

CARPE DIEM SUITE

For Renaissance Guitar

GILBERT ISBIN

Dedicated to Davide Donelli

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Foreword

The renaissance guitar repertoire is very small, made of a bit more than 200 compositions, most of them written in France, and only a few in other European countries.

It's a pity that this wonderful instrument was played in a short time gap, through the XVI century, later replaced by the Baroque guitar which left us a wider repertoire.

So I think it is very interesting that Gilbert Isbin, composer, lutenist and guitarist, wrote new compositions for the Renaissance guitar, giving it a new life after almost five centuries of silence.

Isbin has recently discovered my interest for his music, both for ukulele and ancient guitars, so I'm very pleased to present "Carpe Diem Suite", a fresh and suggestive composition in ten movements, enriched by many influences.

The musical writing is unique for the 4 strings and what I believe to be great is Isbin's ability to follow the essential and original peculiarities of the instrument with his mind open to many other recent musical experiences. Isbin's music is a blend of contemporary music, jazz, modal and ancient music and it is very agreeable since the first reading. I hope you could feel it as interesting as it was for me.

Davide Donelli

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Listen to the music on

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

17

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

20

g d g d f d d | d b d d f d f | i | d d
 a a a a | d a d | i | a a

24

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

28

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

32

c | b a b a b | $h7$
 a | a

AFFECTIONATE SMILE

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♩ = 80

§

1

Musical notation for measures 1-5. The piece is in 3/4 time. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a tempo of 80. The melody begins with a quarter rest, followed by a quarter note B-flat, a dotted quarter note F, a quarter note G, and a quarter note A. The bass line starts with a quarter note A, followed by a quarter note C, a quarter note D, and a quarter note C. Measure 2 continues the melody with a quarter note B-flat, a dotted quarter note F, a quarter note G, and a quarter note A. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 3 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 4 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 5 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat.

To Coda

6

Musical notation for measures 6-9. Measure 6 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 7 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 8 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 9 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat.

10

Musical notation for measures 10-13. Measure 10 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 11 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 12 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 13 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat.

14

Musical notation for measures 14-17. Measure 14 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 15 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 16 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat. Measure 17 has a quarter note A, a quarter note B-flat, a dotted quarter note F, and a quarter note G. The bass line has a quarter note C, a quarter note D, a quarter note C, and a quarter note B-flat.

D.S. al Coda

18

1. *i g i f f*
a c

2. *a d d i i*
b d c c

a d d i i
b d c c

a d d i i
b d c c

4/4

Coda

22

d d
a c

a a
b b

d d
a c

d d
a c

4/4

repeat several times and fade out

FOLLOWING THE HEART

Slowly and freely

Gilbert Isbin ©

♩ = 45

1

4

7

10

14

Handwritten musical notation on three staves:

Staff 1: e e c a c a | a | g g h k k

Staff 2: d d a b c | a | h h

Staff 3: e e c | b e a | g g

End of piece: d g e g p

RESTFUL MIND

♩ = 45

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1

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

4

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

To Coda

7

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

10

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

D.C. al Coda

13

Musical notation for 'D.C. al Coda' showing a first ending bracket over five notes (d, d, d, d, d) and a second ending bracket over the same notes. The notes are written on a single staff with a treble clef. Below the staff, the notes are labeled with letters: c, a, a, c, a.

Coda

Musical notation for 'Coda' showing a sequence of notes: a, f, g, h, d, c, c. The notes are written on a single staff with a treble clef. Below the staff, the notes are labeled with letters: a, a, d, e, a, b, a, c.

ENCHANTED

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♩ = 100

1

2/4

7

12

Fine

17

1. 2.

3/4 4/4 3/4

22

3/4

27

			1.				2.			
	<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>b</i>	<i>d</i>	<i>d</i>
	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>a</i>

33

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

38

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

43

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

D.C. al Fine

47

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

TENDER IS THE DAY

♩ = 45

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1

4/4

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

4

1. *a c d b a d d*

2. *a c d b a d*

4/4

7

4/4

d b b a b f d a d g f g a d f g f g k

10

1. *l g i a f b d b*

2. *l i f i f i g l*

rit.

A tempo

12

Treble clef: \dot{a} \dot{b} \dot{d} \dot{a} | \dot{a} \dot{e} \dot{f} \dot{h} \dot{f} \dot{e} \dot{c} \dot{a} | \dot{d} \dot{e} \dot{f} \dot{d} \dot{b} \dot{a}
 Bass clef: \dot{c} \dot{e} \dot{c} \dot{a} | \dot{a} \dot{f} \dot{d} \dot{a} | \dot{f} \dot{c} \dot{a}

15

Treble clef: \dot{a} \dot{b} \dot{d} \dot{a} \dot{a} | \dot{a} \dot{b} \dot{d} | \dot{f} \dot{f} \dot{f}
 Bass clef: \dot{c} \dot{a} \dot{c} \dot{c} | \dot{c} \dot{a} \dot{c} | \dot{d} \dot{d} \dot{a}

BLOOMING

♩ = 100 - 110

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1

		<i>c c c c</i>	<i>a c a d c a</i>
<i>a a a a</i>	<i>a a a a</i>	<i>a a a a</i>	<i>a a a a</i>

5

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

9

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

13

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

17 *Fine*

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

22 ^I

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

26

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

30

<i>a</i>	<i>f</i>	<i>f</i>
<i>a a a a a a</i>	<i>a a a a a a</i>	<i>a a a a a a</i>

D.S. al Fine

33

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

RESTING ON A COLOUR

♩ = 50

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1

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

4

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

8

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

12

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

16

d	g	a	i	d
d	a	b	a	a
d	a	b	a	a

21

d	d	d	d	d
d	d	d	d	d
d	d	d	d	d

h7

CLOSE TO YOU

Gilbert Isbin ©

♩ = 90

1

3/4

5

1.

Fine

♩ = 90

9

2/4

rit. ..

13

18

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

22

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

♩ = 50

27

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

D.C. al Fine

33

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

THE SUN IN YOUR EYES

♩ = 52

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1

1. d b f a a b a d f d b d b a a c a

5

1. e a 2. h a

9

h h i l f f h i d d f f h c d h f a a

13

1. a d h c a d d d d c f b d d b d d e d c f a a c e c a a a

17. 2.

17. $d \cdot d$ $f g i$ $b \cdot d$ $d b$ $d \cdot$ a

d b d d a a

a c a

20.

20. $d d b f$ $a b a a$ $b b a d$ $f f d b$ $d b a a$ $e c a$

a a

23. 1.

23. $b b a d$ $a a b a$ $a a e c$ $a c a$ e a a $b c$

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

26. 2.

26. $a a e c$ $a c a$ l h b a a a

e c a

rit.

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Joy Vision

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Voice And Guitar

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