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.

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IT WAS A LOVER AND HIS LASS

THOMAS MORLEY

1. IT WAS A LOVER TWEEN THE HEERS AND HIS LASS WITH-A HEY, WITH-A HO AND-A HEY
2. BE-TWEEN THE HEERS OF THE HEERS CAN THAT HOUSE, TAKE THE TIME
3. THIS A-THEN PRET-TIE LO-VERS HEY NO-NIE NO, AND-A HEY

No-Nie No-Nie No That Over the green corn-fields did pass in spring-time, in spring-time, in spring-time the

On-ly pret-ty ring time when birds do sing hey sing a ding a ding, hey sing a ding a ding, hey sing a ding, sweet

It was a lover and his lass with-a hey, with-a ho and-a hey

No-Nie No-Nie No That Over the green corn-fields did pass in spring-time, in spring-time, in spring-time the

On-ly pret-ty ring time when birds do sing hey sing a ding a ding, hey sing a ding a ding, hey sing a ding, sweet

It was a lover and his lass with-a hey, with-a ho and-a hey

No-Nie No-Nie No That Over the green corn-fields did pass in spring-time, in spring-time, in spring-time the

On-ly pret-ty ring time when birds do sing hey sing a ding a ding, hey sing a ding a ding, hey sing a ding, sweet

It was a lover and his lass with-a hey, with-a ho and-a hey
IT WAS A LOVER AND HIS LASS (concl.)

THOMAS MORLEY -3

LOVERS LOVE THE SPRING IN SPRING-TIME,

IN SPRING-TIME, THE ONLY PRETTY SING-TIME, WHEN BIRDS DO SING HEY

DING A DING A DING, HEY
DING A DING A DING, HEY
DING A DING A DING, SWEET LOVERS LOVE THE SPRING.
FAIR IN A HORN

1. Fair in a horn, o young as the sun, but and on a hill, o
   took a man was fairer horn is not the same. That moon, meth in the
   fairer horn, and so we-vere hill so no man so dis-

   c e a c e a e a e a e
   c c a c e c c c c

2. Yet no earthly
   man so fair as creature, his;
   there for showed a face was as-vere face that meth doth see.

   c c c a a a a a a
   c c b c c c c c c

THOMAS MORLEY - A
WHERE THE BEE SUCKS

ROBERT JOHNSON - A

(W. SHAKESPEARE, THE TEMPEST)

WHERE THE BEE SUCKS THERE SUCK I

IN A COW-SHIP'S BELL I LIE

WHERE I COUCH WHERE OWLS DO CRY ON THE

A little quicker

DAY'S END TO FLY AFTER SUMMER MERRILY.

MERRILY MERRILY SHALL I LIVE NOW

UNDER THE BUDS THAT HANG ON THE Bough

MERRILY MERRILY SHALL I LIVE NOW UNDER THE BUDS THAT HANG ON THE Bough

A little quicker
COME, HEAVY SLEEP (cond.) ROBERT JOHNSON - A

That living, living dies, that living, living dies, till

\[ \text{music notation} \]

Thou on me be stown, on me be stown

\[ \text{music notation} \]
Have you seen the bright lily grow, before ripe hands have touched it? Have you marked the fall of the snow, before the earth hath shut it up? Have you felt the wool of beaver? or swan's down? Have you shed o' the bud of the rose?
HAVE YOU SEEN THE BRIGHT LILY GROW  (cond.) ROBERT JOHNSON -6

BRIER OR THE HARD IN THE FIRE?  OR HAVE  TASTED THE BAC 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? Yes, some are, and some are not. Some as you.
2. Tell me more, are women true? Yes, some are, and some are not. Sore but live.
3. Tell me more, can women grieve? Yes, some are, and some are not. Sore but live.

It's a grave to have, and till truth be in both, till they long to prove.

It's a grave to have, and till truth be in both, till they long to prove.

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It's a grave to have, and till truth be in both, till they long to prove.

It's a grave to have, and till truth be in both, till they long to prove.
FULL FATHOM FIVE

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

MO-THING OF HIM THAT JOH TADE, BUT BOTH SURF-FER A SEA CHANGE IN TO SOMETHING RICH AND STRANGE:

SEA-SYNTHS HARK! HARK HIS NOEL, HARK NOW I HEAR THEM, HARK NOW I HEAR THEM DING DONG BELL.
THE SWEET PRIME ROSES  (FOLK SONG)  ANONYMOUS - 3

INTRO

THE WILLOW SONG

1. THE TEAR SOLE SAT
   SIGHING FAKE LOVE
   BY A TREE.
   A.

2. THE FRESH STREAMS PWAY
   BY HER HE.
   HERE MOAN.
   I.

3. THE LAUGH MY LOVE
   FAKE LOVE
   HE COME H, THEN.
   V.

4. THE HE.
   D.
   J. D.
   V.

Original text by W. SHAKESPEARE

Anonymous - 4

COTHELLO
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

AH ROBIN, GENTLE ROBIN, TELL ME HOW THY LEAN DOETH AND THOU SHALT KNOW OF MINE.

PASS

* FIRST VERSE -- MY LADY IS UNKIND, I WIS, WHY IS SHE SO?

PASS  SHE LOVETH ANOTHER BETTER THAN ME AND YET SHE WILL SAY NO.
Ah Robin, Gentle Robin (cond.)

* SECOND VERSE - I CANNOT THINK SUCH DOUBLENESS FOR I FIND WOMEN TRUE.

William Cornysh - 2

* PASS *

In faith my lady loveth me well. She will change for no new.
FORTUNE MY FOE

J. DOWLAND - 7
(William Bradley MS)

FOR-UNE MY FOE WHY MUST THOU PONN ON ME? AND WILT THY FAV-OURS NEVER/light-ER BE?

WILT THOU I SAY FORE-VER DEEED MY PAIN? AND WILT THOU NOT RE-STORE MY JOYS A-GAIN?
FORTUNE MY FOE (concl.)

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP, IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP, IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP, IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP, IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP, IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.
MY LORD WILLOUGHBY’S WELCOME HOME

[Music notation image]
Eighth Variation

Ninth Variation

Tenth Variation

Eleventh & Twelfth Variations

Thirteenth & Fourteenth Variations

Fifteenth Variation
GALLIARD (Original fragments as given by Ward)  

THE COMPLETED LUTE SOLO VERSION OF THE GALLIARD

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