

*[Compositeur anonyme]*

# [Concerto]

Intrada, Adagio, Allegro

Ré mineur

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*Pages 66 à 75*



Tonalité : Ré mineur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



# Intrada

The image displays a handwritten musical score for guitar, titled "Intrada". The score is written in C major and consists of six systems of two staves each. The notation includes melodic lines with various ornaments (accents, slurs, and ties) and fret numbers (1, 2, 3, 4, 5) written below the strings. The systems are numbered 1 through 6 on the left margin. The first system begins with a common time signature 'C'. The notation is dense and characteristic of traditional guitar tablature.

.../...

13

$a$   $a$   $e$   $r$   $a$   $r$   $a$   $a$   $b$   $r$   $b$   $r$   $b$   $r$   $b$   $r$

$b$   $r$   $r$   $a$   $r$   $a$   $a$   $b$   $a$   $a$   $r$   $a$   $r$   $a$

$a$   $a$   $a$   $a$

15

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

$a$   $b$   $a$   $a$   $r$   $r$   $r$   $a$   $a$   $a$   $e$   $r$   $r$   $r$   $f$

$a$   $5$   $4$   $a$   $a$

17

$e$   $r$   $a$   $a$   $e$   $r$   $a$   $a$   $r$   $r$   $a$

$a$   $a$   $r$   $e$   $e$   $r$   $a$   $r$   $a$   $r$   $a$

$a$   $5$   $4$   $a$   $a$   $a$

20

$r$   $r$   $a$   $r$   $f$   $e$   $f$   $f$   $e$   $f$   $a$   $e$   $r$   $a$

$e$   $r$   $a$   $r$   $r$   $a$   $r$   $r$   $a$   $r$   $a$   $a$   $r$   $a$

$a$   $4$   $a$   $a$   $a$   $4$   $a$   $e$

22

$r$   $a$   $r$   $r$   $r$   $a$   $r$   $e$   $e$   $e$   $f$   $e$   $f$   $f$   $f$   $h$   $f$   $h$   $h$   $h$

$i$   $h$   $k$   $k$   $h$   $i$   $h$   $i$   $h$   $l$   $a$   $f$   $h$   $f$

$4$   $4$   $a$   $a$

24

$h$   $f$   $h$   $h$   $f$   $h$   $f$   $h$   $f$   $a$   $h$   $e$   $r$   $a$

$f$   $e$   $f$   $f$   $e$   $f$   $a$   $r$   $a$   $r$   $a$   $r$   $a$   $e$   $r$

$a$   $a$   $a$   $a$

26

28

30

32

34

36

# Adagio

Handwritten musical score for Adagio, featuring a single melodic line on a grand staff. The score is divided into measures, with measure numbers 3, 5, 7, 9, and 11 indicated on the left. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *fz*. Fingerings are indicated by numbers 1-5 above or below notes. Trills and triplets are also present. The bottom staff of each system shows the bass line with notes and fingerings.

Measure 1:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{a} \text{b} \text{a} \text{a} \text{a} \text{a} \text{e} \text{a}$   
Bass line:  $\text{a}$   $\text{a}$

Measure 2:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{a} \text{b} \text{a} \text{r} \text{a} \text{r} \text{r}$   
Bass line:  $\text{e}$   $\text{e}$

Measure 3:  $\text{♩} \text{♩}_3 \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{e} \text{r} \text{a} \text{f} \text{f} \text{e} \text{f} \text{a} \text{r} \text{r} \text{a} \text{r}$   
Bass line:  $\text{a}$   $\text{a}$

Measure 4:  $\text{♩} \text{♩}_3 \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{r} \text{e} \text{e} \text{r} \text{a} \text{r} \text{a} \text{a} \text{e} \text{a}$   
Bass line:  $\text{4}$   $\text{a}$

Measure 5:  $\text{♩} \text{♩}_3 \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{e} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r} \text{a} \text{a}$   
Bass line:  $\text{5}$   $\text{a}$   $\text{a}$

Measure 6:  $\text{♩} \text{♩}_3 \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{a} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r} \text{a}$   
Bass line:  $\text{a}$   $\text{a}$   $\text{a}$

Measure 7:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{e} \text{f} \text{e} \text{f} \text{a} \text{r} \text{r} \text{a} \text{r}$   
Bass line:  $\text{a}$   $\text{a}$   $\text{a}$

Measure 8:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{r} \text{e} \text{r} \text{a} \text{r} \text{a} \text{a} \text{e} \text{a}$   
Bass line:  $\text{4}$   $\text{a}$   $\text{a}$   $\text{a}$

Measure 9:  $\text{♩} \text{♩} \text{♩}_3 \text{♩} \text{♩}_3 \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}_3 \text{♩} \text{♩}_3 \text{♩} \text{♩}_3 \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{r} \text{a} \text{r} \text{e} \text{r} \text{e} \text{r} \text{a} \text{e} \text{a} \text{a} \text{r} \text{a} \text{e} \text{a}$   
Bass line:  $\text{a}$   $\text{e}$   $\text{a}$   $\text{4}$   $\text{5}$   $\text{a}$   $\text{a}$   $\text{a}$

Measure 10:  $\text{♩} \text{♩} \text{♩} \text{♩}_3 \text{♩} \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{r} \text{e} \text{r} \text{a} \text{r} \text{a} \text{f} \text{f} \text{e} \text{f}$   
Bass line:  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$

Measure 11:  $\text{♩} \text{♩}_3 \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{r} \text{a} \text{e} \text{a} \text{r} \text{a} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r}$   
Bass line:  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$

Measure 12:  $\text{♩} \text{♩}_3 \text{♩}$   
Notes:  $\overset{a}{\underset{a}{\text{a}}} \text{r} \text{a} \text{r} \text{a} \text{r} \text{a} \text{r}$   
Bass line:  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$

13

*p p p p p m<sub>3</sub> m<sub>3</sub> p p p p p m<sub>3</sub> m<sub>3</sub>*

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

*e a a a a a a a a a a 4*

15

*m e a r a f e f a r r a r a m J m m m*

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

*a a r a*

17

*m m m m J p J*

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

*a a a a a a a a*

# Allegro

1 *a* *e* *a* *r* *a* *r* *a* *a* *e* | *a* *r* *a* *r* *a* *r* *e* | *a* *a* *a*

3 *e* *r* *e* *a* *h* *f* *h* *f* *h* *f* | *h* *f* *a* *r* *r* *e* *f* *e* *a* *e* *r* *a* | *a* *a* *a*

5 *r* *a* *r* *r* *a* *r* *a* *r* *a* *a* *r* *a* | *r* *r* *a* *r* *a* *e* *r* *e* *f* *e* *f* *h* *f* *h* | *a* *a* *5* *5* *a* *a* *a*

7 *h* *i* *h* *k* *h* *k* *k* *h* *k* *i* *h* *i* | *f* *h* *f* *h* *f* *h* *h* *f* *h* *e* *r* *e* | *a* *a* *5* *5* *a* *a* *a*

9 *f* *e* *f* *r* *a* *r* *e* *r* *e* *a* *a* *r* *a* | *r* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* | *a* *a* *a* *a* *4* *4* *a* *a* *a*

11 *a* *e* *r* *a* *r* *a* *e* *r* *e* *a* *r* *a* | *f* *f* *e* *e* *r* *a* *r* *a* *e* *r* *a* *r* *a* | *a* *a* *4* *4* *4* *4* *4* *4* *a* *a* *a*



13

4 5 a a 5 5 a a

15

a a a a a 5 4 a a a a

17

a a 5 5 a a a a

19

a a a 5 4 a

21

a a a a a a a a a a 4 5

23

a 5 a a a a a a a a a a

25 *p m p m p m*  
*f a f a f a* | *r a a r a* | *p m p m*  
*f a f r a r e f e e f a*  
*e e a* | | | | | | | |

27 *p m p m p m*  
*f h f f h f h i h h i h* | *h i h i f h f e f e e f a*  
*a a a a* | | | | | | | |

29 *p m p m*  
*f a a a a* | *b a b b a r a r a a r a*  
*4 5 a a* | | | | | | | |

31 *p m p m p m*  
*f a a a a* | *a e r a r a a e r a r a*  
*4 4 4 4 4 4*

33 *p m p m p m*  
*f f e f a f f e e r a r* | *a e r r a r a r*  
*4 4 4 4 5*

35 *p m p m p m*  
*h f f h f a i k h i h k i* | *f h h f a h h h f h f h h*  
*a a a* | | | | | | | |

37

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

39

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

41

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

43

$\text{e e f a r r a r a}$   
*a* *a* *a* *a*

