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I - Partie ex A Liutho Violino Basso par M:Meck
Fantasia

1

4

7

9

11

13

16

19

22

24

26

28

Courante

3 4

3 4

/a //a //a //a

5

5

a r r r a r a r a r r r a r r

a r //a

9

9

r a r r a r r a r a r a r a r r

a a /a a //a

13

13

a r a r a r b r b r r b a f l r

/a //a a //a

18

18

r r a r r a r r r a r r r b r a

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

22

22

r b a r a r b b r b r r r r l r

//a //a a //a

27

27

r r r a r a l r a a r r r a a

//a

31

a a /a a/a a//a a /a//a/d//a a/a

35

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

39

/a a 4

43

//a //a //a

47

//a

51

b a /a ///a //a

55

//a

59

f *a*
a *r*

b *b* *b*

63

a *a* *r* *a* *a*
a *r* *r* *a*

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

Sarab.

3

3/4 time signature. First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a.

5

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a. First ending bracket over the last measure.

9

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a. Measure 9 has a 2-measure rest. Measure 11 has a 4-measure rest.

13

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a.

17

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a. First ending bracket over the last measure.

20

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a.

24

First staff: Treble clef, notes a, r, a. Second staff: Treble clef, notes a, r, a. Third staff: Treble clef, notes a, r, a. Fourth staff: Treble clef, notes a, r, a. First ending bracket over the last measure.

Double

3

5

9

13

17

21

Menuet

Musical score for a Minuet in 3/4 time, consisting of six systems of music. Each system includes a melody line with notes and rests, and a bass line with notes and rests. The score includes various musical notations such as slurs, ties, and repeat signs. Measure numbers 3, 7, 13, and 19 are indicated on the left side of the score.

3 a r | a r | a r a r | a r | a r r | a a r

7 a r a r | a r a r | a r a r | a r a r | a r a r | a r a r

13 a r a r | a r a r | a r a r | a r a r | a r a r | a r a r

19 a r a r | a r a r | a r a r | a r a r | a r a r | a r a r

Trio

3

//a //a

6

//a //a //a

12

//a

18

//a //a

23

///a //a

Gig

6 8

6 8

5

//a //a a

9

4 4 //a //a /a a

13

a a //d/a a

17

4

22

a a

26

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

30

30

34

34

34

38

38

38

42

42

42

46

46

46

II. Concerto da Camera à 4 Mandora Traversiere ò flute con Basso del Sig. Blockh
 Fantasia (andante)

2 4

6

10

14

17

20

24

1/a 2 //a 1/a 2 //a 1/a 2 //a 4 5

1/a 2 2 2 1/a //a 4 4

4 a 1/a 2 a 2 2 1/a

2 a 1/a 2 a 2 2 1/a

2 2 2 4 //a 1/a

2 2 2 2 2

1/a 1/a 1/a 1/a 1/a

27

a b a b a e e a a b b b
 /a /a /a /a /a /a /a /a

33

a a a b a b b b a a
 a a

36

b b a a b a b a a r a b a b a a
 /a a a

40

r b b a a r b b a a r a r a r a a a a a a
 a a a b

45

r a a a a b b b b b b b b b a a a a b
 b a /a /a

49

b a a a b a b a b b a a b a r
 /a /a a /a a //a //a

52

a b a a b b r b a b b a a b a b
 /a a //a //a /a a a

56

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

59

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

Adagio

Musical score for Blockh, Adagio, measures 3-18. The score is written for two staves (3/4 and 4/4 time signatures) and includes various musical notations such as notes, rests, dynamics (f), and articulation marks (accents, slurs, trills). The key signature is one flat (B-flat).

Measures 3-6: The first system contains measures 3 through 6. Measure 3 has a 3/4 time signature and a trill on 'a'. Measure 4 has a 4/4 time signature and a trill on 'a'. Measure 5 has a 4/4 time signature and a trill on 'a'. Measure 6 has a 4/4 time signature and a trill on 'a'. Dynamics include *f* and *ff*.

Measures 7-12: The second system contains measures 7 through 12. Measure 7 has a 4/4 time signature and a trill on 'a'. Measure 8 has a 4/4 time signature and a trill on 'a'. Measure 9 has a 4/4 time signature and a trill on 'a'. Measure 10 has a 4/4 time signature and a trill on 'a'. Measure 11 has a 4/4 time signature and a trill on 'a'. Measure 12 has a 4/4 time signature and a trill on 'a'. Dynamics include *f* and *ff*.

Measures 13-17: The third system contains measures 13 through 17. Measure 13 has a 4/4 time signature and a trill on 'a'. Measure 14 has a 4/4 time signature and a trill on 'a'. Measure 15 has a 4/4 time signature and a trill on 'a'. Measure 16 has a 4/4 time signature and a trill on 'a'. Measure 17 has a 4/4 time signature and a trill on 'a'. Dynamics include *f* and *ff*.

Measures 18: The fourth system contains measure 18. Measure 18 has a 4/4 time signature and a trill on 'a'. Dynamics include *f* and *ff*.

Allegro

32

4 /a /a 4 5

36

4 a a a

40

/a a /a /a /a

43

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

46

//a^(1*) //a 4 5 /a /a /a

49

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

53

5 4 5 5 4 5 (2*) a

56

Musical notation for exercise 56, consisting of two staves. The upper staff contains notes: b , b , b , b , b , a , b , b , a . The lower staff contains notes: c , c , b , a , a , a , a , a , a , a . Below the notes are fingerings: a/a , c , a /a , $//a$, c , $///a^{(1*)}$, $/a$, c . A double bar line is present after the seventh measure, and a repeat sign is at the end.

III. Allemande

andante

1 4 a 4

5 /a 5 //a a

8 b 5 5 //a 5 5

12 //a //a a //a

15 //a 4 5 5 5 /a //a

19 //a 5 //a

23 //a 4 //a 4 //a

26

a /a//a//a 4 a b

29

///a ///a

32

a 4 (*) /a

35

5 ///a b b b

38

///a a 4

41

/a /a /a

44

///a a 4 a 4

Gavotte

Musical score for Gavotte, measures 1-36. The score is written on a grand staff with two systems of five-line staves. The music is in 2/4 time and features a variety of rhythmic patterns and articulations. The notes are labeled with letters (a, b, r) and accidentals (sharps, flats). The score includes dynamic markings such as *f* and *g*, and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat signs.

Measures 1-6: 2/4 time signature. Notes: a, b, r, a, b, a, b, a, b, a, a, b. Rhythmic markings: 4, //a //a, //a a, 4.

Measures 7-12: Notes: a, b, a, b, r, a, b, a, b, a, b. Rhythmic markings: a, 4, //a //a.

Measures 13-17: Notes: b, a, b, r, a, b, a, a, b. Rhythmic markings: //a a, 4, 4, /a.

Measures 18-22: Notes: r, a, b, a, b, a, a, b, b, b. Rhythmic markings: //a, 4, 5, //a //a.

Measures 23-27: Notes: a, a, b, b, b, f, g, f, a, g, a, h, f, g, f, a, b. Rhythmic markings: 5, //a //a.

Measures 28-32: Notes: a, b, a, b, a, a, b, g, f, f, g. Rhythmic markings: b, a, 4, 5, //a, //a.

Measures 33-36: Notes: a, b, b, b, r, b, b, a, b, a. Rhythmic markings: /a, a, b, //a, 4.

38

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

43

///a //a /a

48

/a a b /a a /a

53

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

59

/a a a 4 a a 4

Rondeau

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of seven systems of music, each starting with a measure number (3, 8, 13, 18, 24, 31, 37). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Fingerings are indicated by numbers 1-5. Dynamic markings include *f* (forte) and *h* (hairpins). The score concludes with a double bar line and repeat signs.

3
a /a //a

8
a b a b a b a b a b a b a b a
//a^(1*) a 4 /a a //a

13
b //a a /a //a

18
//a a 4 /a a //a /a a b a /a

24
a 4 4 //a //a //a

31
//a /a /a a 6 5

37
f f g i f g f f f g i f g f h f
5 4 //a //a 5 4 //a //a a

42

g f a g a b a b r a b r a b

/a //a ///a 4 ///a 4 5 ///a //a (1*)

48

r a b b a r r b r r a a b r a a b

//a /a a b 6 5

54

a a r r a b a b b r a b

//a r 4 //a

Da Capo

61

r r r b r b a b r r a b r a r b a r

4 4 5 5 6 a

67

b r a r, a b b a r r r a b a a b r

a 4 //a /a

72

a b a a b a b b r a r r a b b a

r ///a //a a

77

r r a b a a b r b b r a a b r a b

4 //a 4

82

5 6 //a 5

87

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

Da Capo

Menuet

3

4

4 |||a

|||a

|||a |||a

5

|||a

|||a

/a

a /a

9

|||a

|||a |||a

|||a

|||a |||a

13

|||a

|||a

/a

/a

17

a

4

4 |||a

|||a

22

|||a /a

a

a

27

4

4

31

$\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$

35

$\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$

41

$\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$

45

$\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$

49

$\text{//}a$
 $\text{//}a$
 $\text{//}a$
 $\text{//}a$

Rigodon

1. 

5. 

8. 

12. 

16. 

19. 

23. 

27

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

30

a /a//a 4 a /a//a /a a //d//a 4

34

a /a//d//a 4 a /a//a /a a 4

La Belle Tiroloise

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

2 4 //a //a //a //a //a //a //a //a

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

9 /a /a //a //a 4

12 /a /a /a

15 /a /a //a //a /a 5 5

20 5 5 //a //a //a //a 4 4

24 4 4 4 5 b a 4 5

28

b a /a //a ///a 4 ///a //a

32

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

36

5 5 5 5

40

5 4//a //a/a a 5 4//a //a/a a a a b //a

Rigedon da Capo

Menuet

Musical score for Menuet by S.L. Weiss, measures 1-32. The score is written on a grand staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into systems of four measures each. Measure numbers 3, 5, 9, 14, 19, 23, and 28 are indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include accents and fortissimo (f). The score concludes with a repeat sign at the end of measure 28.

3 4 //a a 4

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

9 5 //a /a a b 5 //a

14 //a //a /a //a //a 5 //a /a a

19 b 5 4 //a //a

23 a b r //a //a //a 5 //a

28 /a 4 /a

32

/a //a //a e e

36

e b a

40

/a /a ^(1*) //a ///a //a ///a

44

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

48

/a b a 4 //a a

52

4 /a /a //a //a

56

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

1. Orig. these 2 notes on 2nd course

60

4 /a a /a //a

64

/a a b a ///a a

69

4 a 4

Bourée

1. Orig. k on 4th course

27

r a r r | r a r r | a b a b r | b a b r
 b 5

31

r r r r | b r r b r a | r r b b a a
 $/a$ b $//a$ $///a$ $//a$ 5

34

b a b a r | r b r r | a a a | b | b
 4 $///a$ $//a^{(11)}$ b 5 $//a$

39

b a b b | r a r r | r | r b a r
 $//a^{(2)}$ $///a$ $//a$ 4

43

a a b r | a a r a b r | r b a r
 $///a$ 4

46

b a b a a r | r b a r | b r a b r b r
 $///a$ a

49

a b a r | r b b f | f f f f | f f f f
 r 5 a $///a^{(3*)}$

1. 5 bars added from concordance 2. d on 4th course in concordance 3. Bar added from concordance

53

h f h h a | k h i k a | a b a b | a b a b

//a //a 4 //a^(1*)

57

a | a b a b | a r a r | a a

//a a /a //a

61

r a b a | a a a a | a a r a | b b b b

4 /a b //a //a //a a //a

65

r a b r | a a a a | a a r a | b b r b

4 4

69

a a b a | r, r a r a | r r a | a

/a a a a a

73

a r a b a | b a b a f g | h h h f

a 4 4 4 4

76

f h i h f g f i | f h i h f g f | g a h a g a h a

4 /a

1. This bar not present in concordance

79

g f a g f g | *f g a g f g a g* | *f a g f g f*

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

82

a a r a a a r a | *a b a a r r* | *b r a b a r b*

//a //a (1*) r 4

85

a r a b a r | *a r a b a r* | *r r a a b a*

//a //a

88

b r b r b | *f r f r* | *f g f f g h f*

//a /a /a

91

h g h f g | *f h g h f g* | *g f a k i* | *a g a g f h*

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

95

g a g h f g | *h f a g a h* | *a a r* | *a a*

a //a f /a a 4

Presto

3
4 a 4

6
4 //a 4 /a /a 5

8
//a a//a b b a a /a b/a //a a//a b b

11
a a /a b/a //a a//a 5 //a //a

14
//a //a /a /a //a

16
//a //a //a 4 //a 4 5 4 5

19

6 /a (1*) 5 /a b /a

21

///a d///a 5///a 5 ///a a///a a a a a

24

/a a ///a b ///a a 4 /a

26

5 ///a ///a a (2*) a b a ///a

30

///a 5 ///a

32

4 b b

34

/a 4 /a

1. Orig. f on 3rd course 2. Orig. bass a on 7th course

36

a *5* *a* *g*

38

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

40

5 *///a* *6* *///a* *6* *///a* *b*

42

a *a* *5* *4* *5* *4* *r*

44

4 *5* *a* *a / b* *///a* *a* *a / b* *///a*

46

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

48

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

51

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

54

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

57

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

59

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

61

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

63

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

65

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

67

4 /a 5 //a b a

69

a 4 a

71

//a /a a b a

73

a /a a //a //a 4

75

a 4

IV. P[artie] ex C
Fantasie

3

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

6

//a 4 a a

10

//a a //a a a

15

a b

21

a

25

a 4

Sarabande

3

4 //a /a //a a d//a

8

e a//a //a a a

14

a //a a //a //a

21

//a //a //a

28

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

Scherzo

2

4 a a //a 4 //a

6

/a (1*) //a //a //a 4

10

a a e a //a a 4 //a 4

15

/a (2*) //a //a a a a

21

a 4 //a //a a 4

1. Orig. a on 3rd course 2. Orig. a on 3rd course

Menuet

3

4 // a a a 4 // a 4

6

// a a a / a a

11

a a // a

17

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

22

a a / a // a a a

27

a / a a 4

Capriccio

2

4 a

5

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

10

//a//a//a//a //a a //a a e

16

a //a /a /a /a

20

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

24

a

29

//a a 4

Trio

3

6

11

Musical score for Trio, measures 3-15. The score is written for a single melodic line on a treble clef staff. The time signature is 3/4. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, often grouped with slurs. The bass line is mostly rests, with occasional notes. Dynamic markings include *f*, *ff*, and *mf*. There are several repeat signs (double bar lines with dots) and accents (//) throughout the piece.

Fichtel

Gig

3

4

5

9

13

17

21

25

V. Partie ex B Liutho Violino Basso de M:Weis
Courante

3

5

9

12

15

19

23

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

//a //a 4 5 6

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

27

///a 4 5 6 5

31

a a /a a /a

35

/a a 5 4 4

39

4 4 5 4 4

43

/a /a

48

/a a /a

52

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

56

/a 1 2 3 4

60

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

64

//a //a 4 5 6

67

a a a

71

5 4 a a //a

75

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

79

//a 4 4

83

a//*a* 4 /*a* //*a* 4 //*a* /*a* 4 ///*a* //*a* 5

87

4 ///*a* //*a* ///*a* 4 5 5 5

91

5 5 5 5 5 5 5

94

5 5 5 5 5

97

5 a b //*a* 6

101

5 5 5 4 //*a* //*a*

105

4 /*a* a 6

109

h h h (g g g) | f h f h f a | r b r a b
 f | | |
 r b r a b | a b a a | a b b a | f f b
 a /a 6 5 4 //a //a

112

r b r a b | a b a a | a b b a | f f b
 //a /a /a /a /a /a

116

e h f | e f e | b b b a | e b e
 /a /a /a /a //a /a

120

e a b | b a b | b a b | b\#
 /a 5

Bourée

1
 4 5 a /a

6
 5 a a

9
 /a a /a

12
 /a a /a 4 /a a

15
 4 //a a 5

18
 /a 4 //a /a 4 /a

22
 a /a //a 4

27

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

30

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

33

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

37

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

41

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

44

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

48

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

51

f l f a r a l a r a b r a r f l f r a r r a

a a

55

l f l f r a r a r a r l r, r, r, r, r, r

a a //a a /a

59

a b a r a a a a a a b a b a

//a /a //a //a

62

r b a b a b a f f f f a f h f

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

66

h h h a f h f h k a a k a a

a a /a 5

69

h a a h a a f a a f a a l a a l a h a

a a a

72

k a a k a a h a a h a a f a a f a a

5 a

75

e a a e a a k h k i h i h i h i

/a 5 /a a /a i h i

78

k h k i h i h i b a b a b a b

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

82

a a b b a b b a b a b r a r a b a b

5 4 //a //a /a

85

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

a a a /a 5

Menuet

The musical score consists of seven systems of music, each with a five-line staff and a bass clef. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g, h, i, k, l, r) and accidentals (sharps, flats, naturals). Measure numbers 3, 6, 10, 14, 18, 23, and 27 are placed at the beginning of their respective systems. Fingerings are indicated by numbers 3, 4, 5, and 6. Dynamic markings include *f* and *ff*. Performance instructions such as *//a*, *|||a*, and *|||* are used throughout. A repeat sign with first and second endings is present in measure 18. The piece concludes with a double bar line in measure 30.

31

a r a a r f r a e e e f a r
 a r e a a 6

35

a a a b a b a r r r b r a b a
 e e a b a 4 a a

39

r r b b a a r a r b r a r a b
 b a a b 4 4 4

43

r a b b a r a b a r r a b a r
 a a a a 4 4 4 4

47

b r a b a r a b a b a b a r
 b r a b a a a a a a a

51

a a b b g f g h h g f g g f f h k l h
 a a a a 4 6 5 4 a a

55

h i h h k h k h f a e f e r a r a
 i i a b a a a a a a

59

b a a b a
4 5 a (*)

63

b r a b a,
a a

a b a, a
r //a /a

b r a b a,
a a

a b a, b
r //a /a

b
5

Aria (allegro)

2

6

9

12

17

21

24

27

a, b, a, a | b, b, a | r, a, r, a, b, a, r | b, a, r
 $/a //a //a /a$ | a | a | a

31

b, a, r, a, r | r | a, r, e, a, r, r, e
 a | 4 | a

34

f, e | a, a, r, a, e | a, a | b, a, r, r
 e, a | a | a | $//a$

38

a, b, a, b, r | b, a, r, r | e, a, e, e | b, a, r, b | r, a
 a | $(1^*) a$ | a | $//a$ | a

VI. Sinfonia

Allegro

3

5

7

9

11

13

15

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

17

//a //a //a

19

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

21

5 /a //a /a a a

23

/a //a a //e a

25

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

27

/a a a 5 //a /a a

29

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

31

a a r a 4 a r a //a //a

33

r 5 //a /a a //a //a a //a

35

5 4 a //a 4 5 a

37

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

39

5 4 a 4 a /a

41

a //a (1*) a //a a a 4 //a

1. Flag adapted an triole added

43

Musical notation for measure 43 on a single staff. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The melody features various note values: a half note, a quarter note, an eighth note, a sixteenth note, a dotted quarter note, a triplet quarter note, and a quarter note. Fingerings are indicated by letters 'a' and 'r' with numbers 1, 2, and 3. An 'a' with a double slash indicates an artificial harmonic. The staff ends with a double bar line.

Tempo di Menuet

adagio

3 4

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

5

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

9

//a //a ^(1*) /a //a //a /a /a //a /a a

13

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

17

a //a //a a

21

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

25

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

1. Triole added

30

//a $/a$ //a a //a $/a \text{//a}$ //a a

35

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

40

4 5 4 //a 5

44

4 //a //a $/a$

48

a 4 //a a a

52

4 //a a $a \text{//a}^{(*)}$ a

Paysane

All(egro)

2 4
a a a a

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

10 4 4
//a 4 //a 4

14 4 4
4 //a a

18 a 4 5 a a 4 5 a

23 /a //a ///a

28 a a 4 //a a //a //a

32

a *b* *a*, *l* *r* *l* *r* *a* *g* *l*, *a* *l*, *l* *r* *l* *l* *r* *l*
/a //*a* //*a* //*a* *a* //*a*

36

l *a* *l* *a*, *a* *r* *l* *a* *r* *l* *a* *r* *a* *r* *l* *a* *r* *a* *r* *l* *a* *r* *a* *a* *r* *l* *a*
//*a* *a* *a*

41

a *r* *a* *a* *r* *r* *l* *a* *a* *a* *r* *l* *a* *r* *l* *r* *l* *r* *r* *l* *a* *l* *a* *l*
a //*a*

46

l *l* *a* *l* *r* *l* *r* *a* *l* *g* *l* *f* *l* *g* *f* *a* *k* *a* *h* *a* *k* *a* *h* *a*
//*a* //*a* //*a* *5* *a*

50

g *f* *a* *l* *r* *l* *r* *a* *r* *b* *r* *a* *l* *r* *a* *r* *r* *a* *r* *l* *r* *l* *a* *r* *l*
a //*a* //*a* *4* //*a* //*a* //*a* *a* *4* //*a* *a*

VII. Partie ex G# Liutho Violino e Basso d. M. Weis
Pastorelle

The musical score consists of seven systems, each with a five-line staff and a corresponding line of rhythmic notation below it. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The rhythmic notation uses letters 'a', 'r', 'l', 'b', and 't' to denote specific rhythmic patterns, often accompanied by slanted lines (//) or other symbols. The systems are numbered 1, 4, 8, 12, 15, 18, and 21 on the left margin.

System 1: *a* *a* *a*

System 4: *a* *a* *a* // *a* // *a* *a* *t*

System 8: // *a* *a* *a* // *a* // *a* *a* *t*

System 12: // *a* *t*

System 15: // *a*

System 18: // *a* // *a* // *a* // *a* *t* // *a*

System 21: // *a* / *a* *a* *a* // *a* / *a* // *a*

24

k i k h l k h a e f e k i k

a r e

//a //a /a a

27

a e r a r b a r a e r a a e e r e

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

30

r r r e r e e e r e r e e e f f f e f

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

34

e e e f e f f f e r b b r r r a r r r a r

//a a r a r a b

38

r r r r r r a a a a a a a r a a a

a a /a a /a a /a

41

a a a a r b r b r r r a a e r r r e e e

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

44

f f f h h h k h k k h k h h f h e h a h

a k //a a /a //a

47

f *g* *e* *e* *r* *r* *a* *b* | *e* *e* *e* *e* | *e* *e* *r* *e* *a* *e* *e*

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

50

e *e* *r* *e* *a* *e* *e* | *r* *a* *g* *e* *f* | *r* *b* *r* *a* *e* *r* *a*

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

53

r *r* *e* *a* *r* *e* | *r* *b* *r* *a* *e* *r* *a* | *r* *b* *r* *a* *e* *r* *a*

a *a* *a*

56

r *a* *a* *e* *r* | *e* *e* *e* *r* *a* | *r* *a* *a* *e* *r* | *b* *b* *a*

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

60

e *e* *e* *a* *e* | *e* *a* *a* *e* *r* | *e* *e* *e* *a* *e* | *r* *e* *r*

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

64

r *e* *e* *r* *e* *e* | *e* *r* *e* *e* *r* *e* | *a* *r* *b* *r* *a* *r* *b* *r*

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

67

r *r* *a* *r* *r* *a* *r* | *e* *e* *r* *e* *e* *r* *e* | *a* *a* *e* *a* *a* *a* *a*

4 *a* *r* *a* *r* *a*

70

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

73

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

76

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

80

b *///a* *(1*)* *///a* *a* *///a*

83

///a *///a*

86

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

89

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

92

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

95

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

98

//a //a //a

101

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

104

a a a //a //a a 4

108

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

Paysane

2 $\frac{2}{4}$ $\begin{array}{c} a \\ r \end{array}$ $\begin{array}{c} a \\ a \end{array}$ | $\begin{array}{c} r \ a \ r \ a \\ | \end{array}$ $\begin{array}{c} a \\ a \end{array}$ | $\begin{array}{c} r \ a \ r \ \textcircled{a} \ \textcircled{a} \ \textcircled{r} \\ | \end{array}$ $\begin{array}{c} a \ \beta \ a \\ | \end{array}$ | $\begin{array}{c} a \ /a \\ | \end{array}$ $\begin{array}{c} a \ //a \\ | \end{array}$ $\begin{array}{c} a \ 4 \ //a \\ | \end{array}$

5 $\begin{array}{c} a \ r \ \textcircled{a} \ a \\ | \end{array}$ $\begin{array}{c} r \ a \ r \ a \\ | \end{array}$ $\begin{array}{c} a \ r \ \textcircled{a} \ a \\ | \end{array}$ $\begin{array}{c} r, \ a \ r \ a \\ | \end{array}$ $\begin{array}{c} a \ //a \\ | \end{array}$ $\begin{array}{c} a \ /a \\ | \end{array}$ $\begin{array}{c} a \ 4 \ //a \\ | \end{array}$

9 $\begin{array}{c} r \ a \ r \ \textcircled{a} \ a \ r \\ | \end{array}$ $\begin{array}{c} r \ a \ r \ \textcircled{a} \ a \ r \\ | \end{array}$ $\begin{array}{c} r \ a \ r \ \textcircled{a} \ a \ r \\ | \end{array}$ $\begin{array}{c} a, \ \textcircled{a} \ \textcircled{r} \ \textcircled{a} \ r \ a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$

13 $\begin{array}{c} r, \ a \ r \ a \\ | \end{array}$ $\begin{array}{c} a \ r \ l \ r \ l \ g \\ | \end{array}$ $\begin{array}{c} a \ r \ l \ r \ l \ g \\ | \end{array}$ $\begin{array}{c} l \ l \ l \ r \ r \ r \\ | \end{array}$ $\begin{array}{c} a \ //a \\ | \end{array}$ $\begin{array}{c} a \ //a \\ | \end{array}$ $\begin{array}{c} /a \ a \ /a \\ | \end{array}$ $\begin{array}{c} //a \\ | \end{array}$

17 $\begin{array}{c} l \ r \ l \ a \ r \ a \\ | \end{array}$ $\begin{array}{c} a \ r \ l \ a \ r \ l \\ | \end{array}$ $\begin{array}{c} a \ r \ l \ a \ r \ r \\ | \end{array}$ $\begin{array}{c} l \ r \ l \ a \ r \ l, \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} a \\ | \end{array}$ $\begin{array}{c} /a \ a \\ | \end{array}$

21 $\begin{array}{c} f \ a \\ | \end{array}$ $\begin{array}{c} e \ a \ f \\ | \end{array}$ $\begin{array}{c} k \ a \ f \\ | \end{array}$ $\begin{array}{c} e \ a \ f \\ | \end{array}$ $\begin{array}{c} k \ a \ f \\ | \end{array}$ $\begin{array}{c} e \ r \ e \ r \ e \ r \\ | \end{array}$ $\begin{array}{c} /a //a //a \ a \\ | \end{array}$

27 $\begin{array}{c} a \ l, \ f \\ | \end{array}$ $\begin{array}{c} a \ e \ a \ a \ e \ a \\ | \end{array}$ $\begin{array}{c} g \\ | \end{array}$ $\begin{array}{c} r \ e \ r \ r \ a \ r \\ | \end{array}$ $\begin{array}{c} /a \ //a \ //a \\ | \end{array}$ $\begin{array}{c} //a \\ | \end{array}$ $\begin{array}{c} //a \\ | \end{array}$ $\begin{array}{c} /a \ //a \ //a \\ | \end{array}$ $\begin{array}{c} e \\ | \end{array}$

31

$r \quad r \quad lxr \quad lar \quad lxr \quad lar \quad lxr \quad lar$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$

35

$lxr \quad lar \quad glgrbr \quad lxr \quad lxr \quad rbr \quad rar$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $/a \quad a \quad //a \quad /a \quad ///a \quad //a$

39

$lra \quad lra \quad lra \quad lra \quad lxr \quad lar \quad lar$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $/a \quad //a \quad ///a \quad a$

44

$a \quad l, \quad r \quad a \quad r \quad a \quad r \quad a \quad r \quad a \quad r \quad a \quad r \quad a$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $/a \quad //a \quad ///a \quad a \quad /a \quad a \quad ///a \quad a \quad \text{t}$

48

$a \quad b \quad a \quad a \quad r \quad a \quad r, \quad a \quad r \quad a \quad a \quad r \quad a \quad r, \quad a \quad r \quad a$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $///a \quad a \quad ///a \quad a \quad /a \quad a \quad \text{t} \quad ///a$

53

$f \quad f \quad f \quad l, \quad f \quad f \quad f \quad f \quad f \quad f \quad a \quad r \quad a \quad r \quad a$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $///a \quad //a \quad /a \quad /a \quad //a \quad ///a \quad /a \quad /a \quad //a \quad ///a$

58

$a \quad b, \quad r \quad a \quad a \quad a \quad a \quad a \quad a \quad r \quad a \quad r \quad a \quad a \quad b, \quad r$
 $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
 $///a \quad a \quad a \quad a \quad a \quad a \quad a \quad a \quad \text{t} \quad ///a \quad a$

Menuet

3

5

10

15

19

23

27

31

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

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

35

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

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

39

♩ ♩ ♩

♩ ♩ ♩ ♩ | ♩ ♩ |

4 *//a* *a*

Gigue

1 *a* *r* *o* | *a*, *a* | *r* *a* *r* *a* *r* *o* | *r* *a* *r* *r* | *g*

5 *l* *g* *l* *l* *a* *r* *l* | *r* *l* *r* *l* *r* | *l* *g* *l* *a* | *r* *a* *l* | *l*

9 *r* *l* *r* *l* *r* *l* | *r* *a* *r* *a* *l* *a* | *r* *l* *a* *r* *a* *l*, | *g* *f* *a* | *a*

13 *a* *r* *l* *r* *l* | *l* *a* *l* | *g* *l* *f* *l* *r* *r* | *b* *r* *b* *r* *r* | *r*

17 *o* *r* | *o* *r* | *b* *r* *b* *b*, | *r* *r* *r* *r* | *a*

21 *r* *r* *r* *a* *r* *a* | *o* *r* *o* *r*, *o* | *a* *r* *l* *r* | *l* *l* *r* *l* *a* | *l*

25 *g* *l* *f* *l* *r* *l* | *r* *a* *r* *r*

VIII. Parthia ex D# Liutho Violino e Basso
 Allemande

1. Orig. c on 4th course 2. Flag corrected 3. Flag added 4. Flag added

25

f e f a e e g e f e h e f b a r e l a r e

a //a a a a /a

28

r g e f e h a e a r e r a a a a a a a

a //a //a

Fantaisie

Musical score for Fantaisie by S.L. Weiss, measures 1-14. The score is written on a grand staff with a common time signature (C). The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests. The lyrics are written below the notes, consisting of letters 'a', 'r', 'l', 'e', 'f', 'g', 'h', 'k', 'b', 'i' and their combinations. Measure 1 starts with a common time signature 'C'. Measure 4 has a measure rest '4'. Measure 6 has a measure rest '6'. Measure 8 has a measure rest '8'. Measure 10 has a measure rest '10'. Measure 12 has a measure rest '12'. Measure 14 has a measure rest '14'. The score ends with a double bar line and repeat dots.

17

b b b b b b r e e a r | *r e r r e r a, r e a, e r*

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

19

a e a r a e a a e a a e a | *r r r r r r e e r f e e*

/a a //a /a

21

g e f e f e f e h e f e h e h a | *h i h k k h i h f g*

a a a a

23

e e r r e r e r e e | *a r r e e r e r a r e, a*

a a a a a a

25

b r b a a e a b a r a a b r b | *a a e a a a*

/a a //a

Courante

3 *M* *M*

3 *M* *M* *M*

6 *M* *M*

8 *M* *M*

10 *M* *M*

12 *M* *M* *M*

15 *M* *M*

17 ♩ ♩

4 |||a

19 ♩ ♩ ♩ ♩

/a

21 ♩ ♩

//a $\text{|||a}^{(2*)}$

23 ♩ ♩ ♩ ♩ ♩ ♩

//a 4 //a //a

25 ♩ ♩ ♩ ♩

//a //a

28 ♩ ♩ ♩

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

31 ♩ ♩ ♩ ♩ ♩

//a //a 4

34

a e a b, k g h g h g h g h g h

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

37

f e f h h e f e f e f e f e f

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

39

e r r e a h k i k i k i k i k a h k h

///a (1) //a //a /a /a*

41

g h e g f e e f h e f h e r e r a e r a r e a

a a

43

a a b a a a b a a a b a f a a f a a f a a

/a ///a a r r r

45

e a a b a a b a e g f a e a e a a a e a

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

48

r a e a f a e a r a e a e a a a e a e a

4 ///a

50 ♩ ♩

4 //a

52 ♩ ♩

54 ♩ ♩ ♩ ♩ ♩

a /a //a ///a

Bourée

2
4

4

7

12

15

18

21

///a 4 ///a a

///a 4

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

///a a ///a

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

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

a a /a //a //a

a /a //a //a

a /a

24

$\text{e} \text{ a} \text{ e} \text{ r} \text{ a} \text{ r} \text{ b} \text{ r}$ | $\text{a} \text{ r} \text{ b} \text{ r} \text{ a} \text{ a}$ | $\text{a} \text{ r} \text{ e} \text{ a} \text{ r} \text{ e} \text{ r} \text{ r}$
 //a a //a 4

27

$\text{e} \text{ r} \text{ a} \text{ e} \text{ r} \text{ a} \text{ e} \text{ r}$ | $\text{a} \text{ a}$:||
 //a a a

Menuet

3 *f* *a* *f* *a* *f* | *a* *f* *e* *a* *e* *a* | *g* *e* *f* | *e*, *h* *e* *f*

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

5 *h* *k* *i* *k* *h* | *g* *a* *g* *e* | *e* *r* *e* *r*, *e*

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

8 *r* *a* *e* *r* *a* | *f* *a* *f* *a* *f* | *a* *f* *e* *a* *e* *a* | *g* *e*, *f*

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

12 *e*, *h* *e* *f* | *g* *e* *f* *e* *r*, *a* | *e* *e* *a* | *r* *r* *a*, *e*

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

16 *g* | *e* *a* *e* *a* *e* | *a* *e* *e* *a* *r* *a* | *e* *r* *a*

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

20 *e*, *r* *e* *a* | *e* *r* *a* *e* *r*, *a* | *e* *r* *a* | *r* *r* *a*, *e*

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

24 *g* | *a* *a* *a* *a* *a* | *e* *a* *e* *a* *e* | *e* *e* *e*

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

28

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

32

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

36

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

IV. [No title]
Affettuosa Arietta

The musical score consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 2, 4, 7, 11, 14, 16, and 18 indicated on the left. The vocal line features various ornaments, including slurs, triplets, and grace notes. The piano accompaniment includes chords and arpeggios. The score concludes with a double bar line and repeat signs.

Measure 2: *a r l a r l* / *r r a, l a a l r* / *a r l a r l*

Measure 4: *r, i i g h h g k k h a* / *l r a l a h* / *k h h k k*

Measure 7: *k h h l* / *a l g l g a* / *a r l h* / *k h h k k*

Measure 11: *h, h l* / *a l l g g a* / *a l r l a r l a r l a*

Measure 14: *l r a l r l r a l r* / *l r a l r l r a l r*

Measure 16: *l r a l* / *l r a l* / *l l l l l l l l l l*

Measure 18: *l l l a* / *l r* / *l* / *l r l r r l*

1. Flag adapted 2. Flag added

21

a /a //a (1*) a

24

a /a //a

27

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

29

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

31

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

34

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

37

a a //a

Allegro

2 h k i k h, e e r e r a r r e r a e
 //a //a /a a /a //a//a /a //a //a /a a

4 a, a a r a e a r e a e a a r r a
 //a //a /a 4 //a 4 //a //a

7 g e f e r a e a r r a h k i k
 a a (1*) a /a //a //a /a a (2*) a

10 h, r e e a r r e a, a e e a r r e a
 /a //a//a /a //a //a /a a //a//a /a 4 //a 4

14 e a a r r a e e a r r e a b a a a b a
 //a //a //a /a a (3*) //a

17 e e r e e r a r e e a r e r a e r a
 //a 4 //a

20 a, a r i h h g g h i h h k i g h h g g
 //a //a a //a a 6 4 //a //a

1. Flag adapted 2. Flag adapted 3. Triole added

24

h h i a | a r r a | r a r r | r e a e r

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

28

e a r e r a | h k i k | h, r

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

31

e e a r r e | a a b a

//a /a a a //a

Menuet

3 *a a r l* *r* *a a r l* *r,* *r r l r*
a a *a* *4 5 6* *5 4* *//a*

6 *r,* *a* *r r l r* *r,* *a* *r l r l r a r l*
a *a* *a* *a*

10 *f* *h h g h g i* *g,* *h h g h g i*
a a *//a* *4* *//a* *//a //a //a* *4* *//a*

14 *g,* *h* *k g g h i* *i g h g h* *k i g i* *i g h g h*
a *//a* *//a* *a* *//a* *4* *//a* *a* *//a* *4*

19 *r l l a l r* *a,* *a a r l* *r,*
a a *a* *a* *//a //a* *a* *//a //a* *a*

23 *a a r l* *r,* *r r l r* *r,* *a*
a *a* *a* *a* *//a* *a* *//a*

27 *r r l r* *r,* *a* *k k* *i, k h k*
a *a* *a* *a* *//a* *a* *//a //a* *a* *//a^(1*)*

31

Musical notation for exercise 31, consisting of a five-line staff with two measures. Above the staff, there are four notes: a quarter note, a half note, a quarter note, and a quarter note. The first measure contains notes *a* and *a* on the first line, followed by a slur over notes *e* and *a* on the second line, and a note *e* on the second line. The second measure contains notes *a* on the first line, *b* on the second line, *a* on the second line, and *a* on the second line. Below the staff, there are dynamic markings: */a* and *a* under the first measure, and *///a* under the second measure.

[Unfinished piece]

Musical score for 'Unfinished piece' in a 2/4 time signature. The score consists of four systems of music, each with a vocal line and a piano accompaniment line.

 System 1 (Measures 1-3):

- Vocal line: Notes G4, A4, B4, C5, followed by a triplet of G4, A4, B4, then G4, A4, B4.
- Piano line: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

 System 2 (Measures 4-6):

- Vocal line: Notes G4, A4, B4, C5, followed by a triplet of G4, A4, B4, then G4, A4, B4, C5.
- Piano line: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

 System 3 (Measures 7-9):

- Vocal line: Notes G4, A4, B4, C5, followed by a triplet of G4, A4, B4, then G4, A4, B4, C5.
- Piano line: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

 System 4 (Measures 10-12):

- Vocal line: Notes G4, A4, B4, C5, followed by a triplet of G4, A4, B4, then G4, A4, B4, C5.
- Piano line: Treble clef, key signature of one flat. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Finale

2

5

8

11

15

19

23

26

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

30

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

34

a //a

X. Partie ex Gb Liutho Violino Basso
Aria

2

6

9

14

18

22

Menuet

3
r *a* *e* *r* *a* *e* | *a* | *f* *f* *e* *f* | *a* *b* | *b* *a* *r* | *b* *a* *r*

a *a* 5 4 // *a* *a*

6
e *r* *e* *a* | *b* *a* *r* | *e* *r* *e* *a* | *b* *a* *r* | *a* *b* *a* *r* | *a* *b* *a* *r*

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

11
a *r* *r* *r* | *a* *r* *a* *b* | *r* *a* *b* *a* *a* *r* | *a* *r* | *a* *r*

a 4 // *a* 4

15
e *e* *e* *r* | *a* *r* *a* *r* *e* | *f* *e* *f* *a* | *e* | *f*

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

19
f *e* *f* *a* | *a* *a* *e* | *f* *e* *f* *e* | *e* *a* | *b* *a* *a* | *a*

a *a* 5 4 5 6

24
b *a* *a* | *b* *a* *a* | *b* *a* *r* *a* | *b* *a* *r* *b* | *r* *a* | *a*

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

Paysan

2 *r* *a* *b* *r* | *a* *r* *e* *a* | *f* *e* *f* *e* | *e*, *f* *e* *f* | *b* *a* *e*

a | *a* / *a* // *a* 4 // *a* | 4 5 6

6 *r* *b* *r* | *b*, *a* *r* *a* *r* *b* | *r* *a* *b* | *b* *e* *a* *b*

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

10 *r* *a* *b* | *a*, *b* *e* *a* | *a* *b* *a*

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

14 *r* *a* *r* | *r* *e* *r* | *e* *r* *e* | *f* *f*

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

18 *f* *f* | *f* *h* *h* | *f*, *a* | *a* *a* *e* | *r* *a* *b* *a* *e* *r*

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

23 *e* *r* *a* *r* | *b*, *a* *b* *e* | *b* *r* *e* *b* | *a* *a* *r* *a* *a*

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

27 *b* *a* *e* *a* | *a*, *e* *a* *b* *a* | *b* *r* *r* | *e* *r* *e* *a* *e*

e *a* | *a* // *a*

31

a $\text{//}a$ $\text{\textcircled{a}}$ a

35

$\text{\textcircled{a}}$ a a $a \text{//} a$ a

Finale

2

6

10

15

20

25

31

36

The musical notation consists of a treble clef staff with notes and a bass line with letters. The notes in the treble staff are: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*. The bass line contains the letters: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*. The notes in the treble staff are positioned above the staff, and the letters in the bass line are positioned below the staff. The notes in the treble staff are: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*. The letters in the bass line are: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*. The notes in the treble staff are: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*. The letters in the bass line are: *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*.

XI. [No title]
Aria

1

1/a //a /a a

3

3 a 4 //a a /a 4 /a /a a /a

5

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

7

7 /a //a a 4 a /a a a

9

9 a /a a 4

12

12 //a /a a a

14

14 /a

16

f *p*

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

18

f *p*

4 /a 4 /a

19

f *p*

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

Menuet

3 4

1/2 // 1/2 1/2 // 1/2 1/2 1/2 //

6

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

11

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

16

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

21

1/2 1/2 1/2 1/2

Allegro

Musical notation for measures 1-5. Includes notes, rests, and fingerings (a, b, r). Includes the numbers 2 and 4 on the left. Includes the symbols /a, 4, //a, //a//a, and //a below the staff.

6 Musical notation for measures 6-9. Includes notes, rests, and fingerings (a, b, r). Includes the symbols /a, //a, /a, /a, 4, and 4 below the staff.

10 Musical notation for measures 10-14. Includes notes, rests, and fingerings (a, b, r). Includes the symbols /a, /a//a, /a, //a//a, /a, and //a below the staff.

15 Musical notation for measures 15-19. Includes notes, rests, and fingerings (a, b, r). Includes the symbols /a and /a below the staff.

20 Musical notation for measures 20-22. Includes notes, rests, and fingerings (a, b, r). Includes the symbols //a, /a, //a, and a below the staff.

23 Musical notation for measures 23-25. Includes notes, rests, and fingerings (a, b, r). Includes the symbols 4, //a, a, and //a below the staff.

26 Musical notation for measures 26-28. Includes notes, rests, and fingerings (a, b, r). Includes the symbols a, /a, and a below the staff.

29

B-flat A B-flat | A B-flat A B-flat A B-flat | A B-flat A B-flat

B-flat B-flat

32

A B-flat A A B-flat A | A B-flat A A B-flat A | A

/a /a a a /a//a

35

A B-flat A B-flat A | r, B-flat A | A B-flat A B-flat A B-flat

/a B-flat 4 B-flat

38

A B-flat A A B-flat A | B-flat A B-flat A B-flat A | A B-flat A B-flat A | B-flat r, A

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

Menuet

3 *a* *a* *b* *a* *a* *a* *f* *l* *l* *f* *f* *a* *r*, *a*

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

5 *a* *r* *a* *r* *a* *r* *a* *r* *b* *a* *r*, *a* *a* *a* *a* *a* *a*

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

10 *r* *r* *a* *r* *r* *a* *a* *a* *a* *r*, *a* *r* *r* *a* *a* *a*

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

14 *a* *r* *r* *r* *r* *r* *a* *r*, *a* *a* *a* *a* *a* *a*

a 4 a /a

18 *r* *r* *r* *r* *r* *r* *f* *b*, *a* *a* *b* *a* *b* *b* *a* *r* *a* *a*

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

23 *b* *a* *r*, *a* *a* *a*

a /a 4 /a

XII. Partie ex Cb Liutho Violino Basso
Aria

3 4 //a /a a a 4 /a

6 //a //a 4

9 4 //a //a /a a a //a //a 4

14 //a^(1*) /a a a //a /a //a a b a

19 //a a b a b

23 a r a b a b a b a

27 5 5 b b a a

30

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪.

A musical staff with five lines. The notes and accidentals are: *a*, *a*, *a*, *a* (first measure); *r*, *a*, *r* (second measure); *a*, *b*, *r*, *a* (third measure); *a*, *b*, *a*, *r* (fourth measure); *a*, *r* (fifth measure); *a*, *r* (sixth measure); *a* (seventh measure). The staff ends with a double bar line and repeat dots.

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

Menuet

3



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

6



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

11



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

17



//a R a 4//a a /a

23



/a /a a 4 /a

29



//a /a a 4

Scherzo

2 4

4 /a //a

5

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

9

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

13

a /a //a //a

17

4 /a a 4 /a a

21

/a 5 //a b /a a 4 //a

26

//a a 4

[Menuet]

3  4 //a//a 4 //a//a

8  a a //a a //a

13  a //a //a //a 4 //a

18  //a 4 a

24  //a //a //a 4 //a //a 4 a 4

Gig

6 8

4 //a a a //a a 4

5

/a //a a b

9

/a //a b //a

13

//a //a b b //a //a

18

a /a /a 4 /a

22

/a //a //a b //a

26

4 4 /a /a b b //a //a

30

b b $r^{(1)}$ 4 $//a$ $//a$ $/a$

34

a 4

XIII. P[artie] ex A#
Intrada

2 *a r l a r l* *r* | *l* | *i* | *l l a r a l r*

4 *a* | *a* | *a*

6 5 4

4 *r* | *l r a r l a r l* | *r a l a r l a r*

a | *a*

6 5 4 // *a* 4

7 *a l r l a r* *a* | *l l r a r r* | *l l r a r r*

r | *a* | *a*

5 a a

10 *a l l l* | *b, r b r b* | *r r* | *b b*

a | *a* | *a* | *a*

/ *a* 5 5 5 5

14 *r r* | *b* | *r r a r a* | *r r r l r l*

a | *a* | *a*

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

18 *r l b,* | *r r* | *r l a r a* | *r*

a | *a* | *a* | *a*

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

22 *l l r a r* *r* | *a* *r l r* | *a l a r a* | *l l r l*

a | *a* | *a* | *a*

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

26

5 //a //a

29

//a /a a

32

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

36

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

40

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

Polon[o]ise

3 *h g i h* *r a e r g* *g e g f* *a e r e*

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

4 5 5

5 *e r a r b r* *a e a e e* *b r b r* *b r b r*

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

9 *d* *e* *b r b b r* *a e r b r a* *r*

5^(1)* *//a* *a* */a* *a //a*

13 *a r r* *e r a r* *e e e r* *b r b r*

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

17 *g e g a* *i g g h* *e e e b* *g e g g*

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

21 *r a e e a r r e r* *e* *a e r r e a a r e*

4 *//a //a /a //a //a 4 5*

24 *r* *e r a a r e e a r* *a*

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

27

4 5 a

31

///a//a /a a //a^(1*) //a//a 4 //a//a 4

35

//a //a 6

Menuet

3

6

10

16

Handwritten musical notation for a Minuet. The score consists of four systems, each with a treble clef staff and a bass clef staff. The music is written in a single system with a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6). There are also dynamic markings like 'f' and 'p'. The piece concludes with a double bar line and repeat dots.

Handwritten annotations below the staves include: //a//a 4 //a //a a /a, //a /a a a /a //a /a a 5, //a//a 4 //a//a /a 5 //a 4 6, //a 4 5 a//a 4 5 6 4 //a //a 6.

Trio

3 4

i g h g h k e g e a a e e r a e

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

7

e e, e r a e, e r a e r a e r a

5 4 /a //a

12

r e r e a e r e r e a e r a e a e

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

18

g e b, b a r a e, r e e e

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

24

e e e k k e e e e e e, e

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

Finale

2

6

11

16

22

27

32

4

37

♩
 ♩
 ♩
 ♩
 ♩

a r
 a r a
 a r r r
 a

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

XIV. Partie ex F Liutho Violino Basso
 Intrada

1
 3
 /a /a //a ^(1*) //a

4
 /a /a a a /a //a //a* //a^(2*)

7
 4 //a* /a a *

10
 a * 4 4 4

13
 a a a a a

16
 a a 4 /a a 4 *

20
 4 * 4 * //a a * a

1. Flag added where asterisk 2. Orig. c on 2nd course

24

4 * //a //a a*

27

//a (1*) * * //a //a* /a

30

a a //a * //a *

34

a * 4 * a

37

a //a 4 //a *

41

/a * a * a *

44

4 * 4 4

47

Musical score for a single staff, consisting of five measures. The notation includes notes, rests, and dynamic markings. Below the staff are rhythmic notations: 4 //a /a, 4, /a *, *, and /a.

Bouree

1
 /a 4 a /a /a

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

10
 /a //a 4 //a 4 //a /a //a 4 //a 4

14
 /a a 4 4 /a a //a

19
 //a a 4 4 //a 4

23
 //a 4 4 /a //a //a

27
 /a a 4 a 4

31

4 4 4 4 /a

36

a /a b a (17) a /a a /a 4 /a

Sarabande

Adagio et non troppo

1 *Adagio et non troppo*

5

9

13

18

22

26

30

f, b, r r l b, r r a a l

a //a 4 (1^a) //a a 4 /a

35

r, a a a b a a

//a //a 4 /a a a

39

b a b r a a r a b r a a

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

43

r a b r a b r a a r a b r a

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

Courante

Musical score for Courante, measures 1-28. The score is written on a single staff with a 3/4 time signature. It includes rhythmic notation, fingerings, and dynamic markings. The notes are: a, b, c, d, e, f, g, a.

Measures 1-5: *a*^(1*), *a*, *c*, *a*, *c*, *a*

Measures 6-9: *c*, *c*, *a*, *c*, *a*, *c*, *a*, *a*

Measures 10-13: *a*, *//a*, */a*, *a*

Measures 14-17: *a*, *c*, *a*, *a*

Measures 18-21: *a*, */a*, *//a*, *//a*

Measures 22-25: *c*, *c*, *//a*, *//a*

Measures 26-28: *//a*, *//a*, */a*, */a*

1. Two opening cords one course higher in original

30

a a a a

34

a a a 4

38

a a //a /a a

42

4 4 4 4

47

4 a 4 a 4 /a a

51

///a a

55

a 4 /a b

59

//a //a //a 4

63

//a 4 //a

67

//a

71

//a //a a a

75

a 4 4 //a

79

/a //a /a a

83

/a 4 /a //a

87

♩ ♩ ♩. ♩. ♩ ♩ ♩

a a a a *r, a* *a r, a* *a a a a*

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

91

♩ ♩.

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

/a */a*

Menuet

The musical score is for a Minuet in 3/4 time, consisting of 33 measures. The notation is presented in a system of seven staves, each with a measure number on the left. The notes are written on a five-line staff with a treble clef. The key signature is one flat (F major). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. The first measure starts with a 3/4 time signature and a key signature of one flat. The notes in the first measure are A, B, and A. The second measure contains a slur over A, B, A, B. The third measure has a quarter rest followed by A, B. The fourth measure has a quarter rest followed by B, A, B. The fifth measure has a quarter rest followed by A, B, A. The sixth measure has a quarter rest followed by B, A. The sixth measure (measure 6) starts with a 3/4 time signature and a key signature of one flat. The notes are A, A, A, A. The seventh measure has a quarter rest followed by B, A. The eighth measure has a quarter rest followed by A, A, A. The ninth measure has a quarter rest followed by B, A, B, A, B, A. The tenth measure (measure 10) starts with a 4/4 time signature and a key signature of one flat. The notes are A, B, A, B, A, B. The eleventh measure has a quarter rest followed by A, B, A, B. The twelfth measure has a quarter rest followed by A, B, A, B. The thirteenth measure has a quarter rest followed by A, B, A, B. The fourteenth measure (measure 16) starts with a 4/4 time signature and a key signature of one flat. The notes are A, B, A, B, A, B. The fifteenth measure has a quarter rest followed by A, B, A, B. The sixteenth measure has a quarter rest followed by A, B, A, B. The seventeenth measure has a quarter rest followed by A, B, A, B. The eighteenth measure (measure 21) starts with a 4/4 time signature and a key signature of one flat. The notes are A, B, A, B, A, B. The nineteenth measure has a quarter rest followed by A, B, A, B. The twentieth measure has a quarter rest followed by A, B, A, B. The twenty-first measure has a quarter rest followed by A, B, A, B. The twenty-second measure (measure 26) starts with a 4/4 time signature and a key signature of one flat. The notes are A, B, A, B, A, B. The twenty-third measure has a quarter rest followed by A, B, A, B. The twenty-fourth measure has a quarter rest followed by A, B, A, B. The twenty-fifth measure has a quarter rest followed by A, B, A, B. The twenty-sixth measure (measure 30) starts with a 4/4 time signature and a key signature of one flat. The notes are A, B, A, B, A, B. The twenty-seventh measure has a quarter rest followed by A, B, A, B. The twenty-eighth measure has a quarter rest followed by A, B, A, B. The twenty-ninth measure has a quarter rest followed by A, B, A, B. The thirtieth measure has a quarter rest followed by A, B, A, B. The thirty-first measure has a quarter rest followed by A, B, A, B. The thirty-second measure has a quarter rest followed by A, B, A, B. The thirty-third measure has a quarter rest followed by A, B, A, B.

Gigue

1

5

9

13

16

20

25

29

a r e r e f e r e a, e f e a f e a e a e a

//a 4 /a a /a

33

r e a r e a a a a e a f piti: f e a f e a

//a //a a

36

e a e e a r e a r e a f: a a r a r a a a e

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

40

a a a r a r r r a r a r r r a a r e r e a

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

44

r a r e e a a a a e a a a e b a a a e

4 /a a

48

a b a e a e b r b a a a r e e a e

e a /a 4 4 4

52

r r e a e r a r a e b a e a r

4 /a 4 /a 4

55

a *b* *a* *a* *a*

a *a* *a* *a*

59

b *a* *a* *a*

a *a* *a*

62

a *a* *a* *a*

a *a* *a*

XV. Partie ex F Liutho Violino Basso de Mr Weis
 Overture

1. /a //a ///a a a /a

5. $\text{t}^{(1*)}$ //a /a^(2*) //a

7. a^(3*) //a /a //a /a

9. a t a t

12. *Allegro* a l r l a 3 4

15. h f h f h f l a r

19. a r a a b, a b a a, r a a

 a a a //a /a

1. Flags adapted 2. Flags adapted 3. Flags adapted

22

r a a l r, a | r | a r a r a | r a r a r
 | | r a r | r | r a r a r
a 4 //a

26

a a a a r | r r r r | l l a a | r a r a r
 | | r a r | r | r a r a r
/a //a /a a //a a /a a

30

| | r a r | r r a r r | a a a r r | a r a r
 | | a | | r a r r | a r a r
a 4

34

r r r a r | a r l r a, r | a l a a a a | r a r a r r
 | | a | | a | | a //a a
 4 *b /a a //a a*

38

f l l a | l r b r a | r a, r a a | r r l, a
 | | a | | a | | a //a a
f //a a

42

a a r a a | a l r a | a | r r l r
 | | a r a | a r a | a r a | r l
//a

46

a a r a | r r a a a r r r | l l f f l l
 | | a r | | a r a a a r r r | | a r a a a r r r
 4 4

49

4 4 4 4

53

/a /a //a

57

//a a 4 /a 4 /a

61

4 //a /a 4 /a

Adagio

65

//a 4

67

4 4 4 4

70

4 4 /a

Courante

The musical score for the Courante by S.L. Weiss is presented in a single system with four staves. The piece is in 3/4 time, as indicated by the '3' in the first measure. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests and accidentals. The key signature is one flat (B-flat), and the mode is indicated by the 'a' notes. The score is divided into measures, with measure numbers 1, 5, 9, 12, 16, 19, and 22 marked at the beginning of their respective lines. The notation includes dynamic markings like 'f' (forte) and 'a' (accents). The piece concludes with a double bar line and repeat signs in the final measure.

26

29

32

36

40

44

48

51

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

55

4 4 4 4

59

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

63

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

66

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

70

//a /a a 4 4

74

4 4 4 //a /a a

78

Musical notation for measure 78. The notation is presented on a grand staff consisting of a treble clef staff and a bass clef staff. Above the treble staff, there are six notes: a quarter note, a dotted quarter note, a quarter note, a quarter note, a quarter note, and a dotted quarter note. An *a* is written above the first two notes. The treble staff contains the notes *a*, *a*, *a*, *a*, *a*, and *a*. The bass staff contains the notes *a*, *a*, *a*, *a*, *a*, and *a*. Below the bass staff, there are three *a* symbols, one under each of the first three notes. The measure is divided into three parts by vertical bar lines. The first part contains the first two notes, the second part contains the next three notes, and the third part contains the final note. The piece ends with a double bar line and repeat dots.

Galante

2

h a
a a

h a
a b

h f h f, a
a

r, a f l
b

5

f l f l
a /a //a ///a 4

f l f l
a

f l f a h f h
h f a r r,
b

9

a
a, r a
b a r a
b a r a
b a r a r

13

a, a, r r,
/a 4

l
a r l
r a r a r
/a /a //a ///a //a //a

18

a
r f a
a, a r a r a
r a l
r a l

22

r a a
/a //a 4

a, r a
a

a a
/a a

26

r
4 4 //a //a //a /a

f l r, a
a

r a r a a b
4

h a
a a b
/a a

30

r, a r *h f h f, a* *r, a r f* *f f*
b *a* *4* *a /a*

34

f f *b b a r a* *b b a r* *h f a r r,*
//a 4 a /a //a /a 4

38

a a *a r a b r* *a, a, r, r,*
/a //a /a 4 /a

Menuet

The image shows a musical score for a Minuet by S.L. Weiss, consisting of 32 measures. The score is written on a grand staff with two staves per system. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics such as *f* and *h* are used. The score is divided into systems of four measures each, with measure numbers 1, 5, 10, 15, 20, 24, and 28 marking the beginning of each system. The notation includes many accidentals and ornaments, and the piece concludes with a double bar line at the end of the 32nd measure.

33

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

37

① 4 //a a

41

4 4 4 /a

Gig

The musical score consists of seven systems, each with a single melodic line on a six-line staff. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *h* (piano). Rhythmic values are indicated by stems with flags or beams, and some notes have a '1.' above them, indicating a dotted note. The score is divided into measures by vertical bar lines. Below the staff, there are various rhythmic symbols and dynamic markings such as */a*, *a*, *//a*, *///a*, and *4*.

System 1 (Measures 1-4):
 Measure 1: *a*
 Measure 2: *h f a h f*
 Measure 3: *h f a k h*
 Measure 4: *f, h f f h f a*
 Rhythmic markings below: */a a /a a /a*

System 2 (Measures 5-8):
 Measure 5: *r a r a*
 Measure 6: *r r f*
 Measure 7: *r r k h*
 Measure 8: *f h f a*
 Rhythmic markings below: *4 (1*) 4 4*

System 3 (Measures 9-12):
 Measure 9: *r a r l*
 Measure 10: *r l r l*
 Measure 11: *a a r a*
 Measure 12: *r a*
 Rhythmic markings below: *a /a//a /a //a /a 4 4 a*

System 4 (Measures 13-16):
 Measure 13: *a a r a*
 Measure 14: *a r a*
 Measure 15: *a r a r*
 Measure 16: *r a r a*
 Rhythmic markings below: */a //a//a 4 a a /a //a ///a 4*

System 5 (Measures 17-21):
 Measure 17: *a a r, a*
 Measure 18: *r r a*
 Measure 19: *r a r a*
 Measure 20: *r a l r*
 Measure 21: *r a*
 Rhythmic markings below: */a a //a /a //a ///a 4 4 //a ///a 4 /a //a*

System 6 (Measures 22-24):
 Measure 22: *a r a r a*
 Measure 23: *r a a r a*
 Measure 24: *r r l r*
 Rhythmic markings below: *///a 4 a //a /a //a*

System 7 (Measures 25-28):
 Measure 25: *a a r a*
 Measure 26: *r a r a r*
 Measure 27: *a a r r*
 Measure 28: *l r a a r*
 Rhythmic markings below: *///a //a ///a 4 a a a*

29

k k a h g h *f h g, h a* *r, r, r, a r* *a, r, r, r a a,*

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

33

r, r, l, r *l, f, l* *f, f, h, f* *h, f, a, r, a*

//a /a //a /a a /a a a /a//d//a 4

37

f, l, f, l *a, r* *a, a* *l, r, a, r*

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

XVI. Partie ex B
Aria

2 *a* *b b b b* *b b b b* *r b a b* *a, a b a*

o r a /a //a//a 4 o //a *o*

6 *a r a a r a* *a b, a* *a r a r a*

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

9 *a b, a b* *a, r a l r* *a* *a a a*

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

14 *r a b a b* *b b b* *o b a o b a* *b b b b*

//a *o r a //a* *o* *a /a //a //a*

18 *o b a r a, a r a* *a b a b r b a b* *r o b o a o b o*

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

21 *b a o a b a o a* *o b a b o b a b* *a b a a a b a*

a

24 *r a b a o b a r* *a a r a b o a b* *a b o b a o* *b, b*

//a /a //a //a //a *o*

Menuet

1. Flag modified 2. Three note positions corrected (one course too low)

Scherzo

2

5

9

12

16

20

24

Figured bass notation: a, b, c, d, e, f, g, h, r, /, //, 4, (*).

1. Trioles in this piece are desumed

27

4 //a //a /a

31

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

35

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

Menuet

3
4

a *b* *a* *b* *r* *a, f* *b, b* *a* *b* *a* *a, r* *a* *b,* *b* *a* *b* *a* *a* *r* *a*

a *a* *a* *a* *r* *a* *f* *b,* *f* *b,* *a* *b* *b* *b* *b* *a* *b* *b* *b*

a *a* *a* *a* *r* *a* *r* *a* *r* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *b*

a *a* *a* *a* *r* *a, f*

b, *a* *a* *b* *a* *a* *b* *a* *b* *a*

Gig

6 8

5

9

13

17

21

25

b a b a b a | a a f a f | k i a a a a | b a b a a a

a | a | a | a

b a a b a | b a b a | b a b a | a a

a | a | a | a

b a b a | b a r a b | r b a r | a r a b

a | a | a | a

b a a a b | b b b a b | a b a b a | r a r b a b

a | a | a | a

a a b a b | b a a b a | a a b r a r | b r a r a

a | a | a | a

a a a b a b | b a b a b a | b a a a a | a a b b b

a | a | a | a

a a a r a r | a b a b a | b b | a a a a

a | a | a | a

29

a a l a a b r a r b a b a
 $/a$ $//a$ $///a$

33

r a r b a b b a b r a r a a a a a b a
 $//a$ 4 $/a$ a

37

b a a a b r b b a r a h g a h g a
 4 $/a$ a $//a$ $/a$ $/a$

41

g f g g f g g h g h g f f f f f f f f
 $/a$ $/a$ a a

45

a b a b a l a l a l a b a b b a b b b b
 a a a $//a$

49

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

53

b a b b a r a r r a b b a b b a r a a b a b a b
 $///a$ $//a$ 4 $/a$ $/a$ a

XVII. Partie ex D# Liutho Violino Basso
Aria

3

7

13

19

Paysan

2

6

11

15

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

//a //a /a a

//a //a //a a

//a //a //a a

Scherzo

2 4

6

11

16

22

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

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

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

a /a ///a a b //a a

/a //a ///a

Menuet

3 *a* *e* *e* *r* | *e* *a* *e* *a* | *a* *e* *g* *r* | *e*, *a* *r* *a* | *a* *a* *e*

///a */a* *//a* *///a* | *///a* *a* | *a*

6 *r* *a* *e* *a* | *r* *e* *r* *e* | *r*, *a* | *a* *e* *e* *r* | *e* *a* *e* *a*

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

11 *a* *e* *g* *r* | *e*, *a* *r* *a* | *a* *a* *e* | *r* *a* *e* *a* | *r* *r* *e* *r* *a* *e*

///a *a* | */a* | *a*

16 *f* *a* | *a* *e* *e* *a* | *r* *e* *g* *e* | *k* *i* *k* *h* | *g*, *h* *g* *h*

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

21 *h* *g* *g* *h* | *k* *i* *k* *i* | *h* *g* *g* | *h* | *e* *e* *h*

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

26 *g* *e* *g* *f* | *r* *r* *r* *g* | *e* *r* *e* *e* | *a* *a* *a* *e* *a*

a | *///a* | */a* | *///a*

30 *a* *r* *a* *a* | *e* *r* *a* *e* | *g* | *a* *a*

4 | *///a*

Trio

3

7

13

19

25

XVIII. Partie ex C
Aria

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

9 $// a$ a a a a $// a$ $/ a / a$

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

17 $/ a // a$ $/ a$ a 4

Paysane

2

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

6

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

11

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

16

a a 4 a 4 4 a

21

4 /a a 4

Detailed description: The image shows a musical score for a piece titled 'Paysane' by Fichtel. The score is written on a single staff with a treble clef and a 2/4 time signature. The music consists of 23 measures, grouped into five systems. Each system includes a melodic line with notes and rests, and a corresponding line of rhythmic notation or fingerings. The notes are mostly quarter and eighth notes, with some slurs and accents. The rhythmic notation includes various symbols such as 'a', 'r', 'b', and '4', which likely represent fingerings or specific rhythmic values. The score ends with a double bar line and repeat dots.

Sarab[ande]

3

4 /a a /a a 4

6

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

12

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

17

//a /a //a

22

/a a 4

Menuet

3

4 /a a a a 4

6

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

12

//a 4 //a //a

17

4 a /a a

21

/a a //a /a a 4

Trio

3

4 a /a 4 /a

6

//a 4 a a /a //a

12

a /a a a b/a a 4

Gig

6 8

6

9

14

17

21

25

1. Flag added

XIX. Partie ex G#
Entrée

3

5

11

16

22

26

32

Da Capo

Gavotte

2

5

12

17

22

26

30

34

a a a a

38

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

42

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

46

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

Men[uet]

3

6

11

17

21

Men[uet]

3

a a r r | a a r r | r a a r a r | b, r b a

a a 4 //a

5

b a a a | r r a a | b a b a a | r a r r a

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

9

a a a a | a, a a a a | a a a a | r a a r a r

a //a

14

b, r a a | a a r r | a a a a | a a r r r

a a (1*) a a

18

a a a a | r a a a | a, a a | f a g f

a //a a

22

f a g f | a r a r r | b, r b a | b a a

a e a //a //a

26

r r a | b a b a | r a r r a | a a a a | a a a

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

1. Orig. a on 2nd course

Trio

3

6

12

17

22

27

Capriccio

2

5

9

13

18

22

31

35

39

42

47

1. Orig. c on 3rd course 2. Orig. a on th course 3. Flag added

Gig

6 8

5

8

12

16

19

23

a a a a a a /a a

//a /a a 4 e

e a a a e //a

a /a a

//a

a /a a //a

27

///a //a /a

31

a //a //a /a a

34

//a a (1*)

38

/a a

42

a a a a a //a

46

a a /a

50

/a a //a a //a //a End?

XX. [Partie] de Mr Weiss

2 4

5

8

13

17

21

25

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

31

Handwritten annotations below the staff: /a //a ///a 4 /a /a a a 4 //a

37

Handwritten annotations below the staff: ///a a 4 /a a //a /a

41

Handwritten annotations below the staff: //a ///a //a /a //a //a /a

46

Handwritten annotations below the staff: b 4 ///a //a

Paisane

Musical score for "Paisane" by S.L. Weiss, measures 1-29. The score is written for two staves (treble and bass clef) and includes rhythmic notation above the staves and figured bass notation below. The key signature is one flat (B-flat).

Measures 1-5: *2* *4* *a r a a r a* | *r, a a r* | *a r, a r a* | *a* | *a r a a r a*

Measures 6-9: *r, a a r* | *a r, a r a* | *a* | *r a a r a*

Measures 10-13: *r a r a a r a* | *r a a r* | *a* | *r a a r a*

Measures 14-17: *r a r a a r a* | *r a a r* | *a* | *r a a r a*

Measures 18-21: *b a b a a* | *a r a a r a* | *a r a r r* | *a a r a*

Measures 22-25: *a a r a* | *a r a r a* | *r* | *r a a r*

Measures 26-29: *r a a r* | *a r a a r* | *a* | *a*

Gig

6 8

5

8

11

14

18

22

4

a /a //a b /a

a

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

a a

//a a a

4 //a /a /a a b //a

25

//a //a /a a

28

/a a //a

32

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

35

a /a a b

38

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

41

b //a //a ///a

44

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

47

//a //a

50

b //a

52

//a (1*)

Menuet

The musical score is written on a grand staff with a treble clef and a 3/4 time signature. It consists of 24 measures, divided into six systems of four measures each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents). The key signature is one flat (B-flat). The score includes several repeat signs and first/second endings. The first system (measures 1-4) starts with a 3/4 time signature and features a trill on the first measure. The second system (measures 5-8) continues the melody with a first ending and a repeat sign. The third system (measures 9-12) includes a 4/4 time signature change and a repeat sign. The fourth system (measures 13-16) features a trill and a first ending. The fifth system (measures 17-20) includes a first ending and a repeat sign. The sixth system (measures 21-24) concludes the piece with a repeat sign and a first ending.

XXI. Partie ex C Liutho Violino Basso d Mr Weis
Allemande

1
4 5 6 //a /a //a //a 4

5
a a a 5

8
5 4 4 4 5

10
6 a /b

12
a //a //a 5 4 /b

15
a 4 //a //a //a

18
//a 4 5 5 4

41

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

43

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

45

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

48

5 4 a

50

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

53

4 4 a 4 (1*)

Courante

The image shows a musical score for a piece titled "Courante" by S.L. Weiss. The score is written on a single staff with a 3/4 time signature. It consists of 24 measures, grouped into six systems of four measures each. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings (e.g., *f*, *fz*). Fingerings are indicated by numbers 1-5. The score is annotated with performance instructions such as slurs, repeat signs, and articulation marks. The notes are labeled with letters: *h* (half), *f* (fa), *g* (ga), *a* (a), *r* (re), *e* (e), *b* (be), *k* (ka), and *l* (le). Measure numbers 3, 5, 8, 12, 16, 20, and 24 are placed at the beginning of their respective systems.

28

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

32

///a a a /b ///a ///a

36

4 5 5 6 5 4 ///a

41

a a /b ///a ///a

46

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

50

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

54

///a //a a a a a

58

//a //a 4

62

5 a //a 5 a //a

66

5 5 //a

70

//a //a

74

a a 4 //a //a

78

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

82

4 5 6 a //a

86

5 4 a //a 5 4 //a

90

//a //a 4 4 /a

95

/a a 4

Paisana

2 4 | | | |

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

5 | | | |

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

9 | | | |

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

13 | | | |

///a 4 /a

17 | | | |

a a a

21 | | | |

a 4 a a

24 | | | |

a a a ///a

27

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

31

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

35

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

39

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

43

4 5 6 4 ///a 4

47

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

51

5 5 4 4

55

6 //a //a //a

59

5 //a a a

63

5 //a //a 4 5

66

6 //a 4 5 /b

69

a //a 5 4

72

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

76

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

80

l k h k
i k i h k a h a h a h g h
a a 4/4

84

f f f f a a r r r r
a a //a //a

87

a a a a a r a a r a r a r
/a /a a a

90

r a a r r a a r r r a a r r a
a a a a

94

a r a a r h g f h g h g h f
a //a//a /a a /a //a

99

h g h f a r a a l r a r a a r a r a r l r a a
//a /a a /a //a /a

103

a a a a r l r a a r a r a a a a a r r
a /a //a /a a /a a

107

Musical score for a four-measure phrase. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are labeled with 'r' and 'a'.

Measure	Melody	Bass	Labels
1	r, r, r, r	r, a	r, a
2	r, r, r, r	r, a	r, a
3	r, r, r	r, a, a	r, a, a
4	r, r	r	r

Bouree

The musical score for the Bouree by S.L. Weiss is written on a single five-line staff. It begins with a common time signature (C) and a treble clef. The piece consists of 24 measures, grouped into six systems of four measures each. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 below the notes. The score includes several repeat signs (//) and first endings (//a). The key signature is one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.

4 //a //a 5 //a

5 4 /a a /a //a

9 /a //a //a 4 a a /b

13 //a a a

17 (1*) //a //a //a

20 a 4 //a //a /b a 4 //a

24 a //a a

27

a /b a

31

4 //a //a 5 4

35

//a //a /a //a

39

a /a a 6 //a

43

a //a 4

46

/a a a

50

a a a /a

54

//a 4 5 6 5 4 5

58

a a

61

a /a //a /a a

65

4 //a /a^(1st) a 4

Menuet

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of 31 measures, grouped into six systems of four measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *b* (basso). Fingerings are indicated by numbers 1-5. The score features several repeat signs, including first and second endings (//a, //a, //a, //a, //a, //a) and a first ending marked with an asterisk (*). The piece concludes with a final cadence marked with a double bar line and a fermata.

1. Orig. b on 3rd course

32

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

37

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

42

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

48

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

53

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

58

a f a 4 f a //a 4 a

XXII. Partie ex D# Liutho Violino Basso
Allemande

Musical score for Violin and Bass, Allemande, in C major. The score is divided into measures 1 through 15. Measure 1 starts with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-3. The bass line is written on a five-line staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a repeat sign and a final cadence.

Measure 1: *a r e* (with triplet *a* above) | *a* | *e a g e f e f e* | *e,* | *a b r, a r b r a*

Measure 4: *b a b a a a e e r e r g a* | *b, r a r e r e r e r a r e*

Measure 6: *a e a r e r e a a e e* | *e r e g a e e r a*

Measure 8: *e r a e r a e r a e r a r e,* | *g r e a r e e e e a r*

Measure 10: *a e r e,* | *a e r* | *b a e e r a e r a*

Measure 12: *e e e,* | *e e* | *a e e* | *e r e e r e e e*

Measure 15: *e r a e a r e,* | *h k i* | *k a e e a a e e a*

Below the staves, there are rhythmic patterns and fingerings: *(1*) //a //a /a a /a //a //a //a /a a /a //a*

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

5 //a

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

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

//a //a //a (2)*

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

1. Triole added 2. Triole added

17

a /a //a ///a a

19

b e 5 a

21

a ///a 4 ///a 4 (1)///a a*

23

a a a /a a //a

25

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

27

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

29

///a //a ///a

Ballo

2

7

12

16

21

27

31

36

//a //a //a a a

41

//a a //a a

45

$/a$ a //a

48

//a //a a a a

53

//a //a //a //a b //a //a

58

4 5 6 a

61

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

Menuet

3 a e e q e e r e r e r e r e a r

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

6 a e a r q q e r r a a e r e r e a q

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

XXIII. Partie ex B Liutho Violino Basso de M: Sigmund Weis
Allemande

1. *a* *b* *a* *r* *b* *a* *r* *a* *b* *a* *b* *a* *a* *r* *a*

3. *a* *b* *a* *r* *a* *b* *r* *a* *r* *a* *b* *r* *a* *r* *a* *b*

5. *a* *b* *a* *b* *a* *r* *f* *f* *a* *a* *f* *a* *f* *a* *f* *f*

7. *f* *a* *r* *a* *b* *a* *b* *a* *b* *a* *b* *r* *r* *r* *b*

9. *a* *a* *a* *a* *r* *a* *f* *f* *r* *r* *r* *b* *a* *r*

11. *a* *a* *a* *a* *r* *a* *a* *a* *a* *a* *a* *a* *a* *a*

13. *b* *a* *r* *a* *r* *b* *a* *a* *a* *b* *a* *a* *a* *a* *a*

15

(1*) a (2*)

17

//a //a

19

b| //a

21

//a /a

23

//a/a //a

25

/a /a (3*)

Bouree

2

5

8

14

19

Presto

3 $\frac{b}{a}$ a ρ b ρ a b | ρ ρ b ρ a r a | b r a b a ρ b
 ρ a // a

4 a r a a ρ ρ | a b a a b a b a | r ρ r b r ρ r ρ ρ r
 $/a$ // a /// a // a

7 ρ ρ ρ ρ ρ ρ ρ ρ | f h f f f h f g h f
 $/a$ a

9 h g g a g a h | ρ b ρ a a b a | ρ a r a ρ b a
 a ρ // a $/a$

12 b r a b a ρ b | ρ a b ρ b a ρ | a ρ a b ρ a b r a a r
 a ρ

15 a r a r | ρ f ρ r ρ | a b a b a b
 ρ 4 $/a$ $/a$ // a /// a ρ

19 r ρ r b r ρ r b a r | g a a a | b a b ρ ρ ρ ρ
 $//a$ 4 $///a$ ρ ρ ρ ρ a a a

22

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

26

/a a //a

29

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

32

4 a //a /a a

XXIV. Partie ex A# Liutho Violino Basso
Aria

2 *r* *g g g e r a* *o, e o r* *e r a r*
6 5 //a //a //a //a 4 //a

5 *e a e* *o r a* *b r a* *e b r* *b, r b r*
a a a a a a *a //a a //a a 6 5*

10 *g h g* *i g h g k h* *e g e* *g e g e h g*
a a /a a

14 *o e* *e o e r b e* *r a o r* *a r r r*
//a /a a /a //a /a a

18 *e r r r* *a r r r* *e e b,* *r r r r* *o e r*
a a /a a 5 //a //a /a a

24 *b, e b r r* *e r a r a* *o, e* *e e e e*
r a a a /a //a /a //a //a 4

28 *e e e e* *e o e o, e* *o, r* *b b r a e r a*
5 6 a /a 6 5 4 /a

32

$r a l r a$ $a a l r a$ $l r a$
 $//a$ a /a $a /a //a$ $/a //a$

35

$l r a$ $g g g l r a$ $l r a$ $l r a$
 $//a$ $//a//a$ $6 5 4 //a$ $//a//a$ $4 //a$

39

$l a r$ $l a l$ $g l g l r a l r$ $l r l$
 $//a$ a $4 5 4$

43

$l r a l r a$ $r r$ $l r a l r a$
 $//a$ $a /a a /a //a$

46

$l l$ $l r a l r a$ $l r l l$ $r a l r$ $a r$ g
 $/a /a//a //a //a /a a 4 //a//a 6$

Scherzo

2

6

11

16

21

26

31

1. Orig. e on 3rd course

36 ♩ ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

41 ♩ ♩ ♩ ♩ ♩ ♩

||a ||a /a a ||a a 6

Menuet

3

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

6

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

12

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

18

4 //a //a

Trio

3

6

11

17

22

27

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

XXV. P[artie] ex C
Aria

Musical staff system 1 (measures 1-5): Treble clef, 3/4 time signature, key signature of one flat. Dynamic markings: *p, h f*. Articulation markings: *r, a, r, a, r*.

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

Musical staff system 2 (measures 6-10): Treble clef. Articulation markings: *a, r, a, r, a, r, a*.

//a a //a a

Musical staff system 3 (measures 11-16): Treble clef. Dynamic marking: *p*. Articulation markings: *r, a, r, a, r, a, r*.

5 4 //a a a a /a

Musical staff system 4 (measures 17-21): Treble clef. Articulation markings: *a, r, a, r, a, r*.

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

Musical staff system 5 (measures 22-24): Treble clef. Articulation markings: *a, r, a, r*.

//a /a a 4

Polon[ese]

3 4

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

5

4 4 4 5 5 5 6 6 //a

8

//a a a //a a d//a a

12

a a a //a

16

a //a /a //a

20

a a a a a

23

//a /a a 4

Menuet

3 4 //a /a //a /a a 4

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

12 //a 4 //a /a a 4

Trio

3 4

4

4

4^(1*)

8

a

a//a

/a

///a

a

a

14

a

/a

/a

a

4

Fichtel

Gig

1 2 3 4

5 6 7 8

9 10 11 12

14 15 16 17

18 19 20 21

22 23 24 25

4 8 12 16 20 24

///a //a /a a

a a a a

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

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

XXVI. Partie ex A# Liutho Violino Basso
Aria

3

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

7

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

12

5 6 a // a // a

17

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

22

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

27

5 // a // a

32

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

38

g e g e r a e a a a g e e a

//a //a //a

Paysan

2

5

10

15

6 5 4 //a //a a

//a //a

//a //a //a

//a //a //a

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

Menuet

3 *g* *a* | *a* *a* | *a* *e* *r* *r* *a* | *f* *e* *e* *r* *a* | *a*

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

6 *r* *a* *e* *a* | *r* | *a* *e* *r* *e* | *a* | *e* *r* *a* *r*

5 4 5 4 6 *a*

11 *e* *r* *a* | *r*, *a* *a* | *e* *a* | *r*, *a* *a* | *a* *e* *r*,

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

16 *g* *r* *a* | *r* *r* | *a* *b* *r* | *b*, *r* *r* | *e* *a* *e*

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

22 *g* *e* *e* *g* *g* | *r* *e* *b* | *r* | *r* | *e* *r* | *a* *e*

a //*a* *a* //*a* //*a* //*a* 4 //*a* 4 5

28 *r*, *a* | *e* *r* *a* | *a*, *r* | *e* *r* *a* | *a*, *r* | *e* *a* *e*

4 5 //*a* //*a* /*a* //*a* //*a*

34 *r*, | *e* *r* *a* | *e*, | *r* *a* *e* | *r*, *a* *a* | *a* *e* *r* *e*

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

40

♩ ♯ ♩ ♩ ♩.

<i>r</i> ,	<i>a</i>	<i>o</i>	<i>a</i>	<i>a</i>	<i>e</i>	<i>r</i> ,	<i>g</i>	:
								:
<i>r</i>	<i>a</i>					<i>a</i>	<i>a</i>	:

//a //a

Finale

Handwritten musical score for 'Finale' in F major, 2/4 time. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written above the vocal line.

System 1 (Measures 1-5): The vocal line begins with a quarter note 'a', followed by a half note 'a'. The piano accompaniment consists of a steady eighth-note pattern. The lyrics are: *a a*. Measure 2 contains a fermata over the first 'a'. Measure 3 contains a fermata over the first 'a'. Measure 4 contains a fermata over the first 'a'. Measure 5 contains a fermata over the first 'a'. The system ends with a double bar line and the instruction *a //a*.

System 2 (Measures 6-9): The vocal line continues with a quarter note 'a', followed by a half note 'a'. The piano accompaniment continues with the eighth-note pattern. The lyrics are: *a a*. Measure 6 contains a fermata over the first 'a'. Measure 7 contains a fermata over the first 'a'. Measure 8 contains a fermata over the first 'a'. Measure 9 contains a fermata over the first 'a'. The system ends with a double bar line and the instruction *a //a*.

System 3 (Measures 10-15): The vocal line begins with a quarter note 'a', followed by a half note 'a'. The piano accompaniment continues with the eighth-note pattern. The lyrics are: *a a*. Measure 10 contains a fermata over the first 'a'. Measure 11 contains a fermata over the first 'a'. Measure 12 contains a fermata over the first 'a'. Measure 13 contains a fermata over the first 'a'. Measure 14 contains a fermata over the first 'a'. Measure 15 contains a fermata over the first 'a'. The system ends with a double bar line and the instruction *a //a*.

System 4 (Measures 16-19): The vocal line begins with a quarter note 'a', followed by a half note 'a'. The piano accompaniment continues with the eighth-note pattern. The lyrics are: *a a*. Measure 16 contains a fermata over the first 'a'. Measure 17 contains a fermata over the first 'a'. Measure 18 contains a fermata over the first 'a'. Measure 19 contains a fermata over the first 'a'. The system ends with a double bar line and the instruction *a //a*.

System 5 (Measures 20-21): The vocal line begins with a quarter note 'a', followed by a half note 'a'. The piano accompaniment continues with the eighth-note pattern. The lyrics are: *a a*. Measure 20 contains a fermata over the first 'a'. Measure 21 contains a fermata over the first 'a'. The system ends with a double bar line and the instruction *a //a*.

XXVII. Partie ex B Liutho Violino Basso
Aria

The musical score consists of six systems of music, each with a five-line staff. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f). Measure numbers 3, 6, 12, 18, 23, and 29 are indicated on the left side of the staffs. The score includes a 3/4 time signature at the beginning of the first system. The notation is written in a style typical of 18th-century manuscript notation, with some notes and rests written in a shorthand style. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Scherzo

2

5

9

14

19

23

Menuet

3 b a b a a b, a f e f e, r a r a b, a b a

a $\text{5 4 // a // a / a a / a // a // a 4 5}$

7 r a r a b a b a a b a b a b a

$\text{// a // a 4 5 // a / a a a}$

12 a f e f e f a r a e, a f f e r r a

a a a / a

17 r e, f a r a r r a b, a a b

a a r a

22 a, a b a b a a, a r b a b a b a b

a $\text{a // a / a // a // a}$

27 r b a b a b a b a b a b a b a b

$\text{// a // a // a / a a}$

Trio

3 *a* *r* *a* *r* *b,* *a* *a* *r* *a* *r* *b,* *a* *a* *r* *a* *b* *a* *a* *b*

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

7 *a* *b,* *r* *a* *b* *a,* *a* *a* *b* *a* *b* *a,* *a*

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

13 *b* *a* *b* *a* *a,* *a* *b* *a* *r,* *a* *r* *a* *b* *a*

///a *///a* 4 5 *///a* */a* *a* *a* *///a*

19 *a* *b* *a* *b* *a* *b* *a* *r* *a* *r* *a* *r*

4 *a* *///a* 4 5

24 *a* *b* *a* *b* *a* *b* *a* *b* *r* *b,* *r* *a*

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

29

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

34

a $/a$ a //a

37

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

XVIII. P[artie] ex Eb
Aria

Acc:

5

9

13

16

20

24

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

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

//a 4 //a 5

4 6 5 4 //a //a

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

5 /a //a a r e 4 //a

//a a 4 a 4 //a

28

♪ a a b | ♪ a b ♪ a a ♪ a a a a | ♪ b b b | ♪ b b ♪ a a a a

♪ 5 || a /a || a 5 || a /a

32

♪ f ♪ a f b | ♪ a a a a a a | ♪ a a

|| a /a a | a 5 || a

Scherzo

Acc:

1 *f f* *r, a r* *b b* *r a b*
a b *a / a* *a* */ a* *a*
 //a //a a /a //a

5 *a, r a b* *b b r b* *a r r* *a b a*
a *a* */a* *//a* *///a*

9 *r a r* *a a* *b* *b b b* *r b a r b a*
a *a* *b* *//a* *//a* *///a*

14 *b a r b* *a, b r a* *b r b a r* *r b*
4 5 6 a */a* *//a* *///a* *//a* *///a*

18 *b b a r a* *a a f* *a, r b a* *b a b*
4 *///a* *r* */a* *r*

22 *b b b r e* *r b r r* *r r r b* *a, r a b*
a *a* */a* *r*

26 *f f* *h f h g* *r a b a* *b b*
a */a* *//a* *r* *///a*

Paysan

Acc:

5

10

15

2

4

f

r, a r

b b

a b

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

a, b b r a b b a, r a b a b a, b a

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

a a a r b a, a b a b a, a r, a b

a r b //a //a

a a a a r, a b a a b b b a, b

//a //a b a a //a

Menuet

Acc:

a b *3* *b b b r b* *f* *h* *f* *h* *f*
//a //a a /a //a a /a //a

6 *b b b r b* *a b* *a r* *a* *f*
a //a /a //a 5

11 *f* *r a b a* *a* *a b* *b b*
/a //a a a

15 *a* *a* *r, a b a* *b*
a r a /a^(1) //a a //a*

Trio

Acc:

5

11

16

21

26

XXIX. Partie ex B Liutho Violino Basso
Aria

1. Flag modified 2. Flags adapted 3. Flag modified 4. Flag modified 5. Flag modified 6. Flag modified 7. Flag modified 8. Orig. i on 1rst course 9. Orig. i on 1rst course 10. Flag adapted 11. Flag adapted

Menuet

3 \flat $\overset{a}{a}$ $\overset{a}{a}$ | $a, a \flat \textcircled{\flat} a$ | $\flat \overset{a}{a} \overset{a}{a}$ | $a, a \flat \textcircled{\flat} a$ | $f \overset{e}{e} f$

$\textcircled{\flat}$ /a $\textcircled{\flat}$ /a a /a //a

6 $\overset{a}{a} \overset{b}{b} a$ | $b \textcircled{\flat} a,$ | $\flat \textcircled{\flat} \textcircled{\flat}$ | $\flat \overset{a}{a} \overset{r}{r} a$ | $\textcircled{\flat} \overset{b}{b} a$

//a 4 5 //a //a /a $\textcircled{\flat}$ $\textcircled{\flat}$ $\textcircled{\flat}$

12 $\overset{a}{a} \overset{r}{r} a$ | $f \overset{h}{h} f$ | $\overset{h}{h} f \overset{h}{h} f a$ | $a \overset{r}{r} \overset{r}{r},$ | $\textcircled{\flat} a$

a /a $\overset{6}{6} \overset{5}{5} \overset{4}{4}$ /a

17 $\overset{a}{a} \overset{r}{r} \textcircled{\flat} \overset{r}{r}, a$ | $b a \textcircled{\flat} a b \overset{r}{r}$ | a, b | $\flat a a$

$\textcircled{\flat}$ //a //a 4 //a 4 $\textcircled{\flat}$

22 $a, a \flat \textcircled{\flat} a$ | $\flat \overset{a}{a} \overset{a}{a}$ | $a, a \flat \textcircled{\flat} a$ | $f \overset{h}{h} f$ | $a \overset{b}{b} a$

/a $\textcircled{\flat}$ /a a /a //a //a 4 5

27 $\textcircled{\flat} \overset{a}{a} a$ | $\flat \textcircled{\flat} \textcircled{\flat}$ |

//a /a $\textcircled{\flat}$

Trio

3 *g* *a* *b* | *a* *b* *a* *r* | *a* *b* *a* *r* *b* | *r* *a* *r* | *g* *a* *r*

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

6 *a* *a* *f* | *r* *a* *r* *a* | *a* | *a* *a* *a* *r* *a* | *r* *a* *r* *a*

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

11 *a* *r* *a* | *f* *a* *a* *r* | *b* *a* *b* | *a* *r* | *r* *a*

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

17 *a* *a* | *a* *r* *a* *a* | *a* *r* *a* | *f* *f* | *r* *b* *r* *a*

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

22 *a* *r* | *a* *a* *a* | *a* *a* | *f* *f* *a* | *a* *b* *a* | *r* *b* | *r* *a*

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

Finale

2 4

6

9

13

16

21

25

2 4

6

9

13

16

21

25

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

29

4 4 //a //a /a

33

∅ //a //a /a ∅

38

//a //a /a ∅ //a a /a

42

//a ∅ //a //a //a 4 //a /a //a /a //a

46

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

50

/a //a //a 4 ∅ //a /a ∅

XXX. Partie ex G#
Aria

3

a a 4 //a a /a

6

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

12

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

17

//a a /a a

22

/a a //a a

26

5 4 //a //a

30

/a a a 4 //a a

Menuet

3

f *ff* *f*

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

7

f *ff*

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

13

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

19

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

Paysan

2

5

9

14

a *a* *a* *a*

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

///a *a* *///a* *a* */a* *///a* *///a* *5* *4* *///a*

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

Menuet

3

8

13

4 5

XXXI. Concertino à Liutho Violino e Basso
Concertino

2
4

5

9

12

15

21

24

1. Assumed

27

5 //a a

30

a a a a a r r r a r r l l a l l a a a

33

a, r a a l g a r b h h f h f a a //a /a

36

a a a h h f h f a a a h k a /a /a /a /a

40

r, r h h i h h i h k k h k f h f f h f 4 a 5 a

44

h h f h l f l l f l f f l f r r r r /a a //a

48

l f l l f l f h f f h f h f h h f h /a a a

51

5 4 6 5 4 /a

Pays[an]

2 4

h f h k h f h f h h f h^a

a a a a a

/a a/a 5 6 a /a (1) /a a/a*

6

a b a r b a, r a a b r a k k h k t i

b a a/a //a /a /a a

11

r a a r l r, a b r r a a r, r a r

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

16

b r r a a a r, r a r r a r

/a a /a //a /a a

20

r a r b r a r a r a r h f h

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

26

k h f h f h h f h^a h g g a b a a f

5 6 a /a /a 5

31

k i i h h h k h h i h i i h f h h f

k k h h i a a a a a/a a/a //a

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

1. Flag assumed

36

h f f a f a a a r, a b a l r, a r a

1 2 3 4 5

/a //a //a //a^(1*) //a //a //a 4 a /a 4 5

41

a l r, a r a f l, f a l r r b

6 4 a /a 4 /a

Blockh

Aria

The musical score for the Aria, Blockh, is presented in a two-staff format. The upper staff uses standard musical notation with a treble clef and a common time signature (C). The lower staff uses guitar tablature with numbers 1-6 and slash symbols indicating fretted notes. The score is divided into four systems, each starting with a measure number (1, 3, 5, 7). Measure 1 includes a C-clef and a common time signature. Measure 3 includes a measure rest '3'. Measure 5 includes a measure rest '5'. Measure 7 includes a measure rest '7'. The piece concludes with a 'Fine' sign in measure 8 and a 'Da Capo' sign at the end of the final measure. Various musical notations such as slurs, accents, and ornaments are used throughout the score.

Variat[ion]

The musical score consists of five systems, each with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Performance instructions such as slurs, accents, and repeat signs are used throughout. The score concludes with a 'Da Capo' instruction.

System 1: Notes: h, h, h, k-h, k-h, k-h, k-h, a, r, a. Performance markings: 4, //a, //a, /a, a^(1*), 4.

System 2: Notes: f, g, h, a, g, h, g, h, e, r, r, a, r, a, r, a, r, r. Performance markings: //a, /a, //a, //a^(2*), /a, (3*).

System 3: Notes: a, a, r, r, a, a, r, r, a, a, r, r, r, r. Performance markings: a, 4, a, 4, a, //a, /a, a, 4.

System 4: Notes: a, a, a, a, b, b, a, a, r, r, r, r, r, r, r, r. Performance markings: a, a, //a, a, a, //a, a, a.

System 5: Notes: r, r, a, a, a, a, r, r, a, a, r, r, r, r, r, r. Performance markings: //a, a, 4, /a, //a, //a, 4, a, /a, //a, //a.

Da Capo

1. Flag adapted 2. Flag added 3. Flag added

Menuet

3

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

6

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

11

a 4 5 6 5

16

4 a /a a /a a

21

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

XXXII. Concerto da Camera à 3 Liutho Violino Solo con Basso

Adagio

1

1 a r r a r a r a a a a a r r r a

1 a r r a r a r a a a a r r r a

b //a //a//a 4 a

4

4 a a r a a r a r a a r r a a r

r a a r a r a a a a a a a

b //a b b b //a

6

6 a a r a a r a r a a r r a a r

a a r a r a r a a a a a a a

//a//a a/d/a/a //a a //a //a 4 /a a

9

9 a r a r a a r a a a r a a r

a a a a a a a a a a a a a

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

12

12 a r a r a a r a a r r a r a r

r a r a r a a a a a a a a a

4 4 //a //a /a a //a//a /a//d//a 4 a /a//d//a 4//a /a a

15

15 a r a r a a r a a a r a a r

a a a a a a a a a a a a a

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

18

18 a r a r a a r a a r r a r a a

r a r a r a a a a a a a a a

//a //a b b //a//a b /a

21

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

24

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

26

Allegro

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

32

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

38

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

44

a *a* *a* *4*

49

/a *a* *a*

54

a
b
a
a
a
a
a
a
a
a
a
a

60

b
a
a
a
a
a
a
a
a
a
a

66

a
a
a
a
a
a
a
a
a
a
a

72

a
a
a
a
a
a
a
a

XXXIII. [No Title]
Concerto

Handwritten musical notation for XXXIII. [No Title] Concerto. The page contains five systems of music, numbered 1, 3, 5, 8, 10, 12, and 15. Each system includes a musical staff with notes, rests, and accidentals, a rhythmic notation line with slurs and repeat signs, and a sequence of notes and rests.

System 1:
 Musical staff: C f r a a a a a a | a a a a a a a r a r
 Rhythmic notation: /a //a /a | a a
 Note sequence: /a //a /a | a a

System 3:
 Musical staff: a b a b a a a | b a b r a b a r a
 Rhythmic notation: a a /a a /a a //a /a | a 4
 Note sequence: a a /a a /a a //a /a | a 4

System 5:
 Musical staff: f | b b a r a a a | a a a a a b
 Rhythmic notation: /a a a /a //a 4 /a | a
 Note sequence: /a a a /a //a 4 /a | a

System 8:
 Musical staff: a a a | b a r a b r a r a b a b a
 Rhythmic notation: a a /a a /a a //a /a
 Note sequence: a a /a a /a a //a /a

System 10:
 Musical staff: a b | a b a b | f f f f
 Rhythmic notation: a /a 4 | a /a /a /a /a
 Note sequence: a /a 4 | a /a /a /a /a

System 12:
 Musical staff: f f f f a a a a | f f f f f f f f | a a a a a a a a
 Rhythmic notation: //a//a//a//a//a//a//a//a//a 4 4 4 4 a a a a
 Note sequence: //a//a//a//a//a//a//a//a//a 4 4 4 4 a a a a

System 15:
 Musical staff: f f f f a a a a | f f f f f f f f | a a a a f f f f
 Rhythmic notation: a a a a 4 4 4 4 4 4 4 4 //a//a//a//a//a//a//a//a//a
 Note sequence: a a a a 4 4 4 4 4 4 4 4 //a//a//a//a//a//a//a//a//a

18

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

21

/a /a /a /a 4 4

24

a 4 //a

26

//a /a //a //a

28

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

30

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

32

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

34

f f f f f f f f f f f f f

/a /a b a a /a

36

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

39

4 //a /a 4 //a 4

41

/a //a /a a b a b a b a

43

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

45

/a 4 /a

Adagio

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1/a /a /a /a /a/a //a//a//a /a /a /a /a

4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

4 /a //a^(1*) /a a^(2*)

6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

a /a a //a /a

7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1/a //a //a a^(3*) //a //a /a a //a/a

9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

4 4 4 //a //a //a 4 /a^(4*) /a

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

a

13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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

1. Flag modified 2. Flag modified 3. Flags modified to fit the bar 4. Flag modified
- 273 -

15

t t t t t t t a t //a a t /a t

17

/a //a ///a a t

Lauffensteiner?

Vivace

3 4

6

10

14

21

27

31

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

35

///a 4 4 4

39

/a a a a a

44

//a /a a 4 4 4 4

50

a a

54

/a //a

58

a a

62

//a

66

/a /a a a // a /a

74

78

82

/a

86

/a /a /a t t t

92

t /a /a t /a

XXXIV. [Parthie] ex D#
Allemande

The musical score consists of 12 measures, each with a rhythmic pattern above a staff. Measure 1 starts with a treble clef and a common time signature 'C'. Measures 4, 7, 9, 11, and 12 are marked with a multi-measure rest 'a' of 4 measures. The notes are written in a shorthand notation, and some measures include dynamic markings like 'f' (forte) and 'p' (piano).

Measure 1: *l l l* | *f f f f e, ara lra a ar* | *e r, r l a g a e, ar ar l ar a*
a | *a*

Measure 4: *l r l ar l ar l r r ar a r a* | *a l a a l a a l a a l a a l a a l a a*
a | *a a a* | *l a l*

Measure 7: *e e x a i g, h g, h g* | *h g, h* | *h g i* | *h g, h k i k k i, k*

Measure 9: *i g, h h g g, h* | *r a a l e r r a a* | *e l r r a a l e r r* | *l o l e l l r r a a l l*
a | *a*

Measure 11: *e e l o l* | *e l r r a a* | *g g l e* | *g g l e l h h*
g

Measure 12: *i g e l o* | *l r l e r b* | *a* | *g l g l r a l e l o, l* | *l r, a l o*
a | *a*

14

Musical notation for measure 14, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with slurs. The bass line includes a double bar line with repeat dots.

17

Musical notation for measure 17, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

19

Musical notation for measure 19, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

21

Musical notation for measure 21, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

23

Musical notation for measure 23, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

25

Musical notation for measure 25, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

27

Musical notation for measure 27, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes a triplet of eighth notes. The bass line has a double bar line with repeat dots.

28

29

30

Courante

3

5

9

12

15

18

22

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

26

///a //a a a

30

a //a //a a

34

///a //a /a /a

38

/a //a //a /a b

42

a a a

45

a a a

48

a /a a a /a

51

Musical score for a four-part setting of a short piece. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The music is in 4/4 time. The first measure contains a quarter note 'a' with a fermata. The second measure contains a quarter note 'a' with a fermata. The third measure contains a quarter note 'a' with a fermata. The fourth measure contains a quarter note 'a' with a fermata. The fifth measure contains a quarter note 'a' with a fermata. The sixth measure contains a quarter note 'a' with a fermata. The seventh measure contains a quarter note 'a' with a fermata. The eighth measure contains a quarter note 'a' with a fermata. The piece ends with a double bar line and repeat dots.

25

r a e l r a

r a e l r a

r a e l r a

29

e r a

e r a k

e r a h

e r a g e

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

33

g l f

e r a e r

b, b

e r a a e r

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

37

b r e b

e r a e a r a e r

b r e b

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

40

g g f

g

e r e l r a e r e

//a //a /a a /a

43

r, r

g l f f e r r a e

e r a g

e r e a

a /a //a a

47

e r e a b r

e r e a r e a

e r e a

a a a

50

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

53

/a *a* *//a*

Finale

2
k k i, k h a a e a e r, a e, a r
|||a ||a /a a

6
a e a r r e e a e a r e r e e e a
a a a a 4 |||a

11
r e a e e a r e a e a r e a e r
4 |||a 4 |||a ||a

16
e a e e r, e r a e r a r a i g, h
4|||a||a 4 |||a

22
g, h r b e r e a e e r a e r e g
||a /a ||a a (*)

27
e r e r e a g e f e r a e f e, r
4 |||a a a

31
e r e e r e a e r a r e r a e,
a a a a a a
a

1. These two notes one course lower in original

36

Handwritten musical notation on a three-line staff. The notation consists of three measures separated by vertical bar lines. Above the staff, there are slurs and fermatas. The notes are lowercase letters: 'a', 'k', 'h', 'i' in the first measure; 'a', 'a' in the second measure; and 'a', 'a' in the third measure. A slash is placed below the second measure. The piece ends with a double bar line and repeat dots.

18

♩

♩

b b b b a a a a *r r r r r r r r*

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

20

♩

♩

♪

♩

r r r r r r r r *r r r r h g*

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

22

♩

♩

♩

♪

♩

g a h a hg *h a g g a f* *g g f f g h*

a a 4 4 a a a a 4

Courante

Andante

3
4

5

9

13

17

21

25

//a//a 4 4 //a //a /a a
 4 //a //a /a a /a //a
 b b /a $\text{\textcircled{r}}$ a //a
 //a b a /a //a //a a /a //a //a
 4 4 4 b b b b b
 b b b b a a a b b b b
 b b b b a a a b b b b
 4 4 4 4 4 4 4 $\text{\textcircled{r}}$

29

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

33

//a a a a

38

a a a a a //a

42

/a /a a a //a

46

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

50

//a b //a //a //a /a

54

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

58

4 //a /a a a

62

//a //a

65

a a a a a a a a a a

69

a a a a a a a a a a a a

73

a a a a a 4 4 4 //a

77

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

81

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

Gavotte

2 4

7 13 18 23 28 33

4 4 a 4 /a 4
b a 4 4 //a a 4
/a 4 4 //a //a
//a //a //a //a
//a //a a
//a //a a //a

39

5 a 4 /a a

45

//a //a a a

50

a a a a

55

a a //a //a

60

a 4 a a a

66

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

73

4 //a a 4 /a a

79

b *a* *t* *t* *t*

84

t *t* *t*

89

t *a* *a* *t* *a*

94

a *a* *a* *t*

Menuet

The musical score consists of six systems, each with a treble clef staff and a bass clef staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *g*, *h*, and *l*. Performance markings include slurs, repeat signs, and specific fingerings or articulations. The bass clef staff contains various markings, including *a*, *b*, *r*, and *l*, which correspond to the notes in the treble staff. The systems are numbered 3, 7, 12, 17, 22, and 27, indicating the starting measure of each system. The final system ends at measure 32.

1. Orig. bass //a 2. Flag added

XXXVI. Parthia Liutho Violino e Basso
Introduz[ione]

2 *f* *h* *g* *h* *f* *a* *r* *a* *f* *h* *h* *g* *h* *k* *i*

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

5 *i* *h* *k* *h* *f* *h* *g* *h* *f* *l* *h* *a* *r* *a* *r* *r*

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

8 *r* *a* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *r* *r* *r* *r*

5 4 //a a

11 *r* *r* *a* *r* *r* *r* *h* *h* *g* *h* *g* *l* *f* *l* *f* *l* *r* *a* *r* *a*

a a r 4 //a a 5

14 *r* *r* *a* *l* *a* *r* *a* *r* *a* *r* *a* *r* *a*

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

18 *r* *a* *r* *a* *r* *a* *r* *a* *r* *r* *r* *r* *a* *b*

a 4 a /a //a

22 *a* *r* *a* *a* *a* *a* *l* *a* *r* *r* *r* *a* *r* *r*

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

26

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

30

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

33

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

Scherzo

2 *f* *h g h f a r a* *f* *h h g h f h g h*
 4 *4 4//a/a* *4* *4 4//a/a* */a //a*

5 *a r a a f* *f* *h h g h f h g h* *a r a a f a*
//a *4* */a* *//a* *//a* *4 5*

8 *r r r r* *r e r* *e a r a g e* *r r a r f h g*
a *//a* *a* *//a* *4*

11 *h a h a k h k h* *k k l h a r b* *a b r a r a*
//a ⁽¹⁾ *a* *//a* *a*

14 *r r a a* *r a* *r a* *a b r a r a*
a *a* *a a* *a*

18 *a* *a r a r* *a r a r* *a r a r*
a a *//a* *//a //a* *//a*

21 *r a r b* *r* *a r a r a r a* *r e r e a g e*
a *//a* *a* *4* *//a*

1. These three note on a course lower in original

24

3 3 3 3

//a a a 4

27

3 3 3

5 a /a //a ///a

30

3 3 3 3

4 //a //a //a 4 //a //a /a //a ^(1*) /a a 4

Menuet

The musical score is presented in three systems, each with a standard notation staff above a guitar tablature staff. The key signature has one flat (B-flat), and the time signature is 3/4.

System 1 (Measures 1-5):
 Standard notation: Quarter notes (F, h), eighth notes (f, h), quarter notes (f, h, g, h), quarter notes (k), quarter notes (i, i), eighth notes (i, h, i), quarter notes (h), quarter notes (h, f).
 Tablature: 3, f, h, f, h, f, h, g, h, k, i, i, i, h, i, h, a.

System 2 (Measures 6-10):
 Standard notation: Quarter notes (a, r), quarter notes (a, r), quarter notes (r, a), quarter notes (r, a, r, a), quarter notes (a), quarter notes (r), quarter notes (f, l, f, f, l).
 Tablature: a, r, a, r, r, a, r, a, a, a, a, r, f, l, f, f, l.

System 3 (Measures 11-15):
 Standard notation: Quarter notes (a, h), eighth notes (h, g, h, h, g, f), quarter notes (h, h, h), quarter notes (k), quarter notes (a, r, a), quarter notes (a, r).
 Tablature: a, h, h, g, h, h, g, f, h, h, h, k, i, h, i, k, a, r, a, a, r.

Fichtel

Trio

3

6

11

16

21

5 //a //a

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

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

a

//a //a //a

XXXVII. [Parthia] ex D#
Introduz[i]one

2 *a r l* | *a a a l r a* | *l a r l a a l r* | *l r l r l a*
 4 || *a* || *a* / *a* *a* | *a* / *a* || *a* || *a* / *a* *a*

5 *l, a r a* | *l l b b l r l* | *r b r b r*
a / *a* 5 || *a* || *a*

8 *r r l r a g l f* | *l r a l a a* | *r r a l l r*
 4 || *a* / *a* *a*

11 *a r l r l r* | *l r a l r a l* | *a a* :|| *a*
 5 4 || *a* *a* || *a*

15 *l l l l a* | *r r r l r l* | *a g l r l a* | *l, a r r*
 || *a* || *a* / *a* 6 5 4 5 || *a*

19 *l r a l r l l* | *a l r l a g l g* | *l a a r r l*
 || *a* 4 5 5 6 5 4 || *a*

22 *r a l l r a l* | *a a* | *b r a r l a* | *r a r a r a r*
 4 || *a* || *a* || *a* 6 || *a* *a*

26

a r e a r *e r a r e r a* *e e a e* *r a e r a*

//a //a a/a/a

30

e e r a e *r a e r a* *e e e a g* *r e r e r*

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

34

r r r a e *e r a r e* *r r a e e r*

4 //a /a a

37

a r e r e r *e r a e r a e* *a* *a a*

5 4 //a a a //a

Scherzo

2 *k i k h l* | *a e* | *e e e a r e* | *a a r*

4 | | | |

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

5 *e a e e a e* | *r a r e a r* | *a e a g g a* | *e a r r e*

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

9 *r e a e r a* | *e a r r* | *b a a e* | *e r a e r*

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

13 *b a a e* | *e r a e* | *a r e r* | *r e r*

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

17 *a e r e a* | *r e g e* | *e e e r e* | *a e*

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

21 *a e a r e* | *b r e e* | *b r e* | *r g e f e r a*

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

25 *e e* | *e e e r a e* | *r r* | *r r e r a e r*

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

29

b b | *r a e a r* | *e r a r e* | *a e r e a*

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

33

r r e r e | *a e r e b* | *r a* | *a*

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

37

e e e a r | *g* | *e f e e e f e*

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

40

g g e f e | *r e r r r e r* | *e e r e r*

a //a /a

43

b r b a b r | *r r b r a* | *r e r a r e r*

//a //a 6

46

b a b b a b | *r r r a r r* | *e e e a e e*

a a a

49

g f g f g f g | *k i k h l* | *e r a e r a e* | *a*

a a a //a

Menuet

3

6

11

15

20

26

Trio

3 *a r e r e a* | *e, a* | *r e r r* | *e a e a* | *e r e r*

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

6 *a e e* | *k k i k g* | *h* | *e e g* | *h h g h*

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

11 *f, h* | *r r e* | *f g e f* | *e, f a* | *r a r r*

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

16 *e r e e* | *a e a r* | *r a r e* | *g e r e r* | *e r e r a*

a 5 4 a /a

21 *r e* | *e,* | *f* | *a a* | *//a*

a a a *//a*

Gig

6 a | a k a a k a | a k a a k a | k i k h k l

8 | | | | a |

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

5 k h k k | l l a l l | r l r r l | a g a r l a

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

9 l, r | r a r r | r a r r | b r r l a

a | a | a | a

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

13 r l a r | a a a r l | r a r a l | r l a

l r |

///a /a b ///a //a

17 a a a a | a a a a | a a a a | r l r

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

21 r | a r a a r a | a r a a r a | r a r r a

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

25 l r l a, | r l r r l r | r l r r l r | l r a l a r

a | | | |

5 4 ///a //a /a

XXXVIII. Partie ex C Liutho Violino Basso del Sigre Pietro
Entrée

♪ ♪ ♫ ♪ ♪ ♫ ♪ ♪ ♫ ♪ ♪ ♫ ♪ ♪ ♫ ♪ ♪ ♫

5 ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫

8 ♪ ♪ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

11 ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫

14 ♪ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♪ ♫ ♫

18 ♪ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♪ ♫ ♫

21 ♪ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♫ ♪ ♫ ♫ ♫ ♪ ♫ ♫

1. Flag modified 2. Flag added 3. Flag added 4. Flag added 5. Flag added 6. Flag added 7. Flag added 8. Flag added 9. Flag added 10. Flag added 11. Flag added 12. Flag added 13. Dot added 14. Flag added 15. Flag added

24

(1*) e e (2*) //a //a //a //a a 4 (3*)

27

a //a 4 (4*) 4 4

30

4 (5*) //a 4 //a /a (6*) a (7*) a (8*) r (9*)

33

(10*) a (11*) 4 //a/a /a (12*) 4 //a/a /a (13*) 4 //a/a (14*) a

36

(15*) 4

1. Flag added 2. Flag added 3. Missing dot added 4. Flag added 5. Flag added 6. Flag added 7. Flag added 8. Flag added 9. Flag added 10. Flag added 11. Flag added 12. Flag added 13. Flag added 14. Flag added 15. Dot added

Menuet p[r]imo unisino

3 4

6

11

16 *p:*

21

26

31

Figured bass notation: a/a ||a||a 4 /a /a

Figured bass notation: ||a ||a |||a 4 a 4 |||a

Figured bass notation: a a a a a |||a

Figured bass notation: a a/b a a a/b a a a /b||a||a 4 a

Figured bass notation: |||a 4|||a a a r a |||a|||a a |||a 4|||a a

Figured bass notation: a a a a a

36

Musical notation for exercise 36, consisting of three measures on a five-line staff. Above the staff are rhythmic markings: a quarter note in the first measure, and a quarter note, eighth note, quarter note, and dotted quarter note in the second and third measures. The notes are: first measure (quarter note, quarter note, quarter note), second measure (quarter note, eighth note, quarter note, quarter note), and third measure (quarter note, quarter note). Fingerings are indicated by 'a' and 'r' below the notes. A slash is under the first note of the first measure, and a vertical line is under the second note of the first measure. A double bar line with repeat dots is at the end of the third measure. Below the staff are the labels: 'a /a //a' under the first measure, '4' under the first note of the second measure, and 'a' under the first note of the third measure.

39

♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩. ♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩. ♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩. ♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩. ♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩. ♩. ♪ ♪ ♩ ♩ ♩ ♩ ♩ ♩ ♩.

4 4 /a a 4 a

30

a //a 4 /a /a

32

a a a a a a

34

a a a /a a

36

a 4 4 ///a ///a

38

a a 4 /a

40

a //a ///a a a 4 (1)*

42

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

1. Dot added

Menuet

Unisino primo

3 4 /a //a 4 /a //a 4

6 a 4 e a

10 //a a //a a a

15 a //a a a 4 4 //a a

21 4 //a a 4 /a

26 //a //a /a a 4 a a

31 /a //a //a //a 4 /a a

36

Musical notation for measures 36-41. The staff shows notes with stems and flags. Below the staff are labels 'a', 'a', '4', and '4' corresponding to the measures.

42

Musical notation for measures 42-45. The staff shows notes with stems and flags. Below the staff are labels 'a', '4', '4 a', and '4' corresponding to the measures.

XXXIX. [No title]
Entrée

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of 28 measures, grouped into four systems of seven measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). Articulation marks like accents and slurs are used throughout. The score is divided into measures by vertical bar lines, with measure numbers 3, 4, 10, 13, 15, 19, and 25 indicated on the left. Below the staff, there are various performance instructions and symbols, including repeat signs, first and second endings, and dynamic markings like *a* (accendo) and *r* (ritardando). The piece concludes with a double bar line and repeat dots in measure 28.

28

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

32

a a ///a a

36

///a a a 4 /a

39

b a //a /a ///a a //a 4

42

/a a a

44

/a a a

47

4 //a /a /a

50

r $b a b$ $b a b$ | $a,$ a a $b a$ a | $h f h$ $h f h$
 $//a$ 4 $/a$ a 4 $/a$

53

a $f e f$ $f f e f$ $a f e f$ | $e r e$ $e r e$ $e r e$
 a $/a$

55

b r $r r r$ $r r r$ $b r$ r | a $b b a a$ a | a $a b b a$
 a $/a$ $/a$

58

a $b b a a$ a | a $a a b b a$ | a $h f h$ | a $f h e$ f
 $/a$ $/a$ $/a$ $/a$

62

f $e f a$ $b a$ a | b a | b $a a$ | f a
 a a a a

Ballo

The musical score is written on a single staff with a common time signature (C). It consists of five systems of music, each with a measure number (1, 6, 10, 15, 19) at the beginning. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Dynamics such as *f* (forte) and *l* (piano) are indicated. The score concludes with a double bar line and repeat dots. Below the staff, there are several instances of the letter 'a' and other symbols (slashes, double slashes, and the number 4) which likely represent fingerings or specific performance instructions.

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

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

10 4 *a*

15 *a*

19 *a* *a* //*a* *a* *a*

Ciccill:

Handwritten musical score for Ciccill, numbered 12, 8, 5, 7, 10, 12, 15, 17. The score consists of two staves per system, with a vocal line (top) and a lute line (bottom). The notation includes notes, rests, and dynamic markings such as *f* and *h*. The lute line includes rhythmic and fingering symbols like */a*, *//a*, and *4*. A repeat sign is present in system 7. The piece concludes in system 17.

19

♩ ♪ ♪ ♩ ♪ ♪ ♩ ♪ ♪ ♩.

A musical staff with five lines. The notes and fingerings are as follows:
Measure 1: Note 'a' with a slur and a vertical line below it. Fingering: ①.
Measure 2: Note 'b' with a slur. Fingering: /a.
Measure 3: Note 'b' with a slur and a vertical line below it. Fingering: ①.
Measure 4: Note 'a' with a slur. Fingering: ①.
Measure 5: Note 'b' with a slur and a vertical line below it. Fingering: ①.
Measure 6: Note 'a' with a slur. Fingering: ①.
Measure 7: Note 'a' with a slur. Fingering: ①.
Measure 8: Note 'a' with a slur. Fingering: ①.
The staff ends with a double bar line and repeat dots.

37

Handwritten musical notation on a five-line staff. The notation includes notes 'a', 'b', and rests. Above the staff are three notes: a half note 'a', a quarter note 'a', and a quarter note 'd.'. Below the staff are various symbols: 'a', 'b', rests, and 'a' in the first measure; 'a', 'a', and 'a,' in the second measure; and 'a' in the third measure. There are also some symbols below the staff: 'a', 'a', and 'a'.

XL. Partie ex A Liutho Violino Basso de M: Mechk
Prelud

1 *Lentement*

1. *Lentement*

3

3

5

5

7

7

9

9

11

11

14

14

1. Flags adapted 2. Orig. c on 4th cours 3. Flag added

16

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

18

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

21

b//a ///a //a b //a

24

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

27

b //a ///a //a a

32

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

36

4 4 a 4

40

//a //a //a a

44

//a a l

48

a 4 //a /a

52

//a //a b //a /a //a /a //a //a

56

a a

Gavotte

1 *a* *r* *a* *r* *a* *r* *a* *r* | *a* *r* *a* *r* *a* *r* | *r* *a* *r* *a* *r* *a* *r*

4 *a* *r* *a* *r* *r* *a* *r* | *r* *r* *a* *r* *a* *r* *r* | *r* *r* *a* *r* *a* *r* *r*

7 *a* *r* *a* *r* *a* *r* | *r* *a* *r* *a* *r* *a* *r* | *r* *a* *r* *a* *r*

10 *a* *r* *a* *r* *a* *r* *a* | *r* *a* *r* *a* *r* *a* *r* | *r* *a* *r* *a* *r* *a* *r*

13 *r* *r* *a* *r* *r* *a* *r* | *r* *r* *a* *r* *r* *a* *r* | *r* *r* *a* *r* *r* *a* *r*

16 *r* *r* *a* *r* *a* *r* | *r* *r* *a* *r* *a* *r* | *r* *r* *a* *r* *a* *r*

19 *r* *a* *r* *a* *r* *a* | *r* *a* *r* *a* *r* *a* | *r* *a* *r* *a* *r*

Ronden

1

6

12

16

21

26

32

36

//a //a a 4

40

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

45

//a 4 //a 4

50

//a /a//a //a

Menuet

3 *a* *r* *o* *a* *r* | *o* *r* *a* | | *f* *e* *f* | *f* *e* *o* |

a | | *a* *a* | | *a* | | *a* |

//*a*

6 | *o* *r* *o* | *r* *o* *r* *a* *o* | *o* *r* *a* *o* *r* | *o* *r* *e* *o* *r* *o* |

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

11 | *a* *o* *r* *o* | *a* *r* *e* *a* *r* *o* | *r* *o* *r* *o* | *r* *a* *a* | *r* *a* *o* |

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

16 | *a* *r* *o* | *o* *r* | *e* *r* *r* | *r* *o* | *o* *r* *o* | *o* *r* *a* |

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

22 | *o* *r* *a* | *o* *a* *o* *r* *a* | *r* *o* *a* *o* | *o* *a* |

//*a* | *a* | //*a* //*a* | *a* |

Trio

Musical notation for measures 1-6. Includes a 3/4 time signature and lyrics: *arler, a lra lra a lra a*. A double bar line with a repeat sign and a fermata is present at the end of measure 6.

Musical notation for measures 7-12. Includes lyrics: *lra a lra lra lra lra lra*. A double bar line with a repeat sign and a fermata is present at the end of measure 12.

Musical notation for measures 13-18. Includes lyrics: *lra lra lra lra lra lra*. Four double bar lines with repeat signs and fermatas are present at the end of measures 14, 15, 16, and 17.

Musical notation for measures 19-24. Includes lyrics: *lra lra lra lra lra lra*. A double bar line with a repeat sign and a fermata is present at the end of measure 24.

Gig

Poco Presto

6 8

mf *f* *mf* *mf* *mf*

//a

6

mf *mf* *mf* *mf*

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

10

mf *mf* *mf* *mf*

a b

14

mf *mf* *mf* *mf*

a //a

18

mf *mf* *mf* *mf* *mf* *mf*

//a

24

mf *mf* *mf* *mf*

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

28

mf *mf* *mf* *mf*

//a //a

32

4 //a //a b //a

36

4 //a //a

40

4 //a

XLI. Partie ex G# Liutho Violino e Basso
Intrada

3

6

11

16

22

27

32

37

r e r e r e a k l l m l l h k k k l l
//a ///a 5 4 6 5

43

k h h h h h e f f g f f r a a e a a
4 ///a ///a a 4 /a

49

r r b r e a a r r b r e g e f e f a
a /a a 4 ///a a a

Menuet

3

f f f | *f f f* | *f f \underline{e} f \underline{e}* | *g f* | *g f \underline{e} ,* | *g f h*
a /a //a || *a 4 5* | *4 //a //a* | *a* | *a /a* | *a*

7

g \underline{e} f | *\underline{e} , f \underline{e} a* | *a a a* | *r h g h* | *r r r*
a /a //a || *a* | *5 6 5* | *4* | *a*

12

a g \underline{e} g | *r r a* | *r r r a a* | *r a r r a r*
5 | *a /a* | *a* | *4*

16

b, r b a | *f f f* | *f f f* | *f f \underline{e} f \underline{e}* | *g f*
 || *a* | *a /a //a* || *a 4 5* | *4 //a //a* | *a*

21

g f \underline{e} , | *g f h* | *a r b,* | *r r r*
a /a | *a* | *a* | *5 4 //a* | *a*

Trio

3

5

9

13

16

19

Capriccio

2

6

11

15

19

24

28

2

a

a /a

a

5

6

a

a

//a

a /a

//a //a

11

a

//a //a

a /a

a /a a //a

15

a

//a

19

a

/a

24

//a

5

//a

5

28

//a

a

4

33

r a r a r b r b a a a a a a

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

37

m l k k h h k l a e b a a a

4 5 6 a 5 4 ///a a

XLII. Partie ex G#
Intrada

1

a d//a//a/d//a a

4

a //a a a /a

6

//a /a

8

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

11

a a //a /a a //a

14

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

16

4 //a a

Scherzo

2

5

9

13

17

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

k i k h *g l f l* *l r a l a* *r a l r a*

l r a a *l r r l a* *a l, f* *g* *a a*

r a r r *r a r h* *g l f l* *l, f l f l*

l, f l f *r l r r a l* *r a r a l r* *r a* *r a r r*

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

Menuet

3

a a a a /a //a

5

//a //a

9

//a a //a a a

13

/a a/a //a /a a

17

/a a //a a

21

4 //a a /a

26

a //a a

Trio

3
a

7
4///a a 4

13
a

17
a

21
a ///a 4 a ///a a

Paysan

2

5

10

15

f g e f *h g* *g e f e f*
a /a //a ///a //a /a ///a *///a a ///a* *a*
r a r *a r* *r a r* *a r* *a r*
a *a* *a* *a* *a*
a, b a *k* *h* *g e r e* *e, r e a*
///a *///a //a /a ///a* *a /a //a* *a ///a 4* *///a*
r a r *a b r* *h g e f e* *f*
a *a* *///a* *a*

Final

2 *a a a a a a a a a a a*

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

12 *a ///a a ///a ///a ///a ///a*

18 *///a ///a ///a ///a*

24 *///a a a a*

31 *4 ///a*

35 *///a ///a a a ///a*

40

d *♩* *d* *♩* *d*

A musical staff with five lines. The notes are placed on the second line from the bottom. The first measure has one note with a flat. The second measure has four notes, each with a flat. The third measure has one note with a flat. The fourth measure has four notes, each with a flat. The fifth measure has one note with a flat. The staff ends with a double bar line and repeat dots.

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

XLIII. Partie ex D# Liutho Violino Basso

Andante *pianis:*

5 *l r a a a l r a a l r a e g l f e r a a*
a a a l a a a
///a /a ///a //a //a /a a^(1) a b a*

7 *l r a l e l r a l r a a l r a l e*
a a a a a a a a a a a
(2) a /a^(3*) /a /a /a a^(4*) a a a^(5*)*

9 *l r a l e l r a l e l r a l e l r a l e l r a l e*
a a a a a a a a a a a a a a a a a
(6) (7*) (8*) //a //a ///a //a*

11 *l r a l e l r a l e l r a l e l r a l e l r a l e*
a a a a a a a a a a a a a a a a a
///a ///a 4 4 ///a //a /a /a /a /a 4 ///a //a

13 *l r a l e l r a l e l r a l e l r a l e l r a l e*
a a a a a a a a a a a a a a a a a
///a a a a a b b b b

16 *l r a l e l r a l e l r a l e l r a l e l r a l e*
a a a a a a a a a a a a a a a a a
(9) (10*) a a (11*) a a*

1. Flag adapted 2. Flag adapted 3. Flag adapted 4. Flag adapted 5. Flag adapted 6. Flag adapted 7. Flag modified 8. Flag modified 9. Triole added 10. Flag adapted 11. Flag adapted

31

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

32

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

Scherzo

2

6

10

14

17

20

25

2

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

///a 6 //a^(1*) a

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

5 5 4 4 4 4

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

/a a

29

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

34

a a //a //a a 6

39

/a //a //a (1)*

43

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

47

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

51

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

55

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

59

g l f l r a g l f l r a

a a/a a a/a //a

63

a a a a

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

67

l l l k r a a l g l f l r a g l f l r a

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

Menuet

3 *lra* | *lra* | *lra k k* | *i, k i h*

///a ///a ///a | *a a a* | *a* | */a a* | *a /a*

5 *g lra lra* | *lra* | *lra* | *lra* | *lra*

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

10 *a* | *lra lra* | *a, a* | *lra* | *lra*

///a /a | *///a ///a ///a* | *a* | *a a a* | *a a a*

15 *lra* | *lra* | *lra* | *lra* | *lra*

a a a | *a a* | *///a* | *a a a* | */a /a /a* | *a a a*

20 *lra* | *lra* | *lra* | *lra* | *lra*

/a /a /a | *a a a* | *a /a* | *a* | *a*

Aria

Andante

3 4

6

10

15

19

23

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

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

///a///a a /a//d//a 4 4 a /a //d//a 4

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

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

///a⁽¹⁾

Trio

3 *a* *a* *a* *f* *le* *r* *r* *a* *r* *a* *k i k h* *g* *h*
///a ///a ///a 4 5 *///a ///a 4 5*

7 *r* *l* *le* *h* *f* *le* *f* *a* *r* *a* *r* *f*
4 ///a ///a *///a ///a ///a* *a* *a*

12 *l* *r* *le* *r* *a* *le* *a* *r* *r* *a* *r* *a* *le* *le* *a* *a* *a*
a *a* *a* *///a* *///a*

16 *a* *r* *a* *le* *le* *a* *r* *le* *r* *a* *r* *a* *a* *a*
///a *///a ///a ///a* 4 *///a ///a ///a*

20 *le* *a* *r* *le* *a* *r* *le* *a* *r* *le* *a* *a*
///a 4 *///a* 4 *///a* *a* *///a*

XLIV. P[artie]. ex D#
Capriccio

2
4

5

8

12

17

21

24

a k k k k i, k h k h k e e r r e a e
//a //a /a a a /a a /a /a //a //a

e e e e a e e e r e r e a r e a a a e r
//a 4 //a

e a r r e a e r e r a e e e r a e
6 5 4 //a //a /a

g g k h k i, k h k g, h a e e e e e r e r e r
//a a //a //a 6 5 4 //a //a /a

r r r r r e r e r a a a e a r a a r r a r e r a r
6 5 4 6 //a //a /a b

e e r e a e r e r r e r r e e e e a e
a 4 //a

f e r e a a a e a a a a a e a e a
a /a //a //a //a //a //a

28

Musical score for guitar, consisting of a single staff with a treble clef and a 4/4 time signature. The score is divided into five measures. Above the staff, rhythmic notation is provided: quarter notes, eighth notes, and sixteenth notes. Below the staff, guitar tablature is shown with numbers 1, 2, 3, 4, and 5. The first measure has a 4/4 time signature and a slash with three slashes below it. The second measure has a slash with three slashes below it. The third measure has a slash with three slashes below it. The fourth measure has a slash with three slashes below it. The fifth measure has a slash with three slashes below it. The score ends with a double bar line and repeat dots.

Paysan

2 4

5

9

13

a e e a | a e r a | a e r a r | b r a e

a e e a | a e r a | a e r a | a e r a

a /a //a ///a

r, a a e | r, a a e | r e r r e r e a | a,

a a | a | /a //a ///a

e e b r | r e r e g r | r r e a | a r e r e a

e e b r | | r r e a | |

//a ///a

g f e f | e f e f | e f e f | e r a e a e r | a,

a //a /a | /a //a /a | /a //a /a | ///a /a | ///a

Trio

Musical score for Trio, Fichtel, measures 2-30. The score is written for two staves per system. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music features various dynamics (f, a) and articulations (accents, slurs, trills). Measure numbers 2, 5, 9, 13, 17, 22, and 26 are indicated at the start of their respective systems.

Measure 2: *a* *a* *e* *a* | *f* *f* *e* *f* *a* | *a* *r* | *e* *e* *r* *a* *r*

Measure 5: *a* *b* | *r* *r* *a* *r* *a* | *r* *a* *r* *a* | *e* *a* *r* *a*

Measure 9: *a* *a* *e* *a* | *f* *f* *e* *f* *a* | *a* *r* | *e* *e* *r* *a* *r*

Measure 13: *a* *b* | *r* *r* *a* *r* *a* | *a* *r* | *a* *r* *a* *e*

Measure 17: *a* *r* *a* | *a* *r* *a* *a* | *a* *r* *a* *e* | *r* *r*

Measure 22: *a* *b* *r* *a* | *r* *a* *a* *f* | *e* *f* *a* *r* *r* | *a*

Measure 26: *a* *a* *a* | *b* *a* *r* *r* | *r* *r* *a* | *e* *r* *a* *e* | *a* *r*

31

Treble clef: e, a, r, a | e, a, r | e, a, r, a | b, r, e
 Bass clef: a | a, a | a | b, r, e

///a a

35

Treble clef: a, r | a, r, a | a, r
 Bass clef: a, e | a, a | a

///a

Menuet

3

a k k i, k i h g e f l, f e e r e r

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

6

l a r a l a g e f e r a l, r e a a k k

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

10

i, k i h g e f l, f e e r e r l a r a l a

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

15

g a l, f l r a r a a l e l

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

20

l, r, a e l r, a e r, l

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

26

g a a l, r, r r r a l, a

a /a a /a //a a

31

l g, l, f e f r e r, l r l a a l

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

36

r, *a* *e* *a* | *r* *a* *e*, | *g* *a* *a* *///a*

Finale

2

k i, k h k i k h k i, k h k r

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

6

e a r e a e r e e e r r r e r e r e

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

10

a a g e f r

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

16

r e r e a a a r a e a a

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

20

e r e r r e r e r e r e r e r e r e r e

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

24

e r a e g f

//a a //a

XLV. Parthia ex C Liutho Violino e Basso
Capriccio

3

4

7

10

13

16

19

1. Orig. g on 1rst course 2. Orig. e on 1rst course

22

a a a a 4 a 4 a 4 5 4 5

25

4 5 4 5 6 5 6 5 5

28

a 5 a 4 a a 4 a a

31

a a a a a a a 4 a a a a a a 4

34

a a a a a a (1) a a*

36

4 a a a 4 a a a 5

39

4 a a a 4

Menuet

3

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

6

4 / a a 4 // a / a

10

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

15

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

20

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

25

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

29

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

Trio

The musical score is divided into three systems, each with a vocal line (top staff) and a piano accompaniment line (bottom staff).
System 1 (measures 1-5): The vocal line starts with a treble clef and a 3/4 time signature. The piano accompaniment begins with a bass clef and a 3/4 time signature, marked with a forte *f* dynamic. The key signature has one flat. The piano part includes a triplet of eighth notes in the first measure. The system ends with a double bar line and repeat signs. Fingerings are indicated by numbers 1-5.
System 2 (measures 6-10): The vocal line continues with a treble clef. The piano accompaniment has a bass clef and a 4/4 time signature. It features a repeat sign in the third measure. The system concludes with a double bar line and repeat signs. Fingerings and articulation marks like accents and slurs are present.
System 3 (measures 11-15): The vocal line uses a treble clef. The piano accompaniment has a bass clef and a 6/8 time signature. The system ends with a double bar line and repeat signs. Fingerings and articulation marks are used throughout.

Final

2 *h h h h h h h g h f a r, a r r*
4 //a //a /a a 4

5 *a a r r r a r h h g h f e f e e*
5 4 6 5 4 //a

9 *h g e f e e k h g e f e e, f e r a r a*
//a //a //a //a //a a 4//a a

14 *r e b r a r r r r r r*
a 5 4//a a a a

19 *r a e r a r, a r r a a a a*
//a a 6 5 4 //a

23 *e r a r h g h g h f e f e e*
//a a //a

26 *g g e f e r r r e r e r b*
a a a 4 //a 5

30

$\text{//}a$
 4
 $\text{/}a$
 a
 $\text{//}a$

34

a
 $\text{//}a$
 $\text{//}a$
 4

37

$\text{//}a$
 $\text{//}a$
 4
 a
 $\text{/}a$
 $\text{//}a$

41

$\text{/}a$
 a
 $\text{/}a$
 $\text{//}a$
 $\text{//}a$
 $\text{4} \text{//}a \text{/}a a$

47

4
 $\text{//}a$
 4
 $\text{//}a$
 $\text{/}a$
 a
 4
 $\text{//}a$

50

4
 $\text{//}a$
 $\text{/}a$
 a
 4
 $\text{//}a$
 $\text{//}a$
 $\text{/}a$
 4

XLVI. Parthia ex Cb
Allemande

4

6

9

11

13

Scherzo

2 4 a /a a a 4 //e

6 a //a a 4

10 4 4 /a //a

14 //a //a 4 //a

18 /a //a //a 4 //a

23 //a 4 a /a //a

27 a //a a /a //a //a /a a 4

Menuet

3

5

9

13

18

22

26

1. Orig. d on 4th course

30

///a /a a a

34

a a a /a a 4

Trio

3
4 /a
a a

6
a a a r
a a a a

11
a r a r r a, a a r a r a b,
a //a 4 //a

16
a a
4 /a a

21
a r a r a, r a r a r a
a /a /a a 4

Cicill

The musical score for 'Cicill' is written for a six-string guitar. It consists of seven systems of music, each with a staff of six lines. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accendo). The score is divided into measures by vertical bar lines. Below the staves, there are performance instructions including repeat signs (*//a*), trill signs (*tr*), and time signature changes (e.g., 4/4, 3/4). The piece begins with a 6/8 time signature and includes a repeat sign at measure 9. The notation is in a single system, with measure numbers 6, 8, 5, 9, 14, 18, 22, and 26 indicating the start of new systems.

1. Bass b on 7th course omitted

30

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

34

4 */a* *a* *4*

Gig

1

5

8

11

16

19

22

6/8

4

a

a

4

/a

//a

//a

4

//a

a

4

//a

//a

/a

a

4

(1*)

4

//a

//a

//a

/a

//a

//a

4

/a

//a

//a

25

b /a a /a //a 4 a

29

a 4 /a //a

32

//a 4 //a a a 4

XLVII. Parthie ex F Liutho Violino Violoncello d M Bohr
Overture

Musical score for Overture, measures 1-20. The score is written on a grand staff with a treble clef and a common time signature (C). It includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *a*, *l*). Measure numbers 1, 5, 7, 10, 13, 17, and 20 are indicated on the left. The score is divided into systems, with some measures containing repeat signs (//) and first/second endings (1st, 2nd, 3rd, 4th). The tempo marking *Allegro* appears above measure 17. The bottom line of the grand staff contains rhythmic flags and dynamic markings.

1. Flag adapted 2. Flag adapted 3. Flag adapted 4. Flag adapted

24

a r a r a r | b a b b | a f f a r a
 a | a | a

27

h f | h g h f a r a | a | a a
 a | a | a

30

a r a | a r a | a r a | a r a
 a | a | a | a

34

r a r | l r a r a | r r a | r r a
 a | a | a | a

38

a r | a r a | a r a | h h a g
 a | a | a | a

42

h | h | h | h f a r | a a r
 h g h | h g h | h g h | a | a

47

f f l f | a r b r | b a | a a | a
 a | a | a | a | a

52

a *a* *///a*

56

a *b* *a*

60

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

65

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

69

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

73

b *a* *a* *4*

77

/a *b* *a* *4*

81 *Adagio*

85

88

91

Allemande

1. Triole added 2. Dot removed 3. Triole added 4. Flag modified and triole added 5. Orig. b on 2nd course

17

a r a a r e r r r e f e a r r a a r a b a b r a a

a b r a a r a a /a

19

b a r a r a *h f h a r a f e f e r e*

//a *4 4 4 4*

21

b b e r, e r, a a a b, a b a, r a a

4 4 4 4

23

b r a r a a, r a b a b a r a

a, a, r a a r r, a r a

4 /a //a /a 4 /a

Courante

3 a a b | a, r a | a a | a b, a | a,

6 a r a | a a r a | r, r r a

10 a r, a r | a r, a r | a r, a r | a r, a r | a r r r

16 a r | a r | a b, a | r a r a

21 r, a a b | a r r | r r a r | e r a r a

25 a a | a a | a b b | r a, r a r

30 a b, a b a | r, r | a a, r | r, a a b | a, r a

1/a a //a a 4 4 4 4

35

a a a a a a b a a a a a r r r

40

r a t a r a r

Sarabande

3

7

13

18

23

Menuet

Musical score for Menuet by Bohr, measures 1-33. The score is written for a single melodic line with a bass clef and a 3/4 time signature. It consists of six systems of music, each with a staff and a line of figured bass notation below it. The notation includes notes, rests, and ornaments (r). The figured bass notation uses letters 'a' and 'b' for notes, and numbers '3', '4', and '5' for ornaments. The score ends with a double bar line and repeat dots.

Measures 1-6: *3* /a a /a 4 /a //a /a //a

Measures 7-12: /a a a 4

Measures 13-17: /a a

Measures 18-22: /a a //a a

Measures 23-27: 4 //a a //a /a 4 a

Measures 28-32: 4 a //a /a //a

Measures 33: //a 4 /a 4 /a

Gig

6 8

5

9

13

18

21

24

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

28

a *f* *e* *f* *h* *r* *a* *r* *h* *f* *h* *f* *a* *r* *a*
a // *a* 4

32

a *r* *a* *r* *r* *a* *b* *a* *b* *a*
a / *a* *a*

36

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

XLVIII. Partie ex Cb Liutho Violino Basso
Aria

3

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

6

//a //a 4 b /a

10

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

16

a b a //a /a

21

a //a 4 //a //a

26

/a a a 4

Scherzo

2

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

6

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

10

/a a 4 //a

14

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

19

//a b b

23

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

28

//a b /a a

32

/a a /a //a //a t

36

//a a //a /a a t

Menuet

3 *g* *h g*, *h f a* *g a* *b a* *r, a* *r* *a* *r*

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

6 *a*, *b* *r b r a* *b, a* *b a* *a* *r a* *a*

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

12 *b a* *r* *a* *f* *a* *r a* *b a* *b* *h f* *h f*

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

16 *a* *a*, *b* *r* *r* *f f* *a*, *a* *b* *a*

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

22 *r*, *b* *a* *a* *r*, *a* *r* *r* *a* *r*, *a* *a* *r*

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

27 *a*, *b* *r b r a* *b, a* *b a* *r*, *a* *a*

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

Fichtel

Trio

3 4

6

12

4 5 //a /a a //a b b /a

o o a o o //a /a a a b o //a

Finale

2

4 //a //a /a^(1*) //a /a a 4 a

5

4 a //a /a a a a

10

4 4 4 4 /a /a //a r r

15

r //a //a /a a

19

//a /a a b a r 4

XLIX. P[artie] ex B
Introduz[i]one

2

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

4

/a 5 a a /a

7

a 4 /a a 4 /a a

10

a /a /a a a

13

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

17

/a a /a a a

20

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

23

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

26

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

30

///a 4 ///a

33

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

Paysan

2 \flat a \flat a | \flat a \flat a | \flat a \flat a \flat a | a, r a a

\flat /a \flat //a /a

5 a \flat a | r r a \flat a | \flat \flat \flat | \flat \flat \flat a \flat

//a //a 4 //a

9 a a | \flat \flat a \flat | a a a \flat | a \flat a

5 4 /a //a //a /a \flat

13 a \flat \flat | a, \flat \flat a, | \flat a | \flat \flat r | \flat , a a

/a \flat \flat //a /a \flat 5 a //a

18 a \flat a | \flat , a a | r a r a | \flat a \flat a \flat

a //a a 4

22 \flat e \flat | a a \flat a | \flat r | \flat \flat a r

/a \flat a /a //a

26 \flat a r | a a \flat | \flat a a | \flat , a r \flat a r \flat

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

30

a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a

35

a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a

39

a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a

43

a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a
 a a a a a a

Menuet

3 *b a b a a f* *e, f e* *a a a a b* *a, a b*
 5 */a //a ///a* *o*

5 *b a b a a k* *h, h i h* *f f e f a r* *o* *o b a o r a*
 5 */a* *5 4* */a* */a*

10 *r r a* *a o r a b a* *b, a b o* *b a o b a r*
a *///a* *4* *4*

14 *a a o* *o r a b a o* *a, o a b* *a b a a*
/a *a* *o* *///a* *///a*

18 *r* *r o r r* *a* *a a a a*
///a *///a* *4* *4* */a* *///a* *///a* *///a*

22 *b* *o b o b* *o* *o a a*
a */a* *///a* *///a* *a* */a* */a*

26 *a b f* *b, a o,* *b a*
 5 *4* *///a* *o* */a* *o*

Trio

3
r *a* *a* *b* *b* *r*
a // *a* *a* *h* *f* *h* *f* *d.* *h* *k* *h*
a // *a* *a* *h* *f* *h* *f* *d.* *h* *k* *h*
a // *a* *a* *h* *f* *h* *f* *d.* *h* *k* *h*

6
f *l* *f* *l* *f* *l* *b,* *r* *a* *a* *a* *a* *b* *r* *a* *a*
a *4* // *a* *a* *o* // *a* // *a* *o*
a *4* // *a* *a* *o* // *a* // *a* *o*

11
b *a* *r* *a* *o* *b* *a* *r* *a* *a* *a* *b* *a* *r* *r* *b* *o* *l* *f*
4 // *a* // *a* // *a* // *4* // *a*
4 // *a* // *a* // *a* // *4* // *a*

15
b *a* *o*, *b* *a* *a* *r* *r* *o* *a* *b* *a* *r* *a* *b* *a* *a*
o // *a* *o* *a* // *a* // *a* // *a* // *a* // *a*
o // *a* *o* *a* // *a* // *a* // *a* // *a* // *a*

20
b *o* *a* *b* *a* *f* *l* *f* *l* *f* *l* *a* *l* *f* *l* *f* *l*, *f* *l* *a*
// *a* *a* // *a* // *a* // *a* // *a* // *a* // *a* // *a*
// *a* *a* // *a* // *a* // *a* // *a* // *a* // *a* // *a*

25
b *a* *o* *a* *o* *b* *o* *b* *a* *b* *r* *b,* *r* *a* *d.*
4 *5* *6* *a* *4* // *a* *a*
4 *5* *6* *a* *4* // *a* *a*

Finale

2 *a a a* *k i l k* *l a* *a h g* *f h f*

o *5* *4/a* *//a*

6 *b r a* *b a, a* *a o o* *a b r a* *r o l r*

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

11 *a a f o* *r r h f* *h h a r* *r o r* *a o a o*

//a *(*)* */a* *5* *4* */a*

16 *a a a o* *b o a r* *a a o b* *a, o a o*

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

21 *b r a r* *b a o f* *e f e e* *f o r a* *r a b a*

4 *//a* *a*

26 *b a a o* *a b a o* *a a r a* *b a r o* *r r a b*

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

31 *o r a b* *a a b o* *a a b o* *b b o a* *b b o a*

4 */a* *o* *a*

36

a a b a a
 a a b a a
 a a b a a
 a a b a a
 a a b a a

41

a a b a a
 a a b a a
 a a b a a
 a a b a a
 a a b a a

46

a a b a a
 a a b a a
 a a b a a
 a a b a a
 a a b a a

51

a a b a a
 a a b a a
 a a b a a
 a a b a a
 a a b a a

L. P[artie] ex A#
Introduzione

2 4

a //a /a //d//a 4 //a //a a

5

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

9

//a /a a //a

13

//a /a //a 5

17

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

22

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

26

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

29

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

32

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

Scherzo

2 *g r e e* | *o, e* | *r, a e a e r* | *e a* | *e a e r e a*
a | *//a //a* | *4 5* | *a r* | *a*

6 *r a r r r* | *a a e e r* | *b, r b r* | *g h g h* | *i*
a | */a* | *a* | *a*

10 *g h g h* | *i h g g e e r* | *b b r* | *r*
a | *a* | *a* | */a ^(1*)//a* | *5 5*

13 *e e e* | *r r r* | *b b r* | *r r e e*
5 5 | *5 5* | *5 6 a* | *a*

17 *r b r* | *r r r* | *e r* | *a, a a r* | *r a*
5 //a //a | *a /a* | *//a*

22 *e r a a r* | *e r e* | *a a e r r* | *e a r*
a | *a e a* | *r* | *a* | *a*

26 *e r e r a r* | *b r b a* | *r a r e r a* | *o e o r*
a | *//a* | *5* | *//a //a*

30

4 //a //a 4 //a

34

//a //a 6

Menuet

3

6

11

17

22

27

31

Finale

2

6

11

16

22

27

32

4

