A Book of Songs for Lute and Voice

Second Edition

Composed by Joaquim Bogunyà Chesà

To Denys and Chris,
for having made possible
the publication
of my
Lute books

Introduction to the Second Edition

In this book you will find a series of songs to be accompanied by a plucked string instrument such as a lute or a vihuela.

Herein you will find songs with different historical styles - from medieval to early baroque. Most of the lyrics are in Catalan, my mother tongue, but you will also see some others in Latin or English. Just two of them are in Castilian (aka Spanish) and only one of them is in Italian.

Considering the type of public that this book is supposed to be addressed to, I have decided to give an alternative English version to all the songs with Catalan lyrics. So from now on, it is up to the singer or player to decide which language they prefer to sing the songs in: either in English, or in Catalan, or even simultaneously in both languages.

The content of this book is a compilation of all the songs I have written in the last twenty years. Some of them are brand new, but most of them were written years ago, and now they come out to see the public light for the first time.

Some of the songs' lyrics have been changed in order to suit the needs of the potential readers of this book. Some others preexisted as lute solos, like the Fantasias 8 and 9, and they have been reused now as accompaniment for a newly created tune.

Most of the lyrics are original from the composer, except of course, those that are in Latin and the ones that have been borrowed from Shakespeare's works. I have loved Shakespeare since I came across his plays for the first time some thirty years ago.

Yet, two of my songs have to be considered as a tribute to John Dowland, one of the best lute composers, and possibly lutenists, of all time: *If Music and Sweet Poetry Agree* and *Lasso Vita Mia* (hope you like them, too, dear master).

This book was first published in 2015. For this second edition I have made several corrections. For instance, I have added some repetition bars in some songs, the most important being the one placed almost at the end of *If Music and Sweet Poetry Agree.* I have also felt the necessity of adding repetition bars in the second part of *Pavana per a Teresa,* but not of the following *Diferència sobre la Pavana*. Other corrections are not worth mentioning.

I wish all the readers a happy reading and a joyful performing.

Joaquim Bogunyà Chesa December 2020

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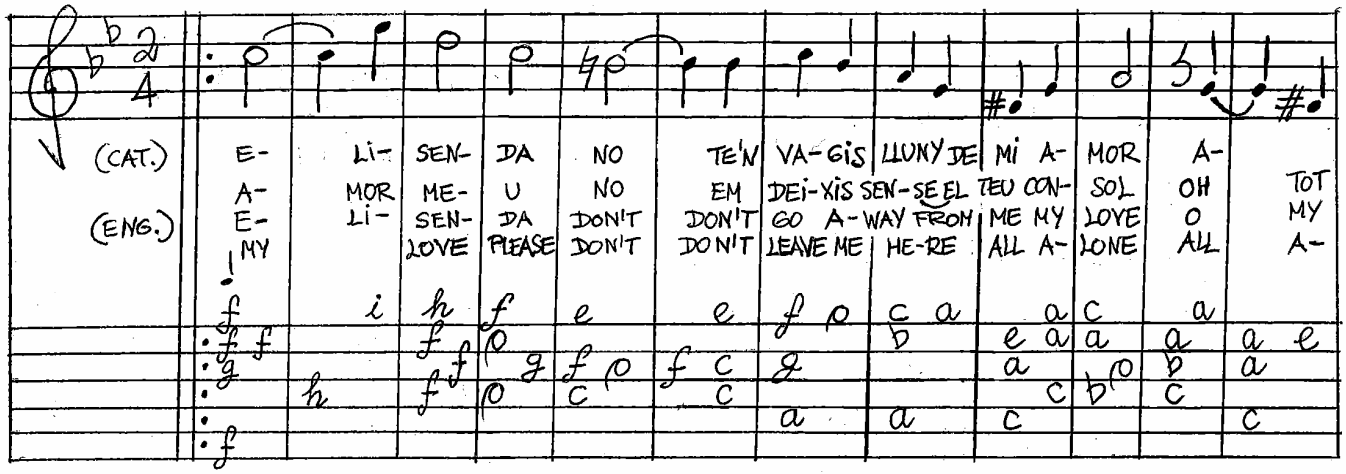
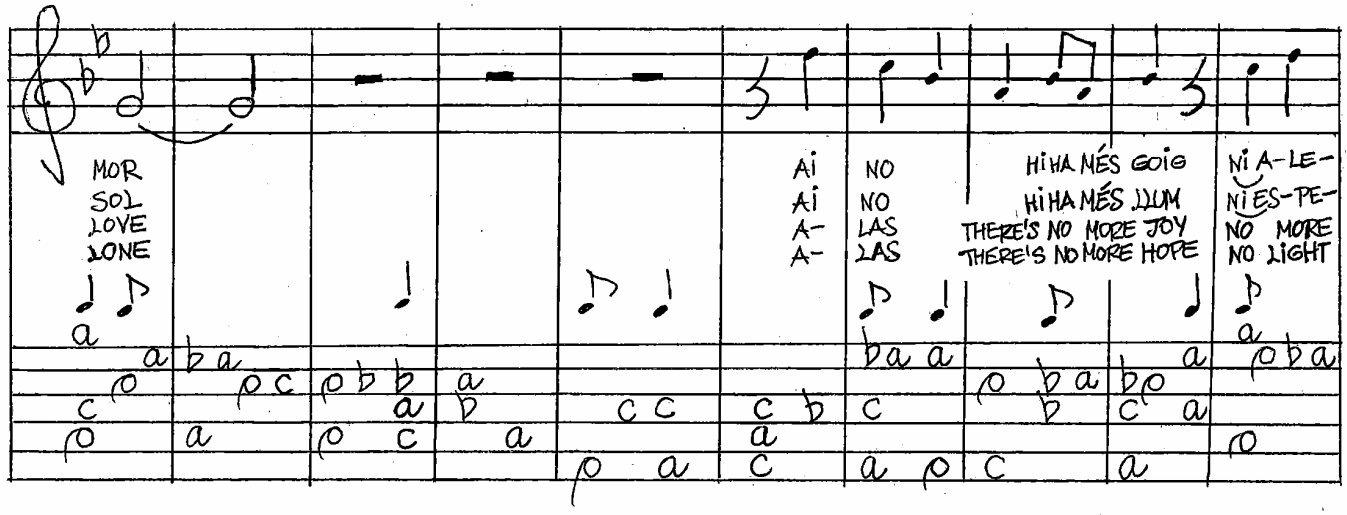
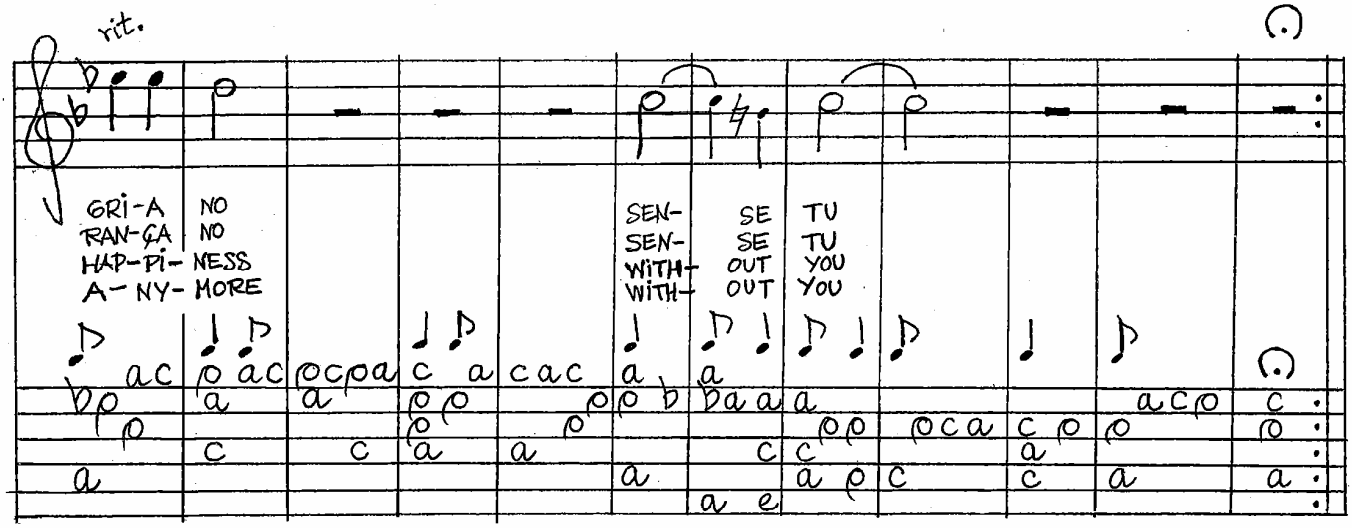
1. PAVANA PER A ELISENDA (ELISENDA'S PAVAN)

Lent (slow) ⑦ = F







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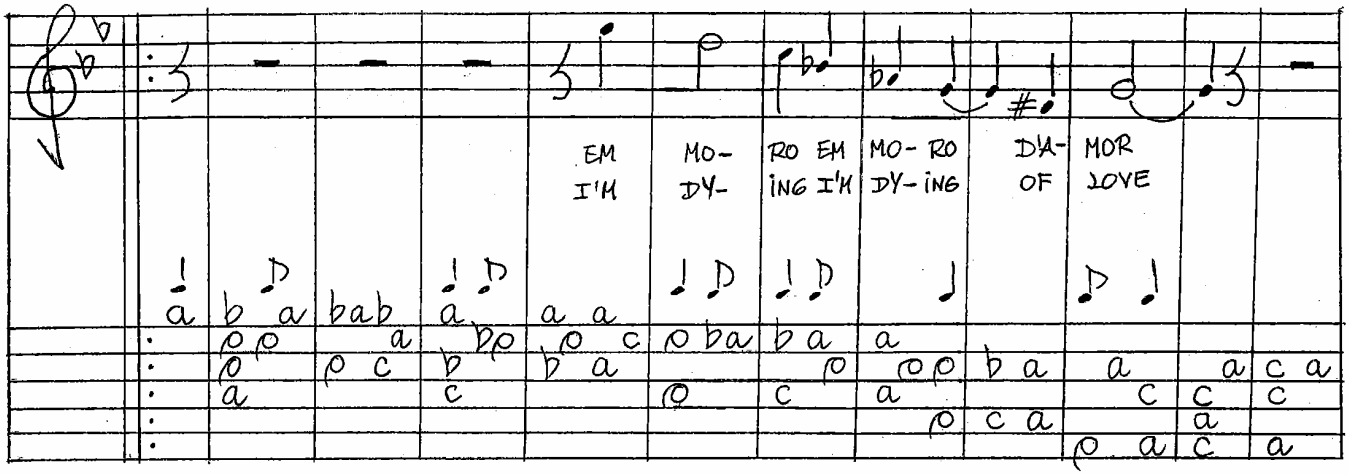
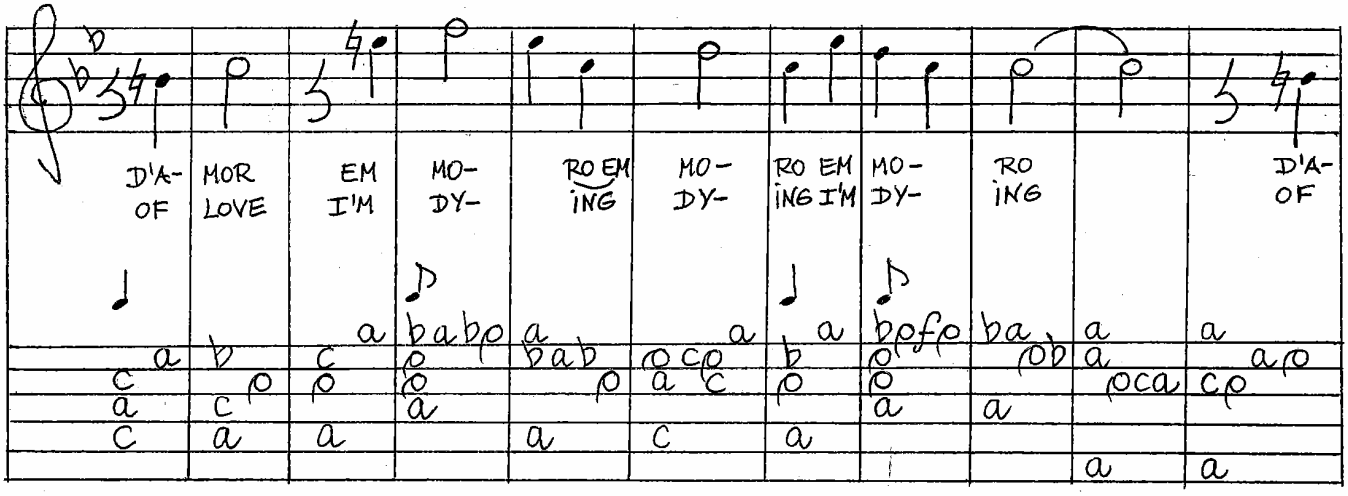
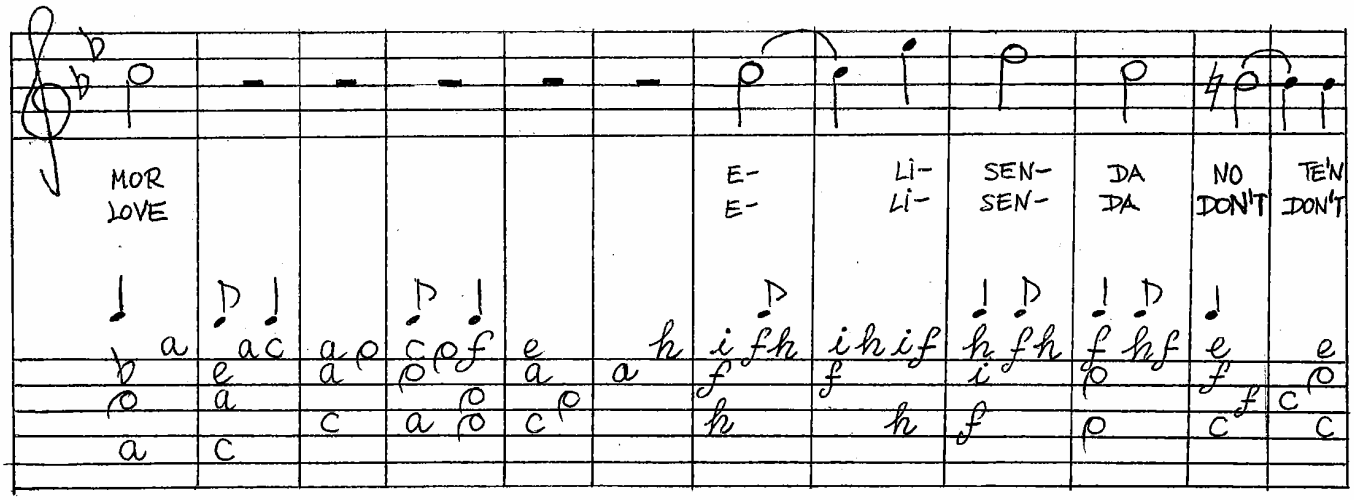


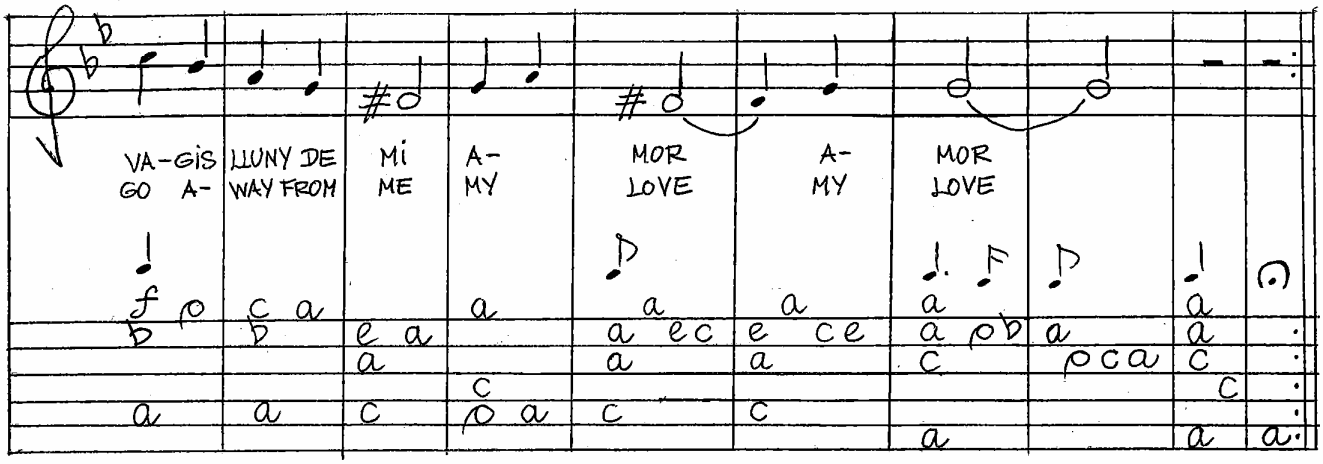


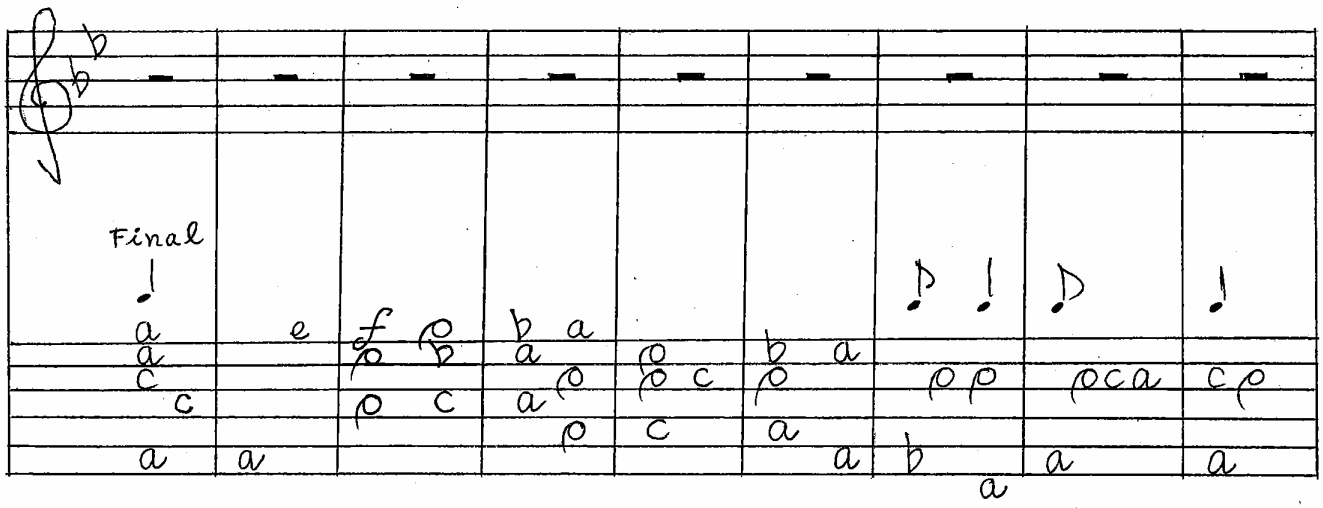


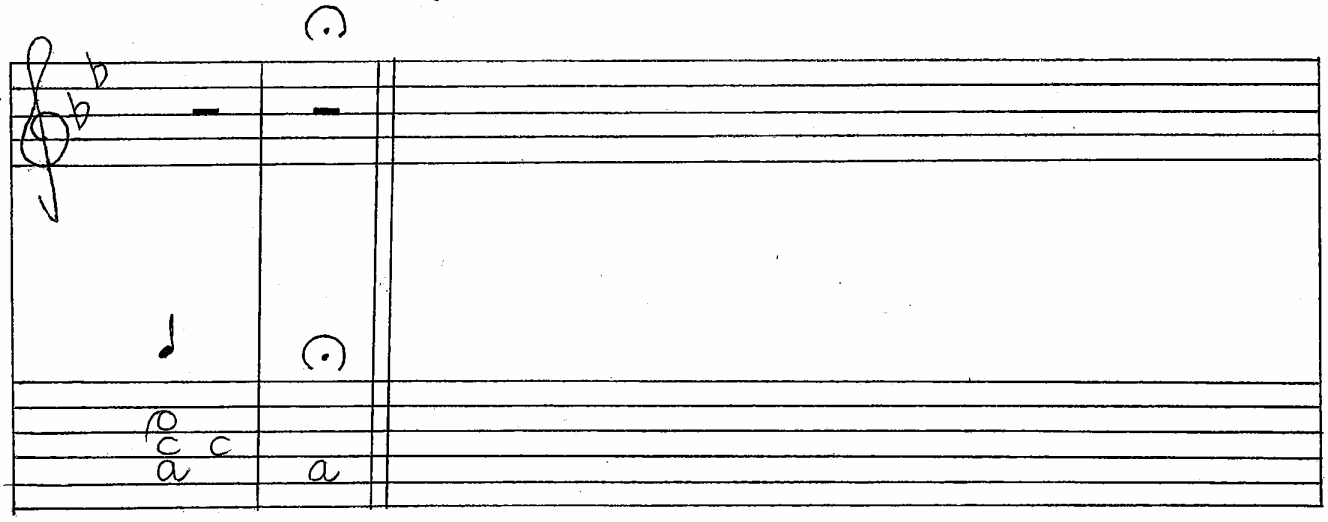
PAVANA PER A ELISENDA (concl.)

1a

VA-GIS LLUNY DE Mi A- MOR A- MOR
GO A- WAY FROM ME MY LOVE MY LOVE



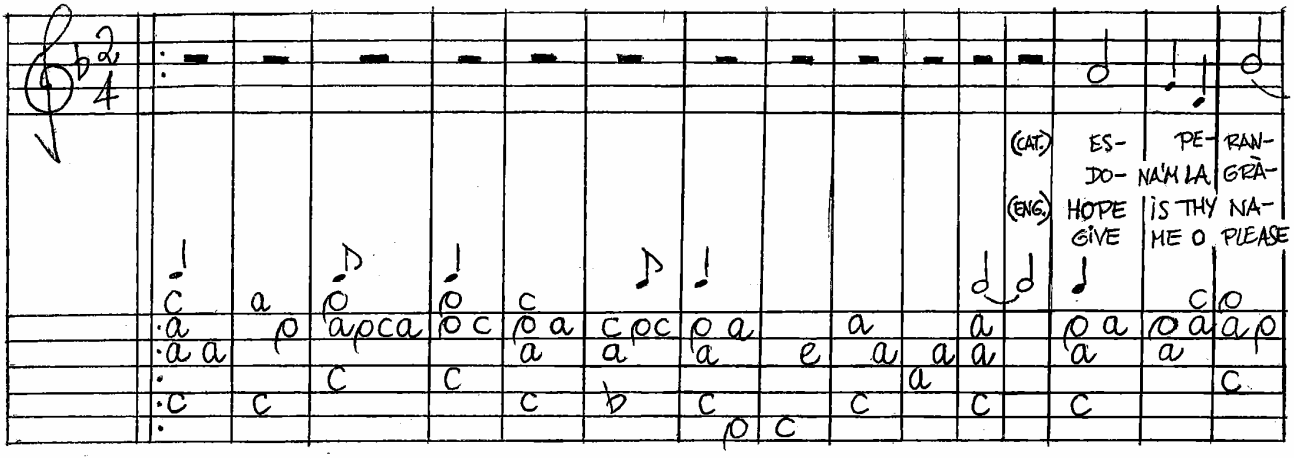


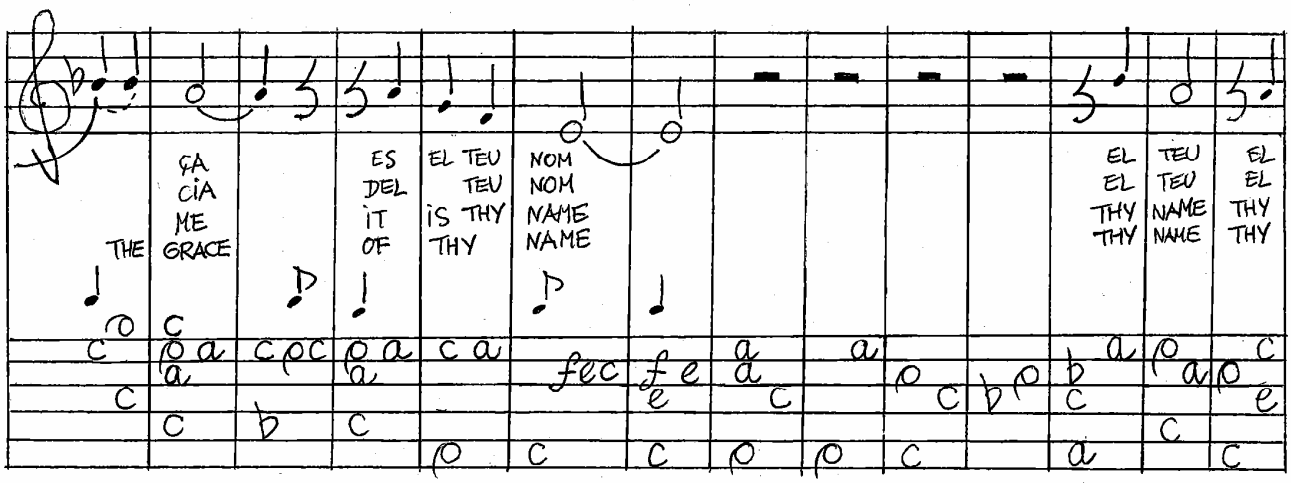


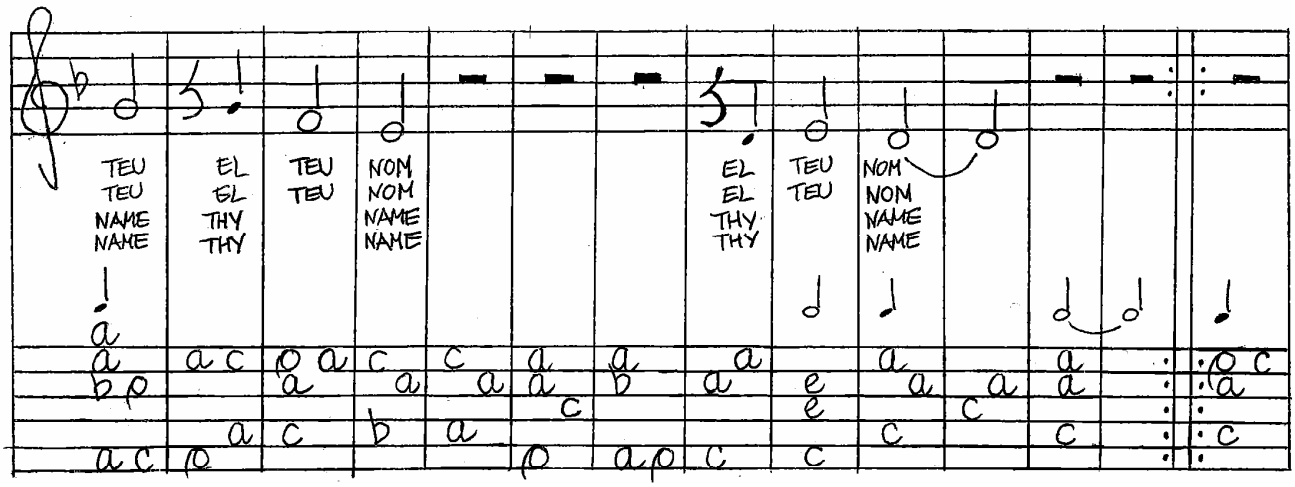
2. ESPERANÇA - PAVANA (HOPE - PAVAN)

Dedicada a la gent que està desesperada i pateix.
(To all who are desperate and suffer)

Molt Lent (very slow)







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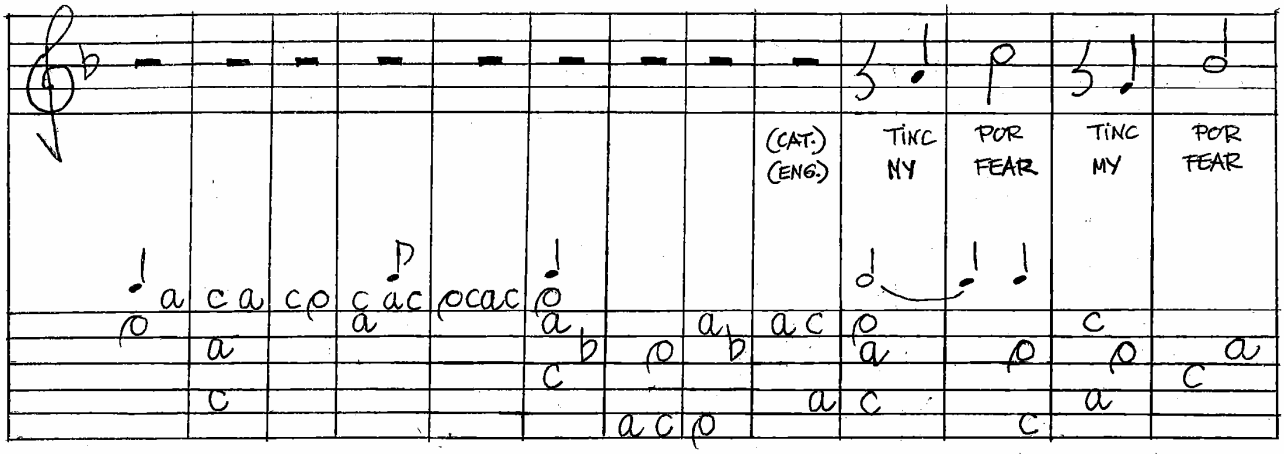
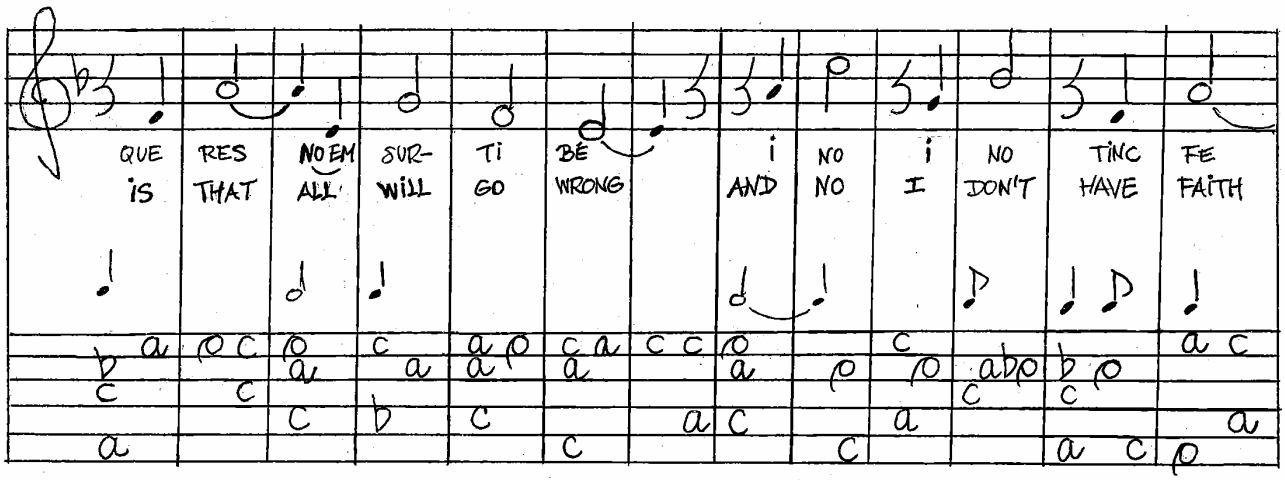
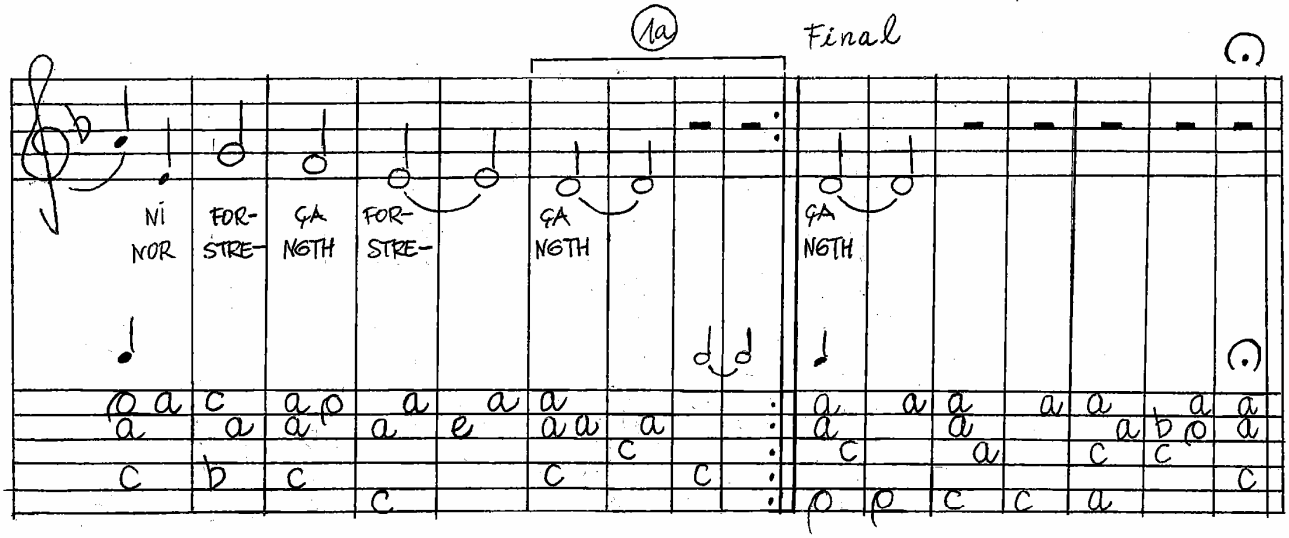
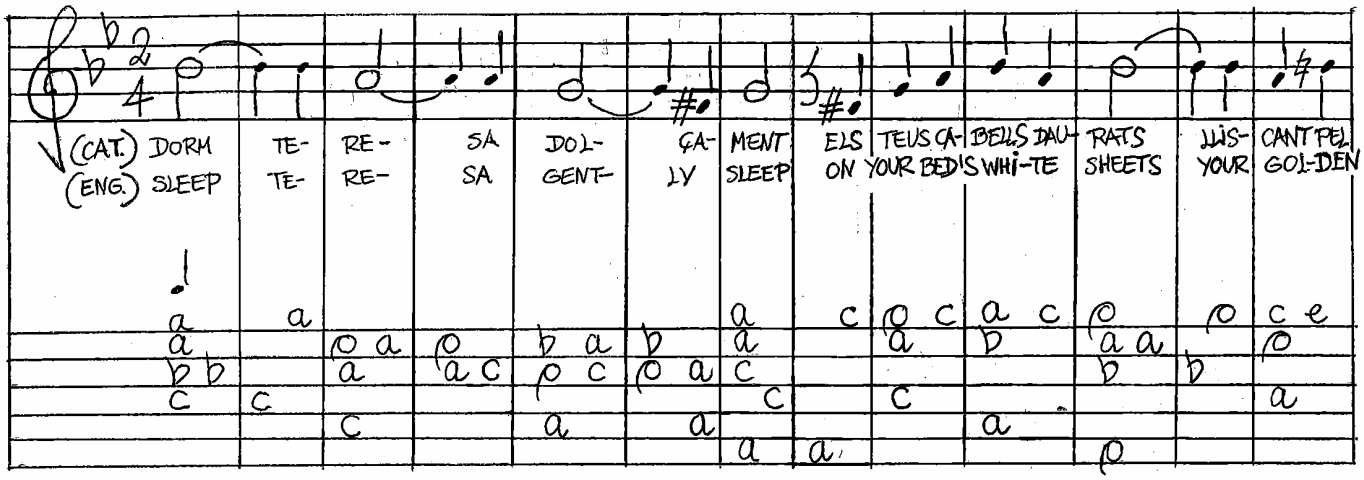
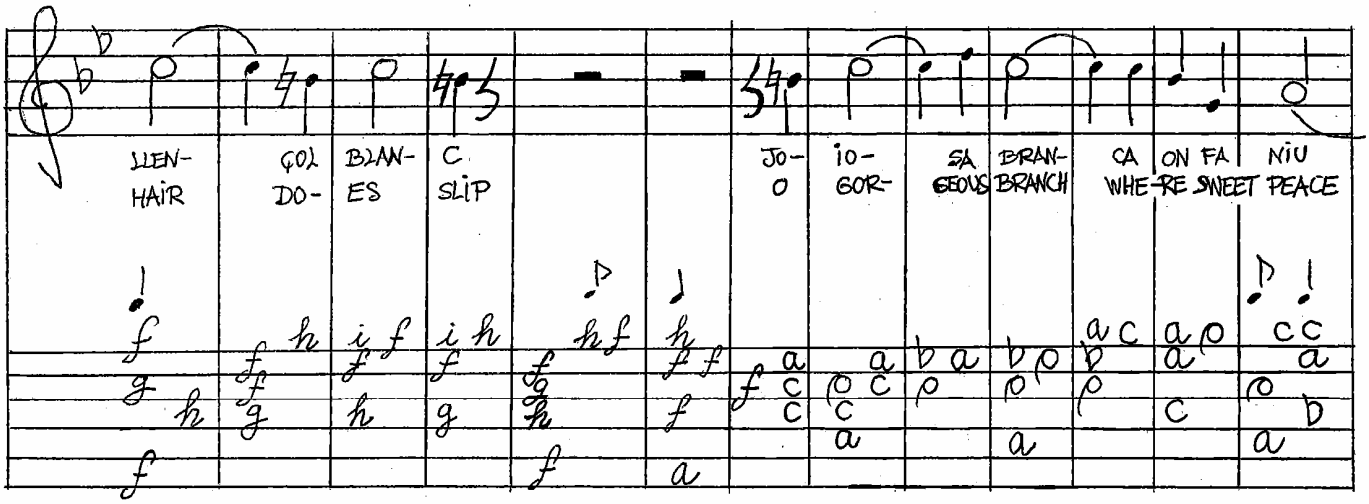


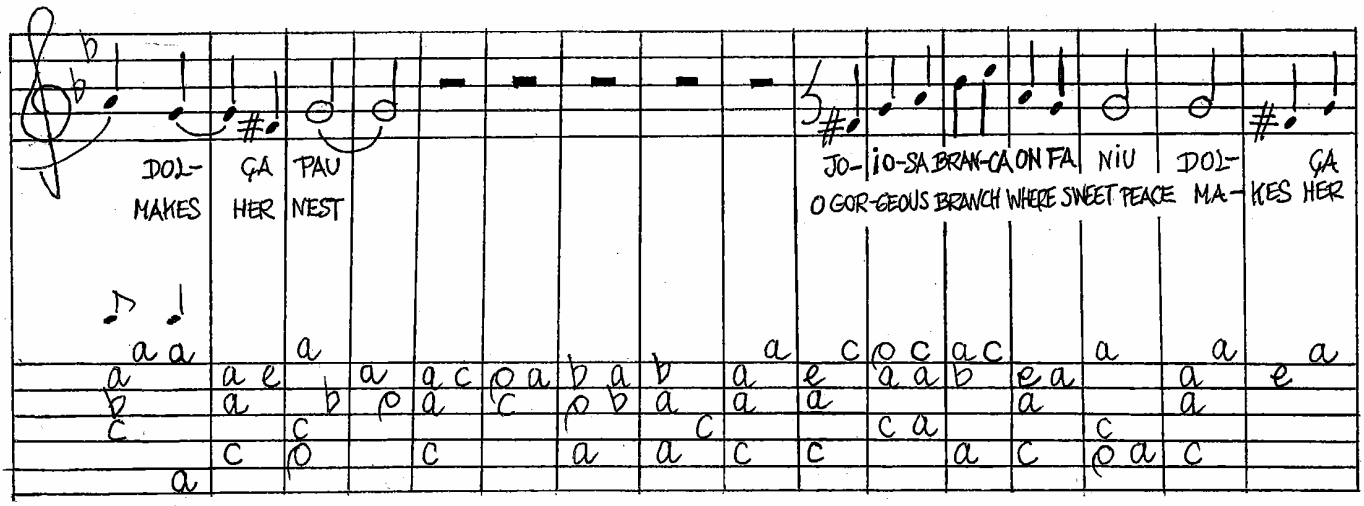




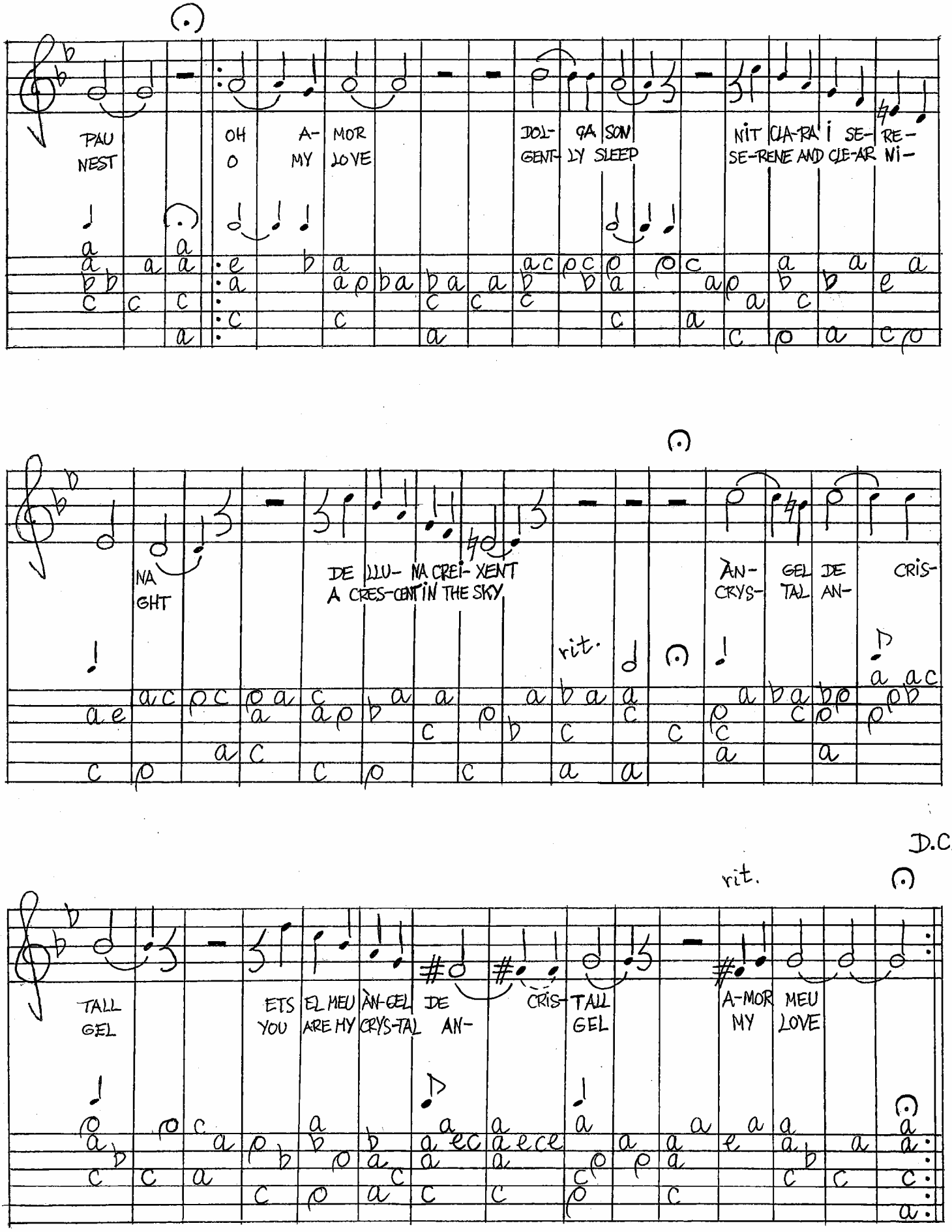
3. PAVANA PER A TERESA (TERESA'S PAVAN)





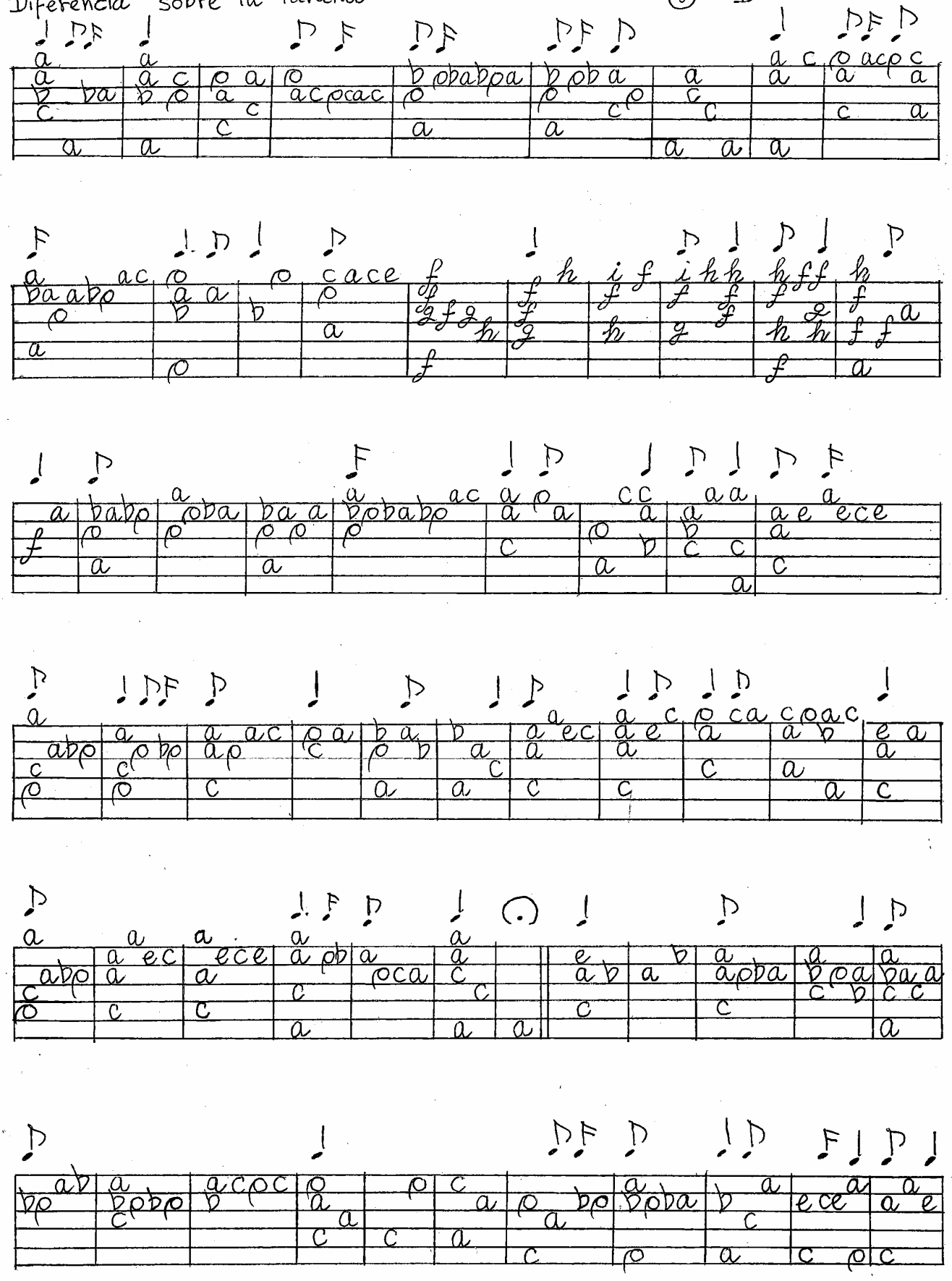


PAVANA PER A TERESA (concl.)



Diferència sobre la Pavana

⑧ = D



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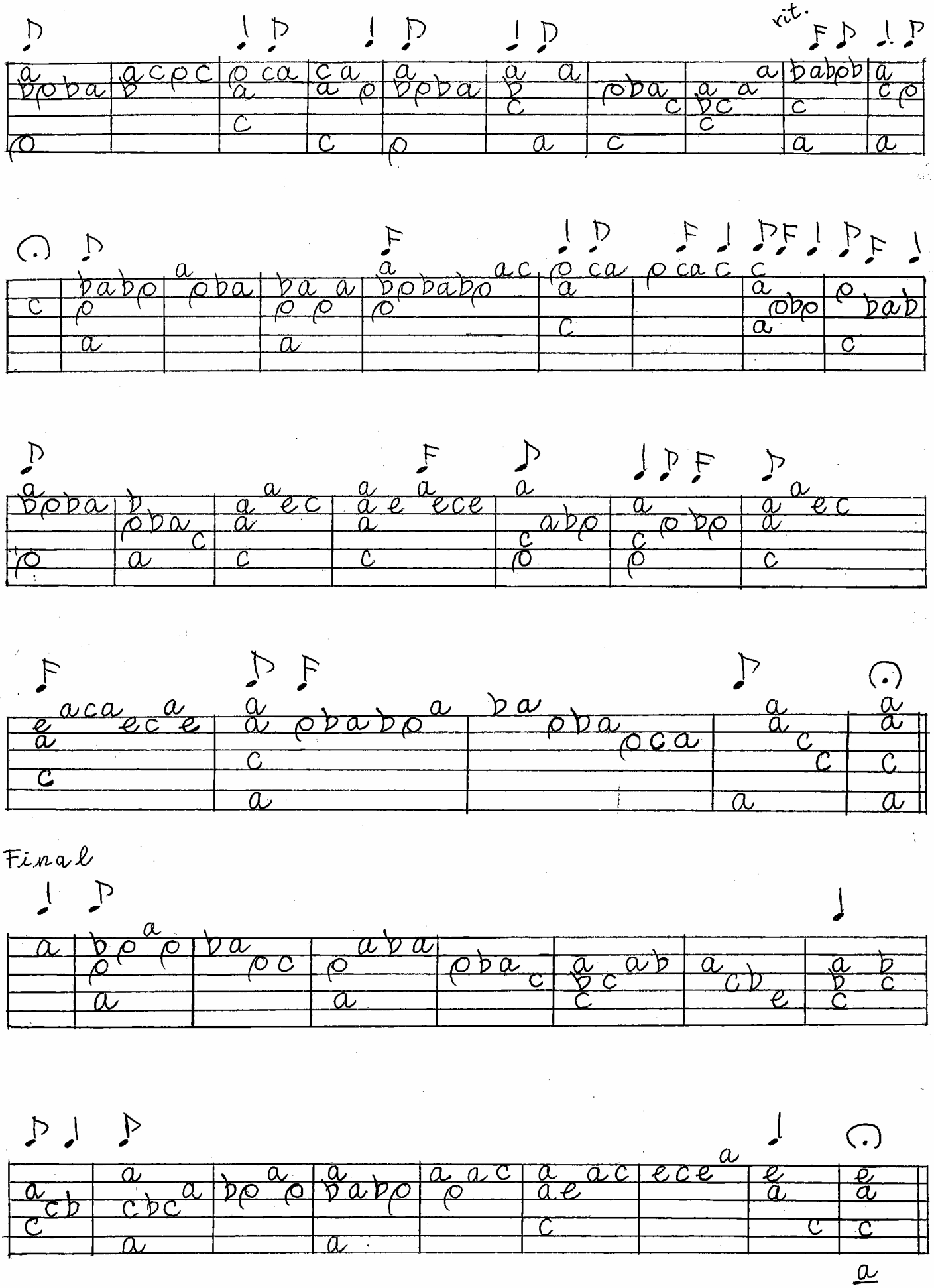
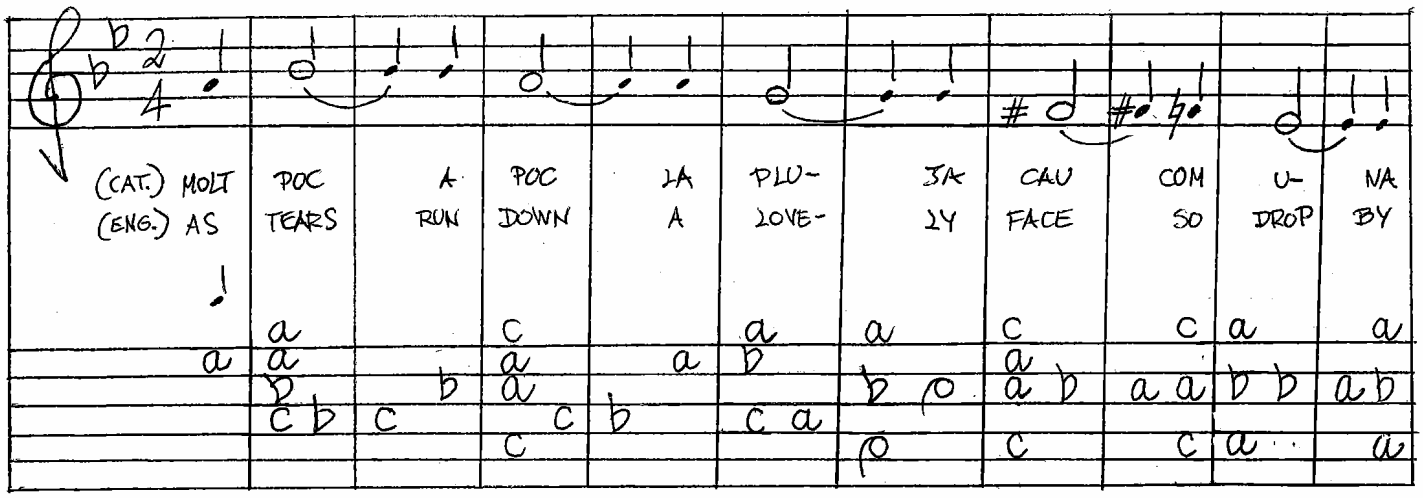
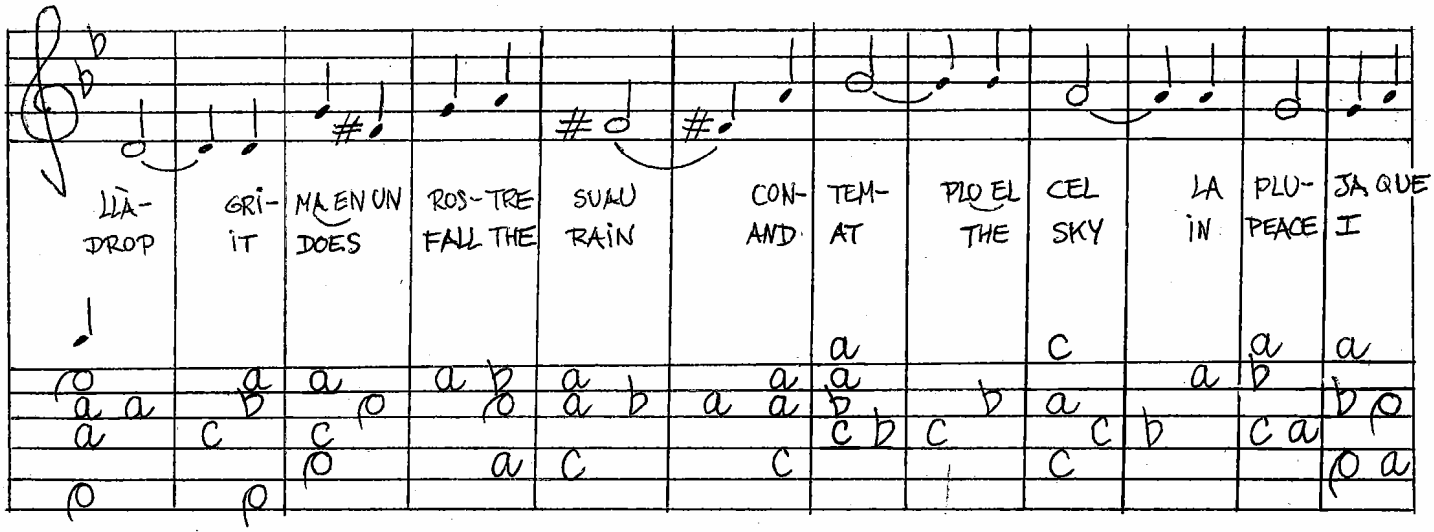


Final

4. LA PLUJA – PAVANA (THE RAIN – PAVAN)

Lent i plàcid (slow and gentle)





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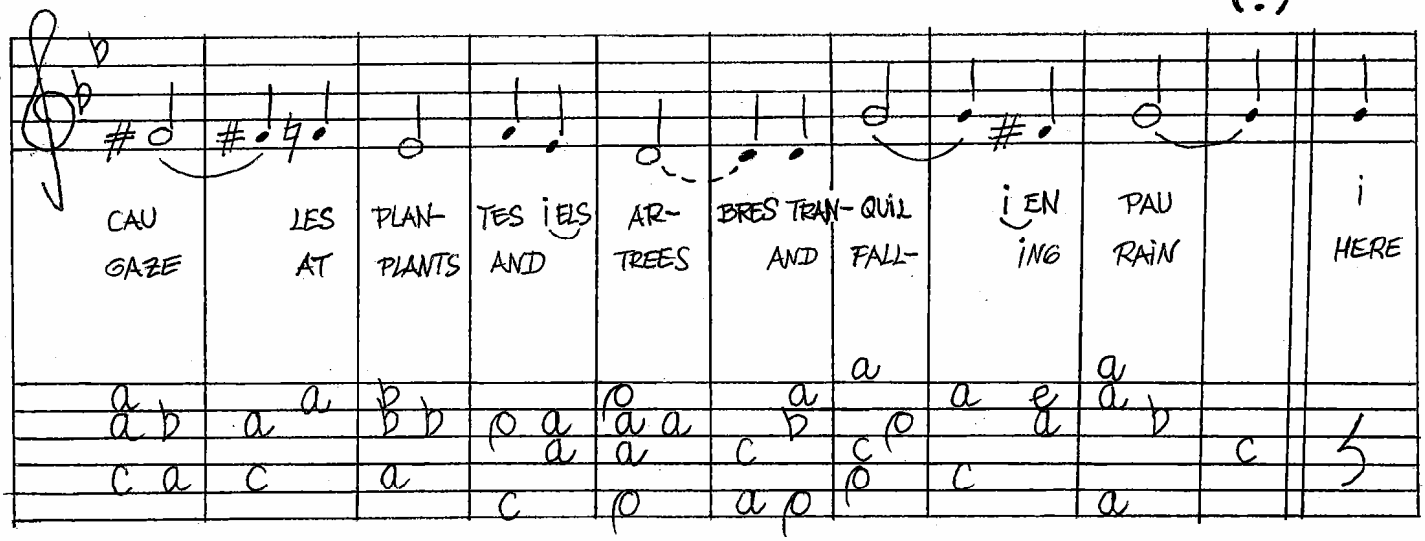

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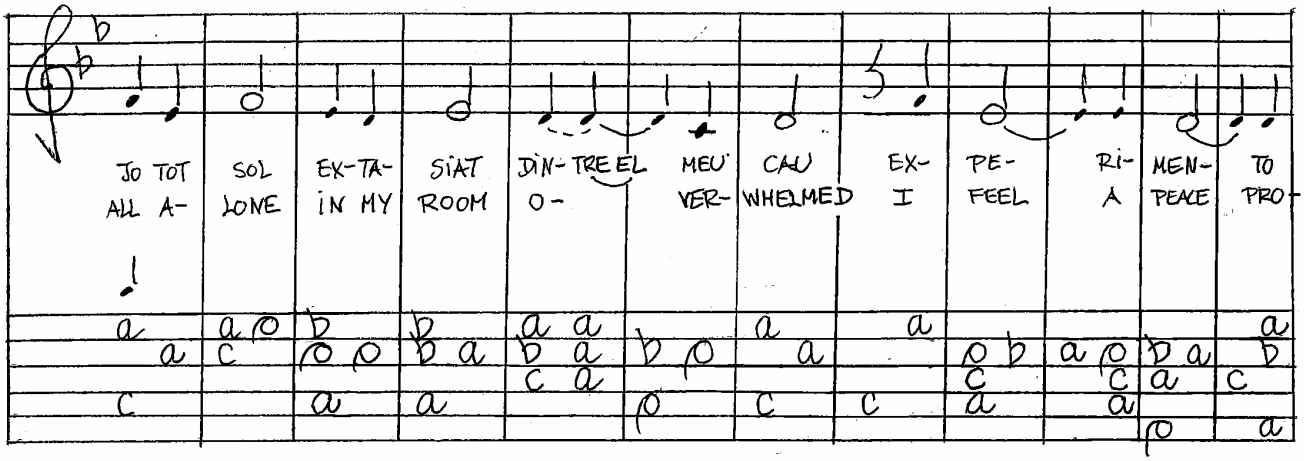

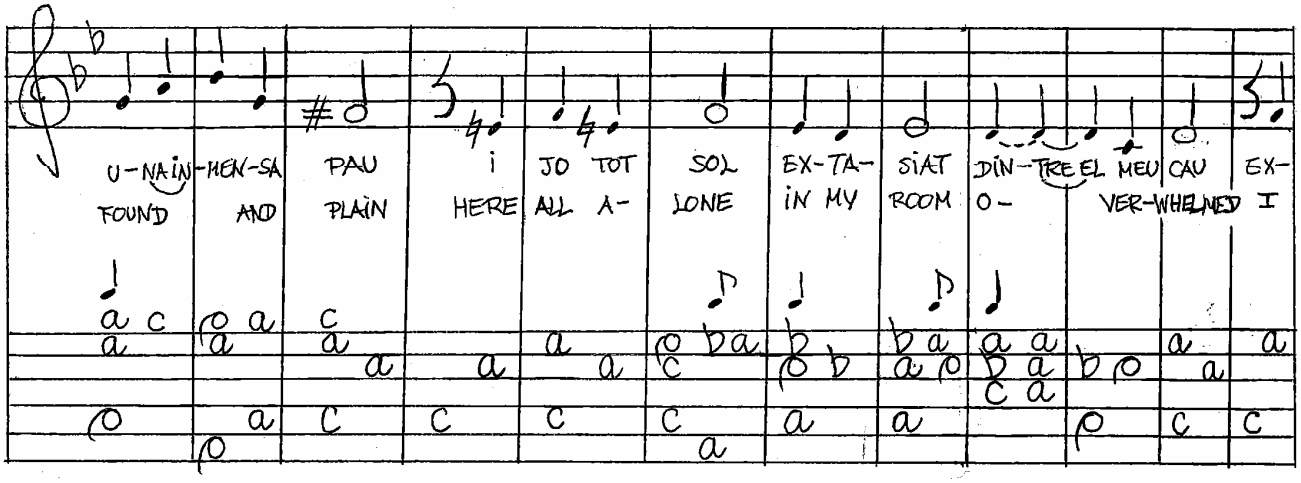

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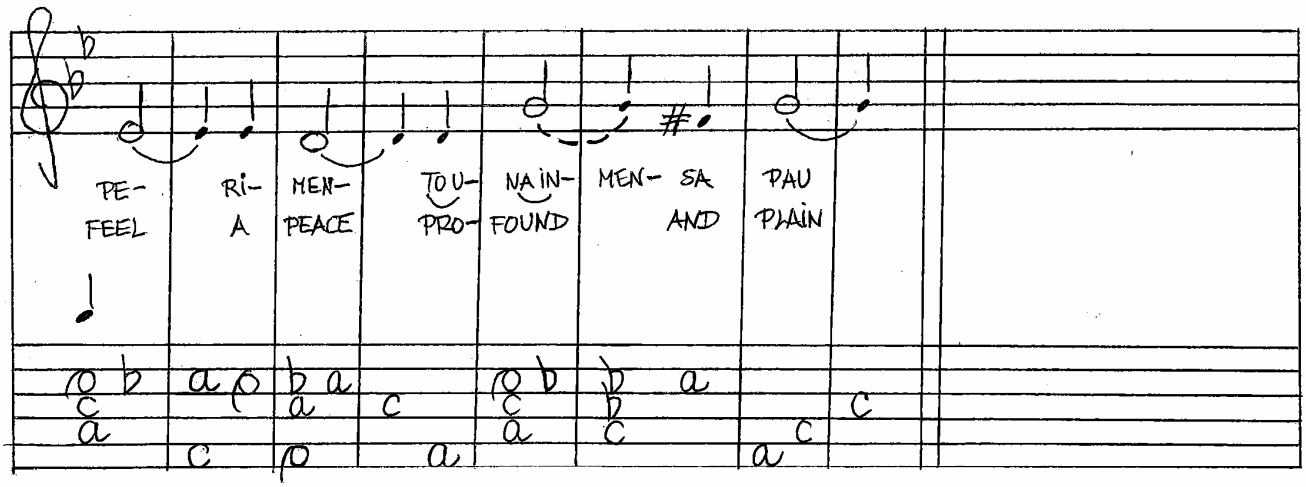
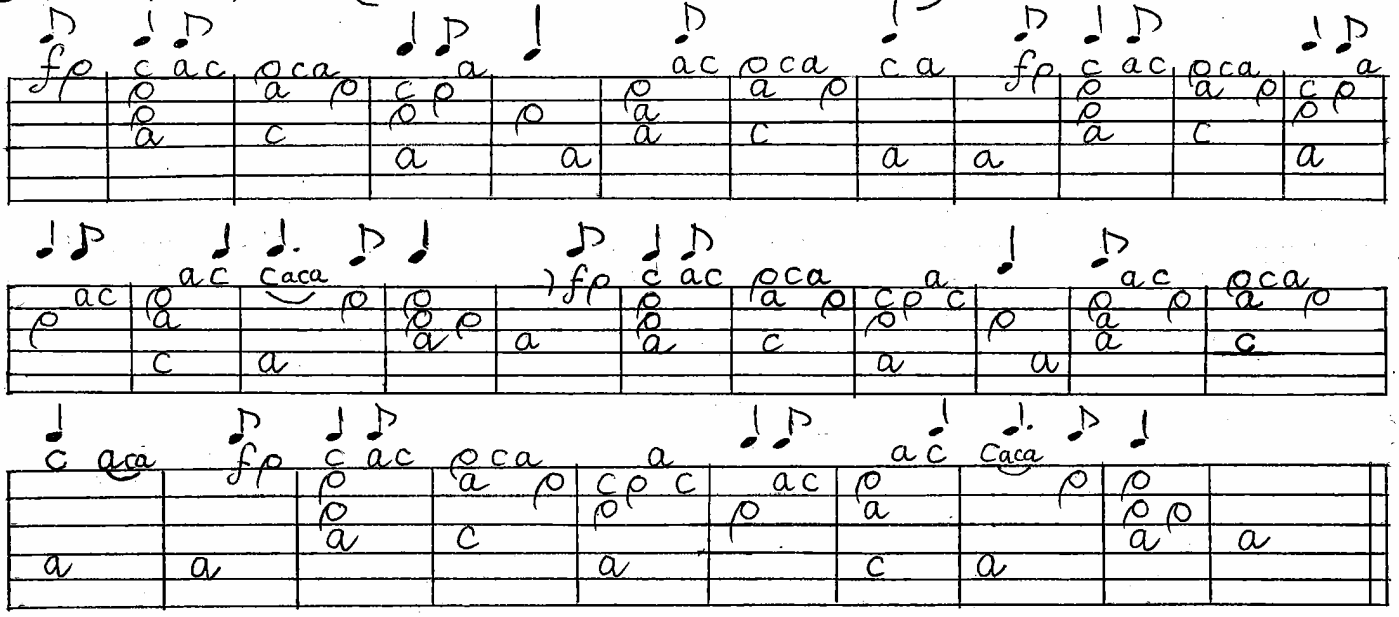
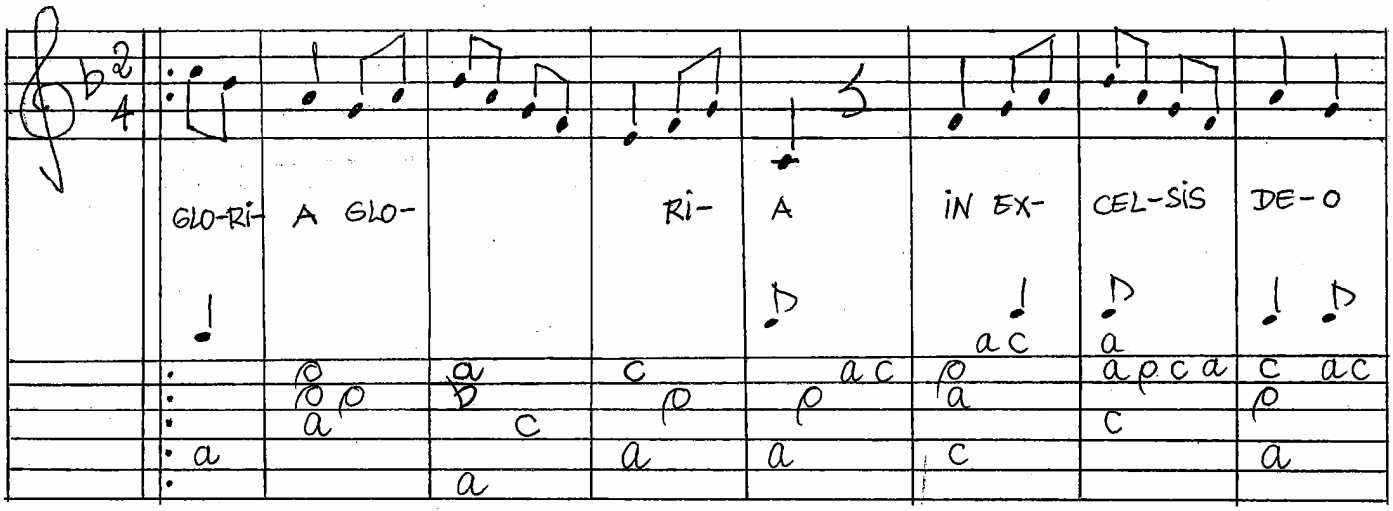


5. GLORIA (HIMNE DELS SERAFINS)

INTRO GLORIA





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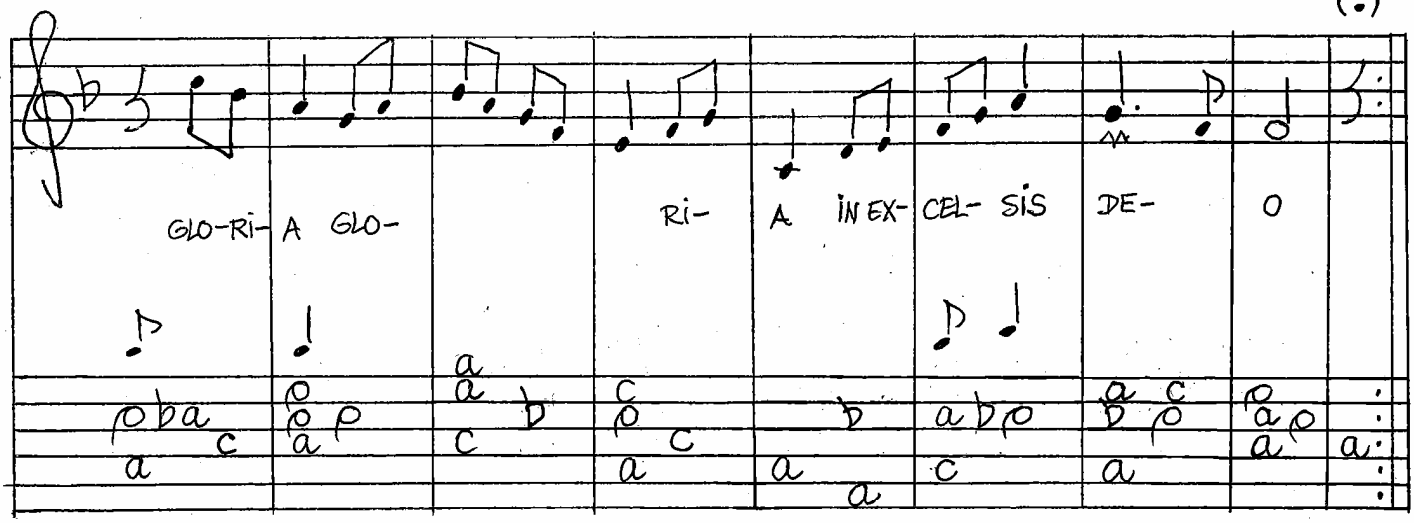

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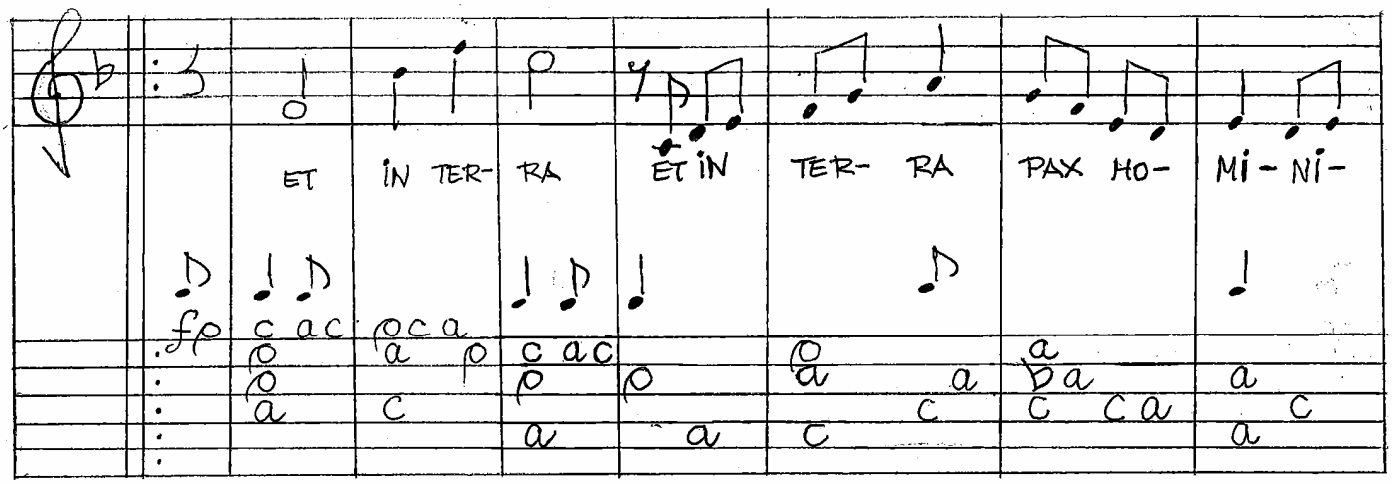

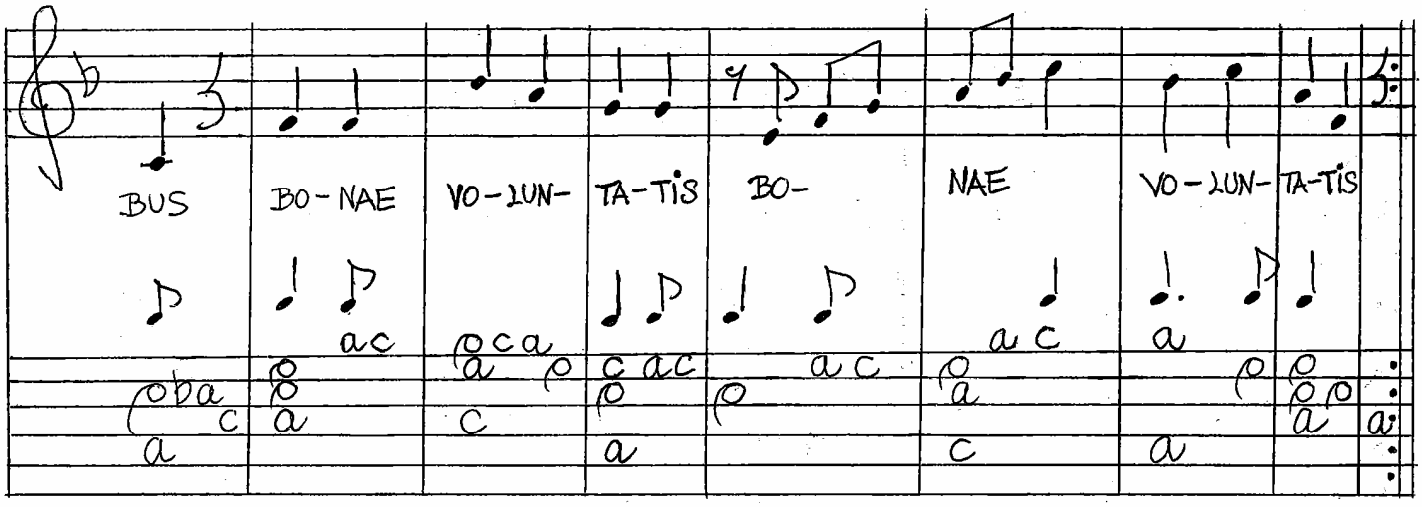

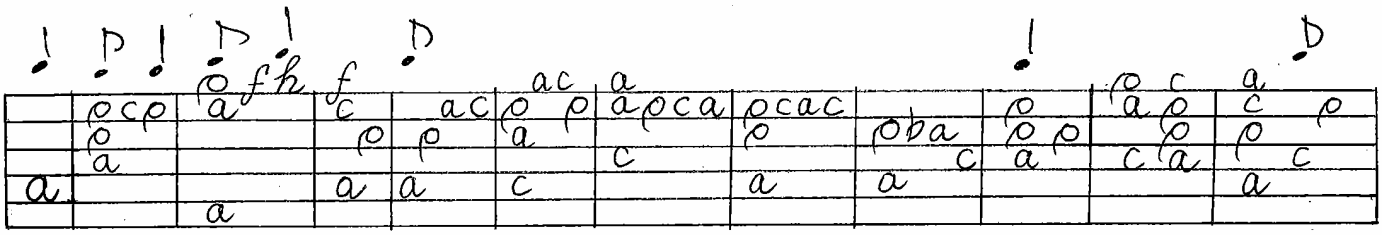

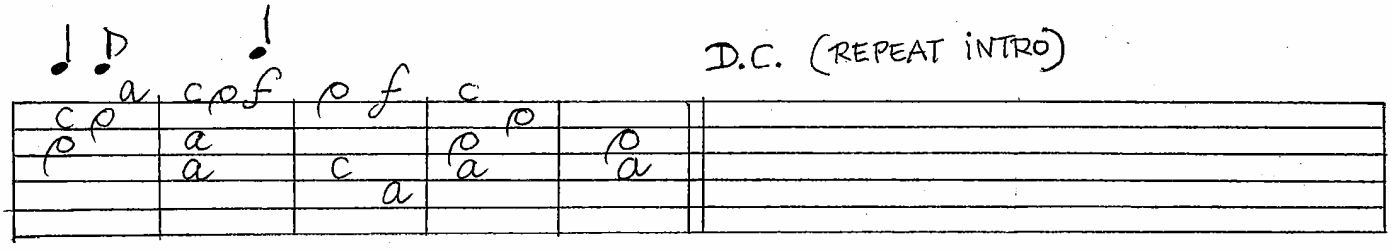

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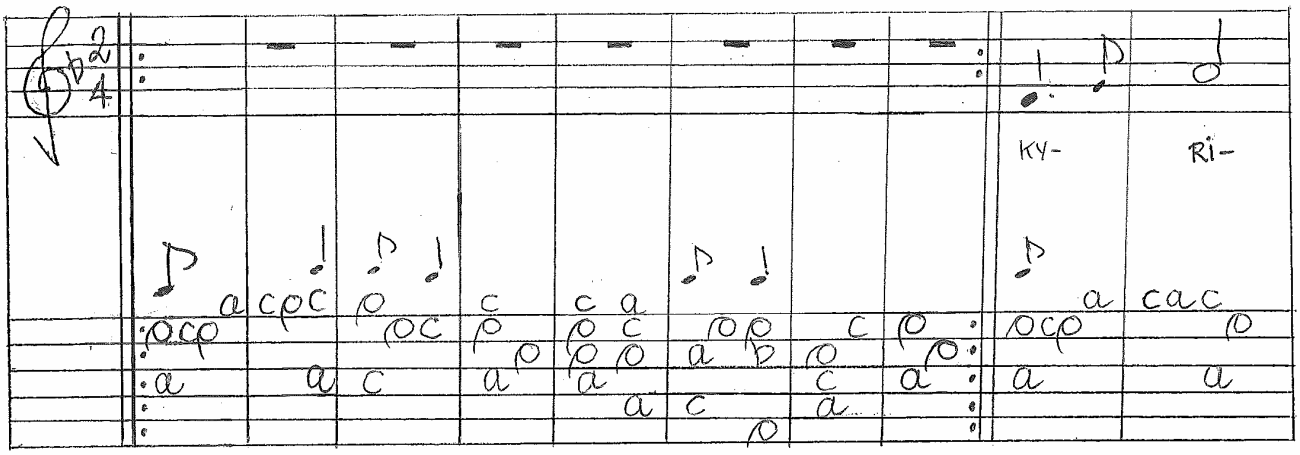
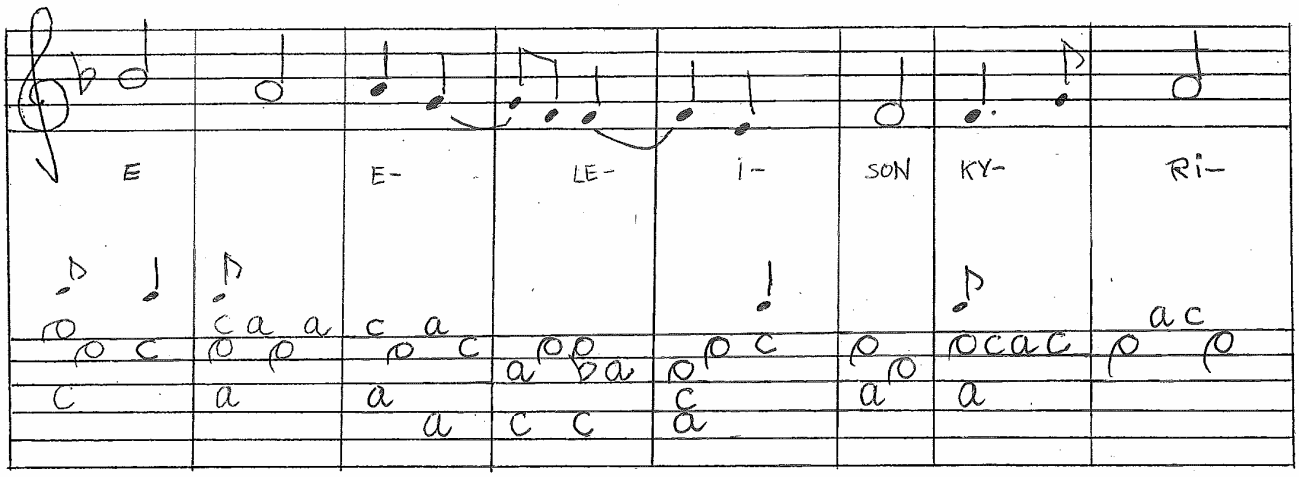
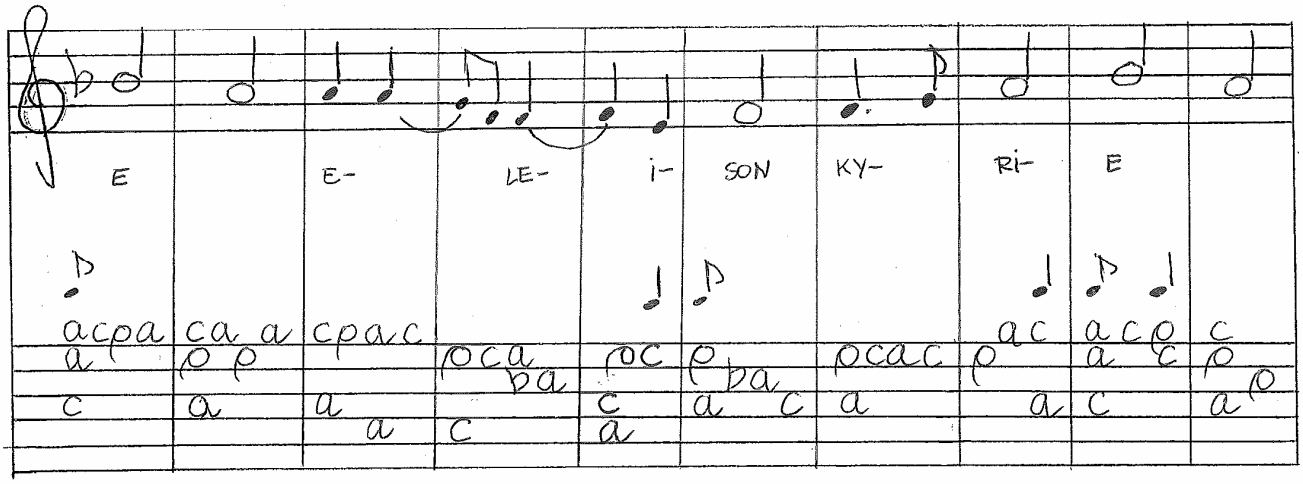
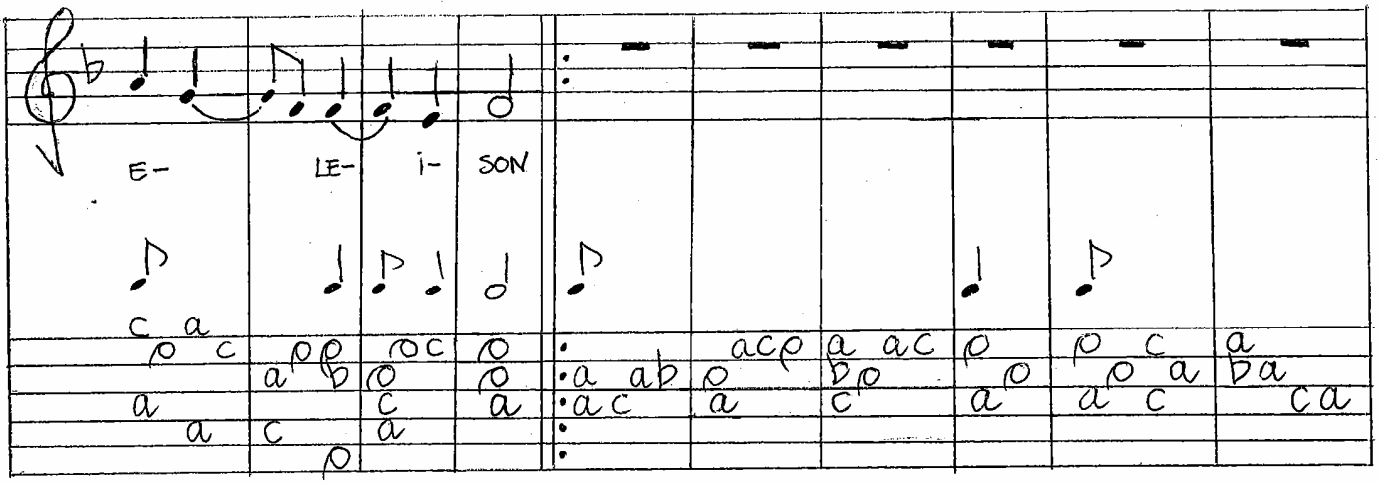


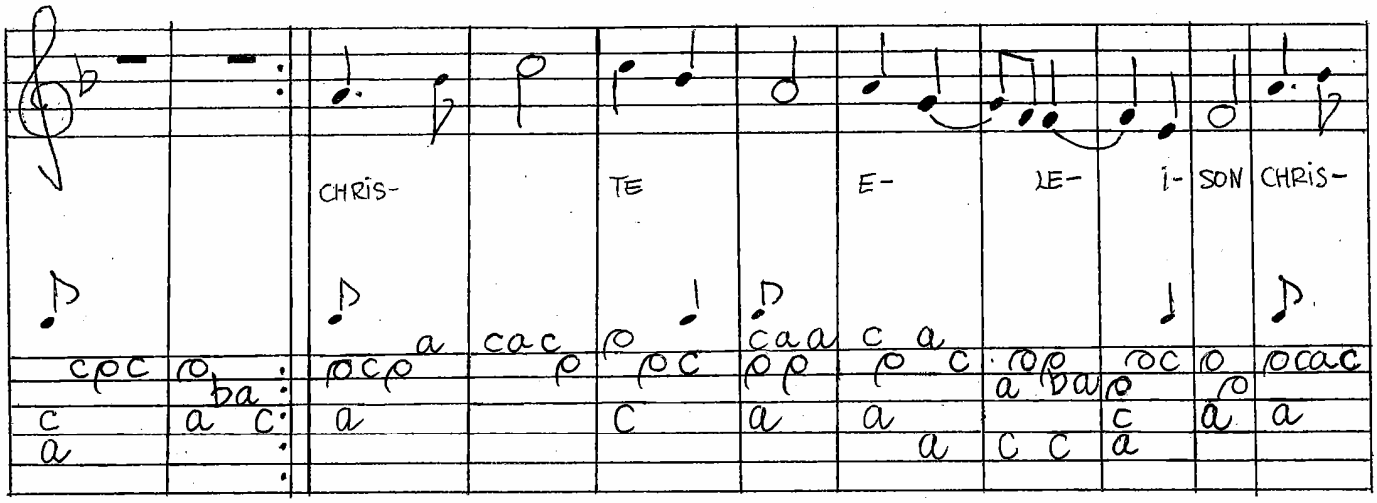




KYRIE (cond.)

Fi





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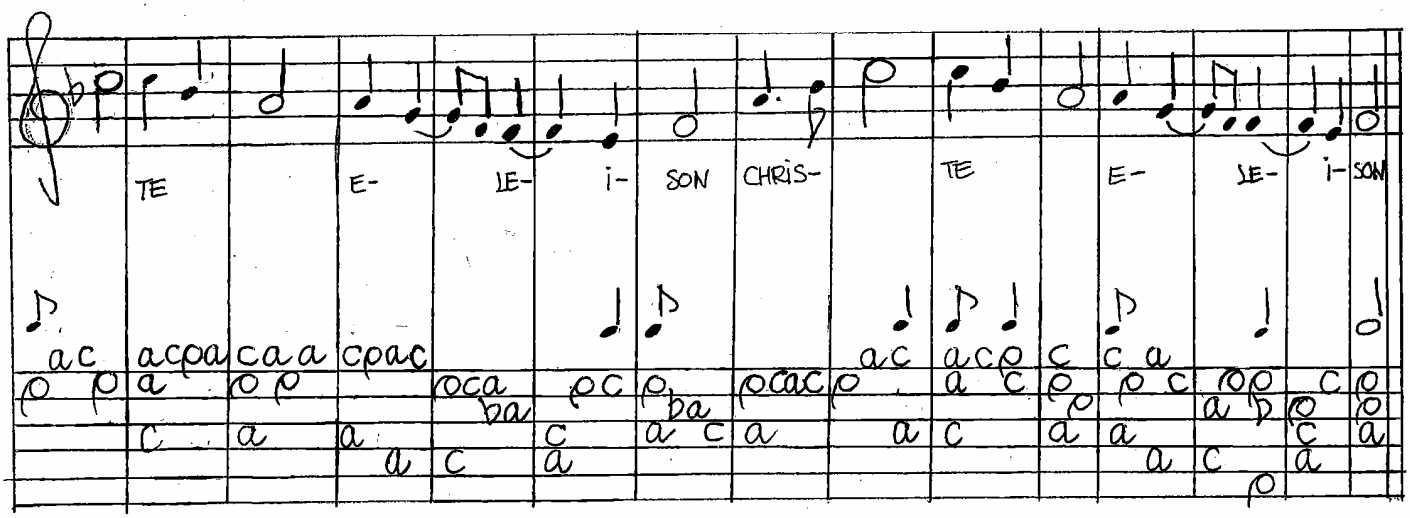
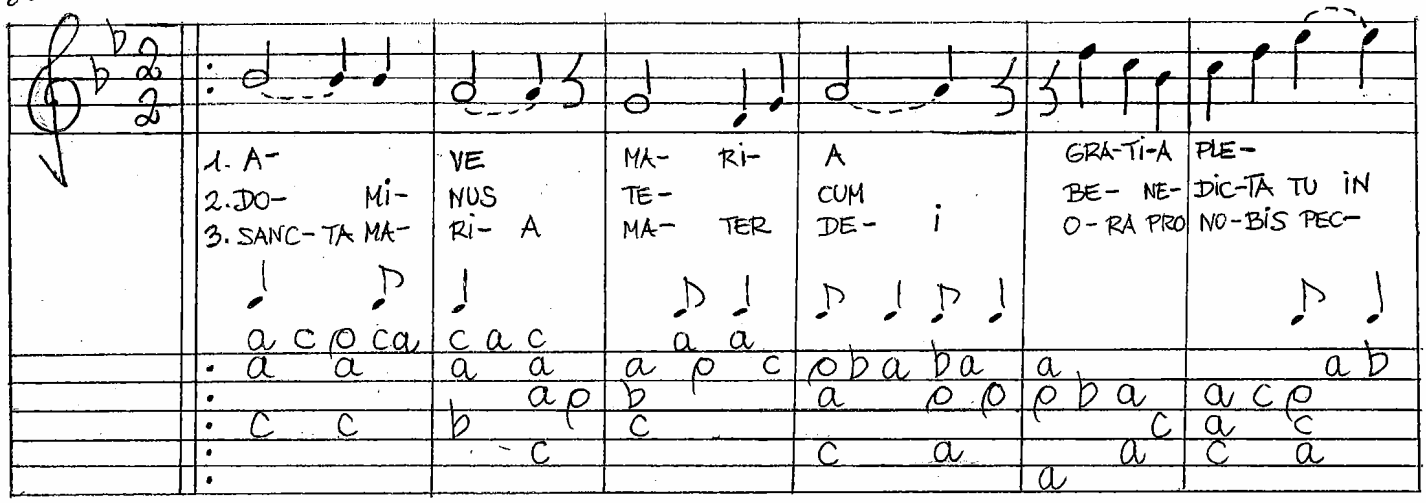
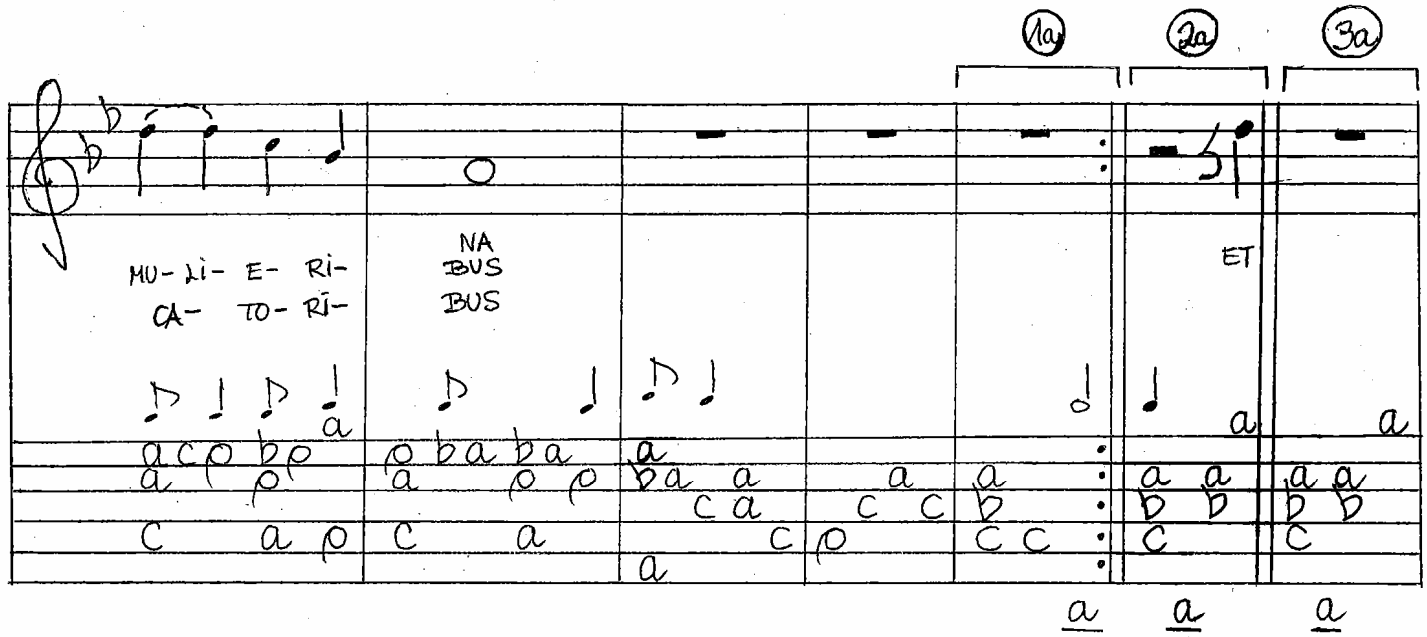
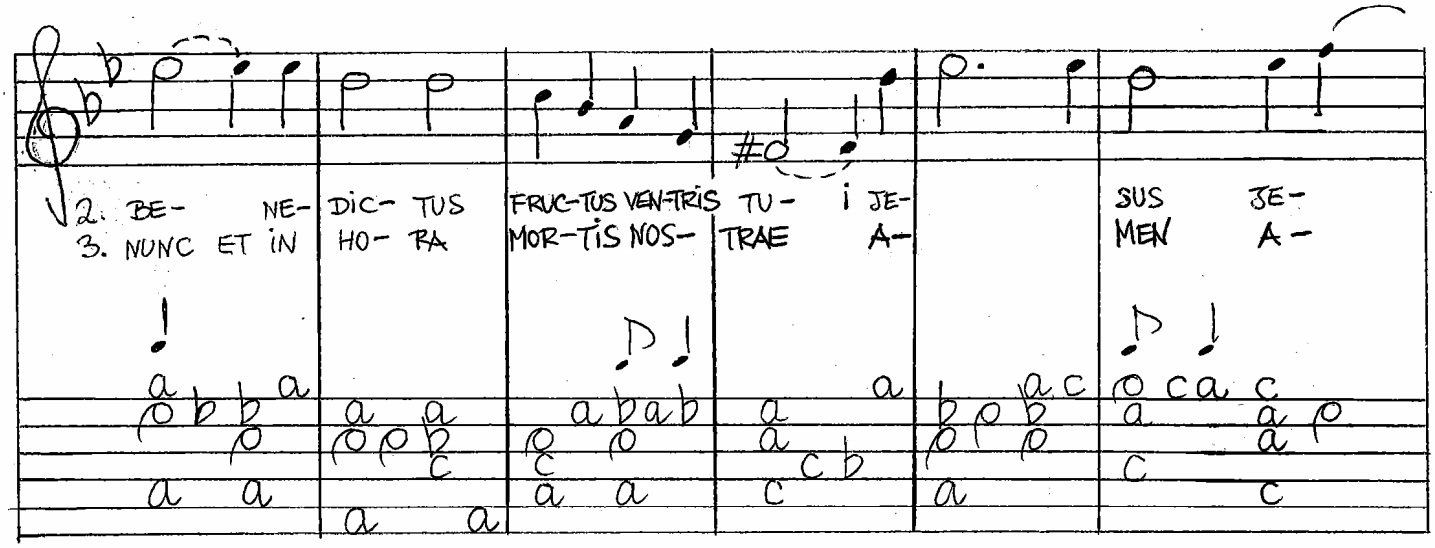


7. AVE MARIA

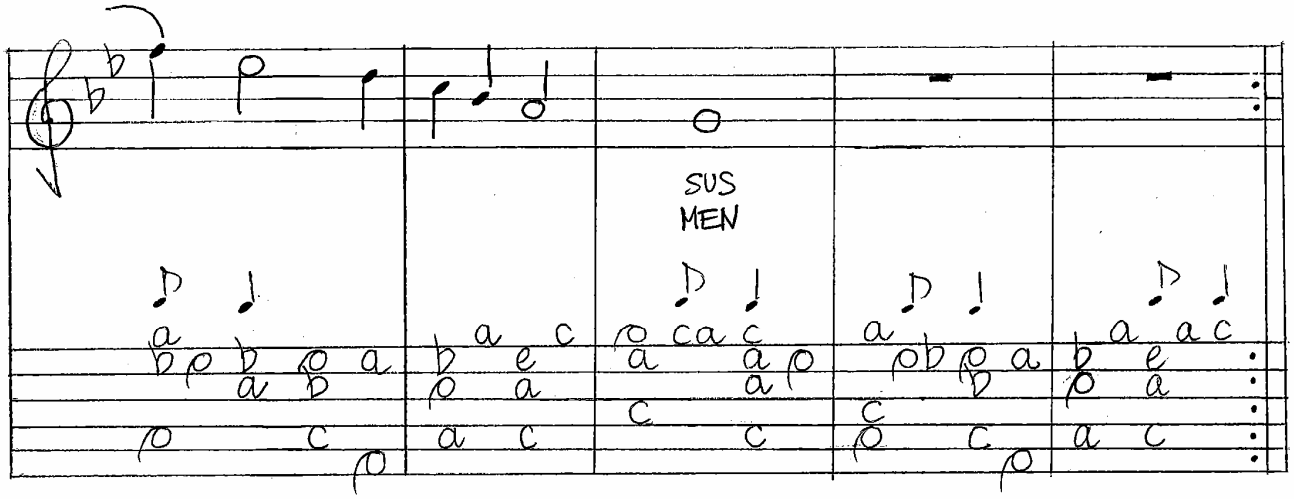
lent



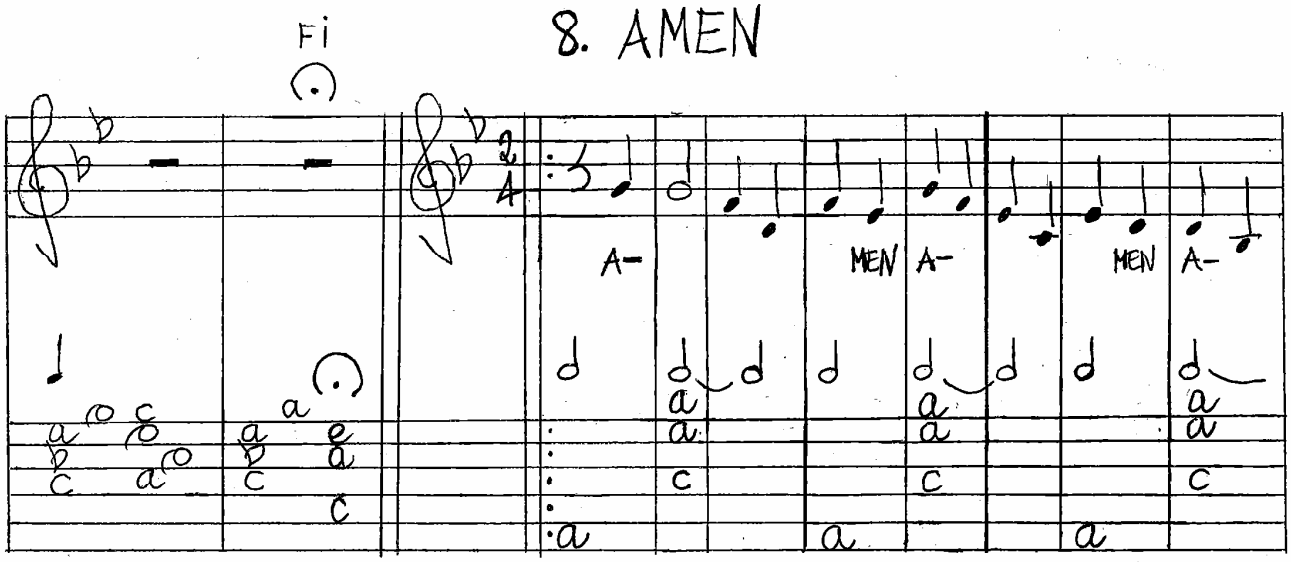


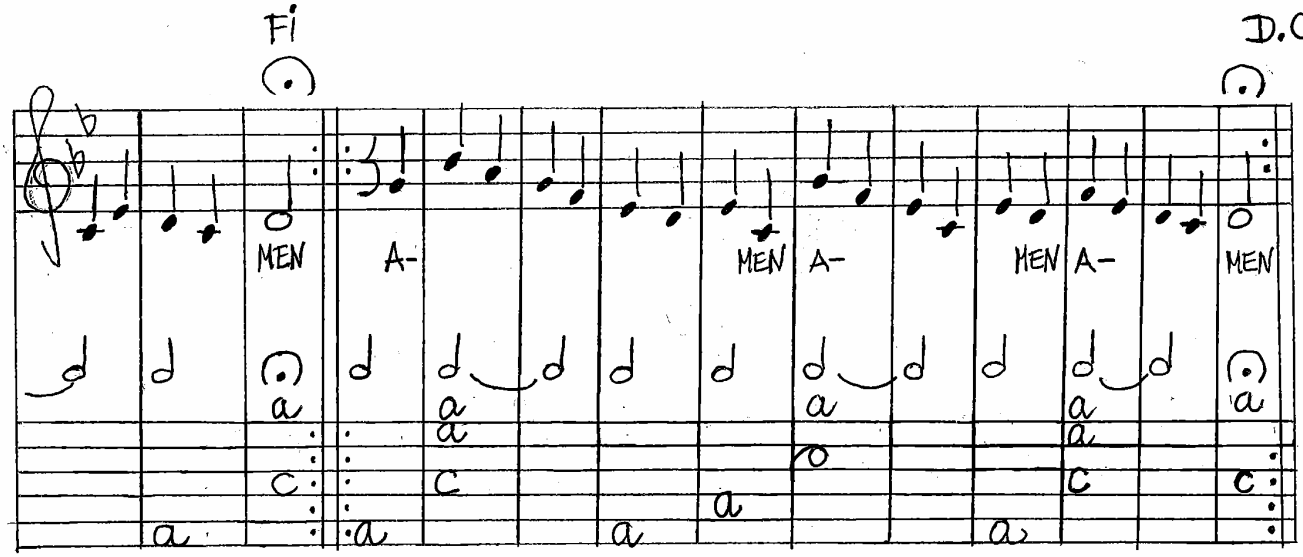


AVE MARIA (cond.)

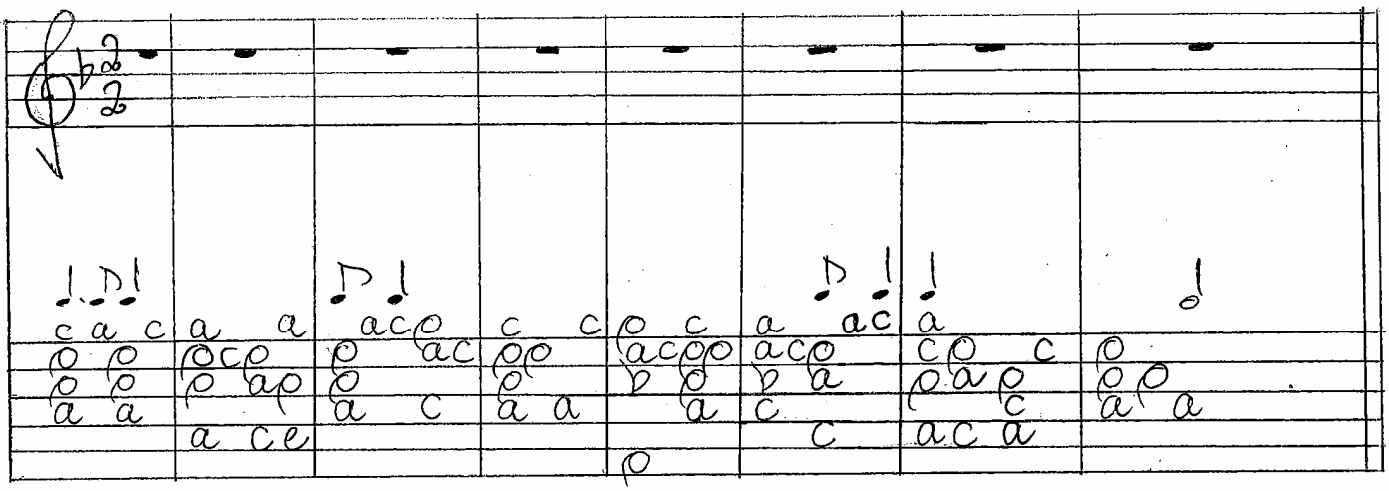


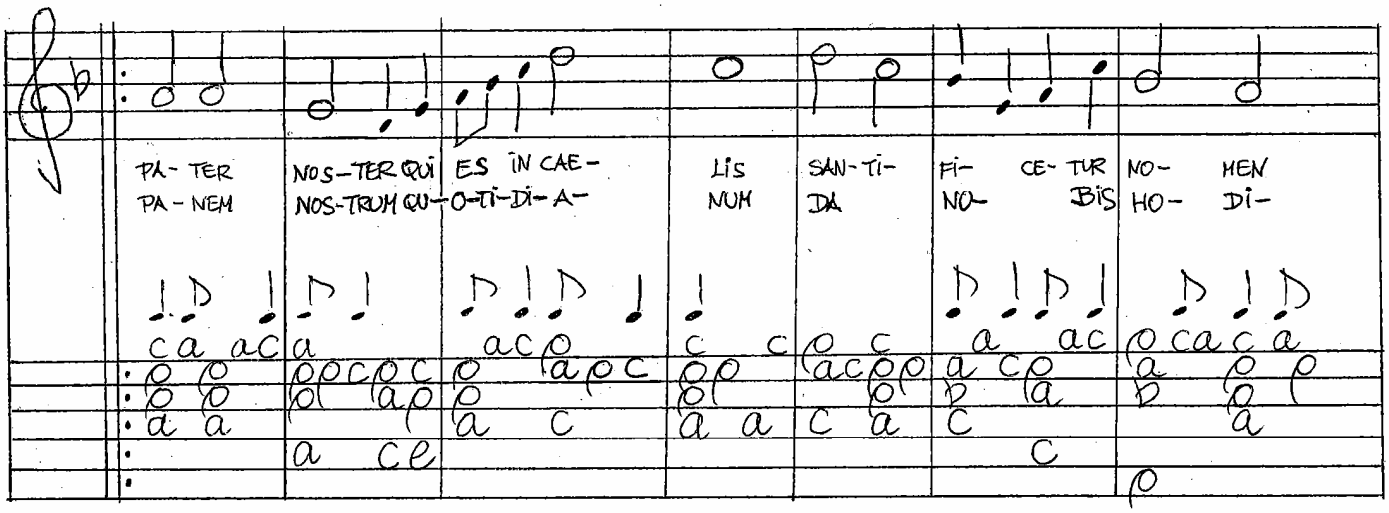
8. AMEN

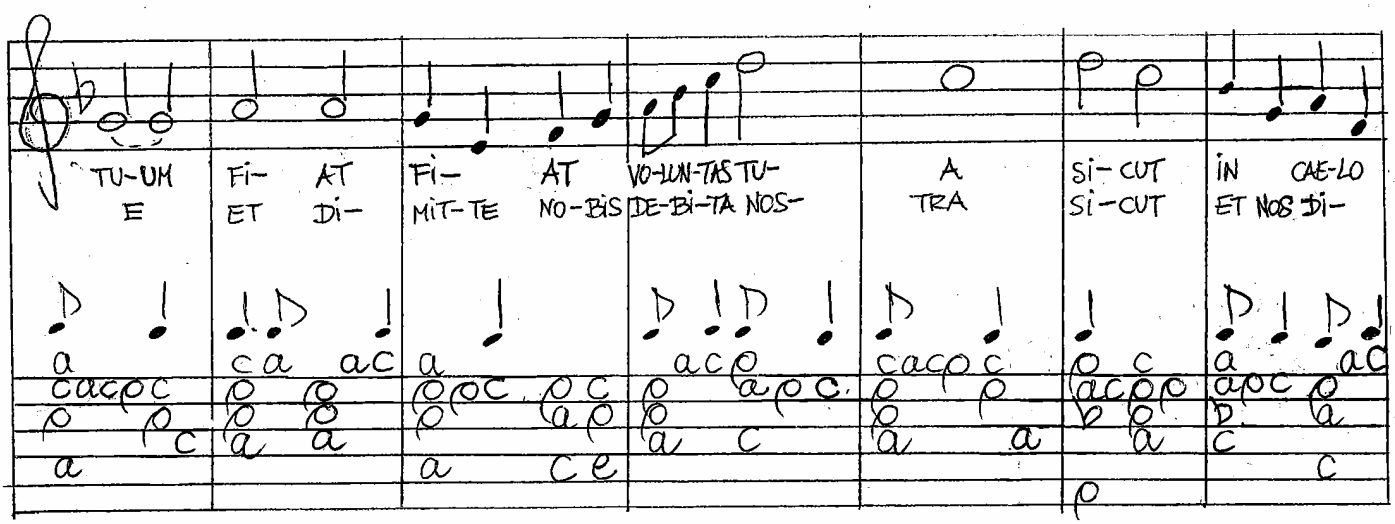




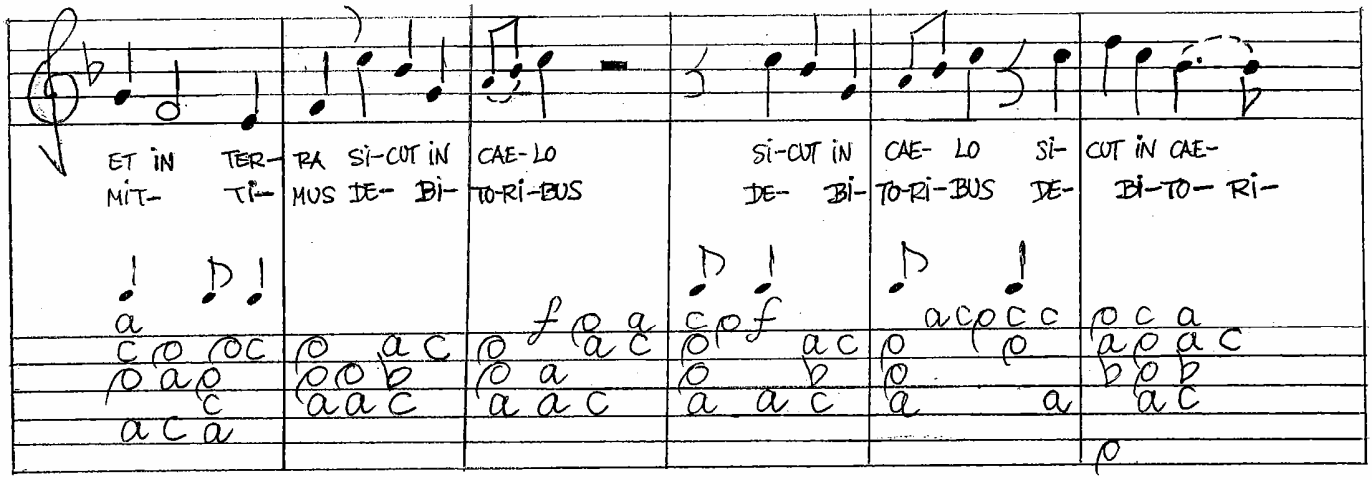
9. PATER NOSTER

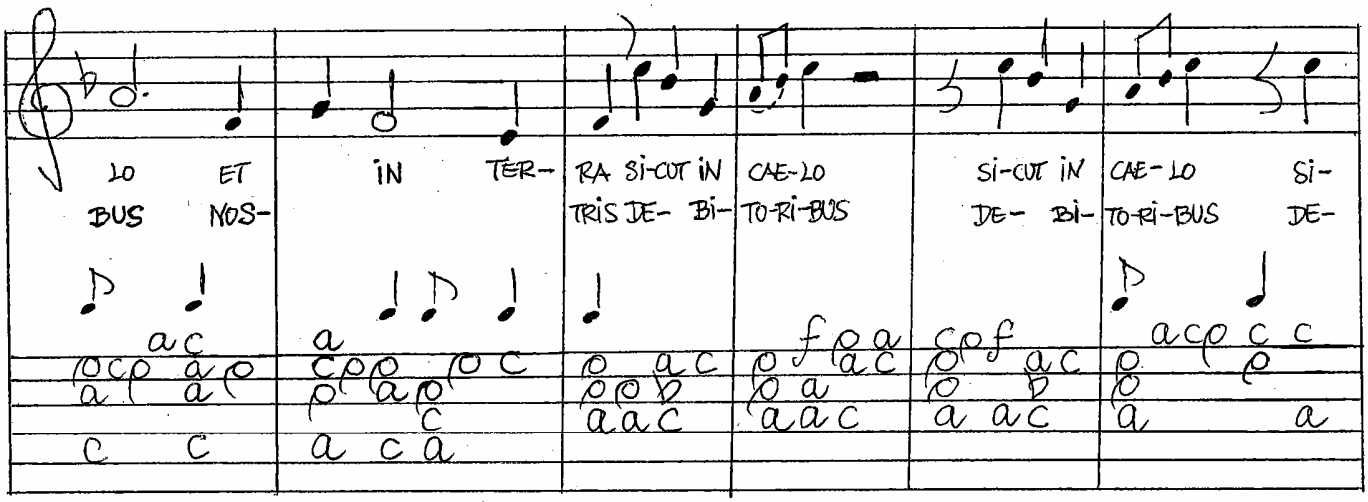


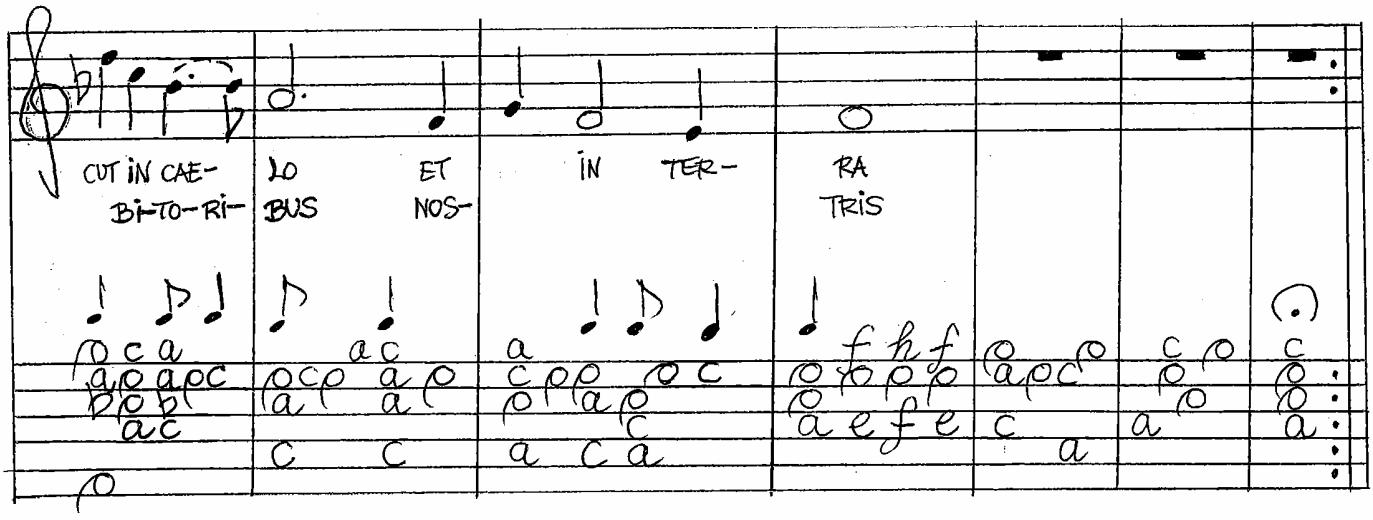




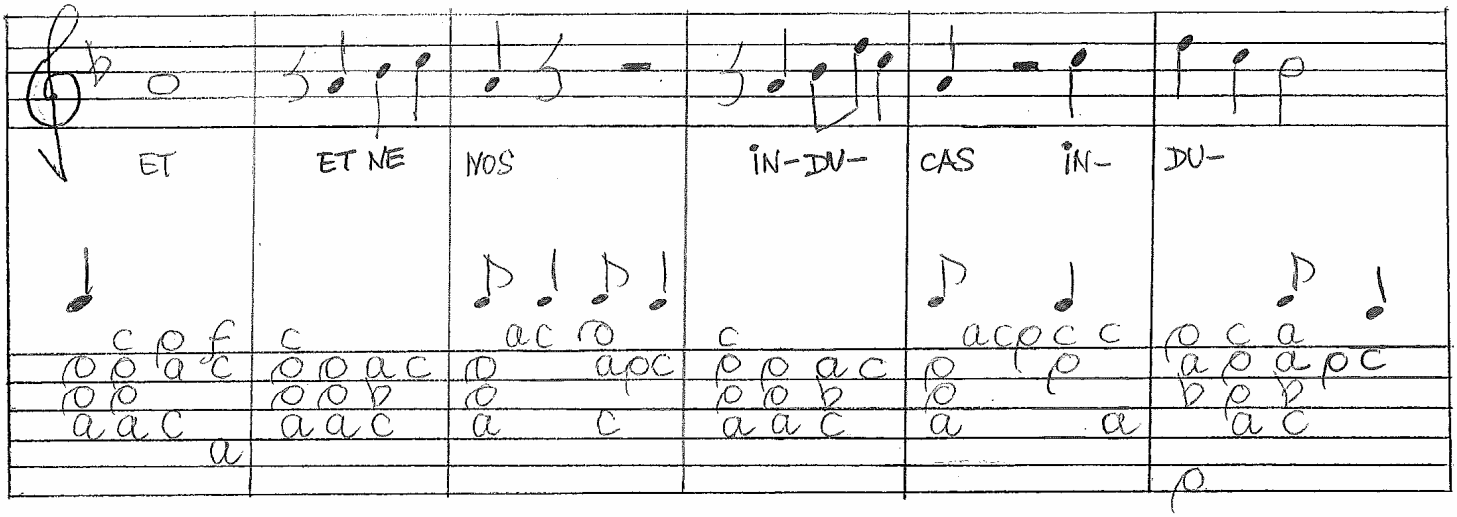
PATER NOSTER (cont.)

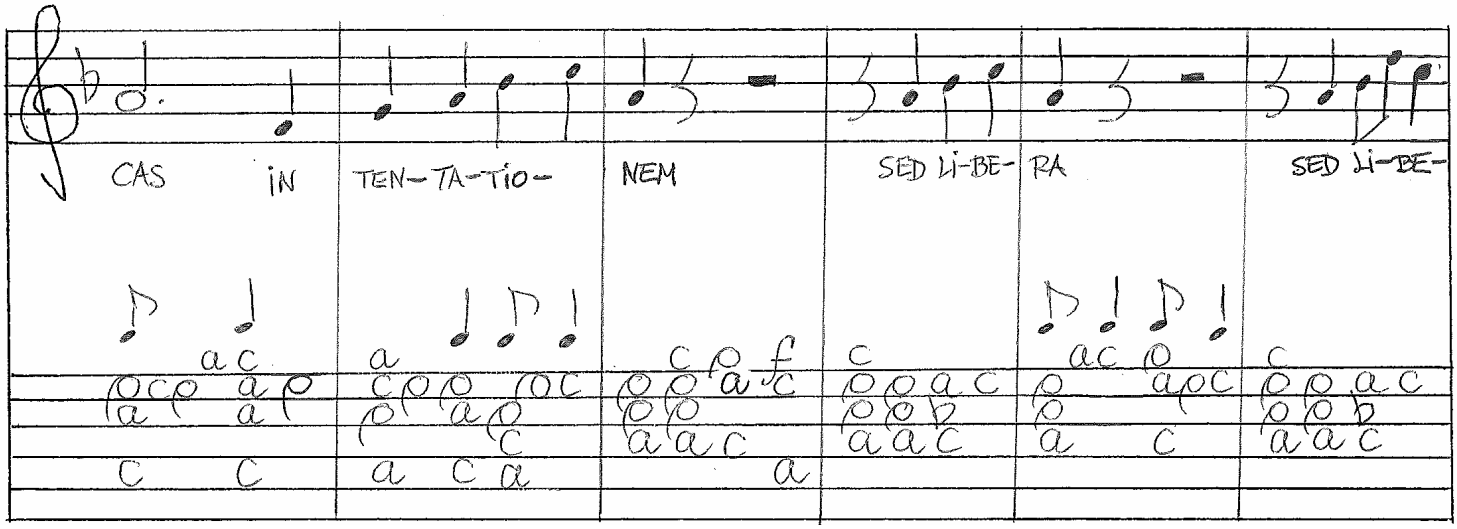


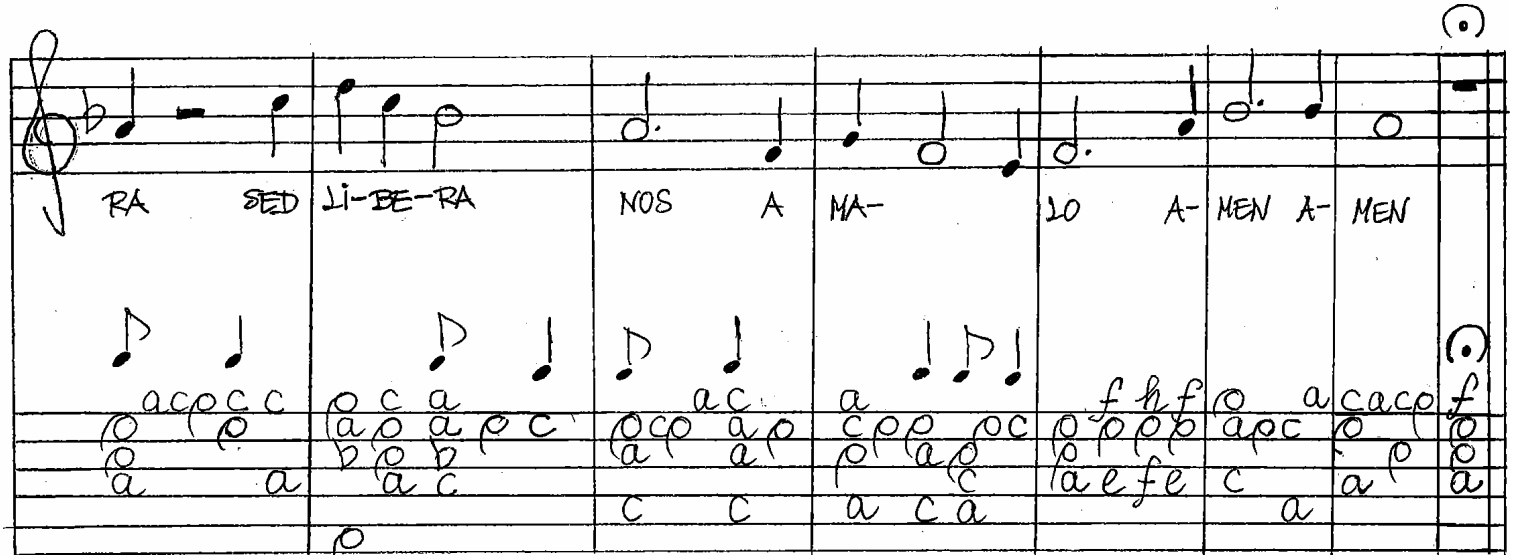




PATER NOSTER (concl.)







10. CANT A SANTA MARIA (CANTIGA A L'ESTIL MEDIEVAL)

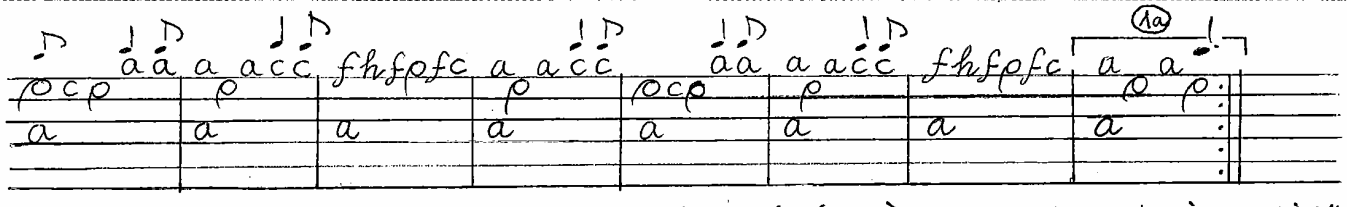
Fi

Last time D.C

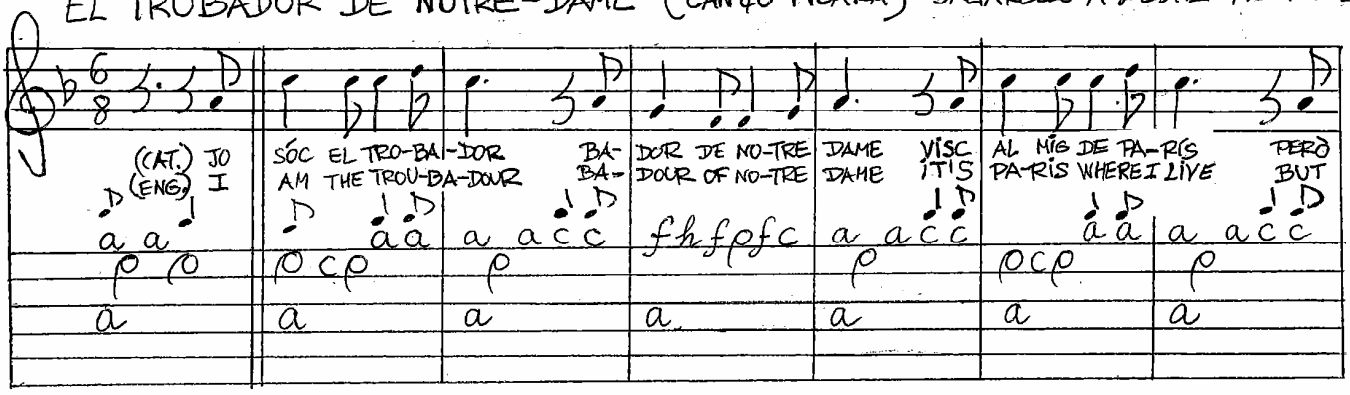
1. YO-LEU-ME VOS VOS-TRA GRÀ-CIA ES-COL-TAR EM DO-NAU OH SAN-TA MA-JO VOS PRE-GA- RI- A. RI- A.
2. UN MI-RA-CLE VOS A-PA-RE- VAU FER VOS GUE-REU-NOS À LA NOS-TRA AMB GRAN A-LE- VI- DA. GRI- A.
3. VA-REU SER QUAN VA-REU SER LA VA FAL-TAR NOS-TRA A-MANT NOS-TRA COM-PA- QUAN NO EN TE- NYI- A. NI- EM.

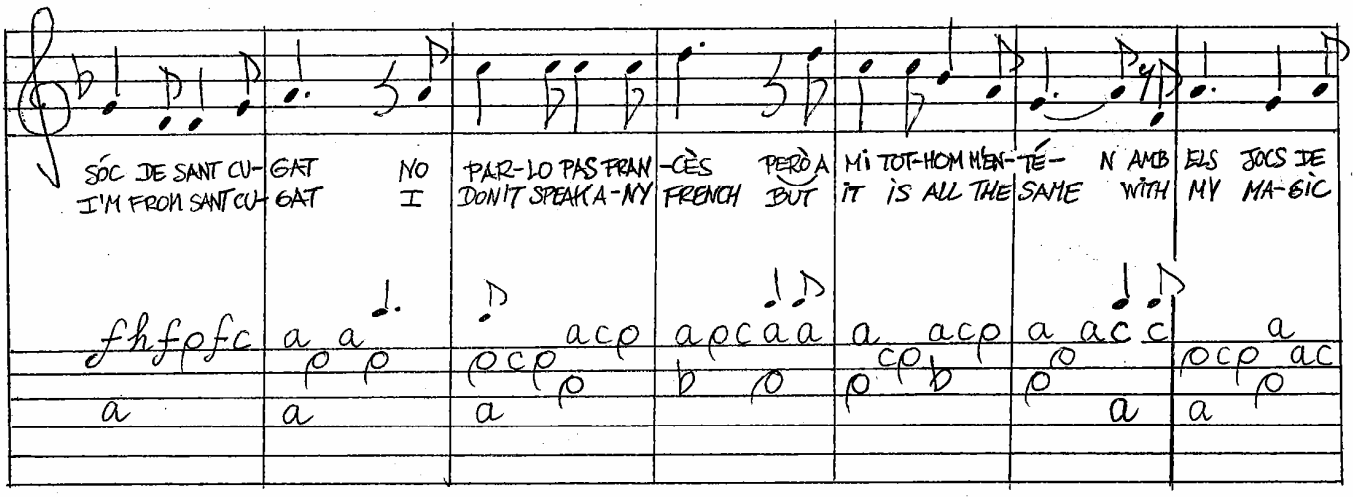
1. CON-CE-DIU-ME AMB SA-LUT A- si VOS PLAU MOR i PAU U-NA VI-DA j DOL-ÇAAR-MO- DIG- NA Ni- A.
2. MAN-TELL VOS-TRE ENS i LA LLUM DEL VAU DO-NAR VOS-TRE COR QUEENS PRO-TE-GE- RI- A DRI- A.
3. VAU CER-CAR-NOS VAU FER PLOU-RE DE FEI-NA QUAN FE-IA QUEEL NOS-TRE NO- QUAN NO HI HA- VI- A VI- A.

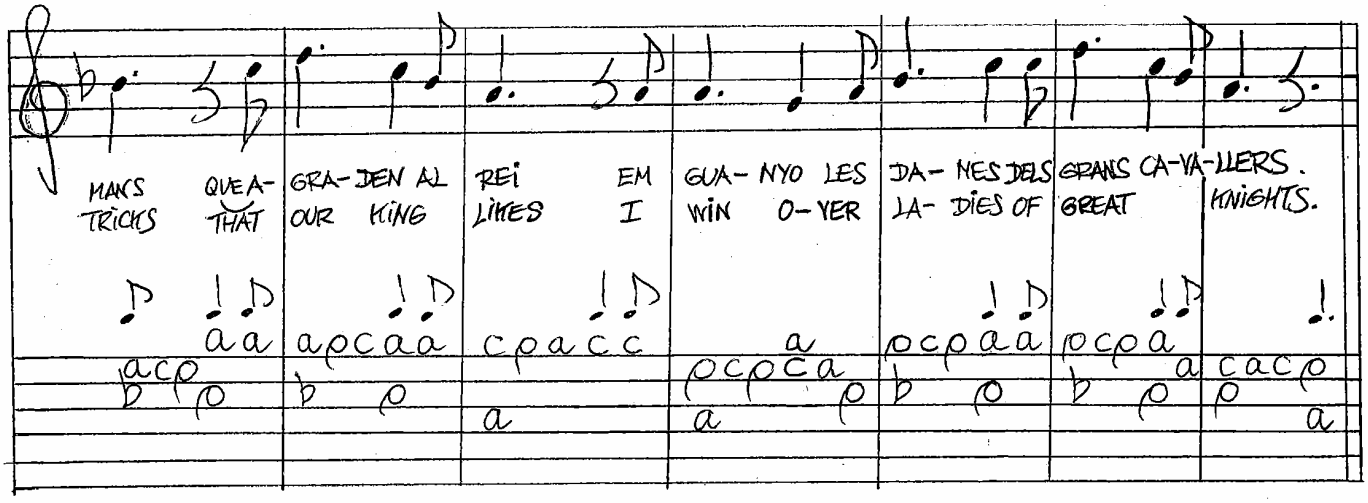
TEMPS QUE NO PLO-



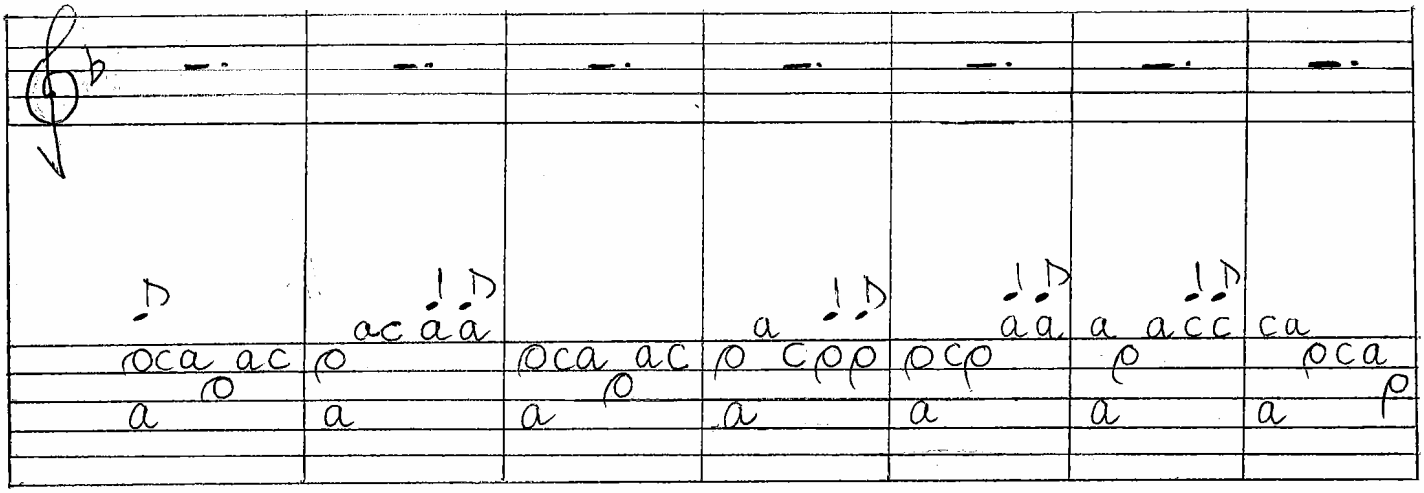
11. EL TROBADOR DE NOTRE-DAME (CANÇÓ PÍCARA)—SALTARELLO A L'ESTIL MEDIEVAL

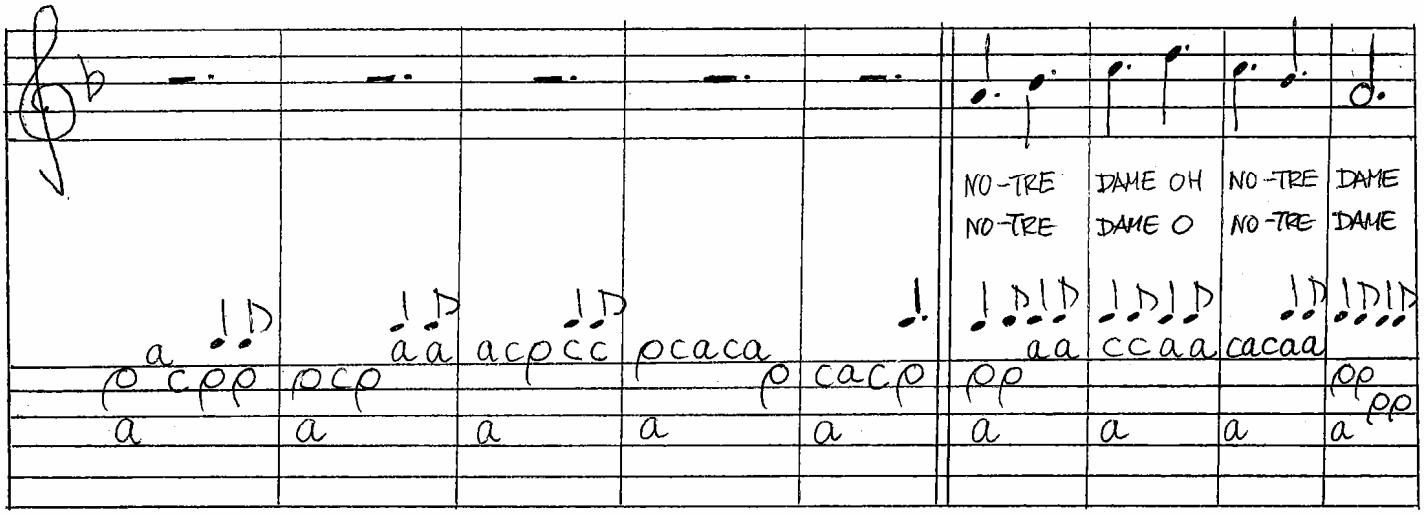


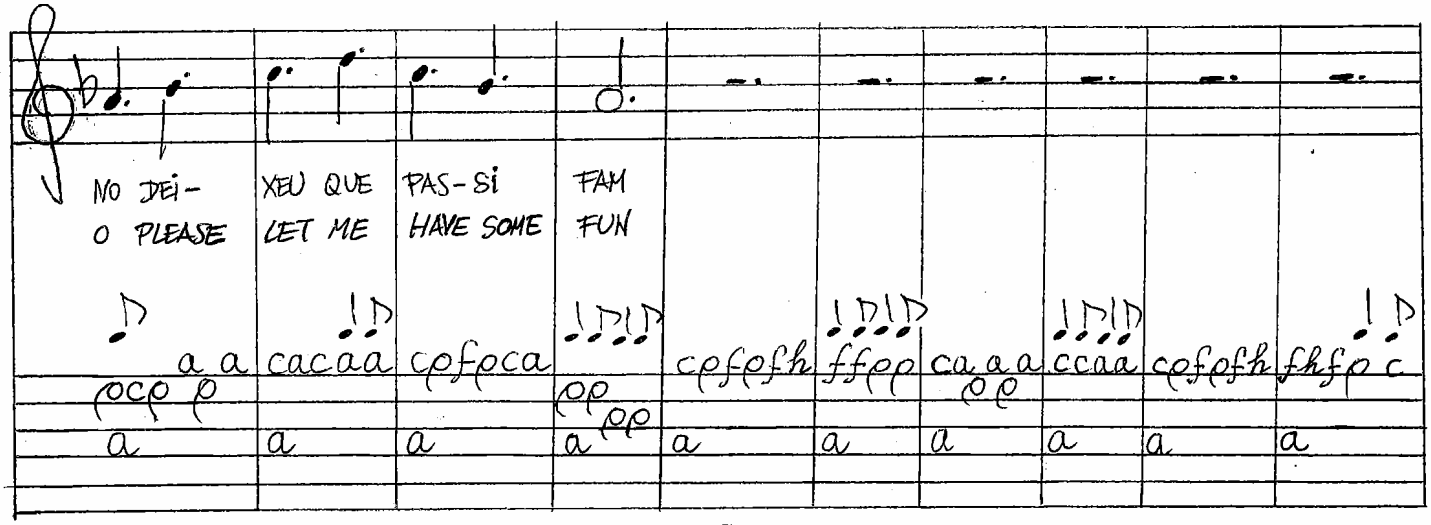


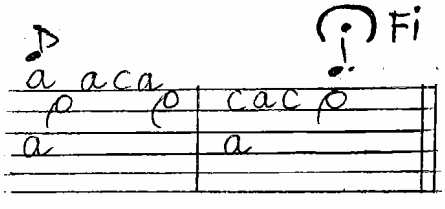


EL TROBADOR DE NOTRE-DAME (concl.)



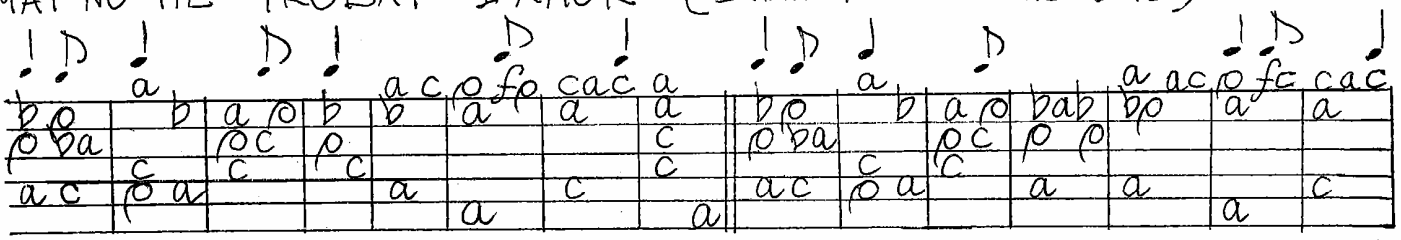


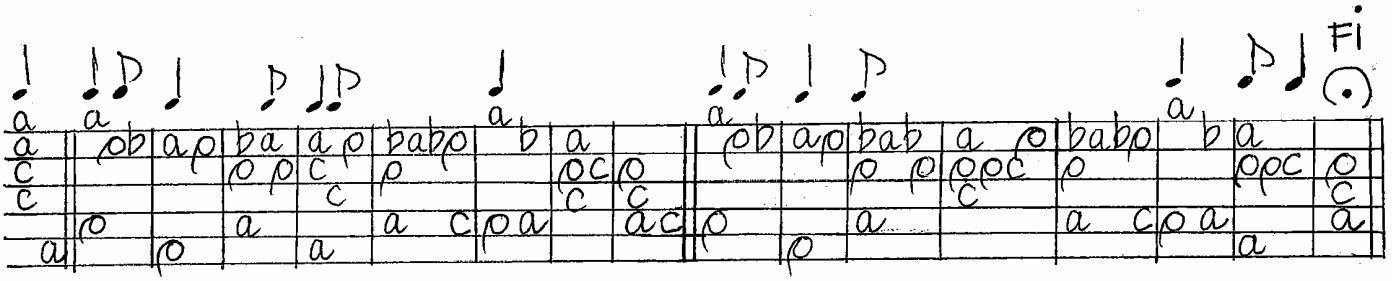


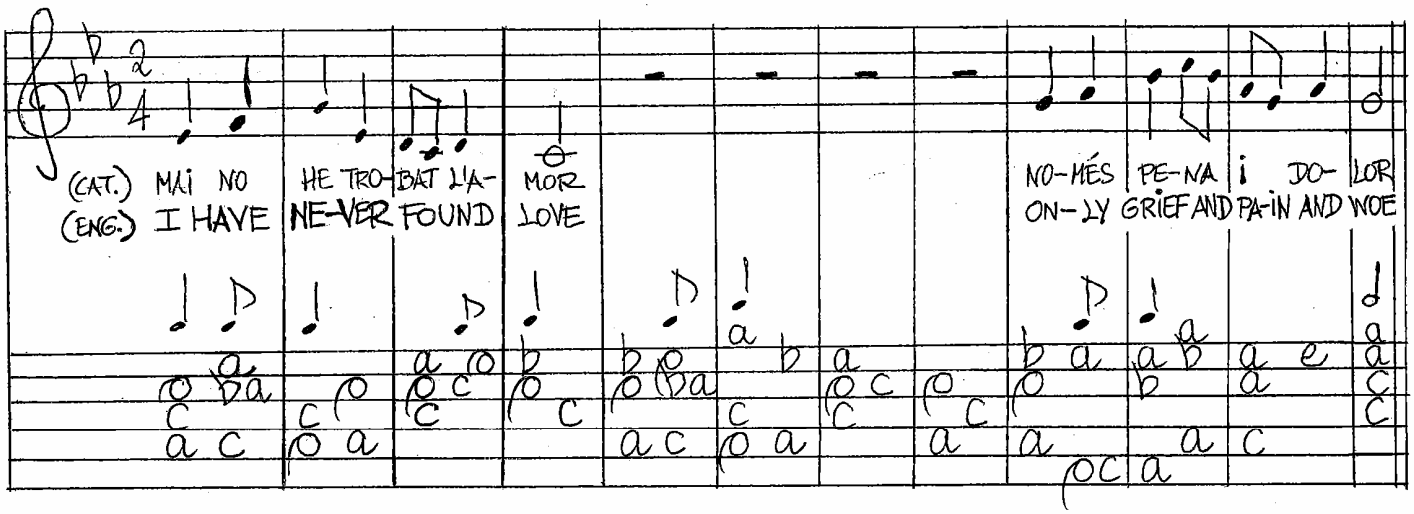


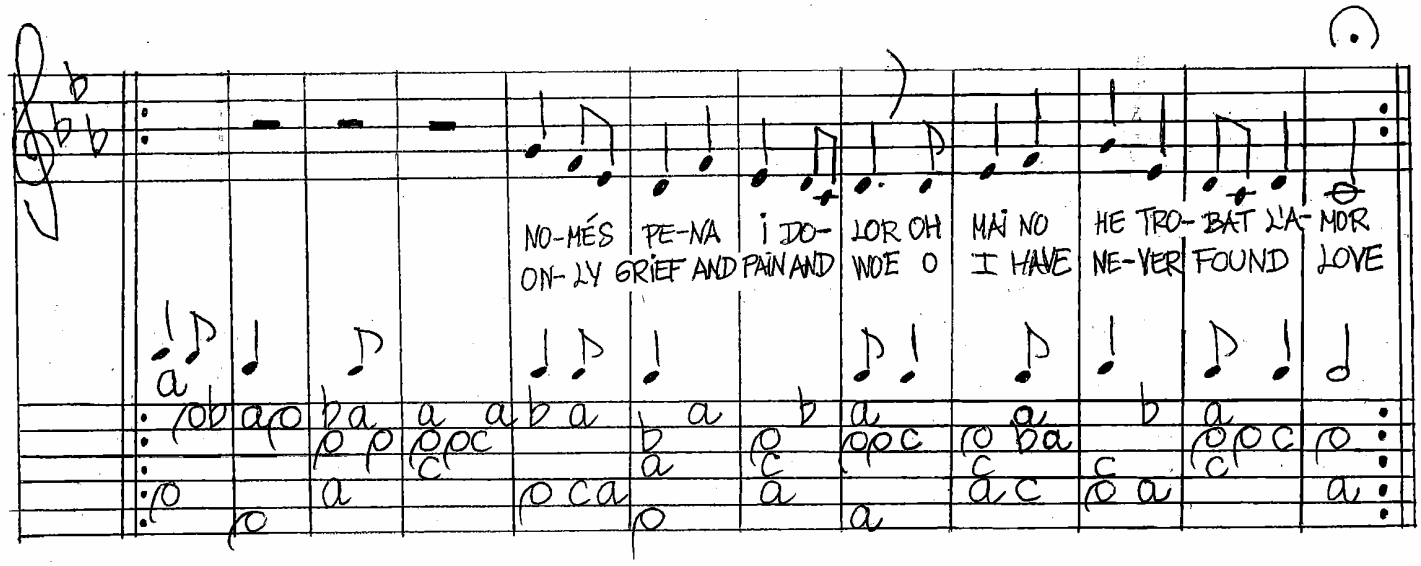
D.C. (REPEAT INTRO)

12. MAI NO HE TROBAT L'AMOR (I HAVE NEVER FOUND LOVE)

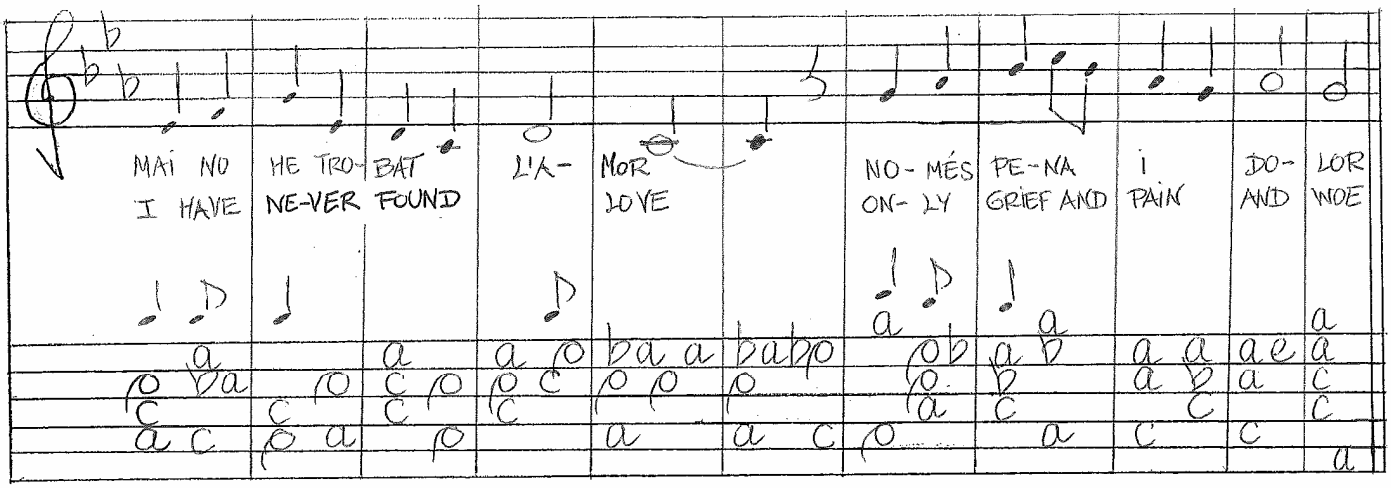


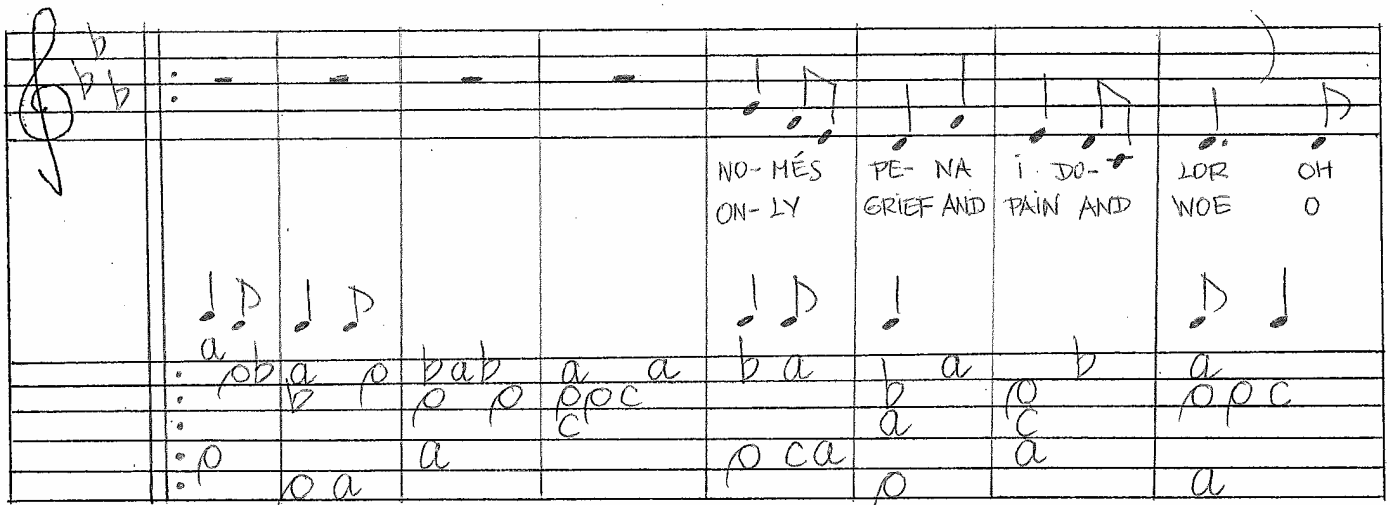


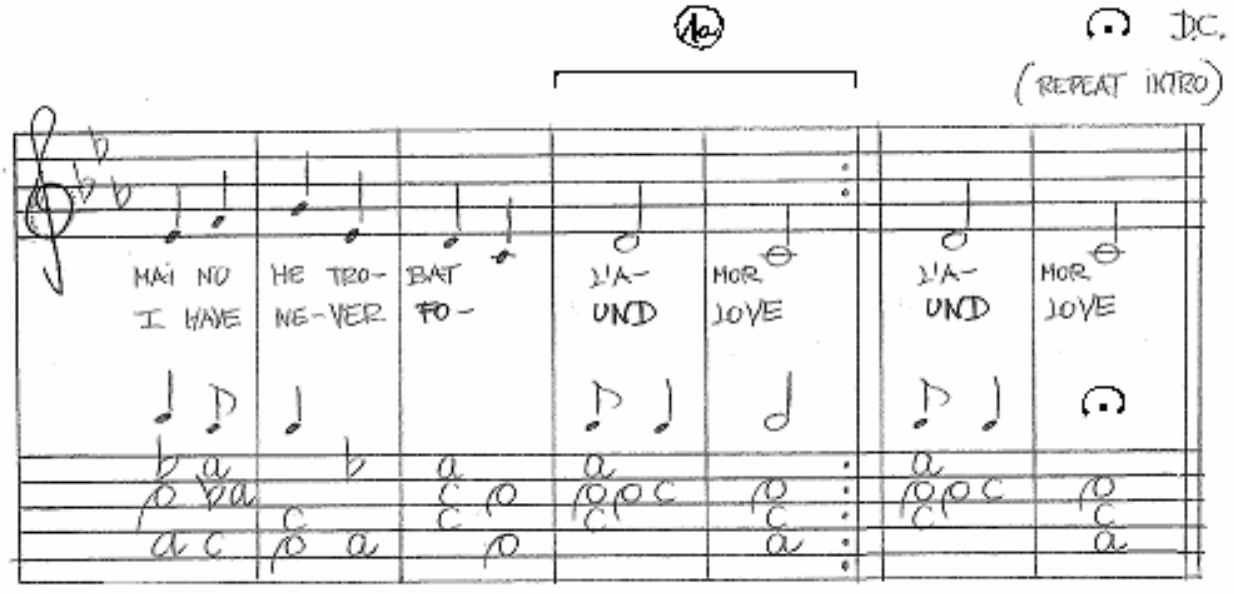




MAI NO HE TROBAT L'AMOR (concl.)

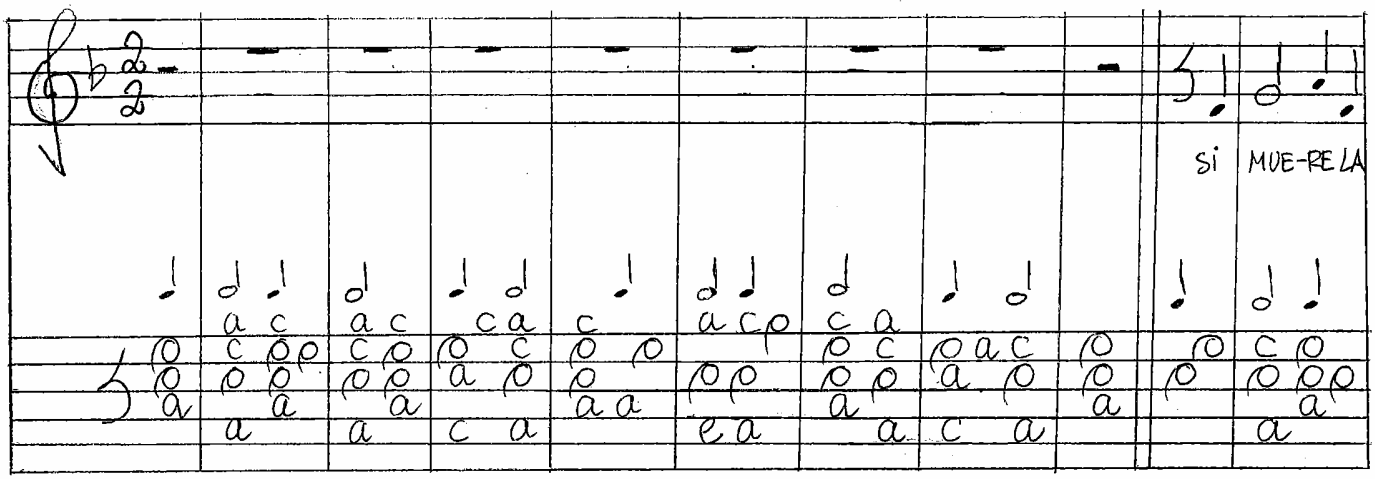


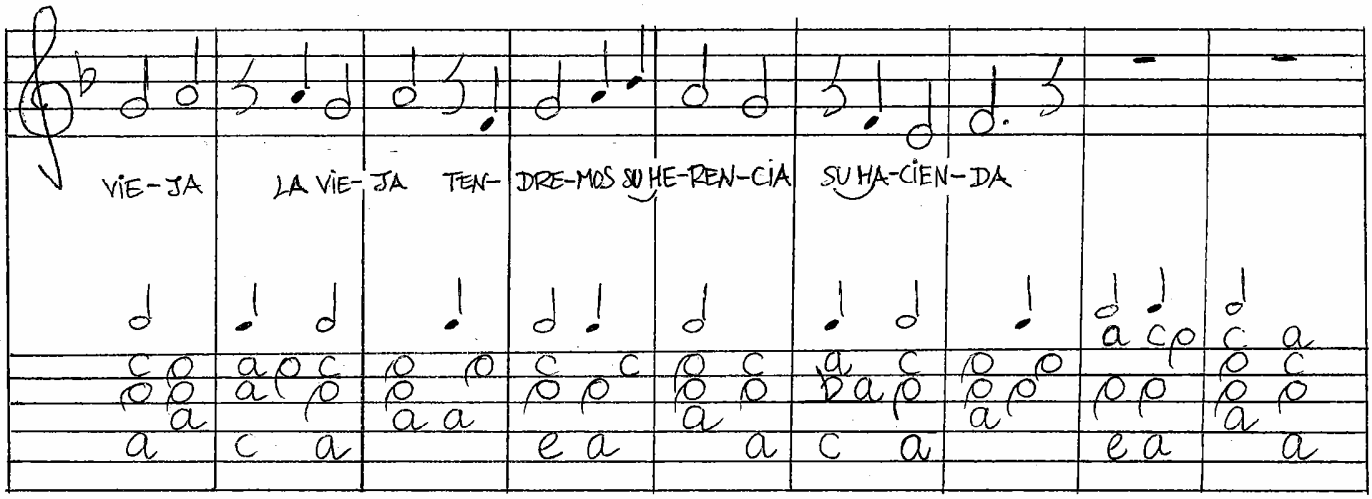




13. SI MUERE LA VIEJA (CANCIÓN PÍCARA)

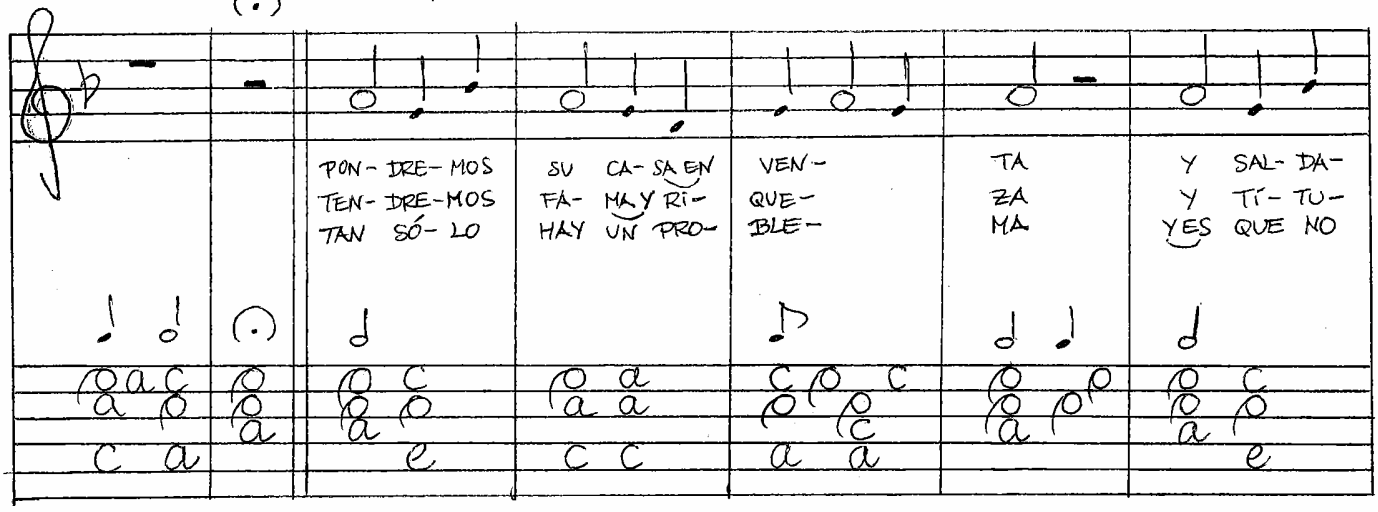
·S· Estribillo



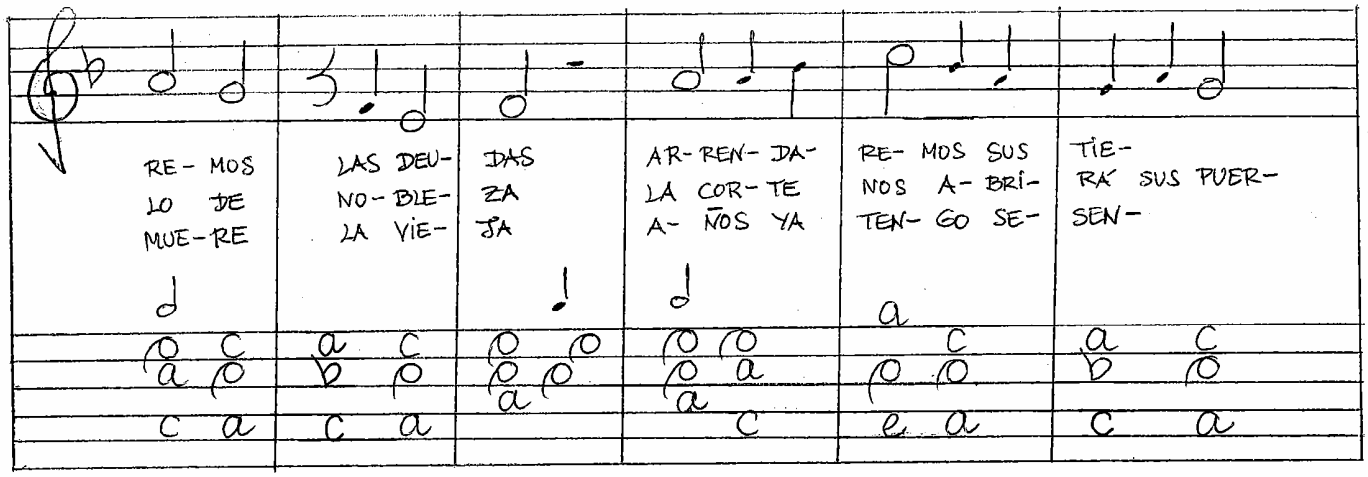


Fi

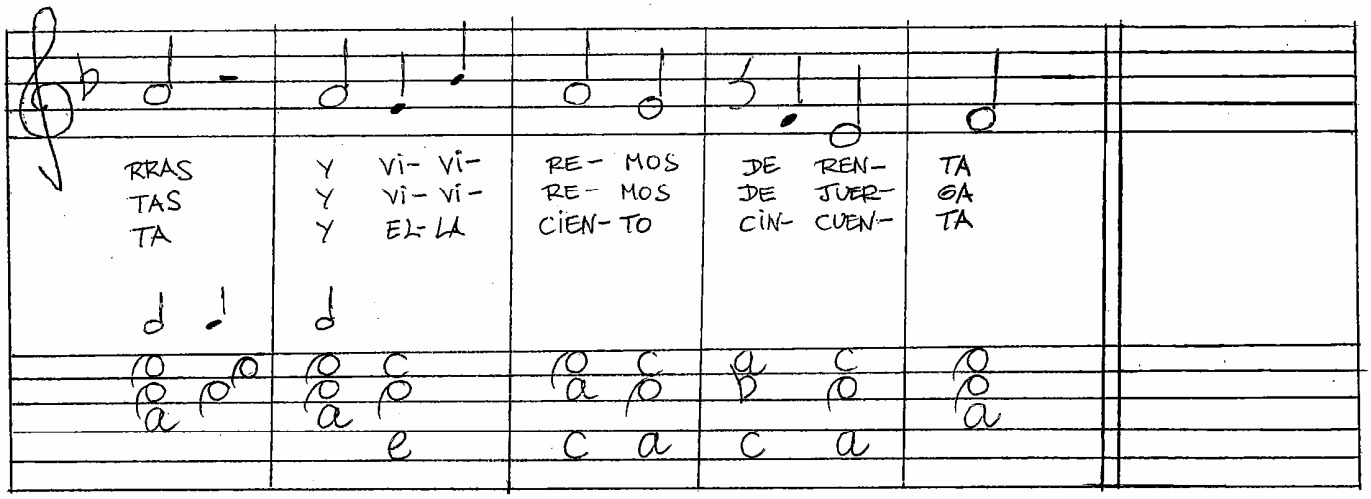
(·) Estrofa

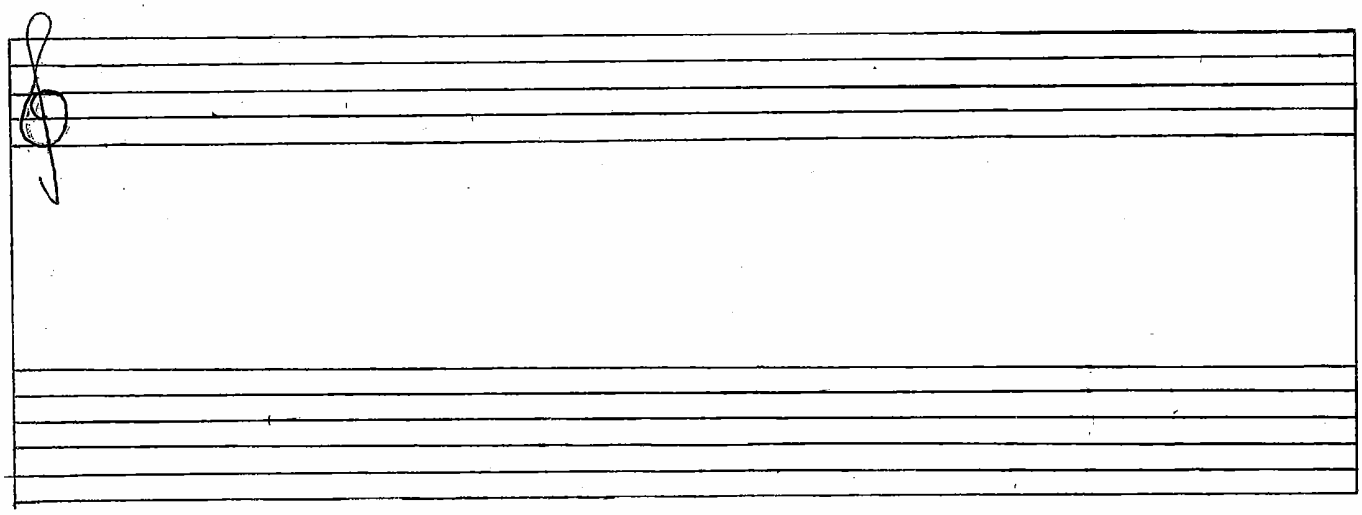


SI MUERE LA VIEJA (concl.)


RE- MOS LAS DEU- DAS AR- REN- DA- RE- MOS SUS TIE-
LO DE NO- BLE- ZA LA COR- TE NOS A- BRI- RÁ SUS PUER-
MUE- RE LA VIE- JA A- ÑOS YA TEN- GO SE- SEN-

a·S·

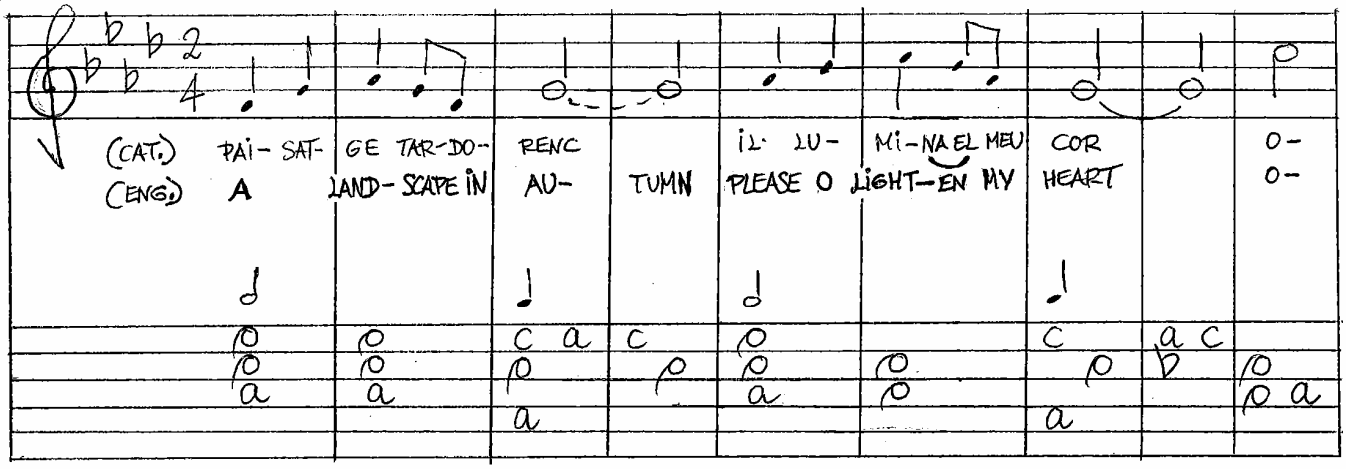

RRAS Y VI- VI- RE- MOS DE REN- TA
TAS Y VI- VI- RE- MOS DE JUER- GA
TA Y EL- LA CIEN- TO CIN- CUEN- TA

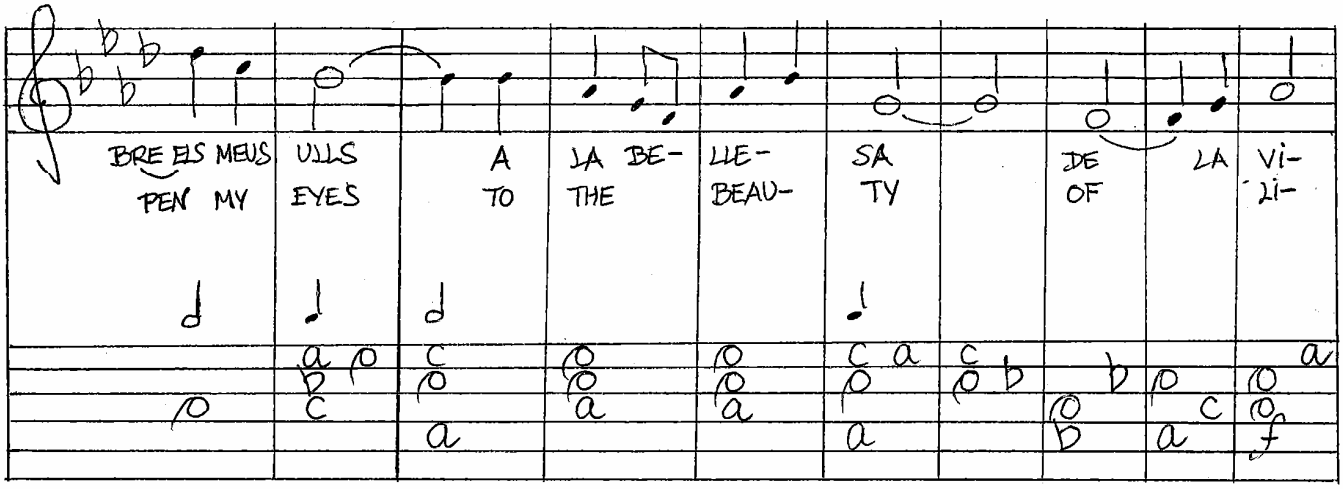


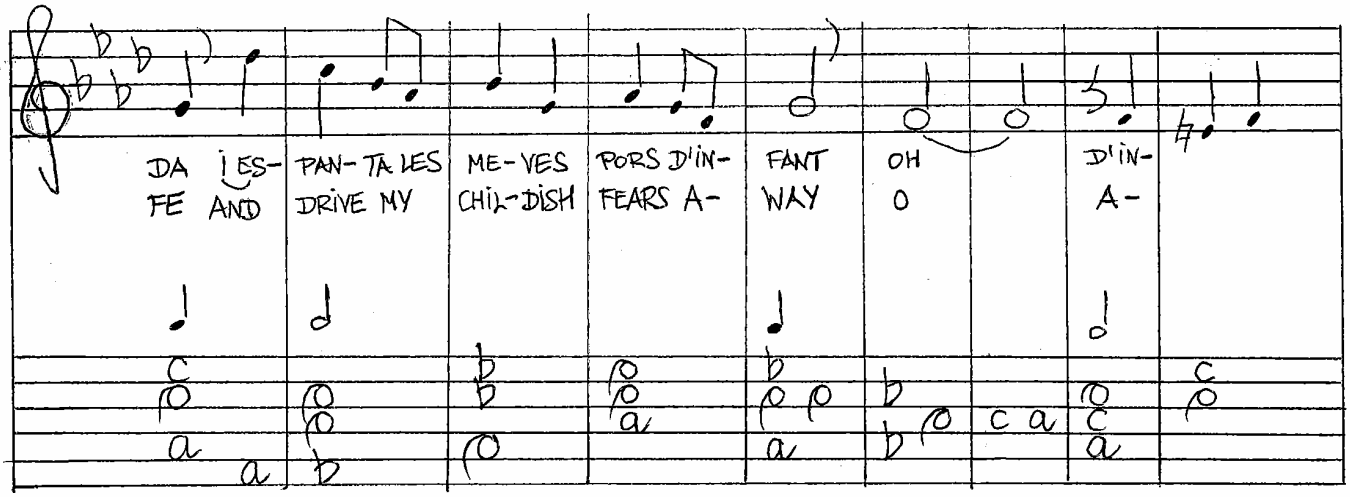
14. PAISATGE TARDORENC – PAVANA (A LANDSCAPE IN AUTUMN- PAVAN)

Molt lent

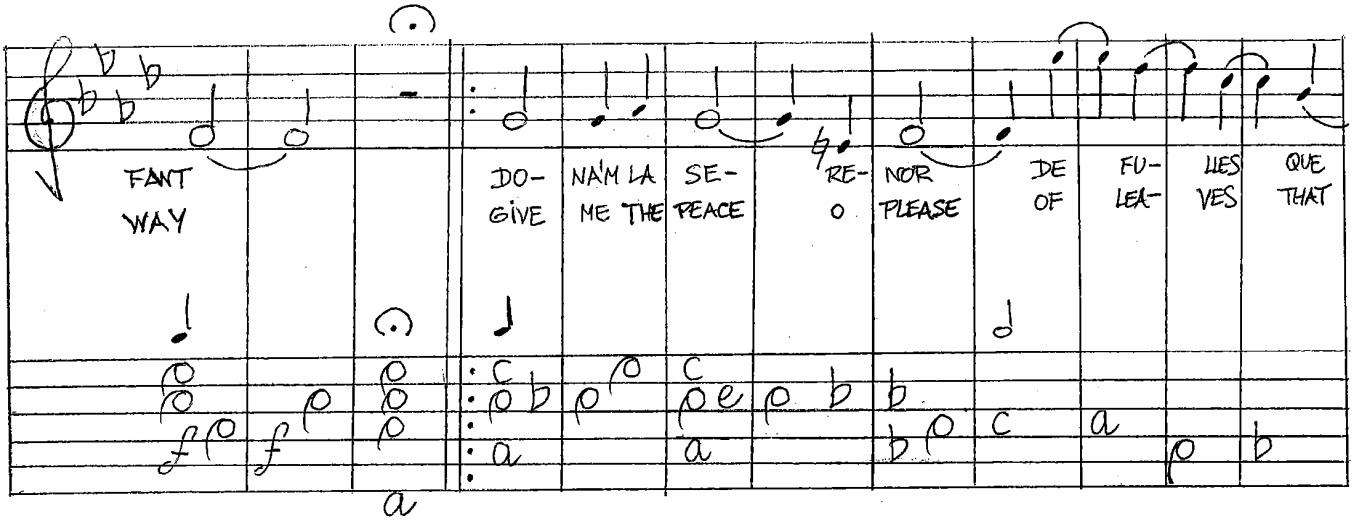
⑦ = F

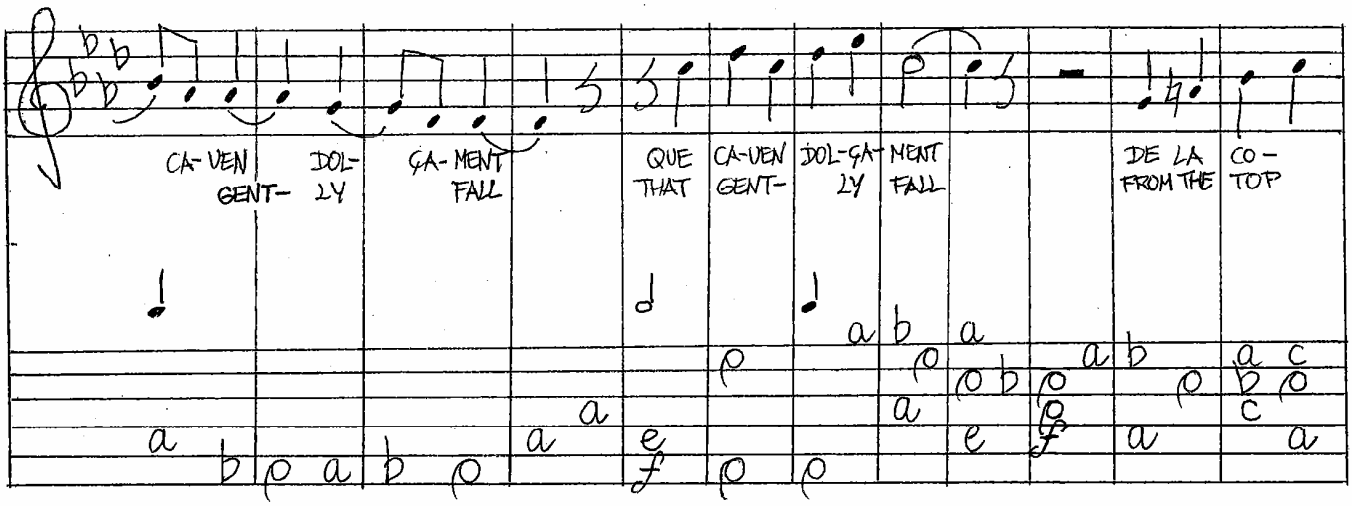


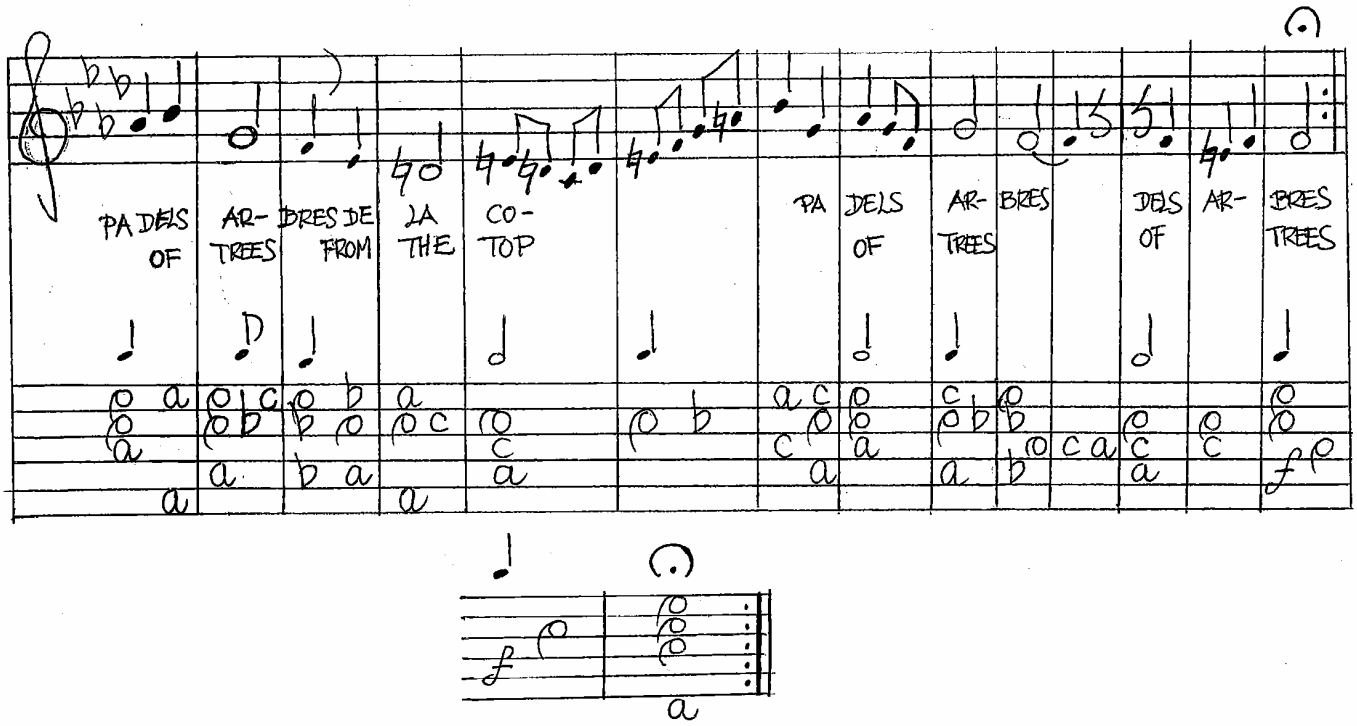




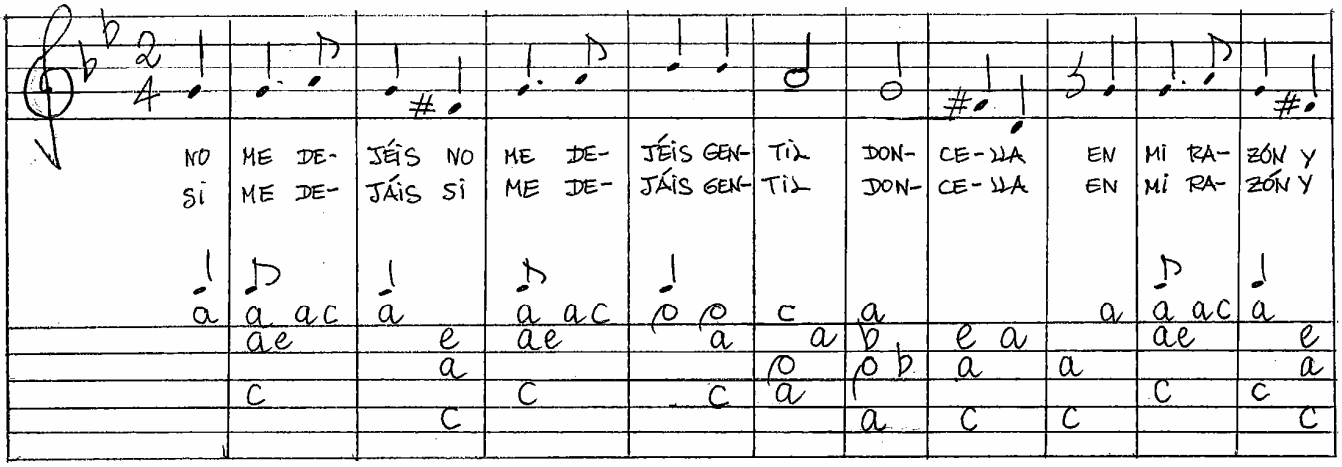
PAISATGE TARDORENC (concl.)

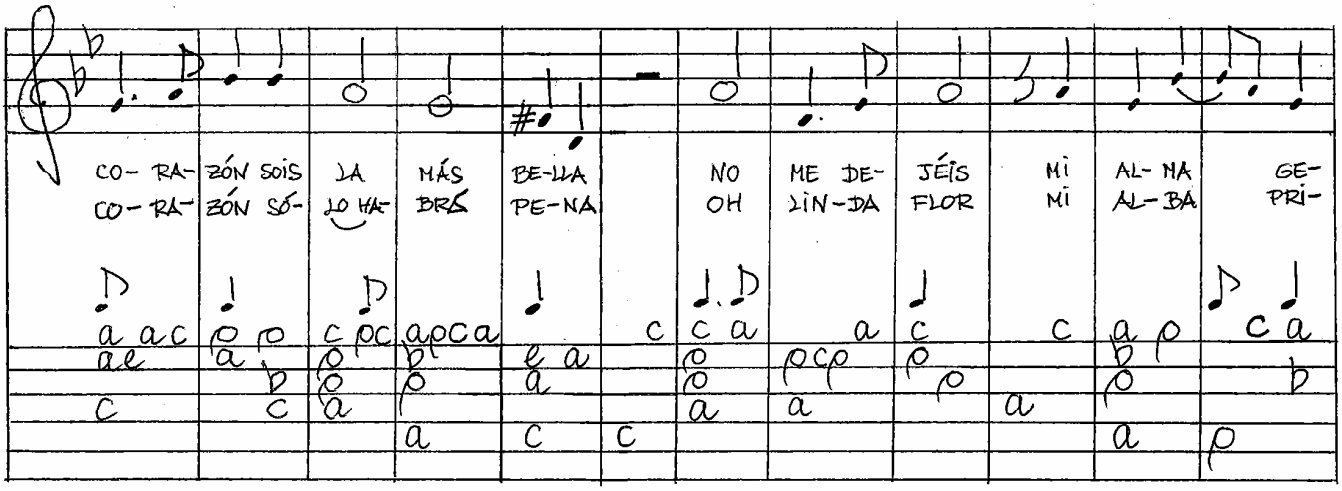


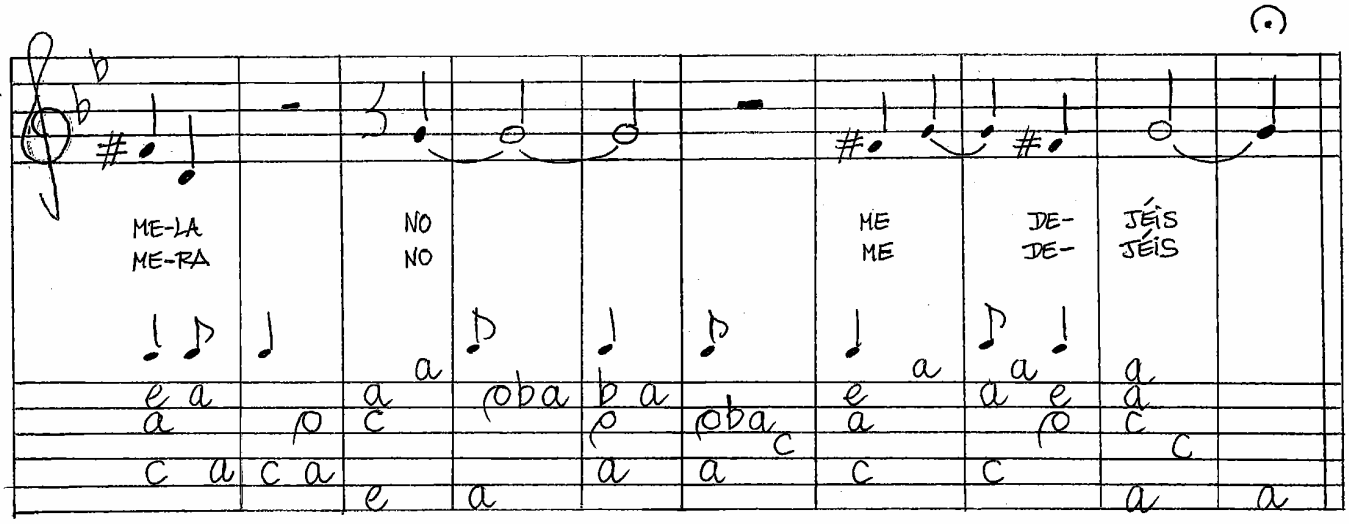




15. GENTIL DONCELLA

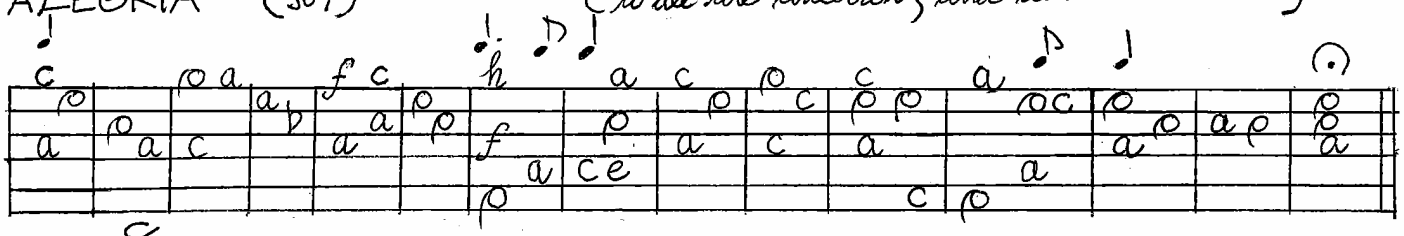


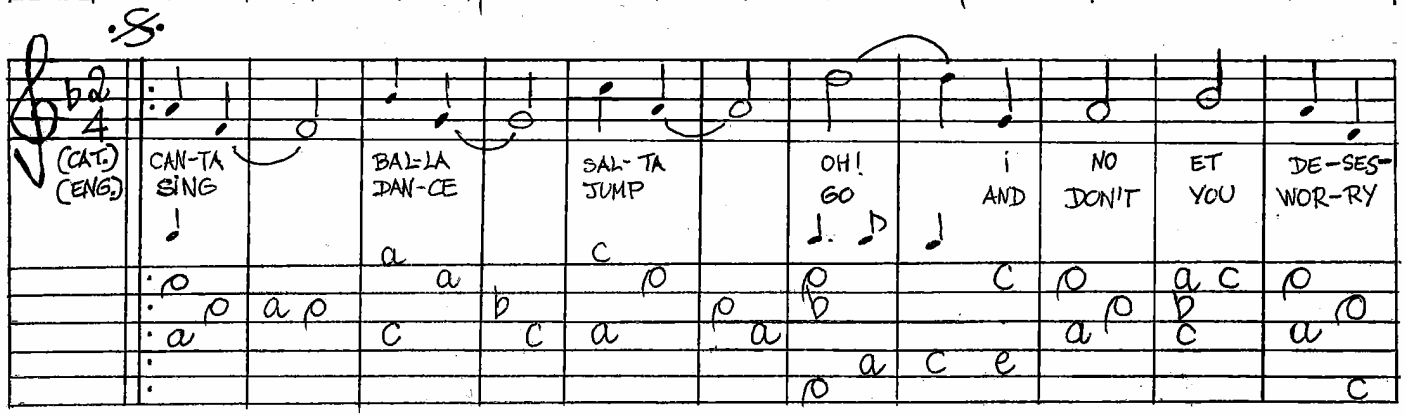


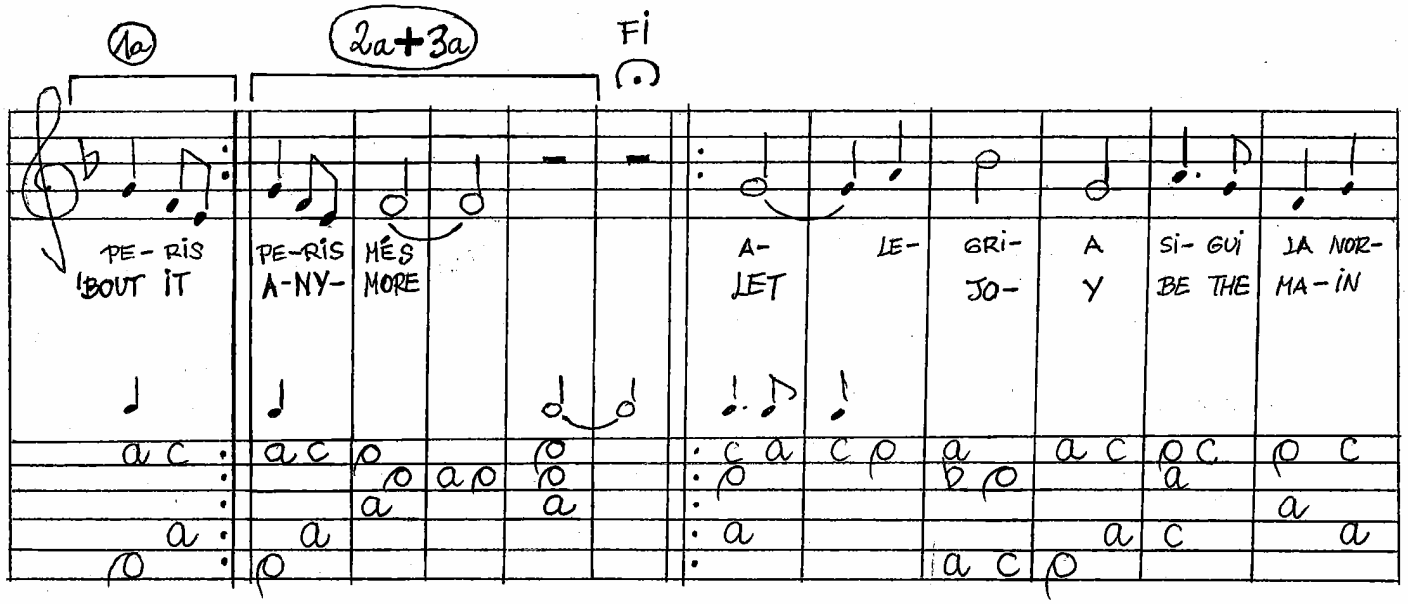


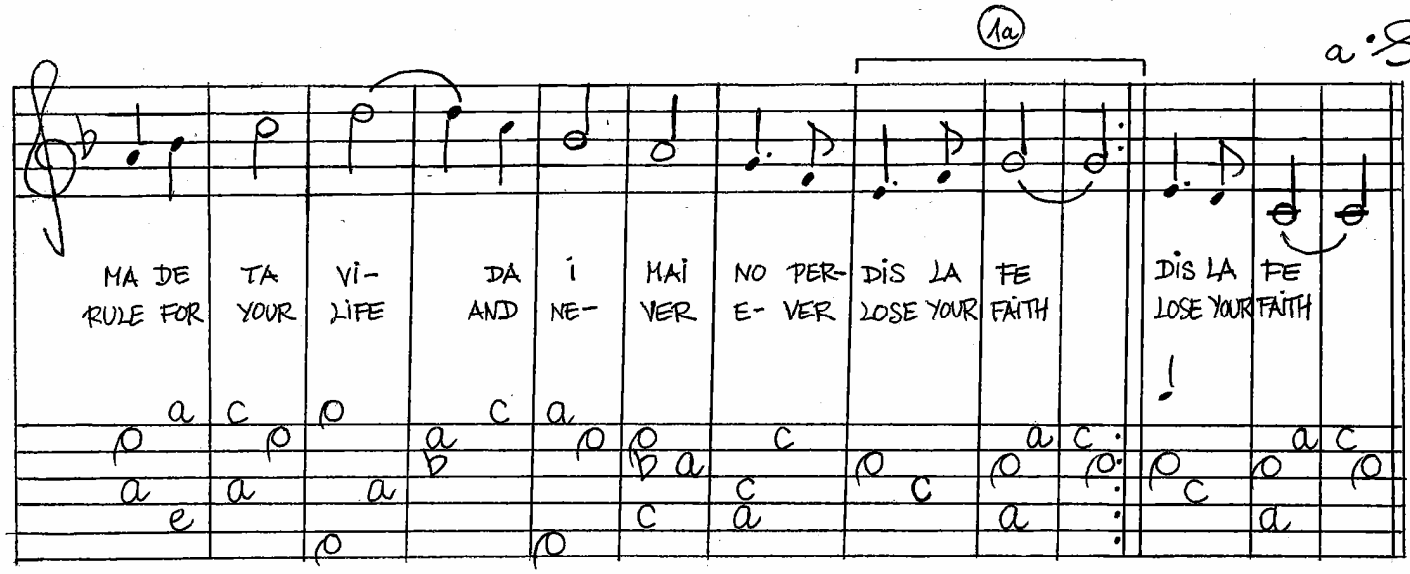
16. ALEGRIA (JOY) (to all the children, and adult-children)

Agile (Quick tempo)



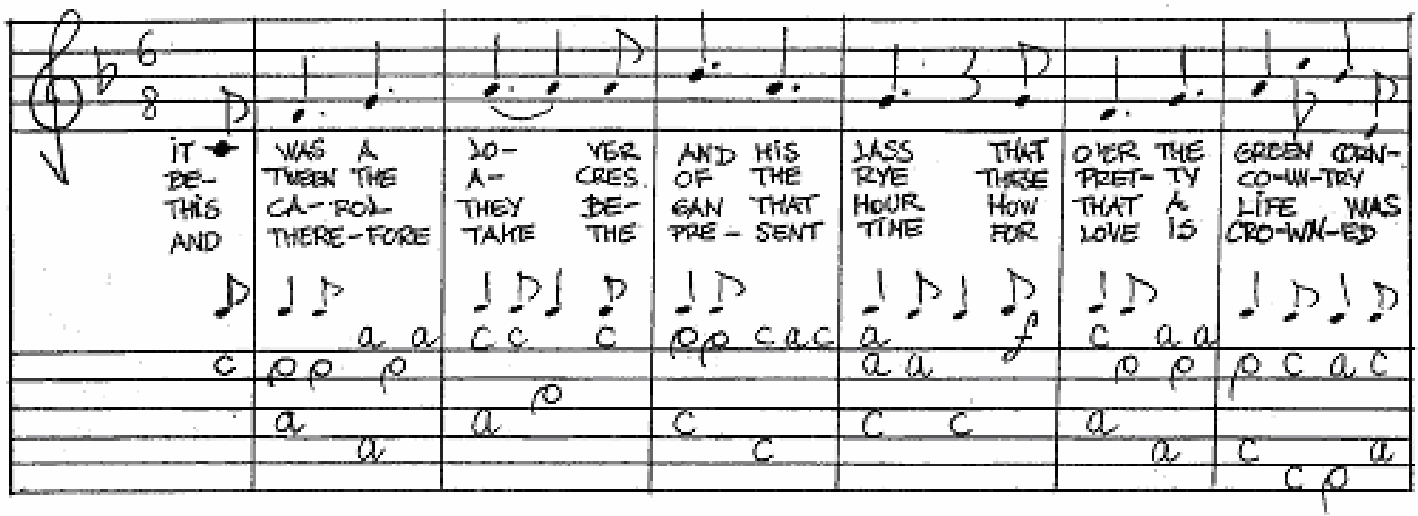


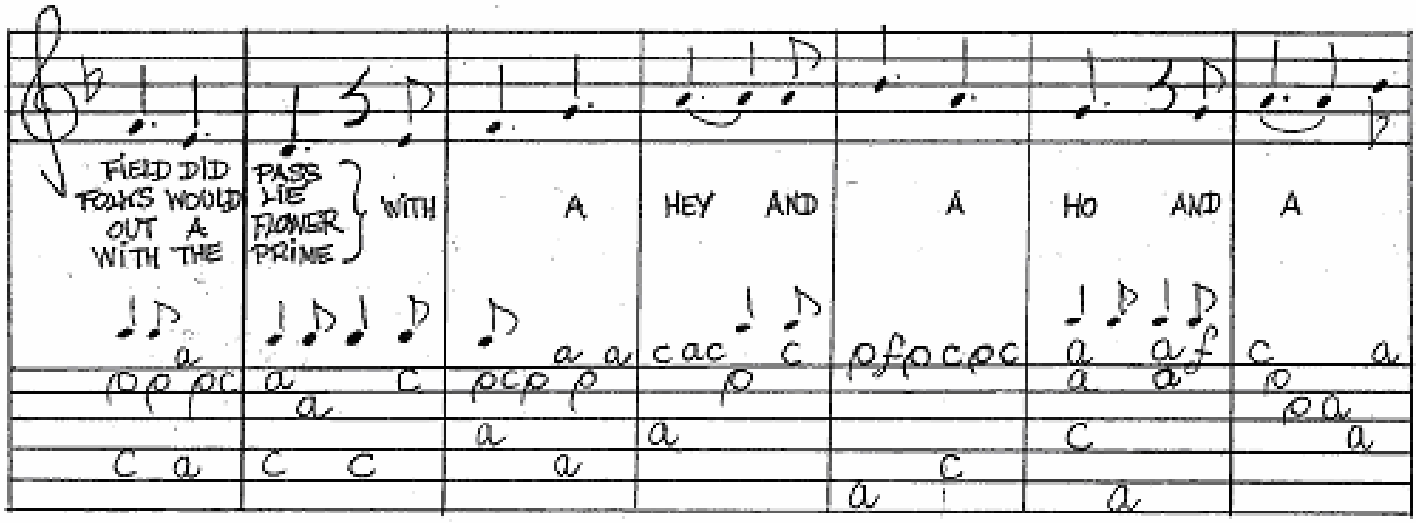


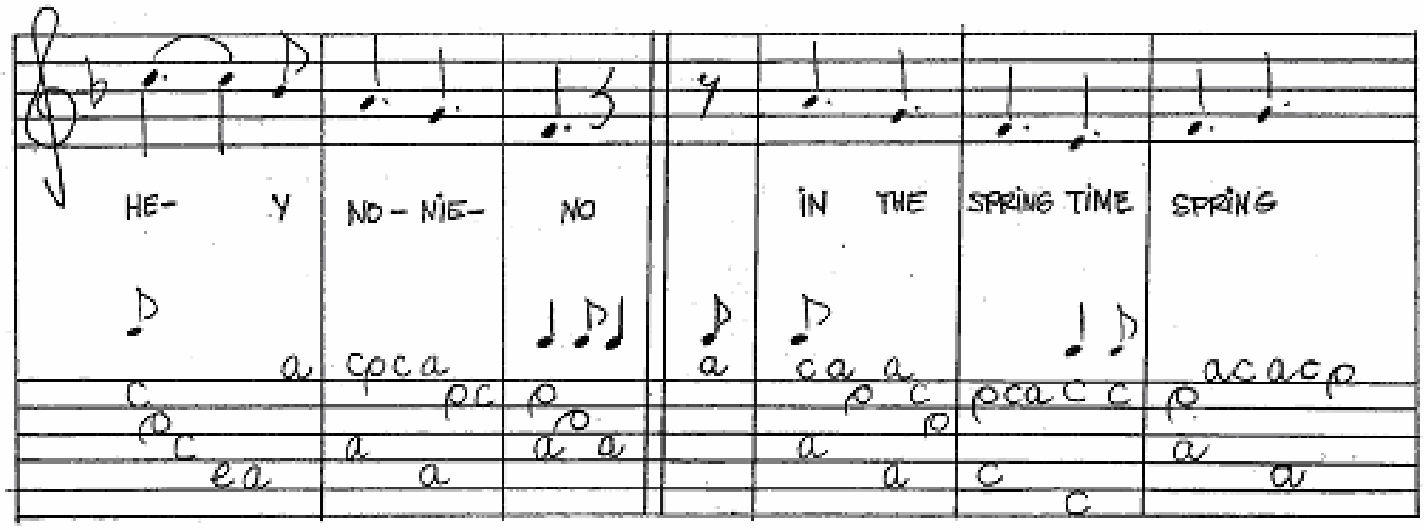


17. IT WAS A LOVER AND HIS LASS

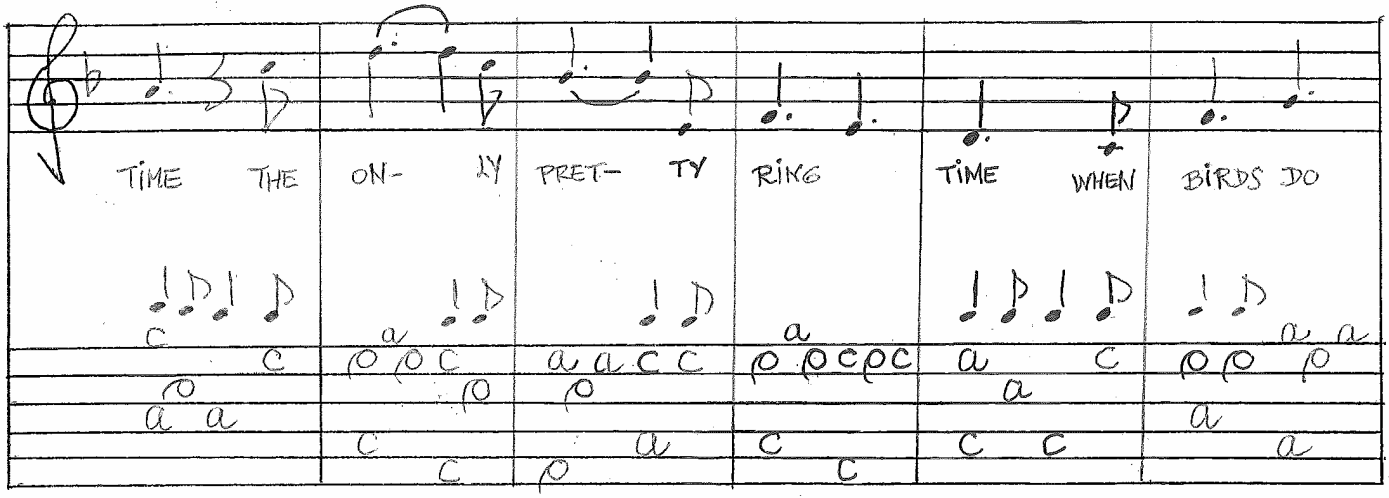
Text by W. SHAKESPEARE
(AS YOU LIKE IT)

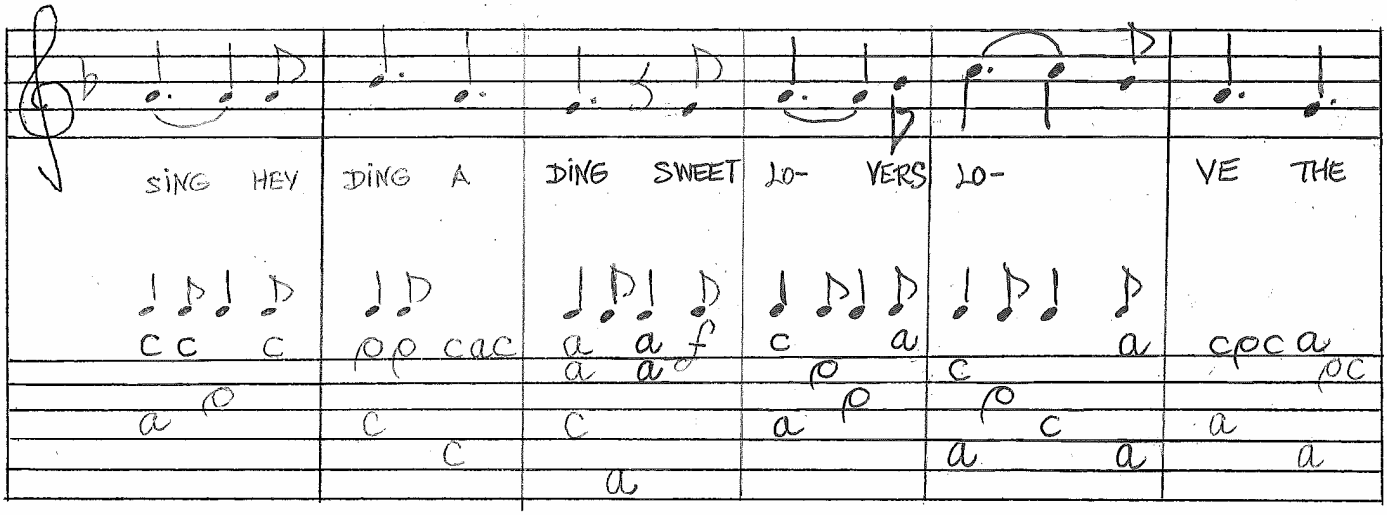


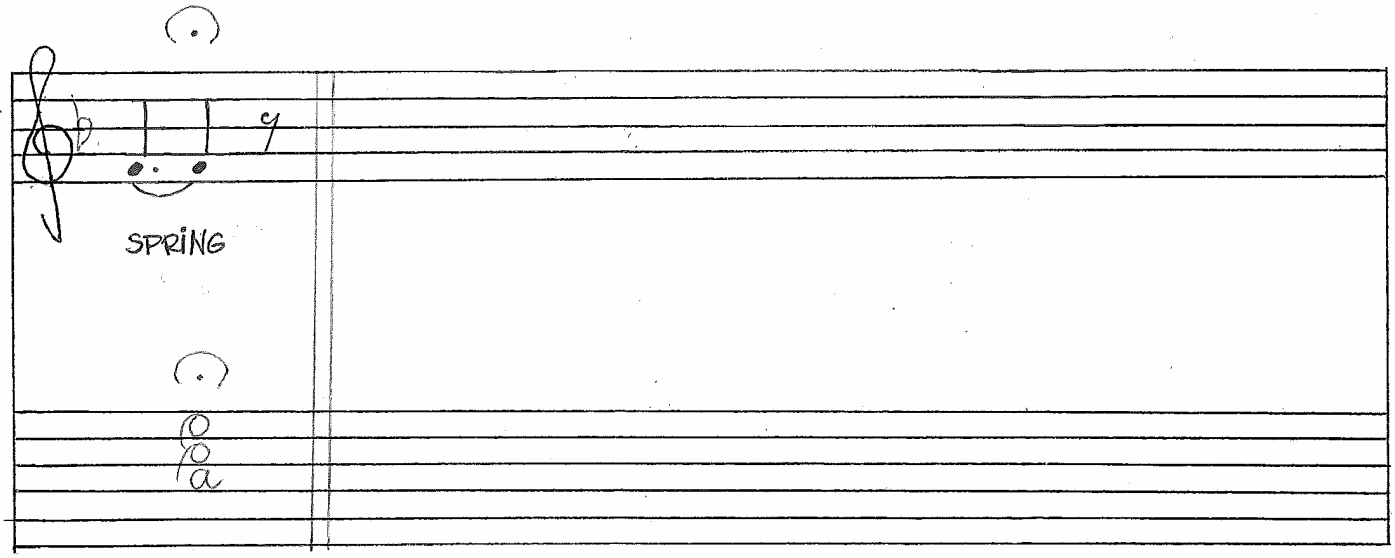




IT WAS A LOVER AND HIS LASS (concl.)

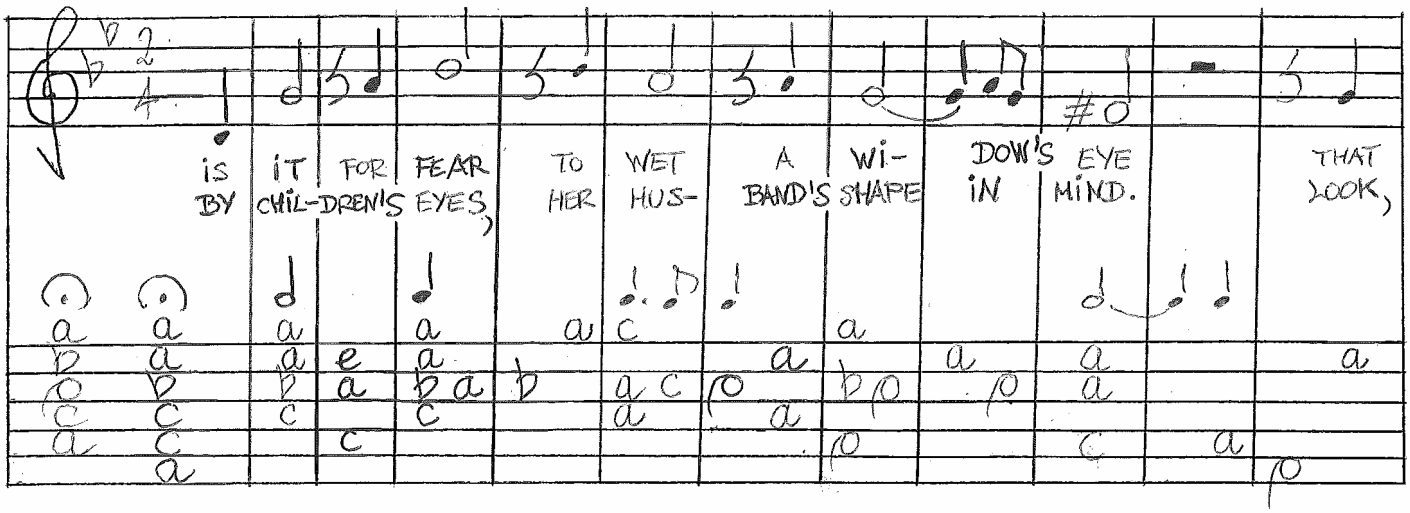


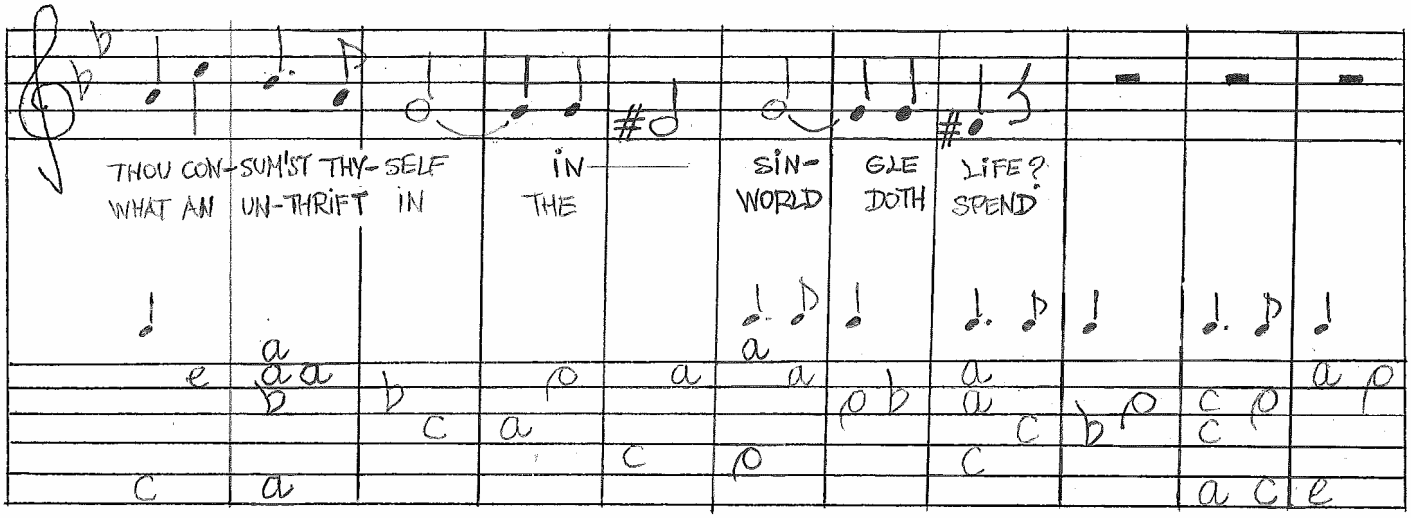


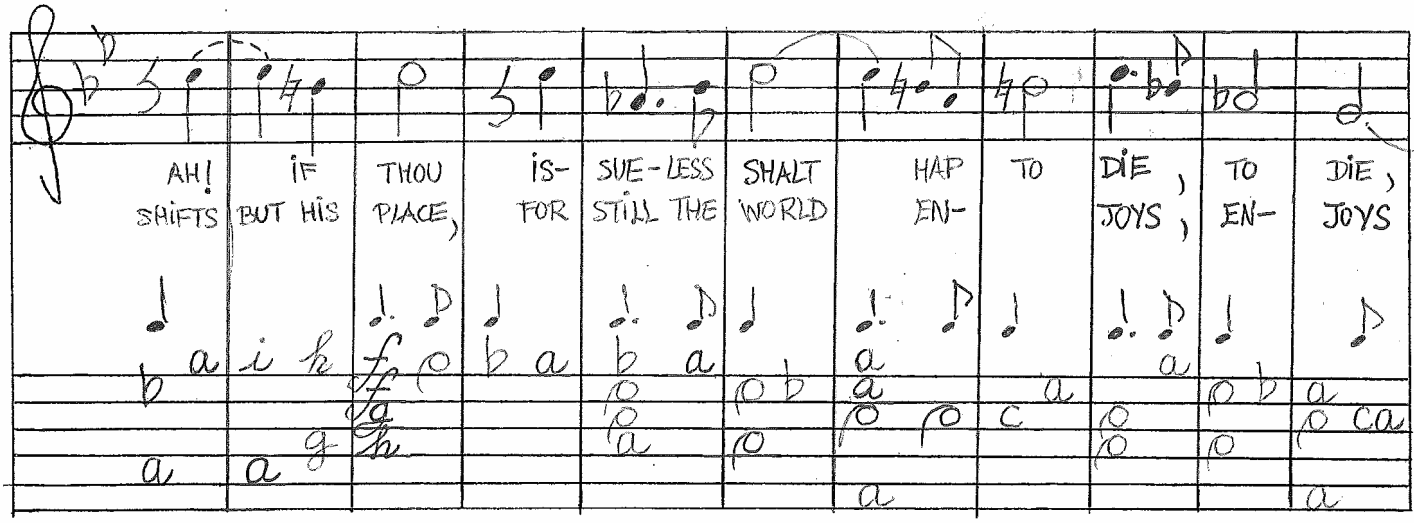


18. IS IT FOR FEAR

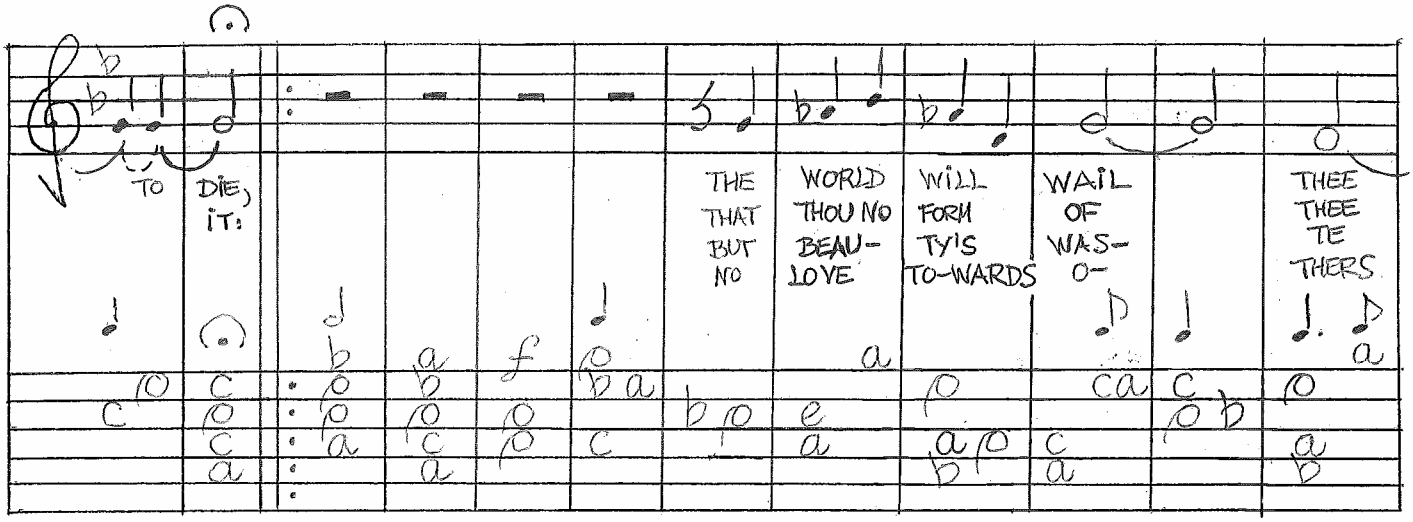
Text by W. SHAKESPEARE
(SONNETS, IX)

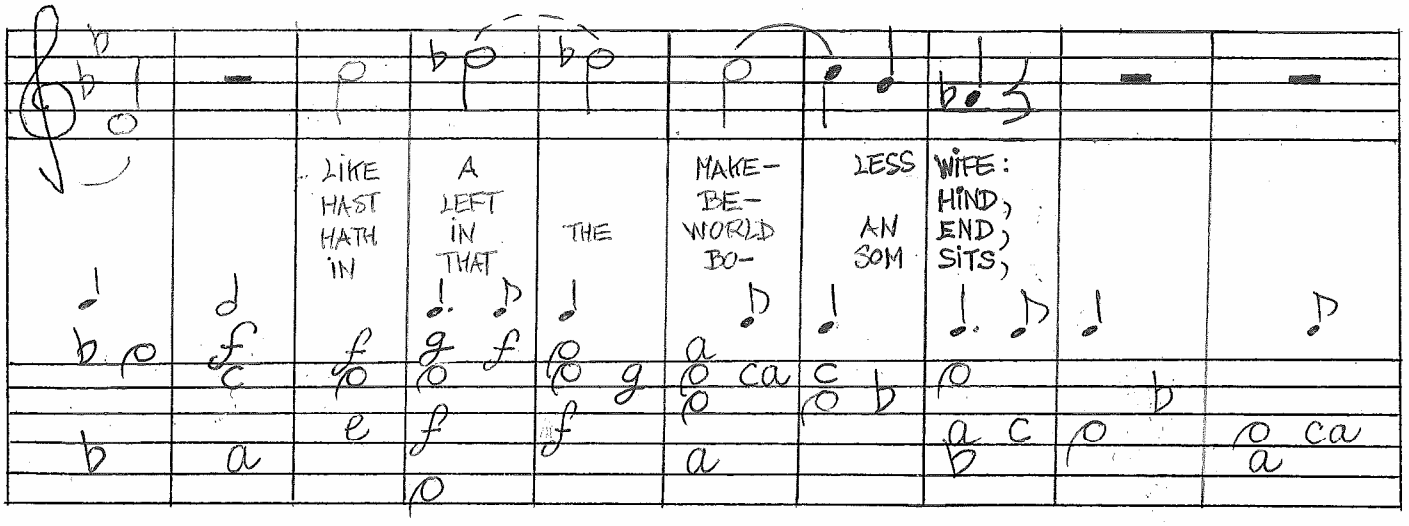


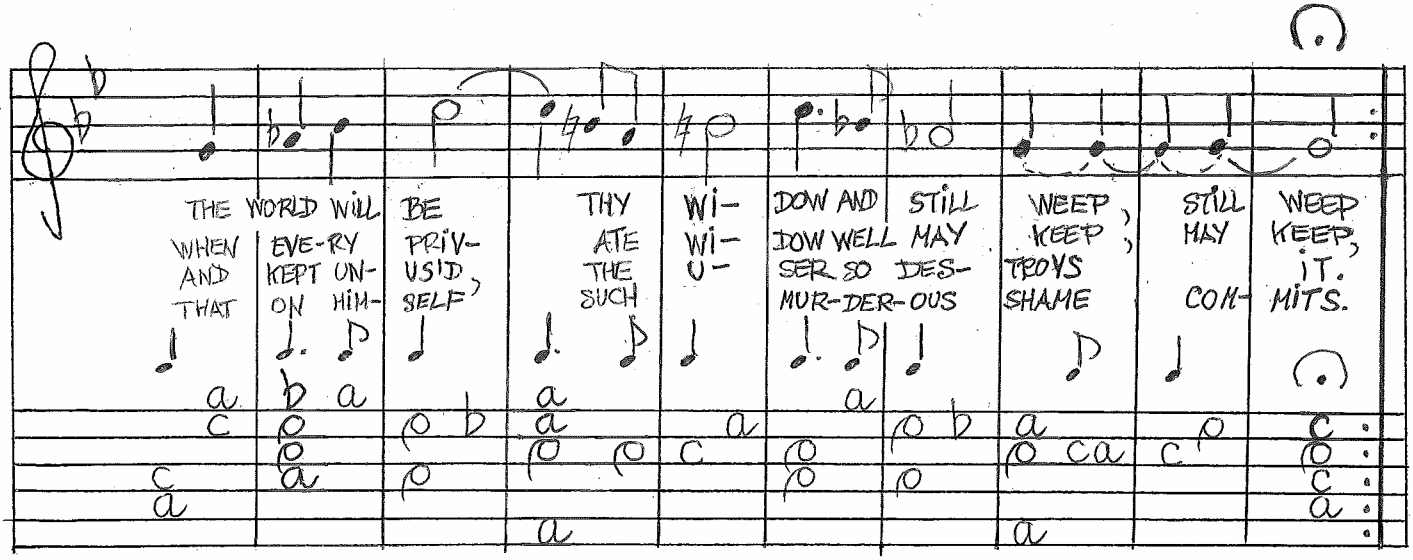




IS IT FOR FEAR (concl.)

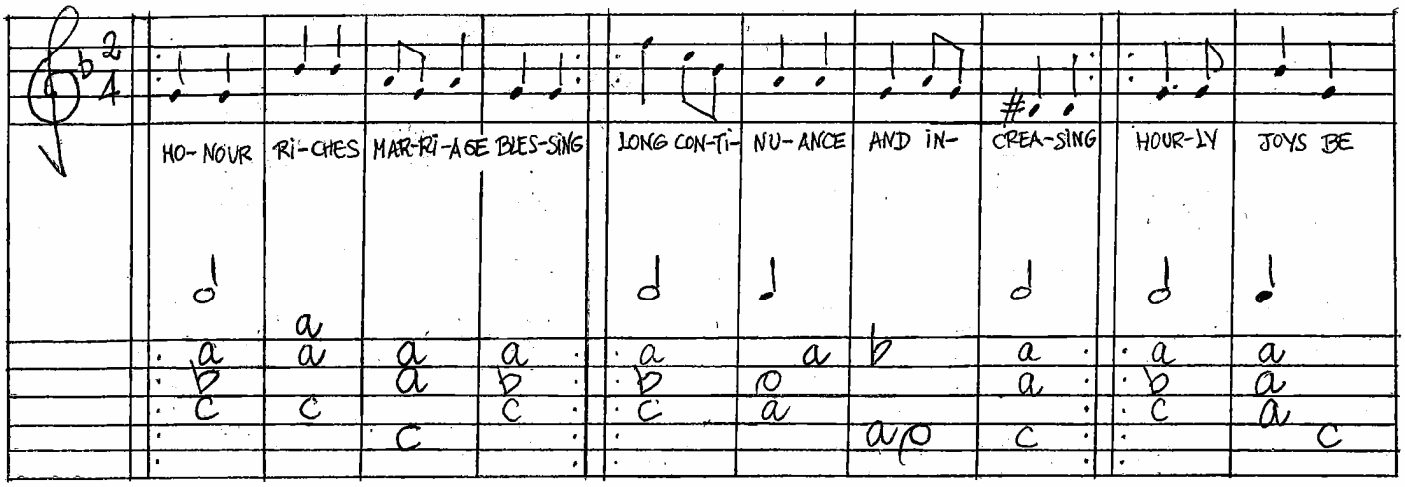


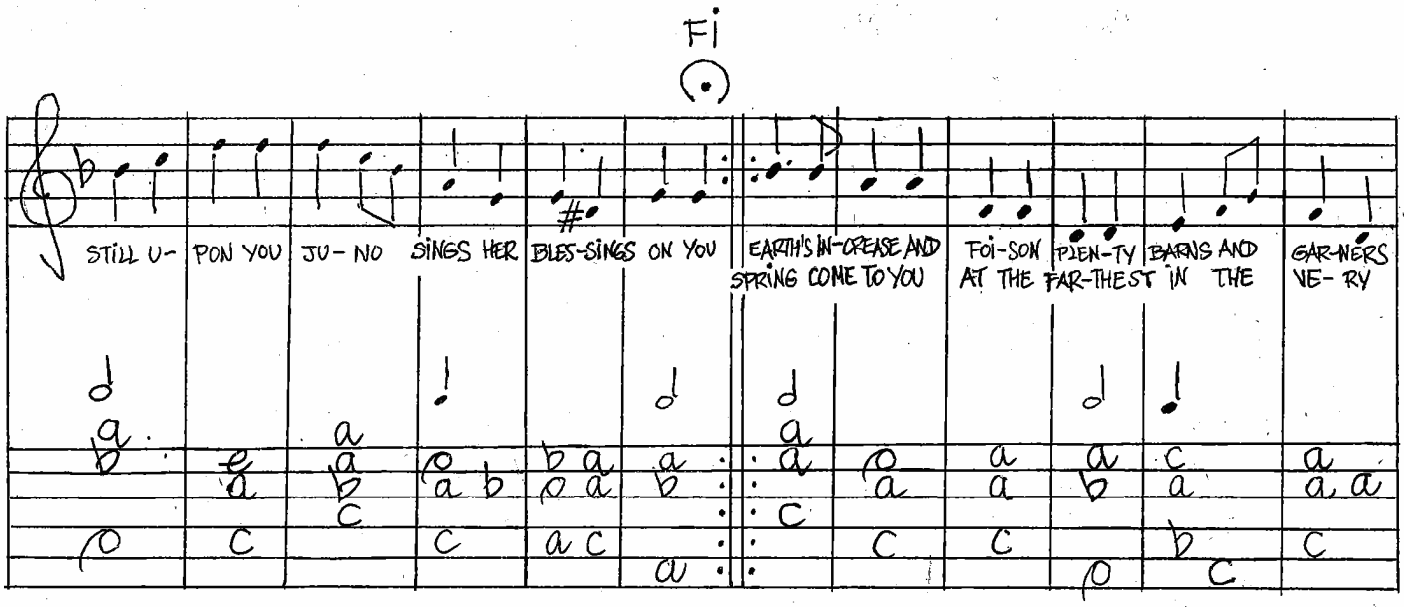


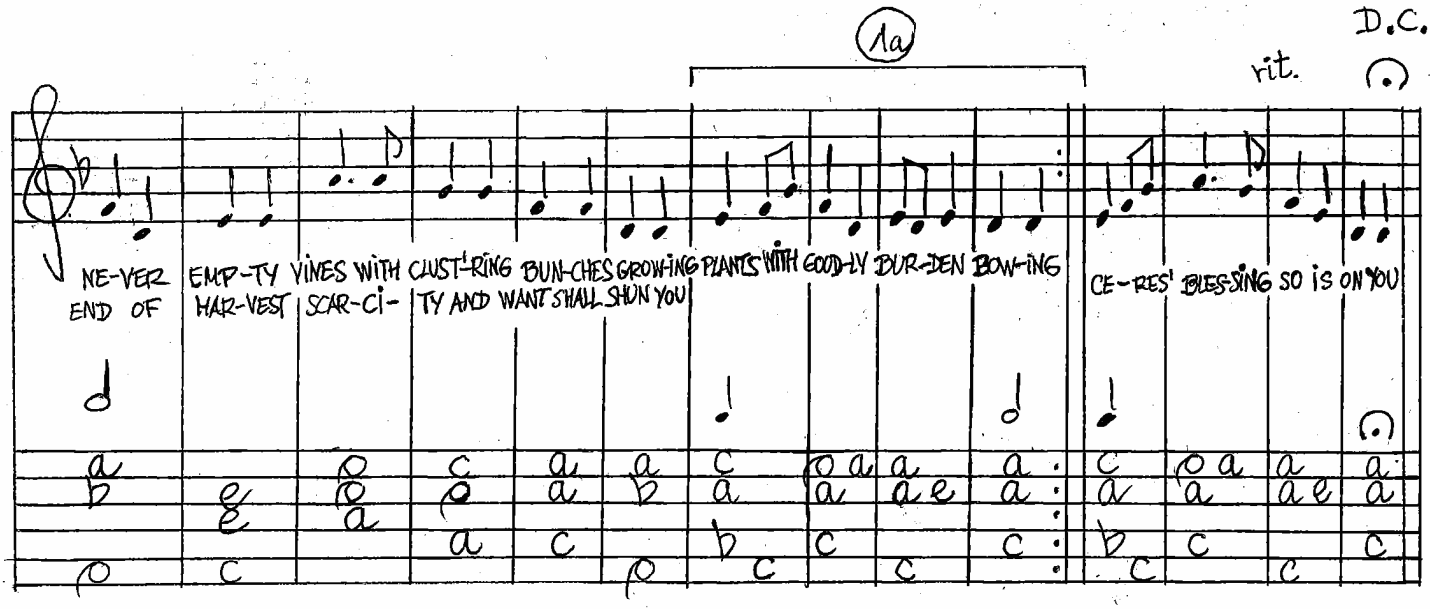


19. HONOUR, RICHES

Text by W. SHAKESPEARE (THE TEMPEST)

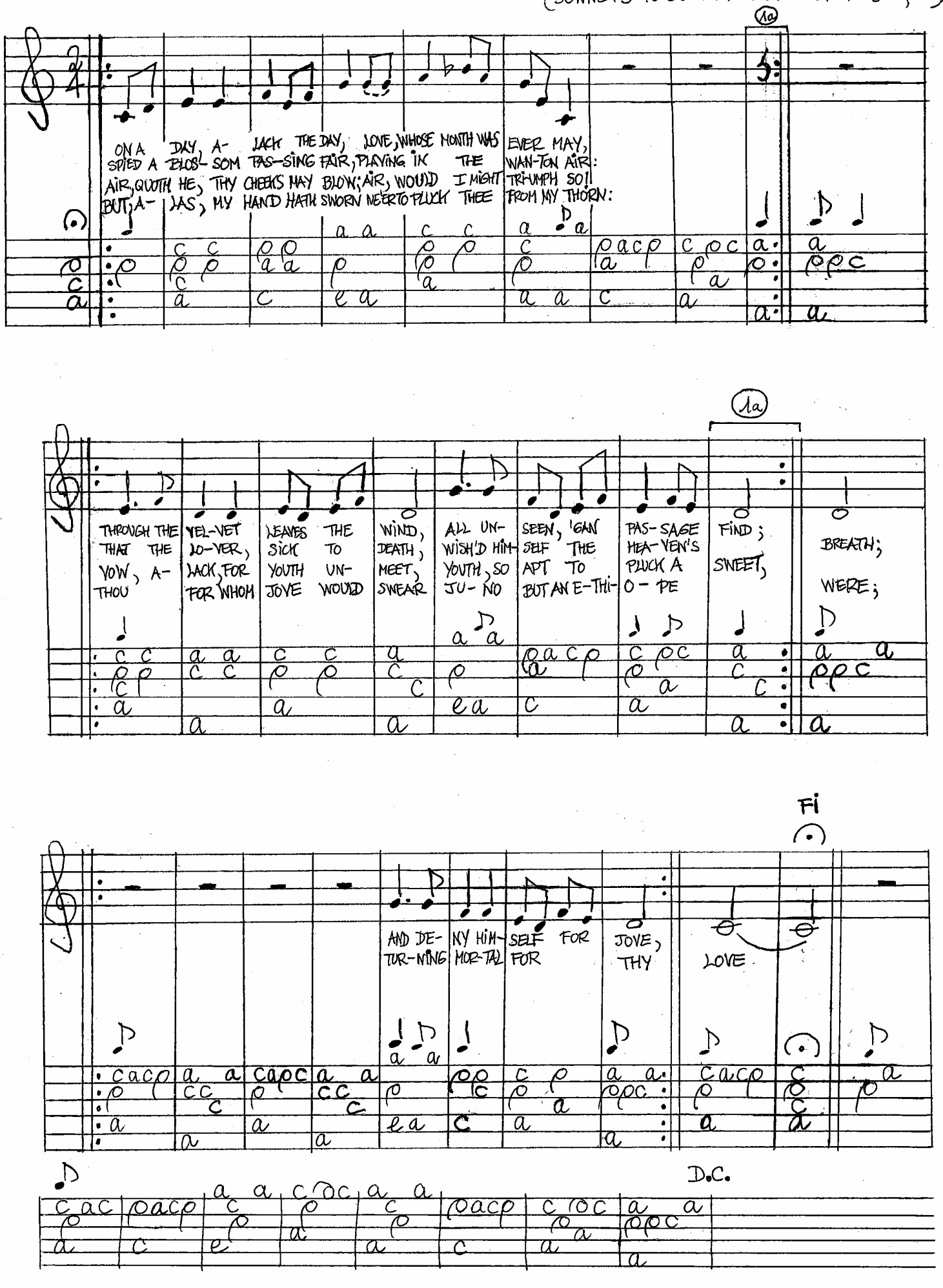






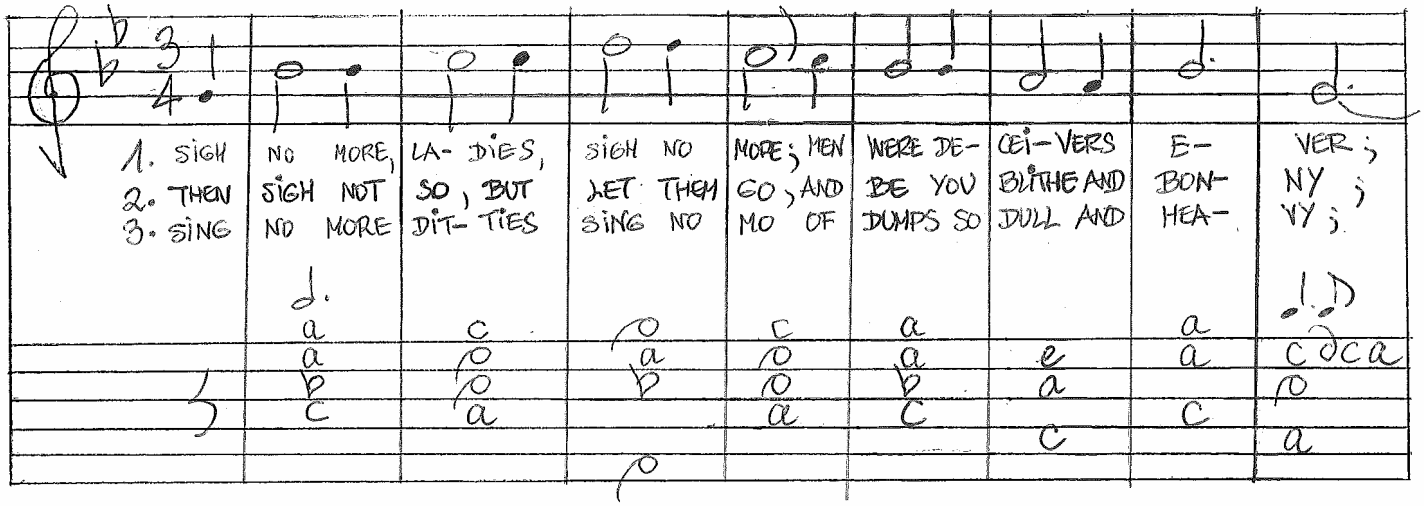
20. ON A DAY

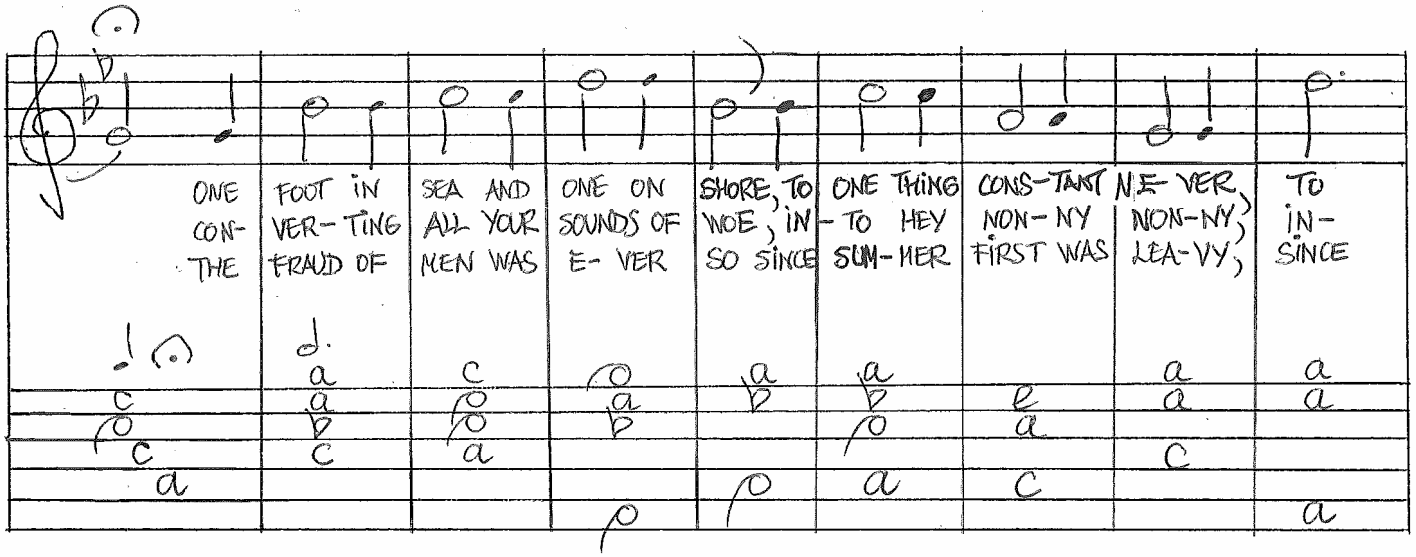
Text by WILLIAM SHAKESPEARE
(SONNETS TO SUNDRY NOTES OF MUSIC, II)

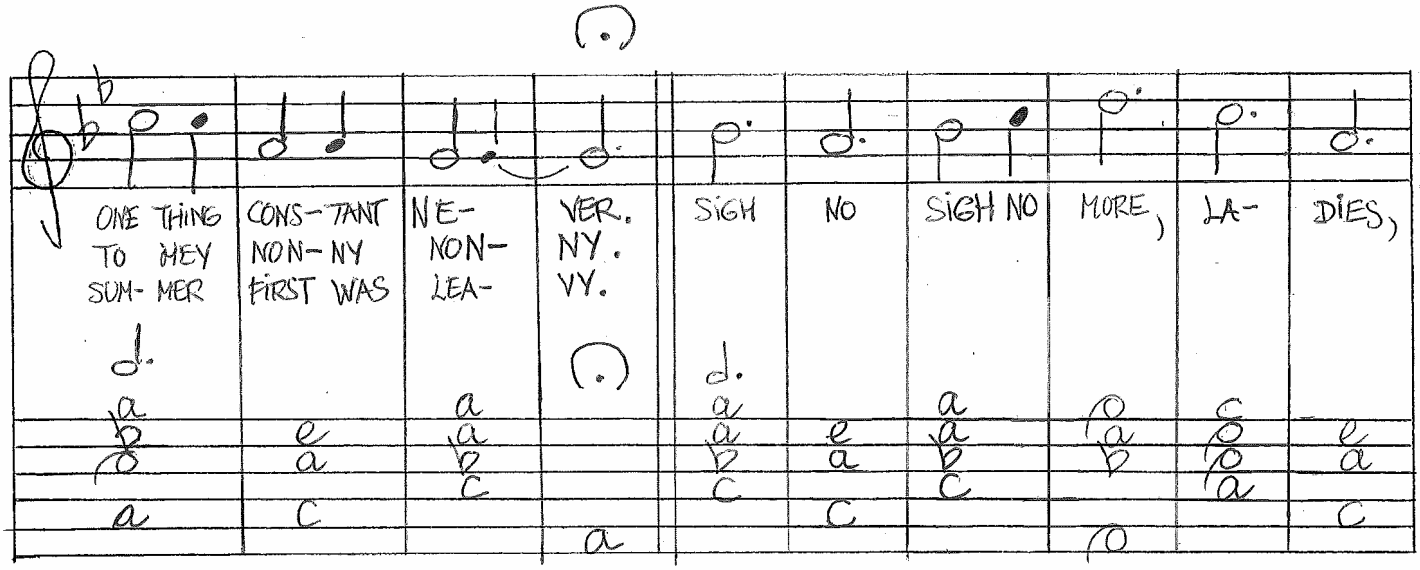


21. SIGH NO MORE, LADIES

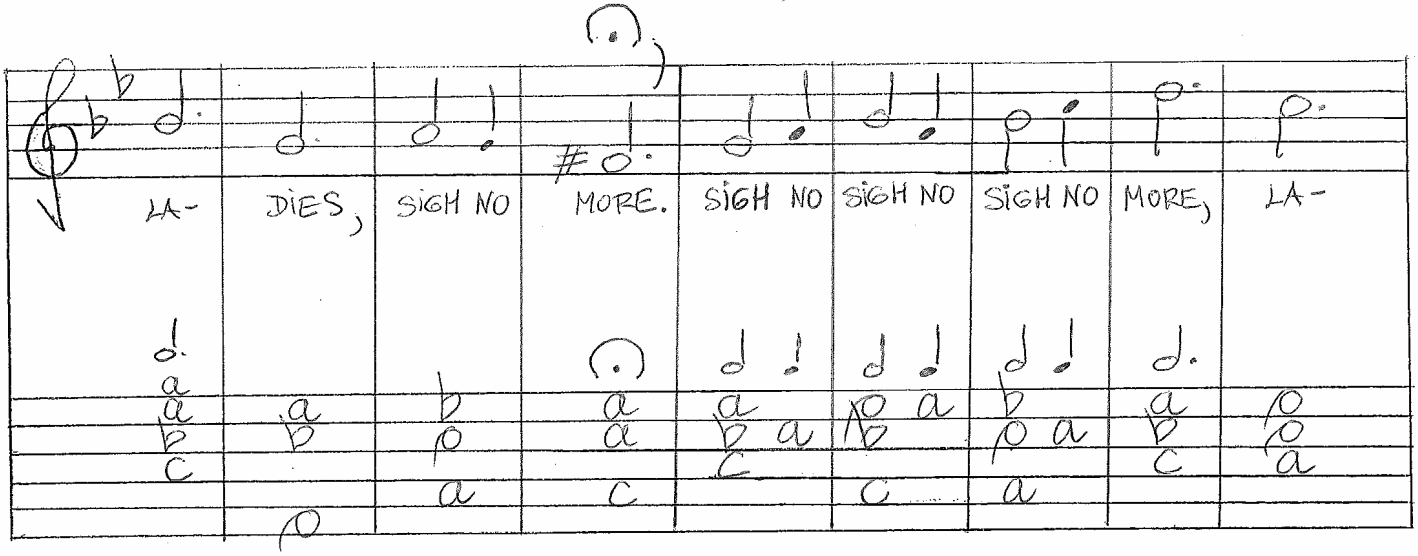
Text by WILLIAM SHAKESPEARE
(MUCH ADO ABOUT NOTHING)

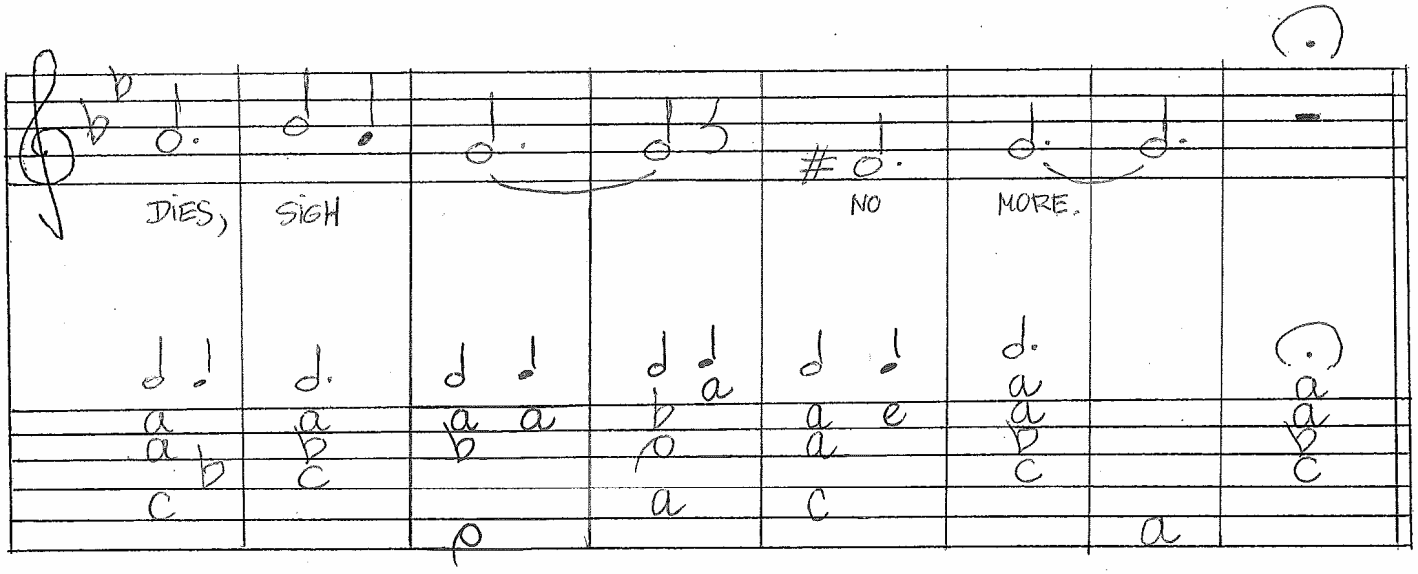






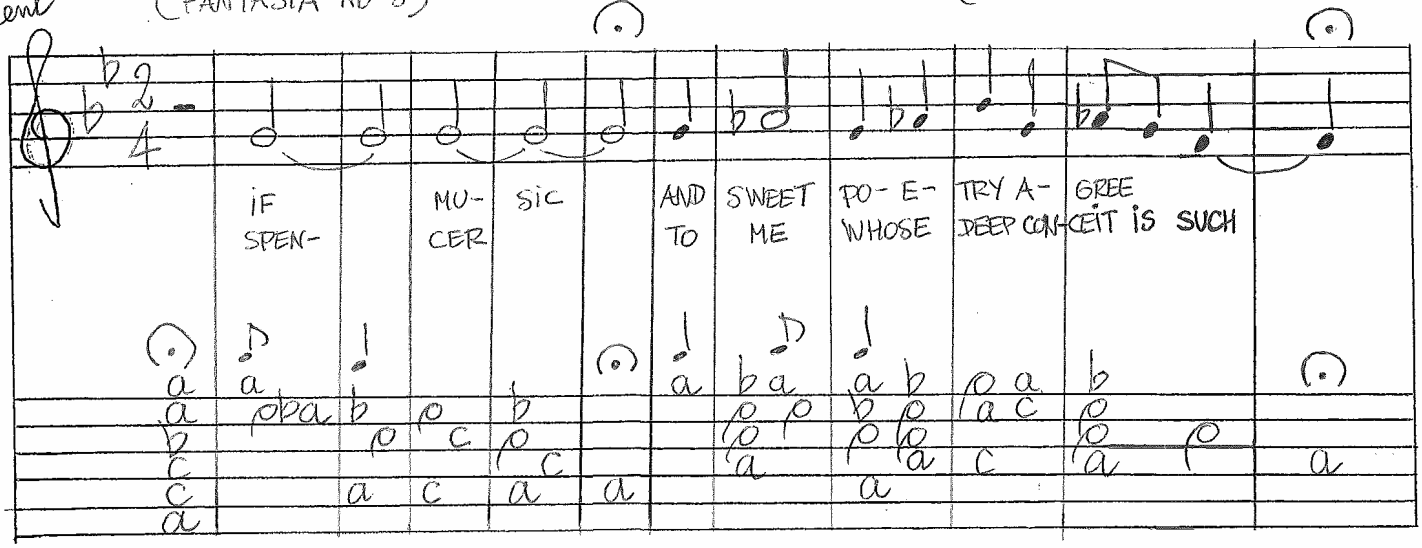
SIGH NO MORE, LADIES (concl.)



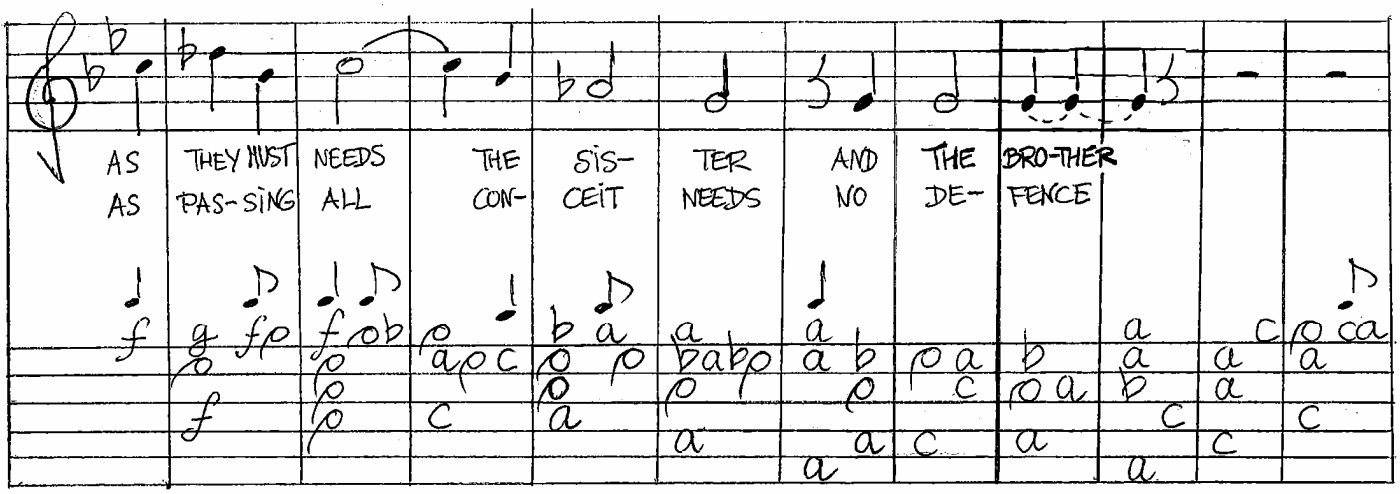


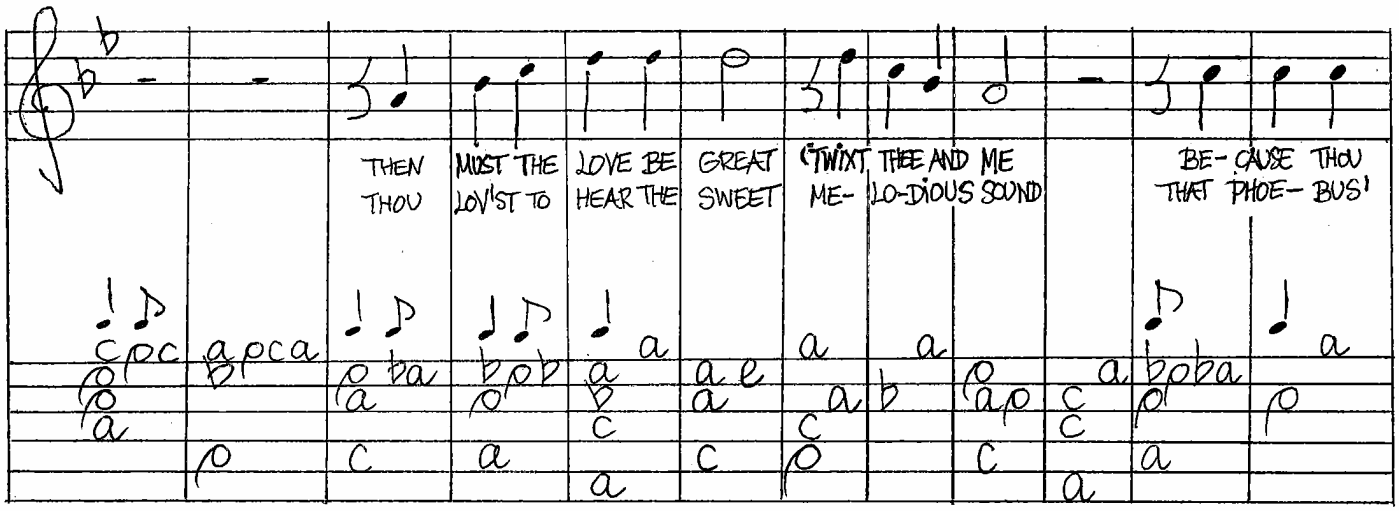
22. IF MUSIC AND SWEET POETRY AGREE Text by W. SHAKESPEARE
(THE PASSIONATE PILGRIM, VIII)

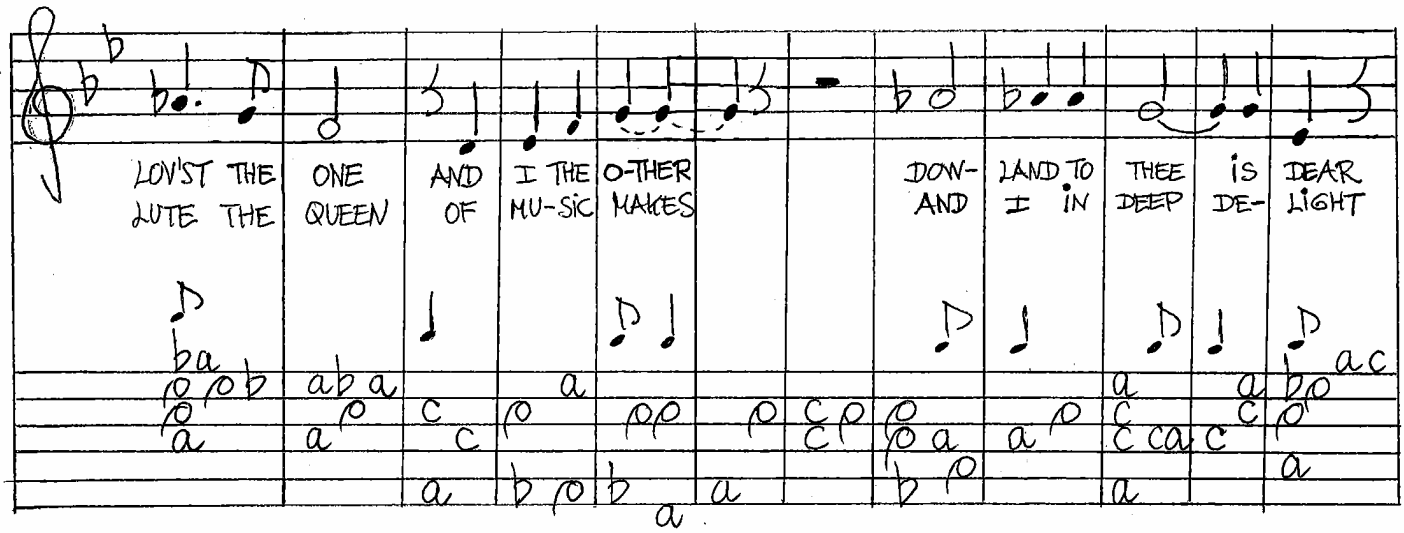
Lent (FANTASIA No 8)



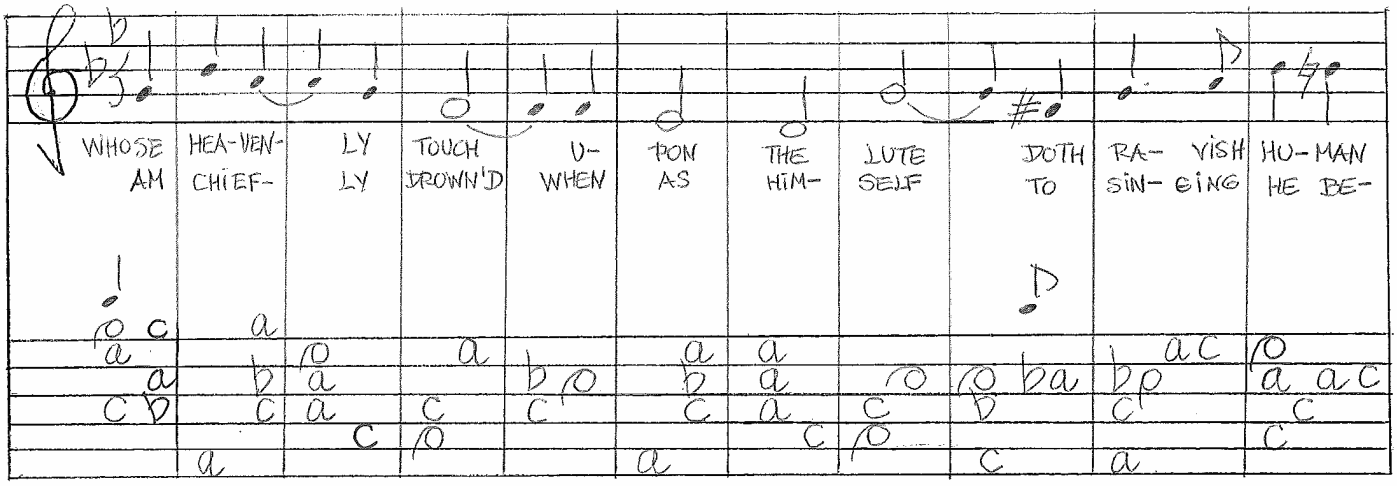
IF MUSIC AND SWEET POETRY AGREE (cont.)

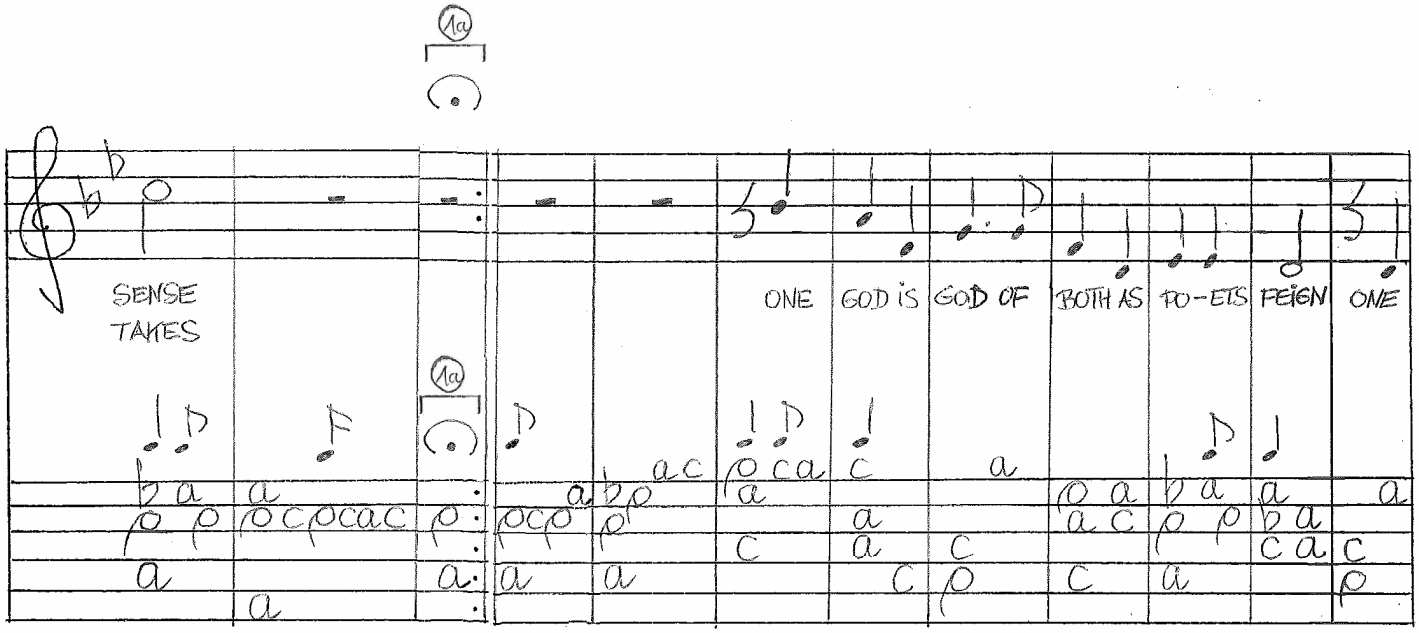


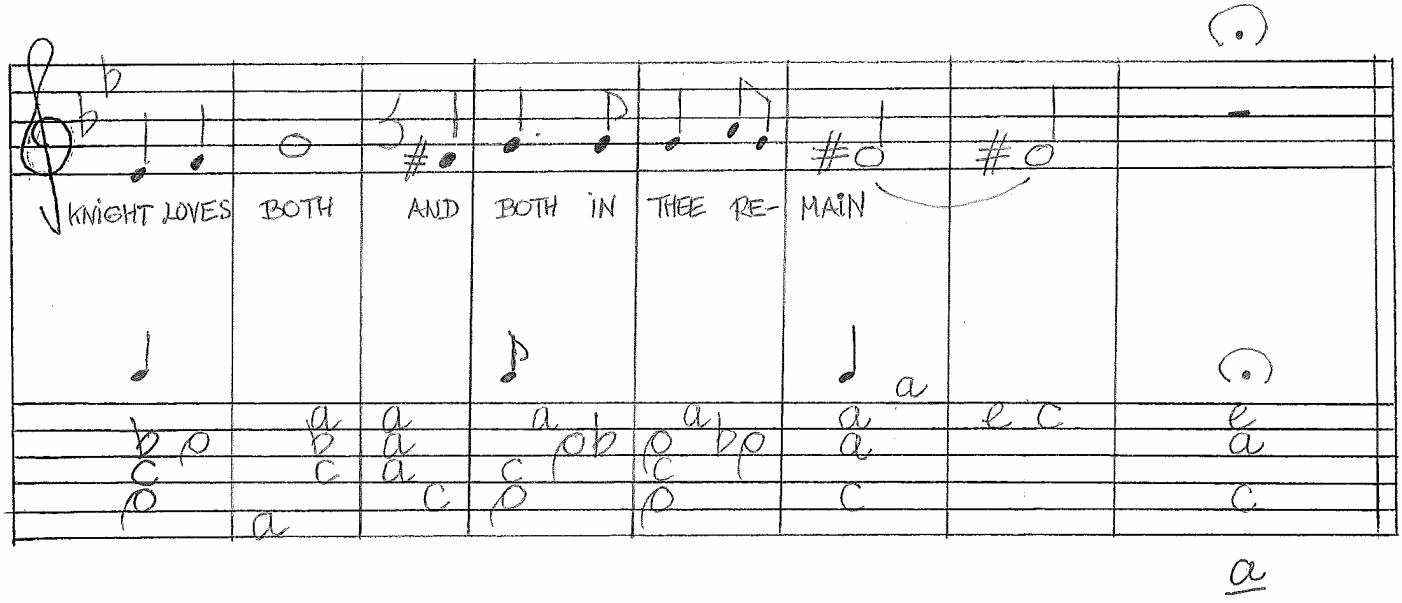




IF MUSIC AND SWEET POETRY AGREE (cont'd.)







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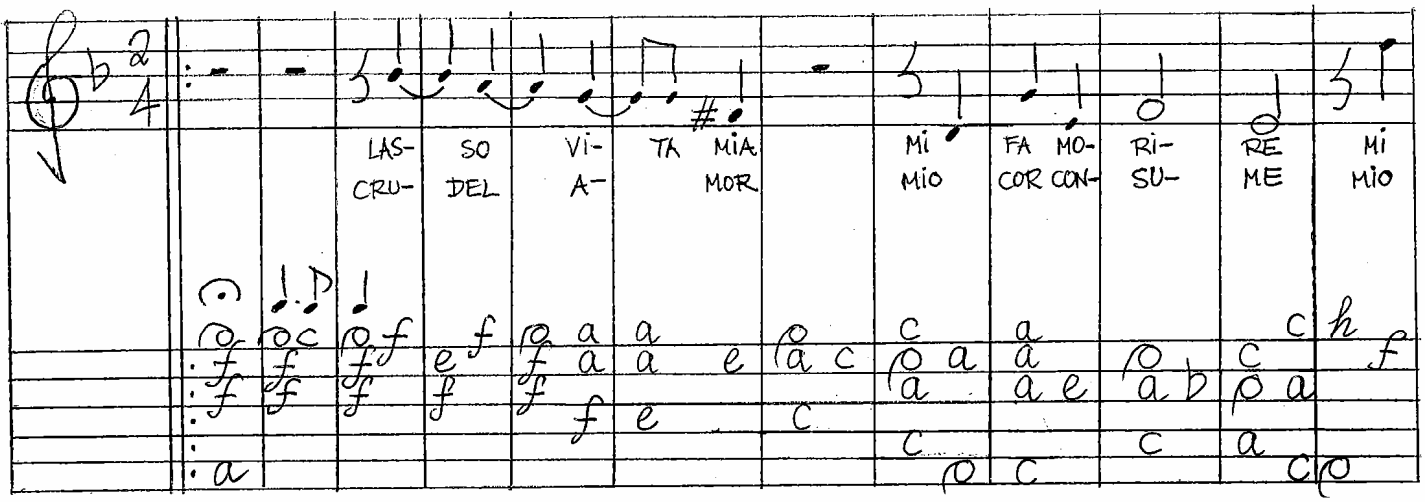
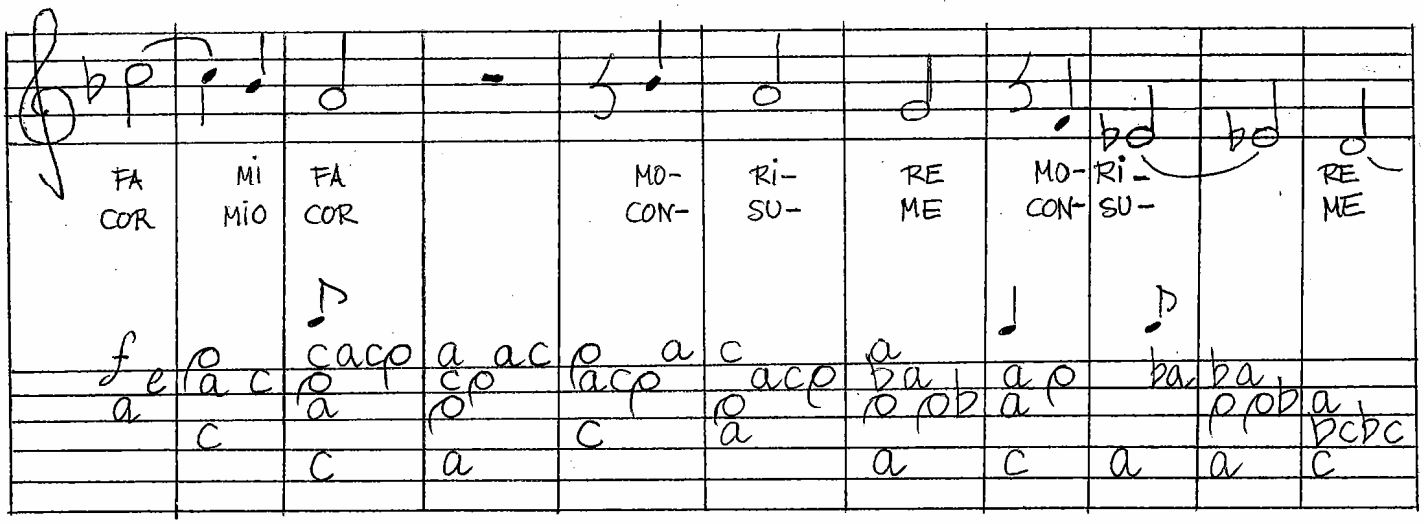
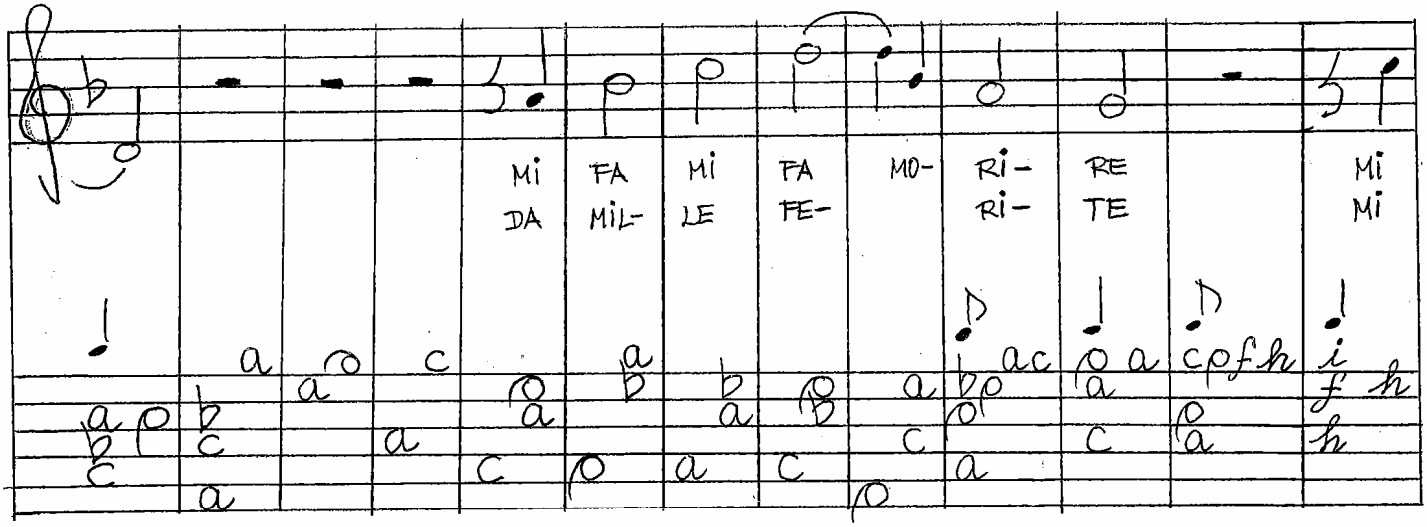
23. LASSO, VITA MIA (to Master Dowland)

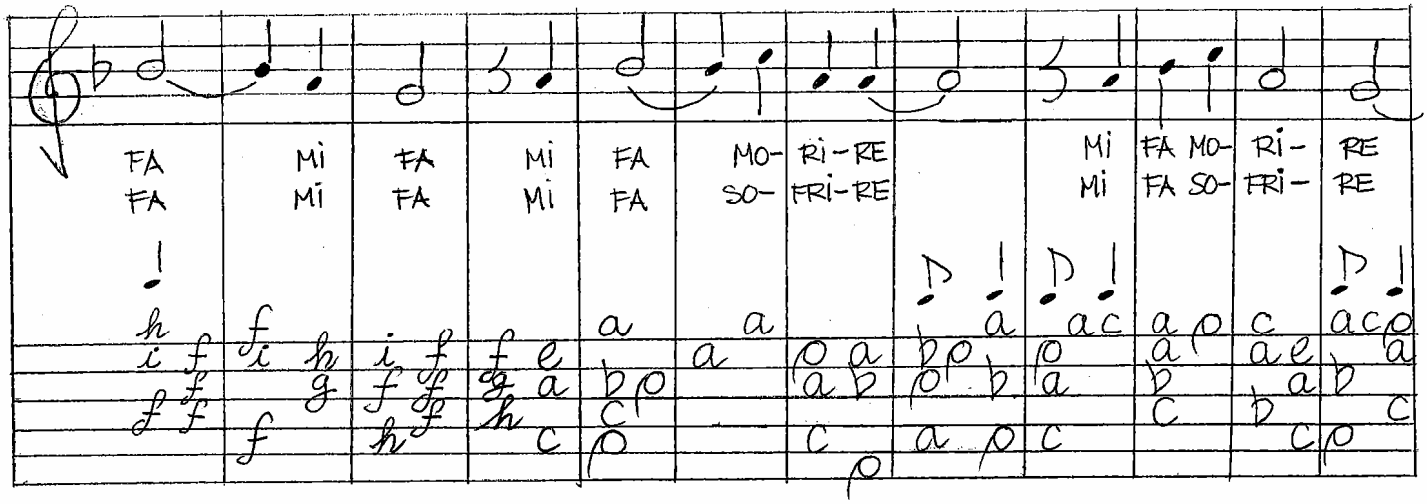
Lent (FANTASIA No 9)

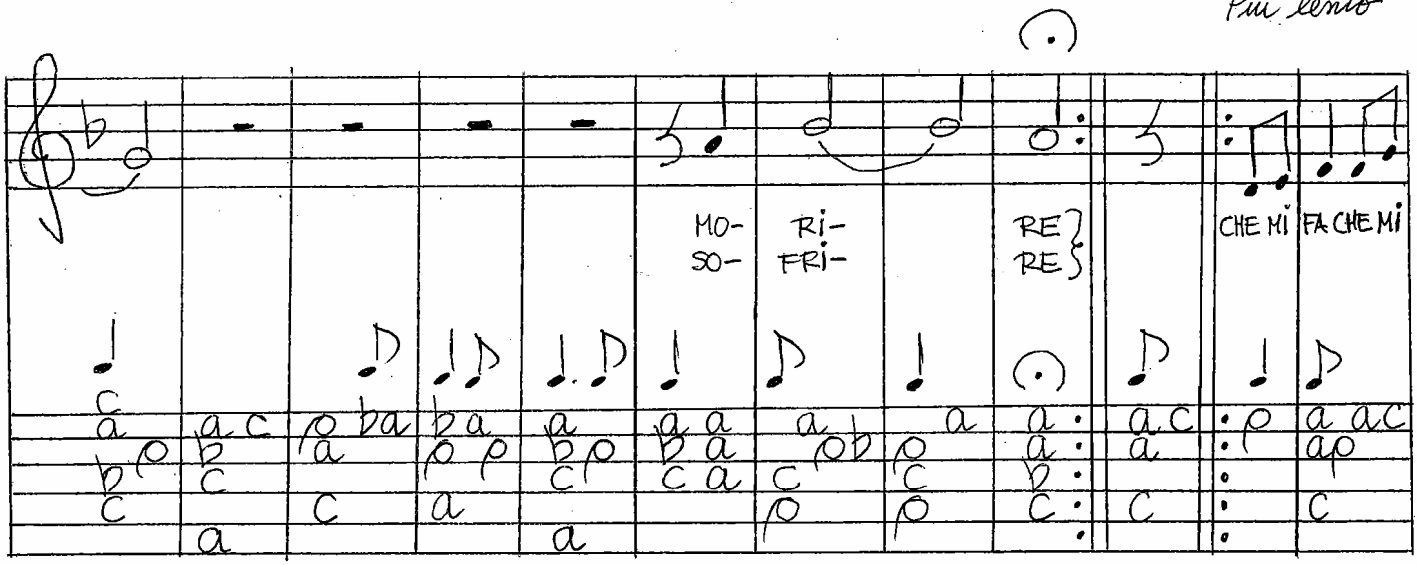


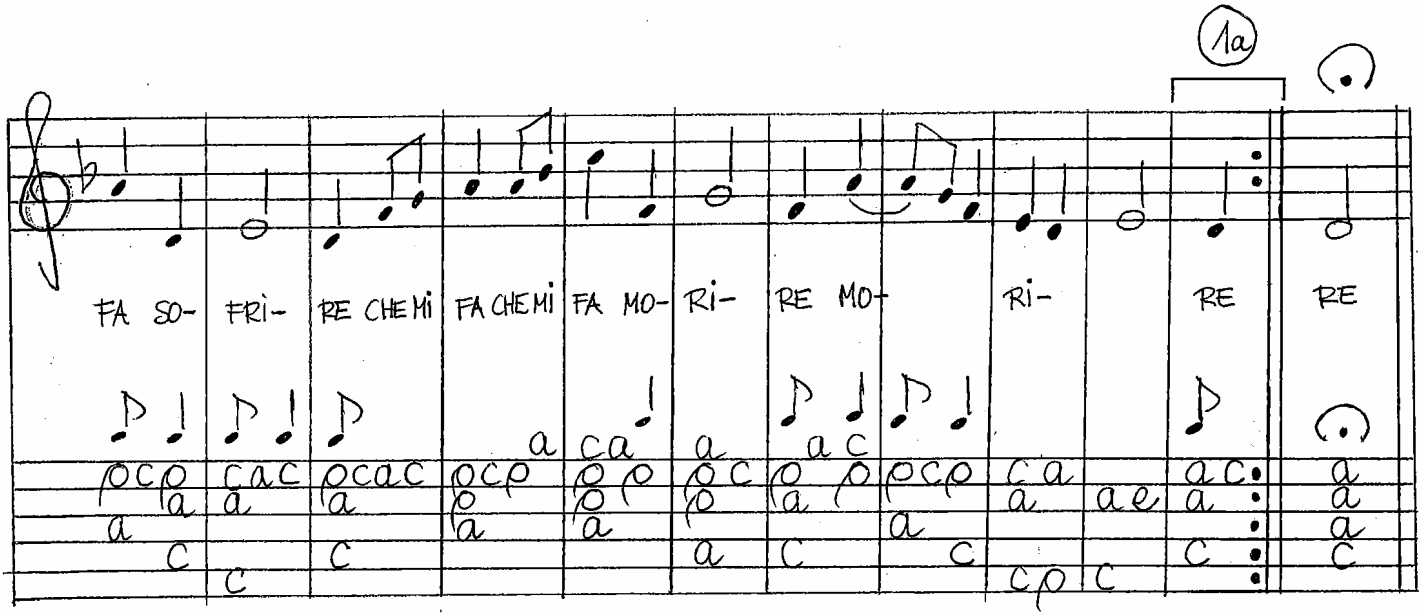


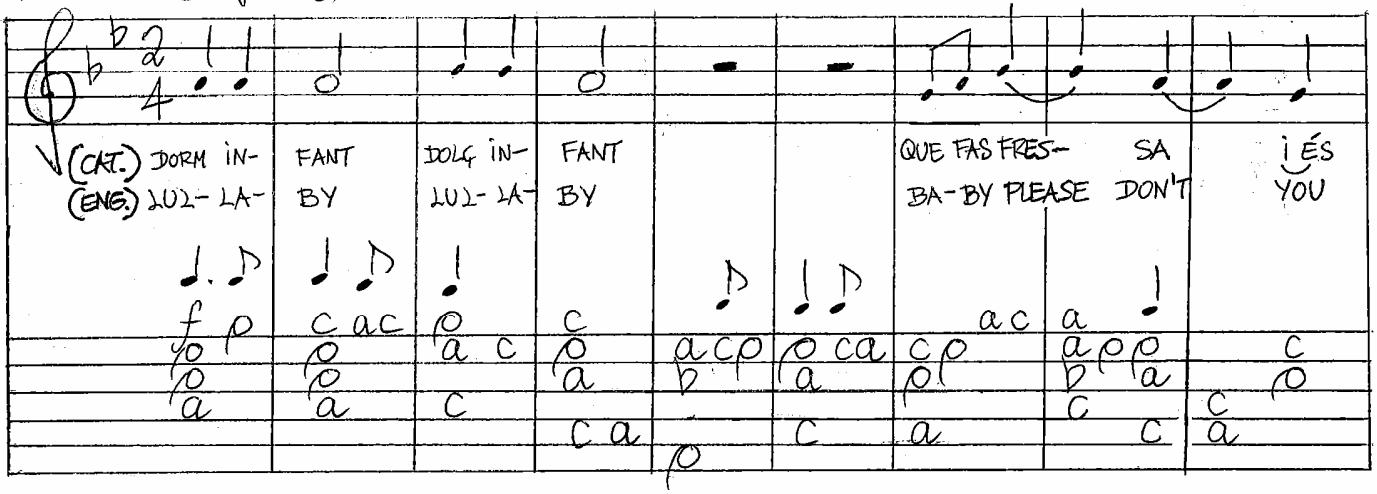
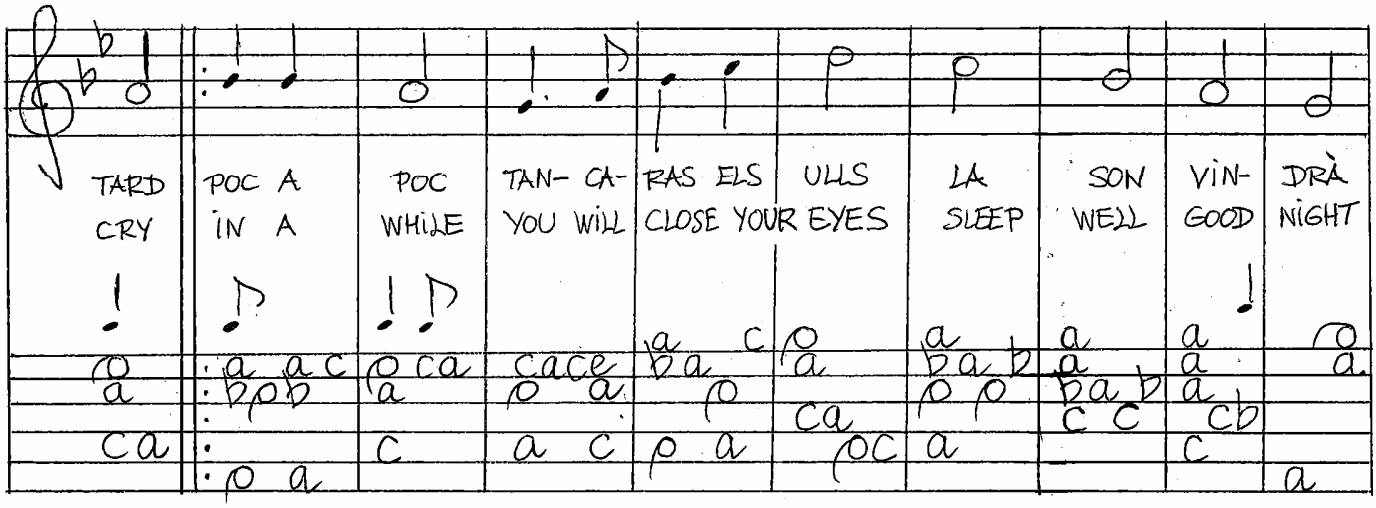
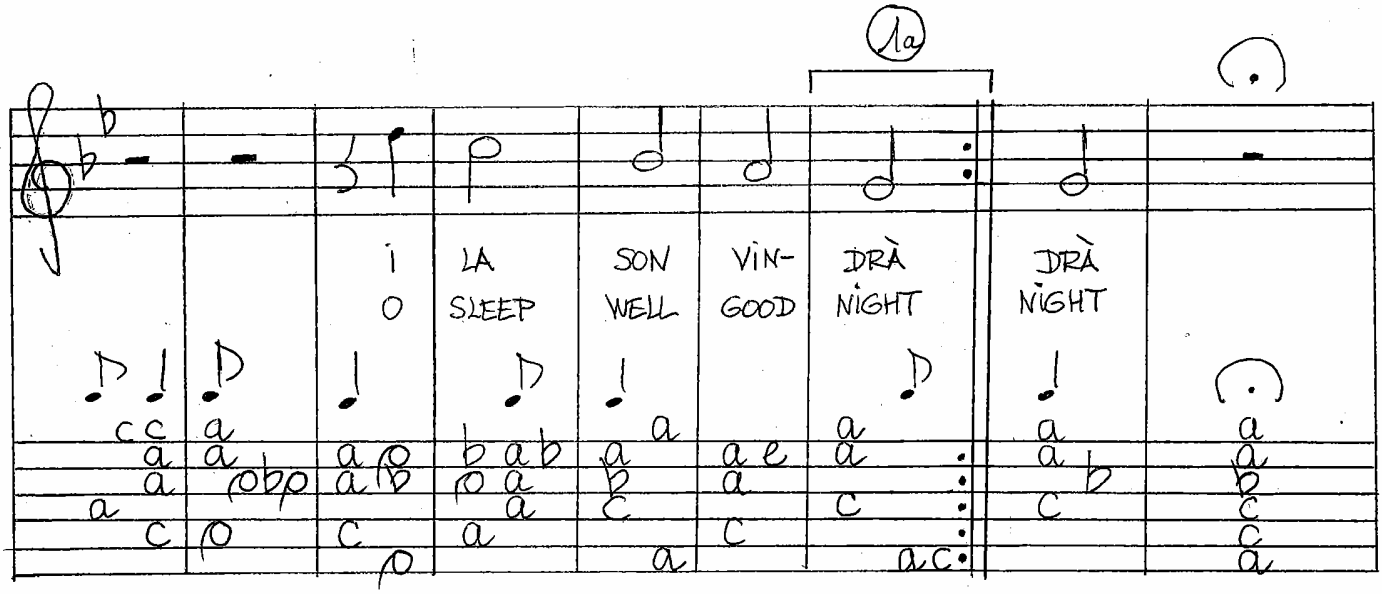


LASSO, VITA MIA (cond.)







24. LA SON - CANÇÓ DE BRESSOL (LULLABY)

Molt Lent (Very slow)