



**Copiste anonyme**  
(1730)

# **Le manuscrit de Bruxelles** **B-Bc15**

**de la Bibliothèque du Conservatoire Royal**  
**B-Bc Ms. Littera S. N° 15132**

Œuvres de Silvius Leopold Weiss, Johann Melchior Pichler et des compositeurs anonymes...

Tablatures pour luth baroque à 12 chœurs  
et pour deux gallichons (ou mandore) à 6 chœurs

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<https://luthbaroque.fr>

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# LE MANUSCRIT DE BRUXELLES B-BC15 DE LA BIBLIOTHÈQUE DU CONSERVATOIRE ROYAL

Le manuscrit B-Bc15 a été daté de 1730 sur sa page de garde. Il regroupe des pièces de l'époque galante essentiellement pour luth à 12 chœurs accordé avec l'accord baroque en Ré mineur. Une Partie de duo de gallichons est aussi présente. Ces pièces sont toutes d'excellentes qualités musicales.

Ces musiques sont rédigées en tablature française par une main unique. Les portées de tablature ont été tracées minutieusement avec un rastrum à six plumes, à raison de six par page.

Dans une première partie du manuscrit qui va jusqu'à la page 21, les pièces sont pour luth solo à 12 chœurs dans les tonalités de Ré mineur et Fa majeur, c'est-à-dire avec le douzième chœur abaissé au Si bémol. L'écriture est soignée, les fautes de copie sont rares. La gestion des tournes est très pointilleuse : le haut du verso de chaque feuillet marque le début d'une pièce. Le nom d'un compositeur n'est jamais précisé.

Ensuite, jusqu'à la page 49, nous trouvons des duos avec les partitions des deux luths. Une partie (ou suite), présente dans d'autres manuscrits, peut être attribuée à Johann Melchior Pichler.

Des pages 50 à 89, des pièces en solo pour luth, d'excellente qualité, sont rassemblées. Le compositeur est inconnu et la plupart de ces musiques ne se retrouvent dans aucun autre manuscrit. Par deux fois, une page impaire est laissée vide afin de débiter sur une page paire une pièce longue qui s'étend sur deux pages.

Entre les pages 90 et 98, nous trouvons des pièces en duo pour des gallichons à 6 chœurs. Au XVIII<sup>e</sup> siècle, cette sorte de luth au timbre grave – aussi appelée mandore – était prisée en Europe de l'est. Ces instruments comportaient de 5 à 8 chœurs, n'avaient pas de chœur de basse et étaient le plus souvent accordés comme les guitares de l'époque. Cependant, ici le compositeur indique que le 3<sup>e</sup> chœur est accordé à l'octave avec le 6<sup>e</sup> chœur. Pour présenter ces pièces en notation musicale, nous avons choisi l'accord, de l'aigu au grave : Ré La Fa Do Sol Fa.

La fin du volume est consacrée à des duos de luths à 11 chœurs. Sur une page de tête est indiqué : « Duette für zwei Lauten ». Puis sur cinq pages, sept pièces sans titre sont écrites avec la tablature de chacun des luths sur des feuillets en vis-à-vis. Les éléments d'une huitième pièce sont regroupés sur la dernière page.

# LES ORNEMENTS

- ⌋ Appoggiature descendante, trille, tremblement...
- ( ⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- × Mordant inférieur.
- ⌋ Mordant supérieur, martèlement.
- . Doigté de l'index droit.
- .. Sous une basse, en indique l'étouffement (original : un gros point seulement).
- \* Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

*[Compositeur anonyme]*

# [Partie]

Allemande, Courante (Courente), Aria,  
Menuet, Spagnioletta, Menuet

Ré mineur

**Manuscrit de Bruxelles B-Bc15**

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 2 à 6*

*Voir dans le manuscrit de Grüssau PLWu2004, folio 46r : Menuet  
(PLWu2004\_13)*



# Allemande

Handwritten musical score for Allemande in G minor. The score is written on a single staff with a treble clef and a common time signature (C). The music consists of several measures, each with a corresponding bass line below it. The notes are written in a stylized, handwritten font, and the bass line is indicated by a double bar line with a flourish. The score is divided into systems, with measure numbers 3, 7, 11, 15, and 18 marked at the beginning of their respective systems. The piece concludes with a double bar line and a flourish.

3

7

11

15

18



# Courante (Courente)

3 4

4

8

13

17

21

# Aria

4

7

10

Ms. Bruxelles B-Bc15, Anonyme, Partie en Ré mineur [B-Bc15\_1] Page 3

# Menuet

Musical notation for the first system (measures 1-3). The piece is in 3/4 time. The first staff shows notes: e, r, a, a, f, e, f, e. The second staff shows bass notes: a, a, a, a. The first measure has a 3-measure rest in the bass line.

Musical notation for the second system (measures 4-7). The first staff shows notes: f, a, a, e, r, a, e, r, e, r, a, r. The second staff shows bass notes: a, a, a, a, a, a. The first measure has a 4-measure rest in the bass line.

Musical notation for the third system (measures 8-12). The first staff shows notes: r, r, a, r, a, a, r, a, r, a, e, a, a. The second staff shows bass notes: a, a, a, a, a, a. A repeat sign is present at the beginning of the system.

Musical notation for the fourth system (measures 13-16). The first staff shows notes: r, a, r, a, e, e, a, r, a, a, e, a. The second staff shows bass notes: a, a, a, a, a, a. The system ends with a double bar line and a repeat sign.

# Spagnioletta

3 8  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 a a r a e r e r a r e a r e a

5 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 a a a r e a a r e a ♪ a e r

10 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 e r a r a r a a a a r a

14 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 a r a a r a a a a r a

18 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 a e r e r a r e a a a a

22 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 r e a a r e a ♪ a e r

# Menuet

3 4

5

10

15

20

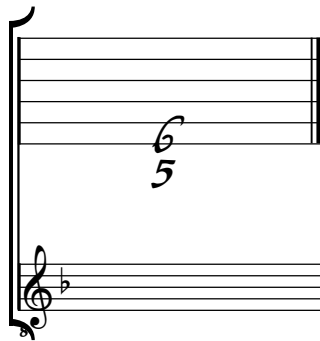
25

The musical score is written on a grand staff with a treble clef and a bass clef. It consists of five systems of four measures each. The first system starts with a 3/4 time signature. The notes are: Treble (a, r, a), Bass (a, a, a). The second system: Treble (e), Bass (a, a, a). The third system: Treble (r, e, r, a), Bass (a, a). The fourth system: Treble (a, r, a, a), Bass (a). The fifth system (measures 5-8): Treble (a, r, a), Bass (a, a, a). The sixth system (measures 9-12): Treble (r, D), Bass (a, a). The seventh system (measures 13-16): Treble (a, e, f, a), Bass (a, a, a). The eighth system (measures 17-20): Treble (r, a, r), Bass (a, a, a). The ninth system (measures 21-24): Treble (a, e, r, a), Bass (a, a, a). The tenth system (measures 25-28): Treble (r, a, D), Bass (a, a, a). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and '2e'. A decorative flourish is present at the end of the piece.

Tonalité : Ré mineur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [Partie]

Aria, Menuet, Marche,  
Bourrée (Bouree), Gigue (Guigue)

Ré mineur

**Manuscrit de Bruxelles B-Bc15**

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

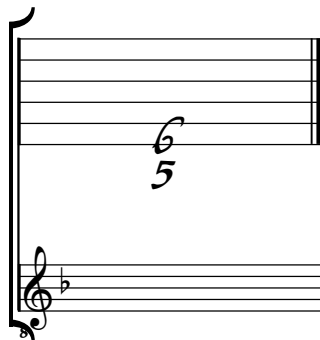
*Pages 7 à 11*



# Tonalité : Ré mineur

*Accord du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*



A musical staff with six lines. The top line has a series of 'a' notes. The bottom line has a series of notes, including a '4' and a '5'. Below the staff is a treble clef with a flat sign (B-flat).



# Aria

Musical notation for measures 1-4. The system consists of two staves. The upper staff contains a melodic line with notes *a*, *r*, *a*, *e*, *e*, *a*, *a*. The lower staff contains a bass line with notes *a*, *a*, *a*, *a*, *a*, *a*, *a*. Measure 1 has a 3/4 time signature. Measure 2 has a *f* dynamic marking. Measure 4 has a 6/4 time signature.

Musical notation for measures 5-8. The system consists of two staves. The upper staff contains a melodic line with notes *a*, *r*, *a*, *r*, *a*, *a*. The lower staff contains a bass line with notes *a*, *a*, *a*, *a*. Measure 5 has a 4/4 time signature. Measure 8 has a 4/4 time signature.

Musical notation for measures 9-12. The system consists of two staves. The upper staff contains a melodic line with notes *r*, *a*, *r*, *a*, *r*, *a*. The lower staff contains a bass line with notes *a*, *a*, *a*, *a*. Measure 9 has a 4/4 time signature. Measure 10 has a 5/4 time signature.

Musical notation for measures 13-16. The system consists of two staves. The upper staff contains a melodic line with notes *e*, *a*, *r*, *a*, *a*, *e*, *a*. The lower staff contains a bass line with notes *a*, *r*, *e*, *a*, *a*, *a*, *a*. Measure 13 has a 4/4 time signature. Measure 16 has a 4/4 time signature.

Musical notation for measures 17-20. The system consists of two staves. The upper staff contains a melodic line with notes *a*, *r*, *a*, *e*, *e*, *a*, *f*, *a*. The lower staff contains a bass line with notes *a*, *a*, *a*, *a*. Measure 17 has a 4/4 time signature. Measure 18 has a 5/4 time signature. Measure 20 has a 4/4 time signature.

Musical notation for measures 21-24. The system consists of two staves. The upper staff contains a melodic line with notes *a*, *a*, *a*, *r*, *a*, *a*. The lower staff contains a bass line with notes *a*, *a*, *a*, *a*. Measure 21 has a 4/4 time signature. Measure 22 has a 6/4 time signature. Measure 23 has a 5/4 time signature. Measure 24 has a 4/4 time signature.

# Menuet

3 4

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

*a a a a*

5

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

*a a a 4 a a a a 4*

9

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

*4 a a 4 a a a a*

13

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

*a a a a a a a a*

17

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

*a a a a a a*

21

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

*a a a a a a 5 4 a*

# Marche

3

7

12

16

1. Original : indication rythmique de blanche

# Bourrée (Bouree)

1

3

6

10

13

16

19

$\text{a}$   $\text{a}$   $\text{a}$   $\text{4}$   $\text{4}$   $\text{4}$

22

$\text{4}$   $\text{4}$   $\text{4}$   $\text{4}$   $\text{a}$

25

$\text{a}$   $\text{a}$   $\text{4}$   $\text{a}$   $\text{a}$

# Gigue (Guigue)

1

3

5

7

9

11

13

15

17

19

21

23





*[Silvius Leopold Weiss ?]*

(1687 - 16 oct. 1750)

# [Partie]

Adagio, Courante, Menuet, Bourrée, Sarabande,  
Gigue, Capriccio, Menuet

(WeissSW85\*) - WeissSW App 11 (Sm 578)

Ré mineur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 12 à 20*

*Voir dans le manuscrit Rosani de Leipzig D-LEmRos : Partita II  
(D-LEmRos\_2)*



# [Partie]

## Adagio

Handwritten musical score for a single part, Adagio. The score is written on a grand staff (treble and bass clefs) and includes fingerings, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures 1 through 8.

Measure 1: Treble clef, common time. Notes: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Bass clef: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter). Slurs connect the notes in both staves.

Measure 2: Treble clef. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter). Bass clef: A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter). Slurs connect the notes in both staves.

Measure 3: Treble clef. Notes: A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter). Bass clef: A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter). Slurs connect the notes in both staves.

Measure 4: Treble clef. Notes: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter). Bass clef: A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter). Slurs connect the notes in both staves.

Measure 5: Treble clef. Notes: B-1 (quarter), A-1 (quarter), G-1 (quarter), F-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter). Bass clef: A-2 (quarter), G-2 (quarter), F-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter). Slurs connect the notes in both staves.

Measure 6: Treble clef. Notes: B-3 (quarter), A-3 (quarter), G-3 (quarter), F-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter). Bass clef: A-4 (quarter), G-4 (quarter), F-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter). Slurs connect the notes in both staves.

Measure 7: Treble clef. Notes: B-5 (quarter), A-5 (quarter), G-5 (quarter), F-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter). Bass clef: A-6 (quarter), G-6 (quarter), F-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter). Slurs connect the notes in both staves.

Measure 8: Treble clef. Notes: B-7 (quarter), A-7 (quarter), G-7 (quarter), F-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter). Bass clef: A-8 (quarter), G-8 (quarter), F-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter). Slurs connect the notes in both staves.

10

*B r a e a g a r r r a r a a*

*a a a a a a a a a a a a a a a*

12

*B r a e a g a*

*a a a a a a a*

# Courante (Courente)

3 4

4

8

12

16

20

24

Handwritten musical notation for measures 24-27. Treble clef, 3/4 time. Notes: r, r, e, r, r, r, r, e, r, a, r, a, r, e. Fingerings: 5, 4. Rehearsal mark 'a'.

28

Handwritten musical notation for measures 28-31. Treble clef, 3/4 time. Notes: a, a, a, r, r, r, a, r, a, a, a, a, e, e, e, a. Fingerings: 4, 5. Rehearsal mark 'R'.

32

Handwritten musical notation for measures 32-35. Treble clef, 3/4 time. Notes: r, a, r, a, e, e, e, a, r, a, r, a, r, a, e, a. Fingerings: a, a. Rehearsal mark 'a'.

36

Handwritten musical notation for measures 36-39. Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Fingerings: a, a. Rehearsal mark 'R'.

# Menuet

3 4

5

10

16

22

R

27

# Bourrée (Bouree)

5

10

15

20

25

30

R

# Sarabande

3 4

5

9

13

17

21



# Gigue (Guigue)

1. Original : pas d'indication rythmique

# Capriccio

Handwritten musical score for "Capriccio" in C major, 2/4 time. The score consists of six systems of music, each with a treble clef and a common time signature 'C'. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The notes are often beamed together in groups. The piece concludes with a double bar line and repeat dots.

28

4 4 4 4

32

4 a 4 a a

35

a a a

38

a a a (1\*) a a a

42

a a a a

45

a a a a

49

a a a a

1. Original : Mi bémol (b sur le 2e chœur)

# Menuet

3/4 time signature. Treble clef:  $\overset{\text{♩}}{e-a-e-a-r-a}$ ,  $\overset{\text{♩}}{r-a-e-a-r-a}$ ,  $\overset{\text{♩}}{e-r-a}$ . Bass clef:  $\text{a}$ ,  $\text{a}$ ,  $\text{a-a-a}$ .

4. Treble clef:  $\overset{\text{♩}}{r-a}$ ,  $\overset{\text{♩}}{a}$ ,  $\overset{\text{♩}}{b-b-a}$ ,  $\overset{\text{♩}}{r-r-p-r-p-a}$ . Bass clef:  $\text{a-b-a}$ ,  $\text{a-a}$ ,  $5-4$ ,  $\text{a}$ .

9. Treble clef:  $\overset{\text{♩}}{e-a-a-e-a}$ ,  $\overset{\text{♩}}{r-a-r-a}$ ,  $\overset{\text{♩}}{a-r-a}$ ,  $\overset{\text{♩}}{e-e-r-a}$ . Bass clef:  $\text{a}$ ,  $\text{a}$ ,  $\text{a-b-a}$ ,  $\text{a}$ .

13. Treble clef:  $\overset{\text{♩}}{e-a-e-a-r-a}$ ,  $\overset{\text{♩}}{r-a-e-a-r-a}$ ,  $\overset{\text{♩}}{e-r-a-r-a}$ ,  $\overset{\text{♩}}{a-a-a-a}$ . Bass clef:  $\text{a}$ ,  $\text{a}$ ,  $\text{a-a-a}$ ,  $\text{a}$ .

# Tonalité : Ré mineur

*Accord du luth : 1 bémol*

## *Scordature par octave*



## *Accord des 12 chœurs du luth*





*[Compositeur anonyme]*

# Menuet

Fa majeur

Manuscrit de Bruxelles B-Bc15

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B-Bc Ms. Littera S. N° 15.132

*Page 21*

*Voir dans le manuscrit de Grüssau PL-Wu2008, page 95 : Menuet.  
(PLWu2008\_119]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, page 136 : Menuet.  
(PLWu2009\_118]*



# Menuet

3 4

*a* *a* *a* *a*

5 fin:

*a* *a* *a* *a* *a*

9

*a* *a*

13 Da Capo

*a* *a*

16

*a* *a*

19 Da Capo

*a*



Tonalité : Fa majeur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*





*[Compositeur anonyme]*

# [Duo]

Allegro, Adagio, Gigue (Guigue)

*[instruments ensemble]*

Fa majeur

Manuscrit de Bruxelles B-Bc15

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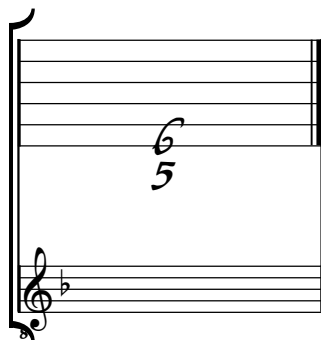
*Pages 22 à 29*



Tonalité : Fa majeur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



# Allegro

The musical score consists of four systems, each with two staves. The first system starts with a C-clef on both staves. The notation includes various rhythmic values (e.g., eighth notes, sixteenth notes) and melodic lines with ornaments and fingerings. The second system begins with a treble clef on the first staff and a bass clef on the second. The third system starts with a bass clef on the first staff and a treble clef on the second. The fourth system begins with a bass clef on the first staff and a treble clef on the second. The score concludes with the text ".../..."

.../...

9

11

13

16

18

Handwritten musical notation for measures 18-19. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings.

20

Handwritten musical notation for measures 20-21. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings.

22

Handwritten musical notation for measures 22-23. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings.

24

Handwritten musical notation for measures 24-25. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings.

Adagio

The image shows a handwritten musical score for two lutes (Liutto 1<sup>mo</sup> and Liutto 2<sup>do</sup>) and a vocal line. The tempo is marked 'Adagio'. The score is organized into four systems, each with a vocal line and two lute staves. The notation includes various ornaments (trills, mordents, grace notes), fingerings (1-3), and dynamic markings (f, a). The key signature is one flat (B-flat major). The first system (measures 1-2) shows the vocal line starting with a trill on 'e' and a series of notes. The second system (measures 3-5) continues the vocal line with more trills and ornaments. The third system (measures 6-7) features a vocal line with a trill on 'e' and a series of notes. The fourth system (measures 8-10) concludes the vocal line with a trill on 'e' and a series of notes. The lute parts are written in a style characteristic of Baroque lute tablature, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on the staff lines and numbers 1-3 below them. The first lute part (top staff) and the second lute part (bottom staff) play complementary parts, often in octaves or in a similar rhythmic pattern. The score is written in a clear, elegant hand, typical of 17th or 18th-century manuscripts.



11

r a r a a e e | a a | a | a 5 | a  
 f e e a | e e | f e f e r a | a 5 | a

14

e r a a | a a | a | a  
 a e f e | a | a

# Gigue (Guigue)

The musical score for "Gigue (Guigue)" is presented in a system of four systems, each consisting of two staves. The notation includes various rhythmic values (e.g., 12, 8, 4, 5, 6, 7), accidentals, and dynamic markings like 'f' and 'h'. The music is in a 3/4 time signature and features a lively, dance-like character.

9

11

13

15

.../...

17

$\text{a}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$  |  $\text{a}$   $\text{a}$   $\text{e}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{a}$   $\text{e}$   $\text{e}$   $\text{r}$   $\text{e}$   
 $\text{a}$  4  $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{e}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{r}$   
 $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{e}$   $\text{a}$   $\text{a}$

19

$\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$  4  $\text{a}$   
 $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$  4  $\text{a}$

21

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

23

$\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$

25

Musical score for measures 25-27. The notation includes rhythmic patterns (eighth and sixteenth notes), slurs, and fingerings (5, 4). The bass line includes a low E (marked 'e') and various chords and fingerings (5, 4).

28

Musical score for measures 28-29. The notation includes rhythmic patterns (eighth and sixteenth notes), slurs, and fingerings (5).

30

Musical score for measures 30-31. The notation includes rhythmic patterns (eighth and sixteenth notes), slurs, a fermata, and a decorative flourish at the end of the staff. Fingerings (5, 4) are indicated.



*[Compositeur anonyme]*

# [Duo]

Allegro, Adagio, Gigue (Guigue)

*[instruments séparés]*

Fa majeur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

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*Pages 22 à 29*



# Allegro

$\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

3

5

7

9

15



17

♩    ♪    ♩♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩

Handwritten musical notation for measures 17-18. The top staff contains notes and rests. The bottom staff contains notes and rests. Measure 17 ends with a double bar line.

19

♩    ♪    ♩♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩

Handwritten musical notation for measures 19-20. The top staff contains notes and rests. The bottom staff contains notes and rests. Measure 19 ends with a double bar line.

21

♩    ♪    ♩♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩

Handwritten musical notation for measures 21-22. The top staff contains notes and rests. The bottom staff contains notes and rests. Measure 21 ends with a double bar line.

23

♩    ♪    ♩♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩    ♩

Handwritten musical notation for measures 23-25. The top staff contains notes and rests. The bottom staff contains notes and rests. Measure 23 ends with a double bar line.



# Adagio

Musical notation for measures 1-2. The first staff is in C major with a common time signature. The notes are: e, f, e, f, e, r, r, a. The second staff contains: a, e, a, f, e, f, r, a, r, a, r, a, r, a. Above the notes are various ornaments and slurs. Below the second staff, the word *alla* is written.

Musical notation for measures 3-4. Measure 3 notes: e, a, e, r, r. Measure 4 notes: a, a, r, a, e, r, a. Above the notes are various ornaments and slurs. Below the second staff, the word *alla* is written.

Musical notation for measures 5-8. Measure 5 notes: a, r, e, a, a. Measure 6 is a whole rest. Measure 7 notes: e, f, e, e, f, e. Measure 8 notes: r, a, r, a, e, r. Above the notes are various ornaments and slurs. Below the second staff, the word *alla* is written.

Musical notation for measures 12-13. Measure 12 notes: a, a, e, a. Measure 13 notes: r, a, r, a, f, e, e. Above the notes are various ornaments and slurs. Below the second staff, the word *alla* is written.

Musical notation for measures 14-15. Measure 14 notes: e, r, a, a, a, a. Measure 15 notes: e. Above the notes are various ornaments and slurs. Below the second staff, the word *alla* is written.

# Gigue (Guigue)

12  
8

3

6

9

12

15

18

21

24

27

30

# Allegro

-      ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

3    ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

a      4

6    ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

a      5      a

10    ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

a      a      a      a      a      a      5      4

12    ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

a      a      a      a      a      a      a      a

14    ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

4      a      4      a      4      a      a      a      a      a      a

16

Handwritten notes above staff: a, r, a, e, r, a, r, a, e, r

Handwritten notes below staff: a, a, a, a, a, a, a, a

18

Handwritten notes above staff: a, r, a, a, a, a, a, a

Handwritten notes below staff: a, a, a, a, a, a, a, a

20

Handwritten notes above staff: r, a, a, r, a, a, r, a

Handwritten notes below staff: a, a, a, a, a, a, a, a

22

Handwritten notes above staff: a, r, a, a, a, a, a, a

Handwritten notes below staff: a, a, a, a, a, a, a, a

24

Handwritten notes above staff: a, a, a, a, a, a, a, a

Handwritten notes below staff: a, a, a, a, a, a, a, a





# Adagio

4

7

9

11

13

5

4

5

# Gigue (Guigue)

12 8

4

7

10

13

16

The musical score is written for a lute (Liutto 2<sup>do</sup>) and consists of six systems of notation. Each system includes a rhythmic line with flags and a tablature line with letters (a, r, e) and numbers (4, 5, 6). The piece is in 12/8 time. The notation is as follows:

- System 1:** Rhythmic line: - . ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a ar r eaeera a. Numbers: a 4 a a a a 6.
- System 2:** Rhythmic line: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a a a a a a a a a a a a. Numbers: a a 4 e a a.
- System 3:** Rhythmic line: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a a a a a a a a a a a a. Numbers: a a a a 5.
- System 4:** Rhythmic line: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a a a a a a a a a a a a. Numbers: a a a 4.
- System 5:** Rhythmic line: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a a a a a a a a a a a a. Numbers: 4 a 4 4 a 4 a.
- System 6:** Rhythmic line: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: a a a a a a a a a a a a. Numbers: a a 4 a a a a.

19

*a* *a*

22

*a* *a*

25

*a* *a*

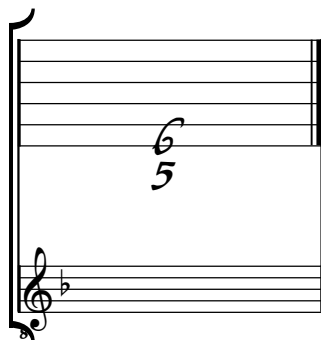
29

*a* *a*

Tonalité : Fa majeur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



***Johann Melchior Pichler***

(1695 - 1780 ?)

# [Partie en duo]

Intrada, La Tournée (La Tournée),  
Adagio, Tempo di Menuet, Variatio, Alla breve

*[instruments ensemble]*

La majeur

*Luth baroque à 12 chœurs*

## **Manuscrit de Bruxelles B-Bc15**

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

(B-Bc Ms. Littera S. N° 15.132)

*Pages 30 à 49*

*Voir dans le manuscrit n° 1 de Göttweig : A-GÖ1, folios 50v à 52r : Partie  
M. Pichler (A-GO1\_116)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 33 à 36 : Alla breve,  
Intrada andante, Tournée, Menuet [Le Luth Doré Editions]*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 37v : Tournée del  
Sig.re Piechler (Mun55)*



# [Partie] M. Pichler

Liutto 1<sup>mo</sup> + liutto 2<sup>do</sup>

## Intrada

The musical score is written for two lutes (Liutto 1<sup>mo</sup> and Liutto 2<sup>do</sup>) in C major and common time. It consists of three systems of staves. The first system has two staves for each lute. The second system has two staves for each lute. The third system has two staves for each lute. The notation includes various rhythmic values, accidentals, and fingerings. The piece ends with a double bar line and repeat signs.

9

9

10

11

12

12

13

14

15

15

16

17

18

18

19

20

.../...

21

21

Notes above the staff: *ri mi mo ri m ri*

Staff 1: *e ra ee a e e re e ra a ee a e ee r*

Staff 2: *a*

Staff 3: *ri m*

Staff 4: *e ra e re e ra a*

Staff 5: *a*

24

24

Notes above the staff: *ri ri ri m ri m ri m ri*

Staff 1: *ra a re a a a i\* ha a a g\**

Staff 2: *a*

Staff 3: *ri m*

Staff 4: *a ee a re a e r*

Staff 5: *a*

Musical notation includes a trill in the piano part, a repeat sign (R) in the bass staff, and fermatas with asterisks (i\*, g\*) in the vocal line.

27

27

Notes above the staff: *ri ri ri m ri m ri m ri*

Staff 1: *a e re e e ra r ra a/g*

Staff 2: *a*

Staff 3: *ri m*

Staff 4: *ra a i ra e a g a e re re a*

Staff 5: *a*

Musical notation includes trills, a fermata with an asterisk (a\*), and a first ending bracket (1\*) in the piano part.

30

30

Notes above the staff: *ri m ri m ri m ri m ri*

Staff 1: *e e ra e a a ee ee*

Staff 2: *4 a a*

Staff 3: *ri m*

Staff 4: *ra e r a a*

Staff 5: *4 a a*

Musical notation includes a trill, a first ending bracket (4), and repeat signs (R) in the piano part.



# Tournée (Tourneè)

r
m
r
r
m
r

r
m
m
m
m

m
m
r
r
r
r
r
r

r
r
m
m
m
m
m
m

.../...

15

18

22

25

1. Original : indication rythmique de triple croche

29

ra g f g ere e e dar

5 a a a a a a a a

34

a a era era i h

a a a a a a a a a a

38

arp:

g e a a e e e e

f e r e r e e e 5 a a a

a a a a a a a a 4 a a

a a a a a a a a 4 a a

43

a e era e e a

a a a a a a a a 4 a a

a a a a a a a a 4 a a

a a a a a a a a 4 a a

# Adagio

The musical score is written for two lutes (Liutto 1<sup>mo</sup> and Liutto 2<sup>do</sup>) in C major, Adagio tempo. It consists of four systems of music, each with a treble and bass staff. The first system starts with a common time signature 'C'. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second system begins with a '3' above the first staff. The third system begins with a '5' above the first staff. The fourth system begins with a '6' above the first staff. The notation includes various ornaments and fingerings, and the piece concludes with a double bar line.

7

4 4 4 4 4 4 4

4 4 4 4 4 4 4

8

4 4 4 4 4 4 4

4 4 4 4 4 4 4

9

4 4 4 4 4 4 4

4 4 4 4 4 4 4

11

4 4 4 4 4 4 4

4 4 4 4 4 4 4

.../...

13

Vocal line: *h g i g h g e r e k k i k i h g k h*

Piano accompaniment: Chords *e/a, f/a, a/a, e/a* and *a/a, a/a, a/a, a/a*. Rhythmic markings: *4 4 4 4* and *5 5*.

15

Vocal line: *e r e r e r e r e r a a r e e e a*

Piano accompaniment: Chords *e/a, f/a, a/a, e/a* and *a/a, a/a, a/a, a/a*. Rhythmic markings: *4 4* and *5*.

17

Vocal line: *r e a e r a r e f e f f r a*

Piano accompaniment: Chords *e/e, f/f, a/a* and *f/f, f/f, f/f, f/f*. Rhythmic markings: *4* and *5*.

18

Vocal line: *e b a e g e e g h g r e r g e g e r e r*

Piano accompaniment: Chords *a/a, f/f, f/f, f/f* and *f/f, f/f, f/f, f/f*. Rhythmic markings: *5 5 5* and *5*.

20

a a 5 5 a a a a 4 4 4 4 a a a 4  
 m m n m n n m n h e h h g i g h g e h e  
 a 5 a a a 4 a 4

22

5 5 a a a a a a  
 k k i k i h g g h g k h  
 5 a a a

23

4 4 a 4 4 a 4  
 e r e r e r e r e f e r e r e r e r a r  
 4 a 4 a 4

24

5 a a a a  
 a e r e a e 5 a  
 5 a a a

# Tempo di Menuet

Musical score for two lutes in G major, "Tempo di Menuet". The score is in 3/4 time and consists of 18 measures. It features two systems of staves, each with a treble and bass line. The first system (measures 1-4) has a key signature of one sharp (F#) and a 3/4 time signature. The second system (measures 5-10) has a key signature of one sharp and a 4/4 time signature. The third system (measures 11-14) has a key signature of one sharp and a 3/4 time signature. The fourth system (measures 15-18) has a key signature of one sharp and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and fingerings.



21

r e b r e a a  
 a a 5 r r a a

26

a g a g e e r r  
 a a a a a a a a

29

a e a a r\* r\* g g e\*  
 a a a R 4 a a a 5

34

r r a e e r a a  
 4 a a a a a a a

# Variatio

The musical score consists of four systems, each with two staves. The first system (measures 1-5) is in 3/4 time and one flat. The second system (measures 6-11) continues the piece. The third system (measures 12-17) includes a repeat sign at the beginning. The fourth system (measures 18-23) concludes the piece. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings (a, e, f, r). The lute tablature is written in a standard style with letters a, e, f, r on the strings.

24

e e f a e e f a a a g a e e e e 5 5 r 6 6 a  
 a a 4 a a a a a a a a a a a a a a  
 e e f a e e f a a a g a e e e e 5 5 r 6 6 a  
 a a 4 a a a a a a a a a a a a a a

30

f f e a f f f f f f e e e a a a f  
 a a a 4 4 a a a a a 5 4 4 4 a a a  
 R J f f e a f f f f f f e e e a a a f  
 a a a 4 4 a a a a a 5 4 4 4 a a a

36

e e a a e e 5 a  
 a a a a a a a  
 J J d.  
 e e a a e e 5 a  
 a a a a a a a

# Alla breve

First system of musical notation (measures 1-6). It features a vocal line with lyrics and a lute line with tablature. The lyrics are: e e re ar ea e re ar ea r a. The lute line contains tablature symbols such as ♭ and a.

Second system of musical notation (measures 7-11). The lyrics continue: - - - - - e r re ar. The lute line includes tablature and fret numbers (5, 6, 7).

Third system of musical notation (measures 12-17). The lyrics are: e e r r a e a a r a a e. The lute line features various tablature symbols and fret numbers (4, 5, 6).

Fourth system of musical notation (measures 18-23). The lyrics are: e a e era e a er ga er era i ha i. The lute line contains tablature and fret numbers (4, 5, 6).

25

31

37

44

.../...

50

56

62

68

73

e e re ar ea re ea e r r  
 a a a a a a  
 R  
 a a e a e a r  
 a a a a a

79

a a e e a e a e a e a  
 a a a a a  
 4  
 e a e e e e e e e e e  
 a a a a a

83

e a e a e a e e e e  
 a a a a a  
 4  
 e a e a e a e e e e  
 a a a a a

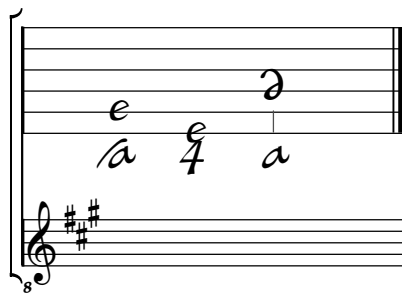
86

g e r a e a  
 a a a a a  
 4  
 r r a e a e  
 a a a a a

# Tonalité : La majeur

*Accord des basses des luths : 3 dièses*

## *Scordature par octave*



## *Accord des 12 chœurs du luth*





***Johann Melchior Pichler***

(1695 - 1780 ?)

# [Partie en duo]

Intrada, La Tournée (La Tournée),  
Adagio, Tempo di Menuet, Variatio, Alla breve

*[instruments séparés]*

La majeur

*Luth baroque à 12 chœurs*

## **Manuscrit de Bruxelles B-Bc15**

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

(B-Bc Ms. Littera S. N° 15.132)

*Pages 30 à 49*

*Voir dans le manuscrit n° 1 de Göttweig : A-GÖ1, folios 50v à 52r : Partie  
M. Pichler (A-GO1\_116)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 33 à 36 : Alla breve,  
Intrada andante, Tournée, Menuet [Le Luth Doré Editions]*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 37v : Tournée del  
Sig.re Piechler (Mun55)*



# [Partie] M. Pichler

Liutto 1<sup>mo</sup>

## Intrada

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

15

4

18

a a a

21

a a a

24

i\* g\* a a a

R

27

a a a

(1\*)

30

a a a

R

1. Original : note absente

# Tournée (Tourneè)

♩
♩
♩
♩
♩
♩

4

7

12

16

20

1. Original : indication rythmique de triple croche

23

$\text{e a r e r e r}$  |  $\text{e r a e r e}$  |  $\text{b b e}$  |  $\text{r r b a}$

$\text{a}$  |  $\text{la}$  |  $\text{la}$  |  $\text{la}$  |  $\text{la}$  |  $\text{la}$

27

$\text{r e a r}$  |  $\text{r e b}$  |  $\text{r a}$  |  $\text{g f g}$

$\text{la}$  |  $\text{la}$  |  $\text{lla lla la}$  |  $\text{r a}$  |  $\text{a}$

31

$\text{e r e}$  |  $\text{e e e}$  |  $\text{r a r}$  |  $\text{g g r}$

$\text{a}$  |  $\text{a}$  |  $\text{la}$  |  $\text{a}$  |  $\text{la}$  |  $\text{lla}$

35

$\text{a g a}$  |  $\text{e r a e r a}$  |  $\text{g r h}$  |  $\text{g f e e}$

$\text{la}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$

arp:

39

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

$\text{lla}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{lla}$

**R**<sup>4</sup>

43

$\text{a e r e g}$  |  $\text{e r a e r e}$  |  $\text{a}$

$\text{la}$  |  $\text{4}$  |  $\text{lla}$  |  $\text{lla}$  |  $\text{a}$

**R**



# Adagio

1

3

5

7

9

11

# Tempo di Menuet

3 4

4 9 14 20 25 30 35

Handwritten musical notation including notes, rests, and ornaments. Includes a repeat sign with first and second endings at measure 30. A box containing the letter 'R' is located below measure 31. The score ends with a decorative flourish.



# Variatio

The musical score consists of six systems, each with a treble clef and a 3/4 time signature. The notation includes various fretting techniques such as naturals (a, e), flats (F), and naturals with flats (a<sup>b</sup>, e<sup>b</sup>). Fingering is indicated by numbers 1-5. Some measures contain complex rhythmic patterns or ornaments, such as the flourish at the end of the final system. A repeat sign with first and second endings is used in the fifth system. A box containing the letter 'R' is placed below the fifth system.

System 1: Measures 1-4. Fretting: a a a, e a a, a F F, e a a. Fingering: a, a, a, a, a, a, a, a.

System 2: Measures 5-10. Fretting: F F e, F F e, a a a, F F e, a a a, e e e a. Fingering: 4 4, a a a, a a, 5, 4 4 4, a a a, a a 4.

System 3: Measures 11-16. Fretting: F F F, a e, e F F, F F r, a a e, F F F. Fingering: a a a, a, a a a, a a a, a a a, r r a.

System 4: Measures 17-22. Fretting: F F F, F F F, F F F, F F, F e F, F F. Fingering: a a a, a a a, a a a, a a a, a a 5, a a a.

System 5: Measures 23-27. Fretting: F F F, a a a, a a F, a a a, e e e, F F F, f f. Fingering: 4 4 4, a a a, a a a, a a a, 4 4, a a a, a a 5.

System 6: Measures 28-33. Fretting: F F e, a a a, e e e, a e F, a e. Fingering: 4 4 4, a a a, a a a, a a a, a.

# Alla breve

6

13

20

27

34

41

48

4 5

55

4

63

4 arp:

70

4 6

77

4

82

4

# [Partie] M. Pichler

Liutto 2<sup>do</sup>

## Intrada

4

8

12

16

19

22

25

29

# Tournée (Tourneè)

7 7 { 7 7 7 7 7

2  
4

ar e ar e r a a e

a a a

11 7 7 7 7 7 7

ar e ar e r a a e r r r e r

a a a r a a

14 7 7 7 7 7 7 7 7

a a a r a a a a a a a a a a

a a a a a a a a a a

17 7 7 7 7 7 7 7

r a r a a a a r r r a a r a

a a a a 5 a

21 7 7 7 7 7 7

a a a a r e r ar e ar e r

a a a

24 7 7 7 7 7 7 7 7

a e r a a e a r r a a

a a a a a

27

Handwritten musical notation for measures 27-30. Treble clef, 4/4 time. Notes: e, f, r, a, b, r, b, r, a, a. Bass clef: a, a, a, a, a, 5, a, a.

31

Handwritten musical notation for measures 31-34. Treble clef, 4/4 time. Notes: a, e, a, e, e, e, a, a, a, a, a, a. Bass clef: a, a, a, a, a, a, a, a.

35

Handwritten musical notation for measures 35-38. Treble clef, 4/4 time. Notes: a, e, f, e, a, e, f, a, a, a, a, a, a. Bass clef: a, a, a, a, a, a, a, a.

39

Handwritten musical notation for measures 39-42. Treble clef, 4/4 time. Notes: f, h, f, e, e, a, e, f, e, e, e, f. Bass clef: a, a, a, a, a, 4, a, a. Includes a boxed 'R' below measure 41.

43

Handwritten musical notation for measures 43-46. Treble clef, 4/4 time. Notes: e, a, f, e, f, a, e, f, a, a, a, a. Bass clef: a, 4, a, a, a, a. Includes a boxed 'R' below measure 45.

# Adagio

Musical score for Liutto 2<sup>do</sup>, Adagio, page 15. The score consists of nine systems of music, each with a treble clef and a common time signature (C). The music is written in a single staff with various notes, rests, and ornaments. Above the notes are rhythmic markings and fingerings. Below the staff are performance instructions such as '4', 'a', and '5'. The notes are often decorated with slurs and ornaments, and some are marked with 'h' or 'k'.



12

*a* 5 *la* 4 *lla* 4 5 *a* *la* *lla*

15

4 *lla* 4 4 *lla* 4 5 *a* *lla* *lla* *a*

17

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

18

*a* *la* 5 *a* *a* *a* *a* *a* *a*

20

*a* 5 *lla* *lla* 4 *lla* 4 5 *a* *la* *lla*

23

4 *lla* 4 4 *lla* 4

24

5 *a* *lla* *lla* *a*

# Tempo di Menuet

3 4

4 9 14 20 25 30 35

Handwritten musical notation for the piece, including notes, rests, and fingerings. The score is divided into systems, with measure numbers 4, 9, 14, 20, 25, 30, and 35 marked on the left. The notation includes various note values and rests, with some notes marked with an asterisk (\*). The piece concludes with a decorative flourish at the end of the final system.

# Variatio

5

11

17

23

28

34

## Alla breve (Allabe:)

6

11

18

25

31

37

43

49

re ar ae ab ee re ar

55

ear re ar ea re re eae re re

61

eae re ar ear aa ee e eeg

68

rre ae aare ae ee are rre ar aare a ae

74

a ae ae ee ar eae ae

**R**

82

ee eae era ee eae era

86

ae r a ae

# Tonalité : La majeur

*Accord des basses des luths : 3 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e (1st fret), e (2nd fret), a (3rd fret); 2nd string: a (1st fret), e (2nd fret), a (3rd fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

## *Accord des 12 chœurs du luth*

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): a (1st fret), a (2nd fret), a (3rd fret), a (4th fret), a (5th fret), a (6th fret); 2nd string: a (1st fret), a (2nd fret), a (3rd fret), a (4th fret), a (5th fret), a (6th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes on the staff are: a (1st fret), a (2nd fret), a (3rd fret), a (4th fret), a (5th fret), a (6th fret), a (7th fret), a (8th fret), a (9th fret), a (10th fret), a (11th fret), a (12th fret).

**[Johann Melchior Pichler]**

(1695 - 1780 ?)

# [Partie]

[Allemande], Gavotte, Menuet, Trio,  
Paysanne (Paisan), Capriccio

Ré majeur

**Manuscrit de Bruxelles B-Bc15**

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

**B-Bc Ms. Littera S. N° 15.132**

*Pages 50 à 55*

*Voir dans le manuscrit de Grüssau PL-Wu2003 :*

- folio 31v : *Capriccio (Capricio) (PLWu2003\_16)*
- folio 33r : *Menuet et Trio (PLWu2003\_19)*
- folio 38v : *Paysanne (Paisan) (PLWu3003\_26)*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 95 : Menuet et Trio (PLWu2005\_36)*

*Voir dans le manuscrit de Grüssau PL-Wu2010, pages 89 à 95 : Partie (PLWu2010\_100)*

*Voir dans le manuscrit Harrach de New York US-NYp11, pages 72 à 80, Suite pour luth, violon et basse en Ré majeur. (HRV11\_5)*



# [Allemande]

Handwritten musical score for Allemande, featuring a single melodic line on a five-line staff. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and various ornaments (trills, mordents, grace notes). The piece is in common time (C) and begins with a treble clef. The score is divided into measures, with measure numbers 4, 7, 11, 14, 18, and 21 indicated on the left. The notation includes various clefs (C, F, G) and time signatures (C, 4, 5). The piece concludes with a decorative flourish.



## Gavotte

5  
 10  
 15  
 20  
 25  
 31

# Menuet

3 4

5

10

15

20

25

30

Musical score for a Minuet in G major, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The score is written for a single melodic line on a five-line staff. It consists of 32 measures, divided into systems of four measures each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. There are several repeat signs, including a double bar line with two dots and a 'R' in a box. The score ends with a decorative flourish.

# Trio

Musical notation for measures 1-5. The first system has a 3/4 time signature. The notes are: k, a, a, a, k i k h, a, a, a, k i k h, i h e.

Musical notation for measures 6-10. The second system has a 4/5 time signature. The notes are: e, a, r r r a, e, a, a, k, a, k i k h.

Musical notation for measures 11-15. The third system has a 4/4 time signature. The notes are: k, a, a, a, k i k h, i, e, r, a, r, a, r a, e.

Musical notation for measures 16-20. The fourth system has a 4/4 time signature. The notes are: a, a, r, e, r a, r a, r, e, r a, r a.

Musical notation for measures 21-26. The fifth system has a 4/4 time signature. The notes are: a, h, h f h f, a, h, h f h f, (g g k i), a, a.

Musical notation for measures 27-31. The sixth system has a 4/4 time signature. The notes are: k h i h, i e r a, r a, e, a, a. The system ends with a double bar line and repeat dots. To the right of the system, the text "Menuet Da Capo" is written.

R

# Paysanne (Paisan)

Musical score for 'Paysanne (Paisan)' in C major, 4/4 time. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'ff'. The piece concludes with a repeat sign and a final cadence.

1 *e a*  
*la la la la*

6 *r a*  
*4 la 4 la 4 la la*

11 *e a*  
*la a la a la a la*

15 *g f*  
*la la la la la a*

20 *r r e*  
*a a a a a a*

25 *a a a*  
*la a a 5 4 la la*

31 *e a*  
*la a la a la a*

# Capriccio

3 4 a a a a a a a a e e r e a e

6 e r e e e e r e a e e r e e e r a e r a a a a a

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

17 e r a e a r a r e a a e a r a e r e e e r r

23 e e e e e e a a r a e e e e e e a a r a e e e e

29 a a e a a r r a r r r r r r e a r a e e r e a e

34 e e e e a a a e e a a e a r e a a a a

*R*

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with six strings. The top two strings are tuned to E (e) and the bottom four strings to A (a). The notation below the fretboard shows a treble clef staff with two sharps (F# and C#) in the key signature, indicating the key of D major.

## *Accord des 12 chœurs du luth*

The diagram shows a lute fretboard with six strings. The top two strings are tuned to A (a) and the bottom four strings to A (a). The notation below the fretboard shows a treble clef staff with two sharps (F# and C#) in the key signature, indicating the key of D major. The notation includes a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, 4, 5.

*[Compositeur anonyme]*

# Furlana

Ré majeur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Page 56*

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 40, Allegro  
(Has21)*



# Furlana

♩
♩
♩
♩
♩
♩
♩

|   |           |       |
|---|-----------|-------|
| 2 | e a e a r | (e r) |
| 4 | a e       | a a e |

p

4

♩
♩
♩
♩
♩
♩
♩

|       |           |           |           |
|-------|-----------|-----------|-----------|
| (e r) | e a e a r | e a e a r | e r e r e |
| a a   | a e       | a e       | a         |

f

8

♩
♩
♩
♩
♩
♩

|     |       |   |       |
|-----|-------|---|-------|
| r a | e r e | g | i g i |
| a a | a a   | a | a a   |

12

♩
♩
♩
♩
♩
♩
♩

|   |       |       |             |
|---|-------|-------|-------------|
| k | e r e | r r r | e r a r a e |
| a | a a   | a a   | a a         |

16

♩
♩
♩
♩
♩
♩

|   |           |     |           |
|---|-----------|-----|-----------|
| g | e a e a r | e r | e a e a r |
| a | a a       | a a | a a       |

20

♩
♩
♩
♩
♩
♩

|       |             |         |                 |
|-------|-------------|---------|-----------------|
| (e r) | r a r e r e | e e e e | e r a e r a e r |
| a     | a           | a a     | a a             |



24

*a a* *a a* *a a* *a a*

*a a* *a a* *a a* *a a*

**R**

28

*i* *g e f e f e e* *f e g e*

*a a a a* *a a* *a a 4*

31

*e a e a e* *g f*

*a a* *a a*

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with two strings. The upper string has a note labeled 'e' on the first fret and another 'e' on the fourth fret. The lower string has a note labeled 'a' on the first fret and another 'a' on the fourth fret. Below the fretboard is a bass staff with a treble clef and two sharps (F# and C#).

## *Accord des 11 chœurs du luth*

The diagram shows a lute fretboard with two strings. The upper string has notes labeled 'a' on the first, second, and third frets, and another 'a' on the fourth fret. The lower string has notes labeled 'a' on the first, second, and third frets, and another 'a' on the fourth fret. Below the fretboard is a bass staff with a treble clef and two sharps (F# and C#).

*[Compositeur anonyme]*

# [Concerto]

Adagio, Allegro, Adagio

Fa majeur & Ré mineur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 58 à 62*



# Adagio

Musical score for 'Adagio' in C major, featuring vocal line and piano accompaniment. The score is in common time and includes various musical notations such as notes, rests, dynamics (f), and articulation marks. It is divided into systems 1 through 6, with measure numbers 3, 5, 7, 9, 11, and 13 indicating the start of each system.

16

4 a 4 a a a 4 a a a

19

4 a a a e a a a

22

a 4 a a

24

4 5 a a a a

26

a 5 4 a a a a a a

28

a a a a a a

30

4 4 a

# Allegro

1  
a

5  
a

9  
a

13  
a

17  
a

20  
4

4

5

4

23

$\text{G A B A G}$   
 $\text{A A A A}$

26

$\text{A B A G F}$   
 $\text{A G}$

29

$\text{E F G A G}$   
 $\text{A A A}$

32

$\text{G A B A G}$   
 $\text{A A A}$

35

$\text{A B A G F}$   
 $\text{A A A A}$

39

$\text{A B A G F}$   
 $\text{A A A A}$

# Adagio

1

4

7

9

12

14



# Tonalités : Fa majeur et Ré mineur

*Accord du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*





*[Compositeur anonyme]*

# Allemande

Fa majeur

Manuscrit de Bruxelles B-Bc15

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*Pages 64 & 65*



# Allemande (All:)

The image shows a musical score for an Allemande in C major, marked 'All:'. The score is written on five systems, each consisting of a single staff with a treble clef and a common time signature (C). The notes are written in a shorthand style with stems and flags, and are accompanied by various musical notations such as slurs, ties, and fingerings (e.g., m3). Below each staff, there are additional markings, including the letter 'a' and the number '4', which likely indicate fingering or articulation. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure is a single melodic line.

17 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
a r a r a r a r a r a r a r a r a r a  
||| a 4 ||| a a 4 ||| a 4 ||| a a 4

19 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
e f e f e f a r a a a r a r a r a r a r a r a  
a ||| a ||| a 4


21 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
a b a b a b a r a r a r a b r a b a r a a r a r a  
5 a a ||| a a a

23 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
b a r a r a a r a r a r a a f e f a r a e r a r a  
a a 5 a

25 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
b r a r a a b a a b a a a a a a b a b  
a a a a a a a

27 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
a a a r a r a a a a a a a b a b  
a a a 5 4 a a a a a a

29 *♩ ♩ ♩ ♩* *♩ ♩ ♩ ♩*  
a a a a b a b a a a a r a r a r a  
a a a a a a 5 4

31  
a a  
||| 

Tonalité : Fa majeur

*Accord du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [Concerto]

Intrada, Adagio, Allegro

Ré mineur

Manuscrit de Bruxelles B-Bc15

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B-Bc Ms. Littera S. N° 15.132

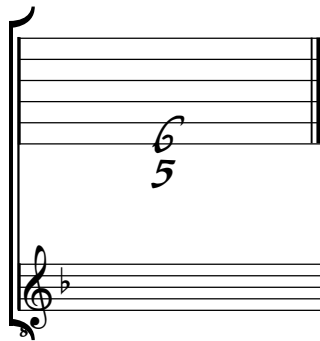
*Pages 66 à 75*



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 first staff of each system contains a melodic line with various ornaments (trills, grace notes) and slurs. The second staff contains guitar tablature with fret numbers (0-5) and natural signs. The systems are numbered 1 through 6 on the left margin. The notation includes a common time signature 'C' at the beginning of the first system. The piece concludes with an ellipsis ".../..." at the bottom right.

.../...

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

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

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

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

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

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

*a a a a*

28

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

*a a a a*

30

*a r a a b a b r a r a r a r r a r a a e a r a r a a e a*

*a a e a*

32

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

*a a a a a a a a*

34

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

*a a a*

36

*k h i h p a r a r a*

*a a a*

# Adagio

$\text{♩}$   $\text{♩♩}$   $\text{♩♩}$   $\text{♩}$ 
 $\text{♩}$   $\text{♩♩}$   $\text{♩♩}$   $\text{♩}$

1  $\text{a}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{e}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$

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

5  $\text{a}$   $\text{a}$   $\text{b}$   $\text{r}$   $\text{a}$  |  $\text{e}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$

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

9  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$  |  $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$

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

13

Handwritten musical notation for measures 13-14. The top staff contains notes with various slurs and accents (m, f, ff) and some triplets. The bottom staff shows a simple bass line with notes and rests.

15

Handwritten musical notation for measures 15-16. The top staff shows notes with slurs and accents (m, f). The bottom staff shows a bass line with notes and rests.

17

Handwritten musical notation for measures 17-18. The top staff shows notes with slurs and accents (f). The bottom staff shows a bass line with notes and rests. The piece ends with a decorative flourish.

# Allegro

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

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* | *4* *4* *4* *4* *4* *4*

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 4 5

23

a 5 r r 4

25 *p m p m* *p m* *p m*  
*a a a a* *a a a a* *a a a a* *a a a a*  
*e e a a a a a a*

27 *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 a a a a*

29 *p m* *p m* *p m*  
*a a a a* *a a a a* *a a a a*  
*4 5 a a a a a a a a*

31 *p m p m* *p m p m*  
*a a a a* *a a a a* *a a a a*  
*4 4 4 4 4 4*

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

35 *p m* *m* *p m m* *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 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*



*[Compositeur anonyme]*

# Siciliana

Si bémol majeur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 76 & 77*



# Siciliana

Handwritten musical score for a piece titled "Siciliana". The score consists of six systems, each with a treble and bass clef staff. The music is written in a style characteristic of early manuscript notation, using letters (a, b, c, d, e, f, g, h) for notes and various rhythmic symbols (vertical lines, flags, beams, slurs) for timing. Fingerings are indicated by numbers 1-5 below notes. The score includes measures 1 through 19. The key signature is one flat (B-flat major).

System 1: Measures 1-3. Treble clef, 6/8 time signature. Notes: a, b, a, b, a, b, a, b, a, b, a, a. Fingerings: 5, 5, 5, a, a, 5, a.

System 2: Measures 4-6. Treble clef. Notes: b, a, b, a, a, a, b, a, b, a, b, a, a, b, a, b, a, a. Fingerings: a, a, a, 4, a, a, 4.

System 3: Measures 7-9. Treble clef. Notes: b, a, b, a, b, a, b, a, a, a, b, a, a, a, b, a. Fingerings: 4, a, a, a, a, 4, a, a.

System 4: Measures 10-12. Treble clef. Notes: a, b, a, a, b, a, a, a, b, a, b, a, b, a, b, a. Fingerings: a, a, a, a, 4, a, a, b.

System 5: Measures 13-15. Treble clef. Notes: a, b, a, a, a, b, a, b, a, a, a, b, a, a, a, a, a. Fingerings: a, a, a, 5, 5, 4, a, a.

System 6: Measures 16-19. Treble clef. Notes: b, a, b, a, b, a, b, a, b, a, b, a, b, a, b, a, b, a, a, h. Fingerings: a, a, a, a, a.

19 *m* *h* *f* *h* *f* *a* *k* *h* *i* | *m* *f* *h* *f* *a* *h* *f* *h* | *m* *e* *r* *a* *r* *a* *f* *e* *f* *a* *f*

*a* 5 *a* *a* *a* *a*

22 *m*<sub>3</sub> *m* *m*<sub>3</sub> *m* | *♩* *7* *♩* *m* *♩* *♩* | *♩* *m* *♩*

*e* *r* *a* *a* *r* *a* *e* *r* | *a* *a* *r* *a* | *a* *r* *a* *b* *a* *b*

*a* *a* 5 4 *a* *a* *a*

25 *m* *♩* *♩* *m* *♩* *♩* | *m* *♩* *♩* *m* *♩* *m* *♩* *m*

*r* *a* *b* *a* *b* *a* *r* | *a* *r* *a* *b* *a* *a* | *a* *b* *a* *a* *a* *b* *a* *b*

*a* 4 *a* *a* *a*

28 *m* *m* | *♩* *m*<sub>3</sub> *♩* | *♩* *m*<sub>3</sub> *♩*

*r* *a* *b* *a* *a* *e* *r* *a* *b* *a* | *f* *e* *f* *e* | *r* *a* *b* *a*

*a* *a* *a* *a*

31 *m* *m* | *♩* *m* *m* *♩* *m* *♩* *m*


*b* *r* *b* *a* *a* *a* *a* *b* | *a* *a* *b* *a* *a* *b* | *a* *a* *b* *a* *a* *a* *b* *a*

4 5 *a* *a* *a*

34 *m* *m* | *♩* *♩* *m* *♩* *♩*

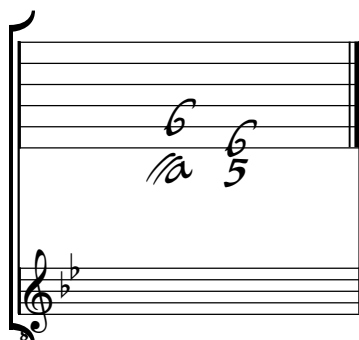
*b* *r* *b* *a* *a* *a* *a* *b* | *a* *f* *a* | *f*

*a* *a* *a* 5



Tonalité : Si bémol majeur  
Accord des basses du luth : 2 bémols

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# Siciliana

Ré mineur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 78 & 79*



# Siciliana

3  $\overset{\text{m}}{\text{a}} \overset{\text{r}}{\text{a}} \overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{r}}{\text{a}}$   $\overset{\text{a}}{\text{a}}$   $\overset{\text{a}}{\text{a}}$  |  $\overset{\text{m}}{\text{r}} \overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$   $\overset{\text{r}}$

4  $\overset{\text{r}}{\text{a}}$   $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{m}}{\text{r}} \overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{m}}{\text{f}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{f}}$  |  $\overset{\text{m}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$

8  $\overset{\text{m}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$  |  $\overset{\text{m}}{\text{h}}$   $\overset{\text{r}}{\text{h}}$  |  $\overset{\text{r}}{\text{k}}$   $\overset{\text{r}}{\text{k}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$  |  $\overset{\text{m}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{f}}$

12  $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$  |  $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$  |  $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$  |  $\overset{\text{r}_3}{\text{f}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{r}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}$

16  $\overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$  |  $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$  |  $\overset{\text{r}_3}{\text{f}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{r}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}$

21  $\overset{\text{m}}{\text{a}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{r}}{\text{r}}$   $\overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$  |  $\overset{\text{m}}{\text{r}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{f}}$  |  $\overset{\text{r}}{\text{e}}$   $\overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$   $\overset{\text{r}}{\text{a}}$

25  $\overset{\text{m}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{h}}$  |  $\overset{\text{m}}{\text{i}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{k}}$   $\overset{\text{r}}{\text{k}}$   $\overset{\text{r}}{\text{h}}$  |  $\overset{\text{m}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$  |  $\overset{\text{m}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{h}}$   $\overset{\text{r}}{\text{f}}$   $\overset{\text{r}}{\text{h}}$



29 *m p p* *m p p* *m p p* *p*  
*are era fef fef rar rar a a e a e a*  
*|||a |||a a |||a*

33 *m p p* *p* *p* *p*  
*rar rar a a e a e a a e a ra f f e f e f*  
*a |||a |||a a*

37 *p* *p* *p* *p* *p*  
*r r r rar e a r a r a a b a a a r r a r a r e a r r a r*  
*4 a 5 |||a a*

42 *m p p* *p* *m p p* *m p p*  
*a r a e a e a r a r r a r a a a a a a a*  
*|||a a |||a 4 6 a*

46 *m p p* *p* *p* *m p p* *m p p*  
*r a r r a a a f a a a a a a a a*  
*a a |||a |||a |||a |||a 4 6 a*

50 *m p p* *p* *p* *p*  
*r a r r a a a f a a*  
*a a |||a*



Tonalité : Ré mineur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [Partie]

Entrée (Entreè), Paysanne (Paisan),  
Menuet, Trio, Gigue (Guigue)

Fa majeur

**Manuscrit de Bruxelles B-Bc15**

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# Entrée (Entree)

1 *m m r m m r m m*

3 *m r m m r m*

5 *m m*

7 *m m m m*

9 *m m m r m*

11 *m r 7 m m r m*

13 *m m r m m r m*

15

m                    n                    m                    m                    m                    n                    m  
 a    a    b    b    a    a    a    e    |    a    e    a    e    a    e    a    e    a    e    a    e    a    f  
 b    a                    a    a    a    a    a    a    |    a                    a                    a                    a

17

m                    m                    n                    n                    m                    m  
 e    r    a                    r    a    r    a    r    |    a    e    a    r    a    a    r    a    e    a    r    a    a  
 a    a                    e    a                    e                    a                    a

19

m                    m                    m                    m  
 e    a    e    a    r    a    a    a    f    a    e    a    r    a    a    |    e    a    e    a    r    a    a    r    a    e    a    r    a    a  
 a                    a                    a                    a

21

m                    m                    m                    m                    m                    m                    n                    n  
 r    r    r    r    r    r    r    r    r    |    a    r    a    r    e    f                    a    b    a  
 r    a    e    r    a    r    e    a                    a                    a    a    a                    a

23

m                    m                    m  
 a    r    a    r    a    r    a    r    a    a    a    a    |    r    b    r    b    r    b    r    b    r    b    r    b    e    b  
 a                    a                    a                    a                    a                    a                    a                    5

25

m                    m                    m                    m                    m                    m                    n                    n  
 b    e    b    b    e    b    b    e    b    b    a    r    |    a    r    a    r    a    r    a    |    f    h    f  
 a                    a                    a                    4                    a                    4                    a

27

m                    m                    m                    m                    m                    n                    n  
 f    h    f    f    h    f    f    h    f    f    h    f    |    e    r    a    r    a    r    a    |    f  
 a                    a                    a                    4                    a                    4                    a

# Paysanne (Paisan)

The musical score for 'Paysanne (Paisan)' is written on a grand staff with two systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is in 2/4 time, as indicated by the '2' and '4' in the first system. The key signature is one flat (B-flat major), indicated by the 'B' with a flat symbol.

The score is divided into measures, with measure numbers 2, 4, 5, 6, 10, 15, 20, and 25 marked. The notation includes notes with stems, beams, and slurs, as well as rests and dynamic markings such as *f* (forte) and *a* (accents). The piece concludes with a double bar line and repeat dots in measure 20.

29

5 a a a a 5 4 6

33

5 4 a a

38

5 4 a

# Menuet

Musical notation for measures 1-4. The first measure is a 3/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter). The second measure is a 4/4 time signature. The notes are: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The third measure is a 6/4 time signature. The notes are: G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter). The fourth measure is a 4/4 time signature. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Musical notation for measures 5-8. Measure 5: 4/4 time signature, notes G4, A4, B4. Measure 6: 4/4 time signature, notes C5, D5, E5, F5. Measure 7: 4/4 time signature, notes G5, F5, E5, D5. Measure 8: 4/4 time signature, notes C5, B4, A4, G4. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-12. Measure 9: 4/4 time signature, notes G4, A4, B4. Measure 10: 4/4 time signature, notes C5, D5, E5, F5. Measure 11: 4/4 time signature, notes G5, F5, E5, D5. Measure 12: 4/4 time signature, notes C5, B4, A4, G4.

Musical notation for measures 13-15. Measure 13: 4/4 time signature, notes G4, A4, B4. Measure 14: 4/4 time signature, notes C5, D5, E5, F5. Measure 15: 4/4 time signature, notes G5, F5, E5, D5. The piece ends with a decorative flourish.



## Trio

Menuet Da Capo

# Gigue (Guigue)

1 2 3 4 5 6 7 8

4 5 6 7 8 9 10 11 12

9 10 11 12 13 14 15 16

13 14 15 16 17 18 19 20

17 18 19 20 21 22 23 24

21 22 23 24 25 26 27 28

25 26 27 28 29 30 31 32

29

(1\*)

33

37

41

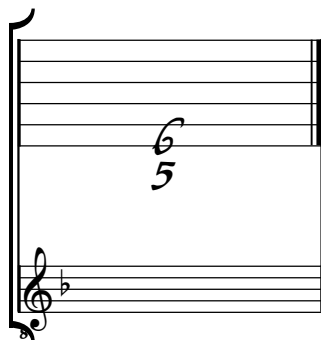
45

49

Tonalité : Fa majeur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [Concerto]

Andante, Adagio, Vivace

Sol mineur

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# Andante

Musical notation for measures 1-3. The first staff shows notes with slurs and accents, and the second staff shows fingerings (a, e, a, a) and a diagonal line.

Musical notation for measures 4-6. The first staff shows notes with slurs and accents, and the second staff shows fingerings (4, a, 5, a, 5, a).

Musical notation for measures 7-9. The first staff shows notes with slurs and accents, and the second staff shows fingerings (a, a, 5, 4, e, e).

Musical notation for measures 10-12. The first staff shows notes with slurs and accents, and the second staff shows fingerings (5, a, a, a, 5, 4).

Musical notation for measures 13-15. The first staff shows notes with slurs and accents, and the second staff shows fingerings (a, 5, a, h, a).

Musical notation for measures 16-18. The first staff shows notes with slurs and accents, and the second staff shows fingerings (a, a, 4, 5, a, 4).

19

$\text{a}$   $\text{k}$   $\text{a}$   $4$   $\text{a}$   $\text{a}$

22

$\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$

25

$\text{a}$   $4$   $\text{a}$   $\text{a}$   $\text{a}$

# Adagio

♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 3 a a a a a a      a a a a a a  
 4 a      4 a

4 ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 ♮ a a a a a a      a a a a a a      a a a a a a  
 ♮ a      ♮ a      5 a

7 ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 ♮ a a a a a a      a a a a a a      f f h f  
 5 4 ♮ ♮ ♮ ♮ ♮ ♮ ♮      a      ♮

10 ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 ♮ a a a a a a      ♮ a a a a a a      a a a a a a  
 ♮ ♮      ♮ ♮      ♮ ♮      ♮ ♮      ♮ ♮

13 ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 ♮ a a a a a a      ♮ a a a a a a      a a a a a a  
 4 ♮ ♮ ♮ ♮ ♮ ♮ ♮      a      a      ♮

17 ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮      ♮ ♮ ♮ ♮ ♮ ♮ ♮  
 ♮ a a a a a a      ♮ a a a a a a      a a a a a a  
 ♮ ♮      ♮ ♮      ♮ ♮      ♮ ♮      ♮ ♮



21

Musical notation for measures 21-23. Measure 21: Treble clef, 4/4 time signature, quarter note G4. Measure 22: Treble clef, quarter notes A4, B4, A4, G4, F4, E4. Measure 23: Treble clef, quarter notes G4, A4, B4, A4. Bass clef: Measure 21: G4. Measure 22: A4. Measure 23: G4. Fingering numbers 1-4 are written below the notes.

24

Musical notation for measures 24-27. Measure 24: Treble clef, quarter notes G4, A4, B4, A4. Measure 25: Treble clef, quarter notes G4, A4, B4, G4. Measure 26: Treble clef, quarter notes A4, B4. Measure 27: Treble clef, quarter note G4. Bass clef: Measure 24: G4. Measure 25: A4. Measure 26: G4, A4. Measure 27: G4. Fingering numbers 1-4 are written below the notes. The piece ends with a decorative flourish.

# Vivace

$\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

6

10

15

21

25

30

36

Handwritten musical notation for measures 36-40. The staff contains notes with letters 'r', 'e', 'a' and various ornaments. The bottom line has 'a' written below it.

41

Handwritten musical notation for measures 41-44. The staff contains notes with letters 'a', 'r', 'a', 'a', 'a' and various ornaments. The bottom line has 'a', '4', 'a', and '5' written below it.

45

Handwritten musical notation for measures 45-48. The staff contains notes with letters 'a', 'a', 'r', 'a', 'a', 'a', 'r', 'a' and various ornaments. The bottom line has 'a', 'a', and 'a' written below it.

49

Handwritten musical notation for measures 49-52. The staff contains notes with letters 'a', 'a', 'a', 'a' and various ornaments. The bottom line has '4', 'a', 'a', and 'a' written below it.

53

Handwritten musical notation for measures 53-57. The staff contains notes with letters 'a', 'e', 'f', 'h', 'k' and various ornaments. The bottom line has 'a', 'a', 'a', 'a', and 'a' written below it.

58

Handwritten musical notation for measures 58-60. The staff contains notes with letters 'a', 'h', 'f', 'h', 'e', 'f' and various ornaments. The bottom line has 'a', 'a', and 'a' written below it. The staff ends with a decorative flourish.

# Tonalité : Sol mineur

*Accord des basses du luth : 2 bémols*

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [Partie en duo] pour gallichons

Allemande, Menuet (Men:), Allemande (All:),  
Menuet (Men:), Gigue (Guigue)

*instruments ensemble*

Fa majeur

Manuscrit de Bruxelles B-Bc15

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# [Partie en duo pour gallichons]

Gallichona 1<sup>ma</sup> & 2<sup>da</sup>  
d' - a - f - c - G - F

## Allemande

The musical score is presented in three systems, each with two staves. The notation is a simplified system of letters and rhythmic symbols. The first system (measures 1-4) shows the beginning of the piece. The second system (measures 5-9) includes a measure with a circled note symbol. The third system (measures 10-14) continues the piece. The key signature is one flat (Fa major).

15

fin :

20

24

28

Da Capo  
al segno

## Menuet (Men:)

The musical score is written for two staves in 3/4 time. The key signature is one flat (B-flat major). The piece consists of 12 measures, divided into four systems of four measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The piece concludes with a double bar line and repeat dots in the final measure of the second staff.



17

Musical score for measures 17-20. The first system (measures 17-20) consists of two staves. The top staff contains notes with dynamics: *h*, *h*, *h*, *f*, *f*, *ff*, *ff*, *ff*, *f*. The bottom staff contains notes with dynamics: *a*, *a*, *a*, *a*. The second system (measures 21-24) also consists of two staves. The top staff contains notes with dynamics: *e*, *e*, *e*, *f*, *f*, *f*, *f*, *f*. The bottom staff contains notes with dynamics: *a*, *a*, *a*, *a*.

21

Musical score for measures 21-24. The first system (measures 21-24) consists of two staves. The top staff contains notes with dynamics: *a*, *f*, *a*, *d.*. The bottom staff contains notes with dynamics: *a*, *a*. The second system (measures 25-28) also consists of two staves. The top staff contains notes with dynamics: *r*, *a*, *a*, *e*, *d.*. The bottom staff contains notes with dynamics: *a*, *a*.

## Allemande (All:)

The musical score is written in a system of two staves, each with two lines. The music is in 2/4 time and consists of 12 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The piece features a repeat sign in measures 7-8 and a trill in measure 10.

Measure 1:  $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 2:  $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 3:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 4:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 5:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 6:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 7:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 8:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 9:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 10:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 11:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Measure 12:  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$  |  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

12

Handwritten musical notation for measures 12-14. The first system (treble clef) shows notes: a, a, a, a in measure 12; a, a, a, a in measure 13; a, a, a, a in measure 14. The second system (bass clef) shows notes: a, a in measure 12; a, a in measure 13; a, a in measure 14. There are also some 'r' notes in the bass staff.

15

Handwritten musical notation for measures 15-17. The first system (treble clef) shows notes: a, a, a, a in measure 15; a, a, a, a in measure 16; a in measure 17. The second system (bass clef) shows notes: a, a in measure 15; a, a in measure 16; a in measure 17. There are also some 'r' notes in the bass staff.

## Menuet (Men:)

The musical score is written for two staves, treble and bass clef, in 3/4 time. It consists of four systems of four measures each. The notation includes various rhythmic values and accidentals. The piece concludes with a 'fin' marking and repeat signs.

**System 1:** Treble clef starts with a 3-measure rest. Bass clef starts with a 3-measure rest.

**System 2:** Treble clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ . Bass clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ .

**System 3:** Treble clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ . Bass clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ .

**System 4:** Treble clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ . Bass clef:  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$  |  $\text{a} \text{a} \text{a}$ .

18

Musical score for measures 18-21. The score is written for two parts: a vocal line (top) and a lute line (bottom). The key signature is one flat (B-flat major). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamics (f, ff).

22

Musical score for measures 22-25. The score is written for two parts: a vocal line (top) and a lute line (bottom). The key signature is one flat (B-flat major). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamics (f, ff).

26

Musical score for measures 26-28. The score is written for two parts: a vocal line (top) and a lute line (bottom). The key signature is one flat (B-flat major). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamics (f, ff). The piece concludes with a double bar line.

Da Capo

## Gigue (Guigue)

The musical score is written for two Gallichons in Fa major, 6/8 time. It consists of 12 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and articulations (accents, slurs, staccato). The score is divided into four systems, each with two staves. The first system (measures 1-3) shows the beginning of the piece. The second system (measures 4-7) continues the melody. The third system (measures 8-11) includes a 'fin:' marking and a repeat sign. The fourth system (measures 12) concludes the piece with a final flourish.

15

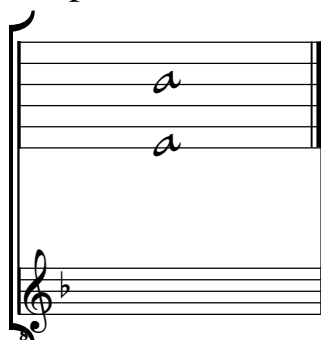
18

Da Capo

(1\*)

# Tonalité : Fa majeur

## *Scordature par octave*



## *Accord des 12 chœurs du luth*





*[Compositeur anonyme]*

# [Partie en duo] pour gallichons

Allemande, Menuet (Men:), Allemande (All:),  
Menuet (Men:), Gigue (Guigue)

*instruments séparés*

Fa majeur

Manuscrit de Bruxelles B-Bc15

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# [Partie en duo pour gallichons]

Gallichona 1<sup>ma</sup>.  
d' - a - f - c - G - F

## Allemande

♪ ♪ ♪ ♪ ♪ ♪ ♪

|   |     |       |         |       |         |
|---|-----|-------|---------|-------|---------|
| 2 | ♮ a | ♮ ♭ a | ♮ a ♮ ♭ | ♮ ♭ a | ♮ a ♮ ♭ |
| 4 | a   | ♮ a a | ♮ ♮ a   | ♮ a a | a a ♮ a |

6 ♪ ♪ ♪ ♪ ♪ ♪

|     |       |         |         |       |         |
|-----|-------|---------|---------|-------|---------|
| a ♭ | ♮ ♭ a | ♮ ♮ a a | ♮ ♮ a   | ♮ ♭ a | ♮ a ♮ ♭ |
| a a | ♮ a a | ♮ ♮ a a | ♮ a a ♮ | ♮ a a | ♮ ♮ a   |

⊕

12 ♪ ♪ ♪ ♪ ♪ fin :

|       |         |           |           |     |
|-------|---------|-----------|-----------|-----|
| ♮ ♭ a | ♮ ♭ a   | ♮ a ♭ ♮ a | ♮ ♭ a ♮ a | ♮ a |
| ♮ a a | a a ♮ a | a a ♮ ♮   | a ♮ a a   | a   |

17 ♪ ♪ ♪ ♪ ♪

|         |         |             |         |           |
|---------|---------|-------------|---------|-----------|
| ♮ ♮ a a | ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ a ♮ | ♮ ♮ ♮ ♮ | ♮ ♮ ♮ a ♮ |
| a       | ♮ a     | a a         | a       | a a       |

22 ♪ ♪ ♪ ♪ ♪

|             |           |             |         |           |
|-------------|-----------|-------------|---------|-----------|
| ♮ a ♮ ♮ a ♮ | ♮ ♮ ♮ a ♮ | ♮ a ♮ ♮ a ♮ | ♮ a ♮ ♮ | ♮ a ♮ a ♮ |
| ♮ a a       | ♮ a a     | ♮ a a       | a       | a ♮ a ♮   |

27 ♪ ♪ ♪ ♪

|         |         |         |         |
|---------|---------|---------|---------|
| ♮ a ♭ ♮ | ♮ a     | ♮ ♮ ♮ a | ♮ ♮     |
| ♮ a a   | ♮ a ♮ ♮ | a       | a ♮ a a |

Da Capo  
al segno

## Menuet (Men:)

3 *a* | *a* *a* *a* *r* *a* | *a* *a* *r* *a* *b* | *e* *e* | *b* *a* *b* *e*

5 *e* *e* | *b* *a* *b* *a* *b* | *r* *a* *e* *r* *a* | *a* *r* *a* | *a* *a* *r* *a* *b* | *e* *e*

10 *a* | *b* *a* *b* *e* | *b* *a* *b* *a* *b* | *r* *a* | *e* *e* | *e* *b* *a* *b*

15 *a* *r* | *a* *a* | *a* | *a* | *a* | *a* | *a* *a* | *a* *a* | *h* *h* | *h* *f* *i* *f* | *f* *f*

20 *f* *h* *i* *h* *i* | *a* *e* *b* *a* | *a* | *a*

## Allemande (All:)

2

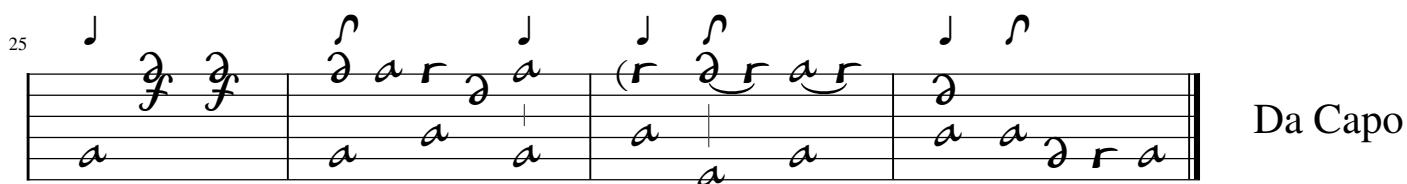
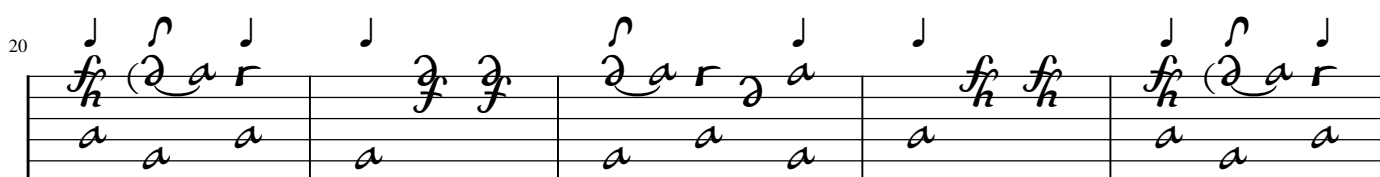
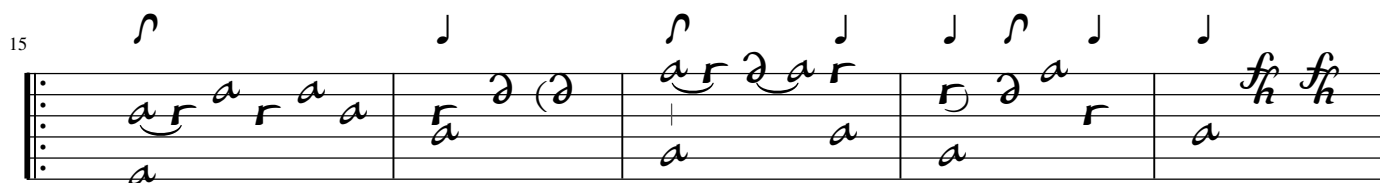
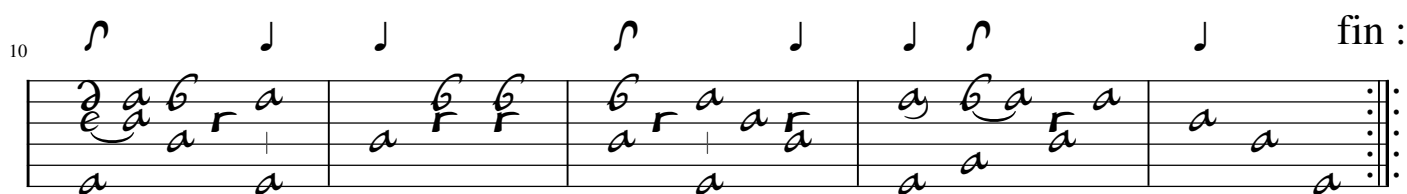
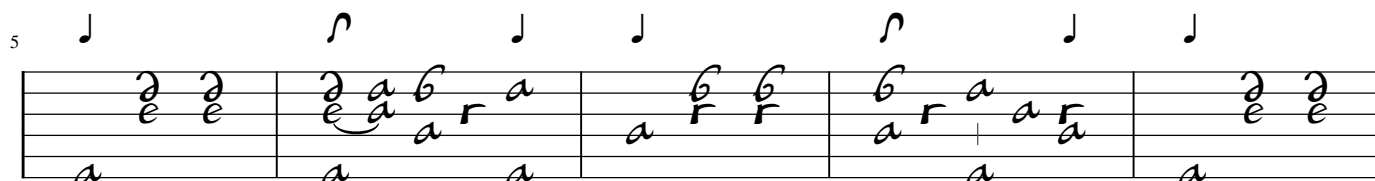
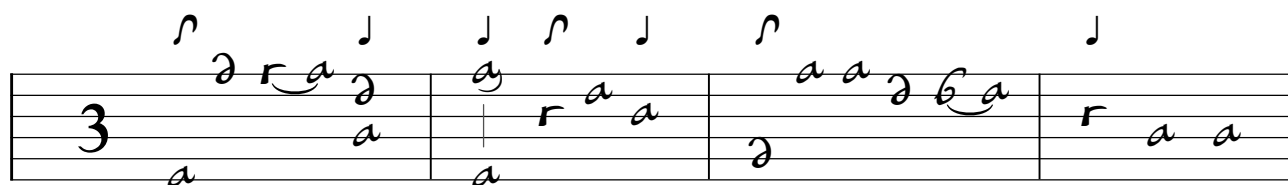
3

6

9

13

## Menuet (Men:)





# [Partie en duo pour gallichons]

Gallichona 2<sup>da</sup>.

d' - a - f - c - G - F

## Allemande

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

17 18 19 20 21

22 23 24 25 26

27 28 29 30

Da Capo  
al segno

## Menuet (Men:)

3

5

10

15

20



## Allemande (All:)

♩
♩
♩
♩
♩
♩
♩

4
♩
♩
♩
♩
♩
♩
♩

7
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♩
♩
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♩
♩

11
♩
♩
♩
♩
♩
♩
♩

15
♩
♩
♩
♩
♩
♩
♩

## Menuet (Men:)

3

5

10

15

20

25

Da Capo

## Gigue (Guigue)

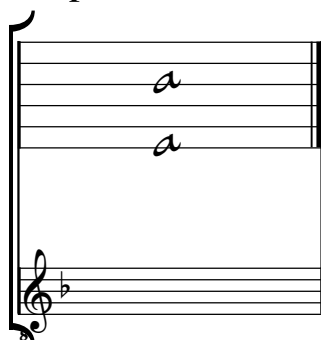
Da Capo

(1\*)

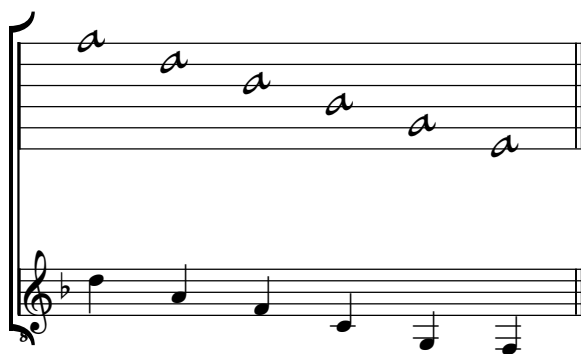
1. Original : pas de points de reprise sur la barre de fin

# Tonalité : Fa majeur

## *Scordature par octave*



## *Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# Duos pour luths

## Duette für zwei Lauten

[pièces sans titre 1 à 8]

*instruments ensemble*

Do majeur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 100 à 105*

# Duos pour luths

Duette für zwei Lauten

Luths 1 & 2

[Pièce sans titre 1]

The musical score is presented in three systems, each with two staves for Lute 1 and Lute 2. The notation includes rhythmic values (3 and 4) and letters (a, r, e, d) representing fret positions. Measure 12 includes a repeat sign and a double bar line.

System 1 (Measures 1-5):  
Lute 1: 3 r a | 3 r a | 3 r r a r a | 3 d | 3 e a e  
Lute 2: 4 | 4 | 4 | 4 | 4  
Lute 1: 3 a r | 3 a r | 3 a r a r | 3 r | 3 a a a  
Lute 2: 4 a | 4 a | 4 a | 4 a | 4 a

System 2 (Measures 6-11):  
Lute 1: 4 r a | 4 a r a r a | 4 a | 4 a r a | 4 a r | 4 a r a  
Lute 2: 4 a | 4 a | 4 a | 4 a | 4 a | 4 a  
Lute 1: 4 r a | 4 a | 4 a | 4 a | 4 a | 4 a  
Lute 2: 4 a | 4 a | 4 a | 4 a | 4 a | 4 a

System 3 (Measures 12-17):  
Lute 1: 12 a | 12 a r | 12 e r | 12 a r | 12 e r | 12 a r a r | 12 d | 12  
Lute 2: 12 a | 12 a 4 | 12 4 4 | 12 a 4 | 12 4 4 | 12 a a | 12 4 | 12  
Lute 1: 12 r r | 12 f a | 12 a r | 12 f a | 12 a r | 12 r a | 12 r | 12  
Lute 2: 12 a | 12 a 4 | 12 4 4 | 12 a 4 | 12 4 4 | 12 4 | 12 4 | 12

[Pièce sans titre 2]

The musical score is organized into four systems, each with two staves (treble and bass clefs) and a central rhythmic line. The notation includes rhythmic values (3, 4) and letters (r, a, e, d) representing fret positions and notes. The first system (measures 1-4) features a 3/4 time signature. The second system (measures 5-8) includes a repeat sign. The third system (measures 9-12) continues the piece. The fourth system (measures 13-14) concludes with a final cadence. The rhythmic line consistently shows '4' for quarter notes and '3' for eighth notes.

[Pièce sans titre 3]

The first system of music consists of two lute staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 4/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and melodic lines. The piece begins with a 3/4 time signature, which changes to 4/4 in the second measure. The notation includes notes such as 'r', 'a', 'e', and 'a', along with rests and accidentals.

The second system of music continues the piece. It features two lute staves. The upper staff has a treble clef and a 4/4 time signature. The lower staff has a bass clef and a 4/4 time signature. The notation includes various rhythmic values and melodic lines. A repeat sign is present in the second measure of the upper staff. The notation includes notes such as 'a', 'r', and 'a', along with rests and accidentals.

The third system of music concludes the piece. It features two lute staves. The upper staff has a treble clef and a 6/4 time signature. The lower staff has a bass clef and a 4/4 time signature. The notation includes various rhythmic values and melodic lines. The piece ends with a double bar line and repeat dots. The notation includes notes such as 'a', 'r', and 'a', along with rests and accidentals.



## [Pièce sans titre 4]

The musical score is written for two lutes, with each system containing two staves. The notation includes rhythmic values (such as 2, 4, 5) and accidentals (such as a, r, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score is divided into four systems, each starting with a measure number (1, 5, 9, 14). The notation is complex, featuring many accidentals and rhythmic values, and is presented in a traditional lute tablature style.

[Pièce sans titre 5]

The first system of notation consists of two lute parts, each with a 3/4 and a 4/4 staff. The notes are represented by letters: 'r', 'a', 'e', and '∂'. Above the staves are rhythmic flags indicating the timing of the notes. The first lute part (top) has notes: (3/4) r r a, (4/4) r a ∂, (3/4) r r e, (4/4) r ∂ r, (3/4) a ∂, (4/4) r ∂. The second lute part (bottom) has notes: (3/4) ∂ ∂ a, (4/4) ∂ r, (3/4) r r a, (4/4) r a ∂, (3/4) ∂ r, (4/4) a r.

The second system of notation continues with two lute parts. The first lute part (top) has notes: (3/4) a r a r, (4/4) a, followed by a repeat sign, (3/4) a r, (4/4) ∂ r, (3/4) a ∂, (4/4) r ∂ a r. The second lute part (bottom) has notes: (3/4) r a ∂, (4/4) r a, followed by a repeat sign, (3/4) r ∂, (4/4) a ∂, (3/4) ∂ r, (4/4) a r.

The third system of notation starts at measure 13 and consists of two lute parts. The first lute part (top) has notes: (3/4) r r, (4/4) a a, (3/4) r ∂ r, (4/4) ∂. The second lute part (bottom) has notes: (3/4) r ∂, (4/4) a r r, (3/4) ∂ r r, (4/4) r.

## [Pièce sans titre 6]

6

12

18

[Pièce sans titre 7]

3 4 3 4

4 4 4 4

3 4

4 4

5

10

15

[Pièce sans titre 8]

The first system consists of two lute staves. The upper staff has a common time signature 'C' and contains rhythmic notation (semibreves, minims, crotchets) and tablature (letters 'a', 'r', 'e'). The lower staff also has a common time signature 'C' and contains tablature. The system is divided into three measures.

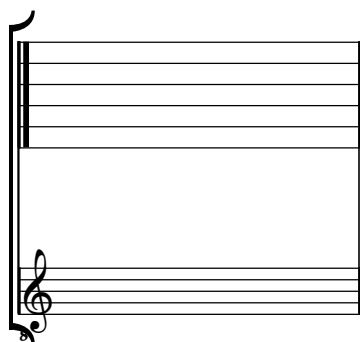
The second system continues the piece. It features two lute staves. The upper staff has a common time signature 'C' and includes a 'Fin:' marking above the first measure. The lower staff also has a common time signature 'C'. A repeat sign is present in the middle of the system. The system is divided into three measures.

The third system consists of two lute staves. The upper staff has a common time signature 'C' and includes a 'Da Capo' marking to the right. The lower staff also has a common time signature 'C' and includes a 'Da Capo' marking to the right. A repeat sign is present in the middle of the system. The system is divided into two measures.

# Tonalité : Do majeur

*Accord ordinaire des luths*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Duos pour luths

## Duette für zwei Lauten

[pièces sans titre 1 à 8]

*instruments séparés*

Do majeur

Manuscrit de Bruxelles B-Bc15

*Bibliothèque du Conservatoire Royal de Musique de Bruxelles*

B-Bc Ms. Littera S. N° 15.132

*Pages 100 à 105*

# Duos pour luths

Duette für zwei Lauten

Luth 1

## [Pièce sans titre 1]

3 4 4 4 4 4 4 4

5 4 4 4 4 4 4 4

9 4 4 4 4 4 4 4

14 4 4 4 4 4 4 4



## [Pièce sans titre 2]

5

10

15

## [Pièce sans titre 3]

Musical score for Luth 1, [Pièce sans titre 3]. The score is written for lute and consists of three systems of music, each with a treble and bass staff.

**System 1 (Measures 1-5):**

- Measure 1: Treble staff has notes *r* and *a*; Bass staff has a 3/4 time signature and a vertical line.
- Measure 2: Treble staff has note *r*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 3: Treble staff has notes *r*, *a*, and *a*; Bass staff has a 4/4 time signature and two vertical lines.
- Measure 4: Treble staff has note *a*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 5: Treble staff has notes *e* and *a*; Bass staff has a 4/4 time signature and two vertical lines.

**System 2 (Measures 6-11):**

- Measure 6: Treble staff has notes *r* and *a*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 7: Treble staff has notes *a*, *r*, *a*, and *r*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 8: Treble staff has note *a*; Bass staff has a 4/4 time signature and a vertical line.
- Measures 9-11: Repeat sign. Treble staff has notes *a*, *r*, *a*, and *r*; Bass staff has a 4/4 time signature and a vertical line.

**System 3 (Measures 12-16):**

- Measure 12: Treble staff has note *a*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 13: Treble staff has notes *a* and *a*; Bass staff has a 6/4 time signature and a vertical line.
- Measure 14: Treble staff has notes *a* and *a*; Bass staff has a 6/4 time signature and a vertical line.
- Measure 15: Treble staff has notes *r* and *a*; Bass staff has a 4/4 time signature and a vertical line.
- Measure 16: Treble staff has note *a*; Bass staff has a 4/4 time signature and a vertical line.

## [Pièce sans titre 4]

Measures 1-4 of the piece. The notation is written on a six-line staff. Above the staff are rhythmic symbols: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a quarter note. The notes are: r, a, r, a, r, a, a, r, a. The first measure has a '2' above the staff and a '4' below. The other measures have a '4' below. The notes are: 4 a, 4 a, 4 a, 4 a.

Measures 5-8 of the piece. The notation is written on a six-line staff. Above the staff are rhythmic symbols: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a quarter note. The notes are: r, a, r, a, r, a, r, a. The first measure has a '5' above the staff. The notes are: 4 a, 4 a, 4 a, 4 a. The piece ends with a double bar line and repeat dots.

Measures 9-13 of the piece. The notation is written on a six-line staff. Above the staff are rhythmic symbols: a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. The notes are: a, r, a, r, a, r, a, r, e, r, a. The first measure has a '9' above the staff. The notes are: a, a, a, a, 4. The piece ends with a double bar line and repeat dots.

Measures 14-17 of the piece. The notation is written on a six-line staff. Above the staff are rhythmic symbols: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a quarter note. The notes are: a, a, r, a, r, a, a, a. The first measure has a '14' above the staff. The notes are: a, 4 a, 4 a, a, 4. The piece ends with a double bar line and repeat dots.

## [Pièce sans titre 5]

## [Pièce sans titre 6]

## [Pièce sans titre 7]

5

10

15

[Pièce sans titre 8]

Musical notation for the first system, measures 1-3. The piece is in common time (C). The melody consists of eighth notes: a, a, r, r, e, e, r. The bass line consists of whole notes: a, a, a, a. The first measure contains a C-clef and a 2nd fret finger marking on the first note.

Musical notation for the second system, measures 4-6. Measure 4 starts with a 4-measure rest. The melody continues with e, r, a. Measure 5 is marked "Fin:" and contains e, e, r, r. Measure 6 contains a, a, a. The bass line consists of whole notes: a, a, a. A 4-measure rest is indicated in the bass line of measure 4.

Musical notation for the third system, measures 7-8. Measure 7 contains r, r, a, a. Measure 8 contains a, a, r, a. The bass line consists of whole notes: a, a, a, a. A 4-measure rest is indicated in the bass line of measure 8. The system ends with a double bar line and repeat dots. The text "Da Capo" is written to the right of the system.

# Duos pour luths

Duette für zwei Lauten

Luth 2

## [Pièce sans titre 1]

3 4 4 4 4 4 4 4

5 4 4 4 4 4 4 4

10 4 4 4 4 4 4 4

15 4 4 4 4 4 4 4



## [Pièce sans titre 2]

5

11

15

(1\*)

1. Original : pas d'indication rythmique

## [Pièce sans titre 3]

First system of musical notation (measures 1-4). The notation is on a six-line staff. Above the staff are five quarter notes. The first measure contains a '3' above the staff and a '4' below it, with notes 'a' and 'a'. The second measure contains notes 'r' and 'a'. The third measure contains notes 'a' and 'r'. The fourth measure contains notes 'a' and 'r'. Fingering numbers '4' are written below the first and second measures, and 'a' is written below the third measure.

Second system of musical notation (measures 5-9). The notation is on a six-line staff. Above the staff are five quarter notes. The first measure contains notes 'a' and 'e'. The second measure contains notes 'a' and 'r'. The third measure contains notes 'a' and 'r'. The fourth measure contains notes 'r' and 'a'. The fifth measure contains notes 'r' and 'a'. Fingering numbers '4' are written below the second, third, and fifth measures. A double bar line with repeat dots is between the fourth and fifth measures.

Third system of musical notation (measures 10-13). The notation is on a six-line staff. Above the staff are four quarter notes. The first measure contains notes 'a' and 'r'. The second measure contains notes 'r' and 'a'. The third measure contains notes 'a' and 'r'. The fourth measure contains notes 'a' and 'r'. Fingering numbers '4' are written below the first, second, and third measures. A '6' is written below the fourth measure.

Fourth system of musical notation (measures 14-16). The notation is on a six-line staff. Above the staff are three quarter notes. The first measure contains notes 'a' and 'r'. The second measure contains notes 'a' and 'r'. The third measure contains a single note 'a'. Fingering numbers '4' are written below the first, second, and third measures. A double bar line with repeat dots is at the end of the system.

## [Pièce sans titre 4]

## [Pièce sans titre 5]

First system of musical notation (measures 1-5). The notation is written on a six-line staff. Above the staff are rhythmic flags. The notes are: *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*. Below the staff are the following figures:  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{4}{4}$ ,  $\frac{4}{4}$ ,  $\frac{4}{4}$ .

Second system of musical notation (measures 6-11). The notation is written on a six-line staff. Above the staff are rhythmic flags. The notes are: *a*, *r*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*. Below the staff are the following figures: *a*, *a*, *a*, *a*, *a*, *a*.

Third system of musical notation (measures 12-16). The notation is written on a six-line staff. Above the staff are rhythmic flags. The notes are: *a*, *r*, *r*, *a*, *r*, *r*, *r*, *r*, *r*. Below the staff are the following figures: *a*,  $\frac{4}{4}$ , *a*, *a*,  $\frac{4}{4}$ .

## [Pièce sans titre 6]

## [Pièce sans titre 7]

## [Pièce sans titre 8]

3 a a r r e e r r a a r r

a a a a a a a a a a a a

4

Fin:

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

a 4 a a a a a a a a a a a a

7

r r a a g a a

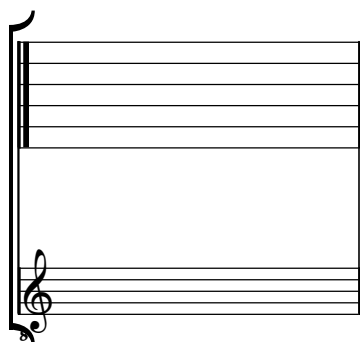
a a a a a a 4 4

Da Capo

# Tonalité : Do majeur

*Accord ordinaire des luths*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

