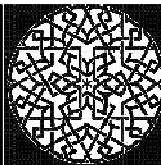


20 pieces for solo lute

Composed by Joaquim Bogunyà Chesa

Second Edition



The Lute Society Music Editions

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Introduction to the Second Edition

When I was very young, I heard on the radio a very nice sound. It was music by Dowland, played on the Renaissance lute. I was stunned. For the first time, I related that divine sound to that curious belly-rounded instrument, with which we are well-acquainted, thanks to painting art and cinema. A little later, I decided I would learn to play that wonderful instrument sometime. I was studying philosophy, and decided to postpone my music studies. I would keep on studying music later when I had a job. After many comings and goings, I could finally combine my occupation and my lute studies. Eventually, destiny made it possible for me to meet William Waters, the lutenist who will always be *my master*. Later on I attended concerts and master classes from Rolf Lislevand, Hopkinson Smith, and Xavier Díaz Latorre.

I'm one of those who think that historical approach has its limits. Theoretically, we lutenists shouldn't be playing our lutes with nylon strings, or be going around with our mobile phones because all this technology belongs to the world we live in nowadays, and we are leading a remarkably different life from that of the people who lived in the Renaissance or in the Middle Ages. All this has most surely an influence in the way we perceive and perform such works.

I'm one of those who believe that is natural, and even desirable, to play any repertoire on your own instrument. In fact, this is the way in which the musical language of the vihuelists was born: through transcriptions made of medieval works in order to be played on a non-medieval instrument, and through ornamentations and eventually variations of these new works, the so-called *glosas* and *diferencias*, that can be considered as totally different pieces from the originals. I also started making lute solo settings of medieval works a long time ago. And, from then on, I took up composing.

It was in 1997 that I made my first compositions for the lute. Apparently, there was no spiritual reason for that. Tablatures were very expensive, so I decided I would enrich my repertoire with some compositions of my own. In about three years time, I had filled six notebooks with fantasies, duos, dances, songs, *diferencias*, works for two lutes and works for the lute and flute.

This first book starts with eight fantasies. Then, eight dances and four songs complete the work. All these solos can be played on either a 6 course lute, or a vihuela.

Today I am very happy to see four books of mine published by the Lute Society and to have released a recording with all the pieces contained in the first book.

Minor modifications of the music have been made for this second edition. Lutenists well-acquainted with tablature will detect them easily. Concerning non important notes, you will notice a very small change in 'Canarios', another one in Fantasia No. 20, and some rhythm notes changed in the 'Menuet Francès' -some quavers at the end of four bars have been properly turned into semi-quavers. Many rhythm indications missing in the first edition, especially those at the beginning of a new stave, have also been added.

Welcome and enjoy !



This is me, at the time I was beginning to compose my lute books.
I certainly received some enlightenment for it. ☺

“Divina cosa es luego la musica y muy provechosa y necesaria para el hombre, y digna que todos los buenos y sabios la deprendan y traten con el entendimiento. Esta pues haze a los hombres apuestos/ concertados, mansos/ tratables / limpios/ humanos/ humildes/ osados/ animosos, de buena condicion y conuersation/ y finalmente engendra otras muchas y grandes virtudes en sus amadores/ de do nacen las buenas y loables costunbres.”

(Prologue to *Silva de Sirenas*, by Enríquez de Valderrábano).

Acknowledgements

My very special thanks to Chris Goodwin and Denys Stephens. Without their help this music would still be lying asleep in my bedroom desk.

Contents

Page

Eight Fantasies:

01 Fantasia No.3	6
02 Fantasia No.6	8
03 Fantasia No.7	10
04 Fantasia No.10	12
05 Fantasia No.18	13
06 Fantasia No.20	14
07 Fantasia No.14	15
08 Fantasia No. 21	16

Spanish Dance:

09 Canarios	18
-------------	----

Three Galliards:

10 Galliard	21
11 Galliard	22
12 Galliard	24

Petite Baroque Suite en sol mineur:

13 Petite Chaconne	26
14 Menuet Francès	27
15 Gigue	28

Four Songs in Lute Solo Settings:

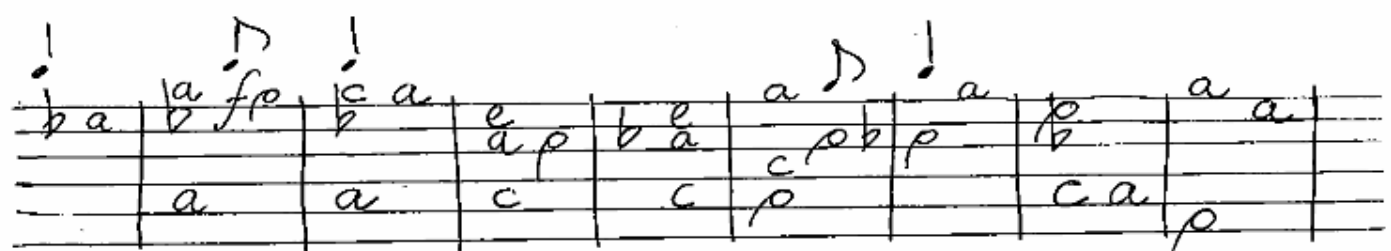
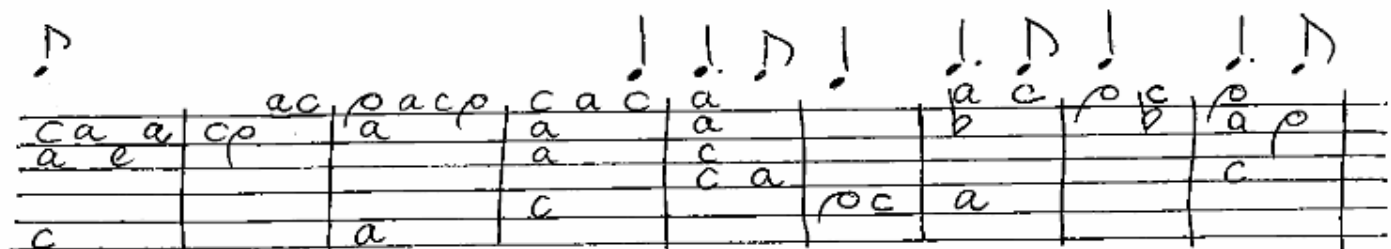
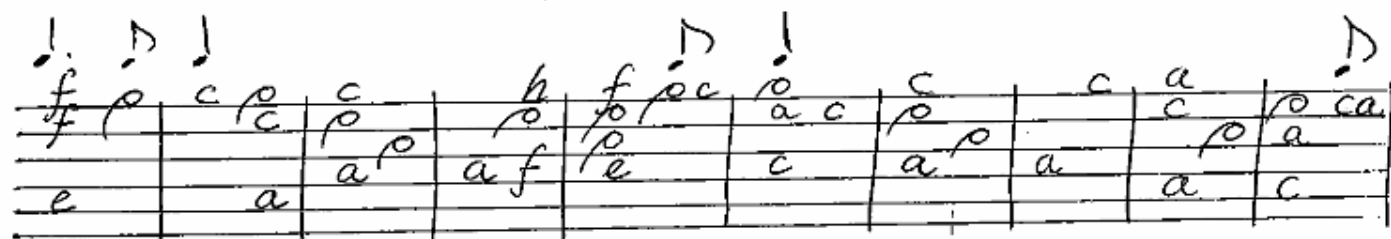
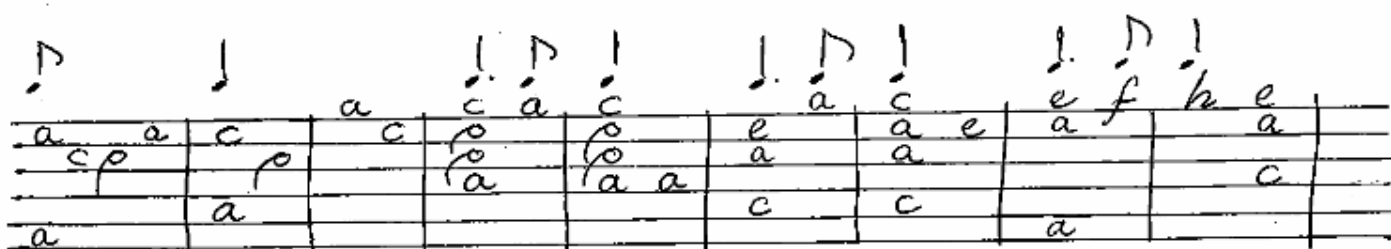
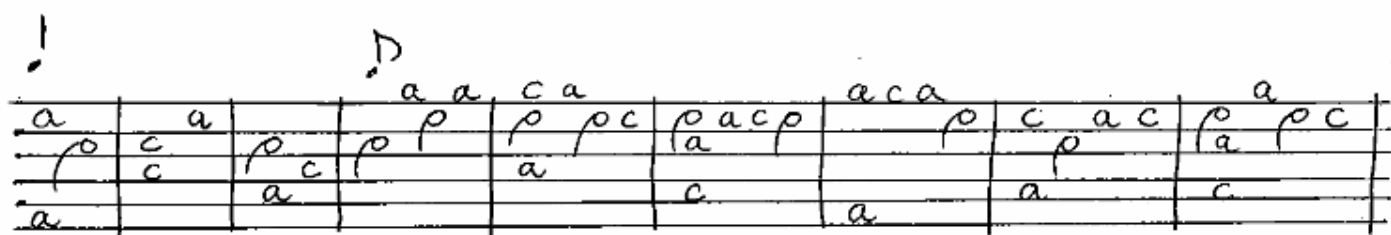
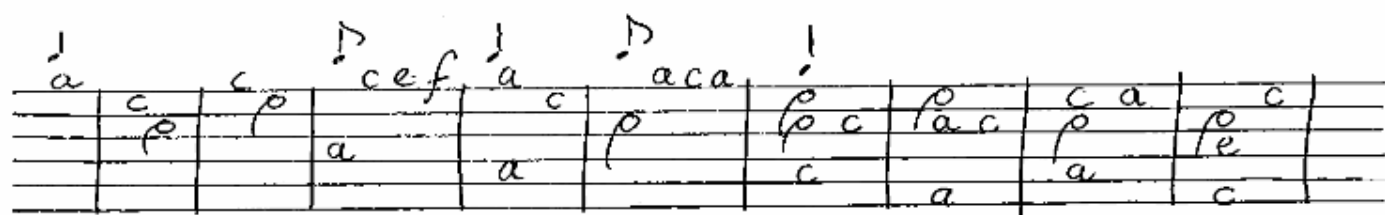
16 La Pluja (The Rain)	29
17 Paisatge Tardorenc (A Landscape in Autumn)	30
18 Himne Dels Serafins (For 1 or 2 lutes)	31
19 Joc Divertit (A Toy)	32

Final Dance:

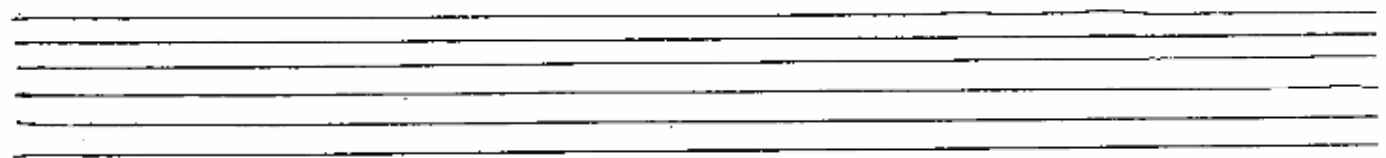
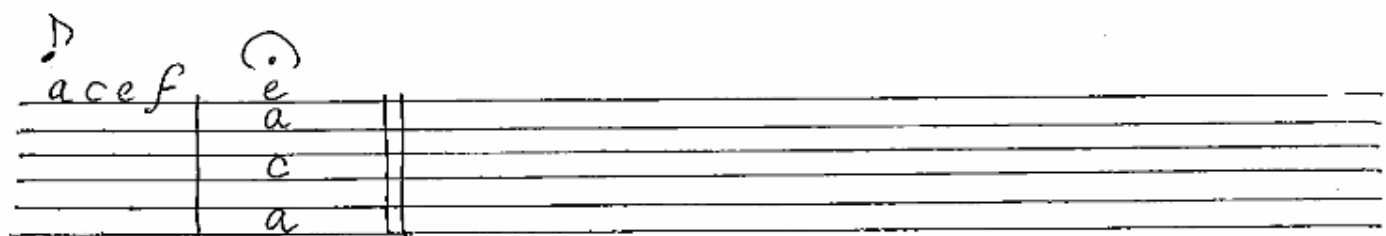
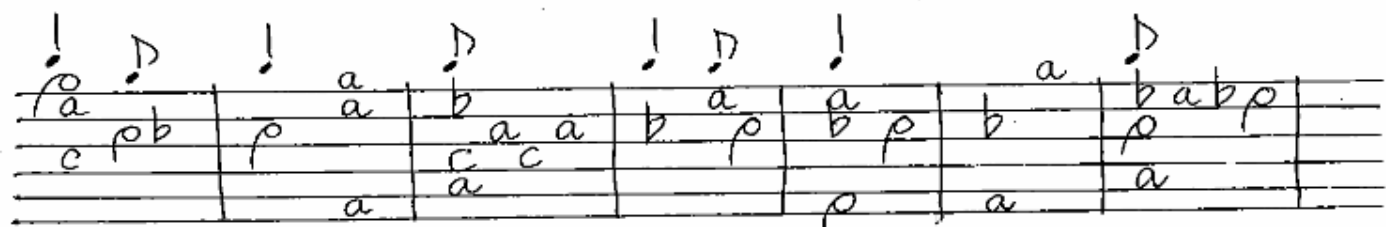
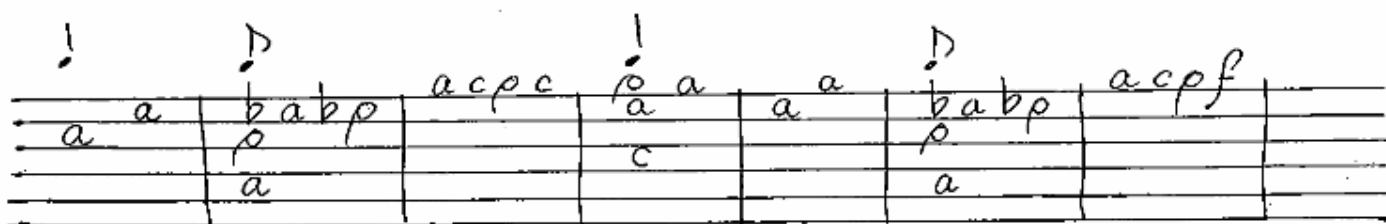
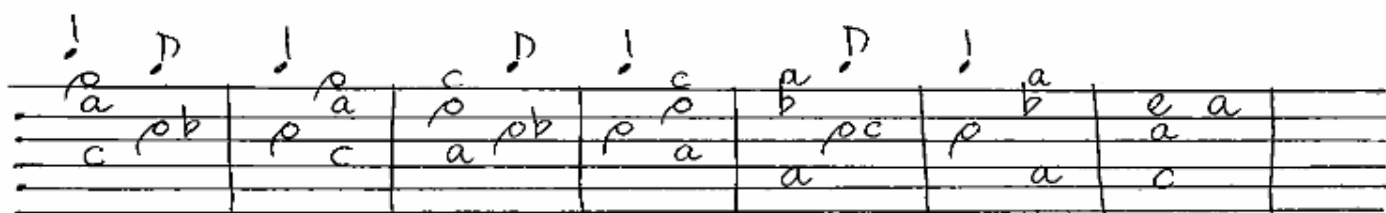
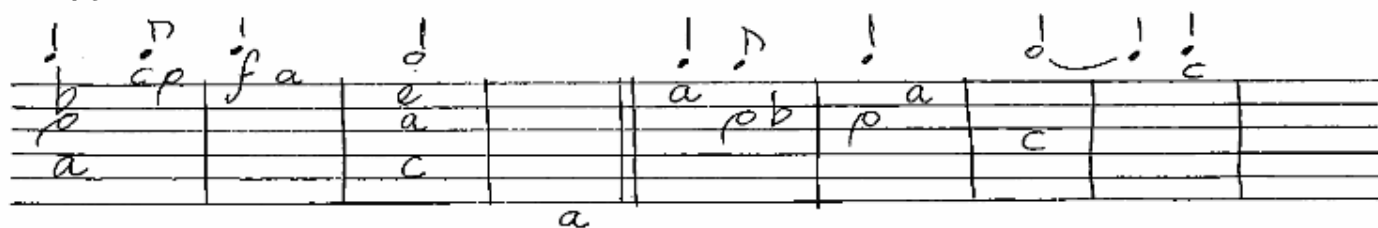
20 Medley	34
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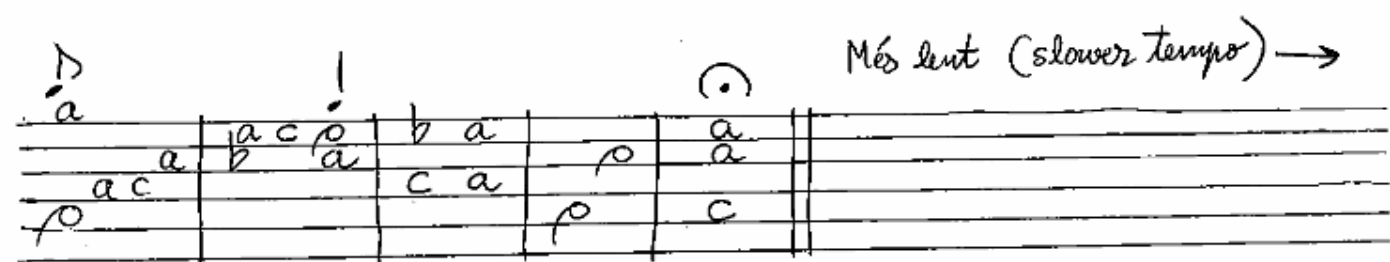
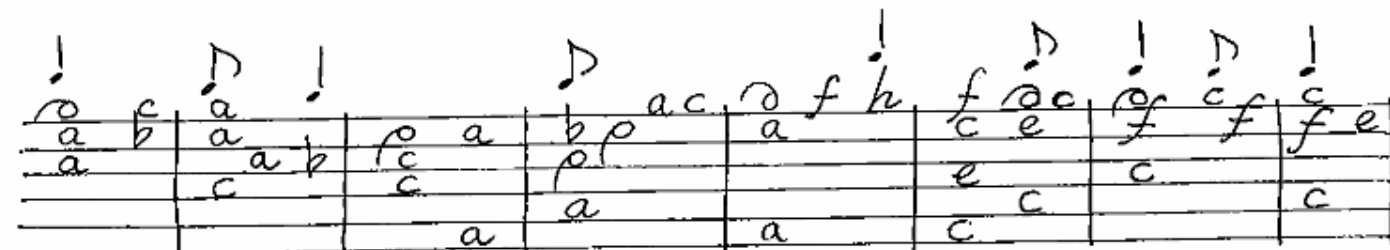
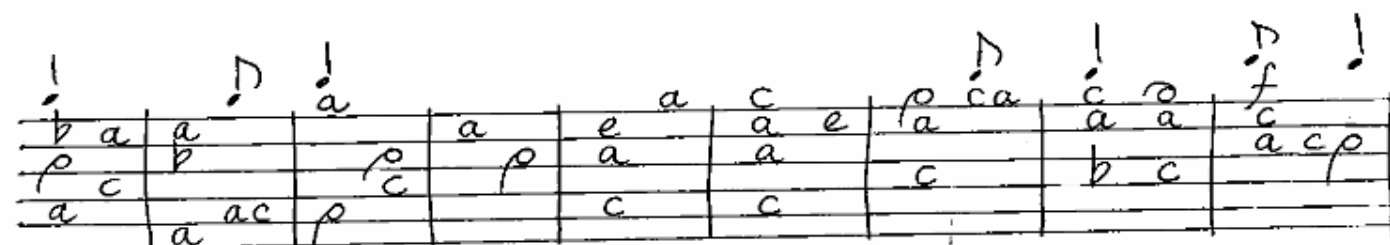
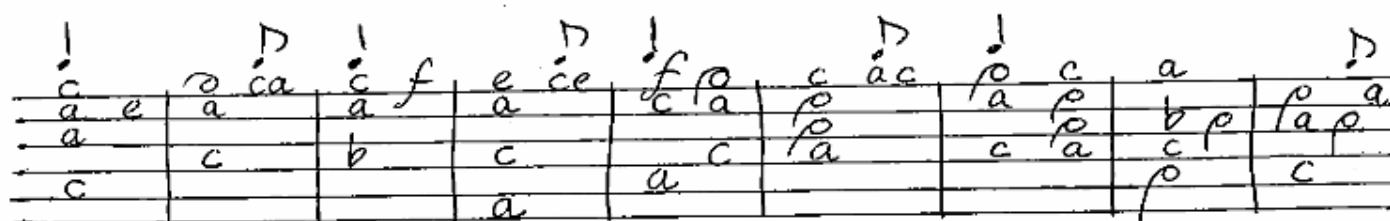
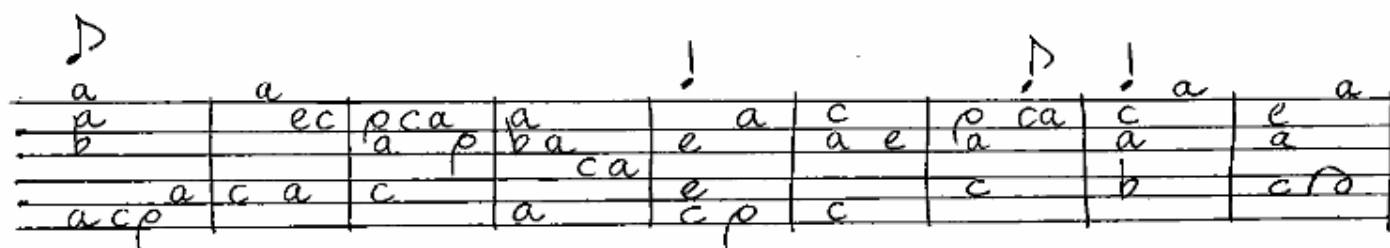
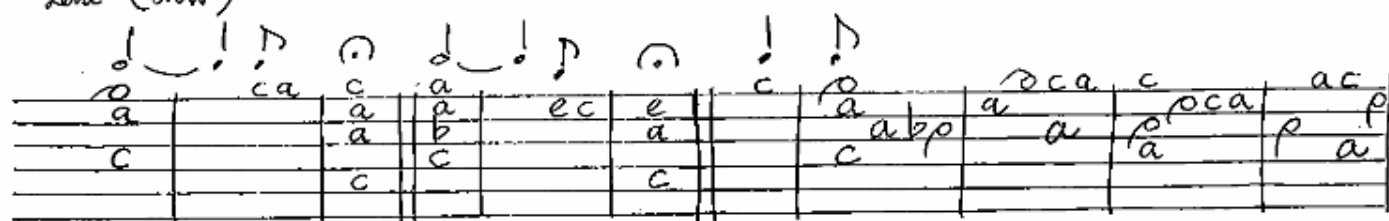


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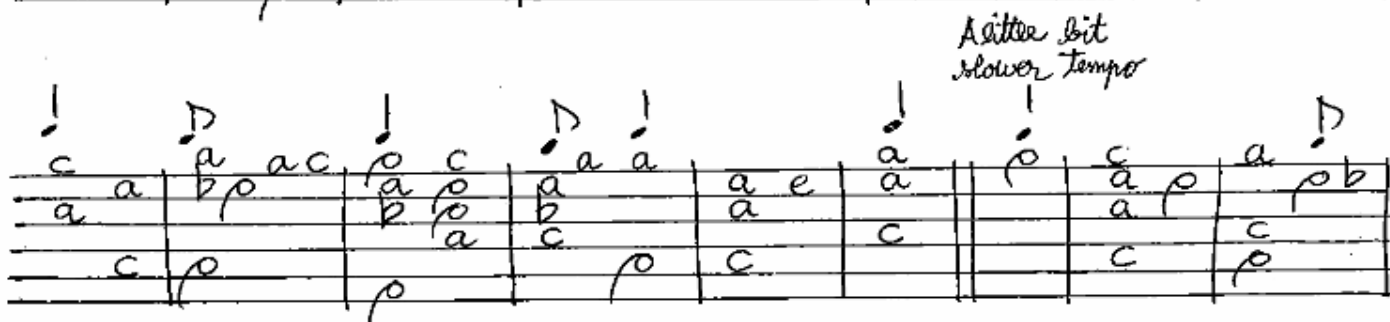
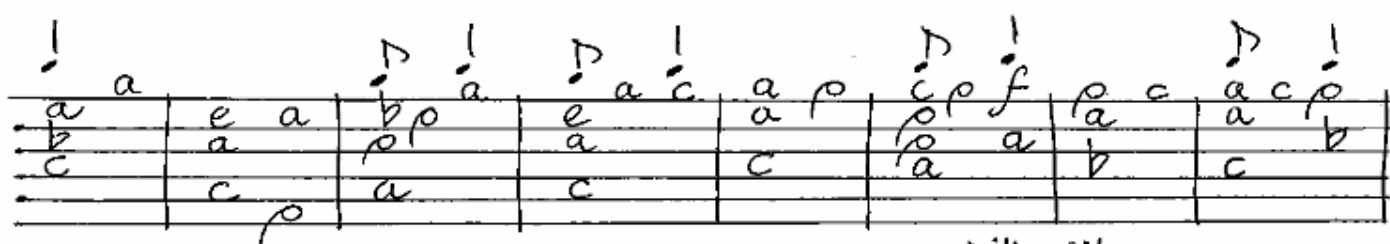
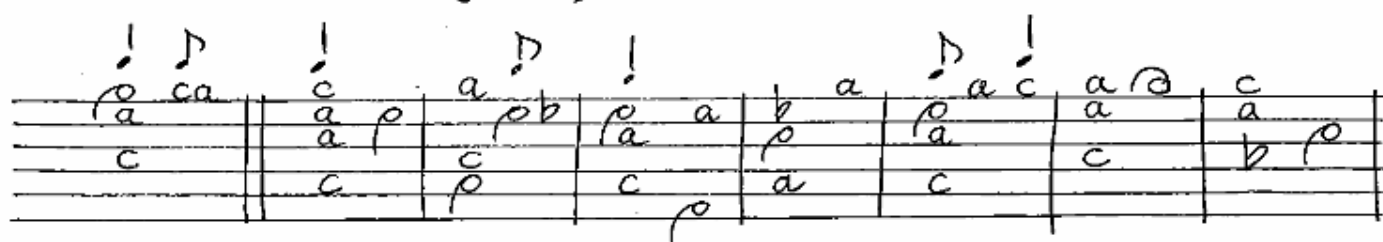
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Lent (slow)

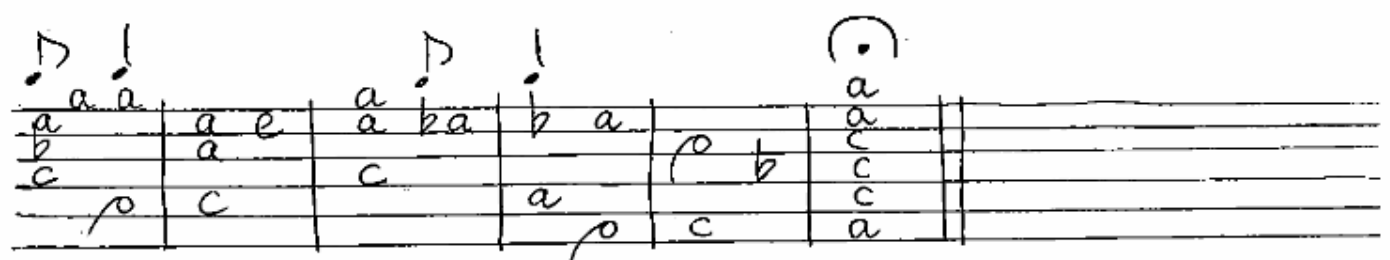
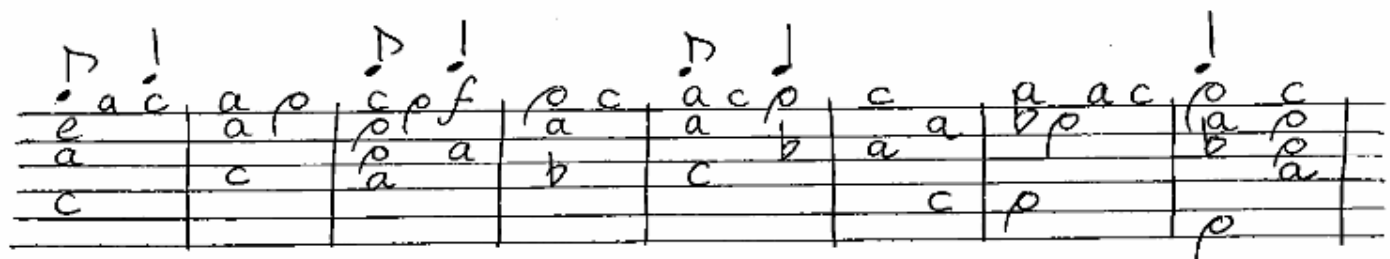
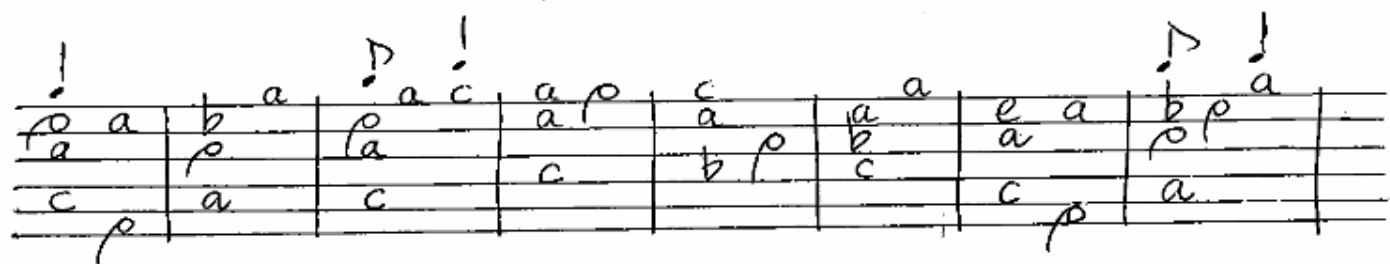


Més lent (slower tempo) →

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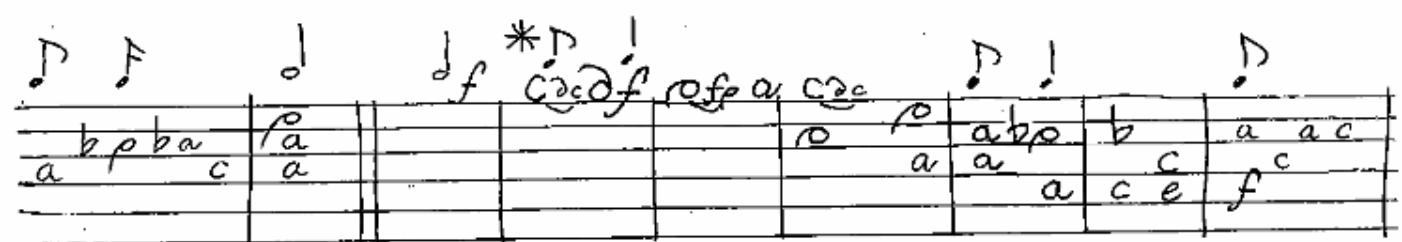
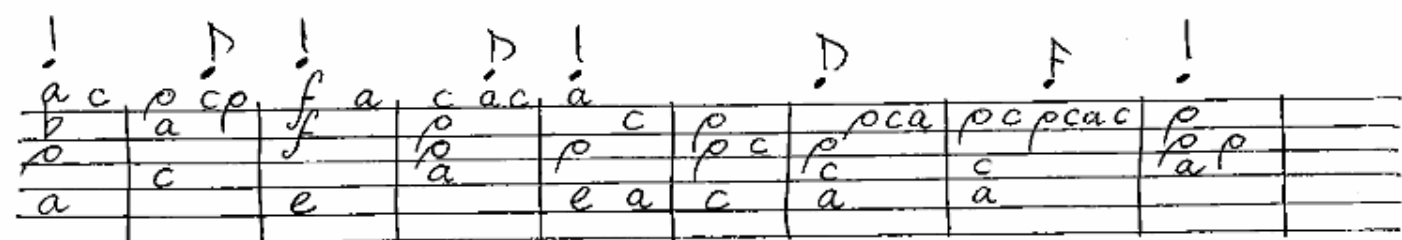
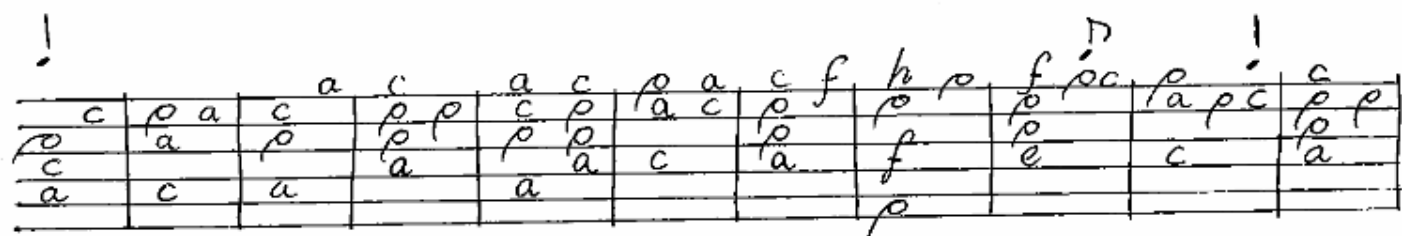
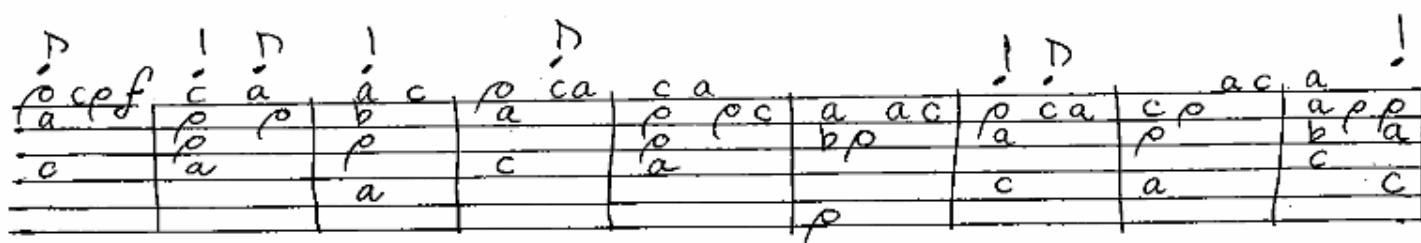
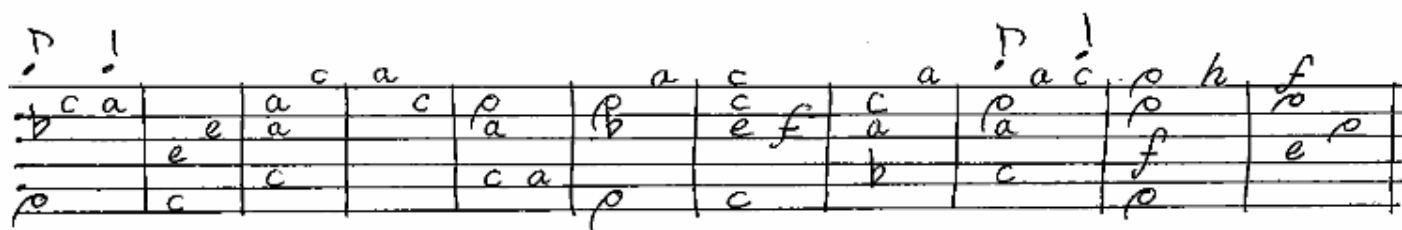
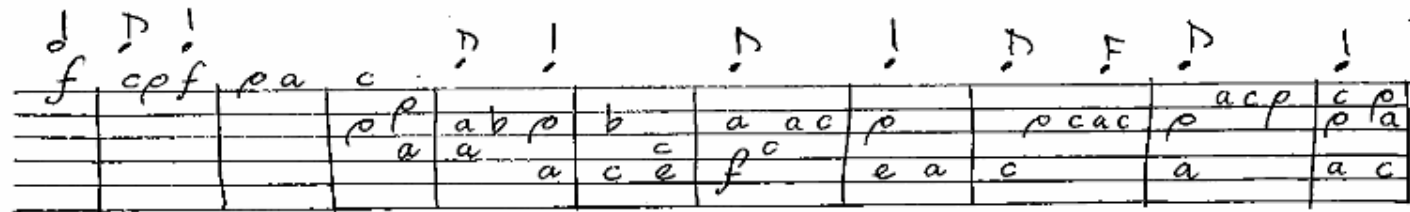


*Little bit
slower tempo*



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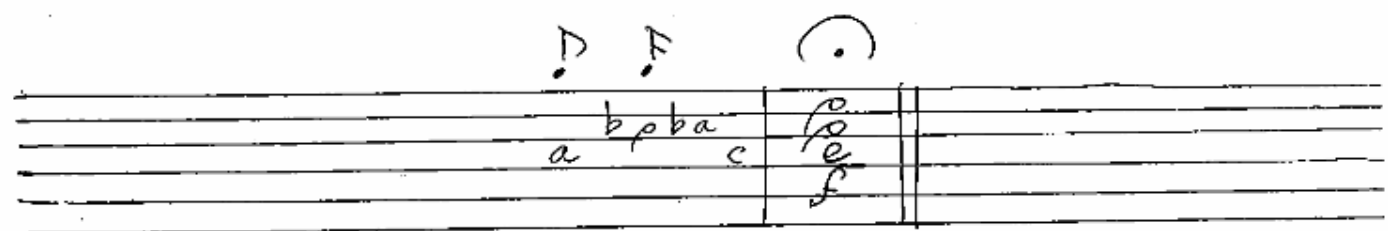
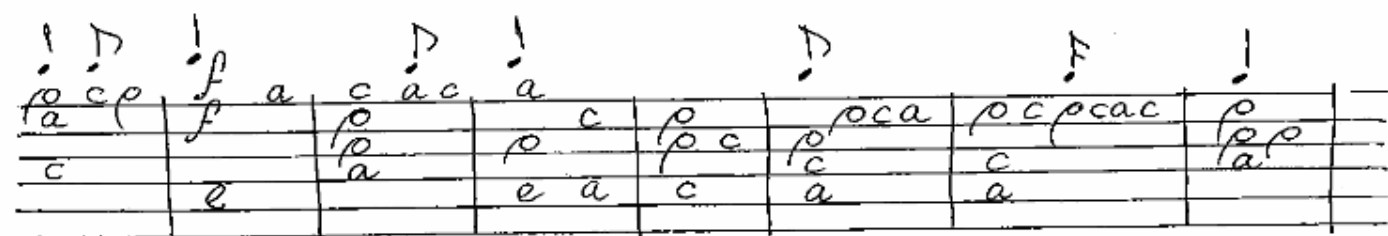
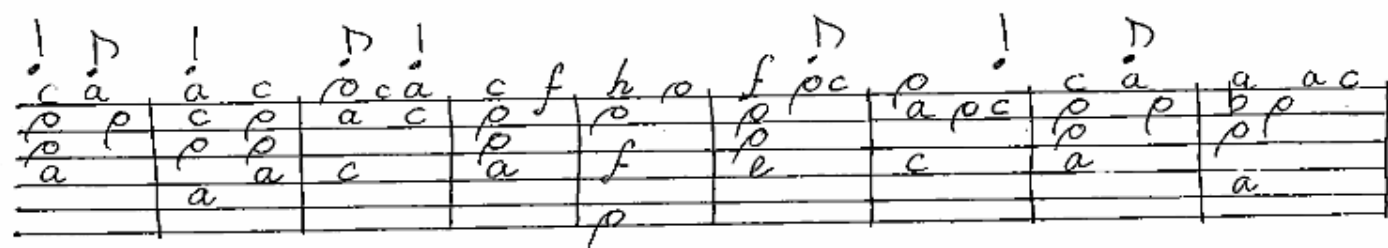
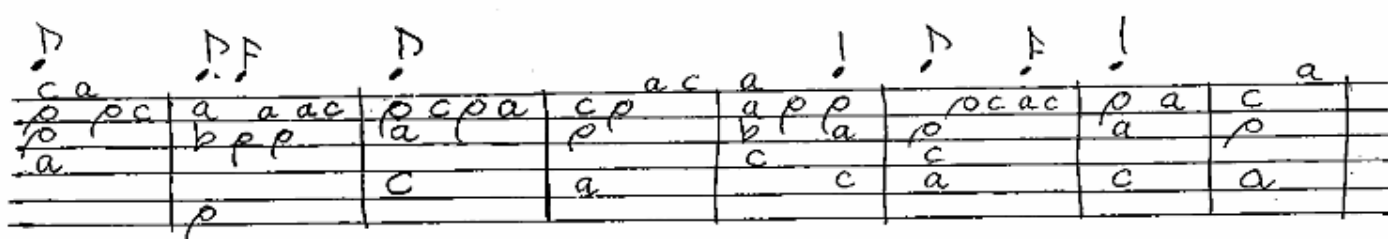
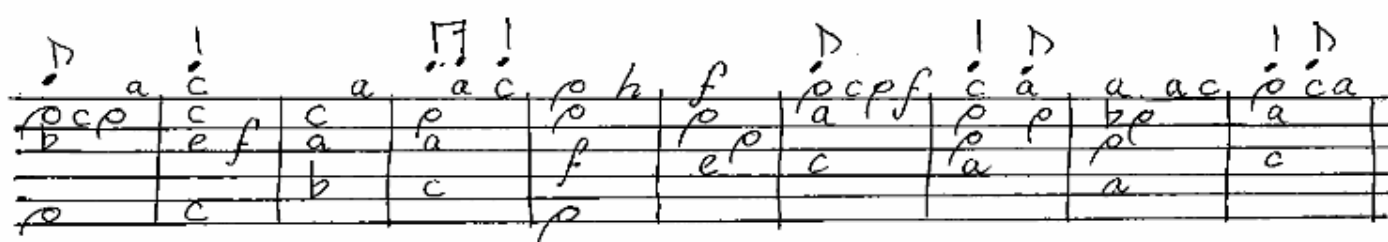
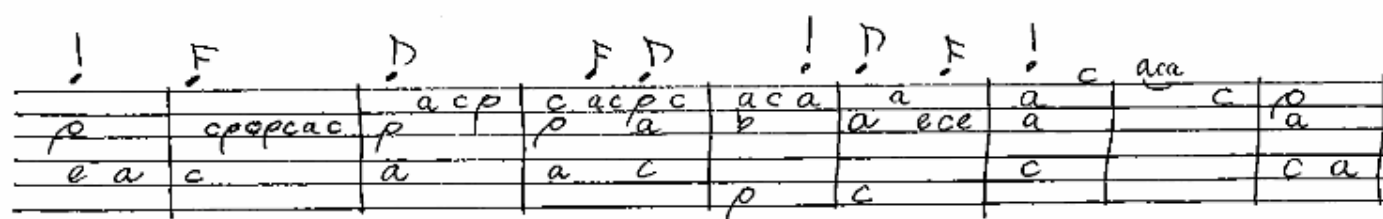
Like a dance



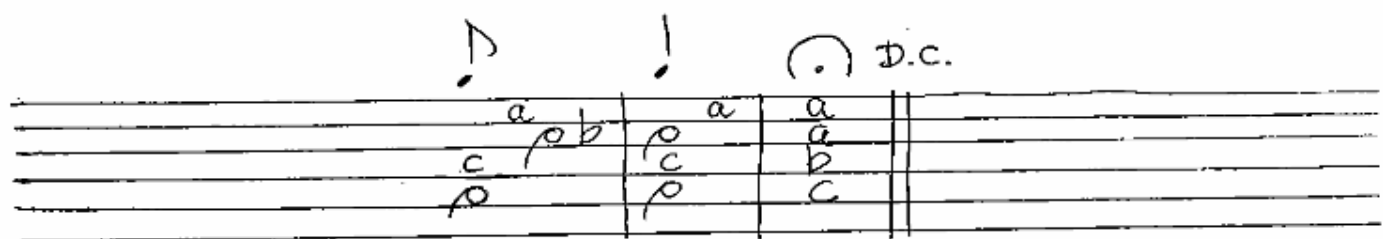
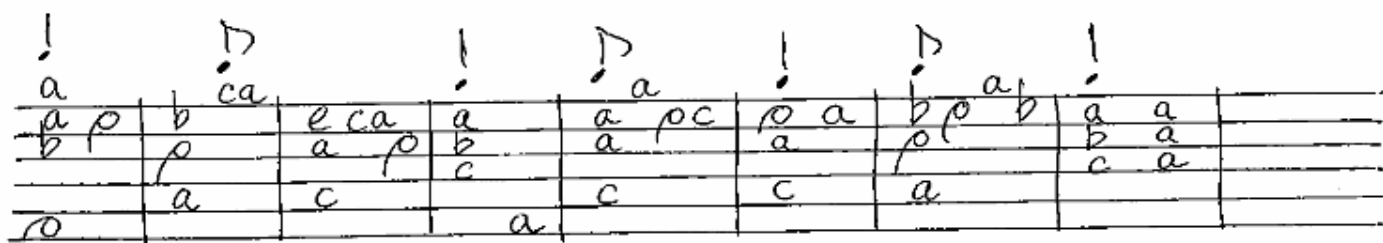
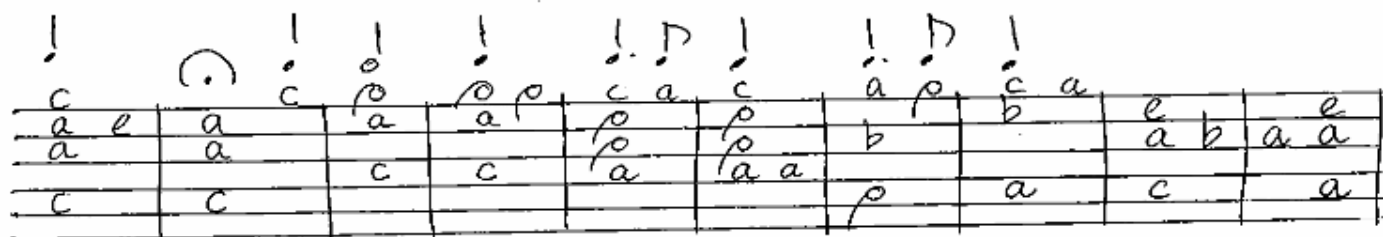
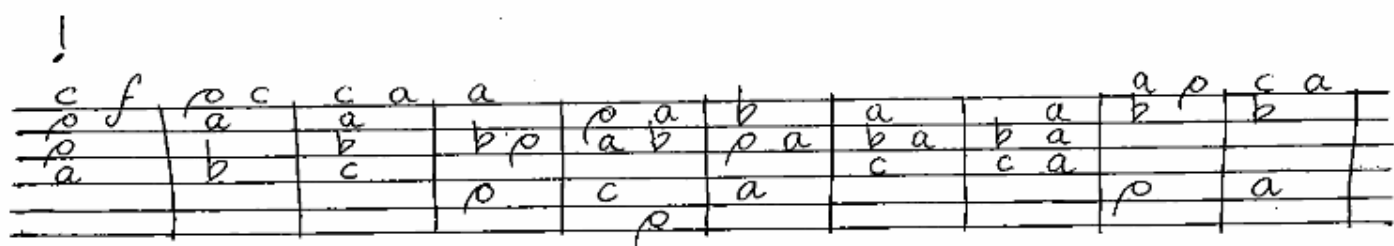
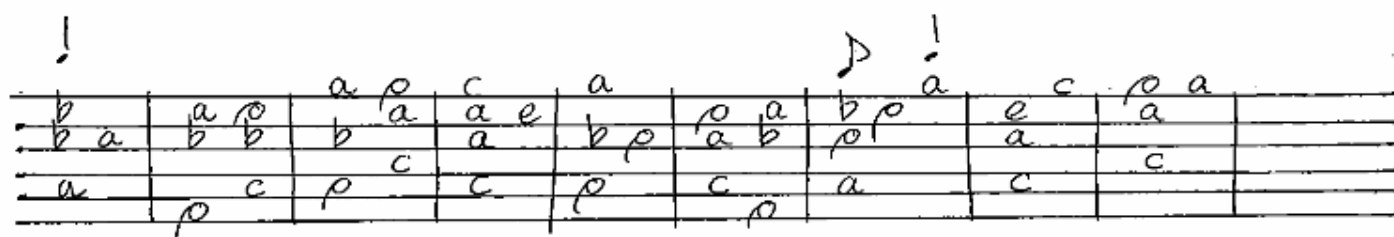
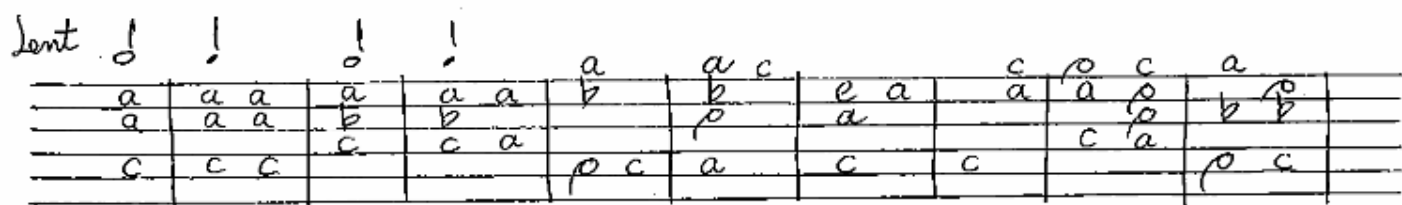
* Upper mordents or ancient trills



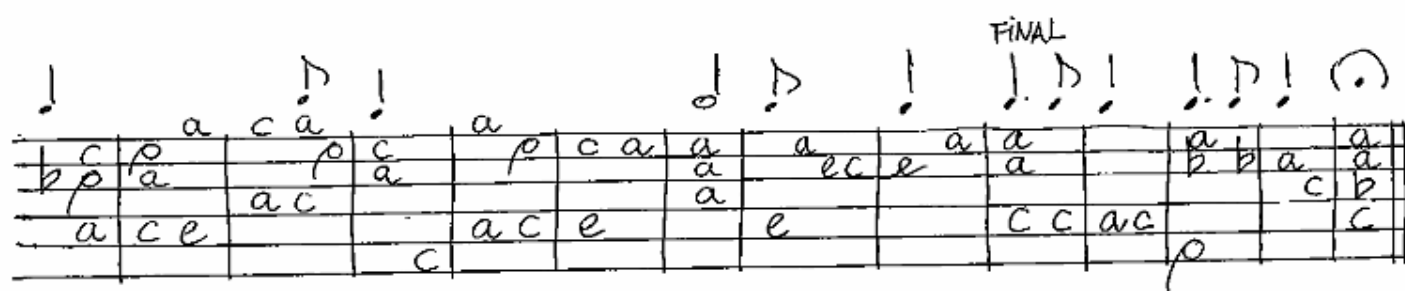
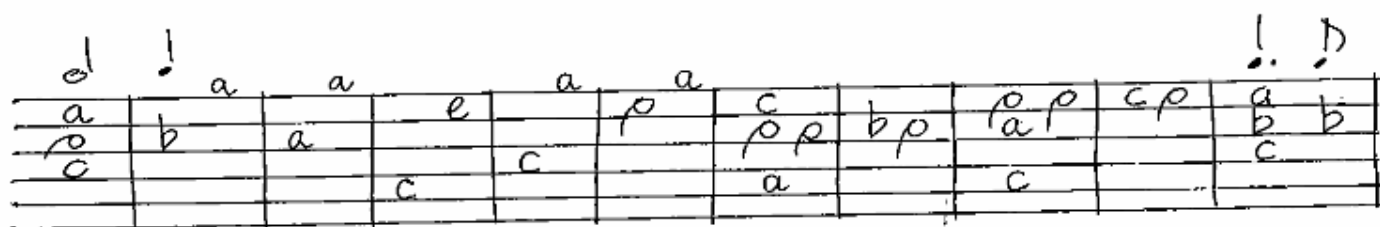
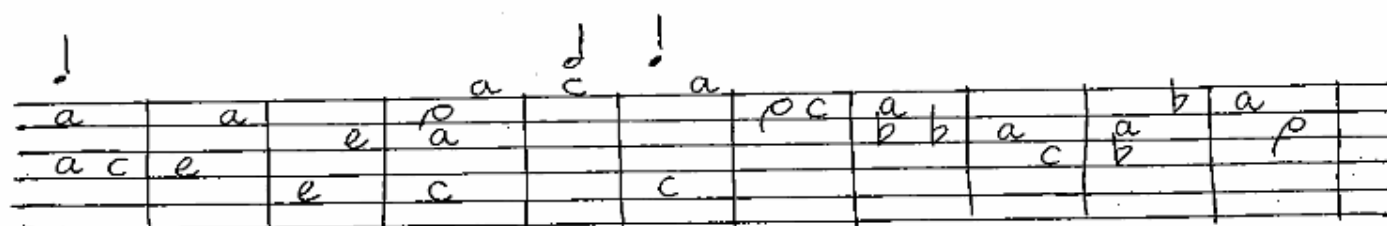
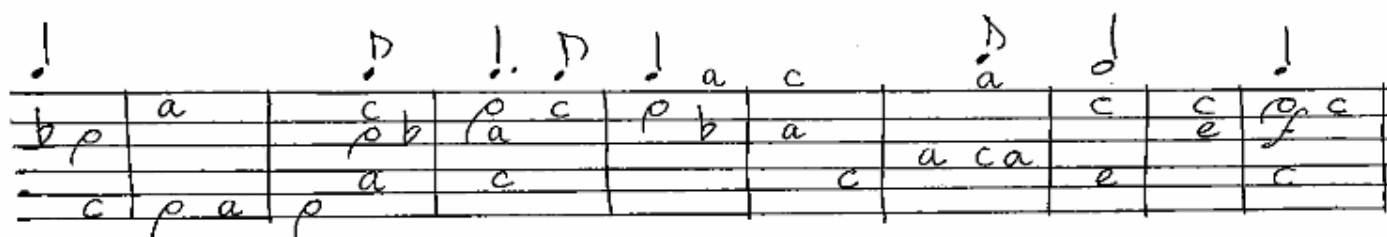
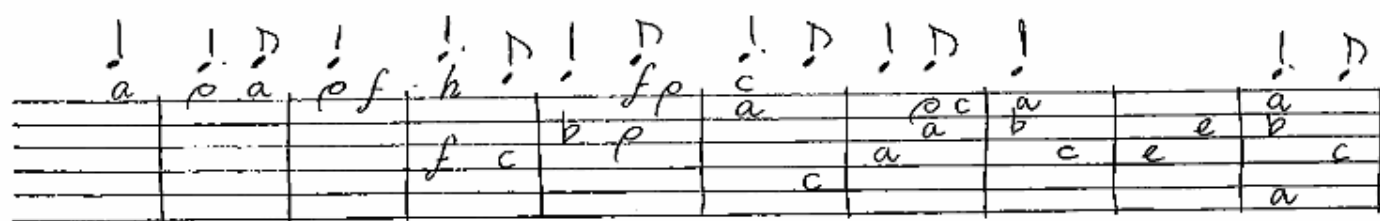
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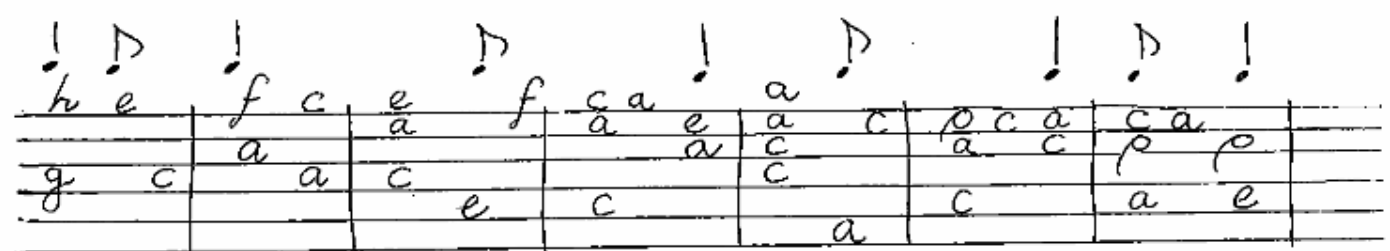
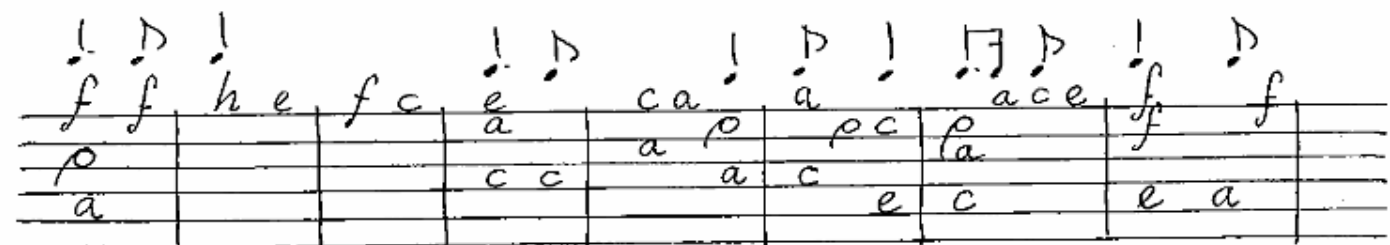
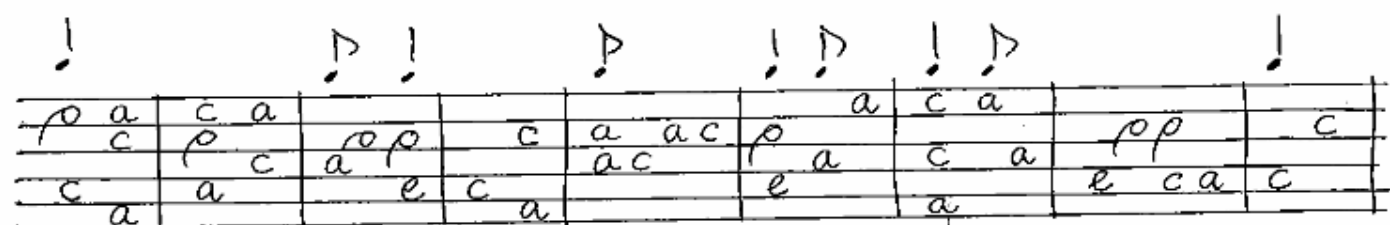
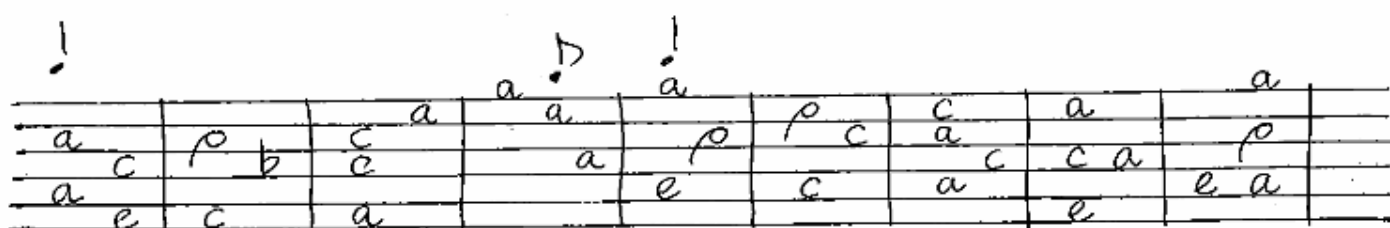
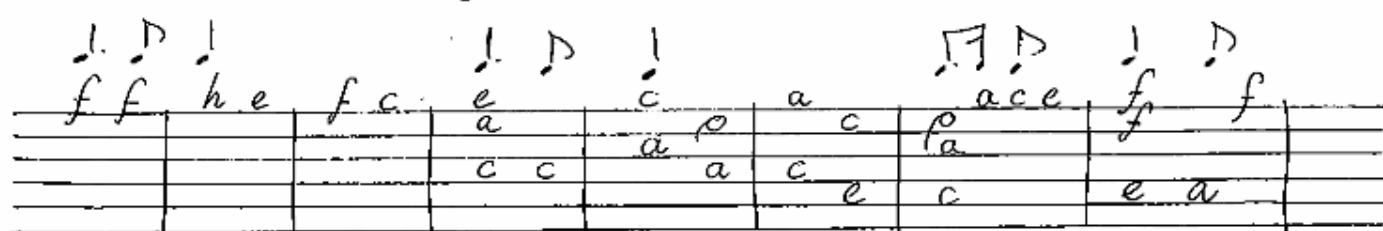
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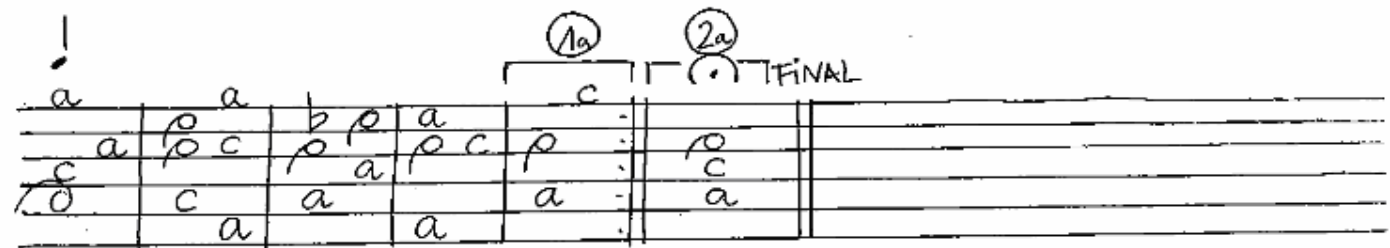
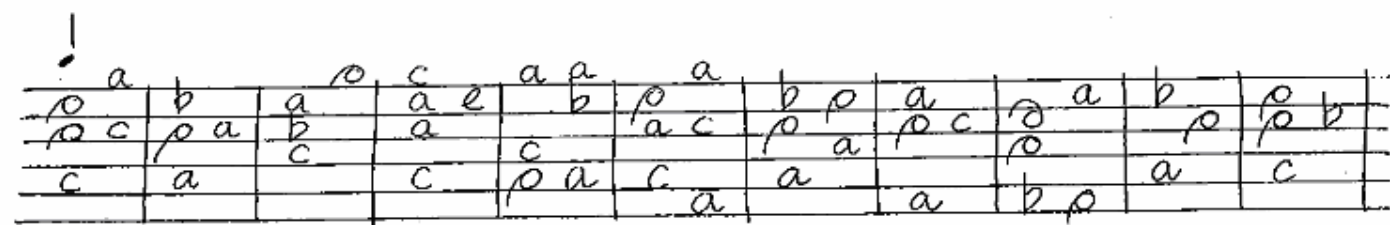
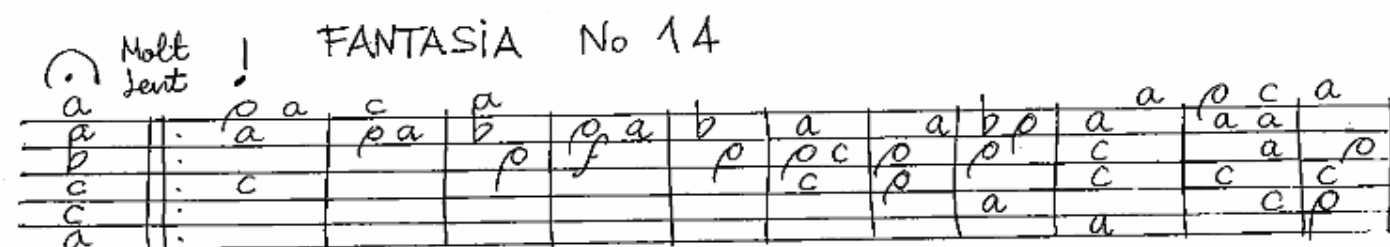
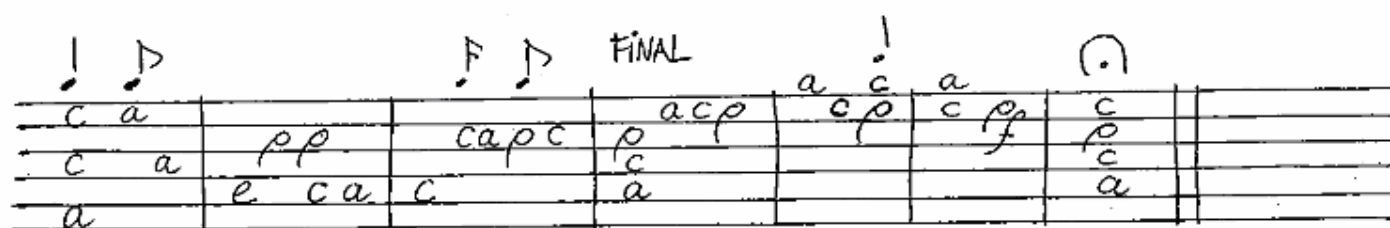
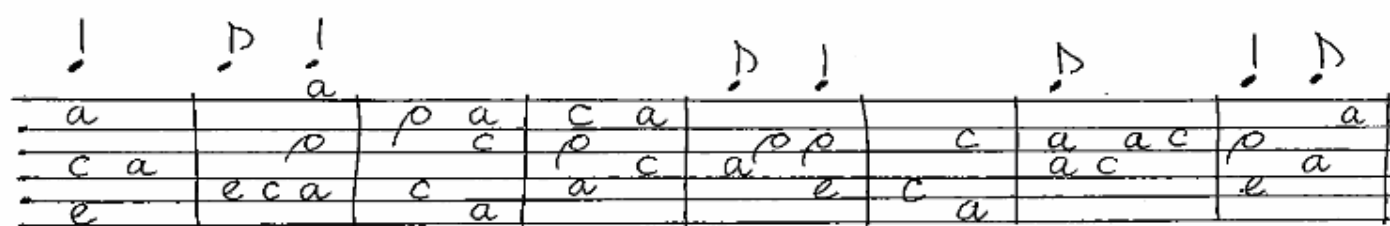
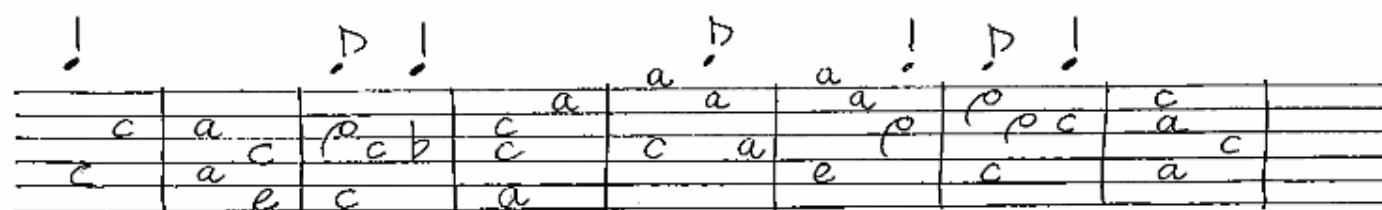
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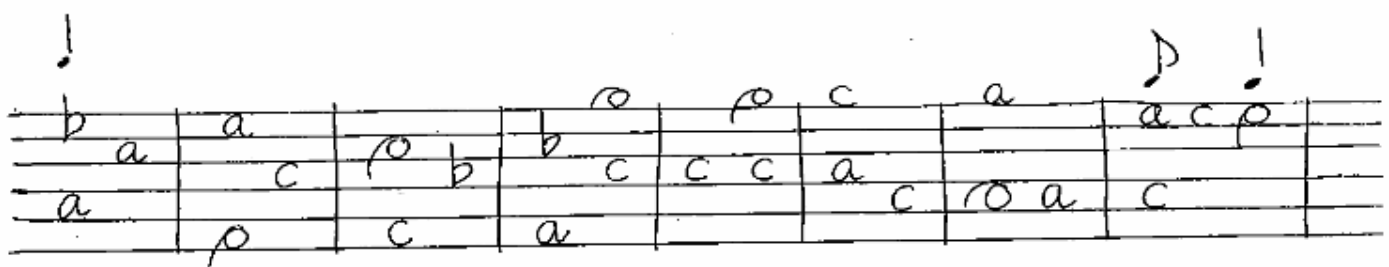
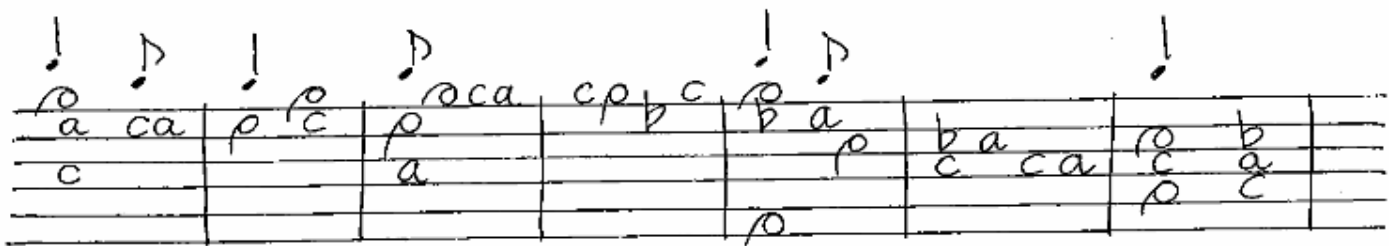
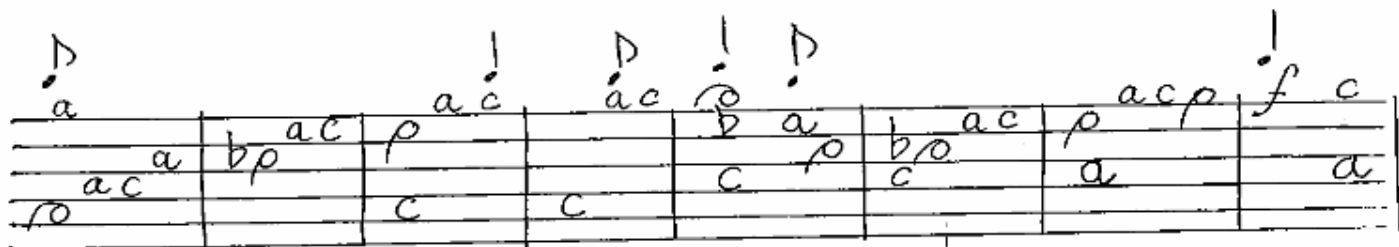
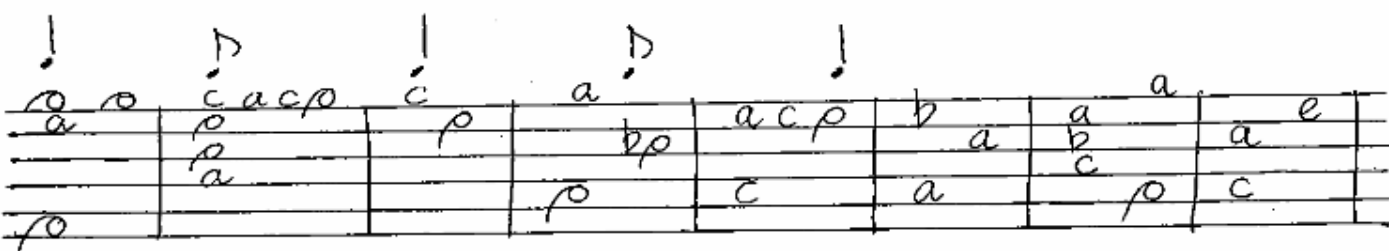
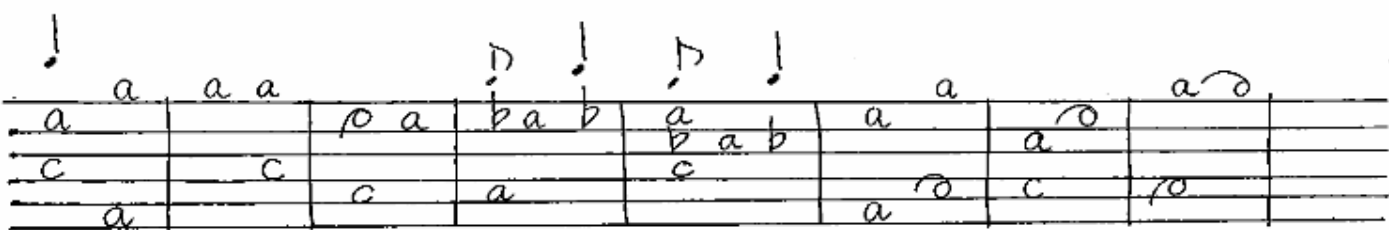
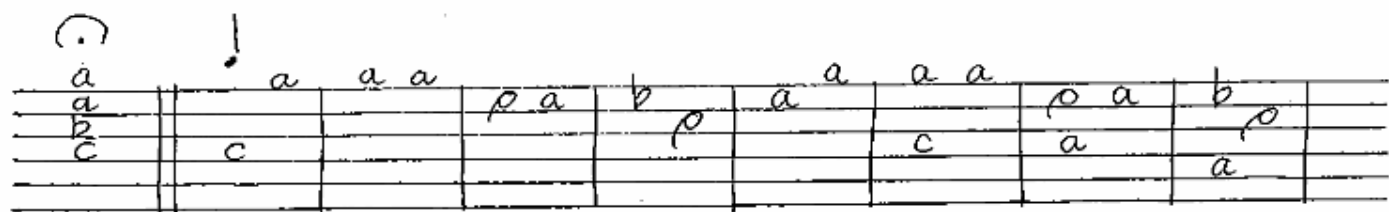


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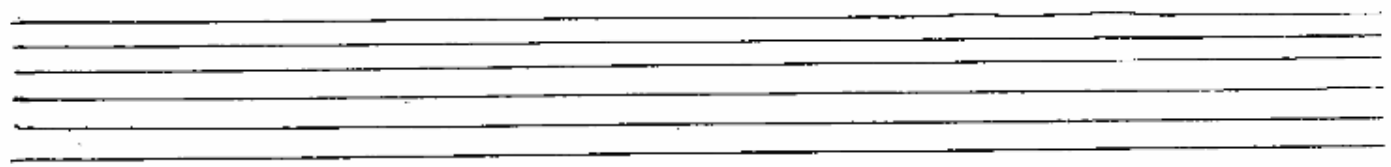
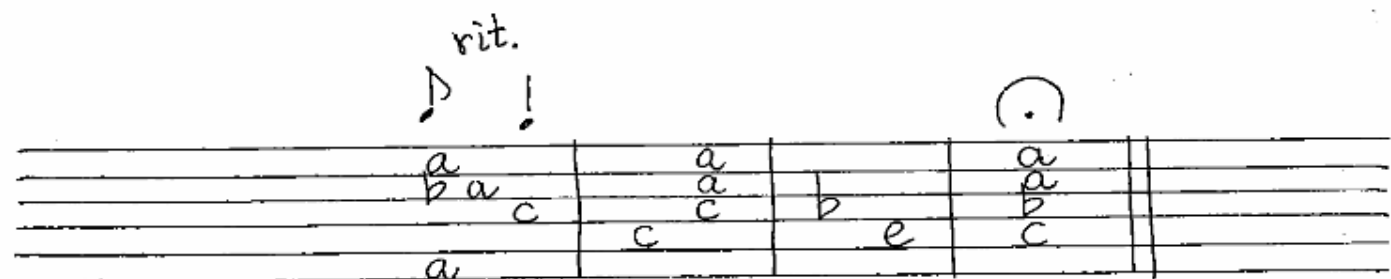
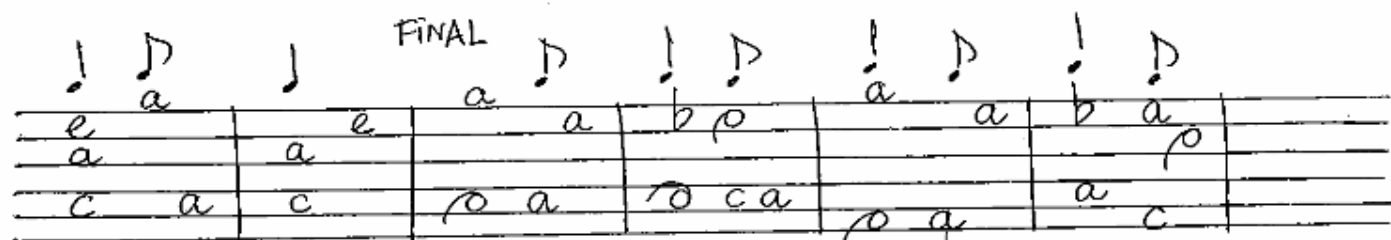
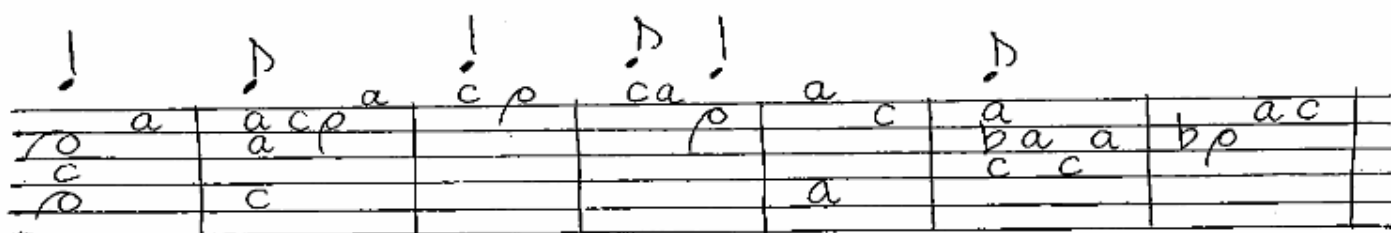
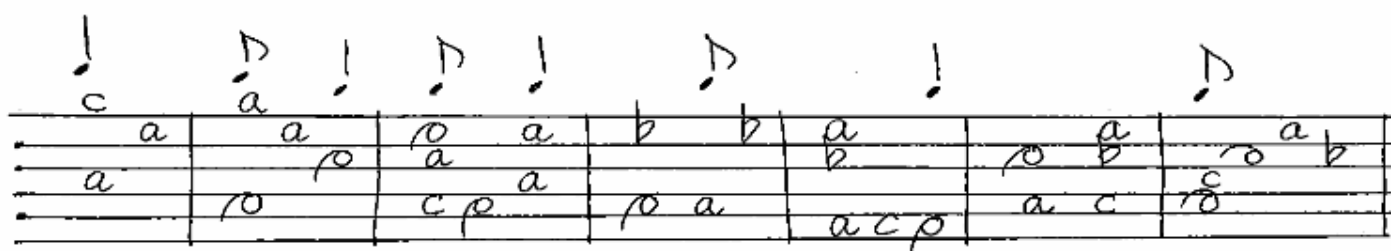
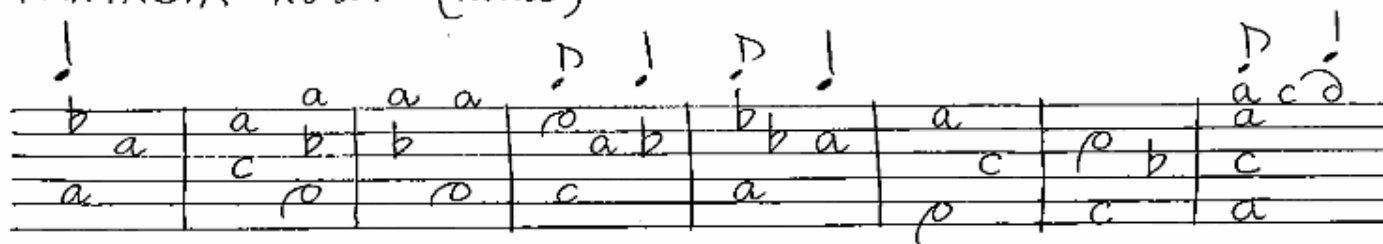


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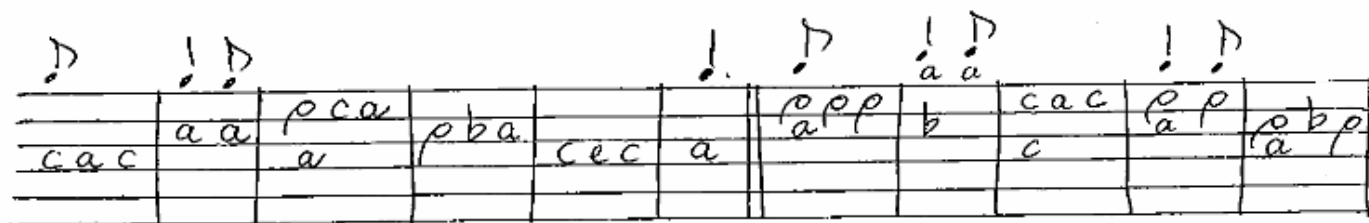
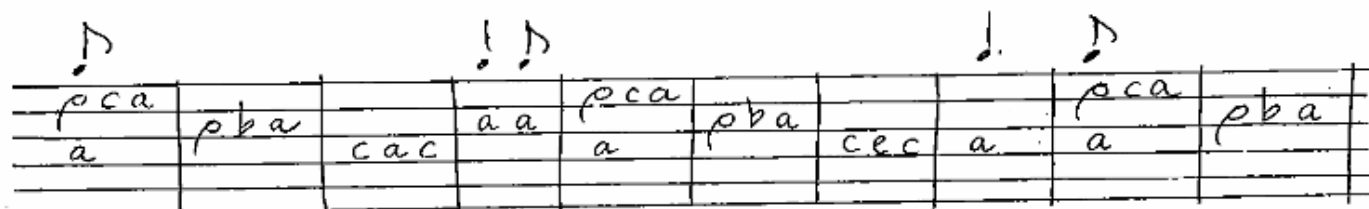
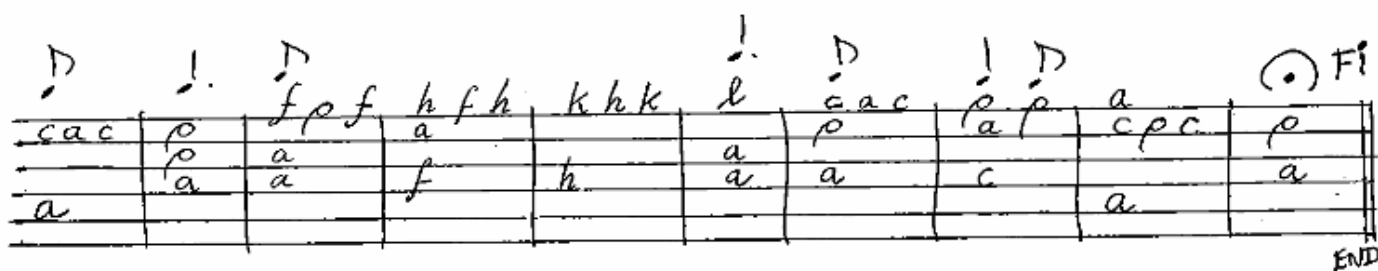
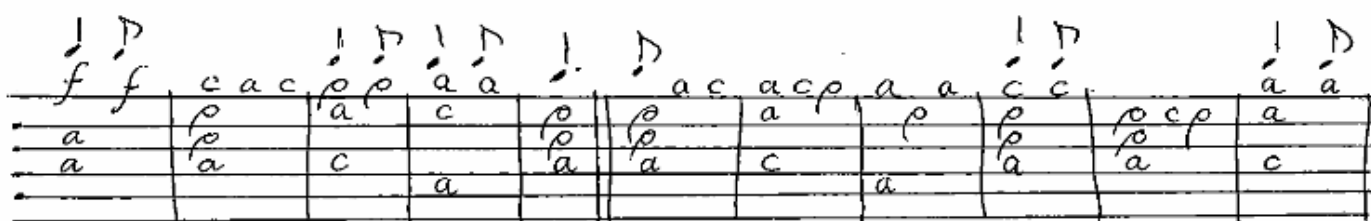
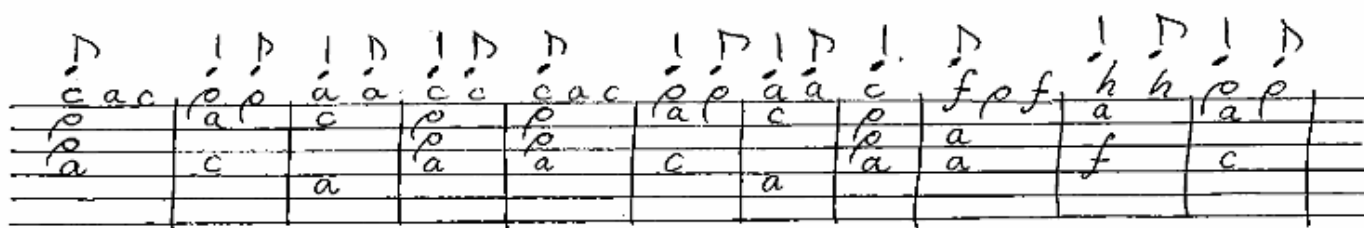
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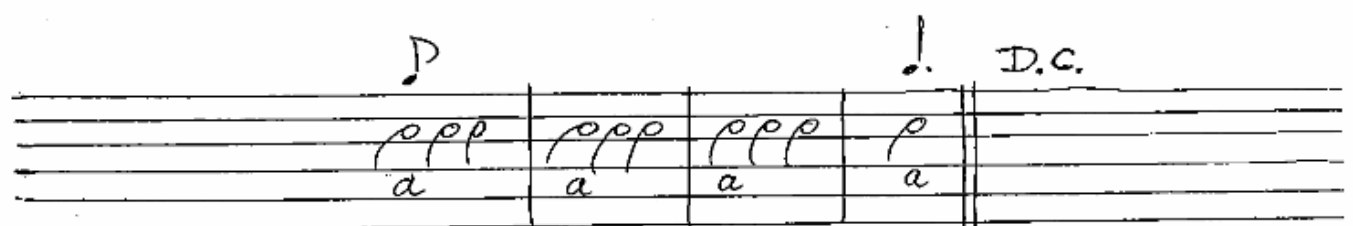
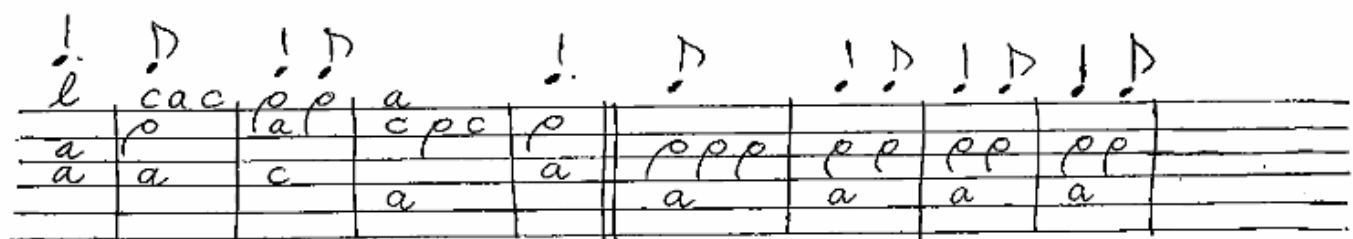
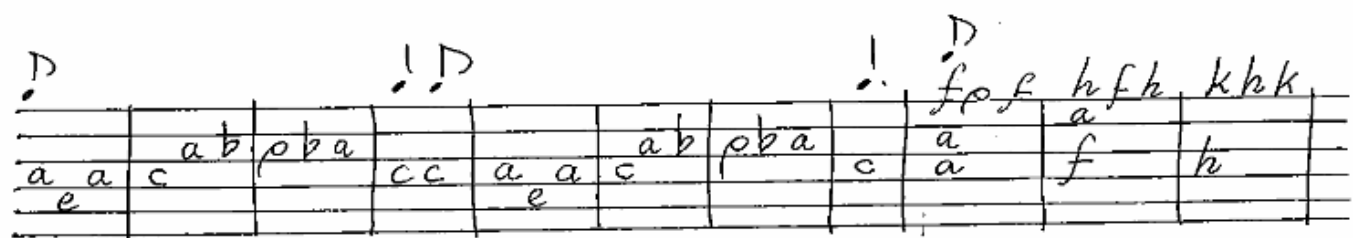
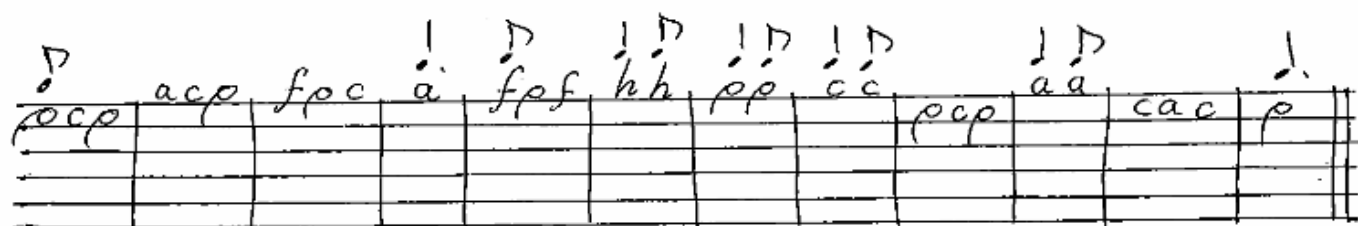
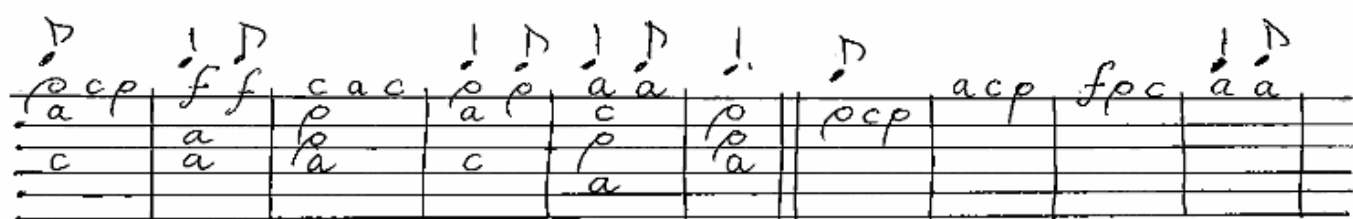
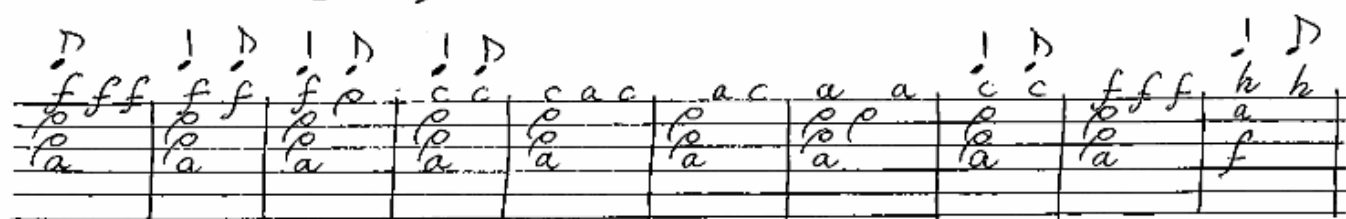
FANTASIA No 21 (concl.)



CANARIOS



CANARIOS (cond.)





Thank you for reaching so far. I hope you liked my fantasies and canarios... By the way... this one above is me at the present time... still looking for new light to come !

From here on you will find a series of dances and songs in lute solo settings.

First you will find three galliards, which will be followed by a small suite of dances written in a baroque style.

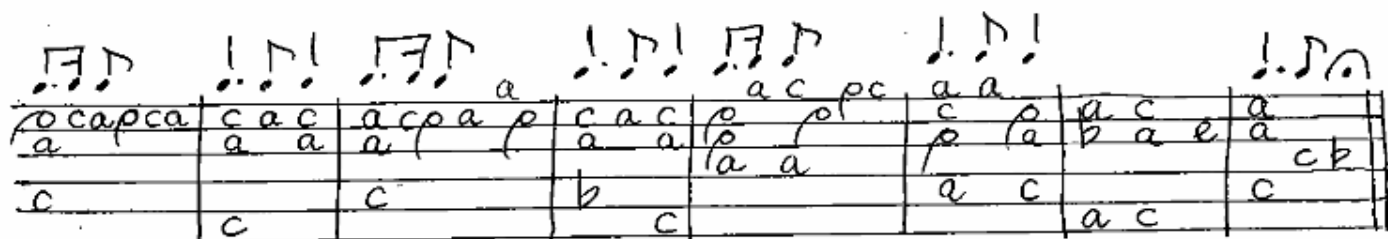
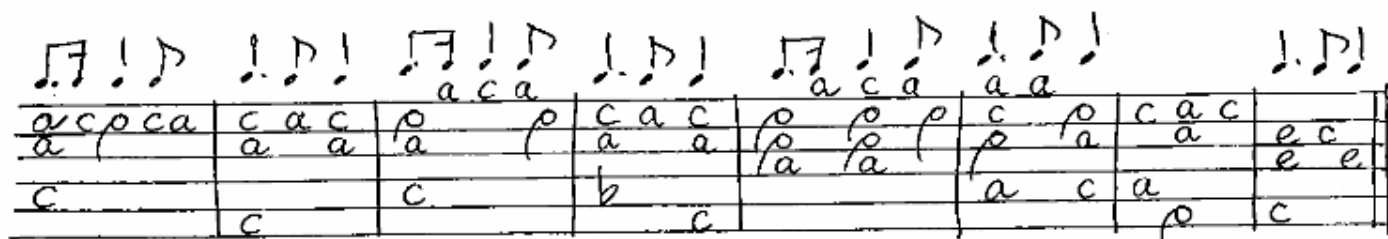
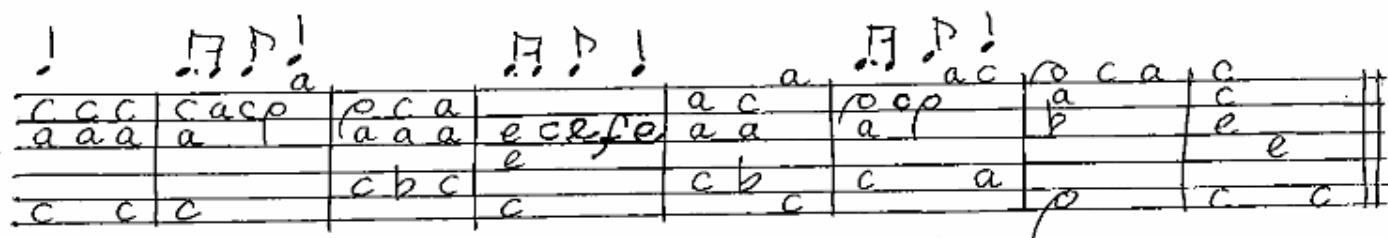
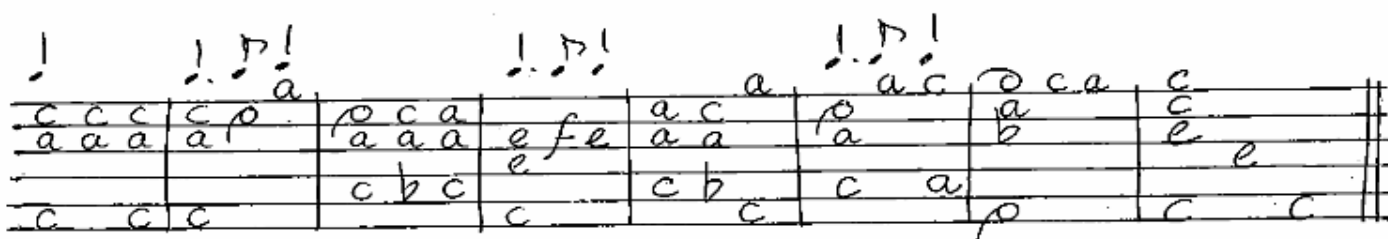
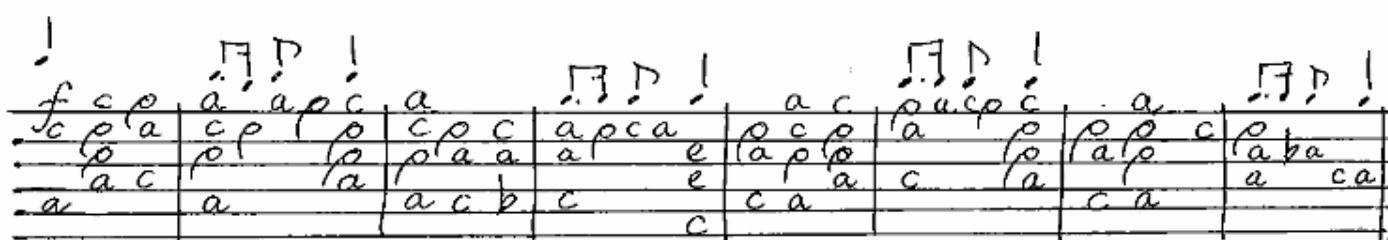
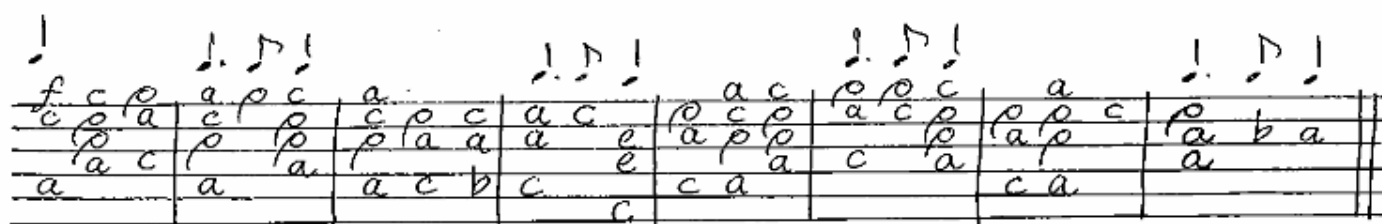
Then, the time will have come for the songs. All songs herein contained were born as lute solos and they wouldn't be turned into proper songs with their own lyrics until much later.

All dances contained in the *Medley* at the very end of this book are truly original, and they were composed specifically for this piece. In this way, this medley is not a mixture of preexisting popular dances as it is supposed to happen in other similar cases.

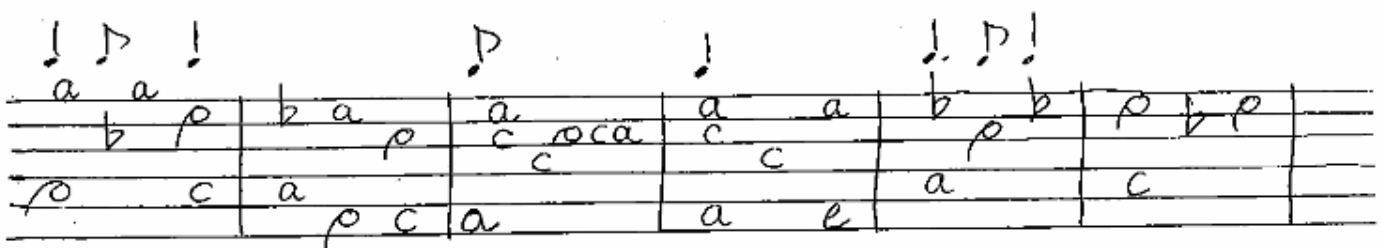
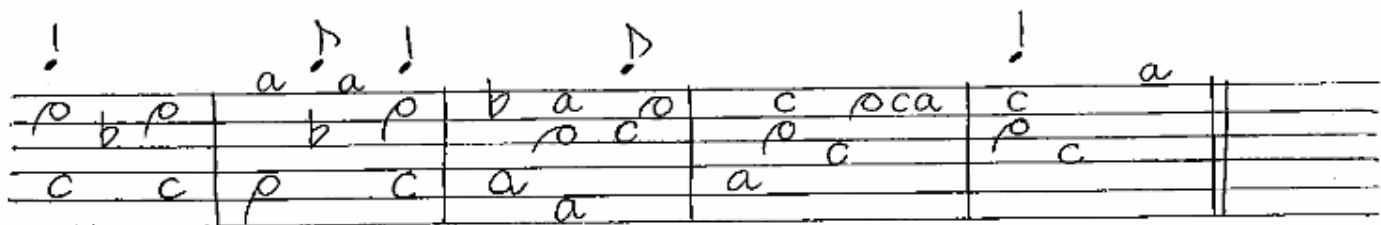
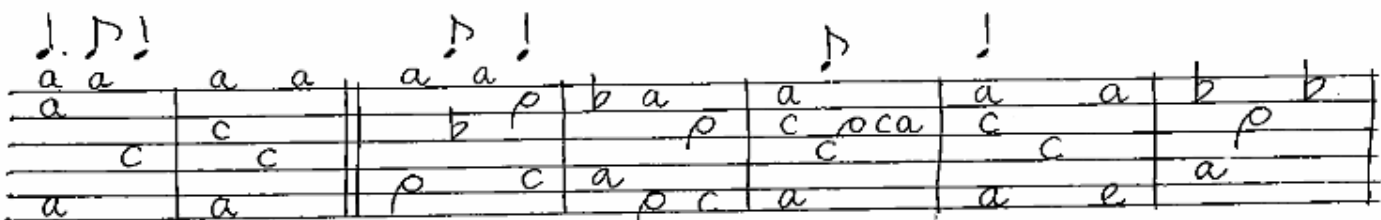
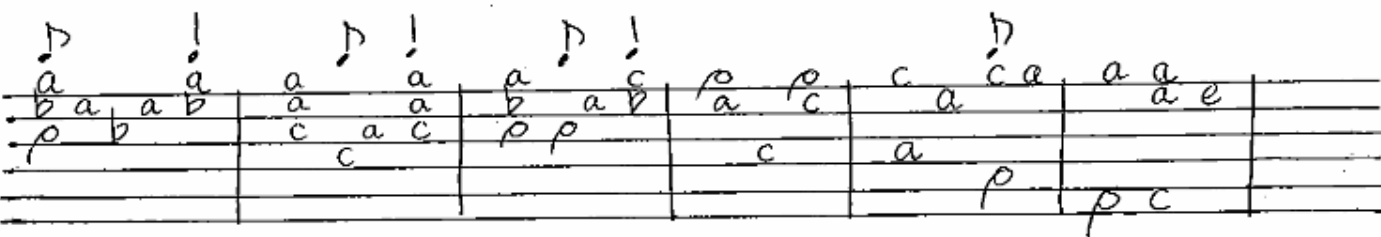
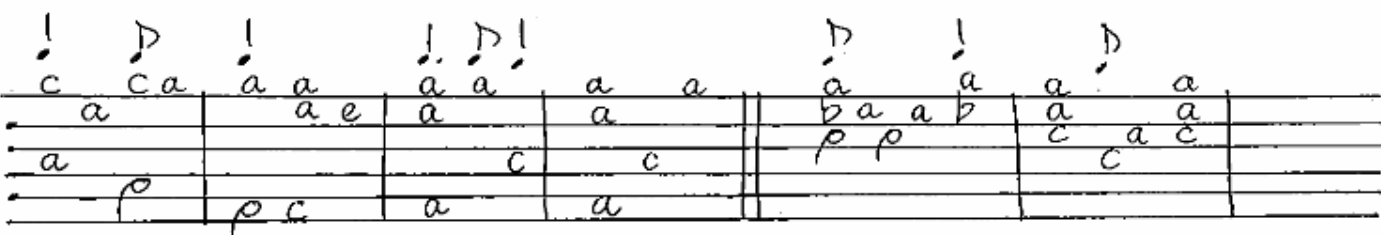
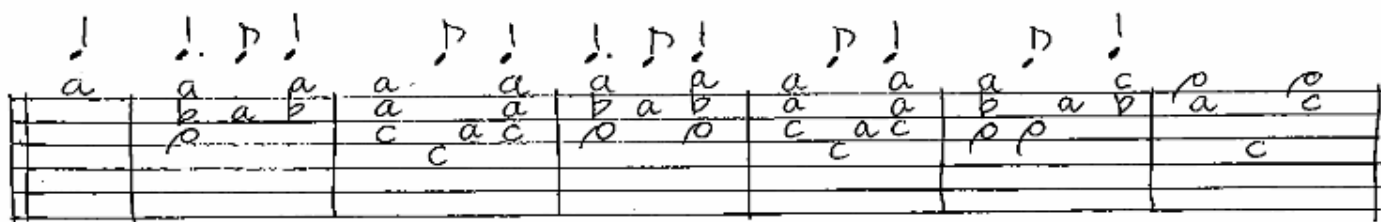
Hope you enjoy the rest of the book, too!

Joaquim Bogunyà Chesa

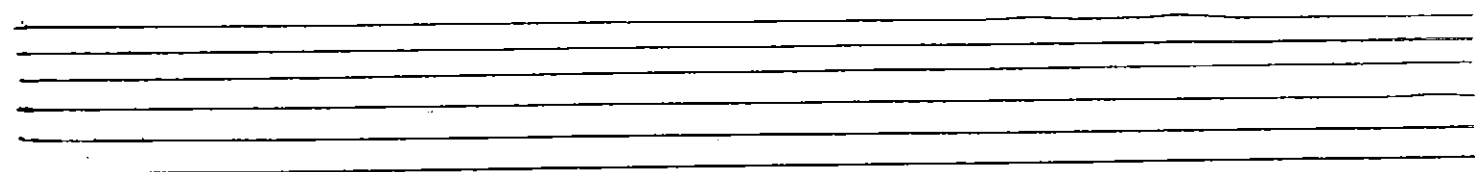
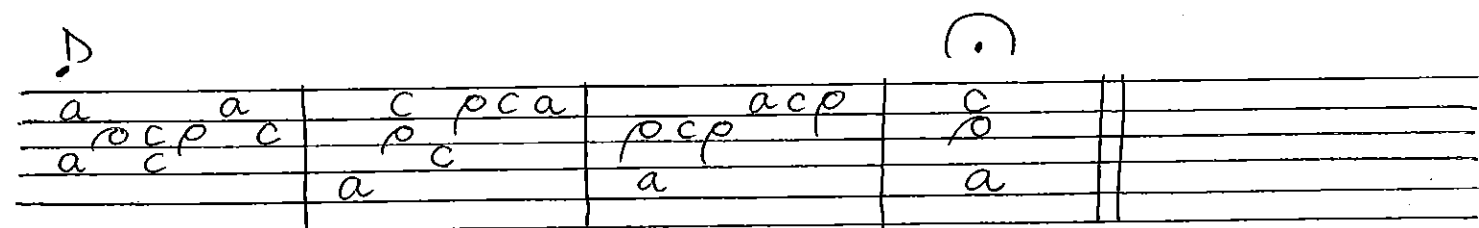
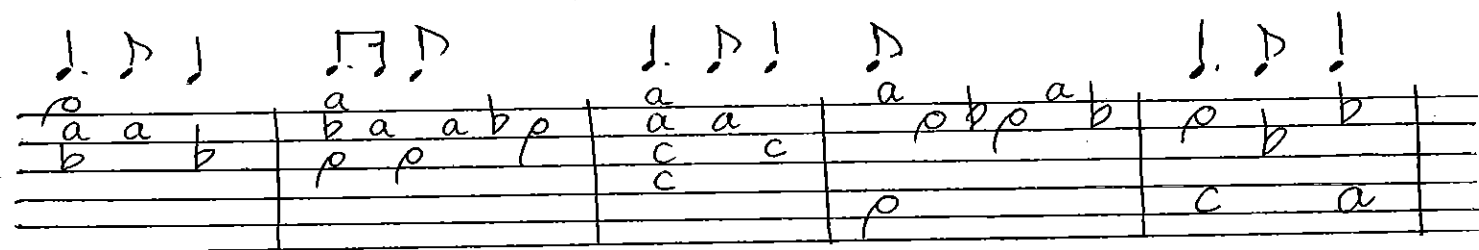
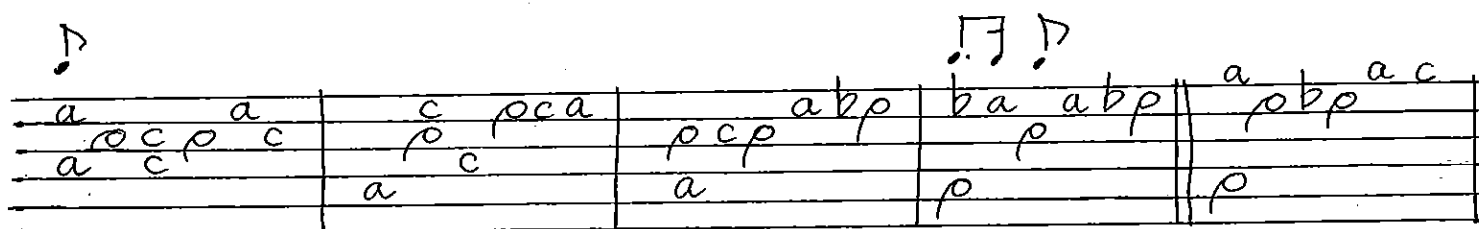
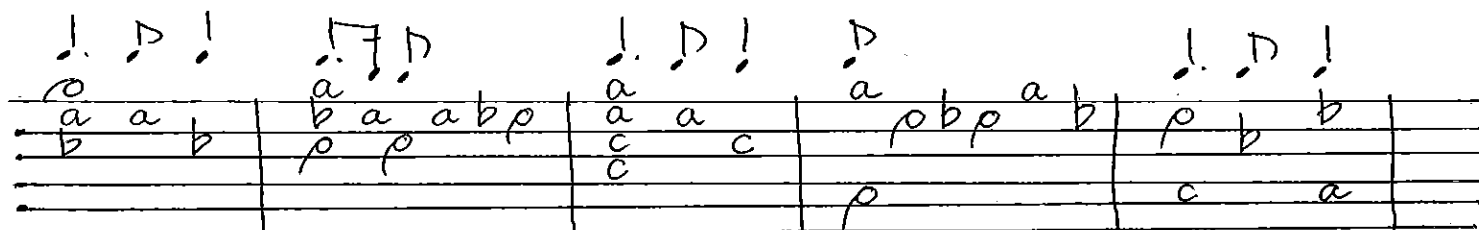
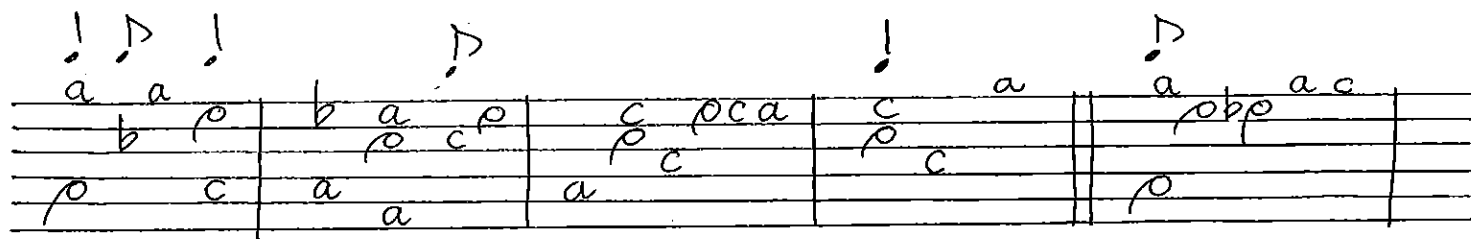
GALLIARD



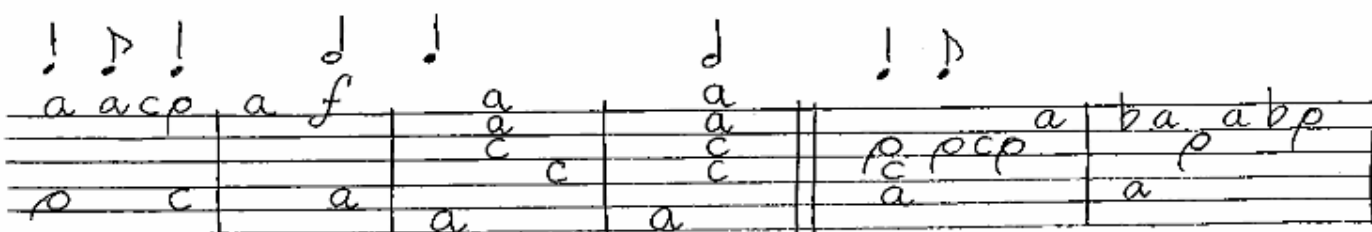
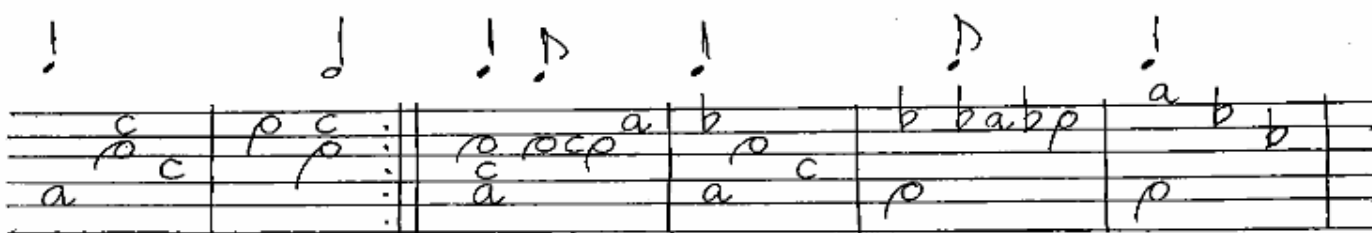
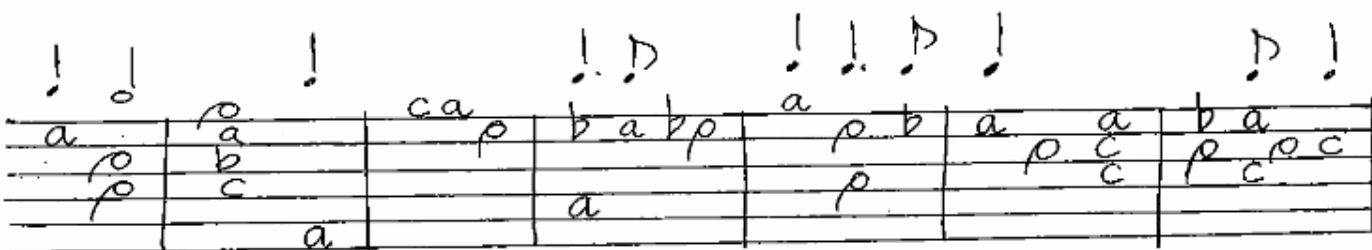
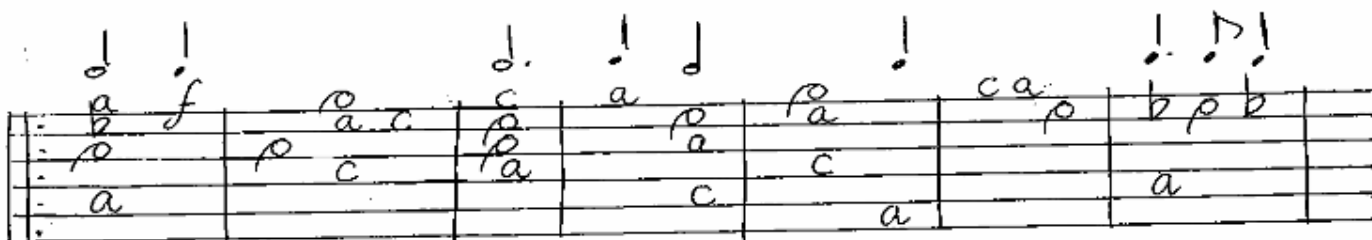
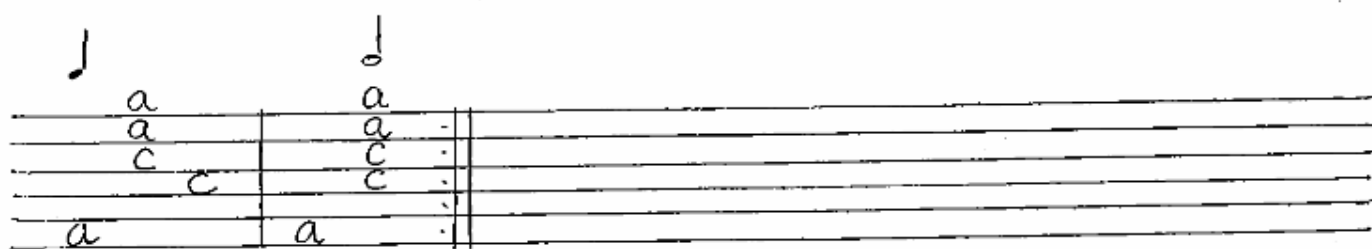
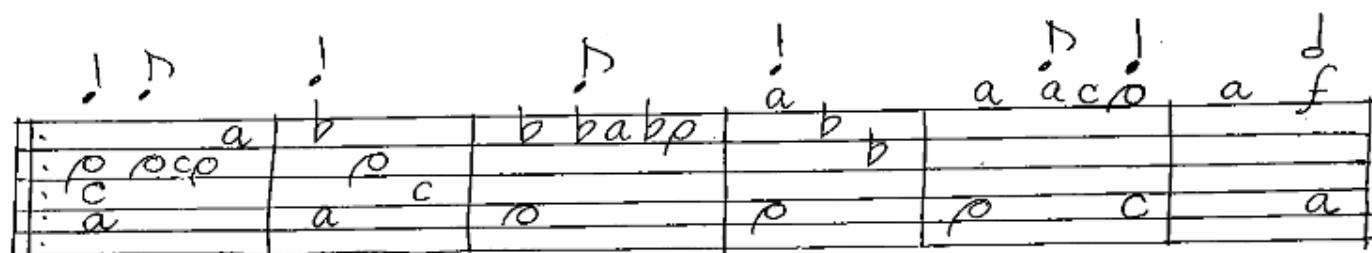
GALLIARD



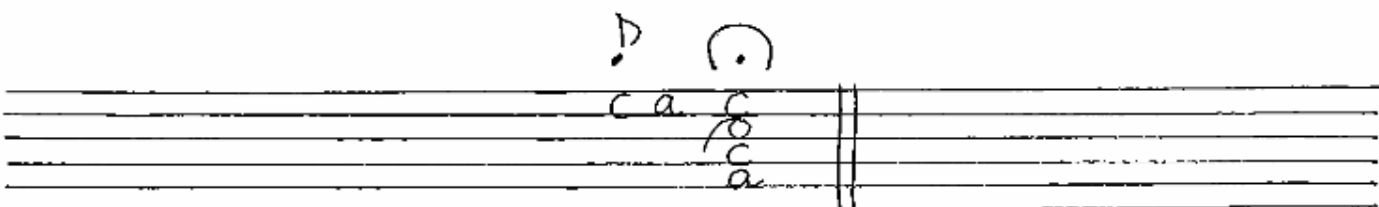
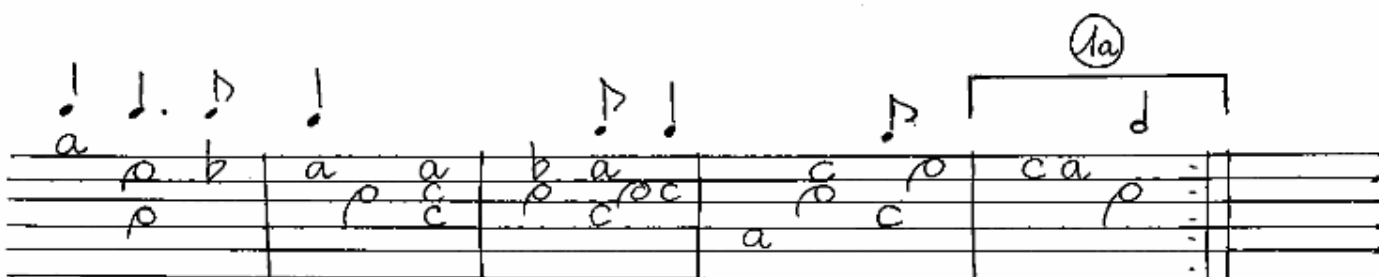
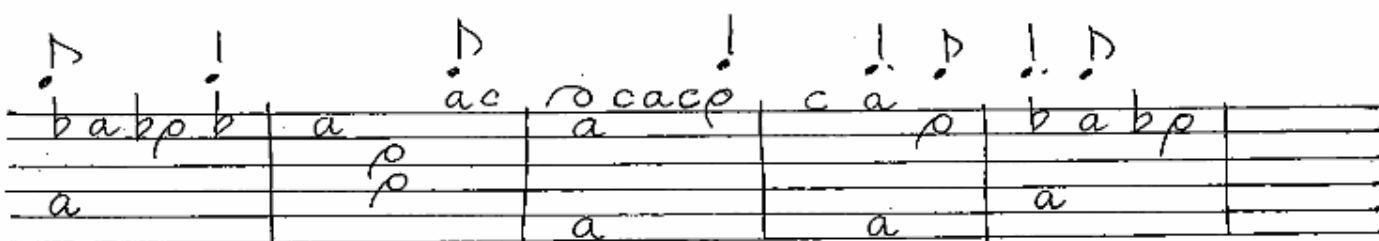
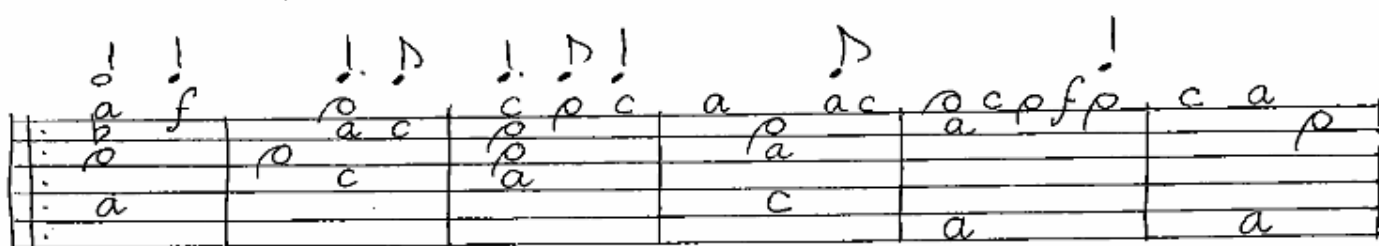
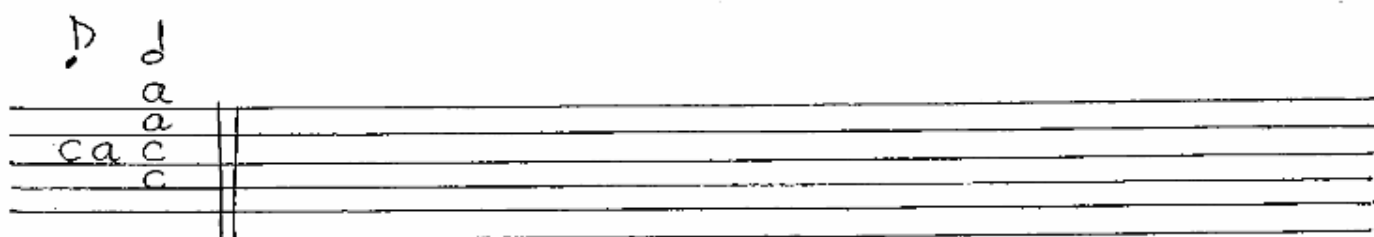
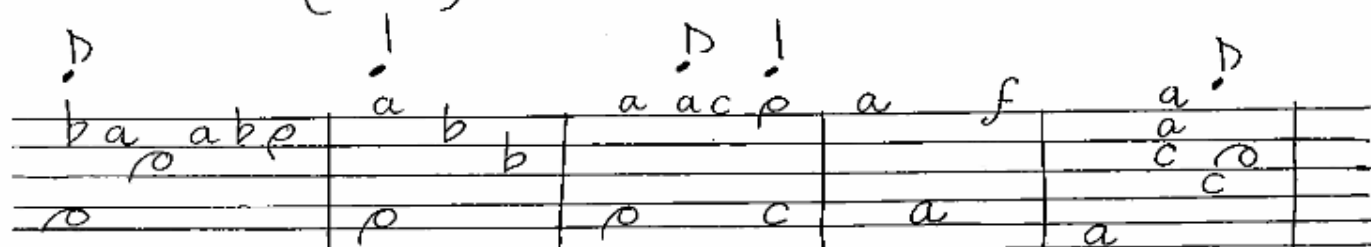
GALLIARD (concl.)



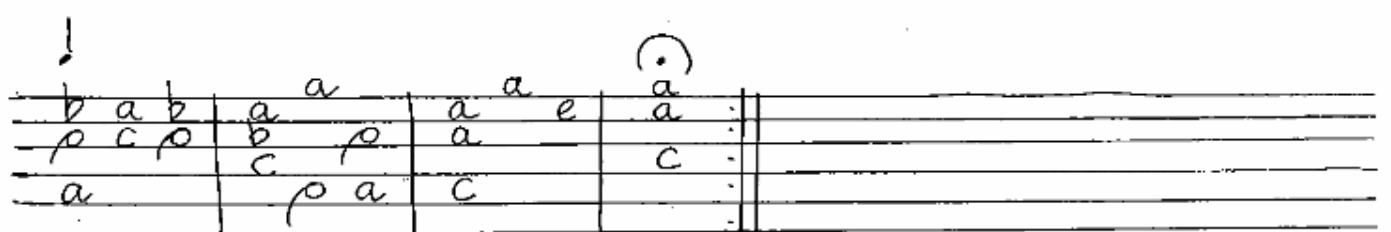
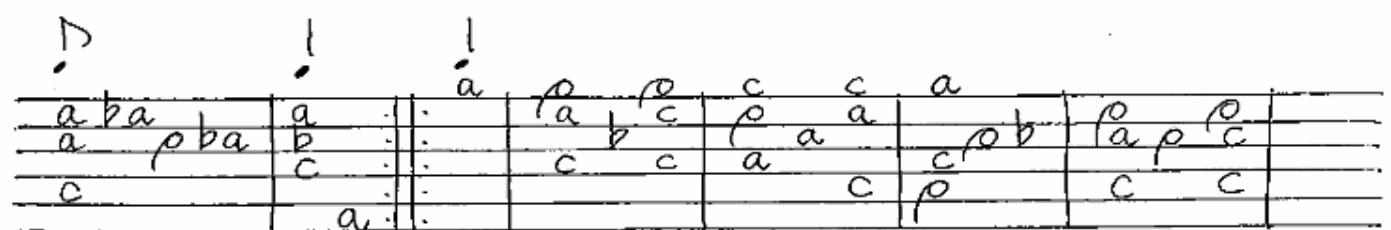
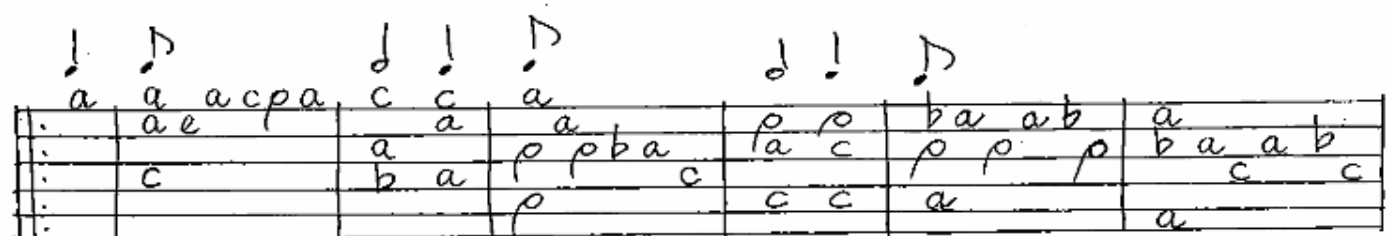
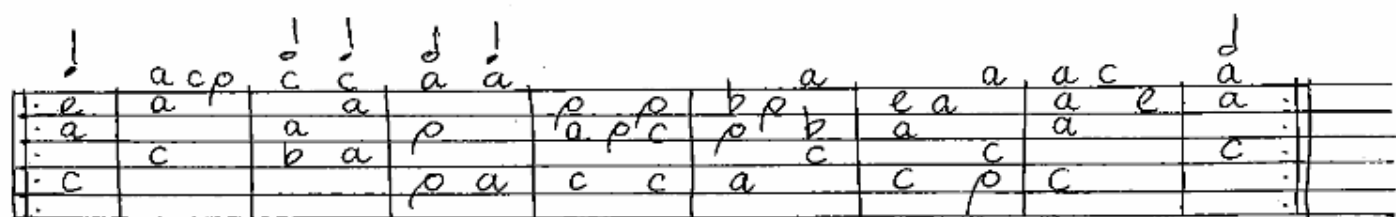
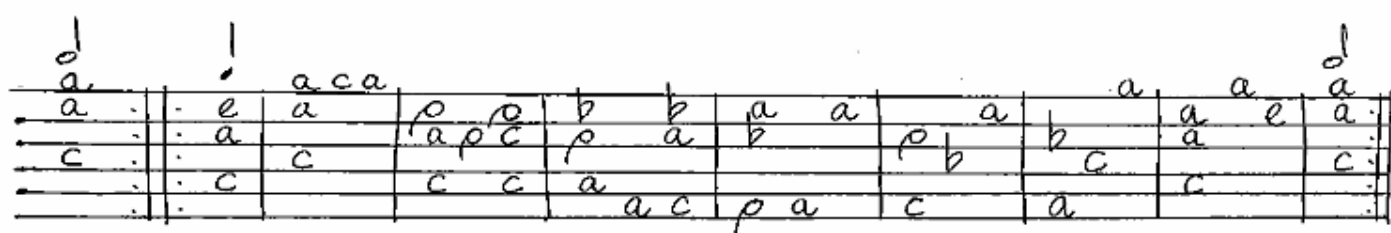
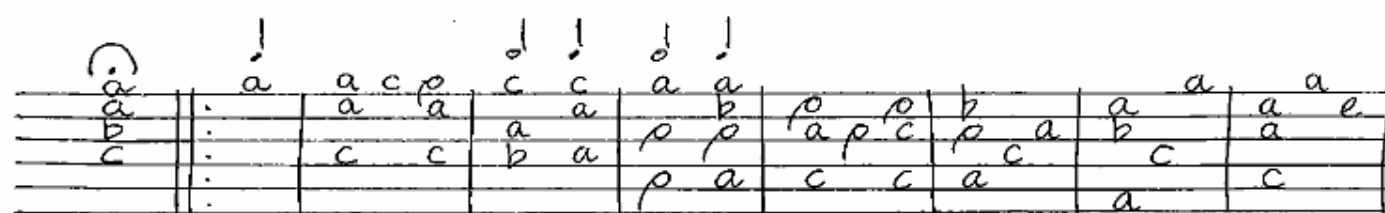
GALLIARD



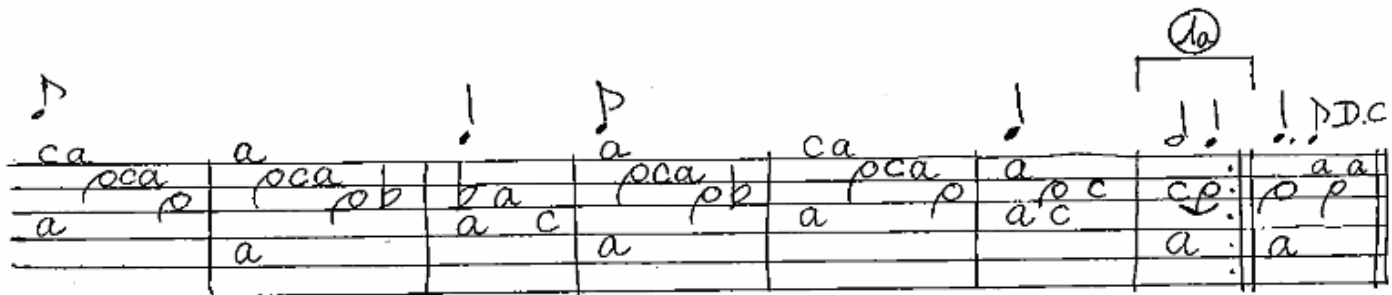
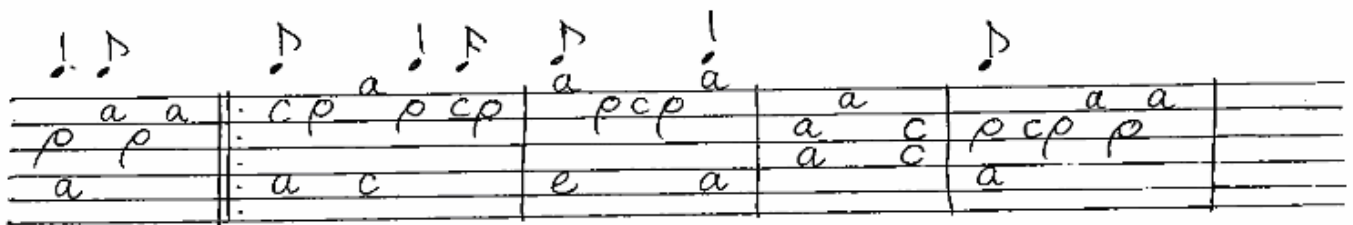
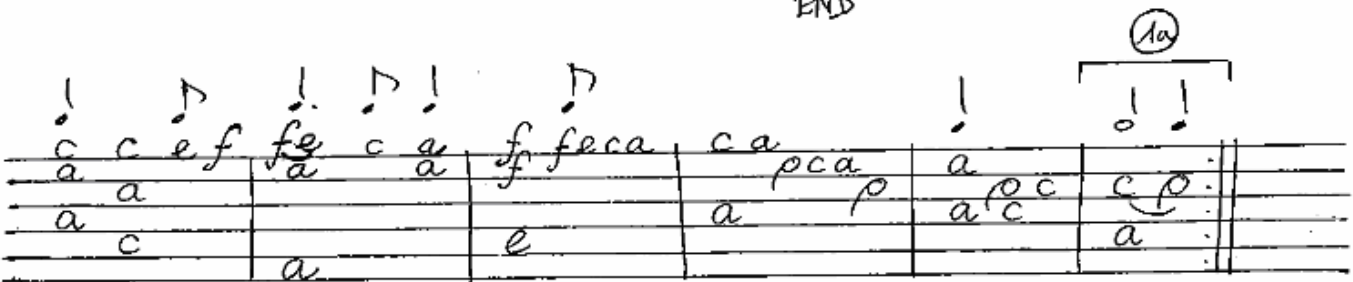
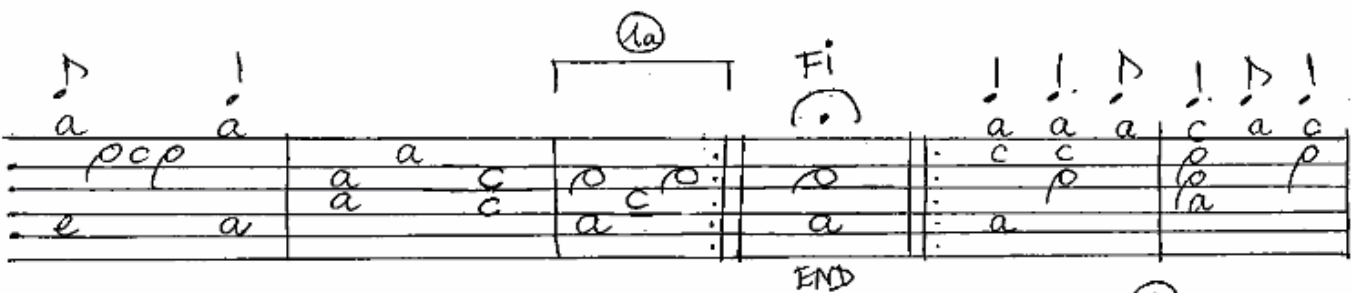
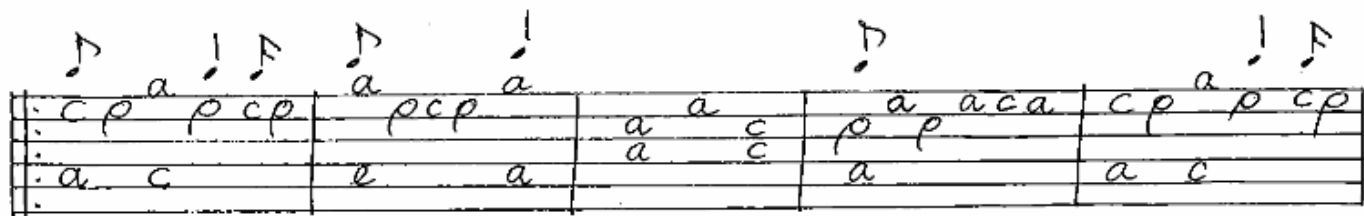
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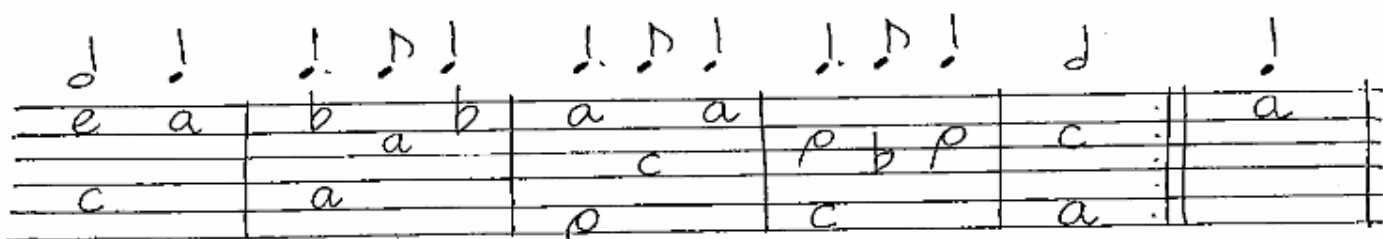
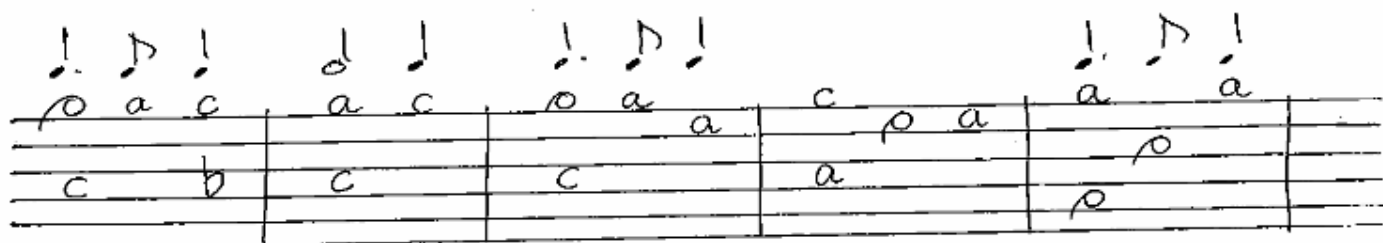
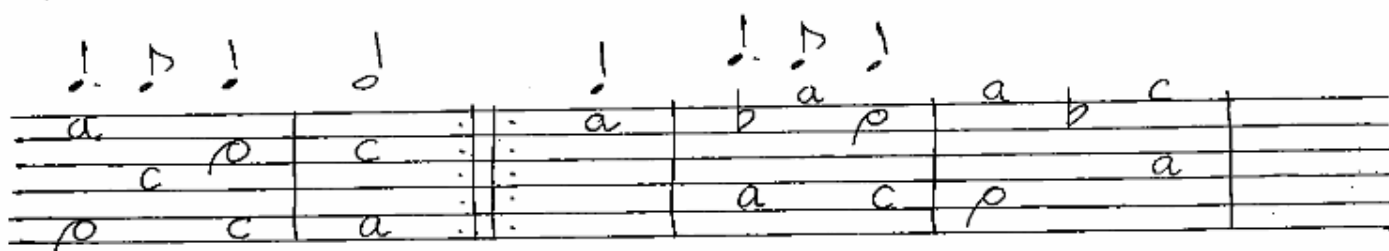
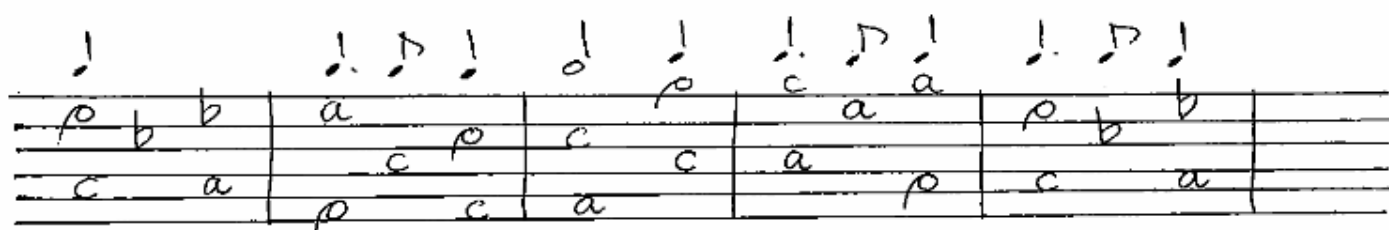
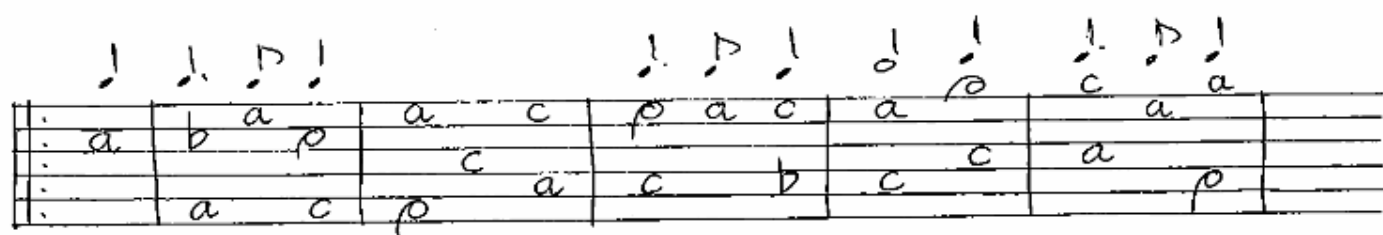
PETITA CHACONNE



MENNET FRANCÈS (a l'estil barroc)



GIGUE

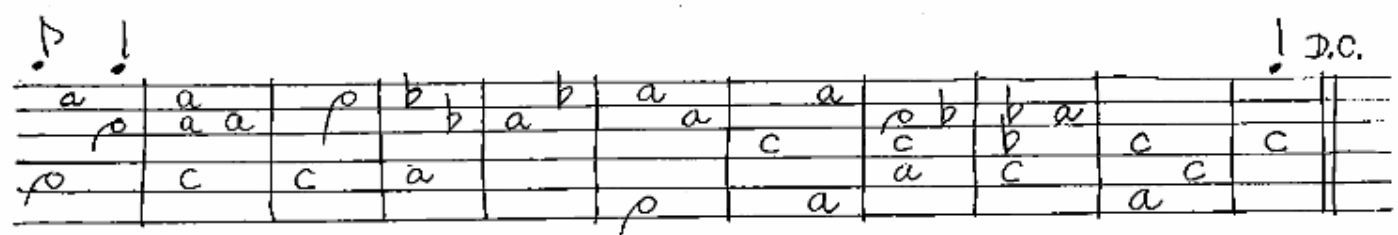
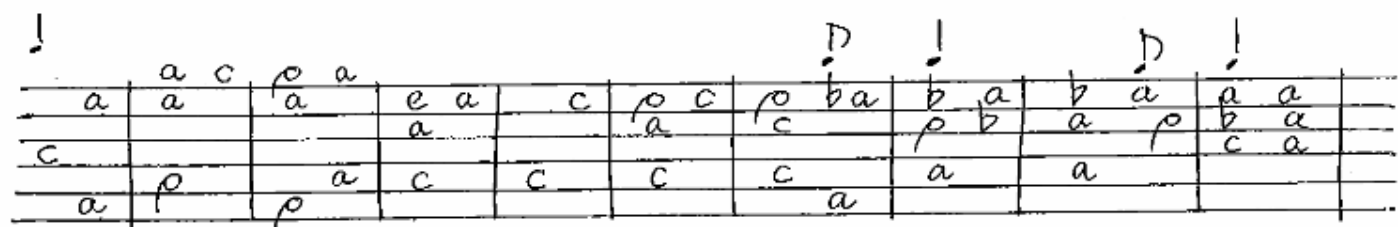
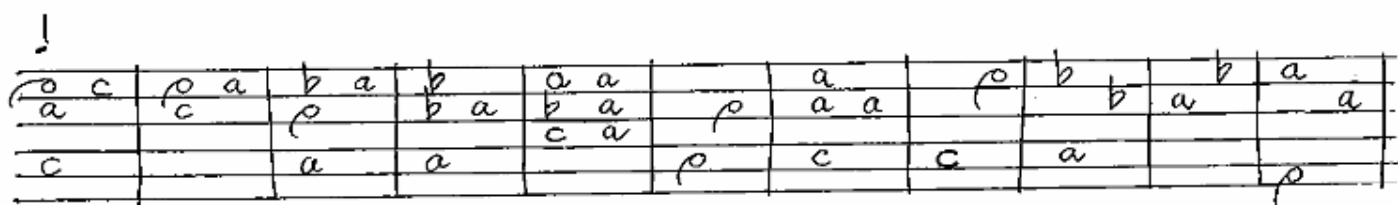
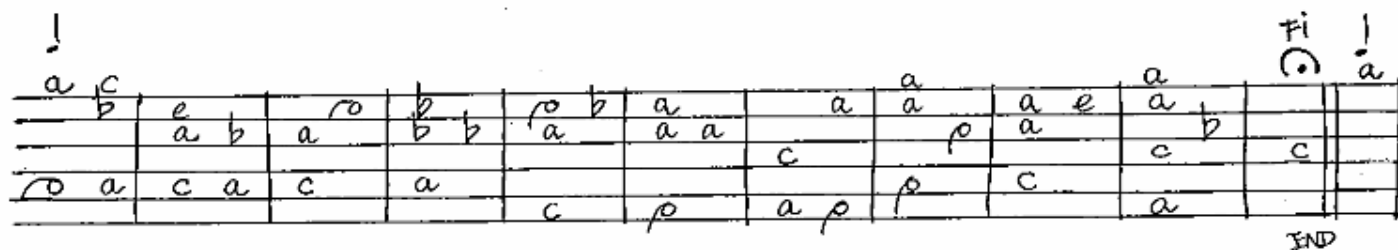
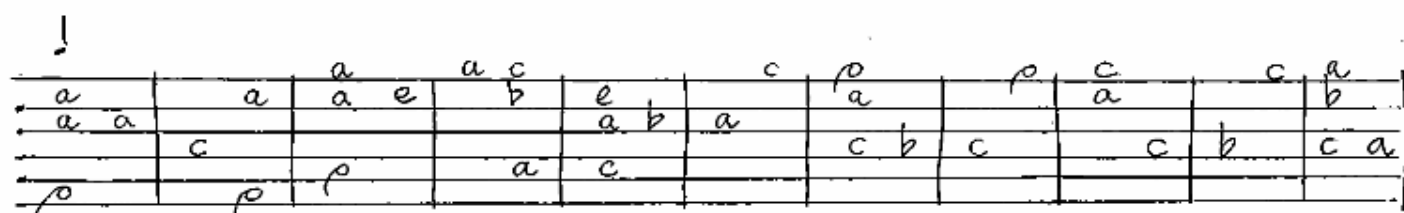
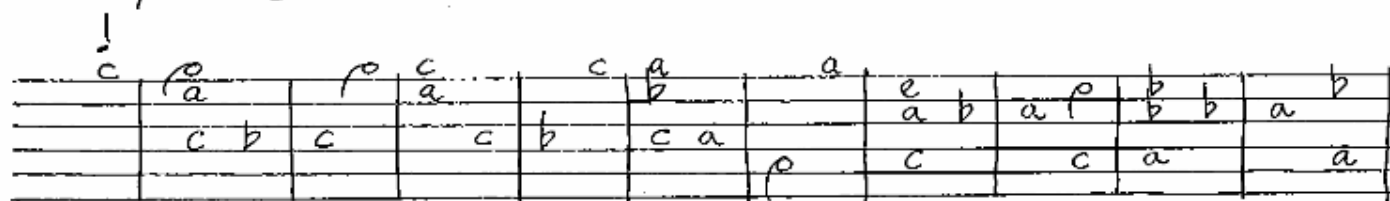


rit.



LA PLUJA (THE RAIN)

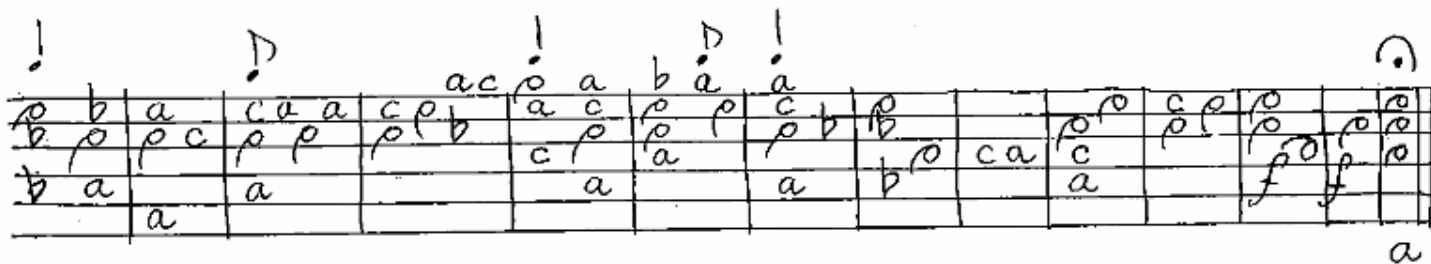
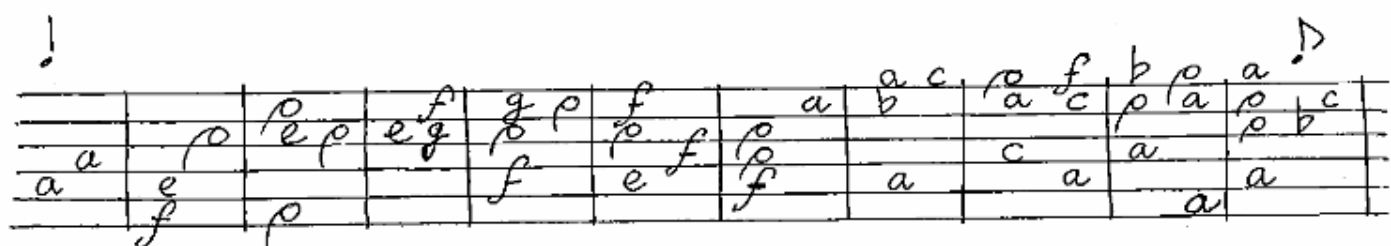
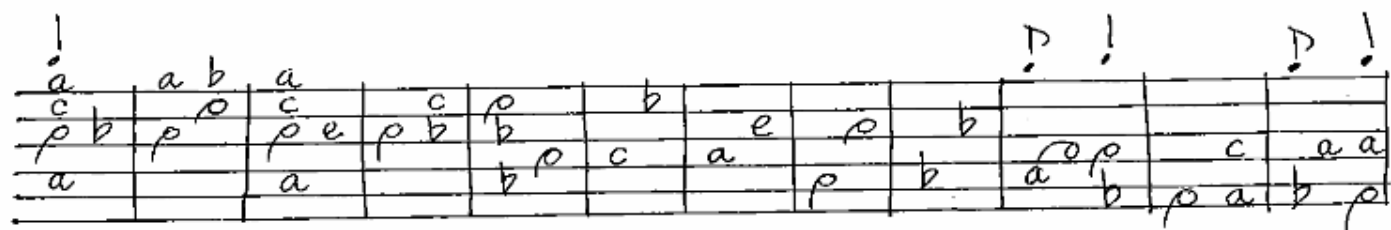
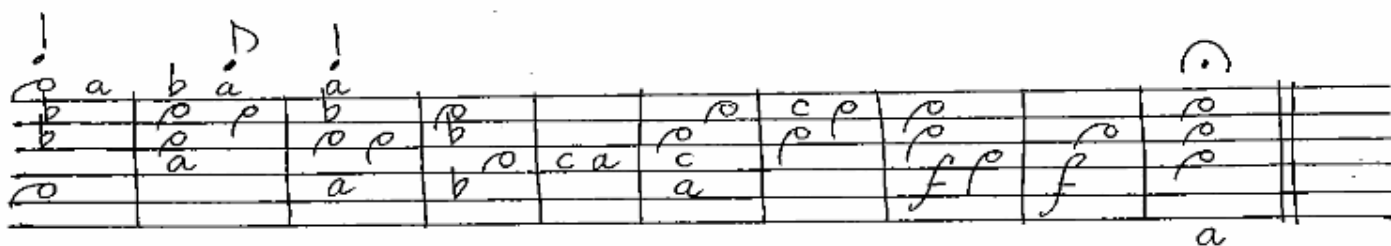
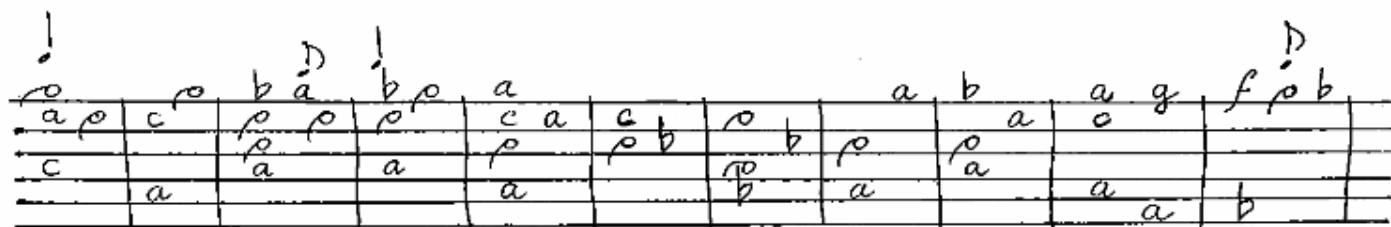
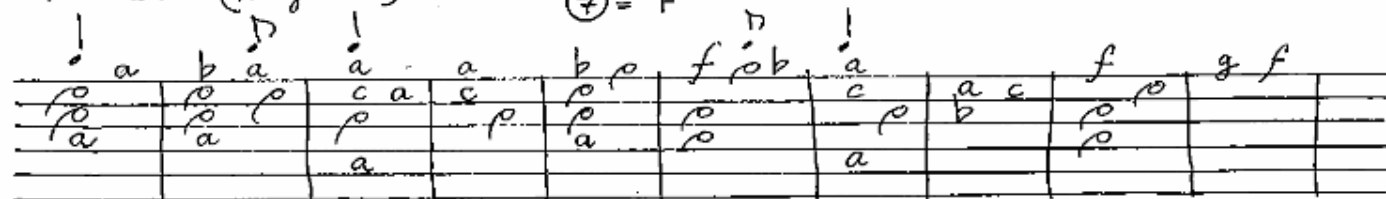
lento i placido (slow and gentle)



PAISATGE TARDORENC (A LANDSCAPE IN AUTUMN)

Molt lent (very slow)

(7) = F



HIMNE DELS SERAFINS (for one or two lutes)
(canon)

① $\begin{array}{c} \text{D} \\ \text{fp} \end{array} \quad \begin{array}{c} \text{I} \text{ D} \\ \text{c} \text{ a} \end{array} \quad \begin{array}{c} \text{D} \\ \text{a} \end{array} \quad \begin{array}{c} \text{I} \text{ D} \\ \text{c} \end{array} \quad \begin{array}{c} \text{I} \\ \text{p} \end{array} \quad \begin{array}{c} \text{D} \\ \text{a} \end{array} \quad \begin{array}{c} \text{I} \\ \text{c} \end{array} \quad \begin{array}{c} \text{D} \\ \text{a} \end{array} \quad \begin{array}{c} \text{I} \text{ D} \\ \text{c} \end{array} \quad \begin{array}{c} \text{I} \text{ D} \\ \text{a} \end{array}$

Handwritten musical score for "The Song of the Lark" by S. S. Prokofiev. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the meter is "3/4". The score consists of a single melodic line with various musical notations including notes, rests, and dynamic markings like "f" and "fp". The lyrics are written below the staff in Cyrillic script.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with dynamic markings like *f* and *ff*. The notes are written in a stylized, handwritten manner, often with multiple stems or beams. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings. Above the staff, there are notes with stems and flags, some with accents. Below the staff, there are notes and rests. The notation is written in a cursive, handwritten style.

Handwritten musical score for 'The Rose Tree' on three staves. The notation includes notes, rests, and dynamic markings like 'f' and 'c'.

Handwritten musical notation for a 12-measure piece. The notation is written on a five-line staff. Above the staff, there are various musical symbols: a treble clef, a key signature of one sharp (F#), a common time signature (C), and a series of dynamic markings (f, f, f, f, f, f, f, f, f, f, f, f). The notes are written in a shorthand style, with letters (a, c, f) and accidentals (sharps, flats) indicating pitch and dynamics. The piece ends with a double bar line.

Handwritten musical notation for the first measure of 'The Rose Tree'. The notation is on a five-line staff. The first measure contains a half note 'c' on the first line (C4) and a half note 'a' on the second line (A3). The second measure contains a half note 'c' on the first line (C4) and a half note 'a' on the second line (A3). The third measure contains a half note 'c' on the first line (C4) and a half note 'a' on the second line (A3). The piece ends with a double bar line and the initials 'D.C.' (Da Capo).

JOC DIVERTIT (A TOY)

Handwritten musical notation for a 3-part setting of the Lord's Prayer, labeled "3-Part Setting of the Lord's Prayer". The notation is written on three staves. Above the staves are rhythmic markings: a quarter note (♩), a half note (♪), a quarter note (♩), a half note (♪), a quarter note (♩), a half note (♪), and a quarter note (♩). The notes are written in a stylized, handwritten font. The first staff contains the notes: ♩, ♪, ♩, ♪, ♩, ♪, ♩. The second staff contains the notes: ♩, ♪, ♩, ♪, ♩, ♪, ♩. The third staff contains the notes: ♩, ♪, ♩, ♪, ♩, ♪, ♩. The notes are arranged in a way that suggests a 3-part setting, with each staff likely representing a different voice part.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a quarter note A4, followed by a quarter rest, then a quarter note A4, and finally a quarter note G4. The bass line consists of a whole note A3.

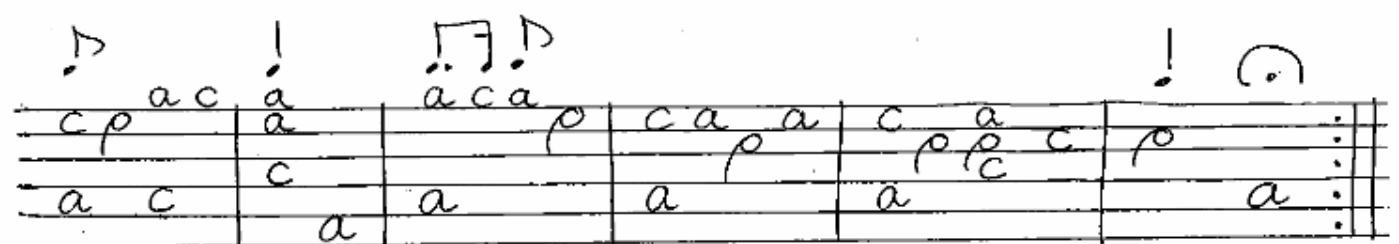
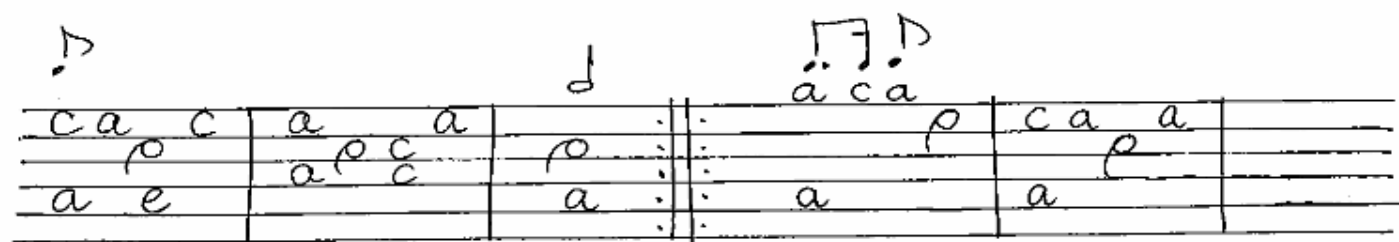
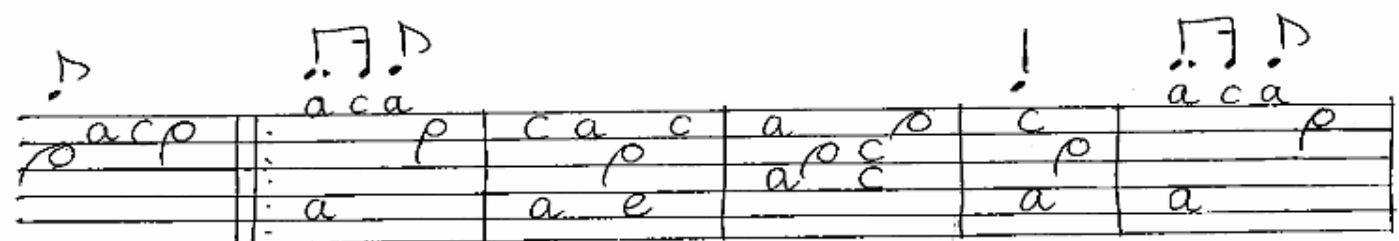
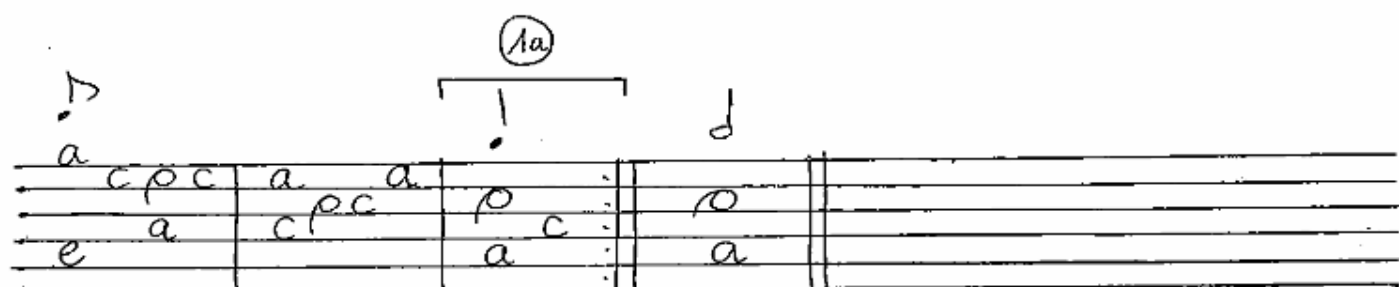
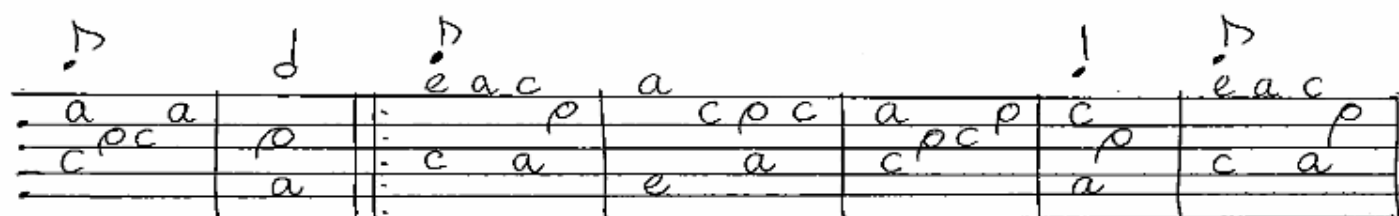
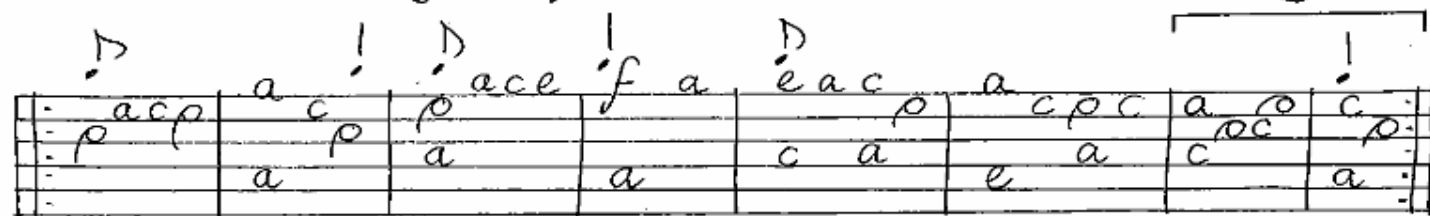
Handwritten musical score for a single voice part, likely a soprano or alto, in G major (one sharp). The time signature is 4/4. The melody is written on a single staff with notes and rests. The lyrics are written below the staff, corresponding to the notes. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The lyrics "Славься" are written under the first four notes. The score continues with more notes and rests, with the lyrics "Отец наш вселенный" appearing later. The handwriting is clear and legible, typical of a musical manuscript.

Handwritten musical notation for "The Rose Tree" in G major, 2/4 time. The notation is on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is written on the top line, and the bass line is written on the bottom line. The melody consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line consists of: D3 (half), G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F#3 (half). The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and a bar line. Below the staff, there are two rows of letters: 'c a' and 'a e' in the first row, and 'c c' and 'a e' in the second row. The letters are aligned with the notes above them.

JOC DIVERSTIT (concl.)

1a



MEDLEY

! D ! D ! D ! !

а а а с с с с с с а а с а с

Handwritten musical notation for a 12-measure piece. The notation is on a three-staff system. The first staff has notes: C, D, C, A, D, C, D, C, D, C, D, C. The second staff has notes: A, A, A, A, A, A, A, A, A, A, A, A. The third staff has notes: D, A, D, A, D, A, D, A, D, A, D, A. The piece is divided into two 6-measure sections by a double bar line. Above the first staff, there are exclamation marks above measures 1, 2, 3, 7, and 8.

Handwritten musical score for the song "Вздох" (Exhale) by A. Kopylov. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The music consists of six measures. The first measure has a quarter note G4 (labeled 'a') and a quarter rest. The second measure has a quarter note A4 (labeled 'c') and a quarter rest. The third measure has a quarter note B4 (labeled 'a') and a quarter rest. The fourth measure has a quarter note C5 (labeled 'c') and a quarter rest. The fifth measure has a quarter note D5 (labeled 'a') and a quarter rest. The sixth measure has a quarter note E5 (labeled 'c') and a quarter rest. The lyrics "Вздох" are written below the staff. The composer's name "А. Копылов" is written at the bottom right.

[illegible]

Handwritten musical notation for a song. The notation is on a five-line staff. The first measure contains a single note 'a'. The second measure contains a note 'a' with a fermata above it. The third measure contains a note 'a' with a fermata above it. The fourth measure contains a note 'a' with a fermata above it. The fifth measure contains a note 'a' with a fermata above it. The sixth measure contains a note 'a' with a fermata above it. The seventh measure contains a note 'a' with a fermata above it. The eighth measure contains a note 'a' with a fermata above it. The ninth measure contains a note 'a' with a fermata above it. The tenth measure contains a note 'a' with a fermata above it. The eleventh measure contains a note 'a' with a fermata above it. The twelfth measure contains a note 'a' with a fermata above it. The thirteenth measure contains a note 'a' with a fermata above it. The fourteenth measure contains a note 'a' with a fermata above it. The fifteenth measure contains a note 'a' with a fermata above it. The sixteenth measure contains a note 'a' with a fermata above it. The seventeenth measure contains a note 'a' with a fermata above it. The eighteenth measure contains a note 'a' with a fermata above it. The nineteenth measure contains a note 'a' with a fermata above it. The twentieth measure contains a note 'a' with a fermata above it. The notation is written in a simple, handwritten style.

END

Handwritten musical notation on a four-line staff. The notation includes notes with stems and flags, and dynamic markings. Above the staff, there are notes with stems and flags, and a note with a stem and a flag. To the right of the staff, there is a note with a stem and a flag, and a note with a stem and a flag. The notation is as follows:

Notes with stems and flags: f , a , a , a , a

Dynamic markings: pp , p , pp

Notes with stems and flags: a , a , a , a

Handwritten text: $(d. = !.)$

MEDLEY (concl.)

