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**Selected pieces from
ms. CZ-Pnm.IV.E.36**

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Table of Contents

1. Allemande	p. 1
2. Courante	p. 2
3. Allemande	p. 4
4. Courante	p. 5
5. Gavotte	p. 6
6. Sarabande	p. 7
7. Gig	p. 8
8. Menuet	p. 9
9. Courante	p. 10
10. Courante	p. 11
11. Allamand	p. 12
12. Allamand	p. 14
13. Allamande	p. 16
14. Courante	p. 18
15. Boure	p. 20
16. Allam[ande]	p. 21
17. Couran[te]	p. 23
18. Aria	p. 24
19. Gavotta	p. 25
20. Allam[ande]	p. 26
21. Coura[nte]	p. 27
22. Coura[nte]	p. 28
23. Cauran[te]	p. 29
24. Curan[te]	p. 30
25. Allamand[e]	p. 31
26. Boure	p. 32
27. Menuet	p. 33
28. Gavott	p. 34
29. Gig	p. 35
30. Gig	p. 36
31. Minu[et]	p. 37
32. Minuet	p. 38
33. Min[uet]	p. 39
34. Min[uet]	p. 40
35. Min[uet]	p. 41
36. Min[uet]	p. 42
37. Min[uet]	p. 43

38. Gig	p. 44
39. Carilo	p. 45
40. Ballo	p. 46
41. Praelud[io]	p. 48
42. Courante	p. 49
43. Menuet	p. 51
44. Gavotta	p. 52
45. Menuet	p. 54
46. Eccho	p. 56
47. Minuet	p. 58
48. Harlekiana	p. 59
49. Minuet	p. 60
50. Boure	p. 61
51. Gavotte	p. 62
52. Boure	p. 64
53. Gig	p. 65
54. Gig	p. 67
55. Menuet	p. 69
56. Allamande	p. 70
57. Allam[ande]	p. 72
58. Aria	p. 74
59. Pastorella	p. 75
60. Gig	p. 76
61. Ballo	p. 77
62. Gavotta	p. 78
63. Rigadon	p. 79
64. [Sans titre]	p. 80
65. Preludium	p. 81
66. Aria affectuosa	p. 84
67. Double (Aria affectuosa)	p. 85
68. Menuet	p. 86
69. Gig Gelinek	p. 87
70. Menuet	p. 89
71. Courante	p. 90
72. Gavotta	p. 92
73. Aria	p. 94
74. Variatio	p. 95
75. Menuet	p. 96
76. Bouré Veis	p. 97
77. Marsche	p. 98
78. Courante	p. 99
79. Menuet	p. 100

80. Menuet	p. 101
81. Sarabande	p. 102
82. Passpie	p. 103
83. [Sans titre]	p. 104
84. Boure	p. 105
85. Allamanda Aurej	p. 107
86. Menuet	p. 108
87. Gig	p. 110
88. Boure	p. 112
89. Menuet	p. 113
90. Passpie	p. 114
91. Gig	p. 115
92. [Sans titre] - unfinished	p. 116
93. Allam[ande]	p. 117
94. Courant	p. 119
95. Boure	p. 121
96. Menuet	p. 123
97. Allegro	p. 125
98. Gig	p. 126
99. Allam[ande]	p. 128
100. Courante	p. 129
101. Sarabande	p. 131
102. Gig	p. 133
103. Boure Veis	p. 135
104. Minuet	p. 137
105. Sarabande La belle ingrata	p. 138
106. Menuet Amant Consolè	p. 139
107. Harlekiana	p. 140
108. Capriccio Veis	p. 141
109. Minuet	p. 143
110. Fantasia	p. 144
111. Rondau	p. 146
112. Courante	p. 148
113. Minuet	p. 150
114. Fantasia	p. 151
115. Praeludium	p. 153
116. Courante	p. 154
117. Minuet	p. 155
118. Minuet	p. 156
119. Minuet	p. 157
120. Minuet	p. 158
121. Menuet	p. 159

122. Minuet	_____	p. 160
123. Gig	_____	p. 161

Allemande

The image shows a musical score for an Allemande by F. Dufault, consisting of 16 measures. The score is written on a grand staff with a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). The score is divided into systems of two staves each. Measure numbers 4, 6, 8, 12, 14, and 16 are indicated on the left side of the page. The notation includes many accidentals and slurs, and there are several repeat signs (double bar lines with dots) throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the 16th measure.

Courante

The image shows a musical score for a piece titled "Courante" by F. Dufault. The score is written on a single staff with a treble clef and a 3/4 time signature. The music is in a minor key, indicated by the presence of a flat sign (B-flat) in the key signature. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 22, and 26 marked at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are also dynamic markings like *f* (forte) and *ff* (fortissimo). The score concludes with a double bar line and repeat signs. The page number "3" is written in the first measure.

30

$g \dots (g \dots l) f \dots$ $l f \dots l f \dots l$ $(l r l r r)$ $l \dots l r, a$
a */a* *//a* *///a*

34

$r a l r a, l$ $l \dots a r l \dots$ $r r l \dots a r$
4 *.* *a*

37

$r l \dots a r$ $a a l \dots$ $f \dots b a a$ $a b a$
a */a* *//a*

Allemande

Musical score for Allemande, measures 1-15. The score is written on a six-line staff with a common time signature (C). The notation includes rhythmic values (quarter, eighth, sixteenth notes), rests, and various ornaments (accents, mordents, grace notes). The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 1, 4, 7, 11, 13, and 15 indicated on the left. The notation includes various clefs (treble and bass) and dynamic markings. The score concludes with a double bar line and repeat dots.

1. Dot removed 2. Flag added 3. Flag added 4. Orig. d on 5th course 5. Flag adapted and triole added 6. Flag adapted and triole added

Courante

3

a /a a a /a

6

//a //a 4 //a a

11

//a //a //a 4

17

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

21

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

Gavotte

1. Flag added 2. Orig. e on 4th course 3. Orig. c on 5th course

Sarabande

Adagio

3

a a

5

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

10

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

15

//a //a /a a a

20

a a /a a /a

Gig

12 8

3

5

7

9

1/a //a ///a 4

a //a ///a 4

4 //a ///a 4

a //a ///a 4

4 4 /a

Menuet

3

5

10

15

19

23

1. Orig. bass //a under previous note

Courante

3

5

9

14

20

24

28

1. Flag added

Courante

3

6

11

15

21

26

32

1. Flag added 2. Flag added

Allamand

1. Orig. b on 5th course

1. Orig. b on 5th course

4

4

6

6

8

8

12

12

14

14

16

16

Allamand

1

4

4

a

6

a a/b a //a //a

9

//a 4 a a 4

11

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

13

a a a a //a//a

17

//a //a//a

Allamande

Musical score for "Allamande" by F. Ivan Gelinek. The score is written on a grand staff with two staves per system. It includes various musical notations such as notes, rests, dynamics (f, h, a), and articulation marks (accents, slurs). The piece is in common time (C) and features several changes in meter: 4/4, 4/8, 3/4, and 4/4. The score is divided into measures, with measure numbers 4, 6, 8, 10, 12, and 15 indicated on the left. A first ending bracket is present at measure 15, marked with a circled '1'.

17

19

21

23

25

27

Courante

3

6

10

14

18

23

27

3

1. Triole added

4

4

4

31

p *f* *p* *f*
a *b* *a* *a* *b* *a* *a* *b* *a* *a* *b* *a* *a* *b* *a*

a

35

p *f* *p* *f* *p* *f* *p* *f*
a *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

/a *t*

39

p *f* *p* *f* *p* *f* *p* *f*
a *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

43

p *f* *p* *f* *p* *f* *p* *f*
a *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

f */a* */a*

Boure

1 *f* *kh* *i h l i h i k h* *l x q r a l r* *a x r a a f r x a*
a r e *a f b*
 ///a a

5 *l r l a kh* *i h l i h i k h* *l, q r a a* *r a a r l x a l*
a *a r e a* *a*

9 *f fz* *l r a x r a a f l r x r h f* *h k h k i*
 ///a ///a //a /a

14 *kh kh kh* *i* *h f* *h* *f l*
 ///a ///a //a /a a 4///a //a /a

17 *f l a r r x a e* *f fz*
a *a* *///a (*)*

Allam[ande]

1

4

6

8

10

14

16

Couran[te]

3



6



10



15



19



23



Aria

1

5

8

11

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

4 /a a 4 /a

a a /a a //a

Gavotta

Musical score for Gavotta, measures 1-15. The score is written on a grand staff with treble and bass clefs. It includes dynamic markings like *f* and *p*, articulation marks like *h* and *x*, and various musical notations such as slurs and repeat signs. Below the staff, there are rhythmic and phrasing annotations including *4*, *a*, *a // a*, and *4*.

Coura[n]te

3

6

11

16

20

25

Coura[nte]

3

6

10

15

20

26

Curan[te]

3 *a* *g* *r* *a* *r* *a*^x *a* *r* *a*^x *a* *r* *a*^a *a* *a* *a*^a *a*

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

7 *r*^x *a* *r* *a* *r*^x *b*^x *r* *a* *r* *b*

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

12 *r* *r* *a* *a*^a *a* *r*^x *r* *a*

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

18 *a* *a*^x *a* *a* *r* *a* *r* *a* *r* *a* *r*

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

22 *a* *r*^x *a* *r* *a* *r* *a* *r* *a* *r*

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

Allamand[e]

1 2 3 2 3 2 4 5 6 7 8 9 10

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

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

Boure

1

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

6

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

10

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

15

/a //a ///a a a /a a //a Da Capo

Menuet

3

7

12

17

22

26

31

Gavott

1

5

9

13

17

Gig

Musical score for 'Gig' in 6/8 time. The score consists of four systems of music, each with a treble and bass staff. The first system (measures 1-5) starts with a treble clef and a 6/8 time signature. The second system (measures 6-9) begins with a measure rest. The third system (measures 10-14) also begins with a measure rest. The fourth system (measures 15-18) begins with a measure rest. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *ff*. Fingerings are indicated by numbers 1-5. Performance instructions include accents (*/a*), slurs (*//a*), and triplets (*///a*).

Gig

1

6 8

a a a a a

6

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

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

11

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

//a //a //a a

16

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

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

21

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

//a a

25

a r a a r a r r

//a //a a

Minu[et]

3

6

11

16

20

Minuet

3 *a a a a* *b* *a f f a a* *b*

5 *a a a a* *a r a r x r x* *a r a r* *a*

10 *a b a* *a b* *a x r a* *a a b b*

14 *b a a* *b*

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

4 *a /a* *⊖*

4 /a *⊖ //a /a* *⊖*

Min[uet]

3

5

10

14

(1*)

Min[uet]

3

a b a b a f a a a a

a a a

6

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

a a a

a a a

11

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

a a a a a a a

Min[uet]

3 $\frac{3}{4}$ \flat

6

11

1/a a //a /a a 4

/a a //a //a a

Min[uet]

3

6

12

Gig

3

7

14

21

3

a

a

a

//a

a

a

//a

//a

a

//a

/a

a

a

Carilo

3

4

8

12

15

19

22

a */a* *//a* *a* *//a*
f *//a* *//a* *a* */a*
//a *a* */a* *a*
a *a* *f* *a*
a *a* *//a* *a*

Ballo

3 *f* *g* *e* *f* *g* *e*^x *a* *h* *g*^x *h* *g* *h* *g* *f* *h* *b* *r* *b* *a*

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

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

/a *a*

9 *a* *a* *a* *a* *a* *a* *a* *a* *e* *e*

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

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

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

17 *r* *b* *r* *h* *f* *h* *g* *h* *f* *e* *g* *e* *f* *e* *r* *e* *r* *e*

a

21 *r* *a* *r* *b* *r* *a* *a* *r* *a* *a* *a* *r* *a* *g* *e* *f* *g*

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

25 *e*^x *a* *h* *g* *h* *g* *h* *g* *f* *b*^x *r* *b* *a* *r* *a* *r* *a*

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

29

ſ

ſ

ſ

ſ

ſ

A musical staff with three lines. The notes are: *b*, *r*, *a*, *r*, *b* in the first measure; *r*, *a*, *b** in the second measure; and *r* in the third measure. The staff ends with a double bar line and three dots above it.

///a

4

///a

a

Praelud[io]

$d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$

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

12 $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$ $d.$

t $///a$ $///a$ $///a$ a

Courante

3

5

9

14

18

22

25

29

f: a b a
 b a b
 a b a
 a b a
 //a a /a //a

33

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

Menuet

The musical score is written for a single melodic line in 3/4 time. It consists of five systems of music, each with a treble clef and a key signature of one flat (B-flat). The notes are often decorated with trills and slurs. The score includes various dynamics such as piano (p), forte (f), and accents (acc). There are also trill ornaments (tr) and repeat signs with first and second endings. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-5):
 Measure 1: *a*
 Measure 2: *tr* *b*^x *r* *b*
 Measure 3: *r* *a* *r* *a*
 Measure 4: *tr* *r* *r*
 Measure 5: *a* *tr* *a*

System 2 (Measures 6-8):
 Measure 6: *a*
 Measure 7: *b* *a* *a* *e*
 Measure 8: *f* *a* *tr* *r* *a* (1. ending)
 Measure 8: *f* *a* (2. ending)

System 3 (Measures 10-13):
 Measure 10: *k* *h* *g* *h*
 Measure 11: *f* *h* *f* *h* *g*
 Measure 12: *h* *h* *h* *k* *h* *l*
 Measure 13: *k* *a* *tr* *r* *a*

System 4 (Measures 14-18):
 Measure 14: *a*
 Measure 15: *tr* *b*^x *r* *b*
 Measure 16: *r* *a* *r* *a*
 Measure 17: *tr* *r* *r*
 Measure 18: *h* *a* *a* *h*

System 5 (Measures 19-23):
 Measure 19: *a*
 Measure 20: *tr* *h* *g* *f* *h* *a* *a* *tr*
 Measure 21: *r* *a* *r* *r*
 Measure 22: *tr* *a*
 Measure 23: *r* *r* *tr* *r* *a*

Gavotta

5

13

16

19

23

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


27

♩ ♩. ♩ ♩

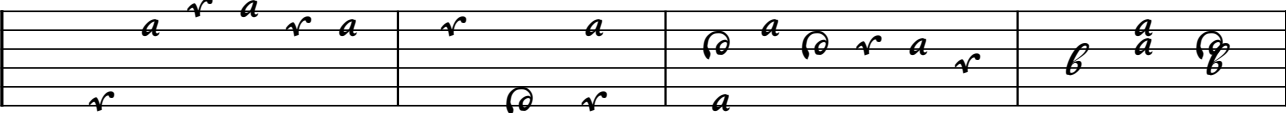
a r a a^* r a a

a a $///a$ a

Menuet

3 

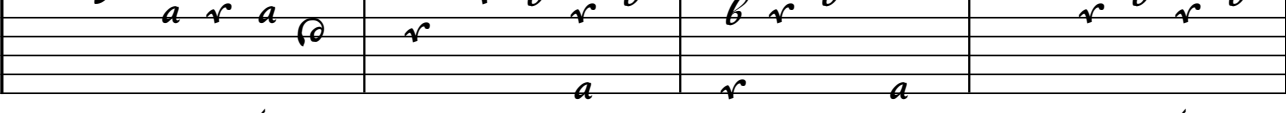
a a /a //a ///a

5 

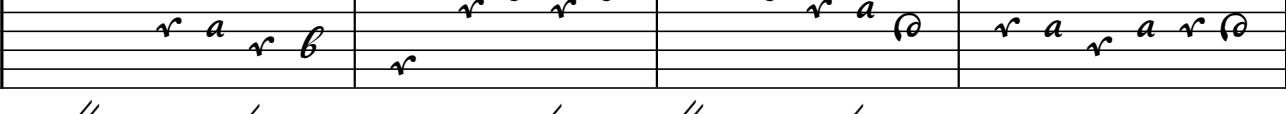
/a ///a

9 

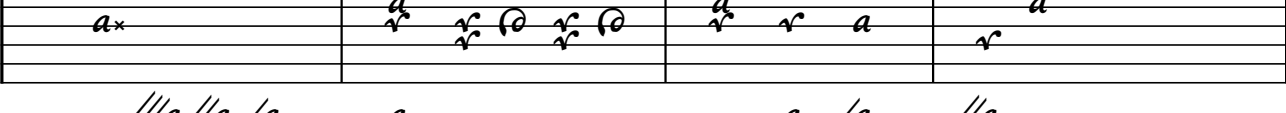
a //a //a

13 


/a a a /a

17 

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

21 

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

25 

///a 4 a 4

Eccho

3

5

9

13

18

22

26

Minuet

3

5

10

15

19

///a

a

a

///a

a

///a

a

///a

4

4

4

/a

Harlekiana

1. Dot removed 2. Flag added 3. Dot removed 4. Flag added

Gavotte

1. Dot removed

25

f... *e*... *f*... *a* *f*... *e*... | *f*... *d*.

4 //a a

Boure

1 *f* *a* /a /a //a ///a

6 /a /a a ///a

10

15 //a

19 /a a /a a ///a ///a

24 /a /a /a /a

27 ///a

Gig

6 8

6

10

14

18

22

26

The musical score for 'Gig' is written for a six-stringed instrument in 6/8 time. It consists of six systems of music, each with a vocal line and a guitar line. The guitar line includes fret numbers (1-8) and various techniques such as bends (b), slides (/a), and double stops (//a). Dynamics like *f* and *h* are used in some measures. The score includes repeat signs and first/second endings. The key signature has one flat (B-flat), and the time signature is 6/8.

1. Flag adapted 2. Flag adapted

31

The musical score consists of four staves. The first staff contains the melody: a quarter note 'a', an eighth rest, a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', and a quarter note 'a'. The second staff contains: a quarter note 'a', an eighth rest, a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', and a quarter note 'a'. The third staff contains: a quarter note 'a', an eighth rest, a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', a quarter note 'a', and a quarter note 'a'. The fourth staff contains figured bass notation: a, //a, a, a, a, a, a, a. The piece ends with a double bar line and repeat signs.

Gig

12 8

3

5

7

10

12

14

16

ſ

ſ

ſ

ſ.

Handwritten musical notation on a five-line staff. The first line contains notes 'a', 'r', and 'r'. The second line contains notes 'a', 'a', and 'a'. The third line contains notes 'a', 'r', and 'a'. There are vertical lines and dots indicating bar boundaries. A double bar line with repeat dots is at the end of the first measure.

//a

17

f h
a

19

//a /a

21

a *a* *4*

Allam[ande]

1.
 a a /b

4.
 a b a

7.
 a r b a

11.
 a /a //a ///a

15.
 a r e f h g a a b a, b r r a x a

19.
 4 /a

23.
 //a

27

30

Baron?

Aria

The musical score is written for piano and voice. It begins with a common time signature (C) and a forte (f) dynamic. The piano part consists of a simple accompaniment with chords and moving lines. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "Baron?". The score is divided into four systems, with measure numbers 4, 7, and 10 indicated on the left. The first system ends with a fermata over the word "Baron?". The second system begins with a repeat sign and ends with a fermata. The third system ends with a fermata. The fourth system ends with a double bar line and repeat dots. There are some markings like "a", "a 4", and "///a" below the piano part, which likely refer to specific notes or techniques.

Gig

6 8

The musical score for 'Gig' is written for a six-string guitar in 6/8 time. It consists of 24 measures, divided into six systems of four measures each. The notation includes a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notes are primarily eighth and quarter notes, with some sixteenth notes. The fret numbers are indicated by numbers 1-8 below the notes. The score includes various musical symbols such as slurs, ties, and dynamic markings like 'f' and 'ff'. There are also some unusual symbols like 'x' and 'r' which might be shorthand for specific techniques or notes. The piece concludes with a double bar line and repeat dots.

7

11

16

20

24

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

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

a /a //a /a a 4 4

4 /a a //a

a

a

1/a^(2*)

Gavotta

1

5

8

12

15

18

1. Two notes hypothesized (covered by strap)

Rigadon

5
 8
 13
 17
 20
 23

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

[Sans titre]

The musical score consists of six systems of music, each with a system number on the left (3, 5, 9, 13, 17, 21). Each system contains a single staff of music with various notes, rests, and ornaments. Below the staff, there are handwritten annotations including slurs, repeat signs, and the letter 'a'. The first system starts with a '3' time signature. The second system ends with a double bar line and repeat dots. The third system ends with a '4' time signature. The fourth system ends with a '4' time signature. The fifth system ends with a '4' time signature. The sixth system ends with a double bar line and repeat dots. The annotations include slurs, repeat signs, and the letter 'a' in various positions and sizes.

Preludium

The musical score consists of six systems, each with a staff of music and a line of figured bass notation below it. The systems are numbered 1, 4, 7, 10, 13, and 16 on the left margin. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). The figured bass notation uses letters 'a' and 'b' with accidentals, and symbols like 'r' and 't' for ornaments or trills. Repeat signs (double bar lines with dots) are used throughout the score to indicate repeated patterns.

1. Every last note seto to double value by editor

22

25

28

31

34

37

40

Aria affectuosa

The musical score consists of four systems, each with a five-line staff. The notes are written in a shorthand style with stems and flags, and are accompanied by various performance markings such as dynamics (f, f*, a), articulation (accents, slurs), and fingerings (dots). The systems are numbered 3, 5, 10, and 14 on the left margin. The first system (measures 3-4) includes a '3' marking. The second system (measures 5-8) includes a '4' marking. The third system (measures 10-13) includes a '4' marking. The fourth system (measures 14-16) includes a '4' marking and a '(1*)' marking. The score concludes with a double bar line and a 'Da Capo' instruction.

Double (Aria affectuosa)

3

7

13

18

23

28

Gig Gelinek

3 8

7

13

19

25

32

38

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

44

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

50

4 a /a //a ///a

56

4 4

62

/a

Menuet

3

6

11

16

21

///a

///a

4

/a

a

a /a

///a

///a

a

/a

a

/a

a

/a

a

4

///a

///a

///a

///a

a

28

a r a r | *r r r r* | *r a r* | *h f a h a*
 /a /a a a /a //a

32

h | *a a h f* h* | *g* h g g h* | *h k h k h k*
 a a a /a//a //a //a a /a

36

g f a h h | *g e g e g* | *g h a h h*
 a /a //a//a //a

39

r a r a | *r a a r a* | *r r* a r* | *g a r* | *g r a*
 //a //a

Gavotta

5

8

12

15

18

21

1. Flag added

Variatio

The musical score consists of four systems, each with a single melodic line on a five-line staff. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Articulation marks like accents and slurs are used throughout. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (//) or first/second endings (/a). The first system begins with a common time signature 'C'. The second system starts with a measure number '4'. The third system starts with a measure number '7'. The fourth system starts with a measure number '10'. The piece concludes with a double bar line and repeat dots.

System 1: *a* *r* *r* *r* *r* | *l* *l* *l* *l* | *r* *l* *r* *a* *r*
//a /a //a //a //a //a 4 //a //a

System 2: *a* *r* *a* *r* | *r* *l* *r* *l* *r* | *a* *a* *l* *r* *r*
/a //a //a *a* /a *a* /a

System 3: *r* *r* *l* *a* | *l* *r* *l* | *a* *r* *a* *l*
//a /a *a* 4 *a* /a //a

System 4: *l* *r* *l* *l* *r* | *r* *a* *r* *l* *a* *r* | *l* *a* *r* *l* *a*
//a //a //a 4 //a //a

Menuet

3

6

11

17

22

Da Capo

Bouré Veis

The musical score for "Bouré Veis" is written on a single five-line staff. It begins with a common time signature (C) and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Articulation marks like slurs, accents, and breath marks (r) are used throughout. The score is divided into measures, with some measures containing repeat signs (//a) and first/second endings (/a). The piece concludes with a double bar line and repeat dots. The following table summarizes the structure of the score:

Measure	Time Signature	Articulation/Repeat
1-4	4/4	//a //a //a /a //a
5-7	4/4	//a 4 a
8-12	4/4	a //a a //a /a
13-15	4/4	//a a //a
16-18	4/4	a 4 /a a /a //a
19-21	4/4	4 //a /a a 4

Marsche

5

8

13

17

20

24

Courante

3 *a* *o* *a* *a* *b* *r* *o* *b* *a*, *r* *b*, *a* *r* *a* *a*, *r* *a*

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

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

a *o* // *a*

10 *a* *b* *o* *a*, *r* *a* *b* *b* *b* *a* *a* *o* *a* *o* *a* *a* *r*

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

16 *a* *a* *b* *a* *r* *a* *e* *e* *a* *r* *a* *r* *a* *r*

a *a* *r* *e*

20 *a*, *r* *a* *e* *f* *e* *f* *a* *r* *a* *e* *r* *a* *r* *a* *r* *a* *a* *e*

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

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

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

28 *a* *b* *b* *o* *a* *b* *a* *o* *b* *a* *r* *b* *r* *a* *a*, *r* *a* *r* *r* *r*

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

Menuet

3 *b, a a* *a, b a* *r a b a b* *a, a r a b*
o o //a /a

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

11 *b, a a* *a, o b a* *o a a b o* *b, a* *r o a*
o o a /a

16 *b, a* *r o r, a r* *o* *a b a r*
a o b o r, a r o */a //a ///a //a*

21 *a, r a b a* *o, o* *b a* *o, f* *b a* *o, f*
///a //a^(1) /a a /a //a ///a a /a //a ///a*

27 *o o, f o* *f b*
//a /a o

Menuet

3

6

11

5 5 /a 5 a /a 5

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

5 4 a 4 /a 6 5 4 /a

[Sans titre]

1. 2. 3. 4. 5. 6. 7. 8.

Accord

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

5. 6. 7. 8. 9. 10. 11. 12.

a //a a

9. 10. 11. 12. 13. 14. 15. 16.

//a //a a a e

13. 14. 15. 16. 17. 18. 19. 20.

r /a //a //a /a

17. 18. 19. 20. 21. 22. 23. 24.

a //a //a a

Weichenberger

Boure

6
 9
 14
 18
 21
 25

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

28

♪ ♪ ♫ ♫

<i>l, r, a r</i>	<i>g g</i>	:
<i>a</i>	<i>a r</i>	:

//a //a

Allamanda Aurej

1. Flag adapted

36

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

41

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

26

♪ ♩. ♩. — ♩ ♩ ♩ ♩ ♩.

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

Boure

Musical score for Boure, measures 1-25. The score is written on a grand staff with a common time signature (C). It includes various musical notations such as notes, rests, dynamics (f), and articulation marks (accents, slurs). Fingerings are indicated by numbers 1-5. The score is divided into systems, with measure numbers 1, 5, 9, 14, 18, 22, and 25 marking the beginning of each system. The notation includes slurs, accents, and dynamic markings like *f*. The bottom part of the score shows fingering numbers: (1*) /a //a 4 /a //a /a 5, 4 /a //a 4 /a /a //a /a a, 4 4 //a /a 4 //a /a, a 4 /a 5 //a 6 //a a a //a, a a //a //a //a 4, /a //a //a 4 5, 6 5 4 /a.

Menuet

The musical score for the Minuet is divided into five systems, each with a corresponding fingering diagram below it. The notation includes notes, rests, and various performance markings such as accents, dynamics, and articulation marks.

System 1 (Measures 1-5): Starts with a treble clef and a key signature of one flat. Measure 1 has a 3-measure rest. Notes include a, a, a, a, r, e, a. Fingering: /a //a ///a //a 4 /a /a.

System 2 (Measures 6-10): Measure 6 has a 3-measure rest. Notes include r, a, a, e, f, e, r, r, r, a. Fingering: //a a /a 4^(1*) 4 a a a.

System 3 (Measures 11-14): Notes include r, a, r, a, r, r, r, a, f, r, a, r, a. Fingering: /a a a /a //a ///a 4.

System 4 (Measures 15-18): Notes include r, r, r, a, b, b, a, r, r, a, r. Fingering: a 4 6 . 5.

System 5 (Measures 19-22): Notes include e, e, r, e, f, r, f, f, e, e, r, a, r, a, b, a. Fingering: 4 4 4 (2*) 4.

System 6 (Measures 23-24): Notes include r, r, a, r, r, a. Fingering: 5 4 /a.

1. Dot added 2. Flag added

Gig

6
8

h h a a a h h a a a a f l f l, f l, f l (o), h

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

6

h a a a h h a a a f l, f a r, a r (b) (b) :

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

10

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

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

15

a r a a, r a, a a l l r l (o) a (o) b, a b r

(o) a ///a a //a

19

l r l r l r (o) r, a r (o) : f f l f l l r l f

/a (o) 4 4 4 4 a

23

l, f a r, a r (b) (b) :

/a 4 /a

[Sans titre] - unfinished

3 *f* *a* *b* *a* *b* | *a* *r* *a* *b* | *r* *b* *a* *b* | *a* *r* *a* *a* (1*)

5 *f* *a* *b* *a* *b* | *a* *r* *a* *b* | *r* *b* *f* | *f* (2*)

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

13 *a* *b* *b* | *a* *a* *r* *b* | *a* *r* *b* | *f* *b* *f* *b* *f* (3*)

17 *f* *b* *f* | *h* *k* *l* *k* *h* *i* | *h* *l* *h* *a* *b* (4*)

//a

1. Flag added 2. Flag added 3. Flag added 4. Dot added

Allam[ande]

1

3

5

7

9

11

13

15

a

17

//a //a

19

b a

21

//a /a

23

//a/a a //a

25

/a a /a

27

30

4

34

/a

38

//a

42

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

46

/a a //a //a

50

2

Huc spectat praecedens Boure et Minuet

28

$\text{a, } \text{b } \text{a } \text{r } \text{a } \text{b}$ | $\text{b } \text{b } \text{a}$ | $\text{r } \text{a, } \text{b } \text{b}$ | $\text{b } \text{b } \text{a } \text{b}$
 a | a | a | a

32

$\text{b } \text{a, } \text{a } \text{b}$ | $\text{a } \text{a } \text{b}$ | $\text{r } \text{b } \text{a } \text{b}$ | $\text{f } \text{a}$
 a | a | a | a

36

$\text{r } \text{b } \text{a}$ | $\text{b } \text{a}$ | $\text{b } \text{a } \text{a } \text{a}$

Menuet

3 *a* *f* *r* *a* *b* *a* *b* *a* *b* *a* *b* *a*

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

6 *r* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *f* *a*

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

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

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

16 *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

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

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

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

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

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

31 *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a*

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

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

26 27 28 29

30

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

/a /a /a /a

34

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

/a /a /a /a

38

$\text{r} \text{ b} \text{ r} \text{ a} \text{ a}$ | $\text{a}, \text{a} \text{ a} \text{ b} \text{ a}$ | $\text{b}, \text{b} \text{ b} \text{ r} \text{ a}$ | $\text{r} \text{ a} \text{ b} \text{ r} \text{ a} \text{ b}$
 a

/a r r a a /a //a

42

$\text{a}, \text{a} \text{ a} \text{ b} \text{ r}$ | $\text{a} \text{ r} \text{ a} \text{ b} \text{ r} \text{ a}$ | $\text{b} \text{ r} \text{ r} \text{ a} \text{ b}$ | $\text{a} \text{ b} \text{ a} \text{ b} \text{ a}$ | b

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

27

$r, a \quad r \quad r$
 $e, r \quad e \quad h \quad g \quad h$
 $f, a \quad f \quad f \quad h \quad f$
 $a \quad r \quad a \quad e \quad r, a$
 $b \quad a$
a /a //a ///a

31

$r \quad a \quad r \quad r \quad a, \quad r$
 $a, \quad : \quad a \quad r \quad a$
 $r \quad a \quad r \quad r \quad a, \quad r$
 $r \quad r \quad r \quad a$
 r
4, /a a a a

35

$r \quad a \quad r \quad r \quad a \quad r$
 $r, \quad r \quad r \quad r \quad r$
 $r \quad a \quad a, \quad r \quad a$
 $r \quad a \quad r$
 r
a a /a a 4 4

Sarabande

3 4 a

3 a /a a 4

7 a (1*) //a

10 a a a /a //a //a a

15 4 b //a //a

19 //a //a //a 4 //a //a a r a, a

23 /b //a a f h f h h k h /a

27

k *f* *h* *f* *a* *r* *a* *r* *r* *r*

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

4

Gig

6 *h g h f h a* *r a r* *l r a r a r* *a a r r r*
4 4 /a //a ///a 4

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

11 *r l r l r l* *g l f l, a* *a r a r, r* *r l r, a*
a //a a //a a

15 *r f r f r* *r f r f r* *r a r a r* *a, r r*
a a ///a a 4 ///a a

19 *r a r a r r* *r a r a r* *r r r r r* *a r r r a*
a a //a /a ///a

23 *r r a* *r a r r* *g r r a* *a a a a*
//a //a /B ///a

27

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

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

31

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

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

33

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

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

28

//a
 /a
 a
 /a

32

a
 t

Minuet

The image shows a musical score for a Minuet by S.L. Weiss, consisting of 24 measures. The score is written on a single staff with a treble clef and a 3/4 time signature. The notes are written in a shorthand notation, with some notes having stems and flags. The score is divided into six systems of four measures each. The first system starts with a 3/4 time signature and a key signature of one flat (B-flat). The second system starts with a 4/4 time signature and a key signature of one flat. The third system starts with a 4/4 time signature and a key signature of one flat. The fourth system starts with a 4/4 time signature and a key signature of one flat. The fifth system starts with a 4/4 time signature and a key signature of one flat. The sixth system starts with a 4/4 time signature and a key signature of one flat. The score ends with a double bar line and repeat dots.

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

6 //a a 4

10 a //a /a a

15 a a a a b a b b b r r r a

20 /b /b a 4

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

Sarabande La belle ingrata

Capriccio Veis

1 *M* *M*
a *a* *r* *a* *e* *r* *a* | *r* *a* *a* *r* *a* *r* *e* *r* *a* *f* *h* *h* *f* *h*
/a // *a* */a*

3 *M* *M*
f *a* *h* *a* *h* *f* *a* *h* *a* *h* *a* *a* | *k* *a* *a* *h* *a* *a* *f* *a* *r* *f* *e* *r* *a* *e*
a *a* */a*

5 *M* *M*
r *a* *r* *a* *a* *b* *a* *r* *a* *a* *r* *a* *a* *r* *a* | *r* *a* *r* *a* *r* *a* *r* *a* *a* *r* *a* *a* *r* *a*
4 */a* *a*

7 *M* *M* *M*
a *a* *r* *a* *a* *r* *a* *r* *a* *a* | *a* *r* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a*
4 */a* *a* *4*

9 *M* *M*
a *r* *a* *r* *a* *r* *a* *a* | *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r*
4 *4*

11 *M* *M*
a *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* | *e* *e* *r* *r* *r* *r*
a // *a* */a* // *a*

13 *M* *M*
e *e* *g* *g* *h* *g* *h* *h* *g* *h* | *h* *h* *h* *g* *g* *h* *h* *f* *f* *a*
/a *a* *a* */a* // *a*

15

//a 4 a a 4 4 /a

17

@ 4 //a/a /a 4 a

19

a

21

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

23

@ 4 4 /a //a //a 4

25

@ 4 4 /a

Minuet

3

4 a /a //a /a a

6

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

12

//a a a a

17

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

22

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

27

a /a a 4

17

♩

♪

♩

○

A musical staff with five lines. The notes are: *b*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The notes *a*, *r*, and *a* are grouped with slurs. Below the staff are chords: */a /a* under the first *a*, */a* under the first *r*, */a* under the second *r*, */a* under the first *a*, */a* under the second *a*, and */a* under the final *a*. Above the staff are rhythmic symbols: a quarter note, a quarter note, a quarter note, and a half note.

Rondau

1. 

5. 

8. 

13. 

16. 

19. 

22. 

26

///a //a 4

30

(1*)

34

a

38

Da Capo

(2*)

///a //a /a

Courante

3

5

9

13

17

22

26

30

/a

34

//a e e

Minuet

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The piece is in 3/4 time and consists of 24 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). There are several repeat signs, including first and second endings, and a double bar line with repeat dots at the end of the piece. The score is divided into systems of four measures each, with measure numbers 3, 6, 10, 14, 18, and 22 marking the beginning of each system. The notes are often beamed together in groups, and there are many slurs and ties throughout the piece.

Fantasie

5

8

11

14

17

20

23

23

a t

26

t t t t⁽¹⁾

Praeludium

♩ *Harpeggio* ♩

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

5 ♩

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

7 ♩

♩ //a //a

9 ♩ ♩ ♩ ♩

a a a a a 4^(1*)

Courante

The image shows a musical score for a piece titled "Courante". The score is written on a grand staff (treble and bass clefs) and consists of 28 measures. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The score is divided into systems of four measures each. Measure numbers 3, 5, 9, 13, 18, 22, and 26 are indicated at the beginning of their respective systems. The notation includes many slurs and ties, indicating phrasing and melodic lines. There are also some specific markings like "3" in the first measure and "4" in measures 10, 14, 22, and 28, which likely refer to fingerings or specific rhythmic patterns. The score ends with a double bar line and repeat dots in the final measure.

Minuet

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of three systems of music, each with five measures. The notes are written in a simplified notation style, with stems and flags indicating rhythm. The first system starts with a 3/4 time signature and a key signature of one flat (B-flat). The second system begins at measure 6 and includes a repeat sign in the third measure. The third system begins at measure 11 and includes a 'da Capo' instruction at the end. Dynamic markings such as 'a', 'f', and 'da Capo' are used throughout the piece. The score is annotated with various symbols below the staff, including '3', '4', '/a', 'a', 'f', and 'da Capo'.

Minuet

3

6

10

15

20

24

29

3

a 4 /a a /a

a a a

a 4 /a a /a a

///a

///a

///a

///a

///a

///a

Minuet

3 *a a* *a* *a* *a r a* *a r a* *r r* *f f f*

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

7 *r r* *f f f* *r a r a* *a* *a* *a* *a*

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

13 *e e* *f f f* *r r* *r r* *r r* *e r e a*

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

19 *a r a* *a r* *a* *a* *a* *a*

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

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

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

Minuet

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

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

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

13
 4

17
 //a //a a 4 /a

22
 4 //a b a /a a a a

28
 a 4 *Finis* a *Reprise* a a 4

CZ-PnmIV.E.36 / 298
 CZ-Bm189 / 65v (Mandora)
 D-Gs84k / 5v
 D-KNu / 33r
 D-Mbs5362 / 62r
 F-Sim / 18r
 PL-Pu7033 / 52
 PL-Wn396 / 247v
 PL-Wu2008 / 129
 PL-Wu2009 / 188 (2)
 PL-Wu2011 / 62
 US-NHubBittX / 16

Gig

6 8 a

5

9

13

17

a a /a //a

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

a a /a //a //a

//a 4 /a a a

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