

Le Gris de Lin (Milleran MS)

Anonymous

Les Tricotins (Milleran MS)

Anonymous

1 | d r e r a r e | l. d' e | l. d' e | d r e r a r a
 a r a | r e r a r e | a | a e a | a e a | a e a | a e a |
 C a e a | a e a | a a | a a | a a | a a | a a | a a |

6 | a r e a | a r a | r e r a r a | r a a a . |
 a a | a a | a a | a a | a a | a a | a a | a a |

Sarabande I (Milleran MS)

Anonymous

Handwritten musical notation for Sarabande I (Milleran MS). The notation uses a single staff with vertical stems and horizontal strokes. The notes are labeled with letters: 'a', 'r', 'e', '6', 'a', 'd', 'r', 'a', 'e'. There are two endings indicated by double bar lines.

Sarabande II

Anonymous

Handwritten musical notation for Sarabande II (Milleran MS). The notation uses a single staff with vertical stems and horizontal strokes. The notes are labeled with letters: 'a', 'r', 'e', '6', 'a', 'd', 'r', 'a', 'e'. A final section is indicated by a bracket and a wavy line.

La Gavotte Royalle ou Frondeur (Milleran MS)

Anonymous

Handwritten musical notation for La Gavotte Royalle ou Frondeur (Milleran MS). The notation is divided into three staves. The first staff starts with a 'C' and includes a repeat sign. The second staff begins with 'a'. The third staff begins with '12'.

Prelude de Mouton

Charles Mouton

A handwritten musical score for 'Prelude de Mouton' consisting of three staves. The notation uses the letters 'a' and 'r' with various superscripts and numbers (e.g., ¹r, ²r, ³e) to indicate pitch and rhythm. The first staff begins with a melodic line starting on 'a'. The second staff continues the melodic line. The third staff starts with a single 'r' followed by a series of 'a's, ending with a dynamic-like flourish.

Menuet de L' Opera de Bellerofon

transposé par Mons. Mouton

A handwritten musical score for 'Menuet de L' Opera de Bellerofon' consisting of two staves. The notation uses the letters 'a', 'r', and 'e' with various superscripts and numbers. The first staff shows a sequence of notes including 'a', 'r', 'e', and 'f'. The second staff continues the sequence, ending with a dynamic-like flourish.

Menuet de L' Opera Proserpine

-4-

transposé par Mr. Mouton

1. *r* | *a* | *d* | *a* | *a* | *a* | *d.* | *e* | *r* | *a* | *d* | *a* | *a*

3 a | *a^2r_2e*, | *f a* | *a* | *a* | *a* | *a* | *g* | *e^1r a* | *^2r a a* | *e r* | *e* | *a*

/a | *b a a* | */a* | *b a a* | *b a a* | *a* | */a* | *a* | *a* | *a* | *a* | *a* | *a*

11. *a* | *r a r* | *r^2r a r* | *a* | *r a r a* | *e a a* | *a* | *r a r a* | *a* | *r a r a* | *a* | *a*

a | *d* | *e* | *a* | *1r a 1r* | *1r a 1r* | *a* | *1r a 1r* | *a* | *1r a 1r* | *a* | *a*

Passacaille (Milleran MS)

Anonymous

1. *a* | *r a* | *a a a* | *g f* | *a a* | *a a r a* | *a a a a* | *a* | *a*

3 a | *a r a* | *a a a* | *g f* | *a a* | *a a r a* | *a a a a* | *a* | *a*

/a | */a* | */a* | *4* | *a* | */a* | *a* | */a* | *a*

8. *a* | *d* | *r a r a r* | *a a a a a* | *a* | *6 f* | *a* | *4 f* | *a* | *a*

a | *d* | *r a r a r* | *a a a a a* | *a* | *6 f* | *a* | *4 f* | *a* | *a*

14. *a* | *r a r a r* | *a a a a a* | *a* | *6 f* | *a* | *4 f* | *a* | *a*

a | *d* | *r a r a r* | *a a a a a* | *a* | *6 f* | *a* | *4 f* | *a* | *a*

19. *a* | *a a a* | *6 f* | *a a a*

a | *a a a* | *6 f* | *a a a*

Sarabande I (Rostock VII)

J. Mercure

Handwritten musical score for Sarabande I (Rostock VII) in common time. The score consists of three staves of music with lyrics in French and German. The first staff starts with 'I era' and includes measure numbers 3, 4, and 7. The second staff starts with 'I. Ⓛ' and includes measure numbers 8, 9, and 10. The third staff starts with '15 I. Ⓛ' and includes measure number 15.

Sarabande II

J. Mercure

Handwritten musical score for Sarabande II in common time. The score consists of four staves of music with lyrics in French and German. The first staff starts with 'I' and includes measure numbers 3, 4, and 5. The second staff starts with 'I' and includes measure numbers 6, 7, and 8. The third staff starts with 'I. Ⓛ' and includes measure numbers 12, 13, and 14. The fourth staff starts with 'I' and includes measure number 15.

Pieces from Munich 5362
Prelude

-6-

[Harpeggio]

Menuet

Anonymous

13

18

24

Air en Menuet

Anonymous

Handwritten musical score for "Air en Menuet" in common time (indicated by the number 4). The score is divided into measures by vertical bar lines. The lyrics are written below the notes:

- Measure 1: \textcircled{r} | \textcircled{r} $\textcircled{r} \textcircled{b} \textcircled{r}$ | $\textcircled{r} \textcircled{r}$ \textcircled{r} | $\textcircled{r} \textcircled{r}$ | $\textcircled{r} \textcircled{r}$ | $\textcircled{r} \textcircled{r}$
- Measure 2: $\textcircled{r} \textcircled{d}$ $a\ a$ | a | $r \textcircled{d} r a r d$ | $r a r r$ | $r a r$
- Measure 3: a | a | $a\ 4$ | $\#\# a$ | a | 4
- Measure 4: a | a | a | a | a | a
- Measure 5: a | $r \textcircled{a}$ | $r r a$ | $\textcircled{r} \textcircled{b}$ | $r \textcircled{a} \textcircled{b} \textcircled{r} a a$ | $a a e a$ | $r e r$
- Measure 6: $r \textcircled{d}$ | $\#\# a$ | a | $\#\# a$ | a | $e a a$
- Measure 7: a | a | $\#\# a$ | a | a | a
- Measure 8: $\textcircled{r} \textcircled{a} e r a$ | $e f e e$ | $e g e f e$ | $g a e$ | g | $a r a$
- Measure 9: a | a | $\#\# a$ | a | a | a
- Measure 10: $a r a \textcircled{d} a$ | $r a a a$ | $\textcircled{b} \textcircled{d} a a$ | $r \textcircled{d} \textcircled{d}$ | $\textcircled{d} a \textcircled{b} \textcircled{d} a$ | $r r a \textcircled{r} \textcircled{b}$ | $r \textcircled{a} \textcircled{d}$
- Measure 11: a | 4 | $\#\# a$ | a | $\#\# a$ | a
- Measure 12: a | a | $\#\# a$ | a | a | a
- Measure 13: a | a | $\#\# a$ | a | a | a
- Measure 14: a | a | a | a | a | a
- Measure 15: a | a | a | a | a | a
- Measure 16: a | a | a | a | a | a
- Measure 17: a | a | a | a | a | a
- Measure 18: a | a | $\#\# a$ | a | a | a
- Measure 19: a | a | $\#\# a$ | a | a | a

Menuet

Anonymous

Handwritten musical score for "Menuet" in common time (indicated by the number 4). The score is divided into measures by vertical bar lines. The lyrics are written below the notes:

- Measure 1: $a^f e f$ | $a^f e f$ | $a^f e f f$ | e | $a^f e f a$ | $\textcircled{b} a \textcircled{d} a$ | $\textcircled{b} a \textcircled{d} a$ | $r \textcircled{a} \textcircled{d} a$ | $i^h k h i h$ | $i^h f h f$
- Measure 2: a | a | a | $\#\# a$ | a | a | a | a | a | a
- Measure 3: $a^f h f a$ | $\textcircled{d} a e r a$ | $a h f h f$ | $h \textcircled{d} r$ | \textcircled{g} | $\textcircled{d} f e f a$ | $\textcircled{b} a \textcircled{b} \textcircled{d}$ | $f h f h f$
- Measure 4: a | a | 4 | $a 4$ | $a a a a$ | 4 | $\#\# a$ | a | a
- Measure 5: $\textcircled{b} \textcircled{b} r \textcircled{b} \textcircled{b} a$ | $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 6: $\#\# a$ | $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 7: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 8: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 9: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 10: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 11: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 12: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 13: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 14: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 15: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 16: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 17: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 18: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$
- Measure 19: $\textcircled{f} \textcircled{f} \textcircled{f} \textcircled{f}$ | $\textcircled{e} \textcircled{e} \textcircled{h} f h f$ | h | $r \textcircled{b}$ | r | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$ | $\textcircled{g} \textcircled{g}$

Menuet

Menuet du même

Courante del Sre. S. L. Weiss

-9-

Handwritten musical score for a vocal or instrumental piece, featuring six staves of music with lyrics and measure numbers.

Staff 1:

- Measure 1: $\frac{3}{4}$ time, lyrics "ar", "aa", "aa", "aa", "aa", "r".
- Measure 2: $\frac{4}{4}$ time, lyrics "a", "r", "aa", "aa", "aa", "aa".
- Measure 3: $\frac{4}{4}$ time, lyrics "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 4: $\frac{4}{4}$ time, lyrics "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 5: $\frac{4}{4}$ time, lyrics "e", "e", "e", "e", "err", "rr", "a".
- Measure 6: $\frac{4}{4}$ time, lyrics "a", "r", "aa", "aa", "aa", "aa".
- Measure 7: $\frac{4}{4}$ time, lyrics "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 8: $\frac{4}{4}$ time, lyrics "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 9: $\frac{4}{4}$ time, lyrics "r", "r", "r", "r", "r", "r", "a".
- Measure 10: $\frac{4}{4}$ time, lyrics "r", "er", "ra", "r", "aa", "aa", "aa".
- Measure 11: $\frac{4}{4}$ time, lyrics "a", "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 12: $\frac{4}{4}$ time, lyrics "aa", "aa", "aa", "aa", "aa", "aa", "aa".
- Measure 13: $\frac{4}{4}$ time, lyrics "r", "r", "r", "r", "r", "r", "a".
- Measure 14: $\frac{4}{4}$ time, lyrics "aa", "r", "d", "r", "a", "d", "a".
- Measure 15: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 16: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 17: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 18: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 19: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 20: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 21: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 22: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 23: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 24: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 25: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 26: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 27: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 28: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 29: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 30: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 31: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".
- Measure 32: $\frac{4}{4}$ time, lyrics "r", "a", "aa", "r", "a", "aa", "aa".

36

40

44

48

1

33

37

41

47

51

Pieces in D major

Sarabanda

David Kellner

Double

1

5

9

13

Aria

Handwriting musical score for a vocal or instrumental piece. The score consists of six staves, each with five horizontal lines. The vocal parts are written in a cursive script, with some letters underlined to indicate pitch or duration. The lyrics are written below the notes. The score includes measure numbers (1, 5, 9, 12, 16, 20) and rests.

Measure 1: C e' r' e f e | a r a e | a a e r | e r a a |

Measure 5: a r e a e e r e r | r r e d e e | r e a a | a r e a | a :

Measure 9: r e r e r | a a a e e | a r e e | a 4 a a |

Measure 12: r e r e | a e e a | a r r r | e e e r |

Measure 16: e' r a e a | a e e a | a r r r | e e e r |

Measure 20: e' r a e a | : |

Gavotte

1

41

7

10

Pieces in A major Pastorel

David Kellner

Handwritten musical score for a vocal piece, likely a solo or duet. The score consists of six staves of music, each with lyrics written below the notes. The lyrics are primarily composed of the vowels 'e', 'a', and 'r' in various rhythmic patterns, indicated by vertical stems and horizontal strokes. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions such as '1. B' (first ending) and '2. B' (second ending). The music is divided into measures by vertical bar lines, and measure numbers (1, 5, 10, 13, 17, 21, 24) are placed at the beginning of each staff.

Passepied

David Kellner

[Play as a rondeau, reprise the opening after each couplet]

Gigue
Munich 5362

Anonymous

3 8

8

16

24

32

40

Franz Ignaz Hinterleitner (Krems. L 83)

Menuette

13

19

[Partita in G minor] Allemande

Handwritten musical score for a string instrument, likely cello or bass. The score consists of six staves of music, each with a unique rhythmic pattern and note heads. The notes are labeled with letters such as 'a', 'r', 'e', 'f', 'g', 'b', 'd', and 'c'. The time signature is 4/4 throughout. The score includes measure numbers 4, 6, 8, 10, 13, and 15.

17

19

Gavotte

1. 2. 3. 4.

1. 2. 3. 4.

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1. 2. 3. 4.

<img alt="Handwritten musical notation for the Gavotte section. It consists of four staves of music, each with a different rhythm and note value. The first staff starts with a 'r' and ends with an 'a'. The second staff starts with a 'r' and ends with an 'a'. The third staff starts with a 'r' and

Gigue

3
8

9

18

26

35
4

44

53

[Partita in F]:

-22-

Ouverture de Mr: C: Logis Count Johann Anton Losy (Logy) von Losinthal

1. 

28

33

39

43

48

54

59

[Adagio]

64

[Allegro]

Allemande

1 | The score consists of ten staves of handwritten musical notation on five-line staff paper. The notation uses various letters (a, b, c, d, e, f, g, h, i) and numbers (4, 2, 1.) to represent notes and rests. Measure 1 starts with a bass clef and a common time signature. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern with some eighth-note pairs. Measures 8-11 introduce new patterns, including a measure starting with 'r' and another with 'i'. Measures 12-15 show a mix of eighth and sixteenth-note patterns. Measures 16-19 continue the melodic line. Measure 20 concludes with a fermata over the last note.

Courante

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41.

Menuette

1 $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

7 $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

13 $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

20 $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Menuette II

3 $\textcircled{1}$ $\textcircled{2}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

7 $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

14 $\textcircled{1}$ $\textcircled{2}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Gavotte

1 | 1 0 1 0 | 1 1 0 1 0

6 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

10 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

14 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

17 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

Bourre

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

Guige

Handwritten musical score for a string instrument, likely a cello or bass. The score consists of ten staves of music, each with a unique melodic line and rhythmic patterns. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having horizontal stems extending to the right. The music is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each staff: 3, 8, 10, 18, 27, 36, 44, 53, and 63. The score is written on five-line staff paper.