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# **Manuscript Podebrady**

## **CZ-POm**

CZ-POm s.c. (III)

Library: Poděbrady, Polabské muzeum v Poděbradech

Concordances taken from  
<http://mss.slweiss.de>

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Preludio del Sig.re Weiss

Handwritten musical score for a prelude by Sigismund Weiss. The score consists of seven staves of music, each with a treble and bass clef. The notation includes various notes, rests, and ornaments. The first staff begins with a fermata over a note. The score is divided into measures by bar lines, with some measures containing repeat signs (//) and first/second endings (//a). The music features a mix of eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence on the seventh staff.

♪

/a /a /a

//a //a

4 a r a

a a

///a 4

4

Handwritten musical notation on a five-line staff. The notes are: *r*, *a*, *a*, *a*, *b*, *r*-*a*, *r*-*a*, *a*, *r*, *a*. There is a fermata over the first *r*. Below the staff, there is a '4' and two slashes: */a /a*.

Handwritten musical notation on a five-line staff. The notes are: *r*-*a*, *a*, *b*, *a*, *r*, *a*, *a*, *r*-*a*, *a*, *b*, *a*, *a*. There is a fermata over the first *r*-*a*. Below the staff, there is a slash: */a* and two slashes: *a /a*.

Giga del Sig.re Weiss

The musical score consists of six systems, each with a five-line staff and a corresponding line of text below it. The notation includes notes, rests, and various musical symbols such as slurs, ties, and repeat signs. The text below the staves includes letters like 'a', 'r', 'b', and 'l', along with rhythmic markings like '4', '8', and '16', and dynamic or articulation symbols like '||a' and '||a'.

System 1: Notes above the staff. Text below: /a a //a /a

System 2 (labeled 5): Notes above the staff. Text below: 4 a /a

System 3 (labeled 9): Notes above the staff. Text below: //a //a /a a

System 4 (labeled 13): Notes above the staff. Text below: 4 //a /a

System 5 (labeled 16): Notes above the staff. Text below: a 4 4 //a //a

System 6 (labeled 21): Notes above the staff. Text below: /a a

System 7 (labeled 25): Notes above the staff. Text below: a a a r a, a r l a

29

a r l a | l r a f a | f e f f e f | f e f f e f

a a /a

33

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

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

37

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

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

40

l r a | a b b a r | a

4 /a



26

*a a a a a a a*

*a /a a*

29

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

*a a r a*

33

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

*a /a (1\*)*

36

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

*a a*

40

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

*a a*

44

*r r r f r r r r r r r r r r r r*

*4 4*

48

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

*4 a*

1. This bar erroneously repeated in original

51

*f*

*f*

*f*

A musical staff with five lines. The first measure contains a half note 'a' on the second line, followed by a slur over a quarter note 'b' on the first space and a quarter note 'a' on the second line. This is followed by a quarter rest, a quarter note 'a' on the second line, and another quarter rest. The second measure contains a half note 'a' on the second line. The staff ends with a double bar line and repeat dots on both sides.

*/a*



16

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

18

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

20

a i a a /a //a //a

22

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

24

r 4 4 /a

Giga del Sigre Weiss

1

2

3

4

5

6

7

1. Missing note

23

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

//a     a 4 //a     a

26

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

5

29

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

4     //a     //a

32

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

/a

35

*g h i k*     *l i k*     *g h f f*

/a     /a     /a     /a     /a     /a

38

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

/a     //a     //a     /a     a

Burè del Sigre Weiss

5

8

12

17

21

25

1. Flag added 2. Flag added

29

//a      a /a      //a

32

/a    //a    //a    //a    /a

36

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

40

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

44

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

Minuet

3

*f* *f* *f*

*///a* *a*

6

*///a* */a*

11

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

16

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

22

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

27

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

32

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

Minuet

3 *h a h* *f h* *a f a* *r l* *a r* *a*  
 4 | | *h* | | | | *a* | | *b* | | *a*  
 /a //a ///a 4 5

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

11 *h a a f a* *a r* *a* *a* *b r b*  
 ///a 4 5

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

19 *r* *a* *a* *f a l* *f a l* *f a l*  
 //a /a /a a<sup>(1\*)</sup> a /a

25 *f* *f* *f* *f* *f a* *r* *r,*  
 /a /a /a 4

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

1. Two bars added from concordance

35

*/a*                      */a*                      *a*

38

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

41

*/a*                      */a*

44

*4*                      */a*

Minuet del S.re W.

1  $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{f}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{b}$ ,  $\text{a}$   $\text{b}$

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

9  $\text{a}$   $\text{a}$   $\text{f}$   $\text{a}$   $\text{f}$   $\text{f}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{b}$ ,  $\text{a}$   $\text{b}$

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

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

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

25  $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{h}$   $\text{a}$   $\text{h}$   $\text{a}$   $\text{f}$   $\text{a}$

28

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

a /a //a ///a 4

31

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

5 a /a a

34

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

/a a a

38

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

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

42

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

/a a (2\*)

46

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

a 4 (3\*) //a //a /a a //a 5

A-GÖ1 / 57r ("Menuet Castilian") - A-Wn18829 / 4v - CZ-Bm371 / 109 ("Menuete Carillion")  
 I-Ven / 525.3 (transposed in A major) - I-Ven / 526.1 - NL-DHnmi50536 / 65v ("Kühnold"+v+b)  
 PL-WRu / 57 (1)

Corente del S: W:

3

5

8

11

14

17

20

1. Orig. a on 5th course

25

4 (1) h f 4 //a //a

29

/a a a i a a

32

/a a a i a

35

//a a 4

38

/a //a //a

41

//a a /a

44

a (2\*) //a a

1. Orig. g on 7th course 2. Orig. e on 4th course

48

4 1/a a

51

a i i a a

54

i i a a a 1/a

57

4 4 4

60

4 4 1/a

63

1/a 1/a

Giga del Sigre W:

The musical score consists of seven systems, each with a five-measure line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). The piece is written in a single melodic line on a six-line staff. The first system starts with a treble clef and a key signature of one flat. The notation includes slurs, ties, and various articulation marks. The systems are numbered 1, 5, 8, 11, 14, 17, and 20 on the left margin.

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

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

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

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

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

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

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

24

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

27

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

30

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

35

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

38

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

41

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

44

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

47

4

///a

50

a

/a

/a //d//a

54

//a

//a ///a 4

a

57

a

a

a

//a

//a

/a

60

a

/a

/a //d//a

//a

64

//a

//a

/a

a

a

68

a

a

//a

71

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

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

Corente del S: W:

3  
4

a r b

r a r r r

a a a e e a

r, l r a e r

a

/a

//a

5

e r e r a

a r a r a

r r r a

a

/a

//a

8

r a a r a

r r r r

r, f l g f a g l f

a

/a

a /a

a

12

f f e h f e

a r a e r

e a e a r a

/a

//a

///a

15

r a e a r a

e a e a r a

g a e a e

//a

/a

a

/a

18

r, a e r e

r, l r a, e

a a b b a

a

//a

///a

a

///a

///a

22

a r e

a a b a

r, a r a r a

r r r a a, a

///a

a

26

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

29

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

32

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

36

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

40

*b a r a r* | *r a r r* | *a r l r*  
*//a* | *a* | *a*

43

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

47

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

50

♪ ♪ ♪ ♪ ♪

The musical notation is on a five-line staff. It consists of three measures. The first measure contains a quarter note 'a', a slur over two eighth notes 'r' and 'a', and another slur over two eighth notes 'r' and 'b'. Below the staff are markings: a '4' under the first measure, a triple slash followed by 'a' under the second measure, and an 'a' under the third measure. The second measure contains a quarter note 'r', a quarter note 'a', a quarter note 'a', and three eighth notes 'r', 'r', 'r'. The third measure contains a quarter note 'r' and a quarter note 'a'. The staff ends with a double bar line and repeat dots.

Paisana del S: W:

2 *r* | *e* *a*, *e* *a* | *e* *a*, *e* *a* | *e* *r* *a* | *e* *a* *r* *e* *g* *e* *a*

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

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

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

19 *r* | *r* | *r* *a* *e* *g* *r* | *e* *r* *e* *g* *r*

24 *e* *r* *e* *a* | *e* *r* *e* *r* *r* | *e* *a* *r* *e* *a* *e* | *g* *e* *f* *g*

28 *g* *e* *g* *e* | *a*, *e* *a* | *e* *e* *a* *a* | *a* *e* *e* *a*

Lyrics: a r a l e g e

Repeat signs: //a

Dynamic markings: f, f

Time signature: 2/4

1. Letters exchanged in orig.

32

/a 4 4 /a 4

36

/a /a a /a

40

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

44

//a 4 //a //a

48

a a //a

52

a a //a

56

/a //a /a //a

60

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

$\text{1/a}$   $\text{a}$   $\text{4}$   $\text{///a}$   $\text{///a}$   $\text{6}$

Corente del Si: W:

3 a a | e, a a | r a a | e a a

5 r a a | e r a e r r | e a r e | e r g

9 g g e g g | i h g i h | k k g k

12 i h i k i | g g h g | e e e

15 e r g | g g e e g | g g g e e g | e e r r e

19 e e e r r e | e e b b r | e r r b b e

22 e e e e e | e e e e e e | r r r r e

6 a

25

/a a a

28

/a a a /a //a

31

a a a r

35

//a //a<sup>(1\*)</sup> //a ///a

40

4 a a /a

44

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

48

///a 4

1. Orig. d on 3rd course

51

/a /a //a

54

//a //a //a

57

//a //a //a

60

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

64

5 4 //a 5 a<sup>(1\*)</sup> /a a

68

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

72

/a //a //a

Minuet

The musical score is written in a lute tablature system on a six-line staff. The time signature is 3/4. The notation includes rhythmic values (e, r, a, g, h, k, i) and various accidentals (sharps, flats, naturals). The score is divided into measures, with measure numbers 3, 5, 8, 12, 16, 19, and 22 indicated on the left. Some measures contain repeat signs (//) and specific rhythmic markings (4, 4/4, 3/4). A double bar line with repeat dots is used at measure 10. A footnote at the bottom explains the notation for the letter 'a'.

3  
 4  
 a a a<sup>(1\*)</sup> /a //a //a /a//d//a

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

8  
 //a //a //a (2\*)

12  
 a a /a //a a/a //a a/a

16  
 //a a/a a /a //a a/a//a

19  
 //a /a //a//a 4 //a//a 4 //a

22  
 //a 4 a

1. Orig. a on 6th course 2. Following a on 6th course omitted

25

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

28

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

31

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

Giga del S: W:

6 8

5

8

11

15

18

21

1. Orig. e on 4th course 2. Orig. e on 3rd course

26

//a                      ///a                      4

29

5                      6                      a

32

4                      4                      4

35

a                      /a                      /a

39

a                      /a                      a                      //a

42

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

45

4                      6                      5

48

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

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

51

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

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

54

$\text{e}$   $\text{r}$   $\text{r}$   $\text{b},$  |  $\text{r}$   $\text{r}$   $\text{i}$  |  $\text{i}$   $\text{g}$   $\text{g}$   $\text{h}$   $\text{h}$   $\text{i}$   $\text{g}$

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

57

$\text{e}$   $\text{a}$   $\text{g}$   $\text{e}$   $\text{e}$   $\text{e}$  |  $\text{e}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{e}$  |  $\text{a}$   $\text{e}$   $\text{r},$   $\text{e},$

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

60

$\text{e}$   $\text{e}$   $\text{e}$

$\text{a}$

Arlechina

1. *a* *a r b r* *a a* *a a* *a r b r*  
 //a //a //a //a //a 6

6. *b r b a a* *r l a r* *l r l a r* *l*  
 //a /a<sup>(1\*)</sup> a //a /a a //a //a

10. *l* *l r a* *l r a* *a* *l*  
 //a //a //a 6 a /a //a

15. *a l a* *r l* *b, f l* *f g f*  
 //a a /a //a /a /a

19. *g f l* *f l* *a l b* *r a* *a r b r*  
 /a /a /a //a<sup>(2\*)</sup> /a 5 /a a //a //a

24. *a r b r a* *a r r* *a b a* *a*  
 /a //a //a //a

28. *a r r* *a b a* *a a* *r l a r* *l, r l a*  
 //a //a //a /a a //a /a a

1. Accord copied from bar 31 2. Orig. e on 2nd course

33

6

37

6

41

6

46

6

51

6

Giga del S: W:

(1\*)

5

9

13

16

19

22

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

/a /a a a

a a a

/a /a //a //a

a a /a /a //a

25

//a //a /a a

28

r b b

31

//a //a

35

a b r //a

40

a b r //a /a a

44

r r r r r r r r r r r r r r r r r

48

e g g k g i i g h g i g

4

52

/a

56

60

//a

//a

/a

a

64

t

68

//a

t

71

a

(1\*)

a

a

74

//a

/a

t

77

a e a  
 r r r  
 a r a  
 g a k h g  
 //a //a //a //a

81

h g h h g h  
 h h  
 h g h h  
 g g a e a  
 //a //a //a //a

85

r a e r f  
 e r a r  
 e r e g r  
 e r a r  
 //a //a //a //a

89

e r e a  
 //a

### Giga del Sigre W:

The musical score is written for a six-course guitar, with the first two courses (6 and 8) indicated by numbers on the left. The notation includes a single melodic line with various rhythmic values (e, r, a, g, h) and slurs. The score is divided into measures, with measure numbers 5, 8, 11, 14, 17, and 20 marked on the left. Fingering is indicated by numbers 1-5 below the notes. The score includes several repeat signs (//a) and a first ending marker (\*). The piece concludes with a final cadence on the 8th course.

1. Orig. e on 3rd course

24

5<sup>(1\*)</sup> /a //a //a<sup>(2\*)</sup> //a

28

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

32

//a

37

//a

41

4 /a 5 //a //a

45

//a //a //a

48

//a 4

1. Orig. d on 7th course instead of bass 5 2. Accord copied from concordance 3. Orig. c on 2nd course  
- 48 -

51

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

55

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

59

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

63

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

67

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

70

*5* *5* *a*

73

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

77

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

81

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

85

$\text{//a}$

Amorosa

1

6

11

16

21

26

31

36

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

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

41

*r r e r, a* *e,* *k k h k* *i, k*

*a<sup>(1\*)</sup>* *a* */a* *//a* *///a* *a* */a*

45

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

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

Allegria

1  
C  
a, r a f a f e a b b a, r  
a a a a /a a /a a //a /a<sup>(1\*)</sup>

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

6  
e l r e r a b a b a r a b a r r a r a r a b a b a  
a //a 4 //a /a

9  
a r a b a r a r a b a a e r r r e r  
a /a /a

11  
a, r a f f a e, a a b, r b a, a b a  
//a a a a /a a /a a //a /a //a /a //a

13  
e r r e r a, r a a a b r a a e f  
//a //a //a //a /a a a r a //a

Minuet

1

3  
4

*p* *p* *p* *a* *r* *e* *e* *r* *r* *e* *a* *e* *r* *a* *e* *r*

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

//a a //a

5

*p* *p* *p* *a* *r* *e* *r*, *r* *e* *a* *e*, *e* *e* *e* *e* *a* *e* *r* *a*

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

//a a

11

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

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

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

16

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

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

5 //a 4 //a //a

Minuet

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

5  $r$   $\flat$   $f$   $\flat$   $\flat$  |  $a$   $a$   $\flat$   $a$   $\flat$   $f$  |  $\flat$   $\flat$   $\flat$   $a$   $\flat$   $a$

8  $a$   $r$   $a$   $\flat$   $\flat$  |  $a$   $a$   $\flat$   $a$  |  $a$   $\flat$   $\flat$   $a$   $a$

11  $a$   $a$   $a$   $a$  |  $a$ ,  $\flat$  |  $\flat$   $r$ ,  $a$  |  $\flat$  |  $a$   $r$   $a$   $\flat$   $f$

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

20  $a$ ,  $\flat$   $a$   $\flat$  |  $a$   $f$   $h$   $f$   $a$   $r$   $a$  |  $a$   $\flat$   $\flat$   $a$   $\flat$   $a$

23  $r$   $\flat$   $\flat$   $\flat$   $f$  |  $a$   $a$   $\flat$   $a$   $\flat$   $\flat$  |  $\flat$   $\flat$   $f$   $a$   $\flat$   $a$

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

26

*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-KR156 / 10v - CZ-Bm371 / 94 - D-ROu53-1B / Add-16v - D-ROu65-6 / r14 (p.140) - D-Witt / 36v (XCV)  
 PL-WRu / 52 (2) - PL-Wu2008 / 159 - PL-Wu2010 / 296

Minuet

3

6

10

13

18

22

25

3

6

10

13

18

22

25

29

Handwritten musical notation for a guitar exercise, measure 29. The notation is on a single staff with a treble clef. Above the staff are notes and rests, with dynamic markings *f* and *d*. Below the staff are fingering indications: /a, //a, ///a, ///a, //a, 4, ///a, 4, ///a, a.

Minuet

3 *f h e f e g*  
 e, f a a e f a e r  
 a a a(1\*) a a b  
 ///a a /a(1\*) //a /a b

6  
 e r r r a e r e r e a a  
 a r r r r a e r e r a a  
 //a //a //a //a //a //a //a 4(2\*) //a //a

11  
 e e a a e e r a a, r b r b r b  
 a r r r a a a a a a  
 a a a a a a  
 4 //a //a //a //a

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

21  
 e r a e r e a a e r r e r a a a  
 a e r a a e r r e r e r a a a  
 //a /a a

26  
 e r r b a a a e, r r b r a r b r a  
 a a a a a a a a  
 6 //a /a a //a //a

1. Orig. bass a 2. Flag added

Capricio Sig.re Wochenzeil

1.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: a, a, a r l a, a, r a l r a r l r l, l r l. Below the staff are fingerings: //a //a //a //a 4 4 //a //a.

4.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: r l r a, l f l g l a, l g l f g l f g l f g l f l, a, l. Below the staff are fingerings: //a //a /a a a a a /a.

6.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: g l f g l f g l f g l f l, a, a, r l r l r l r l r l r l a, l r a. Below the staff are fingerings: a a a a /a //a //a //a //a.

8.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: r a a l r l a, l r a, r a, l r l a, l l r l r l a l r l r l a r l r a r l r l a r l. Below the staff are fingerings: 4 5 6 4 5 6 //a //a (1\*) 4 4.

11.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: a r a l a r a r a l a r l a l l a l a a a a a. Below the staff are fingerings: 5 5 6 6 5 5.

12.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: r a r r a r l a l l a l r l r a r l r, a. Below the staff are fingerings: 4 4 //a //a 4 5 //a.

13.   
 Musical staff with notes and slurs. Above the staff are slurs with '3' indicating triplets. The notes are: a l l r r l l, a, l a, r a a r l r l r a l a r l r a. Below the staff are fingerings: 6 4 4 //a //a //a (2\*).

1. Three notes added along the pattern 2. Three notes added along the pattern

16

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

17

/a ///a ///a 5<sup>(1\*)</sup> /a /a /a /a 5 5 ///a ///a

19

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

20

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

21

5 5 6 6 6 6 4 4

23

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

25

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

1. Three notes erroneously repeated in original

27

♩ <sup>3</sup>    ♩ <sup>3</sup>    ♩    ♩    ♩    ♩    ♩

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

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

Preludio del Sigre W:

♩

a a b b a a a a l l l l a  
 //a //a //a 4  
 f e

♩

h l e l a a a a r r r r a a l l l l r r l l e r r a a g g  
 //a //a 4 e

♩

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

♩

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

♩

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

♩

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

♩

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



Preludio

3

//a

a

3

a

a /a

3

//a

//a

//a

a

3

a

//a

//a

3

a

a

r

l

a

3

//a

3

a

l

a

r

r

b

b

b

a

a

Musical notation for a guitar exercise on a single staff. The staff contains notes and rests with various articulations. Above the staff are rhythmic flags. Below the staff are slurs and a first-finger flag.

Above the staff, rhythmic flags are placed above the notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter note.

The staff contains the following notes and rests from left to right:
 

- Quarter note: *a* (first line)
- Quarter rest
- Quarter note: *a* (second line)
- Quarter note: *a* (second space)
- Quarter note: *a* (third line)
- Quarter rest
- Quarter note: *a* (second line)
- Quarter note: *e* (second space)
- Quarter note: *f* (third line)
- Quarter rest
- Quarter note: *a* (second line)
- Quarter note: *a* (second space)
- Quarter note: *a* (third line)
- Quarter note: *a* (third space)
- Quarter note: *a* (fourth line)
- Quarter note: *a* (fourth space)

Below the staff, there are slurs and a first-finger flag:
 

- A slur under the first two notes (*a* and the quarter rest).
- A slur under the next two notes (*a* and *a*).
- A slur under the next two notes (*a* and *e*).
- A slur under the next two notes (*f* and the quarter rest).
- A slur under the next two notes (*a* and *a*).
- A slur under the next two notes (*a* and *a*).
- A slur under the final two notes (*a* and *a*).
- A first-finger flag (*(1<sup>st</sup>)*) under the final note (*a*).

Preludio del Sigre W:

Handwritten musical score for 'Preludio del Sigre W' by S.L. Weiss. The score consists of seven staves of music. Each staff begins with a fermata symbol. The notation includes various notes (a, k, g, h, f, e, r), rests, and dynamic markings (f, a). The score is divided into sections by double bar lines with repeat signs (//) and first endings (/a). The first staff is in common time (C). The second staff has a 4-measure rest. The sixth staff has a 4-measure rest. The seventh staff ends with a double bar line and a repeat sign.



♪

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

♪

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

♪

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

♪

*i* *k* *h* *h* *i* *k* *f* *f* *h* *h* *f* *f* *h* *h* *l* *f* *f* *r* *r* *l* *a* *a*

♪

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

♪

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

*//a* *//a*

Preludio del Sig.re W:

Musical score for "Preludio del Sig.re W" by S.L. Weiss. The score consists of seven staves of music with various notes, rests, and ornaments. Below the staves are performance instructions including fingerings (e.g., 4, 5, //a), dynamics (e.g., f, g), and articulation (e.g., slurs, accents). The first staff starts with a common time signature 'C' and a fermata. The second staff has a fermata and a '4' below it. The third staff has a fermata and a '4' below it. The fourth staff has a fermata and a '5' below it. The fifth staff has a fermata and a '4' below it. The sixth staff has a fermata and a '5' below it. The seventh staff has a fermata and a '4' below it.



Preludio del Sigre W:

♩

4 4 4

♩

4 4 5

♩

6 //a a

♩

4 4 5 6

♩

//a a

♩ <sup>3</sup>♩

//a //a

♩

/a //a //a a



Giga Del Sigre W:

6

8

Handwritten musical notation for measures 6, 7, and 8. Measure 6: Treble clef, notes a, r, a, r, a, r. Measure 7: Treble clef, notes a, r, a, r, a, r. Measure 8: Treble clef, notes a, a, a, b, r, a.

5

Handwritten musical notation for measures 5, 6, and 7. Measure 5: Treble clef, notes r, r, a, r. Measure 6: Treble clef, notes b, a, a, r, r, a. Measure 7: Treble clef, notes l, r, a, a, r.

8

Handwritten musical notation for measures 8, 9, and 10. Measure 8: Treble clef, notes r, b, a, r, b. Measure 9: Treble clef, notes a, a, r, a, a. Measure 10: Treble clef, notes a, a, r, a, a.

11

Handwritten musical notation for measures 11, 12, and 13. Measure 11: Treble clef, notes a, a, b, b, a. Measure 12: Treble clef, notes a, r, a, a. Measure 13: Treble clef, notes b, a, r, b. Below measure 12: a. Below measure 13: a.

14

Handwritten musical notation for measures 14, 15, and 16. Measure 14: Treble clef, notes a, a, r, a. Measure 15: Treble clef, notes r, a, r, a. Measure 16: Treble clef, notes r, a, r. Below measure 14: /a. Below measure 15: a. Below measure 16: a.

17

Handwritten musical notation for measures 17, 18, and 19. Measure 17: Treble clef, notes a, a, r, r. Measure 18: Treble clef, notes r, r, r, r. Measure 19: Treble clef, notes r, r, r, r. Below measure 18: 4.

20

Handwritten musical notation for measures 20, 21, and 22. Measure 20: Treble clef, notes a, a, r, a, r. Measure 21: Treble clef, notes r, a, a, r, a, r. Measure 22: Treble clef, notes r, r, l, r. Below measure 20: a.

23

a

26

a

30

a

33

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

37

4 a a

42

a

45

b a a

48

a a /a

51

//a //a

55

4 5 6 5 (1\*)

59

/a /a /a

63

//a /a 6 5 4(2\*)

67

a a /a

70

//a /a 6 5

1. Orig. a on 1st course 2. Orig. three notes one course higher

73

4 //a //a //a

77

/a //a //a 4 5 a

81

4 /a

84

a

87

a //a /a a /a

90

6 5 4 //a

94

4 /a





32

$\text{e}$   $h$   $h$   $h$   $h$   $h$   $h$   $h$   $h$   $h$   $g$   $f$   $a$   $r$   $a$   $g$   $f$

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

34

$a$   $r$   $a$   $r$   $a$   $a$   $r$   $a$

$4$   $a$   $4$

Bure Del Sigre Lauffenstin

6  
///a<sup>(1\*)</sup> 4 5 a /a

9  
/a a a

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

15  
4 /a a

18  
4 ///a /a 4 /a

22  
a /a ///a<sup>(2\*)</sup> 4

1. Flag adapted 2. Orig. bass //a

27

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

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

30

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

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

33

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

*a a /a*

37

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

*//a a /a a*

41

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

*o o a (1\*)*

44

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

*///a 4 5 4 5 a*

48

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

*b a a*

51

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

*a a*

55

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

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

*//a a /a*

59

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

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

62

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

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

66

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

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

69

*h a a h a a f a a f a a e a a e a h a*

*a a /a (2\*)*

72

*k h k i h i h i h k h k i h i*

*(3\*) 5 /a a /a 5 /a a*

1. Orig. h on 3rd course 2. Orig. a on 3rd course 3. In concordance bars 68-71 repeated

75

h i b a b a, b a a b a a b a b b

/a 5 /a a /a 5 4

79

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

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

Minuet

3  $\overset{3}{\text{tr}} a r a,$   $\overset{3}{\text{tr}} r \text{tr} a,$   $r r \text{tr} a a$   $r, a r r$

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

5  $\text{tr} a r r a,$   $r r \text{tr} r r$   $\text{tr} a r r a,$   $r r \text{tr} r r$

$a a a$   $\text{tr} \text{tr} \text{tr}^{(1*)}$   $a a a^{(2*)}$   $\text{tr} \text{tr} \text{tr}$

9  $a \text{tr} r a \text{tr} r$   $\text{tr} r r$   $r \text{tr} r b r,$   $a r a b r,$   $l g h g l f$

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

14  $l, h l f$   $h h k k h,$   $k k l k k$   $h h k k h,$

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

18  $k k l k k$   $h h k h l k$   $l$   $f h f f$

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

22  $f h f a h$   $a f h h$   $h f a h f$   $h a r r$

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

26  $r a r a \text{tr}$   $r \text{tr} a \text{tr}$   $a \text{tr} r a r$   $\text{tr} a r r a,$

$//a$   $a$   $r$   $a a a^{(3*)}$

1. Flag added 2. Orig. bass under previous note 3. Orig. bass under previous note



### Minuet

3 4

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

6

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

11

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

Trio

3

6

12

*Minuet da capo*

Minuet

3 4

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

6

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

10

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

13

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

Minuet

1

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

4 //a /a a a /a //a e<sup>(1\*)</sup>

5

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

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

10

10 e e e g | e r a e a g | e, r e a | a a a

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

14

14 a r r e f a | e, e f | a r e r a r a e | f

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

Minuet

3 4

a a //a a //a a

5

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

9

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

14

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

19

a a //a a //a a

23

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

Preludio de me Jeann de Weichenberg ex C ord.

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

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

4 5 5 5 5 5 6

6 a a a

a a a a a a

a a a a a a

a a a a a a



tr 3 tr 3 tr 3 tr 3 tr 3 d

A musical staff with two lines. The notes are: a, r, f, a, r, f, a, a, r, f, r, f, f, b, b, a, a. Above the first five notes are trills with a '3' and a slur. Below the staff are fingerings: 6, 6, a, a.

m

d

A musical staff with two lines. The notes are: f, r, a, r, a, r, a, r, a, r, a, r, a, f, r. Slurs are placed under the first three notes, the next three notes, and the last three notes.

4

4

Arioso de Wberg

Musical score for Arioso de Wberg, featuring a single melodic line with various ornaments and rhythmic patterns. The score is divided into systems with measure numbers 5, 9, 13, 16, 20, and 25. It includes dynamic markings like 'h' and 'f', and performance instructions such as '1. Orig. bass under d'.

The score consists of six systems of music. Each system includes a staff with notes and ornaments, and a line of rhythmic notation below it. The rhythmic notation uses symbols like '4', 'a', and '|||' to indicate specific rhythmic values and patterns.

System 1 (Measures 1-4): Includes a common time signature 'C' and ornaments 'r' and 'r'. Rhythmic notation below: 4 ||| a // a // 4 / a // a 4 a a a.

System 2 (Measures 5-8): Measure numbers 5, 9, 13, 16 are indicated on the left. Rhythmic notation below: a 4 // a // a // a / a / a / a / a 4 4 ||| a ||| a ||| a // a.

System 3 (Measures 9-12): Measure numbers 9, 13, 16 are indicated on the left. Rhythmic notation below: ||| a 4 a a a 4 4 4 a a a.

System 4 (Measures 13-15): Measure numbers 13, 16 are indicated on the left. Rhythmic notation below: 4 4 4 a a ||| a 4 4 a a.

System 5 (Measures 16-19): Measure numbers 16, 20 are indicated on the left. Rhythmic notation below: 4 ||| a // a // a / a a a 4 ||| a // a // a / a a a.

System 6 (Measures 20-24): Measure numbers 20, 25 are indicated on the left. Includes dynamic markings 'h' and 'f'. Rhythmic notation below: 4 4 4 ||| a // a 4 / a // a (1\*) 4 a a a a.

System 7 (Measures 25-28): Measure numbers 25, 30 are indicated on the left. Rhythmic notation below: a 4 ||| a // a a a a 4 ||| a // a // a.

1. Orig. bass under d

28

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

31

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

34

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

36

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

39

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

42

/a a a 4 4

Pasagi / Galand

*Pasagi*

1  
a //a //a /a

3

5  
a (\*), a 4

*Galand*

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

13

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

17

17  
4 4 //a //a 6 a 4 //a //a

21

21  
/a a a a

1. Triole added

25

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

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

*CZ-PaRPI504 / \*8v - CZ-PaRPI504 / 29r - PL-WRu / 88*

### Menuetto

3

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

4

*//a /a //a*

7

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

10

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

13

*/a a //a /a a*

16

4 *a a*

20

*a 6 5 4 //a 6*

23

6 //a 6 //a

26

4 //a //a 6 4

30

/a //a a *Da Capo*

Galanderi

The musical score for "Galanderi" consists of a guitar part and a vocal line. The guitar part uses a C-clef and a 4/4 time signature. The notes are written on a five-line staff, and the lyrics are written below the staff. The score is divided into systems with measure numbers 4, 6, 9, 12, 15, and 17. The lyrics are: "h h h k h k k h k h k a r a f g h a h g h". The score includes a "Da Capo" instruction and a "Finis" ending.

4  
 6  
 9  
 12  
 15  
 17

Finis

Da Capo

20

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

22

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

27

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

32

*Da Capo*  
*5* *6* *a*

A-GÖI / 4v (2) - A-Su / XXXI.4

### Galanderi Menuette

The musical score for Galanderi Menuette consists of a single melodic line with various ornaments and fingerings. The piece is divided into measures, with measure numbers 3, 5, 8, 13, 16, 21, and 23 indicated. The notation includes notes with stems, beams, and various ornaments such as mordents, grace notes, and trills. Fingerings are indicated by numbers 1-5. The score is written on a single staff with a treble clef. The key signature is one flat (B-flat). The time signature is 3/4. The piece ends with a double bar line and repeat dots.

3

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

5

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

8

*Finis*

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

13

///a a a 5

16

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

21

*Da Capo*

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

23

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

28

*Finis*

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

34

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

39

*Da Capo*

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

Allegro

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

6      
  
 a      // a      / a

9      
  
 // a      4      // a

12      
  
 // a      / a      a / a      // a      // a

15      
  
 4      a      4      4      a

20      
  
 a      a      // a      5      4      5

24      
  
 a      // a      // a      5      4      // a

28

//a //a a

31

//a //a //a

34

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

*tr* *Da Capo*

Le Manichal Schmid Echo:

3 4 //a 4 //a 4 /a ///a a<sup>(1\*)</sup> ///a

7 *rara* a a *r*a *Finis* a a a *r*a 4 /a a 4 4 6 4

13 6 4 5 //a a<sup>(2\*)</sup> ///a a //a

18 a *r* a a *r* a *r* 6, a a *r* a a

23 a 4 5 4 ///a a

*Da Capo*

1. Orig. a on 6th course 2. Orig. bass on 6th course

Le Fleau / Fröscher

2

(1\*) 4 4 //a

6

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

9

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

13

a a //a //a 6 4

17

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

21

6 4 /a a

25

a 4

29

Musical notation for a five-measure phrase. Above the staff are rhythmic symbols: a half note, a quarter note, a quarter note, a half note, a quarter note, and a quarter note. The staff contains notes with stems and flags, some with slurs. Below the staff are rhythmic symbols: a quarter note, a double slash followed by 'a', a slash followed by 'a', and 'a' for the first measure; a quarter note, a double slash followed by 'a', a slash followed by 'a', and 'a' for the second measure; and a quarter note for the fifth measure.



28

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

32

*Da capo*

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

Nocturno  
Intrada ex F ord de Wberg

A musical staff containing eight measures of music. The notes are mostly quarter notes and half notes, with some dynamic markings like *f* and *ff*. The staff is empty below the notes.

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

7 Musical staff with notes for measures 7-8.

A musical staff containing six measures of music. It includes a 3/4 time signature, notes with slurs, and dynamic markings like *f* and *ff*.

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

13 Musical staff with notes for measures 13-14.

A musical staff containing eight measures of music. It features notes with slurs, dynamic markings like *f* and *ff*, and a 4/4 time signature.

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

22 Musical staff with notes for measures 22-23.

A musical staff containing eight measures of music. It includes notes with slurs, dynamic markings like *f* and *ff*, and a 4/4 time signature.

/a 4 4 4 4 a a 6

30 Musical staff with notes for measures 30-31.

A musical staff containing seven measures of music. It features notes with slurs, dynamic markings like *f* and *ff*, and a 4/4 time signature.

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

37 Musical staff with notes for measures 37-38.

A musical staff containing five measures of music. It includes notes with slurs, dynamic markings like *f* and *ff*, and a 4/4 time signature.

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

43 Musical staff with notes for measures 43-44.

A musical staff containing six measures of music. It features notes with slurs, dynamic markings like *f* and *ff*, and a 4/4 time signature.

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

49

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

55

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

61

4 4 a a a a 6 6 6 6 a a

67

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

73

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

80

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

86

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

92

/a /a /a 4 6 4

98

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

104

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

110

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

116

//a //a 4 4 5 5

122

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

129

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









16

♩      ♪      ♩   ♪      ♩      ♪      ♪

The musical notation consists of two measures. The first measure contains notes: a (5th fret), b (4th fret), b (4th fret), a (5th fret), a (5th fret), and a (5th fret). The second measure contains notes: b (4th fret), b (4th fret), b (4th fret), a (5th fret), a (5th fret), and a (5th fret). The fretboard diagram below the staff shows the fret positions for each note: 5, 4, /a, /a, 5, 4, /a, 4, /a.

Menuette











Trio

Musical notation for measures 1-5. Measure 1 has a 3/4 time signature and a treble clef. The notes are a, a, a. Measure 2 has a treble clef and notes a, r, a. Measure 3 has a treble clef and notes a, b, a, r, a. Measure 4 has a treble clef and notes r, a. Measure 5 has a treble clef and notes a, a. Fingerings are indicated below the notes: /a, a 4, /a, 4 5 6, /a 4.

Musical notation for measures 6-10. Measure 6 has a treble clef and notes a, r, a. Measure 7 has a treble clef and notes a, r, a. Measure 8 has a treble clef and notes r, a. Measure 9 has a treble clef and notes a, a. Measure 10 has a treble clef and notes a, a. A double bar line with repeat dots is between measures 8 and 9. Measure 10 has a treble clef and notes a, a. Fingerings are indicated below the notes: //a 4, /a, a, 4, 4, /a, //a 4.

Musical notation for measures 11-15. Measure 11 has a treble clef and notes a, r, a. Measure 12 has a treble clef and notes r, r, r, a. Measure 13 has a treble clef and notes a, a. Measure 14 has a treble clef and notes a, a. Measure 15 has a treble clef and notes a, a. Fingerings are indicated below the notes: /a, 4, /a, a 4, /a.

Musical notation for measures 16-18. Measure 16 has a treble clef and notes a, a. Measure 17 has a treble clef and notes a, r, a. Measure 18 has a treble clef and notes a, a. The piece ends with a double bar line and repeat dots. The text "Menuette da Capo" is written to the right of the final measure. Fingerings are indicated below the notes: a 4, /a, 4, /a.

Allegro

2

/a /a /a a /a /a

6

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

10

/a /a t /a t t t

14

t t t /a t t

19

t t /a /a /a /a

24

a /a 6 5 4 /a 6

28

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

Menuette + variatio's

The musical score consists of six systems, each with a five-line staff and a corresponding line of figured bass notation below it. The notation includes notes, rests, and dynamic markings such as *h* (piano), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. A section starting at measure 11 is marked "Variatio".

**System 1 (Measures 1-5):** *h h* | *f f* | *o r a* | *o b a* | *h h*  
 3 | /a | 4 | /a 6 5 | 4 //a /a /a

**System 2 (Measures 6-10):** *h f* | *r r* | *o r* | *i h h* | *h f f f*  
 6 //a | 4 //a a | 4 | /a | /a | 4 | 4

**System 3 (Measures 11-13):** *a a* | *r r b a* | *i h h*  
 6 | 5 | 4 | /a | /a | /a

**System 4 (Measures 14-17):** *h f h f* | *r r* | *o r* | *o r* | *e*  
 //a | //a | 4 | a | 4 | 4 | 4

**System 5 (Measures 18-22):** *b r* | *a a b* | *e r* | *o o* | *f f*  
 4 | /a /a | 4 | /a | 4

**System 6 (Measures 23-27):** *o e b a* | *e r* | *h h* | *f f* | *o r a*  
 /a | /a | 4 | /a | 4 | /a 6 5

**System 7 (Measures 28-32):** *o b a* | *a b* | *o r a* | *a b a r* | *o*  
 4 /a /a | 5 4 | 6 | 5 /a 4 | /a

33 *Variatio*

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

36

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

40

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

44

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

47

5 4/4 4/4 /a

### Polognes

Musical score for Polognes, measures 1-11. The score is written on a grand staff with treble and bass clefs. It includes rhythmic notation, fingerings, and articulation marks. The key signature has one flat (B-flat).

Measure 1:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩}$   $\text{♩} \text{♩} \text{♩}$   
 Measure 2:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   
 Measure 3:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 4:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 5:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 6:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 7:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 8:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 9:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 10:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Measure 11:  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Guige

## Arloquin

2  $\frac{1}{a}$   $\frac{1}{a}$  5 6  $\frac{1}{a}$   $\frac{1}{a}$  4  $\frac{1}{a}$   $\frac{1}{a}$

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

11 4  $\frac{1}{a}$  5 4  $\frac{1}{a}$

16 5 6  $\frac{1}{a}$  4  $\frac{1}{a}$   $\frac{1}{a}$  5

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

*Finis*

Prelude ex G# Wberg

Accord

Handwritten musical notation for the first system, including notes, fingerings, and an 'Accord' label.

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

Handwritten musical notation for the second system, including notes, fingerings, and slurs.

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

Handwritten musical notation for the third system, including notes, fingerings, and slurs.

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

Handwritten musical notation for the fourth system, including notes, fingerings, and slurs.

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

Handwritten musical notation for the fifth system, including notes, fingerings, and slurs.

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

Handwritten musical notation for the sixth system, including notes, fingerings, and slurs.

*5 5 6 6 a a /a*

Handwritten musical notation for the seventh system, including notes, fingerings, and slurs.

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

♪

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

♪

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

♩

a b r b r a 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

Concert ex G# de Wberg

Accord

6

10

14

17

20

23

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

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

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

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

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

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

*4*    *5*    *5*    *5*

26

6 6 6 a

29

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

33

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

36

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

41

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

45

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

48

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

51

a a a a a a

54

4 4 4 4 4 5

57

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

61

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

64

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

67

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

71

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

1. Orig. accord 'ab' twice inverted (ba)



Andante

Musical score for voice and piano, starting with a C-clef and common time signature. The score is divided into systems with measure numbers 5, 8, 11, 14, 16, and 20. The vocal line features various rhythmic patterns, including triplets and slurs. The piano accompaniment includes chords and arpeggiated figures. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and repeat signs.

5  
8  
11  
14  
16  
20

1. Dot removed

25

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

28

5 5 5      6 6 6      a a a

31

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

35

4 a a      a a      4 //a      a a

39

4 a //a      a //a a      a a

42

a a      4 a//a      //a a a      //a

46

a //a      a

Menuette

3 *r r r* *r* *a a* *||| a a a* *f* *a r r a* *f* *a* *6 6 6*

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

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

16 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*



Polognes:

1. 3 r r r a r a r | a a r r r r | r a r a r

a a a a (1<sup>a</sup>) a 4 4 4

4. m j s s m s m j

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

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

7. s s m s m j s m s

r r a | r a r r r r r | r a r a r

a a a a a a 4 4 4

10. m j s m j s m s m j

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

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

13. s m j s m s m j s m s m s

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

///a ///a ///a (2<sup>a</sup>) ///a ///a ///a 6 6

16. s m j s s m s m j

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

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

19. s s m s m j s

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

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

1. Flag adapted 2. Flag modified

22

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

25

$\text{a r a a r b b r b r a a a g}$   
 $\text{4 4 4 a a a}$

28

$\text{r a r a r a r a a a a a a}$   
 $\text{a a a a a a a a a}$

31

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

Allegro

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

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

7 *r r r r* *r r a* *o r o r*  
*a a a a a t t*

10 *o r o r* *r a r a* *r a r r*  
*t t 5 5 5 5*

13 *e o e o* *o o o* *r r r r*  
*6 6 6 6 a a*

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

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

1. Missing note added

22

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

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

25

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

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

28

*r* *l* *r* *r* | *r* *r* *r* *l* *r* | *l* *r* *l* *l* *r*

*6* *6* *6* *6*

31

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

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

34

*a* *a* *a* *a* | *a* *a* *a* | *a* *l* *a* *l*

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

38

*l* *l* *l* | *l* *r* *l* *r* | *r* *r* *l* *r* *r*

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

41

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

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

44

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

47

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

50

*a a t t t t*

53

*5 5 5 5 6 6*

56

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

59

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

62

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

65

*t t t t ///a t*

68

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

71

*a a a a a a*

74

*a a a Finis*

Concerto N 3 ex C ord Sre Wberg

Accord

5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4

/a /a //a

//a a /a

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

/a //a //a

//a //a //a

27 *Tutti*

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

31 *Solo*

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

34

a a a a a a

37

a a 4 ///a //a 4

39

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

43 *Solo*

4 4 4 4 4<sup>(\*)</sup> 4 4

47

4 4 /a /a

50

///a //a //a

53

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

56

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

60

///a //a //a

63

a a 4

66

4 4 4 4 a a a a

69

a a a a 6 6 6 6 a a a a



[Prelude] - Prae[lud]

0  
 Musical staff with chords and fingering numbers: 0, 4, 5, 6, a, 4, 4, 4, 4, /a

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

Musical staff with notes, triplets, and fingering numbers: 4, //a, //a, //a, //a, //a, //a, 4, /a (1\*)

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

Musical staff with notes, triplets, and fingering numbers: a, /a, //a, //a, //a, 4, 4

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

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Andante

The musical score consists of seven systems of music, each with a vocal line and a corresponding line of lyrics and rhythmic markings. The lyrics are: /a /a a /a /a a /a 4 //a /a 4 //a //a //a //a //a 4 4 a a /a /a //a //a ///a ///a 4 //a ///a 4 /a a 4 4 (1\*) 4 (2\*) 4 4.

System 1: Musical notation with lyrics: /a /a a /a /a a /a 4

System 2: Musical notation with lyrics: //a /a 4 //a

System 3: Musical notation with lyrics: /a /a /a /a /a //a //a //a //a

System 4: Musical notation with lyrics: ///a ///a 4 4 a a /a /a //a //a ///a ///a

System 5: Musical notation with lyrics: 4 //a /a /a //a //a ///a ///a

System 6: Musical notation with lyrics: 4 //a ///a 4 /a a 4 4

System 7: Musical notation with lyrics: 4 (1\*) 4 (2\*) 4 4

1. Triole added 2. Dot added

22

4 4 4

25

4 4/a/a<sup>(tr)</sup> 4 /a /a 4 a a

28

4 a /a //a

Unfinished  
[torn out pages]

Allegro

3 *r* *o* *r* *o* | *o* *r* *o* *r* | *r* *r* *r* *r*

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

4 *f* *h* *f* *h* | *r* *r* *r* *r* | *r* *a* *r* *a*

*t* *t* *a* *a* *a* *a*

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

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

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

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

16 *o* *e* *o* *e* | *f* *g* *f* *g* | *h* *h* *h* *h*

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

19 *r* *r* *r* *r* | *o* *e* *o* *e* | *f* *g* *f* *g*

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

22 *h* *h* *h* *h* | *k* *i* *i* | *h* *h* *h* *h* | *k* *i* *i*

*a* *a* *a* *a* *t* *t* *a* *a*

26

h h h e r a tr a, r r r

4 4 /a a 4 4 4

30

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

4 4 4 4 /a /a

33

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

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

36

r, a r r r a r a r r r r a a a a

a a a a a a a

40

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

a a a a a a a

43

a a a a r r r r R m l l a a a a

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

47

k i i h h h m l l a a a a

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

51

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

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