

# ISBIN Gilbert

12 Compositions For  
**10 String Guitar**  
in Yepes Tuning

# 12 COMPOSITIONS FOR 10 STRING GUITAR IN YEPES TUNING

**GILBERT ISBIN**

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# INTRODUCTION TO 12 COMPOSITIONS FOR 10 STRING GUITAR (YEPES TUNING)

In the early 1960s, when Narciso Yepes turned to the guitar makers, José Ramirez III and Paulino Bernabe, to create his version of the 10-string guitar, he did not have in mind a new body of dedicated contemporary compositions. His reason for creating the instrument was to allow sympathetic resonance for the full chromatic scale (more on that below). But it was not long before composers started writing new compositions for the new instrument and its very specific tuning.

When I bought my 10-string guitar in 2018, it seemed natural to me to ask Gilbert Isbin to write new works for me to play. Gilbert had already written me numerous compositions for the plectrum-played acoustic guitar, and a series of pieces for fretless bass<sup>1</sup>. I knew the level of his professionalism, his poetic spirit, and his mastery of compositional technique. His music combines elements from across the spectrum of classical, jazz, folk and world musics, without ever reverting to pastiche. His voice is strong and unique, and I am happy to be associated with his work.

## What is Yepes Tuning?

On a six-string guitar, if you play the open first string, then suddenly stop it ringing, you will hear sympathetic resonance from the other strings, especially the fifth and sixth. Do the same with the note F, and there will be no sympathetic resonance. Therefore, the guitar's sonority is biased towards the open strings. The great classical guitarist, Narciso Yepes (1927 - 1997) discovered that with four extra strings tuned to C, Bb, Ab and Gb, all twelve notes of the chromatic scale could generate sympathetic resonances. So, even if you never play these extra strings, they are still making a contribution to the overall sonority of the guitar.

The lowest three strings are tuned up an octave, making the C the lowest note. The Bb is the exact same pitch as the 5th string 1st fret, the Ab is the exact same pitch as the 6th string 4th fret, and the Gb is the exact same pitch as the 6th string 2nd fret. Sometimes the notes are of course notated as sharps: A#, G# and F#.

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<sup>1</sup> 24 Pieces for Guitar, and Classical and Contemporary Studies for Bass Guitar, Mel Bay Publications.

## Right-Hand Technique

The technique of playing bass notes on multi-string guitars requires some discussion:

**Descending adjacent bass strings:** always use rest strokes with the right-hand thumb when moving from the 6th string to the 7th, 8th, 9th and 10th. This will stop the previously-played note from ringing on. If you do not use rest strokes, the sustain from all the clashing of adjacent notes will confuse the harmony.

**Ascending adjacent bass strings:** As you go from, say, the 10th string to the 9th, the 10th string will keep ringing, unless you stop it. You can stop it after sounding the 9th string - just hop back with your thumb, placing it on the 10th string. Or - and this is often preferable - play the 10th string with a rest stroke (as usual) then just before you play the 9th string lean back into the 10th string, touching it with the side of your thumb while stopping it ringing, then play the 9th string with a rest stroke.

**Gapped movement in the bass:** Sometimes the bass moves by leap, not to an adjacent string. This can be problematic in that you have to decide how to stop the note you are leaving, while trying to gauge the distance to the next note. I generally stop the first bass note just before leaping to the next. This allows some daylight to enter between the notes, but usually this is not a bad thing.

Do all bass notes need to be stopped? No, they don't. Sometimes a note will die before you need to stop it, and sometimes it doesn't sound so bad if you let it sustain. But allowing a bass note to sustain should be an interpretive choice; it should not be left ringing due to poor technique.

Besides the present book of repertoire pieces, Gilbert Isbin has also created a book of **12 Easy Studies For 10-string Guitar (Yepes Tuning)**. These studies will teach you how to control the resonance of your guitar, if you make a conscious decision about how to articulate each bass note.

## The Music

Isbin's music is always lyrical, even when, at times, the language is harmonically and rhythmically advanced. If I am in a position to offer any advice in playing these works, it is to seek out the melody, and learn to sing it if possible, for therein lies the key to understanding Isbin's sonic poetry.

**Rob MacKillop**  
**Edinburgh**  
**2018**

# GILBERT ISBIN

Belgian composer Gilbert Isbin's compositional and performing style defies genre, blending elements for contemporary classical, jazz, early music, world music and improvisation.

He has been compared favorably to the likes of Ralph Towner and Egberto Gismonti, his music described as 'oblique, subtle, and hauntingly beautiful'.

Isbin has performed in concert on festivals and major venues throughout Europe and the US.

As a leader and co-leader, he has released an impressive string of recordings for various labels with international acclaimed artists as Cameron Brown, Joe Fonda, Bruce Arnold, Jeff Gauthier, Scott Walton, Sandro di Stefano,...

His compositions for guitar(s), lute(s) and ensemble are published by Mel Bay, Berben Edizioni Musicali, The Uk Lute Society, Lantro Music, Golden River Music, Aurk Ed, Amazon.com...

# CONTENTS

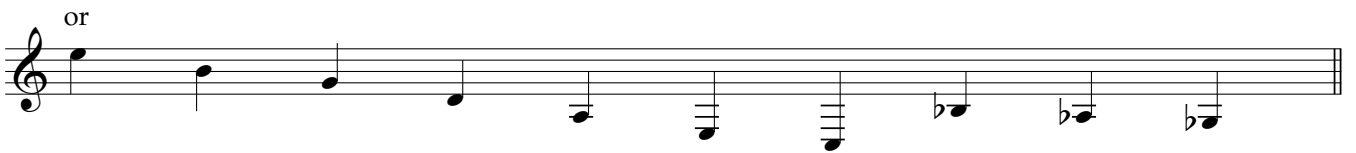
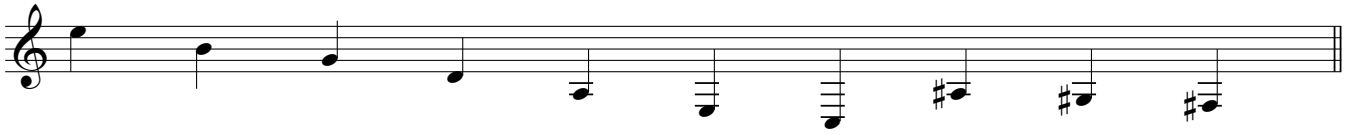
NARCISO YEPES TUNING .....	7
OBSERVATION .....	8
TOMBEAU FOR NARCISO YEPES.....	10
COME INTO MY DOOR.....	12
LAMENT .....	14
SURPRISE.....	16
TOMBEAU FOR ERIK SATIE .....	20
WHERE ARE YOU NOW ? .....	24
CLOSE.....	26
LIFFLIC .....	30
HERE OR THERE.....	34
FASCINATION.....	36
TAING .....	40

Listen and watch Rob MacKillop performing some of these compositions on <https://rmclassicalguitar.com/10-string-guitar/> or listen to audio on <https://gilbertisbin.com/compositions/guitar/>

Fingerings are optional



## NARCISO YEPES TUNING





## OBSERVATION

Gilbert Isbin

♩ = 63

1

Musical notation for measures 1-3. Measure 1: Treble clef, 4/4 time, key signature of one flat. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef: G2 (half). Fingering: 4, 0, 3. Measure 2: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 1, 1, 3. Measure 3: Treble clef: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Bass clef: G2 (half). Fingering: 4, 4, 0. A triplet of eighth notes (G4, A4, Bb4) is marked above the treble staff.

4

Musical notation for measures 4-6. Measure 4: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 1, 3, 2, 4, 1. Measure 5: Treble clef: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Bass clef: G2 (half). Fingering: 2, 1, 0. Measure 6: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 3, 4, 0, 3. A triplet of eighth notes (A4, Bb4, A4) is marked above the treble staff.

## To Coda

7

Musical notation for measures 7-9. Measure 7: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 2, 1, 4, 1, 1, 4. Measure 8: Treble clef: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Bass clef: G2 (half). Fingering: 4, 1, 0. Measure 9: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 4, 1, 0. A first ending bracket spans measures 7-9. Measure 10: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 4, 1, 0. A second ending bracket spans measures 10-12. Measure 11: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 4, 1, 0. Measure 12: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 4, 1, 0. A circled 3 is below the treble staff, and a circled 4 is below the bass staff.

10

Musical notation for measures 10-12. Measure 10: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 1, 2, 4, 0, 1, 4. Measure 11: Treble clef: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Bass clef: G2 (half). Fingering: 2, 4, 0, 4. Measure 12: Treble clef: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G2 (half). Fingering: 3, 2, 4, 0, 2. A circled 1 is below the bass staff.

13

16

D.C. al Coda

Coda

19

rit.

# TOMBEAU FOR NARCISO YEPES

Gilbert Isbin

♩ = 45

1

VI

0 0 0 0

5

0 1 0 3 0

9

0 0 0 0

13

0 2 2 0

17

0 1 0

**Fine**

21

1 3 2 1 3 4 2 4 3 4 1 3 4

0

23

3 2 1 2 3 1 3 1 4 3 1 3 4 4 2

0 0

I

25

4 1 2 1 4 1 3 4 4 1 4 2 I

0 3 3 5 3 0

VI

27

4 3 2 2 3 4 2 3 4 3 2

1.

29

1 0 3 4 7 0

2.

VIII

D.S. al Fine

32

0

# COME INTO MY DOOR

Gilbert Isbin

♩ = 92

1 VI

0

1 3 4

1 3 1 3

4 0

3 2

h12

5 VI

0

1 3 4

3 1

9

0

1 4 2

4 4

2 1 3 4 4

3 1 2

3 3 1 3 3 1 3 3 1 3

## To Coda

13 VI

0

1 3 4

3 h12

17

0

4 0 2 3

4 3 3

4 3 3

1

2 4

0

21

4 3 7

25

4 0 2 3 4 3 4 3 4 3 4 2 0 2 4 0

29

0 0 2 0 0

32

4 3 4 3 4 3 4 3 4 3 4 3

34

4 1 3 4 3 2 4 1 3 4 3 2 4 1 3 4 3 0 0 0 4 0 2 1

D.C. al Coda

Coda

36

3 h12

# LAMENT

Gilbert Isbin

♩ = 80

1

5

8

12

14

18

22 **To Coda**

0 2 0 4  
1

I 2

0 0 2 4 2

rit.

25

0 0 2 3  
0

I 0

2 1 0 4 3 1

28

3 4 2 1  
0

4 3 2 1 0

4 3 2 1 0

31 **D.C. al Coda**

2 0 3 4 3 0 0 1 2 3  
0 0 0

**Coda**  
rit.

35

I 0

h7 h12

0 0 0 4 1



# SURPRISE

♩ = 100

Gilbert Isbin

1

5

9

To Coda

13

19

23

Musical notation for measures 23-26. The piece is in G major (one sharp). The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line features a steady eighth-note accompaniment. A repeat sign is present at the end of measure 26.

♩ = 80

27

Musical notation for measures 27-30. Measures 27-29 are a repeat of the previous section. Measure 30 begins a new melodic phrase with a quarter rest followed by notes G4, A4, B4, and A4. The bass line continues with eighth notes. Fingering numbers 3, 4, and 1 are shown above the notes in measure 30. A circled 4 is below the bass line.

31

Musical notation for measures 31-34. Measures 31-32 are a repeat of the previous section. Measure 33 starts with a quarter rest, then notes G4, A4, B4, and A4. The bass line has a quarter rest followed by notes G3, A3, B3, and A3. Fingering numbers 2, 3, and 1 are above the notes in measure 33. A circled 4 is below the bass line. Measure 34 continues the melodic phrase with notes G4, A4, B4, and A4. A circled 4 is below the bass line.

35

Musical notation for measures 35-38. Measures 35-36 are a repeat of the previous section. Measure 37 starts with a quarter rest, then notes G4, A4, B4, and A4. The bass line has a quarter rest followed by notes G3, A3, B3, and A3. Fingering numbers 3, 2, and 1 are above the notes in measure 37. A circled 4 is below the bass line. Measure 38 continues the melodic phrase with notes G4, A4, B4, and A4. Fingering numbers 3, 4, 3, 2, and 3 are above the notes. A circled 4 is below the bass line.

39

Musical notation for measures 39-42. Measures 39-40 are a repeat of the previous section. Measure 41 starts with a quarter rest, then notes G4, A4, B4, and A4. The bass line has a quarter rest followed by notes G3, A3, B3, and A3. Fingering numbers 0, 2, 2, 1, and 0 are above the notes in measure 41. A circled 4 is below the bass line. Measure 42 continues the melodic phrase with notes G4, A4, B4, and A4. A circled 4 is below the bass line.

43

47

51

D.C. al Coda

54

Coda

♩ = 100

57

61

65

h12

rit. . . . .

68

# TOMBEAU FOR ERIK SATIE

Gilbert Isbin

♩ = 60

Musical notation for measures 1-3. Measure 1 starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 2 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line is a whole note chord of G2, B2, and D3. Measure 3 continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass line is a whole note chord of G2, B2, and D3. Fingering numbers are placed above the notes: 2, 4, 1, 2, 1, 2, 3, 1, 0, 4, 1, 2, 3.

To Coda

Musical notation for measures 4-6. Measure 4 starts with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 5 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line is a whole note chord of G2, B2, and D3. Measure 6 continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass line is a whole note chord of G2, B2, and D3. Fingering numbers are placed above the notes: 4, 3, 2, 1, 0, 1, 3, 0, 1, 3, 4, 1, 0, 3, 3, 2.

Musical notation for measures 7-8. Measure 7 starts with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 8 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line is a whole note chord of G2, B2, and D3. Fingering numbers are placed above the notes: 0, 2, 3, 0, 3, 1, 0, 2, 0, 3. A first ending bracket labeled '1.' spans measures 7 and 8, ending with a double bar line and repeat dots.

Musical notation for measures 9-10. Measure 9 starts with a treble clef and a 5/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 10 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line is a whole note chord of G2, B2, and D3. Fingering numbers are placed above the notes: 0, 1, 4, 0, 3, 1, 2. A second ending bracket labeled '2.' spans measures 9 and 10, ending with a double bar line and repeat dots.

Musical notation for measures 11-12. Measure 11 starts with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord of G2, B2, and D3. Measure 12 continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line is a whole note chord of G2, B2, and D3. Fingering numbers are placed above the notes: 4, 4, 0, 4, 2, 3, 0, 0, 1, 1, 0, 0, 0, 0.

13

4 3 0 4 1 2 1 4 3

II V IV

0 0 0 0 0 2 4

15

2 0 2 0

h12 h7 h12

2 0 0

18

3 2 0 3 0 2

3 4 0 1 2 3 4 3 2

21

3 0 4 0

4 0 0 0 0 0

24

0 0 0

0 0 0 0 0 0

26

h12 h7 h12

D.C. al Coda

29

3 2 0 4 1 3 0 3 0 3

Coda

0 4 3 2 3

31

3 3 2 2 3 4 3 0 0 2 6

VIII

34

4 1 4 3 3 4 1 2 7 2 0 0 1 5

h12





# WHERE ARE YOU NOW ?

Gilbert Isbin

♩ = 52

1

4

7

Fine

10

13

16

0

③

④ ③ ② ③

1. h7 h5 h12

3

18

③

③ ①

h12

20

h12

h12

h12

h12

② ④ ③ ⑤ ① ② ② ③ ③ ④

23

h12

h12

h12

h12

③ ④ ② ④ ① ③ ② ③ ⑤ ② ③

26

rit. . . . .

vib.

D.C. al Fine

② ① ③ ① ① ①

# CLOSE

Gilbert Isbin

1  $\text{♩} = 84$

4 0 3 4 3

0 1 2 3 4 3 2 1

⑥

5

4 3 1 2 1 2 0 0 2 4 1

8

⌘

12

0 1 4 2 1 3 0 4 4 1 0 2 4

15

18

21

To Coda

24

27

30

34

Musical notation for measures 34-36. Measure 34: Treble clef, 3/4 time, notes G4 (3), A4 (2), B4 (0), C5, D5, E5, F5, G5 (3). Bass clef: G3, F3, E3, D3, C3, B2, A2, G2. Measure 35: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 36: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1.

37

Musical notation for measures 37-39. Measure 37: Treble clef, 3/4 time, notes G4 (2), A4 (1), B4 (3), C5 (4), D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 38: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 39: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1.

40

Musical notation for measures 40-42. Measure 40: Treble clef, 4/4 time, notes G4 (3), A4 (0), B4 (2), C5 (3), D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 41: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 42: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1.

43

Musical notation for measures 43-45. Measure 43: Treble clef, 2/4 time, notes G4 (2), A4 (1), B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 44: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 45: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1.

46

Musical notation for measures 46-48. Measure 46: Treble clef, 4/4 time, notes G4 (0), A4 (1), B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 47: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1. Measure 48: Treble clef, notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: G2, F2, E2, D2, C2, B1, A1, G1.

D.S. al Coda

49

Musical notation for measures 49 and 50. Measure 49 contains a treble clef, a key signature of one flat, and a melody of quarter notes: G4, A4, B4, C5, B4, A4. Measure 50 contains a bass clef, a key signature of one flat, and a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A finger number '0' is written below the first note of measure 50. A fermata is placed over the final note of measure 50.

Coda

51 rit.

Musical notation for the Coda section, starting at measure 51. Measure 51 contains a treble clef, a key signature of one flat, and a melody of quarter notes: G4, A4, B4, C5, B4, A4. A fermata is placed over the final note of measure 51. A dashed line extends from the end of measure 51 across the top of the staff. Measure 52 contains a bass clef, a key signature of one flat, and a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A fermata is placed over the final note of measure 52. The section ends with a double bar line.

# LIFFLIC

Gilbert Isbin

♩ = 90

1

5

9

13

17

21

25

4 3 1 0 3 0 1 3 1

29

33

1 4 3 1 3 1 4 3 1 4 3 1

37

41

h12

45

h7



1. h12

49

2. h12

53

v

57

v

61

VIII

65

69

0 2 3 1 1 4 4 h12 2

72

# HERE OR THERE

Gilbert Isbin

♩ = 60

1

4

**A tempo**

7

10

13

♩ = 80

18

21

24

27

30

**molto rit.**

33

37

**D.S. al Fine**

41

# FASCINATION

Gilbert Isbin

♩ = 72

1

4

7

♩ = 62

9

11

13

To Coda

15

rit. . . . .

18

21

24

1. 2. rit. . . . . rit. . . . .

♩ = 52

27

31

34

37

**D.S. al Coda**

**Coda**

38

**molto rit..**





# TAING

For Rob MacKillop

Gilbert Isbin

$\text{♩} = 80$

1 2 4 3 0 4 0 2 0 II 3

5 3 0 3 1 4 3 1 1. 3 4 2 1

9 2. 2 3 1 2 3 1 V 4 0 4 3 2 0 1 0

14 2 3 1 2 3 1 4 1 4 1 0 4 3 2 I 1 3

18 0 0 4 2 1 0 4 0 4 3 2 1 0

22 2 3 1 2 3 1 V 4 4 0 3 2 1 0

26 **Fine**

0 0 1 7

V

4

1 2 3

2 3 1

30

2 3 1

2 3 1

4

1 2 3

2 3 1

4 3 1

2 3 1

34

4

1 2 3

4 0 1

4 1 3

2 3 1

37

2 3 1

2 3 1

2 3 1

2 3 1

2 3 1

2 3 1

0 1 0

0 1 0

40

4

1 2 3

0 3 2

4 3 1

2 3 1

4

43 **D.C. al Fine**

4 1 0

4 1 0

4 1 0

4 1 0

4 1 0

4 1 0

4 1 0

4 1 0

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