

Peter Steur (Italy)

**Selected pieces for solo lute
from the Augsburg collection**

Library: Staats- und Stadtbibliothek
Augsburg (Germany)

Concordances are taken from <https://mss.slweiss.de>

Table of Contents

1. 8. Fuga	p. 1
2. 9. Ciaconna	p. 6
3. 26. Sonata à Liuto Solo	p. 10
4. Andante ma Gratosamente	p. 15
5. Tempo Giusto	p. 18
6. 27. Sonata à Liuto Solo	p. 22
7. Allegro, ma non troppo	p. 25
8. Allegretto	p. 29
9. 28. Sonata à Liuto Solo	p. 32
10. Gustoso	p. 35
11. Menuet altenat:	p. 38
12. Trio	p. 39
13. Presto	p. 40
14. 30. Solo con variazioni	p. 41
15. 38. Sonata a Liuto Solo	p. 48
16. Allegro	p. 50
17. Allegretto	p. 54
18. 45. Sonata à Liuto Solo	p. 58
19. Allegro	p. 60
20. Menuet	p. 64
21. Trio	p. 65
22. 46. Sonata à Liuto solo	p. 66
23. Allegro moderato	p. 69
24. Gustoso	p. 73
25. 51. Sonata a Liuto Solo	p. 77
26. Allegro ma non tanto	p. 80
27. Allegro moderato	p. 83
28. 52. [Suite à solo]	p. 87
29. Courante	p. 90
30. Gracieux	p. 94
31. Menuet	p. 95
32. Polonoise	p. 96
33. Gigue	p. 97
34. 56. Sonata a Liuto Solo	p. 99
35. Affetuoso	p. 102
36. Allegretto	p. 105
37. 67. Leuto Solo ex. F. dur	p. 108

38. Carillon	p. 114
39. 68. Sonata à Liuto Solo	p. 119
40. Allegro	p. 122
41. Gustoso	p. 125
42. 69. Sonatina per il Liuto	p. 129
43. Allegro moderato con variazioni	p. 131
44. 73. Sonata a Liuto Solo	p. 138
45. Allegro	p. 140
46. Gustoso	p. 143
47. 74. Liuto Solo	p. 146
48. Allegro ma non troppo	p. 148
49. Gustoso	p. 151
50. 80. Variazioni per il Liuto	p. 154
51. 86. Liuto Solo	p. 160
52. [No title]	p. 162
53. [No title]	p. 164
54. [No title]	p. 165
55. [No title]	p. 166
56. Amoroso poco andante	p. 167
57. Minuetto	p. 169
58. Aria	p. 171
59. 50. Sammelheft	p. 172
60. Larghetto	p. 175
61. Allegretto	p. 176
62. Andante	p. 178
63. Aria	p. 179
64. Aria	p. 180
65. Polonese	p. 183
66. Minuetto	p. 184
67. Polonese	p. 186
68. Min:	p. 187
69. Minuetto	p. 188
70. 51. Preludio nel quale Sono contenuti tutti i Tuoni Musicali	p. 190
71. Sammelheft	p. 216
72. When Fanny blooming fair	p. 218
73. [Sans titre]	p. 219
74. Minuetto	p. 220
75. Nun lieber Gott du bleibst ja lange	p. 221
76. Aria	p. 222
77. (Verstelle dich, o Freundin, in der Liebe)	p. 223
78. [No title]	p. 224
79. [La Belle Homicide]	p. 225

80. [Double]	p. 226
81. [Lusinghiero]	p. 228
82. Andante	p. 229
83. Moderato	p. 231
84. Tempo giusto	p. 232
85. Minuetto	p. 233
86. Aria andantino	p. 234
87. Siciliano	p. 236
88. Andante	p. 237
89. Adagio	p. 238
90. 53. Liuto	p. 239
91. Adagio	p. 248
92. Allegro	p. 252
93. Divertimento	p. 261
94. Allegr.za	p. 262
95. Tempo di Minuetto altern.	p. 263
96. Minore	p. 265
97. Amorevole poco And.te	p. 266
98. Finale All. assai	p. 267
99. 55. Concertino Liuto (Cassation in G)	p. 268
100. Minuetto altern.	p. 271
101. Trio	p. 272
102. Thema la Fantasia	p. 273
103. 56. Sammelheft	p. 276
104. Pastorale	p. 278
105. Aria	p. 281
106. Andante	p. 283
107. Aria	p. 284
108. Larghetto	p. 285
109. Allegretto	p. 286
110. [Polonese]	p. 288
111. Minuetto	p. 289
112. Minuetto	p. 291
113. Minuetto	p. 293
114. Aria	p. 294
115. [Aria] Fly to yon Vale	p. 295
116. Minuetto	p. 300
117. [How sweet are the flowers, how lov'ly the spring]	p. 301
118. Larghetto	p. 303
119. Allegro	p. 304
120. Aria	p. 305
121. Aria	p. 306

122. Minuetto	p. 308
123. Aria	p. 309
124. Aria	p. 310
125. (Verstelle dich, o Freundin, in der Liebe)	p. 311
126. Liuto	p. 312
127. [La Belle Homicide]	p. 314
128. Aria - Amoroso poco andante	p. 315
129. Minuetto	p. 317
130. Amoroso	p. 319
131. Minuetto	p. 321
132. Aria	p. 322
133. [Menuet]	p. 323
134. Aria	p. 325
135. Aria	p. 329
136. Allegro	p. 330
137. Minuetto	p. 331
138. [Polonese]	p. 332
139. Minuetto	p. 333
140. Air	p. 334
141. Aria	p. 335
142. [No title]	p. 337
143. Allegretto	p. 339
144. Siciliano	p. 341
145. Adagio	p. 342
146. Gavotte	p. 343
147. Andante	p. 345
148. Poco lento	p. 346
149. Aria	p. 347
150. Moderato	p. 349
151. Tempo giusto	p. 350
152. Allegro	p. 351
153. Minuetto	p. 352
154. [Fragment?]	p. 353
155. Poco Largo	p. 354
156. Aria	p. 356
157. [No title]	p. 357
158. [Piecce ending]	p. 358
159. Me promenant près du logis	p. 359

8. Fuga

Handwritten musical score for a fugue, consisting of seven systems of staves. The notation includes notes, rests, and dynamic markings such as *f* and *arpeggio*. Fingerings are indicated by numbers 1-5. Bar numbers 4, 7, 10, 15, 20, and 25 are marked on the left. The score includes various musical symbols like *///a*, *6*, *4*, and *5*.

System 1: Measures 1-3. Notes: *a e a r e*, *g# g g g f,*, *f r e a . e a*. Fingerings: 6, 6, 6.

System 2: Measures 4-6. Notes: *e a r e r a f*, *f f f h h i i h*, *a a a a a r a r*. Fingerings: 4, *///a*, *a*.

System 3: Measures 7-9. Notes: *r a*, *g g g h g*, *i k i k i k i*. Fingerings: *///a*, 4, *///a*.

System 4: Measures 10-14. Notes: *h, a r e*, *a r e a*, *r r r a*, *e a e b*, *r e a*. Fingerings: *///a*, 6, *///a*, *///a*.

System 5: Measures 15-19. Notes: *r b r a*, *r r a*, *e a r*, *r r*, *e e e r*. Fingerings: *///a*, 6 5 4 *///a*, *///a* 5 *///a* *///a*, 4 6.

System 6: Measures 20-24. Notes: *b r r*, *r b*, *r e e e*, *g e g e*, *r r a*. Fingerings: *a*, */a* 5, *///a*.

System 7: Measures 25-29. Notes: *e a a*, *e r e a*, *i i i h i*, *h i h i i i*. Fingerings: *///a*, 6, *arpeggio*.

29

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: eighth notes, quarter notes, and a half note. Below the staff are letters 'a', 'b', and 'r' indicating fingerings or articulations.

37

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: eighth notes, quarter notes, and a half note. Below the staff are letters 'a' and 'b'.

46

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: quarter notes and a half note. Below the staff are letters 'a', 'b', 'r', and '5'.

49

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: quarter notes and a half note. Below the staff are letters 'a', 'b', 'r', and '5'.

54

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: quarter notes and a half note. Below the staff are letters 'a', 'b', 'r', and '5'.

59

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: quarter notes and a half note. Below the staff are letters 'a', 'b', 'r', and '5'.

63

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings: quarter notes and a half note. Below the staff are letters 'a', 'b', 'r', and '5'.

67

6 /a

70

6 //a 4 6 //a 5

74

6

77

6

80

6

83

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

86

//a 4 5 //a

89

h g i k m k m k i k i h i k k g h g g h i

a a a a

93

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

/a //a ///a

96

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

4 arpegg: 4 4 4 4 4 4 /a a

102

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

a /a 4

105

e e e e e e r r r r r r e e e e e e

4 4 4

108

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

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

111

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

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

115

//a arpeggio *//a* *//a* *//a* *//a* *//a* *//a* *//a*

123

//a arpeggio *//a //a* *//a //a* *//a //a* *//a //a* *//a //a*

129

//a *//a* *//a* *//a* *6^(1*)*

132

6

9. Ciaconna

3 4

6

10

14

17

19

21

24

24

/a //a

26

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

28

//a a a /a

32

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

36

a a

38

/a //a //a

40

4 //a

42 *m* *m* *m*

a *a* *a*

//a

45 *m* *m*

a */a*

47 *m* *m*

a *4*

//a

49 *m* *m*

a *a*

//a

51 *m* *m* *m* *m*

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

55 *m* *m* *m* *m* *m* *m* *m* *m*

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

58 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

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

61

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

64

//a a /a

68

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

72

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

26. Sonata à Liuto Solo
All[egro] moderato e Gratoso

1

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

5 a /a//a//a 4

3

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

5 a /a//a//a 4

4

ff *ab* *ff* *a* *b* *a* *b* *a, b* *a* *ff* *ab* *ff* *a* *b* *a* *b* *a*

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

6

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

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

8

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

5 a /a//a//a 4

9

ff *ab* *ff* *f* *e* *f* *a* *tr* *a* *r* *a* *f* *h* *f* *h* *g* *h* *a*

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

11

tr *k* *h* *f*, *h* *f*, *a* *tr*, *r* *r* *tr* *a* *tr* *r* *tr* *a* *tr* *f* *l* *f* *l*, *f* *tr* *r* *tr*

5 5 4 4 4 4 /a 4 4

13

4 4 4 4 a 4 /a 5

15

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

17

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

19

/a /a /a /a /a /a /a a r, a f f f r, a b a, a

22

/a a r, a f f r, a b a, a

23

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

24

5 a r, a b a, b a, //a //a //a 4

25

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

27

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

29

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

31

4 4 /a 6

32

5 5 //a

33

a 5 4⁽¹⁾ //a

35

//a //a a 4 //a

1. Flag adapted

50

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

52

//a //a 4 /a 6

54

5 //a /a 5

Andante ma Gratosamente

Musical score for Kleinknecht, Andante ma Gratosamente. The score is written on a grand staff with two systems of five lines each. It includes various musical notations such as notes, rests, slurs, and dynamic markings (f, ff, f). Fingerings are indicated by numbers 1-5. The piece is in 2/4 time. The score is divided into measures, with measure numbers 2, 4, 6, 9, 12, 15, 18, and 22 marked at the beginning of their respective systems. The notation includes a variety of rhythmic values and articulations, with some notes marked with accents or slurs. The bottom of the page features a page number - 15 -.

25

f a a a b a a a b a

5 2 3 4 5 4 3 2

29

b a b a a a b a

2 3 4 5 4 3 2 1

32

b a b a a b a a

2 3 4 5 4 3 2 1

35

a f f e f e f b

2 3 4 5 4 3 2 1

39

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

2 3 4 5 4 3 2 1

41

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

2 3 4 5 4 3 2 1

45

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

2 3 4 5 4 3 2 1

49

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

51

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

55

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

Tempo Giusto

3/4 *b* *a* *b* *a* *b* *a* | *b* *a* *b* *a* *b* *a* | *b* *a* *r* *b* *a* *b*

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

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

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

8 *f* *a* *a* *f* *a* *f* | *f* *a* *a* *f* *a* *f*

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

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

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

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

5 4 4 /a⁽¹⁾ /a /a /a /a 4

19 *a* *a* *a* *a* | *r* *a* *b* *a* *r* | *a* *a* *r* *a* *b* *a* *r* *a* *f* *h* *f*

/a /a /a 4 /a⁽²⁾

22 *h* *k* *i* *h* *l* | *h* *l* *a* *r* *x* | *a* | *a* *f* *r*

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

1. Flag adapted 2. Flag adapted

26

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

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

30

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

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

33

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

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

37

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

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

40

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

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

44

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

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

48

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

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

51

$\text{/a} \quad //\text{a} \quad \text{/a} \quad \text{a} \quad \text{a} \quad \text{/a} \quad \text{a} \quad \text{a} \quad \text{6}$

55

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

59

$5 \quad //\text{a} \quad //\text{a} \quad //\text{a} \quad \text{4} \quad \text{6} \quad \text{5}$

63

$\text{/a} \quad //\text{a} \quad //\text{a} \quad \text{4} \quad //\text{a} \quad \text{5} \quad \text{/a} \quad //\text{a} \quad \text{5} \quad \text{/a}$

66

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

70

$//\text{a} \quad \text{/a} \quad \text{/a} \quad \text{5} \quad //\text{a} \quad \text{/a} \quad \text{a}$

74

$\text{a} \quad \text{/a} \quad \text{a} \quad \text{5}$

77

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

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

81

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

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

27. Sonata à Liuto Solo

Andante

2

4

7

10

12

15

18

21 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯³ ♯ ♯³

/a /a /a 6 5 4

25 ♯³ ♯ ♯³ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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

28 ♯³ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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

31 ♯³ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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

34 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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

37 ♯ ♯ ♯ ♯ ♯³ ♯ ♯ ♯

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

40 ♯³ ♯ ♯³ ♯ ♯³ ♯ ♯³ ♯ ♯³ ♯ ♯³

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

42

5 //a /a 5 /a 5

45

/a^(1st)

48

50

//a /a /a 5

Allegro, ma non troppo

1. Triole added

14

5 4 /a /a /a 6

17

5 4 /a 6 5 4 /a /a

19

a 4 //a /a a 4

21

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

23

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

25

//a //a

26

//a //a

27

h h h f g f g h h h f e f e f e f f#

///a //a

28

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

///a //a

29

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

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

31

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

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

33

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

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

35

a r a f k h i i h# g g f g a a h#

4 /a /a /a /a

37

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

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

39

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

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

41

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

a r a b b a b a b b a b a f f # a r

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

Allegretto

3 8

f *l*

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

6

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

10

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

14

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

17

a 5

20

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

24

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

29

5 4 /a /a

33

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

37

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

41

5 4 //a a a 4 4 4

44

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

49

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

53

/a /a 5 /a /a

57

a *a* *a* *a* *g#* *g#* *a* *a* *a* *h#* *f* *f* *l* *f*

/a */a*

60

l *r* *a* *a* *b* *a* *b** *a* *g* *g* *g** *f* *g* *g*

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

64

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

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

68

a *f* *f** *a* *f* *a* *a* *f* *a* *f* *a* *f* *a*

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

28. Sonata à Liuto Solo

Allegro

♩ ♪ ♪ ♪ ♪ ♪³ ♪ ♩ ♪ ♪ ♪ ♪ ♪ ♪³ ♪ ♩

5 6 5 5 // a /a 5

6 ♩ ♪ ♪ ♪ ♪ ♪³ ♪ ♩ ♪ ♪ ♪ ♪ ♪ ♪³ ♪ ♩

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

10 ♪³ ♪³ ♪³ ♪³

5 5 6

12 ♪³ ♪³ ♪³ ♪³

5 5 6

14 ♪³ ♪ ♪ ♪³ ♪ ♩ ♪ ♪

5 4 pja./a for. 4

17 ♪ ♪ ♪ ♪ ♪ ♪ ♪³

/a 4 /a 6 5 4 /a 4

20 ♪ ♪ ♪³ ♪ ♪ ♪ ♩ ♩

/a 4 /a 6 5 4 4 /a

24

/a 4 /a /a 5 4 /a

28

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

32

/a a a

34

4 //a /a /a

36

5 6

38

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

41

5 5 //a /a 5 5 6

45

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

49

6 5 5

51

6 /a 5 //a //a

53

/a 5 /a 5 /a

56

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

59

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

Gustoso

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

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

5 5 5 6 5 6

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

Alternative * 5 4 a e# a e a h# a h a

4

1/a ///a 4 5 6 a /a 5 b x a b

a 4 //a ///a

22

///a 5 4 ///a

24

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

28

//a 4 /a

31

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

34

/a//a /a//a 5 /a 5 /a (Alternative)

38

40

/a /a 5

1. Flag adapted 2. Flag adapted

43

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of notes with slurs and ornaments. Above the staff, there are handwritten symbols resembling musical notes and clefs. Below the staff, there are handwritten annotations: //a under the first measure, /a under the fifth measure, and 5 under the sixth measure. The piece ends with a double bar line.

Menuet altenat:

3 \flat a \flat \flat a | a a \flat r, a a, \flat | a \flat \flat \flat \flat

4 \flat a | a \flat | | |

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

5 r \flat r \flat \flat , r | r \flat r \flat \flat , r | a, r a r x | a

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

9 \flat a a \flat r | \flat a a \flat r | \flat a a \flat r, a

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

12 r a \flat | \flat r r \flat \flat | \flat r r \flat \flat | \flat r r \flat \flat , \flat

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

16 \flat , f \flat , | \flat a \flat \flat a | a a a \flat r, a a, \flat

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

20 \flat \flat \flat \flat | \flat r r \flat \flat r | r \flat a \flat r \flat | \flat a \flat \flat x x | f

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

Trio

5

5 //a 5 6 5 /a 5

5

5 /a a 6 5 /a 5

10

//a b

13

//a /a /a //a

16

5 //a 5

19

//a /a /a 5 Da Capo il primo

Presto

2 4 a

5 5 5 /a

5 a b a b a

5 5 5

5 a a b a b a

5 /a

8 f e r a e r a r

/a 4 /a

12 a b

/a /a /a /a

15 a b a e b

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

18 f

/a 5

Il fine

30. Solo con variazioni

5

9

12

16

Da Capo

Var. 1.

19

21

23

$\text{//a} \quad \text{//a} \quad \text{//a} \quad /a \quad /a \quad 5$

[Var: 2.]
 $/a \quad 5 \quad 5$

26

$4 \quad /a \quad \text{//a} \quad /a \quad /a \quad 5 \quad 5$

28

$/a \quad /a \quad /a \quad /a \quad /a \quad 5$

30

$/a \quad /a \quad \text{//a} \quad \text{//a} \quad /a \quad 5 \quad 5$

32

$5 \quad 5 \quad (1^*) \quad /a \quad /a \quad 5 \quad 5 \quad 4 \quad 4$

Da Capo
 Var: 3.

34

$6 \quad 5 \quad 5 \quad \text{//a} \quad \text{//a} \quad \text{//a} \quad \text{//a}$

36

$4 \quad 6 \quad 5 \quad 5 \quad 5 \quad 5 \quad 4 \quad 4$

38

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

40

/a /a 5 5 6 6 5 5

42

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

44

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

46

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

48

//a 5 /a /a 5 4

50

a 5 //a //a //a

52

4 6 5 5 4

54

5 //a //a

56

[Var: 6.]
/a 5 5

58

4 //a 5 //a

60

5 //a /a 5

62

4 //a 5 //a

64

Var: 7.
5 //a /a Da Capo 5

66

$\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$
 $\text{a} \text{a} \text{a} \text{b} \text{b} \text{r} \text{r} \text{f} \text{f}$
 /a /a 5 //a //a //a

68

$\text{r} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$
 $\text{a} \text{a} \text{a} \text{a} \text{r} \text{r} \text{r} \text{r}$
 4 /a 5 5

70

$\text{a} \text{b} \text{a} \text{b} \text{a} \text{a} \text{a}$
 $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$
 /a /a 5 [Var: 8.]

72

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

74

$\text{a} \text{a} \text{a} \text{a} \text{k} \text{a} \text{a} \text{a} \text{a}$
 $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$
 5 /a /a /a 5

76

$\text{b} \text{a} \text{b} \text{a} \text{a} \text{a} \text{b} \text{a} \text{b}$
 $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$
 4 //a 6 5

78

$\text{a} \text{f} \text{a} \text{a} \text{k} \text{a} \text{a} \text{a} \text{a}$
 $\text{f} \text{f} \text{f} \text{f} \text{b} \text{b} \text{b} \text{b}$
 5 /a 5 /a 4 /a Var: 2. [9]

80

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

82

4 a 5 /a 4 a 5 /a

84

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

86

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

88

[Var: 10.]

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

90

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

92

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

94

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♪ ♪ ♩ ♪ ♩ ♪

A musical staff with a treble clef. The first measure contains three eighth notes with stems pointing up, followed by two eighth notes with stems pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The second measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The third measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The fourth measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The fifth measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The sixth measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The seventh measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The eighth measure contains a quarter note with a stem pointing down, followed by a quarter note with a stem pointing down, then a quarter note with a stem pointing down, and finally a quarter note with a stem pointing down. The piece ends with a double bar line and repeat dots.

Da Capo

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

38. Sonata a Liuto Solo

Andante

2 4

4

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

3

a a a 4 4

5

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

8

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

11

///a a 4 ///a

14

a b a //a//d//a a a

17

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

20

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

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

23

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

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

26

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

a a a 4 4 a a

29

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

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

33

r a r a b a f h g h f# g

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

35

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

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

38

e r a b a r e

/a a a 4

Allegro

Handwritten musical score for a string instrument, likely a double bass, in 2/4 time. The score is divided into systems, each starting with a measure number (2, 5, 8, 11, 14, 17, 21). The notation includes notes, rests, and slurs, with fingerings indicated by numbers 1-3. The key signature has one flat (B-flat). The piece is marked 'Allegro'. The score concludes with a double bar line and repeat signs (//a) at the end of several phrases.

2 4

5

8

11

14

17

21

24

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

27

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

33

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

36

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

40

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

44

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

47

///a 4 5 4

50

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

$//a$ 4 5 6 5 4 $//a$ a b a/a//d//a 4

54

$a \times$ r a a
 b r b r
 a r a a

a a a a a

57

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

4 a a a a

60

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

a a a a a a a

63

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

a a a a a a a

66

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

a a

69

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

a a a a

72

4 //a /a a 4

75

a a 4 a a a

78

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

Allegretto

3 8

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

6

a b a 4 a 4

10

4 4 a a a 4 4

14

4 4 /a a a a

18

a //a //a

22

//a

25

//a //a a

29

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

34

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

39

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

43

/a a /a 5 5 /a

47

5 5 ///a /a

50

/a /a /a

53

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

57

//a /a a 4 4 /a a

61

4 4 a 4 a

65

4 a a a

68

a a a

71

a a a

74

a a a

77

a a /a a

81

♪ ♩ ♪ ♩ ♩ ♪ ♩.

A musical staff with six lines. Handwritten notes and symbols are present:

- Measure 1: *b a r* on the first line.
- Measure 2: *o** on the first line.
- Measure 3: *o r a, b a, o* written across the staff.
- Measure 4: *r o r, a b, a* written across the staff.
- Measure 5: *b a r* on the first line.
- Measure 6: *o* on the first line, with a *b* below it.

 The staff ends with a double bar line and repeat dots.

//a /a a b /a a 4

45. Sonata à Liuto Solo
Adagio

Musical score for 45. Sonata à Liuto Solo, Adagio, by K. Kohaut. The score is written for a lute and consists of 24 measures. It includes a treble clef, a 2/4 time signature, and various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by letters (h, l, k, m, i, g, a) and numbers (1-5). The score is divided into systems, with measure numbers 2, 5, 9, 12, 16, 20, and 23 marking the beginning of new systems. The bottom line of each system contains performance instructions, including fingerings and fingering changes (e.g., //a, /a, //a, 6, 6, 6, //a//a, //a, /a//a, //a, //a, 4, //a//a, //a//a, /a, /a, 4, 4, //a//a, //a//a, /a, //a, /a, //a, //a, //a, 6, //a//a, 6, 4, 6, //a//a, //a//a, /a//a, /a//a, a, a, 6, 5, 5, /a, /a, a, a, 6).

26

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

29

//a a a 6 a //a

Allegro

Handwritten musical score for voice and piano. The score is divided into systems, each starting with a measure number (2, 5, 8, 11, 14, 17, 20). The music features a vocal line with lyrics and a piano accompaniment line. The lyrics are: *ik h# ik a ik h l k h k l g h ik h k h l k h k h k e g e g e g e f e e e r, e g e g e g e h a e a r a e r e a e r a e r a f r e a e r a e r a*. The piano part includes various rhythmic markings such as */a //a*, *//a 4 //a*, *6 //a*, and *//a 4*.

2 *ik h# ik a ik h l k h*
/a //a /a //a a

5 *k l g h ik h k h l k h k h k e g e*
a a //a //a

8 *g e g e f e e e r, e g e g e g e f e e e*
//a 4 //a //a 4 //a

11 *r, e g e g e g e h a e a r a e r e a*
a 6 //a a

14 *a e r a e r a k g g, h k g*
//a //a //a 4

17 *g, h e r e r a f r e a e r a e r a*
//a 4 //a 4 //a a a

20 *a e r a r, e r a e r r, a a e r e r*
/a //a //a 4 //a //a

23

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

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

28

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

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

32

f e g r f r r f r r f r r f r

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

35

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

4 //a 4 5 6

38

a k i k i m k m k k k k k o k k k k

5 /a 5 5

42

k k k k m k k k k i i i i h h h

//a //a 6

45

m i i i i i i i i k i i i i k k k

6 //a //a

48

a a 4

51

4 /a /a /a /a

54

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

57

//a 5 b r 5 a

60

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

64

a a

67

//a //a //a 4 a

70

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

73

a /a 5 a 4

76

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

79

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

83

//a 4 5 a /a

86

a a 5 /a a a //a

Menuet

3 *h* *k* *i* *k* *i* *k* | *g*, *f* | *e* *f* *e* *f* *g* *e* *f* *e* *h*

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

4 *e*, *f* | *k* *i* *g* *h* *g* *g* | *h* *f*, *e* | *k* *i* *g* *h* *g* *g*

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

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

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

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

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

15 *f* *e* *r* *f* *e* *r* | *e* *r*, *e* | *f* *e* *r* *f* *e* *r* | *e* *r*, *e*

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

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

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

Trio

3
4

k *h*# *m* *h*# *m* *i* *h* *l* *i* *l* *h* *i* *k*

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

6

h *k* *h* *h* *g* *h* *g* *g* *f* *h* *f* *f* *e* *f* *e* *e*

a *a* *a* *a* *h* *h* *a* *a*

10

r *a* *r* *a* *r* *l* *r* *a* *r* *a* *r* *l* *r* *a* *a* *b* *r*^x

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

13

h *g* *a* *b* *a* *b* *r* *i*# *h* *a*

a *a* *a* *a*

/a */a* *a*

18

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

a *a* *a* *a* *a* *a* *e* *e*

22

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

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

a *a*

25

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

a *6* *///a*

Menuet Da capo

46. Sonata à Liuto solo

Cantabile

2 4

4 6

4

6 6

7

6 6

9

6 6 4 5

12

6 6 4 5

15

6 6 4 5

21

a a a 6 1/a 1/a

23

5 a a 4 5 a

25

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

28

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

30

a a a 1/a a a 6

33

a 1/a a *piano*

36

fe: po: fe: po: a a 1/a

41

44

6 // a

Allegro moderato

2 a | a b | a r b r | b a a | a l r x a | l r a r

4 a | a a r b r | b a a | a a a 6

5 m m m m m 3 m m

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

///a ///a 6 ///a ///a

8 m m 3 m m m m 3

a l r x a l r a g l f | f l l | r l l l r a

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

11 m m m m m 3 m m

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

a a /a ///a ///a 6 ///a ///a

15 m m m 3 m m m m

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

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

18 m m m m m m m m m m m

g l r l l | l r l l | a l a r x

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

21 m m

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

a a 4 ///a //a

23

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

a *r* *a* *r*

4 //a //a

25

h *hⁱ* *h[#]* *a* *e* *r* *a* *e* *r* *e* *r* *a* *e* *r*

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

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

30

e *r* *e* *h* *hⁱ* *h[#]* *a* *e* *a* *b* *r* *e* *r* *e* *r* *g* *g* *f*

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

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

34

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

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

6 a a /a /a /a

38

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

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

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

41

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

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

/a /a /a /a /a /a /a /a^{pia:}

43

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

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

/a /a /a /a /a /a /a 5^{for:}

45

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

49

///a ///a /a a a 6

52

///a ///a 6 ///a

55

/a a 6 ///a a /a //a

57

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

59

///a ///a 6 6 ///a 6 /a a

65

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

1. Flag adapted

68

a *6* *///a*

70

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

Gustoso

3 a | e e r x b r | b r e e# a | r e r r e r a e

6 //a /a a

5 a a | r e r g e f e h | e f e f# e e a a b a

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

9 r, r e a e r | a, e e e | e a r e e a r

6 //a //a 6

12 a, e e e | e e e | e, e r x a e a, e r | e r e e

//a //a //a //a //a 6

16 e e e r x a e r | e r e e r | e r a e r a r, a e

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

19 e r e a | r | e a r x x | e r e a

a r e a //a 4 6 //a //a

23 e a | r e a r x | a | a | h# h f x

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

28

$e f h h^{\#} a$ | $r e a e r a e r$ | $e a b r a$
a | *4* | *//a* | *//a* | *a* | *4*

31

$r a e r a$ | $e r a$ | $b r r b r r b r$
//a | *//a* | *6* | *a*

34

$b, r r$ | $e r e r$ | $a e r r$ | $b r r b r r b$
/a | *a* | */a* | *5* | *5* | *//a* | */a*

38

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

41

$b, b e r$ | $a r a f$ | $f e f f e r f a$
/a | */a* | *5* | */a* | */a*

44

$e r f f e$ | $f e f f e r f a$ | $e r f f e$
/a

47

$g f g e f f$ | $f e f e h$ | $f e e$ | $g^{\#} a$
5 | *//a* | *//a* | *//a* | *4* | *5* | */a* | *5*

51

6 //a /a a

54

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

58

///a //a

60

a //a //a

63

///a a a

66

a /a a 6

68

///a a /a ///a a 6 //a

72

Musical notation for guitar, measure 72. The notation is as follows:

- Staff: A single staff with a treble clef and a key signature of one flat (B-flat).
- Measure 1: Starts with a B-flat symbol. Notes: A (fret 1), A (fret 1), A (fret 1). Chord diagrams: /a //a.
- Measure 2: Notes: A (fret 1), A (fret 1), B (fret 2), A (fret 1), A (fret 1), B (fret 2). Chord diagrams: a, a, 6.
- Measure 3: Notes: A (fret 1), B (fret 2), A (fret 1), B (fret 2), A (fret 1), B (fret 2). Chord diagram: //a.

51. Sonata a Liuto Solo

Adagio

1

3

5

7

9

11

13

15

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

17

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

19

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

21

//a a //a/a //a a r e a r a

23

//a a

24

//a 4 5

25

5 6

26

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

n n k k i i f f e e e e a

a a a a a a a a

6 //a

Allegro ma non tanto

Musical score for a piece titled "Allegro ma non tanto" by B.J. Hagen. The score is written for a single melodic line on a five-line staff in common time (C). It consists of 14 measures, grouped into seven pairs of two measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "f" (forte) and "a" (accents). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots. The bass clef is present at the beginning of the first measure.

17 ♩ ♩ ♩ ♩

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

19 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

21 ♩ ♩ ♩ ♩

6 //a a r

22 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

24 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

26 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

28 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

a 6//a 6 6 6

30

31

32

34

36

Allegro moderato

3 4

6

9

12

14

16

18

6 //a /a a 6 //a

6 //a /a a 6

//a 6 //a a

4 4 /a

5 5 //a

6 6

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

22

$\text{/a } 4 \quad \text{/a } 4 \quad \text{/a } 6 \ 5 \ 4 \quad \text{/a}$

27

$4 \quad \text{/a} \quad 6 \ 5 \quad 4 \quad \text{/a} \quad 6$

31

$5 \ 4 \quad \text{/a} \quad \text{//a}$

34

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

36

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

39

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

42

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

45

//a 6 //a /a

49

a 6 //a 6 //a /a

53

a 6 //a /b //a

56

a //a 4 /a

59

//a 5 //a 6 6

62

6 6 6 6 6 6

65

6 6 //a 6 //a 6

69

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

52. [Suite à solo]
Alemande

1

5

8

11

14

17

20

6

6

6

45

Musical notation for measures 45-47. Measure 45: Treble clef, key signature of two flats (Bb, Eb), notes Bb, Bb, a, a, r, a, r. Measure 46: Treble clef, notes a, a, a, a, a, a. Measure 47: Treble clef, notes E#, a, f#, a. Dynamic markings: //a, ///a, ///a, ///a, a.

48

Musical notation for measures 48-50. Measure 48: Treble clef, notes E, a, a, f, a, E, a. Measure 49: Treble clef, notes a, a, Bb, a, r, a, r, a. Measure 50: Treble clef, note a. Dynamic markings: /a, a, ///a, a, ///a.

Courante

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

5 *r a l a r a r a* | *a a r a a r a* | *a r a a* | *a*
 //a 4 5

8 *b a r a b b b b* | *b a r a b b b b* | *f l f l f a r a r a*
a /a a /a //a //a //a 4

11 *a r a a b a b a r* | *a a a a r a a a*
 4 /a

13 *a a a a r a a a* | *b a f a f a a b a a*
 /a

15 *r a b a a a a a* | *a l a l a l a r a r a*
r a r a | *l a*

17 *a f a f a f a l a l a* | *a f a r a f a r a f a*
 //a //a /a

19

r a f a a f a r a f a

a

21

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

a

24

r a r r r a f f a f a a

a a a a a a a

28

a a a r r a h h g g h g h h h g h g

a a a a a a a

31

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

a a

34

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

a a

37

r a a 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 a

39 ♩ ♩

a *t*

41 ♩ ♩ ♩ ♩ ♩ ♩

a *t*

43 ♩ ♩ ♩

t *t* *t* *t* *t* *t* *t*

46 ♩ ♩

l *a*

48 ♩ ♩

a *b*

50 ♩ ♩

a *a*

52 ♩ ♩

a *a*

54

♩ ♪ ♩ ♩ ♩

The musical score consists of three staves. The first staff contains a melodic line with notes 'a', 'r*', 'f a f a f a f a f a f a f a f a f a f a', and 'a'. The second staff contains a bass line with notes 'a', 'a', 'a', 'a', 'a', 'a', and 'a'. The third staff contains a guitar tablature with notes '///a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', and '///a'. The score is divided into four measures by vertical bar lines. The first measure contains the first two notes of the first staff and the first two notes of the second staff. The second measure contains the next six notes of both staves. The third measure contains the next six notes of both staves. The fourth measure contains the final note of both staves. The score ends with a double bar line and repeat dots.

Gracieux

3 *l# r a r a r a f h f h* | *f* h#* | *i k* | *i h i k*

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

4 *i, h#* | *l# r a r a r a f h f h* | *f, a r (o) r,*

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

7 *r (o) r a (o) a r a f h f h* | *f* h#* | *h a* | *h i#*

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

10 *h h f, h#* | *a r (o) r r* a* | *(o)* | *l f l, l f l*

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

14 *f# h f l* | *f l l* , l* | *f#* | *f# l f# a r a*

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

18 *r* a (o) (o)* | *a r r* a* | *l r a,* | *r l a a l a r*

t | */a* | *6 5 t* | */a ///a ///a* | *a* | *r* | *a*

22 *r l a r a r l a r l o#* | *r l a r a (o) r r a l r* | *f a r** | *g f*

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

a | *///a*

Menuet

3 *k* *a* *h** | *i#* *f, hf* | *h* *f** | *h* *l, fl* | *f* *a r* *o*

4 | | | | |

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

6 *r,* *r* *f* | *l a r** | *o* | *o* *r a b r* | *a a* *o*

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

11 *a a r a r* | *r,* *o* | *a o a r a* | *r,* *a r* | *a a** *o*

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

16 *o* | *a o a l a r* | *a o a a r l* | *f l f l f a*

4 5 a

20 *l, r l a* | *k a i** | *k a h** | *i a f** | *h f a r a*

a | a | a | | |

/a a //a /a a

25 *l* *f l f* | *l a r** | *x* | *f* | *a*

a | a | a | | |

a /a a a //a

Polonoise

3 *a r l l# r* | *r l f f#* | *l f l f* | *l f h# a*

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

5 *r a l r* | *a r l a r l r l* | *g a r x x* | *f* :||

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

9 *l r a a r l l a* | *r a x l* | *l r a a r l r l a*

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

12 *l r a a r l r a x* | *l r a l a* | *l g l g l l*

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

16 *r l a l a r l* | *a r x a* | *a l a r a* | *a r l a r l r l a*

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

20 *l a r* | *g l f l r a* | *l r l a* | *a r l a r l r l#*

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

24 *a r l a r l r* | *a r l a r l r l* | *a r l a r l r* | *g a r x x* | *f* :||

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

Gigue

6 *h* *i* *h* *i* *h* | *a* *a* *a* *a* *a* | *b* *r* *b* *a* *a* *a*

8 | | |

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

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

7 *a* *r* *a* *e* *o* *a* | *e* *a* *e* *o* *a* | *e* *a* *e* *o* *a*

| | |

10 *f* *a* *f* *f* *r* *o* | *e* *a* *o* *o* *a* | *a* *a* *r* *b*

| | |

13 *a* *b* *r* | *e* *a* *a* *h* *a* *a* | *r* *a* *r*^{*} | *a*

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

17 *h* *h* *h* *i* *h* *i* | *h* *i* *h* *a* *a* | *a* *a* *b* *o* *a*

| | |

20 *b* *a* *a* *e* *o* *a* | *b* *a* *a* *e* *o* *a* | *b* *a* *a* *r* *a* *a*

| | |

5

23

4 //a /a 6 5 a

26

a //a a /a a

30

a /a a //a^(1*) //a a a il fine

56. Sonata a Liuto Solo

Maestoso

The musical score consists of eight systems of music, each representing a different measure of the piece. Each system includes a five-line staff with musical notation, including clefs, time signatures, and notes. Above the staves are rhythmic markings (e.g., quarter notes, eighth notes, and triplets) and dynamic markings (e.g., *f*, *f*[#], *f*^h). Below the staves are fingering indications (e.g., 5, 6, a, //a, ///a) and other performance instructions. The systems are numbered 1, 5, 8, 11, 13, 15, and 18, indicating the measure number.

Measure 1: *f*[#] *f* *f*^h *f* *f*[#] *a* *b* *a*

Measure 5: *f* *f* *f*^h *f* *f*[#] *a* *b* *a*

Measure 8: *a* *b* *b* *a* *a* *b*^r *a* *b*

Measure 11: *a* *b* *a* *b* *a* *f*^h *f*^h *f*^h *f*^h *a* *b* *a* *b* *r* *a* *b* *a* *b* *a* *r* *a* *r*

Measure 13: *a* *r* *a* *b* *a* *r* *a* *a* *r* *a* *f* *h* *f* *h*[#] *h*[#] *a* *a* *b* *a* *r*

Measure 15: *a*^x *r* *a* *a* *h*[#] *a* *g* *a* *g* *a* *g* *a* *g* *a* *g* *f* *h* *f* *f*[#] *h* *f* *g*

Measure 18: *h* *a* *h* *a* *a* *g* *a* *g* *a* *g* *a* *g* *g* *f* *h* *f* *f*[#] *h* *f* *f* *g* *a*

20

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

23

5 //a /a 5 5 ///a 5 5 //a
piano

28

5 5 5 6 a 6 5

32

e 4 /a /a /a

35

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

38

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

41

6 5 5

44

//a 5

46

//a 6

48

5 5

51

//a //a 5

53

//a //a 6

55

5 6 a /a //a 6 5 5

57

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

piano. più piano.

Affetuoso

Musical score for Affetuoso, measures 3-30. The score consists of six systems of music, each with a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1-5. Dynamics include *f*, *f*[#], *f*^a, and *f*^h. Performance instructions include accents, slurs, and breath marks. Measure numbers 3, 7, 12, 16, 19, 23, and 29 are marked at the beginning of their respective systems.

3 8 4 4 (*) a 4

7 a, r b r a, b a a a a 4 //a a 4 a

12 b r> r b a b r* a f g, f a f a h f g f a 4 //a /a a a //a //a 5

16 f g f f g f a g a h f g f f g f a a //a 6 5 //a 5

19 f f g f f g f f a a b r a b //a 6 5 //a a //a

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

29 b r b r b* b r a r r f r //a a 4

1. Flag added

32

4 /a //a ///a

34

5 //a ///a 4 /a

36

a (1*) a

38

4 a 4 //a a

42

4 a 4 /a a

44

4 //a a 4 a a

49

52

55

57

Allegretto

3 *f* *g* *g* *g* *f* *h* *f* *a* *g* *f* *a* *h* *f* *g*

4 *g* *f* *h* *f* *a* *g* *f* *f* *g* *h* *f* *f* *g* *f* *a* *g* *a* *g* *f* *f* *f* *g*[#]

7 *f*[#] *h* *f* *f* *h* *f* *f* *a* *a* *g* *a* *h* *f* *a* *f* *a* *a* *f*

9 *f*[#] *h* *f* *h* *f* *h* *f* *f* *a* *a* *g* *a* *h* *f* *a* *f* *a* *a* *f*

11 *f* *a* *g*[#] *a* *g* *a* *h* *f* *a* *h* *f* *h* *h* *f* *a* *a* *a* *h* *a* *f* *a* *a* *a* *g*[#] *g* *a*

14 *a* *a* *a* *h* *a* *f* *a* *a* *f* *a* *g* *a* *a* *f* *a* *g* *a* *h* *f* *h* *f* *a*

16 *b* *a* *b* *a* *b* *a* *a* *b* *a* *b* *a* *a* *a* *h* *a* *f* *a* *a* *g* *a*

5 *piano* 5

18

a a a h a f a g a | $\text{a f a g a a h f h f a}$
 /a 5 //a forte /a

20

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

23

r a b a r a b b | r a b a a b r a b
 //a /a 5 5 4 //a //a /a

26

$\text{a f a a a b a a b a a}$ | $\text{a g a a a r a a r a a}$
 5 6 a

28

$\text{f h f a g a h g h h}$ | $\text{a g a a a r a a r a a}$
 4 a

30

$\text{f h f a g a h g h h}$ | g f a g a h a a g
 4 /a a a

32

h | g f g | g f | h f a g f a h f g
 4 5 6 //a //a //a /a a 6 5


36



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

Detailed description: This system contains measure 36. It consists of two staves. The upper staff has a quarter note G with an accent (>) and a dynamic marking of *f*, followed by a half note G, and then a quarter note G with a dynamic marking of *f*. The lower staff has a half note G with a dynamic marking of *f*, followed by a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, a quarter note G, and a quarter note G with a dynamic marking of *f*. Below the staves are the fingering numbers: ||a, ||a, /a, a, 6, 5, ||a, and ||a.

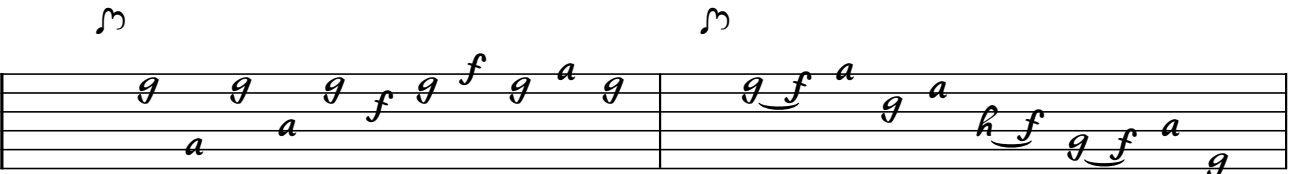
39



5 ||a

Detailed description: This system contains measure 39. It consists of two staves. The upper staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note A, a quarter note A, a quarter note F, a quarter note G, a quarter note A, a quarter note G, a quarter note G, a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 5 and ||a.

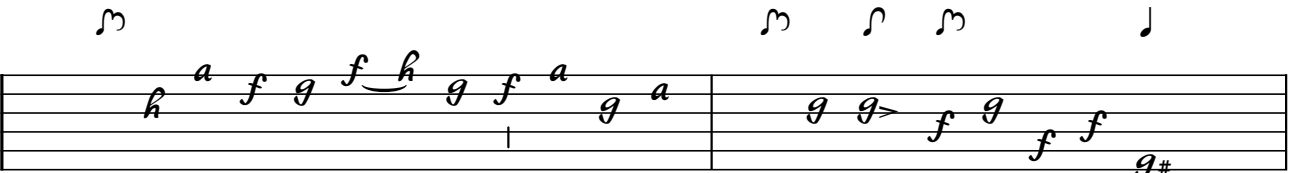
41



5 ||a

Detailed description: This system contains measure 41. It consists of two staves. The upper staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note A, a quarter note A, a quarter note F, a quarter note G, a quarter note A, a quarter note G, a quarter note G, a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 5 and ||a.


43



6 5 ||a

Detailed description: This system contains measure 43. It consists of two staves. The upper staff has a half note G with a dynamic marking of *f*, followed by a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 6, 5, and ||a.

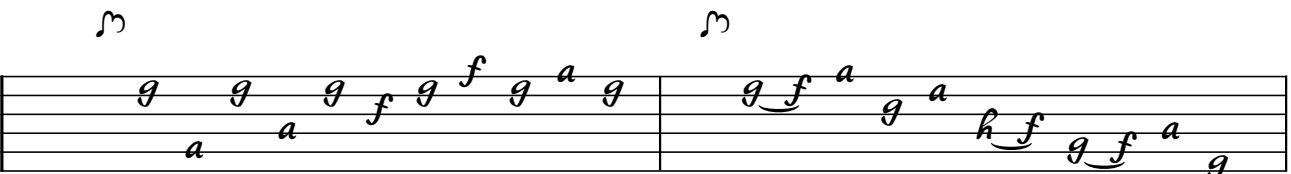
45



5 ||a

Detailed description: This system contains measure 45. It consists of two staves. The upper staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note A, a quarter note A, a quarter note F, a quarter note G, a quarter note A, a quarter note G, a quarter note G, a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 5 and ||a.


47



5 ||a

Detailed description: This system contains measure 47. It consists of two staves. The upper staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note A, a quarter note A, a quarter note F, a quarter note G, a quarter note A, a quarter note G, a quarter note G, a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 5 and ||a.

49



6 5 ||a

Detailed description: This system contains measure 49. It consists of two staves. The upper staff has a half note G with a dynamic marking of *f*, followed by a quarter note A, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. The lower staff has a quarter note G, a quarter note G, a quarter note G, a quarter note G, a quarter note F, a quarter note G, a quarter note A, and a quarter note G. Below the staves are the fingering numbers: 6, 5, and ||a.

67. Leuto Solo ex. F. dur
Carillon

Musical notation for the first system, measures 1-3. It features a treble clef, a common time signature (C), and a 'C' time signature on the staff. The notes are 'a a a a' in the first measure, 'a a a' in the second, and 'h a a h a a h h h h a a' in the third. There are also 'i' notes below the staff.

Allegro

Musical notation for the second system, measures 4-5. It continues the pattern of notes and 'i' notes from the previous system.

Musical notation for the third system, measures 6-7. The notes are 'h a h a h a h a h a h a k a i a k a i a k a i a k a i a'. There are 'a' notes below the staff.

/a

/a

Musical notation for the fourth system, measures 7-8. Similar to the previous system, with notes 'h a h a h a h a h a h a k a i a k a i a k a i a k a i a' and 'a' notes below.

/a

/a

Musical notation for the fifth system, measures 8-9. The notes are 'f f f h f f h h f f h f f f h f f h f f h f f'. There are 'f' notes below the staff.

/a

/a

Musical notation for the sixth system, measures 9-10. It features triplets of notes. The notes are 'a' in the first measure and 'e a e a e a e a e a e a e a e a' in the second. There are 'a' notes below the staff.

/a

/a

4 6 /a

6 4

/a

4

Musical notation for the seventh system, measures 11-12. It features triplets of notes. The notes are 'e a e a e a e a e a e a e a e a'. There are 'e a' notes below the staff.

/a

6

4

/a

4

12

4 //a a //a

13

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

15

/a /a

16

/a b a /a //a

18

/a a 4 6 /a a

20

4 //a //a 4 a 4 a

21

4 //a //a 4 a 4 a

22

t *6* *a* *//a*

23

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

25

i *i* *i* *i* *i* *i* *i* *i*

28

i *h* *a* *a* *i* *h* *a* *a* *i* *h* *a* *a*

30

//a *//a*

32

a */a* *g* *a* *a* *6*

35

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

51

53

55

56

58

59

61

1. Flag adapted

63

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

65

/a a /a //a a /a //a /a /a //a ///a ///a 6

67

5 5 4 4 /a b a /a

Carillon

1
a a a a i i
a a a i#
h a a h a a h h h h a a

Allegro moderato

4
h a a h a a h h h h a a
h a a h a a h a a h a a

6
h a h a h a h a h a k a i a k a i a k a i a
/a /a /a /a /a

8
f f f h f f h f f f h f f h
f f h f f f h f
/a /a

10
a a a a a e a e a e a e a e a e a
/a /a 4 6 /a 6 4 /a 4

12
h f h h f h h f h h h h f h h h f h
4 //a a //a

13
h a r a r r r r f r r f r r f r r f r r f r r
/a //a ///a 4 a a

15

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

18

/a a 4 6 /a a

20

4 //a //a 4 a 4 a

21

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

24

/a a 4

28

/a a 4

30

/a a 4

32

///a

33

a /a ///a //a 6

36

/a a a a

38

a /a //a ///a

41

43

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

46

///a /a //a //a //a 6 /a ///a //a /a /a //a

49

a /a //a ///a 6

51

a a

53

a /a /a a#

56

6 //a /a

58

/a

60

5 /a //a a

62

a a

64

4 a //a 4 4 4 4

66

5 5 5 5 6 5 4

68

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

70

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

71

/a /a //a //a //a 6

72

5 5 4 4 /a //a

68. Sonata à Liuto Solo

Andantino

1

2/4

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

4

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

7

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

10

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

13

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

17

1/a a 6

19

6

21

///a /a a a //a a 6

24

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

27

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

30

/a 6 (1*) 5 r

32

4

34

4

36

4

38

Musical notation for a single staff. The notes are: $h^\#$, a , h , a , f , g , h , f , g , h , g , h , g , h , g , h , a , r^\times , a . Above the notes are fingering numbers: 1 , 2 , 3 , 3 , 1 , 2 , 3 , 3 , 2 , 1 , 2 , 3 , 2 , 1 , 2 , 3 , 1 , 2 . Below the staff, there is a bar line and the text $4 / a$.

Allegro

1 *l* *r*, *l*, *r* *l* *l* *a* *r* *a* *r* *r* *b* *a*, *r* *a*, *l*

4 *l* *r*, *l*, *r* *l* *l* *a* *l* *r* *x* *a* *r* *x* *a* *l* *b* *b* *a*

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

8 *a* *l* *l* *a* *l* *l* *a* *f* *f* *a* *f* *f*

9 *f* *g* *g* *f* *g* *g* *f* *h* *h* *f* *h* *h*

10 *g*, *a* *a* *r* *l* *r*, *a* *r* *r* *r* *l* *l* *a* *r* *l* *l* *l* *a*

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

14 d. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ a / a // a ♩ / a a ♩ ♩

18 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

a / a // a ♩ / a a ♩

20 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

/ a // a / a a ♩ / a // a / a a ♩

22 ♩ ♩ ♩ ♩³ ♩ ♩ ♩ ♩

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

24 ♩³ ♩³ ♩ ♩³ ♩³

6 6

25 ♩³ ♩³ ♩ ♩³ ♩³

6 6

26 ♩³ ♩³ ♩ ♩³ ♩³ ♩³ ♩³ ♩³

6

28

6 6 //a a a 6 //a

30

4 5 6 /a 5 4 /a

32

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

34

/a /a piano /a forte /a piano

36

/a forte /a piano /a forte /a 4

38

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

40

/a a 4 /a a 4 /a

Gustoso

3 4

5

8

11

14

17

20

23

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

28

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

32

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

35

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

38

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

42

$//a$ $//a$

44

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

46

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

50

6 /a a 4 /a 5

54

4 /a /a 4

57

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

60

4 4

62

4 4

64

4 4 /a

67

4 4 /a 6 5 4

70

/a 6 5 4 /a

69. Sonatina per il Liuto

Intrada

Comp: di B. J. H. [d: 24. Xbr: 1765]

1

1/a

2

1/a

3

1/a

4

1/a

Maestoso

5

1/a

6

1/a

7

1/a

Cantabile

8

//a //a

9

4 5

10

piano

6

Allegro moderato con variazioni

Handwritten musical score for a string instrument, likely a double bass, in common time (C). The score is divided into systems, each starting with a measure number (6, 11, 15, 20, 22, 24). The notation includes notes, rests, and dynamic markings (f, f#). Fingerings are indicated by numbers 1-4. Below the staves are rhythmic patterns using letters 'a' and 'r' with various symbols like double slashes, triple slashes, and accents.

System 1 (Measures 1-5):
 Musical notation: Quarter notes, half notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a //a 4, /a a 4, /a a 4, /a 4 /a

System 2 (Measures 6-10):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a //a /a //a //a //a //a /a 4 //a /a a a 4

System 3 (Measures 11-14):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: ///a 4 5 ///a a ///a a 4 5 6 //a /a 4 /a

System 4 (Measures 15-19):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a //a 4 /a a 4 /a 6 5 4 /a 4 /a [Var] 1.

System 5 (Measures 20-21):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a //a 4 /a a 4

System 6 (Measures 22-23):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a a 4 /a

System 7 (Measures 24-27):
 Musical notation: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.
 Rhythmic patterns: /a //a /a ///a //a ///a //a /a

26

Staff 1: Notes: b r b r r e f | r e

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

28

Staff 1: Notes: e | e e e f e | e f e $\text{f}\#$ e f

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

31

Staff 1: Notes: b r b r r e b r | e e b r e e

4 5 6 //a /a 4 /a

33

Staff 1: Notes: a r e r e b r b r | e e e f e f

/a //a 4 /a a 4

35

Staff 1: Notes: g h g h e f h f | e e a a

/a a 4 /a

37

Staff 1: Notes: e | a r a r a r e r r e r | e g e g e f h f f h f

[Var] 2. /a //a 4 /a a 4

40

Staff 1: Notes: h f h h f h f h f f a f | a r a e r e a h

/a a 4 /a

42

$\text{h g h h g h h g h g h g}$ $\text{h g h f a f f h f h g h}$
 /a //a /a ///a //a ///a //a /a

44

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

47

$\text{l e l e l e f l f l f l}$ $\text{f l f l f l f l f l f}$
 ///a 4 5 ///a a ///a a

49

$\text{r a r r a r a r a r}$ l r l r a r a r a
 4 5 6 //a /a 4 /a

51

$\text{a a r a, r a r l r r, l r}$ $\text{l g l g l f h f f, h f}$
 /a //a 4 /a a 4

53

$\text{h f h h f h f h f f, a f}$ a r a a a
 /a a 4 /a [Var] 3.

56

$\text{a a a a r f r r f r}$ $\text{l h l l h l f i f f i f}$
 /a //a 4 /a a 4

58 *♩* *♩* *♩*
l h l h l h f i f r f r | *a a a a a a a*
a | *a h*

/a a 4 /a

60 *♩* *♩* *♩*
l h l l h l l h g k g | *h l h r f r r f r l h l*

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

62 *♩* *♩* *♩*
r b r r f r a a a f a | *a a a a*

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

64 *♩* *♩* *♩*
l b l b l b r f r l h l | *f i f l h l r f r f r f f*

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

67 *♩* *♩* *♩*
r r r r r r a a r f r | *l h l r f r a a a a*

4 5 6 //a /a 4 /a

69 *♩* *♩* *♩*
a a a a r f r r f r | *l h l l h l f i f f i f*
a | *a*

/a //a 4 /a a 4

71 *♩* *♩* *♩*
l h l h l h f i f r f r | *a a a a*
a | *a*

/a a 4 /a

73

[Var] 4.

/a //a 4 /a a 4

76

/a a 4 /a

78

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

80

4 //a /a a 4 a 4

83

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

85

4 5 6 //a /a 4 /a

87

/a //a 4 /a a 4

89

l l h h f f r r a a a

/a a 4 /a

92

a a r r r r a a r f r f

/a //a 4 /a a 4

94

a h h r f r r a a

/a a 4 /a

96

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

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

98

r r a a a r a r r a

4 //a /a a 4 a |

100

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

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

103

r r a a r r a a r r a

4 5 6 //a /a 4 /a

105

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

a *a* *r* *r*

/a *//a* *t*

/a *a* *t*

107

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

a *a* *a* *a*

/a *a* *a* *t*

/a

73. Sonata a Liuto Solo

Largo

Musical score for Sonata a Liuto Solo, Largo, measures 1-21. The score is written on a six-line staff with a 3/4 time signature. It includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *h*. Fingering numbers (1-5) are indicated below the notes. The score is divided into systems, with measure numbers 1, 5, 8, 11, 15, 18, and 21 marking the beginning of each system. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. There are also some unusual symbols like 'a b x a b' and 'a b x a b' which might be specific to the manuscript or a shorthand notation. The piece concludes with a double bar line and repeat dots.

24

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

27

//a 6 5 5 4 4

30

5 5 4 4 /a 6 5 4

33

/a 6 5 4 /a

35

Accord

//a //a 5 b

Allegro

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

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

8 *f* *f*
 /a /a /a /a 5 5 5 5 //a //a //a //a

11 *f* *f*
 6 6 4 //a 4 5 6 4

14 *f* *f*
 //a 4 4 5 6 4 //a //a

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

21 *f* *f*
 6 6 6 6 5 5 5 5 //a

24

6 6 /a a

27

4 //a /a a a a a

30

a a a

32

a 4 //a /a a

34

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

38

/a /a f f f f /a /a

41

4 4

43

4 4

45

4 4 4 4

47

4 4 4 6

49

5 6 a /a 6 5 5 6 6

52

a | /a 6 5 4⁽¹⁾ /a

55

4 /a

Gustoso

3 4

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

6

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

9

/a /a /a //a

12

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

15

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

18

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

20

//a //a 6 5 4 4

23

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

28

6 6 a /a //a 6 a

32

/a //a /a a a

35

a a a a (1*) a

37

a a a a a

39

a a a

41

a //a /a a

44

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

49

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

53

//a 4 4 4 4 4 4

56

4 4 4 4 4

58

/a 6 5 5 4 4

61

4 /a

74. Liuto Solo
Affettuoso

Musical score for Liuto Solo, Affettuoso, measures 1-20. The score is written on a six-line staff with a 6/8 time signature. It includes various musical notations such as notes, rests, dynamics (f, ff), and articulation (accents, slurs). Below the staff, fingering numbers (1-5) and performance instructions (e.g., /a, //a, 4, 6) are provided for each measure.

Measures 1-3: *f* /a /a /a

Measures 4-5: /a /a //a //a 4 6

Measures 6-8: *f* a //a 6 5 4 //a 4 //a //a 4

Measures 9-12: 6 6 6

Measures 13-15: 6 6 5 4 6 //a 5 4 5 //a //a

Measures 16-18: 4 /a 4 /a /a

Measures 19-20: /a (*) /a /a 4 5 6 5

22

Musical notation on a five-line staff. Above the staff, there are several notes: a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the staff, there are dynamics and articulation marks: *g* (pizzicato), *f* (forte), *f* (forte), *i* (accrescendo), *h* (hairpins), *i* (accrescendo), *h* (hairpins), and *g* (pizzicato). The staff is divided into two measures by a vertical bar line. Below the first measure is a '4' (quarta), and below the second measure is a '1/a' (prima). The staff ends with a double bar line and repeat dots.

Allegro ma non troppo

2 4

4

5 4 /a 4 /a

7 4 /a 5 5 4 4

10 /a //a

13 6//a 6 4

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

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

1. Orig. f on 2nd course

21

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

24

6 //a //a //a 6 6 //a

28

6 4 //a //a /a^(1*) //a

31

//a /a a //a /a

34

a a a a a a *piano* a a a a

37

a a a a a a a /a

39

//a 6 a

41

4 1/a a a

43

4 1/a 4 1/a

46

5 4 4

49

4 4

51

4 4 6

53

5 5 4 4 1/a 5 4

56

1/a *pia:* 5 4 4 1/a *più piano* 5 4 4 1/a

Gustoso

The musical score is written for a single melodic line with a bass staff below it. It consists of 22 measures, divided into four systems of six measures each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Measure 1:** Treble clef, 3/4 time signature. Notes: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 3, 4.
- Measure 2:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /a, /a, /a.
- Measure 3:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 4, 4.
- Measure 4:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 4.
- Measure 5:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /a, (1*) /a, /a, /a. Dynamic: g f a.
- Measure 6:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a, 6.
- Measure 7:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a, //a.
- Measure 8:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a.
- Measure 9:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a.
- Measure 10:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a.
- Measure 11:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a.
- Measure 12:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a, //a.
- Measure 13:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a.
- Measure 14:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a, //a.
- Measure 15:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 4, //a, //a, //a, 6.
- Measure 16:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 6, //a, //a, //a.
- Measure 17:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: //a, //a, //a.
- Measure 18:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: 6, /b, /a.
- Measure 19:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /b, /a.
- Measure 20:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /a.
- Measure 21:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /a.
- Measure 22:** Treble clef: G4, A4, B4. Bass clef: G3, A3, B3. Fingering: /a.

1. Dot added

25 *M* *M* *M*
M *M*
f f f f f f
a a
6 6 6 5

28 *M* *M*
M *M*
f f f f f f
f g f g f i g f h f g
a a
6 a //a /a 5

30 *M* *M* *M* *M* *M* *M*
M *M* *M* *M*
f, i g g a
r a b a r a
r a r r x
r a r a a b a a r
//a /a /a a a

34 *M* *M* *M* *M* *M*
M *M* *M* *M*
a r a r a g f a f h g
h f g a
g f x
h#
//a /a a 4

37 *M* *M* *M* *M* *M*
M *M* *M* *M* *M*
r a r r x r
r r r r e r b
r r r r
/a /a /a 4 4 /a 4

41 *M* *M* *M* *M* *M*
M *M* *M* *M* *M*
a a h g f a
5 5 6

43 *M* *M* *M* *M* *M*
M *M* *M* *M* *M*
a a h g f a
5 5 6

45

Handwritten musical notation on a four-line staff. The notation includes notes, rests, and fingerings. Above the staff are rhythmic markings: a half note, a quarter note, an eighth note, a half note, a quarter note, a quarter note, and an eighth note. The notes on the staff are: a, a, a, a, r, a, r, a, l, a, r, a. Fingerings are indicated below the staff: 5, 5, 6, 5, 4, /a. There are also some handwritten markings like 'g', 'l', 'r', 'x' and a circled 'a' at the end.

80. Variazioni per il Liuto del Sigr. Locatelli *

3
4

Tempo giusto a /a //a 5 4///a ///a a a a

/a /a a 6 ///a a a a a

4 //a

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

Varia: 1.

a /a //a 5

4 ///a ///a a

a a /a /a

27

r r r a a b l l r

a a a

//a //a

29

a r a r a

r r r r r r

a a a

31

r l r r r r l r

a r a l a l a r a

a

4

33

a r a a l a a r a

a a a l a l a a a

a

6 //a

35

f f f f a a l a

b b a

a a

37

a r a a l a a a

l l l

a a a b a a a a r a

4 5

39

a r a a a b a

r a r r a r r a r

4 //a //a

a a

41 *Varia: 2.* ♩ ♩
3 4
a /a //a 5

43 ♩ ♩
 r r a a a a r a r a r b r r
4 //a //a a

45 ♩ ♩
g k g k g k g g k g e h e h e h e a e a
a a /a /a

47 ♩ ♩
a g a k k h i h k i k h f e h f
a 6 //a

49 ♩ ♩ ♩
 r f r e r r r e r r r f r b e b r r
a a 6

51 ♩ ♩ ♩
e a e r a r b r a f i f i f i f e h e
//a a

53 ♩ ♩ ♩ ♩ ♩ ♩
 r r r r b e b a r e r e r a e r a r
b b a e

55

4 5 4 //a //a a

58

Varia: 3.

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

61

a a a /a //a a 6 //a

66

a a a 5 4 4 a a 6

71

//a //a a g f l 4 5

76

4 //a //a a a /a

Varia: 4.

79

//a 5 4 //a

81

a a a /a /a

84

a a //a

86

a a a a

88

4 6

90

a a a //a

92

a f

94

g g g 4 5

96

♩

♩

♪

A musical staff with five lines. The first measure contains a slur over a quarter note 'a' followed by a quarter rest. The second measure contains a slur over a quarter note 'a' followed by a quarter rest. The third measure contains a quarter note 'a' followed by a slur over a quarter note 'b'. The fourth measure contains a slur over a quarter note 'b' followed by a quarter note 'a'. The fifth measure contains a quarter note 'a' followed by a quarter note 'a'. The sixth measure contains a quarter note 'a'.

4

///a

///a

a

a

* from "Aria di Minuetto" - Sonata VI - Opera VIII (Violin)

86. Liuto Solo
[No title]

1 a ^(1*) $\parallel a$ 4 5 5 6 5 4 $\parallel a$ $\parallel a$ a 6 5 4

3 $\parallel a$ $\parallel a$ a 5 6 5 4 $\parallel a$ $\parallel a$ /a

5 5 6 5 4 $\parallel a$ $\parallel a$ /a \textcircled{a} a /a $\parallel a$ /a

7 \textcircled{a} a /a $\parallel a$ /a 5 $\parallel a$ $\parallel a$ /a 5 $\parallel a$ 4 5 6

9 5 a /a $\parallel a$ 4 5 /a $\parallel a$ $\parallel a$ $\parallel a$ 4 /a $\parallel a$

11 /a /a 5 $\parallel a$ /a /a 5

13 a a 4 4

1. Triole added

14

♩ $\overbrace{\text{a b b} \text{ a b} \text{ a}}^3$ ♩ $\overbrace{\text{a r r a}}^3$ ♩ $\overbrace{\text{b a b}}^3$ ♩ ♩ ♩ ♩ ♩

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

15

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

17

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

19

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

[No title]

3 4

3 4

r b r a b r

r m r l r b b a r

b x a b b a r b a r

a //a a 4

4

l r b r a f a k a g a a, b a, r a f a k a

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

//a a 5 /a 5

8

g a a, b a, r a r r x f# a r a a r a

a, b a, r a, f a k a

/a //a //a /a, /a 5 a

12

a r a a r a r a r a b x a b r

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

a a, a

15

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

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

a a, a

18

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

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

//a 6 a

21

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

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

6

23

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

/a a a

26

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

//a a 4 //a a

29

a l a h a g a a b a r a l a h a

//a a //a

32

g a a b a r r b b a x r

a 4 //a a

[No title]

3 4

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

4

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

7

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

10

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

13

a 4 a //a

15

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

[No title]

3 4

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

a *b* *a* *4*

4

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

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

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

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

5 6

7

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

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

5 *a* *a* 5 5 6

11

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

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

5 *a* *a* *a* *piano*

14

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

a *a* *forte* *a* *a*

17

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

a *a*

[No title]

2 4

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

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

6

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

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

9

a *k* *h* *i* *h* *i* *a* *b*, *r* *a*, *b* *a* *b* *r* *a* *a* *r* *r* *a* *r* *a*

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

14

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

a 4

17

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

/a */a*

20

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

5 4 // *a* *a*

24

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

a *a* *a* 5 4 // *a* *a* *Il fine*

Amoroso poco andante
"Dein Mund verstummt, die Wangen glühn"

2 4 a b a f f f a b a a a b b a a

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

5 7 a a f f a r r a b a a a a

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

8 a a f f b a a a a a f f

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

11 a b a a a a a a

f b a f f a a a

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

14 r a a r a r a a a a a a a a a a

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

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

17 a a a r b b a r a a a a a a a a a a

a a a a a a a a a a a a a a

/a /a 4

20 a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

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

23

//a /d/a //a 4 4 */a //a //a* *pia:*

27

for: //a //a /a *pia:* */a* 5 *//a /a*

30

5 a a 4 */a /a a*

32

5 *//a /a /a* 5

Minuetto

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

5 6 5 4 //a

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

//a /a a a

8 *a* *a* | *f* *a* *a* *f* *a* | *f* *a* | *a* *a* *b*

/a 5 6 5 4

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

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

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

5 //a //a

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

/a

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

/a

27

f

f

A musical staff with five lines. The first measure contains notes 'a', 'b', 'a', 'a', 'b' with slurs connecting 'b-a' and 'a-b'. The second measure contains notes 'a', 'a', 'a', 'a', 'b' with slurs connecting 'a-a' and 'a-b'. The staff is divided into two measures by a vertical bar line.

5

/a

Da Capo

Sr. Kehl?

Aria

"Du singst, o Nachtigal, allein bey schauervoller Nacht" (Text: Johann Friedrich von Cronegk)

Andante

du singst o Nach ti - gal allein bey

/a /a /a /b a a a a a a a a
Schau - er vol - er nacht Dein lied er - tönt im

a a a /a //a /a a a 6 6 6 //a
dun - klen hain wo nur die Schwermuth wacht wo

/a /a a a 4 //a /a a
nur die Schwermuth wacht.

4 //a /a a 4

50. Sammelheft
Pastorale

The musical score consists of six systems, each with a vocal line and a lute tablature line. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff to represent fret positions. The systems are numbered 6, 11, 16, 20, 24, and 28. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and articulation marks (accents, slurs, trills). The tablature includes natural signs (♮) and double bar lines with repeat signs (//a //a). The systems are as follows:

- System 6:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.
- System 11:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.
- System 16:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.
- System 20:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.
- System 24:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.
- System 28:** Four measures of music. Tablature includes notes like 'a', '6', and repeat signs.

32

e r a e b^* | r e r , a | rest b^* | a e r
 a a a | a a $/a$ $//a$ a 5 $//a$

36

rest rest rest rest | e rest rest | rest rest rest rest | e rest rest | rest rest rest rest
 a | a | a a | a a | $//a$ $//a$

41

a e r a e r | rest rest rest rest | rest rest rest rest
 6 | $//a$ | $//a$

44

rest rest rest rest | a^* rest rest | rest rest rest rest | rest a rest r | rest rest rest rest
 $//a$ $//a$ | a | $//a$ $//a$ | $//a$ $//a$ | $//a$ $//a$

49

a e r e rest | rest rest rest rest | a^* rest rest | rest rest rest rest
 a | a | a | $//a$ $//a$

53

a a e r | rest rest rest rest | rest rest rest rest | rest rest rest rest
 6 | $//a$ | $//a$ | $//a$

57

a^* rest rest | rest rest rest rest | rest a rest rest | rest rest rest rest | a , a e r
 6 | $//a$ $//a$ | 6 | $//a$ | 6

62

6
//a //a
6 //a //a

67

6
6
6
6
6

72

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

A. Falckenhagen

Larghetto

Musical score for A. Falckenhagen, Larghetto, measures 3-30. The score is written for a 3/4 time signature and features two staves (3 and 4). The notation includes various notes, rests, and dynamic markings. The key signature is one sharp (F#).

Measures 3-6: Measure 3 has notes h# and a. Measures 4-6 contain complex chordal structures with notes h# g# and a. Measure 6 ends with a 4-measure rest.

Measures 7-11: Measure 7 has notes h k g h. Measures 8-11 contain complex chordal structures with notes h g, h# k#, k# h#, and h g. Measure 11 ends with a 4-measure rest.

Measures 12-16: Measure 12 has notes h g g* h g. Measure 13 has notes h# and a. Measures 14-16 contain complex chordal structures with notes a a a and a a a. Measure 16 ends with a 4-measure rest.

Measures 17-20: Measure 17 has notes a a a. Measure 18 has notes a a a. Measure 19 has notes a a a. Measure 20 ends with a 4-measure rest.

Measures 21-25: Measure 21 has notes e b r a. Measure 22 has notes r a r. Measure 23 has notes h h h#. Measure 24 has notes h# g#. Measure 25 ends with a 4-measure rest.

Measures 26-29: Measure 26 has notes g k k. Measure 27 has notes g h. Measure 28 has notes k o k k k. Measure 29 ends with a 4-measure rest.

Measures 30-33: Measure 30 has notes h g h k g* h g. Measure 31 has notes h#. Measure 32 has notes a. Measure 33 ends with a 6-measure rest.

A. Falckenhagen

Allegretto

3 4 e a r e a e r e a e r a r e a e r a

a //a //a //a^{pia:} 6

7 r a e r a e r a e r a e r a e r a e r a

a for: 6 4 //a //a //a /a a a

13 a r a 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

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

a a /a

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

//a

31 a r e a r e r e a r a r a r a r a r a r a

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

37 a r a r a r a r a r a r a r a r a r a r a

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

43

//a //a //a

49

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

54

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

60

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

66

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

72

//a 4 6

Andante

Dawn of hope my Soul re-
 A Dawn of hope my Soul re-
 5 spair if yet my Dea rest Da mon lives, if yet my dea-rest
 10 Damon lives, make him ye Gods your Ca-----
 13 ----- re if yt my Dea- rest
 16 Da- mona lives, make him ye Gods your Care. make
 19 him ye Gods your Care.

Aria
Trau nicht mein Kind jedweden Freyer]

Handwritten musical score for a guitar piece. The score is written on a grand staff (treble and bass clefs) and includes a vocal line above. The piece is in 2/4 time. The notation includes notes, rests, and fingerings. The lyrics are "Trau nicht mein Kind jedweden Freyer]". The score is divided into measures, with measure numbers 2, 7, 12, and 17 indicated. The notation includes various symbols such as "a", "l", "r", "a", "b", "g", "5", "6", and "a" with double slashes, likely representing fingerings or specific techniques. The piece concludes with a double bar line and repeat dots.

2 a | a l r a | a a | a x l | r l r | a l

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

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

7 r x a l | l b r l | l b x | r a | l a r l

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

12 r l | b, r a r | b r b | b g | l, l r

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

17 l | l | l

l l a a | l r x | g

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

Aria

1. 2. 3. 4.

6 8 6 4 //a //a /a a //a

5. 6. 7. 8. 9.

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

Phillis, why should we de -

10. 11. 12. 13.

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

lay plea - sures shorter than the

14. 15. 16. 17.

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

day Cou'd we which we ne - ver

18. 19. 20. 21.

5 //a /a a /a a 5

can Stretch our lives be - yond their

22. 23. 24. 25.

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

span Stretch our lives be -

25

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

yond their span Beauty like a sha - - - dow

30

flies and our youth be - fore us

34

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

dies or would youth and beau - - ty stay

39

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

Love hath wings and will a Way

43

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

Love hath wings and will a Way

47

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

50

Musical notation for guitar, measures 50-52. The notation includes a treble clef, notes, and guitar-specific symbols such as 'a', 'e', 'r', 'x', and '6'. Measure 50 contains notes a, e, a, e, r, a with guitar symbols /a //a ///a below. Measure 51 contains notes e, r, x, x with guitar symbols 6 ///a //a below. Measure 52 contains a note a with a guitar symbol 6 below. The piece ends with a double bar line.

Polonese

1 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

3 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

5 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

8 ♩ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

10 ♩ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

12 ♩ ♩ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

15 ♩ ♩ ♩ $\text{♩} \text{♩}$ Da Capo

Chord symbols: 6, a, //a, //a, //a, /a, /a, /a, /a, /a, /a, //a//a, /a, /a, //a, //a, /a, /a, //a, //a, 4 5

Minuetto

3 4 6 //a//a 4 //a 4 5 6

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

9 6 //a//a 4 //a 4 5 6

13 //a //a //a 4 //a //a⁽¹⁷⁾ 6

17 6 //a //a 5 4

21 4 4 /a 4 4 /a

25 5 4 /a//a//a 4 //a

29

4 //a //a 4

32

//a //a //a 6

Polonese

The musical score for "Polonese" consists of two systems of staves. The first system starts with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The first staff contains notes with fingerings (1-4) and rests. The second staff contains notes with fingerings (1-4) and rests. The second system starts with a treble clef and a 3/4 time signature. The first staff contains notes with fingerings (1-4) and rests. The second staff contains notes with fingerings (1-4) and rests. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. The piece concludes with a *Da Capo* instruction and a repeat sign.

Min:

3 4

4

7

11

14

17

Minuetto

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

23

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

26

//a 6 //a //a

29

6 //a a 6

51. Preludio nel quale Sono contenuti tutti i Tuoni Musicali
[See end note]

C mol 1.

h g h f a f a g a g a h g h g f h g h f a f a g a g a

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

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

a a a a

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

/a //a b //a a 4

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

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

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

a b

a a/a /a //a/a

f x h e r b l e a b r a r r a r a r r r r r r

a /b /a //a //a

M G mol 2. M d.

4 4 //a

d d M

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

M M

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

M M

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

M M

g g g g f f f f r r r r r r r r

M M

r r r r a a a a a a

M M

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

B dur 3.

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

a /a a //a ///a

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

4 5 6 5 /a a

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

2 /a a /a //a

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

//a 4 5 6 5 /a

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

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

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

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

B mol 4.

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

/a a /a

M M

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

a a b b /b /b /a

M M

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

a a r b /b /b /a

M M

Dis mol 5.

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

//a //a r r

M M

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

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

M M

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

//a ///a a a

M M

b a b b a g a h a g a h a g a h a f a h a f a f

6 6 5 5 5 5 5

M M

Dis dur 6.

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

//a /a a

Musical score for a piece titled "1. Flag modified". The score consists of eight systems of music. Each system includes a staff with notes and rests, and a line of figured bass notation below it. The notation includes various musical symbols such as clefs, notes, rests, dynamics (f, mf), and figured bass numbers (e.g., 6, 5, //a, /a). The piece concludes with a section marked "arpeg:" and a 4/4 time signature.

Handwritten musical notation on a five-line staff. Above the staff are notes: *d*, *m*, *d*, *d*. The staff contains rhythmic patterns with notes *a* and *b*. Below the staff are the notes */a* and *//a*, and the word *arpeg:* followed by four *4* symbols.

Handwritten musical notation on a five-line staff. Above the staff are notes: *d*, *d*, *d*, *d*, *d*, *m*. The staff contains rhythmic patterns with notes *a* and *b*. Below the staff are four pairs of *4* symbols.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m*, *m*. The staff contains rhythmic patterns with notes *a* and *b*. Below the staff are two groups of notes: *4 b b 4 b b 4 b b 4 b b* and *4 a a 4 a a 4 a a 4 a a*.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m*, *m*, *m*, *m*, *m*. The staff contains rhythmic patterns with notes *a* and *b*. Below the staff are four *4* symbols, followed by */a* and the text *F dur 8.*

Handwritten musical notation on a five-line staff. Above the staff are notes: *m*, *m*, *m*, *m*. The staff contains rhythmic patterns with notes *a* and *b*. Below the staff are the notes *a* and */a*.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m*, *m*, *m*, *m*. The staff contains rhythmic patterns with notes *a*, *b*, *k*, and *i*. Below the staff are the notes *a* and *4*.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m*, *m*, *m*, *m*. The staff contains rhythmic patterns with notes *f*, *h*, and *f#*. Below the staff are four *4* symbols.

M M

M M

M M

M M

M M A mol 10. M M

M M (3*) M

M M

1. Orig. e? on 3rd course 2. Flag adapted 3. Flag adapted

♩

a

a/b

♩

r

l

♩

l

a

♩

///a

///a

♩

///a

l

♩

a

a

♩

a

a

M M

a h g h g h a h g h g h r r r r r r r r r r

a a

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

/b /b /a /a

d d d d A dur II.

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

r r r r r r r r r r r r r r r r

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

M M

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

M M M M M M M M

l g l g g h i g h g l l l r b l b r

l g a a a

M M M M M M M M M M M

r b r r b r b r r l l l l l l l l l l l l l l l l

b arpeg: (*)

Handwritten musical notation on a five-line staff. Above the staff are notes: *d d d d n m n*. The staff contains complex rhythmic patterns with vertical stems and horizontal lines, resembling a form of shorthand notation.

Handwritten musical notation on a five-line staff. Above the staff are notes: *n d m n m n m n n*. The notation includes rhythmic patterns and a circled note with a sharp sign *(*)* below it.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m n m n m n m n*. The notation consists of rhythmic patterns with stems and horizontal lines.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m n m n m n n*. The notation includes rhythmic patterns and a circled note with a sharp sign *(*)* above it.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m n m n m n*. The notation includes rhythmic patterns and a circled note with a sharp sign *(*)* above it.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m m*. The notation includes rhythmic patterns and a circled note with a sharp sign *(*)* above it.

Handwritten musical notation on a five-line staff. Above the staff are notes: *m m*. The notation includes rhythmic patterns and a circled note with a sharp sign *(*)* above it.

M M M 3 M

//a (1*)

M 3 M M M M 3 M M

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

M M

///a

M M M

M M M

(3*)

M F mol 12. M

M M

Musical notation system 1. Treble clef. Key signature: one flat (B-flat). The system consists of two measures. The first measure contains a melodic line with notes G, A, G, G, G, E, G, E, E, E, E and a bass line with notes G, E. The second measure contains a melodic line with notes E, G, E, E, E, E, E, E, E, E and a bass line with notes E, E. A fermata is placed above the first measure.

Musical notation system 2. Treble clef. Key signature: one flat. The system consists of two measures. The first measure contains a melodic line with notes E, G, E, E, E, E, E, E, E and a bass line with notes E, E. The second measure contains a melodic line with notes F, F, E, G, E, r, G, r, a, E, r, E and a bass line with notes F, F, E, G. A fermata is placed above the first measure.

Musical notation system 3. Treble clef. Key signature: one flat. The system consists of two measures. The first measure contains a melodic line with notes A, B, A, E, r, B, G, B, E, r, E, r, E, r and a bass line with notes A, B, A, E, r, E, r, E, r. The second measure contains a melodic line with notes r, a, r, a, r, r, a, E, E, E, E, E, a, E and a bass line with notes r, a, r, a, r, r, a, E, E, E, E, E, a, E. A fermata is placed above the first measure.

Musical notation system 4. Treble clef. Key signature: one flat. The system consists of two measures. The first measure contains a melodic line with notes G, r, G, r, E, r, a, a, r, x and a bass line with notes G, r, G, r, E, r, a, a, r, x. The second measure contains a melodic line with notes G, E, G, a, G, E, G, r, G, E, G, r, G and a bass line with notes G, E, G, a, G, E, G, r, G, E, G, r, G. A fermata is placed above the first measure.

Musical notation system 5. Treble clef. Key signature: one flat. The system consists of two measures. The first measure contains a melodic line with notes G, a, G, r, G, a, G, G, a, G, E, G and a bass line with notes G, a, G, r, G, a, G, G, a, G, E, G. The second measure contains a melodic line with notes G, r, G, G, a, G, E, a, E, G, E, G and a bass line with notes G, r, G, G, a, G, E, a, E, G, E, G. A fermata is placed above the first measure.

Musical notation system 6. Treble clef. Key signature: one flat. The system is labeled "F dur 13." and consists of three measures. The first measure contains a melodic line with notes E, G, G, G and a bass line with notes E, G, G, G. The second measure contains a melodic line with notes E, F, E, E, F, E, E, G and a bass line with notes E, F, E, E, F, E, E, G. The third measure contains a melodic line with notes E, F, E, E, G, F, G, E, G, G, E, G, E and a bass line with notes E, F, E, E, G, F, G, E, G, G, E, G, E. A fermata is placed above the first measure.

Musical notation system 7. Treble clef. Key signature: one flat. The system consists of two measures. The first measure contains a melodic line with notes E, E, E, E, E, E, E, E and a bass line with notes E, E, E, r, b, b, b. The second measure contains a melodic line with notes E, F, E, E, F, E, E, G, G, E, G, G, G and a bass line with notes E, F, E, E, F, E, E, G, G, E, G, G, G. A fermata is placed above the first measure.

Handwritten musical notation on a five-line staff. The first measure contains a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* (forte) is placed above the first measure. The melody continues with quarter notes B4, A4, G4, and F4. The bass line consists of a single half note G3.

Handwritten musical notation on a five-line staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Handwritten musical notation on a five-line staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Handwritten musical notation on a five-line staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Handwritten musical notation on a five-line staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Handwritten musical notation on a five-line staff. The text "C dur 14." is written above the staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Handwritten musical notation on a five-line staff. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *f* is placed above the first measure.

Musical notation for the first system, featuring a treble clef and a single staff with notes and accidentals.

Musical notation for the second system, including a treble clef, notes, and a "G dur 15." annotation.

Musical notation for the third system, showing a treble clef and notes with various accidentals.

Musical notation for the fourth system, featuring a treble clef and notes with accidentals.

Musical notation for the fifth system, including a treble clef and notes with accidentals.

Musical notation for the sixth system, showing a treble clef and notes with accidentals.

Musical notation for the seventh system, featuring a treble clef and notes with accidentals.

b a b b

b b b e e /b

b b e e a a

b b /b /b

b

b a a b

//a //a

Musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the second system, continuing the piece. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the third system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the fourth system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the fifth system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the sixth system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

Musical notation for the seventh system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a sequence of chords and notes, with a fermata over the final note. Below the staff are rhythmic markings: a quarter note, a half note, and a dotted half note.

M M

M H. mol. 19. M

M M

M M

M M

M E. dur. 20. M

M J J J J M

Staff 1: Musical notation with notes and dynamics (b, r) across six measures.

Staff 2: Musical notation with notes and dynamics (b, r) across five measures.

Staff 3: Musical notation with notes and dynamics (b, r, e) across four measures.

Staff 4: Musical notation with notes and dynamics (e, b, r) across five measures.

Staff 5: Musical notation with notes and dynamics (r, b, r) across four measures.

Staff 6: Musical notation with notes and dynamics (r, a, b) across three measures.

Staff 7: Musical notation with notes and dynamics (b, r, e) across three measures.

E. mol. 21.

Treble clef: $r b r b r a$ | $r a r a r a$ | $b a b a r a b a b b b$
 Bass clef: $a a$ | $a r a$ | a
 Below staff: $a a$

Treble clef: $b a b a r a b a$ | $a a a r a$ | $a a$
 Bass clef: $a a$ | a | a
 Below staff: $a a$

Treble clef: $a a a$ | $a a r a$ | a
 Bass clef: $a a$ | $a a$ | $a a$
 Below staff: $a a$

Treble clef: $a a r l r a r l f l$ | $a r a r a$ | $a r l a r l f r l r l a l r l a$
 Bass clef: $a a$ | $a a$ | $a a$
 Below staff: $6^{(1^*)} 6^{(2^*)} 6 6$

Treble clef: $l l l a a a r a a l a$ | $r l f f f f h h$ | $k k i i i i$
 Bass clef: $r l f f$ | $k a h a h a$
 Below staff: a

Treble clef: $g g g g l l l l$ | $r r r r l l l l$ | $r a a a r a a a$
 Bass clef: $a a l a l a$ | $r a r a a a a$ | $b b$
 Below staff: $b b$

Treble clef: $l l l r l l l r$ | $l l r a r a$ | $l a a l f l r$
 Bass clef: $a a$ | $a a$ | $a a$
 Below staff: $a a$ | $a/b a$ | $b//a$

1. Triole added 2. Flag adnd triole added 3. Flags modified

G. dur. 23.

Staff 1: Musical notation with notes and rests. The notes are: a, r, b, a, b, a, a, r, b, r, a, r, a, a, r, r, r, r.

///a ///a ///a^(1*) ///a ///a (2*) a a a a

Staff 2: Musical notation with notes and rests. The notes are: r, r, l, l, l, l, r, l, a, r, r, r, b, r, b, a, l, l, l, l.

a a a a a ///a

Staff 3: Musical notation with notes and rests. The notes are: l, l, l, r, r, r, r, r, r, r, r, l, l, l, l.

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

Staff 4: Musical notation with notes and rests. The notes are: l, l, l, r, l, l, l, l, l, l, l, r, b, r, r, b, r, r.

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

Staff 5: Musical notation with notes and rests. The notes are: r, b, r, r, b, r, l, l, l, l, a, a, a, a, a, a, l, l, r, r, r, r.

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

Staff 6: Musical notation with notes and rests. The notes are: a, a, l, l, r, r, r, r, l, l, l, l, l, l, l, l, l, l.

///a

Staff 7: Musical notation with notes and rests. The notes are: l, l, l, l, r, b, r, r, r, b, r, r, r, b, r, r, r, l, l, l, l, l, l.

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

1. Barline added 2. Flag added

M M d

4 arpeg: 4

d d d d d d

a /a /a a a a a a a

d M M d d d d

a /a /a h /a a a a a a a

d d d d d d

a a a a a a a a

C. mol. 24:

S M S S M S M S

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

S M S S M S S M S

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

J S M S S M S S M S

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

4 4 /a /a /a /a

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

a a a a

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

4//a //a 4 /a //a //a /a ^{arp:} a a a a a a

a a a a a a a a a a

a a a a a a a a a a

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪

--	--	--	--	--	--	--	--

a a a a a a a a a a a a a a a a

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪

--	--	--	--	--	--	--	--

a a a a a a a a a a a a a a

♩ ♪. ♪ ♪

Fine

--	--	--	--

Comment: where barlines are not given in the original, they are added as a guide to the rhythm

^(1*) a a 4

Sammelheft

Th. Arne

[How sweet are the flowers, how lov'ly the spring]

3 4 Vivace 5 6 a 5 4 //a //a

6 5 //a 5 4 b a /a

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

14 5 6 a 4 //a //a /a a 6 5

19 4 //a a a a a /a a //a //a

24 /a a //a /a a a //a /a

28 a 6 5 a //a /a

32

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

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

36

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

4 6 5 a/a a 5 4 5 a

41

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

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

45

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

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

When Fanny blooming fair

The image shows a musical score for the piece "When Fanny blooming fair". It consists of three systems of music, each with a vocal line and a guitar line. The guitar line includes a standard staff with notes and a tablature line with fret numbers. The tablature uses letters 'a' for natural notes and 'b' for flat notes, with double slashes indicating barre positions. Fret numbers are written below the strings. The piece starts with a 12/8 time signature. The first system covers measures 1-3, the second system covers measures 4-5, and the third system covers measures 6-8. The score ends with a double bar line and repeat dots.

12
8

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

4

a //a /a //a //a /a a a r 2 /a a //a

6

//a 4 5 6//a 4 6 4 5^(1*) 6 a//a 5 a

9

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

[Sans titre]

2 a *br* a r | *br* a a *br* r r | e r, r e

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

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

/a a 6 // a // a /a a /a a 6

9 a a e e | a e r, e r r x x | a :||: a r a r r

// a // a /a a /a a 6 // a a a

14 a a a | r a r a r r | e r e a

a a 4 // a

17 e r r | e a r e a :||: a r a f g a

r a e r a 6 // a a /a a a a

20 a a r | *br* r a f g a | a r e r, a

// a a a // a a 4

23 r r a, e r a x | r a

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

Minuetto

3 4

5

9

13

17

21

25

///a /a

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

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

a //a //a 6 a /a //a //a

a /a //a //a a 6 //a //a /a

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

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

Kleinknecht

Nun lieber Gott du bleibst ja lange

Musical score for Kleinknecht, titled "Nun lieber Gott du bleibst ja lange". The score is written for a single melodic line on a five-line staff, with a 2/4 time signature. It consists of five systems of music, each starting with a measure number (1, 7, 12, 17, 21) and a vocal line above the staff. The vocal line contains notes and rests, with some notes marked with 'a' or 'a*'. The piano accompaniment is indicated by rhythmic markings and notes on the staff. The markings include: //a /a 4 //a //a //a 6 //a//a//a; 5 5 //a^(1*) 5 //a 4 /b a a; a a a a 4 4 6 //a//a//a//a //a //a; //a //a//a 4 //a //a//a //a /a //a /a //a//a //a /a /a; //a b b a //a 6. The score ends with a double bar line and repeat dots.

Aria
 (Soll ich meine Doris missen)

Musical notation for measures 1-4. Treble clef, common time (C). The staff shows notes with slurs and accents. Below the staff are fingerings: *a a*, *r r*, *r r a a*, *a*, *l r r a*, *a*, *l r r*. Fingering symbols below include *//a //a //a*, *//a //a*, *b*, *//a*, *//a //a*.

Musical notation for measures 5-6. Treble clef. Notes include slurs and accents. Below the staff are fingerings: *a a a a /a /a /a /a*, *a a /b //a*.

Musical notation for measures 7-10. Treble clef, 3/8 time signature. Notes include slurs and accents. Below the staff are fingerings: *//a 5 6 a 5 //a 4 6 6 5 a 4*.

Musical notation for measures 11-13. Treble clef, 3/8 time signature. Notes include slurs and accents. Below the staff are fingerings: *4 4 /a b a a 4 4 4 4 b b b b*.

Musical notation for measures 14-16. Treble clef, 3/8 time signature. Notes include slurs and accents. Below the staff are fingerings: *a a a a /b /b /b /b /a /a /a /a //a //a //a //a //a //a 6*. The word *piano.* appears below the final fingering.

(Verstelle dich, o Freundin, in der Liebe)

Musical score for Pfeiffer, consisting of four systems of notation. Each system includes a vocal line with notes and lyrics, and a lute tablature line with numbers and rhythmic markings.

System 1: Notes: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. Tablature: 3 a | r a | a r, | r a r f | f, a, | f f r a a. Rhythmic markings: //a a a/a/d//a 4 /a//a 6.

System 2: Notes: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. Tablature: r r | r a f a r, | f :||: a | r r r l | a. Rhythmic markings: 4 4//a a /a a 4.

System 3: Notes: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. Tablature: a r | r a f r | f r | a f r | l r r a f r. Rhythmic markings: 6 //a 6 //a 6 4 //a.

System 4: Notes: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. Tablature: f a r x | f :||: | a. Rhythmic markings: //a 6.

[No title]

[La Belle Homicide]

3

6

10

15

20

24

Further concordances: A-ETgoëssI / 15v - A-ETgoëssIII / 22v - A-GÖ2 / 82v - A-KR78 / 37v - A-KF
 A-Wn17706 / 3v - B-Br276 / 29r - B-Br276 / 114v - CZ-NlobKk84 / 3v - CZ-PnmE36 / 151 - D-As /
 D-As / 56.35 - D-Bsa4060 / 55v - D-LEM6-24 / 143v - D-LEM6-24 / 146v - D-ROu54 / 348 - D-SWL
 F-AIXm17 / 100r - F-B279152 / 37 - F-B279153 / 14 - F-Pn823 / 91v - F-Pn6212 / 65v - F-Pn6214 /
 F-PnVm7-675 / 87 (gt) - F-PnVm7-6265 / 85 - F-PnVmb7 / 26 - F-PnVmf51 / 46v - GB-Ob576 / 22
 MoutonI / 14 - PL-Kj40633 / 29v - PL-Pu7033 / 44 - Rhétorique / 226 - S-K4a / 16v (kb) - S-K4b / 5
 S-Klm21068 / 7v - S-LuG34 / 28v - S-LuG34 / 46v - S-LuG34 / 47r - S-LuG37 / 15r - S-SK468 / 12v
 S-Sk2 / 30 (kb) - S-Sk176 / 10v (kb) - S-Sk228 / 47v (kb) - S-Skma3 / 40v - S-Skma3 / 75r - S-Sr52S
 S-ÖS174 / 32v (kb) - Suites faciles / 3 (fl, vl, bc) - US-CAh174 / 22

[Double]

3 4

(1*) //a

5

8

/a

11

4 4

16

a /a

19

//a

23

//a

26

Musical notation for guitar, measures 26-29. The notation is written on a six-line staff. Above the staff, rhythmic values are indicated: a half note (♩) above measure 26, and quarter notes (♩), a quarter note with a dot (♩.), an eighth note (♩), a quarter note (♩), an eighth note (♩), and a quarter note (♩) above measures 27, 28, and 29 respectively. Measure 26 contains notes on the 2nd, 4th, 2nd, 4th, and 5th strings, with an 'a' above the 5th string note. Measure 27 contains notes on the 5th, 4th, and 2nd strings, with an 'x' above the 4th string note and a vertical bar below the 4th string. Measure 28 contains notes on the 2nd and 4th strings, with an 'a' below the 4th string note. Measure 29 contains notes on the 2nd and 4th strings, with an 'a' below the 4th string note. Fretting instructions are shown below the staff: //a under the 4th string in measure 27, //a under the 4th string in measure 28, and //a under the 4th string in measure 29. The piece ends with a double bar line and repeat dots.

[Lusinghiero]

3 a a | a r (a), r a | r r r r | r a (a) r a r
 4 | | | a

a a //a 5 a a //a a
 Lusin - ghiero m'ingan - nate mi tra - diste oh Dio per -

5

a, a | a a (a) r, a r | a a b r | a a r a r
 //a /a //a a /a /a //a a
 chè Tu pian - gesti e sospi - rasti poi man - casti fede a

10

a, r r | r a (a) (a) (a) | (a) r | r, a (a) r a*
 a | | | a

//a a //a /a a a 6 4 //a
 me. Tra di tore inganna - tore tutto il male vien da

14

r b r | a a (a) r, a r | a a b r | a a r a r
 a /a //a a /a /a //a a
 te. tu pian - gesti e sospi - rasti poi man - casti fede a

18

a, r r | r a (a) (a) (a) | (a) r | r, a (a) r a*
 a | | | a

//a a //a /a a a 5 4 //a a
 me. Tra di tore inganna - tore tutto il male vien da te.

Da Capo

32

Musical notation for guitar, including a treble clef staff with notes, a bass line with chords, and a tablature line with fret numbers.

Staff 1 (Treble Clef): *♪ ♯ ♮ ♮ ♯ ♯ ♯ ♯ ♮*

Staff 2 (Bass Line): *r a a r ♯* | *a r a | ♯ r*

Staff 3 (Tablature): *4* | */a 6 4* | *///a //a /a a 4*

Moderato

1. 4 a, r a a a a a f e e r e
4 /a 5 6 a 4

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

9 a, a a a, r a a a r a e a a r a
/a /a 4 /a 4 /a 5 6 4 //a r a

13 r a r e r a r a a
4 //a a 4 5 6 4 /a /a 4 4 5 6 /a

16 a r a r a a a a a r a a b a r a
5 4 //a 5 6 4 /a 4/a (*) 5 4 5

20 a a a b a b r b a b a a a a a
6 4 /a //a //a/a a/a /a 4 6 4 6 4 6 5

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

Tempo giusto

3
4

5

9

13

17

22

26

Minuetto

The musical score for "Minuetto" by Sig. Steinmetz is written in 3/4 time. It consists of 18 measures, divided into six systems of three measures each. The notation includes various rhythmic values, slurs, and triplets. Fingerings are indicated by numbers 1-5. Dynamic markings such as *f* and *ff* are present. The score concludes with a double bar line and repeat dots.

3
4

3 3 3 3 3 3 3 3 3 3 3 3

a r l *a r l*

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

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

4

3 3 3 3 3 3 3 3 3 3 3 3

a a *h g h f e f l r a*

a r a r a b a r *a r l* *h* *4* *//a* */a*

7

3 3 3 3 3 3 3 3 3 3 3 3

r a a x x *1.* *2.* *e r b b a b a*

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

11

3 3 3 3 3 3 3 3 3 3 3 3

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

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

14

3 3 3 3 3 3 3 3 3 3 3 3

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

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

17

3 3 3 3 3 3 3 3 3 3 3 3

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

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

Aria andantino

Musical score for Aria andantino, measures 2 through 25. The score is written for a single melodic line in a 2/4 time signature. It includes various musical notations such as notes, rests, accidentals, and ornaments. Fingerings are indicated by numbers 1-5. Performance markings include *pia:* and *for:*. A repeat sign is present at measure 10. The score concludes with a double bar line and repeat dots at measure 25.

Measures 2-4: *a*, *b*^x, *a b r e a r r*, *a*

Measures 5-7: *a* 4, /*a* 5 4, //*a* //*a* //*a*

Measures 8-11: *a*, *r r a r a*, *a*, *b a b a r*, *a*, *b*^x, *a*, *a b r e a r r*

Measures 12-15: *a*, *r*, *a r a r a r*, *a*, *a*, *a*

Measures 16-20: *a*, *b*, *a b a*, *b*, *a*, *r*, *a*

Measures 21-24: *a a a*, *a*, *a*, *a r r*, *a*, *a r r*, *b*, *b a a*

Measures 25: *a*, *a*, *a r r*, *a*, *a*, *a r r*, *b*, *b a a*

Fingerings: *a* 4, /*a* 5 4, //*a* //*a* //*a*, *a* 6 5 4, //*a* //*a*, /*a* 5 4 4, /*a*, *a* 4, /*a* 5 4 4, /*a* /*a* //*a*//*a*//*a* 4, *a* *a* 4, /*a* 6 5 5 5 /*a* 5, *a* *a*, *a* *a* *a* 4, *a* 6, 4 //*a*, /*a* 5, /*a* /*a* 4 //*a* 4, /*a* 6 5

29

4 //a //a /a 4

31

/a 5 4 4 /a

Da Capo al Segno.

Siciliano

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

5 6 7 8 9 10 11 12 13 14 15 16

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

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

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

B.J. Hagen

Andante
(Kluge Freundin Pracht und Güter)

2
4

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

5

h# 4 ///a a /a ///a 6

9

///a /a a a /a a a 6 ///a

Adagio

Musical score for Adagio, Sig. Geminiani. The score consists of six systems of music, each with a treble clef and a 3/2 time signature. The notation includes various notes, rests, and ornaments, with dynamic markings such as *f*, *f[#]*, and *f^r*. Fingerings are indicated by numbers 1-5. The bottom staff of each system contains figured bass notation, including symbols like *a*, *f*, *r*, *h*, *k*, *i*, *e*, *b*, *a*, *4*, *5*, *6*, and various slash and double-slash symbols. The systems are numbered 3, 5, 11, 16, 19, and 22.

1. Flag adapted 2. Flag adapted

53. Liuto
Allegro

Musical score for Liuto, Allegro, measures 1-17. The score is written on a single staff with a C-clef and a common time signature. It features various musical notations including notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include 'f' and 'ff'. There are also some unusual characters like 'i', 'g', 'h', 'k' in measure 10. The bottom of the page shows fingerings for the left hand: 6, 5, 6, 6, 6, 6, 6, 6.

18

4 /a 5 //a

20

///a a a

22

a a /a a 6

24

///a ///a 6 6 6 6 ///a ///a

29

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

34

6 6 6 6 //a

39

///a 4 4 4

41

4

/a

a

/a

///a

4

43

a

///a

///a

///a

///a

///a

///a

///a

///a

45

4

///a

///a

47

///a

///a

49

///a

///a

51

///a

///a

4

53

///a

///a

/a

///a

///a

///a

///a

58

6 //a //a

62

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

64

a a a a a a a a

65

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

67

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

69

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

71

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

73

//a //a a a

75

//a ///a a a

77

4 4 4

79

//a //a

81

/a /a ///a //a

83

//a //a 4 4

85

///a ///a

87

t t //a

89

/a a

91

a //a //a

93

/a 5 5

95

t t t a

98

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

100

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

102

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

104

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

106

/a //a 5 a a //a

108

/a 6 6

110

///a 4 5 a 4

115

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

119

6 ///a ///a 6 6 ///a a

123

4 /a 5 //a

125

//a

127

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

130

133

a

135

/a

137

a a a a a a a

Adagio

1 3 5 7 9 11 13

1 3 5 7 9 11 13

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

15

17

19

21

23

26

28

1. Bass added

31

///a 6 //a //a a a a

35

a /a /a /a /a

37

/a /a /a /a

39

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

41

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

43

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

45

//a //a

47

\circ d m m J

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

50

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

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

52

a r e g r e a r \circ

//a 4 //a //a

Allegro

3

4

6

8

12

16

20

23

29

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

34

/a

37

//a //a //a

40

//a /a /a

43

a a //a //a

47

/a /a //a 4

51

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

55

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

62

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

69

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

76

6 //a 4

79

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

83

//a //a 4 //a

87

4

90

b //a //a

93

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

96

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

100

a r

103

4 4 4 4

107

a a a

111

4 4

115

4 5 5

118

6 //a /a

121

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

127

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

134

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

141

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

148

a a a a a a a a

152

k h i h h | *f h f h a* | *r r* 







a | *a /a* | *t*

155

l  | *r r*  | *l* 







t | *t* | *t*

158

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





t | *a* | *t 5 6* | *t /a*

162

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

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

165

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

/a | */a* | *a*

168

f h f f f | *h h h f h* | *h h h i h*

a | *a* | *//a*

171

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

a | *t* | */a*

174

a *a* *a*

177

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

183

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

189

a *a* *a*

192

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

197

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

203

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

208

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

211

///a //a a

216

4 /a 5 6 a

223

/a //a /a a a

229

a a a ^(2*)

232

/a a

238

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

1. e on 2nd course removed 2. Orig. e on 2nd course

244

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

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

249

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

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

253

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

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

257

h h h h h *a l l l l l* *l a a a a a*

4 *5* *a*

260

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

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

Allegro

6 8

5

9

13

17

21

24

a a a a a a a a

4 5 4 e /a//a

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

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

///a ///a

a a a a a a a

5 4

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

Tempo di Minuetto altern.

Musical score for Minuetto altern. by J. Haydn, D-As / 54.1v (2). The score is in 3/4 time and consists of 24 measures. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor). The score is divided into systems of two staves each, with measure numbers 3, 5, 8, 11, 15, 19, and 23 indicated at the beginning of their respective systems. The notation includes various ornaments and articulations, such as slurs, accents, and dynamic markings like 'f' and 'fz'. The bottom staff of each system contains fingerings and other performance instructions.

26

4

///a a ///a a

Minore

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

5
 a 5 5 a b

9
 /a 5 5 4

13
 //a a a a

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

Mag.re Dacapo.

Amorevole poco And.te

3 a a | a r | r a | e e | g e | r e r a |

8 | | a r r | a | | |

a //a //a

5 | | | | |

r, | g g | g e f f# | r r | r e r r | e r | e r |

| | | | |

a a a e a 6

9 | | | | |

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

| | | | |

//a //a 6 //a a

13 | | | | |

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

| | | | |

a /a//a //a a a

17 | | | | |

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

| | | | |

4 4 /a a //a a

Finale All. assai

Musical score for Finale All. assai by J. Haydn, measures 1-22. The score is written in a 2/4 time signature and features a single melodic line on a five-line staff. The notes are primarily eighth and sixteenth notes, with some triplets and slurs. The key signature is one flat (B-flat). The score includes various performance markings such as accents, slurs, and dynamic markings like *f* and *g*. The notes are often labeled with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'k' and sometimes with a circled 'a'. Measure numbers 2, 6, 12, 17, and 22 are indicated on the left side of the staff. The score concludes with a double bar line and repeat dots.

55. Concertino Liuto (Cassation in G)

Allegro

♩ ♩♩ ♩ ♩ ♩♩ ♩ ♩ ♩ ♩

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

6 ♩ ♩ ♩♩ ♩ ♩ ♩♩ ♩ ♩

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

12 ♩ ♩ ♩

6 ///a

15 ♩ ♩ ♩

6 ///a a

18 ♩ ♩ ♩ ♩

///a 5

21 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6 (1)///a/a/a a

28 ♩ ♩♩ ♩ ♩ ♩ ♩

///a //a /a a ///a^{pia:} ///a ///a ///a

32

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

37

a b a b

42

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

46

6 *pia* /a /a a *for.* b b

51

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

55

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

60

a a //a a 6 5 4 a

66

4 //a

69

//a a //a

72

a 4 //a

75

a /a a //a pia

78

a 6 5

83

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

87

a a a a a a a a a a

Minuetto altern.

The image displays three systems of musical notation for a minuet. Each system consists of a treble clef staff with notes and a corresponding line of fingerings below it. The first system (measures 1-7) includes a 3/4 time signature and fingerings such as 'a /a a//a //a 4 5'. The second system (measures 8-14) includes a repeat sign and fingerings like '4 //a a //a //a /a a 5 4 a //a'. The third system (measures 15-18) includes fingerings such as '//a /a a 5 4 6 //a a'. The notation includes various note values, rests, and articulation marks.

Trio

Musical score for Trio, measures 1-17. The score is written on a grand staff with two systems of two staves each. Measure numbers 3, 4, 6, 12, and 17 are indicated on the left. The notation includes various rhythmic values, slurs, and dynamic markings such as *a*, *f*, and *g*. There are also triplets and repeat signs. Below the staves, there are additional markings including *a*, *///a*, *//a*, *5*, and *4*.

Minuetto Dacapo.

Thema la Fantasie

3 a r r* l r | a r r | a r r r | r, r r r

4 | | | |

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

5 a r f g f l h | l, f | r, a r | a, a a

6 //a a a /a a a 6 //a

9 a g# a | r, a a | r a b r a r a

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

12 | | a r r* l r | a r r | r, a r a*

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

16 | | Variatz: 1. a r b r r b r | f l f b a r a r

a //a a a 5 4 5 6 a

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

/a //a //a a

21 r b r r l r g r r | a l l h h i k i k

a //a a a /a

23

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

26

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

28

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

31

Var: [2]

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

35

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

38

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

41

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

44

47

Var: [3]

51

54

57

59

62

Var: *Tacet*
Thema *dacapo*

56. Sammelheft

Aria

6 a | r b r e r r | e b r b r a | r b r a e r r, f e r a

Andante graziosa 6 a a /a //a 4 //a 4
 pia: for.

5 a e e r e b r a e r e a r e | b, r a e r x g a

5 6 //a 4 //a //a //a 6 4 //a //a //a 6
 pia. for.

8 r b r e r r | e b r b r a | a a r, e r

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

11 e g b e r, r b, r r b r e b

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

14 r b r b b r, r | h g k g b r | e, a, b, r, r

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

17 b, r b b r, g g k | k i g# h# f# e# r

5 6 a //a a /a //a 5 4
 pia.

19 e, r a b, r e a | r a r b r a e r

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

22

a a

25

6 a 5 a a

28

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

31

a a a 4 a a a 4 a a a 4

pia. *for.*

34

a a a 6

pia.

Pastorale

6

11

16

20

24

28

32

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

37

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

42

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

46

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

50

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

54

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

58

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

63

6

//a //a

6 //a //a

Dacapo dal Segno

Aria

1. 2. 3. 4.

6 8 6 4 //a //a /a a //a

5. 6. 7. 8. 9. 10.

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

11. 12. 13. 14.

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

15. 16. 17. 18.

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

19. 20. 21. 22.

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

23. 24. 25. 26.

//a //a a a

31

4 6 5 4 4 /a //a

36

a 6 //a /a a

40

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

44

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

48

6 /a //a //a 6 /a //a //a //a //a 6

Andante

Musical score for Andante, measures 1-20. The score is written on a grand staff with a common time signature (C). Fingerings are indicated by numbers 1-5. The notation includes various note values, rests, and articulation marks. The key signature is one flat (B-flat).

Measures 1-4: 
Fingerings: //a 5 4 6 5 a (1*) 4 //a /a

Measures 5-8: 
Fingerings: //a 4 5 a 6 //a //a 4 5 a

Measures 9-12: 
Fingerings: 6 //a 4 6 5 a 6 5 //a

Measures 13-15: 
Fingerings: 6 5 a 4 //a 5 4 //a

Measures 16-18: 
Fingerings: /a //a 4 //a 5 //a //a /a a

Measures 19-20: 
Fingerings: //a //a //a 6 a //a //a //a //a 6

Aria

The musical score consists of four systems of music, each with a treble clef staff and a bass clef staff. The notes are written in a shorthand notation where letters (a, b, r, l, g) represent specific notes and symbols like 'x' or 'b' indicate accidentals. Fingerings are indicated by numbers 4, 5, 6, and double slashes (//). The systems are numbered 2, 7, 12, and 17.

System 2: Notes include a, a, l, r, a, b, a, a, a^x, l, r, r, a, l. Fingerings: 4, //a 4, 5 6, //a //a, //a a 6.

System 7: Notes include r^x, a, l, l, b, r, l, l, b^x, r, a, l, a, r, l. Fingerings: //a, a 6, 5 5, 5 //a.

System 12: Notes include r^x, l, l, b, r, a, r, b, r, b, b, b, g, l, l, r. Fingerings: //a, 5 5, 5 5, //a 5 //a.

System 17: Notes include l, a, a, l, r^x, g. Fingerings: //a 4 //a, //a //a, //a 6.

A. Falckenhagen

Larghetto

3 $h^{\#} h^{\#} h^{\#}$ $h^{\#} g^{\#}$ $g^{\#} k^{\#} k^{\#}$ $g^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#} g^{\#}$ $g^{\#} g^{\#} h^{\#}$
4 a $//a//a$ $//a//a//a$ $///a$ $//a//a 4$

7 $h^{\#} k^{\#} g^{\#} h^{\#}$ $h^{\#} g^{\#}$ $h^{\#} k^{\#}$ $k^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#} g^{\#}$
5 6 $//a //a //a$ $//a //a //a$ $//a //a //a$ $//a //a//a 4$

12 $h^{\#} g^{\#} g^{\#} h^{\#}$ $h^{\#}$ a $a a a$ $a a a$ $/a /a /a$
 $///a //a$ 6

17 $h^{\#} g^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#}$ $h^{\#} g^{\#} h^{\#}$
 $//a //a //a$ a $/a a//a /a a$

21 $e b r$ a $r a r$ $h h h^{\#}$ $h^{\#} g^{\#}$
 $e b r$ a $r a r$ $r^{\#}$ $//a //a$ 4 6 $//a //a$

26 $g^{\#} k^{\#} k^{\#}$ $g^{\#} h^{\#}$ $k^{\#} o k^{\#} k^{\#}$ $g^{\#} g^{\#} g^{\#} h^{\#} g^{\#}$
 $//a //a //a$ a 6 $///a$ $///a$

30 $h^{\#} g^{\#} h^{\#} k^{\#} g^{\#} h^{\#} g^{\#}$ $h^{\#}$
4 $/a //a //a$ 6

A. Falckenhagen

Allegretto

3 4

///a *///a* *///a* *pia:* 6

Detailed description: This system contains six measures of music. The first staff is a treble clef with a 3/4 time signature. The notes are: e a r, e r e, r e a, e r a, r e a, e r a. The second staff is a bass clef with a 4/4 time signature. The notes are: a, (rest), a, a, a, a. There are dynamic markings *///a* at the start of measures 2, 3, and 5, and a *pia:* marking at the start of measure 6.

7

for: 6 4 *///a* *///a* *///a* /a a a

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: r a e, r a e, r a e, r, r, e. The second staff is a bass clef. The notes are: a, (rest), (rest), (rest), (rest), a a. There is a *for:* marking at the start of measure 7, and dynamic markings 6, 4, *///a*, *///a*, *///a*, and /a a a.

13

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

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: b, b, r, r, b, b. The second staff is a bass clef. The notes are: a, r a r, (rest), (rest), a, a. There are dynamic markings /a a, a r a r, a /a *///a*, a /a *///a*, a /a, and a /a.

19

a a /a

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: r b, r a, r a r, e b r, a r b, r a r. The second staff is a bass clef. The notes are: r, r a, a r, e b r, a r b, r a r. There are dynamic markings a and a /a.

25

///a

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: r, r a r, e b r, a, r a r, a a a. The second staff is a bass clef. The notes are: (rest), (rest), e r b, r a r, e r b. There is a *///a* marking at the start of measure 25.

31

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

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: a r, e a r, e, r e a, r, a r e. The second staff is a bass clef. The notes are: r, (rest), (rest), (rest), (rest), (rest). There are dynamic markings *///a*, *///a*, /a, a, 4 *///a*, *///a*, and /a.

37

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

Detailed description: This system contains six measures of music. The first staff is a treble clef. The notes are: a, r a r, e, b r a, r e a, r a r. The second staff is a bass clef. The notes are: (rest), r, (rest), (rest), (rest), (rest). There are dynamic markings 5 4 *///a*, *///a*, 6 5 4 *///a*, 5, and *///a*.

43

//a //a //a

49

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

54

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

60

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

66

//a //a //a

72

//a 4 6

[Polonese]

The musical score consists of seven systems, each with a guitar staff and a corresponding tablature line. The notation includes standard musical symbols such as notes, rests, and accidentals, as well as guitar-specific symbols like fret numbers (1-5) and bar lines. The piece is in 3/4 time and features several triplets and slurs. The key signature has one sharp (F#). The score is marked with measure numbers 1, 3, 5, 8, 10, 12, and 15. The final system includes a 'Da Capo' instruction and a double bar line with repeat dots.

1 3 4 6 6 //a

3 6 //a

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

8 4 /a /a /a /a

10 4 /a /a //a//a 4 5

12 4 4 /a 4

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

Da Capo

Minuetto

3 4 6 //a//a 4 //a 4 5 6

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

9 6 //a//a 4 //a 4 5 6


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

17 6 //a //a 5 4

21 4 4 /a 4 4 /a


25 5 4 /a//a//a 4 //a

29



4 //a //a 4

32



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

Minuetto

3 4 a e r e r a e | a, r, | a e r e r a e

6 //a //a /a a//a 6

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

//a //a /a a//a 6 ///a //a

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

6 ///a //a 6 //a

10 a | a | a | a

6 a /a a//a 6

14 b e r r# | e a r e b r e e | e r b e r a e b

5 a /a //a 6 5

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

//a 6 5 //a 5

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

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

23

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

26

//a 6 //a //a

29

6 //a a 6

Minuetto

3 4

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

6

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

10

6 a a a 5

15

5 5 //a 5 5 //a

19

Dacapo.

5 //a

Aria

3 4

6

11

15

[Aria] Fly to yon Vale

3 4

3 4

/a //a

5

4 5 4 6 //a

9

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

13

6 4

16

//a //a //a

19

/a a 6 //a

Fly, fly to yon

23

Vale other pastime pursue

27

my Eyes and my

31

Tongue have de ter min ed thy Fate

35

Fly, fly to yon Vale

39

other pastime pur - sue

43

my Eyes and my Tongue have de - ter min'd thy

47

Fate -----

50

my Eyes and my

54

Tongue have de-ter min'd thy Fate

58

This face and this

62

shape are not destin'd for you, this face and this shape are not destin'd for

68

you, and for mer dis-dain is now turn'd into hate.

73

e h e f e f g f g e h e f e f e //a /a /a

76

g r r a e r e a a b a a r r
5 //a b //a 6 /a //a a a
 Fly, fly to yon Vale, other pastime pursue, my

81

a a e r a b r a r b r a e r r r
/a //a //a 4 a
 Eyes and my Tongue have de- ter- min'd thy Fate.

85

e r e r e r h k i k i k a a a r a a
/a a
 This face and this

88

e r a r a e r a e r a r e r e r e r e
5 4 //a 6
 shape are not des- tin'd for you and former dis-

92

a a a e a r e a e a r a e a e a r a e
//a 4 5 6 //a 6 //a 6
 dain is now turn'd in - to hate

96

and form mer dis -

100

dain is now turn'd in - to hate.

104

a a 6 a

Minuetto

3 4 a a r a r l b a a r a r a b x a r a a r l b a

/a /a 4 4 /a /a

4 4 a r a r a b x a r r l r l a h g h f e f l r a

4 4 /a 4 //a /a

7 r a a x x b a, a a //a 4 //a //a

11 a r b r a b l b a b r a r a b x a r a r a r a b x a r

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

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

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

17 f f f r, a a r x

4 5 6 5 4 /a

Th. Arne

[How sweet are the flowers, how lov'ly the spring]

3
4

Vivace

5 6 a 5 4 //a //a

6

5 //a 5 4 b a /a

10

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

14

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

19

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

24

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

28

a 6 5 //a /a

32

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

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

36

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

4 6 5 a/a a 5 4 5 a

41

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

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

45

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

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

49

h h g h f e | f

4 // a a

Larghetto

2 4

4

7

10

13

16

Dacapo

5

Allegro

The musical score consists of six systems of notation, each with a system number on the left. The notation includes notes, rests, and various performance markings such as slurs, accents, and dynamic markings. The systems are numbered 2, 5, 8, 12, 15, and 18. The notation is written on a grand staff (treble and bass clefs). The first system (2) has notes a, e, a in the treble and a, b, a in the bass. The second system (5) has notes r, e, r, e, e, r, e in the treble and e, e, a, e, e, e in the bass. The third system (8) has notes r, r, b, b, b, r in the treble and a, a, e, e, e, e in the bass. The fourth system (12) has notes e, r, b, r, r, b, r in the treble and r, r, r, r, r in the bass. The fifth system (15) has notes a, a, b, a, e, r, e in the treble and a, b, a, a, e, e in the bass. The sixth system (18) has notes r, r, e, a in the treble and r, e, a in the bass. The score includes various performance markings such as slurs, accents, and dynamic markings like *f* and *ff*. The systems are numbered 2, 5, 8, 12, 15, and 18.

Aria
 [Was ich in Gedanken küsse]

The musical score consists of five systems, each with a vocal line and a figured bass line. The notation includes various musical symbols such as notes, rests, slurs, and ornaments, along with figured bass symbols like 'a', 'b', '6', and '4'. Some systems include a '3' indicating a triplet. The first system starts with a '3' above the first measure. The second system starts with a '6' above the first measure. The third system starts with an '11' above the first measure. The fourth system starts with a '17' above the first measure. The fifth system starts with a '22' above the first measure. The figured bass notation includes symbols like '///a', '4 6 ///a', 'a 6', '///a /a', and '///a (17) //a'. There are also some symbols like 'r', 'l', 'x', and 'b' in the vocal line. The fifth system ends with a double bar line and repeat dots.

Aria

Musical score for Aria, featuring a vocal line and a piano accompaniment. The score is divided into measures 3, 5, 9, 13, 18, 22, and 26. The piano part includes dynamic markings such as *g*, *f*, and *ff*, and articulation like accents and slurs. The vocal line includes lyrics: *g i k i k h a r* and *a r a r a r a*.

3
4

5

9

13

18

22

26

30

♩ ♩ ³ ♩ ³ ♩ ♩ ♩ ♩ ♩

♩^x ♩^x ♩ ♩ | ♩ ♩ ♩ | ♩ ♩^x ♩ ♩ | ♩ ♩ ♩

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

34

♩ ♩ ³ ♩ ♩ ♩ ♩

♩^x ♩^x ♩ ♩ | ♩ ♩ ♩ | ♩ ♩

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

Dacapo

Minuetto

3 | k h k a | a a b a | r a r | r b r a

4 | a |

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

5 | | | |

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

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

9 | l r a r x | q | a a b a | r b r | r r l r a

///a //a //a 6 ///a a a //a //a

14 | l r a | e f# | e e k# | e f#

a | a | a | a

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

18 | e e k h | k a r x x | a a r l | r a r l r x | a

///a ///a /a a 6 ///a /a a 6 ///a

Kleinknecht

Aria

Musical score for Aria, Kleinknecht. The score is divided into five systems, each with a vocal line and a lute tablature line.

System 1 (Measures 1-6): The vocal line begins with a half note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, C4, B3, A3. The lute tablature starts with a 2/4 time signature and a 4-measure phrase. The tablature uses letters 'a' and 'x' on strings. The first measure has 'a' on the 4th string. The second measure has 'a' on the 3rd string and 'x' on the 4th. The third measure has 'a' on the 2nd string. The fourth measure has 'a' on the 1st string. The fifth measure has 'a' on the 4th string. The sixth measure has 'a' on the 3rd string. The tablature ends with a double bar line and the instruction '6 //a//a//a'.

System 2 (Measures 7-11): The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The lute tablature starts with a 5-measure phrase. The first measure has '5' on the 5th string. The second measure has '5' on the 4th string. The third measure has '5' on the 3rd string. The fourth measure has '5' on the 2nd string. The fifth measure has '5' on the 1st string. The sixth measure has '5' on the 4th string. The seventh measure has '5' on the 3rd string. The eighth measure has '5' on the 2nd string. The ninth measure has '5' on the 1st string. The tenth measure has '5' on the 4th string. The eleventh measure has '5' on the 3rd string. The tablature ends with a double bar line and the instruction '6 //a//a//a'.

System 3 (Measures 12-16): The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The lute tablature starts with a 6-measure phrase. The first measure has '6' on the 6th string. The second measure has '6' on the 5th string. The third measure has '6' on the 4th string. The fourth measure has '6' on the 3rd string. The fifth measure has '6' on the 2nd string. The sixth measure has '6' on the 1st string. The seventh measure has '6' on the 4th string. The eighth measure has '6' on the 3rd string. The ninth measure has '6' on the 2nd string. The tenth measure has '6' on the 1st string. The eleventh measure has '6' on the 4th string. The twelfth measure has '6' on the 3rd string. The tablature ends with a double bar line and the instruction '6 //a//a//a//a //a //a'.

System 4 (Measures 17-20): The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The lute tablature starts with a 4-measure phrase. The first measure has '4' on the 4th string. The second measure has '4' on the 3rd string. The third measure has '4' on the 2nd string. The fourth measure has '4' on the 1st string. The fifth measure has '4' on the 4th string. The sixth measure has '4' on the 3rd string. The seventh measure has '4' on the 2nd string. The eighth measure has '4' on the 1st string. The ninth measure has '4' on the 4th string. The tenth measure has '4' on the 3rd string. The tablature ends with a double bar line and the instruction '6 //a//a//a //a //a //a //a'.

System 5 (Measures 21-24): The vocal line continues with quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The lute tablature starts with a 6-measure phrase. The first measure has '6' on the 6th string. The second measure has '6' on the 5th string. The third measure has '6' on the 4th string. The fourth measure has '6' on the 3rd string. The fifth measure has '6' on the 2nd string. The sixth measure has '6' on the 1st string. The seventh measure has '6' on the 4th string. The eighth measure has '6' on the 3rd string. The ninth measure has '6' on the 2nd string. The tenth measure has '6' on the 1st string. The eleventh measure has '6' on the 4th string. The twelfth measure has '6' on the 3rd string. The tablature ends with a double bar line and the instruction '6 //a //a //a //a'.

(Verstelle dich, o Freundin, in der Liebe)

3 8

Measures 1-6: Treble clef, 3/8 time signature. Notes: a, r, a, a, r, a, r, a, a. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4. Ornaments: r, r, r, r. Dynamics: f. Rehearsal marks: //a, a a/a/d//a, 4 /a //a, 6.

7

Measures 7-11: Treble clef, 4/4 time signature. Notes: r, r, a, a, r, a, a, r, r, r, l. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Ornaments: r, r, r, r. Rehearsal marks: 4 4 //a a, /a a 4.

12

Measures 12-16: Treble clef, 6/8 time signature. Notes: a, r, a, r, a, r, a, r, r, r, a, r. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4. Ornaments: r, r, r, r, r, r, r. Rehearsal marks: 6 //a, 6 //a, 6 4 //a.

17

Measures 17-18: Treble clef, 6/8 time signature. Notes: a, r, a. Fingerings: 1, 2, 3. Ornaments: r, r. Rehearsal marks: //a, 6.

Liuto
Poco andante

2 4

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

5

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

9

4 4 4 4 5 5 5 5 4 4 4 4 (1) 5 (2) 5 5 5

13

(3) 4 //a a //a /a /a a a //a a //a

16

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

20

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

24

4 a /a /a /a

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

28

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

31

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

35

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

38

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

41

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

45

6 ///a //a a //a 6

Vieux Gaultier / D. Gautier

[La Belle Homicide]

3

4

6

10

15

20

24

||a

/a

//a

4

/a

a

4

4

4

a

/a

//a

/a

a

/a

(*) //a

a

/a

//a

//a

//a

Further concordances: A-ETgoëssI / 15v - A-ETgoëssIII / 22v - A-GÖ2 / 82v - A-KR78 / 37v - A-KR79
 A-Wn17706 / 3v - B-Br276 / 29r - B-Br276 / 114v - CZ-NlobKk84 / 3v - CZ-PnmE36 / 151 - D-As / 52
 D-Bsa4060 / 55v - D-LEM6-24 / 143v - D-LEM6-24 / 146v - D-ROu54 / 348 - D-SW1_640 / 7 (Angélique
 F-AIXm17 / 100r - F-B279152 / 37 - F-B279153 / 14 - F-Pn823 / 91v - F-Pn6212 / 65v - F-Pn6214 / 48
 F-PnVm7-675 / 87 (gt) - F-PnVm7-6265 / 85 - F-PnVmb7 / 26 - F-PnVmf51 / 46v - GB-Ob576 / 22 - G
 MoutonI / 14 - PL-Kj40633 / 29v - PL-Pu7033 / 44 - Rhetorique / 226 - S-K4a / 16v (kb) - S-K4b / 5v
 S-Klm21068 / 7v - S-LuG34 / 28v - S-LuG34 / 46v - S-LuG34 / 47r - S-LuG37 / 15r - S-SK468 / 12v (g
 S-Sk2 / 30 (kb) - S-Sk176 / 10v (kb) - S-Sk228 / 47v (kb) - S-Skma3 / 40v - S-Skma3 / 75r - S-Sr52S / 2
 S-ÖS174 / 32v (kb) - Suites faciles / 3 (fl, vl, bc) - US-CAh174 / 22

Sr. Kleinknecht

Aria - Amoroso poco andante
(Dein Mund verstummt, die Wangen glühn)

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

2 4 a b a f f f a a a b b a a

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

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

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

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

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

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

11 12 13 14 15 16 17 18 19 20

f# a b a f f a a a a a

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

14 15 16 17 18 19 20

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

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

17 18 19 20

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

//a //a 4

20 21 22 23 24 25 26 27 28 29 30

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

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

23

pia:

27

pia:

30

32

Minuetto

3 *f* *a* *a* *f* *a* | *f*[#] *a* | *a* *a* *b* | *a* *r* *a* *b* *a*

5 6 5 4 //a

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

//a /a a a

8 *a* *a* | *f* *a* *a* *f* *a* | *f*[#] *a* | *a* *a* *b*

/a 5 6 5 4

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

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

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

5 /a /a

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

/a

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

/a

27

f

f

The musical notation consists of a five-line staff divided into two measures. The first measure contains the notes a, b, a, b, with slurs connecting a-b and a-b. The second measure contains the notes a, a, b, a, b, with slurs connecting a-a, b-a, and a-b.

5

/a

Da Capo

Amoroso

Handwritten musical score for guitar, titled "Amoroso". The score is written on a grand staff (treble and bass clefs) and includes fingerings, dynamics, and fingering numbers below the staff.

Measures 1-4: Treble clef, 2/4 time signature. Notes: $f^\#$ (fingering 5), a (fingering 1), b (fingering 4), a (fingering 5), $f^\#$ (fingering 5), b^\times (fingering 4), a (fingering 5). Dynamics: $f^\#$, $f^\#$. Fingering numbers below: 5 / a // a, // a 4 // a 5, // a // a // a 5, 4 / a 5.

Measures 5-8: Treble clef. Notes: a (fingering 1), h (fingering 4), h (fingering 4), f (fingering 4), $h^\#$ (fingering 4), a (fingering 4), r^\times (fingering 4), a (fingering 4). Dynamics: f . Fingering numbers below: a / a, 4 / a, 4 / a, / a.

Measures 9-13: Treble clef. Notes: f (fingering 4), f (fingering 4), l (fingering 4), r (fingering 4), a (fingering 4), r (fingering 4), f (fingering 4), f (fingering 4), l (fingering 4), r (fingering 4), a^\times (fingering 4), a^\times (fingering 4). Dynamics: f , f . Fingering numbers below: 4 5^(1*) 6 a / a, 4 4 5, // a 4 5.

Measures 14-18: Treble clef. Notes: $n^\#$ (fingering 4), k (fingering 4), h (fingering 4), f (fingering 4), l (fingering 4), r (fingering 4), a (fingering 4), a (fingering 4), r (fingering 4), a (fingering 4), b (fingering 4), a (fingering 4). Dynamics: f . Fingering numbers below: a 5, 4 4, / a / a, b, 4.

Measures 19-23: Treble clef. Notes: r (fingering 4), a (fingering 4), b (fingering 4), f (fingering 4), b (fingering 4), a (fingering 4), b (fingering 4), r (fingering 4), a (fingering 4), r (fingering 4). Dynamics: f . Fingering numbers below: // a / a a, a // a 4, // a, 6 5 4, // a // a // a.

Measures 24-27: Treble clef. Notes: a (fingering 4), $f^\#$ (fingering 5), b (fingering 4), a (fingering 4), b (fingering 4), a (fingering 4), $f^\#$ (fingering 5). Dynamics: $f^\#$. Fingering numbers below: / a / a, 5 / a // a, // a 4 // a 5, // a // a // a 5.

Measures 28-31: Treble clef. Notes: b^\times (fingering 4), a (fingering 4), a (fingering 4), b (fingering 4), a (fingering 4), b (fingering 4), a (fingering 4), b (fingering 4), b (fingering 4), a (fingering 4). Dynamics: f . Fingering numbers below: 4 / a b 5, // a // a 4 5, 6 5 // a / a / a.

1. Flag added

32

l *k* *h* *a*
 5 /a //a 5 /a //a ///a 4 5 /a /a

37

f *r*
 a /a //a ///a 4 ///a //a /a /a 5 /a //a 5

Minuetto

3 4

5

5

5

9

13

17

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

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

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

5 //a 5 //a

5 //a //a //a 5

Kehl?

Aria

"Du singst, o Nachtigal, allein bey schauervoller Nacht" (Text: Johann Friedrich von Cronegk)

Andante

4

7

10

12

[Menuet]

3

4

4

/a //a ///a 4

5

/a a 4

9

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

13

//a //a //a 5

17

5 5 5 *piano* 5

21

forte //a a /a //a //a 4 /a

25

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

29

a a a

32

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

Aria

3 a | a a b | a, | a l a a r a b r b

///a

5 a r b | r r a | b, a | l r l a l a a r a

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

9 b, a | a l r | l a r | l a r | r b r

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

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

/r /a /r //a

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

6 6 b/a b/a

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

6 4

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

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

28

//a //a 4 6

32

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

36

6 4

39

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

43

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

49

b //a a //a /a 5

54

e //a /a /a 5 //a b //a

58

6 1/a 3/a a a 1/a 3/a 4/a

63

a

66

1/a a 5

70

4 3/a 6 3/a 4 5 6

74

3/a 6 3/a 6 3/a

77

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

82

3/a 1/a

1. Flag added

85

♪ ³ ♪

♩

A musical staff with five lines. The first measure contains a sequence of notes: a quarter note 'r' (with a vertical line below it), a quarter note 'a', a quarter note 'r', a quarter note 'b', a quarter note 'a', a quarter note 'r', and a quarter note 'l'. A slur is placed over the first two notes, and a '3' is written above it. The second measure contains a quarter note 'a' and a quarter note 'b' stacked vertically. A double bar line with repeat dots is at the end of the staff.

a

6

///a

Aria
[Was ich in Gedanken küsse]

The musical score is written on a grand staff with two systems of five-line staves. The first system (measures 1-5) starts with a treble clef and a 3/4 time signature. The second system (measures 6-10) continues with a 4/6 time signature. The third system (measures 11-16) features a 3/4 time signature. The fourth system (measures 17-21) returns to a 3/4 time signature. The fifth system (measures 22-24) concludes with a 3/4 time signature. The score includes various musical notations: notes, rests, slurs, triplets, and dynamic markings. Below the staves, there are rhythmic patterns and articulation marks such as //a, /a, and a. A first ending bracket is present at the end of the piece, with a '1.' marking the start and a '2.' marking the end of the repeat. A 'R' in a box is placed above the final measure of the first ending.

Allegro

The musical score consists of six systems, each with a five-line staff and a bass line below. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. Performance markings such as *///a*, *6*, and *(1*)* are present throughout. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: *///a* *6* *6*

System 2: *///a* *///a* *///a*

System 3: *4* *///a* *(1*)* *6* *6*

System 4: *6* *///a*

System 5: *///a*

System 6: */a* *a* *6* *///a*

Minuetto

3 | k h k a | a a b a | r a r | r b r a

4 | a |

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

5 |

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

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

9 | l r a r x | a a b a | r b r | r r l r a

///a //a //a 6 ///a a a //a //a

for.

14 | l r a | l# f# | l l k# | l# f#

a a a a

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

18 | l# l# k h | k a r x x | a a r l | r a r l r x | a

///a ///a /a a 6 ///a /a a 6 ///a

[Polonese]

Handwritten musical score for a piece titled "[Polonese]". The score is written on a grand staff (treble and bass clefs) and consists of several systems of music, numbered 3, 4, 7, 9, and 12. The notation includes notes, rests, and various ornaments (trills, mordents, grace notes). Fingerings are indicated by numbers 1-4. Dynamics include *f* and *a*. The piece features several repeat signs, including double bar lines with dots and double bar lines with slashes. The key signature is one flat (B-flat). The time signature is 3/4. The score concludes with a *Da Capo* instruction and a final measure.

3 *a* *a* *e* *f* *a* *e* *r*, *e* *r*, *a* | *e* *e* *a* *r* *e* *e*[#] | *a* *a* *b* *r* *r* *e* *e*

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

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

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

12 *e* *a* *b* *a* | *a* */a* *//a*

Da Capo

Minuetto

The musical score for "Minuetto" consists of six systems, each with a treble and bass staff. The notation includes various rhythmic values, slurs, and fingerings (indicated by numbers 1-3). The systems are numbered 3, 4, 7, 11, 14, and 17. The first system (measures 3-5) features a 3/4 time signature and includes a first ending bracket. The second system (measures 6-8) continues the piece. The third system (measures 9-11) includes a first ending bracket and a repeat sign. The fourth system (measures 12-14) features a 6/8 time signature. The fifth system (measures 15-17) continues the 6/8 time signature. The sixth system (measures 18-20) concludes the piece with a repeat sign and a first ending bracket. The notation includes various rhythmic values, slurs, and fingerings (indicated by numbers 1-3). The systems are numbered 3, 4, 7, 11, 14, and 17.

Air

3 4

Lentement

6

12

17 *Dacapo*

Musical score for "Air" in 3/4 time, marked *Lentement*. The score consists of four systems of music. Each system has a vocal line with notes and lyrics, and a piano accompaniment line with chords and fingerings. The lyrics are: "a a /a //a a/a a 6 //a", "a a /a //a a/a a 6 //a", "a a /a //a a 6 //a //a //a //a //a", and "a a a 6". The score ends with a double bar line and the word "Dacapo".

Aria
'Vous amans que j'interesse'

2 4

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

5

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

8

a a a 6 //a //a //a

11

//a //a a a 6 //a //a

14 Tutti

a a 6 //a //a //a a 6

17

//a //a //a a 6 //a

21

//a //a //a a 6 //a //a //a

24

6 6 5 5 //a 6 4 6

27

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

31

//a //a //a //a 6 //a a
Dacapo al Segno.

34

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

37

6 piano 6

40

6 6 6 6 4 4 6 //a
Dacapo al Segno

[No title]

1

a *l*

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

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

4

a *l*

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

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

7

a

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

/a /a

9

a

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

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

11

a

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

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

Rec: //a 5

14

a

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

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

17

a

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

/a //a 5 4 /a /a

1. Flag adapted 2. Flag adapted

20

Recit:

23

25

28

Andante

32

35

Recit:

38

Allegretto

2 4

5

///a piano.

8

11

15

19

22

27

a h f f h f a h | a h a h h f a | r, a
 /a 4 /a /a 4

30

a r r r a e | a r r r a e | a a a e r a
 //a 6 //a

33

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

36

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

39

a r a r b a r a | r e r e r r | a a e
 5 //a 6 6 b

42

a r e a | r a r e | f# r
 a r e a

45

e r a e | a a b r | a r | a a
 /b a b 6 //a

Siciliano

1

6 8

6 8 6 6 6 4 5 4 5 4 5 4

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

5

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

//a //a //a 4

8

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

12

6 /a a /a a 6

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

15

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

piano. *for:*

Adagio

3 a $f^\#$ a $r^\#$ r r a a a
 2 a a r r r r r a a a
//a //a //a //a/a

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

11 a b e a r a a a a a a
//a 4 5 4/a //a a a 6

16 m e i m h k h^\times k $k^\#$ a a b
(2) a e r a //a /a a 6 //a /a a*

19 e a a a a a a a a a a
4 //a a /a 5 a //a a 6

22 m e i m h k h^\times k $k^\#$ a a b
a e r a //a /a a 6 //a

1. Flag adapted 2. Flag adapted

Gavotte

1. ^(*)

piano

5

8

11

14

piano *for:*

18

23

26

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

29

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

32

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

35

a /a//a 4 /a a \flat r

38

//a //a /a a //a 6

41

//a //a 6 //a a 6 //a

pia: *for.*

(B.J. Hagen)

Andante
(Kluge Freundin Pracht und Güter)

2 4

1 2 3 4 5 6 5 4

5

4 3 2 1

9

1 2 3 4 5 6

Poco lento

Musical score for a string instrument, featuring rhythmic notation above the staff and fingerings below. The score is divided into measures with measure numbers 2, 5, 8, 12, 17, 22, and 27. The key signature has one flat (B-flat). The time signature is 2/4.

Measures 2-4: *f* /a /a /a /a /a /a for. a //a /a a

Measures 5-7: *f* /a //a

Measures 8-11: /a //a //a /a a a 4 6

Measures 12-16: //a 4 5 6 //a a /a //a /a 5

Measures 17-21: 5 4 //a /a //a /a 5 for: /a 5

Measures 22-26: /a /a /a //a //a Lento. 4 (*) tempo di 1.mo 6 5 /a

Measures 27-30: //a a 4 5 6 5 4 /a

1. Flag added

Aria
Andantino

2 4 a a b^x a b r e a r r @

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

5 3 3

//a //a //a *pia:* /a 6 5 *for:* 4 //a //a

8 3

a a a f e r r @ * a ||: a b^x * a b r e a r r

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

12

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

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

16

a a b a b a b a r a

/a 6 5 5 5 /a 5 a a

21

a a a r r a r a b a r

a a a 4 a 6 4 //a

25

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

pia: *for:*
/a 5 /a /a 4 //a 4 /a 6 5

29

4 //a //a /a 4

31

/a 5 4 4 /a

Da Capo al Segno.

Moderato

1
4 /a 5 6 a 4

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

9
/a /a 4 /a 4 /a 5 6 4 //a | a

13
4 //a a 4 5 6 4 /a /a 4 4 5 6 /a

16
5 4 //a 5 6 4 /a 4/a ^(1*) 5 4 5

20
6 4 /a //a //a/a d/a /a 4 6 4 6 4 6 5

24
4 4 /a 6 5 4 //a //a /a a a b 4 /a

Tempo giusto

3 4

5

9

13

17

22

26

Allegro

2 a *br* a r | *br* a a *br* r r | *br* r r | *br* r r

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

6 a r *br* a r r | a a *br* r r | a r *br* a r *br* r

/a a 6 // a // a /a a /a a 6

9 a a *br* r | a *br* r r r x | a *br* r r r x | a r a r r

// a // a /a a /a a 6 // a a a

14 a a a | a a r r r | a r r r r

a a 4 // a a a

17 a r r | a r r a : : a | *br* a f g a

6 // a a /a a a a

20 a a r | *br* a f g a | a r r r a

// a a a // a a 4

23 a r a | a r a x | a r a

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

Minuetto

3 4

5

9

13

17

21

25

3

[Fragment?]

Handwritten musical score for a fragment, consisting of three systems of music. The first system (measures 1-4) shows a treble clef with notes and rests, and a bass line with notes b, a, b, a. The second system (measures 5-8) includes a treble clef with notes and rests, and a bass line with notes e, f, g. The third system (measures 9-11) includes a treble clef with notes and rests, and a bass line with notes a, b, a. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'f' and 'e'.

24

\grave{a} // \acute{a} /// \acute{a} /// \acute{a} \acute{a} / \flat \acute{a} /// \acute{a} \acute{a} \acute{a} /// \acute{a}

26

5 // \acute{a} /// \acute{a} /// \acute{a} \acute{a} / \flat \acute{a} /// \acute{a} 5 /// \acute{a} \acute{a}

Aria

2 4
 a a 4 5 6 // a a a / a a

8
 a 6 // a 5 // a // a / a

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

21
 6 a / b // a // a 5 4 6 5 4 // a a

[No title]

6
 8

5

10

15

19

23

[Piece ending]

The musical score is written on a grand staff with five systems. It features a sequence of notes with various articulations and dynamics. The notes are labeled with letters: a, b, r, e, f, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. Some notes are grouped with slurs and the number 3, indicating triplets. The score includes dynamic markings such as *f* (forte) and *h* (piano). There are also performance instructions like */a*, *//a*, and *a*. The piece ends with a double bar line and repeat dots.

System 1: Notes a, a, h, f, h, f, a, h. Dynamics: *f*, *h*. Performance instructions: */a*, *//a*. Measure numbers: 4, 5.

System 2: Notes a, a, h, f, h, f, a, h, a, a, h, f, h, f, e, e, f, a, f, k, h, i, h, f, e. Dynamics: *f*, *h*. Measure numbers: 6, 5, 6, 4, 5, 4.

System 3: Notes f, a, f, k, h, i, h, f, a, h, f, h, f, a, h, a, h, g, h, h, f, a, r, e, b. Dynamics: *f*, *h*. Performance instructions: */a*, *//a*. Measure numbers: 5, a, /a, //a, 4.

System 4: Notes a, a, b, a, a, b, e, a, f, a, h, a, i, a, i, a, k#. Dynamics: *f*, *h*. Performance instructions: */a*, *//a*. Measure numbers: /a, //a, 6, 5.

System 5: Notes a, h, h, a, h, h, a, h, h, a, h, h, r, a. Dynamics: *f*, *h*. Performance instructions: */a*. Measure numbers: 4, /a.

Me promenant près du logis

Gravement et doux.

5 5 4 //a //a //a 4
 Me prome - nant près du logis y son-ger mon coeur fut

9 5 4 //a //a b a b 5
 pris mon pauvre coeur mon pauvre coeur sans y son-ger mon coeur fut

13 //a b a b 5 //a 4 5 6
 pris sans y pen ser mon coeur fut pris certaine mine fine

17 a 6 a 4 /a 5
 fine au declin du jour me guettoit à la sour-

20 //a 6 //a a 4 4 //a
 dine pour me jou - er ce beau tour mon pauvre coeur mon pauvre

24

coeur sans y son - ger mon coeur fut pris sans y pen - ser mon coeur fut

28

pris. Bouche appetissante taile élé -

32

gante petit pied mig - non

35

petit oeil fri - pon petit oeil fri - pon sans ce qu'elle à par cy par

39

là sans ce qu'elle à par cy par là mon pauvre coeur soudain fut

43

pris ah! ah! mon coeur fut pris. mon pauvre coeur mon pauvre

47

coeur sans y son - ger mon coeur fut pris sans y pen - ser mon coeur fut

51

pris mon coeur fut pris.

54

pris mon coeur fut pris.