

Peter Steur

Kremsmünster L78

A-KR ms. L 78

Kremsmünster, Benediktiner-Stift
Kremsmünster, Regenterei oder Musikarchiv



Schriftenreihe
Laute
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Schriftenreihe Laute & Musik

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Peter Steur

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Mit der „Schriftenreihe Laute und Musik“ bieten wir eine Plattform an für Berichtenswertes rund um die Instrumente der Lautenfamilie. Die Plattform ist offen für alle, die aus der Praxis, der Lehre, dem Unterricht sowie der Forschung dazu beitragen können.

Angestrebt werden inhaltlich sorgfältig gearbeitete Texte, z.Bspl. über musikalische Neuentdeckungen, Lautenbau, historische Spielpraxis oder soziale Kontexte der Lautenpraxis (Komposition & Ausführung), die aber schnell zur Verfügung gestellt werden sollen, damit andere mit den Erkenntnissen weiterarbeiten oder sich damit - auch kontrovers - auseinandersetzen können.

Und natürlich Musikbeispiele, die anregen sollen, sich vertiefend mit einem Komponisten oder einem Manuskript zu befassen.

Die Ausgaben erfolgen in der Regel kostenlos „online“.

Wer zu dieser Plattform beitragen möchte, ist herzlich willkommen und richte seine Beiträge an laute-und-musik@tabulatura.de

Acknowledgements

For many years, the tablature manuscripts for the lute and the mandora of the Kremsmünster Foundation were accessible only through bad copies of old microfilms. Meanwhile, only single pieces of even Partitas have appeared in transcription. However, a facsimile edition with a musicological treatment is still outstanding and not even a full transcription is available for all of them.

The work for a full scientific edition of the lute- and mandora tablatres was taken up by the Peißenberger Lautenverlag of Dr. Frank LEGL (Peißenberg/D), in collaboration with wellknown musicologists and practitioners like Hubert HOFFMANN (Wien/A) (see the subscription-invitation of the website of the Austrian Lute Society, www.laute.at/html/forschung.php).

Both of them deserve my gratitude for allowing me to publish a transcription of the lute manuscripts. My thanks goes also to the Kremsmünster Foundation, that were also in favor of this work. However, my special thanks goes to Peter RAUSCHER (Wien/A) who had personally performed a full photographic covering of the material and who initially allowed me to use it only for the various entries in the database of Markus Lutz and myself.

The transcriptions are performed with the use of the program "Fandango" by Alain VEYLIT (musickshandmade.com).

I would like to dedicate my series of the Kremsmünster manuscript transcriptions to Markus LUTZ (†), who built the Database mss.slweiss.de together with me.

I will miss his collaboration dearly. With him I have lost a good friend, the lute world has lost a selfless enthusiast who always gave without asking anything in return or putting himself in the foreground.

Dr. Peter Steur
Moncalieri/I, Spring 2025.

Danksagung

Von den Tabulatur-Manuskripten für Laute und Mandora im Bestand des Stifts Kremsmünster sind jahrzehntelang unter Interessierten lediglich sehr schlechte Kopien alter Mikro-Filme kursiert. Einzelne Stücke oder auch Partiten sind mittlerweile editiert worden. Allerdings gibt es bislang weder eine Faksimile-Ausgabe mit musikwissenschaftlichem Begleitapparat noch eine Übertragung des gesamten musikalischen Inhalts der einzelnen Manuskripte.

Der von Dr. Frank LEGL (Peißenberg/D) geführte Peißenberger Lautenverlag hat es sich in Zusammenarbeit mit namhaften Musikwissenschaftlern und Praktikern, so z.B. Hubert HOFFMANN (Wien/A), zur Aufgabe gemacht, eine Gesamtedition der Lauten- und Mandoratablaturen mit Forschungsbänden herauszugeben (siehe Subskriptionsaufruf auf der Web-Seite der Österreichischen Lautengesellschaft unter www.laute.at/html/forschung.php).

Beiden möchte ich danken, dass sie der von mir beabsichtigten Abschrift der Manuskripte und einer Veröffentlichung zugestimmt haben. Ebenso danken möchte ich dem Stift Kremsmünster, das einer solchen Veröffentlichung ebenfalls zugestimmt hat. Mein besonderer Dank gilt Peter RAUSCHER (Wien/A), der mir für die Übertragung seine ursprünglich lediglich für den Eigenbedarf erstellten Fotografien der Manuskripte gern zur Verfügung gestellt hat.

Erstellt wurden die Übertragungen mit dem Programm „Fandango“ von Alain VEYLIT (musickshandmade.com/).

Gewidmet ist meine Reihe der Ausgaben der Kremsmünster-Manuskripte Markus LUTZ (†), der mit mir zusammen die Datenbank mss.slweiss.de aufgebaut hat.

Die Zusammenarbeit mit ihm wird mir fehlen. Ich habe einen guten Freund, die Lautenwelt einen selbstlosen Enthusiasten verloren, der stets gern gab ohne selbst zu fordern.

Dr. Peter Steur
Moncalieri/I, Frühling 2025.

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Air

Kremsmünster L78 / 1r (1)

The musical score consists of two systems of a single melodic line. The first system begins with a treble clef and a 3/4 time signature. It contains four measures: the first measure has a quarter note 'a' with a mordent; the second measure has a quarter note 'r', an eighth note 'e', an eighth note 'r', and a quarter note 'a' with a mordent; the third measure has a quarter note 'a', a quarter note 'a', an eighth note 'e', an eighth note 'b', and a quarter note 'a'; the fourth measure has a quarter note 'r', a quarter note 'a', and a quarter note 'a' with a mordent. The second system starts with a measure number '5' and also contains four measures: the first measure has a quarter note 'a', a quarter note 'a', an eighth note 'e', an eighth note 'a', and a quarter note 'a'; the second measure has a quarter note 'r', an eighth note 'e', an eighth note 'r', an eighth note 'e', and a quarter note 'r'; the third measure has a quarter note 'a', a quarter note 'a', an eighth note 'e', an eighth note 'r', and a quarter note 'a'; the fourth measure has a quarter note 'e', a quarter note 'a', and a quarter note 'a' with a mordent. Dynamics include accents (marked with a slash and 'a') and a forte 'f' dynamic. The piece concludes with a double bar line and repeat dots.

Gigue

Kremsmünster L78 / 1r (2)

5

4

///a^(1*) /a

/a //a^(2*) ///a (3*) //a

1. F Lag added
2. F Lag added
3. These two notes seem to be inserted afterwards, they do not fit in.

Menuet

Kremsmünster L78 / 1v

The musical score consists of four systems of music, each with two staves. The first staff of each system is numbered 3, 4, 5, and 13 respectively. The notation includes notes, rests, slurs, and dynamic markings such as *f* and *a*. There are also various articulation symbols like accents and slurs. The piece concludes with a double bar line and repeat dots.

Menuet

Kremsmünster L78 / 2r

3

a a r a b *r* *a b a* *b* *b a r*

//a //a //a^(1*) a //a //a

6

a *a b a r a* *r* *r* *r a r a r a*

//a a 4 4

10

b *b a r* *a* *a r a* *a* *b a*

a //a //a //a a a b a

15

r a r a *h f h f h f h f h f*

a 4 //a //a //a

19

h *h k h i h* *i* *f h f h f* *h* *a*

//a //a //a a //a //a //a a

24

r a r a r *a* *a* *a* *a* *a*

(2*) //a

1. Orig: bass //a
 2. Flag added

Men:

Kremsmünster L78 / 3v

1. Flag added
 2. Flag added
 3. Orig: bass //a
 4. Flag added
 5. Flag added

Men:

Kremsmünster L78 / 4r

♩ ♪ ♩ ♩ ♩ ♩ ♩ ♪

a *a* *a* *a* *a*

7 ♩ ♩ ♩. ♪ ♩

a *a* *a* *a* *a*

12 ♪ ♩ ♩ ♪ ♩

a *a* *a* *a*

16 ♩ ♩. ♪ ♩ ♩ ♩ ♩ ♪

a *a* *a* *a*

21 ♩ ♪ ♩ ♩ ♪ ♩ ♩ ♩.

a *a* *a* *a* *a*

Men:

Kremsmünster L78 / 4v

6

12

16

1. Flag added

Men:

Kremsmünster L78 / 5r

1

4

6

///a

11

///a

17

///a

Men:

Kremsmünster L78 / 5v

Musical notation for measures 1-5. The first measure is marked with a 'b' and a '4' below it. The second measure is marked with a '3' and a double slash with an 'a' below it. The notes are: 1. quarter, 2. quarter, 3. dotted quarter, 4. quarter, 5. quarter. The lyrics are: e, e, f, e, r, a, a.

Musical notation for measures 6-11. Measure 6 is marked with a '6' and a '4' below it. The notes are: 6. quarter, 7. quarter, 8. quarter, 9. dotted quarter, 10. quarter, 11. quarter. The lyrics are: a, r, e, g, h, g, e, r, e, r, r, r, e, l, e, l, e, f, r. There are double bar lines with repeat dots in measure 10.

Musical notation for measures 12-17. Measure 12 is marked with a '12' and a '4' below it. The notes are: 12. quarter, 13. quarter, 14. quarter, 15. dotted quarter, 16. quarter, 17. quarter. The lyrics are: f, f, r, e, e, e, r, e, e, l, e, r, r, a, g, a. There are double bar lines with repeat dots in measure 15.

Men:

Kremsmünster L78 / 6r

Musical notation for measures 1-5. The first staff shows a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of quarter notes: a, r, r, a, l, a, r, a. The bass staff shows a 4/4 time signature with notes: a, a, r, a. There are dynamic markings *a* and *ff*.

Musical notation for measures 6-10. The melody continues with notes: a, r, r, a, l, a, r, a, a, l, a, r, a. The bass staff has notes: a, a, r, a. There are dynamic markings *a* and *ff*. A double bar line with repeat dots is present at the end of measure 10.

Musical notation for measures 11-15. The melody consists of notes: l, a, g, a, l, r, l, a, l, a, r, a, l, a. The bass staff has notes: a, r, l, g, a. There are dynamic markings *a* and *ff*. A 4/4 time signature is indicated at the end of measure 13.

Men:

Kremsmünster L78 / 6v

♪ ♪ ♪ ♪ ♪ ♪

Musical notation system 1: Treble clef, key signature of one flat, 4/4 time signature. The system contains four measures of music. The first measure has a treble clef and a flat. The second measure has a 3/4 time signature. The notes are: a, r, a, l, r, a, a, r, l, r, a, r. There are slurs and accents throughout.

6 ♪ ♪ ♪ ♪ ♪ ♪

Musical notation system 2: Treble clef, key signature of one flat, 4/4 time signature. The system contains four measures of music. The notes are: l, a, r, l, a, r, l, r, a, l, r, a, a, r, l, r. There are slurs and accents throughout.

11 ♪ ♪ ♪ ♪ ♪ ♪

Musical notation system 3: Treble clef, key signature of one flat, 4/4 time signature. The system contains five measures of music. The notes are: r, r, a, r, l, r, l, a, r, l, a, a. There are slurs and accents throughout.

16 ♪ ♪ ♪ ♪ ♪ ♪

Musical notation system 4: Treble clef, key signature of one flat, 4/4 time signature. The system contains four measures of music. The notes are: l, r, a, l, r, a, a, r, r, r, a, l, r, l, a, r, l, a. There are slurs and accents throughout.

20 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Musical notation system 5: Treble clef, key signature of one flat, 4/4 time signature. The system contains eight measures of music. The notes are: l, r, l, a, r, r, r, r, r, r, l, r, a, a. There are slurs and accents throughout. A first flag is added to the first four bars.

(1*) a/a //a/a a a/a //a/a 4 //a

1. First flag added to four bars

Air

Kremsmünster L78 / 7r

Musical score for 'Air' by Kremsmünster L78 / 7r. The score consists of two systems of music, each with a vocal line above a piano accompaniment line.

System 1:

- Vocal Line:** Four measures of music. The notes are: a , a , a , a .
- Piano Line:** Four measures. The first measure contains a treble clef, a flat sign (\flat), and a 4-measure rest. The second measure contains a 3-measure rest. The third measure contains a treble clef, a flat sign (\flat), and notes a , a , a . The fourth measure contains a treble clef, a flat sign (\flat), and notes a , a , a .

System 2:

- Vocal Line:** Four measures of music. The notes are: a , a , a , a .
- Piano Line:** Four measures. The first measure contains a treble clef, a flat sign (\flat), and a 4-measure rest. The second measure contains a treble clef, a flat sign (\flat), and notes a , a , a . The third measure contains a treble clef, a flat sign (\flat), and notes a , a , a . The fourth measure contains a treble clef, a flat sign (\flat), and notes a , a , a .

Below the piano line of System 1, there are markings: a , a , and 4 . Below the piano line of System 2, there are markings: a , a , a , and a .

Ciacona

Kremsmünster L78 / 7v

1. Triole added

1. Triole added

2. Triole added

2. Triole added

3. Flag added

3. Flag added

4. Flag added

4. Flag added

5. Flag added

5. Flag added

6. Flags added

6. Flags added

5. Flag added

5. Flag added

- 1. Triole added
- 2. Triole added
- 3. Flag added
- 4. Flag added
- 5. Flag added
- 6. Flags added

30

//a *//a* *//a* *//a* *//a* 4 (2*) *//a*

34

a *a* *a* *a* 4 *a*

38

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

1. Flag added
2. Flags added

Gavott:

Kremsmünster L78 / 8v

5

9

13

18

1. First flag added to two bars

Menuet

Kremsmünster L78 / 9v

7

da Capo

1. Flag added
2. Flag added
3. Flags added
4. Flag added

Aria

Kremsmünster L78 / 10r

1. First flag added to 11 bars
 2. Flag added
 3. Flags added

[Menuet]

Kremsmünster L78 / 10v

1. 3/4

2. 4

6

12

da Capo

(1*)

(2*)

(3*)

(4*)

1. First flag added to two bars
2. Flag added
3. First flag added to three bars
4. Flag added

Aria

Kremsmünster L78 / 11r

1. Flag added

2. Flag added

3. Flag added

4. Flag added

5. Flag added

6. Flag added

1. Flag added
2. Flag added
3. Flag added
4. Flag added
5. Flag added
6. Flag added

Prelude

Kremsmünster L78 / 11v

The image shows a single line of musical notation for a lute prelude. The notation is written on a five-line staff with a treble clef (C) and a common time signature (C). The notes are written in a style characteristic of early lute tablature, with letters 'a', 'b', and 'r' used to denote fret positions. The piece begins with a common time signature and a treble clef. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The piece concludes with a double bar line and repeat dots. Below the staff, there are some additional markings: 'a a 4/a/a' and 'r/a' with a first finger indication '(1*)' above the 'r'.

J.A. Losy

Aria

Kremsmünster L78 / 12r

Musical notation for measures 1-4. Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef, notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

5 Musical notation for measures 5-8. Treble clef, notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef, notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. *fin:* in measure 8. Measure 8 ends with a double bar line and repeat dots.

9 Musical notation for measures 9-12. Treble clef, notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef, notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Measure 12 ends with a double bar line and repeat dots.

13 Musical notation for measures 13-16. Treble clef, notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Bass clef, notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. *da Capo* in measure 16. Measure 16 ends with a double bar line and repeat dots. Measure 14 has a first ending bracket labeled (1*). Measure 15 has a second ending bracket labeled (2*). Measure 16 has a third ending bracket labeled (3*) and a 4/4 time signature.

- 1. Flag removed
- 2. Flag added
- 3. Flags added

Boure

Kremsmünster L78 / 12v

1

1
a r a b a b a a r a r a

1 2 3 4 1 2 3 4 1 2 3 4

5

5
a b a a r a r a r

1 2 3 4 1 2 3 4 1 2 3 4

9

9
a b a r a b b a

1 2 3 4 1 2 3 4 1 2 3 4

13

13
a r a a a r a

1 2 3 4 1 2 3 4 1 2 3 4

17

17
a b a r a

1 2 3 4 1 2 3 4

Gig

Kremsmünster L78 / 13v

7

13

20

26

32

1. Flag added
2. Flag added
3. First flag added ot three bars
4. First flag added to two bars
5. Flag added
6. Flag added
7. First flag added to three bars
8. First flag added to three bars
9. First flag added to three bars
10. Triole added

Gavott

Kremsmünster L78 / 14v

1. System (Measures 1-5):
 Treble clef, common time (C).
 Notes: a, r, e, r, e, r, a, r, a, r, b, a, r, e, r, r, b, b.
 Annotations below staff: /a //a /a //a //a 4 (13) //a //a /a 4 /a

2. System (Measures 6-9):
 Notes: a, r, b, a, a, a, r, e, f, h, a, r.
 Annotations below staff: 4 //a //a /a /a a

3. System (Measures 10-14):
 Notes: a, r, a, r, a, a, r, b, b, b, b, r, r, r, e, r, r, b, b.
 Annotations below staff: 4 a //a //a //a //a 4 /a 4 /a

Gig

Kremsmünster L78 / 16v

3
4

7

14

21

(1*)

(2*)

(3*)

(4*)

(5*)

1. Flag added
2. Flag added
3. Flag added
4. Flag added
5. Flags added

[Menuet]

Kremsmünster L78 / 17v

3

4 //a /a //a //a

6

4 //a /a a 4

10

//a /a //a a //a //a /a a 4

Aria

Kremsmünster L78 / 18r

ad.o

Musical notation for measures 1-4. The score is written on a grand staff with a common time signature (C). The melody is on the upper staff, and the bass line is on the lower staff. Fingerings and breath marks are indicated throughout. The notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*.

5

Musical notation for measures 5-8. The score continues on a grand staff. Measure 5 starts with a fermata. There are repeat signs in measures 6 and 8. The notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*.

9

Musical notation for measures 9-10. Measure 9 begins with a repeat sign (R). The score continues on a grand staff. The notes are: *a*, *a*, *a*, *a*, *a*, *a*.

Menueto

Kremsmünster L78 / 18v

3
4

6

10

15

21

Da Capo

(2*)

(3*)

(4*)

1. Flag added
2. Flag added
3. First flag added to two bars
4. Flag added

Marche

Kremsmünster L78 / 19r

1. Flag added
 2. Flag added
 3. Barline removed

Aria

Kremsmünster L78 / 19v

1

4 //a //a //a /a a /a //a 4 /a a/a//a

5

4 //a //a //a /a a /a //a 4 //a //a /a

8

a 4 a 4 b //a

12

//a a R a /a a /a //a //a//a a 4

Menuet

Kremsmünster L78 / 20r

3
4

7

13

19

1. Flag added
2. Flag added

Sarabb

Kremsmünster L78 / 21v

1. First flag added to three bars
 2. First flag added to two bars

Menueto

Kremsmünster L78 / 22r

1. *a*

2. *b a*

3. *a*

4. *r a r*

5. *l a*

6. *r a r a*

7. *a r*

8. *r l*

9. *r a r*

10. *l a*

11. *l a r*

12. *l r a r a*

13. *a a l*

14. *a a*

15. *r l*

16. *f f r*

17. *a r*

18. *l a*

19. *a r*

20. *l a*

21. *a r*

22. *a*

(1*) *a*

(2*) *4 // a // a*

(3*) *// a // a 4*

(4*) *a r l*

(5*) *f*

(6*) *a*

(7*) *l b a*

R

1. Flag added
2. Flag added
3. Flag added
4. First flag added to two bars
5. Flag added
6. Flag added
7. First flag added to two bars

[Gig]

Kremsmünster L78 / 22v

Musical notation for measures 1-4. The staff shows notes and rests with dynamic markings *f* and *fz*. Below the staff are flags: */a*, *//a*, */a*, */a*, *//a*, *//a*.

Musical notation for measures 5-8. Measure 5 has a first flag ^(1*) *4*. Measure 6 has a flag *//a*. Measure 7 has a flag */a*. Measure 8 has a flag *4*. Measure 9 has a second flag ^(2*) *b*. Measure 10 has a flag *a*.

Musical notation for measures 11-13. Measure 12 has a first flag ^(3*) *b*. Measure 13 has a flag *b*.

Musical notation for measures 14-17. Measure 16 has a first flag ^(4*) *a*. Measure 17 has a flag *a //a //a*.

Musical notation for measures 18-21. Measure 19 has a flag *//a //a //a //a*. Measure 20 has a flag *4*. Measure 21 has a flag ^(5*) *b a b b b b*.

Musical notation for measures 22-24. Measure 23 has a flag *a /a*. Measure 24 has a flag *a /a*.

Musical notation for measures 25-28. Measure 26 has a flag ^(6*) *//a //a*. Measure 27 has a flag *//a /a*. Measure 28 has a flag *4*. Measure 29 has a flag *4*. Measure 30 has a flag */a*.

- 1. First flag added to two bars
- 2. Flag added
- 3. First flag added to two bars
- 4. Flag adapted
- 5. First flag added to four bars
- 6. Flag added

Prelude

Kremsmünster L78 / 23r

1. First flag added to six bars
2. Barline added to two bars
3. Flag adapted

Aria

Kremsmünster L78 / 23v

The musical score consists of five systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and ornaments. Performance markings include dynamic levels like *a* (piano) and *f* (forte), and articulation marks like slanted lines and double slanted lines. Specific annotations are marked with numbers in parentheses: (1*), (2*), (3*), (4*), and (5*).

System 1: Measures 1-4. Includes a 3/4 time signature change and a 4-measure rest. Annotations: *a*, 4, (1*), *a*, *a*.

System 2: Measures 5-8. Includes a 5-measure rest. Annotations: (2*), *a*, *a*, *a*, *a*.

System 3: Measures 9-12. Includes a repeat sign. Annotations: (3*), *a*, *a*, *a*.

System 4: Measures 13-16. Annotations: (4*), *a*, *a*.

System 5: Measures 17-20. Annotations: (5*), *a*, *a*.

1. Flag added
2. Flag added
3. Flag added
4. Flag adapted
5. Flags adapted

Menuet

Kremsmünster L78 / 24r

3
4

6

11

16

22

27

32

(1*)

(2*)

(3*)

(4*)

(5*)

(6*)

(7*)

(8*)

(9*)

(10*)

1. Flag added
2. Flag added

3. Flag added
4. First flag added to three bars

5. Flag added
6. Flag added

7. Flag added
8. Flag added

9. First flag added to two bars
10. Bars completed

Echo

Kremsmünster L78 / 24v

Echo

1. *4*

6.

(1*)

10.

(2*)

15.

(3*)

- 1. Flag added
- 2. First flag added to two bars
- 3. Flag added

- frei aus redaktionellen Gründen -

Menuett

Kremsmünster L78 / 25r

The musical score consists of three systems of staves. The first system (measures 1-5) starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. Measure 1 contains a whole note B-flat. Measure 2 has a quarter note A, a quarter note A, and a quarter note A. Measure 3 has a quarter note G, a quarter note A, and a quarter note G. Measure 4 has a quarter note G, a quarter note A, and a quarter note G. Measure 5 has a quarter note G, a quarter note A, and a quarter note G. The second system (measures 6-10) continues with similar rhythmic patterns. Measure 6 has a quarter note G, a quarter note A, and a quarter note G. Measure 7 has a quarter note G, a quarter note A, and a quarter note G. Measure 8 has a quarter note G, a quarter note A, and a quarter note G. Measure 9 has a quarter note G, a quarter note A, and a quarter note G. Measure 10 has a quarter note G, a quarter note A, and a quarter note G. The third system (measures 11-15) concludes the piece. Measure 11 has a quarter note G, a quarter note A, and a quarter note G. Measure 12 has a quarter note G, a quarter note A, and a quarter note G. Measure 13 has a quarter note G, a quarter note A, and a quarter note G. Measure 14 has a quarter note G, a quarter note A, and a quarter note G. Measure 15 has a quarter note G, a quarter note A, and a quarter note G. The score includes various musical notations such as flags, slurs, and repeat signs.

1. Flag added
2. Flag added
3. First flag added to two bars
4. Flag added
5. First flag added to three bars

Chigue

Kremsmünster L78 / 25v

1

5

8

12

16

20

24

- 1. Flag added
- 2. Triole added
- 3. Flag added
- 4. Triole added
- 5. Flag added
- 6. Dot removed
- 7. Following barlines moved
- 8. First flag added to three bars
- 9. First flag added to five bars

27

r l b a
r l l a
f l r l
a r l l
//a //a (1) //a*

31

r r a a
r l b a
r l l a
f a r a r
a g b
a /a //a //a //a //a

1. First flag added to four bars

Prelude

Kremsmünster L78 / 26v

Harpeggio ♩ ♩

1. First flag added to 13 bars

1. First flag added to 13 bars

16

The musical notation consists of a single staff with a treble clef. The notes and rests are as follows:

- Measure 1: A quarter note 'a' with a breath mark above it.
- Measure 2: A quarter note 'a' with a breath mark above it.
- Measure 3: A quarter note 'r' with a slur above it, followed by a quarter note 'a' with a slur above it.
- Measure 4: A quarter note 'r' with a slur above it, followed by a quarter note 'a' with a slur above it.
- Measure 5: A quarter note 'a' with a slur above it, followed by a quarter note 'r' with a slur above it.
- Measure 6: A quarter note 'a' with a slur above it, followed by a quarter note 'r' with a slur above it.
- Measure 7: A quarter note 'r' with a slur above it, followed by a quarter note 'a' with a slur above it.
- Measure 8: A quarter note 'r' with a slur above it, followed by a quarter note 'b' with a slur above it.
- Measure 9: A quarter note 'r' with a slur above it.

 Below the staff, there are labels: 'a' under the first measure, '(1*)' under the second measure, and 'a' under the ninth measure. Above the staff, there are various musical symbols: a quarter note, a fermata, a half note, a quarter note, and a half note.

Bohr

Menuet

Kremsmünster L78 / 28r

Musical notation for measures 1-7. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: d, d, d, d, d, d, d, d. The second staff shows a sequence of notes: r, a, r, r, r, b, r, r, r, a, r, a. The third staff shows a sequence of notes: a, a/a, a, //a//a, //a, r, r, 4 //a//a.

Musical notation for measures 8-12. Treble clef. The first staff shows a sequence of notes: r, a, r, a, r, d, d, d, r, r, r. The second staff shows a sequence of notes: r, a, r, a, r, r, r, l, a, l, r, a, r, l. The third staff shows a sequence of notes: 4 //a, a, a, a.

Musical notation for measures 13-18. Treble clef. The first staff shows a sequence of notes: d, d, d, d, d, r, r, r, d, d, d, d. The second staff shows a sequence of notes: l, l, a, l, a, a, l, r, l, r, r, a, l, a, r, a, r, a. The third staff shows a sequence of notes: a, a/a, a, a, a, a, R, a/a.

Musical notation for measures 19-22. Treble clef. The first staff shows a sequence of notes: r, a, r, r, a, r, a, r, a, b, r, b, r, a, r, r, a. The second staff shows a sequence of notes: a, //a, //a, //a, r, a.

Musical notation for measures 23-26. Treble clef. The first staff shows a sequence of notes: d, r, r, d, r, r, d. The second staff shows a sequence of notes: r, a, r, a, a, a, r, a, r, a, r, a, r. The third staff shows a sequence of notes: 4 //a, //a, 4 //a, a.

Aria

Kremsmünster L78 / 28v

1. Flageolet

1. Flageolet

5. Flageolet

5. Flageolet

8. Flageolet

8. Flageolet

12. Flageolet

12. Flageolet

- 1. Flage added
- 2. Flage added
- 3. First flage added to two bars

Sarab:

Kremsmünster L78 / 29r

6
 11
 16
 20
 24

1. Flag added

2. First flag added to two bars

Prelude

Kremsmünster L78 / 50r

(1*)

5

(2*)

7

(3*)

b a /a /a //a

6

1. First flag added to five bars
2. Added barline added to two bars and flag
3. Flags added

Aria

Kremsmünster L78 / 30v (2)

5

8

R

[fragment]

Kremsmünster L78 / 30r (1)

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

k k i h r a b a b a r b r a b a a a

b a a h e

//a //a

Menuet

Kremsmünster L78 / 30r (2)

3
4

a *a* *a* *a* *a*

6

d. fine

a *a* *b* *b* *a* *a* *a* *a* *a* *a*

12

Da Capo

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

[fragment]

Kremsmünster L78 / 32r (1)

r f e f h f e f e f e a b, r r a b a e

b b a a

//a (1) a //a*

- frei aus redaktionellen Gründen -

29

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

33

b a a b a b r a b a b a b a r a 4 (*)

35

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

[fragment]

Kremsmünster L78 / 33r

A musical notation fragment on a three-line staff. The notation consists of three measures. The first measure contains a sequence of notes: a quarter note 'e' with a slur above it, a quarter note 'e', a quarter note 'f', a quarter note 'e', a quarter note 'f', and a quarter note 'h'. The second measure contains a quarter note 'f', a quarter note 'f', a quarter note 'e', a quarter note 'k', and a quarter note 'l'. The third measure contains a quarter note 'e', a quarter note 'f', and a quarter note 'e'. Below the staff, there are five slanted 'a' characters: one under the first 'e', two under the first 'f', one under the first 'f', and one under the first 'e' of the third measure.

Aria

Kremsmünster L78 / 33v

Musical score for an Aria, showing five systems of music. The score includes vocal lines and piano accompaniment. The music is in 3/4 time and features various melodic lines and rests.

System 1: Measures 1-4. Time signature 3/4. Dynamic markings: *p*, *a* 4, *a*, *a* // *a*.

System 2: Measures 5-8. Dynamic markings: *a*, *a* // *a* (1*), *a*.

System 3: Measures 9-13. Dynamic markings: *a* // *a*, *a*, *a* *r*, *r*.

System 4: Measures 14-17. Dynamic markings: *a* // *a*, *a*, *a*, *a*.

System 5: Measures 18-22. Dynamic markings: *a* // *a* // *a*, *a*, *a*, *a*, *a* // *a*.

Siciliana

Kremsmünster L78 / 34r

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

6 8

5 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

(1*)

8 ♩ ♩ ♩ ♩ ♩ ♩

a

12 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

16 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

a //a

Aria

Kremsmünster L78 / 36v (1)

1. System: *r a r* | *r a r* | *r a r a*

2. System (4): *a r a r* | *r r* | *r r r r* | *r r* | *r a r*

3. System (9): *a a r a* | *a r a* | *a r a*

4. System (12): *a a r a a* | *r a r r* | *a*

(1*) *a /a //a /a //a //a //a*

Courante

Kremsmünster L78 / 36v (2)

3/4

5

9

13

18

22

26

1. Flag added

Aria

Kremsmünster L78 / 37v (1)

1. *l* *r* *a*, *r* *a* *r* *a*, *r* *r* *l* *a*, *g*

5 *r*, *r* *r* *a* *a* *r* *a* *a*, *r* *a* *r* *a* *l* *a*, *r* *a*, *r* *a*

10 *r* *l* *r* *l* *g* *l* *l* *l* *g* *l* *r* *a*, *r* *a* *a* *r*, *a* *l* *a*, *r* *a*

4 **R** *a* *a* *a* *a* *a* (2*) *a*

1. Flag added
2. Flag added

Courante

Kremsmünster L78 / 37v (2)

Musical notation for measures 1-5. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. A double bar line with a repeat sign and a fermata is present at the end of the system.

Musical notation for measures 6-9. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music continues with various note values and rests. A double bar line with a repeat sign and a fermata is present at the end of the system.

Musical notation for measures 10-15. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes a repeat sign and a fermata. A double bar line with a repeat sign and a fermata is present at the end of the system.

Musical notation for measures 16-19. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music continues with various note values and rests. A double bar line with a repeat sign and a fermata is present at the end of the system.

Musical notation for measures 20-23. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes a double bar line with a repeat sign and a fermata, and a second ending marked with (2*).

Musical notation for measures 24-27. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music continues with various note values and rests. A double bar line with a repeat sign and a fermata is present at the end of the system.

Musical notation for measures 28-30. The system consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music concludes with a double bar line, a repeat sign, and a fermata.

1. Flag added
2. Flag added

Gavotte

Kremsmünster L78 / 38v

1

a r a r a r a r

$\text{a} \text{ / } \text{a}$

5

a r a r a r a r

$\text{a} \text{ // } \text{a} \text{ // } \text{a}$

9

a r a r a r a r

$\text{a} \text{ // } \text{a} \text{ // } \text{a} \text{ // } \text{a}$

14

a r a r a r a r

$\text{a} \text{ // } \text{a} \text{ // } \text{a} \text{ // } \text{a}$

Da Capo

- frei aus redaktionellen Gründen -

Guig

Kremsmünster L78 / 39r

1

(1*) *b*

4

a */a* *//a* *///a*

7

a */a* *//a* */a* *//a* *//a*

11

(2*) *b*

14

4 *a* (3*)

18

(4*)

22

a */a* *//a* *///a* *//a* *a*

1. First flag added to eight bars
2. First flag added to four bars

3. First flag added to three bars
4. First flag added to six bars

25



A musical staff with five lines. The first measure contains a single note 'a' on the second line. The second measure contains a slur over two notes, both 'a', on the second line. The third measure contains a note 'a' on the second line, followed by a note 'a' on the second line with a fermata above it, and a note 'a' on the second line with a fermata above it. The fourth measure contains a note 'a' on the second line. The fifth measure contains a note 'a' on the second line. The staff ends with a double bar line and repeat dots.

/a

//a

///a

//a

a

Courant De Monsieur Gotier

Kremsmünster L78 / 39v

3/4

allegro (1*)

5

(2*)

9

(3*) (4*)

13

a t t

18

(5*) a a

22

a a a a

27

a a a

- 1. Flag added
- 2. First flag added to three bars
- 3. Orig. c on 2nd course
- 4. First flag added to two bars
- 5. Flag added

30

Musical notation for a four-measure phrase. The notation is on a two-staff system. Above the staves are rhythmic symbols: a quarter note, a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note. The notes are 'r', 'a', 'l', 'a', and 'l'. The first two measures have a double slash and 'a' below them. The piece ends with a double bar line and repeat dots.

Bizzarria

Kremsmünster L78 / 40r

1. 3 4

1. *a* *(1*) a*

5.

5. *(2*) a* */a*

8.

8. *a* *a //a* *(3*) a //a //a*

12.

12. *a* *//a //a //a (4*) //a* */a* *//a* *4 a 4*

1. First flag added to two bars
2. First flag added to two bars
3. Flag added
4. First flag added to two bars

- frei aus redaktionellen Gründen -

Overture

Kremsmünster L78 / 40v

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25.

20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36.

1. First flag added to 10 bars
2. First flag added to 10 bars

(2*)

32

a *a* 4

38

a *a* (1*)

44

a *r*

50

b *r* *a* *r* *l* *r* *r* *l* *g* *l* (2*)

56

r *l* *r* *b* *r* *a* *r* *a* *l* *r* *a* *a* (3*)

62

a *a* *a* *a* *a* *a* *a*

68

r *a* *l* *l* *r* *a* *a* *r* *a* *l* *r* *l* *a* *a* *b*

- 1. First flag added to nine bars
- 2. First flag added to 32 bars
- 3. Orig. a on 2n course

74

///a //a

80

/a //a

86

///a Ad.° //a b //a

91

///a //a b //a

Fragment, to be added or substituted in next Sarabande

Sarab.

Kremsmünster L78 / 42r

3

4

X

Parts in RED (see also previous piece)
to be inserted / substituted at the indicated places

6

4

11

XX

4

16

4

4

20

4

X

Menueto

Kremsmünster L78 / 42v

Musical notation for measures 1-5. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The notes are: *g h*, *g h*, *r a*, *a a a*, *r a r a r*. Below the staves are the letters *b*, *a/a*, and *//a*.

Musical notation for measures 6-10. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The notes are: *g h*, *g h*, *r a*, *a a a*, *r r*. Below the staves are the letters *b*, *a/a*, and *//a*.

Musical notation for measures 11-15. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The notes are: *r r*, *r a*, *a r a r a*, *a r a a*, *b b a*. Below the staves are the letters *a*, */a*, *//a*, and *///a*.

Musical notation for measures 16-20. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The notes are: *r a*, *r r a*, *a a a*, *r r a*, *r*. Below the staves are the letters *b*, *a/a*, *//a*, *///a*, and *///a*.

Courante

Kremsmünster L78 / 43r

3 4

a a a a

5

a a a a

9

a 4

13

a 4 4

18

a a a a

23

a a

28

a a a

Rondeaux

Kremsmünster L78 / 43v

1 2 3 4 5 6

(1*)

7 8 9 10 11 12

(2*)

13 14 15 16 17 18

(3*) (4*)

19 20 21 22 23 24

(5*)

25 26 27 28 29 30

(6*)

31 32 33 34 35 36

(6*)

37 38 39 40 41 42

(6*)

- 1. First flag added to seven bars
- 2. First flag added to four bars
- 3. First flag added to two bars
- 4. Flag added
- 5. Flag added
- 6. Flag added

Menuet

Kremsmünster L78 / 44r

Musical notation for measures 1-5. The first system shows a treble clef with a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piece is in G major. Measure 1 has a 3/4 time signature, and measures 2-5 have a 4/4 time signature. The key signature is one sharp (F#).

Musical notation for measures 6-10. The melody continues with quarter notes: C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4. Measure 6 has a 4/4 time signature, and measures 7-10 have a 3/4 time signature. The key signature is one sharp (F#).

Musical notation for measures 11-15. The melody continues with quarter notes: B4, A4, G4, F4, E4, D4, C4, B3. The bass line continues with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Measure 11 has a 4/4 time signature, and measures 12-15 have a 3/4 time signature. The key signature is one sharp (F#).

Musical notation for measures 16-20. The melody continues with quarter notes: A3, G3, F3, E3, D3, C3, B2, A2. The bass line continues with quarter notes: D3, E3, F3, G3, A3, B3, C4, D4. Measure 16 has a 4/4 time signature, and measures 17-20 have a 3/4 time signature. The key signature is one sharp (F#). The piece ends with a double bar line and repeat dots.

4 *Da Capo*
Segue Double

Double

Kremsmünster L78 / 44v

1

3
4
a b r, r, a r a a b r a
4 4 (1*) 4

4

a, r a b a r a a b r, r, r a r a
/a 4 //a a

7

r a r, a r a a r r a b a
4 /a (2*) a //a /a

Fine

11

b r r a r a a b r a r a
a /a //a //a a

14

a l r a r a r l a a r, a r a
a (3*) //a a

18

r a r a b a r a a
a a 4 *Da Capo*

1. First flag added to four bars
 2. First flag added to five bars
 3. Flag added

Courante

Kremsmünster L78 / 45r

3 4

6

11

16

21

27

Figured bass notation includes letters *a*, *b*, *r* and numbers *4*. Performance markings include dynamics *f*, *f*, and flags.

1. Flag added
2. Flag added
3. First flag added to two bars

Double

Kremsmünster L78 / 45v

1. First flag added to 11 bars

5. Second flag added

8. First flag added to 11 bars

11. First flag added to 11 bars

14. First flag added to 11 bars

19. First flag added to 11 bars

22. First flag added to 11 bars

- 1. First flag added to 11 bars
- 2. Flag added
- 3. First flag added to 11 bars

25

f *f* *f*

a

28

f *f* *f*

a

a

Allemande Gottie

Kremsmünster L78 / 45v

1 2 3 4 5 6 7 8 9 10

4 4

Handwritten musical notation for measures 1-10. The notation includes rhythmic symbols above a five-line staff. Measure 1 starts with a common time signature 'C'. The notes are: 1. quarter, 2. quarter, 3. eighth, 4. eighth, 5. quarter, 6. quarter, 7. quarter, 8. quarter, 9. quarter, 10. quarter. The staff contains rhythmic symbols and some letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

4

Handwritten musical notation for measures 4-5. Measure 4: quarter, quarter, quarter, quarter. Measure 5: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

6 7 8 9 10 11 12 13 14 15

4 a a 4

Handwritten musical notation for measures 6-15. Measure 6: quarter, quarter, quarter, quarter. Measure 7: quarter, quarter, quarter, quarter. Measure 8: quarter, quarter, quarter, quarter. Measure 9: quarter, quarter, quarter, quarter. Measure 10: quarter, quarter, quarter, quarter. Measure 11: quarter, quarter, quarter, quarter. Measure 12: quarter, quarter, quarter, quarter. Measure 13: quarter, quarter, quarter, quarter. Measure 14: quarter, quarter, quarter, quarter. Measure 15: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

9 10 11 12 13 14 15 16 17 18

a //a

Handwritten musical notation for measures 9-18. Measure 9: quarter, quarter, quarter, quarter. Measure 10: quarter, quarter, quarter, quarter. Measure 11: quarter, quarter, quarter, quarter. Measure 12: quarter, quarter, quarter, quarter. Measure 13: quarter, quarter, quarter, quarter. Measure 14: quarter, quarter, quarter, quarter. Measure 15: quarter, quarter, quarter, quarter. Measure 16: quarter, quarter, quarter, quarter. Measure 17: quarter, quarter, quarter, quarter. Measure 18: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

a a a

Handwritten musical notation for measures 11-30. Measure 11: quarter, quarter, quarter, quarter. Measure 12: quarter, quarter, quarter, quarter. Measure 13: quarter, quarter, quarter, quarter. Measure 14: quarter, quarter, quarter, quarter. Measure 15: quarter, quarter, quarter, quarter. Measure 16: quarter, quarter, quarter, quarter. Measure 17: quarter, quarter, quarter, quarter. Measure 18: quarter, quarter, quarter, quarter. Measure 19: quarter, quarter, quarter, quarter. Measure 20: quarter, quarter, quarter, quarter. Measure 21: quarter, quarter, quarter, quarter. Measure 22: quarter, quarter, quarter, quarter. Measure 23: quarter, quarter, quarter, quarter. Measure 24: quarter, quarter, quarter, quarter. Measure 25: quarter, quarter, quarter, quarter. Measure 26: quarter, quarter, quarter, quarter. Measure 27: quarter, quarter, quarter, quarter. Measure 28: quarter, quarter, quarter, quarter. Measure 29: quarter, quarter, quarter, quarter. Measure 30: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

a a a

Handwritten musical notation for measures 15-30. Measure 15: quarter, quarter, quarter, quarter. Measure 16: quarter, quarter, quarter, quarter. Measure 17: quarter, quarter, quarter, quarter. Measure 18: quarter, quarter, quarter, quarter. Measure 19: quarter, quarter, quarter, quarter. Measure 20: quarter, quarter, quarter, quarter. Measure 21: quarter, quarter, quarter, quarter. Measure 22: quarter, quarter, quarter, quarter. Measure 23: quarter, quarter, quarter, quarter. Measure 24: quarter, quarter, quarter, quarter. Measure 25: quarter, quarter, quarter, quarter. Measure 26: quarter, quarter, quarter, quarter. Measure 27: quarter, quarter, quarter, quarter. Measure 28: quarter, quarter, quarter, quarter. Measure 29: quarter, quarter, quarter, quarter. Measure 30: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

17 18 19 20 21 22 23 24 25 26 27 28 29 30

a //a a //a

Handwritten musical notation for measures 17-30. Measure 17: quarter, quarter, quarter, quarter. Measure 18: quarter, quarter, quarter, quarter. Measure 19: quarter, quarter, quarter, quarter. Measure 20: quarter, quarter, quarter, quarter. Measure 21: quarter, quarter, quarter, quarter. Measure 22: quarter, quarter, quarter, quarter. Measure 23: quarter, quarter, quarter, quarter. Measure 24: quarter, quarter, quarter, quarter. Measure 25: quarter, quarter, quarter, quarter. Measure 26: quarter, quarter, quarter, quarter. Measure 27: quarter, quarter, quarter, quarter. Measure 28: quarter, quarter, quarter, quarter. Measure 29: quarter, quarter, quarter, quarter. Measure 30: quarter, quarter, quarter, quarter. The staff contains rhythmic symbols and letters like 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'.

20

a

22

a 4 4

Menuet Dal Loggi

Kremsmünster L78 / 47v

3/4

6

11

16

20

f *a* *f* *h* *g* *f* *h* *k* *a* *b* *a* *b* *a* *a*

f *a* *r* *e* *f* *f* *h* *f* *f* *h* *f* *h* *f* *h* *f*

f *a* *r* *a* *b* *a* *a* *r* *a* *b* *a* *a* *r* *b*

[Allemande?]

Kremsmünster L78 / 48v

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

Followed by version in staff notation

1. Inserted following add-in after the end
2. Flags adapted
3. Barline added
4. Notelength assumed
5. Barline added

[Exercises 1 and 2]

Kremsmünster L78 / 49r (1)

4

3 1 2 2 2 2 4 2 2 2 3 2

4

a / a / a / a 4

1 2 1 2 1 1 2 1 2 1 4 2

7

3 3 1 2 1 2 2 4 2 1 1 2 4

11

1 1 2 4 1 2 2 4 1 1 2 3 4 2 1 4

14

a / a a / a a 4

2 1 2 1 2 2 1 2

[Cadences for Basso Continuo]

Kremsmünster L78 / 49v

Primus Tonus ex D sol re Secundus Tonus ex G sol re ut accordo 3tius Tonus ex A la mi re

6 3tius tonus alio modo 4tus tonus

11 accordo per tonus 4to 5tus tonus C sol fa ut 6tus tonus F fa ut

16 ex G#

19 accordo ex D# alio modo

25 accordo Tonus transpositus accordo

1. First flag added to two bars
2. Flag added
3. Flags added

Incipits und Konkordanzen

A-KR ms. L 78

Bibliothek: Kremsmünster, Benediktiner-Stift Kremsmünster, Regenterei oder Musikarchiv
A-KR78 hat 85 Stücke

1 Air
d-Moll - A-KR78 / 1r

2 Gigue
d-Moll - A-KR78 / 1r

3 Men
d-Moll - A-KR78 / 1v

9 Men
D-Dur - A-KR78 / 5r

10 Men (Moetzer)
D-Dur - A-KR78 / 5v

11 Men
D-Dur - A-KR78 / 6r

12 Men (Losy, LosyC, N°4)
A-Dur - A-KR78 / 6v

13 Air
A-Dur - A-KR78 / 7r

14 Ciaccona (Losy, LosyV, N°46 - LosyV, N°100)
F-Dur - A-KR78 / 7v

15 Gavott
F-Dur - A-KR78 / 8v

16 Menuet
F-Dur - A-KR78 / 9v

17 Aria
F-Dur - A-KR78 / 10r

18 [Menuet]
F-Dur - A-KR78 / 10v

4 Men (Losy, LosyV, N°6)
F-Dur - A-KR78 / 2r

► Conc. 1511 (4)
Moderne Editionen: Vogl, p. 11

5 Men
g-Moll - A-KR78 / 2v

6 Men
G-Dur - A-KR78 / 3v

7 Men
G-Dur - A-KR78 / 4r

8 Men
G-Dur - A-KR78 / 4v

9 Men
D-Dur - A-KR78 / 5r

10 Men (Moetzer)
D-Dur - A-KR78 / 5v

11 Men
D-Dur - A-KR78 / 6r

12 Men (Losy, LosyC, N°4)
A-Dur - A-KR78 / 6v

13 Air
A-Dur - A-KR78 / 7r

14 Ciaccona (Losy, LosyV, N°46 - LosyV, N°100)
F-Dur - A-KR78 / 7v

15 Gavott
F-Dur - A-KR78 / 8v

16 Menuet
F-Dur - A-KR78 / 9v

17 Aria
F-Dur - A-KR78 / 10r

18 [Menuet]
F-Dur - A-KR78 / 10v

19 **Aria**
F-Dur - A-KR78 / 11r

20 **Prelude**
F-Dur - A-KR78 / 11v

21 **Aria (Losy)**
F-Dur - A-KR78 / 12r

► Conc. 504 (12)
Moderne Editionen: also known as "Caro mio ben" attributed to Giordano (1748-1798)

22 **Boure**
F-Dur - A-KR78 / 12v

23 **Gigue**
F-Dur - A-KR78 / 13v

► Conc. 2783 (3)

29 **Marche**
C-Dur - A-KR78 / 19r

► Conc. 1454 (1)

30 **Aria**
C-Dur - A-KR78 / 19v

31 **Menuet**
C-Dur - A-KR78 / 20r

32 **Aria (Ad.o)**
F-Dur - A-KR78 / 20v

33 **Menuet**
F-Dur - A-KR78 / 21r

24 **Gavotte**
F-Dur - A-KR78 / 14v

ff. 15v, 16r empty

25 **Gigue**
F-Dur - A-KR78 / 16v

26 **sans titre**
C-Dur - A-KR78 / 17v

27 **Aria (Ad.o)**
C-Dur - A-KR78 / 18r

28 **Menuet**
C-Dur - A-KR78 / 18v

34 **Sarabb (Ad.o)**
F-Dur - A-KR78 / 21v

35 **Menueto**
F-Dur - A-KR78 / 22r

36 **[Gig] (Biechteler)**
F-Dur - A-KR78 / 22v

► Conc. 1458 (1)

37 **Prelude (Biechteler)**
D-Dur - A-KR78 / 23r

► Conc. 1451 (1)

38 **Aria**
D-Dur - A-KR78 / 23v

► Conc. 2453 (1)

39 **Menuet**
D-Dur - A-KR78 / 24r

40 **Echo**
D-Dur - A-KR78 / 24v

41 **Menuett**
D-Dur - A-KR78 / 25r

42 **Chigue**
D-Dur - A-KR78 / 25v

▶ Conc. 1888 (1)

43 **Prelude (Harpeggio)**
G-Dur - A-KR78 / 26v

44 **Aria**
G-Dur - A-KR78 / 27v

45 **Menuet (Bohr)**
G-Dur - A-Kr78 / 28r

▶ Conc. 3424 (5)
Moderne Editionen: TREE Ed. Klosterneuburg Lute Book (Michael Treder)

46 **Aria**
G-Dur - A-KR78 / 28v

▶ Conc. 1445 (5)

47 **Sarab**
G-Dur - A-KR78 / 29r

▶ Conc. 1443 (2)

48 **Menuet**
G-Dur - A-KR78 / 29v

49 **Prelude**
a-Moll - A-KR78 / 30r

50 **Prelude (Biechteler)**
g-Moll - A-KR78 / 30v

▶ Conc. 1459 (2)

51 **Aria**
g-Moll - A-KR78 / 30v

52 **[fragment]**
- A-KR78 / 31r

53 **Menuet**
g-Moll - A-KR78 / 31r

54 **Gavotte**
g-Moll - A-KR78 / 31v

55 **[fragment]**
g-Moll - A-KR78 / 32r

56 **Sarab**
g-Moll - A-KR78 / 32r

57 **Passaglia**
g-Moll - A-KR78 / 32v

▶ Conc. 3922 (1)

58 **[fragment]**
g-Moll - A-KR78 / 33r

followed by fragment on f.32r?

59 **Aria**
D-Dur - A-KR78 / 33v

▶ Conc. 2433 (1)

76b Double
F-Dur - A-KR78 / 45v

77 Allemande Gottie (Jacques Gallot, CLFGal, N°68)
C-Dur - A-KR78 / 46v

► Conc. 184 (10)

78 Menuet dal Loggi (Losy or S.L.Weiss, WeissSW 67.7 (Sm 411) - LosyV, N°34)
c-Moll - A-KR78 / 47v

► Conc. 1459 (4)

Moderne Editionen: Vogl, p. 44

79 [Allemande?]
a-Moll - A-KR78 / 141v

80 Exercise 1
C-Dur - A-KR78 / 142r

81 Exercise 2
C-Dur - A-KR78 / 142r

Peter Steur
Kremsmünster L78
A-KR ms. L 78
Kremsmünster, Benediktiner-Stift
Kremsmünster, Regenterei oder
Musikarchiv

Schriftenreihe
**Laute
& Musik**