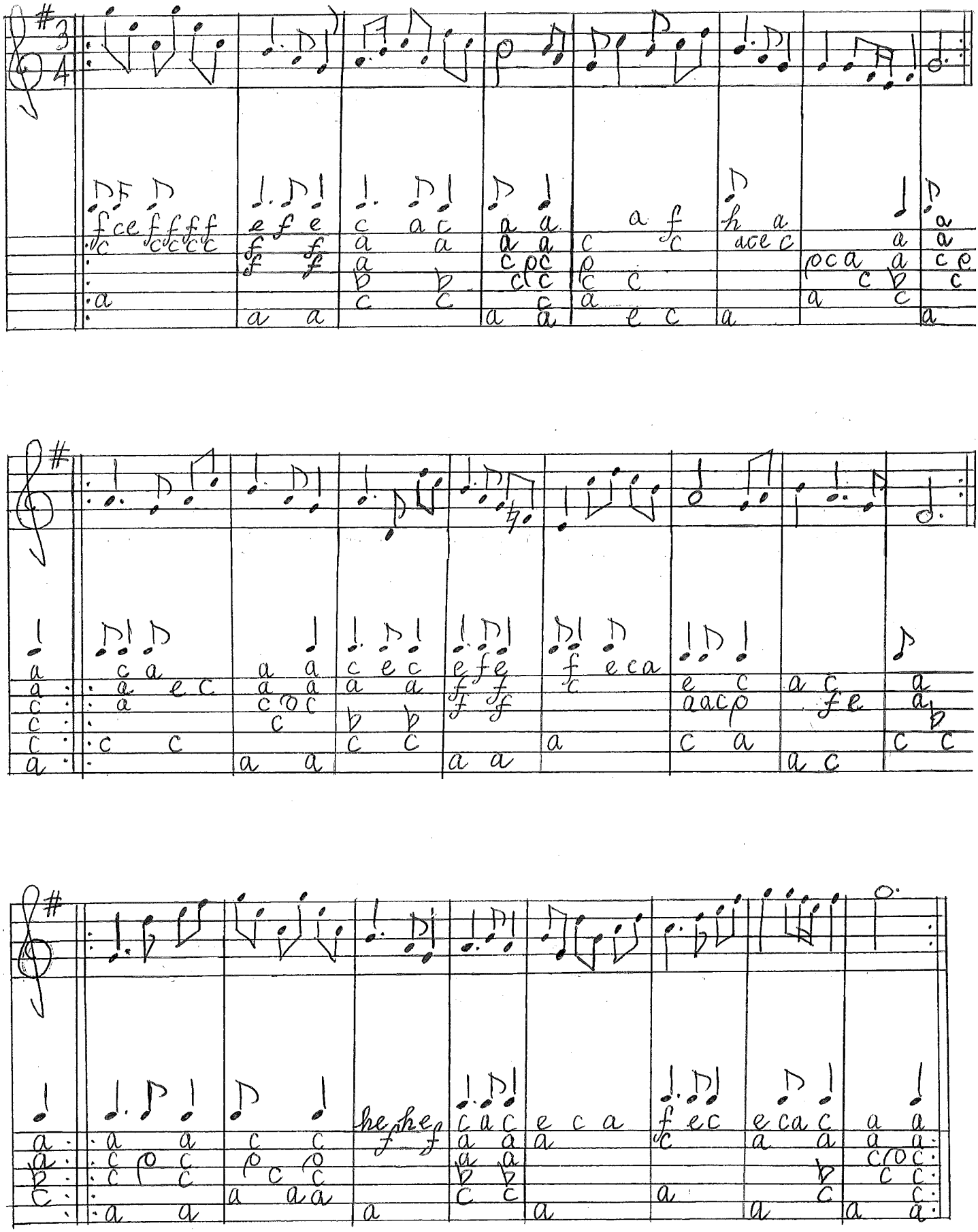






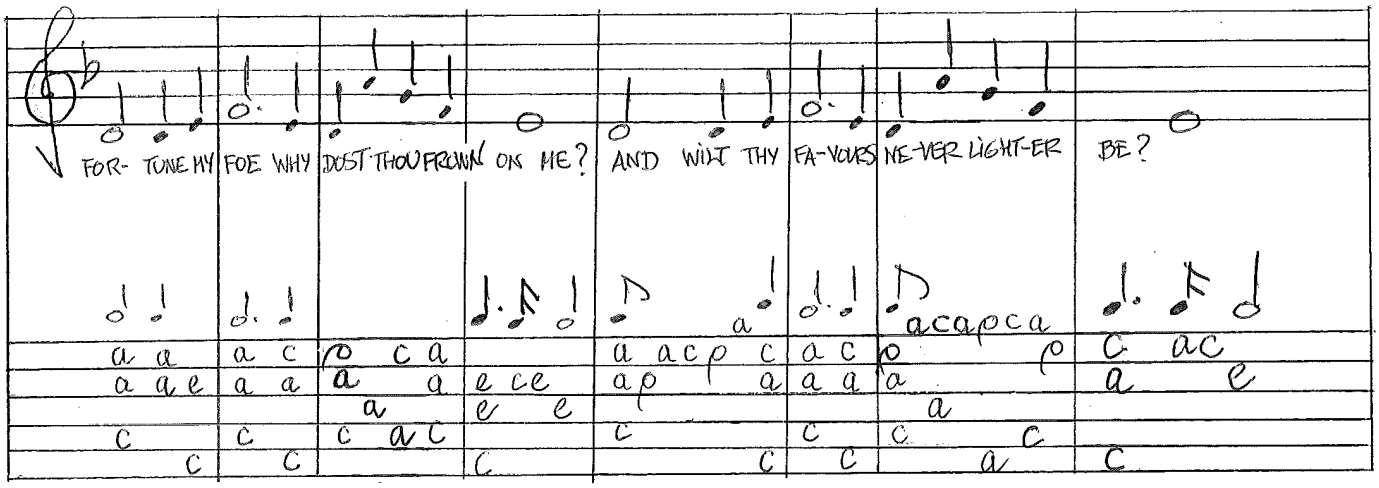


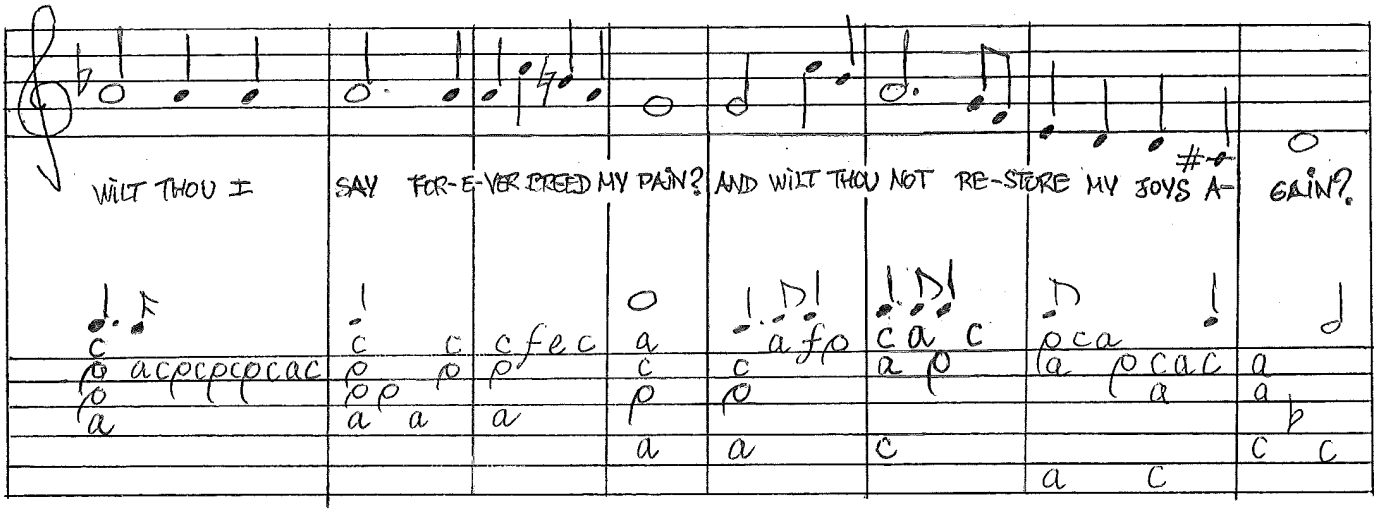


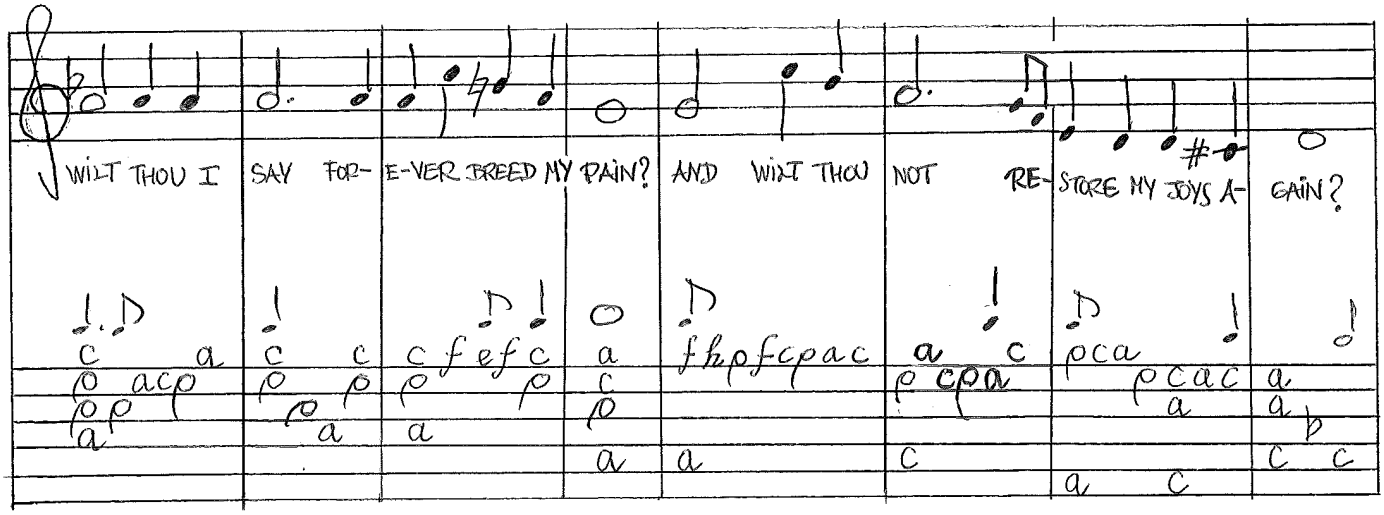


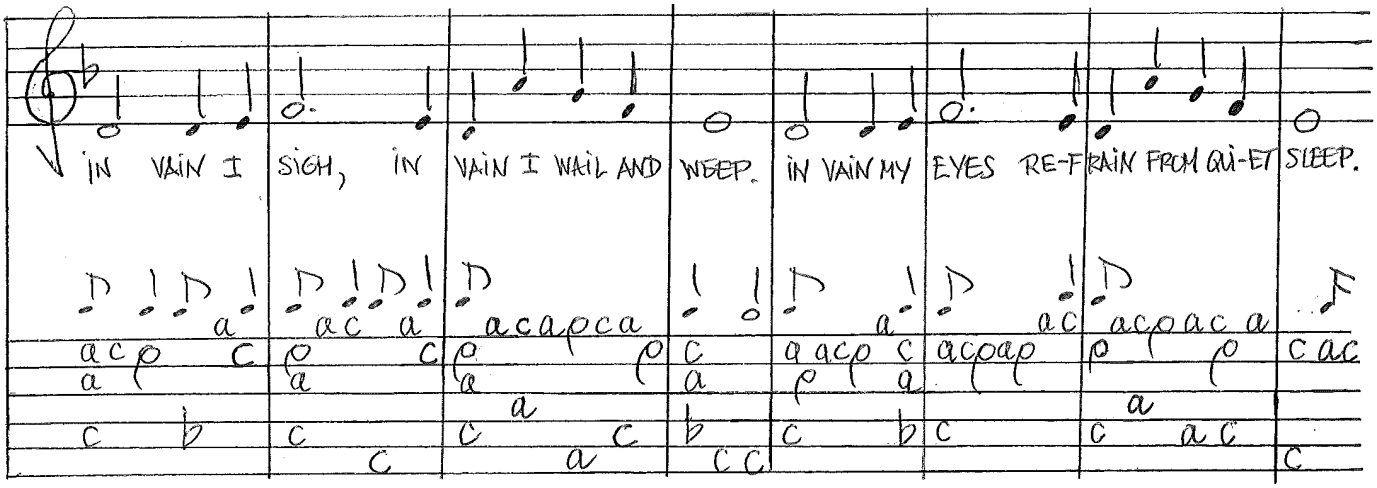
FORTUNE MY FOE

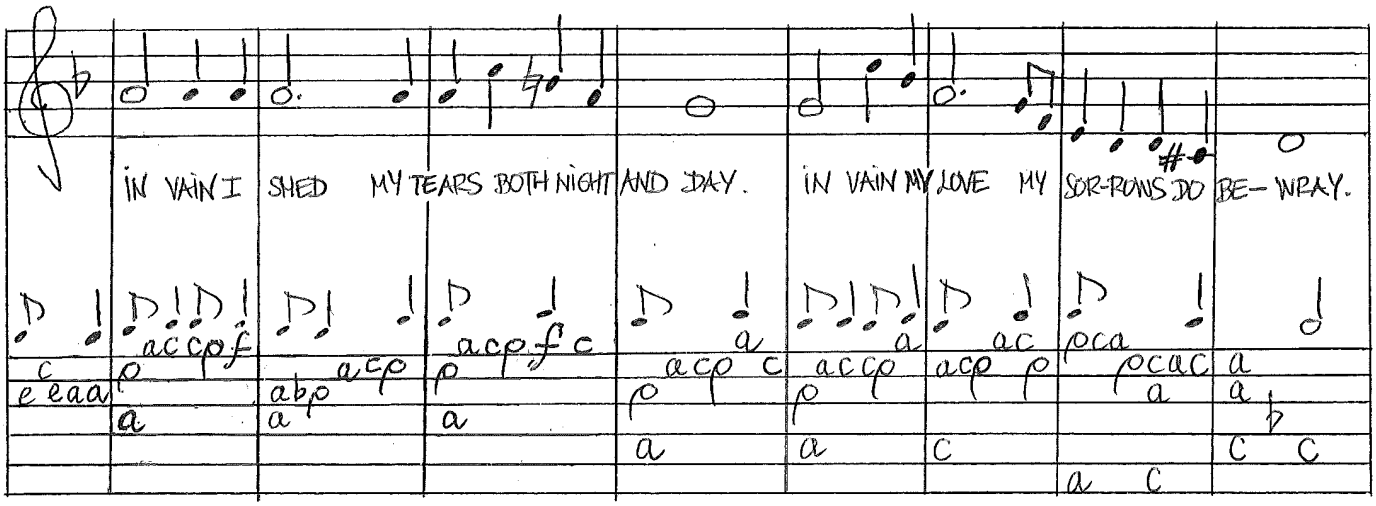
J. DOWLAND - 7
(William Barley MS)

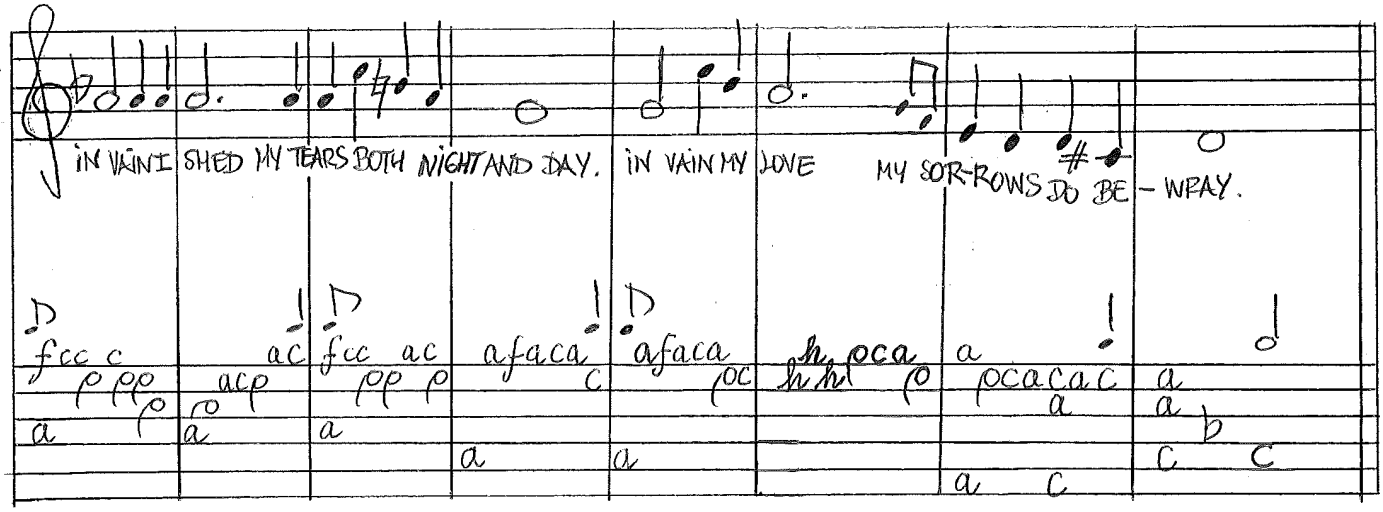







IN VAIN I SIGH, IN VAIN I WAIL AND WEEP. IN VAIN MY EYES RE-FRAIN FROM QUI-ET SLEEP.


IN VAIN I SHED MY TEARS BOTH NIGHT AND DAY. IN VAIN MY LOVE MY SOR-ROWS DO BE-WRAY.


IN VAIN I SHED MY TEARS BOTH NIGHT AND DAY. IN VAIN MY LOVE MY SOR-ROWS DO BE-WRAY.

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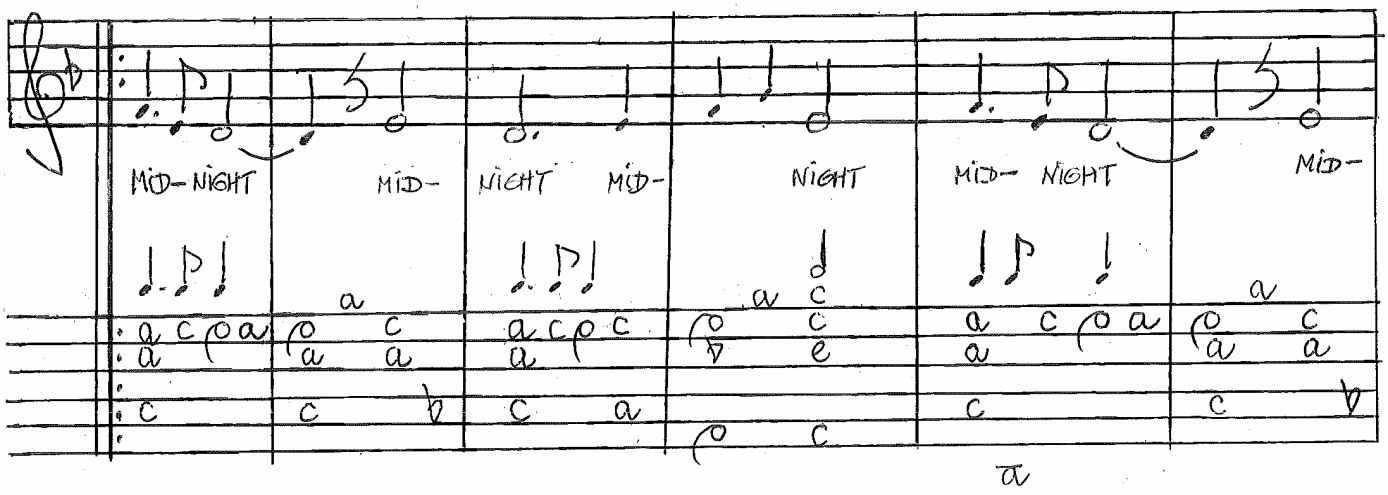
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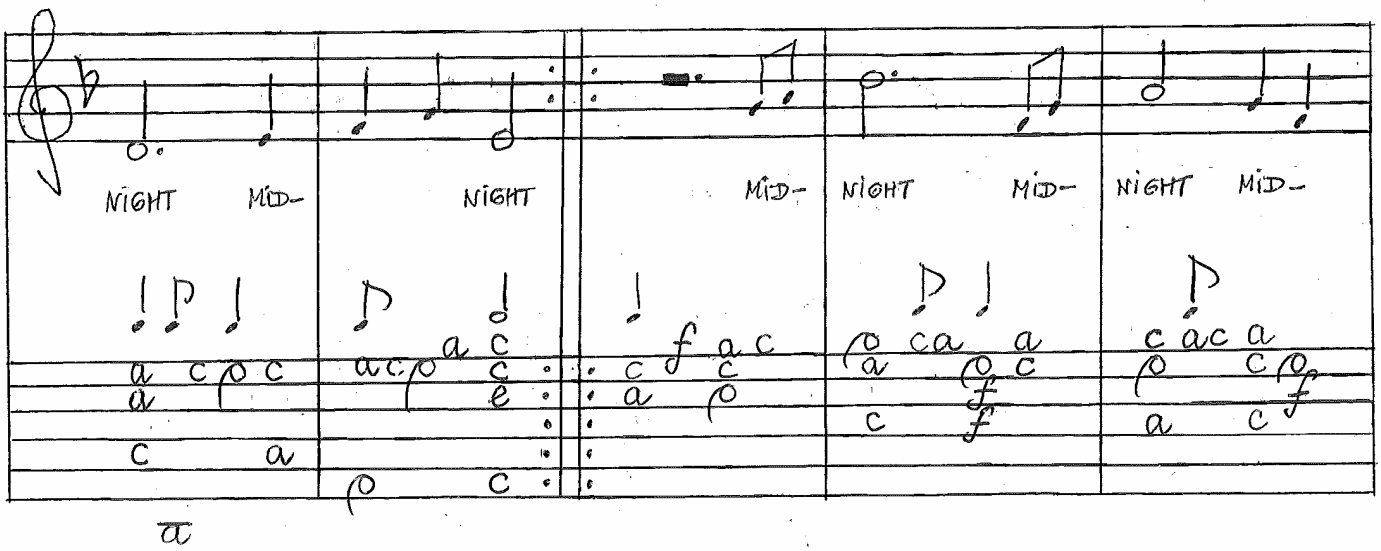
NIGHT
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NIGHT
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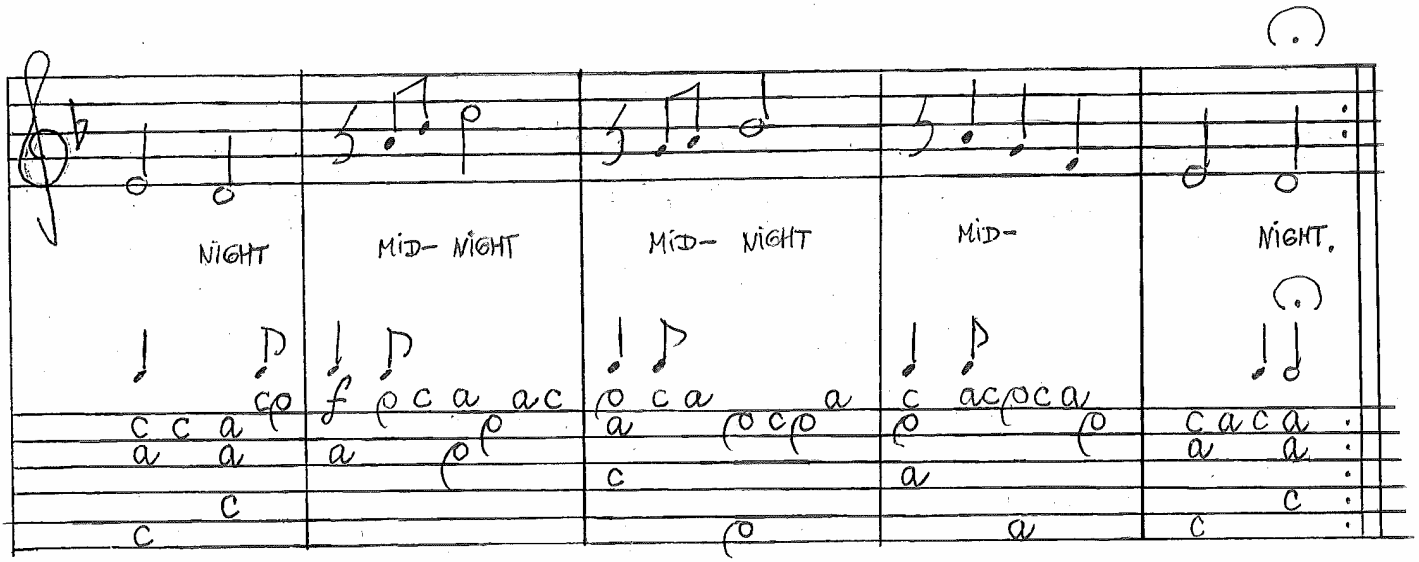
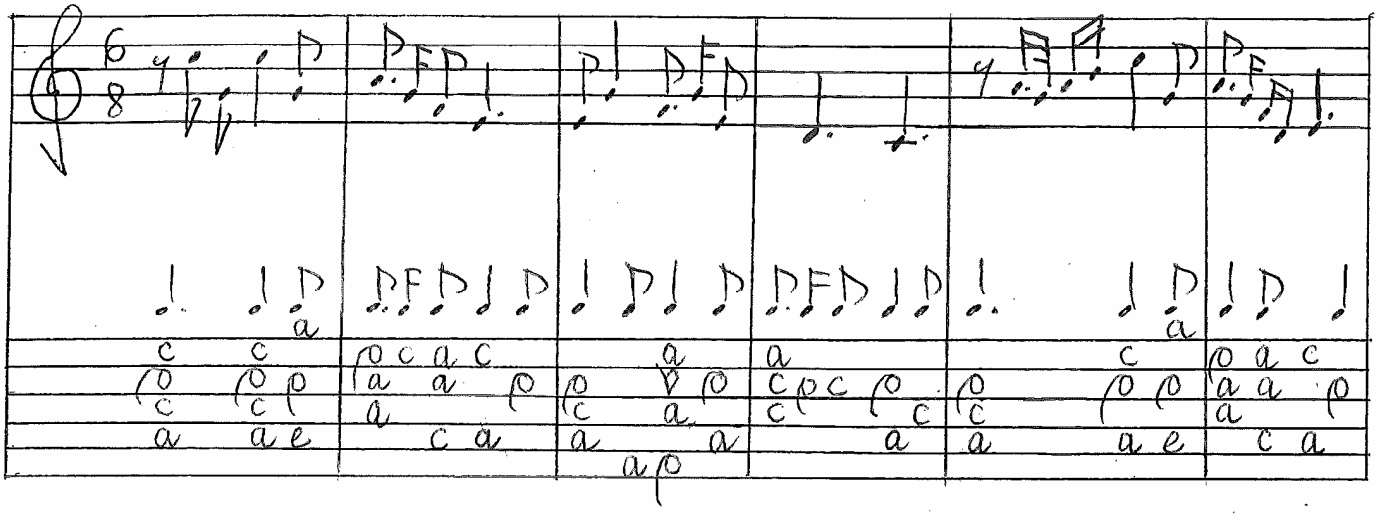
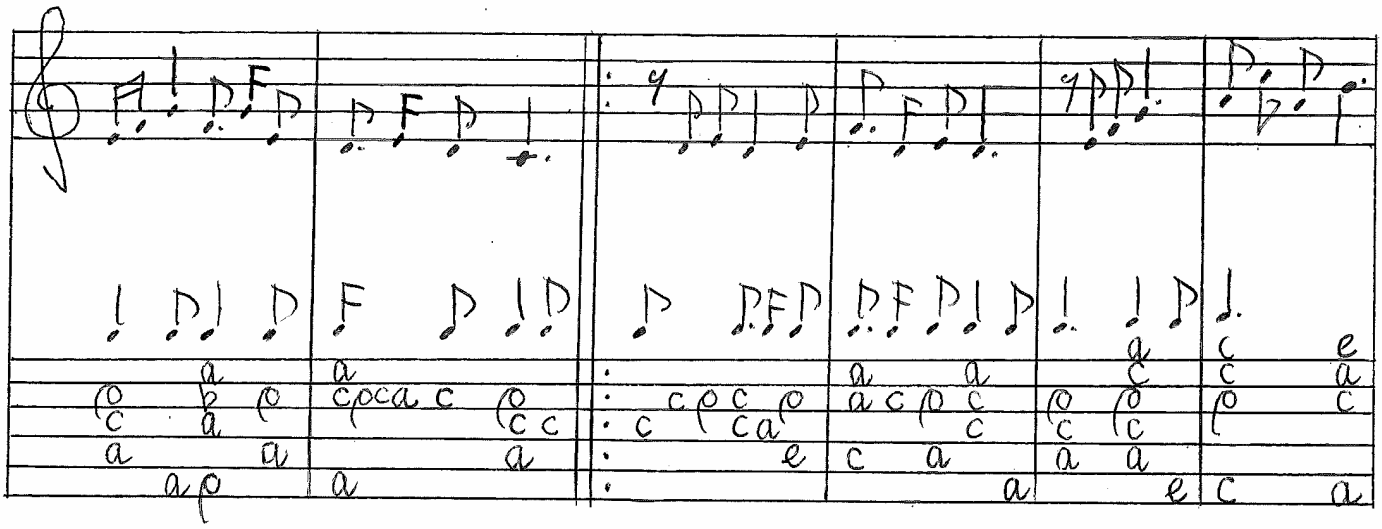
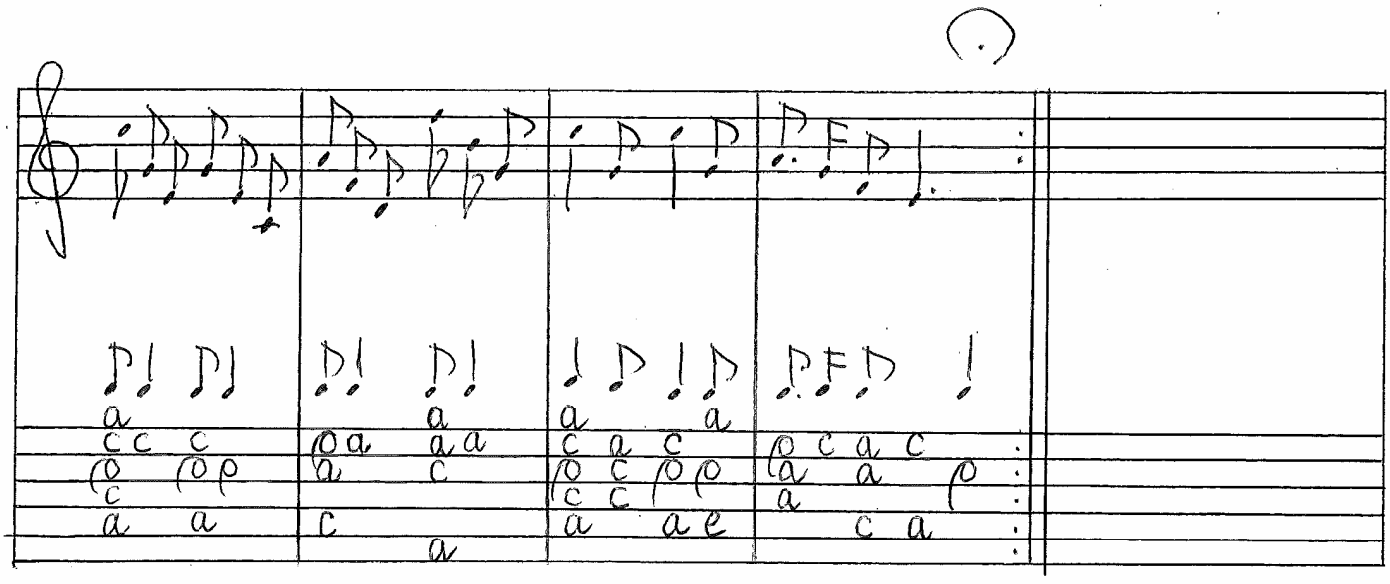

NIGHT
MID- NIGHT
MID- NIGHT
MID-
NIGHT.

MRS. WINTER'S JUMP

JOHN DOWLAND – 10

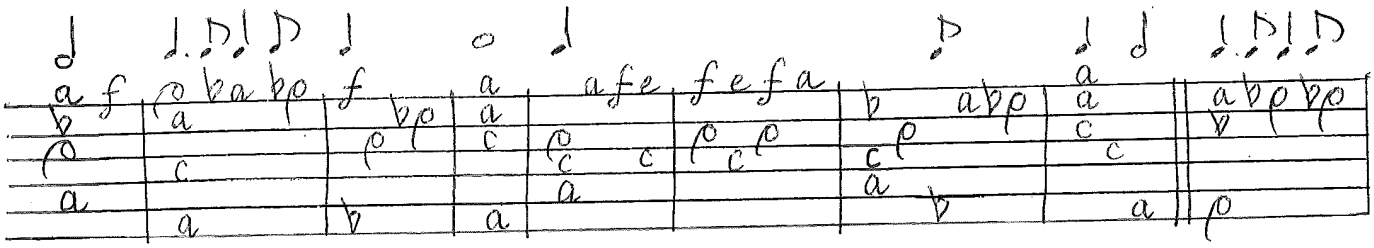


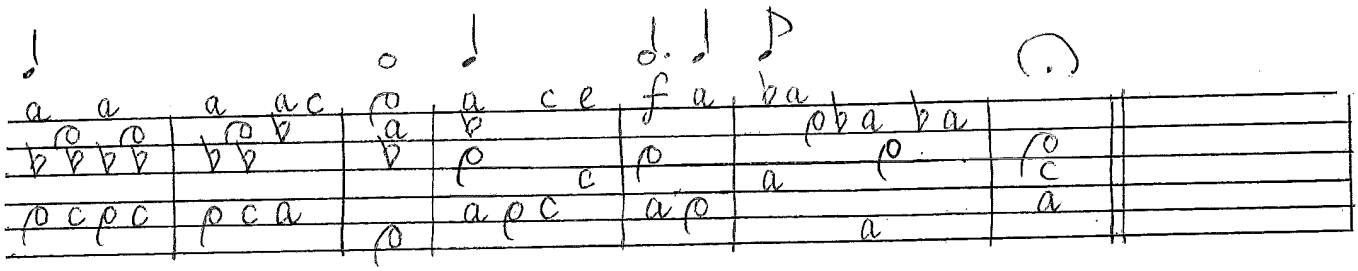


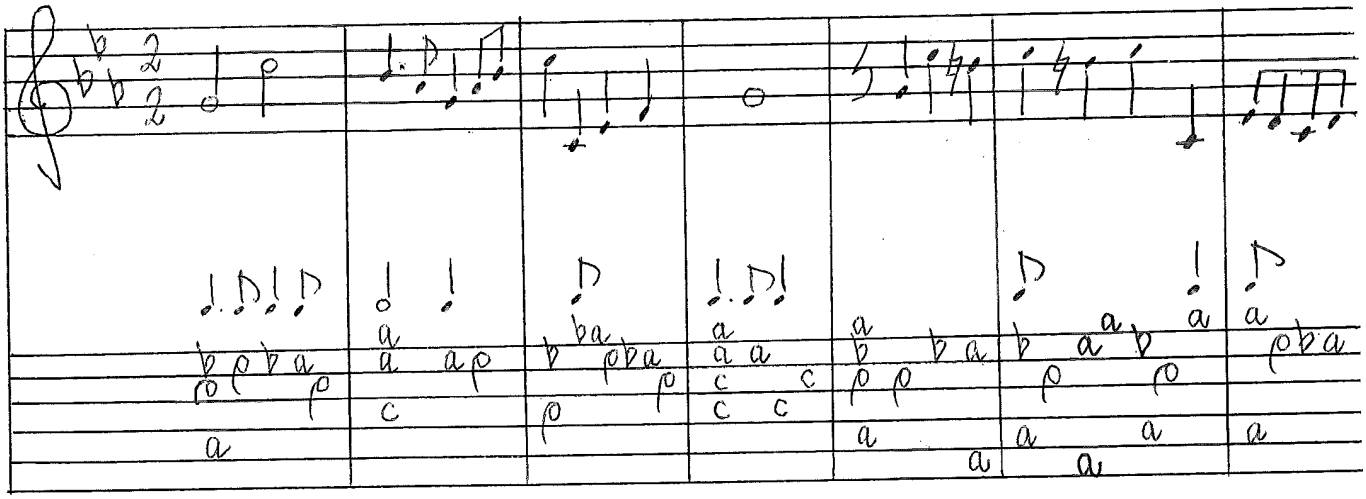


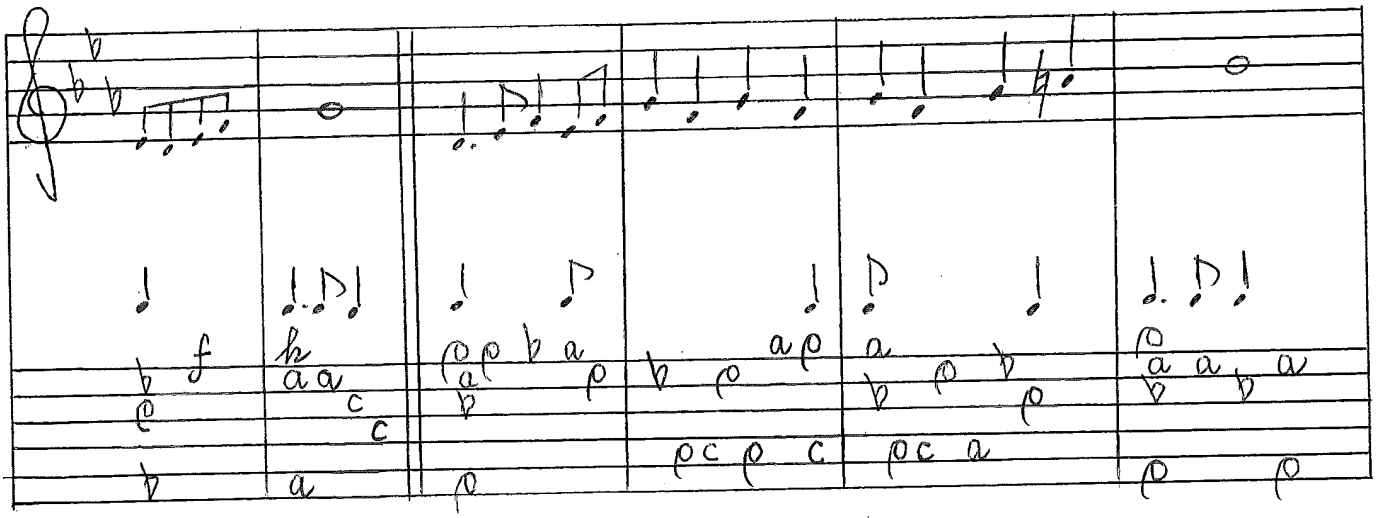
MY LORD WILLOUGHBY'S WELCOME HOME

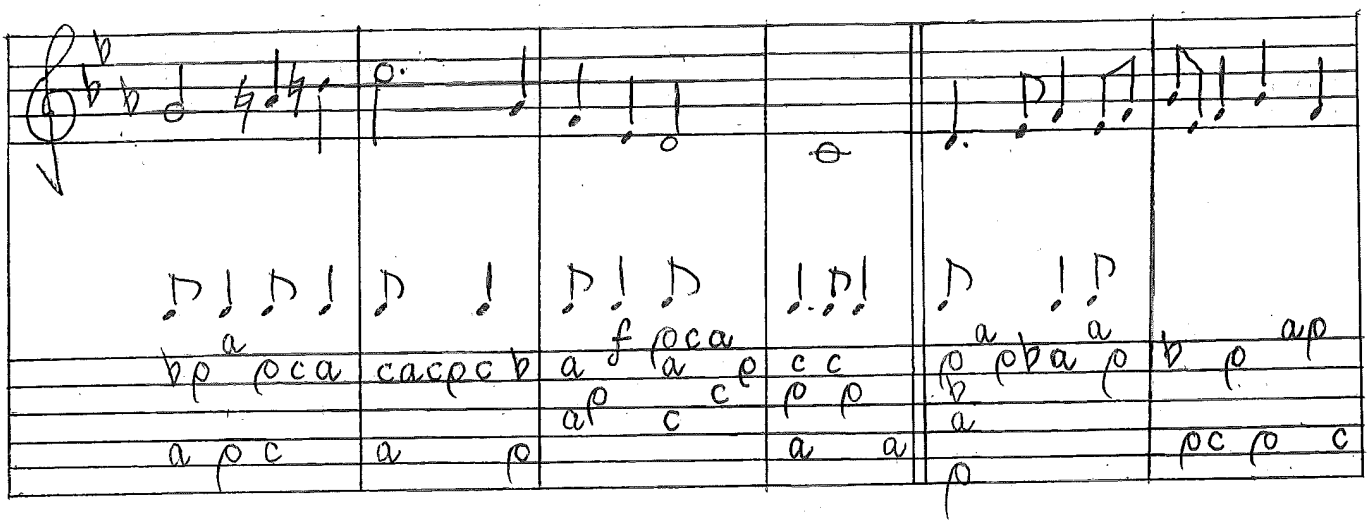
JOHN DOWLAND - 11

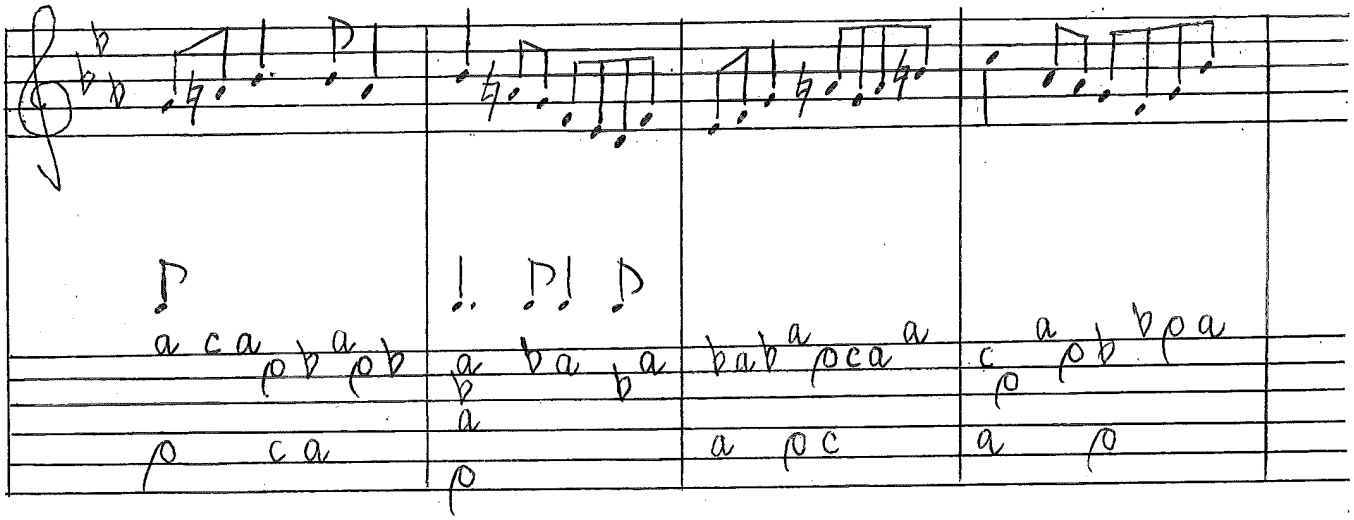


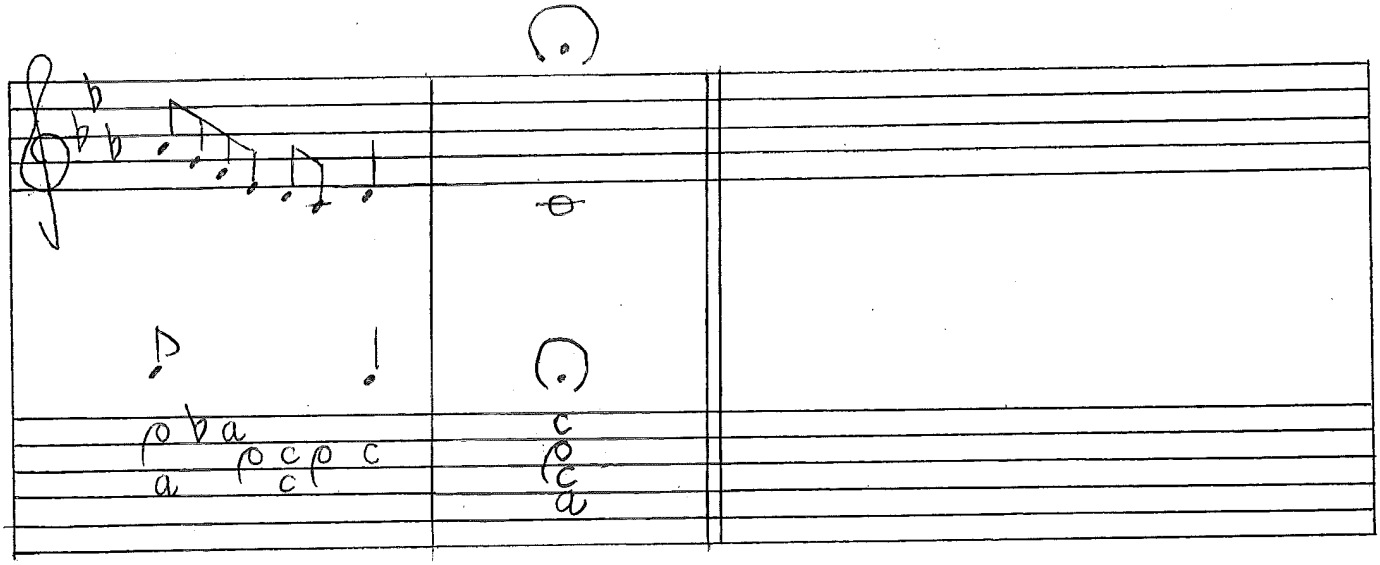












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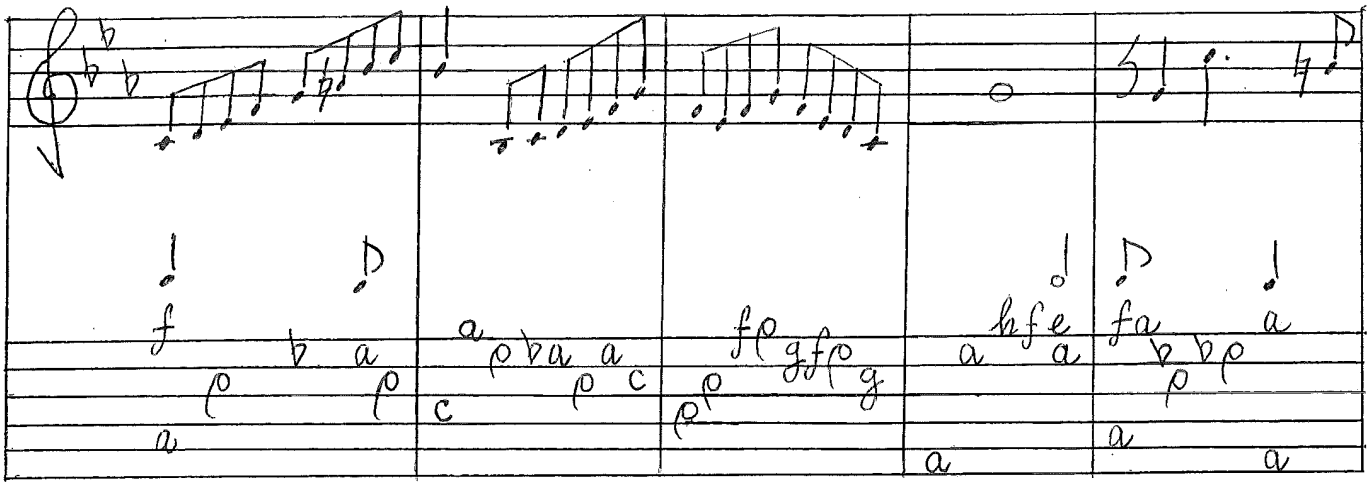
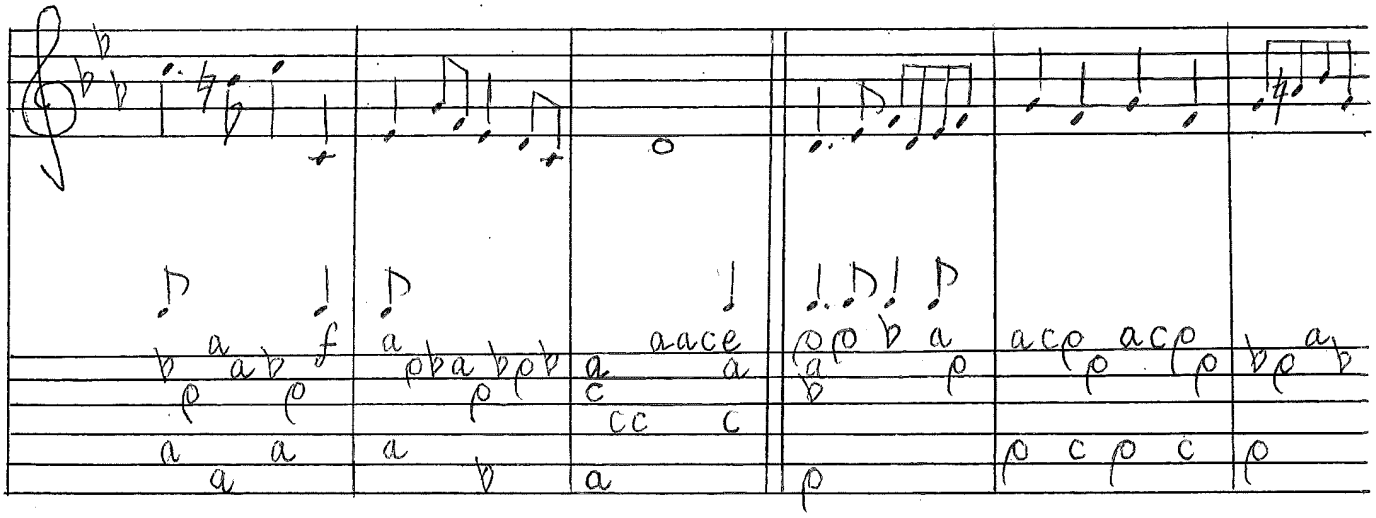
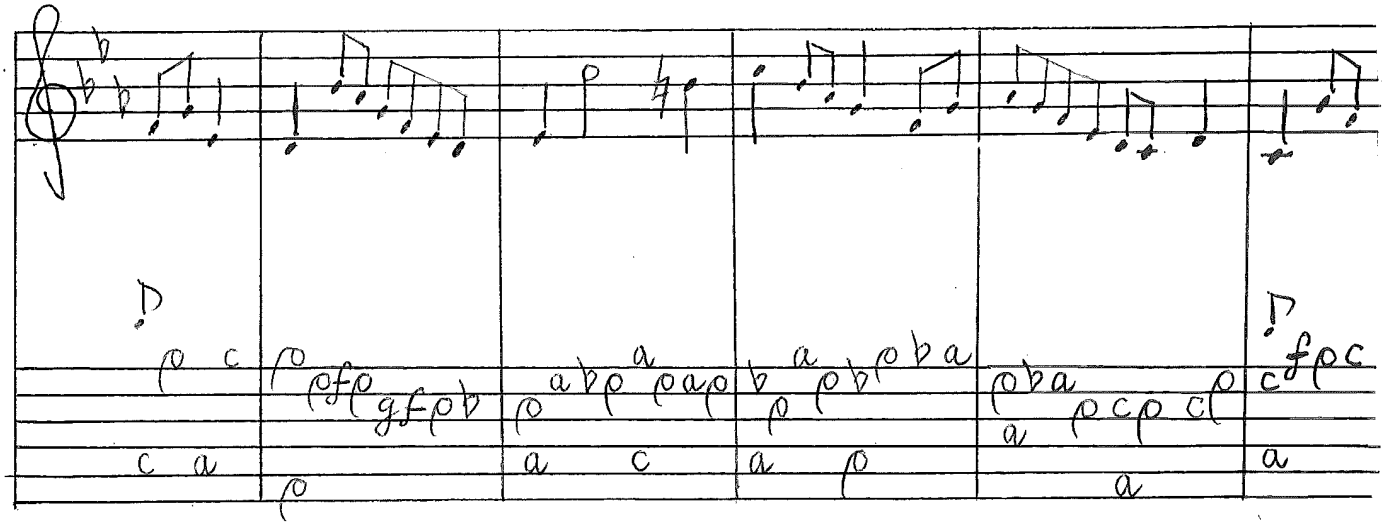
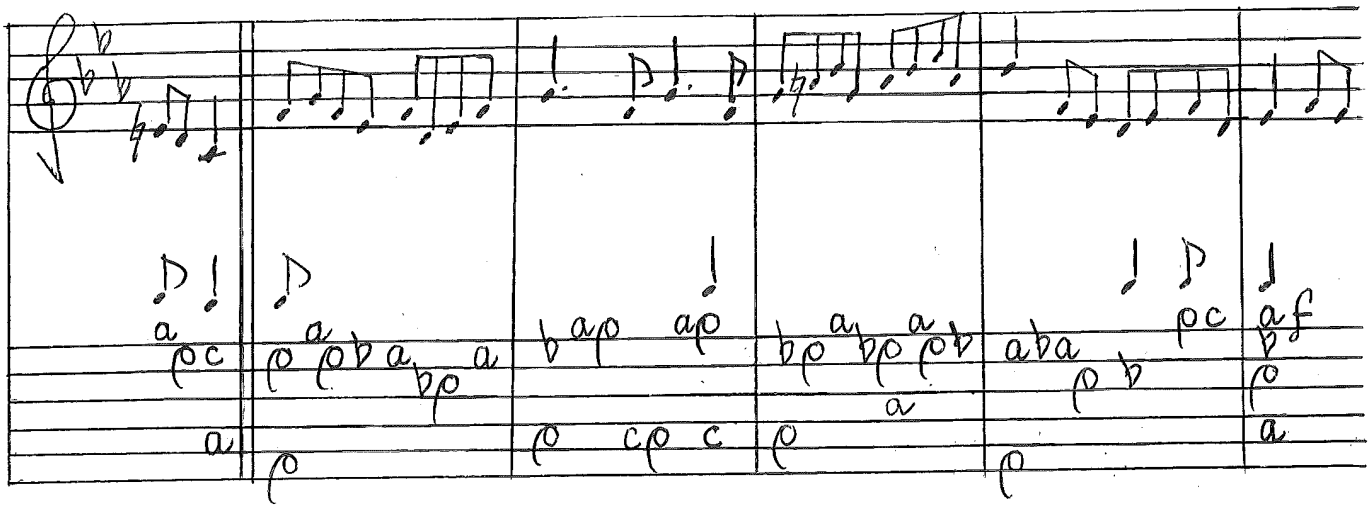
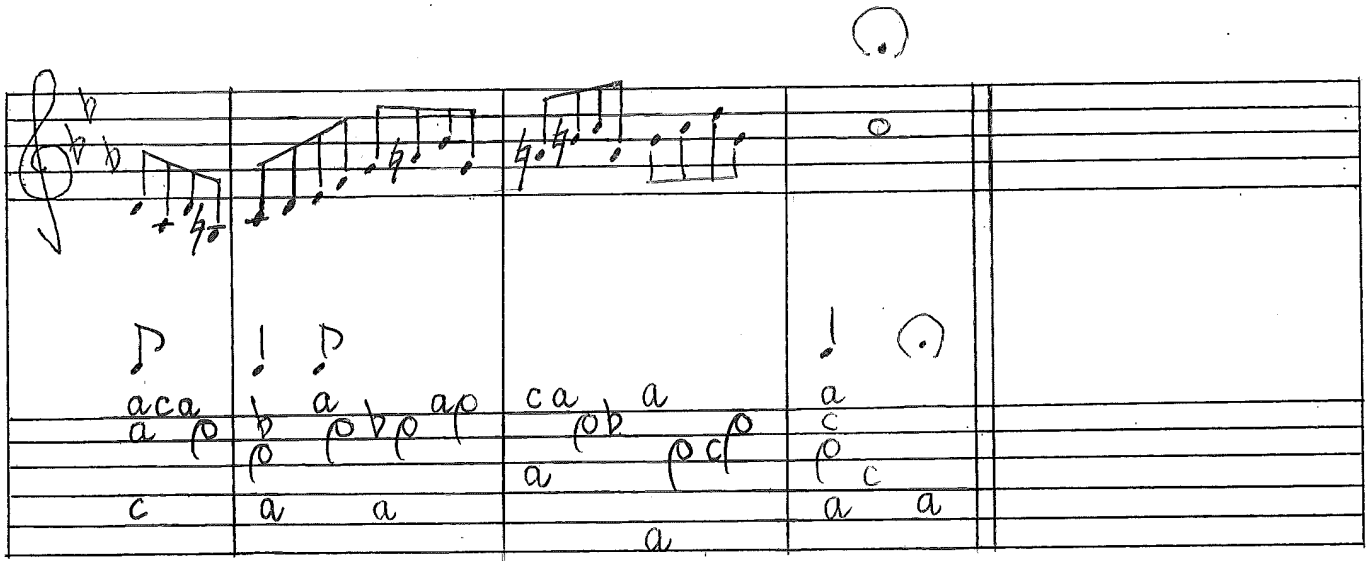
MY LORD WILLOUGHBY'S WELCOME HOME JOHN DOWLAND -13

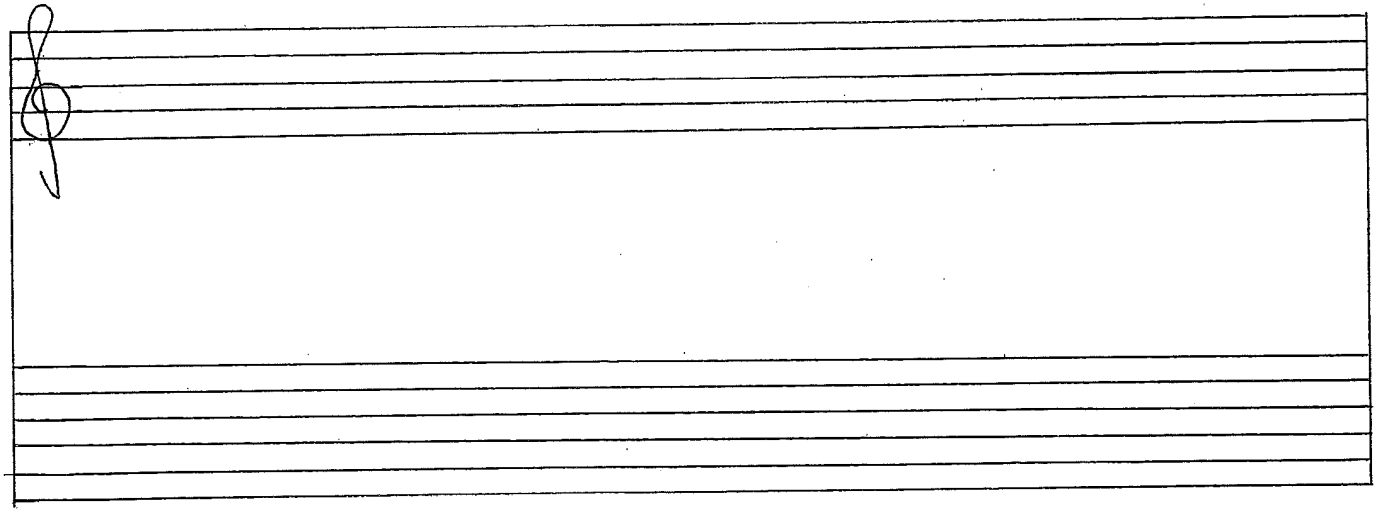






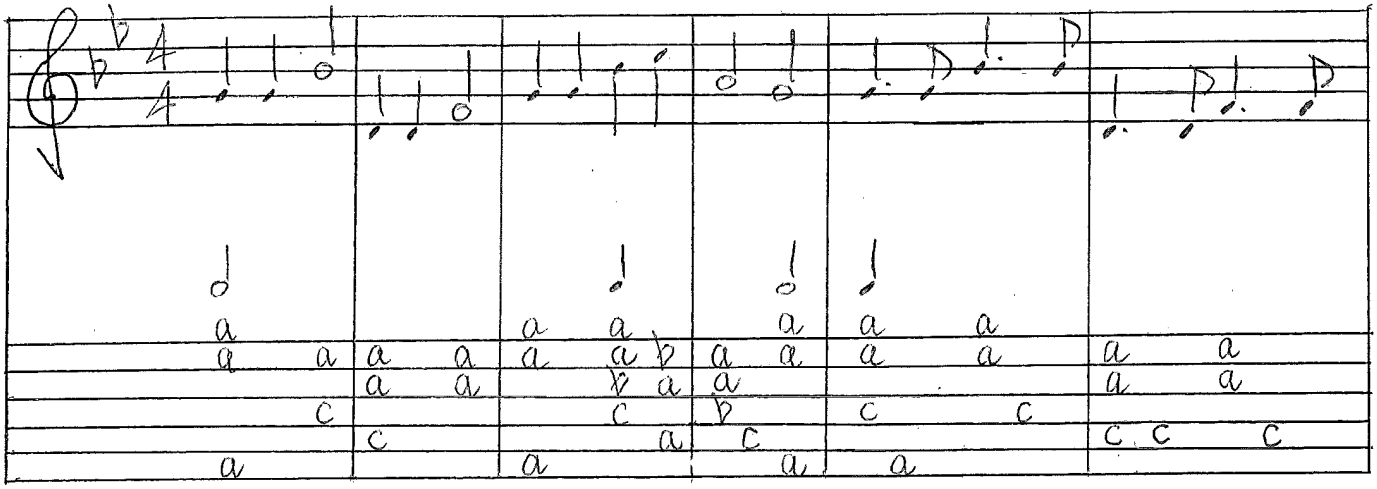


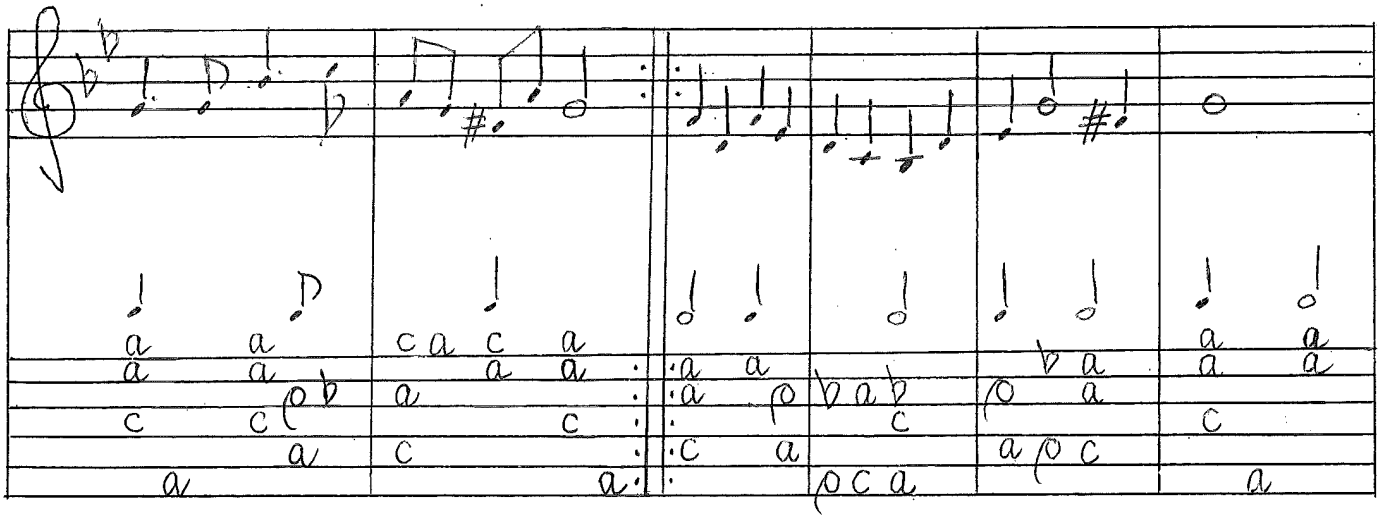


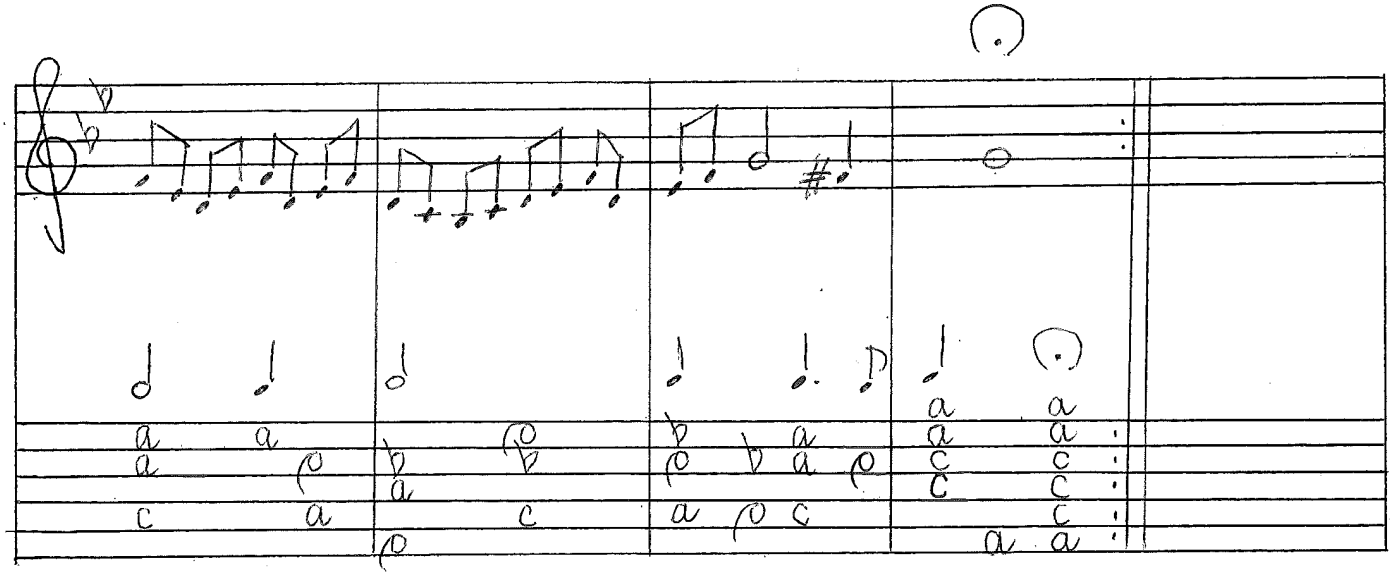


THE SICK TUNE

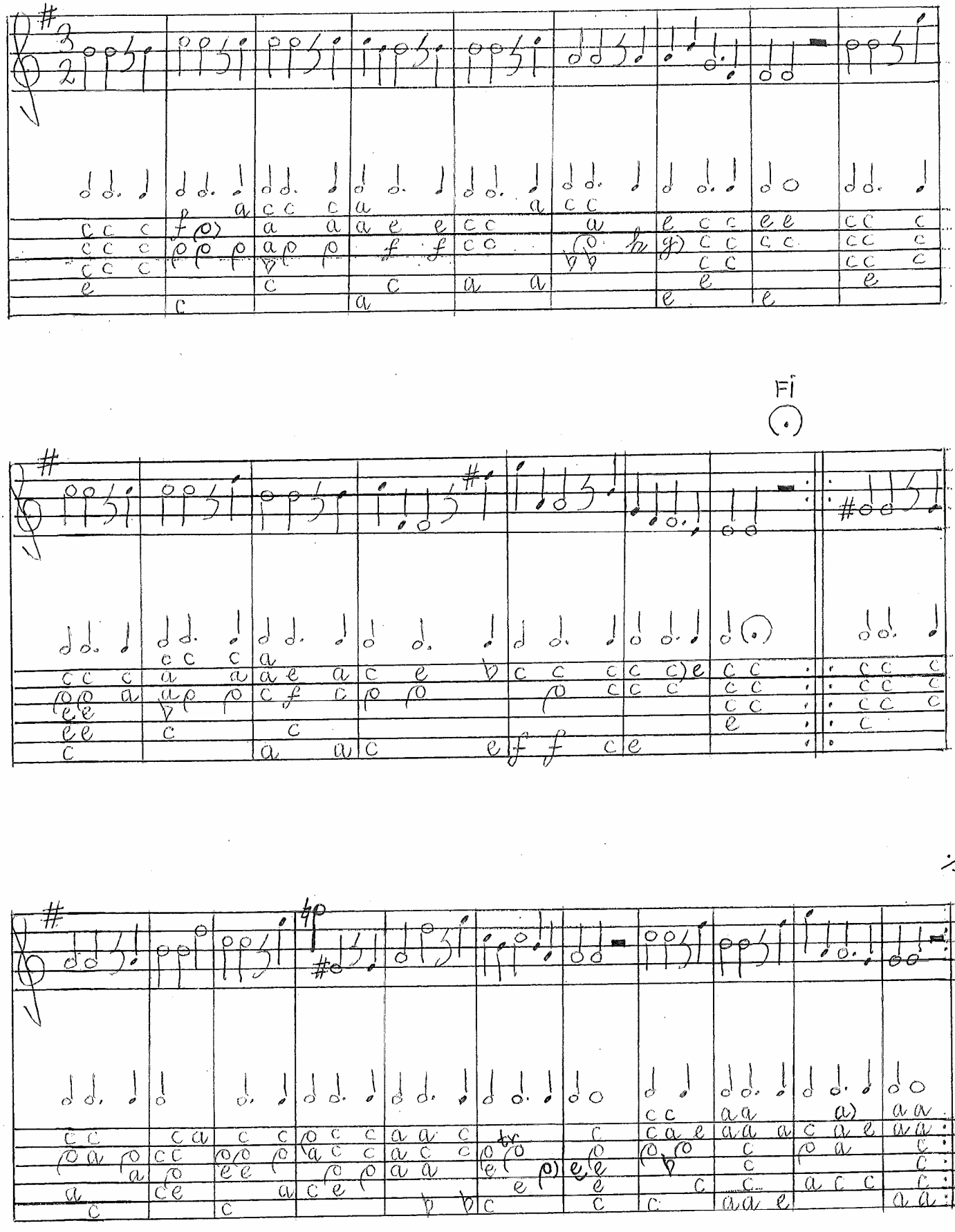
JOHN DOWLAND -15





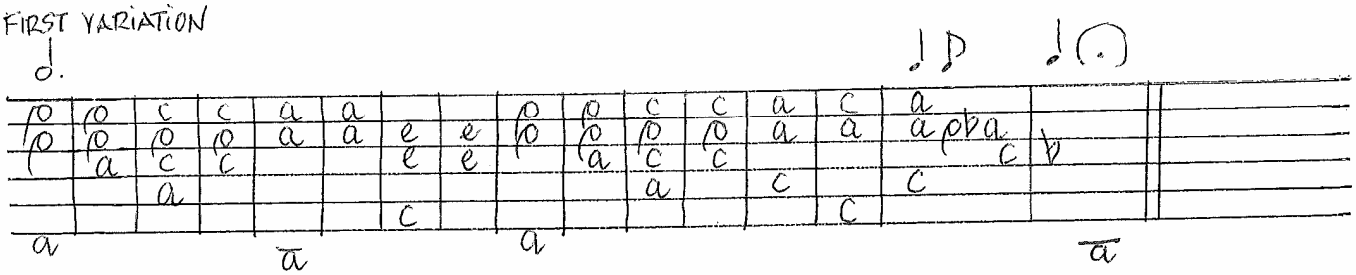


SARABANDE (from 'Armida') G. F. HAENDEL

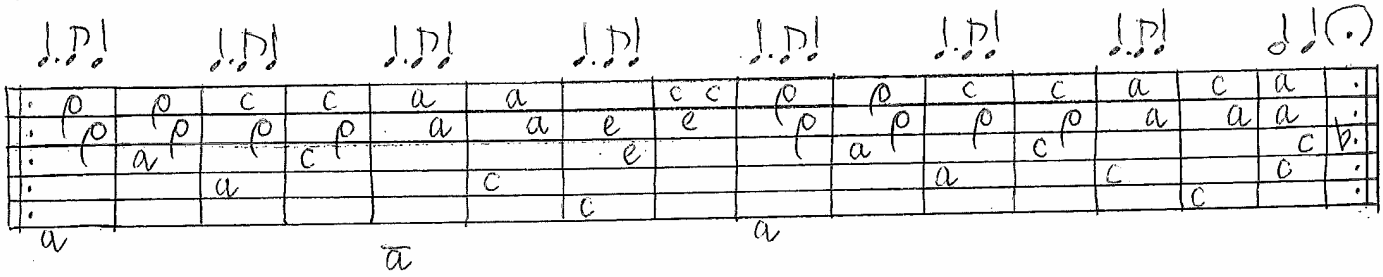


GREENSLEEVES TO A GROUND (The Division Flute, 1706) BAROQUE-2

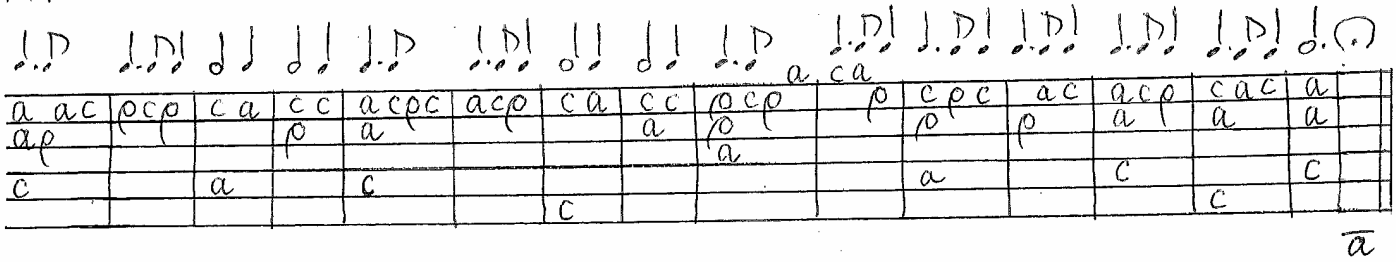
FIRST VARIATION



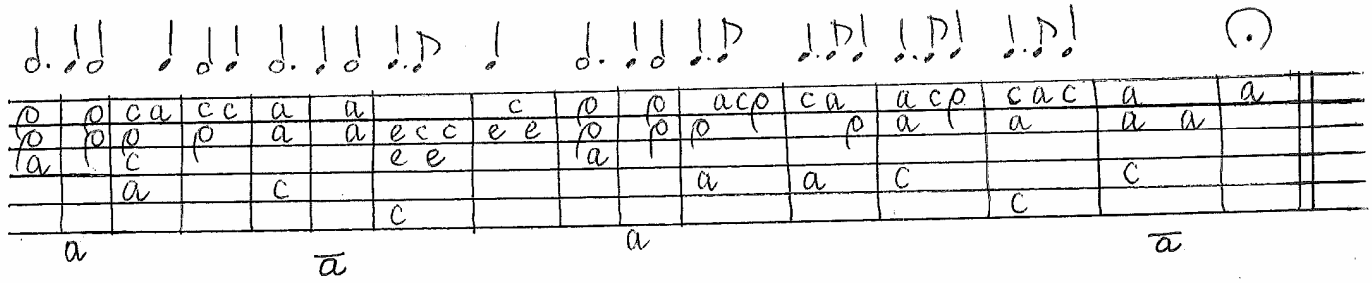
SECOND & THIRD VARIATIONS



FOURTH VARIATION



FIFTH VARIATION



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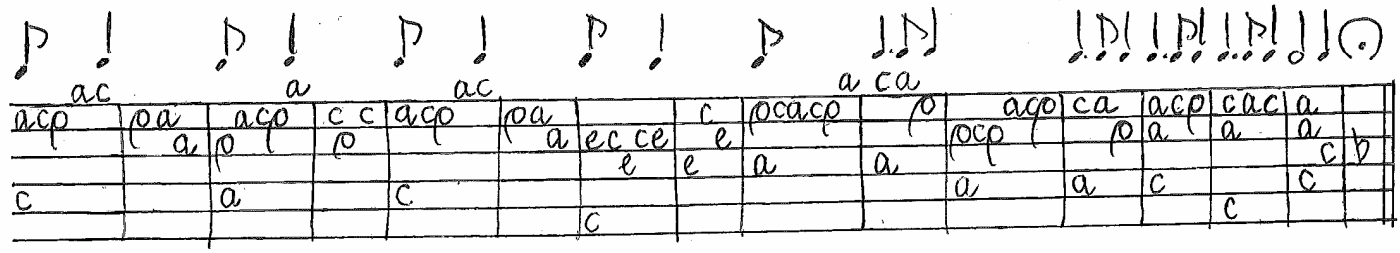

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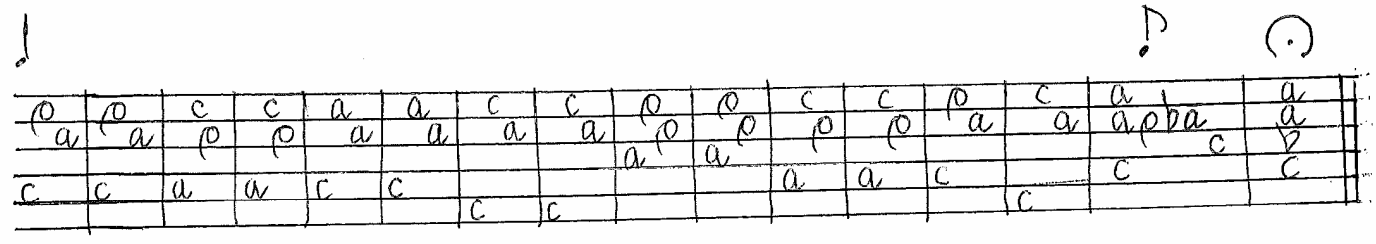

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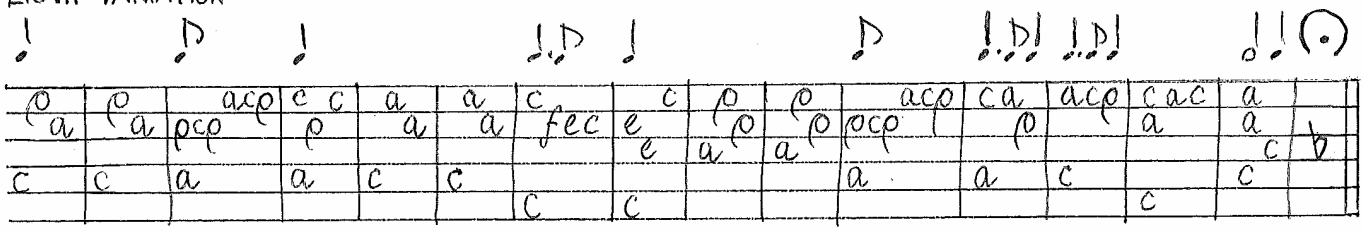
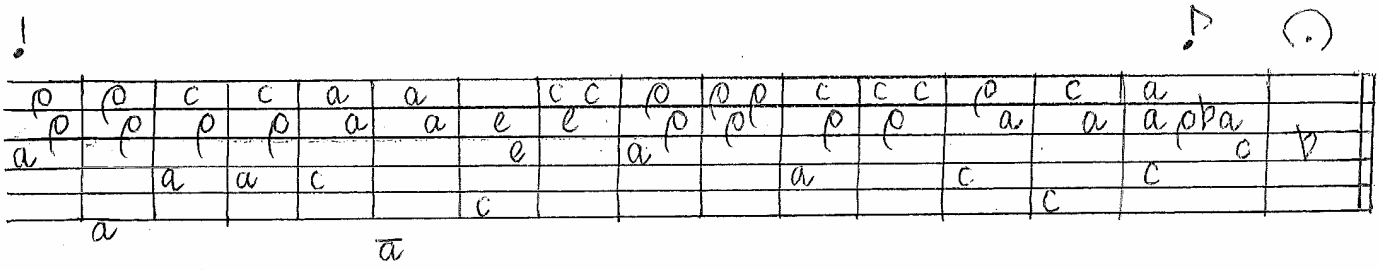
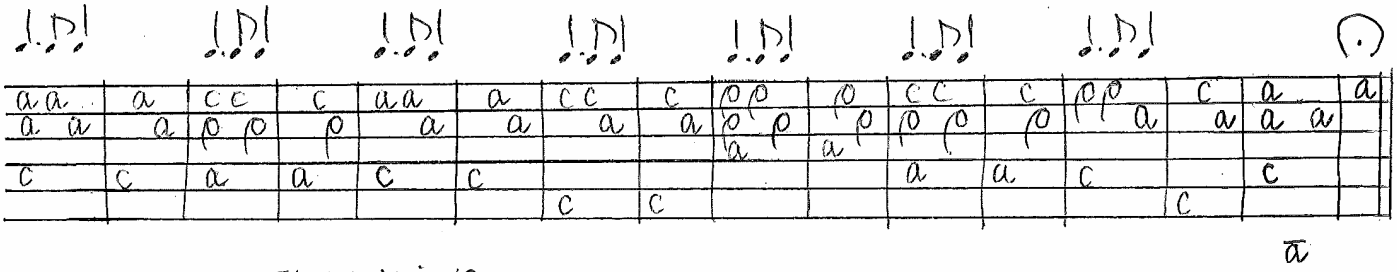


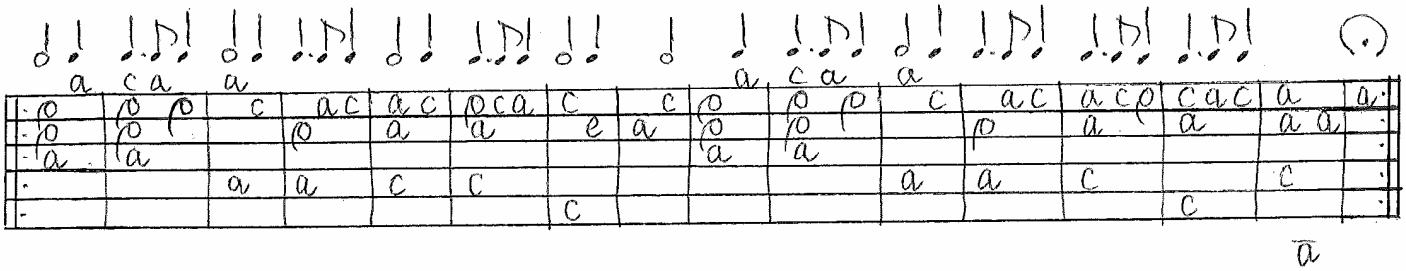
NINTH VARIATION



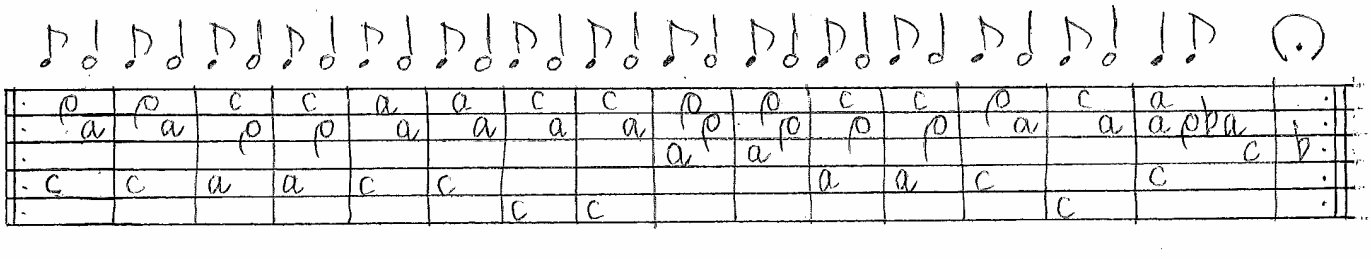
TENTH VARIATION



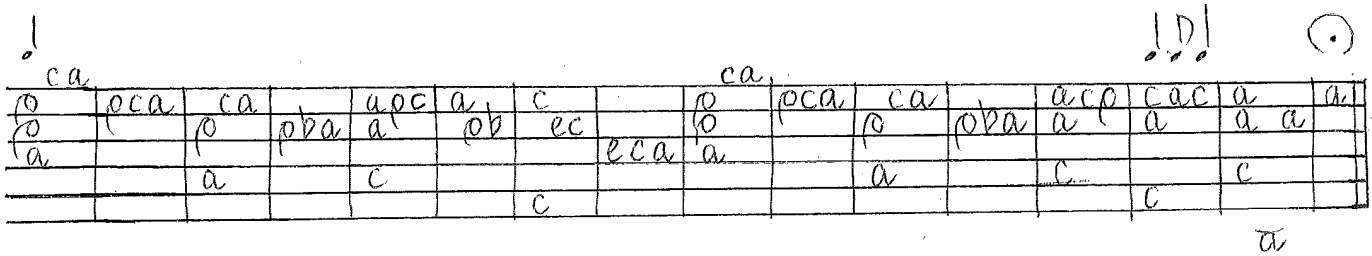
ELEVENTH & TWELFTH VARIATIONS



THIRTEENTH & FOURTEENTH VARIATIONS

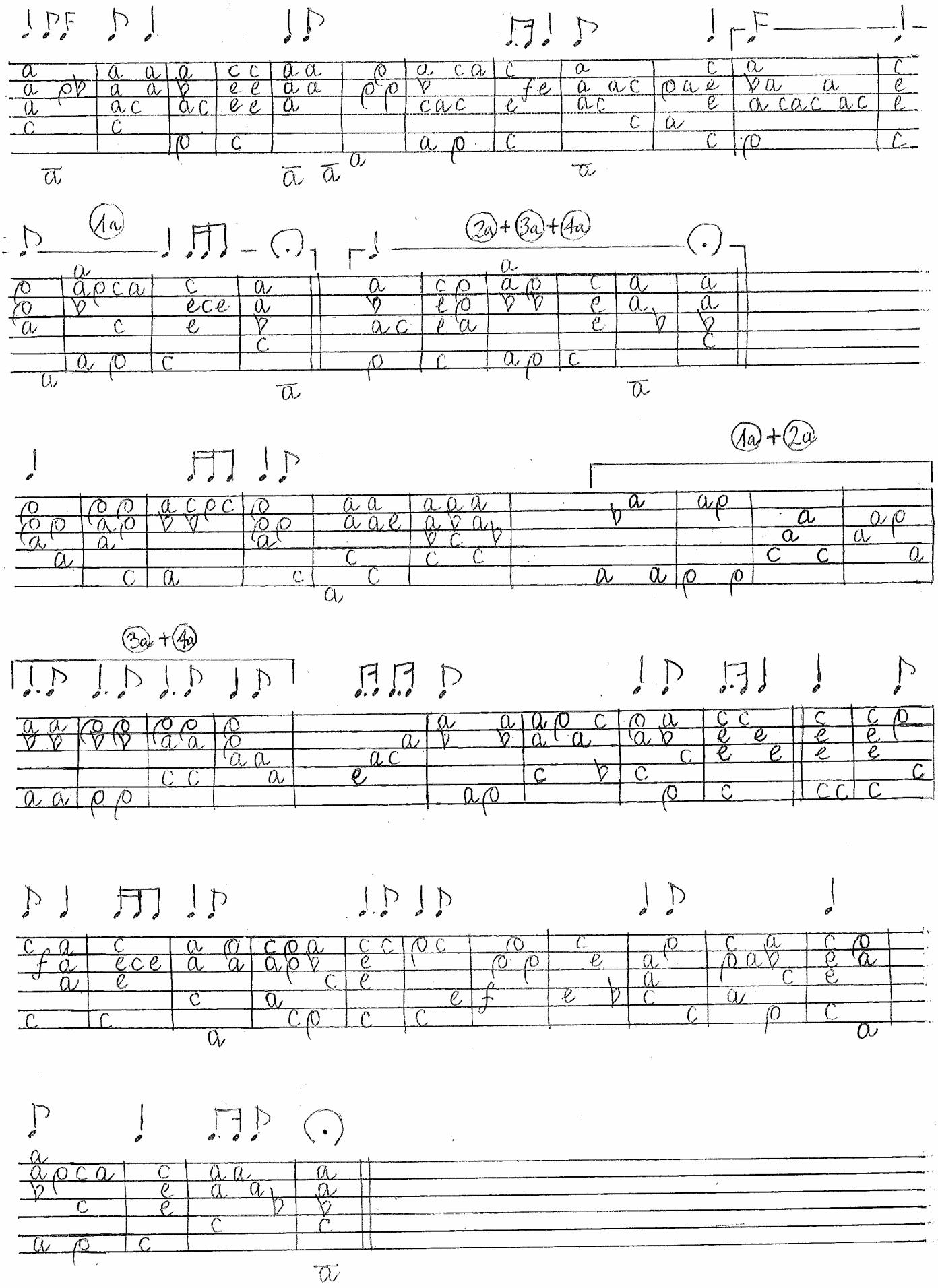


FIFTEENTH VARIATION

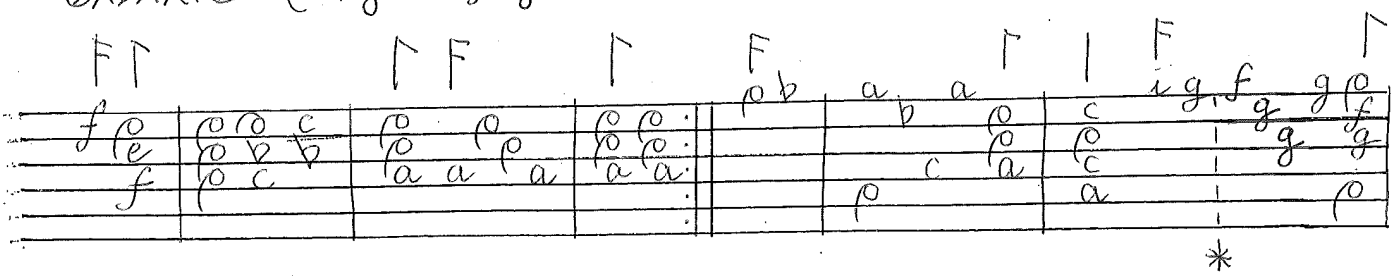


PAVANE LACRYMAE

J.J. VAN EYCK BAROQUE-4



GALLIARD (Original fragments as given by Ward) JOHN JOHNSON – 1



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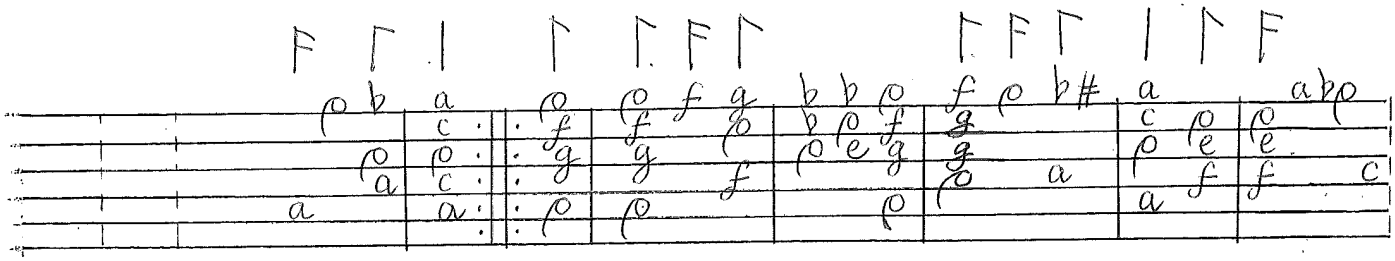
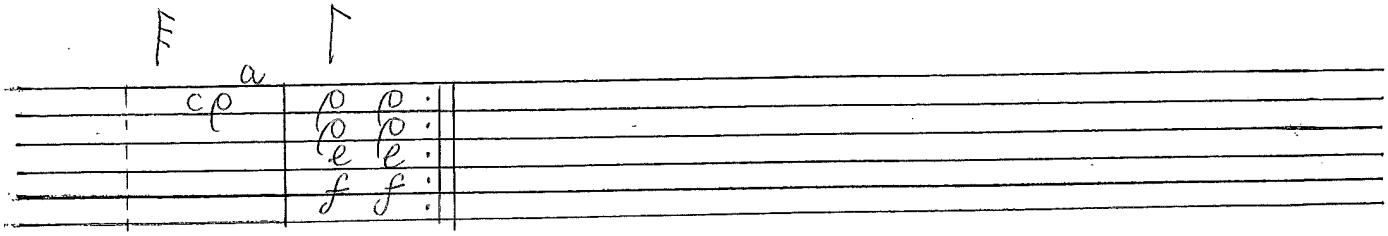
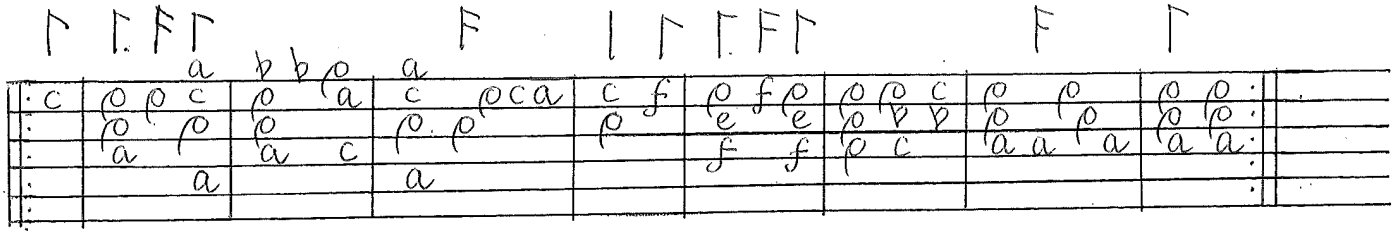
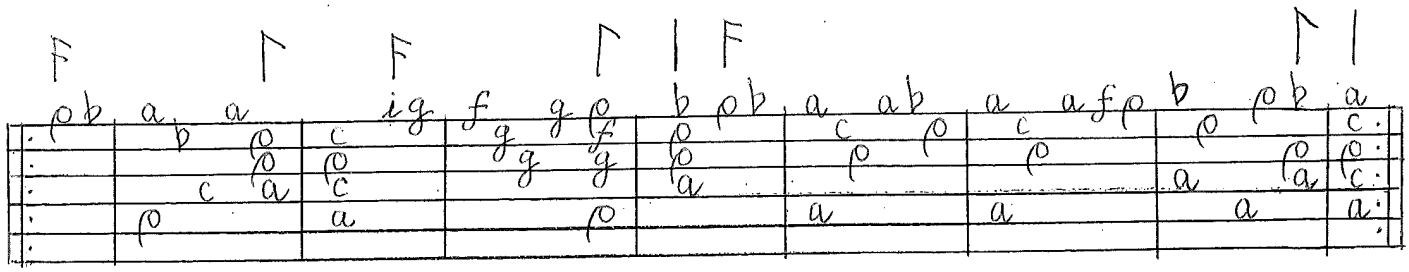
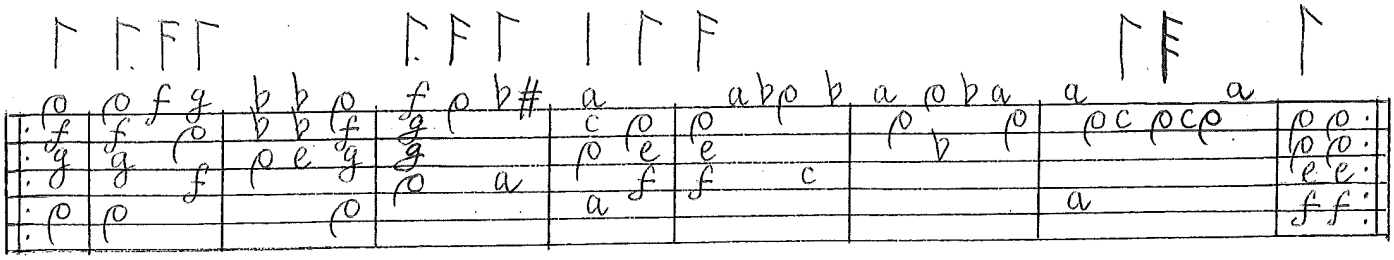




THE COMPLETED LUTE SOLO VERSION OF THE GALLIARD

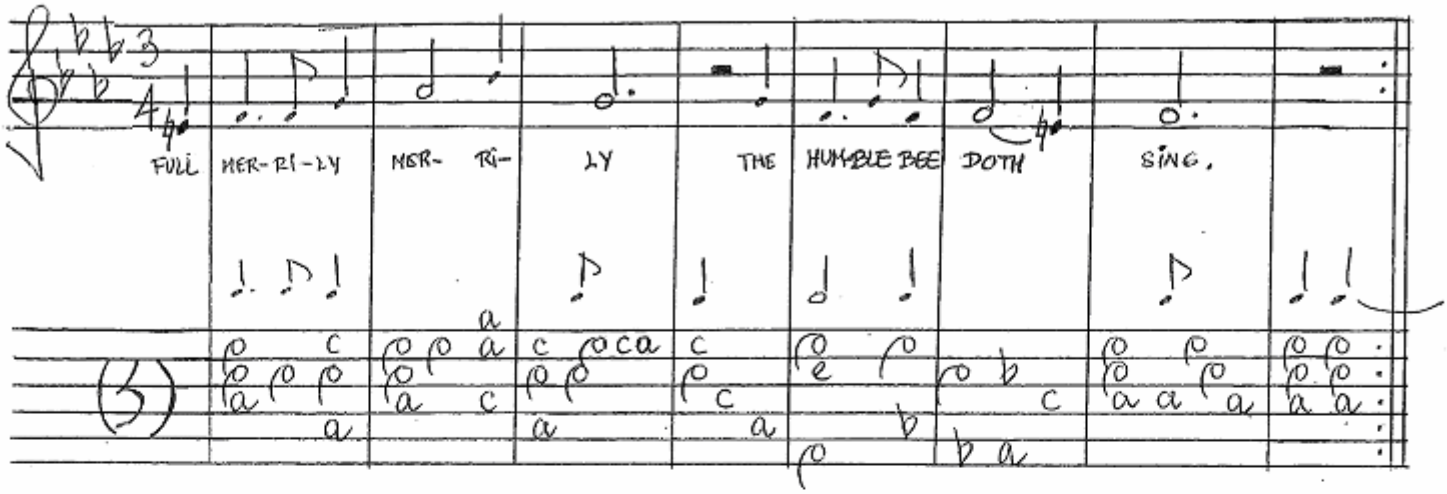
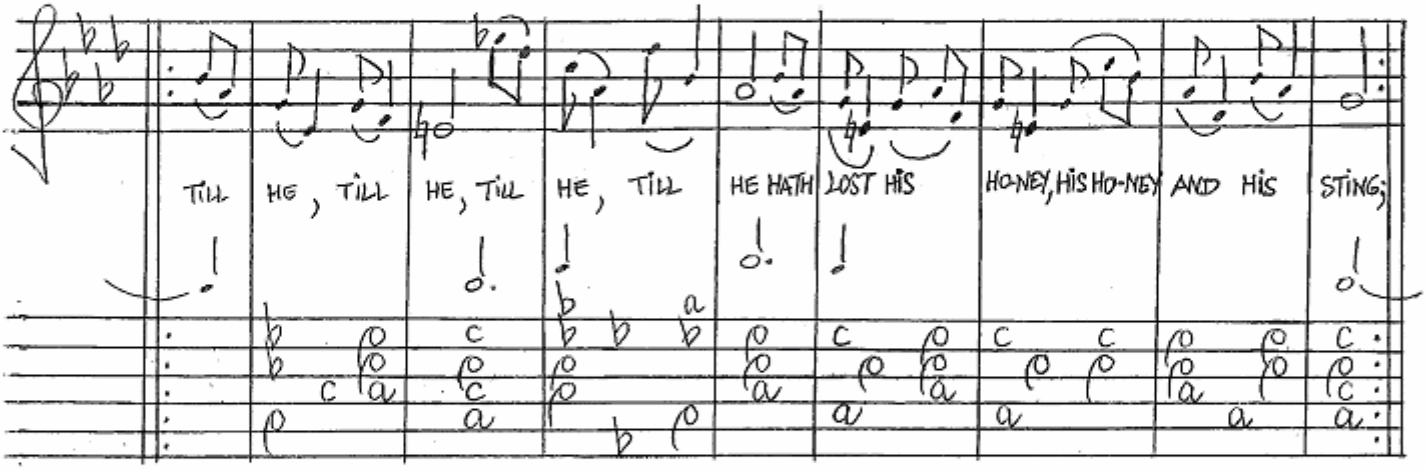
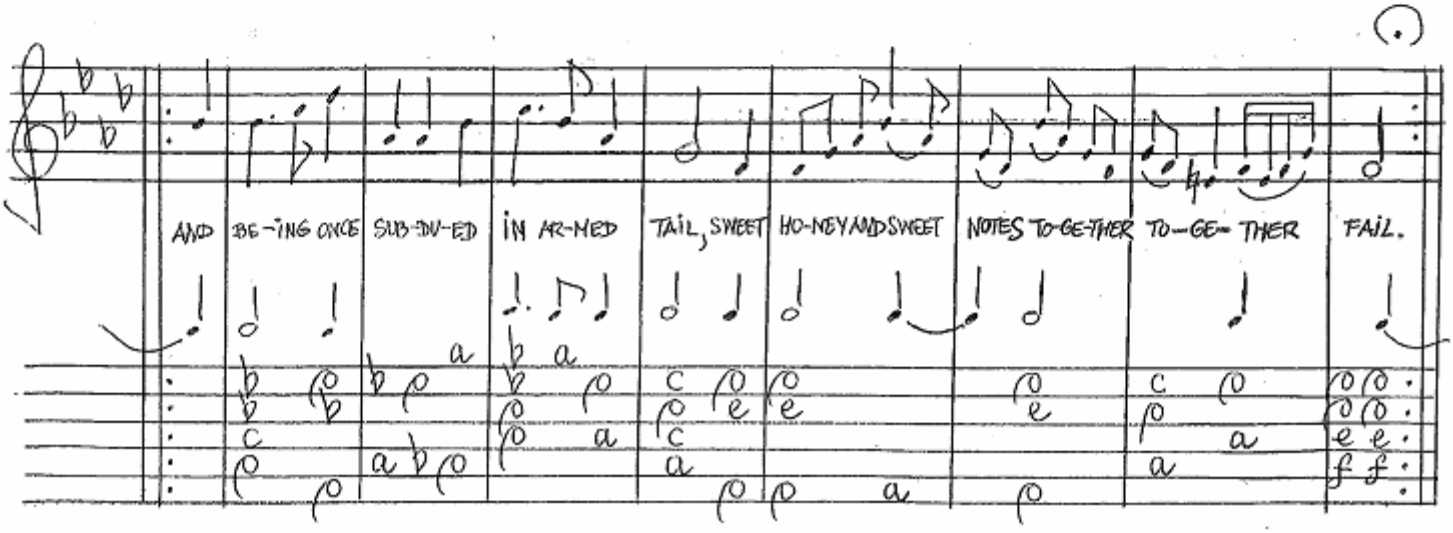






* bar not indicated in John Ward's edition of 'The Lute Works of John Johnson'.

FULL MERRILLY THE HUMBLE BEE

JOHN JOHNSON – 2

(SONG VERSION OF THE GALLIARD) Text by W. SHAKESPEARE (TROILUS AND CRESSIDA)