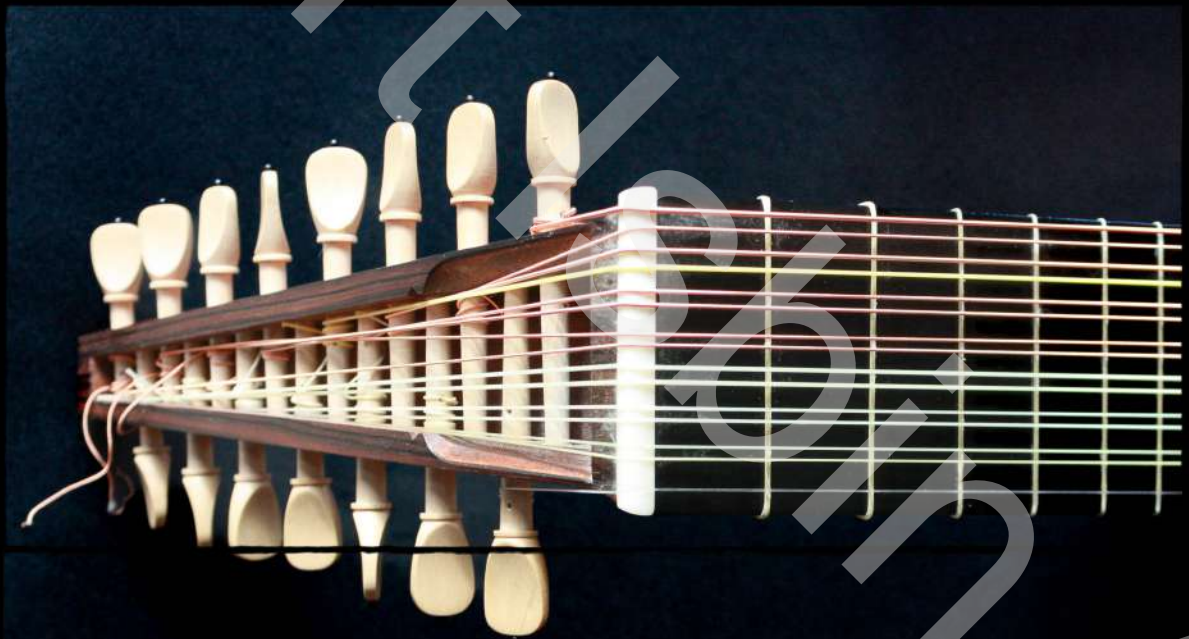


10 Blues For Renaissance Lute

Gilbert Isbin



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Forword

The blues is one of the most emotionally intense genres of music. Like in other musical genres it reflects sadness, love, celebration but also joy. I always felt a connection between lute music and blues, although completely different in structure and form.

The traditional blues is a twelve bar progression which utilizes chords built on the first, fourth and fifth degrees of a scale. For example in the key of G the three basic chords would be G, C and D. However, to add more color and interest, I used quite often 'extended chords' by adding additional tones like 7ths, 9ths, 11ths, 13ths, ..., 'altered chords', by adding b5ths, #5ths, b9ths, #9ths or I replaced some chords by other ones (chord substitution).

If you would like to know more about the art of composing please visit <https://gilbertisbin.com/compositions/guitar/> (The composing Guitarist, An Easy Approach)

All these blues are composed on the lute and are very melodic and accessible.

I hope these compositions will stimulate your interest in new lute music and that they will find their way to the repertoire of today's performers.

Gilbert Isbin

More lute compositions on

<https://gilbertisbin.com/compositions/lute/>

Contents

Satiesque Blues	6
Passing By Blues.....	8
Peace Piece Blues	11
Brightly Dark Blues	12
Unspoken Blues	14
Soothingly Blue	16
Good Mood Blues	18
Dearly Missed Blues	20
Redemption Blues.....	22
Distance Call Blues	24

Listen to the compositions at
<https://gilbertisbin.com/compositions/lute/>

SATIESQUE BLUES

♩ = 60

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♩ = 60

4/4

5

8

To Coda

11

14

♩ = 80

18

22

26

$\text{♩} = 60$

1.

h12

D.S. al Coda

2.

h12

h7

30

Coda

32

molto rit.

PASSING BY BLUES

♩ = 66

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1

1

6

6

10

10

14

14

To Coda

18

18

rit.

A tempo

22

f *d* *a* *a* *d* *d* *a* | *b* *d* *c* *b* *a* *d* *a* *b* | *d* *d* *b* *d* *a* *d* *a* *d* *b* *a* | *d* *a* *b* *d* *c* *b* *a* *b* *a* *b* *d*

a *d* | *a* *c* *d* | *a* *d* | *a* *c*

26

d *a* *b* *d* *e* *f* *b* *a* *d* | *b* *d* *a* *b* *a* *b* *d* *b* *a* | *f* *a* *d* *b* *a* *b* *a* *a* | *h* *g* *d* *a* *d* *b* *d* *a* *f* *d* *a*

a *a* | *a* *c* | *a* *c* *a* | *a* *c*

30

d *a* *d* *a* *d* *b* *a* *d* *c* *d* | *b* *d* *a* *b* *d* *a* *d* *a* *d* | *f* *d* *a* *f* *h* *d* *b*

b *c* *d* *c* *a* | *a* *c* *d* *d* *c* | *a* *c* *g* *c*

33

a *b* *a* *a* *b* *d* | *b* *a* *b* *d* *a* *a* *d* *b* | *a* *d* *a* *d* *a* *a* *d* *a*

c *c* *d* *a* *c* *a* *b* *d* | *b* *a* *b* *d* *a* *a* *d* *b* *c* | *a* *c* *d* *e*

36

b *a* *d* *b* *d* *b* *b* *d* *a* *b* | *a* *d* *d* *a* *d* *f* *a* *d* *d* *a* | *b* *d* *b* *b* *a* *d* *d* *e* *d* *b* *a*

a *d* *a* *c* *a* | *a* *c* *d* *c* | *a* *d* *a*

PEACE PIECE BLUES

♩ = 52

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1

Musical notation for measures 1-3. The piece is in 4/4 time. Each measure contains a half note chord. Measure 1: D4 (top), D4 (middle), C4 (bottom), A3 (bass). Measure 2: A4 (top), A4 (middle), D4 (bottom), D3 (bass). Measure 3: B4 (top), A4 (middle), C4 (bottom), A3 (bass).

4

Musical notation for measures 4-6. Measure 4: D4 (top), B4 (middle), A4 (bottom), A3 (bass). Measure 5: D4 (top), B4 (middle), C4 (bottom), A3 (bass). Measure 6: A4 (top), A4 (middle), D4 (bottom), D3 (bass).

7

Musical notation for measures 7-9. Measure 7: D4 (top), C4 (middle), C4 (bottom), A3 (bass). Measure 8: D4 (top), C4 (middle), B4 (bottom), D3 (bass). Measure 9: D4 (top), D4 (middle), C4 (bottom), B3 (bass).

11

Musical notation for measures 10-14. Measure 10: C4 (top), A4 (middle), B4 (bottom), A3 (bass). Measure 11: A4 (top), A4 (middle), D4 (bottom), E3 (bass). Measure 12: D4 (top), F4 (middle), D4 (bottom), C3 (bass). Measure 13: D4 (top), C4 (middle), C4 (bottom), D3 (bass). Measure 14: D4 (top), D4 (middle), C4 (bottom), A3 (bass).

15

Musical notation for measures 15-16. Measure 15: A4 (top), E4 (middle), D4 (bottom), E3 (bass). Measure 16: D4 (top), B4 (middle), A4 (bottom), A3 (bass).

BRIGHTLY DARK BLUES

♩ = 92

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1

4/4

5

8

12

To Coda

15

1. 2.

3/4

♩ = 92

18

$\frac{3}{4}$ $\frac{4}{4}$

23

$\frac{3}{4}$ $\frac{4}{4}$

D.C. al Coda

28

$\frac{3}{4}$ $\frac{4}{4}$

rit.

Coda

$\frac{3}{4}$ $\frac{4}{4}$

UNSpoken BLUES

Gilbert Isbin ©

1 $\text{♩} = 80$

6

11

To Coda

16

20

26

30

33

A tempo

37

D.S. al Coda

42

Coda

SOOTHINGLY BLUE

Gilbert Isbin ©

♩ = 60

1

$\frac{4}{4}$
mf *mf* *mf* *mf*

A tempo

5

$\frac{4}{4}$ *mf* *mf* *mf* *mf*
 rit.

9

mf *mf* *mf* *mf* *mf*

rit.

A tempo

14

mf *mf* *mf* *mf* *mf*
 rit.

19

mf *mf* *mf* *mf* *mf*

23

28

32

36

40

GOOD MOOD BLUES

♩ = 90

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1

Musical notation for measures 1-3. The top staff shows a melody with triplets and accents. The bottom staff shows a bass line with notes 'a' and 'e'. The time signature is 4/4.

4

Musical notation for measures 4-6. The top staff shows a melody with triplets and accents. The bottom staff shows a bass line with notes 'a', 'e', and 'c'. The time signature is 4/4.

7

Musical notation for measures 7-10. The top staff shows a melody with triplets and accents. The bottom staff shows a bass line with notes 'a', 'a', 'a', and 'c'. The time signature is 4/4.

To Coda

11

Musical notation for measures 11-13. The top staff shows a melody with triplets and accents. The bottom staff shows a bass line with notes 'a' and 'd'. The time signature is 4/4.

♩ = 70

14

Musical notation for measures 14-16. The top staff shows a melody with triplets and accents. The bottom staff shows a bass line with notes 'a', 'd', and 'a'. The time signature is 3/4.

17

d c d b a b d b d b a a f i h d b a f d g a d b d b d b d b

a d a

20

c d b a d b a b a d d a b d b a b b d a d b a b a d b d c

a a a c a a

23

a b a d a b a d f f d b a b b a b l i f d c d d b a a a a a a a a

a a d d a d a e a

D.C. al Coda

28

a c d a a c a d c e a d a d a d c a

a a a a

Coda

32

k a e f d a a

a

Harm.- |
n
n
n

DEARLY MISSED BLUES

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1

4/4

5

1. 2.

8

f

11

f

To Coda

14

f

17

21

25

D.C. al Coda

Coda

29

rit.

33

REDEMPTION BLUES

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♩ = 100

1

A tempo

3

rit.

6

9

To Coda

12

15

a $a a d a$ $e e h h$ $a a d d$
 $c a c e a c$ $a a d c a$ $a e c a e$

18

$a a d a$ $a a d a$ $c c a a$
 $a e c a e a$ $a e c a b a$ $a e d c a d$

21

$c c f f$ $e e h e a d a e a d$ $e e l h a d e h e a$
 $a a e c b e$ a a

24

$c e a f$ $c a c d$ $a d a c d b d a d c a$
 $c c e c$ $a c d a b c a b b c$ $a c d b d a d c a$

D.C. al Coda

Coda

27

$d c a d a$ $c e h$
 $c c$ c

$g f d a d a e$
 $a c b d a$ a

DISTANCE CALL BLUES

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1 $\text{♩} = 69$

a b a b | d d d b a a | a b a b | d d d b a | a b a b

a | a | a | a

6

f b a d | a d f b a a | f b a d | a a b a i i | a b a b

a | a | a | a c | a

11

d d d b a a | a b a b | c c | d b a a b b | a d d d a

a | a | a | a c | a c

16

b b a d f f d | a i l l i i | d d b a a b b f | a d d d f g g

a | a | a | a

20

k a l k f a | l i a a l i | a d c c a a c f | d f d d d d h

a | a g g | a | a g g

24

g h

d b a-a d d d

c c d d c c d c

28

a a a a c d c-c c c d d c c d a a a a d c f-f h h d d c c a a

c c

c a

32

c c a f h d c-c h h d d c c a a c c c d c c c c

a c a c e

35

c c d d c c d c a a a a c d d c-c a c d d c c d c

c e c

38

a a a a c h h k k n n h k h f d a a a d c b h

c a

rit.

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