

*Suite*

# GITARREN MUSIK

*Panorama*  
des 16.-18. Jahrhunderts · 2

# GITARRENMUSIK

des 16.-18. Jahrhunderts · 2

nach Tabulaturen für Colascione, Mandora und Angelica

herausgegeben von Adalbert Quadt

# GUITAR MUSIC

from the 16<sup>th</sup>-18<sup>th</sup> Century · 2

According to tablatures for Colascione, Mandora, and Angelica

edited by Adalbert Quadt

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## Inhaltsverzeichnis

### Contents

Vorwort .....	IV	
Foreword .....	V	
Hinweise zur Ausführung .....	VI	
Instructions for performing .....	VII	
Folies d'Espagne .....	Bethune, le cadet .....	1
Sarabande und Gavotte .....	Bethune, le cadet .....	2
Suite (C-Dur) .....	Bethune, le cadet .....	3
Ouverture .....	anonym (Schwerin) .....	6
Sarabande und Gavotte .....	anonym (Schwerin) .....	7
Partie (d-Moll) .....	anonym (Schwerin) .....	8
Partie (a-Moll) .....	anonym (Schwerin) .....	10
Partie (a-Moll) .....	anonym (Schwerin) .....	14
Suite (C-Dur) .....	anonym (Schwerin) .....	18
Suite (C-Dur) .....	anonym (Schwerin) .....	20
Echo .....	anonym (Schwerin) .....	24
Sarabande und Rondeau .....	anonym (Schwerin) .....	24
Menuett und Air .....	anonym (Schwerin) .....	25
Partie (G-Dur) .....	anonym (Schwerin) .....	26
Chaconne (G-Dur) .....	anonym (Schwerin) .....	30
Suite (e-Moll) .....	anonym (Schwerin) .....	31
Partie (D-Dur) .....	anonym (Schwerin) .....	34
Partie (A-Dur) .....	anonym (Schwerin) .....	37
Passacaille .....	anonym (Schwerin) .....	39
2 Gavotten und Rondeau (d-Moll) .....	anonym (Brno) .....	40
2 Menuette (D-Dur) .....	anonym (Brno) .....	41
Tournée und Entrée .....	anonym (Berlin) .....	42
Sonate (C-Dur) .....	G. A. Brescianello .....	43
Partita (e-Moll) .....	G. A. Brescianello .....	46
Partita (A-Dur) .....	G. A. Brescianello .....	48
Sonate (D-Dur) .....	G. A. Brescianello .....	50
Sonate (C-Dur) .....	G. A. Brescianello .....	52
Partita (F-Dur) .....	G. A. Brescianello .....	58
Partita (A-Dur) .....	G. A. Brescianello .....	63
Menuett .....	Prinz Anton v. Sachsen .....	65
Komponisten- und Quellenverzeichnis .....		66
Index of Composers and Sources .....		

## Vorwort

Die in dem vorliegenden Band veröffentlichten Stücke für Gitarre wurden aus Tabulaturen für Colascione, Mandora und Angelica zusammengetragen. Man reiht diese Instrumente gleich der Gitarre in die Gruppe der Lauteninstrumente ein. Infolge der auf diesem Gebiete sehr begrenzten Literatur ist kaum damit zu rechnen, daß die genannten Instrumente wieder zum Leben erweckt werden.

Ihre Stimmung ist indessen die gleiche wie die der Gitarre. Somit kann die für sie überlieferte, aus der 2. Hälfte des 17. bis zur Mitte des 18. Jahrhunderts stammende Literatur, die interessant und ansprechend ist, als Originalmusik für Gitarre angesehen und als solche ausgeführt werden.

Einige Hinweise zu den Instrumenten erscheinen angezeigt:

Der *Colascione* (frz. colachon, auch calichon) ist eine seit dem 16. Jahrhundert bekannte, aus Süditalien stammende Langhalslaute mit ursprünglich 2 bis 3 Saiten, die sowohl solistisch als auch als Generalbaßinstrument verwendet wurde und sich im 17. Jahrhundert in Italien großer Beliebtheit erfreute. Im 18. Jahrhundert wurde die Saitenzahl auf 6 erweitert (Stimmung D G c f a d'); in dieser Form fand das Instrument auch in Süddeutschland Verbreitung. Die hier wiedergegebenen Stücke für Coloascione stammen von Guisepe Antonio Brescianello, der sich als Komponist von Kammermusik einen Namen machte.

Die *Mandora* (it. mandola), eine Diskantlaute, konnte erstmalig 1235 in der Provence nachgewiesen werden. Während sie, wie die ältesten Tabulaturen beweisen, ursprünglich nur mit 4 Saiten bespannt war, wurde die Saitenzahl später auf 6 bis 8 erhöht. Die hier wiedergegebenen Kompositionen aus dem beginnenden 18. Jahrhundert sind für das sechssaitige Instrument in der Gitarrenstimmung geschrieben.

Fast alle überlieferten Werke für Mandora er-

schiene, gleich denen dieses Heftes, anonym. Jedoch wird berichtet, daß auch Albrechtsberger, Chancy und Daube für die Mandora tabulierten.

Die *Angelica* (frz. angélique), auch Engelsgitarre genannt, ist eine kleine diatonisch gestimmte, vermutlich aus England stammende Laute mit 17 Saiten: 8 Griffbrettsaiten, die von e' bis e abwärts geführt werden, und 9 freischwingenden Saiten weiter herab zu D. Sie war in der zweiten Hälfte des 17. Jahrhunderts bekannt und blieb bis zur Mitte des 18. Jahrhunderts in Gebrauch. Neben Bethune, von dem hier Arbeiten aufgenommen wurden, komponierten auch Lautenisten wie Kremberg, Strobel und Vignon für Angelica.

Von vielen der in dieser Sammlung veröffentlichten Arbeiten sind die Komponisten nicht bekannt, eine Erscheinung, die in allen Tabulaturen immer wieder zu beobachten ist. Auch kann fast als sicher angenommen werden, daß einige Stücke ursprünglich für die Laute geschrieben wurden. Es war in der damaligen Zeit üblich, originale Lautenkompositionen nicht nur für die Gitarre, sondern auch für andere Lauteninstrumente zu tabulieren.

Der Gepflogenheit der zeitgenössischen Spieler entsprechend wurden die anonymen Stücke gleicher Tonart zu Partien oder Suiten zusammengestellt.

Die Verzierungsfrage ist die gleiche wie im 1. Band der „Gitarrenmusik des 16.–18. Jahrhunderts“. Damit auch die hiermit vorliegende Publikation Anspruch auf Vollständigkeit erheben kann, werden nachfolgend die Hinweise über Verzierungen und andere auftretende Zeichen nochmal gegeben.

Neben technisch anspruchsvolleren Stücken enthält der Band eine Anzahl leichterer Gitarrensätze. Er ist daher geeignet, einen größeren Kreis von Spielern zum Musizieren anzuregen.

Berlin, im Dezember 1971

Adalbert Quadt

## Foreword

The pieces for guitar published in the present volume have been collected from tablatures for colascione, mandora, and angelica. Like the guitar, these instruments are classified with those of the lute family. It is unlikely, in consequence of the very limited amount of music in this field, that they will again be revived. Their character, however, is similar to that of the guitar, and their repertoire – stemming from the second half of the 17th to the middle of the 18th century, and both interesting and attractive – may be regarded as original guitar music and performed as such.

Some notes on the instruments seem called for.

The colascione (Fr. *colachon*, also *calichon*), known from the 16th century, was a long-necked lute, originally with 2 or 3 strings, from southern Italy. It was employed both as a solo and as an accompanying (continuo) instrument and enjoyed a considerable popularity in Italy in the 17th century. During the 18th century the number of strings was increased to 6 (tuning D G c f a d'), and in this form it was also widely used in the south of Germany. The pieces for colascione reproduced here by Giuseppe Antonio Brescianello, who made a name as a composer of chamber music.

The mandora (It. *mandola*), a descant lute, was first mentioned in Provence in 1235. As the oldest tablatures show, it originally had 4 strings, but the number was later increased to 6–8. The compositions given here are from the beginning of the 18th century and were written for the 6-stringed instrument in the guitar tuning.

Almost all extant pieces for mandora, as those in this volume, appeared anonymously. It is said,

however, that Albrechtsberger, Chancy, and Daube wrote for the mandora in tablature.

The angelica (Fr. *angélique*), which is also known as the „angel's guitar“, is a small lute with 17 strings and probably had its origins in England. It has 8 strings on the finger-board – running down from e' to e – and 9 free-vibrating strings reaching further to D. The angelica was familiar in the second half of the 17th century and remained in use until the middle of the eighteenth century. In addition to Bethune, whose works are included here, lutenists such as Kremberg, Strobel, and Vignon also wrote for the angelica.

The composers of many of the pieces in this collection are unknown, which one discovers to be the case again and again in all tablatures. It can also be accepted as a near certainty that a number of the pieces were originally written for lute. During the period in question it was customary to write original lute compositions not only for guitar but also for other instruments of the lute family in tablature.

For the convenience of the performer of today I have put together anonymous pieces in the same key into *Partien* or Suites.

The problem of ornamentation is the same as in the first volume of my edition of Guitar music from the 16th to the 18th century. So that the present publication may lay claim to being complete notes concerning ornaments and other recurring signs follow.

As well as pieces that make technical demands this volume contains a number of easier pieces for guitar, thereby enabling it to reach a greater number of performers.

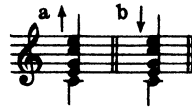
Berlin, December, 1971

Adalbert Quadt

## Hinweise zur Ausführung der in den Stücken auftretenden Zeichen

### 1. Durchstreichen der Akkorde

- a) mit dem Daumen vom tiefsten zum höchsten Ton  
 b) mit dem 1. Finger vom höchsten zum tiefsten Ton



### 2. Nacheinander anzuschlagende Töne:



### 3. Verzierungen

Die Verzierungen sind ein wesentlicher Bestandteil der Musik des 17. und 18. Jahrhunderts. Sie haben den Zweck, die Melodie auszuschnücken und die Stimmführung zu beleben. Hierfür hatten die Gitarrenkomponisten die Zeichen *c* und *o* vor bzw. hinter einer Note. Diese Halbmondchen

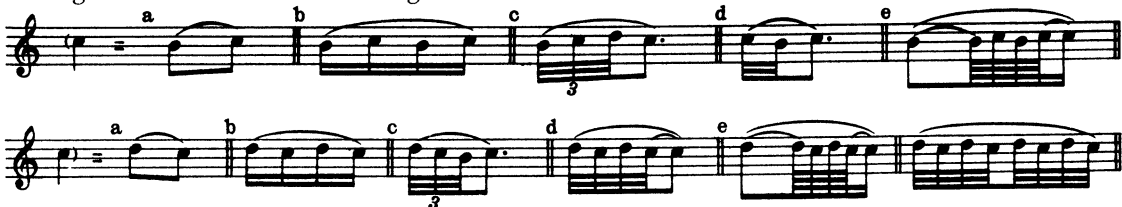
wurden für die hier wiedergegebenen Stücke aus den Tabulaturen übernommen und haben folgende Bedeutung:

- c* vor einer Note ist ein Vorschlag von der Untersekunde zur Hauptnote,  
*o* hinter einer Note ein Vorschlag von der Obersekunde zur Hauptnote.



Die Musizierpraxis des Barock verlangte unter den vorerwähnten Zeichen sicher noch andere Verzierungen als nur einen Vorschlag. Daß eine

Vielzahl an Auszierungsmöglichkeiten gegeben ist, mögen nachstehende Beispiele veranschaulichen:



Nicht nur die Gitarrentabulaturen weisen Zeichen auf, die vielerlei Möglichkeiten der Ausschmückung offenlassen. Kompositionen aus dieser Zeit für andere Instrumente verwenden beispielsweise ein + zum Zeichen, daß hier Verzierungen nach Geschmack und Können des Spielers möglich sind. Den technisch weniger begabten Gitarristen sei

gesagt, daß diese Musik auch ohne Verzierungen gut klingt. Im übrigen ist zu empfehlen, beim ersten Durchspielen die Zeichen für Verzierungen außer acht zu lassen.

Unter Wahrung des Originals wurde bei den vorliegenden Arbeiten die tiefe E-Saite mit einbezogen.

## Instructions for performing the signs used in these pieces

1. The chords should be struck in a sweeping motion:

a) with the thumb from the lowest to the highest note,

b) with the first finger from the highest to the lowest note.



2. Notes that should be struck after one another in the following ways:



3. Ornaments

Ornamentation constitutes an important element in music of the seventeenth and eighteenth centuries. Its purpose is to adorn the melody and enliven the individual parts. Guitar composers used the signs *c* and *o*, for instance, before or

after a note. These little hooks, used here for our tablature pieces, should be interpreted as follows: *c* in front of a note is an appoggiatura from the lower second on to the main note, *o* after a note is an appoggiatura from the upper second on to the main note.



In practice, Baroque music-making certainly called for other ornaments than the simple appoggia-

tura. Just to give an idea of some of the wide range of possibilities here are a few suggestions:



And not only guitar tablatures contain signs to indicate possible ornamentation. Compositions of the time for other instruments frequently use *+*, for example, to show that ornaments can be included at the player's discretion.

The technically less-advanced guitarist may rest

assured that this music sounds good too without ornamentation. It is in any case advisable to play it through first without taking any notice of the ornament signs.

Without changing the original in any way the low E-string has also been brought into use.





## Folies d'Espagne

Bethune  
(Paris)

E = D \*)

The musical score for 'Folies d'Espagne' is presented in ten staves. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first staff includes the instruction 'E = D \*). The notation includes various rhythmic values, accidentals, and fingerings. The piece concludes with a double bar line and repeat dots.

\*) Umstimmen der E-Saite nach D

VIII

III

Sarabande

Bethune

E = D

Gavotte

Bethune

E = D

Suite

Allemande

Bethune

Musical score for Allemande, Suite by Bethune. The score consists of five staves of music in treble clef, 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are first and second endings at the end of the piece.

Courante

Musical score for Courante, Suite by Bethune. The score consists of four staves of music in treble clef, 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. There are first and second endings at the end of the piece.

Sarabande

The Sarabande piece is written in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and eighth notes, with fingerings such as 1, 2, 3, and 4 indicated. The second staff continues the melody with a repeat sign and a double bar line. The third staff concludes the piece with a final cadence and a double bar line.

Gavotte

The Gavotte piece is written in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and eighth notes, with fingerings such as 1, 2, 3, and 4 indicated. The second staff continues the melody with a repeat sign and a double bar line. The third staff concludes the piece with a final cadence and a double bar line.

Menuett

The Menuett piece is written in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and eighth notes, with fingerings such as 1, 2, 3, and 4 indicated. The second staff continues the melody with a repeat sign and a double bar line. The third staff concludes the piece with a final cadence and a double bar line.

Gavotte

The Gavotte score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff includes a first ending (1.) and a second ending (2.), both marked with repeat signs. The third staff continues the melody with some triplet markings. The fourth staff features a series of eighth notes with slurs, and the fifth staff concludes the piece with a final cadence.

Gigue

The Gigue score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is more rhythmic and includes some triplet markings. The second staff continues the melody with some triplet markings. The third staff includes a first ending (1.) and a second ending (2.), both marked with repeat signs. The fourth staff continues the melody with some triplet markings. The fifth staff concludes the piece with a final cadence.



Sarabande

anonym  
(Schwerin)

The musical score for the Sarabande consists of two staves, treble and bass clef, in a 3/4 time signature. The piece is marked with a tempo of 'III' (Adagio) and includes various musical ornaments and techniques. The score is divided into two main sections: the first section ends with a double bar line and repeat sign, and the second section begins with a 'Double' marking. The notation includes numerous triplets, slurs, and dynamic markings such as 'p' (piano) and '8' (octave). The key signature is one flat (B-flat major or D minor).

Gavotte

The musical score for the Gavotte consists of two staves, treble and bass clef, in a 3/4 time signature. The piece is marked with a tempo of 'III' (Adagio) and includes various musical ornaments and techniques. The notation includes numerous slurs, accents, and dynamic markings such as 'p' (piano) and '1' (first finger). The key signature is one flat (B-flat major or D minor).



# Partie

## Prelude

anonym

The Prelude is written in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a common time signature, which changes to 3/4. The melody is characterized by grace notes and ornaments, with fingerings 1, 2, 3, and 4 indicated. The second staff continues the melody with similar ornaments and includes a triplet of eighth notes. The third staff concludes the piece with a final cadence.

## Menuett

The Menuett is in G major and 3/4 time. It consists of two staves. The first staff starts with a treble clef and a 3/4 time signature. The melody is simple and features several ornaments and grace notes. The second staff continues the piece, including a triplet of eighth notes and ending with a repeat sign.

## Gavotte

The Gavotte is in G major and 3/4 time. It consists of three staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is lively and includes a triplet of eighth notes. The second and third staves continue the piece with various ornaments and fingerings, ending with a repeat sign.

Sarabande

Musical score for Sarabande, featuring a treble clef, 3/4 time signature, and a key signature of one flat. The score consists of four staves of music with various notes, rests, and fingerings.

Gavotte

Musical score for Gavotte, featuring a treble clef, 3/4 time signature, and a key signature of one flat. The score consists of three staves of music with various notes, rests, and fingerings.

Gigue

Musical score for Gigue, featuring a treble clef, 3/4 time signature, and a key signature of one flat. The score consists of two staves of music with various notes, rests, and fingerings.

Partie  
Allemande

anonym  
(Schwerin)

The Allemande score consists of four staves of music. The first staff is the treble clef with a common time signature. The second staff shows a guitar-style notation with fret numbers (0, 2, 3, 4) and a 7/4 time signature. The third and fourth staves continue the melody with various rhythmic values and fingerings (1, 2, 3, 4).

Courante

The Courante score consists of four staves of music. The first staff is the treble clef with a 3/4 time signature. The second and third staves show a more complex rhythmic pattern with many eighth and sixteenth notes, along with fingerings (1, 2, 3, 4) and accents. The fourth staff concludes the piece with a final cadence.

Sarabande

Musical score for Sarabande, measures 1-12. The piece is in 3/4 time and D major. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4. There are repeat signs at the end of the first and second lines.

Gavotte

Musical score for Gavotte, measures 1-12. The piece is in common time (C) and D major. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4. There are repeat signs at the end of the first and second lines.

Gavotte

Musical score for Gavotte, measures 13-24. The piece is in common time (C) and D major. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4. There are repeat signs at the end of the first and second lines.

## Menuett

Musical score for the first Menuett, measures 1-8. The piece is in 3/4 time and G major. The first staff shows the melody with a repeat sign at the end. The second staff shows the bass line with a repeat sign at the end.

## Menuett

Musical score for the second Menuett, measures 1-8. The piece is in 3/4 time and G major. The first staff shows the melody with fingerings (1, 2, 3, 4) and a repeat sign at the end. The second staff shows the bass line with a repeat sign at the end.

## Air

Musical score for the Air, measures 1-16. The piece is in common time (C) and G major. The first staff shows the melody with a repeat sign at the end. The second staff shows the bass line with a repeat sign at the end. The third staff shows the melody with a repeat sign at the end. The fourth staff shows the bass line with a repeat sign at the end. The piece concludes with a *p* dynamic marking.

Air

The first 'Air' section consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The melody is written in a flowing, lyrical style with various note values and rests. The second staff contains a double bar line with repeat dots, indicating a first ending. The third and fourth staves continue the melodic line with some chromaticism and grace notes.

Air

The second 'Air' section consists of four staves of music. The first staff begins with a treble clef and a common time signature. The key signature has one sharp (F#). The melody is characterized by dotted rhythms and a more rhythmic feel than the first section. The second staff features a double bar line with repeat dots. The third and fourth staves continue the piece with various rhythmic patterns and rests.



Sarabande

The Sarabande section consists of four staves of music. The first staff begins in 3/4 time and changes to 1/3 time. The second staff continues in 1/3 time. The third staff changes to 4/4 time. The fourth staff changes to 2/3 time. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Gavotte

The Gavotte section consists of three staves of music in 3/4 time. The first staff contains the main melody with various note values and rests. The second and third staves provide harmonic accompaniment, featuring eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Gavotte

The second Gavotte section consists of two staves of music in 3/4 time. The first staff contains the main melody with various note values and rests. The second staff provides harmonic accompaniment, featuring eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.



Air

The musical score for 'Air' consists of six staves of music. The first staff is in 3/4 time and ends with a double bar line and the word 'fine'. The second staff is in 1/4 time. The third staff is in 3/8 time. The fourth staff is in 3/4 time. The fifth staff is in 1/4 time. The sixth staff is in 3/4 time and ends with a double bar line and the instruction 'Da capo al fine'. The music includes various ornaments, such as mordents and grace notes, and features several triplet markings.

Air

The musical score for 'Air' consists of two staves of music. The first staff is in 3/4 time. The second staff is in 3/4 time. The music includes various ornaments, such as mordents and grace notes, and features several triplet markings.

Musical notation for the first piece, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody includes a triplet of eighth notes and a four-measure rest. The bass line consists of chords and single notes.

Air

Musical notation for the 'Air' section, in 3/4 time and one sharp key signature. It consists of four staves of music with various melodic lines and harmonic accompaniment.

Rondeau

Musical notation for the 'Rondeau' section, in 4/4 time and one sharp key signature. It consists of four staves of music with complex rhythmic patterns and melodic lines.

Suite  
Allemande

anonym  
(Schwerin)

The Allemande score consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is characterized by a steady eighth-note pattern. The second staff continues the melody, featuring a triplet of eighth notes and a sixteenth-note triplet. The third staff shows a repeat sign and a change in the bass line. The fourth staff includes a fermata and a triplet of eighth notes. The fifth staff concludes the piece with a final cadence and a fermata.

Courante

The Courante score consists of four staves of music. The first staff is in a 3/4 time signature and a key signature of one sharp (F#). The melody is more rhythmic and dance-like than the Allemande. The second staff includes a first and second ending. The third staff features a key signature change to two sharps (F# and C#). The fourth staff concludes the piece with a final cadence.

Sarabande

The Sarabande section consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. The second staff continues the piece, showing a change in time signature to 4/4 and the appearance of a repeat sign. The third staff concludes the section with a final cadence and a repeat sign.

Gavotte

The Gavotte section consists of three staves of music. The first staff starts with a treble clef and a 3/4 time signature. It includes a melodic line with eighth notes and a bass line with chords. The second staff shows a change in time signature to 4/4 and includes a repeat sign. The third staff concludes the section with a final cadence and a repeat sign.

Air

The Air section consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with chords. The second staff continues the piece, showing a change in time signature to 4/4 and the appearance of a repeat sign. The third staff concludes the section with a final cadence and a repeat sign.

Gigue

Musical score for Gigue, consisting of five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is annotated with various musical symbols: fingering numbers (1, 2, 3, 4), dynamics (p), and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

Suite

Allemande

anonym  
(Schwerin)

Musical score for Suite Allemande, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features first and second endings, dynamics (p), and articulation marks. The piece concludes with a double bar line and repeat dots.

Courante

The Courante score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The second staff includes first and second endings. The third staff continues the melodic line with various ornaments and fingerings. The fourth staff shows a more rhythmic passage with eighth notes. The fifth staff concludes the piece with a final cadence and a double bar line.

Sarabande

The Sarabande score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a slower tempo and features many slurs and ornaments. Fingerings are indicated by numbers 1-4. The second staff includes a first ending and a repeat sign. The third staff continues the melodic line with various ornaments and fingerings. The fourth staff concludes the piece with a final cadence and a double bar line.

Gavotte

Menuett

Air

Menuett

## Gavotte en Rondeau

The musical score for "Gavotte en Rondeau" consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a series of chords and eighth notes, with fingerings such as 1, 2, 3, and 4 indicated. The second staff continues the melody with eighth notes and quarter notes. The third staff shows a continuation of the piece with similar rhythmic patterns. The fourth staff includes a triplet of eighth notes and a quarter note, with fingerings 1, 2, 3, 4, and 3 marked. The fifth staff concludes the piece with a final chord and a repeat sign.

## Gigue

The musical score for "Gigue" consists of four staves of music. The first staff is in 3/8 time and begins with a treble clef. It features a series of eighth notes and quarter notes, with a 7-measure rest indicated. The second staff continues the melody with eighth notes and quarter notes. The third staff includes a triplet of eighth notes and a quarter note, with a 3-measure rest indicated. The fourth staff concludes the piece with a final chord and a repeat sign.



## Echo

anonym  
(Schwerin)

Musical score for 'Echo' in C major, 4/4 time. The piece consists of four staves of music. The first staff features a melodic line with dynamics *f*, *p*, *f*, *p*, and *f*. The second and third staves contain more complex melodic and harmonic material, with dynamics *p*, *f*, and *p*. The fourth staff provides a harmonic accompaniment with dynamics *p* and *f*. The piece concludes with a final chord.

## Sarabande und Rondeau

## Sarabande

anonym  
(Schwerin)

Musical score for 'Sarabande' in 3/4 time. The piece consists of three staves of music. The first staff begins with a first ending bracket. The second staff includes a second ending bracket. The third staff continues the melodic and harmonic development. Dynamics include *p* and *f*. The piece ends with a double bar line.

## Rondeau

Musical score for 'Rondeau' in 3/4 time. The piece consists of two staves of music. The first staff features a melodic line with dynamics *p* and *f*. The second staff provides a harmonic accompaniment with dynamics *p* and *f*. The piece concludes with a final chord.

Musical score for a piece, likely a Minuet and Air, consisting of five staves of music. The notation includes treble clefs, various time signatures (1/2, 3/4, 4/4), and complex rhythmic patterns with triplets and sixteenth notes. The piece concludes with a double bar line and repeat dots.

## Menuett und Air

Menuett

anonym

Musical score for 'Menuett und Air', consisting of four staves of music. The notation includes treble clefs, time signatures (3/4, 4/4), and rhythmic patterns with triplets and sixteenth notes. The piece concludes with a double bar line and repeat dots.

## Air

Musical score for 'Air' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The key signature is one flat (B-flat). The score concludes with a double bar line and repeat dots.

## Partie

## Air (Entrée)

anonym  
(Schwerin)

Musical score for 'Partie Air (Entrée)' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The key signature is one sharp (F-sharp). The score concludes with a double bar line and repeat dots.

## Courante

The Courante section consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The second staff features a repeat sign and a fermata. The third staff includes a triplet of eighth notes and a fermata. The fourth staff has a fermata and a key signature change to two sharps (D major). The fifth staff concludes with a double bar line and repeat dots.

## Sarabande

The Sarabande section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The second staff includes a fermata and a key signature change to two sharps (D major). The third staff has a fermata and a key signature change to one sharp (F#). The fourth staff concludes with a double bar line and repeat dots. The text "Da capo al ⊕" is written below the third staff.

Air

The first 'Air' piece is written in G major and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment has a quarter rest, a quarter note G2, and a quarter note A2. The third staff concludes the piece with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment has a quarter note G2, a quarter note A2, and a quarter note B2. There are various fingering numbers (1, 2, 3, 4) and dynamic markings (p) throughout the score.

Air

The second 'Air' piece is written in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment has a quarter rest, a quarter note G2, and a quarter note A2. The third staff concludes the piece with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment has a quarter note G2, a quarter note A2, and a quarter note B2. There are various fingering numbers (1, 2, 3, 4) and dynamic markings (p) throughout the score.

Menuett

The 'Menuett' piece is written in G major and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff concludes the piece with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment has a quarter note G2, a quarter note A2, and a quarter note B2. There are various fingering numbers (1, 2, 3, 4) and dynamic markings (p) throughout the score.

Gavotte

Air

Reprise

# Chaconne

anonym  
(Schwerin)

The musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp, F#) and the time signature is 3/4. The piece is a chaconne, characterized by its repeating eighth-note bass line. The upper line features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'p' and '8va'. The piece is in G major and 3/4 time. The score consists of 11 staves of music.

Two staves of musical notation in G major. The first staff contains a melodic line with several ornaments (trills and mordents) and fingerings (1, 2, 3, 4). The second staff provides a harmonic accompaniment with chords and bass notes, also featuring fingerings.

Suite  
Prelude

anonym  
(Schwerin)

Three staves of musical notation for the Suite Prelude in G major. The first staff is a single melodic line with many ornaments and fingerings. The second and third staves provide a harmonic accompaniment with chords and bass notes, including some triplets and fingerings.

Allemande

Four staves of musical notation for the Allemande in G major. The first staff is a single melodic line with ornaments and fingerings. The second, third, and fourth staves provide a harmonic accompaniment with chords and bass notes, including some triplets and fingerings.



Courante

The Courante piece is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, with some fingerings indicated by numbers 1-4. The second staff contains a repeat sign with first and second endings. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes the piece with a double bar line and repeat dots.

Sarabande

The Sarabande piece is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is slower and more lyrical than the Courante, featuring dotted rhythms and eighth notes. The accompaniment is primarily chordal, with some single notes. The second staff continues the melodic line. The third and fourth staves include triplets and other rhythmic patterns. The fifth staff concludes the piece with a double bar line and repeat dots.

## Sarabande

First system of the Sarabande piece, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various rhythmic values and ornaments. The bass line consists of chords and single notes. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with a '3' above it.

Second system of the Sarabande piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

## Air

First system of the Air piece, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with various rhythmic values and ornaments. The bass line consists of chords and single notes. Fingerings are indicated by numbers 1-4. A triplet of eighth notes is marked with a '3' above it.

Second system of the Air piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

Third system of the Air piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

## Air

Fourth system of the Air piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

Fifth system of the Air piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

Sixth system of the Air piece, continuing the melody and bass line. It includes a triplet of eighth notes and a 4-measure rest. Fingerings and articulation marks are present throughout.

Air

Musical score for 'Air' in G major, 3/4 time. The piece consists of three systems of two staves each. The first system features a treble staff with a melody and a bass staff with accompaniment, including a triplet of eighth notes. The second system continues the melody with more triplet figures and an octave sign. The third system concludes the piece with a final cadence.

Gigue

Musical score for 'Gigue' in G major, 3/4 time. The piece consists of four systems of two staves each. The melody in the treble staff is characterized by rhythmic patterns and slurs. The bass staff provides harmonic support with chords and single notes. The piece ends with a double bar line and repeat dots.

Partie

Air (Entrée)

anonym  
(Schwerin)

Musical score for 'Partie Air (Entrée)' in G major, 3/4 time. The piece consists of two systems of two staves each. The melody in the treble staff features a variety of rhythmic values, including eighth and sixteenth notes. The bass staff includes an octave sign and provides a steady accompaniment.

The first section of the music consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a series of eighth and sixteenth notes, with some chords and rests. Fingerings are indicated by numbers 1-4. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the melody with some grace notes. The fourth and fifth staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs, with fingerings and slurs clearly marked.

Air

The 'Air' section consists of three staves. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with eighth notes and some triplets. The second staff continues the melody with similar rhythmic patterns and includes some rests. The third staff shows a continuation of the melody with some grace notes and fingerings. The overall style is lyrical and flowing, characteristic of an 'Air'.

Sarabande

Double

Bourrée

## Gigue

Musical score for Gigue, featuring four staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various rhythmic patterns, accidentals, and dynamic markings such as 'p' and '8'.

Partie  
Entréeanonym  
(Schwerin)

Musical score for Partie Entrée, featuring two staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The score includes complex rhythmic patterns, accidentals, and dynamic markings such as 'p' and '4'.

## Air

Musical score for Air, featuring three staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The score includes complex rhythmic patterns, accidentals, and dynamic markings such as 'p' and '4'.

Air

Musical score for 'Air' in G major, 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and rests. Fingerings are indicated by numbers 1-4. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with some sixteenth-note runs. The fourth staff concludes the piece with a final cadence, including a double bar line and repeat signs.

Chaconne

Musical score for 'Chaconne' in G major, 3/4 time. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and rests. Fingerings are indicated by numbers 1-4. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with some sixteenth-note runs. The fourth staff concludes the piece with a final cadence, including a double bar line and repeat signs.

# Passacaille

anonym  
(Schwerin)

The musical score consists of ten staves of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music is characterized by a steady, rhythmic pattern of eighth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 above the notes. Some measures include triplets or octaves, marked with '3' or '8'. The piece concludes with a final cadence on the tenth staff.



## 2 Gavotten und Rondeau

anonym  
(Brno)

## Gavotte

The Gavotte section consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the bass line. The piece includes repeat signs and first/second endings. The final staff of the Gavotte ends with a double bar line and repeat dots.

## Rondeau

The Rondeau section consists of three staves of music. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody features a mix of eighth and sixteenth notes, with some triplet markings. The accompaniment is similar to the Gavotte. The piece concludes with the word "fine" at the end of the first staff of this section. The second and third staves continue the melody and accompaniment, ending with a double bar line and repeat dots.

*Da capo al fine*

Gavotte

2 Menuette

anonym  
(Brno)

I

II

# Tournée und Entrée

anonym  
(Berlin)

## Tournée

Musical score for 'Tournée' in 2/4 time. The piece features a melody with various ornaments and a bass line with chords. It includes dynamic markings such as *p* and *f*, and a key signature change to one sharp (F#) in the final section.

anonym  
(Berlin)

## Entrée

Musical score for 'Entrée' in 3/4 time. The piece features a melody with triplets and a bass line with chords. It includes dynamic markings such as *p* and *f*, and a key signature of two sharps (F# and C#).

Sonate  
Allegro

Giuseppe Antonio Brescianello

The image displays a page of musical notation for a sonata, page 43. It consists of ten staves of music, each with a treble clef and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several annotations throughout the score, including 'tr' (trills) above notes on the fifth staff, 'p' (piano) below notes on the sixth and tenth staves, and 'f' (forte) below notes on the sixth staff. Fingering numbers (1-4) are placed above notes in several places. A repeat sign with first and second endings is visible on the third staff. The music concludes with a double bar line and repeat dots at the end of the tenth staff.

Menuett

Musical score for the Menuett section, consisting of five staves of music in 3/4 time. The piece features a melody with various ornaments and a bass line with chords. It includes first and second endings, a repeat sign, and concludes with the word "fine".

Trio

Musical score for the Trio section, consisting of four staves of music in 3/4 time. The section is characterized by a more complex harmonic texture with multiple voices. It includes first and second endings and concludes with the instruction "Menuett da capo".

Gigue

Musical score for the Gigue section, consisting of two staves of music in 6/8 time. The piece is lively and features a melody with triplets and a trill, and a bass line with chords. It concludes with a final cadence.

This page of musical notation contains ten staves of music. The notation is primarily in treble clef and includes a variety of rhythmic patterns such as eighth-note runs, sixteenth-note passages, and dotted rhythms. Fingerings are indicated by numbers 1-4 below notes. Some measures include a '7' below the staff, likely indicating a barre. The music concludes with a double bar line and repeat dots. The key signature is one sharp (F#).

Partita  
Entrée

Giuseppe Antonio Brescianello

The musical score for the 'Entrée' consists of six staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with a trill (marked '3') in the second measure. The second staff contains a series of eighth notes with a trill (marked '3') in the second measure. The third staff is a bass line with a trill (marked '3') in the second measure. The fourth staff contains a series of eighth notes with a trill (marked '3') in the second measure. The fifth staff is a bass line with a trill (marked '3') in the second measure. The sixth staff contains a series of eighth notes with a trill (marked '3') in the second measure. The score includes various ornaments and fingerings throughout.

Menuett

The musical score for the 'Menuett' consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with a trill (marked '3') in the second measure. The second staff contains a series of eighth notes with a trill (marked '3') in the second measure. The third staff is a bass line with a trill (marked '3') in the second measure. The fourth staff contains a series of eighth notes with a trill (marked '3') in the second measure. The score includes various ornaments and fingerings throughout.

## Siciliana

Musical score for *Siciliana*, featuring six staves of music. The piece is in G major and 6/8 time. The notation includes treble clefs, key signatures, time signatures, and various musical notations such as slurs, triplets, and fingerings. The music is characterized by a slow, lyrical melody with frequent triplets and slurs.

## Gigue

Musical score for *Gigue*, featuring six staves of music. The piece is in G major and 3/4 time. The notation includes treble clefs, key signatures, time signatures, and various musical notations such as slurs, sixteenth notes, and fingerings. The music is characterized by a fast, rhythmic melody with frequent sixteenth notes and slurs.



Partita  
Entrée

Giuseppe Antonio Brescianello

Marcia

Gavotte

Menuett

Musical score for Menuett, measures 1-12. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody features eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-4. The bass line consists of quarter and eighth notes. The piece concludes with a double bar line and the word "fine".

Trio

Musical score for Trio, measures 1-12. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody features eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-4. The bass line consists of quarter and eighth notes. The piece concludes with a double bar line and the word "Menuett da capo".

*Menuett da capo*

Gigue

Musical score for Gigue, measures 1-12. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a key signature of two sharps, and a 3/8 time signature. The melody features eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-4. The bass line consists of quarter and eighth notes. The piece concludes with a double bar line.

Sonate  
Allegro

Giuseppe Antonio Brescianello

Andante

The first system of the musical score consists of three staves. The top staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a sixteenth-note run marked with a '6'. The middle and bottom staves provide harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 4/4.

**Allegro**

The second system continues the piece with a tempo marking of **Allegro**. It features a mix of eighth and sixteenth notes. The top staff has a melodic line with some slurs, while the bottom two staves provide a steady accompaniment. The key signature remains one sharp.

**Adagio**

The third system is marked **Adagio** and contains a complex melodic line in the top staff with many slurs and ties. The accompaniment in the bottom two staves consists of chords and single notes. The tempo is slower than the previous section.

**Adagio**

**Allegro**

The fourth system is divided into two parts. The first part is marked **Adagio** and features a melodic line with slurs and ties. The second part is marked **Allegro** and contains a melodic line with triplet markings. The bottom two staves provide accompaniment throughout. The system concludes with a double bar line and repeat dots.

Sonate

Allegro

Giuseppe Antonio Brescianello

The image displays a page of musical notation for a sonata by Giuseppe Antonio Brescianello. The score is written in treble clef with a 2/4 time signature. It consists of ten staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) and 'f' (forte) are used throughout. A trill is marked with 'tr' on the eighth staff. The score also features various fingering numbers (1-4) and articulation marks like accents and slurs. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

The first system of music consists of three staves. The top staff features a melodic line with eighth and sixteenth notes, ending with a trill (tr). The middle and bottom staves provide harmonic accompaniment with chords and moving bass lines.

Adagio

The second system, labeled "Adagio", consists of nine staves. It begins with a 3/4 time signature. The music is characterized by slower tempos and includes various ornaments such as trills (tr) and triplets (3). The notation includes complex rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) for the melodic lines. The bottom staves feature a steady accompaniment with chords and moving bass lines.

Allegro

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff contains a circled '2' and a circled '8'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *f*, and *pp*. Fingerings are indicated with numbers 1-4. A circled '8' appears in the final staff.

Menuett

Trio

*Menuett da capo*



## Gigue

The image displays a musical score for a piece titled "Gigue". The score is written on eight staves, each with a treble clef and a 3/8 time signature. The music consists of a single melodic line with a steady eighth-note rhythm. The notation includes various musical symbols such as notes, rests, and ornaments. The score is divided into sections, with the third section marked "III". The key signature is one sharp (F#), and the piece concludes with a double bar line and repeat dots. The manuscript includes several fingerings and articulation marks, such as slurs and accents, to guide the performer.

The image displays a page of musical notation, page 57, consisting of ten staves of music. The notation is written in a single system, likely for a piano or similar instrument. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) and *f* (forte). There are also several fingering numbers (1, 2, 3, 4) and slurs. A trill is marked with *tr*. The piece concludes with a double bar line and repeat dots.

Partita

Giuseppe Antonio Brescianello

Aria

The musical score consists of ten systems of staves. The first system has a treble clef and a common time signature. The second system has a treble clef and a 4/4 time signature. The third system has a treble clef and a common time signature. The fourth system has a treble clef and a common time signature. The fifth system has a treble clef and a common time signature. The sixth system has a treble clef and a common time signature. The seventh system has a treble clef and a common time signature. The eighth system has a treble clef and a common time signature. The ninth system has a treble clef and a common time signature. The tenth system has a treble clef and a common time signature. The score includes various musical notations such as triplets (3), sixths (6), and trills (tr). The key signature is one flat (B-flat).

The first section of the music consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of eighth-note triplets and sixteenth-note patterns. The second staff continues with similar rhythmic motifs, including a trill (tr) and more triplet figures. The third staff concludes the section with a final cadence, marked with a double bar line and repeat dots.

Bourrée

The Bourrée section is composed of seven staves. It starts with a treble clef, a key signature of one flat, and a common time signature (C). The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The section includes a repeat sign in the third staff and ends with a final cadence in the seventh staff.

Menuett

Musical score for Menuett, measures 1-12. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody features various ornaments, including mordents and grace notes, and is marked with fingerings (1-4) and breath marks (p). The accompaniment consists of chords and single notes, also marked with fingerings and breath marks. The piece concludes with a double bar line and the word 'fine'.

Trio

Musical score for Trio, measures 1-12. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody features various ornaments, including mordents and grace notes, and is marked with fingerings (1-4) and breath marks (p). The accompaniment consists of chords and single notes, also marked with fingerings and breath marks. The piece concludes with a double bar line and the word 'fine'.

*Menuett da capo*

Rigaudon

Musical score for Rigaudon, measures 1-12. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody features various ornaments, including mordents and grace notes, and is marked with fingerings (1-4) and breath marks (p). The accompaniment consists of chords and single notes, also marked with fingerings and breath marks. The piece concludes with a double bar line and the word 'fine'.

The first piece is a five-staff musical score. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with slurs and ties. The fourth staff includes a trill (tr) and a triplet of eighth notes. The fifth staff concludes the piece with a final cadence.

Menuett

The Minuet is a four-staff musical score in 3/4 time. It starts with a treble clef and a key signature of one flat. The first staff shows a melodic line with a triplet of eighth notes and a bass line with quarter notes. The second staff features a trill (tr) and a repeat sign. The third staff continues the melody with a trill and a final cadence. The fourth staff concludes the piece with a final cadence.

Gigue

The musical score for 'Gigue' is presented on ten staves. It begins with a treble clef and a 6/8 time signature. The first staff contains a key signature of one flat (B-flat) and a common time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 above notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

## Partita

## Entrée

Giuseppe Antonio Brescianello

Musical score for the 'Entrée' section of the Partita. The score is written in G major (one sharp) and common time. It consists of six staves of music. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and triplets (3) marked throughout. The piece concludes with a double bar line and repeat dots.

## Menuett

Musical score for the 'Menuett' section of the Partita. The score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and triplets (3) marked throughout. The piece concludes with a double bar line and repeat dots.



## Scherzo

Musical score for Scherzo, measures 1-12. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A trill (tr) is marked above the final note of the first system.

## Aria

Musical score for Aria, measures 1-12. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A trill (tr) is marked above the final note of the first system.

## Finale I

Musical score for Finale I, measures 1-12. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation consists of three staves. The first staff contains the melody with various rhythmic values and articulation marks. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line and the word *fine*.

## Finale II

Musical score for Finale II, measures 1-12. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation consists of three staves. The first staff contains the melody, featuring several triplet markings (3) and fingerings (1, 2, 3, 4). The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line and the instruction *Finale I da capo*.

## Menuett

Prinz Anton von Sachsen

Musical score for Menuett, measures 1-12. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation consists of three staves. The first staff contains the melody with various rhythmic values and articulation marks. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line.

## Komponisten- und Quellenverzeichnis

### Index of Composers and Sources

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