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Ouverture de Mr BrandCourt
(Capitain François de Prendcourt)

Accord

5

8

11

14

17

20

23

49

$\frac{1}{a}$ $\frac{3}{a}$ $\frac{4}{4}$ $\frac{3}{a}$ $\frac{2}{a}$ $\frac{4}{4}$

51

$\frac{1}{a}$ a $\frac{2}{a}$ a $\frac{2}{a}$ $\frac{2}{a}$ $\frac{1}{a}$

53

a $\frac{2}{a}$ $\frac{1}{a}$ $\frac{2}{a}$

Gavotte du mesme

Musical score for Gavotte du mesme, measures 1-14. The score is written on a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The time signature is common time (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and ornaments. The first system (measures 1-5) starts with a common time signature and a key signature of one flat. The second system (measures 6-9) includes a measure rest (6) and a 4/4 time signature. The third system (measures 10-14) includes a measure rest (10) and a key signature change to two flats (B-flat and E-flat) in measure 14, indicated by a double bar line and a key signature change symbol.

Menuet

1. 3/4 a a b a a b a

6. a b a a a b a b a b

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

20. b a a b a a b a a b a

Rigodon du mesme

The musical score consists of eight systems of music, each with a vocal line and a bass line. The notes are written in a stylized, handwritten font. Performance markings include dynamics (f, h, f), articulation (accents, slurs), and specific instructions like '1/a', '2/a', '3/a', '4/a', and '(1*)', '(2*)', '(3*)', '(4*)'. The bass line often contains rhythmic symbols like 'a', 'b', and 'r' along with vertical lines indicating fingerings or breath marks. The systems are numbered 6, 9, 15, 20, 25, 29, and 33.

1. Flag added 2. Orig. bass /a 3. Flag added 4. Orig. bass //a

36

musical notation for guitar exercise 36, featuring notes b, a, b, and rests, with fingerings indicated by green lines and the letter 'a' below the staff.

Bourée

The image shows a musical score for a piece titled "Bourée". The score is written on a grand staff (treble and bass clefs) with a common time signature (C). The music consists of four systems of measures, numbered 1, 6, 11, and 15. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The score includes various musical notations such as dynamics (f, mf, p), articulation (accents, slurs), and phrasing slurs. The first system (measures 1-5) starts with a common time signature and a C-clef. The second system (measures 6-9) begins with a measure rest. The third system (measures 11-14) includes a 4-measure rest. The fourth system (measures 15-18) ends with a double bar line and repeat dots. The bass line is indicated by vertical lines on the bottom staff of each system.

Gigue

1. Orig. bass //a 2. Barline shifted

un autre

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

7 | *b* *a* | *b* | *a* *b* | *q* *r* *a* | *r* *a* *r* | *b* | *q* *r* *a*

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

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

27 *a* *b* | *q* *a* | *f* *e* *f* | *b* *f* | *b* | *b* | *a*

1. Orig. 6 on 6th course 2. Flag added 3. Orig. a on 2nd course

Fantasia de Mr BrandCourt

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

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

1. Flag adapted

59

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

64

4 4 2 2 $(*)$ a a $\text{/a}^{(2*)}$

70

a 2 2 a /a a (3^*)

74

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

78

/a /a $2^{(5^*)}$ a /a

81

2 a 2 $\text{///a}^{(6^*)}$ /a

84

//a a

87

/a 2

1. Orig. e on 3rd course 2. Orig. bass a on 6th course 3. Orig. bass a on 6th course 4. Flag added 5. Flag added 6. Orig. bass 4

111

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

115

//*a* ④ /*a* ④ /*a* ④ (2*)

118

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

121

/a //a ④ /a a

124

/a (4*) ④ /a (5*) //a (6*)

127

a //a //a //a ④ /a a ④

131

//a //a (7*) a a //a ④ /a a a /a //a

136

/a //a //a //a /a //a //a /a ④

1. Orig a on 5th course 2. Orig. d on 2nd course 3. Orig. bass 4 4. Flag corrected 5. Flag added 6. Flag added 7. Flags corrected

Mr Bannister's Ground
(Playford 'The Division Violin')

Accord

7

10

13

17

20

23

26

1. 2. 3. 4. 5. 6.

(1*) (2*)

1. Orig. b on 1rst course 2. Flags corrected

29 7.

32 8.

35 9.

38 10.

42 11.

44 11.

48 12.

50 13.

54 *a r e f a b* *r a b b a a* *a a b b a* *a b a b a* 14.

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

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

58 *a* *a* *a* *a* *a* *a* *a* *a* 15.

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

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

64 *a* *a* *a* *a* *a* *a* 16.

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

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

67 *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*

69 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

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

72 *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* *(1*)* *o* *b* *a* *a*

75 *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*

77 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

4 *o* *o* *3* *a* *a* *a* *b* *a* *a* *a* *a* *a* *a* *(2*)* */a*

1. Flag corrected 2. Orig. a on 5th course

80

\flat a \flat a
 \flat a \flat a
 4 (1*)
 a a a /a //a //a

85

a, \flat a
 a, \flat a
 4 (2*)

90

a, \flat a
 a, \flat a
 a /a //a //a 4 (2)

95

\flat a \flat a
 \flat a \flat a
 a /a //a //a 4 (2)

99

a \flat a
 a \flat a
 4 (2)

104

a \flat a
 a \flat a
 a /a //a //a 4 a

109

\flat a \flat a
 \flat a \flat a
 /a //a //a 4 (2) a /a

113

a, \flat a
 a, \flat a
 //a //a 4 /a (2)

Ouverture

7

12

17

22

27

30

33

1. Orig. c on 2nd course 2. Orig. baas //a erased?

36

39

42

Daniel Purcel's in the opera

5

9

12

15

18

1. Orig. a on 4th course (also next)

Gigue

A-Wn17706 / 18v - CZ-NlobKk84 / 4v - D-B40068 / 17v - D-B40601 / 18v - D-LEm6-24 / 5r - D-Ngm33748-6 / 6v
 F-B279152 / 8 (2) - F-Pn1110 / 55v - PL-Pu7034 / 15v - PL-Wu2010 / 79 - PL-Wu2011 / 19 - S-K4b / 14v (kb)
 S-Klm21068 / 3v - S-LuA3 / 18 (kb) - S-LuG34 / 29r - S-LuG34 / 40v - S-LuN7 / 96v (kb) - S-LuWas / 96v (kb)
 S-SK493a / 98v (kb) - S-Sk176 / 9v (kb) - S-Sk228 / 51v (kb) - S-Uu285 / 141 (kb)

Aria

Musical score for an Aria, consisting of seven systems of notation. Each system includes a vocal line with notes and lyrics, and a piano accompaniment line with notes and rests. The score is marked with measure numbers 3, 5, 8, 11, 15, 20, and 26. The time signature is common time (C). The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

3

5

8

11

(1*)

15

20

26

Gigue de Msr Purcell

The image displays a musical score for a piece titled "Gigue de Msr Purcell". The score is organized into four systems, each consisting of a musical staff with a treble clef and a corresponding guitar tablature below it. The tablature uses letters 'a' and 'b' to denote fret positions on the strings. Above the staff, rhythmic notation is provided, including notes, rests, and bar lines. The first system starts with a 6/4 time signature. The second system begins at measure 6 and includes a double bar line with repeat dots. The third system begins at measure 11. The fourth system begins at measure 15 and ends with a double bar line and repeat dots. The tablature includes various symbols such as slurs, accents, and repeat signs. The rhythmic notation includes notes with stems, rests, and bar lines. The overall layout is clean and professional, typical of a printed musical score.

Aria de Msr Purcell "I Burn

Handwritten musical notation for an aria, including notes, rests, and lyrics. The notation is organized into systems, each starting with a measure number (6, 10, 12, 14, 18, 21, 24). The notes are written in a stylized, handwritten style. The lyrics are written below the notes. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

6

10

12

14

18

21

24

55

a (1*) a

58

a

62

a

Old Simon

3

5

8

10

13

16

19

21

1. Dot removed 2. Orig. bass 4 3. Dot added

Mr. Purcell

1 *a a r a r a* | *r a r a r a* | *f e r a r* | *a r e r; a a*

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

8 *a; r a a* | *a a b a b a* | *a r r a* | *a a a b a*

12 *r a b a r a* | *r e e* | *a a r e a* | *a r e a* | *a; e a*

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

Mr Purcell's first treble

This musical score is for the first treble part of a piece by Henry Purcell. It consists of seven systems of music, each with a system number (3, 6, 12, 18, 23, 29, 35) on the left. The notation is written on a five-line staff with a treble clef. The music is in a 3/4 time signature, indicated by a '3' in a circle at the beginning of the first system. The notes are mostly eighth and sixteenth notes, with some rests and accidentals. The letters 'a', 'b', and 'r' are written below the notes, likely representing the pitch classes. There are several dynamic markings: 'f' (forte) and 'f' (piano). There are also several repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end of the piece. The score is divided into measures by vertical bar lines. The first system has five measures, the second has five, the third has five, the fourth has five, the fifth has five, the sixth has five, and the seventh has five. The total number of measures is 35.

du mesmes

1
 a
 a b f e r a
 //a /a 4 /a a

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

8
 a b a r e r a a
 e f h h f e a r e e r a
 /a //a //a /a 4 /a /a(1*) 4 //a /a

12
 r r r a
 a a r a a r a r r r a b a b
 //a 4 /a b a a a //a 4 (2*)

16
 r b a b r a r
 a r a r b a b a r r e
 4 //a /a a /a //a //a /a

19
 r a
 b a b a r r f a r e r
 4 /a /a //a //a /a 4

Alternativa at the end

1. Orig. bass a (7th course) 2. Barlines 'as is'. Something missing?

Allemande de Msr Laton

The image displays a musical score for the Allemande de Msr Laton, measures 1 through 28. The score is written on a grand staff with a common time signature (C). The melody is written on the upper staff, and the bass line is on the lower staff. The notes are labeled with letters 'a', 'b', 'r', and 'e', representing the notes A, B, R, and E. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Measure numbers 5, 8, 11, 15, 20, 23, and 26 are indicated on the left side of the score. The bass line includes some markings like '4' and 'a' with a diagonal line, possibly indicating fingerings or specific techniques. The score ends with a double bar line and repeat signs in measure 28.

1. Dot removed 2. Flag added

29

4

32

f

f

a

a

a (1*)

Sarab[a]nd
 (Marion pleure)

The musical score consists of four systems, each with a melodic line and a figured bass line. The first system starts with a 3/4 time signature. The second system begins at measure 7 and includes a repeat sign. The third system begins at measure 14. The fourth system begins at measure 21 and ends with a double bar line. The figured bass notation includes notes like 'a', 'b', 'r', 'e', 'f' and symbols like '3', '4', and '||:'.

A-Wn17706 / 1r (1) - B-Gu3898-2 / 1v - CH-ZzQ907 / 1r - CH-ZzQ907 / 7v - CH-ZzQ907 / 37v (1) - CZ-PnmIVG18 / 190v (OT) - D-B40601 / 126v - D-KA1214 / 8 (2) - D-KA1214 / 25 (1) - D-USch133b / 16v - F-Pn2344 / 22r (gt) - F-Pn2344 / 23r (gt) - F-Pn6212 / 83v - F-Psg2344 / 40v (gt) - F-Psg2351 / 1v (gt) - F-Psg2351 / 18v (gt) - F-Psg2351 / 22v (gt) - GB-Balcarres / 20 (var) - GB-Balcarres / 135 - GB-En9452 / 4v - GB-EnDep314 / 42r (with 2nd part of Marion pleure) - GB-EnDep314 / 46v - GB-Eu_Coll2073 / 56v (OT) - GB-Eu_Coll2073 / 57v (OT) - GB-Lam614 / 48r - GB-Ob576 / 1 - GB-WMlms7 (Thyne) / 81v - J-Tn35 / 4v (kb) - Mathew / 13 - NL-At / 49r - PL-Kj40626 / 63v (var) - PL-Kj40626 / 64r - PL-LZu3779 / 2v - RUS-SPanON124 / S-N1122 / 1v - S-N9096-11 / 3r - US-Rm125 / 1v (mandora)

Courente du mesme

The musical score is written for a single melodic line in 3/4 time. It consists of eight systems of music, each with a system number (7, 11, 16, 20, 24, 29, 33) and a corresponding staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills, mordents, and grace notes). Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated. The key signature is one flat (B-flat). The score includes repeat signs (*//a*) and a double bar line with repeat dots at the end of the 20-measure system. The piece concludes with a final cadence in the 33-measure system.

37

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

a | b | a | a

/a

41

a | $\text{f f } \textcircled{\text{a}}$ | e r r, a | $\text{a. } \textcircled{\text{a}}$ | piano f h f | h f h f h

a | /a | a | a | /a

45

f f h h f f | h f f, a f | a | a

/a | 4 | /a

Gigue

Musical score for Gigue, measures 1-15. The score is written on a grand staff with treble and bass clefs. It includes a melody line with notes and rests, and a figured bass line with numbers and symbols. Measure numbers 6, 11, and 15 are indicated on the left. The piece ends with a double bar line and repeat dots.

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

Bourée du mesme

Musical score for "Bourée du mesme" in C major, 4/4 time. The score consists of four systems of music, each with a vocal line and a lute line. The first system starts with a common time signature 'C' and a 4/4 time signature. The second system starts with a measure rest '6'. The third system starts with a measure rest '10'. The fourth system starts with a measure rest '15'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f'.

Menuet

The image shows a musical score for a Minuet in G major, consisting of three systems of music. Each system is written on a grand staff (treble and bass clefs) with a 3/4 time signature. The notes are written in a simplified style with stems and flags, and some notes are marked with 'a', 'b', 'r', and 'e'. The first system contains measures 1-7, the second system contains measures 8-14, and the third system contains measures 15-16. Measure 15 ends with a double bar line and repeat dots. The bass clef part of the score is mostly empty, with some notes and accidentals written below the staff lines.

3

8

15

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

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e* *e* *e* *e* *e*

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

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b *b* *b* *b* *b* *b* *b*

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

r *r* *r* *r* *r* *r* *r*

e *e* *e</*

Allemand de Gaultier
 Tombeau de L'Enclos

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4

7

11

14

17

A-ETgoëssI / 121v - A-Wn17706 / 15 - B-Bc5616 / 26v (h moll) - B-Bc5616 / 36v (h moll, part B) - B-Br276 / 26r
 CZ-NlobKk84 / 59v - D-Bsa4060 / 16v - D-DS18 / 8v (kb) - F-B279152 / 41 - F-Pn823 / 88v - F-PnVmb7 / 27
 GaultierPieces / 80 - PL-Kj40593 / 34 - Perrine1680 / 57 - Rhetorique / 250 - Suites faciles / 2 (fl, vl, bc)

Courant du mesme
 (La Belle Homicide)

A-ETgoëssI / 15v - A-ETgoëssIII / 22v - A-GÖ2 / 82v - A-KR78 / 37v - A-KR79 / 196v - A-Wn17706 / 3v - B-Br27
 B-Br276 / 114v - CZ-NlobKk84 / 3v - CZ-PnmE36 / 151 - D-As / 52.05r - D-As / 56.35 - D-Bsa4060 / 55v - D-LE
 D-LEm6-24 / 146v - D-ROu54 / 348 - D-SWl_640 / 7 (Angélique) - F-AIXm17 / 100r - F-B279152 / 37 - F-B2791
 F-Pn823 / 91v - F-Pn6212 / 65v - F-Pn6214 / 48v - F-PnVm7-675 / 87 (gt) - F-PnVm7-6265 / 85 - F-PnVmb7 / 2
 F-PnVmf51 / 46v - GB-Ob576 / 22 - GB-Ob617 / 10 - MoutonI / 14 - PL-Kj40633 / 29v - Rhétorique / 226 - S-K4
 S-K4b / 5v (kb) - S-Klm21068 / 7v - S-LuG34 / 28v - S-LuG34 / 46v - S-LuG34 / 47r - S-LuG37 / 15r - S-SK468
 S-Sk2 / 30 (kb) - S-Sk176 / 10v (kb) - S-Sk228 / 47v (kb) - S-Skma3 / 40v - S-Skma3 / 75r - S-Sr52S / 23v (gt)
 S-ÖS174 / 32v (kb) - Suites faciles / 3 (fl, vl, bc) - US-CAh174 / 22

un autre

The musical score is written for a single melodic line on a five-line staff. It begins with a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. Dynamics such as *f* (forte) and *a* (accanto) are indicated. The score is divided into measures, with some measures containing repeat signs (//) and first endings (1st). The piece concludes with a double bar line and repeat dots.

Gigue du mesme
 (La Sauterelle)

Gavotte

The image shows a musical score for a Gavotte, measures 1 through 12. The score is written on a grand staff (treble and bass clefs) with a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The notes are primarily eighth and quarter notes, with some rests and accidentals. The bass line consists of simple harmonic accompaniment, often using a single note or a simple chord. The score is divided into three systems of four measures each. The first system (measures 1-4) ends with a repeat sign and a first ending bracket labeled (1*). The second system (measures 5-8) includes a key signature change to B-flat major in the third measure. The third system (measures 9-12) ends with a repeat sign and a first ending bracket. The notes are often written in a shorthand style, with some notes in red ink.

1. Note order changed from c-d-c to c-c-d

Rondeau

The musical score for 'Rondeau' is presented in five systems, each with a guitar tablature line and a standard notation line. The piece is in 3/4 time, indicated by a '3' in a circle at the beginning of the first system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills and grace notes). The tablature uses letters 'a' and 'r' to denote fret positions. The score includes repeat signs (//) and first/second endings (1* and 2*). The piece concludes with a double bar line and repeat dots at the end of the fifth system.

1. Note order changed from c-d-c to c-c-d 2. Orig. c on 5th course

Mr Purcell's 1st treble

3

7

14

19

24

29

34

39

1. Orig. c on 2nd course

44

$\frac{1}{a}$ $\parallel a$ (1*) 4 $\parallel a$

48

$\parallel a$ (2*) $\parallel a$ 4 $\parallel a$

53

a a $\frac{1}{a}$ $\parallel a$ $\frac{1}{a}$ a

59

$\frac{1}{a}$ $\parallel a$ 4 $\parallel a$

64

a $\frac{1}{a}$ $\parallel a$ 4 a

69

a $\frac{1}{a}$ $\parallel a$

73

$\parallel a$ a $\parallel a$

77

Bass

a a $\frac{1}{a}$ $\parallel a$ a $\parallel a$

1. Orig. c on 4th course 2. Dot removed

Ciaconna de Mr Hannek

Accord

7

13

18

22

26

30

34

40

//a //a 4 //a

46

//a a //a //a

50

//a

54

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

58

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

[Aria]

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Gigue

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

25
//a //a 4

31
/a a a /a //a

37
//a 4 //a //a a 4

43
//a //a (1*)

CZ-Bm189 / 65v (Mandora) - CZ-PnmE36 / 298 - D-Gs84k / 5v - D-KNu / 33r - D-Mbs5362 / 62r
F-Sim / 18r - PL-Wn396 / 247v - PL-Wu2008 / 129 - PL-Wu2009 / 188 (2) - PL-Wu2011 / 62
US-NHubBittX / 16

Aria

Handwritten musical score for an Aria, consisting of five systems of music. Each system includes a vocal line with notes and lyrics, and a lute tablature line with letters (a, r, e, g, b) and rhythmic markings. The score is in common time (C) and features various ornaments and repeat signs. The systems are numbered 1, 5, 8, 12, and 15. The final system ends with a double bar line and a repeat sign, followed by a small asterisk in parentheses (*).

du mesme
 (Courante [et Double])

3

6

10

16

21

//a

//a

//a (1*) (2*) //a

4 (3*) //a 4

//a //a

A-ETgoëssII / 34v (no Double) - A-ETgoëssIV / 2v - A-KN1255 / 27v (no Double) - CZ-NlobKk80 / 66
 CZ-NlobKk84 / 73v - D-Bsa4060 / 249v - D-LEm6-24 / 134v (no Double) - D-SWl_641 / 116
 F-AIXm17 / 104v (2)-105r - F-Pn823 / 53v - F-PnVm7-370 / 153v - F-PnVmb7 / 156 - GB-Ob617 / 102
 PL-Kj40620 / 24v - PL-Pu7034 / 29v - PL-Pu7034 / 30r - US-CAh174 / 68 (no Double)

[Gavotte]

Musical score for Gavotte, measures 1-12. The score is written in common time (C) and features a treble clef. The melody is primarily composed of eighth and sixteenth notes. Measure 1 starts with a common time signature 'C' and a key signature of one flat (Bb). The notation includes various rhythmic values and articulation marks such as slurs and accents. Measure 4 includes a repeat sign and a double bar line. Measure 8 includes a repeat sign and a double bar line. Measure 12 includes a repeat sign and a double bar line. The score is presented on a grand staff with two staves per system.

[No title]

d. d. d. d. d. d. d. d.

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| | | a | a/a | //a | a | | a/a | //a | //a | //a |

10 d. d. d. d. d. d. d. d. d. d. d.

| | | | | | | | | | | |
|-------------------------------------------------|--------------------------------------|-------------------------------------------------------------|-------------------------------------------|----------------------------------------------|---------------------------------------------------|----------------------------------------------|---------------------------------------------------------|-----------------------------------------|-------------------------------------------------|---------------------------------------------------|
| $\begin{matrix} \ell \\ \ell \\ a \end{matrix}$ | $\begin{matrix} b \\ a \end{matrix}$ | $\begin{matrix} r \\ x \\ \emptyset \\ r \\ \end{matrix}$ | $\begin{matrix} r \\ a \\ \end{matrix}$ | $\begin{matrix} \ell \\ a \\ \end{matrix}$ | $\begin{matrix} \emptyset \\ a \\ \end{matrix}$ | $\begin{matrix} \ell \\ r \\ a \end{matrix}$ | $\begin{matrix} :a \\ x \\ \emptyset \\ \end{matrix}$ | $\begin{matrix} \ell \\ a \end{matrix}$ | $\begin{matrix} r, \emptyset \\ \end{matrix}$ | $\begin{matrix} a \\ \ell \\ r \\ a \end{matrix}$ |
| | | //a | | | | a | a | | //a | |

Gavotte

Musical score for Gavotte, featuring a vocal line and a lute tablature line. The score is in common time (C) and consists of three systems of music. The first system starts with a common time signature. The second system starts with a 6/8 time signature. The third system starts with a 6/8 time signature and includes a 4/4 time signature change in the final measure. The score ends with a double bar line and repeat dots.

Prelude de Msr. La Tour

7
 13
 18
 23
 28
 31
 34

Musical notation including notes, rests, and articulations (accents, flags) with fingerings (a, r, e) and dynamic markings (//a, /a, /b).

1. Orig. bass ///a 2. repeated e on 3rd course removed 3. Flag added 4. Flag added

37

Musical score for a 4-measure phrase. Above the staff are rhythmic notations: quarter notes, eighth notes, and a half note. The staff contains a sequence of notes: r, e, a, e, r, e, a in the first measure; r, a, e, r, a, e in the second; r, a, e in the third; and a, r, e, a, r in the fourth. A double bar line with repeat dots is at the end. A '4' is written below the first measure, and '//a' is written below the fourth measure.

Allemande du mesme

Musical score for Allemande du mesme, featuring a single melodic line on a five-line staff with a common time signature. The score is divided into measures, with some measures containing multiple notes. The notes are labeled with letters 'a', 'r', 'e', 'l', 'g', and 'b'. Some notes are marked with a red flag. The score includes measure numbers 4, 7, 10, 13, 16, 20, and 24. There are also some symbols like //a, /a, and 4 below the staff.

1. Flag modified and rest added

27

30

Intrade Mr Hannike

Accord

6

11

16

Double

The musical score consists of three systems of staves, each with a treble and bass line. The first system begins with a 3/4 time signature and a key signature of one flat. It contains three measures of music with notes and rests, and a double bar line with a repeat sign. The second system starts at measure 4 and contains three measures of music with notes and rests, and a double bar line with a repeat sign. The third system starts at measure 8 and contains five measures of music with notes and rests, and a double bar line with a repeat sign. Performance markings include slurs, accents, and dynamic markings like 'f'.

Menuet du mesme

The image displays three systems of musical notation for a piece titled "Menuet du mesme" by Gottfried Finger. Each system consists of a single staff of music with a treble clef and a 3/4 time signature. The notation includes rhythmic values (quarter notes, eighth notes, and rests) and specific fingerings indicated by letters 'e' and 'a' with red accents. The first system begins with a large number '3' in the left margin. The second system starts with a measure rest '7'. The third system starts with a measure rest '13'. The notation is interspersed with tablature-like elements, including double bar lines with repeat signs and various symbols like '///a 4' and '///a'.

Courante du mesme

3

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1. Flag corrected 2. Orig. bass //a 3. Flag corrected

Bourée du mesme

The image displays a musical score for a guitar piece titled "Bourée du mesme" by Gottfried Finger. The score is written in standard musical notation on a five-line staff, with guitar-specific symbols such as natural notes (a, e, r) and accidentals (accents, slurs) placed above the staff. Below the staff, guitar tablature is provided, consisting of numbers 1-6 representing fret positions on the strings. The piece is in common time (C) and consists of 26 measures. The score is divided into systems, with measure numbers 5, 9, 14, 18, 22, and 26 marking the beginning of new systems. The tablature includes various techniques like slurs, accents, and repeat signs. The piece concludes with a double bar line and a repeat sign.

Saraband

The image shows a musical score for a Saraband by Gottfried Finger, consisting of 13 measures. The score is written on a grand staff (treble and bass clefs) with a 3/4 time signature. The notes are labeled with letters 'a', 'b', 'r', 'e', and 'f'. Measure 1 starts with a 3/4 time signature and a '3' in the bass clef. Measure 5 has a '5' in the bass clef. Measure 9 has a '9' in the bass clef. Measure 13 has a '13' in the bass clef. The score includes various musical notations such as slurs, accents, and repeat signs. The notes are: Measure 1: a, a, a; Measure 2: a, a, a, r, a; Measure 3: e, e, a; Measure 4: a, e, f; Measure 5: a, a, a; Measure 6: a, a, a; Measure 7: e, e, r; Measure 8: r, a; Measure 9: r, e, r, r, r; Measure 10: r, a, r, b; Measure 11: r, a, r, a; Measure 12: e; Measure 13: e, a, e, r; Measure 14: e, e, a; Measure 15: a, r, e; Measure 16: a, e, f.

un autre

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a 3/4 time signature. The piece is divided into four systems, each starting with a measure number (3, 5, 9, 13). The notation includes quarter notes, eighth notes, and rests. Dynamics such as *mf*, *f*, and *ff* are indicated. There are several repeat signs (*//a*) and a section marked with a 4/4 time signature. The score concludes with a double bar line and repeat dots.

Menuet
F moll

The image displays three systems of musical notation for a minuet in F minor. Each system consists of a melodic line with notes and rests, and a corresponding guitar tablature line with fret numbers and fingering symbols. The first system starts with a 3/4 time signature and includes notes like 'a', 'a', 'b', and 'a'. The second system begins at measure 6 and features a 4/4 time signature change, with notes like 'b', 'b', 'a', and 'a'. The third system starts at measure 11 and concludes with a double bar line and repeat dots, with notes like 'a', 'b', 'a', 'r', 'a', and 'a'. Fingering symbols such as '1', '2', '3', and '4' are used throughout to indicate fingerings for the notes.

1. Dot added 2. c on 5th course removed 3. Dot added

Un autre
F.

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

6 *a r a* *b r* *a* *a r e r* *a r e r*
/a //a //a 4 /a (1^a) /a //a /a //a

11 *a a r e f h.* *e e f h f* *e e f h f* *e f f* *a.*
//a 4 /a //a /a //a /a 4 /a (2^a)

New Sibella
Allegro

Accord

6

10

14

19

23

28

32

36

Musical notation for measures 36-40. The staff contains notes and rests. Above the staff, notes are written with stems and flags, some with accents. Below the staff, fingerings (a, r) and dynamics (f) are indicated. Measure 36: notes G, e, e, f, f. Measure 37: notes a, a, r, a. Measure 38: notes r, a, r. Measure 39: notes e, a, r, e. Measure 40: notes r, e, r, e.

41

Musical notation for measures 41-44. The staff contains notes and rests. Above the staff, notes are written with stems and flags, some with accents. Below the staff, fingerings (a, r) and dynamics (f) are indicated. Measure 41: notes r, a, r. Measure 42: notes e, a, r, a. Measure 43: notes a, a, r, e. Measure 44: notes r, a, r.

Mr. Bruggendean.
1.

Accord

6

10

15

19

23

3.

3

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

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

4

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

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

8

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

o 4 //a 4 /a //a

12

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

/a o(3*) /a /a o a //a o

16

r r a

//a a

1. Orig: a on 4th course (also in 5th bar) 2. Orig: Quarter note 3. Orig. c on 4th course

4.

7

13

17

21

25

29

1. Triole added

4.

6.

3

Musical notation for measure 3, starting with a treble clef and a 3/4 time signature. The melody consists of quarter notes: *r*, *e*, *f*, *e*, *r*, *a*. The bass line has rests in the first two measures, followed by quarter notes *a*, *b*, *b* in the third measure. A double bar line with a repeat sign is at the end of the measure.

7

Musical notation for measure 7, starting with a treble clef and a 3/4 time signature. The melody consists of quarter notes: *a*, *a*, *a*, *r*, *a*, *f*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. The bass line has rests in the first two measures, followed by quarter notes *a*, *a*, *a* in the third measure, and rests in the fourth and fifth measures. A double bar line with a repeat sign is at the end of the measure.

13

Musical notation for measure 13, starting with a treble clef and a 3/4 time signature. The melody consists of quarter notes: *a*, *a*, *a*, *r*, *e*, *f*, *e*, *r*, *e*, *r*, *a*, *r*, *e*, *a*. The bass line has quarter notes *b*, *a* in the first measure, quarter notes *a*, *r*, *r* in the second measure, a quarter rest in the third measure, quarter notes *a*, *a* in the fourth measure, and a quarter rest in the fifth measure. A double bar line with a repeat sign is at the end of the measure.

8.

3

5

9

13

17

Gigue

Accord

1. Orig. two notes one course higher

22

Musical notation for exercise 22. The staff contains notes and rests labeled 'a', 'r', and 'e'. A double bar line is present, with 'a' and a 4/4 time signature below it.

24

Musical notation for exercise 24. The staff contains notes and rests labeled 'a', 'r', and 'e'. The notation ends with a double bar line and repeat dots. A double bar line with 'a' is also present at the beginning of the staff.

The Danger is over
Air Angloise [from "The Fatal Marriage"]

6 a | a, r a | b x b, a, a | r b a a a

4 | a | a | a | a

5 a | a a a | a a a | a a a | a a a

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

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

16 a a a | a a a | a a a | a a a

21 r a a | r a a | a a a | a a a

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

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

a a | a | a | a

piano

[No title]

Accord

1 a r r r a a, r r a r a r

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

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

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

///a a a (1*) (2*) a

Saraband

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

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

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

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

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

Echo

3 *a* *piano* *E:*

7 *forte* *piano*

11 *forte* *piano*

17 *piano* *forte*

21 *piano* *forte*

25 *piano* *forte*

29 *piano*

34 *forte* *piano*

3 *a* *piano* *E:*

7 *forte* *piano*

11 *forte* *piano*

17 *piano* *forte*

21 *piano* *forte*

25 *piano* *forte*

29 *piano*

34 *forte* *piano*

1. Dot removed 2. Flag added

Bouree

1

5

9

12

Minuett

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

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

12 *a* *r* *e* | *r* *e* *r* *r* | *e* *a* *e* | *r*, | *a* | *a* *r* *o* *a*

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

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

Le Folie Msr Ell:

3

7

13

18

22

26

30

34

58

60

62

64

70

76

82

85

88

91

94

98

101

104

107

110

114

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

//a 4

117

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

//a 4

120

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

//a 4

123

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

//a 4 //a

126

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

//a 4

130

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

//a 4

133

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

//a 4

136

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

//a 4

139

142

146

148

150

152

154

156

158

4

160

11.

///a

///a

164

4

/a

168

///a

172

4

/a

176

12.

///a

///a

4

181

/a

4

///a

186

///a

4

/a

219

223

227

230

233

236

239

242

[Follia] du Mr Corelli: allegro

The image displays a musical score for the piece "[Follia] du Mr Corelli: allegro" by Corelli. The score is presented in five systems, each corresponding to a specific measure number: 3, 4, 7, 11, and 14. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4 for measures 3, 4, 7, and 11, and 4/4 for measures 14 and 15. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *h* (hairpins). The notes are often marked with 'a' (natural) or 'b' (flat). Measure 3 begins with a 3/4 time signature and a first ending bracket. Measure 4 starts with a 4/4 time signature. Measure 7 begins with a 3/4 time signature. Measure 11 starts with a 4/4 time signature. Measure 14 begins with a 4/4 time signature and ends with a double bar line and repeat sign. The score is written in a clear, legible font, with notes and rests clearly defined.

A song set by Mr Weldon Sung by Mrs Campion
The Mad Lover (1701), 'Panthea all the sences treats'

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

The musical score is presented in a system of staves. The first staff shows the vocal line with notes and ornaments (r, a, b). The second staff shows the bass line, starting at measure 4. The score is divided into measures, with measure numbers 1, 4, 8, 12, 15, 20, 23, and 25 indicated. The notation includes various musical symbols such as notes, rests, and ornaments, along with dynamic markings like 'a', 'b', and 'a(2*)'. The score is in common time (C).

1. Flag added 2. Dot added 3. Pause added

28

32

36

39

43

47

50

52

1. Orig. bass //a 2. Attempt for flags (missing notes?) 3. Flag added