

Sonate per il Chittarone Francese del Sig.
Ludovico Fontanelli 1733 (MS606)

MUSICAL PIECES

for the

“CHITTARONE FRANCESE”

composed by

LUDOVICO FONTANELLI

in the year 1733 for the use of

PETRONIO FRANCESCO RAMPIONESI

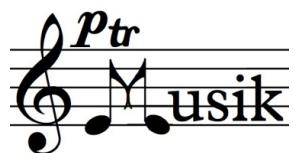
MS606 in the Library of the Royal Academy of Music,
London, UK

Transcribed and Edited for (Scordatura) 8-course Lute by

PETER ELLIOTT

© 2021 Peter Elliott

www.ptrmusik.com



With kind permission of the Library of the Royal Academy
of Music, London, UK (9th March 2020).

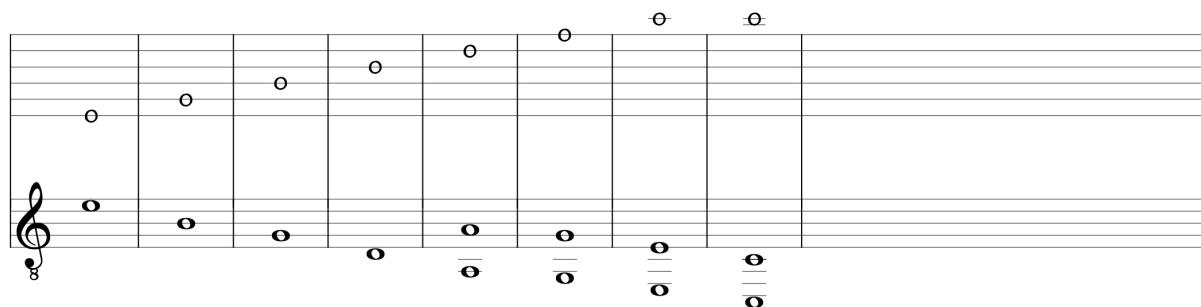
SONATE PER IL CHITTARONE FRANCESE

Table of Contents

Book & Folio No.	Title	Page No.
A: 2r.-v.	<i>5 Preludes</i>	3
A: 3r.	<i>Aria & Untitled</i>	4
A: 3v.-4r.	<i>Untitled</i>	5
A: 5r.	<i>Prelude & Aria di Gavotte</i>	6
A: 4v.	<i>Variation</i>	7
A: 5v.-6r.	<i>2 Minuets</i>	8
A: 6r.	<i>Minuet</i>	9
A: 6v.-7r.	<i>Untitled</i>	10
A: 7v.	<i>Minuet</i>	11
A: 8r.	<i>Minuet</i>	12
A: 8v.	<i>Untitled</i>	13
B: 2r.	<i>Aria</i>	14
B: 2v.	<i>Minuet</i>	15
B: 2v.	<i>Prelude</i>	16
B: 3r.	<i>Allemande</i>	17
B: 3v.	<i>Courante</i>	18
B: 4r.-v.	<i>Gigue</i>	19
B: 5r.-v.	<i>Courante</i>	20
B: 6r.	<i>Allemande</i>	22
B: 6v.	<i>Minuet</i>	23
B: 7r.	<i>Aria</i>	24
B: 8r.-v.	<i>Allemande</i>	25
B: 9r.	<i>Minuet</i>	26
B: 9v.	<i>Minuet</i>	27

Book & Folio No.	Title	Page No.
B: 10r.-11v.	Sonata	28
B: 11v.	Untitled	31
B: 12r.-13r.	Sarabande	32
B: 13v.	Minuet & Prelude	34
B: 14r.	Minuet	35
B: 14v.-15r.	Untitled	36
B: 16r.-v.	Allegro	38
B: 17r.	Minuet	39
B: 17r.-v.	Arpeggio & 2 Preludes	40
B: 18r.-v.	Allegro	42
B: 19r.	Minuet	43
B: 19v.	Minuet	44
B: 20r.-v.	Untitled	46
B: 21r.-v.	Aria	48
B: 22r.-v.	Untitled	50
B: 23r.-v.	Sarabande	52
B: 24r.-v.	Sarabande	54

Scordatura Tuning for 8-course Lute



Prelude

(A: fol.2r.)

1) Rhythmic value is editorial.

2) Rhythmic values (except 2nd quaver) are editorial.

Preludes

(C Major)

(A: fol.2v.)

(D Major)

(A: fol.2v.)

(F Major)

(A: fol.2v.)

(G Major)

(A: fol.2v.)

Aria

(A: fol.3r.)

1) Rhythmic values (except 2nd quaver) are editorial.

2) Rhythmic value is editorial.

3) Rhythmic values indicated in tablature edited in staff notation.

4) Rhythmic values are editorial.

Untitled

(A: fol.3r.)

1) This piece may be intended as a possible alternative to bars 9-16 of the preceding Aria.

2) Rhythmic values are editorial.

Untitled

(A: fol.3v.-4r.)

1) Rhythmic value is editorial.
 2) Rhythmic value is editorial. Original value was a dotted crotchet.
 3) Rhythmic value is editorial. Original value was a dotted crotchet.
 4) Rhythmic value is editorial. Original value was a semiquaver.
 5) Rhythmic value is editorial.
 6) Rhythmic value is editorial.
 7) Rhythmic values are editorial.
 8) Rhythmic value is editorial.
 9) Onto fol.4r. here.
 10) Bar length and rhythmic values are editorial but based on the rhythmic values implied by the preceding bar of tablature.

Prelude

(A: fol.5r.)

1) Rhythmic value is editorial.

2) Rhythmic values are editorial.

3) Rhythmic values are editorial.

4) Some fragmentary sketches in tablature and figured bass are squeezed onto fol.5r. immediately after this piece.

However, these have not been included on account of their clearly fragmentary nature.

Aria di Gavotte

(A: fol.5r.)

1) Rhythmic value is editorial.

2) Rhythmic value is editorial.

3) Rhythmic value is editorial.

4) Rhythmic value is editorial.

Variation

(A: fol.4v.)

1)

2)

3)

4)

5)

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) Rhythmic values are editorial.
- 4) Rhythmic value is editorial.
- 5) Rhythmic values are editorial.

Minuet
(D major)

(A: fol.5v.)

The musical score consists of six staves of tablature for a string instrument. The first staff begins with a note value of $\frac{3}{4}$. Subsequent staves show various note values including $\frac{4}{4}$, $\frac{2}{2}$, and $\frac{3}{3}$. Editorial rhythm values are indicated by numbers above the notes: '4' in the first measure, '2' in the second, '3' in the third, '2' in the fourth, '3' in the fifth, and '2' in the sixth. Measures are separated by vertical bar lines. The tablature shows fingerings such as '1', '2', '3', and '4'. Measure numbers 1), 2), and 3) are placed below the first, second, and third staves respectively.

1) Rhythmic value is editorial (cf. bar 15).

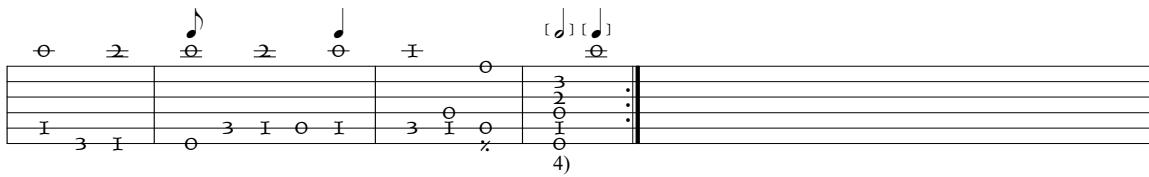
2) Rhythmic values are editorial.

3) Rhythmic values are editorial.

Minuet
(C major)

(A: fol.5v.-6r.)

The musical score consists of six staves of tablature for a string instrument. The first staff begins with a note value of $\frac{3}{4}$. Subsequent staves show various note values including $\frac{2}{2}$, $\frac{3}{3}$, and $\frac{4}{4}$. Editorial rhythm values are indicated by numbers above the notes: '2' in the first, '3' in the second, '2' in the third, '3' in the fourth, '2' in the fifth, and '2' in the sixth. Measures are separated by vertical bar lines. The tablature shows fingerings such as '1', '2', '3', and '4'. Measure numbers 1), 2), and 3) are placed below the first, second, and third staves respectively.



- 1) Rhythmic values are editorial.
- 2) Rhythmic values are editorial.
- 3) Onto fol.6r. here.
- 4) Rhythmic values are editorial.

Minuet (A: fol.6r.)

♩ ♪ ♪ [♩] [♩] ♩ ♪ ♪

- 1) Rhythmic value is editorial (cf. bar 7). Original value was a quaver.
- 2) Rhythmic value is editorial.
- 3) Rhythmic value is editorial. Original value was a minim.
- 4) Rhythmic values are editorial (cf. bar 1).
- 5) Rhythmic value is editorial (cf. bar 2).
- 6) Rhythmic values are editorial.

Untitled

(A: fol.6v.-7r.)

1)

2)

3)

4)

5)

6)

7)

1) Rhythmic value is editorial.

2) Rhythmic value is editorial.

3) Rhythmic value is editorial.

4) Rhythmic values are editorial.

5) Onto fol.7r. here. (NB Bar has an extra crotchet beat.)

6) Rhythmic value is editorial.

7) Rhythmic values are editorial.

Minuet

(A: fol.7v.)

1) Rhythmic value is editorial.

2) Rhythmic values are editorial.

3) Rhythmic value is editorial.

4) Rhythmic values are editorial.

5) Rhythmic value is editorial.

6) Rhythmic values are editorial.

Minuet

(A: fol.8r.)

1) Rhythmic pattern of preceding bar is implied by tablature. Hence the editorial rhythmic values.

2) Rhythmic values are editorial.

3) Rhythmic values are editorial (cf. bar 8).

Untitled

(A: fol.8v.)

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) Perfect cadence on the dominant and absence of final barline suggests this piece is unfinished.

Aria

(B: fol.2r.)

1)

2)

3)

4)

5)

1) Rhythmic value is editorial.

2) Rhythmic value is editorial.

3) Rhythmic values are editorial.

4) Rhythmic value is editorial.

5) Tablature trails off and absence of barline indicates the piece is unfinished.

Minuet

(B: fol.2v.)

1) Rhythmic values are editorial.

2) Rhythmic values are editorial.

3) 1st and 2nd time bar markings are editorial.

Original tablature has only one bar, written as per the 2nd time bar shown here but with a repeat sign at the end.

Rhythmic value is editorial.

4) Rhythmic value is editorial.

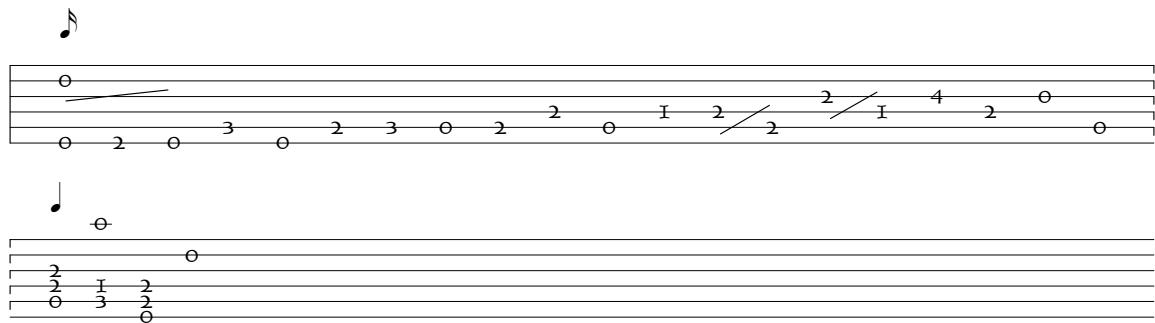
5) 1st and 2nd time bar markings are editorial.

Original tablature has only one bar, written as per the 1st time bar shown here.

Rhythmic values are editorial.

Prelude

(B: fol.2v.)



Allemande

(B: fol.3r.)

The musical staff consists of six horizontal lines representing the strings of a guitar. The notes are represented by different symbols: circles, squares, and triangles. Numerical values (0, 2, 3, 4, 5) are placed below the strings to indicate specific fingerings. Editorial rhythmic values are indicated by numbers above certain notes. The music is organized into measures separated by vertical bar lines. A repeat sign with two endings is present in the middle of the staff.

1) Rhythmic values are editorial.

2) Rhythmic value is editorial.

3) Rhythmic values are editorial.

Courante

(B: fol.3v.)

The sheet music consists of three staves of six measures each, in 2/4 time. The first staff (1) begins with a dotted half note followed by a quarter note. The second staff (2) begins with a half note. The third staff (3) begins with a half note. Measures are numbered 1 through 6 above the staff lines.

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial. Original value was a quaver.
- 3) Rhythmic value is editorial.

Gigue

(B: fol.4r.-v.)

1)

2)

3)

4)

5)

6)

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) Rhythmic values are editorial.
- 4) Onto fol.4v. here.
- 5) Rhythmic value is editorial.
- 6) Rhythmic value is editorial.

Courante

(B: fol.5r.-v.)

piano

p

2

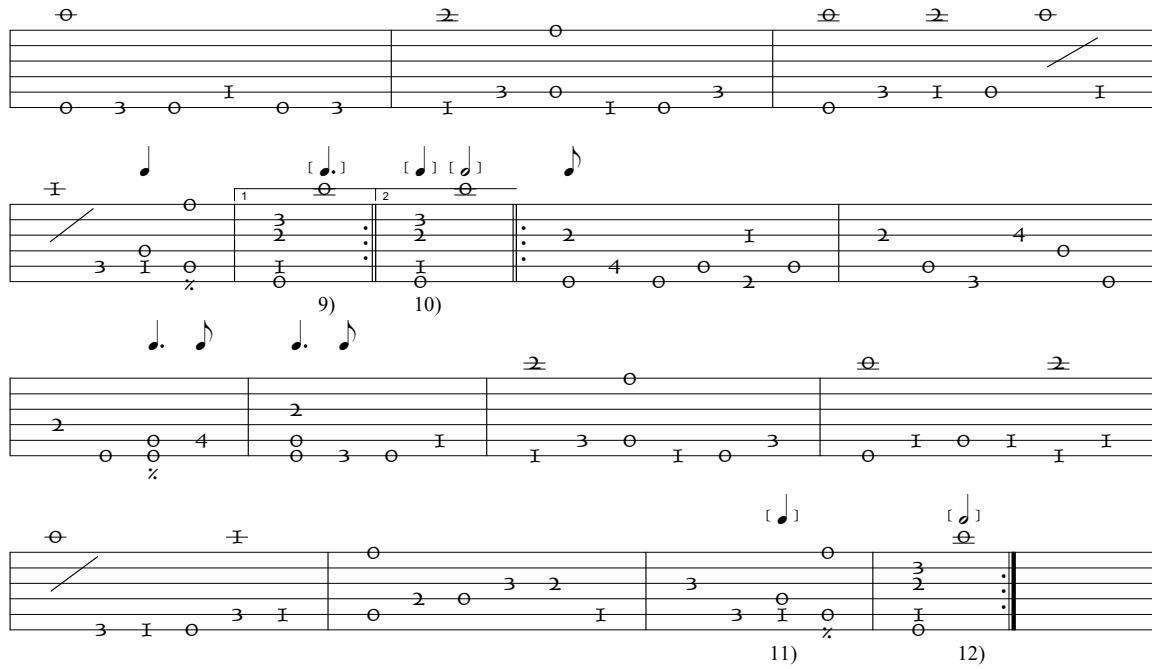
3

1

2

2) ://: 3)

4) 5) 6) 7) 8)



- 1) Rhythmic value is editorial.
- 2) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
- 3) Rhythmic value is editorial.
- 4) Rhythmic values are editorial.
- 5) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
Rhythmic values are editorial.
- 6) Onto fol. 5v. here.
- 7) Rhythmic arrangement of notes indicated in tablature edited in staff notation (cf. bar 7).
- 8) This ossia sign in the tablature does not appear to have a referent.
However, two bars of music immediately after it were crossed out in the original tablature.
- 9) Rhythmic value is editorial.
- 10) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
Rhythmic values are editorial.
- 11) Rhythmic value is editorial.
- 12) Rhythmic value is editorial.

Allemande

(B: fol.6r.)

1)

2)

3)

4)

5)

6)

7)

- 1) Rhythmic value is editorial.
 - 2) Rhythmic value is editorial.
 - 3) Rhythmic value is editorial.
 - 4) Rhythmic value is editorial.
 - 5) Rhythmic value is editorial. Original value was a quaver.
 - 6) Rhythmic value is editorial. Original value was a demi-semiquaver.
 - 7) Rhythmic value is editorial.

Minuet

(B: fol.6v.)

The tablature consists of six horizontal lines representing the strings of a guitar. Fingerings are indicated by numbers (1 through 5) above or below the strings. Editorial rhythm values are shown in parentheses above the tablature.

1) Rhythmic values are editorial (but implied by the original tablature).

2) Rhythmic values are editorial.

3) Rhythmic value is editorial.

4) Rhythmic value is editorial.

5) Rhythmic value is editorial.

Aria

(B: fol.7r.)

The musical staff consists of six horizontal lines. It starts with a 2/4 time signature. The notes are primarily eighth and sixteenth notes, with some editorial markings like '3' and '2'. Measure 1: 3, I, O, 3, I, 3. Measure 2: 3, I, O, 3, I, 3. Measure 3: 3, I, O, 3, I, 3. Measure 4: 3, I, O, 3, I, 3. Measure 5: 3, I, O, 3, I, 3. Measure 6: 3, I, O, 3, I, 3. Measure 7: 3, I, O, 3, I, 3. Measure 8: 3, I, O, 3, I, 3. Measure 9: 3, I, O, 3, I, 3. Measure 10: 3, I, O, 3, I, 3. Measure 11: 3, I, O, 3, I, 3. Measure 12: 3, I, O, 3, I, 3.

- 1) Rhythmic value is editorial. Original value was a demi-semiquaver.
- 2) Rhythmic values are editorial.
- 3) Rhythmic value is editorial. Original value was a demi-semiquaver.
- 4) Rhythmic value is editorial. Original value was a demi-semiquaver.
- 5) Rhythmic value is editorial. Original value was a demi-semiquaver.
- 6) Rhythmic values are editorial.
- 7) Rhythmic values are editorial.
- 8) Rhythmic value is editorial. Original value was a demi-semiquaver.
- 9) Rhythmic value is editorial. ":" marking appears to indicate that these bars can be replaced by bars 14-15.
- 10) Rhythmic value is editorial. Perfect cadence on dominant suggests piece is unfinished.
- 11) Rhythmic value is editorial. ":" marking appears to indicate that these bars are an alternative to bars 12-13.
- 12) Rhythmic value is editorial. Perfect cadence on dominant suggests piece is unfinished.

The instruction in the original to "segue la seconda", followed by a blank fol.7v., proves that it is indeed unfinished.

Allemande

(B: fol.8r.-v.)

The musical score is divided into eleven numbered sections (1) through (11), each representing a different measure or set of measures. Editorial rhythm values are indicated by numbers above the notes in sections 1, 2, 3, 5, 6, 7, 8, 9, 10, and 11. Section 4 includes a bracketed value. Section 4 also features a 3/4 time signature with a 2/2 overline. Section 5 includes a 0 value. Section 6 includes a 3 value. Section 7 includes a 0 value. Section 8 includes a 2 value. Section 9 includes a 3 value. Section 10 includes a 2 value. Section 11 includes a 2 value.

- 1) Rhythmic value is editorial.
- 2) Bracketed rhythmic values are editorial.
- 3) Rhythmic value is editorial.
- 4) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
- 5) Rhythmic value is editorial.
- 6) Rhythmic values are editorial.
- 7) Onto fol.8v. here. Rhythmic value is editorial.
- 8) Rhythmic value is editorial.
- 9) Rhythmic value is editorial.
- 10) Rhythmic value is editorial.
- 11) Rhythmic values are editorial.

Minuet

(B: fol.9r.)

1)

2)

3)

4)

5) ://:

6)

7)

8)

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) Rhythmic value is editorial (cf. bar 15).
- 4) Rhythmic value is editorial.
- 5) Rhythmic values are editorial.
- 6) Rhythmic value is editorial.
- 7) Rhythmic value is editorial.
- 8) Rhythmic values are editorial (cf. bar 25).

Minuet

(B: fol.9v.)

The musical score consists of six staves of tablature, each with a different editorial rhythm marking. The staves are arranged vertically, with some staff numbers (1, 2, 3, 4, 5, 6, 7) placed below them.

- Staff 1:** Shows a quaver-like value with a bracket above the first note and a circled '3' below the second note.
- Staff 2:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.
- Staff 3:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.
- Staff 4:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.
- Staff 5:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.
- Staff 6:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.
- Staff 7:** Shows a quaver-like value with a circled '3' above the first note and a circled '2' below the second note.

1) Rhythmic value is editorial (but implied by the original tablature). Original value was a quaver.

2) Rhythmic value is editorial.

3) Rhythmic values are editorial.

4) Rhythmic value is editorial (but implied by the original tablature). Original value was a quaver.

5) Rhythmic value is editorial.

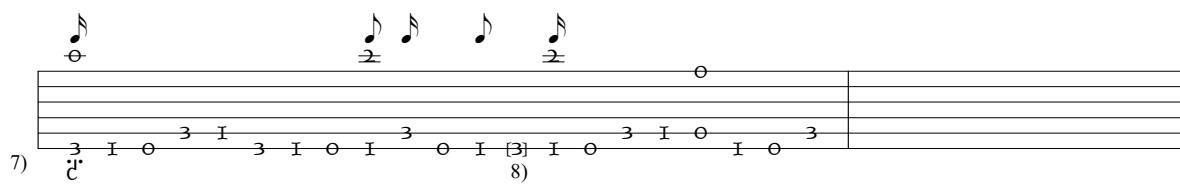
6) Rhythmic value is editorial.

7) Rhythmic values are editorial.

Sonata

(B: fol.10r.-11r.)

The sheet music is composed of ten staves, each representing a string. The first staff starts with a C-clef and a common time signature. Subsequent staves show various patterns of notes and rests, with some staves ending in a double bar line. Fingerings such as 3, 2, 1, 0 are placed above the strings to indicate specific fingerings for the performer.



- 1) Editorial pitch added in staff notation.
- 2) Rhythmic values are editorial.
- 3) Onto fol.10.v. here.
- 4) Rhythmic value is editorial.
- 5) Onto fol.11r. here.
- 6) Rhythmic values and final barline are editorial.
- 7) Ossia bar on fol.9v..
- 8) Pitch is editorial.

Untitled

(B: fol.11v.)

1)

2)

3)

4)

5)

1) Rhythmic value is editorial (cf. bars 1, 2 & 3).

2) Rhythmic value is editorial.

3) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per 1st time bar.

Rhythmic values are editorial.

4) Rhythmic values are editorial (but implied by the original tablature).

5) Rhythmic values are editorial.

Sarabande

(B: fol.12r.-13r.)

The sheet music consists of ten staves of tablature for a three-course harpsichord or lute. The music is in common time (indicated by '4'). It is divided into two systems by a double bar line.

- Staff 1:** Starts with a single note on the top staff, followed by pairs of notes on the middle and bottom staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 2:** Starts with a single note on the middle staff, followed by pairs on the bottom and top staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 3:** Starts with a single note on the top staff, followed by pairs on the middle and bottom staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 4:** Starts with a single note on the middle staff, followed by pairs on the bottom and top staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 5:** Starts with a single note on the bottom staff, followed by pairs on the top and middle staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 6:** Starts with a single note on the top staff, followed by pairs on the middle and bottom staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 7:** Starts with a single note on the middle staff, followed by pairs on the bottom and top staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 8:** Starts with a single note on the bottom staff, followed by pairs on the top and middle staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 9:** Starts with a single note on the top staff, followed by pairs on the middle and bottom staves. The first measure has a '3' above it. The second measure has a '2' above it.
- Staff 10:** Starts with a single note on the middle staff, followed by pairs on the bottom and top staves. The first measure has a '3' above it. The second measure has a '2' above it.

The musical score consists of six staves of tablature, each with a corresponding rhythmic value above it. The staves are divided by vertical bar lines.

- Staff 1:** Rhythmic value: ♩. Tab: 3, o, I, o, 3, I, 3, I, o, 2, o, I, o | 2, o, I, 3, 2, I, 2, I
- Staff 2:** Rhythmic value: ♩. Tab: I, o, o, I, o, 3, o, 3, I, o, 2, I | 2, I, o, 2, 2, o, 2, I, 3, I
- Staff 3:** Rhythmic value: ♩. Tab: o, 2, 3, I, 3, 2, o, 3, 2, 3, I, I, o | 3, 3, I, 3, 3, 3, 3, 3, 3, 3, 3
- Staff 4:** Rhythmic value: ♩. Tab: 3, o, I, o, 3, I, 3, 2, 3, 2, o | 3, 2, I, 3, 3, 3, o, 3, 2, 3, 2
- Staff 5:** Rhythmic value: ♩. Tab: I, o, I, I, 2, I, I, I, 3, 2, I, I, I | 3, 2, I, I, I, I, I, I, I, I, I
- Staff 6:** Rhythmic value: ♩. Tab: I, o, I, I, 2, I, I, I, 3, 2, I, I, I | 3, 2, I, I, I, I, I, I, I, I, I

1) Onto fol.12v. here.

2) Onto fol.13r. here.

Minuet

(B: fol.13v.)

The musical score consists of six staves of tablature, each with a different rhythmic value assigned to specific notes. The staves are arranged vertically, with some staffs having vertical bar lines and others not. The rhythmic values are represented by numbers (1, 2, 3, 4, 5, 6) placed above or below the notes.

- Staff 1:** Rhythmic values 3 and 2 are assigned to notes. The first measure has two notes with value 3. The second measure has one note with value 2.
- Staff 2:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.
- Staff 3:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.
- Staff 4:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.
- Staff 5:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.
- Staff 6:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.

- 1) Rhythmic value is editorial.
- 2) Rhythmic values are editorial.
- 3) Rhythmic value is editorial.
- 4) Rhythmic value is editorial.
- 5) Rhythmic value is editorial.
- 6) Rhythmic values are editorial.

Prelude

(B: fol.13v.)

The musical score consists of two staves of tablature, each with a different rhythmic value assigned to specific notes. The staves are arranged vertically, with some staffs having vertical bar lines and others not. The rhythmic values are represented by numbers (1, 2, 3, 4, 5, 6) placed above or below the notes.

- Staff 1:** Rhythmic values 3 and 2 are assigned to notes. The first measure has one note with value 3. The second measure has one note with value 2.
- Staff 2:** Rhythmic values 1, 3, and 2 are assigned to notes. The first measure has one note with value 1. The second measure has one note with value 3. The third measure has one note with value 2.

- 1) Rhythmic value is editorial.

Minuet

(B: fol.14r.)

1) Rhythmic value is editorial (but implied by the original tablature). Original value was a quaver.

2) Rhythmic value is editorial (cf. bar 1). Original value was a semiquaver.

3) Rhythmic value is editorial.

4) Rhythmic value is editorial. Original value was a semiquaver.

5) Rhythmic value is editorial.

6) Rhythmic values are editorial.

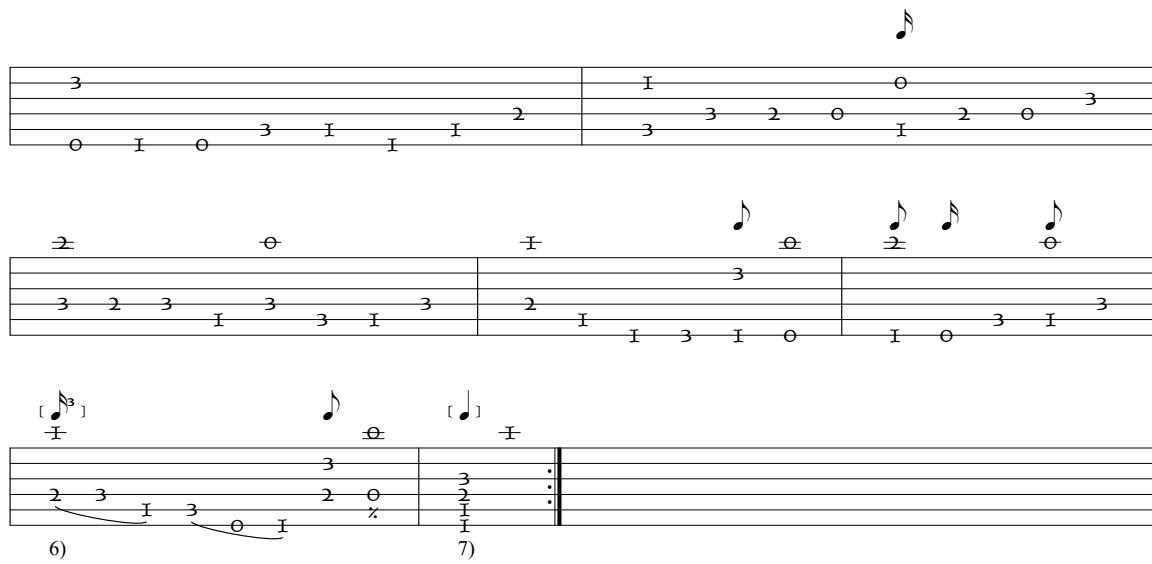
Untitled

(B: fol.14v.-15r.)

The musical score consists of six staves of tablature, each with a corresponding vocal line above it. The vocal lines are written in a cursive script, likely a form of neumes or early musical notation.

- Staff 1:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{F} \text{ G} \text{ A}$; 2) $\text{C} \text{ D} \text{ E}$.
- Staff 2:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{E} \text{ F} \text{ G}$; 2) $\text{A} \text{ B} \text{ C}$.
- Staff 3:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{D} \text{ E} \text{ F}$; 2) $\text{G} \text{ A} \text{ B}$.
- Staff 4:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{C} \text{ D} \text{ E}$; 2) $\text{F} \text{ G} \text{ A}$.
- Staff 5:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{B} \text{ C} \text{ D}$; 2) $\text{E} \text{ F} \text{ G}$.
- Staff 6:** Shows a melodic line with note heads and stems. The vocal line below has the following notes: 1) $\text{A} \text{ B} \text{ C}$; 2) $\text{D} \text{ E} \text{ F}$.

The vocal lines are divided into measures by vertical bar lines. The tablature staffs also have vertical bar lines, indicating specific note positions. The vocal notation uses a mix of open and closed circles, and some notes are connected by horizontal lines.



- 1) Rhythmic value is editorial. Original value was a semiquaver.
- 2) Rhythmic value is editorial.
- 3) Rhythmic value is editorial. Original value was a crotchet.
- 4) Onto fol. 15r. here.
- 5) Rhythmic values are editorial.
- 6) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
- 7) Rhythmic value is editorial.

Allegro

(B: fol.16r.-v.)

The sheet music consists of ten staves of musical notation, likely for a string instrument like the cello or bass. The notation includes various note heads (circles, diamonds, crosses) and stems, with fingerings indicated by numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, I, II, III, IV) placed above or below the notes. Dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte) are also present. The music is divided into sections labeled 1), 2), 3), and 4) at the beginning of each section, and concludes with endings ://: and 2).

- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) 1st and 2nd time bar markings are editorial. Original has 2nd time bars as ossia staff under 1st time bars.
Rhythmic values are editorial.
- 4) Onto fol.16v. here.
- 5) Rhythmic value is editorial.
- 6) Rhythmic value is editorial.
- 7) 1st and 2nd time bar markings are editorial. Original has the first 2nd-time bar as ossia staff under the first 1st-time bar.
Second 2nd-time bar is entirely editorial. Rhythmic values are editorial.

Minuet (B: fol.17r.)

- 1) Rhythmic value is editorial. Original value was a crotchet.
- 2) Rhythmic value is editorial.
- 3) Rhythmic value is editorial.
- 4) Rhythmic value is editorial.
- 5) Rhythmic values are editorial.

Arpeggio

(B: fol.17r.)

Handwritten musical notation for Arpeggio in C major. The notation consists of five measures on a five-line staff. Measure 1 starts with a vertical stroke and includes numbers 2, 2, 1, 2, 2 above the staff. Measures 2-4 show various fingerings (e.g., 4, 4, 2; 1, 2, 2, 1) and rests (o). Measure 5 ends with a vertical stroke and includes numbers 2, 2, 1, 2, 2 above the staff. A circled '2)' is at the end.

- 1) Rhythmic value is editorial.
2) Rhythmic value is editorial.

Preludes

(D major)

(B: fol.17v.)

Handwritten musical notation for Preludes in D major. The notation consists of three measures on a five-line staff. Measure 1 starts with a vertical stroke and includes numbers 2, 3, 2, 0 above the staff. Measures 2-3 show various fingerings (e.g., 3, 2, 0; 2, 3, 2, 1) and rests (o). A circled '1)' is at the end.

- 1) Pitch is editorial.

(A major)

(B: fol.17v.)

Handwritten musical notation for Preludes in A major. The notation consists of two measures on a five-line staff. Measure 1 starts with a vertical stroke and includes numbers 5, 4, 5, 0, 0, 3, 0 above the staff. Measure 2 shows fingerings (e.g., 2, 1, 4, 2; 0, 2, 0, 2, 1, 3) and rests (o). A circled '1)' is at the end.

- 1) Rhythmic value is editorial.

Blank Page

Allegro

(B: fol.18r.-v.)

The sheet music consists of six staves of tablature, likely for a bowed instrument like the cello or bass. Each staff has five horizontal lines representing the strings. Fingerings (numbers 1-5) and rests are indicated above the notes. Measure numbers 1) through 5) are placed at the end of each staff.

Staff 1: 2 2 2 3 | 0 2 2 0 5 2 | 2 0 5 0 2
1)

Staff 2: 2 | 0 | 2 0 2 | 0 2
2)

Staff 3: 1 0 2 0 3 2 0 | 0 | 2 0 2 0 2 4 0 2
3)

Staff 4: 2 | 0 | 2 0 4 0 | 0 0 2 0 4 0 5 0 | 7 4 0 5
4)

Staff 5: 4 2 0 0 2 4 0 | 0 | 2 1 2 0 2 1 0 0 4
5)

Staff 6: 0 4 0 0 2 | 0 2 4 1 0 | 1 2 1 4 2 1
6)

Staff 7: 2 4 0 4 2 | 1 2 2 2 | 1 4 2 4 1 | 2 0 2 3
7)

Staff 8: 0 2 0 2 2 | 0 | 1 0 2 | 2 3 2 0 4 0 3 2
8)

Musical score for the first section of 'The Star-Spangled Banner'. The score consists of four measures on a staff with a common time signature. Measure 1: A dotted half note followed by a quarter note. Measure 2: A dotted half note followed by a quarter note. Measure 3: A dotted half note followed by a quarter note. Measure 4: A dotted half note followed by a quarter note.

- 1) Rhythmic value is editorial (cf. bar 12).
 - 2) Rhythmic value is editorial.
 - 3) Rhythmic values are editorial.
 - 4) Onto fol.18v. here.
 - 5) Ossia sign appears not to have any referent.
 - 6) Rhythmic value is editorial.
 - 7) Rhythmic value is editorial, although triplet slurs are original (cf. bar 10).
 - 8) Rhythmic values are editorial. Ossia sign appears not to have any referent.

Minuet (B: fol.19r.)

1)

2)

3)

- 1) Rhythmic value is editorial.
 - 2) Rhythmic value is editorial.

Minuet

(B: fol.19v.)

The musical score for the Minuet consists of eleven staves of tablature. The first staff begins with a note, followed by a series of notes and rests. Subsequent staves show various patterns of notes and rests, often with editorial markings like '(1)', '(2)', etc., below them. The tablature uses numbers (0, 2, 3, 4) to indicate fingerings and rests. The score ends with a final staff labeled '(11)'.

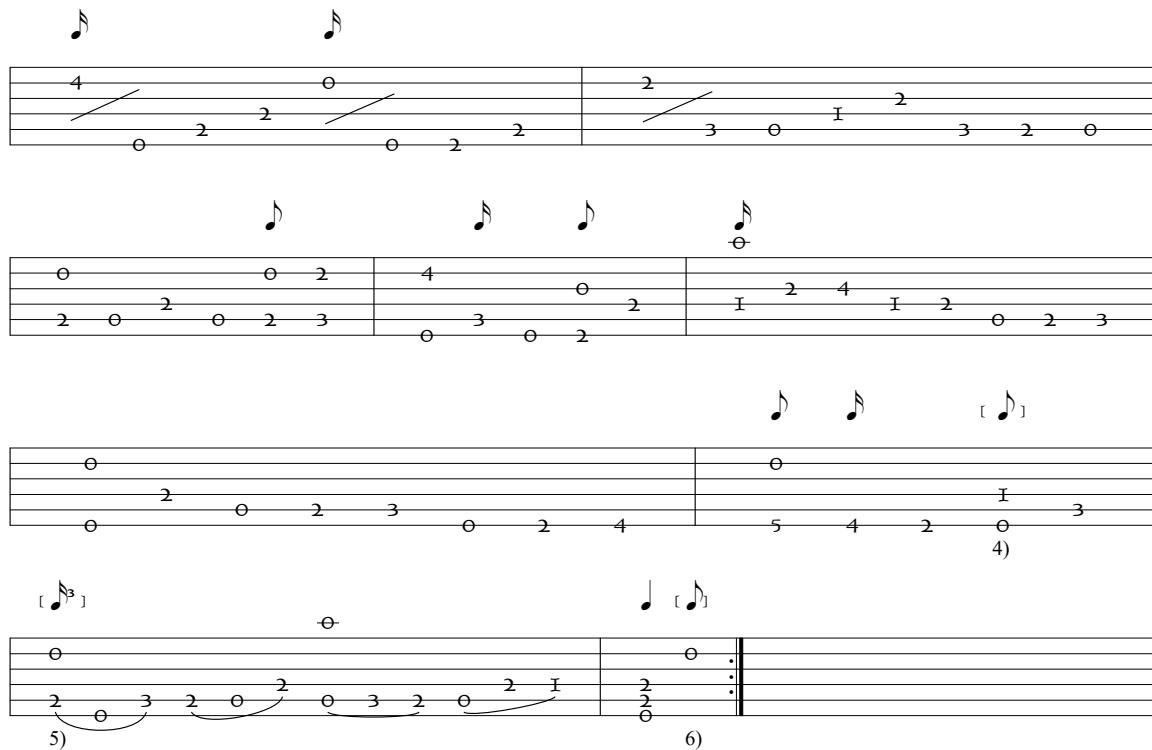
- 1) Rhythmic value is editorial. Original value was a semiquaver.
- 2) Rhythmic value is editorial. Original value was a semiquaver.
- 3) Rhythmic value is editorial. Original value was a semiquaver.
- 4) Rhythmic value is editorial. Original value was a semiquaver.
- 5) Rhythmic value is editorial. Original value was a semiquaver.
- 6) Rhythmic value is editorial.
- 7) Rhythmic values are editorial.
- 8) Rhythmic value is editorial. Original value was a semiquaver.
- 9) Rhythmic value is editorial. Original value was a semiquaver.
- 10) Rhythmic value is editorial. Original value was a semiquaver.
- 11) Rhythmic values are editorial.

Blank Page

Untitled

(B: fol.20r.-v.)

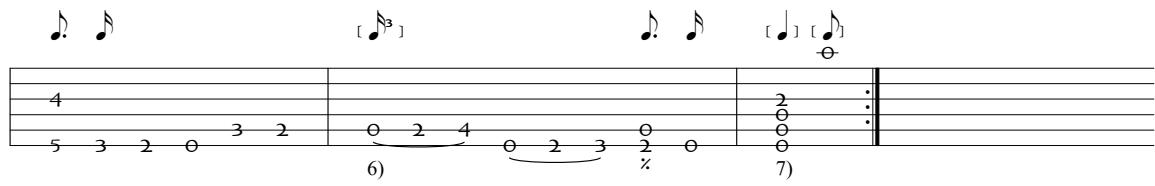
The musical score consists of ten horizontal staves, each representing a string. The top staff begins with a common time signature (indicated by a 'C') and a key signature of two sharps (indicated by 'F# G#'). The subsequent staves use a variety of time signatures, including 2/4, 3/4, and 4/4. Rhythmic values are indicated by note heads and stems. Tablature is used to show fingerings on each string. The score includes several measures of music, separated by vertical bar lines.



- 1) Rhythmic value is editorial.
- 2) Onto fol. 20v. here.
- 3) Rhythmic value is editorial.
- 4) Rhythmic value is editorial.
- 5) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
- 6) Rhythmic value is editorial.

Aria

(B: fol.21r.-v.)



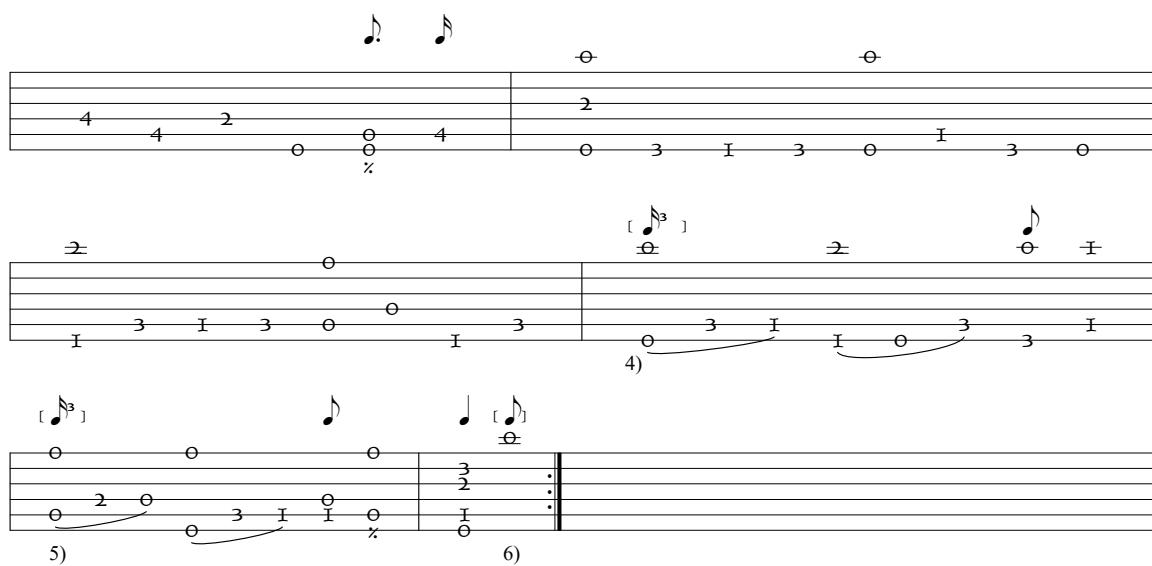
- 1) Rhythmic value is editorial.
 - 2) Onto fol.21v. here.
 - 3) Rhythmic value is editorial. Original value was a semiquaver.
 - 4) Rhythmic value is editorial (but implied by the original tablature).
 - 5) Rhythmic values are editorial (but implied by the original tablature).
 - 6) Rhythmic value is editorial (but implied by the original tablature).
 - 7) Rhythmic values are editorial.

Untitled

(B: fol.22r.-v.)

The musical score consists of seven staves of tablature, each with a corresponding rhythmic value above it. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom.

- Staff 1:** Rhythmic value: ♩. Tab: 2, 4. Fretting: 1, 0; 1, 3; 0, 1, 3; 0, 1, 3; 0, 1, 0, 3, 1, 5.
- Staff 2:** Rhythmic value: ♩. Tab: 1. Fretting: 3, 3, 1, 0, 1, 1, 0, 3; 0, 1, 0, 3, 1, 0.
- Staff 3:** Rhythmic value: ♩. Tab: 2. Fretting: 2, 3, 1, 0, 1, 1, 0, 2; 0, 1, 0, 2, 0; 3.
- Staff 4:** Rhythmic value: ♩. Tab: 2. Fretting: 2, 3, 2, 3, 5, 3; 2, 3, 3; 0, 1, 0, 2, 2, 3, 1, 0.
- Staff 5:** Rhythmic value: ♩. Tab: 1. Fretting: 3, 2, 0, 4; 0, 3, 3, 0, 2, 3, 0, 2; 3, 1) 2)
- Staff 6:** Rhythmic value: ♩. Tab: 1. Fretting: 0, 2, 0, 1, 2, 0, 1, 3; 0, 1, 0, 2, 0, 3, 3).
- Staff 7:** Rhythmic value: ♩. Tab: 2. Fretting: 2, 3, 5, 3, 2, 0, 3, 1; 0, 1, 0, 2, 0, 0.
- Staff 8:** Rhythmic value: ♩. Tab: 2. Fretting: 2, 0, 0, 1, 0, 2, 0, 0, 4, 0, 2.



1) Rhythmic values are editorial.

2) Onto fol.22v. here.

3) Rhythmic value is editorial.

4) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.

5) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.

6) Rhythmic value is editorial.

Sarabande

(B: fol.23r.-v.)

The image shows five staves of fingerstyle guitar tablature for the Sarabande. Each staff consists of six horizontal lines representing the strings, with fingers (1, 2, 3, 4) indicated by numbers or Roman numerals above the strings. The tablature includes various symbols such as dots, dashes, and diagonal slashes to indicate specific fingerings and techniques.

- Staff 1:** Shows a sequence of chords starting with an open string (1), followed by chords with fingers 2, 3, and 4.
- Staff 2:** Shows chords with fingers 2, 3, and 4, including a double bar line and repeat dots.
- Staff 3:** Shows chords with fingers 4, 2, and 1, followed by a sequence with fingers 4, 2, and 1.
- Staff 4:** Shows chords with fingers 4, 2, and 1, followed by a sequence with fingers 4, 2, and 1.
- Staff 5:** Shows chords with fingers 4, 2, and 1, followed by a sequence with fingers 4, 2, and 1.

The image shows five lines of handwritten musical notation on five-line staves. The notation uses vertical stems with horizontal strokes to indicate pitch and rhythm. Above each staff, there are numerical markings (1 through 10) which are likely editorial additions. The notation is somewhat sparse, with many empty measures and stems.

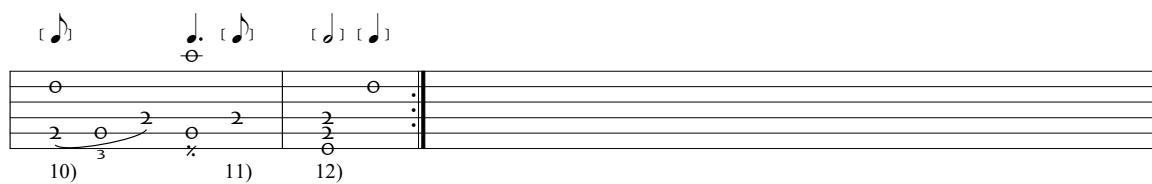
- 1) Rhythmic value is editorial.
- 2) Onto fol.23v. here.
- 3) 1st and 2nd time bar markings are editorial.
1st time bars originally written on a slip of paper stuck in as an ossia staff.
- 4) Rhythmic value is editorial.
- 5) Rhythmic values are editorial.
- 6) Rhythmic value is editorial. Original value was a semiquaver.
- 7) Rhythmic value is editorial. Original value was a semiquaver.
- 8) Rhythmic value is editorial. Original value was a semiquaver.
- 9) Rhythmic value is editorial. Original value was a semiquaver.
- 10) Rhythmic value is editorial.

Sarabande

(B: fol.24r.-v.)

The sheet music consists of nine staves of tablature, each with a corresponding measure number below it. The tablature uses a six-line staff where the top line represents the 6th string and the bottom line represents the 1st string. Fingerings are indicated above the staff, and slurs are shown as curved lines.

- Staff 1:** Measure numbers 1-4. Fingerings: 3, 4, 5, 0, 3, 0; 0, 2, 2, 3; 4, 2, 2, 0, 2; 4, 2, 2, 3.
- Staff 2:** Measure numbers 5-8. Fingerings: 4, 3, 2, 0, 2; I, 2, I, 0, 3; 0, 2, 2, 2, 0; 2, 0, 2, 0.
- Staff 3:** Measure numbers 9-12. Fingerings: [dotted note] 4, 2, 4; [dotted note] 4, 2, 0; [dotted note] 4, 2, I; 4, 2, I; 2, 0, 4; 2, 1, 0.
- Staff 4:** Measure numbers 13-16. Fingerings: 4, 2, 0, 2; 4, 2, 0, 4; 0, 2, 2, 0; I, 4, 2, 0.
- Staff 5:** Measure numbers 17-20. Fingerings: 0, 4, 0, 2, 0; I, 2, 0; 0, 2, 4, 2, 0; I, 4, 2, 0.
- Staff 6:** Measure numbers 21-24. Fingerings: 0, 4, 2, 2, 0; I, 0, 4, 0, 0; 4, 2, 0, 2, 0; 4, 2, 0, 2, 0.
- Staff 7:** Measure numbers 25-28. Fingerings: I, 0, 2, 4; 0, 2, 5, 2, 3, 2, 5; 4, 0, 2; 2, 3, 2, 0, 3, 2, 0.
- Staff 8:** Measure numbers 29-32. Fingerings: 0, 2, 4, 0; 0, 2, 0, 3, 2, 0; [dotted note] 4, 2, 0, 3, 2, 0.
- Staff 9:** Measure numbers 33-36. Fingerings: 0, 2, 4, 0; 0, 2, 0, 3, 2, 0; I, 2, 0, 3, 2, 0.



- 1) Rhythmic value is editorial.
- 2) Rhythmic value is editorial.
- 3) Rhythmic value is editorial. Original value was a crotchet.
- 4) Rhythmic value is editorial.
- 5) Rhythmic values are editorial.
- 6) Onto fol.24v. here. Rhythmic value is editorial.
- 7) Rhythmic value is editorial.
- 8) Rhythmic value is editorial.
- 9) Rhythmic value is editorial. Original value was a semiquaver.
- 10) Rhythmic value is editorial, although triplet slur is original.
- 11) Rhythmic value is editorial. Original value was a semiquaver.
- 12) Rhythmic values are editorial.

Blank Page