The Flute and the Lute. Vol. 1

Spanish music from the 15th and 16th Centuries

Second Edition

Settings for lute and treble instrument

by Joaquim Bogunyà Chesa

Introduction to the second edition

After a thorough review of the first edition of this book, I have decided to prepare a second one, since I have detected an important mistake in one of the arrangements (or better, perhaps, an omission) that needs an appropriate correction.

Tomás Luís de Victoria's *Duo Seraphim* is originally a piece in four parts. When I was going to begin the transcription, I feared that a proper three-part arrangement for the lute would not be so easy to do. So, what I worked on was basicly a two-part arrangement to be played on a lute or a vihuela. When it was finished, the only work that was left to do was to copy the first two parts exactly the same as Victoria wrote them. In the process, I copied the first part for the recorder or treble instrument but I forgot to do the same with the second part, which should have been performed by another treble instrument - i.e. another recorder, a viol or a human voice. My apologies for that.

Instead of copying it out here, this time I have tried my best to create a good three-part arrangement for the lute. Of course, I knew that it would not be hundred percent true to the original but now I think I have come to a good conclusion. See it for yourself.

Apart from it, I have added a lute solo version of another song by Juan del Encina. The beginning of *Pavana de Mudarra per a guitarra* has also been duly corrected, as well as other minor mistakes which are not worth mentioning.

Play and enjoy,

Joaquim Bogunyà Chesa. October 2019.

Introduction to the first edition

Here you will find a compilation of pieces of Spanish music mainly from the 16th century especially arranged for the flute or recorder, and the lute.

Of course, when I say 'flute or recorder', I am referring not only to the popular woodwind instruments, but also to any other instrument appropriate for this music, even the human voice. And when I say 'the lute', I am also referring to the vihuela, which was at the time used, for uncertain reasons, as a 'surrogate' instrument for the lute in Spain.

The settings have been made according to the following criteria. 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) or even variations, like in Pisador’s *Pavana*, have been included. Finally, the lute part of the 15th century piece *Propiñan de Melior* (the first piece in the present book) is an ‘invention’ of mine in the very sense given by the troubadours in the middle ages. In other words, it is a composition of my own. The same as the ‘glosa’ in Pisador’s *Pavana* or the two lute solos featured among the group of pieces by Tomás Luís de Victoria.

Concerning the first group of transcriptions, lute parts like those on Narváez’s *Paseábase el rey moro* have remained hundred percent (or ninety-nine, at least) true to their original sources. Other transcriptions like those of Mudarra’s *Claros y frescos ríos* or Milan’s *Falai miña amor* are mere transpositions – their key has been changed. Well, this is supposed to have been a common practice at the time. Nonetheless, it is interesting to note how Narváez seems to establish in his book *Los seys libros del Delphin a* determined pitch for all his pieces, including those which are not songs. According to Emili Pujol in his prologue to the work of Narváez, the keys put by the vihuelist at the beginning of every tablature indicate the type of vihuela on which the piece has to be performed. That means that some ‘fantasías’ have to be played on a vihuela tuned in G, others on a vihuela tuned in D, and so on... Why did he do that, it still remains a mystery to me. Maybe Narváez prefered some of his compositions to be played on a lower ‘darker’ sound, and others on a higher ‘brighter’ one. But, is it just this what he meant? If so, who is willing nowadays to own seven lutes or vihuelas, or more, with seven or more different tunings?

Concerning the instrumental pieces, such as in Milan’s or in Mudarra’s pavans, the settings have 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.

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.

I hope you enjoy this book, and that you have a lot of fun performing this music.

Joaquim Bogunyà Chesa. July 2019.

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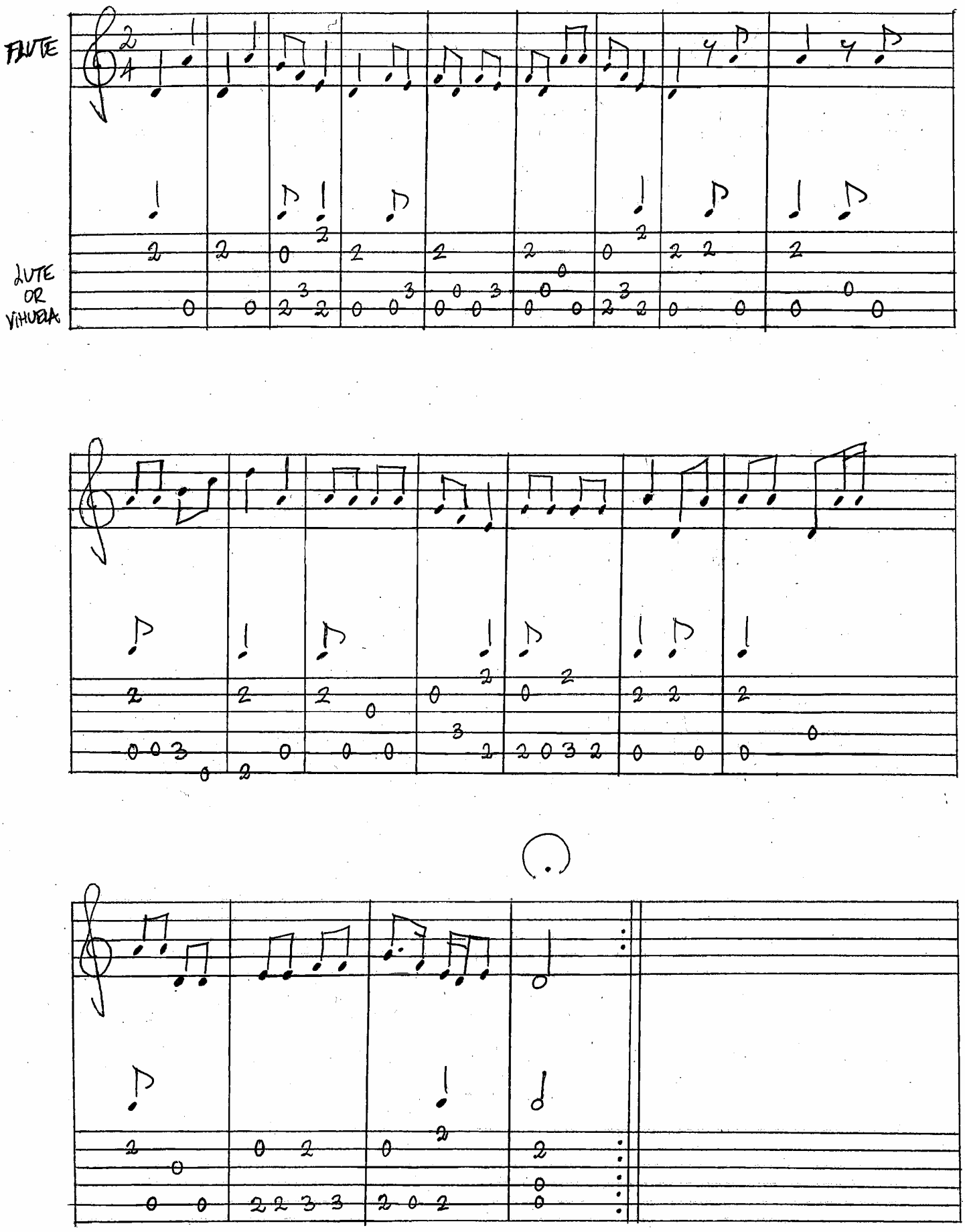
PROPIÑAN DE MELYOR

CANCIONERO DE LA COLOMBINA

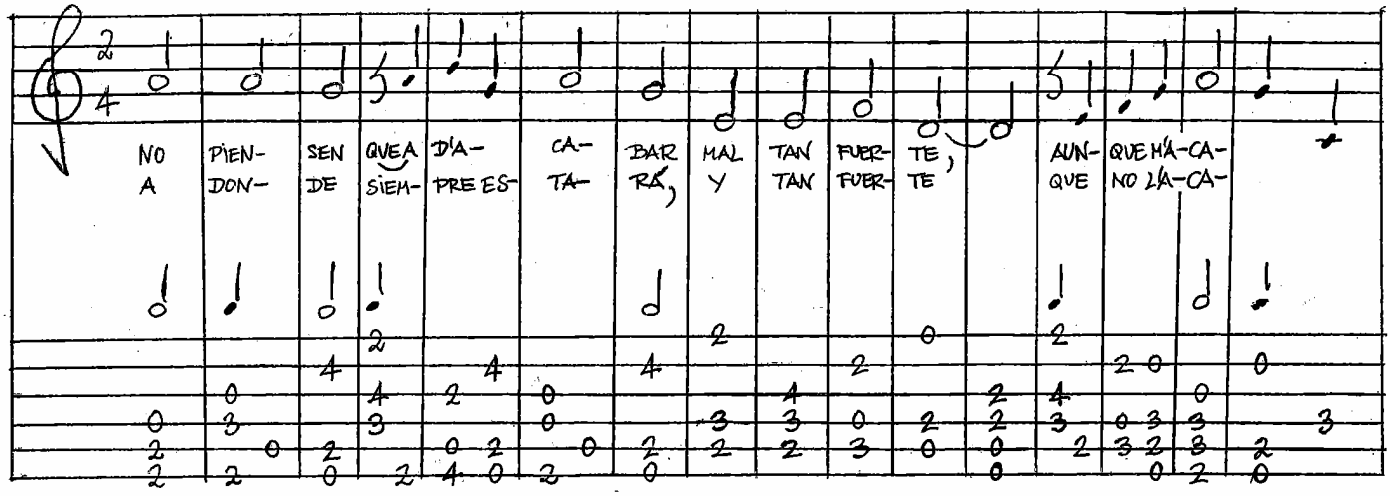
CANCIONEROS-1



NO PIENSEN QUE A D'ACABAR

CANCIONERO DE ELVAS

CANCIONEROS - 2



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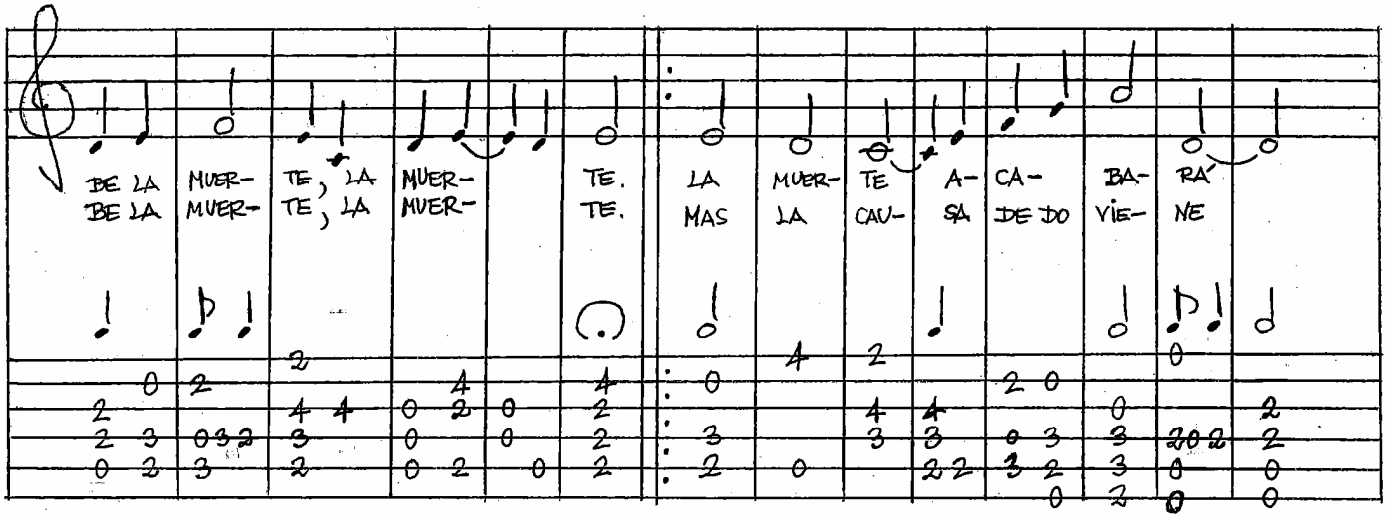

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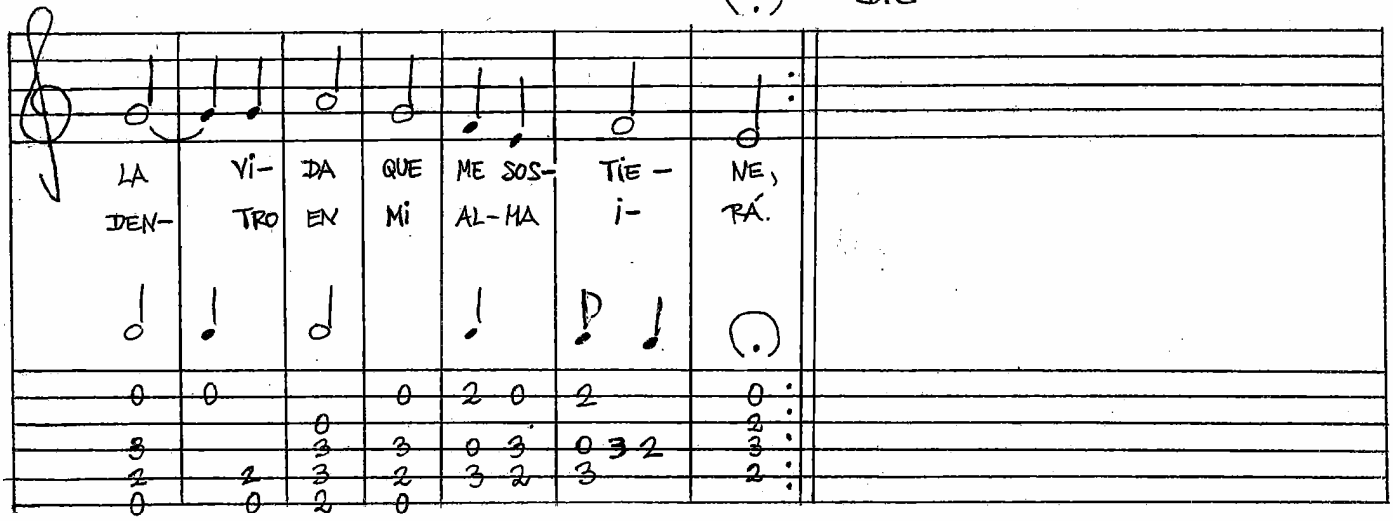
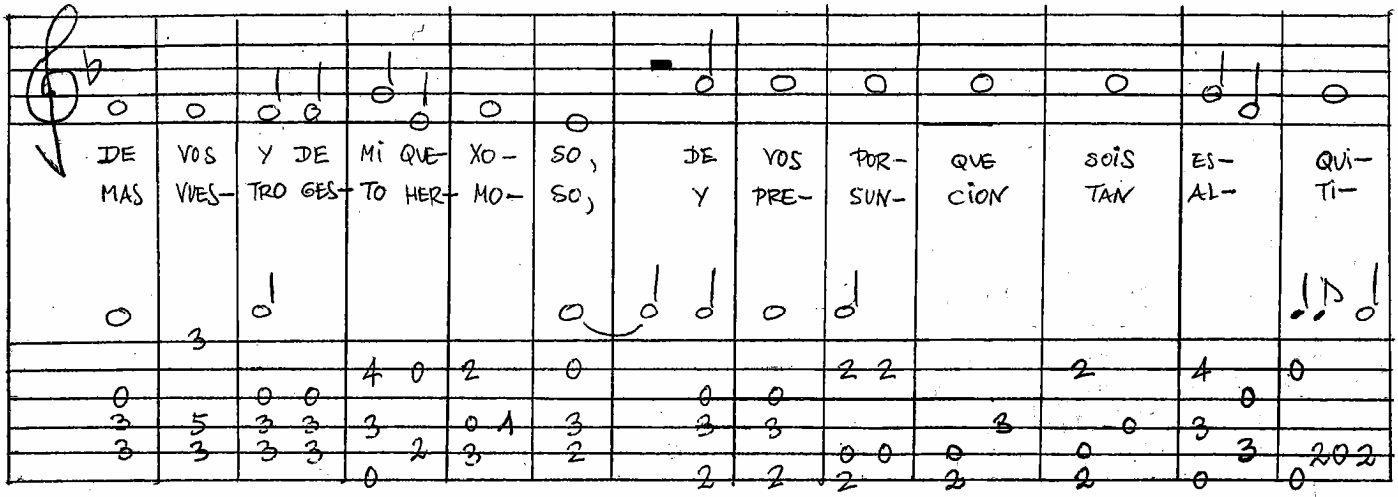


DE YOS Y DE MI QUEXOSO

JUAN DE URREDE (JOHANNES DE WREEDE)
CANCIONERO DE PALACIO



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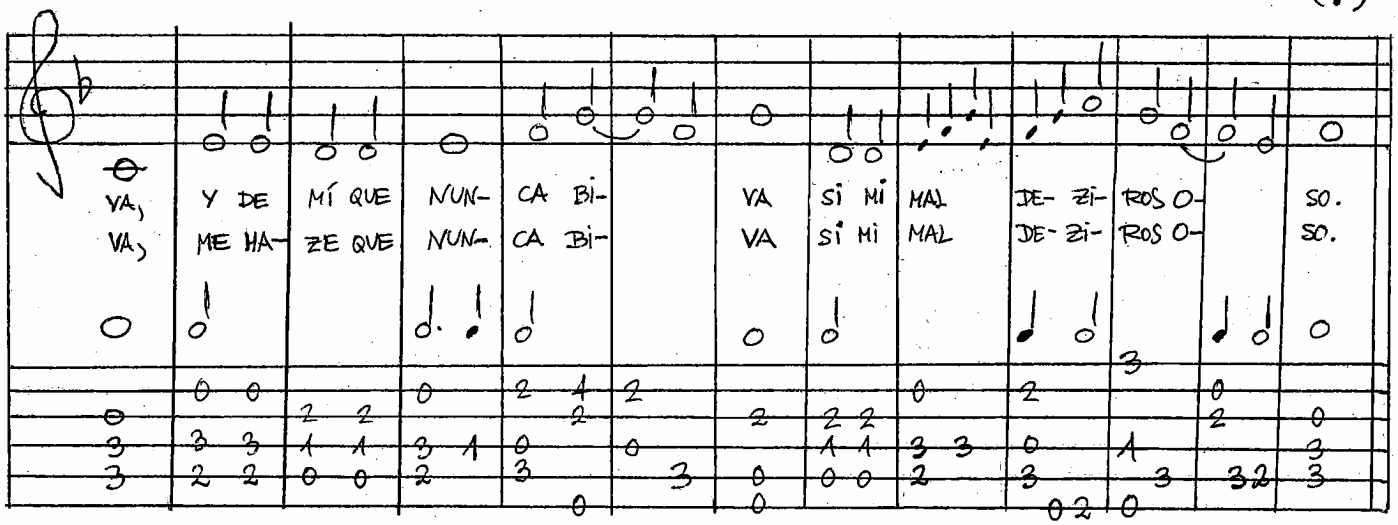

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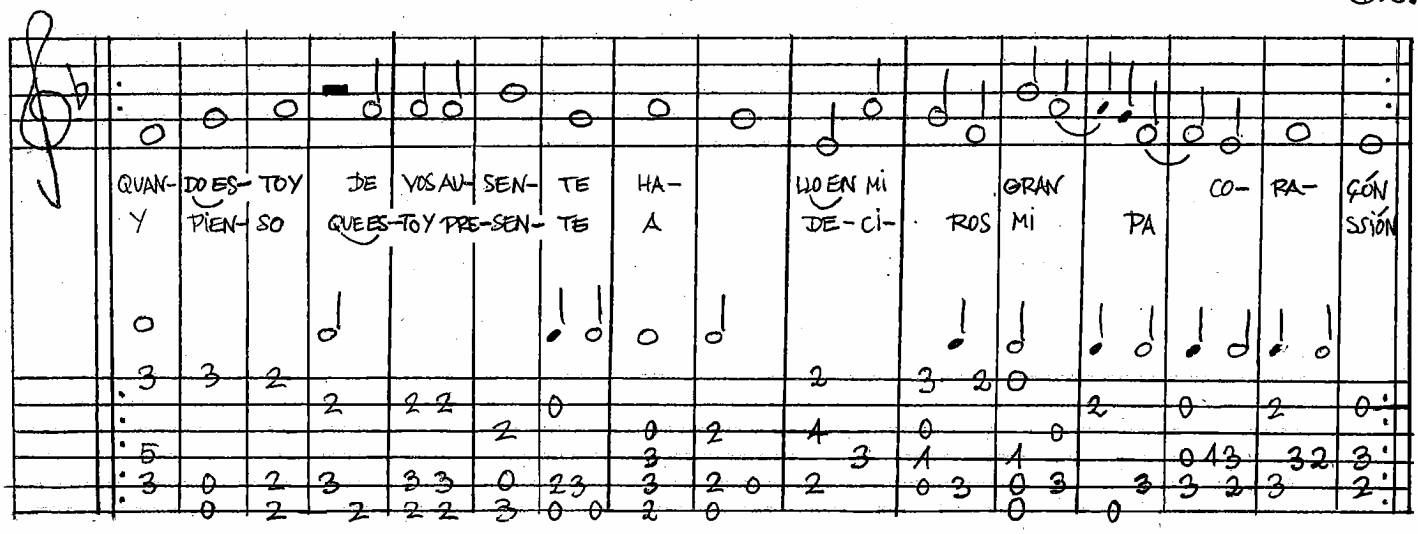
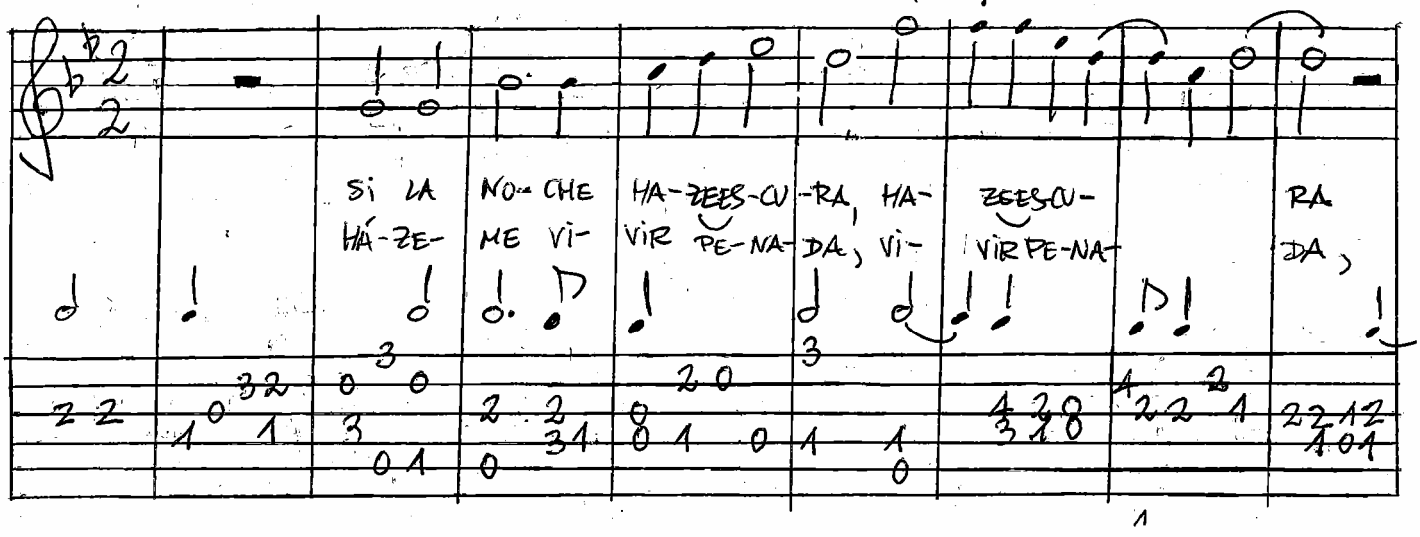
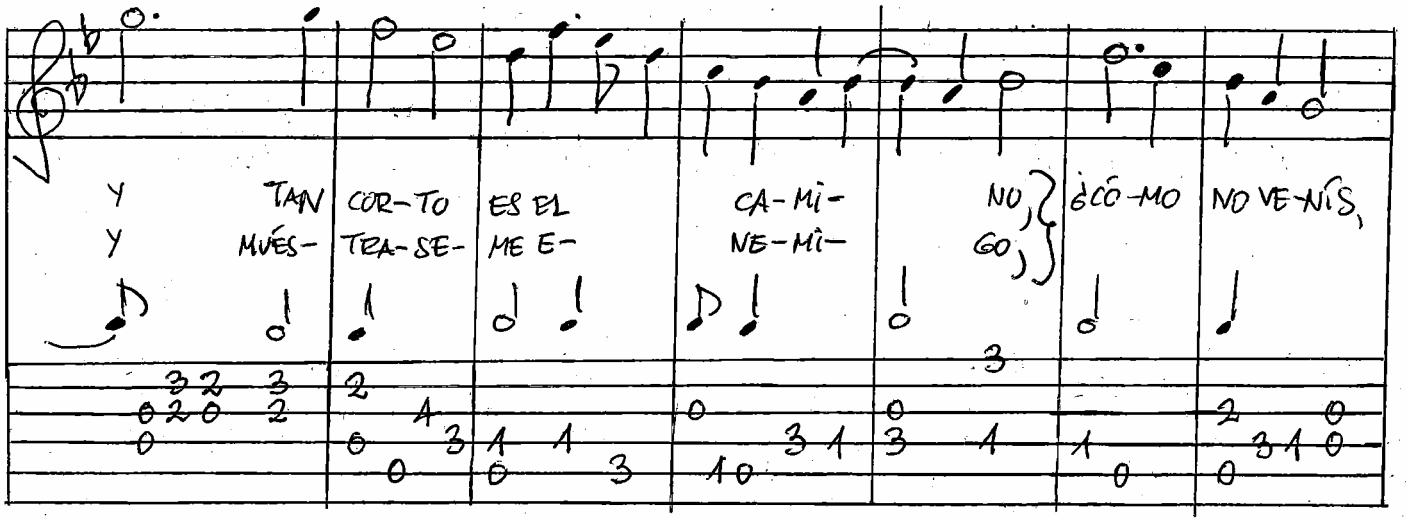
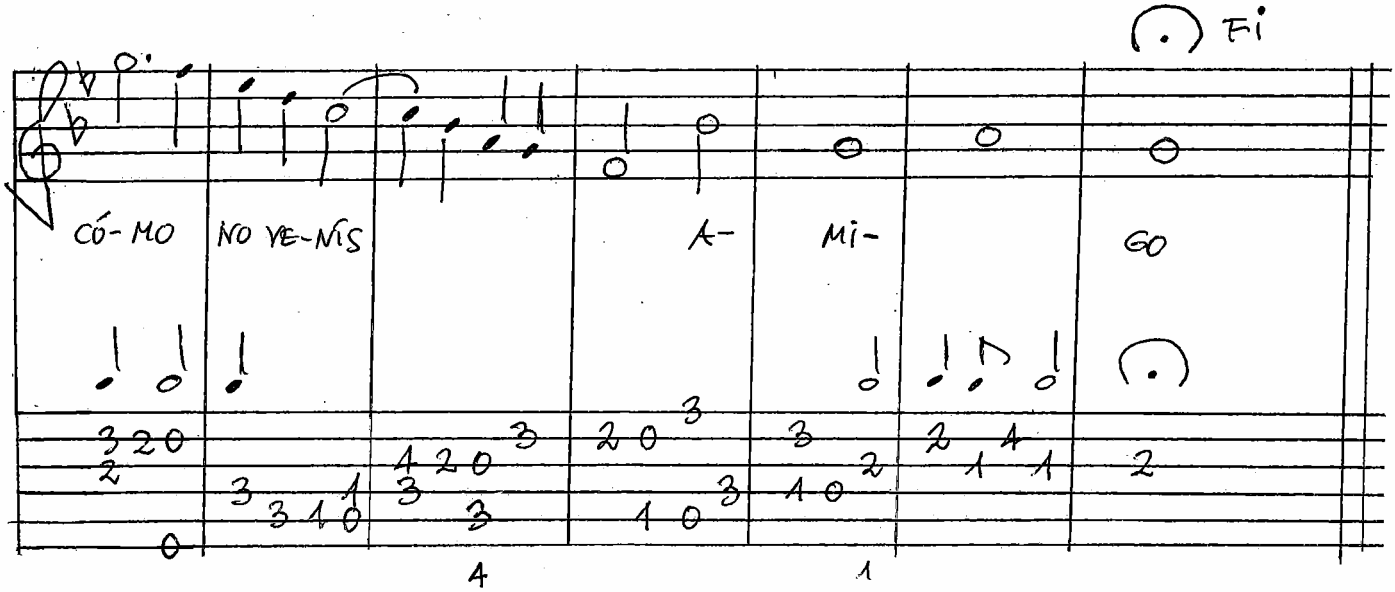


SI LA NOCHE HAZE ESCURA

ANÒNIM
CANCIONERO DE UPPSALA
CANCIONEROS – 4







SÍ LA NOCHE HAZE ESCURA (concl.)

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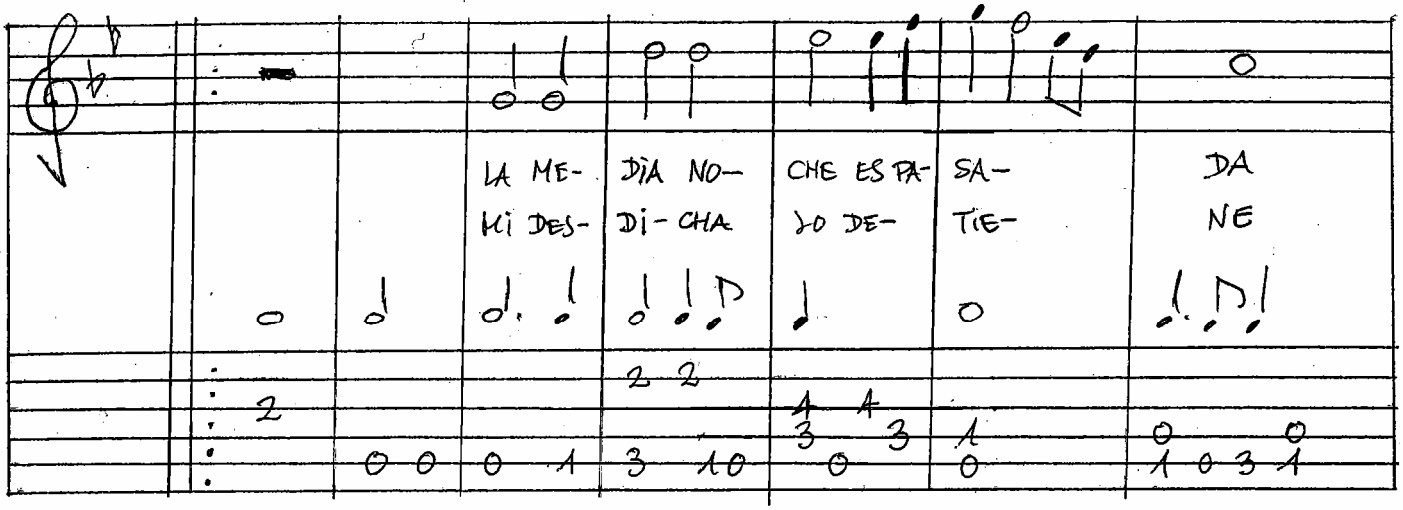

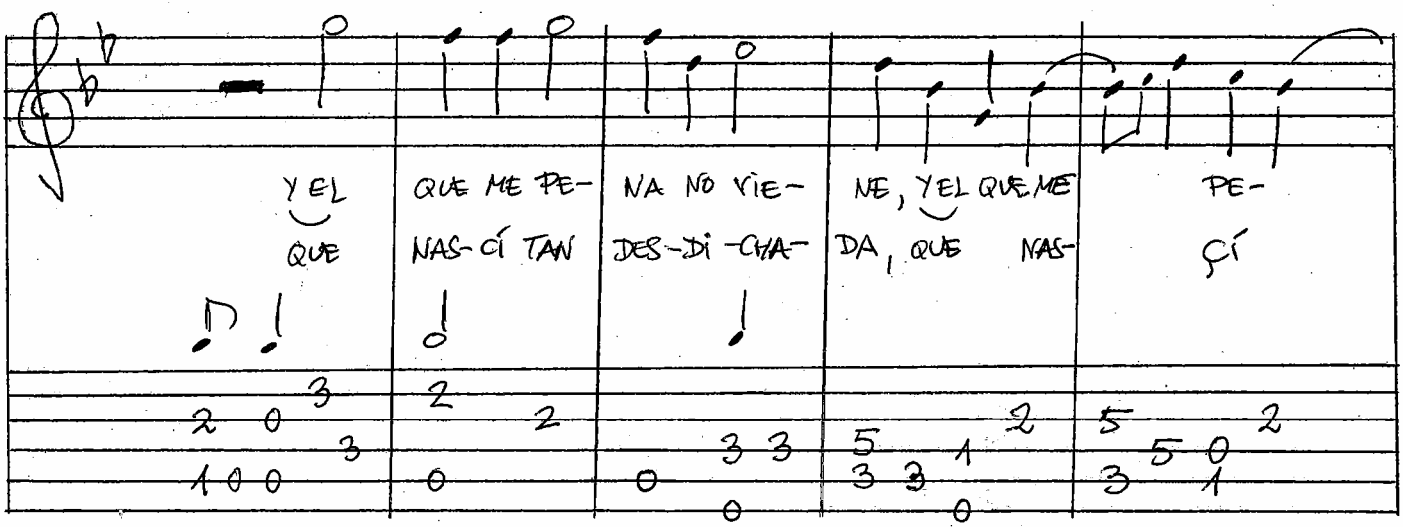

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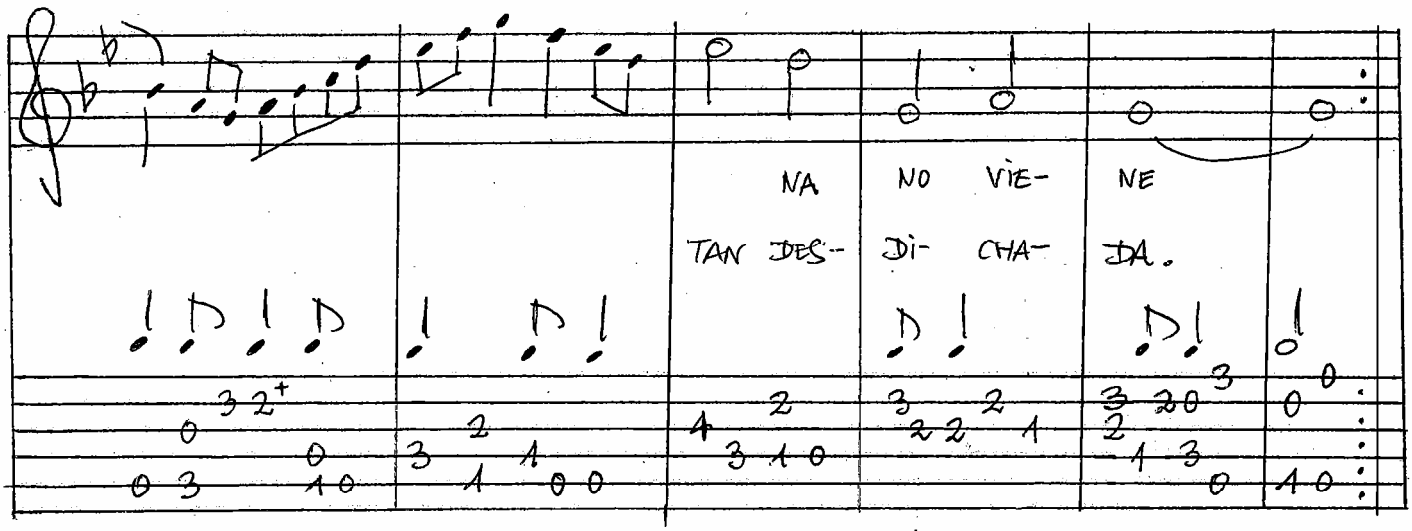

CON QUÉ LA LAVARÉ

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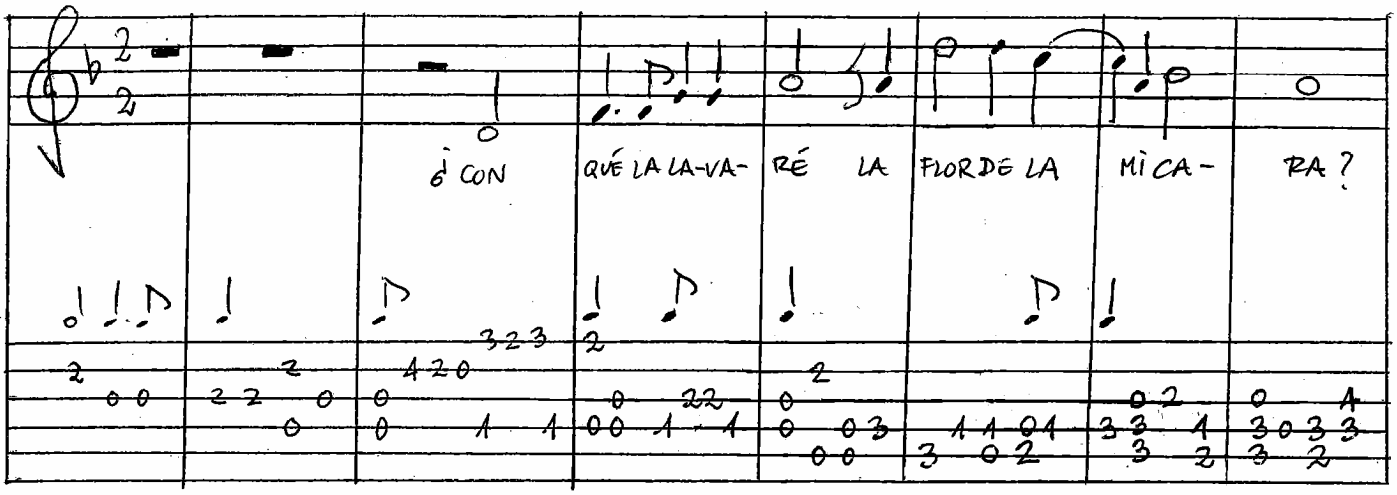
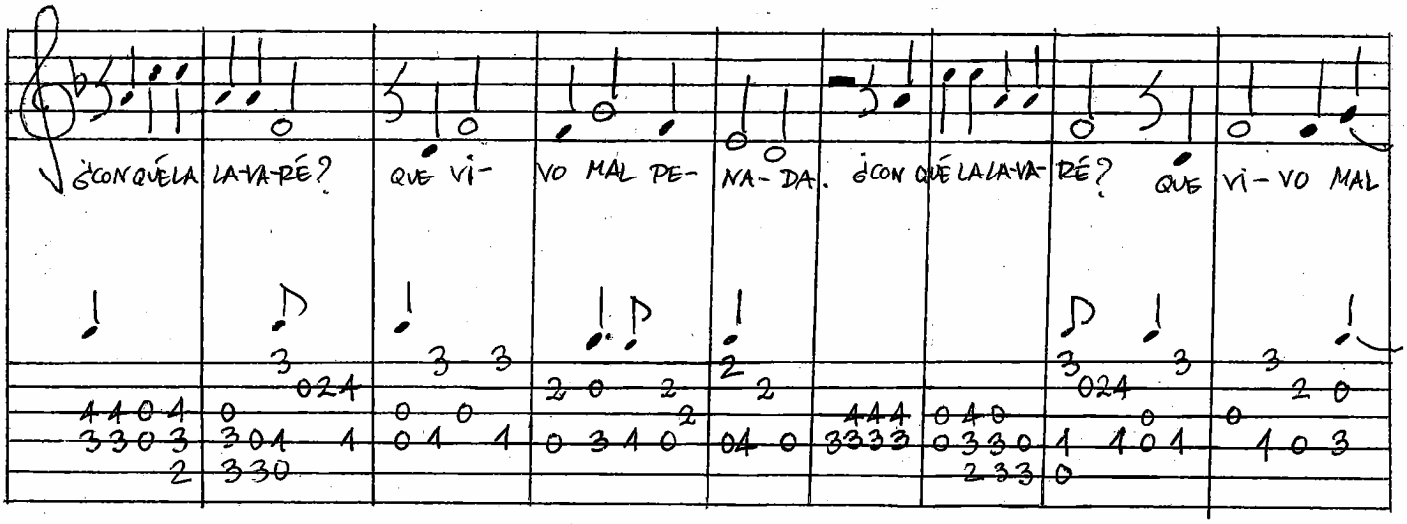
CANCIONERO DE UPPSALA
CANCIONEROS - 6





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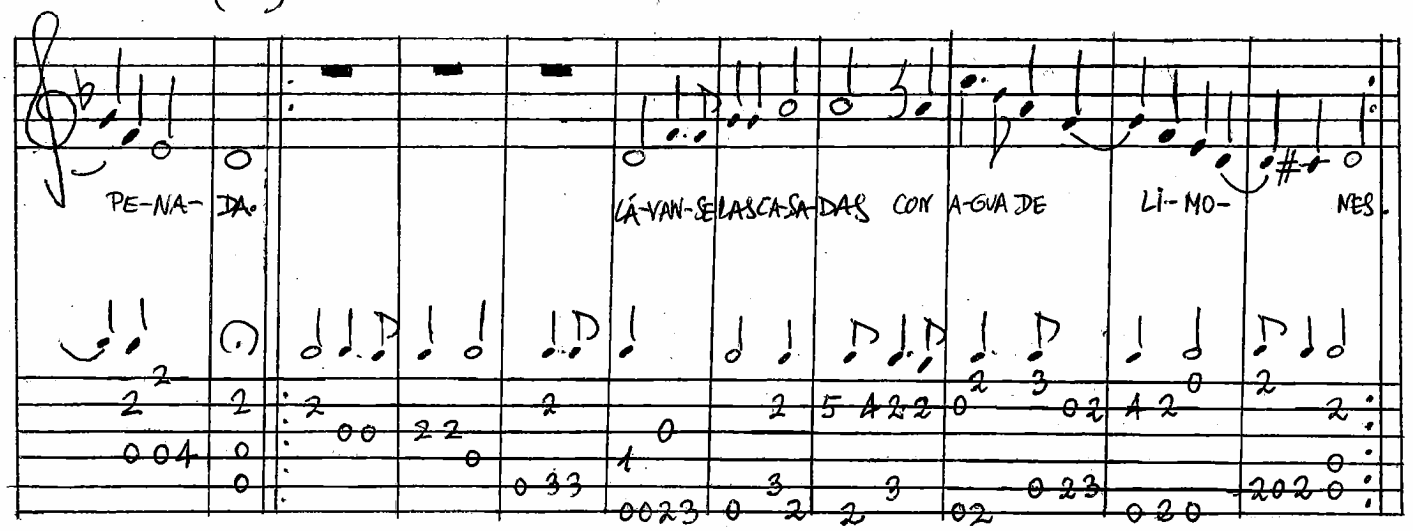
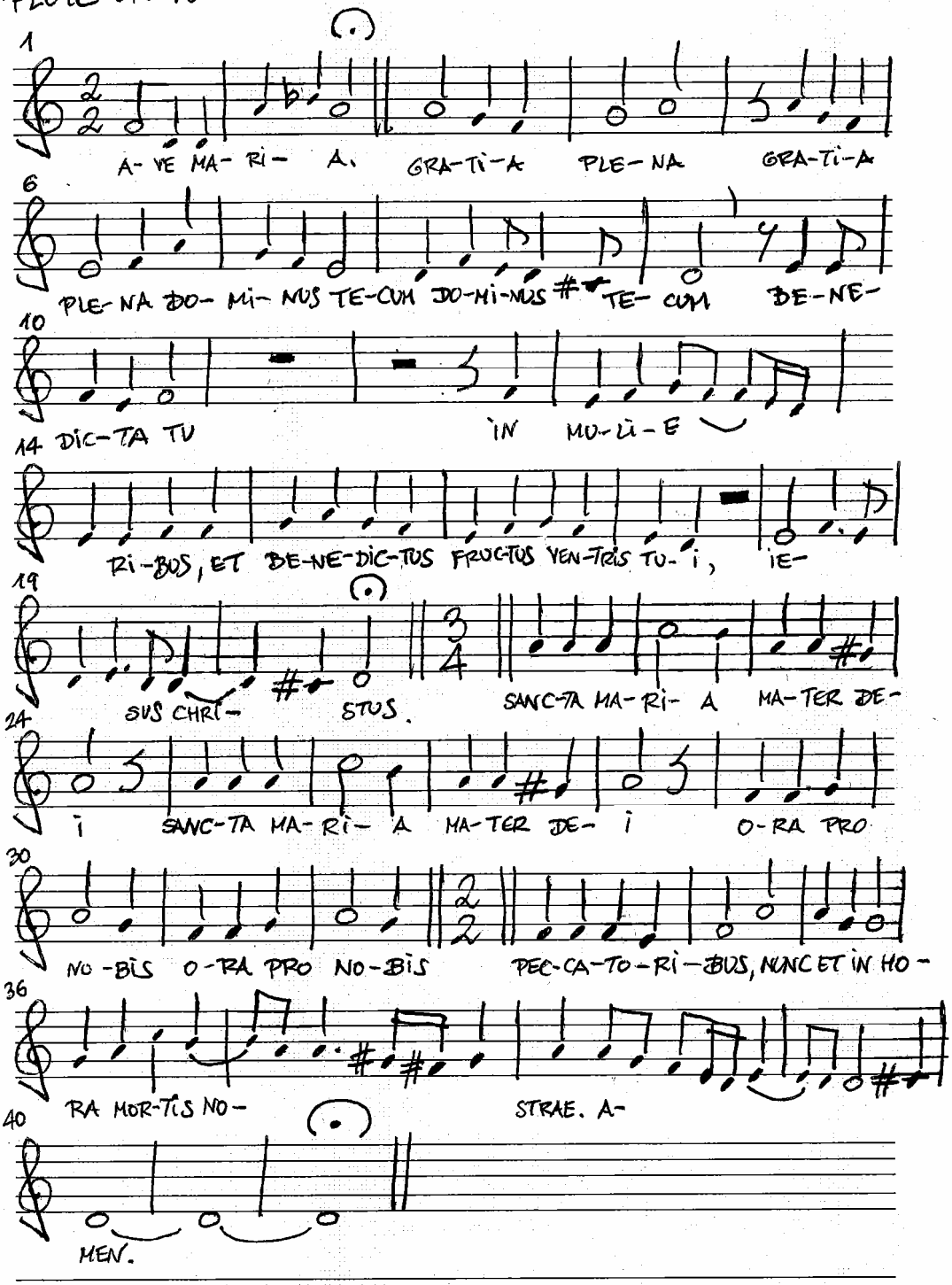


AVE MARIA

TOMÁS LUÍS DE VICTORIA – 1

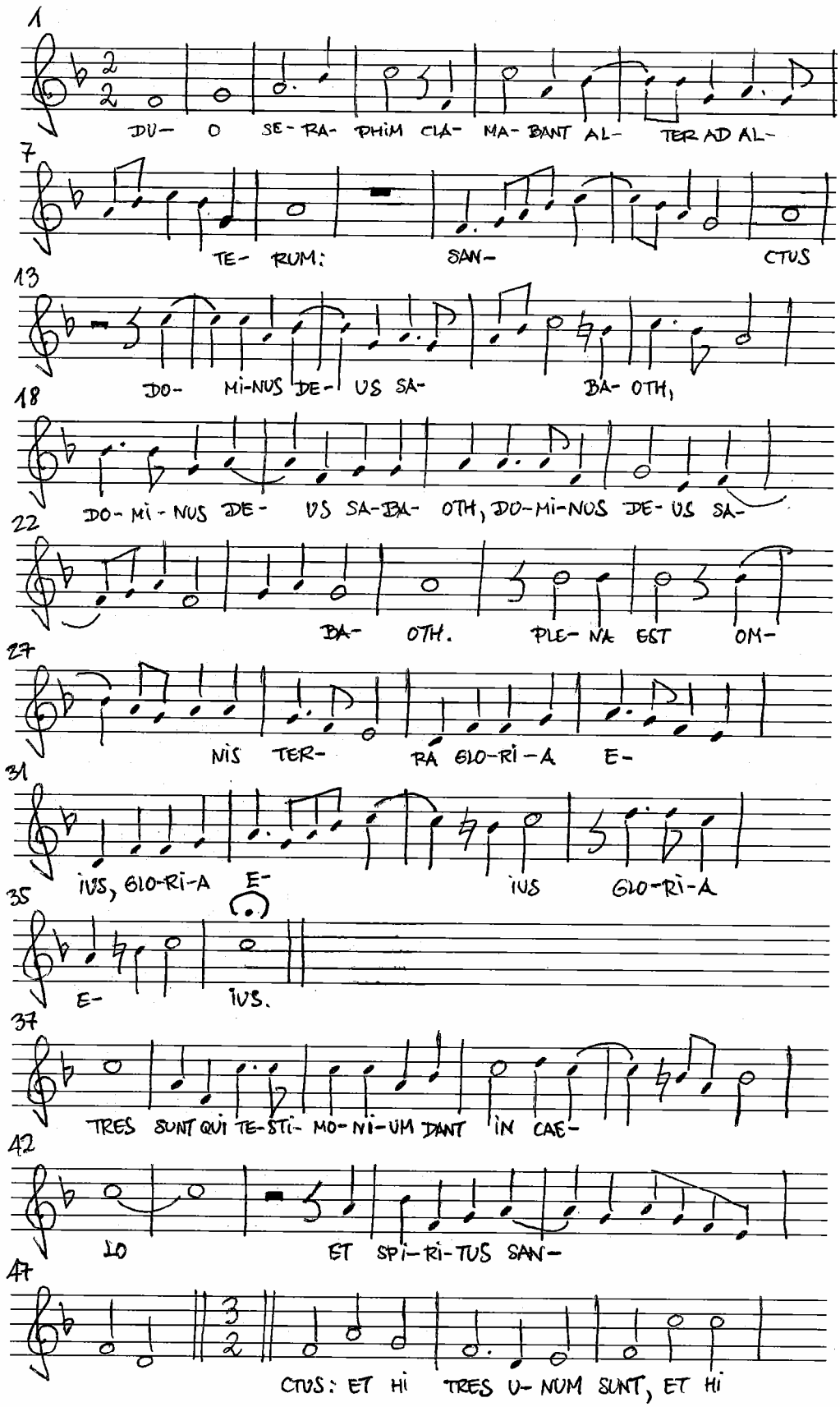
FLUTE OR VOICE



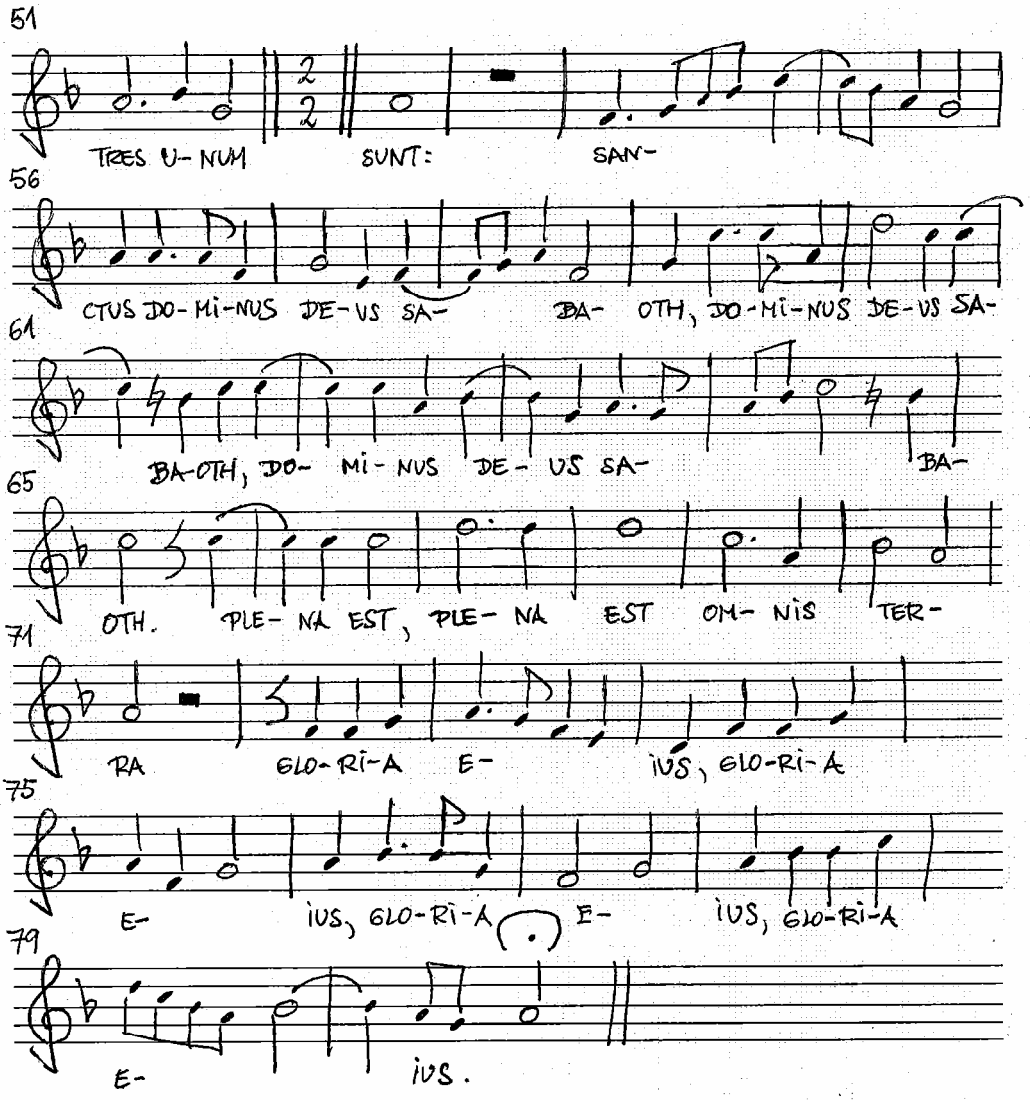
Suggestion – On the last two bars, flutist could improvise some scales or ornaments.

DUO SERAPHIM — TOMÁS LUÍS DE VICTORIA - 2

FLUTE OR VOICE

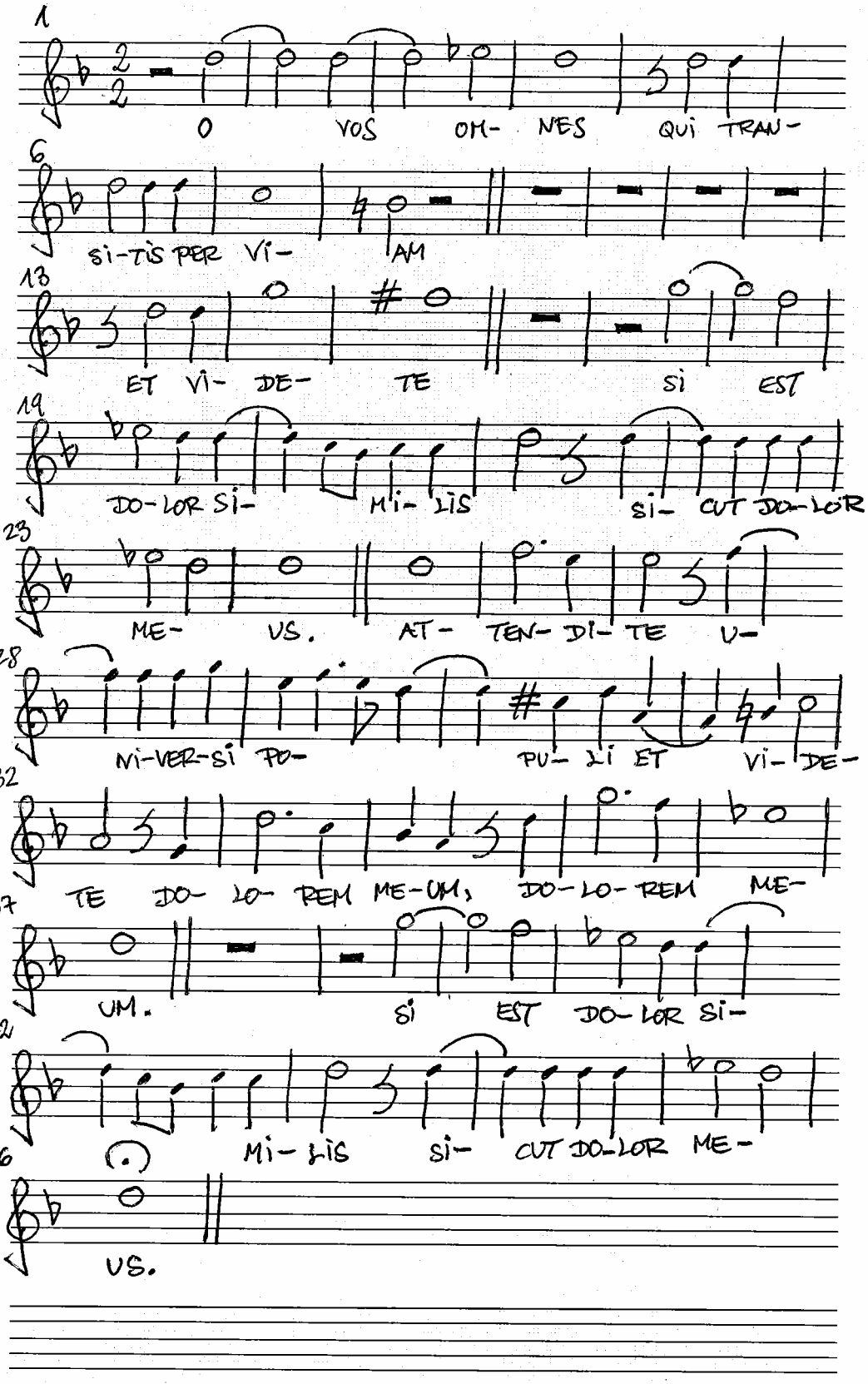


DUO SERAPHIM (concl.) TOMÁS LUÍS DE VICTORIA - 3



O VOS OMNES — TOMÁS LUÍS DE VICTORIA – 4

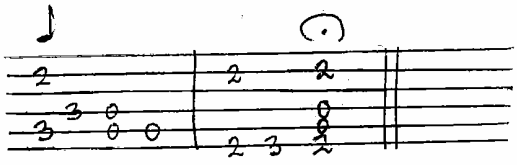
FLUTE OR VOICE

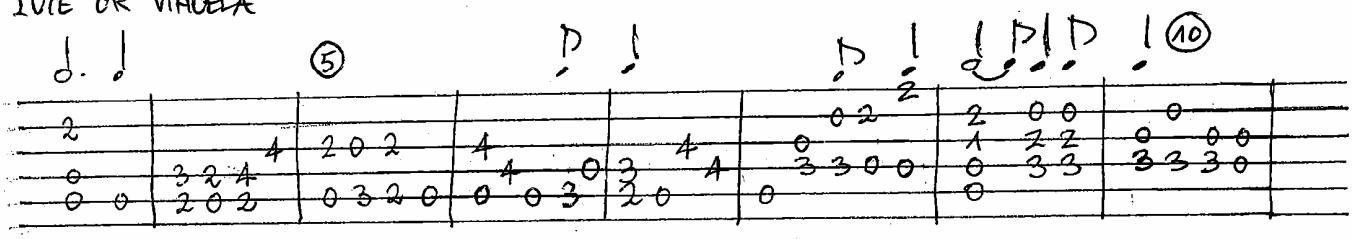


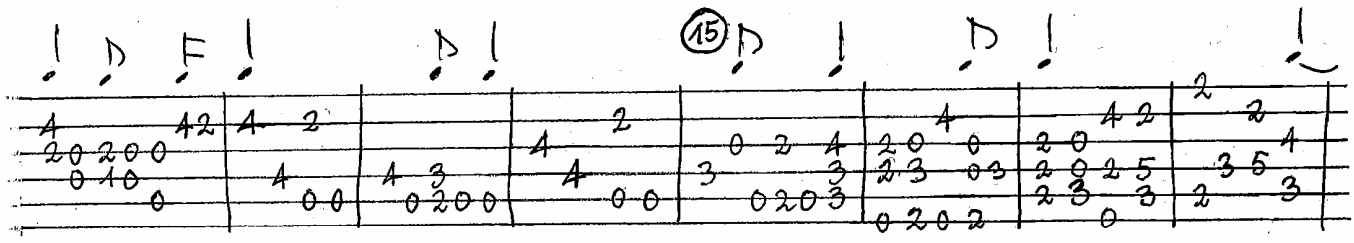
AVE MARIA

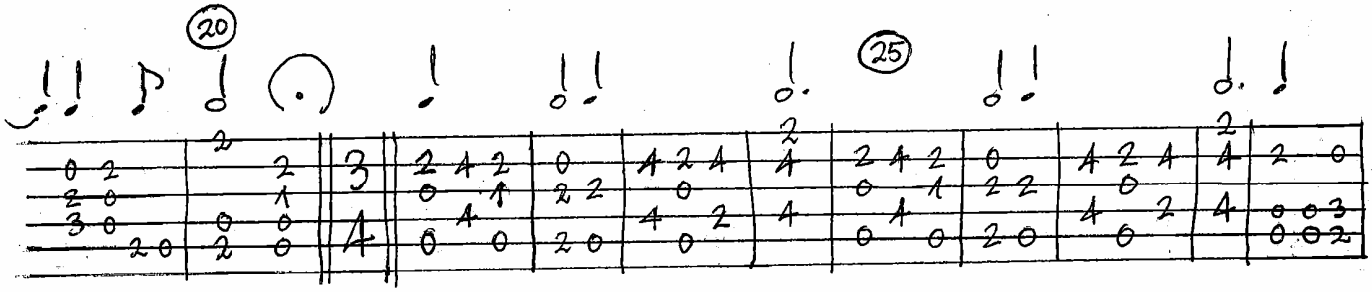
LUTE OR VIHUELA

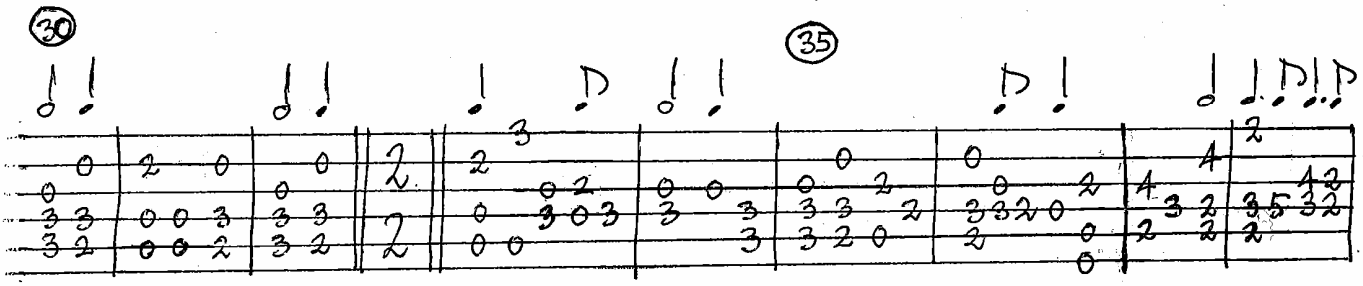
TOMÁS LUÍS DE VICTORIA – 1



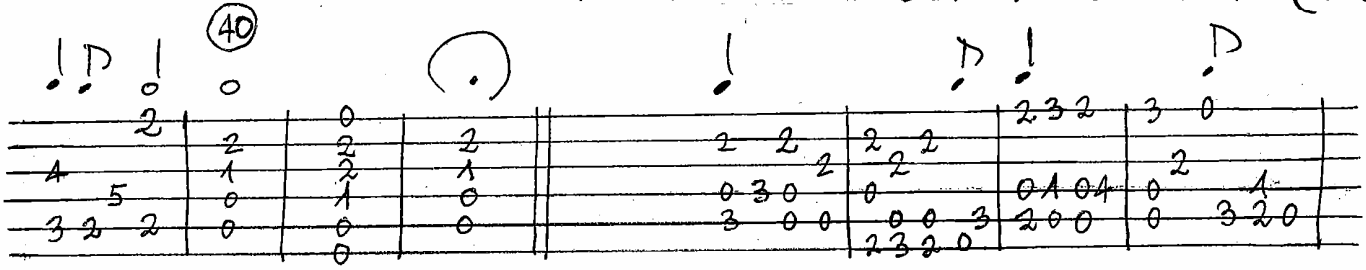


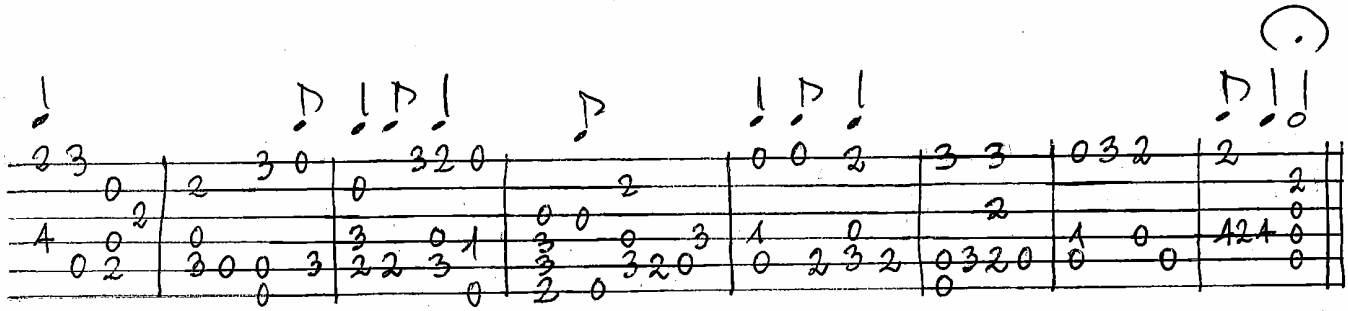






PRELUDI O FINAL SOBRE L'AVE MARIA (SOLO)

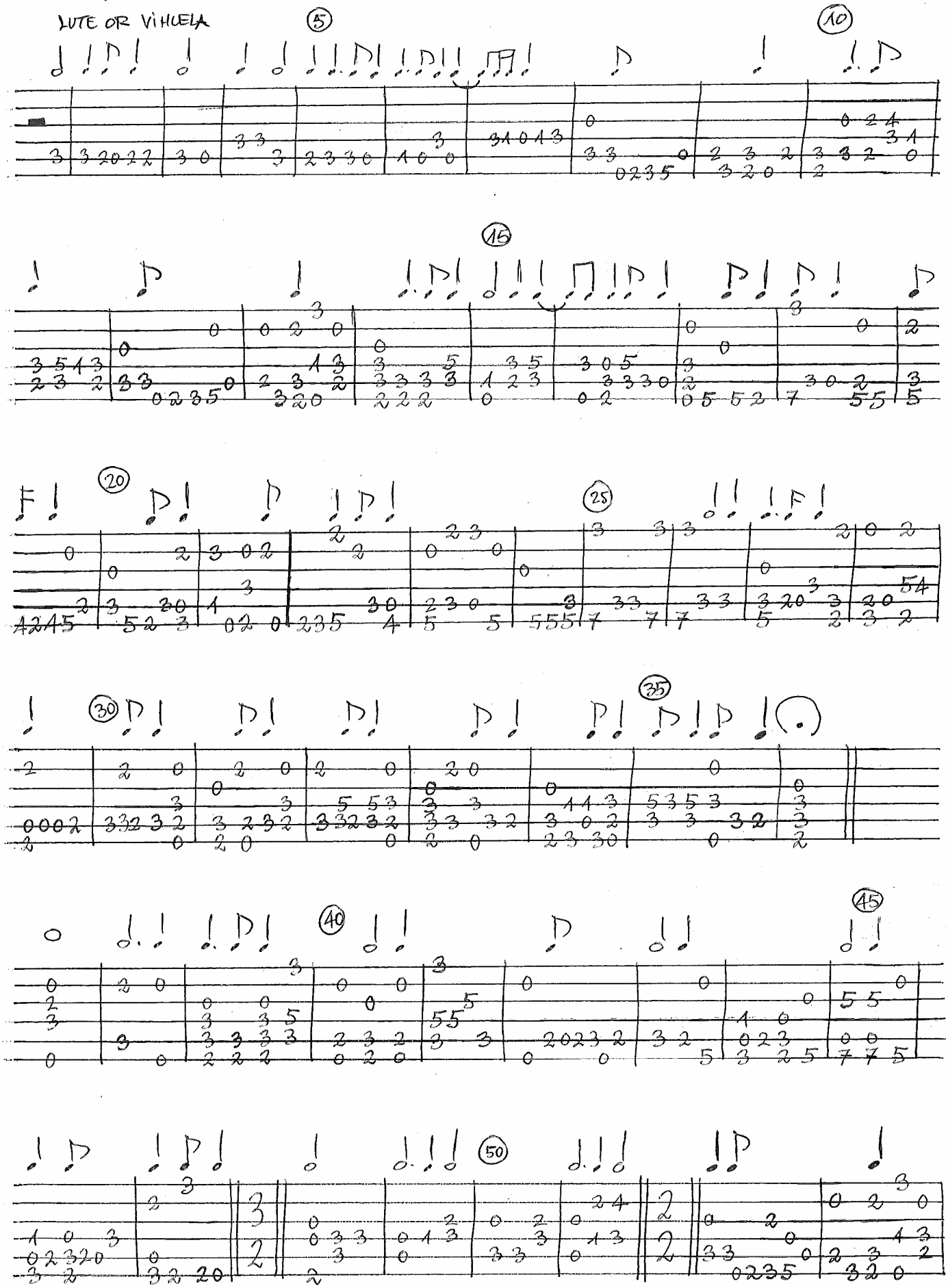




DUO SERAPHIM

TOMÁS LUÍS DE VICTORIA -2

LUTE OR VIHUELA



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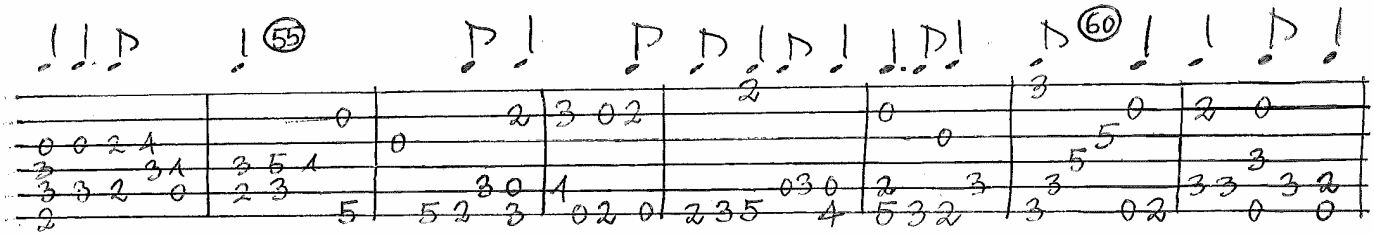
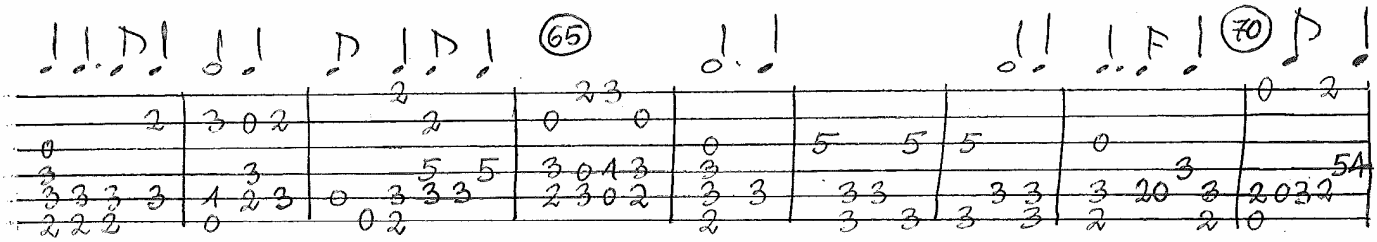
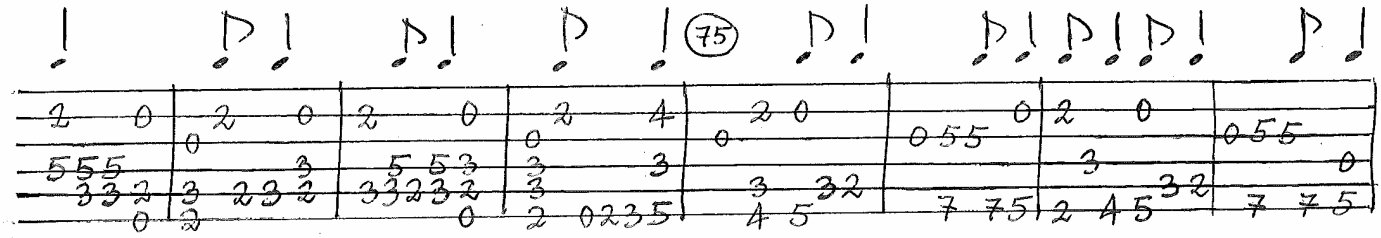
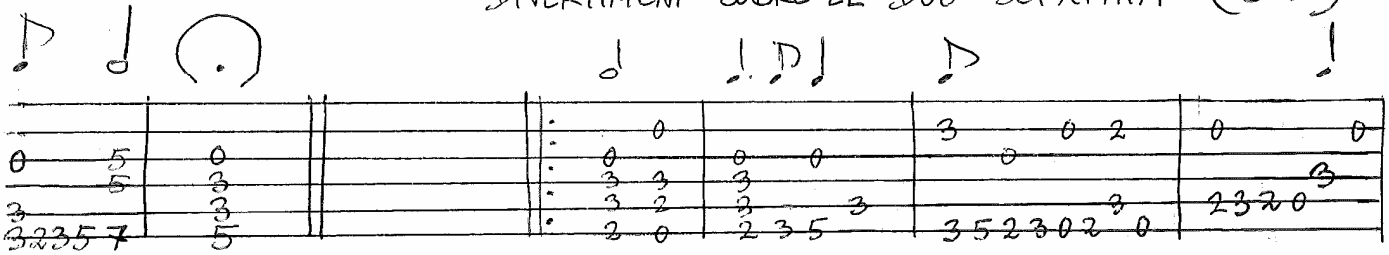
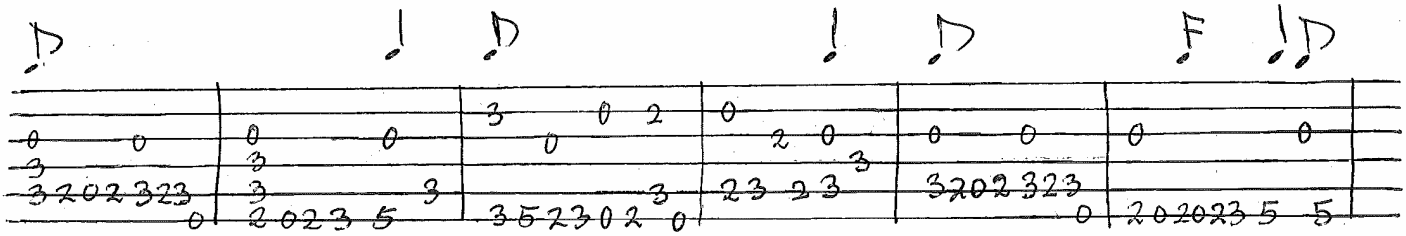


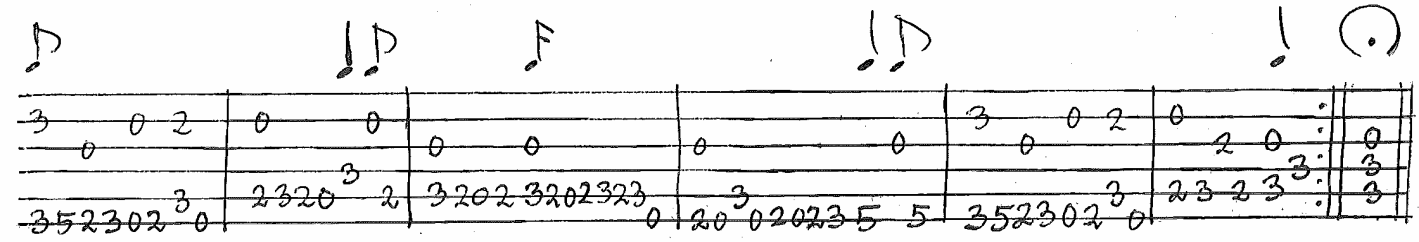




DIVERTIMENT SOBRE EL DUO SERAPHIM (Solo)



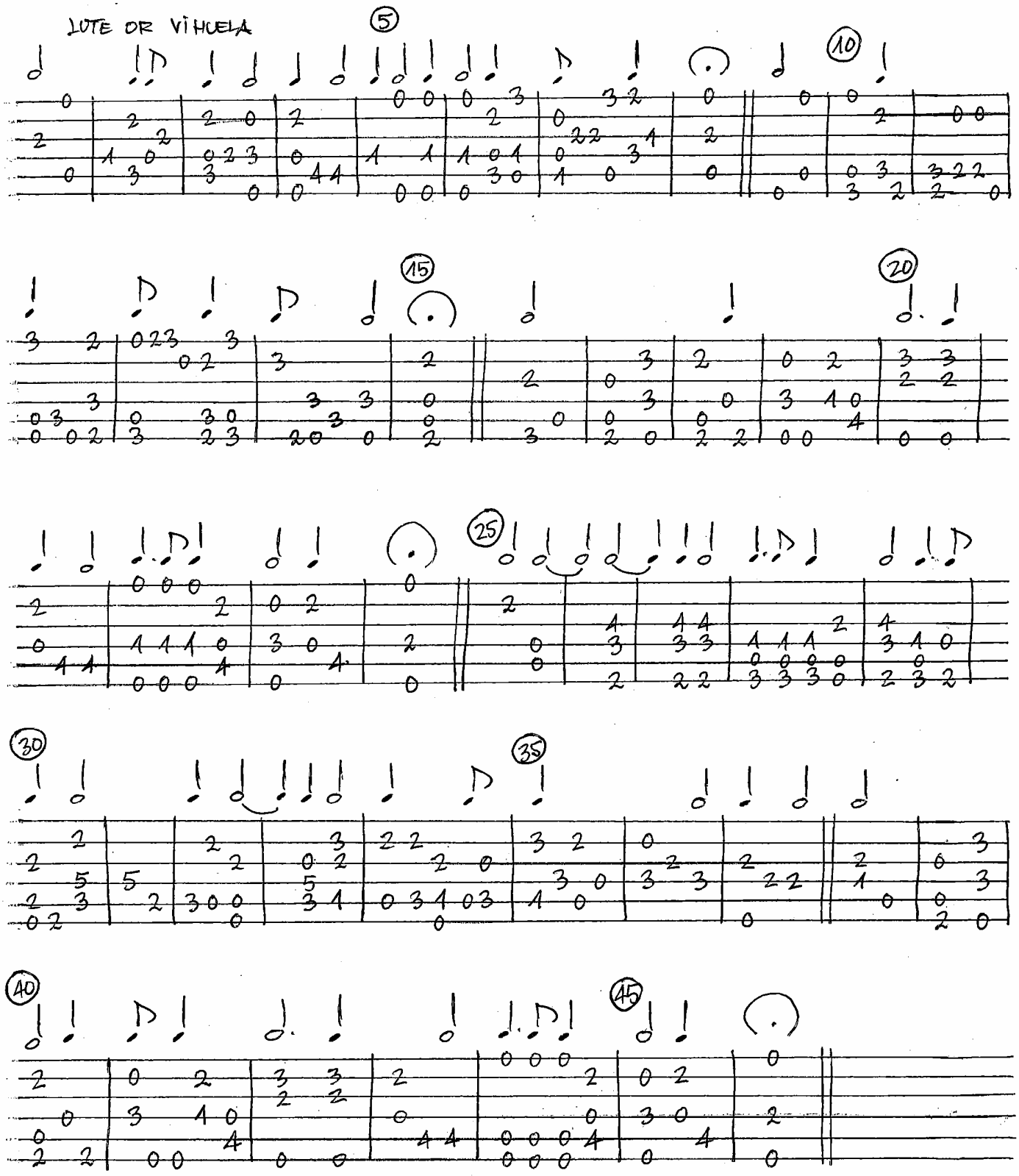




O VOS OMNES

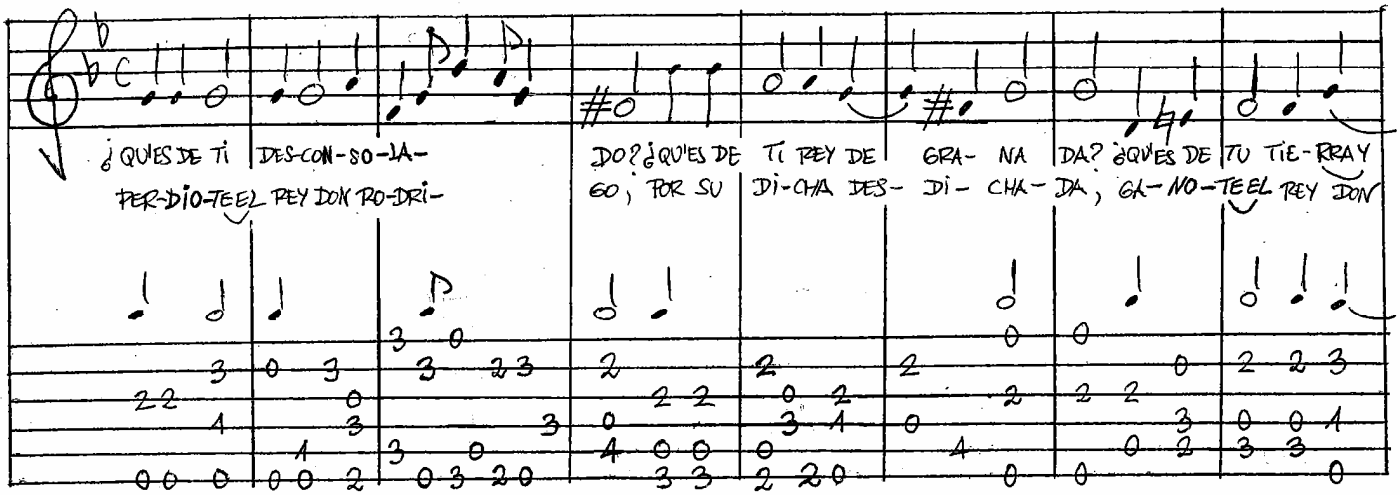
TOMÁS LUÍS DE VICTORIA - 4

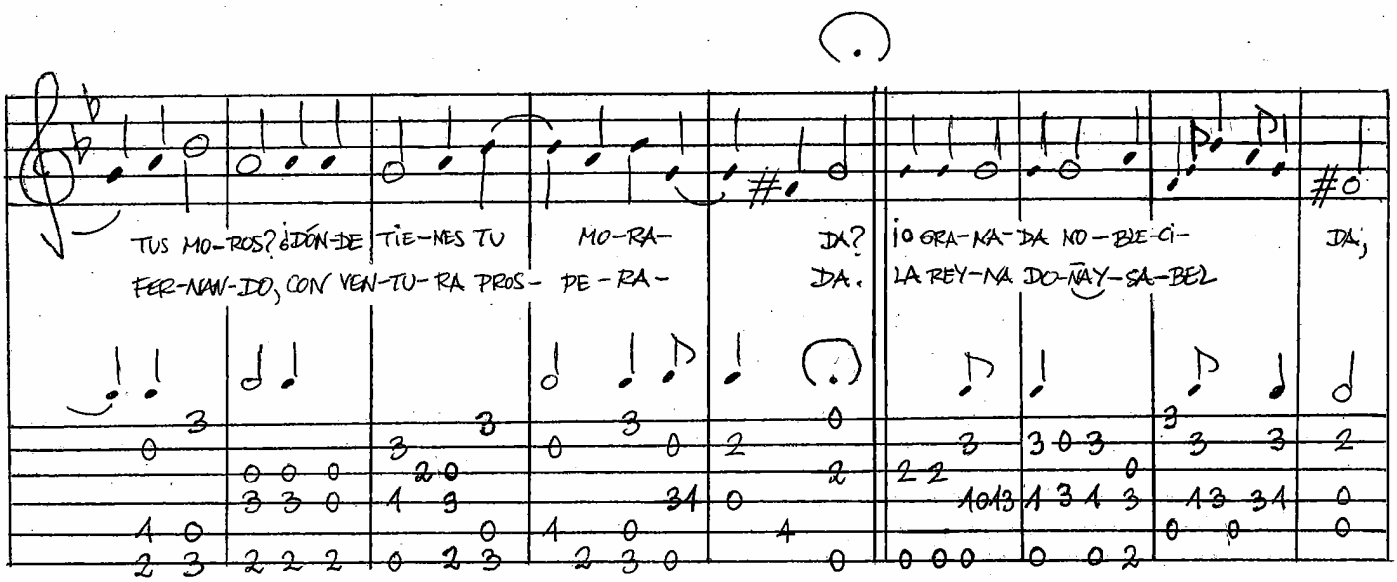
LUTE OR VIHUELA



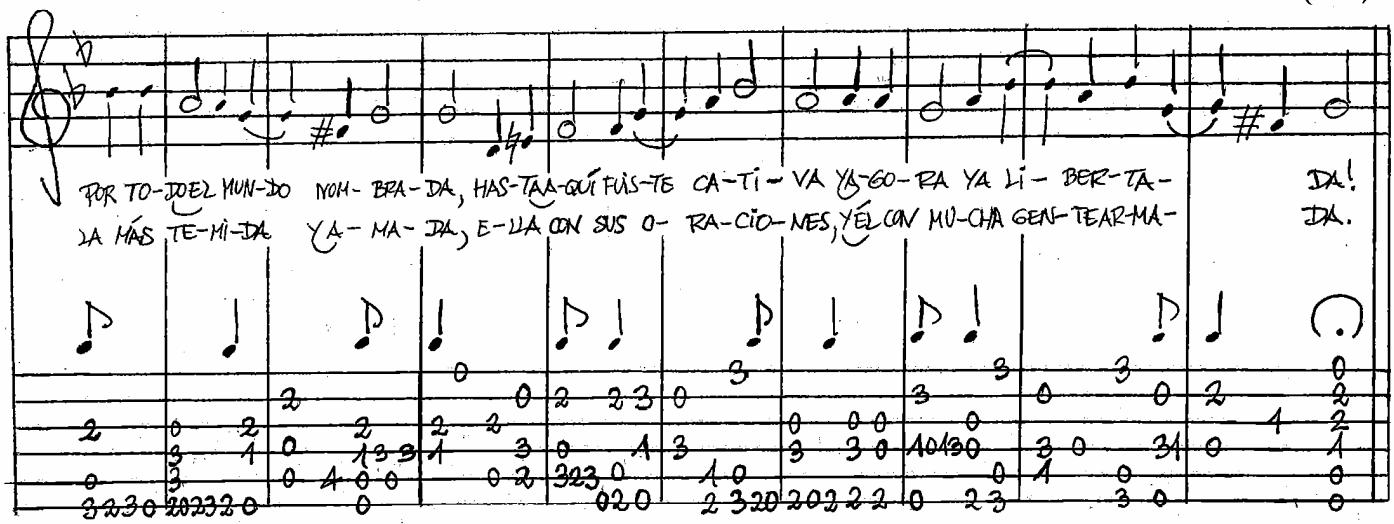
¿QUÉ ES DE TI DESCONSOLADO?

JUAN DEL ENCINA-1



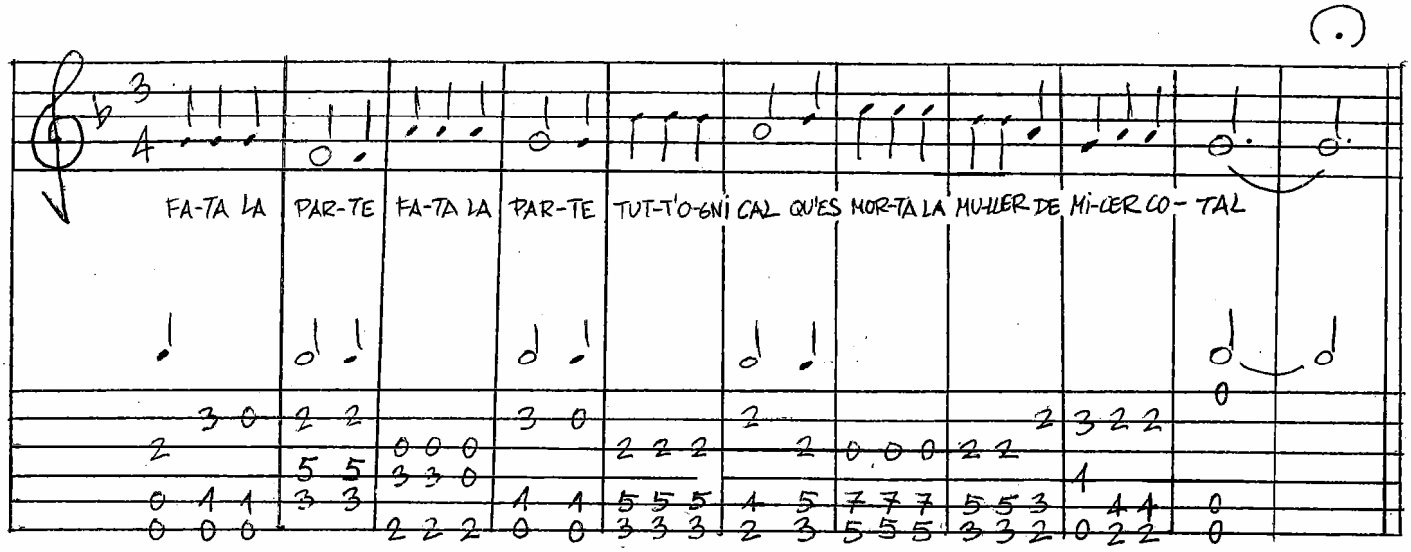


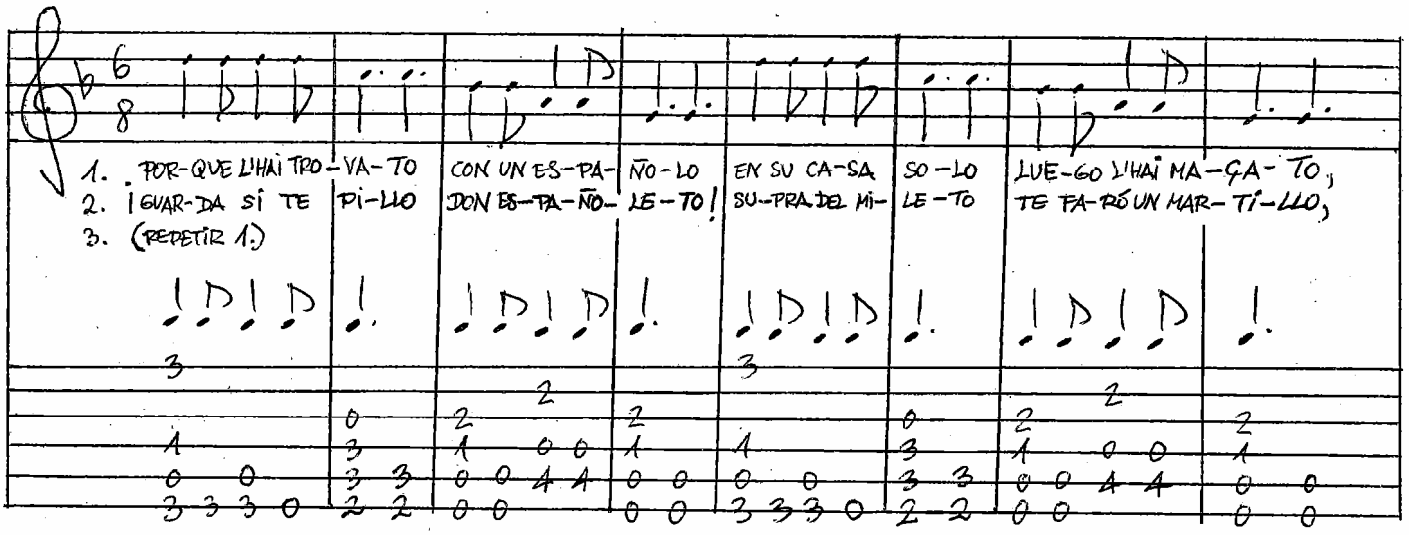
D.C.



FATA LA PARTE

JUAN DEL ENCINA-2





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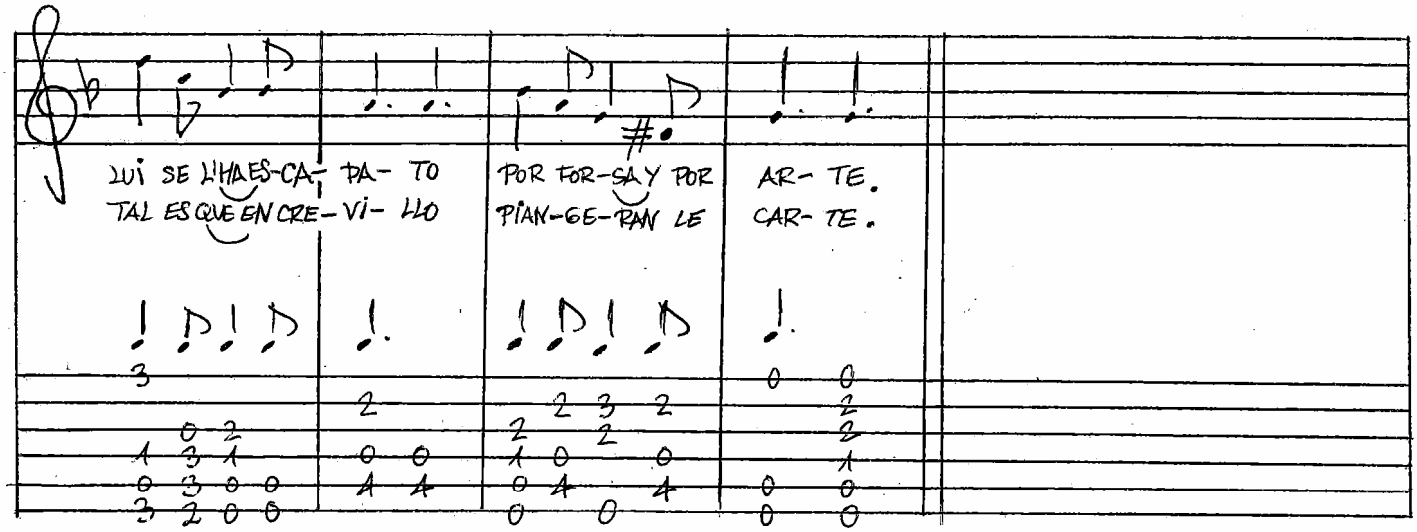
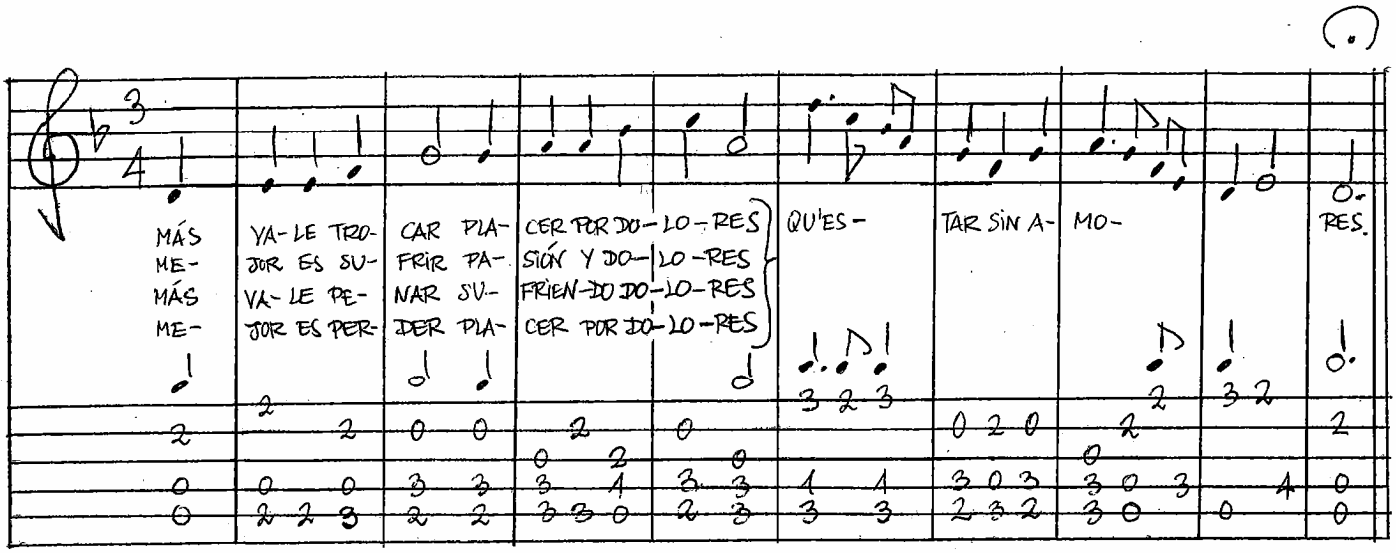


MAS VALE TROCAR

JUAN DEL ENCINA-3



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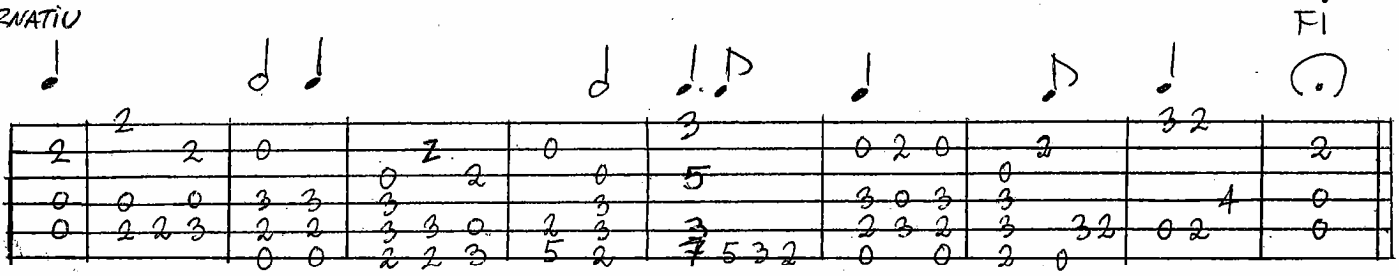

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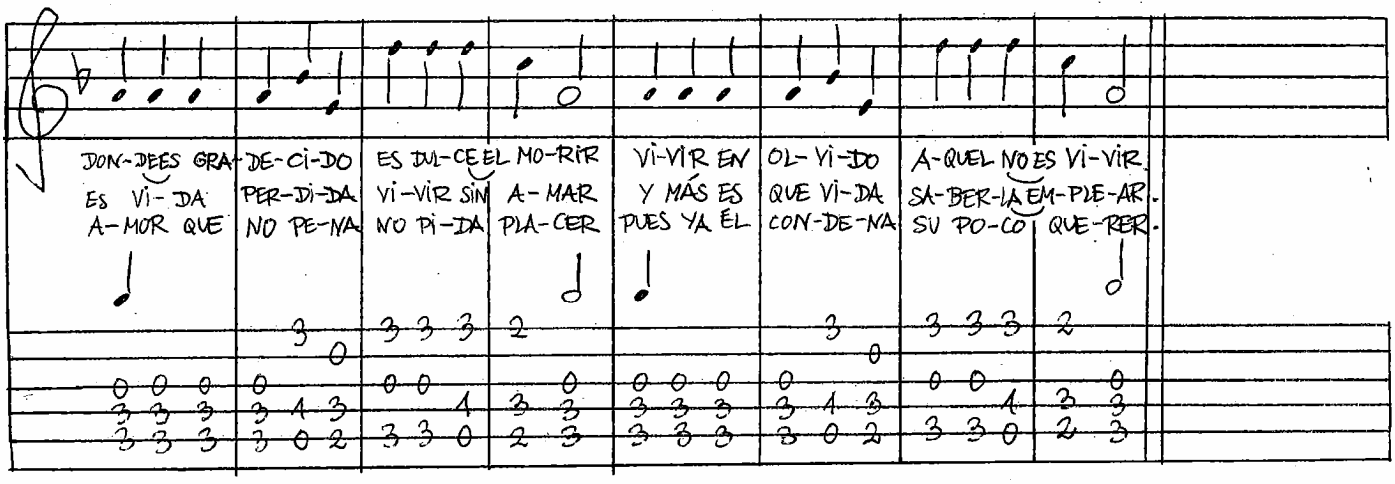

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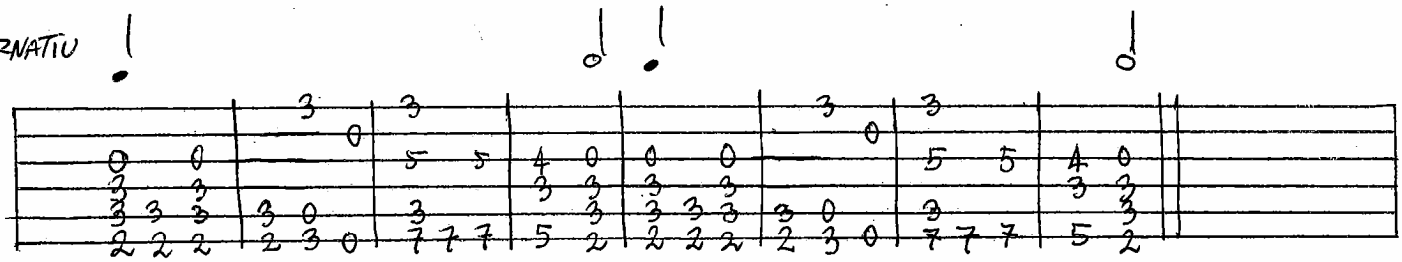

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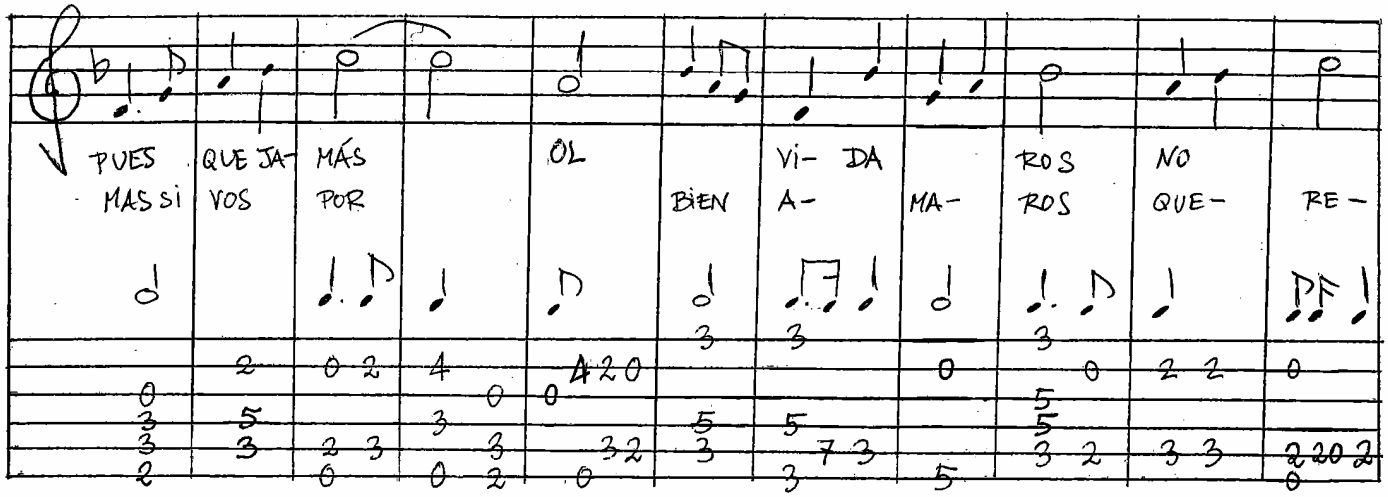

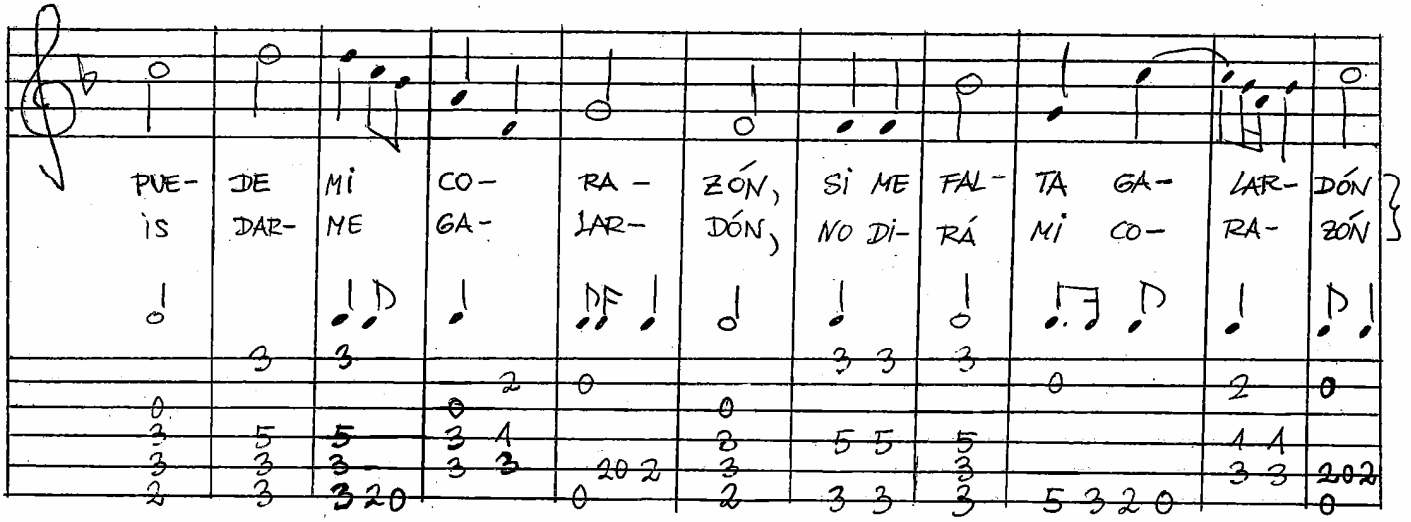

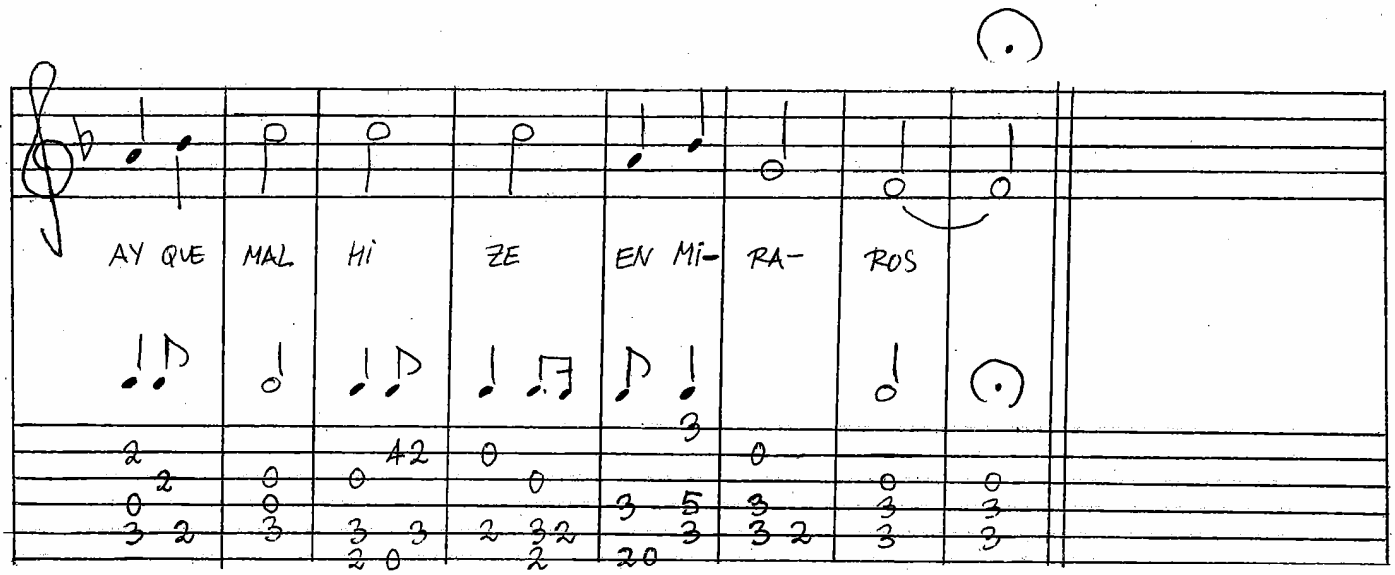

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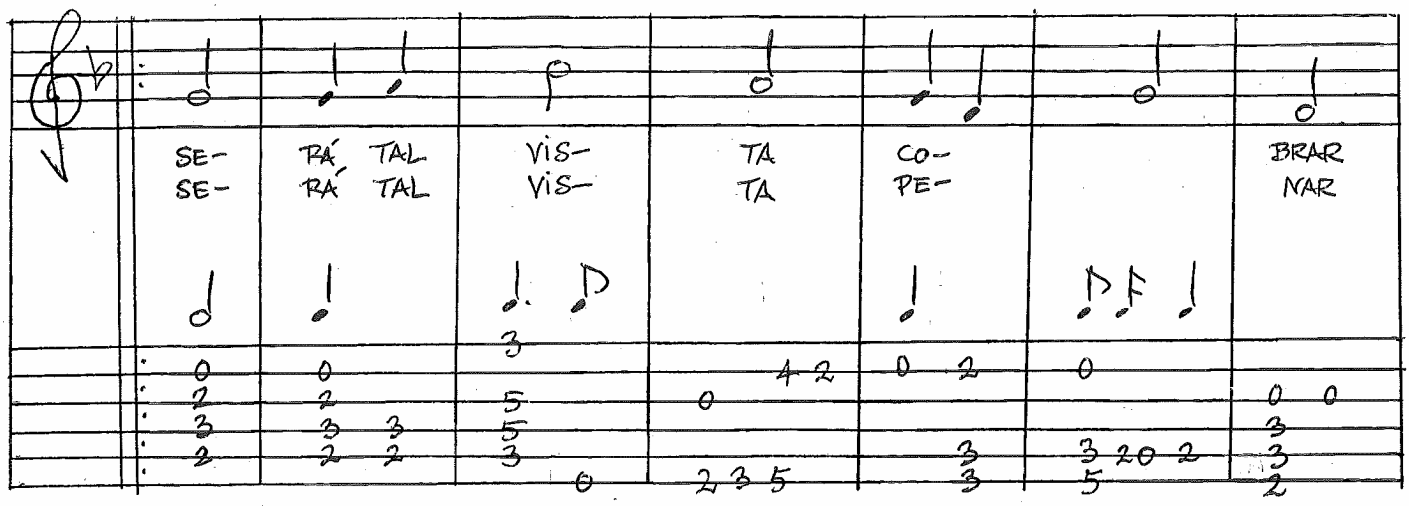

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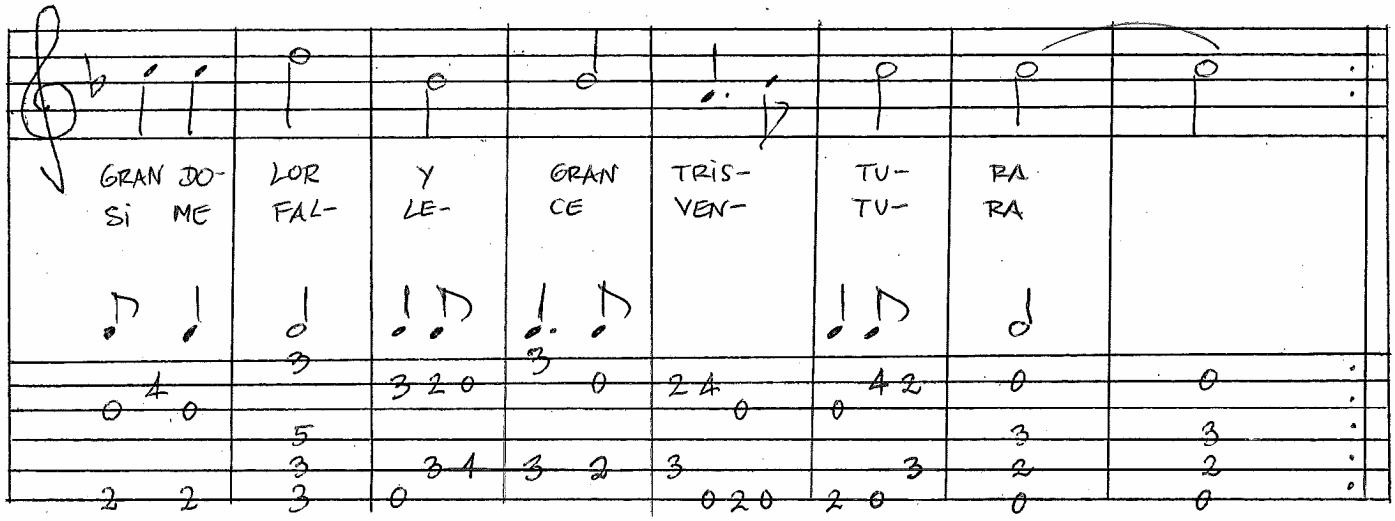

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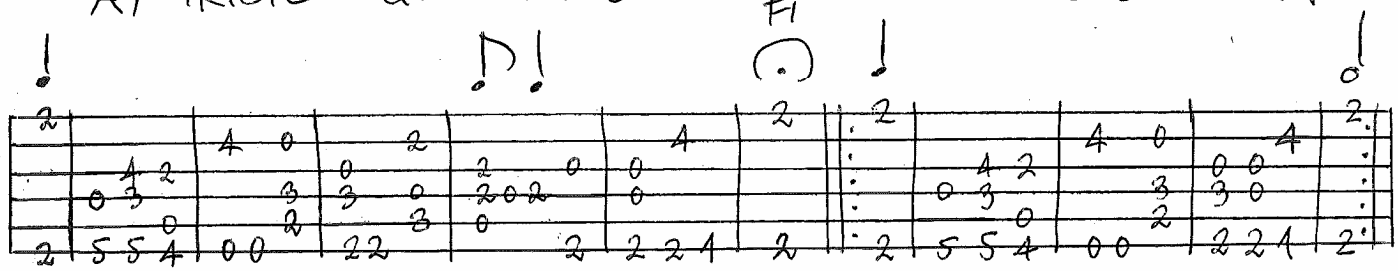
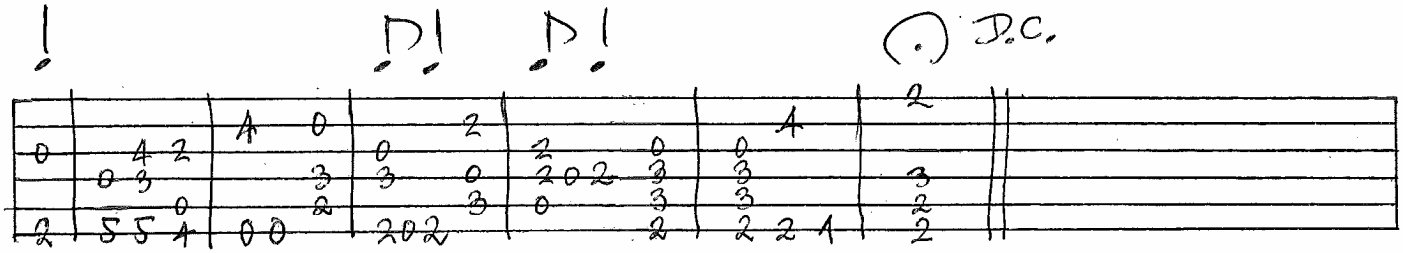
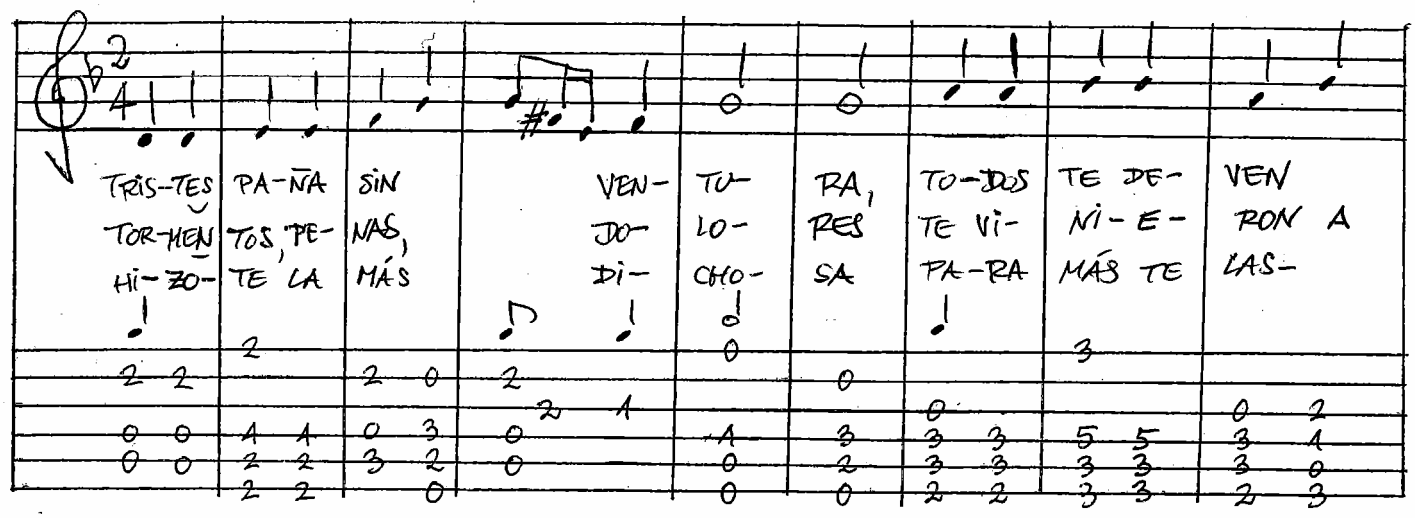
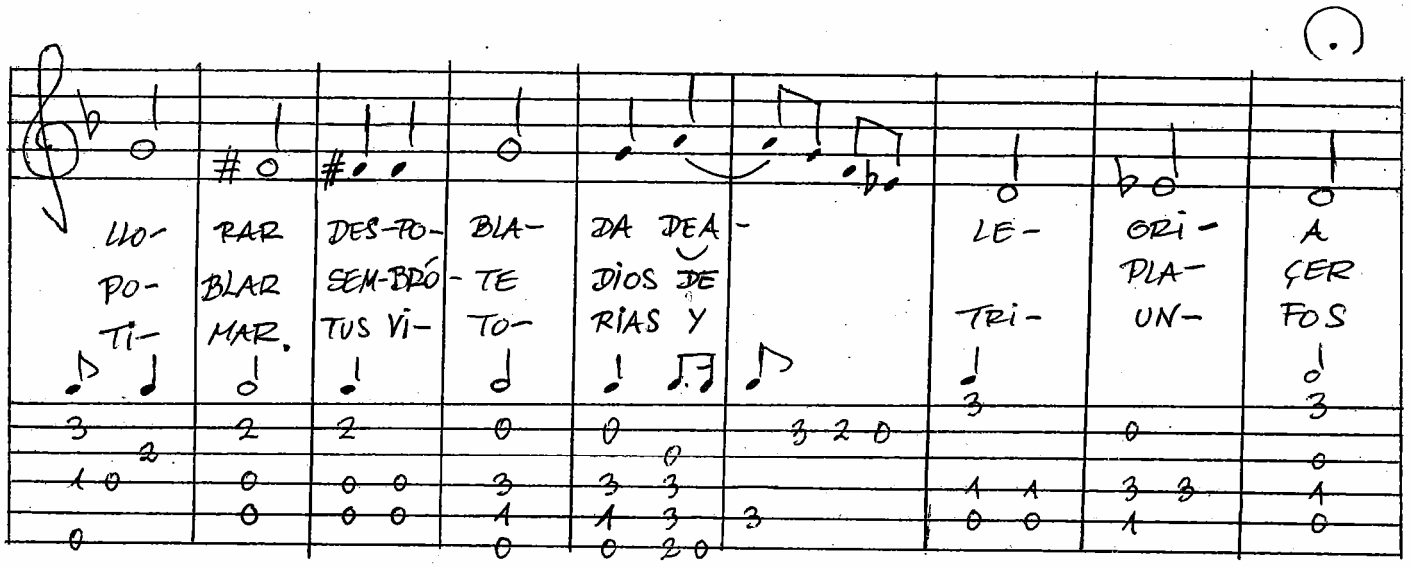




TRISTE ESPAÑA SIN VENTURA

JUAN DEL ENCINA-6





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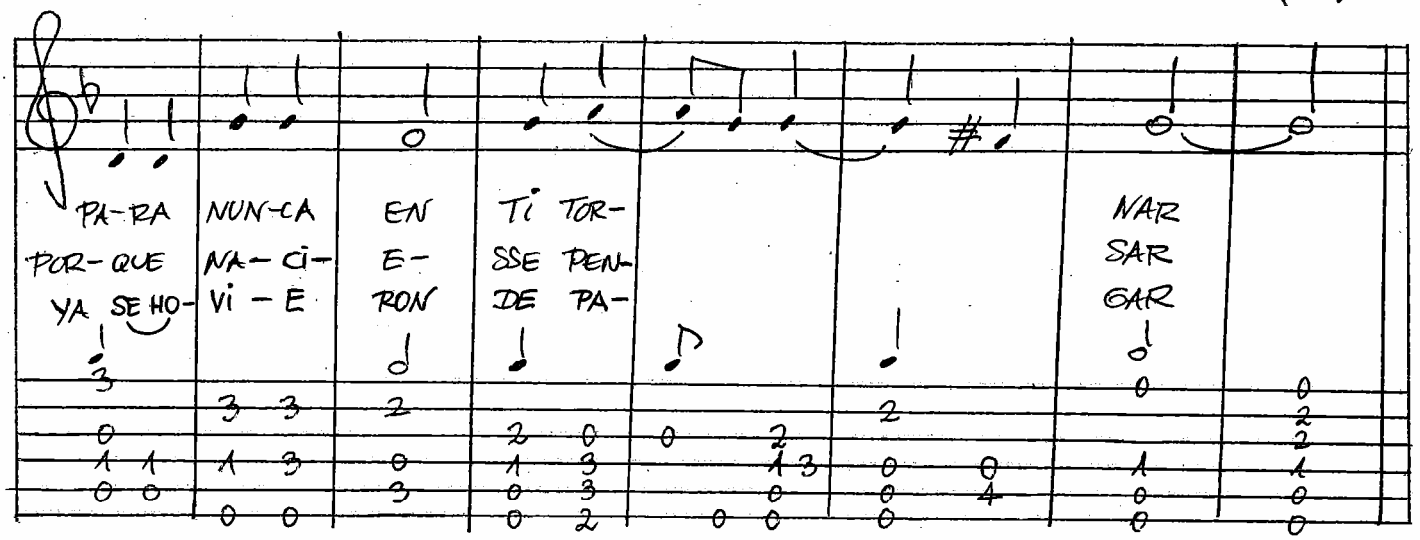
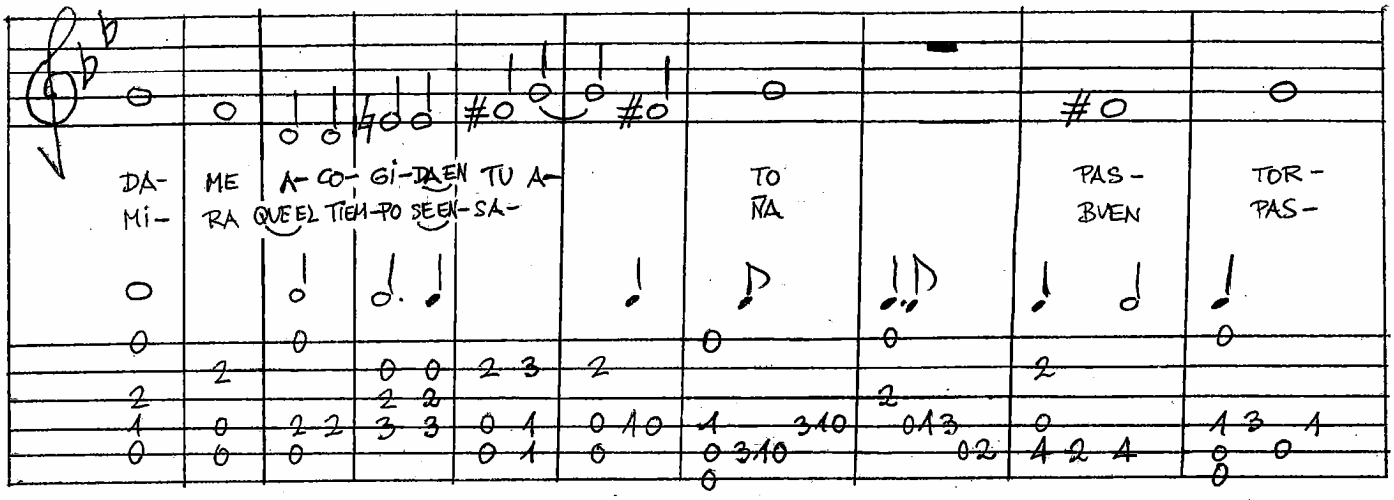


DAME ACOGIDA EN TU ATO DE DAZA



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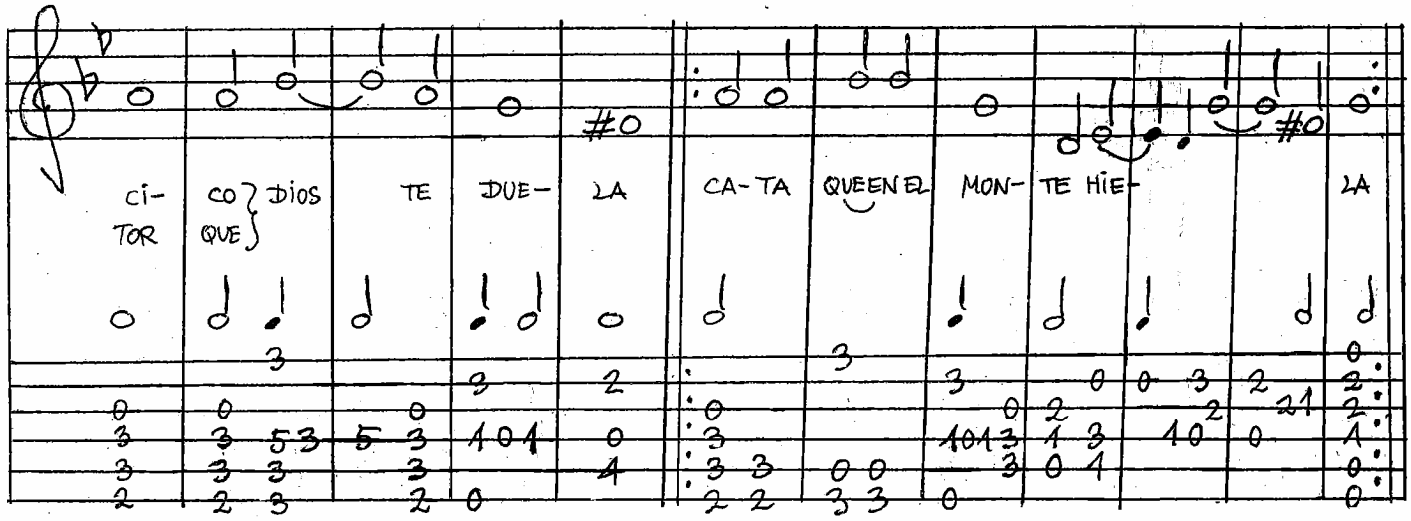

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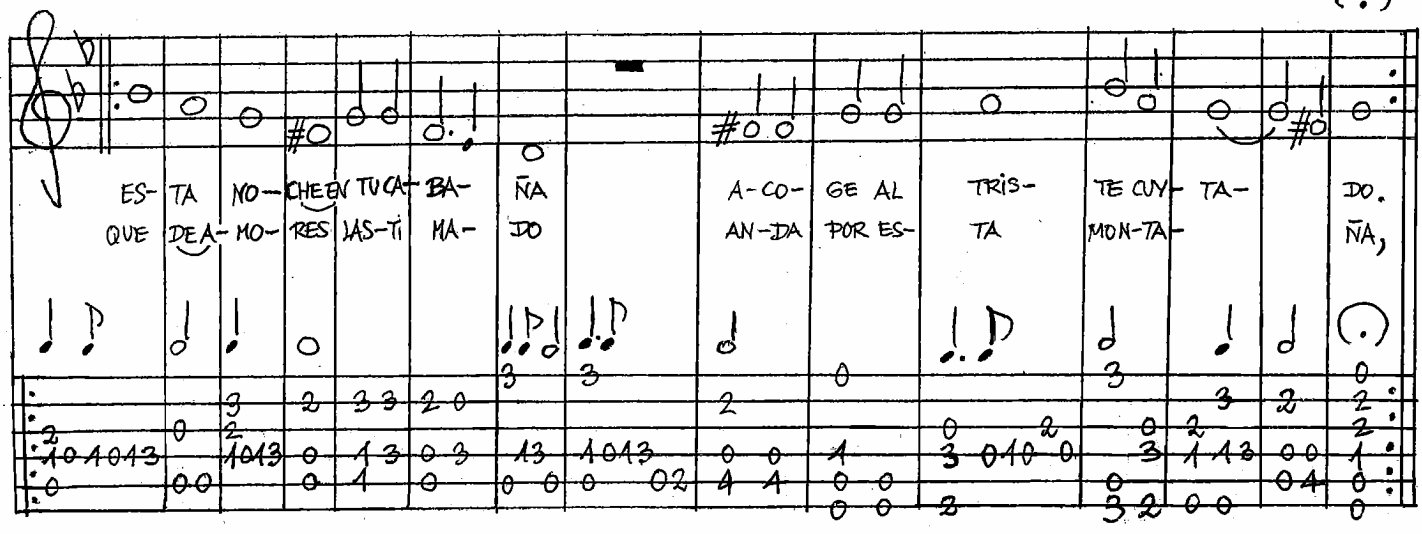
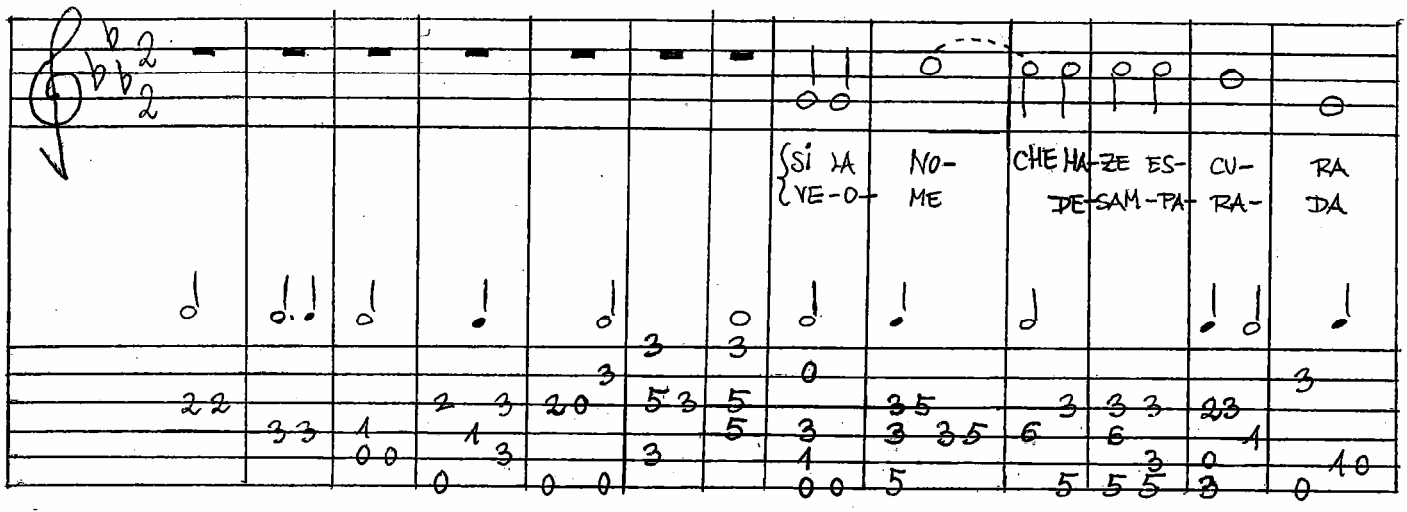
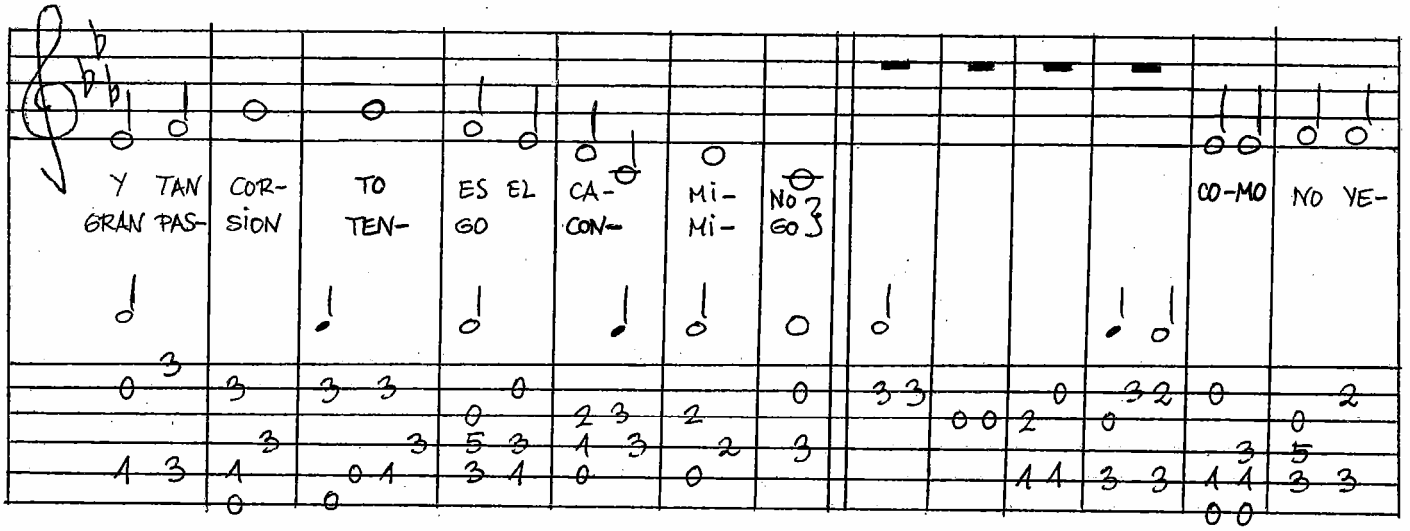
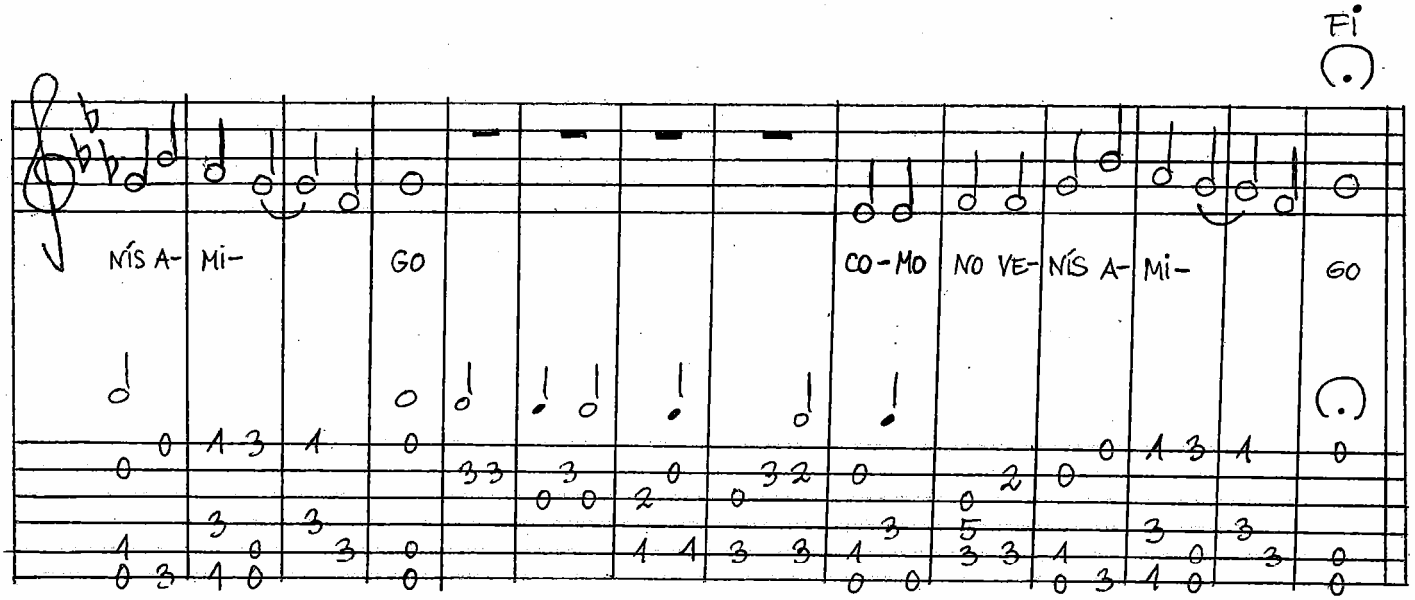


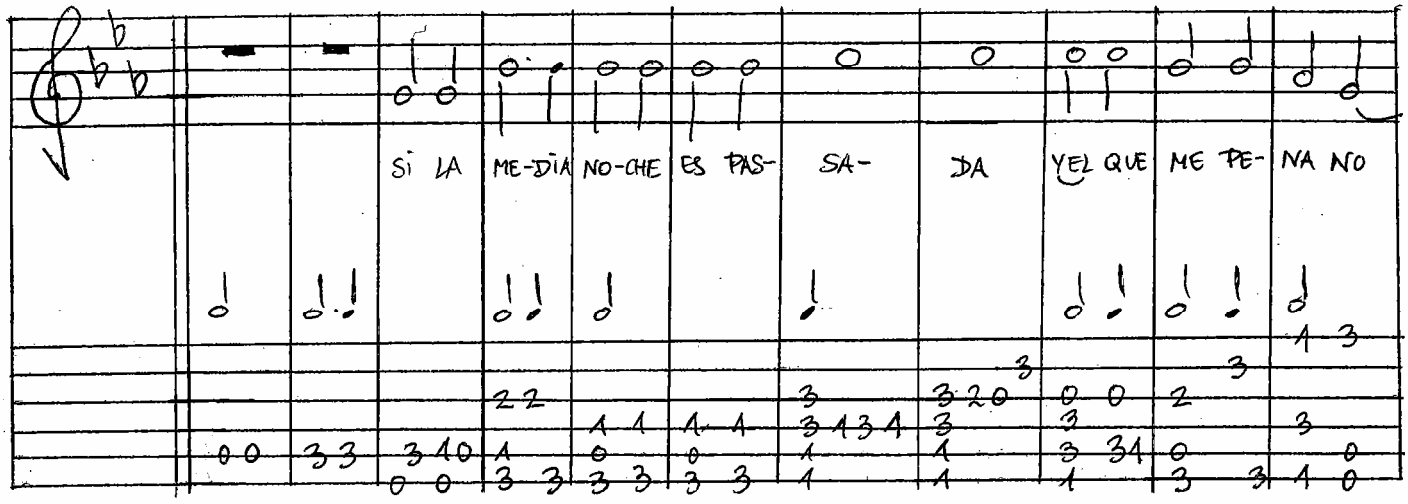
SI LA NOCHE HAZE ESCURA DE PISADOR

VIHUELISTAS – 2





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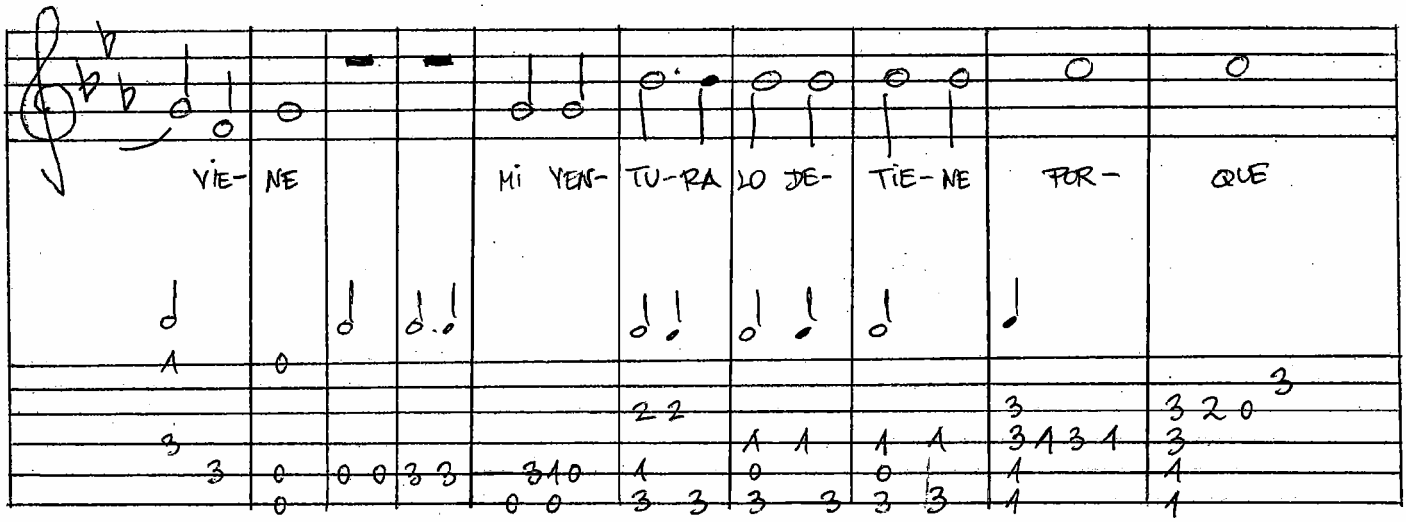
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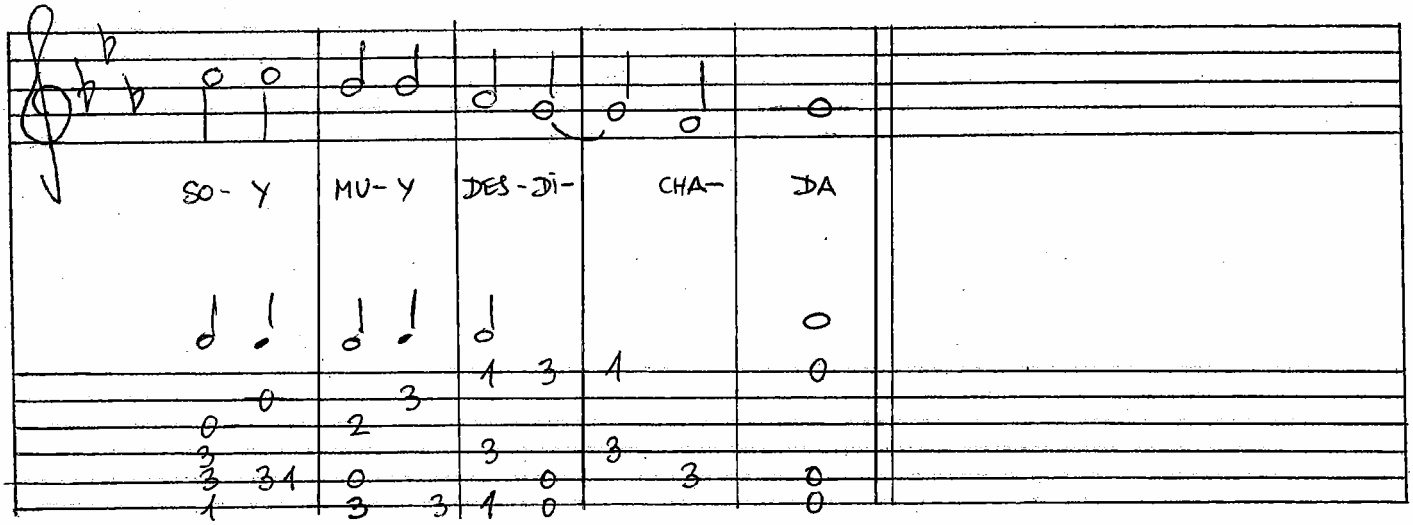
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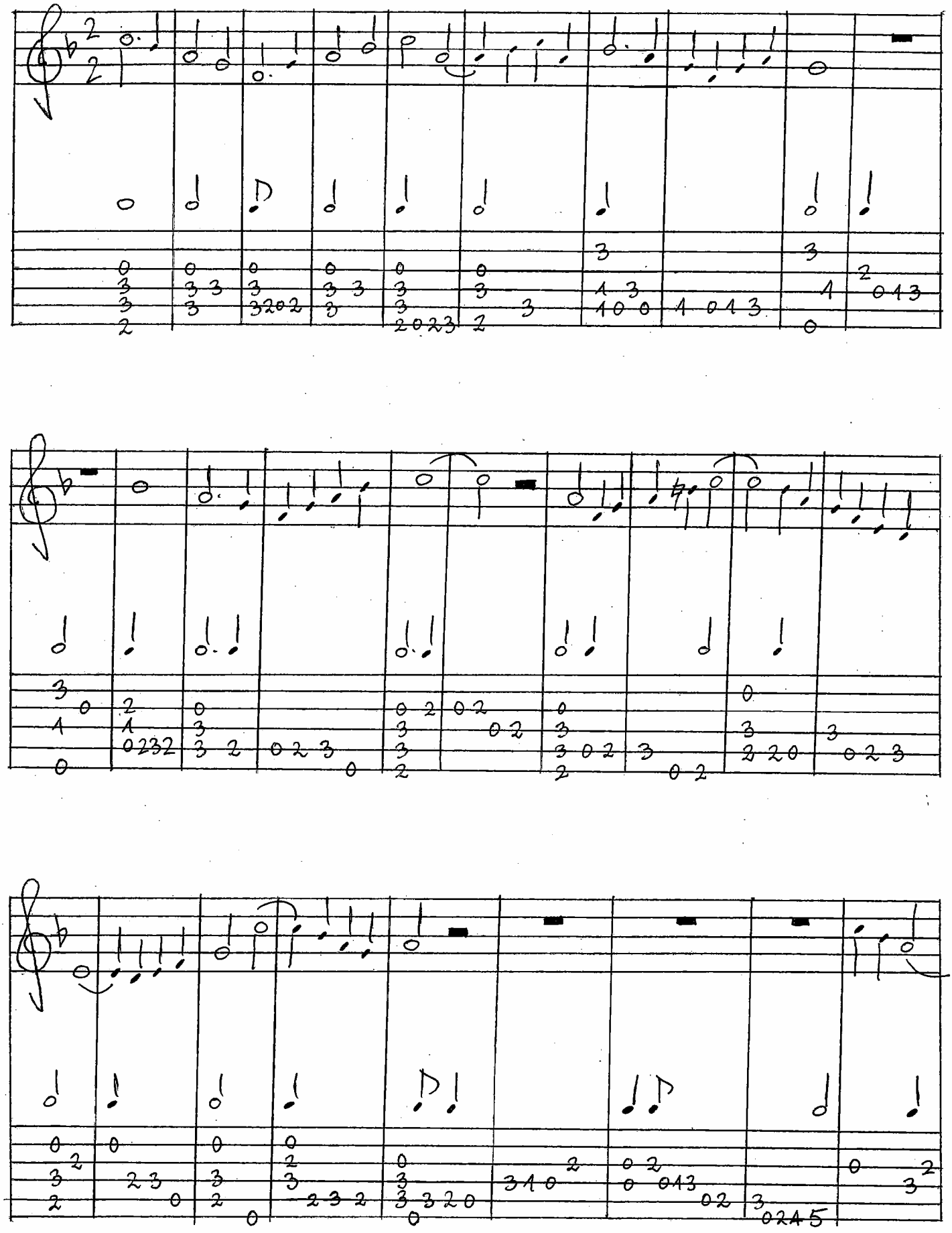

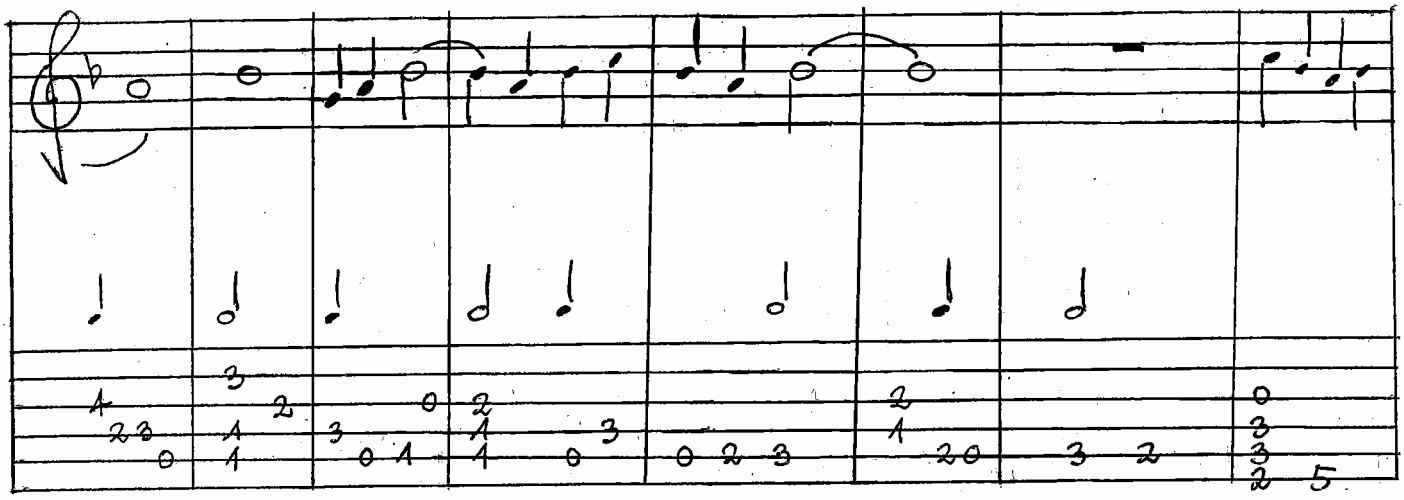

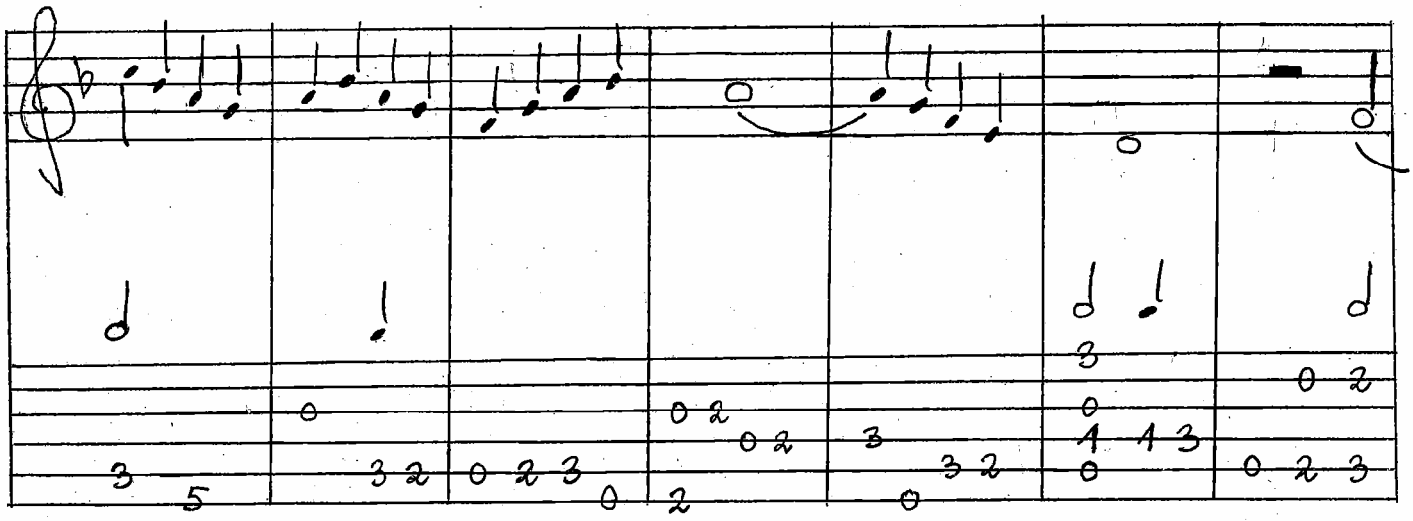

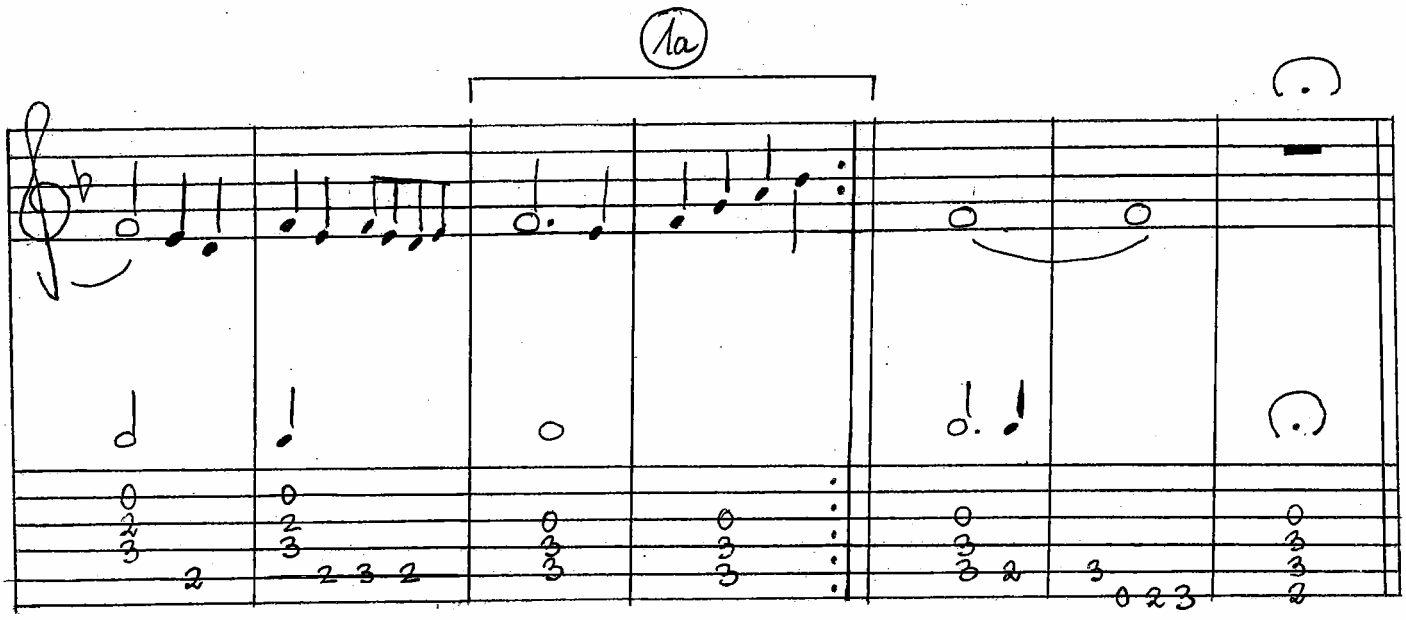
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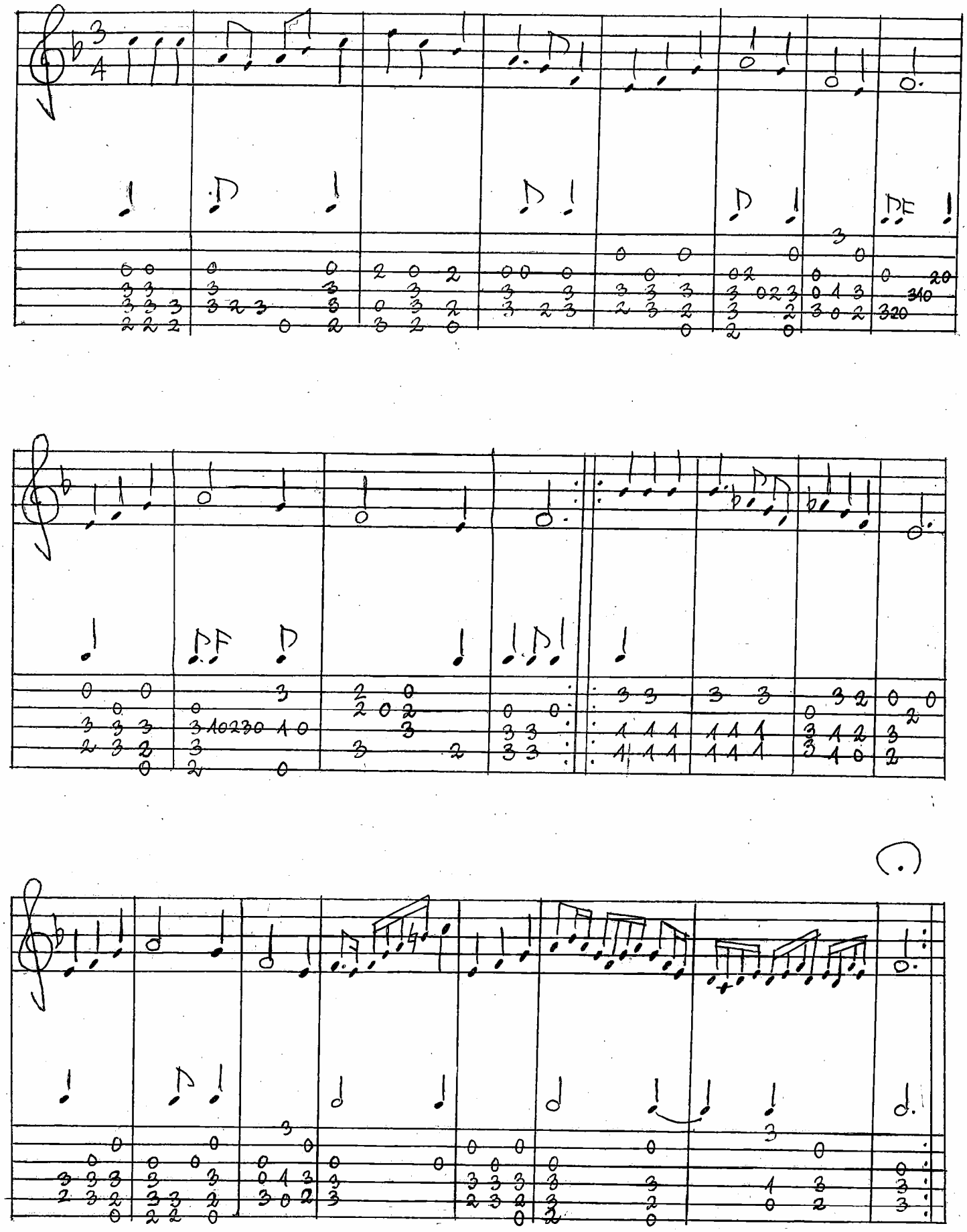
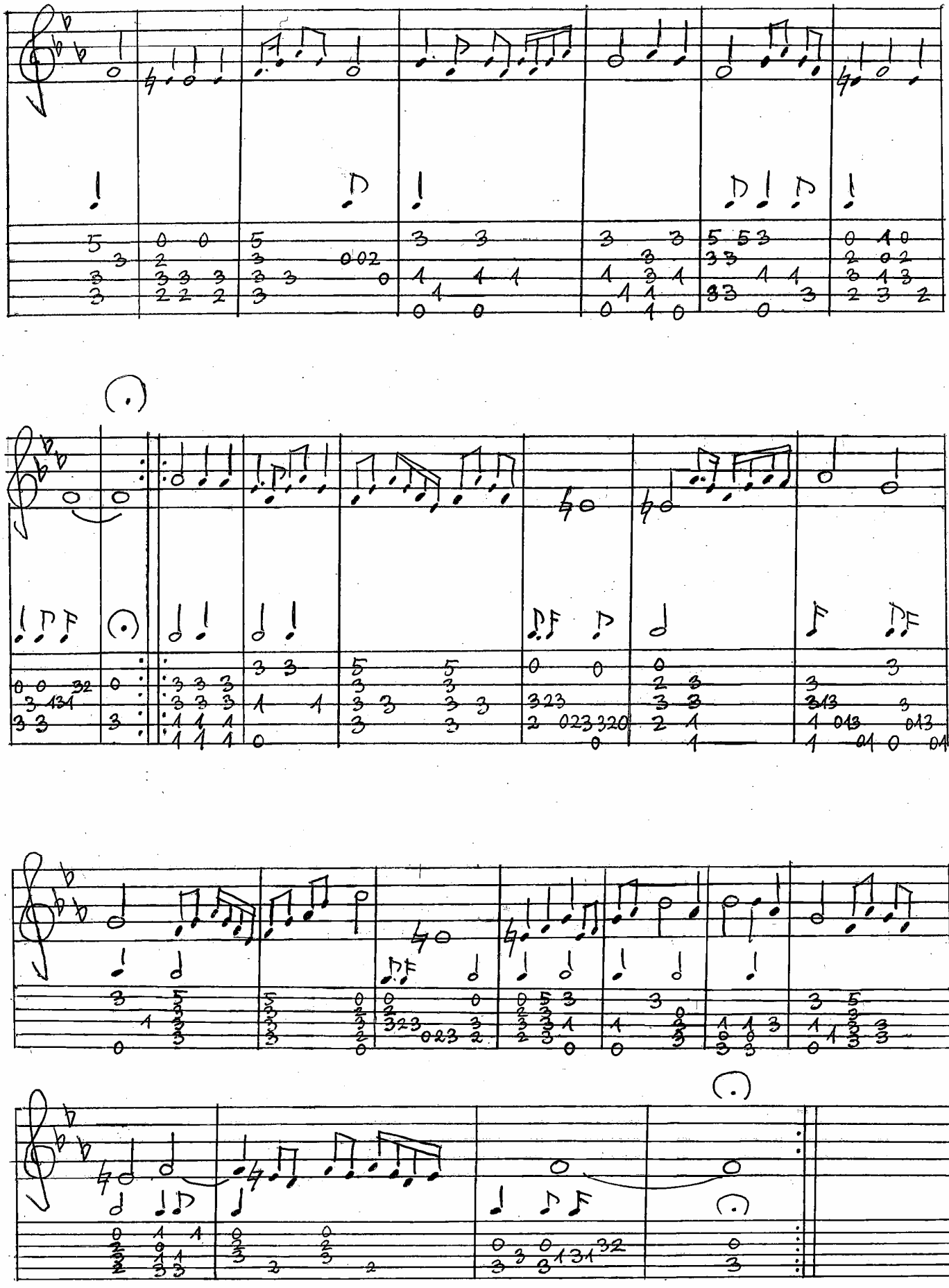
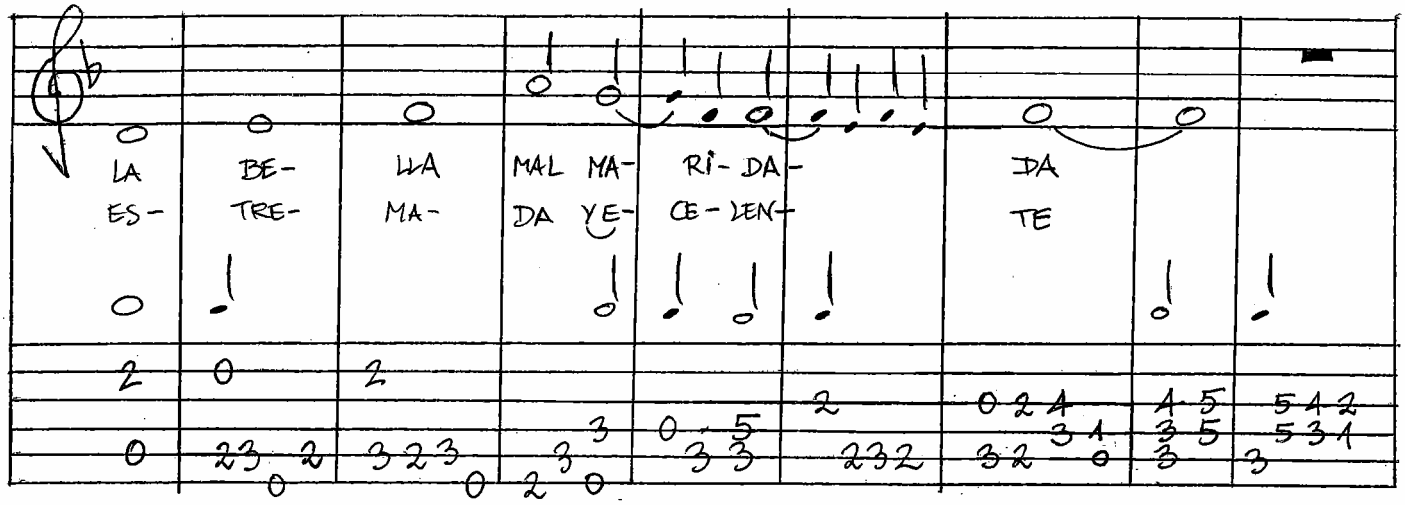
GALLARDA DE MUDARRA



PAVANA DE MUDARRA PARA GUITARRA

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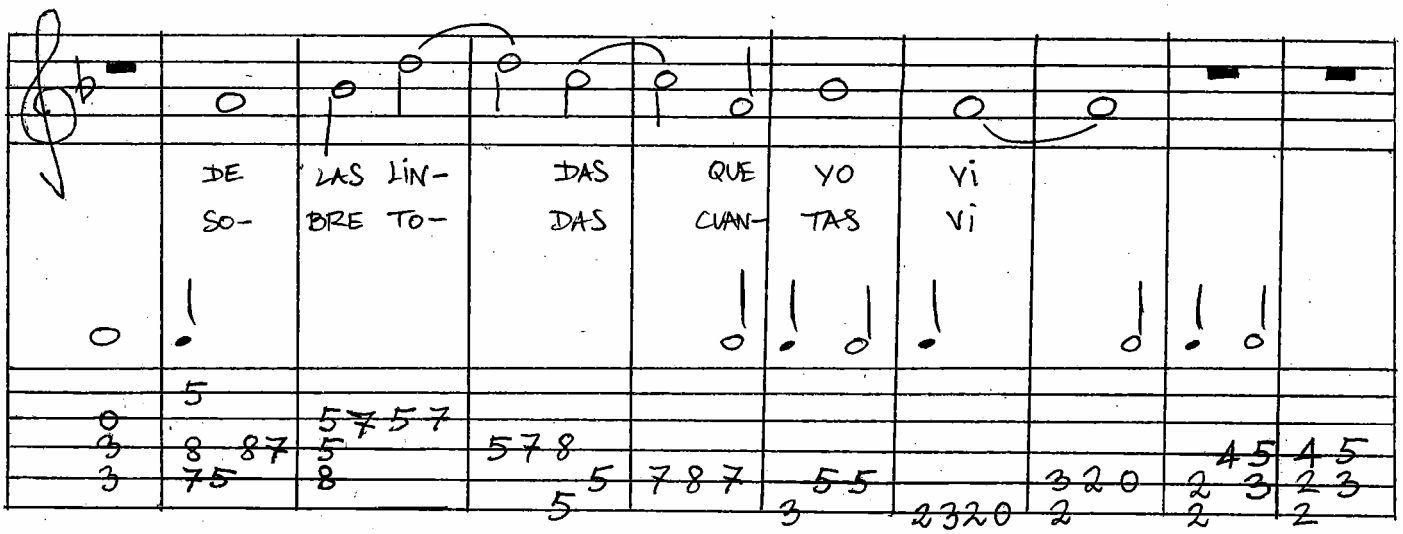
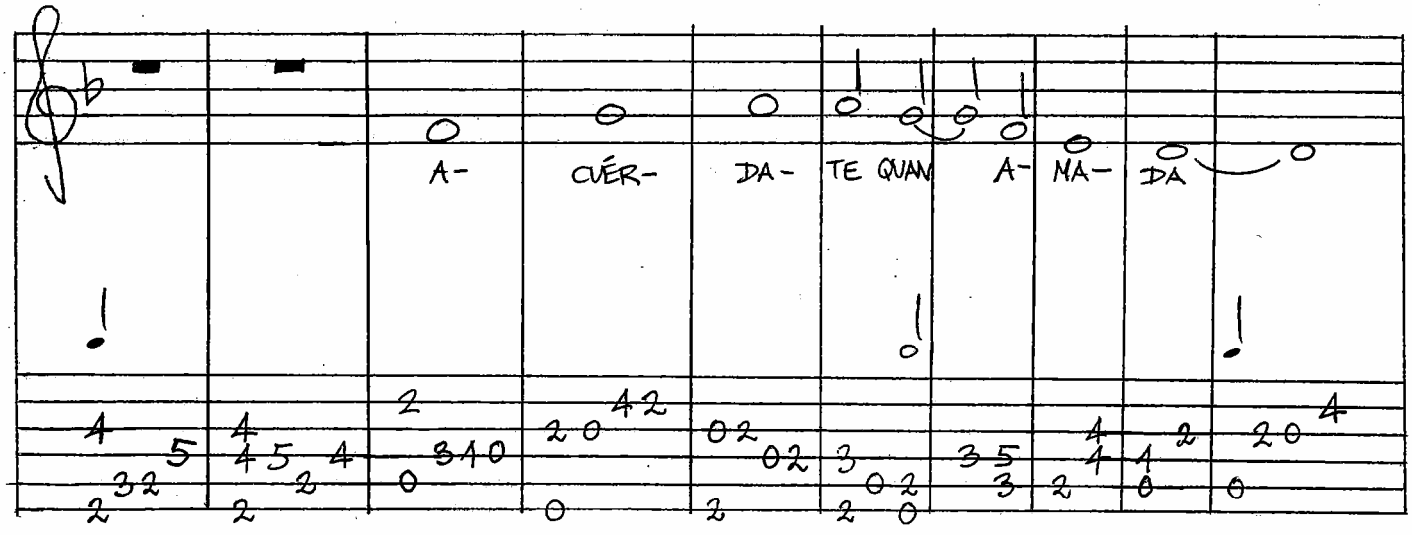
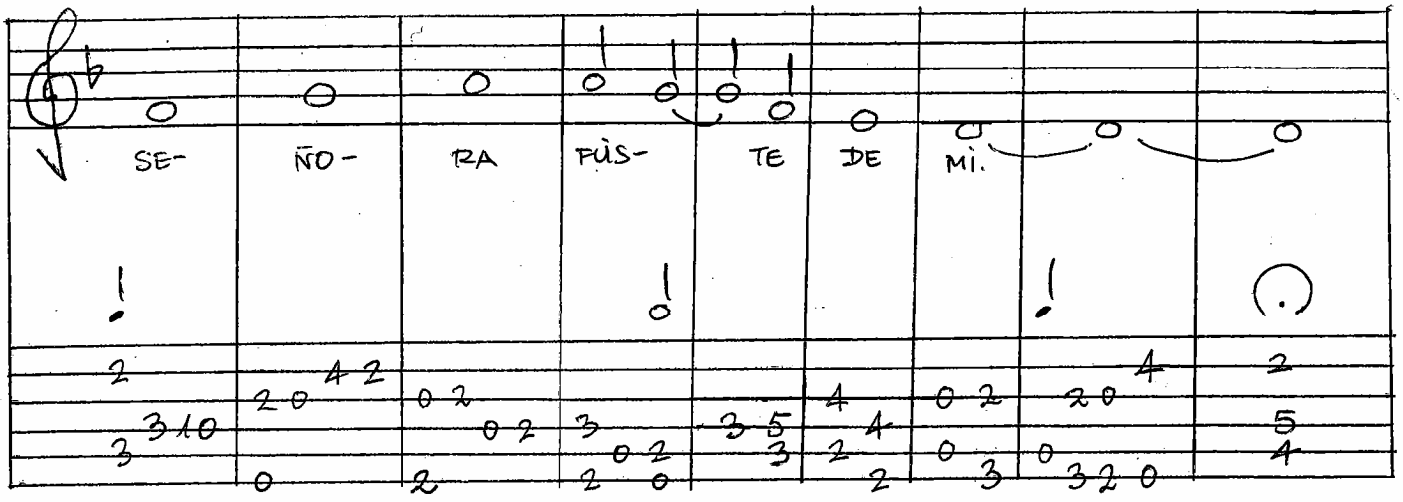
ES- TRE- MA- DA YE- CE- LEN- TE

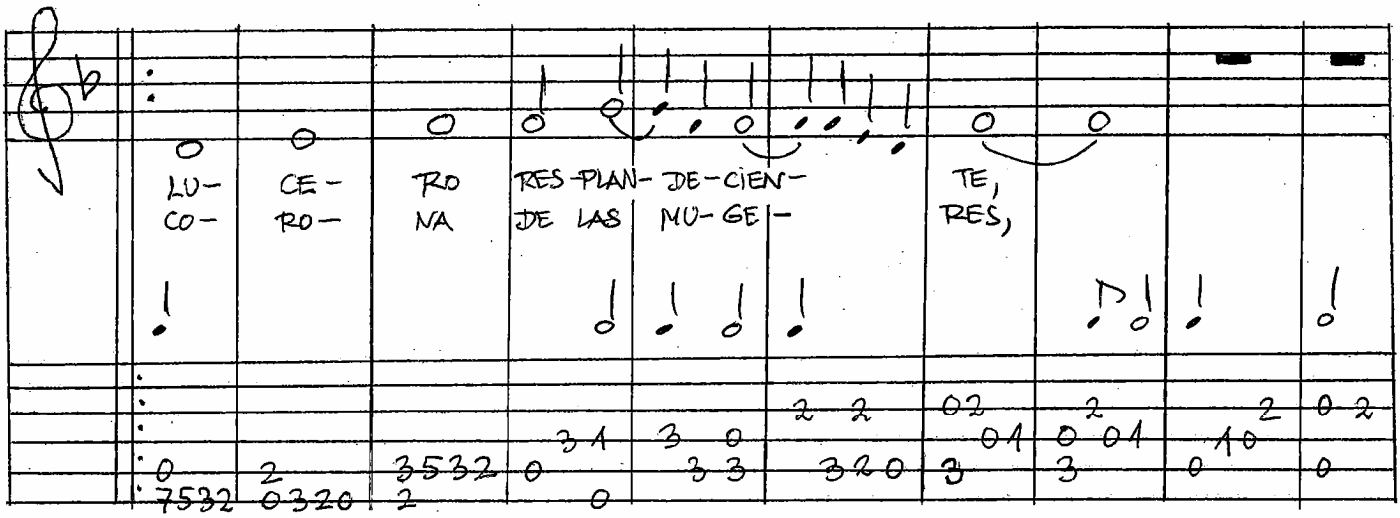

DE LAS LIN- DAS QUE YO Vi
SO- BRE TO- DAS CUAN- TAS Vi


A- CÚER- DA- TE QUAN A- MA- DA

LA BELLA MAL MARIDADA (concl.)

(.) Fi





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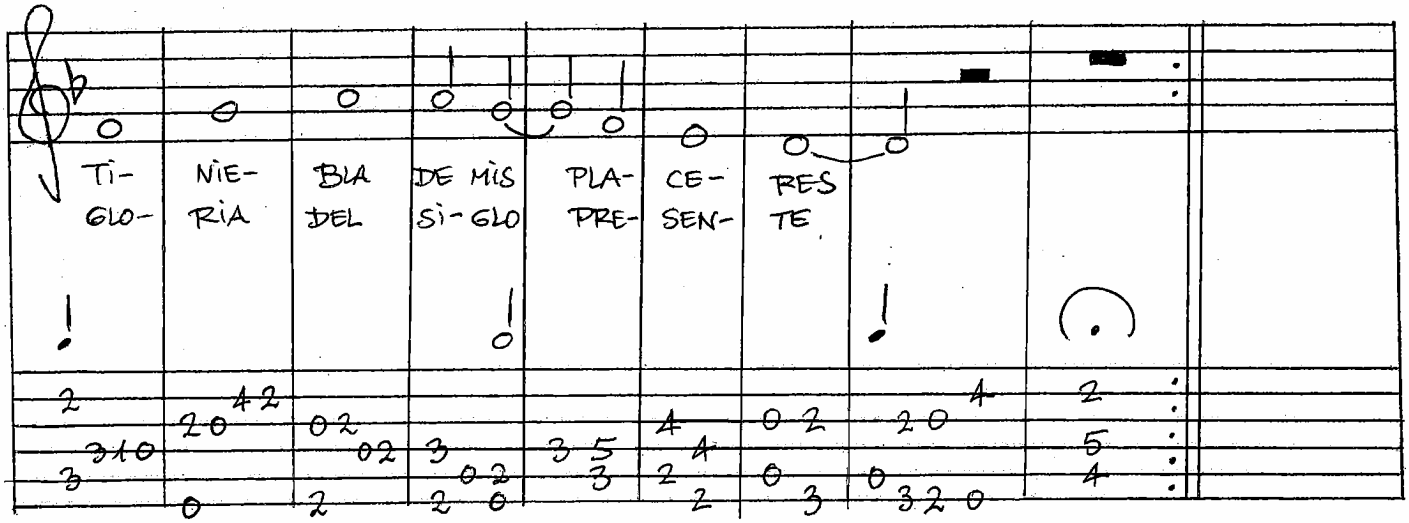
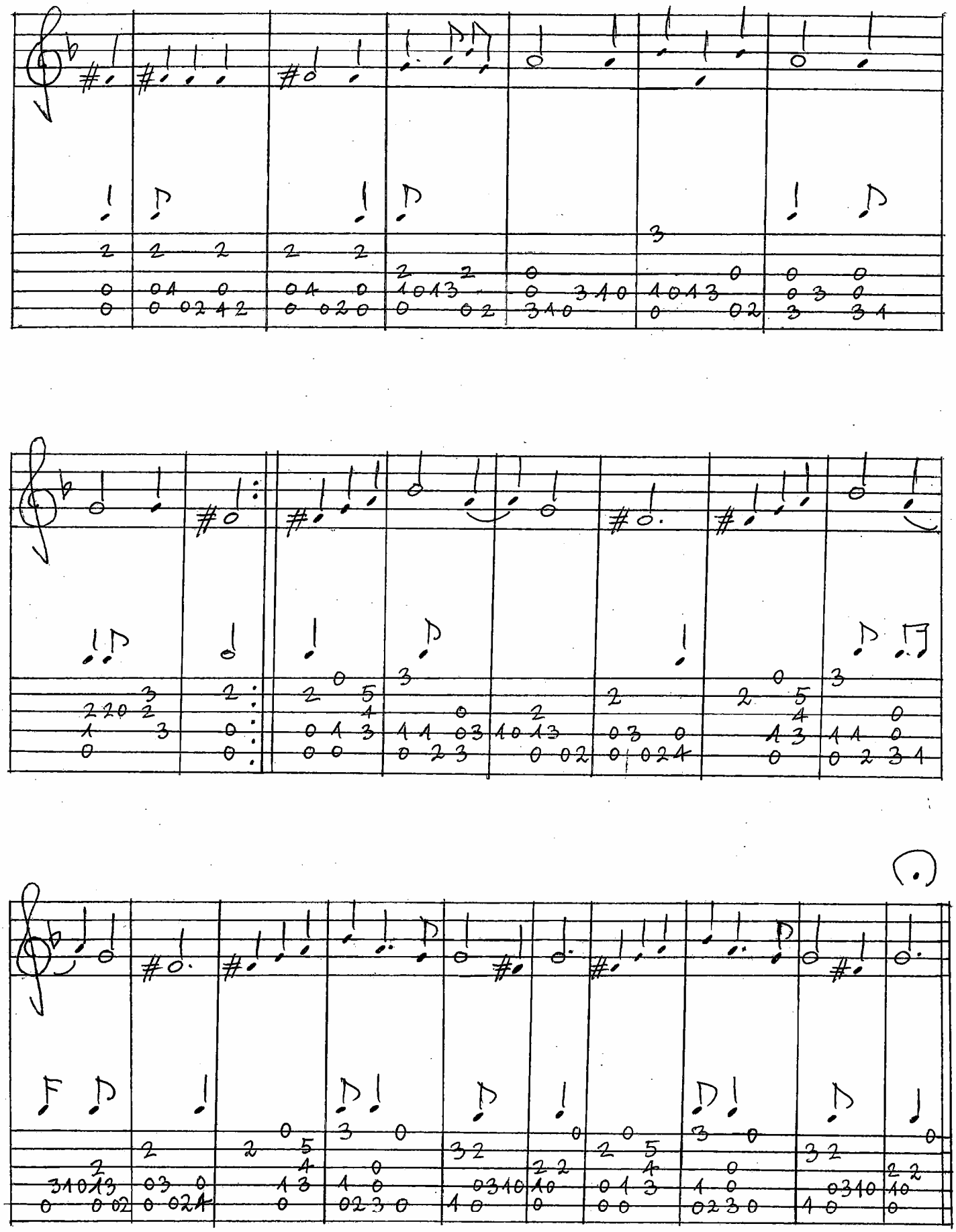


PAVANA DE PISADOR



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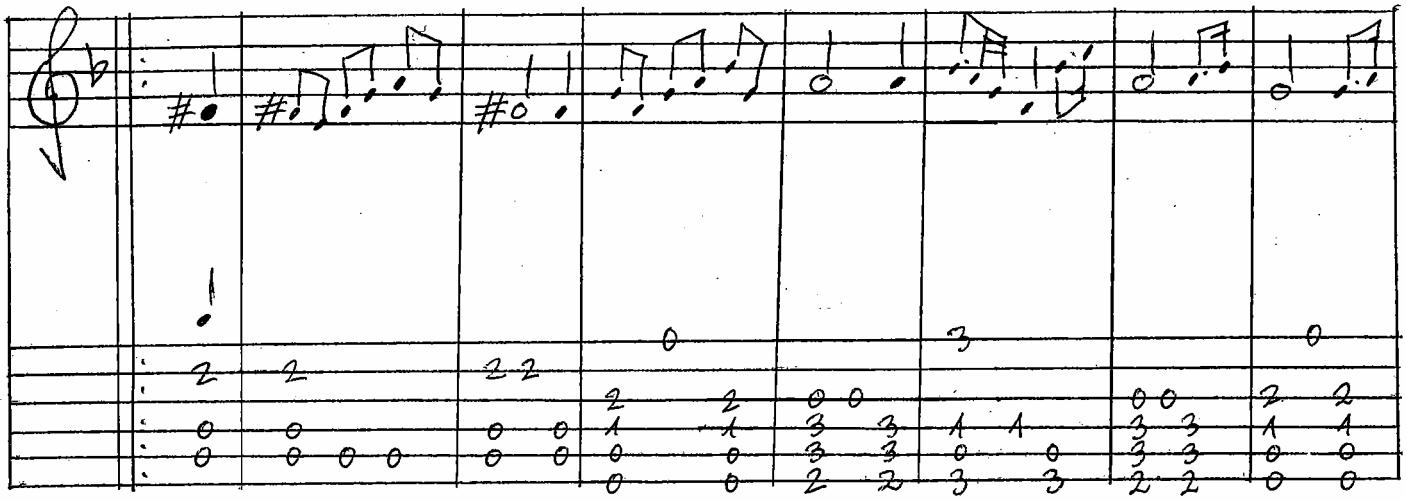

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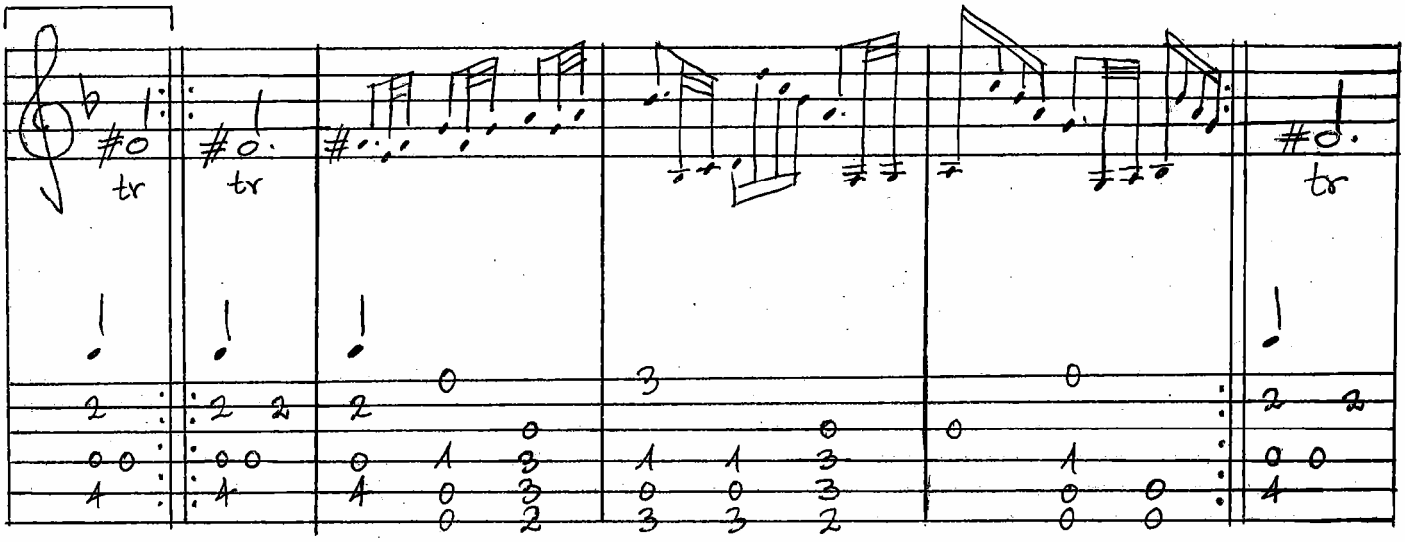
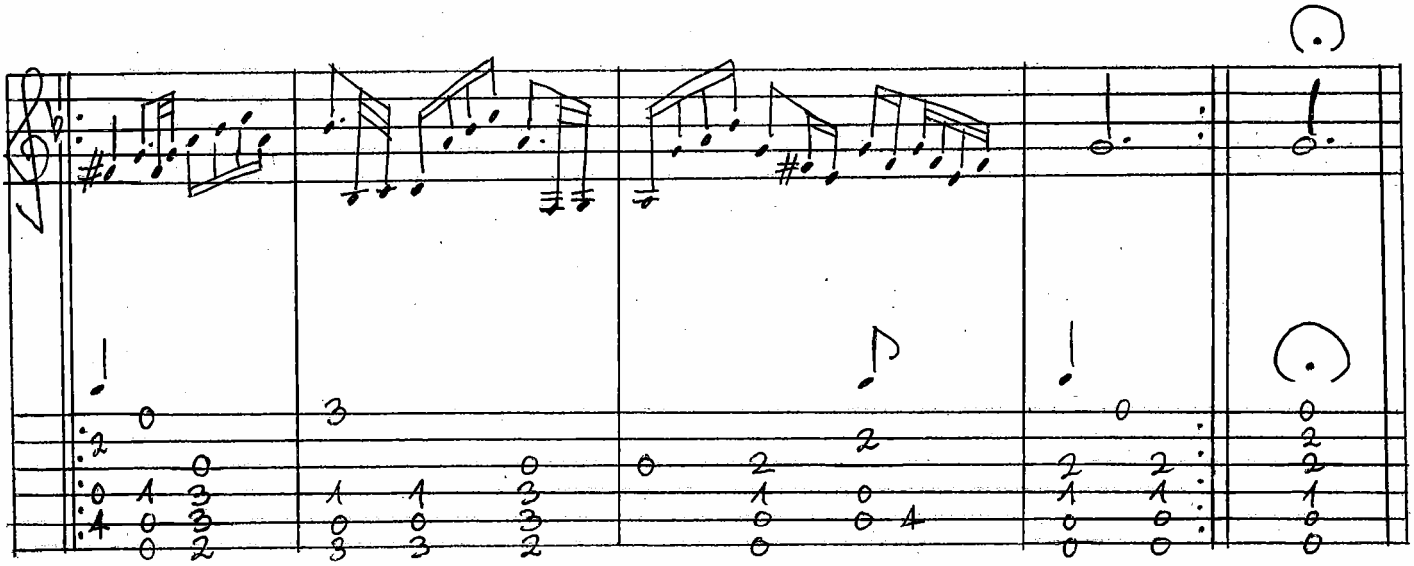
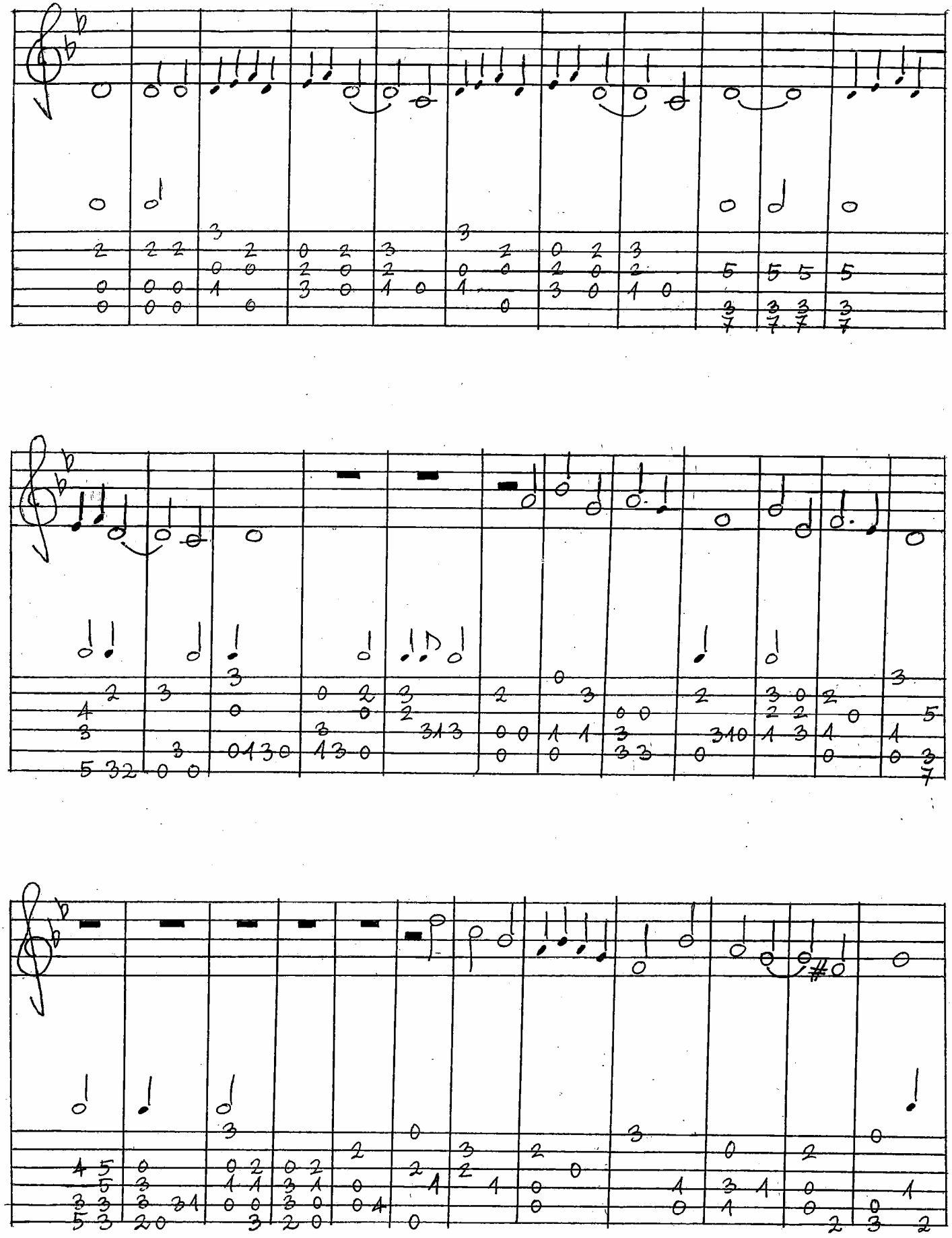
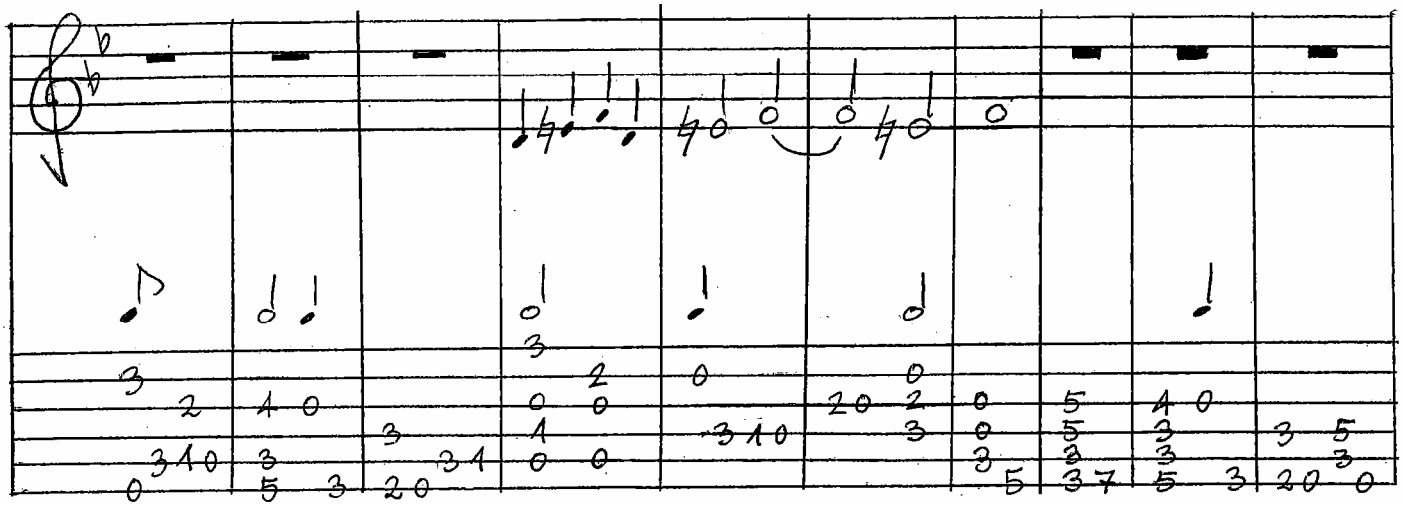
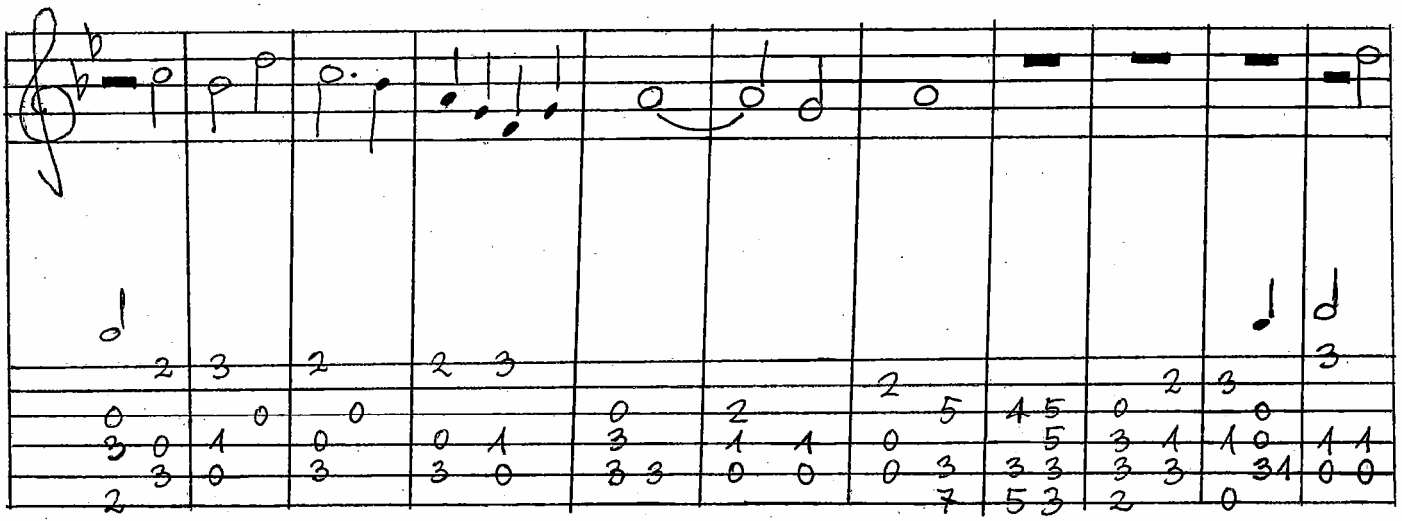
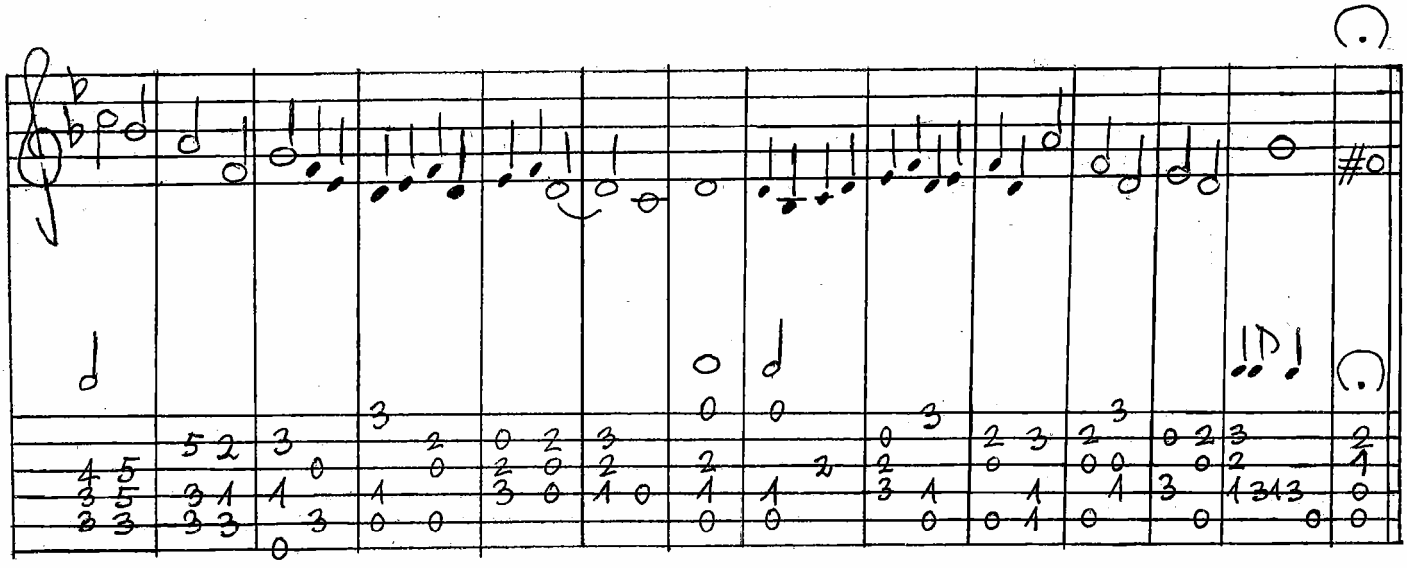






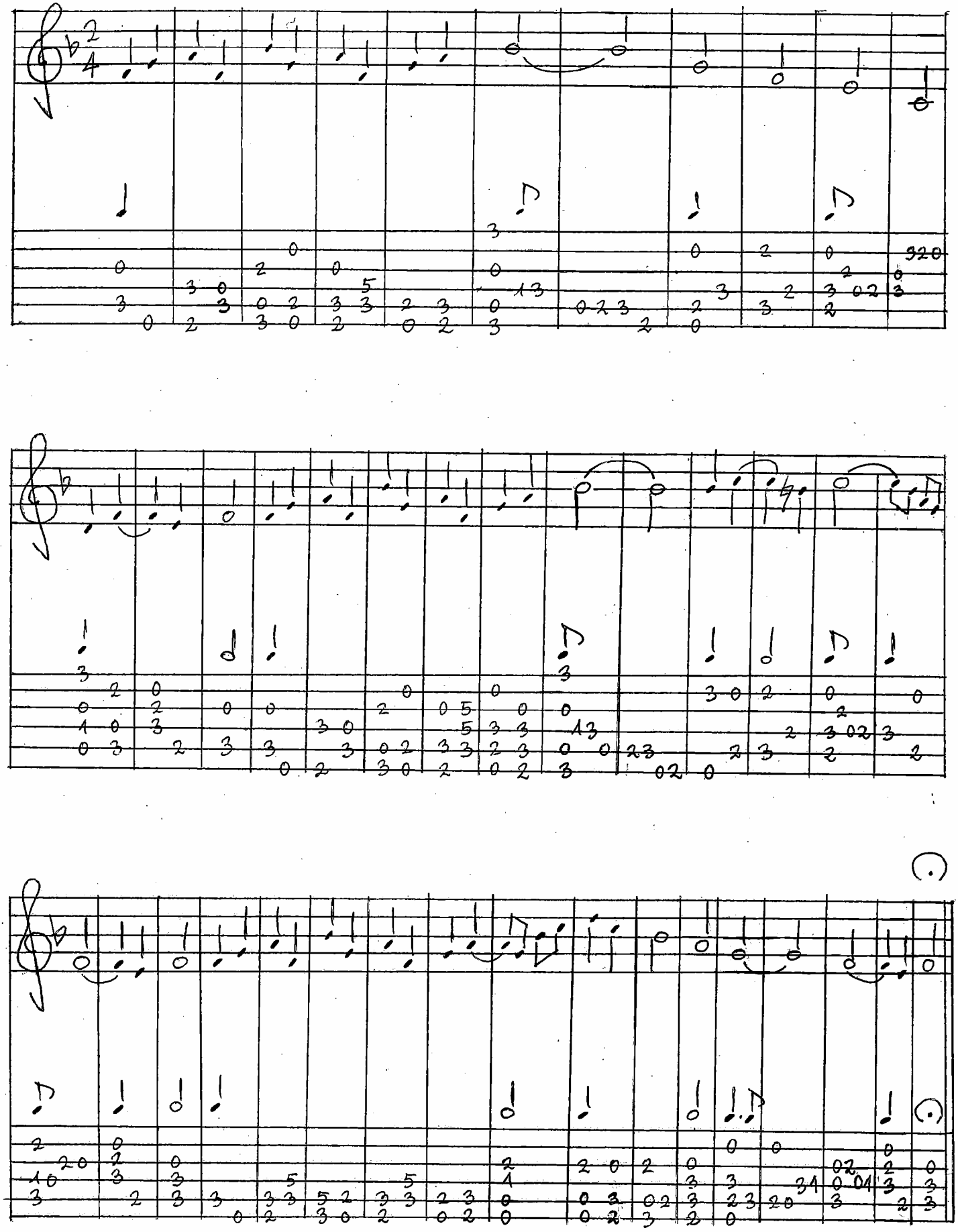




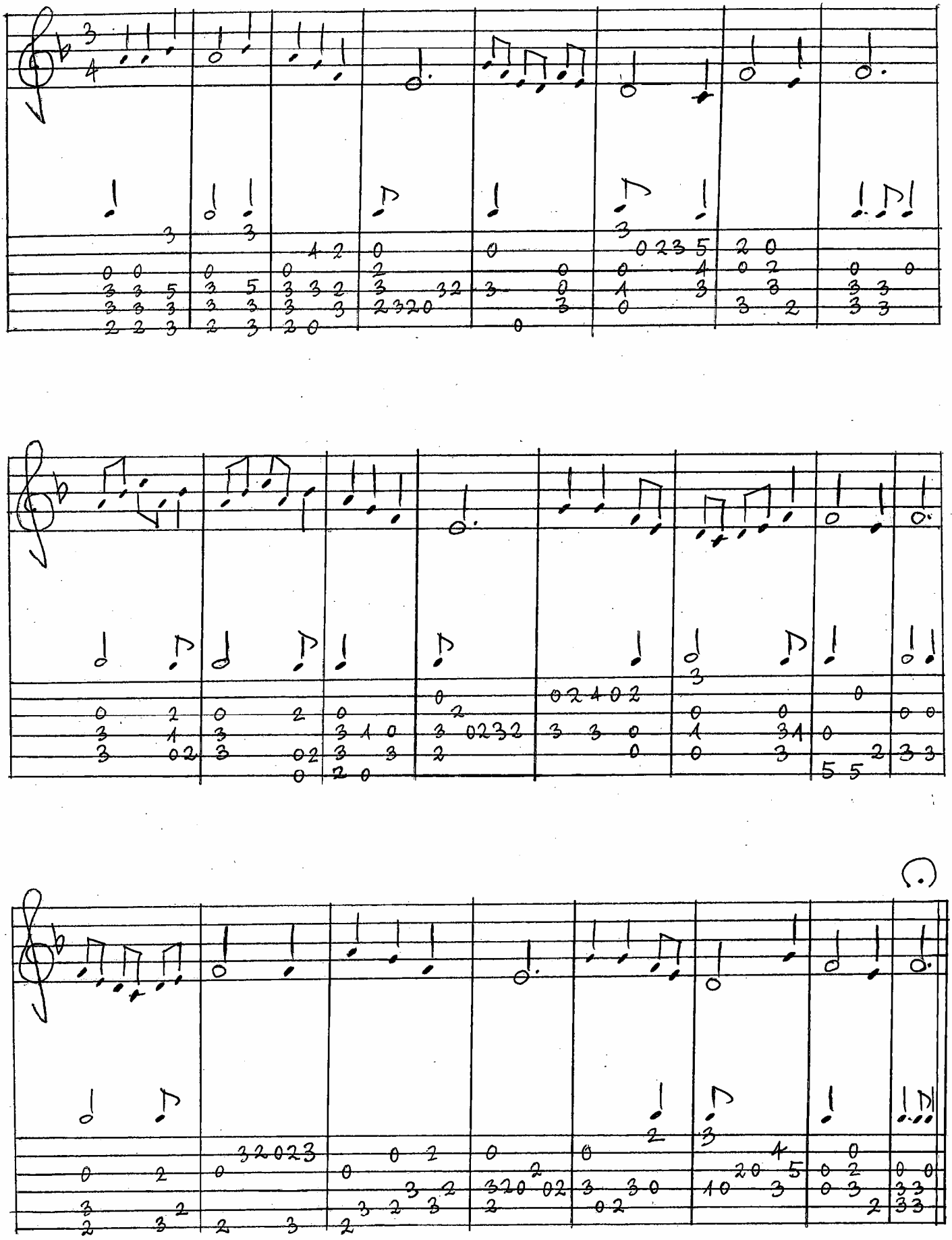


PAVANA No 5 DE MILÁN

(Sobre la melodia italiana "La bella Franceschina")

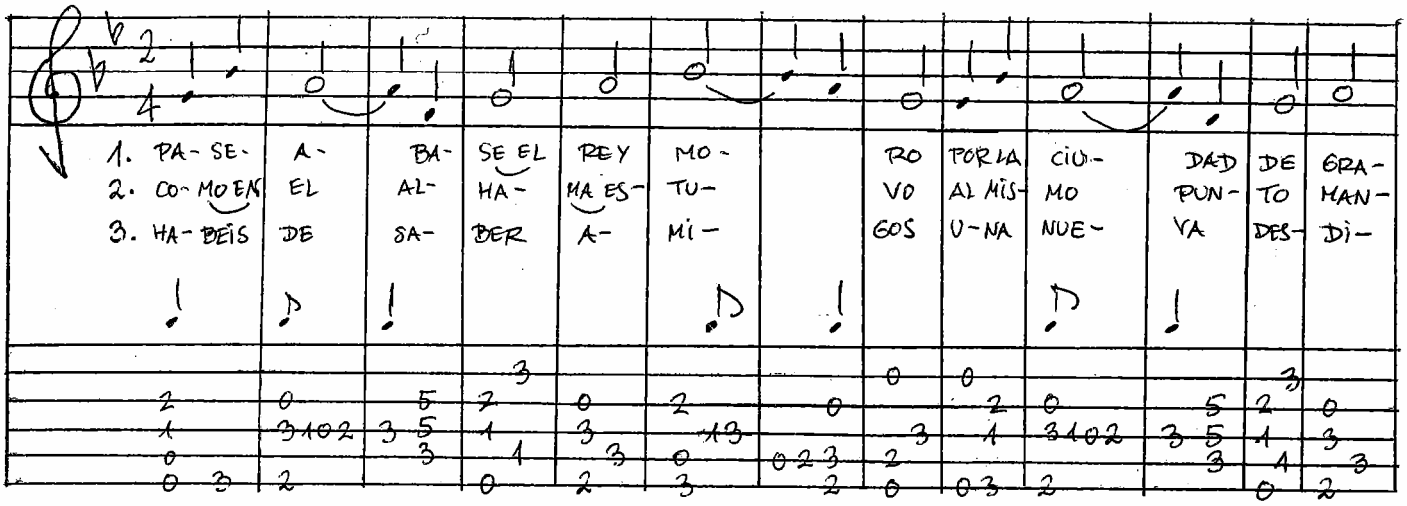


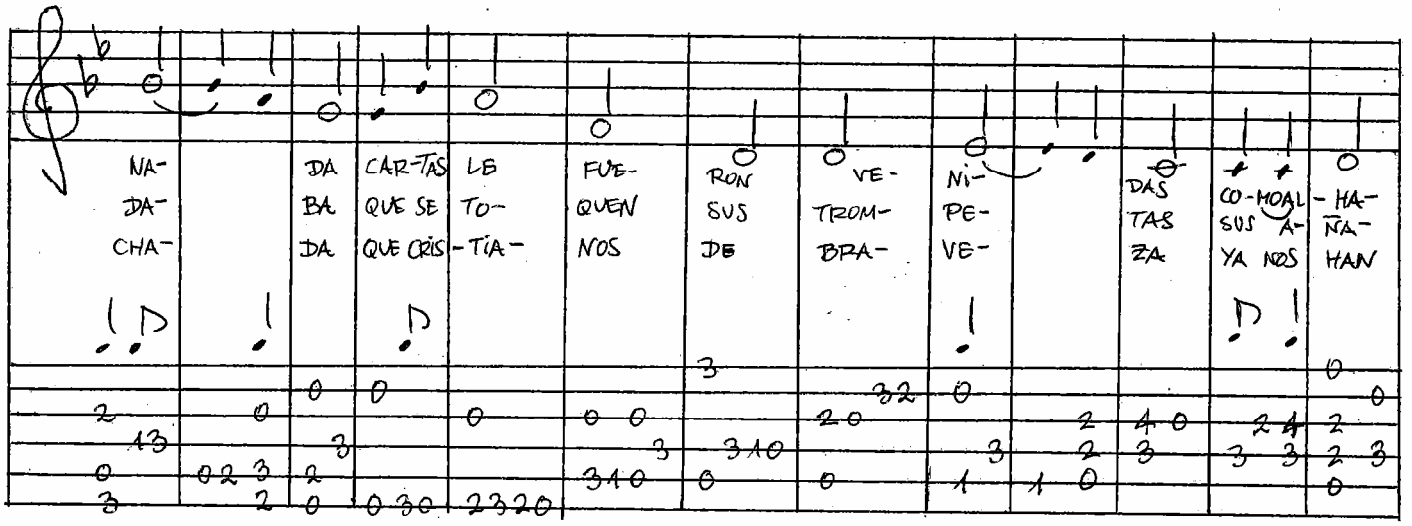
PAVANA Nº6 DE MILÁN (Sobre una melodia italiana)

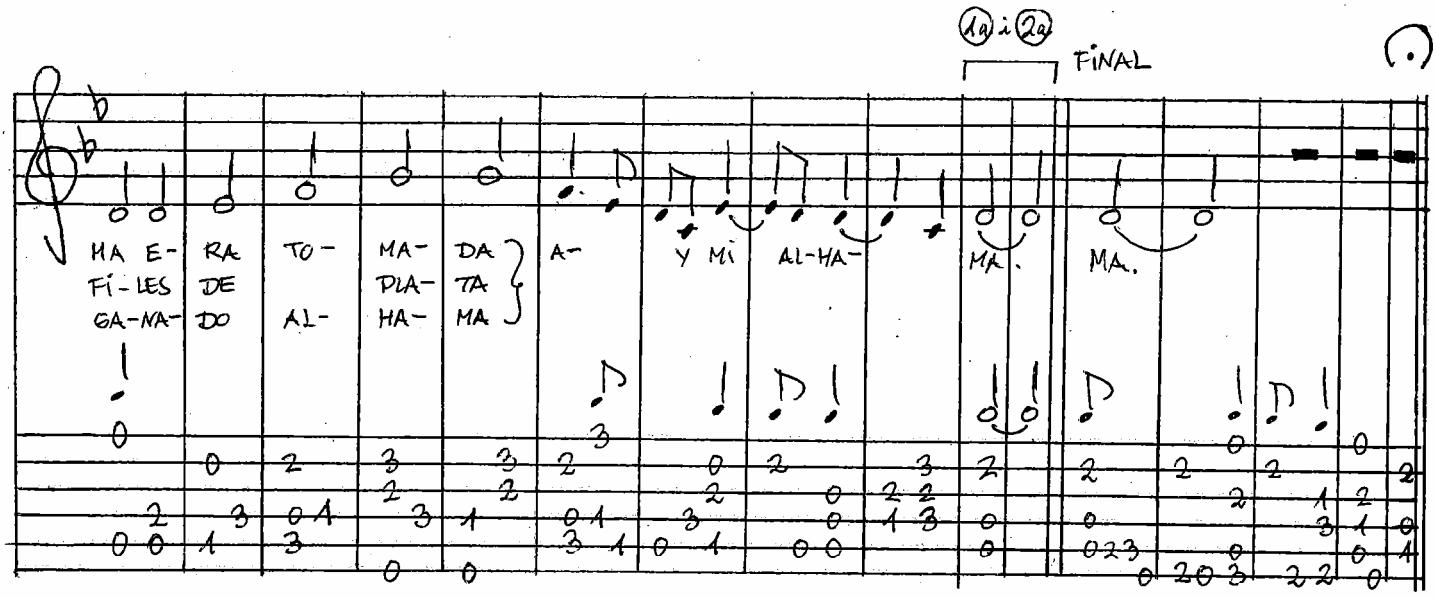


PASEÁBASE EL REY MORO DE NARVÁEZ

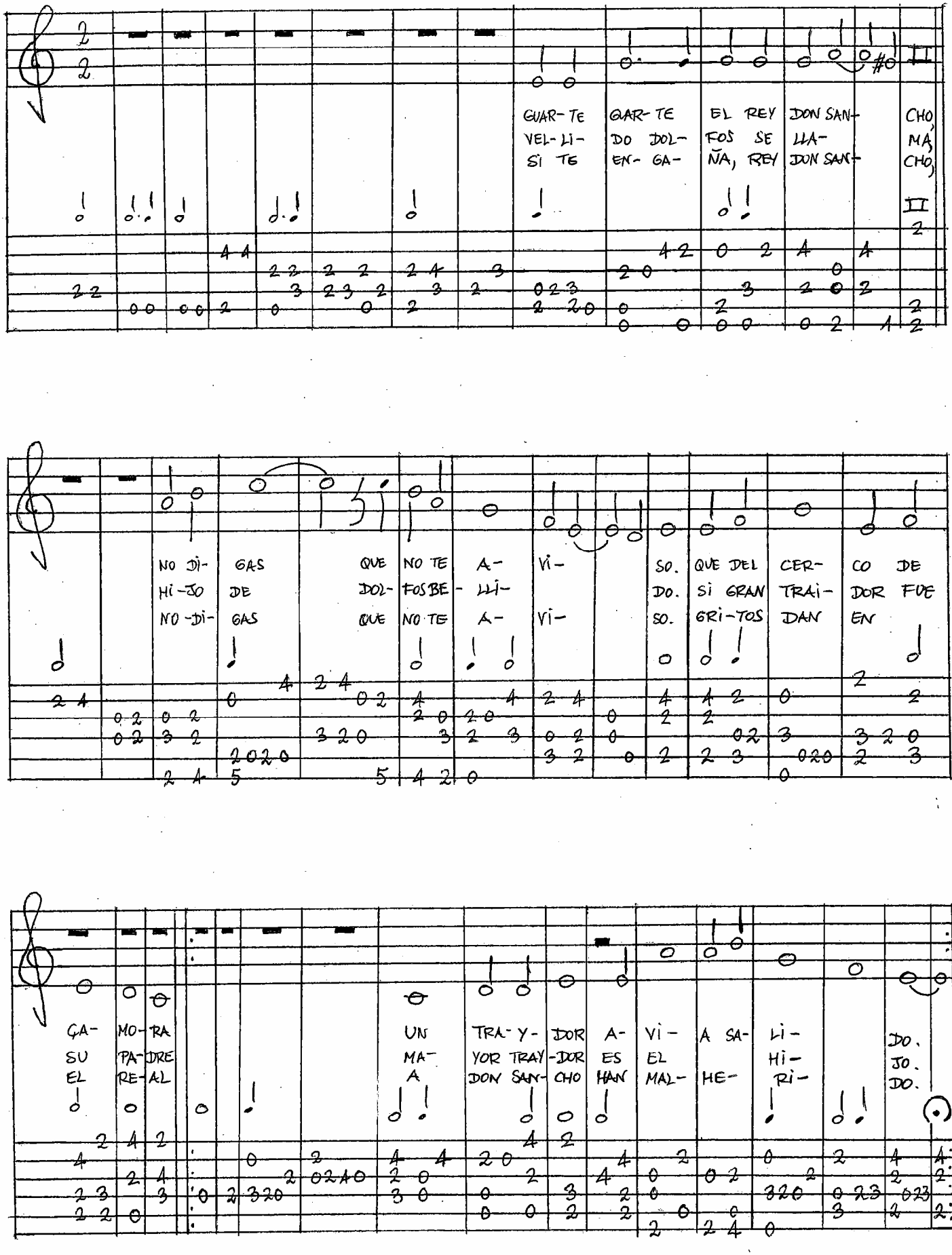
VIHUELISTAS - 16





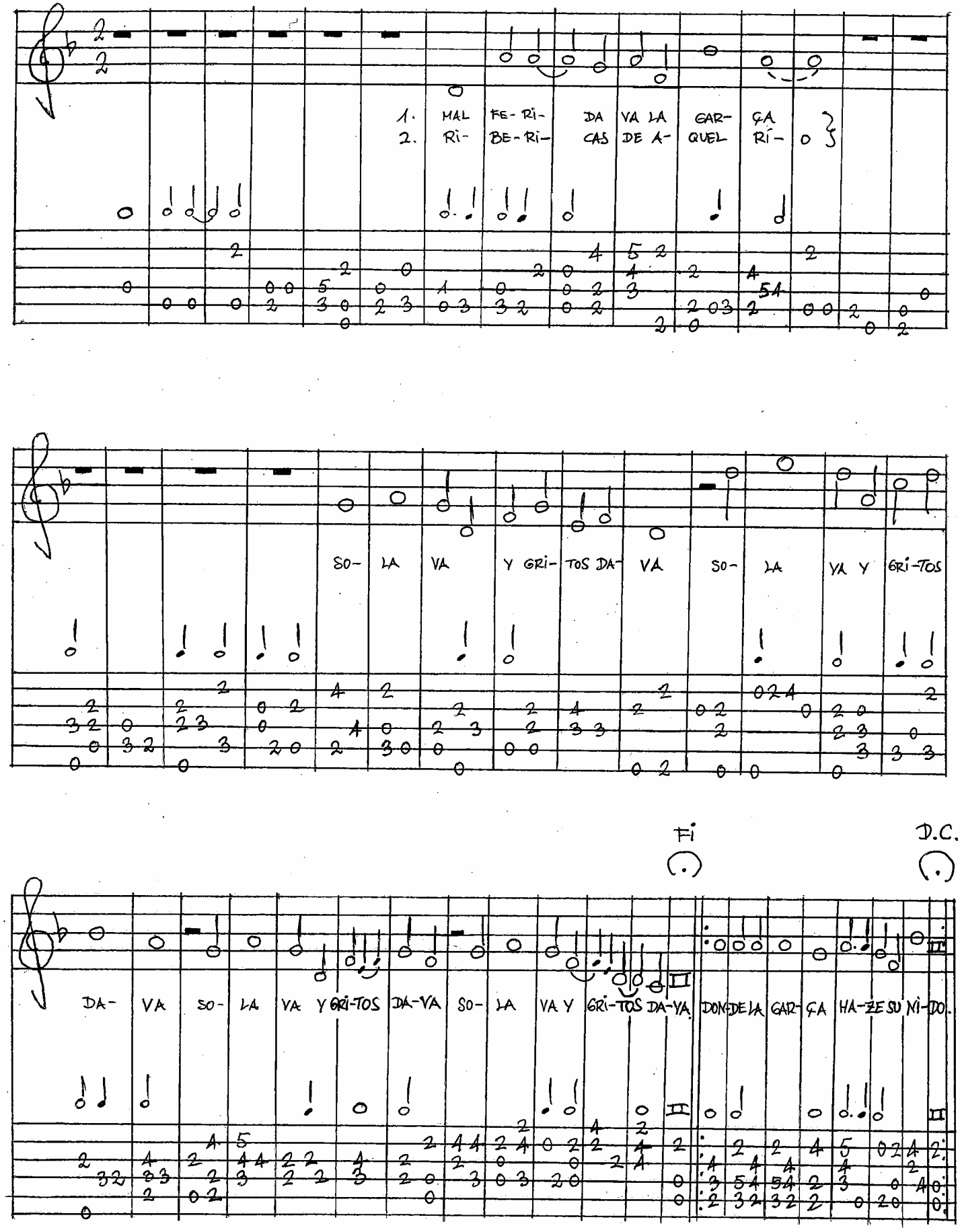


GUARTE GUARTE EL REY DON SANCHO DE PISADOR
(ROMANCE)

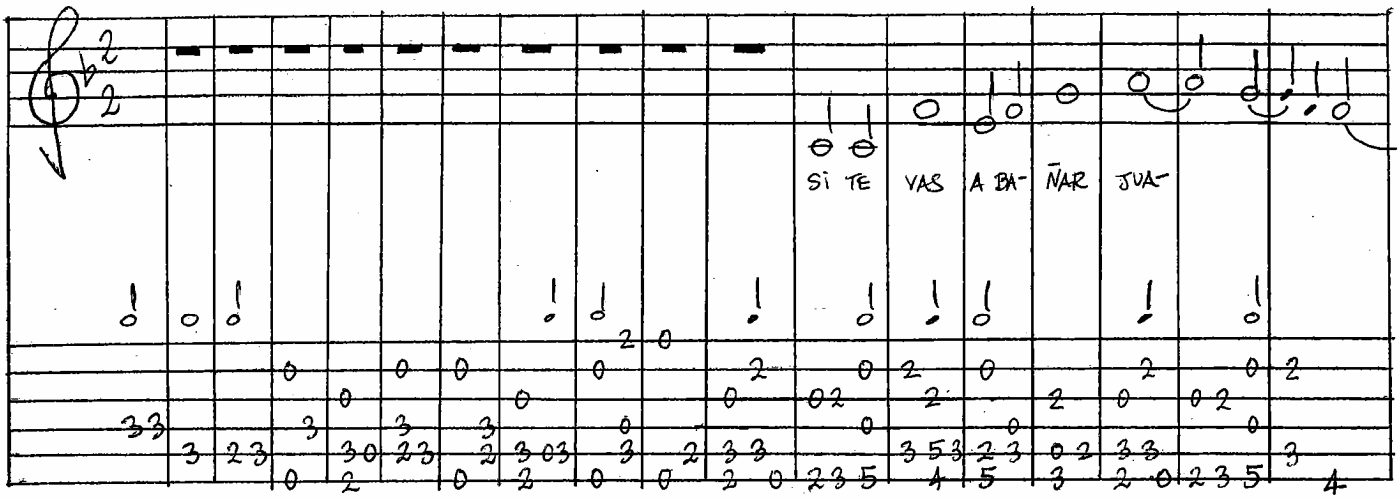


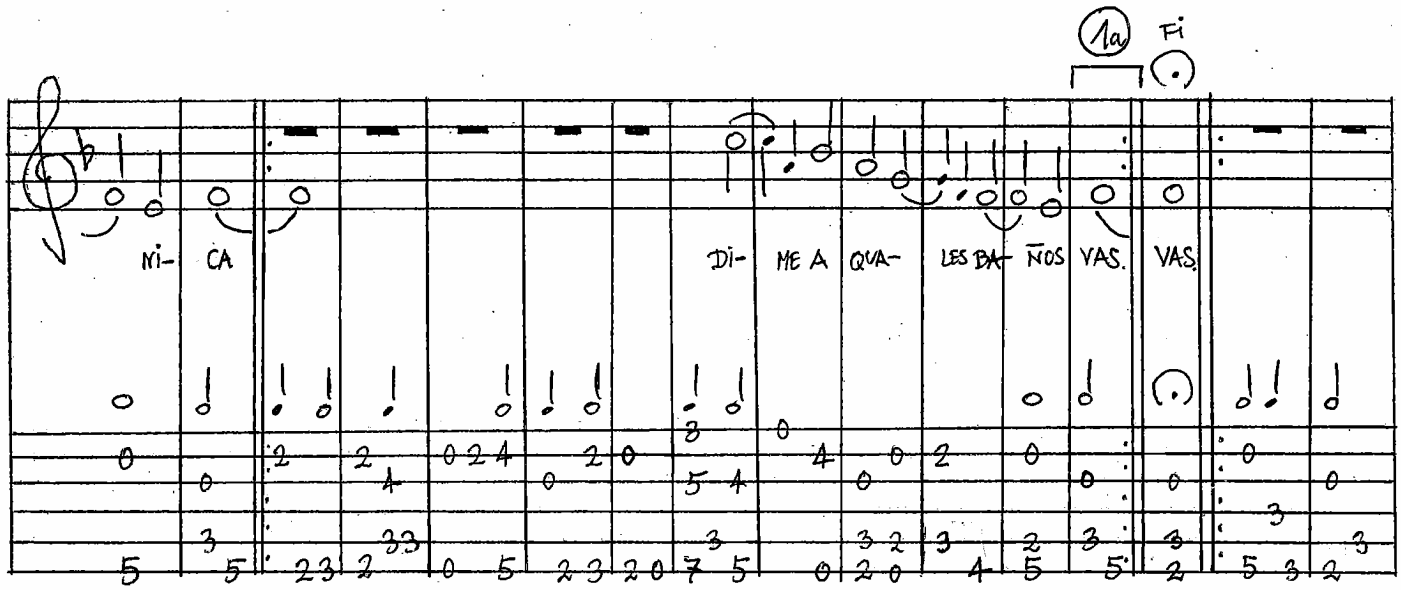
MALFERIDA VA LA GARÇA DE PISADOR

VIHUELISTAS - 18



SI TE VAS A BAÑAR JUANICA DE PISADOR





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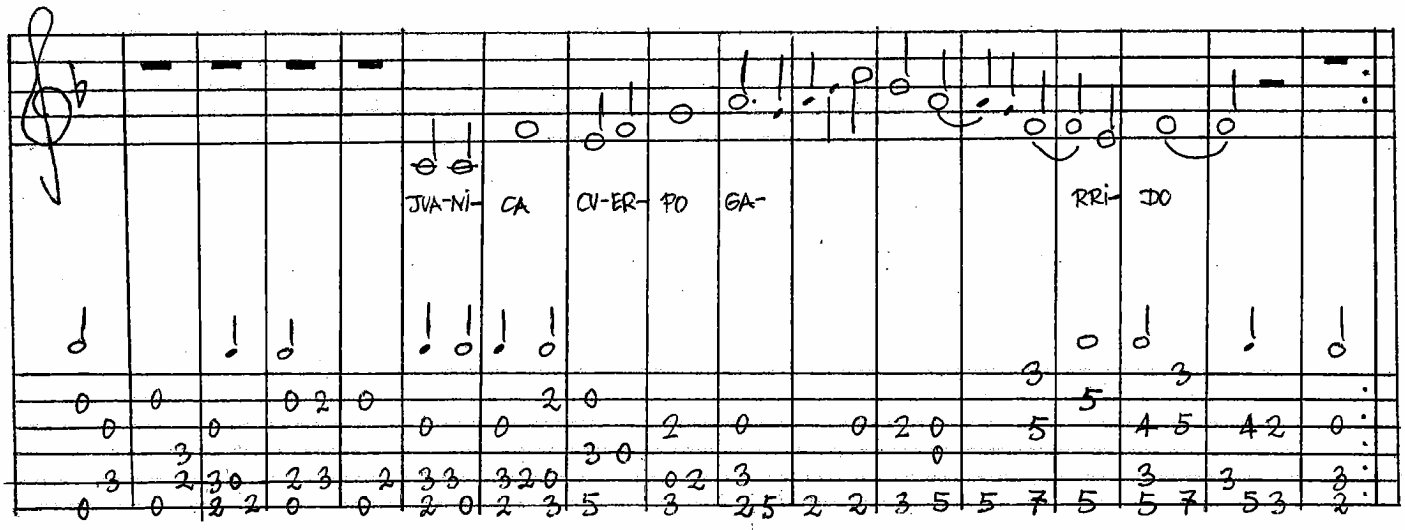
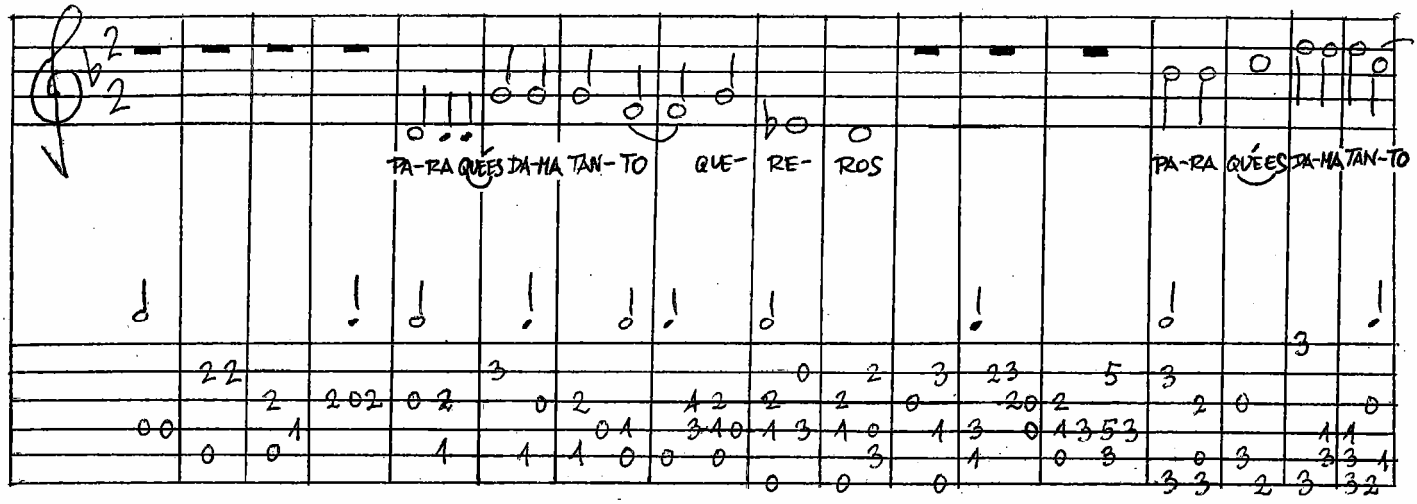
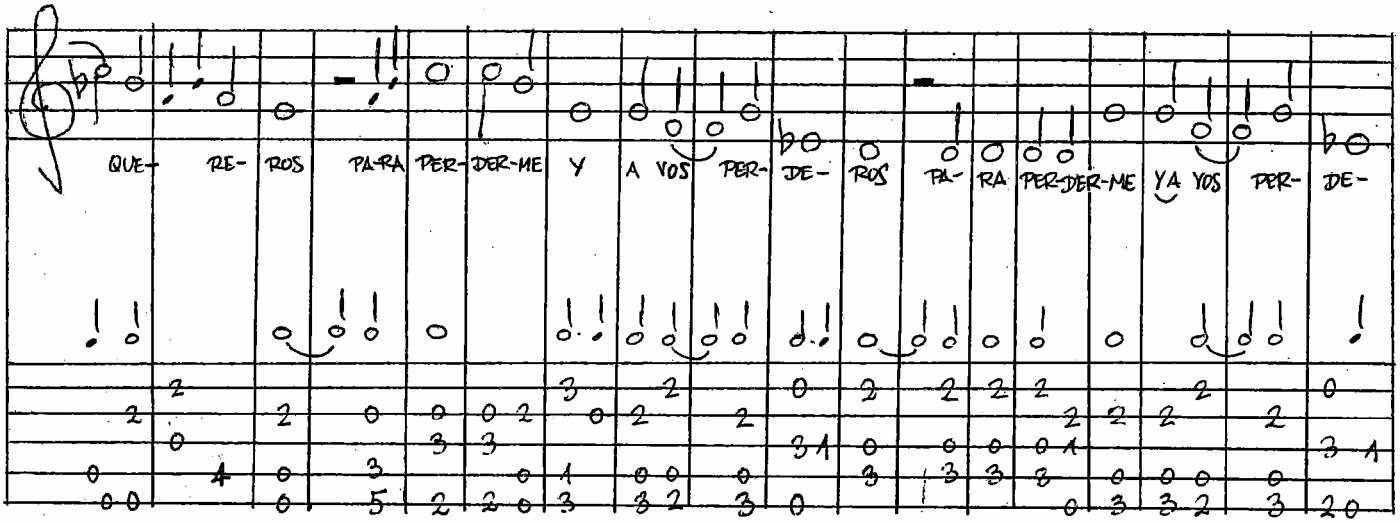
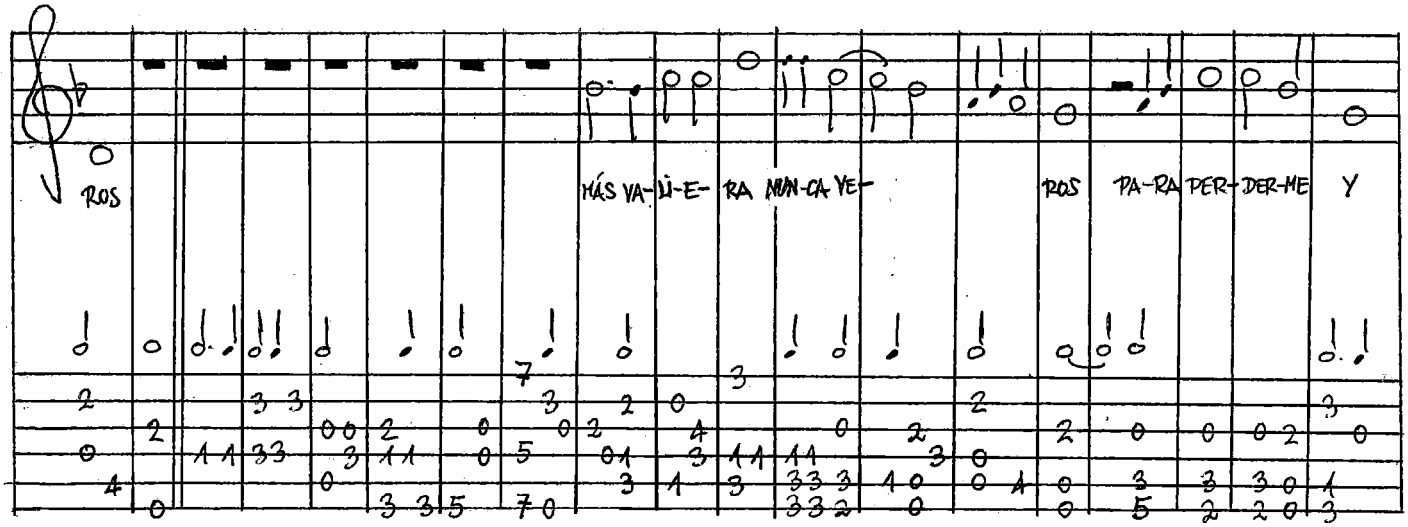


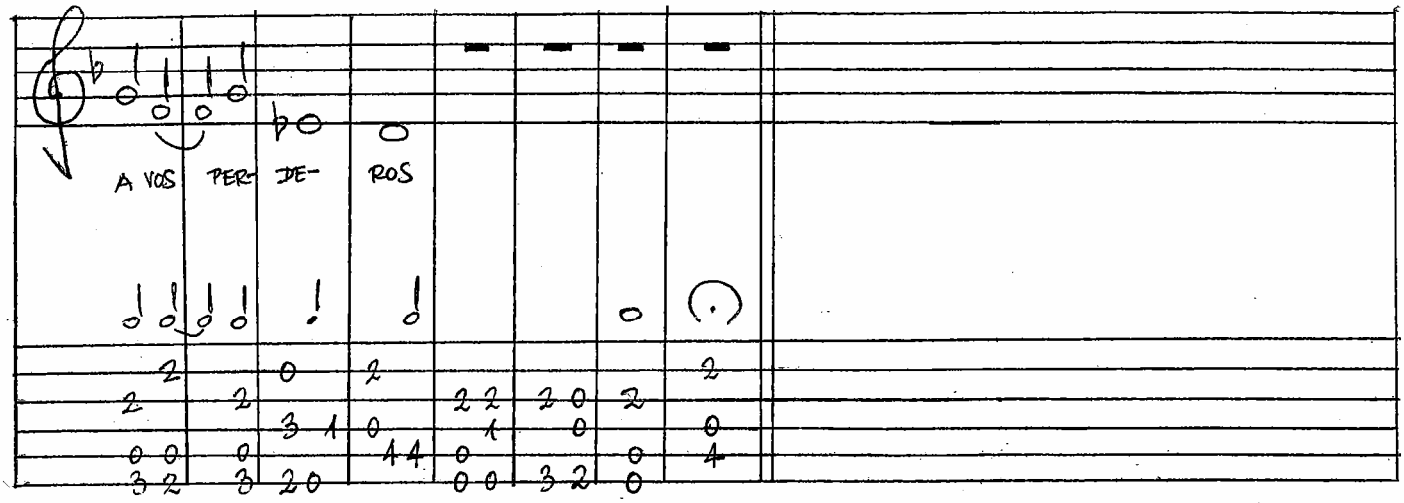
PARA QUÉ ES DAMA TANTO QUERERROS DE PISADOR

VIHUELISTAS - 20

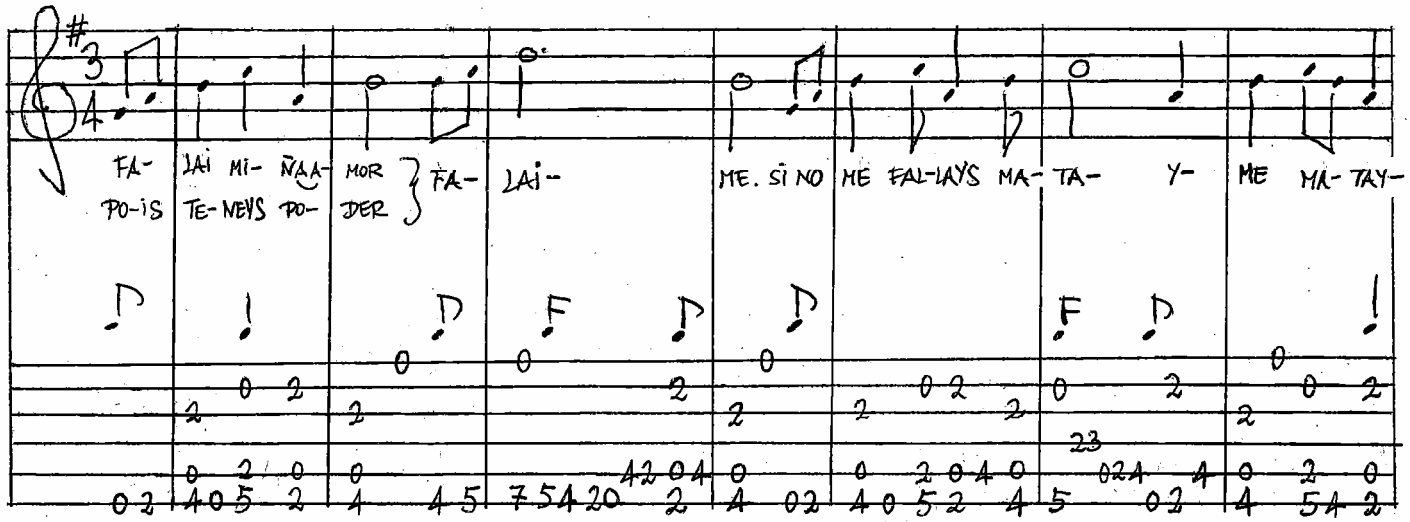








FALAI MIÑA AMOR DE MILÁN (VILLANCICO PORTUGUÉS)



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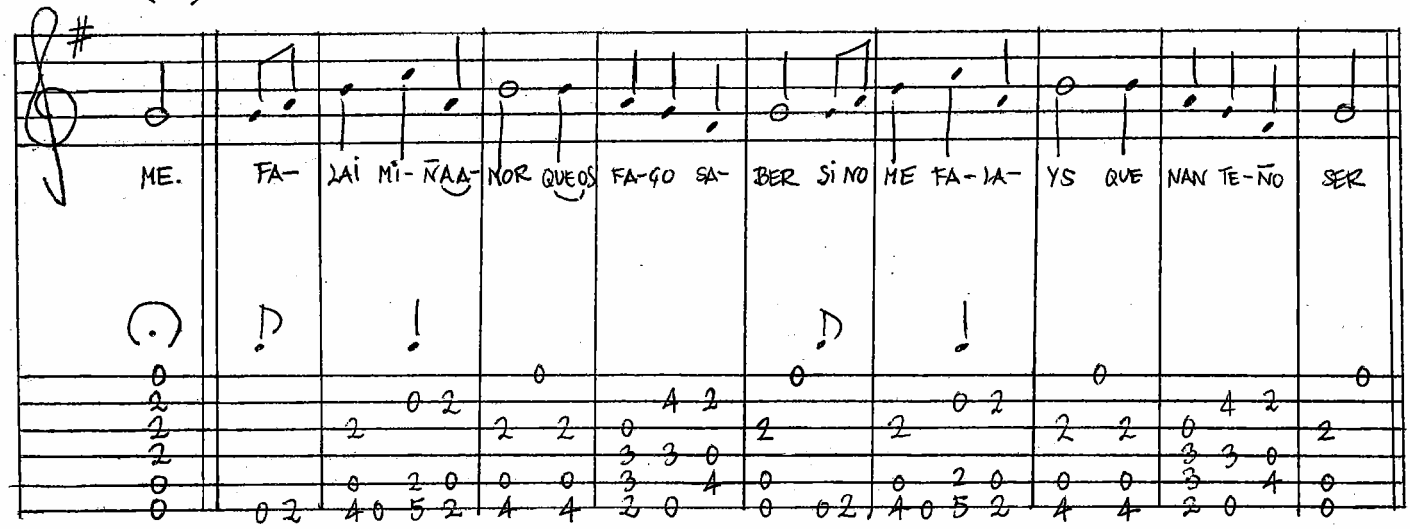
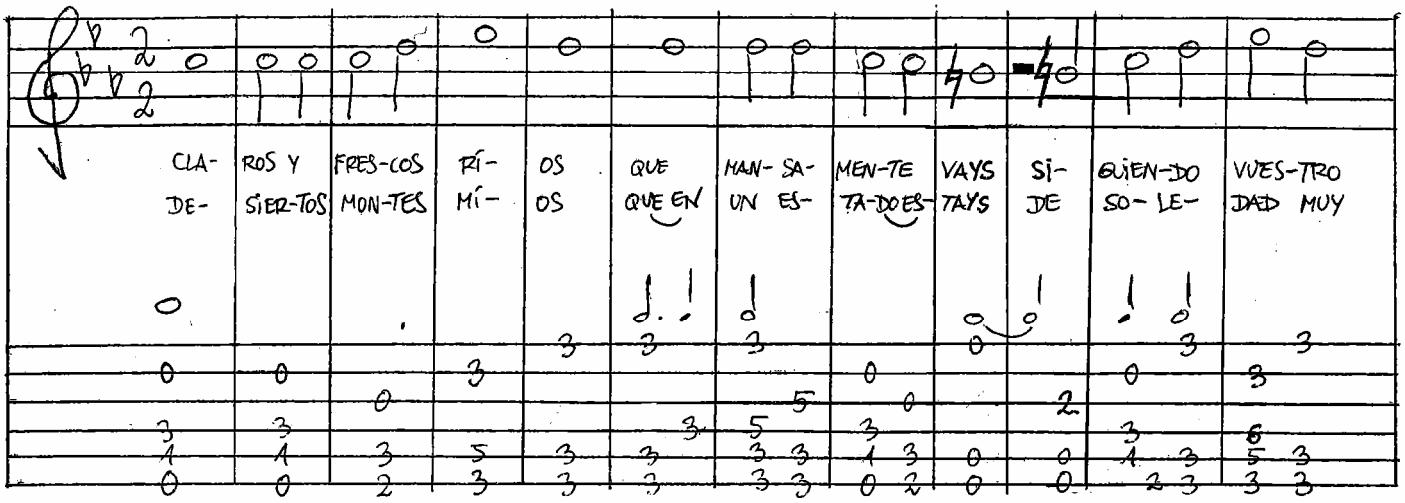
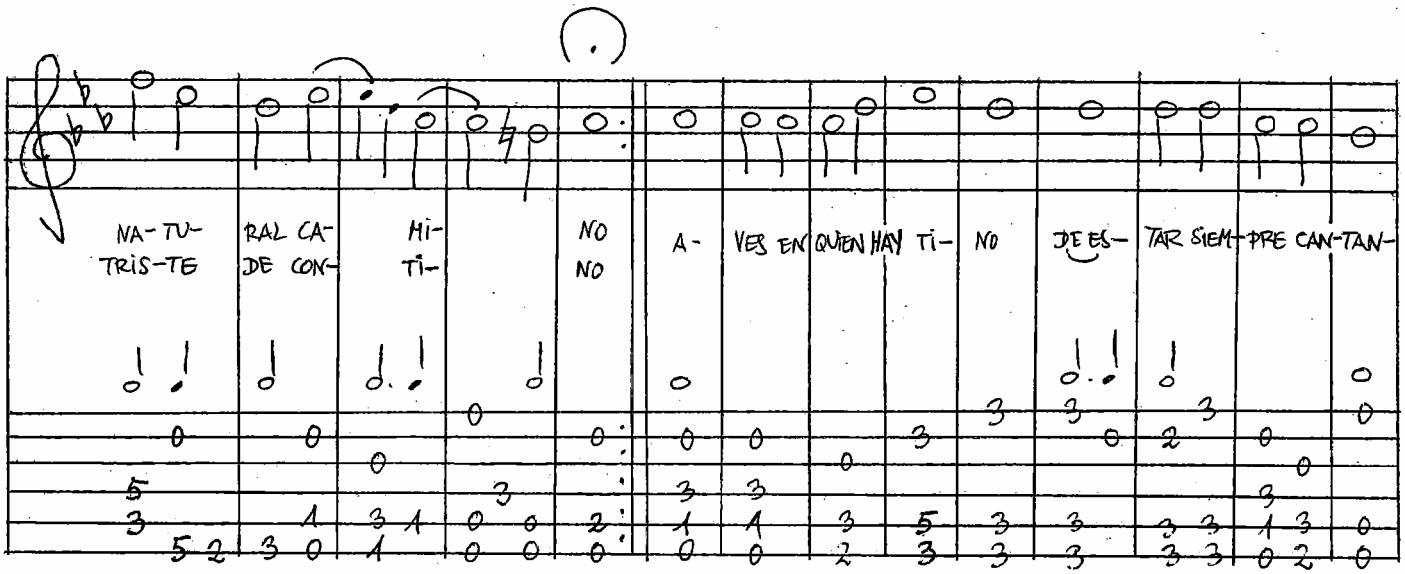
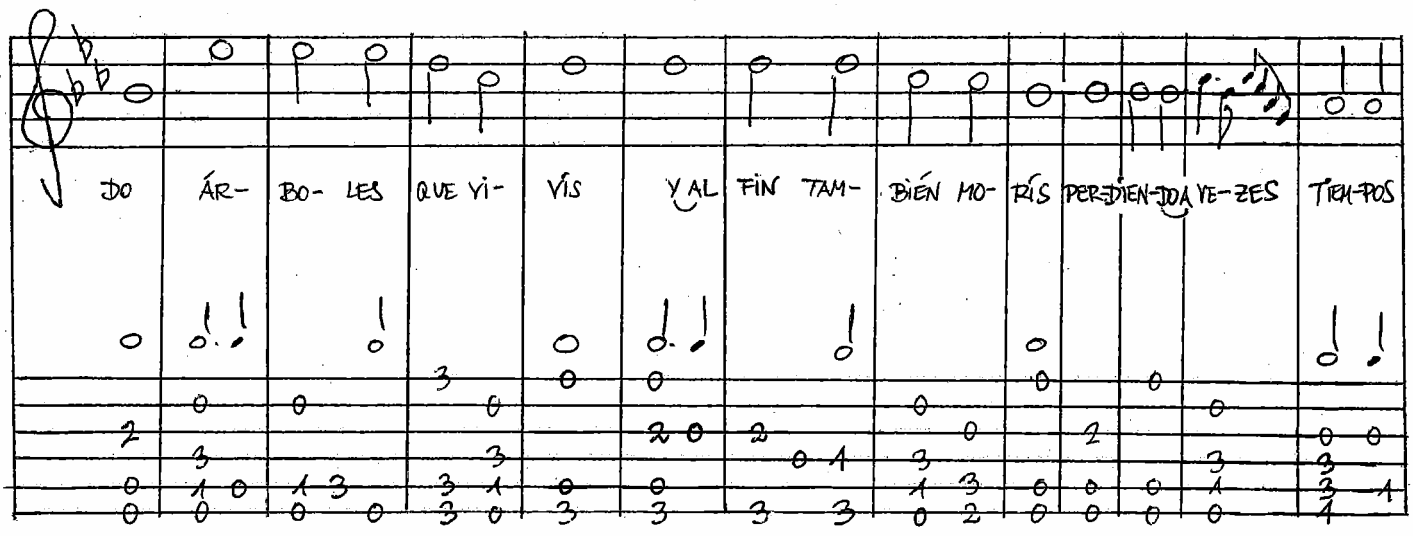
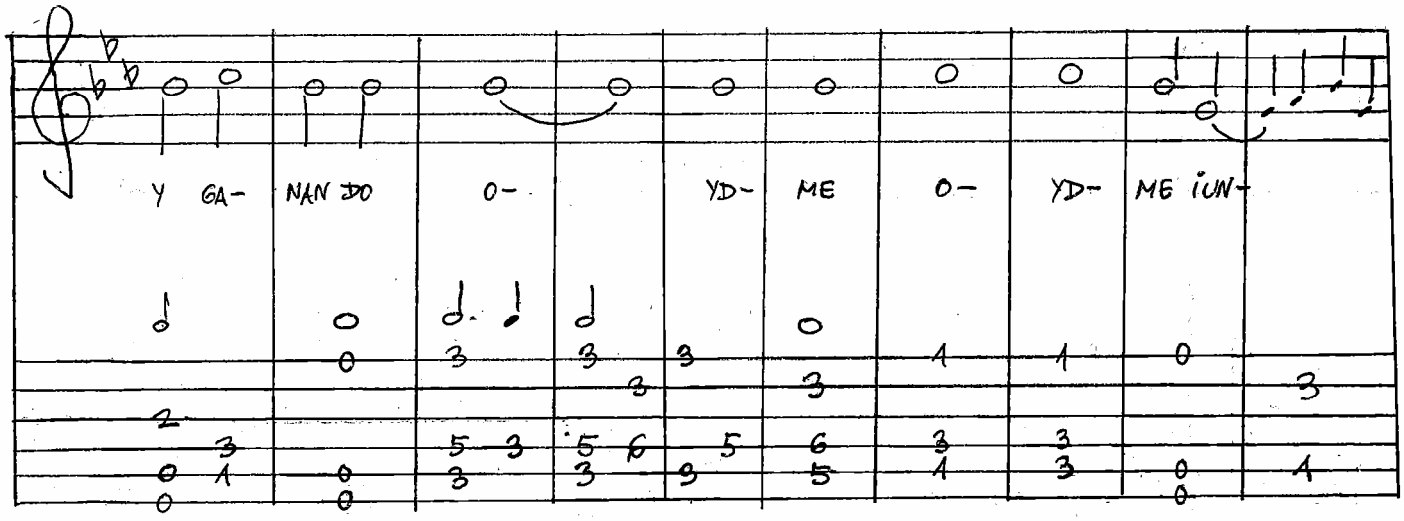


CLAROS Y FRESCOS RÍOS DE MUDARRA





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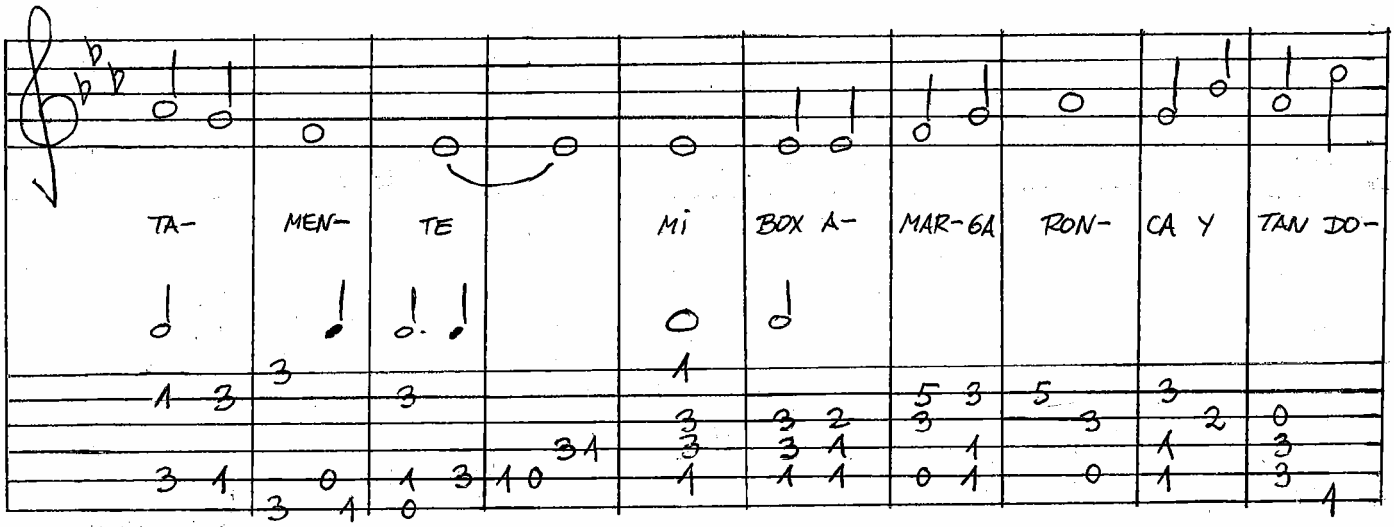
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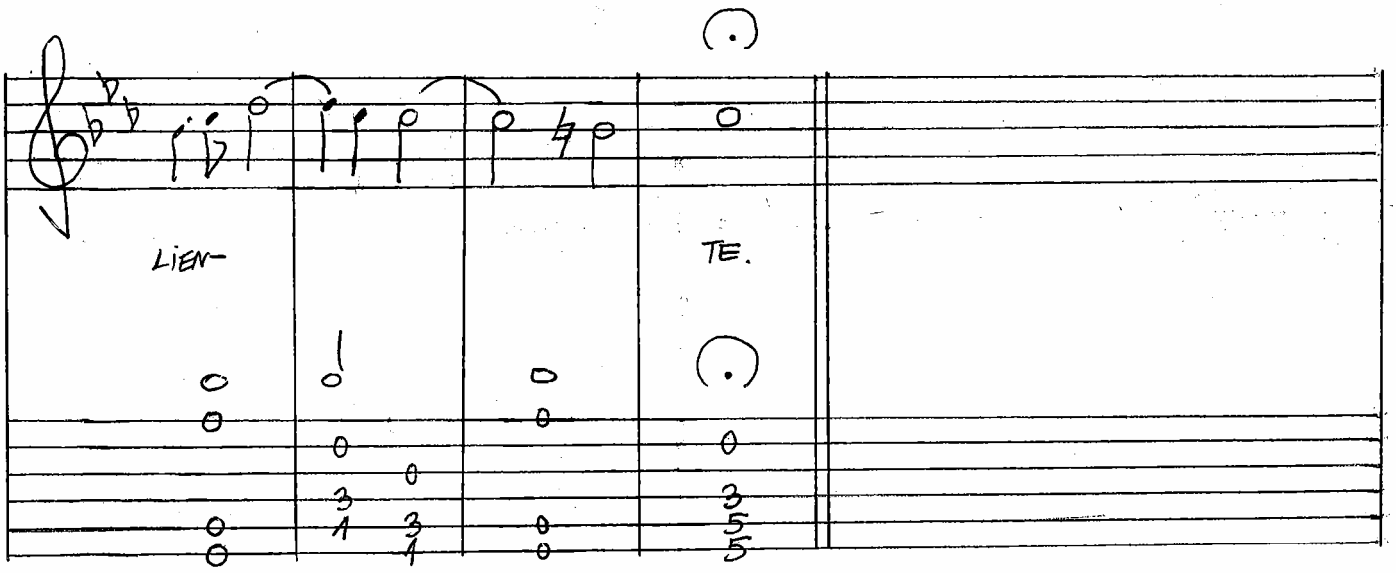
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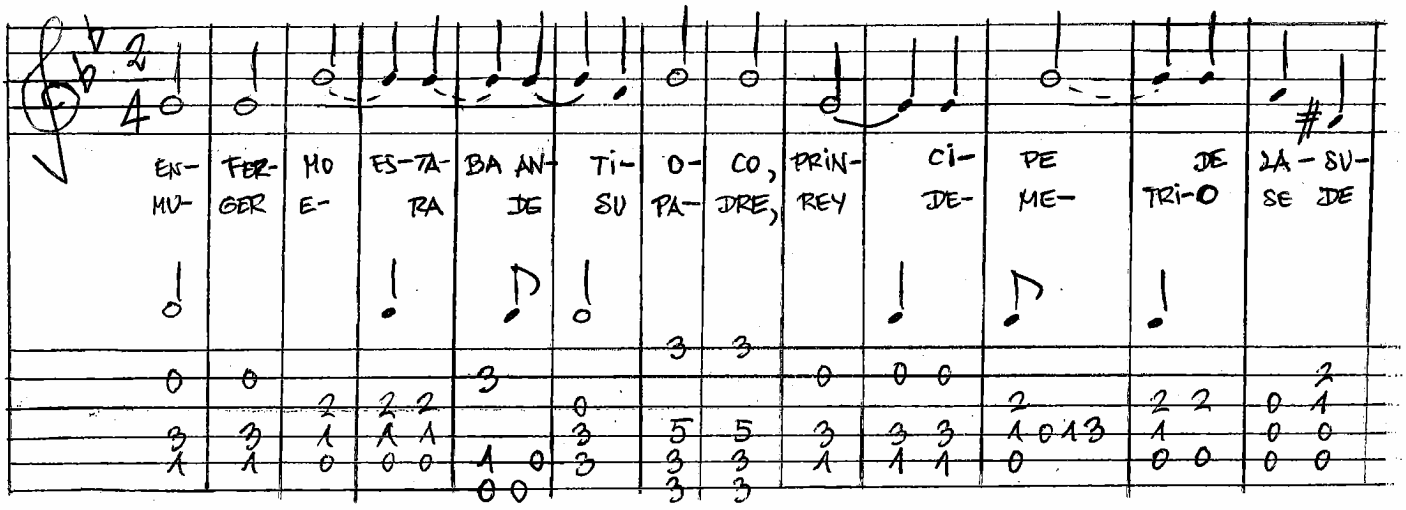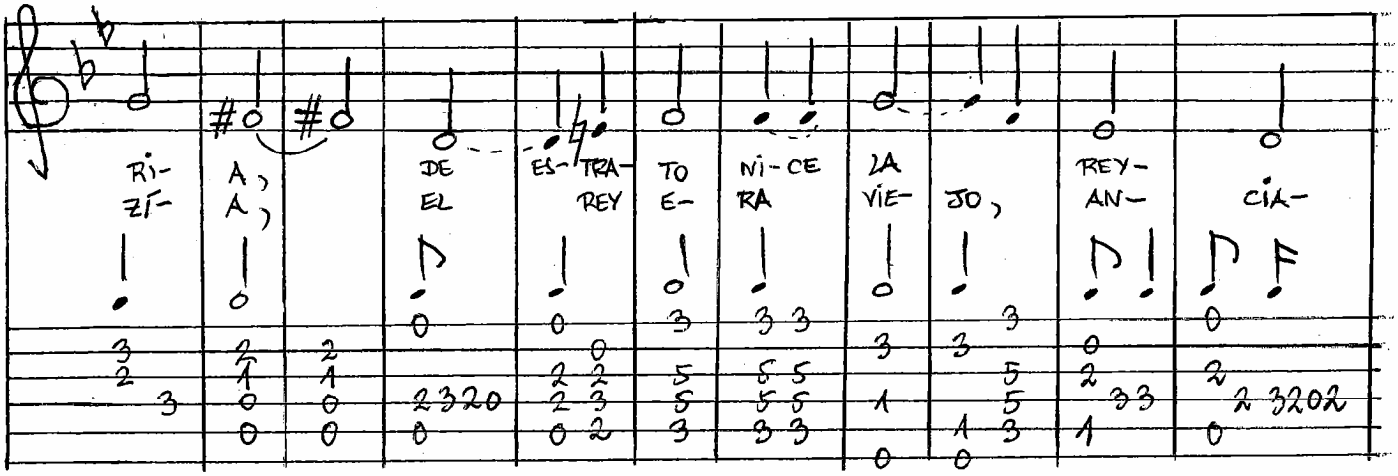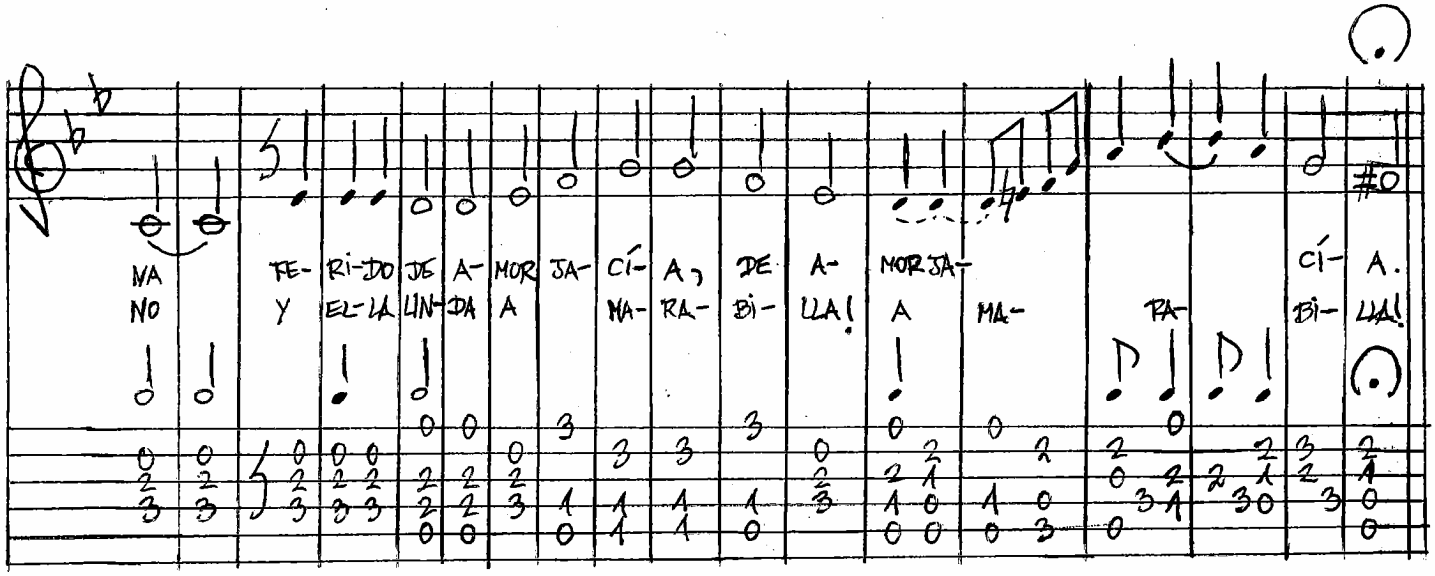
ENFERMO ESTABA ANTIOCO DE DAZA