

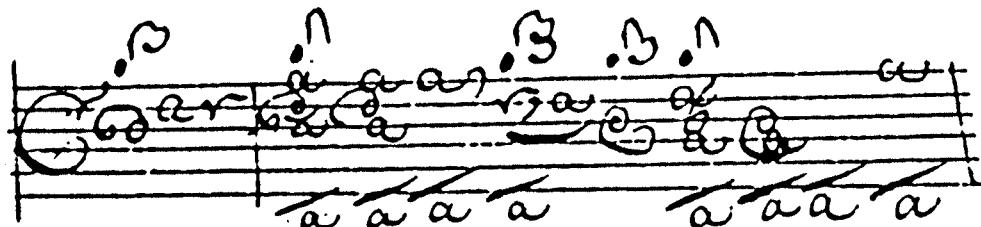
mus imhs 20:13

A Contextual Study of a Lute Manuscript

Tablature

Transcription

Concordances



by

Robert Eklund

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UUB Imhs 20:13

A Contextual Study of a Lute Manuscript

Tablature

Transcription

Concordances

60/80 points paper  
Stockholm University  
Departement of Musicology  
1991  
Tutor: Bertil Wikman  
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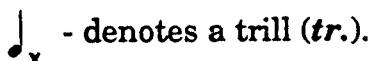
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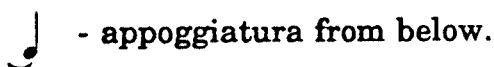


## EDITORIAL REMARKS

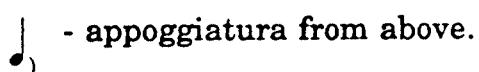
The original ornament signs have been retained in the transcription, with the sole exception of the trill sign, which in the D<sup>#</sup> minor suite is written *tr.* due to the original sign's similarity to the double sharp sign; the use of both signs could cause confusion.



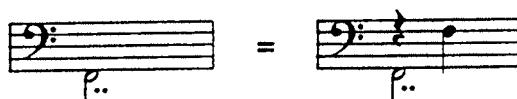
- denotes a trill (*tr.*).



- appoggiatura from below.



p.. - indicates that the two strings of a course are to be played one after the other; thus:



Measures 44/45 of the D<sup>#</sup> minor Menuet are to be performed with a trill on each separate note, unlike the continuous trill in measure 28 of the Gigue in the same suite.

For further information regarding the ornaments and their execution, see paragraphs 2.5 - 2.6.6.

The slur in lute playing indicates that all notes but the first are to be played with the left hand alone. This changes the tone colour drastically and cannot be reproduced on a keyboard. Moreover, descending slurs sound different from ascending slurs.

In measures 49/50 of the S1 Gigue the same note is played on different courses. The sound produced by an open course is quite different from the sound produced by a stopped course. This means that the repeated e' sharps in the aforementioned mss. are articulated in a way which is impossible to reproduce on a piano, although a similar effect can be achieved on a keyboard having two or more manuals. Roman figures beside these notes denote the courses upon which these notes are produced. A Roman figure with a circle - I° - denotes an open course.

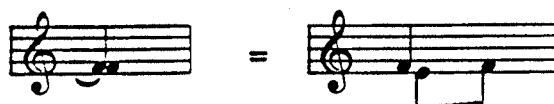
In the unbarred preludes accidentals apply only to the notes they accompany, except when two subsequent notes are tied together, in which case the accidental applies to both notes.

Redundant and cautionary accidentals in the sources have been omitted.

Occasionally the same note is played simultaneously on two courses, which is the case in the first measure of the lute version of the Affettuoso, where the initial *f* is played in this manner. These notes are included in the transcription thus:



An appoggiatura underneath one of the two is to be performed:



The various versions of the Affettuoso sometimes differ in detail, and in editing these the aim has been to achieve a readily playable result. Consequently the least corrupt versions have been chosen.

All editorial material is given within square brackets, whereas changed notes, signs, rhythms etc are accompanied by footnotes which are explained after the transcriptions.

 = editorial slur/tie.

An asterisk (\*) accompanying a note denotes an obscured note or tablature letter in the MS.

Since different fingerings give different voice-leading, the transcription does not incorporate the optimum sustain of voices; this being left to the performer's discretion, irrespective of the instrument employed.

Octave leaps in the bass line of lute pieces are often due to the diatonic stringing of the bass courses, whereby all accidentals have to be played on the fretboard, within reach of the left hand, i. e. one octave higher. Keyboard players who wish to keep the bass line 'intact' may feel free to do so.

The occasional fingering in the MSS is omitted.

R. E.

Institutum, us  
-1

2013

Disimo

[Anonymous]

Greide

A handwritten musical score for a band, consisting of five staves of music. The instruments listed on the left side are: Accordion, Clarinet, Bassoon, Trombone, and Drums. The music includes various notes, rests, and rests with a diagonal line through them. The score is written on five-line staff paper.







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[Anonyum]

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This image shows a single page from a handwritten notebook or ledger. The page is filled with a dense grid of handwritten symbols, primarily the letters 'a' and 't'. These symbols are organized into several columns and rows, creating a structured pattern across the page. The handwriting is in black ink on a light-colored background. There are some faint horizontal lines and vertical lines that intersect the main grid of symbols. The overall appearance is that of a ledger page or a record sheet from an old account book.



affettuoso del Signor Gherardi.

Chloroform  
22.162



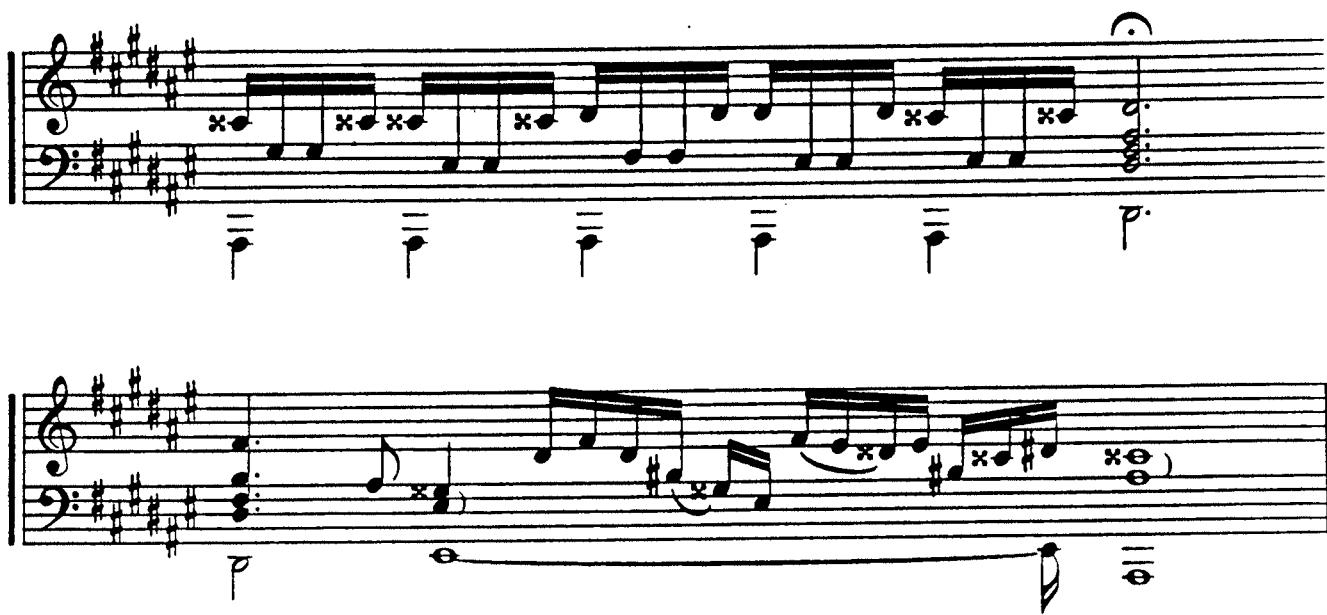
*[Suite in] Dis mol*

*Prelude*

UUB Imhs 20:13, folio 1r

The image shows four staves of musical notation for a prelude in D major. The key signature is one sharp, indicating D major. The time signature is common time (indicated by 'C'). The first staff consists of two measures of chords: a C major chord followed by a G major chord. The second staff begins with a half note (D) followed by a sixteenth-note pattern of D, E, F#, G, A, B. The third staff continues this pattern with a half note (D) followed by a sixteenth-note pattern of D, E, F#, G, A, B. The fourth staff concludes the pattern with a half note (D) followed by a sixteenth-note pattern of D, E, F#, G, A, B.

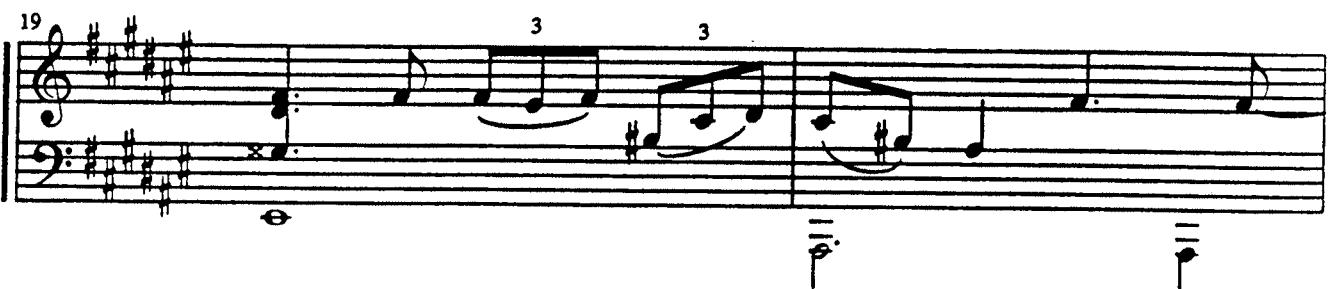




*Allemande*

UUB Imhs 20:13, folio 1r

A musical score for 'Allemande' consisting of five staves of music. The music is in common time and is written for two voices (two staves) and a basso continuo (one staff). The key signature is A major (three sharps). The score includes dynamic markings such as  $p$ ,  $xp$ ,  $\bar{p}$ , and  $\bar{\bar{p}}$ . Measure numbers 1 through 9 are indicated above the staves. The vocal parts consist of eighth and sixteenth note patterns, while the basso continuo part features sustained notes and bassoon entries.



21

P. P. P. P.

23

P. P. P. P.

25

P. P. P. P.

27

P. P. P. P.

29

[10] [p]

A musical score consisting of two staves, treble and bass, in common time. The key signature is A major (three sharps). Measure 31: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has sustained notes and sixteenth-note patterns. Measure 33: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has sustained notes and sixteenth-note patterns. Measure 35: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has sustained notes and sixteenth-note patterns. Measure 37: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has sustained notes and sixteenth-note patterns. Measure 39: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has sustained notes and sixteenth-note patterns.

A musical score consisting of two staves, treble and bass, in a key signature of four sharps (F major). The music is in common time.

**Measure 41:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 42:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 43:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 44:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 45:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 46:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

**Measure 47:** Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs with slurs. Pedal points are indicated by vertical dashes below the bass staff.

*Courante*

UUB Imhs 20:13, folio 1v

The musical score consists of five systems of music, each starting with a measure number (3, 5, 7, 9) in parentheses above the staff. The music is written in 3/4 time with a key signature of four sharps. The treble staff uses a G clef, and the bass staff uses a F clef. Measures 3 and 5 begin with a forte dynamic (F). Measures 7 and 9 begin with a piano dynamic (P). Measure 5 ends with a double bar line. Measure 9 ends with a repeat sign. The music features various note heads, some with crosses or dots, and slurs connecting groups of notes.

11

f

12

13

14

15

16

17

18

19

21

3

23

tr

25

27

2)

2)

29

p.

Musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef, both in G major (no sharps or flats). Measure 31 starts with a forte dynamic (F) and includes a fermata over the bass note. Measure 32 begins with a piano dynamic (P). Measure 33 starts with a piano dynamic (P) and includes a fermata over the bass note. Measure 34 begins with a piano dynamic (P). Measure 35 starts with a piano dynamic (P) and includes a fermata over the bass note. Measure 36 begins with a piano dynamic (P). Measure 37 starts with a piano dynamic (P) and includes a fermata over the bass note. Measure 38 begins with a piano dynamic (P). Measure 39 starts with a piano dynamic (P) and includes a trill instruction (tr) over the bass note.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a dynamic of  $\bar{p}$ .

**Measure 43:** The first measure shows a treble clef, a key signature of four sharps, and a bass clef. The second measure shows a treble clef, a key signature of four sharps, and a bass clef.

**Measure 45:** The first measure shows a treble clef, a key signature of four sharps, and a bass clef. The second measure shows a treble clef, a key signature of one sharp, and a bass clef.

**Measure 47:** The first measure shows a treble clef, a key signature of four sharps, and a bass clef. The second measure shows a treble clef, a key signature of four sharps, and a bass clef.

**Measure 49:** The first measure shows a treble clef, a key signature of four sharps, and a bass clef. The second measure shows a treble clef, a key signature of four sharps, and a bass clef.

A musical score for piano, featuring five staves of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 51 starts with a forte dynamic (F) and consists of eighth-note pairs. Measures 52 and 53 continue this pattern with eighth-note pairs. Measure 54 begins with a forte dynamic (F), followed by eighth-note pairs. Measure 55 starts with a forte dynamic (F) and includes grace notes (tr) before the main notes. Measure 56 continues with grace notes (tr) before the main notes. Measure 57 starts with a forte dynamic (F) and includes grace notes (tr) before the main notes. Measure 58 continues with grace notes (tr) before the main notes. Measure 59 starts with a forte dynamic (F) and includes grace notes (tr) before the main notes.



71

73

75

77

79

81

83

86

89

91



*Siciliana*

UUB Imhs 20:13, folios 1v-2r

1

3

5 [11] [13]

7

9

11



13



15



17



20 [5]



A musical score consisting of five staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and share the same key signature of seven sharps (F# major). The music is divided into measures by vertical bar lines. Measure 22 starts with a half note followed by a quarter note. Measure 24 begins with a eighth-note chord. Measure 27 features a sustained note over a eighth-note chord. Measure 30 includes eighth-note chords and sixteenth-note patterns. Measure 33 concludes with a eighth-note chord.

35

38

41

44

46



*Menuet*

UUB Imhs 20:13, folio 2r

A musical score for a three-part setting (treble, bass, and continuo) in 3/4 time, major key signature (two sharps), and common time. The score consists of five systems of music, each containing two staves. Measure 1 starts with a treble staff note followed by a bass staff note and a continuo staff note. Measures 2-3 show a melodic line in the treble staff with harmonic support from the bass and continuo. Measures 4-5 continue this pattern. Measure 6 begins a new section with a treble staff note and a bass staff note. Measures 7-8 show a melodic line in the treble staff with harmonic support. Measures 9-10 continue this pattern. Measures 11-12 show a melodic line in the treble staff with harmonic support. Measure 13 concludes the section with a treble staff note and a bass staff note.

A musical score for piano, featuring five staves of music. The score consists of two systems of four measures each, followed by a single measure at the end of the second system.

**Measure 16:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 17:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 18:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 19:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 20:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 21:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 22:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 23:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 24:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 25:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 26:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 27:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

**Measure 28:** Treble staff: Rest, C, D, E. Bass staff: F, G, A, B.

31



34



37

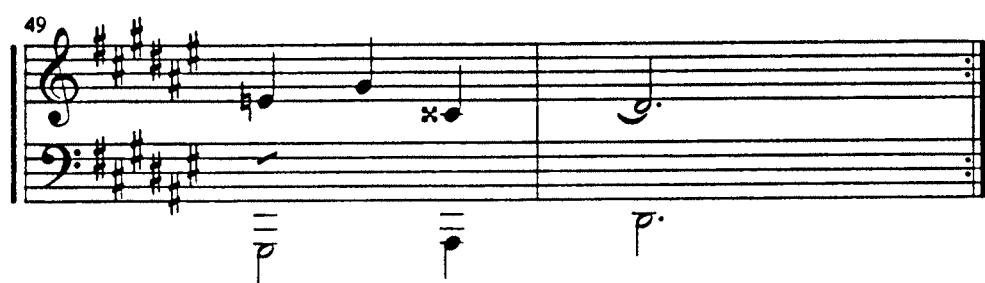


40



43





## Gavotte

UUB Imhs 20:13, folio 2r

1

5

9

13

17

*il fine*

Musical score for a string quartet (two violins, viola, cello) in 21, 25, 29, 33, and 37 measures.

**Measure 21:** Treble clef, key signature of 5 sharps. Violin 1 plays eighth-note patterns. Cello provides harmonic support.

**Measure 25:** Treble clef, key signature of 5 sharps. Violin 1 continues eighth-note patterns. Cello provides harmonic support.

**Measure 29:** Treble clef, key signature of 5 sharps. Violin 1 begins a melodic line with sixteenth-note patterns. Cello provides harmonic support.

**Measure 33:** Treble clef, key signature of 5 sharps. Violin 1 continues melodic line with sixteenth-note patterns. Cello provides harmonic support.

**Measure 37:** Treble clef, key signature of 5 sharps. Violin 1 concludes the section with a melodic line. Cello provides harmonic support. The section ends with a *Da Capo* instruction.

*Gigue*

UUB Imhs 20:13, folio 2v

A musical score for a Gigue, featuring two staves (treble and bass) in common time with a key signature of seven sharps. The score consists of nine measures, numbered 1 through 9 above each staff. Measure 1 starts with a forte dynamic (f) and includes grace notes (s) and slurs. Measures 2 and 3 continue the melodic line with eighth-note patterns and slurs. Measure 4 begins with a dynamic (x) and ends with a fermata. Measures 5 and 6 show a continuation of the eighth-note patterns. Measure 7 features a dynamic (p) and includes a measure repeat sign. Measures 8 and 9 conclude the section with eighth-note patterns and dynamics.

A musical score for piano, featuring five staves of music. The score consists of two systems of three measures each, followed by a single measure at the end of the second system.

**Measure 11:** Treble staff: Rest. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 12: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 13: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 14: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 15: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 16: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 17: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 18: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P. Measure 19: Treble staff: C, D, E, F, G, A, B, C. Bass staff: C, D, E, F, G, A, B, C. Pedal: P.

21

23

25

27

29



A musical score for piano, featuring five staves of music. The score consists of two systems of four measures each, with measure 49 starting a new system.

**Measure 41:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $\overline{\overline{P}}$ ,  $P$ ,  $P$ .

**Measure 42:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $P$ .

**Measure 43:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $\overline{\overline{P}}$ ,  $P$ ,  $P$ .

**Measure 44:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $\overline{\overline{P}}$ .

**Measure 45:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $\overline{\overline{P}}$ .

**Measure 46:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $P$ .

**Measure 47:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $P$ .

**Measure 48:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $P$ .

**Measure 49:** Treble staff: eighth note followed by sixteenth-note pairs. Bass staff: eighth note followed by sixteenth-note pairs. Pedal markings:  $P$ ,  $P$ .

51

53

55

57

59

hp



## *[Suite in] Gis dur*

*Preludio*

UUB Imhs 20:13, folio 3r

The musical score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of two flats. The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (F) and contains eighth-note patterns. Measures 2 and 3 show melodic lines with eighth and sixteenth notes. Measures 4 and 5 continue the melodic lines, with measure 5 concluding with a forte dynamic (F). Measures 6 and 7 show more eighth-note patterns. Measures 8 and 9 continue the melodic lines, with measure 9 concluding with a forte dynamic (F).

The image displays four staves of musical notation, likely for a string quartet or similar ensemble. The notation is in common time, with a key signature of three flats. The first staff uses a G clef, the second and third staves use a bass clef, and the fourth staff uses a bass clef. The music consists of six measures. Measure 1: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G). Measure 2: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G). Measure 3: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G). Measure 4: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G). Measure 5: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G). Measure 6: The top staff has eighth-note pairs (A, C), (D, F#), (E, G), (F, A). The bottom staff has eighth-note pairs (B, D), (C, E), (D, F), (E, G).

*Allemande*

UUB Imhs 20:13, folio 3r

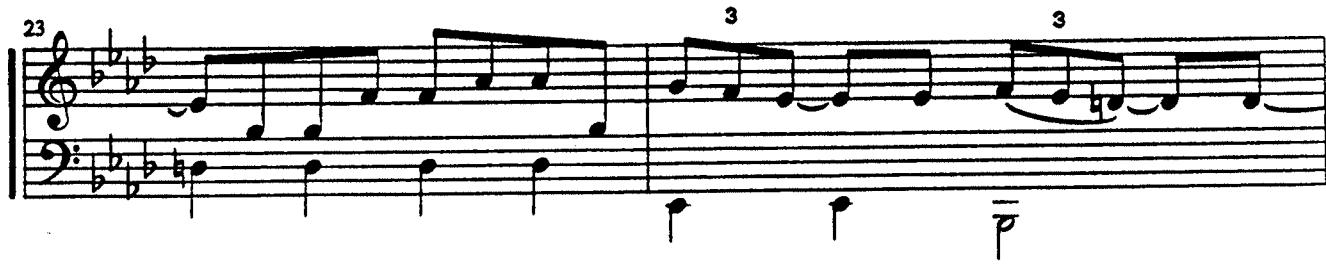
A musical score for 'Allemande' consisting of five staves of music. The music is in G minor (indicated by a key signature of three flats) and common time (indicated by a 'C'). The score is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 2: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 3: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 4: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 5: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 6: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 7: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 8: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A). Measure 9: Treble staff has eighth-note pairs (G, E); Bass staff has quarter notes (D, A).



21



23



25



27



29



31



33



35



37



39



41

This musical score consists of five staves of music for piano, spanning measures 41 through 49. The music is in common time and uses a key signature of four flats (B-flat, E-flat, A-flat, D-flat). Measure 41 begins with a half note on C4 followed by eighth-note pairs on D4 and E4. Measures 42 and 43 show a continuation of eighth-note patterns on various notes. Measure 44 features a melodic line with quarter notes and eighth-note pairs. Measures 45 and 46 continue the melodic line with eighth-note patterns. Measure 47 includes dynamic markings: a forte dynamic (f) at the beginning, followed by two pianissimo dynamics (p) and a forte dynamic (f) near the end. Measure 48 consists entirely of eighth-note pairs. Measure 49 concludes the section with eighth-note pairs on various notes.

43

45

47

49

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef, both in B-flat major (two flats). Measure 51 starts with a half note on the A-line of the treble clef staff, followed by a eighth-note pattern. Measure 52 begins with a half note on the G-line of the treble clef staff, followed by a eighth-note pattern. Measure 53 starts with a half note on the A-line of the treble clef staff, followed by a eighth-note pattern. Measure 54 begins with a half note on the G-line of the treble clef staff, followed by a eighth-note pattern. Measure 55 starts with a half note on the A-line of the treble clef staff, followed by a eighth-note pattern. Measure 56 begins with a half note on the G-line of the treble clef staff, followed by a eighth-note pattern. Measure 57 starts with a half note on the A-line of the treble clef staff, followed by a eighth-note pattern. Measure 58 begins with a half note on the G-line of the treble clef staff, followed by a eighth-note pattern. Measure 59 starts with a half note on the A-line of the treble clef staff, followed by a eighth-note pattern.



*Courante*

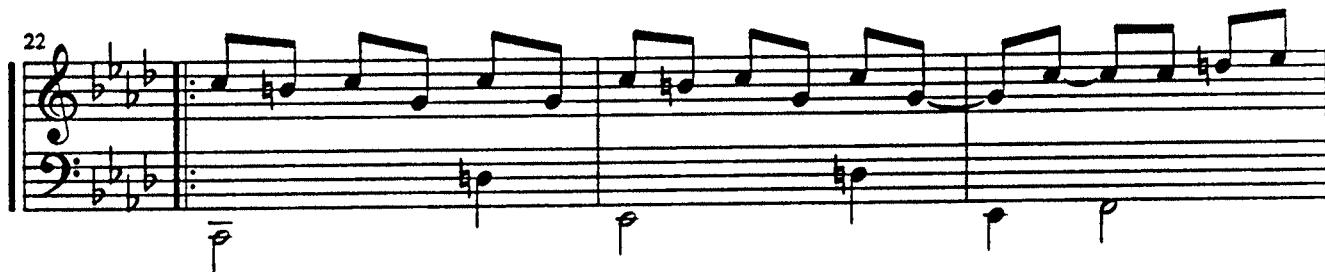
UUB Imhs 20:13, folio 3r

Musical score for a Courante in 3/4 time, three staves in G clef, B-flat key signature, and common time.

The score consists of five systems of music, numbered 1 through 13:

- System 1:** Starts with a bass note followed by six eighth-note pairs.
- System 2:** Continues the pattern with a bass note at measure 4.
- System 3:** Continues the pattern with a bass note at measure 7.
- System 4:** Begins with a bass note at measure 10.
- System 5:** Concludes the piece with a bass note at measure 13.

Measure numbers are indicated above the staff in each system.



31

P.  
P.  
P.

34

P.  
P  
P  
P  
qf

37

P.  
(1)  
P  
P

40

P.  
P  
P  
P

43

P.  
P.  
P.

46

49

52

55

58

*Sarabande*

UUB Imhs 20:13, folio 3v

The musical score consists of five staves of music, each with a treble clef and a bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes the following markings and dynamics:

- Staff 1: Measure 1 starts with a forte dynamic. Measure 3 features a grace note. Measures 4-5 show a transition with eighth-note patterns.
- Staff 2: Measures 1-5 are primarily eighth-note patterns with quarter-note bass notes.
- Staff 3: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 4: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 5: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes. The instruction "il fine" is written above the staff.
- Staff 6: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 7: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 8: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 9: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 10: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 11: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 12: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 13: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 14: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 15: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 16: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes.
- Staff 17: Measures 1-5 continue the eighth-note pattern with quarter-note bass notes. The instruction "Da Capo" is written above the staff.

*Menuet*

UUB Imhs 20:13, folio 3v

The musical score consists of five systems of music, each starting with a measure number (1, 4, 7, 10, 13) and ending with a repeat sign. The music is written in 3/4 time with a key signature of three flats. Measure 1 starts with a treble clef, a bass clef, and a 3/4 time signature. Measures 4, 7, and 10 begin with a bass clef. Measures 1, 4, and 7 end with a repeat sign. Measure 13 ends with a double bar line. The music features eighth and sixteenth note patterns, dynamic markings like  $p$  and  $\bar{p}$ , and slurs. Measure 7 includes a fermata over the first note and the instruction "il fine". Measure 10 includes a grace note indicated by a small "x". Measure 13 includes a grace note indicated by a small "p". Measure 13 also includes a bass clef change.



19

*Da Capo*

F. F. F. F. F.

*Giga*

UUB Imhs 20:13, folio 3v

The musical score consists of five staves of music in 6/8 time, with a key signature of three flats. The music is divided into measures by vertical bar lines. Measure 1 starts with a treble clef, a bass clef, and a 6/8 time signature. Measures 2 through 5 start with a bass clef and a 6/8 time signature. Measure 6 starts with a treble clef and a 6/8 time signature. Measures 7 through 11 start with a bass clef and a 6/8 time signature. Measure 12 starts with a treble clef and a 6/8 time signature. The music features various note heads, stems, and bar lines. Measure 12 concludes with a fermata over the final note.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system starts at measure 15 and ends at measure 21. The second system starts at measure 24 and ends at measure 27. The music is written in common time, with a key signature of four flats. The piano part includes both treble and bass staves.

15

18

21

24

27

30

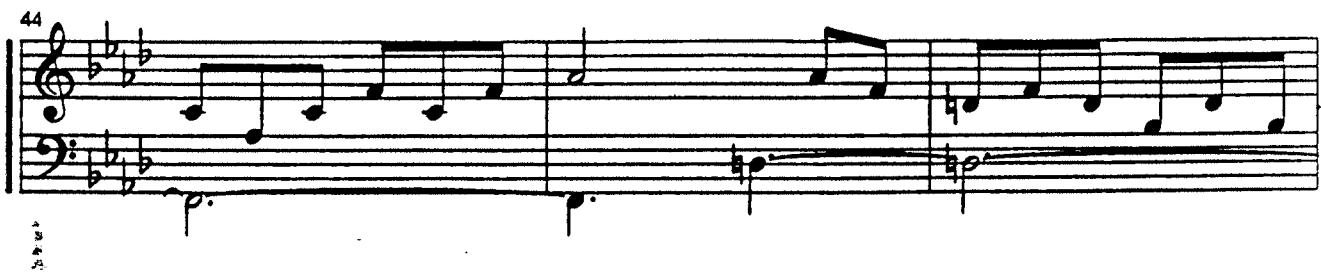
32

35

38

41

44



Musical score page 44. The key signature is four flats. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is common time. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 5 ends with a half note.

47



Musical score page 47. The key signature is four flats. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is common time. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 5 ends with a half note.

50



Musical score page 50. The key signature is four flats. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is common time. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 5 ends with a half note.

53



Musical score page 53. The key signature is four flats. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is common time. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 5 ends with a half note.

56



Musical score page 56. The key signature is four flats. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is common time. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 5 ends with a half note.

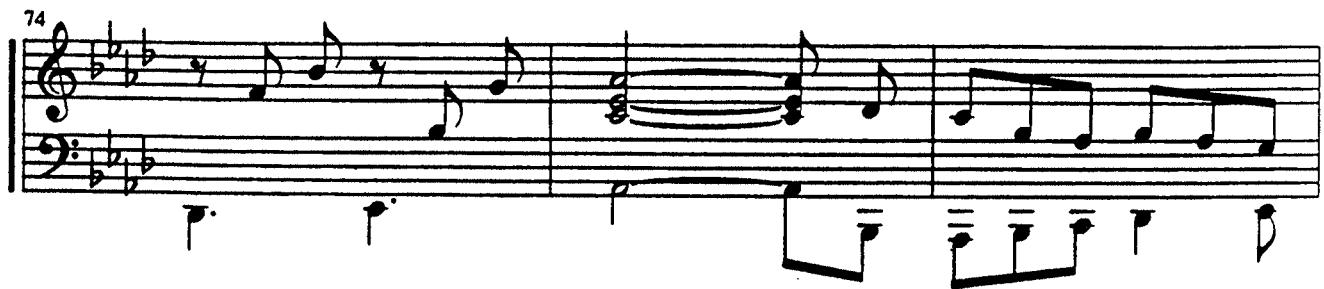
59

62

65

68

71



*Affettuoso del Sigre Chelleri*

UUB Imhs 20:13, folio 4r

The image displays four staves of musical notation, likely for a two-voice setting (such as soprano and alto) with basso continuo accompaniment. The notation is in common time, with a key signature of one flat.

- Staff 1:** Treble clef, bass clef. The vocal parts begin with eighth-note patterns. The basso continuo part consists of sustained notes.
- Staff 2:** Treble clef, bass clef. The vocal parts continue with eighth-note patterns. The basso continuo part consists of sustained notes.
- Staff 3:** Treble clef, bass clef. The vocal parts begin with eighth-note patterns. The basso continuo part consists of sustained notes.
- Staff 4:** Treble clef, bass clef. The vocal parts begin with eighth-note patterns. The basso continuo part consists of sustained notes.

A musical score for piano, featuring two staves (treble and bass) on each page. The score consists of five staves, each representing a measure from 8 to 15. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like '3'. The bass staff features prominent eighth-note patterns, while the treble staff contains more melodic and rhythmic complexity.

A musical score for piano, featuring two staves (treble and bass) across five measures. The key signature is one flat, and the time signature varies between common time and 3/8.

**Measure 17:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 18:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 19:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 20:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 21:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 22:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 23:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 24:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

**Measure 25:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.



*Affettuoso*

UUB Imhs 20:8

*Violino* 1)

*Flauto Traverso*

*Basso*

Musical score for measures 1 through 4 of a piece for Violin, Flute, and Bass. The score consists of three staves. The top staff is for Violin (G clef), the middle for Flute (G clef), and the bottom for Bass (F clef). The key signature is one sharp (F#). Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2 and 3 show sustained notes with grace notes. Measure 4 ends with a half note.

*Piano*

*For.*

Continuation of the musical score for measures 2 through 4, now including piano and forte markings. The piano part begins in measure 2, providing harmonic support. The forte marking 'For.' appears in measure 4. The bass line continues throughout the section.

Continuation of the musical score for measures 4 through 7. The piano part continues to provide harmonic support. The bass line remains active, and the overall texture becomes more complex with sustained notes and grace notes.



A musical score page featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is two sharps. Measures 8 through 11 show eighth-note patterns with various slurs and grace notes. Measure 12 concludes the section.

A musical score page featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is two sharps. Measures 10 through 13 show eighth-note patterns. Measure 14 concludes the section.



13

A musical score page featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 13 consists of two measures of music. The first measure contains eighth-note pairs connected by slurs. The second measure contains sixteenth-note pairs connected by slurs. Measure 14 begins with a single eighth note followed by a sixteenth-note pair connected by a slur.

15

A musical score page featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 15 consists of two measures of music. The first measure contains eighth-note pairs connected by slurs, with a '4)' above the first pair and a '3' above the second pair. The second measure contains sixteenth-note pairs connected by slurs, with a '3' above each pair. Measure 16 begins with a single eighth note followed by a sixteenth-note pair connected by a slur.



19

*tr*

21

3 3 3 3

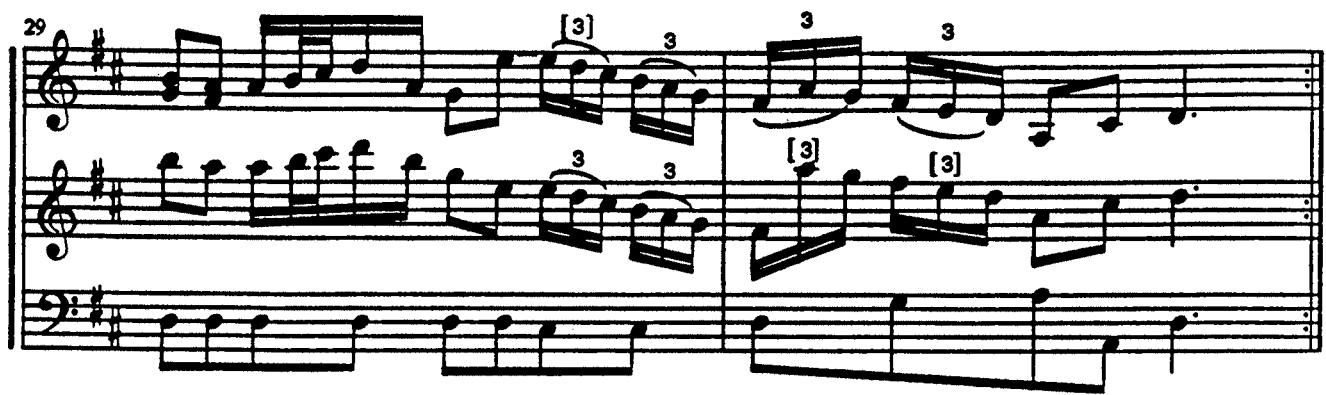
*cresc.*

*decresc.*

*f*

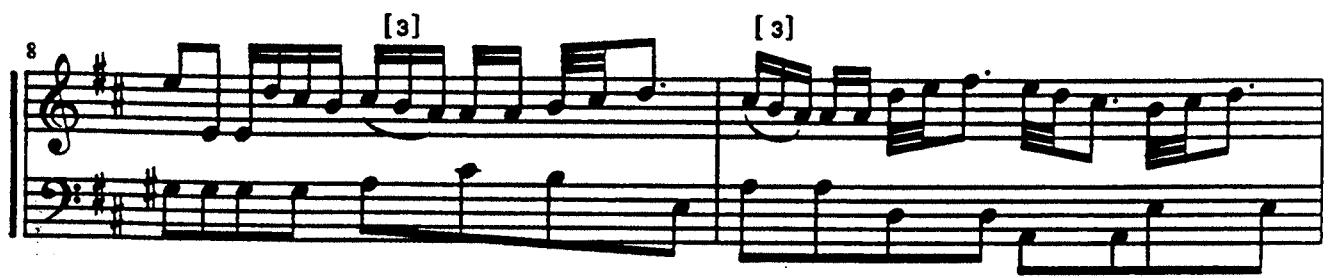
*decresc.*





UUB Imhs 134:12

Musical score for Violino I and Bassus, featuring four staves of music. The top staff is labeled *Violino I* and includes dynamics *mo*. The bottom staff is labeled *Bassus*. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 shows eighth-note pairs in the Violin part and sixteenth-note pairs in the Bass part. Measure 3 continues eighth-note pairs in both parts. Measure 4 begins with eighth-note pairs in the Violin, followed by sixteenth-note pairs in the Bass. Measure 5 features eighth-note pairs in the Violin and sixteenth-note pairs in the Bass. Measure 6 concludes with eighth-note pairs in the Violin and sixteenth-note pairs in the Bass. Measure numbers 2, 3, and 4 are enclosed in brackets [3]. Measure 6 has measure numbers [3], [3], and [3] above the notes. The bass staff ends with a double bar line and the number 1).







*Afectuoso del Sign: Kellery*

UUB Imhs 134:24

1

2

3

4

5

tr.

tr.

3

3

[3]

3

3

3

*Affectuoso dell Singr: Kelleri*

MAB P-R Anon. Réjouissance

Folios 3v-4



Musical score page 2. The music continues in common time, key signature of one sharp (F#). The top staff begins with eighth-note pairs. The bottom staff begins with eighth notes. Measure 3 ends with a vertical bar line. Measure 4 begins with eighth-note pairs.

Musical score page 3. The music continues in common time, key signature of one sharp (F#). The top staff begins with eighth notes. The bottom staff begins with eighth notes. Measure 6 ends with a vertical bar line. Measure 7 begins with eighth notes.

Musical score page 4. The music continues in common time, key signature of one sharp (F#). The top staff begins with eighth notes. The bottom staff begins with eighth notes. Measure 9 ends with a vertical bar line. Measure 10 begins with eighth notes.



3)



4)

3









*Affectuoso dell Sing'r Kelleri*

MAB C1B/Sv.-R Müllers notbok



Sheet music for two staves (treble and bass) in 8 time, key signature of two sharps. The music consists of five measures:

- Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

Measure numbers 10, 11, 13, and 15 are also present, likely indicating continuation or specific performance instructions.





*Pantomime (Afettuoso)*

MAB T/Sv.-R Herdespel № 1

folio 20v-21v

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Basso

folio 20v-21v

2

folio 20v-21v

4

folio 20v-21v



8

3 3 3 2)

1)

10

3 3 3



A musical score page featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 19 begins with a sixteenth-note rest followed by eighth-note pairs. The bass staff consists entirely of eighth-note pairs.





*Affettuoso del Sr Kelleri*

KB-S 177

Folio 16r









*Affettuoso*

LUB Engelhardt 488

[Violino I]

[Violino II]

Flauto Traverso

[Basso]

Musical score for measures 1 and 2 of a piece for Violin I, Violin II, Flute, and Bass. The key signature is A major (two sharps). The time signature is common time. The score consists of four staves. In measure 1, Violin I and Violin II play eighth-note patterns, Flute plays eighth-note patterns with grace notes, and Bass plays quarter notes. In measure 2, Violin I and Violin II play eighth-note patterns, Flute plays eighth-note patterns with grace notes, and Bass plays eighth-note patterns. Measure 2 includes dynamic markings: 'Piano' and 'Forte'.

Continuation of the musical score for measures 3 and 4. The key signature changes to D major (one sharp). The time signature remains common time. The score consists of four staves. Measures 3 and 4 show eighth-note patterns for all instruments. Measure 4 includes dynamic markings: 'Piano' and 'Forte'.

4

Piano

Piano

6

3

3)





13

A musical score for piano and voice. The top two staves are for the voice, each with a treble clef and a key signature of one sharp. The third staff is for the piano, with a bass clef. The piano part is labeled "Piano". Measure 13 begins with eighth-note pairs. Measure 14 continues with eighth-note pairs, with the piano part providing harmonic support.



17

17



21

Piano 3 3 3 3 Forte

Piano 3 3 3 3

Piano 3 3 3 3



25

This musical score for piano consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. Measures 1 through 3 show a continuous pattern of eighth-note chords and sixteenth-note figures, typical of a fast-paced section in a piece like Beethoven's 'Appassionata' Sonata.



29

Musical score page 29. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The music features sixteenth-note patterns with grace notes and slurs. A measure number '4)' is present in the middle staff, indicating a repeat or variation.

## EDITORIAL FOOTNOTES

### UUB Imhs 20:13 - [Suite in] *Dis mol*

#### *Courante*

- 1) Crossed-out sixteenth-note *f#'*.
- 2) Obscure chord in MS.



#### *Gigue*

- 1) MS has
- 2) See *Gis dur* Prelude, footnote 1.

### UUB Imhs 20:13 - [Suite in] *Gis dur*

#### *Prelude*

- 1) Because of the octave stringing of the lute (see NG, s.v.) this note will sound in both octaves, although played only with the thumb on the sixth course. It would of course be impossible to include all sounding octaves when transcribing lute tablatures into staff notation, but in a few cases the octave stringing is taken into account by the composer, as is the case here.

#### *Courante*

- 1) See *Gis dur* Prelude, footnote 1.

#### *Giga*

- 1) Might optionally be considered as the base line (i.e., played with the thumb).
- 2) MS has *d'' flat*.

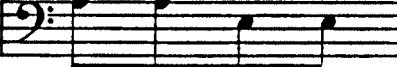
**UUB Imhs 20:13 - *Affettuoso del Sigre Chelleri***

- 1) MS has redundant bars here.

**UUB Imhs 20:8 - *Affettuoso***

- 1) MS has the following instruments: *oboe primo* and *secondo*, *flauto traverso*, *violino secondo* and *basso*. The violin part obviously includes both violins.
- 2) Here a *g'* sharp would perhaps be preferable.
- 3) MS has  for .
- 4) MS has a triplet.
- 5) MS has eighteenth notes for sixteenth notes.

**UUB Imhs 134:12**

- 1) MS has 
- 2) MS has  for 
- 3) MS has eighteenth notes for sixteenth notes.
- 4) MS has the quarter note dotted.
- 5) MS has 
- 6) MS has 

**MAB P-R Réjouissance - *Affectuoso dell Singr: Kelleri***

- 1) MS has quarter notes for eighth notes.
- 2) MS has mss. 3 and 4 within repeat marks; these have been omitted.
- 3) MS has *a:s* for *b:s* in the bass.

- 4) MS has the triplets in sixteenth notes.
- 5) MS has ms. 28 within repeat marks; these have been omitted.
- 6) MS has the half-note dotted.
- 7) MS has *e* for *d* in the bass.
- 8) MS has *d'*:s for *e'*:s in the bass.
- 9) MS has ms. 56 within repeat marks; these have been omitted.
- 10) MS has the last treble figure in the measure erroneously written one seminote too low.

**MAB T/Sv.-R Herdespel - *Pantomime (Afettuoso)***

- 1) MS has *a* for *b*.
- 2) MS has  for  When this figure appears in mss.

26 and 27 it has the correct notation.

- 3) MS has  for 

**MAB C1B/Sv.-R Müllers notbok - *Afectuoso dell Singr Kelleri***

- 1) MS has *d''* sharpened.
- 2) MS has  for .
- 3) MS has eighteenth notes for sixteenth notes.
- 4) MS has *g''* sharpened.
- 5) MS has a quarter note.
- 6) MS has a natural *g''*.
- 7) MS has 

**LUB Engelhardt 488 - *Affettuoso***

- 1) MS has  $\text{C}$  for  $\text{C}$ .
- 2) MS has a quarter note for an eighth note.
- 3) MS has an extra barline here.
- 4) MS has  $f$  for  $g'$ .