

# Jollaksen luuttukirja





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"Jollaksen luuttukirja" (The Lute Book of Jollas) is kind inventory of my efforts to learn 11-course baroque lute, starting at the end of 2009. I have also played **all** these pieces to the Youtube. The quality of my efforts has been **very** variable. Anyhow my aim was not to play very polished. Mainly I have tried to explore the repertoire. In case you are interested in hearing *some kind of* performances of these pieces, you may find links in pages:

[www.cs.helsinki.fi/u/wikla/mus/11\\_courseLute/](http://www.cs.helsinki.fi/u/wikla/mus/11_courseLute/) and [www.youtube.com/user/ArtoWikla](http://www.youtube.com/user/ArtoWikla)

AW 8.7.2011

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- o **Anonymous: Chaconne (Kalmar f.9r)** The piece comes from ms. Kalmar KLM 21.068. fol. 9r. To me this is a triple test: first time 11 c. baroque lute, first time gut strings, first time Zoom Q3 recorder. The [original tablature](#). Video in [YouTube](#), video in [Vimeo](#) (16.12.2009)
- o **Anonymous: Gigue (Wien p.3)** The piece comes from Ms.Mus.17706, p.3, of Oesterreichische Nationalbibliothek. I am still testing to me new combination: 11 c. baroque lute, gut strings, Zoom Q3 recorder. Video in [YouTube](#), video in [Vimeo](#) (21.12.2009)

KALMAR...68, f.9r

TOUBIN 16.12.2009

Chaconne:

Nota de re:

WIEN 17706 n.3 TOUBIN 21.12.2009

Gigue?

o **Anders von Düben: Marche de Narva (Kalmar68 f.10v)** This anonymous lute arrangement of of a marche by Anders von Düben comes from ms. Kalmar KLM 21.068. fol. 10v. The original name by von Düben is "Marche pour les Suedois - Narvamarschen" and it is part of the "Comedie-balet: Narvabaletten", first performed 6 february 1701. There is a clip of the original version in the y-tube, too: The piece was composed to celebrate the victory of the Swedish king Charles XII (Karl XII) of his opponent Peter the Great of Russia in Narva, January 1700. ...still testing... The original tabulature. Video in [YouTube](#), video in [Vimeo](#) (28.12.2009)

KALMAR 68, f.10v TUUBIN 28.12.2009

12 - 68, f.10v

The image shows a handwritten musical score for lute, consisting of four systems of tablature. Each system has a treble clef and a single line of six strings. The notation includes rhythmic values (vertical stems with flags) and letters (a, b, c, d, e, f, g) placed on the lines to indicate fret positions. Some letters are underlined. There are also some handwritten annotations and a large bracketed section at the end of the fourth system.

Lyrics under the first system: *Marche de Narva! en 3/4.*

Lyrics under the fourth system: *accor?*

o Anonymous: Les Tricotins - Gavotte This is a medley of two versions of the same(?) piece: Les Tricotins (ms. Milleran, f.29v), and Gavotte (ms. Kalmar 21068, f.2r). Video in [YouTube](#), video in [Vimeo](#). Still testing... (11.1.2010)

MILLERAN f. 29v

TURBIN 11.1.2010

Les Tricotins

Handwritten musical score for 'Les Tricotins' from Milleran f. 29v. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat. The notes are primarily quarter and eighth notes, with some rests. The second and third staves follow a similar melodic line. There are some scribbles and corrections at the end of each staff.

KALMAR 1. 68, f. 2r

Gavotte

Handwritten musical score for 'Gavotte' from Kalmar 1. 68, f. 2r. The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat. The notes are primarily quarter and eighth notes, with some rests. The second and third staves follow a similar melodic line. There are some scribbles and corrections at the end of each staff.

- o **Denis Gaultier: La Tenebreuse - Narcisse.** This version comes from ms. Barbe. In "Rhetorique des Dieux" this piece is called "Narcisse". In this case perhaps also the "tenebreuse" picture quality is acceptable...;-) Video in [YouTube](#), video in [Vimeo](#). (17.1.2010)

La Tenebreuse de Gaultier

The image shows a handwritten musical score for the piece "La Tenebreuse de Gaultier". The score is written on five staves. Above the first staff, there are rhythmic markings: "1 1 d 1 1 c | c 1 1 c d | 1 c c 1 1 c". The notation includes various note values, rests, and bar lines. There are several double bar lines with repeat signs (two parallel slanted lines) throughout the score. The handwriting is in black ink on aged paper. At the top right of the page, the number "28" is written. At the top center, the number "5" is written in blue ink.



6,7

- **Robert de Visée: La Montfermeil, Rondeau.** "*La Montfermeil, Rondeau transposée du theorbe*" (ms. Saizenay, p. 64). This piece was originally composed for theorbo, but already in those days also arranged to the baroque lute. Video in [YouTube](#), video in [Vimeo](#) (23.1.2010). [I have recorded also the theorbo version, see my page [French theorbo music](#) or directly in [tube](#) or [vime.](#)]

64.  
La Montfermeil,  
Rondeau de M.  
de Visée, transposé  
du Theorbo

The image shows a handwritten musical score on three staves. The notation includes various rhythmic values, accidentals, and slurs. The piece is identified as 'La Montfermeil, Rondeau' by Robert de Visée, transposed for theorbo. The manuscript number '64.' is written in the top left corner.

- **Lully/Mouton: Menuet de L'Opera de Proserpine.** "*Menuet de L'Opera de Proserpine, transposée par Mr Mouton*" (ms. Milleran f. 27r). Video in [YouTube](#), video in [Vimeo](#). (23.1.2010)

74. 27r

Menuet de L'Opera de  
Proserpine  
transposée par mouton

The image shows a handwritten musical score on three staves. The notation includes various rhythmic values, accidentals, and slurs. The piece is identified as 'Menuet de L'Opera de Proserpine' by Lully/Mouton, transposed by Mouton. The manuscript number '74.' is written in the top left corner, and '27r' is written in the top right corner. The title is written vertically on the right side of the page.

Anonymous pieces from ms. Berlin 40068

- o Allemande (f. 19r). Video in [YouTube](#), video in [Vimeo](#). (1.2.2010)
- o Courrente (f. 18v). Video in [YouTube](#), video in [Vimeo](#). (1.2.2010)
- o Sarabande (f. 19v). Video in [YouTube](#), video in [Vimeo](#). (1.2.2010)

8, 9, 10

Handwritten musical score for three pieces: Allemande, Courrente, and Sarabande. The score is written on ten systems of two staves each. The notation includes notes, rests, and various musical symbols such as slurs, accents, and dynamic markings. The first system begins with the tempo marking "all." and an upward-pointing arrow. The second system includes the tempo marking "Couri." and the time signature "d. l.". The third system includes the tempo marking "Sarab." and the time signature "l. r.". The notation is dense and includes many accidentals and slurs, characteristic of early manuscript notation.

TOURBIN 8.2.2010

||

- **Charpentier: Prelude of Te Deum.** This is my own arrangement of Marc-Antoine Charpentier's very famous piece, which is used for example as the theme music for EBU (European Broadcasting Union). So it is kind of "Euro-pop" known practically to every European... Here is my [arrangement for 11-course baroque lute \(pdf\)](#). Video in [YouTube](#), video in [Vimeo](#). I could not decide which one of the two played versions I should send to public. So I glued them together...;-) (8.2.2010)

Marc-Antoine Charpentier: Prelude (Te Deum)

arr. Arto Wikla 7.2.2010

The musical score is written on four systems of two staves each. It includes various lute-specific notations such as 'a', 'r', '2r', '3', and '4' (likely indicating frets or fingerings). The piece concludes with a 'Fine' marking and a 'DC al Fine' instruction.

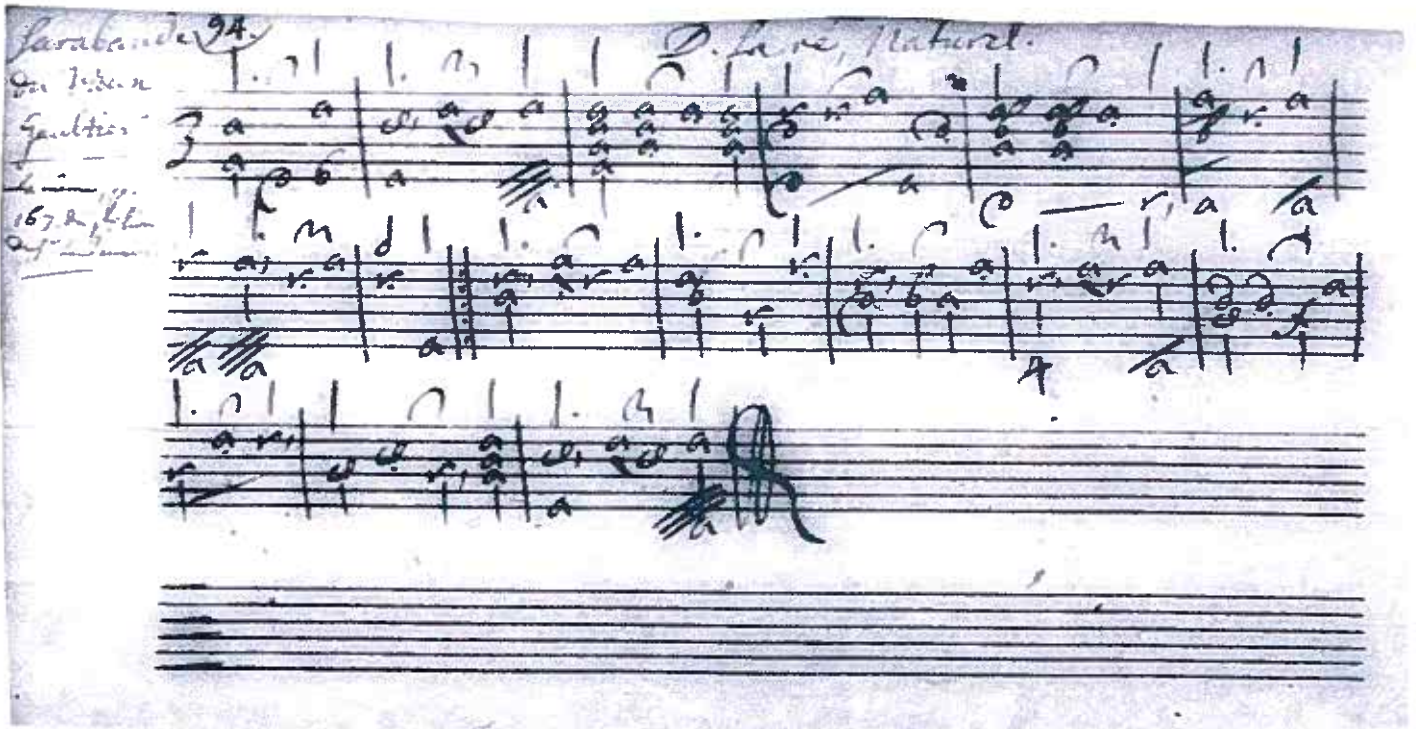
- o **Mouton or Pinel: La Gavotte Royale, ou Frondeuse.** This piece is attributed both to Charles Mouton and Germain Pinel. I play here two versions, first ms. Milleran, f.28r., and then ms. Kalmar 21068, f.3r. Neither of the versions name the composer. Kalmar just gives title "Gavotte". Milleran tells more "La Gavote Royale, ou Frondeuse". The name of the piece "Royalle ou Frondeuse" must have had a special message to the French at the end of 17th century, because there recently had been two "frondes", rebellious movements, against Cardinal Mazarin (actually in power instead of still very young Louis XIV). The first "fronde" was "Fronde Parlementaire" (1648-1649) and the second "Fronde des nobles" (1650-1653). Video in [YouTube](#), video in [Vimeo](#). (8.2.2010)

Handwritten musical score for "La Gavotte Royale, ou Frondeuse". The score consists of three systems of two staves each. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *mf* and *ff*. There are also some numerical annotations like "3" and "4" above notes. The piece concludes with a double bar line and a key signature change to one flat. The title "La Gavotte Royale, ou Frondeuse" is written vertically on the right side of the page.

Handwritten musical score for "Gavotte". The score consists of three systems of two staves each. The notation includes various rhythmic values, rests, and dynamic markings such as *mf* and *ff*. The piece concludes with a double bar line and a key signature change to one flat. The title "Gavotte" is written below the first system.

13, 14

- **E. Gaultier or Mesangeau: Sarabande** (ms. SaizenayII p.94). Ms. SaizenayII gives composer name "vieux Gaultier" (=Ennemond Gaultier = Gaultier de Lyon), ms. Vm7\_6211 gives "gaultier". But ms. Barbe attributes the piece to Rene Mesangeau. Well, anyhow Rene was Ennemond's lute teacher... Video in [YouTube](#), video in [Vimeo](#). (15.2.2010)



- **Ennemond ("vieux") Gaultier: Chaconne** (ms. Saizenay p.20). Video in [YouTube](#), video in [Vimeo](#). (15.2.2010)

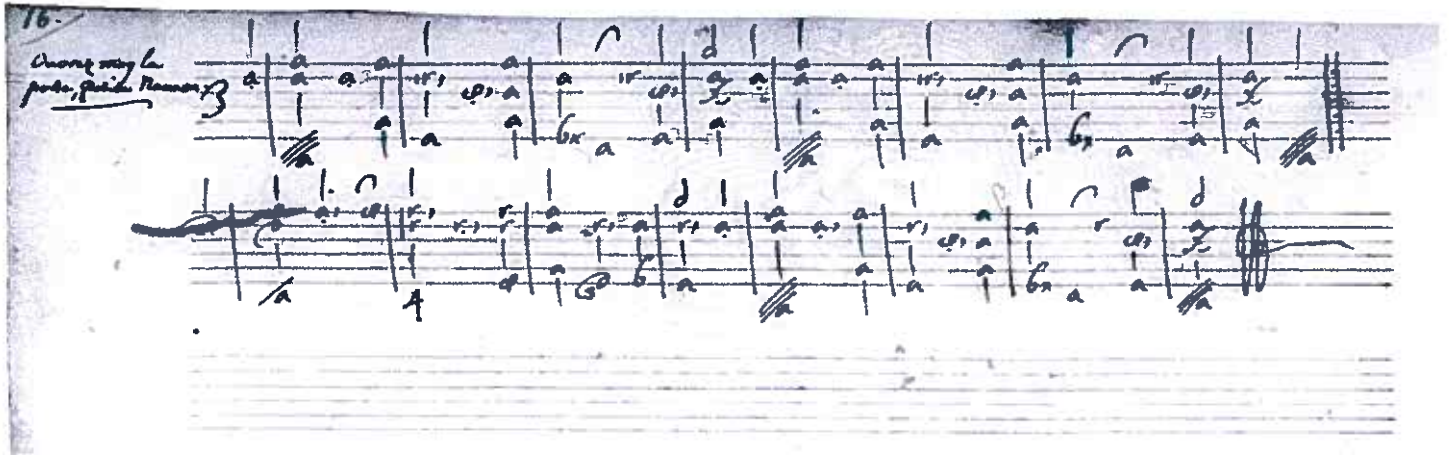
Handwritten musical score for Chaconne. The title "Chaconne" is written at the top left, followed by "20." and "Qu'vieux Gaultier". The score is written on five staves. The first staff has a treble clef and a 3/4 time signature. The music consists of a single melodic line with various note values and rests. There are some scribbles and corrections in the lower staves.

15, 16

1. **Ouvrez-moy la porte, petite Nannon** (ms. Saizenay, p.16). This is an anonymous 17th century lute arrangement of a French folk song(?). I play three a little different versions, because petite Nannon needs lots of talking to open the door...;-) Video in [YouTube](#), video in [Vimeo](#). (22.2.2010)

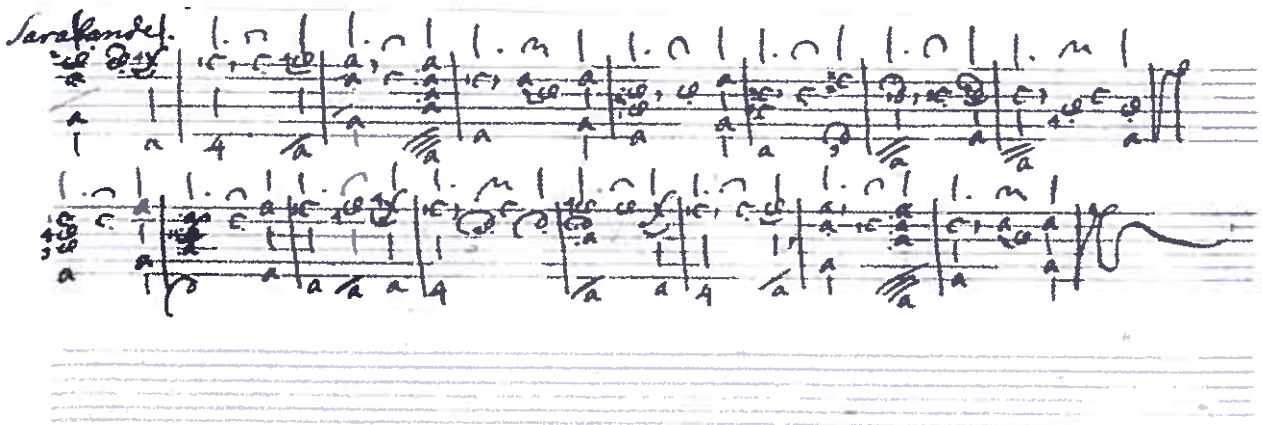
16.

Ouvrez-moy la porte, petite Nannon



2. **Gaultier(?): Sarabande La Mignone** (Saizenay p.1). This piece is in ms. Saizenay p.1 and Saizenay II p.3. I play here the first version. The second version gives the name "La Mignone" and there is also a poem: *Ah! que je sens de penchant à me rendre / Si mon Berger savait par où me prendre / Hélas! comment pourrais-je me défendre / Contre un amant si fidèle et si tendre*. In English this is something like: *Ah, I feel inclined to surrender / If my Shepherd knew where to take me / Alas! how could I defend myself / Against a lover so true and so tender*. Video in [YouTube](#), video in [Vimeo](#). (22.2.2010)

Sarabande



# GAULTIER II

17

TOUBEN  
22.2.2010

3. Ennemond ("vieux") Gaultier: Sarabande (Livre p.40). This piece was printed in "Livre de tablature ... de Mr. Gaultier Sr. de Neve et de Mr. Gaultier son cousin" (c. 1672), pages 40-41. Video in [YouTube](#), video in [Vimeo](#). (22.2.2010)

40

Sarabande

Du vieux G.

41

TUBIA

4. **Ennemond ("vieux") Gaultier: Canaries** (Livre p.18). This piece was printed in "Livre de tablature ... de Mr. Gaultier Sr. de Neve et de Mr. Gaultier son cousin" (c. 1672), pages 18-19. Video in [YouTube](#), video in [Vimeo](#). (25.2.2010)

18

Handwritten musical notation for the first system of 'Canaries'. It consists of two staves. The upper staff contains a sequence of notes with rhythmic markings above them, including a '4' and a '3'. The lower staff contains a single line of notes, mostly 'a's, with some rhythmic markings below.

Canaries

Handwritten musical notation for the second system of 'Canaries'. It consists of two staves. The upper staff has notes with rhythmic markings above, including a '4' and a '3'. The lower staff has notes with rhythmic markings below, including a '4' and a '3'. The piece concludes with a double bar line and a '4' marking.

Handwritten musical notation for the third system of 'Canaries'. It consists of two staves. The upper staff has notes with rhythmic markings above, including a '4' and a '3'. The lower staff has notes with rhythmic markings below, including a '4' and a '3'. The piece concludes with a double bar line and a '4' marking.

Du vieux G.

Handwritten musical notation for the first system of page 19. It consists of two staves. The upper staff has notes with rhythmic markings above, including a '4' and a '3'. The lower staff has notes with rhythmic markings below, including a '4' and a '3'. The piece concludes with a double bar line and a '4' marking.

19

Handwritten musical notation for the second system of page 19. It consists of two staves. The upper staff has notes with rhythmic markings above, including a '4' and a '3'. The lower staff has notes with rhythmic markings below, including a '4' and a '3'. The piece concludes with a double bar line and a '4' marking.

Handwritten musical notation for the third system of page 19. It consists of two staves. The upper staff has notes with rhythmic markings above, including a '4' and a '3'. The lower staff has notes with rhythmic markings below, including a '4' and a '3'. The piece concludes with a double bar line and a '4' marking.



- o **Charles Mouton: My Mistress is Pretty - La Mantovana.** This piece comes from ms. Balcarres, p. 85. The title in the ms. is "My Mistress is Pretty, by monsieur Mouton". The melody is also known by names "La Mantovana", "Ballo di Mantova", "Branle de Mantove", "Fuggi, fuggi", etc., etc... Video in [YouTube](#), video in [Vimeo](#). (1.3.2010)

19, 20

- o **Charles Mouton: La Richelieu, Sarabande.** This piece comes from ms. Praha Kk 80, pp.102-103. Well, everybody knows, who Richelieu was... :-). Video in [YouTube](#), video in [Vimeo](#). (7.3.2010)

- **Charles Mouton: La belle Astrée, Chaconne.** This piece comes from ms. Praha Kk 80, p.106. In Greek mythology Astrea was a daughter of Zeus and Themis or of Eos and Astraeus. She and her mother were both personifications of justice, though Astrea was also associated with innocence and purity. During the European Renaissance, Astrea became associated with the general spirit of renewal of culture occurring at that time. Video in [YouTube](#), video in [Vimeo](#). (8.3.2010)

Handwritten musical notation for the first system of 'La belle Astrée, Chaconne' by Charles Mouton. The staff contains notes labeled with letters: a, b, c, e, and f. Above the staff, there are vertical lines and some letters like 'P' and 'I'. The notation includes various accidentals and rests.

Handwritten musical notation for the second system of 'La belle Astrée, Chaconne' by Charles Mouton. The staff contains notes labeled with letters: a, b, c, e, and f. Above the staff, there are vertical lines and some letters like 'P' and 'I'. The notation includes various accidentals and rests.

Handwritten musical notation for the third system of 'La belle Astrée, Chaconne' by Charles Mouton. The staff contains notes labeled with letters: a, b, c, e, and f. Above the staff, there are vertical lines and some letters like 'P' and 'I'. The notation includes various accidentals and rests.

- o **Charles Mouton: Prelude.** This unmeasured prelude by Charles Mouton comes from ms. Milleran, f.20. Unmeasured preludes do not have barlines - as the term says. Often there are neither any note value indications. So there is lots of improvisation in this type of pieces!  
Video in [YouTube](#), video in [Vimeo](#). (14.3.2010)
- o **Lully/Mouton: Gavotte de L'Opera de Psyche.** "Gavotte de L'Opera de Psychee, transposee par Mr Mouton", ms. Milleran f. 26v. Video in [YouTube](#), video in [Vimeo](#). (14.3.2010)
- o **Lully/Mouton: Menuet de L'Opera de Bellerophon.** "Menuet de L'Opera de Bellerophon, transposee par Mr Mouton", ms. Milleran f. 24v. Video in [YouTube](#), video in [Vimeo](#). (15.3.2010)

22  
23  
24

Prelude de mouton. 20

Gavotte de l'Opera de Psyche  
transposee par m. mouton

Menuet de l'Opera de Bellerophon  
transposee par m. mouton

- o Denis Gaultier: Courante "Canon". This version of the very popular "Canon de Gaultier" comes from ms. Barbe, p.1. The composer is *probably* Denis G. Video in [YouTube](#), video in [Vimeo](#). (22.3.2010)

## Canon de gaultier.

A handwritten musical score for the Canon de Gaultier. The score is written on seven staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'a' and 'ic'. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The score ends with a double bar line and a fermata. There is a circular stamp on the bottom right of the page, which appears to be a library or collection stamp.

- Denis Gaultier: Courante "La Royale". This "La Royale Courante de Gautier" comes from ms. Barbe, p.7. The composer is probably Denis G. Video in [YouTube](#), video in [Vimeo](#). (29.3.2010)

*La Royale Courante de Gaultier.*

A handwritten musical score for a piece titled "La Royale Courante de Gaultier". The score is written on ten staves. The first two staves are joined by a brace on the left. The notation includes various notes, rests, and clefs. There are several slanted lines across the staves, possibly indicating a specific performance technique or a correction. The handwriting is in black ink on aged paper. A small 'x' mark is visible in the top right corner of the page.

- o **Ennemond Gautier: Courante "L'Immortelle"** (ms. Barbe). This "L'Immortelle du V. Gautier" comes from ms. Barbe, p.2. Video in [YouTube](#), video in [Vimeo](#). (3.4.2010)

*L'Immortelle du V. Gautier.*

A handwritten musical score for a piece titled "L'Immortelle du V. Gautier". The score is written on eight staves, each with a treble clef. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several dynamic markings, including "A" and "f". The piece concludes with a double bar line and a fermata. A small number "2" is written in the top right corner of the page.

- o **Denis Gaultier: Courante "La Lyonnaise"**. This "La Lionoise de Gaultier" comes from ms. Barbe, p.6. The composer is probably Denis Gaultier. Perhaps I am allowed to dedicate this piece to my end of 1980's French-Finnish girlfriend, who was born in Lyon? ;-) Video in [YouTube](#), video in [Vimeo](#). (5.4.2010)

*La Lionoise de Gaultier.* 6

The image shows a handwritten musical score for a piece titled "La Lionoise de Gaultier". The score is written on six staves. The first five staves contain musical notation, including notes, rests, and bar lines. The notation is somewhat sketchy and appears to be a working draft. The sixth staff is empty. The paper has some aging and staining, particularly on the right side. The number "6" is written in the top right corner of the page.

- o "Mr. Beck" (?): The prince's air. Balcarres p. 11: "The prince's air, the 9th lowered halfe a note, mr. Beck's way". Video in [YouTube](#), video in [Vimeo](#). (12.4.2010)

The image shows a page of handwritten musical notation. It consists of ten staves of music. The notation is dense and includes various note values, rests, and clefs. The handwriting is in black ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a lute or a similar instrument, given the historical context of the source mentioned in the text. The notation is somewhat difficult to read due to the handwriting and the age of the document.



- o "Mr. Beck" (?): Dolas air. Balcarres p. 11: "Dolas air, with the 9th lowed halfe a note, mr. Beck's way". Video in [YouTube](#), video in [Vimeo](#). (12.4.2010)

The image shows a page of handwritten musical notation. It consists of ten horizontal staves. The notation is written in black ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat cursive and difficult to read precisely. The page is numbered '30' in the top right corner.

- o **Lully/"Mr. Beck" (?)**: Belle hereuse (= "Sommes nous pas trop heureux"). Balcarres p. 19: "Belle hereuse, with the 9th lowered half a note, *mr. Beck's way*". Actually this is an arrangement of a song by Lully: "Sommes nous pas trop heureux" (Ballet de l'Impatience, 1661). You can find the original Lully piece and my theorbo version by de Visee in my [French theorbo page](#). Video in [YouTube](#), video in [Vimeo](#). (13.4.2010)

Belle hereuse

- o "Mr. Beck" (?): **What if a day, a month, or a year** . Balcarres p. 127: "What if a day, a month, or a year, with the 9th lowered half a note, Jean More's way, by mr. Beck". This song was arranged by many composers around 1600 - Dowland included. This arrangement by "Mr. Beck" (?) is special, because it is nearly 100 years later. Video in [YouTube](#), video in [Vimeo](#). (17.4.2010)

Handwritten musical score for "What if a day, a month, or a year" by Mr. Beck. The score is written on multiple staves with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. A large handwritten "1." is visible at the beginning of the score.

- o "Mr. Beck" (?): The canaries, the new way. Balcarres p. 121: "The canaries, the new way, with the 9th string lowered half a note, in Mr. McLaughlan's fashion, by Mr. Beck". Video in [YouTube](#), (video in [Vimeo](#)), video in [Vimeo](#) 2nd try, the 1st doesn't seem to work well). (19.4.2010)

The image shows a handwritten musical score on a page with a blue '33' in the top right corner. The score consists of several staves of music. The lyrics 'Mr Beck' are written across the staves in a large, stylized, handwritten font. The music appears to be a guitar piece, with some staves containing notes and rests. At the bottom of the page, there is a small section of handwritten text that reads 'Mr. Beck' and 'The canaries, the new way'.

- o "Mr. Beck" (?): Cause give the bride her supper. Balcarres p. 108 (109?): "Cause give the bride her supper, the old way, in Mr. McLaughland's fashion, by Mr. Beck". Video in [YouTube](#), video in [Vimeo](#). (23.4.2010)

A handwritten musical score for the song "Cause give the bride her supper". The score is written on ten staves. The top five staves appear to be for a vocal line, with lyrics written below them. The bottom five staves appear to be for a piano accompaniment. The handwriting is in ink and is somewhat cursive. The lyrics are: "Cause give the bride her supper, the old way, in Mr. McLaughland's fashion, by Mr. Beck". The score is oriented vertically on the page.

Pieces by Nicolas Bouvier in "*Tablature de luth de differents auteurs sur les accords nouveaux*" by Pierre Ballard in 1638. In year 1638 pieces in the "baroque d-minor tuning" were first time printed - as far as we know now. Two Pierres were involved: P. Ballard and P. Gaultier. In their books of "*accords nouveaux*" only minority of pieces are in this tuning, which soon became the "standard tuning": f-d'-a-f-d-A-G-F-E-D-C. (In these two books they use only 10 courses, so no low C.)

- o **Prelude** (p. 40-41). Unmeasured preludes do not have barlines - as the term says. Often there are neither many/any note value indications. So there is lots of improvisation in this type of pieces! The **original tablature**. Video in [YouTube](#), video in [Vimeo](#). (26.4.2010)

BOUVIER.

ACCORD PAR VNISSONS ET PAR OCTAVES.

BOUVIER.

o Allemande (p. 42-43). The [original tablature](#). Video in [YouTube](#), video in [Vimeo](#). (26.4.2010)

#

B. O. V. V. I. E. R.

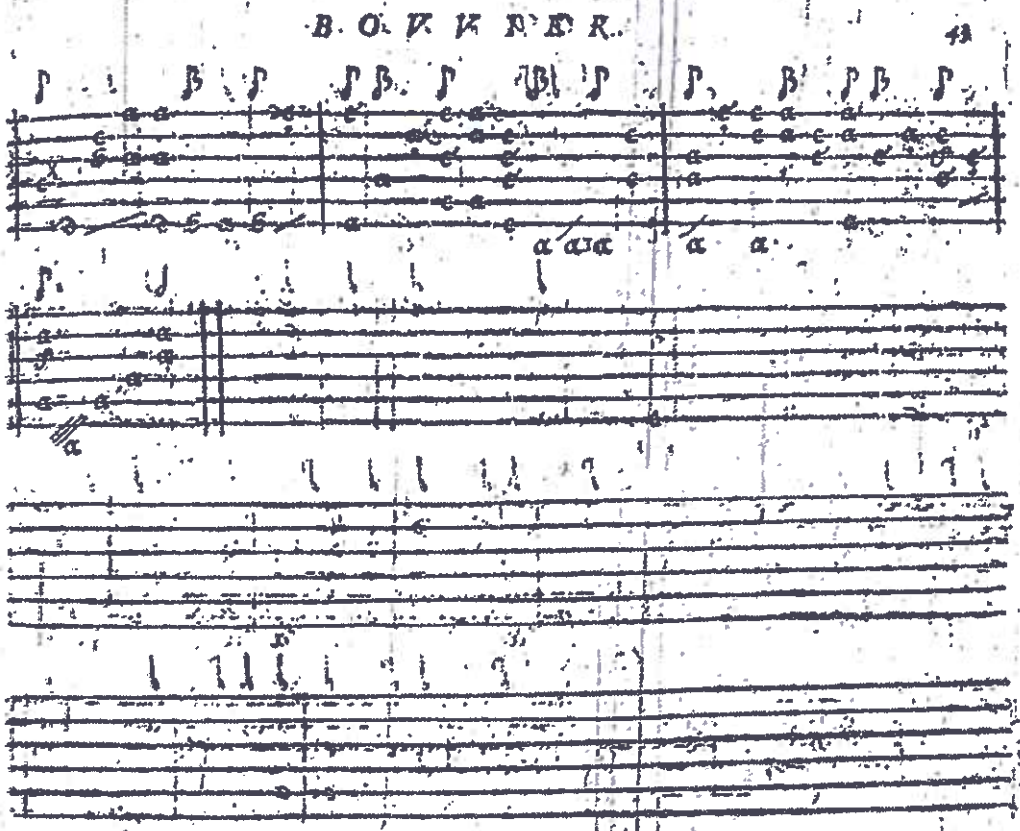


LIAMAND.



The score for 'B. O. V. V. I. E. R.' consists of five systems of musical notation. Each system includes a lute tablature line with letters (A, B, C, D, E, F, G) and a rhythmic line with note heads and stems. The notation is arranged in a traditional lute tablature format, with the letters placed on the lines of the staff to indicate fret positions. The piece is marked with a sharp sign (#) and the word 'LIAMAND.' is written below the first system.

B. O. K. K. N. E. R.



The score for 'B. O. K. K. N. E. R.' consists of three systems of musical notation. Each system includes a lute tablature line with letters (A, B, C, D, E, F, G) and a rhythmic line with note heads and stems. The notation is arranged in a traditional lute tablature format, with the letters placed on the lines of the staff to indicate fret positions.

- o Courante (p. 44). The [original tablature](#). Video in [YouTube](#), video in [Vimeo](#). (27.4.2010)
- o Canaries (p 45). The [original tablature](#). Video in [YouTube](#), video in [Vimeo](#). (28.4.2010)

44

BOUVIER.



3

GYRANES.



BOUVIER.



3

ANARIES.



F. III

Handwritten note: 7.11.11 22.9.2011



**Pergolesi: Que ne suis je la fougère.** This is my own arrangement of Pergolesi's famous song arrangement. Here is my [simple arrangement for 11-course baroque lute](#) (pdf). Video in [YouTube](#), video in [Vimeo](#). (30.4.2010)

TUUBIIN 30.4.2010

Pergolesi: Que ne suis je la Fougère?

arr. Arto Wikla 30.4.2010

Handwritten musical notation for the first system. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive style with slurs and ornaments. The notes are: a, r, a, a, e, e, r, a, a, a, r, a, a, r, e, r, a, a. There are double bar lines with repeat signs at the beginning and end of the system. The bottom line of the staff contains the letters 'a' and 'a' under the first and last notes respectively.

Handwritten musical notation for the second system. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a cursive style with slurs and ornaments. The notes are: a, r, e, e, f, e, e, r, r, e, r, a, e, r, a. There is a dynamic marking 'f' under the first 'e' of the second measure. There is a '4' written below the staff between the second and third measures. There are double bar lines with repeat signs at the beginning and end of the system. The bottom line of the staff contains the letters 'a' and 'a' under the first and last notes respectively.

Handwritten musical notation for the third system. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a cursive style with slurs and ornaments. The notes are: a, r, a, a, e, e, r, a, a, a, r, a, a, r, e, r, a, a. There are double bar lines with repeat signs at the beginning and end of the system. The bottom line of the staff contains the letters 'a' and 'a' under the first and last notes respectively.

Pieces in d-minor by the famous "Anonymous" in the ms. Kalmar KLM 21.072, written around(?) year 1700.

- o Prelude (f. 4r). Video in [YouTube](#), video in [Vimeo](#). (5.5.2010)



Prelude .

o Allemande (f. 4v-5r). Video in [YouTube](#), video in [Vimeo](#). (10.5.2010)

# Allemande.

40

The first system of the handwritten musical score consists of four staves. The notation is dense and includes various rhythmic values, clefs, and accidentals. There are some blue annotations, including a downward-pointing arrow on the third staff. The paper shows signs of age and wear, with some ink bleed-through from the reverse side.

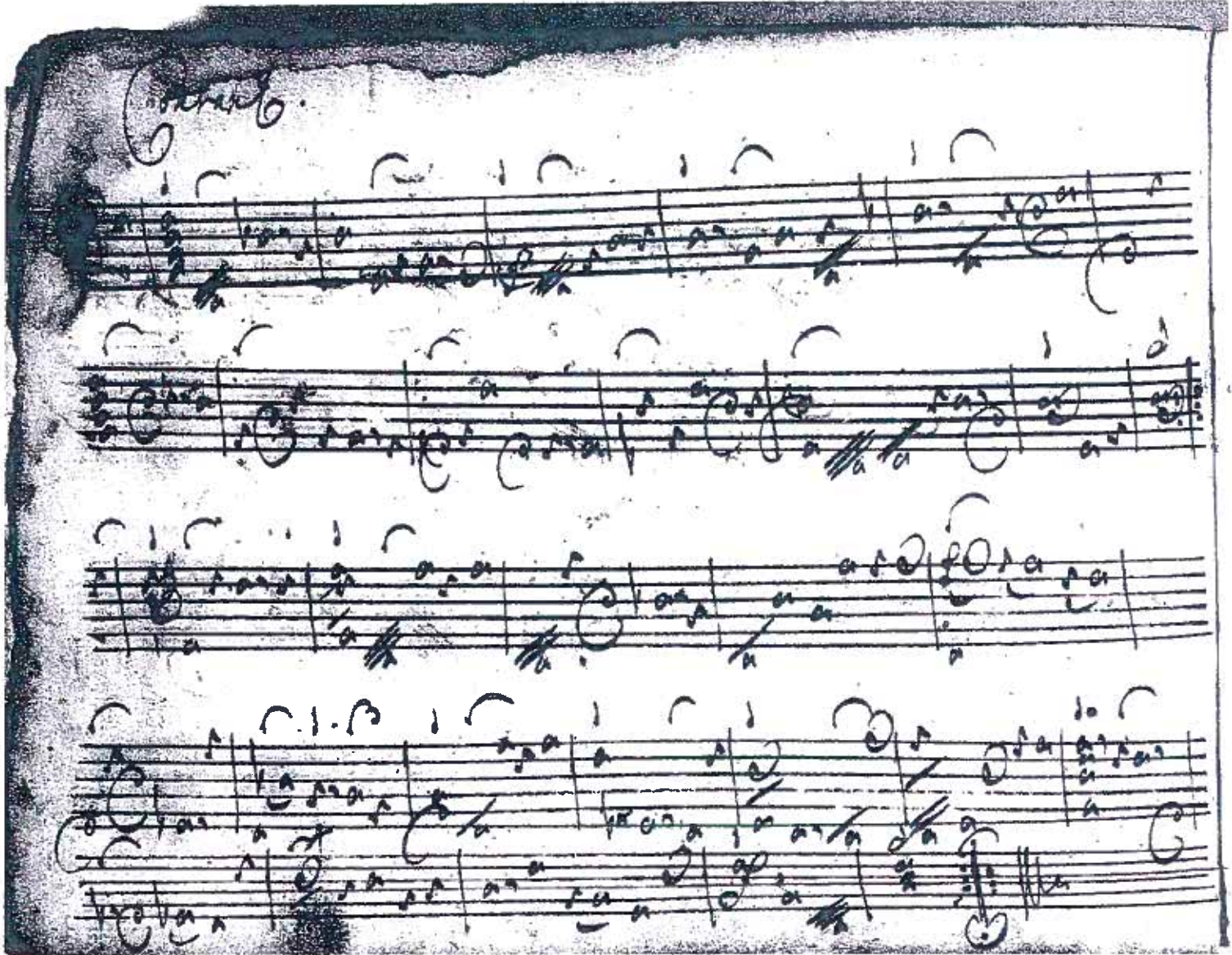
m  
p r a  
t a t a  
↓

The second system of the handwritten musical score consists of three staves. The notation continues from the first system, featuring similar rhythmic patterns and clefs. The handwriting is consistent with the first system. The paper is heavily stained and discolored, particularly on the right side.

49

KALMAR 1172

o Courante (f. 5v). Video in [YouTube](#), video in [Vimeo](#). (11.5.2010)



**Pierre Gaultier: Courante** (Roma 1638, p. 97). This Courante was published in "Les Ouvres de Pierre Gaultier Orleanois", Roma 1638. In the year 1638 pieces in the "baroque d-minor tuning" were first time printed - as far as we know now. Two Pierres were involved: P. Ballard and P. Gaultier. In their books of "accords nouveaux" only minority of pieces are in this tuning, which soon became the "standard tuning": f-d'-a-f-d-A-G-F-E-D-C. (In these two books they use only 10 courses, so no low C.) Video in [YouTube](#), video in [Vimeo](#). (29.6.2010)

P. GAULTIER, Les Ouvres, 1638.

70031 29.6.2010

*Courante*

The handwritten musical score for Pierre Gaultier's Courante is presented on six staves. The first staff is a treble clef with a large 'C' bracket on the left. The notation consists of rhythmic patterns and letters (a, b, c, e, x) representing notes and rests. There are various markings above the notes, including slurs and accents. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The score ends with a double bar line and a large scribble.

o **Anonymous: Capricce** (1722) This "Capricce" is to be found in ms. Rostock Mus.Saec. XVII.18.-52.2., f. 86v. I play the version published by Giesbert in his famous baroque lute school. Giesbert calls the ms. just "Deutsches Lautenbuch von 1722". Video in [YouTube](#), video in [Vimeo](#). (16.8.2010)

CAPRICCE  
Ros. XVII.18.-52.2.f.86v  
(GIESBERT 95)

45, 46

- o **Anonymous: Preliminaire** (Kalmar68 f.4v) This anonymous Prelude comes from ms. Kalmar KLM 21.068. Video in [YouTube](#), video in [Vimeo](#). (22.8.2010)

KALMAR.68, f.4v

TWU11N  
22.8.  
2010

*Preliminaire*

Handwritten musical score for 'Preliminaire' on two staves. The notation is a form of early shorthand, using letters 'a', 'r', 'e', 'c' and various rhythmic symbols (vertical lines, flags, beams) to represent notes and rests. The first staff contains four measures, and the second staff contains five measures. The piece concludes with a double bar line and a decorative flourish.

- o **Caro Mio Ben (?)**. This Gavotte is in ms. Rostock Mus.Saec. XVII.18.-52.2., f. 26v. The piece reminds very much the famous "Caro mio ben", which is said to be by Giordano (1748-1798). Well, the ms. was written 20 to 30 years before Giordano's birth... Version of this piece is found also several other mss., and a couple name the composer: Johann Anton Losy von Losinthal, also known as Comte d'Logy. Video in [YouTube](#), video in [Vimeo](#). (12.9.2010)

TWU11N 13.9.2010

"CARO MIO BEN"

Handwritten musical score for 'Caro Mio Ben' on ten staves. The notation is a form of early shorthand, using letters 'a', 'r', 'e', 'c' and various rhythmic symbols (vertical lines, flags, beams) to represent notes and rests. The piece is written in a single system across ten staves. The notation is dense and includes many slurs and accents. The piece concludes with a double bar line and a decorative flourish.

Handwritten musical score for 'Caro Mio Ben' on two staves. The notation is a form of early shorthand, using letters 'a', 'r', 'e', 'c' and various rhythmic symbols (vertical lines, flags, beams) to represent notes and rests. The piece concludes with a double bar line and a decorative flourish.

- o **Rieck or Losy (?): Rondeau.** This Rondeau - possibly by Rieck or Losy - comes from ms. Kalmar KLM 21.072, fol. 73v. I could not choose between my two versions, so here are both of them...;-) Video in [YouTube](#), video in [Vimeo](#). (14.9.2010)

KALMAR 72, f. 73v

TUBIN 14.9.2010





- o **Francois Dufault: *L'angelique* (ms. Barbe).** This sarabande *L'angelique* comes from ms. Barbe, p.65. Video in [YouTube](#), video in [Vimeo](#). (19.9.2010) / While I was practising this *L'angelique*, our Finnish-Lappish dog *Pluto* came to listen, and also sang a tiny *lamentatio* at the end of the first take; perhaps because I playd one wrong note that made one cadence quite modern...;-) In the second take he considered it better to leave. Video in [YouTube](#).

*L'angelique* Dufault.

65

The image shows a handwritten musical score for a piece titled "L'angelique" by Francois Dufault. The score is written on five staves. The first four staves contain the main melody and accompaniment, with various musical notations including notes, rests, and dynamic markings. The fifth staff is a continuation of the piece, ending with a double bar line. The handwriting is in black ink on a white background.

- o **Francois Dufault: Courante Suedoise.** This courante comes from ms. Rostock Mus. Saec. XVII.18.54, p.123. Video in [YouTube](#), video in [Vimeo](#). (24.9.2010)

ROSTOCK D-RAOU 54

129

Courante Suedoise de  
de Sued.

- o Francois Dufault: *La Cavaliere* (ms. Barbe). This courante (?) *La Cavaliere* comes from ms. Barbe, p.66. The piece is very much in the so called "style brisee"! Video in [YouTube](#), video in [Vimeo](#). (28.9.2010)

*La Cavaliere* Dufault.

Handwritten musical score for *La Cavaliere* by Francois Dufault. The score consists of six staves of music. The notation is highly stylized and includes many slurs, ties, and dynamic markings such as 'f' and 'a'. The piece is identified as a courante in the "style brisee". The page number '66' is written in the top right corner of the manuscript.

- o Francois Dufault: *La Mignonne* (ms. Barbe). This courante (?) *La Mignonne* comes from ms. Barbe, p.64. This piece is very much in the "style brisee"! of the French early baroque. Video in [YouTube](#), video in [Vimeo](#). (6.10.2010)

*La Mignonne de Dufaux.*

Handwritten musical score for "La Mignonne de Dufaux". The score is written on six staves. The first five staves contain the main melody, and the sixth staff contains a bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. There are several slurs and phrasing marks throughout the piece. A small number "64" is written in the upper right corner of the first staff. The handwriting is in black ink on a white background.

Das Wittgenstein Lauten-Buch (the Wittgenstein ms. contains music mainly from period 1680-1720):

- o Losy: *Air and Menuet*. The Air (f.5v) is named to be by "Comte Logy". The Menuet in f.6r (same opening of the book) has no composer name, but it is made from the material of the Air. So I would suggest Losy. Video in [YouTube](#), video in [Vimeo](#). (13.10.2010)

Air du Comte Logy. 3 50

52b

6a

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems pointing up. Below the staff, there are handwritten letters 'a' and 'u' corresponding to the notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems pointing up. Below the staff, there are handwritten letters 'a' and 'u' corresponding to the notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems pointing up. Below the staff, there are handwritten letters 'a' and 'u' corresponding to the notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems pointing up. Below the staff, there are handwritten letters 'a' and 'u' corresponding to the notes.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems pointing up. Below the staff, there are handwritten letters 'a' and 'u' corresponding to the notes.

Empty musical staves at the bottom of the page.

- o **Telemann: "Kom ach kom mein wehrtes Leben"**. This simple anonymous arrangement of Telemann's song (TWV 36:10) comes from ms. Wittgenstein, f.2r. Video in [YouTube](#), video in [Vimeo](#). (17.10.2010)

TODOR 2.10.2010

WITTGENSTEIN

2r

Handwritten musical score for "Kom ach kom mein wehrtes Leben" by Telemann, manuscript Wittgenstein, folio 2r. The score is written on three staves with a treble clef and a common time signature. The music features a simple melody with various note values and rests, and includes some handwritten annotations and markings.

© Losy: Menuet. This Menuet is in fol. 11r. Video in [YouTube](#), video in [Vimeo](#). (22.10.2010)

TUBBIN 22.10.2010

WITTGENSTEIN, F. 112

Menuet  
De Loge

Handwritten musical score for a Minuet in G major by Johann Sebastian Bach. The score is written on five staves with a treble clef and a common time signature. It features a melody with various ornaments and a bass line. The notation includes notes, rests, and dynamic markings like 'a' and 'f'.



Pieces from ms. RM 4142 (olim Ms. Mf. 2010), Warszawa, Biblioteka Uniwersytecka:  
o Aureus Dix: Courante, p. 106-107. Video in [YouTube](#), video in [Vimeo](#). (25.10.2010)

106

Accord.  
Dix  
Courante

D. m.

D. m.

107

- o Aureus Dix: *Sarabande*, p. 107. Video in [YouTube](#), video in [vimeo](#). (25.10.2010)
- o Aureus Dix: *Menuet*, p. 109. Video in [YouTube](#), video in [Vimeo](#). (25.10.2010)

Accords ord.

*Sarabande*  
de Ch. A. Dix 26

Accords ord.

*Menuet*  
de M. J. 28

no. 109

- **Jean Mercure: Sarabande.** This early type of sarabande comes from ms. Milleran f. 22v.  
Video in [YouTube](#), video in [Vimeo](#). (21.11.2010)

22v

Sarabande

Handwritten musical score for Sarabande, page 22v. The score consists of three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music is written in a simple, early style with many accidentals and some scribbles at the end of the piece.

23

Handwritten musical score for Sarabande, page 23. The score consists of two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a simple, early style with many accidentals and some scribbles at the end of the piece. Below the two staves are three empty staves.

- o Ennemond ("vieux") Gaultier: *Passacaille*. This piece comes from ms. Milleran f. 67v.  
Video in [YouTube](#), video in [Vimeo](#). (22.11.2010)

67v

16

4 Passacaille

- o Lully/Mouton: *Gavotte de L'Opera d'Isis* (ms. Milleran). This "Gavote de L'Opera d'Isis, transposee par Mr Mouton" comes from ms. Milleran f. 66v. Video in [YouTube](#), video in [Vimeo](#). (22.11.2010)

66v

4 Gavotte de l'Opera d'Isis  
transposée par Mouton

Handwritten musical score for Gavotte de l'Opera d'Isis, page 66v. The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The notation includes notes, rests, and clefs. A large, dense scribble is present in the middle of the second staff.

67

Handwritten musical score for Gavotte de l'Opera d'Isis, page 67. The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The notation includes notes, rests, and clefs. A large, dense scribble is present in the middle of the third staff.

- o Lully/Mouton: *Menuet de L'Opera du Triomphe de l'Amour* (ms. Milleran). This "Menuet de L'Opera du Triomphe de l'Amour, transposee par Mr Mouton" comes from ms. Milleran f. 87v. Video in [YouTube](#), video in [Vimeo](#). (8.12.2010)

87v

Menuet de l'Opera du Triomphe de l'Amour, transposee par Mr Mouton

88

- **Heinilla harkien kaukalon** (related to "Entre le boeuf et l'ane gris"). The song is originally a French folk song known already at least in the 17th century. This is my simple arrangement to baroque lute, and here is the [lute tablature](#) (pdf). Video in [YouTube](#), video in [Vimeo](#). (15.12.2010)

TUUKIN 15.12.2010

Heinilla harkien kaukalon (popular Christmas carol in Finland)

(related to "Entre le boeuf et l'ane gris")

baroque lute arr. Arto Wikla, Dec 2010

Handwritten lute tablature for the first system of "Heinilla harkien kaukalon". The notation includes notes on a six-line staff, with letters (a, r, e, h, f, k) and numbers (6) indicating fret positions. Above the notes are various lute-specific symbols (B, C, f). The piece ends with a double bar line and repeat signs.

Handwritten lute tablature for the second system of "Heinilla harkien kaukalon". The notation includes notes on a six-line staff, with letters (a, r, e, h, f, k) and numbers (6) indicating fret positions. Above the notes are various lute-specific symbols (B, C, f). The piece ends with a double bar line and repeat signs.

Handwritten lute tablature for the third system of "Heinilla harkien kaukalon". The notation includes notes on a six-line staff, with letters (a, r, e, h, f, k) and numbers (6) indicating fret positions. Above the notes are various lute-specific symbols (B, C, f). The piece ends with a double bar line and repeat signs.

Handwritten lute tablature for the fourth system of "Heinilla harkien kaukalon". The notation includes notes on a six-line staff, with letters (a, r, e, h, f, k) and numbers (6) indicating fret positions. Above the notes are various lute-specific symbols (B, C, f). The piece ends with a double bar line and repeat signs.

o Jean Babtiste Stuck alias "Batistin": *Les Bains de Tomery*. The lute version is my own arrangement: the [lute solo](#), the [original song](#). Video in [YouTube](#), video in [Vimeo](#) (7.1.2011). Probably just this opening recitative of the cantata "*Les Bains de Tomery*" was a favorite song of J.-J. Rousseau, see *Confessions, IV eme livre 1730-1731*: [...] I arose, shook off the remains of drowsiness, and finding I was hungry, retook the way to the city, resolving, with inexpressible gayety, to spend the two pieces of six francs I had yet remaining in a good breakfast. I found myself so cheerful that I went all the way singing; I even remember I sang a cantata of Batistin's called the *Baths of Thomery*, which I knew by heart. May a blessing light on the good Batistin and his good cantata, which procured me a better breakfast than I had expected, and a still better dinner which I did not expect at all! In the midst of my singing, I heard some one behind me, and turning round perceived an Antonine, who followed after and seemed to listen with pleasure to my song. At length accosting me, he asked, if I understood music. I answered, "A little," but in a manner to have it understood I knew a great deal, and as he continued questioning of me, related a part of my story. He asked me, if I had ever copied music? I replied, "Often," which was true: I had learned most by copying. "Well," continued he, "come with me, I can employ you for a few days, during which time you shall want for nothing; provided you consent not to quit my room." I acquiesced very willingly, and followed him.

63

JEAN BAPTISTE STUCK, ALIAS BATISTIN:  
 LES BAINS DE TOMERY  
 ARR. ARTO WIKLA, 2011  
 (THE PIECE IS A FAVORITE OF J.-J. ROUSSEAU,  
 CONFESIONS, IV ÈME LIVRE 1730-1731)



Lute music played in Hannover and Hamburg c. 1710. Young Lord Danby's lutebook has interesting history and lots of good music. Tim Crawford has made great analysis of the man and the music, see his article [Lord Danby's Lute Book](#).

64

o *Passacaille de l'Opera d'Armide* (Lully). This anonymous arrangement of Lully's Passacaille (Armide, Act V scene 2) comes from ms. Danby, p. 37-38. The [original tabulature](#). Video in [YouTube](#), video in [Vimeo](#). (14.1.2011)

Handwritten musical notation for a lute piece titled "Passacaille de l'Opera d'Armide". The notation is written on a six-line staff with a treble clef and a common time signature. The piece is written in a single system, with the title "Passacaille de l'Opera d'Armide" written across the first few lines. The notation consists of letters (a, b, c, d, e, f, g) placed on the lines and spaces of the staff, representing fret positions. There are various musical symbols, including a large 'C' at the beginning, a '4' indicating a measure, and a '37' at the end of the first line. The notation is dense and includes many accidentals (sharps and flats) and slurs. The piece ends with a large, dark scribble at the bottom right, and the number '38' is written in the top right corner of the page.

o **Sarabande de Farinell**. Ms. Danby, p. 75-76. Jean-Baptiste Farinell (1655-c.1720) was *maestro di concerto* of the Hannover court orchestra around 1710, while Lord Danby visited the court. Video in [YouTube](#), video in [Vimeo](#). (16.1.2011)

75

*Sarabande de Farinell*

76

o Menuet. Ms. Danby, p. 86. Video in [YouTube](#), video in [Vimeo](#). (17.1.2011)

Menuet

The image shows a handwritten musical score for a Minuet in G major, BWV 501, by Johann Sebastian Bach. The score is written on five staves with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and bar lines, with some corrections and markings. The word "Menuet" is written at the beginning of the first staff. The score is a single melodic line with a bass line indicated by a slash and a letter 'a' below the staff. There are several measures of music, with some notes crossed out and others added. The handwriting is in black ink on aged paper.

- **Tombeau du Roy d'Orange** (Dufault). This Tombeau (ms. Danby, p. 81) was probably renamed by the lute teacher of young Lord Danby in Hannover or Hamburg about 1710. The "Roy" is William III, King of England and Prince of Orange, who died in 1702. This is the teacher's version of a Saraband by F. Dufault, who died already c. 1669. Video in [YouTube](#), video in [Vimeo](#). (19.1.2011)

81.

Handwritten musical score for "Tombeau du Roy d'Orange". The score is written on six staves. The first staff is titled "Tombeau du Roy d'Orange." and contains the first measure of the piece. The subsequent staves contain the rest of the piece, with various musical notations including notes, rests, and bar lines. The handwriting is in ink and appears to be a personal manuscript.

A small handwritten musical notation consisting of a single staff with a treble clef. It contains two measures of music, with notes and rests. Below the staff, there are some handwritten letters, possibly "a" and "s", which might be figured bass notation or a key signature indicator.

DANBY, p. 12

68

- o *Gavotte La belle Angloise*. Ms. Danby, p. 12. Video in [YouTube](#), video in [Vimeo](#). (24.1.2011)

12.

The image shows a handwritten musical score for a piece titled "Gavotte la belle Angloise". The score is written on five staves. The first staff has the title written in cursive. The music is written in a style that appears to be a transcription or a working draft, with many annotations, corrections, and scribbles. There are several instances of the letter 'a' written above or below notes, possibly indicating fingerings or accents. There are also some numbers and symbols scattered throughout the score. The notation includes notes, rests, and bar lines. The overall appearance is that of a personal manuscript or a student's work.

- o *L'Entree en Angleterre & Gigue de Mylord Danby*. These thematically related two pieces by anonymous composer come from ms. Danby, p. 15-18. The [original tablature](#). I suppose the lute teacher in Hannover or Hamburg composed these pieces to motivate the young Lord in lute playing? Tim Crawford has written an excellent history of Lord Danby and his lute book, see his [page](#). Video in [YouTube](#), video in [Vimeo](#). (28.1.2011)

15.

*L'Entree en Angleterre*

16.

*da Capo*

DANBY, pp. 17-18

69b

17.

Handwritten musical notation for page 17, consisting of six staves. The notation includes notes, rests, and bar lines. The first staff has the handwritten text "Cipre de" and "Keyton Danby" written across it. The music is written in a cursive, handwritten style.

18.

Handwritten musical notation for page 18, consisting of one staff. The notation includes notes, rests, and bar lines, continuing from the previous page.

Anonymous pieces in A-KR-L78 - Kremsmünster, Benediktiner-Stift Kremsmünster,  
Regenterei oder Musikarchiv: ms. L78:

- o *Aria (Caro Mio Ben?)* (fol. 12r). The piece reminds very much the famous "Caro mio ben", which is said to be by Giordano (1748-1798). Well, this manuscript was written years before Giordano's birth... Versions of this piece are found also in several other mss. I have recorded also another [version of this piece](#). Video in [YouTube](#), video in [Vimeo](#). (5.2.2011)

"CARO MIO BEN" (?)

KREMSMÜNSTER A-KR-L78, f. 12r

TUUBING 5.2.2011

Aria

Handwritten musical score for "Caro Mio Ben" (Aria) on a single page of manuscript paper. The score is written in black ink on five-line staves. It begins with the word "Aria" in a decorative, cursive hand. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The piece is in a single system and concludes with a double bar line and the words "Fine" and "Coda" written in the margin. The paper shows signs of age and wear.



KREMSMÜNSTER A-KR-L78, f.32v

JUVENIA 14.2.2011

54

Gott der Herrlichkeit und Ehre  
 Pater noster  
 Kyrie eleison  
 Gloria in excelsis deo  
 Et in spiritu sancto

53

Christe eleison  
 Agnus dei  
 Gloria in excelsis deo  
 Et in spiritu sancto  
 Kyrie eleison

- o **Prelude** (fol. 30v). Video in [YouTube](#), video in [Vimeo](#). (17.2.2011)
- o **Aria** (fol. 30v-31r). Video in [YouTube](#), video in [Vimeo](#). (21.2.2011)
- o **Menuet** (fol. 31r). Video in [YouTube](#), video in [Vimeo](#). (23.2.2011)

72, 73, 74

KOEMSMÜNSTER A-KR-L78, f. 30r, TUUBIN 17., 21., 23. 2., 2011

44. *secondo*

bar e a e at e a r e v

*Andante*

a a b a b a r a b a b a b a b a b a b a

45.

a a r a v a b a r e v a b a r e v

*Andante*

46.

a a r a v a b a r e v a b a r e v

*Andante*

a a b a b a b a b a b a b a b a b a b a

*Andante*

47.

a a b a b a b a b a b a b a b a b a b a

*Andante*

48.

a a b a b a b a b a b a b a b a b a b a

*Andante*

49.

a a b a b a b a b a b a b a b a b a b a

*Andante*

o *L'altesse Royale de Gallot, sarabande.* Jacques Gallot, ms. "Barbe", Res. Vmb. ms. 7, p. 15. Video in [YouTube](#), video in [Vimeo](#). (6.3.2011)

*L'altesse Royale de Gallot.*

15

The image shows a handwritten musical score for a sarabande. It consists of five systems of staves. The first system has two staves with a treble clef and a common time signature. The second system has two staves with a bass clef. The third system has two staves with a treble clef. The fourth system has two staves with a bass clef. The fifth system has two staves with a treble clef. The notation includes various note values, rests, and bar lines. There are some corrections and markings throughout the score, such as double slashes and small letters 'a' and 'A'. The paper is aged and shows some staining.

# GALLOT

76

- o *La Nopce de Gallot, gavotte* (Barbe p. 85). Jacques Gallot. The piece is also known by name "Les Noces de Village". Ms. "Barbe", Res. Vmb. ms. 7, p. 85. Video in [YouTube](#), video in [Vimeo](#). (7.3.2011)

## La Nopce de Gallot.

85

The image shows a handwritten musical score for the piece "La Nopce de Gallot". The score is written on four staves, each with a treble clef and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are several dynamic markings, including accents and slurs, and some notes are marked with a lowercase 'a'. The score concludes with a double bar line and repeat dots. Below the four staves, there are two sets of empty staves, each consisting of two lines.

- *La belle Magnifique, courante* (Barbe p. 14). Jacques Gallot. Ms. Barbe gives just the name "Courante de Gallot", but another source gives also the name "La belle Magnifique". Video in [YouTube](#), video in [Vimeo](#). (14.3.2011)

*Courante de Gallot.*

A handwritten musical score for a piece titled "Courante de Gallot". The score is written on six staves of five-line systems. The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, there are several large, stylized curved lines that appear to be a shorthand notation or a specific rhythmic pattern. The handwriting is in dark ink on aged paper. The number "14" is written in the top right corner of the page. The piece concludes with a double bar line and a fermata on the final staff.

- o Gallot: *La Coquette - La Grondeuse* (Barbe p. 84). Courante by Jacques Gallot. Ms. Barbe names this piece "*Coquette de Gallot*", but other sources give the name "*La Grondeuse, Courante*". Video in [YouTube](#), video in [Vimeo](#). (22.3.2011)

*La Coquette de Gallot.*

84

The image shows a handwritten musical score for a piece titled "La Coquette de Gallot". The score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "a" (piano) and "f" (forte), and some slurs. The score concludes with a double bar line and a repeat sign. Below the main score, there are three empty staves.

o *L'homme a bonne fortune de Gallot*. Courante by Jacques Gallot, ms. "Barbe", Res. Vmb. ms. 7, p. 86-87. Video in [YouTube](#), video in [Vimeo](#). (28.3.2011)

*L'homme a bonne fortune de Gallot.*

86

Handwritten musical score for page 86, featuring six systems of music. Each system consists of a treble clef staff with notes and a bass clef staff with notes and clef changes. The notation includes various note values, rests, and dynamic markings. The music is written in a historical style, likely for a lute or similar instrument.

87

Handwritten musical score for page 87, featuring two systems of music. Each system consists of a treble clef staff with notes and a bass clef staff with notes and clef changes. The notation includes various note values, rests, and dynamic markings. The music is written in a historical style, likely for a lute or similar instrument.

◦ *La Grenouillère de Gallot*. Piece by Jacques Gallot, ms. "Barbe", Res. Vmb. ms. 7, p. 38.  
Video in [YouTube](#), video in [Vimeo](#). (4.4.2011)

*La Grenouillère de Gallot.*

38

The image shows a handwritten musical score for the piece "La Grenouillère de Gallot" on page 38. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes marked with 'a' or 'b' below them. The second staff continues the melody, with some notes marked with 'f' or 'b' above them. The third staff features a different clef, possibly a bass clef, and continues the piece. The fourth staff concludes the piece with a double bar line. The page number '38' is written in the top right corner.



o *La Montsperan de Gallot*. Chaconne by Jacques Gallot, ms. "Barbe", Res. Vmb. ms. 7, p. 47.  
Video in [YouTube](#), video in [Vimeo](#). (10.4.2011)

*La Montsperan de Gallot.*

A handwritten musical score for a piece titled "La Montsperan de Gallot". The score is written on six staves. The notation includes various rhythmic values (semibreves, minims, crotchets, quavers), accidentals (sharps, naturals), and dynamic markings such as *ff* and *ffz*. There are also some handwritten annotations above the staves, including vertical lines and the letters "a" and "A". The number "47" is written in the top right corner of the first staff. The bottom of the page shows three empty staves.

**La Comete, Chaconne du V. Gallot.** Chaconne by Jacques Gallot, D-Lem ms. II.6.14, f. 52v-54r (Leipzig, Städtische Bibliotheken, Musikbibliothek). The piece is really very modern to be composed in the 17th century. This is why you can find the original tablature and also modern notation of the piece here: [original tablature](#) and [modern notation](#). This is my first try of this great piece. More to come, when I learn more? Perhaps the piece is about the C/1680 VI, also called the Great Comet of 1680, Kirch's Comet, and Newton's Comet? See the [Wikipedia article](#).

TOURBIN  
25.9.2011

D-LEm6-19:53a-53n  
82 a

La Comete, Chaconne de V. Gallot

This image shows a page of handwritten musical notation for 'La Comete'. It consists of six staves of tablature. The notation uses letters (a, b, c, d, e, f, g, h) to represent fret positions on a lute. Above the letters are rhythmic flags and stems, and below are various accidentals and bar lines. The piece is enclosed in a decorative border with a circular emblem at the top center.

This image shows another page of handwritten musical notation for 'La Comete'. It consists of six staves of tablature, similar to the first page. The notation uses letters (a, b, c, d, e, f, g, h) to represent fret positions. The piece is enclosed in a decorative border with a circular emblem at the top center. The name 'Gallot' is written in cursive at the bottom of the page.

D-25m6-19:53m-59r

82b

The first system of the musical score consists of six staves. The notation is handwritten and includes various rhythmic values and accidentals. A circular logo is positioned at the top center of the page, above the first staff. The staves contain a complex arrangement of notes and rests, with some notes marked with 'a' and 'r'.

The second system of the musical score consists of six staves. It features a circular logo at the top center, similar to the one in the first system. The notation is handwritten and includes various rhythmic values and accidentals. A small landscape painting is located at the bottom right of the page, depicting a scene with a body of water and a tree. Below the painting, the text "First version in 25.4.2011: [YouTu](#)" is visible.

*L'espagnole Passacaille  
du V. Gallot.*

83

TUGUIN  
2.5.2011

D-Lem 6-14  
7v

The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The notes are:  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ . The second staff has notes:  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ . The third staff has notes:  $\hat{d}$ ,  $\hat{d}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{d}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ . The fourth staff has notes:  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{d}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{b}$ ,  $\hat{a}$ . The fifth staff has notes:  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{d}$ ,  $\hat{d}$ ,  $\hat{a}$ ,  $\hat{d}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{d}$ ,  $\hat{b}$ ,  $\hat{a}$ . There are various accidentals and slurs throughout.

o *L'espagnole, Passacaille du V. Gallot.* Passacaille by Jacques Gallot, D-Lem ms. II.6.14, f. 7v-8r (Leipzig, Städtische Bibliotheken, Musikbibliothek). Video in [YouTube](#), video [Vimeo](#) (2.5.2011)

The second system of the handwritten musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The notes are:  $\hat{d}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{b}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ . The second staff has notes:  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ . The third staff has notes:  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ . The fourth staff has notes:  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ . The fifth staff has notes:  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ ,  $\hat{a}$ . There are various accidentals and slurs throughout.

La Toscanne courante de Gallot V.



Handwritten musical score for the first system of 'La Toscanne courante de Gallot V.', featuring six staves with notes and clefs.

TDOEM  
835.3011

o La Toscanne courante de Gallot V. Courante by Jacques Gallot, D-Lem ms. II.6.14, f. 17v-18r (Leipzig, Städtische Bibliotheken, Musikbibliothek). Video in [YouTube](#), video [Vimeo](#) (23.5.2011)



Handwritten musical score for the second system of 'La Toscanne courante de Gallot V.', featuring six staves with notes and clefs.

D-Lem 6-14

TOUBIN  
30.5.2011

Handwritten musical score for 'La Sultanne courante' by V. Gallot. The score is written on five staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of various notes, rests, and accidentals. A decorative circular emblem is centered at the top of the page, above the first staff. The entire score is enclosed in a decorative rectangular border.

© La Sultanne courante du V. Gallot. Courante by Jacques Gallot, D-Lem ms. II.6.14, f. 6v-7r (Leipzig, Städtische Bibliotheken, Musikbibliothek). Video in [YouTube](#), video [Vimeo](#) (30.5.2011)

Handwritten musical score for 'La Sultanne courante' by V. Gallot. The score is written on five staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of various notes, rests, and accidentals. A decorative circular emblem is centered at the top of the page, above the first staff. The entire score is enclosed in a decorative rectangular border.