

[Compositeur anonyme]

Concerto delle Grazie et i Piaceri

[Intrada], [Scherzo], [Pastorella], Larghetto,
Menuet, Trio, L'innocenza, [Gigue] Con garbo

Sol majeur

Manuscrit de Grüssau PL-Wu8135

I Trastulli d'Apollo

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Folios 15r à 19v

Voir dans le manuscrit de Grüssau PL-Wu2003, folios 46v à 53r, [14 pièces pour un concerto] en Sol majeur [PLWu2003_31]

Voir dans le manuscrit de Grüssau PL-Wu2005, pages 60 à 71, [11 pièces mises en concerto] [PLWu2005_20]



Concerto delle Grazie et i Piaceri

[Intrada] Die Gratien und Amoretten machen der Liebes Göttin in zu Ehren ein Feyerlich fest und suchen alle Ergötzlichen und Anmuth zusammen, und bemühen sich ein ander in Tüntzen und Singen zu übertreffen, umb ihrer Göttin sich recht beliebt und angenehm zu machen, welche auch darüber vergnügt und das fest mit einen große Ball beschließt

3

5

7

10

12

.../...

14

17

19

21

23

26

29

(1*)

1. Original : Fa dièse (e sur le canto)

[Scherzo]

2 *f* *g* *a* | *r* *r* *r* | *a* *r* *a* *a* *a* | *r* *r* *a*
 4 | *a* 5 | 4 *a* | *a* *lla* | *a* *a*

5 *a* *r* *e* *r* *e* *F* | *a* *a* *e* *a* *g* | *e* *r* *a* *r* *a* | *e* *r* *e* *r* *a* *e*
lla *a* *a* | *a* *r* *a* | *a* *e* *e* | *a* *a* *a*

9 *g* *f* *e* | *f* *f* *f* *e* | *g* *f* *e* | *f* *f* *f* *e*
a *lla* | *a* *a* *lla* | *a* *lla* | *a* *a* *lla*

13 *g* *f* *e* | *g* *f* *e* | *a* *e* *a* | *r* *a* | *r* *a* *r* *a* *r*
a *a* | *a* *a* | *a* *a* | *a* | *e* *a*

18 *a* | *r* *r* *r* | *e* *e* | *f* *g* | *a* *a* | *r* *r* *r*
lla *a* | *lla* | *g* *g* | *lla* *g* | *a* *a* *a*

23 *r* *r* | *a* *a* *e* *r* *e* | *r* *r* *r* *r* | *r* *r* | *r* *r*
a *a* *lla* | *a* *a* *lla* | *lla* *a* *a* *r* | *r*

27

f g a r r a r a a a r r r

a 5 4 a a a a 5

31

r e r e r a r e r g e g e f e h f h e f

6 a 4 5 a a 4 a a a

35

h g e f e f e h f e r g a r b r b r a r

a a a a a a a

(1*)

39

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

a a a a a a a

(2*)

1. Original : indication rythmique de noire
 2. Original : indication rythmique de noire

[Pastorella]

3 $\overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{b}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}}$ | $\overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{r}}$ | $\overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{b}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}}$ | $\overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{r}}$

4 | | | |

a | a a a | a | a a

5 $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{g}}$ | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{f}}$ | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{g}}$ | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{f}}$ | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{h}}$

a | a (1*) | a | a | a

10 $\overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{g}}$ | $\overset{\text{tr}}{\text{F}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}}$ ee | e a a r a a r a | r a a r a a r a | e a a r a a r a

a | a | a | e | a

15 $\overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}}$ | $\overset{\text{tr}}{\text{F}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{e}}$ | $\overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{f}}$ | $\overset{\text{tr}}{\text{F}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{e}}$ | $\overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{f}}$

e | a | a | a | a

20 $\overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}}$ era | $\overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}}$ era | $\overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{r}} \overset{\text{tr}}{\text{a}}$ e) $\overset{\text{tr}}{\text{g}}$ | $\overset{\text{tr}}{\text{g}}$ efhf

a | a | a (2*) | a | a

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

a | a | a | 5 | a

30 $\overset{\text{tr}}{\text{i}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{h}} \overset{\text{tr}}{\text{i}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{i}}$ h | $\overset{\text{tr}}{\text{i}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{i}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{i}}$ f | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{f}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{g}}$ f | $\overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{g}} \overset{\text{tr}}{\text{e}} \overset{\text{tr}}{\text{g}}$ e

a | a | a | a

1. Originaln: pas d'indication rythmique dans la mesure
 2. Original : 3e temps comme mesure suivante

34

a *la* *la* *la*

39

la *la* *a* *la* *la* *a* *la* *la* *la*

44

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

49

a 5 4 e

54

la *a* *la*

59

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

64

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

(1*)

1. Original : deux basses absentes

Larghetto

Handwritten musical score for a piece titled "Larghetto". The score consists of seven systems of music, each with a five-line staff and a corresponding line of fingerings and articulations below. The music is written in a cursive, handwritten style. The first system starts with a "2" in a box on the left. The second system is marked with a "5" on the left. The third system is marked with a "9" on the left. The fourth system is marked with a "13" on the left. The fifth system is marked with a "17" on the left. The sixth system is marked with a "22" on the left. The seventh system is marked with a "27" on the left. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "ff". Fingerings are indicated by numbers 1-5, and articulations are shown with slurs and accents. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

31

(1*)

36

5 a

41

a a

46

a a a a a

51

a a a a a a a

56

a a a

Da Capo

1. Original : Si bémol (b sur le 6e chœur)

Menuet

3 *f* $\overset{\text{tr}}{\text{g e f}}$ *k* e f | a $\overset{\text{tr}}{\text{ra}}$ r r a $\overset{\text{tr}}{\text{r}}$ | r r a $\overset{\text{tr}}{\text{r}}$

6 a tr 4 5 a a a tr a

12 r r a $\overset{\text{tr}}{\text{r}}$ | g $\overset{\text{tr}}{\text{g e f e f}}$ e e r e r e r

18 r e r e r e r e r a e | tr : : a g e r a e e g | tr tr tr a

24 r r a $\overset{\text{tr}}{\text{r}}$ | tr r e r | g h | b r r r r | b r b r r r | b r r r r

30 b r b r r r | b r b r r r | r a a r r a a | r r r r r | e e r r e a a b a

37 *f* $\overset{\text{tr}}{\text{g e f}}$ *k* e f | a $\overset{\text{tr}}{\text{ra}}$ r r a $\overset{\text{tr}}{\text{r}}$ | : : m m k l k l k

44 k h k h k h | h k h k h k h l k l | : : tr a

a tr 4 5 a a tr a tr 4 5 6 5 6

Trio

Handwritten musical score for Trio, Mi mineur. The score is divided into systems, each with a four-line staff. Fingerings (1-5) and bowings (a, b, c, d, e, f, g, h) are indicated throughout. The piece concludes with a double bar line and repeat signs.

System 1 (Measures 1-3):
 Staff 1: *3* r b r r r r | r b r r r r | r b r r *6* r
 Staff 2: a a a a | a a a a | a 6

System 2 (Measures 4-7):
 Staff 1: *4* r b r *6* r | r b r r r r | r b r r r r | f e f g e f
 Staff 2: a a a r a | a a r a | a

System 3 (Measures 8-11):
 Staff 1: f e f e f | h g h h h h | g e g g g g | e r e e e e
 Staff 2: a a a a 4 | a a 4 5 | 4 4 5 6

System 4 (Measures 12-15):
 Staff 1: *12* a F a | a :||: r a r | r a r
 Staff 2: 5 4 a | a 6 6 r 6 | a a a a

System 5 (Measures 16-19):
 Staff 1: r a r e r a | a a a | f a f | f a f
 Staff 2: [e] [e] | a a a a | a r a
 (1*)

System 6 (Measures 20-24):
 Staff 1: r a r e r a | r b r r r r | r b r r r r | r b r r r r
 Staff 2: a a a a | a a a a | a a a a 4

System 7 (Measures 25-28):
 Staff 1: e r e h g h | g b F | r b b | r
 Staff 2: 5 a a a | 4 6 5 | r

1. Original : 2 basses Do dièse (e sur le 6e chœur)

L'innocenza

Musical notation for measures 1-4. The first staff shows notes: *f e f e f e*, *f a a f e*, *a a a e*, *a*. The second staff shows bass notes: *a*, *a*, *a*, *a a a a*. A double bar line is after measure 2. A circled asterisk (*) is below the first *a* in measure 3.

Musical notation for measures 5-8. The first staff shows notes: *a b a*, *a a a b*, *a a a a*, *a*. The second staff shows bass notes: *a*, *a*, *a*, *a*. A double bar line is after measure 4.

Musical notation for measures 9-13. The first staff shows notes: *i h i h k h*, *i i i h*, *a a a*, *a a a*, *a a a*. The second staff shows bass notes: *a*, *a*, *a*, *a*. A double bar line is after measure 5.

Musical notation for measures 14-17. The first staff shows notes: *a a*, *a a a a*, *a a*, *a e a r a a*. The second staff shows bass notes: *a*, *a*, *a*, *a*. A double bar line is after measure 4.

Musical notation for measures 18-20. The first staff shows notes: *a r a r*, *a r a r r*, *a b a b*. The second staff shows bass notes: *e*, *a*, *a*. A double bar line is after measure 3, followed by the text "Da Capo".

1. Original : pas d'indication rythmique

22

g g h g k g g h g k | g g h g a g e g h | e r a r r r e r a r r

a a a a a a

m m m m

25

e r a r r r a e g | r e r e h g h g | k h k h k h k

a a a a a a

m m m m m m

28

g h f h g e g | e r e e f | r a r a | a b r

a a a a a a

m m m m m

32

g f f g f e e | r e r r r b r a b a | r f a r a

a a a a a a

m m m

35

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

a a a a a a

m m m

38

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

a a a a a a

m m m m

42

g e f e f | g e f e f | g e f e f

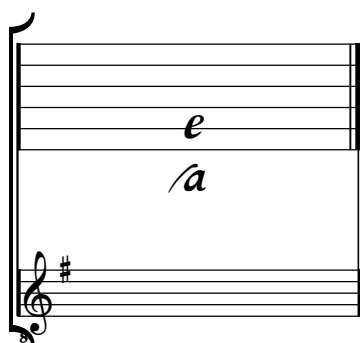
a a a a a a

m m m m m

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 13 chœurs du luth

