



**Aureus Dix**

(1668 - 7 juillet 1719)

# **Le manuscrit CZ-Bm372 du musée régional morave à Brno**

*Brno, Musée de Moravie, département de la musique MZM  
Provenance : Bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

**CZ-Bm Ms. sig. A.372**

Pièces de divers compositeurs pour luth baroque à 11 chœurs,  
mises en notation musicale



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# LE MANUSCRIT CZ-BM372 DU MUSÉE MORAVE RÉGIONAL À BRNO

Le manuscrit CZ-Bm372 est conservé dans la bibliothèque du musée Morave, à Rajhrad<sup>1</sup>. C'est une ville du district de Brno-Campagne dans la région de Moravie-du-Sud, en République tchèque. Elle est située à une douzaine de kilomètres au sud de Brno, dans la direction de Vienne.

Le monastère bénédictin de Rajhrad (Raigern) a été construit au 11<sup>e</sup> siècle. Il dépendait de l'abbaye de Břevnov à Prague et il fut fondé<sup>2</sup> à l'initiative du prince Břetislav I.

Le complexe du monastère actuel date du 18<sup>e</sup> siècle. Il fut remanié et reconstruit de 1721 à 1739 selon les plans de Jan Blažej Santini-Aichel, l'inventeur du style baroque gothique pour l'édification de bâtiments religieux dans un contexte de Contre-Réforme catholique. Deux siècles plus tard, en 1950, le monastère fut désaffecté et pendant 40 ans les édifices abritèrent un dépôt militaire ; les locaux ont alors été presque entièrement dévastés ou détruits. Après la Révolution de velours de 1989, le bâtiment fut restitué aux bénédictins. Puis, depuis 1993, année qui marque l'indépendance de la République tchèque, grâce à l'aide de l'État tchèque et à celle de nombreux moines bénédictins étrangers, le complexe du monastère est progressivement rénové.

La bibliothèque date de la fondation du monastère. Après 1950, elle fut administrée par le musée de la littérature de Moravie qui était à Brno. Depuis 2005, ce musée est situé dans le monastère. Aujourd'hui, il contient environ 66 000 volumes. Dans son département de musique se trouvent des ouvrages de musique dont beaucoup, et en particulier notre manuscrit proviennent de la bibliothèque<sup>3</sup> musicale de l'abbaye de Rajhrad.

Le manuscrit CZ-Bm372 est rédigé en tablature française pour luth baroque à 11 chœurs. Le copiste est Aureus Dix, un luthiste et compositeur de très grandes qualités, mort en 1719 à l'âge de 50 ans.

De son temps, la réputation d'Aureus Dix fut grande ; elle est

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<sup>1</sup> Groß Raigern en allemand

<sup>2</sup> traditionnellement datée en 1048

<sup>3</sup> en allemand, Musikalien-Bibliothek des Stiftes Raigern

mentionnée par Walther et par Ernst Gottlieb Baron. Ainsi, dans son traité sur les luths : « Historisch-theoritisch und praktisch Untersuchung des Instruments der Lauten, usw. », ce dernier dit de lui : « Er schrieb eine Menge der schönsten Stücke für sein Instrument und hinterließ eine Lautenskala, wie man das Instrument erlernen und behandeln solle » (Il a écrit un grand nombre de très belles pièces pour son instrument et a laissé une méthode de luth sur la façon d'apprendre et de traiter l'instrument).

Dans les 60 pages de ce manuscrit CZ-Bm372, sont colligées 82 pièces dont le compositeur n'est généralement pas précisé. Toutefois, des pièces dont une copie figure aussi dans d'autres manuscrits peuvent être attribuées à des compositeurs tels que : Wolff Jacob Lauffensteiner, Silvius Leopold Weiss, Johann Georg Weichenberger, Johann Michael Kühnel ou Johann Joseph Fux. On peut penser que plusieurs des pièces non attachées à un nom sont, en fait, d'Aureus Dix lui-même. Le regroupement en partie ou en suite n'est pas indiqué. Cependant, deux séries de pièces sont précédées de la mention « Authore Aureo Dix ». D'autre part, plusieurs pièces se suivant sont terminées par la mention « Seque ... » marquant un enchaînement. J'ai alors fait le choix de présenter les pièces de tonalité, de thème et de style compatibles dans des regroupements et de constituer des « parties », en conservant toujours l'ordre du manuscrit original.





**[Compositeur anonyme]**

*[Silvius Leopold Weiss ?]*

# [Partie]

Prælude adagio, Courante, Rondon,  
Men.: Trio, Sarab.:, Guigue

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 1 - 6*



# [Partie]

## Prælude adagio

The image displays a musical score for a piece titled "Prælude adagio". The score is presented in five systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major). The time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 1, 3, 5, 7, and 9 are indicated at the beginning of their respective systems. The notation includes eighth notes, quarter notes, and half notes. There are also some specific markings like "8va" (octave) and "vib." (vibrato) in the lower systems.

11

8

8va

13

8

8va

15

8

8va

17

8

8va

piano

19

8

8va

# Courante

8

4

8

12

16

20

24

28

32

36

40

44

48

52

56

60

# Rondon (*Rondeau*)

8

3

6

10

13

16 Fin

19

22

26

8 8va

29

8 8va

Da Capo

33

8 8va

vib.

37

8 8va

40

8 8va

44

8 8va

47

8 8va

Da Capo

# Men: (Menuet)

8

4

7

11

15

19

22



# Trio

8

6

piano

forte

8

10

8

15

8

20

8

piano

25

8

forte

29

8

[Menuet Da Capo]

# Sarab (Sarabande)

arp.

8va

3

5

8va

7

arp.

1. vib.

2. vib.

9

11

arp.

arp.

3

3

8va

13

arp.

8va

15

8va

The musical score is written for a single melodic line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is titled 'Sarab (Sarabande)'. The notation includes various ornaments and performance instructions. Measure 1 features an arpeggiated chord (arp.) and an octave sign (8va). Measure 3 has a triplet of eighth notes. Measure 5 includes an octave sign (8va) and a fermata. Measure 7 contains an arpeggiated chord (arp.), a first ending bracket (1.), and a vibrato instruction (vib.). Measure 9 has a repeat sign and a fermata. Measure 11 includes an arpeggiated chord (arp.), a triplet of eighth notes (3), and an octave sign (8va). Measure 13 features an arpeggiated chord (arp.) and an octave sign (8va). Measure 15 includes an octave sign (8va) and a fermata.

17 *arp.*

19

20 **R**

22

24 *vib.*

# Guigue (Gigue)

The musical score for "Guigue (Gigue)" is presented in a single system with a treble clef and a bass line. The key signature is one flat (B-flat major), and the time signature is 6/8. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 indicated at the beginning of their respective lines. The bass line uses figured bass notation, including symbols like 7, 8va, and circled numbers (7, 2, 3, 4). The treble clef contains the melody, which includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Some measures contain triplets or other specific rhythmic markings. The piece concludes with a final measure marked with a circled 7.

28

32

35

38

Detailed description: This page of a musical score for guitar, in the key of Si bémol majeur (B-flat major), contains measures 28 through 41. The score is written on a single staff in treble clef with a key signature of two flats. Measure 28 begins with a guitar-specific notation '8' and a bass note. The melody consists of eighth and sixteenth notes. Measure 32 features a triplet of eighth notes and a circled '2' indicating a second finger. Measure 35 includes a circled '3' for a triplet and a circled '7' for a seventh finger. Measure 38 concludes with a circled '7' and a double bar line. The bass line is indicated by vertical stems and dots, with some notes marked '8va' (octave up).



**[Wolff Jacob Lauffensteiner]**

(avril 1676 - 26 mars 1754)

# Allemande

Fa majeur

## **Manuscrit de Brno CZ-Bm372**

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*(CZ-Bm Ms. sig. A.372)*

*Page 7*

*Voir dans le manuscrit Harrach A-ROII, pages 27 et 28, Allemanda  
de la Suite 1. (HRII3)*

*Voir dans le manuscrit de Götting A-GÖ1, folio 28r, Allemande  
Lauffenstein de la Suite. (A-GO1\_56)*



# Allemande

1

2

3

4 arp.

5

6

8

9

10



11

12

13

14

15

16

17

19



**[*Silvius Leopold Weiss*]**

(1687 - 16 oct. 1750)

# Sarab

WeissSW 108.4

Fa majeur

**Manuscrit de Brno CZ-Bm372**

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*Page 8*



# Sarab (Sarabande)

1.   
 2.   
 3.   
 4.   
 5.   
 6.   
 7.   
 8.   
 9.   
 10.   
 11.   
 12.

14

8

8<sup>va</sup>

8<sup>va</sup>

17

8

5

19

8

8<sup>va</sup>

7

7

R

22

8

7

16

8



**[Johann Georg Weichenberger]**

(1676 - 1740)

# [Partie]

Allem.: Courante, Bouree,  
Menuette en Rondon, Sarab.: Guigue

Sol majeur

## **Manuscrit de Brno CZ-Bm372**

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*Pages 9 - 13*

*Voir dans le manuscrit Harrach volume 11 : US-NYp11, pages 21 à 39,  
la Suite pour luth accompagné (Luth, Violon, Basse) en Sol majeur  
[HRV11\_2]*

*Voir dans le manuscrit n° 1 de Göttweig A-GÖ, folios 37r à 38v, [Partie] W.  
(A-GO1\_24)*



# Allem. (*Allemande*)

8

4

6

8

10

12

14



16

18

20

22

24

# Courante

8

4

8

12

16

20

24

28

8

31

8

35

8

39

8

43

8

47

8

51

8

## Bouree (Bourrée)

8

3

6

arp.

9

13

17

20

23

# Menuette En Rondon (*Menuet en rondeau*)

8

6

12

17

22

28

33

38



# Sarb. (Sarabande)

8

5

9

arp.

14

18

22

# Guigue (*Gigue*)

Musical score for *Guigue (Gigue)* in G major, 3/8 time. The score is presented on eight staves, with measure numbers 5, 10, 15, 20, 23, 28, and 33 indicated at the beginning of each staff. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes, with some octaves marked as *8va*. A repeat sign with first and second endings is present at measure 20. A circled '4' appears below the first two notes of the eighth staff.



38

42

46

50

56



*[Compositeur anonyme]*

# La querelle Amour

première partie

Entrée, Courante, Siciliana

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 14 - 16*

*Voir la fin de cette partie dans le présent manuscrit, pages 41 à 43  
(CZBm372\_35)*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 3v à 9r, la Suite  
pour luth accompagné en Sol majeur : La querelle d'Amour (V1078\_1)*



# la querelle Amour

## Entrée

Musical score for the piece "la querelle Amour" (Entrée). The score is written in G major (one sharp) and 3/4 time. It consists of 16 measures, with measure numbers 1, 3, 5, 8, 10, 12, and 15 indicated at the beginning of their respective lines. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *vib.* (vibrato) and *8va* (octave) are present. Performance instructions include first and second endings (1. and 2.) and a repeat sign at measure 12. The score is presented on a single staff.

17

19

23

*pia* *vit.* *fort*

26

*pia:* *fort*

28

**R** *pia:* *fort*

30

32

# Courante

The image displays a musical score for a piece titled "Courante". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 4, 8, 13, 18, 22, and 26 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several slurs and ties used throughout the piece. The bass line consists of chords and single notes, often marked with an "8va" (octave) symbol. The piece concludes with a double bar line and repeat dots.

31

36

41

# Siciliana

The image displays a musical score for a piece titled "Siciliana". The score is written in G major (one sharp) and 6/8 time. It consists of a single melodic line in the treble clef and a bass line with figured bass notation. The piece is divided into measures, with measure numbers 5, 9, 13, 17, 21, and 25 marked at the beginning of their respective lines. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. The bass line uses a system of numbers (0-7) and symbols (♯, ♭, 8va) to indicate fingerings and octaves. The score concludes with a double bar line and repeat dots.



29

8va

33

2 6 7 2

37

R

41

*pia:*

7



*[Compositeur anonyme]*

# Aria

Do majeur

**Manuscrit de Brno CZ-Bm372**

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*(CZ-Bm Ms. sig. A.372)*

*Page 17*



# Aria

8

3

8

6

8

8<sup>va</sup>

8<sup>va</sup>

9

8

8<sup>va</sup>

12

8

*[Compositeur anonyme]*

# [Partie]

Air, Bourla, Canarie, Menuet, Guigue

Do majeur

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*Pages 17 & 18*



# Air

The musical score is written in 3/4 time and consists of four systems of music. The first system (measures 1-4) begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line features a series of chords: a triad of G2, B1, and D2 (marked 8va), a triad of G2, B1, and D2 (marked 8va), a half note G2, and a half note F#2. The second system (measures 5-8) continues the melody with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The bass line includes a triad of G2, B1, and D2 (marked 8va), a half note G2, a half note F#2, a triad of G2, B1, and D2 (marked 8va), and a triad of G2, B1, and D2 (marked 8va). The third system (measures 9-12) features a repeat sign at the beginning. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass line includes a triad of G2, B1, and D2 (marked 8va), a half note G2, a half note F#2, a triad of G2, B1, and D2 (marked 8va), and a triad of G2, B1, and D2 (marked 8va). The fourth system (measures 13-16) begins with a repeat sign and a box containing the letter 'R'. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass line includes a triad of G2, B1, and D2 (marked 8va), a half note G2, a half note F#2, a triad of G2, B1, and D2 (marked 8va), a triad of G2, B1, and D2 (marked 8va), and a triad of G2, B1, and D2 (marked 8va).

# Bourla<sup>(1\*)</sup>

The image displays a musical score for the piece "Bourla (1\*)". The score is written on a single treble clef staff in a 2/4 time signature. It consists of five systems of music, each starting with a measure number (8, 4, 8, 12, 15) in the left margin. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of "8va" markings, indicating octave transposition. The score concludes with a double bar line and repeat dots at the end of the fifth system.

1. Plaisanterie. Origine provenç. burga et burlaire, moqueur ; cat. et espagn. burla ; portug. bulra. D'après Ménage, approuvé par Diez, de burra, bourre, employé déjà par Ausone dans le sens de plaisanterie, par l'intermédiaire d'un diminutif burrula, burla. La première édition de Molière a bourle, changé dans beaucoup d'éditions, mais à tort, en bourde. (dictionnaire Littré)

# Canarie

8

4

8

12

15



# Menuet

The image displays a musical score for a Minuet in G major, 3/4 time, consisting of 24 measures. The score is written on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The first measure is marked with an '8' and an '8va' marking. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of simple chords, many of which are marked with an '8' and an '8va' marking. The score is divided into five systems, with measure numbers 6, 12, 17, and 21 indicating the start of each system. The piece concludes with a double bar line and repeat dots.

# Guigue

8

5

10

14

19

23

27

31

8va

8va

8va

8va

R

5

6

8va

**[*Silvius Leopold Weiss*]**

(1687 - 16 oct. 1750)

# Rigaudon

WeissSW80.7

Ré mineur

## **Manuscrits de Brno**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

*Page 19*

*Voir dans le manuscrit Harrach Schloß Rohrau A-ROI, page 70 (folio 37r.),  
Rigaudon de [Partie 80] de M: Weis, en Ré mineur. (HR7)*



## Rigaudon

8

5

10

14

20

25

30

34

*[Compositeur anonyme]*

# Bouree

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Bouree

The image displays a musical score for a piece titled "Bouree". The score is written in treble clef with a common time signature (C). It consists of six systems of music, each with a measure number at the beginning. The notes are primarily eighth and sixteenth notes, often beamed together. Chords are indicated by vertical lines with dots below the staff, and some are marked with "8va" (octave). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

1

4

8

13

18

23

*[Compositeur anonyme]*

# Gigue

Ré mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Gigue

1

5

9

13

17

21

24



28

32

36



*[Compositeur anonyme]*

# Air

Ré majeur

**Manuscrit de Brno CZ-Bm372**

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# Air

Measures 1-5 of the piece. The music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter and eighth notes, while the bass line features chords and single notes. An *8va* marking is present under the first measure.

Measures 6-10. Measure 6 begins with a *6* above the staff and an *8* below. The melody continues with quarter notes and eighth notes. Measure 9 contains a repeat sign. An *8va* marking is present under measures 6, 7, 8, 9, and 10.

Measures 11-16. The melody continues with quarter and eighth notes. The bass line consists of chords and single notes. An *8* marking is present under measure 11.

Measures 17-21. The melody continues with quarter and eighth notes. Measure 21 includes a trill (*tr:*) over a note. An *8* marking is present under measure 17, and an *8va* marking is present under measures 20 and 21.

Measures 22-24. The piece concludes with a double bar line. An *8* marking is present under measure 22, and an *8va* marking is present under measure 24.

*[Compositeur anonyme]*

# Minuet

Si bémol majeur

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*(CZ-Bm Ms. sig. A.372)*

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# Minuet (Mniuet)

8

7

tr.

5

8

8va

8va

9

8

tr.

14

8

8va

7

7

18

8

8va

7

22

8

26

8

7

8va

tr.

8va

30

8va

7

7

34

8va

8va

8va

38

8va

8va

4

4

tr

7





*[Compositeur anonyme]*

# Guigue

## [Pièce sans nom]

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

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# Guigue

The musical score for 'Guigue' is written in a treble clef with a 6/8 time signature and a key signature of one flat (B-flat). The score is divided into seven staves, each starting with a measure number (1, 4, 8, 12, 16, 20, 24) and an '8' below the staff. The notation includes eighth and sixteenth notes, rests, and various articulation marks. Specific annotations include '8va' (octave up) and circled numbers (1 and 2) indicating fingerings or specific notes. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

28 R

32

36 *tr:*

40

43

8  
 7 7 7 7 8va 8va 8va 7

6

8  
 7 8va 7 7 7 7

R

*[Compositeur anonyme]*

# Minuette

Ré mineur

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# Minuette

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of four staves of music, each starting with a measure number (1, 5, 9, 13) and an 8va marking. The first staff (measures 1-4) includes a trill (tr.) over the first measure, a wavy line over the second measure, and circled fingerings (4 and 5) on the second and third measures. The second staff (measures 5-8) features a wavy line under the first measure, circled fingerings (3 and 4) on the second and third measures, and an arpeggio (arp.) marking over the fourth measure. The third staff (measures 9-12) begins with a repeat sign and contains wavy lines under the first, third, and fifth measures. The fourth staff (measures 13-16) includes a trill (tr.) over the second measure, circled fingerings (3, 3, 4, 3) on the third measure, a vibrato (vib.) marking over the fourth measure, and a wavy line under the fifth measure. The piece concludes with a double bar line and repeat dots.

*[Compositeur anonyme]*

# [Menuet]

Fa majeur

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# [Menuet]

The image displays a musical score for a Minuet in F major, consisting of four systems of music. Each system is written on a single staff with a treble clef and a 3/4 time signature. The score includes a melodic line and a figured bass line. The first system starts with a treble clef and a 3/4 time signature. The second system begins with a measure number '5' and ends with a double bar line and repeat dots. The third system begins with a measure number '9' and includes a circled '7' in the figured bass. The fourth system begins with a measure number '13' and ends with a double bar line and repeat dots. The figured bass notation includes symbols such as '8', '8va', and '7'.



*[Compositeur anonyme]*

# Minuette

Si bémol majeur

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*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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*Voir dans le manuscrit de Brno CZ-Bm371, pages 111 - 112, Menuete  
(CZBm371\_65)*



# Minuette

Musical score for Minuette in B-flat major, 3/4 time, 8 measures per line. The score is written in treble clef with a key signature of two flats (B-flat major). The piece consists of 24 measures.

Measures 1-4: The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2 in the subsequent measures.

Measures 5-8: The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line features a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2. A circled 4 indicates a fingering for the first measure, and a circled 7 indicates a fingering for the second measure.

Measures 9-12: The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line features a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2. A circled 7 indicates a fingering for the first measure, and a circled 8 indicates a fingering for the second measure.

Measures 13-16: The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line features a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2. A circled 7 indicates a fingering for the first measure, and a circled 8 indicates a fingering for the second measure.

Measures 17-20: The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line features a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2. A circled 7 indicates a fingering for the first measure, and a circled 8 indicates a fingering for the second measure.

Measures 21-24: The melody continues with quarter notes G4, A4, Bb4, and A4. The bass line features a half note chord G2-Bb2 (octave 8) in the first measure, followed by quarter notes G2, Bb2, and G2. A circled 7 indicates a fingering for the first measure, and a circled 8 indicates a fingering for the second measure.

*[Compositeur anonyme]*

# Guigue

Ré majeur

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# Guigue

The image displays a musical score for the piece 'Guigue' in G major, 6/8 time. The score is presented in a system of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into measures, with measure numbers 4, 8, 12, 15, and 19 indicated at the beginning of their respective lines. The notation includes eighth and sixteenth notes, rests, and various ornaments such as mordents and grace notes. The bass staff features several instances of the '8va' (octave) marking, indicating that the notes should be played an octave lower than written. The piece concludes with a repeat sign and a final cadence.

23

8

27

8

31

8

35

8

39

8

43

8



*[Compositeur anonyme]*

# Sarb

(Sarabande)

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

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# Sarb (Sarabande)

8  
8va

4  
arp.  
arp.  
8va

7  
1.  
8va

9  
2.  
arp.

11  
arp.  
arp.  
8va

14  
8va

16

18  
8va

21  
1.  
2.  
8va



*[Compositeur anonyme]*

# Rondeaux

## poco adagio

Sol majeur

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# Rondeaux pocco adagio

arp.

6

arp.

11

16

finis

tr.

22

26

tr.

tr.

32

37

8va

42

arp.

8va

46

8va

Da Capo



**[*Silvius Leopold Weiss ?*]**

(1687 - 16 oct. 1750)

# **Harmonie des anges à 3 lettres**

Allem., Cour., Sarab, Menuette, Guigue

Fa majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 27 à 30*

*Voir dans le manuscrit Harrach A-ROII, pages 52 à 54, Les Graces, avec :*  
*... l'Allemande Les Graces,*  
*... l'Allemande changée en Courante,*  
*... l'Allemande changée en Gigue. (HRII6)*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 50v : Gigue*  
*Sig.re S. L. Weiss (Mun67)*



# Harmonie des anges à 3 lettres

Allem:

3

5

7

9

12

14

8

16

*vib.*

8

8va 8va

18

8

8va 8va 8va

*vib.*

20

8

## Cour:

Musical score for "Cour" in 3/4 time, featuring a treble clef and a key signature of one flat. The score is divided into systems of four staves each, with measure numbers 4, 8, 12, 16, 20, 23, and 27. Fingerings are indicated by circled numbers 1-5. Dynamics include accents and "8va" markings. The piece concludes with a repeat sign and a fermata.



31 8 *8va*

35 8 *8va*

39 8 *8va*

43 8 *8va*

47 8

51 8

55 8 *8va*

59 8 *8va*

# Sarab

The musical score for "Sarab" is written on a single treble clef staff in 3/4 time. The key signature has one flat (B-flat). The score consists of 28 measures, with measure numbers 1, 4, 7, 11, 14, 18, 22, and 26 indicated at the beginning of their respective lines. The melody is characterized by a mix of eighth and sixteenth notes, often grouped in triplets. There are several slurs and vibrato markings (*vib.*) throughout the piece. The bass line is minimal, consisting of single notes or chords. The score ends with a double bar line and repeat dots in measure 28.

# Menuette

8va p.

5

8va p.

vib.

8va p.

9

8va p.

14

8va p.

Detailed description: The image shows a musical score for a piece titled 'Menuette'. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The music is divided into four systems of four measures each. The first system starts at measure 1. The second system starts at measure 5 and includes a 'vib.' (vibrato) marking over the final measure. The third system starts at measure 9. The fourth system starts at measure 14 and ends with a double bar line. The bass line consists of chords and single notes, with dynamics such as '8va p.' (8va piano) and 'vib.' (vibrato) indicated. The treble line contains the melody, which is primarily eighth and sixteenth notes.

## Guigue

The musical score for 'Guigue' is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The score consists of 24 measures, divided into six systems of four measures each. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass line consists of chords, many of which are marked with an '8va' (octave) symbol. The piece concludes with a repeat sign in measure 16, followed by a final melodic phrase in measure 17.

26

8

30

8

34

8

38

8

42

8

46

8



*[Compositeur anonyme]*

# Sarab

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Sarab

8va

3

vib.

8va

8va

5

vib.

7

8va

vib.

arp.

9

vib.

1. 2.

11

vib.

vib.

vib.

14

vib.

8va

8va



16

8

18

8

20

8

22

8

arp.

24

8

8va



*[Compositeur anonyme]*

# Men:

Si bémol majeur

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*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Men:

8

⑦ *p*

⑦ *p*

③

4

8

*Sva p*

③

③

③

③

7

8

③

③

③

③

11

8

⑤

⑤

⑤

*vib.*

③

③

14

8

③

③

⑦ *p*

*Sva*

*Sva*

③

③

17

8

*Sva p*

③

③

③

③

*Sva p*

③

20

8

*Sva p*

③

③

③

③

23

8

③

③

④

④

⑦ *p*

*[Compositeur anonyme]*

# Courante

La majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

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# Courante

The image displays a musical score for a piece titled "Courante". The score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music, each starting with a measure number (8, 5, 9, 13, 16, 21, 25, 29) and an 8va marking. The notation includes treble clefs, key signatures, time signatures, and various musical symbols such as notes, rests, accidentals, and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

*[Compositeur anonyme]*

# Gauotte

Fa majeur

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*(CZ-Bm Ms. sig. A.372)*

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# Gaulette

8

3

6

9

12

15

18

21

24



**[Johann Michael Kühnel]**

*[(autour de 1665 - après 1730)]*

# [Partie]

Concerto, Courent, Guigue

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 34 à 37*

*Voir dans le manuscrit n° 1 de Göttweig A-GÖ1, folios 54v. à 58r. [Partie].  
(A-GO1\_35)*

*Voir dans le manuscrit de Grüssau PL-WRu, pages 55 à 57, Courante  
dans Parthia Auth: M. Kühnel. (WRu23)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 157 et 158, Gigue.  
(Has104)*

*Voir dans le manuscrit de Vienne A-W18829, pages 5 à 14 (folios 2v. à 7r.),  
[Partie]. (V18829\_2)*





# Concerto

1  
3  
5  
7  
9  
11  
13  
15

8va  
8va  
8va  
8va  
8va  
8va  
8va  
8va

fine

.../...

The musical score consists of eight systems of music, each with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and '8va' (octava). The first system starts with a treble clef and a key signature of one flat. The second system begins with a measure rest marked '3'. The third system starts with a measure rest marked '5'. The fourth system contains the word 'fine' above the first measure. The fifth system begins with a measure rest marked '9'. The sixth system starts with a measure rest marked '11'. The seventh system begins with a measure rest marked '13'. The eighth system starts with a measure rest marked '15'. The score concludes with the notation '.../...'.

This musical score is written for a single system in treble clef with a key signature of one flat (B-flat major). It consists of eight staves, each containing two measures of music. The staves are numbered 17, 19, 21, 23, 25, 27, 29, and 31. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and dynamic markings like 'p' (piano). Some notes are marked with '8va' (octave up) and some chords are marked with '8' (octave). The music features a mix of melodic lines and harmonic accompaniment.

33

8

35

8

37

8

39

8

41

8

43

8

45

8

47

8

Da Capo

# Courent

The musical score for 'Courent' is written in G minor (one flat) and 3/4 time. It consists of a single melodic line with figured bass accompaniment. The score is divided into measures, with measure numbers 4, 8, 12, 15, 19, 23, and 27 indicated at the beginning of their respective lines. The melody is primarily eighth-note based, with some sixteenth-note passages. The figured bass uses standard notation with '8va' indicating an octave shift. Trills are used as ornaments in measures 15, 19, and 23. Triplet markings are present in measures 8, 12, and 16. The piece concludes with a repeat sign in measure 24.

31

35

39

43

47

51

Detailed description: This image shows a musical score for a piece in G major, spanning measures 31 to 51. The score is written in a single system with a treble clef and a key signature of one flat (F major). The time signature is 8/8. The music is characterized by a steady eighth-note rhythm in the right hand and a bass line of dotted half notes in the left hand. Measure 31 begins with a treble clef, a key signature of one flat, and a time signature of 8/8. The right hand plays a series of eighth notes, while the left hand plays a dotted half note. The piece concludes in measure 51 with a final chord and a double bar line.

# Guigue

1

5

9

13

17

20

24

27



31

8

35

8

38

8



*[Compositeur anonyme]*

# En Minuet

Sol majeur

**Manuscrit de Brno CZ-Bm372**

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*(CZ-Bm Ms. sig. A.372)*

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# En Minuet

The image displays a musical score for a piece titled "En Minuet". The score is written in G major (one sharp) and 3/8 time. It consists of a single system with a treble clef and a bass line. The bass line is marked with an "8" and a "va" (octave) symbol, indicating it should be played an octave lower. The score is divided into measures, with measure numbers 6, 12, 17, 21, 27, and 32 indicated at the beginning of their respective lines. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall style is characteristic of a simple, elegant minuet.

37

8

41

8

46

8

52

8

57

8

61

8

66

8



*[Compositeur anonyme]*

# Largo

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

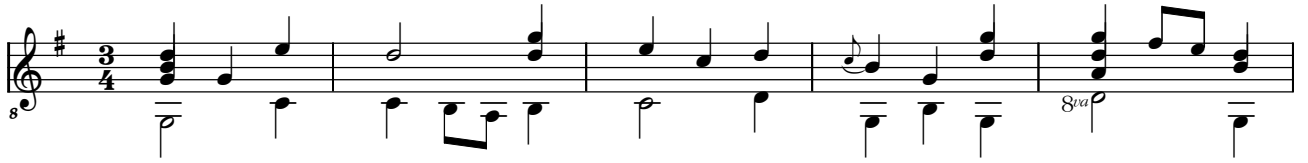
*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

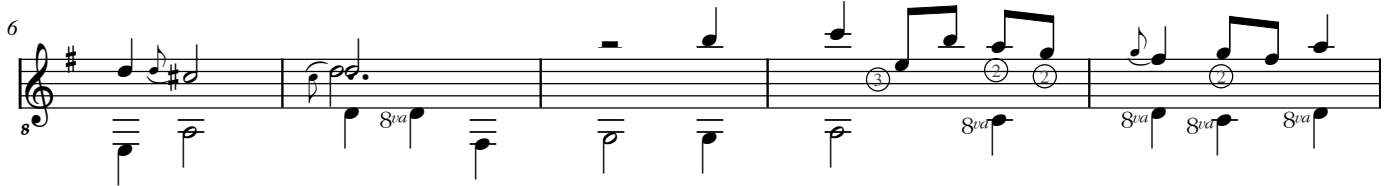
*Page 39*



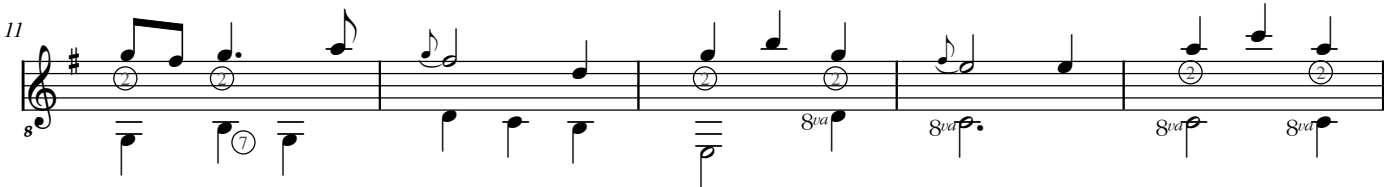
# Largo



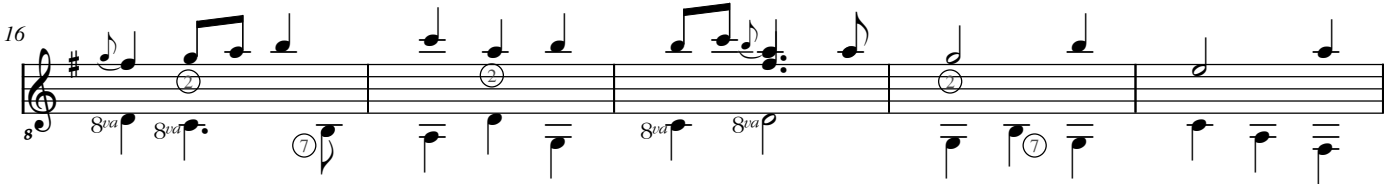
Musical notation for measures 1-5. The piece is in G major (one sharp) and 3/4 time. Measure 1 features a treble clef with a sharp sign on the F line and a '3' above the first measure. The bass clef has an '8' below it. The melody consists of quarter notes G4, A4, B4, C5, and D5. The bass line consists of half notes G3, B2, D3, and E3.



Musical notation for measures 6-10. Measure 6 is the first measure of a system. The melody continues with quarter notes E5, D5, C5, and B4. The bass line continues with half notes F3 and G3. Measures 7-10 show the melody moving in eighth notes: D5, E5, F5, G5, and A5. The bass line consists of half notes G3, B2, D3, and E3. Fingering numbers 1, 2, 3, 2 are shown below the melody notes in measures 8-10.



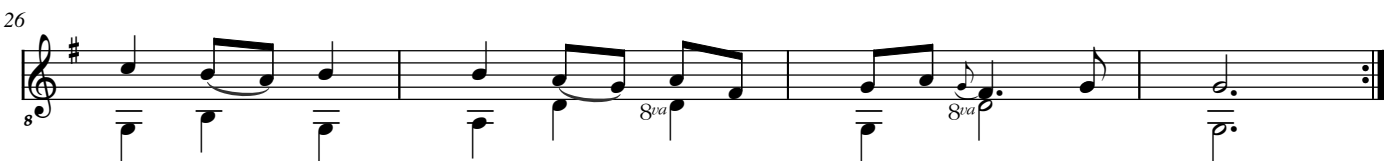
Musical notation for measures 11-15. The melody consists of quarter notes A5, B5, C6, B5, and A5. The bass line consists of half notes G3, B2, D3, and E3. Fingering numbers 2, 2, 7, 2, 3 are shown below the melody notes in measures 11-15. '8va' markings are placed above the melody notes in measures 13, 14, and 15.



Musical notation for measures 16-20. The melody consists of quarter notes B5, A5, G5, and F5. The bass line consists of half notes G3, B2, D3, and E3. Fingering numbers 2, 2, 7, 7 are shown below the melody notes in measures 16-20. '8va' markings are placed above the melody notes in measures 16, 17, and 19.



Musical notation for measures 21-25. The melody consists of quarter notes E5, D5, C5, B4, and A4. The bass line consists of half notes G3, B2, D3, and E3. '8va' markings are placed above the melody notes in measures 22 and 23.



Musical notation for measures 26-30. The melody consists of quarter notes G4, F4, E4, D4, and C4. The bass line consists of half notes G3, B2, D3, and E3. '8va' markings are placed above the melody notes in measures 27 and 28.



*[Compositeur anonyme]*

# Menue

La mineur

**Manuscrit de Brno CZ-Bm372**

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*(CZ-Bm Ms. sig. A.372)*

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# Menue

The image displays a musical score for a piece titled "Menue". The score is written in 3/4 time and uses a treble clef. The melody is presented in a single staff, while the bass line is indicated by a series of notes and rests on a lower staff, accompanied by figured bass notation. The piece is divided into six systems, each starting with a measure number: 1, 5, 9, 13, 17, and 21. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The bass line features several instances of an octave sign (8va) and a double bar line with repeat dots. The key signature is one flat (B-flat), and the piece concludes with a double bar line and repeat dots.

*[Compositeur anonyme]*

[Pièce sans nom]

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 40*



1

2

3

4

6

8

11

14

15

17

20



*[Compositeur anonyme]*

# La querelle Amour

seconde partie

La Coquette, Minuette, Gigue, Minuette, Pastorella

Sol majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 41 à 44*

*Voir le début de cette Suite dans le présent manuscrit, pages 14 à 16*  
*[CZBm372\_5]*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 3v à 9r, la Suite*  
*pour luth accompagné en Sol majeur : La querelle d'Amour*  
*[V1078\_1]*



# La querelle Amour

## La Coquette

5

9

14

18

23



28

8

8va

31

8

8va

35

8

8va



# Minuette

Musical score for Minuette, 3/4 time, G major, 38 measures. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of a single melodic line with a bass line of chords. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *8va* and *p*. The score is divided into measures, with measure numbers 6, 12, 18, 23, 29, and 34 indicated. There are two repeat signs, one at measure 18 and another at measure 34, both marked with a boxed 'R'. The piece concludes with a double bar line and repeat dots.

# Guigue

The image displays a musical score for the piece 'Guigue' in G major, 6/8 time. The score is presented in a single system with a treble clef and a bass line. The key signature is one sharp (F#), and the time signature is 6/8. The piece begins with a treble clef and a key signature of one sharp. The bass line is marked with an '8' and includes several '8va' markings, indicating octave transposition. The score is divided into measures, with measure numbers 4, 8, 12, 15, 18, and 22 clearly marked at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and repeat dots.

26

8

30

8

34

8

38

8

42

8

# Minuette

8

6 *vib.*

11

17 *vib.* *vib.* *vib.*

22 *Sra*

26

31 *vib.* *vib.*

36

8

40

8

# Pastorella

1

4

7

10

13

17

20

23



26

8

30

8

R

Sra

33

8

Sra



**[Silvius Leopold Weiss]**

[(1687 - 16 oct. 1750)]

# [Partie 44]

Allem.: Courente, Sarb, Bouree, Menuet, Guigue

WeissSW 44.2 à 7

La majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 45 à 48*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 3, pages 142 à 147,  
la Sonata 44 en La majeur. [Éditions Le Luth Doré]*

*Voir dans le manuscrit d'Haslemere GB-HAB2 :*

*... folio 25, Bourée. [Éditions Le Luth Doré]*

*... folios 127 à 129, la Suite en La majeur. [Éditions Le Luth Doré]*

*Voir dans le manuscrit de Varsovie PL-Wu2003, folios 15r. à 17r.,  
la Suite 4. (PLWu2003\_7)*

*Voir dans le manuscrit de Varsovie PL-Wu2005, folios 121 à 123,  
Gigue de la Suite. (PLWu2005\_44)*

*Voir dans le manuscrit de Wroclaw 2002 PL-WRu, pages 41 à 43, Parthia  
ex A dur. (Wru14)*

*Voir dans le manuscrit Harrach I (Schloß Rohrau) A-ROI, les pages 46 à 60,  
la Suite à Liuto, Violino et Basso (Sig.re Weiss). (HR5)*



## Alleluia

1

4

7

10

12

16

19

arp.

22

8

8va

8va

7

7

25

8

8va

8va

27

8

8va

7

## Courente

8

4

8

12

16

21

25

29

8

33

8

37

8

## Sarab

1

4

7

10

13

16

19



22

8

8<sup>va</sup>

8<sup>va</sup>

7

25

8

8<sup>va</sup>

## Bouree

8

4

7

11

15

19

22

## Menuet

8

5

8

8va

8va

10

8

8va

8va

8va

14

8

8va

## Guigue

8

4

8

12

16

20

24

28

32

8va

8va

8va

8va

36

40

44

48

52

56

60

64

8va

alt.



***Aureus Dix***  
(1668 - 7 juillet 1719)

# [Partie]

Harpegio et Subito, Aria, Rondeau, Menuet,  
Bourre, Menuet

La majeur (et La mineur)  
*Luth baroque à 10 chœurs*

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

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*Pages 49 à 51*



Authore Aureo Dix

Harpeggio

The Harpeggio section consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a sequence of 14 chords, each with a bass line indicated by a stem and a note below the staff. The second staff continues this sequence with another 14 chords, maintaining the same notation style.

Subito

The Subito section consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It features a melodic line with eighth and sixteenth notes, followed by a double bar line and a repeat sign. The second staff continues the melodic line with eighth notes and rests. The third staff shows a melodic line with eighth notes and rests, with some notes marked with a 'y' symbol. The fourth staff continues the melodic line with eighth notes and rests. The fifth staff concludes the section with a melodic line and a double bar line.



# Aria

The musical score is written in G major (one sharp) 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 common time signature (C). 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, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The third staff continues the melody 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. The fourth 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. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like '8va' and '8'.

# Rondeau

8va

R

8va

8va

8va

# Menuet

5

10

15

19

R

# Bourrée (Bourre)

The image shows a musical score for a piece titled "Bourrée (Bourre)". The score is written in G major (one sharp) and 3/4 time. It consists of 15 measures, organized into five systems of three staves each. The first staff of each system contains the melody, while the second and third staves contain the bass line. The key signature is G major, and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. A repeat sign is present at the beginning of the eighth measure. A box containing the letter 'R' is placed above the eighth measure. The piece concludes with a double bar line at the end of the fifteenth measure.

# Menuet

The image shows a musical score for a Minuet in G major, 3/4 time, consisting of 16 measures. The score is written in treble clef with a key signature of two sharps (F# and C#). The bass line is indicated by an '8' below the staff. The melody is written in the upper voice. The score is divided into four systems of four measures each. Measure 12 contains a first ending bracket labeled 'R'. Measure 15 contains an octave sign '8va' above the note. The piece concludes with a double bar line and repeat dots in measure 16.



*Aureus Dix*  
(1668 - 7 juillet 1719)

# Marche

La majeur  
*Luth baroque à 10 chœurs*

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

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# Marche

5  
8

5  
8

9  
8

13  
8

16  
8

19  
8

23  
8

27  
8



***Aureus Dix***  
(1668 - 7 juillet 1719)

# [Partie]

Allemanda, Courante, Gavotte,  
Ballo, Menuet, Gigue

Sol mineur

## **Manuscrit de Brno CZ-Bm372**

*Brno, Moravské zemské muzeum, oddělení dějin hudby MZM*  
*Provenance : Musicalien-Bibliothek des Stiftes Raigern 5.b.*  
(CZ-Bm Ms. sig. A.372)  
*Pages 53 à 56*



# Allemanda

3

5

7

9

12

14

16

18

# Courante

6

12

16

22

27

# Gavotte

4

8

12

15

# Ballo

The first system of musical notation for 'Ballo' consists of a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. A box containing the letter 'R' is positioned above the eighth measure.

The second system of musical notation for 'Ballo' consists of a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The word '8va' is written below the first and eighth measures.

The third system of musical notation for 'Ballo' consists of a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a half note chord G2-Bb2. The word '8va' is written below the sixth measure. The text 'Da Capo' is written to the right of the eighth measure.

# Menuet

Musical score for 'Menuet' in G minor, 3/4 time, page 5. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff (measures 1-3) begins with a treble clef and a 3/4 time signature. The second staff (measures 4-8) continues the melody. The third staff (measures 9-13) includes a first ending bracket and a 'rit.' (ritardando) marking. The fourth staff (measures 14-17) concludes the piece with a double bar line and repeat dots. Performance markings include 'p.' (piano) and '8va' (octave) for the bass line, and 'vib.' (vibrato) for the melody in measure 15.

# Gigue

6

12

19

25

30

36

42

48

*vib.*

*8va*

*8va*

*8va*





***[Johann Joseph Fux]***

(1660 - 14 février 1741)

# Aria

Smorzzata

Fa majeur

## **Le manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

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# Aria

## Smorzata

8

3

8

4

8

7

8

9

8

11

8

R

*[Compositeur anonyme]*

# Menuette

Fa majeur

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# Menuette

8

5

8

10

8

8<sup>va</sup>

2

2

2

3

4

8<sup>va</sup>

8<sup>va</sup>

16

8

8<sup>va</sup>

fort

21

8

8<sup>va</sup>

pia

fort

26

8

8<sup>va</sup>

**[Johann Joseph Fux]**

(1660 - 14 février 1741)

# Rondeau

Si bémol majeur

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# Rondeau

8

5

10

Da Capo

16

21

Da Capo

25

29

33

piano

*[Compositeur anonyme]*

# Siciliana Gigue

Fa majeur

**Le manuscrit de Brno CZ-Bm372**

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# Siciliana

8

5

9

13

17

22

26

30

*pia*

8va

7



# Gigue

8

4

8

12

16

20

23

27

