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S-Klm ms 21068

S-Klm21068
Stahlhammer Manuskript (1)
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Sarabande + 2 doubles

3

a r b
a

r a
a

r a
a

r a
a

a a r
a

//a //a /a a

6

a r a
a

r r a
a

r a
a

r a
a

a r b
a

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

10

f b r
a

b r a
b a

r r a
a

r r a
a

r a
a

r a
a

16

a a r
Double

f f r
a

b f a
a

b r a
a

20

r b a
a

r b a
a

r a
a

r a
a

Gavotte de l'amour

1

4

7

10

13

17

Piano ///a a a

A-GÖ2 / 21v - A-SEI / 3r - A-Wn1813 / 1r (1, violin) - A-Wn17706 / 4v (1) - CZ-Bm189 / 50v (2) - CZ-Bm189 / 86r (1)
 CZ-Bm3329 / 63r (Angélique) - CZ-NlobKk83 / 6 - D-SWL_640 / 19 (Angélique) - D-SWL_640 / 30 (Angélique)
 F-B279153 / 95 - F-PnF844 (gt) / 222 (2) - PL-Kj40620 / 1v - PL-Lw1985 / 23v - S-K4a / 13v (kb) - S-LuA3 / 2v (kb)
 S-LuG28 / 63r (v) - S-LuG28 / 73r (v) - S-LuG30 / 27v (zitrinchen) - S-LuG34 / 16v - S-LuG34 / 40r - S-LuN10 / 22 (kb)
 S-LuWas (92v (kb) - S-Sk228 / 9v (kb) - S-Sk493a / 90v (kb) - S-Skma3 / 80v (v) - S-Sr52s / 6 (gt)

Air

Musical notation for measures 1-6. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. Below the staff, there are fingering indications: *///a /a a a/a //a a /a*.

Musical notation for measures 7-12. The notation includes a treble clef and various notes and rests. Below the staff, there are fingering indications: *a //a /a //a /a a b, a a r a //a /a //a /a 4 /a*.

Musical notation for measures 13-16. The notation includes a treble clef and various notes and rests. Below the staff, there are fingering indications: */a //a //a //a*. The piece concludes with the instruction *Da Capo*.

Gavotte

The image displays three systems of musical notation for a piece titled 'Gavotte'. Each system consists of a five-line staff with rhythmic notation above and guitar tablature below. The first system starts with a common time signature 'C' and includes markings like '///a', 'a', '4///a', and '///a'. The second system is marked with a '5' and includes '(2*)'. The third system is marked with an '8' and includes '(3*)' and '///a'. The tablature uses letters 'a' and 'r' to denote fret positions, with some notes marked with flags (vertical lines) and accidentals like a flat sign.

A-Wengel / 9 (7) - A-Wgm7763-92 / 12v - A-Wn1813 / 4r (3, violin) - B-Gu3898-2 / 7v - F-B279153 / 5
 F-Pn823 / 29v - F-Pn6214 / 1r (2) - GB-Lam614 / 37r - GB-LblAdd16889 / 101v (2) - GB-Ob578?
 PL-LZu3779 / 7r - SK-Le / 17

Aimable Vainqueur
 (Opera Hésione)

Musical score for Aimable Vainqueur (Opera Hésione) by Andra Campra. The score is in 3/4 time and consists of 28 measures. The notation includes a vocal line with notes and rests, and a lute line with chords and ornaments. The lute line is written on a six-line staff with a 3/4 time signature. The notes are labeled with letters (a, b, r) and symbols (x, /, //, 4) indicating specific techniques or ornaments. The score is divided into four systems of four measures each.

Measure 1: $\text{3 } \text{a}^{\times} \text{r} \text{a}^{\times} \text{r}$ /a

Measure 2: $\text{a} \text{a}^{\times} \text{r} \text{a}^{\times}$ a

Measure 3: $\text{a} \text{a}^{\times} \text{r} \text{a}^{\times}$ /a

Measure 4: $\text{a} \text{b} \text{a}$

Measure 6: $\text{a}^{\times} \text{a}$ /a a

Measure 7: $\text{a}, \text{b} \text{a}$ //a

Measure 8: $\text{a} \text{b} \text{a}$ //a /a

Measure 9: $\text{r} \text{a}$ 4//a //a

Measure 10: $\text{a}, \text{a} \text{a} \text{a}$ /a /b

Measure 11: r, r a

Measure 12: $\text{a} \text{a} \text{r} \text{a}$ a

Measure 13: r, a 4 //a //a

Measure 14: $\text{a} \text{r}, \text{a}$ /a a

Measure 15: $\text{a} \text{r} \text{a}$ 4

Measure 16: $\text{a} \text{r} \text{a}$ (1*) a /a

Measure 17: $\text{a} \text{b} \text{a}$ a

Measure 18: $\text{a} \text{r}, \text{a}$ /a a

Measure 19: $\text{a}^{\times} \text{a} \text{r}$ a

Measure 20: $\text{a} \text{r} \text{a}$ a

Measure 21: $\text{a} \text{r} \text{a}$ a

Measure 22: $\text{a} \text{r} \text{a}$ a

Measure 23: $\text{a} \text{r} \text{a}$ a

Measure 24: $\text{a} \text{r} \text{a}$ //a (2*)

Measure 25: $\text{a} \text{b} \text{a}$ /a

Measure 26: $\text{a} \text{r} \text{a}$ //a

Measure 27: $\text{a} \text{r} \text{a}$ /a

Measure 28: $\text{a} \text{b} \text{a}$ a

1. Flag added 2. Flag added

32

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

36

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

*D-As290 / 41v (ma) - D-BFbCha60 / 113r - DK-KkGlKgl377-2 / 8 (ma,gt?) - F-PnF844 / 159 (gt) - F-PnThII / 3v
 F-PnThII / 5v - I-Ven / 516.5 - PL-Wu2008 / 98 - PL-Wu2009 / 140 - RogerON(5)1710 / 22 (2) - S-K4a / 10v (kb)
 S-Klm21068 / 2v - S-LuG30 / 37v (zittrichen) - S-LuG34 / 12v - S-LuN10 / 26 (kb) - S-Sk174 / 47 (kb)
 S-Uu286 / 16v kb)*

Gavotte
 (La Gavotte Royale / Frondeuse / Branle des Frondeurs)

1
 4
 7
 10

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

A-Wengel / 5 - A-Wn17706 / 12r - B-Gu3898-2 / 19v - CZ-BsaE4-1040 / 11v (theorb cister) - D-B40068 / 47v
 D-Mbs21646 / 8v (3) - D-SWL_640 / 39 (Angélique) - D-SWL_641 / 4 - F-Pn823 / 28r - F-Pn6214 / 3r
 GB-Balcarres / 84 - GB-LblAdd16889 / 97v - GB-Ob576 / 38 - GB-ObSch94 / 100v (4) - PL-LZu3779 / 11r
 Polinski / 5 - S-K4a / 15v (kb) - S-K4b / 28v (kb) - S-K8 / 6 (kb) - S-LuA3 / 32v (kb) - S-LuG28 / 77r (v)
 S-LuG37 / 2v - S-LuWas / 77v (kb) - S-SK493a / 50v (kb) - S-SK493a / 99v (kb) - S-Skma3 / 82v
 S-Uu286 / 2v (kb) - S-ÖS174 / 1v (kb) - US-Rm125 / 55r

Gigue de Strobel

1. Flag added

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-Pu7033 / 25 - PL-Pu7034 / 15v - PL-Wu2010 / 79 - PL-Wu2011 / 19
 S-K4b / 14v (kb) - 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)

Courante du But

3 *a a* | *a b a, r* | *a^x e r^x a* | *a* | *a b a*
 4 | *a a r* | *a^x e r^x a* | *a* | *a* | *a b a*

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

6 *a b* | *a r^x a r* | *a* | *a e, e* | *a a r*
a r | *a r^x a r* | *a* | *a e, e* | *a a r*

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

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

///a

16 *a^x r a^x* | *a r, a* | *a* | *a r, e* | *a a r*
a | *a* | *a* | *a r, e* | *a a r*

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

21 *a a r, a* | *e, e* | *a a r a* | *r, a r* | *a r a b a* | *a, a b, a*
b | *a* | *a* | *a r* | *a* | *a*

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

27 *b b^x a* | *a a, e* | *a a a a* | *a* | *a*
a | *a* | *a* | *a* | *a*

a *a* *///a*

A-Wengel / 3 (3) - A-Wn17706 / 1v (2) - D-B40068 / 73v - D-B40601 / 15v - D-BFbCha60 / 132r - D-Bsa4060 / 83v
 D-LEm6-24 / 43v - D-SWL_640 / 22 (Angélique, e moll) - D-SWL_640 / 39 (Angélique, a moll) - F-B279152 / 4
 F-Pn48 / 72v - F-Pn6212 / 44v - F-Pn6214 / 2v - F-PnThII / 1r (2) - F-PnVmf51 / 8v - GB-Lam614 / 17v
 GB-Ob576 / 36 - GB-Ob618 / 42 - RA-BAn / 7v - S-K4a / 13v (kb) - S-K8 / 20v (kb) - S-LuA3 / 11v (kb)
 S-LuG28 / 31r (v) - S-LuG28 / 76r (v) - S-LuG37 / 19v - S-Sk228 / 11v (kb) - S-Skma3 / 82r (v) - S-Uu286 / 18v (kb)
 S-ÖS174 / 26v (kb) - US-CAh174 / 121

S-Klm21068 / 5v (1)
 S-LuG34 / 14r
 S-LuN10 / 20 (kb)
 S-Sk174 / 11 (kb)
 S-ÖS174 / 6v (kb)

Air

Musical score for "Air" in C major, 4/4 time. The score consists of three systems of staves with notes and rests. The first system starts with a treble clef and a common time signature. The second system begins with a measure rest for 4 measures. The third system ends with a double bar line and repeat signs. Various ornaments and performance markings like //a and (1*) are present.

Hammar Schmeden

3 4

7

11

15

20

25

31

35

39

43

47

51

A-Wn17706 / 24v (C dur) - CZ-Bm3329 / 80v (Angélique) - D-KA1272-1 / 41v (mand) - D-KA1272-2 / 67v (mand)
 J.Bull Coranto (Battle) - PL-Wn396 / 153v (F dur) - PL-Wn396 / 185v (D dur) - Praetorius1612 / Q3r (2, CLXXXIII)
 S-Skma / 56v (kb) - US-CAh174 / 40 (D dur)
 See also: A-GÖ1 / 20v (D dur) - I-Ven / 520.1 (D dur)

19

f

mf mf

f mf f

d

Musical notation for measure 19, showing a staff with notes and dynamics. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The dynamics are: *f* (under F4), *mf* (under G4), *mf* (under A4), *f* (under Bb4), *f* (under A4), *f* (under G4), *f* (under F4), *f* (under E4), *f* (under D4), *f* (under C4). There are also slurs over the first four notes and the last four notes. The measure ends with a double bar line and repeat dots.

A-ETgoëssIII / 46v - A-GÖ2 / 10v - D-Bsa4060 / 39v - D-Kl4°289 / 1 (gamba) - D-SÜNms58 / 28v - F-B279152 / 60
 F-B279153 / 120 - F-PnF844 / 101 - F-PnF844 / 124 - F-PnVmb7 / 36 - GB-Ob617 / 25 - PL-Kj40633 / 10v
 PL-Lw1985 / 62v
 See also: A-ROI / 6r - A-ROI / 8v - D-ROu52-2 / 29v - F-PnThII / 25v (Variante in g-moll) - GB-LblAdd30387 / 66v

Ballet

1. Orig. a on 4th course

Gavotte de monsieur Jean Baptiste - Prim

The image displays the first three systems of a musical score for a Gavotte. Each system includes a rhythmic line above a two-staff figured bass line. The first system starts with a common time signature 'C'. The rhythmic notation consists of quarter and eighth notes. The figured bass line uses letters 'a' and 'r' to indicate fingerings, with some notes circled. Below the first system, there are three double bar lines with 'a' underneath, and a '4' time signature. The second system is numbered '6' and continues the rhythmic and figured bass notation. The third system is numbered '9' and concludes with a double bar line and repeat signs. Below the third system, there are two double bar lines with 'a' underneath.

Double du Gavotte de Jean Baptiste - second

27

♩ ♩ ♩ ♩ ♩ ♩ ♩

<i>a</i>	<i>a</i> <i>ℓ</i> <i>a</i> <i>ℓ</i>	<i>a</i> <i>a</i> <i>a</i>	<i>a</i> <i>a</i> <i>a</i>
<i>a</i>	<i>r</i> <i>a</i> <i>a</i>	<i>a</i> <i>a</i>	<i>a</i> <i>a</i> <i>a</i>

//*a*

A-ETgoëssV / 1v - A-GÖ2 / 84v - A-KR77 / 14v - A-Wn17706 / 18v - B-Br1037 / 74v - CH-Bu53 / 30v - D-B40068 / 24r
D-Bsa4060 / 81v - D-OB1037 / 141v (kb) - D-ROu54 / 26 - D-RpAN62 / 26v - D-SWL_640 / 57 (Angelique, d moll)
D-SWL_640 / 72 (Angélique, a moll) - D-SWL_641 / 138 - F-Pn89 / 23 - F-Pn1106 / 80v - F-Pn1110 / 26v - F-Pn6211 / 2r
F-Pn6212 / 41v - F-Pn6214 / 47v - F-PnVmb7 / 2 - F-PnVmd15 / 44v - F-PnVmf51 / 15v - GB-Balcarres / 87 (2)
GB-LANh / F1v - GB-Ob576 / 16 - GB-Ob618 / 10 - PL-Lw1985 / 24v - Perrine1680 / 1 - S-K4a / 61v (kb)
S-K4b / 13v (kb) - S-LuG34 / 41r - S-LuG37 / 18v - S-S228 / 52v (kb) - S-SK493b / 21v (gt, kb) - S-Sk2 / 32 (kb)
S-Sk176 / 4 (kb) - S-Skma3 / 76r (v) - US-CAh174 / 2r

Gigue

Musical notation for measures 1-7. The notation includes notes, rests, and fingerings (3, 4, 1, 2, 3, 4) with accents and slurs.

Musical notation for measures 8-13. The notation includes notes, rests, and fingerings (1, 2, 1, 2, 1, 2, 3, 4) with accents and slurs.

Musical notation for measures 14-20. The notation includes notes, rests, and fingerings (1, 2, 3, 4, 1, 2) with accents and slurs. A double bar line with a repeat sign is present at the end of measure 20.

Musical notation for measures 21-27. The notation includes notes, rests, and fingerings (1, 2, 3, 4, 1, 2) with accents and slurs. A double bar line with a repeat sign is present at the end of measure 27.

Musical notation for measures 28-34. The notation includes notes, rests, and fingerings (1, 2, 3, 4, 1, 2) with accents and slurs.

Musical notation for measures 35-41. The notation includes notes, rests, and fingerings (1, 2, 3, 4, 1, 2) with accents and slurs. A double bar line with a repeat sign is present at the end of measure 41.

30

//a //a 4 /a a

34

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

38

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

A-KR78 / 7v - A-KlmVogl / 15v - A-Wengel / 1 (1) - A-Wn17706 / 25v - CZ-NlobKk77 / 16v (gt) - D-B40068 / 29v
 D-Fschneider13 / 98 - D-ROu65-6 / g5 (p.65) - D-ROu65-6 / k2 (p.89) - D-ROu65-6 / w2 (p.167, 1)
 D-SWL_640 / 10 (Angélique) - D-SÜNms58 / 5v - PL-Wn396 / 123v - S-Klm21072 / 79v - S-LuG34 / 10r
 S-LuN10 / 40r (kb) - S-Sk174 (kb) / 31 - SK-Le / 122

Gavotte [Courante?]

The musical score is written for a piano and a bass line. The piano part is in treble clef, and the bass line is in bass clef. The time signature is 3/4. The score is divided into measures, with measure numbers 3, 4, 6, 10, 14, 19, 24, and 28 indicated. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes various articulations such as slurs, accents, and dynamic markings like 'a' (accents) and '4' (quatuor). The piece concludes with a double bar line and repeat dots.

Air de Mr Le Comte de Logy

Measures 1-5 of the piece. The notation shows a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are: 1. G4, A4, Bb4, A4; 2. G4, F4, E4, D4; 3. G4, A4, Bb4, A4; 4. G4, F4, E4, D4; 5. G4, A4, Bb4, A4. The bass line consists of a single note, A3, in each measure.

Measures 6-9. Measure 6: G4, A4, Bb4, A4. Measure 7: G4, F4, E4, D4. Measure 8: G4, A4, Bb4, A4. Measure 9: G4, F4, E4, D4. The bass line consists of a single note, A3, in each measure.

Measures 10-13. Measure 10: G4, A4, Bb4, A4. Measure 11: G4, A4, Bb4, A4. Measure 12: G4, A4, Bb4, A4. Measure 13: G4, A4, Bb4, A4. The bass line consists of a single note, A3, in each measure.

Measures 14-18. Measure 14: G4, A4, Bb4, A4. Measure 15: G4, A4, Bb4, A4. Measure 16: G4, A4, Bb4, A4. Measure 17: G4, A4, Bb4, A4. Measure 18: G4, A4, Bb4, A4. The bass line consists of a single note, A3, in each measure.

Measures 19-22. Measure 19: G4, A4, Bb4, A4. Measure 20: G4, A4, Bb4, A4. Measure 21: G4, A4, Bb4, A4. Measure 22: G4, A4, Bb4, A4. The bass line consists of a single note, A3, in each measure.

A-Klm-Vogl / 76r (2, gt) - CZ-NlobKk77 / 57v (gt) - D-SWl_640 / 64 (1, Angélique) - PL-Wn396 / 271v
PL-Wu2008 / 18 - PL-Wu2009 / 20 - S-K4a / 54v (kb) - S-K4b / 6v (kb) - S-LuG34 / 50r

Marche de Narva

1
C a a a r l e r e r e l a g l r e r e r e a

6
a a a r l e r e r e l a g r, l a e a r a

10
a e r r, l a e a r r r e r r a l

15
l r e a, g g l l, g r a r r a l e r

19
l a a a r l e r e r e l a g r, l a x a

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

This piece is composed by Anders von Düben, to celebrate the victory of Swedish King Charles XII over zar Peter the Great of Russia at the battle of Narva on 30 November 1700.

S.Klm21068 / 10v (2)
 CZ-PnmE36 / 171
 F-PnVmb7 / 196
 GB-Ob576 / 64
 GB-Ob616 / 74
 MoutonI / 42
 S-Klm21072 / 56v

Ch. Mouton

Courante de Vieux Gautier en c molle
 (La belle Piedmontoise)

3 4

6

10

16

20

24

4 4 a /a

4 a

a

a^(1*) //a 4 a

a

a^(2*)

//a

/a a^(3*)

4 /a a 4

1. Dot and following flag added 2. Dot and following flag added 3. Dot and following flag added

Gavotte

Handwritten musical notation for a Gavotte, consisting of three systems of staves with notes, rests, and fingerings.

System 1: Starts with a treble clef and a common time signature (C). The first staff contains notes: quarter, eighth, eighth, eighth, eighth, quarter, eighth, eighth, eighth, quarter, quarter. The second staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the staves are fingerings: /a a //a //a //a //a.

System 2: Starts with a measure rest (4). The first staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the staves are fingerings: /a//a a. A double bar line with repeat dots is present after the first measure of the second system.

System 3: Starts with a measure rest (7). The first staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The third staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the staves are fingerings: a /a //a //a a 4. The system ends with a double bar line and repeat dots.

Le même en triple

3

7

12

18

23

27

32

L'accord même

(1*)

(2*)