

**ISBIN**  
Gilbert

New Compositions  
For 11c  
**Baroque Lute**

# New Compositions For 11c Baroque Lute

Gilbert Isbin

Copyright © 2019 by Gilbert Isbin. All rights reserved.

Any unauthorized duplication of this book or its contents is a violation of copyright laws. No parts of this publication may be reproduced, stored in retrieval systems, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Gilbert Isbin.

Cover art by Didier Eeckhout

Visit Gilbert Isbin at [www.gilbertisbin.com](http://www.gilbertisbin.com)

email : [gilbert.isbin@gmail.com](mailto:gilbert.isbin@gmail.com)



# Foreword

This book is a collection of original pieces for 11 course Baroque Lute.

My main goal was to compose melodic accessible today's music for this wonderful instrument.

The tuning : 1    2    3    4    5    6    7    8    9    10    11  
                  F4    D4    A3    F3    D3    A2    G2    F2    E2    D2    C2

The indicated tempos are optional.

I hope these compositions will find their way to the repertoire of today's performers.

Gilbert Isbin.





# Contents

Hommage To Erik Satie .....	6
Full Moon Magic.....	8
Close .....	12
Carefree .....	14
Lament.....	18
All Shall Be Well.....	20
A Wink And A Smile .....	24
Where Are You Now ?.....	26

To listen to these compositions visit

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

# HOMMAGE TO ERIK SATIE

Lento

Gilbert Isbin ©

1. *c* *d* *a* *c* *d* *g* *e* *g* *c* *d* *a* *c* *d* *e* *d* *b*

*a* *a* *a* *a*

//a //a 4

To Coda

5. *c* *d* *a* *c* *c* *b* *d* *d* *c* *a* *c* *a* *a* *g* *g* *c* *f*

*a* *e* *a* *c* *g* *a*

//a /a //a //a

8. *d* *c* *c* *d* *c* *d* *c* *c* *c* *d* *a* *c*

*a* *a*

/a //a /a

10. *d* *b* *c* *b* *d* *c* *e* *c* *a* *b* *c* *d* *b* *c* *b* *d*

*a* *a* *a* *a* *a* *a* *a* *a*

/a a /a //a /a

13. *e* *d* *g* *b* *f* *h* *a* *g* *a* *k* *h* *h* *a* *g* *a* *i* *k*

*a* *a* *a*

//a ///a 4 ///a ///a a

16

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

*a a a a c c a c c a c*

*/a /a //a //a*

20

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

*a a a a a a a a c a a c*

*///a //a ///a //a /a a /a //a*

24

*d b c b d e d c g b f c h a g a k h h*

*a a a a a a a a a a a a*

*/a //a ///a 4 ///a*

D.C. al Coda

27

*a g a i k d b c b d a d d c*

*a a a a a a a a a a a a*

*///a a /a //a ///a //a*

## Coda

30

*a a c d g e f h k d*

*a g f a a a a a a a*

*//a /a //a ///a /a*

## FULL MOON MAGIC

♩ = 82

Gilbert Isbin ©

1 2 3

*c c c aa* *d a b a d a b b* *c c c aa*

*//a //a //a a a //a //a //a a*

4 5 6

*d b d a b a* *a b a c a* *c c c aa* *d a b a d a b b*

*a //a //a //a a a*

7 8

*c c c aa* *5/4 c c a c a c a c aa* *4/4*

*//a //a //a a //a //a*

9 10 11

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

*//a 4 //a a //a*

11 12 13

*a a c a a c a a c a a* *c b c b e c f f* *b c a a a a b a d*

*//a 4 //a a a //a*

13

4 //a a a //a //a

To Coda

15

//a 4 //a //a

rit. - - - - -

♩ = 62

18

//a //a 4 //a

21

/a //a a /a //a

♩ = 82

24

//a a /a //a a /a //a //a a //a a

rit. - - - - -

28

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

*a c a*  
*a a c a*  
*a*

*a b a c c*  
*a c a*  
*a*

*//a a ///a a ///a ///a*

31

*c a c a a*  
*a c a*

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

*a ///a //a ///a a /a a ///a*

33

*a e a c a*  
*a c a*

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

*a c a*  
*a c a*

*a ///a /a ///a a*

**D.C. al Coda**

35

*a*

**Coda**

*a a a*  
*a e d c*

*4/4*

Gilbert Isbin ©



## CLOSE

Gilbert Isbin ©

♩ = 84

1. Musical notation for measures 1-5. The top staff shows rhythmic patterns with beams and slurs. The bottom staff shows a 3/4 time signature, with notes 'a', 'd', 'a', 'b', and 'a' across five measures. Measure 5 includes first and second endings.

6. Musical notation for measures 6-8. The top staff shows rhythmic patterns with beams and slurs. The bottom staff shows a 3/4 time signature, with notes 'a', 'd', 'a', 'c', 'c', 'a', and 'a' across three measures.

9. Musical notation for measures 9-13. The top staff shows rhythmic patterns with beams and slurs. The bottom staff shows a 3/4 time signature, with notes 'a', 'd', 'a', 'c', 'c', 'a', 'd', 'd', 'c', 'b', 'd', and 'b' across four measures.

14. Musical notation for measures 14-16. The top staff shows rhythmic patterns with beams and slurs. The bottom staff shows a 3/4 time signature, with notes 'a', 'c', 'b', 'c', 'b', 'b', 'c', 'c', and 'b' across three measures.

17. Musical notation for measures 17-20. The top staff shows rhythmic patterns with beams and slurs. The bottom staff shows a 3/4 time signature, with notes 'c', 'a', 'c', 'd', 'b', 'c', 'f', 'b', 'b', 'c', 'c', 'c', and 'b' across four measures.

21

*a a a a a a h a h h a h*  
*a a d e f f*  
*/a //a a 4*

25

To Coda

*a c d c f b b b c c c d d*  
*b d a c b c c d d*  
*4 4 4 4 3/4 3/4*

29

*d c d c a a a a c c d f c c*  
*d d a a a c c d f c c*  
*4 4 4 4 //a*

33

*c b c b d c a a f b c b b*  
*c c d c a a f e b b*  
*4 a //a 4*

36

D.C. al Coda

*1. c d d 2. c h h h*  
*c d d c h h h*  
*4 4*

Coda

*c c b b*  
*c c b b*  
*3/4*

rit. - - -

## CAREFREE

Gilbert Isbin

♩ = 110

Musical score for measures 1-6. The piece is in 2/4 time. The melody consists of eighth notes and quarter notes, with triplets of eighth notes. The bass line consists of quarter notes. The notes are: *b*, *c*, *c*, *c*, *c*, *a*, *b*, *c*, *c*. The bass line notes are: *c*, *a*, *b*, *d*, *b*, *a*, *a*, *c*, *a*. There are repeat signs with first endings: //a

To Coda

Musical score for measures 7-12. The melody continues with eighth notes and quarter notes, including triplets. The bass line consists of quarter notes. The notes are: *c*, *a*, *a*, *b*, *b*, *b*, *d*, *d*, *a*, *d*, *a*, *a*, *a*, *a*. The bass line notes are: *a*, *b*, *b*, *b*, *d*, *d*, *b*, *d*, *c*, *b*, *b*, *a*, *a*. There are repeat signs with first endings: /a

Musical score for measures 13-18. The melody features eighth notes, quarter notes, and a half note. The bass line consists of quarter notes. The notes are: *d*, *b*, *b*, *b*, *b*, *a*, *c*, *c*, *d*, *b*, *b*, *b*. The bass line notes are: *a*, *a*, *a*, *d*, *d*, *c*, *c*, *a*. There are repeat signs with first endings: //a

Musical score for measures 19-23. The melody features eighth notes, quarter notes, and a half note. The bass line consists of quarter notes. The notes are: *b*, *c*, *c*, *b*, *b*, *d*, *b*, *b*, *b*. The bass line notes are: *a*, *a*, *d*, *d*, *c*, *c*, *a*, *a*. There are repeat signs with first endings: //a

Musical score for measures 24-28. The melody features eighth notes, quarter notes, and a half note. The bass line consists of quarter notes. The notes are: *d*, *b*, *b*, *b*, *b*, *a*, *c*, *c*, *d*, *b*, *b*, *b*. The bass line notes are: *c*, *a*, *c*, *a*, *a*, *c*, *c*, *c*, *d*. The piece ends with a double bar line and a 4/4 time signature. There are repeat signs with first endings: //a

30

*c d e b c b e b*

*b c e b e c*

*c d e b c b e b*

*a c d c d c-c*

//a //a

34

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

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

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

//a

37

*c d a d a d a*

*c b a c*

*d c c*

*c b a c*

//a 4 //a 4

41

*h g f g*

*c a c*

/a //a //a //a //a //a //a //a a //a

44

*c c*

//a //a //a //a //a //a a a a a a a //a //a //a //a //a //a

47

*c a c*

*e b*

*a a a a a a*

//a a //a //a //a //a //a //a //a //a

50

*c a c*

*g k*

*a*

//a //a //a //a //a //a //a a //a //a //a //a //a //a //a

53

*c a c*

*a a a a a a*

*c a c*

4 4 4 4 4 4 //a //a //a //a //a //a //a a //a

56

*c a*

*g e f e c*

/a /a /a /a /a /a /a /a /a /a /a /a //a

D.C. al Coda

Coda

59

*e e a*

*e d c c*

*e e a*

*e d c*

$\frac{3}{4}$

*a*

*d c c*

*b a a*

$\frac{2}{4}$

//a

61

//a 4

64

//a //a 4

68

//a //a //a  
 rit. . . . .

## LAMENT

Gilbert Isbin ©

♩ = 80

Musical notation for measures 1-4. The staff shows notes a, c, a, c, a, a, a, c, a, c, a, a, d, a, c, d, d. There are triplets over the notes a, c, a and a, c, d. Time signatures are 4/4, 4/4, 4/4, and 3/4.

//a

//a

Musical notation for measures 5-8. The staff shows notes a, c, d, d, d, c, a, e, a, c, d, d, a, c, d, d, d, c, a, e. There are triplets over the notes a, c, d and a, c, d. Time signatures are 2/4, 4/4, 3/4, 2/4, and 2/4.

/a

//a

/a

Musical notation for measures 9-12. The staff shows notes e, e, g, h, e, e, g, h, e, g, h, k, h, g, h, g. There are triplets over the notes e, g, h and g, h, g. Time signatures are 2/4, 4/4, 2/4, 3/4, and 2/4.

//a

/a //a

4

/a

Musical notation for measures 13-16. The staff shows notes e, h, e, h, e, c, a, a, a, c, a, h, k, e, a, c. There are triplets over the notes e, h, e and a, a, a. Time signatures are 2/4, 4/4, 4/4, 2/4, and 4/4.

a /a

//a

/a

Musical notation for measures 17-21. The staff shows notes a, c, a, a, e, e, e, e, e, e, e. There are triplets over the notes a, a, a and e, e, e. Time signatures are 3/4, 4/4, 4/4, and 4/4.

//a

//a //a /a

a

//a /a

a

a

26  $\text{♩} = 60$

$\text{a}$   $\text{c}$   $\text{d}$   $\text{e}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{e}$   $\text{a}$   
 $\text{a}$   $\text{c}$   $\text{d}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 //a //a //a /a //a //a /a //a //a

rit. - - -

31

$\text{k}$   $\text{h}$   $\text{h}$   $\text{e}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{d}$   $\text{c}$   $\text{c}$   $\text{a}$   
 $\text{k}$   $\text{h}$   $\text{h}$   $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{d}$   $\text{c}$   $\text{c}$   $\text{a}$   
 $\text{i}$   $\text{i}$   $\text{i}$   $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{b}$   $\text{d}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{c}$   $\text{c}$   $\text{a}$   
 /a /a //a //a /a //a //a

$\text{♩} = 80$

36

$\text{c}$   $\text{b}$   $\text{c}$   $\text{b}$   $\text{c}$   $\text{c}$   $\text{c}$   $\text{b}$   $\text{c}$   $\text{e}$   $\text{c}$   $\text{b}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 //a //a

41

$\text{b}$   $\text{c}$   $\text{c}$   $\text{c}$   $\text{e}$   $\text{f}$   $\text{f}$   $\text{c}$   $\text{e}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{e}$   $\text{c}$   $\text{g}$   $\text{c}$   $\text{e}$   $\text{f}$   $\text{f}$   
 $\text{a}$   $\text{c}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 //a a //a

46

$\text{c}$   $\text{e}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{e}$   $\text{c}$   $\text{g}$   $\text{e}$   $\text{c}$   $\text{g}$   $\text{c}$   $\text{a}$   $\text{c}$   $\text{c}$   $\text{c}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 //a //a

rit. - - -



## ALL SHALL BE WELL

Gilbert Isbin ©

♩ = 100

1

///a //a //a //a

6

///a //a //a //a

10

♩ = 90

///a //a //a //a

15

///a //a //a 4

18

///a a //a

21

4 //a //a a

25

/a a

♩ = 100

29

//a //a //a //a //a //a

33

//a //a //a //a //a //a //a

37

//a //a //a //a 4 //a //a //a



Gilbert Isbin ©

## A WINK AND A SMILE

♩ = 100

Gilbert Isbin ©

Musical notation for measures 1-5. The piece is in 3/4 time. The melody consists of eighth and quarter notes, with triplets of eighth notes. The bass line features a steady eighth-note accompaniment. Lyrics are written below the staff.

1.  $\overbrace{c}^3$   $\overbrace{d}^3$   $\overbrace{a}^3$   $\overbrace{a}^3$   $b$  |  $\overbrace{d}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$  |  $\overbrace{c}^3$   $\overbrace{a}^3$   $\overbrace{c}^3$   $\overbrace{d}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$  |  $\overbrace{c}^3$   $\overbrace{a}^3$  |  $\overbrace{b}^3$   $\overbrace{d}^3$   $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{b}^3$  |  $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{b}^3$

4 a /a a //a /a a 4 /a //a a

Musical notation for measures 6-10. Measure 6 starts with a half note 'a'. Measures 7-10 contain a first and second ending. The first ending leads back to measure 6, and the second ending leads to measure 11. Lyrics are written below the staff.

6.  $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{d}^3$   $\overbrace{c}^3$  |  $\overbrace{d}^3$  |  $\overbrace{a}^3$   $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{a}^3$   $\overbrace{a}^3$  |  $\overbrace{c}^3$   $\overbrace{c}^3$  |  $\overbrace{c}^3$

a //a /a 4 a 4 //a /a a /a 4

Musical notation for measures 11-15. The melody continues with eighth and quarter notes. The bass line has a consistent eighth-note accompaniment. Lyrics are written below the staff.

11.  $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{d}^3$   $\overbrace{a}^3$  |  $\overbrace{b}^3$  |  $\overbrace{c}^3$   $\overbrace{b}^3$  |  $\overbrace{b}^3$   $\overbrace{c}^3$   $\overbrace{a}^3$   $\overbrace{a}^3$  |  $\overbrace{b}^3$   $\overbrace{b}^3$   $\overbrace{d}^3$   $\overbrace{d}^3$  |  $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{d}^3$   $\overbrace{d}^3$

4 4 /a a 4 4 a a 4 4 //a

Musical notation for measures 16-20. Measure 16 starts with a half note 'a'. Measures 17-20 contain a first and second ending. The first ending leads back to measure 16, and the second ending leads to measure 21. The piece ends with a ritardando. Lyrics are written below the staff.

16.  $\overbrace{c}^3$  |  $\overbrace{d}^3$  |  $\overbrace{a}^3$   $\overbrace{a}^3$   $\overbrace{c}^3$   $\overbrace{d}^3$  |  $\overbrace{a}^3$   $\overbrace{a}^3$   $\overbrace{c}^3$  |  $\overbrace{a}^3$   $\overbrace{a}^3$  |  $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{c}^3$   $\overbrace{c}^3$

4 4 //a a d a 4 /a 4 rit. . . .

Musical notation for measures 21-24. The piece begins with a tempo marking of ♩ = 100. The melody features eighth and quarter notes, with a dynamic marking of *f* in measure 23. The bass line has a steady eighth-note accompaniment. Lyrics are written below the staff.

21.  $\overbrace{c}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$  |  $\overbrace{c}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$  |  $\overbrace{c}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$  |  $\overbrace{c}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$   $\overbrace{b}^3$   $\overbrace{a}^3$

4 a a 4 a a //a 4 a a

26

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

*a* *d* *a* *a* */a* */a* *a* *//a*

4 *a* *a* */a* */a* *a* *//a*

31

*h* *d* *c* *d* *c* *f* *g* *c* *b* *a* *b* *a* *c* *c* *b* *a* *b* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*/a* *a* *a* 4 *a* *a* 4 *a* 4 *a*

36

*e* *a* *c* *a* *e* *g* *f* *e* *f* *g* *a* *a* *c* *a* *c* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*//a* *a* *//a* 4 *//a* *a* *a*

*rit.* - - -

$\text{♩} = 100$

39

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

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*/a* *a* *//a* *a* */a*

*rit.* - - -

43

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

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*//a* *//a* */a* *//a* */a* *a* *a* *a* *a* *a* *a* *a*

*rit.* - - -

47

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

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*//a* */a* *a* *a* *a* *a* *//a*

# WHERE ARE YOU NOW

Gilbert Isbin ©

♩ = 52

3/4

1 2 3 4

*a a a a*

5

6 7 8

*a a a//a //a a a*

10

9 10 11 12

*a //a //a a*

14

13 14 15 16

*a //a /a a a*

18

17 18 19 20

*//a a Fine a*

♩ = 62

22

*a d a a a a a a a a*  
*b c b a a d a a c a d c a a c e c e e*  
 //a //a

25

*h e a a a g h h a h h g g e a a d a c*  
*a h h h h a h h g g a c c b c c a*  
 //a a 4 a //a

28

*a a a a e a a d c d a c d a c e e e e e*  
*a c a c b c a c b c c d a c d b*  
 4/4 4/4

♩ = 52

D.S. al Fine

31

*b g g a e b g g b g g a e b g g g*  
*c e e a e c e e c e e a e c e e e*



Gilbert Isbin ©

## OTHER GILBERT ISBIN PUBLICATIONS

**WWW.MELBAY.COM****Solo Guitar**

24 Pieces For Guitar

**Bass Guitar**

Classical And Contemporary Studies For Bass Guitar

**WWW.BERBEN.IT****Voice And Guitar**

5 Songs For Alt Voice and Guitar

**Two Guitars**

When All Is Said And Done

Dancing

Rencounter

Cameo

**WWW.LANTROMUSIC.BE****Solo Guitar**

15 Easy Guitar Pieces

All These Little Things

All Our Yesterdays

As The Light Begins To Pale

Awakening

Bendir

Happy At Your Doorstep

Deep And Wide

Bright

Brindle

Colour My World

Face

Flash Of Thoughts

Fragile

Giggle

Good Times

Gone

Huh

Pure

Relief

Serena

Trace

Studies 1- 4

5 Meditations

**Two Guitars**

7 Easy Guitar Duets

**Three Guitars**

Kite

**Four Guitars**

Here Is Love

**Voice And Guitar**

Il Pleure Dans Mon Coeur

**Solo Lute**

Reflections, 20 Contemporary Lute Compositions

**WWW.BERATIO.COM/KAMELEON****Solo Guitar**

8 Pieces For Guitar Solo

**Four Guitars**

Summer Moon Dance

**WWW.GOLDENRIVERMUSIC.EU****Solo Guitar**

Four Solo Pieces For Guitar

**Two Guitars**

Joy Vision

Afrabrazindi

**Voice And Guitar**

Three Songs For Soprano And Guitar

**WWW.AMAZON.COM****Solo Guitar**

Intervallic Guitar Compositions

Solo Guitar Works vol1

**10 String Guitar**

12 Easy Studies For 10 String Guitar

12 Compositions For 10 String Guitar

**Lute Songs**

5 Lute Songs

**Solo Lute**

Easy Lute Pieces Vol.1

Easy Lute Pieces Vol.2

**Renaissance Guitar**

New Compositions For Renaissance Guitar

**Baroque Guitar**

New Compositions for Baroque Guitar

**Baroque Lute**

New Compositions for Baroque Lute

**WWW.NEW.AUURK.COM****Voice And Guitar**

Images

Letters

Picking A Flower

Suite For Dark Shades

Virago

**WWW.LUTESOCIETY.ORG****Solo Lute**

7 Peace Pieces

12 Two Part Counterpoint Compositions

Harvest, 18 Contemporary Lute Compositions

Poems, 20 Contemporary Lute Compositions

10 Contemporary Lute Compositions vol1

10 Contemporary Lute Compositions vol2

10 Contemporary Lute Compositions vol3

25 Easy Lute Compositions

7 Old Flemish Songs For Solo Lute

**2 Lutes**

3 Contemporary Lute Duets

**Lute Songs**

10 Lute Songs

