

# **Francesco Corbetta**

## **Selected pieces for baroque guitar from B.Lc Ms. 245**

**Copied by Jean Baptiste de Castillion  
(1680-1753)**

**Transcribed and edited by Monica Hall**

**2010**

## INTRODUCTION

Most people who play the baroque guitar today are familiar with the manuscript of music by François Le Cocq and other guitarists, B:Bc.Ms.S5615 copied by the Flemish clergyman and guitarist, Jean-Baptiste de Castillion in 1730. It is less well known that Castillion copied another manuscript of seventeenth-century guitar music now in the library of the Conservatoire Royal de Musique in Liège, B:Lc.Ms.245. Although this has no title page, it has Castillion's coat of arms on the binding and includes an engraved portrait of him as a young man, showing him in clerical dress. As he was ordained at Antwerp in 1705, it may have been made around that date, perhaps to celebrate his ordination. In 1706 he became assistant to the Bishop of Ghent and in 1743 was appointed Bishop of Bruges, a post which he held until his death in 1753.

### **B:Lc.Ms.245**

B:Lc.Ms.245 is copied in the same hand as the later manuscript. It was presumably from this manuscript that Castillion selected the pieces for the second section of B:Bc.Ms.S5615, "Recueil des pieces de guitarre de meilleurs maîtres du siècle dixseptième". At first sight it therefore seem less interesting. It includes almost all of the pieces from Robert de Visée's "Livre de Guittarre" (1682), several pieces from Giovanni Battista Granata's "Capricci Armonici" (1646); and the pieces by Lelio Colista, Miguel Perez de Zavala and Gaspar Sanz which were recopied into B:Bc.Ms.S5615. The main interest lies in the substantial number of pieces attributed to Francesco Corbetta. Two of these are from his "Varii Capricci per la Ghittara Spagnuola" (1643) and nine from "La Guitarre Royale" (1671). However, fifty of the pieces are not found in any of Corbetta's surviving printed books. Although thirteen pieces were recopied into B:Bc.Ms.S5615 and a few are also found in two other manuscripts, GB:Ob Ms.Mus.Sch.C94 - Henry François de Gallot, "Pieces de Guittarre de Differends Autheurs" and GB:Lbl Add.Ms. 31640 – Santiago de Murcia, "Passacalles y Obras", many are apparently unique. Corbetta is known to have published other books which have not survived, and Castillion may have had access to copies of these.

In the manuscript the pieces are roughly arranged by key. There are several groups which may have formed suites or part of suites and a number of miscellaneous pieces. Of the latter perhaps the most interesting is the Courante in C minor also found in Murcia's "Passacalles y Obras". In "La Guitarre Royale", Corbetta has included three groups of pieces in this key, but none includes a courante. Murcia's "Obra por la K en Tercera Traste" includes the allemande "Le Tombeau sur la Mort de Madame d'Orleans", the sarabande

which follows the “Allemande sur la Mort du Duc de Gloaster”, and the gigue from the third group of pieces. It is possible that the courante found here belongs with these. Two of the pieces in B flat major, the Allemande and Brand, survive in what seems to be a pirated edition of Corbetta’s “Varii Scherzi di Sonate per la Chitarra Spagnola (1648).<sup>1</sup> The Allemande in A major is a variant of the Allemande in D major.

## THE CONTENTS OF THIS EDITION

The pieces which are also found in B:Bc.Ms.S5615 have been omitted, with the exception of the Gigue in G major which forms part of the suite in that key.<sup>2</sup> These are

	Composer	Key	B:Bc Ms.S5615 <sup>3</sup>
p.25	Gigue	F.Corbet	C major
p.33	Passacaille	F.Corbetta	D minor
p.39	Passacaille	F. Corbetta	F major
p.34	Allemande	F.C.	A minor
p.35	Allemande	F.C.	A minor
p.36	Courante	F.C.	A minor
p.36	Menuet	F.C.	A minor
p.37	Menuet	F.C.	A minor
p.38	Gigue	F.C.	C major
p.46	Gigue	F.C.	D minor
p.57	Passacaille	F.Corbet	A minor
p.96	Chaconne	F. Corbetta	C major
			p.107
			p.86
			p.92
			p.83
			p.94
			p.95
			p.84
			p.97
			p.108
			p.93
			p.104
			p.106

The following pieces which are apparently unique to the manuscript have also been excluded from this edition

p.24	Rondeau	F. Corbet	C major
p.41	Sarabande	F. Corbetta	C major
p.95	Ballet	F. Corbetta	F major
p.108	Passacaille	F.C.	G minor
p.136	Folies	F. Corbetta	D minor

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<sup>1</sup> [“Guitarra Española y sus diferencias de Sones” (?)] ca. 1650. Published in facsimile by the Deutsche Lautengesellschaft.

<sup>2</sup> Published in facsimile by Editions Culture et Civilisation, Brussels (1979).

<sup>3</sup> All are attributed to F. Corbet in B:Bc Ms.S5615.

The Rondeau, Sarabande and Ballet are short and very simple and the Passacaille and Folies are rather predictable sets of variations.

For a more detailed description of the manuscript see my article “Recovering a lost book of guitar music by Corbetta” in Consort : Journal of the Dolmetsch Foundation, Vol. 61, Summer 2005.

## CRITICAL NOTES

All the pieces in the manuscript are in standard French guitar tablature; chords to be strummed rather than plucked are indicated by placing the note values on the stave with the stem down for a down stroke (bass to treble) and up for an up stroke (treble to bass). As the software used for this edition does not support this feature, chords to be strummed are indicated with an arrow to the left-hand side of the chord pointing upwards if the chord is strummed from bass to treble and downwards if the chord is to be strummed from treble to bass.

It was standard practice not to indicate the open courses to be included in strummed chords. These have not been filled in editorially; only open courses represented by the letter “a” in the original are indicated. Castillion occasionally puts dots on the lines to indicate when a course should be omitted. These are not reproduced in this edition; in the places where he uses them it is fairly obvious that the open courses should be omitted as they will be dissonant.

At the beginning of the manuscript Castillion has copied the information about ornaments found in de Visée’s “Livre de Guittarre” (1682) and the same symbols are used in the music. These are as follows

× = trill      , = mordent    # = vibrato    slur under note = appoggiatura

A reprise is indicated with the symbol :S:

Castillion invariably puts a slash through the time signatures. This is not reproduced.

The following notes give the title, composer’s name and page number as found in the manuscript. Corbetta’s name appears in different forms – F. Corbet, F. Corbetta or F.C. These are followed by concordances with GB:Ob Ms.Mus.Sch.C94 (Gallot) GB:Lbl Add.Ms. 31640 (Murcia) and corrections to the tablature if any.

### **Piece in C minor**

p.1 Courante – F. Corbetta p.125 Murcia, f.120v

### **Pieces in G major**

p. 2 Allemande – F. Corbet p.60

p.3 Courante – F. Corbet p.60  
1. Rhythm uncertain – there is a superfluous crotchet in the original.

p.4 Courante - F. Corbetta p.66 Murcia, f.109v

p.5 Sarabande – F. Corbet p.61

p.6 Gigue – F. Corbet p.62 B:Bc, p.89/Gallot, f.10v

### **Pieces in D minor**

p.7 Allemande – F<sup>co</sup>. Corbetta p.68

p.8 Courante – F. Corbetta. p.68

p.9 Sarabande – F. Corbetta p.69  
1. c-a on 4<sup>th</sup> course changed to c-a on 3<sup>rd</sup> course cf. b.24.

p.10 Gigue – F. Corbetta p. 70

1. 2 bars in 1
2. 2 bars in 1
3. A quaver note value is missing

### **Pieces in G minor**

p.12 Prelude – F. Corbetta p.123 Gallot, f.75v/Murcia f.73v

1. c on 4<sup>th</sup> course changed to d
2. The note should be tied to previous note

p.13 Allemande – F. Corbetta p.79

1. b. 13 - last chord/b.14 – first chord – d on 5<sup>th</sup> course changed to b.  
The chord immediately preceding is a typical Corbetta dissonance.

p.14 Courante – F. Corbetta p.80

- p.15 Sarabande – F. Corbetta p.80
- p. 16 Gigue – F. Corbetta p.81  
 1. c on 5<sup>th</sup> course changed to 4<sup>th</sup> course  
 2. The minor variation in bars 20 & 22 of the repeat phrase is probably intentional, although it is possible that the f on the first course in b.20 is an error and should be on the second course.

### Piece in E minor

- p.18 Courante - F.C p.73  
 The time signature in the manuscript is ¾.

### Pieces in G minor

- p.19 Allemande – F. Corbetta p.106
- p.20 Sarabande – F. Corbetta p.99
- p.21 Sarabande – F. Corbetta p.106 Gallot, f.44v
- p.22 Gigue – F. Corbetta p.107  
 1. Note values reversed; original has semiquaver followed by a quaver

### Pieces in B flat major

- p.24 Allemande – F. Corbetta p.90 Gallot, f.46v  
 1. Letter e on 3<sup>rd</sup> course changed to c
- p.25 Courante – F. Corbetta p.92 Gallot, f.46
- p.26 Sarabande – F. Corbetta p.92 Gallot, f.46v
- p.27. Brand – F. Corbetta p.93 Gallot, f.44  
 1. 2 bars in 1
- p.28 Ballet 1 – F. Corbetta p.135  
 Castillion has only indicated a petite reprise at the end. However the piece is probably intended to be in rondo form and could end at bar 17 where I have indicated *fin* in brackets. The whole could be repeated after the Ballet which follows.

b.11 – Castillion has a rest on the pick up beat which Django software indicates with a note value only.

- p.29 Ballet 2 - F. Corbetta p.135  
The barring is irregular with 2 bars in 1 in the first three bars of the first half and the penultimate bar in the second half.

#### Pieces in F minor/major

- p.30 Allemande – F. Corbetta p.124  
1. Missing note i added.
- p.31 Courante - F. Corbetta p.40 Gallot, f.40v
- p.32 Sarabande – F. Corbetta p.41 Gallot, f.41

#### Pieces in D major/minor

- p.33 Allemande - F. Corbetta p.131
- p.34 Courante - F. Corbetta p.44
- p.35 Sarabande - F. Corbetta p.45 Gallot, f.48

#### Piece in A major

- p. 36 Allemande – F. Corbetta p.85 Gallot, f.51v  
1. Bar line inserted  
2. d on 3<sup>rd</sup> course changed to 2<sup>nd</sup> course  
3.

## SUGGESTED IMPROVEMENTS TO CASTILLION'S TEXT

The purpose of the transcription is to reproduce Castillion's tablature as it stands as far as this is possible with the available software. I have therefore corrected only what seemed to be very obvious errors. There are however some places where, although the music makes sense, it is possible that Castillion or his source has in fact made an error. Possible improvements are as follows:

- p.3 Courante in G major  
b.12 - the first beat - c on the third course could be e.
- p.4 Courante (2) in G major  
b.2 - the last chord – c on the fourth course could be e. [Murcia (f.109v) has e.]

- p.14 Courante in G minor  
b.7 - the 4th crotchet - g on the second course could be e.
- p.18 Courante in E minor  
b.16 - the 2<sup>nd</sup> crotchet – bass note could be the open fourth course rather than fifth.  
b.28 - the 2<sup>nd</sup> crotchet – c on the fourth course could be e.
- p.22 Gigue in G minor  
b.2 - the last crotchet - g on the second course could be e.
- p.26 Sarabande in B flat major  
b.6 - the 2<sup>nd</sup> and 3<sup>rd</sup> chords [C7] are unplayable as written although harmonically speaking correct. Gallot (f.46v) has B flat stopped at 1<sup>st</sup> fret on fifth course which makes sense and may well be what Corbetta intended as he was rather fond of doubling the 7<sup>th</sup> in this way. Castillion may have thought this was unacceptable and tried to correct it!

## CONTENTS

Courante in C minor	1
<b>Pieces in G major</b>	
Allemande	2
Courante	3
Courante	4
Sarabande	5
Gigue	6
<b>Pieces in D minor</b>	
Allemande	7
Courante	8
Sarabande	9
Gigue	10
<b>Pieces in G minor</b>	
Prelude	12
Allemande	13
Courante	14
Sarabande	15
Gigue	16
Courante in E minor	18
<b>Pieces in G minor</b>	
Allemande	19
Sarabande	20
Sarabande	21
Gigue	22
<b>Pieces in B flat major</b>	
Allemande	24
Courante	25
Sarabande	26
Brand	27
Ballet (1)	28

Ballet (2) in G minor	29
<b>Pieces in F minor/major</b>	
Allemande	30
Courante	31
Sarabande	32
<b>Pieces in D major/minor</b>	
Allemande	33
Courante	34
Sarabande	35
Allemande in A major	36

Courante in C minor

The sheet music consists of six staves of musical notation for a Courante in C minor. The notation is primarily in common time (indicated by '3' at the beginning) and features sixteenth-note patterns. Fingerings are indicated by lowercase letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above or below the notes. Some fingerings are connected by lines, and some are marked with crosses (x). Measure numbers 3, 4, 7, 11, 15, 17, and 19 are visible on the left side of the staves. A bracketed section labeled '[sic]' appears in measure 17.

Pieces in G major - Allemande

1      ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

C      a↓      a↑      a↓      a      a      b      -x      f

4      ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

b      b      a      -x      a      -x      f      a      a      b      -x      a      a      a      e      c      a

7      ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

f      -o      a      c      -o      -x      c      -o      a      e      -o      a      c      a      |||      f      f      h      f      i      h      x      i      f

11     ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

h      a      f      o      e      f      f      e      f      o      a      c      x      g      i      h      x      f      e      c      e      f      e      a      c      a

14     ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

-o      a      b      -x      f      e      b      o      a      b      -x      c      -o      a      a      c      x      a

17     ♩      ♩      ♩      ♩      ♩      ♩      ♩

e      b      -o      a      b      -x      c      -o      a      a      a      a      a      a      a      a

Courante (1) in G major

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar instrument. The notation uses a combination of note heads (a, b, c, d, e, f, g, h) and rests. Measure numbers 3, 5, 8, 12, and 15 are indicated on the left side of each staff. Measure 12 includes a bracket labeled [1]. The music is in G major.

3      a      a      c      a      f      a      c      a      c      a      h      a      c  
 5      b      b      f      a      c      e      f      e      f      e      c      b      a      a      c      d      c  
 8      d      d      c      a      a      c      e      f      e      a      a      x      c      a      c      d      a      b  
 12     d      d      c      a      b      x      a      a      a      a      a      a      a      a      a      a      a  
 15     d      d      c      a      a      x      a      a      c      e      a      a      a      a      a      a      a

[1]

Courante (2) in G major

The sheet music consists of six staves of musical notation for a Courante in G major. The notation is as follows:

- Staff 1:** Measures 1-4. Fingerings: 3, b, b, b; a, b, b; a, b, c; a, f, a. Arrows: Upward arrows under '3' and 'a' in the first measure; downward arrow under 'c' in the second measure.
- Staff 2:** Measures 5-8. Fingerings: f, b, i, h; h, h, a, x; c, s, f; c, a, a, x, c. Arrows: Upward arrows under 'a' and 'h' in the first measure; downward arrow under 'a' in the second measure.
- Staff 3:** Measures 8-11. Fingerings: a, c, b, a; a, c, b, a; a, c, b, a. Arrows: Upward arrow under 'a' in the first measure; downward arrow under 'b' in the second measure.
- Staff 4:** Measures 11-14. Fingerings: b, b, b, b; b, b, a, x, b; a, c, b, a; a, c, b, a. Arrows: Upward arrow under 'b' in the first measure; downward arrow under 'b' in the second measure.
- Staff 5:** Measures 14-17. Fingerings: h, b, l; a, c, e; b, a, b, a; f, f, f, c. Arrows: Upward arrow under 'a' in the first measure; downward arrow under 'c' in the second measure.
- Staff 6:** Measures 17-18. Fingerings: a, b, a, b; f, f, f, c; a, a, a, x. Arrows: Upward arrow under 'a' in the first measure; downward arrow under 'x' in the second measure.

[sic]

## Sarabande in G major



The image shows four staves of musical notation for a Sarabande in G major. The notation uses letter fingerings (a, b, c, d, e, f, g) and measure numbers (3, 5, 10, 15) to guide the performer. The music consists of eighth and sixteenth note patterns.

Measure 3: **a** b **d** | **b** **x** **b** **a** **x** | **b** **d** **a** | **a** **c** **a** **a**

Measure 5: **a** **b** **a** | **c** **x** **a** **a** | **a** **c** **d** | **b** **c** **a** | **c** **x** **d** **d**

Measure 10: **f** **s** **h** | **b** **c** **c** **x** | **f** **s** **h** | **a** **f** **v** **c** **a** **x** **c** **d**

Measure 15: **b** **f** **c** | **f** **s** **h** **f** **x** **i** **i** | **b** **f** **c** | **f** **s** **h** **f** **x** **i** **i**

Gigue in G major

The sheet music consists of six staves of music, each with a different note head style. The first staff uses standard black note heads. The second staff uses note heads with horizontal strokes. The third staff uses note heads with diagonal strokes. The fourth staff uses note heads with vertical strokes. The fifth staff uses note heads with horizontal strokes and small dots. The sixth staff uses note heads with vertical strokes and small dots.

1      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

C      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

5      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

b      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

8      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

b      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

12     ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

17     ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

20     ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

23     ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩      ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Pieces in D minor - Allemande

1

4

6

9

13

15

Courante in D minor

The sheet music consists of six staves of music, each with a different starting note and a unique set of fingerings and letter markings (a, b, c, d, e, f). The staves are separated by vertical bar lines. The first staff starts with a sharp sign and a downward arrow. The second staff starts with a sharp sign and an upward arrow. The third staff starts with a sharp sign and an upward arrow. The fourth staff starts with a sharp sign and an upward arrow. The fifth staff starts with a sharp sign and an upward arrow. The sixth staff starts with a sharp sign and an upward arrow.

1      2      3      4      5      6      7      8      9      10      11      12      13      14      15

Sarabande in D minor

The sheet music consists of six staves of music, each with five horizontal lines. The music is in common time and D minor. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Various markings are present, including sharp (F#), flat (B-flat), double sharp (F##), double flat (B-flat), cross (X), and a circled letter 'i'. Measure numbers 3, 6, 11, 17, 23, 28, and 34 are indicated on the left side of the staves. The first staff begins with a sharp sign above the staff. The second staff begins with a sharp sign above the staff. The third staff begins with a sharp sign above the staff. The fourth staff begins with a sharp sign above the staff. The fifth staff begins with a sharp sign above the staff. The sixth staff begins with a sharp sign above the staff.

Gigue in D minor

1

4

6

8

10

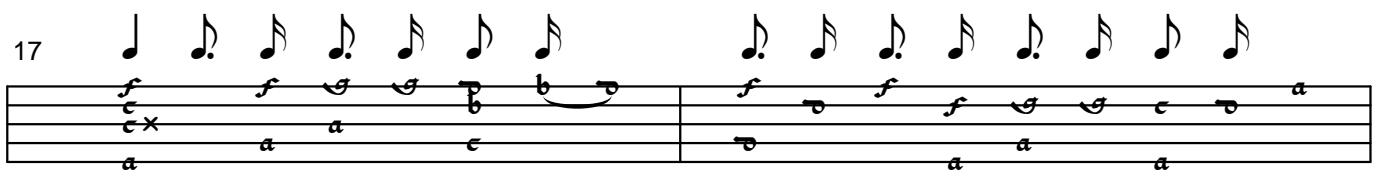
13

15

[1]

[2]

[3]



19

A musical score for a single voice. The staff consists of five horizontal lines. The notes are represented by vertical stems with small horizontal dashes. The vocal line starts with a short note (approx. 1/16 note), and a short note (approx. 1/16 note). A fermata is placed over the last note. Below the staff, there are labels: 'd' under the first note, 'a' under the second note, 'c' under the third note, 'b' under the fourth note, 'a' under the fifth note, 'e' under the sixth note, 'a' under the seventh note, 'a' under the eighth note, and 'a' under the ninth note.

Pieces in G minor - Prelude

1      ♩      ♩      ♩      ♩

C      f      f      f      f

4      ♩      ♩      ♩

b      a      c      a      x

[1]

7      ♩      ♩      ♩      ♩

b      c      x      a      b

10     ♩      ♩      ♩      ♩      ♩      ♩      ♩      ♩

c      x      a      c      x      a      b      a      x      b

13     ♩      ♩      ♩

b      a      b      c      a      b

[2]

16     ♩      ♩      ♩      ♩      ♩      ♩

c      x      a      e      a      b      a      b      e      f

Allemande in G minor

The music is written in G minor, common time, with a key signature of one sharp. The tablature uses a standard six-string guitar neck. Fingerings are indicated by lowercase letters (a-f) above or below the strings, and slurs are shown as curved lines above the notes.

**Staff 1:**

- Measure 1: Open strings (C, E, G, B, D, F#).
- Measure 2: Fret 1 (A), Fret 2 (B), Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B).
- Measure 3: Fret 1 (A), Fret 2 (B), Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B).
- Measure 4: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 5: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 6: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

**Staff 2:**

- Measure 4: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 5: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 6: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

**Staff 3:**

- Measure 6: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 7: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 8: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

**Staff 4:**

- Measure 10: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 11: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 12: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

**Staff 5:**

- Measure 14: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 15: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 16: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

**Staff 6:**

- Measure 17: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 18: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).
- Measure 19: Fret 1 (A), Fret 2 (B), Fret 3 (C), Fret 2 (B), Fret 1 (A), Fret 2 (B).

[sic] [1]

Courante in G minor

The sheet music consists of six staves of musical notation for a Courante in G minor. The notation is written in a treble clef, common time, and uses vertical bar lines to separate measures. Fingerings are indicated by lowercase letters (a, b, c) and arrows (up or down) placed above or below the notes. Dynamic markings include slurs, grace notes, and a fermata over the eighth note of the first measure. Measure numbers 3, 5, 8, 12, and 15 are visible on the left side of the staves.

## Sarabande in G minor

The sheet music consists of four staves of music for a six-string instrument, likely a guitar or lute. The music is in G minor and follows a repeating pattern of measures. Fingerings are indicated by small letters (a, b, c, d, e, f, g) above or below the strings, and dynamics (f, s, p, b, x) are shown above the staff. Measure numbers 3, 5, 10, and 15 are marked on the left side of the staves.

Gigue in G minor

The sheet music consists of six staves of music, each with a different note head style. The first staff uses standard note heads. The second staff uses note heads with a vertical stroke. The third staff uses note heads with a horizontal stroke. The fourth staff uses note heads with a diagonal stroke. The fifth staff uses note heads with a vertical stroke and a small cross. The sixth staff uses note heads with a horizontal stroke and a small cross.

Measure numbers are indicated on the left side of each staff:

- Measure 1: Standard note heads
- Measure 4: Note heads with vertical strokes
- Measure 6: Note heads with horizontal strokes
- Measure 8: Note heads with diagonal strokes
- Measure 11: Note heads with vertical strokes and small crosses
- Measure 15: Note heads with horizontal strokes and small crosses
- Measure 17: Note heads with vertical strokes and small crosses

A bracket labeled [1] is positioned under the eighth measure of the fourth staff.

19

[2]

21

doucement

[2]

23

Courante in E minor

The sheet music consists of six staves of music, each with a different set of note heads and markings. The staves are numbered 3, 6, 10, 14, 19, and 26 from top to bottom. The music is in E minor.

- Staff 3:** Starts with a quarter note, followed by a dotted half note, a half note, another half note, and a quarter note. Fingerings:  $\underline{e}$  down,  $\underline{e}$  up,  $\underline{e}$ ,  $\underline{e}$ ,  $\underline{a}$ .
- Staff 6:** Starts with a dotted half note, followed by a half note, another half note, and a quarter note. Fingerings:  $\underline{h}^{**}$ ,  $\underline{c}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{c}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{c}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ .
- Staff 10:** Starts with a quarter note, followed by a half note, another half note, and a quarter note. Fingerings:  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{c}$ ,  $\underline{b}$ ,  $\underline{a}$ .
- Staff 14:** Starts with a quarter note, followed by a half note, another half note, and a quarter note. Fingerings:  $\underline{b}^{**}$ ,  $\underline{d}$ ,  $\underline{b}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{f}^{**}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ .
- Staff 19:** Starts with a half note, followed by a dotted half note, a half note, another half note, and a quarter note. Fingerings:  $\underline{h}$ ,  $\underline{h}^{**}$ ,  $\underline{f}$ ,  $\underline{d}$ ,  $\underline{f}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ .
- Staff 26:** Starts with a half note, followed by a dotted half note, a half note, another half note, and a quarter note. Fingerings:  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{a}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{c}$ ,  $\underline{b}$ ,  $\underline{a}$ ,  $\underline{b}$ ,  $\underline{a}$ .
- Staff 31:** Starts with a half note, followed by a dotted half note, a half note, another half note, and a quarter note. Fingerings:  $\underline{a}$ ,  $\underline{d}$ ,  $\underline{c}$ ,  $\underline{d}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{f}$ ,  $\underline{d}$ ,  $\underline{f}$ ,  $\underline{c}$ ,  $\underline{e}$ ,  $\underline{a}$ ,  $\underline{e}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{c}$ ,  $\underline{a}$ .

Pieces in G minor - Allemande

Sheet music for a piece in G minor, Allemande. The music is written on a five-line staff with a common time signature. The notes are primarily eighth notes. Fingerings and performance instructions are included. Measure numbers 1 through 19 are indicated on the left side of the staff.

1      2      3      4      5      6      7      8      9      10      11      12      13      14      15      16      17      18      19

Sarabande (1) in G minor

The sheet music consists of five staves of musical notation for a six-string instrument, likely a guitar or lute. The notation uses a standard staff system with a bass clef. Fingerings are indicated by small letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above or below the strings. Slurs are used to group notes together. Measure numbers (3, 5, 9, 14, 18) are positioned at the beginning of each staff.

3      5      9      14      18

## Sarabande (2) in G minor

The image shows three staves of musical notation for Sarabande (2) in G minor. The notation is written on a five-line staff with vertical bar lines. The first staff begins with a single note, followed by a pair of eighth notes with a fermata over the second note. The second staff begins with a single note, followed by a pair of eighth notes with a fermata over the second note. The third staff begins with a single note, followed by a pair of eighth notes with a fermata over the second note. The notation includes various slurs, grace notes, and accidentals such as flats and naturals. Measure numbers 3, 6, and 11 are indicated above the staves.

Gigue in G minor

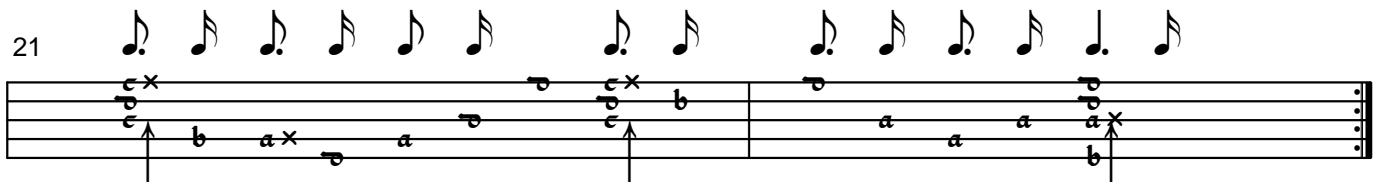
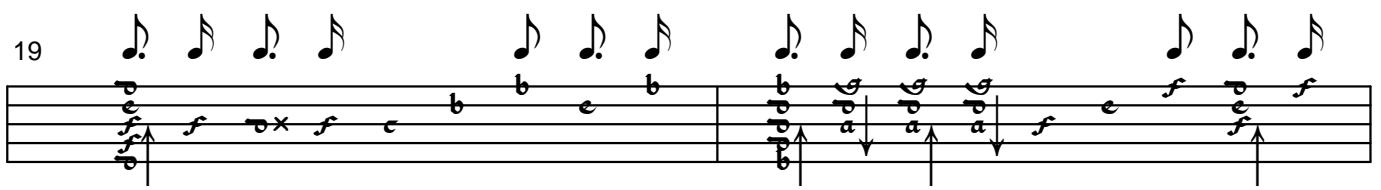
The sheet music consists of six staves of music, each with five horizontal lines. The music is in G minor, indicated by a key signature of one sharp (F#). The notes are represented by various symbols: some are standard note heads (solid black or white), while others are stylized (e.g., a circle with a cross, a circle with a dot, a circle with a vertical line). Some notes have stems pointing up, while others have stems pointing down. There are also rests represented by short horizontal dashes. The music is divided into measures by vertical bar lines. Measure numbers (4, 6, 8, 11, 15, 17) are placed at the beginning of their respective measures. A bracket labeled [1] is located below the sixth staff.

11

15

17

[1]



Pieces in B flat major - Allemande

1

C

4

7

10

14

17

[1]

19

Courante in B flat major

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar keyboard instrument. The notation uses a standard staff with five horizontal lines and four spaces. Note heads are represented by various symbols such as 'f', 'b', 'a', 'c', 'x', and 'z'. Some notes have vertical stems extending upwards or downwards, while others are simple dots. Rests are indicated by short horizontal dashes. Measure numbers 3, 5, 8, 12, and 14 are visible on the left side of the staves. A bracket labeled '[sic]' is positioned below the fourth staff. The music concludes with a double bar line and repeat dots at the end of the sixth staff.

Sarabande in B flat major

The sheet music consists of four staves of music, each with five horizontal lines. The music is in B flat major. The first staff starts with a measure containing two eighth notes, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note. The second staff begins with a sixteenth note. The third staff starts with a quarter note. The fourth staff begins with a sixteenth note. Measure numbers 6, 10, and 15 are indicated on the left side of the staves.

Brand in B flat major

The sheet music consists of six staves of musical notation for a six-string guitar. The staves are arranged vertically, with measure numbers 1, 4, 7, 11, 14, and 17 indicated on the left side of each staff. The notation includes various note heads (circles, diamonds, crosses), stems, and arrows indicating direction. Fingerings are marked with letters (a-f) and small numbers (1, 2, 3, 4). Some letters have asterisks (\*), such as 'a\*' at measure 17. Measure 1 ends with a bracket under the strings and the number '[1]'. Measures 4, 7, 11, and 14 end with double bar lines. Measures 11 and 14 end with repeat dots.

Ballet in B flat major

1

C

5

9

15

20

24

[Fin]

:S:

Ballet (2) in G minor

The sheet music consists of four staves of musical notation, each with a key signature of one sharp (G major). The first staff starts with a C-clef and a common time signature. The second staff starts with a F-clef. The third staff starts with a C-clef. The fourth staff starts with a F-clef. The music is divided into measures by vertical bar lines. The notes are represented by vertical stems with small horizontal dashes indicating pitch. Some notes have small letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed near them, likely indicating specific fingerings or performance techniques. Measure numbers 1 through 15 are indicated on the left side of the staves.

Pieces in F minor/major - Allemande in F minor

The music is arranged for a three-string instrument (likely a cittern or mandolin) with tablature below the staff. The key signature changes between F major (no sharps or flats) and F minor (one flat). The time signature is common time (indicated by 'C'). The music is divided into six staves, each starting with a different measure number (1, 5, 8, 11, 15, 18) and ending with a double bar line and repeat dots.

**Measure 1:** C

**Measure 5:** [1]

**Measure 8:**

**Measure 11:**

**Measure 15:**

**Measure 18:**

**Measure 21:**

Courante in F major

3      ♩      ♩      ♩ . ♩      ♩ . ♩      ♩      ♩ . ♩      ♩ . ♩

**7**      ♩      ♩      ♩      ♩      ♩      ♩      ♩ . ♩

13      ♩      ♩ . ♩      ♩ . ♩      ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩

20      ♩      ♩      ♩      ♩      ♩      ♩      ♩ . ♩      ♩ . ♩

26      ♩ . ♩      ♩      ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩

31      ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩

36      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩      ♩ . ♩

Sarabande in F major

The sheet music consists of six staves of musical notation for a six-string instrument, likely a guitar or lute. The notation uses a standard staff system with vertical bar lines and measures separated by double bar lines. Fingerings are indicated by small letters (a, b, c, d, e, f) above or below the strings, and other markings include 'x' (crossed-out), 'f' (fret), 'h' (hammer-on), 'p' (pull-off), and 'i' (slide). Measure numbers 3, 6, 12, 17, 21, and 26 are marked at the beginning of their respective staves. A 'sic' marking is placed below the 17th measure staff. The word 'piano' is written below the 26th measure staff.

Pieces in D major/minor - Allemande in D major

1

C      ♮      ♮      ♮      ♮      ♮      ♮      ♮      ♮      ♮      ♮

4

a      c      b      a      a      a      a      a      a      a      a

6

e      d      d      d      f      f      f      f      f      f      e

8

a      c      c      c      c      c      a      a      a      a      a

12

c      a      x      c      x      a      a      e      b      x      a      c

15

a      c      d      f      d      c      a      a      x      c      d      c

Courante in D minor

The sheet music consists of six staves of musical notation for a Courante in D minor. The notation uses a standard staff with five horizontal lines and four spaces. Fingerings are indicated by lowercase letters (a, b, c) above or below the notes, and slurs connect groups of notes. Measure numbers are placed at the beginning of each staff.

- Staff 1:** Measure 1 starts with a note, followed by two eighth notes (a, b). Measures 2-3 show eighth notes with slurs (a, b, a, b, a, b). Measures 4-5 show eighth notes with slurs (a, b, a, b, a, b). Measure 6 starts with a note, followed by two eighth notes (a, b).
- Staff 2:** Measure 6 continues with eighth notes (b, a, b, a, b, a). Measures 7-8 show eighth notes with slurs (a, b, a, b, a, b). Measures 9-10 show eighth notes with slurs (a, b, a, b, a, b).
- Staff 3:** Measures 10-11 show eighth notes with slurs (a, b, a, b, a, b). Measures 12-13 show eighth notes with slurs (a, b, a, b, a, b).
- Staff 4:** Measures 15-16 show eighth notes with slurs (b, a, b, a, b, a). Measures 17-18 show eighth notes with slurs (a, b, a, b, a, b).
- Staff 5:** Measures 21-22 show eighth notes (a, b, a, b, a, b). Measures 23-24 show eighth notes with slurs (f, f, f, f, f, f).
- Staff 6:** Measures 25-26 show eighth notes (a, b, a, b, a, b). Measures 27-28 show eighth notes (a, b, a, b, a, b).

Sarabande in D major

The sheet music consists of six staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in D major and follows a repeating pattern of measures. Fingerings and dynamics are indicated throughout the piece.

**Staff 1:**

- Measure 1: Two eighth notes followed by a sixteenth note.
- Measure 2: Two eighth notes followed by a sixteenth note.
- Measure 3: Two eighth notes followed by a sixteenth note.
- Measure 4: Two eighth notes followed by a sixteenth note.
- Measure 5: Two eighth notes followed by a sixteenth note.
- Measure 6: Two eighth notes followed by a sixteenth note.

**Staff 2:**

- Measure 6: Two eighth notes followed by a sixteenth note.
- Measure 7: Two eighth notes followed by a sixteenth note.
- Measure 8: Two eighth notes followed by a sixteenth note.
- Measure 9: Two eighth notes followed by a sixteenth note.
- Measure 10: Two eighth notes followed by a sixteenth note.
- Measure 11: Two eighth notes followed by a sixteenth note.

**Staff 3:**

- Measure 11: Two eighth notes followed by a sixteenth note.
- Measure 12: Two eighth notes followed by a sixteenth note.
- Measure 13: Two eighth notes followed by a sixteenth note.
- Measure 14: Two eighth notes followed by a sixteenth note.
- Measure 15: Two eighth notes followed by a sixteenth note.
- Measure 16: Two eighth notes followed by a sixteenth note.

**Staff 4:**

- Measure 16: Two eighth notes followed by a sixteenth note.
- Measure 17: Two eighth notes followed by a sixteenth note.
- Measure 18: Two eighth notes followed by a sixteenth note.
- Measure 19: Two eighth notes followed by a sixteenth note.
- Measure 20: Two eighth notes followed by a sixteenth note.
- Measure 21: Two eighth notes followed by a sixteenth note.

**Staff 5:**

- Measure 21: Two eighth notes followed by a sixteenth note.
- Measure 22: Two eighth notes followed by a sixteenth note.
- Measure 23: Two eighth notes followed by a sixteenth note.
- Measure 24: Two eighth notes followed by a sixteenth note.
- Measure 25: Two eighth notes followed by a sixteenth note.
- Measure 26: Two eighth notes followed by a sixteenth note.

Allemande in A major

The sheet music consists of six staves of musical notation for a six-string instrument, likely a guitar or lute. The notation uses a standard staff system with a common time signature. Fingerings are indicated by small letters (a, b, c, d, e, f) placed above or below the strings, and other markings like 'x' and 'o' are also present. Measure numbers (4, 6, 9, 13, 16, 18) are provided at the beginning of each staff.

**Staff 1 (Measure 1):** C | f | f | e | a | b | x | a | c | a | c | f | f | e | x |

**Staff 2 (Measure 4):** f | f | h | h | b | b | b | f | f | f | h | h | f | x | e |

**Staff 3 (Measure 6):** e | e | e | f | a | c | a | c | e | e | e | b | x | a | c | a | x |

**Staff 4 (Measure 9):** e | e | e | f | e | x | a | a | b | b | e | b | h | h | e | i | x | b |

**Staff 5 (Measure 13):** b | b | h | x | g | f | h | h | g | x | f | h | a | c | e | c | a | e | c | x |

**Staff 6 (Measure 16):** b | a | c | a | d | e | a | x | e | a | c | a | x | e | a | c | a | e | c | x |

**Staff 7 (Measure 18):** e | d | a | c | e | f | e | f | e | f | e | f | e | f | e | f | e | a | c | e |

[1] [2]