A Book of Fantasies For Solo Lute

Second Edition

Composed by Joaquim Bogunyà Chesa

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 Plaints).* 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.

Joaquim Bogunyà Chesa, December 2020

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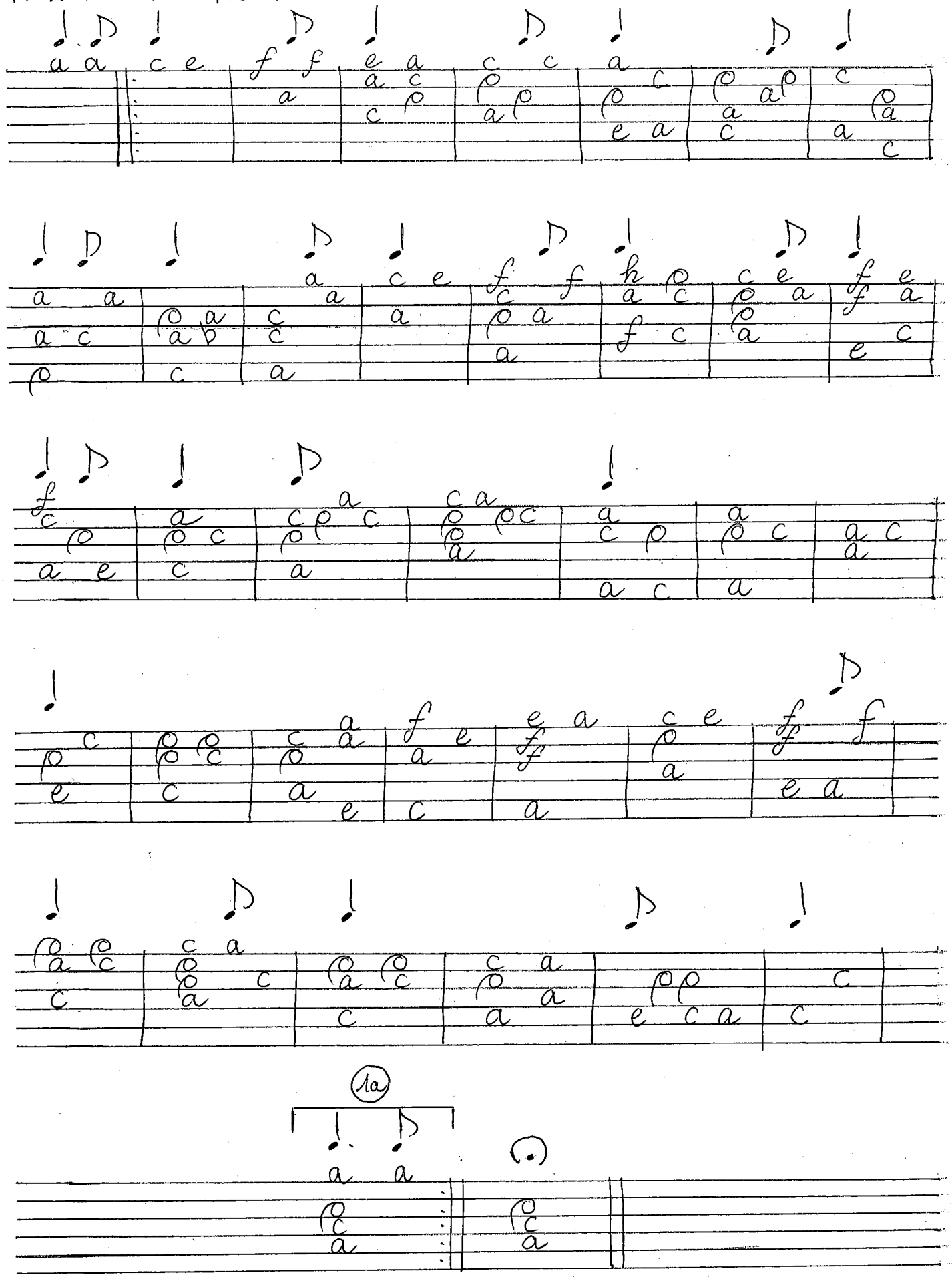
FANTASIA No 1



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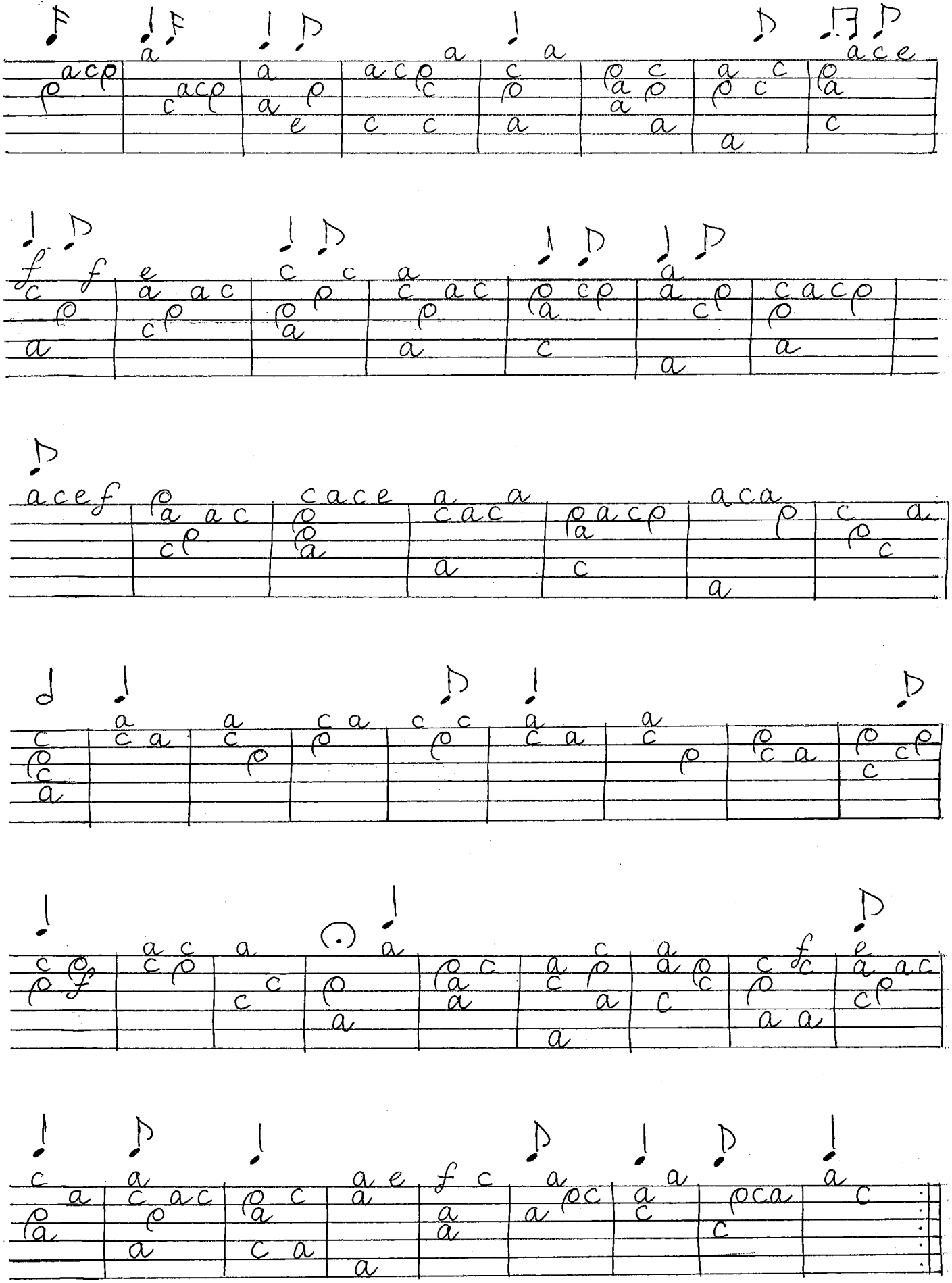

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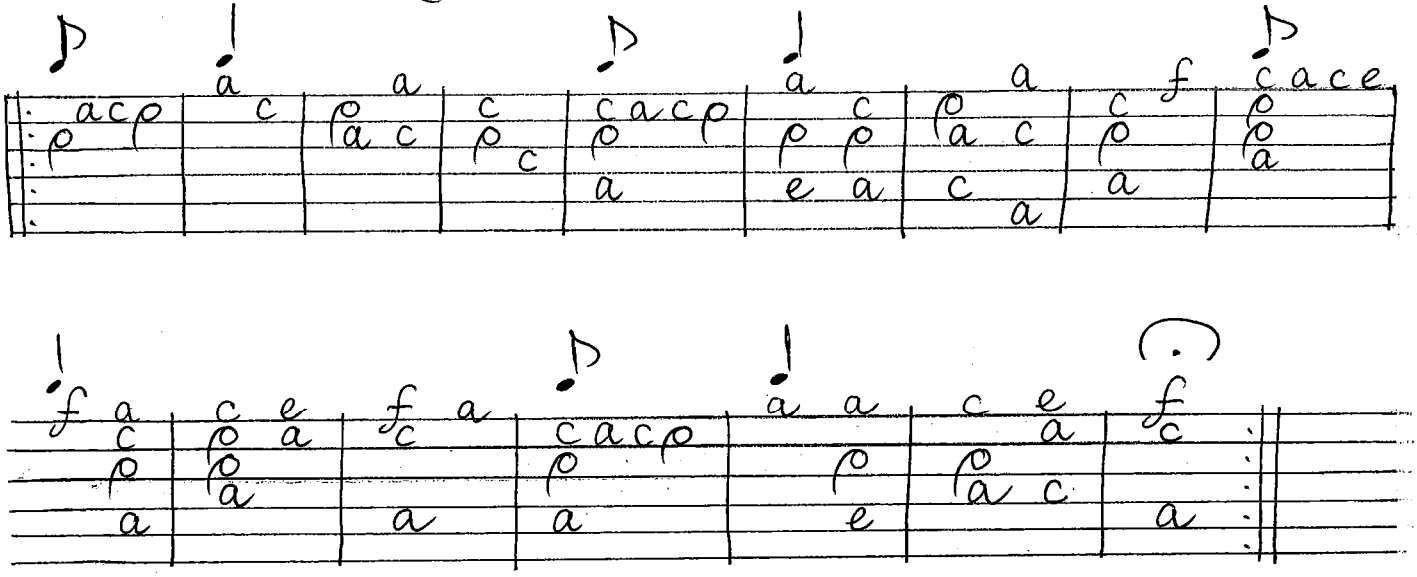

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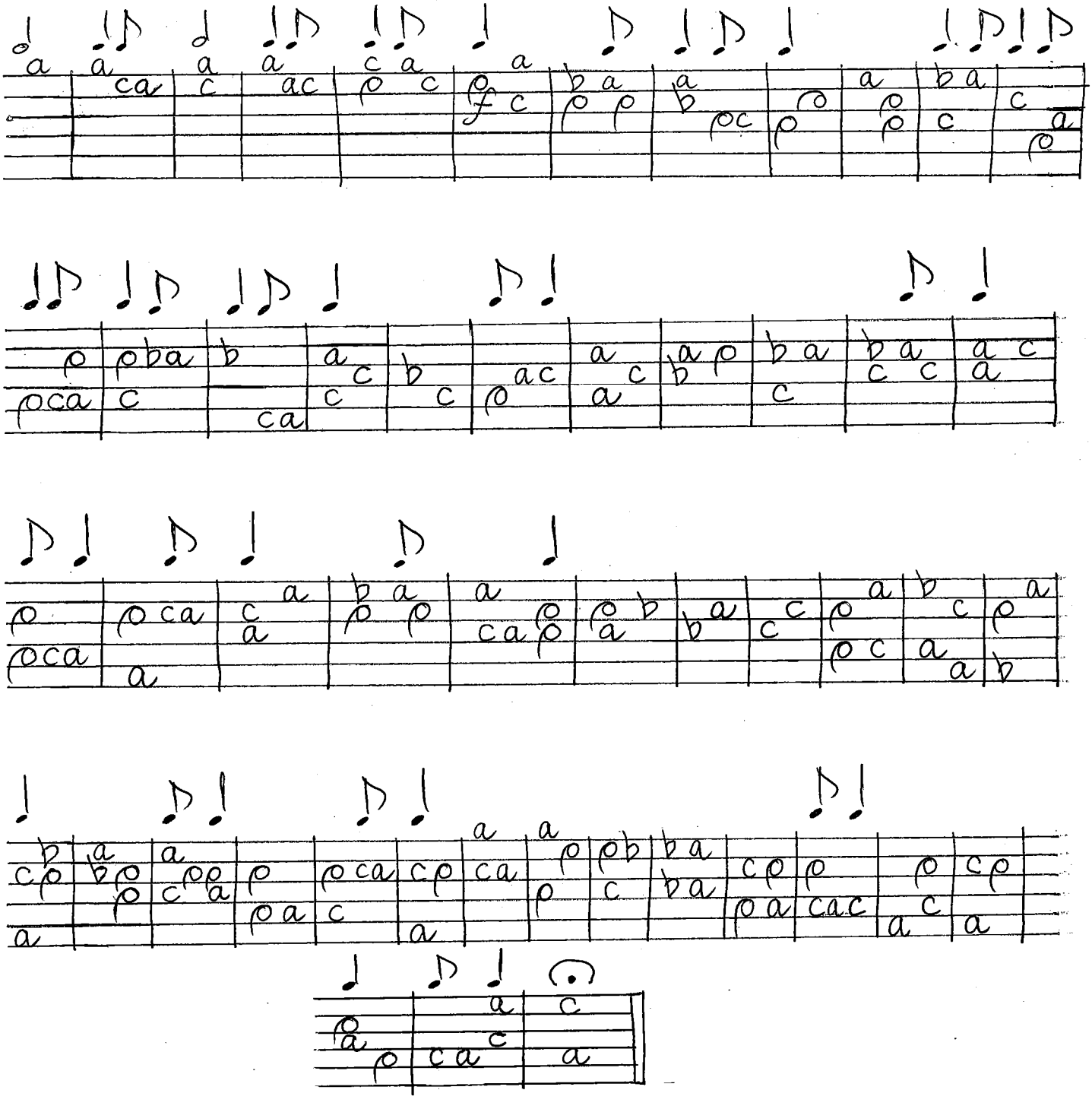

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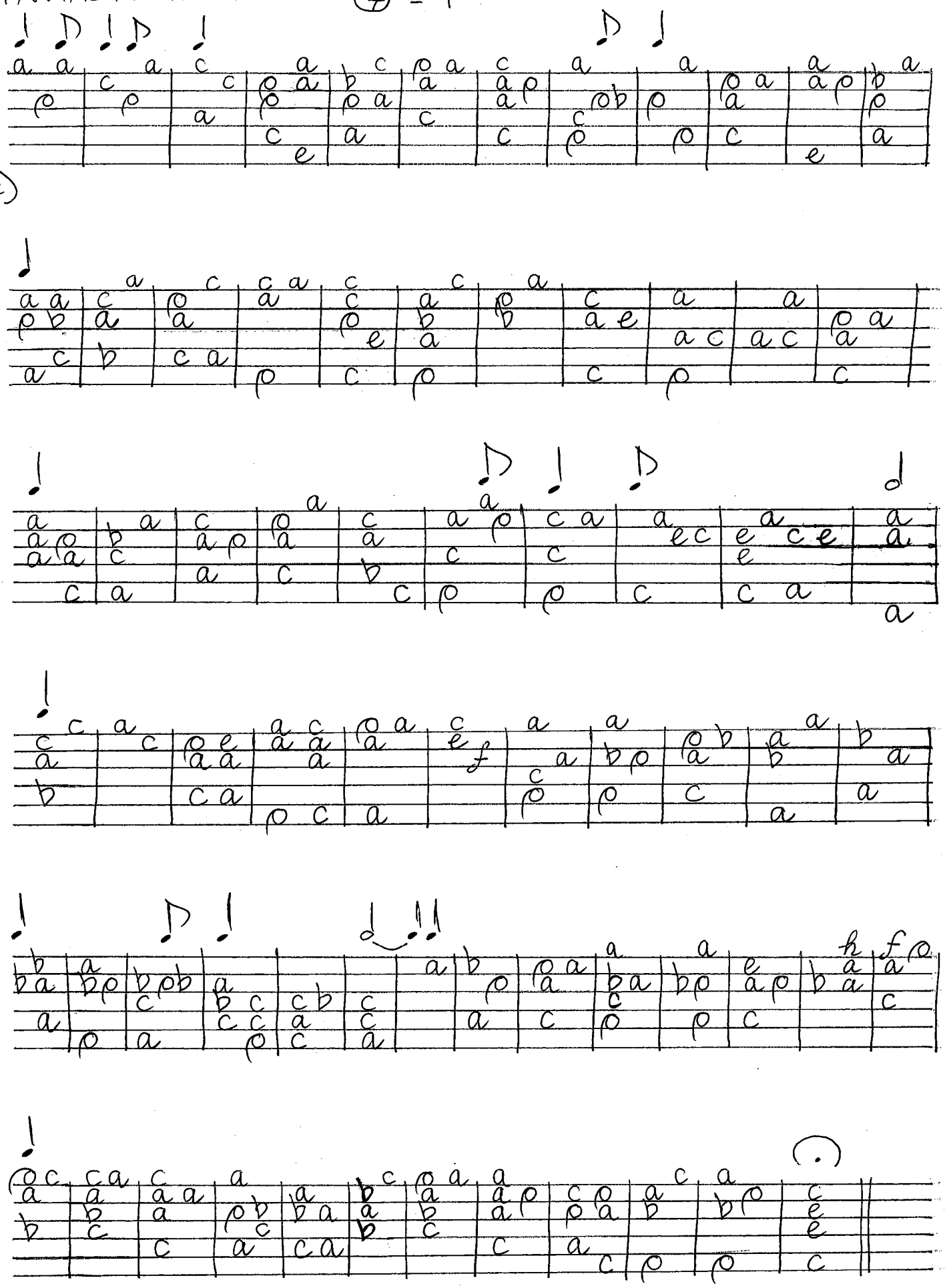
⑦ = F

Lent
(slow
and
intimate)



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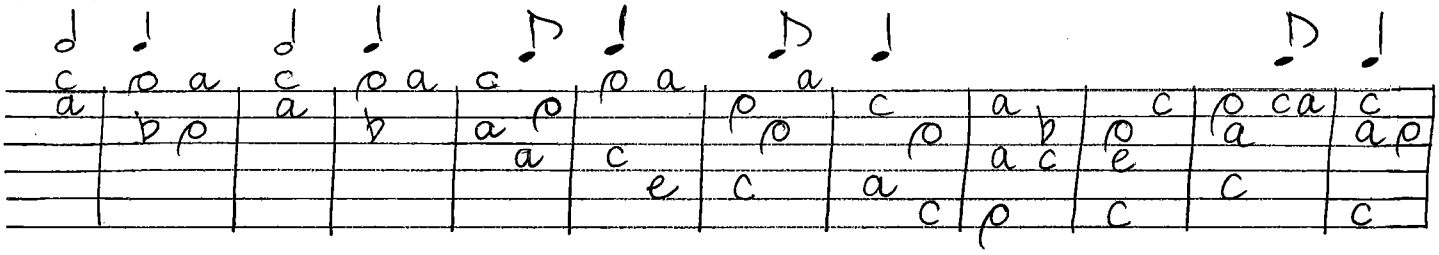

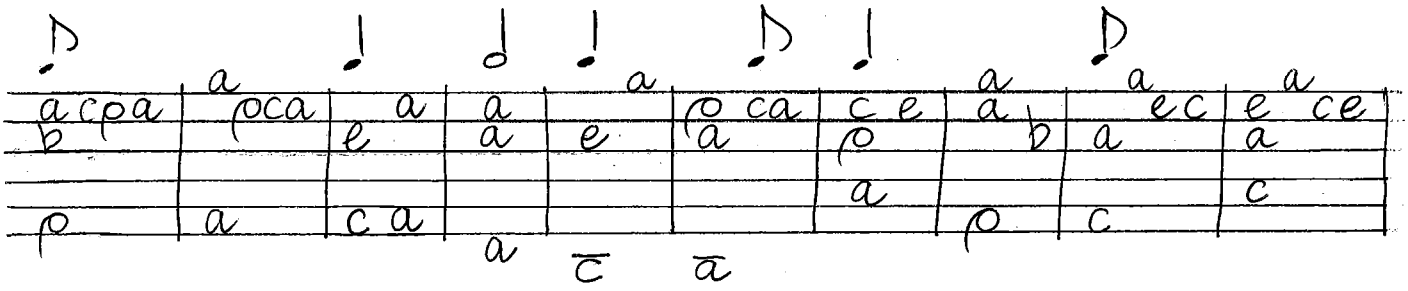

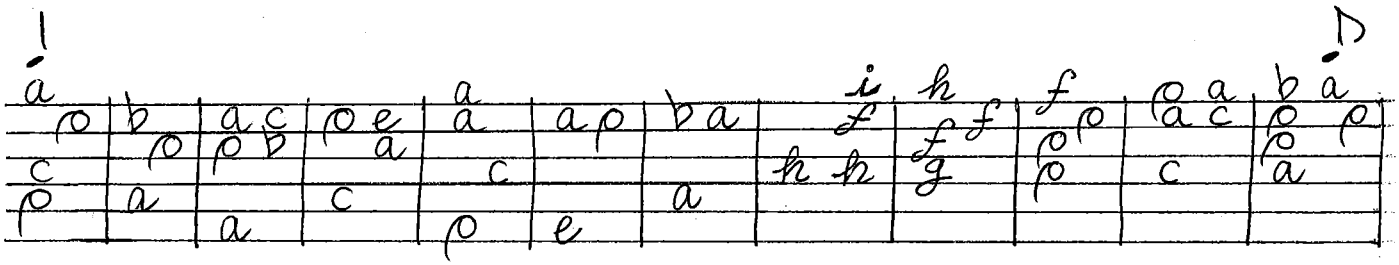

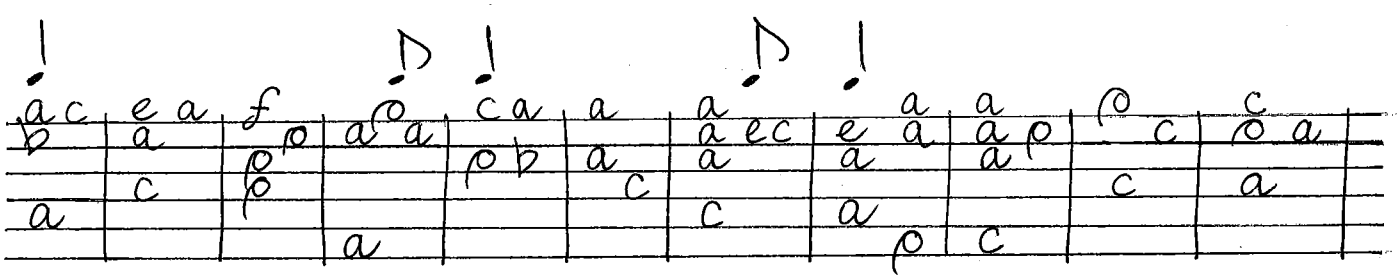

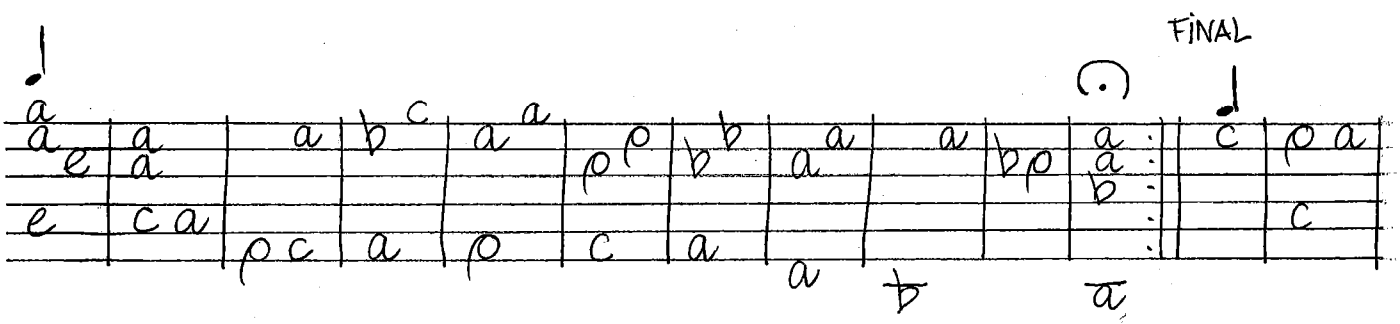

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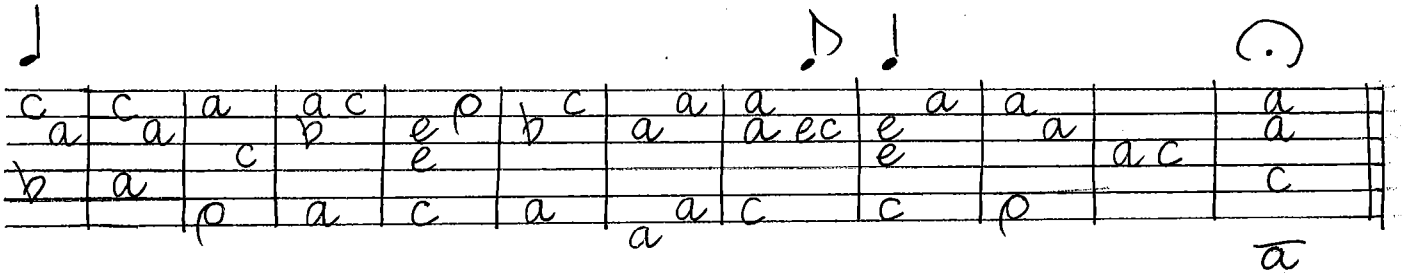

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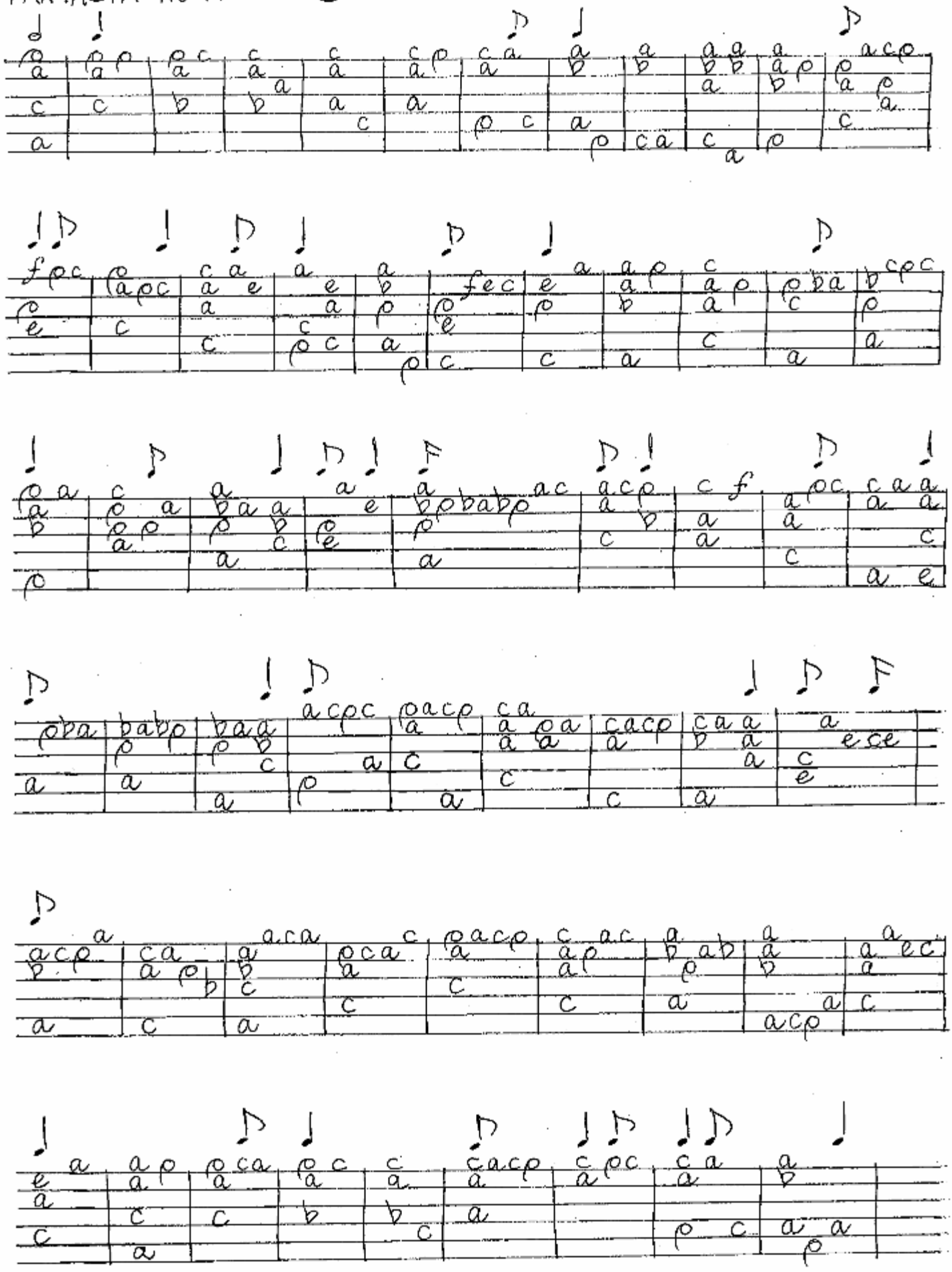
Lent



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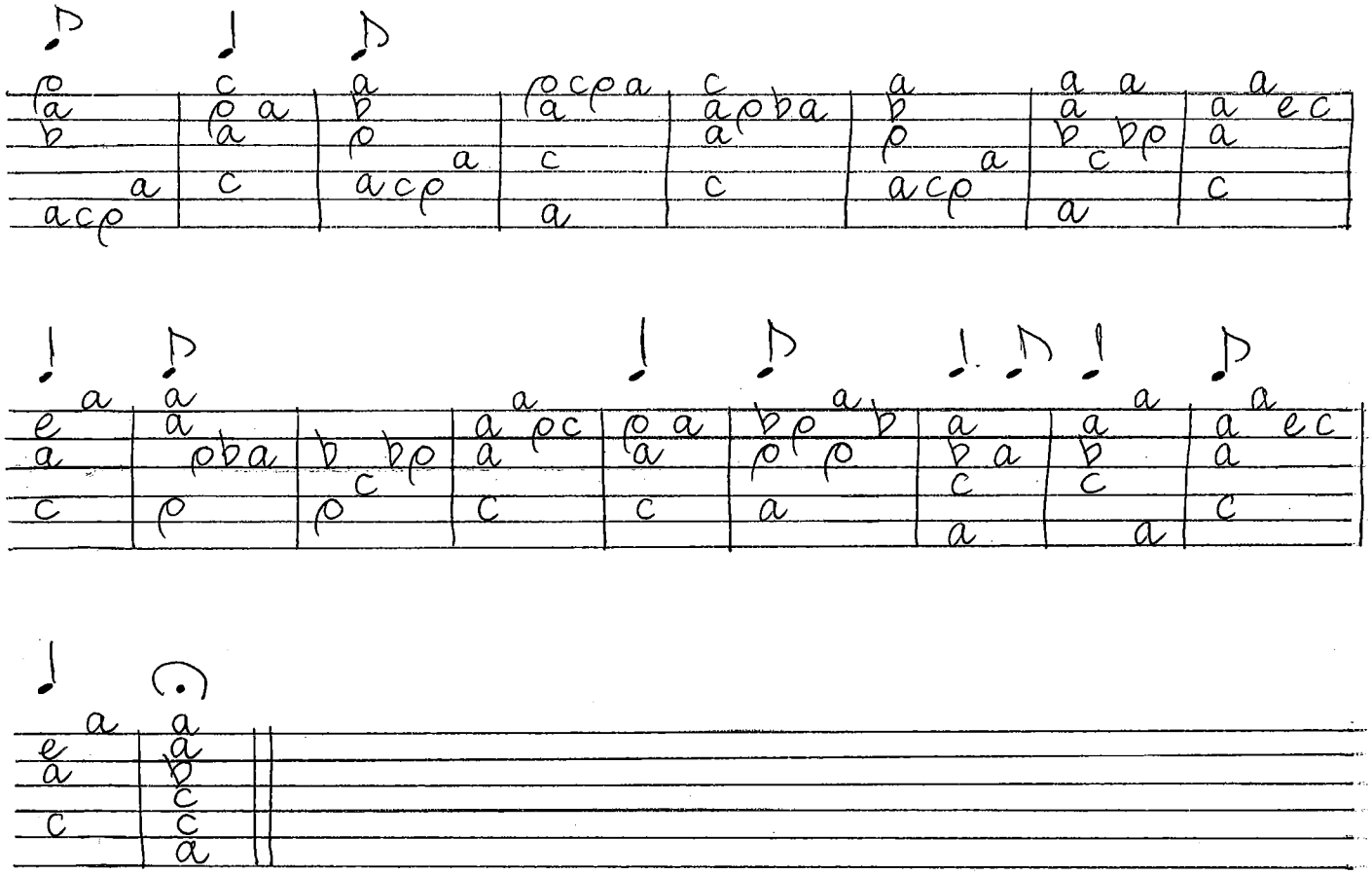

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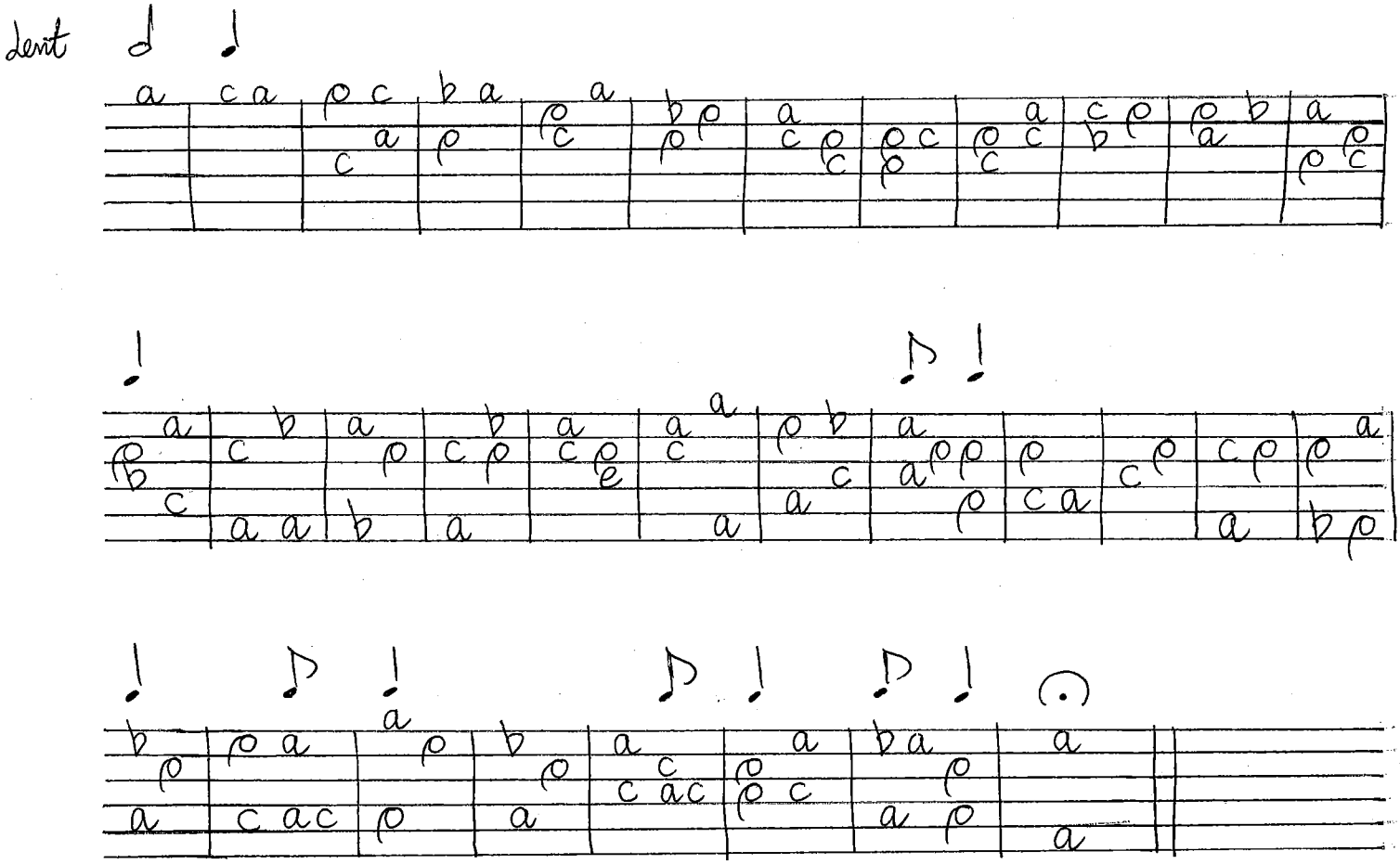

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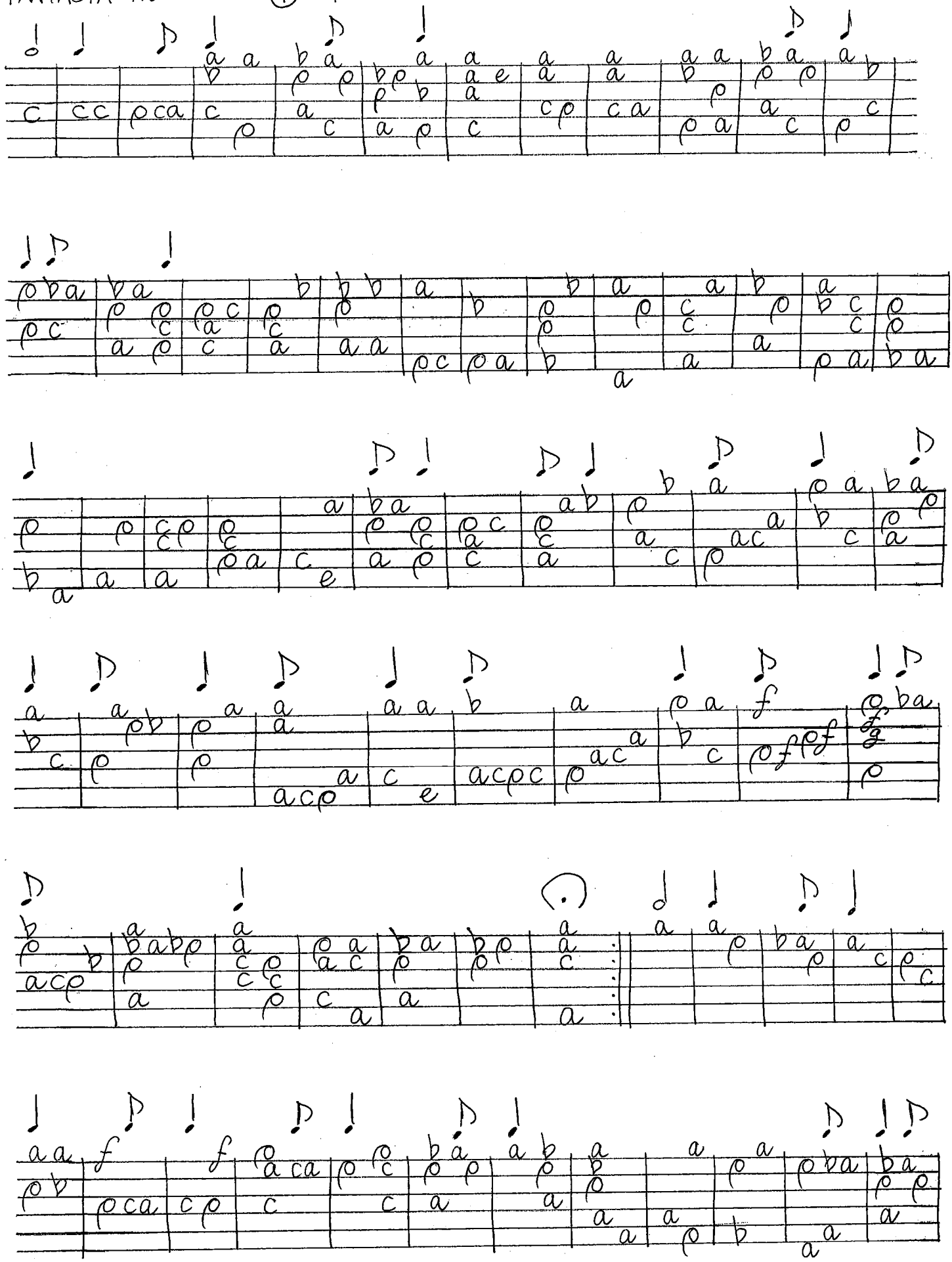

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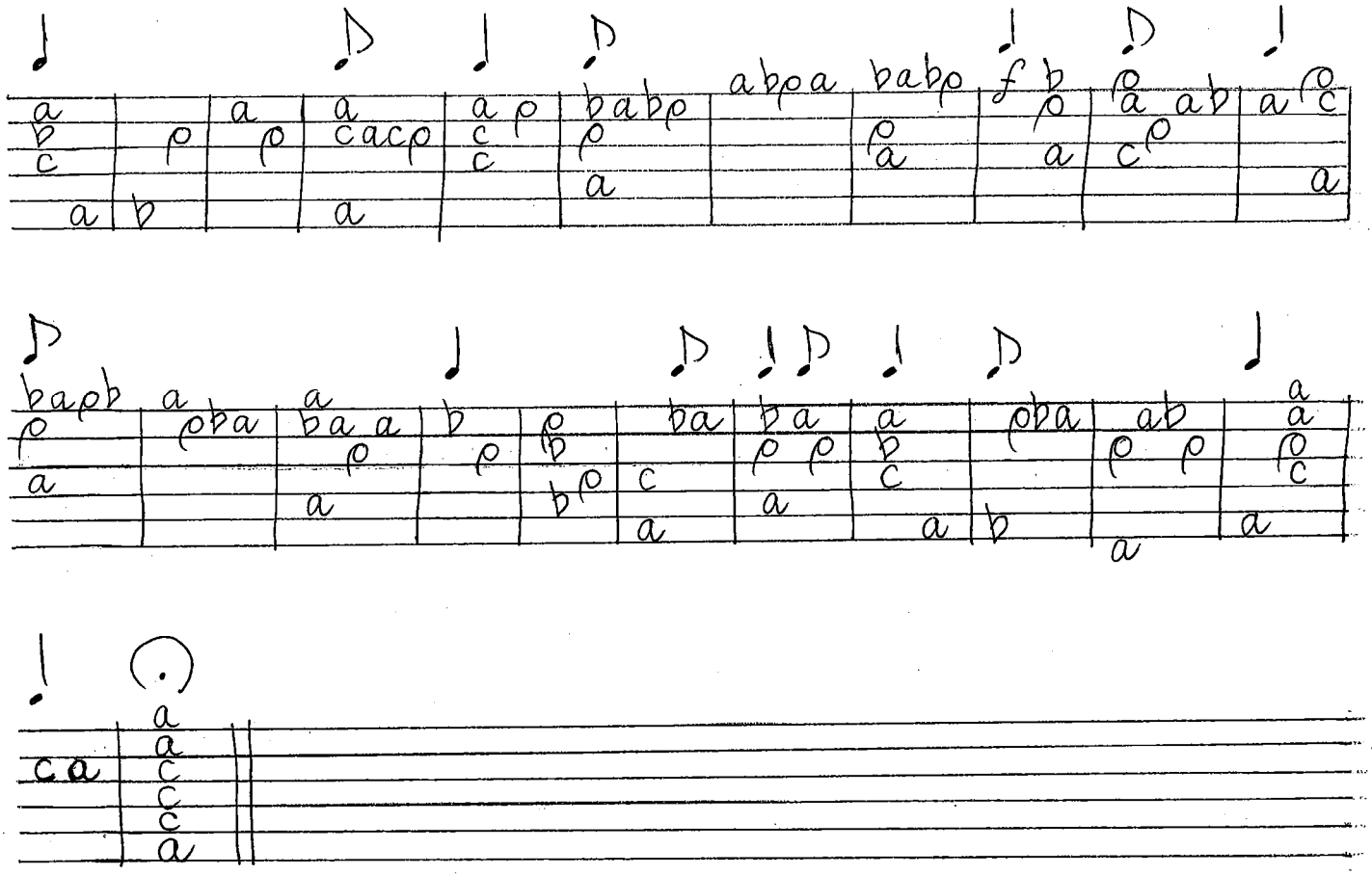

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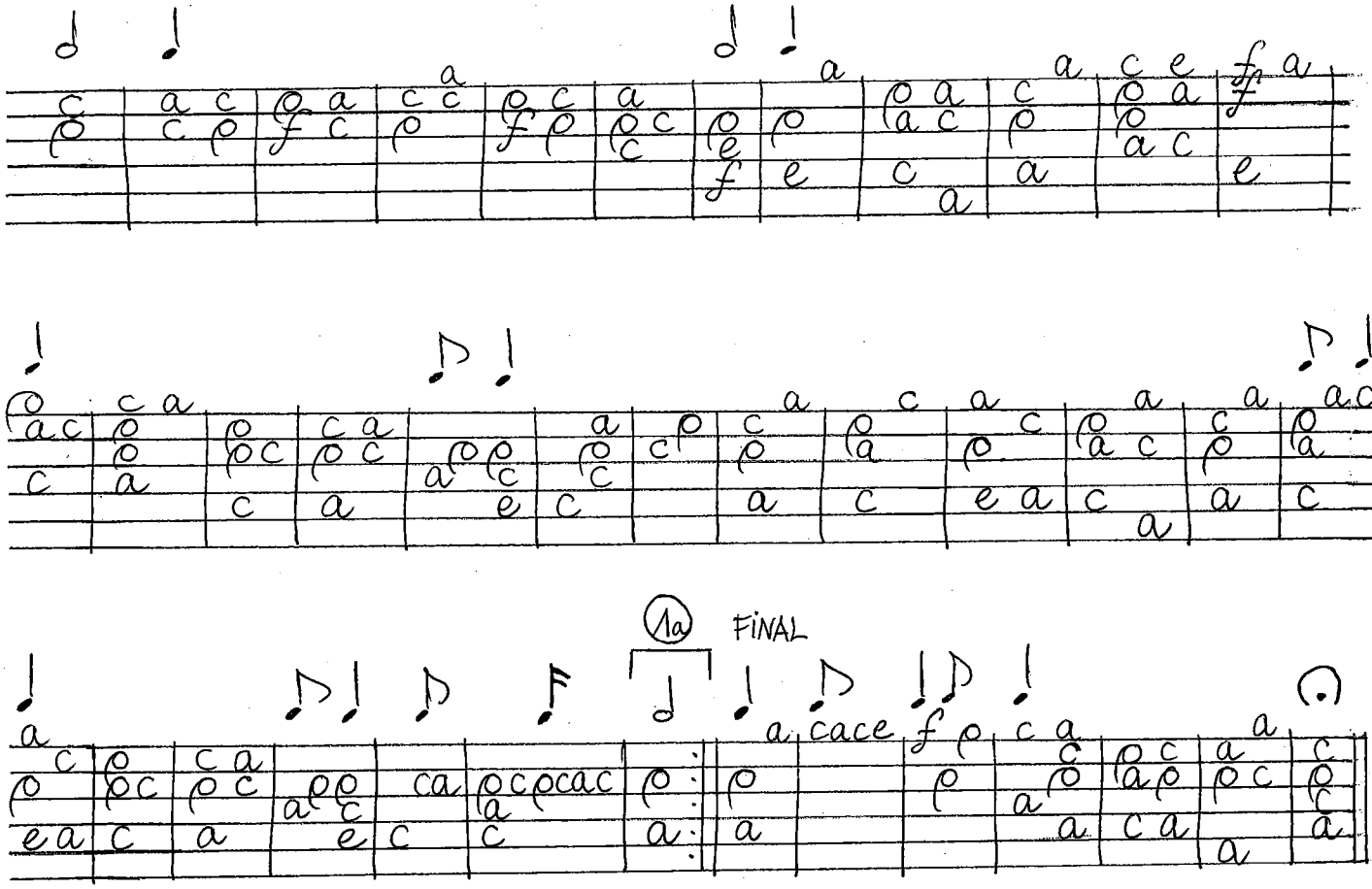

Molt Lenta i Tranquila

(Very slow and peaceful)

FANTASIA No 13

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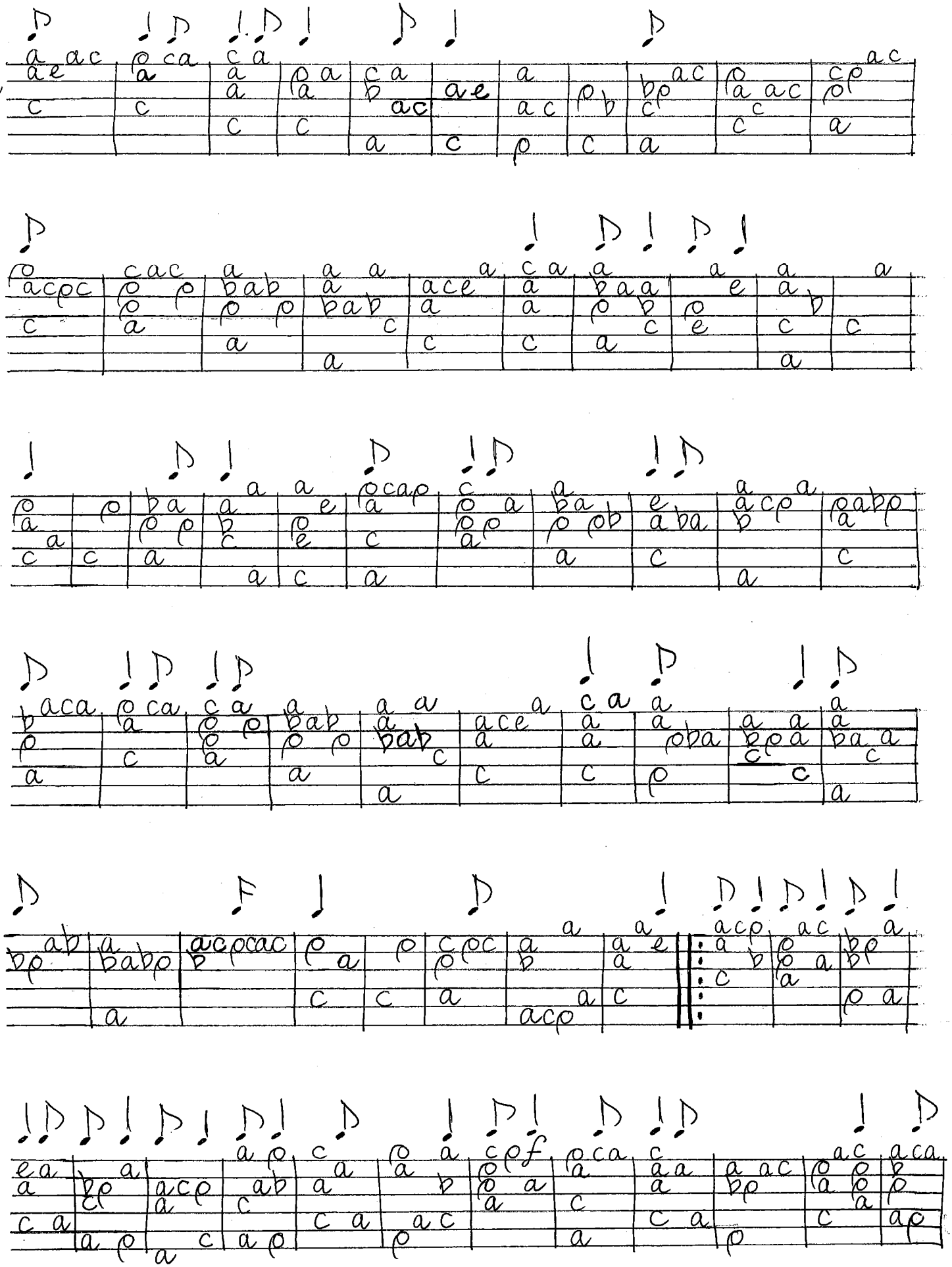

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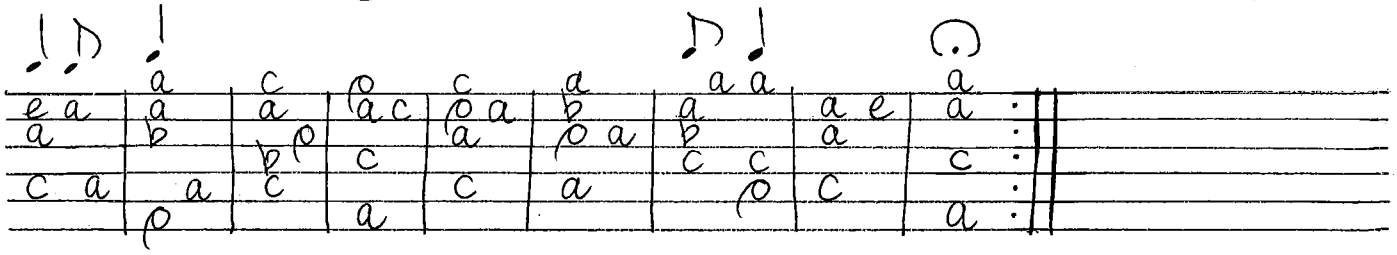

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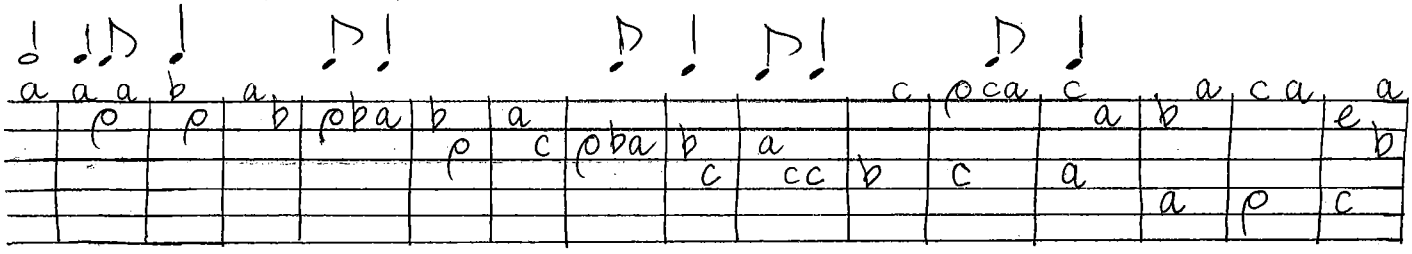
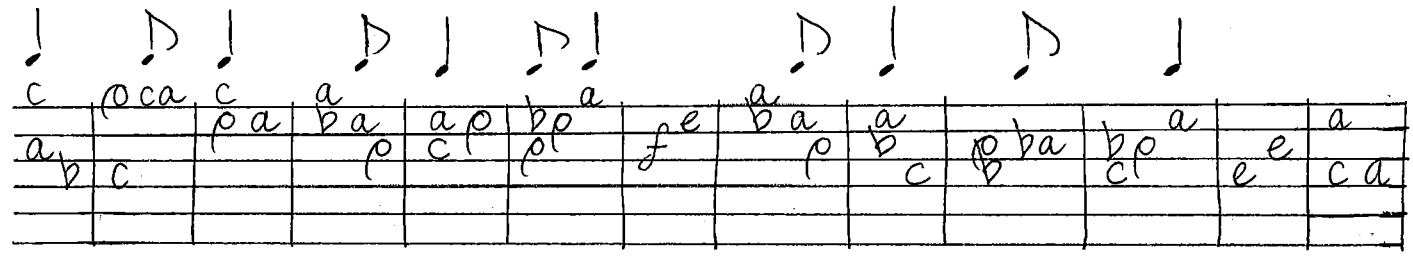
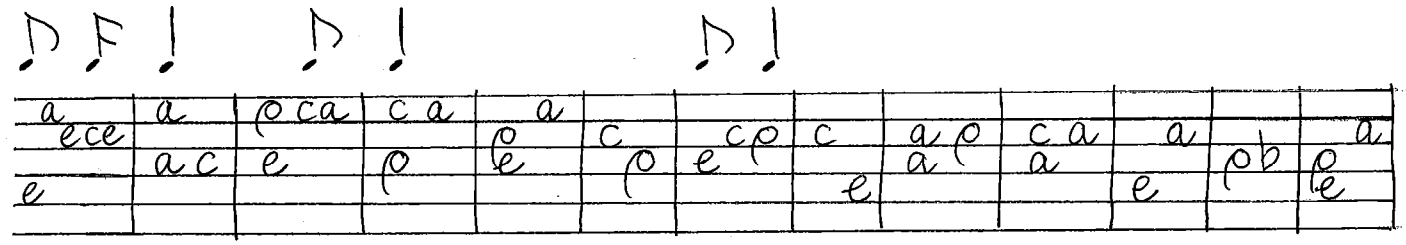
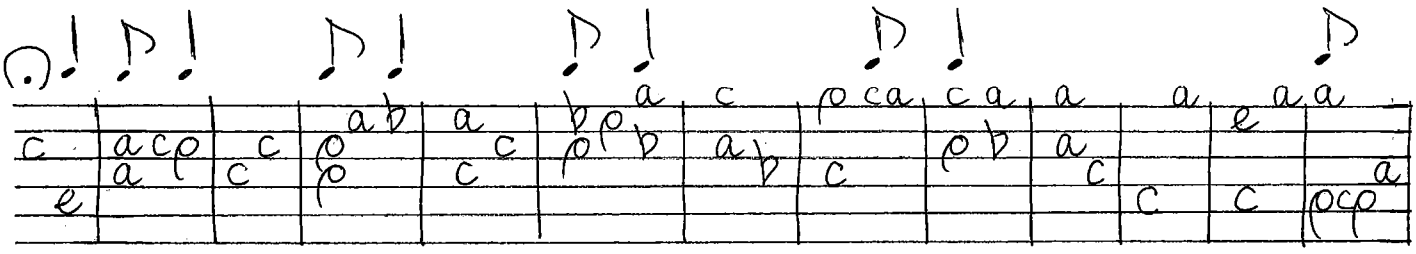
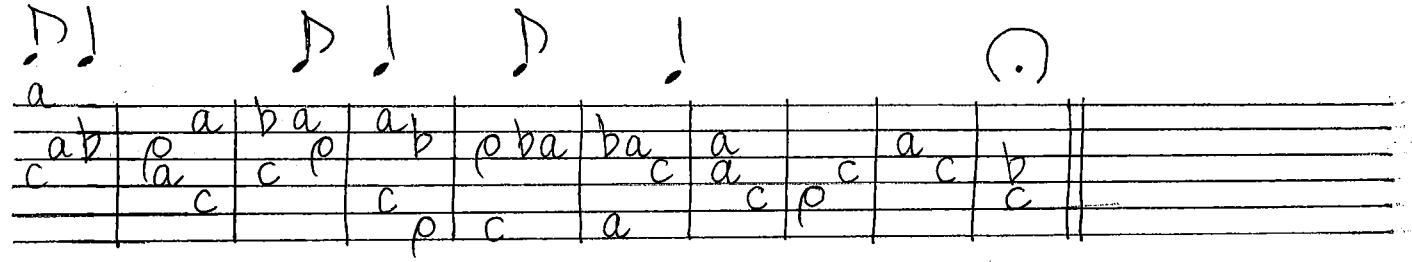




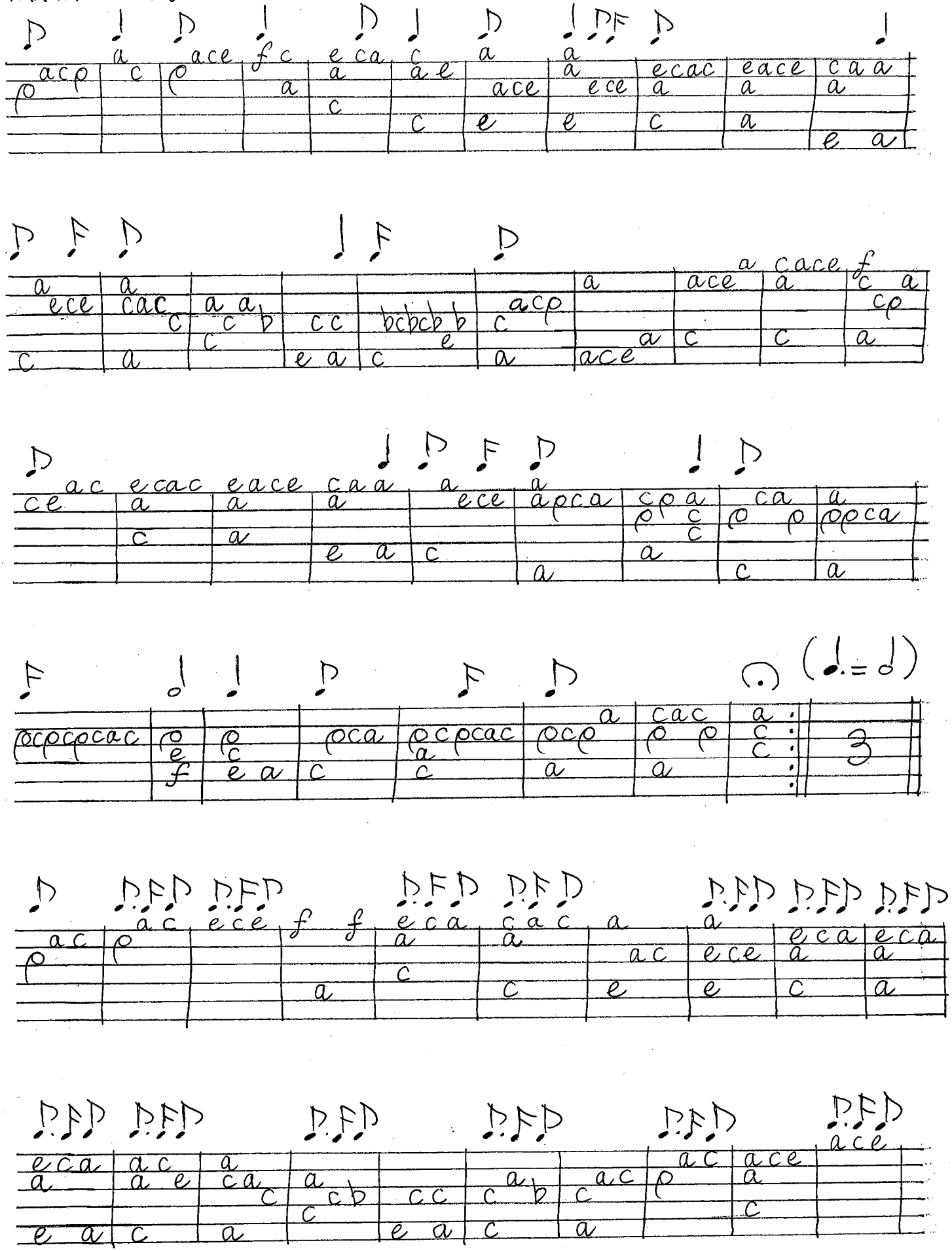






FANTASIA No 16

Like a dance



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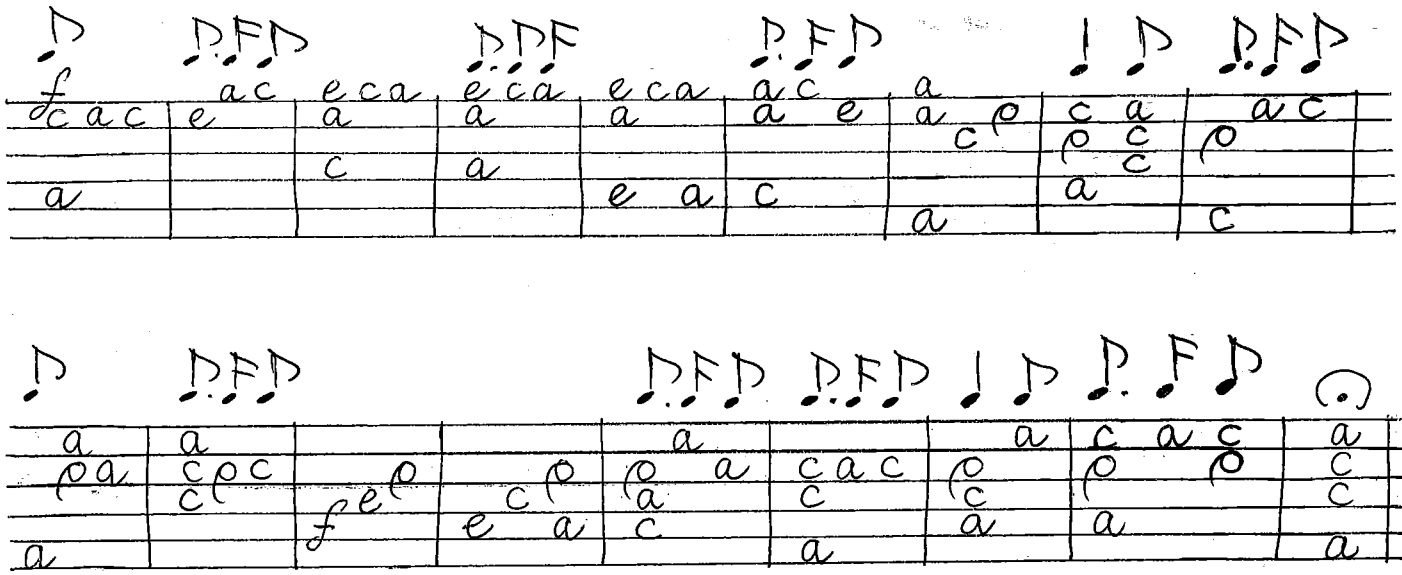
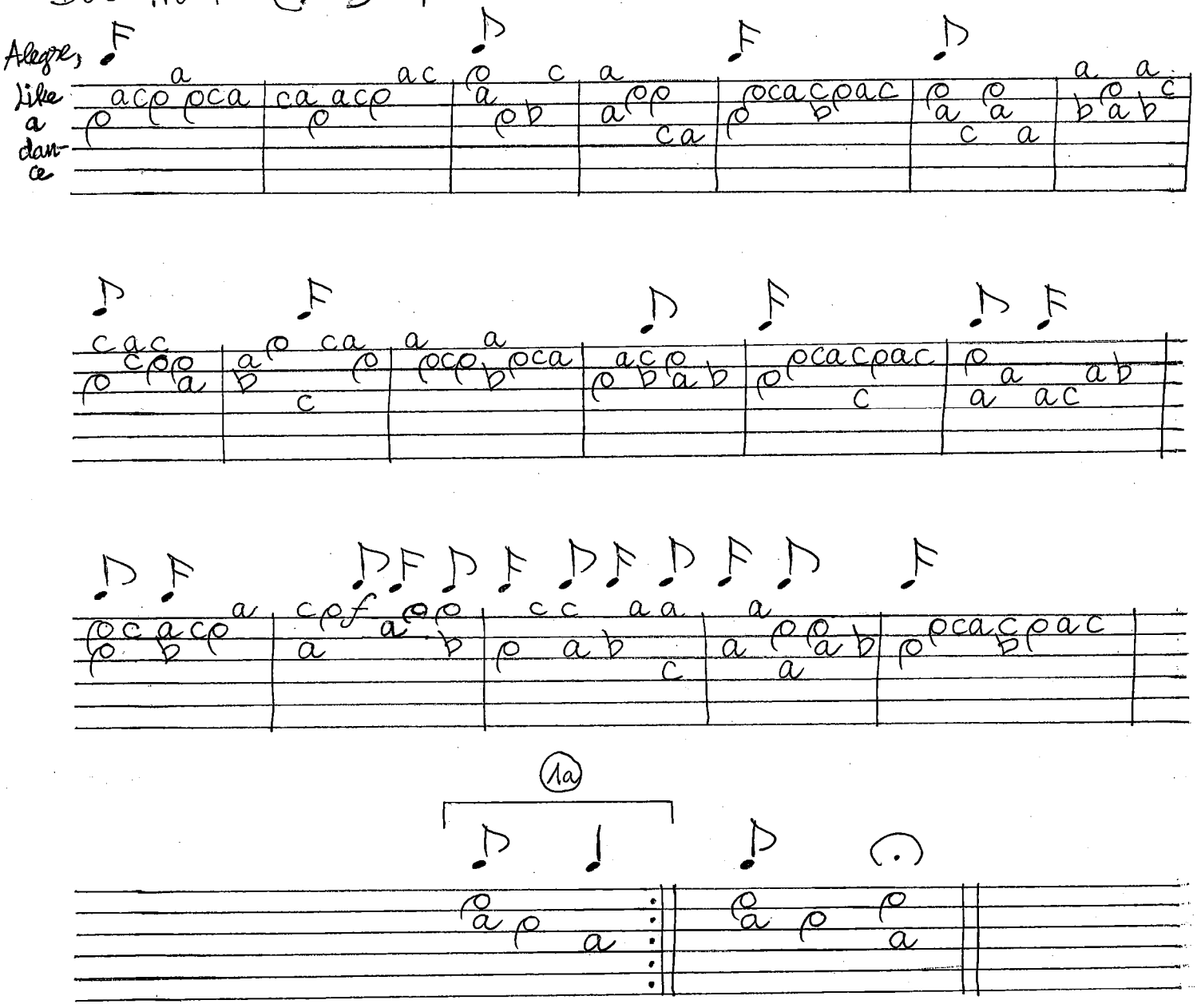


DUO No 4 (TITI) *



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

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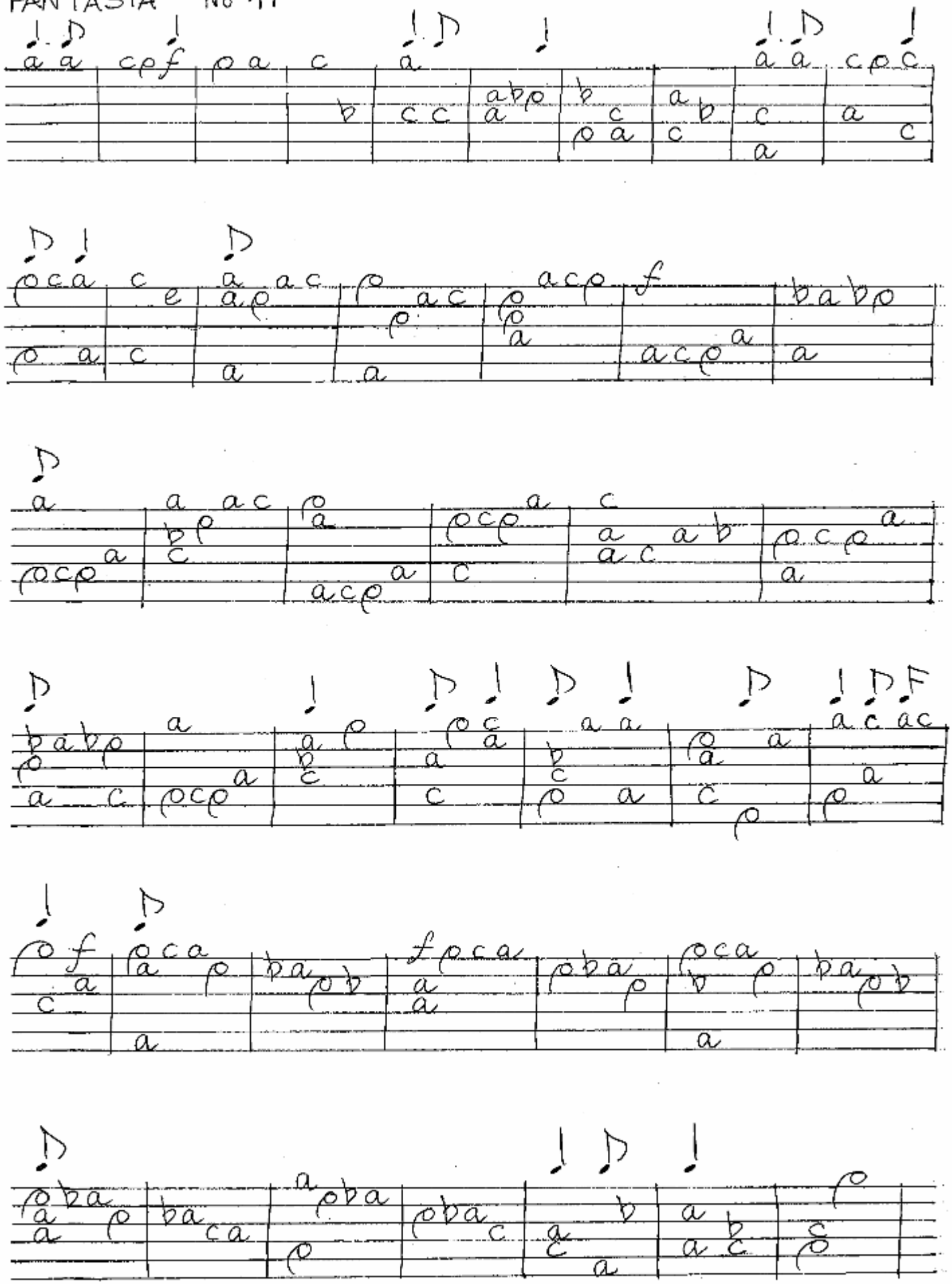

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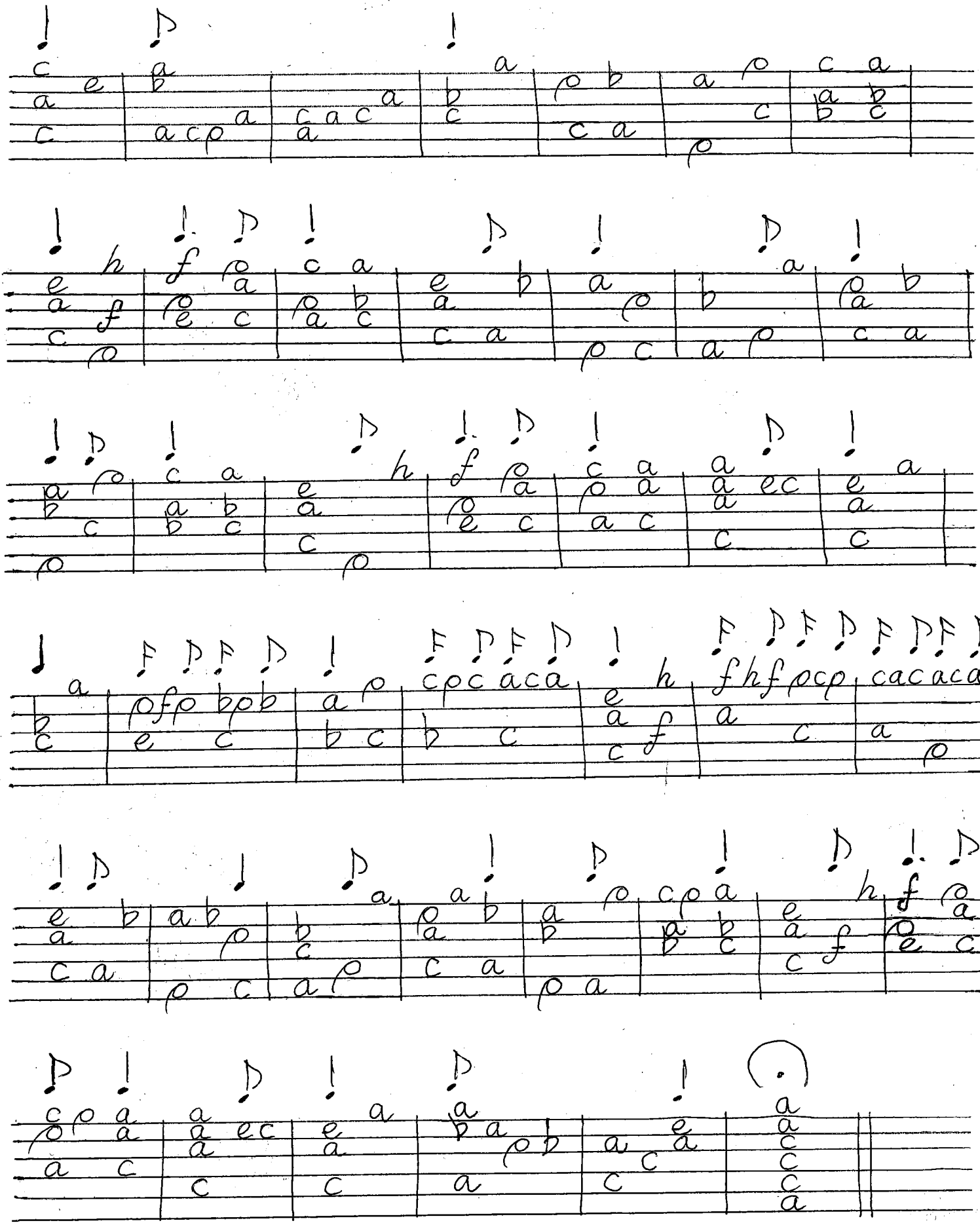

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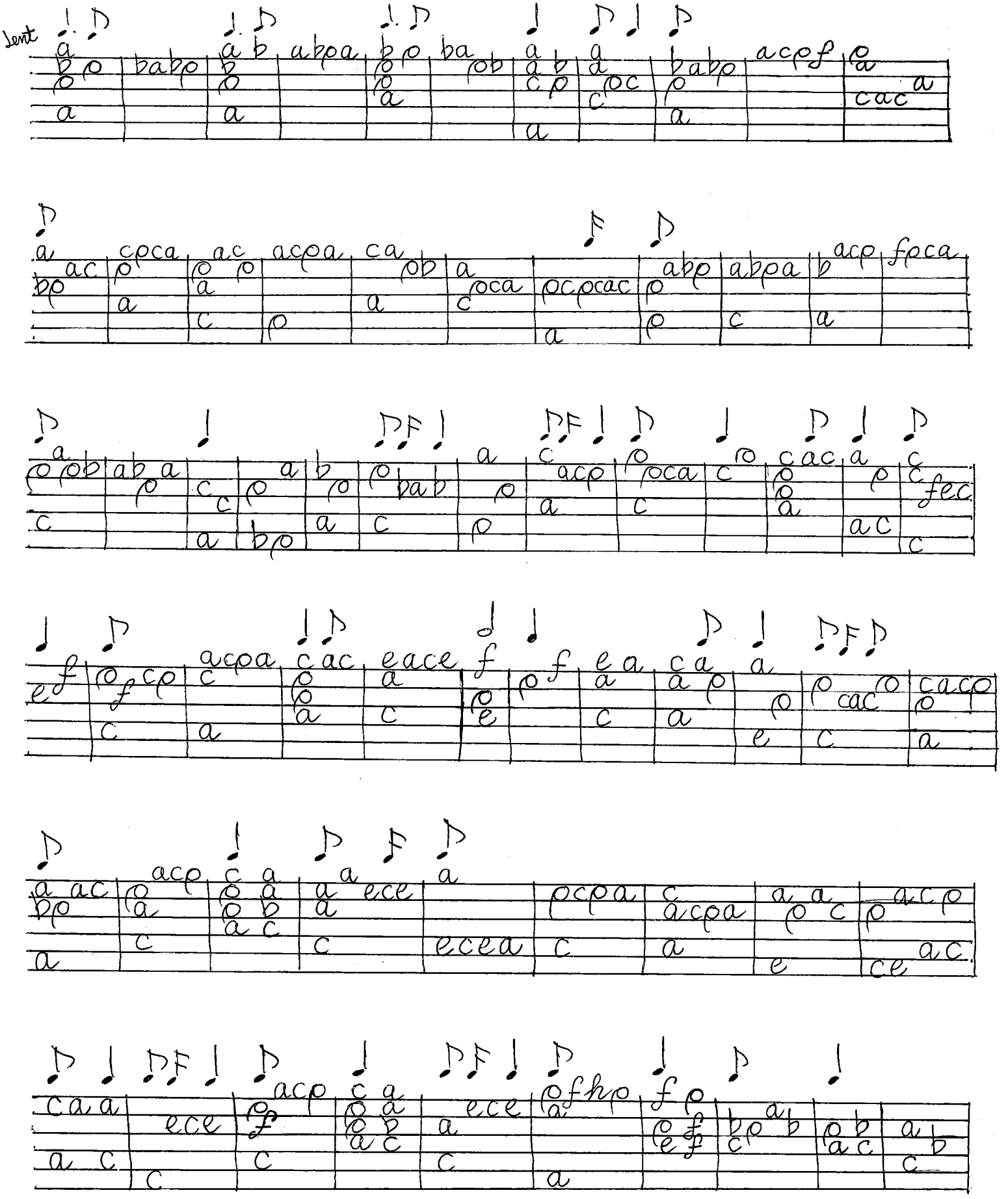

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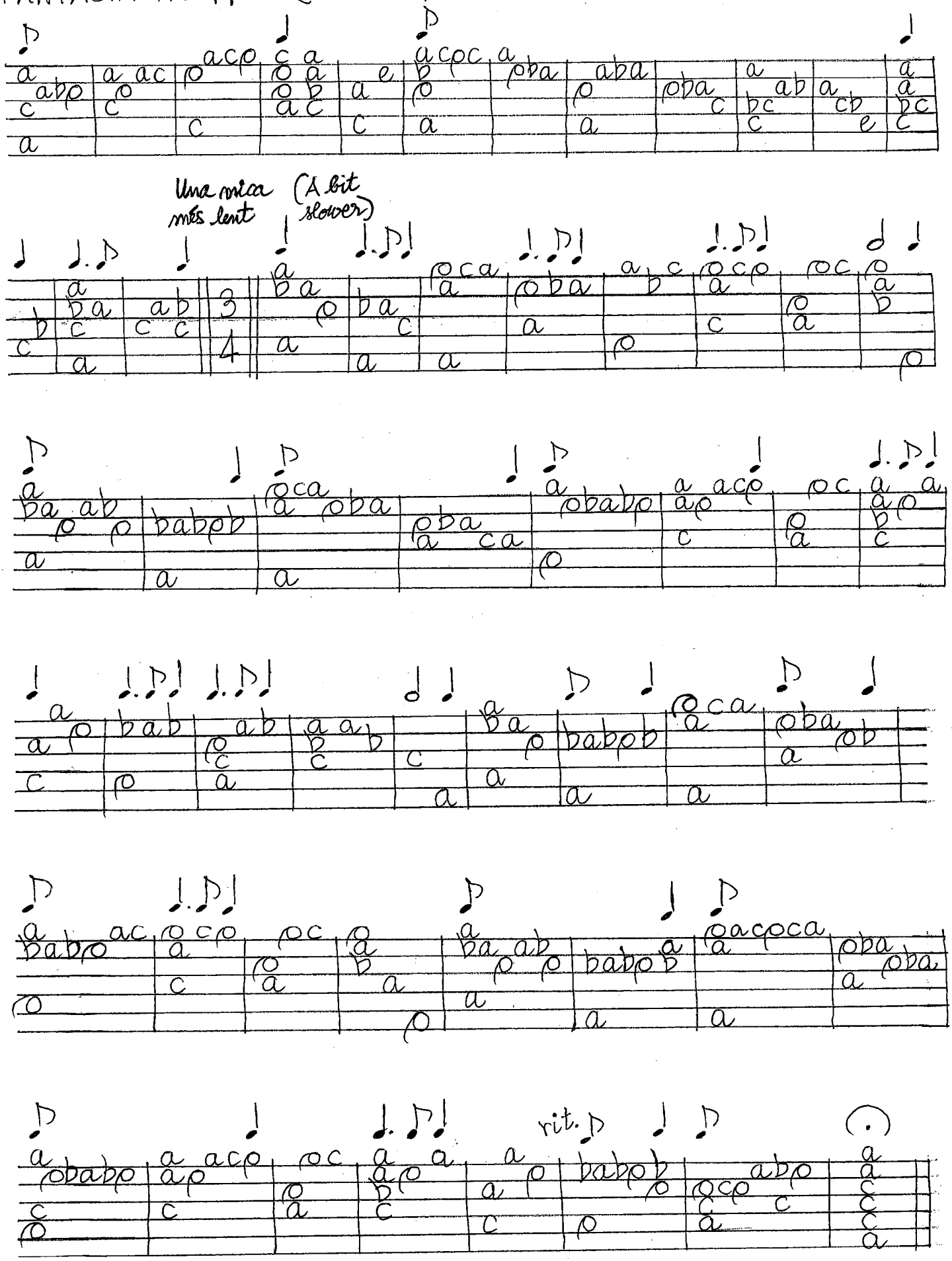
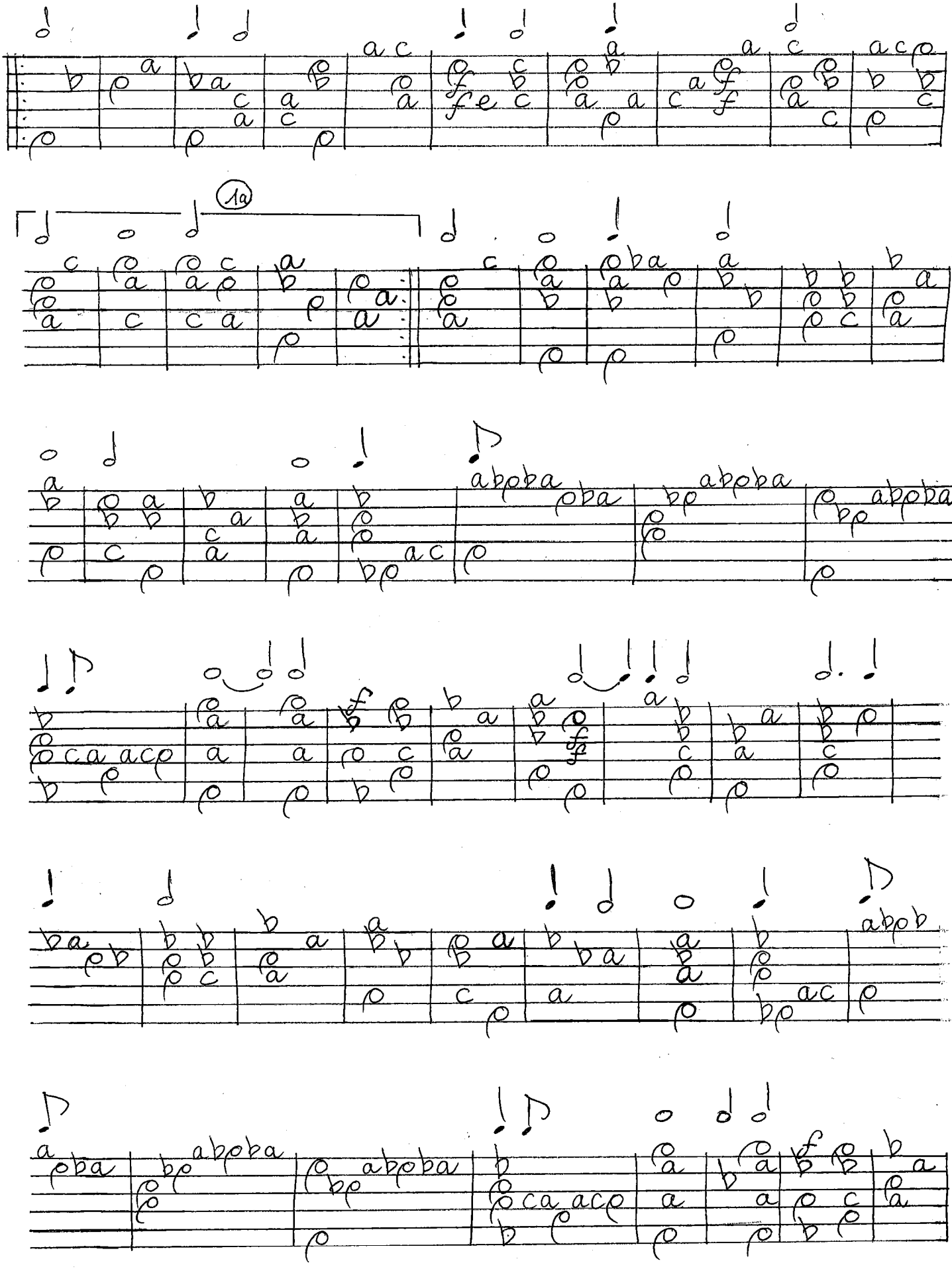


FANTASIA No 22 (sobre els exemples de Luís Milán) *



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

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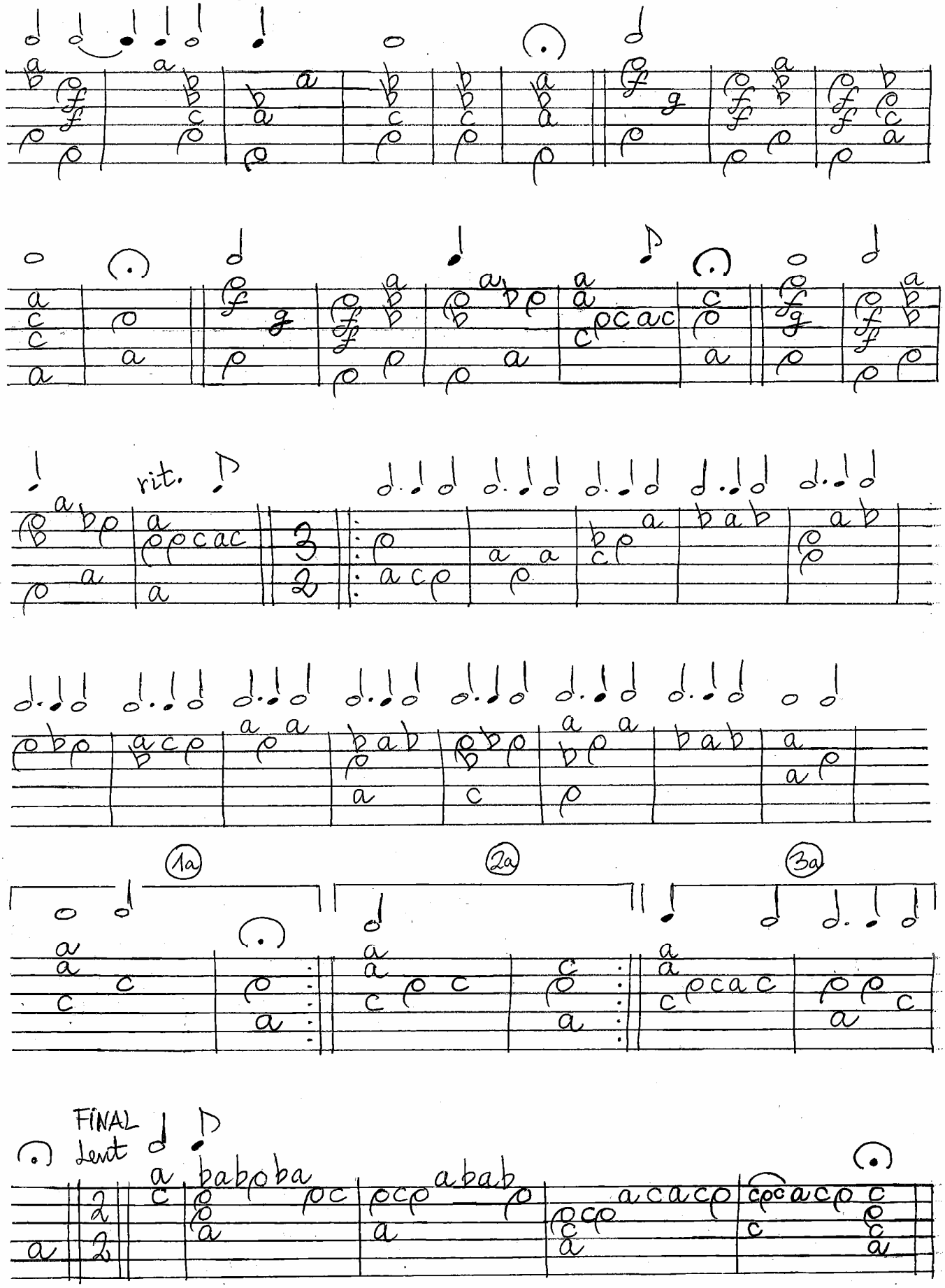

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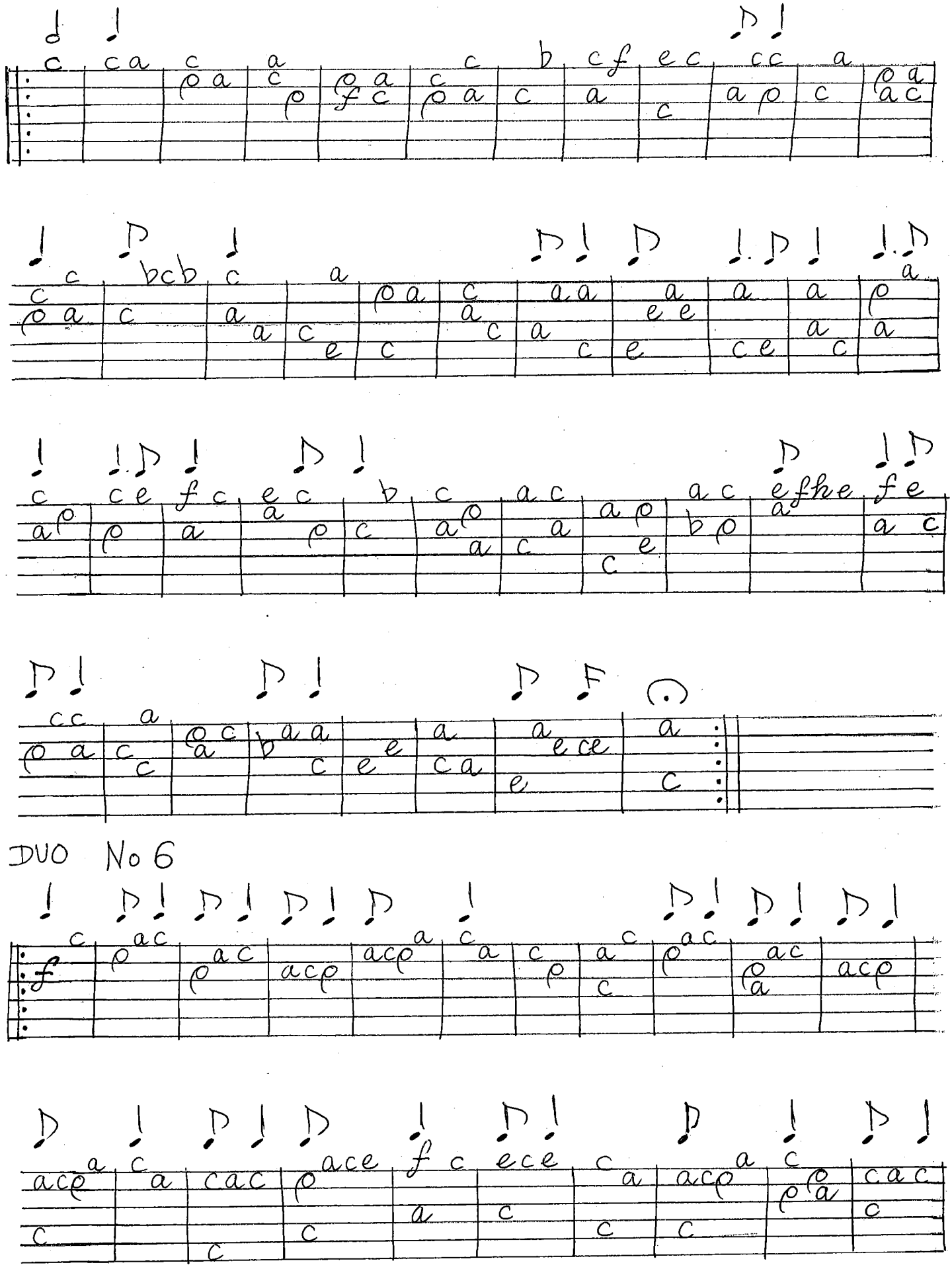
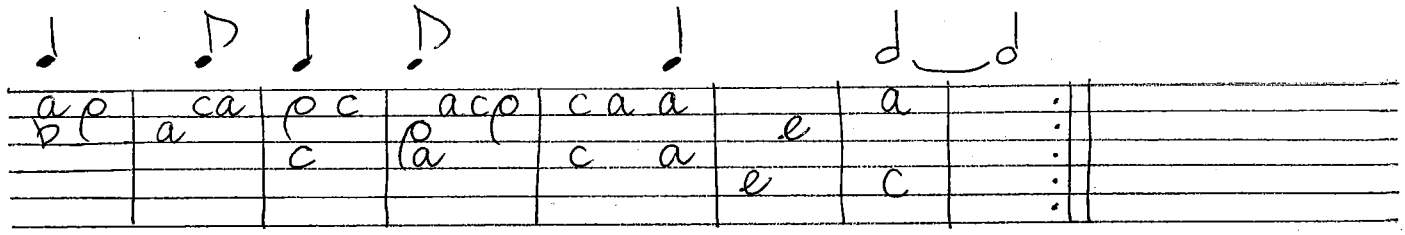
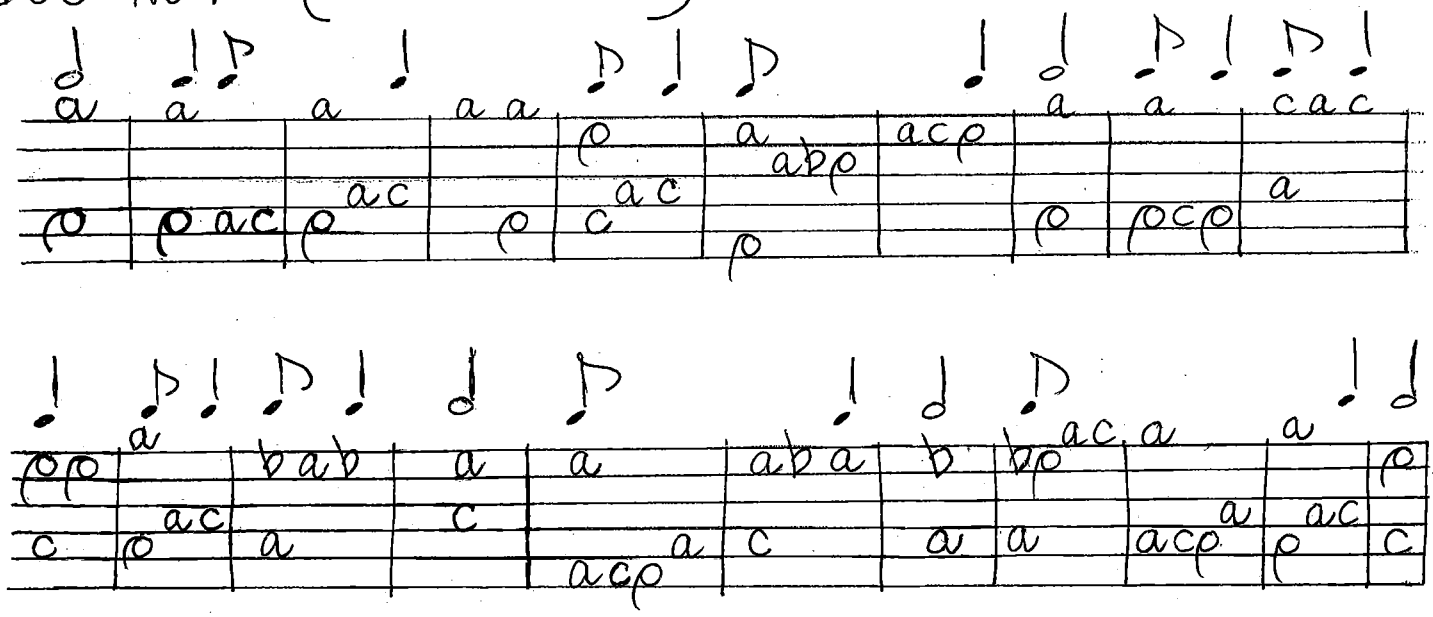


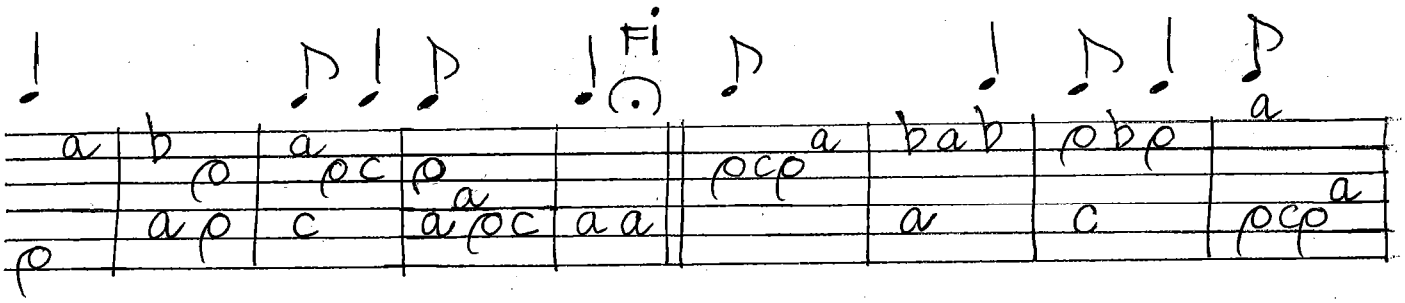
DUO No 6

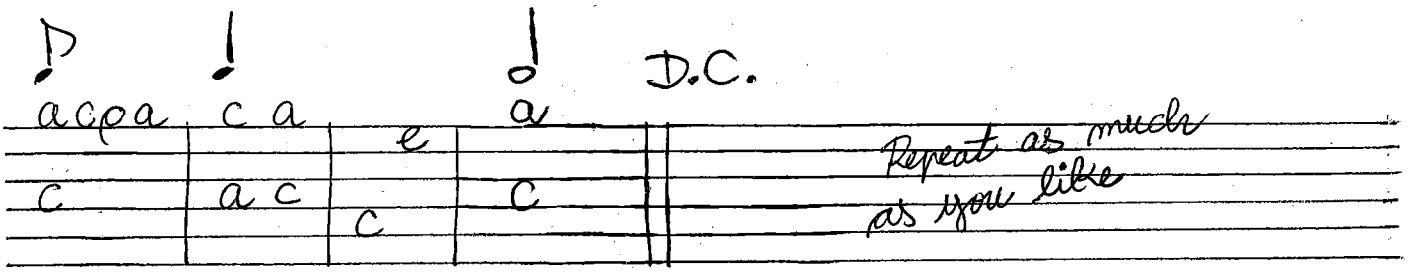
DUO No 6 (cont.)



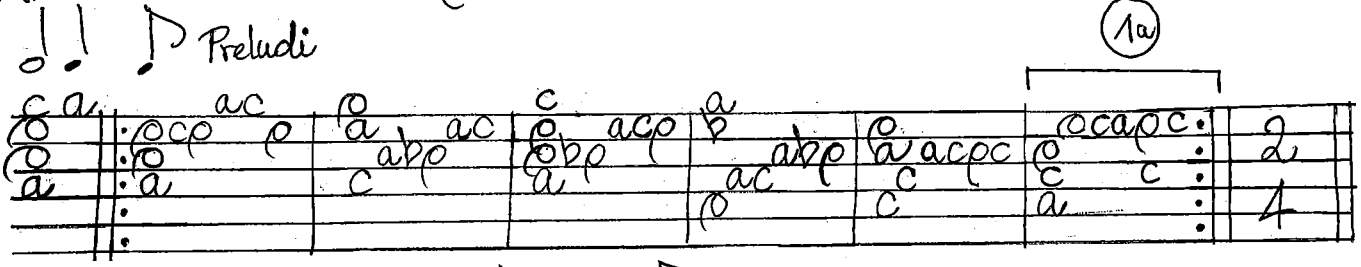
DUO No 7 (Basse dance)

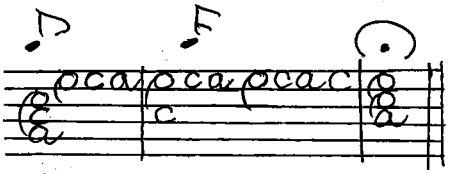






FANTASIA No 23 (Fantasia amb quatre preludis)





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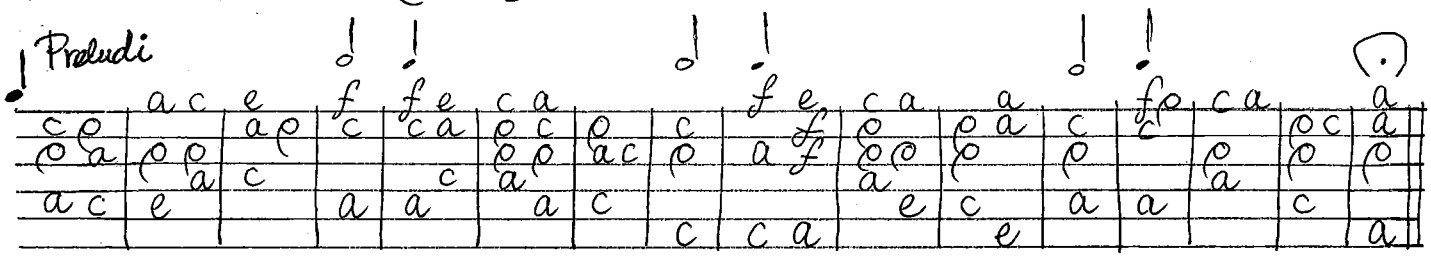
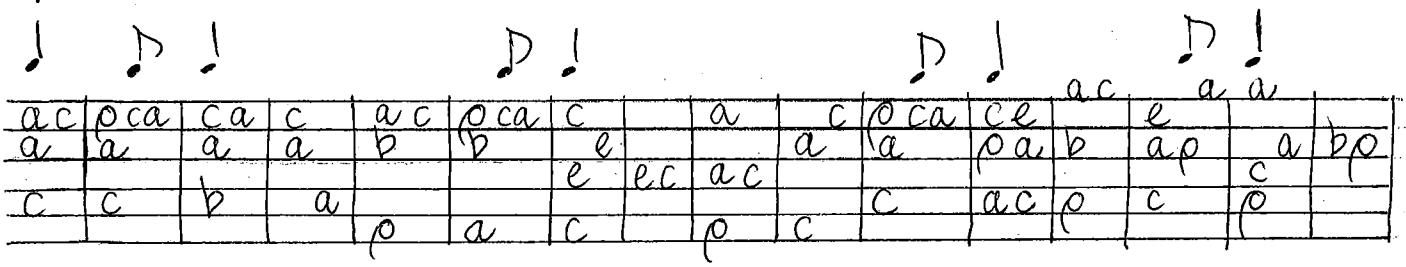
FANTASIA No 23 (cont.)

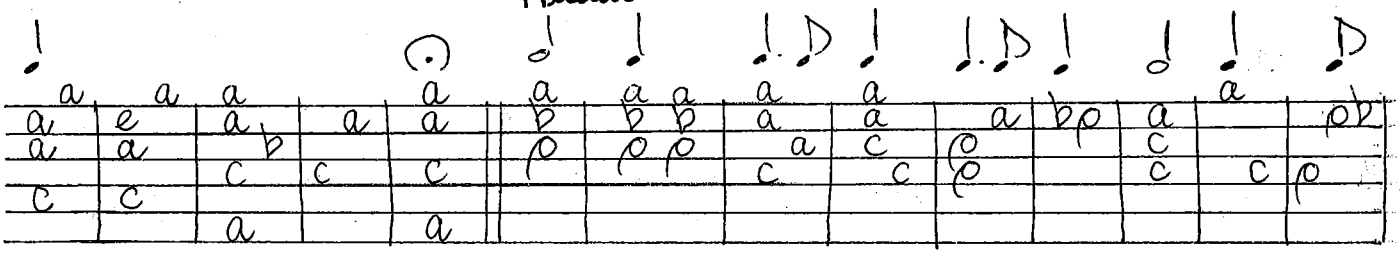
Preludi

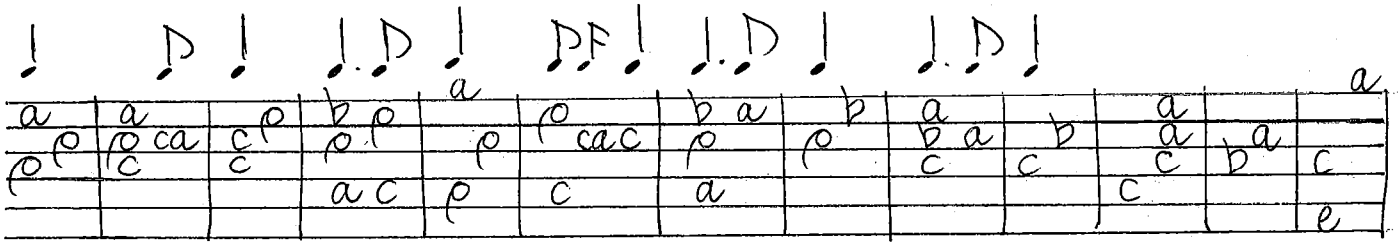


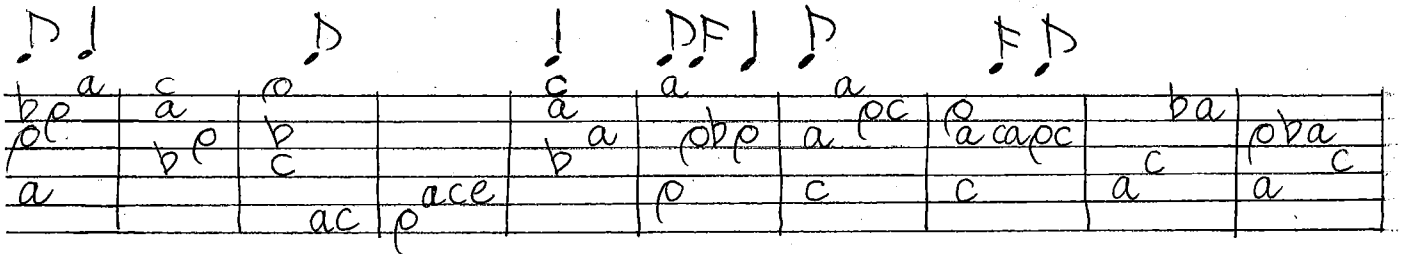
Preludi



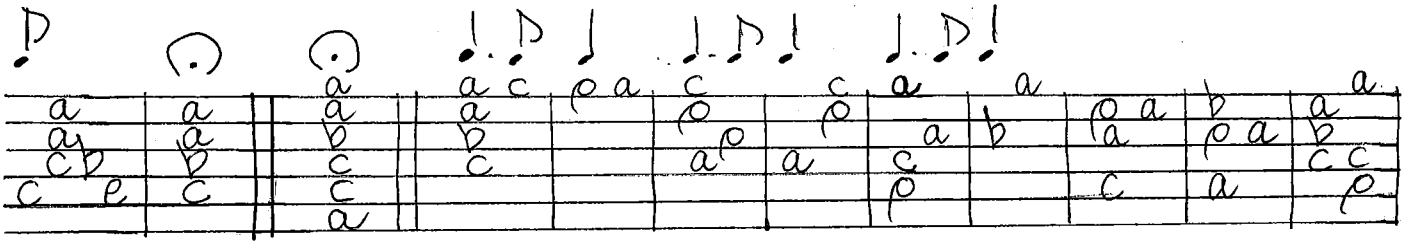
Preludi



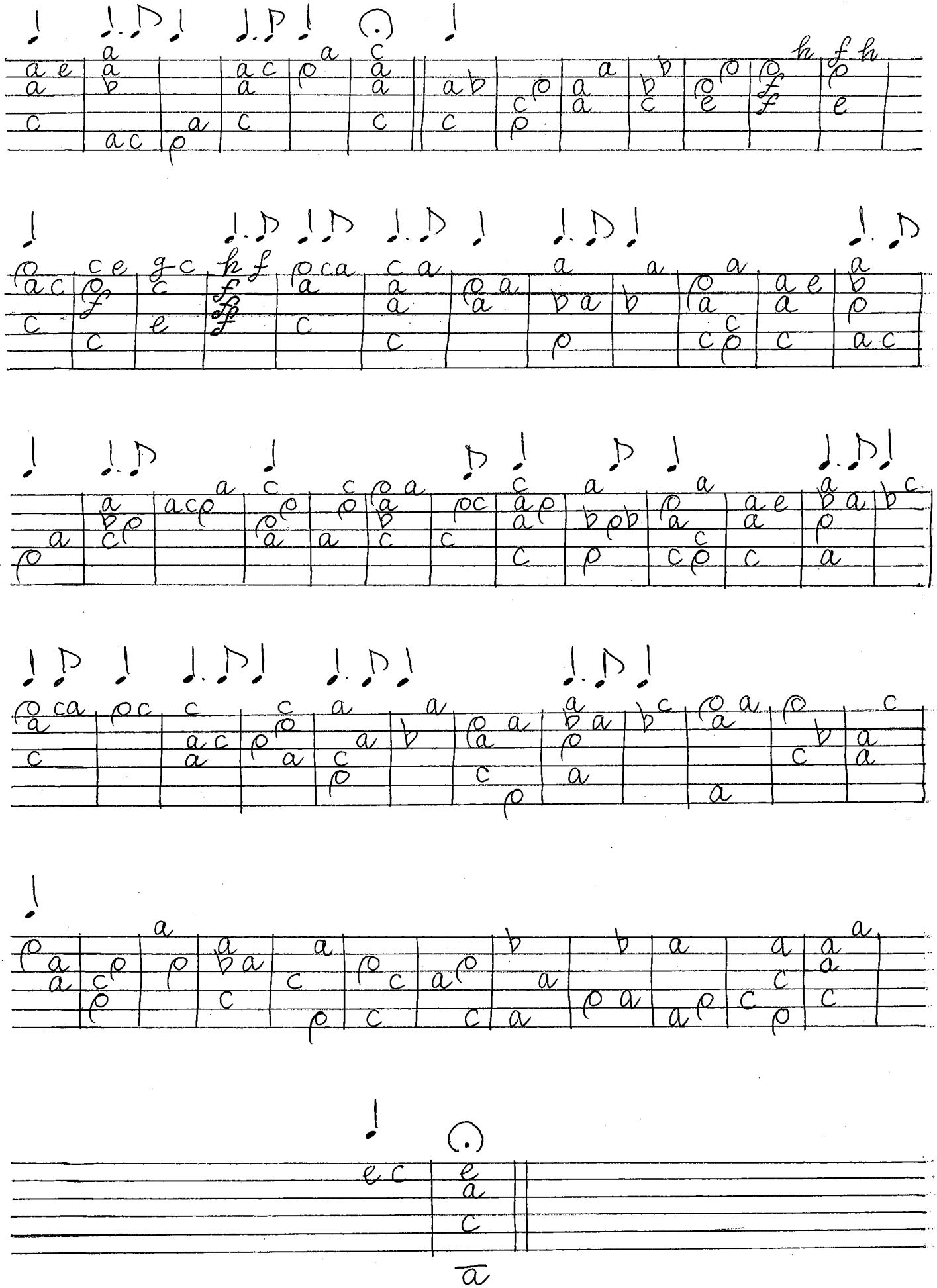




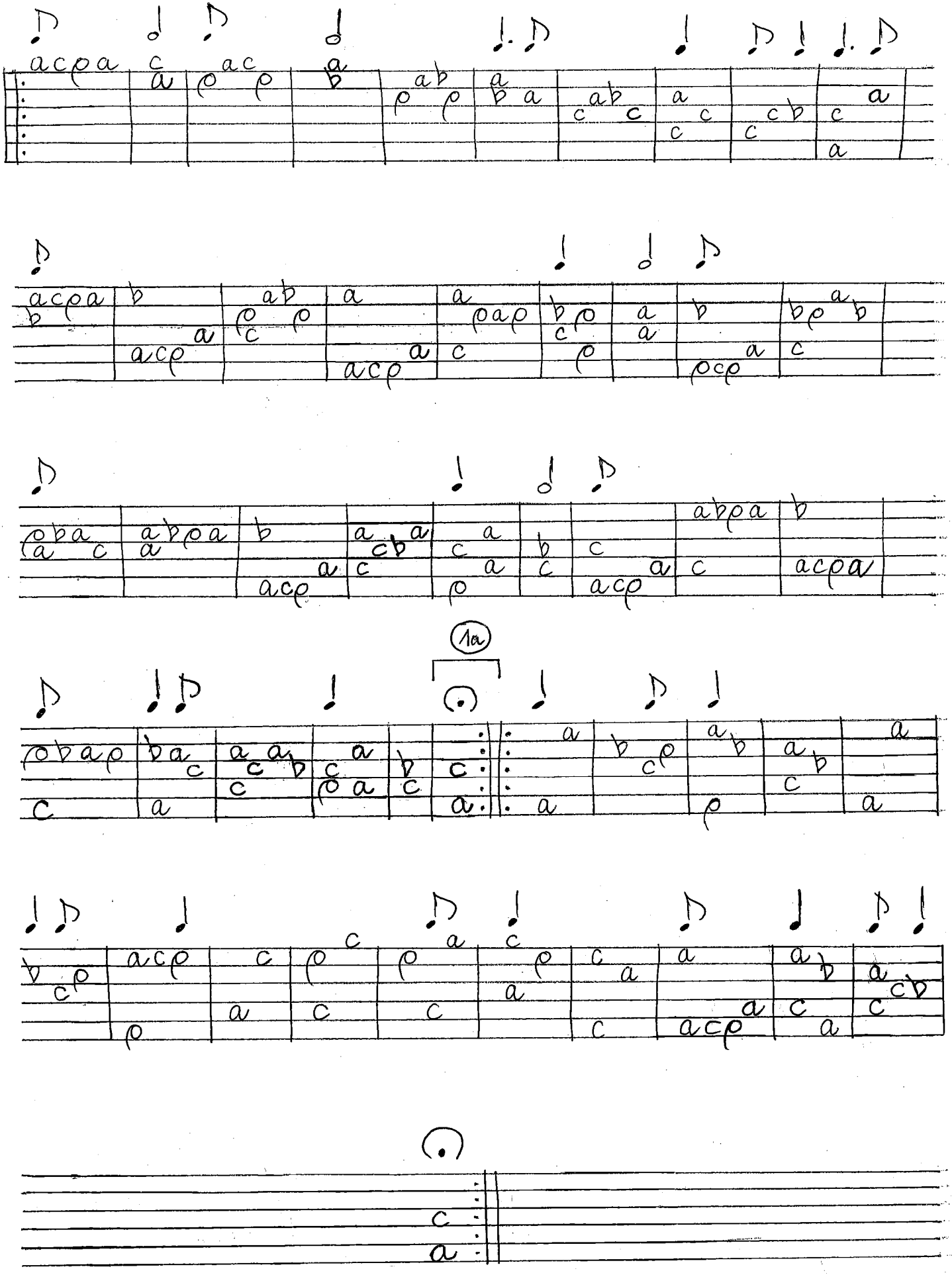
Fantasia



FANTASIA No 23 (cond.)

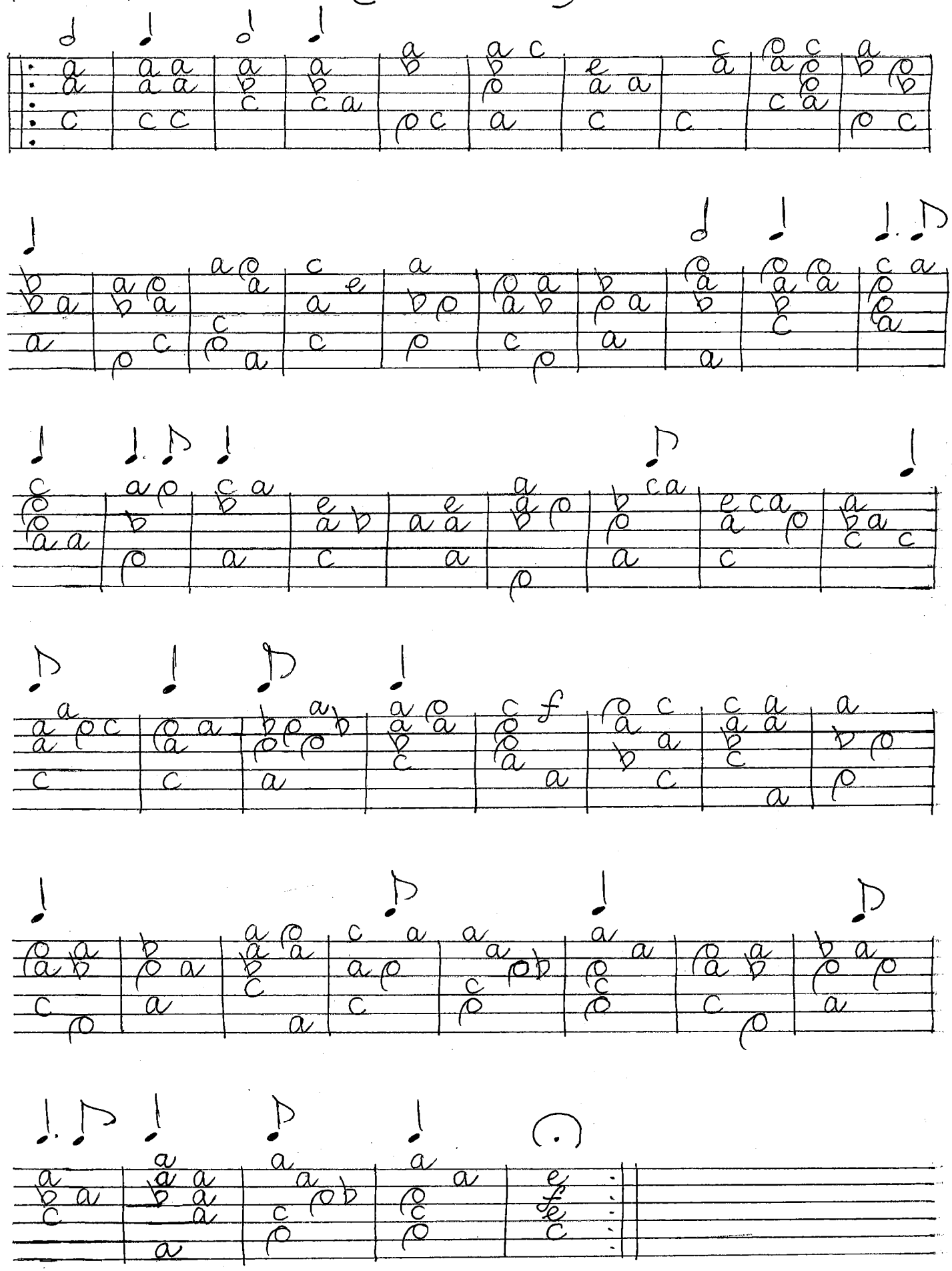


DUO No 8

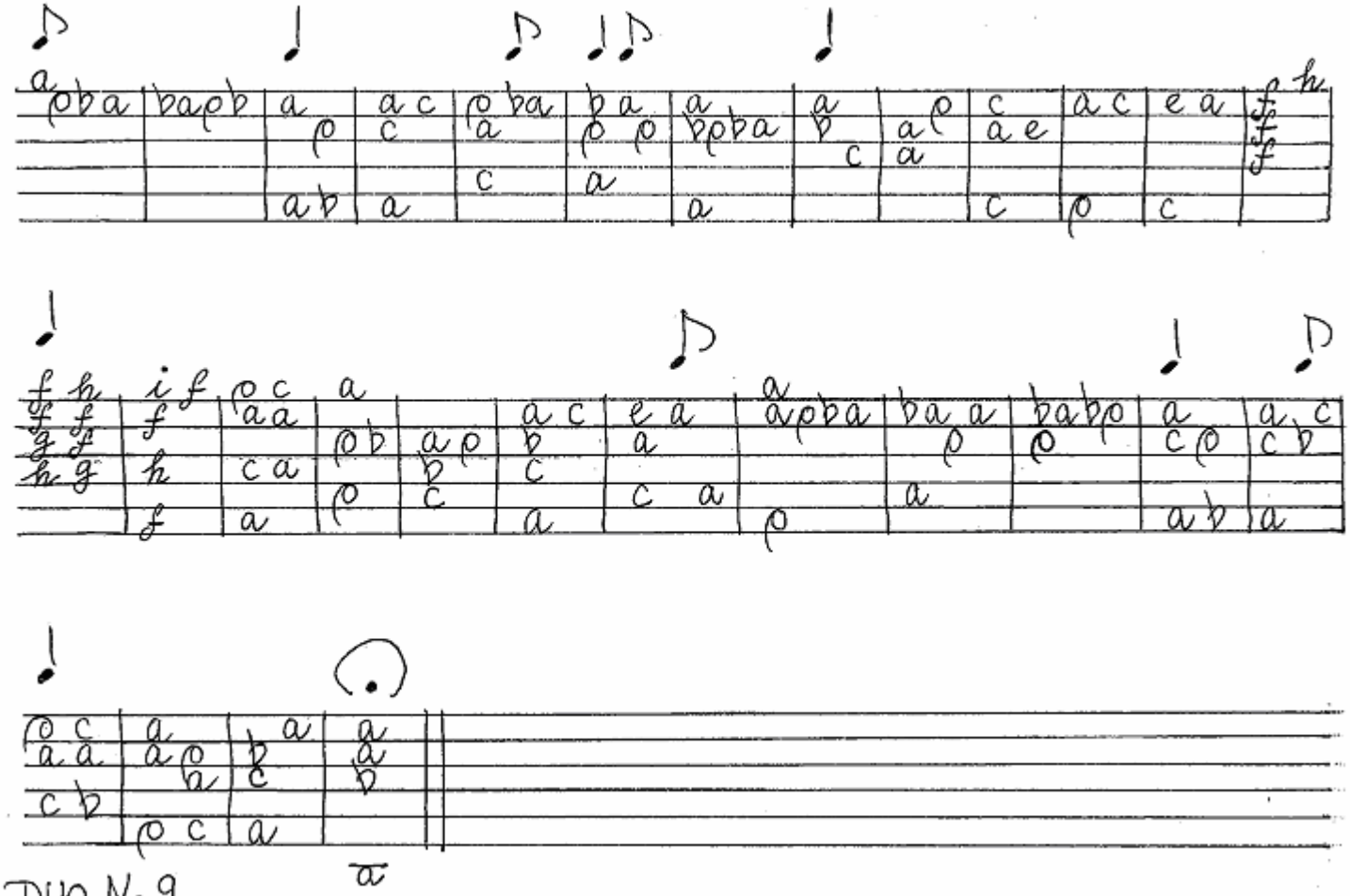


FANTASIA No 10 (new version)

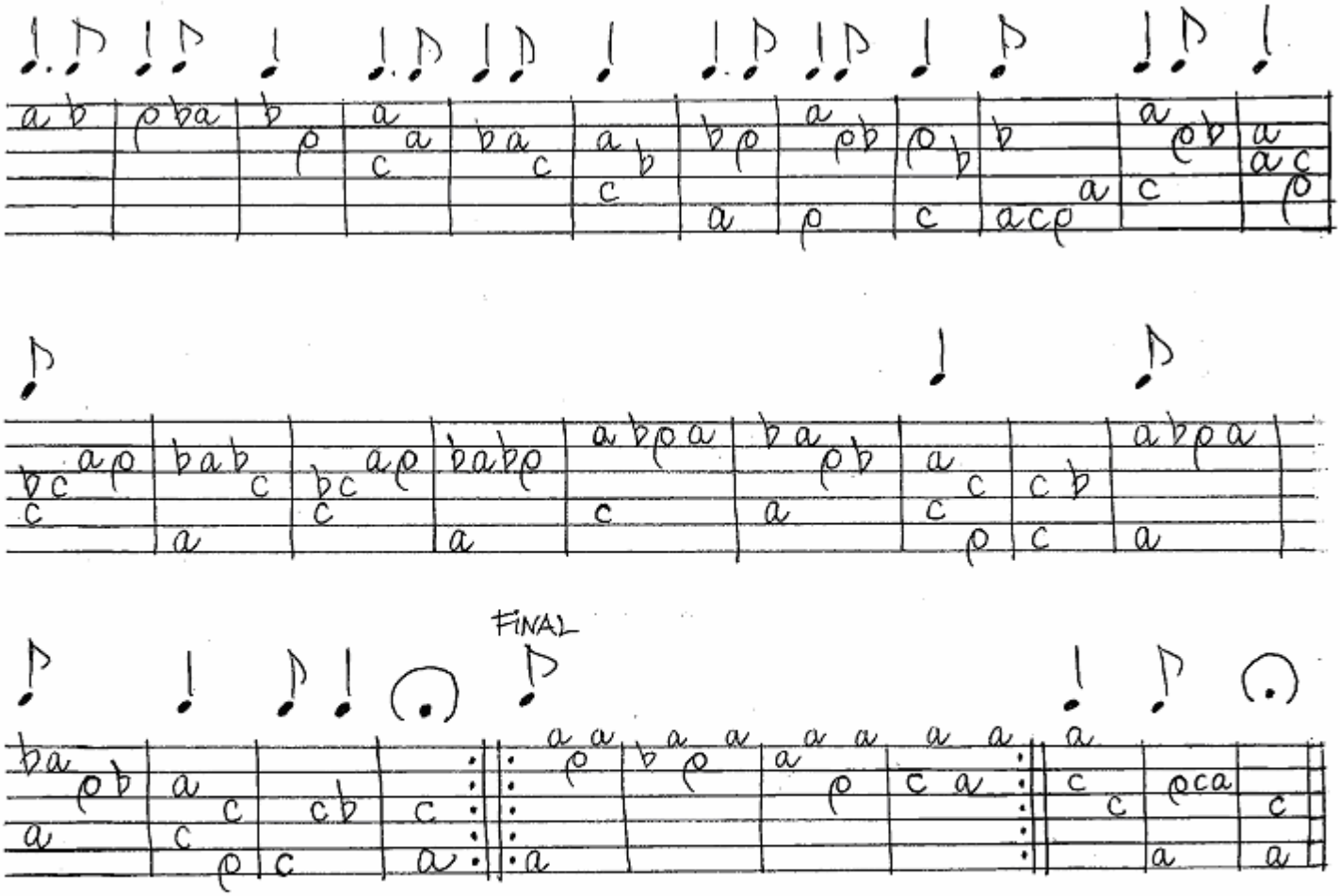
Lent



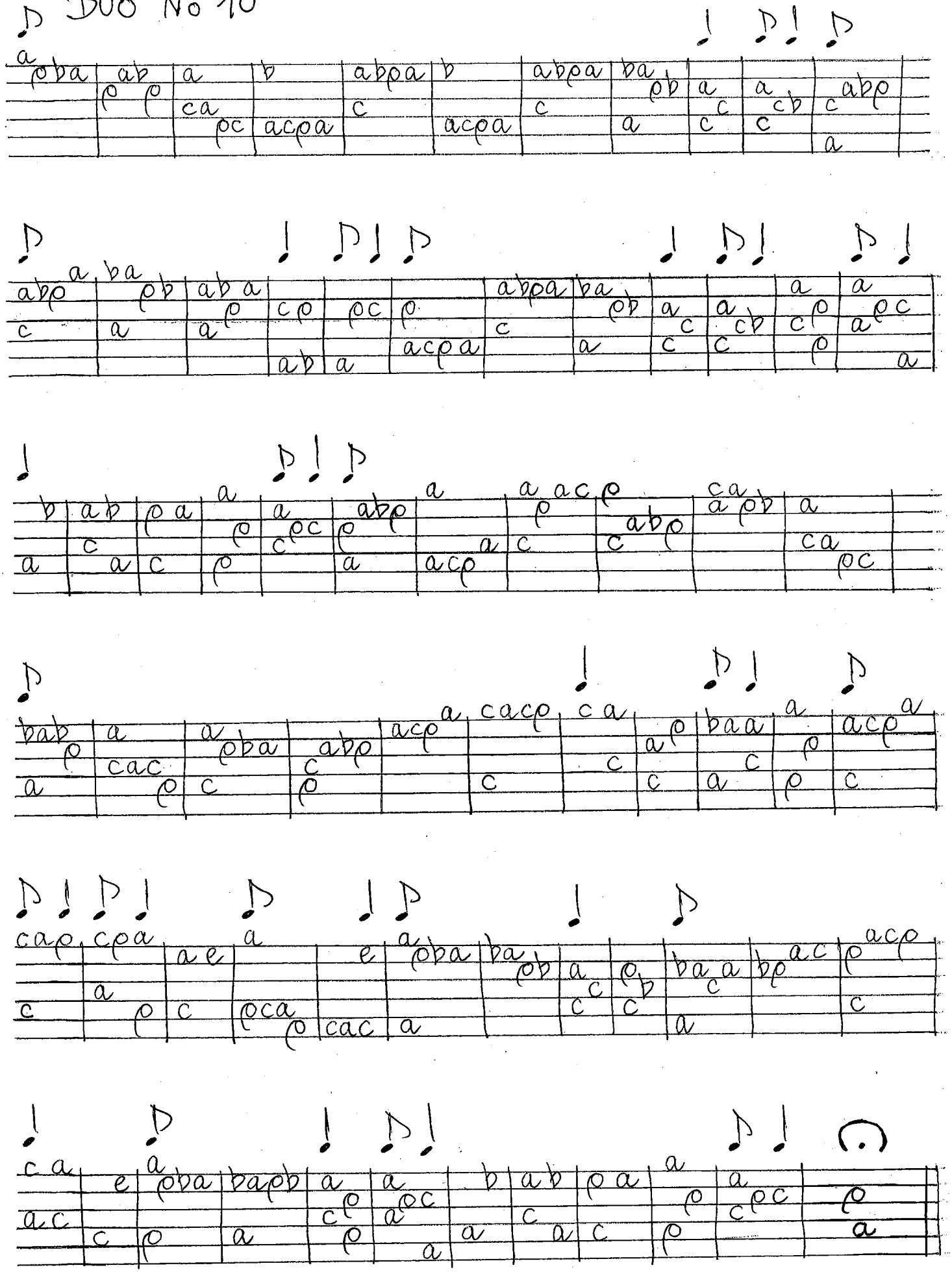
PRELUDI ⑧ = D



DUO No 9



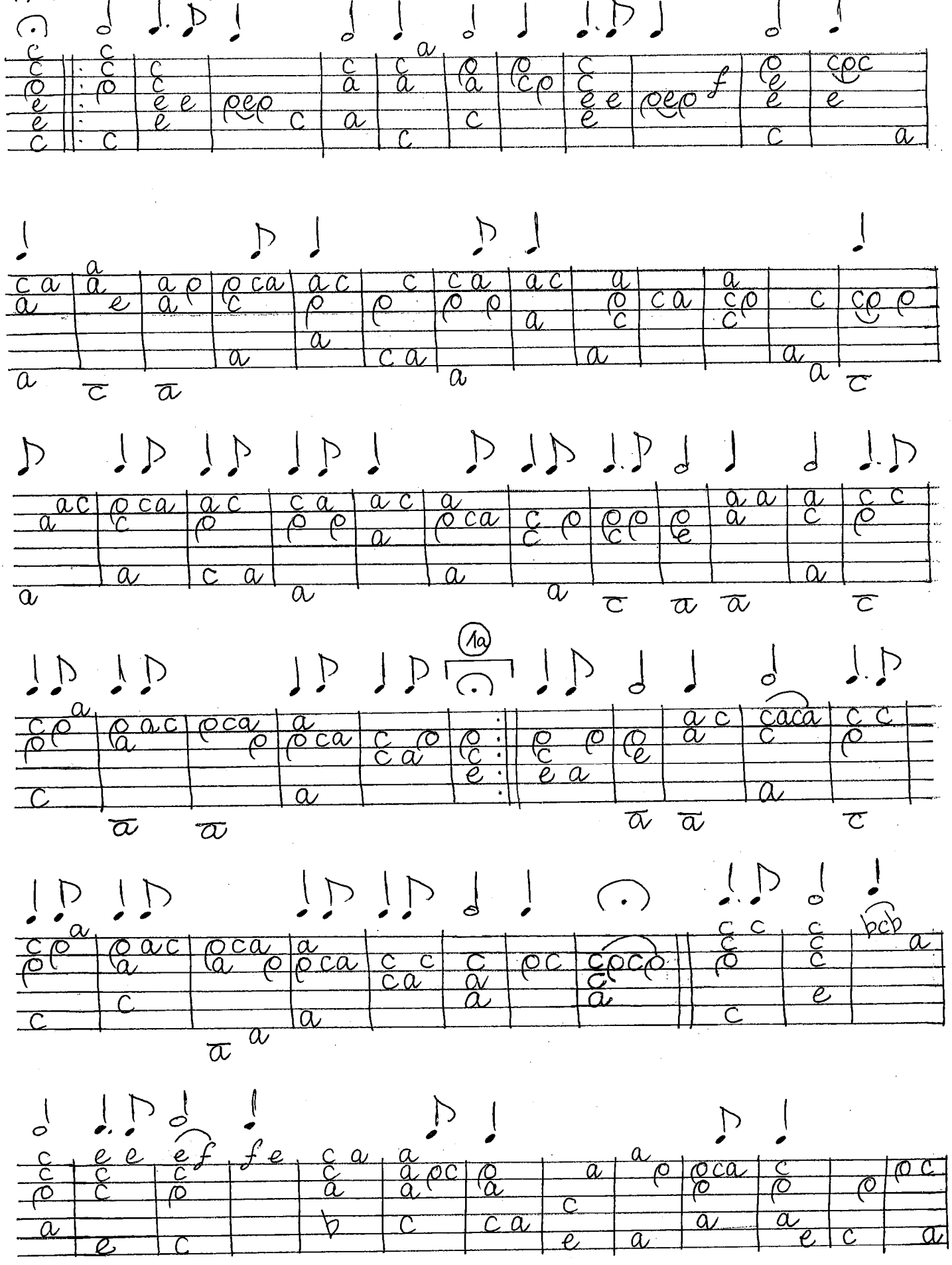
DUO No 10



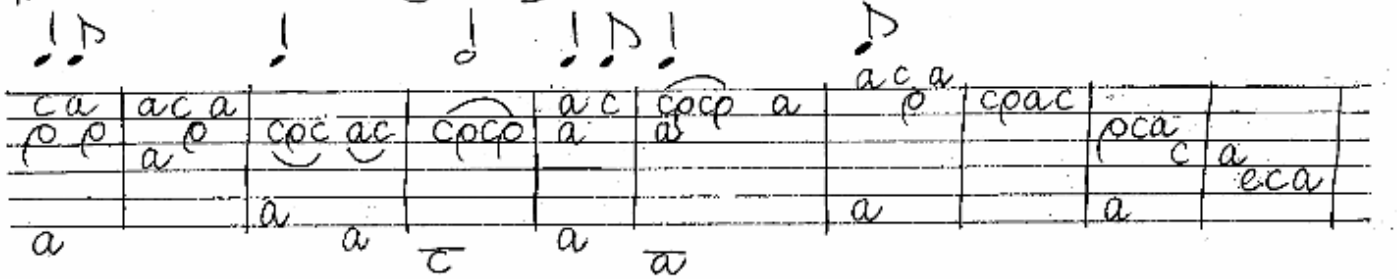
FANTASIA No 24 (a l'estil barroc)

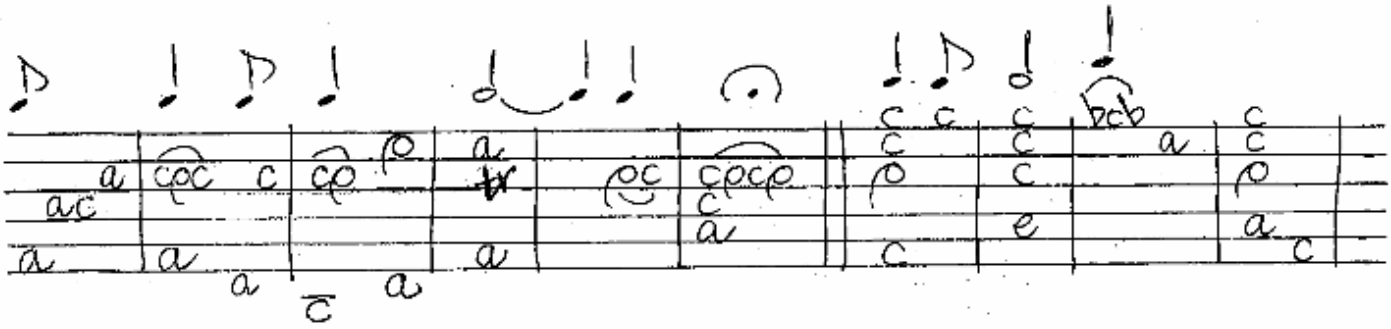
⑦ = F ⑧ = D

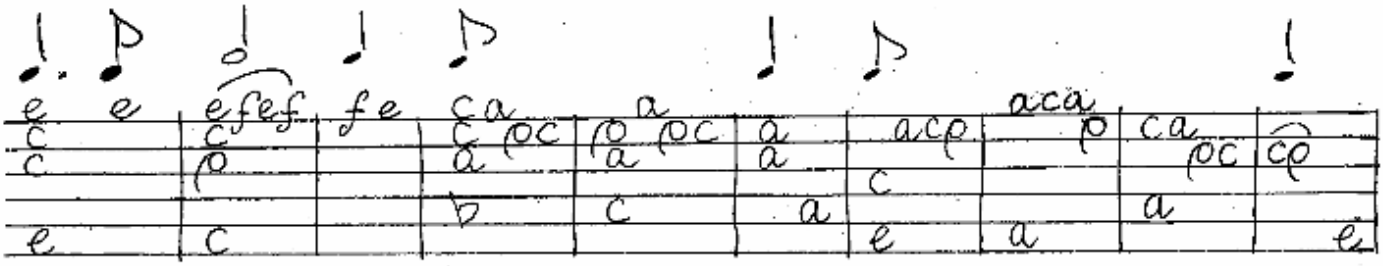
Molt lent

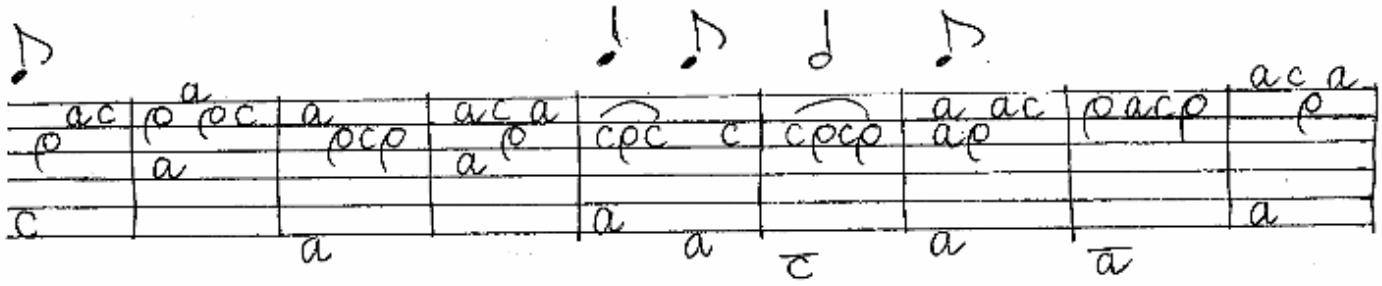


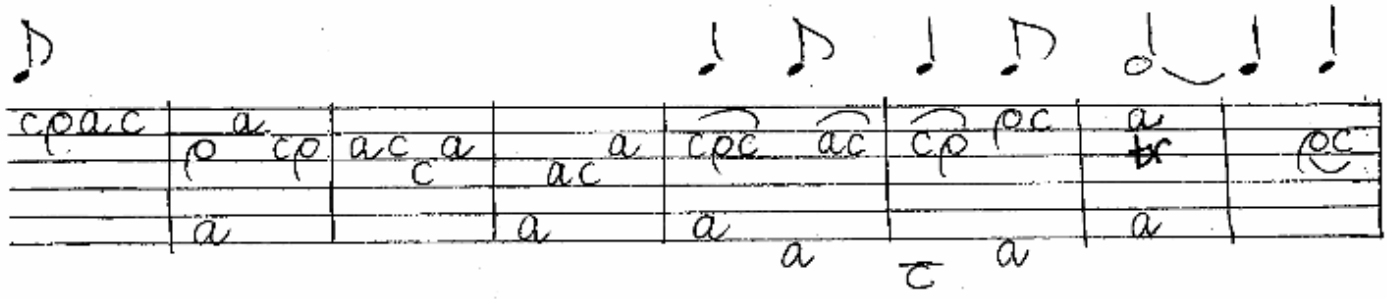
FANTASIA No 24 (cont.)



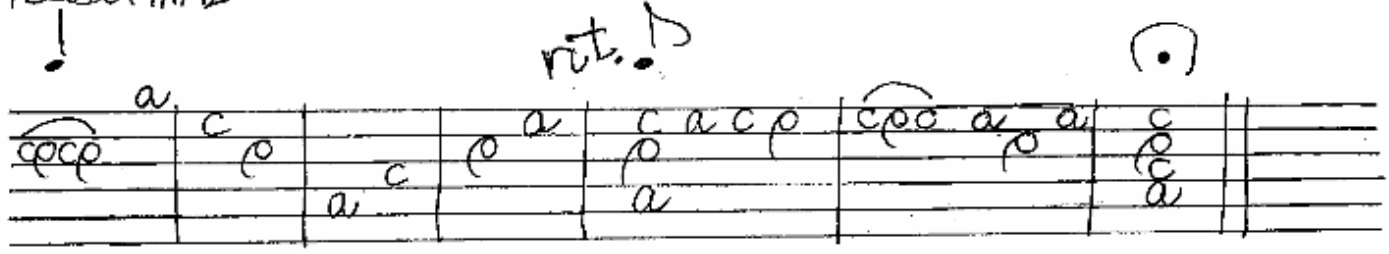








PSEUDOFINAL



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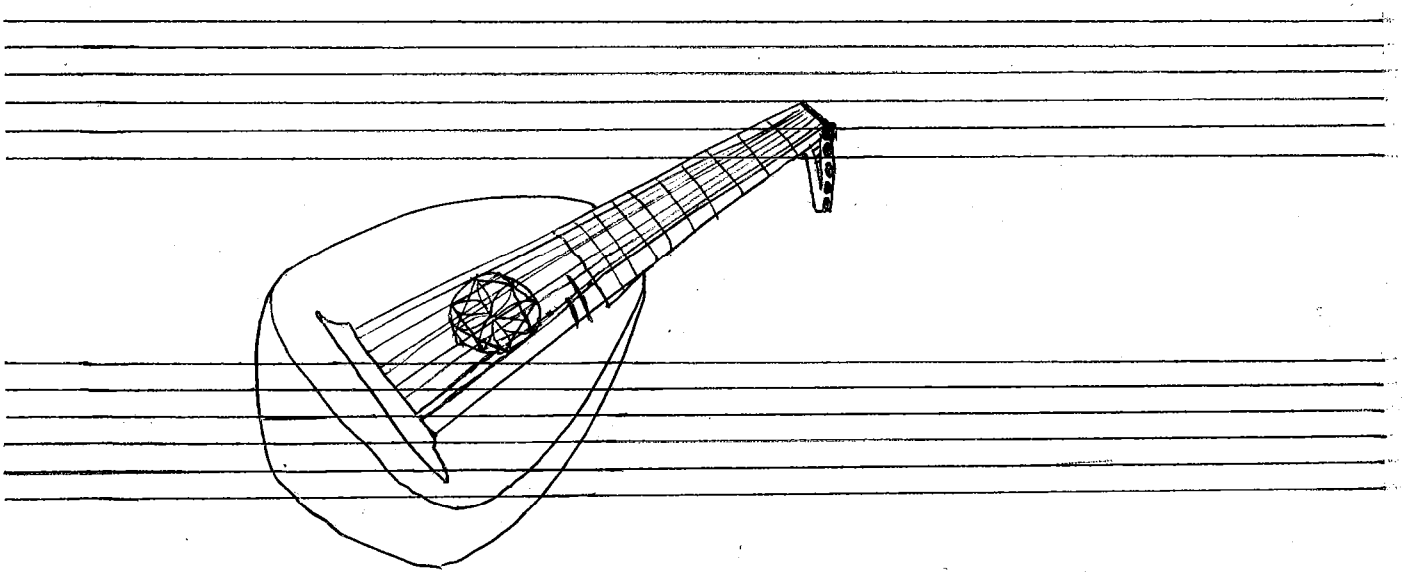
FANTASIA No 24 (cont.)

FINAL

(to Silvius Leopold)