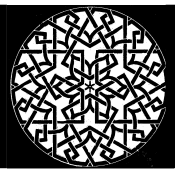
20 pieces for solo lute

Composed by Joaquim Boguñà Chesa



The Lute Society Music Editions

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Introduction to the composer

When I was very young, I heard on the radio a very nice sound. It was music by Dowland, played on the 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 concert and master classes from Rolf Lislevand, Hopkinson Smith, and Xavier Diaz.

I'm one of those who think that historical accuracy has to have a limit. Otherwise, we lutenists shouldn't play with nylon strings or go around with our mobile phones, leading such a different life from that in the renaissance or the middle ages. People didn't use all this technology at that time, and this surely has an influence in the way we understand and play 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, that is the way the musical language of the vihuela players was born: making transcriptions out of medieval sacred works to be played on a non-medieval instrument, and finally making from ornamentations to real variations of such works – the so-called glosas and diferencias, that can be considered as other music pieces totally different from the originals.

That is why I myself began making transcriptions out of medieval works, in order to be played on the lute or the vihuela.

I have performed with El Canto del Cavallero, playing Spanish Renaissance repertoire and Ensemble Scandicus, playing medieval music. I have also made compositions, some of which have already been awarded and published by the Lute Society. Nowadays, I play as lute and vihuela soloist and offer medieval and basically renaissance solo concerts and auditions.

Joaquim Boguñá Chesa

"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."

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

Acknowledgements

My very special thanks to Chris Goodwin and Denys Stephens for their cooperation in the edition of this book. Without their help this music would be still probably be laying asleep in my bedroom desk.

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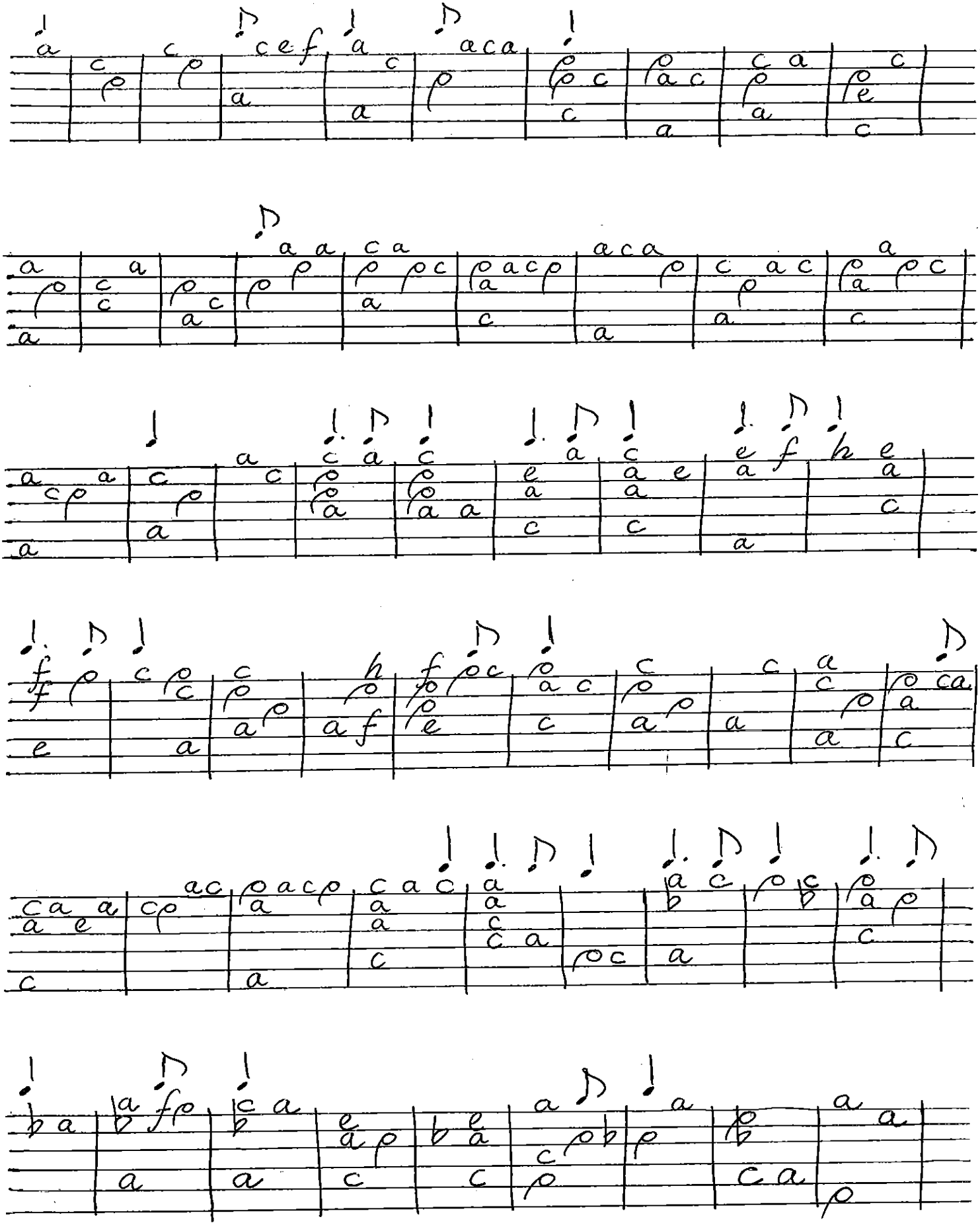
FANTASIA No3 ⑦=D



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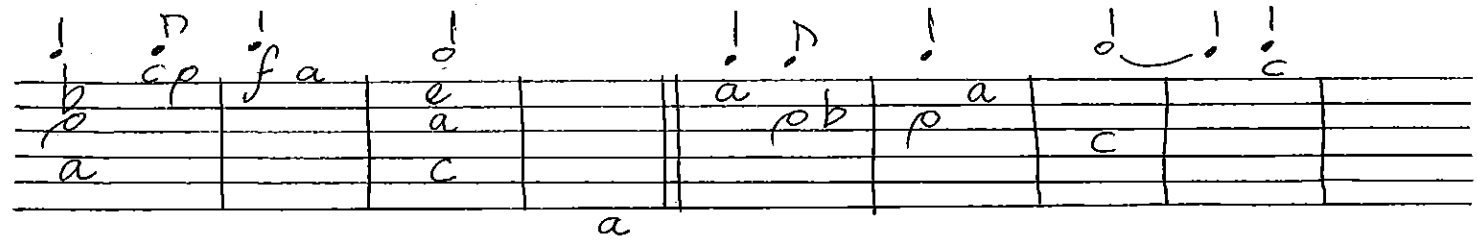
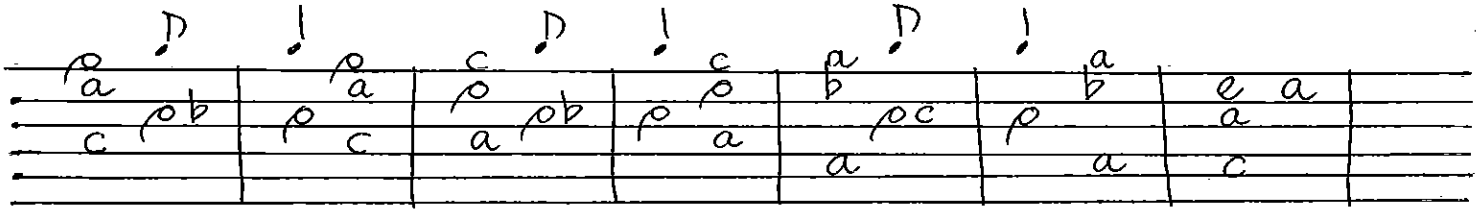
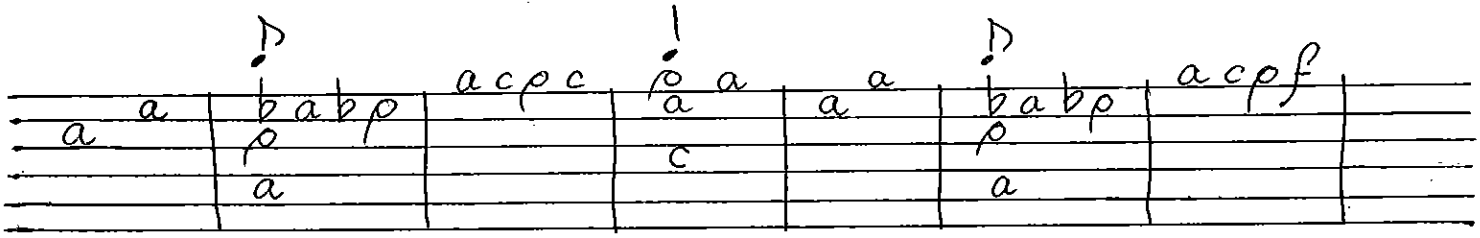
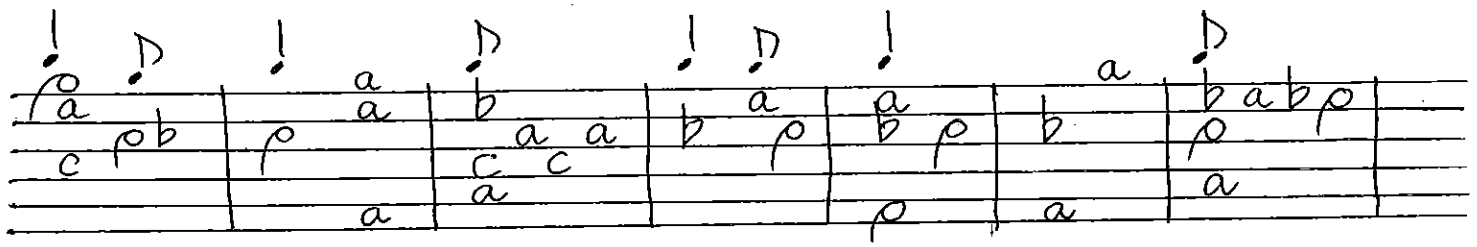
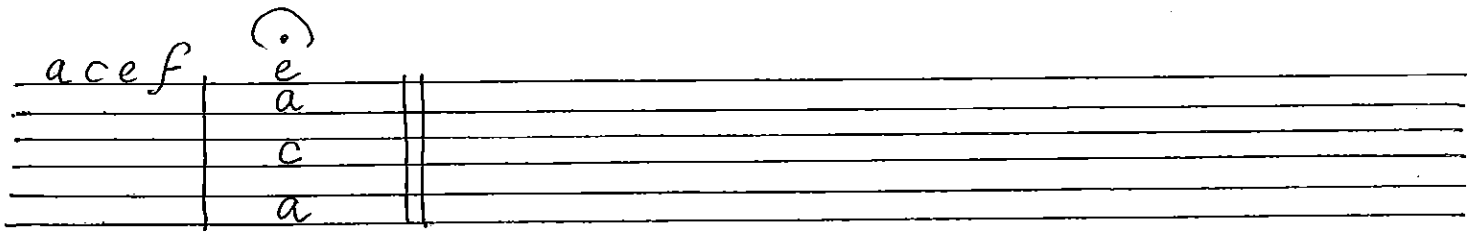




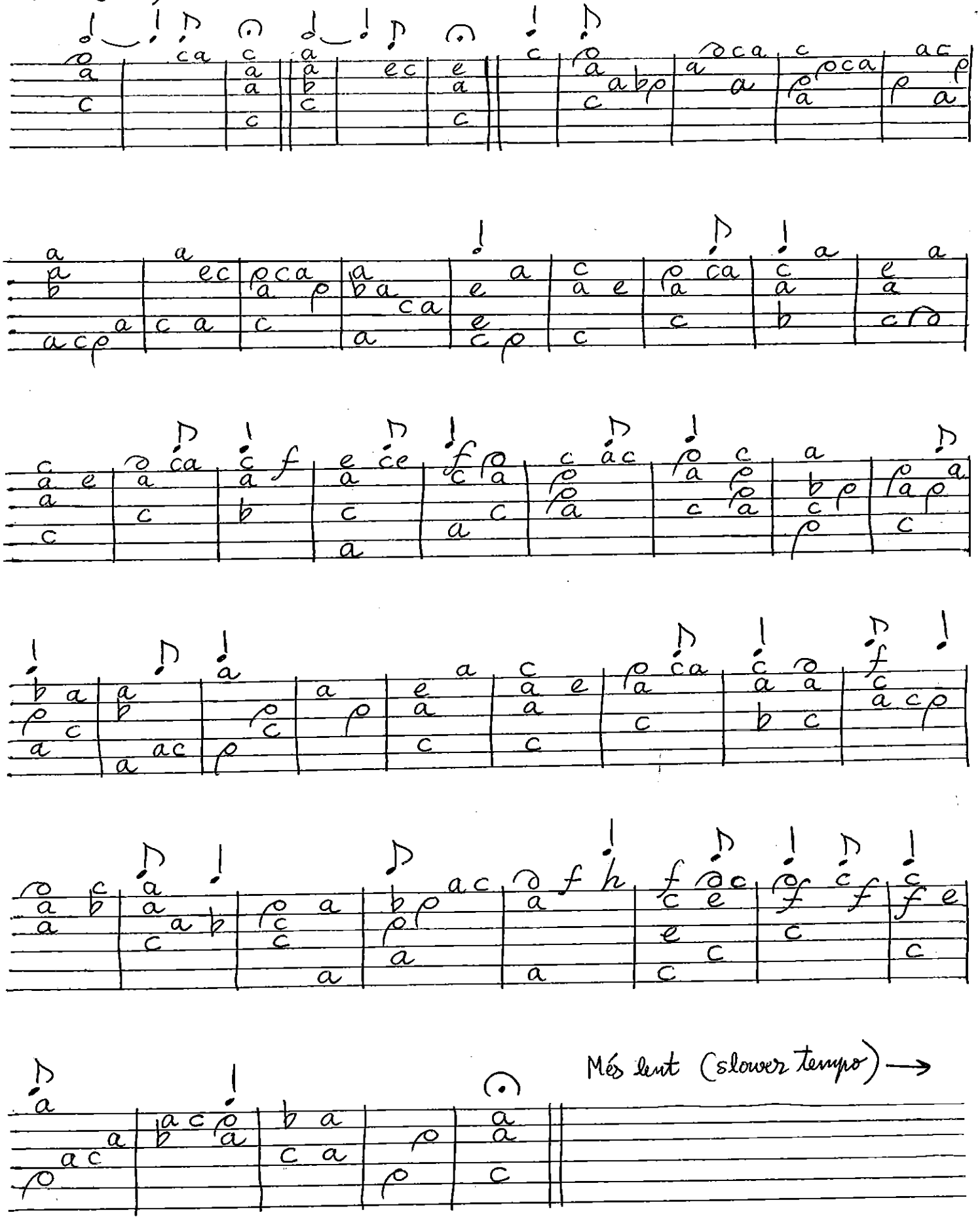






FANTASIA No 6

Lent (slow)



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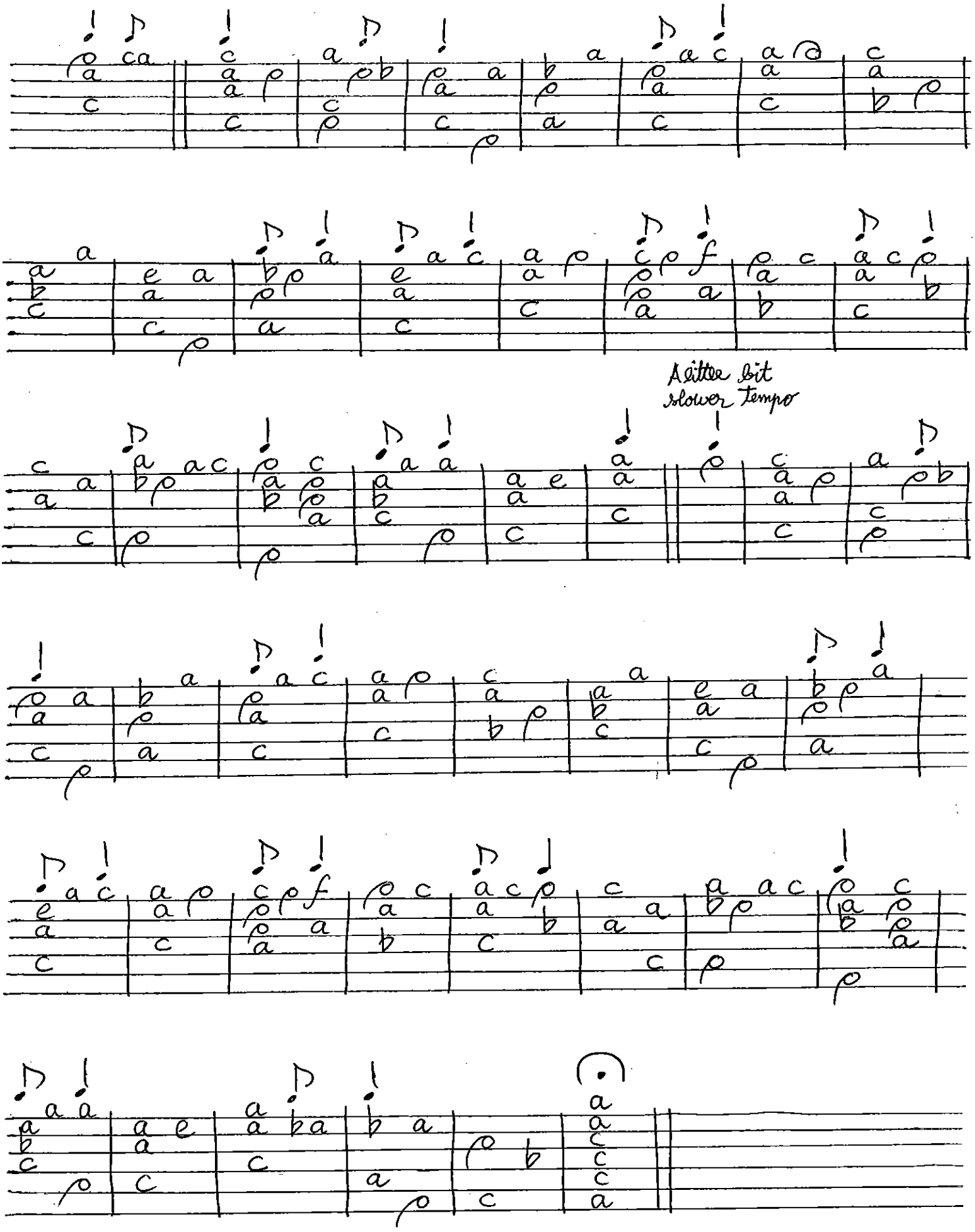
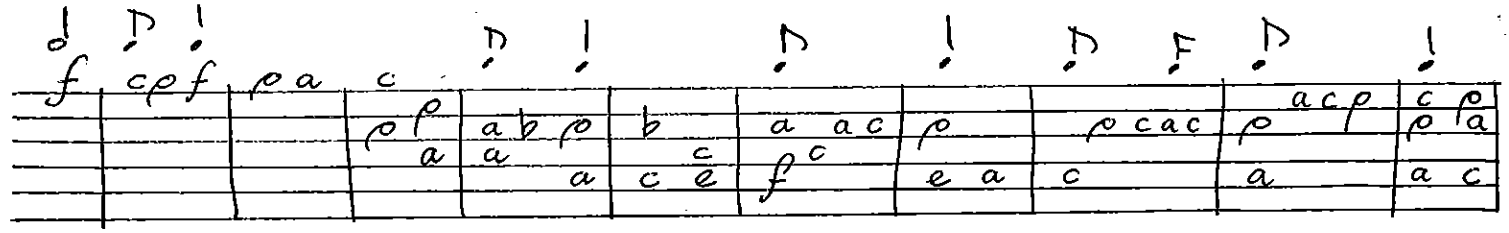
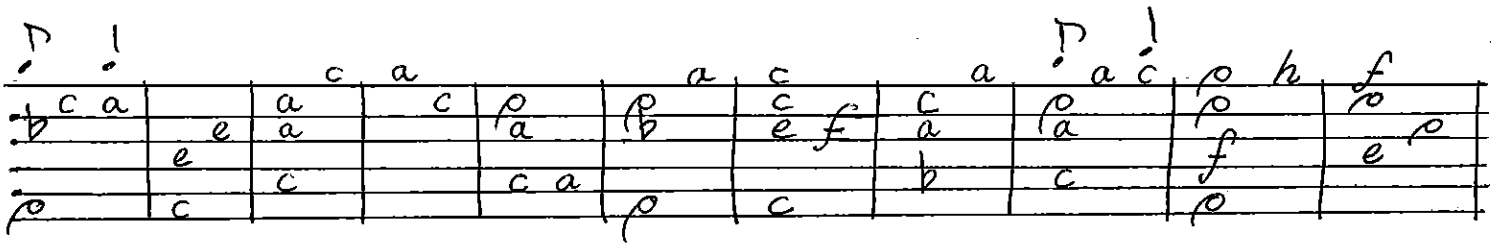
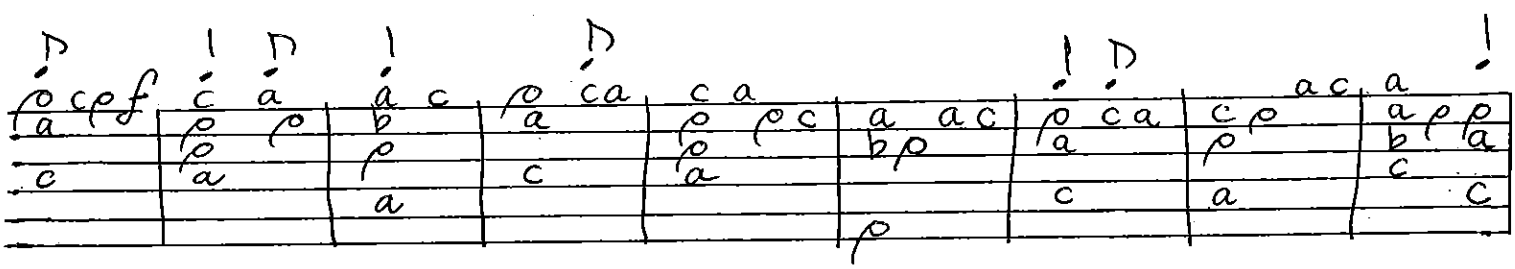


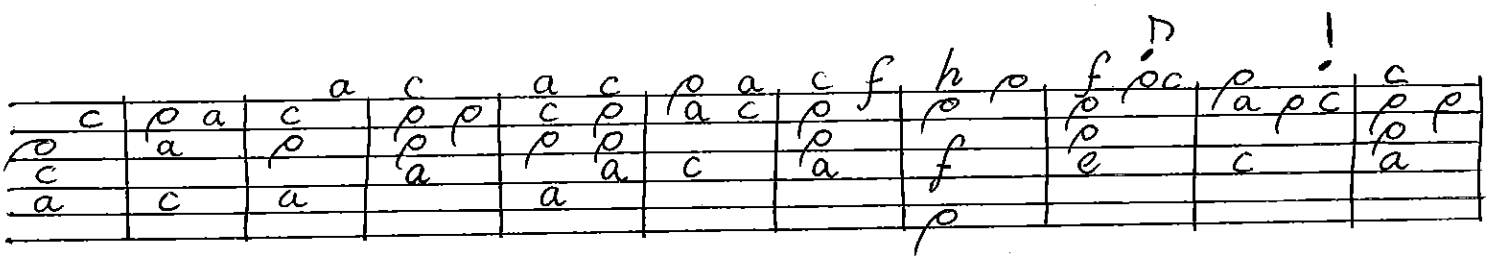
FANTASIA No 7

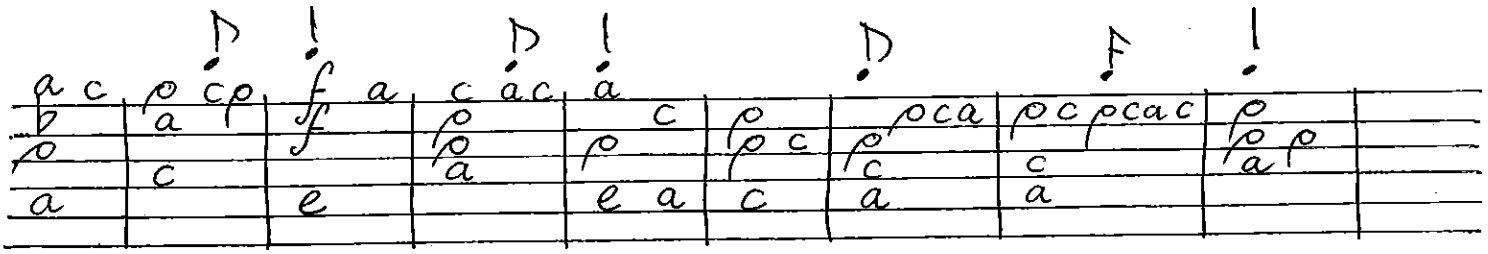
Like a dance

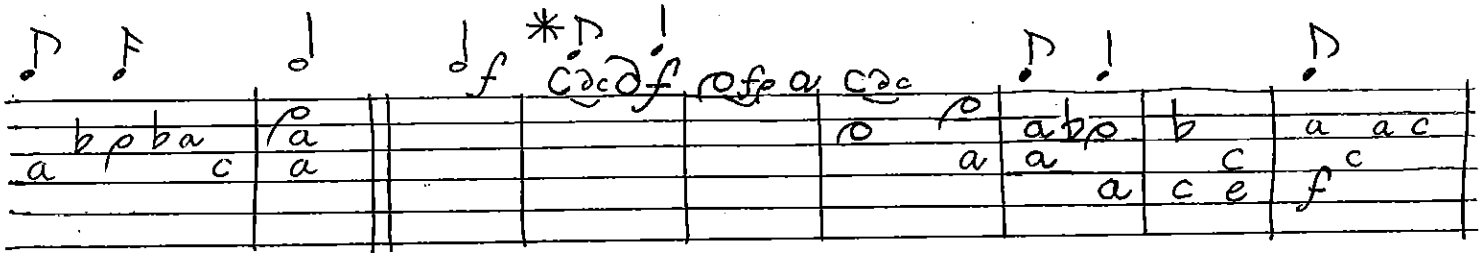




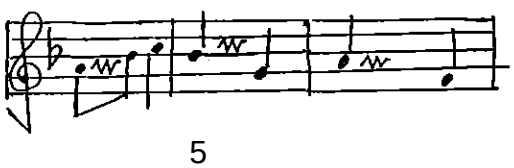








* Upper mordents or ancient trills →



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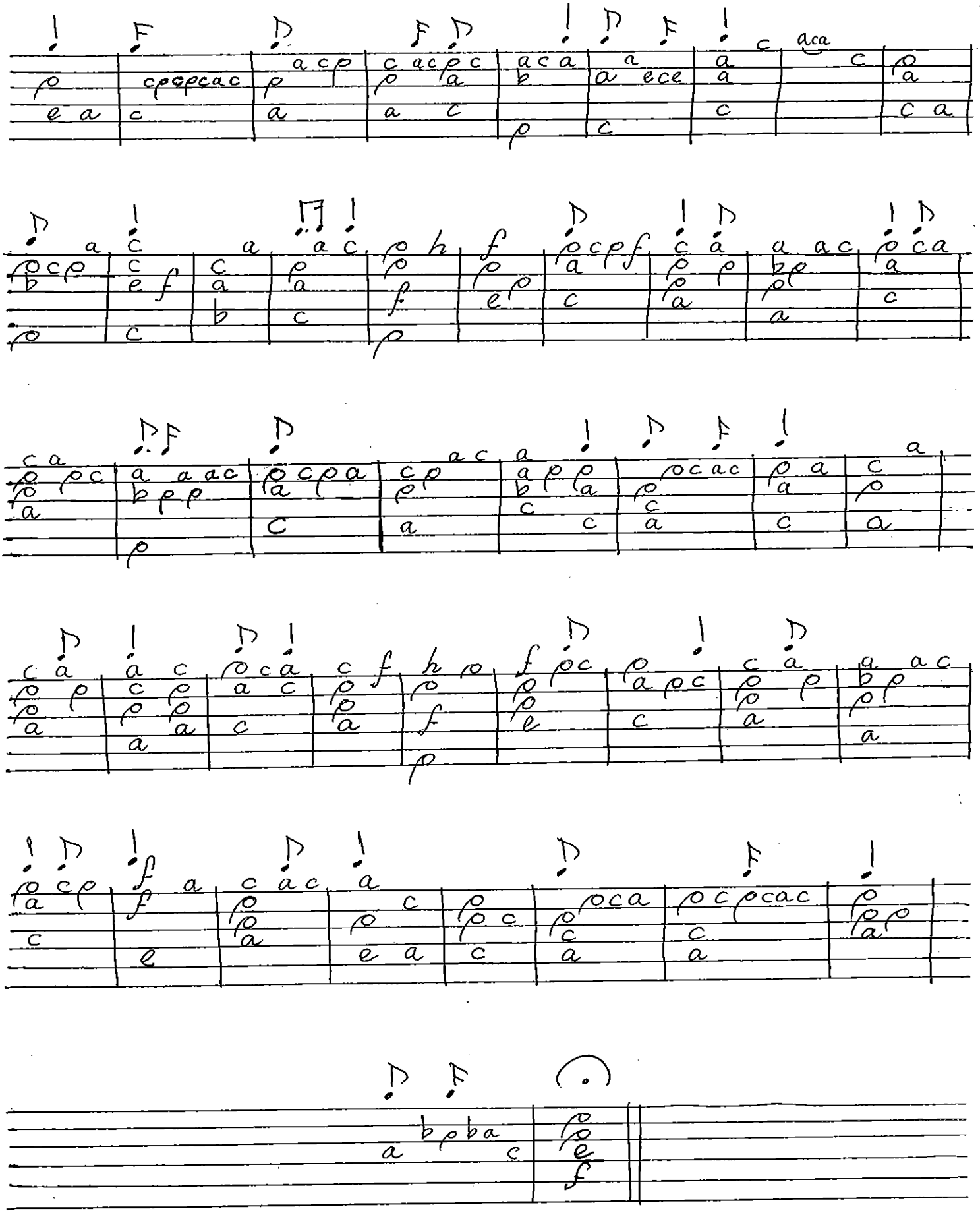

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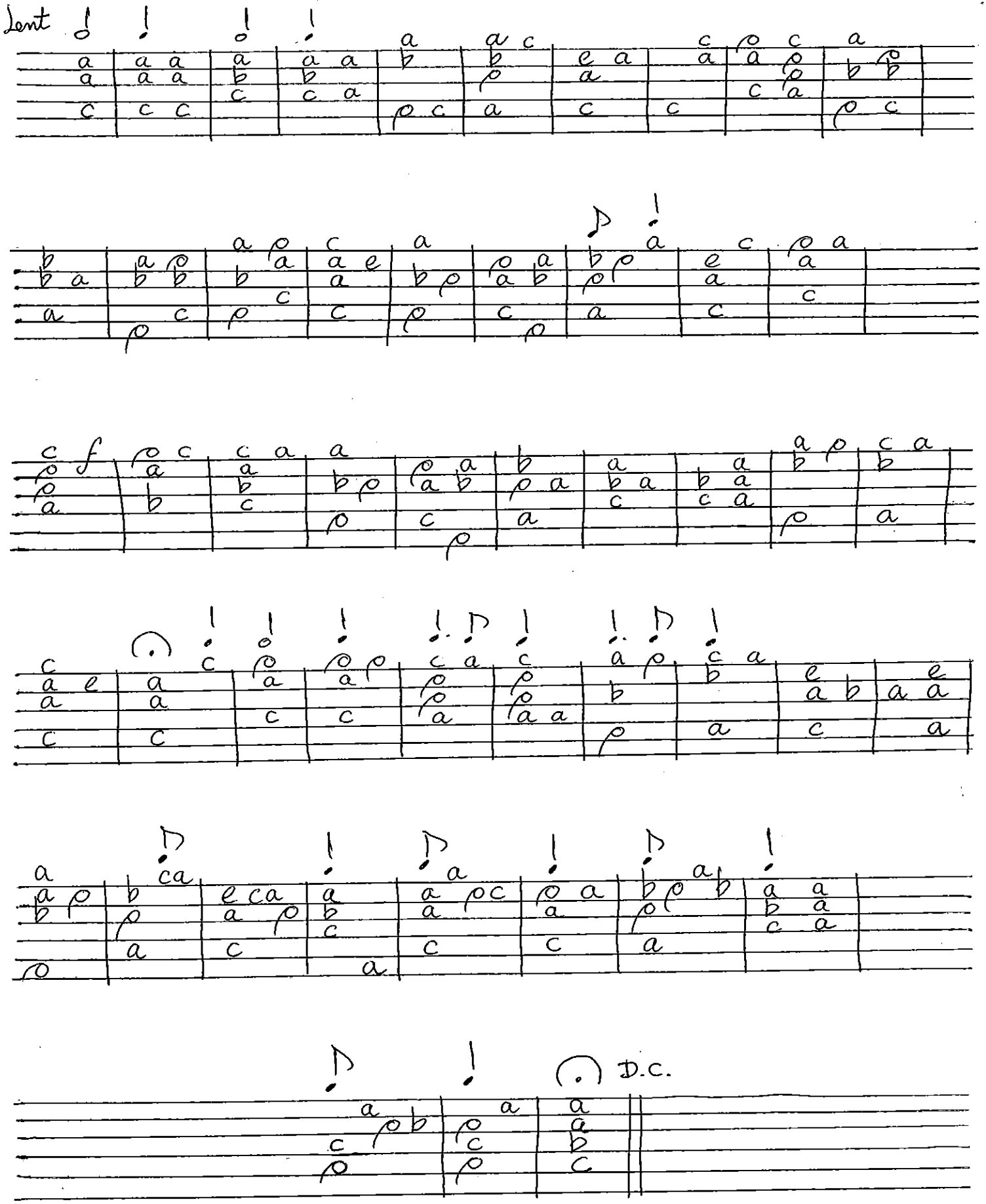

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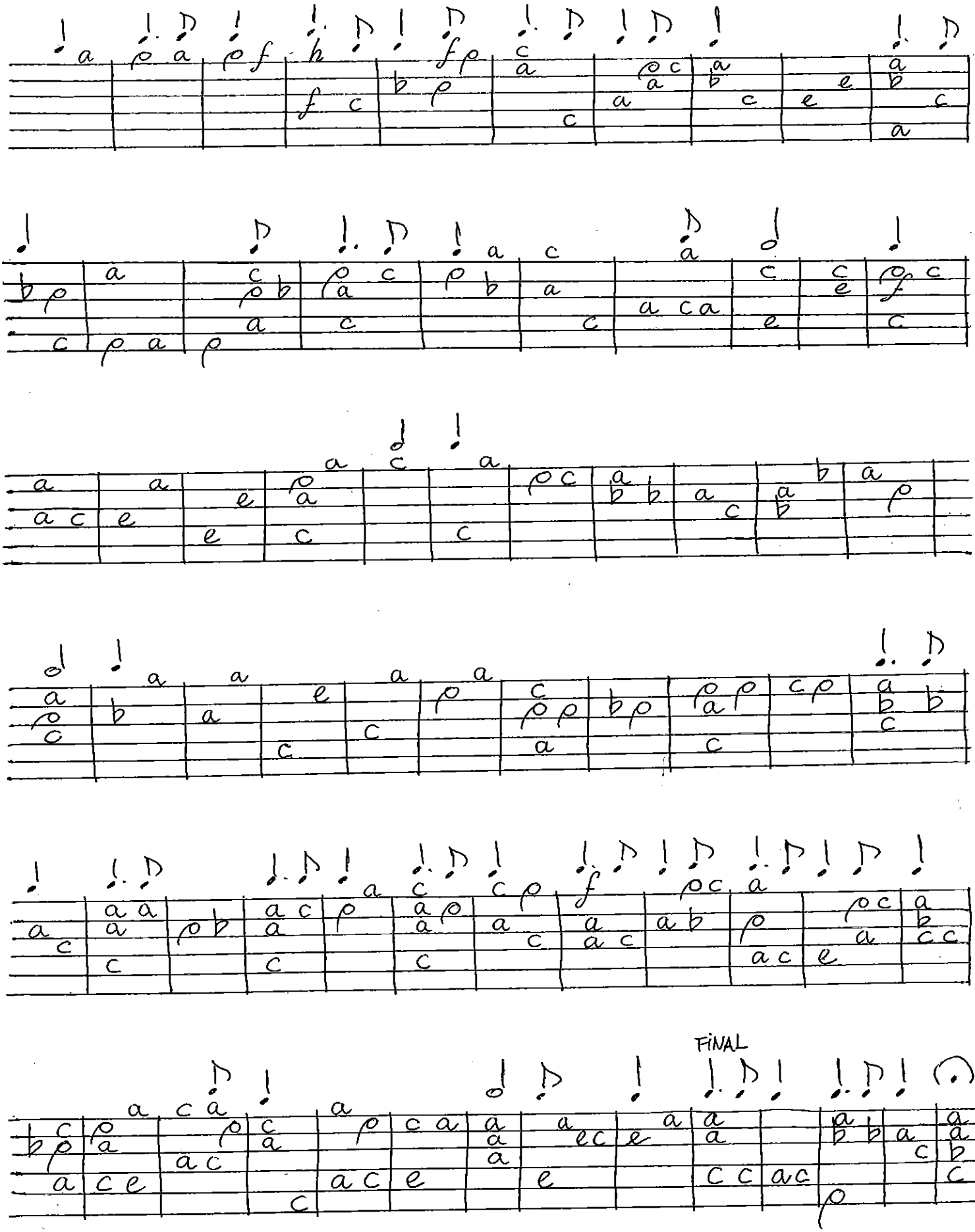

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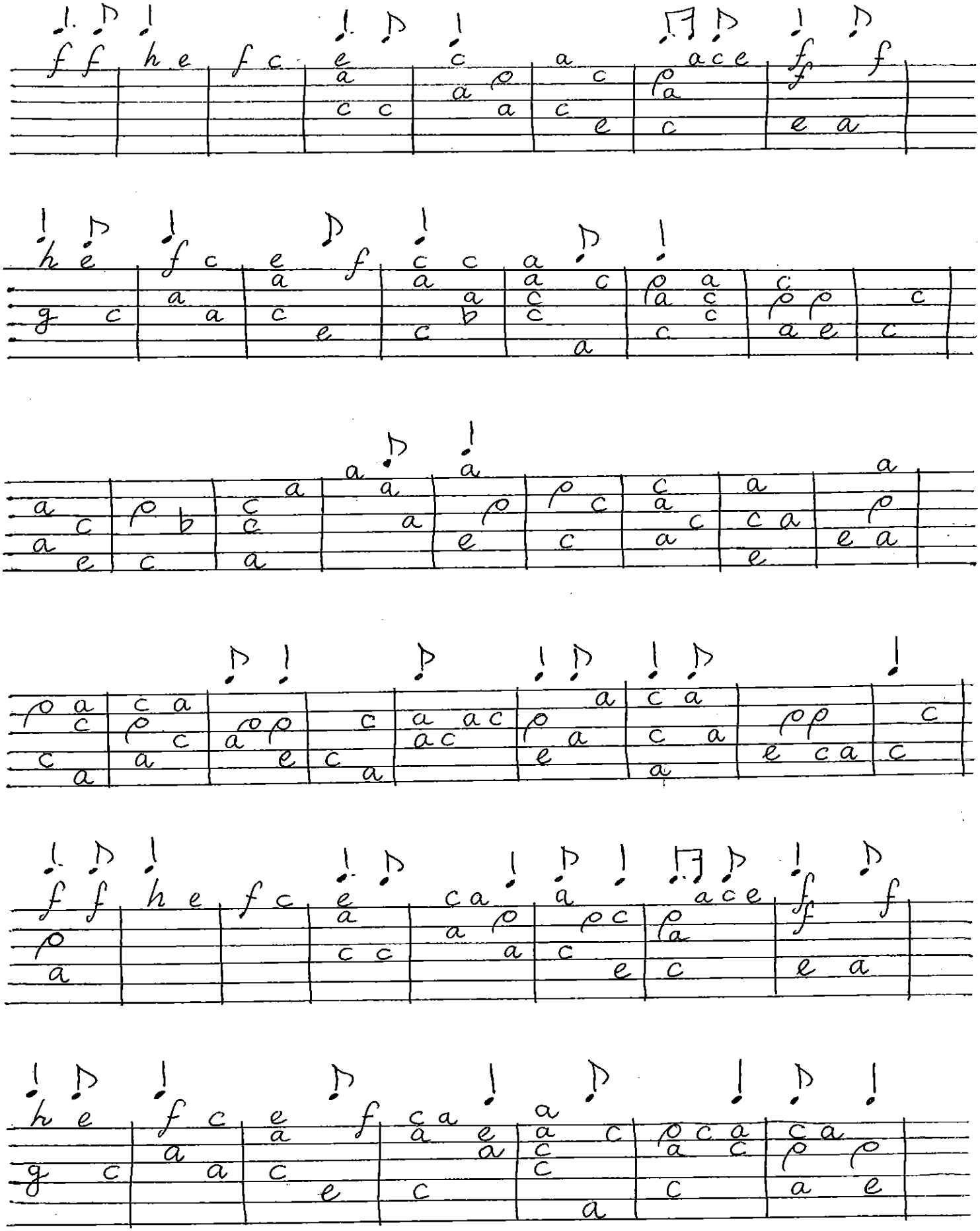

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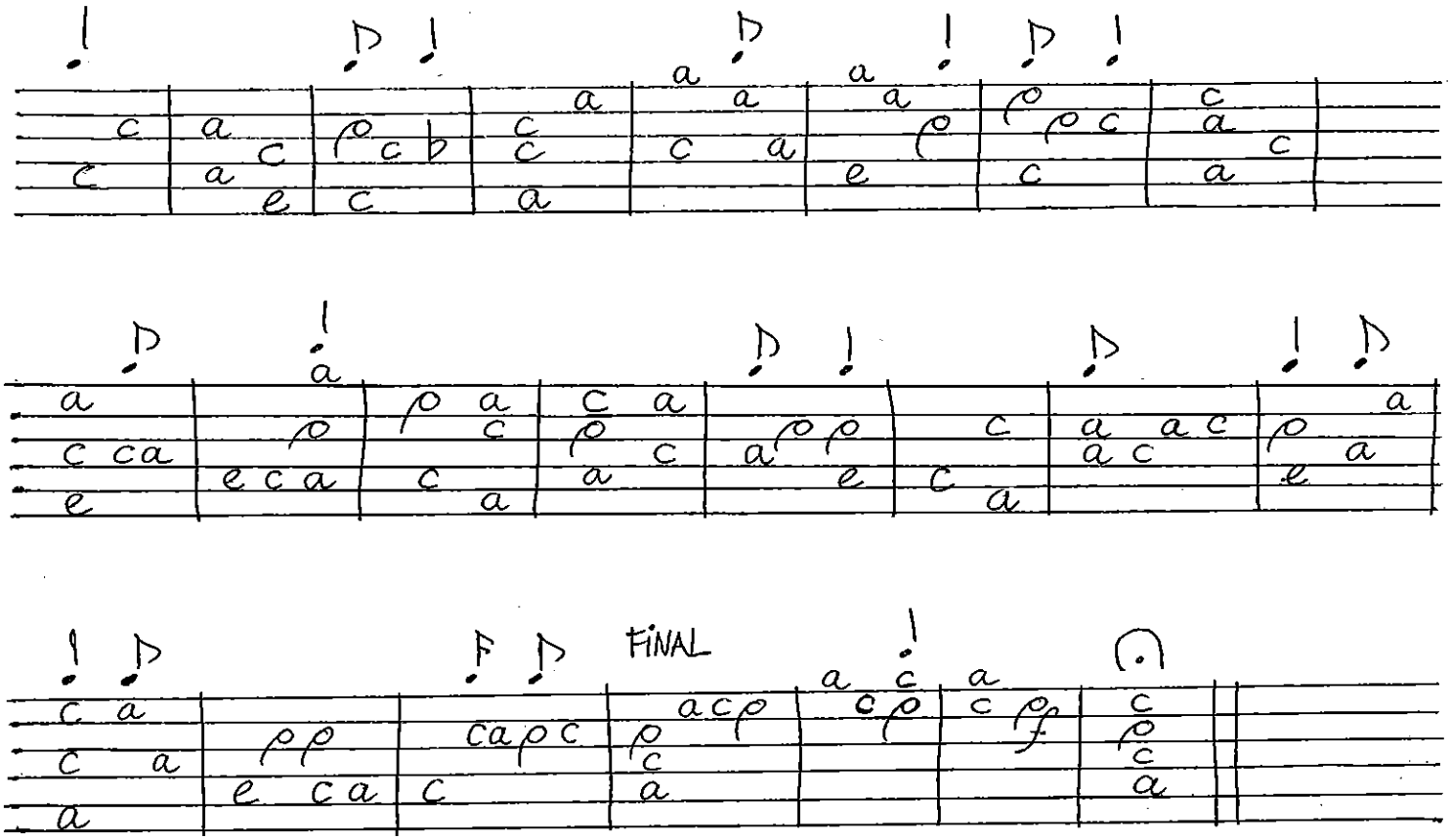

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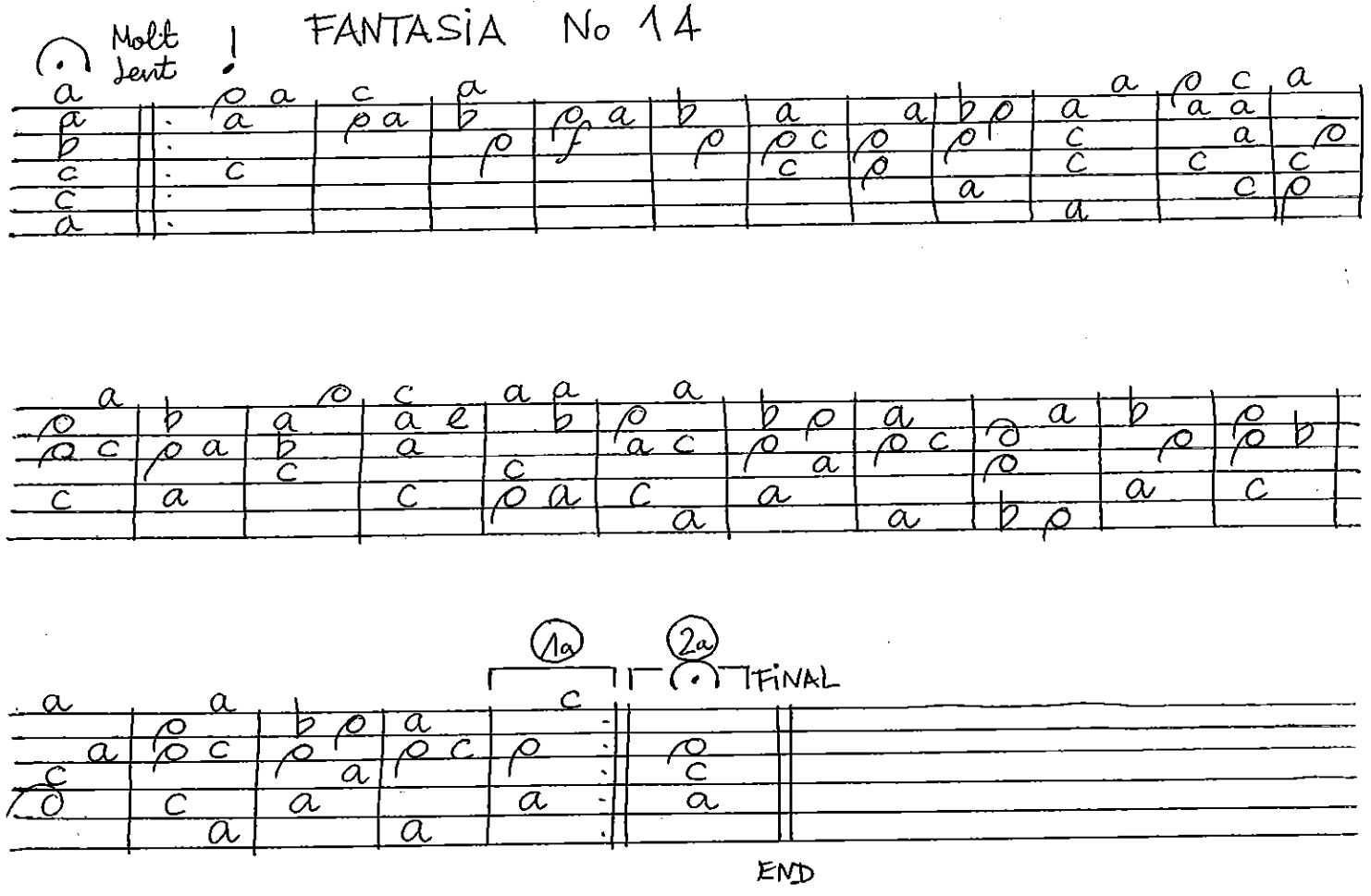

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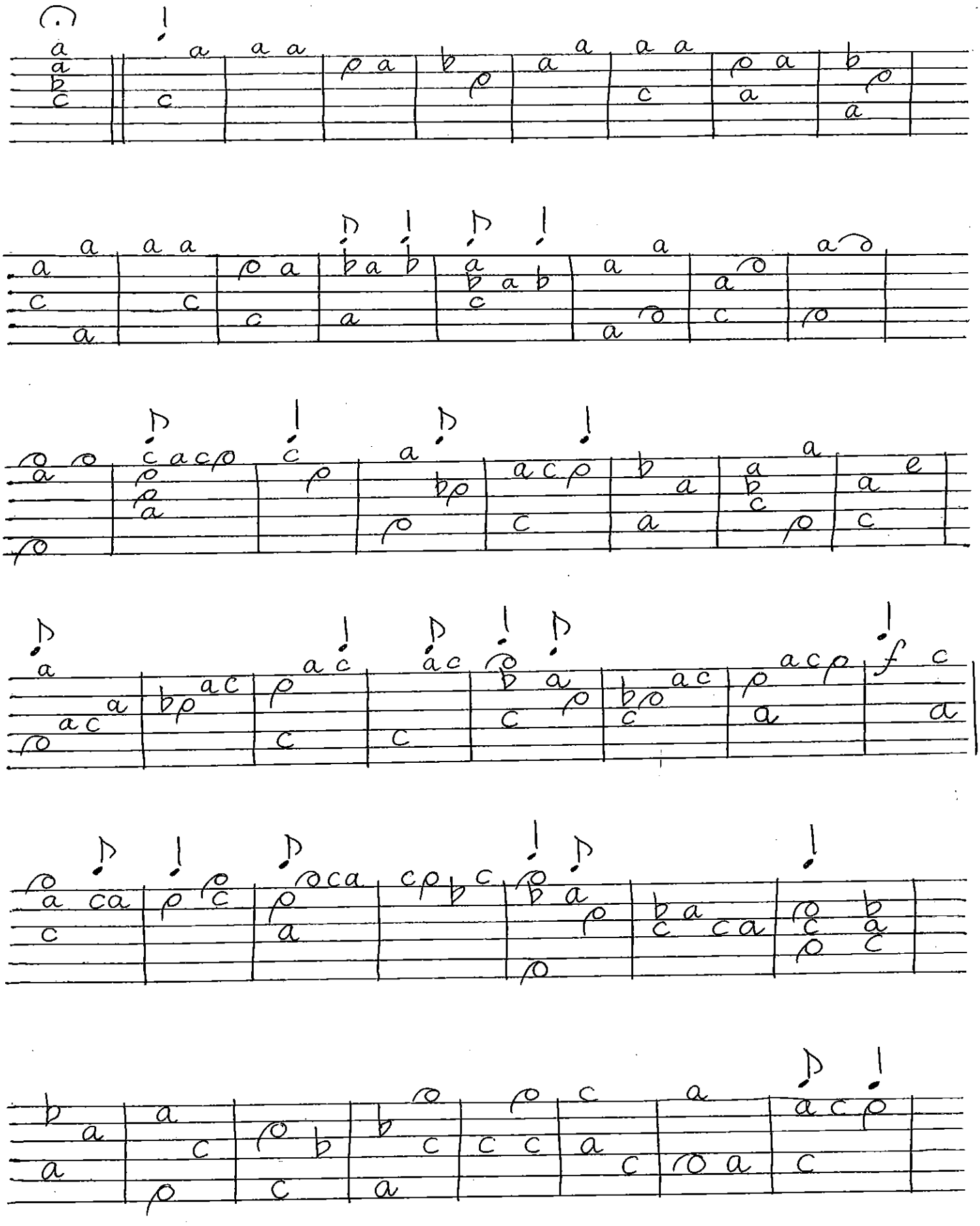

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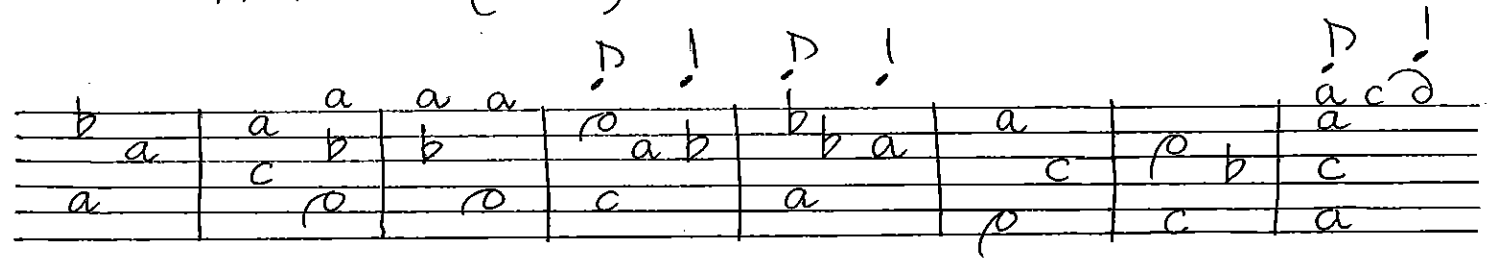

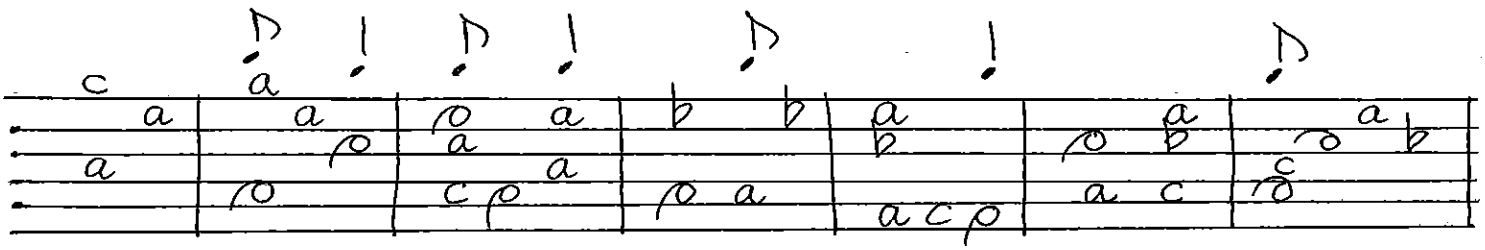

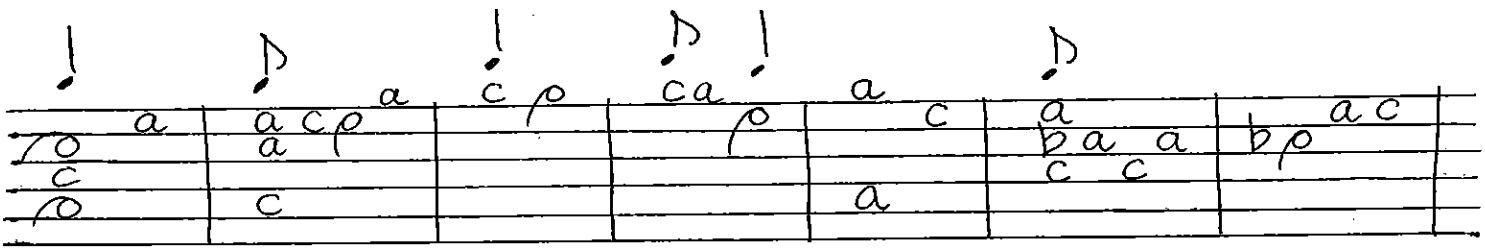

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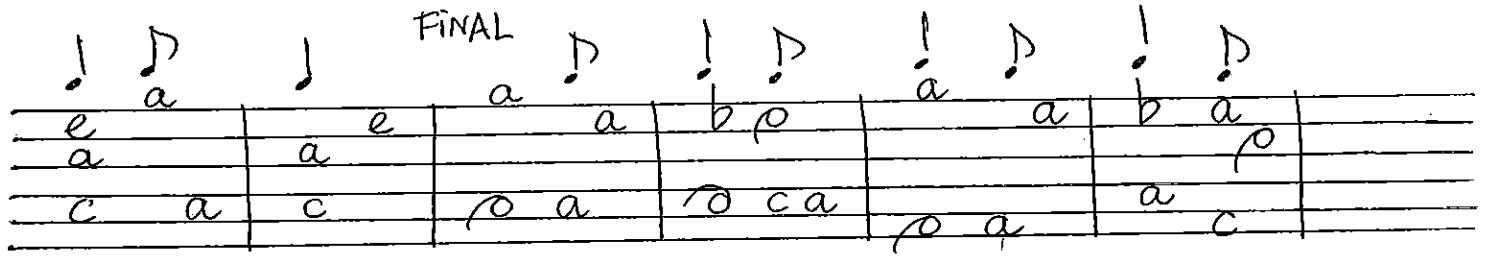

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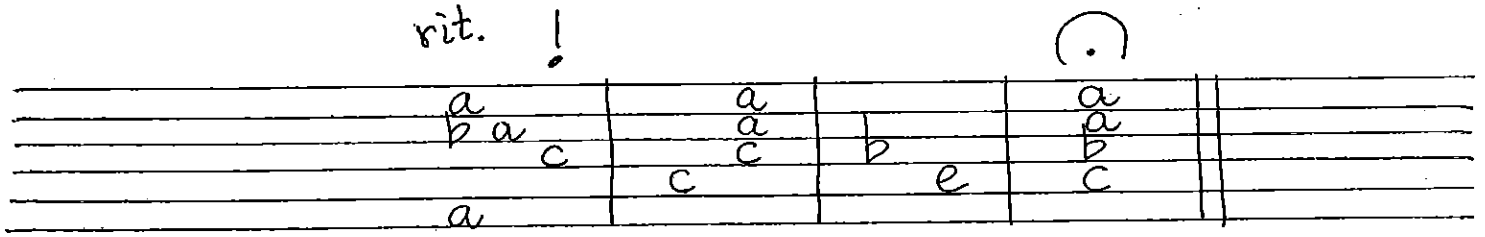
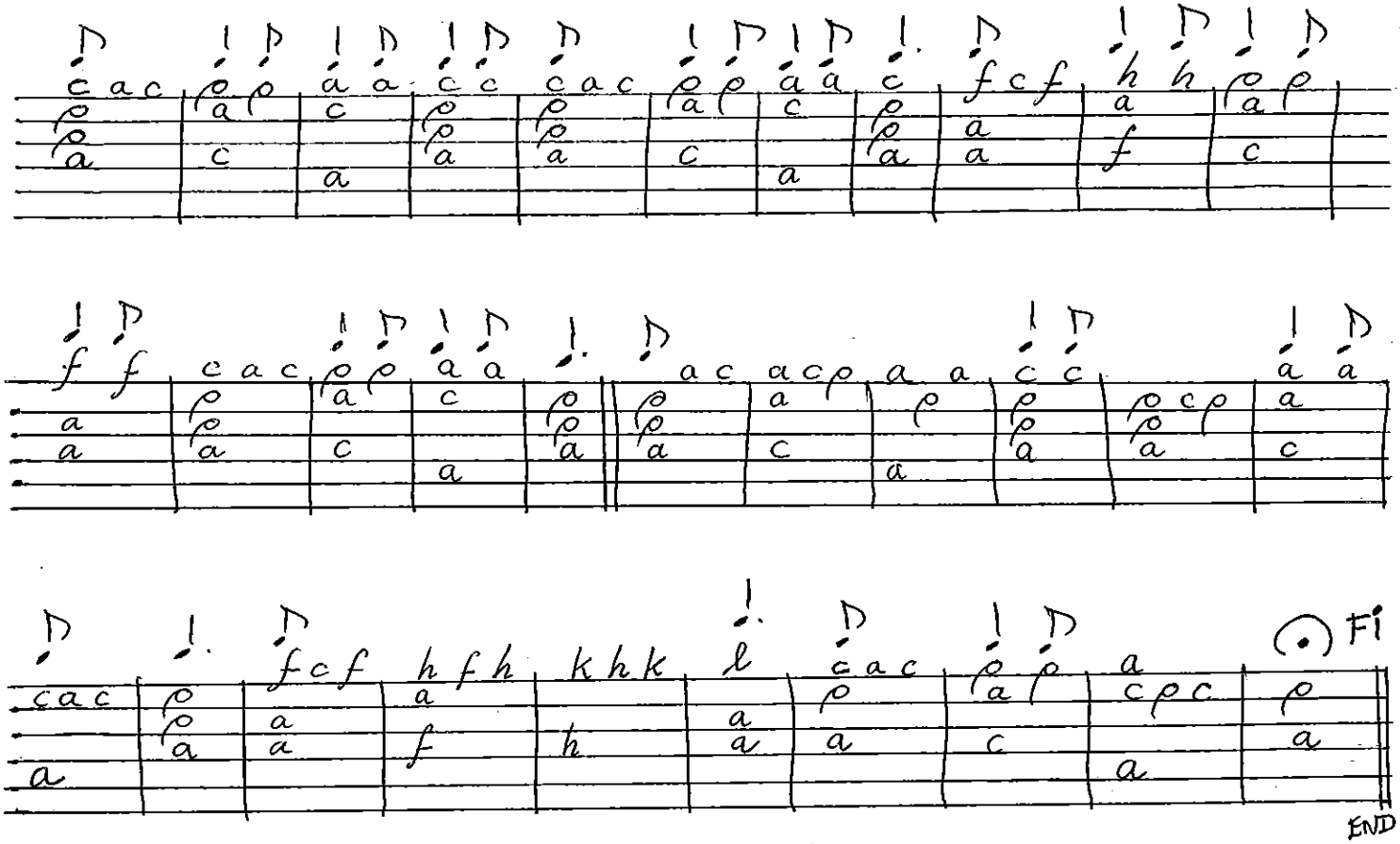
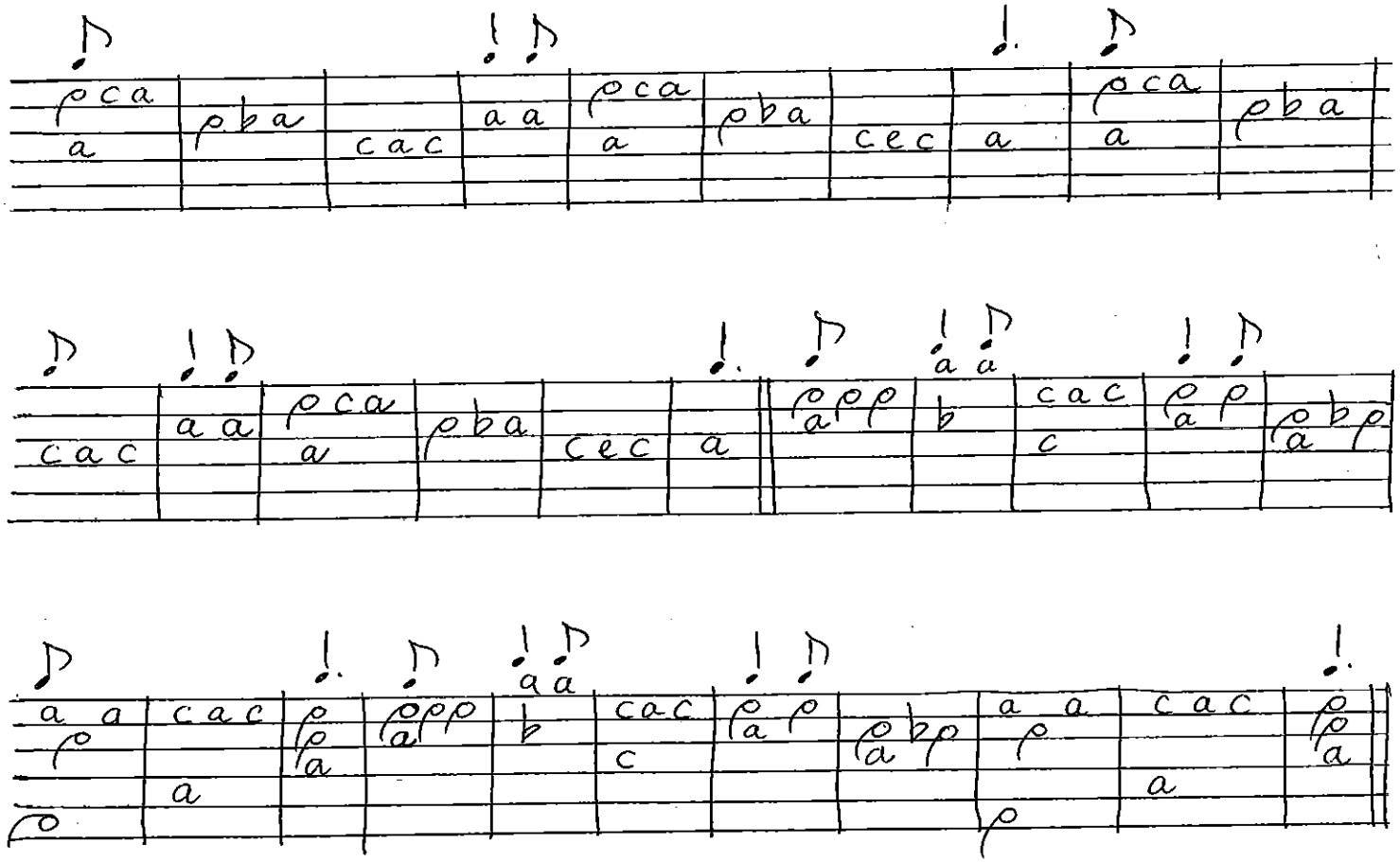


CANARIOS





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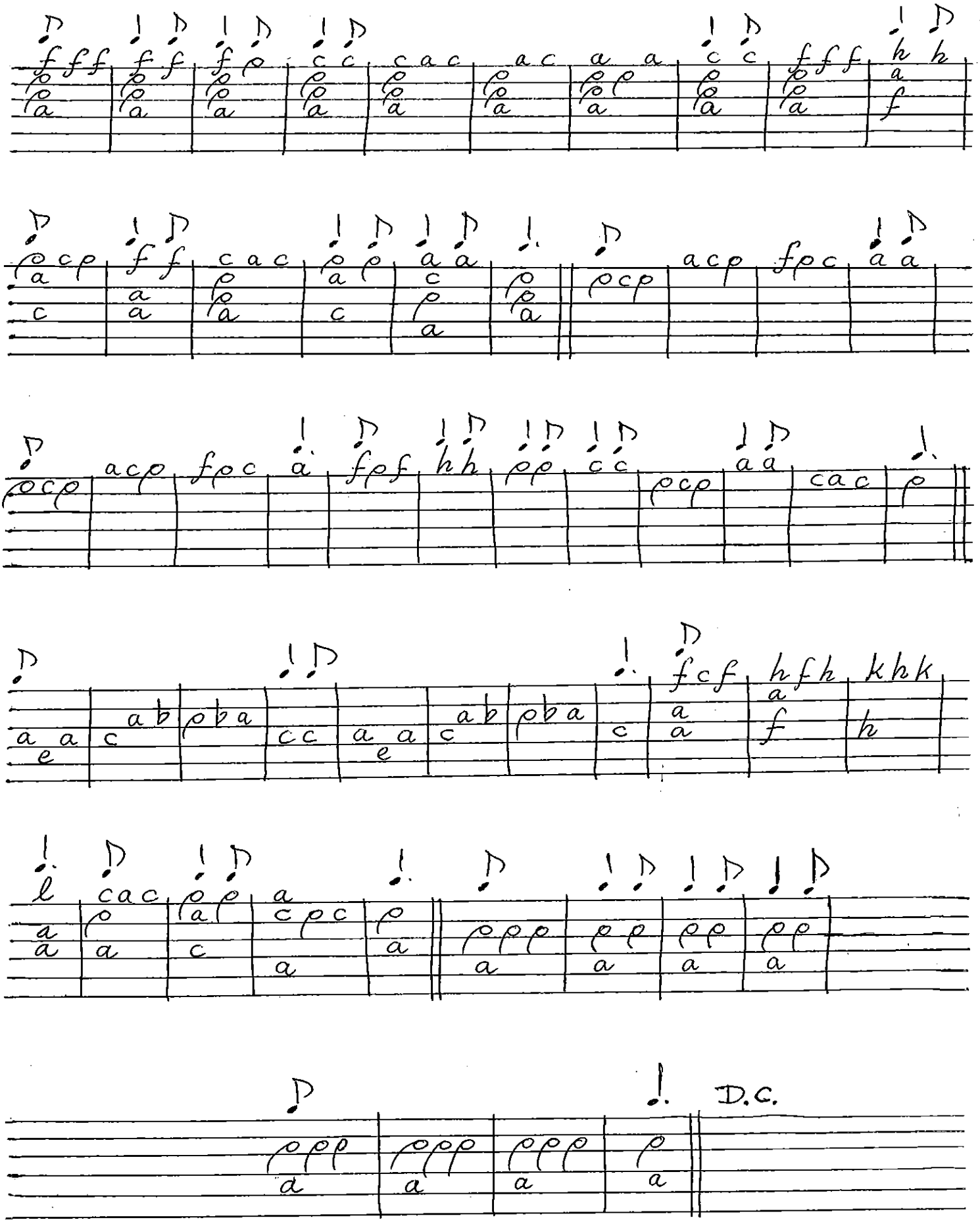
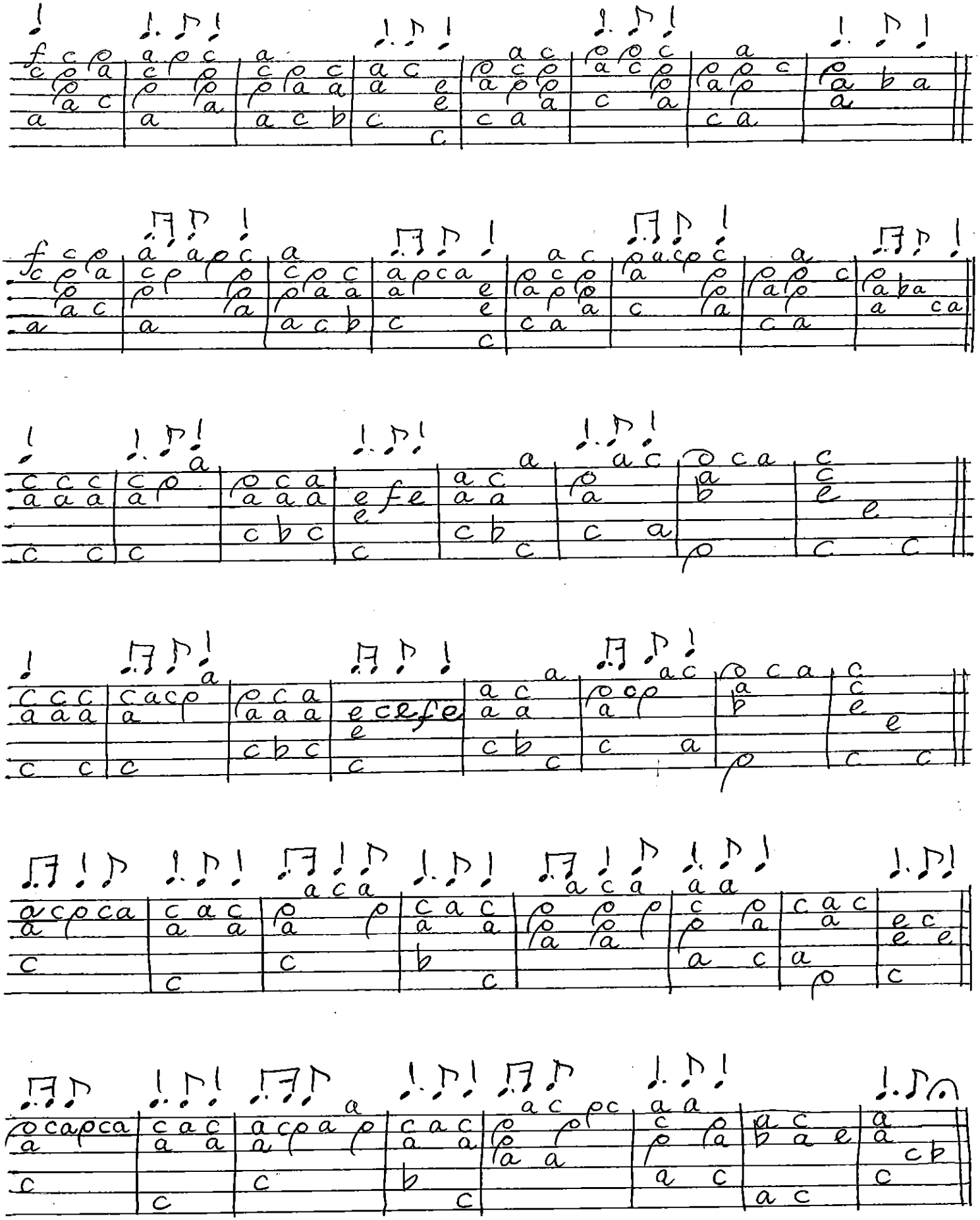


D.C.

GALLIARD



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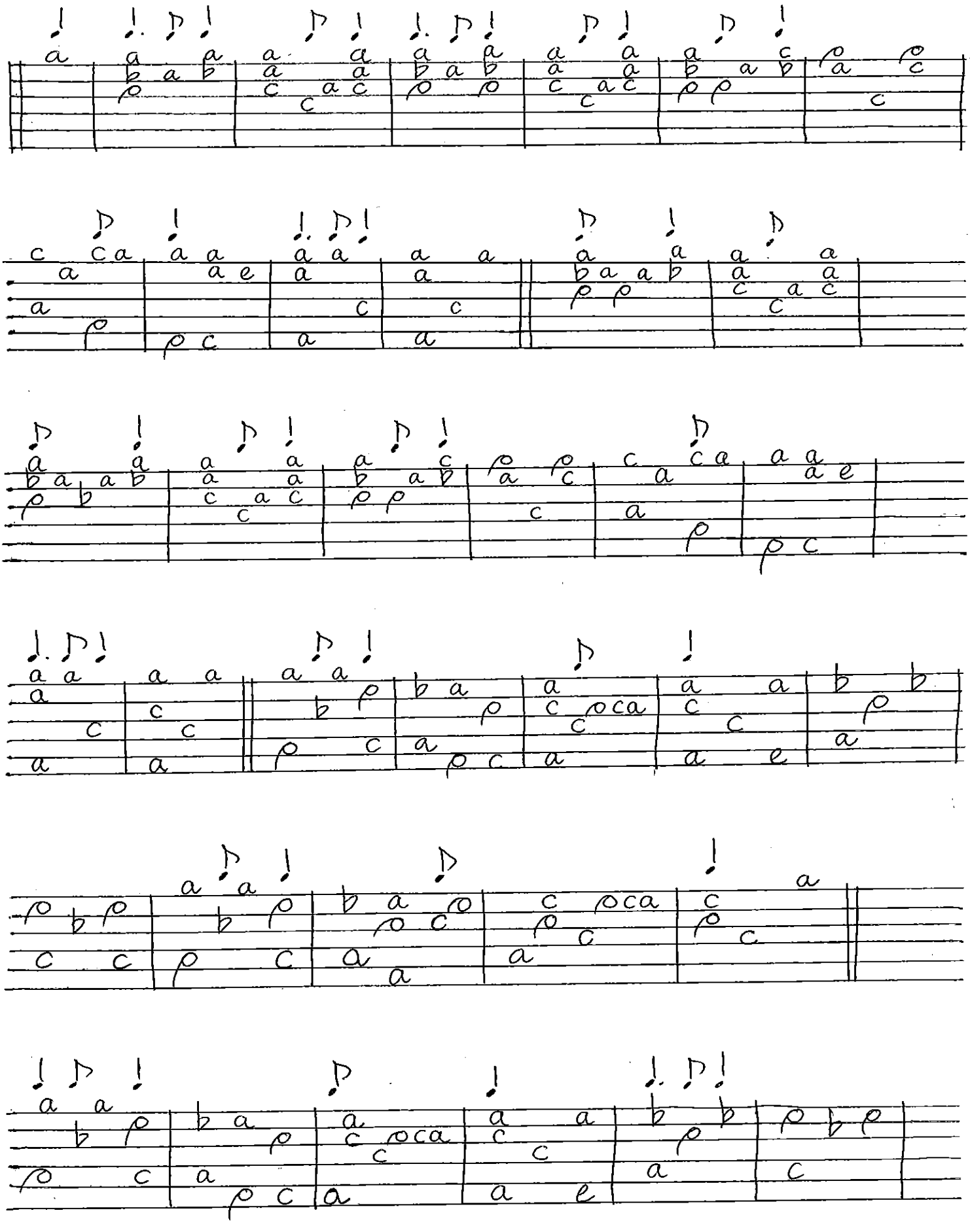

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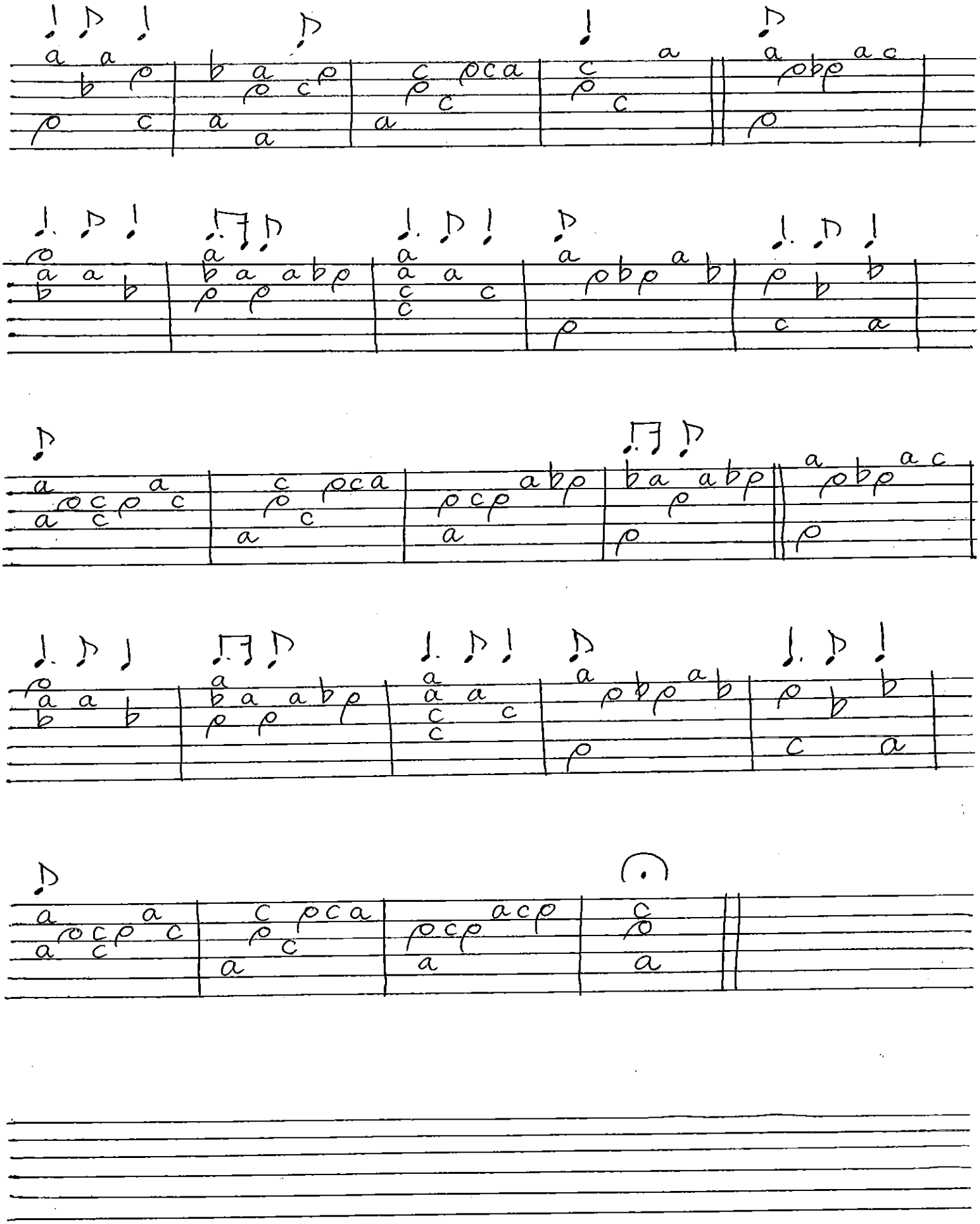

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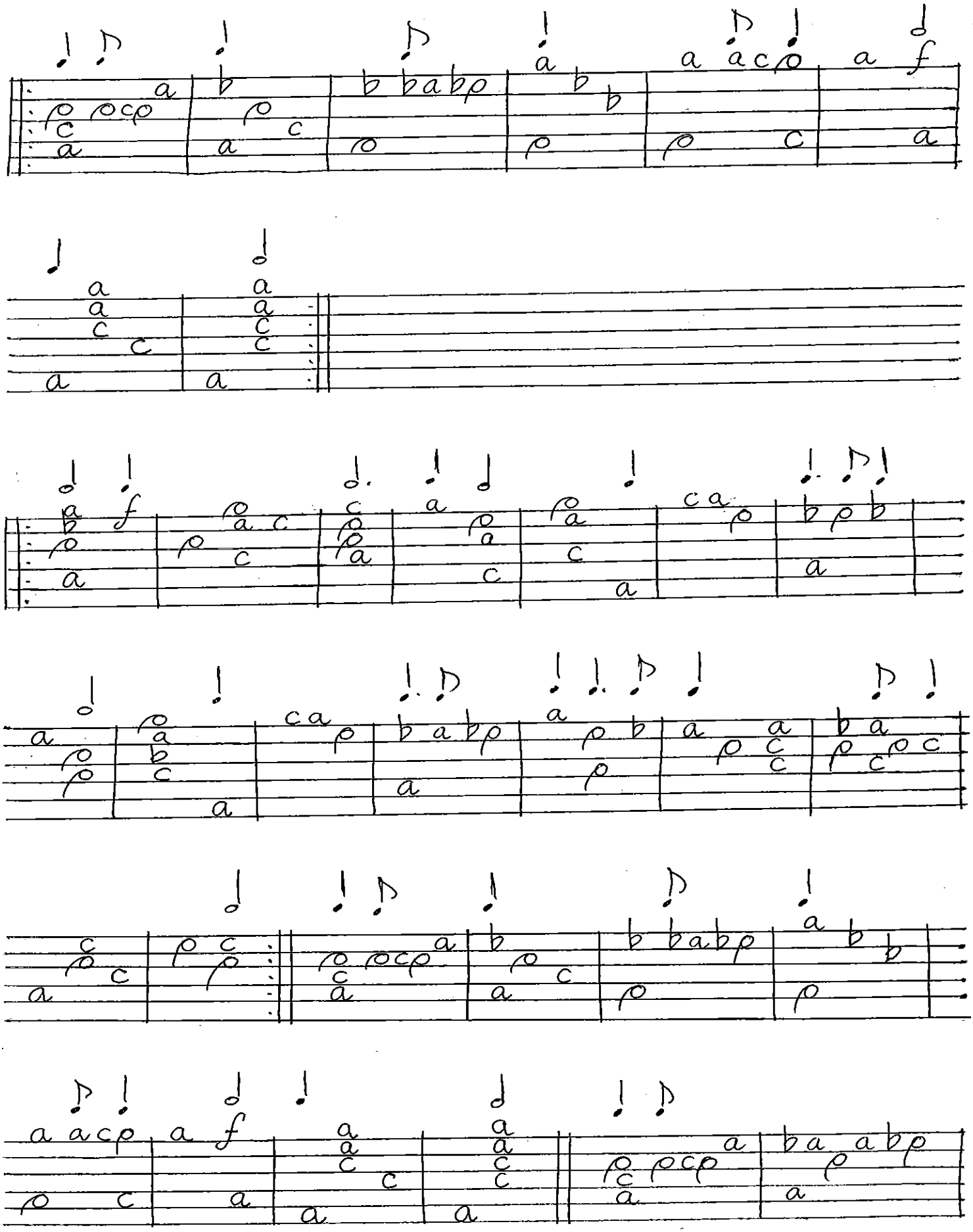

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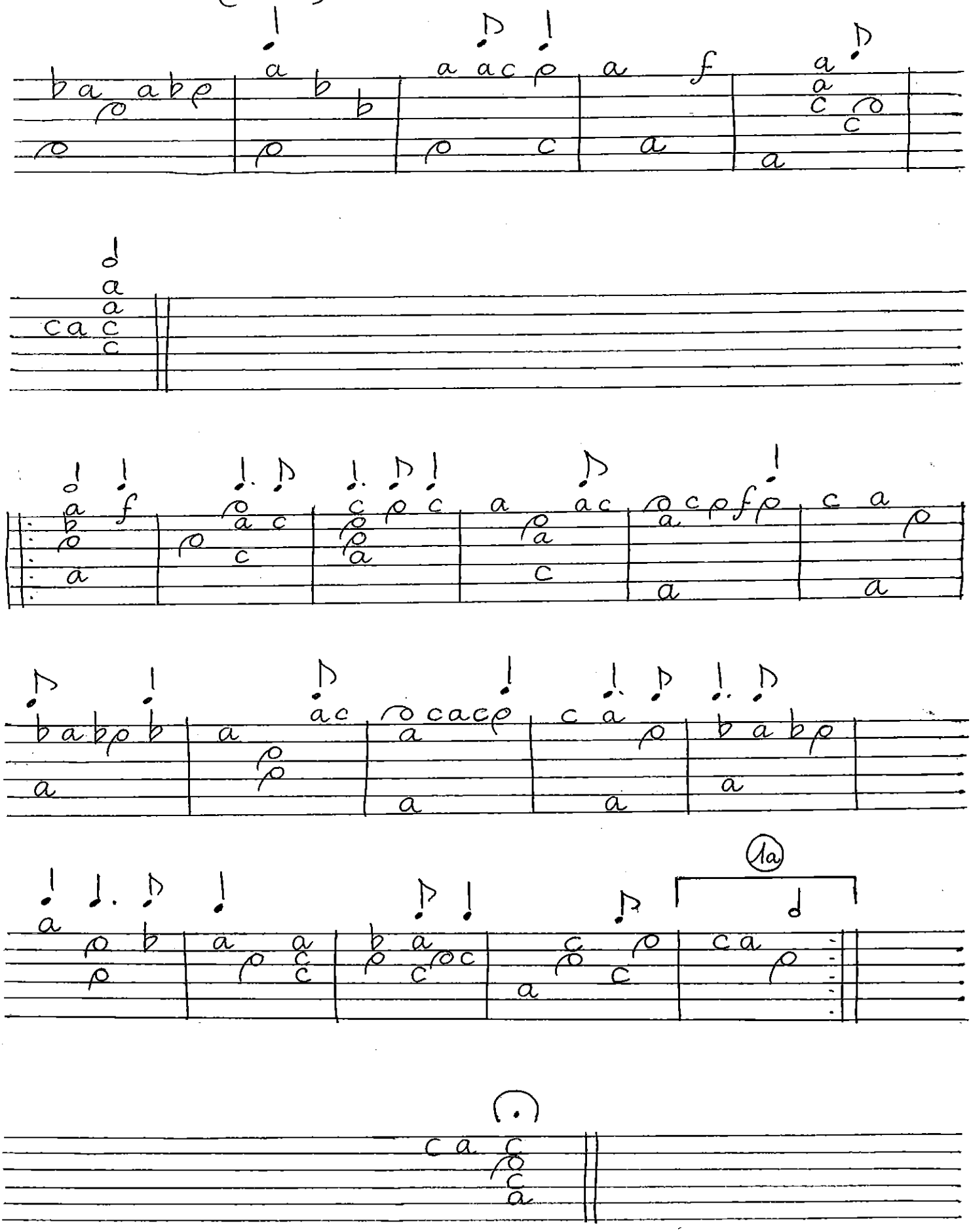
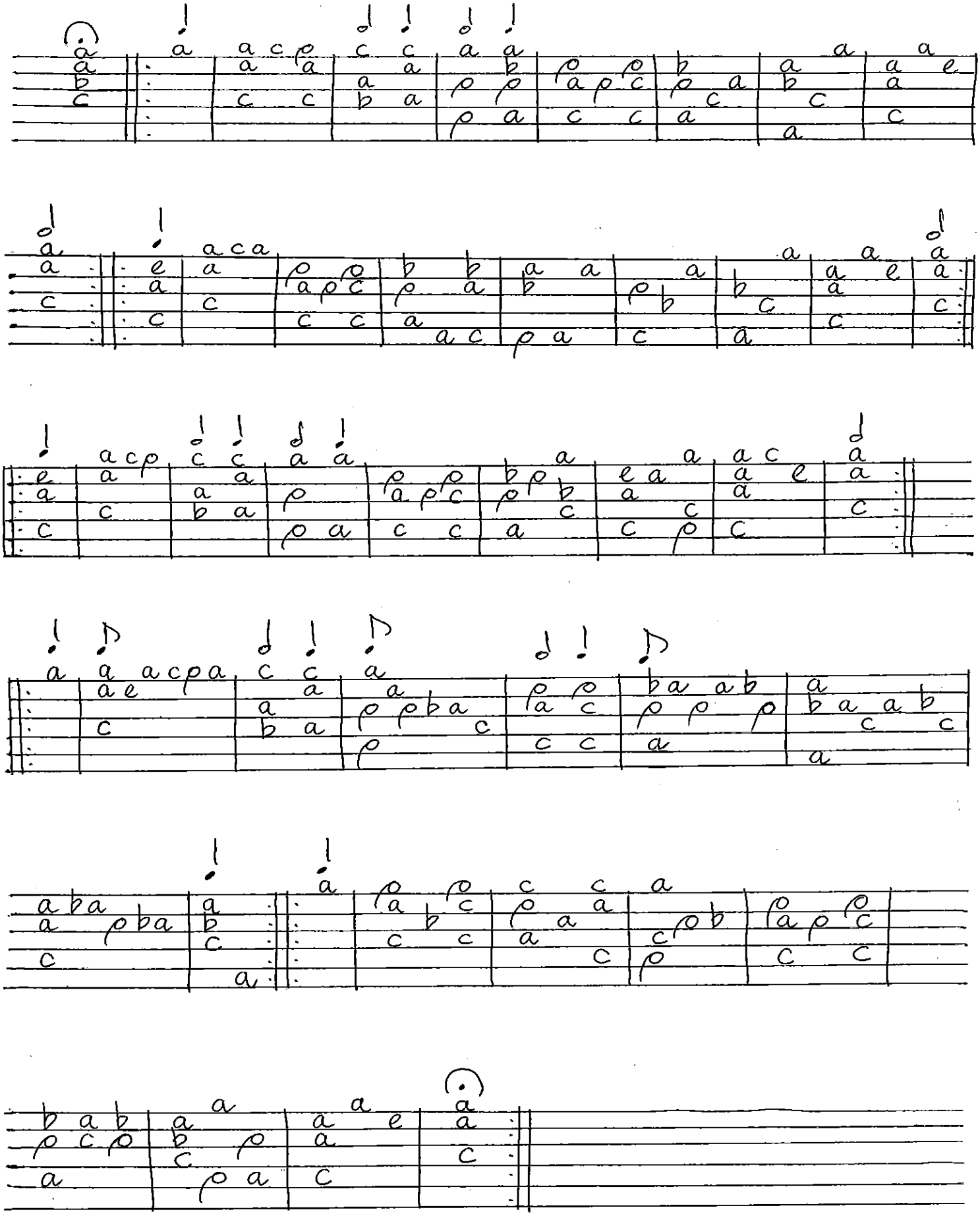
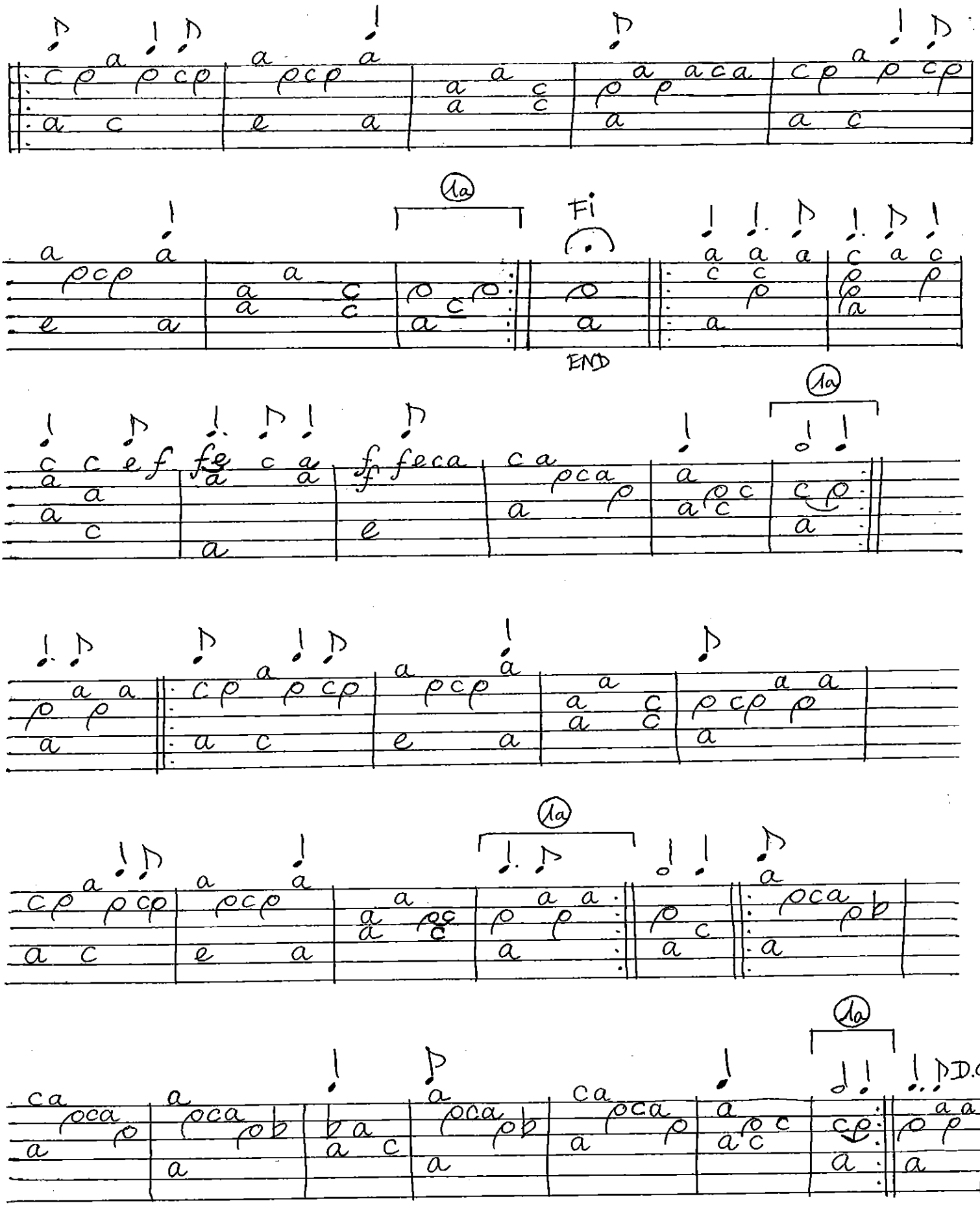


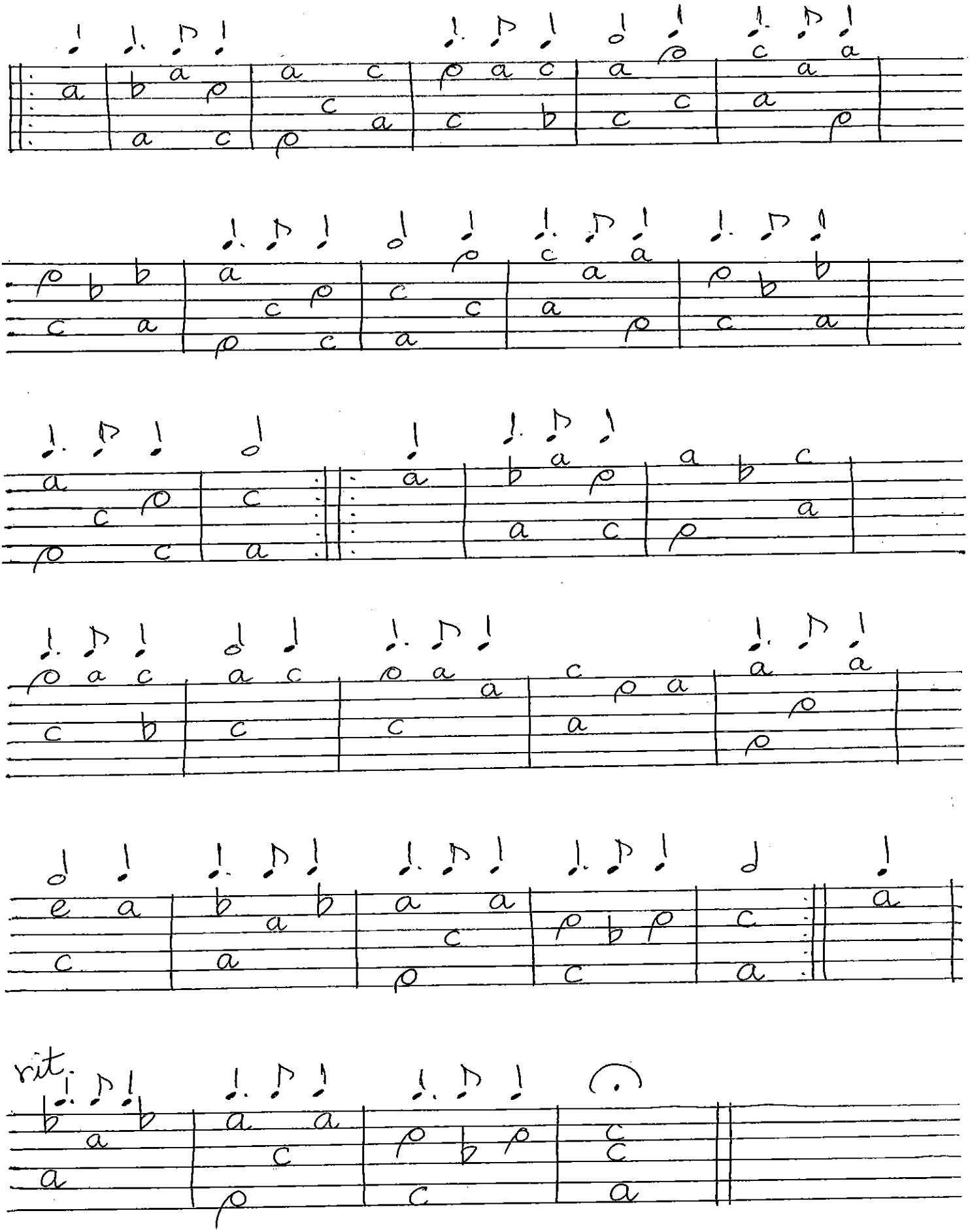
PETITA CHACONNE



MENUET FRANCÈS (a l'estil barroc)

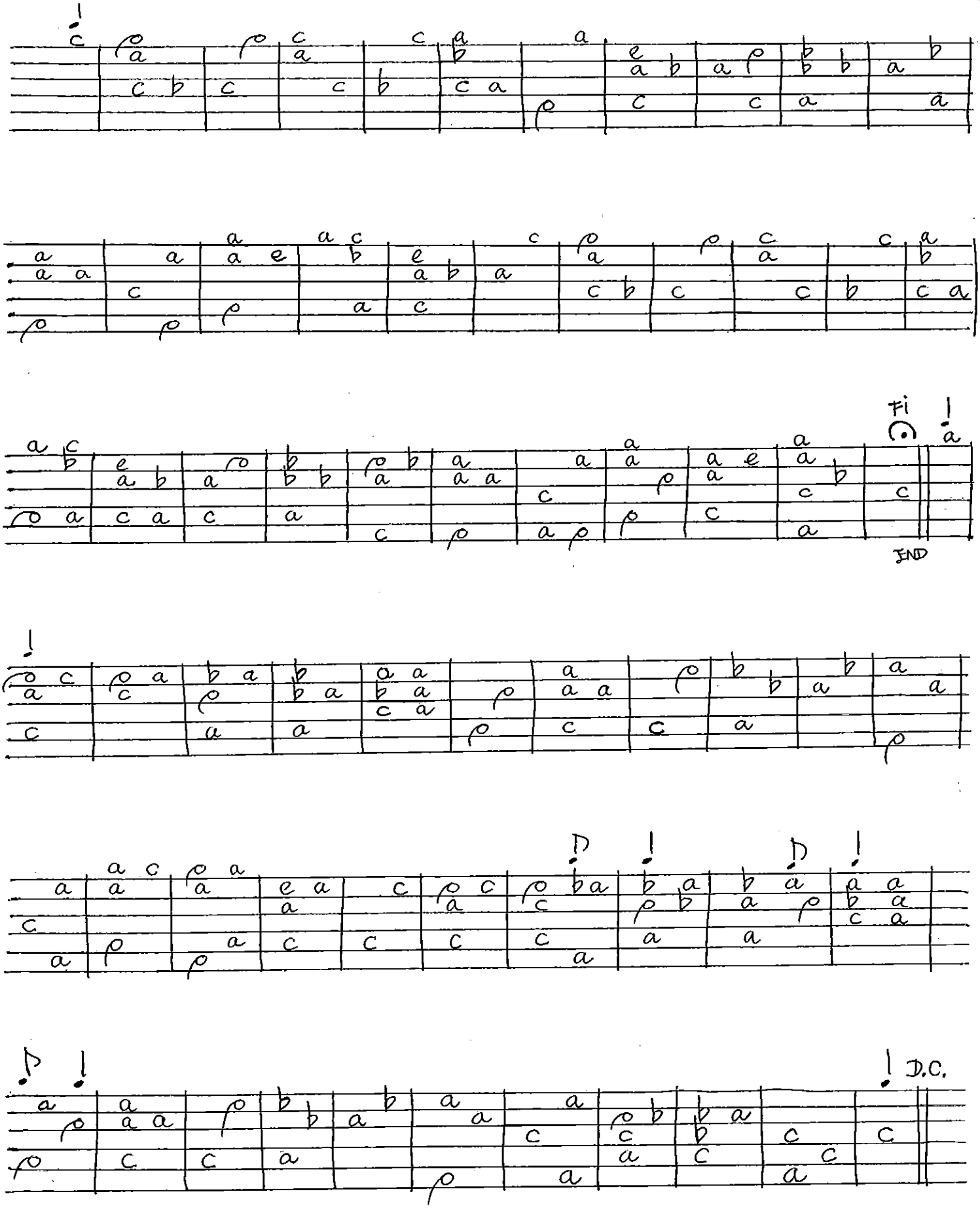


GIGUE



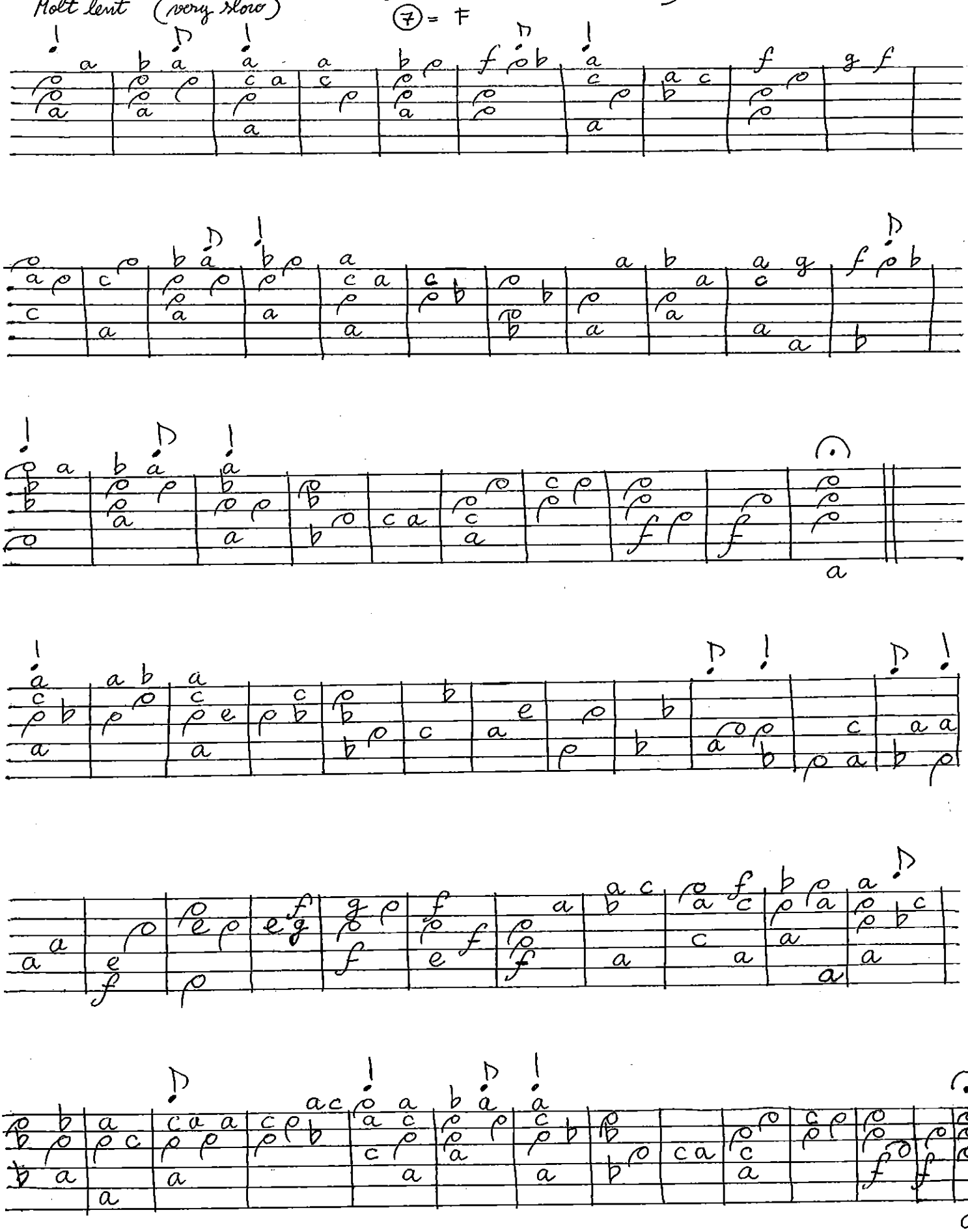
LA PLUJA (THE RAIN)

Lent i plàcid (slow and gentle)



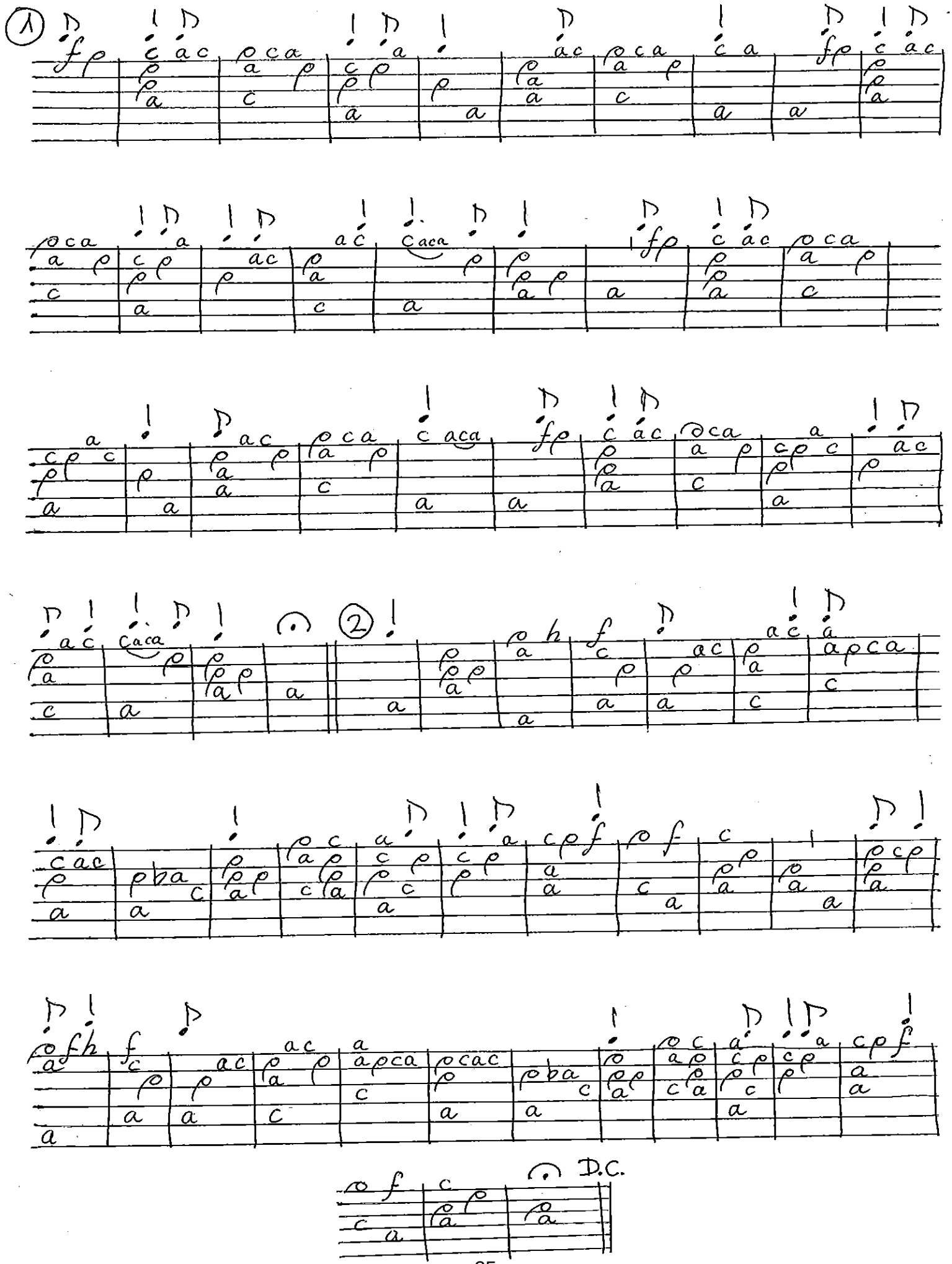
PAISATGE TARDORENC (A LANDSCAPE IN AUTUMN)

Molt lent (very slow)

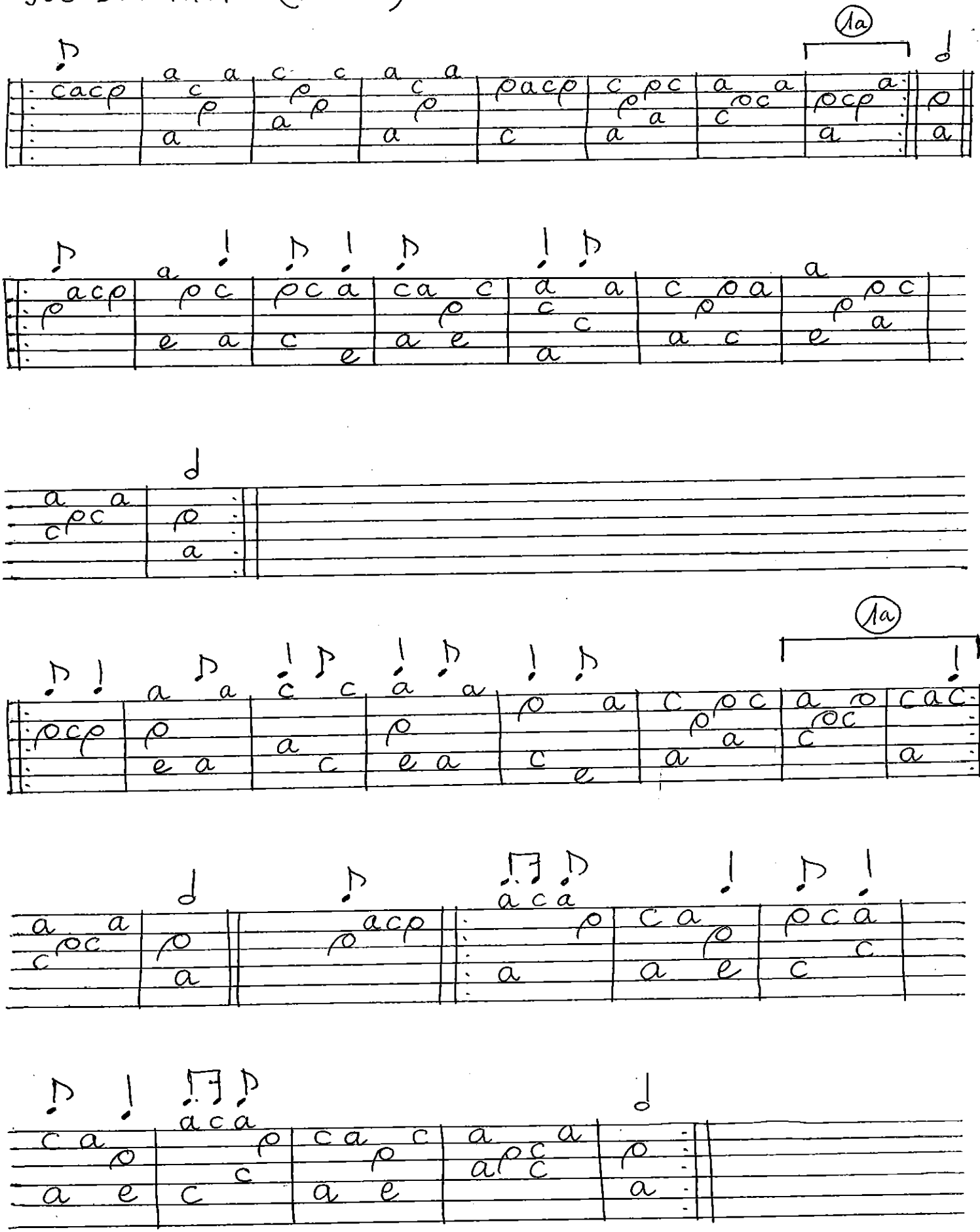


HIMNE DELS SERAFINS (for one or two lutes)

(canon)



JOC DIVERTIT (A TOY)



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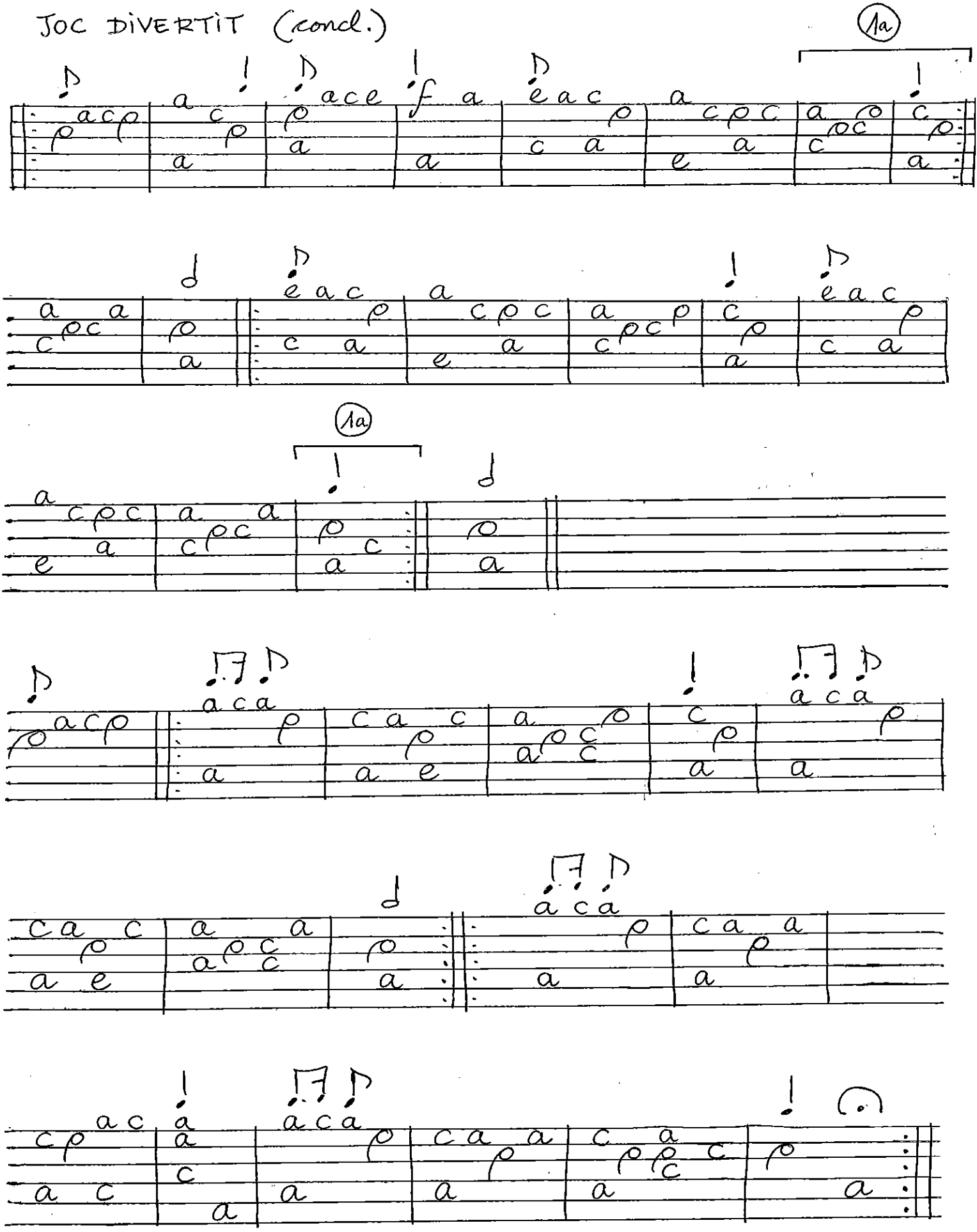
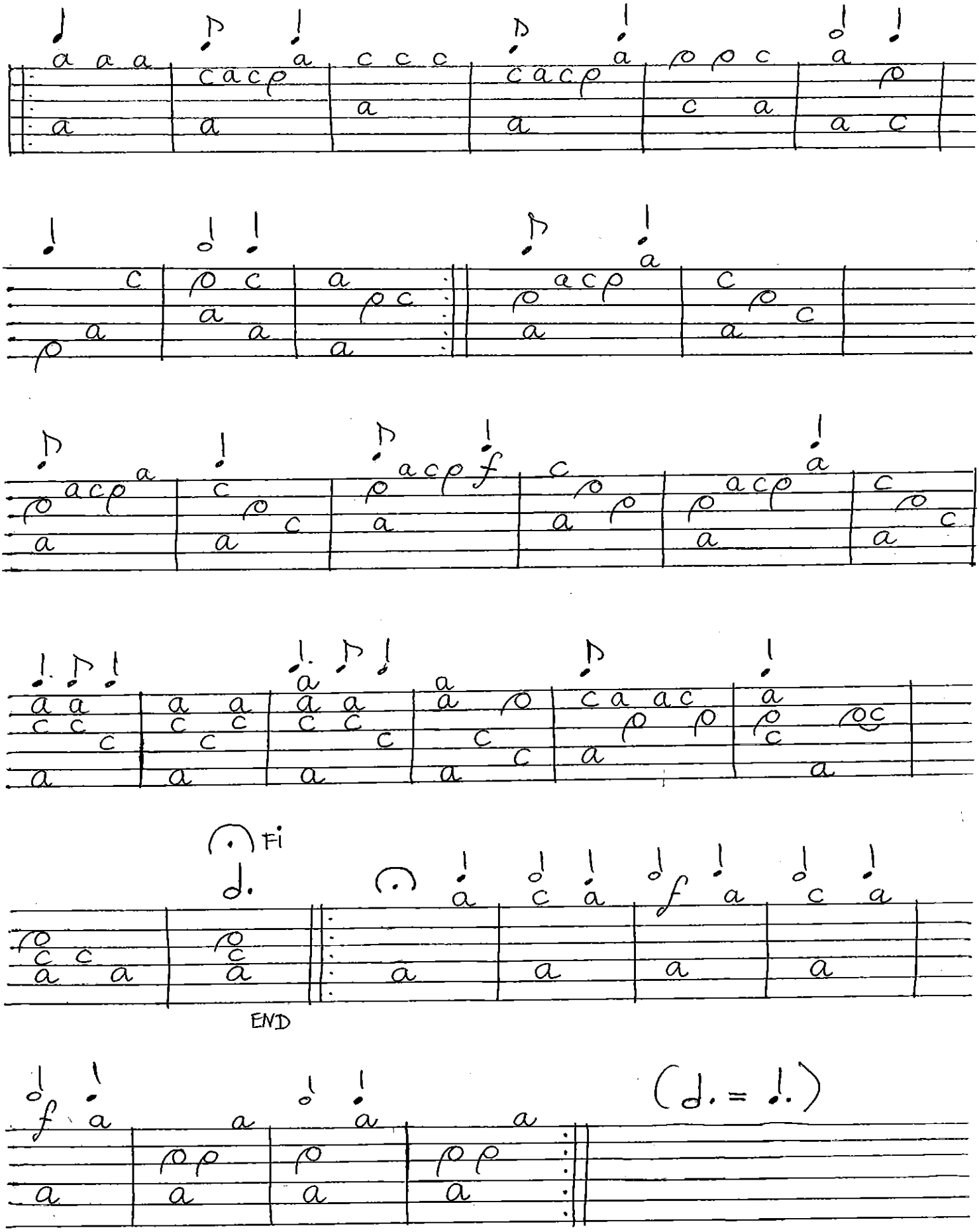
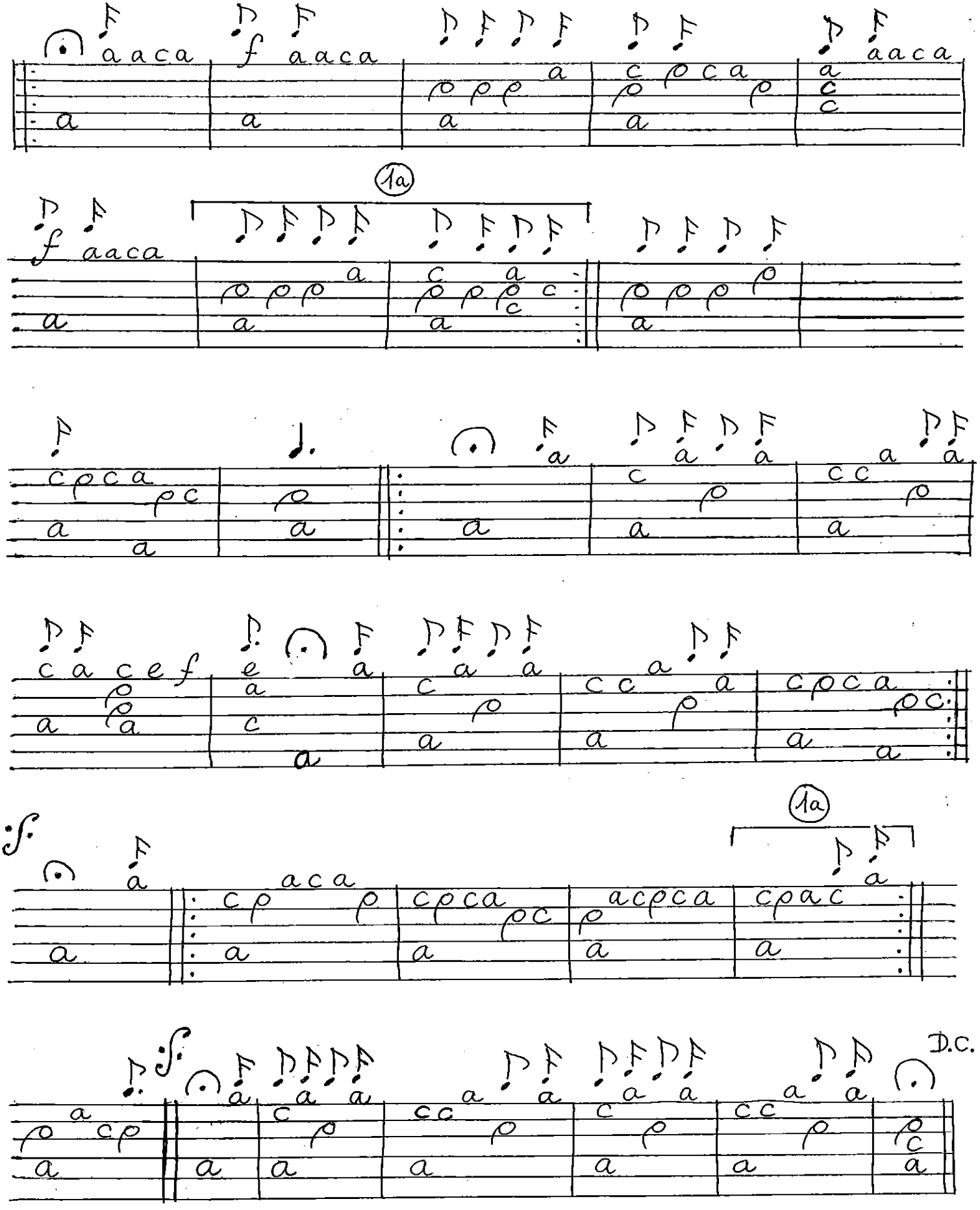


MEDLEY



MEDLEY (concl.)