

7 SONGS
FOR SOPRANO VOICE
AND
13c BAROQUE LUTE

GILBERT ISBIN

7 Songs

For Soprano Voice and 13c Baroque Lute

Gilbert Isbin

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Foreword

This book is a collection of songs for soprano voice and 13 course Baroque Lute.

My main goal was to compose melodic accessible today's music all based on 12 bar or 8 bar blues progressions 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

I composed the music on lyrics by William Shakespeare, Anna Swir, Thom Gunn, Rob MacKillop and Marcus Cumberlege.

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 6th 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/

A FAIRY SONG

12 = Bb

Poem: William Shakespeare

Music: Gilbert Isbin ©

1 ♩ = 80

1

4/4

d d
a a

a c

///a

5 %

O - ver hill, o - ver dale, Tho-rough bush, tho-rough

4/4

d d
a a

a c

///a

8

bri - er, O - ver park; o - ver pale, Tho-rough flood, tho-rough

4/4

d d
a a

b c

///a

15

than the moon's sphere; And I serve the Fai-ry Queen,

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

5 *a* /*a* //*a* 5 *a*

18 **To Coda**

The musical score for 'To Coda' is presented on a grand staff. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are: 'To dew her orbs u-pon the green; The'. The piano accompaniment consists of three staves. The first staff uses a simplified notation with horizontal lines and letters (d, a, c, f, g, k) to represent notes. The second and third staves provide a more detailed harmonic and melodic accompaniment. The piece concludes with a double bar line and a repeat sign.

To dew her orbs u-pon the green; The

21

cows - lips tall her pen - sio - ners be; In their gold coats spots you see;

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

23

Those be ru - bies, fai - ry fa - vours, In those freck - les live their sa - vours;

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

25

I must go seek dew drops here And hang a pearl in

a /a ///a a /a

28

e-v'ry cow-lips ear.

///a

31

O - ver hill,

///a

34

o - ver dale Tho - rough bush, tho - rough bri - er;

///a

37

O - ver park, o - ver pale tho - rough bush I

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

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

a c

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

D.S. al Coda

40

serve the Fai-ry Queen

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

a c b c a c b c

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

Coda

44

rit. dew her orbs u-pon her green.

rit.

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

d f a c a a a c a

a

///a ///a

IN A MEADOW

Poem: Anna Swir ©

Music: Gilbert Isbin ©

♩ = 60

1

a c a c a c a c

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

5

§

I Yearn for the mea-dow_ where our warm kis-ses were left in a

a c a c a c a c

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

To Coda

9

1.

hol-low ofcrushed grass of crushed grass

a c a c a c a c

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

13 | 2.

crushed grass I yearn for the for-est where the

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

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

17

slee - py eye-la - shes of our two sighs got en - tang - led

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

6 a /a 4

19

in the spring-time moss

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

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

Coda

crushed grass

TAMER AND HAWK

Poem: Thom Gunn ©

Music: Gilbert Isbin ©

1 $\text{♩} = 52$

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

5

I thought I was so tough. But gen - tled at your

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

11

hands. Can - not be quick e - nough. To -

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

17

fly for me and show That when I go I go.

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

23

At your com - mand

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

29

E - ven in flight a - bove I'm no lon - ger free. You seeled me with your

5 4 6 6 4 4 6 4

45

52

Musical score for measures 52-57. The score is written for a single melodic line on a treble clef staff. The melody consists of eighth and sixteenth notes, with some measures containing rests. The notes are labeled with letters: e, c, a, a, d, c, a, c, a, e, f, g, h, a, g, e, b, d, c, a, d. The measures are grouped by a '6' below the staff, indicating a 6/8 time signature.

58

Musical score for measures 58-63. The score is written for a single melodic line on a treble clef staff. The melody consists of eighth and sixteenth notes, with some measures containing rests. The notes are labeled with letters: c, a, c, d, a, a, c, a, c, d. The measures are grouped by a '6' below the staff, indicating a 6/8 time signature. The lyrics "Di da di da di da Di da di da" are written below the staff.

64

Musical score for measures 64-69. The score is written for a single melodic line on a treble clef staff. The melody consists of eighth and sixteenth notes, with some measures containing rests. The notes are labeled with letters: e, c, e, c, a, a, c, a, c, d, e, c, a, c, a, c, a, c, d, a, c, c, c, a, c, a, c, d. The measures are grouped by a '6' below the staff, indicating a 6/8 time signature. The lyrics "di da di di da Di da di da di da Di da di da da di da di da di Di da di da" are written below the staff.

70

di da Di da di da di da di da Di da di da di da Di da di da di di da di da di

6 6 6 6 6 6 6

77

di di da di As for-mer

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

83

ly I wheel I ho-ver and I twist.

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

89

But on - ly want to feel.

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

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

94

In my po-ses - sive thoughts U - pon your wrist._____

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

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

100

U - pon your wrist._____

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

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

106

You but half ci - vi-lised Tame me in this way through ha-ving on-ly

5 4 6 6 4 4 6 4

111

eyes For you I fear to lose I lose to keep and chose

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

116

Ta-mer as prey Of catch-er and of prey da

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

Vib.

AUTUMN

Poem : Rob MacKillop ©

Music : Gilbert Isbin ©

1 ♩ = 40

Faint wind-tide through knot-ted

6 6 6 6 6 6 6 6 6 6 6 6

4

limbs gold-rust - fal-len in cy-cli-cal de-

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

7

par-ture— Through hill - side vein to mo-ther sea in

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

11

win-ding stroll o - ver woo-den plank-loose brid-ges soft song

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

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

14

soft light flo-wing o-ver all be-neath and be-yond

b b e b e b b e b e b b e b e b

6 6 5 5 6 6

17

Au - - tumn

b b e

5

TIME

♩ = 80

Poem : Marcus Cumberlege ©

Music: G. Isbin ©

1

2/4

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

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

7

Time is not made of mi-nutes. Or of se-conds,

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

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

12

hours___ and years. Time is made of mis - sing you. And_

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

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

17

figh-ting back the tears.

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

22

Time_ is not made of mu-sic. Which just helps the

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

28

mo-ments pass; It's limbs con - sist of rol - ling. On the fresh-mown

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

32

sum-mer grass. Time is not___ old and bo- ring.

///a a

38

As a man ³can some - times be. Time is the

a ///a

♩ = 80

43

age-less heart-beat of the deep, my-ste-rious sea. Time

/a ///a a

49

Time_____

Chord progression for measure 49:

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

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

56

is not made of mi-nutes. Or_____ of

Chord progression for measure 56:

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

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

61

se conds hours_____ and_____ years Time is

Chord progression for measure 61:

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

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

67

made of mis-sing you. . And figh-ting back the tears. Time__

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

73

Time is made of mis-sing you. .

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

80

Time rit.

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

MY DAPHNES

♩ = 60

Poem: John Lyly

Music: Gilbert Isbin ©

1

My Daph-ne's Haire is twist-ted Gold, Bright

5

star-res a-piece her eyes doe hold, My Daph-ne's Brow in-thrones the

8

Gra-ces, My Daph-ne's Beau-ty staines all Fa-ces,

12

On Daph-ne's Cheeke grow Rose and Cher-ry, — On

4 4 4 4 4 4

15

Daph-ne's Lip a swee-ter Ber-ry, Daph-ne's sno-wy Hand but touch'd does

4 4 4 4 g /a a /a

18

melt, And then no hea-ven li-er warmth is felt, My

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

21

Daph-ne's voice tunes all the spheres My Daph-nés Mu-sick charmes all

//a //a /a /a

24

Ea-res_ Fond am I Thus to sing her prayse; These

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

27

glo-ries now are turn'd The glo-ries now are turn'd To Bayes

///a b ///a b 6 ///a ~ ///a

CREDO

(9) = Eb

(12) = Bb

♩ = 52

Poem : Marcus Cumberlege ©

Music: Gilbert Isbin ©

1

Let love be An

a a a /a a a a /a a

4

e - v'ry-day af-fair, Bread, wa-ter And the dust un-der the bed.

a a a /a a a a /a a

8

Let love be the sum Of small things un - re-mem-ber'd Day by day the

///a ///a /a 5

To Coda

11

dai-ly pa-per read and put a - way The kiss be-tween two dreams The

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

15

sweat, the indis creet Re quest That love may be All things (and none) to you

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

a *a* 4 5

19

and me. So let it be.

a *a* *a* *e* *a* *c* *f* *k* *e* *a* *h*

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

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

D.C. al Coda

21

So let it be

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

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

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

Coda

way

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

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

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

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