

5 COMPOSITIONS
FOR CELLO AND
BAROQUE LUTE

Gilbert Isbin

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Forword

This book is a collection of original pieces for Cello and 13 course Baroque Lute.

My main goal was to compose melodic accessible today's music for these wonderful instruments.

The tuning of the Baroque Lute

1	2	3	4	5	6	7	8	9	10	11	12	13
F4	D4	A3	F3	D3	A2	G2	F2	E2	D2	C2	B1	A1

It's of course possible to perform these pieces on an 11 course lute. Just play the B1 and the A1 up an octave on the 6th course.

The indicated tempos are optional. Expression marks, dynamics, ...are missing. These omissions are deliberate. They are intended to encourage the performers to rely on themselves for supplying what is missing. This implies that there could be many different performances of any one of these pieces.

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

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IN A MEADOW

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$\text{♩} = 60$

1

Measure 1: Bass clef, 4/4 time signature. The staff contains five measures of rests, followed by a quarter note G2.

$\text{♩} = 60$

Measures 2-6: Bass clef, 4/4 time signature. Each measure contains a quarter rest followed by a quarter note: G2, A2, Bb2, A2, G2. Fingering is indicated as 1, 2, 3, 2, 1.

d	a	a	d	a	d	a	d	a	d	a
a	c		a	c	a	c	a	c	a	c
c	c		c	c	c	c	c	c	c	c

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

6

Measure 7: Bass clef, 4/4 time signature. The staff contains a quarter note G2, an eighth note G2, an eighth note F2, a quarter rest, an eighth note G2, an eighth note F2, a quarter note G2, an eighth note G2, an eighth note F2, a quarter note G2, an eighth note G2, an eighth note F2, a quarter note G2, an eighth note G2, an eighth note F2, a quarter note G2.

Measures 8-10: Bass clef, 4/4 time signature. Each measure contains a quarter rest followed by a quarter note: G2, A2, Bb2, A2, G2. Fingering is indicated as 1, 2, 3, 2, 1.

d	a	a	d	a	d	a	d	a	d	a
a	c		a	c	a	c	a	c	a	c
c	c		c	c	c	c	c	c	c	c

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

11

Measure 11: Bass clef, 4/4 time signature. The staff contains a quarter note G2, a quarter note A2, a quarter rest, a quarter note Bb2, a quarter note A2, a quarter rest, a quarter note G2, an eighth note G2, an eighth note F2, a quarter note G2, an eighth note G2, an eighth note F2, a quarter note G2.

Measures 12-14: Bass clef, 4/4 time signature. Each measure contains a quarter rest followed by a quarter note: G2, A2, Bb2, A2, G2. Fingering is indicated as 1, 2, 3, 2, 1.

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

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

16

3 3

a a //a a /a a

20

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

25

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

28

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

IN PRAISE

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♩ = 50

1

4

5

6 4 //a //a 4 //a a

Fine

9

//a a //a //a //a //a //a 6 4 6 4 //a

12

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

15

6 4 /a //a 4 ///a a /a a //a ///a

18

//a /a ///a 6 4 6 4 /a //a 4 ///a a

21

/a a //a 6 6

24

//a ///a //a 6 //a

27

6 //a //a //a 6 /a

30

//a 5 6 4 //a 6 4 a

34

a //a 4 5 6 4 a //a 6 //a //a

37

6 4 5 4 //a 6 //a 4 5 6 4 5 4

40

h k h g e . a g c a c a a
c d a h f d c a c
//a //a 6 4 //a 6 /a //a //a a

43

a d c a c a e . a g
c a c c d a h f
/a //a //a /a //a 6 4 6 /a

46

c a c a a k h g e h a
c a d c a c a a h a
//a //a a /a //a

48

g a c e a a g . .
g a c e a a g . .
//a a 4 6 6

D.C. al Fine
D.C. al Fine

REVELATION

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♩ = 82

1

6 //a la //a a//a 6 //a la //a a//a

4

6 //a la //a a//a 6 //a la //a a//a 6 //a la //a a//a

7

6 //a la //a a//a 6 //a la //a a//a

9

6 //a la //a a//a 6 //a la //a a//a

11

6 *lla la lla a lla* 6 *lla la lla a lla* 6 *lla la lla a lla*

14

6 *lla la lla a lla* 6 *lla la lla a lla*

To Coda

16

6 *lla la lla a lla* 6 *lla la lla a lla*

To Coda

18

6 *lla la lla a lla* 6 *lla la lla a lla* 6 *lla la lla a lla* 6

22

22

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

///a

24

24

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

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

27

27

4 4444 4444 5 5555 5555 4 4444 4444 5 5555 5555

31

31

4 4444 4444 5 5555 5555 4 4444 4444 a

d b e

Coda

49

Musical staff for measure 49, featuring a bass clef and a series of eighth notes with slurs and accents.

Coda

Musical staff for measure 49 continuation, showing rhythmic notation and lyrics: *6 //a la //a a//a 6 //a la //a a//a 6 //a la //a a//a*

52

Musical staff for measure 52, featuring a bass clef and a series of eighth notes with slurs and accents.

Musical staff for measure 52 continuation, showing rhythmic notation and lyrics: *6 //a la //a a//a 6 //a la //a a//a 6 //a la //a a//a*

rall.

55

Musical staff for measure 55, featuring a bass clef and a series of eighth notes with slurs and accents.

Musical staff for measure 55 continuation, showing rhythmic notation and lyrics: *6 //a la //a a//a 6 //a la //a a//a 6 //a la //a a//a 6*

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PURO

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♩ = 52

1

1.

1.

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

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

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

a | *a* | *a* | *a*

5

2.

2.

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

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

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

a | *a* | *a*

9

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

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

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

/a | *a* | *a* | *//a* | *a* | */a*

13

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

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

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

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

34

34

3

3 3 3

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

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

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

37

37

1.

1.

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

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

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

40

40

2.

rit. . . .

2.

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

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

a *a* *a* *b*

a *a* *a* *b*

a *a* *a* *b*

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MAY YOUR EYES BE BRIGHT

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1 ♩ = 60

1

3/4

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

a b a a b a

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

5

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

a b c a

//a 4 6 a /a //a a 4 /a

9

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

c a c c a b c a

//a /a 6 4 //a //a/a//a 4 6 a

13

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

a b c a

//a 4 6 a /a //a a 4 /a

17

Musical score for measures 17-19. Bass clef, key signature of one flat. Measure 17 has a whole note chord. Measure 18 has a half note chord. Measure 19 has a whole note chord. Fingerings are indicated by numbers 1-3. Rhythmic markings include //a, /a, 6, 4, and 4.

20

Musical score for measures 20-22. Measure 20 has a whole note chord. Measure 21 has a half note chord. Measure 22 has a whole note chord. A 4/4 time signature change occurs between measures 21 and 22. Fingerings are indicated by numbers 1-3. Rhythmic markings include a, /a, 6 //a, 6 4 //a, //a a, and //a /a //a.

23

Musical score for measures 23-25. Measure 23 has a whole note chord. Measure 24 has a half note chord. Measure 25 has a whole note chord. A 4/4 time signature change occurs between measures 24 and 25. Fingerings are indicated by numbers 1-3. Rhythmic markings include 6 //a, /a //a, a a a, and 4.

26

Musical score for measures 26-28. Measure 26 has a whole note chord. Measure 27 has a half note chord. Measure 28 has a whole note chord. A 3/4 time signature change occurs between measures 27 and 28. Fingerings are indicated by numbers 1-3. Rhythmic markings include a, /a //a, 4, a, and /a //a.

29

6 //a 4 6 //a 4

31

6 //a 4 6 //a 4

33

rit. 6 //a 4 A tempo //a //a

35

6 a //a //a 6 a

38

38

6 a 6

41

41

6 4 6 4

45

45

6 a 6 4

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