The Flute and the Lute.

Vol. 2

English music from the Golden Age

Settings for lute and treble instrument

by Joaquim Bogunyà Chesà
Introduction

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. which I repeat here.

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 one 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 alternately 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 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 can be 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 such as 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 lyrics given by Shakespeare in his play *Othello* - the reason being that there many versions were written. I have tried to see if Shakespeare’s lyrics fit the song and they do very well indeed. So, I have decided to give here Shakespeare’s words.

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.

In 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.

Happy playing.

Joaquim Bogunyà Chesa.  
July 2020.
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WITH MY LOVE MY LIFE WAS NESTLED

THOMAS MORLEY

1. With my love my life was nestled
   in the sum of happiness,
   from my love my showing want that death it is to

2. Where the truth once was and is not,
   shadows are not mortal life is
   vanity, things is two a

3. O true love since thou hast left me,
   pains and griefs,
   let love my pain-ted meat no two a

SITH I LIVE NOT

DYING LIFE EACH

LET ME DIE OR

LIVE THOU IN ME.
IT WAS A LOVER AND HIS LASS

THOMAS MORLEY - 2

A. IT WAS A LOVER AND HIS LASS, WITH A HEY, WITH A HO AND A HEY

B. BETWEEN THE HEAT, HEY NO-WHE NO, AND A HEY

C. THEN PRETTY TO-YER, TAKE THE TIME

ON-OY PRETTY TIME WHEN BROS DO SING, HEY SING A SING, HEY SING A SING, HEY SING A SING, SWEET
FAIR IN A MORN

THOMAS MORLEY - A

1. Fair in a morn, o' when as the sun
   Out and on a hill, o' there stood a man was

   Fairest morn, was ever morn so
   Not the same that shineth in the
   Fairest hill, was ever hill so

   Fair? Me-e-e-
   Mess-ed-
   Tres-tes-

2. But of the earth no earthly sun, and
   This man had hap'd, o' sartie man, no

   Fairest morn, was ever morn so
   Not the same that shineth in the
   Fairest hill, was ever hill so

   Fair? Me-e-e-
   Mess-ed-
   Tres-tes-

Yet no earthly
Man so hap'd as
Crea-Tude
His,
There was a face, was ever face that
Gave such a
Feature.
None had hap'd to see the hap that he had hap'd to see.

There was a face, was ever face that
Gave such a
Feature.
None had hap'd to see the hap that he had hap'd to see.

( )

( )

( )

( )
WHERE THE BEE SUCKS

Lively

WHERE THE BEE SUCKS THERE SUCK I IN A CLOWN'S DEER I LIE THERE I COUCH WHERE OWLS DO CRY ON THE

A little quicker

BAT'S FLY I DO FLY AFTER SUMMER, MERRI-LY, MERRI-LY MERRI-LY SHALL I LIVE NOW

UNDER THE BLOOM THAT HANGS ON THE Bough, MERRI-LY MERRI-LY SHALL I LIVE NOW UNDER THE BLOOM THAT HANGS ON THE Bough
AS I WALKED FORTH

1. AS I WALK' D FORTH ONE SUM-MER'S DAY, TO VIEW THE MEA-DOWNS GREEN AND GAY, A

PLEAS'-ANT BON-FLowers as IN E R I E THE MEA-DOWNS S PIED; THE JEW'S MAN BY THE AND ZI-VER SIDE, HERB ALL BLUE.

AND IN T A AND AS SHE NAID EN THEM I HEARD CRY, A-LAS A-LAS, THERE'S NONE E'ER JOY'D AS I.

ROBERT JOHNSON - 2
COME, HEAVY SLEEP

COME HEAVY SLEEP THOU IMAGE OF TRUE DEATH, AND CLOSE UP THOSE EYES,

WEARY WEARING EYES, WHOSE SPRING OF TEARS DO STOP MY VITAL BREATH, AND TEARS MY HEART WITH SORROW'S SIGNS SWOLLEN CRIES.

COME AND POSSESS MY TIED THOUGHT-WORK SOUL.
COME, HEAVY SLEEP (cond.)

ROBERT JOHNSON - A

THOU ON ME BE STOUN, ON ME BE STOUN

\[\text{Music notation for the song}\]
"Have You Seen the Bright Lily Grow?"

(Ben Jonson, "The Devil is an Ass")

Have you seen the bright lily grow, before true hands have touched it? Have you

Marked the fall of the snow, before the earth hath shut its? Have you felt this

Wool of dea-ner? or swan's do- nner? Have you felt o'the bud of the
BRIER OR THE HARD IN THE FIRE? OR HAVE TASTED THE BAG OF THE BEE? OH, SO WHITE, OH, SO

SOFT, OH SO SWEET IS SHE, SO SWEET IS SHE
TELL ME DEAREST

1. TELL ME DEAREST, WHAT IS LOVE? ITS A LIGHTNING FROM A BONE.
2. TELL ME MORE, ARE WOMEN TRUE? YES, SOME ARE AND SOME AS YOU.
3. TELL ME MORE CAN WOMEN GRIEF? YES, AND SILENCE SOME BUT LIVE.

Tis an A-row,
Some are will-sing,
And be wise, too,

'Tis a fire,
Some are strange,
And all a-way,

'Tis a boy they call desire,
Since you men first wise as they,
Taught to change.

Tis a grave and fill truth,
Beres to have all shall love to never till they
Long to prove.

Love a new,
Both believe.
HARK, HARK! THE LARK

Quite quickly

HARK! HARK!
HARK! HARK! THE LARK AT HEAVEN'S GATE SINGS, AT HEAVEN'S GATE SINGS, AND PHOEBUS

GINS TO RISE, THE WIN-NING MA-MY-DO: BE-GIN TO OPE THEIR GOLDEN EYES, WITH EVERY-THING THAT

FULL FATHOM FIVE

FULL FATHOM FIVE YOUR FATHER LIES, OF HIS BONES ARE CORAL MADE; THESE ARE PERLS THAT WERE HIS EYES,

C A C A E D A A A A C A A C E E C E C E C

NO THING OF HIM THAT IOTH TELL, BUT DOOTH SUBPER A SEA CHANGE IN TO SOMETHING RICH AND STRANGE:

A C E A C E A E E A A A A A E E E E E E

SEA MAMPS HOE BY SING HIS NEEL, HARK NOW I HEAR THEM, HARK NOW I HEAR THEM, JING JONG BELL.

THE SWEET PRIME ROSES  (FOLK SONG)  ANONYMOUS

INTRO

[Music notation]

Verse 1:
As I said pretty maids a-sitting,
There's none prettier than you,
How far are you going,
To visit the lady of your choice?

[Music notation]

Verse 2:
And to take the air,
Oh, my poor heart,
Tis you I have
To comfort me in my sorrow.

[Music notation]

When I die, if you will help me
To rest in peace,
Most loving fair,
'Tis all in vain.

[Music notation]

PROMISE NOTE END:

[Music notation]
THE WILLOW SONG

Original text by W. SHAKESPEARE

(OTHÉLLO)

1. THE SOUL SAT SIGHING
2. THE FRESH STREAMS
3. THEY CALLED MY LOVE
4. BY A
5. AND HE HAD
6. WHAT SAID HE
7. TREE?
8. MOANS?
9. THEN?

SING ALL A GREEN WILLOW.

HER HER LET'S IF
HANG ON HER
SAY TEARS FOR
NO-BO-DY
I CRY NO
BOSOM HER
POOH HER
SELF-RE-
BLAME HIM HIS
WO-HEN YOUTH
COURT WITH

HERE NEAR THE
KNEE STONES
TRAMP, MEN.

WILLOW WILLOW WILLOW
WILLOW SING
WILLOW WILLOW WILLOW

WILLOW MUST
THE WILLOW SONG (cond.)

Be My Garland, Sing All a Green Willow, Willow Willow Willow.

Sing All a Green Willow Must Be My Garland.
Ah Robin, Gentle Robin Tell me how thy man doth and thou shalt know of mine.

* First verse -- my lady is unkind, alas, alas! why is she so?

Bass: She loveth another better than me and yet she will say no.
* SECOND VERSE— I CANNOT THINK SUCH DOUBLENESS FOR I FIND WOMEN TRUE.
       (PASS) IN FAITH MY LADY LOVETH ME WELL. SHE WILL CHANGE FOR NO NEW.
FORTUNE MY FOE (cond.)

In vain I sigh, in vain I wail and weep, in vain my eyes reluctance from quiet sleep.

In vain I shed my tears both night and day, in vain my love my sorrows do betray.

In vain I shed my tears both night and day, in vain my love my sorrows do betray.
DOWLAND'S MIDNIGHT

JOHN DOWLAND - 9
MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - M

[Music notation image]
GREENSLEEVES TO A GROUND  (The Division Flute, 1706)

FIRST VARIATION

SECOND & THIRD VARIATIONS

FOURTH VARIATION

FIFTH VARIATION

SIXTH VARIATION

SEVENTH VARIATION
ELEVENTH & TWELFTH VARIATIONS


THIRTEENTH & FOURTEENTH VARIATIONS


FIFTEENTH VARIATION


