

ISBIN
Gilbert

New Compositions
For **Baroque** Guitar

New Compositions For Baroque Guitar

Gilbert Isbin

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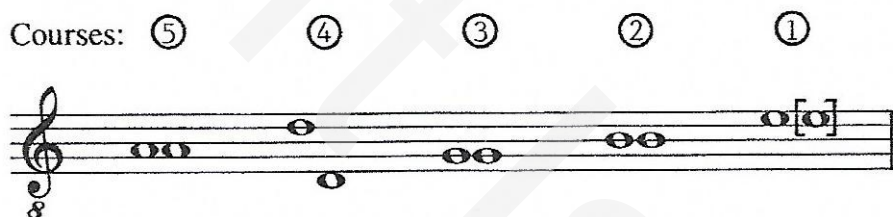
Visit Gilbert Isbin at www.gilbertisbin.com

email : gilbert.isbin@gmail.com

Foreword

This book is a collection of original pieces for Baroque Guitar.

My main goal was to compose melodic accessible music for this wonderful instrument. I have used the following semi-re-entrant tuning :



But of course the re-entrant tuning (without low octave strings on the fourth or fifth courses) or the conventional tuning (with low octave strings on both fourth and fifth courses) could be used as well.

I used arrows below the staff for strums. An arrow down is a down strum, i.e. towards the floor when the guitar is in playing position. An arrow up is an up strum, i.e. towards one's nose.

The indicated tempos are optional.

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

Gilbert Isbin.

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To listen to these compositions visit

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

PRELUDE OF DELIGHT

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♩ = 110

Musical notation for measures 1-5. Measure 1 starts with a treble clef and a 7-measure rest. Measure 2 is a 2/4 time signature change. Dynamics include *f* and *f*. Fingerings are indicated by numbers 1-4.

Musical notation for measures 6-10. Measure 6 is marked with a first ending bracket. Measure 7 is marked with a second ending bracket. Measure 8 includes a *rit.* marking. Measure 9 has a 3/4 time signature change. Measure 10 has a 4/4 time signature change. Dynamics include *f*. Fingerings are indicated by numbers 1-4.

A tempo

Musical notation for measures 11-14. Measure 11 starts with a repeat sign. Measure 12 has a *f* dynamic. Measure 13 has a 4/4 time signature change. Measure 14 has a 3/4 time signature change. Dynamics include *f*. Fingerings are indicated by numbers 1-4.

To Coda

Musical notation for measures 15-19. Measure 15 has a 3/4 time signature change. Measure 16 has a *f* dynamic. Measure 17 has a *rit.* marking. Measure 18 has a *f* dynamic. Measure 19 has a *f* dynamic. Dynamics include *f*. Fingerings are indicated by numbers 1-4.

A tempo

Musical notation for measures 20-24. Measure 20 has a *f* dynamic. Measure 21 has a *f* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a *f* dynamic. Measure 24 has a *f* dynamic. Dynamics include *f*. Fingerings are indicated by numbers 1-4.

Musical notation for measures 25-29. Measure 25 has a *f* dynamic. Measure 26 has a *f* dynamic. Measure 27 has a *f* dynamic. Measure 28 has a *f* dynamic. Measure 29 has a *f* dynamic. Dynamics include *f*. Fingerings are indicated by numbers 1-4.

BY THE SEA

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♩ = 80

1

1 *f* *d* *f* *d* *b* *a* *b* *a* *d* *d* *a* *a* *a*

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

7

7 *f* *d* *f* *d* *b* *a* *b* *a* *d* *d* *a* *f* *g* *i* *i*

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

12

12 *i* *g* *i* *g* *f* *d* *f* *d* *d* *b* *d* *f* *a* *l* *h* *h*

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

17

17 *f* *d* *f* *d* *b* *a* *b* *a* *d* *d* *b* *d* *b* *a* *d* *d*

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

22

22 *i* *g* *i* *a* *d* *f* *a* *f* *i* *h* *a* *l* *i* *i*

a *a* *a* *a* *i*

26

26 *c* *l* *i* *f* *i* *f* *h* *a* *c* *d* *a* *c* *l* *d* *d*

a *l* *i* *f* *i* *f* *h* *a* *c* *a* *a*

30

i f g | l i a | d f a | f i h | f i h | i . i | i a | i a |

f a a a a a a a

34

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

a a a a a a a a

40

♩ = 100

d d a a | c f e | f i h | h h | b b a a | b b a a | a a | a a |

a a a a a a a a

44

a f e a | a d b a | a a | a a | a d c | a f b | b b | b b |

a a a a a a a a

49

c c | f e a | a c | a a | a c | a b | d d | d d | d d | d d |

a a a a a a a a

54

Harm.-----

♩ = 80

a c | x cd | a x ab | h h | h h | h h | h h |

a a a a a a a a

58

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

63

f *d* *d* *f* *d* *b* *a* *b* *a* *d* *d* *a* *f* *g* *i* *i*
c *d* *d* *c* *d* *c* *a* *g*

68

i *g* *i* *g* *f* *d* *f* *d* *d* *b* *d* *b* *a* *d* *h* *h*
g *h* *f* *d* *d* *a* *a* *a*

73

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

77

a *b* *a* *f* *a* *a* *a* *a*
a *g* *c* *c* *c* *c* *e* *e* *e* *e* *a* *a* *a* *a*
 rit.
 ↓ ↑ ↓

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INTO THE SUNSET

Gilbert Isbin ©

♩ = 80

Musical notation for measures 1-5. The piece is in 4/4 time. The notes are: i, f, e, a, a, e, a, e, a, e, a, e, a, g, g, a.

Musical notation for measures 6-9. The piece is in 4/4 time. The notes are: c, a, d, f, a, h, k, h, f, h, f, l, a, h, a, g, h.

Musical notation for measures 10-12. The piece is in 5/4 time. The notes are: f, c, a, d, a, c, a, d, d, f, c, a, d, f, a, a, d, a, h, a, l, i, a, a.

Musical notation for measures 13-15. The piece is in 4/4 time. The notes are: k, h, i, a, f, h, f, a, a, l, f, c, a, d, a, c, a, d, h, d, h.

Musical notation for measures 16-19. The piece is in 4/4 time. The notes are: f, d, c, a, d, d, d, d, i, h, f, d, f, f, d, f.

Musical notation for measures 20-23. The piece is in 4/4 time. The notes are: l, i, h, f, d, c, f, a, f, d, c, a, d, d, d, a, a, a, b, b, b, a.

24

Musical notation for exercise 24, measures 1-3. The notation includes a treble clef and a key signature of one flat. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes. A large watermark "BIBLIOTECA" is visible in the background.

27

Musical notation for exercise 27, measures 1-3. The notation includes a treble clef and a key signature of one flat. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes. A large watermark "BIBLIOTECA" is visible in the background.

31

Musical notation for exercise 31, measures 1-3. The notation includes a treble clef and a key signature of one flat. The tempo is marked as quarter note = 60. The piece changes to a 5/4 time signature in measure 2. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes. A large watermark "BIBLIOTECA" is visible in the background.

↓↑ ↓↑ ↓↑ ↓↑ ↓↑ ↓

rit..

35

Musical notation for exercise 35, measures 1-3. The notation includes a treble clef and a key signature of one flat. The time signature is 3/4. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes. A large watermark "BIBLIOTECA" is visible in the background.

D.C. al Coda

Coda

38

Musical notation for exercise 38, measures 1-2. The notation includes a treble clef and a key signature of one flat. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes.

Harm.-----

Musical notation for exercise 38, measures 1-2. The notation includes a treble clef and a key signature of one flat. The time signature is 4/4. The melody starts with a forte (*f*) dynamic and includes slurs and accents. The bass line consists of single notes.

OPEN YOUR HEART

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♩ = 90

3/4

6

11

↓ ↓ ↓

17

↓ ↓ ↓ ↓

21

↓ ↓ ↓ rit..

A tempo

25

↓ ↓ ↓

29

$\text{♩} = 72$

34

$\text{♩} = 72$

39

$\text{♩} = 90$

rit. - - - - -

44

49

Harm.-----|

54

rit. - - - ↓

BLUE INTERLUDE

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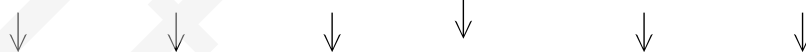
♩ = 64

<i>f</i>	<i>k</i>	<i>l</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>h</i>	<i>i</i>	<i>a</i>	<i>a</i>
				<i>a d c</i>			<i>h</i>			<i>a d d c</i>	
				<i>c d c</i>			<i>h</i>			<i>b b</i>	
				<i>d c a</i>			<i>a</i>			<i>d a</i>	



5

<i>a</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>f</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>a</i>
			<i>e c a</i>			<i>d b</i>			<i>d a a</i>			
<i>c</i>			<i>f e d</i>			<i>c c</i>			<i>d b a</i>			
<i>a</i>			<i>a d a</i>			<i>c e a</i>			<i>a a</i>			



9

<i>f</i>	<i>k</i>	<i>l</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>h</i>	<i>i</i>	<i>a</i>	<i>a</i>
				<i>a d c</i>			<i>a h h</i>			<i>a d d c</i>	
<i>g</i>				<i>c d c</i>			<i>h h</i>			<i>b b</i>	
<i>a</i>				<i>d c a</i>			<i>a</i>			<i>d a</i>	



13

<i>a</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>f</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>a</i>
			<i>e c a</i>			<i>d b</i>			<i>d a a</i>			
<i>b d c</i>			<i>f e d</i>			<i>c c</i>			<i>c d a</i>			
<i>a</i>			<i>a d a</i>			<i>c e d</i>			<i>a d a</i>			



18

<i>f</i>	<i>a</i>	<i>f</i>	<i>a</i>	<i>f</i>	<i>a</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>a</i>	<i>d</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>d</i>
		<i>a a</i>		<i>a f a</i>		<i>h</i>	<i>f h i h</i>		<i>f a</i>		<i>d f</i>		<i>c a d</i>				
<i>e</i>		<i>e</i>		<i>c d</i>		<i>f</i>	<i>f</i>		<i>f</i>		<i>d e</i>		<i>d a d</i>				
<i>f</i>		<i>e</i>		<i>e</i>		<i>a</i>	<i>a</i>		<i>a</i>		<i>d a</i>		<i>a a</i>				



22

Harm.-----

27

30

34

38

41

THIS IS MY DAY

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♩ = 130

♩ = 160

23

d	d	d	f	f	f	i	i	i	h	h	h	g	g	g	f	f	f
e	e	e	g	g	g	k	k	k	i	i	i	h	h	h	g	g	g
d	d	d	f	f	f	i	i	i	h	h	h	g	g	g	f	f	f
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	a	a	a	a	a	a	a	a	a	a	a

↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑

♩ = 90

26

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

↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓

29

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

34

f				f				f				i				h				e				a				a				f				e				e				l				h				a				h			
a				a				a				a				a				a				a				a				a				a				a				a				a				a				a			

rit. - - - -

♩ = 160

38

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

45

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑

50

f f f e e e d d d f f f i i i h h h g g g f f f
 f g g f e e e d e d e g g g i k k i h h h g g g f f f
 a
 a a

\downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow

54

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

\downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow

59

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

\downarrow

62

d d a a a a a a a a a a a a a a a a a a a
 d d d d a a a a a a a a a a a a a a a a
 a a a a a a f f f f f f f f f f f f f f f
 c c c a c d d d a a a a a a a a a a a a

\downarrow \uparrow \downarrow

65

a
 d
 a
 a a a a a a a a a a a a a a a a a a a a

\downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow \uparrow \downarrow \uparrow

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WISTFUL

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♩ = 66

3/4

1. 2. Harm.-----|

6

13

18

22

25

↓↑ ↓↑ ↓↑ ↓↑ ↓↑

29

33

rit..

♩ = 66

37

↓ ↓ ↓ ↓ ↓

Harm.-----|

42

↓ rit..

CAN YOU HEAR THE ROBIN SING

♩ = 110

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2/4

<i>k</i>	<i>k</i>	<i>h</i>	<i>a</i>	<i>h</i>	<i>h</i>	<i>a</i>	<i>a</i>	<i>k</i>	<i>k</i>	<i>h</i>	<i>a</i>	<i>h</i>
<i>k</i>	<i>k</i>			<i>k</i>	<i>h</i>			<i>k</i>	<i>k</i>	<i>h</i>		
<i>a</i>		<i>a</i>		<i>a</i>		<i>a</i>		<i>a</i>		<i>a</i>		<i>a</i>

7

<i>h</i>	<i>h</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>i</i>	<i>i</i>	<i>f</i>	<i>k</i>	<i>k</i>
<i>k</i>	<i>h</i>			<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>i</i>	<i>i</i>	<i>f</i>	<i>k</i>	<i>k</i>
<i>a</i>				<i>e</i>	<i>d</i>		<i>a</i>	<i>e</i>	<i>d</i>		<i>h</i>	<i>g</i>		<i>a</i>	<i>k</i>

To Coda

14

<i>h</i>	<i>a</i>	<i>h</i>	<i>h</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>i</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>h</i>
<i>h</i>		<i>h</i>	<i>k</i>				<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>		<i>a</i>					<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

21

<i>k</i>	<i>l</i>	<i>k</i>	<i>k</i>	<i>k</i>	<i>l</i>	<i>i</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>h</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>i</i>
<i>k</i>	<i>k</i>	<i>k</i>	<i>l</i>				<i>e</i>	<i>f</i>	<i>h</i>	<i>h</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>i</i>
<i>a</i>				<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>		<i>a</i>		<i>a</i>			<i>a</i>			<i>a</i>

26

<i>e</i>	<i>f</i>	<i>c</i>	<i>c</i>	<i>k</i>	<i>l</i>	<i>k</i>	<i>k</i>	<i>k</i>	<i>l</i>	<i>k</i>	<i>k</i>	<i>i</i>	<i>e</i>	<i>f</i>	<i>c</i>	<i>c</i>	<i>i</i>	<i>h</i>	<i>h</i>	<i>f</i>	<i>i</i>	<i>h</i>	<i>h</i>	<i>f</i>
				<i>k</i>	<i>k</i>	<i>k</i>	<i>l</i>	<i>k</i>	<i>k</i>				<i>e</i>	<i>f</i>	<i>c</i>	<i>c</i>	<i>i</i>	<i>h</i>	<i>h</i>	<i>f</i>	<i>i</i>	<i>h</i>	<i>h</i>	<i>f</i>
<i>a</i>		<i>a</i>		<i>a</i>				<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>		<i>a</i>		<i>a</i>		<i>a</i>			<i>a</i>				

31 ♩ = 62

2.

molto rit.

36

40 D.C. al Coda

Coda

rit.

POSTLUDE OF CONTENTMENT

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♩ = 72

Musical notation for measures 1-4. The score is in 2/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. Dynamics include *f* and *f*.

1	2	3	4
<i>c</i> <i>d</i>	<i>a</i> <i>d c a</i>	<i>b</i> <i>b</i>	<i>b a d b</i> <i>b d d d</i>
<i>a</i> <i>a</i>	<i>e</i>	<i>a</i> <i>d</i>	<i>a</i> <i>d</i>
<i>a</i>		<i>a</i>	<i>a</i>

Musical notation for measures 5-8. The score is in 2/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. Dynamics include *f*. A first ending bracket covers measures 7-8.

5	6	7	8
<i>c d f c</i> <i>a</i>	<i>c a</i> <i>a</i>	<i>d d d c</i> <i>a d</i>	<i>a b d a</i> <i>b d a b</i>
<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

Fine

Musical notation for measures 9-11. The score is in 2/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. Dynamics include *f*. A second ending bracket covers measures 10-11. A *rit.* marking is present below the staff.

9	10	11
<i>a b d</i> <i>a</i>	<i>a b c d</i> <i>a</i>	<i>f e d c</i> <i>a a a a</i>
<i>a</i>	<i>a</i>	<i>d</i>
<i>a</i>	<i>a</i>	<i>c</i>

♩ = 72

Musical notation for measures 12-15. The score is in 2/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. Dynamics include *f* and *f*.

12	13	14	15
<i>h</i> <i>h</i>	<i>f</i> <i>h</i>	<i>h f i h</i> <i>a d b a</i>	<i>d a a d c</i> <i>a a a a</i>
<i>a</i>	<i>a</i>	<i>f</i>	<i>a</i>
<i>a</i>		<i>a</i>	<i>c</i>

Musical notation for measures 16-19. The score is in 2/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. Dynamics include *f* and *f*.

16	17	18	19
<i>l i h</i> <i>l</i>	<i>d c</i> <i>f d</i>	<i>d</i> <i>a d b</i>	<i>h f</i> <i>h f i h a d b a</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>a</i>	<i>e</i>	<i>a</i>	<i>a</i>

20

f *f.* *l i h*

↓ *rall.*

$\text{♩} = 60$

25

f *f.* *i h f*

30

f *f.* *i h f*

35

f *f.* *i l h f d c a*

D.C. al Fine

38

f *f.* *i l h f d c a*

rit.

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