

A Book of Fancies
For Solo Lute

Second Edition

Composed by Joaquim Bogunyà Chesà

*To Alfred,
for having made possible
the recording
of my
Lute works*

Introduction to the Second Edition

One of the first compositions I made was a *fantasia*. This happened in 1997. By the year 2000, in only three years' time, I had already composed six manuscripts (notebooks) with fantasies, preludes, duos, dances, variations or *diferencias*, works for two lutes, works for treble instrument and lute, and songs. These manuscripts were written in an 'invented' tablature - a sort of Italian tablature but on a regular five-line stave.

For the first book, *20 Pieces for Solo Lute*, I transferred all the music to the regular French tablature that was traditionally used in Dowland's England. It wasn't easy for me to make a selection of only twenty pieces -as asked by the Society- since that meant that many works of mine had to be put aside. Eventually, I chose some samples from each type of lute solos: eight fantasies, eight dances and four songs.

All four songs had curiously been born as lute solos. From the four songs, just one preexisted, when the book was published, as a proper song for lute and voice: *Paisatge Tardorenc (A Landscape in Autumn)*. The lyrics were only in Catalan, my mother tongue. English lyrics had still to be created, the same as in *La Pluja (The Rain)* or *Himne dels Serafins (Gloria)*, which weren't going to be turned into proper songs till the following publication, *A Book of Songs for Lute and Voice*, which would come out in 2015. The fourth song was the *Divertimento (A Toy)*, a kind of 'remembrance' of children's songs in the playgrounds of primary schools. This song will surely never have lyrics, probably because I've never given too much importance to the message in children singing.

Soon after finishing my book of songs, I felt the necessity of starting to work on a new book which would contain part of the lute solos of mine that hadn't been released, yet. I decided to publish my fantasies. I had quite a whole bunch of them in my manuscripts, but... would all of them be worthy of publication? I began translating them, one by one, from the 'invented Italian tablature of mine' to the traditional French tablature. As I was working on it, it became clear to me that very few of the fantasies really needed to be reworked.

How amazing it is, as a composer, to experience that many of the changes that I have made in a work, after the work has been completed, have proved to be wrong! Why we composers have to be so rational, so mistrustful of the divine inspiration that luckily, every now and then, invades our minds? Many times, the only mistake consists in believing you see a mistake where there is none. Nevertheless, rationality also makes musical sense sometimes, and some fantasies had to be slightly modified. During this delicate process of change, only one fantasia was substantially altered. It was 'completed' with four preludes I had previously composed.

Fantasia 24 was born from three (initially separate) lute pieces which had a different title: *Tres Lamentacions (Three Complaints)*. Recently, I decided to unify these three lute solos, and change their title subsequently for several reasons. Firstly, every time I play them on the lute, I always feel the need of playing them all together. Secondly, the three works have all been made in the same tonality and in the same historical style. And thirdly, they were all composed at the same time. Now, I feel that the whole work can, with no doubt, be considered as a fantasia written 'in a baroque style'.

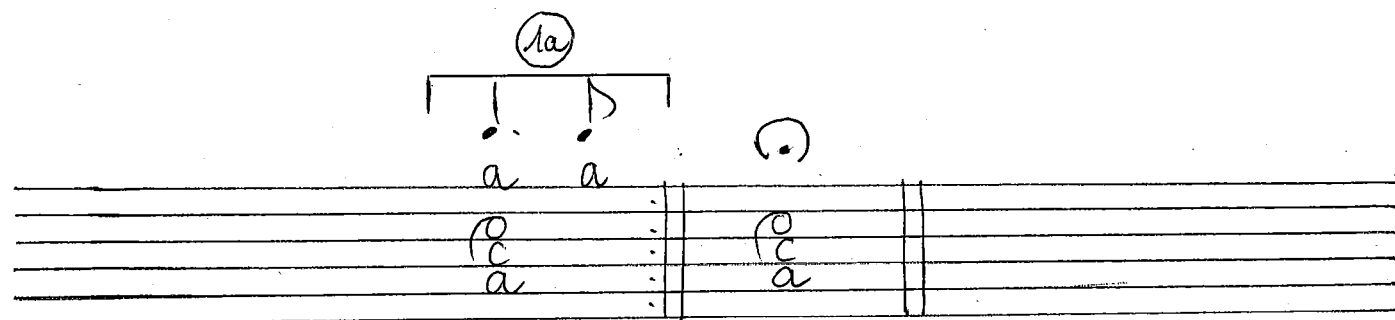
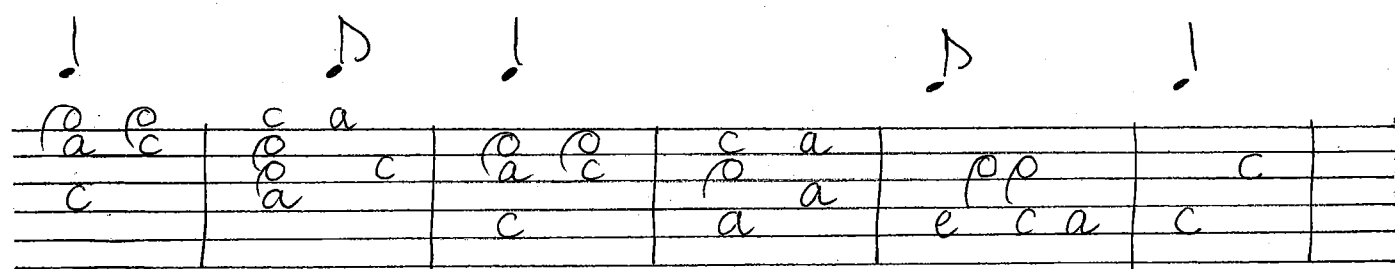
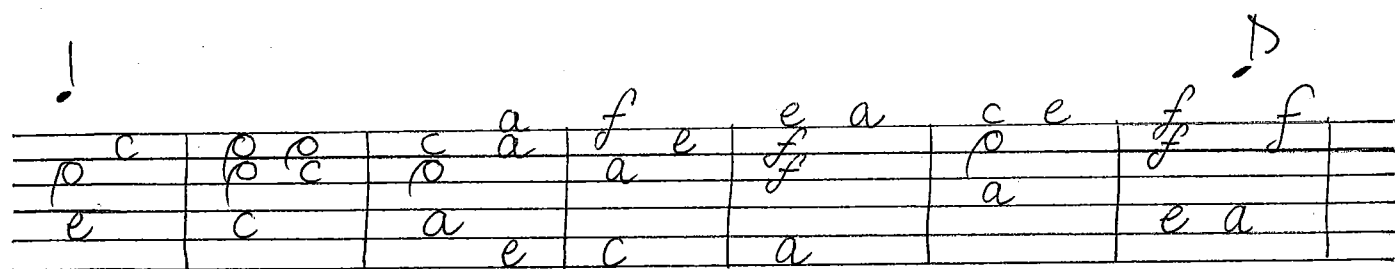
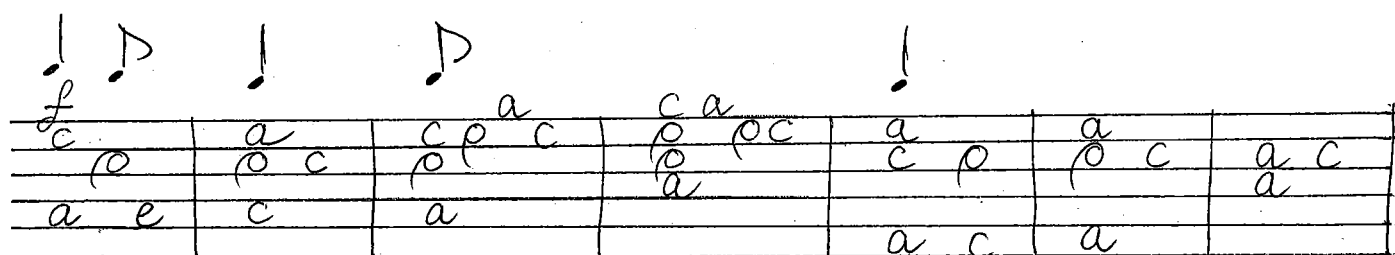
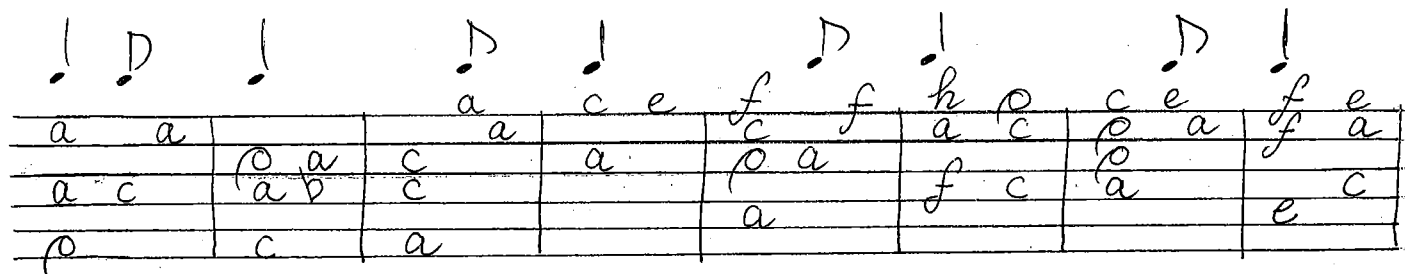
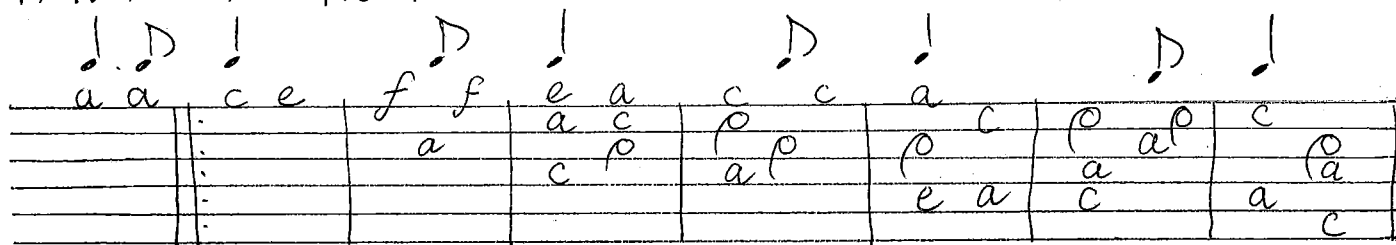
I have also included here ten duos because most of them are, in fact, two part fantasies. They may be a good way for beginners to get acquainted with polyphonic music.

This book was first published in 2016. Minor mistakes have been corrected for this second edition, the most important one being the third and fourth notes of bar 3 in system 5 of *Fantasia No. 17*, on page 18.

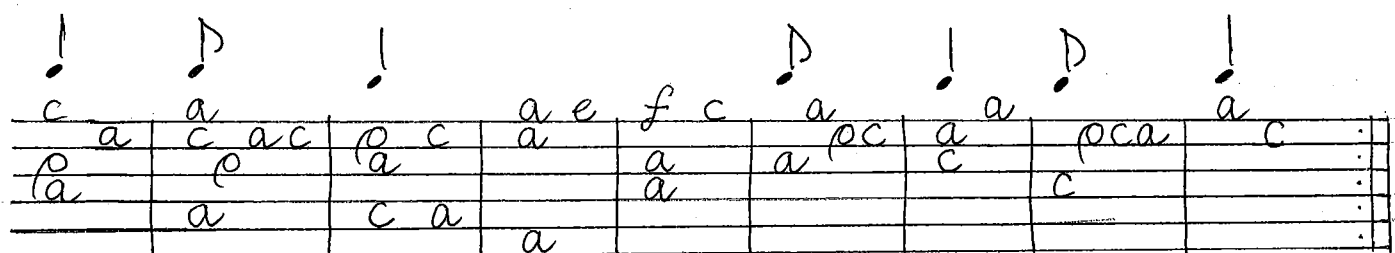
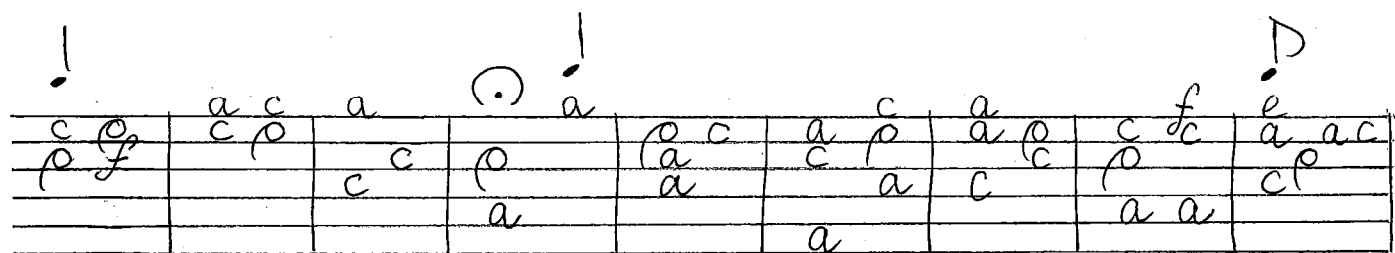
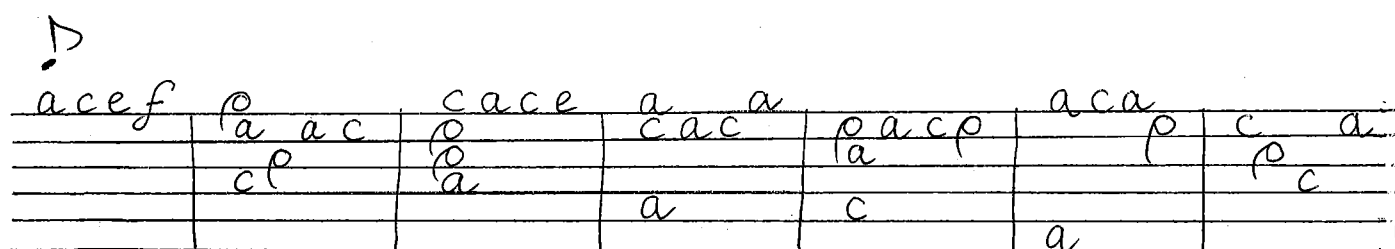
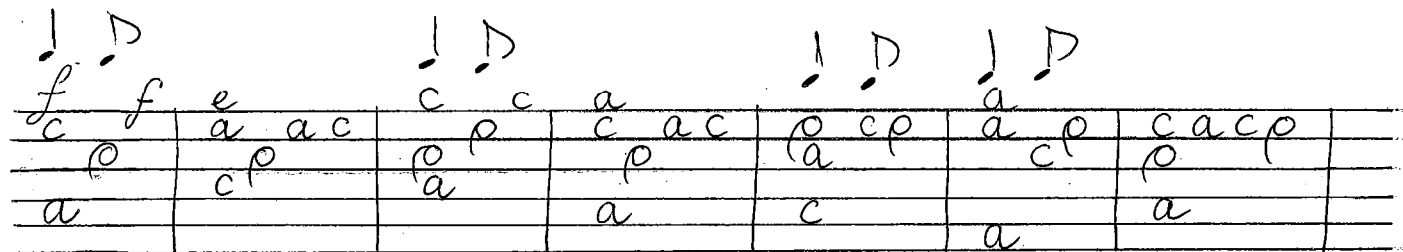
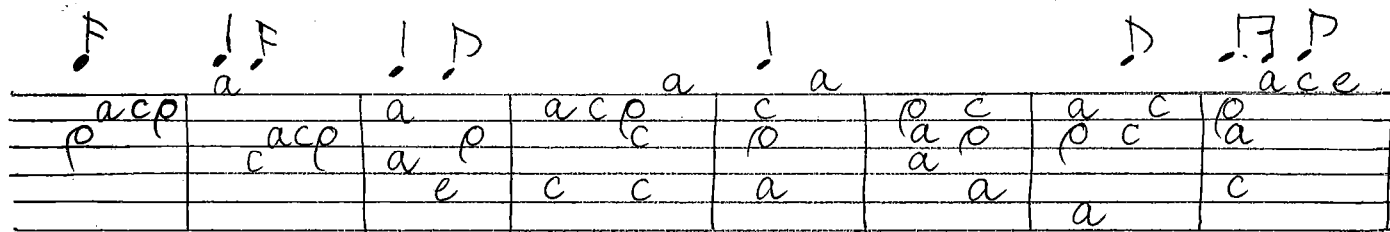
I would like to thank Denys Stephens for the edition of this book. and all those who have fun with these music pages.

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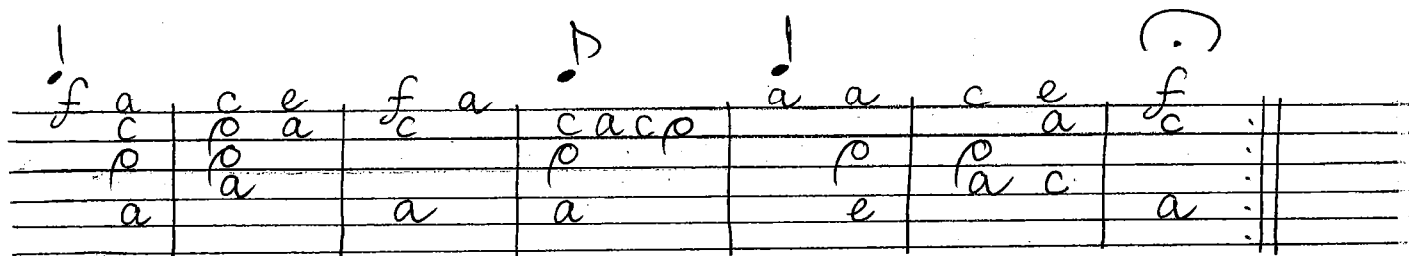
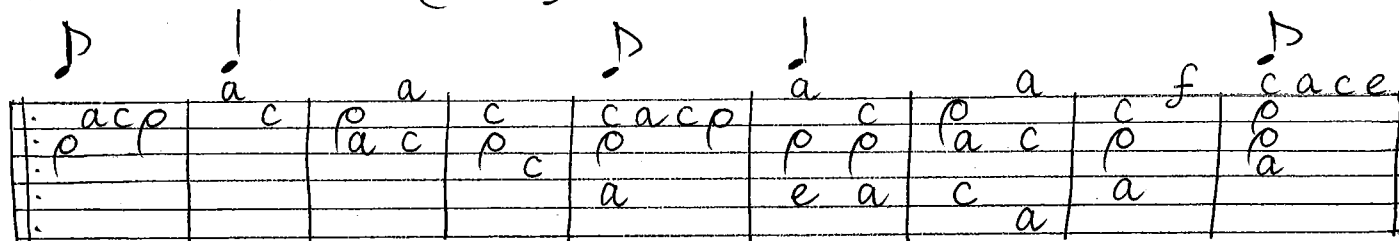
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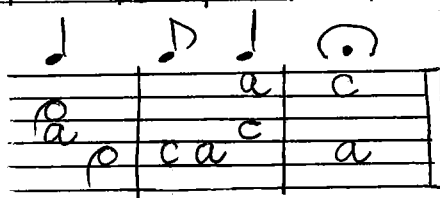
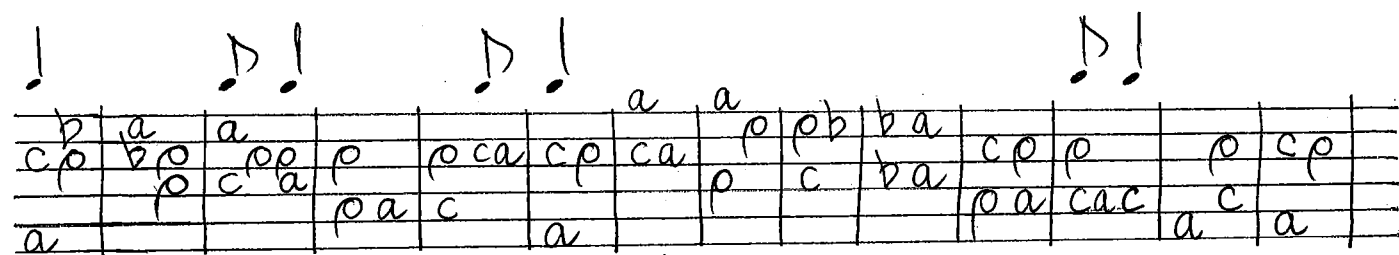
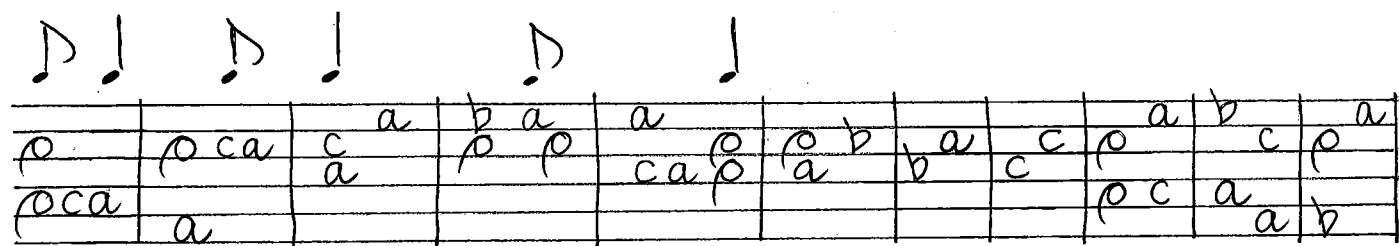
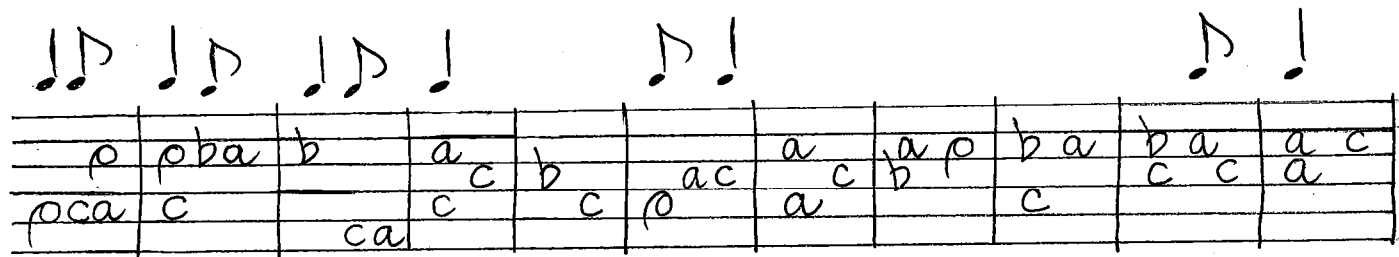
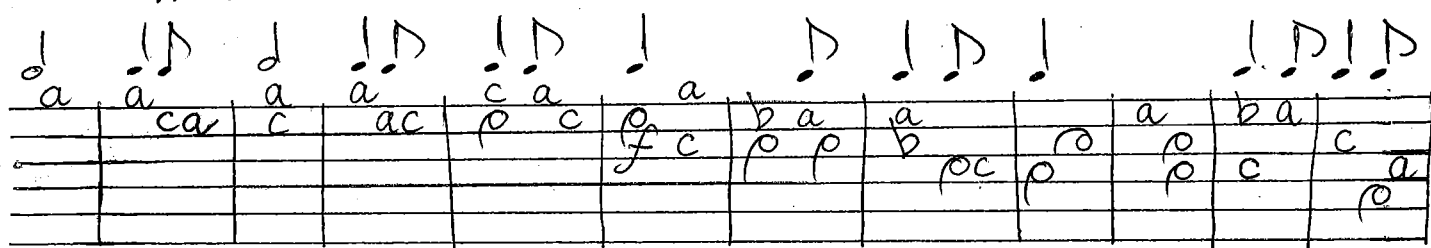
FANTASIA No 2



FANTASIA No 2 (cond.)



DUO No 1



FANTASIA No 4

⑦ = F

Lent
i
Intim
(slow
and
intimate)

$$\textcircled{7} = \mathbb{F} \quad \textcircled{8} = \mathbb{D}$$

⑦ = 卅

$$\textcircled{8} = \mathcal{D}$$

Lent
(Slow)

[illegible]

Exercise 10

Exercise 11

Handwritten musical notation for a 12-measure piece. The notation is written on a three-staff system. The first staff contains notes with stems and beams, some with accents. The second staff contains notes with stems and beams. The third staff contains notes with stems and beams. The piece ends with a double bar line.

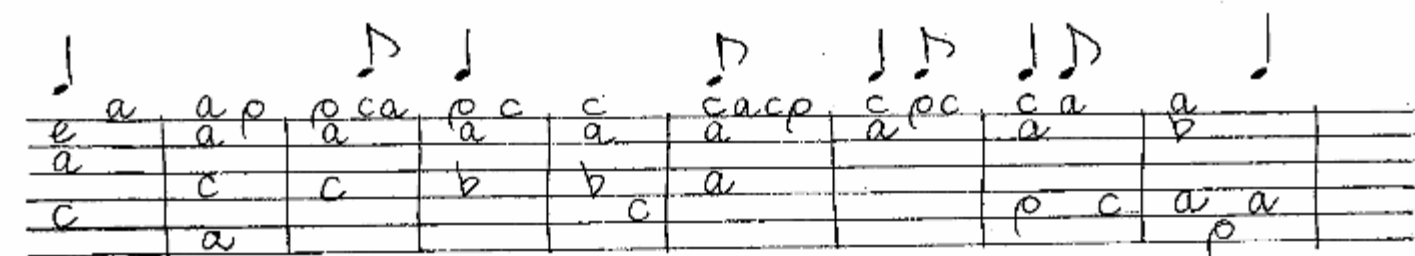
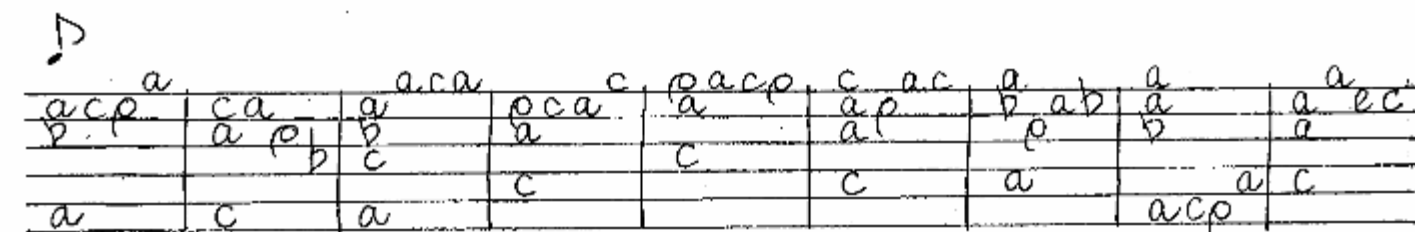
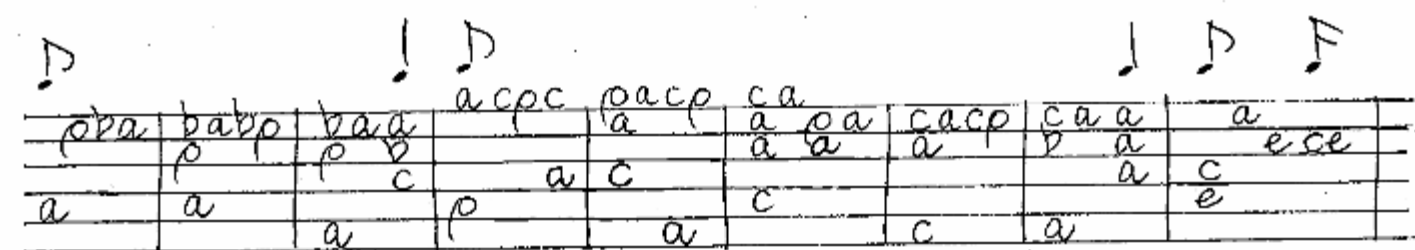
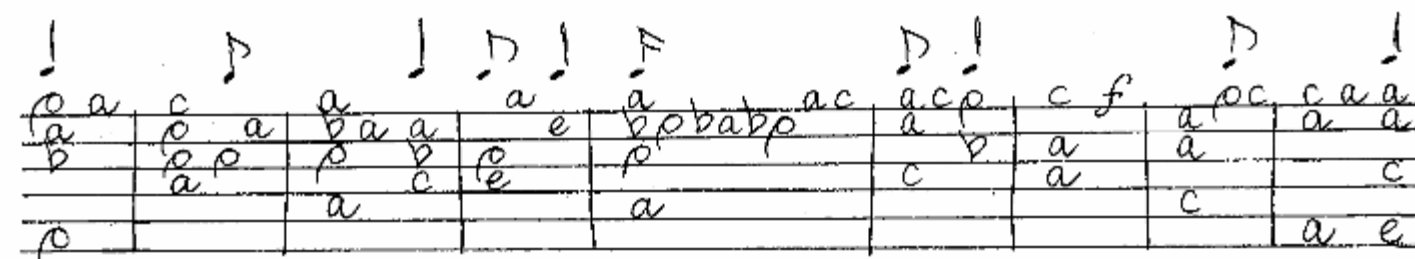
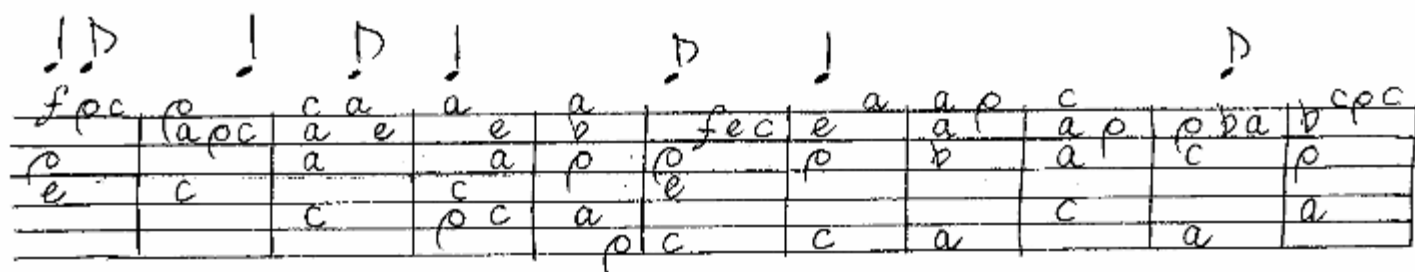
Handwritten musical notation for a 12-measure piece. The notation is on a three-staff system. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have no clefs. The notes are: Measure 1: A4, G4, E4; Measure 2: A4, A3, C4; Measure 3: A4, B3, C4; Measure 4: A4, A3, A2; Measure 5: G4, G3, B3; Measure 6: A4, A3, A2; Measure 7: A4, A3, A2; Measure 8: A4, B3, A3; Measure 9: A4, B3, A3; Measure 10: A4, B3, A3; Measure 11: A4, B3, A3; Measure 12: C5, A4, C4. The word "FINAL" is written above the last measure.

[illegible]

FANTASIA No 11

⑦ = F

Left



FANTASIA No 11 (concl.)

Handwritten musical notation for the first system of Fantasia No 11. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, c, a, c, a, a, a, a. The second staff has notes: a, a, b, a, b, a, b, a. The third staff has notes: a, c, a, c, a, a, a, a. The system ends with a double bar line.

Handwritten musical notation for the second system of Fantasia No 11. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, a, a, a, a, a, a, a. The second staff has notes: a, a, b, a, b, a, b, a. The third staff has notes: a, c, a, c, a, a, a, a. The system ends with a double bar line.

Handwritten musical notation for the third system of Fantasia No 11. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, a, a, a, a, a, a, a. The second staff has notes: a, a, b, a, b, a, b, a. The third staff has notes: a, c, a, c, a, a, a, a. The system ends with a double bar line.

DUO No 2

Lento

Handwritten musical notation for the first system of Duo No 2. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, c, a, c, b, a, a, a, b, a, c, a, c, b, a. The second staff has notes: a, a, c, a, c, a, c, a, c, a, c, a, c, b, a. The third staff has notes: a, c, a, c, a, c, a, c, a, c, a, c, a, b, a. The system ends with a double bar line.

Handwritten musical notation for the second system of Duo No 2. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, b, a, b, a, a, a, a, b, a, a, a, c, a, b, a. The second staff has notes: a, c, a, c, a, c, a, c, a, c, a, c, a, b, a, a. The third staff has notes: a, c, a, c, a, c, a, c, a, c, a, c, a, b, a, a. The system ends with a double bar line.

Handwritten musical notation for the third system of Duo No 2. It consists of three staves with notes and rests. The notes are written in a stylized, handwritten manner, often with letters above them. The first staff has notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The second staff has notes: a, a, b, a, b, a, b, a, b, a, b, a, b, a, a. The third staff has notes: a, c, a, c, a, c, a, c, a, c, a, c, a, b, a. The system ends with a double bar line.

FANTASIA No 12

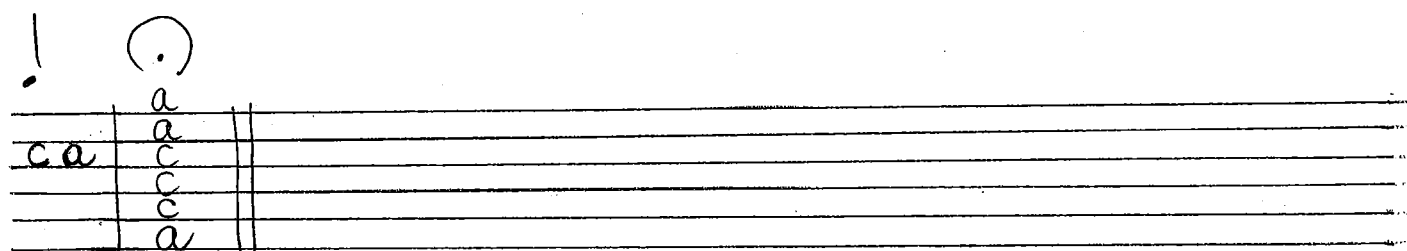
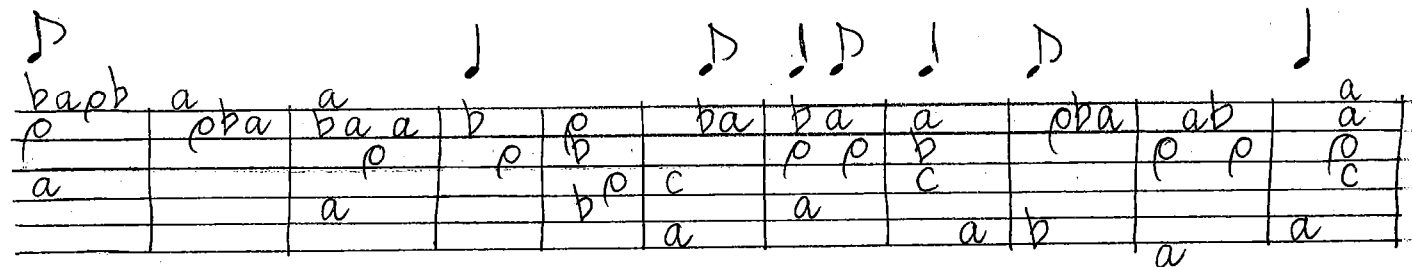
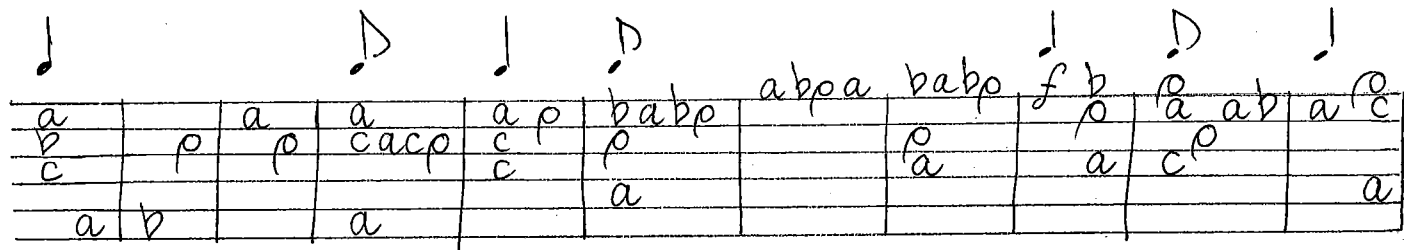
$$\textcircled{7} = \text{F}$$

Handwritten musical notation on a five-line staff. The notation includes notes (half notes, quarter notes, eighth notes) and rests. Below the staff, there are letters (C, c, p, a, b, r, e) and symbols (p, r, c) that appear to be a form of musical shorthand or tablature.

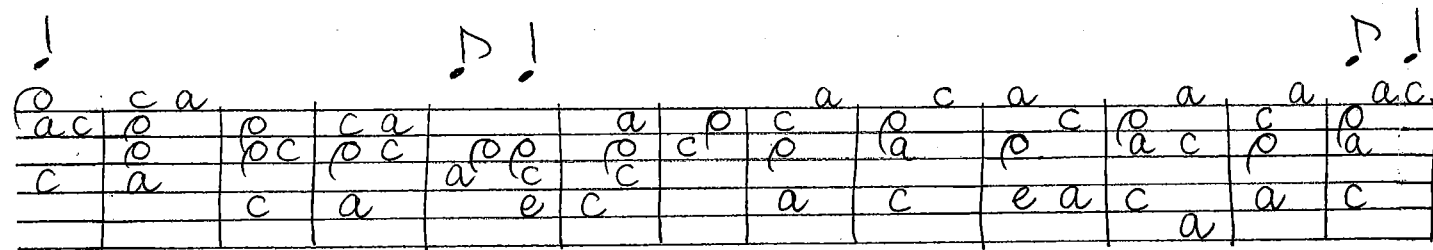
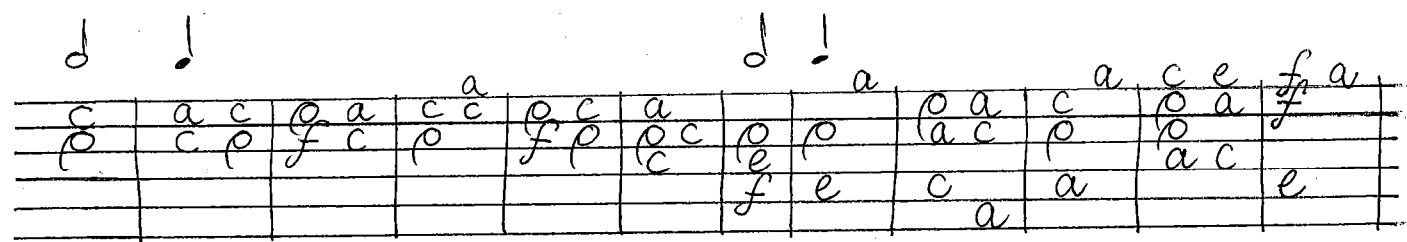
Handwritten musical notation on a five-line staff. Above the staff are three notes: a quarter note, an eighth note, and a half note. The staff contains a sequence of notes and rests across 12 measures. The notes are labeled with letters: p, b, a, v, a, c, b, a, a, b, c, p, a, b, a. Some notes have accidentals (sharps or flats) above them. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The piece is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

FANTASIA No 12 (cond.)



FANTASIA No 15



Molt FANTASIA No 13 $\textcircled{7} = F$

Molt lenta i Tranquilla

\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
a e a c	a c a	a c a	a c a	a c a	a e	a	a	b a c	a a c	c p a c
c	c	c	c	a c	a c	a c	b	b p	a c	c p
				a	c	p	c	a	c	a

(Very slow and peaceful)

\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
a c p c	a c p	b a b	a a	a c e	a c a	a	a	a	a	a
c	a	a	a	a	a	a	b	a	e	a
		a	a	c	c	a	c	e	c	c

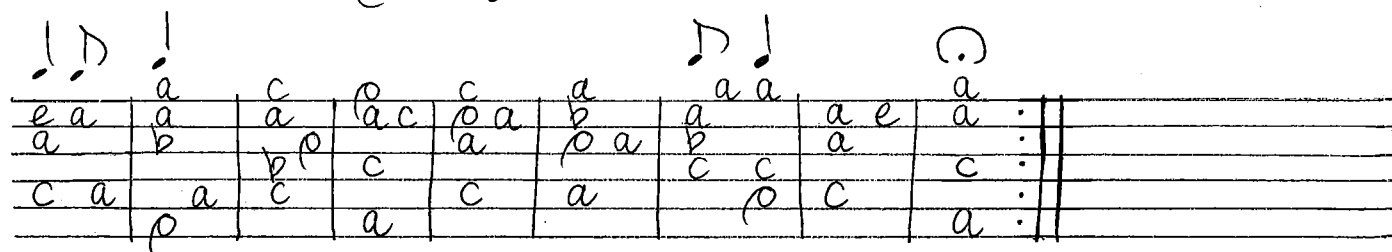
\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a
c	c	a	a	c	a	a	c	a	a	c

\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
a c a	a c a	a c a	a b a	a a	a c e	a c a	a	a	a a	a
p	c	a	a	a	a	a	a	a	a	a
a		a	a	a	c	c	c	p	c	a

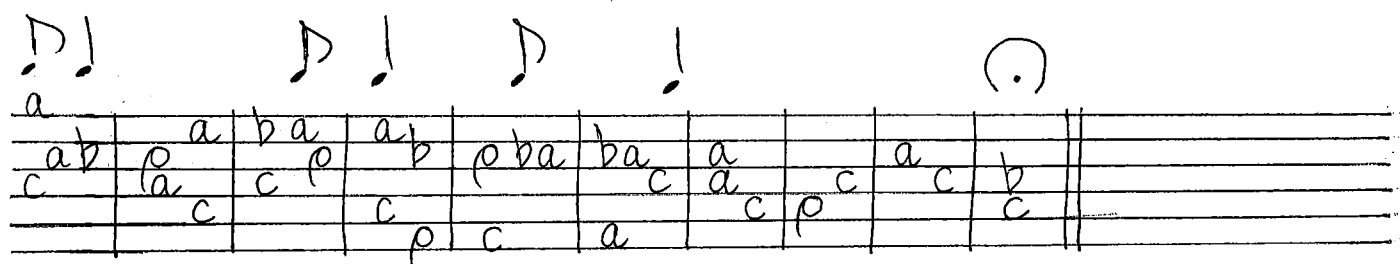
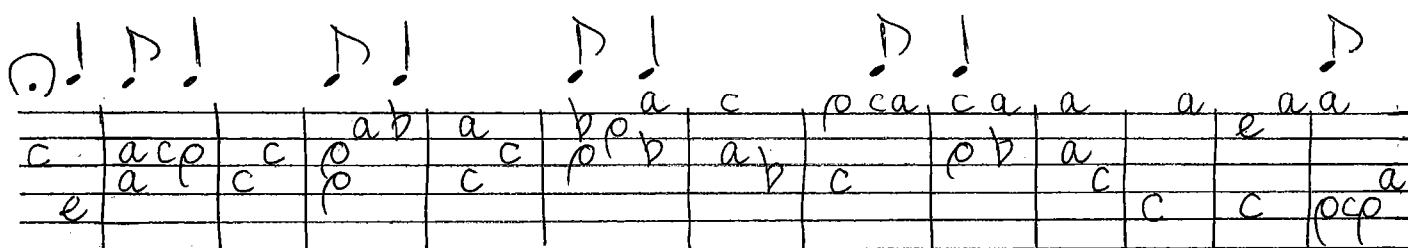
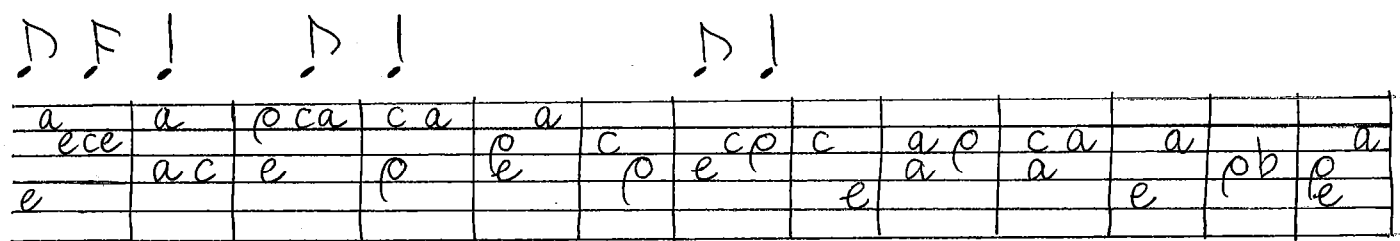
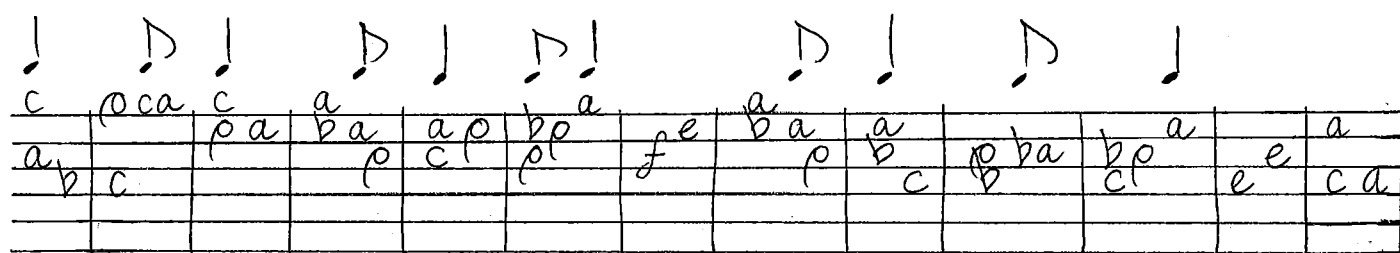
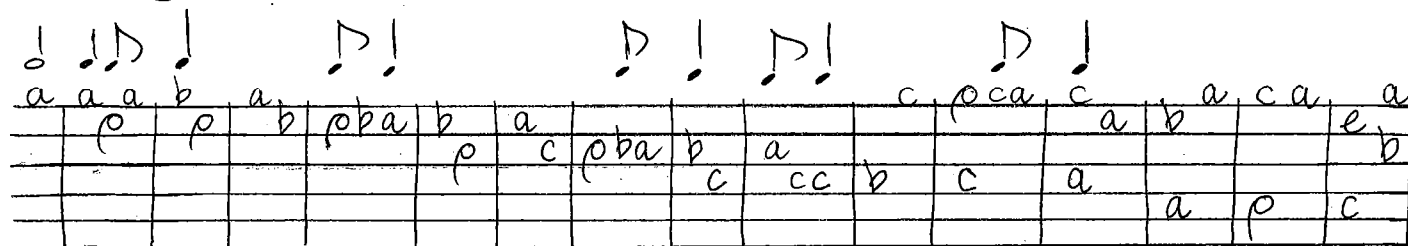
\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
a b	a b a	a c p a c	a	a	a	a	a	a	a	a
b p	b a b p	b	a	a	a	a	a	a	a	a
	a		c	c	a	a c p	a c	a	a	a

\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}	\textcircled{D}
e a	a	a p c	a a	a a	a c p f	a c a	a a	a a c	a a c a	a a
a	b p	a c p	a b	a	a	a	a	b p	a p	a
c a	a p	a c	a p	c a	a c	a	c a	p	c a	a p

FANTASIA No 13 (concl.)



DUO No 3



Like
a
dance

PANTAZIN No 10

Handwritten musical notation on a five-line staff:

Notes: D, !, D, !, D, J, D, !, DF, D, !

Rhythmic values below notes: accp, c, ace, f, c, e ca, c, a, a, ecac, eace, ca a

Below the staff, there are several letters arranged in columns corresponding to the notes above:

a, c, a, a, c, c, e, e, c, a, e a

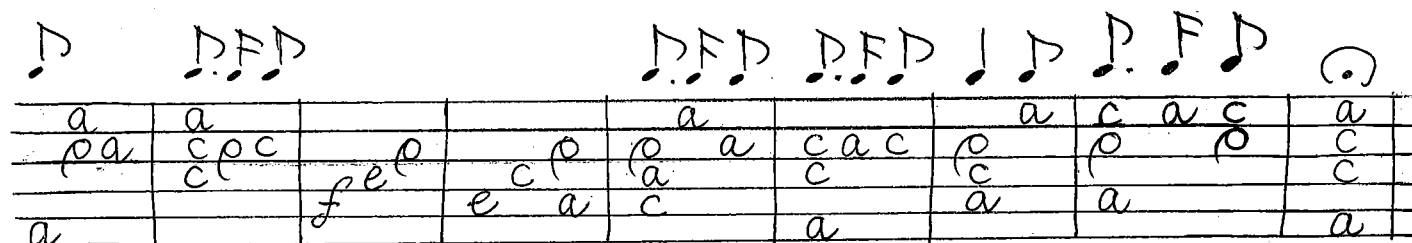
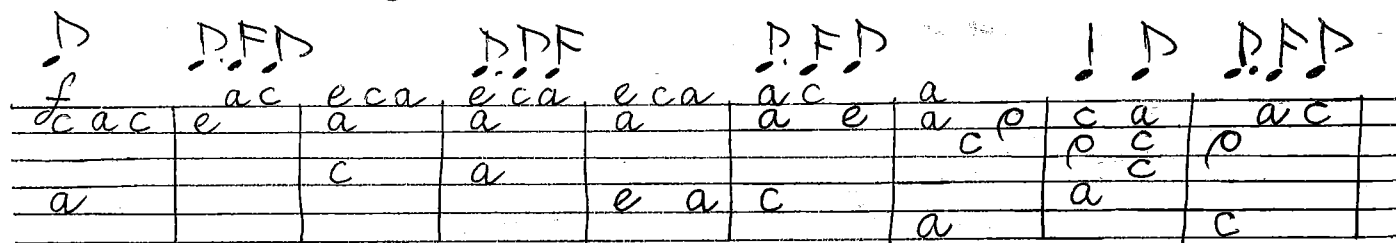
Handwritten musical notation on a five-line staff. The notation includes notes (D, F, D, J, F, D) and a complex sequence of letters (a, e, c, e, c, a, c, a, a, b, c, c, b, c, b, c, b, e, a, c, p, a, c, e, a, c, a, c, e, f, c, a, c, p, a, c, a) written below the staff lines.

♩	♩	♩	♩	♩	♩	♩	♩	
ac	ecac	eace	caaa	a	a	spaa	ca	a
ce	a	a	a	ece	apca	psc	pc	ppca
	c	a				c	p	
			e a	c		a		
					a		c	a

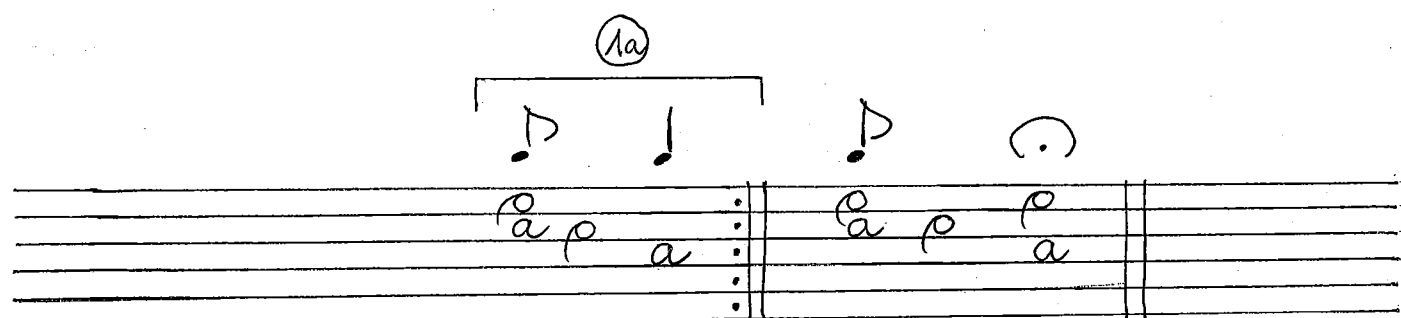
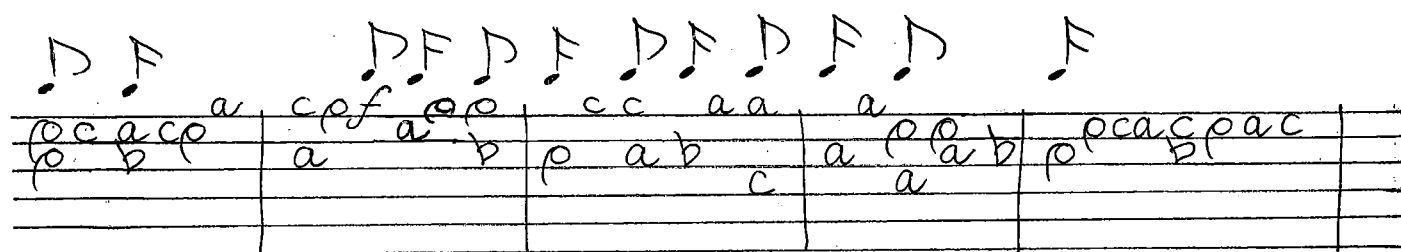
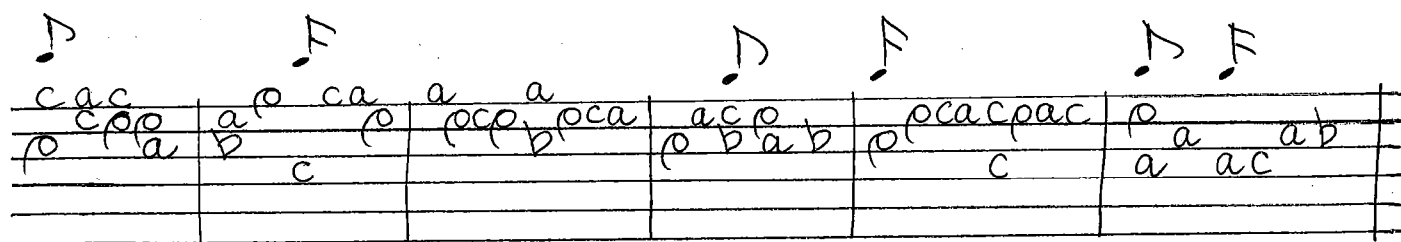
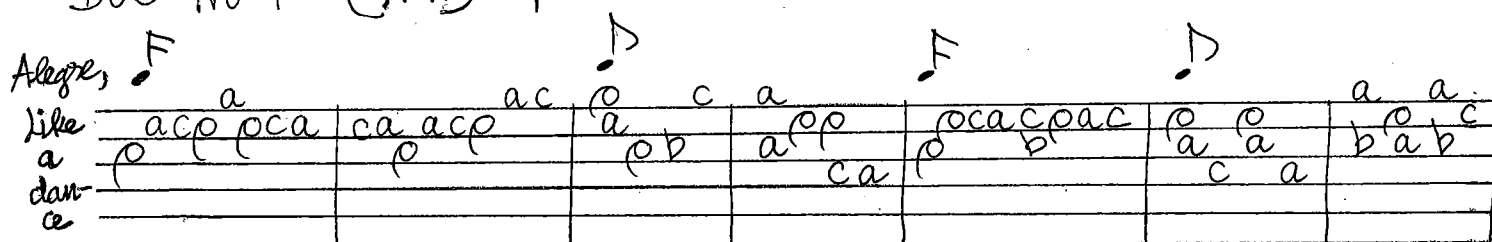
[illegible][illegible]

D.F.D		D.F.D		D.F.D		D.F.D		D.F.D		D.F.D	
e c a		a c		a						a c e	
a		a e		c a		a c b		c c		c a b	
				c		c b		c c		c a c	
e a		c		a		e a		c		a	

FANTASIA No 16 (cond.)

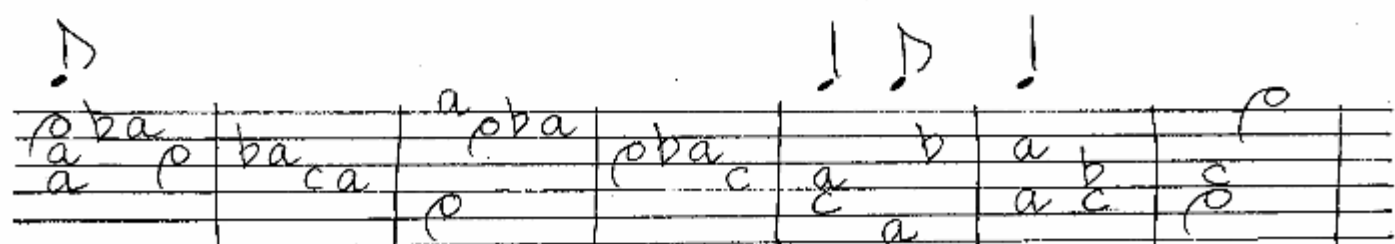
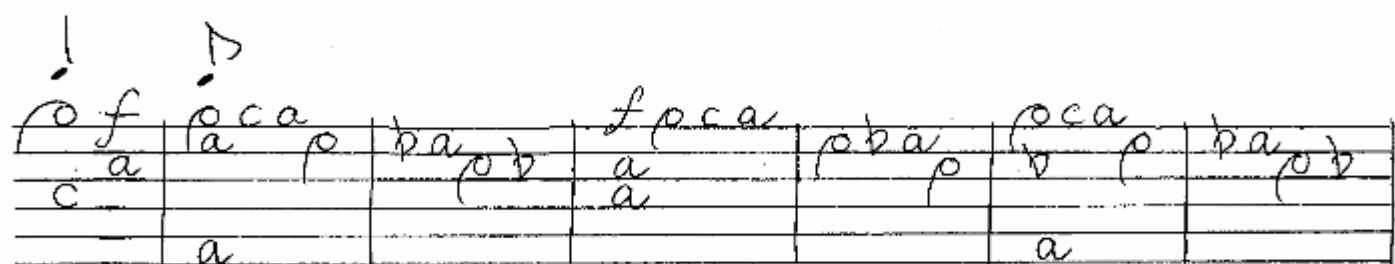
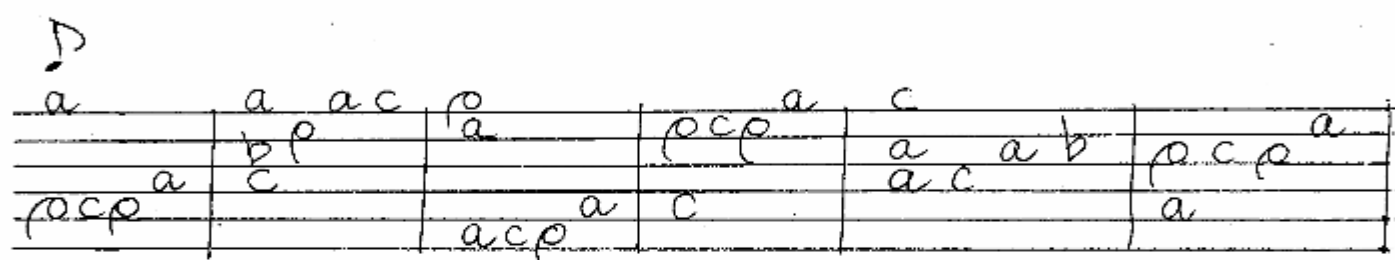
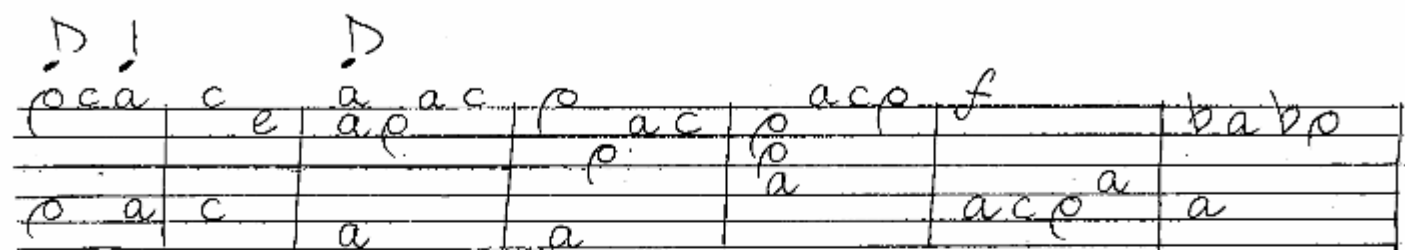
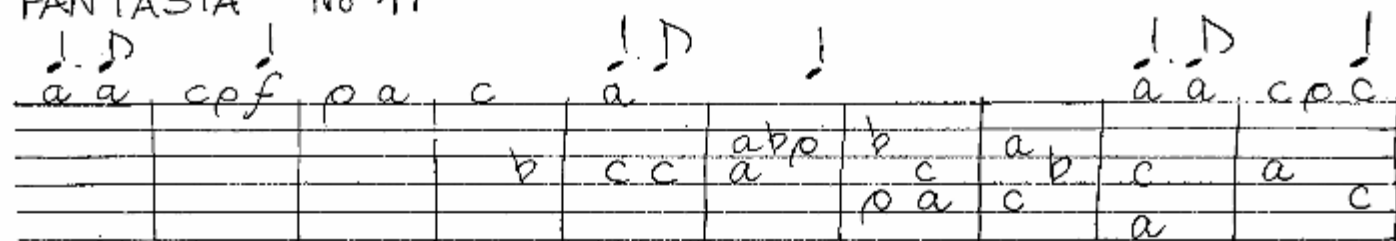


DUO No 4 (Titi) *

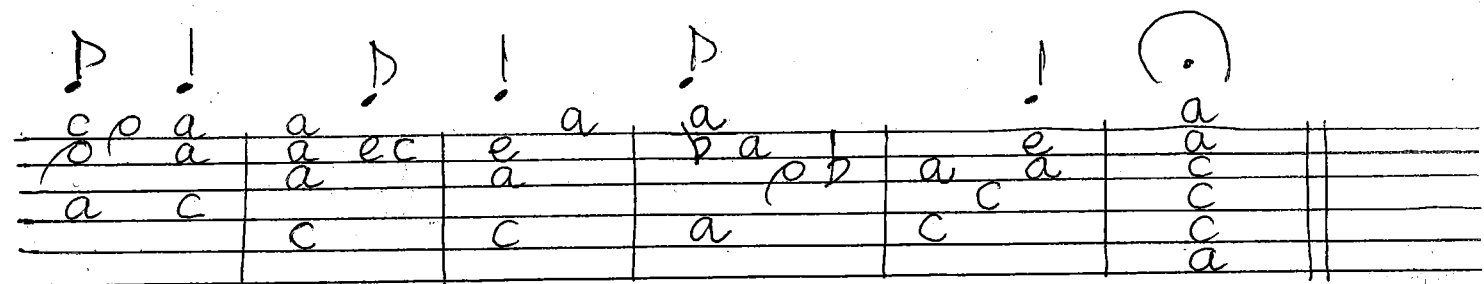
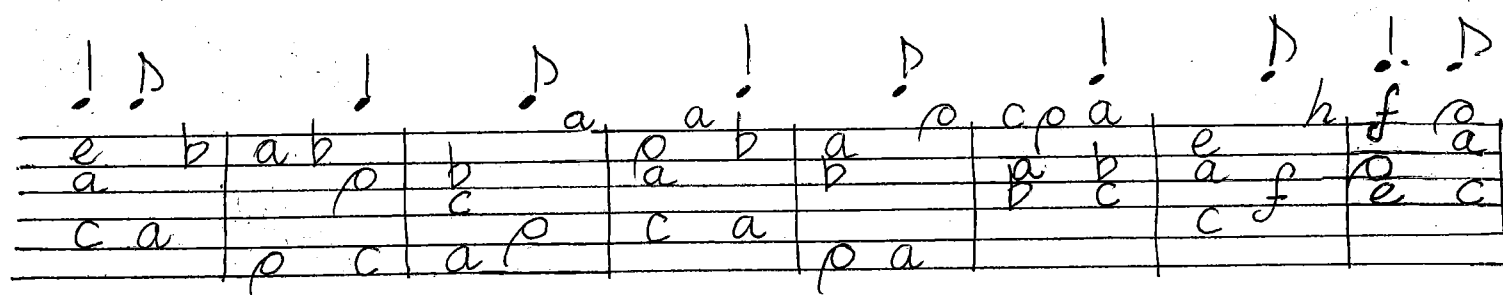
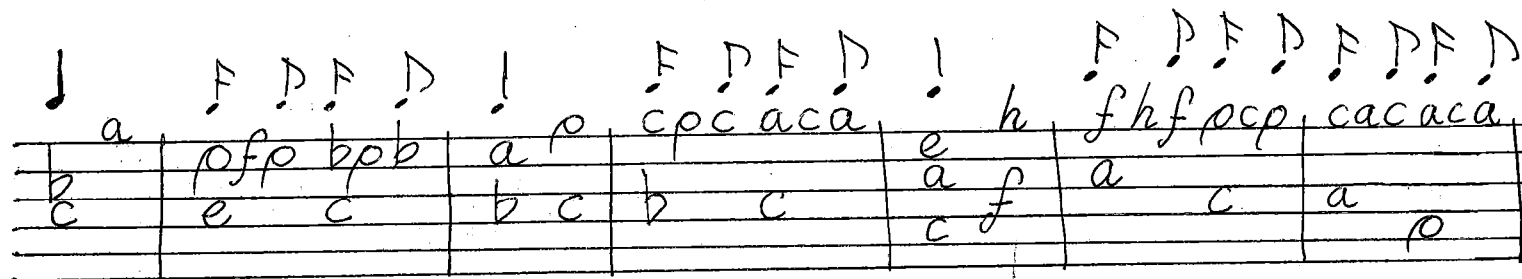
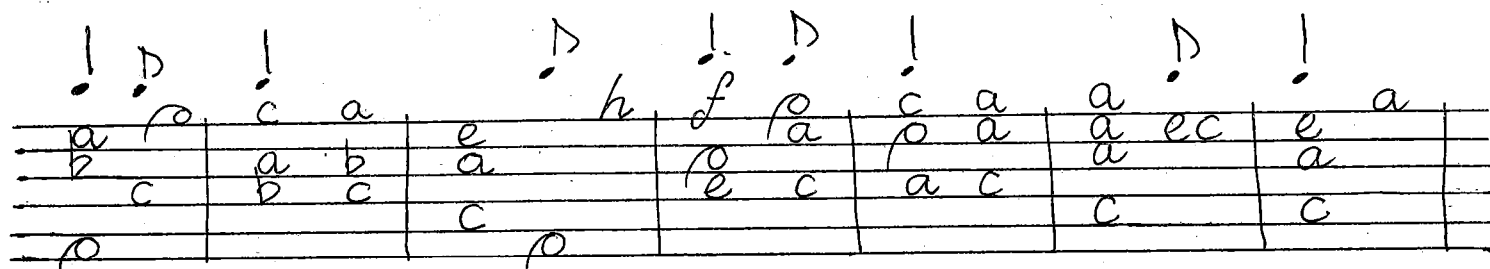
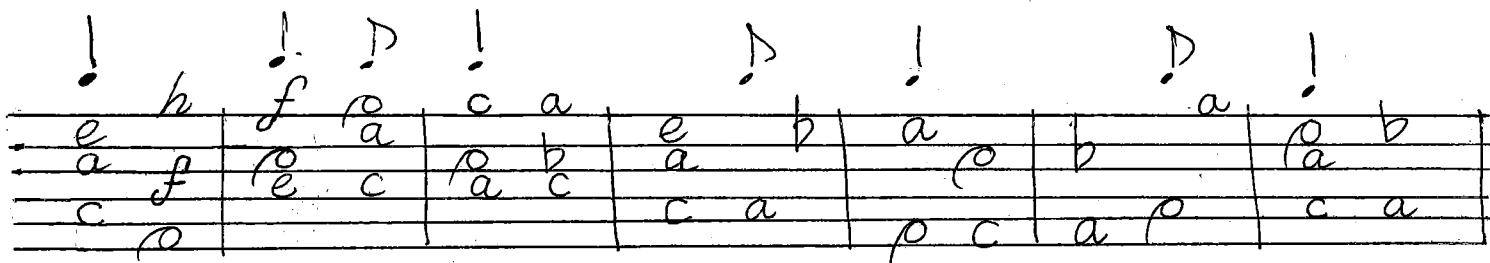
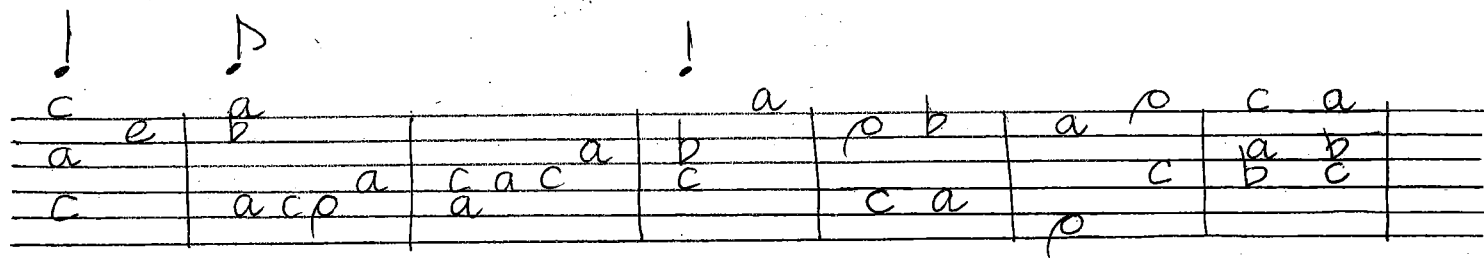


* used to be a very friendly talkative parakeet of ours.

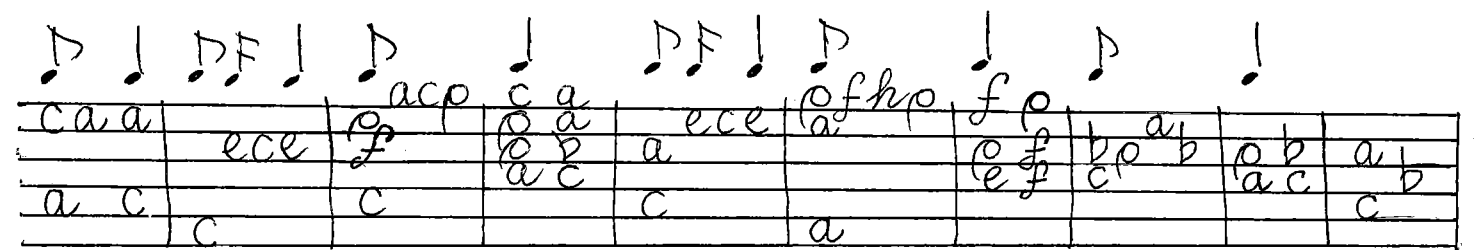
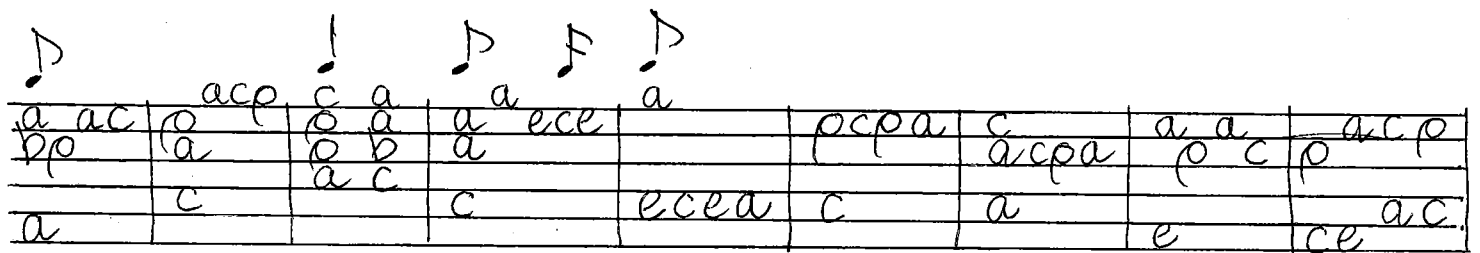
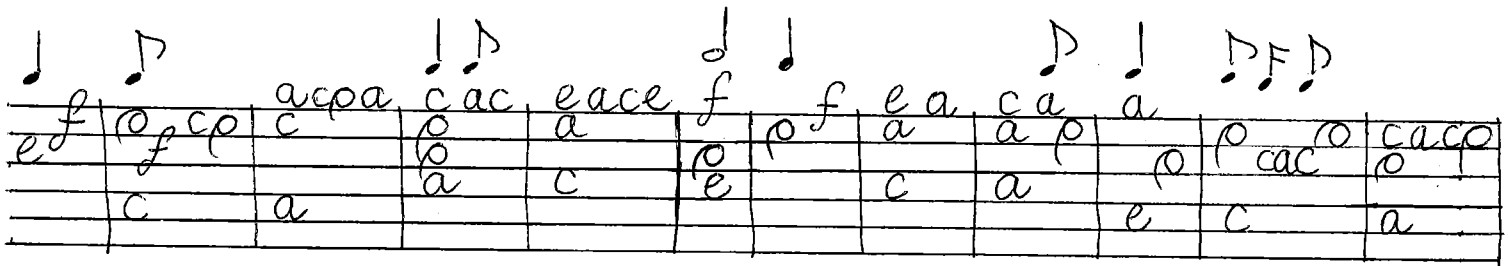
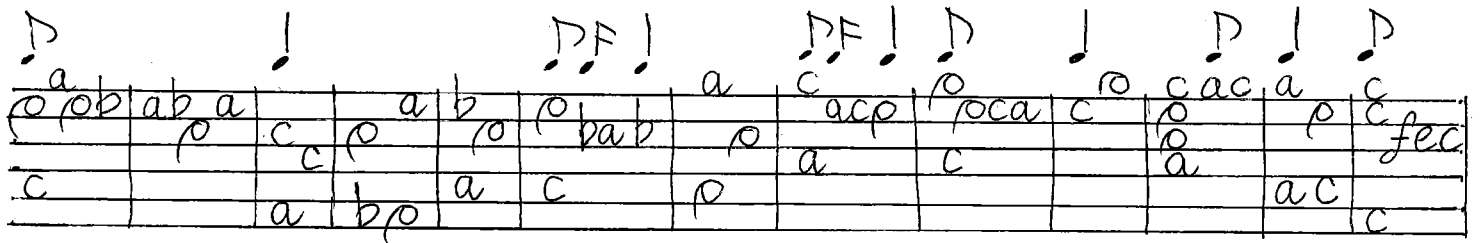
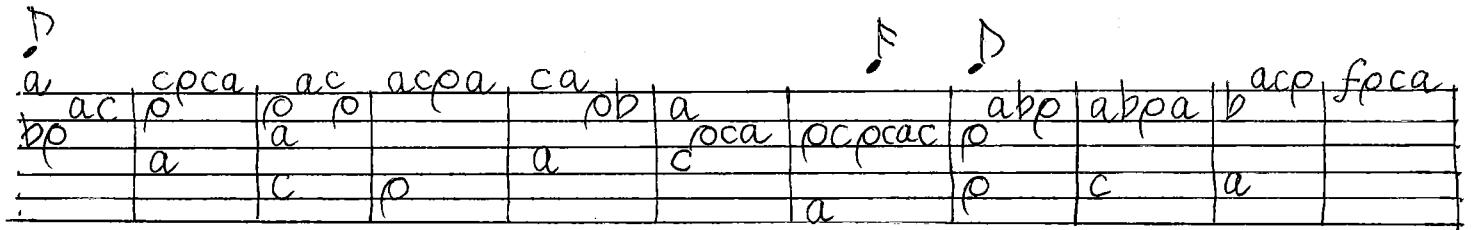
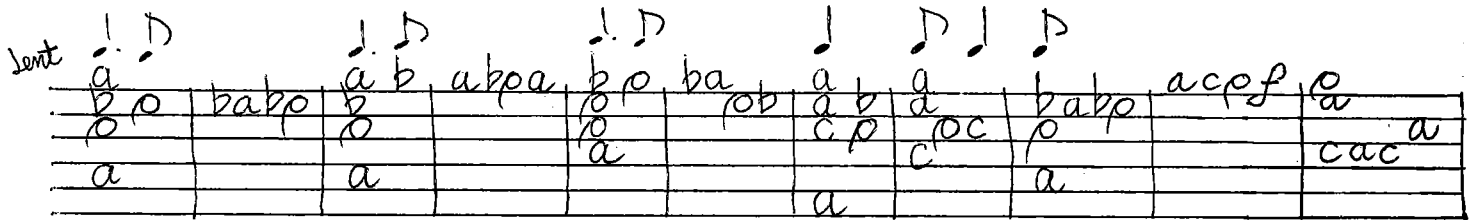
FANTASIA No 17



FANTASIA No 17 (cond.)



FANTASIA No 19



FANTASIA No 19 (cond.) PSEUDOFINAL

[illegible]

Una mica més lent (A bit slower)

[illegible]

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The melody is on the top staff, the bass line on the middle staff, and the tenor line on the bottom staff. The lyrics are written below the staves.

Lyrics: a babro ac o co oc o a ba ab o o babro a oacpca o ba o ba a

[illegible]

FANTASIA No 22 (sobre els exemples de Luís Milán) *

The Rose Tree

Handwritten musical score for '1a'. The score is written on a grand staff (treble and bass clefs) and consists of two systems, each with five measures. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). Above the first measure of the first system is a circled '1a'. Above the first measure of the second system is an exclamation mark. The notes are written on a grand staff with a treble and bass clef.

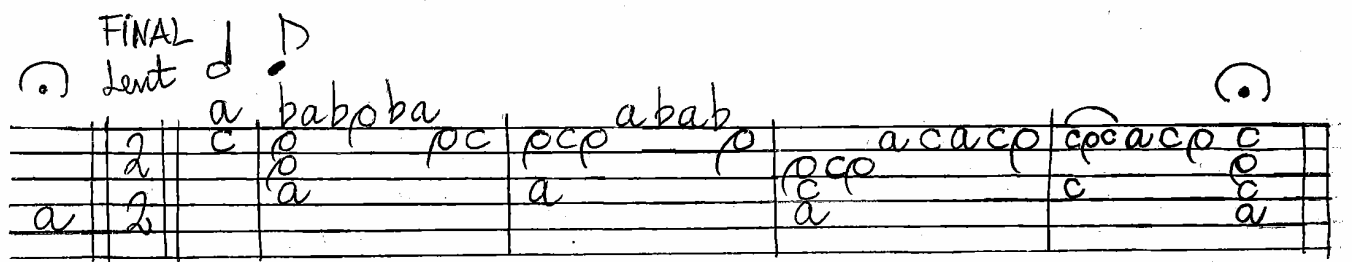
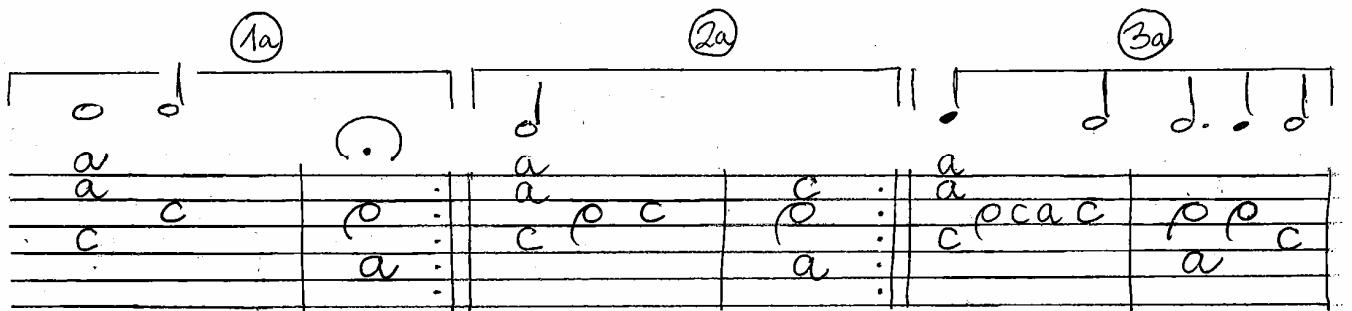
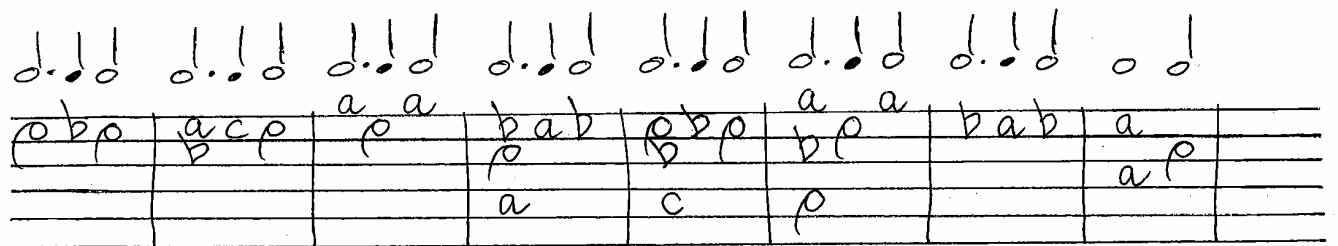
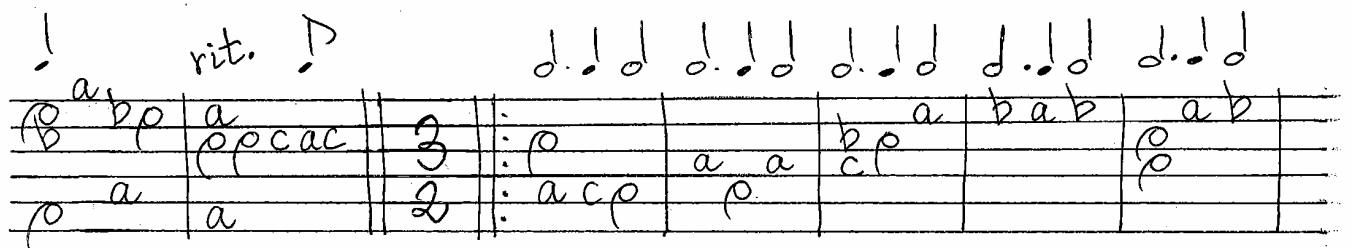
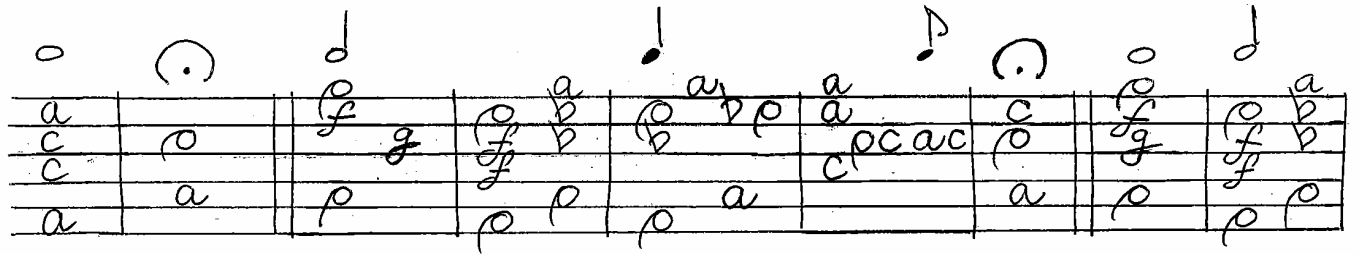
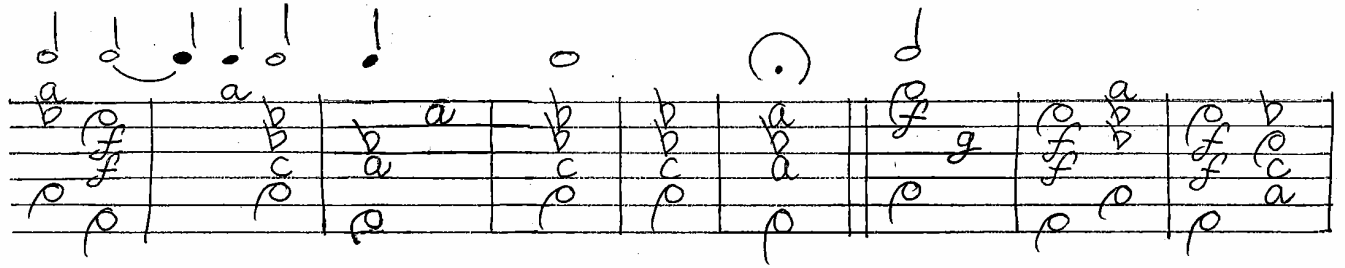
[illegible]

Handwritten musical score for "The Rose Tree" on a three-staff system. The top staff contains a melody with notes and rests, some with lyrics "a" and "c" written below them. The middle staff contains the lyrics "The Rose Tree" written in a stylized, cursive font. The bottom staff contains a bass line with notes and rests. The score is divided into measures by vertical bar lines.

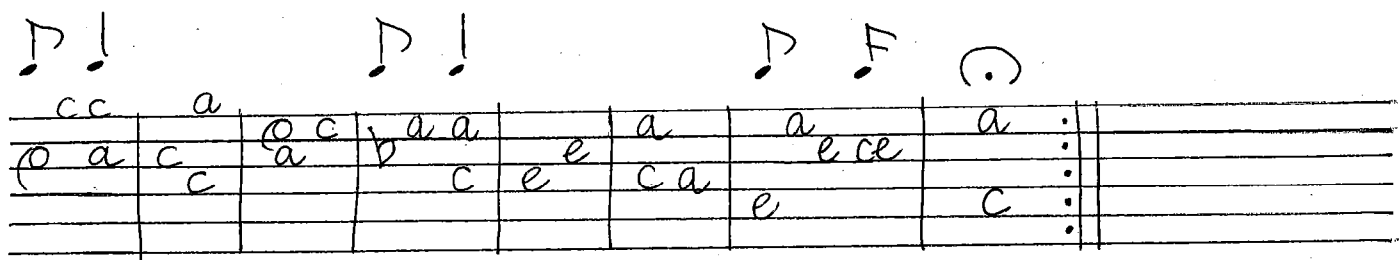
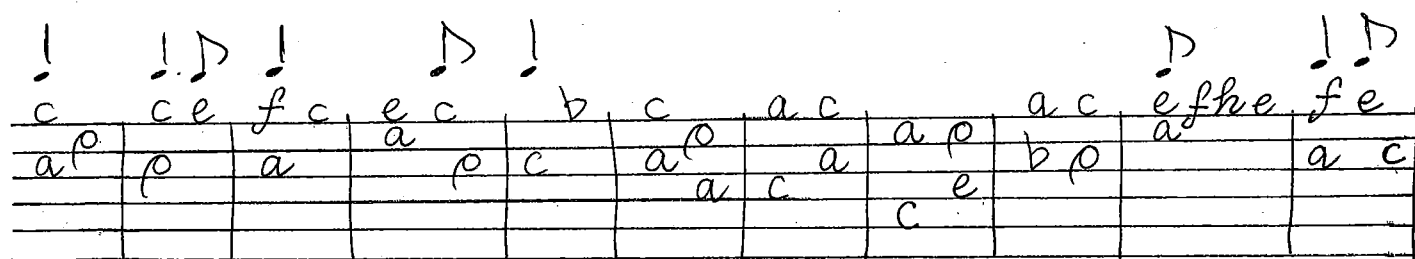
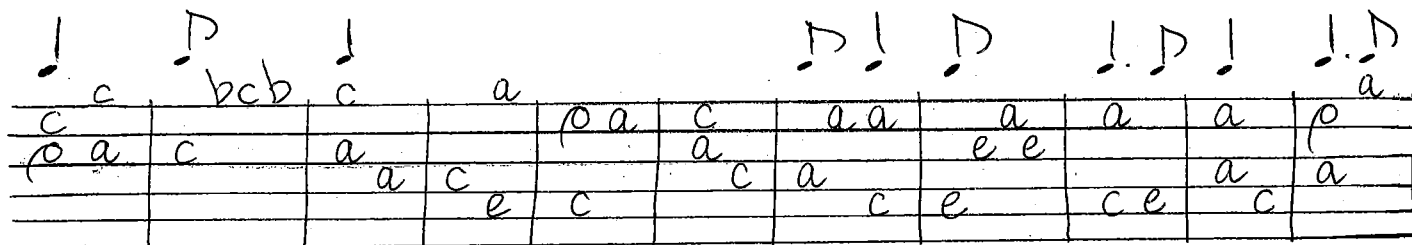
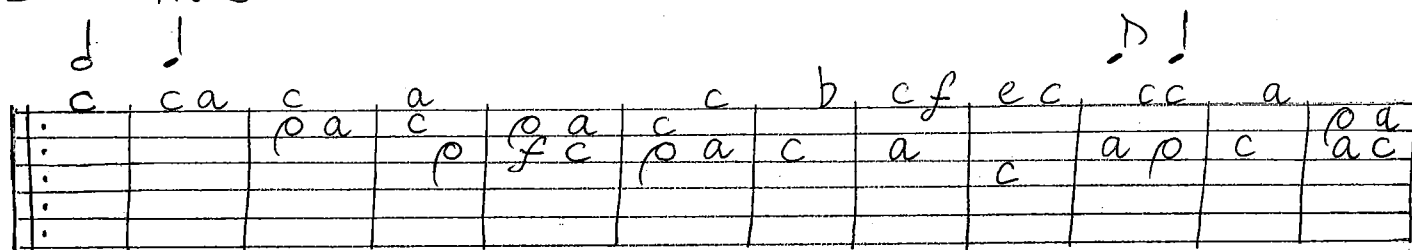
Handwritten musical notation for a 3-part setting of "The Rose Tree". The notation is written on three staves. Above the staves, there are notes and symbols indicating the pitch and rhythm of the melody. The notes are written in a stylized, handwritten font. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second and third staves provide harmonic support for the melody. The notation is written in ink on a piece of paper.

* This fantasy has been made with the examples given by Luis Milán in the prologue of his book, 'El Maestro'.

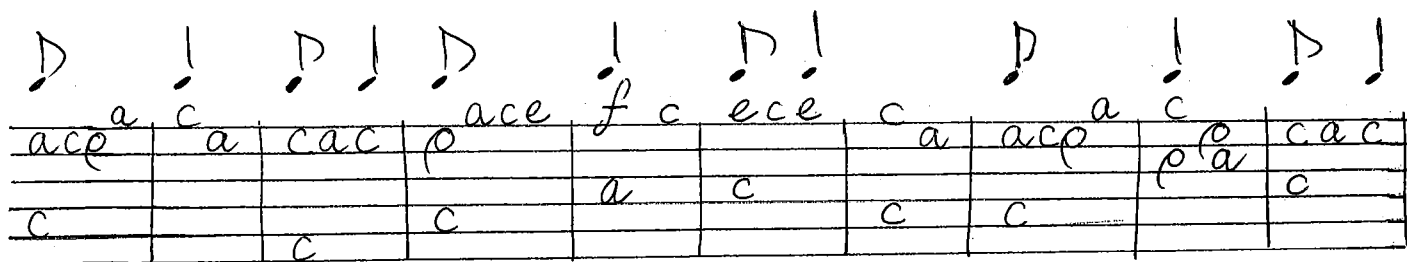
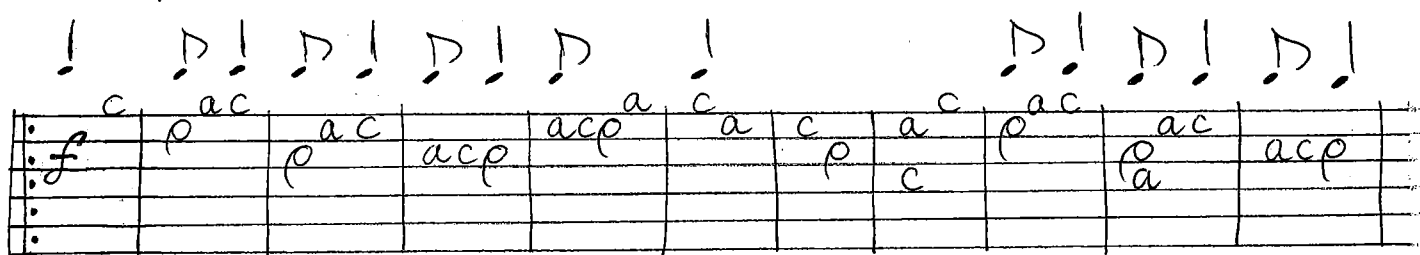
FANTASIA No 22 (concl.)



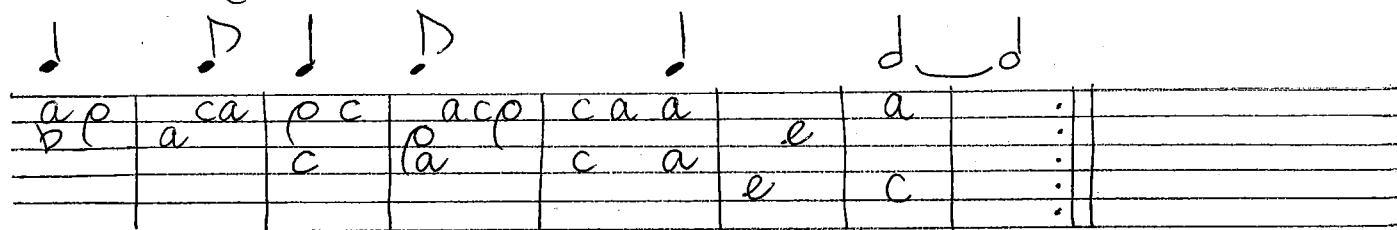
DUO No 5



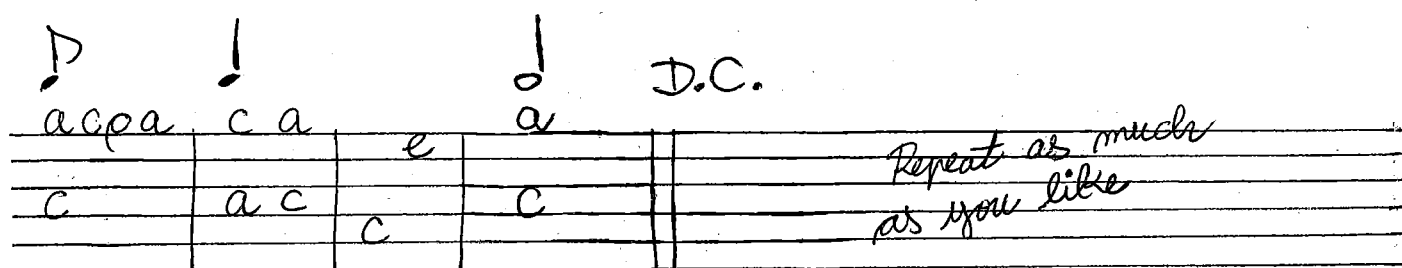
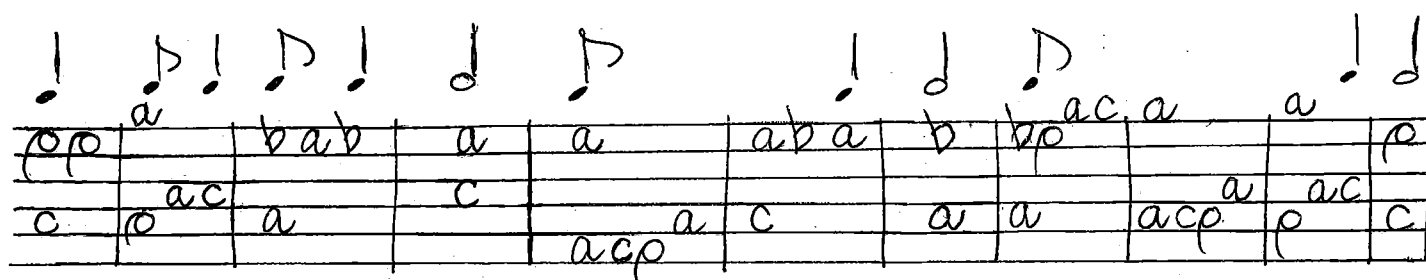
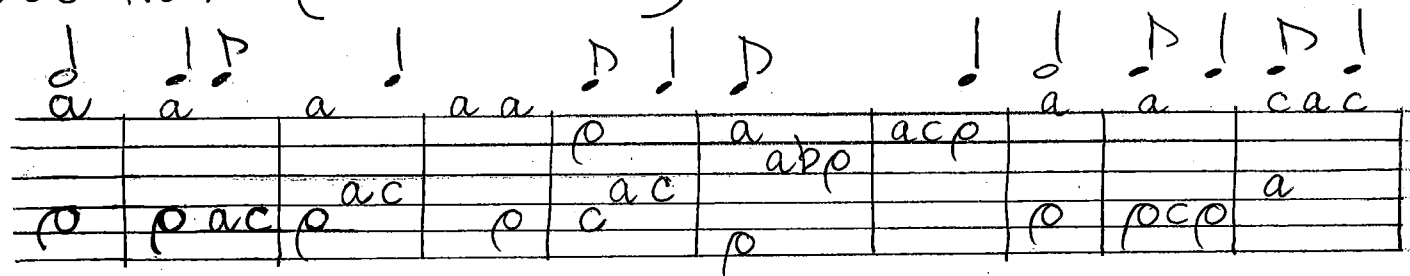
DUO No 6



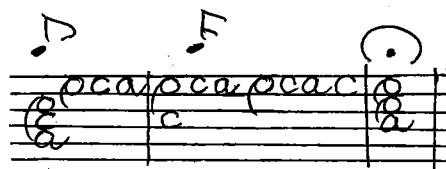
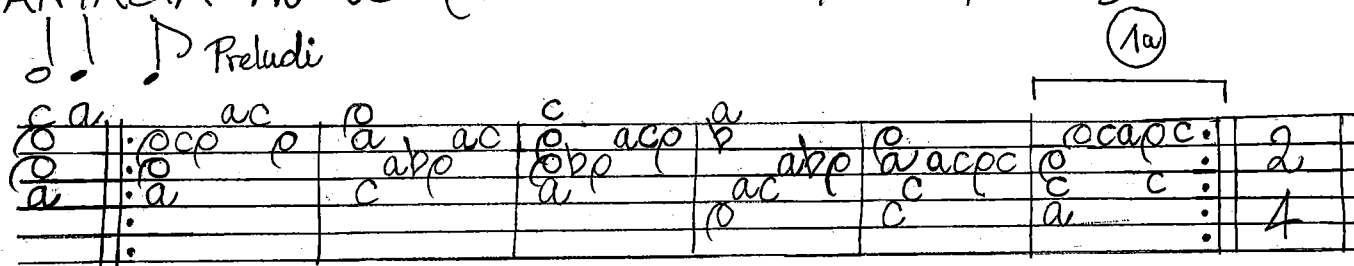
DVO No 6 (cond.)



DUO No 7 (Basse dance)



FANTASIA No 23 (Fantasia amb quatre preludis)



FANTASÍA No 23 (cont.)

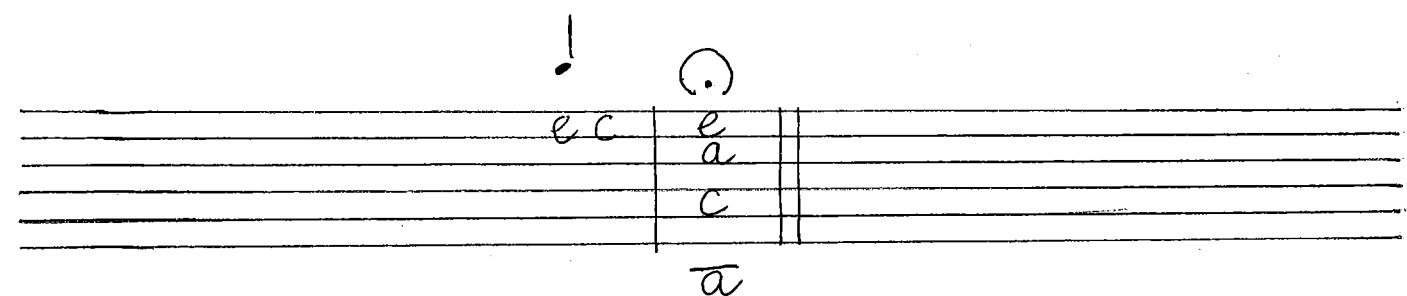
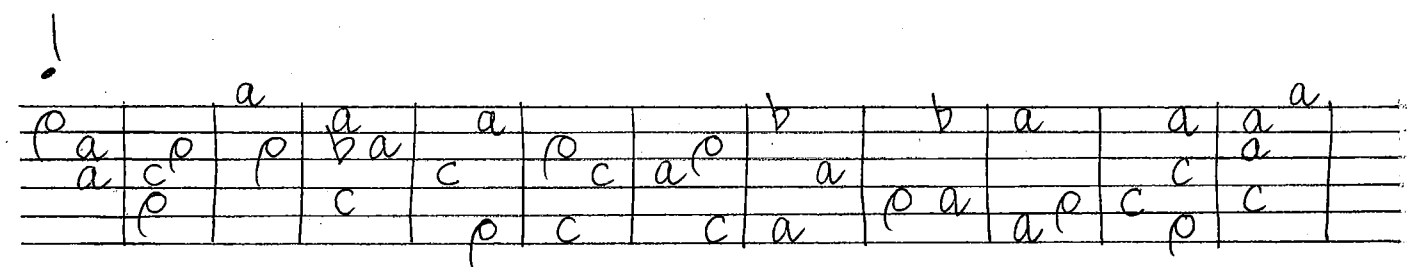
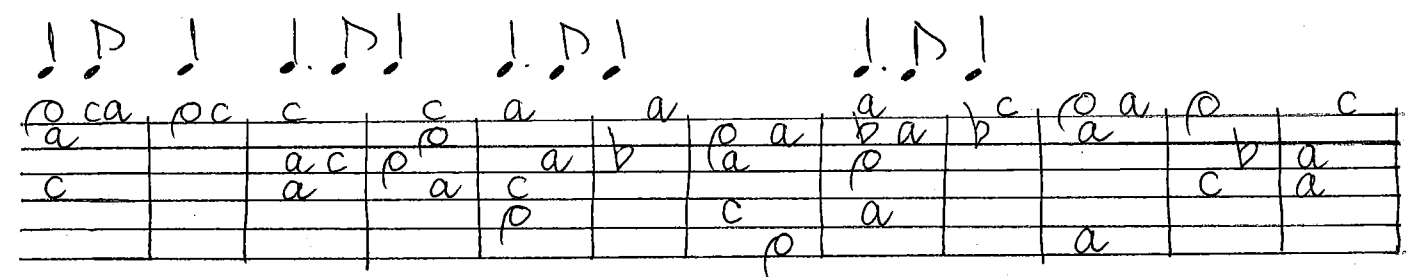
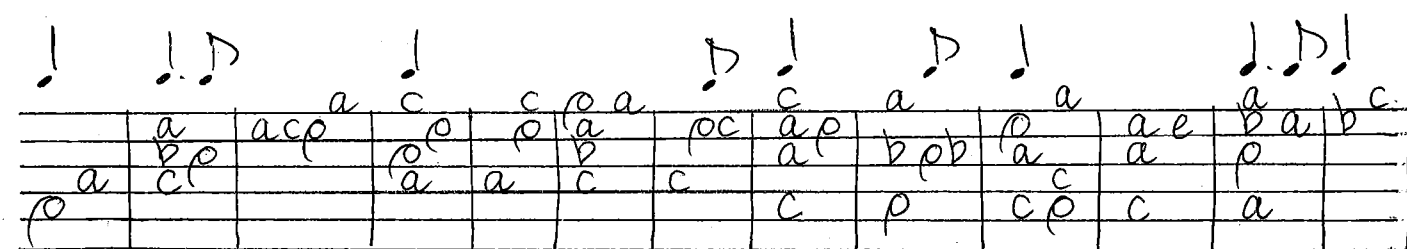
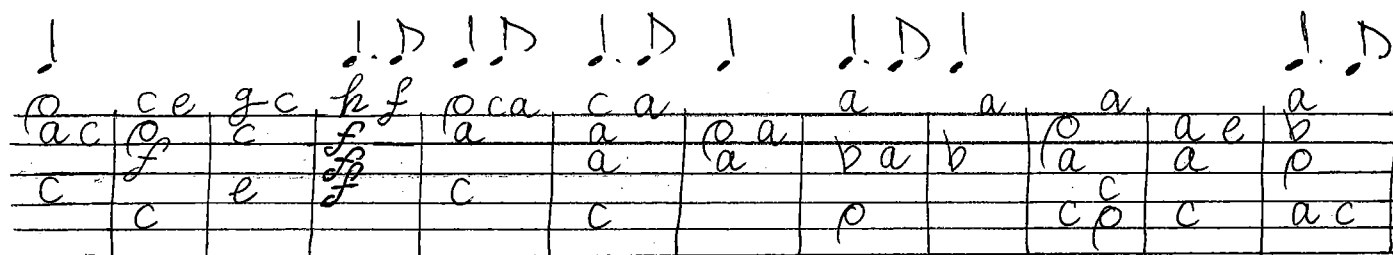
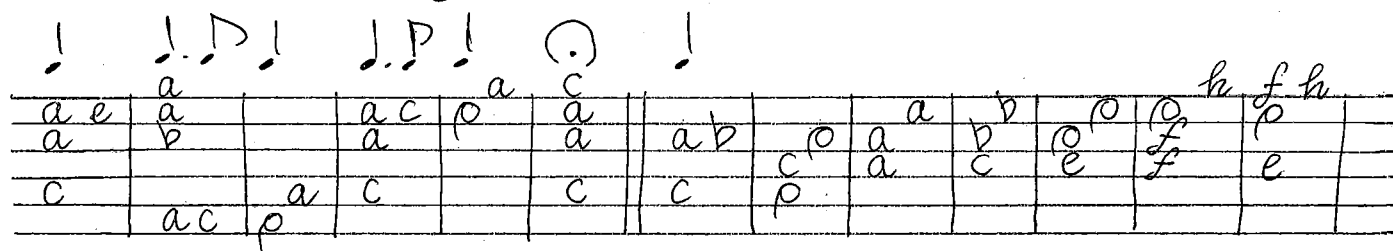
Preludi

Preludi

Preludi

Fantasia

FANTASIA No 23 (cond.)



DUO No 8

Handwritten musical notation for the first system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

Handwritten musical notation for the second system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

Handwritten musical notation for the third system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

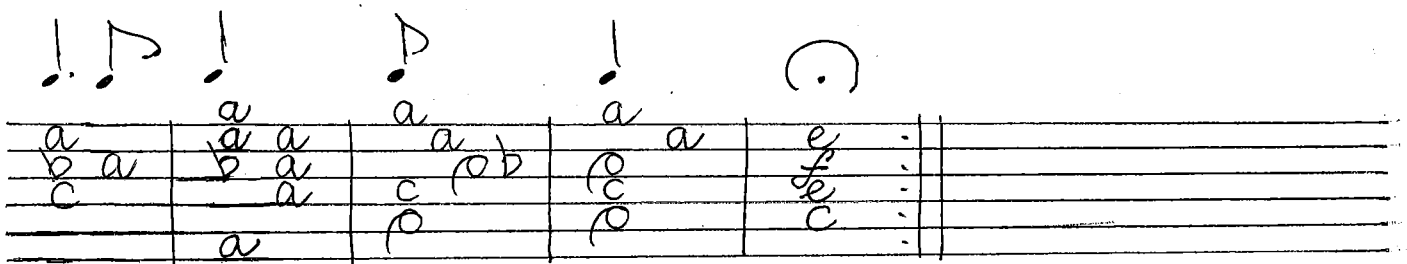
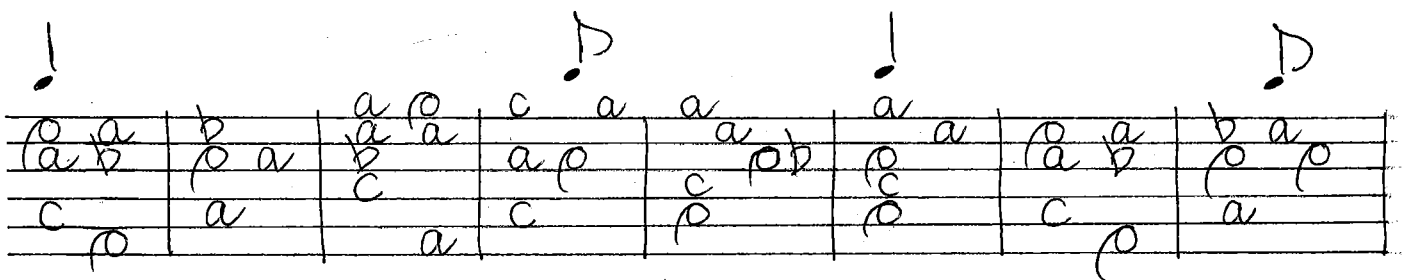
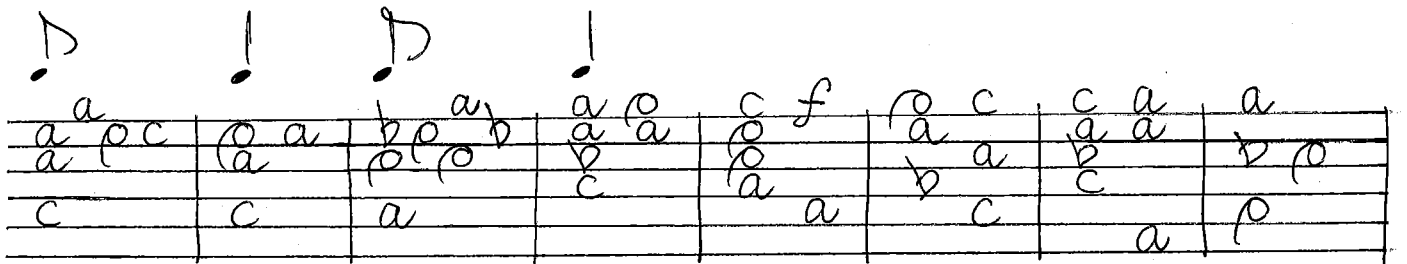
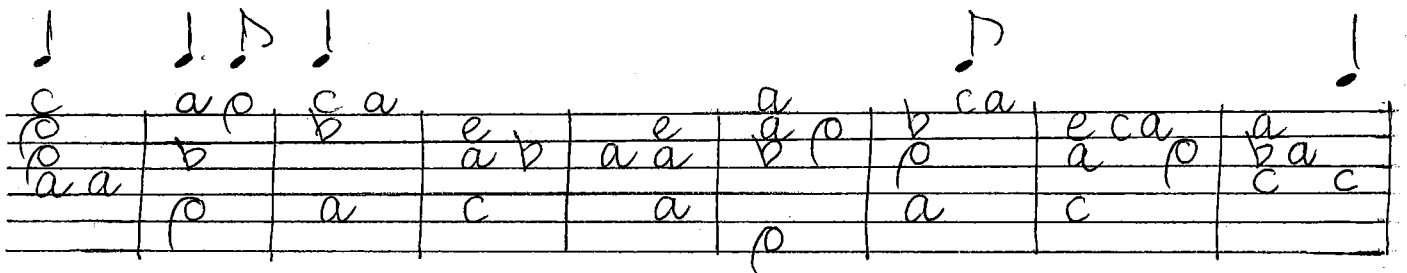
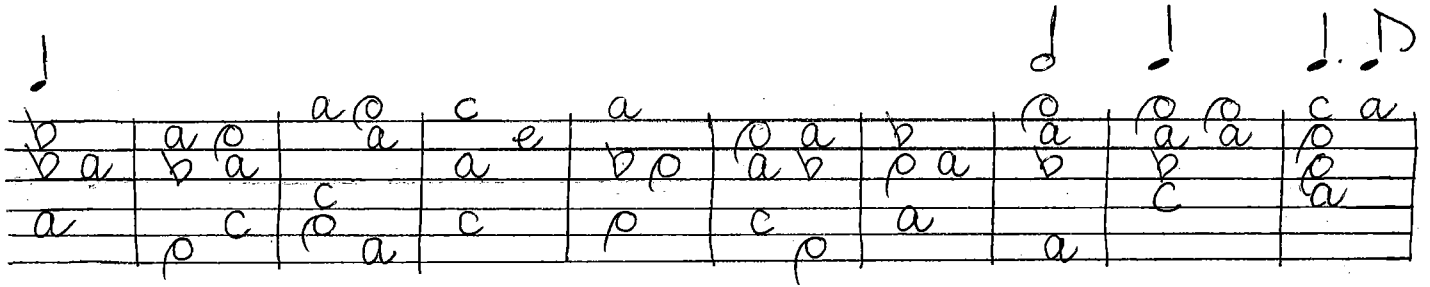
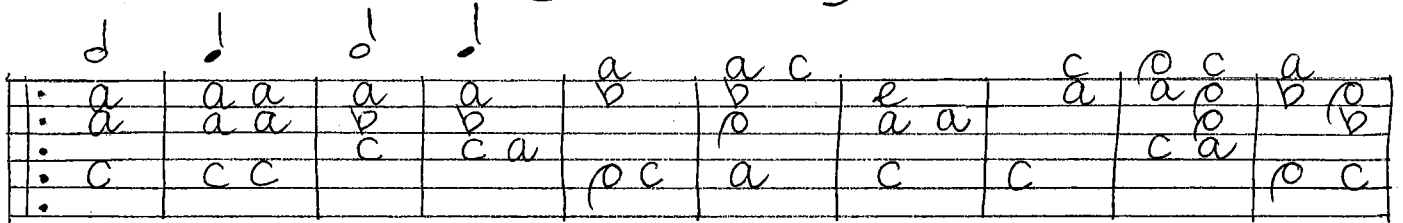
Handwritten musical notation for the fourth system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

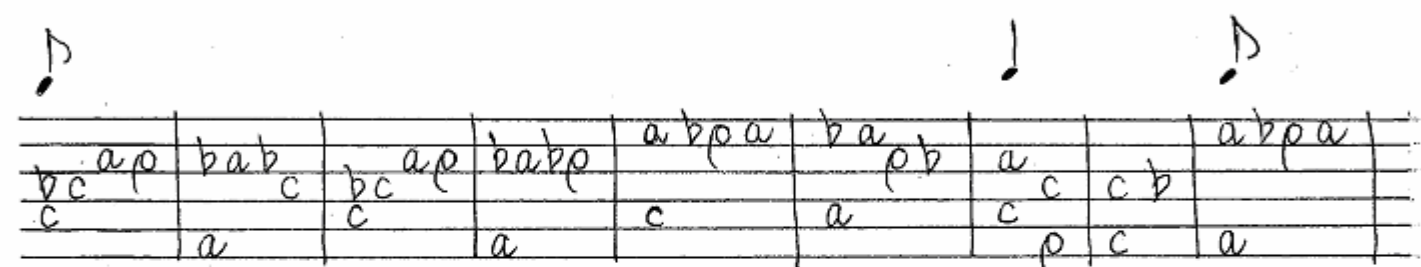
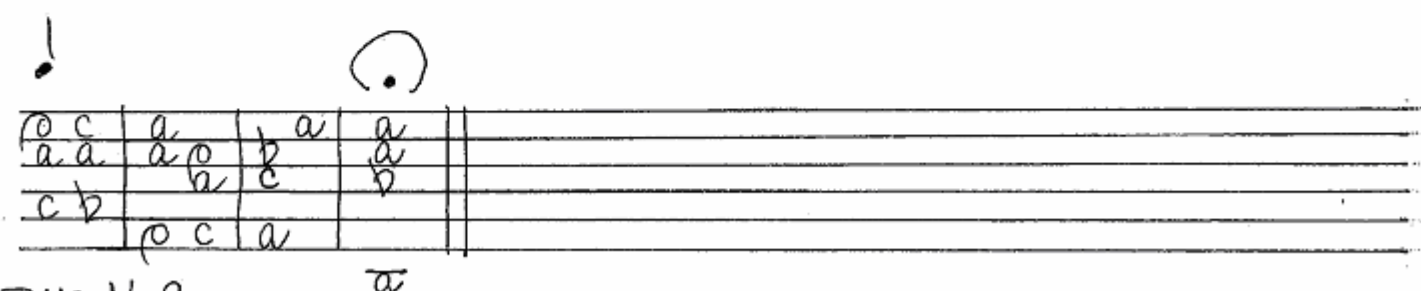
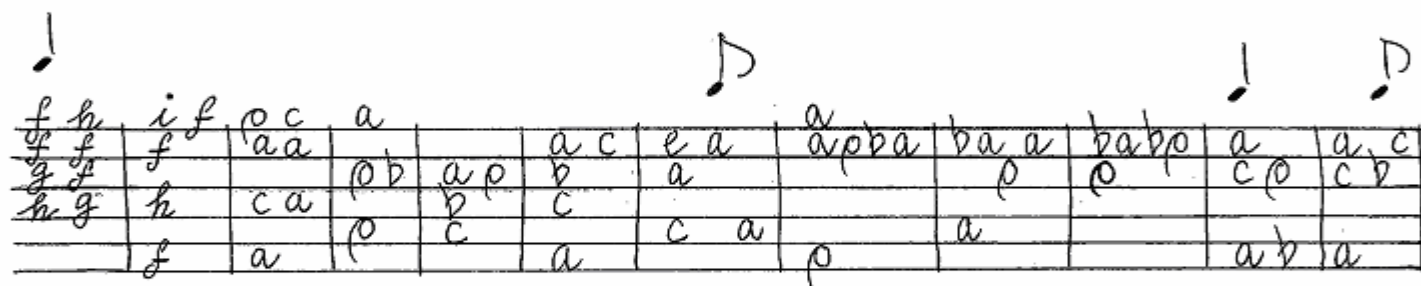
Handwritten musical notation for the fifth system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

Handwritten musical notation for the sixth system. It consists of a single staff with notes and rests. The notes are labeled with letters: a, c, p, b, a, c, a, c, a, c. The rests are labeled with letters: a, c, a, c, a, c, a, c, a, c. The notation is written in a stylized, handwritten manner.

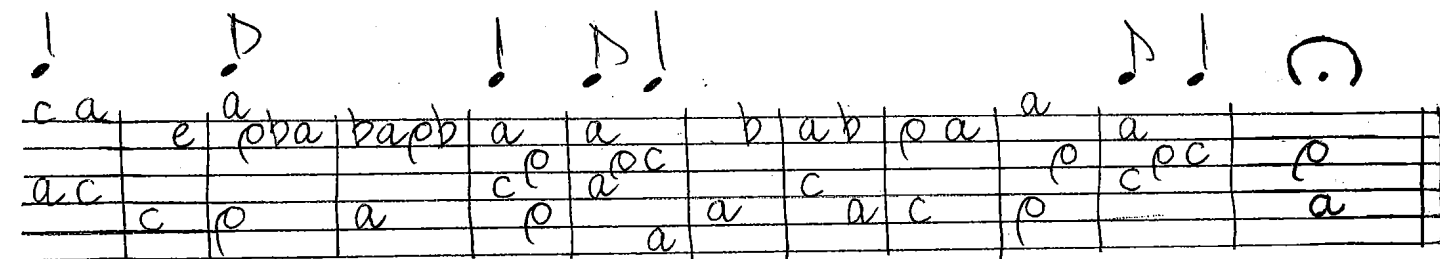
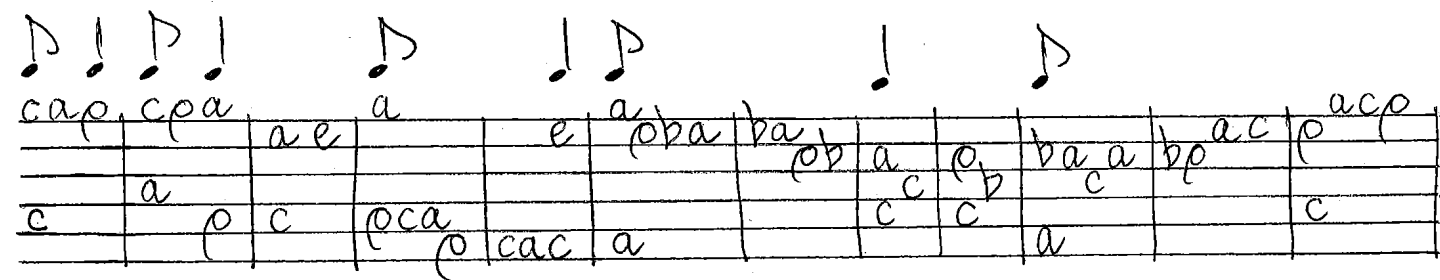
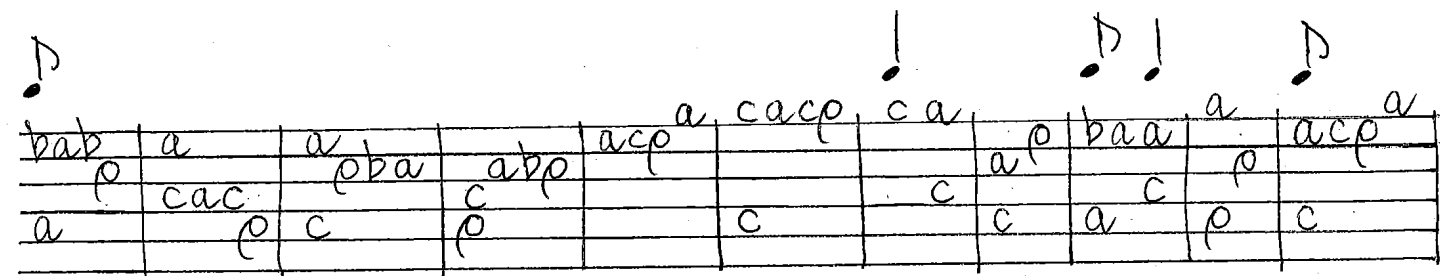
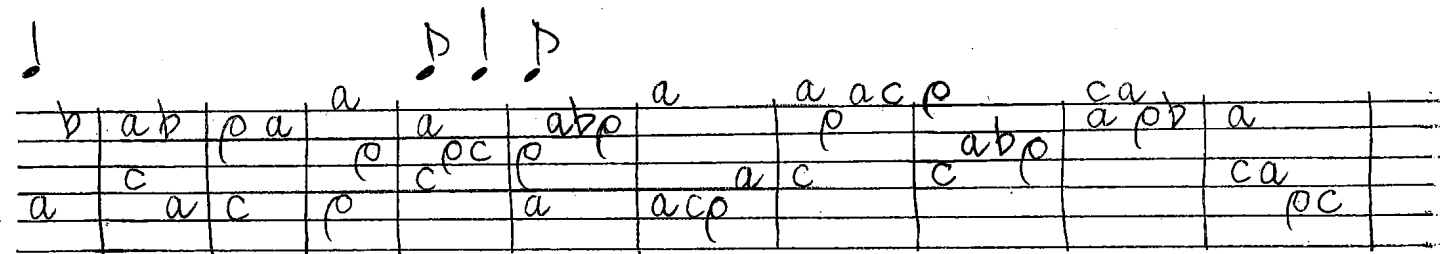
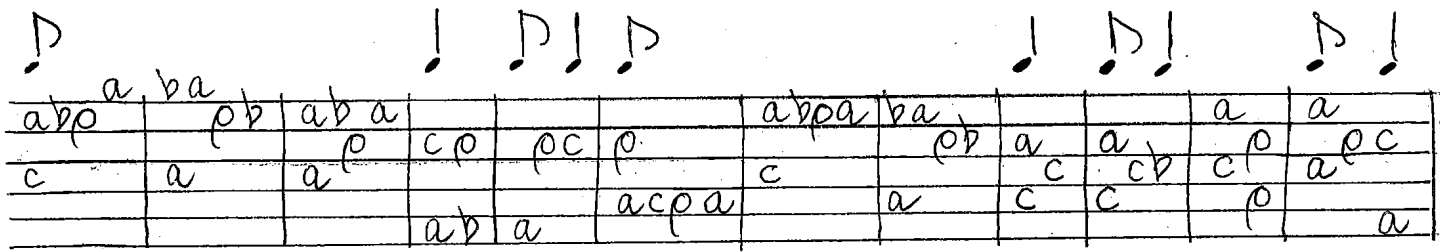
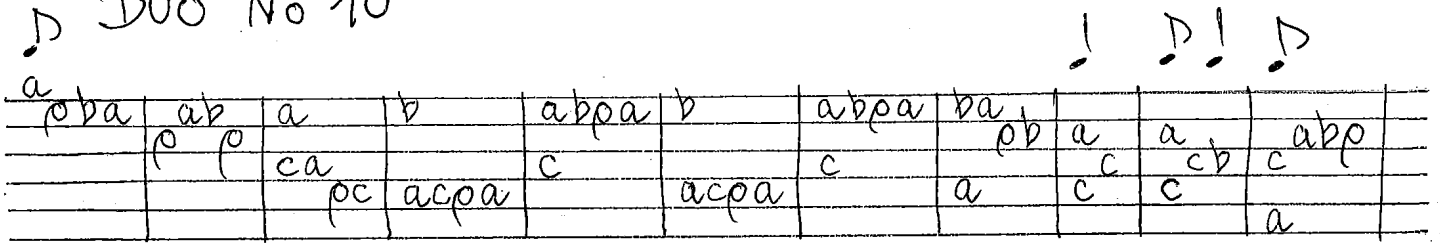
FANTASIA No 10 (new version)

Lento



$$\textcircled{8} = \mathcal{D}$$
[illegible]

DUO No 10



FANTASIA No 24

(a l'estil barroc)

(7) = F

(8) = D

Molt
Lent

FANTASIA No 24 (cont.)

Handwritten musical notation for the hymn "Славься, величавый Царь Небесный!". The notation is on a five-line staff. The melody is written in a single line, with notes and rests. The lyrics are written below the staff, aligned with the notes. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are: "Славься, величавый Царь Небесный!".

[illegible][illegible][illegible]

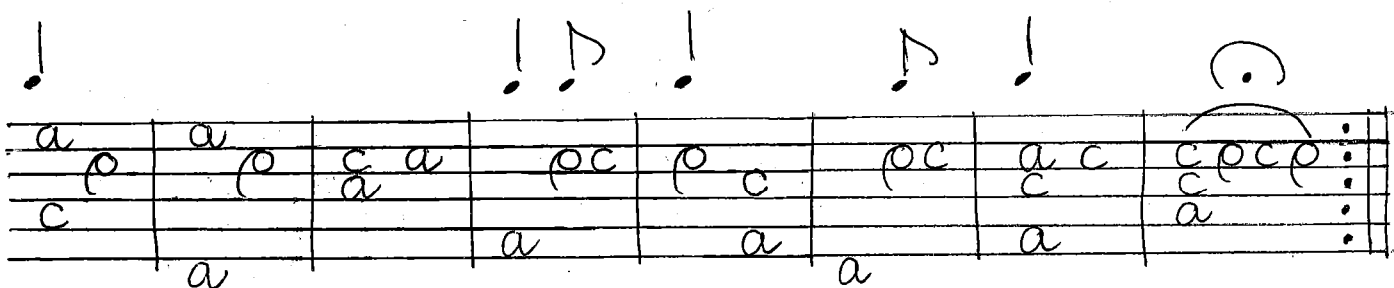
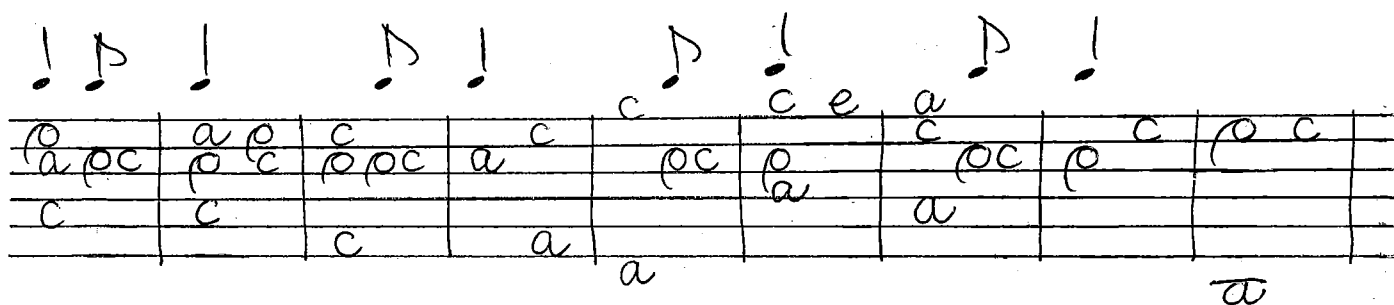
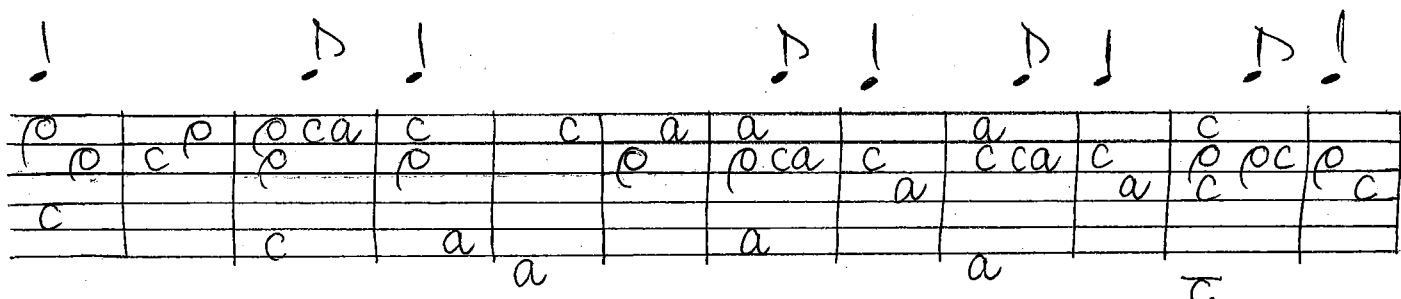
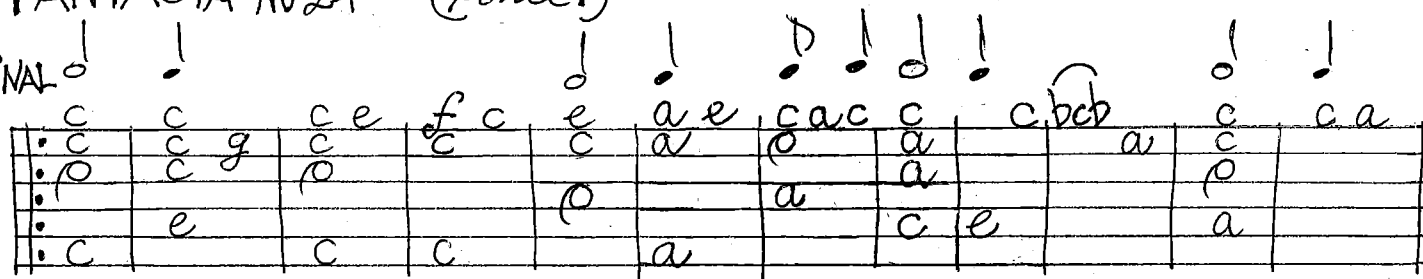
PSEUDOFINAL

[illegible]

• • •

FANTASIA No 2A (concl.)

FINAL



(to Silvius Leopold)

