

# New Compositions For Baroque Lute Vol.2

Gilbert Isbin

Dedicated to Alberto Crugnola

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# Forword

This book is a collection of original pieces for 13 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    12    13  
                  F4   D4   A3   F3   D3   A2   G2   F2   E2   D2   C2   B1   A1

The indicated tempos are optional.

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 6<sup>th</sup> course.

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

Gilbert Isbin.



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Listen to the compositions at

[gilbertisbin.com/compositions/baroque-lute-compositions/](http://gilbertisbin.com/compositions/baroque-lute-compositions/)

## A GLAD HEART

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♩ = 80

1

2/4

//a 4 a /a ///a

6

/a 4 a a a //a

12

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

17

4 a 4/4 3/4 6 4

22

2/4 3/4 6 4 6 4 6 4 2/4

26

1. 2.

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

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

31

$\frac{2}{4}$

//a 4 a /a

35

$\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

//a 4 //a /a 4 a

40

$\frac{2}{4}$

//a 4 a /a //a

45

$\frac{2}{4}$   $\frac{4}{4}$

4 //a /a a 6

# QUITE SOON

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**Lento**

1

4 //a 4 5 a

5

/a rit. //a

**A tempo**

9

a a 4 a //a

13

//a a a 4 5 //a

17

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

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

$b$   $a$  |  $a$  |  $c$   $a$

4 //  $a$  4 /  $a$   $a$

20

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

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

$a$   $a$  |  $a$  |  $e$   $b$   $a$  |  $c$

5 //  $a$  /  $a$   $a$  4 /  $a$  //  $a$

24

$d$   $c$   $d$  |  $c$   $c$

$d$   $a$  |  $f$   $c$

$d$   $a$  |  $e$

//  $a$  //  $a$  4

# ONCE

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♩ = 60

1

2/4

//a a //a 4

6

3/4

4 /a //a a

10

3/4 2/4 2/4

/a /a

14

2/4 3/4 2/4

//a 5 //a //a /a

rit. . . . .

18

2/4 4/4 2/4 3/4 2/4

//a //a a a 4



37 ♩ = 60

4/4 3/4 2/4 2/4

//a a //a

41

4 4

45

4/4 3/4 2/4 2/4

/a //a a /a c

49

2/4 4/4 4/4 4/4

/a //a //a

rit. . . . .

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# MYSTERIOUS

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♩ = 64

1

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

5

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

9

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

♩ = 52

12

a /a 4 //a //a

rit. . . . .

16

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



## CANZONE

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♩ = 72

1

4

5

4

8

4

11

4

14  $\text{♩} = 72$

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

18

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

21

*///a* *4* *///a*  
*rit. . . . .*



19

1. 2.

*f.*

*c*  
*a*  
*b*

*c*  
*b*

*c*  
*d*  
*a*

*c*  
*e*  
*f*

*a* *a* *4* *a* *c* *a* *a*

22

*c*  
*d*  
*d*

*c*  
*e*  
*f*

*c*  
*d*  
*e*  
*f*

*c*  
*d*  
*e*  
*f*

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

*a* *a* *4* *a* *c*

*a* *a* *4* *a* *c* *a* *a*

*a* *a* *4* *a*

*a* *a* *4* *a*

*a*

*rit.*

**A tempo**

25

*c*  
*a*

*a* *b* *d*

*e* *a* *b* *a* *f*

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

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

*a* *b* *a*

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

29

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

*a* *f* *h* *e* *d*

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

*/a* *b* *a* *d* *4*

32

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

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

*b* *a*

*///a* *a*



12

$a \hat{c} a e c e e$   
 $b c a$   
 $b a c c a c a$   
 $a a a d a a$   
 $a a a a$   
 $c b c$

///a //a ///a

## To Coda

16

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

///a

19

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

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

21

$d d e d a a$   
 $g h h h e e g h h h$   
 $a a$

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

23

*a a a* *b* *a a a* 4

25

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

27

*a* *a* *a a e a* *a e a* *3*  
*c* *d* *d a* *b a c* *a c* *a*

*a* 4 *///a*

**D.C. al Coda**

30

*///a*

**Coda**

*///a*

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# MAYBE

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♩ = 50

1

2  
4

a 5 a 5 a

6

//a //a a a 4 5

11

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

16

Fine

5 //a a //a a

20

a /a /a a /a

25

*k h f a* *a* *b a* *d* *h* *k h f a* *a* *c c*  
*a* *d b* *d b* *a b a* *b d* *a* *a*  
*/a* *a /a* */a* *4*  
 rit.

**A tempo**

30

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

35

*a c e a c* *a h f e c a a* *a e a b e* *a*  
*e* *a* *a* *a*  
*e* *a* *a* *a*  
*///a* *///a ///a a* *///a* *///a //a a*

39

*a e a b e* *a d a d* *a d a d* *a*  
*a* *a* *a* *a*  
*a* *c* *c*  
*///a* *///a //a a* *///a 4 5 6* *///a*

**D.C. al Fine**

## IN YOUR PRESENCE

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♩ = 80

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'a', followed by a half note 'a', and then a half note 'a' with a slur over it. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of one flat. The first measure has a quarter note 'c' and a quarter note 'a'. The second measure has a quarter note 'c' and a quarter note 'e'. The third measure has a quarter note 'a' and a quarter note 'a'. The fourth measure has a quarter note 'a' and a quarter note 'a'. The fifth measure has a quarter note 'a' and a quarter note 'a'. The sixth measure has a quarter note 'a' and a quarter note 'a'. The seventh measure has a quarter note 'a' and a quarter note 'a'. The eighth measure has a quarter note 'a' and a quarter note 'a'. The piece ends with a double bar line and a repeat sign.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'd', followed by a quarter note 'd', and then a quarter note 'a'. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of one flat. The first measure has a quarter note 'b' and a quarter note 'a'. The second measure has a quarter note 'b' and a quarter note 'b'. The third measure has a quarter note 'c' and a quarter note 'a'. The fourth measure has a quarter note 'a' and a quarter note 'a'. The fifth measure has a quarter note 'd' and a quarter note 'a'. The sixth measure has a quarter note 'd' and a quarter note 'c'. The seventh measure has a quarter note 'a' and a quarter note 'a'. The eighth measure has a quarter note 'a' and a quarter note 'a'. The piece ends with a double bar line and a repeat sign.

♩ = 60

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'a', followed by a quarter note 'a', and then a quarter note 'a'. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of one flat. The first measure has a quarter note 'a' and a quarter note 'a'. The second measure has a quarter note 'a' and a quarter note 'a'. The third measure has a quarter note 'd' and a quarter note 'a'. The fourth measure has a quarter note 'c' and a quarter note 'a'. The fifth measure has a quarter note 'a' and a quarter note 'a'. The sixth measure has a quarter note 'a' and a quarter note 'a'. The seventh measure has a quarter note 'a' and a quarter note 'a'. The eighth measure has a quarter note 'a' and a quarter note 'a'. The piece ends with a double bar line and a repeat sign.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'h', followed by a quarter note 'g', and then a quarter note 'e'. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of one flat. The first measure has a quarter note 'h' and a quarter note 'g'. The second measure has a quarter note 'e' and a quarter note 'c'. The third measure has a quarter note 'f' and a quarter note 'e'. The fourth measure has a quarter note 'c' and a quarter note 'a'. The fifth measure has a quarter note 'c' and a quarter note 'a'. The sixth measure has a quarter note 'a' and a quarter note 'd'. The seventh measure has a quarter note 'k' and a quarter note 'h'. The eighth measure has a quarter note 'g' and a quarter note 'e'. The ninth measure has a quarter note 'h' and a quarter note 'g'. The tenth measure has a quarter note 'e' and a quarter note 'c'. The piece ends with a double bar line and a repeat sign.

♩ = 80

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'd', followed by a quarter note 'c', and then a quarter note 'a'. The piano accompaniment is in 2/4 time, with a treble clef and a key signature of one flat. The first measure has a quarter note 'd' and a quarter note 'c'. The second measure has a quarter note 'a' and a quarter note 'e'. The third measure has a quarter note 'a' and a quarter note 'c'. The fourth measure has a quarter note 'a' and a quarter note 'a'. The fifth measure has a quarter note 'd' and a quarter note 'a'. The sixth measure has a quarter note 'a' and a quarter note 'a'. The seventh measure has a quarter note 'c' and a quarter note 'd'. The eighth measure has a quarter note 'c' and a quarter note 'e'. The piece ends with a double bar line and a repeat sign.

1.

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

*f* *g* *f* *c* *b* *a* *c* *a* .

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

2.  $\text{♩} = 80$

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

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

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

*a* *a* *a* *a* *a* *a* *d* *d*

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

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

1. 2.

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

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

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

*rit.* . . . . .

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