

Ernst Gottlieb Baron

## Suite a 2 Luths

New York Public Library for the Performing Arts, Music Division  
Harrach collection US-NYp ms. JOG 72-29 Fasc.13



Intabulated by Peter Steur

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15

16

18

20

22

Treble clef staff:  $\text{a}$   $\text{b}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{a}$   
 Bass clef staff:  $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{a}$   $\text{a}$

24

Treble clef staff:  $\text{a}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{a}$   $\text{a}$   
 Bass clef staff:  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{b}$   $\text{a}$   $\text{a}$   $\text{a}$



22

22

27

27

32

32

38

38

1. Unlikely 8th diapason (F) in original, in a C minor chord context  
 2. In original, this whole bar is in F clashing with Lute I in C minor. [AV]

# Menuet

US-NYp ms. JOG 72-29 Fasc.13 fol.3r

E.G. Baron

Measures 1-5 of the Minuet. The score is in 3/4 time. The first system consists of two staves. The upper staff contains the melody with notes 'a', 'b', 'a', 'b', 'a' in the first measure, followed by rests, and then 'a', 'b', 'a', 'r' in the second measure. The lower staff contains the bass line with notes 'a', 'a', 'a', 'a' and rests. Measure numbers 1 through 5 are indicated below the staves.

Measures 6-10 of the Minuet. The score continues with two staves. The upper staff has notes 'a', 'r', 'a', 'b', 'a', 'a' in measure 6, followed by 'b', 'a', 'a', 'a', 'b', 'a' in measure 7, and 'a', 'b', 'a' in measure 8. The lower staff has notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a' and rests. Measure numbers 6 through 10 are indicated below the staves.

Measures 11-15 of the Minuet. The score continues with two staves. The upper staff has notes 'r', 'a', 'r', 'a', 'r' in measure 11, followed by rests and notes 'f', 'f', 'f', 'f', 'f', 'f' in measures 12-15. The lower staff has notes 'a', 'r', 'a', 'r', 'a', 'r' in measure 11, followed by rests and notes 'h', 'h', 'h', 'h', 'h', 'h' in measures 12-15. Measure numbers 11 through 15 are indicated below the staves.

Measures 16-20 of the Minuet. The score continues with two staves. The upper staff has notes 'r', 'a', 'r', 'a', 'r' in measure 16, followed by notes 'f', 'f', 'f', 'f', 'f', 'f' in measures 17-20. The lower staff has notes 'a', 'a', 'a', 'a', 'a', 'a' and rests. Measure numbers 16 through 20 are indicated below the staves.

1. 'a' in original

23

Handwritten musical notation for measures 23-26. The notation includes notes with slurs and accents, and rhythmic slashes. The notes are mostly lowercase letters 'a' and 'b'.

27

Handwritten musical notation for measures 27-30. The notation includes notes with slurs and accents, and rhythmic slashes. The notes are mostly lowercase letters 'a' and 'b'. The system ends with a double bar line and a 'Cee' marking.

# Bourée

New York Public Library US-NYp ms. JOG 72-29 Fasc.13 fol.3v

E.G. Baron

Musical notation for the first system, measures 1-5. The system consists of two staves. The upper staff contains notes with dynamic markings *f* and *le*, and articulation marks. The lower staff contains notes with dynamic markings *f* and *le*, and articulation marks. The notation includes various note values, rests, and slurs.

Musical notation for the second system, measures 6-9. The system consists of two staves. The upper staff contains notes with dynamic markings *f* and *le*, and articulation marks. The lower staff contains notes with dynamic markings *f* and *le*, and articulation marks. The notation includes various note values, rests, and slurs.

Musical notation for the third system, measures 10-14. The system consists of two staves. The upper staff contains notes with dynamic markings *f* and *le*, and articulation marks. The lower staff contains notes with dynamic markings *f* and *le*, and articulation marks. The notation includes various note values, rests, and slurs.

Musical notation for the fourth system, measures 15-19. The system consists of two staves. The upper staff contains notes with dynamic markings *f* and *le*, and articulation marks. The lower staff contains notes with dynamic markings *f* and *le*, and articulation marks. The notation includes various note values, rests, and slurs.

20

$\flat$ , a | a |  $\flat$  r,  $\textcircled{a}$  |  $\flat$  r,  $\textcircled{a}$  |  $\flat$  a,  $\textcircled{r}$  |  $\textcircled{a}$   $\textcircled{r}$  |  $\textcircled{a}$   $\textcircled{r}$  |  $\textcircled{a}$  |  $\flat$

$\textcircled{a}$  a 4 | a 4 | a 4 | a 4 | a 4 | a 4 | a 4

a | a | r a,  $\textcircled{a}$  | r a,  $\textcircled{a}$  | r a,  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$

4 | a 4 | a 4 | a 4 | a 4 | a 4 | a 4

(1\*)

26

$\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$

a | a | a | a | a | a | a | a | a | a

$\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$

a | a | a | a | a | a | a | a | a | a

31

$\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$

a | a | a | a | a | a | a | a | a | a

$\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$  |  $\textcircled{a}$

a | a | a | a | a | a | a | a | a | a

# Allemande -- (1. German Baroque lute)

New York Public Library, US-NYp ms. JOG 72-29 Fasc.13 fol.1v

E.G. Baron

The image displays a musical score for an Allemande on a German Baroque lute. The score is organized into 18 numbered staves, each containing a system of two staves (treble and bass clefs). The notation includes various note values, rests, and ornaments. Key features include:

- Staff 1:** Starts with a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it, indicating a specific fingering or measure.
- Staff 4:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 6:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 8:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 10:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 13:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 16:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.
- Staff 18:** Features a treble clef and a bass clef. The first staff has notes with ornaments above them. The second staff has notes with a '4' below it.

1. 8th course in original manuscript but 9th course in lute II



# Courante -- (1. German Baroque lute)

US-NYp ms. JOG 72-29 Fasc.13 fol.2v

E.G. Baron

The musical score is written on a single staff with a treble clef and a common time signature. It consists of 36 measures, divided into groups of six measures each, with measure numbers 5, 9, 15, 20, 25, 29, and 35 indicated at the beginning of their respective groups. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills and mordents). The piece concludes with a double bar line and a repeat sign. The manuscript includes several performance markings such as //a, /a, and 4, which likely indicate specific fingering or articulation techniques. A handwritten signature is visible at the end of the score.

# Menuet -- (1. German Baroque lute)

US-NYp ms. JOG 72-29 Fasc.13 fol.3r

E.G. Baron

Handwritten musical score for a Minuet in G major, German Baroque lute style. The score is written on a six-line staff with a treble clef and a common time signature. It consists of 28 measures, divided into systems of six measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Fingerings are indicated by letters 'a' and 'b'. The piece concludes with a double bar line and a 'C' time signature. The manuscript shows signs of being a working draft, with some corrections and a handwritten 'C' at the end.

1. 'a' in original

# Bourée -- (1. German Baroque lute)

New York Public Library US-NYp ms. JOG 72-29 Fasc.13 fol.3v

E.G. Baron

The image displays a musical score for a Bourée, identified as the first piece for German Baroque lute. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piece is in 3/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into measures, with measure numbers 6, 10, 15, 20, 25, and 30 indicated on the left. The music features a mix of eighth and sixteenth notes, often beamed together, and includes trills and slurs. Dynamic markings like *f* (forte) and *le* (lento) are present. The score concludes with a double bar line and repeat dots.

# Allemande -- (2. German Baroque lute)

New York Public Library, US-NYp ms. JOG 72-29 Fasc.13 fol.1v

E.G. Baron

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

20

$a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$

$a$   $b$   $a$   $r$   $a$   $b$   $a$   $b$

$f$   $f$   $a$   $b$   $a$

$/a$   $//a$   $//a$   $a/a$

23

$a$   $a$   $a$   $e$   $f$   $e$   $f$   $e$   $f$

$a$   $a$   $a$   $e$   $f$   $e$   $f$   $e$   $f$

$a$   $b$   $a$   $b$   $b$   $a$   $a$

$b$   $a$

$/a$   $//a$   $//a$   $a$   $/a$

# Courante -- (2. German Baroque lute)

US-NYp ms. JOG 72-29 Fasc.13 fol.2v

E.G. Baron

The musical score is written in C minor and consists of seven systems of music. Each system includes a rhythmic notation above the staff and a lute tablature below. The tablature uses letters 'a' and 'b' on a six-line staff. The piece features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like 'f' and 'f f f'. There are also repeat signs and a double bar line with a repeat sign at the end of the piece.

1. Unlikely 8th diapason (F) in original, in a C minor chord context  
 2. In original, this whole bar is in F clashing with Lute I in C minor. [AV]

# Menuet -- (2. German Baroque lute)

US-NYp ms. JOG 72-29 Fasc.13 fol.3r

E.G. Baron

Musical score for a Minuet in G major for German Baroque lute. The score consists of six systems of music, each with a five-line staff and a bass line below. The music is written in a historical style with various ornaments and fingerings. The key signature has one sharp (F#) and the time signature is 3/4. The piece ends with a double bar line and a repeat sign, followed by a handwritten 'C'.

System 1 (Measures 1-6):  
 Staff:  $\overset{\curvearrowright}{r} a \overset{\curvearrowright}{b} a \overset{\curvearrowright}{r}$   
 Bass:  $\circledast$   $//a$   $//a$   $/a$   $/a$   $/a$

System 2 (Measures 7-13):  
 Staff:  $a \overset{\curvearrowright}{r} a \overset{\curvearrowright}{r} a b$   $\circledast b, a$   $b // b // a$   $b a$   $||: \circledast b$   $\overset{\curvearrowright}{r} a \overset{\curvearrowright}{r} a \overset{\curvearrowright}{r}$   $h h h h h$   
 Bass:  $/a$   $/a$   $//a //a /a$   $\circledast$   $\circledast$   $4$   $4$

System 3 (Measures 14-18):  
 Staff:  $h h h h h$   $h h h h h$   $h h h h h$   $\circledast b$   $a$   
 Bass:  $4$   $4$   $4$   $4$   $/a$

System 4 (Measures 19-24):  
 Staff:  $a, a$   $\overset{f}{\overset{\curvearrowright}{r} l f} \circledast$   $a, a$   $\overset{f}{\overset{\curvearrowright}{r} l f} \circledast$   $b a \circledast b a r$   $a a, a$   
 Bass:  $\circledast$   $\circledast$   $\circledast$   $\circledast$   $//a$   $/a$

System 5 (Measures 25-30):  
 Staff:  $a \circledast \circledast b b,$   $a \overset{\curvearrowright}{r} a \overset{\curvearrowright}{r} a$   $a \circledast \circledast b b,$   $a \overset{\curvearrowright}{r} a \overset{\curvearrowright}{r} a$   $b \circledast a,$   $b a$   $||: \circledast$   
 Bass:  $/a$   $/a$   $/a$   $/a$   $//a //a /a$   $\circledast$

# Bourée -- (2. German Baroque lute)

New York Public Library US-NYp ms. JOG 72-29 Fasc.13 fol.3v

E.G. Baron

The musical score is written on a single staff for the 7th course of a lute. It consists of 31 measures, grouped into systems of five measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and naturals). Dynamic markings such as *f* (forte) and *l* (lento) are used throughout. The score features several repeat signs, including double bar lines with dots and double bar lines with slashes. Measure 20 contains a first ending bracket labeled (1\*). The piece concludes with a double bar line and repeat dots at the end of measure 31.