



**Aureus Dix**  
(1668 - 7 juillet 1719)

# **Le manuscrit CZ-Bm372 du musée régional morave à Brno**

*Brno, Musée de Moravie, département de la musique MZM  
Provenance : Bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

**CZ-Bm Ms. sig. A.372**

Pièces de divers compositeurs pour luth baroque à 11 chœurs



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# LE MANUSCRIT CZ-BM372 DU MUSÉE MORAVE RÉGIONAL À BRNO

Le manuscrit CZ-Bm372 est conservé dans la bibliothèque du musée Morave, à Rajhrad<sup>1</sup>. C'est une ville du district de Brno-Campagne dans la région de Moravie-du-Sud, en République tchèque. Elle est située à une douzaine de kilomètres au sud de Brno, dans la direction de Vienne.

Le monastère bénédictin de Rajhrad (Raigern) a été construit au 11<sup>e</sup> siècle. Il dépendait de l'abbaye de Břevnov à Prague et il fut fondé<sup>2</sup> à l'initiative du prince Břetislav I.

Le complexe du monastère actuel date du 18<sup>e</sup> siècle. Il fut remanié et reconstruit de 1721 à 1739 selon les plans de Jan Blažej Santini-Aichel, l'inventeur du style baroque gothique pour l'édification de bâtiments religieux dans un contexte de Contre-Réforme catholique. Deux siècles plus tard, en 1950, le monastère fut désaffecté et pendant 40 ans les édifices abritèrent un dépôt militaire ; les locaux ont alors été presque entièrement dévastés ou détruits. Après la Révolution de velours de 1989, le bâtiment fut restitué aux bénédictins. Puis, depuis 1993, année qui marque l'indépendance de la République tchèque, grâce à l'aide de l'État tchèque et à celle de nombreux moines bénédictins étrangers, le complexe du monastère est progressivement rénové.

La bibliothèque date de la fondation du monastère. Après 1950, elle fut administrée par le musée de la littérature de Moravie qui était à Brno. Depuis 2005, ce musée est situé dans le monastère. Aujourd'hui, il contient environ 66 000 volumes. Dans son département de musique se trouvent des ouvrages de musique dont beaucoup, et en particulier notre manuscrit proviennent de la bibliothèque<sup>3</sup> musicale de l'abbaye de Rajhrad.

Le manuscrit CZ-Bm372 est rédigé en tablature française pour luth baroque à 11 chœurs. Le copiste est Aureus Dix, un luthiste et compositeur de très grandes qualités, mort en 1719 à l'âge de 50 ans.

De son temps, la réputation d'Aureus Dix fut grande ; elle est

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<sup>1</sup> Groß Raigern en allemand

<sup>2</sup> traditionnellement datée en 1048

<sup>3</sup> en allemand, Musikalien-Bibliothek des Stiftes Raigern

mentionnée par Walther et par Ernst Gottlieb Baron. Ainsi, dans son traité sur les luths : « Historisch-theoritisch und praktisch Untersuchung des Instruments der Lauten, usw. », ce dernier dit de lui : « Er schrieb eine Menge der schönsten Stücke für sein Instrument und hinterließ eine Lautenskala, wie man das Instrument erlernen und behandeln solle » (Il a écrit un grand nombre de très belles pièces pour son instrument et a laissé une méthode de luth sur la façon d'apprendre et de traiter l'instrument).

Dans les 60 pages de ce manuscrit CZ-Bm372, sont colligées 82 pièces dont le compositeur n'est généralement pas précisé. Toutefois, des pièces dont une copie figure aussi dans d'autres manuscrits peuvent être attribuées à des compositeurs tels que : Wolff Jacob Lauffensteiner, Silvius Leopold Weiss, Johann Georg Weichenberger, Johann Michael Kühnel ou Johann Joseph Fux. On peut penser que plusieurs des pièces non attachées à un nom sont, en fait, d'Aureus Dix lui-même. Le regroupement en partie ou en suite n'est pas indiqué. Cependant, deux séries de pièces sont précédées de la mention « Authore Aureo Dix ». D'autre part, plusieurs pièces se suivant sont terminées par la mention « Seque ... » marquant un enchaînement. J'ai alors fait le choix de présenter les pièces de tonalité, de thème et de style compatibles dans des regroupements et de constituer des « parties », en conservant toujours l'ordre du manuscrit original.



# LES ORNEMENTS

- ⌋ Appoggiature descendante, trille, tremblement...
- ( ⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- × Mordant inférieur.
- ⌋ Mordant supérieur, martèlement.
- . Doigté de l'index droit.  
Sous et à droite d'une lettre qui précède une lettre ornée, ces deux notes ne sont pas coulées mais la seconde est pincée à nouveau.
- .. Sous une basse, en indique l'étouffement.
- \* Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

**[Compositeur anonyme]**

*[Silvius Leopold Weiss ?]*

# [Partie]

Prélude adagio, Courante, Rondon,  
Men.: Trio, Sarab.: Guigue

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 1 - 6*



# [Partie]

## Prælude adagio

Handwritten musical score for "Prælude adagio" in C major. The score is written on a grand staff (treble and bass clefs) and consists of five systems of music, each starting with a measure number (1, 2, 4, 6, 8). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *a* (piano), *f* (forte), and *ff* (fortissimo). The piece is in common time (C). The first system begins with a treble clef and a common time signature. The second system starts with a measure number '2'. The fourth system starts with a measure number '4'. The sixth system starts with a measure number '6'. The eighth system starts with a measure number '8'. The notation is dense and includes many slurs and ties, indicating a complex melodic and harmonic structure. The piece concludes with a final cadence in the eighth system.

10

Handwritten musical notation for measures 10-11. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'.

12

Handwritten musical notation for measures 12-13. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'.

14

Handwritten musical notation for measures 14-15. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'.

16

Handwritten musical notation for measures 16-17. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'.

18

Handwritten musical notation for measures 18-19. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'. The word "piano" is written below the bass line.

20

Handwritten musical notation for measure 20. The top staff shows a melodic line with notes and rests. The bottom staff shows a bass line with notes and rests. The notes are mostly lowercase letters 'a', 'b', and 'r'. The system ends with a decorative flourish.

# Courante

3  
4

4

9

14

19

24

29

34

Handwritten musical notation for measures 34-38. The staff contains notes e, a, r, a, b, a, a, b, a, a, a. The bass line contains notes a, a, a, a, a.

39

Handwritten musical notation for measures 39-43. The staff contains notes a, f, e, f, e, f, e, f, e, f, h, f, h, f, h, f. The bass line contains notes a, a, 4, a, a, h, 4.

44

Handwritten musical notation for measures 44-48. The staff contains notes h, f, h, h, i, h, k, h, k, h, k, h, i, h, i, h, h, k, f, a, f, h, h, f, a, a, f, f, a. The bass line contains notes a, a, a, a, a, a.

49

Handwritten musical notation for measures 49-53. The staff contains notes g, f, g, h, h, a, a, a, g, h, f, a, b, a, a, a, a, h, h, h, a, h, h, k. The bass line contains notes 4, a, a, a, a, a.

54

Handwritten musical notation for measures 54-58. The staff contains notes l, k, l, h, k, i, h, i, h, h, i, f, h, f, h, a, r, b, a, b, a, a, b, a, a, b, a, a, b, a, r. The bass line contains notes a, a, a, a, a.

59

Handwritten musical notation for measures 59-63. The staff contains notes a, a, a, a, a, a, f, f, a, b, a, a, a, a. The bass line contains notes a, b, a, a, a. The piece ends with a decorative flourish.

# Rondon (Rondeau)

4

7

11

15

19

23

Fin

(1\*)

(2\*)

1. Original : indication rythmique de double-croche  
 2. Original : la barre de reprise est placée à a fin de la mesure

27

4

30

Da Capo

4

(1\*)

34

a

38

4

42

4

46

Da Capo

4

1. Original : indication rythmique de blanche non pointée



# Men: (Menuet)

Musical notation for measures 1-4. The piece is in 3/4 time. The melody consists of quarter and eighth notes, with trills and triplets. The bass line is primarily whole notes and half notes.

Musical notation for measures 5-8. The melody continues with eighth notes and quarter notes, featuring a triplet. The bass line includes a 4-measure rest in measure 6.

Musical notation for measures 9-13. The melody features eighth and quarter notes with various rests. The bass line consists of whole and half notes.

Musical notation for measures 14-18. The melody includes quarter and eighth notes with rests. The bass line features 4-measure rests in measures 15 and 17.

Musical notation for measures 19-22. The melody includes quarter notes and eighth notes with trills and triplets. The bass line has 4-measure rests in measures 20 and 22.

Musical notation for measures 23-24. The melody concludes with quarter and eighth notes. The bass line ends with a 4-measure rest and a decorative flourish.

# Trio

Musical notation for measures 1-5. The system includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notes are: *r*, *b*, *a*, *a*, *e*, *a*, *b*, *a*, *r*, *a*. The bass line contains notes *a*, *a*, *e*, *a*, *a*. A '4' is written below the final measure.

Musical notation for measures 6-10. The system includes a treble clef and a key signature of one flat. The notes are: *b*, *a*, *a*, *r*, *a*, *b*, *a*, *a*, *r*, *a*, *b*, *a*, *b*, *r*, *b*, *r*, *b*, *a*. The bass line contains notes *a*, *a*, *a*, *a*, *a*. Dynamics include *piano* and *forte*. A '4' is written below the second measure.

Musical notation for measures 11-16. The system includes a treble clef and a key signature of one flat. The notes are: *e*, *e*, *a*, *f*, *r*, *e*, *f*, *a*, *a*, *r*, *b*, *x*, *a*. The bass line contains notes *a*, *a*, *r*, *a*, *a*, *a*. A '4' is written below the second measure.

Musical notation for measures 17-21. The system includes a treble clef and a key signature of one flat. The notes are: *f*, *a*, *a*, *b*, *a*, *r*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *r*, *b*. The bass line contains notes *a*, *a*, *a*, *a*, *a*, *r*, *a*. A '4' is written below the second measure.

Musical notation for measures 22-27. The system includes a treble clef and a key signature of one flat. The notes are: *a*, *a*, *e*, *a*, *b*, *a*, *r*, *a*, *b*, *a*, *b*, *a*, *a*, *r*, *a*, *b*. The bass line contains notes *a*, *a*, *e*, *a*, *a*, *a*, *a*. Dynamics include *piano*. A '4' is written below the second measure.

Musical notation for measures 28-30. The system includes a treble clef and a key signature of one flat. The notes are: *b*, *a*, *a*, *r*, *a*, *r*, *b*, *r*, *e*, *r*, *a*. The bass line contains notes *a*, *a*, *a*. Dynamics include *forte*. A '4' is written below the second measure. The system ends with a decorative flourish.

[Menuet Da Capo]

# Sarab (Sarabande)

1. *f* a (1\*)

3. *f* a (2\*)

6. *f* a (3\*) 4

8. *f* a (4\*)

10. *f* a 3 4

12. *f* a

1. Il est intéressant de noter la grande proximité de cette Sarabande avec la Sarabande de la page 8 du présent manuscrit et qui est attribuée à Silvius Leopold Weiss (WeissSW108.4).
2. Original : indication rythmique de quadruples-croches
3. La fin de cette première section est proche des mesures 19 à 24 de la Sarabande WeissSW108.4.
4. Original : indication rythmique de blanche

14

4 (1\*)

17

19

4 R

21

23

a r a\*

# Guigue (Gigue)

1 2 3 4 5 6 7 8 9 10

4 5 6 7 8 9 10 11 12 13 14

9 10 11 12 13 14 15 16 17 18 19 20

12 13 14 15 16 17 18 19 20 21 22 23 24

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

22 23 24 25 26 27 28 29 30 31 32 33 34 35

27

Handwritten musical notation for measures 27-30. The top staff contains a melodic line with notes and slurs. The bottom staff contains a bass line with notes and slurs. The notes are mostly eighth and sixteenth notes.

31

Handwritten musical notation for measures 31-34. The top staff contains a melodic line with notes and slurs. The bottom staff contains a bass line with notes and slurs. There are dynamic markings like 'f' and 'h'.

35

Handwritten musical notation for measures 35-38. The top staff contains a melodic line with notes and slurs. The bottom staff contains a bass line with notes and slurs. There are dynamic markings like 'h' and 'f'.

39

Handwritten musical notation for measures 39-42. The top staff contains a melodic line with notes and slurs. The bottom staff contains a bass line with notes and slurs. The piece ends with a decorative flourish.

Tonalité : Si bémol majeur  
Accord des basses du luth : 1 bémol

*Scordature par octave*



*Accord des 11 chœurs du luth*



**[Wolff Jacob Lauffensteiner]**

(avril 1676 - 26 mars 1754)

# Allemande

Fa majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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*Voir dans le manuscrit Harrach A-ROII, pages 27 et 28, Allemanda de la Suite 1. (HRII3)*

*Voir dans le manuscrit de Götting A-GÖ1, folio 28r, Allemande Lauffenstein de la Suite. (A-GO1\_56)*







11

Handwritten musical notation for system 11, measures 11-12. The notation includes rhythmic markings above and below the staff, and a 'p' marking in the bass staff.

13

Handwritten musical notation for system 13, measures 13-14. The notation includes rhythmic markings above and below the staff, and a 'Molto' marking in the bass staff.

15

Handwritten musical notation for system 15, measures 15-16. The notation includes rhythmic markings above and below the staff, and a 'p' marking in the bass staff.

17

Handwritten musical notation for system 17, measures 17-18. The notation includes rhythmic markings above and below the staff, and a '(\*)' marking in the bass staff.

19

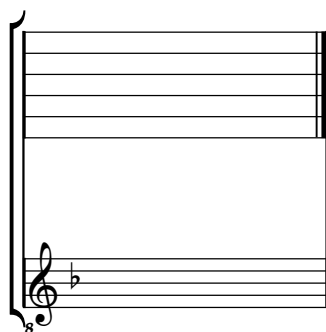
Handwritten musical notation for system 19, measures 19-20. The notation includes rhythmic markings above and below the staff, and a decorative flourish in the bass staff.

1. Original : indication rythmique de noire pointée

# Tonalité : Fa majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord ordinaire des 11 chœurs du luth*



**[*Silvius Leopold Weiss*]**

(1687 - 16 oct. 1750)

# Sarab

WeissSW 108.4

Fa majeur

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*Page 8*



# Sarab (Sarabande)

The musical score is written on a grand staff with a 3/4 time signature. It consists of five systems of music, each with a treble and bass clef. The notation includes various note values, rests, and articulation marks such as accents and slurs. Dynamics like *f* and *ff* are used throughout. Fingerings are indicated by numbers 1-5. There are several first and second endings marked with '1.' and '2.'. The score is annotated with numbers 1 through 6, corresponding to the legend below.

- 1. Original : indication rythmique de noire pointée
- 2. Original : note absente
- 3. Original : prolongement de durée absent
- 4. Original : indication rythmique de croche pointée
- 5. Original : indication rythmique de noire pointée
- 6. Original : basse placée sous le triolet précédent

12

14

17

19

22

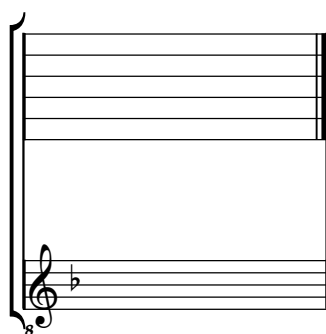
# 16

1. Original : indication rythmique de noire pointée  
 2. Original : deux indications rythmiques absentes  
 3. Original : prolongement de durée absent

# Tonalité : Fa majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*



**[Johann Georg Weichenberger]**

(1676 - 1740)

# [Partie]

Allem.: Courante, Bouree,  
Menuette en Rondon, Sarab.: Guige

Sol majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

*Pages 9 - 13*

*Voir dans le manuscrit Harrach volume 11 : US-NYp11, pages 21 à 39,  
la Suite pour luth accompagné (Luth, Violon, Basse) en Sol majeur  
[HRV11\_2]*

*Voir dans le manuscrit n° 1 de Göttweig A-GÖ, folios 37r à 38v, [Partie] W.  
(A-GO1\_24)*





# Allem. (Allemande)

♩ ♪ ♩ ♪ ♩ ♪ ♩ ♩

1 **C** a | a a r a a r e r | a r a r a r a r a r a

a a a a a a a a a a a a

3 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

r a r a a r a a | r a r e r e r e r e g h

a a a a a a a a a a a a

5 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

g e g e g e f e h a e r r | e r r e r e a a r a r a r r e a

a a a a a a a a a a a a

7 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

e r e r e r e r e r a r r e e | a e r e r e r a a

a a a a a a a a a a a a

9 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

e r e r a a | e e e g e r e r e e

e r e r a a | e r a

a a a a a a a a a a a a

11 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

f a r a e f a r r | e r a r e r e r e r a e f e

a a a a a a a a a a a a

13

*a g ||a ||a a | ||a ||a*

15

*a a a a a r ||a a a ||a*

17

*a ar 4 ||a ||a ||a a ||a 4*

19

*||a (1\*) ||a ||a a (2\*) ||a a 4 ||a*

21

*e ||a 4 (3\*) ||a a a r a*

23

*a a*

1. Original : quadruples-croches  
 2. Original : pas d'indication rythmique  
 3. Original : liaison absente

# Courante

3 4

4

8

12

16

20

24

28

32

37

41

(1\*)

45

50

(2\*)

1. Original : basse absente  
 2. Original : ornement absent

# Bouree (Bourrée)

3

7

10

14

18

22

(1\*)

1. Original : prolongement de durée absent

# Menuette En Rondon *(Menuet en Rondeau)*

The musical score is written on two staves. The upper staff contains rhythmic notation with notes and rests, while the lower staff contains fingerings (letters a, b, c, d, e, f, g, h, k) and dynamic markings (f, mf). The piece is in 3/4 time and consists of 40 measures. The score is divided into systems of four measures each. The first system (measures 1-4) starts with a 3/4 time signature. The second system (measures 5-8) has a 4/4 time signature. The third system (measures 9-12) has a 4/4 time signature. The fourth system (measures 13-16) has a 4/4 time signature. The fifth system (measures 17-20) has a 4/4 time signature. The sixth system (measures 21-24) has a 4/4 time signature. The seventh system (measures 25-28) has a 4/4 time signature. The eighth system (measures 29-32) has a 4/4 time signature. The ninth system (measures 33-36) has a 4/4 time signature. The tenth system (measures 37-40) has a 4/4 time signature and ends with a decorative flourish. The piece concludes with a first ending bracket labeled (1\*).

1. Original : pas d'indication rythmique

# Sarb. (Sarabande)

Handwritten musical score for Sarabande, featuring a 3/4 time signature and a key signature of one flat. The score is divided into systems with measure numbers 1, 4, 7, 10, 14, and 17. It includes a treble clef, a bass clef, and various musical notations such as notes, rests, and ornaments.

System 1 (Measures 1-3):  
 Treble clef, 3/4 time signature. Notes: r r e r | *B* r e r e | e e r. Ornaments: //a, a, //a //a 4.

System 2 (Measures 4-6):  
 Treble clef. Notes: r r a | F a r a | e e r. Ornaments: //a, a.

System 3 (Measures 7-9):  
 Treble clef. Notes: r a r | r a a a | a a. Ornaments: //a, a.

System 4 (Measures 10-13):  
 Treble clef. Notes: r r e | a r e r | a a e | a a r. Ornaments: //a, a, //a, a.

System 5 (Measures 14-16):  
 Treble clef. Notes: e a | r a e r a | r. Ornaments: //a, a, a 4 //a.

System 6 (Measures 17-19):  
 Treble clef. Notes: r e e r | *B* r e r e | e e r. Ornaments: //a, a, //a //a 4.

20

23



# Guigue (Gigue)

Musical score for Guigue (Gigue) in 3/8 time. The score is written on a grand staff with treble and bass clefs. It consists of five systems of music, each with a measure number (5, 10, 15, 20, 24) on the left. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and articulation marks. The key signature is one sharp (F#). The score includes a repeat sign at measure 20.

1. Original : Ré (a sur le 2e chœur)

29

Handwritten musical notation for measures 29-33. Measure 29: a, r. Measure 30: e, er, er. Measure 31: B, r, g. Measure 32: g, e, e. Measure 33: e, f, f.

34

Handwritten musical notation for measures 34-39. Measure 34: f, e, e. Measure 35: e, r, r. Measure 36: e, r, e, r. Measure 37: r, B, r, B. Measure 38: r, r, r, r. Measure 39: r, e, r.

40

Handwritten musical notation for measures 40-44. Measure 40: e, r, e, r, a. Measure 41: r, r, r, r. Measure 42: r, r, r, r. Measure 43: a, r, a, r, a, r. Measure 44: r, a, r, a.

45

Handwritten musical notation for measures 45-49. Measure 45: a, r, a, r, a. Measure 46: a, a, a. Measure 47: a, a, a. Measure 48: a, a, a, a, a. Measure 49: r, a, r, a.

50

Handwritten musical notation for measures 50-55. Measure 50: r, e, r, e, r. Measure 51: e, a. Measure 52: f, a. Measure 53: r, r, r. Measure 54: r, a, e. Measure 55: e, r, r.

56

Handwritten musical notation for measures 56-60. Measure 56: a, r, a, r, a. Measure 57: a, r, a. Measure 58: r, a, r, r, a. Measure 59: a. Measure 60: decorative flourish.

# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 11 chœurs du luth*

The image shows a musical staff with six lines. The top four lines are empty. The fifth line has a note labeled 'a'. The fourth line has a note labeled 'a'. The third line has a note labeled 'a'. The second line has a note labeled 'a'. The first line has a note labeled 'a'. The bottom staff is a treble clef with a sharp sign (#) on the first line, indicating the key signature of G major. The staff is enclosed in a large bracket on the left side.

*[Compositeur anonyme]*

# La querelle Amour

[première partie]

Entrée, Courante, Siciliana

Sol majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 14 - 16*

*Voir la fin de cette partie dans le présent manuscrit, pages 41 à 43  
(CZBm372\_35)*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 3v à 9r, la Suite  
pour luth accompagné en Sol majeur : La querelle d'Amour (V1078\_1)*



# la querelle Amour

## Entrée

Musical score for "la querelle Amour" - Entrée. The score is written on a grand staff with treble and bass clefs. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The music is in common time (C) and features a variety of note values, rests, and dynamic markings such as "f" and "f\*". The lyrics are represented by letters "a", "e", "r", "f" written below the notes. The score includes a repeat sign at the end of the 11th system and a second ending bracket at the 13th system.

18

20

24

27

29

31

33

1. Original : Fa bécarré (d sur le 2e chœur)

# Courante

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

29

g e r a h g a a k f e e

a a a a a

34

f e f a e r e a g e g a h g h e e e f e

e a a a a

39

h k h k a h g h a f e g e f a a

a a a a a

R

44

e b b f b

a a



# Siciliana

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

4 5 6 7 8 9 10 11 12

8 9 10 11 12 13 14 15 16 17 18

12 13 14 15 16 17 18 19 20 21 22

16 17 18 19 20 21 22 23 24 25 26

20 21 22 23 24 25 26 27 28 29 30

24

$\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{f}$   $\text{r}$   
 $\text{r}$   $\text{a}$   $\text{p}$   $\text{e}$   $\text{a}$   $\text{ma}$   $\text{ma}$   $4$

27

$\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{e}$   $\text{f}$   $\text{a}$   
 $4$   $\text{p}$   $\text{p}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{ma}$

30

$\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{g}$   $\text{e}$   
 $\text{a}$   $\text{a}$   $\text{p}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{g}$   $\text{e}$   $\text{a}$   $\text{a}$

34

$\text{g}$   $\text{h}$   $\text{g}$   $\text{h}$   $\text{g}$   $\text{h}$   $\text{g}$   $\text{h}$   $\text{g}$   $\text{h}$   $\text{g}$   $\text{h}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{b}$   $\text{g}$   $\text{a}$   
 $\text{g}$   $\text{h}$   $\text{ma}$   $\text{p}$   $\text{r}$   $\text{a}$   $\text{p}$   $\text{r}$   $\text{a}$   $\text{p}$   $\text{r}$   $\text{a}$

38

$\text{e}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{p}$   $\text{b}$   $\text{b}$   $\text{f}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{ma}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{ma}$   $\text{ma}$   $\text{r}$   $\text{a}$

R

42

$\text{a}$   $\text{b}$   $\text{b}$   $\text{f}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   
 $\text{ma}$   $\text{ma}$   $\text{p}$   $\text{r}$   $\text{ma}$

*pia:*

# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Aria

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 17*



# Aria

1 2 3 4 5 6 7 8 9 10

3 4 5 6 7 8 9 10

6 7 8 9 10

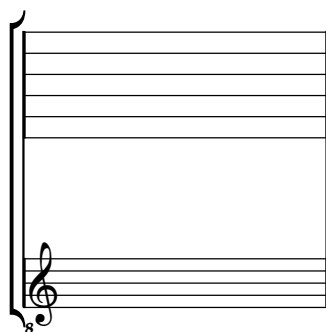
9 10 11 12 13 14 15 16 17 18 19 20

12 13 14 15

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# [Partie]

Air, Bourla, Canarie, Menuet, Guigue

Do majeur et Ré mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 17 & 18*







# Bourla

(1\*)

3

7

11

15

1. Plaisanterie. Origine provenç. burga et burtaire, moqueur ; cat. et espagn. burla ; portug. bulra. D'après Ménage, approuvé par Diez, de burra, bourre, employé déjà par Ausone dans le sens de plaisanterie, par l'intermédiaire d'un diminutif burrula, burla. La première édition de Molière a bourle, changé dans beaucoup d'éditions, mais à tort, en bourde. (dictionnaire Littré)

# Canarie

1. 6/8 *r a r r a r* | *o a o o a r*  
*a*

3. *a o a r o a* | *r* | *a r a r a r*  
*a* 4 *r*

6. *o a o a a* | *r a r a r o* | *r*  
*a* *a* 4 *a*

9. *r o r r o r* | *o a a a a a* | *a r a a r a*  
*a* *a* *a* *a* *a* *a* *a*

12. *r* | *r a r a r o* | *r a r*  
*a* *a* *a* 4 *a* *a*

15. *a r o o r* | *o*  
*a* 4



# Menuet

3  
4

4 4 4 4

5

4 4 4 4

9

13

18

22

4

## Guigue

This system shows the first three measures of the piece. Above the staves are rhythmic flags: quarter notes, eighth notes, and quarter notes. The first staff has a treble clef and a '6' time signature. The second staff has a bass clef and an '8' time signature. The notes are: a a r r | e e r r | a e a r.

This system shows measures 4 through 8. The notes are: e e r | a a r | a a r a | e a r r | e a.

This system shows measures 9 through 12. The notes are: a a r r | e e r r | a e a r | e r a.

This system shows measures 13 through 16. The notes are: r a a | e a r r | a r a e | e a.

This system shows measures 17 through 20. The notes are: e e r r | e e r r | e e r r | e e r r.

This system shows measures 21 through 24. The notes are: a e r r | e f h | h a r | e a a.

25

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

R

29

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

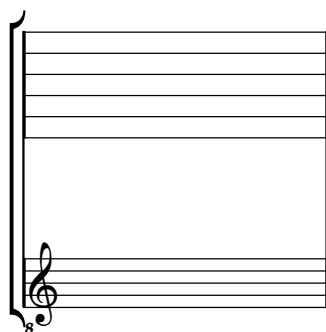
33

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

# Tonalité : Do majeur (et Ré mineur)

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



**[*Silvius Leopold Weiss*]**

(1687 - 16 oct. 1750)

# Rigaudon

WeissSW80.7

Ré mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

*Page 19*

*Voir dans le manuscrit Harrach Schloß Rohrau A-ROI, page 70 (folio 37r.),  
Rigaudon de [Partie 80] de M: Weis, en Ré mineur. (HR7)*





## Rigaudon

The musical score for 'Rigaudon' is presented in five systems, each with a vocal line and a basso continuo line. The key signature is one flat (Ré mineur) and the time signature is common time (C). The notes are written in a stylized, handwritten style.

**System 1 (Measures 1-4):** The vocal line starts with a half note 'a', followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. A first ending bracket labeled '(1\*)' spans the last two measures of the system.

**System 2 (Measures 5-8):** The vocal line continues with a quarter note 'e', a quarter note 'r', a quarter note 'e', and a quarter note 'a', followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. A second ending bracket labeled '(2\*)' spans the last two measures of the system.

**System 3 (Measures 9-12):** The vocal line begins with a half note 'a', followed by a quarter note 'r', a quarter note 'e', and a quarter note 'f', then a half note 'h' and a quarter note 'f'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. There are repeat signs at the beginning of the system.

**System 4 (Measures 13-16):** The vocal line starts with a quarter note 'r', a quarter note 'a', a quarter note 'r', and a quarter note 'e', followed by a quarter note 'f', a half note 'h', and a quarter note 'f'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'. The number '4' is written below the first and last measures of the system.

**System 5 (Measures 17-20):** The vocal line begins with a half note 'a', followed by a quarter note 'e', a quarter note 'f', and a quarter note 'e', then a half note 'r' and a quarter note 'e'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'.

**System 6 (Measures 21-24):** The vocal line starts with a quarter note 'e', followed by a quarter note 'a', a quarter note 'r', and a quarter note 'e', then a quarter note 'a', a quarter note 'e', and a quarter note 'a'. The basso continuo line has a half note 'a' with a fermata, followed by a quarter note 'a', a quarter note 'r', and a quarter note 'a'.

1. Aussi une basse Do-dièse (e sur le 6e chœur) dans la version du manuscrit Harrach A-ROI  
 2. Original : indication rythmique de noire non pointée

24

28

32

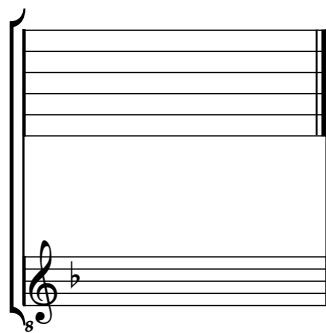
35

1. Original : indication rythmique de double-croche

# Tonalité : Ré mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Bouree

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 20*



# Bouree

The musical score for 'Bouree' is written on a single staff in common time (C). It consists of 24 measures, divided into six systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The key signature is one sharp (F#), indicating D major. The score concludes with a decorative flourish in the final measure.

4

8

12

17

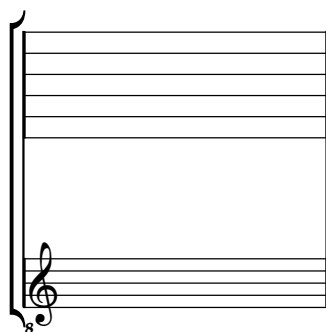
22

1. Original : indication rythmique de blanche non pointée

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# Gigue

Ré mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 20*





# Gigue

♪ ♪                      ♪ ♪                      ♪

|          |                            |                                     |   |
|----------|----------------------------|-------------------------------------|---|
| <b>6</b> | <i>f</i> <i>f</i> <i>e</i> | <i>f</i> <i>a</i> <i>f</i> <i>a</i> | <i>r</i> <i>b</i> <i>a</i> <i>r</i> <i>r</i> <i>a</i> |
| <b>8</b> | <i>a</i> <i>r</i>          | <i>a</i> <i>a</i>                   | <i>r</i> <i>r</i> <i>a</i>                            |

4   ♪                      ♪ ♪                      ♪ ♪                      ♪ ♪

|                                     |                                     |  |                                     |
|-------------------------------------|-------------------------------------|--|-------------------------------------|
| <i>a</i> <i>r</i> <i>a</i> <i>a</i> | <i>i</i> <i>h</i> <i>f</i> <i>i</i> | <i>h</i> <i>f</i> <i>h</i> <i>h</i> <i>a</i> | <i>f</i> <i>a</i> <i>r</i> <i>f</i> |
| <i>e</i>                            | <i>h</i> <i>f</i> <i>f</i>          | <i>f</i> <i>h</i> <i>a</i>                   | <i>r</i>                            |

*tr*

8   ♪ ♪                      ♪ ♪                      ♪                      ♪ ♪     ♪ ♪

|                            |                                     |                                     |                                     |
|----------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| <i>r</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>a</i> <i>r</i> | <i>a</i> <i>a</i> <i>r</i> <i>r</i> |
| <i>a</i>                   | <i>a</i> <i>r</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>a</i> <i>r</i> | <i>a</i> <i>a</i> <i>r</i> <i>r</i> |

12   ♪   ♪ ♪     ♪ ♪                      ♪                      ♪ ♪     ♪ ♪

|                            |                                     |                            |                                     |
|----------------------------|-------------------------------------|----------------------------|-------------------------------------|
| <i>r</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>r</i> <i>a</i> | <i>a</i> <i>f</i> <i>h</i> | <i>a</i> <i>f</i> <i>f</i> <i>a</i> |
| <i>a</i>                   | <i>r</i> <i>r</i> <i>a</i>          | <i>a</i> <i>g</i> <i>h</i> | <i>r</i> <i>a</i> <i>r</i> <i>e</i> |

4

16   ♪                      ♪ ♪                      ♪                      ♪ ♪                      ♪ ♪

|                            |                                     |                                     |                            |
|----------------------------|-------------------------------------|-------------------------------------|----------------------------|
| <i>r</i> <i>a</i> <i>a</i> | <i>r</i> <i>a</i> <i>a</i> <i>a</i> | <i>a</i> <i>a</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>e</i> |
| <i>a</i>                   | <i>r</i> <i>a</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>a</i> <i>a</i> | <i>a</i> <i>r</i> <i>a</i> |

*tr*

20   ♪ ♪                      ♪ ♪                      ♪                      ♪

|                                     |                                     |  |                            |
|-------------------------------------|-------------------------------------|--|----------------------------|
| <i>f</i> <i>a</i> <i>f</i> <i>e</i> | <i>f</i> <i>a</i> <i>f</i> <i>a</i> | <i>r</i> <i>b</i> <i>a</i> <i>r</i> <i>b</i> | <i>r</i> <i>a</i> <i>b</i> |
| <i>r</i>                            | <i>a</i> <i>a</i>                   | <i>a</i> <i>r</i> <i>a</i>                   | <i>a</i> <i>a</i> <i>a</i> |

24

28

32

(1\*)

36



*[Compositeur anonyme]*

# Air

Ré majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 21*

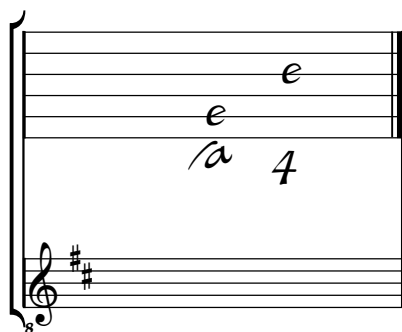




# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# Minuet

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Minuet (Mniuet)

Handwritten musical score for Minuet (Mniuet) in 3/4 time. The score is written on a grand staff (treble and bass clefs) and consists of 28 measures. The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, slurs, and dynamics (f, fx).

Measures 1-4: Treble clef, 3/4 time. Notes: a, a, a, a. Dynamics: f, fx. Slurs: r a b a.

Measures 5-9: Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Dynamics: f. Slurs: r a, r a.

Measures 10-14: Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Dynamics: f, fx. Slurs: r a b a, a b.

Measures 15-19: Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Dynamics: f. Slurs: a b a b, a b a b.

Measures 20-24: Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Dynamics: f. Slurs: a b a b, a b a b.

Measures 25-28: Treble clef, 3/4 time. Notes: a, a, a, a, a, a, a, a. Dynamics: f, fx. Slurs: a b a b, a b a b.

30

Handwritten notes: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

34

Handwritten notes: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

39

Handwritten notes: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

Tonalité : Si bémol majeur  
*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Guigue

## [Pièce sans nom]

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Guigue

1 2 3 4

4 5 6 7 8

8 9 10 11 12

12 13 14 15 16

16 17 18 19 20

20 21 22 23 24

24

28

32

36

39

43

d d      d. f d      d d      d. f d      d d

a a      a a      a 4 a      4 a      a a a

6 d      f      d      d. f d

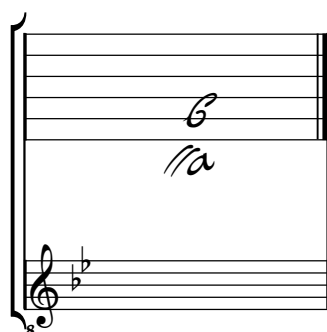
a b a b      a: a a b      b a a

a a      a 4      a a a      a a

R

Tonalité : Si bémol majeur  
Accord des basses du luth : 1 bémol

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# Minuette

Ré mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 23*



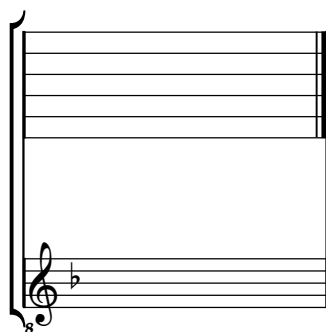
# Minuette

Handwritten musical score for a Minuette, consisting of four systems of music. The notation includes notes, rests, and dynamic markings such as *f*, *f<sup>x</sup>*, and *f<sup>\*</sup>*. The first system is marked with a 3/4 time signature and includes a *Ma* marking. The second system begins with a measure number of 5. The third system begins with a measure number of 9. The fourth system begins with a measure number of 13 and concludes with a decorative flourish. The score is written on a grand staff with treble and bass clefs.

# Tonalité : Ré mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# [Menuet]

Fa majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# [Menuet]

Musical notation for measures 1-4. The system consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef. The music is in F major. The notes are: *a a* | *a r a r* | *(e a r)* | *a a*. The lower staff has notes: *a b* | *a* | *a a* | *a*. There are some handwritten annotations like '3' and '4' above the staves.

Musical notation for measures 5-8. The system consists of two staves. The upper staff has a treble clef. The lower staff has a bass clef. The music is in F major. The notes are: *e a r r a* | *r a r a* | *r* | *a*. The lower staff has notes: *a a a* | *a* | *a a a* | *a*. There are some handwritten annotations like '5' and '4' above the staves.

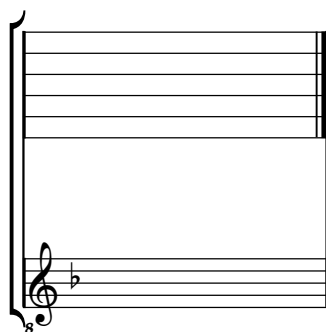
Musical notation for measures 9-12. The system consists of two staves. The upper staff has a treble clef. The lower staff has a bass clef. The music is in F major. The notes are: *a b b* | *a a b* | *a r a a* | *r a b a r*. The lower staff has notes: *a a* | *a* | *a* | *a*. There are some handwritten annotations like '9' and '4' above the staves.

Musical notation for measures 13-16. The system consists of two staves. The upper staff has a treble clef. The lower staff has a bass clef. The music is in F major. The notes are: *a a* | *a r a b* | *a r a r* | *a*. The lower staff has notes: *a b* | *a* | *a a* | *a*. There are some handwritten annotations like '13' and '4' above the staves.

# Tonalité : Fa majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# Minuette

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 23*

*Voir dans le manuscrit de Brno CZ-Bm371, pages 111 - 112, Menuete  
(CZBm371\_65)*



# Minuette

3  
4

4

9

14

19

24

The musical score is written on a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat major). The score consists of several systems of music, each with a measure number on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'r' (ritardando). There are also some unusual symbols like 'a', 'b', and 'x' which likely represent specific notes or ornaments. The piece concludes with a decorative flourish.





*[Compositeur anonyme]*

# Guigue

Ré majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Guigue

Handwritten musical score for the piece "Guigue". The score is written on a grand staff (treble and bass clefs) and includes vocal lines with lyrics. The piece is in 6/8 time and consists of 24 measures.

**Measures 1-4:** The first system shows the beginning of the piece. The treble clef has a 6 and the bass clef has an 8. The lyrics are "a", "ra", "are", "a", "r", "ere", "a", "r", "e". There are triplets of eighth notes in the second and fourth measures.

**Measures 5-8:** The second system starts at measure 4. The lyrics are "r", "a", "r", "e", "r", "e", "e", "r", "a", "r", "e", "r", "r", "a", "e", "a", "r", "a", "e", "r", "a". There are triplets of eighth notes in the sixth and eighth measures.

**Measures 9-12:** The third system starts at measure 8. The lyrics are "a", "r", "r", "e", "r", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e". There are triplets of eighth notes in the tenth and twelfth measures.

**Measures 13-16:** The fourth system starts at measure 12. The lyrics are "e", "g", "e", "a", "r", "e", "a", "r", "e", "r", "a", "e", "r", "e", "r", "r", "e", "r", "e", "r", "e", "r". There are triplets of eighth notes in the thirteenth and fifteenth measures.

**Measures 17-20:** The fifth system starts at measure 16. The lyrics are "e", "r", "e", "r", "e", "e", "r", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e". There are triplets of eighth notes in the nineteenth and twentieth measures.

**Measures 21-24:** The sixth system starts at measure 20. The lyrics are "r", "e", "r", "e", "e", "r", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e", "e". There are triplets of eighth notes in the twenty-third and twenty-fourth measures.







*[Compositeur anonyme]*

# Sarb

(Sarabande)

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

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# Sarb (Sarabande)

The score is written on a five-line staff with a treble clef. It includes rhythmic notation above the staff and figured bass below. The piece is in 3/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. The figured bass consists of numbers 1-7 and letters a, e, r, f, and symbols like // and //a. The score is divided into measures, with measure numbers 3, 6, 8, 9, and 11 indicated. There are first and second endings marked with '1.' and '2.'.

1. Original : indication rythmique de noire pointée

13

4

R

16

4  
(1\*)

19

4  
(2\*)

21

4  
(3\*)

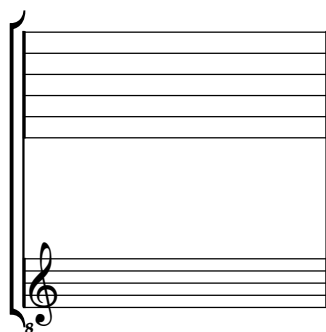
4

1. Original : indication rythmique de croche pointée  
 2. Tablature originale : croche pointée  
 3. Original : indication rythmique de noire pointée

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Rondeaux

## poco adagio

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Rondeaux poco adagio

Musical notation for measures 1-4. The piece is in 3/4 time. The melody consists of quarter and eighth notes, with some slurs. The bass line features a steady eighth-note accompaniment. Measure 1 starts with a treble clef and a 3/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The bass line notes are: G3, A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 5-8. The melody continues with quarter and eighth notes. Measure 5 notes: G4, A4, B4, C5, B4, A4, G4. Measure 6 notes: G4, A4, B4, C5, B4, A4, G4. Measure 7 notes: G4, A4, B4, C5, B4, A4, G4. Measure 8 notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 9-12. The melody continues with quarter and eighth notes. Measure 9 notes: G4, A4, B4, C5, B4, A4, G4. Measure 10 notes: G4, A4, B4, C5, B4, A4, G4. Measure 11 notes: G4, A4, B4, C5, B4, A4, G4. Measure 12 notes: G4, A4, B4, C5, B4, A4, G4.

finis

Musical notation for measures 13-16. The melody continues with quarter and eighth notes. Measure 13 notes: G4, A4, B4, C5, B4, A4, G4. Measure 14 notes: G4, A4, B4, C5, B4, A4, G4. Measure 15 notes: G4, A4, B4, C5, B4, A4, G4. Measure 16 notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 17-20. The melody continues with quarter and eighth notes. Measure 17 notes: G4, A4, B4, C5, B4, A4, G4. Measure 18 notes: G4, A4, B4, C5, B4, A4, G4. Measure 19 notes: G4, A4, B4, C5, B4, A4, G4. Measure 20 notes: G4, A4, B4, C5, B4, A4, G4.

Da Capo

Musical notation for measures 21-24. The melody continues with quarter and eighth notes. Measure 21 notes: G4, A4, B4, C5, B4, A4, G4. Measure 22 notes: G4, A4, B4, C5, B4, A4, G4. Measure 23 notes: G4, A4, B4, C5, B4, A4, G4. Measure 24 notes: G4, A4, B4, C5, B4, A4, G4.

30

Handwritten musical notation for measures 30-35. The staff shows a sequence of notes with fingerings (r, a, b) and accents. Measure 30 starts with a rest (rx) and a forte (F) dynamic. Measures 31-32 have a forte (F) dynamic and a circled 'a' (a). Measures 33-35 have a circled 'a' (a) and a forte (F) dynamic.

36

Handwritten musical notation for measures 36-41. The staff shows a sequence of notes with fingerings (r, a, b) and accents. Measure 36 has a circled 'a' (a). Measure 37 has a circled 'a' (a) and a forte (F) dynamic. Measure 38 has a circled 'a' (a) and a forte (F) dynamic. Measure 39 has a circled 'a' (a) and a forte (F) dynamic. Measure 40 has a circled 'a' (a) and a forte (F) dynamic. Measure 41 has a circled 'a' (a) and a forte (F) dynamic.

42

Handwritten musical notation for measures 42-45. The staff shows a sequence of notes with fingerings (r, a, b) and accents. Measure 42 has a circled 'a' (a). Measure 43 has a circled 'a' (a) and a forte (F) dynamic. Measure 44 has a circled 'a' (a) and a forte (F) dynamic. Measure 45 has a circled 'a' (a) and a forte (F) dynamic.

46

Da Capo

Handwritten musical notation for measures 46-48. The staff shows a sequence of notes with fingerings (r, a, b) and accents. Measure 46 has a circled 'a' (a). Measure 47 has a circled 'a' (a) and a forte (F) dynamic. Measure 48 has a circled 'a' (a) and a forte (F) dynamic. The notation ends with a decorative flourish.



# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 11 chœurs du luth*



**[*Silvius Leopold Weiss ?*]**

(1687 - 16 oct. 1750)

# Harmonie des anges à 3 lettres

Allem., Cour., Sarab, Menuette, Guigue

Fa majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 27 à 30*

*Voir dans le manuscrit Harrach A-ROII, pages 52 à 54, Les Graces, avec :*  
*... l'Allemande Les Graces,*  
*... l'Allemande changée en Courante,*  
*... l'Allemande changée en Gigue. (HRII6)*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 50v : Gigue*  
*Sig.re S. L. Weiss (Mun67)*



# Harmonie des anges à 3 lettres

Allem:

The musical score is written on a single staff in common time (C). It consists of five systems of music, each starting with a measure number (1, 2, 4, 6, 8). The notes are represented by letters: 'h' for half note, 'a' for quarter note, and 'f' for eighth note. Dynamics include *f* (forte) and *h* (piano). Articulations include accents and slurs. The score includes a key signature change to one sharp (F#) at the beginning of the second system. The piece concludes with a double bar line and repeat dots at the end of the fifth system.



## Cour:

3 *h f h* | *h h h a h h* | *f h f h* | *h a h f a*

*a* *a* *a*

4 *h h a* | *h a a h a* | *k a a k a* | *h a a h a* | *f a f h a*

*h f* | *a a* | *i i* | *a a* | *a a*

9 *f h g h* | *h h h* | *f h g h* | *f h g h* | *a a h f a* | *h f h f h f*

*a a* | *a a* | *a a* | *a a* | *a a* | *4 a*

14 *h f a k h h* | *k k k a k k* | *a g a a a g* | *h h h g* | *h f h f h*

*a a* | *a a* | *a a* | *a a* | *4*

19 *h f f f h* | *i h f h i* | *f h* | *h g h* | *f a h f a* | *h h g a*

*4 4 4* | *4*

24 *f a h f a* | *h f h* | *f h f f h f* | *h a a f a* | *h a a k a*

*g f 4* | *a a* | *a a* | *a i*

29 *h a a f* | *h a a f a* | *h a a k a* | *i h i i* | *k k h h*

*a a* | *a a* | *a i* | *a* | *a*

34

a 4 a a a

39

a a a a a

44

a a 4 a a

49

a i i a a i i a a

54

a a 4 4 4 4

59

4 a a a

# Sarab

The musical score for 'Sarab' is written in 3/4 time. It consists of two staves: a piano (p) staff and a four-stringed instrument staff. The score is divided into measures, with measure numbers 3, 5, 9, 13, 17, 21, and 25 indicated. The piano part uses a variety of dynamics including *ff*, *f*, *h*, and *a*. The four-stringed part uses a variety of articulations including *h*, *f*, *a*, and *h\**. The score includes repeat signs and a final decorative flourish at the end.

# Menuette

The musical score for "Menuette" is written on a grand staff with two systems of two staves each. The time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *h*, *f*, *a*, *ff*, and *mf*. The score is divided into measures, with measure numbers 3, 4, 7, 11, and 15 indicated on the left. The first system (measures 1-3) features a 3/4 time signature and notes *h*, *f*, *h*, *f*, *h* in the upper staff, with rests in the lower staff. The second system (measures 4-6) continues the melody with notes *h*, *a*, *h*, *f*, *h*, *f* and *h*, *f*, *f*, *h*, *f*, *h*, *h*. The third system (measures 7-9) includes a repeat sign and notes *a*, *f*, *h*, *f*, *a* and *h*, *a*, *h*, *a*. The fourth system (measures 10-12) features notes *ff*, *ff*, *ff* and *ff*, *h*, *f*, *h*. The fifth system (measures 13-15) includes notes *h*, *f*, *h*, *f*, *a*, *h* and *h*, *a*, *f*, *h*. The score concludes with a decorative flourish in the final measure.



## Guigue

Handwritten musical score for the piece "Guigue". The score is written on a grand staff (treble and bass clefs) and consists of several systems of four measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings (e.g., *f*, *ff*). The piece is in 6/8 time, as indicated by the time signature at the beginning. The notes are primarily *a* and *e*, with some *r* (likely *re*) notes. The score is divided into systems, with measure numbers 4, 8, 12, 16, and 21 marked at the beginning of their respective systems. The notation is highly stylized and appears to be a form of shorthand or a specific dialect of musical notation.

4

8

12

16

21

25

e ar a e, a e e e e e, f a f f e f, r r r a r

a a a, a, e, a, a

30

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

a, a, a, a

34

r a r r a, a a a r a, a a a r a, r a r r r

4, a, b, r

38

r r r e e, f f f e e, r r r a a a, r r a a

4, 4, 4, 4, a

42

a a a a, a a a r a, a a a a, a a a a

a, a, a, a, a

R

46

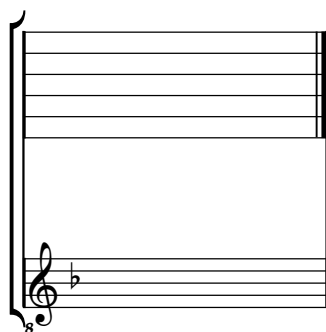
a a a r a r, a r a r a r, e r a a r, a

b, a, a, a, a, a

# Tonalité : Fa majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Sarab

Do majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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15

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

*a* *a* 4 *a*

17

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

*a* *a* *a*

20

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

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

(1\*)

22

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

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

24

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

*a* *a* 4

1. Original : Si bémol (f sur la chanterelle)



*[Compositeur anonyme]*

# Men:

Si bémol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Men:

1  $\frac{3}{4}$   $\underline{a}$   $\underline{a}$   $f$   $f$   $\underline{a}$  |  $\underline{a}$   $\underline{b}$   $\underline{a}$   $\underline{b}$   $\underline{a}$  |  $\underline{r}$   $\underline{r}$   $\underline{a}$   $\underline{b}$   $\underline{a}$

4  $\underline{a}$   $\underline{a}$  |  $\underline{b}$   $\underline{b}$   $\underline{e}$   $\underline{b}$   $\underline{b}$   $\underline{e}$   $\underline{b}$  |  $\underline{e}$   $\underline{e}$   $f$   $\underline{e}$   $\underline{e}$   $f$   $\underline{e}$

7  $f$   $f$   $\underline{e}$   $f$   $\underline{e}$  |  $f$  |  $\underline{a}$   $\underline{a}$   $f$   $f$   $\underline{a}$  |  $\underline{a}$   $\underline{a}$   $\underline{h}$   $\underline{h}$   $\underline{a}$

11  $k$   $h$   $k$  |  $h$   $h$   $h$  |  $f$   $f$   $\underline{h}$   $f$   $f$   $\underline{h}$   $f$  |  $e$   $e$   $f$   $\underline{e}$   $e$   $f$   $\underline{e}$

15  $\underline{a}$   $\underline{f}$   $\underline{a}$  |  $\underline{r}$   $\underline{r}$  |  $\underline{a}$  |  $\underline{a}$   $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{r}$   $\underline{e}$   $\underline{r}$   $\underline{r}$   $\underline{e}$   $\underline{r}$

19  $\underline{a}$   $\underline{b}$   $\underline{a}$   $\underline{e}$   $\underline{b}$  |  $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{a}$  |  $\underline{b}$   $\underline{b}$   $\underline{e}$   $\underline{b}$   $\underline{b}$   $\underline{e}$   $\underline{b}$  |  $\underline{e}$   $\underline{e}$   $f$   $\underline{e}$   $\underline{e}$   $f$   $\underline{e}$

23  $f$   $f$   $\underline{e}$   $f$   $\underline{e}$  |  $f$  |  $\text{C}$

1. Original : pas d'indication rythmique dans la mesure

Tonalité : Si bémol majeur  
*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# Courante

La majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 32*



# Courante

3 4

3 4

3

3

7

7

11

11

15

15

19

19

23

Handwritten notes: *r e e*, *r r a*, *a r*, *a e r e*

27

Handwritten notes: *r a e*, *a g h*, *(i) g h g*, *a a a*

30

Handwritten notes: *h h g k g*, *k e*, *e e e e*

Handwritten numbers: *a 4*, *a*

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

Musical notation for 'Scordature par octave'. It consists of a six-line lute staff and a treble clef staff. The lute staff has notes 'e', 'e', 'e', 'a', '4', 'a' on the lines from top to bottom. The treble staff has a key signature of three sharps (F#, C#, G#) and a whole note chord with notes F#, C#, G#.

## *Accord des 11 chœurs du luth*

Musical notation for 'Accord des 11 chœurs du luth'. It consists of a six-line lute staff and a treble/bass clef staff. The lute staff has notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', '4' on the lines from top to bottom. The treble/bass staff has a key signature of three sharps (F#, C#, G#) and a sequence of notes: F#, C#, G#, F#, C#, G#, F#, C#, G#, F#, C#, G#, F#, C#, G#.

*[Compositeur anonyme]*

# Gauotte

Fa majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Gaulette

The musical score for 'Gaulette' is written in common time (C) and consists of six systems of music, each with three measures. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Articulations like accents and slurs are used throughout. The score is marked with measure numbers 1, 3, 6, 9, 12, and 15 at the beginning of each system.

**System 1 (Measures 1-3):** Measure 1:  $\dot{\text{h}} \text{ h } \dot{\text{f}} \text{ h}$  (notes:  $\text{h}$ ,  $\text{h}$ ,  $\dot{\text{f}}$ ,  $\text{h}$ ). Measure 2:  $\dot{\text{f}} \text{ h } \dot{\text{f}} \text{ h } \text{a r e r a}$  (notes:  $\dot{\text{f}}$ ,  $\text{h}$ ,  $\dot{\text{f}}$ ,  $\text{h}$ ,  $\text{a}$ ,  $\text{r}$ ,  $\text{e}$ ,  $\text{r}$ ,  $\text{a}$ ). Measure 3:  $\text{r a}$  (notes:  $\text{r}$ ,  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ .

**System 2 (Measures 4-6):** Measure 4:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 5:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 6:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ .

**System 3 (Measures 7-9):** Measure 7:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 8:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 9:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ .

**System 4 (Measures 10-12):** Measure 10:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 11:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 12:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ .

**System 5 (Measures 13-15):** Measure 13:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 14:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ . Measure 15:  $\text{a}$  (note:  $\text{a}$ ), followed by a quarter rest, a quarter note  $\text{a}$ , a quarter rest, and a quarter note  $\text{a}$ .

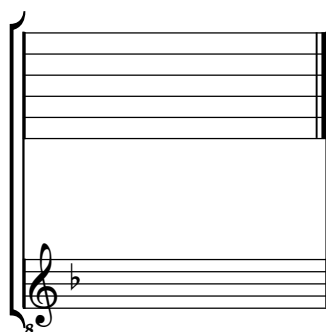
18

21

24

Tonalité : Fa majeur  
*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*



**[Johann Michael Kühnel]**

*[(autour de 1665 - après 1730)]*

# [Partie]

Concerto, Courent, Guigue

Si bémol majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 34 à 37*

*Voir dans le manuscrit n° 1 de Göttweig A-GÖ1, folios 54v. à 58r. [Partie].  
(A-GO1\_35)*

*Voir dans le manuscrit de Grüssau PL-WRu, pages 55 à 57, Courante  
dans Parthia Auth: M. Kühnel. (WRu23)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 157 et 158, Gigue.  
(Has104)*

*Voir dans le manuscrit de Vienne A-W18829, pages 5 à 14 (folios 2v. à 7r.),  
[Partie]. (V18829\_2)*





13

15

17

19

21

23

.../...

1. Tablature originale : indication rythmique de croche

25 *m* *m*

27 *m* *m*

29 *n* *m* *n* *m* *n* *m* *n* *m* *m* *n* *m* *m*

31 *n* *m* *n* *m* *n* *m* *n* *m*

33 *m* *m*

35 *m* *m*

37

37

39

39

41

41

43

43

45

45

Da Capo

47

47



# Courent

Musical score for "Courent" in G minor, featuring a single melodic line on a five-line staff. The piece is in 3/4 time and consists of 24 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs, accents, and fermatas. The key signature is one flat (B-flat).

The score is divided into systems of four measures each, with measure numbers 4, 9, 13, 17, and 22 indicating the start of new systems. The notation includes various rhythmic values and articulation marks such as slurs, accents, and fermatas.

The piece concludes with a double bar line and repeat dots at the end of the final measure (measure 24).

25

31

36

40

45

50

# Guigue

The musical score for 'Guigue' is written in 6/8 time and consists of 20 measures. The notation is as follows:

- Measures 1-3:** The first measure starts with a treble clef, a 6/8 time signature, and a key signature of one flat (B-flat). The melody consists of a quarter note B-flat, an eighth note A, a quarter note G, an eighth note F, a quarter note E, and an eighth note D. The second measure continues with a quarter note D, an eighth note C, a quarter note B-flat, an eighth note A, a quarter note G, and an eighth note F. The third measure has a quarter note E, an eighth note D, a quarter note C, and an eighth note B-flat.
- Measures 4-7:** Measure 4: quarter note B-flat, eighth note A, quarter note G, eighth note F, quarter note E, eighth note D. Measure 5: quarter note D, eighth note C, quarter note B-flat, eighth note A, quarter note G, eighth note F. Measure 6: quarter note E, eighth note D, quarter note C, eighth note B-flat, quarter note A, eighth note G. Measure 7: quarter note F, eighth note E, quarter note D, eighth note C, quarter note B-flat, eighth note A.
- Measures 8-11:** Measure 8: quarter note B-flat, eighth note A, quarter note G, eighth note F, quarter note E, eighth note D. Measure 9: quarter note D, eighth note C, quarter note B-flat, eighth note A, quarter note G, eighth note F. Measure 10: quarter note E, eighth note D, quarter note C, eighth note B-flat, quarter note A, eighth note G. Measure 11: quarter note F, eighth note E, quarter note D, eighth note C, quarter note B-flat, eighth note A.
- Measures 12-15:** Measure 12: quarter note B-flat, eighth note A, quarter note G, eighth note F, quarter note E, eighth note D. Measure 13: quarter note D, eighth note C, quarter note B-flat, eighth note A, quarter note G, eighth note F. Measure 14: quarter note E, eighth note D, quarter note C, eighth note B-flat, quarter note A, eighth note G. Measure 15: quarter note F, eighth note E, quarter note D, eighth note C, quarter note B-flat, eighth note A.
- Measures 16-19:** Measure 16: quarter note B-flat, eighth note A, quarter note G, eighth note F, quarter note E, eighth note D. Measure 17: quarter note D, eighth note C, quarter note B-flat, eighth note A, quarter note G, eighth note F. Measure 18: quarter note E, eighth note D, quarter note C, eighth note B-flat, quarter note A, eighth note G. Measure 19: quarter note F, eighth note E, quarter note D, eighth note C, quarter note B-flat, eighth note A.
- Measure 20:** Quarter note B-flat, eighth note A, quarter note G, eighth note F, quarter note E, eighth note D.

Ornaments (circled notes) are placed above the notes in measures 1, 4, 8, 12, 16, and 18. Dynamics include *f* (forte) in measures 12, 14, and 15, and *h* (hairpins) in measure 15. There is a first ending bracket in measure 19. The score concludes with a double bar line and repeat dots.

1. Présence d'une basse Fa (a sur le 8e chœur) dans la version du manuscrit d'Haslemere

22

26

30

34

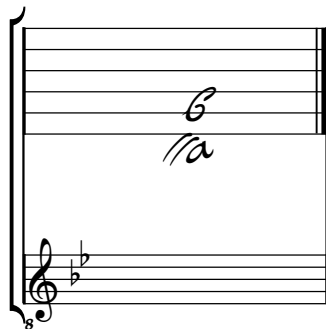
(1\*)

38

1. Tablature originale : pas d'indication rythmique.

Tonalité : Si bémol majeur  
*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# En Minuet

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# En Minuet

3/8

5

10

15

20

26

31

37

Handwritten musical notation for measures 37-41. Treble clef, 3/4 time. Notes: a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: r, a, a, a, a, a, a, a, a.

42

Handwritten musical notation for measures 42-47. Treble clef, 3/4 time. Notes: e, r, a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: a, a, a, a, a, a, a, a, a.

48

Handwritten musical notation for measures 48-53. Treble clef, 3/4 time. Notes: a, r, e, a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: a, a, a, a, a, a, a, a, a.

54

Handwritten musical notation for measures 54-58. Treble clef, 3/4 time. Notes: e, a, r, e, a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: a, a, a, a, a, a, a, a, a.

59

Handwritten musical notation for measures 59-64. Treble clef, 3/4 time. Notes: e, a, r, e, a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: a, a, a, a, a, a, a, a, a.

65

Handwritten musical notation for measures 65-68. Treble clef, 3/4 time. Notes: r, a, r, e, a, r, e, a, r, e, a, r, e. Bass clef notes: a, a, a, a, a, a, a, a, a.







*[Compositeur anonyme]*

# Largo

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 39*



# Largo

3 4

a r a r a a r a r a a r a

5

r a r a a e a a g h h g h f

10

e f e e f e f e e a f g f r r

15

h h h e f e g h h g g h e e f g

20

r e a a r a a a r a a a r a

25

a a r a a a r a a a e f e g r a b r r

# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# Menue

La mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 39*



# Menue

3 4

r a r a r a | r a r a r a | r a r a r a | r a r a r a

(1\*)

5

a r a r a r a | r a r a r a r a | a r a r a r a | r a r a r a

4

(2\*)

9

r a r a r a r a | r a r a r a r a | a r a r a r a | r a r a r a

4

13

r a r a r a r a | r a r a r a r a | a r a r a r a | r a r a r a

4

17

r a r a r a r a | r a r a r a r a | r a r a r a r a | r a r a r a

4

21

a r a r a r a | r a r a r a r a | a r a r a r a | a r a r a r a

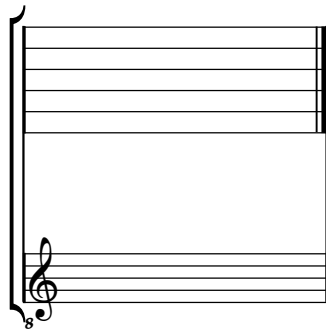
4

1. Original : pas d'indication rythmique  
2. Original : pas d'indication rythmique

# Tonalité : La mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*







*[Compositeur anonyme]*

[Pièce sans nom]

Sol majeur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Page 40*





7

Handwritten musical notation for measure 7. The upper staff contains a melodic line with notes and rests. The lower staff features a continuous tremolo 'a' and a '4' at the end.

8

Handwritten musical notation for measure 8. The upper staff contains a melodic line with six triplets and a final note. The lower staff contains notes and a final 'a'.

9

Handwritten musical notation for measure 9. The upper staff contains a melodic line with notes and rests. The lower staff contains notes and a '4'.

10

Handwritten musical notation for measure 10. The upper staff contains a melodic line with notes and rests. The lower staff contains notes and a '4'.

11

Handwritten musical notation for measure 11. The upper staff contains a melodic line with notes and rests, ending with a decorative flourish.

# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# La querelle Amour

seconde partie

La Coquette, Minuette, Gigue, Minuette, Pastorella

Sol majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 41 à 44*

*Voir le début de cette Suite dans le présent manuscrit, pages 14 à 16*  
*[CZBm372\_5]*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 3v à 9r, la Suite*  
*pour luth accompagné en Sol majeur : La querelle d'Amour*  
*[V1078\_1]*



# La querelle Amour

## La Coquette

2 4

Handwritten musical notation for measures 1-3. The top staff shows notes with stems and flags. The bottom staff shows rhythmic notation with 'a' and 'r' characters. The first measure has a '2' above it, and the second measure has a '4' above it. The notes are: a, r, a, e, r, e, a, a, e, e, a.

4

Handwritten musical notation for measures 4-7. The top staff shows notes with stems and flags. The bottom staff shows rhythmic notation with 'a' and 'r' characters. The notes are: r, a, e, f, e, e, g, f, h, g, f, g, f, e, f, e, a, r, e.

8

Handwritten musical notation for measures 8-11. The top staff shows notes with stems and flags. The bottom staff shows rhythmic notation with 'a' and 'r' characters. The notes are: a, r, e, r, a, e, f, f, e, f, f, e, f, f, e, f, e, r.

12

Handwritten musical notation for measures 12-15. The top staff shows notes with stems and flags. The bottom staff shows rhythmic notation with 'a' and 'r' characters. The notes are: e, a, f, e, a, a, a, a, a, a, a, a, a, a, a, a, e, f.

17

Handwritten musical notation for measures 17-21. The top staff shows notes with stems and flags. The bottom staff shows rhythmic notation with 'a' and 'r' characters. The notes are: e, f, a, f, e, r, f, a, e, a, r, e, h, g, g, f, e, g, g, f, f, e.

23

*f g f r e f e f r e b r a e a*

*//a e r p a e //a //a //a r a*

27

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

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

30

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

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

34

*g e h e f e a r r a b r a*

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



# Minuette

29

$\text{B}_1$  r a    e f a     $\text{B}_1$  r a    r e a     $\text{B}_1$  r a

34

a  $\text{B}_1$  r     $\text{B}_1$  e a    f e f e    f

# Guigue

Musical score for "Guigue" in lute tablature. The score is written on a six-line staff with letters 'a' and 'e' representing fret positions. It includes rhythmic notation above the staff and dynamic markings like 'f' and 'p'. The piece is in 6/8 time. The score is divided into measures, with measure numbers 4, 8, 12, 16, and 19 indicated on the left. The notation includes various rhythmic values such as minims, crotchets, and quavers, as well as rests and accidentals. The tablature uses letters 'a' and 'e' to denote fret positions on the strings.

1. Tablature originale : liaison absente

24

are  
e e e e a r  
r 6 r r e a  
e a

28

e r e r a  
e a  
e a r a r  
r r a  
4

32

a  
r e r a  
a r a r  
a r a r

35

a r  
a r a  
r e r (e : a r e)

38

r e r a e a  
e g e a e a  
g h g a e a  
a a  
4

42

a r e  
r r r a  
r a

# Minuette

3 4

5

10

15

(1\*)

20

25

1. Tablature originale : ornement absent

30

Handwritten musical notation for measures 30-34. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Dynamics include 'f' and 'f\*'.

35

Handwritten musical notation for measures 35-39. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Dynamics include 'f'.

40

Handwritten musical notation for measures 40-42. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. The piece ends with a decorative flourish.

# Pastorella

3

6

9

12

15

Ms. Brno CZ-Bm372, [Anonyme], La querelle Amour en Sol majeur (2e partie). [CZBm372\_35] Page 9

18

21

24

27

30

33

1. Tablature originale : indication de croche une note avant



# Tonalité : Sol majeur

*Accord des basses du luth : 1 dièse*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



**[Silvius Leopold Weiss]**

[(1687 - 16 oct. 1750)]

# [Partie 44]

Allem.: Courente, Sarb, Bouree, Menuet, Guigue

WeissSW 44.2 à 7

La majeur

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 45 à 48*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 3, pages 142 à 147,  
la Sonata 44 en La majeur. [Éditions Le Luth Doré]*

*Voir dans le manuscrit d'Haslemere GB-HAB2 :*

*... folio 25, Bourée. [Éditions Le Luth Doré]*

*... folios 127 à 129, la Suite en La majeur. [Éditions Le Luth Doré]*

*Voir dans le manuscrit de Varsovie PL-Wu2003, folios 15r. à 17r.,  
la Suite 4. (PLWu2003\_7)*

*Voir dans le manuscrit de Varsovie PL-Wu2005, folios 121 à 123,  
Gigue de la Suite. (PLWu2005\_44)*

*Voir dans le manuscrit de Wroclaw 2002 PL-WRu, pages 41 à 43, Parthia  
ex A dur. (Wru14)*

*Voir dans le manuscrit Harrach I (Schloß Rohrau) A-ROI, les pages 46 à 60,  
la Suite à Liuto, Violino et Basso (Sig.re Weiss). (HR5)*



# Préface

Hormis le Prelude et la seconde Gigue du manuscrit de Dresde qui paraissent avoir été rapprochés ultérieurement, les pièces de cette Suite ont été harmonisées afin d'être jouées sur un luth à 11 chœurs. Cependant, dans plusieurs autres manuscrits où figurent ces pièces, le Si du 12<sup>e</sup> chœur est présent dans la Courante et dans la Gigue, manifestement ajouté dans un second temps.

*Quelques observations et propositions concernant :*

## • la Gigue WeissSW44.7

La dernière note de la mesure 1 est un Ré (a sur le canto) dans toutes les autres versions, sauf celle de Wroclaw.

La dernière note de la mesure 4 m'a toujours parue étrange : elle donne l'impression de revenir au tout début de la pièce, alors qu'elle devrait annoncer, puisqu'elle est l'anacrouse de la phrase suivante, le changement harmonique de la mesure 5. Elle est, de plus, étrangère aux 2 accords des mesures 4 et 5. Je vous propose de la remplacer par un Si (c sur le 3<sup>e</sup> chœur).

Voici donc ces 2 mesures :



Les 2<sup>e</sup> et 3<sup>e</sup> notes de la mesure 13 sont un Si (c sur le 3<sup>e</sup> chœur) et un Do# (e sur le 3<sup>e</sup> chœur) dans toutes les versions, sauf celle du manuscrit de Wroclaw PL-WRu et de Dresde D-D12841 (à moins que ce ne soit l'inverse). Jouer Si et Do# est préférable.

Dans les mesures 34 et 35, toutes les autres versions proposent une alternance entre les 2<sup>e</sup> et 5<sup>e</sup> notes de la mesure 34, ainsi que la 2<sup>e</sup> note de la mesure 35, parfois inversées, mais j'ai une nette préférence pour les versions d'Haslemere GB-HAB2 et Harrach A-ROI qui proposent ceci :

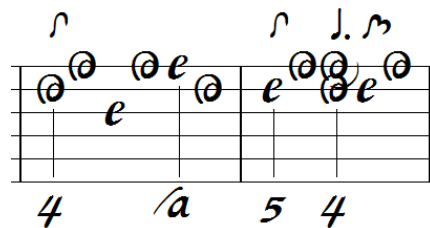


Deux basses Si gagneraient à être jouées à l'octave inférieure : ce sont celles des mesures 39 et 64.

La 1<sup>e</sup> note de la mesure 64 est un Sol # dans le manuscrit de Dresde, mais toutes les autres versions proposent un La.

• *la Courrante WeissSW44.3 (Sm 302)*

Dans la Courrante, mesure 27 du manuscrit de Dresde, nous n'avons pas de basse sur le 1<sup>e</sup> temps. Les versions d'Haslemere GB-HAB2, Harrach A-ROI & Brno CZ-Bm372 proposent un Si [5] pour Haslemere et Harrach I, et Si (c sur le 6<sup>e</sup> chœur) pour Brno. Je considère cette basse comme indispensable, sinon nous avons un flou harmonique. Je vous propose de toujours jouer la basse, en particulier [5] si vous n'utilisez pas un luth à 11 chœurs. Voici donc les mesures 26 et 27 avec cette basse :



Ces observations et propositions valent pour toutes les versions.

**Guy Grangereau**

## Alleluia

1. *e* *e* *e* *r r e e* *a a a e r a* *e* *r a e*

4. *e e r a e r a* *r r a a* *r r e r a*

7. *e e e r e e r* *b r b r b r b r* *e b r*

10. *b r b e r b r b* *b r b r* *e e b r*

12. *g g h g h k g h* *g g h g i g e g*

15. *e e f e g e g e* *e e e a e a* *e r e e e r a*

(\*)

1. Dans d'autres manuscrits, le La (e sur le 4e chœur) est remplacé par un Fa dièse (b sur le 4e chœur)

18

4 4 a a a

21

a a a a 4 a a a a a a e a

24

a a a r e a a a a a a a

27

a a

*Seque Courante*

## Courente

(1\*)

4

8

12

16

21

1. Voir les observations et propositions de Guy Grangereau dans la préface

25

Handwritten musical notation for measures 25-28. The treble clef staff contains notes: e, r, e, e; e, e, e, e; e, e, e, e; e, e, e, e. The bass line contains: a, 4, 4, a, a.

29

Handwritten musical notation for measures 29-32. The treble clef staff contains notes: e, r, a, e, a, r; e, r, e, r, a, e; r, r, r, r, a; e, r, e, e, r, e. The bass line contains: a, a, a, a.

33

Handwritten musical notation for measures 33-36. The treble clef staff contains notes: r, r, r, r, a; e, r, a, r, e, e; e, r, a, e, r, e; e, r, a, e, r. The bass line contains: a, 4, a, a.

37

Handwritten musical notation for measures 37-39. The treble clef staff contains notes: e, e, r, e; a, e, e, r; e, e. The bass line contains: a, a, a.



*Seque Sarab:*



## Sarab

4

8

11

15

18

1. Original : trois triolets de doubles-croches

21

g a e g e a | r r e a | r a e r a e e

a a a a a a a a a a a a

4

24

a e a r e e | r a a a r | a a e a e

a a a a a a a a a a a a



## Bouree

1. Mi (c sur le canto) dans d'autres versions

## Menuet

3  
4

4

8

11

15

*Seque Gigue*

1. Original : appoggiature montante

## Guigue

(1\*)

5

(2\*)

10

15

20

25

(3\*)

29

(4\*)

(5\*) 4

1. Voir les observations et propositions de Guy Grangereau dans la préface
2. Original : l'ornement est sur l'accord précédent
3. Original : liaison sous l'intervalle suivant
4. Original : indication rythmique de noire sur la note précédente
5. Fa dièse (e sur le canto) dans d'autres versions



# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

Musical notation for 'Scordature par octave'. It features a lute chord with notes *e*, *a*, *a*, *4*, *a* on a six-line staff. A treble clef is positioned below the staff, and three sharps (F#, C#, G#) are placed to its left, indicating the key signature of D major. The notes are positioned on the staff as follows: *e* on the top line, *a* on the second line, *a* on the second space, *4* on the third space, and *a* on the third line.

## *Accord des 11 chœurs du luth*

Musical notation for 'Accord des 11 chœurs du luth'. It features a lute chord with notes *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *4* on a six-line staff. A treble clef is positioned below the staff, and three sharps (F#, C#, G#) are placed to its left, indicating the key signature of D major. The notes are positioned on the staff as follows: *a* on the top line, *a* on the second line, *a* on the second space, *a* on the third space, *a* on the third line, *a* on the fourth space, *a* on the fourth line, *a* on the fifth space, *a* on the fifth line, *a* on the bottom line, and *4* on the bottom space.

*Aureus Dix*  
(1668 - 7 juillet 1719)

# [Partie]

Harpeggio et Subito, Aria, Rondeau,  
Menuet, Bourre, Menuet

La majeur  
(scordature : 7e chœur = Sol bécarré)  
*Luth baroque à 10 chœurs*

## **Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*  
*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*  
(CZ-Bm Ms. sig. A.372)  
*Pages 49 à 51*





# Authore Aureo Dix

## Harpeggio

1

2

3

Subito

5

(1\*)

6

7

(2\*)

1. Original : pas d'indication rythmique  
 2. Original : La (a sur le 6e chœur)

# Aria

1. 2. 3. 4. 5. 6.

4. 5. 6. 7. 8. 9.

7. 8. 9. 10. 11. 12.

10. 11. 12. 13. 14. 15.

1. Original : indication rythmique de noire  
 2. Original : indication rythmique de croche

# Rondeau

Musical notation for the first system, measures 1-5. The top staff shows a melody with notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff shows a 3/4 time signature and tablature:  $3 \ a \ r \ e \ e \ r$  |  $a \ e \ r$  |  $e \ r \ a$  |  $a \ e$  |  $r \ e$ . A repeat sign is present at the end of the system, with a circled 'R' below it.

Musical notation for the second system, measures 6-10. The top staff shows a melody with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The word "fin" is written above the eighth measure. The bottom staff shows tablature:  $e \ r \ e$  |  $a \ r \ e \ r$  |  $e \ a$  |  $r \ e \ r$  |  $r \ r$ . A repeat sign is present at the end of the system.

Musical notation for the third system, measures 11-15. The top staff shows a melody with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff shows a 6/8 time signature and tablature:  $g \ e$  |  $r \ e \ r$  |  $r \ e \ r$  |  $r \ r$  |  $e \ r \ e \ r$ . A repeat sign is present at the end of the system.

Musical notation for the fourth system, measures 16-21. The top staff shows a melody with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The word "[Da Capo]" is written above the eighth measure. The bottom staff shows a 6/8 time signature and tablature:  $r$  |  $r \ r$  |  $r$  |  $r \ e \ r$  |  $e \ e \ r$  |  $e \ a \ r \ e$ . A repeat sign is present at the end of the system, with a circled 'R' below it. The word "Da Capo" is written above the final measure. There are two annotations: (1\*) below the eighth measure and (2\*) below the twelfth measure.

Musical notation for the fifth system, measures 22-26. The top staff shows a melody with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The word "Da Capo" is written above the eighth measure. The bottom staff shows a 6/8 time signature and tablature:  $(e \ a)$  |  $e \ r \ a$  |  $e \ e \ r$  |  $e \ e \ r$  |  $r$ . A repeat sign is present at the end of the system, with a circled 'R' below it.

1. Tablature originale : indication Da Capo absente  
 2. Tablature originale : Sol-bécarre (e sur le 4e chœur)

# Menuet

3 4

5

10

16

21



# Menuet

3 4

5

10

14

18

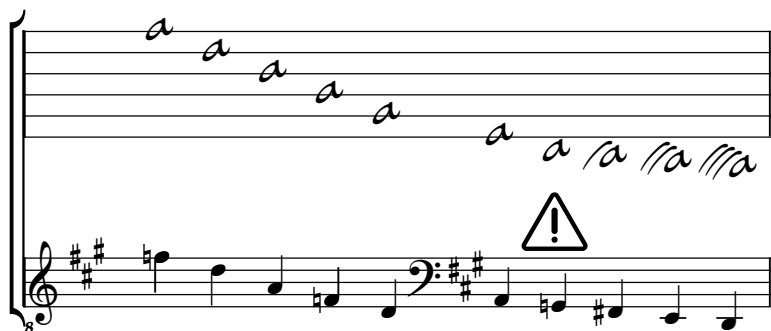
# Tonalités : La majeur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 10 chœurs du luth*



*Aureus Dix*  
(1668 - 7 juillet 1719)

# Marche

La majeur  
*Luth baroque à 10 chœurs*

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

(CZ-Bm Ms. sig. A.372)

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# Marche

Musical score for "Marche" in C major, 2/4 time. The score consists of six systems of music, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and quarter notes, with some triplets and slurs. The piano part includes various articulations like accents and slurs.

1. Original : soupir absent

20

23

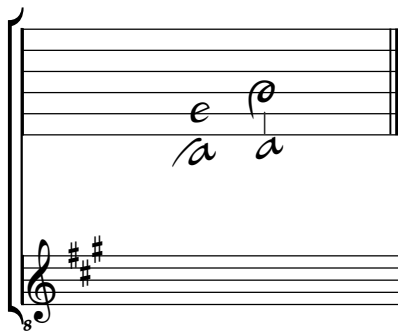
27

(1\*)

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*



## *Accord des 10 chœurs du luth*



***Aureus Dix***  
(1668 - 7 juillet 1719)

# [Partie]

Allemanda, Courante, Gavotte,  
Ballo, Menuet, Gigue

Sol mineur

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

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# Authore Aureo Dix

## Allemanda

1. Original : indication rythmique de croches égales

11

13

15

17

19

1. Tablature originale : présence d'un Ré (a sur le 5e chœur) avant ce Fa

# Courante

3 4

6

12

17

23

28

(1\*)

(2\*)

(3\*)

1. Tablature originale : Fa (a sur la chanterelle)  
 2. Original : indication de blanche pointée  
 3. riginale : note ne figurant pas sur le fac-similé

# Gavotte

Handwritten musical score for Gavotte, featuring a single staff with rhythmic notation and letter-based notes (a, r, e). The score is divided into measures with measure numbers 3, 6, 8, 12, and 15. It includes a common time signature 'C' and various musical notations such as slurs, accents, and repeat signs.

Measure 1: *C* *r*

Measure 2: *r a b a r*

Measure 3: *a b a a*

Measure 4: *a*

Measure 5: *a*

Measure 6: *e r e a a*

Measure 7: *r a b r*

Measure 8: *r a b a r*

Measure 9: *a*

Measure 10: *a*

Measure 11: *a*

Measure 12: *a*

Measure 13: *a*

Measure 14: *a*

Measure 15: *a*

Measure 16: *a*

Measure 17: *a*

Measure 18: *a*

Measure 19: *a*

Measure 20: *a*

Measure 21: *a*

Measure 22: *a*

Measure 23: *a*

Measure 24: *a*

Measure 25: *a*

Measure 26: *a*

Measure 27: *a*

Measure 28: *a*

Measure 29: *a*

Measure 30: *a*

Measure 31: *a*

Measure 32: *a*

Measure 33: *a*

Measure 34: *a*

Measure 35: *a*

Measure 36: *a*

Measure 37: *a*

Measure 38: *a*

Measure 39: *a*

Measure 40: *a*

Measure 41: *a*

Measure 42: *a*

Measure 43: *a*

Measure 44: *a*

Measure 45: *a*

Measure 46: *a*

Measure 47: *a*

Measure 48: *a*

Measure 49: *a*

Measure 50: *a*

Measure 51: *a*

Measure 52: *a*

Measure 53: *a*

Measure 54: *a*

Measure 55: *a*

Measure 56: *a*

Measure 57: *a*

Measure 58: *a*

Measure 59: *a*

Measure 60: *a*

Measure 61: *a*

Measure 62: *a*

Measure 63: *a*

Measure 64: *a*

Measure 65: *a*

Measure 66: *a*

Measure 67: *a*

Measure 68: *a*

Measure 69: *a*

Measure 70: *a*

Measure 71: *a*

Measure 72: *a*

Measure 73: *a*

Measure 74: *a*

Measure 75: *a*

Measure 76: *a*

Measure 77: *a*

Measure 78: *a*

Measure 79: *a*

Measure 80: *a*

Measure 81: *a*

Measure 82: *a*

Measure 83: *a*

Measure 84: *a*

Measure 85: *a*

Measure 86: *a*

Measure 87: *a*

Measure 88: *a*

Measure 89: *a*

Measure 90: *a*

Measure 91: *a*

Measure 92: *a*

Measure 93: *a*

Measure 94: *a*

Measure 95: *a*

Measure 96: *a*

Measure 97: *a*

Measure 98: *a*

Measure 99: *a*

Measure 100: *a*



## Ballo

3

**R**

(1\*)

(2\*)

6

Da Capo

4

4

1. Original : Barre de mesure avant cet accord et indication rythmique de croche  
 2. Original : pas d'indication rythmique

# Menuet

Musical notation for measures 1-3. Measure 1 is in 3/4 time, measure 2 in 4/4, and measure 3 in 3/4. The notation includes a treble clef, a key signature of one flat (B-flat), and various note values (quarter, eighth, sixteenth notes) with slurs and accents. The notes are: 1. a, b, a, b, a; 2. a, r, a, b; 3. a, e, r, e, a.

Musical notation for measures 4-6. Measure 4 is in 4/4, measure 5 in 4/4, and measure 6 in 4/4. The notation includes a treble clef, a key signature of one flat, and various note values with slurs and accents. The notes are: 4. b, a, r, b; 5. r, b, r, a, b, a; 6. a, b, r, a.

Musical notation for measures 7-10. Measure 7 is in 4/4, measure 8 in 4/4, measure 9 in 4/4, and measure 10 in 4/4. The notation includes a treble clef, a key signature of one flat, and various note values with slurs, accents, and a repeat sign. The notes are: 7. a, b; 8. a, b; 9. a, b, r, b, r, a, a; 10. b, a, r.

Musical notation for measures 11-14. Measure 11 is in 4/4, measure 12 in 4/4, measure 13 in 4/4, and measure 14 in 4/4. The notation includes a treble clef, a key signature of one flat, and various note values with slurs, accents, and a repeat sign. The notes are: 11. a, b, a; 12. b, r, a; 13. b, a, b, a, r; 14. b, a, b, a.

Musical notation for measures 15-18. Measure 15 is in 4/4, measure 16 in 4/4, measure 17 in 4/4, and measure 18 in 4/4. The notation includes a treble clef, a key signature of one flat, and various note values with slurs, accents, and a repeat sign. The notes are: 15. a, r, a; 16. r, a; 17. r, a; 18. a, b, a, b.

# Gigue

5

11

17

22

(1\*)

28

34

4

1. Original : les lettres des notes des 3e et 4e chœurs sont inversées

34

40

R

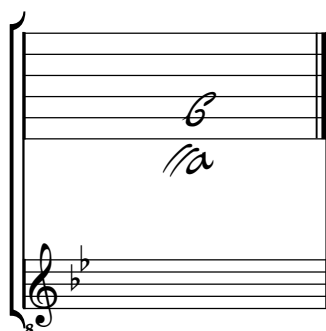
45

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# Tonalités : Sol mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*



**[Johann Joseph Fux]**

(1660 - 14 février 1741)

# Aria

Smorzata

Fa majeur

**Le manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

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# Aria

Smorzata<sup>(1)</sup>

1. en amortissant progressivement le son (diminuendo)







*[Compositeur anonyme]*

# Menuette

Fa majeur

## **Le manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

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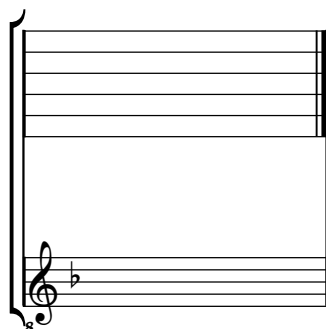
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Tonalité : Fa majeur  
*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*





**[Johann Joseph Fux]**

(1660 - 14 février 1741)

# Rondeau

Si bémol majeur

**Le manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

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# Rondeau

Musical notation for measures 1-2. The first measure is a 6/8 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5. The bass line consists of half notes: G3, B2, D3, F3, A3, C4, E4.

Musical notation for measures 3-4. Measure 3 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 4 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4.

Musical notation for measures 5-12. Measure 5 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 6 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 7 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 8 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 9 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 10 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 11 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 12 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4.

Musical notation for measures 13-15. Measure 13 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 14 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 15 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. The text "Da Capo" is written below the final measure.

Musical notation for measures 16-21. Measure 16 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 17 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 18 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 19 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 20 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 21 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4.

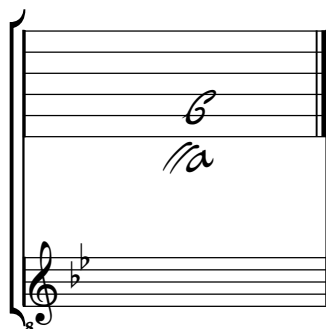
Musical notation for measures 22-25. Measure 22 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 23 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 24 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. Measure 25 melody: G4, A4, B4, C5, D5, E5, F5. Bass line: G3, B2, D3, F3, A3, C4, E4. The text "Da Capo" is written below the final measure.





Tonalité : Si bémol majeur  
*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Siciliana Gigue

Fa majeur

**Le manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 58 & 59*



# Siciliana

The musical score for 'Siciliana' is presented in a single system with a treble clef and a 6/8 time signature. The piece consists of 18 measures, divided into four systems of four measures each. The upper staff contains a single melodic line with various ornaments (trills, mordents, grace notes) and rests. The lower staff contains a basso continuo line with figured bass notation, including letters (a, e, r) and numbers (6, 7, 8, 9, 4) indicating fingerings and chord positions. The score includes measure numbers 3, 7, 10, and 14. A first ending bracket is present at the end of the piece, starting at measure 14 and ending at measure 18. A footnote at the bottom left explains the presence of a flat sign on the letter 'c' in the figured bass notation.

1. Original : présence d'un Si bécarré (c sur le 6e chœur)

22

26

4

4  
*pia*

30

4

# Gigue

Musical notation for the first system (measures 1-3). The top staff shows a treble clef with a 6/8 time signature. The bottom staff shows a bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, naturals, flats). Measure numbers 1, 2, and 3 are indicated above the staff.

Musical notation for the second system (measures 4-6). The notation continues with eighth and sixteenth notes. Measure numbers 4, 5, and 6 are indicated above the staff.

Musical notation for the third system (measures 7-9). The notation continues with eighth and sixteenth notes. Measure numbers 7, 8, and 9 are indicated above the staff.

Musical notation for the fourth system (measures 10-12). The notation continues with eighth and sixteenth notes. Measure numbers 10, 11, and 12 are indicated above the staff.

Musical notation for the fifth system (measures 13-15). The notation continues with eighth and sixteenth notes. Measure numbers 13, 14, and 15 are indicated above the staff.

Musical notation for the sixth system (measures 16-18). The notation continues with eighth and sixteenth notes. Measure numbers 16, 17, and 18 are indicated above the staff.

18

Handwritten notes above the staff: *r e f a a*

21

Handwritten notes above the staff: *r a r a e f*

24

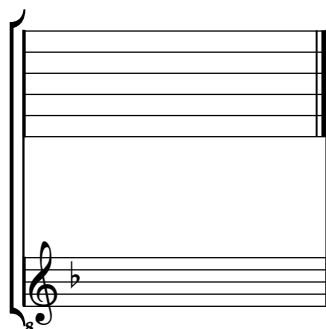
Handwritten notes above the staff: *h f h f h*

27

Handwritten notes above the staff: *f r a a*

Tonalité : Fa majeur  
*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*



**[Compositeur anonyme]**

*[Silvius Leopold Weiss ?]*

# [Partie]

Prælude adagio, Courante, Rondon,  
Men.: Trio, Sarab.: Guigue

Si bémol majeur

*(adapté au luth baroque à 13 chœurs, original pour 11 chœurs)*

**Manuscrit de Brno CZ-Bm372**

*Musée morave régional à Brno*

*Provenance : bibliothèque musicale de l'abbaye de Rajhrad 5.b.*

*(CZ-Bm Ms. sig. A.372)*

*Pages 1 - 6*





# [Partie]

## Prælude adagio

Handwritten musical score for a single staff, titled "Prælude adagio". The score is in common time (C) and C major. It consists of five systems of music, each starting with a measure number (1, 2, 4, 6, 8). The notation includes notes, rests, dynamics (p, f), and fingerings (1-5). The first system begins with a common time signature 'C' and a treble clef. The notes are: G4 (fingered 5), A4 (fingered 1), B4 (fingered 2), A4 (fingered 1), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4). The second system starts with measure 2 and contains: G4 (fingered 1), A4 (fingered 2), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1). The third system starts with measure 4 and contains: G4 (fingered 1), A4 (fingered 2), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1). The fourth system starts with measure 6 and contains: G4 (fingered 1), A4 (fingered 2), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1). The fifth system starts with measure 8 and contains: G4 (fingered 1), A4 (fingered 2), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1), F#4 (fingered 2), E5 (fingered 3), D5 (fingered 4), C5 (fingered 4), B4 (fingered 3), A4 (fingered 2), G4 (fingered 1).

10

12

14

16

18

20

1. Original : présence possible de points de reprise

# Courante

Musical score for Courante, featuring a 3/4 time signature and various rhythmic patterns with fingerings and slurs. The score is divided into systems, with measures numbered 1 through 32.

System 1 (Measures 1-4):  
 Measure 1:  $\text{a f e}$  (fingerings: 3, 4)  
 Measure 2:  $\text{f e f e f e}$  (fingerings: 5, 4)  
 Measure 3:  $\text{f e f } \textcircled{\rho} \text{ f } \textcircled{\rho}$  (fingerings:  $\textcircled{\rho}$ ,  $\textcircled{\rho}$ )  
 Measure 4:  $\text{f } \textcircled{\rho} \text{ f } \textcircled{\rho} \textcircled{\rho} \text{ f}$  (fingerings:  $\textcircled{\rho}$ ,  $\textcircled{\rho}$ )

System 2 (Measures 5-8):  
 Measure 5:  $\text{b a b } \textcircled{\rho} \text{ a b}$  (fingerings: 4, 5)  
 Measure 6:  $\textcircled{\rho} \text{ a } \textcircled{\rho} \textcircled{\rho} \text{ b}$  (fingerings: 6)  
 Measure 7:  $\text{a b a r a a}$  (fingerings: 5)  
 Measure 8:  $\text{r } \textcircled{\rho} \text{ r e r r}$  (fingerings: 4)

System 3 (Measures 9-13):  
 Measure 9:  $\text{r a r e e r}$  (fingerings: 4)  
 Measure 10:  $\text{a e r a r a}$  (fingerings: 5)  
 Measure 11:  $\text{r a } \textcircled{\rho} \text{ a r a}$  (fingerings: 4)  
 Measure 12:  $\text{r a r a r e}$  (fingerings: 4)  
 Measure 13:  $\text{f e f r e a}$  (fingerings: 4)

System 4 (Measures 14-18):  
 Measure 14:  $\text{r } \textcircled{\rho} \text{ r } \textcircled{\rho} \text{ a}$  (fingerings: 4)  
 Measure 15:  $\text{r a r } \textcircled{\rho} \text{ a b}$  (fingerings: 4)  
 Measure 16:  $\textcircled{\rho} \textcircled{\rho} \text{ a b r}$  (fingerings: 4)  
 Measure 17:  $\text{a r } \textcircled{\rho} \text{ r } \textcircled{\rho}$  (fingerings:  $\textcircled{\rho}$ , 4)  
 Measure 18:  $\textcircled{\rho} \textcircled{\rho}$  (fingerings:  $\textcircled{\rho}$ )

System 5 (Measures 19-23):  
 Measure 19:  $\textcircled{\rho} \textcircled{\rho} \text{ r}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 20:  $\textcircled{\rho} \text{ r } \textcircled{\rho} \text{ r } \textcircled{\rho} \text{ r}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 21:  $\textcircled{\rho} \text{ r } \textcircled{\rho} \textcircled{\rho} \text{ b}$  (fingerings: 6)  
 Measure 22:  $\text{a } \textcircled{\rho} \text{ a b } \textcircled{\rho} \text{ a}$  (fingerings: 5)  
 Measure 23:  $\text{b a b } \textcircled{\rho} \text{ a b}$  (fingerings:  $\textcircled{\rho}$ )

System 6 (Measures 24-28):  
 Measure 24:  $\text{r b r b a r}$  (fingerings:  $\textcircled{\rho}$ , 4)  
 Measure 25:  $\text{b a a } \textcircled{\rho} \text{ a a}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 26:  $\text{b r b b b a}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 27:  $\textcircled{\rho} \text{ a } \textcircled{\rho} \textcircled{\rho} \text{ b}$  (fingerings: 6)  
 Measure 28:  $\text{a b a r a a}$  (fingerings: 5)

System 7 (Measures 29-32):  
 Measure 29:  $\text{r } \textcircled{\rho} \text{ r e r r}$  (fingerings: 4)  
 Measure 30:  $\text{e r a r e r}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 31:  $\text{e r e r e f}$  (fingerings:  $\textcircled{\rho}$ )  
 Measure 32:  $\text{h f h h } \textcircled{\rho} \text{ r}$  (fingerings:  $\textcircled{\rho}$ )



# Rondon (Rondeau)

The musical score is written on a single staff with a common time signature (C). It consists of several systems of music, each starting with a measure number (4, 7, 11, 15, 19, 23). The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 below the notes. Some notes have a 'p' (piano) or 'f' (forte) dynamic marking. A 'Fin' symbol is used at measure 15. The score ends with a double bar line and repeat dots at measure 15.

1. Original : indication de double-croche

27

4 a a a 4

30

Da Capo

4 5 a 4 a a a (1\*)

34

a a a a a a a

38

4 a a a a a a a

42

a a a a a a a

46

Da Capo

a a a a a a a 4

1. Original : blanche non pointée



# Trio

Musical notation for measures 1-5. The system consists of a treble clef staff with a 3/4 time signature and a bass clef staff. The treble staff contains notes and rests, with a fermata over the first measure. The bass staff contains notes and rests, with a 4-measure rest in the final measure. Handwritten annotations include 'r', 'e', and 'a' below the notes.

Musical notation for measures 6-10. The system consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests. The bass staff contains notes and rests, with a 4-measure rest in the second measure. Handwritten annotations include 'piano' and 'forte' below the bass staff. The system ends with a repeat sign.

Musical notation for measures 11-16. The system consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests, with a fermata over the second measure. The bass staff contains notes and rests. Handwritten annotations include 'f' and 'a' below the notes.

Musical notation for measures 17-21. The system consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests, with a fermata over the second measure. The bass staff contains notes and rests. Handwritten annotations include 'f' and 'a' below the notes.

Musical notation for measures 22-27. The system consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests. The bass staff contains notes and rests, with a 4-measure rest in the fourth measure. Handwritten annotations include 'piano' below the bass staff.

Musical notation for measures 28-31. The system consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests. The bass staff contains notes and rests, with a 4-measure rest in the second measure. Handwritten annotations include 'forte' below the bass staff. The system ends with a decorative flourish.

[Menuet Da Capo]



# Sarab

Handwritten musical score for 'Sarab' in G major, 3/4 time. The score consists of six systems of music, each with a treble clef and a bass line. The notation includes notes, rests, and various ornaments. Fingerings are indicated by numbers 1-5. Performance instructions include dynamics like 'f' and 'ff', and specific markings like 'a', 'r', and 'ar'. A repeat sign with first and second endings is used between measures 6 and 8. Measure numbers 1, 3, 6, 8, 10, and 12 are marked at the beginning of their respective systems.

1. Il est intéressant de noter la grande proximité de cette Sarabande avec la Sarabande WeissSW108.4 présentée à la page 8 du manuscrit et qui est attribuée à Silvius Leopold Weiss.
2. Original : indication rythmique de quadruples-croches
3. La fin de cette première section est à rapprocher des mesures 19 à 24 de la Sarabande WeissSW108.4.
4. Original : indication rythmique de blanche

14

17

19

21

23

1. Original : pas d'indication rythmique

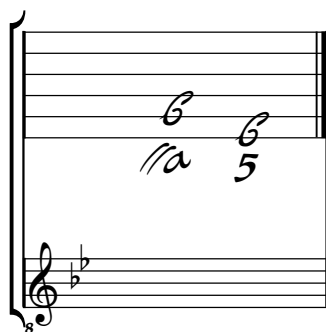
# Guigue

Handwritten musical score for 'Guigue' by Silivius Leopold Weiss. The score is in 6/8 time and consists of five systems of music. Each system includes a treble clef staff with notes and rests, and a bass staff with fingerings and articulations. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with dynamics such as 'f' (forte) and 'p' (piano), and includes articulations like slurs and accents. The piece is in Si bémol majeur (B-flat major).



Tonalité : Si bémol majeur  
Accord des basses du luth : 2 bémols

*Scordature par octave*



*Accord des 13 chœurs du luth*

