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(F. Ivan Jelinek)**

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Aria

1

a a r a r a b | a f a h a f b | a b a b r r e a

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

4

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

//a a /a

7

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

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

10

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

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

Accord: C#-D-E-F#-G#-A-c#-e-a c#-e'

13

Accord indicated in the source

e b b a r a a

4 /a a

Boure

1

a a //a //a //a

5

//a 4

9

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

14

a a /a //a a

18

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

Accord: C#-D-E-F#-G#-A-c#-e-a c#-e'

Gavotte

1 2 3 4 5 6

a *4 //a //a*

6 7 8 9 10

a *4 //a //a*

11 12 13 14

//a /a a *//a*

15 16 17 18

a *4 //a //a*

Accord: C#-D-E-F#-G#-A-c#-e-a c'#-e'

Courante

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

a *a* */a*

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

//a *///a* *t* *///a* *a*

10 *a* *f* *f* *r* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a*

a *r* *a* *a*

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

//a *//a*

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

a */a* *//a* *///a* *t*

23 *r* *a* *r* *a* *a* *r* *a* *a* *a* *r* *a* *a* *a* *r* *a*

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

27 *a* *a* *b* *a* *r* *a* *b* *a* *r* *a* *f* *f* *a* *b*

//a *///a* *t* *///a* *//a*

31

a f a f a h *f h a f a r* *b x a r, a e* *f a* *a*

//a

Accord: C#-D-E-F#-G#-A-c#-e-a c#-e'

Saraban[de]

3

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

a a a a

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

5

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

a a a a

/a a a /a

9

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

a a a a

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

13

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

a a a a

4 /a a //a //a

Accord: C#-D-E-F#-G#-A-c#-e-a c' #-e'

Menuet

3

5

10

15

19

4 //a //a

4 //a //a

//a

//a //a

//a //a

Accord: C#-D-E-F#-G#-A-c#-e-a c'#-e'

Allamande

1

C a | a a a | r a b a f l f a f a h | a h f a f a r a a r l | a r a b a | a a r l

//a a

4

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

a /a a a/a a

6

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

4//a/a/a a

8

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

//a //a

11

a a r l f a f a f a h a | r a r a b a r a l r l | a r

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

13

l x f l a r a b | a a r l a a r b a a r a b a l r

4 //a a a /a

15

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

//a //a

Accord: C#-D-E-F#-G#-A-c#-e-a c#-e'

Allemande

1 *a* *a* *l** *a* *a r l* *r l* *l r l* *a r l* *a l r l*
a *f* *a*
///a *//a* */a* *//a* *///a*

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

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

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

11 *r l r a* *l r l* *a a l r r l a* *r a* *l r* *l l* *g l* *f l* *h f*
a *l*
a/a *a /a* *//a* */a* *//d/a* *//a*

13 *l** *f l f f* *a r l a r* *l r l* *r* *l r a** *l r a r l r* *a l r a a r l*
a
/a *a* *a /a* *a /a* *//a* */a* *//a*

15 *a l r r l* *l a** *l r r r* *l r a* *l r* *a r l r* *l r a** *a h a*
h f *f a* *h a*
///a *4* *//a* */a* *a*

17

f

f

f

f

f

Accord: C#-D-E-F#-G#-A-d-f#-a d'-f'

Gig

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6	a r e	a e r a r b	a a b a	r a b a r a
8			r b a	

//a 4 //a

5 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

9 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

r x e r	e a r a r e	a e a r	r e a e a r
a	a		

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

14 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

18 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

//a

Accord: C#-D-E-F#-G#-A-d.f#-a d'-f'

Menuet

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

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

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

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

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

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

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

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

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

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

Accord: C#-D-E-F#-G#-A-d#-a d'-f'

Eccho

3

7

12

17

23

28

32

36

f

f

f

f

A musical staff with four measures. The notes and dynamics are as follows: Measure 1: *f* a, *h* a *f*; Measure 2: *a* *f* *h* *a* *f* *a*; Measure 3: *f* *a* *a* *e*; Measure 4: *f*.

a

///a

Accord: C#-D-E-F#-G#-A-d-f#-a d'-f'

Ridon

6

12

18

24

Accord: C#-D-E-F#-G#-A-d-f#-a d'-f' ?
 The first course is not convincing

Courante

3

7

11

17

22

27

31

Accord: A-d-f#-a-d'-f#

Carillon

5

5

6

6

12

12

17

17

22

22

27

27

32

32

37

l f a a a f a f a h a r l a f l, g f a

a /a a //a

Accord: A-d-f#-a-d'-f'#

Allemande

The musical score is written on a single staff with a common time signature (C). It consists of 16 measures, divided into four systems of four measures each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *h*, *g*, and *k*. There are also articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots. The following table summarizes the key elements of the score:

Measure	Notes (approximate)	Dynamics	Other
1	e		
2	f e h f e g k i k	<i>f</i>	
3	i x g l x g e f e		
4	f e r e r a e r r x a		
5	e a r a a f l o x a l o		
6	a r e r a r b a r a		
7	a a r b r r e r		
8	e f g l r x r x a e e e e		
9	r r e r e r		
10	a e r r e r e r e		
11	a g l r x e f e g		
12	h h f h g h g x g h g		
13	h h f h g h g x g h g		
14	e r e l r x a r e x f e		
15	e r a e r e r a a e a		
16	r a a l r e a e a e		

Courante

Musical score for Courante by F. Dufault, measures 1-28. The score is written on a single staff with a treble clef and a 3/4 time signature. The key signature is one flat (B-flat). The score consists of 28 measures, grouped into four systems of seven measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings (p, f). The score is annotated with performance instructions such as *///a*, *4*, */a*, and *///a*. The first system (measures 1-7) begins with a 3/4 time signature and a key signature of one flat. The second system (measures 8-14) continues the piece. The third system (measures 15-21) includes a repeat sign at the end of measure 21. The fourth system (measures 22-28) concludes the piece with a 4/4 time signature in measure 28.

30

p (*p*) *f* *f* *p* *p* *p* *p*

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

34

p *p* *p* *p* *p* *p* *p* *p*

4 . *a*

37

p *p* *p* *p* *p* *p* *p* *p*

a */a* *//a*

Eccho

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

6 *a a r a* *a b a r a* *a a e* *f* *r a*
a a e *a* *a r* *//a*

11 *a r a* *a r a e* *e (r r r a* *e r a,* *a*
a e r *e a* *r* *a* *//a* */a*

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

22 *a* *r e r a* *e r a* *a b a r a* *r a e* *f*
/a *a //a* *a /a* *a* *//a*

Sum ex libris Joh: Ant: Seydl Decani Beraunensis 1819

Allemande

The musical score for 'Allemande' is presented in six systems, each with a rhythmic notation line above a guitar staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and tablature (letters a, b, c, d, e, f, g, h). The systems are numbered 1 through 6, corresponding to the numbered list of changes at the bottom of the page. The score includes repeat signs (//a), first and second endings (1*), and a final double bar line with repeat dots. The guitar staff uses a standard six-string configuration with a C-clef on the first line.

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

11

//a //a //a 4

17

/a //a //a 4

21

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

Gavotte

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

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

Sarabande

Adagio

3

a a 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

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

3

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

5

4 /a //a ///a 4

7

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

9

4 4 /a

Menuet

3

5

10

15

19

23

1. Orig. bass //a under previous note

Courante

3

5

9

13

19

23

27

31

Accord: A-d-f#-a-c#-e'

Courante

3

5

9

14

20

24

28

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

//a a

6

f g r a e a a a r r

8

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

12

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

14

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

16

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

19

a

$4 \text{ // } \text{a} \quad \text{// } \text{a} \quad / \text{a}$

22

a

$4 \text{ // } \text{a} \quad \text{a} \quad \text{a}$

Allamand

1

C 4 4 4 4

4

a

6

a a/b a /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

20

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

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

23

l g f h l k h k h g h f f h f h a a a l

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

25

r r a r a r r a r r

a a 4

Allamande

1. Triole added

17

19

21

23

25

27

1. triole added

Courante

3

6

10

14

18

23

27

1. Triole added

31

p
 f
 p
 f
a

35

p
 f
 p
 f
/a
t

39

p
 f
 p
 f
/a

43

p
 f
 p
 f
/a

Boure

Handwritten musical score for Boure, featuring a single staff with rhythmic notation and letter-based lyrics. The score is divided into measures, with measure numbers 5, 9, 14, and 17 indicated on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* and *fz*. The lyrics consist of letters like *k, h, i, l, i, k, e, x, r, a, a, f, e, r, h, k, i, e, l*, often with accents or slurs. The score concludes with a double bar line and a repeat sign. Below the staff, there are several instances of the symbol $\text{//}a$, some with additional markings like $\text{//}a // a / a a$ and $4 \text{//}a // a / a$. A footnote (1^*) is present at the end of the score.

5

9

14

17

$\text{//}a$

$\text{//}a$

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

$4 \text{//}a // a / a$

$\text{//}a$ (1^*)

Allam[ande]

Musical notation for measures 1-3. Includes notes, rests, and articulation marks. Measure 1 starts with a treble clef and a common time signature 'C'. Measure 1 ends with a double bar line and a repeat sign. Measure 2 ends with a double bar line and a repeat sign. Measure 3 ends with a double bar line and a repeat sign.

///a a/a //a

Musical notation for measures 4-5. Measure 4 starts with a measure rest. Measure 5 ends with a double bar line and a repeat sign.

a /a/a /a //a

Musical notation for measures 6-7. Measure 6 starts with a measure rest. Measure 7 ends with a double bar line and a repeat sign.

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

Musical notation for measures 8-9. Measure 8 starts with a measure rest. Measure 9 ends with a double bar line and a repeat sign.

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

Musical notation for measures 10-13. Measure 10 starts with a measure rest. Measure 11 ends with a double bar line and a repeat sign. Measure 12 ends with a double bar line and a repeat sign. Measure 13 ends with a double bar line and a repeat sign.

/a a

Musical notation for measures 14-15. Measure 14 starts with a measure rest. Measure 15 ends with a double bar line and a repeat sign.

a a

Musical notation for measures 16-17. Measure 16 starts with a measure rest. Measure 17 ends with a double bar line and a repeat sign.

/a 4 /a

Couran[te]

3

6

10

15

19

23

Aria

5

8

11

Gavotta

6

12

Allam[ande]

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

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

4. 5. 6. 7. 8. 9. 10. 11. 12.

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

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

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

8. 9. 10. 11. 12.

a a 4 4

12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22.

a a //a a a/a

14. 15. 16. 17. 18. 19. 20. 21. 22.

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

16. 17. 18. 19. 20. 21. 22.

a 4 a//a /a 4 /a

1. Flag adapted 2. Flag added

Coura[nte]

3

3/4

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

/a *a*

6

4

r *a* *b* *a* *r* *a* *r* *l* *f* *h* *f* *h* *f* *f* *h*

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

11

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

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

16

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

4 *//a* *a*

20

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

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

25

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

/a *4* */a*

Coura[nte]

3

r l a | r a r r | a a^* a | r^* a | r a a , b

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

6

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

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

10

$g,$ h l | g r l | l r | $r,$ a a^* l | g

a a a $//a$

15

f | l r r | l r l r | r l | b^* r

$//a$ a

20

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

a $/a$ $a/d/a$ $//a$ $//a$

26

a a a | r^* a | r a^* r a | r a | r

$/a$ a $//a$ a

Cauran[te]

3

///a

6

a /a a 4 4 ///a

11

Ⓞ

17

Ⓞ 4 ///a a /a //a

22

a a //a

Curan[te]

♪ ♩. ♩ ♩ ♩. ♩ ♩ ♩ ♩. ♩ ♩. ♩ ♩

3 a a r a r a a r r a a a

7 ♩ ♩ ♩ ♩. ♩ ♩ ♩

r a r b r a r b

12 ♩ ♩. ♩ ♩ ♩ ♩. ♩ ♩

r r a a a r r a

18 ♩ ♩. ♩ ♩ ♩ ♩. ♩

a a r a r a r a

22 ♩ ♩ ♩ ♩ ♩ ♩ ♩

a r a r a r a r

Allamand[e]

1 ♪ ♪. ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

4 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

6 ♪ ♪. ♪ ♪ ♪. ♪ ♪ ♪ ♪ ♪

10 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

12 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

a /a ♪ a /a

//a //a a ♪ r a a r ♪ r ♪ a r ♪

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

a a /a //a //a a

a ♪ //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

Gavott

1

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

5

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

9

///a *///a*

13

///a

17

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

Gig

Musical score for 'Gig' in 6/8 time. The score is written on two staves (6 and 8) and includes a melody line above. The notation includes notes, rests, and various dynamics such as *a*, *a**, *l*, *l**, *g*, *f*, and *b*. There are also articulation marks like */a*, *//a*, and *///a*. The score is divided into measures, with measure numbers 6, 10, and 15 indicated on the left. The piece concludes with a double bar line and repeat dots.

Gig

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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

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

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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Minu[et]

3

6

11

16

20

Minuet

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

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

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

14 *b a a* *b a* *a*

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

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

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

Min[uet]

3

5

10

14

Handwritten musical notation for a piece titled "Minuet". The notation is arranged in four systems, each with a measure number on the left. The first system (measures 1-4) starts with a treble clef and a 3/4 time signature. The notes are a, b, b, b, b in the first measure; a, b, a in the second; f, a, b with dynamics f, b, f in the third; and a, b, a, b in the fourth. The second system (measures 5-8) continues with a, b, a, b; a, a; a, b, a, r, a; and a, b, a, b with a repeat sign. The third system (measures 9-12) has a, r, a, a; a, r; b, a, b, a; and a, b, a, b, r. The fourth system (measures 13-15) has a, a; a, b, a, a; and b, a. The notation includes various musical symbols such as clefs, time signatures, dynamics (f), accents (b, b), and repeat signs.

Min[uet]

3

5

10

14

(1*)

Min[uet]

3

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

a | a | a | a | a

6

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

Min[uet]

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

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

a a a //a a

6

f^{\times} a b a f b f a f a r a r a f a f a

/a a //a /a f a t

11

f a \times r a f a f a f a r f f f f

/a f //a //a a

Min[uet]

3

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

a $//a$ a a a

6

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

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

12

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

$//a$ a 4 b a a

Gig

3

7

14

21

3

a

a

a

///a

a

a

///a

a

///a

a

a

a

Carilo

3

a

4

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

8

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

12

//a *a* /a *a*

15

f *a* *a*

19

a

22

a //a *a*

Ballo

3

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

5

/a a

9

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

13

/a //a //a a

17

a

21

a /a //a a

25

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

29

♩

♩

♩

♩

♩

A musical staff with three lines. The notes are written in a cursive style: *b*, *r*, *a*, *r*, *b*, *r*, *a*, *b**, *r*. The notes are positioned on the staff lines as follows: *b* on the first space, *r* on the first line, *a* on the first space, *r* on the first line, *b* on the first space, *r* on the first line, *a* on the first space, *b** on the first space, and *r* on the first line.

///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

31

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

36

a /a //a 4 /a r

41

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

47

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

53

//a /a a

59

//a /a a

65

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

70

4 4 /a

75

a 4 //a a

81

a a //a 4 /a a

87

a /a //a //a a

93

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

99

/a /a //a //a

104

4 a a //a //a

109

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

113

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

116

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

Boure

5

12

16

20

23

Allamanda

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

4. *b* *r* *b* *a* *a* *b* *a* *r* *e* *f* *f* *g* *g* *f* *g* *f*

6. *a* *r* *b* *e* *b* *a* *a* *b* *r* *a* *b* *a* *f* *h* *h* *h* *f* *h* *f* *g* *a* *f* *e* *f*

8. *e* *f* *e* *e* *h* *i* *h* *k* *h* *k* *h* *k* *h*

11. *f* *f* *g* *f* *h* *f* *e* *r* *r* *a* *a* *b* *a* *b* *a* *b*

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

15. *r* *b* *a* *a* *b* *a* *a* *b* *b* *f* *f* *f* *e* *f* *e*

1. Triole added

17

f *a* *//a*

19

f *a* *//a*

21

f *a*

Gavotta

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

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

7 //a /a /a /a a

11 a a 4 /a

14 //a /a /a //a /a r

Canaries

3 8

3 8

a a r-a a a r

a a a a a a

/a //a ///a

7

7

a b b-a a a r-a b

a a a a a a

/a //a ///a

12

12

a, b r-a r-b a r r, f f

a a a a a a

/a //a ///a

18

18

f g f f h f f h

a a a a a a

/a //a ///a

24

24

f f f f f f f

a a a a a a

/a //a ///a

29

29

f f f f r-a b a, r a b

a a a a a a

/a //a ///a

35

35

a b a b a b a b

a a a a a a

/a //a ///a

41

a *a* *a* *a*

a *a* *a* *a*

a *a* *a* *a*

a *a* *a* *a*

a *a* *a* *a*

Sarabande

3

4

7

10

13

16

17

18

Courante

3

a a

5

k f f a b a

9

a b a b f e f

14

(1*)

18

f

22

f

25

/a a a /a //a

29

f: *a* *b* *a*
a

33

a *t* *a*
a ^(1*)

Menuet

3 *r r a r* *r b^x r b* *r a r a* *o^x r r* *e a o a*
a *//a* *//a* *a* */a*

6 *r r a b* *r r* *b a a e* *f* *a o r a* *f* *a*
a

10 *k h g h* *f h f h g* *h h k h l* *k a o r a*
//a

14 *r a r* *r b^x r b* *r a r a* *o^x r r* *h a a h* *h*
a *//a* *//a* *a* */a*

19 *g^x h g f* *h a a o* *r a r r* *o a* *e r b* *r r* *r*
a */a* *a* *4 //a* *a*

Gavotta

1

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

5

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

9

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

13

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

16

a //*a* *a*

19

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

23

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

27

♩ ♩. ♩ ♩

A musical staff with five lines. The first measure contains a whole note with a flat symbol (B-flat), a quarter rest, a quarter note 'a', a quarter note 'a' with an asterisk, a quarter rest, and a quarter note 'a'. The second measure contains a quarter rest. A double bar line with repeat dots is at the end of the staff.

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

29

a r a a b

r a a^* r a

r r

//a

//a //a

a

Eccho

3

a a a a

5

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

9

a /a //a //a 4

13

//a //a

18

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

22

//a //a /a a

26

//a a //a //a

30

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

34

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

38

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

//*a* *a* *a*

Minuet

3

5

10

15

19

Harlekiana

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

Courante

3

6

10

14

20

24

28

Accord: A - d - f# - a - c# - e'

Detailed description: This is a musical score for a piece titled 'Courante' by V. Strobel. The score is written for a single melodic line on a five-line staff. It begins with a treble clef and a 3/4 time signature. The music is in the key of A major, indicated by the key signature of one sharp (F#). The score consists of 31 measures, divided into seven systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'a' (accents). There are several repeat signs (double bar lines with dots) and first/second endings (slashes with 'a'). The piece concludes with a final cadence in measure 31, marked with a double bar line and repeat dots. An 'Accord' (chord) is specified at the end of the score: A - d - f# - a - c# - e'.

Minuet

3

a //a ä/a //a 4 //a

5

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

11

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

16

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

20

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

25

4 //a a

1. Orig. a on 7th course 2. Flag added

Boure

Musical notation for measures 1-5. The staff shows notes and rests with fingerings (a, b, r) and slurs. A common time signature 'C' is present. Below the staff are the letters 'a', triple slashes '///a', and other symbols.

Musical notation for measures 6-11. Includes a double bar line and repeat sign. Dynamics include 'f' and 'f^{...}'. Below the staff are various symbols including 'a', '///a', and 'a'.

Musical notation for measures 12-16. Dynamics include 'f' and 'f^{...}'. Below the staff are symbols such as 'a', '///a', and a '4'.

Musical notation for measures 17-21. Below the staff are symbols including '4', '///a', and '///a'.

Musical notation for measures 22-24. Ends with a double bar line and repeat sign. Below the staff are symbols like 'a', '///a', and 'a'.

Gavotte

Musical score for Gavotte, measures 1-24. The score is written on a grand staff with treble and bass clefs. It includes dynamic markings such as *f*, *f...*, and accents. Measure numbers 4, 7, 11, 15, 18, and 22 are indicated on the left. The piece concludes with a double bar line and repeat signs.

25

Musical notation for measures 25 and 26. Measure 25 contains notes *f*... (quarter), *e*... (quarter), *f*... (quarter), *a* (quarter), *f*... (quarter), *e*... (quarter). Measure 26 contains notes *f*... (quarter), *d.* (quarter). Dynamics include *f*... and *a*. A 4-measure rest is indicated below measure 25.

Boure

1 2 3 4 5 6 7

f
a

/a /a //a ///a

6 7 8 9 10 11 12

f
a

/a /a a ///a

10 11 12 13 14 15 16

f
a

15 16 17 18 19 20 21

f
a

//a

19 20 21 22 23 24 25

f
a

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

24 25 26 27 28 29 30

f
a

/a /a /a

27 28 29 30 31 32 33

f
a

///a

Gig

6 8

6

10

14

18

22

26

1. Flag adapted 2. Flag adapted

31

Musical score for a four-part setting of a short piece, starting at measure 31. The score is written on four staves. The first staff contains a vocal line with notes and lyrics 'a e r r a a'. The second staff contains a vocal line with notes and lyrics 'e r a a'. The third staff contains a vocal line with notes and lyrics 'a a'. The fourth staff contains a vocal line with notes and lyrics 'a a'. The piece concludes with a double bar line and repeat signs.

Gig

12 8

3

5

7

10

12

14

Menuet

3

7

13

Da Capo

Allamande

Musical score for "Allamande" in C major, 3/4 time. The score consists of six systems of music, each with a rhythmic line above and a guitar tablature line below. The tablature uses letters 'a' for natural notes and 'b' for flat notes. Various musical notations like 'f' (forte), 'r' (rhythm), and 'x' (flag) are present. The score includes repeat signs and first/second endings. The piece concludes with a final cadence.

1. Flag added 2. Orig. g on 4th course 3. Flag adapted 4. Orig. bass //a set apart from chord 5. Flag adapted

17

f h
a

19

//a /a

21

a *a* *4*

Allam[ande]

1. Musical notation for measures 1-3. Measure 1: C-clef, common time, quarter notes (a, r), eighth notes (r, b), quarter note (b). Measure 2: quarter notes (b, bxa), eighth notes (r, a), quarter notes (b, a), eighth notes (b, a). Measure 3: quarter notes (e, a), eighth notes (e, r), quarter note (e).
a a /b

4. Musical notation for measures 4-6. Measure 4: quarter notes (a, e), eighth notes (e, a), quarter note (r), eighth notes (b, r), quarter note (e). Measure 5: quarter notes (bx, a), eighth notes (a, r). Measure 6: quarter notes (a, r), eighth notes (b, a).
a a a

7. Musical notation for measures 7-10. Measure 7: quarter notes (r, ra), eighth notes (ra, a), quarter notes (a, a). Measure 8: quarter notes (a, b), eighth notes (a, b). Measure 9: quarter notes (a, a), eighth notes (a, b), quarter note (r). Measure 10: quarter notes (ra, b), eighth notes (b, a).
a r a b a

11. Musical notation for measures 11-14. Measure 11: quarter notes (bx, a), eighth notes (a, a), quarter notes (a, a), eighth notes (a, a). Measure 12: quarter notes (a, b), eighth notes (a, a), quarter notes (a, a). Measure 13: quarter notes (a, a), eighth notes (a, b), quarter notes (a, a). Measure 14: quarter notes (ax, a), eighth notes (e, r), quarter notes (e, r).
a /a //a //a

15. Musical notation for measures 15-18. Measure 15: quarter notes (e, a), eighth notes (f, h), quarter notes (a, a), eighth notes (a, b), quarter notes (a, r), eighth notes (r, a), quarter notes (x, a). Measure 16: quarter notes (h, g), eighth notes (a, a), quarter notes (a, b), eighth notes (a, b), quarter notes (a, a). Measure 17: quarter notes (a, b), eighth notes (a, b), quarter notes (a, a). Measure 18: quarter notes (a, a), eighth notes (a, a), quarter notes (a, a).
a r e f h g a a b a, r b r r a x a

19. Musical notation for measures 19-22. Measure 19: quarter notes (a, r), eighth notes (r, b), quarter notes (b, b), eighth notes (r, r), quarter notes (a, a). Measure 20: quarter notes (b, b), eighth notes (r, r), quarter notes (a, a), eighth notes (a, a). Measure 21: quarter notes (a, b), eighth notes (a, a), quarter notes (a, a). Measure 22: quarter notes (a, b), eighth notes (a, a), quarter notes (a, a).
4 /a a

23. Musical notation for measures 23-26. Measure 23: quarter notes (a, r), eighth notes (r, b), quarter notes (b, b), eighth notes (r, r), quarter notes (a, a). Measure 24: quarter notes (a, a), eighth notes (a, a), quarter notes (a, a), eighth notes (a, a). Measure 25: quarter notes (a, a), eighth notes (a, a), quarter notes (a, a), eighth notes (a, a). Measure 26: quarter notes (b, r), eighth notes (a, a), quarter notes (b, r), eighth notes (a, a).
//a

27

Musical notation for measures 27-29. The notation includes notes with stems and flags on a five-line staff. The bottom staff contains letters: *a*, *a*^{*}, *a*, *b*, *a*, *r*, *a*, *b*, *a*, *r*, *a*, *r*, *b*. A box with the letter 'R' is positioned above the first measure of the second staff.

30

Musical notation for measures 30-32. The notation includes notes with stems and flags on a five-line staff. The bottom staff contains letters: *a*, *b*, *a*, *a*^{*}, *r*, *b*, *r*, *a*, *r*, *b*, *a*, *r*, *b*. A box with the letter 'R' is positioned above the first measure of the second staff.

Aria

Musical score for an Aria, measures 1-14. The score is written on a grand staff with a common time signature (C). The melody is written on the upper staff, and the bass line is on the lower staff. The piece begins with a forte (f) dynamic. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f*, *ff*, and *ff*. There are also some unusual markings like *l*, *r*, and *a* above notes. The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The piece concludes with a double bar line and repeat dots.

Pastorella

Sheet music for 'Pastorella', featuring a single melodic line with rhythmic notation and articulation marks.

Measures 1-4: Melody: r e r a r a r r. Rhythm: 4/4, 4/4, 4/4, 4/4.

Measures 5-8: Melody: r r r r r r r r. Rhythm: 4/4, 4/4, 4/4, 4/4.

Measures 9-11: Melody: r r r r a r a r a r a. Rhythm: 4/4, a, a.

Measures 12-16: Melody: r r a r r r r r a r r r r r r. Rhythm: a, /a, //a, 4/4, a.

Measures 17-21: Melody: r r r a r r r r r r r e r a r a. Rhythm: 4/4, 4/4, a, 4/4.

Measures 22-25: Melody: r r a r r r r r r r r r r r. Rhythm: 4/4, ///a, //a, /a, /a.

Measures 26-30: Melody: k a a r a r e r e r a r r a r e r e r r. Rhythm: a, //a, /a, a, a, //a, /a, a, 4/4.

Gig

Musical score for 'Gig' in 6/8 time. The score is written for two staves (6 and 8) and includes rhythmic notation, accidentals, and articulation marks. The piece is divided into measures 1-6, 7-10, 11-15, 16-19, 20-23, and 24.

Measure 1: 6 8 a a b r a a a e r e a r a

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

Measure 7: r a r a r a r a r a r a r a r a

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

Measure 11: r a r a r a r a r a r a r a r a

 a /a //a /a a 4 4

Measure 16: r a r a r a r a r a r a r a r a

 4 /a a //a

Measure 20: e r a r a r a r a r a r a r a r a

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

Measure 24: b a r a r a r a r a r a r a r a r a

 a /a (2*)

Ballo

Musical score for 'Ballo' in common time (C). The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The notes are written in a shorthand notation where letters (a, e, l, r, b, f, h) represent specific pitches and symbols like 'r', 'x', 'b', 'f', 'h' represent ornaments or articulations. The piano accompaniment uses various rhythmic values and dynamic markings (f, f^x).

System 1: Measures 1-6. Notes: a, r, e, a, r, e, r, e, l, r, e, r, e. Dynamics: /a, //a, /a, /a, //a, /a, //a, /a, a.


System 2: Measures 7-13. Notes: r^x, a, r, a, a, a, r^x, r, a, r, r, r, r, r, r, r, r, r. Dynamics: a, 4, 4, 4.

System 3: Measures 14-17. Notes: r, b, r, a, b, b, f, b, b, b, a, b, a. Dynamics: /a, a, a, /a.

System 4: Measures 18-21. Notes: r, f, f, f, f, f, f, f, f, f, f, f, f, f, f, f. Dynamics: 4, /a, //a, /a, 4, /a, //a.

System 5: Measures 22-26. Notes: a, r, a, r, a, r, e, f, h, a, a. Dynamics: /a, 4, //a, /a, a, a, 4, /a.

Part[thia] Cierwenka
Allamanda

1. 

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

4. 

//a a 4

6. 


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

8. 

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

12. 

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

15. 

//a a a/a

17. 

//a a /a //a

1. Flag added

19

Musical score for a three-staff system. The top staff contains rhythmic notation with notes and rests. The middle and bottom staves contain guitar-specific notation including fret numbers (a, r, a, r, a) and techniques like triplets (triple slash) and slurs. The piece concludes with a double bar line and repeat dots.

Saraband

3

6

10

15

21

Musical notation for measures 3-5, 6-8, 10-14, 15-20, and 21-24. The notation includes treble clefs, 3/4 time signatures, and various note values (quarter, eighth, sixteenth). Fingering numbers (1, 2, 3) are indicated above notes. Repeat signs (//) are used to indicate repeated rhythmic patterns.

Boure

The musical 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 common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Measure numbers 1, 6, 11, and 14 are indicated on the left side of the score. The piece concludes with a double bar line and repeat dots at the end of the final measure.

1

6

11

14

Menuet

3

4 //a //a /a a

6

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

10

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

Praeludium

♪ ♩. ♩ ♩ ♩. ♩ ♩

6

11

16

Allamand

The musical score is written on a single staff in common time (C). It consists of 21 measures, with measure numbers 5, 8, 11, 15, 18, and 21 indicated on the left. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Fingerings are indicated by letters 'a', 'r', 'b', 'h', 'f', 'g'. There are several repeat signs (//a) and first/second endings (1st, 2nd). A 4-measure rest is marked at measure 11. The piece concludes with a double bar line and repeat dots at the end of measure 21.

1. Triole added 2. Triole added

Courante

3

6

10

16

20

24

1. Flag added 2. Flag added 3. Orig. also d on 3rd course(?) 4. Flag added 5. Flag adapted

Double

Musical score for Double, measures 3-26. The score is written on a grand staff with two staves per system. The music consists of a single melodic line with various rhythmic values and articulations. The notes are primarily eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into systems of four measures each, with measure numbers 3, 5, 9, 13, 18, 22, and 26 indicated at the beginning of each system. The notation includes various symbols for articulation, such as slurs, accents, and dynamic markings like *f* and *a*. There are also some unusual symbols like *r*, *a*, *b*, and *l* that appear to be part of the notation or performance instructions.

Courante
(Les Cabrioles)

Musical score for Courante (Les Cabrioles) by Ch. Mouton. The score is written for a single melodic line in a 3/4 time signature. It consists of five systems of music, each with a measure number on the left (3, 5, 9, 13, 18, 22) and a corresponding rhythmic notation above the staff. The notes are represented by letters (a, r, e, l, g, h) and symbols (circles, crosses) indicating pitch and articulation. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *ff*.

3 *ff* *ff*

5

9

13 *ff* *ff*

18

22

Canaries

3

7

13

20

26

33

39

46

Musical notation for measures 46-51. The staff contains six measures. Above the staff are rhythmic markings: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, and a quarter note. The notes are: e) f g, f h, h g, h, (g h) f, a r, (r f e*) r. There are dynamic markings f and accents.

52

Musical notation for measures 52-56. The staff contains five measures. Above the staff are rhythmic markings: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, and a quarter note. The notes are: a a r a, a r, r e (e*) r, a, a r. There are dynamic markings a and accents. A double bar line with repeat dots is at the end. A double slash and 'a' are below the staff.

La fiere Courante

3

5

9

13

18

22

27

||a

||a

||a

||a

||a

||a

||a

La belle homicide Courant de Mr gautier

3

6

10

16

21

25

//a

/a

//a

//a

4

/a

a

4

4

4

//a

/a

//a

//a

/a

//a

//a

(*)

1. Further concordances: 1. A-ETgoëssI / 15v (#12) | 2. A-ETgoëssIII / 22v (#30) | 3. A-GÖ2 / 82v (#101) | 4. A-KR78 / 37v (#62) | 5. A-KR79 / 196v (#310) | 6. A-Wn17706 / 3v (#15) | 7. B-Br276 / 29r | 8. B-Br276 / 114v | 9. CZ-NlobKk84 / 3v (#3) | 10. D-As / 52.05r (#70) | 11. D-As / 56.35 (#107) | 12. D-Bsa4060 / 55v | 13. D-LEm6-24 / 143v (#221) | 14. D-LEm6-24 / 146v (#225) | 15. D-ROu54 / 348 (#307) | 16. D-SWL_640 / 7 (Angélique) | 17. F-AIXm17 / 100r (#151) | 18. F-B279152 / 37 (#50) | 19. F-B279153 / 14 (#14) | 20. F-Pn823 / 91v (#73) | 21. F-Pn6212 / 65v (#95) | 22. F-Pn6214 / 48v (#51) | 23. F-PnVm7-675 / 87 (#61, gt) | 24. F-PnVm7-6265 / 85 (#76) | 25. F-PnVmb7 / 26 (#22) | 26. F-PnVmf51 / 46v | 27. GB-Ob576 / 22 (#14) | 28. GB-Ob617 / 10 (#7) | 29. MoutonI / 14 | 30. PL-Kj40633 / 29v (#46) | 31. PL-Pu7033 / 44 (#28) | 32. Rhetorique / 226 (#50) | 33. S-K4a / 16v (kb) | 34. S-K4b / 5v (kb) | 35. S-Klm21068 / 7v | 36. S-LuG34 / 28v | 37. S-LuG34 / 46v | 38. S-LuG34 / 47r | 39. S-LuG37 / 15r | 40. S-SK468 / 12v (guitar) | 41. S-Sk2 / 30 (kb) | 42. S-Sk176 / 10v (kb) | 43. S-Sk228 / 47v (kb) | 44. S-Skma3 / 40v | 45. S-Skma3 / 75r | 46. S-Sr52S / 23v (gt) | 47. S-ÖS174 / 32v (kb) | 48. Suites faciles / 3 (fl, vl, bc) | 49. US-CAh174 / 22

Double de la belle homicide

3
5
9
12
17
21
25

1. Flag adapted

Sarabande

The musical score is written for a single staff in 3/4 time. It consists of four systems of music, each with a measure number (3, 5, 10, 14) at the beginning. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'a', 'f', and 'ff'. There are also performance instructions like '1. Flag added' and '1. Flag added' written below the staff. The score ends with a double bar line and repeat dots.

Gavotte

1. System (measures 1-4):
Measure 1: Quarter notes (F#, C, F#), quarter note (a).
Measure 2: Quarter note (r), quarter note (l), quarter note (r), quarter note (a).
Measure 3: Quarter note (g), quarter note (h), quarter note (g), quarter note (h), quarter note (f).
Measure 4: Quarter note (a), quarter note (r), quarter note (a), quarter note (a).
Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
Performance markings: Slurs, accents, dynamic markings //a, //a, //a 4, //a, a/a.

5. System (measures 5-8):
Measure 5: Quarter note (r), quarter note (r), quarter note (a).
Measure 6: Quarter note (r), quarter note (l), quarter note (r), quarter note (a).
Measure 7: Quarter note (r), quarter note (l), quarter note (r), quarter note (a), quarter note (r).
Measure 8: Quarter note (a), quarter note (r), quarter note (a).
Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
Performance markings: First ending bracket, repeat sign, slurs, accents, dynamic markings (1st) //a, a/a, //a, //a.

10. System (measures 9-12):
Measure 9: Quarter note (a), quarter note (r), quarter note (l), quarter note (a), quarter note (r).
Measure 10: Quarter note (r), quarter note (a), quarter note (r), quarter note (r), quarter note (r).
Measure 11: Quarter note (a), quarter note (a), quarter note (a), quarter note (r).
Measure 12: Quarter note (r), quarter note (l), quarter note (r), quarter note (l).
Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
Performance markings: Slurs, accents, dynamic markings //d/a.

L'Impromptu. Allemande

1. 4

7

10

13

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

Prelude

The musical score consists of six systems of music, each with a measure number on the left. The notation is written on a grand staff (treble and bass clefs).
- Measure 1: Treble clef has notes r, a, r, a, r. Bass clef has notes a, l, (r, r, a), a, r. Dynamic markings //a and /a are present.
- Measure 4: Treble clef has notes r, a, r, a, r, b, r, a, b, a, (r, r). Bass clef has notes a, r, a, r, a, a, a, r. Dynamic markings //a and ///a are present.
- Measure 7: Treble clef has notes (b, (r, l, r, r, l, a, r, a, a). Bass clef has notes a, r, a, r, a, r. Dynamic markings //a and 4 are present.
- Measure 10: Treble clef has notes l, a, a, a, g, h, g, h, f, h. Bass clef has notes a, r, l, (1*) a, (2*) a, /a, a, //a. Dynamic markings //a and /a are present.
- Measure 13: Treble clef has notes k (h, k, k, h, h), g, h, g, h, g, f, h, g, h, h, g, h, a. Bass clef has notes a, g, h. Dynamic markings //a and //a are present.
- Measure 16: Treble clef has notes (r, r, a, l, l, a, r, l, l, a, r, l). Bass clef has notes a, l, a, r, l. Dynamic markings (3*) and //a are present.

1. Flag added 2. Flag added 3. Flag added

Chaconne

The musical score is written for a single melodic line in 3/4 time. It consists of 31 measures, grouped into six systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *b* (piano) and *ff* (fortissimo). The score is characterized by its repetitive structure, with many measures containing similar rhythmic patterns and melodic fragments. The key signature is not explicitly shown but appears to be C major or a related key. The piece concludes with a final measure in the sixth system.

35

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings. Above the staff, there are four slurs, each starting with a fermata-like symbol. The notes are written in a cursive, handwritten style. Below the staff, there are several annotations: 'a' under the first note, 'b' under the second note, '(1*)' under the third note, 'r' under the fourth note, 'f' under the fifth note, 'r' under the sixth note, 'r' under the seventh note, 'e' under the eighth note, 'e' under the ninth note, 'r' under the tenth note, and 'a' under the eleventh note. There is also a double bar line with 'a' below it in the second measure. The piece ends with a double bar line and repeat dots.

La Princesse Sarabande

3

6

10

14

19

///a

a

a

///a

///a

4

Prelude en C: sol ut b: mol

The image shows a musical score for a prelude in C major, marked 'sol ut b: mol' (slow). The score is written on a single staff with a treble clef and a 4/4 time signature. The music consists of six lines of notation, each starting with a measure number (1, 4, 7, 10, 13, 16). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. The notes are labeled with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and accidentals (sharps, flats, naturals). The score ends with a double bar line and repeat dots. The first measure of the sixth line is marked with a '4' below it, indicating a change in time signature or a specific performance instruction.

Tombeau de Madame Pavanne

4

7

11

14

18

21

1. Triole added 2. Flag added

23

f *g* *f* *h* *g* *f* *f* *g* *f* *h* *i* *f* *g* *f* *f* *g* *a* *f*

//a (1*) (2*)

25

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

a //a /a (3*) /a /b

28

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

a /a

30

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

a *a* *a* 4

La belle Anglaise Gig

1. 2. 3. 4. 5. 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. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

(1*)

4

7

10

13

(2*)

La libertine Canarie

3 *r* *b* *a* *r* *f* *f* *e* *g* *h* *g* (*f* *i*)

4 /a //a /a a

7 *h* *g* *f* *g* *h* *f* *h* *f* *f* *f* *e* *f* *e* *f* *r*

a (1*)

13 *r* *r* *b* *a* *r* *f* *f* *e* *g* *h* *g* (*f* *h*)

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

19 *f* *i* *g* *f* *g* *a* *g* *r* *a*, *b* *f* *a* *r* *a* *a* *f*

a 4

25 *r* *b*, *a* *r*, *r* *a*, *a* *a* *r* *r*

32 *r* *b* *a* *b*, *a* *a*, *a* *b*, *r*

a b a

38 *b* *a* (*b* *r*) *a*, *b* *a*, (*b* *b*) *b* *r* *a*

/a *f* //a

1. Flag added 2. Orig. g on 5th course

45

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

51

f *a* *r* *a* *a* *a* *b*
a *a* *a* *t*

57

a *t*

Courante
(La belle Piedmontoise)

3

4

6

10

14

20

24

28

4

Courante
(Double)

The musical score is written on a single staff with a 3/4 time signature. It consists of 30 measures, divided into six systems of four measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* and *h*. Fingerings are indicated by numbers 1-4. The score features several trills and slurs. Measure numbers 3, 5, 9, 13, 19, 23, and 27 are placed at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots in the final measure.

Prelude

The musical score is written on a single staff with a common time signature (C). It consists of seven systems of music, each starting with a measure number (6, 10, 13, 16, 20). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). There are also articulation marks like slurs and flags. The piece concludes with a double bar line and repeat signs. Below the staff, there are several markings: *4* (quatuor), *a*, *b*, */a*, *a*, *a*, *(1*)*, *4*, *(2*)*, *4*, and *(3*)*.

1. Flag added 2. Flag added 3. Flag added

La Complaisante Allemande

4

4

7

10

13

15

4

[La Dépit amoureux Courante]

3
4

6
//a

10
//a

15
//a

20
/a a 4 /a

25
//a //a 4 a 4

Double (de La Dépit)

3 *r* *r* *b* *a* *r* *b* (*b* *b* *r* *b*) *r* *r* *a*, *a* *b* *b*

4 *b* *a*

5 *a* *b*, *a* (*b* *b* *b*) *a* *b* *a* *r* *a* *r* *a* *b* *b* *a*

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

//a

9 *a* *r* *a* *b* *r* *f* *e* *b* *f* *e* *f* *e* *f* *e* *f*

a (1*) *a* *a*

//a

13 *f* *f* *b* *f* *f* *b* *f* *f* *b* *f* *b* *f* *b*, *f* *b* *f* *a*

18 *b* *a* *a* *b* *a* (*b* *b* *b*) *r* *r* *a* *r* *a* *b* *b* *r* *r* *a* *b* *a* *b* *a* *b*

b *a* *a*

22 *r* *b* *r* *b* *r* *r* (*r* *r* *e* *f* *r*) (*b* *b* *b*) *f* *b* *f* *b* *a*

4 //a //a

26 *b* *b* *r*, *b* *b* *b* *b*

4 *a* 4

1. entered double in original

[Le Retour du Dépit]

3

6

10

14

20

24

28

4

Double (de Le Retour)

Musical score for Double (de Le Retour) by Ch. Mouton, measures 3-30. The score is written for a single melodic line on a five-line staff. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accrescendo). The piece features several slurs and ties, indicating phrasing and melodic continuity. Measure numbers 3, 5, 9, 13, 18, 22, and 26 are clearly marked at the beginning of their respective lines. The score concludes with a double bar line and repeat dots in measure 30.

La belle Florantine Sarabande

The image shows a musical score for a Sarabande in 3/4 time, titled "La belle Florantine Sarabande" by Charles Mouton. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat). The tempo is marked "3" (triple). The score consists of 25 measures, grouped into five systems of five measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f*, *g*, and *h*. There are also performance instructions like "1. Flag added" and a footnote "(1*)". The score is numbered 1, 5, 9, 13, 17, 21, and 25 at the beginning of each system.

30

g f f a a b a a g

g b a b a g a a g

La belle Espagnolle

3

6

10

14

20

25

29

1. Flag added

(*)

34

38

43

47

La belle Danceuse Gavotte

4

5

9

14

18

f

f

Gavotta

1 *a a* *a^x r a* *r^x a* *a* *a* *a* *a*

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

8 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

12 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

15 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

18 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

1. Two notes hypothesized (covered by strap)

[Sans titre]

3

l... l r x a
r r a r
a a a a
r a r a

/a //a ///a a 4

5

a a r
a a a
a
a

a /a //a /a a 4

9

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

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

13

l... l... l... l... r a a
l... r a a
r a a l
f... f

///a

17

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

/a a 4

21

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

a /a 4 /a

Preludium

Musical score for "Preludium" consisting of six systems of notation. Each system includes a rhythmic line with notes above, a staff with notes and accidentals below, and a line of figured bass below the staff. The figured bass uses letters 'a', 'b', and 'r' with various symbols like dots, slanted lines, and double lines. Measure numbers 4, 7, 10, 13, 16, and 19 are placed to the left of their respective systems.

System 1: Measure 1-3. Figured bass: /a (1^a) /a /a
 System 2: Measure 4-6. Figured bass: /a /a /a
 System 3: Measure 7-9. Figured bass: /a //a a
 System 4: Measure 10-12. Figured bass: ///a a a
 System 5: Measure 13-15. Figured bass: /b //a a
 System 6: Measure 16-18. Figured bass: /a //a 4
 System 7: Measure 19-21. Figured bass: 4 4 4

1. Every last note seto to double value by editor

22

♩ ♪ ♩ ♪ ♩ ♪

25

♩ ♪ ♩ ♪ ♩ ♪

28

♩ ♪ ♩ ♪ ♩ ♪

31

♩ ♪ ♩ ♪ ♩ ♪

34

♩ ♪ ♩ ♪ ♩ ♪

37

♩ ♪ ♩ ♪ ♩ ♪

40

♩ ♪ ♩ ♪ ♩ ♪

43

♩ ♪ ♩ ♩ ♩ ♪ ♩ ♪

The image shows a piano accompaniment for four measures. The notation is on a grand staff (treble and bass clefs).
Measure 1: Treble clef, starting with a forte (*f*) dynamic. It contains a sequence of notes: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The notes are marked with accents and slurs. The bass clef has a whole note chord.
Measure 2: Treble clef, starting with a forte (*f*) dynamic. It contains a sequence of notes: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The notes are marked with accents and slurs. The bass clef has a whole note chord.
Measure 3: Treble clef, starting with a forte (*f*) dynamic. It contains a sequence of notes: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The notes are marked with accents and slurs. The bass clef has a whole note chord.
Measure 4: Treble clef, starting with a forte (*f*) dynamic. It contains a sequence of notes: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The notes are marked with accents and slurs. The bass clef has a whole note chord.

/a

/a

/a

/a

Aria affectuosa

The musical score consists of four systems, each with a treble clef and a three-line staff. The notes are decorated with various ornaments and slurs. Dynamics include *f*, *f*^{*}, *h*, and *h*^{...}. Performance instructions include *Da Capo* and a first ending marked *(1*)*. Fingerings are indicated by numbers 1-3. The score includes several measures with repeat signs and first/second endings.

System 1: Measures 1-4. Dynamics: *f*, *h*, *f*, *h*, *a*, *r*. Performance instructions: *3*, */a*, *a*.

System 2: Measures 5-8. Dynamics: *f*, *h*, *f*, *h*, *f*^{*}, *f*, *a*. Performance instructions: *4*, */a*, */a*, *//a*.

System 3: Measures 9-12. Dynamics: *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *h*^{...}, *f*, *h*^{...}. Performance instructions: *//a*, *a*, *4*, *b*, *a*, *a*.

System 4: Measures 13-16. Dynamics: *f*^{...}, *r*, *a*, *r*, *h*^{...}, *a*, *h*, *r*, *h*. Performance instructions: *Da Capo*, *a*, *4*, *(1*)*, */a*, *h*, *a*.

Double (Aria affectuosa)

3

7

13

18

23

28

Menuet

3

4 /a a /a

5

//a 4 //a //a a

9

a a /a //a a

13

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

18

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

23

/a a 4

Gig Gelinek

3 8

3 8

7

a /a

13

//a //a 4

19

a /a //a

25

/a a 4 4

32

a /a //a /a

38

a

44

$\text{///}a \text{///}a \text{/}a$ a $4 \text{///}a \text{///}a \text{/}a$ a

50

4 $a \text{/}a \text{///}a \text{///}a$

56

4 4

62

$\text{/}a$

Menuet

3

3

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

6

a /a //a //a a

11

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

16

4 //a //a

21

//a //a

Courante

3

3

5

5

8

8

12

12

16

16

19

19

24

24

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

Gavotta

Musical score for Gavotta, featuring a single melodic line on a five-line staff. The score is divided into measures, with measure numbers 5, 8, 12, 15, 18, and 21 indicated on the left. The music includes notes with stems, beams, slurs, and dynamic markings like 'f' and 'l'. Below the staff, there are rhythmic notations such as 'a //a/a a //a /a /a a /a', 'h g h f a h', 'a r a', and 'a a a a r a'. A repeat sign is present in measure 8. A first ending bracket is marked with '(1)' in measure 15.

24

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

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

Aria

The musical score is written for guitar and consists of four systems. Each system includes a staff with notes and a corresponding line of guitar tablature. The first system starts with a treble clef and a common time signature (C). The notes are quarter notes and eighth notes, with some accidentals. The tablature uses numbers 1-5 and includes techniques like slurs and accents. The second system begins with a measure rest (5) and continues with similar notation. The third system starts with a measure rest (8) and features a double bar line with repeat dots. The fourth system starts with a measure rest (11) and ends with a double bar line and repeat dots. The piece concludes with a final double bar line and repeat dots.

Variatio

The musical score consists of four systems, each with a treble clef staff and a bass line. The first system (measures 1-3) begins with a common time signature 'C'. The notes are: measure 1 (quarter, eighth, eighth, quarter), measure 2 (quarter, quarter, quarter, quarter), measure 3 (quarter, quarter, quarter, quarter). The bass line below contains the letters 'a', 'a', and 'a'. The second system (measures 4-6) starts with a measure rest '4'. Notes: measure 4 (quarter, quarter, quarter, quarter), measure 5 (quarter, quarter, quarter, quarter), measure 6 (quarter, quarter, quarter, quarter). The bass line contains 'a', 'a', and 'a'. The third system (measures 7-9) starts with a measure rest '7'. Notes: measure 7 (quarter, quarter, quarter, quarter), measure 8 (quarter, quarter, quarter, quarter), measure 9 (quarter, quarter, quarter, quarter). The bass line contains 'a', 'a', and 'a'. The fourth system (measures 10-13) starts with a measure rest '10'. Notes: measure 10 (quarter, quarter, quarter, quarter), measure 11 (quarter, quarter, quarter, quarter), measure 12 (quarter, quarter, quarter, quarter), measure 13 (quarter, quarter, quarter, quarter). The bass line contains 'a', 'a', and 'a'. The score concludes with a double bar line and repeat dots.

Menuet

3

6

11

17

22

Da Capo

Bouré Veis

The musical score for "Bouré Veis" consists of a single melodic line on a five-line staff. The piece is in common time (C) and contains 20 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs, accents, and fermatas. The score is divided into systems of three measures each, with measure numbers 1, 5, 8, 13, 16, and 19 indicating the start of a new system. 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.

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

5
//a 4 a

8
a //a a //a /a

13
//a a //a

16
a 4 /a a /a //a

19
4 //a /a a 4

Marsche

5

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

♩ ♩ ♩ ♩

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

//a //a /a

5

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

♩ /a ♩ ♩ //a //a /a

8

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

/a a a /a ♩ //a r

13

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

/a /a //a //a ♩

17

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

//a ♩ //a a a /a //a //a

20

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

♩ ♩ //a //a /a //a a //a /a ♩ ♩

Courante

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

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

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

a *a* // *a*

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

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

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

a *a* *r*

20 *a* *r* *a* *a* *f* *a* *r* *a* *r* *a* *r* *a* *r* *a* *a* *a* *a*

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

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

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

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

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

Menuet

3

5

11

16

21

27

Musical notation for the Minuet, showing measures 1 through 28. The piece is in 3/4 time and features a variety of rhythmic patterns and dynamics. The notation includes notes, rests, and articulation marks. The key signature is one flat (Bb).

Menuet

3

6

11

Passpie

3
8

6

12

17

21

25

Detailed description of the musical score: The score is for a piece titled 'Passpie'. It consists of six systems of musical notation. Each system begins with a measure number on the left. The notation is written on a five-line staff with a treble clef. The first system (measures 1-5) starts with a 3/8 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. There are various ornaments and slurs throughout. The second system (measures 6-11) includes a repeat sign with first and second endings. The third system (measures 12-16) features a large slur over measures 14-15. The fourth system (measures 17-20) has a 4/4 time signature starting at measure 17. The fifth system (measures 21-24) continues with the 4/4 time signature. The sixth system (measures 25-26) ends with a double bar line. Below the staff, there are various annotations including 'a', 'b', 'r', 'f', and 'l' with dots, and symbols like '||a', '|||a', and '4'.

[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

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

//a //a

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

r /a //a //a /a

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

a //a //a

Boure

1. Flag added

6

9

14

18

21

25

28

♪ ♪ ♪ ♪

| | | | | | | | | | | |
|-----------|-----------|----------|----------|-----------|----------|----------|----------|---|---|---|
| <i>l,</i> | <i>r,</i> | <i>a</i> | <i>r</i> | <i>o,</i> | <i>g</i> | <i>r</i> | <i>g</i> | : | : | : |
| <i>a</i> | | | | | <i>a</i> | <i>r</i> | | : | : | : |

//a //a

Allamanda Aurej

1. Flag adapted

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Menuet

3

a a a a r

6

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

11

a a r a 4 //a //a

16

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

21

/a //a a /a //a a piano

26

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

31

a //a a /a //a

36

♪ ♪ ♫ ♪ ♪ ♪ ♫ ♪

A musical staff with five measures. Measure 1: quarter note, quarter note, eighth note. Measure 2: quarter note, quarter note, eighth note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note. Measure 5: quarter note, quarter note, quarter note, quarter note.

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

41

♪ ♪. ♫ ♪

A musical staff with two measures. Measure 1: quarter note, quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. The staff ends with a double bar line and repeat dots.

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

Gig

6 8

5

8

11

14

18

22

26

♪ ♩. ♩. — ♩ ♩ ♩ ♩ ♩.

| | | | | |
|---|---|---|--|---|
|  |  |  |  |  |
| | | ///a | 4 | ///a //a |

Boure

Musical notation for measures 1-4. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

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

Musical notation for measures 5-8. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

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

Musical notation for measures 9-13. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

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

Musical notation for measures 14-17. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

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

Musical notation for measures 18-21. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

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

Musical notation for measures 22-24. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

/a //a //a 4 5

Musical notation for measures 25-26. Includes notes, rests, and dynamics like *f*. Fingerings are indicated by numbers 1-5.

6 5 4 /a

Menuet

3 *a a a a r e a* *r* *a, r a a,* *a a a e*
 /a //a ///a //a 4 /a /a

6 *r a a e* *f e,* *r,* *r r* *r* *r a r*
 //a a /a 4^(1*) 4 a a

11 *r a r a* *r, r a* *a r r a f* *r a r r a*
 /a a a /a //a ///a 4

15 *r r r* *a* *a b b, a* *r r a r*
 a 4 a 6 . 5

19 *e e r e f...* *r,* *f f e e r a* *r, a* *b a*
 4 4 4 (2*) 4

23 *r r,* *a r* *a*
 5 4 /a

1. Dot added 2. Flag added

Passpie

3

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

5

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

9

/a 4 /a

14

a a /a a

18

4 /a a /a

22

4 4 4 a 4 /a

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

Gig

The musical score for 'Gig' is presented in six systems. Each system includes a staff with notes and rests, a lower staff with fingerings (a, h, l, r), and a bottom line with articulation marks. The score is divided into measures, with measure numbers 6, 8, 10, 15, 19, and 23 indicated on the left.

System 1: Measures 1-4. Notes: h, h a a a h, h a a a a, f l f l, f, l, f l (o), h. Fingerings: /a, //a, ///a, //a, 4, /a.

System 2: Measures 5-8. Notes: h a a a h, h a a a f, l, f a r, a r, (o), (o). Fingerings: /a, //a, ///a, a, /a, 4, /a.

System 3: Measures 9-14. Notes: l, l r l a r a, l a r a r, r r a, a, a a l. Fingerings: a, a, l, l, a, a, r, a.

System 4: Measures 15-18. Notes: a r a a, r a, a a a a, l, l r l (o) a (o), b, a b r. Fingerings: (o), ///a, a, //a.

System 5: Measures 19-22. Notes: l r l r l r (o), r, a r (o), f, f l f l, l, l r l f. Fingerings: /a, (o), 4, 4, 4, a.

System 6: Measures 23-24. Notes: l, f a r, a r, (o), (o). Fingerings: /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* *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

36

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

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

Boure

1

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

6

//a //a 4 /a a

9

/a /a /a

13

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

17

a a a a 4 //a

21

a a a 4

25

/a /a

28

\circ /a \circ \circ a /a a

32

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

36

//a /a \circ

Allam[ande]

1

3

5

7

9

11

13

a

15

a

17

//a //a

19

b a //a

21

//a /a

23

//a/a a //a

25

/a a /a

27

Courant

The musical score is written in treble clef with a 3/4 time signature. It consists of 28 measures, grouped into seven systems of four measures each. The notes are labeled with letters 'a' and 'b', and rests are labeled 'r'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first measure has a '3' in the first staff, indicating a triplet. The piece concludes with a double bar line and repeat dots in the final measure of the seventh system.

Measures 1-4: *a* *a* | *b* *a* *a* *a* | *b* *a* *a* | *r* *a* *b* *a* *b*

Measures 5-8: *a* *a* *a* | *r* *b* *a* *r* *b* | *a* *b* *a* *b* *a* | *a* *b* *r* *a* *b*

Measures 9-12: *a* *a* *a* *b* | *b* *a* *b* *a* | *a* *b* *a* *b* | *a* *b* *a*

Measures 13-16: *b* *a* *r* *a* | *b* *a* *a* *r* *a* | *b* *r* *r* *a* *r* *a* | *b* *r* *r* *r* *a* *b*

Measures 17-20: *a* *r* *a* *r* *b* | *a* *r* *a* *r* | *a* *a* *a* | *f* *a* *a* *a*

Measures 21-24: *f* *a* *a* *a* | *f* *a* *f* *a* *b* *a* | *r* *a* *b* | *r* *a* *a*

Measures 25-28: *a* *r* *a* *r* | *a* *a* *b* | *r* *a* *b* *r* *a* *b* | *r* *a* *a*

30

4

34

/a

38

//a

42

4

46

4

50

4

Huc spectat praecedens Boure et Minuet

Gig

5

6
8

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

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

5

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

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

9

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

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

a *a*

14

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

a *a*

18

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

4 *a* *4*

22

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

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

26

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

a *a* *a*

30

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

/a /a /a /a

34

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

/a /a /a /a

38

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

/a b b a a /a //a

42

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

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

Allam[ande]

1 *andante* 4 //a /a a 4

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

6 a a a a /a

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

11 //a //a /a //a

13 /a a /a a 4

15 4

Courante

3

5

8

11

16

19

23

a *b* *ff*

3/4 4/4

27

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

$a \quad /a \quad //a \quad ///a$

31

$r \quad a \quad r \quad r \quad a, \quad r$
 $a, \quad : \quad a \quad r \quad a$
 $r \quad a \quad r \quad r \quad a, \quad r$
 $r \quad r \quad a$

$4 \quad /a \quad a \quad a \quad a$

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

$a \quad a \quad /a \quad a \quad 4 \quad 4$

Sarabande

3 4 a

3 4 a

7 a (1^a) //a

10 //a 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*

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

Gig

6 *h g h f h a* | *r a r* | *l r a r a r* | *a a r r*

8 *4* *4* */a* *//a* *///a* *4*

5 *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*

8 *r l r a r l r a r* | *l a l a r a l r* | *r l r b r b r a*

a a *4* *///a*

11 *r b r l r l* | *g l f l, a* | *a r a l, l* | *l l r, a*

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

15 *l f l f l* | *l f l f l* | *r l a r a l* | *a, r r*

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

19 *r a r a r l* | *r l a r a r* | *l r l r l r* | *a r l r l a*

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

23 *l r r a* | *l r a r l* | *g r l 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 //a a //a

4

31

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

/a //a ///a 4

33

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

a //a /a a a 4

Boure Veis

2 4

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

5

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

9

//a 4 a a

14

a 4 /a

17

//a a //a

20

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

24

//a //a /a a a 4

28

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

32

r a r r l
 a l

Minuet

3

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

6

//a a 4

10

a //a /a a

15

a r e 4 /b

20

/b /b a 4

24

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

Detailed description: This is a musical score for a Minuet by S.L. Weiss. The piece is in 3/4 time. The notation is written on a single staff with a treble clef. The score is divided into measures, with measure numbers 3, 6, 10, 15, 20, and 24 indicated on the left. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several rests and ornaments (trills) throughout. The key signature is one flat (B-flat major or D minor). The score concludes with a double bar line and repeat dots. The bottom of the page contains the page number - 214 -.

Sarabande La belle ingrata

3 $\frac{3}{4}$ \flat , a b $\textcircled{\text{a}}$ | a a a | $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ r $\textcircled{\text{a}}$ a | r a r,
 4//a//a /a a

5 r r | $\textcircled{\text{a}}$ a | $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ l r a, r | $\textcircled{\text{a}}$ a $\textcircled{\text{a}}$ $\textcircled{\text{a}}$:||: $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ r, a
 4 a a /a//d//a 4 a a /b //a

10 r r r | r r a $\textcircled{\text{a}}$ r | $\textcircled{\text{a}}$ r a, | r r | a $\textcircled{\text{a}}$
 a b //a //a //a

15 r, a $\textcircled{\text{a}}$, a $\textcircled{\text{a}}$ | $\textcircled{\text{a}}$ a $\textcircled{\text{a}}$ | :||: l r a, r | $\textcircled{\text{a}}$ r a, | a r a r, a
 //a //a a

20 r, a $\textcircled{\text{a}}$ | r a | $\textcircled{\text{a}}$ | $\textcircled{\text{a}}$ r a $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ r, | $\textcircled{\text{a}}$ $\textcircled{\text{a}}$ $\textcircled{\text{a}}$
 4 a a a a

Harlekiana

2 4

5

9

13

18

23

26

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* *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*
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* *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

Parthia Gelinek
Ouverture

1

a *f* *sf* *a* *a*

//a

5

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

//a //a //a

8

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

//a //a

12

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

//a //a

17

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

//a //a

23

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

//a //a

28

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

//a //a

33

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

38

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

43

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

48

a /a //a //a

52

//a /a a /a //a

55

//a 4 a a

Accord: C-D-E-F#-G-A-d-g-b-d'-f#

Menuet

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

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

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

a */a* *a*

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

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

14 *a* *b* *a* *a* *a* *b* *a* *a* *f* *a* *r* *e* *r* *a* *r* *a* *a* *b* *a* *r*

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

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

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

22 *f* *g* *f* *a* *b* *a* *r* *a* *r* *b* *a* *b* *a*

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

Accord: C-D-E-F#-G-A-d-g-b-d'-f#

Menuet

3

a //a 4

5

/a a //a //a

10

//a //a /a a a

14

/a a

18

4 //a

23

//a a

Accord: C-D-E-F#-G-A-d-g-b-d'-f#

Boure

1 *f* *f* *a r a b* *a b a r a b a b* *a b a r b*

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

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

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

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

//a //a 4

14 *f* *f f e b a* *r a b a a b* *a r a e* a e* *f a*

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

Accord: C-D-E-F#-G-A-d-g-b-d'-f#

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*, and */a* under the final *a*. Above the staff are rhythmic symbols: a quarter note above *b*, a quarter note above the first *a*, a quarter note above the first *r*, and a half note above the final *a*.

Rondau

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119.

120.

121.

122.

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 3/8 time signature, and a key signature of one flat (B-flat). The piece is in 3/8 time. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). The score is divided into measures, with measure numbers 3, 6, 10, 14, 18, and 22 indicated on the left. The notation includes slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots.

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

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

10 *a a h h a* *k h k* *h h h* *f f h f f h f*
a *i h i* *h* *a*

14 *e e f e e f e* *a f a r* *a* *a a r a a r a*
a *b b b* // *a* // *a* // *a*

18 *r r r r r* *a b a* *a* *a* *b b b b b*
// *a* // *a* // *a* */a* // *a*

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

Fantasie

5

8

11

14

17

20

23

23

a r r r r a b a a r h g h g f
 4 4

26

h g r r r b r r r r r r
 4 4 4 4^(1st)

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 seven systems of four measures each. 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). Measure numbers 1, 5, 9, 13, 18, 22, and 26 are indicated at the beginning of their respective systems. The score concludes with a double bar line and repeat dots in the final measure of the seventh system.

1 3 r a b a r r r r r a b a r r r a b a
 /a //a

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

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

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

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

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

26 r b a r a r r a a b r r r r r r r r r
 b /a a a 4

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 includes a '3' in the first measure. The second system starts with a measure number '6' and includes a repeat sign in the third measure. The third system starts with a measure number '11' and includes a 'da Capo' instruction at the end. The score is annotated with various symbols: 'a', 'b', 'r', 'f', and 'da Capo'. There are also some symbols that look like '3', '4', and '||a' below the staff, which might be related to the time signature or specific notes.

Minuet

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

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

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

13
 ♭

17
 //a //a a 4 /a

22
 ♭ 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

Handwritten musical notation for 'Gig' in 6/8 time. The score is divided into five systems, each starting with a measure number (6, 5, 9, 13, 17). The notation includes notes, rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.