

ANNALENTHEMIA LANT

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VII

Hochgeehrter Leser!

DAB ich gegenwertige Lauten-Früchte, allen Liebhabern zu Gefallen, an des Tages
Licht gelangen lassen, ist gar nicht aus den Ursachen geschehen, einigen Rubm dadurch zu suchen, indem ein jeder alle Gaben empfangen muß, und nichts von uns selber haben, als vvollem vvir dem Urheber aller Gaben solchen Rubmeintig
und allein aufopfern; Eben so vvenig ist es auch geschehen einigen Nutzens halber, sondern dieses ist mein rechter
Zzweck, daß, gleich vwie ein Baum die Früchte, vvelche er träget, nicht an sich behält, sondern den Menschen solche gleich-
sam auftheilet: Also habe diese meine geringe Arbeit und neue Lauten-Früchte mit viel Mühe und Unkosten im Kupfferstich herauff-
geben vvollem: hoffende, daß diese VV olmeynenheit die meisten geneiget aufnebmen vverden, und vvas Verständige, kein allzufrühes
Urtheil darüber ergeben lassen, bis sie es zuvor ganz durchgesehen. Ein solch Exercitium kan, meines Erachtens, einige Ursach geben,
sonderlich jungen Leuten, dadurch manche Zeit, vvelche sonst unnützlich zugebracht vverden möchte, vvol anzuvvenden: Und ver-
mag solche Übung auch das Gemüth zu erfrischen, vvan man von andern Studiis und Geschäftten ermüdet.

Dieses VVerckleins Eigenschafft nun betreffende, so vvird der geehrte Liebhaber viel Sachen darinnen finden, ob es gleich
nicht allzurüuveitläufig scheinet, indem ich mich der compressen Fürschrifft beslissen, doch aber auch gut in das Gesichtefallen vvird;
und vverden theils leichte, auch etliche lehrhaffte Stücke darinnen zu finden seyn, vvelche, hoffentlich, das Ohr und Faust nicht in-
commodiren vverden: VV undschende, daß dieses VVerck die geneigten Liebhabere also contentiren möge, als hierbey meine gute in-
tention gevvesen, meine besten und neuesten Sachen einem jeden zu communiciren.

Der Application bierbey in etvvas zu gedencken, so habe solches nur mit vvenigen berühren vvollem, so, daß es nicht auff
die Erfabrenen, sondern vielmehr auff die Incipienten, zielet; und solche in etvvas erinnern vvollem, daß man sich befleisse: Erst-
lich die Laute recht stimmen zulernen, und, nachdem sie anfangen zu spielen, die Laute bey einem geraden Leibe, sonder einige Cri-
massen und Übereyzung des Tacts fein moderate zu tractiren. Belangend die rechte Hand, so vvird dabey folgendes vvol zu ob-
serviren seyn:

Erstlich muß der kleine Finger nicht hinter, sondern für den Steg etvvas gesetzt vverden, vvelches lieblicher klinget, und
dass sonderlich der Daumen zu rechter Zeit gebrauchet vverde: VV ann dann ein Chor damit geschlagen, daß er auff dem folgenden
Chor ligen bleibe, dass auch der Daumen nicht etvva an stat des Fingers gebrauchet vverde.

Das

Das funfste Chor habe ich mit einem Strich darumb unten nicht gezeichnet, vveil es ordinari den Daumen erfodert, da aber ein Punct darunter steht, bedeutet es den Finger. Das vierde und dritte Chor vverden allezeit mit den Fingern genommen, es stebe denn ein Strichlein darunter, so bedeutet es den Daumen. Und dafern an einem Griff auff der Seiten berunter etliche Strichlein oder Puncte stehen, und unten der Daumenstrich dabey, vverden alle Seyten mit dem Daumen runter gestrichen; Ist aber der Daumenstrich unten nicht dabey gezeichnet, vvird es mit dem ersten Finger rauffwerts gestrichen, vvannt auff der Seiten berunter sich Strichlein oder Puncte befinden. Die VVechselung der Finger an der Rechten Hand, muß auch sonderlich vvol in Acht genommen vverden.

Belangend die lincke Hand, ist dieses dabey zu observiren, daß der Daumen nicht zu vveit hinüber gegen die Bässe zu gesetzet vverde, damit man die Finger desto besser aufsetzen, und eine hole Hand gebrauchen kan, vorbey die Mordanten, sonderlich bey Cadancen, nicht kurtz, und scharff abgerissen vverden müssen.

Mehr müssen auch die Striche, allvvo man überlegen oder halten soll, vvol in Acht genommen vverden, und allezeit die Finger veste aufdrücken, vwelches zu reinerem Klange befodert, auch, so es nicht dissoniren sol, die Finger nicht allzugeschrvinde abnebmen, und die Seyten zuvor ausklingen lassen: Und muß man sonderlich auff alle Signa vvol Acht haben, keines unterlassen vvol zu observiren, bey vuelchem meistens die Manier verhalten. Auff die Änderung der Tone muß man im Spielen auch gute Acht haben, daß nicht allezeit stark, sondern auch zu zeiten etwas eingehalten und gelinder gespielt vverde, gleichsam nach oratorischer Art, und kan man sich durchgebends mehr der Lieblichkeit, als etwan die Laute grande anzugreissen, befleissigen, doch, daß dabey alles vvol exprimiret und deutlich genennet vverde. Die Separationes fangen allezeit unten von den Bässen an, und sofern man die rechte Mensur vvol nach itziger Art rausbringen vwil, müssen die gleichen Noten stets rückende oder springende, und nicht so gleiche vweg gespielt vverden.

Der Accord vvird unten am Blat bey jeder Suite zu finden seyn, sofern er sich ändert. Folget aber kein Accord nach der Suite, so bleibt die Stimmung im vorhergehenden Ton.

Und so viel v wäre mein sentiment von der Application der Lauten, als mir in der Eyl beyfallen vvolle. Ubrigens empfehle mich allen Liebbabern zu geneigter Affection. Vale.



Ex B.

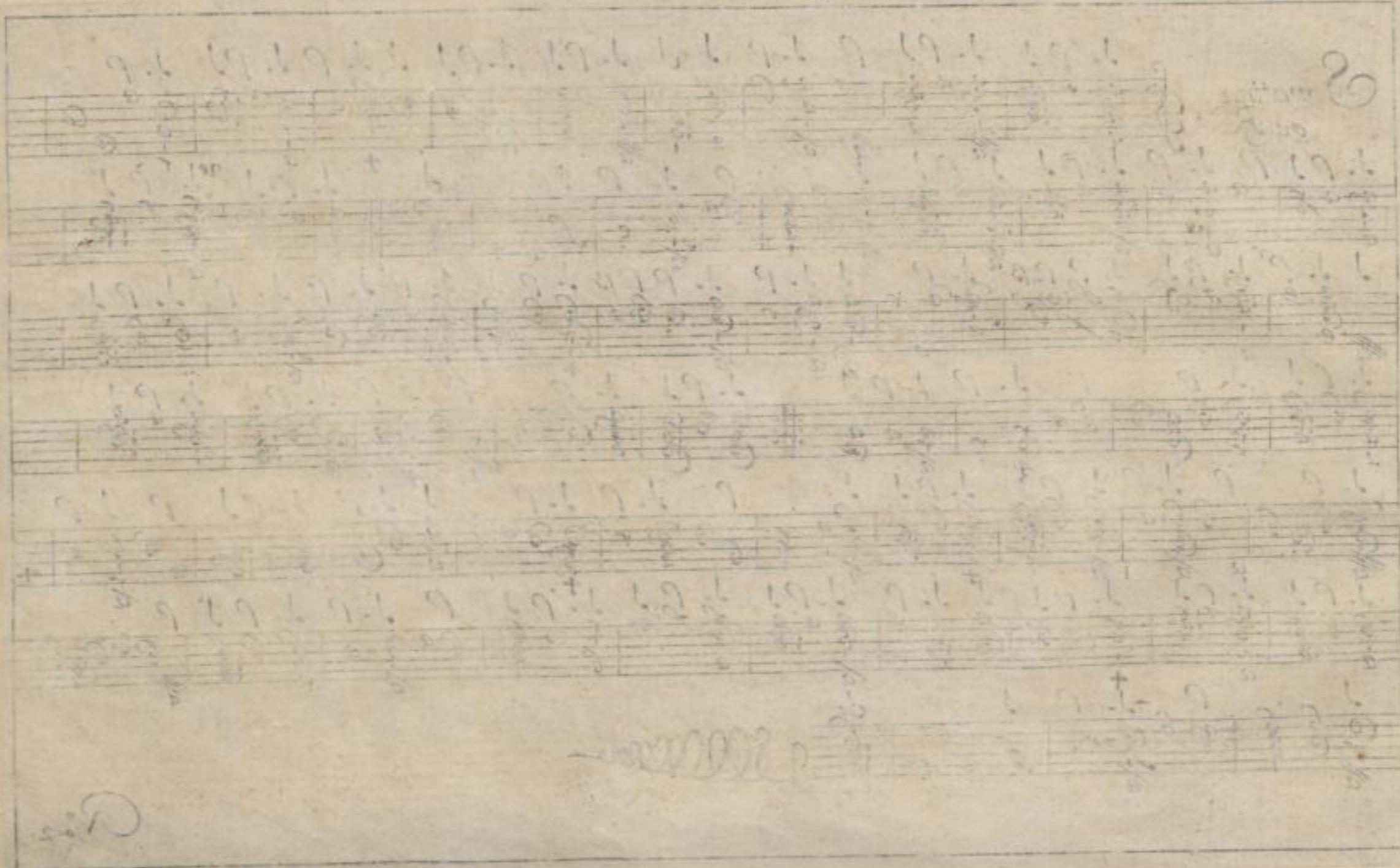
Præludium Cœcœufner.

Accord. $\text{G}_\#$ $\text{H}_\#$

R. 1.

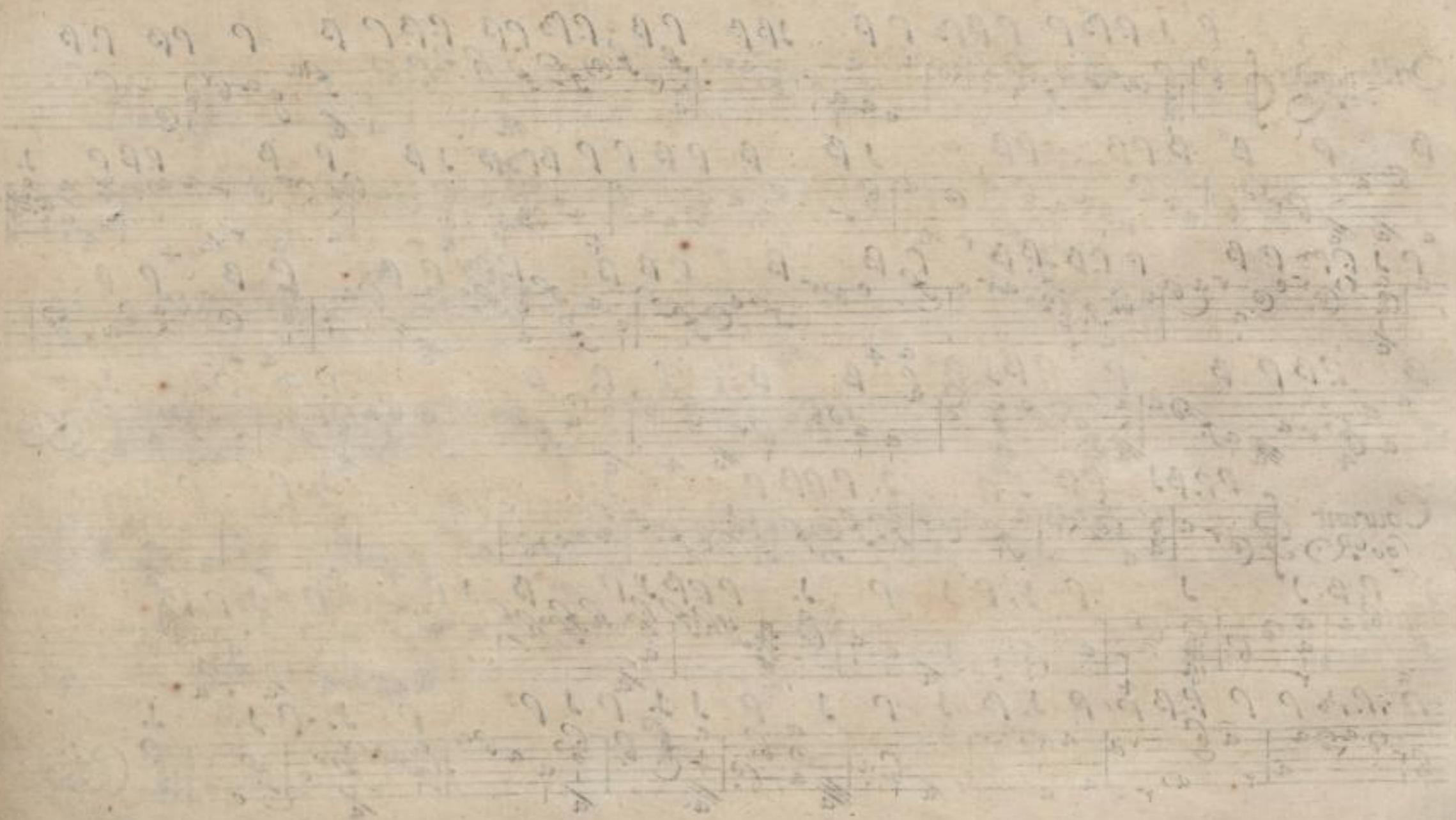
A handwritten musical score for a piece titled "Sonatina Op. 3, No. 1". The score consists of ten staves of music, each with a unique rhythmic pattern indicated by the letters J., P., and J. The music is written in common time and includes various dynamics such as forte (f), piano (p), and forte with a crescendo (f+). The score is written on a light-colored background with dark ink. The title "Sonatina Op. 3, No. 1" is at the top left, and a tempo marking of "800" is at the bottom right.

N_o. 2.



The image shows two pages of a handwritten musical score for two violins. The top page is labeled 'Allegro' and features a title 'Alleganda de R'. The music is written in common time with a treble clef. The bottom page is labeled 'Courant' and features a title 'Courante'. Both pages contain six staves of handwritten musical notation, consisting of vertical stems and horizontal strokes representing pitch and rhythm. The notation is dense and follows a clear melodic line across the staves.

No 3.

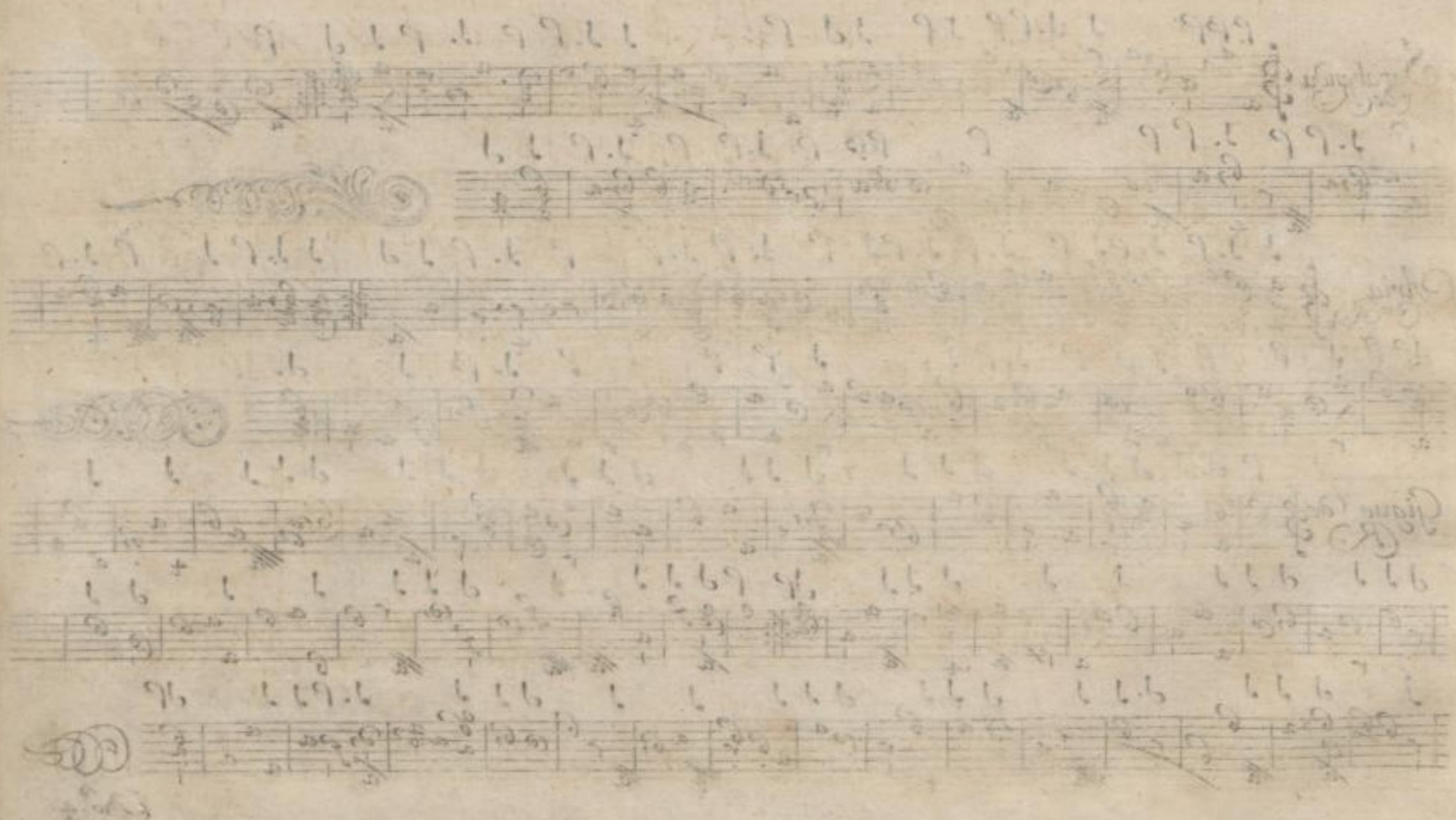


Sarabanda

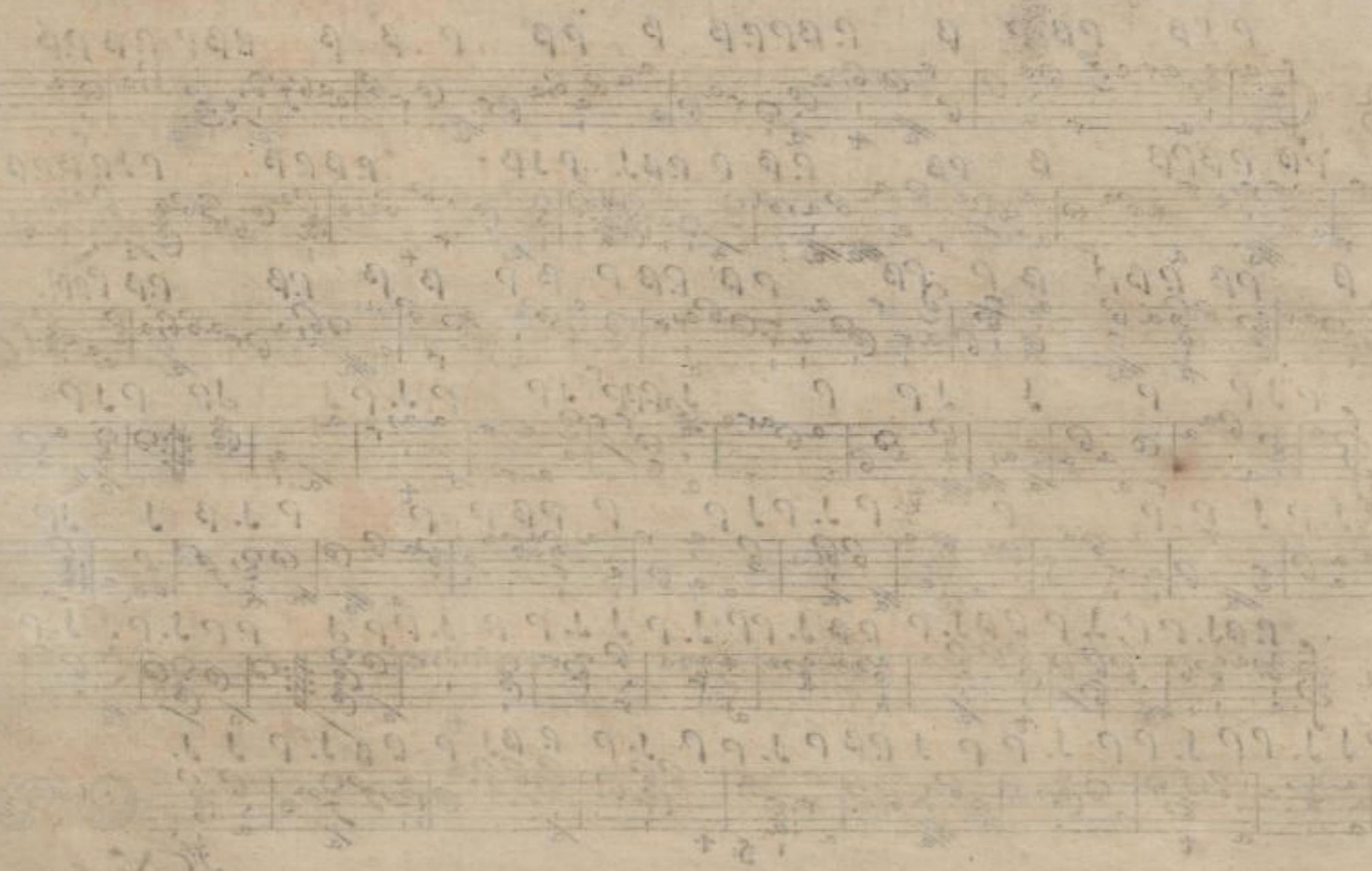
Aria

Gigue

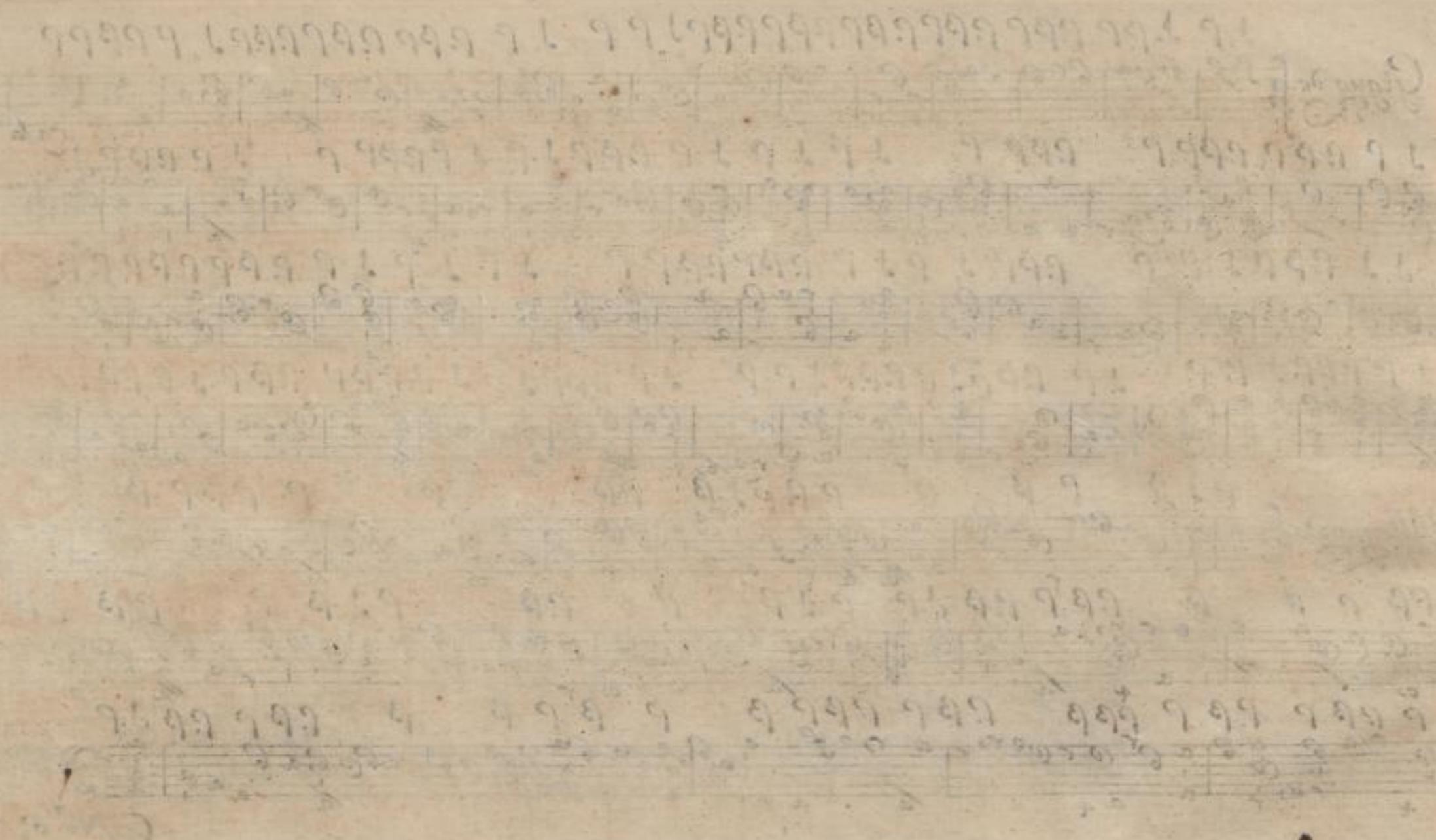
No. 4.



The image shows a handwritten musical score for three staves. The first staff is labeled "Allegro" and contains measures of music with various note heads and rests. The second staff is labeled "Courante" and also contains measures of music. The third staff is labeled "Sarabanda" and contains measures of music. The notation is in common time, with some measures featuring triplets indicated by a '3' over the measure. The handwriting is in cursive script, and the music is written on five-line staves.



The image shows two pages of handwritten musical notation. The top page is for 'Gigue de R.' and the bottom page is for 'Allemande de R.'. Both pieces are written in common time (indicated by 'C') and use a soprano clef. The notation consists of vertical stems with horizontal dashes representing pitch and duration. The 'Gigue' section includes a tempo marking 'J. P.' at the beginning. The 'Allemande' section also begins with a tempo marking 'J. P.'. The music is divided into measures by vertical bar lines.



Courant

 Gavotte

 Sarabanda

 Canarie

No. 2.

A handwritten musical score for "Ciaccona" on ten staves. The score consists of ten staves, each with a unique rhythmic pattern. The patterns include various combinations of eighth and sixteenth notes, with some notes having vertical stems. The lyrics, written below the notes, consist of short, repetitive syllables such as "a", "ha", "ta", "ka", "ra", and "la". The score is organized into measures separated by vertical bar lines. The first staff begins with a measure of two eighth notes followed by a sixteenth note. The second staff starts with a measure of one eighth note followed by a sixteenth note. The third staff begins with a measure of one eighth note followed by a sixteenth note. The fourth staff starts with a measure of one eighth note followed by a sixteenth note. The fifth staff begins with a measure of one eighth note followed by a sixteenth note. The sixth staff starts with a measure of one eighth note followed by a sixteenth note. The seventh staff begins with a measure of one eighth note followed by a sixteenth note. The eighth staff starts with a measure of one eighth note followed by a sixteenth note. The ninth staff begins with a measure of one eighth note followed by a sixteenth note. The tenth staff starts with a measure of one eighth note followed by a sixteenth note.

No. 8.

No. 9.

A handwritten musical score for two pieces: Sarabanda and Gavotte. The score consists of two systems of music on five-line staves. The first system, labeled "Sarabanda", starts with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns. The second system, labeled "Gavotte", begins with a bass clef, a common time signature, and a key signature of one sharp. It includes a decorative flourish and a section of eighth-note patterns. The notation uses a combination of standard musical symbols and unique, stylized characters.

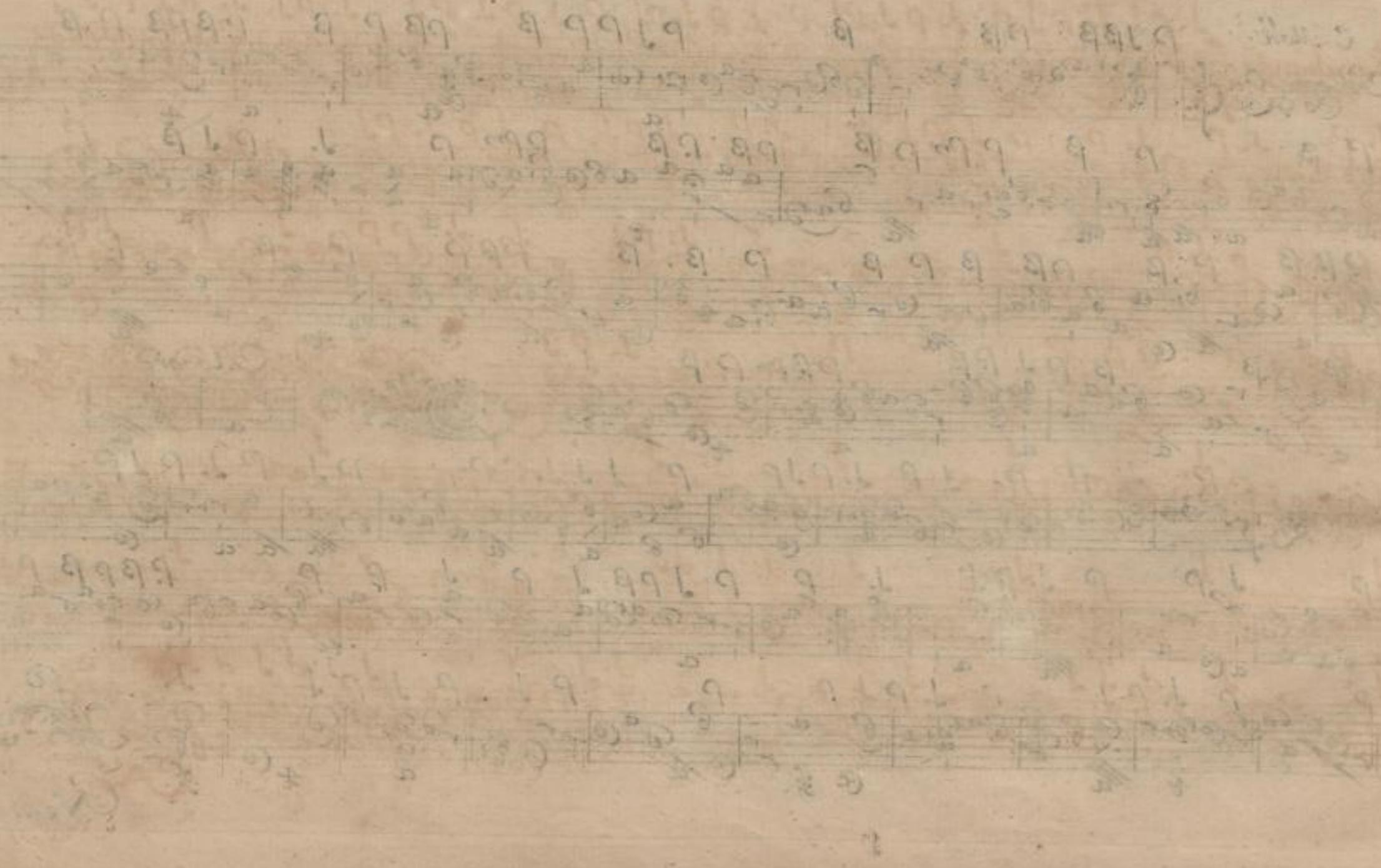
No. 10.

C:Moll.

Allemande

Courant

No. 11.



A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four systems of music, each with a title and specific dynamics and articulations.

- Sarabanda**: Dynamics: J. pJ, J. P J P, J. P J. P J P. Articulation: Staccato .
- Gavotte**: Dynamics: J. P, J. P, J. P, P, J. P J. P, J. P, J. P J. P J. P, J. P J. P J. P J. P, J. P J. P J. P J. P J. P. Articulation: Staccato .
- Gigue**: Dynamics: J. P J. P, J. P P, J. P J, J. P J. Articulation: Staccato .
- Final Measures**: Dynamics: J, J, J, d J d J, o. J, are, f J, r, J, J, d J d J, o. J.

The score includes two decorative floral flourishes, one after the Gavotte section and another after the Gigue section. The manuscript is numbered No. 12 at the bottom right.

No. 13.

10.89 11.19 12.19 13.19 14.19 15.19 16.19 17.19 18.19 19.19

A handwritten musical score on three staves. The first staff, labeled "Sarabanda", consists of six measures of music with various note heads and stems. The second staff, labeled "Ballett", begins with a dynamic "f" and contains six measures of music. The third staff, labeled "Gigue", also has six measures of music. The notation includes a mix of standard musical symbols and unique, stylized characters.

No. 14.

CN^o 35.

Sarabanda

 Aria

 Gigue

No. 16.

C N o 37.

No 38.

A handwritten musical score for three staves, likely for a harpsichord or organ. The score consists of three staves, each with its own title and specific rhythmic and melodic patterns.

Sarabanda: The first staff begins with a forte dynamic (F) and a grace note. It features a repeating pattern of eighth-note pairs followed by sixteenth-note pairs, with various slurs and grace notes throughout. The title "Sarabanda" is written at the top left.

Ballett: The second staff starts with a forte dynamic (F). It contains a mix of eighth-note and sixteenth-note patterns, with some grace notes and slurs. The title "Ballett" is written at the top left.

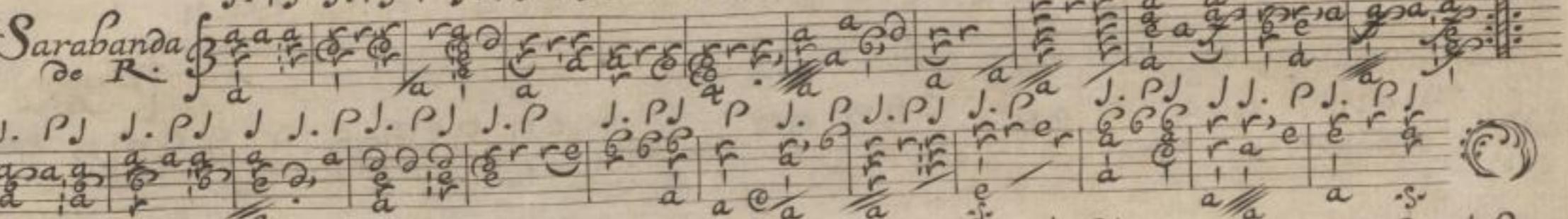
Gigue: The third staff begins with a forte dynamic (F). It features a continuous eighth-note pattern with various grace notes and slurs. The title "Gigue" is written at the top left.

The music is written on five-line staves with black ink. There are decorative flourishes and initials (e.g., "R.", "de R.") scattered throughout the score. The handwriting is fluid and characteristic of early printed music notation.

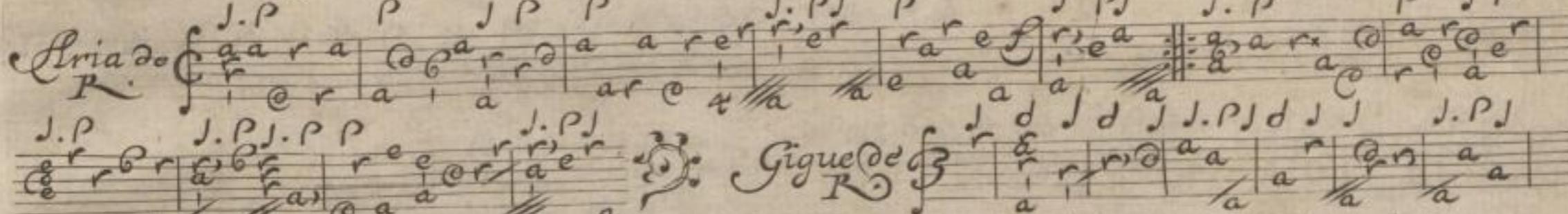
No 20.

No. 21.

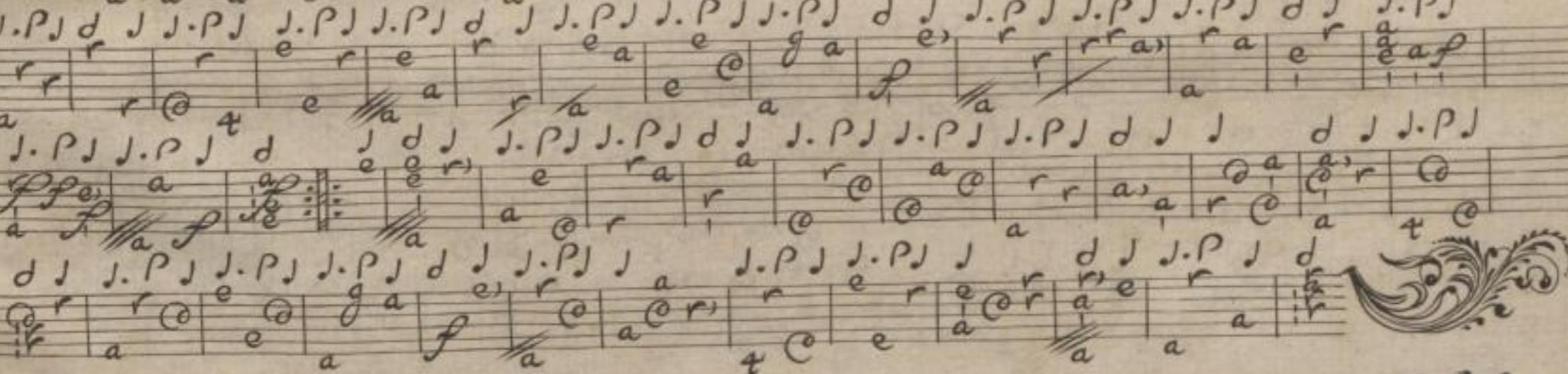
J. PJ J. PJ PJ. PJ. PJ J. PJ J. PJ J. P J PJ J. PJ J. PJ J. PJ J. PJ J. PJ

Sarabanda 

J. PJ J. PJ J. J. PJ. PJ J. P J PJ J. PJ

Aria 

J. PJ J. PJ. PJ J. PJ

Gigue 

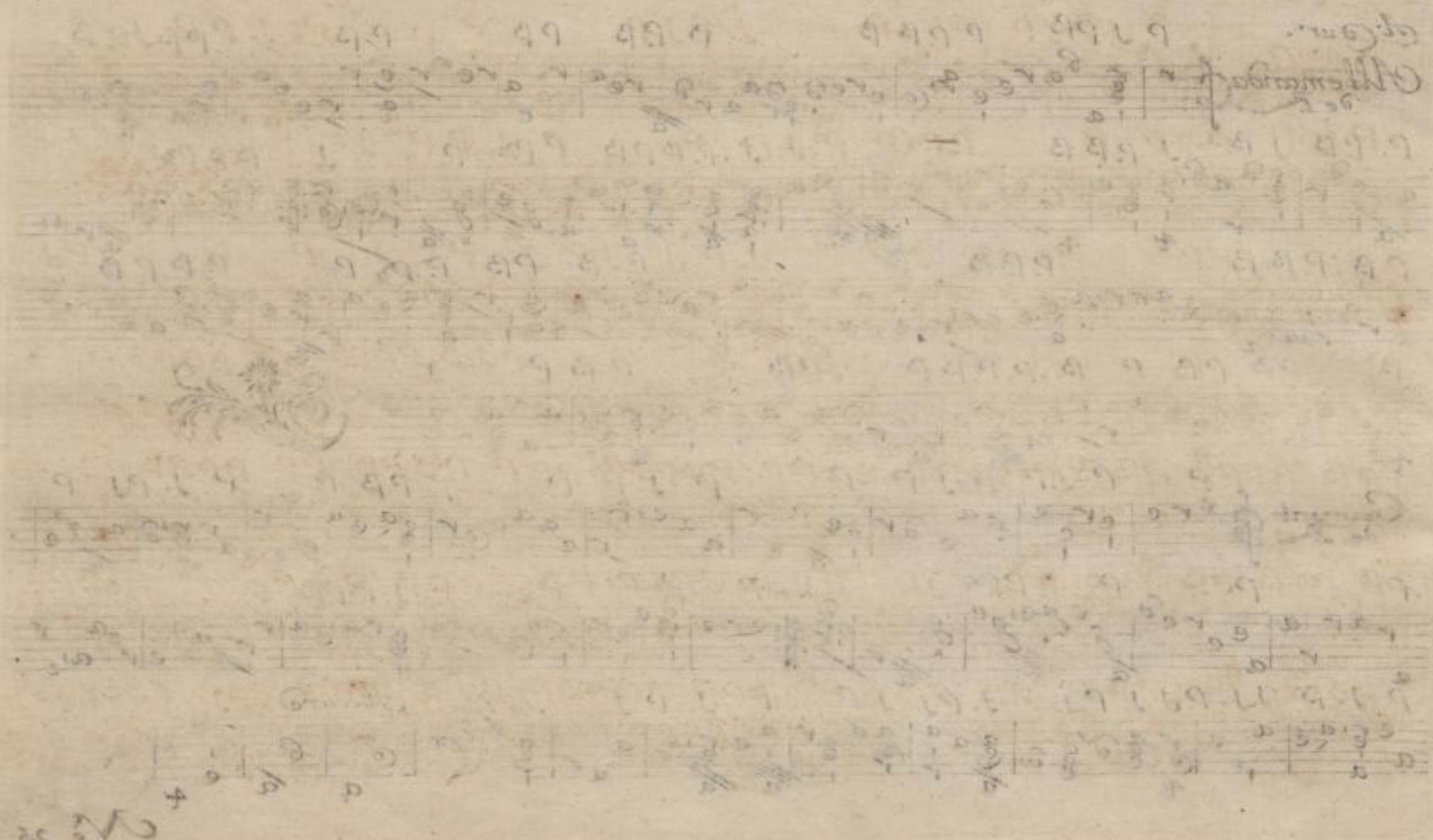
Nº 22.

The image shows two pages of handwritten musical notation on five-line staves. The first page, labeled 'Allegro' at the top, contains a single staff with various note heads and rests. The second page, labeled 'Courante' at the top, also contains a single staff with similar notation. The handwriting is cursive and expressive, with some notes having vertical stems and others being simple dots or dashes. The music consists of eighth and sixteenth note patterns, with occasional rests.

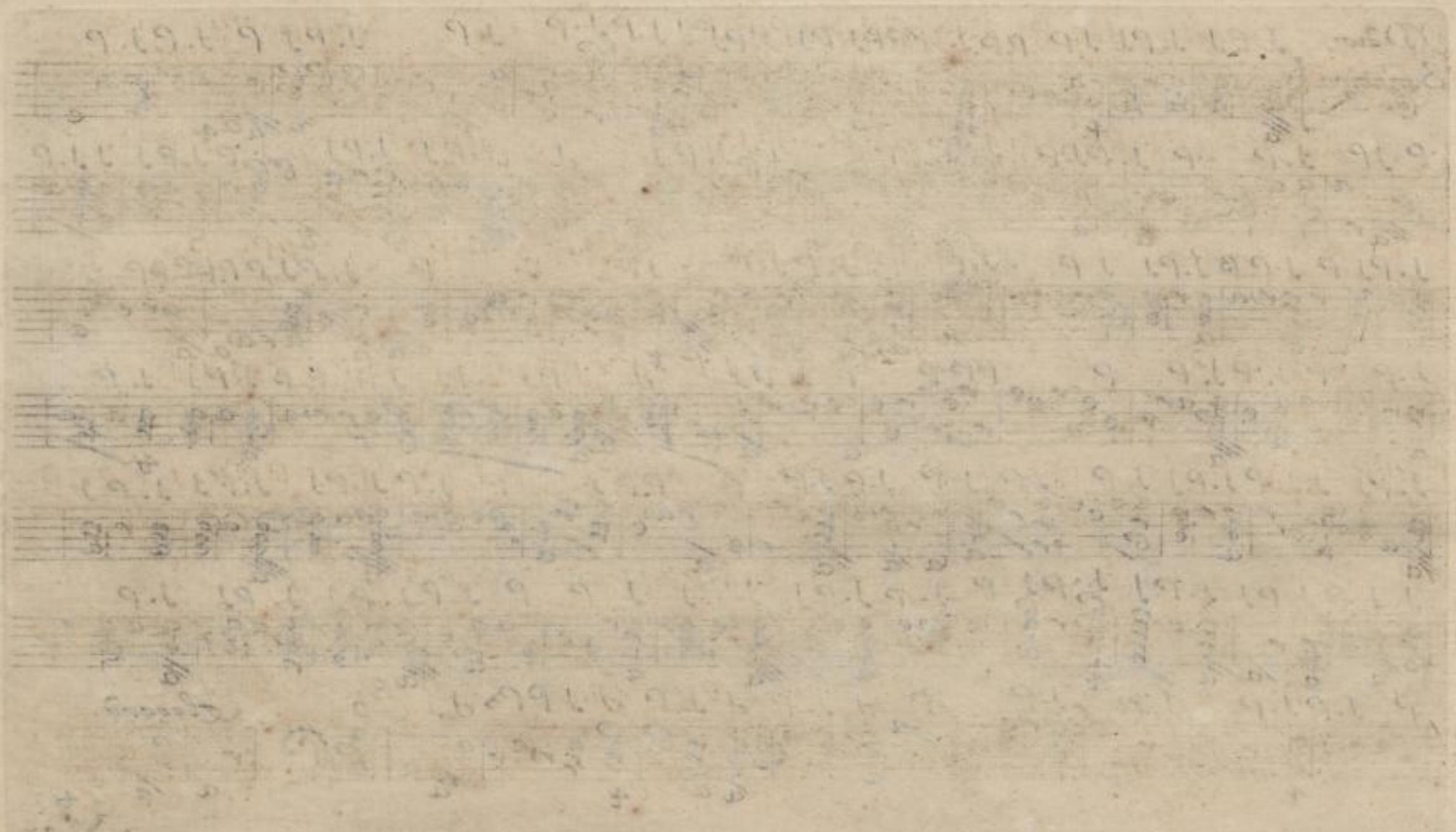
A handwritten musical score for two pieces: 'Saraband' and 'Gigue de R.'. The score consists of two staves of music, each with multiple systems. The notation is a mix of tablature and standard musical notation, using letters (A, B, C, D) and numbers (1, 2, 3, 4) to represent different notes and rhythms. The 'Saraband' section starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. The 'Gigue de R.' section begins with a bass clef and a common time signature, followed by a treble clef and a common time signature.

N^o. 24.

N^o 25

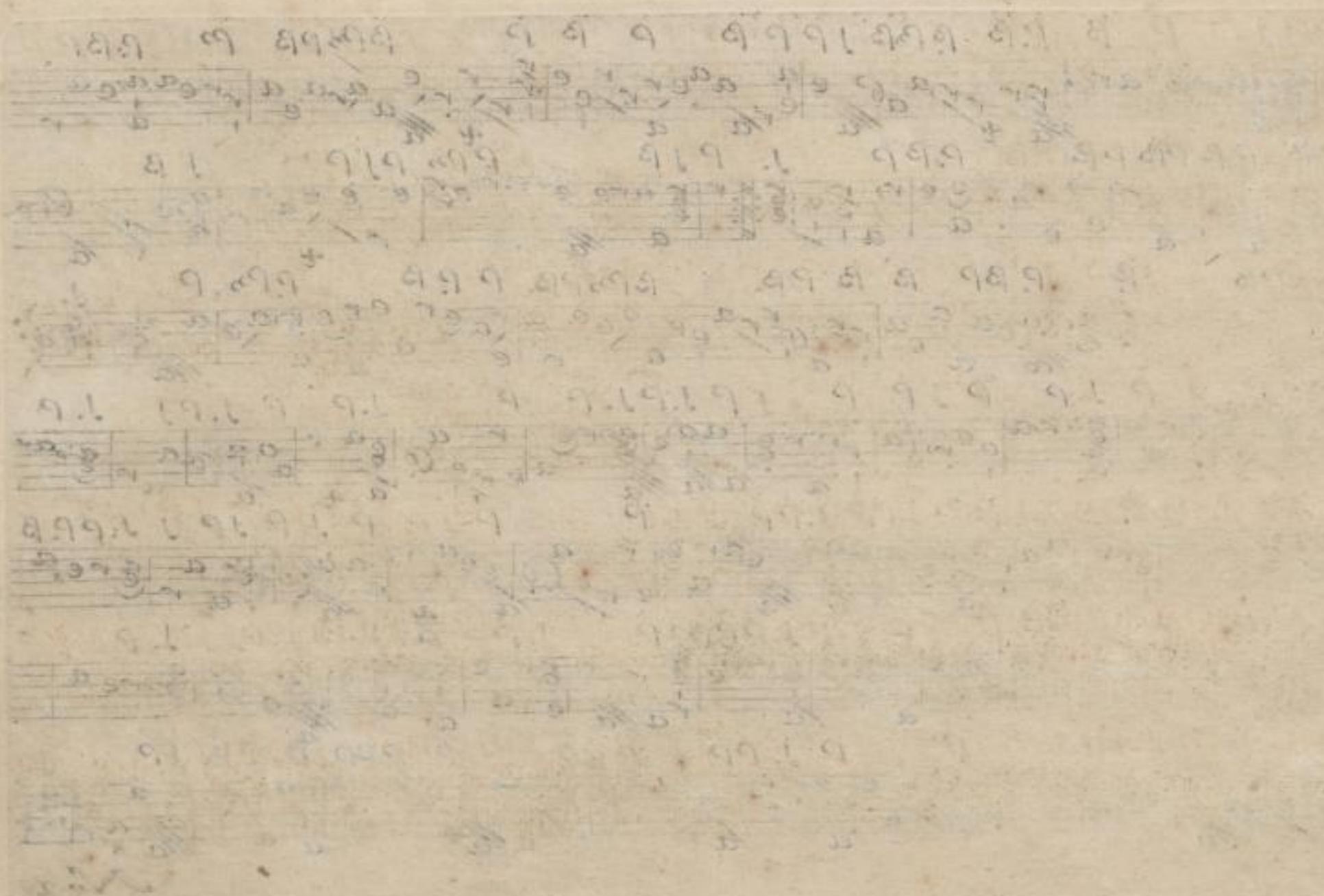


No. 26.



The image shows two pages of handwritten musical notation on five-line staves. The notation is a mix of letters and symbols, likely representing a ciphered or shorthand musical language. The first page starts with 'Allegro' and includes dynamic markings like P, J, P., and B. The second page begins with 'Courant' and also includes dynamic markings. The music consists of two staves per line, with some measures spanning multiple lines.

No. 2.

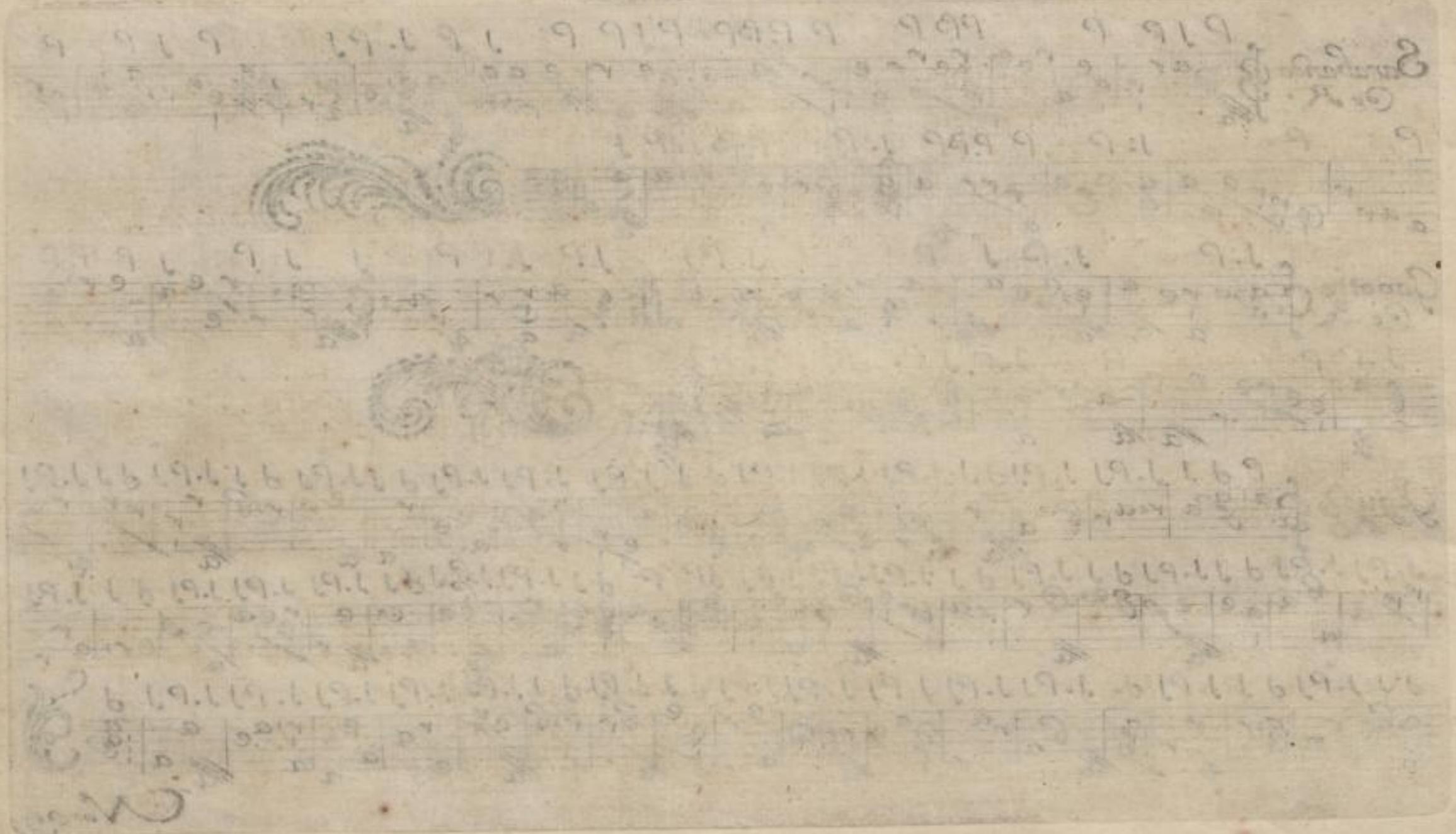


Sarabanda

Gavotte

Giguedo

No. 29



Handwritten musical score for "Passagaglia" featuring multiple staves of vocal or instrumental parts. The score includes various dynamics such as **J.J.**, **P.J.**, **P**, **P.P**, **P.BP**, **P.J.PP**, and **JP**. Articulation marks like **r**, **a**, **g**, **e**, **d**, **f**, **s**, and **t** are used throughout the piece. The music is written on five-line staves with some ledger lines and rests. The score is signed "SDG" in the bottom right corner.

No. 30.

