

Suite

GITARREN MUSIK

Pavane
des 16.-18. Jahrhunderts · 3

GITARRENMUSIK

des 16.–18. Jahrhunderts · 3

nach Tabulaturen

herausgegeben von Adalbert Quadt

GUITAR MUSIC

from the 16th –18th Century · 3

edited according to tablatures by

Adalbert Quadt

1. Auflage
© VEB Deutscher Verlag für Musik Leipzig · 1976
Lizenznummer 418-515/D 114/76
Umschlagentwurf: Peter Zappe, Leipzig
Printed in the German Democratic Republic
Gesamtherstellung: Röderdruck Leipzig III/18/2
Bestellnummer 32060

Vorwort

Die Gitarre stammt aus dem Orient. Vermutlich durch die Araber gelangte das Instrument im 8. Jahrhundert nach Spanien und fand von hier aus – gleich der Laute – auch im übrigen Europa Verbreitung. Im Laufe der Jahrhunderte wurde die Gitarre zum vierchörigen Instrument weiterentwickelt, wie die ältesten uns bekannten Tabulaturbücher aus dem Anfang des 16. Jahrhunderts beweisen.

Der vierchörigen spanischen Gitarre mit 3 Doppelsaiten und der 4., einfach bezogenen, fehlte im Vergleich zu unserem heutigen Instrument die höchste und die tiefste Saite. Durch diese Besaitung war sie der damals bereits sechschörigen Vihuela (spanische Laute) gegenüber, die ihre Blütezeit Anfang des 16. Jahrhunderts erlebte, im Umfang sehr begrenzt. Daher enthielten Tabulaturbücher für die Vihuela (M. Fuenllana 1554, A. Mudarra 1546) lediglich in ihrem Anhang einige Gitarrenstücke, die aber im Vergleich zu den Lautenkompositionen weniger anspruchsvoll waren. Auch Tabulaturdrucke von R. Ballard und Le Roy 1551–1554, Barberis 1549 und Phalèse 1570, die in Frankreich und Italien erschienen, brachten Kompositionen für die Gitarre. Der künstlerische Wert dieser Stücke – durch die Vierchörigkeit der Gitarre bedingt – befriedigt heute nur noch teilweise. Es sei erwähnt, daß die gesamte Gitarrenliteratur bis gegen Ende des 18. Jahrhunderts in der für die Lauteninstrumente üblichen Griffnotation – Tabulatur – aufgezeichnet wurde. Diese Tabulaturen gab es in verschiedenen Liniensystemen, sowohl auf Buchstaben (französische Tabulatur) als auch auf Zahlen (spanische und italienische Tabulatur) basierend. Leider sind einige Tabulaturdrucke bzw. Manuskripte sehr fehlerhaft und unvollständig, so daß die Auslese an guter und brauchbarer Literatur relativ gering ist.

In der 2. Hälfte des 16. Jahrhunderts begann man die fünfchörige Gitarre zu bevorzugen. In dieser Besaitung (A, d, g, h, e mit zwei Oktav- und zwei Einklangchören) setzte sie sich gegenüber der Vihuela endgültig durch und blieb bis in unsere Zeit das Nationalinstrument der Spanier. Die Einführung der Fünfchörigkeit brachte der Gitarre auch in Italien einen starken Aufschwung.

Schon sehr früh entwickelten sich zwei Arten des Gitarrenspiels: Man unterschied zwischen dem Punteado (Fingerspiel), welches der anspruchsvolleren Musik diente, und dem Rasgueado (Durchstreichen der Akkorde mit Daumen ab-

wärts und Zeigefinger aufwärts), das mehr in der Volksmusik angewendet wurde. Da das Rasgueado, das technisch für einfache Liedbegleitungen und Tänze geeignet war, eine weit stärkere Verbreitung fand, mußte die Gitarre gegenüber der Laute musikalisch eine untergeordnete Stellung einnehmen.

Für das Akkordspiel im Rasgueado erfand man im Anfang des 17. Jahrhunderts das Alphabeto (Akkordgriff-Notation). Den einzelnen Buchstaben wurden Akkordgriffe zugrunde gelegt, wie nachfolgendes Beispiel veranschaulicht:



Diese schablonenhafte Schreibweise ließ eine einwandfreie Stimmführung kaum zu. Nach dem 1618 erschienenen Werk von Praetorius „Syntagma musicum“ ähnelt dieses Musizieren dem „Schrumpfen“ der Komödianten und Possenreißer, obwohl er zugleich einräumte, daß auch „andere feine, anmutige Lieder“ auf der Gitarre musiziert wurden.

Beachtliche Gitarrenkomponisten der nun folgenden Zeit bis zum Anfang des 18. Jahrhunderts haben durch ihre uns überlieferten Tabulaturen einen Beweis ihres Könnens hinterlassen. Hinzu kommen noch unzählige Stücke von teilweise ausgezeichnete Qualität ohne Angabe der Komponisten. (Die eingeklammerten Zahlen bezeichnen den Zeitpunkt des Erscheinens der Tabulaturbücher.)

Spanien: G. B. Granata (1674), F. Guerau (1694), S. Murcia (1714), L. de Ribayaz (1677), G. Sanz (1674).

Italien: F. Asiola (1674), C. Calvi (1646), F. Corbetta (1670), Foscari (1630), G. Montesardo (1606), G. Monti (1646), D. Pellegrini (1650), L. Roncalli (1692).

Frankreich: F. Champion (1705 u. 1731), Le Cocq (1729) J. de Saint Luc (1700) R. de Visée (1682 u. 1686).

Böhmen: J. A. Losy (1700)

Deutschland: J. H. Kapsberger (1610) J. Kramberger (1689).

Nach den zuletzt erschienenen Tabulaturbüchern ist ein Stillstand zu verzeichnen. Namhafte Gitarristen wie Ch. Doisy, F. de Ferandiere, A. da Silva Leite und F. Moretti traten erst wieder gegen Ende des 18. Jahrhunderts in Erscheinung. Sie nah-

men ihre Aufzeichnungen erstmalig in unserer heutigen Notenschrift vor.

Um diese Zeit bekam die Gitarre die 6. Saite, außerdem war sie jetzt einchörig. In dieser Form fand sie auch in Deutschland große Verbreitung und erreichte bald eine bisher nicht gekannte Popularität. Den heutigen Gitarristen sind Namen von Komponisten wie D. Aguado, M. Carcassi, F. Carulli, A. Diabelli, M. Giuliani, F. Gragnani, L. Legnani, W. Matiegka, F. Molino, S. Molitor und F. Sor noch allgemein ein Begriff.

Nach einer Blütezeit von nur einigen Jahrzehnten riß die gitarristische Musikpflege ab und erreichte erst zu Beginn unseres Jahrhunderts eine Wiederbelebung. Unter den wenigen Gitarrenkomponisten der dazwischenliegenden Epoche sind nur F. Brand, N. Coste, J. K. Mertz, G. Regondi und L. Schulz sowie die Spanier J. Arcas, J. Broca, A. Cano und J. Viñas erwähnenswert.

Wenn auch das 19. Jahrhundert Spanien keine hervorragenden Gitarrenkomponisten geschenkt hat, so war F. Tarrega doch von größter Bedeutung als Begründer des modernen Gitarrenspiels. Mit seiner Spieltechnik und den neuen Impulsen, die er auf dem Gebiet der Gitarristik vermitteln

konnte, ist er das Vorbild aller großen Gitarristen geworden.

Im Gegensatz zu früheren Zeiten, wo jeder bedeutende Instrumentalist seine eigenen Werke verfaßte, schreiben heutige Komponisten von Rang auch für die Gitarre, ohne diese selbst zu spielen.

Durch eine große Anzahl guter Arbeiten zeitgenössischer Komponisten und die Herausgabe von Übertragungen alter Tabulaturen, nicht zuletzt durch hervorragende Interpreten der Gitarre ist nun die Voraussetzung gegeben, daß die jetzige Beliebtheit dieses Instruments von längerer Dauer sein kann.

Den im Quellenverzeichnis genannten Bibliotheken sei für die Überlassung von Drucken, Handschriften und Filmen zur Durchsicht bestens gedankt.

Ich hoffe, mit der vorliegenden Ausgabe eine Auswahl getroffen zu haben, die den heutigen Gitarrenspielern neben der Freude am Musizieren auch einen Einblick in das zu Unrecht noch kaum bekannte Schaffen der Gitarrenmeister des 16. bis 18. Jahrhunderts vermittelt.

Berlin, Februar 1970

Adalbert Quadt

Foreword

The guitar is of oriental origin. It had reached Spain by the 8th century, presumably via the Arabs, and from there, like the lute, it spread through the rest of Europe. Over the centuries the guitar was further developed into an instrument with four courses of strings – this is evident from early-16th-century tablature-books, the earliest known.

The four-course Spanish guitar with three pairs of strings and a fourth single string lacked the top and bottom strings of our contemporary instrument. Strung in this way, it had a very limited compass, compared to that of the Vihuela (Spanish lute), by then already possessing six courses, and at its peak about the beginning of the 16th century. Tablature-books for the Vihuela (M. Fuenllana, 1554; A. Mudarra, 1546) thus contain a few guitar pieces simply as an appendix, and these are unambitious in comparison to those for the lute. Tablatures printed in France and Italy – R. Ballard and le Roy, 1551–4; Barberis, 1549; Phalèse, 1570 – also included guitar compositions. We now find the artistic value of these pieces, limited by the guitar's mere four courses of strings, not entirely adequate.

It should be mentioned that until toward the end of the 18th century the entire literature for the guitar was notated in the tablature customary with lute-type instruments – a notation based on fingering. These tablatures existed in a variety of linesystems, others were based on letters (French tablature) or numbers (Spanish and Italian tablature). Unfortunately, certain printed tablatures or manuscripts are very corrupt and incomplete, so one can select from them only a relatively small number of good and usable pieces.

In the second half of the 16th century the five-course guitar came into favour. Strung A-d-g-b-e with two octave courses and two unison pairs, it finally established itself over the Vihuela, and the guitar has remained until our own day the Spanish national instrument. The introduction of the fifth course also led to a marked upsurge of the guitar in Italy.

At a very early stage, two ways of playing the guitar were developed: *punteado* (with the fingers), used in music of more pretensions, and *rasgueado* (strumming of chords by downward movement of the thumb and upward movement of the index finger), used more in folk music. Since *rasgueado*, which was technically suited to simple song-accom-

paniments and dances, became much more widely prevalent, the guitar had to take a subsidiary place as against the Vihuela.

At the beginning of the 17th century the Alphabeto – a notation by chord-fingerings – was invented for the *rasgueado*. Various chord-fingerings were assigned different letters of the alphabet, as the following example shows:



There could hardly be true part-writing with a stereotyped notation such as this. Praetorius 'Syn-tagma musicum' of 1618 compares this way of playing to the strumming of comedians and clowns, though at the same time he admitted that the guitar was also used for 'other subtle and graceful songs'.

In surviving tablatures noteworthy guitar-composers of the time immediately after (up to the beginning of the 18th century) have left us an indication of their abilities. There are also countless pieces, some of outstanding quality, whose composers are unknown. (The figures in brackets indicate the date when each tablature-book appeared.)

Spain G. B. Granata (1674), F. Guerau (1694), S. Murcia (1714), L. de Ribayaz (1677), G. Sanz (1674).

Italy F. Asioli (1674), C. Calvi (1646), F. Corbetta (1670), Foscarini (1630), G. Montesardo (1606), G. Monti (1646), D. Pellegrini (1650), L. Roncalli (1692).

France F. Champion (1705 and 1731), Le Cocq (1729), J. de Saint Luc (1700), R. de Visée (1682 and 1686).

Bohemia J. A. Losy (1700).

Germany J. H. Kapsberger (1610), J. Kremberg (1689).

There was a quiet period after the last of the above tablature-books to appear. Not until the end of the 18th century did notable guitarists again appear, such as Ch. Doisy, F. de Ferandière, A. da Silva Leite and F. Moretti. They were the first to write down their music in our present-day notation.

About this time, the sixth string was added to the guitar, which by now was also single-strung. In this form it also spread very widely through Germany and soon achieved a popularity such as

never before. Present-day guitarists still know such names as D. Aguado, M. Carcassi, F. Carulli, A. Diabelli, M. Giuliani, F. Gragnani, L. Legnani, W. Matiegka, F. Molino, S. Molitor and F. Sor.

After a florescence lasting some decades, the cult of the guitar began to decline, and only at the beginning of our own century did it take on a new lease of life. The only guitar-composers worth mentioning, of the few from the intervening epoch, are F. Brand, N. Coste, J. K. Mertz, G. Regondi, and L. Schulz, also the Spaniards J. Arcas, J. Broca, A. Cano, and J. Viñas.

Spain produced none of the 19th-century's leading guitar-composers, but F. Tarrega was a most important figure, the founder of modern guitar-playing. With his playing technique and the new stimulus he was able to give to guitar music, he has become the model for all great guitarists.

Whereas in earlier times any important instrumen-

talist would produce his own works, present-day composers who do not play the guitar also write for it.

The instrument's present popularity could well last a long time, in view of the great number of good pieces by contemporary composers, the publication of transcriptions from old tablatures, and, last but not least, the activities of outstanding guitarists.

I must thank the libraries mentioned in the index of sources for making available prints, manuscripts, and films.

I hope that the selection of pieces in this volume will give present-day guitarists not only musical pleasure, but also a glimpse into the output of master guitarists from the 16th to the 18th century – a corpus of music still much less familiar than it deserves to be.

Berlin, February 1970

Adalbert Quadt

Hinweise zur Ausführung der in den Stücken auftretenden Zeichen

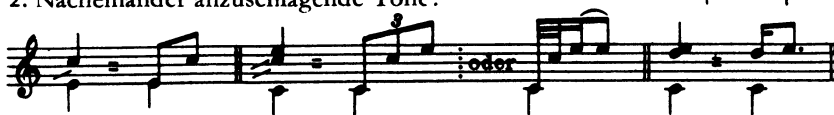
1. Durchstreichen der Akkorde

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 aususchmücken 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 \dagger , 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.

10 Stücke

Menuett

anonym V.
(Prah)

Sarabande

Menuett

Musical score for Menuett, measures 1-12. The piece is in G major and 3/4 time. It features a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano) and *pp* (pianissimo). The score is divided into two systems, each containing two staves.

Aria

Adagio

Musical score for Aria, measures 1-16. The piece is in G minor and 3/4 time. It features a treble clef and a key signature of two flats (Bb, Eb). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano) and *pp* (pianissimo). The score is divided into two systems, each containing two staves.

Menuett

Sarabande

Bourrée

Menuett

The first Minuet is in G major (one sharp) and 3/4 time. It consists of 12 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece features a simple, elegant melody with a few trills and grace notes. The first measure has a trill on G4, followed by a quarter note A4. The second measure has a grace note on G4 followed by a quarter note A4. The third measure has a grace note on G4 followed by a quarter note A4. The fourth measure has a grace note on G4 followed by a quarter note A4. The fifth measure has a grace note on G4 followed by a quarter note A4. The sixth measure has a grace note on G4 followed by a quarter note A4. The seventh measure has a grace note on G4 followed by a quarter note A4. The eighth measure has a grace note on G4 followed by a quarter note A4. The ninth measure has a grace note on G4 followed by a quarter note A4. The tenth measure has a grace note on G4 followed by a quarter note A4. The eleventh measure has a grace note on G4 followed by a quarter note A4. The twelfth measure has a grace note on G4 followed by a quarter note A4.

Menuett

The second Minuet is in G major (one sharp) and 3/4 time. It consists of 12 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece features a simple, elegant melody with a few trills and grace notes. The first measure has a trill on G4, followed by a quarter note A4. The second measure has a grace note on G4 followed by a quarter note A4. The third measure has a grace note on G4 followed by a quarter note A4. The fourth measure has a grace note on G4 followed by a quarter note A4. The fifth measure has a grace note on G4 followed by a quarter note A4. The sixth measure has a grace note on G4 followed by a quarter note A4. The seventh measure has a grace note on G4 followed by a quarter note A4. The eighth measure has a grace note on G4 followed by a quarter note A4. The ninth measure has a grace note on G4 followed by a quarter note A4. The tenth measure has a grace note on G4 followed by a quarter note A4. The eleventh measure has a grace note on G4 followed by a quarter note A4. The twelfth measure has a grace note on G4 followed by a quarter note A4.

Menuett

The third Minuet is in G major (one sharp) and 3/4 time. It consists of 12 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece features a simple, elegant melody with a few trills and grace notes. The first measure has a trill on G4, followed by a quarter note A4. The second measure has a grace note on G4 followed by a quarter note A4. The third measure has a grace note on G4 followed by a quarter note A4. The fourth measure has a grace note on G4 followed by a quarter note A4. The fifth measure has a grace note on G4 followed by a quarter note A4. The sixth measure has a grace note on G4 followed by a quarter note A4. The seventh measure has a grace note on G4 followed by a quarter note A4. The eighth measure has a grace note on G4 followed by a quarter note A4. The ninth measure has a grace note on G4 followed by a quarter note A4. The tenth measure has a grace note on G4 followed by a quarter note A4. The eleventh measure has a grace note on G4 followed by a quarter note A4. The twelfth measure has a grace note on G4 followed by a quarter note A4.

Gavotte und 3 Passepieds

Gavotte

anonym I
(Praha)

The Gavotte score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a series of chords and melodic lines with various rhythmic markings, including accents and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff shows a change in the bass line with more complex chordal structures. The fourth staff concludes the piece with a final cadence and a double bar line.

Passepieds

I

The Passepieds score consists of four staves of music. The first staff is in 3/4 time and features a simple, rhythmic melody. The second staff continues the melody with various rhythmic markings and accidentals. The third staff shows a change in the bass line with more complex chordal structures. The fourth staff concludes the piece with a final cadence and a double bar line.

II

Section II consists of three staves of music. The first staff features a melodic line with eighth and sixteenth notes, starting with a quarter rest. The second staff continues the melody with some triplets and includes fingerings (1, 2, 3) and accents. The third staff provides a harmonic accompaniment with chords and single notes, ending with a double bar line.

III

Section III consists of five staves of music. The first staff is highly rhythmic, featuring many chords and triplets with fingerings (1, 2, 3, 4) and accents. The second staff continues with a melodic line and chords. The third staff has a melodic line with many triplets and fingerings. The fourth staff features a melodic line with many triplets and fingerings. The fifth staff concludes the section with a melodic line and chords, ending with a double bar line.

14 Menuette

anonym I
(Praha)

I

First system of Minuet I, first part. It consists of four staves of music in G major and 3/4 time. The first staff contains the main melody with fingerings 2, 3, 4, 1, 4, 4, 2, 4. The second staff shows the bass line with a first ending bracket and fingerings 1, 1, 3, 2, 4, 1, 4, 1, 3, 2, 4, 3. The third and fourth staves continue the melody and bass line with various fingerings and articulation marks.

II

Second system of Minuet I, first part. It consists of four staves of music in G major and 3/4 time. The first staff shows the melody with fingerings 1, 2, 3, 4 and a first ending bracket. The second staff shows the bass line with fingerings 1, 3, 1, 4, 1, 4, 1, 4, 1, 4. The third and fourth staves continue the melody and bass line with various fingerings and articulation marks.

III

Musical score for section III, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). A repeat sign with first and second endings is present in the second staff.

IV

Musical score for section IV, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). A repeat sign with first and second endings is present in the second staff.

V

Musical score for section V, consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various rhythmic patterns, fingerings (1-4), and articulation marks (accents, slurs).

VI

Musical score for section VI, consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various rhythmic patterns, fingerings (1-4), and articulation marks (accents, slurs).

VII

Musical score for piece VII, consisting of four staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

VIII Menuett en Rondeau

Musical score for piece VIII, Menuett en Rondeau, consisting of four staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. It concludes with the instruction "da capo al fine".

IX

IX

Musical score for exercise IX, consisting of four staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. There are also some dynamic markings like 'p' and 'f'.

X

X

Musical score for exercise X, consisting of four staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. There are also some dynamic markings like 'p' and 'f'.

XI

Musical score for XI, consisting of four staves of music in treble clef with a key signature of two sharps and a 3/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with performance markings like fingerings (1-4), accents, and slurs.

XII

Musical score for XII, consisting of four staves of music in treble clef with a key signature of two sharps and a 3/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and chords, along with performance markings like fingerings (1-4), accents, and slurs.

XIII

Musical score for piece XIII, consisting of four staves of music in 3/4 time. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and the instruction "Vibr." (Vibrato).

XIV

Musical score for piece XIV, consisting of four staves of music in 3/4 time. The notation includes treble clefs, a key signature of two flats (Bb, Eb), and various rhythmic values. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Rondeau

fine

da capo al fine

Plainte pour Madame

lentement

Suite
Entrée

anonym IV
(Praha)

alla breve

Courante

Sarabande

Musical score for Sarabande, measures 1-8. The piece is in G major and 3/4 time. The first staff shows the beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

Aria

alla breve

Musical score for Aria, measures 1-8. The piece is in G major and alla breve time. The first staff shows the beginning with a treble clef, a key signature of one sharp (F#), and an alla breve time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks. A 'Vibr.' marking is present in the third staff.

Menuett

Musical score for Menuett, measures 1-8. The piece is in G major and 3/4 time. The first staff shows the beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

Gavotte

Musical score for Gavotte, consisting of three staves of music in G major and 3/4 time. The first staff contains the melody with various ornaments and fingerings. The second and third staves provide harmonic accompaniment with chords and bass lines.

Gigue

Musical score for Gigue, consisting of eight staves of music in G major and 3/8 time. The first staff contains the melody with various ornaments and fingerings. The subsequent staves provide harmonic accompaniment with chords and bass lines.

Suite

anonym III

Allemande

(Praha)

The Allemande score 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. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second staff continues the melody with similar rhythmic complexity. The third staff includes a repeat sign and various fingerings. The fourth staff shows a change in the bass line with some triplets. The fifth staff concludes the piece with a final cadence and a double bar line.

Courante

The Courante score consists of five staves of music. The first staff is in 3/4 time and features a more rhythmic and dance-like melody. The second staff includes a repeat sign and various articulations. The third staff has a section marked 'IV' above it, indicating a fourth measure rest or a specific fingering. The fourth staff continues the melody with some triplet markings. The fifth staff concludes the piece with a final cadence and a double bar line, with the instruction 'Vibr.' (Vibrato) written above the final notes.

Sarabande

Musical score for Sarabande, featuring three staves of music in G major and 3/4 time. The score includes various rhythmic patterns, fingerings, and a vibrato marking.

Bourrée

Musical score for Bourrée, featuring three staves of music in G major and 3/4 time. The score includes various rhythmic patterns, fingerings, and articulation markings.

Menuett

Musical score for Menuett, featuring three staves of music in G major and 3/4 time. The score includes various rhythmic patterns, fingerings, and articulation markings.

Gigue Angloise

The musical score for 'Gigue Angloise' 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 frequent triplets and sixteenth-note patterns. The second staff continues the melodic line with similar rhythmic motifs. The third staff features a repeat sign and includes some chromatic alterations. The fourth staff shows a continuation of the melodic development with some slurs. The fifth staff includes specific performance instructions: 'VII' above a triplet, 'V₁' above a note, and 'Vibr.' above a final note. The piece concludes with a double bar line and repeat dots.

Bourrée

The musical score for 'Bourrée' 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 melody is primarily composed of eighth and sixteenth notes. The first staff includes some slurs and accents. The second staff continues the melodic line with some chromatic movement. The third staff features a repeat sign and includes some chromatic alterations. The fourth staff concludes the piece with a double bar line and repeat dots. The piece is characterized by its rhythmic complexity and melodic flow.

Ciacona

The musical score for Ciacona consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a 4-measure rest and a 4-measure rest, followed by a sequence of notes with fingerings (4, 2, 2) and accents. The second staff continues the melody with a 4-measure rest and includes a 3-measure rest. The third staff shows a melodic line with a 4-measure rest and a 3-measure rest. The fourth staff features a melodic line with a 1-measure rest, a 3-measure rest, and a 1-measure rest. The fifth staff includes a 3-measure rest and a 1-measure rest. The sixth staff has a 4-measure rest and a 3-measure rest. The seventh staff features a 3-measure rest and a 4-measure rest. The eighth staff includes a 1-measure rest and a 1-measure rest. The ninth staff has a 1-measure rest and a 1-measure rest. The tenth staff concludes the piece with a 1-measure rest and a 1-measure rest. Dynamics such as *p.* and *1p.* are indicated throughout the score. Articulation marks like accents and slurs are used to guide performance. The piece ends with a double bar line and repeat dots.

5 Stücke
Courante

anonym IV
(Prahá)

The musical score for the Courante consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous upward and downward bowing or breath marks (indicated by arrows) throughout the piece. The score includes repeat signs and first/second endings. The final staff concludes with a double bar line and repeat dots. Below the final staff, the text "orig. 8....." is followed by a dotted line and a colon, indicating a reference to the original version of the piece.

Aria

The musical score for the Aria consists of three staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time (C) signature. The notation is more complex than the Courante, featuring many sixteenth and thirty-second notes, often with slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also upward and downward bowing or breath marks. The score includes repeat signs and first/second endings. The final staff concludes with a double bar line and repeat dots.

Bourlesca

Musical score for Bourlesca, featuring two staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p* and *f*. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the piece.

Menuett

Musical score for Menuett, featuring two staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p*. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the piece.

Aria

Musical score for Aria, featuring two staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p*. Fingerings are indicated by numbers 1-4. A repeat sign is present at the end of the piece.

3 Stücke Courante

anonym III
(Praha)

The Courante section consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. A 'V' marking is present above the first measure of the second staff. The second staff starts with a 'III' marking above the first measure. The third staff contains a repeat sign with first and second endings. The fourth and fifth staves continue the melodic line with various rhythmic values. The sixth staff features a series of chords, some with a fermata. The seventh staff concludes the piece with a final cadence and a repeat sign.

Sarabande

The Sarabande section 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. It features a slower tempo with a mix of quarter and eighth notes. Fingerings are indicated by numbers 1-4. The second staff continues the piece with a 'VII' marking above the first measure, followed by 'V', 'III', and 'II' markings. It concludes with a final cadence and a repeat sign.

Menuett

3 Stücke

Menuett

anonym II
(Praha)

Musical score for Menuett, consisting of three staves of music in treble clef, 3/4 time, and D major. The first staff begins with a piano (p.) dynamic marking. The second staff contains a repeat sign. The third staff includes fingering numbers (1-4) and a section marked with Roman numerals V and II.

Sarabande

Luxurieuse

Musical score for Sarabande Luxurieuse, consisting of three staves of music in treble clef, 3/4 time, and D major. The first staff begins with a piano (p.) dynamic marking. The second staff contains a repeat sign. The third staff includes fingering numbers (1-4) and a section marked with Roman numerals V and II.

Gavotte

Musical score for Gavotte, consisting of three staves of music in treble clef, 4/4 time, and D major. The first staff begins with a vibrato (Vibr.) dynamic marking. The second staff contains a repeat sign. The third staff includes fingering numbers (1-4) and a section marked with Roman numerals V and VII.

Partie

Entrée

anonym IV
(Prahá)

Musical score for 'Partie Entrée' in G minor, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the score.

Menuett

Musical score for 'Menuett' in G minor, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The piece features a mix of eighth and sixteenth notes, with some triplet markings. There are several dynamic markings and articulation symbols throughout the score.

Bourrée

Musical score for Bourrée, consisting of two staves. The first staff features a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a 'Vibr.' marking above the staff. The second staff continues the piece with similar notation and includes a '2#' marking below the staff.

Sarabande

Musical score for Sarabande, consisting of two staves. The first staff has a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a 'Vibr.' marking above the staff and contains triplets and sixteenth notes. The second staff continues the piece with similar notation.

Gavotte

Musical score for Gavotte, consisting of three staves. The first staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a '4' marking above the staff. The second and third staves continue the piece with similar notation and include '2' and '3' markings below the staff.

Gavotte

Musical score for Gavotte, consisting of three staves. The first staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a '4' marking above the staff. The second and third staves continue the piece with similar notation and include '3' and '4' markings below the staff.

Menuett

Musical score for Menuett, featuring three staves of music in 3/4 time. The first staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and several sixteenth-note runs. The second and third staves provide harmonic accompaniment with chords and bass lines, including a first ending bracket.

Gavotte

Musical score for Gavotte, featuring three staves of music in 3/4 time. The first staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and several sixteenth-note runs. The second and third staves provide harmonic accompaniment with chords and bass lines, including a first ending bracket.

Gigue

Musical score for Gigue, featuring four staves of music in 3/4 time. The first staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and several sixteenth-note runs. The second, third, and fourth staves provide harmonic accompaniment with chords and bass lines, including a first ending bracket.

3 Stücke

anonym II
(Praha)

Gavotte

Musical score for the first Gavotte, consisting of three staves. The music is in 3/4 time and features a mix of eighth and sixteenth notes with various articulations and dynamics. The key signature has one flat.

Gavotte

Musical score for the second Gavotte, consisting of three staves. The music is in 3/4 time and includes several measures with figured bass notation (VII, V, III, I) and various rhythmic patterns. The key signature has one flat.

Sarabande

Musical score for the Sarabande, consisting of three staves. The music is in 3/4 time and features a slower tempo with a focus on sustained chords and melodic lines. The key signature has one flat.

Rondeau

Jan Antonin Losy
anonym (Brno)

Musical score for Rondeau, featuring a single melodic line with various ornaments and dynamics. The piece is in 3/4 time and consists of 16 measures. The notation includes a variety of note values, rests, and ornaments such as mordents and grace notes. Dynamics range from *p* (piano) to *f* (forte). The piece concludes with a double bar line and the word *fine*.

Policinello

Jan Antonin Losy
anonym V (Praha)

Musical score for Policinello, featuring a single melodic line with various ornaments and dynamics. The piece is in 3/4 time and consists of 16 measures. The notation includes a variety of note values, rests, and ornaments such as mordents and grace notes. Dynamics range from *p* (piano) to *f* (forte). The piece concludes with a double bar line and the word *fine*.

Rondeau tendrement

Jan Antonín Losy
(Praha)

fine

da capo al fine

Gavotte

Jan Antonín Losy

Suite

anonym III

Ouverture

(Praha)

Allegro

Adagio

Courante

The Courante score consists of five 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-note patterns and rests. The second staff continues the melody with similar rhythmic motifs. The third staff introduces a more complex rhythmic structure with eighth-note runs. The fourth staff features a section marked with Roman numerals III and V, indicating specific rhythmic or melodic patterns. The fifth staff concludes the piece with a final cadence.

Gavotte

The Gavotte score consists of four 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-note patterns and rests. The second staff continues the melody with similar rhythmic motifs. The third staff introduces a more complex rhythmic structure with eighth-note runs. The fourth staff concludes the piece with a final cadence.

Bourrée

Musical score for Bourrée, consisting of two staves. The first staff features a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line with various rhythmic values and articulations, including a section marked 'III' with a repeat sign. The second staff provides a bass line accompaniment with chords and single notes.

Menuett

Musical score for Menuett, consisting of three staves. The first staff is in 3/4 time and features a treble clef with a melodic line. The second and third staves provide bass line accompaniment. The score includes various musical notations such as slurs, accents, and a section marked 'III'.

Gavotte

Musical score for Gavotte, consisting of two staves. The first staff is in 4/4 time and includes the instruction 'Vibr.' above the staff. The second staff provides bass line accompaniment. The score contains various rhythmic patterns and articulations, with a section marked 'orig. 8'.

Double

Musical score for Double, consisting of three staves. The first staff is in 4/4 time and features a treble clef with a melodic line. The second and third staves provide bass line accompaniment. The score includes various rhythmic patterns and articulations, with a section marked 'orig. 8'.

6 Stücke

Canarie

anonym III
(Praha)

Two staves of music for the piece 'Canarie'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef and a 7-measure rest. The second staff begins with a treble clef and a 7-measure rest. Both staves feature a series of quarter notes and eighth notes, with some triplets and dynamic markings.

Bourrée

Three staves of music for the piece 'Bourrée'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef and a 4-measure rest. The second and third staves feature a series of quarter notes and eighth notes, with some triplets and dynamic markings.

Bourrée

Three staves of music for the piece 'Bourrée'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef and a 4-measure rest. The second and third staves feature a series of quarter notes and eighth notes, with some triplets and dynamic markings.

Menuett

Two staves of music for the piece 'Menuett'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a treble clef and a 3-measure rest. The second staff begins with a treble clef and a 3-measure rest. Both staves feature a series of quarter notes and eighth notes, with some triplets and dynamic markings.

Menuett

Musical score for Menuett, measures 1-16. The piece is in 3/4 time and A major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Passacaille

Musical score for Passacaille, measures 1-24. The piece is in 3/4 time and A major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

4 Stücke

Gavotte en Rondeau

anonym IV
(Praha)

Musical score for Gavotte en Rondeau, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The score consists of eight staves of music. The melody is primarily in the treble clef, with a bass line in the lower register. The piece includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1' and '2'. The piece concludes with a double bar line and repeat dots.

Bourrée

Musical score for Bourrée, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The score consists of four staves of music. The melody is primarily in the treble clef, with a bass line in the lower register. The piece includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1' and '2'. The piece concludes with a double bar line and repeat dots.

Menuett

Musical score for Menuett in G major, BWV 289, by Johann Sebastian Bach. The score is in treble clef, 3/4 time, and consists of three staves. The first staff contains the first two measures, the second staff contains measures three through six, and the third staff contains measures seven through ten. The piece features a simple, elegant melody with a steady bass accompaniment. Fingerings and articulation marks are indicated throughout.

Gigue

Musical score for Gigue in G major, BWV 289, by Johann Sebastian Bach. The score is in treble clef, 3/8 time, and consists of seven staves. The first staff contains the first two measures, the second staff contains measures three through six, the third staff contains measures seven through ten, the fourth staff contains measures eleven through fourteen, the fifth staff contains measures fifteen through eighteen, the sixth staff contains measures nineteen through twenty-two, and the seventh staff contains measures twenty-three through twenty-six. The piece is characterized by its lively, rhythmic melody and intricate bass line. Fingerings and articulation marks are indicated throughout.

Suite

Prélude

François Campion

Symphonie

lentement

Courante

The Courante section consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The second staff continues the melodic line with more complex rhythmic patterns and includes a double bar line with repeat signs. The third and fourth staves show further development of the piece, with frequent use of triplets and sixteenth-note runs. The fifth staff concludes the section with a final cadence and a double bar line.

Sarabande

The Sarabande section consists of five staves of music. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is slower than the Courante, characterized by a prominent bass line and a more melodic upper line. The first staff starts with a double bar line and a repeat sign. The second and third staves feature a mix of eighth and sixteenth notes, often with a steady bass accompaniment. The fourth and fifth staves continue the piece, showing a variety of rhythmic textures and ending with a final cadence.

Gavotte en Rondeau

The first system of the musical score for 'Gavotte en Rondeau' consists of four staves. The first staff contains the main melody with various ornaments and fingerings (1, 2, 3, 4). The second staff provides a harmonic accompaniment. The third and fourth staves continue the accompaniment. The system concludes with the instruction 'fine'.

Gavotte en Rondeau

The second system of the musical score for 'Gavotte en Rondeau' also consists of four staves. The first staff continues the melody with more ornaments and fingerings. The second and third staves continue the accompaniment. The fourth staff features a section marked 'III' and 'I' with specific fingerings. The system concludes with the instruction 'da capo al fine'.

Gigue

The musical score for 'Gigue' consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents or slurs. The score concludes with a double bar line and repeat dots. The music is written in a single melodic line on a treble clef staff.

6 Stücke

Gavotte

Robert de Visée

Menuett

Bourrée

Sarabande

First system of musical notation for Sarabande, consisting of three staves. The music is in 3/4 time and G major. The first staff contains the melody with various ornaments and slurs. The second and third staves provide harmonic accompaniment. Fingering numbers (1-4) and articulation marks (up and down arrows) are present throughout. Roman numerals III and V are placed above the notes in the first staff.

Gigue

First system of musical notation for Gigue, consisting of three staves. The music is in 3/4 time and G major. The first staff contains the melody with ornaments and slurs. The second and third staves provide harmonic accompaniment. Fingering numbers (1-4) and articulation marks are present. Roman numerals VII and V are placed above the notes in the third staff. The word "Vibr." is written at the end of the third staff.

Sarabande

Second system of musical notation for Sarabande, consisting of four staves. The music continues in 3/4 time and G major. The first staff contains the melody with ornaments and slurs. The second, third, and fourth staves provide harmonic accompaniment. Fingering numbers (1-4) and articulation marks are present. Roman numerals V and IV are placed above the notes in the second staff.

Suite
Prélude

Robert de Visée

The Prélude is written for a single melodic line on a treble clef staff. It begins with a 7-measure rest, followed by a series of eighth-note patterns. The first staff includes a 4-measure rest and a 7-measure rest. The second staff features a fermata over a half note, a 7-measure rest, and a 4-measure rest. The third staff includes a 7-measure rest, a 4-measure rest, and a 7-measure rest. The piece concludes with a half note and a vibrato marking.

Allemande

The Allemande is written for a single melodic line on a treble clef staff. It begins with a 3-measure rest, followed by a series of eighth-note patterns. The first staff includes a 3-measure rest, a 4-measure rest, and a 3-measure rest. The second staff features a 4-measure rest, a 3-measure rest, and a 4-measure rest. The third staff includes a 4-measure rest, a 3-measure rest, and a 4-measure rest. The fourth staff features a 4-measure rest, a 3-measure rest, and a 4-measure rest. The fifth staff includes a 4-measure rest, a 3-measure rest, and a 4-measure rest. The sixth staff features a 4-measure rest, a 3-measure rest, and a 4-measure rest. The seventh staff includes a 4-measure rest, a 3-measure rest, and a 4-measure rest. The piece concludes with a half note and a vibrato marking.

Courante

Musical score for Courante, measures 1-12. The score is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. A trill is marked with 'III' and a '3' in the first measure. A grace note is marked with 'V' and a '4' in the second measure. The piece concludes with a double bar line and repeat dots.

Courante

Musical score for Courante, measures 13-24. The score is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It continues the complex rhythmic pattern from the previous section. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Sarabande

The Sarabande section consists of three 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. It features a series of chords and melodic lines with fingerings (1-4) and accents. The second staff continues the piece with similar notation, including a triplet of eighth notes. The third staff concludes the section with a double bar line and repeat dots.

Gigue

The Gigue section consists of seven staves of music. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often with triplets. Fingerings (1-4) and accents are used throughout. The section concludes with a double bar line and repeat dots.

Passacaille

The musical score for 'Passacaille' consists of six staves of music. The first three staves feature a complex melodic line with numerous slurs and fingerings (1-4). The fourth staff includes first and second endings. The fifth and sixth staves focus on chordal textures with fingerings and articulation marks (accents and slurs) above the notes.

Gavotte

The musical score for 'Gavotte' consists of three staves of music. The first staff shows a melodic line with slurs and fingerings. The second and third staves continue the piece with similar melodic and harmonic elements, including slurs and fingerings.

Gavotte

The Gavotte score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and eighth-note patterns. The second staff continues the melody with similar rhythmic patterns. The third staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth and fifth staves conclude the piece with final chords and melodic lines.

Menuett
Rondeau

The Menuett Rondeau score consists of six staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment and a melodic line with various ornaments and fingerings. The sixth staff concludes the piece with a final chord and melodic flourish.

Menuett
Rondeau

The musical score for the Menuett Rondeau consists of three 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. It features a series of chords and eighth notes, with several upward-pointing arrows indicating ornaments. The second staff continues the melody, including a triplet of eighth notes and a dynamic marking of *fine*. The third staff concludes the piece with a double bar line and the instruction *da capo al fine*.

Suite
Prélude

Robert de Visée

The musical score for the Suite Prélude by Robert de Visée is a single melodic line on a treble clef staff in 3/4 time with a key signature of one flat. It is highly technically demanding, featuring numerous ornaments (indicated by upward arrows) and complex fingerings. The score is divided into five staves. The first staff includes fingering numbers 1, 2, 3, 4, and 5, and contains the letters 'III' and 'I'. The second staff includes 'V' and 'III'. The third staff includes '4', '2', and '1'. The fourth staff includes '4', '3', '2', '1', and '8'. The fifth staff includes '2', '3', '4', and '71'. The piece concludes with a double bar line and a final chord.

Courante

The musical score for 'Courante' consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The second staff continues the piece, featuring a prominent triplet of eighth notes. The third staff includes a section marked 'III' with a double bar line and repeat signs, indicating a specific technical exercise or variation. The fourth and fifth staves show further development of the rhythmic and melodic themes. The sixth staff concludes the piece with a final cadence.

Sarabande

The musical score for 'Sarabande' consists of three staves of music. It is written in the same key signature and time signature as the 'Courante'. The tempo is noticeably slower, with a focus on sustained chords and a more lyrical melody. The first staff sets the mood with a series of chords and a simple melodic line. The second staff introduces a more complex rhythmic pattern with sixteenth notes. The third staff concludes the piece with a final cadence, mirroring the structure of the 'Courante'.

Gavotte

Musical score for Gavotte, consisting of three staves of music. The first staff contains the main melody with various ornaments and fingerings. The second and third staves provide harmonic accompaniment with chords and bass lines.

Sarabande

Musical score for Sarabande, consisting of five staves of music. The first staff contains the main melody with various ornaments and fingerings. The second and third staves provide harmonic accompaniment with chords and bass lines. The fourth and fifth staves continue the accompaniment, with the fifth staff ending with a vibrato marking.

Suite
Prélude

Robert de Visée

Musical score for the Prélude of Suite for Lute by Robert de Visée. The score is written in G minor, 6/8 time, and consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second and third staves continue the piece, showing more complex rhythmic patterns and fingerings.

Allemande

Musical score for the Allemande of Suite for Lute by Robert de Visée. The score is written in G minor, 3/4 time, and consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment and a more melodic upper line. The second and third staves show a change in the accompaniment pattern. The fourth and fifth staves continue the piece with various rhythmic figures. The sixth staff concludes the piece with a final cadence.

Courante

The Courante piece is written in G minor (one flat) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. There are several triplets and sixteenth-note runs throughout. The piece concludes with a double bar line and repeat dots.

Sarabande

The Sarabande piece is written in G minor (one flat) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by a slower tempo and features many chords and sustained notes. There are some triplet markings. The piece ends with a double bar line and repeat dots.

Gigue

The Gigue piece is written in G minor (one flat) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is lively and features many eighth and sixteenth notes, often beamed together. There are several triplet markings. The piece concludes with a double bar line and repeat dots.

Menuett

fine

da capo al fine

Chaconne

fine

Teil I da capo dann III

Teil I da capo dann IV

Teil I da capo dann V

Teil I da capo dann VI

Teil I da capo

Teil I da capo

Suite
Prélude

Robert de Visée

Allemande

Sarabande



Musical score for Sarabande, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The second staff continues the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The third staff concludes the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like fingerings (1, 2, 3, 4) and articulation marks (up and down arrows).

Gigue



Musical score for Gigue, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The second staff continues the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The third staff continues the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The fourth staff continues the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The fifth staff concludes the piece, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like fingerings (1, 2, 3, 4) and articulation marks (up and down arrows).

Komponisten- und Quellenverzeichnis

Index of Composers and Sources

Anonym (um 1700)	Moravske v Brne, Musikhistorische Abteilung
Anonym I (um 1700)	Narodniho muzea v Praze
Anonym II (um 1700)	Narodniho muzea v Praze
Anonym III (um 1700)	Narodniho muzea v Praze
Anonym IV (um 1700)	Narodniho v Praze
Anonym V (um 1700)	Univ. knih. v Praze
Campion, François (um 1686-1748 ?) Pièces pour la Guitarre	Bibliothèque Nationale, Paris
Losy, Jan Antonin (um 1645-1721) in: Anonym (um 1700) Anonym II Anonym V	s. o. s. o. s. o.
Visée, Robert de (um 1660-1720 ?) Livre de Guitarre 1882 Livre de pièces pour la Guitarre 1686	Bibliothèque Nationale, Paris

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