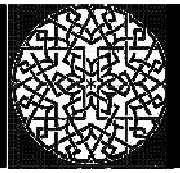
20 pieces for solo lute

Composed by Joaquim Bogunyà Chesa

Second Edition



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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 !

Joaquim Bogunyà Chesa December 2017

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

"Divina cosa es luego la musica y muy provechosa y necesaria para el honbre, 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.

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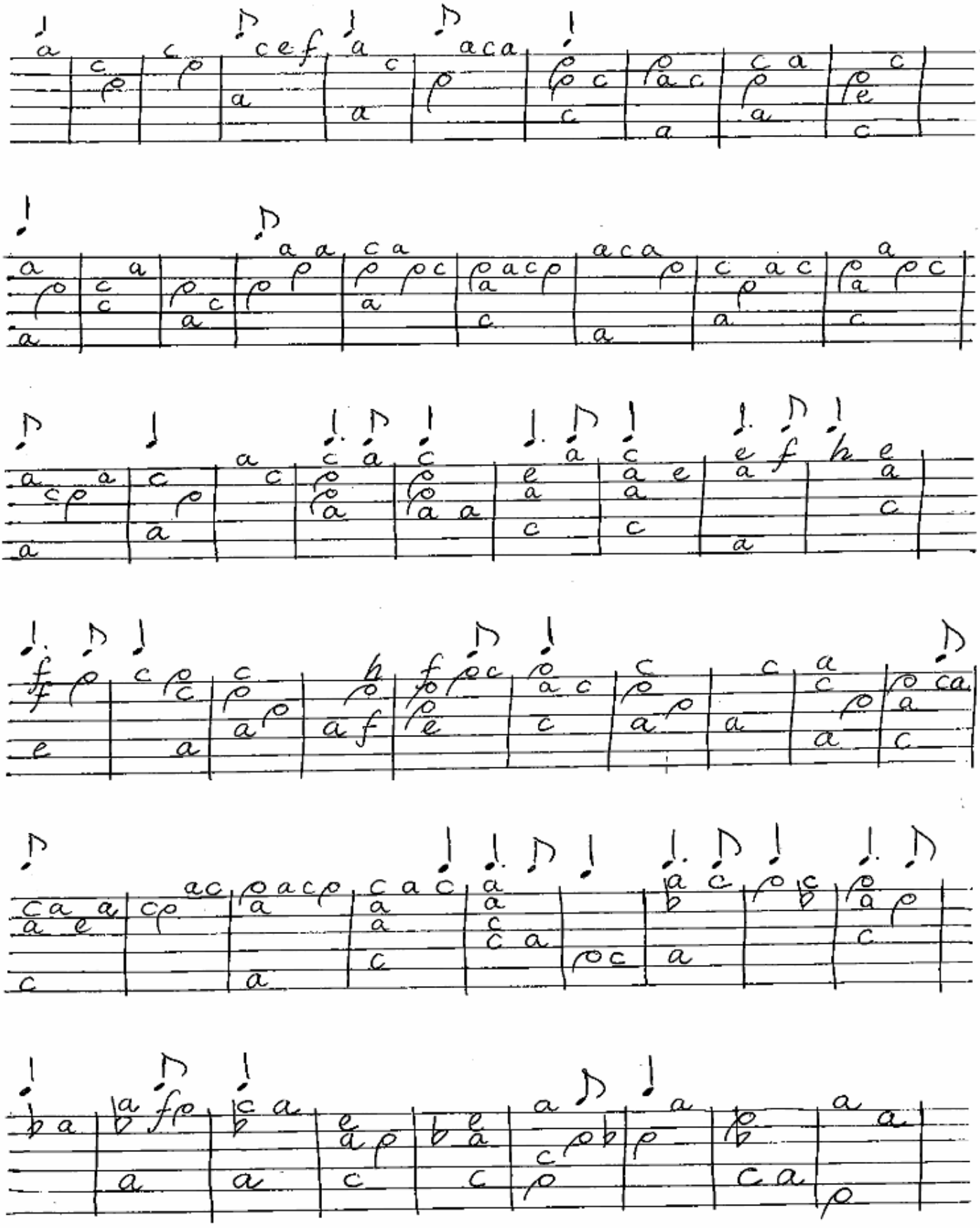
FANTASIA No 3 ⑦=D



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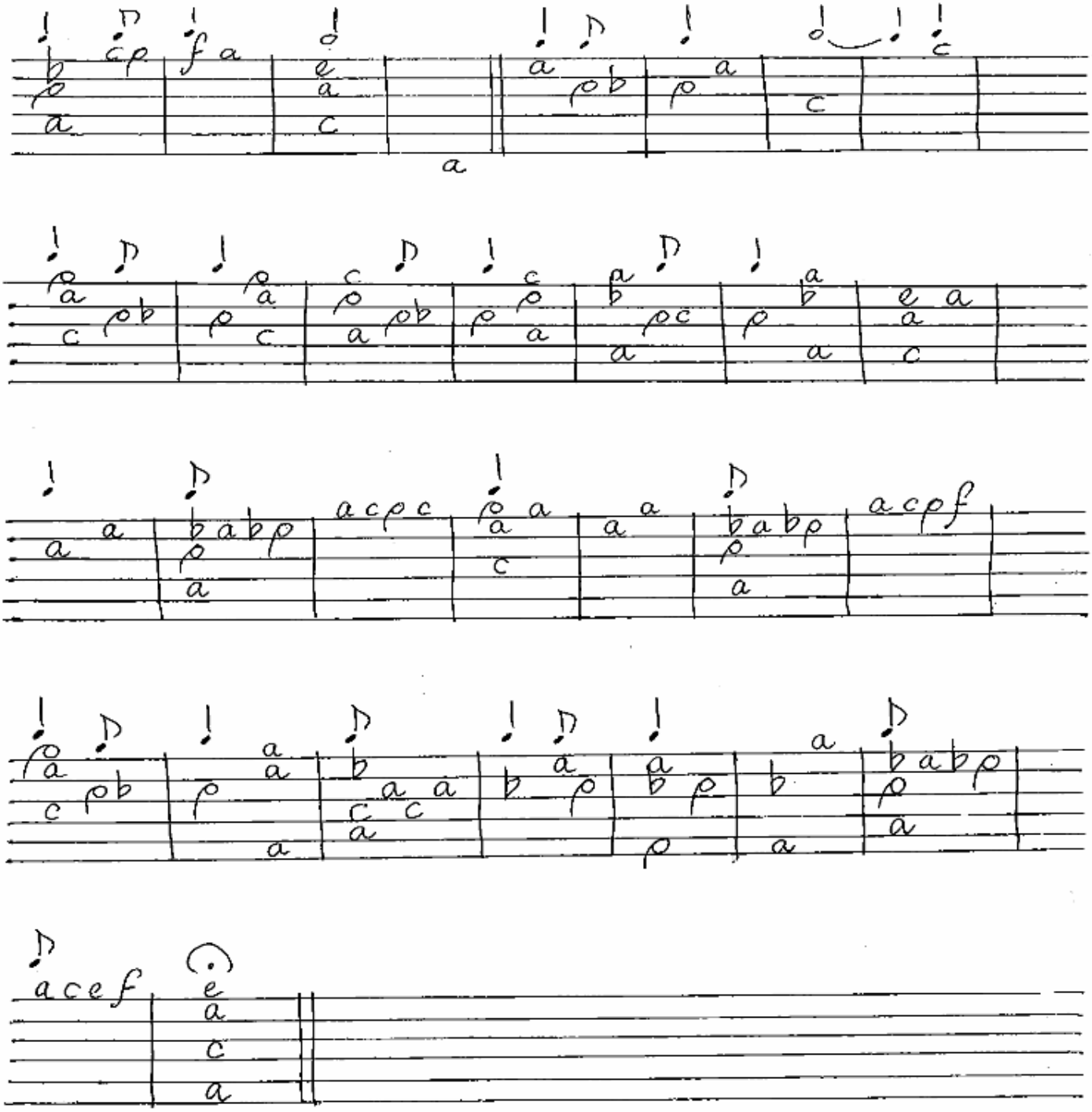
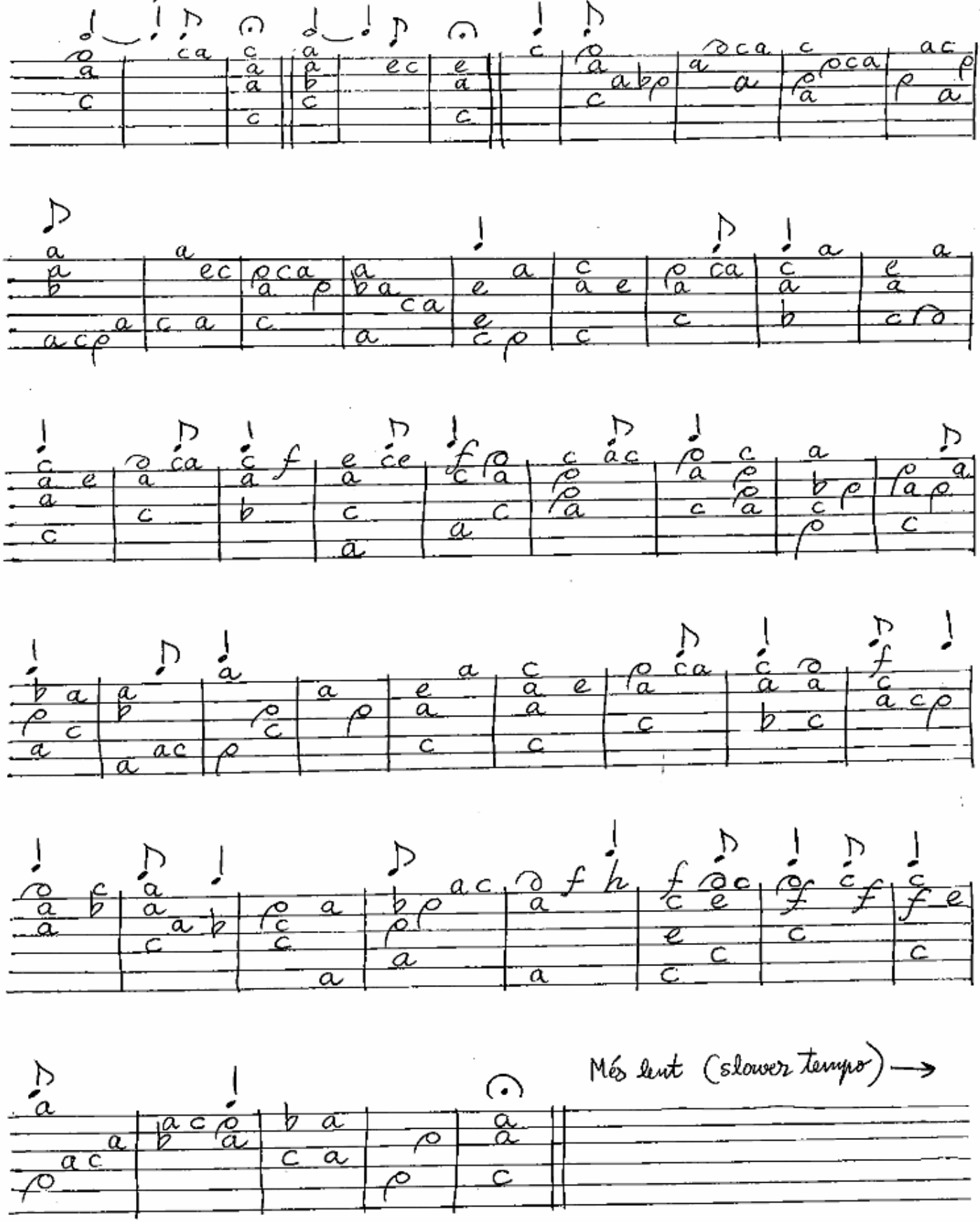


FANTASIA No 6

Lent (slow)



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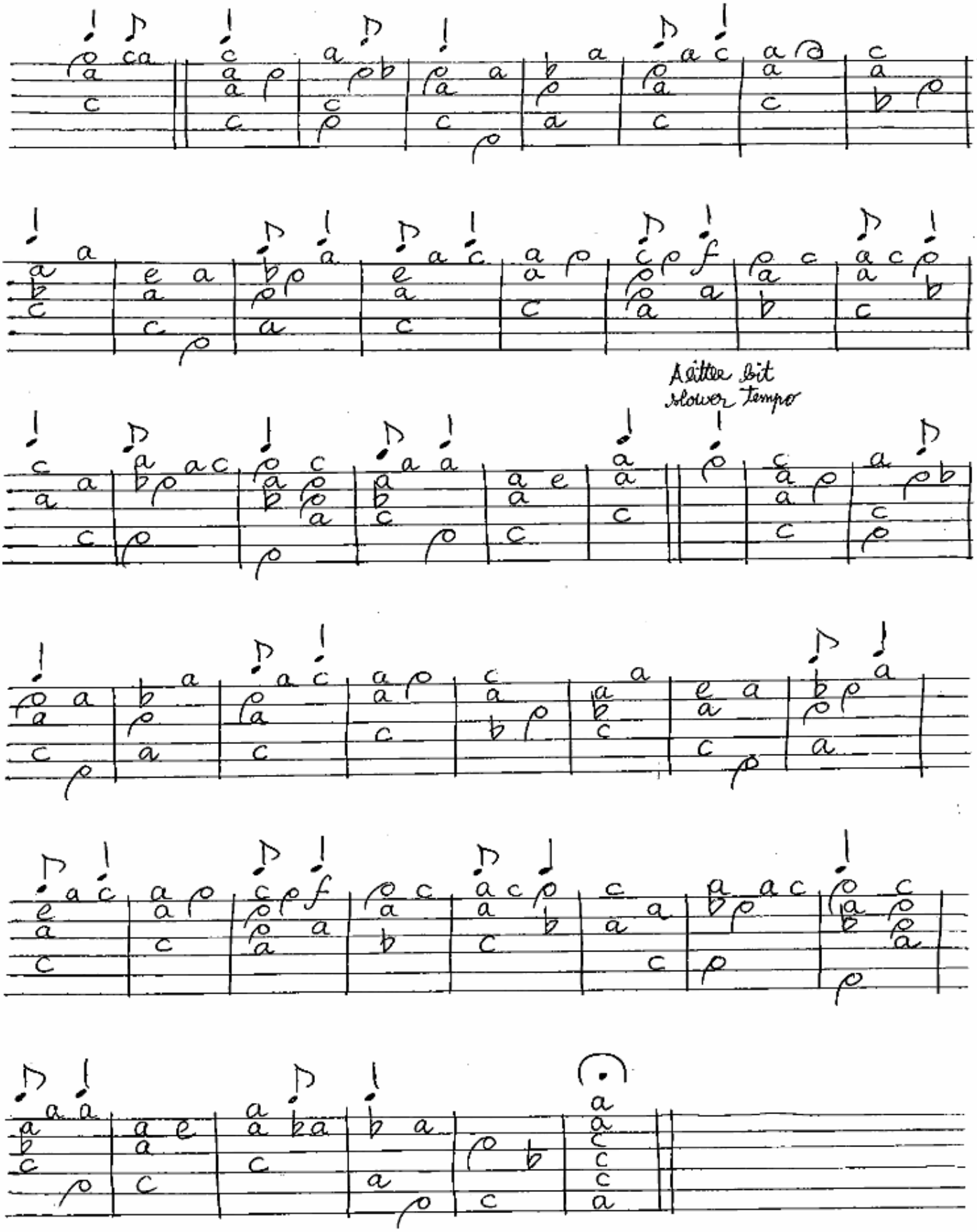
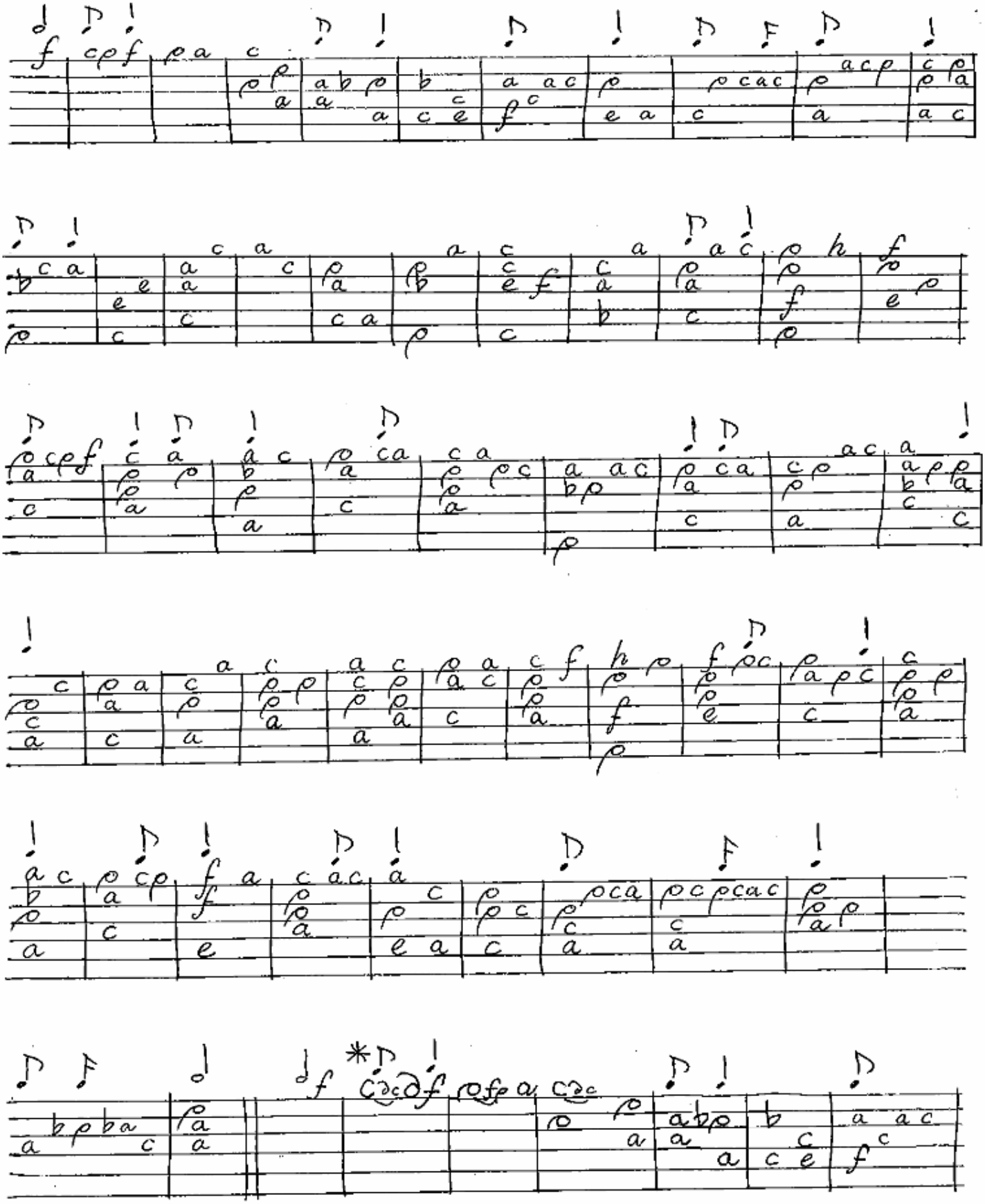
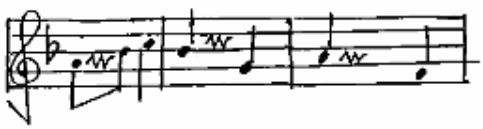


FANTASIA No 7

Like a dance



* Upper mordents or ancient trills →



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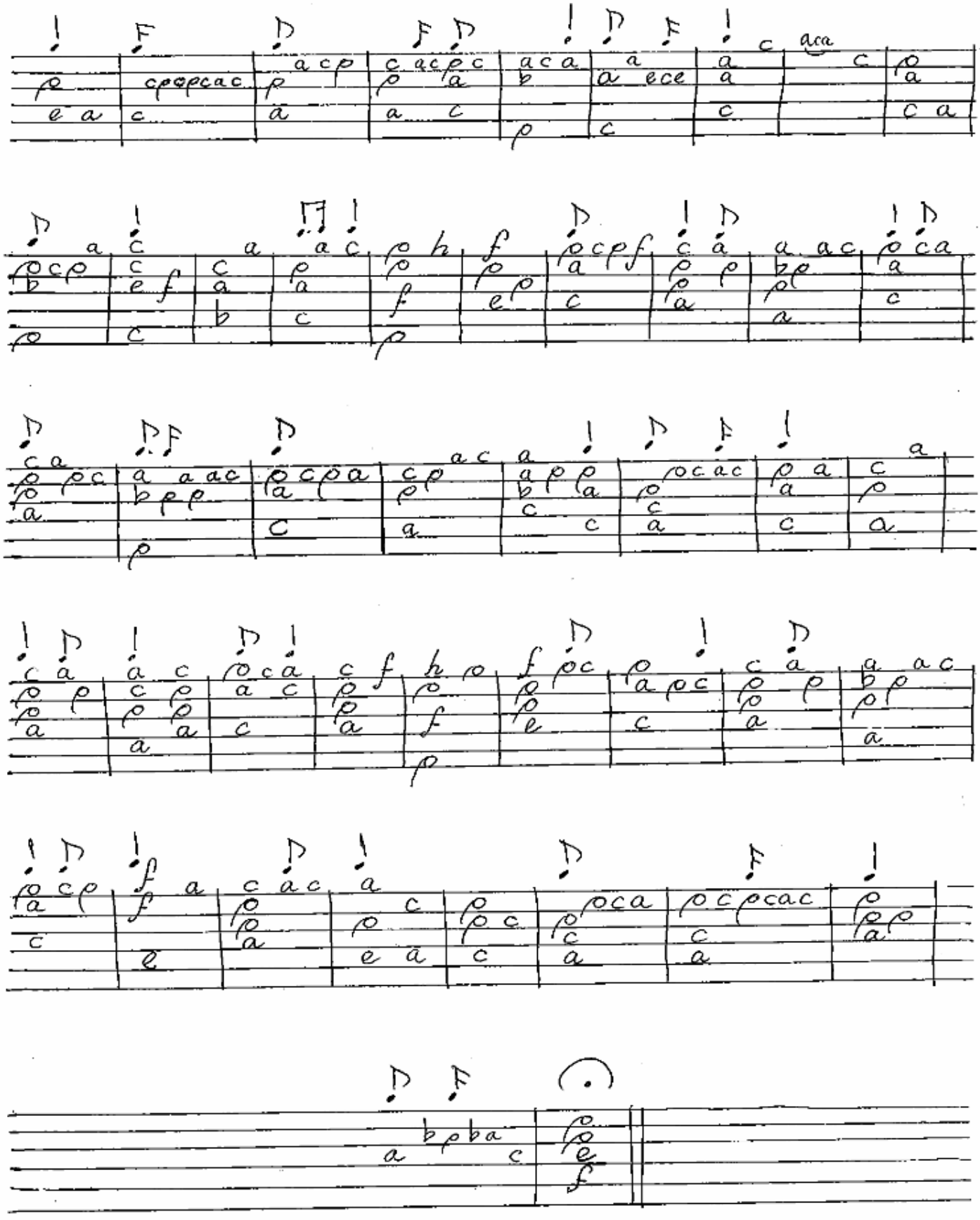

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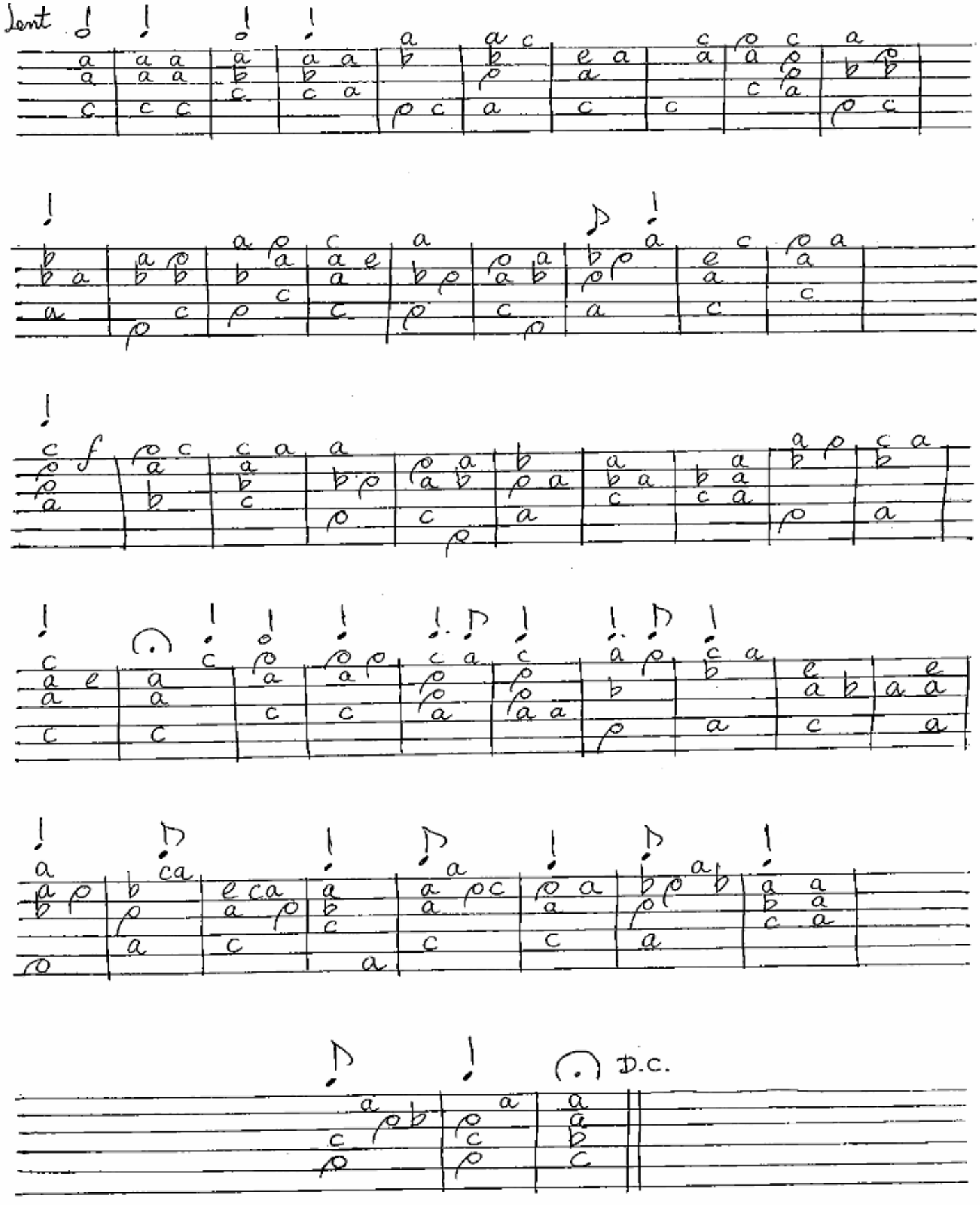

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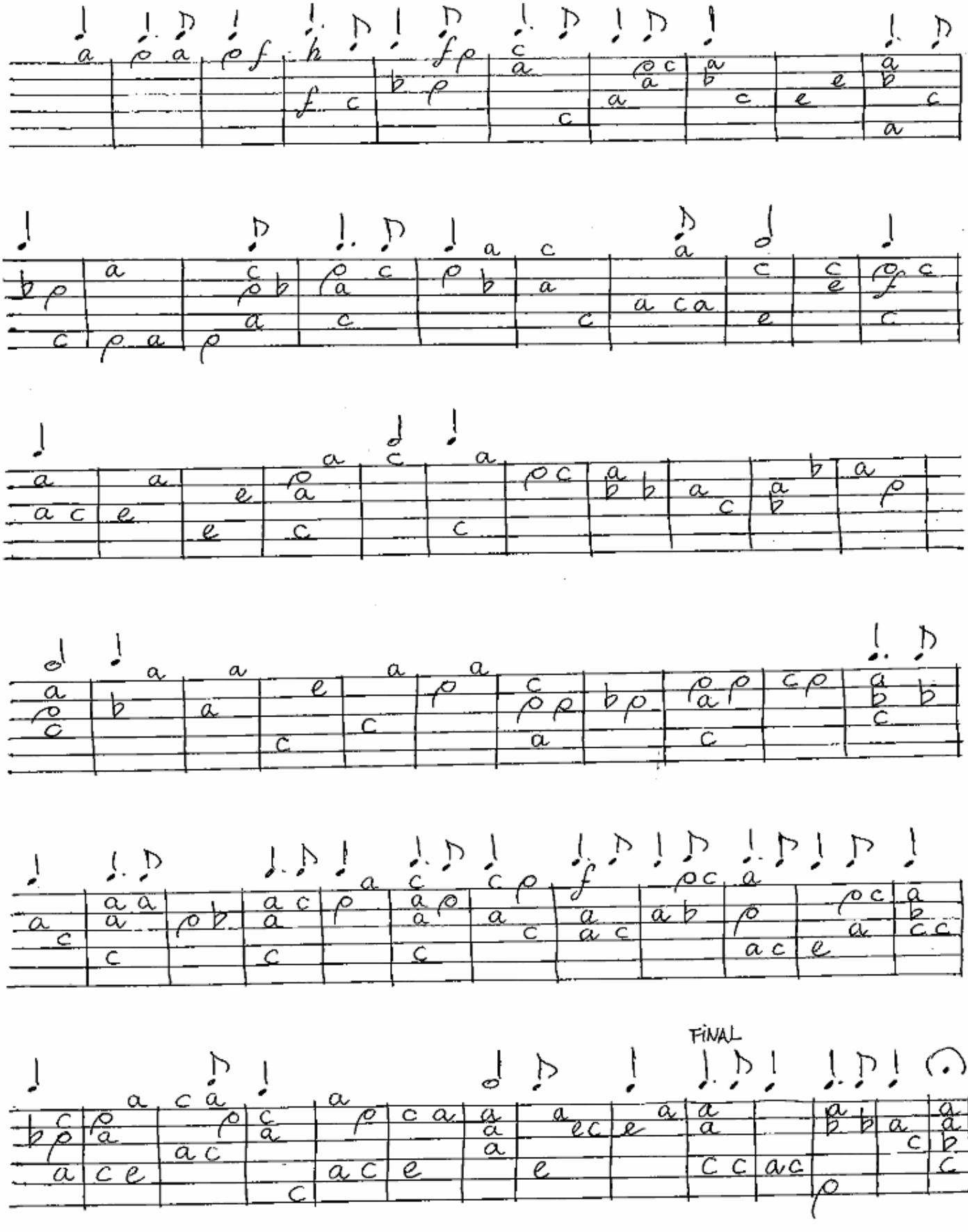

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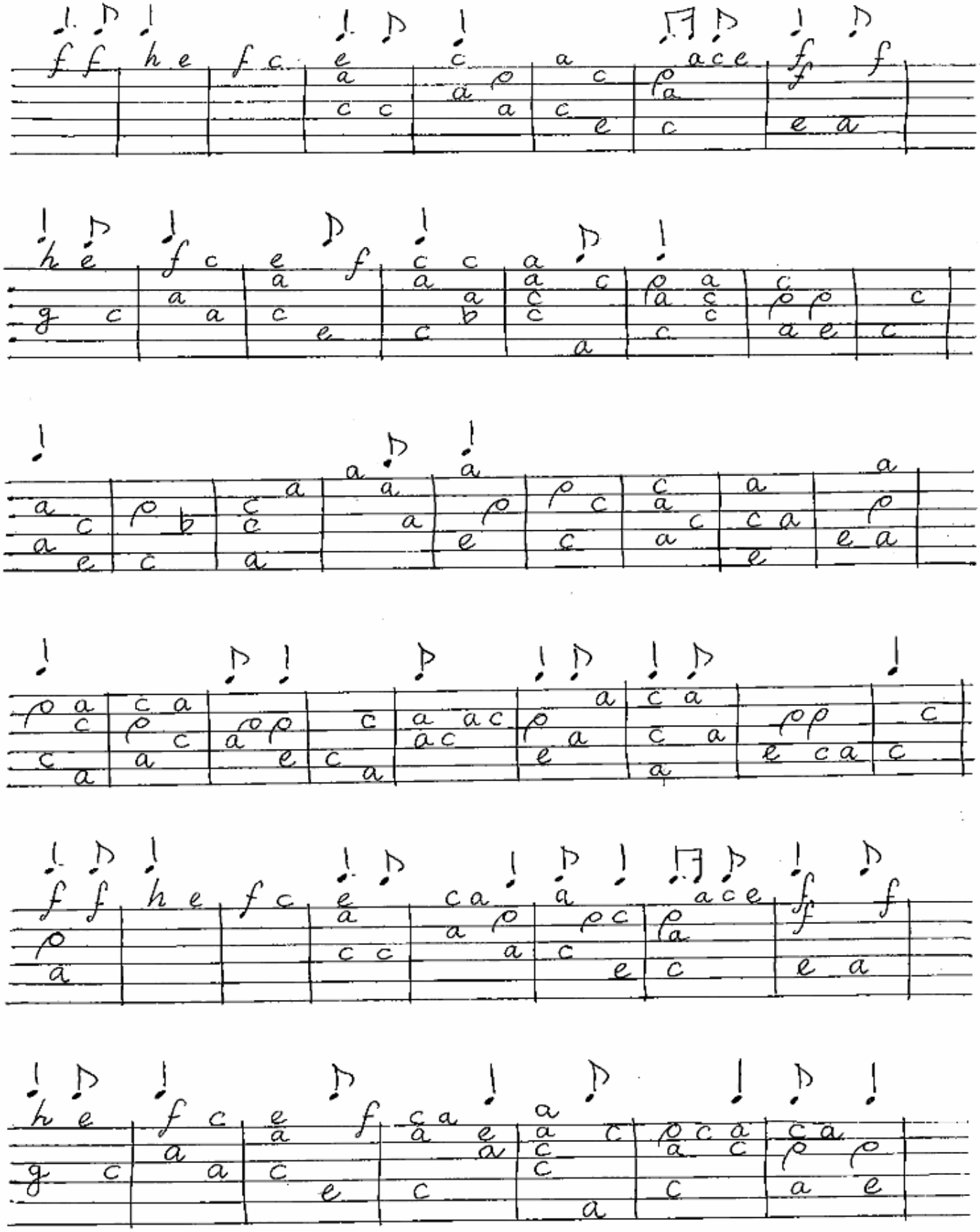

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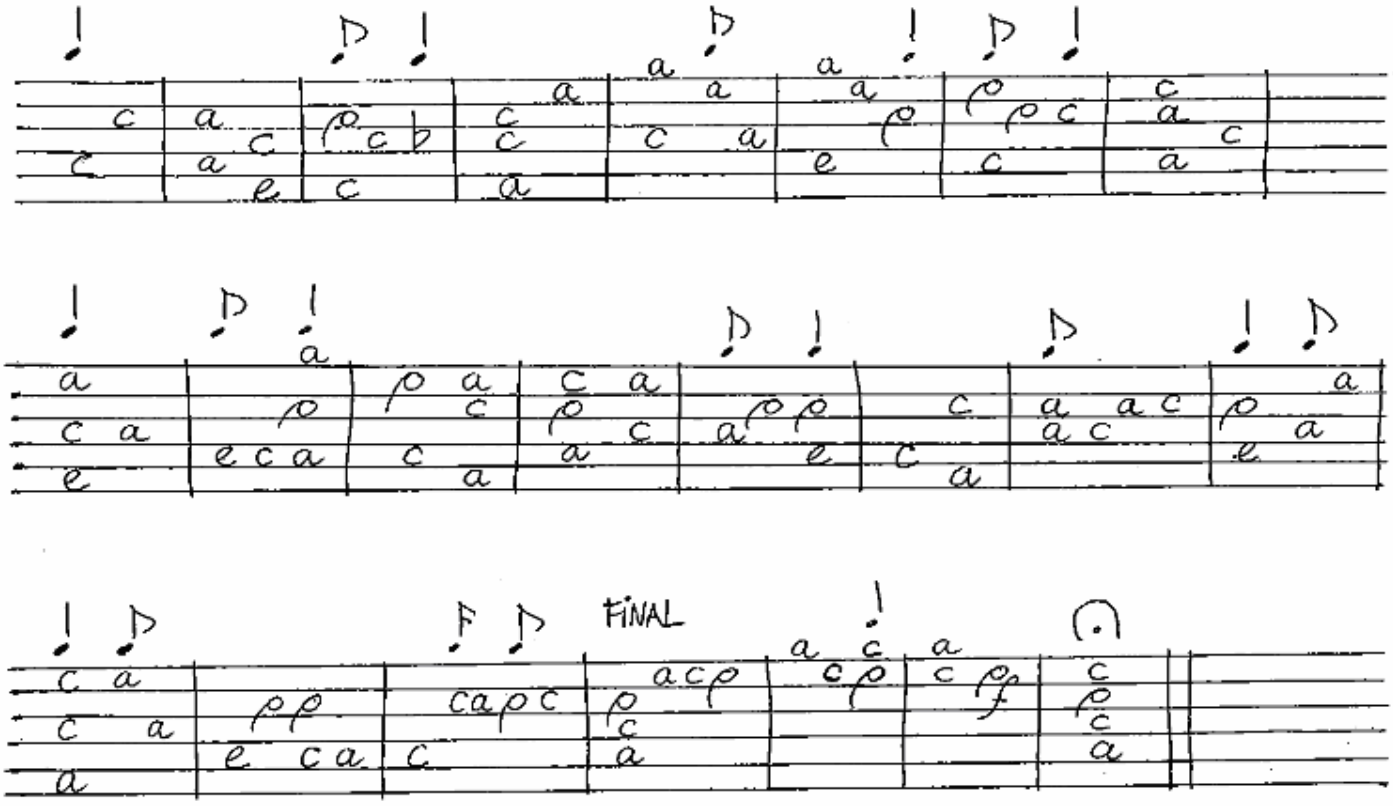
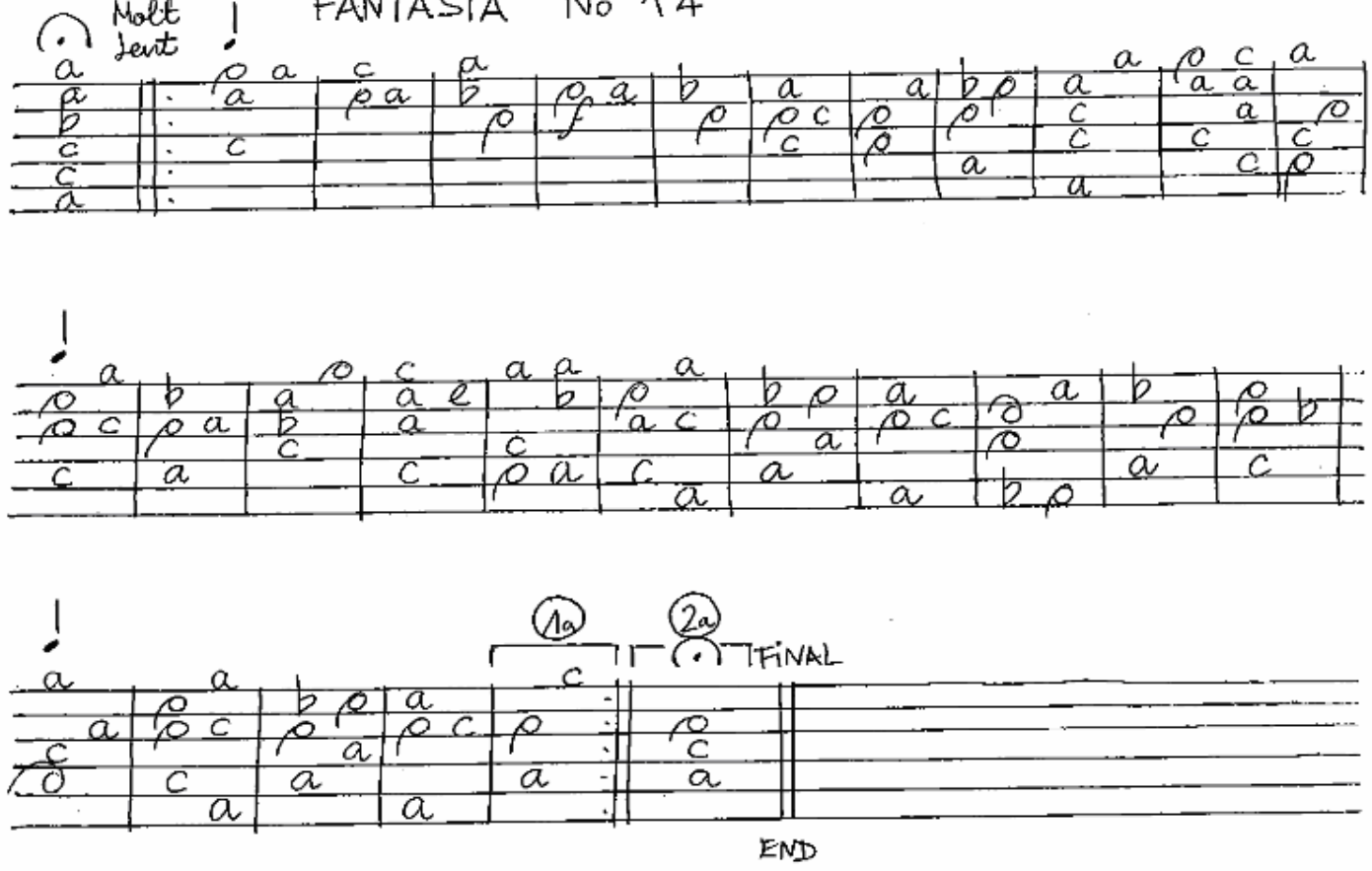


Molt lent

FANTASIA No 14



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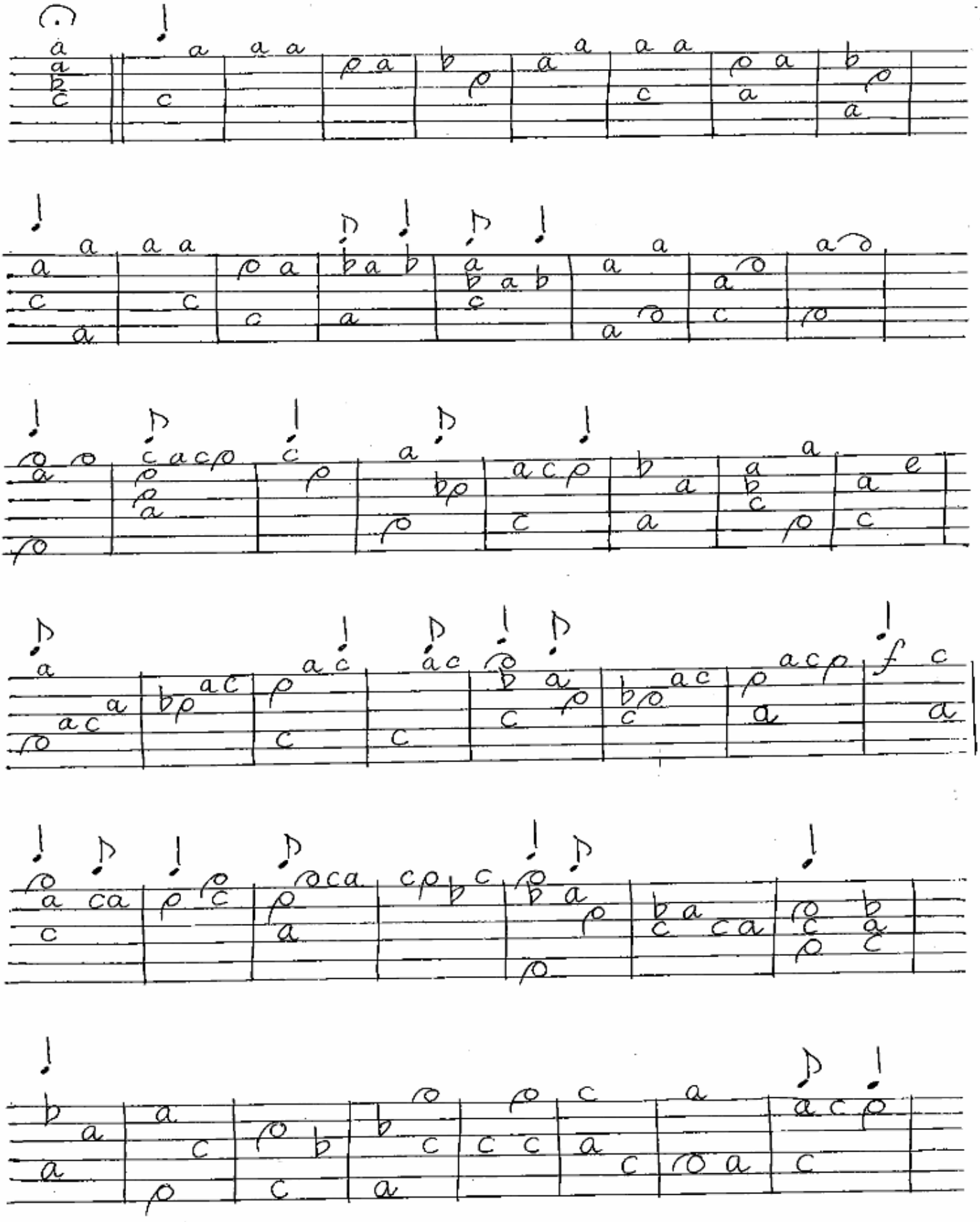

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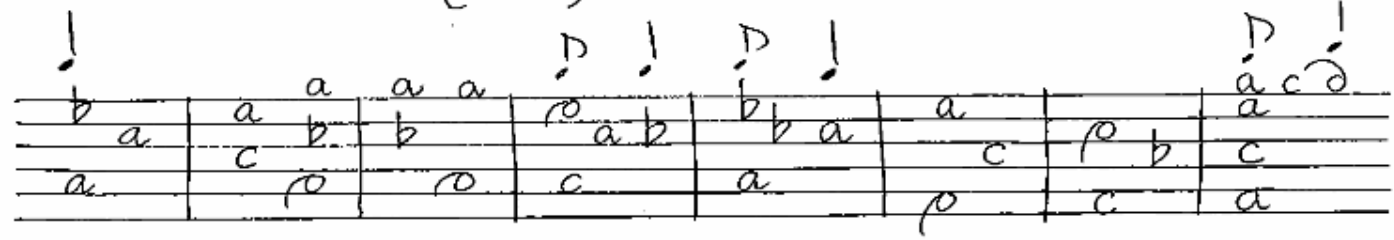
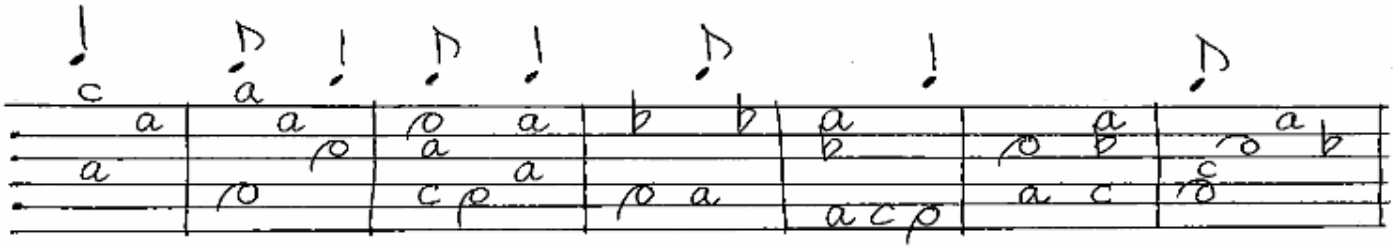
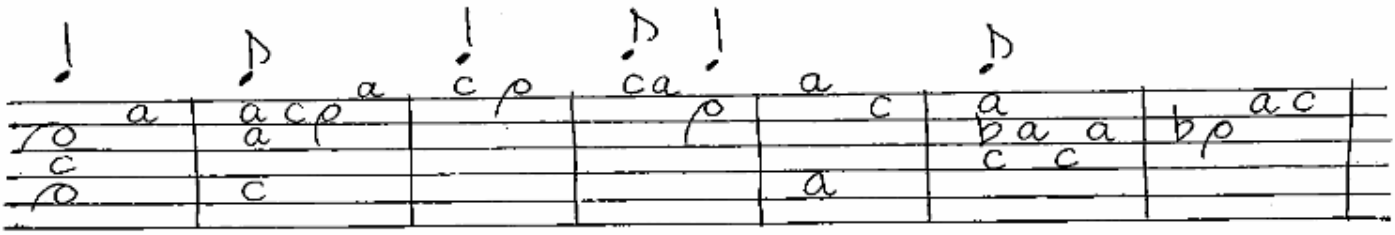
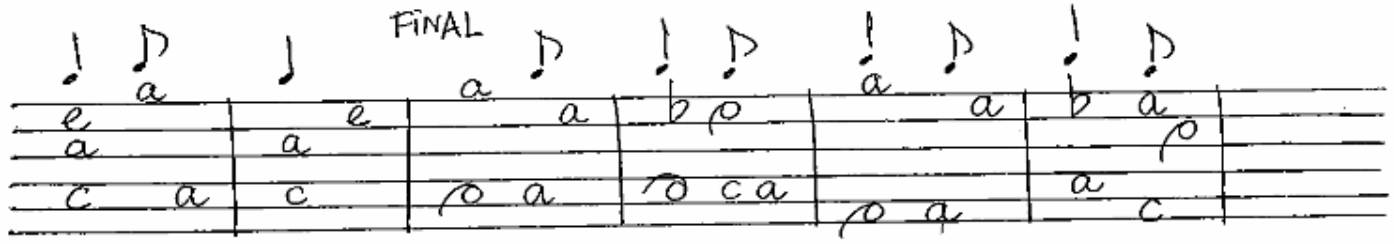






FINAL



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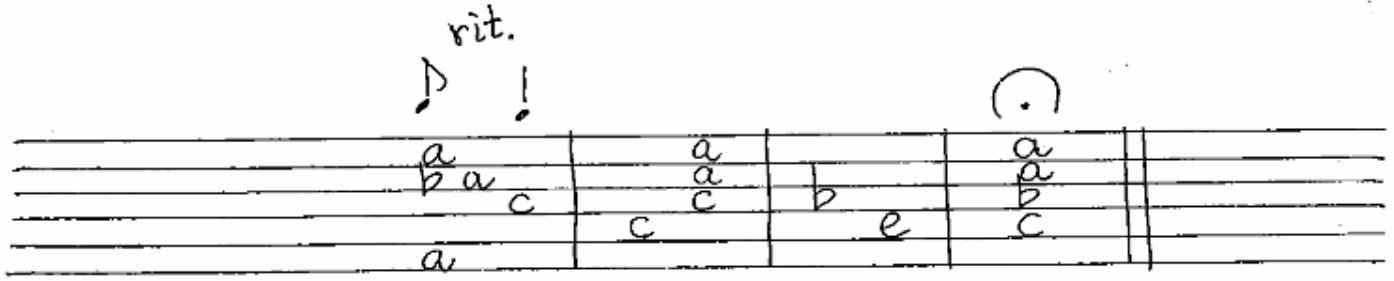
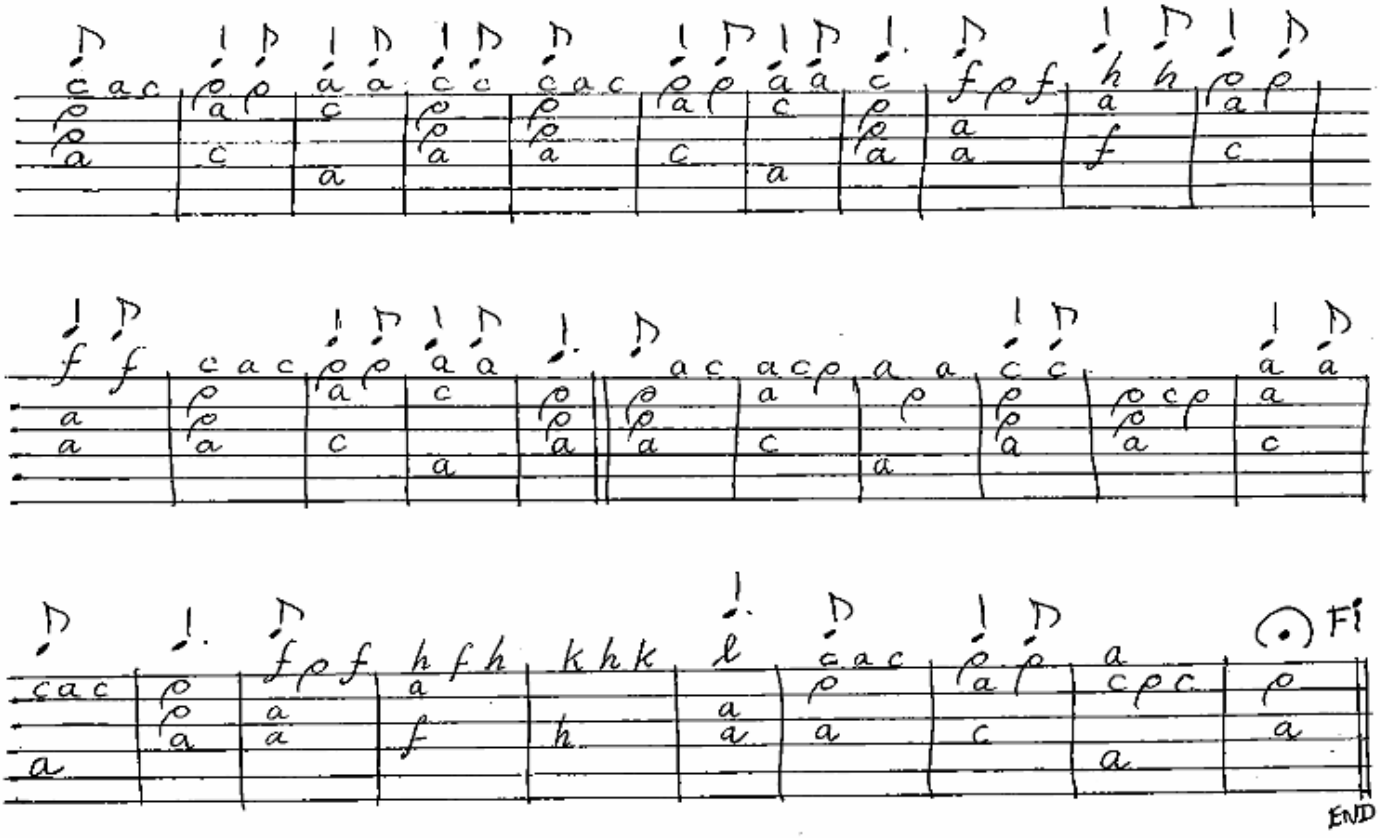


CANARIOS



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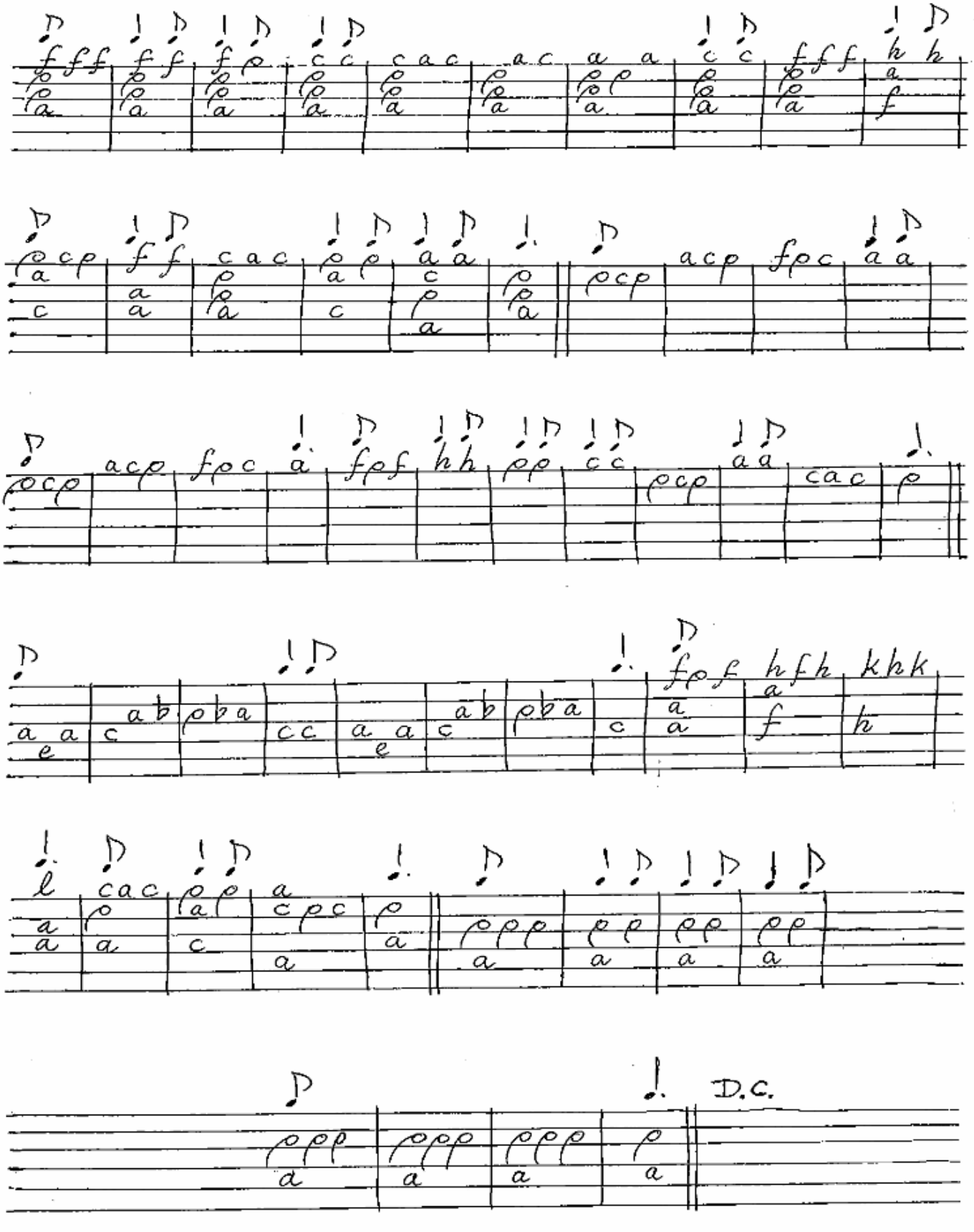


D.C.

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.

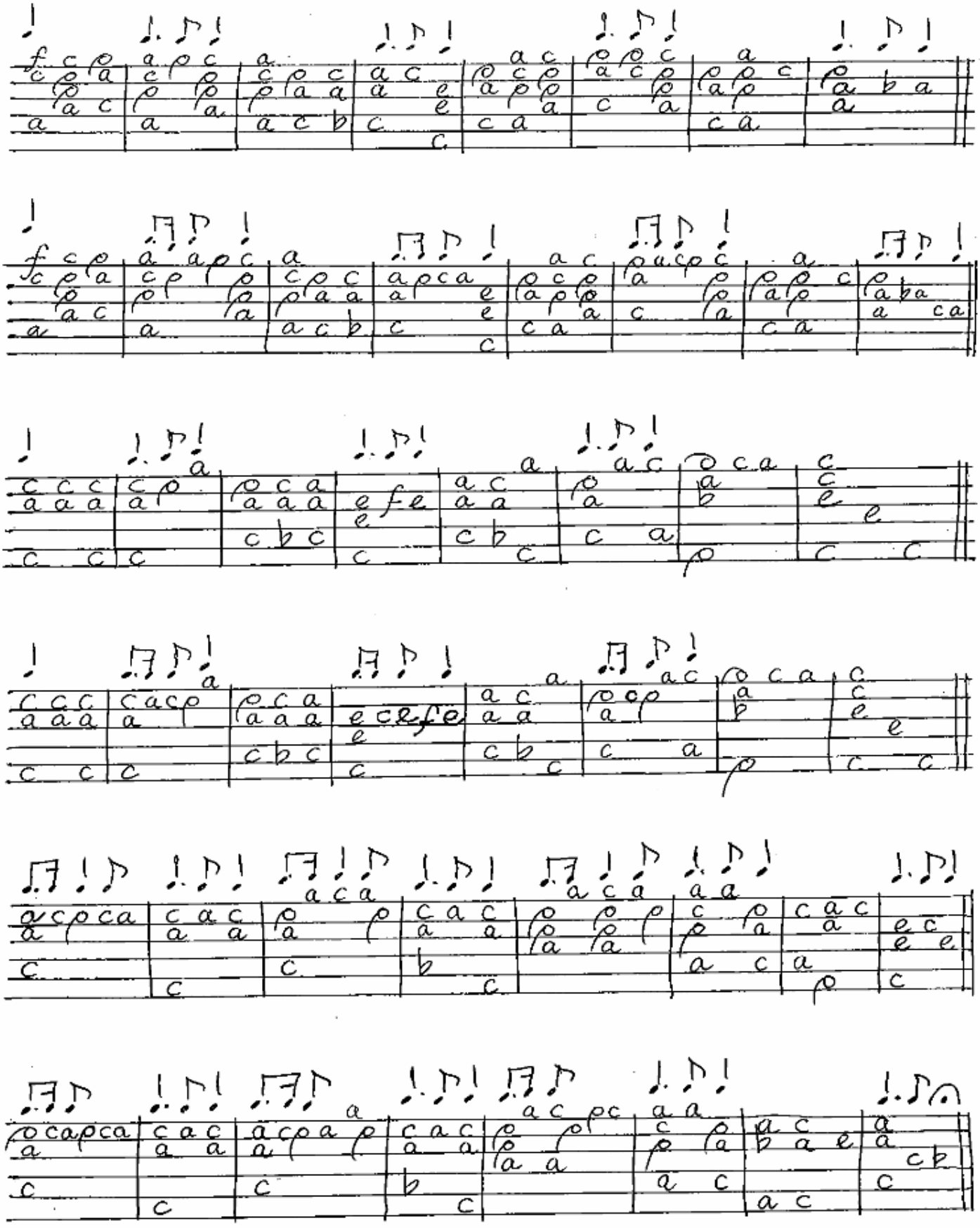
Then, the time will have come for the songs. All songs herein contained were born as lute solos and they wouldn't be turned into proper songs with their own lyrics until much later.

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.

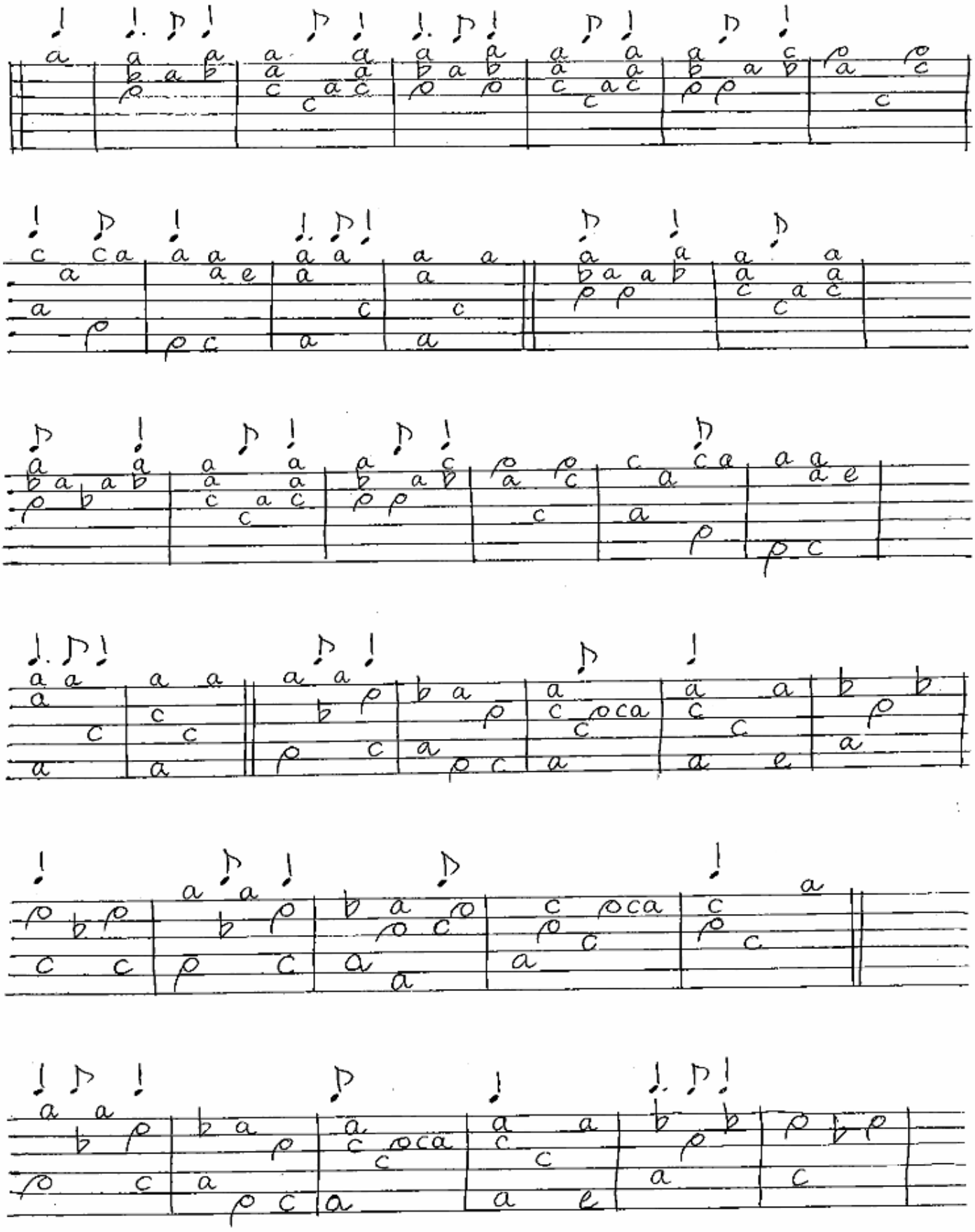
Hope you enjoy the rest of the book, too!

Joaquim Bogunyà Chesa

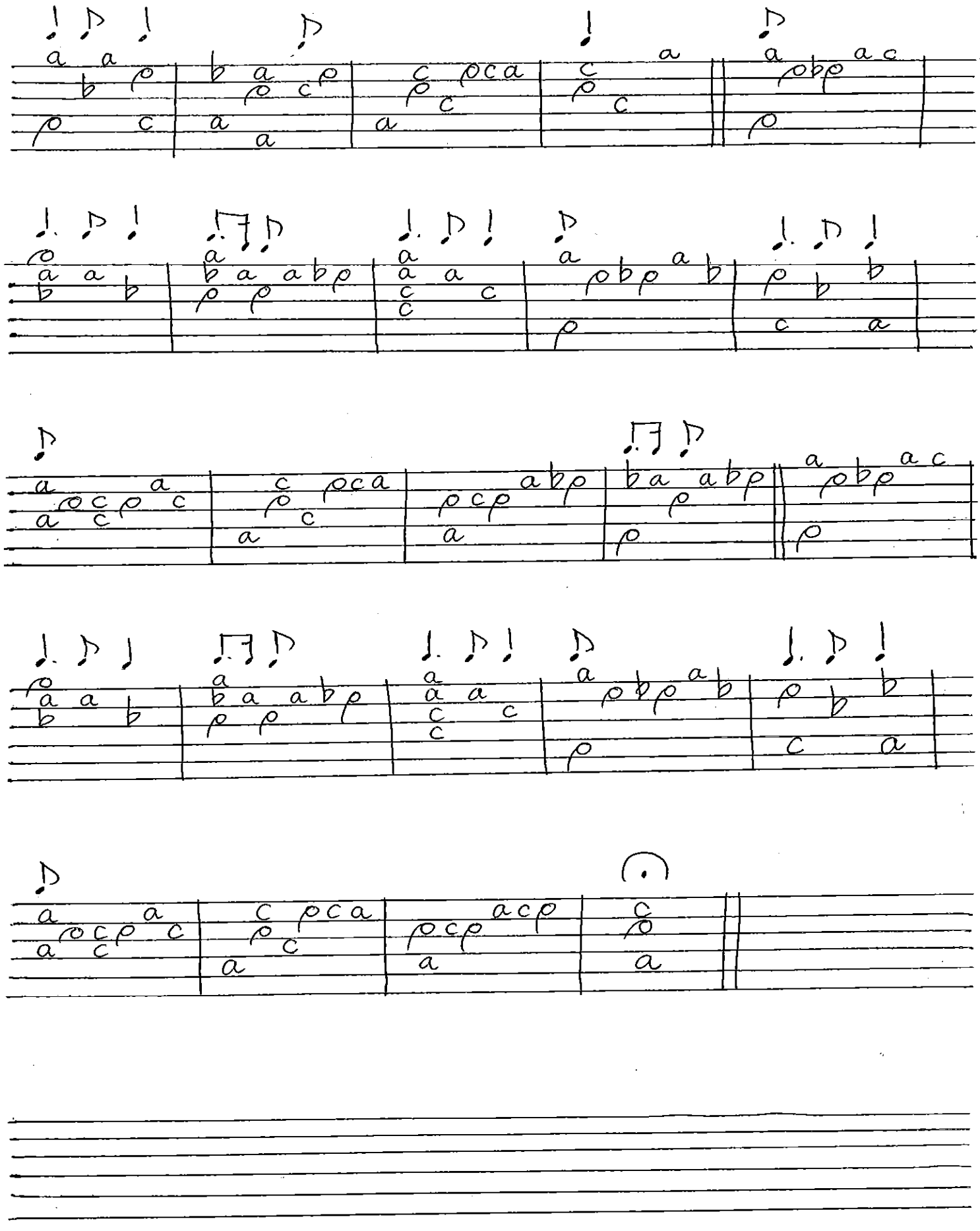
GALLIARD



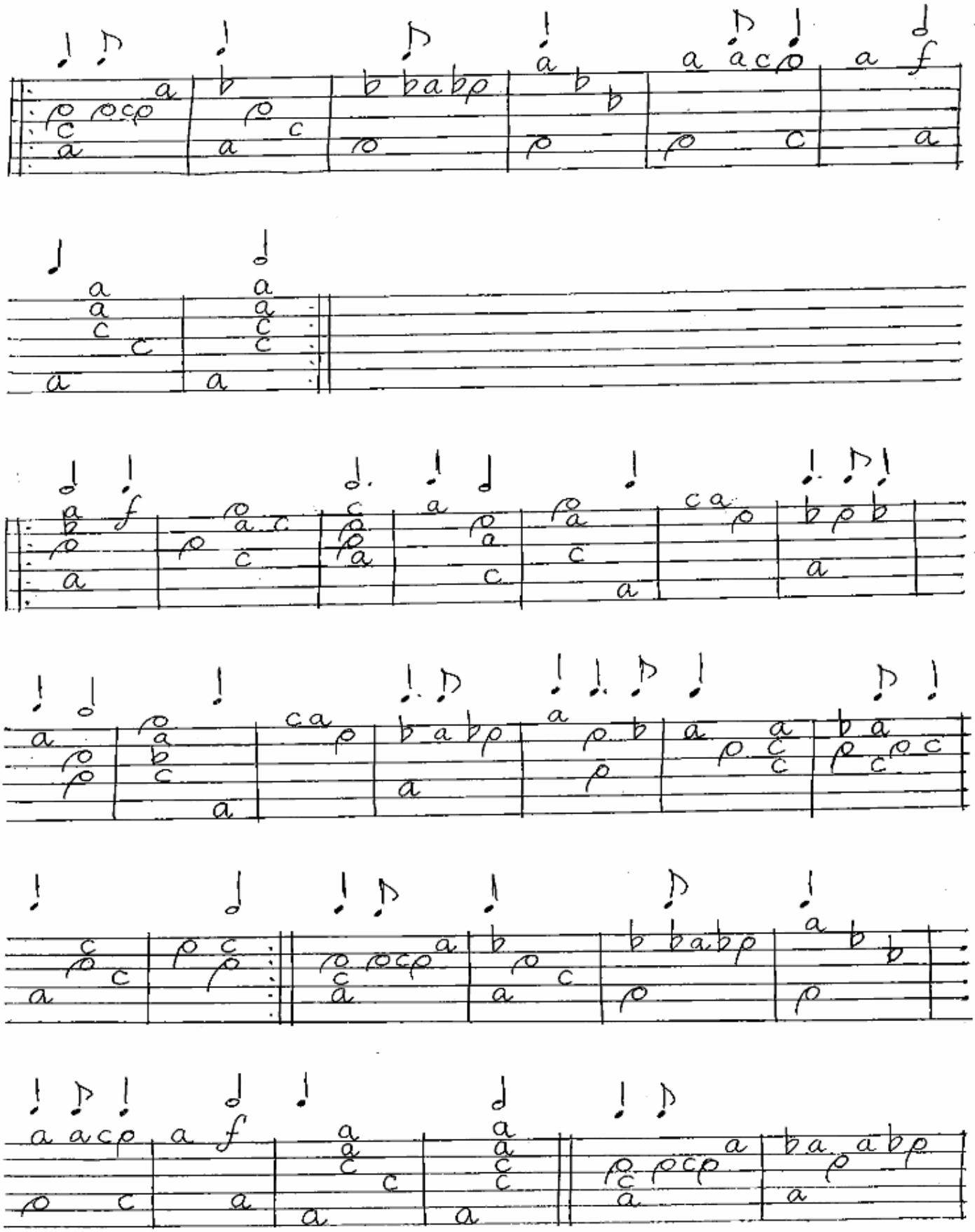
GALLIARD



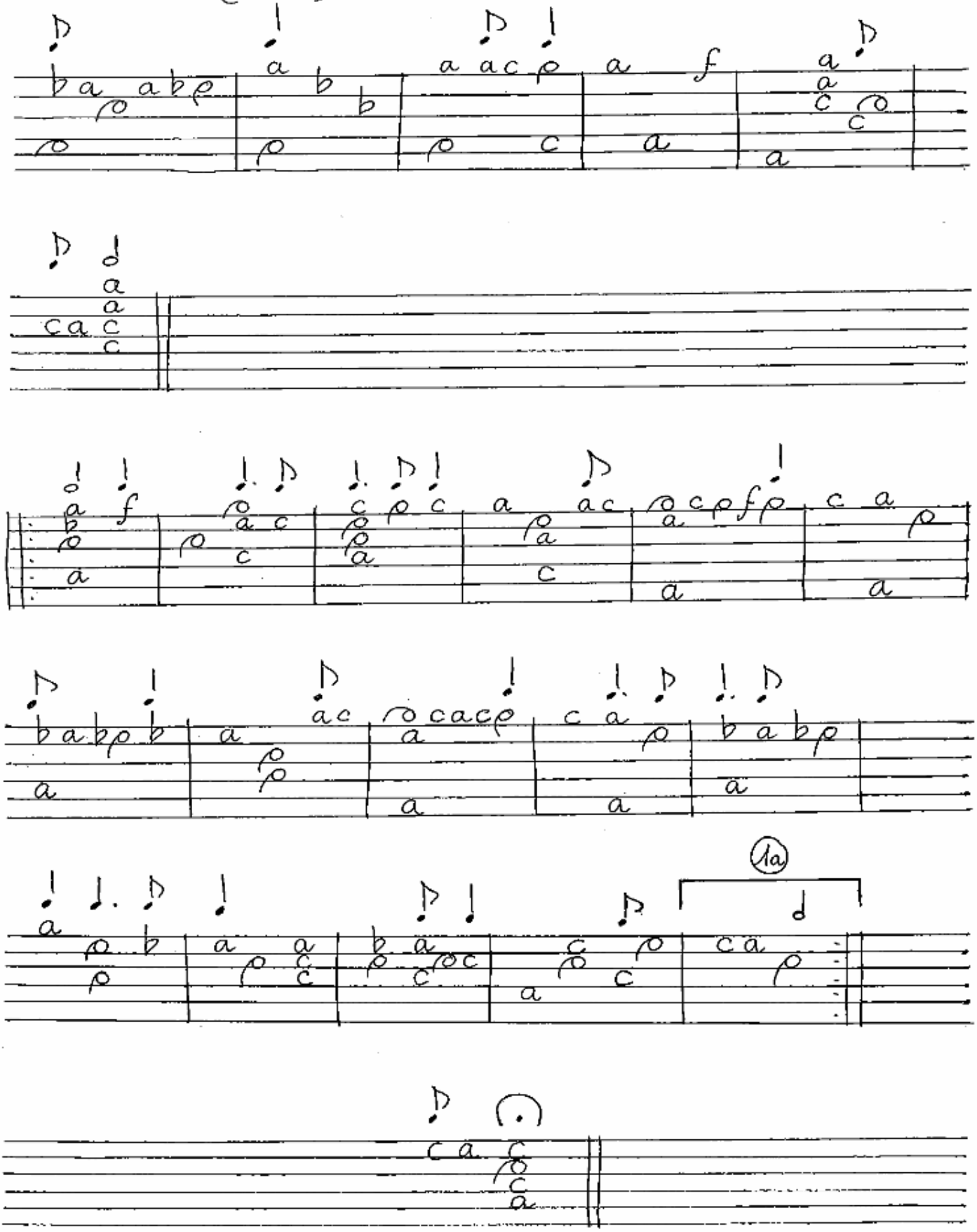
GALLIARD (concl.)



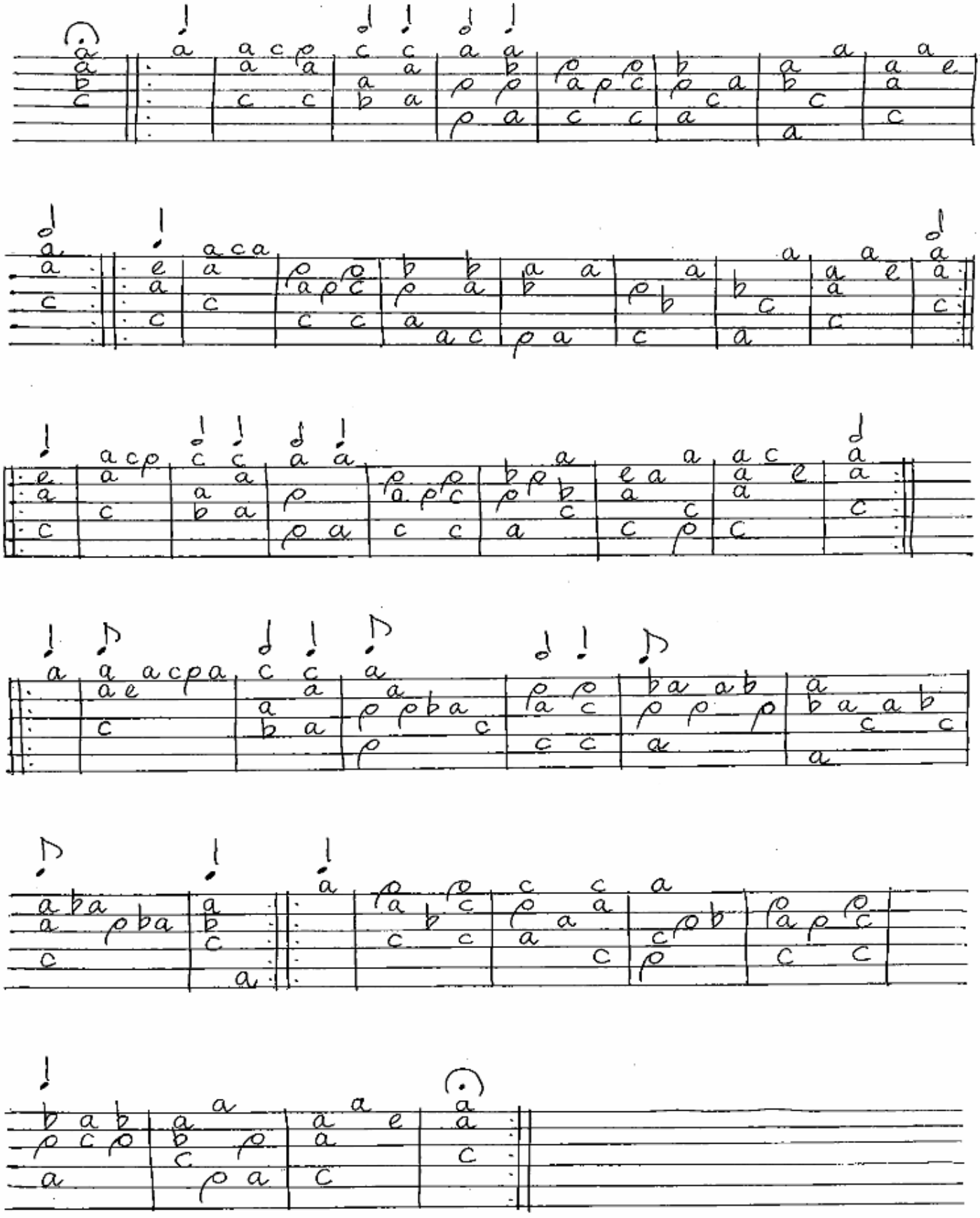
GALLIARD



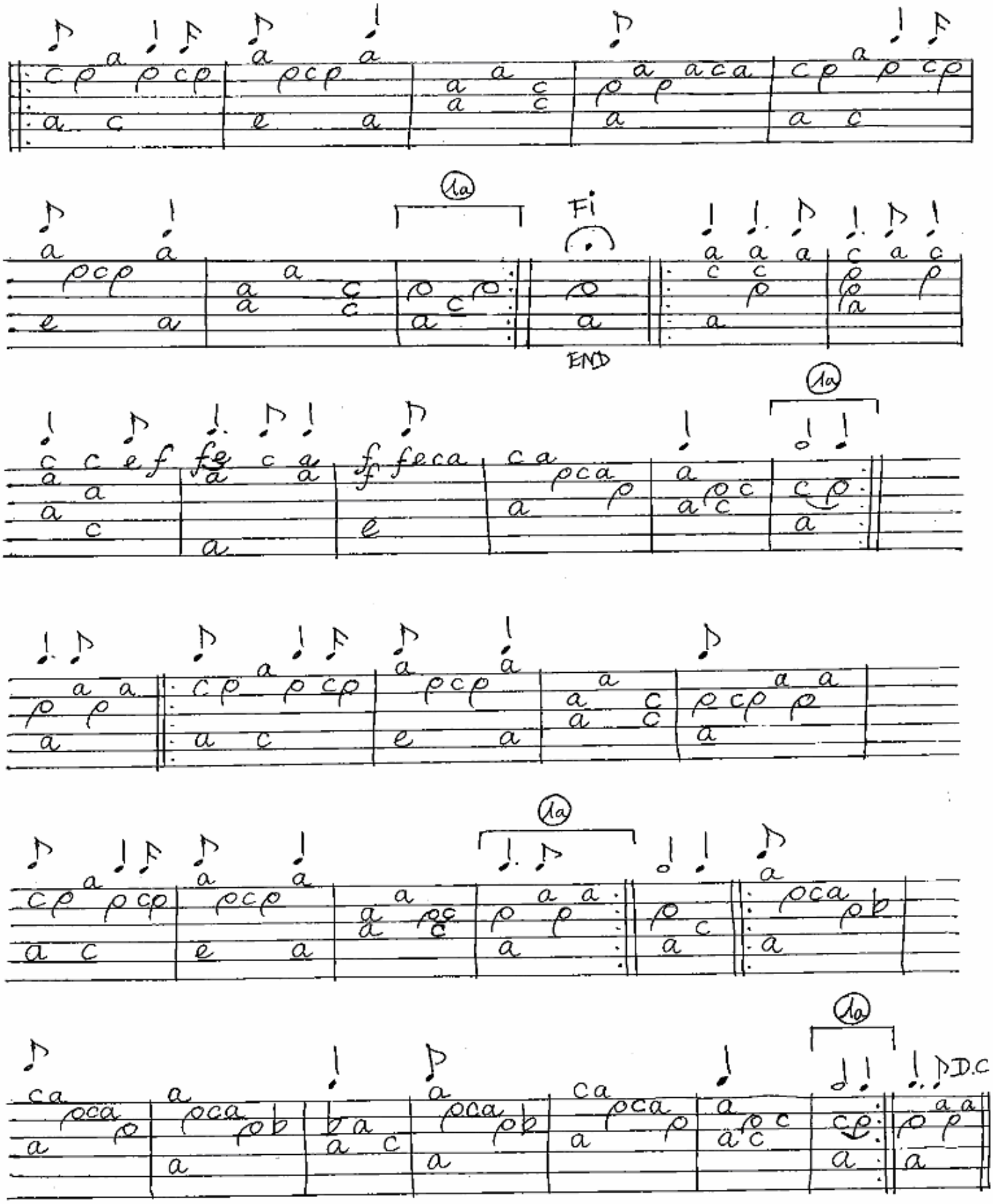
GALLIARD (cont.)



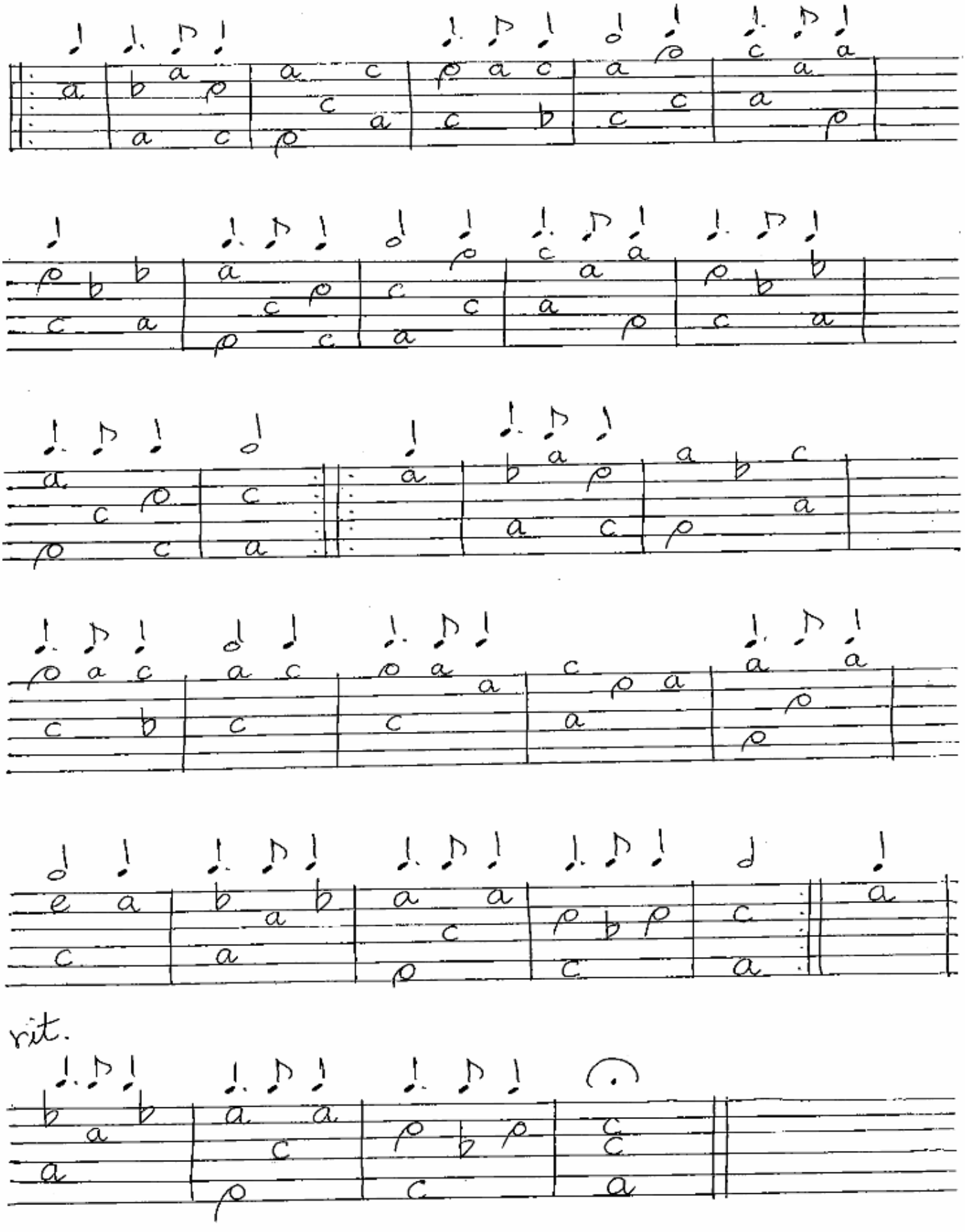
PETITA CHACONNE



MENUET FRANCÈS (a l'estil barroc)



GIGUE



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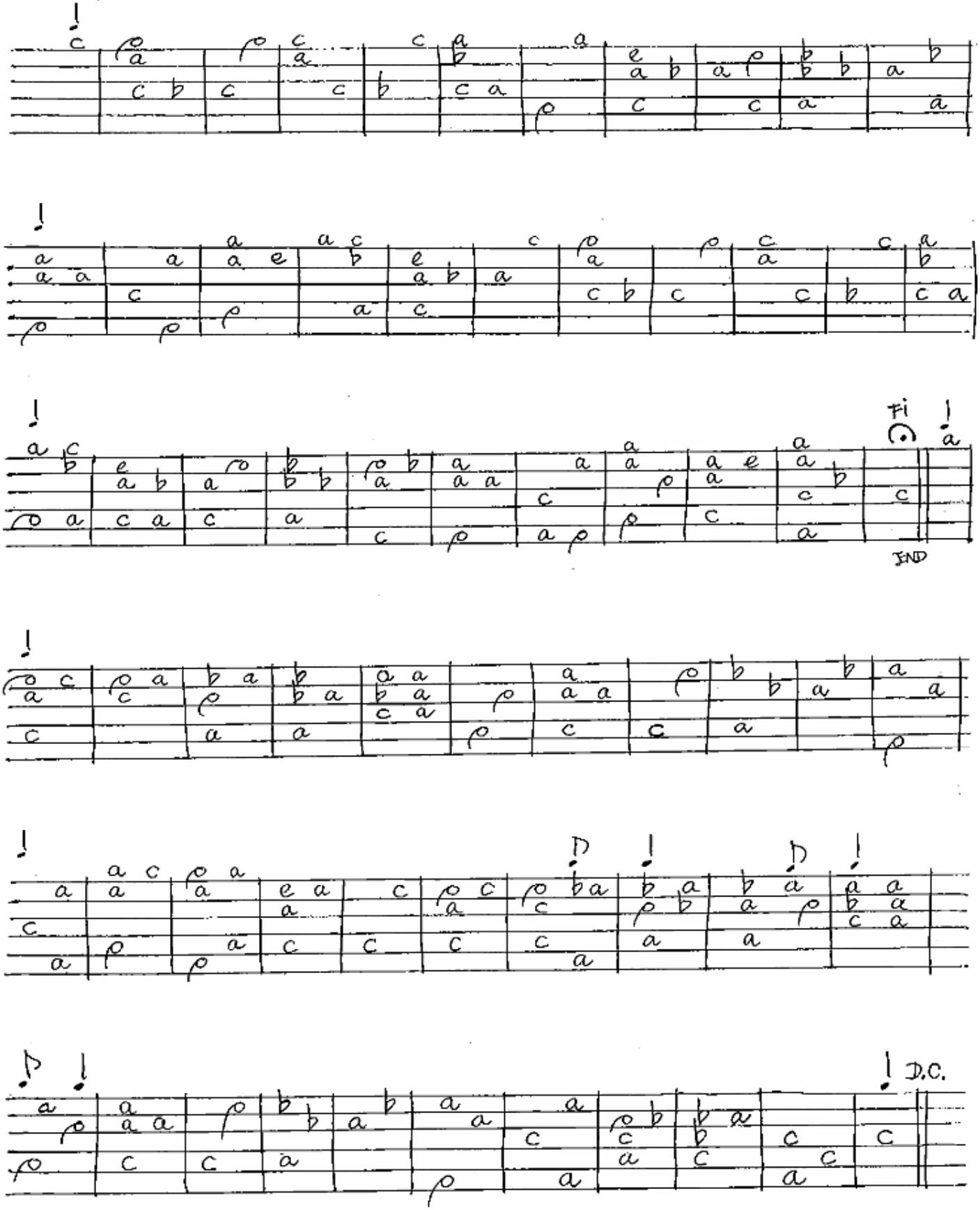
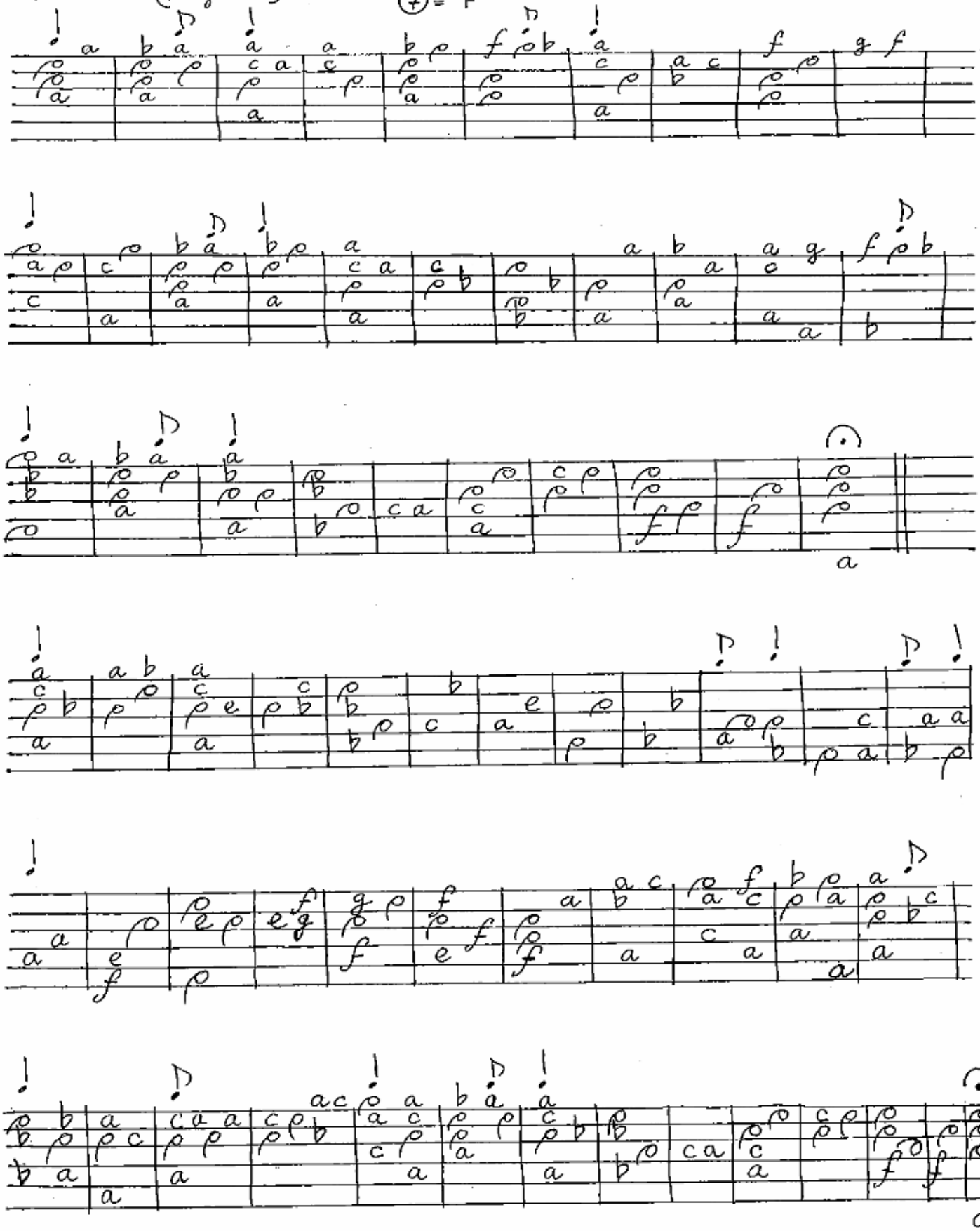
LA PLUJA (THE RAIN)

Lent i plàcid (slow and gentle)



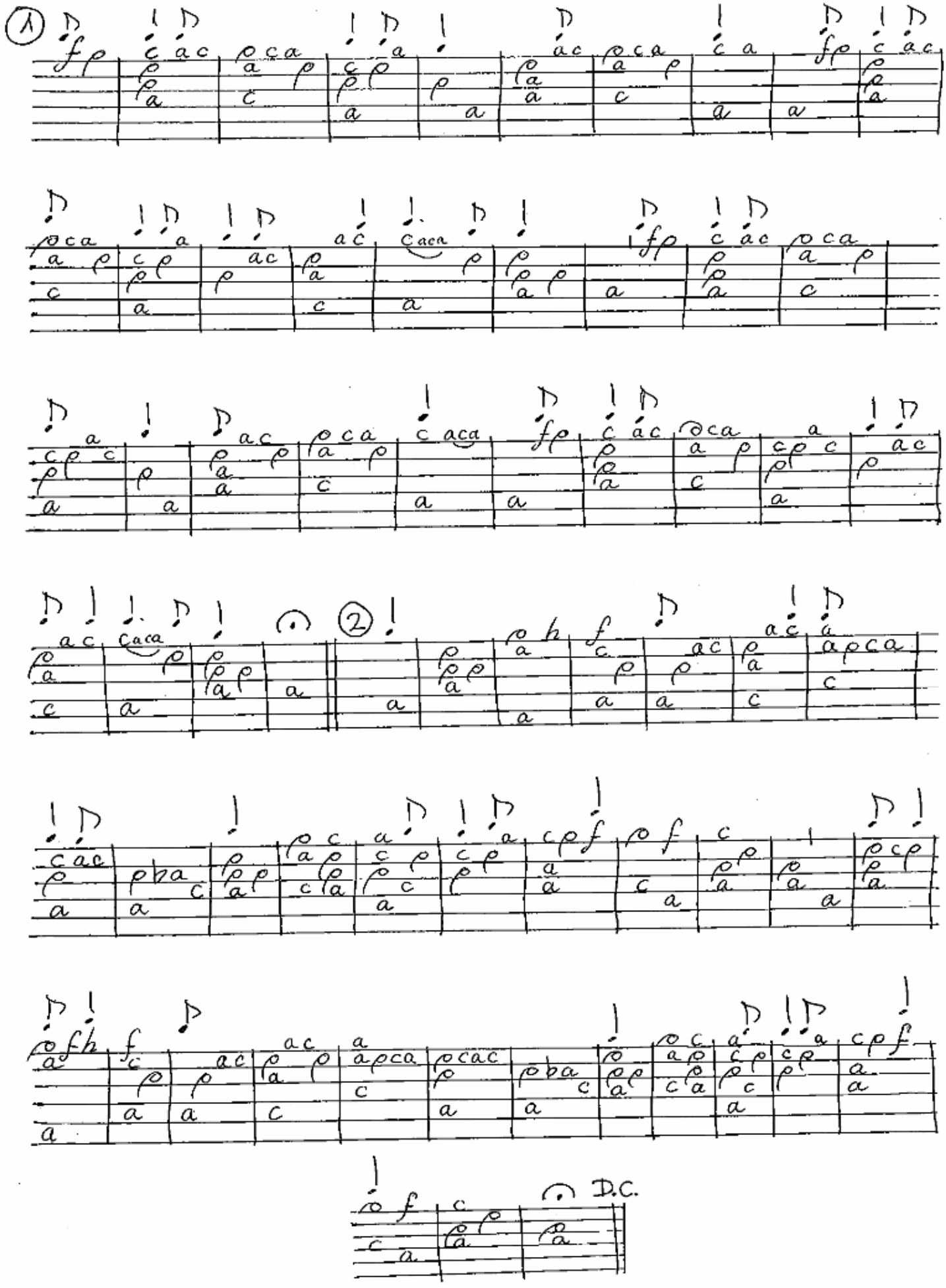
PAISATGE TARDORENC (A LANDSCAPE IN AUTUMN)

Molt lent (very slow)

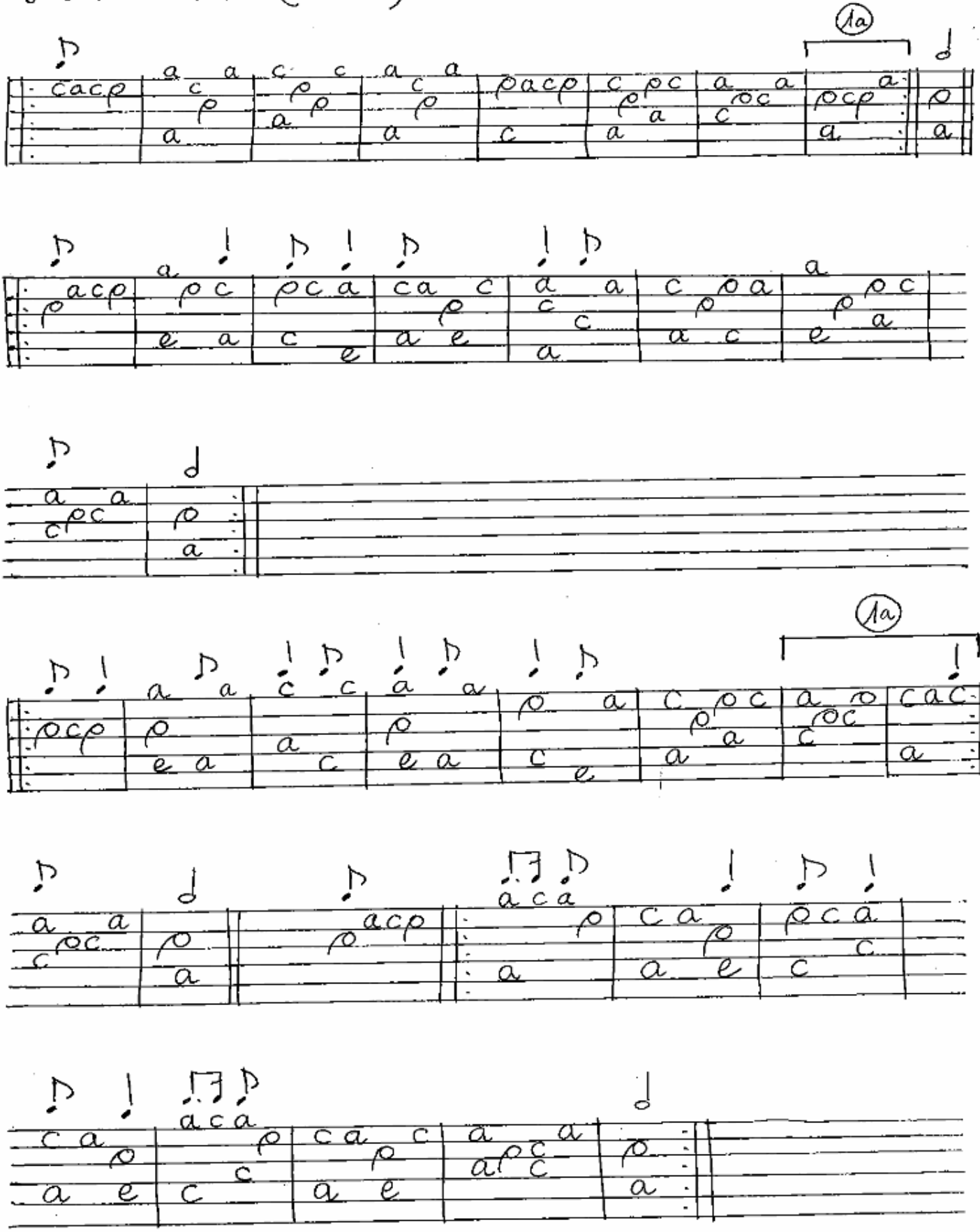


HIMNE DELS SERAFINS (for one or two lutes)

(canon)



JOC DIVERTIT (A TOY)



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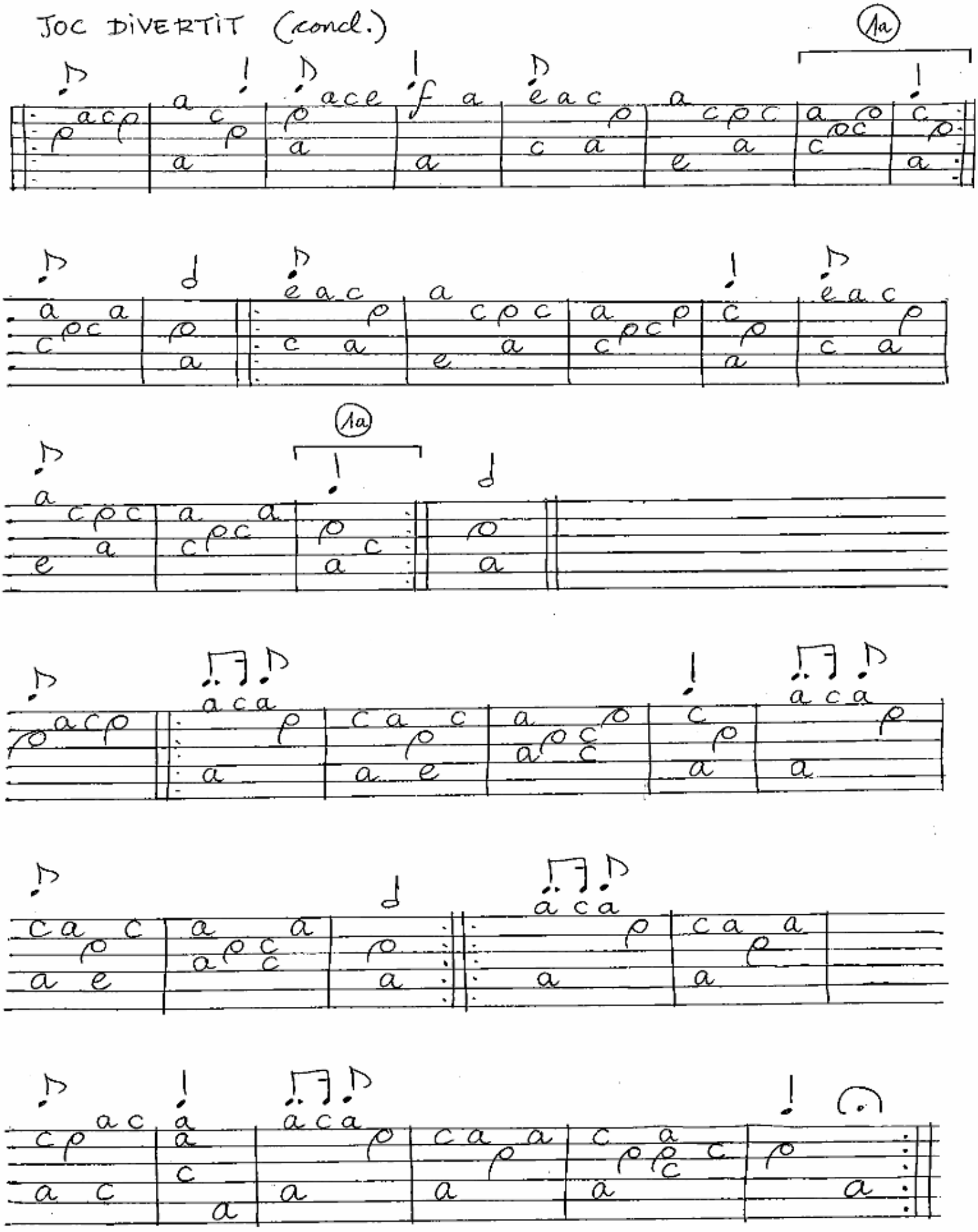
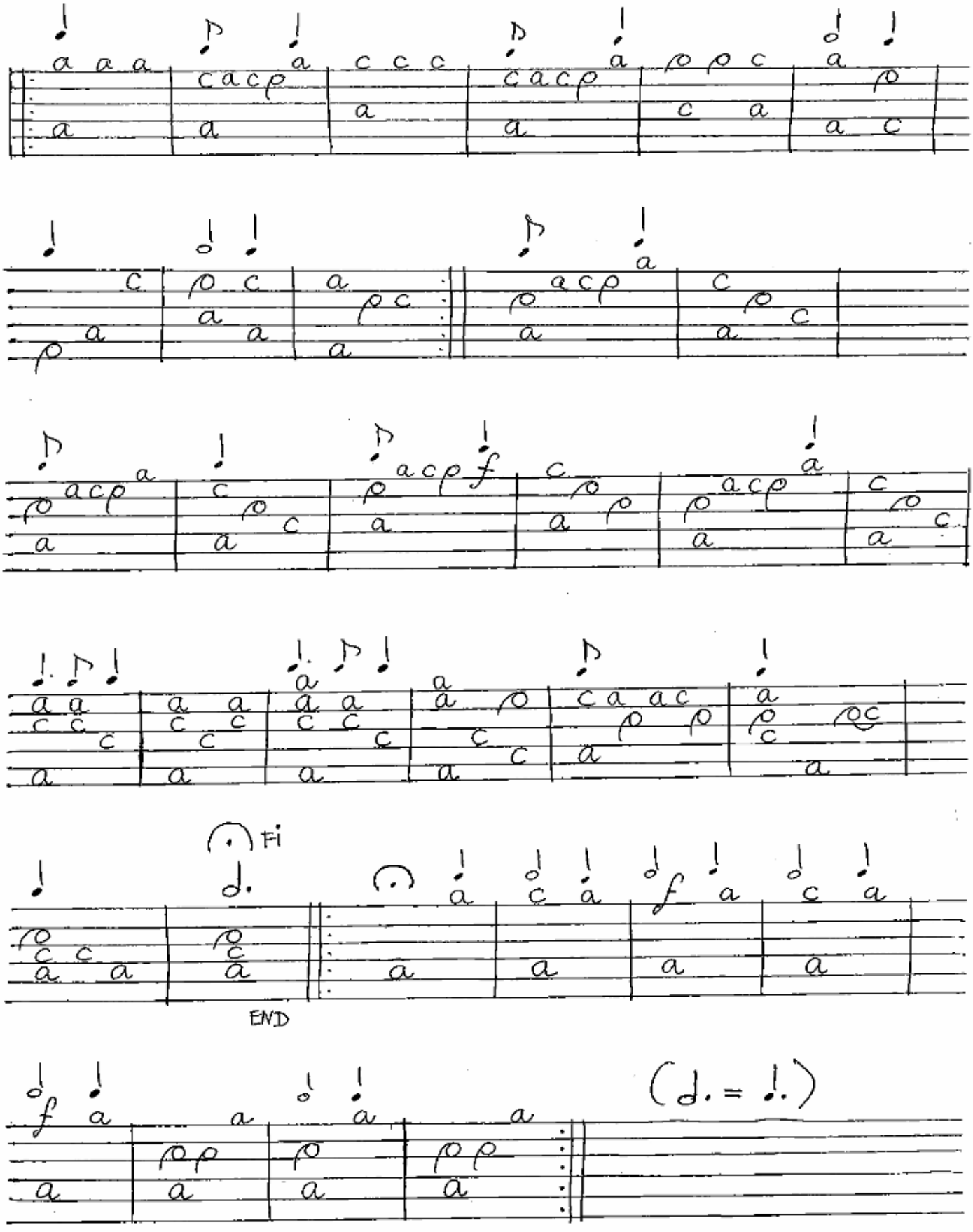
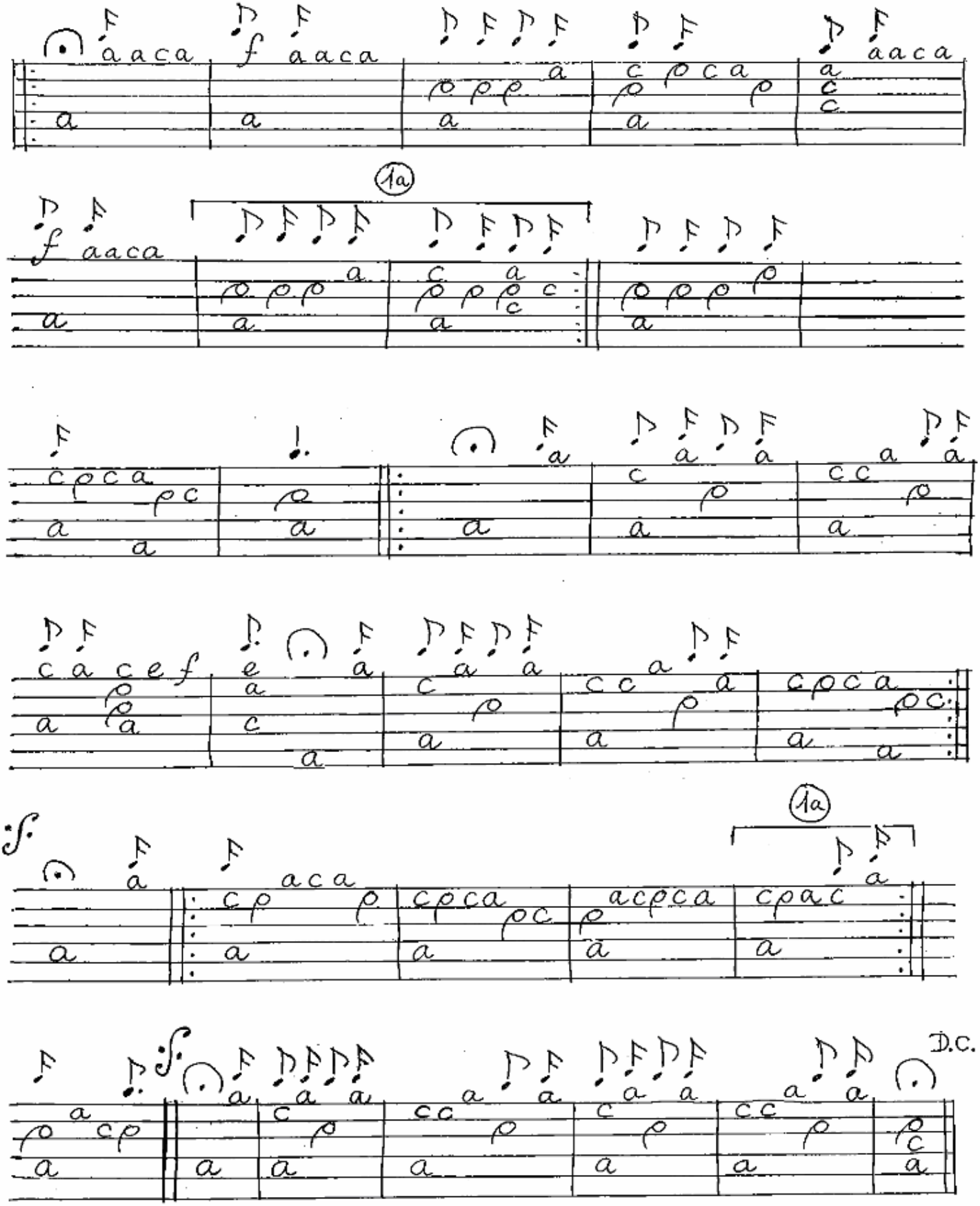


MEDLEY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