

ERNST GOTTLIEB BARON COLLECTED WORKS



VOLUME I Introduction - Transcriptions - Commentary

edited
by
Jan W.J. Burgers

TREE EDITION

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LÜBECK

PREFACE

The music of Ernst Gottlieb Baron (1696–1760), lutenist to King Frederick the Great of Prussia, has until now not been given the attention it deserves. In Germany during his lifetime Baron was regarded as one of the most outstanding virtuosos of the lute, and leading critics ranked him among the best composers of the nation. The modern neglect he has suffered was caused perhaps by the fact that most of his music seems to have been lost, and that the works, which have survived, are probably his less demanding ones, aimed at the amateur players. It is clear, however, that these tuneful and relatively easy pieces should be a welcome addition to the repertory of today's lutenist, amateur as well as professional. Moreover, Baron's ensemble works, mostly lute trios, are more ambitious than his lute solos and surely deserve more attention than is the case at present. It is hoped that this book, in which all of the surviving works of this lutenist have been collected, will help to revive the interest in Baron's art.

It is with pleasure and gratitude that I mention the names of those who were ready to help during the writing of this book. René Genis and Albert Reyerman gave me information about manuscripts I was not able to study in person. André Burguete answered many questions about German lutenists and lute manuscripts. Peter Dechant kindly gave me copies of transcripts Erich Schütze had made in the 1930s of manuscripts that subsequently have disappeared. Most of all I must thank Tim Crawford, who was always willing to share his knowledge and views with me, provided photocopies of lute music and also took the considerable trouble to meticulously read and correct the text of this book. Wayne Cripps gave me permission to use his TAB program to typeset the tablature, and at my request he even made some small adjustments to it. Finally, I am once again very happy that TREE Edition was willing to publish this book.

Amsterdam, June 2004

JWJB

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INTRODUCTION

Baron's Life

The details of the life of Ernst Gottlieb (or Erneste Theophile) Baron (in the sources sometimes in its Italian form 'Baro') are chiefly known from two contemporary publications: Walther's *Musikalisches Lexicon* (1732) and Marpurg's *Historisch-Kritische Beyträge* (1755), in which short biographies of this lutenist and composer are included. These are reliable sources, as Walther will have got his information from the lutenist himself, while the piece in Marpurg's article, where the story is explicitly taken up where Walther had left off, was ostensibly written by Baron.¹ Recently the life of Baron has been described in studies by Holger Lüer and Per Kjetil Farstad.²

Baron was born in Silesia, the region where so many lutenists originated, in the town of Breslau (nowadays Wrocław in Poland), on the 16th of February 1696. His father, who died in 1717, was a haberdasher and a local militia lieutenant, and later a sexton in the church of Saint Barbara. Young Ernst Gottlieb was intended to follow in his father's footsteps, but soon it was clear that his passion for music and his intellectual ability would lead him in another direction. After his primary school days he went to the *Elizabethanische Gymnasium* in Breslau, and at the same time, around 1710, he received his first lute lessons, from a Bohemian named 'Kohott' – perhaps Jacob Kohaut (1678–1762), father of the more famous lutenist Karl Kohaut.³ On 19 November 1715 Baron matriculated at Leipzig University, where he was to spend four years following the courses of Philosophy and Law. He never attained an academic Master's title in one of these disciplines; in the caption to his portrait of 1727 he is called a 'Candidatus juris', a candidate of Law.

For young Baron, who was probably more interested in music than in his academic studies, Leipzig must have been an exciting place to be. Music played a prominent part in the every day life of the city: it sounded in its churches, during the many official ceremonies of the city and the craft guilds, in the homes of the wealthy citizens as well as in the taverns. The University took part in several of these musical performances, and students were often engaged to sing and play there. Already in the seventeenth century musical companies of students had been established, and the *Collegia musica* created by Georg Philipp Telemann in 1702 and Johann Friedrich Fasch in 1708, each consisting of some 40 members, earned fame for their high professional standard. It is not known if Baron played in one such *Collegium* as a lutenist or theorbo player, but some involvement in the rich musical life of Leipzig seems probable. He also must have met other lutenists during his stay: in 1719 and 1720 Adam Falckenhagen studied in Leipzig, as did Anton Gleitsmann in 1716 or 1717, and Meusel sometime during these years.

By 1719 Baron seems to have become an accomplished virtuoso, as he then started the life of a travelling musician, trying to make a living by playing in various German cities and princely courts, always on the look-out for a profitable position and in the meantime building up a reputation for himself. From Leipzig Baron went to Halle, where he stayed for a short while, and subsequently he visited the courts of Köthen – where he probably met J.S. Bach –,⁴ Schleitz, Saalfeld and Rudolstadt. In 1720 he arrived in Jena, where on April 16th he matriculated at the University, as a student of professor Burkhard Gotthelf Struvio, who taught Law and History. Again, Baron eventually left the town without attaining an academic degree. Most of his time he probably was engaged in

- 1 Walther 1732, p. 75; Baron 1755, pp. 544–546, entitled: *Herrn Barons Fortsetzung seiner in dem Waltherischen Lexico befindlichen Lebensumstände*.
- 2 Lüer 1995, pp. 88–96; Farstad 1997, pp. 43–51, and a shorter version in Farstad 2000, pp. 297–300. The following biographical sketch is largely based on both eighteenth-century sources, and the additions made by Lüer and Farstad.
- 3 In his *Beytrag* (Baron 1756a, p. 81), Baron makes a passing mention of old church music that included a lute part, which he had seen in Saint Barbara. It could be that already at this young age Baron was engaged to sing or play in the church, but it is also possible that he just saw the music thanks to his father the sexton.
- 4 Documents reveal payments of the Köthen court to guest musicians, such as a foreigner playing a 'bandoloisches Instrument' (a kind of bandora) in July 1719 and a lute player from Düsseldorf in August of the same year (*Bach-Dokumente* II, no. 93).



Baron's portrait, from his *Untersuchung* (1727)

musical activities, which became more ambitious. In Jena he studied with the organist and scholar Jacob Adlung (1699–1762), learning to play the keyboard and broadening his musical knowledge. During these years he was also already working at his *Untersuchung*, a book on the lute and lute playing, which was to be published in 1727. At a later date, Adlung wrote that already in Jena Baron had tried to get the book printed, which attempt failed because nobody was interested in providing funds for the publication of the manuscript. Moreover, everybody was unhappy with the vehement attacks in it on the leading music critic Johann Mattheson.⁵

Probably Baron took part in the lively musical activities in Jena, for example in the *Collegium musicum* directed by Johann Nikolaus Bach, city organist and University professor. Baron certainly was involved

in the social gatherings with the students, as is ascertained by the well-known anecdote, later recorded by Marburg:

The former Royal Prussian chamber musician and lutenist, Mr. Ernst Gottlieb Baron, resided in Jena during the years of 1720 and 1721. He was popular with the students because of his skilful lute playing as well as his jovial spirit. One evening, when he joined a large party together with the famous and unhappy poet Günther,⁶ one of the much-debated topics of conversation was the effect of ancient Greek music, and the question was raised if modern music would be able to produce the same effect. 'Why not?' Baron answered. 'Well, my dear countryman and brother,' Günther said, 'fetch your instrument and show us what art can be capable of.' Soon the lute was present. Baron started with various ascending and descending scalar runs, breaking the triads often through every sort of artful arpeggios; from time to time he took the audience, that was sitting in a circle around him, by surprise by making unexpected enharmonic changes; he interspersed the most difficult passages with melting pathetic melodies, varied his playing through all possible graduations from *forte* to *piano*, changed the measure of time frequently; now he seemed to caress the tones, then to violate them, now he seemed possessed by the Graces, then by the Furies. In short, Baron surpassed himself this evening, and he possibly never again played so beautifully and with such effect. As he often looked at the listeners, he noticed that they became restless and started to twist their faces when he played certain passages. He doubled and tripled these passages, and the more restless the movements by the audience became, the more Baron was incited to try out all of his art on the listeners. He had decided to evoke the passion of anger gradually in them up to a certain degree, and as soon as they would begin acting too strange and restless, he wanted to soothe their rage through softer modulations. In fact it happened at a certain point, where he now progressed with nothing but harsh dissonances, then stopped the movement with the same dissonance, and repeated them with strong attacks, that all listeners one after another jumped up from their places, knocked down chairs and tables, smashed the tobacco pipes, crushed a mirror, demolished a coffee service and windows,

5 Adlung 1758, pp. 580–581 (p. 580, footnote b: 'Er studierte mit mir in Jena, und wolte sein Buch allda drucken lassen; aber da man ihm keinen Ducaten vor jeden Bogen bezahlen wolte, überdies auch niemand zufrieden war, daß er allzu hitzig wider Mattheson geschrieben, so unterblieb es damals').

6 Johann Christian Günther, 1695–1723, a Silesian poet, who lived a short and extremely unhappy life. In 1717–1719 he resided in Leipzig, so probably Baron had already met him there.

and suddenly the swords flew out of their scabbards and rattled against each other in the air. Now, Baron thought that it was time to soothe the exasperated tempers and bring the peace back. But, he had barely started modulating softer tones, when some of the devilish fellows attacked the Arion from Jena himself; luckily, he succeeded in withdrawing from the now general fight, and he fled with his lute smashed. However, he had not removed himself more than ten steps from the musical battleground, when suddenly he heard a loud laughter and joy. Baron listened and noticed that all were in a good mood again; he returned out of mere curiosity and discovered ... that he was deceived, and that all that had happened, had been arranged by those mischievous sons of the Muses, who just once wanted to get the best of the gullible Baron. Everyone laughed, and he could not resist from chuckling, and was afterward comforted by the fact that, for this joke, the next day was delivered at his house a far better lute than his old one.⁷



Johann Christian Günther

This delightful story shows the zeal with which Baron stood for his art and his instrument, and his companionable and possibly also somewhat naive character.

After a two-year stay in Jena, so probably in 1722, Baron again took the road.⁸ For six years he travelled in Middle and Southern Germany. First he went to Cassel, where he played for the Landgrave. The next stop was Fulda, where he stayed for eight weeks. After that he went to Würzburg, Nürnberg and Regensburg, where he had 'useful' contacts with influential people: His Excellency the Herr von Reck, ambassador of Sachsen-Lauenburg, and his brother-in-law Herr Christiani, *Hofrat* at the Mecklenburg court. After that he went back to Nürnberg, where in 1727 he published his *Untersuchung des Instruments des Lauten* ('Study of the Lute'). The book was dedicated to Ernst August I, Duke of Sachsen-Weimar (1707–1748). Included was a laudatory poem 'To his friend the author' by Christoph. Augustus Lammermann, *Juris Utriusque Doctor* and Attorney at Law in Nürnberg.

This publication must have increased Baron's fame and his status as a musician, and perhaps it is no coincidence that in the following year, on 12 May 1728, he was offered his first position as a lutenist, at the court of Sachsen-Gotha, in the place of Meusel (first

name unknown), who had died from the consequences of a fall from his horse.⁹ Adam Falckenhagen had also applied for the position, with a recommendation from his patron, Duke Ernst August of Weimar, but to no avail.¹⁰ Baron's new patron, Duke Frederick II, was a generous music lover, and maintained a substantial court orchestra under the direction of Gottfried Heinrich Stölzel. However, the Duke died in 1732, and his successor Frederick III decided he could do with less, and cut the court *Capell* down to fourteen musicians. Perhaps Baron was one of the persons that were dismissed, although in his autobiography he writes that he took his leave because of the changed circumstances at court.

Be that as it may, Baron went to Eisenach in the same year, where he was offered a position in the *Kammer- und Capellmusik* of the princely court. Here he stayed until 1737, when he tendered his resignation, in order to try his luck in Berlin. The Duke of Sachsen-Eisenach granted him permission to leave, and Baron departed not only with a letter of recommendation to the Prussian Crown Prince Frederick, but also with the promise that Baron could always return to his old position if he did not succeed in

7 Marpur 1786, pp. 158-161; the translation is based on the one in Farstad 1997, pp. 50-51, where in footnote 33 also the original German text is given.

8 Farstad 1997, p. 44, asserts that Baron remained in Jena until 1723–24, but he does not give his source. Walther 1732, p. 75, states clearly that Baron stayed in Jena for two years. As we saw in the anecdote just cited, Marpur also mentions that Baron lived in Jena during the years 1720 and 1721.

9 Here ends Walther's description of Baron's life; the following is mainly from Baron 1755.

10 Farstad 2000, p. 303.



King Frederick II of Prussia

Prussia. On his journey he first went to Merseburg, where he met the *Capellmeister* Römhild, the *Concertmeister* Förster and a singer called Diener, and where he played before Duke Heinrich of Sachsen-Merseburg. After this Baron visited the court of Köthen, where he met his old friend Christian Ferdinand Abel, the viol player, and where his playing was also well-received. Baron continued his journey to Zerbst, where he met the *Capellmeister* Fasch, the *Concertmeister* Höck and the oboe player Fröde. Again he was asked to play before the prince, Johann Ludwig of Anhalt-Zerbst, and again he met with approval.

According to Baron's autobiography he arrived at Berlin at the close of the year 1737, and he immediately handed over the letter of recommendation from the Duke of Eisenach to the Crown Prince Frederick, who forthwith offered him a position as theorbo player, at a considerable allowance. Frederick (1712–

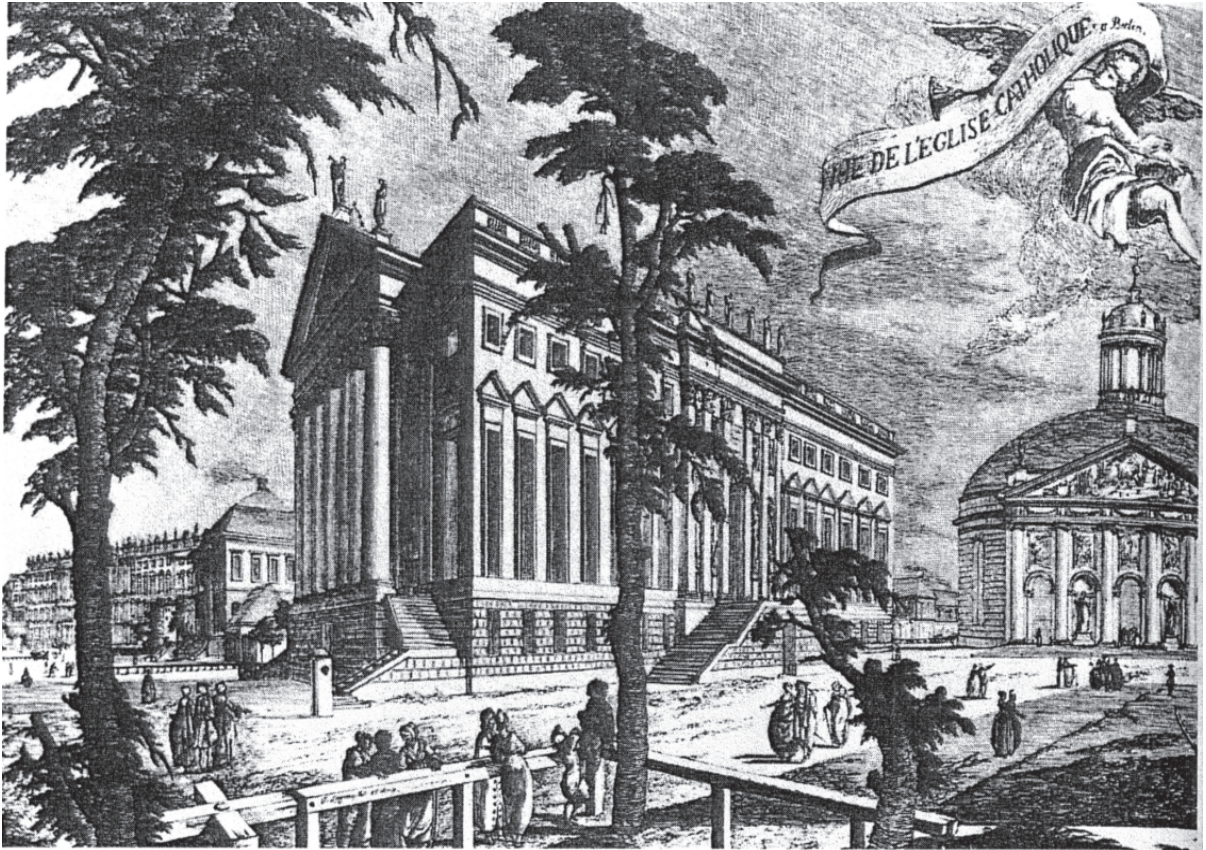
1786), the later king of Prussia, who already during his lifetime was called 'the Great', was in the 1730s a young prince with a passion for philosophy, literature, art and music. After an extremely unhappy youth, marked by sharp conflicts with his father king Frederick William, he now probably enjoyed the happiest years of his life, with the leisure and the means to pursue his interests. He was in contact with the leading minds of the age (the most prominent of whom was Voltaire), wrote books and poetry himself, indulged in the arts, collected paintings and statues, and commissioned architecture for his new palace at Rheinsberg. He was also an ardent music lover, flute player and composer of symphonies, concertos and flute sonatas, who strove to establish a court orchestra of his own, which, although rather small due to his limited means, was to be of excellent quality. From 1732 onward, when still living in Ruppín, first-class musicians arrived at his court, and when in 1736 he moved to his Rheinsberg palace, the orchestra consisted of seventeen instrumentalists (singers were still too expensive). The list included Karl Heinrich Graun, *Kapellmeister*; Franz Benda *Concertmeister*; Johann Gottlieb Graun, violinist; Johann Benda, violinist; Christoph Schaffrath, harpsichordist; Johann Gottlieb Janitsch, bass violinist; Joseph Blume, Georg Czarth, Johann Kaspar Grundke, and Ehms (first name unknown) violinists; Anton Hock, cellist; Reich, violinist; Petrini, harpist; Michael Gabriel Fredersdorff, flutist; Ernst Gottlieb Baron, theorbist; J.I. Horzizky, horn player; and another (unnamed) horn player.¹¹ So this list indicates that Baron was already in Frederick's service in the Ruppín years, before June 1736, and some (later) biographical sources indeed mention 1735 (one even 1734) as the year Baron came to the court of the Crown Prince.¹² As there is much confusion on the subject, it seems best to accept Baron's own statement until contemporary documents are found that show otherwise.

At court Baron's first duty probably was accompaniment in the concertos and sonatas played by the violinists Graun and Benda and by the flutist-king himself, together with the cellist Hock and in alternation with the harpsichordist Schaffrath and the harpist Petrini; especially in outdoor activities his services would have been required.¹³ As he did not posses

11 Mennicke 1906, pp. 468-469, after Hennert, *Beschreibung des Lustschlosses und Gartens ... zu Rheinsberg*, Berlin 1778.

12 The year 1737 is mentioned in Gerber 1790, cols. 107-108, and Gerber 1812, col. 266. Eitner 1900, I, p. 345, gives 1735, as does Boetticher 1949, I, col. 1338; the year 1734 is in Ledebur 1861, p. 31. In Richter 1995, p. 42 and Liedtke 1995, p. 61, 1735 is mentioned as the year of Baron's appointment; Lüer 1995, pp. 93-94, gives 1735 as well as 1737, without reaching a conclusion. It should be mentioned that the bass violinist Janitsch, who is also on the list of the Ruppín musicians, according to Richter, *loc. cit.*, was engaged in 1737, coming from Frankfurt an der Oder; while a list of musicians, published in Liedtke 1995b, pp. 60-61, gives 1736 as Janitsch's first year in Ruppín.

13 Richter 1995, p. 42; Liedtke 1995b, p. 57-58, mentions the concerts in the gardens, in the wooden 'temple of the Muses, Amalthea'.



The Opera and the Catholic church in Berlin

a theorbo, the king gave him permission to go to Dresden, in order to buy an instrument to his taste. In Dresden he obtained a theorbo from Silvius Leopold Weiss, and in addition made, or renewed, his acquaintance with the lutenists Wolfgang Adam Anton Hoffer from Vienna, and Weiss's pupils Belgratzky and Johann Kropfganss and his sister. Not much is known of other journeys by Baron after he had accepted the post at the court of Frederick. It seems that he travelled to Königsberg in 1755, where he would have met the lutenist Carl Franz Joseph Weiss (cousin of Sylvius Leopold Weiss).¹⁴ It appears Baron spent most of his time in the vicinity of his Royal patron.

In 1740 Frederick became King of Prussia, and moved from Rheinsberg to Berlin. He was now able to pursue his musical interests on a much grander scale. He increased the number of musicians in the Royal Chamber and Court Orchestra, including important musicians as Johann Joachim Quantz, his long-time flute teacher and musical factotum, and the

harpichordist Carl Philipp Emanuel Bach. Now Frederick was at last able to realise his ambitious plans for a Berlin Opera House, which was immediately built. It opened its doors on 7 December 1742, with a staging of Karl Heinrich Graun's *Cesare e Cleopatra*. A year before, on 13 December 1741, Hasse's *Rodelinda* had already been enacted as the first Berlin opera, in a little theatre in the Stadtschloss, with an orchestra of 38 members: 12 violins, 4 violas, 4 cellos, 3 string basses, 4 flutes, 2 bassoons, 2 horns, 4 oboes, one theorbo (undoubtedly played by Baron), one harp and a harpsichord.¹⁵

Baron was now a member of one of the largest and most celebrated orchestras of Europe. In Marburg's 1754 list of the King's musicians, we count 42 instrumentalists.¹⁶ As Charles Burney noted in 1789: 'From the year 1742, when the late king of Prussia fixed the musical establishment of his opera and court, so many eminent musicians were engaged in his service, that Berlin seems to have given the law to the

14 Neemann 1939, p. 175, states that Baron was in Königsberg in 1755, as can be deduced from the inscription of his *F Major Partita* (No. 12 in the present edition) in the Archiv Finkenstein. This would, however, only hold true if this inscription was an autograph, something which can no longer be ascertained, as the MS is lost. André Burguete announces a future publication on S.L. Weiss, in which more will be said on Baron's visit to Königsberg (private communication, 7-7-2003). On C.F.J. Weiss, see Thomsen-Fürst 2000.

15 Helm 1960, p. 92.

16 Marburg 1754, pp. 76-78.

rest of Germany, not merely from the great number of excellent composers and performers within its precincts, but theoretical and critical writers'.¹⁷ The King's musicians lived a busy life. During the opera season, from late November to March 27, every day, except Saturday, some music was played; grand opera was performed on Mondays and Fridays. Normally, two new operas were presented each season. The orchestra had to perform not only at operas, but also the year round at the King's private concerts, the *Abendmusiken*. For most of these evening concerts a smaller group was used, seldom consisting of more than a suitable accompaniment for Frederick's flute playing: a continuo group and/or some strings. Baron probably was often present with his theorbo. These soirées were regularly between six and nine in the evening, in the music rooms of one of the palaces or mansions in Potsdam or Berlin, played before a small audience, or even by the King and his musicians alone.¹⁸

Not much is known of Baron's precise activities. In 1742 he was allowed, as one of the 'ersteren Capellbedienten', 300 Thaler yearly, which was paid in four quarterly instalments; this salary stayed unchanged until the end of his life. In 1741 Baron was a member of a committee that had to judge the qualities of a man called Fuhrmann, who had applied as an organist at the Berlin Nicolai church. At the end the committee, of which the other members were Carl Philipp Emanuel Bach, Franz Benda, the oboist Peter Glösch and the Cantor of the church Ditmar, found that Fuhrmann was utterly incompetent, and not even able to read music.¹⁹

The King was generally pleased with his musicians, but at times had his difficulties with them, as is attested from his letters to his beloved sister Wilhelmina. In 1736 he had reasons to grumble at these unruly 'children of Euterpe', who required a more careful handling than the affairs of state. In 1738 Frederick wrote that he had to praise the good conduct of his musicians, although he knew that this would not last. In 1737 Frederick mentioned the querulous and irascible temper of his musicians, who were jealous of each other's qualities and positions.²⁰ In 1755 there was a conflict between the King and his musicians, who claimed that they were entitled to an extra al-

lowance every time they were called to play at the Potsdam palace, Berlin being their proper residence. The musicians made the King 'mad' with their complaints, but he did not give in: Frederick had no intention to pay them twice for the same service.²¹

On the other hand, the musicians probably had their own reasons to become less than satisfied with their Royal master. He was notoriously tough with his performers, and had the habit at the opera of standing behind the director Graun in order to keep an eye on the score to make sure that no one played a wrong note.²² Also, the court musicians resented the privileged position of Quantz, in every sense the director of the royal chamber music, who was better paid than most of them (he earned 2000 Thalers yearly), and reigned over his colleagues like 'a dictator', as he was described by the later *Kapellmeister* Johann Friedrich Reichardt.²³ Probably worse still, in the course of time the musical taste of the King grew very narrow indeed. In the Rheinsberg years music by such composers as Hasse, Telemann and Handel was performed, as were the flute compositions by Quantz and Frederick himself, but after the move to Berlin Frederick's musical taste, progressive in his younger years, gradually petrified: in the opera he only wanted to hear Italianate works by Hasse and Graun, sung by his heavy-paid Italian singers, and in his evening concerts the repertoire was limited to Quantz's and the King's own works, which were played in endless repetition with the King as soloist. Frederick had an aversion to newer musical forms such as the *Empfindsamkeit*, of which the foremost composer, Emanuel Bach, was in his own service. It was no wonder that the instrumentalists began to organise concerts for themselves, or were hired to play at private concerts of the Berlin bourgeoisie, where their own compositions could be heard. Here they also found the opportunity to give music lessons to the young sons and daughters of the burghers, and thus to earn some extra money in addition to their rather meagre salaries. By a coincidence it is known that Baron also had pupils, or at least we know the name of one lute student of his. Johann Georg Hamann (1730–1788), later to become a well-known philosopher and scholar, had for a week a few lute lessons from Baron during his stay in Berlin in October–November 1756.²⁴

17 Burney 1789, II, p. 948.

18 Helm 1960, pp. 192–120.

19 Sachs 1908, pp. 163–164; Lürer 1995, p. 95.

20 Menneicke 1906, p. 469; Richter 1995, pp. 43–44.

21 Richter 1926, p. 376.

22 MacDonogh 1999, p. 188.

23 Helm 1960, pp. 160–161. Here is also the sarcastic remark of C.Ph.E. Bach, who is supposed to have said: 'Who is the most fearsome animal in the Prussian Monarchy? It is Madame Quantz's lap-dog. He is so terrifying that Madame Quantz quails before him; Herr Quantz, in turn, is afraid of Madame Quantz; and the greatest of all monarchs [Frederick] fears Herr Quantz!' See also Heartz 2003, p. 377.

The musical activities of the Berlin court came to a complete standstill in the autumn of 1756, when the Seven Years War broke out. On August 28 Frederick left the city at the head of his troops, and from then until the end of the war in 1763 there were to be no performances at the Opera or at the *Abendkonzerten*. All available money was spent on military purposes, and the wages of the Royal musicians, who for the most part stayed in Berlin, was paid in paper money, which soon depreciated to a fifth of its former value. Moreover, the war came to Berlin in October 1757 with a brief occupation by the Austrians, and again in October 1760, when the city was shelled, taken and looted by the Russians. These must have been hard times for Baron and his colleagues, who probably had to try to make ends meet by giving music lessons, as did Emanuel Bach, and by playing at private theatres and opera houses and in the churches, where musical activities still went on.²⁵

Baron did not live to see the end of the war; he died on April 12th 1760, after he had suffered a stroke.²⁶ Unlike his professional career, we know nothing about his family life. After he had settled in Berlin, with a steady position and a secured income, one would assume that the moment had come for marriage, but as nowhere any mention is made about the subject, he probably remained a bachelor. His single state seems to be indicated in the preamble of his *Abriß*, where he writes that after an evening with friends he went home and, ‘alone again’, began re-thinking the matter that had been discussed.²⁷ It could be that this celibacy is explained by a negative attitude towards women: an utterance in Baron’s *Zufällige Gedanken* seems to imply that, although the company of women can refine the wit of men, you have to be



Johann Georg Hamann

lucky to find a woman that is virtuous, intelligent and sensitive, and that the female sex provokes dishonourable and shameless behaviour in (young) men.²⁸

Ernst Gottlieb Baron is further only known to us through his works: his publications and his music. It is to these that we now must turn.

- 24 Hamann 1758, p. 338: ‘Ich hatte in Berlin die Thorheit gehabt eine Woche lang bey dem Lautenisten Baron Stunden zu nehmen; mein redlicher Vater hatte mich erinnert und deswegen gestraft, ich sollte an meinen Beruf und an meine Augen denken. Dies war umsonst gewesen; der Satan versuchte mich wieder mit der Laute, die mir in Berlin Verdruß gemacht hatte’. (In Berlin, I had given in to the folly of taking some lessons from the lutenist Baron for a week. My wise father had forbidden this and punished me for it; I should think of my profession and my eyesight. This had come to nothing; Satan again tempted me with the lute [at the time of writing, London 1758], which in Berlin had given me distress.) Hamann, a rather troubled soul, clearly held a low opinion on the healthiness of lute playing, both for his morals and for his eyes.
- 25 Helm 1960, pp. 122, 211.
- 26 Gerber 1812, col. 266. Ledebur 1861, p. 32; gives the date of 1760 August 28, after Reichardt’s *Musikalische Almanach*. As Reichardt, according to Gerber, *loc. cit.* and Ledebur, *loc. cit.*, gives the – clearly erroneous – year 1685 for Baron’s birth, it seems best to choose for the date given by Gerber. Eitner 1900, I, p. 345, also follows Gerber, warning against the generally rather unreliable data given by Reichardt.
- 27 Baron 1756d, first page of the ‘Vorbericht’: ‘Die Gesellschaft ginge auseinander, und ich nach Hause. Ich war allein, ich dachte nach...’.
- 28 Baron 1756c, pp. 136-137: ‘Diese Art des Verstandes [i.e. the pretentious and deceitful kind] wird insgemein bey muntern jungen Leuten, die ihre Zeit in Frauenzimmersgesellschaft zubringen, gefunden; und wenn sie so glücklich sind, tugendhaftes, sinn- und geistreiches Frauenzimmer in Gesellschaft zu finden; so haben sie den Nutzen davon, daß der allzufreche rohe und ausschweifende Witz besonders, wenn sie ein wenig Ehre und Schamhaftigkeit besitzen, nicht allein verbessert, sondern so gar wie ein Diamant geschliffen und ins feine gebracht wird’.

Baron's Publications

During his career as a musician, Baron was not only active as a composer, but also as a writer of theoretical works on lute playing and on music in general. Mention has already been made of his *Untersuchung*, which after 1727 probably made his name widely known in Germany. Later in life, in the 1750s Baron published a further handful of musical treatises, as well as a translation of two French works on aesthetics. He therefore was actively engaged in the lively theoretical discussion of his days, and, although not a major figure in the debate, he was valued in this capacity by his contemporaries. Even modern writers on musical thought in the eighteenth century find his comments on matters of aesthetics 'most valuable'.²⁹ Of course, this is not the place to look in detail into Baron's theoretical works, but a short overview will be useful, the more so as in his writings Baron often gives practical information on lute playing technique and musical interpretation.

This is especially the case in his first, largest and most important publication, which is why we will treat it somewhat more amply. In 1727 in Nuremberg was printed the *Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten, Mit Fleiß aufgesetzt und allen rechtschaffenen Liebhabern zum Vergnügen heraus gegeben* ('Historical, theoretical and practical Study of the instrument of the Lute, diligently written and published for the pleasure of all true amateurs'). In this work Baron, as he explains in his Introduction, wants 'to illuminate the whole pedagogy [of the lute] with the light of healthy reason and to look upon it with philosophical eyes in the interest of historical as well as artistic understanding', something which had not been done before.³⁰ The book is divided into two sections. In the first, historical part (*Partis Historicae primae*), the origins of the lute and of its name are disclosed in seven chapters, as are the differences between the various instruments which formerly were also thought to be lutes. In accordance with the convention of the time, in this historical over-

view much information about the lute in classical antiquity and medieval times is given, most of it of just legend and misinformation, but nonetheless proof of Baron's extensive reading. For us of most interest are chapters 6 and 7, in which Baron treats the famous lutenists of the past and of his own days, as well as the best lute makers. In the sixth chapter, after he has dealt with some (quasi) mythical figures from early times, Baron reaches firm ground with the lutenists of the sixteenth century, whose (published) tablatures he has studied. He discusses, with examples, the various sixteenth-century tablature systems, including German tablature, and mentions many of the familiar names, from Gerle to Dowland. Baron had the intellectual curiosity to take the trouble to play their music: 'I was curious and tuned the lute in the old manner of that time, and I can not sufficiently describe the remarkable effect his [i.e. Besard's] compositions had. For I heard tones that blended together well but, to tell the truth, there was little or no melody'.³¹ He could not but hear sixteenth-century music with eighteenth-century ears: 'The melodies were still simple and more full-voiced than *cantabile*, but meanwhile we must not scorn these pieces, because simplicity must always precede perfection'.³²

Baron had more liking for the lutenists of the seventeenth century, '...who had already begun to unite harmonious essence with *cantabile* and who knew how to choose unconstrained and pretty melodies'.³³ He has some praise for Reusner father and son, of whom 'the son was more *galant* in composition than the father',³⁴ and for Jacob Büttner (Bittner). For Baron the steady evolution of lute music then reaches its zenith in the masters of his own time, such as Count Losy, 'who so successfully combined the new Italian and French method of playing the lute that he composed not only very charmingly *cantabile* for the ear, but also artfully and profoundly'.³⁵ The author proceeds to mention some contemporary lutenists, reserving the highest praise for Sylvius Leopold Weiss, in his opinion a very skilful player with a stupendous technique, who excels with his perfect compositions.

29 Boomgaarden 1987, p. 7.

30 Baron 1727, p. 4: '...aber die gantze Lehr-Art, so wohl was zur Historischen, als Kunst-mässigen Erkäntnuß dienen kann, mit dem Lichte der gesunden Vernunft zu beleuchten und mit *Philosophischen* Augen anzusehen, hat sich noch keiner entschlossen'.

31 Baron 1727, p. 70: 'Ich bin *curieux* gewesen, und die Laute nach der damahligen alten Mode gestimmt; so kan ich nicht genugsam beschreiben, was vor wunderlichen *effect* seine *Compositiones* gethan: Denn ich hörte wohl zusammen stimmende Thöne, aber wenn ich es recht sagen soll, wenig oder keine gar Melodie'.

32 Baron 1727, p. 64: 'Die *Melodien* waren noch *Simple* und mehr vollstimmig als *cantabile*, indessen muß man auch solches nicht verachten, weil die Einfalt vor der Vollkommenheit allezeit vohergehen muß'.

33 Baron 1727, p. 72: '...welche schon angefangen, das *harmonieuse* Wesen mit dem *cantabili* zu vereinigen, und die *Melodien* ungezwungner und artiger auszusuchen gewust haben'.

34 Baron 1727, p. 72: '...welcher schon wieder *galanter* als der Vatter in der *Composition* war...'.

35 Baron 1727, p. 74: '...hat schon die neue Italiänische und Frantzösische *Methode* dieses Instrument zu *tractiren*, so glücklich *combinirt*, dass er nicht allein sehr anmuthig und *Cantabile* ins Gehör, sondern auch Künstlich und Fundamentel *componiret* hat'.

On the other hand Baron does not think very highly of the French lutenists, who write simple melodies with very little *cantabile*, and are prone to breaking chords.

Next, in the very informative seventh chapter Baron discusses the famous lute makers, from the sixteenth century to his own time, and the quality of their products.

The second part of the book, *Partis Theoretico-practicae* ('Theory and Practice'), opens with a first chapter entitled *The prejudices that are held against the lute*. This is a long apology of the instrument and a vehement attack on Johann Mattheson, who had dared to write some derogatory remarks on the lute in his *Neu-Eröffnetes Orchestre* (Hamburg, 1713). According to Mattheson the lute was too soft to be heard in ensemble music, too expensive in maintenance, too difficult to play, and it took too long to tune it. Baron repaid Mattheson's sarcasm in kind, often allowing himself be carried away by his anger, to the detriment of his argumentation.³⁶

The second chapter, called *Genius on the lute*, deals – in a rather cursory and abstract way – with the qualities that are necessary to be a good musician. Baron equates good playing with rhetoric: a virtuoso player should possess the qualities of an orator, who distinguishes himself with 'the elegance of his words, the loftiness and merit of his thoughts and subjects, and the persuasion and emotions of the affects'.³⁷

In the third chapter, *The fundamentals of the instrument*, Baron deals in a concise but clear manner with the technical aspects of lute playing: posture, the positioning of the hands (the right hand should strike the strings halfway between bridge and rose), the system of tablature, and the basic principles of correct fingering of the left hand. Baron gives the sound advice to practice with moderation to acquire the art, and to study a piece with accuracy, until it is almost known by heart. In this and the following chapters we learn much about the technical and musical aspects of eighteenth-century lute playing.

The fourth chapter has the elaborate title: *The most elegant ornaments of the lute, their designation, nature, and what is primarily important today*.³⁸ Here Baron stresses the importance of cantabile playing; the lutenist should always strive to imitate the singing voice. The author treats technical aspects of play-

ing, such as slurring, as well as the *Manieren*, the specific ornaments. These should be executed with proper taste, expressing the desired effect. In solo works, especially in slow pieces, more ornamentation can be applied than in ensemble works or in rapid pieces. Ornamentation must not be too excessive, for too many ornaments garble the music and melody. In quicker pieces, the best *Manier* is nothing more than neatness and clarity.³⁹ In slow pieces, the player should improvise ornamental runs and passing notes.⁴⁰

In the fifth chapter, *Playing with proper taste*, Baron gives some general rules and a description of how the various types of lute music – preludes, fantasias and fugues, suites and ensemble pieces – should be executed.⁴¹ Generally, for Baron good taste lies in due moderation and proportion: any given piece should not be too long, nor solely loud or merely gentle.

The sixth chapter consists of a short treatise on basso continuo playing on the lute. This is brief, because there are already good general works on the subject, like the book of Johann David Heinichen, from which Baron takes a table.⁴² To lutenists Baron gives the advice to keep things simple, and limit oneself to playing in one position; the beginner is recommended to start with intabulating a lute part. Unlike the harpsichord and the organ, the lute has no sustaining power; therefore it is advisable to strike a long bass note more than once: a semibreve four times, a minim twice. When quavers appear in the bass, the chord can be struck over every other note, except when it is marked with a different figure. The accompanist should refrain from all ornaments and arpeggios he would play in his solo pieces, in order to allow the singer or instrumentalist space for expressiveness.

In a concluding Appendix, Baron once more defends his art and his profession of virtuoso against all prejudices that are held against them, although Music in itself is not in need of praise or defence. In the author's opinion, it is right that a man during his life not only fulfils his duties to society, but also for his pleasure pursues the study of music, if he is inclined to that. Musical ability is a talent given by God, and should therefore not be neglected. Baron here obviously tries to defend his art against allegations that it is mere idleness and self-indulgence. He then goes on to stress that a virtuoso musician is only qualified

36 The controversy between Mattheson and Baron is discussed in Smith 1973.

37 Baron 1727, p. 140: '1.) In der Zierlichkeit der Worte; 2.) In der Hoheit und Würdigkeit der Gedancken und Sachen; 3.) In der Persuasion und Bewegung derer Affecten'.

38 Baron 1727, p. 165: 'Von denen vornehmsten Manieren auf der Lauten, ihrer Bezeichnung, Natur und worauf es vornehmlich heut zu Tage ankommt'.

39 Baron 1727, p. 170.

40 Barons instructions on slurring and ornaments are treated more fully below, on pp. 32-37.

41 Likewise, these aspects are dealt with more amply hereafter, pp. 37-38.

42 Heinichen 1711; the table there on p. 65 is reproduced in Baron 1727, p. 192.

for a place at a princely court if he has some other merits besides good musicianship, such as good conduct, reason, civility and prudence. Of course, the (princely) reader is meant to understand that Baron himself possesses all these qualities. As we saw, this hardly disguised application for a post at a court did not miss its point.

In the nineteenth century Baron's *Untersuchung* was generally rejected as a work without much value, the product of a babbler, which was rich in worthless opinions but fell short in factual content.⁴³ Baron's contemporaries, however, held favourable opinions of the book. Influential eighteenth-century theoreticians such as Lorenz Mizler and Friedrich Wilhelm Marpurg praised the work as one of those few treatises on a specific instrument, which were written by a authoritative musician, and as an example others should follow.⁴⁴ Jacob Adlung considered Baron's treatise on Basso continuo in his *Untersuchung* 'very valuable'.⁴⁵ There are also signs that the publication was used by lutenists of the age.⁴⁶

To modern scholars, the *Untersuchung* is again an important work, as it not only gives us valuable information about musical practice, lute playing and lutenists in the early eighteenth century, but also sheds light on the aesthetic and philosophical controversies of the period. In the *Untersuchung* Baron frequently touches upon the issues that were central to the theoretical debate of his time. One of these was the study of the affections in music, closely related to the system of rhetoric, which was developed in the seventeenth century and reached its peak in the German theoretical works of the early eighteenth century. The following decades, however, gave rise to serious doubts about the validity of the concept; by the 1730s most writers had essentially dropped the idea of the affections. Even Johann Mattheson, a prominent believer in the use of the concept in musical practice,

had to admit that it was not as universally applicable as had been asserted. For instance, in the case of the affective characteristics of the various scales, which he took for granted, Mattheson had to concede that there were probably as many opinions about the effect of a certain scale as there were listeners.⁴⁷ As is stated by Boomgaarden,⁴⁸ Baron, too, revealed some scepticism toward the concept of the affections, for instance by denying the claim that music was capable of driving men insane. Baron cites the example of King Eric III of Denmark, who was supposed to have committed several murders when brought into a state of frenzy by the power of lute music. For Baron this story was rather questionable: 'it is a bit difficult to believe that a person could be thereby [i.e. by music] separated from his rational soul, although a learned Englishman, Robert Douth or South, as he is called by others, mentions in his *Musica incantate* or *Poëmate* a man who through music was driven to such rage that even the artist who was playing his instrument was in danger.'⁴⁹ When we take account of this judgement by Baron, one wonders how much truth there can be in the anecdote, mentioned before, of him being attacked by his Jena friends when playing for them.⁵⁰ Or was his faith in the powers of music perhaps shaken by such an incident?

The reading of the *Untersuchung*, and of his later publications, makes clear that Baron closely followed the philosophical and aesthetic *discours* of his time. In the Preface of his book Baron states that his principal aim is to bring clarity to the discussion of musical art. There he mentions the writings of Leibnitz, Thomasius and Wolff as the examples of philosophy that are to be emulated in music, and praises their success in translating the 'artificial words' of metaphysical academic studies into the best High German.⁵¹ Baron was especially a follower of Christian Wolff (1679–1754), in the first half of the eighteenth

43 See the contempt with which the *Untersuchung* is treated in Eitner 1900, pp. 345–346.

44 Mizler 1747, p. 502: 'Es wäre zu wünschen, daß sich besonders diejenigen, welche auf einem Instrumente stark sind, befließen, solches auf das genaueste zu untersuchen, so wie Herr Baron von seiner Laute, und Hotteterre von den Flöten und Oboen besonders geschrieben'. Marpurg 1754, p. V: 'Ferner fehlt noch eine Anweisung zur Violine, und zu vielen andern Instrumenten, in solchem guten geschmacke nemlich, als Hr. Bach vom Clavier, Hr. Quanz von der Flöte, und Hr. Baron von der Laute geschrieben haben.'

45 Adlung 1758, p. 630: 'Baron in dem § 265 gemeldeten Tractat von der Laute diese Lehren ganz fein vorgetragen'.

46 According to Boetticher 1978, p. 285, in the manuscript CZ-Podebrady is a treatise on f. 1r, entitled *Anleitung die Laute auf eine ganz leichte Weise zu stimmen und zu lernen* ('Guide to tune and learn the lute in a very easy manner'), in which text Baron's *Untersuchung* is referred to.

47 Boomgaarden 1987, pp. 77–84, 194; Mattheson is cited on p. 83: 'A key which seems lively and encouraging to a sanguine temperament may seem full of care, woeful and depressed to a phlegmatic, and so on'.

48 The following is based on Boomgaarden 1987, pp. 88–89.

49 Baron 1727, pp. 47–49, the passage cited on p. 49.

50 See pp. 2–3.

51 Baron 1727, p. 4v: 'Und warum sollte es nicht angehen die gantze Music in meherere Deutlichkeit zu bringen, als man es mit der Philosophie würcklich zu Stande gebracht? Wem sind nicht des erlauchten Herrn von Leibnitz, des vortrefflichen geheimen Rath Thomasii und des hochberühmten Hof-Rath Wolffens Schrifftten bekannt? welcher letztere alle *metaphysische* so genannte Kunst-Wörter und *Exorcistereyen* derer Schul Geister so

century the most important Enlightenment thinker in Germany, who devised a new, rational system of metaphysics, in which he sought to incorporate a complete synthesis of all human knowledge. Wolff exerted a profound influence on contemporary German thought, including that of the theoretical writers on art and music, such as Johann Christoph Gottsched, Johann Adolph Scheibe and Lorenz Mizler.⁵² In his own treatise Baron unmistakably incorporated Wolff's methods and especially his interest in clarity.⁵³

It was in the 1750s, some thirty years after his main work, that Baron started publishing again. Undoubtedly this renewed activity was stimulated by his Berlin environment. There, the spirit of the Enlightenment, of which King Frederick was such an eminent representative, set the intellectual climate. This resulted in 'an almost unprecedented amount of verbalisation on music and musical theory'.⁵⁴ As Charles Burney stated it: 'Musical controversies in Berlin have been carried on with more heat and animosity than elsewhere; indeed there are more critics and theorists in this city, than practitioners.'⁵⁵

The most important figure in this intellectual movement was Friedrich Wilhelm Marpurg (1718–1795), who came to Berlin in 1749 and in the same year started a musical magazine, entitled *Der Critischer Musicus an der Spree* (1749–1751), the first periodical in history to be devoted to reviews of musical compositions. A second periodical was his *Kritische Briefe über die Tonkunst* (1759–1763). In the meantime he had published his *Abhandlung von der Fuge* (1753–1754), the first parts of his *Historisch-Kritische Beyträge zur Aufnahme der Musik* (eventually published in 1754–1762 and 1782, in five volumes), a vast collection on almost every conceivable musical subject, and his *Handbuch bey dem Generalbasse und der Composition* (1755–1758, in three parts). Important theoretical works were also written by Frederick's musicians: Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen* (1752), C.Ph.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753), and *Die melodie nach*

ihren Wesen sowohl als nach ihren Eigenschaften, published in 1755 by Christoph Nichelmann, the second court harpsichordist.

Less important contributions to the *discours* were written by other members of the Berlin circle of musicians, and Baron was not the least of those, with six publications in the years 1754–1757. Four of these appeared in Marpurg's *Historisch-Kritische Beyträge*. The first was Baron's short autobiography, mentioned before, published in the first volume of the collection (1755).⁵⁶ In the second volume (1756), Baron contributed three short articles: *Beytrag zur historisch-theoretisch- und practischen Untersuchung der Laute* ('A contribution to the historical, theoretical and practical study of the lute');⁵⁷ *Abhandlung von dem Notensystem der Laute und der Theorbe* ('A treatise on the notation system of the lute and the theorbo');⁵⁸ and *Zufällige Gedanken über verschiedene musikalische Materien* ('Casual thoughts on various musical matters').⁵⁹

The *Beytrag*, as is indicated by its name, is an supplement to the *Untersuchung*, especially of the historical part thereof. In order to expand the knowledge of the history of the lute, Baron once more delves into ancient mythology and in the literature of the Medieval and Renaissance periods up to his own times. In doing so he unearths, among other things, the reference to a 'good lute' in Petrarch's will,⁶⁰ and his wide reading even brings him to the Arab 'Al Oud', the instrument which nowadays is believed to be the precursor of the European lute, although Baron, as in the *Untersuchung*, sticks to the idea that the instrument was invented in Classical Antiquity.

In the *Abhandlung* Baron gives a short explanation of the tablature system, and he argues that for the lute this system of six lines is far more practical than the ordinary staff notation with five lines. Thanks to the use of the tablature system, the lutenist at one glance can take in the music he is going to play as well as the playing position of the various passages. This would be impossible with staff notation, as on the lute every single note can be played in up to three different positions, which feature can only be ex-

gefährlich sie immer geklungen, in das schönste hoch teutsche übersetzt. Geht es nun in solchen Dingen an, die man sonst vor unglaublich gehalten, warum sollte dieses nicht auch in der Music angehen?'

52 Birke 1966.

53 Boomgaarden 1987, p. 57–59. Below, pp. 12–13, will be pointed out clear instances of Wolffian phrases in Baron's later writings, especially in his *Abriß*.

54 Helm 1960, p. 140.

55 Burney 1775, II, p. 225.

56 Baron 1755, pp. 544–546. It is assumed that Baron himself wrote the piece. The contents of the article are treated above, on pp. 1–3.

57 Baron 1756a (pp. 65–83 of the *Historisch-Kritische Beyträge*).

58 Baron 1756b (pp. 119–123 of the *Historisch-Kritische Beyträge*).

59 Baron 1756c (pp. 124–144 of the *Historisch-Kritische Beyträge*).

60 On the lute in Petrarch's will, see Smith 2002, p. 27.

pressed in tablature. As for the theorbo, Baron thinks that for this instrument staff notation is the easiest system, as it is only used to play figured bass accompaniment.

In the *Zufällige Gedanken* Baron treats the qualities a *Capellmeister* should possess, which in part are characterised in terms such as *Verstand*, *Einbildungskraft*, *Witz*, *Beurtheilungskraft*, *Ordnung* ('understanding, imagination, intelligence, critical ability, order'); hereafter we shall see that these are typical Wolffian terms.⁶¹ Other requirements of a good *Capellmeister* are patience with those who criticise his music without true knowledge of the art, and a just and friendly treatment of his fellow musicians, on whom he depends when he wants to have his works played. The latter item smacks of a personal complaint; perhaps Baron felt himself treated ungraciously at court by his musical superiors, the *Capellmeister* Graun and the King's protégé Quantz. As is his habit, Baron frequently lets his account take a philosophical turn, often in Wolffian phrases,⁶² and he allows himself a good many digressions from his principal theme. Thus, he writes about Jewish music in Biblical times, of the South-American *ai* or sloth, an animal which is reported to sing the six tones of the hexachord, up and down the scale, and of a failed attempt in Stockholm to revive the music of the Ancient Greeks. He ends his article with a rather elaborated censure of the Italian singers at the German courts, who in his view are over-paid, querulous and envious of each other. He also thinks they are over-rated, and sums up several arguments for this proposition: even a beautiful singing voice is dull without accompaniment, but instruments, especially the harmonious ones, are capable of playing solo; instruments can imitate the human voice, but the voice cannot imitate instruments; it costs much more effort to master an instrument than to learn to sing, as the voice is inborn; unlike instrumentalists, not many singers are capable of composing music. Here Baron again seems to ventilate some personal grievances.

In the same year 1756 in Berlin a small volume was published, written by Baron and entitled *Abriß*

einer Abhandlung von der Melodie: eine Materie der Zeit ('Outline of a treatise on melody. A substance of time').⁶³ In this work the author tries to give a theory of the nature of melody. In the 'Vorbericht' he tells how in an illustrious company there was a disagreement on the question whether it were possible to give fixed natural and eternal rules that make up the essence of a good melody; some thought this was out of the question, while others, including Baron, were of the other opinion.⁶⁴ Baron now tries to describe these rules. Unlike his other works, which tend to be rather long and rambling, he here strives to be as short and to the point as possible, by giving a definition of the melody, which then is explained in short 'axioms'. This rational and succinct way of analysing, using a deductive scheme, Baron took from the works of Wolff. As a matter of fact, Baron went as far as downright copying phrases from Wolff's treatise *Der vernünftigen Gedancken von Gott, Der Welt und der Seele des Menschen* (first edition 1720, re-issued many times).⁶⁵ Baron starts his treatise with the following general reflections, set out in a methodical manner:

For the creation of a good melody is required:

1) a good natural disposition, that

α) consists of a good understanding, that is the capacity to imagine clearly everything that is possible in Music.

β) also in intelligence, which is the ability to recognise the similarities; and whoever possesses it, is sensitive and capable of all sorts of discoveries.

γ) also imagination, which is the strength of the soul to imagine easily melodies and their accompaniments.

δ) also critical ability, through which one discerns what belongs to a thing and what does not, what is a peculiar to it and what is not, and how it differs from other things.

2) Cultivation, which must happen

*) via the keyboard, because all harmony is found therein, at which one

61 Baron 1756c, pp. 129-130.

62 For instance on p. 135 of the *Zufällige Gedanken*, where he writes that 'It is easy to see that to have an understanding means no less than the capacity to imagine clearly everything that is possible ('Man kan gar leicht sagen, daß Verstandnißhaben, so viel heisse, als ein Vermögen alle mögliche Dinge in der Welt sich deutlich vorzustellen'); cf. the discussion of Baron 1756d, where a similar phrase by Wolff is cited (footnote 67 below).

63 Baron 1756d. A modern edition of the treatise is to be found in Birke 1966, pp. 91-96.

64 Baron 1756d: 'Als vorige Woche in einer ansehnlichen Gesellschaft zu seyn die Ehre hatte; so wurde von unterschiedenen nützlichen Materien gesprochen, bis man endlich unvermerkt auf die Musik und Melodie kam. Einige meinten, es wäre unmöglich, daß man Regeln, die beständig und auf alle Zeiten Stich hielten, geben könnte; andere aber von der Gesellschaft behaupteten, daß, wenn sich gleich der Geschmack änderte, so könnten sich doch die Grundsätze nicht ändern, die einmal vor allemahl in der Natur lägen, welcher Meinung ich sogleich beyfiel.'

65 Wolff 1751.

- 1) has to start with small melodies, and then
- 2) one has to proceed gradually with longer melodies, in order to get ideas of melodies; and then
- 3) the thorough-bass will be set as the basis, by which one learns

α) the consonants and

β) the dissonances, including their use, and then

γ) the full harmony.

*) by practice. For when someone starts to invent melodies, he has to try first with small *Galanterie* pieces, until he by and by reaches a higher science, wherewith he has to take into consideration

- 1) the knowledge of the keys,
- 2) their typical semitones,
- 3) their modulations and
- 4) the art of subtly returning into the principal key.⁶⁶

The first part of this introduction, in which as prerequisites are mentioned that the composer should have imagination and a judicious mind, is no more than an assemblage of diverse sentences from Wolff's work.⁶⁷ The second part was not taken as literally from Wolff, who does not concern himself with musical matters; but the rational method was.

Baron now states his definition, central to the *Abriß*:

A Melody consists of a series of notes in an or-

derly sequence, which are made up in his [i.e. the composer's] own spirit, which are sounding arbitrarily in a given key, which are divided in certain sections, and which are composed of a declamatory number of measures.⁶⁸

This definition is not wholly original either, as it seems to be derived from the one by the influential theoretician Johann Adolf Scheibe (1708–1776).⁶⁹

Baron now goes on to expand this definition by dissecting it into parts, which are treated in five short 'Axiomata'. In the first of these, where is stated that in music Beauty lies in Perfection, and Perfection in its turn lies in Order, again Wolff's philosophy as well his wording have been followed.⁷⁰ Baron concludes the treatise with five short 'Theoreme', loosely following from the preceding axioms; the last one being that in the process of composing the melody is conceived before the harmony, not the other way around, as some would have it.⁷¹

In 1757 appeared, with the Altenburg publisher Richter, Baron's last work: *Versuch über das Schöne, da man untersucht worinnen eigentlich das Schöne in der Naturlehre, in der Sittenlehre, in den Werken des Witzes und in der Musik bestehe, aus dem Französischen ins Deutsche übersetzt von Ernst Gottlieb Baron, Königl. Preuß. Cammermusiko* ('An essay on Beauty, in which is studied wherein lies the essence of Beauty in the natural world, in morals, in the works

66 Baron 1756d, pp. 5–6. The translation is partly based on the one in Boomgaarden 1987, p. 69.

67 Baron's text reads: 'Zur Schöpfung einer guten melodie wird erfordert 1) ein gut Naturell welches α) in einem guten Verstande bestehet, nemlich in dem Vermögen, sich alles was in der Musik möglich ist, deutlich vorzustellen. β) auch in Wiz, der ist eine Fertigkeit, die Aehnlichkeiten warzunehmen, und wer solches besitzt, ist sinnreich und zu allerhand Erfindungen geschickt. γ) auch Einbildungskraft, welche eine Kraft der Seele, sich Melodien und deren Einrichtung leicht vorzustellen. δ) auch Beurtheilungskraft, durch welche man unterscheidet, was einer Sache zukommt und was ihr nicht zukommt, was ihr eigen und nicht eigen, und wie sie von andern Dingen unterschieden ist.' Compare these statements with some in Wolff 1751: § 277 (p. 153): 'Das Vermögen das Mögliche deutlich vorzustellen ist der Verstand...'. § 366 (p. 223): '...Wer hierzu aufgelegt ist, den nennet man sinnreich. Und die Leichtigkeit die Aehnlichkeiten wahrzunehmen, ist eigentlich dasjenige, was wir Witz heissen. Also gehöret ausser der Kunst zu schliessen zum Erfinden auch Witz,...'. § 235 (p. 130): '...Und die Kraft der Seele dergleichen Vorstellungen hervorzubringen, nennet man die Einbildungskraft.' Thus Baron's points α, β and γ are virtually copied from Wolff, and point δ probably could be found by reading Wolff's work carefully. Some likeness can be found in Wolff's § 290 (p. 160): '...Wer demnach ein Urtheil überlegen will, hat auf dreyerley acht zu geben, nemlich 1. auf die Sache, von der geurtheilet wird, 2. auf dasjenige, was ihr zukommet, oder nicht zukommet...'. Baron's dependency on Wolff was already noticed in Birke 1966, p. 83, and again in Boomgaarden 1987, pp. 57–59.

68 Baron 1756d, p. 6: 'Es ist also eine Melodie eine Reihe ordentlich auf einander folgenden, aus seinem eigenen Geiste ausgesonnenen, nach einer gewissen Tonart willkürlichen und klingenden, mit gewissen Abschnitten abgetheilten, und mit einer rednerischen Anzahl der Takte versehenen Töne.'

69 See the definition in Scheibe 1745, p. 209: 'Die Melodie ist eine wohlgeordnete Reihe verschiedener Töne, die nach einander zu Gehöre kommen.'

70 Baron 1756d, p. 6: 'Weilen die Ordnung in Aehnlichkeit des Mannigfaltigen, und in Uebereinstimmung dessen die Vollkommenheit; aus der Vollkommenheit aber die Schönheit entsteht, so müssen alle ordentlich auf einander folgende Töne nothwendig schön seyn.' Wolff 1751, § 156 (p. 82): '...Derowegen die Ordnung in der Aehnlichkeit bestehet, wie das mannigfaltige neben einander und auf einander folget...; so ist in der Vollkommenheit lauter Ordnung.'

71 The latter position was taken in Nichelmann's *Die Melodie* (Lester 1992, pp. 222–223). It seems that Nichelmann's treatise, an attack on C.Ph.E. Bach, stirred up quite a tempest at the Berlin court.

of the mind and in music, translated from the French into German by Ernst Gottlieb Baron, Royal Prussian chamber musician').⁷² It is a translation of a work entitled *Essai sur le Beau, ou l'on examine en quoi consiste précisément le Beau dans le physique, dans le moral, dans les ouvrages d'esprit, & dans la musique*, published anonymously in Paris 1741.⁷³ Its author was Yves-Marie de l'Isle André (1675–1764), a French philosopher and mathematician, a friend of Malebranche and a convinced Jansenist and Cartesian. His *Essai sur le beau*, the first treatise in French on aesthetics, was reprinted three times during the eighteenth century, and had an enormous influence on French theories of art and architecture.

In his preface, Baron makes an (unsuccessful) attempt to find out the name of the anonymous author, and he explains that he has made the translation because the work was very useful to form good taste and to find out the rules by which beauty can be discerned. In the *Essai* the author, André, stands up against those sceptics who assert that there is no such thing as objective beauty, because every sense of beauty is necessarily a result of the whims of men. Contrary to this view, he distinguishes three kinds of beauty: the essential kind, existing independent from God or men; the natural kind, emanating from the Creator, and the human kind, defined by the arbitrary taste of men and women. These three types of beauty are found in all fields of human experience: in the visual world, in the morals and laws of society, in the works of the mind, and in music. The last chapter, dealing with music, is the most elaborated one, and has a first part in which some fundamentals of musical theory are explained. According to André, in nature as well as in art the cause of true beauty is found in the unity of its constituents. This is especially the case in music. For the author, music is the highest of the arts, in which all types of beauty converge.

After the *Versuch* Baron included in the volume another translation, entitled *Des Herrn Gresset ... Rede ... von dem uralten Adel und Nutzen der Musik* ('Mister Gresset's lecture on the age-old virtue and usefulness of music').⁷⁴ In the full title Baron states that this was a lecture given in 1751 for the Royal Academy of Sciences in Paris, but as a matter of fact al-

ready in 1737 the text had been published in Paris, under the title *Discours sur l'harmonie*.⁷⁵ Its author was Jean-Baptiste-Louis de Gresset (1709–1777), a poet and dramatist. He was the author of, among other works, the successful comedy *Le Méchant* (1745), and the mock epic *Vert-Vert* (1734), in which the adventures of a parrot in a nunnery are described.

The *Discours* is an ornate panegyric of Music, in a virtuoso literary style, and the translation lives up to the original. In the work, Gresset wants to prove that Music is the highest form of art, because of its nobility and its usefulness. In the first part, Music's nobility is elucidated by pointing at its great antiquity (it is as old as mankind itself), at its power (everything in nature is based on and susceptible to harmony) and at the fact that it is revered by all peoples at all times: everywhere Music was associated with public power, religious ceremonies, and the military. In the second part, the usefulness of Music for human society is ascertained, as it helps to educate the morals, to keep in check the passions and thereby to create order, to unite the citizens, and to enrich the arts.

Baron's publication of both translations was dedicated, on 9 September 1756, to Duke Ernst August II of Sachsen-Weimar (1748–1758). This means that Baron must have made the translations before that date, which again indicates the fervour with which he was occupying himself with musical theory and the philosophy of aesthetics in the years 1755–1756. Translating the texts by André and Gresset must have been quite an effort, the more so as he apparently did not think lightly of this task: the *Versuch* as well as the *Rede* are faithful and accomplished translations of their examples. It is a remarkable fact that both French treatises had already shortly before been translated into German. In 1753 there appeared in Königsberg a translation of the *Essai*, made by 'some members of the Royal German Society in Königsberg',⁷⁶ and in 1752 in Berlin was published an anonymous translation of Gresset's *Discours*.⁷⁷ It is very unlikely that Baron knew nothing of these recent publications from his direct surroundings. Possibly he was unhappy with the translations, and started to make better ones himself.

72 Baron 1757.

73 André 1741; cf. Lesure 1971, pp. 86–87.

74 Baron 1757, p. [131]–184.

75 Gresset 1737; cf. Lesure 1971, pp. 378–379.

76 *Versuch von dem Schönen, darinn man untersucht, worinn das Schöne in der Natur, ... und in der Musick oder Tonkunst bestehe*, aus dem Französischen übersetzt von einigen Mitgliedern der Königl. deutschen Gesellschaft zu Königsberg in Preußen, Königsberg 1753.

77 *Die Harmonie. Eine Rede*, aus dem Französischen des Herrn Gressets übersetzt, Berlin 1752. The translation was made by someone bearing the initials A.F.W., who dedicated the work to the 'Gentlemen members, honorary and others, of the Musical Society (*Musik-übenden Gesellschaft*) in Berlin'. Gresset's treatise was later also translated into Dutch (Amsterdam 1776) and Italian (Venice 1799).

Baron's Compositions

In his own time Ernst Gottlieb Baron seems to have been a widely known musician. As we have seen, his biography was included in Walther's *Musikalisches Lexicon* (1732) and Marpurg's *Historisch-Kritische Beyträge* (1755), and his theoretical publications met with public approval. Moreover, he is mentioned by others as one of the outstanding composers and instrumentalists of the time. In 1743 the Münden rector Constantin Bellermann considered Baron and [Johann Jacob] Grave as the lutenists most worthy of praise after father and son Weiss.¹ In 1746 Joachim Christoph Bodenburg, the Rector of the Berlin Gymnasium, lists as the most famous German composers and virtuosos: Handel, Reinhard Keiser, Telemann, [J.S.] Bach, Mattheson, Hasse, the Graun brothers, Quantz, Benda, Schafrath and [C.Ph.E.] Bach, as well as the lutenists Weiss, Falckenhagen and Baron.² Perhaps less prejudiced than this observer from Berlin, in 1747 the well-known theoretician Lorenz Christoph Mizler (1711–1778), in a review of Bellermann's publication, named as the most distinguished German musicians of his time Mattheson, Keiser, Telemann, [J.S.] Bach, Hasse, both Grauns, both Weisses, Baron, Stölzel, Bümmler and Pfeiffer; in 1774 this list of famous musicians was again cited by Martin Gerber.³ Perhaps even Johann Sebastian Bach knew and appreciated Baron.⁴

In spite of these acclamations of Baron as a musician and composer, his musical works, as they have come down to us, are not particularly numerous. In the present publication thirty works are edited, mostly complete suites and sonatas, but not all of these are with certainty composed by him. Two suites (Nos. 15 and 16), although bearing his name in the sources, are possibly not from his hand, while two Menuets and an Aria (Nos. 18–20) could be works by him, but bear no ascription in the manuscript source. Another Menuet (No. 17), although seemingly connected to Baron's suite No. 1, is probably composed by Losy.

This leaves us with twenty-four works that can confidently be ascribed to Baron. These include fourteen works for lute solo (Nos. 1–14) and ten ensemble pieces (Nos. 21–30). The lute solos comprise twelve complete suites (Nos. 1–12), one large-scale Fantasia (No. 13), and a separate Menuet (No. 14). The ensemble works contain one suite for two lutes (No. 21), eight suites and sonatas for a lute and a melody instrument (violin, flute, recorder or oboe), sometimes with an added bass part (violoncello) (Nos. 22–29), and one sonata for flute, violin and figured bass, his only known work without an obbligato lute part (No. 30).

Baron's output is rather small, even if in the comparison we limit ourselves to the lutenists of contemporary Germany. His production is dwarfed by the oeuvre of the famous S.L. Weiss or, to a lesser extent, by that of Falckenhagen, but it cuts a good figure in comparison with other rather well-known composers for the instrument, such as Durant, Jelinek, Kohaut, Kühnel, Lauffensteiner, Pichler, Weichenberger, and the lesser members of the Weiss family. Composers with a comparable oeuvre seem to be Kropffgans, Losy and Hagen.⁵ Of course, we have to keep in mind that mere chance is an important factor in the transmission of the works of eighteenth-century lutenists. Much less would remain of the enormous oeuvre of S.L. Weiss if the two great manuscript collections with his works in London and Dresden had accidentally perished in the course of time, as so much has vanished – as a matter of fact, two Baron suites in the present edition (Nos. 11–12) are published from twentieth-century copies made from manuscripts which have disappeared since the Second World War. Moreover, it seems that seventeen or more works by Baron are altogether lost to us. In his autobiography, published in 1755, Baron mentions as his works 'Concertos for lute, two violins, viola and violoncello, and several suites, trios, solos, etc.'⁶ so it seems that at the present at least one lute quintet is missing. In the

1 The Latin citation from Constantin Bellermann, *Programma in quo Parnassus musarum voce, fidibus, tibiisque resonans ...* (Erfurt 1743), in Neumann/Schulze 1969, pp. 410–411, No. 522; an English translation in Smith 1977, pp. 16–17.

2 Cited in Neumann/Schulze 1969, p. 655, No. 552a.

3 Mizler 1747, p. 571; Gerber is cited in Neumann/Schulze 1969, p. 281, No. 798.

4 At January 13th, 1775, Carl Philipp Emanuel Bach wrote in a letter to Forkel: '...in der letzten Zeit schätzte er [i.e. Johann Sebastian Bach] hoch: Fux, Caldara, Händeln, Kaysern, Haßen, beyde Graun, Telemann, Zelenka, Benda u. überhaupt alles, was in Berlin u. Dreßden besonders zu schätzen war. Die erstgenannten 4 ausgenommen, kannte er die übrigen persöhnlich' (At the end of his life, he greatly appreciated Fux, Caldara, Handel, Keiser, Hasse, the two Grauns, Telemann, Zelenka, [Franz] Benda, and generally everything worth of esteem in Berlin and Dresden. But for the first four, he knew all of them personally) (Neumann/Schulze 1969, p. 289, No. 803). Baron undoubtedly belonged to the musicians of esteem in Berlin.

5 As is shown by a cursory look at the lists of works by different lutenists in Farstad 2000, pp. 385–474, and, in the case of Losy, at Vogl 1981, pp. 20–31.

6 Marpurg 1754, p. 546: 'Was die Arbeiten des Herrn Barons anbelanget, so bestehn dieselben in Concerten mit der concertierenden Laute, zwey Violinen, einer Armgeige und dem Violoncello; ferner in verschiedenen Partien, Trios, Solos, u.s.w.' As is mentioned before (p. 1), Baron himself probably wrote the article.

Breitkopf Catalogue of 1836 three trios for lute, oboe and cello are mentioned, under lot No. 1437, comprising 10 'Bogen' (double leaves),⁷ but the present whereabouts of these are unknown. According to Boetticher, in the archives of the publishing firm of Breitkopf and Härtel in Leipzig were at least another thirteen works by Baron: six suites for lute solo (*Sei partite a liuto solo*), 3 volumes, dated 1761; six trios for lute, violin and cello (*Six trios pour luth, V. et Vc.*), 3 volumes, dated 1765; and one or more sonatas for two lutes (*Sonate a due liuti*).⁸ These works, ostensibly acquired or copied by Breitkopf after Baron's death, were lost during the Second World War.⁹ Incidentally, Boetticher also mentions copies by Raschke of Baron pieces in D-Dl 2481-V-1, but this must be an error.¹⁰ It is very likely that many more works by Baron have perished. These losses are also caused by the fact that most of his works circulated in manuscript form; only two were published during his lifetime (suite No. 10 and Fantasia No. 13).

Thus, most works by Baron known to be lost were once in the possession of the Breitkopf firm, and this is also the origin of many of the pieces that have survived. From the 1750s Johann Gottlob Immanuel Breitkopf (1719–1794), who had entered his father's publishing shop a decade before, began to publish music in a steady stream. In 1757 he brought out ZM, in which a Fantasia by Baron was included.¹¹ This small book probably was a commercial failure, as Breitkopf did not publish the additional lute music he announced in its Preface. Breitkopf also sold manuscript copies of music for which there was not enough demand to warrant printing, as was the case with lute music. These lute MSS were written by professional copyists in his service; Breitkopf maintained one of the greatest copying establishments of music in Europe.¹² He also bought lute MSS from other scribes, as is shown by the lute music from his collection which has survived: in it we find MSS written by Luise Adelgunde Victorie Gottsched (1719–1762), wife of the well-known poet Johann Christoph Gottsched.

Among others, Luise copied some of the (alleged) works by Baron.¹³ In June 1836 the firm of Breitkopf and Härtel held a major auction, and much of the lute MSS that were sold came into the possession of the Belgian music theorist, historian, and composer François Joseph Fétis (1784–1871), who was director of the conservatory at Brussels.¹⁴ In his library, Fétis gathered the MSS which he thought contained works by Baron under No. 2921. After Fétis's death his collection went to the Royal Library in Brussels, where it is still kept; the ten volumes of No. 2921 now have the signature MS II 4087/1-10 (called Br1-10 in the present edition). In this collection we find eight suites for lute solo (Nos. 2-9 of the present edition, in Br8-10), a duet for lute and flute and two trios for lute, violin and cello (Nos. 27-29, in Br3 and 5-7), as well as two suites for lute solo that are attributed to Baron but probably were not written by him (Nos. 15 and 16, in Br1-2 and 4).

In the vicinity of Leipzig, where Johann Breitkopf and Luise Gottsched lived, lies Dresden, at the time one of the great cultural centres of in Germany, where the music-loving Saxon court resided. In Dresden much lute music was copied, and some of the surviving MSS with music by Baron probably originated in the city. One suite for lute solo (No. 1), was ca. 1750 copied in Kr, and the second copyist of this MS is the same as Hans Friedrich Wilhelm Raschke, who wrote the greater part of the Dresden Weiss anthology 2841-V-1. Possibly a second scribe from this latter collection (see p. 265) also copied a work by Baron, a duet for lute and flute (No. 26, in Le).

Much of Baron's ensemble music (Nos. 21-25) is handed down in NY, a collection of lute MSS once in the possession of the noble Austrian Harrach family. It is not known where or when precisely these sources were copied, but the main hand, which is also known from other lute MSS, a scribe that wrote a somewhat earlier repertoire for 11-course lute, possibly was active in the second or third decade of the eighteenth century.

- 7 Breitkopf 1836, p. 57; reprinted in Meyer 1996, p. 213 (with an erroneous 7437 as the lot number).
- 8 Boetticher 1949, col. 1339. These data were reiterated in Reilly 1980, p. 171, and Reilly 2001, p. 747.
- 9 Hoffmann-Erbrecht 1989, p. 231; Farstad 2000, p. 399. Both authors made inquiries with Breitkopf and Härtel in Leipzig, as well as the Wiesbaden branch of the firm and the Leipzig Staatsarchiv, and were informed, in 1984–1988 and 1995 respectively, that these MSS were lost.
- 10 This is the well-known Dresden collection of music by S.L. Weiss; in these six fascicles no work of Baron is found (see Meyer 1994, pp. 104-113).
- 11 In the present edition, the sources of Baron's music have been abbreviated. For a full description of ZM and the other sources mentioned hereafter, see pp. 258-268 below.
- 12 Brook 1966, pp. ix-x.
- 13 The Breitkopf MSS written by Luise Gottsched are B-Br 4087/1-3 (the pieces by 'Baron') and B-Br 4089/5 and 14. Moreover, the hand that wrote B-Br 4089/6a and 6b, which is known from a number of other lute MSS (see the commentary to NY, pp. 266-267 below), probably also worked outside the Breitkopf firm, and at an earlier date.
- 14 See Meyer 1996.

Some of Baron's pieces are transmitted through musical centres in Northern Germany. Probably from the Mecklenburg court in Schwerin stems Baron's Trio No. 30 (in Sch), as well as one or more single lute pieces in Ro: an (authentic) Paisane (No. 12/5) and two (dubious) Menuets and an Aria (Nos. 18-20). In Hamburg Baron's suite No. 10 was published in 1728, in MM, by Georg Philipp Telemann (1681-1767). In the Baltic town of Königsberg two suites by Baron were copied (Nos. 11 and 12). One of these is dated '17 February 1755', and it is assumed that Baron at the time visited the town, and therefore could have written the (now lost) MSS himself.

Lastly, some music by Baron is found in three manuscript sources of which not much is known. These are a version of the lute duet (No 21) in Sk (of unknown origin), the Menuet No. 16 in Mü (Germany, ca. 1760?), and three movements of the dubious suite No. 15 in Ha (Germany, 1750-1770?). Around 1765 Rudolf Straube (1717-ca. 1785) published in London an arrangement, for two English guitars and bass, of Baron's lute duet No. 21.

Obviously missing in this list are any sources from Berlin, where Baron lived and worked in the last two decades of his life. Here, at the Royal court, in the opera and among the city's bourgeoisie a lively musical culture thrived. Is it a mere coincidence that no Berlin MSS of Baron's music have survived, or does this lack of sources indicate that Baron at this stage of his life was no longer active as a composer? The suites composed in 1755 seem to indicate otherwise. So, perhaps it is really just by accident that no Baron MSS from Berlin have survived.

In his *Untersuchung*, Baron time and again makes it clear that he is an ardent adherent of the new *galant* style of music. In the second quarter of the eighteenth century in Germany the term *galant* was used in a broad sense. It was the bourgeois emulation of the French aristocratic *galant homme* of the seventeenth century, an aesthetic ideal applied not only in art (music, literature) but also in the way one should behave and dress. It stood for notions such as 'refined, elegant', 'cultivated' or simply 'new, modern';¹⁵ and

this is the way Baron often seems to use the term. In music, the *Galanterie* was given form in a graceful style, with lightly accompanied, periodic melodies, supported by a simple and slow moving harmony and formula-based cadences. It implies, in accordance with Enlightenment ideals, music that is clear, pleasing and 'natural' as opposed to the elaborate counterpoint of the previous generation and of the learned church music of the time. In the *galant* style Italian elements, notably the operatic 'cantabile' melodic lines (of which the works of Leonardo Vinci, 1690-1730, seem to be the first example) and brilliant passage work, were combined with French characteristics, such as a lively spirit, expressive tonal language, profuse ornamentation and stylised refinement. The *galant* style was cultivated notably at musical centres such as the Dresden and Berlin courts, with composers such as Hasse, Graun and Quantz.¹⁶ We will now have a more detailed look at Baron's music for lute as well as his ensemble works; in both genres the *galant* style is an obvious characteristic. First his works for lute will be studied.

Baron's known oeuvre for lute solo and lute duet consists, apart from a separate Fantasia and a Menuet, almost exclusively of suites. In the present edition the word 'Suite' is used, and not terms like 'Partie', 'Partita' or 'Sonata', because in his *Untersuchung* Baron mentions 'those pieces of which several are placed one after another in one key, and these are called *Suites*'.¹⁷ In the autobiography, however, Baron uses the word 'Partie'.¹⁸ In the musical sources, if there is an inscription at all, the words 'Partie', 'Suite' and 'Galanterie' are used, sometimes a combination of two of these terms.¹⁹

It is possible that Baron, like most of his contemporaries, did not see his suites as fixed entities, but that he arranged them freely from the pieces in the same key that he had at his disposal. This could be concluded from the suite No. 4 in *F Major*, which is handed down in two MSS, and in which we note some differences between the versions: in one there is an Air, which in the other is replaced by a Polonoise (in *D Minor*), while in this second version there is another Polonoise that is missing from the first.²⁰ An-

15 See Hertz 2003, pp. 16-23.

16 See Hertz/Brown 2001; Seidel 1995; Farstad 1997, p. 52.

17 Baron 1727, p. 183: 'diejenigen *Piecen* deren viele nach einander in einem Thon gesetzt, und *Suiten* genennet werden'.

18 Baron 1755, p. 546; see p. 11 footnote 56 above.

19 The terms used are: 'Partie' (No. 1); 'Allemande, avec la Suite' (No. 10), 'Partie de Galanterie' (No. 11), and even 'Partie avec la Suite' (No. 12); the lute duet (No. 21) has the caption 'Suite'. The terms used in Nos. 10-12 could very well represent Baron's own inscriptions, as these works are transmitted in sources which could have been copied directly after his autographs.

20 But is of course also possible that a copyist is responsible for these changes; especially the movement in a different key, a feature which is not found in any other lute suite by Baron, could point in that direction.

other example is the suite No. 12, which seems to be a late work, perhaps even written in 1755; its *Paisane* No. 12/5 is however found in Ro, a MS that probably dates from the 1730s. Still, it seems that in most cases Baron's suites, or at least parts of these, are conceived as a unity, as would be indicated by the fact that within a suite identical melodic and/or harmonic phrases often keep reappearing in the various movements. Examples of this we find for instance in suite No. 4. There, the second part of No. 4/1 *Allemande* (mm. 10-14) and No. 4/2 *Courante* (mm. 15-1) begins almost exactly the same (Fig. 1).

The harmonic scheme of the first half of the second part, *C-F-(B Flat-G)-A-d*, is found also in Nos. 4/5, 4/6 and 4/9, with one alteration: the progression starts with *E* instead of *C*. A descending scale figure of a fourth, on a half-close or leading to one, is written in Nos. 4/1 m. 13, 4/2 m. 24, 4/3 m. 20, 4/4 m. 4, 4/5 mm. 8, 17, 4/7 mm. 2, 15, 4/9 m. 13; No. 4/6 is virtually built on this small theme. In Nos. 4/3 m. 19, 4/5 mm. 9, 11, 4/6 m. 23 and 4/8 mm. 9-12 we find a parallel movement between treble and bass lines, with a repeated note *c'* as a middle voice; in No. 4/9 the same figure, in a broken form, is written repeatedly. Syncopated parallel downward movement of treble and bass is found in Nos. 4/3 mm. 21, 23, 4/5 m. 3, 4/7 m. 3, 4/8 m. 3 and, with an added part, in 4/9 mm. 5-8. See also the harmonic-melodic figure on *B Flat-C* in Nos. 4/1 mm. 20-21 and 4/5 mm. 25-26 (and the variant in No. 4/7 mm. 23-24). Repeated figures like the ones in suite No. 4 can be found in almost all of Baron's suites.

Baron's twelve suites for lute solo, as they have come down to us, often consist of seven or eight movements each.²¹ More movements are found in three suites: nine in Nos. 3 and 5, and even ten in No. 8. A smaller number is found in suites No. 11 (six movements) and 1 (five movements); the lute duet No. 21 only has four movements. The suites are mostly in the more-or-less fixed order popular in eighteenth-century Germany, which is also found in the suites by Weiss and Bach. Most suites start with an *Allemande* followed by a *Courante*; in some instances (Nos. 5, 8, 9) the *Allemande* is preceded by a *Prelude*. In suites Nos. 11 and 12 the *Allemande* and *Cou-*

rante have been replaced by an *Introduction/Entrée* in duple time followed by an *Allegro*, which in No. 11 is also in duple time, in No. 12 in triple time. Almost all suites are concluded by a *Gigue*, or '*Gigue*' as it is called in the sources. The only exceptions are No. 5, which has a *Polonoise* as the last movement, and the short suites Nos. 1 and 21, which finish off with a *Bourée* (No. 1 in fact ends with a *Bourée*-like character piece called '*La Bassesse*'). Between the *Allemande-Courante* at the beginning and the *Gigue* at the end, a handful of further movements are (almost) always found: in every suite there is a *Menuet*, and in nearly every suite there are a *Bourée* and a *Sarabande*.²² Baron obviously was especially fond of the *Menuet*, which in some suites (in Nos. 3-6 and 12) is found twice, in No. 8 even three times. Other fashionable *galant* movements that are often included are the *Air/Aria* (in six suites, Nos. 2-7),²³ the *Gavotte* (four times, in Nos. 1, 3, 8 and 12), and the *Polonoise* (also four times, in Nos. 4, 5, 9 and 11).²⁴ In two suites we find a *Paisane* (in Nos. 10 and 12, the former with a *Trio*),²⁵ and only once a *Siciliana* appears (in No. 6, probably replacing the *Sarabande*). Unlike the opening *Preludes*, *Allemandes* and *Courantes* and the concluding *Gigues*, these in-between movements have no fixed order: they can be placed in any position within a given suite. The *Sarabande* for instance is found once in third position (in No. 12), once as the penultimate movement (in No. 3), and further in almost every other position in the other suites. The only rule seems to be that in the case of two or three *Menuets* appearing in one suite, they do not directly following one another.

All in all, the content and arrangement of Baron's suites is very much like the '*sonatas*' of his revered example Sylvius Leopold Weiss, but the musical form of the single movements differs greatly from those of Weiss. Generally speaking, Baron's pieces are shorter, of a lighter texture, with a simpler harmony and with a more *galant* melody than Weiss's; they are also technically less demanding.

Most movements of Baron's suites have an average length of about 30 measures. The shortest piece is the *Air* No. 4/8 with 12 mm., the longest the *Menuet* 10/3 with 48 mm. (the *Preludes* are *non mesurée*, as

21 The following analysis of Baron's music is partly based on Hoffmann-Erbrecht 1989.

22 A *Bourée* is missing in Nos. 11 and 12, a *Sarabande* is absent in Nos. 6, 9 and 11. As mentioned earlier, the *Bourée*-like No. 1/5 has the title '*La Bassesse*'.

23 In Nos. 2-4 this movement is called '*Air*', in Nos. 5-7 '*Aria*'. The *Air* No. 4/4 is found only in the second source.

24 The *Polonoise* No. 5/9 is also found in No. 4, as an alternative movement in the second source. In this second source there are two *Polonoises* in the suite, in the first source there is none.

25 No. 10/5 is not called *Paisane* – it bears the title '*Le Drole*' – but it has very much in common with *Paisane* No. 12/5.



Fig. 1. Allemande No. 4/1 mm. 10-14; Courante No. 4/2 mm. 15-19

is Baron's most extended single movement for lute solo, the Fantasia No. 13). Short movements are the Airs/Arias, varying from 12 to 22 mm., relatively long are the Courantes/Allegros, varying from 24 to 45 mm. Also rather short are the Polonoises (20-26 mm.) and Gavottes (22-27 mm.); the greatest variety is found within the Menuets (24-48 mm.).²⁶ In some suites the movements are generally shorter than in others. An average movement length of less than 30 mm. is found in suites Nos. 2-8, Nos. 1 and 9 have slightly longer movements, and in Nos. 10-12 the average length of the movements is around 34 mm.²⁷ It seems that Baron intentionally cultivated this brevity, because in his *Untersuchung* he says that 'as taste in general cannot always take much of the same food, the ear cannot take much of the same melody. We must practice due moderation in all things [...] Thus everything that that can be called short and sweet should be sought after, so that those who hear it have a desire to hear more in the future'.²⁸

Hoffmann-Erbrecht incorrectly states that the majority of Baron's pieces have an odd number of measures, and that in these the regular subdivision into phrases of two or four measures, so fundamental

for the dance music of Bach, is not a valid principle.²⁹ In fact, about three quarters of the Baron pieces have an even number of measures; in each suite there are mostly just one or two movements that have an odd number.³⁰ And as we shall see, in Baron's works the subdivision into two or four measures is indeed a normal feature.

Baron's longest single lute work is the Fantasia in C Major (No. 13), printed in 1757 by Breitkopf in a small volume which was intended to show Breitkopf's ability in printing tablature, and the editor's wish to see if the public was interested in printed lute music.³¹ Baron's unmeasured Fantasia consists of a number of harmonic progressions through arpeggiated chords and scale figures, and is therefore similar to the Preludes of the Suites Nos. 5, 8 and 9, although these are on a smaller scale, harmonically simpler and somewhat less elaborated. As a matter of fact, in his *Untersuchung* Baron mentions the close similarity between preludes and fantasias, saying that the latter came from the former, and were retained as show-pieces for the performer after the musical style became more *galant*.³² For Baron these are the pieces by which a virtuoso might distinguish himself before

26 Variety of length is also found among the Allemandes and Gigue, but this is caused by the fact that some Allemandes are in 2/4 time and others in 4/4, while there are Gigue in 6/8 as well as 12/8 time. Likewise, both Paisanes, each counting 44 mm., are not very long pieces, as they have only two beats in the measure.

27 The average length of the movements per suite: No. 1 30.6 mm., No. 2 25.4, No. 3 26.7, No. 4 24.8, No. 5 24.9, No. 6 26.2, No. 7 29.4, No. 8 28.9, No. 9 31.3, No. 10 34.2, No. 11 33.2, No. 12 35.8, and the duet No. 21 33.2 mm.

28 Baron 1727, p. 185: 'Denn wie der Geschmack überhaupt nicht einerley Speise, also kan das Gehör nicht einerley Melodie vertragen. Bey allen Sachen muß man seine gehörige Masse halten [...], derowegen alles was man kurz und gut nennen kann hervor zu suchen ist, damit diejenigen die solches hören, etwas von dem Verlangen noch ins künftige übrig behalten'.

29 Hoffmann-Erbrecht 1989, pp. 238-239.

30 An exception being suite No. 8, which has four movements with an odd number of measures.

31 It obviously was not, as the next volume, announced in the preface, was never brought out. Breitkopf did, however, produce more printed tablatures: Beyer's arrangement of *Gellerts Oden, Lieder und Fabeln* (1760) and a *Divertimento* for lute, two violins and basso by K. von Kohout (1761).

32 Baron 1727, p. 181: 'Die *Fantasien* aber sind ohne Zweifel von denen *Præludivs* entstanden, denn nachdem die Music *galanter* worden, hat man sie beybehalten, damit man sein *Ingenium* zeigen und *exerciren* könne'.

an audience of connoisseurs; every performance should begin with some of these, so that the player may show his abilities.³³ Baron stresses that preludes and fantasias work best when played extempore,³⁴ and this could be the reason why not many are found in the sources: he possibly did not write them down.

The texture of Baron's works is very light: two voices are the standard. This lightness is accentuated by the fact that the bass line is preferably played on the lowest courses 7-13, and that therefore there is usually an 'empty space' between the treble and bass lines. Sometimes, mostly in the slower movements (Sarabandes, Arias), the harmonies are intermittently filled out with three- or four-voiced chords, but a real middle voice is never present. Baron especially writes chords when there is a parallel movement between treble and bass (see below).³⁵ Incidentally the treble line is decorated with consecutive thirds (or sixths); these appear mostly in the suites Nos. 10-13. In accordance with the *galant* taste, there is hardly any polyphonic imitation between the voices. Some rudimentary imitation is found in Nos. 7/2 and 12/8 and especially in No. 1/3.

Harmonically Baron's music is rather uncomplicated and straightforward; it never strays away far from the principal key of a composition. In most of the pieces, in the first part the harmony moves from the tonic to the dominant (or via the dominant back to the tonic), while in the second part, after a cadence to a different key (often of the sixth degree), there is a rapid return to the tonic. A typical example is the Aria No. 7/4, with its scheme I - V || V - VI - I, or the Menuet No. 1/4, where the scheme is essentially I || VI - I. Of course, the short span of most of the pieces does not allow much digression. A more adventurous harmony, touching upon remote keys, is only found in the long Fantasia No. 13.³⁶

Long harmonious sequences are rare, as in most works the movement is repeatedly halted by cadences and half-cadences, which often divide a piece into segments of eight, six or even four measures each. Typically, the first part of every piece, mostly with a length of just eight to twelve measures, has at least one half-close, while the second part, which is often

slightly longer, by means of a full-close with a V-I cadence is divided into two parts, which in turn are again subdivided by more half-closes. See for example Menuet No. 1/4, which has at m. 6 a half-close, at mm. 13-14 the cadence and full-close to finish the first part, at m. 18 a half-close, at m. 22 a full-close, at m. 26 and again at m. 30 a half-close, and at mm. 33-34 the final cadence. In Baron's pieces the second half of the first part often consists of a repeat of the first part, with a different ending. This is especially the case in his Menuets (for instance Nos. 1/4, 8/9), but this feature is also found in other works, such as Gavotte No. 1/3, Aria No. 5/8 and Polonoise No. 9/6. Sometimes a piece concludes with a resuming of the opening idea (as in Gavotte No. 1/3, Air No. 2/6 and Trio No. 10/6).

In Baron's works the harmony may be simple and move at a slow pace, but this does not mean the bass is static. It is conceived as a individual musical line, and it is not uncommon that during short phrases it is invested with the main musical interest, either in polyphonic alternation with the treble (cf. for instance Courante No. 7/2 mm. 20-24 and Gigue No. 12/8) or when the treble has a rest or is repeating a single note. Often the bass line has a rhythmical function, accentuating the movement of the treble melody above. This rhythmical function is very much apparent at cadences, in the preparation of which the bass line often accelerates into smaller note values (cf. Allemande No. 5/2 mm. 22-25). Another characteristic of Baron's bass lines is the idiomatic way in which the open bass courses are used: the bass line often jumps up or down a seventh or a ninth. Baron obviously did not consider a smooth bass line very important (cf. Gavotte No. 3/7 mm. 1-7); probably the octave stringing with the bass courses made these inconsistencies in the voice leading less unsettling.

Of foremost importance in Baron's lute works are the melodic lines of the top voice. These betray strong Italian influence, displaying the 'cantabile' qualities that in his *Untersuchung* are mentioned as most desirable. Baron often succeeds in writing accessible, catchy tunes that easily linger in the mind. This quality is attained despite the fact that in many instances

33 Baron 1727, pp. 177-178: 'Hat nun ein *Virtuose* oder Lautenist [...] die Ehre vor einen der vieles gehört und ein Kenner ist, zu spielen, so muß er sich mit *Praeludiis*, *Fantasien* und Fugen etc. zuerst hervor thun, damit man sehen kan, daß er *capable* zu denken ist, nach diesen kan man andere artige Sachen vornehmen'.

34 Baron 1727, p. 181: 'Es gehet zwar an, daß man auch wohl dergleichen Sachen [i.e. Preludes and Fantasias] gar artig zu Papier bringen könnte, allein es ist gleichsam als wenn der Geist und die Krafft fehlete, wenn sie nicht gleich *ex tempore* producirt werden'.

35 In the Preludes and the Fantasia a great many chords are written, but probably all of these should be played arpeggiated.

36 See the analysis of this piece by Hoffmann-Erbrecht 1989, pp. 237-238, and especially by Farstad 2000, pp. 217-223, where also the observation is made that Baron closely follows the rules for playing a fantasia as laid out by Carl Philipp Emanuel Bach in his *Versuch über die wahre Art das Clavier zu spielen* (1753).

the melodic line is fabricated by piecing together short phrases with a length of only four or even two measures. Moreover, these phrases often are no more than stereotypical melodic and/or harmonic formulas (later we will have a closer look at some of these).³⁷ Because of this, and as a result of the many cadences and half-cadences, the music at times can seem a bit mosaic-like and disintegrated,³⁸ but most of the time Baron's melodies, although somewhat short-breathed, work rather well. This is achieved by a – rational but effective – combination of the methods at the disposal of the eighteenth-century composer: motivic correspondence and development of the phrases that constitute the building blocks of the melody, the use of sequences, and the repeating of phrases, literally or in a related key. Sometimes, especially in the slow movements, Baron writes a pseudo-polyphonic texture (a common Baroque device), by which the treble line is broken into short phrases lying at different ranges, as a result of which the line has the appearance of consisting of two different voices. Examples we find for instance in Menuet No. 9/4 mm. 1-8, Allemande No. 8/2 mm. 14-16, 18-20 and Sarabande No. 3/8 mm. 5-9; in the last instance the two 'voices' alternate in sequential phrases.

Moreover, the movement as a whole is often carefully constructed, with motivic correspondence or repeats between the first and second part. In some instances the second part of a piece starts with the same theme as the first part, set at the fifth degree; see for instance Nos. 10/8, 11/1, 11/3, 11/6 (or at a sixth, in No. 8/2, or a fourth, in No. 2/7). This, and the use of motivic development and sequences, gives the movements their overall structure.

In Baron's rapid pieces, notably in his Courantes, the top voice often is more rhythmically than melodically constituted. Here, the motion of the line is propelled forward by means of some recurrent rhythmic figures, the most frequent of which is the pattern ♪ ♪ ♪ ♪. See for instance Courante No. 2/2, where this figure is introduced in m. 10, and where sequential chains of this pattern lead to the final cadences (in mm. 10-14 and 22-28); all in all the pattern is here written fifteen times in the space of 32 measures. The same figure is also found extensively in Courantes Nos. 3/2, 4/2, 8/3 and 10/2. It also seems that in the slow pieces Baron had a predilection for certain rhythmic figures. Notably, a descending pattern beginning on the beat with a group of four semiquavers, with the first note accented, is found repeatedly, most of all in Sarabandes (Nos. 5/6, 7/5, 10/4). The same figure is also written in the (rapid) Polonoises (Nos.

4/4, 5/9, 11/5), but here the semiquavers are often an ascending scale figure; this is actually a cliché of the (German) Polonoise of this time.

Another device regularly used by Baron to keep the movement going is the (fast) repetition of a note. It is often found in Courantes, but also in other pieces. These repeated notes sometimes have no bass, as in No. 2/2, or can have a bass moving stepwise up or down, as in No. 2/3, or complete chords can be repeated, as in Nos. 3/2 and 6/2. Also, the notes in treble and bass can be repeated alternately, as in Nos. 5/1, 7/6 and 13.

Earlier mention was made of Baron's habit of constructing his melodies from phrases of two or four measures, which often constitute melodic and/or harmonic common-places. We will now look at some of these typical phrases that occur repeatedly in Baron's pieces for lute solo.

Mention has already been made of a three-voiced figure, in which an unchanging 'pivot' note *c* is accompanied by treble and bass parts that mostly move stepwise in parallel motion, in crotchets:



Fig. 2. No. 4/6 m. 23

This idiomatic figure, easy to play on the Baroque lute, is found most often in works in *F Major* (as in the suite No. 4, see above) and *D Minor* (in No. 5/4), but also in *C Major* (in Nos. 7/3, 7/6, 7/7, and, broken, No. 7/1) and *A Minor* (in Nos. 6/3, 8/6 and, broken, No. 8/7).

Phrases consisting of parallel movement between treble and bass, often at the space of a tenth, or an octave wider, are repeatedly written by Baron; examples can be found in No. 4/1 m. 3, No. 5/9 m. 14 and No. 6/4 m. 14. Sometimes the parallel movement is disguised somewhat by the addition of ornamental notes to the treble (see No. 6/4 m. 14). Much less common are passages of quasi-unisono consecutive octaves between treble and bass, as in Nos. 8/4, 10/3 and 14. Perhaps to avoid monotony, Baron frequently syncopates the top voice, when it is moving stepwise up or downward together with the bass (Fig. 3). Examples of this can be found in most suites by Baron: see for instance No. 3/3 mm. 21, 23, No. 5/5 mm. 3, 13, 16, No. 7/1 m. 3, No. 8/6 m. 13, No. 10/3 m. 2, No. 12/ mm. 4-5 and 33-34; some instances in suite No. 4 have been mentioned earlier.

37 These characteristics are trademarks of the galant style. See for instance Hartz 2003, p. 376, where the melodic style of Quantz is described as 'short-breathed' and 'symmetrically chopped up'.

38 As is also stated by Hoffmann-Erbrecht 1989, p. 235, speaking of Baron's Arias and Sarabandes.

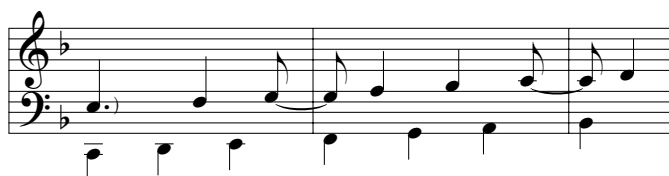


Fig. 3. No. 12/4 mm. 4-6/1

Another favourite device of Baron consists of a syncopated treble repeating one single note, while beneath it the bass is descending in crotchets, either stepwise or in thirds:

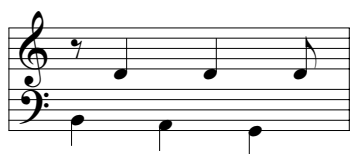


Fig. 4. No. 7/3 m. 21

This figure is also found in many of Baron's suites: see No. 4/5 m. 2 (and No. 4/5 m. 4, with an ascending bass line), No. 5/6 mm. 13, 15, No. 6/1 mm. 21, 23, No. 8/4 mm. 3, 5, No. 10/2 m. 20 and No. 12/6 mm. 8-9, 21-24. The second part of No. 1/2 is completely built on this formula, but in this (early) work the treble voice has been broken to form both the syncopated tone as well as the descending line.

Very common in Baron's works for lute solo is a half-close in which the melody goes from the third to the first degree. This III-I ending can be written unadorned, or with an auxiliary note in between (in a dotted figure); sometimes the bass moves in the contrary motion I-III (as in No. 6/7 m. 10):



Fig. 5. No. 6/4 m. 4/3-4; No. 4/5 m. 4; No. 6/7 m. 10

A favourite of Baron is another variant of this half-close, in which the auxiliary note in the middle is itself adorned, which gives the common-place figure:



Fig. 6. No. 6/3 m. 8

This formula crops up time and again in Baron's pieces; it is especially prominent in his Menuets, but also found often in other pieces. See for instance Bourée No. 5/4, where it is written at half-closes at mm. 4, 12 and 20, and in addition makes up a building block of the melodic line (mm. 1, 2, 5, 6, 10). Incidentally, at half closes in *E*, a variant is written, in which the ornamental figure consists of the notes IV-V instead of II-III (see Nos. 8/4 mm. 8, 28 and No. 8/9 m. 7, 29). In pieces in 6/8 or 12/8 time (Gigues), at half-closes the melody also likes to fall from V to I (see for instance No. 6/8 mm. 3, 5, 13, 15).

At the full-closes in Baron's pieces, some characteristics of his style become especially apparent. Repeatedly, mostly in final cadences of the Allemandes and Courantes, after the tonic has been reached Baron introduces a renewed IV-V-I cadence (in the Allemandes) or V-I cadence (in the Courantes). Examples are the Allemande No. 2/1 m. 16 (and also m. 8) and the Courante No. 2/2 m. 31-32:

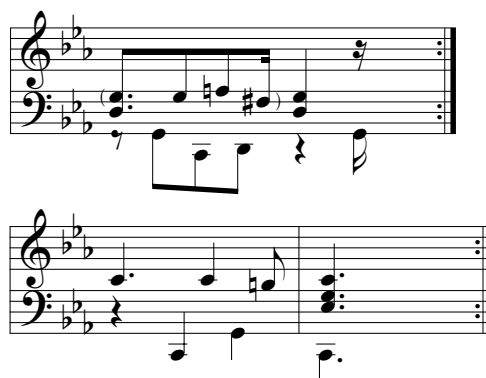


Fig. 7. No. 2/1 m. 16; No. 2/2 mm. 31-32

The most distinct trait of Baron's closes, however, is their uniformity: almost all of them have an identical shape, determined by the key of the piece and by the lute's idiom (the reason why the examples below are given in tablature rather than in staff notation).

On the first beat of the closing measure, Baron often writes the tonic in the treble together with one note beneath it. This second note is on the course next to the one the tonic is played on, and it consists of either a doubling of the tonic (as in 1a-2d – meaning the open first course and the third fret on the second course, both giving a note *f'*) or of the fifth degree of the chord; almost never is the third degree heard here. Normally on the first beat a bass note is also absent, the close on *D Minor* (with the tonic 5a) being the only exception. It is at the second beat that a single bass note *I* is written, in the close on *D Minor* at the lower octave (*///a*). At the third beat, if anything is played at all, the two notes of the first beat are repeated. As a result, in Baron's final chords the third degree is hardly ever heard. Standard closes with a doubling of the tonic are those in the keys (common in lute music) of *D*, *A* and *F* (the latter in two forms, at the upper and lower octave):

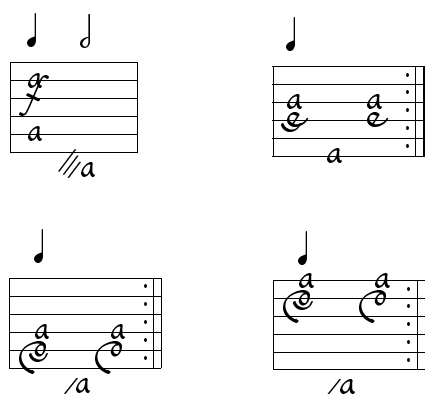


Fig. 8. No. 4/5 m. 22; No. 1/5 m. 36; No. 4/3 m. 8; No. 4/3 m. 26

In suite No. 11 a variant form of the close in *D* is written, which has the notes 2a-3a on the first beat instead of the 'normal' 2a-3f. Other standard closes of this second type, with the fifth degree as the lower note on the first beat, are those in *B Flat* (just once, in No. 11/3 m. 26), *E Flat*, *E* and *G* (the latter occasionally at the higher octave, but mostly at the lower):

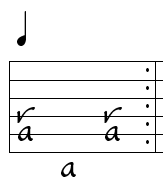


Fig. 9. No. 7/6 m. 12

As a variant of these standard closes Baron writes one with the descending bass line *V - I* on the second and third beats. This figure is, apart from one appearance in an ending in *E* (No. 11/1 m. 23), often found in endings in *D*:

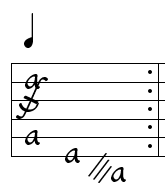


Fig. 10. No. 5/5 m. 28

This same type is frequently written in closes in *C*, in which Baron mostly writes a single note *c'* on the first beat, which is followed on the next beats by *G - C'* in the bass:

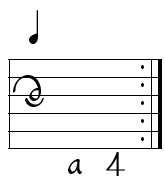


Fig. 11. No. 7/6 m. 34

An 'empty' third beat is found in many of these closes, especially those in *C*, *D*, *F*, *G* and *A*:

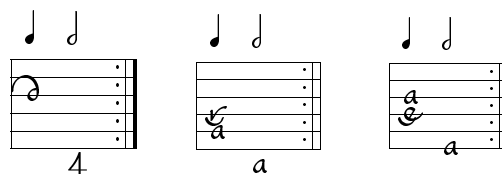


Fig. 12. No. 7/5 m. 35 (*C*); No. 7/5 m. 15 (*G*); No. 8/6 m. 36 (*A*)

The close in *B Flat* has the same structure as the others mentioned, but for one difference: it has on the first beat a chord in which the (major) third is included. It is found occasionally, in Nos. 3/3 m. 12, 3/5 m. 20 and 3/8 m. 10:

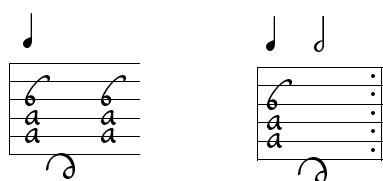


Fig. 13. No. 3/5 m. 20; No. 3/8 m. 10

In the other standard closings, the third is written only occasionally, and then always on the third beat. Such a third is found in virtually all closes on *E Flat Major* (No. 2/3), *E Minor* (Nos. 6/8, 9/4 and 9/7) and *E Major* (Nos. 1/1, 1/2 and 6/7). The third is also found once in a close on *G Minor* (No. 10/4), but this is in a slightly different rhythm.

It should be stressed again that the majority of the full closes in Baron's pieces show these standard types of breaking final chords. A closing bar with a 'free' figuration is written only infrequently, and often these variants are extensions of the standard closes, begin-

ning in the same way: see for instance Nos. 1/2, 2/7, 3/1, 3/2, 4/1, 4/2.

All in all Baron's lute works are in the *galant* style fashionable from the 1720s onward, but it seems that his musical development stopped at a rather early stage. His works are clearly different from, and less advanced stylistically than for instance the pieces published by Falckenhagen in the 1740s. Perhaps his style could be called 'late Baroque' rather than 'galant'. From the *galant* characteristics mentioned in the literature,³⁹ it seems that only a selection is found in Baron's music: the light texture, the simple harmony moving in a slow rhythm, the formula-based cadences, and the periodic melody, consisting of short motifs. Much less frequent, or even missing completely, are the forms from the next period, when the *galant* style is developing into 'Empfindsamkeit': inverted dotted ('lombardic') rhythms, drum bass rhythms (for an exception see No. 3/8), 'alla zoppa' rhythms (rhythms in duple time with the second quaver accentuated), extensive ornamentation (double trills, turns, slides), and melodic characteristics such as sudden rests, sharp motivic contrasts, quick changes in dynamics and tempo, and also the extensive use of triplets. In Baron's music some of the late Baroque forms are retained: the use of sequences as an important structural element, and the independence of the bass line, which is not offered completely for the sake of the melody of the top voice. The melody also has some 'old-fashioned' qualities, with its on-going movement in some pieces (see for instance his Allemandes), its occasional pseudo-polyphonic texture, and the relatively sparing use of triplets (the fast triplets in some pieces, especially in Allemandes such as Nos. 2/1 and 10/1, are not of melodic interest, but have a rhythmical function, to speed up the movement).

Still, some development seems to be detectable when we take a closer look at Baron's lute pieces. We are fortunate that two or three suites can be dated with more or less confidence, and that among these one is composed rather early and others late in his life. These datable works are No. 10 in *F Major*, which was written before its publication in 1727–1728, and No. 11 in *G Major*, which is labelled 'composed on 17 February 1755'. As we shall see, there are arguments that suite No. 12 in *F Major*, which was transmitted together with No. 11, is from the same late date. Then there is of course the Fantasia in *C Major*, published in 1757, and perhaps written shortly beforehand; this piece, however, gives less opportunities for comparison with the others, because of its contrasting style.

To be sure, the late Nos. 11 and 12 differ in some aspects from the early No. 10 (and also from Nos. 1–9). To start with, there are the titles of the first two movements: the Allemande and Courante found in all other suites by Baron are here replaced by an Introductione/Entrée, followed by an Allegro. Moreover, the melody of these pieces, especially the slow Nos. 11/1 and 11/3, is definitely more in a later *galant* style than in other works: the movement is not as on-going, and at times is broken by general pauses. Triplets are now a more integrated part of the melodic line. In No. 11/3 mm. 5–8 a phrase in *G Major* is repeated in *G Minor*. In Nos. 11/2, 11/3 and 12/2 rows of consecutive thirds and sixths are written. A feature not found in other pieces is the written-out appoggiatura, which is not notated as an ornament; see for instance Nos. 11/1 m. 20, 12/1 m. 10, 12/2 m. 38 (compare this last instance with No. 4/5 mm. 24–25). Mention has already been made of the fact that in No. 11 the standard close of *D* deviates from the one used in all other works by Baron. So these pieces clearly show some signs of a development of Baron's musical language, although it must be admitted that this can not be seen in all movements of suites Nos. 11 and 12: the Polonoise No. 11/5, the Gigue Nos. 11/6 and 12/8, and the Menuets Nos. 12/4 and 12/7 are not very different from earlier works; the Paisane No. 12/5 even shows a remarkable resemblance to Le Drole No. 10/5. Perhaps parts of these suites Nos. 11 and 12 were earlier compositions, which in 1755 were integrated with new movements into new suites (this would explain why No. 12/5 is also found in another, probably earlier source).

When we take a closer look at Baron's lute suites, there seems to be another one with distinct characteristics of its own. This is No. 1, which in some respects differs from the others. With its five movements it is shorter than the others, and it lacks the usual concluding gigue. Moreover, its musical style seems to be somewhat earlier: the melody of the Allemande No. 1/1, in its semiquaver movement, shows distinct traits of the older French *style brisé*, and in the Gavotte No. 1/3 the bass has a very individual character, even imitating the melody at the octave. Also, in La Bassesse No. 1/5, in m. 24 there is a close in *D* which is a variant of the usual form found elsewhere in Baron's works. In the same piece we find some three-part writing. It is likely therefore that this suite is an early composition by Baron, perhaps made circa 1720. The source in which it is transmitted (Kr) also suggests such a date.⁴⁰

If No. 1 really is an early work, then the same would go for Baron's lute duet No. 21, which has

39 See above, p. 17.

40 See pp. 264–265.

much in common with it. It is even shorter, with only four movements, and it closes with a Bourée, just as the last movement in No. 1 is a fast piece in duple time. The Allemande No. 21/1 also is in a semiquaver rhythm. There is another element that is found exclusively in Nos. 1 and 21: the 'broken bass', repeated bass notes with dots attached to them, indicating that the first note should be played on the lowest string of the course alone, the second note on its adjoining octave string.⁴¹

Finally we can now say something more about the remaining suites Nos. 2-9. These are found in two fascicles that belong together, and seem to be a planned collection, judging from the order of the keys of the works.⁴² It is very well possible that Baron himself collected these pieces in order to have them published. That hypothesis is enhanced by the fact that the movements in these suites are shorter, musically even simpler and technically less demanding than his other works, notably Nos. 10-13; the collection probably was intended for the expanding market of amateur musicians from the bourgeoisie. It seems unlikely that all pieces in the suites Nos. 2-9 were composed at the same time, as we can discern some stylistic development in them. For instance, the Allemande No. 2/1, with its semiquaver rhythm and its rapid triplets, looks like the early Allemandes from suites Nos. 1 and 21. On the other hand, a suite like No. 9 gives the impression that it was composed later in his career: see the controlled melodic line of the Allemande No. 9/2, with its *galant* style triplets, and the Polonoise No. 9/6 which resembles Polonoise No. 11/5. If these assumptions are correct, the collection as a whole would date from a rather advanced stage of Baron's life (perhaps the 1740s?), incorporating works from the 1720s onward.

In Germany several lutenists of the eighteenth century wrote music for ensemble with an obligato lute part. In many cases these ensemble pieces were for a lute and a melody instrument, often with the addition of a separate bass part, but the lute also figured in larger ensembles. In B-Br 4089 we find concerts for lute, bass and two melodic instruments, by Meusel

and Lauffensteiner.⁴³ It seems that the vogue for ensemble music with lute originated at the beginning of the century in Vienna, with the trios composed by Ferdinand Ignaz Hinterleitner (published 1699), Johann Georg Weichenberger (circa 1700), Wenzel Ludwig Freiherr von Radolt (published 1701) and Jacques de Saint Luc.⁴⁴ In these earliest trios the instrumental parts merely double the lute parts, and the latter, which mostly have an embellished treble part, can therefore also played as solos.⁴⁵ Between 1730 and 1733 another set of trios, for lute, melodic instrument (violin or flute) and violoncello, was published in Augsburg by a certain Philippo Martino, about whom next to nothing is known.⁴⁶ The style of these works differs very much from those of the beginning of the century; now the melodic instrument and the treble line of the lute part play different lines, with contrapuntal counter-movement and imitation between them. The violoncello follows the harmony given by the bass line of the lute part, although it moves somewhat independently from the latter. Neemann calls Martino's contrapuntal exchange between the violin and the lute treble part a feature which is known from the Berlin school,⁴⁷ and he also notices that the lute trios by Baron have much in common with those printed by Martino.⁴⁸ He thinks that Martino's trios were composed earlier than those by Baron, but this view is merely based on the (unaccounted-for) assertion that Baron's works for transverse flute must have been written for Frederick in Rheinsberg or Berlin, and thus originated after 1736.⁴⁹ As we shall see, there are some reasons to assume that Baron's ensemble works in NY (unknown to Neemann) were copied in the 1720s, and that they therefore must also have been written in that decade. Moreover, when compared with Baron's lute trios, those by Martin show some signs of an advanced stage of musical development, especially in the treatment of the separate bass part; we will come to this later.

From Baron nine ensemble works are extant: one Trio for flute, violin and bass (or bassoon?), and eight works for lute and a melody instrument, four of which have an added bass part.⁵⁰ As a melody instrument a violin is called for in Nos. 22, 28, 29, a flute (*Flauto*

41 See p. 270.

42 See p. 262.

43 See the facsimile edition of this source: Haenen 1990.

44 An introductory study of the German lute trio of the eighteenth century was undertaken in Neemann 1926.

45 Neemann 1926, p. 551; Radke 1963, p. 50.

46 Farstad 2000, p. 338.

47 Neemann 1926, p. 547.

48 Neemann 1926, pp. 552-553.

49 Neemann 1926, p. 554, where incorrectly is assumed that Baron came in 1734 in the service of Prince Frederick.

50 Earlier (p. 16), we saw that six trios for lute, violin and cello are presumed to be lost, as are one or more quintets for lute, two violins, viola and violoncello.

traverso) in Nos. 20–22, a recorder (*Flauto dolce*) in No. 24 and an oboe in No. 23. The separate bass part, written in Nos. 23, 25, 28 and 29, could be played by a violoncello or sometimes a bass viol, or by a bassoon. The violoncello is explicitly mentioned in Nos. 23 and 25; in Nos. 28 and 29 a viol could play the bass parts as well, as the lowest note is a *D*. Perhaps the viol was even intended: as both works are in the key of *C Major*, it is probable that the low *C* (which is on the cello but not on the six-string viol) was avoided intentionally by the composer (that is, if a copyist did not change some notes *C* into *c*). A bassoon could play all the bass parts, and would be particularly suitable for No. 23, the sonata for oboe. The bass part of the Trio No. 30 is called *Basson*, which could indicate a bassoon, but which can also simply mean ‘bass’.

Most of Baron’s ensemble works are in the then modern tripartite fast – slow – fast concerto form; these movements are designated *Allegro* – *Largo* or (*Molto*) *Adagio* – *Vivace* or *Presto*. Exceptions are the Trio No. 30, which has as its movements *Andante* – *Allegro* – *Un poco allegro e quasi scherzando*, and Nos. 24 and 26, which are in suite form. No. 26 is a suite comparable to those for lute solo, with its movements *Allemande* – *Courante* – *March* – *Menuet avec Trio* – *Loure* – *Gigue*, were it not that in the solo suites a March, a Loure and a Trio to a Menuet are never found. No. 24 consists of only four movements, *Adagio* – *Allegro* – *Siciliana* – *Gigue*, the first two of which are not found in the ‘normal’ German Baroque suite. In most cases Baron’s ensemble works bear the title *Concerto*, and that is how he himself describes them in his 1755 autobiography⁵¹ and his *Untersuchung*, where he mentions ‘*Concerte* and *Trios*’ in addition to suites.⁵² In the MSS, other titles are found only for the trio No. 30, which is called *Trio*, the concerto No. 27, which is called *Duetto*, and the suite No. 26, which is the only one that is called *Sonata* in the source. The first (*Allegro*) movement of Nos. 22, 23 and 25 is also designated *Concerto* in the MS; perhaps they bear this title because they are in the Italian concerto form. Altogether without title is the rapid last movement of No. 25.

The movements of Baron’s ensemble works are for the most part longer than his – rather short – solo pieces. Shortest, with an average length of 32 and 28.7 mm. per movement, are the suite-like Nos. 19 and 21, as well as both concertos Nos. 28 and 29, the movements of which have an average length of 34 and 27.7 mm. The average movement length of the

other concertos vary from 48.3 to 61.7 mm.;⁵³ the Trio No. 30 is the longest work, with an average length of 66.3 mm. per movement. In the concertos the concluding fast movement is always the longest of the three, the slow movement (in all but the Trio No. 30 the second piece) always the shortest. The last feature is in accordance with the rule Baron gives in his *Untersuchung*, where he prescribes that in concerti and trios that have the lute as their main voice, the rapid movements must be composed rather long, but the slow movement shorter, in order to keep up diversity, which is the true delight that we feel in music.⁵⁴ The individual slow movements vary from 13 to 34 mm. (Nos. 28/2 and 22/2 respectively), while the fast movements vary from 30 to 104 mm. (Nos. 28/1 and 30/3).

Harmonically the ensemble works are almost as simple and as slow moving as the pieces for lute solo. Typically, a piece starts with the theme stated in the tonic, reinforced by a passing dominant harmony, then there is a passage in the dominant, after which some passing harmonies occur, in the Presto/Vivace movements often in the form of sequences, with chord-breaking in the melodic lines, and finally the piece returns to the tonic, sometimes restating the initial material. Many slow movements (Nos. 23/2, 27/2, 28/2 and 29/2) are in a contrasting key, and sometimes these have a slightly more adventurous harmony. In the Trio No. 30 the harmonic movement is somewhat faster than in the other ensemble works, but here remote keys are also avoided.

As in his lute solos, Baron obviously is concerned for the overall structure of his ensemble pieces: more than once the internal unity is ensured by giving the movements some thematic resemblance. This is the case in No. 22, where the first and last movements start with a passage in unisons, and in No. 23 where the first and last movement have a similar ending, but also, less conspicuously, in No. 26, where one finds identical descending figuration in the first and second movements, mm. 13–15 and 27–30 respectively. In No. 29, to give another example, we find in the first and last movements some similar figuration (see No. 29/1 m. 6 and No. 29/3 mm. 29–30, and m. 9 and m. 25 respectively). In the three movements of No. 23 we also see a similar figure: cf. No. 23/1 mm. 4–5, No. 23/2 mm. 5–6, and No. 23/3 mm. 44–45.

All of Baron’s ensemble music is in the typically Baroque trio sonata form, consisting of two interwoven melodic lines supported by a harmonic bass. This not only goes for the Trio for flute, violin and bass

51 See above, p. 16.

52 Baron 1727, p. 183.

53 The figures are: No. 22 49.3; No. 23 48.3; No. 25 61.7; No. 27 51 mm.

54 Baron 1727, p. 183; see below, p. 37, for the quotation of this passage.

(No. 30), but also for the lute ensemble works. As was mentioned before, these are written for a lute together with a melody instrument, but the three-part texture of a trio sonata can also be rendered by a single melodic instrument and an obbligato keyboard or, in Baron's case, an obbligato lute.⁵⁵ As in its solo pieces, the lute has two voices to play: a treble line that acts as the second melody of the trio, and a bass line. As is mentioned before, the latter is sometimes (in Nos. 23, 25, 28 and 29) doubled by a separate bass part. The same three-part texture is even found in his lute duet (No. 21), where the lutes each have a different melody line but a shared bass.

Baron applies the well-known trio sonata techniques of combining the two upper voices. Often the lines move in parallel motion in thirds or sixths; see for instance No. 23/3 mm. 47-50 (thirds) and 58-60 (sixths). Then there is alternation: sometimes the melodic instrument moves in rapid figuration and the lute part is reduced to a chordal support without melodic interest (see No. 23/1 mm. 24-28); at other times the melody instrument is silent, and the lute plays a two-voiced solo, consisting of a melody line and a bass (as No. 23/1 mm. 16-20). Another possibility is contrary movement between the melody lines (see for instance No. 27 mm. 1-8); repeatedly some imitation is found, especially at the beginning of the opening Allegro movements (as in No. 28/1 mm. 1-4), or at the close of rapid movements (in No. 23/1 mm. 55-57 and No. 23/3 mm. 65-68). In the example last mentioned both melodic lines move in consecutive octaves (mm. 67-68), and this feature, borrowed from the Vivaldian concerto style, is found more extensively at the opening and closing measures of Nos. 22/1 and 22/3. A last option is to reduce one melody line to a chord breaking pattern, leaving the melodic prominence to the other. Naturally, the lute is very suited for the chord breaking role (as for instance in No. 22/1 mm. 33-36); the other way around, the lute playing the melody while the other instrument plays a chord breaking pattern, is only incidentally written by Baron, see for instance No. 28/1 mm. 24-25. More often, we find the melody in the lute part against a long note, or a series of repeated notes played by its companion (as in No. 23/1 mm. 1-2 and 46-48). It is not rare that the melodic instrument plays broken chords, often in a pattern involving rapid note repetitions, but in these places the lute either plays simple chords (as in No. 22/1 mm. 12-17) or, more frequently,

it has a chord breaking pattern of its own, in a contrary movement. This last method is particularly extensively used in some concluding Presto/Vivace movements (see for instance the long passage No. 25/3 mm. 51-71), and of course in the lute duet.

If there is a separate bass part, it almost always doubles the bass line played by the lute; the bass therefore does not have an independent line, as in Martino's trios. In Baron's trios differences between the bass part and the bass line of the lute are slight, and of a simple nature. The separate bass part often is at the upper octave (as in No. 23/1 mm. 1-3, etc.), and frequently at cadences the dominant is reiterated at the lower octave (see for instance No. 23/1 m. 16). Sometimes identical notes in the instrumental bass and the lute bass are set in a slightly different rhythm (for instance in No. 29/3 mm. 5-8). Now and then repeated notes in one bass part are rendered as a single note in the other (as in No. 19/3 m. 17 or No. 23/1 m. 5). Only in No. 29/1 m. 5 a transitional note of the separate bass is not present in the lute part, and in No. 29/2 mm. 8 and 15 the lute has a bass note which is not played by the cello.

In the lute parts of the ensemble works there are some elements that are the same as in Baron's works for lute solo, but these are found far less than in the solos. In semiquaver figuration the ornamental device of rapid note repetitions is found rather frequently (for instance in No. 29/1 mm. 20-23), but other figures known from the solos are only occasionally written. In a few instances we see parallel movement between treble and bass voices, with the upper voice syncopated,⁵⁶ or a syncopated tone repetition in the treble against a bass line moving in crotchets.⁵⁷

At half-closes the III-I progression of the melodic line, straightforward or as in the formula with the adorned auxiliary note in the middle, written often in Baron's solos, is used also every now and then in the lute parts of the ensemble pieces (see for instance No. 29/3 m. 20 for the first type and m. 28 for the second). At full closes, however, we find rather few final chords that are broken in the standard way that is used in the lute solos, as described above.⁵⁸ These closes are only occasionally written, most often in Nos. 22, 24, 28 and 29.⁵⁹ These are the sonatas which have a separate bass part, and this could account for the use of the 'standard' closes here: apart from those in the key of *D Minor*, these closes have no bass note on the first beat, and probably Baron preferred to have

55 Cf. J.S. Bach's works for a melody instrument and obbligato harpsichord, which derive from trio-sonata arrangements. Examples of these scorings were also written by J.G. Graun and C.Ph.E. Bach (Eppstein 1966).

56 Nos. 26/4 m. 3; 28/3 mm. 19, 41, 43; 29/1 m. 3.

57 Nos. 23/1 mm. 11-12, 44-45; 39/3 m. 25.

58 See p. 23.

59 We find them in Nos. 22/2 m. 14 and 34, 22/3 m. 70, 24/2 m. 11, 24/3 mm. 12 and 36, 25/2 m. 15, 26/4 m. 8, 26/7 m. 23 (slightly deviating), 28/3 mm. 16, 24, 46, 56, and 29/3 mm. 16 and 32.

a clear bass on the beat in his ensemble pieces, which bass note in the sonatas mentioned of course was played by the violoncello or other bass instrument. Moreover, the standard close found most often in the ensemble pieces, also in those without a separate bass part, is in fact the one in *D Minor*.⁶⁰ Also, these closes are found most often in rapid pieces, where omission of the bass on the first beat was felt less urgently. Remarkably, in the (rapid) final movement No. 28/3 standard closes, here in *C* and *G*, are played no less than four times.

To give an approximate date to Baron's ensemble works is even harder than is the case with his solos, where we have some dated suites as solid reference points. The (tentative) dates of the manuscripts in which the ensemble works are written,⁶¹ together with stylistic aspects of the pieces, can bring us somewhat further.

Nos. 21-25, bound together in NY, were written by two scribes who are also known from other MSS, and who seem to have been active in the 1720s. So, these would be youthful works by Baron, composed ca. 1720, which is in accordance with the fact that they seem to have been intended for an 11-course lute. Above, on stylistic grounds it was alleged that the lute duet No. 21 is an early composition. It is remarkable that already at this early stage, Baron wrote ensemble suites with the Italian movements *Adagio* and *Allegro* (Nos. 24/1 and 24/2), which in his suites for lute solo are only known from the 1750s.

The Trio No. 30, on the other hand seems to be a late work. It is not known when the source Sch was written, but the use of an uncommon ornament in the music seems to indicate the 1750s as the time of origin of the composition. Such a late date is corroborated by the style of the work, which shows a more advanced stage of the *galant* style than other works by Baron; here we find characteristics that are not, or much less frequently, found in his earlier compositions. Most strikingly 'modern' are the lombardic rhythms, which occur in the principal themes of Nos. 30/2 as well as 30/3; other advanced features are the changes in dynamics (No. 30/3 mm. 66-68), the melodic triplets (No. 30/3 mm. 94-96, 99-102), the sudden rests (No. 30/2), and the sharp motivic contrasts (for instance in No. 30/2 at mm. 54 and 62, and in No. 30/3 at m. 44).

In Br3 and Br5-7, stemming from the Breitkopf firm, are Nos. 27-29. Br5-7 probably were written in the 1760s, Br3 sometime earlier, possibly in the 1750s

or perhaps even in the 1730s or 1740s. These are works for a 13-course lute, in which the two lowest courses are much used. The musical style of Nos. 28 and 29 is much as in Nos. 22-25, but in No. 27/3 we find an extensive writing of drum-bass rhythms (mm. 9-12, 48-50. 52-55), a *galant* element which is absent from most of Baron's works. It seems that these works were written sometime between the early ensemble pieces and the late Trio, and that No. 27 is of a later date than Nos. 28-29.

This leaves us with No. 26, the suite for lute and flute, written in Le by a scribe who probably was active in another source in the period 1730-1760. Unlike No. 24, this suite has an *Allemande* and *Courante* as the opening movements, and the *Allemande* is in the 'early' semiquaver rhythm. On the other hand, this work originally probably was written for a 12- or 13-course lute: it seems that in a few instances a low *B*' was changed by a copyist to the upper octave *B*. Perhaps No. 26 was written in the 1720s, somewhat later than the earliest group of Nos. 21-25.

Doubtful attributions

Now that we have analysed at some length the stylistic characteristics of Baron's music, it is perhaps possible to say more about the works of which the ascription is uncertain. These are the suites Nos. 15 and 16 in *B Flat Major* and *E Flat Major*, and an *Air* in *G Major* and three *Menuets*, one in *A Minor* and two in *C Major* (Nos. 17-20). From the outset one should be warned that such a stylistic comparison cannot be conclusive. Our knowledge of eighteenth-century lute music is still rather limited; even from the important lutenists there are hardly good editions of their works or studies of their music, let alone from the many smaller masters, who often have a distinct voice and quality of their own.

On the other hand, it is clear that Baron also has a distinct style, which sets him off against other composers. For instance, it takes only some leafing through the works by S.L. Weiss to see that final cadences such as those found in Baron's music, with their standard way of breaking the final chords, are extremely uncommon here: Weiss has dozens of ways of closing his pieces, but Baron's manner is found hardly ever.⁶² In this case, details like the figuration of the final bars obviously differentiate both lutenists; Baron's consequent use of one type of full-close re-

60 In Nos. 22/2 m. 34, 22/3 m. 70, 24/3 m. 36, 25/2 m. 15, 26/4 m. 8.

61 For the following, see the descriptions of the sources, pp. 258-268, and the Commentary to the various works, pp. 269-292.

62 To mention one important difference: Weiss preferably writes a bass note I on the first beat of a closing measure, Baron, as we saw, almost always puts the bass note on the second, unaccented beat.

ally is a hallmark of his style.

Other composers, however, obviously can use those same type of closing bars. An example of this can be found in the *Galanterie* by Blohm (B-Bc 4089/7, also in D-LEm III.11.64, pp. 3-7). Here some of the closing formulas in the keys of *F* and *C* are identical to those used by Baron, as are other features of the music: the periodic melody, consisting of short phrases, often of a commonplace nature, and the repeat of phrases (here often with the indications *forte* and *piano*). This piece by Blohm resembles Baron's suite No. 4; in the concluding Presto the final mm. 35-40 are even almost exactly the same as mm. 5-10 (the end of the first part) of Baron's Gigue No. 4/9. Hoffmann-Erbrecht characterised the latter piece as 'bordering on naïveness,'⁶³ but Blohm's music is even simpler than this most simple piece by Baron. Although on first sight this work by Blohm has much in common with Baron's style, there are important differences: Blohm's harmony is more static and his bass lines are much less agile, and his melodies are of a more *galant* and a less 'Baroque' character than Baron's. So, despite the obvious similarities, Blohm's music could not be mistaken for Baron's.⁶⁴

Therefore, when comparing the style of two works, we should look at all aspects of the composition: not only at formal details, such as the structure of the final cadences, but also at the overall musical characteristics. We now will give a detailed analysis of the attribution of the questionable works.

Suite No. 15 in B Flat Major

It is uncertain who is the author of this suite. The copyist of the main source Br1 did not know the name of the composer, because in the title after the word *Sgre:* an open space was left. Afterwards, another contemporary hand wrote the name *Baron* here. In Ha the movements of the suite (except Nos. 15/1 and 15/6) are attributed to Weiss; in the Breitkopf Catalogue BC the first and a half measures of No. 15/1 are printed among the incipits of sixty-five other pieces attributed to Silvius Leopold Weiss. So, there seems every reason to suppose that the Baron attribution is a rather weak one, and that Weiss probably is the composer of the suite; this is the stand taken in Schlegel 1992, and for most Weiss scholars, including Douglas Alton Smith, the BC ascription clinches this as a Weiss work. At a closer look, however, things are a bit more complicated.

To begin with, Tim Crawford has the opinion that

'there is good reason to say that Weiss's later music is very rarely found outside the 'major' sources (London, Dresden, and one or two others with some direct connection to Weiss), and that most conflicting (or lacking) attributions occur in music which circulated during his early career (roughly before his Dresden appointment in 1718). [...] We know, from one or two documentary sources, that Weiss's music became very hard to obtain during his lifetime, yet some works circulated in several copies – in each case these seem to be pretty early pieces'.⁶⁵ These circumstances make it less likely that this *galant* suite, which cannot have been composed in the early eighteenth century, would have been written by Weiss.

The handwriting of Br1 is probably that of Luise Adelgunde Victorie Gottsched, who signed the copy with her initials LAVG (see p. 259). This circumstance would make it all the more unlikely that the suite was composed by Weiss: Luise Gottsched was well acquainted with the famous lutenist, and owned a collection of his music (now lost), authenticated and corrected by the composer. If this suite had been by Weiss, one thinks that she would have known. Moreover, Prof. Hans-Joachim Schulze has identified the hand of the scribe who filled in the name of Baron as belonging to Johann Gottlob Immanuel Breitkopf, the same that in 1769 printed the incipit of the opening movement of the suite as a work by Weiss (BC). So Breitkopf was not certain himself who did write the piece. Moreover, in his 'Nacherinnerung', the Epilogue to the first part of the Catalogue, he explicitly warns that there are errors in the composer's names in the publication, due to conflicting attributions in his sources, and as a matter of fact 'there is a sizeable number of misattributions and internal conflicts' here.⁶⁶ So, what happened was probably as follows: Luise Gottsched wrote the copy of the suite, sometime before her death in 1762. She did not know the name of the composer (also, the fact that there was no direct connection between composer and copyist would account for the fair number of errors in the Gottsched copy). Afterwards, the MS came into the possession of Breitkopf, who was not sure about the composer either: in the 1769 Catalogue he attributed the work to Weiss, but at some other time he wrote the name of Baron in the copy. Perhaps the latter attribution was the latest, as at the Breitkopf auction of 1836 the MS was sold in a lot consisting of (alleged) compositions by Baron (see p. 259).

As a result of these findings, Weiss now seems

63 Hoffmann-Erbrecht 1989, p. 234.

64 Possibly Blohm knew Baron's suite No. 4, and incorporated some measures from it in his *Galanterie*; although the passage concerned is not a very original one, a mere coincidence seems out of the question.

65 Private communication, December 2002.

66 Brook 1966, p. xv.

less likely a candidate. This leaves us with Ha, where Weiss is mentioned as the composer of Nos. 15/3-5. These attributions, however, do not seem very reliable either. On pp. 142-146, directly preceding the pieces that concern us here, is a suite of six movements that are also ascribed to Weiss, but which in two other sources (US-NYp 72-29 Vol. 14, ff. 11v-14r and Mü, ff. 20v-21r) bears the name of Wolff Jacob Lauffensteiner (in Mü only two movements are found – incidentally the incipit of the first movement Allemande is in BC, No. 8, also attributed to Weiss!). The conclusion must be that it is unlikely that this particular work was written by Weiss, the more so as the style of the suite is much more in agreement with the known pieces of Lauffensteiner than with Weiss' works.⁶⁷ Therefore, the Ha ascription to Weiss of the movements of the Suite No. 15 could very well be incorrect too, and cannot be regarded as decisive.

Now we must turn to the musical style of the suite. Andreas Schlegel thinks that ascribing it to Sylvius Leopold Weiss would help to explain 'the massive stylistic gap' between it and the 'modest, conventional suites' by Baron in Br8, 9 and 10.⁶⁸ However, Tim Crawford feels that these pieces are 'not at all in the style of Weiss'; 'there is no well-authenticated source for pieces by Weiss in this late *galant* idiom'.⁶⁹ Farstad also assumes on stylistic grounds that Weiss cannot have written this music.⁷⁰ In the opinion of the present writer, too, the suite seems foreign to the style of Weiss.

Could the work then have been written by Baron? To be sure, the stylistic gap with authentic works by Baron is not so 'massive' as Schlegel asserts. Some elements of No. 15 indeed do agree with characteristics found in Baron's pieces. In a few cadences (Nos. 15/5 m. 48 and 15/6 m. 22) final chords in the keys of *G* and *F* are broken in a manner which was found typical for Baron. The final chords of *B Flat* in Nos. 15/2 m. 72 and 15/4 mm. 8 and 36 are like the ones written by Baron, were it not that Baron usually plays a third degree note *d* (5a) on the beat, which is omitted in these places.⁷¹ However, other final chords, on *F* and *B Flat* (Nos. 15/2 m. 30, 15/3 m. 16 and 36, 15/6 m. 57) are in a form different from Baron's. There are some other features from suite No. 15 that are in accordance with Baron's stylistic characteristics: in

No. 15/6 m. 36 we see a parallel downward movement of treble and bass with the treble syncopated, and in the same No. 15/6 mm. 9-19 and 43-50 occur prolonged sequences such as are sometimes written by Baron. However, both features very much belong to the musical commonplaces of the period, and so these isolated instances are far from conclusive.

Moreover, there are many arguments against Baron's possible authorship of suite No. 15. The order of the suite is unlike all others by him, with the Fantasia and the Tempo di Menuet as its opening and concluding movements. The second movement Allegro, in 6/8 time (although 3/4 is written), would have been typical of the last movement of the Baron suites as we know them. Also, a Rondeau is never found in Baron's authentic suites. More important is the melodic character of No. 15: here the melodies have much longer lines and are far less made up of short phrases concluded with (half-)closes, than those written by Baron. The difference is most prominent in the Menuet No. 15/6, which lacks the structure of short phrases so characteristic of Baron's menuets. Other movements deviate also in one way or the other from those we have found as typical for Baron. The Allegro No. 15/2 is much longer than comparable pieces by him, and the on-going movement in quavers is atypical. The Bourée No. 15/3 is in 2/4 time instead of the usual 4/4, and the Aria No. 15/4 shows a plan alien to the arias by Baron, with its motivic development in the second part, which is strongly based on the opening theme of the first part; or rather it constitutes a series of variations of this theme, one of them even in the tonic minor. The opening mm. 1-7 of the Fantasia No. 15/1 bring to mind mm. 1-4 of the Entrée No. 12/1, but something like the ensuing prolonged series of arpeggiated chords in No. 15/1 mm. 10-16, 29-32 and 39-42 is never found in Baron's works for lute solo.⁷² We must therefore conclude that this suite No. 15 differs very much from Baron's other known works, early as well as late, simple as well as more advanced. It is improbable that he composed it.

Suite No. 16 in E Flat major

It is unknown who is the author of this suite, as it is anonymous in the only source Br2. Obviously the copyist, Luise Gottsched (see p. 259), was unaware

67 Private communication by Tim Crawford, December 2002.

68 Schlegel 1992.

69 Private communication, December 2002.

70 Farstad 2000, p. 387-388.

71 In the second source Ha at these instances the fifth degree note *f* is omitted on the beat, so that those final chords look even less like those by Baron.

72 A sequence not unlike the one in No. 15/1 mm. 21-24 can be found, however, in No. 27/3, the Allegro of Baron's Duet for lute and flute, mm. 42-45. On the other hand, these passages are not of a very original invention, so the – not very conspicuous – likeness could easily be coincidental.

of the identity of the composer. Later, probably in the 1760s, Br2 was in the possession of the Breitkopf publishing firm, and it must have been there that someone (Breitkopf himself?) wrote on the cover of the fascicle the inscription *vermuthlich von Baron* ('probably by Baron'). At the 1836 auction of the firm of Breitkopf and Härtel the fascicle was sold in one lot with other (presumed or real) works by Baron.

The style of the music, however, seems to indicate another composer. To be sure, some aspects of the music remind one of Baron, especially in Allemande No. 16/1. Here the melodic lines of treble and bass, and the interplay of both (for instance in mm. 5-7) are akin to Baron's style. Here we also find the breaking of a final chord characteristic for Baron (m. 15, less so in m. 51). A Baron-like chord breaking is also found in the single *c* in No. 16/4 m. 8 (second time) and No. 16/5 m. 20, but not at other endings in the suite. In No. 16/2 the Baron-like formula is written in which a bass line moves in crotchets under a syncopated top voice on one tone (mm. 27-29, 45-47). More important, however, are the differences. In this suite the texture is thicker than in Baron's known works: there are many more chordal filling notes on the beat, and there is less space between the treble and bass lines. In No. 16/3 mm. 5-8, the bass line even lies in the alto position. The composer had a predilection for rounding off a movement by way of recapitulating the opening theme at the end: this we find in Nos. 16/1, 16/5 and 16/6. This is a device not totally unknown in Baron's genuine works (we find it for instance in No. 3/6), but there it is the exception. The pieces are much less 'formulaic' in structure than many of Baron's, and his much-loved closing formula III-I with ornamental quaver passing notes is found here only twice, in No. 16/4 mm. 4, 12 (and it is lacking completely in the Menuet No. 16/5). The common formula in No. 16/4 m. 8 (first time), where a scalar passage bridges the end of a part to its repeti-

tion, is also something we never encounter with Baron.⁷³ All in all, it seems best to agree with André Burguete, who holds the opinion that No. 16 is not written 'in the spirit of Baron'.⁷⁴

Menuet No. 17 in A Minor

In Kr, this Menuet immediately follows Baron's Suite No. 1: it is written directly after No. 1/5 *La Basse*, filling f. 8r; also, it is in the same key of *A Minor*. However, in Vogl 1981 this piece is included as No. 62 in the 'List of Works by Johann Anton Losy, Graf von Losinthal'. It is found also in other sources, all without attribution: CZ-Pu 77, p. 74: *Menuette* (edition in Zuth 1919, p. 25); A-GÖ 2, f. 93v: *Menuet*; PL-Wn 396, ff. 258v-259: *Menuete*. Vogl, *op. cit.* p. 8-9, assumes that a series of guitar pieces in CZ-Pu 77, from p. 61 (with the heading 'Pieces composees par le Comte Logis') to p. 151 ('Fin de Partie'), written by one scribe, are all by Losy, which attribution is corroborated by the fact that some of the works in this series have concordances in other sources confirming Losy's authorship. By implication, this Menuet would be by Losy also. Moreover, in Kr, on f. 25, there is a *Menuet du Comte de Logy*, which is also found amongst the Logy guitar pieces in CZ-Pu 77, p. 164 (No. 61 in Vogel's list). So in all probability Count Losy is the composer of the Menuet.

In the opinion of the present editor, the style of the work is more in accordance with Losy's than with Baron's. Like Baron's works, this Menuet is composed of successive short phrases, but very much unlike Baron, these phrases all grow from one single theme. Furthermore, the breaking of the final chords, apart from the one in m. 24, is unlike those found with Baron (see for instance the endings in *C* and *D* in mm. 16 and 18, in a form never found in authentic pieces by Baron). There are some other arguments indicating that No. 17 was not copied in the same 'sitting' as the preceding suite. Although there is no

73 Farstad 2000, p. 388, also mentions the 'extensive use of thirds in the melody, in every movement, and the use of double appoggiaturas [which] give evidence of a Galant influence which cannot be seen in any other work by Baron'. These features, however, do not seem to be valid discriminating criteria: double appoggiaturas are found several times in Baron's works (in Nos. 10/4, 12/3, 12/5), as are consecutive thirds, albeit much less frequently than in No. 16 (in Nos. 3/8, 11/2, 11/3(!), 12/2); on the other hand, consecutive thirds are written very often in Baron's lute duet and lute trios.

74 Private communication, 17-3-2003. There seems to be less reason to follow Burguete's suggestion, in the same letter, that this suite could have been written by Gottlieb Siegmund Jacobi. Jacobi is a rather shadowy figure, of whom next to nothing is known: he studied Law in Leipzig and Rostock in 1705 and 1706 respectively, and is found circa 1723 as a lutenist at the Dresden court, and in 1724 and 1726 at the court of Köthen (Siegele 1998). Incidentally, this apparent Leipzig-Dresden connection makes it less obvious that Luise Gottsched should not have known his name, had he been the composer of this work. Burguete thinks the suite is stylistically similar to a suite by Jacobi in NY-Harrach 12, ff. 3v-6v, but that the work in Br2, if it is really by Jacobi, must date from a later stage his career: 'it is – although in the same musical language – riper in content and formally more balanced'. Both works are in the key of *E Flat Major* and have a *scordatura* with the ninth course tuned to *E Flat* and the sixth to *A Flat*; in the suite in Harrach 12, however, which is written for an 11-course lute, the fifth course is in addition tuned to *B Flat*. The present writer sees mostly stylistic differences between both works; in the Harrach suite, for instance, are no consecutive thirds at all.

change discernible in the handwriting or ink used, we see one obvious break: in No. 1 the copyist, who normally wrote rhythm signs with note-heads, gradually began to introduce rhythm signs without note-heads, and in No. 1/5 on f. 8r ended by writing the latter exclusively (see the Commentary to No. 1). In No. 17, however, the former type is written again. Furthermore, the absence of vertical lines between treble and bass notes (except in m. 7, but see the Commentary to this piece) could indicate that this Menuet was copied from another exemplar than the preceding pieces of Suite No. 1.

Did then Baron include this Menuet as the final movement of his suite, or was this the work of a copyist? I think the later possibility is the most probable: the light and rapid No. 1/5 seems a more fitting conclusion to the suite than the elegant Menuet, and the lute duet No. 21, as Suite No. 1 probably an early composition by Baron, also ends with a rapid piece in duple metre. Therefore, it would seem best not to regard this Menuet as an authentic last movement of the Suite No. 1.

Menuets Nos. 18 and 20 in C Major and Air No. 19 in G Major

These isolated pieces, two Menuets and one Air, are found together with Baron's Paisane No. 12/5, in the small fascicle Ro. As all of the pieces in the fascicle remain without attribution, it is conceivable that these three anonymous works were also written by Baron.

Both Menuets in *C Major* have similar characteristics, which are largely in agreement with Baron's musical style, with their thin two-voiced texture. Very much like Baron's menuets is their distinct periodic melody, often consisting of phrases of two measures length which are repeated literally (as in No. 18 mm. 5-8 and 11-14) or in a sequence (as in No. 20 mm. 27-30), and which finish off with the half closes of the type much used by Baron (the III-I melody with an adorned passing note in between; see No. 18 mm. 4, 25, 33 and No. 20 mm. 4, 8, 20). As usual in Baron's menuets, at the middle of the second part there is a full close. The full-closes are mostly of the types favoured by Baron: see No. 18 m. 29 and No. 20 mm. 16, 26 and 40. The full close at the end of the first part of No. 18 (m. 21), is a variant form of these standard closes (cf. No. 10/4 m. 20). Found also in Baron is the motivic development we see in No. 20 (compare for instance mm. 5-7 with No. 8/5 mm. 11-13). Mm. 30-33 of No. 18 are even found almost literally in Menuet No. 8/6 mm. 5-8, while the cadential formula in mm. 28-29 of No. 18 is also used in No. 8/6 mm. 35-35, and No. 8/9 mm. 14-15. The cadential

formula in No. 20 m. 39 is used also in No. 2/6 mm. 7-8 and 19-20 and No. 8/2 m. 10. All in all, there are strong indications that these menuets indeed were composed by Baron.

This being the case, one would expect the Aria No. 19 to be a piece by him as well, but here some elements are more unlike Baron. In this small piece we find a slightly fuller texture (three voices at some places), and the overall melodic and harmonic style is somewhat less in agreement with Baron's; the half-close in m. 2 has the melodic line III-I with the adorned passing note, such as many found in Baron's pieces, but there the bass is always a static tonic, never I-V-I as here. On the other hand, the breaking of the final chord *G* in m. 8 is in accordance with Baron's standard closes.

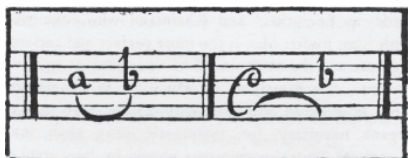
Lute duet No. 21 in C or B Flat Major

This work is handed down in the form of a lute duet in *B Flat Major* (NY) and in *C Major* (Sk), and, as was discovered by Tim Crawford, as a piece for two English guitars in *C Major* (LTG). The lute versions are ascribed to Baron, the guitar version was edited by Rudolf Straube, who also claimed to be the composer. With Sayce 1991 we fully agree that the musical style of the duet is clearly more in accordance with the works by Baron than those by Straube: the duet is very much in the tuneful and musically simple late Baroque idiom of Baron, and very different from the intricate and *galant* works of Straube. During his London years, from 1759 to his death in 1785, Straube was not only known as a lute player, but he played the fashionable English guitar as well. Thus, Straube probably arranged Baron's duet for two guitars. It is possible that Straube had become acquainted with the work during his Leipzig years in the 1730s and 40s, when a copy of this duet could well have circulated among the city's many lutenists from the time Baron had stayed here (1715-1719). This agrees with the assumption, reached on the basis of stylistic and formal characteristics, that the duet is an early work by Baron (see pp. 24-25).

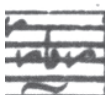
Ornaments and playing signs

In the sources of Baron's music only a limited number of ornaments is found. This is in accordance with his description of the *Manieren* on the lute, in the fourth chapter of his *Untersuchung*.⁷⁵ There, Baron first of all mentions the two kinds of legato slurs, which are executed by hammer-on and pull-off movement (*Einfallen und Abziehen*):

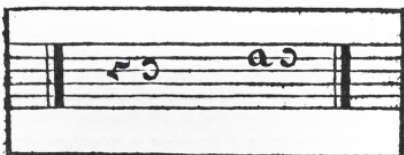
⁷⁵ Baron 1727, pp. 165-173; in the following the translation by Smith 1976 has mostly been adopted. The ornaments used by Baron and other German lutenists of the period are also treated in Poulton 1981, pp. 33-36, Farstad 2000, pp. 124-157, and Poulton/Crawford 2001, pp. 349-350.



With the hammer stroke the player lets a finger of his left hand fall upon a still-sounding tone, without striking the new note with the right hand. The pull-off is the opposite: from a higher, still-sounding tone the finger of the left hand is pulled off to a lower note. In the MSS, a combination of pull-off and hammer-on is used also:

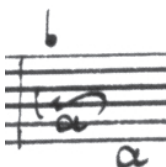


Essentially the same techniques, but notated as ornaments, are the appoggiaturas from below and above. Strangely, in the *Untersuchung* Baron only mentions the latter, which has the form of a comma (, written after the main note:



Baron calls this a trill (*Trillo*), describing that it is 'a movement that is begun rather slowly and softly but is continued faster and stronger'. He stresses that one should begin the trill on the upper auxiliary note. Of course, in many cases this ornament should be executed as a simple appoggiatura from above.

The counterpart of the 'pull-off' appoggiatura from above, is the 'hammer-on' appoggiatura from below. Although not mentioned explicitly by Baron, it is found often in the sources of his music, in the form of an inverted comma (, written before or under the main note:



Next to chords the ornament often is written in such a way, that it is not apparent to which note it belongs:



In the present edition, the ornament is always taken as belonging to the tonic (in this example to the *c*).

In the sources the same sign (is used when a tone is played on two different courses: *F* on 1*a*-2*d* or on 4*a*-5*d*, *D* on 2*a*-3*f*, and *A* on 3*a*-4*e*.



At these instances this ornament designates something which could be called a 'simultaneous acciaccatura':⁷⁶ the main note and its accessory note a semitone below are struck together, after which the accessory note resolves into the main one by way of a hammer-on stroke. This same ornament, typical for the lute idiom, is sometimes written like a legato slur, extending backwards towards the previous note, even across a bar line:



The same ornament is also written before a single note, where it is the same as the appoggiatura from below:



Sometimes this form is even written when the preceding note is the same as the main note, thus indicating that it really is an appoggiatura from below, and not a hammer-on slur:



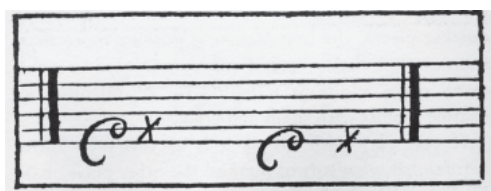
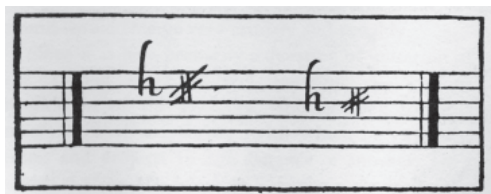
In the present edition, both the appoggiatura and the acciaccatura have been transcribed in the tablature as the 'hammer-on' ornament in the form of an inverted comma (, .

In Br7 in the lute part of No. 29/3 m. 24/1, once a short vertical wavy line is found, before the notes 3*a*-4*e* of an *A* chord. This probably is also a acciaccatura,

76 As it is called in Donington 1977, p. 222, where a similar ornament is described which was used in the keyboard music of the time.

which ornament is to be expected in this context, although the scribe in other instances writes a 'normal' sign (. In the Rosani Lute Book (D-LEm II.11.64), like Br7 probably written by a copyist of the Breitkopf firm, this form of the ornament is also found (for instance on pp. 44-45, final bars).

In his *Untersuchung*, Baron mentions two forms of the vibrato (which he calls *Mordanten und Bebungen oder Schwebungen*), one represented by a double cross, the other by a single cross:



Unfortunately his description of these two ornaments is rather vague; The double cross is written 'in high positions' (*in der Höhe*), but it is not clear whether a note high upon the neck is meant, or perhaps a note on the higher strings.⁷⁷ According to Baron, the execution of the vibrato 'consists of firmly gripping the designated letter with the little finger, and when the string has been struck with the right hand, the left hand, continually pressing, is moved rather slowly

now to the left, now to the right side. It must be noted that during the motion the thumb, which otherwise remains firmly in the middle of the neck, is let free and loose, for in its fixed position it would only hinder the motions. The essence and nature of the vibrato consists of a pleasant doubt or anticipation, begins to waver, and seems to the ear somewhat higher, then somewhat lower while still wavering.'

The second form, represented by the single cross, is written in the lower position (*in der Tieffe*). It has the same nature as the other one, 'but its method of production is completely different from the first kind. It consists of placing the appropriate finger down and pulling the string back and forth with it, so that the same kind of vibrato or wavering tone is produced. The reason that these vibratos are not made with an open hand as are the above, is that down next to the pegbox the hand has not so much freedom of action, because the hand, the closer it is to my body, not only requires more weight but also more force in gripping, so that the pulling motion was invented to aid it'.⁷⁸

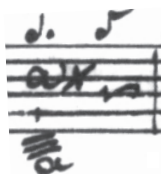
In the sources of Baron's music mainly the first type of vibrato is found, in high as well as low positions on the neck, and on high and low courses. The interpretation of this ornament sometimes poses a problem, when it is attached to rapid notes, where one would think there is no time to execute a vibrato (see for instance No. 4/8 m. 72 and No. 49 m. 27/1). The single cross type of vibrato is only found in No. 12/3 mm. 10/2 and 12/2, both times with a note 4h. At the other occurrences in the sources of a single cross a trill is meant (see below). Maybe one other instance of a single cross vibrato is found in No. 10/1

77 Smith 1976, pp. 142-143, translates the phrases *in der Höhe* and *in der Tieffe* as 'high up on the neck' and 'in the lower register' respectively; in Poulton/Crawford 2001 the former is interpreted as 'on the higher strings'. Baron's mention of the position 'close to the pegbox' when performing the second kind of vibrato, seems to indicate that *in der Höhe* does mean high upon the neck. Moreover, elsewhere in the *Untersuchung*, the words *in die Höhe* and *in die Tieffe* unequivocally mean 'high up the neck' and 'down the neck' respectively (p. 156, where Baron treats the change of position of the left hand). On the other hand, there is the occurrence of the second type of vibrato in No. 12/3 with the notes 4h.

78 Baron 1727, pp. 168-169: 'Was die *Mordanten* und *Bebungen* oder *Schwebungen* anlanget, so werden sie auf zweyerley Art *ratione situationis* gezeichnet. Welche in der Höhe sollen gemacht werden, bemerckt man also e.g. [example with the double cross vibrato]. Ihr Wesen bestehet darinnen, daß man mit dem kleinen Finger auf bezeichnete Buchstaben ziemlich feste aufdrückt, und wenn man unten angeschlagen, unter währendem Drücken die lincke Hand mit der sie gemacht werden, bald auf die lincke bald auf die rechte Seite etwas langsam bewege. Doch ist vornehmlich dieses dabey zu beobachten, daß man bey Bewegung der Hand den Daumen welcher sonst in der Mitte des Halses fest stehet, loß und frey lasse, weil er sonst in seiner Befestigung der Bewegung nur Hindernuß giebt. Das Wesen aber und Natur des *Mordanten* bestehet in einem angenehmen Zweifel oder *in ancipiti*, wird bebend, und scheint dem Gehöre fast bald etwas höher bald etwas tieffer unter währendem Beben vorzukommen. Diejenigen aber welche in der Tieffe gemacht werden, haben zwar eben dieselbe Natur, aber ihr *modus tractandi* ist von der erstern Art gantz und gar unterschieden, und bestehet darinnen, daß man seinen dazugehörigen Finger aufsetzt, und damit die Saiten hin und wieder ziehe, auf daß eben so eine *Bebung* oder *schwebender Thon* heraus komme e.g. [example of the single cross vibrato]. Warum man aber solchen *Mordanten* nicht aus freyer Hand wie den obersten macht, so ist dieses der Ursache, weil man unten gegen den Kragen zu nicht so viel Freyheit zu *agiren* hat, weil die Hand je näher sie hier mir am Leibe, nicht allein mehr Schwebre sondern auch mehrers *force* im Drücken verursacht, daß man also diesem abzuheffen den Zug erfunden hat.'

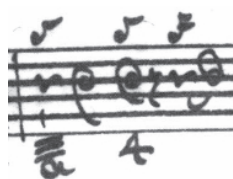
m. 15, where under a final note *6d* is a small cross +, which perhaps should be interpreted as a vibrato sign x (it is possibly rendered somewhat different from the form the engraver, G.Ph. Telemann, saw in the exemplar, as he probably was not acquainted with the finer points of lute tablature; see the Commentary to this suite, p. 277). In No. 12/8, mm. 10/4 and 11/2, in a suite handed down in a 20th-century transcript, there are also small crosses, under two notes *3h*, in the context of a – rapidly executed – arpeggiated chord. The meaning of these crosses, probably ornaments, is obscure. In the musical context a vibrato seems out of the question; perhaps they represent short mordents.

In the sources incidentally more ornaments and playing signs are found, which are not mentioned in the *Untersuchung*. In the tablatures sometimes an ornament in the form of a cross is found, often at cadences, which can only be interpreted as a trill:



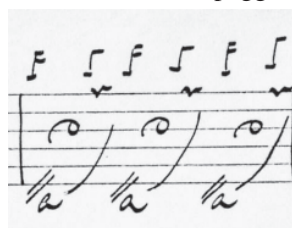
In the flute and violin parts of the Trio No. 30, in Sch, much use has been made of one single ornament: \mathcal{Z} . According to the Table of ornaments in Donington,⁷⁹ this is an ‘inverted turn’, found in this form in the theoretical works of Marpurg (1756) and C.Ph.E. Bach (1753), and earlier as an accented upper (standard) turn in J.S. Bach’s *Clavier-Büchlein* (1720). However, the musical context in which this ornament is used in Baron’s Trio, suggests it is meant there as another (long or short) trill: it is found on leading notes in cadences, on very long notes, et cetera.

In No. 7/4, m. 14/2, is written a sign which looks like a crotchet rest, but probably is an ornament:



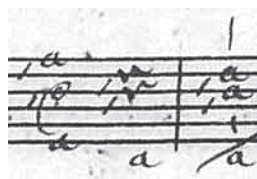
This ornament, not found in any other piece by Baron, could be a short mordent: it resembles the ‘Kurzer Mordent’ in the table of ornaments in Johann Christian Beyer’s *Herrn Professor Gellerts Oden* (1760) (see the illustration in Farstad 2000, p. 138). It is found also in D-LEm II.11.64 (the Rosani MS), p. 10, which, as Br10, seems to have been written by a Breitkopf scribe. In the ‘Falckenhagen’ table (ca. 1750) the same sign is called a ‘Semi-Mordant’.⁸⁰

In No. 12/2, in the (reliable) transcript by Schütze, are slurs next to arpeggiated chords in mm. 7 and 9:

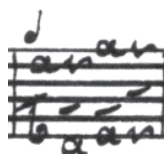


These slurs possibly indicate that the notes of the chords should be held.

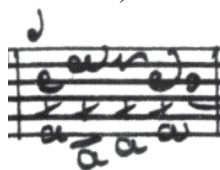
In some pieces, before a chord short diagonal lines indicate syncopated notes, ‘Sincopierte Noten’ as they are called in the table in Beyer’s *Herrn Professor Gellerts Oden*:



More often we find slanted lines between treble and bass notes, indicating that these should be separated:

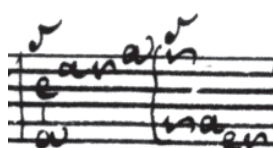


In some instances, these slanting *separée* lines have been drawn through the vertical lines that normally indicate that treble and bass notes have to be played together (if these vertical lines are not simply meant as optical guides that the connected notes are on the same beat). This we see in Nos. 4/6 and 6/5:



These crosses possibly indicate that at the first time treble and bass notes should be played together and that they should be separated in the repeat (see the commentary to No. 4/6).

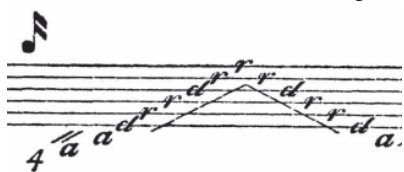
*Barré*s are indicated in different ways. They are sometimes represented by a vertical line before a chord or group of notes (for instance in No. 5/2 m. 2):



⁷⁹ Donington 1977, pp. 733 and 735, No. 88.

⁸⁰ Crawford 2001, p. 350.

In No. 13, printed in 1755, *barré's* are indicated by diagonal lines *under* the arpeggiated notes of the chords (see also Poulton 1981, p. 35):



In Br7, in which are the lute parts of Nos. 28 and 28, at two instances a special sign occurs in the tablature, the interpretation of which is not altogether certain. It is a vertical wavy line, which is found twice before a final C chord 3d-4c-5c-4, in No. 28/1 m. 33/4 and No. 29/1 m. 30.

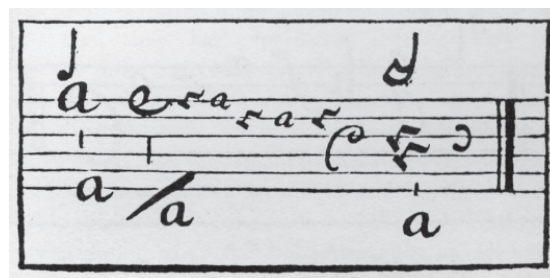
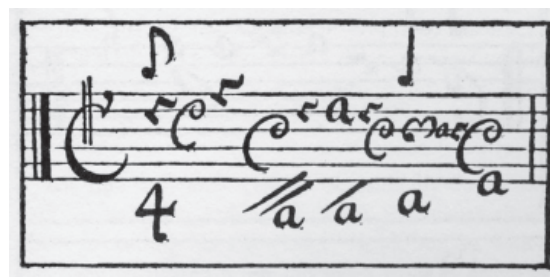


This sign possibly should be interpreted as a *barré*: cf. the ornamentation table in Beyer's *Herrn Professor Gellerts Oden*, where an identical wavy line before a chord is used to indicate a *barré* (there called 'Ueberlage').

In the *Untersuchung* Baron gives some further advice on the correct way of using ornaments and playing with proper taste. He says that those ornaments written in the lute tablatures – the ones he had just treated – 'are primarily designated for the beginners, until they learn to apply them at the appropriate places in improvised pieces (*freyen Stücken*) themselves. Yet one must not think that all of them are indicated there, because many cannot be indicated as well as invented and executed [extemporaneously]. The best ornaments depend upon the player's invention and the manner in which he produces them. He must alternately moderate or force the sound of his lute in

such a way that it does not exceed the nature of the instrument – we cannot give strict rules for this. Each player must himself judge what sort of affect he wishes to express with this or that ornament. A player must make a distinction between playing alone and in ensemble, when he is accompanied by others. If he plays alone, he can delay a bit longer and do more ornamentation, especially in slow pieces. However, it must not be excessive, for too many ornaments, particularly if not applied in the right places, garble the music and melody. In quicker pieces, the best *Manier* is nothing more than neatness and clarity, and if someone wanted to make many other additions it would be as ridiculous as chasing rabbits with snails and crabs.'⁸¹

Baron concludes by saying that (improvised) runs (*Laufwerck*) 'also belong to musical grace and elegance, and they sound very good when applied in slow pieces (airs, sarabandes and so forth), and at cadences as the singers apply it. [...] Now and then passing tones can well be applied between two notes.'⁸² Of these he gives two examples:



- 81 Baron 1727, pp. 169-170: 'Dieses sind nun diejenigen Manieren, welche denen *Incipienten* vornehmlich in der Lauten-Tabulatur gezeichnet werden, biß sie solche an gehörige Orte selber von freyen Stücken anbringen lernen. Doch darff man nicht gedencken, daß sie daselbst alle seyn, weilen man viele nicht so gut hinzeichnen als erfinden und zur *Execution* bringen kan. Das meiste und beste kommt wohl auf den *Genie* und *habitude* wie er sie vorbringen will an. Bald muß er sein *Instrument* dem Klange nach *moderiren*, bald *forçiren*, doch so, daß es nicht über die Natur des Instruments sey, weil man davon so *stricte* keine Regul geben kan; sondern es ist nöthig, daß ein jeder *judicire* was er vor einen *affect* durch diese oder jene *Tour* *exprimiren* will. Nun muß einer den Unterschied machen ob er vor sich alleine *en presence* andrer keiner oder mit andern spielt, und von ihnen *accompagnirt* wird. Spielt oder lässt man sich alleine hören, so kan man vornehmlich bey langsamen Sachen sich schon etwas länger aufhalten und mehr Manieren machen, doch muß man nicht *excediren*, weil auch allzuvielen Manieren, zumal sie nicht am rechten Ort angebracht, die *Modulation* und Melodie verstümmeln. In geschwinden Sachen ist weiter nichts als Reinlichkeit und Deutlichkeit die beste Manier, und wolte auch jemand viel andern Zusatz darzu thun, wäre es eben so ungereimt, als Hasen mit Schnecken und Krebsen zu hetzen'.
- 82 Baron 1727, pp. 171: 'Ein Laufwerck gehöret auch mit zur *musicalischen* Zierlichkeit oder *Eleganz*, und kommt solches sehr artig heraus, wenn dergleichen bey langsamen Sachen e.g. *Airs*, *Sarabanden* &c. und um *Cadenzen*, als wie bey denen Sängern angebracht werden. Ich habe oben schon gedacht, daß man die *Tonos inter medios* von einer *Distanz* zur andern dann und wann gar wohl anbringen kann...'

Transcribed into staff-notation (the rather obscure sign on the third beat of the first measure has been interpreted as a note 3c with a trill):



Baron explains: ‘The small letters are the intermediate tones, the large ones comprise the main melody. If they are to be placed between the melody notes, they must not interfere with the tempo and the mensuration. Normally, a run will progress either upwards or downwards.’⁸³

In the fifth chapter of the *Untersuchung*, called ‘Playing with proper taste’ (*Von dem rechten Gusto zu spielen*), Baron gives further advice to the player. After some remarks about the musical styles of Italy, France and Germany, he stresses that a virtuoso lutenist should have musical knowledge and intelligence, and that he can show these by playing preludes, fantasias, fugues and so forth at the start of his concerts. Baron then goes on to characterise some musical forms. Most space is given to fantasias, pieces in which the performer can show and exercise his imagination. ‘Their essence consists of an unordered connection of many passages and thoughts that can be executed according to all kinds of mensuration and meters at will. It will of course do if such things are well composed on paper, but it is as if the spirit and

the power are missing, so to speak, if they are not produced extemporaneously.’⁸⁴ Also treated are pieces in regular meter, of which several are placed after one another in one key and are called suites (*Suiten*). ‘Suites must, of course, have *galant* ideas according to modern music, but should be executed with moderation because they are played solo, where the player considers forte and piano both in the right-hand touch and in the motion of the left. For because such pieces are produced to please, and because pleasure comes from frequent change, a master as well as an amateur must follow custom, since the piece belongs not to him alone but to others as well’ (namely, his audience).⁸⁵

Baron also points out how he thinks that ensemble music should be played: ‘Concerning the concerti and trios that have the lute as their main voice, the Allegro and Presto, and so forth, must be composed rather long, but the Adagio shorter, so that change is not stifled. When change occurs often, it is the true delight that we feel in music. The movements must be so constituted that the passages and phrases are thought out according to the lovely, *galant* music of today. Performers must take care that when other instruments accompany the lute they do not drown it out, but rather let it sound out above the others, since it is the principal instrument. This can be better accomplished if the other instruments cut their accompaniment short and do nothing beyond helping the lute stand out in concerted passages and supporting the gentle harmony. When the lute is supposed to stand out, it is poor taste to make many ornaments and *Kribuskrabus*, so to speak, with the accompaniment, since here the greatest elegance consists of simple clarity and accuracy.’⁸⁶ It seems that in composing the ensemble pieces Baron sometimes tried to help

83 Baron 1727, p. 172: ‘Die kleinen Buchstaben sind die *Toni intermedii*, die grossen aber machen die Haupt-Melodie aus, und ob sie schon zwischen der Melodie angebracht werden, müssen sie doch dem *Tempo* und der *Mensur* nicht Schaden tun. Ein Lauffwerck aber *regulariter* bewegt sich entweder in die Höhe oder in die Tieffe’.

84 Baron 1727, p. 181: ‘Ihr Wesen bestehet aber in einem unordentlichen Zusammenhang vieler *Passagen* und *Penseen*, welche nach allen Arten von *Mensuren* und *Tacten* nach Belieben können durchgeführt werden. Es gehet zwar an, daß man auch wohl dergleichen Sachen gar artig zu Papier bringen könnte, allein es ist gleichsam als wenn der geist und die Krafft fehlete, wenn sie nicht gleich *ex tempore* producirt werden’.

85 Baron 1727, pp. 184: ‘Was nun die *Suiten* anbetrifft, müssen solche zwar eben galante Einfälle nach der neuen Music haben, aber weil sie *Solo* gespielt werden, mit einer guten *Moderation*, da man das *Fort* und *Foible* theils im Anschlag, theils im Zug der obern Hand in Acht nimmt, zur *Execution* gebracht werden, denn weil solche Sachen zu dem Ende *producirt* werden, daß sie gefallen sollen, das Wohlgefallen aber aus der öfteren Veränderung entstehet, so hat so wohl ein Meister und Liebhaber nöthig sich nach der Mode zu richten, weil die Sache nich für ihn allein, sondern auch vor andere gehöre’.

86 Baron 1727, pp. 183-184: ‘Was nun die *Concerten* und *Trios* anlanget, welche mit der Lauten als seiner Haupt-Stimme sollen *producirt* werden, so müssen die *Allegro* und *Presto* &c. zwar etwas lang, aber die *Adagio* desto kürzer gesetzt seyn, und zwar aus dieser Ursach, damit dem *Chanchement*, welches, wann es fein öfters geschiehet, das wahre Vergnügen, das man von der Music empfindet, kein Wehe getan werde. *Ratione* der *Composition* aber müssen sie so beschaffen seyn, daß die *Passagen* und Gänge nach der schönen, galanten und heutigen Music ausgedacht werden, doch mit der Behutsamkeit, daß wenn andere Instrumenten die Laute *accompagniren*, sie nicht überschreyen, sondern sie, als das Haupt-Werck worauf es angesehen, vor andern

the accompaniment play lightly, by literally cutting short the melody instrument and especially the bass part. This is clear in No. 29, where in many instances notes of a minim length have been written as crotchets followed by a crotchet rest: see for instance No. 29/3 mm. 1-8 and 21-22 (bass), and mm. 29-30 (violin and bass). In Nos. 23/1 and 23/3 the same device is used to make sure that the accompanying bass will not smother the lute.

Conclusion

The preceding pages have made it clear that Ernst Gottlieb Baron was one of the leading musicians in the Germany of the first half of the eighteenth century, and that at the time he was considered a virtuoso on the lute, a prominent writer and an important composer. Testimony to his qualities as a player come from different sources: the Jena anecdote, the success he met when performing at various courts during his travels in the 1720s, and the fact that for over two decades he remained in the service of Frederick the Great, an exacting and expert music lover. Perhaps the Fantasia No. 13 gives us an impression of his excellence as a performer, as this probably is the written-down version of an improvisation: Baron himself tells us that fantasias need to be played extempore to have their best effect.

As a writer on musical theory and aesthetics, Baron was firmly rooted in the modern thoughts of the German Enlightenment. From the leading thinker Christian Wolff he learned the rational approach and the striving for a complete synthesis, which dependence most clearly shines through in his *Abriß einer Abhandlung von der Melodie* (1756), but is also present in the *Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten* (1727), Baron's

most important work. In the 1750s Baron made a contribution to the debate in musical theory, with his *Abriß* and some minor works, and to the field of aesthetics, by his *Versuch über das Schöne*, a translation of two French treatises. These writings, useful as they were, do not reveal a profound or original thinker. On the other hand, with his *Untersuchung* Baron did break new ground, as in Germany nobody else before had written a work devoted to all aspects of a single musical instrument: its history, its most important makers and players, and its playing technique.

Hardest to ascertain are Baron's qualities as a composer, as we probably have only a very incomplete picture of his overall musical output. Moreover, this picture possibly is one-sided. The pieces that are transmitted in the manuscripts and prints for the greater part pose only modest technical and musical demands to the player, and it seems that they are meant for students and amateurs: the didactic purpose of the pieces in Kö is shown by some left-hand fingerings in them, and the eight suites in Br9-10 could very well have been devised as a publication for the market of amateur players. Aimed at the same market was Telemann's periodical *Der getreue Music-Meister*, in which Baron's suite No. 10 appeared. Although some of the ensemble works are more ambitious than the pieces for lute solo, on the whole one can say that Baron's compositions show the same characteristics as his theoretical writings: they are modern and rational, but not very profound or original. This is not to say that Baron's works have no distinct qualities. In most cases he writes a graceful and memorable melody, often with a tint of melancholy, which is supported by a simple but effective harmony. The player who is ready to put some effort in carefully executing these pieces and who, after Baron's own advice, lets the instrument sing, will surely find himself rewarded.

hervorschalle. Solches kan nun desto füglicher geschehen, wenn man die andern Instrumente in ihrem *Accompagnement* fein kurz abschneidet, daß sie weiter nicht thun, als bey denen *concertirenden Passagen* der Lauten nur hervor helffen, und die sanfte Harmonie befördern. Es ist auch wider den *Gusto*, wo die Laute *prävaliren* soll, viele Manieren und Kribuskrabus wie man sagt mit dem *Accompagnement* zu machen, dieweil hier die größte Zierlichkeit in einer simplen Reinlichkeit und Accuratesse bestehet'.

About the edition

In the present edition one will find: the transcription of Baron's music in staff notation, a critical Commentary, and an account of the sources in which the music is found (Vol. I); the tablature of the music for lute solo (Vol. II); and the tablature of the lute parts of the ensemble works, as well as the other instrumental parts (Vol. III).

In the edition of the lute tablature the original sources are rendered as faithfully as possible, including slurs (also their form), ornaments, and numbers indicating left-hand fingering (in Nos. 11/3 and 11/6). In the tablature, as well as in the parts of the other instruments, the most important editorial corrections and alternative readings from other sources have been included; in this way Vols. II and III can be used independently from Vol. I. In the tablature especially, page turns have been avoided as much as possible, but this policy has its price in the form of the occurrence of some empty space on certain pages, and even of a few blank pages.

In Vol. I the editor has chosen to give a full description of the sources of Baron's music; hopefully this will be a contribution to the study of eighteenth-century lute music, in which field much work still needs to be done. In the same Vol. I, in the transcriptions into staff-notation the music is written in two systems, in 'piano' notation. The systems have been set without the usual space between them, so as not to interrupt the melodic line of the treble voice, which often goes from one system to the other. In most cases

the middle voices, which are often just harmonic fillers, have not been notated as independent voices, but have been attached to the treble or bass notes. Notes with two stems indicate that the note is played on two adjacent courses, a lutenistic device found often in A, D and F chords. Only in No. 13, system 8, in the semi-quaver figures, the two-stemmed notes indicate the voice-leading, because here in the tablature two adjacent courses are played successively to repeat a single note *a*.

The tablature ornaments have been rendered as follows in the transcriptions (cf. pp. 32-35):

- (: appoggiatura from below, or a 'simultaneous acciaccatura' (shape as in the tablature);
-) : appoggiatura from above or a trill (shape as in the tablature);
- x : vibrato (in the tablature written as # or x);
- tr : trill (in the tablature written as x);
- 2 : probably a long or short trill (in the flute and violin parts of No. 30 only).

In addition, there are two ornaments that each occur only once: a long trill in No. 19 m. 12, in the tablature in the form of a series of repeated signs) ; in No. 7/4 m. 14 a mordent. The meaning of the cross that is found twice in No. 12/8 is obscure.

As in the tablature, oblique strokes between bass and treble notes indicate that these should be played *separée*. An oblique stroke combined with a vertical one probably means that the *separée* should only be played at the repeat. Short oblique strokes before the notes of a chord indicate that the chord should be broken.

TRANSCRIPTIONS

WORKS FOR LUTE SOLO

1. Suite in A Minor

Partie de Mr. Baron

1. Allemande

4

7

(9)

12

(14)

17

2. Courante

The musical score for "2. Courante" is written in 3/4 time and consists of 37 measures. The notation is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also accidentals (sharps and naturals) and dynamic markings (piano, p.) throughout the piece. The score is divided into systems, with measure numbers 6, 12, 17, 22, 27, 32, and 37 indicating the start of new systems. The piece concludes with a double bar line and repeat dots at the end of the 37th measure.

3. Gavotte

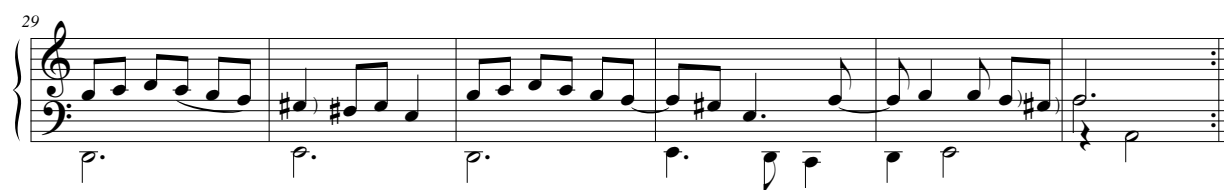
3. Gavotte

Measures 1-18 of the Gavotte. The piece is in common time (C) and G major. The notation is for piano (p). The score is divided into five systems, each with a measure number (4, 8, 13, 18) at the beginning. The first system contains measures 1-3. The second system contains measures 4-6. The third system contains measures 7-9. The fourth system contains measures 10-12. The fifth system contains measures 13-15. The sixth system contains measures 16-18. The piece ends with a double bar line and repeat dots.

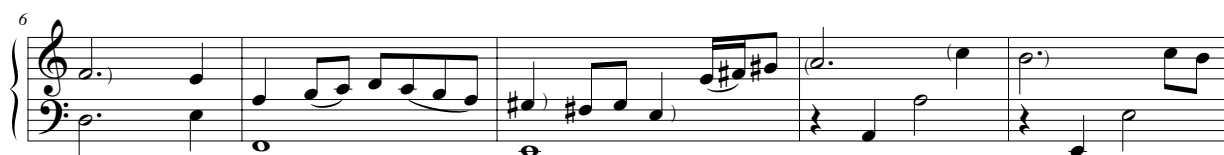
4. Menuet

4. Menuet

Measures 1-6 of the Menuet. The piece is in 3/4 time and G major. The notation is for piano (p). The score is divided into two systems. The first system contains measures 1-3. The second system contains measures 4-6. The piece ends with a double bar line and repeat dots.



5. La Bassesse





2. Suite in C Minor

1. Allemande

The musical score for the first movement, Allemande, is written for piano in C minor, 3/4 time. It consists of 14 measures. The notation is as follows:

- Measure 1:** Treble clef has a half note G4, a quarter note A4, and a quarter note B4. Bass clef has a half note C4.
- Measure 2:** Treble clef has a half note A4, a quarter note B4, and a quarter note C5. Bass clef has a half note D4.
- Measure 3:** Treble clef has a half note B4, a quarter note C5, and a quarter note B4. Bass clef has a half note E4.
- Measure 4:** Treble clef has a half note A4, a quarter note G4, and a quarter note F4. Bass clef has a half note D4.
- Measure 5:** Treble clef has a half note G4, a quarter note F4, and a quarter note E4. Bass clef has a half note C4.
- Measure 6:** Treble clef has a half note F4, a quarter note E4, and a quarter note D4. Bass clef has a half note B3.
- Measure 7:** Treble clef has a half note E4, a quarter note D4, and a quarter note C4. Bass clef has a half note A3.
- Measure 8:** Treble clef has a half note D4, a quarter note C4, and a quarter note B3. Bass clef has a half note G3.
- Measure 9:** Treble clef has a half note C4, a quarter note B3, and a quarter note A3. Bass clef has a half note F3.
- Measure 10:** Treble clef has a half note B3, a quarter note A3, and a quarter note G3. Bass clef has a half note E3.
- Measure 11:** Treble clef has a half note A3, a quarter note G3, and a quarter note F3. Bass clef has a half note D3.
- Measure 12:** Treble clef has a half note G3, a quarter note F3, and a quarter note E3. Bass clef has a half note C3.
- Measure 13:** Treble clef has a half note F3, a quarter note E3, and a quarter note D3. Bass clef has a half note B2.
- Measure 14:** Treble clef has a half note E3, a quarter note D3, and a quarter note C3. Bass clef has a half note A2.

2. Courante

6

11

(16)

22

27

3. Bouree

c



4. Sarabande



13



19

25

This musical system contains three staves of music, measures 13 through 25. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 13 begins with a treble clef staff containing a whole note chord (F3, A-flat3, C4) and a bass clef staff with a whole note (F2). A repeat sign follows. Measures 14-18 show a more active melody in the treble with eighth and sixteenth notes, while the bass provides a steady accompaniment. Measure 19 continues the melodic line. Measures 20-24 show further development of the melody and accompaniment. Measure 25 concludes the system with a repeat sign.

5. Menuet



7

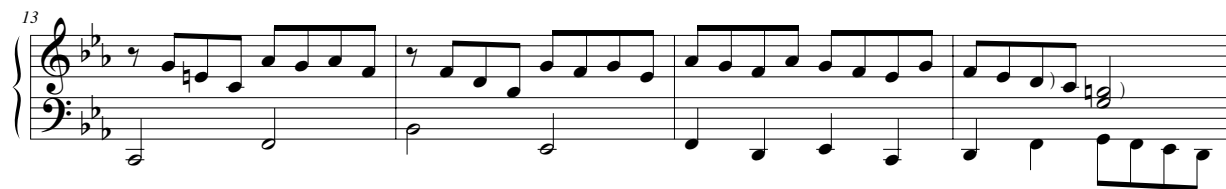
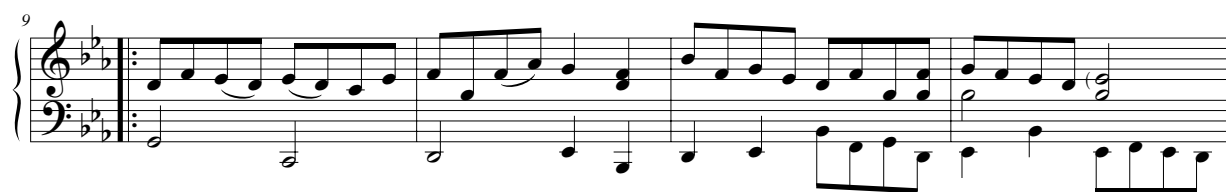
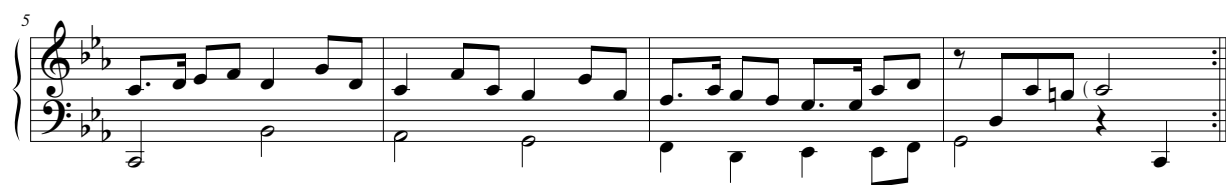
13

19

This musical system contains four staves of music, measures 1 through 19 of the piece '5. Menuet'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measures 1-6 show the initial melody and accompaniment. Measure 7 begins a new phrase. Measures 8-12 continue the development. Measure 13 starts a new section. Measures 14-18 show further melodic and harmonic progression. Measure 19 concludes the system.



6. Air



7. Gique

The musical score for '7. Gique' is written in 12/8 time and features a piano accompaniment. The score is divided into six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system (measures 1-2) begins with a treble staff containing a quarter rest followed by eighth notes, and a bass staff with a half note. The second system (measures 3-4) continues the melody in the treble staff and the bass line. The third system (measures 5-6) includes a repeat sign at the beginning of the treble staff. The fourth system (measures 7-8) shows the melody and bass line. The fifth system (measures 9-10) continues the piece. The sixth system (measures 11-12) concludes the piece with a double bar line and repeat dots. The final measure of the sixth system is marked with a purple bracket and the word 'Fine'.

Fine

3. Suite in G Minor

I. Allemande

The musical score for the first movement, Allemande, is written in G minor (three flats) and common time (C). It consists of 24 measures, organized into six systems of four measures each. The notation is in grand staff (treble and bass clefs). The piece begins with a half rest in the bass and a half note G in the treble. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several trills (tr) and grace notes (accents) throughout the piece. The key signature is G minor, and the time signature is common time. The score ends with a double bar line and repeat dots.

4

8

12

16

20

24

2. Courante

The image displays a musical score for the song "The Rose Tree." The score is written for a piano accompaniment and a vocal melody line. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into five systems, each containing a vocal line and a piano accompaniment line. The piano accompaniment features a steady bass line and a more active treble line with various rhythmic patterns, including eighth and sixteenth notes. The vocal line consists of a single melody line with lyrics written below the notes. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The score ends with a double bar line and repeat dots.

3. Aria

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score consists of four measures. The first measure shows the melody starting on G4, moving to A4, Bb4, A4, G4, and F4. The bass line starts on G3, moving to F3, E3, and D3. The second measure shows the melody continuing with A4, Bb4, A4, G4, and F4. The bass line continues with D3, C3, and B2. The third measure shows the melody with a whole note G4. The bass line has a whole note G3. The fourth measure shows the melody with a whole note F4. The bass line has a whole note G3.

5

9

13

Da Capo dal segno

4. Menuet

6

11

17



5. Bouree



6. Menuet

7

13

19

24

29

34

7. Gavotte

7. Gavotte

Measures 1-19:

The score is written for piano in G minor (one flat) and common time (C). It consists of six systems of two staves each. Measure numbers 4, 8, 12, 15, and 19 are indicated at the start of their respective systems. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the beginning of measure 8. The piece concludes with a double bar line at the end of measure 19.

8. Sarabande

8. Sarabande

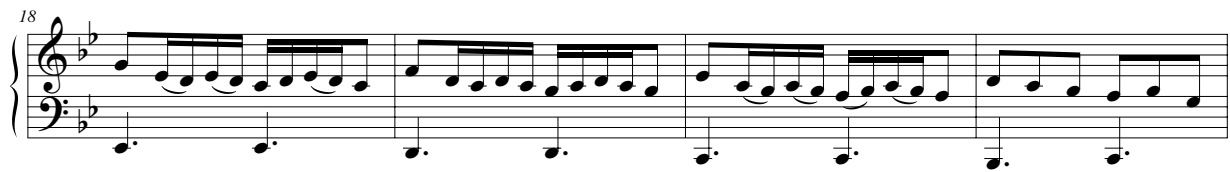
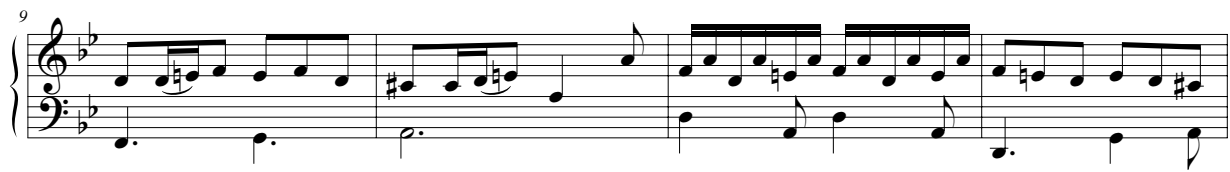
Measures 1-4:

The score is written for piano in G minor (one flat) and 3/4 time. It consists of a single system of two staves. The piece begins with a treble clef and a key signature of one flat. The first measure contains a complex rhythmic figure with many beamed sixteenth notes. The piece concludes with a double bar line at the end of measure 4.

Measures 5 to 28 of a musical score in B-flat major (two flats). The score is written for piano and consists of five systems of two staves each. Measure numbers 5, 11, 16, 22, and 28 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains consistent throughout this section.

9. Gigue

Measures 1 to 5 of a musical score for a piece titled "9. Gigue". The score is in B-flat major (two flats) and 6/8 time. It is written for piano and consists of two systems of two staves each. Measure numbers 1 and 5 are indicated at the beginning of the first and second systems, respectively. The music is characterized by a lively, rhythmic feel, typical of a gigue, with frequent eighth and sixteenth notes.



Il Fine

4. Suite in F Major

1. Allemande

5

9

13

17

21

2. Courante

The musical score for "2. Courante" is written in 3/4 time and consists of two systems of piano and violin staves. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes. There are several triplets marked with a "3" above the notes. A repeat sign is present at the beginning of the 15th measure. The piece concludes with a double bar line and repeat dots at the end of the 25th measure.

5

10

15

20

25

3. Menuet

The musical score for "3. Menuet" is written in 3/4 time and consists of two systems of piano and violin staves. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes. The piece concludes with a double bar line and repeat dots at the end of the 10th measure.

6

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (

21

Musical score for measures 21-26 of "The Swan" by Saint-Saëns. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. Measures 21-24 show a rhythmic pattern of eighth and quarter notes in the right hand, with a steady bass line in the left hand. Measures 25-26 conclude the section with a final chord and a repeat sign.

4. Polonoise (*added movement from second source*)

[illegible]

9

Musical score for 'The Rose Tree' in G major, 3/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The score is divided into four measures. The first measure is a repeat sign. The second measure is a repeat sign. The third measure is a repeat sign. The fourth measure is a repeat sign. The piano part consists of a simple melody in the right hand and a bass line in the left hand. The voice part consists of a single line of music.

13

17

This block contains two systems of musical notation. The first system covers measures 13 to 16, and the second system covers measures 17 to 20. Both systems are written for piano in a key with one flat (B-flat) and a 3/4 time signature. The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system ends with a repeat sign, and the second system also ends with a repeat sign.

5. Sarabande

6

12

19

25

This block contains five systems of musical notation for a piece titled "5. Sarabande". The music is written for piano in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The first system covers measures 1 to 5. The second system covers measures 6 to 11. The third system covers measures 12 to 18, including a repeat sign. The fourth system covers measures 19 to 24, including a trill (tr) marking. The fifth system covers measures 25 to 30, ending with a repeat sign.

6. Bourée



Musical score for 6. Bourée, a piece in G minor and common time (C). The score is written for piano (p) and consists of six systems of music, each with a treble and bass staff joined by a brace. The first system (measures 1-4) begins with a treble staff melody and a bass staff accompaniment. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a repeat sign at the end of measure 11. The fourth system (measures 13-16) continues the melody and accompaniment. The fifth system (measures 17-20) continues the melody and accompaniment. The sixth system (measures 21-24) concludes the piece with a final cadence. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

7. Menuet



Musical score for 7. Menuet, a piece in G minor and 3/4 time. The score is written for piano (p) and consists of a single system of music with a treble and bass staff joined by a brace. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Musical score for a piece, measures 6-23. The score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system (measures 6-10) shows a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 11-16) includes a repeat sign at measure 11. The third system (measures 17-22) continues the melodic and harmonic development. The fourth system (measures 23-24) concludes the section with a final cadence.

8. Air

Musical score for "8. Air". The score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system (measures 1-4) establishes the main melody and accompaniment. The second system (measures 5-8) features a melodic variation with a trill in measure 7. The third system (measures 9-10) concludes the piece with a final cadence. The instruction "Da Capo" is written at the bottom right of the page.

Da Capo

9. Gigue

The musical score for '9. Gigue' is written in 6/8 time and consists of 24 measures. The key signature has one flat (B-flat). The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment. The piece begins with a treble staff rest and a bass staff eighth note. Measures 1-4 show a continuous eighth-note melody in the treble and a bass line of dotted half notes. Measures 5-8 continue the melody with some eighth-note rests. Measures 9-12 introduce a repeat sign in the treble staff. Measures 13-16 feature a key change to two flats (B-flat and E-flat) and include sixteenth-note passages in the treble. Measures 17-20 return to the original key and continue the eighth-note melody. Measures 21-24 conclude the piece with a final cadence, including a treble staff rest and a bass staff eighth note.

Il Fine

5. Suite in D Minor

1. Prelude

The musical score for the Prelude of Suite in D Minor consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a series of chords in the right hand and a single note in the left hand. A measure rest of 9 measures is indicated above the staff. The second system continues the melody with a series of eighth notes in the right hand and a single note in the left hand. The third system continues the melody with a series of eighth notes in the right hand and a single note in the left hand. The fourth system begins with a measure rest of 10 measures, followed by a series of eighth notes in the right hand and a single note in the left hand. The piece concludes with a double bar line.

2. Allemande

The musical score for the Allemande of Suite in D Minor consists of two systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a series of eighth notes in the right hand and a single note in the left hand. The second system continues the melody with a series of eighth notes in the right hand and a single note in the left hand. The piece concludes with a double bar line.

Piano score for measures 8-24. The music is in 3/4 time with a key signature of one flat (B-flat). The score consists of five systems of two staves each (treble and bass clef). Measure 8 starts with a treble staff containing eighth notes and a bass staff with half notes. Measure 12 includes a repeat sign. Measure 16 features a treble staff with eighth notes and a bass staff with half notes. Measure 20 continues the eighth-note pattern in the treble and half notes in the bass. Measure 24 contains triplets in the treble staff and half notes in the bass, ending with a double bar line.

3. Courante

Piano score for measures 1-5 of '3. Courante'. The music is in 3/4 time with a key signature of one flat (B-flat). The score consists of two systems of two staves each (treble and bass clef). Measure 1 starts with a treble staff containing eighth notes and a bass staff with half notes. Measure 5 ends with a double bar line.

10

15

20

4. Bourée

5

10

15

Fin

20

Da Capo

5. Menuet

6

12

18

23

3

6. Sarabande

6. Sarabande

Measures 1-5: The piece begins in B-flat major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with half notes and quarter notes.

Measures 6-10: The melody continues with a series of eighth notes in the right hand, and the bass line remains consistent with half notes.

Measures 11-15: A repeat sign appears at measure 11. The melody in the right hand includes a trill on the second measure of the repeat. The bass line continues with half notes.

Measures 16-20: The melody in the right hand features a trill on the second measure. The bass line continues with half notes.

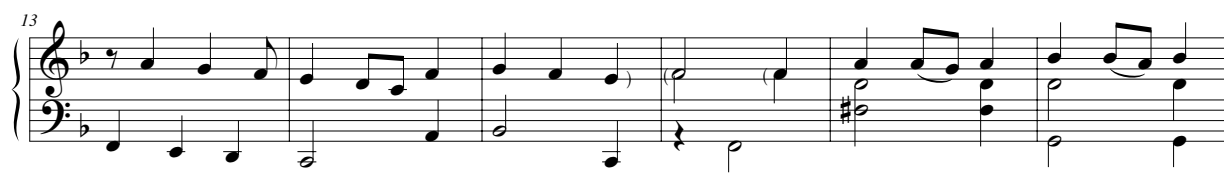
Measures 21-22: The piece concludes with a final cadence in the right hand, marked by a double bar line and repeat dots. The bass line ends with a half note.

7. Menuet

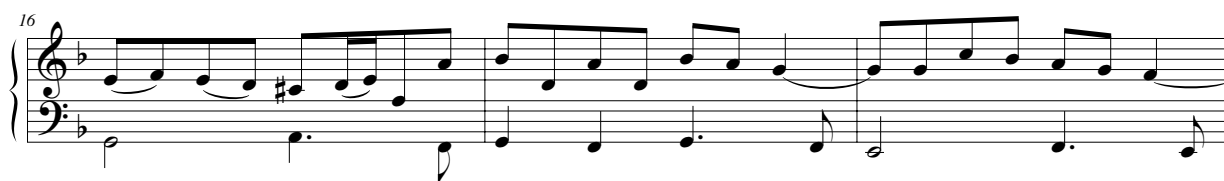
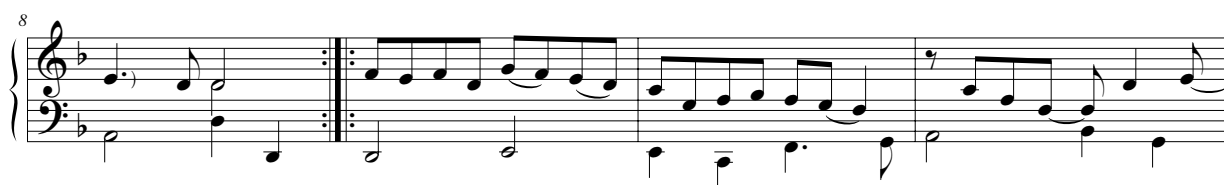
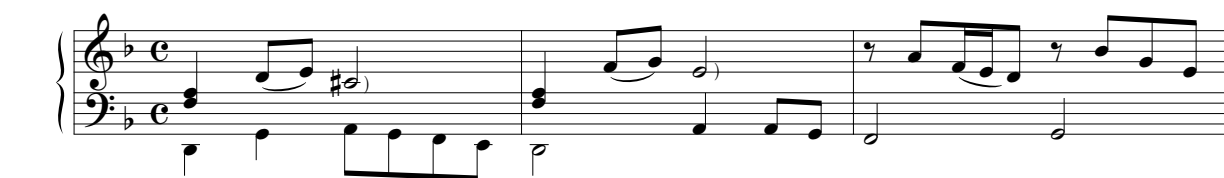
7. Menuet

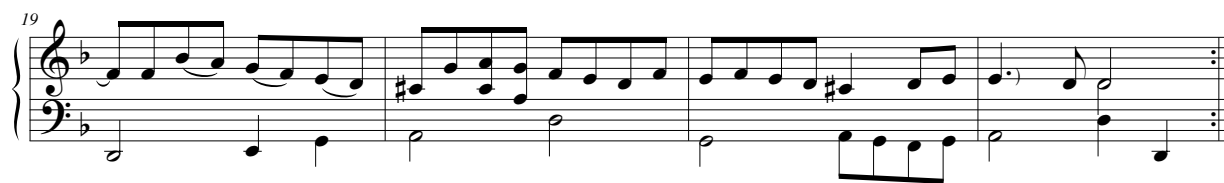
Measures 1-5: The piece is in B-flat major, 3/4 time. The right hand plays a simple melody of eighth notes, and the left hand provides a bass line of half notes.

Measures 6-7: A repeat sign appears at measure 6. The melody in the right hand continues with eighth notes. The bass line continues with half notes.



8. Aria





9. Polonoise



Il Fine

6. Suite in A Minor

I. Allemande

The musical score for the first movement, I. Allemande, is written in A minor and common time (C). It consists of 24 measures, organized into six systems of four measures each. The notation is in grand staff (treble and bass clefs). The piece begins with a treble clef staff starting on a G4 and a bass clef staff starting on a G3. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. A repeat sign is present at the end of the piece, indicating the final measure.

4

8

12

16

20

24

2. Courante

The musical score for '2. Courante' is written in 3/4 time and consists of six systems of piano accompaniment. Each system contains a treble and a bass staff. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as triplets and repeat signs. The piece concludes with a double bar line and repeat dots.

5

10

15

20

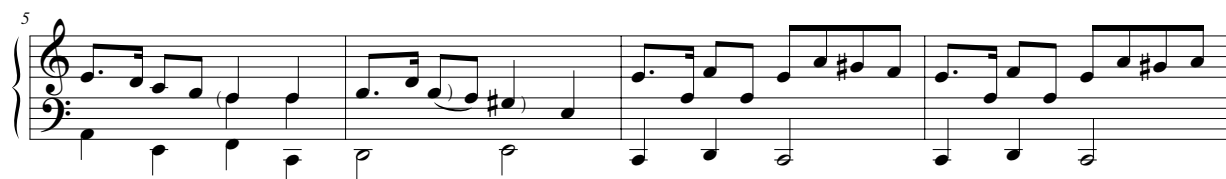
26

3. Menuet

The musical score for '3. Menuet' is written in 3/4 time and consists of a single system of piano accompaniment. It features a treble and a bass staff. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes.



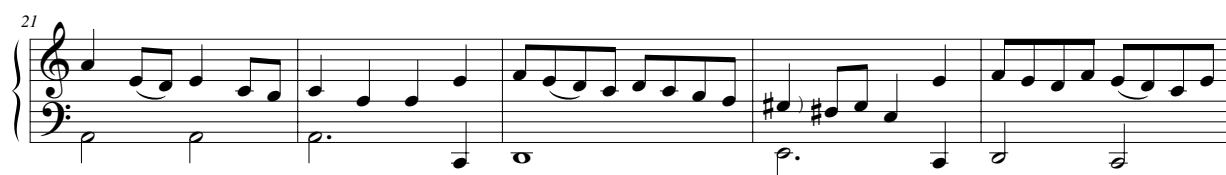
4. Aria



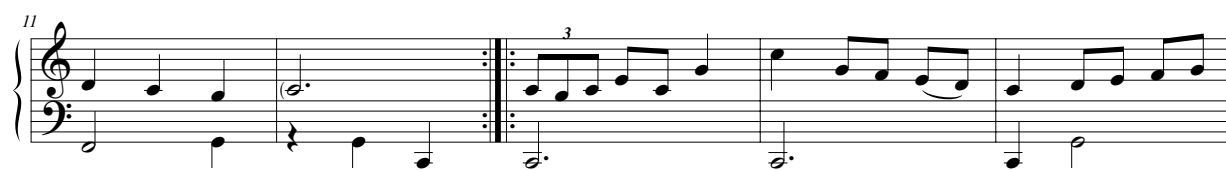
Three systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first system starts at measure 9 and ends with a repeat sign. The second system starts at measure 13 and ends with a measure containing a sharp sign and a cross symbol. The third system starts at measure 17 and ends with a double bar line and repeat dots. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

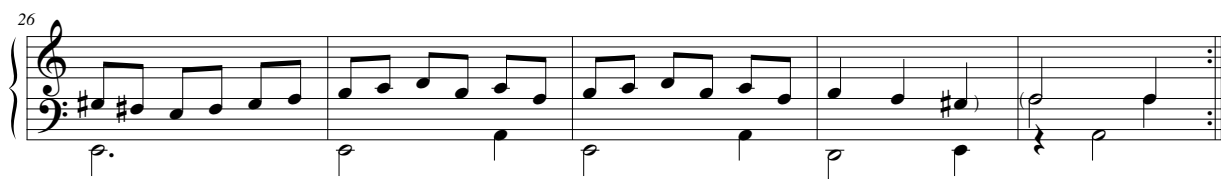
5. Bouree

Four systems of musical notation for the piece '5. Bouree'. Each system consists of a grand staff (treble and bass clefs). The first system starts at measure 1 and ends with a measure containing a sharp sign. The second system starts at measure 6 and ends with a measure containing a sharp sign. The third system starts at measure 11 and ends with a double bar line and repeat dots. The fourth system starts at measure 16 and ends with a measure containing a sharp sign. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



6. Menuet





7. Siciliana



8. Gigue

The musical score for '8. Gigue' is written in 12/8 time. It consists of a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated at the beginning of their respective lines. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Il Fine

7. Suite in C Major

1. Allemande

The musical score for the first Allemande is written for piano in C major, 3/4 time. It consists of 24 measures, organized into six systems of four measures each. The notation uses a grand staff with a treble and bass clef. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece begins with a treble clef and a common time signature (C), which is equivalent to 3/4 time. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are repeat signs at the end of the first system (measures 1-4) and the fourth system (measures 13-16). The piece concludes with a double bar line and repeat signs at the end of the sixth system (measures 23-24).

5

9

13

17

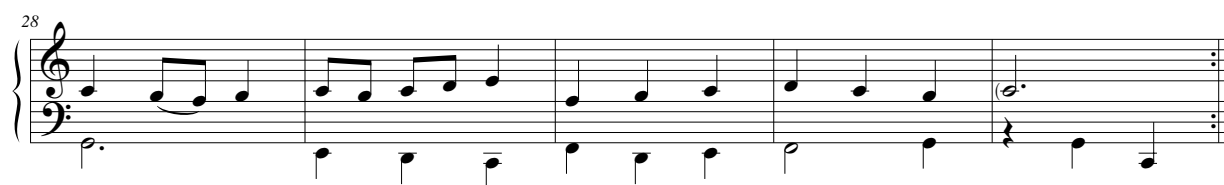
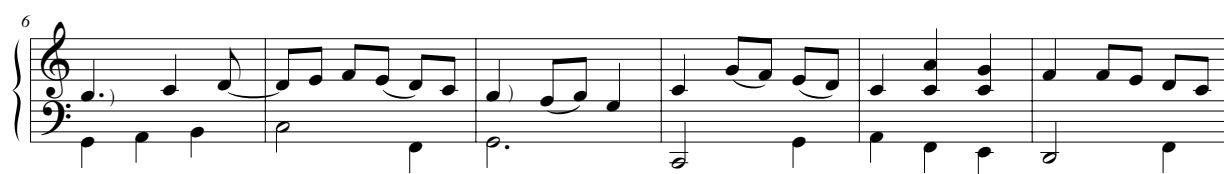
21

2. Courante

The musical score for '2. Courante' is written in 3/4 time. It consists of 24 measures, organized into six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. Measure numbers 5, 10, 15, 20, and 24 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of measure 24.

3. Menuet

The musical score for '3. Menuet' is written in 3/4 time. It consists of 5 measures, organized into a single system of two staves (treble and bass clef). The key signature is one sharp (F#). The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots at the end of measure 5.



4. Aria



Three systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first system starts at measure 7 and ends at measure 9. The second system starts at measure 10 and ends at measure 12. The third system starts at measure 13 and ends at measure 15, concluding with a double bar line. The music features a mix of eighth and sixteenth notes, with some measures containing rests or longer note values.

5. Sarabande

A musical score for a piece titled "5. Sarabande". It is written for piano in 3/4 time. The score is divided into four systems, each with a grand staff. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15, featuring a repeat sign at the beginning of measure 11 and a double bar line at the end of measure 15. The fourth system contains measures 16 through 20. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

21



26

31

This section contains three systems of musical notation for measures 21 through 31. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals, with measure 31 ending in a double bar line.

6. Bouree



5

10

15

This section contains four systems of musical notation for measures 1 through 15 of the piece '6. Bouree'. The notation is in a grand staff with a treble and bass clef, in a key with one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 10 includes a repeat sign, and measure 15 ends with a double bar line.



7. Gigue



20

Musical score for measures 20-24. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Measure 20: Treble has a quarter note G4, quarter note A4, quarter note B4, and quarter note G4. Bass has a half note G3 and a half note B2. Measure 21: Treble has an eighth note G4, eighth note A4, eighth note B4, eighth note G4, quarter note A4, quarter note B4, and quarter note G4. Bass has a half note G3 and a half note B2. Measure 22: Treble has an eighth note G4, eighth note A4, eighth note B4, eighth note G4, quarter note A4, quarter note B4, and quarter note G4. Bass has a half note G3 and a half note B2. Measure 23: Treble has a quarter note G4, quarter note A4, quarter note B4, and quarter note G4. Bass has a half note G3 and a half note B2. Measure 24: Treble has a quarter note G4, quarter note A4, quarter note B4, and quarter note G4. Bass has a half note G3 and a half note B2.

25

Musical score for measures 25-30. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of dotted half notes and quarter notes. The melody for measures 25-30 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass line for measures 25-30 is: D3 (dotted half), E3 (dotted half), F3 (dotted half), G3 (dotted half), A3 (dotted half), B3 (dotted half).

30

35

Musical score for measures 35-38 of 'The Rose Tree'. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The melody is in the voice part, and the accompaniment is in the piano part. The melody consists of eighth and quarter notes, with a final measure containing a half note and a quarter rest. The piano accompaniment consists of eighth and quarter notes, with a final measure containing a half note and a quarter rest.

Fine

8. Suite in A Minor

1. Prelude

The first five staves of the Prelude are written in common time (C) and A minor. The first staff features a treble clef with a series of sixteenth-note runs, each marked with a '6' for a sextuplet, and a bass clef with a simple harmonic accompaniment. The second staff continues the sextuplet runs in the treble and introduces a more complex bass line. The third staff shows a continuation of the sextuplet patterns. The fourth staff features a series of eighth-note runs in the treble. The fifth staff concludes the first system with a final chord and a double bar line.

2. Allemande

The first staff of the Allemande is written in common time (C) and A minor. It features a treble clef with a series of eighth-note runs and a bass clef with a simple harmonic accompaniment. The staff concludes with a final chord and a double bar line.

4

8

12

15

19

23

3. Courante

3. Courante

Measures 5 to 24 of a musical score. The score is written for piano (p) and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at measure 12. The piece concludes with a double bar line at measure 24.

4. Menuet

Measures 1 to 6 of the musical score for '4. Menuet'. The score is written for piano (p) and consists of two systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at measure 4. The piece concludes with a double bar line at measure 6.

11

Fine

17

23

Da Capo dal segno

29

rep. et claud.

5. Bouree

5

10

Three systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first system starts at measure 14, the second at measure 19, and the third at measure 23. The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests and accidentals (sharps and naturals). The third system concludes with a double bar line and repeat dots.

6. Menuet

Four systems of musical notation for a Minuet. Each system consists of a grand staff (treble and bass clefs). The first system starts at measure 1, the second at measure 7, the third at measure 13, and the fourth at measure 19. The music is written in 3/4 time and includes various note values, rests, and accidentals. The fourth system ends with a double bar line and repeat dots.

25

31

This block contains two systems of musical notation. The first system covers measures 25 to 30, and the second system covers measures 31 to 36. Both systems are written for piano in a grand staff (treble and bass clefs) with a common time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one sharp (F#).

7. Gavotte

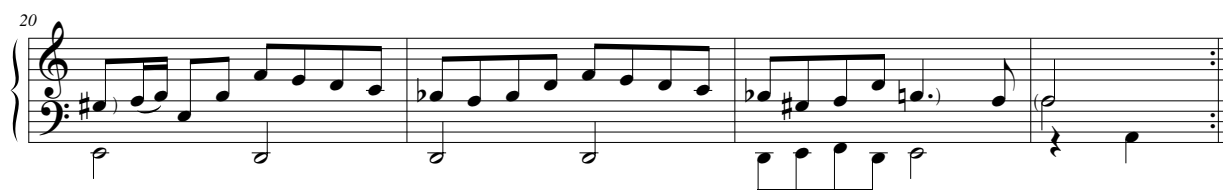
4

8

12

16

This block contains five systems of musical notation for a piece titled "7. Gavotte". The music is written for piano in a grand staff (treble and bass clefs) with a common time signature. The key signature has one sharp (F#). The notation includes various rhythmic patterns such as eighth, sixteenth, and dotted notes, as well as rests. The piece concludes with a double bar line at the end of the fifth system.



8. Sarabande

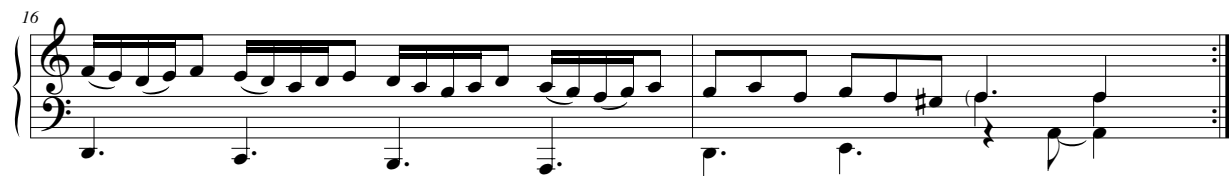
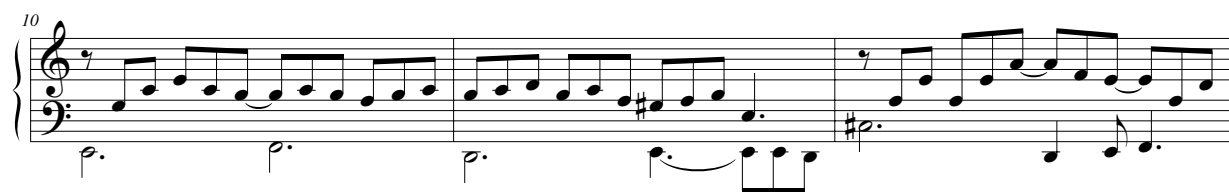


9. Menuet

Handwritten musical score for a Minuet in G major, BWV 99, by Johann Sebastian Bach. The piece is in 3/4 time and consists of 32 measures. The notation is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The score is divided into six systems, each containing two staves. Measure numbers 7, 13, 19, 26, and 32 are indicated at the beginning of their respective systems. The piece features a simple, elegant melody in the right hand and a supporting bass line in the left hand. The final measure (32) ends with a double bar line and repeat dots.

10. Gigue

Handwritten musical score for a Gigue in G major, BWV 99, No. 2, by Johann Sebastian Bach. The piece is in 12/8 time and consists of 16 measures. The notation is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The score is divided into two systems, each containing two staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piece features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The final measure (16) ends with a double bar line and repeat dots.



Il Fine

9. Suite in G Major

1. Prelude

The musical score for the Prelude of Suite in G Major, BWV 99, is presented in six systems. The key signature is one sharp (F#), and the time signature is common time (C). The notation is in G-clef (treble clef) for the right hand and C-clef (bass clef) for the left hand. The piece begins with a series of chords in the right hand and a single note in the left hand. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The score includes various musical notations such as beams, slurs, and accidentals. A fermata is placed over the final chord in the sixth system. A small number '7' is written above the final measure of the sixth system.

2. Allemande

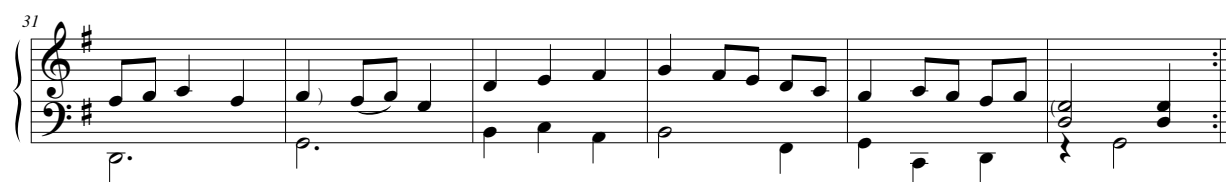
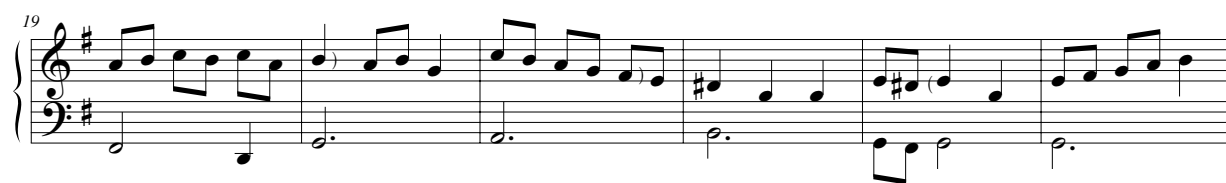
The musical score for "2. Allemande" is written in G major (one sharp) and 2/4 time. It consists of 24 measures, organized into six systems of four measures each. The notation is in grand staff (treble and bass clefs). The piece begins with a treble clef and a key signature of one sharp (F#). The first system (measures 1-4) features a treble line with eighth and sixteenth notes and a bass line with whole and half notes. The second system (measures 5-8) continues the melodic development in the treble and provides harmonic support in the bass. The third system (measures 9-12) includes a triplet of eighth notes in the treble (measure 9) and a triplet of eighth notes in the bass (measure 10). The fourth system (measures 13-16) contains a repeat sign at the beginning of measure 13, indicating a first ending. The fifth system (measures 17-20) shows further melodic and harmonic progression. The sixth system (measures 21-24) concludes the piece with a final cadence in measure 24, marked by a double bar line and repeat dots.

3. Courante

The musical score for '3. Courante' is written for piano in G major (one sharp) and 3/4 time. It consists of 29 measures, organized into six systems. The first system contains measures 1-5, the second measures 6-11, the third measures 12-17, the fourth measures 18-23, the fifth measures 24-28, and the sixth system contains measures 29-31. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment of eighth and quarter notes. A repeat sign appears at the beginning of measure 12. The piece concludes with a double bar line at the end of measure 31.

4. Menuet

The musical score for '4. Menuet' is written for piano in G major (one sharp) and 3/4 time. It consists of 6 measures. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment of eighth and quarter notes. The piece concludes with a double bar line at the end of measure 6.



5. Bouree



Measures 10-25 of a musical score in G major. The piece features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. Measure 10 includes a repeat sign. Measure 25 ends with a double bar line and repeat dots.

6. Polonoise

Measures 1-10 of the piece '6. Polonoise' in G major, 3/4 time. The melody in the right hand consists of eighth-note patterns, while the left hand provides a steady bass line. Measure 5 contains a repeat sign, and measure 10 concludes with a double bar line and repeat dots.

15

20

Musical score for measures 15-19. The key signature is one sharp (F#). The score is written for piano with a grand staff (treble and bass clefs). Measures 15-19 show a continuous melodic line in the right hand and a supporting bass line in the left hand. Measure 19 ends with a double bar line and repeat dots.

7. Gigue

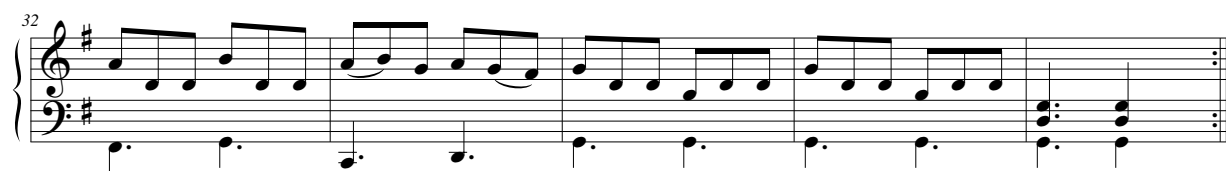
6

12

(16)

22

Musical score for the piece '7. Gigue'. The key signature is one sharp (F#). The score is written for piano with a grand staff. Measures 1-5 show the beginning of the piece. Measures 6-11 continue the melody. Measures 12-15 show a change in the bass line. Measures 16-21 show a return to the original bass line. Measure 22 ends with a double bar line and repeat dots.



Il Fine

10. Suite in F Major

Allemande, avec la Suite, composée par Mr. E.T. Baron

I. Allemande

4

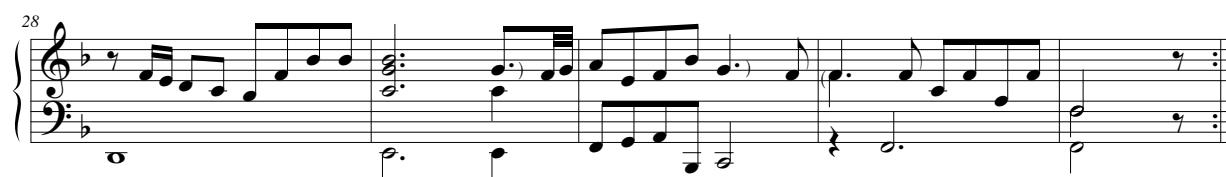
8

12

16

20

24



2. Courante



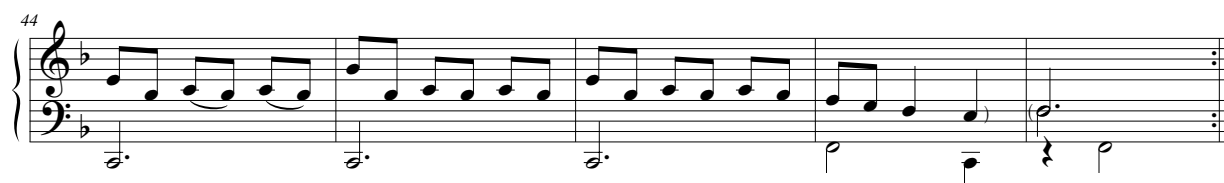
30

35

This musical system contains two staves of music. The first staff (measures 30-35) features a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 30-35) features a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The system ends with a double bar line and repeat dots.

3. Menuet

This musical system contains five staves of music for a piece titled '3. Menuet'. The first staff (measures 1-5) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 1-5) features a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The second staff (measures 6-11) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 6-11) features a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The third staff (measures 12-16) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 12-16) features a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The fourth staff (measures 17-22) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 17-22) features a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The fifth staff (measures 23-27) features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff (measures 23-27) features a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The system ends with a double bar line and repeat dots.

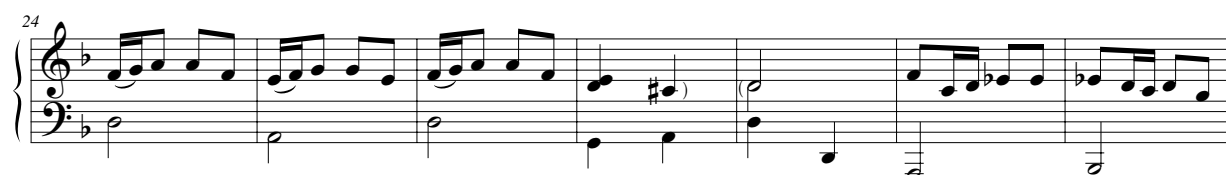
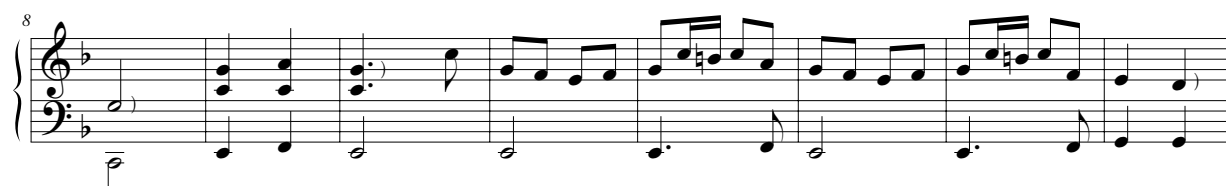


4. Sarabande





5. Le Drole



31

38

This block contains two systems of musical notation. The first system, starting at measure 31, features a treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line is primarily composed of whole and half notes. The second system, starting at measure 38, continues the melody and bass line, ending with a double bar line and repeat dots.

6. Trio

6

12

19

This block contains four systems of musical notation for the '6. Trio' section. The first system, measures 1-5, is in 2/4 time with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. The second system, measures 6-11, includes a repeat sign at the end of measure 8. The third system, measures 12-18, continues the melody and bass line. The fourth system, measures 19-24, ends with a double bar line and repeat dots.

7. Bourée

7. Bourée

Measures 1-30 of the musical score for 7. Bourée. The score is written for piano (p) and consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 11 includes a repeat sign. Measure 30 ends with a double bar line and repeat dots.

Measures 1-30 of the musical score for 7. Bourée. The score is written for piano (p) and consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 11 includes a repeat sign. Measure 30 ends with a double bar line and repeat dots.

8. Gique

The musical score for "8. Gique" is written in 12/8 time and consists of two staves: a piano (p) staff and a harpsichord (h) staff. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 3, 6, 8, 11, 14, and 17 indicated at the beginning of their respective lines.

The piano part features a rhythmic melody with eighth and sixteenth notes, often beamed together. The harpsichord part provides a harmonic accompaniment with dotted rhythms and sustained notes. The piece concludes with a double bar line and repeat dots at the end of the final measure.

11. Suite in G Major

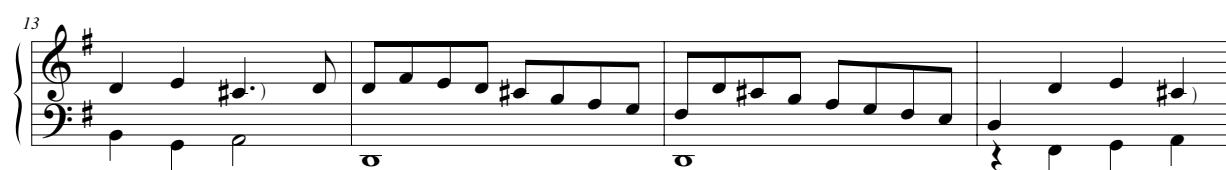
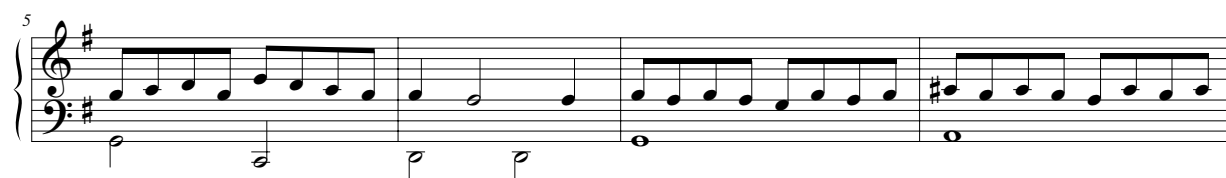
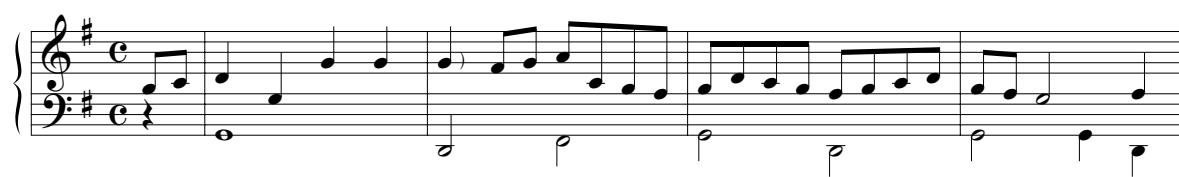
Partie de Galanterie G-dur, composée par E. Th. Baron
le 17. de Fevrier l'an 1755 per il Liuto

I. Introductione

The musical score is written for a single melodic line, likely for a lute, in G major (one sharp) and common time (C). It consists of seven staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score is divided into measures by bar lines. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with triplets indicated by a '3' over the notes. The third staff contains measures 9 through 12, also with triplets. The fourth staff contains measures 13 through 16, with a repeat sign (double bar line with dots) at the end of measure 14. The fifth staff contains measures 17 through 20. The sixth staff contains measures 21 through 24, with triplets at the end. The seventh staff contains measures 25 through 28, also with triplets. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps) to indicate the G major key.



2. Poco Allegro



25

29

33

38

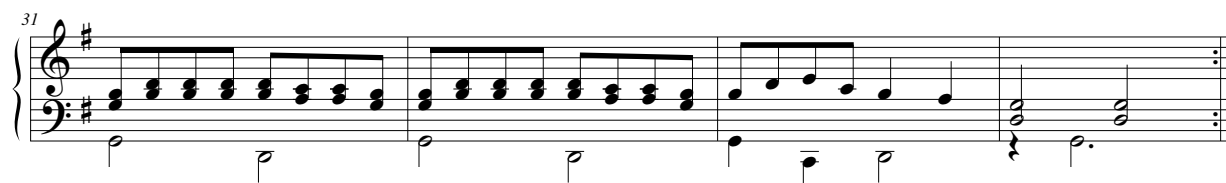
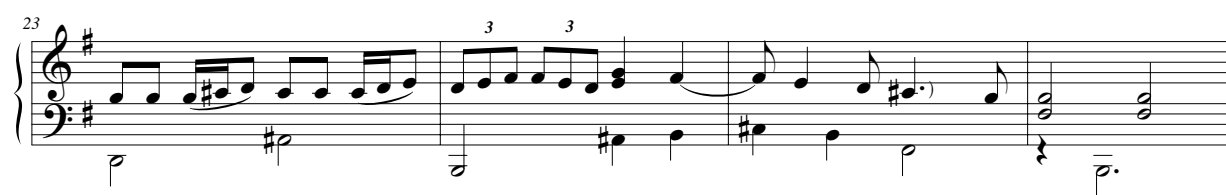
Musical score for piano, measures 25-38. The key signature is one sharp (F#). The score is written for piano (p) and includes measures 25, 29, 33, and 38. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 38 includes a triplet of eighth notes.

3. Aria

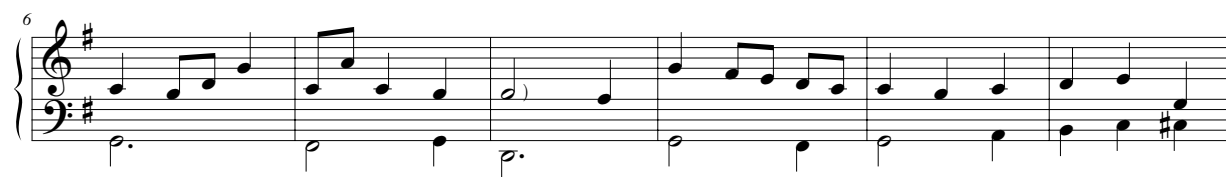
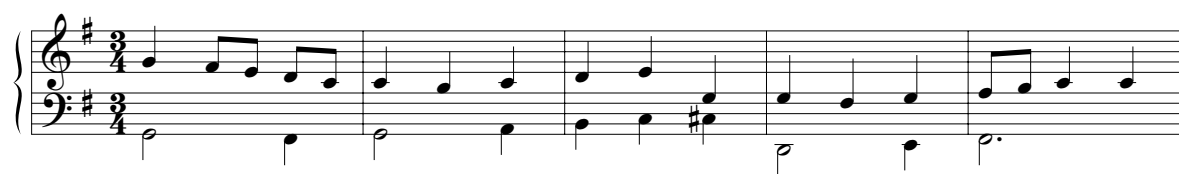
5

10

Musical score for piano, measures 1-10 of the Aria section. The key signature is one sharp (F#). The score is written for piano (p) and includes measures 1, 5, and 10. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 10 includes a triplet of eighth notes.



4. Menuetto



12

Example 12

23

Example 23

28

28

29

30

31

5. Polonoise

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of five measures. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

A musical score for the song 'The Rose Tree'. It is written for a grand piano (G-clef and F-clef) in the key of D major (two sharps). The time signature is 6/8. The score consists of two systems. The first system has three measures: the first measure has a treble staff with eighth notes (D4, E4, F#4, G4) and a bass staff with a half note (D3); the second measure has a treble staff with eighth notes (A4, B4, C5, B4, A4) and a bass staff with a half note (F#2); the third measure has a treble staff with eighth notes (G4, F#4, E4, D4) and a bass staff with a half note (D3). The second system has two measures: the first measure has a treble staff with eighth notes (D4, E4, F#4, G4) and a bass staff with a half note (D3); the second measure has a treble staff with eighth notes (A4, B4, C5, B4, A4) and a bass staff with a half note (F#2). The score ends with a double bar line.

11

Musical score for Example 11, showing a piano accompaniment for a melody. The score is in 2/4 time, key of D major, and consists of five measures. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

16

22

This block contains two systems of musical notation. The first system covers measures 16 to 21, and the second system covers measures 22 to 26. Both systems are in 2/4 time and key of D major. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with various note values including half notes, quarter notes, and eighth notes. The piece concludes with a double bar line and repeat dots at the end of measure 26.

6. Gigue

6

11

16

21

This block contains five systems of musical notation for the piece '6. Gigue'. The music is in 3/8 time and key of D major. The right hand plays a lively eighth-note melody, and the left hand provides a steady accompaniment. The first system covers measures 1-5. The second system (measures 6-10) includes a repeat sign at the beginning. The third system (measures 11-15) continues the melody. The fourth system (measures 16-20) also includes a repeat sign. The fifth system (measures 21-25) concludes the piece with a final cadence.



Fine

12. Suite in F Major

Partie avec la Suite pour le Luth
composée par Erneste Theophile Baron

1. Entrée

The musical score is written for a lute, featuring a single melodic line on a six-string instrument. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a treble clef and a key signature of one flat. The notation is arranged in six systems, each containing a single staff. The first system starts with a treble clef and a key signature of one flat. The second system begins with a measure rest, followed by a series of eighth and sixteenth notes. The third system continues the melodic line with various rhythmic values. The fourth system features a repeat sign and a double bar line. The fifth system shows a change in the melodic line with a key signature change to two flats (B-flat and E-flat). The sixth system concludes the piece with a final cadence. The score is written in a clear, legible style with standard musical notation.

29



33

37

This musical system contains three staves of music, numbered 29, 33, and 37. The music is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The first staff (29) shows a sequence of chords in the bass and a melodic line in the treble. The second staff (33) continues this pattern. The third staff (37) concludes the system with a final chord and a repeat sign.

2. Poco allegro



5

10

15

This musical system contains five staves of music, numbered 1, 5, 10, and 15. The music is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 3/4. The first staff (1) shows a sequence of chords in the bass and a melodic line in the treble. The second staff (5) continues this pattern. The third staff (10) shows a sequence of chords in the bass and a melodic line in the treble. The fourth staff (15) concludes the system with a final chord and a repeat sign.

(20)

26

31

36

41

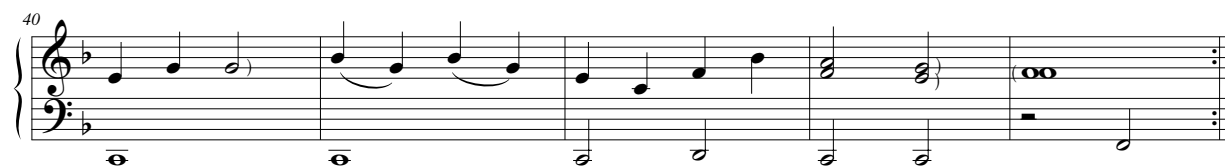
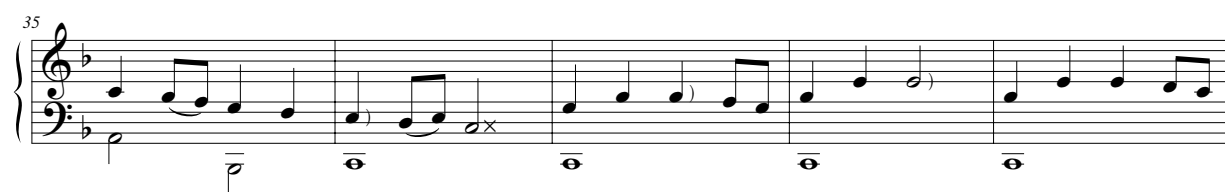
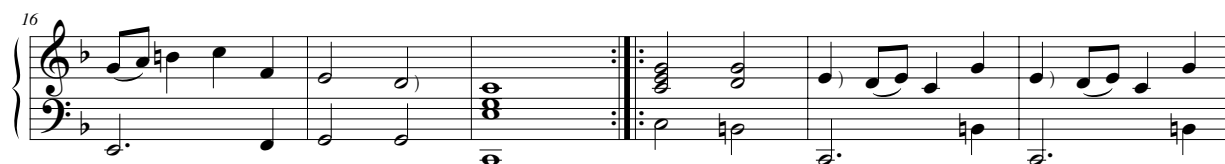
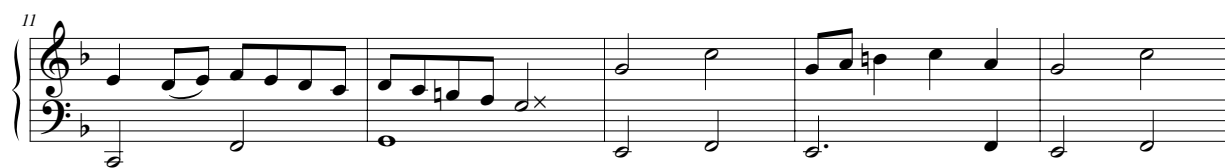
3. Sarabande adagio

7

Musical score for piano, measures 16 to 39. The score is written for piano (p) and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers 16, 22, 28, 34, and 39 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of measure 39.

5. Paisane

Musical score for piano, measures 1 to 6. The score is written for piano (p) and consists of two systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers 1 and 6 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of measure 6.



6. Gavotte

The musical score for the Gavotte is written in 2/4 time with a key signature of one flat (B-flat). The piece consists of 23 measures, organized into seven systems of four staves each. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature of 2/4. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. Measure numbers 4, 8, 11, 15, 19, and 23 are indicated at the start of their respective systems. The piece concludes with a double bar line and the instruction *Da Capo*.

4

8

Il Fine

11

15

19

23

Da Capo

7. Menuet

Minuet in B-flat major, BWV 999, by Johann Sebastian Bach. The piece is in 3/4 time and consists of 32 measures. The score is written for piano in two staves. The key signature has two flats (B-flat and E-flat). The melody is primarily in the right hand, with a simple harmonic accompaniment in the left hand. The piece concludes with a double bar line and repeat dots.

6

12

18

24

30

8. Gigue

Gigue in B-flat major, BWV 999, by Johann Sebastian Bach. The piece is in 12/8 time and consists of 8 measures. The score is written for piano in two staves. The key signature has two flats (B-flat and E-flat). The melody is primarily in the right hand, with a simple harmonic accompaniment in the left hand. The piece concludes with a double bar line and repeat dots.

3

6

(8)

12

14

This musical score consists of five systems of grand staves (treble and bass clef). The key signature has one flat (B-flat). Measure numbers 3, 6, (8), 12, and 14 are indicated at the start of their respective systems. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots at the end of measure 14.

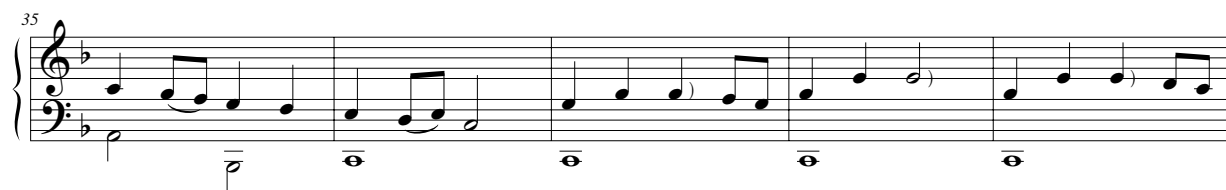
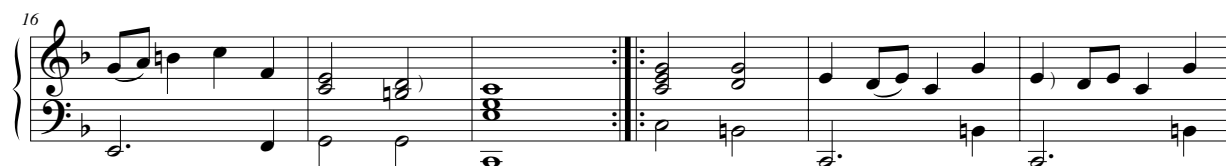
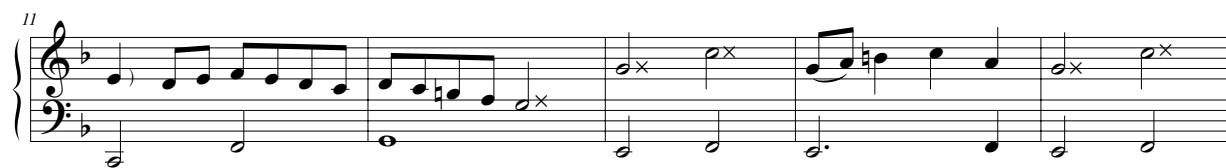
Il Fine

5a. Paysane (alternative version)

1

6

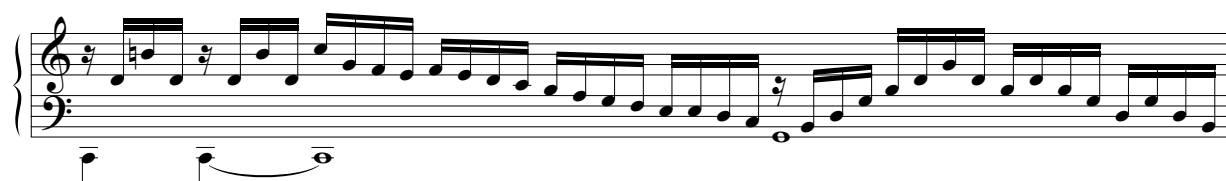
This musical score consists of two systems of grand staves. The key signature has one flat (B-flat) and the time signature is common time (C). Measure numbers 1 and 6 are indicated at the start of the first and second systems, respectively. The notation includes various note values, rests, and triplets marked with a '3' above the notes. The piece concludes with a double bar line and repeat dots at the end of measure 5.



13. Fantasie in C Major

Fantasie von Herrn Baron, königl. Preussischen Lautenisten

The musical score is written for a single system with two staves, treble and bass clef, in common time (C). The piece is a fantasia, characterized by its continuous, flowing arpeggiated texture. The right hand plays a series of ascending and descending arpeggios, while the left hand provides a steady, rhythmic accompaniment. The key signature is C major, and the tempo is indicated by a 'C' time signature. The score consists of seven systems of music, each with a treble and bass staff. The first system includes a fermata over the final measure. The second system features a five-measure rest in the right hand. The third system has a six-measure rest in the right hand. The fourth system has a four-measure rest in the right hand. The fifth system has a three-measure rest in the right hand. The sixth system has a two-measure rest in the right hand. The seventh system has a one-measure rest in the right hand. The piece concludes with a final cadence in the right hand.



*14. Menuet in A Minor*Menuet del Sig^{re}. Baron

6

11

17

23

29

34

R.

APPENDIX

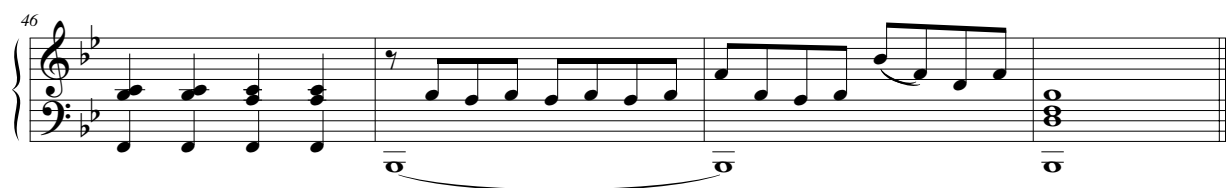
WORKS OF UNCERTAIN ASCRIPTION

15. Suite in B Flat Major

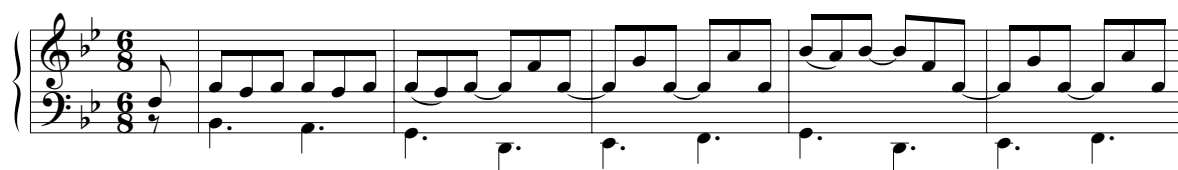
Sonata à Liuto solo composta del Sigre. Baron

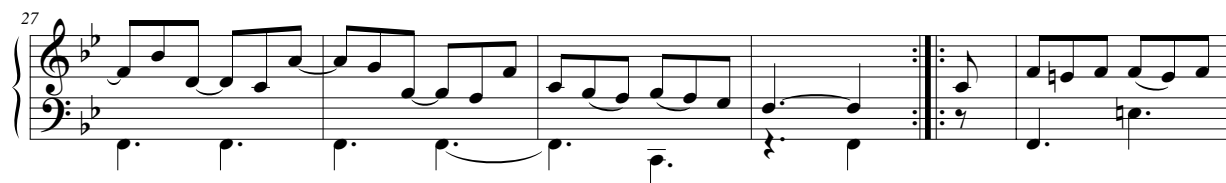
I. Fantasia

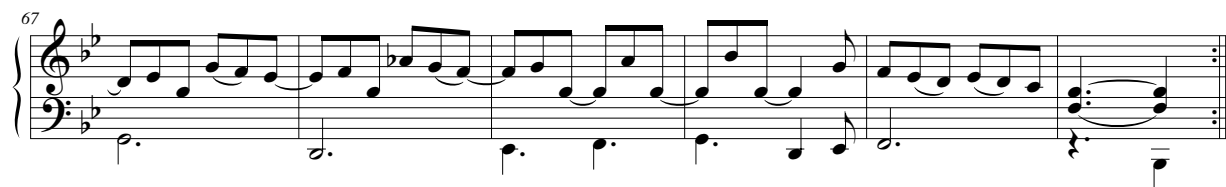
The musical score for the first movement, 'I. Fantasia', is written for a solo lute. It consists of seven systems of music, each with a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a treble clef and a common time signature. The first system contains four measures. The second system contains four measures, with a measure rest in the first measure. The third system contains four measures, with a measure rest in the first measure and an 'arpeg:' marking above the fourth measure. The fourth system contains eight measures, with a measure rest in the first measure. The fifth system contains eight measures, with a measure rest in the first measure. The sixth system contains eight measures, with a measure rest in the first measure. The seventh system contains eight measures, with a measure rest in the first measure. The score concludes with a final cadence in the eighth measure of the seventh system.



2. Allegro







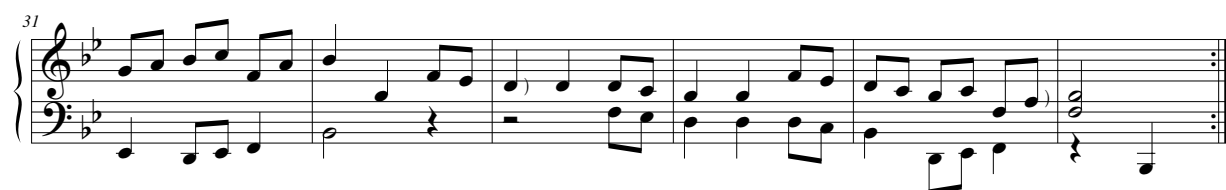
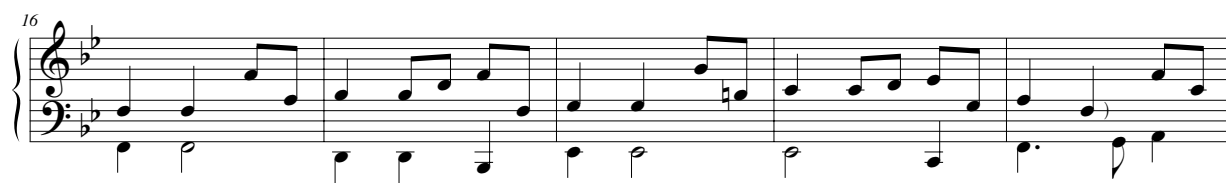
3. Bourée



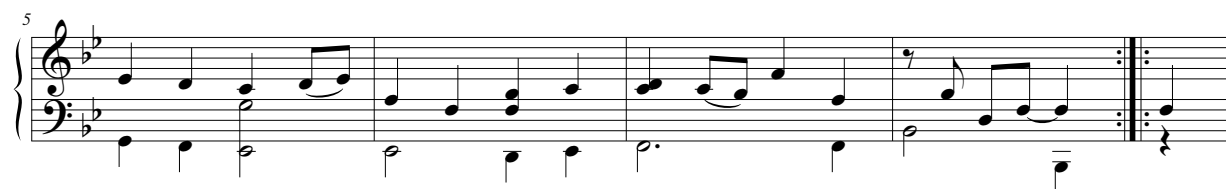
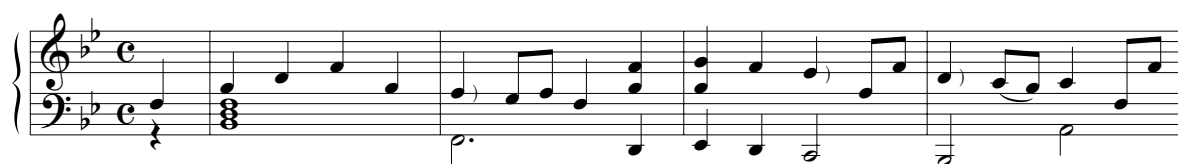
Measures 12-30 of a piano piece. The score is written for piano (p) and features a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. Measures 12-17 form the first phrase, ending with a repeat sign. Measures 18-23 form the second phrase. Measures 24-29 form the third phrase, ending with a repeat sign. Measure 30 is the final measure of this section, ending with a double bar line.

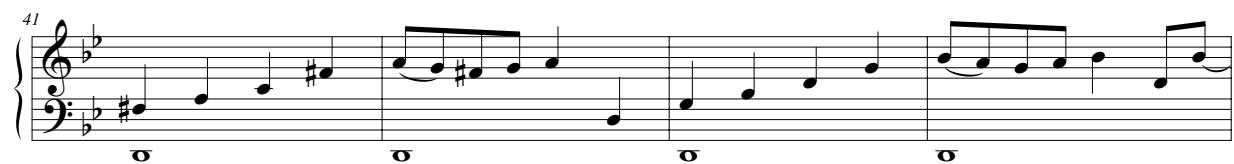
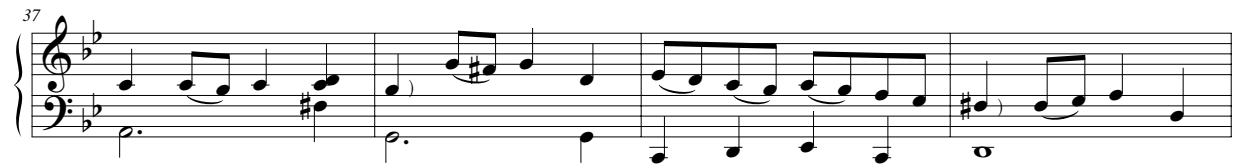
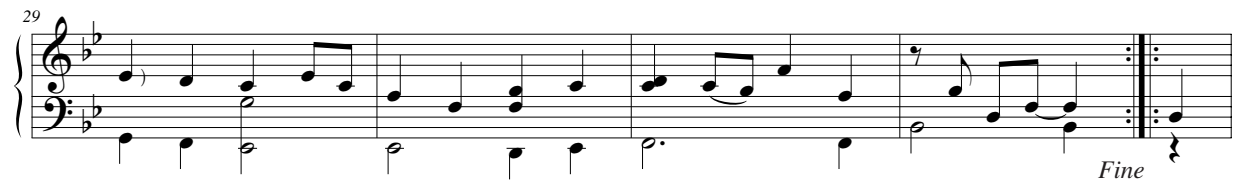
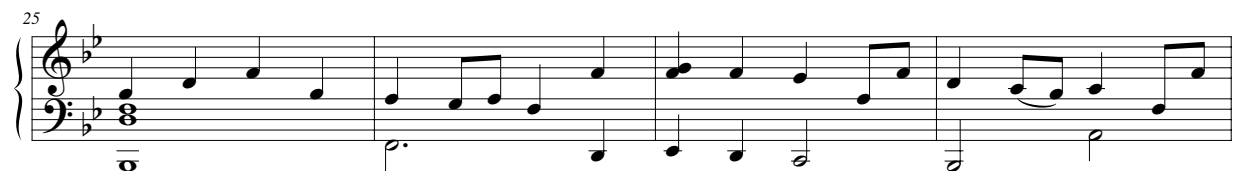
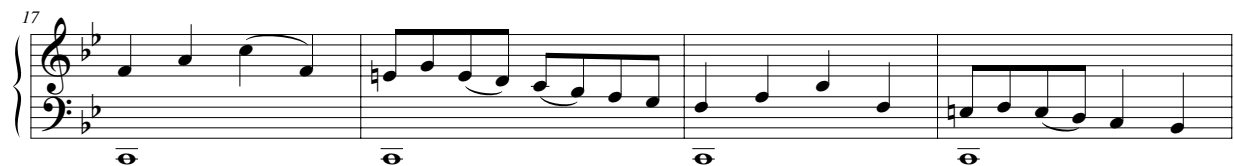
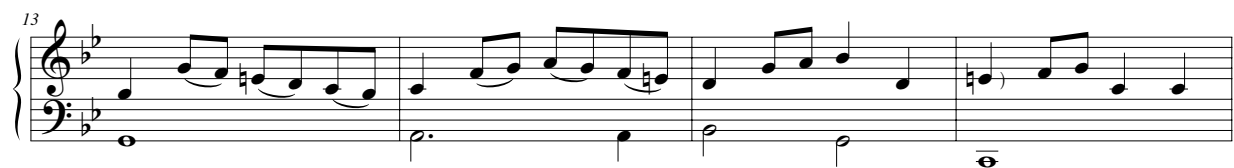
4. Aria

Measures 1-11 of the '4. Aria' section. The score is written for piano (p) and features a key signature of two flats (B-flat and E-flat). The music is in 3/4 time. Measures 1-5 form the first phrase. Measures 6-10 form the second phrase, ending with a repeat sign. Measure 11 is the final measure of this section, ending with a double bar line.



5. Rondeau





45

Da Capo

6. Tempo di Menuet

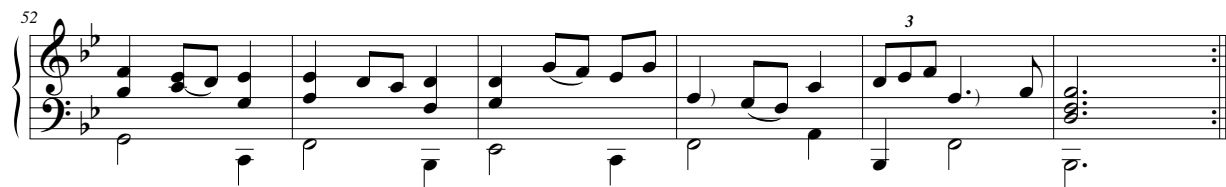
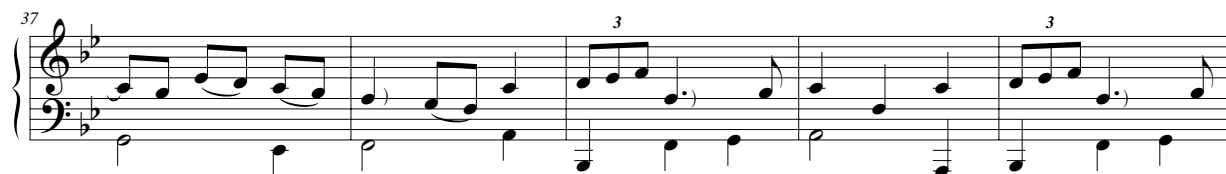
6

11

16

21

27



Il Fine

4a. Aria (alternative version)

This musical score is for a piece titled "4a. Aria (alternative version)". It is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of seven systems of music, each with a treble and bass staff joined by a brace. The first system (measures 1-5) begins with a whole rest in the bass staff. The second system (measures 6-10) includes a repeat sign at the end of measure 8. The third system (measures 11-15) continues the melodic and harmonic development. The fourth system (measures 16-20) features a more active bass line. The fifth system (measures 21-25) shows a return to a calmer texture. The sixth system (measures 26-30) builds towards the end of the piece. The seventh system (measures 31-35) concludes with a final cadence, marked by a double bar line and repeat dots. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*.

16. Suite in E Flat Major

Sonata à Liuto solo

I. Allemande

The musical score for the first movement, 'I. Allemande', is written for solo lute. It is in E-flat major (three flats) and common time (C). The piece consists of 24 measures, organized into six systems of four measures each. The notation is in treble and bass staves joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece begins with a whole note chord in the treble and a whole note bass line in the bass. The first system (measures 1-4) features a series of eighth and sixteenth notes in the treble. The second system (measures 5-8) continues the melodic line with some rests. The third system (measures 9-12) shows a more active bass line. The fourth system (measures 13-16) includes a repeat sign at the beginning of the first measure. The fifth system (measures 17-20) features a triplet of eighth notes in the treble. The sixth system (measures 21-24) concludes the piece with a final cadence. The key signature remains consistent throughout, and the time signature is common time.

28

32

36

40

3

3

This musical score is for a piece in B-flat major, indicated by two flats in the key signature. It consists of four systems of music, each with a treble and bass staff. The first system (measures 28-31) features a melody in the treble staff with eighth and sixteenth notes, and a bass line with quarter and eighth notes. A triplet of eighth notes is marked in measure 30. The second system (measures 32-35) continues the melodic and harmonic development. The third system (measures 36-39) includes a measure with a whole rest in the treble staff and a bass line with a dotted half note. The fourth system (measures 40-43) concludes the piece with a final cadence, marked by a double bar line and repeat dots. Triplet markings are present in measures 30 and 42.

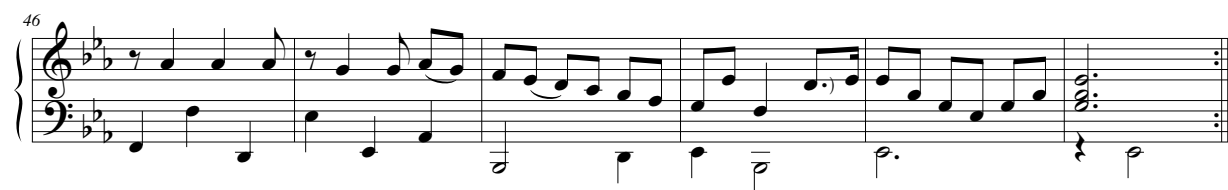
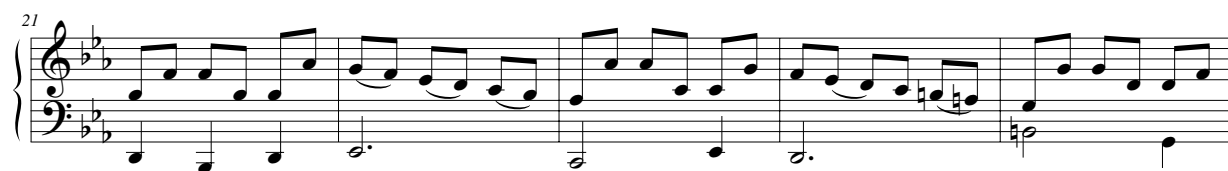
2. Courante

6

11

3

This musical score is for a piece in B-flat major, indicated by two flats in the key signature. It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-5) features a melody in the treble staff with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system (measures 6-10) continues the melodic and harmonic development. The third system (measures 11-15) concludes the piece with a final cadence, marked by a double bar line and repeat dots. A triplet of eighth notes is marked in measure 7.



3. Bourée

6

12

(17)

23

29

35

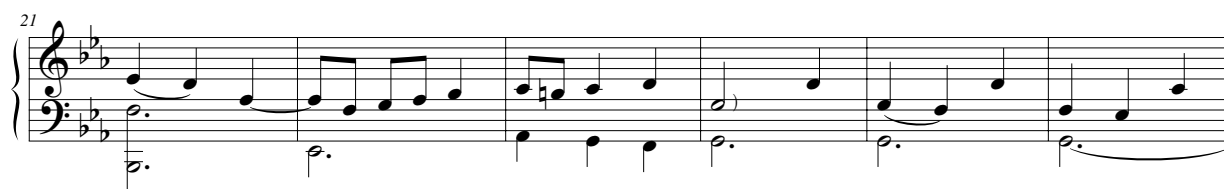
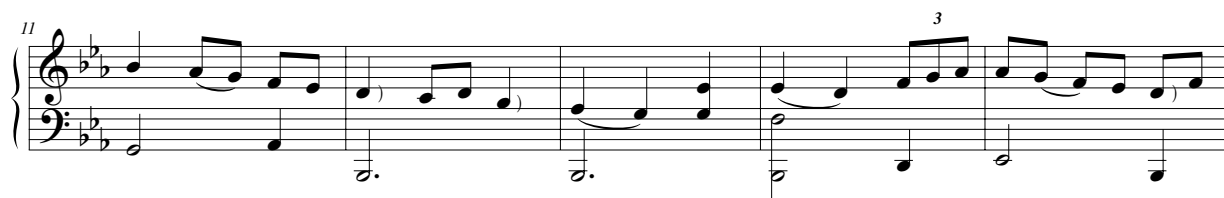
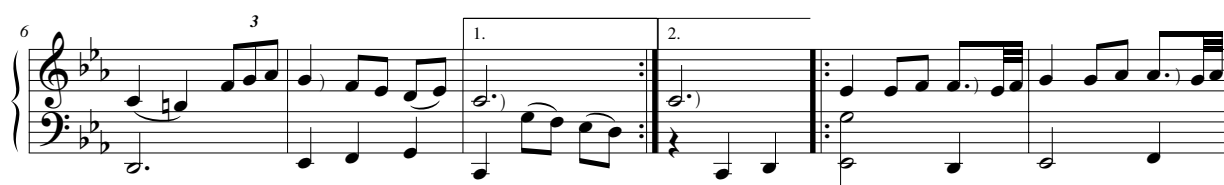
41

3

3



4. Aria



5. Menuet

6

11

17

22

27

6. Capriccio

5

10

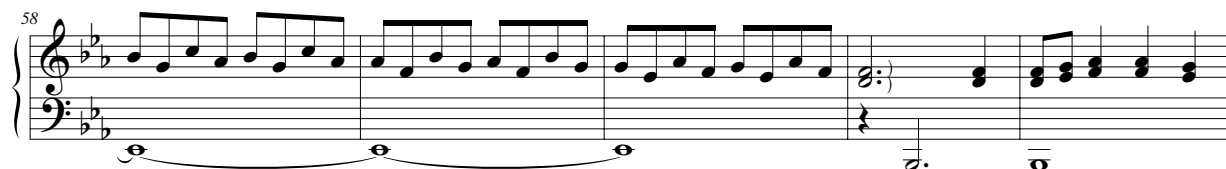
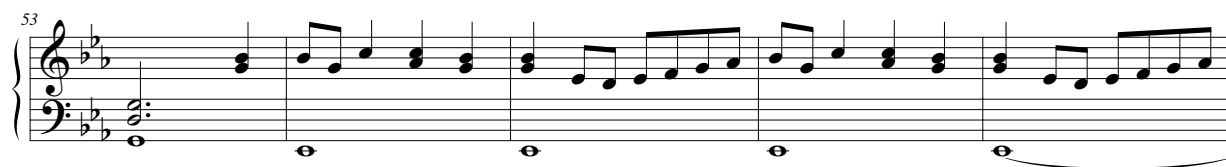
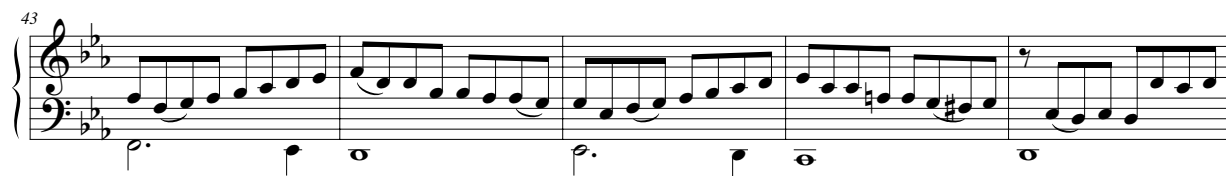
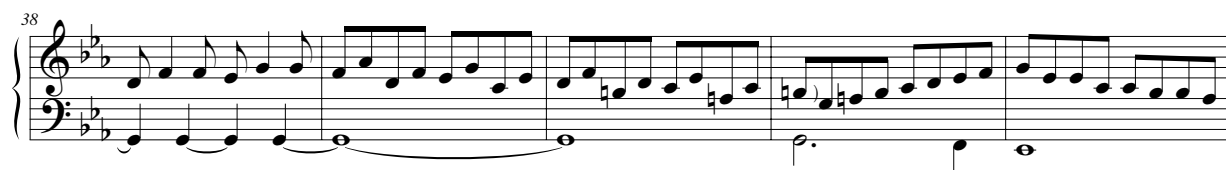
15

19

23

28

33



7. Vivace e piano

The musical score is written for piano in 3/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into three systems of music, each consisting of a treble and bass staff joined by a brace. The first system (measures 1-7) begins with a treble staff containing chords and eighth notes, and a bass staff with a steady eighth-note accompaniment. The second system (measures 8-15) continues the accompaniment with some treble staff entries. The third system (measures 16-22) concludes the piece with a final chord in the treble and a sustained bass note. Measure numbers 8, 16, and 22 are indicated at the start of their respective systems.

17. Menuet in A Minor

Musical score for Menuet in A Minor, measures 1 through 19. The piece is in 3/4 time and A minor. The notation is in grand staff (treble and bass clefs). Measures 1-6 show the initial melody and accompaniment. Measures 7-12 include a repeat sign. Measures 13-18 continue the melodic and harmonic development. Measure 19 is the final measure of this section, ending with a double bar line and repeat dots.

18. Menuet in C Major

Musical score for Menuet in C Major, measures 1 through 12. The piece is in 3/4 time and C major. The notation is in grand staff (treble and bass clefs). Measures 1-5 show the initial melody and accompaniment. Measures 6-11 include a repeat sign. Measure 12 is the final measure of this section, ending with a double bar line and repeat dots.

Measures 18-39 of a piano piece. The score is written for piano (p) and features a variety of musical textures. Measures 18-22 show a first ending (1.) and a second ending (2.). Measures 23-27 continue the melodic and harmonic development. Measures 28-33 show a more active melodic line in the right hand. Measures 34-38 show a return to a more static harmonic texture. Measure 39 is the final measure of this section, ending with a double bar line.

19. Air in G Major

Measures 1-6 of the piece "Air in G Major". The score is written for piano (p) and features a variety of musical textures. Measures 1-5 show a first ending (1.) and a second ending (2.). Measure 6 is the final measure of this section, ending with a double bar line.

11 *tr*

Da Capo

20. Menuet in C Major

6

11

16

21

26



ENSEMBLE WORKS

21a. Suite for two Lutes in B Flat Major

Suite à 2 Luth par Baron

1. Allemande

The musical score is written for two lutes, labeled 'Lute 1' and 'Lute 2'. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into four systems, each containing two staves. The first system shows the initial measures with a mix of eighth and sixteenth notes. The second system continues the melody with some triplet markings. The third system is characterized by extensive triplet patterns in both staves, creating a rhythmic texture. The fourth system concludes the piece with a final melodic flourish and a sustained bass line.

10

Measures 10-12 of a musical score in B-flat major. The score is written for piano with two staves. Measure 10 features a treble staff with eighth and sixteenth notes and a bass staff with a whole note chord. Measure 11 continues the treble staff melody and has a whole note chord in the bass. Measure 12 is a repeat of measure 11. A repeat sign is placed at the end of measure 12.

13

Measures 13-14 of a musical score in B-flat major. Both staves feature continuous eighth-note patterns. Measure 13 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 14 continues these patterns, with triplets indicated by a '3' over the notes in both staves.

15

Measures 15-17 of a musical score in B-flat major. The score continues with eighth-note patterns in both staves. Measure 15 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 16 continues the patterns. Measure 17 features triplets in both staves, indicated by a '3' over the notes.

18

Measures 18-20 of a musical score in B-flat major. The score continues with eighth-note patterns in both staves. Measure 18 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 19 continues the patterns. Measure 20 features a treble staff with eighth notes and a bass staff with eighth notes, ending with a whole note chord.

21

24

This block contains two systems of musical notation. The first system covers measures 21 to 23, and the second system covers measures 24 to 26. Each system consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 3/4 time. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 24 ends with a repeat sign, and measure 26 also ends with a repeat sign.

2. Courante

Lute 1

Lute 2

This block contains the first five measures of a piece for two lutes. The time signature is 3/4. Lute 1 and Lute 2 are both in G major (one sharp). The notation shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a repeat sign in measure 5.

5

This block contains measures 5 to 9 of the piece. It continues the musical themes established in the previous system, with two staves (treble and bass) in G major and 3/4 time. The notation includes eighth and sixteenth notes, and rests. Measure 9 ends with a repeat sign.

10

Measures 10-14 of a musical score in B-flat major. The score is written for two staves. The right staff features a melody of eighth and quarter notes, while the left staff provides a harmonic accompaniment with chords and single notes. Measure 10 starts with a treble clef, a key signature of two flats, and a common time signature. The music concludes with a repeat sign at the end of measure 14.

15

Measures 15-19 of the musical score. The right staff continues the melodic line with various note values and rests. The left staff maintains the accompaniment. Measure 15 begins with a repeat sign. The system ends with a repeat sign at the end of measure 19.

20

Measures 20-24 of the musical score. The right staff features a more active melodic line with eighth notes and rests. The left staff continues the accompaniment. Measure 20 starts with a repeat sign. The system concludes with a repeat sign at the end of measure 24.

25

Measures 25-29 of the musical score. The right staff shows a melodic progression with some chromaticism. The left staff provides a steady accompaniment. Measure 25 begins with a repeat sign. The system ends with a repeat sign at the end of measure 29.

30

36

3. Menuet

Lute 1

Lute 2

5

11

Measures 11-15 of a musical score in B-flat major. The score is written for piano with two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

16

Measures 16-20 of a musical score in B-flat major. The score is written for piano with two staves. The right hand continues the melodic line with various note values, and the left hand provides a steady accompaniment. The key signature has two flats (B-flat and E-flat).

21

Measures 21-25 of a musical score in B-flat major. The score is written for piano with two staves. The right hand features a more active melodic line with eighth notes, and the left hand continues with a supportive accompaniment. The key signature has two flats (B-flat and E-flat).

26

Measures 26-30 of a musical score in B-flat major. The score is written for piano with two staves. The right hand plays a melody that leads to a final cadence in measure 30. The left hand provides a consistent accompaniment throughout. The key signature has two flats (B-flat and E-flat).

4. Bourée

Lute 1

Lute 2

Measures 1-4 of the Bourée. Lute 1 and Lute 2 are shown. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). Lute 1 has a treble and bass staff. Lute 2 has a treble and bass staff. Lute 1 starts with a quarter note G4, followed by quarter notes A4, B-flat4, and A4. Lute 2 starts with a whole rest, followed by a quarter note G3, then quarter notes A3, B-flat3, and A3. Both lutes have a dotted half note G in measure 4.

Measures 5-8 of the Bourée. Lute 1 and Lute 2 are shown. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). Lute 1 has a treble and bass staff. Lute 2 has a treble and bass staff. Lute 1 starts with a quarter note G4, followed by quarter notes A4, B-flat4, and A4. Lute 2 starts with a whole rest, followed by a quarter note G3, then quarter notes A3, B-flat3, and A3. Both lutes have a dotted half note G in measure 4.

Measures 9-13 of the Bourée. Lute 1 and Lute 2 are shown. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). Lute 1 has a treble and bass staff. Lute 2 has a treble and bass staff. Lute 1 starts with a quarter note G4, followed by quarter notes A4, B-flat4, and A4. Lute 2 starts with a whole rest, followed by a quarter note G3, then quarter notes A3, B-flat3, and A3. Both lutes have a dotted half note G in measure 4.

Measures 14-17 of the Bourée. Lute 1 and Lute 2 are shown. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). Lute 1 has a treble and bass staff. Lute 2 has a treble and bass staff. Lute 1 starts with a quarter note G4, followed by quarter notes A4, B-flat4, and A4. Lute 2 starts with a whole rest, followed by a quarter note G3, then quarter notes A3, B-flat3, and A3. Both lutes have a dotted half note G in measure 4.

18

Measures 18-21 of a musical score in B-flat major (two flats). The score is written for piano in a grand staff. Measure 18: Treble clef has a whole rest, bass clef has a half note B-flat. Measure 19: Treble clef has a quarter note D, quarter note E, quarter note F, quarter note G; bass clef has a half note B-flat. Measure 20: Treble clef has a quarter note A, quarter note B, quarter note C, quarter note D; bass clef has a half note B-flat. Measure 21: Treble clef has a quarter note E, quarter note F, quarter note G, quarter note A; bass clef has a half note B-flat.

22

Measures 22-26 of a musical score in B-flat major. Measure 22: Treble clef has a quarter note B-flat, quarter note C, quarter note D, quarter note E; bass clef has a half note B-flat. Measure 23: Treble clef has a quarter note F, quarter note G, quarter note A, quarter note B; bass clef has a half note B-flat. Measure 24: Treble clef has a quarter note C, quarter note D, quarter note E, quarter note F; bass clef has a half note B-flat. Measure 25: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C; bass clef has a half note B-flat. Measure 26: Treble clef has a quarter note D, quarter note E, quarter note F, quarter note G; bass clef has a half note B-flat.

27

Measures 27-31 of a musical score in B-flat major. Measure 27: Treble clef has a quarter note B-flat, quarter note C, quarter note D, quarter note E; bass clef has a half note B-flat. Measure 28: Treble clef has a quarter note F, quarter note G, quarter note A, quarter note B; bass clef has a half note B-flat. Measure 29: Treble clef has a quarter note C, quarter note D, quarter note E, quarter note F; bass clef has a half note B-flat. Measure 30: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C; bass clef has a half note B-flat. Measure 31: Treble clef has a quarter note D, quarter note E, quarter note F, quarter note G; bass clef has a half note B-flat.

32

Measures 32-35 of a musical score in B-flat major. Measure 32: Treble clef has a quarter note B-flat, quarter note C, quarter note D, quarter note E; bass clef has a half note B-flat. Measure 33: Treble clef has a quarter note F, quarter note G, quarter note A, quarter note B; bass clef has a half note B-flat. Measure 34: Treble clef has a quarter note C, quarter note D, quarter note E, quarter note F; bass clef has a half note B-flat. Measure 35: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C; bass clef has a half note B-flat.

21b. Suite for two Lutes in C Major

de Ms. Baro

I. Allemande

The musical score for "I. Allemande" is written for two lutes, Lute 1 and Lute 2, in C major, 3/4 time. The piece consists of 12 measures. Measures 1-4 show the initial entry of both lutes. Measures 5-8 feature a complex texture with triplets and trills. Measures 9-12 conclude the piece with a repeat sign.

Measure 1: Lute 1 plays a quarter note G4, quarter note A4, quarter note B4. Lute 2 plays a quarter rest, quarter note G3, quarter note A3.

Measure 2: Lute 1 plays a quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 3: Lute 1 plays a quarter note G4, quarter note A4, quarter note B4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 4: Lute 1 plays a quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 5: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 6: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 7: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 8: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 9: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 10: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 11: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

Measure 12: Lute 1 plays a triplet of eighth notes G4, A4, B4, quarter note C5, quarter note B4, quarter note A4. Lute 2 plays a quarter note G3, quarter note A3, quarter note B3.

12

Measures 12-14 of a musical score. Measure 12 features a treble staff with eighth-note runs and a bass staff with a half note. Measure 13 continues the eighth-note patterns. Measure 14 contains a series of triplets in both staves, indicated by a '3' above each group of notes.

15

Measures 15-17 of a musical score. Measures 15 and 16 consist of continuous eighth-note runs in both staves. Measure 17 features triplets in the treble staff and a triplet in the bass staff, marked with a '3'.

18

Measures 18-20 of a musical score. Measures 18 and 19 are filled with eighth-note runs in both staves. Measure 20 includes a triplet in the treble staff and a triplet in the bass staff, marked with a '3'. A trill (tr) is also present in the treble staff.

21

Measures 21-23 of a musical score. Measure 21 shows eighth-note runs in both staves. Measure 22 continues the patterns. Measure 23 features a triplet in the treble staff and a triplet in the bass staff, marked with a '3'.

24

tr

2. Courante

Lute 1

Lute 2

tr

5

tr

10

tr

15

tr

20

tr

25

tr

30

tr

36

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes in the upper voice and dotted half notes in the lower voice. Measure 41 ends with a double bar line and repeat dots.

3. Menuet

Lute 1

Lute 2

Two staves of music for Lute 1 and Lute 2. Both staves have a 3/4 time signature. The music consists of eighth and sixteenth notes in the upper voice and dotted half notes in the lower voice. Measure 6 ends with a double bar line and repeat dots.

7

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes in the upper voice and dotted half notes in the lower voice. Measure 12 ends with a double bar line and repeat dots.

13

Two staves of music. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of eighth and sixteenth notes in the upper voice and dotted half notes in the lower voice. Measure 18 ends with a double bar line and repeat dots.

19

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

25

25 26 27 28 29 30 31 32 33 34 35 36

4. Bourree

Lute 1

Lute 2

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

5

5 6 7 8 9 10 11 12 13 14 15 16

9

Two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The bottom staff has a repeat sign at the end of the first measure.

14

Two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The bottom staff has a repeat sign at the end of the first measure.

18

Two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The bottom staff has a repeat sign at the end of the first measure.

22

Two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The bottom staff has a repeat sign at the end of the first measure.

27

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. It contains five measures of music, including a whole note, a half note, and several eighth and sixteenth notes. The bottom staff begins with a bass clef and contains five measures of music, including a whole note, a half note, and several eighth and sixteenth notes. The music is written in a common time signature.

32

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. It contains five measures of music, including a whole note, a half note, and several eighth and sixteenth notes. The bottom staff begins with a bass clef and contains five measures of music, including a whole note, a half note, and several eighth and sixteenth notes. The music is written in a common time signature. A trill (tr) is marked above the final note of the top staff in measure 35.

22. Concerto for Lute and Violin in D Minor

Concerto à Liuto Violino Sigre. Baron

1. Concerto

Violin

Lute



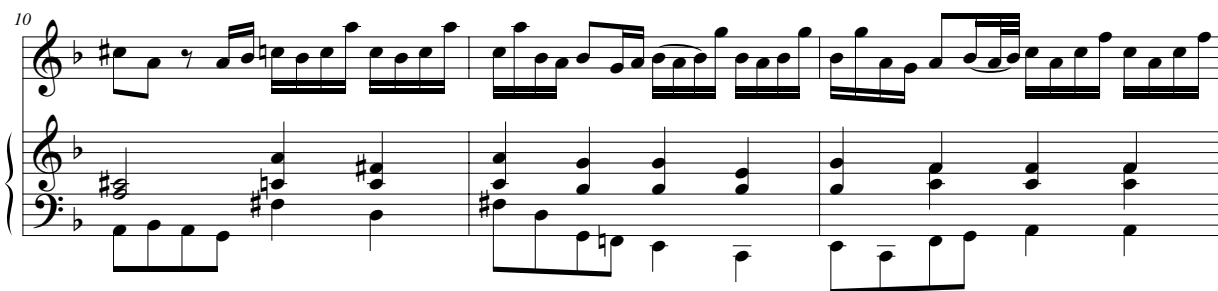
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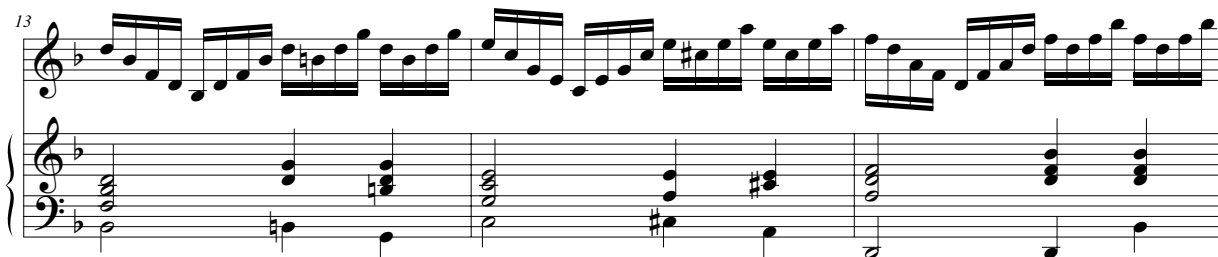
7



10



13



16

3 3 3 3

19

22

25

29

tr

32

35

38

41

2. Largo

Violin

Lute

5

10

A musical score for the song 'The Rose Tree'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in 4/4 time. The vocal melody starts on a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. The piece concludes with a double bar line and repeat signs.

15

Musical score for measures 15-19. The score is in 2/4 time with a key signature of one flat (B-flat). It features a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes, and some measures have a single note with a dot (half note).

20

This block contains measures 20 through 24 of the musical score. The notation continues with a treble and bass staff. Measures 20-22 feature a melody in the treble staff and a bass line in the bass staff. Measure 23 has a treble staff with a melody and a bass staff with a single note. Measure 24 has a treble staff with a melody and a bass staff with a single note.

25

This block contains measures 25 through 29 of the musical score. The notation continues with a treble and bass staff. Measure 25 features a treble staff with a series of eighth notes and a bass staff with a single eighth note. Measure 26 has a treble staff with a dotted half note and a bass staff with a dotted half note. Measure 27 shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. Measure 28 has a treble staff with a dotted half note and a bass staff with a dotted half note. Measure 29 features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.

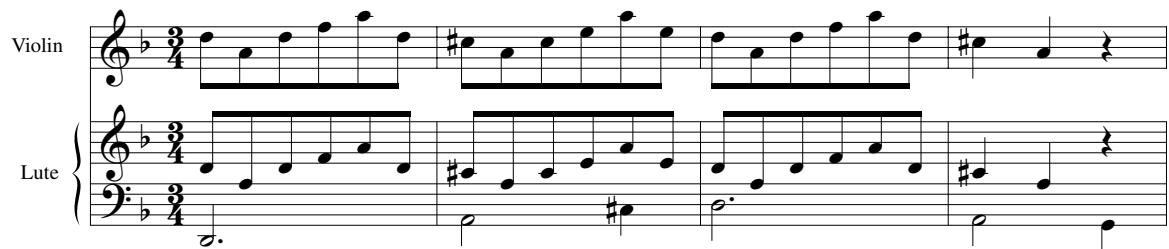
30

This block contains measures 30 through 34 of the musical score. Measure 30 begins with a treble clef and a key signature of one flat. The melody in the treble staff starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass staff provides accompaniment with a dotted half note G3. Measure 31 continues the melody with eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. The bass staff has a dotted half note F#3. Measure 32 features a melody of eighth notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a dotted half note E3. Measure 33 shows the melody as eighth notes F#4, G4, A4, B4, C5, B4, A4, G4. The bass staff has a dotted half note D3. Measure 34 concludes the section with a melody of quarter notes G4, F#4, E4, D4. The bass staff has a dotted half note C3. The system ends with a double bar line and repeat dots.

3. Vivace

Violin

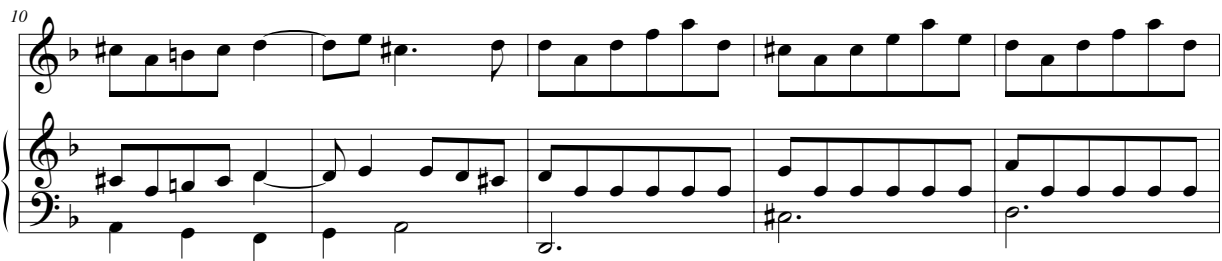
Lute



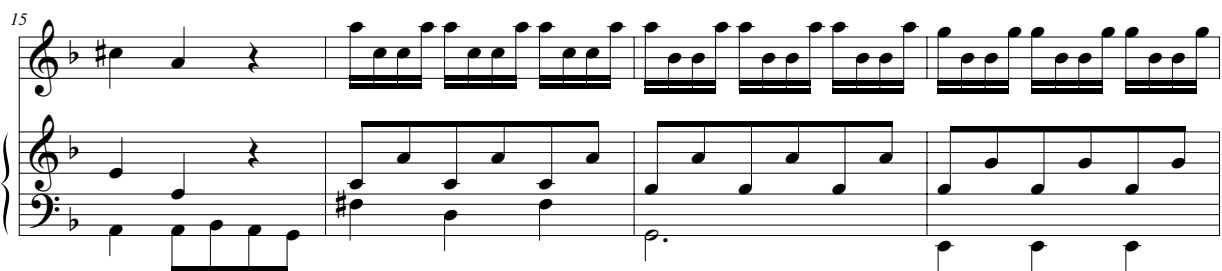
5



10



15



19



23

Musical score for measures 23-27. The system consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains a melody with eighth and quarter notes, including a sharp sign in the second measure. The bass staff provides a harmonic accompaniment with chords and single notes.

28

Musical score for measures 28-31. The system consists of a treble and bass staff. The treble staff continues the melody with some rests. The bass staff features a more active accompaniment with eighth-note patterns in measures 29 and 30.

32

Musical score for measures 32-35. The system consists of a treble and bass staff. The treble staff has a melody with eighth notes. The bass staff has a consistent eighth-note accompaniment pattern.

36

Musical score for measures 36-39. The system consists of a treble and bass staff. The treble staff has a melody with eighth notes. The bass staff continues the eighth-note accompaniment pattern.

40

Musical score for measures 40-44. The system consists of a treble and bass staff. The treble staff has a melody with eighth notes. The bass staff continues the eighth-note accompaniment pattern.

45

Musical score for measures 45-49. The system consists of a treble and bass staff. The treble staff has a melody with eighth notes. The bass staff continues the eighth-note accompaniment pattern.

50

50

55

55

60

60

65

65

Il Fine

23. Concerto for Lute, Oboe and Violoncello in C Minor

Concerto à Luth Oboe et Violoncello Sig^{re}. Baro

1. Concerto

The musical score is written for three instruments: Oboe, Lute, and Cello. The key signature is C minor (three flats) and the time signature is common time (C). The score is divided into three systems, each containing staves for the Oboe, Lute, and Cello. The first system shows the initial measures, with the Oboe playing a melodic line and the Lute and Cello providing harmonic support. The second system continues the development of the themes, with the Lute featuring more complex rhythmic patterns. The third system concludes the excerpt, with all instruments playing in unison or harmony.

Oboe

Lute

Cello

4

7

11

Musical score for measures 11-13. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 11 features a complex melody in the right hand with many beamed sixteenth notes, while the left hand plays a simple bass line. Measure 12 continues the complex melody. Measure 13 shows a transition where the right hand melody becomes simpler and the left hand has a more active bass line.

14

Musical score for measures 14-16. In measure 14, the right hand has a steady eighth-note melody and the left hand has a simple bass line. Measure 15 continues this pattern. Measure 16 features a more complex, syncopated melody in the right hand and a corresponding bass line in the left hand.

17

Musical score for measures 17-19. Measure 17 has a whole rest in the right hand and a simple bass line in the left hand. Measure 18 features a complex, fast-moving melody in the right hand with many beamed sixteenth notes. Measure 19 continues this complex melody.

20

Musical score for measures 20-23. Measure 20 has a whole rest in the right hand and a simple bass line in the left hand. Measure 21 features a complex, fast-moving melody in the right hand with many beamed sixteenth notes. Measure 22 continues this complex melody. Measure 23 features a more complex, syncopated melody in the right hand and a corresponding bass line in the left hand.

24

Measures 24-26 of a musical score in B-flat major (three flats). The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 24 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with a dotted half note and quarter notes. Measures 25 and 26 continue the melodic development with more complex sixteenth-note patterns in the treble and sustained chords in the bass.

27

Measures 27-29 of the musical score. Measure 27 shows a continuation of the melodic line in the treble staff, with a more active bass line featuring eighth notes. Measures 28 and 29 introduce a new melodic phrase in the treble staff, while the bass line provides harmonic support with chords and moving lines.

30

Measures 30-32 of the musical score. Measure 30 begins with a melodic phrase in the treble staff. Measures 31 and 32 feature a more rhythmic and melodic passage in the treble staff, with the bass line continuing its harmonic role through chords and moving lines.

33

Measures 33-36 of the musical score. Measure 33 starts with a melodic line in the treble staff. Measures 34, 35, and 36 show a continuation of the melodic and harmonic development, with the treble staff featuring more complex melodic patterns and the bass line providing a steady harmonic foundation.

37

Musical score for measures 37-39. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). Measure 37: Treble has a quarter rest, eighth notes G4, A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 38: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 39: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4.

40

Musical score for measures 40-42. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). Measure 40: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 41: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 42: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4.

43

Musical score for measures 43-45. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). Measure 43: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 44: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 45: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4.

46

Musical score for measures 46-49. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). Measure 46: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 47: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 48: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4. Measure 49: Treble has a quarter note G4, eighth notes A4, Bb4, and a quarter note C5. Bass has a half note G3, quarter notes A3, Bb3, and a half note C4.

50

Measures 50-53 of a musical score in B-flat major (two flats). The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melody consists of eighth and sixteenth notes, with a key signature change to C major (one sharp) in measure 52. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

54

Measures 54-57 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment maintains the eighth-note pattern in the right hand, while the left hand features a series of chords and moving lines. The key signature remains C major.

2. Molto Adagio

Measures 1-4 of the '2. Molto Adagio' section. The score is for Oboe, Lute, and Cello. The Oboe part has a melodic line with some grace notes. The Lute part consists of a complex, rapid sixteenth-note pattern in both hands. The Cello part has a steady eighth-note pattern. The key signature is B-flat major (two flats) and the time signature is common time (C).

5



System 5: Treble clef, key of B-flat major. Measures 5-7. Measure 5: quarter rest, eighth notes G4, A4, Bb4. Measure 6: quarter rest, eighth notes G4, A4, Bb4. Measure 7: half note Bb4, half note Bb4. Piano accompaniment: Treble and bass clefs. Measures 5-7. Measure 5: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 6: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 7: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Bass line: Measures 5-7. Measure 5: quarter rest, quarter note C4. Measure 6: quarter rest, quarter note C4. Measure 7: quarter note G2, quarter note F2.

8



System 8: Treble clef, key of B-flat major. Measures 8-10. Measure 8: half note Bb4, eighth notes G4, A4, Bb4. Measure 9: quarter rest, eighth notes G4, A4, Bb4. Measure 10: quarter note Bb4, quarter note Bb4. Piano accompaniment: Treble and bass clefs. Measures 8-10. Measure 8: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 9: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 10: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Bass line: Measures 8-10. Measure 8: quarter note G2, quarter note F2. Measure 9: quarter rest, quarter note C4. Measure 10: quarter note G2, quarter note F2.

11



System 11: Treble clef, key of B-flat major. Measures 11-13. Measure 11: half note Bb4. Measure 12: eighth notes G4, A4, Bb4, G4, A4, Bb4, G4, A4, Bb4. Measure 13: eighth notes G4, A4, Bb4, G4, A4, Bb4, G4, A4, Bb4. Piano accompaniment: Treble and bass clefs. Measures 11-13. Measure 11: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 12: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 13: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Bass line: Measures 11-13. Measure 11: quarter note G2, quarter note F2. Measure 12: quarter note G2, quarter note F2. Measure 13: quarter note G2, quarter note F2.

14



System 14: Treble clef, key of B-flat major. Measures 14-16. Measure 14: eighth notes G4, A4, Bb4, G4, A4, Bb4. Measure 15: quarter note Bb4, quarter note Bb4. Measure 16: quarter note Bb4, quarter note Bb4. Piano accompaniment: Treble and bass clefs. Measures 14-16. Measure 14: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 15: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 16: eighth notes C4, D4, E4, F4, G4, A4, Bb4, C5. Bass line: Measures 14-16. Measure 14: quarter note G2, quarter note F2. Measure 15: quarter note G2, quarter note F2. Measure 16: quarter note G2, quarter note F2.

17

Musical score for measures 17-20. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a single melodic line in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note bass line and chords in the right hand. The melody starts with a series of eighth notes, followed by a half note, and ends with a quarter note.

3. Vivace

Oboe

Lute

Cello

Musical score for measures 1-4 of "3. Vivace". The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features three staves: Oboe, Lute, and Cello. The Oboe part has a melodic line with eighth notes. The Lute part has a steady eighth-note bass line and chords in the right hand. The Cello part has a steady eighth-note bass line. The tempo is marked "Vivace".

5

Musical score for measures 5-8. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a single melodic line in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note bass line and chords in the right hand. The melody starts with a quarter rest, followed by eighth notes, and ends with a quarter note.

10

Measures 10-13 of a musical score in B-flat major. The score is written for three staves: a single treble staff and a grand staff (treble and bass). Measure 10 features a melody in the treble staff and a bass line in the bass staff. Measures 11 and 12 continue the melody and bass line. Measure 13 is a whole rest in the treble staff and a half note in the bass staff.

14

Measures 14-17 of a musical score in B-flat major. The score is written for three staves: a single treble staff and a grand staff (treble and bass). Measures 14 and 15 are whole rests in the treble staff. Measures 16 and 17 feature a melody in the treble staff and a bass line in the bass staff.

18

Measures 18-21 of a musical score in B-flat major. The score is written for three staves: a single treble staff and a grand staff (treble and bass). Measures 18 and 19 are whole rests in the treble staff. Measures 20 and 21 feature a melody in the treble staff and a bass line in the bass staff.

22

Measures 22-25 of a musical score in B-flat major. The score is written for three staves: a single treble staff and a grand staff (treble and bass). Measures 22 and 23 feature a melody in the treble staff and a bass line in the bass staff. Measures 24 and 25 continue the melody and bass line.

27

Musical score for measures 27-30. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat). Measure 27 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the grand staff. Measures 28-30 continue the melodic and harmonic development with various note values and rests.

31

Musical score for measures 31-34. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats. Measures 31-34 are characterized by rapid sixteenth-note passages in the treble staff, while the grand staff provides a steady harmonic accompaniment with chords and moving lines.

35

Musical score for measures 35-39. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats. Measures 35-39 continue the rapid sixteenth-note passages in the treble staff, with the grand staff accompaniment becoming more active, featuring more frequent chord changes and moving lines.

40

Musical score for measures 40-43. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has three flats. Measures 40-43 show a change in the treble staff's texture, with some measures containing rests and others featuring slower-moving notes. The grand staff accompaniment remains active with chords and moving lines.

44

Musical score for measures 44-47. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). Measure 44: Treble has a quarter rest, eighth notes G4 and A4, and a quarter note B4. Bass has a dotted half note G3. Measure 45: Treble has a quarter rest, eighth notes G4 and A4, and a quarter note B4. Bass has a dotted half note A2. Measure 46: Treble has a quarter rest, eighth notes G4 and A4, and a quarter note B4. Bass has a dotted half note G2. Measure 47: Treble has a quarter note B4, eighth notes A4 and G4, and a quarter note F4. Bass has a dotted half note F2.

48

Musical score for measures 48-52. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). Measure 48: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G3. Measure 49: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note A2. Measure 50: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G2. Measure 51: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note F2. Measure 52: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note E2.

53

Musical score for measures 53-58. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). Measure 53: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G3. Measure 54: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note A2. Measure 55: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G2. Measure 56: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note F2. Measure 57: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note E2. Measure 58: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note D2.

59

Musical score for measures 59-63. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). Measure 59: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G3. Measure 60: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note A2. Measure 61: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note G2. Measure 62: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note F2. Measure 63: Treble has eighth notes G4, A4, B4, C5, B4, A4, G4. Bass has a dotted half note E2.

64

The musical score consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped by a brace on the left, forming a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat). Measure 64 begins with a treble staff note on G4, followed by a half note on A4, a quarter note on B4, and a quarter note on A4. The grand staff begins with a bass staff note on G3, followed by a half note on A3, a quarter note on B3, and a quarter note on A3. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 66. The piece concludes with a double bar line in measure 68.

24. Concerto for Lute and Recorder in D Minor

A Flauto Dolce par Mr Ernst Gottlieb Baron

I. Adagio

Recorder

Lute

The musical score is written for Recorder and Lute. The Recorder part is in the treble clef, and the Lute part is in the bass clef. The key signature is D minor (two flats) and the time signature is common time (C). The score is divided into measures, with measure numbers 3, 6, 9, and 12 indicated at the beginning of their respective systems. The Recorder part features a melodic line with various intervals and rests, while the Lute part provides a harmonic accompaniment with chords and single notes. The overall tempo is Adagio.

15

Musical score for measures 15-18. The top staff is a single melodic line in G minor, 3/4 time. The bottom staff is a piano accompaniment with a treble and bass clef. Measure 15 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment features a treble staff with a quarter rest, an eighth note G4, and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. Measures 16-18 continue the melodic and harmonic development.

2. Allegro

Recorder

Lute

Musical score for measures 1-4 of "2. Allegro". The Recorder part is in G minor, 3/4 time, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. The Lute part consists of a treble and bass staff. The treble staff has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass staff has a half note G3 and a quarter note A3. Measures 2-4 continue the piece.

5

Musical score for measures 5-9. The Recorder part continues with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4. The Lute part features a treble staff with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4, and a bass staff with a half note G3 and a quarter note A3. Measures 5-9 continue the piece.

10

Musical score for measures 10-14. The Recorder part continues with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4. The Lute part features a treble staff with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4, and a bass staff with a half note G3 and a quarter note A3. Measures 10-14 continue the piece.

15

Musical score for measures 15-19. The Recorder part continues with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4. The Lute part features a treble staff with eighth notes G4, A4, Bb4, A4, G4, F4, E4, and D4, and a bass staff with a half note G3 and a quarter note A3. Measures 15-19 continue the piece.

20

Measures 20-25 of a musical score in B-flat major. The right hand features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 24. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a repeat sign.

26

Measures 26-31 of a musical score in B-flat major. The right hand continues the melodic line with eighth and sixteenth notes. The left hand accompaniment consists of eighth and sixteenth notes. The system ends with a repeat sign.

32

Measures 32-36 of a musical score in B-flat major. The right hand features a complex melodic line with many sixteenth notes and triplets of eighth notes. The left hand accompaniment includes eighth and sixteenth notes, with a key signature change to C major in measure 34. The system ends with a repeat sign.

37

Measures 37-41 of a musical score in C major. The right hand features a complex melodic line with many sixteenth notes and triplets of eighth notes. The left hand accompaniment includes eighth and sixteenth notes. The system ends with a repeat sign.

42

Measures 42-47 of a musical score in C major. The right hand features a complex melodic line with many sixteenth notes and triplets of eighth notes. The left hand accompaniment includes eighth and sixteenth notes. The system ends with a repeat sign.

3. Siciliana

Recorder

Lute

4

9

14

19

24

Musical score for measures 24-28. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 24 starts with a whole rest in the top staff and a half note B-flat in the bass staff. The piece ends with a double bar line and repeat dots in measure 28.

4. Gigue

Recorder

Lute

Musical score for measures 1-5 of "4. Gigue". The Recorder part is in treble clef with a 6/8 time signature. The Lute part is in grand staff (treble and bass clefs) with a 6/8 time signature. The key signature has one flat (B-flat). Measure 1 starts with a quarter note B-flat in the Recorder and a half note B-flat in the Lute bass staff. The piece ends with a double bar line and repeat dots in measure 5.

5

Musical score for measures 6-9 of "4. Gigue". The Recorder part continues the melody. The Lute part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). Measure 9 ends with a double bar line and repeat dots.

9

Musical score for measures 10-13 of "4. Gigue". The Recorder part continues the melody. The Lute part continues the eighth-note accompaniment. Measure 13 ends with a double bar line and repeat dots.

14

Musical score for measures 14-17 of "4. Gigue". The Recorder part continues the melody. The Lute part continues the eighth-note accompaniment. Measure 17 ends with a double bar line and repeat dots.

18

Musical score for measures 18-22. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 18: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 19: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 20: Treble has a half note G4; Bass has a half note G2. Measure 21: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 22: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

23

Musical score for measures 23-26. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 23: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 24: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 25: Treble has a half note G4; Bass has a half note G2. Measure 26: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

27

Musical score for measures 27-31. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 27: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 28: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 29: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 30: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 31: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

32

Musical score for measures 32-36. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 32: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 33: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 34: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 35: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 36: Treble has eighth notes G4, A4, B4, C5, D5, E5, F5, G5; Bass has eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

25. Concerto for Lute, Flute and Violoncello in G Major

Sig^{re} Baro

1. Concerto

Flute

Lute

Cello

5

9

12

Musical score for measures 12-14. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody line is mostly rests, with some eighth-note entries in measures 13 and 14.

15

Musical score for measures 15-18. The piano accompaniment continues with eighth notes. The melody line becomes more active, featuring eighth-note runs and some rests. The bass line provides a steady accompaniment.

19

Musical score for measures 19-22. The piano accompaniment continues with eighth notes. The melody line features eighth-note runs and some rests. The bass line provides a steady accompaniment.

23

Musical score for measures 23-26. The piano accompaniment continues with eighth notes. The melody line features eighth-note runs and some rests. The bass line provides a steady accompaniment.

27

28 29

30

31 32

33

34 35

36

37 38

39

Measures 39-42 of a musical score in G major. The score consists of three staves: a single treble staff and a grand staff (treble and bass). The melody in the treble staff features eighth and sixteenth notes with some accidentals. The grand staff accompaniment includes a steady eighth-note pattern in the right hand and a bass line with eighth and sixteenth notes in the left hand.

43

Measures 43-45 of the musical score. The melody continues with eighth notes and rests. The accompaniment in the grand staff features a more active right hand with sixteenth-note patterns and a bass line with eighth notes and rests.

46

Measures 46-48 of the musical score. The melody consists of eighth notes and rests. The accompaniment shows a consistent eighth-note pattern in the right hand and a bass line with eighth notes and rests.

49

Measures 49-51 of the musical score. The melody continues with eighth notes and rests. The accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

52



55



59



2. Largo

Flute

Lute

Cello



5

Measures 5-9. Treble clef: eighth-note melody. Bass clef: eighth-note accompaniment.

10

Measures 10-14. Treble clef: eighth-note melody with rests. Bass clef: eighth-note accompaniment.

15

Measures 15-19. Measure 15: repeat sign. Treble clef: eighth-note melody. Bass clef: eighth-note accompaniment.

20

Measures 20-24. Treble clef: eighth-note melody. Bass clef: eighth-note accompaniment.

25

Musical score for measures 25-29. The score is in G major (one sharp) and 4/4 time. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The melody starts with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with half and quarter notes in the left hand.

30

Musical score for measures 30-34. The score is in G major (one sharp) and 4/4 time. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melody continues with eighth and quarter notes, ending with a repeat sign. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand, also ending with a repeat sign.

3.

Flute

Lute

Cello

Musical score for measures 35-39, labeled "3.". The score is in G major (one sharp) and 3/4 time. It features three staves: Flute, Lute, and Cello. The Flute part has a whole rest followed by a series of eighth and quarter notes. The Lute part has a steady eighth-note pattern in the right hand and a bass line with half notes in the left hand. The Cello part has a bass line with half and quarter notes.

5

Musical score for measures 40-44, labeled "5". The score is in G major (one sharp) and 4/4 time. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with half and quarter notes in the left hand.

10

Musical score for measures 10-14. The system has three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). The treble staff contains a continuous eighth-note melody. The grand staff's treble part contains a continuous eighth-note accompaniment, while the bass part has a simple eighth-note line with rests.

15

Musical score for measures 15-19. The system has three staves: a single treble staff and a grand staff. The treble staff melody continues with eighth notes and includes a half-note phrase in measure 18. The grand staff accompaniment continues with eighth notes, and the bass part has a simple eighth-note line with rests.

20

Musical score for measures 20-23. The system has three staves: a single treble staff and a grand staff. The treble staff features a more complex eighth-note melody. The grand staff's treble part has block chords, and the bass part has a simple eighth-note line with rests.

24

Musical score for measures 24-27. The system has three staves: a single treble staff and a grand staff. The treble staff has a complex eighth-note melody. The grand staff's treble part has block chords, and the bass part has a simple eighth-note line with rests.

28

Musical score for measures 28-30. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 28 features a rapid sixteenth-note melody in the treble staff, with a supporting bass line in the grand staff. Measures 29 and 30 continue the melodic and harmonic development.

31

Musical score for measures 31-34. The system consists of three staves: a single treble staff and a grand staff. Measures 31-33 show a continuation of the sixteenth-note melody in the treble staff, while the grand staff provides harmonic support. Measure 34 concludes the system with a final chord in the treble and a sustained note in the bass.

35

Musical score for measures 35-39. The system consists of three staves: a single treble staff and a grand staff. Measures 35-39 feature a more active bass line in the grand staff, with the treble staff providing a steady accompaniment. The melody in the treble staff is more melodic and less rapid than in the previous system.

40

Musical score for measures 40-44. The system consists of three staves: a single treble staff and a grand staff. Measures 40-44 show a continuation of the melodic and harmonic themes, with the grand staff providing a solid foundation for the treble melody. The system ends with a final chord in the treble and a sustained note in the bass.

45

Musical score for measures 45-49. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 45: Treble has an eighth-note ascending scale from G4 to D5; Grand staff has a half-note G3 in the bass and a half-note G4 in the treble. Measure 46: Treble has an eighth-note ascending scale from E5 to B5; Grand staff has a half-note A3 in the bass and a half-note A4 in the treble. Measure 47: Treble has an eighth-note ascending scale from C6 to F#6; Grand staff has a half-note B3 in the bass and a half-note B4 in the treble. Measure 48: Treble has an eighth-note descending scale from F#6 to C6; Grand staff has a half-note C4 in the bass and a half-note C5 in the treble. Measure 49: Treble has an eighth-note descending scale from B5 to G4; Grand staff has a half-note D3 in the bass and a half-note D4 in the treble.

50

Musical score for measures 50-53. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 50: Treble has a half-note G4, then a whole rest; Grand staff has a half-note G3 in the bass and a half-note G4 in the treble. Measure 51: Treble has an eighth-note ascending scale from A4 to E5; Grand staff has a half-note A3 in the bass and a half-note A4 in the treble. Measure 52: Treble has an eighth-note ascending scale from F#5 to B5; Grand staff has a half-note B3 in the bass and a half-note B4 in the treble. Measure 53: Treble has an eighth-note descending scale from B5 to A4; Grand staff has a half-note C4 in the bass and a half-note C5 in the treble.

54

Musical score for measures 54-57. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 54: Treble has an eighth-note ascending scale from G4 to D5; Grand staff has a half-note G3 in the bass and a half-note G4 in the treble. Measure 55: Treble has an eighth-note ascending scale from E5 to B5; Grand staff has a half-note A3 in the bass and a half-note A4 in the treble. Measure 56: Treble has an eighth-note ascending scale from C6 to F#6; Grand staff has a half-note B3 in the bass and a half-note B4 in the treble. Measure 57: Treble has an eighth-note descending scale from F#6 to C6; Grand staff has a half-note C4 in the bass and a half-note C5 in the treble.

58

Musical score for measures 58-61. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 58: Treble has an eighth-note ascending scale from G4 to D5; Grand staff has a half-note G3 in the bass and a half-note G4 in the treble. Measure 59: Treble has an eighth-note ascending scale from E5 to B5; Grand staff has a half-note A3 in the bass and a half-note A4 in the treble. Measure 60: Treble has an eighth-note ascending scale from C6 to F#6; Grand staff has a half-note B3 in the bass and a half-note B4 in the treble. Measure 61: Treble has an eighth-note descending scale from F#6 to C6; Grand staff has a half-note C4 in the bass and a half-note C5 in the treble.

62

Musical score for measures 62-65. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one sharp (F#). Measure 62 features a rapid sixteenth-note run in the treble, followed by a quarter-note melody. Measures 63-65 continue with similar patterns, including a final measure with a half-note chord in the treble and a half-note in the bass.

66

Musical score for measures 66-69. The system consists of three staves. Measures 66-69 show a continuous sixteenth-note run in the treble staff, while the grand staff provides a steady accompaniment of quarter and half notes.

70

Musical score for measures 70-74. The system consists of three staves. Measures 70-74 feature a sixteenth-note run in the treble, followed by a quarter-note melody. The grand staff continues with a steady accompaniment of quarter and half notes.

75

Musical score for measures 75-79. The system consists of three staves. Measures 75-79 show a quarter-note melody in the treble, followed by a sixteenth-note run. The grand staff provides a steady accompaniment of quarter and half notes.

80

Musical score for measures 80-84. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef, a piano accompaniment in the grand staff (treble and bass clefs), and a bass line in the bass clef. The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and dotted half notes in the left hand. The bass line consists of quarter notes.

85

Musical score for measures 85-89. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef, a piano accompaniment in the grand staff (treble and bass clefs), and a bass line in the bass clef. The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and dotted half notes in the left hand. The bass line consists of quarter notes.

26. Sonata for Lute and Flute in G Major

Sonata à 2, Luth è Flauto traversi d. S. Baron

I. Allemande

Flute

Lute

4

7

10

13

16

19

2. Courante

Flute

Lute

5

10

14

Measures 14-17. The right hand features a complex melody with many triplets. The left hand provides a simple accompaniment with quarter and eighth notes.

18

Measures 18-22. The right hand continues the melodic line with some rests and a repeat sign. The left hand has a more active accompaniment with eighth and sixteenth notes.

23

Measures 23-27. The right hand has a steady eighth-note melody. The left hand accompaniment consists of quarter and eighth notes.

28

Measures 28-33. The right hand continues the eighth-note melody. The left hand accompaniment includes some chords and rests.

34

Measures 34-38. The right hand continues the eighth-note melody. The left hand accompaniment is mostly quarter notes.

39

Measures 39-43. The right hand features a fast, continuous sixteenth-note passage. The left hand accompaniment is simple, with quarter and eighth notes.

44

3. March

Flute

Lute

6

11

16

22

28

33

4. Menuet avec Trio

Flute

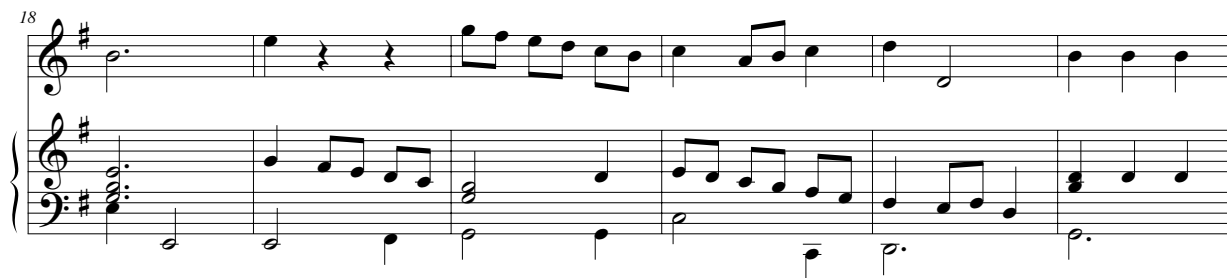
Lute

6

12



18



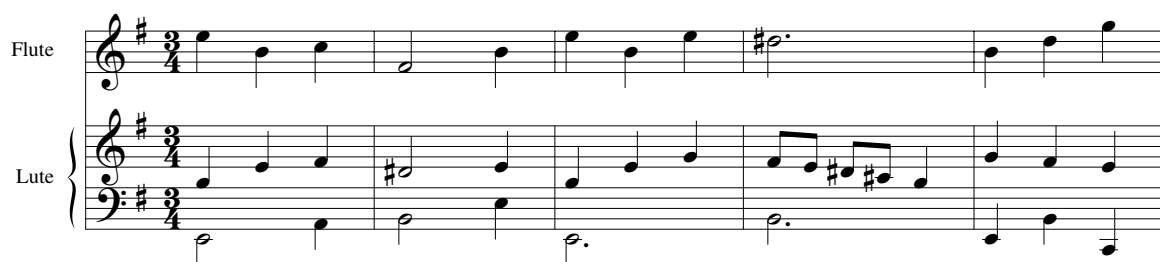
24



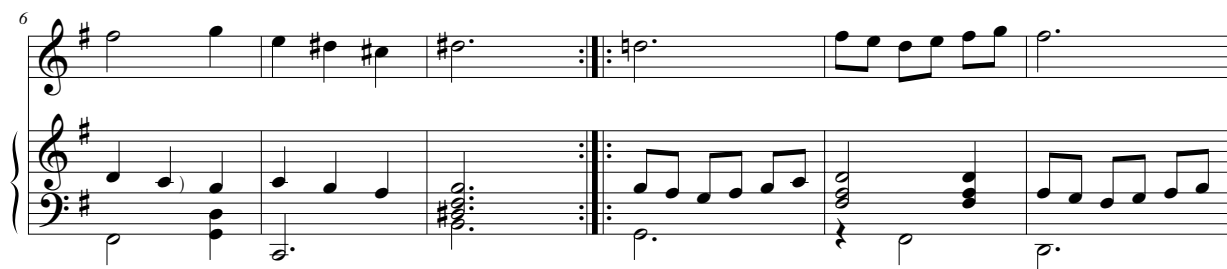
5. Trio

Flute

Lute



6



12

Menuet da Capo

6. Loure

Flute

Lute

4

8

12

17

Musical score for measures 17-20. Treble clef melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Measure 20 ends with a repeat sign.

21

Musical score for measures 21-24. Treble clef melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Measure 24 ends with a repeat sign.

7. Gigue

Flute

Lute

Musical score for measures 1-4 of "7. Gigue". Treble clef melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Measure 4 ends with a repeat sign.

4

Musical score for measures 5-8 of "7. Gigue". Treble clef melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Measure 8 ends with a repeat sign.

8

Musical score for measures 9-12 of "7. Gigue". Treble clef melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Measure 12 ends with a repeat sign.

12

Measures 12-15 of a musical score in G major. The melody in the treble clef features eighth-note patterns and a repeat sign at measure 13. The piano accompaniment in the bass clef consists of a steady eighth-note bass line.

16

Measures 16-19 of a musical score in G major. The melody in the treble clef continues with eighth-note patterns. The piano accompaniment in the bass clef maintains the eighth-note bass line.

20

Measures 20-23 of a musical score in G major. The melody in the treble clef concludes with a final cadence. The piano accompaniment in the bass clef ends with a final chord in the right hand and a final note in the left hand.

27. Duet for Lute and Flute in G Major

Duetto à Liuto e Traverso del Sigre. Baron

1. Allegro

Flute

Lute

3

6

9

12

piano

Solo

14

Measures 14-16. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a steady eighth-note accompaniment with a descending line in the bass.

17

Measures 17-19. The right hand continues the sixteenth-note arpeggiated pattern. The left hand's eighth-note accompaniment begins to incorporate some chords and rests.

20

Measures 20-22. The right hand's sixteenth-note pattern continues. The left hand's accompaniment becomes more complex, with some notes beamed together.

23

Measures 23-25. The right hand has a more active melody with eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment.

26

Measures 26-28. The right hand features a melodic line with some grace notes. The left hand's accompaniment includes some chords and rests.

29

Measures 29-31. The right hand has a melodic line with grace notes. The left hand's accompaniment includes some chords and rests.

This musical score is for a piano and voice piece, spanning measures 32 to 47. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often in a descending or ascending scale-like pattern. The voice part consists of a single melodic line with various note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into six systems, each containing three staves. The first system starts at measure 32, and the last system ends at measure 47. The piano part has a consistent rhythmic pattern throughout, while the voice part has more varied phrasing and dynamics.

32

35

38

41

44

47

50



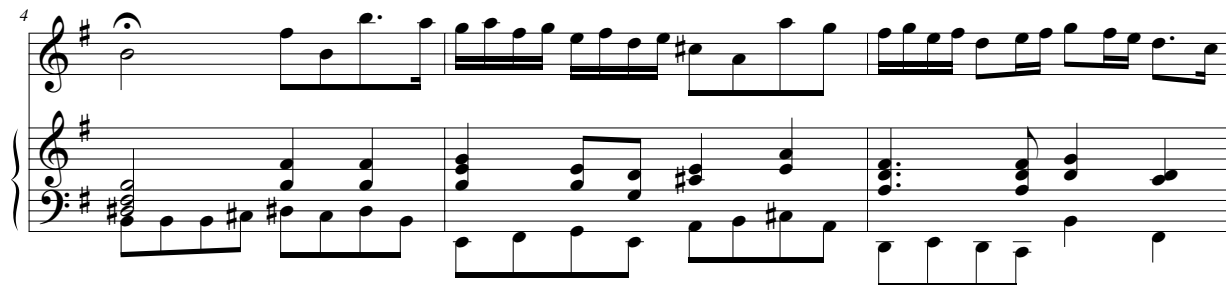
2. Adagio

Flute

Lute



4



7



10



13

16

3. Presto

Flute

Lute

5

10

15

Measures 15-18 of a musical score in G major. The melody in the right hand features eighth-note patterns and a half-note. The left hand provides a harmonic accompaniment with chords and moving lines.

19

Measures 19-22 of a musical score in G major. The melody continues with eighth-note runs. The left hand accompaniment consists of chords and a steady eighth-note bass line.

23

Measures 23-27 of a musical score in G major. The melody includes a tritone interval. The left hand accompaniment features a series of chords and a moving bass line.

28

Measures 28-31 of a musical score in G major. The melody continues with eighth-note patterns. The left hand accompaniment includes chords and a moving bass line.

32

Measures 32-35 of a musical score in G major. The melody features eighth-note runs. The left hand accompaniment consists of chords and a steady eighth-note bass line.

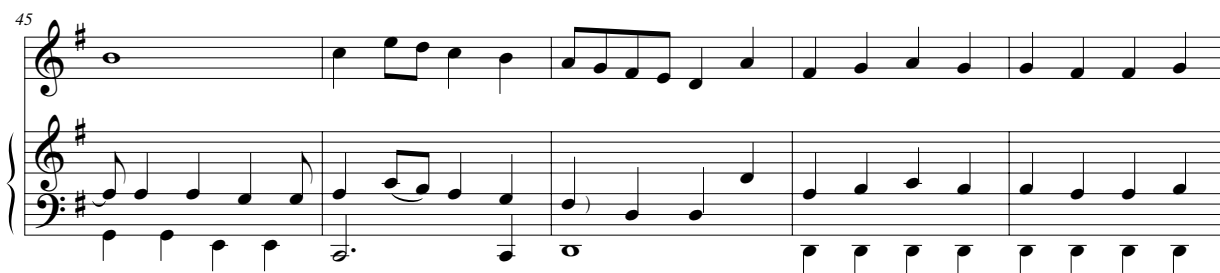
36

Measures 36-39 of a musical score in G major. The melody continues with eighth-note patterns. The left hand accompaniment includes chords and a moving bass line.

40



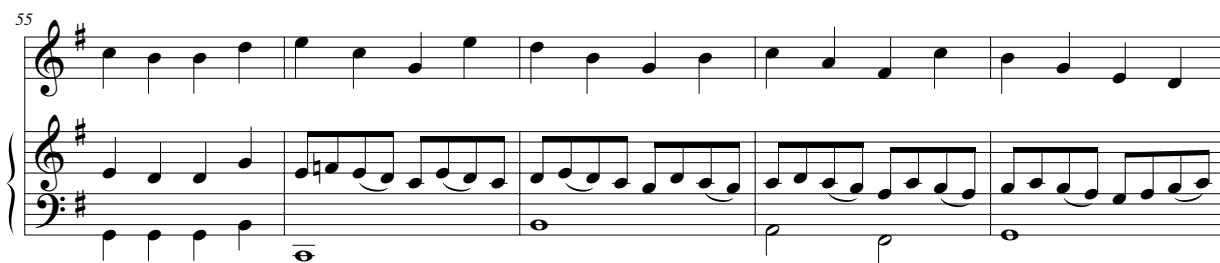
45



50




55



60



64



69

74

79

Il Fine

28. Concerto for Lute, Violin and Bass in C Major

Concerto à Liuto obligato, Violino & Basso del Sig. Baro

I. Allegro

The musical score is written for Violin, Lute, and Bass in C major, 3/4 time. The first system shows the initial measures, with the Violin playing a melodic line, the Lute providing a rhythmic accompaniment, and the Bass playing a simple harmonic line. The second system continues the development of these themes. The third system features a more complex melodic line for the Violin, with the Lute and Bass providing a steady accompaniment. The score is written in a clear, legible style with standard musical notation.

Violin

Lute

Bass

4

7

10

Measures 10-12 of a musical score. Measure 10 features a treble clef with a whole note G4 and a bass clef with a whole note G2. Measure 11 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 12 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature has one sharp (F#).

13

Measures 13-15 of a musical score. Measure 13 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 14 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 15 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature has one sharp (F#).

16

Measures 16-18 of a musical score. Measure 16 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 17 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 18 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature has one sharp (F#).

19

Measures 19-21 of a musical score. Measure 19 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 20 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 21 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature has one sharp (F#).

22

Musical score for measures 22-24. The system consists of three staves: a single treble staff and a grand staff (treble and bass). Measure 22 features a rapid sixteenth-note run in the treble. Measures 23 and 24 show a more melodic treble line with chords in the bass.

25

Musical score for measures 25-27. The system consists of three staves. Measure 25 has a sixteenth-note run in the treble. Measures 26 and 27 show a steady eighth-note accompaniment in the bass and a melodic line in the treble.

28

Musical score for measures 28-30. The system consists of three staves. Measure 28 has a sixteenth-note run in the treble. Measures 29 and 30 show a steady eighth-note accompaniment in the bass and a melodic line in the treble.

31

Musical score for measures 31-33. The system consists of three staves. Measure 31 has a sixteenth-note run in the treble. Measures 32 and 33 show a steady eighth-note accompaniment in the bass and a melodic line in the treble.

2. Adagio

Violin

Lute

Bass

4

7

10

3. Vivace

Violin

Lute

Bass

6

12

18

Violin

Lute

Bass

6

12

18

24

29

29

34

This block contains measures 34 through 39 of the musical score. Measure 34 begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. The bass staff features a simple accompaniment of half notes. The system concludes with a double bar line at the end of measure 39.

40

This musical score segment contains measures 40 through 45. The notation is as follows:

- Measure 40:** Treble clef has a quarter note G4, quarter note A4, and quarter note B4. Bass clef has a half note G3.
- Measure 41:** Treble clef has a half note B4 tied to the next measure. Bass clef has a quarter note G3, quarter note F3, and quarter note E3.
- Measure 42:** Treble clef has a half note A4 tied to the next measure. Bass clef has a half note D3.
- Measure 43:** Treble clef has a half note G4 tied to the next measure. Bass clef has a quarter note G3, quarter note F3, and quarter note E3.
- Measure 44:** Treble clef has a half note F4 tied to the next measure. Bass clef has a half note D3.
- Measure 45:** Treble clef has a whole rest. Bass clef has a half note G3.

46

Musical score for measures 46-51. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in 4/4 time. Measure 46: Treble has a quarter note G4, eighth notes A4-B4-C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 47: Treble has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 48: Treble has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 49: Treble has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 50: Treble has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 51: Treble has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.

52

Musical score for measures 52-56. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in 4/4 time. Measure 52: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 53: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 54: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 55: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4. Measure 56: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Bass has a half note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4.

29. Concerto for Lute, Violin and Bass in C Major

Concerto Secondo

I. Allegro

Violin

Lute

Bass

The first system of the musical score for 'I. Allegro' features three staves. The Violin staff (top) begins with a half rest, followed by a quarter note G, a half note A, and a quarter rest. The Lute staff (middle) plays a continuous eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. The Bass staff (bottom) plays a dotted half-note pattern in the left hand and a quarter-note pattern in the right hand.

4

The second system of the musical score continues the instrumental textures. The Violin staff (top) plays a series of eighth notes. The Lute staff (middle) continues its eighth-note pattern in the right hand and dotted half-note pattern in the left hand. The Bass staff (bottom) continues its dotted half-note pattern in the left hand and quarter-note pattern in the right hand.

7

Solo

The third system of the musical score begins with a measure rest in the Violin staff (top). The Lute staff (middle) is marked 'Solo' and features a more complex eighth-note pattern in the right hand. The Bass staff (bottom) continues its dotted half-note pattern in the left hand and quarter-note pattern in the right hand.

10 *tr*

Musical score for measures 10-12. Measure 10 features a treble clef with a trill on G4 and a piano accompaniment. Measures 11-12 continue the piano accompaniment with a sustained bass note.

13 *tr*

Musical score for measures 13-15. Measure 13 features a treble clef with a trill on G4 and a piano accompaniment. Measures 14-15 continue the piano accompaniment with a sustained bass note.

16

Musical score for measures 16-18. Measure 16 features a treble clef with a trill on G4 and a piano accompaniment. Measures 17-18 continue the piano accompaniment with a sustained bass note.

19

Musical score for measures 19-21. Measure 19 features a treble clef with a trill on G4 and a piano accompaniment. Measures 20-21 continue the piano accompaniment with a sustained bass note.


22



25



28



2. Adagio

Violin

Lute

Bass



7

14

3. Presto

Violin

Lute

Bass

5

10

Musical score for measures 10-14. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The melody in the treble staff features eighth and quarter notes with some accidentals. The grand staff accompaniment includes a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

15

Musical score for measures 15-19. This system includes repeat signs in measures 15, 16, and 18. The melody in the treble staff has a repeat in measure 15 and a phrase in measure 18. The accompaniment in the grand staff continues with similar rhythmic patterns, including eighth-note runs in the right hand.

20

Musical score for measures 20-23. The melody in the treble staff continues with eighth and quarter notes. The grand staff accompaniment features a consistent eighth-note pattern in the right hand and a bass line with quarter notes. A trill (*tr*) is marked above the final note of the melody in measure 23.

24

Musical score for measures 24-28. The melody in the treble staff is mostly whole rests, with a final quarter note in measure 28. The grand staff accompaniment continues with a steady eighth-note pattern in the right hand and a bass line with quarter and half notes.

29

29

30

31

32

tr

Trio for Flute, Violin and Bass in G Major

Trio Flauto-Traverso Violino Basson

Composto Del: Singl: E.T. Baron

I. Andante

Flute

Violin

Bass

Lute

3

6

9

This musical score is written for three systems, each containing three staves (treble, alto, and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings and articulations.

System 1 (Measures 9-14):

- Measure 9: Treble clef has a half note G4 with a fermata, followed by eighth notes. Bass clef has a half note G2 with a 5/4 fingering, followed by quarter notes. Grand staff has a half note G2.
- Measure 10: Treble clef has a half note A4 with a fermata, followed by eighth notes. Bass clef has a half note A2 with a 3 fingering, followed by quarter notes. Grand staff has a half note A2.
- Measure 11: Treble clef has a half note B4 with a fermata, followed by eighth notes. Bass clef has a half note B2 with a 9 fingering, followed by quarter notes. Grand staff has a half note B2.
- Measure 12: Treble clef has a half note C5 with a fermata, followed by eighth notes. Bass clef has a half note C3 with a 5 fingering, followed by quarter notes. Grand staff has a half note C3.
- Measure 13: Treble clef has a half note D5 with a fermata, followed by eighth notes. Bass clef has a half note D3 with a 7 fingering, followed by quarter notes. Grand staff has a half note D3.
- Measure 14: Treble clef has a half note E5 with a fermata, followed by eighth notes. Bass clef has a half note E3 with a 6/5 fingering, followed by quarter notes. Grand staff has a half note E3.

System 2 (Measures 12-14):

- Measure 12: Treble clef has a half note F#5 with a fermata, followed by eighth notes. Bass clef has a half note F#3 with a 6/5 fingering, followed by quarter notes. Grand staff has a half note F#3.
- Measure 13: Treble clef has a half note G#5 with a fermata, followed by eighth notes. Bass clef has a half note G#3 with a 6/5 fingering, followed by quarter notes. Grand staff has a half note G#3.
- Measure 14: Treble clef has a half note A#5 with a fermata, followed by eighth notes. Bass clef has a half note A#3 with a 5/4 fingering, followed by quarter notes. Grand staff has a half note A#3.

System 3 (Measures 15-17):

- Measure 15: Treble clef has a half note B#5 with a fermata, followed by eighth notes. Bass clef has a half note B#3 with a 7 fingering, followed by quarter notes. Grand staff has a half note B#3.
- Measure 16: Treble clef has a half note C6 with a fermata, followed by eighth notes. Bass clef has a half note C4 with a 7 fingering, followed by quarter notes. Grand staff has a half note C4.
- Measure 17: Treble clef has a half note D6 with a fermata, followed by eighth notes. Bass clef has a half note D4 with a 5/6 fingering, followed by quarter notes. Grand staff has a half note D4.

18

21

2. Allegro

Flute

Violin

Bass

Lute

4

Measures 4-6 of a musical score in G major. Measure 4: Treble clef has a half note G4 with a '2' above it, and a quarter note G4. Bass clef has a half note G2 with a '6' below it, and a quarter note G2. Piano accompaniment has a half note G2 and a quarter note G2. Measure 5: Treble clef has a half note A4 with a '2' above it, and a quarter note A4. Bass clef has a half note A2 with a '#' below it, and a quarter note A2. Piano accompaniment has a half note A2 and a quarter note A2. Measure 6: Treble clef has a half note B4 with a '2' above it, and a quarter note B4. Bass clef has a half note B2 with a '#' below it, and a quarter note B2. Piano accompaniment has a half note B2 and a quarter note B2.

7

Measures 7-9 of a musical score in G major. Measure 7: Treble clef has a half note C5 with a '2' above it, and a quarter note C5. Bass clef has a half note C2 with a '7' below it, and a quarter note C2. Piano accompaniment has a half note C2 and a quarter note C2. Measure 8: Treble clef has a half note D5 with a '2' above it, and a quarter note D5. Bass clef has a half note D2 with a '5' below it, and a quarter note D2. Piano accompaniment has a half note D2 and a quarter note D2. Measure 9: Treble clef has a half note E5 with a '2' above it, and a quarter note E5. Bass clef has a half note E2 with a '7' below it, and a quarter note E2. Piano accompaniment has a half note E2 and a quarter note E2.

10

Measures 10-12 of a musical score in G major. Measure 10: Treble clef has a half note F#5 with a '2' above it, and a quarter note F#5. Bass clef has a half note F#2 with a '7' below it, and a quarter note F#2. Piano accompaniment has a half note F#2 and a quarter note F#2. Measure 11: Treble clef has a half note G5 with a '2' above it, and a quarter note G5. Bass clef has a half note G2 with a '5' below it, and a quarter note G2. Piano accompaniment has a half note G2 and a quarter note G2. Measure 12: Treble clef has a half note A5 with a '2' above it, and a quarter note A5. Bass clef has a half note A2 with a '7' below it, and a quarter note A2. Piano accompaniment has a half note A2 and a quarter note A2.

13

Measures 13-15 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. Measure 13 features a complex melodic line in the first treble staff with many sixteenth notes, while the other staves have simpler accompaniment. Measure 14 shows a continuation of the melodic theme in the first treble staff. Measure 15 concludes the system with a final chord in the first treble staff and a sustained note in the bass.

16

Measures 16-18 of a musical score in G major. Measure 16 begins with a melodic phrase in the first treble staff, marked with a '2' above it. The second treble staff has a similar melodic line. Measure 17 continues the melodic development in both treble staves. Measure 18 ends the system with a final melodic phrase in the first treble staff and a sustained note in the bass.

19

Measures 19-21 of a musical score in G major. Measure 19 starts with a melodic phrase in the first treble staff, marked with a '2' above it. The second treble staff has a similar melodic line. Measure 20 continues the melodic development in both treble staves. Measure 21 ends the system with a final melodic phrase in the first treble staff and a sustained note in the bass.

23

Measures 23-26 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. The first treble staff contains a melody with eighth and sixteenth notes, including a triplet in measure 24. The second treble staff provides harmonic support with chords and moving lines. The bass staves feature a steady eighth-note accompaniment in the left hand and a more active line in the right hand. The key signature has one sharp (F#).

27

Measures 27-30 of the musical score. The first treble staff continues the melodic line with a triplet in measure 28. The second treble staff has a more complex texture with sixteenth-note runs. The bass staves maintain the eighth-note accompaniment, with the right hand adding more rhythmic detail. The key signature remains G major.

30

Measures 31-34 of the musical score. The first treble staff features a prominent triplet in measure 31. The second treble staff continues with sixteenth-note patterns. The bass staves show a consistent eighth-note accompaniment. The key signature is G major.

33

Measures 33-35 of a musical score in G major. The score consists of four staves: two treble staves, a bass staff, and a grand staff (treble and bass). Measure 33 features a complex melodic line in the first treble staff with many sixteenth notes, while the second treble staff has a half note G with a fermata. Measures 34 and 35 continue the melodic development in the first treble staff, with the second treble staff providing harmonic support. The bass staff and grand staff provide a steady accompaniment.

36

Measures 36-38 of the musical score. Measure 36 shows a melodic line in the first treble staff with a half note G and a fermata. Measures 37 and 38 continue the melodic line, with the second treble staff providing harmonic support. The bass staff and grand staff provide a steady accompaniment.

39

Measures 39-41 of the musical score. Measure 39 features a melodic line in the first treble staff with a half note G and a fermata. Measures 40 and 41 continue the melodic line, with the second treble staff providing harmonic support. The bass staff and grand staff provide a steady accompaniment.

42

Measures 42-44 of a musical score in G major. Measure 42 features a treble staff with a half note G, a whole rest, and a sixteenth-note triplet of G-A-B. Measure 43 continues the triplet in the treble and has a sixteenth-note triplet of G-A-B in the bass. Measure 44 has a treble staff with a half note G and a whole rest, and a bass staff with a half note G. Measure 45 (partially visible) has a treble staff with a half note G and a whole rest, and a bass staff with a half note G. The key signature has one sharp (F#).

45

Measures 45-47 of a musical score in G major. Measure 45 features a treble staff with a half note G, a whole rest, and a sixteenth-note triplet of G-A-B. Measure 46 continues the triplet in the treble and has a sixteenth-note triplet of G-A-B in the bass. Measure 47 has a treble staff with a half note G and a whole rest, and a bass staff with a half note G. The key signature has one sharp (F#).

48

Measures 48-50 of a musical score in G major. Measure 48 features a treble staff with a half note G, a whole rest, and a sixteenth-note triplet of G-A-B. Measure 49 continues the triplet in the treble and has a sixteenth-note triplet of G-A-B in the bass. Measure 50 has a treble staff with a half note G and a whole rest, and a bass staff with a half note G. The key signature has one sharp (F#).

51

Measures 51-53 of a musical score in G major. Measure 51 features a melody in the treble clef with a fermata on the first measure and a slur over the next two. The piano accompaniment in the right hand consists of eighth-note chords, while the left hand plays a steady eighth-note bass line. Measure 52 continues the piano accompaniment with more eighth-note chords. Measure 53 concludes the system with a final chord in the right hand and a half note in the left hand.

54

Measures 54-56 of a musical score in G major. Measure 54 has a melody in the treble clef with a slur over the first two measures. The piano accompaniment in the right hand features a mix of eighth and sixteenth notes, while the left hand continues with eighth-note chords. Measure 55 shows the melody in the treble clef with a slur and a fermata. The piano accompaniment in the right hand has a more complex rhythmic pattern with sixteenth notes. Measure 56 ends the system with a final chord in the right hand and a half note in the left hand.

57

Measures 57-59 of a musical score in G major. Measure 57 features a melody in the treble clef with a slur and a fermata. The piano accompaniment in the right hand has a complex rhythmic pattern with sixteenth notes. Measure 58 continues the piano accompaniment with more eighth-note chords. Measure 59 concludes the system with a final chord in the right hand and a half note in the left hand.

60

Measures 60-62 of a musical score in G major. Measure 60 features a treble staff with a half note G4, a quarter note A4, a half note B4 with a fermata, and a quarter note C5 with a '2' above it. The treble staff continues with a half note D5, a quarter note E5, and a half note F#5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 61 shows a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 62 features a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4.

63

Measures 63-66 of a musical score in G major. Measure 63 features a treble staff with a half note G4, a quarter note A4, a half note B4 with a fermata, and a quarter note C5 with a '2' above it. The treble staff continues with a half note D5, a quarter note E5, and a half note F#5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 64 shows a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 65 features a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 66 shows a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4.

67

Measures 67-70 of a musical score in G major. Measure 67 features a treble staff with a half note G4, a quarter note A4, a half note B4 with a fermata, and a quarter note C5 with a '2' above it. The treble staff continues with a half note D5, a quarter note E5, and a half note F#5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 68 shows a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 69 features a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4. Measure 70 shows a treble staff with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass staff has a half note G3, a quarter note A3, a half note B3, and a quarter note C4.

3. Un poco allegro e quasi scherzando

Flute

Violin

Bass

Lute

5

2

10

Detailed description: This is a musical score for a piece titled '3. Un poco allegro e quasi scherzando'. The score is written for four instruments: Flute, Violin, Bass, and Lute. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system contains measures 1-4. The second system contains measures 5-8, with a measure rest in measure 5 and a '2' marking above measure 6. The third system contains measures 9-14, with a measure rest in measure 9 and a '10' marking above measure 10. The Flute part is mostly rests in the first system and has a melodic line starting in measure 5. The Violin part has a continuous melodic line throughout. The Bass part provides a steady bass line. The Lute part consists of chords and arpeggiated figures.

15

16 17 18 19

20

21 22 23 24

25

26 27 28 29

29

Musical score for measures 29-32. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff has a treble clef and a key signature of one sharp, with a single note (F#) held for four measures. The third staff has a bass clef and a key signature of one sharp, with a continuous eighth-note melody. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp, containing a continuous eighth-note melody.

33

Musical score for measures 33-36. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff has a treble clef and a key signature of one sharp, with a single note (F#) held for four measures. The third staff has a bass clef and a key signature of one sharp, with a continuous eighth-note melody. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp, containing a continuous eighth-note melody.

37

Musical score for measures 37-40. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff has a treble clef and a key signature of one sharp, with a single note (F#) held for four measures. The third staff has a bass clef and a key signature of one sharp, with a continuous eighth-note melody. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp, containing a continuous eighth-note melody.

41

9 8 $b 7 5$

45

50

$7 5$ $\# 7$

55

Measures 55-58 of a musical score in G major. The score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A sharp sign is placed above the first measure of the right hand in measure 56. A '7' is written above the first measure of the left hand in measure 56.

59

Measures 59-62 of a musical score in G major. The score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music continues with eighth and sixteenth notes. A '2' is written above the first measure of the right hand in measure 60. A '9' and an '8' are written above the first and second measures of the left hand in measure 62.

63

Measures 63-66 of a musical score in G major. The score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music includes dynamic markings: *f* (forte) and *p* (piano). A '2' is written above the first measure of the right hand in measure 63. A '5' and a '4' are written above the first and second measures of the left hand in measure 63. A '9' and a '5' are written above the first and second measures of the left hand in measure 64. A '9' and an '8' are written above the first and second measures of the left hand in measure 65. A '7' and a '5' are written above the first and second measures of the left hand in measure 66.

68

Measures 68-71 of a musical score in G major. The score consists of four staves. The first staff (treble clef) begins with a forte (f) dynamic and a fermata over the first measure. The second staff (treble clef) also begins with a forte (f) dynamic. The third staff (bass clef) and the fourth staff (grand staff) provide harmonic support. Measure 71 features a fermata over the first staff.

72

Measures 72-76 of a musical score in G major. The score consists of four staccos. The first staff (treble clef) contains a series of eighth and sixteenth notes. The second staff (treble clef) features a series of eighth and sixteenth notes with a fermata over the fifth measure. The third staff (bass clef) and the fourth staff (grand staff) provide harmonic support. Measure 76 features a fermata over the first staff.

77

Measures 77-81 of a musical score in G major. The score consists of four staccos. The first staff (treble clef) contains a series of eighth and sixteenth notes. The second staff (treble clef) features a series of eighth and sixteenth notes with a fermata over the fifth measure. The third staff (bass clef) and the fourth staff (grand staff) provide harmonic support. Measure 81 features a fermata over the first staff.

82

Measures 82-86 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. A fermata is placed over the first note of measure 82. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line is mostly quarter notes and half notes.

87

Measures 87-91 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. The music continues with eighth and sixteenth notes, including a triplet in measure 91. The bass line consists of quarter and eighth notes.

92

Measures 92-96 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. This section includes several triplet markings, indicated by a '3' over groups of three notes. The music is more rhythmic, featuring many eighth and sixteenth notes. The bass line continues with quarter and eighth notes.

96

Musical score for measures 96-100. The score is in G major (one sharp) and 3/4 time. It features a piano with a treble and bass staff. The melody in the treble staff includes triplets and a fermata. The bass staff has a steady eighth-note accompaniment. The piano accompaniment in the lower system consists of chords and single notes.

101

Musical score for measures 101-105. The score is in G major (one sharp) and 3/4 time. It features a piano with a treble and bass staff. The melody in the treble staff includes triplets and a fermata. The bass staff has a steady eighth-note accompaniment. The piano accompaniment in the lower system consists of chords and single notes. Dynamics *p* and *f* are indicated.

Il Fine

THE SOURCES

The following descriptions of the sources were made on the basis of an examination in person of the MSS Br1-10 and the prints BC and MM, in the other instances on the basis of films, photocopies and facsimile editions, together with the literature mentioned. In the case of two MSS, Kr and Le, additional information was kindly provided by René Genis and Albert Reyerman.

In the following descriptions, and also in the Introduction and in the Commentary, some additional lute sources are mentioned, which contain no music by Baron. These are listed first, by their RISM signatures.

Manuscripts:

A-GÖ 2 — Göttingen, Benediktinerstiftsbibliothek, Musikarchiv Ms. Lautentabulatur nr. 2.

B-Br 4085 — Brussel, Koninklijke bibliotheek van België, MS II 4085.

B-Br 4086 — Brussel, Koninklijke bibliotheek van België, MS II 4086, Fasc. 1-12.

B-Br 4089 — Brussel, Koninklijke bibliotheek van België, MS II 4089, Fasc. 1-15.

B-Br 4088 — Brussel, Koninklijke bibliotheek van België, MS II 4088, Fasc. 1-14.

CZ-Podebrady — Podebrady, Oblastní Muzeum Jana Hellicha, without signature (could not be located in Meyer 1999, p. [ix]).

CZ-Pu 77 — Praha, Národní knihovna; Universitní knihovna, MS II kk 77.

D-DI 2481-V-1 — Dresden, Sächsische Landesbibliothek, Ms. Mus. 2841-V-1.

D-LEm III.11.64 — Leipzig, Musikbibliothek der Stadt Leipzig, Ms. III.11.64, 'Rosani'.

D-Ngm 25461 I, II — Nürnberg, Germanisches Nationalmuseum, Mss. 25.461 I and II.

GB-Lam — London, Royal Academy of Music, without signature; former library of Robert Spencer.

NL-DHgm 50.535 — Den Haag, Nederlands Muziekinstituut, Ms. 50.535.

PL-Wn 396 — Warszawa, Biblioteka Narodowa, Rps. Muz. 396 (*olim* Warmbrunn, former library of Count Schaffgott, K 44, 'Kniebandl').

S-Uu 20 — 13 Uppsala, Universitetsbiblioteket, IMHS 20:13.

US-NYp 72-29 — New York, The Public Library at Lincoln Center, Music Division, Ms. JOG 72-29, Vols. 11, 12, 14.

Prints:

Joann Christian Beyer, *Herrn Professor Gellerts Oden, Lieder und Fabeln, nebst verschiedenen Französische und Italienische Liedern, für die Laute übersetzt*, Leipzig 1760.

David Kellner's *XVI. Auserlesene Lauten-Stücke*, Hamburg 1747.

BC — *Supplemento IV. dei catalogi delle sinfonie, partite, overture, soli, duetti, trii, quattri e concerti per il violino, flauto traverso, cembalo ed altri stromenti, che si trovano in manuscritto nella officina musica di Breitkopf in Lipsia*, [Leipzig] 1769.

The fourth Supplement to Breitkopf's Thematic Catalogue, in which is included the incipit of the first movement of suite No. 15 of the present edition, there attributed to S.L. Weiss.

Literature: Brook 1966; Lutz/Duroselle 2002.

Br1 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 1 (*olim* Fonds Fétis, No. 2912).

Paper, 325 x 210 mm, 6 ff. Original blue paper cover. Folio numbers by a modern hand, in pencil. On ff. 1v-3r are 6 staves per page, on ff. 3v-4r 7 staves, and on ff. 4v-6r 5 staves per page; f. 6v is blank. In the fascicle is written one suite in *B Flat Major* (No. 15 of the present edition), by one hand (which we will call A), who also wrote Br2 and both fascicles of Br3. The title page, f. 1r, reads: *Sonata / à / Liuto solo. / composta / del / Sgre: / B dur. /* [a stave with the incipit (the first measure of the first movement) and the] *Accord. / LAVG*. In the title after the word *Sgre:* a second, contemporary hand (B), using a lighter brown ink, wrote the name *Baron*. On the blue cover the main hand A wrote the caption *Solo / B #*; in the lower left corner, a third hand (C) put the letter Z., and in the lower right corner a fourth, contemporary German hand (D), wrote the remark *vermuthl[ich] von Baron*.

Meyer 1996 calls the main copyist's hand Brk 2, and assumes that he was one of the scribes of the publishing firm of Breitkopf, where much music was copied for the sake of selling it. Tim Crawford, how-

ever, thinks that the hand belongs to Luise Gottsched (1719–1762) wife of the well-known Leipzig poet Johann Christoph Gottsched, and herself an accomplished lute player: the initials *LAVG* stand for the name Luise Adelgunde Victorie Gottsched (a suggestion first made in Smith 1977). Although André Burguete believes that the scribe was *Frau* Gottsched's secretary, the arguments given by Crawford seem compelling. According to Hans-Joachim Schulze, the second hand B, who wrote the name of Baron, belongs to Johann Gottlob Immanuel Breitkopf (1719–1794) (private communications by Tim Crawford, December 2002, and André Burguete, April 2003). Hand C belongs to a copyist of the Breitkopf firm, probably named Martini (see Br5). Hand D worked in the same firm, as it also wrote inscriptions on Br2 and 9–10.

Date: as Luise Gottsched probably wrote Br1, it must date from before her death in 1762. If Breitkopf really did add the name *Baron*, than this was done before his death in 1794, and not at a later time, for instance at the occasion of the 1836 Breitkopf auction, when the MS was sold. The paper shows a watermark of the 'horn' type, representing a post-horn on a crowned shield; beneath is the monogram *E L*:



This watermark is on paper from the mill of Ephraim Lenck in Niederlössnitz, who produced paper from 1729 until 1780 (private communication by Tim Crawford).

Provenance: in the 1836 Breitkopf & Härtel auction Br1, together with the other MSS in B-Br 4086–4089, were acquired by François Joseph Fétis (1784–1871). This acquisition is corroborated by the fact that in Fétis's copy of the Breitkopf 1836 Auction Catalogue (B-Br, Fétis 5199), this item was marked by a stroke in brown ink, probably indicating that this was one of the items he was interested in buying. (Of the lute music in the Catalogue, on pp. 57–[58], Fétis further marked lot No. 1430/1, Baron's trios for lute, violin and bass, now Br5–7; lot No. 1433/3, a trio for lute,

violin and cello by Kropffgans, now B-Br 4088/6–8; lot No. 1437/1, 3 trios for lute, oboe and cello by Baron, now lost; lot No. 1439/4, a trio for lute, violin and cello by Kropffgans, now one of the fascicles B-Br 4088/2–3, 9–14; lot No. 1441/1, *Praeludien etc* for lute by J.S. Bach, now probably B-Br 4085; lot No. 1441/3, Baron's duet for lute and flute, now Br3. Much of the music that ended up in the Fétis collection is not marked in the Catalogue.) In Fétis's library the fascicles B-Br 4087/1–10 were taken together as No. 2921. After his death the collection went to the Royal Library, where it is still kept.

In Breitkopf 1836, the catalogue in which the firm of Breitkopf & Härtel published in 1836 its collection of musical MSS and prints, on p. 59 [*recte* 58] under the heading 52. *Duetten u. Solos für die Laute* (Duets and solos for the lute) are listed, as lot No. 1441/2: 5 *Solos f. Laute* ascribed to *Baron*, together amounting to 17 *Bog.* ('Bogen'), meaning 17 double leaves. There is little doubt that these five solos are the MSS Br1, Br2, Br4, Br8, Br9 and Br10, which together as a matter of fact are made up of 17 double leaves. As we are dealing with six rather than five fascicles, in the Catalogue Br9 and Br10 probably were counted as one volume (see below). From all this – the inscriptions on Br1 and the attribution in the 1836 Catalogue – must be concluded that already in 1836 at the firm of Breitkopf and Härtel the fascicles Br1, Br2, Br4, Br8, Br9 and Br10 were thought, or known, to contain lute music by Baron, and that perhaps soon after Br1 was acquired by Breitkopf, probably during the 1760s, Baron's name was inscribed on it. The same conclusions are valid for Br2 and Br9–10.

Literature: Breitkopf 1836, pp. 57–[58]; Brook 1966; Boetticher 1978, p. 61; Schlegel 1992; Meyer 1996.

Br2 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 2 (*olim* Fonds Fétis, No. 2912).

Paper, 325 x 210 mm, 6 ff. Original blue paper cover. Folio numbers by a modern hand, in pencil. On ff. 1v–3r and 4v–5 are 6 staves per page, on ff. 3v–4r 5 staves, and on ff. 5v–6r 7 staves; f. 6v is blank. In the fascicle is written one suite in *E Flat Major* (No. 16 of the present edition), by one hand, who also wrote Br1 and both fascicles of Br3 (see Br1). The title page, f. 1r, reads: *Sonata / à / Liuto solo. / Dis # /* [a stave with the incipit (the upbeat and first measure of the first movement) and the] *Accord. / LAVG*. On the cover are notes by the same hands as on the cover of Br1: the caption *Solo / Dis #* by the main hand A, in the lower left corner the letter Z by hand C, and in the

lower right corner the inscription *vermuthl[ich] von Baron.*, by hand D. So, probably already in the 1760s Baron's name was attached to Br2 (see Br1)

Date and Provenance: see Br1. The watermark is the same as the one in Br1.

Br3 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 3 (*olim* Fonds Fétis, No. 2912).

Paper, two fascicles, 325 x 210 mm, 4 ff. (lute tablature) and 4 pp. (a single double leaf, staff notation). Original blue paper cover, now loose, which was bound to the first fascicle only. Folio numbers and page numbers by a modern hand, in pencil. In the first fascicle on ff. 1v-2r are 10 staves per page, on ff. 2v-3r 3 staves, and on ff. 3v-4r 7 staves; f. 4v is blank. In the second fascicle on p. 1 are 6 staves, on pp. 3-4 8 staves per page. In the fascicles is written one duet for lute and flute in *G Major* (No. 27 of the present edition), by one hand A, who also wrote Br1 and Br2 (see Br1). The title page of the first fascicle, f. 1r, reads: *Duetto / à / Liuto / e / Traverso. / del / Sgre: Baron. / G dur. /* [a stave with the incipit (the upbeat and first measure of the first movement of the lute part) and the] *Accord / LAVG*. On p. 1 of the second fascicle is the caption: *Duetto / del Sgre. Baron. / G dur. / Traverso*. The same hand A wrote on the blue cover the caption *Duetto / G #*; above that another hand wrote the name *Baron*, using a lighter brown ink. It is possible that this second hand is identical to hand B of Br1, which allegedly belongs to Breitkopf himself.

Date and Provenance: see Br1. The watermark of the first fascicle is the same as the one in Br1. The second fascicle is made from different, much thicker paper, with a watermark which, because of this thickness, is difficult to discern. It could be the watermark of the 'bend' type, representing a shield with the diagonal 'Strasbourg bend', crowned with a *fleur-de-lis*, but from what can be seen it looks more like a heraldic shield crowned with a decorated helmet:



This watermark could not be found in the relevant reference books.

Br4 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 4 (*olim* Fonds Fétis, No. 2912).

Paper, 235 x 320 mm, 2 ff. (one double leaf). Unfoliated. All pages are ruled, with 6 staves per page, but only ff. [1]v-[2]r have music: one movement only (the *Fantasia* No. 15/1 of the present edition), with on f. [1]v the title *Fantasia*. The scribe is not found in any of the other fascicles in Brussels that were bought by Fétis at the 1836 Breitkopf & Härtel auction (see Meyer 1999). He is an inexperienced copyist, making an exact transcription of the *Fantasia* in Br1, and also imitating the script of hand A (see the Commentary to No. 15/1).

Date: younger than Br1, from which it was copied, but before 1836, when Br4 was sold together with the other MSS of 4087 (see Br1). It is probable that it was written during the 1760s, when most of the Breitkopf lute MSS were acquired and copied (see Br5).

There is no watermark visible.

Provenance: see Br1.

Br5 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 5 (*olim* Fonds Fétis, No. 2912).

Paper, 200 x 330 mm, 2 ff. (one double leaf). Unfoliated. All pages are ruled, with 13 staves per page, but only ff. [1]v-[2]r have music, in staff notation. On f. [1]r the left and right margins are ruled in red ink, on the following ff. with pencil. In the fascicle are written the bass parts of the two trios in *C* (Nos. 28 and 29 of the present edition). On f. [1]r is the caption: *C♯ / Concerto. / Basso.*; in the upper left corner the inscription: *nom. VIII*. On f. [1]v the caption: *Basso / Concerto*, on f. [2]r the title *Concerto. II*. The scribe is the same hand C that wrote Br6 and Br9-10, as well as a letter Z on Br.1-2 and 8. Furthermore, this hand wrote a number of other instrumental parts in collection of lute solos and concertos that Fétis acquired in the 1836 Breitkopf auction. He must have been a clerk in the Breitkopf firm, and he probably wrote his name, in small script, on B-Br 4089/8b (the bass part of a *Galanterie* in *F Major*): *Skr: Martini* (*Skr*: probably stands for *Skribent*).

Date: probably the 1760s, when Breitkopf gathered his important collection of lute music. In the 1769

Supplement to his Thematic Catalogue many lute works are advertised, but in later instalments there is no more music for this instrument. After the 1760s interest in the lute declined rapidly, which must have made it commercially unjustified to spend time and money in the copying of its music.

There seems to be a watermark on f. [1], but it is scarcely visible.

Provenance: as Br1.

Literature: Brook 1966; Meyer 1996.

Br6 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 5 (*olim* Fonds Fétis, No. 2912).

Paper, 200 x 330 mm, 2 ff. (one double leaf). Un-foliated. All pages are ruled, with 13 staves per page, but only ff. [1]v-[2]v have music, in staff notation. The left and right margins are ruled in pencil. In the fascicle are written the violin parts of the two trios in C (Nos. 28 and 29 of the present edition). On f. [1]r the caption: *C^h / Concerto / Violino*. On f. [1]v is the caption: *Violino / Concerto*, on f. [2]r the title *Concerto Secondo*. The scribe is the same hand C that wrote Br5 and Br9-10.

Date: as Br5. There is no watermark visible.

Provenance: as Br1.

Br7 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 8 (*olim* Fonds Fétis, No. 2912).

Paper, 225 x 320 mm, 4 ff. Folio numbers by a modern hand, in pencil. On ff. 1v-4v are 6 staves per page, and here are written the lute parts of the two trios in C (Nos. 28 and 29 of the present edition), by one scribe (hand F), probably a Breilkopf copyist, who also wrote Br8. On f. 1r he wrote, between two vertical lines, drawn in pencil, the caption: *C^h / Concerto / à / Liuto obligato / Violino & Basso / del / Sig. Baro.*

Date: probably the 1760s (see Br5). There is a watermark cut in half, the upper half on f. 1, the lower on f. 2. It represents a *fleur-de-lis* on a crowned shield:



In Br8, which has the same watermark, as a countermark the monogram *KB* is found. The identity of the maker of this paper has not been established.

Provenance: as Br1.

Br8 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 8 (*olim* Fonds Fétis, No. 2912).

Paper, 233 x 320 mm, 4 ff. Folio numbers by a modern hand, in pencil. On ff. 1v-4r are 6 staves per page, and here is written one suite (No. 5 of the present edition), by one scribe, hand F, who also wrote Br7. On f. 1r he wrote the title: *F. ^h / Liuto Solo / del / Sigr. Baron*. Another copyist, hand C of Br5-6 and 9-10, wrote in the bottom left corner the letter Z. F. 4v is blank.

Date: as Br7. The watermark is the same as that of Br7, and like that one cut in half: the upper part is on f. 2, the lower on f. 1. On f. 3 there is a countermark, the monogram *KB*.

Provenance: as Br1.

Br9 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 9 (*olim* Fonds Fétis, No. 2912).

Paper, 310 x 235 mm, 7 ff. Original blue-grey paper cover. Folio numbers by a modern hand, in pencil. Music on ff. 1v-7v, f. 1r is blank. On ff. 1v-5r are 11 staves per page, from f. 5v onward there are 12 staves per page; the left and right margins are ruled in with a pencil. The MS contains four complete suites (Nos. 2-5 of the present edition), written by one scribe, hand C, in a short space of time. The same hand C, probably a Breilkopf copyist called Martini, also wrote Br5-6 and Br10. On the top of f. 1v is the caption *Liuto Solo*. On the blue-grey cover, the copyist C wrote the caption: *Liuto Solo / B.*, in the upper right

corner the letter A., and in the lower left corner the letter Z.; in the lower right corner another scribe, hand D of Br1-2, wrote the inscription *von Baron*. On the cover the left and right margins are ruled in red ink; in the same red ink, the copyist C wrote in the top right corner (under the letter A.) the keys of the suites included in the fascicle: *C. b. / G. b. / F. ♯. / D. ♯.*

Date: as Br5. There is a watermark visible on the double leaf ff. 1-8 (the upper half on f. 1, the lower on f. 8). It is closely related to that of Br7-8 and 10:



Provenance: as Br1.

Br10 — Brussel, Koninklijke bibliotheek van België (B-Br), MS II 4087 Fasc. 10 (*olim* Fonds Fétis, No. 2912).

Paper, 310 x 235 mm, 8 ff. There is no paper cover, unlike Br9. Folio numbers by a modern hand, in pencil. Music on ff. 1v-8v. On ff. 1v-2r are 11 staves per page, from f. 2v onward there are 12 staves per page. The left and right margins are ruled in with a pencil. The MS contains four complete suites (Nos. 6-9 of the present edition), written by one scribe (hand C), in a short space of time. The same hand C also wrote Br9 and Br5-6. On f. 1r he wrote the caption: *Liuto Solo / B.*; in the upper right corner the letter B., and in the lower left corner, the letter Z.; in the lower right corner, another scribe, hand D, wrote the inscription: *von Baron*. On f. 1r the left and right margins are ruled in red ink; in the same red ink, the main hand C wrote in the top right corner (under the letter B.) the keys of the suites included in the fascicle: *A. ♯. / C. ♯. / A. ♯. / G. ♯.*

Date: as Br9.

Provenance: as Br1.

This MS clearly forms a unit together with Br9: although both fascicles did not originate as a pair (only Br9 has a cover, they are not made of exactly identical paper, and Br9 is sewn with a white and green

thread, Br10 with a thinner white thread), both have the same format, both are ruled in the same way, and they were written by the same scribe, who marked the first fascicle A and the second B. The copyist seems to have written both fascicles during a short space of time: there are no changes in the writing discernible. Each fascicle contains four suites; all eight are in the same musical style, and they show a logical order between both fascicles from the lute player's point of view: Br9 starts with two suites in keys with two lowered bass courses (in *C Minor* and *G Minor*) and then has two works with only one flat (in *F Major* and *D Minor*), while Br10 continues with three suites in the keys without accidentals (in *A Minor*, *C Major* and again *A Minor*), the collection ending with a work with one raised bass course (*G Major*). Moreover, in the 1836 Breitkopf & Härtel Catalogue they seem to have been counted as one MS (see under Br1).

The main copyist C added the initial B to the title *Liuto Solo* on both fascicles, but the captions *von Baron* on the cover of Br9 and f. 1r of Br10 were written by hand D, another Breitkopf copyist, probably already in the 1760s (see Br1). The probability of Baron's authorship of these works is enhanced by the fact that the *F Minor* Suite from Br9 is also found in Br8, and there it is unequivocally attributed to him. Moreover, in this suite in Br8 also is found the *Polo-noise* No. 5/9 from the *D Minor* Suite in Br9. Therefore, the music in Br9-10 can safely be ascribed to Baron.

Ha — Haslemere (Surrey), Private Library of the Dolmetsch Family (GB-HAdolmetsch), Ms.II.B.2.

Paper, 195 x 250 mm; 93 ff., with a contemporary page numbering, pp. 3 (f. 1v)-187 (f. 93v). Front and back endpapers, original cardboard cover, on the outside pasted with black paper. Ff. 1-93 are ruled with eight staves per page. The music, for 11- and 12-course lutes, was written by one hand, that of a practised scribe working carefully, during a considerable space of time. On the front endpaper, f. [i]r, in a modern hand (of Arnold Dolmetsch), the title *GERMAN LUTE TABLATURES / A collection of Allemandes / Courantes, Fantasias, Fugas, Gavottes / Menuets, Paisanes, Sarabandes etc. / In tablature for the Lute, by the / following composers. / Weiss, Pichler, Logi, Piepler, Bohn, Weichenberg, Gallot, Kresch, Kuhnel etc.* On the verso side, f. [i]v, is pasted an engraving with the portrait of S.L. Weiss. On pp. 146-149 are three movements from the Suite in *B flat Major* No. 15, here ascribed to Weiss.

Date: according to Boetticher, the MS dates from circa 1750-1770.

Provenance: on the inside of the cover there are two possessor's notes; first: *T.W. Taphouse / 3 Magdalen Str. / Oxford*, then: *Arnold Dolmetsch / 2 Bayley street / London. WC.* Dolmetsch also wrote on f. [i]v: *Exchanged for a Lute / on Dec. 10 1898 / A. D.* Here is also a blue stamp: *International Inventions Exhibition London 1885.*

Literature: Boetticher 1978, p. 132.

Kö6 — *Olim Königsberg* (Kaliningrad), Staats- und Universitätsbibliothek, Ms 3026, fascicle A6; considered lost since the Second World War.

A collection of musical manuscripts in 24 fascicles, in two boxes marked A (fascicles 1-10) and B (fascicles 11-24), both of which included lute works as well as other music. In most cases the fascicles had no cover. The fascicles 10, 11, 15 and 21 at the end were inscribed *Poss[essor] E L C di F* (Kosack 1935 and Boetticher 1978 read *de* instead of *di*). According to Boetticher and Meyer 1999 the *F* would stand for 'Finckenstein'; the latter also interpreted *C* as 'Conte'). Fascicle A6 contained Baron's Suite in *G Major* (No. 11 of the present edition). According to Boetticher 1978, p. 153, the suite was written by one scribe, working carefully, and the fascicle had its original cardboard cover. According to Kosack 1935, pp. 92-93, some fascicles were written rather cursorily ('flüchtig') while others, like the Baron suites, were done very neatly ('sehr sauber') and had a cover of their own ('noch extra geheftet').

Other lute works in the collection were solos and ensemble pieces (the lute parts only) by Baron, [C.F.J.] Weiss and Falckenhagen, as well as intabulations of opera arias by K.H. Graun (set *da me Piermer Sigr. Romani canto:*) and J.A. Hasse. Kosack and Boetticher give no information on the non-lute music in the collection.

The collection is considered lost since 1945: according to Russian information it was destroyed by fire. Earlier tablature copies of the Baron suites were made by Erich Schütze, which transcripts in turn were copied by Jozef Klima, who had obtained them from Schütze. Incipits of the movements were published in Klima 1988, p. 34. The edition Domning 1991 was based on Klima's transcripts. After Schütze's death his library was deposited in the Musikhochschule Trossingen. For the present edition, photocopies of the transcripts by Schütze and Klima were kindly supplied by Peter Dechant.

Date: According to Kosack the manuscripts date from the middle of the 18th century; Goy (Meyer 1999, p. 245) gives circa 1750–1760. *Termini a quem* are pro-

vided by the Baron suite in *G Major*, which is dated 17 Februari 1755, and the intabulations of arias from the operas *Didone* by Hasse (1742, second version 1752) and *I Fratelli nemici* by Graun (1756). Formerly it was thought that the lutenist Weiss who wrote much of lute music in the Königsberg MSS was Johann Adolf Faustinus Weiss, son of Sylvius Leopold Weiss. Recent research, however, has brought to light that this Königsberg Weiss probably is Carl Franz Joseph Weiss, son of Sylvius's sister Juliana Margaretha (Thomsen-Fürst 2000). Neemann 1939, pp. 173-175, asserts that the works by [C.F.J.] Weiss in the Königsberg collection (simple pieces for lute solo and song arrangements with lute or guitar accompaniment) are autographs, written during the years 1750–circa 1758, when a lutenist Weiss lived in Königsberg. If this is the case, the Baron suites could have been written also in that city during the same period. Perhaps Baron even copied these suites himself during a visit to Königsberg, as was assumed by Neemann 1939, p. 175, and as will be further elucidated by André Burguete in a future publication (private communication, 2003).

Provenance: In 1932 the Countess of Finckenstein-Garden deposited the manuscripts in the Staats- und Universitätsbibliothek in Königsberg. The possessor's note *E L C di F* could indicate that the manuscripts were in the Finckenstein collection at an early date, but in the family tree no count or countess with the initials *E. L.* could be found (although in Meyer 1999, p. 247, the name E[rmst?] L[udwig?] is suggested). If Neemann is correct, the collection originated in Königsberg circa 1760.

Literature: Kosack 1935, pp. 92-93, Neemann 1939, pp. 173-175, 182-184; Boetticher 1978, pp. 153-154; Klima 1988; Domning 1991; Meyer 1999, pp. 245-248; Farstad 2000, pp. 357-358; Thomsen-Fürst 2000.

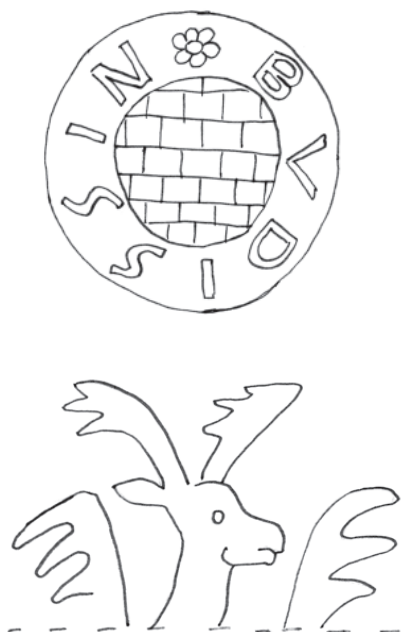
Kö7 — *Olim Königsberg* (Kaliningrad), Staats- und Universitätsbibliothek, Ms 3026, fascicle A7; considered lost since the Second World War.

For a description of the collection Ms 3026, see Kö6. Fascicle A7 contained Baron's Suite in *F Major* (No. 12 of the present edition). According to Boetticher 1978, p. 153, the suite was written by one hand, in a cursory way ('flüchtig'); no mention is made of the cover, implicating there was none. This does not agree with Kosack 1935, p. 93, who stated that both Baron suites were written very neatly and had a cover of their own (see Kö6).

Date, Provenance, Literature: see Kö6.

Kr — Kraków, Bibliotheka Jagiellonska (PL-Kj), Mus. ms. 40633 (*olim* Berlin, Preußische Staatsbibliothek, same signature).

Paper, 159 x 202 mm, 45 ff. Tablature staves on ff. 1r-45v, 6 staves per page; music on ff. 1r-40r (ff. 40v-45v empty staves). Modern foliation in pencil. Old blue-grey cardboard cover; on the front cover the initial A. and on the front endpaper, in a modern hand (by the later owner, Wolffheim?) the inscription *Französische Tabulatur für Laute / 1753*. On the front and end-papers there is a watermark, in the form of two concentric circles, diameter 6 centimetres, with the word *BVDISSIN* in between, in Latin letters and with a small rosette between the first and last letters (Kirsch/Meierott 1992, p. 363, erroneously give the reading *BADISSIN*). On the inside leaves there is a different watermark, which is always cut in half. The upper half represents a stag.



The *BVDISSIN* watermark would indicate the paper was manufactured in Bautzen (Ober Lausitz, near Dresden), and perhaps also that the MS originated as one book. In Heawood 1950 and Briquet 1907 this water mark could not be found, although similar ones, dating from the second quarter of the 16th century, are attested (Heawood 511, Briquet 2031-2036).

The MS contains 67 pieces, written by what seem to be two scribes, as is stated by Kirsch/Meierott, p. 363-374: hand A (ff. 1r-35v), writing rather carefully at first but deteriorating further on, and making a fair number of mistakes, and hand B (ff. 36r-40r), in an untidy script; Koczirz 1921, p. 270, also sees two hands at work. A number of pages in the last section were written in pencil, some of which were later traced

in ink. François-Pierre Goy, in Meyer 1999, pp. 150-152, assumes we are dealing with one hand, whose writing deteriorates from f. 36 onward, but this seems unlikely, considering the differences between the scripts of hand A and B. Moreover, hand A wrote only pieces for 11-course lute, all of them in the key of *A Minor*; while B wrote works in different keys, for 13-course lute. Probably hand B can be identified as belonging to Hans Friedrich Wilhelm Raschke, in 1739 a *Hofrat* at the Saxon court at Dresden. A number of pieces bearing his name or initial, judging from their many corrections, seem not to have been copied from an exemplar, but give the impression that they were composed during the process of writing; as a matter of fact, in the first instance they were written in pencil. Raschke probably arranged works for other instruments for the lute (Koczirz 1921, p. 274). Both hands wrote their part of the MS in a short period of time; hand B also made a number of corrections in the work of A.

The first section of the MS, written by hand A, includes works by Baron, Weichmanberg, Losy, Gaultier, Mouton, Gallot and Pasch, as well as anonymous pieces, some of which can be attributed to Kellner, Hinterleitner, Eckstein, Losy and Weichenberger. On ff. 4v-8r is Baron's Suite in *A Minor* (No. 1 of the present edition).

Date: the year 1753 on the front endpaper was probably taken from f. 38v, where a *Menuet di R.* [Raschke] is dated 26 May 1753. However, this would only date the activity of hand B; hand A wrote before him. The first section of Kr cannot have been written very long before B, as A copied at the beginning of his work, as the second piece (ff. 1v-3), a transcription of the first *Fantasia* published in David Kellner's *XVI. Auserlesene Lauten-Stücke*, Hamburg 1747. So hand A must have written his part of the MS circa 1750. In view of this, the dating of the MS in Boetticher 1978 at circa 1740 must be too early. According to the description in Meyer 1999 the MS originated in Dresden circa 1750-1755. In the 1750s Raschke would have been its owner.

Koczirz 1921, pp. 274-275, dated, on the basis of the style of the music, the first part of the MS circa 1700-1720. It is now certain that it must have been written later, but it was perhaps copied from an exemplar with music that was collected in the earlier period mentioned: certainly the consistent use of an 11-course lute, and the presence of old-fashioned French music by Gaultier, Mouton and Gallot in a German lute book, as well as works by Losy, point at the first decades of the 18th century. As a suite by Baron is included, who was born in 1696, this earlier collection perhaps originated circa 1720.

Provenance: in the 1929 auction catalogue of the private library of Dr. Werner Wolffheim, Berlin-Grünwald, the MS appears as No. 66 (p. 38). It was acquired in 1932 by the Preußische Staatsbibliothek in Berlin. It was long thought that the MS had perished in the aftermath of the Second World War. During the war a substantial part of the Berlin music collection was for safety reasons transported to Silesia, first to the Schloss Fürstenstein, then to the monastery of Grüssau. It was thought that during the Russian occupation the collection was again taken further eastward, and that after this its tracks were lost. However, some time before 1977 the collection was rediscovered at the Kraków Biblioteka Jagiellonska, where it remains.

Literature: Koczirz 1921; Neemann 1927a; Neemann 1927b; Wolffheim 1929, p. 38; Neemann 1939, p. 179; Whitehead 1976; Boetticher 1978, p. 38; Whitehead 1980; Vogl 1981; Klima 1988; Hoffmann-Erbrecht 1989, p. 230; Kirsch/Meierott 1992, p. 363-374; Wieczorek 1993; Coelho 1995; Meyer 1999, pp. 150-152; Farstad 2000, pp. 395-396.

Le — Leipzig, Städtische Bibliothek, Musikbibliothek (D-LEm), III.11.6a.

Paper, 208 x 282 mm, one single leaf and two fascicles, 4 ff. and 2 ff.; unfoliated. Both fascicles consist of single leaves, pasted together. On the one single leaf is the caption: *Sonata / à 2. / Luth / è Flauto traversi. / d. S. Baron*. In the left upper corner a different hand wrote the inscription *H. ro.*, which he repeated on ff. 1r of both fascicles. In the first fascicle is the lute tablature, on ff. 1r-4v, 7 staves per page. In the second fascicle is the flute part, on ff. 1r-2r, 7 staves per page. In the upper margin of f. 1v, where the Sonata starts with the *Allemande*, is the heading *Flaute Traversier*. (the last movement *Gigue* is written on f. 1r). Tablature and flute part, as well as the titles and headings in the fascicles, are written by a third scribe. This same hand wrote two Weiss partitas (Nos. 4 and 25) in Dresden Mus. 2841-V-1, as was noted already by Reich 1977, where he is called hand B. (Reich argues that this same hand copied the greatest part of this Dresden collection in the years 1731–1760, the hands A and C representing different stages in his development. This assumption, however, seems far from secure.) Tim Crawford says (in a private communication, 4-4-2003) that according to Hans-Joachim Schulze, the paper of Le has a watermark with the name LOESNITZ, which means that it was produced by Ephraim Lenck (fl. 1729–1780) at Niederlössnitz (see Br1). His paper was used by Breitkopf copyists.

Date: according to Meyer 1994, ca. 1730, Germany. Reyerman 1998 gives ‘second half of the 18th century’. Perhaps the MS was copied in the same period as the Weiss partitas in the Dresden MS, which according to Reich 1977 were written ca. 1731–1760. The watermark seems to indicate that the paper was produced after 1729.

Provenance: in the 1929 auction catalogue of the private library of Dr. Werner Wolffheim, Berlin-Grünwald, the MS appears as No. 72 (p. 41).

Literature: Wolffheim 1929, p. 41; Reich 1977, pp. III-V; Boetticher 1978, p. 167; Meyer 1994. Facs. edition: Reyerman 1998.

LTG — Rudolf Straube, *LESSONS FOR TWO GUITTARS with a THOROUGH BASS*, London, ca. 1765 (copy in London, British Library, e.108. ff (2))

Baron's lute duet (No. 21 of the present edition) arranged for two English guitars, in staff notation; the thorough bass is lacking in the London copy, the only one extant. Tim Crawford kindly provided me with a hand-written copy of the guitar parts.

Literature: Sayce 1991.

MM — *Der getreue Music-Meister, welcher so wol für Sänger als Instrumentalisten allerhand Gattungen musicalischer Stücke, so auf verschiedene Stimmen und fast alle gebräuchliche Instrumente gerichtet sind, und moralische, Opern- und andere Arien, dessgleichen Trii, Duetti, Soli etc. Sonaten, Ouverturen, etc. wie auch Fugen, Contrapuncte, Canones, etc. enthalten, mithin das mehreste, was nur in der Music vorkommen mag, nach Italiänischer, Französicher, Englischer, Polnischer, etc. so ernsthaft- als lebhafft- und lustigen Ahrt, nach und nach alle 14. Tage in einer Lection vorzutragen gedenket, durch Telemann. Hamburg 1728[–1729].*

A ‘Musikalien-Zeitschrift’, printed in a series of 25 ‘Lessons’ (*Lektionen*), with a total of 100 pp., containing vocal and instrumental music for different combinations, collected and privately edited by Georg Philipp Telemann (1681–1767). In addition to works by Telemann himself, the series include music by J.S. Bach, E.T. Baron, Desfontaines, Dirnflot, J.V. Goerner, Haltmeier, J.G. Kreysing, C. Pezold, J.G. Pisen-del, Störmer, S.L. Weiss and J.D. Zelenka. Baron's Suite in *F Major* (No. 10 of the present edition) is on

pp. 50-51, 55, 60 and 63. Included in the edition is one further lute piece, Weiss's *B Flat Major Allegro* (p. 45).

With *Der getreue Music-Meister*, the first music periodical in Germany, Telemann provided student and amateur musicians works composed by himself and other leading musicians, in scorings suitable for domestic music-making. In 1725 Telemann had embarked on an ambitious programme of publishing his own music, which in 15 years would lead to 43 publications (excluding second editions), all but one under his own imprint. For these, Telemann himself engraved the plates; in his autobiography (circa 1744) he states that he could complete nine or ten in a day.

For the present edition the copy from NL-DHgm A 27 was used.

Literature: Zohn 2001, p. 203. Facsimile editions of MM: Basel: Musica Musica, [ca. 1980]; Leipzig: Zentralantiquariat der D.D.R. [1980]).

Mü — München, Bayerische Staatsbibliothek (D-Mbs), Mus. Ms. 5362.

Paper, 176 x 244 mm, iii + 63 + ii ff. On f. 51 is Baron's Menuet No. 14. Other composers included are Kühnel, S.L. Weiss, J.S. Weiss, Hoffmann, Kropffgans, Lauffensteiner, Falckenhagen, Gleimius, Hasse, Gebel, Schauer and Piechler.

Date and provenance: according to Meyer 1994, p. 233, the Ms. originated in Germany ca. 1740. In Crawford 1995 it is called 'German, ca. 1760'.

Literature: Boetticher 1978, p. 225; Meyer 1994, p. 233-237; Crawford 1995.

NY — New York, The Public Library, Music Division (Library and Museum of the Performing Arts, Lincoln Center) (US-NYp), Ms. JOG 72-29, Vol. 13.

Paper; 32 fascicles of different sizes, of which the Volumes 11-14 contain lute music. These lute fascicles are related to each other, as the same scribes wrote in all of them. A special relation between Vols. 12-14 is particularly apparent, as one scribe wrote much of the music; in all three fascicles he alternates with other hands. These three fascicles all have the same measurements.

The fascicle Vol. 13, in which four works by Baron are found, measures 200 x 290 mm. It has 31 ff., two front flyleaves and a modern cardboard cover. On flyleaf [ii]r, a 19th/20th-century hand wrote the title *Ernst*

Gottlieb Baron – Lautenmusik / auch mit Begleitung auf Violine, Violoncello, dann / Flöte und Oboe. / 31 Blatt. The fascicle was written by two scribes, A and B, the second of whom, who wrote all of the lute music except the first lute duet on ff. 1-8, is the main hand mentioned before. He also wrote the captions to the duet on ff. 1r and 5r. The other hand A also wrote the greater part of Vol. 11 as well as the Ouverture by Kühnel for Lute, Violin and Cello in Vol. 14, ff. 13-20.

The fascicle Vol. 13 was not conceived as a single volume. This is indicated by the fact that the first work, the duet, was written by another scribe than the main hand B, and by the fact that the last work, the Concerto for lute, flute and bass, originally consisted of three separate part books, which were bound later into the volume, as can be ascertained from the irregular order of the leaves in its present state. Probably the third Concerto, for lute, oboe and bass, ff. 15-22, also originated as a separate set of part books, as the main title page of this work is found only on f. 21r, at the head of the bass part, and not at the beginning, at the head of the lute part, which starts at f. 15v (see the Commentary to the different works, Nos. 22-25). Moreover, if these concertos were added later, the work in between, the Concerto for lute and recorder (ff. 23r-25v), must also in the first instance have been a separate volume or set of part books. The collection was probably brought together and bound into a single volume in an early stage, as the letters indicating the correct order of the leaves in last Concerto (which letters must have been added *after* the volume was bound, because they had no function when the music still existed in the form of separate part books) were later partly cut off by the book binder.

Date: according to a modern librarian's note ca. 1750; according to Boetticher 1978 ca. 1740-1750. An even earlier date is given in the 'Calendar', an informal catalogue of the music MSS Ms. JOG 72-29 in NYp, where it is stated that these MSS were collected between 1700 and 1730 (private communication by Tim Crawford, June 2004). Perhaps the latter is the most likely period during which the three related fascicles 12-14 were written, judging from their contents. They contain lute solos and ensemble music, all for 11-course lute, by Baron, Meusel, Jacobi, Weichenberg, Gleitsmann and (probably) Kühnel. As is noticed by Farstad 2000, p. 330, some of the lutenist-composers in the New York collection were mentioned by Baron in his *Untersuchung*, pp. 81-83, were the author singled out some (minor) masters who earned special merit on the lute: Meusel, (Johann Michael) Kühnel, Jacobi, Gleim, Grave and Gleitsmann. It seems that Baron knew these musicians, who in the book are treated more fully and more personally than others (cf. for instance the short notice that is made, on p.

76, of Lauffensteiner, Schaffnitz, Hinterleitner and Weichenberger, persons with whom Baron obviously was not personally connected). Perhaps these lutenists were part of a circle of musicians, who circa 1720 could have become acquainted in Leipzig, where most of them seem to have spent some time, as did Baron. The NY collection does not have the appearance of a later anthology: the different works, although mostly written by a few scribes, were not copied in one 'sitting', as there are obvious differences in the style of writing of each copyist. Probably most, if not all, of these works originated as separate fascicles or sets of part books. It is therefore possible that these fascicles were written in the 1720s, possibly in Leipzig. Moreover, the hands that copied the music seem to have been working during this period. The hand called A is also known from the Lauffensteiner suite in GB-Lam, formerly in the possession of Robert Spencer, and in the edition by The Lute Society, 1987, this MS is dated 'circa 1720' by Spencer. The main hand B, who copied most of Vols. 12 and 14 of NY, is also known from other lute music, such as works by Kühnel in NL-DHgm 50.535 and B-Br 4089/6a and 6b; incidentally, the latter MS comes from the Leipzig firm of Breitkopf (information by Tim Crawford, who further mentions non-lute music written by this scribe B).

Provenance: the 32 music MSS of JOG 72-29 were formerly in the possession of the Viennese Harrach family, belonging to the Austrian nobility, and stemming from Ernst Guido Graf von Harrach zu Rohrau und Thannhausen (Vienna 8 September 1723–Vienna 23 March 1783). At the Karl und Faber auction, Munich, 6-7 December 1956, the family offered a large collection of music MSS for sale, but it is highly probable that not everything was sold at the time (information by Tim Crawford); according to Boetticher 1978 the NY collection was acquired in 1970 by the Scientific Library Service USA (New York), and deposited in the Public Library.

Literature: Boetticher 1978, pp. 237-238.

Ro — Rostock, Universitätsbibliothek (D-ROu), Ms. Mus. Saec. XVIII–56.6^{a-z}.

Paper; 26 fascicles or leaves of different sizes. The fascicle 56.6ⁱ, in which a piece by Baron is found (the Paisane No. 12/5 of the present edition), measures 215 x 180 mm, and is without cover. It has 4 leaves, of which f. 4v is blank. It was written by one scribe.

In the collection all music, some 177 pieces for 11-, 12- and 13-course lutes, is anonymous; from concordances the names of Weiss, Falckenhagen, Lauf-

fensteiner, Pichler, Graf Bergen and Baron are known. In fascicle 56.6ⁱ, ff. 2v-3, the anonymous Paisane is identical to the one in the Baron Suite in Kö7. As the other three pieces in this fascicle, two Menuets and an Air, show the characteristics of Baron's style, they have been included in the present edition, as Nos. 17-19.

Date and provenance: according to Meyer 1994 ca. 1720–1750. According to Domning the music was collected first in Stuttgart by Friedrich Ludwig *Erbprinz* of Württemberg (1698–1731), and secondly by his daughter Louise Friederike (1722–1791), who in 1746 married the *Erbprinz* Friedrich von Mecklenburg. After the death of her father nine-year old Friederike had moved with her mother from her native Stuttgart to Berlin; in 1746 she moved to her husband in Schwerin, where she became a Duchess in 1755. As a widow she moved to Rostock in 1785. The musical libraries of Louise Friederike and her father became dispersed between the libraries of Rostock and Schwerin (Landmann, p. 71). Louise Friederike played the lute, as is shown by the title page of the collection 56.6, *Pieces choisies pour le Lut. / Pour / Son Altesse Serenissime / Madame la Princesse Louise / de Wurttemberg*, which indicates that this page must have been written before Louise's marriage in 1746, or else before 1755, when her husband became Duke of Mecklenburg. Perhaps the fascicle 56.6ⁱ, which includes music by Baron, was acquired by Louise Friederike in Berlin (after 1737, when Baron came to the court of Frederick of Prussia), but it is also possible that she obtained it after 1746 in Schwerin, because the court music there had many connections with Berlin. There are some indications, however, that Louise only may have played the lute in her youth (Domning 1999b, pp. 88-89), so perhaps most of the music in the collection 56.6 was brought together before 1746.

Literature: Neeman 1939, p. 184-185; Boetticher 1978, pp. 312-315; Meyer 1994, pp. 284-291; Domning 1999a (facsimile-edition); Domning 1999b; Landmann 1999.

Sch — Schwerin, Mecklenburgische Landesbibliothek (D-SW1), Mus. 966.966.

Paper, 215 x 320 mm, three fascicles of 4 pp. each. One hand. Modern continuous page numbers 2-12 in pencil. The first pages of each fascicle (i.e. pp. [1], 5 and 9) have no music; pp. 2-3, 6-7 and 10-11 have 13 staves per page, pp. 4 and 8 have 16 staves, and p. 12 has 15 staves. The fascicles contain the bass (or bassoon), flute and violin parts of Baron's *Trio* (No. 30

of the present edition). The title page, p. 1, reads: *Andante* [incipit: flute part, mm. 1-2] / *TRIO.* / *Flauto-Traverso.* / *Violino.* *Basson.* / *Composta Del: Singl: / E.T. Baron* // [lower right corner] *J J B.* [letters *J J* uncertain] // [upper left corner, 19th-century hand] *Baron. E.T.*

Date: Farstad says that the Trio was ‘issued’ between 1750 and 1799, and that it probably was written between 1730 and 1750, without indicating, however, the grounds for these dates. In the flute and violin parts of this work much use has been made of one single ornament sign: an inverted turn ? . This form is found in the theoretical works which Baron’s colleagues Marpurg and C.Ph.E. Bach published in the 1750s (see the Introduction, p. 35); Baron’s Trio therefore could have been written in the same period.

Provenance: unknown. Much of the music collection in the Mecklenburgische Landesbibliothek stems from the princely court of Schwerin. In the 18th century the court of the Dukes of Mecklenburg in Schwerin knew a very active musical life: a distinguished orchestra was kept, much attention was given to chamber music, and there were close musical connections with Berlin (Meyer 1913, p. 47-79).

Literature: Meyer 1913; Landmann 1999; Domning 1999b; Farstad 2000, p. 398.

Sk — Skara, Stifts- och landesbiblioteket (S-SK), Katedralskolans musiksamling 493 (nr. 30).

Paper, 170 x 215 mm, 27ff., ff. 1r and 21v-27 blank. Paper cover. Seven lines on each page. The MS contains the second part of seven lute duets (five sonatas and two suites); the sixth duet is by Baron (No. 21b

of the present edition). The music is for 13-course lute.

Date and provenance: 18th century, provenance unknown (Rudén 1981).

Literature: Boetticher 1978, p. 321; Rudén 1981, p. 44.

ZM — *Zwölf Menuetten für die Laute, von Herrn Ferdinand Seidel, samt einer Fantasie von Herrn Baron, königl. Preussischen Lautenisten. Als eine Probe eines neuen Drucks von musicalischen Characteren für die Laute.* Leipzig, bey Johann Gottlob Immanuel Breitkopf, 1757.

27 x 32 cm, 11 pp. With this small book the editor Breitkopf, as he writes in the ‘Nachricht’, offers the public a specimen of printed tablature for the lute, that ‘excellent instrument’. He announces another edition, with music by ‘one of the greatest German artists’, if this edition was well received. His hopes obviously did not come true, as this other lute book (with music by S.L. Weiss?) was never published.

Ferdinand Seidel (ca. 1700–1773) was a violin player and composer, who apparently also played the lute. He learned to play the violin with Rosetti in Vienna, after which he returned to his native Silesia, in the service of Count Zierotin. In 1757 he took the position of concert master in the Archbishop’s court in Salzburg, where he was a colleague of Leopold Mozart.

Facsimile editions, from the copy in D-LEm III.10.51^a: Leipzig 1969, ed. Adalbert Quadt [with a transcription in staff notation]; Lübeck 2001, ed. Albert Reyerman.

COMMENTARY

In the following commentary, for every work the source(s) are given first, as well as general information, then for every movement follows a detailed commentary, and lastly the changes made by the present editor are summed up. When necessary the measures are divided in crotchets (or dotted crotchets in 6/8 or 9/8 time); thus m. 4/3 means fourth measure, third crotchet. Abbreviations used: f./ff. – folio(s); m./mm. – measure(s); MS – manuscript; p./pp. – page(s); r.s./r.ss. rhythm sign(s). Tablature letters have been indicated by a number and a letter; thus *2b* means second course, first position. For the abbreviations of the sources, see pp. 258-268.

For the convenience of the player, for every work the *accord* is given, if one or more bass courses should be sharpened or flattened; this is done also if the source does not give the *accord*. In the case of a composition for 12- or 13-course lute, the tuning of the 12th course (*B* or *B flat*) is always indicated.

1. Suite in A Minor

A suite for 11-course lute, consisting of five (or six?) movements. The lack of added bass courses 12 and 13, and the general style of the work (see p. 24), have led to the conclusion that this must be an early composition by Baron, circa 1720.

Source:

Kr, ff. 4v-8r.

f. 4v, caption: *Partie de Mr Baron*.

1/1. ff. 4v-5r: *Allemande*

1/2. ff. 5v-6r: *Courante*

1/3. f. 6v: *Gavotte*

1/4. f. 7r: *Menuet*

1/5. ff. 7v-8r: *La Bassesse*.

Two movements of this suite, Nos. 1/1 and 1/2, were published in Neemann 1927a, pp. 10-12. Another transcript of the suite, probably from the original MS in Berlin, was made by Erich Schütze. A third copy was written by Hans Radke, also from the original MS(?). The Schütze and Radke copies eventually were used by Dr. Jozef Klima, who published incipits of the movements (Klima 1988, p. 33, showing a good many errors).

In Kr, on f. 8r No. 1/5 is followed directly by a Menuet in the same key of *A Minor*, without any

changes in the handwriting. This Menuet, which thus seems to conclude the suite, probably is a work by Johann Anton Losy. In the present edition this Menuet has been included under the works of uncertain ascription, as No. 17.

Commentary:

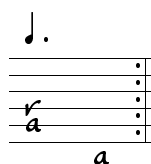
When writing the suite, the copyist (hand A) made many mistakes. Some of these errors were corrected immediately, others were corrected later, in a darker ink, by the second hand B; some (in Nos. 1/5 and 17) were corrected in pencil (probably also by B). Many ornaments are written very carelessly, especially with respect to their position to the note they are attached to (often they have been written below the note). Some slurs are also not unequivocally written. The r.ss. are in the shape with note-heads, but from f. 6r most crotchets are in the head-less shapes; on f. 8r, the end of No. 1/5, all r.ss. have this head-less form.

On f. 4v the title *Partie de Mr Baron*, written in the upper margin, is followed by two lines of tablature, without a title attached to it. On the third line follows the *Allemande* No. 1/1. The piece without title is not a prelude to the Baron suite, as might be thought in the first instance (and as it was taken by Klima and others), but it is the concluding section of the preceding anonymous *Ouverture* (ff. 3v-4v). This can be deduced from its form: the part on f. 4v opens with a time signature *C* followed by an inverted seventh chord, which would be a rather crass harmony to begin the first movement of a suite. The *ouverture* on the preceding pages is in the French tripartite style, of which the slow part in duple time and the fast part in triple time are on ff. 3v-4r, so the two lines in duple time on f. 4v must be the concluding slow part. Moreover, after this part the copyist put an elaborate flourish, indicating the end of a work.

1/1, m. 5/2: the note *///a* written by A at the end of a stave, later by B placed at the beginning of the next stave (because it is on the beat), erasing the earlier note.

— m. 6/3: *///a* in the first instance one semiquaver earlier, under the last *2a*, struck through (correction by hand B).

— the bar line between mm. 6 and 7 comes one crotchet earlier, after which another bar line was drawn at the correct place, without deleting the first one.

Source:**Br9**, ff. 1v-3r.f. 1v, caption: *Liuto Solo*.2/1. f. 1v: *Allemande*.2/2. f. 1v: *Courante*.2/3. f. 2r: *Bouree*2/4. f. 2r: *Sarabande*.2/5. f. 2v: *Menuet*2/6. f. 2v: *Air*.2/7. f. 3r: *Gigue* // *FINE*.**Commentary:****2/1**, m. 8: the last part of this measure reads:

In the edition above 7a a semiquaver r.s. is added, but see the final chord of m. 16: perhaps in m. 8 the bass note 7a should be under 4c-5a, after which chord a semiquaver rest would be needed.

2/6, m. 11/4: in the chord 2b-3b-7a the 3b seems to be a correction by the scribe from 2b, rather than that a simultaneous 2b-3b was intended (cf. the 2b-3b in m. 11/3).

Editorial changes:

2/1, m. 8: semiquaver r.s. added (see Commentary above).

— m. 16: after the final chord a semiquaver rest added (cf. m. 8).

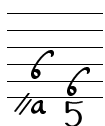
2/2, m. 31/3: 3c corrected from 3d.

2/6, m. 14/4: 2b corrected from 3b.

2/7, m. 17/4: after the last note a quaver rest omitted.

3. Suite in G Minor

A suite for 12- or 13-course lute, in which course 12 is used once or twice in every movement. The suite consists of nine movements. The *accord* is:

**Source:****Br9**, ff. 3v-5v.f. 3v, caption: *G. b.*3/1. f. 3v: *Allemande*.3/2. f. 3v-4r: *Courante*3/3. f. 4r: *Aria*.3/4. f. 4r: *Menuet*.3/5. f. 4v: *Bouree*.3/6. f. 4v: *Menuet*.3/7. f. 5r: *Gavotte*.3/8. f. 5r: *Sarabande*.3/9. f. 5v: *Gigue*. // *IL FINE*.**Commentary:**

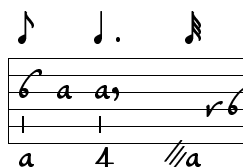
3/1, m. 8/3: 6a was corrected from something else, possibly from an unfinished bass note 7a.

— m. 26/1: the bass note 6a should perhaps be corrected to a – more characteristic – 7a.

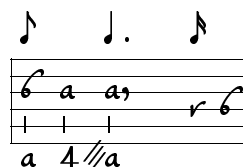
3/4, m. 25/3: beneath 4b the copyist wrote in the second instance, through the vertical stroke between 4b and //a, a note 5a. This 5a, at the upper octave of the bass note, seems less characteristic for Baron's style, so the addition is probably not authentic.

3/6, m. 23/2: 6c was corrected from a bass note 5.

— m. 37 reads in the MS:



The peculiar notation of this rhythm is like the instances found in the Sarabande No. 10/4, mm. 1 and 10, where instead of the demisemiquaver r.s. a semiquaver is written. Therefore, here the demisemiquaver r.s. was corrected to a semiquaver. For the interpretation of this rhythm, see the Commentary to No. 10/4. Here in No. 3/6 the bass is involved in this rhythm, but this is possibly a copyist's mistake; perhaps the rhythm of the second and third beat should read ♩ ♩ ♩. Or maybe the original text read:



3/7, mm. 14/3-15/1: an irregularly drawn line, from under 1c towards the note 2b, seems to be a slip of the pen rather than an appoggiatura from below.

3/9, m. 4/2: 2b was corrected from 1a.

Editorial changes:

3/3, m. 16/2: demisemiquaver r.s. corrected from semiquaver.

3/4, m. 25/3: a note 5a beneath 4b omitted (see Commentary above).

3/6, m. 37: semiquaver r.s. corrected from demisemiquaver (see Commentary above).

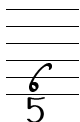
3/8, m. 30/1: crotchet r.s. corrected from a dotted crotchet.

3/9, m. 20/2: bass note 4 added (cf. mm. 18-19).

— m. 24/1: the quaver r.s. above the second 3b added.

4. Suite in F Major

A suite for 13-course lute, in which course 12 is used sparingly (in Nos. 4/1, 4/3, 4/4, 4/6, 4/7 and 4/9); course 13 is used only once in Nos. 4/1, and in Br8 also in Nos. 4/4 and 4/7. The suite is found in two sources, Br9 and Br8. It consists of eight movements in Br9 and nine movements in Br8, but the Air No. 4/8 in Br9 is missing in Br8, whereas the Polonoises Nos. 4/4 and 5/9 in Br8 are missing in Br9 (one of these, No. 5/9, is present in Suite No. 5 in Br9). The *accord* is:



Sources:

Br9, ff. 5v-7r.

- f. 5v, caption: *F. ♯*.
- 4/1. f. 5v: *Allemande*.
- 4/2. f. 6r: *Courante*.
- 4/3. f. 6r: *Menuet // Volti*.
- 4/5. f. 6v: *Sarabande*.
- 4/6. f. 6v: *Bourée*.
- 4/7. ff. 6v-7r: *Menuet*.
- 4/8. f. 7r: *Air*.
- 4/9. f. 7r: *Gigue. // IL FINE*.

Br8, ff. 1r-4r.

- f. 1r, title: *F. ♯ / Liuto Solo / del / Sigr. Baron*
- 4/1. f. 1v: *Allemande*
- 4/2. ff. 1v-2r: *Courante*
- 4/3. f. 2r: *Menuet*
- 4/4. f. 2v: *Polonoise*
- 4/5. ff. 2v-3r: *Sarabande*
- 4/6. f. 3r: *Bourree*
- 4/7. f. 3v: *Menuet*
- 5/9. ff. 3v-4r: *Polonoise*
- 4/9. f. 4r: *Gigue*

Variant readings in Br8:

Apart from the movements that are missing in the other source, both versions are very much identical. Variant readings occur only sparingly: different notes are found in Nos. 4/2 (twice), 4/5 and 4/6; other variants are in Nos. 4/2 (*2d* instead of *1a*) and 4/7 (basses an octave lower). What remains are some added or omitted ornaments (in Nos. 4/2, 4/3, 4/5, 4/6), and quite a few differences in the slurring, which on the whole is more full in Br8. Although small in number, these differences, and the more so the differing movements, indicate that both versions are not closely related: one is not copied from the other, and both can not have been copied from one and the same exemplar.

The differences listed:

4/1, additional slurs: mm. 6/2, 7/2, 10/3-4, 13/1-2, 17/2, 18/4, 19/2, 19/4, 21/2.

4/2, m. 3/4: last note *4a* instead of *1a* (in Br9 m. 3 not written out, but a repeat of m. 2 indicated, with dots and the word *bis*).

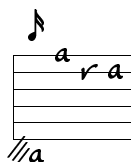
— m. 4/1: ornament *)* added to *3b*.

— m. 6/3: ornament omitted.

— m. 13/2: ornament omitted.

— m. 17/1-2, on the beat: two times *2d* instead of *1a*.

— m. 20/1: different reading:



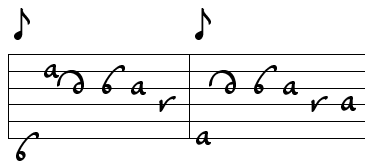
— m. 21/3: *2d* instead of *1a*.

— m. 23: the slurs are under *1ca* rather than under *1eca*.

— slurs omitted: mm. 6/2 first quaver, 9/2, 9/3.

— additional slurs: upbeat, last crotchet; mm. 8/1, 10/3, 17/2-3, 21/3, 22/1 second quaver, 26/3.

4/3, mm. 5-6 slightly different rhythm, and in m. 5/1 an – erroneous – bass note *7b* instead of *6b*:



— m. 8/3: ornament *(* added to *5d*.

— m. 15/3: ornament omitted.

— m. 16/1: ornament omitted.

— m. 20/3: ornament omitted.

— mm. 23-24: not written out, but mm. 21-22 repeated, with dots and the word *bis*.

— m. 26/3: ornament *(* added to *2d*.

— slur omitted: m. 7/1-2.

— additional slurs: mm. 2/2, 9/2-3, 18/2, 22/1 (and 24/1 also, because of the repeat).

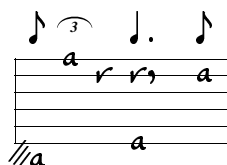
4/5, m. 5/2: additional slur under *3ab*.

— changed slur: m. 8/1-2 under *3dc*.

— m. 13/3: erroneous crotchet r.s. instead of quaver.

— m. 16/2: ornament omitted.

— m. 21/1: different reading:



— m. 27/2: */a* omitted.

4/6, m. 3: the vertical lines between treble and bass notes are crossing diagonal *separée* lines, as in m. 19.

— m. 15: variant reading:



- m. 27/4: ornament) added to 2c.
- slur omitted: m. 18/4.
- additional slur: mm. 2/1-2 (a second slur under 3ba, following a slur under 3db).
- changed slurs: mm. 5/1-2 under 1ca, 17/1-2 under 1ec, 22/1-2 under 3db.
- 4/7**, m. 14/1: ornament) added to 2c.
- m. 14/3: //a instead of ///a.
- m. 20/1: ornament omitted.
- m. 21/3: 2d instead of 1a.
- m. 27/1-2: bass notes 6 and 5 instead of 6a and 6b.
- slurs omitted: mm. 5/3, 15/1, 15/2, 23/3.
- additional slurs: mm. 4/1, 14/2-3, 17/3, 19/1-2, 21/3, 23/2.
- changed slur: m. 25/2-3 under 3ab.
- 4/9**, m. 20/1: ornament omitted.
- m. 27/1: ornament omitted.
- m. 28/2: ornament) added to 2d.
- additional slurs: mm. 11/1 under 1ece, m. 15/1, 16/1, 16/2, 17/1, 17/2, 24/1.
- changed slurs: mm. 3/2 under 1ca, 23/2 under 1ca.

Commentary:

4/6, m. 19: the vertical strokes between treble and bass notes are crossing diagonal *separée* lines, in Br8 as well as Br9. As this unusual feat occurs in both sources, which are not closely related, and also in m. 3 of Br8, it is unlikely that we are dealing with copyist's errors which were made independently at the same instance. These crosses may indicate that at the first time treble and bass notes should be played together and that they should be separated in the repeat.

— m. 27/4-28/1: in Br9 there is an ornament (with 2d as well as a slur between this note and the preceding 2c (both having in this context the same meaning, an acciaccatura).

4/9, m. 27/1: in Br9 /a corrected from something else.

Editorial changes:

4/3, m. 25/1: in Br9, in the chord 4c-6b-5 the note 6b, an – uncharacteristic – octave of the bass note 5, omitted (in Br8 there is only 4c-5).

4/4, m. 3/3: semiquaver r.s. corrected from quaver.

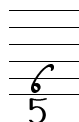
4/7, mm. 9-10: after these identical measures another one follows with the same notes (without the slur) in Br9; this second repetition, which is missing in Br8, seems to be superfluous, and has been omitted. For exactly the same kind of copyist's error, see the Com-

mentary to No. 29/3.

— m. 22/3: 1a corrected from 1e (Br8 has 1a).

5. Suite in D Minor

A suite for 13-course lute, in which courses 12 and 13 are used incidentally (12 once in Nos. 5/1, 5/2 and 5/4, 13 once in Nos. 5/1 and 5/7). The suite consists of nine movements, of which the last, Polonoise No. 5/9, is used as penultimate movement in the Br8 version of the *F Major* Suite No. 4. The *accord* is:



Sources:

Br9, ff. 7v-8v.

f. 7v, caption: *D. b.*

5/1. f. 7v: *Prelude*.

5/2. f. 7v: *Allemande*.

5/3. ff. 7v-8r: *Courante*.

5/4. f. 8r: *Bourée*.

5/5. f. 8r: *Menuet*.

5/6. f. 8r: *Sarab*.

5/7. f. 8v: *Menuet*.

5/8. f. 8v: *Aria*

5/9. f. 8v: *Polonoise // IL FINE*.

Br8, 5/9. ff. 3v-4: *Polonoise*

Variant readings of No. 5/9 in Br8:

— m. 5/4: bass note 7a omitted.

— m. 10/1: 2d instead of 1a.

— m. 19/1: bass note 7a omitted.

— slurs omitted: mm. 3/1, 3/2, 20/1.

— additional slurs: mm. 14/3, 19/1, 19/4, 21/1 under 2cd, 22/1 under 3ce, 22/2 (two slurs).

— changed slurs: m. 1/1 under 1ca, m. 7/1 under 2cda, m. 10 under 1ec, m. 13/1 under 3ba.

Commentary:

5/2, m. 2: the vertical line indicates a *barré*.

Editorial changes:

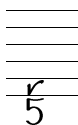
5/1: after the fourth chord from the beginning a bar line has been omitted, which, unlike both following ones, seems musically illogical. The next bar line, after the broken *F* chord, is in Br9 at the end of a stave, so it could have been written unintentionally by the copyist.

5/2, upbeat: quaver r.s. corrected from semiquaver.

5/4, m. 8/4: crotchet r.s. corrected from quaver.

6. Suite in A Minor

A suite for 13-course lute, in which courses 12 and 13 are used only in the last four movements. The suite consists of eight movements. The *accord* is:



Source:

Br10, ff. 1v-3r.

- f. 1v, caption: A. *b*.
- 6/1. f. 1v: *Allemande*.
- 6/2. f. 1v: *Courante*.
- 6/3. f. 2r: *Menuet*.
- 6/4. f. 2r: *Aria*.
- 6/5. f. 2v: *Bouree*.
- 6/6. f. 2v: *Menuet*.
- 6/7. ff. 2v-3r: *Siciliana*.
- 6/8. f. 3r: *Gigue*. // *IL FINE*.

Commentary:

6/3, m. 13/1: the note *4a* should perhaps be corrected to *3a* (cf. m. 5).

6/5, m. 29/1: an oblique *separée* stroke combined with a vertical line between treble and bass notes, as in No. 4/6 (see the Commentary there).

6/6, m. 28: not written out in Br10; instead m. 27 has dots indicating a repeat.

6/7, m. 4: in the middle of this measure a bar line, struck through.

6/8: above the bar line between mm. 3-4 there are two short diagonal lines, the meaning of which remains obscure.

Editorial changes:

6/1, m. 27: dot added to crotchet r.s., and quaver rest added.

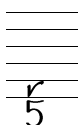
6/2, m. 26/2: 'hammer-on' slur corrected from 'pull-off' slur.

6/4, m. 12/3: */a* corrected from *//a*.

6/8, m. 17/3: *1a* corrected from *2a*.

7. Suite in C Major

A suite for 12-or 13-course lute, in which course 12 is used only once or twice in the movements Nos. 7/2, 7/3, 7/4 and 7/7. The suite consists of seven movements. The *accord* is:



Source:

Br10, ff. 3v-5r.

- f. 3v, caption: C. *b*.
- 7/1. f. 3v: *Allemande*.
- 7/2. f. 3v: *Courante*.
- 7/3. ff. 3v-4r: *Menuet*.
- 7/4. f. 4r: *Aria*.
- 7/5. f. 4v: *Sarabande*.
- 7/6. f. 4v: *Bouree*.
- 7/7. f. 5r: *Gigue*. // *FINE*.

Commentary:

7/3, m. 6/1-2: a shaky stroke from *3c* to *3d* seems a slip of the pen rather than a slur or an appoggiatura from below.

— m. 19/2-3: the position of the slur is uncertain (it could as well be under *3ca* or *3dca* as under *3dc*).

7/4, m. 9/2: under the second *3c* a vertical stroke, indicating that the scribe in the first instance intended to write a bass note here.

— m. 14/2: the sign, which looks like a crotchet rest but probably is an ornament, possibly should be interpreted as a short mordent: see the Introduction, p. 35.

7/5, m. 9/3: under *2c* a bass note 5 struck through.

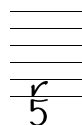
Editorial changes:

7/1, m. 24: dot added to the minim r.s.

7/6, m. 17/4: *///a* corrected from *//a*.

8. Suite in A Minor

A suite for 13-course lute, with course 12 used a few times (but not in Nos. 8/3, 8/4, 8/6 and 8/9), while course 13 is used only twice, in Nos. 8/5 and 8/10. The suite consist of ten movements, three of which are menuets. The *accord* is:



Source:

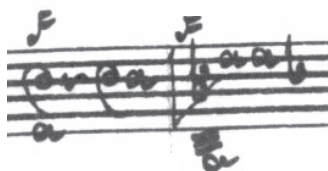
Br10, ff. 5r-7r.

- f. 5r, caption: A. *b*.
- 8/1. f. 5r: *Prelude*.
- 8/2. f. 5v: A. *b*. / *Allemande*
- 8/3. f. 5v: *Courante*.
- 8/4. ff. 5v-6r: *Menuet*.
- 8/5. f. 6r: *Bouree*.
- 8/6. f. 6r: *Menuet*
- 8/7. f. 6v: *Gavotte*.
- 8/8. f/ 6v: *Sarabande*.
- 8/9. ff. 6v-7r: *Menuet*
- 8/10. f. 7r: *Gigue*. // *IL FINE*.

Commentary:

8/1, after the four sextuplets at the beginning, a bar line struck through.

— fourth line, sixth crotchet, at *3b-///a*: it seems the scribe first wrote the notes *3b-4b* with a *barré* stroke before them, and then with an oblique stroke cancelled *4b* as well as the *barré*.



8/4, m. 20/2: *2h* corrected from *1h* by the scribe.

— the words *Da Capo dal segno § rep[ete] et claud[e]* at mm. 28-29 seem to indicate that after m. 28 the mm. 9-15 should be repeated, followed by the coda mm. 29-34 instead of the final bar m. 16.

8/9, m. 8/3: perhaps *2g* should be corrected to *1g*, as is written in m. 1 and also in Menuet No. 14, mm. 1 and 2.

— m. 29/1: after the crotchet r.s. a dot struck through.

8/10, m. 8: at half-measure an unfinished bar line.

Editorial changes:

8/1, first line, fourth sextuplet, last note: *2a* corrected from *1a*.

— second line: first demisemiquaver r.s. corrected from semiquaver.

— fifth line, first and second crotchets: in the triplets the semiquaver r.ss. corrected from quavers.

8/3, m. 2/2: *3f* corrected from *2f*.

8/6, m. 3/3: *2a* corrected from *2c* (a repeated note *2c* seems rather untypical in Baron's musical vocabulary; cf. No. 6/1 mm. 13-14).

— m. 7/2: *1a* corrected from *1c* (cf. m. 5).

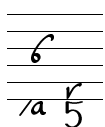
8/7, m. 19/1: a dot omitted after the quaver r.s.

8/8, m. 12/3: *//a* corrected from */a*.

8/9, m. 29/3: *5c* corrected from *4c*.

9. Suite in G Major

A suite for 13-course lute, with course 12 used once or twice in most movements (three times in No. 9/7, and not at all in No. 9/6), while course 13 is used only once, in No. 9/1. The suite consist of seven movements. The *accord* is:

**Source:**

Br10, ff. 7v-8v.

f. 7v, caption: *G. 7.*

9/1. f. 7v: *Prelude*.

9/2. f. 7v: *Allemande*

9/3. ff. 7v-8r: *Courante*.

9/4. f. 8r: *Menuet*

9/5. f. 8r: *Bouree*.

9/6. f. 8v: *Polonoise*

9/7. f. 8v: *Gigue*. // *IL FINE*.

Commentary:

9/4, mm. 13-14: not written out in Br10; instead mm. 11-12 have dots indicating a repeat.

— mm. 25-26: not written out in Br10; instead mm. 23-24 have dots indicating a repeat.

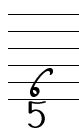
Editorial changes:

9/1, first line: two bar lines omitted, after the fourth and eighth crotchet.

— third line, sixth crotchet: second *5a* added.

10. Suite in F Major

A suite for 13-course lute, with courses 12 and 13 used extensively. The suite consists of eight movements. The *accord* is:



This suite, published in 1728 or 1729, makes an extensive use of the lowest courses 12 and 13. As these additional courses were introduced on the lute not long before that time, circa 1720, it is probable that this work was composed shortly before it was published, perhaps especially for the occasion.

Source:

MM, pp. 50-51, 55, 60, 63.

p. 50, title: *Allemande, avec la Suite, composée par M^r. E.T. Baron*.

10/1. p. 50: *Lut*.

10/2. pp. 50-51: *Courante*.

p. 55, caption: *Suite der Lauten-Partie. Menuet und Sarabande*.

10/3. p. 55

10/4. p. 55

10/5. p. 60: *Le Drole*.

10/6. p. 60: *Trio*.

10/7. p. 63: *Bourée*.

10/8. p. 63: *Gigue*.

The engraver of the music, Georg Philipp Telemann, may not have been acquainted with the finer points of lute tablature, as can be deduced from the slurring, which sometimes seems atypical, when the slurs are between notes on adjacent courses. However, there are very few further mistakes in the text; the engraving seems to have been carefully executed after the exemplar, which of course can very well have been written by Baron himself.

Commentary:

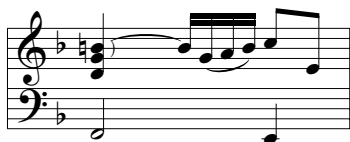
In the facsimiles of MM, bass notes on the lower courses sometimes seem to lack a line (no. 10/1 m. 11/2 *///a*, no. 10/3 m. 7/1 *//a*, n. 10/8 m. 16/4 *//a*), but on a close inspection of the original print (from the copy in The Hague, Nederlands Muziekinstituut, sign. A 27), those lines were found to be present, albeit rather vaguely printed.

10/1, m. 15: under *6d* there is a small cross +, which perhaps should be interpreted as an ornament x (which, after Baron's *Untersuchung*, in this position stands for a vibrato; see the Introduction, pp. 35-36).

10/2, m. 8/2: there is a vertical stroke under *3d*, indicating that the engraver in the first instance wanted to include a bass note here.

10/3, m. 2: the ornament) is probably erroneous; in this context an ornament (is standard.

10/4, mm. 1/2-3 and 10/1-2 the rhythm, as it is notated in the tablature, according to normal eighteenth-century practice should be interpreted thus (m. 10):



— m. 2: in MM there is a slur between *2h-i*, which in the present edition has been interpreted as an ornament (; at a cadence, the appoggiatura from below at the final is often notated in the form of a slur (see the Introduction, p. 33).

— m. 15: the quaver r.s. is repeated on the second and third beats.

10/5, m. 36/1: there is an oblique stroke over the bass note *4*; perhaps this is the stroke which is missing from the preceding bass note (see the editorial changes).

10/6, m. 3/2: the bass note *4* unclear; corrected by the engraver.

10/7, m. 22/1: an oblique stroke under *4e* could indicate that in the engraver's exemplar there was an ornament here, probably the (usual in this context.

Editorial changes:

10/5, m. 35/2: */a* corrected from *7a* (see the Commentary above).

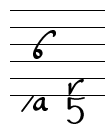
10/7, m. 9/1-2: the slur under *2ac* corrected from a slur under *3d2a*.

— m. 15/2: crotchet r.s. corrected from quaver.

10/8, m. 10/2: *///a* corrected from *4*.

11. Suite in G Major

A suite for 13-course lute, with much use of the two lowest courses. The suite consist of six movements. The *accord* is given at the beginning of No. 11/1:



Source:

Kö6: *Partie de Galanterie G-dur, composée par E. Th. Baron le 17 de Frevrier [sic] l'an 1755 per il Liuto* (according to the description in Kosack 1935, pp. 92-93, where the individual movements also are listed). As this manuscript has been lost since 1945, the edition was made after the transcription made by Erich Schütze, with the heading: *Partie de Galanterie G. dur. composée par Erneste Theophile Baron le 17 de Fevrier l'an 1755*. Also used was a copy from Schütze's transcript made by Josef Klima. Photocopies of both transcriptions were kindly put at my disposal by Peter Dechant. Incipits of the movements were published in Klima 1988, p. 34.

11/1. *Introductione*

11/2. *Poco Allegro*

11/3. *Aria*

11/4. *Menuetto*

11/5. *Polonoise* (Kosack: *Polonaise*)

11/6. *Gigue // Fine* (the word *Fine* not in Kosack)

Commentary:

Comparing Schütze's transcription of Suite No. 1 (a photocopy of which was given to me by Peter Dechant) with the original in Kr has shown that this copyist usually leaves out the repeated r.ss. in the source. He sometimes (in No. 1/1) places a dot or short stroke where he omitted a sign, but often he writes nothing at all (in Nos. 1/3 and 1/5). In the present suite, in No. 11/1 and No. 11/5 m. 13/2 are also dots at places where he obviously omitted r.ss.; in the edition these r.ss. have been added. At other places, r.ss. have been added by the present editor in accordance with their appearance in most surviving MSS with Baron's music: in Nos. 11/2, 11/3 and 11/6 repeated quavers at half-measure, in No. 11/5 repeated semiquavers on the crotchet beat, and everywhere at triplets, where they are always written as editorial policy.

In Schütze's transcripts the triplets are sometimes notated in a peculiar way: beneath the notes, not only

with the normal convex bow with a number 3, but also with a concave slur with a 3; sometimes (as in No. 11/4 m. 31) a convex slur with a 3 is combined with a concave slur under two notes. In the edition all slurs with triplets have been rendered as convex bows, in accordance with contemporary practice. Schütze's concave slurs probably stem from his propensity to standardise the slurring in the pieces he copied (convex slurs for a 'hammer on' and concave slurs for a 'pull off'), as can be seen when comparing his copy of Suite No. 1 with the original MS.

In Klima's transcript (and in the edition Domning 1991, which was based on that) are a number of errors, which are not listed here, as they have no independent value.

In Nos. 11/3 mm. 23-24 and 11/6 mm. 20 and 22 Schütze indicated some left-hand fingering, which obviously was already present in the original MS.

11/1, m. 6/4: the repeated note 1c, together with the ornament, were written by Schütze at a later time (in pencil?).

11/2, m. 18/1: in Schütze's transcript there is a vertical half circle before the note 1e, which in this context probably is not an appoggiatura from below. It has been interpreted as a *barré* sign.

Editorial change:

11/3, m. 10/4: *6b* added.

12. Suite in F Major

This suite is found in two sources: complete in Kö7, and a single movement in Ro. The work is for 12- or 13-course lute, with much use of course 12. The suite consist of eight movements. The *accord* is:



Sources:

Kö7: *Partie avec la suite pour le luth f-dur; composée par Erneste Theophile Baron* (according to the description in Kosack 1935, pp. 92-93, where the individual movements also are listed). As this manuscript has been lost since 1945, the edition was made after the transcription made by Erich Schütze, with the heading: *Partie avec la Suite pour le Luth / composée par Erneste Theophile Baron*. Also used was a copy from Schütze's transcript made by Josef Klima. Photocopies of both transcriptions were kindly put at my disposal by Peter Dechant. Incipits of the movements were published in Klima 1988, p. 34.

12/1. *Entrée*

12/2. *Poco allegro*

12/3. *Sarabande adagio*

12/4. *Menuet*

12/5. *Paisane*

12/6. *Gavotte*

12/7. *Menuet* (in Kosack's list the *Menuet* directly follows the *Gavotte*, as if these pieces were linked in Kö7)

12/8. *Gigue // Il Fine*

Ro, 12/5. ff. 2v-3r: *Paysane*.

Commentary:

In Klima's transcription of Kö7 (and in the edition Domning 1991, which was based on that) there are a number of errors. The most grave one was the mislaying by Klima of the leaves of Schütze's transcript, as a result of which not only the movements got in the wrong order (Klima's order is: 12/1, 12/2, 12/6, 12/7, 12/5, 12/3, 12/4, 12/8), but also the two Menuets Nos. 12/4 and 12/7 got mixed up: in Klima's transcript (and Domning's edition) No. 12/4 has after m. 29 the last four measures of No. 12/7, and No. 12/7 ends after m. 30 with the last fifteen measures of No. 12/4. The correct order of the leaves of Schütze's transcript is ascertained by the list of movements of this suite in Kosack 1935, p. 93. The other (scribal) errors by Klima are not listed here.

Schütze's r.ss. have been retained, except in the *Gigue* No. 12/8, where some quaver signs have been added on the beat. There are no dots or strokes indicating left-out r.ss., as in No. 11 (see the Commentary to No. 11).

12/1, m. 15/4: *2a* corrected from *3a* by Schütze.

12/2, mm. 7 and 9: the slurs possibly indicate that the arpeggiated notes should be held.

12/5. The version in Ro has some differences compared with the one in Kö7: it has more triplets, a different bass line in mm. 3 and 41-42, a different treble in mm. 6, 8, 10, 23 and 25, an added middle voice in m. 17, and some different ornaments and slurs. This alternative version has been included in the edition as No. 12/5a.

12/5a, m. 20: there is a bar line before the fourth beat, crossed through by the scribe.

12/7: mm. 7-14 skipped in the first instance by Schütze, but immediately written on the stave below.

12/8, mm. 10/4 and 11/2: the meaning of the crosses, probably ornaments, under the notes 3h is obscure; they could be short mordents (see the Introduction, p. 35).

Editorial changes:

12/3, m. 1/3: *1k* corrected from *1f*: this last note makes no musical sense, and the melody in mm. 3-4 probably forms a sequence with mm. 1-2 (moreover, the chord in m. 1/3 would be very awkward to play with

the note 1f).

— m. 33/2: bass note 4 corrected from 5.

12/5, m. 21/4: 6c added (cf. m. 20).

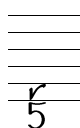
— m. 29/4: 3e corrected from 3c.

12/5a, m. 18: semibreve r.s. corrected from a dotted minim.

12/8: some quaver r.ss. were added on the beat (see the Commentary above).

13. Fantasie in C Major

A fantasia for 13-course lute, with course 12 used only once, course 13 three times in a pedal point. The *accord* is given at the beginning of the piece in ZM:



Source:

ZM, pp. 4-5: *FANTASIE / VON HERRN BARON / KÖNIGL. PREUSSISCHEN LAUTENISTEN*.

Commentary:

The rhythm signs are as in the source; they have not been standardised.

The Fantasie is *non-mesurée*, and in ZM the vertical lines at the beginning and end of the staves should not be interpreted as bar lines; they are not included in the edition.

The diagonal lines, in staves 1, 6 and 7 of the edition, indicate *barré*'s.

In the third chord of stave 12 of the edition, in the note 6d in ZM a damaged letter has been used, as a result of which it looks like 6a in the original print.

14. Menuet in A Minor

An 'orphaned' Menuet, for 11-course lute.

Source:

Mü, f. 51r: A. *b.* / *Menuet / del / Sig^{re}. Baron*.

Commentary:

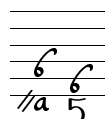
In this source the r.ss. are in the form of flags without heads (except in the case of the minim). For the sake of consistency in the edition the same style of r.ss. has been adopted as is found in the other works (and in Baron's *Untersuchung*).

— mm. 19-20: not written out in Mü; instead mm. 17-18 have dots indicating a repeat.

— mm. 23-24: not written out in Mü; instead mm. 21-22 have dots indicating a repeat.

15. Suite in B Flat Major

This suite is found in four sources: six movements are in Br1, four movements (Nos. 15/1 and 15/6 are missing) in Ha, in a different order, and one movement (No. 15/1) is in Br4; moreover, the incipit of No. 15/1 is given in BC, the Breitkopf Catalogue of 1769. In Br1 the suite is written for 13-course lute, with course 12 used in all movements, course 13 only in Nos. 15/3 and 15/6; the movements in Ha and Br4 make no use of course 13. The *accord* is given in on the title page of Br1:



Sources:

Br1, ff. 1r-6r.

f. 1r, title: *Sonata / à / Liuto solo. / composta / del / Sgre: Baron / B dur.* / [incipit] *Accord / LAVG*. [The name *Baron* written by another hand.]

15/1. ff. 1v-2r: *Fantasia. // si volti.*

15/2. ff. 2v-3r: *Allegro. // si volti.*

15/3. f. 3v: *Bourée.*

15/4. f. 4r: *Aria. // si volti.*

15/5. ff. 4v-5r: *Rondeau. // si volti.*

15/6. ff. 5v-6r: *Tempo / di Menuet. // Il Fine.*

Br4, 15/1. ff. 1v-2r: *Fantasia.*

Ha, pp. 146-149 (without indication of beginning or ending of the suite, and directly following other works in the same key of *B Flat Major*).

15/3. p. 146: *Bourée / Weiss*

15/2. pp. 147-148: *Allegro. / Weiss*

15/4. p. 148: *Aria. / Weiss*

15/5. p. 149: *Rondeau / Weiss*

BC, pp. 369-375: *PARTITE PER IL LIUTO SOLO. / LXVI. Partite del Sgr. S. L. WEISS.*

15/1. p. 377: *B dur. // 6. Fantasie* (incipit only).

In Br1 the suite is attributed to Baron, in Ha and BC to S.L. Weiss. It is unknown who is the author. The scribe of Br1 obviously was not aware of the name of the composer, as for the name a space was left. When the MS was in the possession of the Breitkopf firm the name *Baron* was added to the title, and on the cover was written *vermuthlich von Baron* ('presumably by Baron'); at the 1836 auction the fascicle was sold in one lot with other (presumed or real) works by Baron. The style of the music, however, seems to indicate another composer than Baron or Weiss; see the Introduction, pp. 29-30.

Variant readings in Br4:

The version of No. 15/1 in this MS has no independent value, as it is an exact copy, the errors included, of this piece in Br1. The scribe of Br4 carefully copied the slurs of the exemplar, as well as the vertical strokes between treble and bass notes, the position and form of the r.s.s., and the rendering of the bass note *D* (/3 instead of ///a). This transcript was made by someone who obviously was not acquainted with lute music, as can be seen from some errors of his own (r.s. omitted in m. 1, tablature letters omitted (2*h* in m. 9) or on the wrong line (mm. 3, 5, 28), and the erroneous aligning of notes in m. 10, where the bass notes are put in the wrong place under the arpeggios), but also from the fact that he copied some meaningless strokes in his exemplar (over the bar lines before mm. 10 and 31 and under m. 40).

Variant readings in Ha:

In Ha four of the six movements of this suite are found, which show a number of differences with Br1. These are mostly unimportant, except those in No 15/4, which movement therefore is printed in the present edition, as No. 15/4a. The different order in Ha, where Nos. 15/2 and 15/3 have changed places, is possibly just a matter of convenience for the copyist, who could not fit the long No. 15/2 on the remainder of p. 146 (which is a recto side!) and therefore wrote the shorter No. 15/3 first, after which he could write No. 15/2 on the facing pp. 147-148.

In Ha there are no vertical strokes between treble and bass notes. Variant readings between the Ha and Br1 versions concern some different notes (some of them basses an octave up or down), some added or omitted ornaments, added or omitted slurs, and added vertical strokes indicating notes to be played with the thumb.

15/2, m. 4/1: 7*a* omitted.

— m. 22/2: *petite reprise* before 4*c*.

— m. 30: rhythm of three crotchets.

— m. 35: whole measure repeated, probably erroneously.

— m. 41/2: 7*a* instead of /*a*.

— m. 43/2: //a instead of ///a.

— m. 45/1: on the beat 6*a* added.

— m. 56/1: bass note 5 instead of 7*d*.

— m. 64/2: 2*d* instead of 3*d*, and *petite reprise* before this note.

— m. 72/1: 4*a* omitted.

— m. 72/2: 7*d* instead of 5.

— m. 72: rhythm of two crotchets.

— ornaments added: m. 30/1) to 4*a*, m. 64/1 (to 3*b*, m. 72/1) to 3*b*.

— slurs omitted: mm. 19/2, 45/1, 71/2.

— slurs added, always between first and second notes of a triplet: mm. 1/1, 1/2, 24/2, 31/1, 46/2, 50/2, 52/2,

57/2.

— changed slurs, always under the first and second notes of a triplet instead of under the second and third notes: mm. 25/2, 26/2, 29/1, 39/2, 43/2, 52/1, 66/2, 68/2, 71/1.

— thumb strokes added to mm. 12/1 5*c*, 14/2 5*c*, 31/2 5*c*, 32/1 5*a*, 35/2 5*c*, 39/2 4*c*, 47/1 4*f*, 49/2 5*c*, 59/1 5*c*.

— mm. 10, 37: oblique strokes after the bass notes 7*d*, indicating these notes should be held.

15/3, m. 1/1: 7*d* omitted.

— m. 8/1: ornament) added to first 3*a*.

— m. 9/2: 4*a* omitted.

— m. 14: rhythm ♩ ♪ ♪.

— m. 15/2: ornament to 3*a* omitted.

— m. 17/1: 4*a* omitted.

— m. 32/2: ///a omitted.

— m. 34/2: the reading of 3*g* uncertain.

— bass note 5 instead of 7*d*: mm. 14/2, 15/1, 22/1.

— bass note 7*d* instead of 5: mm. 17/2, 36/2.

— bass note 6*a* instead of 6: mm. 23/2, 31/2.

— slurs omitted: mm. 20/1, 30/1-2.

— slurs added: mm. 6/2 (under 3*ad*), 19/1, 19/2, 32/1 (under 3*db*).

— changed slur: m. 5/1 under 2*db*.

— m. 19/2: thumb stroke added to 5*c*.

15/4: as there are quite a few different notes (mm. 2/2, 6/3, 8/1, 9/3, 13/3, 14/3, 29/1, 36/1), bass notes *B Flat* written an octave up or down (mm. 1/1, 5/1, 8/2, 17/3, 21/2, 24/2, 25/2, 29/2, 36/2) and added or omitted ornaments (mm. 8/1, 14/1, 26/1, 28/2, 35/1, 35/3 two times, 36/1), this variant movement has been printed in the edition as No. 15/4a. There are some added slurs (mm. 25/3, 29/2) and added thumb strokes (mm. 27/1, 27/2, 33/3, 34/1-3) as well.

15/5: mensural sign ϕ instead of *c*.

— bass note 5 instead of 7*d*: mm. 15/1, 32/3.

— m. 5 (probably an error: cf. m. 29):



— m. 6/1: /a instead of //a.

— m. 6/3: 4*a* omitted.

— m. 28/1: bass note 5 omitted.

— m. 30/1: /a instead of //a.

— m. 40/1-2: two times 3*b* instead of 4*b*.

— m. 44/2: 1*f* instead of 2*f*.

— m. 48/1: 5*a* omitted.

— added ornaments: m. 5/1) to 2*b*, m. 27/3) to 2*b*, m. 48/1 (to 4*c*.

— omitted ornaments: mm. 2/1, 4/1, 40/2.

— slur omitted: m. 17/3-4.

— slur added: m. 44/2.

— added thumb strokes: to mm. 4/4 4a, 22/4 5c, 37/4 5e.

Commentary:

15/2: the time signature 3/4 seems a bit odd, as 6/8 would be more appropriate, but it is found in Br1 as well as Ha.

15/4, m. 15/2-3: in Br1 the bass note 4 was written one quaver earlier in the first instance (under 3b); the mistake was corrected by the copyist.

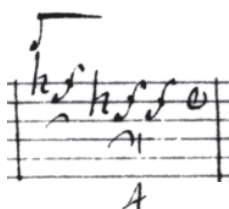
15/5, m. 18/3: the position of the slur is not unequivocal in Br1, but it seems it is intended under 3db (where it is also in Ha), and not under 3ba.

Editorial changes (in Nos. 15/2-5 the corrections were made after Ha):

15/1, m. 6/1: //a corrected from ///a.

— m. 35/1: 7d corrected from 6d.

15/2, m. 45/2: the 2h above bass note 4 corrected from a repeated 2f; also the position of the bass note is uncertain in Br1:



— m. 69/2: last note 4f corrected from 3f (4f in Ha).

15/3, m. 15/1: 7d corrected from 6d (here a bass note 5 in Ha).

15/4, m. 22/2: 7a corrected from 6a.

— m. 36: crotchet r.s. corrected from a dotted crotchet followed by a quaver.

15/4a, m. 9/3: 3f corrected from 2f (the note was not corrected to 4f, as the reading in Br1: a misplacement of one line seems more ‘logical’, and 3f is musically not impossible, as it gives a sequence with m. 11).

— m. 11/3: 3b corrected from 2b.

— m. 12/3: /a corrected from 7a.

— m. 33/3: 5b corrected from 4b.

15/5, m. 7/4: /a added (after Ha; cf. also m. 34).

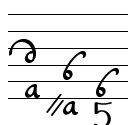
— m. 39/3: //a corrected from a repeated ///a.

— m. 41/1: ///a added.

— m. 42: whole measure missing, added after Ha.

16. Suite in E Flat Major

A suite for 13-course lute, with the 13th course used only once, in No. 16/2. The suite consists of seven movements. The *accord* is given on the title page:



Source:

Br2, ff. 1r-6r.

f. 1r, title: *Sonata / à / Liuto solo. / Dis # / [incipit] Accord. / LAVG.*

16/1. ff. 1v-2r: *Allemande. // si volti.*

16/2. ff. 2v-3r: *Courante. // si volti.*

16/3. ff. 3v-4r: *Bourée. // si volti.*

16/4. f. 4v: *Aria.*

16/5. f. 5r: *Menuet. // si volti.*

16/6. ff. 5v-6r: *Capriccio.*

16/7. f. 6r: *Vivace e piano. // Il Fine.*

It is not known who is the author of this suite. The scribe of Br2 obviously was not aware of the name of the composer. When the MS was in the possession of the Breitkopf firm, on the cover was written ‘vermuthlich von Baron’ (‘presumably by Baron’), and at the 1836 auction the fascicle was sold in one lot with other (presumed or real) works by Baron. The style of the music, however, seems to indicate another composer (see the Introduction, pp. 30-31).

Commentary:

16/2, m. 4/1: 3a written first, corrected to 4a.

16/3, m. 9/2: under the first 3b is a vertical stroke, indicating that the scribe in the first instance intended to write a bass note here.

— m. 47/2: 1a corrected from 1g.

16/4, m. 6/3: no slur under the triplet sign 3.

16/6: instead of the time signature 2/4, a *c* would perhaps be more appropriate.

Editorial changes:

16/1, m. 22/3: crotchet r.s. corrected from quaver.

16/2, m. 35/3: 7c corrected from 6c.

16/3, m. 45/2: 1a corrected from 1g.

16/4, m. 2/3: 1a corrected from 2a (in Br2 are the notes 2ba with a slur underneath).

16/6, m. 39/4: 2b corrected from 1b.

16/7, m. 13/1: 3b corrected from 3c.

17. Menuet in A Minor

A Menuet for 11-course lute.

Source:

Kr, f. 8r: Menuet

This Menuet, in Kr written directly after Baron’s Suite No. 1, was probably written by Johann Anton Losy, and is therefore not a part of this suite (see the Introduction, pp. 31-32).

Commentary:

— m. 2/1: 3d corrected from 2d.

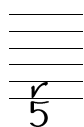
- m. 7/1: the bass note *7a* written between the notes *2c* and *2d*, and then with a line connected to the first.
- m. 19/3: the notes *2kh* were in the first instance written as *2hk*, and later corrected in pencil (by hand B?). In the edition the corrected text has been adopted.

Editorial changes:

- m. 1: mensural sign $\frac{3}{4}$ corrected from *c*.
- m. 15/1: dotted crotchet r.s. corrected to crotchet without dot.
- m. 23/2: dot added to crotchet r.s.

18. Menuet in C Major

A Menuet for 12-course lute, with the 12th course used only once. The *accord* is:



Source:

Ro, ff. 1r-1v: *Menuet. // Volti*

This Menuet is found together with three other pieces, all anonymous, in the small fascicle 56.6¹. As one of those pieces is Baron's Paisane No. 12/5, it is conceivable that the other three works, two Menuets and an Air, are also written by him. Their musical characteristics are largely in agreement with Baron's style; see the Introduction, p. 32.

Commentary:

- m. 5/1: under *3d* a curved stroke is written, resembling the ornament (). It is, however, in a somewhat different form from that normally used by this scribe, and musically this ornament, an appoggiatura from below, seems a bit inappropriate here.

Editorial changes:

- m. 28: *3ca4d* corrected from *2ca3d* (in Ro everything is one line too high).
- m. 41/2: quaver r.s. added.
- m. 42/3: *3c* added.

19. Air in G Major

An Air for 11-course lute. The *accord* is:



Source:

Ro, f. 2r: *Air*.

The piece is anonymous in the source, but possibly was composed by Baron: see the Commentary to No. 18.

Editorial changes:

- m. 13/2: demisemiquaver r.s. corrected from semiquaver.
- m. 14/3: quaver r.s. corrected from semiquaver.

20. Menuet in C Major

A Menuet for 11-course lute.

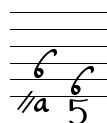
Source:

Ro, ff. 3v-4r: *Menuet*

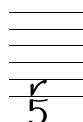
The piece is anonymous in the source, but possibly was composed by Baron: see the Commentary to No. 18.

21. Suite for two Lutes in B Flat Major/C Major

A suite for two lutes, consisting of four movements. The *accord* for *B Flat Major* is:



The *accord* for *C Major* is:



In the following Commentary the letters **a** and **b** after the number 21 stand for the first version in *B Flat Major* and for the second version in *C Major* respectively, while the letters **a** and **b** after the numbers of the movements designate the first and second lute part respectively. Thus, 21a/1b means: the second lute part of the first movement Allemande of No. 21a, the version in *B Flat*.

Sources:

NY, ff. 1r-8r (both lute parts)

f. 1r, title: *Suite / à / 2 Luth* [modern hand, pencil]
(2 *Lauten*) / *par / Baron* // [lower left corner, modern hand] 3

21a/1a. ff. 1v-2r: *Allemande*

21a/2a. f. 2v: *Courente*

21a/3a. f. 3r: *Menuet*

21a/4a. ff. 3v-4r: *Bourée*

f. 4v: blank

f. 5r, title: *Luth second*
 21a/1b. ff. 5v-6r: *Allemande*
 21a/2b. f. 6v: *Courante*
 21a/3b. f. 7r: *Menuet*
 21a/4b. ff. 7v-8r: *Bourée*
 f. 8v: blank

Sk, ff. 15v-18r (second lute part only)
 21b/1b. ff. 15v-16r: *Allemande de Ms. Baro / Luth .2.*
 21b/2b. f. 16v-17r: *Courante du Meme*
 21b/3b. f. 17r: *Menuet*.
 21b/4b. ff. 17v-18r: *Bourree*

LTG: *Lessons for Two Guittars with a Thorough Bass*
 Composed by R. Straube.

21/1. *Adagio*
 21/2. *Vivace*
 21/3. *Menuet*
 21/4. *Presto*

This work is handed down in the form of a lute duet in *B Flat Major* (NY) and in *C Major* (Sk), and, as was discovered by Tim Crawford, as a piece for two English guitars and a bass in *C Major* (LTG). The guitar version was edited by Rudolf Straube, who is credited as composer, but from the style of the work can safely be concluded that it is an (early) composition by Baron, and that it later was arranged by Straube (see the Introduction, p. 32).

In the present edition both lute versions are presented, as Nos. 21a (*B Flat*) and 21b (*C*). For the *C Major* version, the first lute part, which is absent in the source, had to be reconstructed. This has been done by transposing the *B Flat Major* part and at places adapting it to the *C Major* second lute part. Sometimes the guitar version in LTG was used also; a transcription of this source was kindly provided by Tim Crawford.

It is hard to decide which lute version, that in *C Major* or that in *B Flat Major*, came first. Lynda Sayce probably is right in assuming that the guitar version in *C Major* has little bearing on the question, as the tuning of the English guitar (a *C Major* chord) means that virtually all of its music was written in or transposed into that key (Sayce 1991). However, her opinion that the *B Flat* setting came first and was later transposed to *C*, cannot be held on the grounds she gives. She thinks that the *B Flat* version originally was written for a 13-course lute and later adapted to an 11-course instrument, because of the irregular bass line jumping from one octave to another. In her opinion this adaptation was done by the scribe of NY, as all pieces in this source are for an 11-course lute. First of all, this argument does not hold in view of the fact that NY was written by more than one scribe. Besides, an irregular bass line is found in many of Bar-

on's works (see the Introduction, p. 20), and is in itself not enough ground for assuming a rewriting by a copyist. On the other hand, in No. 21a/1 mm. 23-25 one suspects that the bass notes *B Flat* should be *below* the simultaneously sounding low notes *D*, as one would expect a *B Flat Major* harmony at those places, and not inverted chords; in fact in the *C Major* version there are root position chords on *C* here. Thus, it seems that the version in *B Flat Major* indeed was written for an 12- or 13-course instrument.

Earlier (pp. 24-25) was argued, on the basis of stylistic and formal grounds, that this lute duet was written in Baron's early years, circa 1720. If that really was the case, the chances are that he wrote it for an 11-course lute (the 12th and 13th courses were added to the lute in the 1720s), and that would mean that the version in *B Flat* cannot be the original one. Moreover, for such an 11-course instrument the key of *C Major* is more logical, as the tonic would then coincide with the lowest course. The setting in *B Flat Major*, which would be more suitable for a lute with an added bass course, would then be the secondary version, which in its turn must have been altered by a copyist who omitted the 12th course. However, the version in *C* turns out to be for a 13-course lute, and where the lowest courses 12 and 13 are used, in *Courante* No. 21b/2b mm. 7-8, the bass notes can not be transposed up an octave, as this would destroy the descending bass line *D-A'* in mm. 5-8, and would result in inverted chords. But as a matter of fact in the *B Flat* version inverted chords indeed are found here, as they are in both parts of LTG (although the separate bass part of this version is missing, the bass lines in the guitar parts often have the actual bass note). So, inverted chords probably were written here originally. All in all it seems likely that in the first instance the duet was written in *C Major*, probably for an 11-course lute, with the bass line an octave higher in No. 21b/2b mm. 4-8. Later the setting in *B Flat Major* was made, for a 12- or 13-course lute. Afterwards, in both versions copyists must have made emendations in order to fit the music to their lutes: in the *C* version bass courses were added, in the *B Flat* version these were omitted.

Commentary:

Apart from the different keys the versions in Sk and NY are very much alike. In Sk there is less ornamentation and slurring, and the texture is thinner. Straube's version for two guitars mostly follows the lute version closely. Differences occur mostly at cadences, and in a few instances that happen to be rather problematic ones in both lute versions.

In NY the bass note *D* is indicated with the number 3, but in the edition the more usual sign *///a* has been substituted.

The tablature in Sk has ‘flag’-style rhythm signs, but in the edition these were standardised into the type of rhythm sign with note heads, which are used in most other sources of Baron’s music, including his own publications. At places non-essential rhythm signs (where there is no change of rhythm), which were omitted in NY and Sk, have been added in the edition.

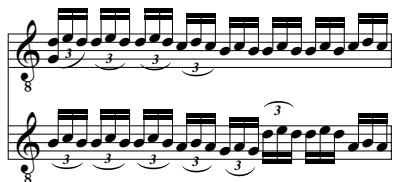
21/1: in the first lute part the repeated bass notes with a dot next to the tablature letters probably indicate a ‘broken bass’ (*gebrochener Bass*), meaning that at the first note only the lowest string of the course should be plucked, and on the second note the octave string of the same course. These dotted bass notes are also found in No. 1/5 (see the Commentary to that piece). The slurs under the notes in question, not present in No. 1/5, possibly indicate that the dots should not be played *staccato*.

— mm. 1-2: in the second lute part, in both versions, some bass notes had to be placed one quaver earlier in order to prevent very harsh clashes with the first part. In LTG this problem seems to have been solved by Straube by changing the figuration:



— in mm. 5/2 and 5/4 as well as 6/2 and 6/4 the last triplets are in unison in both lute parts; only in Sk are these unisons avoided in mm. 5/2 and 6/2 with a different figuration in the second lute part. But perhaps the error is in Sk, and the unisons here are on purpose, as the crossing bass lines have an unison at the same places; cf. also m. 14.

— m. 14: in the last triplet of m. 14/2 and again that of m. 14/4 both lute parts are in unison in NY; the second lute part in Sk is an exact transposition of that in NY. Perhaps in NY in one of the parts here the triplet 3c’bc’ should be played; but see the Commentary to mm. 5 and 6 above. In LTG the problem seems to have been solved by adopting a different figuration:



— m. 14: perhaps the bass lines of lute 1 and lute 2 should cross, as they do in mm. 5 and 6.

21/2: there is a problem in m. 33, where in the NY version the lute parts do not match; Sk has in transposition the same text as the second lute part of NY.

In LTG a different text is given, including a variant figuration in m. 32 (mm. 32-33):



21b/3, m. 3/1: in the reconstruction of the first lute part of the Sk version, a bass note *F* (/a) has been adopted, following LTG, and not the *D* (///a) which would result when following the NY text. Perhaps NY has an error here. The text in LTG:



— m. 17: in the reconstruction of the first lute part of Sk, the transposed text of NY could not be used, as that would have resulted in consecutive fourths. Therefore, LTG has been followed here:



— m. 23/3: in the second lute part of the Sk version one would expect a last note 3a instead of 3d; in LTG and, in transposition, in NY the note 3a is found. However, see No. 21/4 m. 29.

21b/4, m. 8/1-3: in the reconstructed first lute part of the Sk version the figuration of LTG has been adopted, as the second part of Sk is different from that in NY, but conforms with the text of LTG:



— m. 23/1: in the reconstructed first lute part of the Sk version a bass note *D* (///a) has been adopted, after the NY version. It is possible, however, that NY has an error here and that both lute parts should have the same bass. The reading of LTG gives no clue; as the bass part is missing, it is not obvious which note, *F* or *D*, should be played with the two guitar parts:



Editorial changes in the edition of NY:

21a/1: the repeated semiquaver r.ss. on the second and fourth beats of the measure added, as are the repeated r.ss. with triplets.

21a/1a: except in m. 17, semiquaver r.ss. with the triplets corrected from quavers.

— m. 5/2: second triplet sign 3 added.

— m. 5/4: second triplet sign 3 added.

— m. 9: in the entire measure semiquaver r.ss. corrected from quavers.

— m. 10/3: in NY there is here a *C Minor* chord:



This chord is inappropriate in the harmonic context and not compatible with the second lute part. In LTG there is a *G* harmony here:



This *G* harmony, which would also be possible in Sk, would give an *F* harmony in the transposed NY version; the reconstruction was made accordingly in the edition.

— m. 25/1: ‘pull-off’ slur corrected from ‘hammer-on’ slur.

21a/1b, m. 1/3: the notes 4a-///a placed one quaver earlier, from under the second 3b.

— m. 2/3: the notes 4c-//a placed one quaver earlier, from under the second 3d.

— m. 8/3: ‘pull-off’ slur corrected from ‘hammer-on’ slur.

— m. 10/4: 7d added.

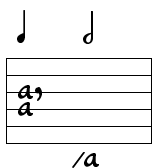
— m. 17/4: semiquaver r.ss. added.

21a/2b, m. 8/1: 4c corrected from 3a (which in the MS is connected to the preceding 3b with a slur).

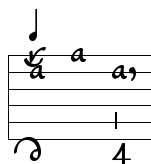
— m. 31: rest corrected from a semibreve rest with a number 1 above it.

— m. 32/1: //a corrected from /a.

— m. 33: all notes corrected, from a broken *F* chord (see Commentary above):



21a/3a, m. 17: the first notes 1c-6d corrected from 1c-2a-7d, and the last note 2c corrected from 2a:



21a/3b, m. 7/1-2: ‘pull-off’ slur corrected from ‘hammer-on’ slur.

21a/4: in **a** all crotchet rests notated as a r.s. without tablature numbers under it, in **b** the same in all instances except in the upbeat and in mm. 1, 9, 18.

21a/4a, m. 24/1-2: the minim notes 3d-4 corrected from a broken *C* chord:



21a/4b, m. 8: treble voice corrected, as the reading of NY results in consecutive fifths with the first lute part (see the Commentary above):



— m. 29/4: 3a corrected from 3b, and the ‘pull-off’ slur corrected from ‘hammer-on’ slur.

Editorial changes in the edition of Sk:

21b/1b, m. 1/3: the bass note //a placed one quaver earlier, from under the second 3d.

— m. 2/2: the bass note ///a placed one quaver earlier, from under the second 1a.

— m. 2/3: the bass note /a placed one quaver earlier, from under the second 2a.

— m. 5 and further: in Sk there are no numbers 3 with triplets; they have been added in the edition.

— m. 15: bass notes 7a and //a added.

— m. 16: bass notes 6a and 5e added.

— m. 23/3: semiquaver r.s. added, and //a corrected from 4 (see m. 24, and No. 21a).

— m. 24/3: semiquaver r.s. added.

— m. 26: rests of a dotted minim and a quaver corrected from rests of a minim and a crotchet.

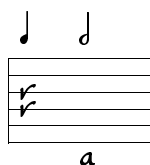
21b/2b, m. 5: quaver r.s. corrected from semiquaver.

— m. 14: 4c corrected from 5c and 3ac from 2ac:



— m. 17/3: bass note 5 added.

- m. 18/1: bass note 4 added.
- m. 33: all notes corrected from a broken *G* chord (see Commentary above):



- m. 39: /*a* corrected from // *a* and 7*a* added.
- m. 40: bass note 4 added.
- 21b/3b**, m. 29/3: 7*a* added.
- 21b/4b**, m. 8/3-4: crotchet r.s. and crotchet rest corrected from a minim r.s.
- m. 12/1: crotchet r.s. added.
- m. 20/4: 3*e* corrected from 3*c*.
- m. 21/4: 6*a* added.
- m. 22: bass notes 5*a* and 6*a* added.
- m. 26/3-4: crotchet r.s. and crotchet rest corrected from a minim r.s.
- m. 30/3-4: crotchet r.s. and crotchet rest corrected from a minim r.s.

22. Concerto for Lute and Violin in D Minor

A Concerto for 11-course lute and violin, consisting of three movements. The first of these is called *Concerto*, which title probably indicates the work as a whole, not just the first movement.

Source:

NY, ff. 9r-14v.

f. 9r, title: *Concerto / à / Liuto. / Violino. / Sig^{re}. / Baron. //* [lower left corner, modern hand] *Laute + Violine*

22/1, lute part. ff. 9v-10r: *Concerto // seque Largo. // Volti.*

22/2, lute part. f. 10v: *Largo.*

f. 11r: *seque Vivace. // Volti.*

22/3, lute part. ff. 11v-12r: *Vivace // Il Fine.*

f. 12v: blank

f. 13r, title: *Violino.*

22/1, violin part. f. 13v: *Violino. // Concerto.*

22/2, violin part. f. 14r: *Largo. // Seque Vivace. // Volti.*

22/3, violin part. f. 14v: *Vivace.*

Commentary:

lute part:

22/1, m. 29/1: perhaps the bass note 6*a* should be read as /*a*.

— m. 30/1: the ornament (probably should read) .

violin part:

22/2, m. 15/1: although there is no sharp written with the first note *c'*, a repetition of *c'* sharp from the pre-

ceding upbeat probably was intended (and is thus interpreted in the present edition).

Editorial changes:

lute part:

22/1, m. 8/2: 3*a* added.

— m. 21/4: /*a* corrected from 7*a*.

22/2, m. 24: rhythm corrected and last note 1*c* changed from 1*a*; the original reading is:



— m. 34/2: dotted crotchet r.s. corrected from a minim.

22/3, m. 5/3: 1*e* corrected from 2*e*.

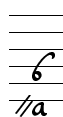
violin part:

22/1, m. 12/2: in the rhythm a dot after the first *b'* is omitted (but the reading of this dot is not altogether certain).

— m. 36/1: *b' flat* corrected from *b' natural*.

23. Concerto for Lute, Oboe and Violoncello in C Minor

A Concerto for 11-course lute, oboe and cello, consisting of three movements. The first of these is called *Concerto*, which title probably indicates the work as a whole, not just the first movement. The *Accord* is given at the beginning of No. 23/1, f. 15v:



Source:

NY, ff. 15r-22v.

f. 15r, title: *Luth /* [modern hand, pencil] *par Baro //* [lower left corner, modern hand] *Laute, Oboe, Violoncell.*

23/1, lute part. ff. 15v-16r: *Concerto, à Luth / Oboe, et Basso. / par Baro. /* [Accord] *// Seque Adagio. / Volti.*

23/2, lute part. f. 16v: *Molto. / Adagio.*

f. 17r: *Seque Vivace. // Volti.*

23/3, lute part. ff. 17v-18r: *Vivace.*

f. 18v: blank

f. 19r, title: *Oboe.*

23/1, oboe part. ff. 19v-20r: *Oboe // Concerto.*

23/2, oboe part. f. 20r: *Molto Adagio. // Volti.*

23/3, oboe part. f. 20v: *Vivace.*

f. 21r, title: *Concerto / à / Luth / Oboe / et / Violoncello. / Sig^{re}. / Baro.*

23/1, cello part, ff. 21v-22r: *Violoncello. // Concerto.*

23/2, cello part, f. 22r: *Molto Adagio. // Volti.*

23/3, cello part, f. 22v: *Vivace.*

Commentary:

lute part:

23/1, mm. 3-4: assuming a sequence is intended, the last note of m. 3 should perhaps read *1d* instead of *1a*, or the last note of m. 4 *2b* instead of *1c*.

oboe and cello parts: the key signature in NY, two flats, has been changed into three flats in the edition. Although unnecessary with only two flats, at places the note *a* has a cancellation \cancel{h} in NY; these instances are not mentioned in the edition.

oboe part:

23/2, m. 15/3: in NY there is no explicit cancellation to the *e*" (cf. m. 1, where it is present); in the edition the *e*" *natural* is kept.

— m. 16/3: in NY there is no explicit cancellation to the *f*" (cf. m. 1, where it is present); in the edition the *f*" *natural* is kept.

cello part:

23/1, m. 19/2-3: perhaps the rhythm should be dotted to agree with the bass line in the lute part.

— m. 51/1: although there is no sharp written on the first note *F*, a repetition of the *F sharp* of the preceding measure was probably intended (and is thus interpreted in the present edition).

Editorial changes:

lute part:

23/1, m. 25/3: crotchet r.s. added.

23/2, m. 7/3: *///a* corrected from *//a*.

23/3, m. 61/3: *7b* corrected from *6b*.

oboe part:

23/2, m. 4/3: the fermata added.

cello part:

23/2, m. 9/3: a fermata in NY; omitted in the edition.

23/3, m. 67/3: note *G* corrected from a crotchet rest (cf. No. 23/1 m. 57).

24. Concerto for Lute and Recorder in D Minor

A Concerto for 11-course lute and recorder, consisting of four movements. The title *Concerto* is found at the beginning of the first movement, after which *adagio* was written; in this case the word *Concerto* probably indicates the work as a whole, not the first movement.

Source:

NY, ff. 23r-25v.

f. 23r, caption: *A Flauto Dolci, au Luth. par M^r. Ernst Gottlieb Baron.*

24/1, lute part, f. 23r: *Concerto. adagio // Volti.*

24/2, lute part, f. 23v: *Allegro.*

24/3, lute part, f. 24r: *Siciliana. // Volti.*

24/4, lute part, f. 24v: *Gique.*

f. 25r, caption: *Flauto Dolci.*

24/1, recorder part, f. 25r: *Concerto. / adagio.*

24/2, recorder part, f. 25r: *Allegro. // Volti.*

24/3, recorder part, f. 25v: *Siciliana*

24/4, recorder part, f. 25v: *Gique.*

Commentary:

lute part:

24/3, 24/4: on the second beat of the measure some repeated quaver r.ss. added in the edition (No. 24/3 mm. 24, 25, 27; No. 24/4 mm. 3, 25, 35).

24/3, 24/4: in the final measure of both movements there is a slur between the r.ss., the meaning of which is obscure.

24/4, m. 25/1: *1a* corrected from *1c* (by a later hand?).

recorder part:

24/1, m. 8/3: on the *c*" a cancellation \cancel{h} is explicitly written.

24/2: the triplets not indicated by a number 3, which has been added in the edition.

— m. 43/2: the trill is not altogether certain.

24/3, m. 25: not written out, but m. 24 has repeat dots and the word *bis*.

24/4: in several instances (mm. 14/1, 29/1, 30/1, 31/1) instead of a dotted crotchet rest a minim rest is written.

Editorial changes:

lute part:

24/1, m. 10/4: */a* corrected from *7a*.

— m. 15/1: fermata added (cf. the recorder part).

24/2, m. 9/2: *1e* corrected from *1a* (cf. m. 11 and the recorder part).

24/4, m. 31/2: *7b* corrected from */b*.

— m. 34/2: *///a* corrected from *//a*.

recorder part:

24/2, m. 47: after the last note a crotchet rest omitted.

25. Concerto for Lute, Flute and Violoncello in G Major

A Concerto for 11-course lute, flute and cello, consisting of three movements. The first of these is called *Concerto*, which title probably indicates the work as a whole, not just the first movement. The *Accord* is given at the beginning of No. 25/1, f. 26r:



Source:

NY, ff. 26r-31r. This piece originally was written in the form of three separate folded leafs, one for each instrument. To prevent page turns, on the fascicles for lute and flute the movement No. 25/1 was written on the inside of the leaf, on ff. [1]v-[2]r, while No. 25/3 was copied on the outside, on ff. [2]v-[1]r. Consequently, after the leaves were bound together in the present Vol. 13, the lute and flute parts had on their first page the end of the third movement. To indicate the correct order, in the upper margin of the leaves the letters *a*, *b*, *c* and *d* were written, starting on the former f. [1]v. Later, the modern folio numbers were written, without any concern for the original order of the pages.

25/3, lute part (end). f. 26r: [upper margin] *d* / [modern hand, pencil] *Baro*

25/1, lute part. ff. 26v-27r: [f. 26v upper margin] *a* / *Liuto*. / [modern hand, pencil] *Baro* // *Concerto* / *Accord*. // [f. 27r upper margin] *b* // *Volti*.

25/2, lute part. f. 27v: [upper margin] *c* // *Largo*.

25/3, lute part (beginning). ff. 27v-26r: [no title]

25/3, flute part (end). f. 28r: [upper margin] *d*

25/1, flute part. ff. 28v-29r: [f. 26v upper margin] *a* / *Flute Traverso*. / [modern hand, pencil] *Baro*. // *Concerto*. // [f. 29r upper margin] *b*

25/2, flute part. f. 29r: *Largo* // *Volti*.

25/3, flute part (beginning). ff. 29v-28r: [no title] [upper margin] *c*

25/1, cello part, f. 30r: *Violoncello*. / *Sigre Baro*. / *Concerto*. // *Volti*.

25/2, cello part, f. 30v: *Largo*

25/3, cello part. ff. 30v-31r: [no title]

f. 31v: blank

Commentary:**lute part:**

A number of r.s.s., which are absent in the MS because they are not essential (there is no change of rhythm), were added for the sake of consistency: No. 25/1 from m. 35/3 onward the repeated quaver r.s.s. at half-measure (except in mm. 59 and 61, where they are present in the MS), those in mm. 41/1 and 42/1, and a semiquaver r.s. in m. 48/4; No. 25/2 the quaver r.s.s. at the beginning of mm. 5, 7, 9-12, 21; No. 25/3 the quaver r.s.s. at the beginning of mm. 2, 12, 14, 15, 17, 18, 43, 48, 71, 76, 79, 82-85, and the semiquaver r.s. in m. 55/3.

25/1, m. 54/4: the last note of the treble voice should perhaps read *c'* instead of *d'* (*3d* instead of *2a*), to maintain the parallel motion with the flute part.

25/3, m. 8/1: *2e* seems to be corrected from *2a*.

flute part:

25/1, m. 30/2: there is no explicit sharp on the *f'*, but a note *f' sharp* is probably intended, and this is given in the edition.

— m. 35/3: there is no explicit cancellation on the *d'*, but this note, and not *d' sharp*, is probably intended (cf. m. 36/1), and this is given in the edition.

25/3: the slurs in mm. 25/1 and 29/1 are not placed unequivocally; in the edition they are made to conform with those in mm. 27/1 and 28/1, as probably was intended.

cello part:

25/1: in mm. 31/3, 34/4 and 35/2 the notes *d sharp* are written in the MS as *e flat*.

— m. 44/3: a superfluous sharp with the *F sharp*.

— m. 55/3-4: the stem from the crotchet *G* is missing, as well as the following crotchet rest.

25/3: in some instances there is a crotchet rest, where in the bass line of the lute a note is written: m. 43/3 *g*, m. 65/3 *f sharp*, m. 66/3 *e*, m. 87/3 *B*. In the edition in mm. 43 and 87 these notes were added, because they fall on accentuated beats in a hemiola. In mm. 65 and 66 these notes were added also, as they occur in a descending sequence (mm. 65-70), in which in mm. 67-70 the cello doubles all bass notes played by the lute, and there seems no reason why some should have been left out in mm. 65-66.

— after m. 34 there is a measure crossed out, with the same text as the following m. 35.

Editorial changes:**lute part:**

25/1, m. 7/3: quaver r.s. added.

— m. 25/3: *2c* corrected from an unreadable letter, probably from *2a* which had been corrected from *2e* by the scribe.

— m. 33/1: *//a* corrected from *///a*.

— m. 51/1: *//a* corrected from */a*.

— m. 53/1: *2c* corrected from *2e*.

25/2, m. 1/3: */a* corrected from */b*.

— m. 27/3: *3c* corrected from *3a*.

25/3, m. 18/2: *2c* corrected from *3c*.

— m. 23/1: crotchet r.s. added.

cello part:

25/1, m. 26/4: *G* corrected from *F sharp*.

— m. 27/1: *A* corrected from *G*.

— m. 30: rhythm  corrected from .

— m. 55/4: crotchet rest added.

— m. 63: semibreve rhythm corrected from a minim followed by a minim rest.

25/2, m. 21/3: *b* corrected from *g*.

— m. 24: rhythm  corrected from .

25/3, m. 43/3: *g* corrected from a crotchet rest (see the Commentary above).

— m. 65/3: *f sharp* corrected from a crotchet rest (see the Commentary above).

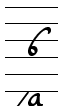
— m. 66/3: *e* corrected from a crotchet rest (see the Commentary above).

— m. 87/3: *B* corrected from a crotchet rest (see the Commentary above).

26. Sonata for Lute and Flute in G Major

A Suite for 11-course lute and transverse flute, consisting of seven movements. Perhaps the work originally was written for a 12- or 13-course lute: see the awkward leaps in the bass voice in No. 26/6 m. 21, where a low note *B* on the 12th course seems to have been replaced by 6*c*, and also No. 26/2 m. 43 and No. 26/7 m. 6, where bass notes *b* and *B*, rather uncharacteristically, cannot be held. Furthermore, it is possible that the other instrument concerned is not a normal transverse flute. In No. 26/3 the flute part ends (mm. 37-38) with a repeated note *b*. Of course, this cannot be played on a normal transverse flute, which has *d'* as its lowest note. Perhaps the instrument in mind was a *flute d'amour*, mentioned in Quantz 1752 (chapter I, § 17), which lies a minor third deeper (personal communication by André Burguete). On the other hand, these low notes *b* could have been introduced by a copyist, the original notes being *g'*: cf. the ending of the first part, mm. 16-17, where the repeated notes stay on the tonic.

The *accord* is:



Source:

Le, single leaf: title: *Sonata / à 2. / Luth / è Flauto traversi. / d. S. Baron. //* [left upper corner] *H.ro.*

First fascicle, ff. 1r-4v (lute part):

26/1. f. 1r: *Allemande. / H.ro.*

26/2. ff. 1v-2r: *Courante.*

26/3. ff. 2r-2v: *March // Volti.*

26/4. f. 3r: *Menuet / avec Trio*

26/5. f. 3r: *Trio // Menuet da Capo.*

26/6. f. 3v: *Loure.*

26/7. ff. 4r-4v: *Gigue. // Volti.*

Second fascicle, ff. 1r-2v (flute part):

26/1. f. 1v: [caption] *Flaute Traversier. // Allemande.*

26/2. ff. 1v-2r: *Courante.*

26/3. f. 2r: *March. // Si Volti.*

26/4. f. 2v: *Menuet avec Trio.*

26/5. f. 2v: *Trio. // Da Capo. Men.*

26/6. f. 2v: *Loure.*

26/7. f. 1r: *Gigue. / H.ro*

Commentary:

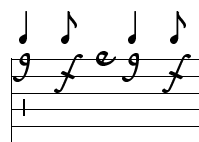
There are a good number of errors in this MS. These are found especially in the lute part, but the flute part is not free of them either.

lute part:

26/2: m. 34/2: quaver r.s. corrected to semiquaver, which correction subsequently was undone.

26/3, m. 2/1-2: a dot between the crotchet and the quaver r.s.s. is probably a slip of the pen.

— m. 19/2-3: quaver and crotchet r.s.s., struck through. Possibly the confusion arose because of an error in the exemplar, which could have been the omission of a note 1*e* following a quaver 2*f* on the second beat; after all, one would expect the treble voice of the lute to keep up the parallel motion with the flute part. So m. 19 perhaps should be reconstructed as:



a

26/4: the mensural sign in the lute part is a 3 with a vertical stroke, whereas the flute part has 3/4 (as have all of Baron's other menuets).

— m. 23/1: a dot after the crotchet r.s. is probably a slip of the pen.

flute part:

In the edition of Nos. 26/2 and 26/4 quavers have been beamed in pairs, but in the MS every group of consecutive quavers has been beamed through, up to six in a measure.

26/2: from m. 15 onward the number 3 is sometimes omitted from the triplets; in the edition these have been added.

— m. 15/3: the sharp before the *c'* was not explicitly written in the MS, although it probably was intended (cf. m. 14); *c' sharp* is given in the edition.

— m. 42/2-3: the four quavers were corrected from a group of semiquavers.

26/3, m. 12/3: before *c'* the sharp is not repeated, but nevertheless the *c' sharp* from the first beat probably should be retained; for a *c' natural* an explicit cancellation would have been expected (as was done in No. 26/5 m. 9).

— mm. 37-38: the repeated notes *b* should perhaps be read as *g'* (see the Commentary above).

26/5, m. 9: explicit cancellation of the *d' sharp* of the preceding measure by means of a flat sign before the *d'*, in this context indicating *d' natural*.

Editorial changes:

lute part:

26/1, m. 3/4: 6*d* corrected from 6*a*.

— m. 13/1: //a added.

— m. 18/4: 2*a* corrected from 3*a*.

— m. 20/3: the slur under 2*fa* in Le under the next notes 2*aa*.

— m. 21/1: the semiquaver r.s. indicating the beginning of the triplet in Le over 2*a* instead of 2*c*.

26/2, m. 21/2: quaver r.s. in Le over 4*e* instead of 3*f*.

— m. 22: dot with minim r.s. omitted and quaver rest added (also in m. 49).

— m. 49: same correction as in m. 22.

26/3, m. 6/4: *5a* corrected from *4a*.



— m. 13/2: quaver r.s. corrected from semiquaver.

— m. 15/1 and 2: quaver r.ss. corrected from semiquavers.

— m. 16/2: on the beat *///a* omitted.

— m. 37/1: *7a* added.

— m. 38: semibreve r.s. corrected from dotted minim.

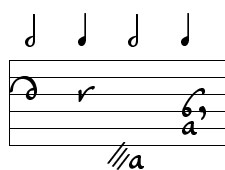
26/5, m. 2: rhythm  corrected from ; cf. the flute part and m. 14 of the lute part.

— m. 8: dotted minim r.s. corrected from a minim without dot.

26/6, m. 7/2: *7a* added.

— m. 15/1: *1c* corrected from *2c*.

— m. 23: *6a*, *7a* and *3a* added; the original reading is:



26/7, m. 13/4: quaver r.s. added.

— m. 19/2: second *2a* corrected from *2c*.

— m. 20/2: *5a* added.

flute part:

26/1, m. 21/3: a fermata over the final note omitted.

26/2, m. 17/3: last note *a* corrected from *d'*.

26/3, m. 17: semibreve corrected from dotted minim.

— m. 38: a fermata over the final note omitted.

26/4, m. 30: a fermata over the final note omitted.

26/6, upbeat: crotchet corrected from quaver.

— m. 12/2, upbeat: crotchet corrected from quaver.

— m. 17/2: both notes *d'* sharp corrected from *d'* natural.

— m. 24/2: minim corrected from dotted minim.

26/7, m. 3/1: *d''* corrected from *c''*.

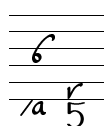
— m. 5/4: *c'* sharp corrected from *d'* sharp.

— m. 18/2: triplet *f'* sharp-*e'*-*d'* corrected from *g'-e'-g'*.

— m. 23/3-4: last crotchet *g* added, and a fermata over the dotted crotchet *g* omitted.

27. Duet for Lute and Flute in G Major

A Concerto for 13-course lute and transverse flute, consisting of three movements. The *accord* is given on the title page:



Source:

Br3, first fascicle, ff. 1r-4r (lute part):

f. 1r, title: *Duetto / à / Liuto, / e / Traverso. / del / Sigre: Baron. / G dur. / [incipit (m. 1)] Accord / LAVG.*

27/1. ff. 1v-2r: *Allegro. // 52. / Volti.*

27/2. ff. 2v-3r: *Adagio. // 18. / si Volti.*

27/3. ff. 3v-4r: *Presto. // 83. / Il Fine.*

f. 4v: blank

Second fascicle, pp. 1-4 (flute part):

p. 1, caption: *Duetto / del Sigre. Baron. / G dur. / Traverso.*

27/1. pp. 1-2: [no title] // 52.

27/2. p. 3: *Adagio // 18.*

27/3. pp. 3-4: *Presto. // 83. / Fine.*

Commentary:

The numbers at the end of the movements (52, 18 and 83 respectively) indicate the number of measures. These numbers were added later, in a differently coloured ink, by the main hand itself (as is made clear from B-Br II 4089/5, where not only the measure numbers but also some inscriptions, such as *Solo* and *tutti*, were added by the copyist, in one go, with the same ink).

lute part:

27/1: mm. 30/3-31/2 in the first instance omitted by the copyist, and written on the bottom line of f. 2r, with a sign indicating their proper place.

27/2, m. 16/2: *7a* corrected from *6a*.

27/3, m. 70: all bass notes *///a* later corrected from *7a*, in pencil.

flute part:

27/1, m. 48/1-2: these two beats written twice (at the end of the stave and again at the beginning of the next); the repeat is omitted in the edition.

— m. 49/1-2: the tie is somewhat unclear, but seems to have been written by the main hand itself.

27/2, m. 10/3-4: (superfluous) cancellation signs with the notes *c''* a later addition, by the main hand itself.

Editorial changes:

lute part:

27/2, m. 8/4: first *///a* corrected from *///a*.

— m. 11/2: chord *3c-4c* added, in order to complete the sequence in mm. 10/2-12/1.

27/3, m. 30/3: */a* corrected from a bass note *4*.

flute part:

27/1, m. 22/1-2: tie added.

— m. 37/2: *a'* corrected from *b'*.

— m. 48/1-2: two repeated beats omitted (see the Commentary above).

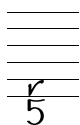
— m. 52/3: dotted crotchet r.s. corrected from a minim.

27/3, m. 31/3-4: both notes *c''* sharp corrected from *c''* natural.

— m. 83: dotted minim r.s. corrected from a dotted semibreve.

28. Concerto for Lute, Violin and Bass in C Major

A Concerto for 12- or 13-course lute, violin and bass, consisting of three movements. The *accord* is:



Sources:

Br7, ff. 1r-3r (lute part).

f. 1r, title: *C ♯ / Concerto / à / Liuto obligato / Violino & Basso / del / Sig. Baro*

28/1. ff. 1v-2r: *Allegro*

28/2. f. 2v: *Adagio*

28/3. f. 3r: *Vivace*

Br6, ff. 1r-2r (violin part).

f. 1r, title: *C. ♯ / Concerto / Violino.*

28/1. f. 1v: *Violino / Concerto / Allegro.*

28/2. f. 1v: *Adagio*

28/3. ff. 1v-2r: *Vivace.*

Br5, ff. 1r-1v (bass part).

f. 1r, title: *C. ♯ / Concerto. / Basso.*

28/1, f. 1v: *Basso / Concerto / Allegro.*

28/2, f. 1v: *Adagio*

28/3. f. 1v: *Vivace*

Commentary:

lute part:

Twice in Br7 a vertical wavy line occurs before a final C chord 3d-4c-5c, in No. 28/1 m. 33/4 and No. 29/1 m. 30. This line possibly should be interpreted as a *barré* sign (see the Introduction, p. 36).

28/1, 2: in long semiquaver figuration (with the length of a minim) the copyist writes only r.ss. at the first and third beats of the measure, which usage has been followed in the edition; the two instances of a repeated r.s. on an even beat, in No. 28/1 m. 29/2 and No. 28/2 m. 5/4, have been omitted.

28/3, m. 22: not written out in Br7, but m. 21 with dots and the word *bis*, indicating a repeat.

Editorial changes:

lute part:

28/1, m. 15/2: between the notes 2c-4 a note 6d omitted.

— m. 19/1: 7a added.

— m. 20/3-4: rhythm of two crotchets corrected from a dotted crotchet and a quaver.

28/2, m. 13: semibreve r.s. corrected from a dotted minim.

28/3, m. 15: the bass note 7a one crotchet later in Br7, under 3d.

violin part:

28/1, m. 14/3: a dot after the note b' omitted.

28/2, m. 7/2: d' corrected from e'.

— m. 8/4: g' *sharp* corrected from g' *natural* (there is an explicit cancellation sign in Br7)

bass part:

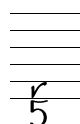
28/2, m. 2/3: dotted rhythm corrected from two quavers.

— m. 7/4: a quaver d omitted (it is not in the lute part; see also the following measure).

28/3, mm. 43-44: absent in Br5; reconstructed in the edition.

29. Concerto for Lute, Violin and Bass in C Major

A Concerto for 13-course lute, violin and bass. The 13th course of the lute is used only twice. The Concerto consists of three movements. The *accord* is:



Sources:

Br7, ff. 3v-4v (lute part, immediately following that of No. 28).

29/1. ff. 3v-4r: *Allegro*

29/2. f. 4r: *Largo*

29/3. f. 4v: *Presto*

Br6, ff. 1r-2r (violin part, immediately following that of No. 28).

29/1. f. 2r: *Concerto Secondo. / Allegro // Si volti.*

29/2. f. 2v: *Largo*

29/3. f. 2v: *Presto*

Br5, ff. 1r-1v (bass part, immediately following that of No. 28).

29/1, f. 2r: *Concerto. II. / Allegro*

29/2, f. 2r: *Largo*

29/3. f. 2r: *Presto.*

Commentary:

lute part:

On the interpretation of the *barré* sign in No. 29/1 m. 30, see the Commentary to No. 28.

In semiquaver figuration the copyist writes only r.ss. at the first and third beats of the measure, which usage has been followed in the edition. Likewise, in No. 29/3 the repeated quaver r.s. at the half-measure is not written by the copyist, and therefore not printed in the edition.

29/1, m. 20/1: the bass note 6 corrected from something else, possibly from 7b.

29/3: after m. 22 a measure struck through, in which the text of m. 22 (which itself is a repeat of m. 21) was written a third time (but without the bass notes: the error was spotted quickly by the copyist).

— m. 24/1: the ornament sign before the notes 3a-4e is interpreted as a ‘simultaneous acciaccatura’; see the Introduction, p. 33.

bass part:

29/2: in mm. 8/3 and 13/3 the lute part has a bass note that is not present in the bass part, C and D respectively. This is rather unusual in Baron’s trios, but as it is found twice in the space of 5 measures, in related musical contexts, this could be an intentionally written effect.

29/3: in m. 14/4 we see the same feature as in No. 29/2: a bass note in the lute part which is omitted in the bass part. In the edition the note has been added in the bass part (cf. mm. 9-11). In this movement both bass parts diverge in other instances: in mm. 5-8 the bass has a note on the third beat, where the lute follows on the fourth beat; this has harmonic consequences only in m. 7.

Editorial changes:

lute part:

29/1, m. 2/4: ///a added (cf. bass part and m. 24).

— m. 8/4: 6a added.

— m. 14/4: 4c corrected from 3c.

— m. 28/4: the last four semiquavers missing in Br7; reconstructed in the edition.

— m. 30: the semibreve r.s. corrected from a minim followed by a minim rest.

29/2, m. 17: fermata added.

29/3, m. 3/3: 6a added.

— m. 26/4: the bass note ///a one quaver later in Br7, under 1a.

violin part:

29/2, m. 15/2: d’ corrected from d’ flat.

bass part:

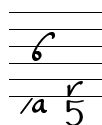
29/1, m. 9/4: B corrected from G (c.f. the lute part).

29/2, m. 21: fermata added.

29/3, m. 14/3-4: crotchet rest and note g corrected from a minim rest (see the Commentary above).

30. Trio for Flute, Violin and Bass in G Major

This Trio for flute, violin and bass (or bassoon?) is Baron’s only known ensemble work without an obbligato lute part. Of course, the lute can play the continuo, as Baron himself explicitly states in his *Untersuchung*. Therefore, an editorial continuo realisation is included, written for the lute. The Trio consists of three movements. The *accord* is:



Source:

Sch, first fascicle, pp. 1-4 (bass part).

p. 1, title: *Andante* [incipit: flute part, mm. 1-2] / *TRIO. / Flauto-Traverso. / Violino. Basson. / Composta Del: Singl: / E.T. Baron*

30/1. p. 2: *Andante. // 24.*

30/2. pp. 2-3: *Allegro // 71. / Volti Presto.*

30/3. p. 4: *un Poco allegro e quasi scherzando. // 104. / Il: Fine*

second fascicle, pp. 5-8 (flute part).

p. 5, title: *Flauto-Traversier.*

30/1. p. 6: *Andante. // 24.*

30/2. pp. 6-7: *Allegro. // 71. / Volti.*

30/3. p. 8: *un poco allegro e quasi Scherzando. // 104. / Il Fine.*

third fascicle, pp. 9-12 (violin part).

p. 9, title: *Violino.*

30/1. p. 6: *Andante. // 24.*

30/2. pp. 6-7: *Allegro. // 71. / Volti*

30/3. p. 8: *un poco allegro è quasi Scherzando. // 104. / Il: Fine.*

Commentary:

The numbers at the end of the movements (24, 71 and 104 respectively) indicate the number of measures.

In the flute and violin parts much use has been made of one single ornament: ? . The musical context in which this ornament is used here, suggests it is meant as a (long or short) trill: see the Introduction, p. 35.

The copyist always omits the number 3 when writing triplets; these numbers have been added in the edition. Triplets are found in No. 30/1 m. 12/3-4 of the flute part and in No. 30/3 mm. 94-102 of the flute and violin parts.

flute part:

30/2, m. 7/1: the quaver rest is unclear.

— m. 16/1: the quaver rest is unclear.

— m. 19/2: the sharp is not repeated, but the text of m. 20/2, where it is present, makes clear that a sharpened c” is intended for the whole measure.

30/3, mm. 41 and 42: the first notes a”, which give a harsh dissonance with the violin’s notes b”, are confirmed by the continuo number 9 with the bass note G.

violin part:

30/2, m. 50/1-51/1: perhaps a tie should be added.

— m. 59/4: the cancellation $\cancel{f'}$ of the previous beat is not repeated in Sch, so the note f' could also be read as f' sharp. However, the f' seems musically more logical.

30/3, m. 37: all notes c' should possibly read c' sharp.

— m. 70/3: the cancellation $\cancel{f'}$ of the first beat is not repeated in Sch, so a reading f' sharp is also possible.

— m. 97/3-98/1: perhaps a tie should be added (cf. the flute part).

bass part:

No. 30/1 is figured fully, but in the following movements figuration is written rather sparingly. The figuration of Sch has been retained in the edition, but for one minor adjustment: in No. 30/1 m. 13/2 the number 3^\sharp has been simplified to $^\sharp$. In No. 30/1 m. 19/2 the figure 5 with the low note D was corrected to 3, by a modern hand (?) in pencil, which correction has been followed.

Editorial changes:

flute part:

30/1, m. 1/4: the dot added to the semiquaver rest (the dot is also lacking in the incipit on p. 1, as well as in the violin part m. 20/2; however, in the violin part the dot is present in the same figure in m. 3/4).

30/3, m. 76/4: a corrected from b .

— m. 92/1: the dotted rhythm corrected from two semiquavers and a quaver.

— m. 93/1: the dotted rhythm corrected from two semiquavers and a quaver.

violin part:

30/1, m. 20/2: the dot added to the semiquaver rest (see the flute part, m. 1/4).

30/2, m. 10/4-11/1: tie added (see the flute part).

— m. 48: in this measure one group of four semiquavers is omitted; there are only three groups. The group on the third beat has been reconstructed (after the flute part, m. 50).

— m. 56/3: the slur has been corrected (in Sch it seems to be over the whole group).

30/3, m. 10/2: the dotted rhythm corrected from two semiquavers and a quaver.

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