

# 32 Easy Pieces for Baroque Lute



edited  
by  
Anthony Bailes

TREE EDITION



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TREE EDITION  
Albert Reyerman



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## INTRODUCTION

Though the last few years have seen the publication of several easy Renaissance lute music anthologies, no collections of easy Baroque literature have appeared. Hopefully this selection will go some way to redressing the balance.

The pieces in this edition are drawn from various 17th and 18th century sources and give an idea of the diversity of the repertoire, perhaps even opening up a few unknown avenues of Baroque lute music.

As many easy pieces for 13-course lute are of a rather low musical standard, I have preferred to make my selection from the far greater amount of easy and musically more pleasing 11-course lute repertoire. True, much of it dates from the 17th century, but as the Kellner Phantasia shows, - (it was published in 1747) - this is not entirely the case. Indeed it was this instrument for which many of the famous Baroque players wrote their works - names like Gaultier, Logi, Reusner, Conradi spring to mind - and one should not forget that such lutenists as Weiss and Baron commenced their studies, and their careers, on such instruments. A glance at the frontispiece to Baron's „Untersuchung des Instruments der Lauten“ (Nürnberg 1727) will confirm this. He is depicted playing an 11-course lute.

Since many beginners on Baroque lute will have already played Renaissance lute, the choice of 11-course material is particularly useful, for 17th century playing-technique is not so different from that of the 16th century, even less when one thinks of the transition from 10 to 11 courses. It was only as the century progressed that more use was made of the lower basses and not until the mid-18th century that whole bass lines were played on them.

One last point: Baroque music, even when technically easy, often presents interpretive problems. Familiarity with 17th and 18th century style takes time to acquire. The player is advised to read as many articles and listen to as many performances of Baroque music - not just lute music - as possible. He will then begin to absorb the various „cliches“ and cadential formulae encountered in this period. Such „bêtes noires“ as „jeu inégal“ and dottings are best learnt by listening and imitating. Aside from this I can only suggest one leave problem pieces until others have been studied.

## ACKNOWLEDGEMENTS

I am indebted to Rene Genis for writing out the pieces contained in this book. He willingly undertook the task of learning a Baroque hand - based loosely on that used in the St. Luc manuscript - and has been extremely patient and understanding in dealing with the editor's wishes. My heartfelt thanks. I am also grateful to Robert Spencer and Kenneth Sparr for drawing my attention to several sources which proved useful in making this edition, and to Robert Spencer for kindly allowing me to include pieces from the Bohush manuscript. A facsimile of this manuscript will be published by Boethius Press and Robert Spencer.

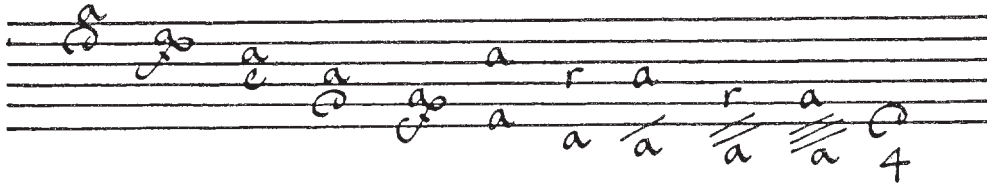
ANTHONY BAILES  
BASEL, 1983



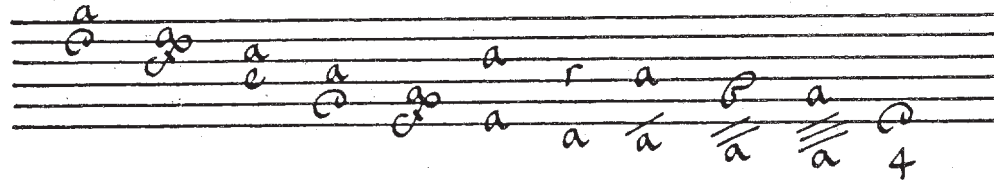


## TUNINGS

Nos. I to 17 and 24 to 32 use the following tuning.



The remaining pieces require the ninth course to be tuned one semitone lower, thus -




Tuning reminders are given before nos. 1, 18 and 24.

## SIGNS USED IN THIS EDITION

### RIGHT HAND

Index finger .      Middle finger ..      Thumb |

 = use the fingers only (first finger on the lowest note)

 = strum the lower notes with the thumb and pluck the uppermost note with the middle finger

 = slide first finger back over both courses

### LEFT HAND

Index finger = 1      Middle finger = 2      Ring finger = 3      Little finger = 4

 = barre with the first finger

 = ligature: second note to be played with the left hand alone

 = ligature : second and third notes to be played with the left hand alone.



## ORNAMENT SIGNS

Though the meaning of signs can vary from manuscript to manuscript, certain ones (e.g. the comma or “virgule”), were generally accepted as having a specific meaning. Where several meanings can be attributed to one sign I have noted them and also the number and title of the piece to which the meaning is relevant.

- |     |   |  |
|-----|---|--|
| r)  | = | fall from above. When found on  or , it can be a trill,  |
| x   | = | (No.2-Saraband), fall or trill from above. (No.17 Ouvrez moy la porte, petite Nanon), probably a mordent.<br>(No.25-Menuet), mordent.  |
|     | = | fall from below. In Nos. 19,21 and 23 this ornament sign is written by the side of the note. In No. 14 it is inverted.   |
| e 1 | = | (No.31-Rondeau), staccato ?  |
|     | = | (No.25-Menuet), vibrato ?  |
| a—  | = | play both notes together (i.e. do not arpeggiate)  |
| a/a | = | „separe“ or arpeggiation. This sign is encountered often in 17th century lute music and can mean either a lightly-arpeggiated effect or, more commonly, a rhythmic separation. Various possibilities are to be found in Perrine’s „Pieces de Luth...“ viz. - |

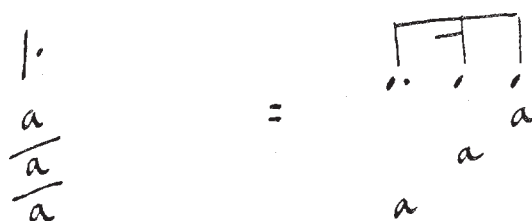
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Other rhythmic solutions are possible and encountered in manuscript sources.

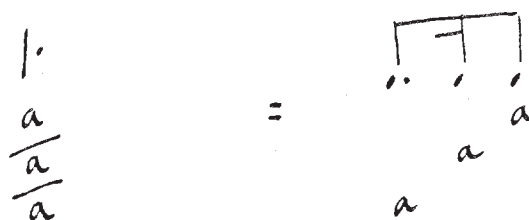
### COMMENTARY

Few remarks are needed and have only been added where deemed necessary. All fingering markings are original. In this edition left-hand fingering has been ignored.

1. Prelude (Stockholm, Kungliga Bibliothek S 176 )  
The unmeasured prelude was much in vogue in the 17th century. Though longer ones are oftentimes difficult to understand initially, they often contain many of the clichés found in shorter ones. For this reason I have sprinkled the book with these miniatures.

2. Sarabande (ibid) „Separe“ strokes could be interpreted thus:

3. Menuet (ibid)



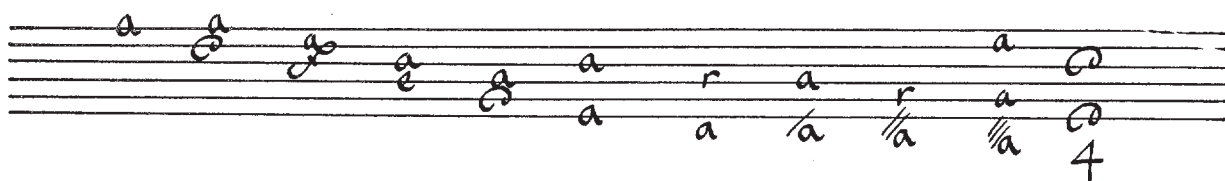
Ornaments occurring on crotchet or longer note values should perhaps be interpreted as trills.

4. Preliminaire (Kalmar 21068)  
Another prelude, (see note to 1.), this time barred. It should not, however, be played strictly. A little freedom will give it charm.
5. Sarabande (ibid)
6. Combat navale (ibid)
7. Gavotte ( Milleran ms.)  
Here one should feel two beats to the bar. “Notes inégales” may be used but should not be considered obligatory. Barring has been normalised.
8. Menuet (ibid)  
The rhythm in bar 4 is editorial, as are the repeat signs for the second section. The two letters over a slur in bar 11 constitute a melody note preceded by its ornament. This ornament has been written out as it is an f-sharp - a note foreign to the key of D minor.
9. Les Tricotins (ibid)  
The repeat signs are editorial.
10. The king enjoy his own again (Balcarres Lute Book)
11. Lillybolaro (ibid)

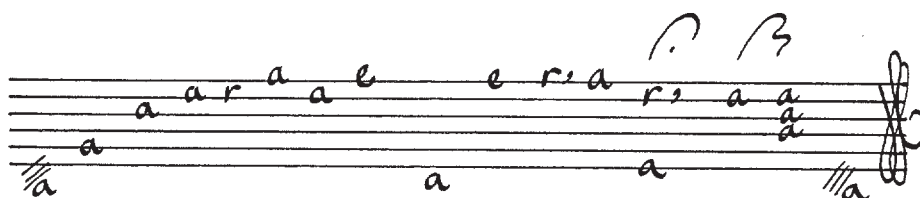
12. Praeludium ( New York, Public Library )
13. Praeludium (ibid)
14. Praeludium (ibid) The last three notes are written one line lower in the original.
15. Praeludium (ibid) 7th note corrected from *d* to *r* . These four pieces present some of the cliches to be found in measured and unmeasured preludes. The first three are made up of chord progressions (which can be lightly arpeggiated or broken in a more rhythmic way - see No.4, (Preliminaire) terminating in a 4-3 cadence. The last prelude commences with a florid arpeggio, as found in Weiss or Bittner, and thereafter a chord progression written out „separe“-style with passing notes in the bass. The inevitable 4-3 cadence concludes the piece.
16. Rondeau - Comte Logi (Saizenay ms.)  
The form is        - refrain,    - 1er couplet,        - refrain,    - 2e couplet,        - refrain.
17. Ouvrez moy la porte, petite Nanon (ibid)
18. Rondeau - Dubut (ibid) see note to No.16.
19. Rigodon 1 St.Luc (Prague Ms. X Lb210)
20. Rigodon 2 (ibid)
21. Menuet (ibid)
22. Chaconne en Rondeau (ibid)
23. Pavane en Rondeau (ibid)  
In this the five-note chords (e.g. bar 2) are played thus: the thumb plays the lowest note, the first finger then slides back from the 3rd.to the 5th. courses after which the middlefinger plucks the uppermost note.
24. Phantasia - David Kellner (XVI Auserlesene Lautenstücke.“, Hamburg 1747)  
For performance of five-note chords in bars 42 and 44 see note to No.23
25. Menuet-Johann Gottfried Conradi (Neue Lautenstücke..., Frankfurt/Oder 1724)
26. La Montfermeil - Robert de Visée (Saizensy ms.)
27. Follies d’Espagne (Oxford F.576) Bars 74 and 75 are editorial, as are some rhythm signs.
28. Prelude (Bohush ms.)
29. Courante (ibid)
30. Chaconne (ibid)
31. Rondeau (ibid)



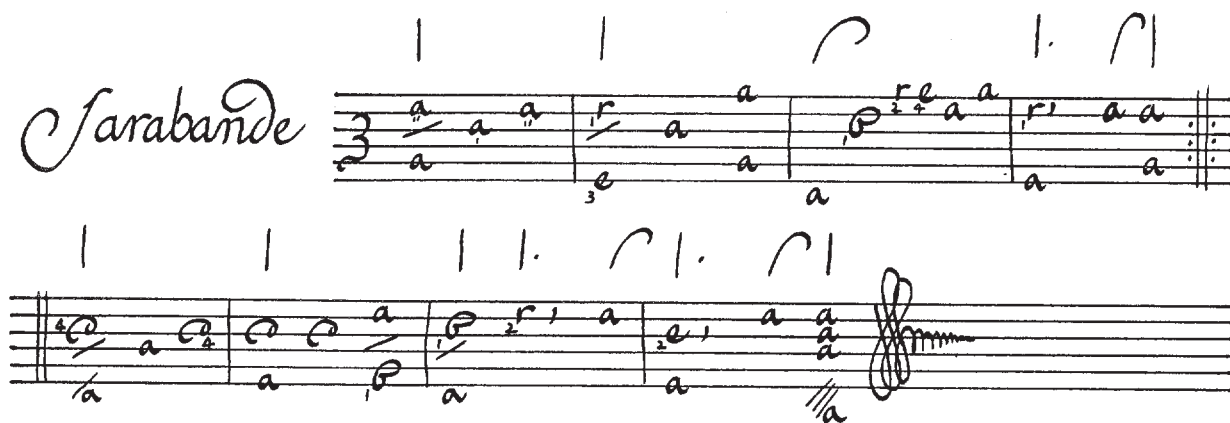
# Accord.



## 1 Prelude



## 2 Sarabande



## 3 Menuet



# 4 Preliminaire



# 5 Sarabande





# 6 Combatte Navale

Handwritten musical score for "6 Combatte Navale". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Above the staves, there are handwritten notes: "r", "a", and "a" (likely representing "r" and "a" notes). Below the staves, there are handwritten notes: "a", "a", "a", "a", "a", "a", "a", "a", "a", "a". The score is divided into measures by vertical bar lines. Some measures are marked with a "4" below them. The final measure of the tenth staff is marked with a double bar line and a decorative flourish.

In bars 8 and 13 the curved line under the "d"s is probably a tie marking.

7

Gavotte de  
L'Opera d'Isis  
transposée par  
Mr. Mouton.

The musical score is written on eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece concludes with a double bar line and a decorative flourish.

8

Menuet de  
L'Opera de Prosperine  
transposée par  
Mr. Mouton.



9

Les Tricotins.



10 The king enjoy his own again

by  
Mr. Beck.

The musical score is written in a handwritten style on a single page. It consists of four systems, each with two staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with handwritten annotations like 'a', 'r', '4', and '1.'.

System 1: The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The notation includes notes and rests, with 'a' and 'r' written below the notes. A '4' is written below the second staff.

System 2: The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The notation includes notes and rests, with 'a' and 'r' written below the notes. A '4' is written below the second staff.

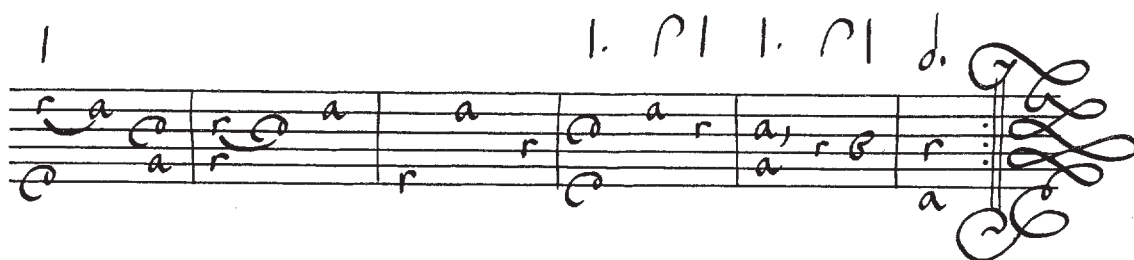
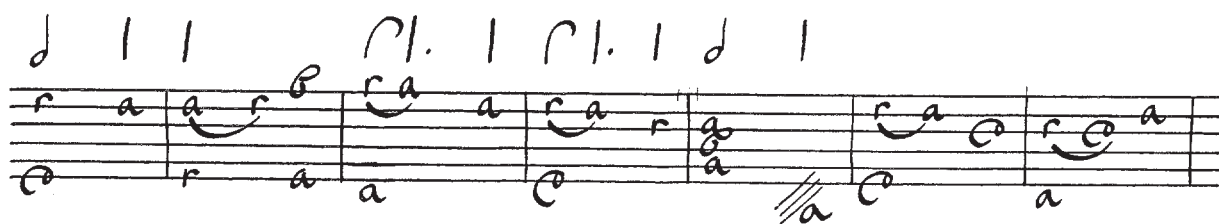
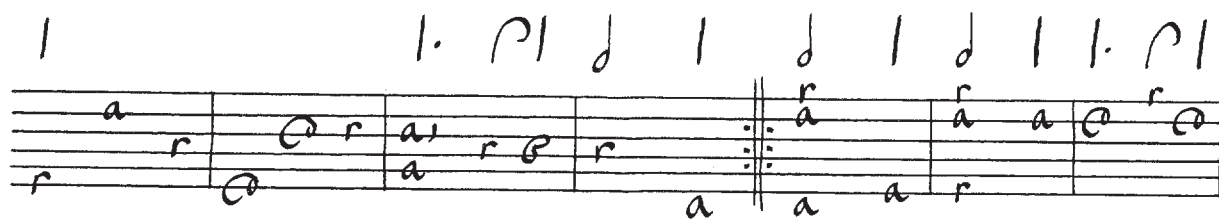
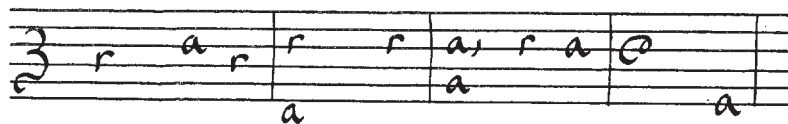
System 3: The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The notation includes notes and rests, with 'a' and 'r' written below the notes. A '4' is written below the second staff.

System 4: The first staff begins with a treble clef and a common time signature. The second staff has a bass clef. The notation includes notes and rests, with 'a' and 'r' written below the notes. A '4' is written below the second staff.

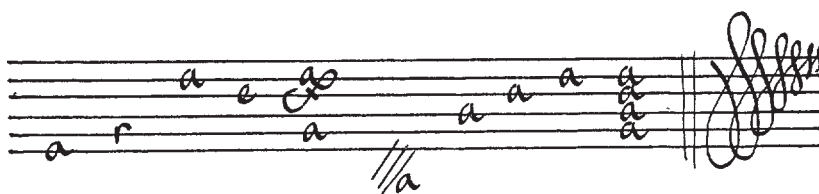
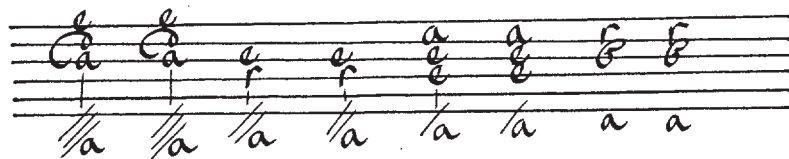
11 Lillybollaro

Mr Beck's way

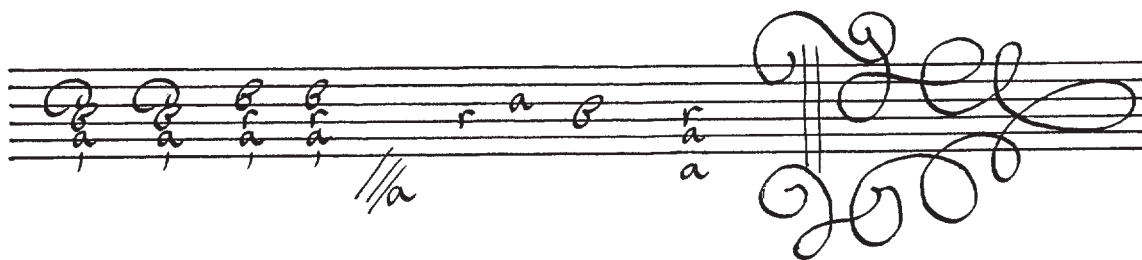
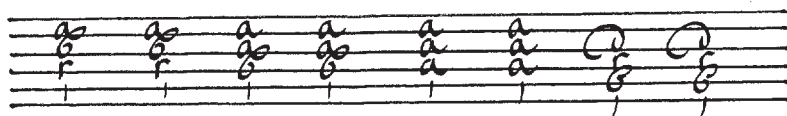
1.  $\text{C} | \text{D} | | 1. \text{C} | \text{D} |$



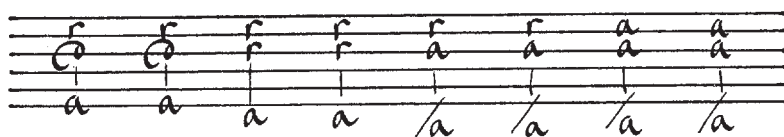
12      *Praeludium*

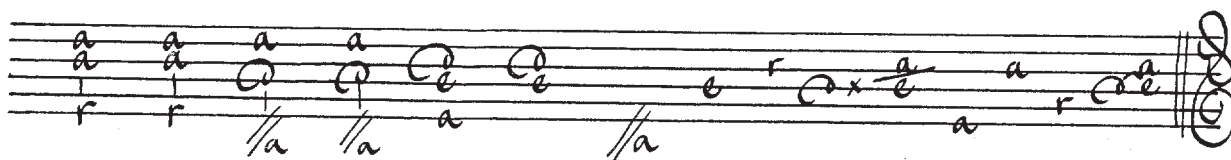
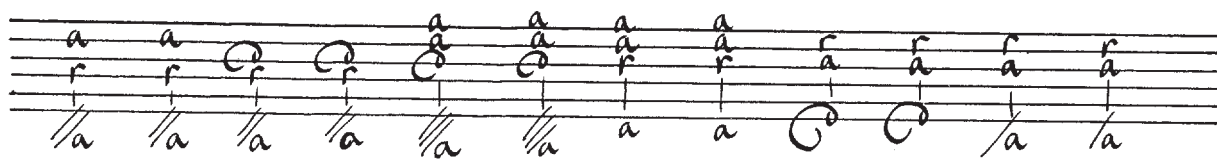


13      *Praeludium*



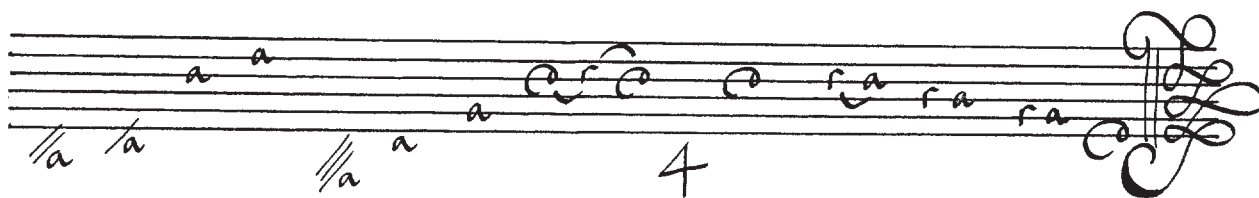
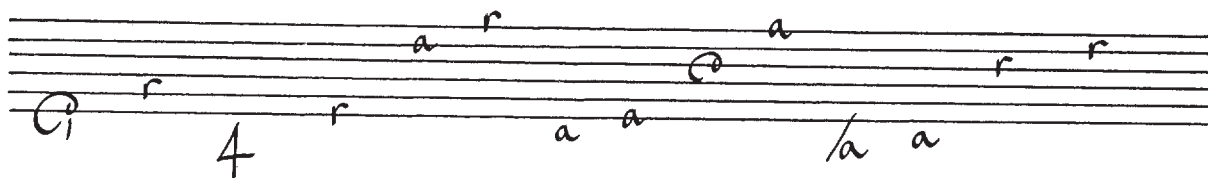
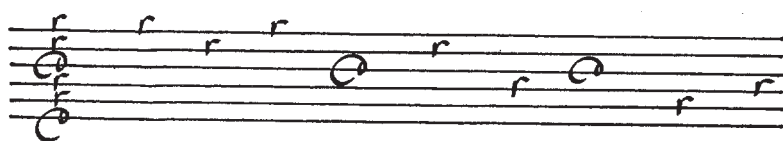
14      *Praeludium*





15

# Praeludium



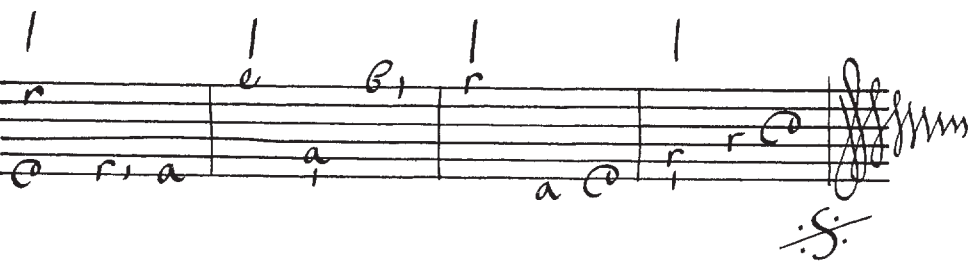
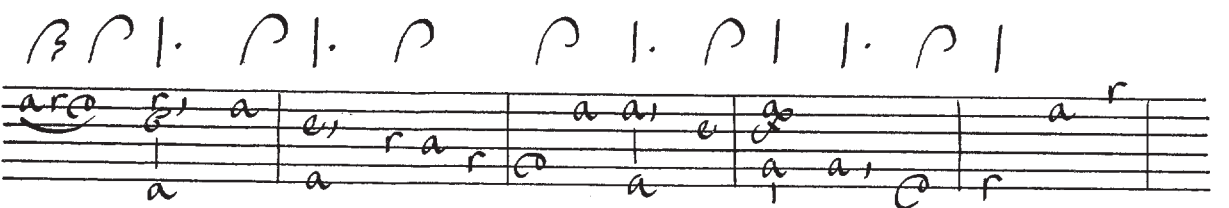
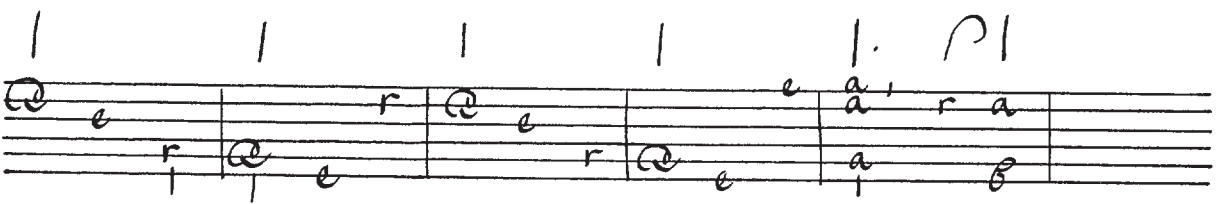
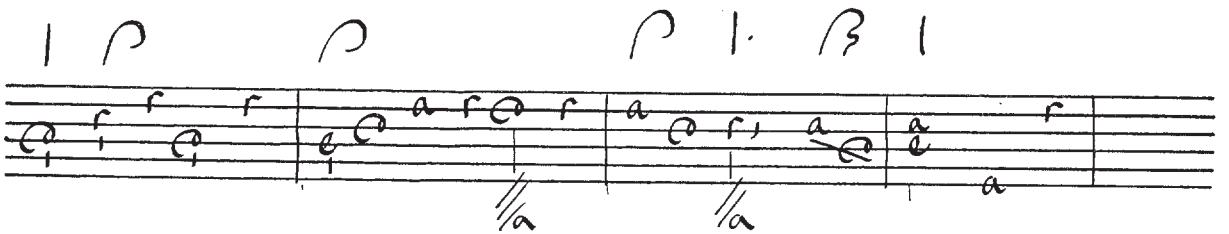
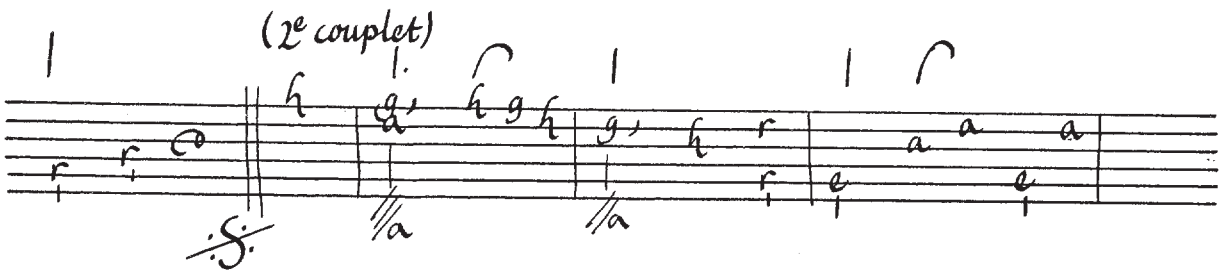
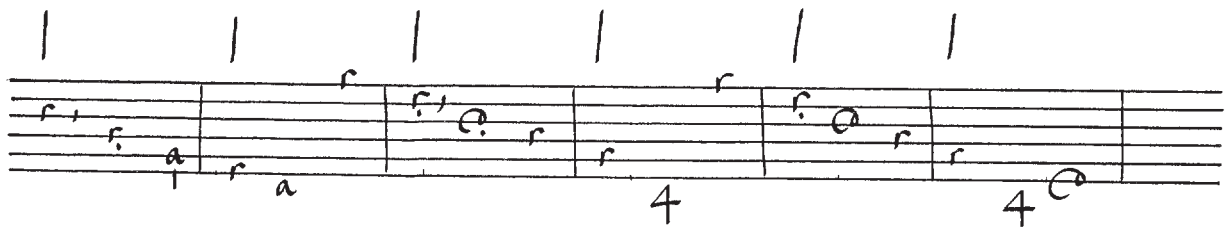
16  
—

# Rondeau Comte Logi

(refrain)

Handwritten musical score for "Rondeau Comte Logi". The score is written on six staves, each with a treble clef and a 3/4 time signature. The music features various notes, rests, and lyrics. The first staff is marked "(refrain)". The second staff has a "S." marking. The third staff has a "4" marking. The fourth staff has a "fin." marking and a "1er couplet)" marking. The fifth staff has a "4" marking. The sixth staff has a "4" marking.





17

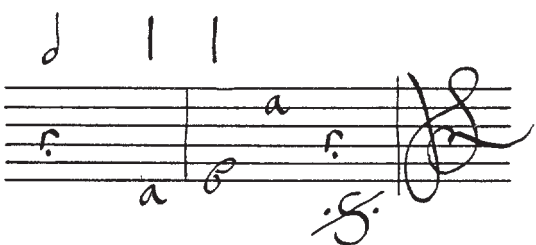
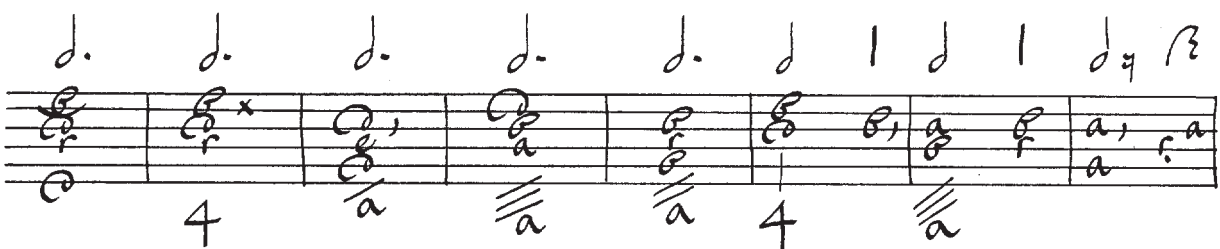
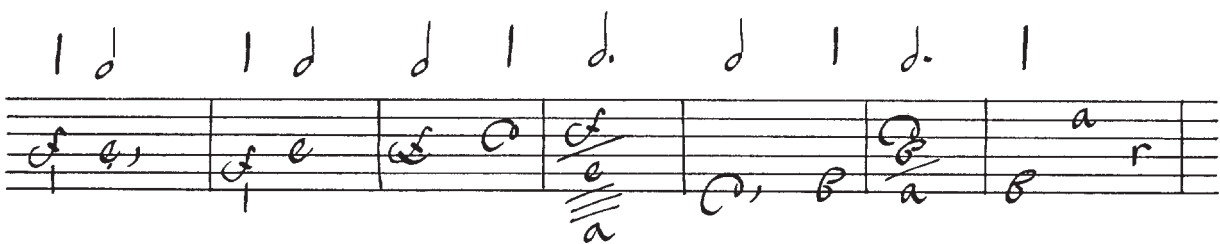
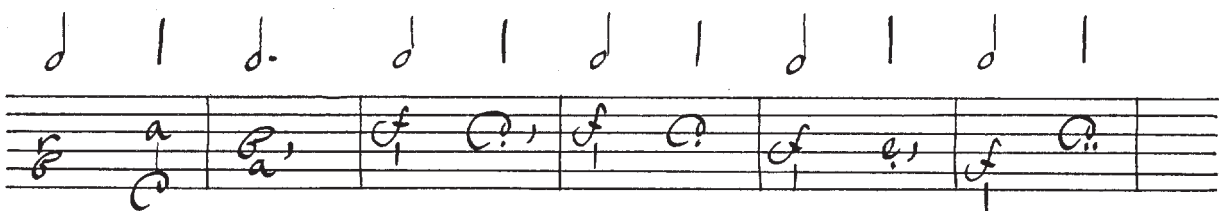
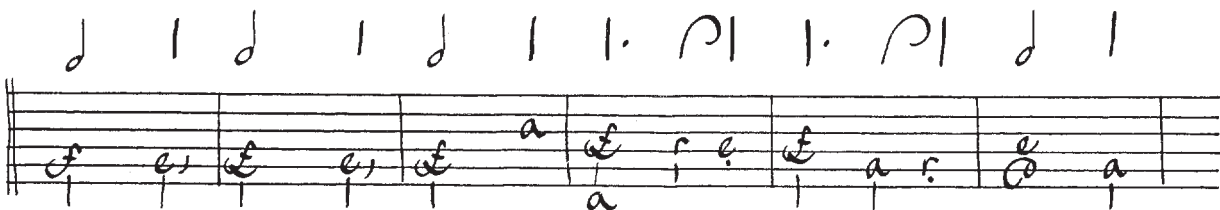
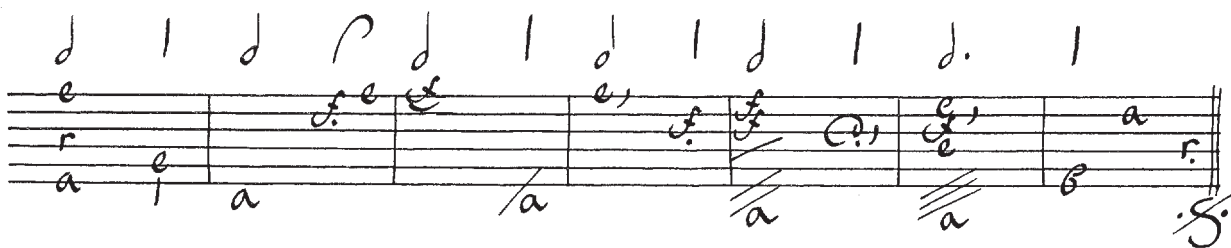
Ouvrez-moy  
la porte,  
petite Nannon.

Handwritten musical score for 'Ouvrez-moy la porte, petite Nannon.' The score is written on three systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The melody is written on the upper staff, and the bass line on the lower staff. The second system continues the melody and includes a repeat sign. The third system concludes the piece with a double bar line and a decorative flourish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The key signature is one flat (B-flat).

18

Rondeau  
Dubut

Handwritten musical score for 'Rondeau Dubut'. The score is written on three systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The melody is written on the upper staff, and the bass line on the lower staff. The second system includes a repeat sign and is labeled '(1er couplet)'. The third system concludes the piece with a double bar line and a decorative flourish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The key signature is one flat (B-flat).



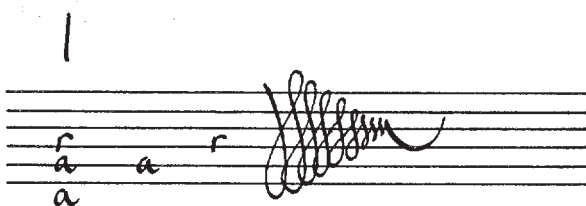
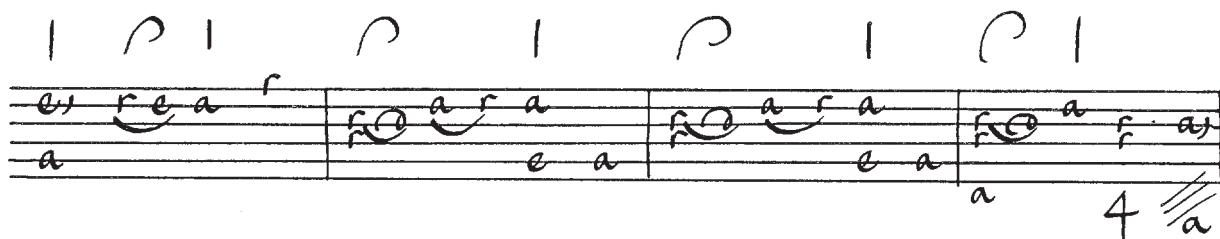
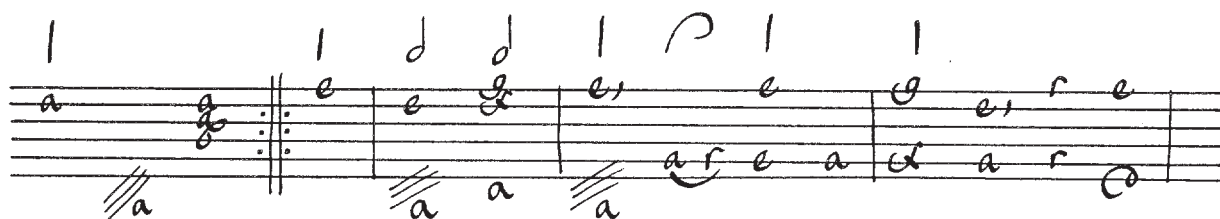
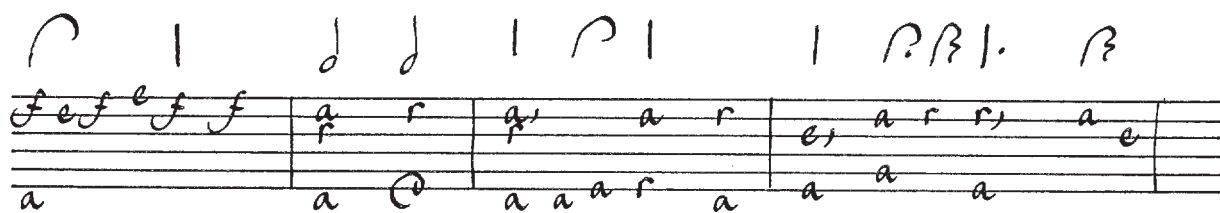
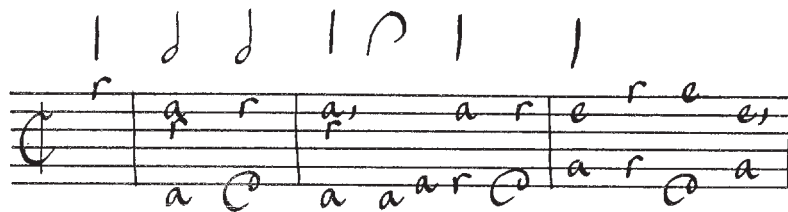
# 19 Rigodon

Jacques St. Luc.

The musical score is written on five systems of two staves each. The notation is handwritten and includes various musical symbols such as notes, rests, bar lines, and dynamic markings like 'a' and 'f'. The first system has a treble clef. The second system has a bass clef. The third system has a treble clef. The fourth system has a treble clef. The fifth system has a bass clef. The notation is handwritten and includes many accidentals and dynamic markings.

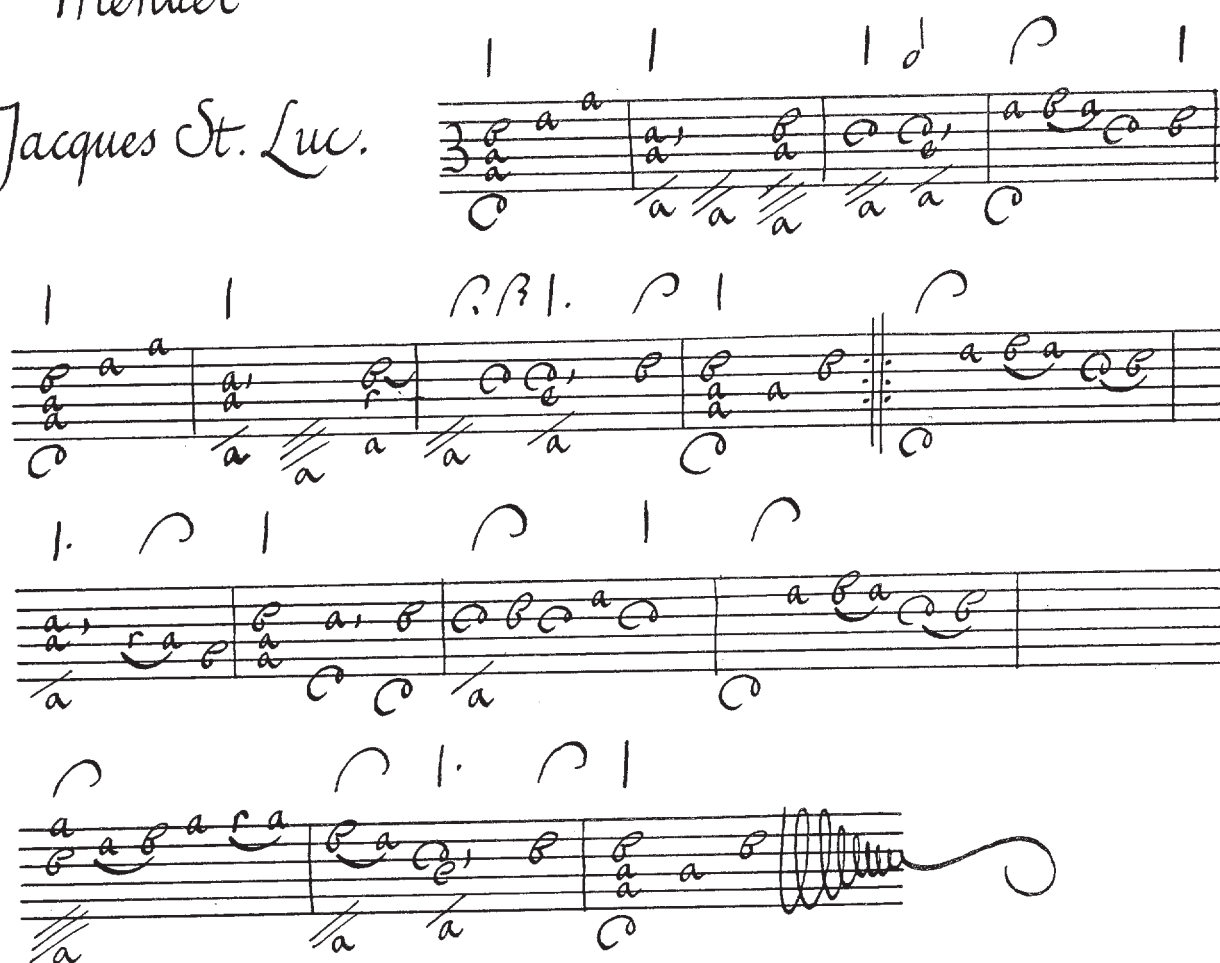
# 20 Second Rigodon

Jacques St. Luc.



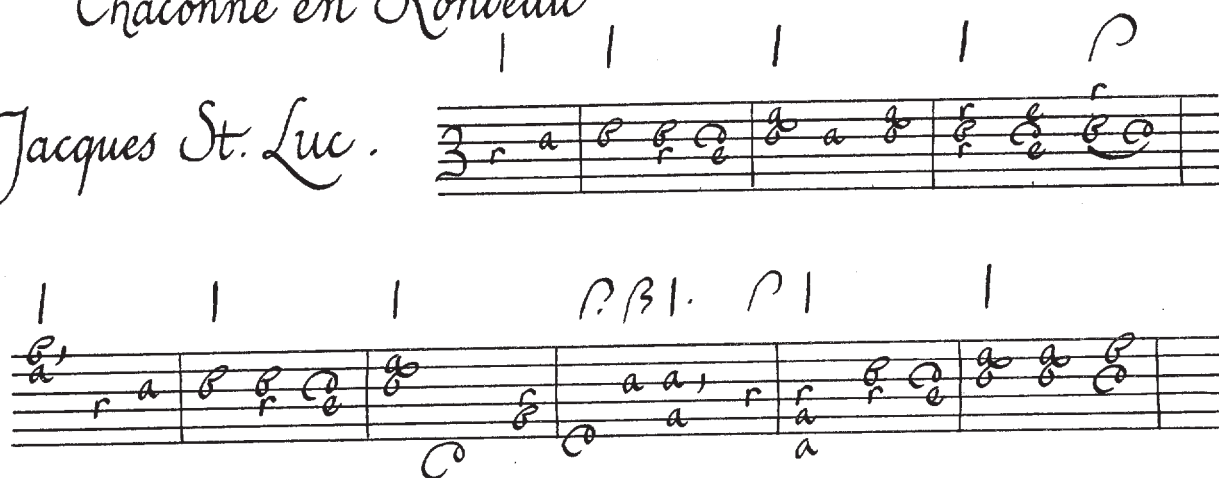
## 21 Menuet

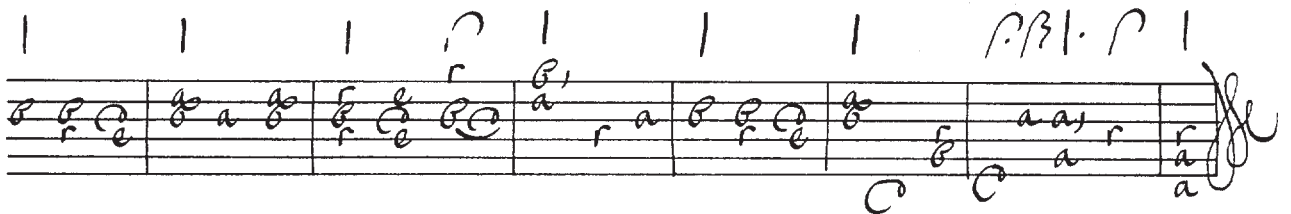
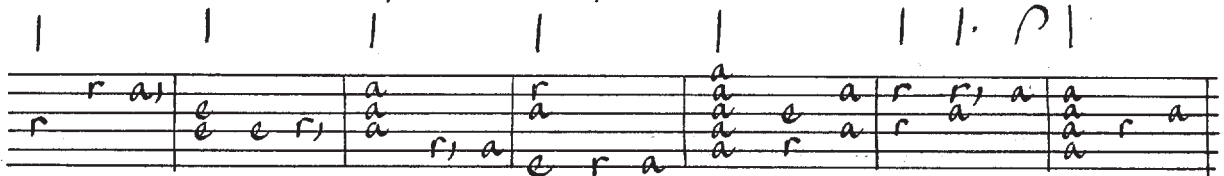
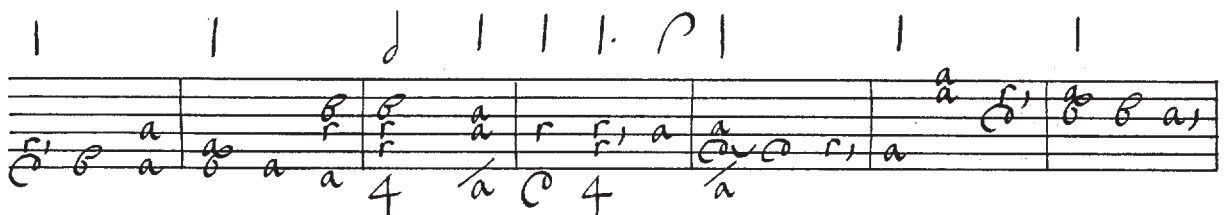
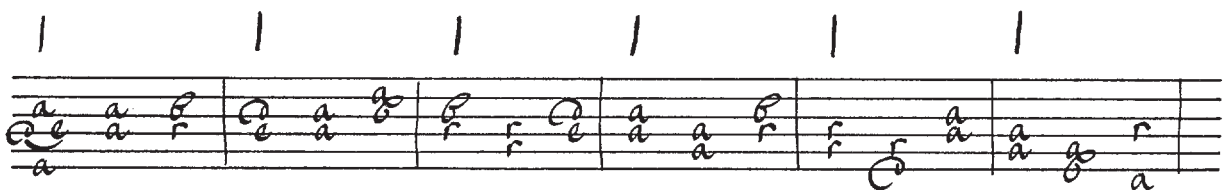
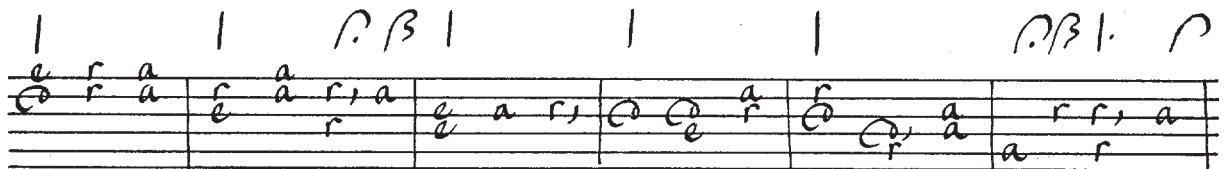
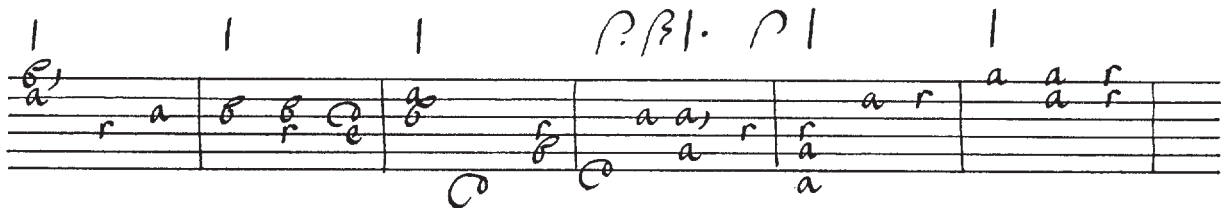
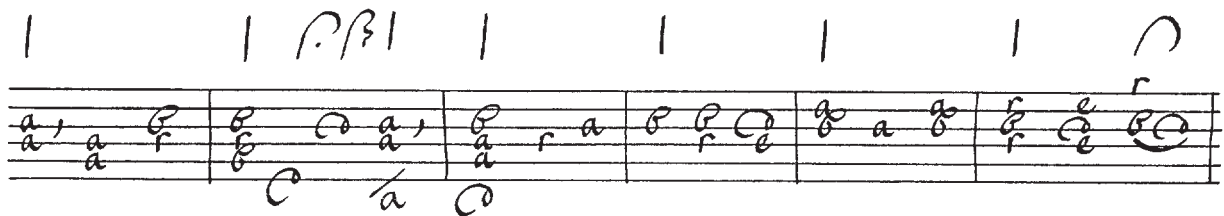
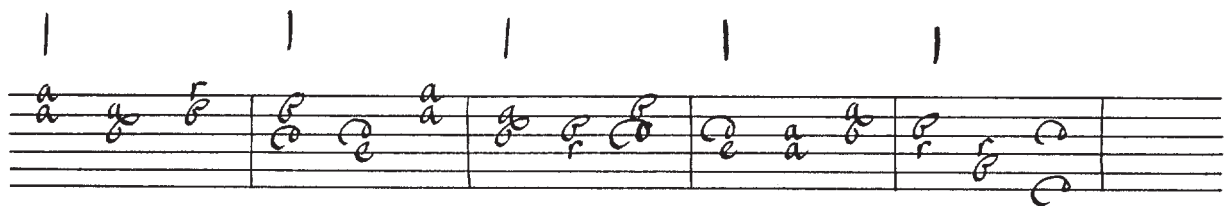
Jacques St. Luc.



## 22 Chaconne en Rondeau

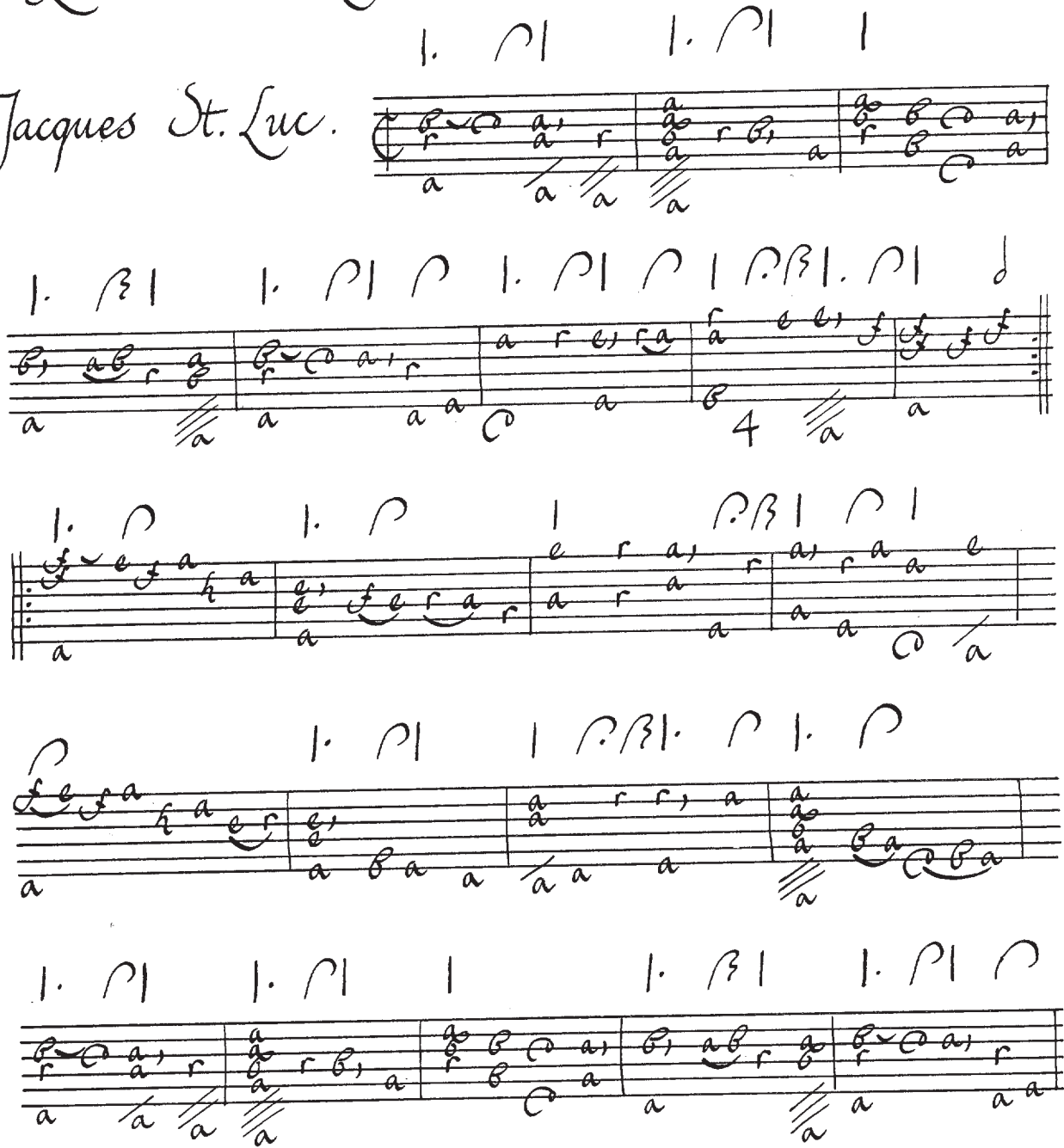
Jacques St. Luc.



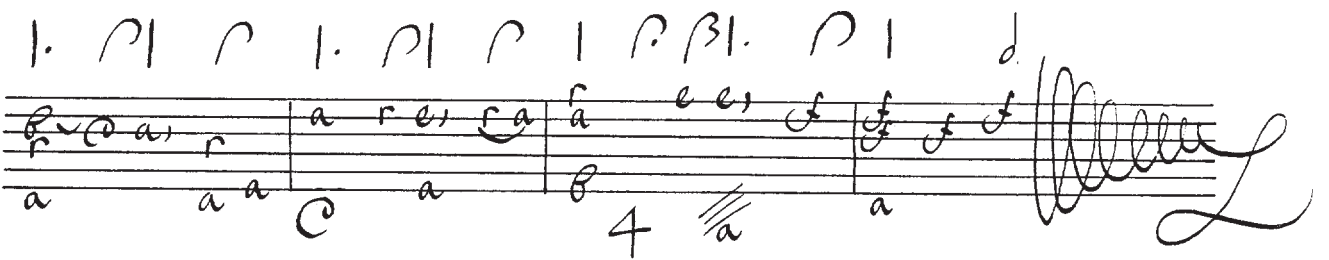
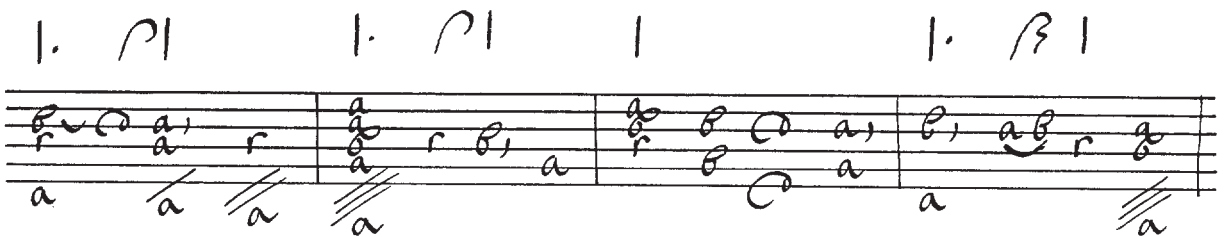
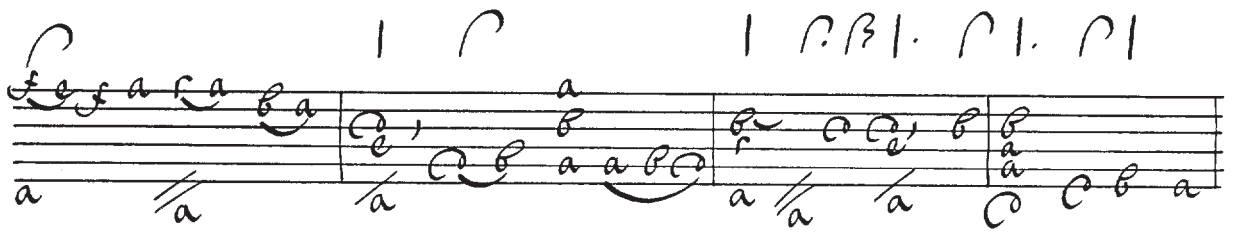
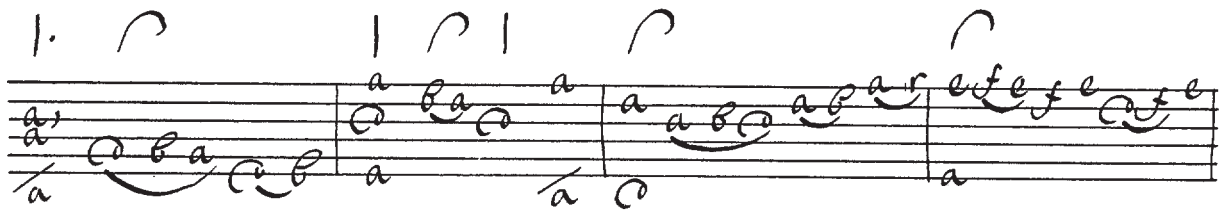
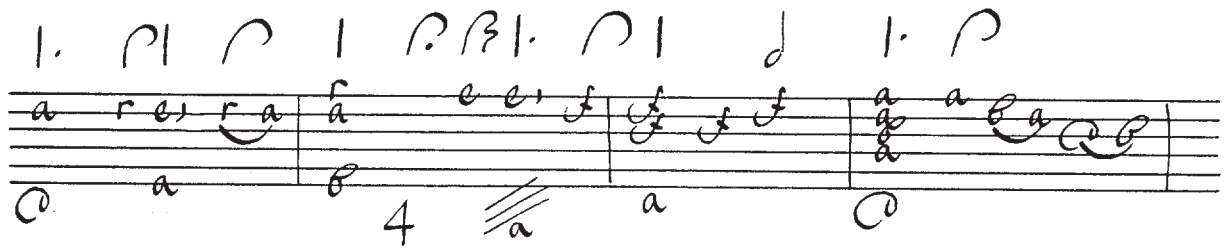


23 Lavane en Rondeau

Jacques St. Luc.







24



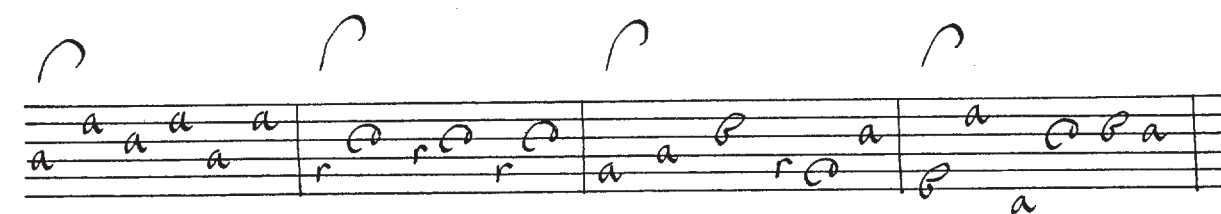
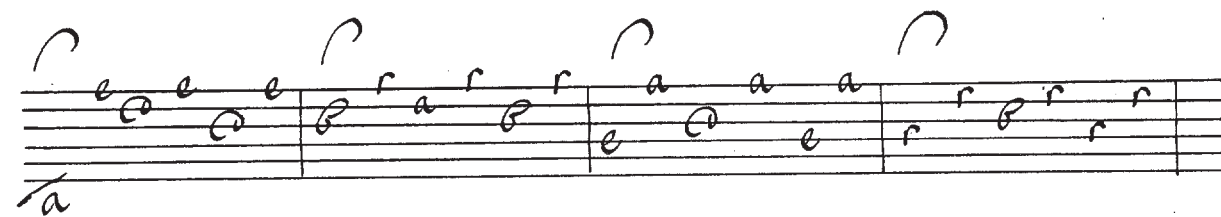
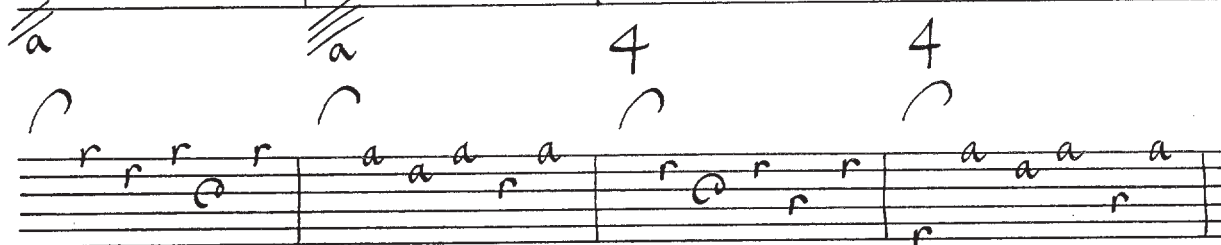
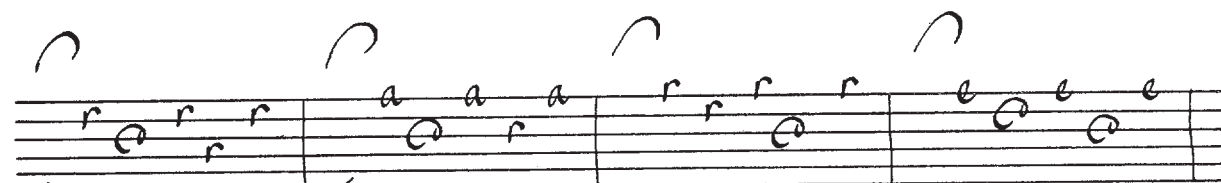
## Phantasia

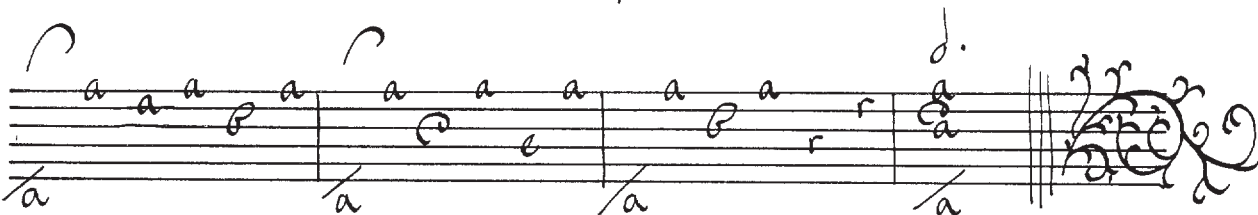
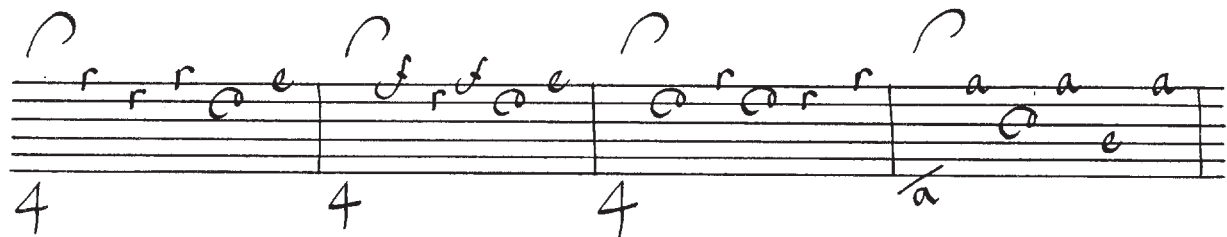
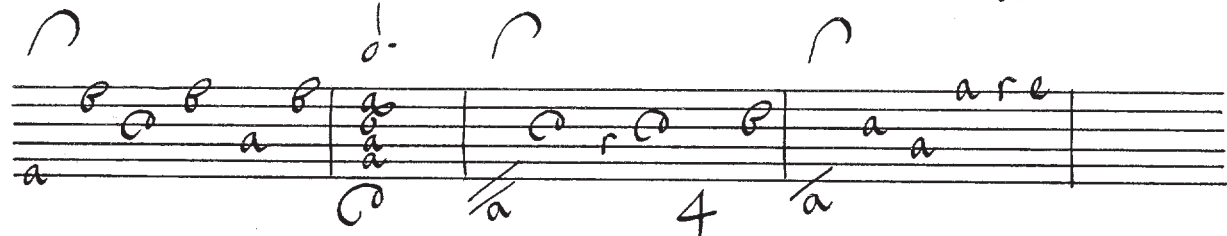
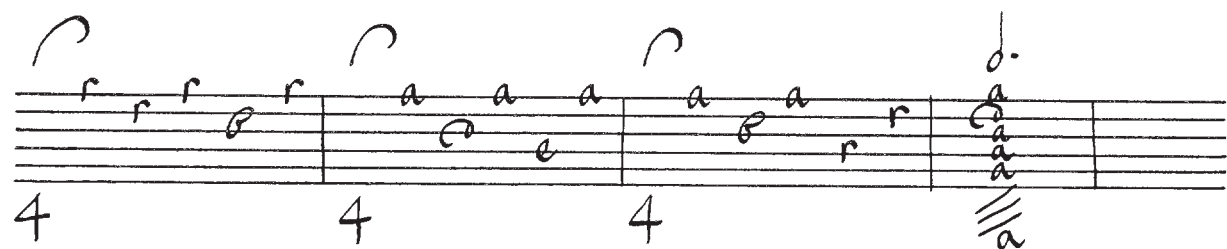
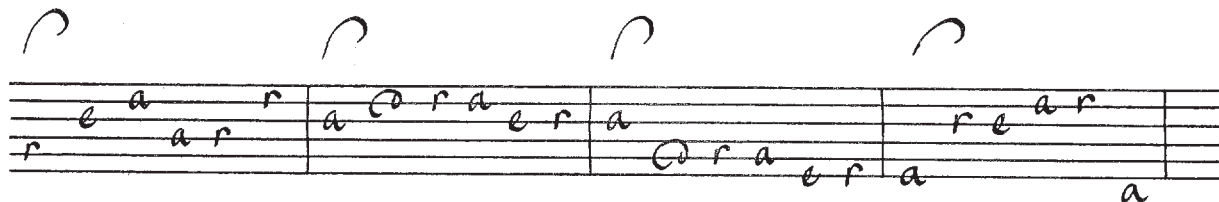
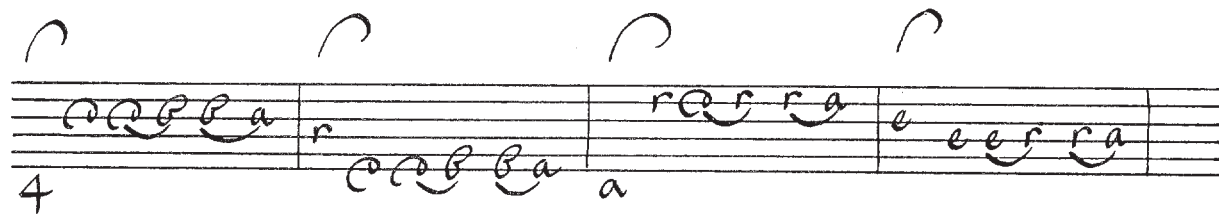
Fdur

David Kellner

3/4

allegro





25 Menuet

Johann Gottfried  
Conradi.

The musical score is written on five systems of two staves each. The first system begins with a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'a'. The score is a Minuet by Johann Gottfried Conradi, numbered 25. The piece is in 3/4 time and features a 4-measure repeat sign at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'a'. The score is written in a handwritten style with some corrections and markings.

26

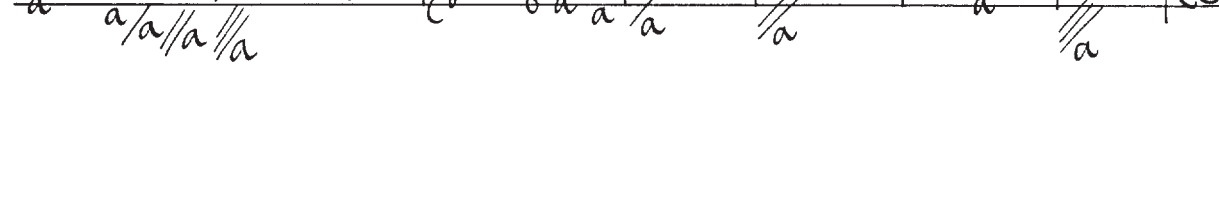
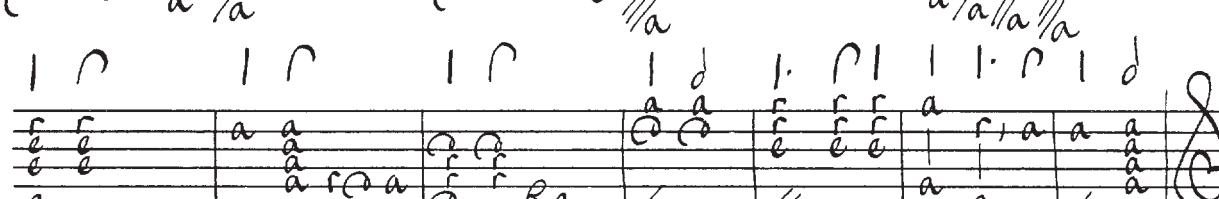
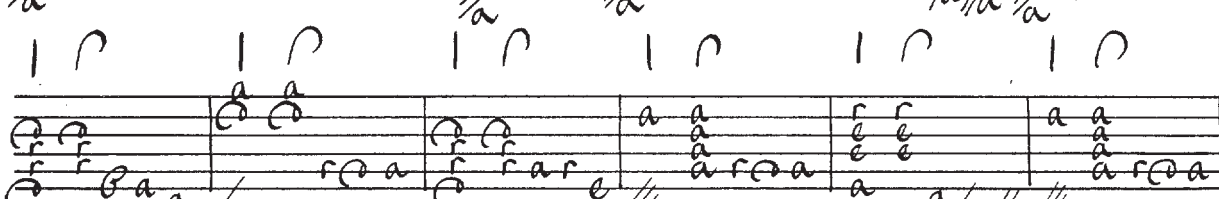
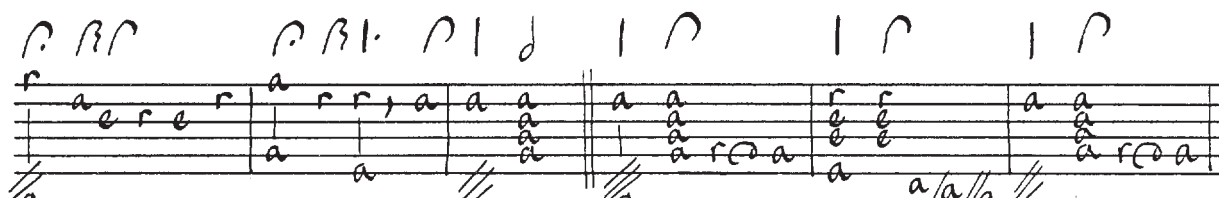
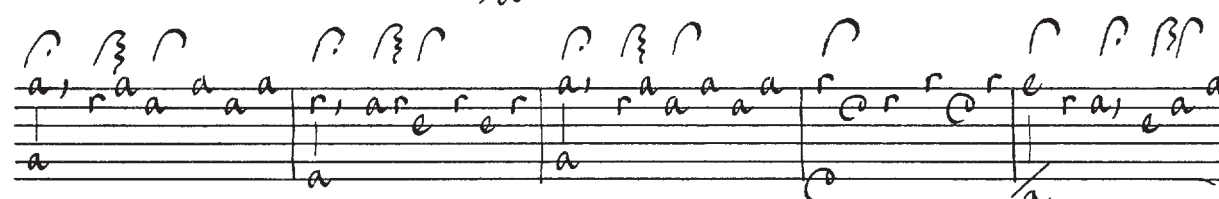
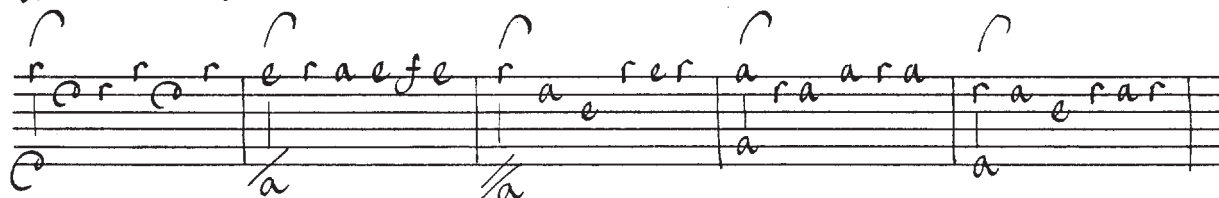
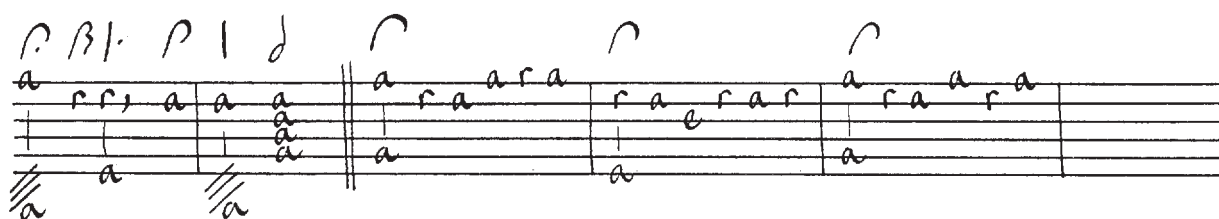
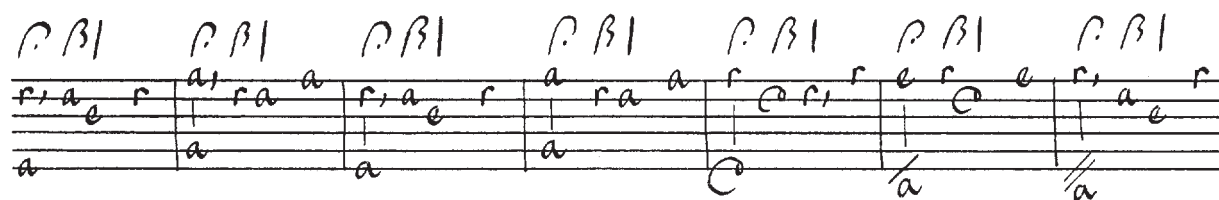
## La Montfermeil, Rondeau.

Robert de  
Visée

Handwritten musical score for "La Montfermeil, Rondeau" by Robert de Visée. The score is written on five staves with a treble clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations like 'a', 'a4', and 'fin'. The piece concludes with a double bar line and a large '2' symbol.

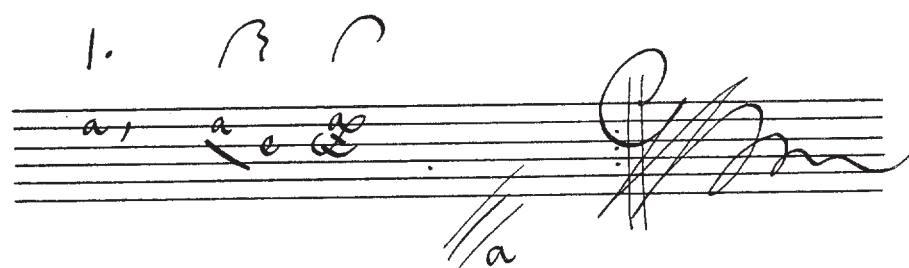
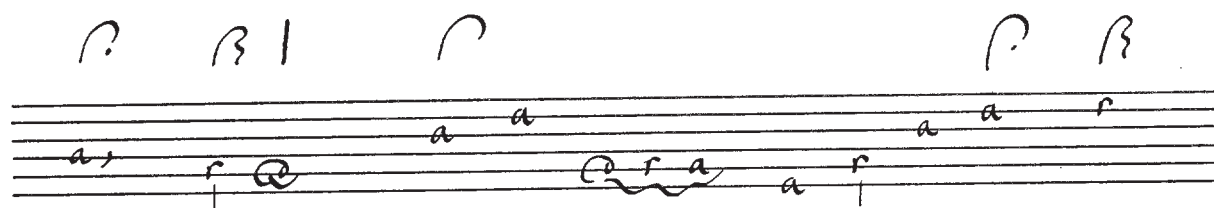
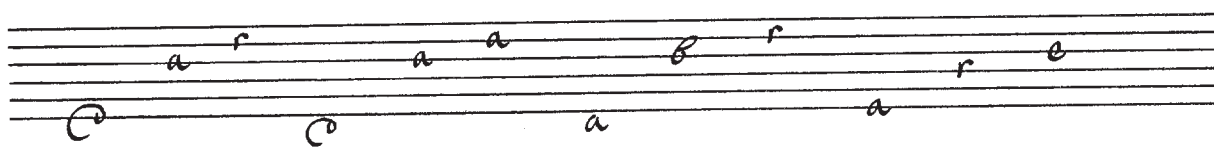
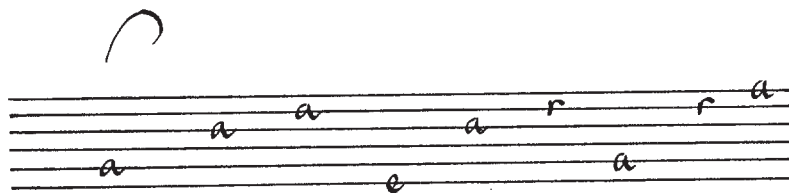
# 27 Follies D'Espagne

Handwritten musical score for "Follies D'Espagne". The score is written on ten staves, each with a treble and bass clef. The music is in 3/4 time, indicated by the '3' in the first staff. The notation includes various notes (quarter, eighth, sixteenth, and sixteenth beams), rests, and accidentals (sharps, flats, and naturals). The key signature is one flat (B-flat). The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests or single notes. The notation is written in a cursive, handwritten style. The score ends with a double bar line and repeat dots.



28

# Prelude





29

## Courante

Handwritten musical score for a piece titled "Courante". The score is written on six systems of staves, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a 3/4 time signature and a bass staff with a 4/4 time signature. The score is marked with various dynamics including *ff* (fortissimo) and *f* (forte). The piece concludes with a double bar line and a final flourish. The number 4 is written below the first system, and the number 4 is written below the last system.

30

## Chaconne

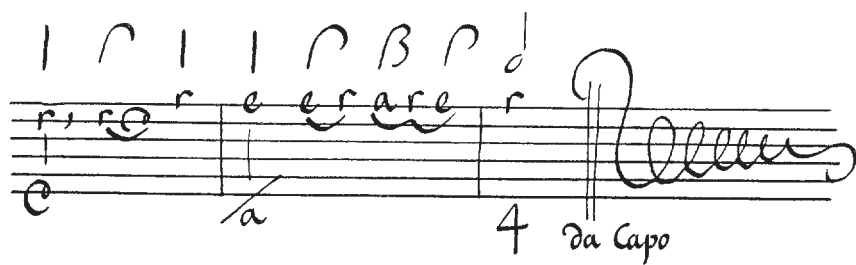
Handwritten musical score for Chaconne, numbered 30. The score is written on ten staves. The first staff has a treble clef and a 3/4 time signature. The music consists of a single melodic line with various note values (quarter, eighth, sixteenth notes) and rests. The notation is handwritten and includes many accidentals (sharps, flats, naturals) and slurs. The score is divided into measures by vertical bar lines. The final measure of the last staff ends with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Above the staves, there are several measures of notation consisting of vertical lines and curved marks, possibly representing a vocal line or a specific rhythmic pattern. The score is written in a cursive, handwritten style. The final measure of the bottom staff is marked with a double bar line and a large, stylized flourish.

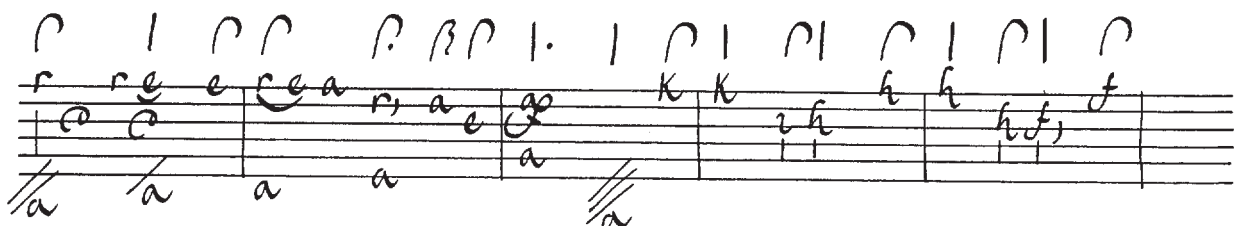
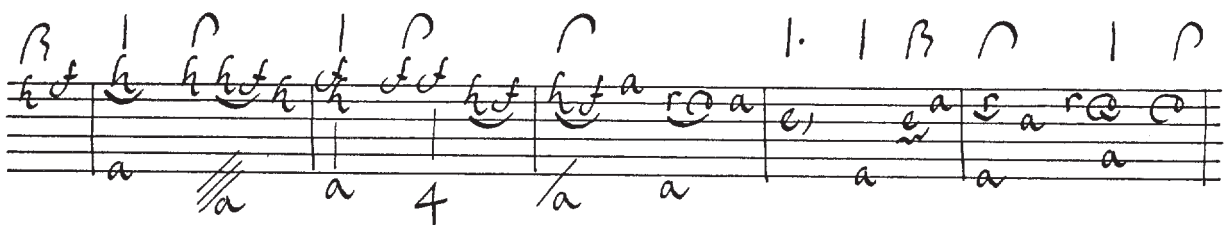
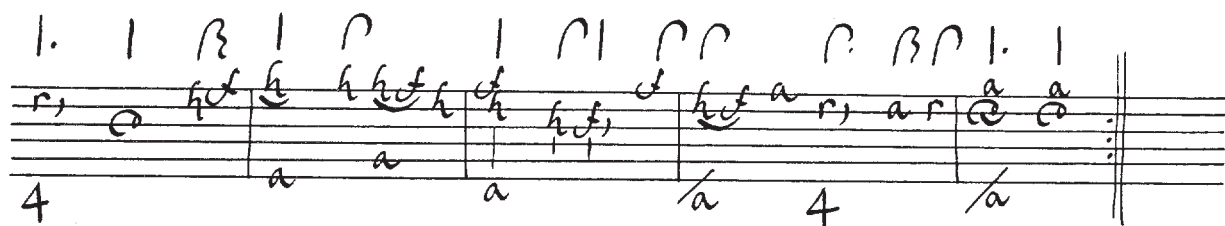
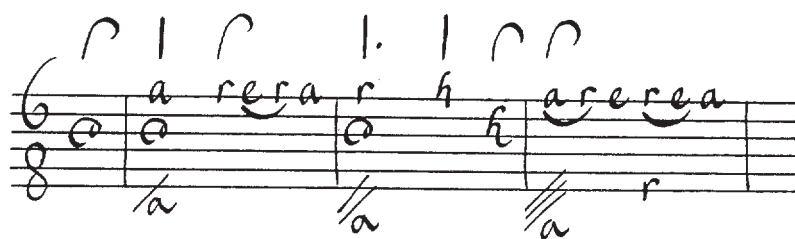
31

# Rondeau

Handwritten musical score for a piece titled "Rondeau". The score is written on ten staves. It begins with a treble clef and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Above the staves, there are rhythmic patterns represented by vertical lines and curved lines. The score includes several repeat signs, including a double bar line with two dots. Labels such as "(1er couplet)", "(2e couplet)", and "Da Capo" are present. The word "fin" is written at the end of the first couplet. The piece concludes with a double bar line and a final note.



32 *Gigue*





TREE EDITION