

## EUSTACHE DU CAURROY (1549-1609)



Eustache Du Caurroy was born in Gerberoy near Beauvais (100 km North of Paris) in 1549 and is recorded as a singer at the Royal chapel of the French king Charles IX (r.1560-1574) from when he was in his twenties perhaps from 1569, remaining in court service during the reigns of Henri III (1574-1589) and Henri IV (1589-1610). He was promoted to composer of the King's chamber in 1595, then composer of the Royal chapel in 1599 and he died in Paris in 1609 aged about 60.<sup>1</sup> A few of his earlier songs were included in anthologies published in 1583 and 1597,<sup>2</sup> and shortly before he died he arranged for the royal music printer Pierre Ballard to publish his sacred and secular vocal music that appeared posthumously in several volumes in 1609 and 1610 and a book of instrumental music in 1610.<sup>3</sup> The latter included forty two fantasies for an ensemble of three to six instruments, probably viols: seven fantasies à3, nineteen à4, twelve à5 and four à6, many based on vocal models.<sup>4</sup>

Two items in the Herbert of Cherbury lute book are ascribed to Du Caurroy, one an intabulation (down a tone) of the eighteenth Fantasie in his print of instrumental fantasies of 1610 and the other a prelude not known from any other source. He was not known to play the lute so the lute intabulations are presumed to have been made by someone else. Intabulating the music performed at the French court for solo lute seems to have been common practice, in particular the instrumental ensemble music accompanying the many ballet de cour was arranged for lute by Robert Ballard<sup>5</sup> and others with a large number of settings found in manuscripts and prints across Europe - see appendix below. The two lute solos by Du Caurroy C1 and C2 were copied quite far apart in the lute book by a secretary of Herbert's [scribe A] who seems to have become confused during copying the prelude as there are two sets of signs to rearrange the tablature as initially copied (see commentary in the *Lutezine*), reconstructed here as C1. I have also transcribed another of the fantasies from his print for lute here as C3.<sup>6</sup> Marin Mersenne praised Du Caurroy's counterpoint in his *Harmonie Universelle* (Paris 1536)<sup>7</sup> and the lute transcriptions of his music, especially C3, confirms Mersenne's assessment as an exemplary contrapuntal fantasia.

- |   |      |
|---|------|
| C1. GB-Cfm 689, f. 59r <i>Prelude. Caurroy - C minor</i>  | p. 3 |
| C2. GB-Cfm 689, f. 43v <i>Fantasie / Du Caurroy - F minor</i>   | 4-5  |
| Du Caurroy 1610, no 18 <i>Dixhuictiesme fantasie. A l'imitation de, Que n'ay-je des aisles mon Dieu - instr. ensemble à 4</i> |      |
| C3. Du Caurroy 1610, ff. 10v-11r <i>Septiesme Fantasie a Trois</i>  | 6-7  |
| - C major, directly transcribed for lute  |      |

## DU GAST

Ten fantasies for lute in Lord Herbert of Cherbury's lutebook are ascribed to Du Gast, their copying shared by the two main scribes<sup>8</sup> with five adjacent, four more a few folios further on and an outlier much later in the lute book (see worklist). Two of them are appended gentilhomme Provençal, that is nobleman of Provence (South Eastern France), but there are no obvious candidates for who this might have been. Lord Herbert was in Paris for two periods of his working life, first in the retinue of James I's Ambassador Sir George Carew between 1608 and 1610 when he is recorded as attending many ballet de cour, and then again intermittently 1619-1624 when he held the post of ambassador himself. So during these periods he may have been familiar, if not acquainted, with court lutenists and composers from whom he may have acquired lute music directly or through an intermediary. In any case all the music he collected was copied by him and his secretary into his lute book after he returned to England, presumably from loose sheets or note books.

The name Du Gast could refer to one of the two French court musicians Nicolas and Pierre Dugast/Dugas/Dugat/Dugap/Dugar. Neither is recorded as a lutenist but either could have played and composed for the lute, or else the lute fantasias here are intabulations of music written for other instruments. Nicolas is recorded as *maître joueur d'instruments* in 1565 and died between 1603 and 1610. His son Pierre composed the inner parts of several court ballets from 1609 to 1614, later recorded as a violinist in ordinary of the King's chamber in 1631 and still living in 1648.<sup>9</sup> However, the appellation 'gentilhomme Provençal' to two of the ascriptions in the Herbert lutebook would exclude these court musicians and no other composers named Du Gast or similar are known, especially none from Provence. Alternatively, two 'gentilhomme Provençal' are known that would have been at court around the time Herbert was in Paris, Michel and his younger brother Alphand or Olphan de Gast/Guast/de Gast/Du Gast. Michel de Gast was a captain of infantry and Alphand became *maître des eaux et forêts* and captain of the hunts in Amboise, both also amongst the bodyguards to King Henry III. Then during the reign of Henry IV, Michel was appointed knight of the King's order, gentleman of the King's chamber and Councillor of State.<sup>10</sup> Neither are referred to as lutenists or composers although it is possible one or both were also amateur musicians and that one of them composed the fantasies ascribed to Du Gast in the Herbert lute book, if not directly for lute then for other instruments and they were transcribed for lute by someone else. However, another possibility is that Herbert acquired fantasies that were composed by the court musicians Nicolas or

<sup>1</sup> Information from the introduction by François-Pierre Goy to the Lute Society facsimile edition of the Herbert lute book (2019), based on Marie-Alexis Colin 'Eustache Du Caurroy: un compositeur français aux confins du XVI<sup>e</sup> et du XVII<sup>e</sup> siècles' *Acta musicologica* 73, no. 2 (2001), pp. 189-258. 'Du Caurroy, Eustache' Paul-André Gaillard revised by Richard Freedman in March 2019 for *Grove Music Online* was also consulted.

<sup>2</sup> 'A demy mort', 'chacun me peut juger' & 'Une pastourelle gentille et un berger' in Adrian Le Roy and Robert Ballard *Vingtdixieme livre de chansons à quatre et cinq parties* in 1583/R1585 and 'Celle jadis qui fait armer' in *Vingt-troisieme livre de chansons à quatre et cinq parties* in 1583/R1585; and 'Rose vostre beau teint' in Pierre Phalèse *Le rossignol musical des mots de divers et excellents auteurs* in 1597.

<sup>3</sup> Fifty three motets in Du Caurroy *Preces Ecclesiasticae ad numeros musices redactae auctore Eustachio du Caurroy, Regiae Capellae Musices prefecto Henrico IIII. Franc. et Navar ... Liber Primus - Secundus* (Paris, Pierre Ballard 1609); thirty-five chansons, ten psalms and fifteen noëls in *Meslanges de la musique d'Eustache du Caurroy* (Paris, Pierre Ballard 1610); and *Fantasies a III, IV, V, et VI. parties par Eustache du Caurroy, Maître de Musique de la Chappelle du Roy. A Paris, Par Pierre Ballard, Imprimeur de la Musique du Roy, demeurant rue S. Jean de Beauvais, à l'enseigne du mont Parnasse. 1610 Avec Privilege de sa Maesté.*

<sup>4</sup> Contents listed in the Viola da Gamba Society thematic index for 'Eustache du Caurroy' online at: <http://vdgs.org.uk/thematic/Ca.pdf> [alphabetical by composer] including concordances for seven of the fantasies in GB-Lbl Eg.3665.

<sup>5</sup> See Robert Ballard's ballets in the tablature supplement to *Lute News* 145.

<sup>6</sup> Transcription based on modern edition at IMSLP: [https://imslp.org/wiki/Category:Du\\_Caurroy,\\_Eustache](https://imslp.org/wiki/Category:Du_Caurroy,_Eustache)

<sup>7</sup> *Liber Octavus De compositone Musica Propositio V* p. 167 Latin: 'nullus in observandis Contrapuncti regulis Eustachio du Caurroy fuerit accuratior, foelicior, aut perspicacior' translation: no one was more accurate, more successful, or more perceptive in observing the rules of counterpoint than Eustache du Caurroy - online facsimiles: [https://imslp.org/wiki/Harmonie\\_universelle\\_\(Mersenne,\\_Marin\)](https://imslp.org/wiki/Harmonie_universelle_(Mersenne,_Marin))

<sup>8</sup> Scribe A copied G1 G7 G8 and scribe B [Herbert himself] copied G2-6 and 9-10.

<sup>9</sup> Yolande de Brossard *Musiciens de Paris 1535-1792: actes d'état civil d'après le fichier Laborde de la Bibliothèque nationale* (Paris, Picard 1965), p. 106; François Lesure, 'Le recueil de ballets de Michel Henry' in *Les fêtes de la Renaissance* (Paris, Éditions du Centre national de la recherche scientifique 1956), pp. 213-215.

<sup>10</sup> Jean-Antoine Pithon-Curt *Histoire de la noblesse du Comté-Venaissin, d'Avignon, et de la principauté d'Orange. Tome second*, (Paris 1743), pp. 65 & 67; Nicolas Le Roux *La faveur du Roi: mignons et courtisans au temps des derniers Valois* (Seyssel 2001), pp. 523-525 & 699-700.

Pierre or another Du Gast through an intermediary and they were mistakenly linked, not to the court musicians but to the noblemen from Provence whom he may have encountered or known of at court.

No additional music ascribed to Du Gast is known and only one of the fantasies is found in another source. An anonymous Phantazia in Mertel's *Hortus Musicalis* published in Strasbourg in 1615 is closely concordant with the Du Gast fantasie G3 despite some significant differences in places. In addition, another phantazia in Mertel has the same opening three bars as Du Gast fantasie G5 and continues in much the same style suggesting it may also be a fantasie by Du Gast (G5app). As a precedent for his fantasies sharing opening themes, G2 and G3 begin with the same two bars and then continue differently. The Du Gast fantasies are unusual in their range of tonalities (see worklist). The few lute solos ascribed to Lord Herbert himself,<sup>11</sup> as well as those by Cuthbert Hely that Hely copied into Herbert's lute book, are in similar tonalities,<sup>12</sup> so Herbert might have been particularly drawn to the music by Du Gast when he was in Paris. Furthermore, Jakob Reis/Jacques Pollonois, the Polish lutenist at the French court from around 1588 until he died in 1605, also composed preludes and fantasias in the same tonalities, many found as unica in Herbert's lute book.<sup>13</sup> The Du Gast fantasie G6 is unusual in that it was copied into Herbert's lute book in score with a second part in mensural notation, probably for a viol. The lute tablature is reproduced as a stand alone lute solo here, and a reconstruction as a duet will hopefully be completed in time for inclusion in the accompanying *Lutezine*.<sup>14</sup>

The music of Du Caurroy and Du Gast is remarkable but requires a high standard of player although it has not been taken up by professional lutenists as far as I know, apart from a superb recording of G3a by Martin Eastwell.<sup>15</sup>

<b>G1.</b> GB-Cfm 689, f. 32v <i>Fantasie. du Gast gentilhome Prouençal</i> : B <sup>b</sup> minor	10-11
<b>G2.</b> GB-Cfm 689, ff. 33v-34r <i>Fantasie de du Gat</i> - F minor	12-13
<b>G3a.</b> GB-Cfm 689, f. 34v <i>Fantasie de du Gat</i> - F minor	14-15
<b>G3b.</b> Mertel 1615, pp. 156-157 <i>Phantasia et Fuga</i> 27 - F minor	16-17
<b>G4.</b> GB-Cfm 689, f. 35r <i>Fantasie de du Gat</i> - F minor	18-19
<b>G5.</b> GB-Cfm 689, f. 39r <i>Fantasie de du Gast</i> - E <sup>b</sup> major	22
<b>G5app.</b> Mertel 1615, pp. 200-201 <i>Phantasia</i> 64 - E <sup>b</sup> major	20-21
<b>G6.</b> GB-Cfm 689, f. 36r <i>Fantasie. du. Gast</i> - F minor	23
<b>G7.</b> GB-Cfm 689, f. 39v <i>Fantasie du Gast</i> : - E <sup>b</sup> minor	24-25
<b>G8.</b> GB-Cfm 689, f. 45v <i>Fantasie du Gast. gentilhome Prouençal</i> B <sup>b</sup> minor	25
<b>G9.</b> GB-Cfm 689, f. 48r <i>Fantasie de du Gat</i> . - E <sup>b</sup> major	26-27
<b>G10.</b> GB-Cfm 689, f. 81r <i>Fantasie de du Gast</i> - A minor	28-29

## APPENDIX: ANONYMOUS BALLETS

The titles Ballet/Ballo Franzese of the appendices suggest they are lute settings of the dances that were performed in the Ballet de cour performed at the French Court<sup>16</sup> - although there are no clues in the titles of those here to indicate which Ballet de cour they might be from. Also, ballet was also used as a generic title for a dance so some may not have been related to any specific event. Many ballets are found in lute sources from the early seventeenth century - twelve are reproduced here as page fillers and most of those I know in F are in the accompanying *Lutezine*. The ballets of App 1-12 are from twelve different sources from France, Italy and Germany, and are anonymous except App 3 is ascribed to the widely travelled French lutenist Charles Lespine, the provenance of the source probably related to the time he spent at the Swedish court,<sup>17</sup> App 4 is ascribed to the Italian lutenist Michelangelo Galilei (1575-1631), the only ballet known by him,<sup>18</sup> and App 10 is ascribed to the Flemish lutenist Servatius Saremont.<sup>19</sup> The sources for App 7 & 12 are in a transitional tuning (fefhd) but transcribed for renaissance lute here. App 8 is from a manuscript from the Dolmetsch library, MS II.B.1, but now owned and catalogued as Coll.2073 by Edinburgh University Library.<sup>20</sup> In the published inventory the music of App 8 is included as a continuation of the previous piece on f. 139v and so does not appear in the inventory - but is clearly a separate composition as it is in a different tonality.<sup>21</sup> Also f. 140r is copied with a pen loaded with more ink than f. 139v and begins with the last two bars of a previous strain (omitted here), suggesting that the folio that preceded it is now missing in the manuscript. It is untitled but has the characteristics of a ballet or even an English masque tune. The Ballets here are in duple time, except App 11 is in triple time, as presumably is App 9 which lacks bar lines and rhythm signs but reconstructs convincingly in triple time.

<b>App 1.</b> CH-SO DA 111, f. 45r (Ballet) 3	3
<b>App 2.</b> D-Hs herold, f. 6v <i>Ballet</i> Fuhrmann 1615, p. 156 <i>Ballet. 16</i>	5
<b>App 3.</b> S-Sk S 253, ff. 110r-110v <i>Ballet Lespens</i>	7
<b>App 4.</b> CZ-Pnm IV.G.18, ff. 139v-140r <i>Ballet galilei</i>	8
<b>App 5.</b> D-HRD FÜ 9825, ff. 18v-19r 33. <i>Ballet</i>	9
<b>App 6.</b> D-Kl 4o.108 I, f. 1r <i>Ballet</i>	11
<b>App 7.</b> Francisque 1600, f. 31v <i>Ballet a cordes anuallées</i> transcribed to vieil ton (from fefhd)	15
<b>App 8.</b> GB-Eu Coll.2073, f. 140r untitled (Ballet?)	17
<b>App 9.</b> F-Pn Res.Vmd.29, f. 9v <i>Ballo Franzese</i>	19
<b>App 10.</b> D-NGM 33748 I, f. 61v <i>Balet Servatius Saremont</i>	21
<b>App 11.</b> D-HRD FÜ 9829, f. 6v <i>Ballet - Ballett. Fin ch'avro vita</i> [Italian: that I will have life]	27
<b>App 12.</b> D-BAU 13.4o.85, p. 64 i <i>Ballet a cord anellee</i> - (fefhd) transcribed to vieil ton	30

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<sup>11</sup> Two preludes, four pavans and two courantes edited for *Lute News* 83.

<sup>12</sup> Three preludes, four fantasias and a saraband edited in Matthew Spring *Eight Pieces by Cuthbert Hely for ten course lute* (Lute Society Music Edition 1993).

<sup>13</sup> His preludes and fantasias were edited for *Lute News* 126 & 130 and the appendices to *Lutezine* 130 includes similar anonymous fantasias in the same tonalities, some from the Herbert lute book.

<sup>14</sup> Thank you to Jacob Heringman for the offer of help with the reconstruction.

<sup>15</sup> Martin Eastwell *The Dark Lord's Music: The Lutebook of Edward Lord Herbert of Cherbury (1582-1648)* (Music&Media MMC117, 2018) track 2.

<sup>16</sup> Of the 170 or so recorded in the period 1575 to 1655 - see David J. Buck 'The sources of dance music for the Ballet de cour before Lully' *Revue de Musicologie* 82/2 (1996), pp. 314-331.

<sup>17</sup> For all versions of his lute music in renaissance tuning see:

<http://www.tabulatura.com/Lespine.htm>

<sup>18</sup> Tree Edition facsimile of his print *Il Primo Libro d'Intavolatura di liuto*.

<https://drive.google.com/file/d/12f77SmWsaSqD8PTwFqf6Lw6fkoW9r/view>

<sup>19</sup> See the Académie Belge de Luth Yearbook 2013, pp. 54-60 'Lute Music of Servatius Saremont'.

<sup>20</sup> [https://images.is.ed.ac.uk/luna/servlet/view/search?search=SUBMIT&cat=0&q=937452169&QuickSearchA=QuickSearchA&sort=work\\_shelfmark%2Csequence%2Cwork\\_source\\_page\\_no%2Cwork\\_subset\\_index&pgs=250](https://images.is.ed.ac.uk/luna/servlet/view/search?search=SUBMIT&cat=0&q=937452169&QuickSearchA=QuickSearchA&sort=work_shelfmark%2Csequence%2Cwork_source_page_no%2Cwork_subset_index&pgs=250) - difficult to navigate because of duplication of irrelevant details and no foliation but when cursor is over a page image the folio number is displayed in a separate text box.

<sup>21</sup> Diana Poulton 'The Dolmetsch Library, Haslemere, MS II B. 1 A preliminary study' *The Consort* 35 (1979), pp. 327-341.

## C1. Prelude Cauroy - 7F9C

GB-Cfm 689, f. 59r

1

11

20

29

39

## App 1. (Ballet) 3 - 7F8Eb9C AAB8

CH-SO DA 111, f. 45r

1

11

20

29

39



1

11

20

29

38

47

56

65

74

83

92

101

App 2. Ballet - 7F A8

D-Hbusch herold, f. 6v

## C3. Septiesme Fantasie

Du Caurroy 1610, ff. 10v-11r

38

[illegible]

43

[illegible]

48

[illegible]

53

App 3. Balet Lespens - 7F8E10C AAB4

S-Sk S 253, ff. 110r-110v

1. The Rose Tree

2. The Rose Tree

1

Handwritten musical notation for a piece in 7/8 time, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, rests, and a final fermata. The piece is titled "7/8" and is identified as "Handwritten Musical Notation".

7

The musical score is presented in a system of five staves. The notation includes various rhythmic values (c, d, e, f) and accidentals (sharps, flats). Above the staff, there are vertical bar lines and some slanted lines, possibly indicating fingerings or breath marks. Below the staff, there are measure numbers (10, 9, 8, 7, 6, 11, 15, 21, 27) and some additional notation.

Measures 1-10: The first system contains measures 1 through 10. The notation includes various rhythmic values and accidentals. Below the staff, the measure numbers 10, 9, 8, 7, and 6 are indicated.

Measures 11-15: The second system contains measures 11 through 15. The notation includes various rhythmic values and accidentals. Below the staff, the measure numbers 11, 15, and 10 are indicated.

Measures 16-20: The third system contains measures 16 through 20. The notation includes various rhythmic values and accidentals. Below the staff, the measure numbers 15, 10, 7, 8, 9, and 10 are indicated.

Measures 21-25: The fourth system contains measures 21 through 25. The notation includes various rhythmic values and accidentals. Below the staff, the measure numbers 21, 9, 10, 7, 10, and 7 are indicated.

Measures 26-30: The fifth system contains measures 26 through 30. The notation includes various rhythmic values and accidentals. Below the staff, the measure numbers 27, 7, 8, 9, 10, 9, 8, 7, and 10 are indicated.



1

7

13

18

24

29

1 5 9

10 17

18 25

26 33

34 41

42 49

50 57



1

9

17

23

29

35

41

46

51

55

60

65

70

1

12

22

31

39

48

57

65

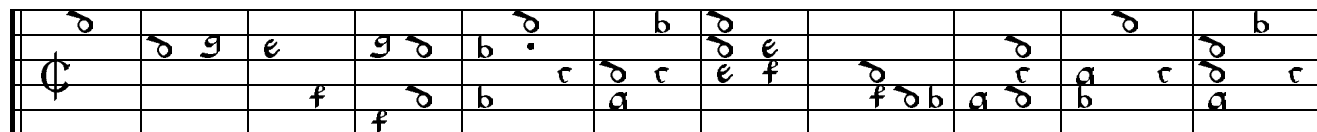
73

80

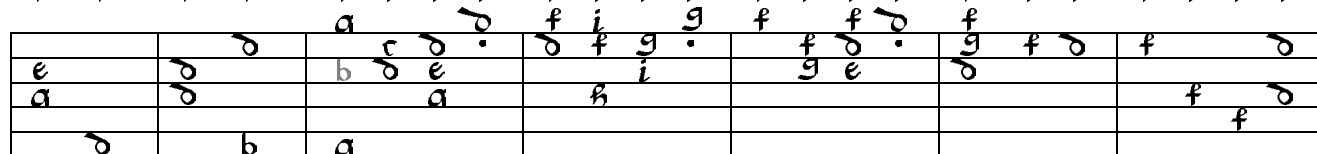
App 7. Ballet a cordes aualees - transcribed (from fefhd) AB6C9 Francisque 1600, f. 31v

8

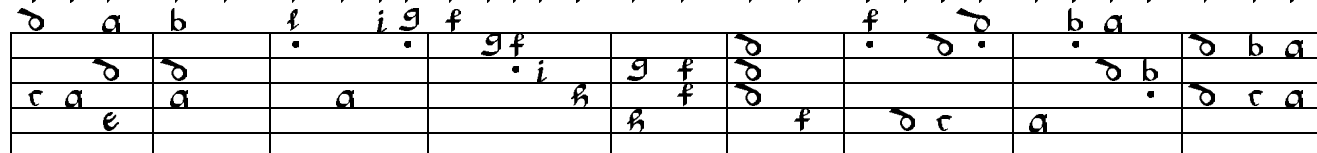
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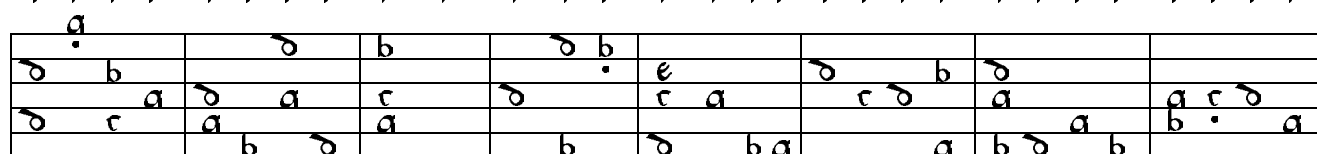
1 a



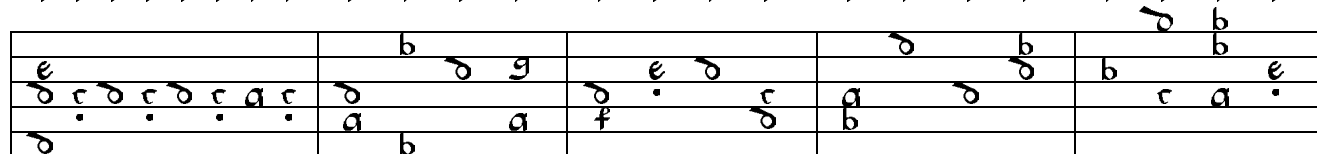
12 a



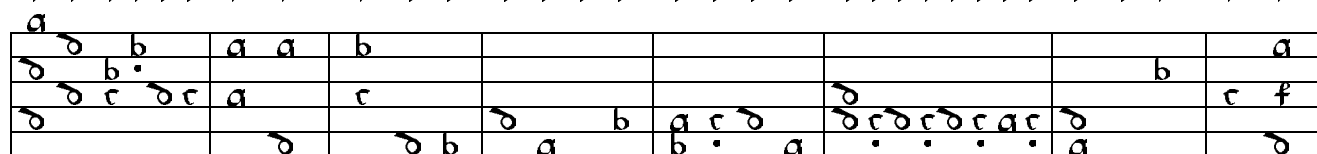
19 a



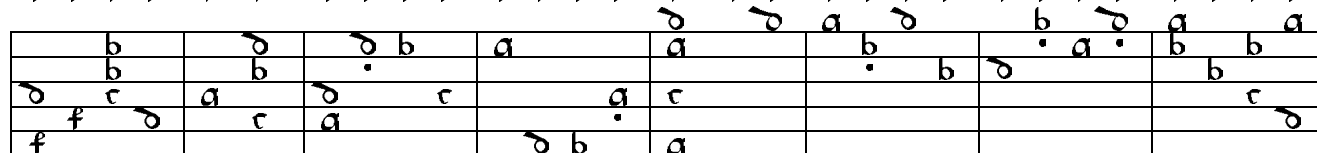
28 //a a



36 a /a



41 /a a a /a



49 /a



57

65

72

App 8. (Ballet) - 7F10C A8BC4-D8

GB-Eu Coll.2073, f. 140r

1

8

16

1

8

15

21

28

34

40

46

52

58

App 9. Ballo Franzese - 7F AB6CD4

F-Pn Res.Vmd.29, f. 9v

64

73

80

1

8

15

22

29

36

43

48

54

60

66

App 10. Ballet Servatius Saremondt - 7F A4B6

D-Ngm 33748 I, f. 61v

[illegible]

1

10

19

26

32

38

45

## G6. Fantasie du Gast - 7F8Eb

GB-Cfm 689, f. 36r

1

6

11

16

21

25

29

1 /a a

10 /a a /a a

18 a

26 /a a /a

33 b a b a

40 b a /a

46



52

G8. Fantasia du Gast gentilhome Provençal - 7F8Eb9C

GB-Cfm 689, f. 45v

1

8

15

21

26

G9. Fantasie de du Ga(s)t - 7F8Eb10C

GB-Cfm 689, f. 48r

1

7

The musical score for 'The Rose Tree' is presented in a three-staff system. The melody is written on the top staff, the bass line on the middle staff, and the lyrics on the bottom staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The bass line provides a simple accompaniment with quarter and eighth notes. The lyrics are written below the bass line, aligned with the corresponding notes.

13

19

[illegible]

25

30

[illegible]

35

40

46

52

App 11. Ballett - ch'auro vita - 7F9D AABCC4

D-HRD Fu 9829, f. 6v

1

7

14

|    ʃ ʃ   ʃ ʃ   ʃ H   H H   ʃ ʃ   ʃ H   H ʃ   H H   ʃ H

Musical score for "The Rose Tree" in C major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The score is divided into measures by bar lines. The first measure has a common time signature 'C' and a key signature 'F#'. The melody starts on G4, and the bass line starts on C3. The melody ends on G4, and the bass line ends on C3.

1

$\delta$	$\bar{a}$	$\bar{a}$	$\delta$	$\bar{c}$	$\bar{a}$	$\bar{c}$	$\bar{c}$	$\bar{a}$	$\bar{c}$	$\bar{c}$	$\bar{a}$
$\bar{a}$	$\bar{c}$	$\bar{a}$	$\bar{c}$	$\bar{c}$	$\bar{a}$	$\bar{c}$	$\bar{a}$	$\bar{c}$	$\bar{c}$	$\bar{a}$	$\bar{c}$
$\bar{e}$		$\bar{c}$	$\bar{a}$		$\bar{c}$	$\bar{e}$	$\bar{e}$	$\bar{e}$	$\bar{e}$		
	$\bar{e}$			$\bar{e}$	$\bar{a}$	$\bar{c}$	$\bar{a}$	$\bar{f}$	$\bar{e}$		
			$\bar{f}$	$\bar{e}$	$\bar{c}$			$\bar{c}$			

11

$\text{c}$	$\text{a}$	$\text{c}$	$\text{e}$	$\text{f}$	$\text{e}$	$\text{c}$	$\text{b}$	$\text{c}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{c}$	$\text{c}$	$\text{c}$
$\text{a}$	$\text{f}$	$\text{a}$	$\text{c}$	$\text{f}$	$\text{a}$	$\text{c}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{f}$	$\text{a}$	$\text{f}$	$\text{c}$
				$\text{c}$				$\text{a}$				$\text{e}$		$\text{e}$	
					$\text{a}$	$\text{c}$	$\text{e}$			$\text{e}$	$\text{c}$	$\text{b}$	$\text{c}$		$\text{c}$

20

a	a	a c	a	b	b c	b c
a b c d	c d	b	a b c a	a f	b c a	f b c
e	e	c	e	c	a c e	e
	c		e	c	a	c e

29

<p>e e a r e a r e f e r a r a</p>							
<p>r a a a r r r a r a r a d r d</p>							
<p>a a d d r r d a r e a r a r</p>							
<p>e r e</p>							
<p>f e</p>							

36

[illegible]

44

			f			e			c			g			f			c			d			c			a		
b			c			a			g			g			g			e									a		
c			b			f			d			e			e			e									c		
c			e			e			c			e			e												a		

51

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

г		а	а	г	а	а	
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

60

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

г	а	а	г	а	а	г	а
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

68

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

а	г	а	а	г	а	а	г
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

76

//а

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

г	а	а	г	а	а	г	а
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

83

//а

а/а

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

а	г	а	а	г	а	а	г
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

89

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

г	а	а	г	а	а	г	а
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

96

Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г Г

г	а	а	г	а	а	г	а
б	г	а	а	б	г	а	а
е	г	б	г	а	е	г	а
е	г	б	г	а	е	г	а

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## App 12. Ballet a cord avallee - transcribed (from fefhd) AABB8

D-BAU 13.4o.85, p. 64

[illegible]

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Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a repeat sign.