



Copiste inconnu

(ca 1730 - 1750)

Le manuscrit de Munich D-Mbs5362

de la bibliothèque d'État de Bavière

D-Mbs ms. Mus. 5362

Œuvres de Silvius Leopold Weiss, Wolff Jakob Lauffensteiner,
Johann Michael Kühnel, Johann Kropffgans, Adam Falkenhagen, Johann Jakob Graf,
Johann Laurentius Gleimius, Johann Melchior Pichler, Johann Adolph Hasse,
Ernst Gottlieb Baron, Georg Gebel, David Kellner, Johann Christian Hoffmann...
Tablatures pour luth baroque à 11, 12 ou 13 chœurs

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CONTENU

Prélude (Prelude).....Do majeur.....p. 11 <i>[Compositeur anonyme]</i>	
[2 Bourrées] del Sig. Kühnel.....Do majeurp. 15 <i>Johann Michael Kühnel</i>	
Bourrée (Bouree) alternativ. del Sig. Kühnel .....p. 16	
Bourrée (Bourée) 2 .....p. 17	
Menuet del Sig. S. L. Weiss.....Do majeur .....p. 19 <i>Silvius Leopold Weiss WeissSW36*</i>	
Menuet del Sig. ^{re} Hoffmann .....Do majeur .....p. 23 <i>Johann Christian Hoffmann</i>	
Pastorella del Sig. ^{re} Kropffgans.....Do majeur .....p. 27 <i>Johann Kropffgans</i>	
Prelude del Sig. S. L. Weiss.....Ré mineur .....p. 31 <i>Silvius Leopold Weiss WeissSW11.7</i>	
Courante del Sig. ^{re} S. L. Weiss .....Fa majeur .....p. 35 <i>Silvius Leopold Weiss WeissSW33.3</i>	
Polonoise del Sig. ^{re} Kühnel .....Fa majeur .....p. 39 <i>Johann Michael Kühnel</i>	
[2 menuets] del Sig. ^{re} Kropffgans .....Fa majeur .....p. 43 <i>Johann Kropffgans</i>	
Menuet del Sig. ^{re} Kropffgans .....p. 45	
Menuet La Jardiniaire, del Sig. ^{re} Kropffgans .....p. 46	
Menuet del Sig. ^{re} S. L. Weiss.....Fa majeur .....p. 49 <i>Silvius Leopold Weiss WeissSW19.6</i>	
[Partie 34] del Sig. ^{re} S. L. Weiss.....Ré mineur .....p. 53 <i>Silvius Leopold Weiss WeissSW34.3, 5 à 7</i>	
Prélude (Prelude) .....p. 54	
Courante del Sig. ^{re} S. L. Weiss .....p. 56	
Menuet del Sig. ^{re} S. L. Weiss .....p. 58	
Sarabande du même .....p. 59	
Menuet du même .....p. 60	
Menuet del Sig. ^{re} S. L. Weiss.....Ré mineur .....p. 63 <i>Silvius Leopold Weiss WeissSW74*</i>	
Menuet du même .....p. 64	
[Partie 41 del Sig. ^{re} S. L. Weiss].....La mineur .....p. 67 <i>Silvius Leopold Weiss WeissSW41.2, 5, WeissSW75*</i>	

Prélude (Prelude)	p. 69
Allegro del Sig. ^{re} S. L. Weiss	p. 70
Menuet du même	p. 75
Gigue du même	p. 76
[2 pièces]	La mineur .....p. 79
<i>[Compositeur anonyme]</i>	
Aria	p. 80
Menuet	p. 81
Prélude (Prelude).....	Do mineur .....p. 83
<i>[Compositeur anonyme]</i>	
Menuet.....	Do mineur .....p. 87
<i>[Compositeur anonyme]</i>	
Menuet.....	Do mineur .....p. 91
<i>[Compositeur anonyme]</i>	
Prelude.....	Do mineur .....p. 95
<i>[Compositeur anonyme]</i>	
[2 pièces] del Sig. ^{re} S. L. Weiss	Do mineur .....p. 99
<i>Silvius Leopold Weiss WeissSW27.3, 7</i>	
Gavotte del Sig. ^{re} S. L. Weiss	p. 100
Rigaudon du même	p. 102
Prélude (Prelude).....	Sol mineur .....p. 105
<i>[Compositeur anonyme]</i>	
Menuet.....	Sol mineur .....p. 109
<i>[Compositeur anonyme]</i>	
Air en Menuet.....	Sol majeur .....p. 113
<i>[Compositeur anonyme]</i>	
[2 menuets].....	Sol mineur .....p. 117
<i>[Compositeur anonyme]</i>	
Menuet	p. 118
Menuet La Louison	p. 119
Menuet del Sig. ^{re} Kropffgans	Sol mineur .....p. 121
<i>Johann Kropffgans</i>	
Prélude (Prelude).....	Si \flat majeur .....p. 125
<i>[Compositeur anonyme]</i>	
Bourrée (Bourée) del Sig. ^{re} S. L. Weiss.....	Si \flat majeur .....p. 129
<i>Silvius Leopold Weiss WeissSW23.3</i>	
[2 pièces] del Sig. ^{re} Lauffensteiner.....	Si \flat majeur .....p. 133
<i>Wolff Jacob Lauffensteiner Silvius Leopold Weiss : WeissSW103.6 et 4</i>	

Menuet del Sig. ^{re} Lauffensteiner	p. 134
Bourrée (Bouré) del Sig. ^{re} Lauffensteiner	p. 135
Menuet del Sig. ^{re} Lauffensteiner	Si bémol majeur .....p. 137
<i>Wolff Jacob Lauffensteiner (Silvius Leopold Weiss ?)</i>	
Vivace del Sig. ^{re} Falkenhagen	Si bémol majeur .....p. 141
<i>Adam Falkenhagen</i>	
Menuet del Sig. ^{re} Kropffgans et Double.....	Si bémol majeur .....p. 145
<i>Johann Kropffgans</i>	
Menuet del Sig. ^{re} Kropffgans	p. 146
Double	p. 147
Menuet La bonne nuit del Sig. ^{re} Kropffgans	Si bémol majeur .....p. 149
<i>Johann Kropffgans</i>	
Polonoise del Sig. ^{re} Falkenhagen.....	Si bémol majeur .....p. 153
<i>Adam Falkenhagen</i>	
Marche (March).....	Mi bémol majeur .....p. 157
<i>[Compositeur anonyme]</i>	
Lamento	Mi bémol majeur .....p. 161
<i>[Compositeur anonyme]</i>	
Polonoise	Mi bémol majeur .....p. 165
<i>[Compositeur anonyme]</i>	
[5 pièces]	Mi bémol majeur .....p. 169
<i>[Compositeur anonyme]</i>	
Aria molto Adagio	p. 170
Bourrée (Bourée)	p. 171
Menuet	p. 172
Menuet	p. 173
Aria	p. 174
Allemande de Mr. Weiss.....	Fa mineur .....p. 177
<i>Silvius Leopold Weiss WeissSW76*</i>	
Menuet.....	Fa mineur .....p. 181
<i>[Compositeur anonyme]</i>	
Prélude (Prelude).....	Sol majeur .....p. 185
<i>[Compositeur anonyme]</i>	
Gavotte en double de Mr. Graff.....	Sol majeur .....p. 189
<i>Johann Jakob Graf</i>	
[Partie 96] del Sig. ^{re} S. L. Weiss.....	Sol majeur .....p. 193
<i>Silvius Leopold Weiss WeissSW96.1 et 4 à 7</i>	
Prélude (Prelude) del Sig. ^{re} S. L. Weiss	p. 194
Bourrée (Bourée) del Sig. ^{re} S. L. Weiss	p. 196

Sarabande du même	p. 198
Menuet du même	p. 200
Presto du même	p. 202
Polonoise del Sig. ^{re} Kühnel	Sol majeur .....p. 205
<i>Johann Michael Kühnel</i>	
[2 menuets] del Sig. ^{re} Kropffgans.....	Sol majeur .....p. 209
<i>Johann Kropffgans</i>	
Menuet del Sig. ^{re} Kropffgans	p. 210
Menuet du même	p. 211
[4 pièces]	Ré majeur .....p. 213
<i>[Compositeur anonyme]</i>	
Prélude (Prelude)	p. 214
Menuet	p. 215
Aria	p. 216
Polonoise	p. 217
Menuet del Sig. ^{re} Falckenhagen	Ré majeur .....p. 219
<i>Adam Falkenhagen</i>	
Menuet del Sig. ^{re} Falckenhagen	p. 220
Variation (Variatio)	p. 221
[Menuet del Sig. ^{re} Falckenhagen et Variation en duo]	p. 222
[2 Menuets] de Mr. Weiss.....	Ré majeur .....p. 225
<i>Silvius Leopold Weiss WeissSW2.6 - WeissSW63.6 (voir WeissSW77*)</i>	
<i>WeissSW78*</i>	
Menuet alternativ de Mr. Weiss	p. 226
Menuet 2. ^{do}	p. 227
[2 Menuets] del Sig. ^{re} Kropffgans	Ré majeur .....p. 229
<i>Johann Kropffgans</i>	
Menuet del Sig. ^{re} Kropffgans	p. 230
Menuet du même	p. 231
Le Postillon del Sig. ^{re} Kropffgans	Ré majeur .....p. 233
<i>Johann Kropffgans</i>	
Arlequinade	Ré majeur .....p. 237
<i>Silvius Leopold Weiss WeissSW92.8</i>	
Sinfonia del Sig. ^{re} Kropffgans	Ré majeur .....p. 241
<i>Johann Kropffgans</i>	
Prélude (Prelude).....	La majeur .....p. 245
<i>Silvius Leopold Weiss WeissSW12.8</i>	
Polonoise del Sig. ^{re} Falckenhagen.....	La majeur .....p. 249
<i>Adam Falkenhagen</i>	

Arioso del Sig. ^{re} Gleimius	Fa # mineur	p. 253
<i>Johann Laurentius Gleimius</i>		
[3 pièces del Sig. ^{re} Lauffensteiner]	La majeur, Mi majeur	p. 257
<i>Wolff Jacob Lauffensteiner</i>		
Menuet del Sig. ^{re} Lauffensteiner		p. 258
Sarabande del Sig. ^{re} Lauffensteiner		p. 260
Gay du même		p. 262
Tournée del Sig. ^{re} Piechler	La majeur	p. 265
<i>Johann Melchior Pichler</i>		
Canarie del Sig. ^{re} S. L. Weiss	La majeur	p. 269
<i>Silvius Leopold Weiss WeissSW79*</i>		
Menuet	La majeur	p. 273
<i>[Compositeur anonyme]</i>		
Paysanne (Paisane) del Sig. ^{re} Piechler	La majeur	p. 277
<i>Johann Melchior Pichler</i>		
Menuet del Sig. ^{re} Piechler et Trio	La majeur	p. 281
<i>Johann Melchior Pichler</i>		
Menuet del Sig. ^{re} Piechler		p. 282
Trio		p. 284
Menuet del Sig. ^{re} Lauffensteiner et Trio	La majeur	p. 287
<i>Wolff Jacob Lauffensteiner</i>		
Menuet del Sig. ^{re} Lauffensteiner		p. 288
Trio		p. 289
Rondeau del Sig. ^{re} S. L. Weiss	La majeur	p. 291
<i>Silvius Leopold Weiss WeissSW47.3</i>		
Menuet	La majeur	p. 297
<i>[Compositeur anonyme]</i>		
[Menuet et Trios] di Sig. ^{re} Falckenhagen	Fa majeur	p. 301
<i>Adam Falckenhagen</i>		
Menuet alternat. con Trio di Sig. ^{re} Falckenhagen		p. 302
Trio 2.do		p. 302
Trio 3.tio		p. 303
Aria « Se troppo crede al cigli » del Sig. ^{re} Hass.	Do majeur	p. 305
<i>Johann Adolph Hasse</i>		
Aria « Digli che io son fedele » del Sig. ^{re} Hass.	Fa majeur	p. 313
<i>Johann Adolph Hasse</i>		

Aria « Appena Amor senasce. » del Sig. ^{re} Hass.	Fa majeur	p. 319
<i>Johann Adolph Hasse</i>		
Aria « Se possono tanto. » del Sig. ^{re} Hass.	Fa majeur	p. 325
<i>Johann Adolph Hasse</i>		
[4 pièces] del Sig. ^{re} S. L. Weiss	Do majeur	p. 331
<i>Silvius Leopold Weiss</i>		
<i>WeissSW24.4 - WeissSW37.4/WeissSW104.3</i>		
<i>WeissSW37.5 - WeissSW80*</i>		
Menuet del Sig. ^{re} S. L. Weiss		p. 332
Bourrée (Bourée) du même		p. 334
Sarabande del Sig. ^{re} S. L. Weiss		p. 336
Menuet du même		p. 337
[2 menuets]	Do majeur	p. 339
<i>[Compositeur anonyme]</i>		
Menuet		p. 340
Menuet		p. 341
Gigue del Sig. ^{re} S. L. Weiss	Fa majeur	p. 343
<i>Silvius Leopold Weiss</i>	<i>WeissSW108.8</i>	
Gigue	La mineur	p. 347
<i>Silvius Leopold Weiss</i>	<i>WeissSW85.6</i>	
Menuet del Sig. ^{re} Baron	La mineur	p. 351
<i>Ernst Gottlieb Baron</i>		
Tombeau	Do mineur	p. 355
<i>Georg Gebel</i>		
Tombeau de Mad. J. décédé à Leipzig le 17 str: 1738 composé par Mr Gebel.		p. 356
Adagio du même.....		p. 360
Les soupirs du même.....		p. 364
Aria del Sig. ^{re} Lauffensteiner	Sol mineur	p. 367
<i>Wolff Jacob Lauffensteiner</i>		
Presto del Sig. ^{re} Kropffgans.....	Si bémol majeur	p. 371
<i>Johann Kropffgans</i>		
Aria del Sig. ^{re} Kuhnel.....	Sol majeur	p. 377
<i>Johann Michael Kühnel</i>		
Gigue del Sig. ^{re} Schauer	Sol majeur	p. 381
<i>Ernst Gottlieb Baron ?</i>		

Campanella del Sig. ^{re} Weiss	Ré majeur	p. 385
<i>David Kellner</i>		
Drollo.....	Ré majeur	p. 389
<i>[Compositeur anonyme]</i>		
Allegro.....	Ré majeur	p. 393
<i>[Compositeur anonyme]</i>		
Rondeau del Sig. ^{re} S. L. Weiss.....	Ré majeur	p. 399
<i>[David Kellner]</i>		
Paysanne (Paisane).....	La majeur	p. 403
<i>[Compositeur anonyme]</i>		
Pièces (Pieces) alternat.....	La majeur	p. 407
<i>[Compositeur anonyme]</i>		
1. ....	.....	p. 408
2. ....	.....	p. 410
[2 pièces] del Sig. ^{re} Falckenhagen.....	La majeur	p. 413
<i>Adam Falckenhagen</i>		
Réjouissance del Sig. ^{re} Falckenhagen .....	.....	p. 414
Menuet del Sig. ^{re} Falckenhagen .....	.....	p. 416
Gigue	La majeur	p. 419
<i>[Compositeur anonyme]</i>		
Menuet et Trio	La majeur	p. 423
<i>[Compositeur anonyme : Johann Melchior Pichler ?]</i>		
Menuet avec le Trio .....	.....	p. 424
Trio .....	.....	p. 425
Bourrée (Bourée) del Sig. ^{re} J. S. Weiss.....	La majeur	p. 427
<i>Silvius Leopold Weiss</i>		<i>WeissSW99.3</i>

LE MANUSCRIT DE MUNICH D-MBS5362 DE LA BIBLIOTHÈQUE D'ÉTAT DE BAVIÈRE

Le manuscrit D-Mbs5362 regroupe des pièces de l'époque galante pour le luth à 11, 12 ou 13 chœurs accordé en Ré mineur. Généralement empreintes de grâce et d'insouciance, ces compositions s'inscrivent dans les goûts musicaux de la première partie du XVIII^e siècle, plus particulièrement ancrées dans les deux décennies entre 1720 et 1740. Toutes ces pièces sont d'excellente qualité, importantes musicalement et d'une facture ne cédant jamais à la facilité.

Ce recueil est rédigé en tablature française par une main unique. Les portées de tablature de six lignes ont été tracées préalablement, à raison de sept par page. L'écriture est soignée, les fautes sont rares. La gestion des tournes est très pointilleuse : sauf lorsque les pièces sont trop longues et dépassent deux pages — c'est le cas des arias extraits d'opéras de Johann Adolph Hasse et vraisemblablement mis au luth par son ami Silvius Leopold Weiss — le haut du verso de chaque feuillet marque toujours le début d'une pièce.

Des noms de compositeur sont très souvent précisés ; cependant, des correspondances avec d'autres manuscrits obligent quelquefois à modifier ces attributions.

En tête du volume, une table permet d'en visualiser le contenu et de situer les 131 pièces qui sont ici classées selon leur tonalité puis leur ordre d'apparition dans le recueil.

LES ORNEMENTS

- ⌋ Appoggiature descendante, trille, tremblement...
- (⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- × Mordant inférieur.
- ⌋ Mordant supérieur, martèlement.
- . Doigté de l'index droit.
- .. Sous une basse, en indique l'étouffement (original : un gros point seulement).
- * Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

[Compositeur anonyme]

Prélude (Prelude)

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 2r



Prélude (Prelude)

Handwritten musical score for 'Prélude (Prelude)'. The score is written on a single staff with a common time signature (C). The piece consists of several measures, each with a corresponding rhythmic pattern written below the staff. The notes are written in a shorthand notation, often with stems and flags, and are frequently beamed together. The rhythmic patterns are indicated by numbers (4, 6) and slanted lines (//) representing groups of notes. The score is divided into measures by vertical bar lines. The first measure starts with a common time signature (C). The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '6'. The fifth measure is marked with a '4'. The sixth measure is marked with a '6'. The seventh measure is marked with a '4'. The piece ends with a double bar line and repeat dots.

2

3

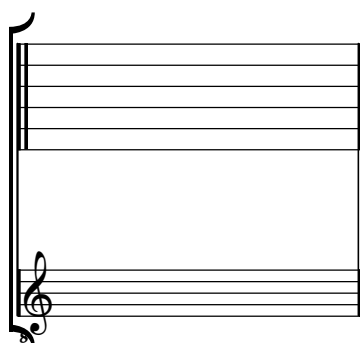
6

7

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Johann Michael Kühnel

(ca 1665 - après 1725)

[2 Bourrées]

del Sig. Kühnel

Bourrée (Bouree) alternativ. del Sig. Kühnel
Bourrée (Bourée) 2

Do majeur et Do mineur

Manuscrit de Munich D-Mbs5362

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Folios 2v et 3r



[2 Bourrées en Do] del Sig. Kühnel

Bourrée (Bouree) alternativ. del Sig. Kühnel

5

10

15

19

23

Bourrée (Bourée) 2.

The musical score is written on a single five-line staff in a 4/4 time signature. It consists of six systems of music, each with a measure number on the left and a key signature below the staff. The notes are written in a stylized, handwritten font. The first system (measures 1-5) starts with a treble clef and a common time signature. The second system (measures 5-9) includes a repeat sign at the end of measure 8. The third system (measures 9-12) continues the melody. The fourth system (measures 13-17) features more complex rhythmic patterns. The fifth system (measures 18-22) repeats the first system's melody. The sixth system (measures 23-24) ends with a decorative flourish.

1
4
2
6
a

5
4
2
6
a
4
a

9
a
6
a

13
4
a
6
a

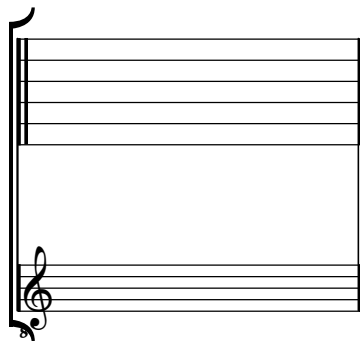
18
a
4
2
6
a
a

23
4
2
6
a
a
4

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth

Musical notation for the 11 chords of the lute. The notation consists of two staves. The top staff is a six-line staff with a brace on the left. It contains 11 notes, each labeled with a lowercase 'a'. The notes are positioned on the strings as follows: 1st string (top) on the 1st, 2nd, 3rd, and 4th frets; 2nd string on the 1st, 2nd, and 3rd frets; 3rd string on the 1st, 2nd, and 3rd frets; 4th string on the 1st, 2nd, and 3rd frets; 5th string on the 1st, 2nd, and 3rd frets; 6th string (bottom) on the 1st, 2nd, and 3rd frets. The bottom staff is a five-line staff with a brace on the left. It contains 11 notes, each labeled with a lowercase 'a'. The notes are positioned on the strings as follows: 1st string (top) on the 1st, 2nd, 3rd, and 4th frets; 2nd string on the 1st, 2nd, and 3rd frets; 3rd string on the 1st, 2nd, and 3rd frets; 4th string on the 1st, 2nd, and 3rd frets; 5th string on the 1st, 2nd, and 3rd frets; 6th string (bottom) on the 1st, 2nd, and 3rd frets. The notation ends with a double bar line.

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet del Sig. S.L. Weiss

WeissSW36*

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 3v

*Voir dans le manuscrit de Paris F-PnThII, folio 12r. : pièce sans titre
(F-PnThII_34)*



Menuet del Sig. S. L. Weiss.

The musical score is written for a single instrument, likely a lute or guitar, using a system of two staves. The top staff contains the melody, and the bottom staff contains the figured bass. The piece is in 4/4 time and consists of 24 measures.

Measures 1-4: The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord (F4, C4, F3) in the first measure, followed by a whole note chord (A3, C4) in the second, a whole note chord (B2, C3) in the third, and a whole note chord (F3, C4) in the fourth.

Measures 5-9: The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass line consists of a whole note chord (A3, C4) in the fifth, a whole note chord (B3, C4) in the sixth, a whole note chord (D3, E3) in the seventh, a whole note chord (F3, G3) in the eighth, and a whole note chord (A3, C4) in the ninth.

Measures 10-14: The melody continues with a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The bass line consists of a whole note chord (B3, C4) in the tenth, a whole note chord (D3, E3) in the eleventh, a whole note chord (F3, G3) in the twelfth, a whole note chord (A3, C4) in the thirteenth, and a whole note chord (B3, C4) in the fourteenth.

Measures 15-19: The melody continues with a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, and a quarter note D7. The bass line consists of a whole note chord (B3, C4) in the fifteenth, a whole note chord (D3, E3) in the sixteenth, a whole note chord (F3, G3) in the seventeenth, a whole note chord (A3, C4) in the eighteenth, and a whole note chord (B3, C4) in the nineteenth.

Measures 20-24: The melody concludes with a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The bass line consists of a whole note chord (B3, C4) in the twentieth, a whole note chord (D3, E3) in the twenty-first, a whole note chord (F3, G3) in the twenty-second, a whole note chord (A3, C4) in the twenty-third, and a whole note chord (B3, C4) in the twenty-fourth.

25

Musical notation for measures 25-28. The top staff contains a melody with notes a, r, a, e, r, a, r, a. The bottom staff contains a bass line with notes a, a, a, a, a.

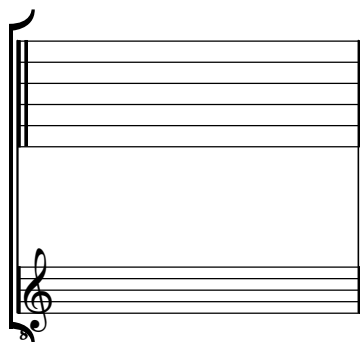
29

Musical notation for measures 29-32. The top staff contains a melody with notes a, r, a, e, r, a, a, d. The bottom staff contains a bass line with notes a, a, a, a, 4. The piece ends with a decorative flourish.

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Johann Christian Hoffmann

(avril 1683 - février 1750)

Menuet

del Sig^{re}. Hoffmann

Do majeur

Manuscrit de Munich D-Mbs5362

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Folio 4r



Menuet del Sig^{re}. Hoffmann

The musical score consists of four systems, each with a treble clef and a 4/4 time signature. The notes are written in a shorthand notation with stems and flags, and are accompanied by fingerings (numbers 1-5) and articulation marks (accents, slurs, and breath marks).

System 1: Measures 1-4. Notes: G4, A4, B4, C5, B4, A4, G4, F4. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4. Articulation: accents under G4, A4, B4, C5, B4, A4, G4, F4.

System 2: Measures 5-8. Notes: F4, E4, D4, C4, B3, A3, G3, F3. Fingerings: 4, 5, 4, 4, 4, 4, 4, 4. Articulation: slurs over F4-E4, D4-C4, B3-A3, G3-F3; accents under F4, E4, D4, C4, B3, A3, G3, F3.

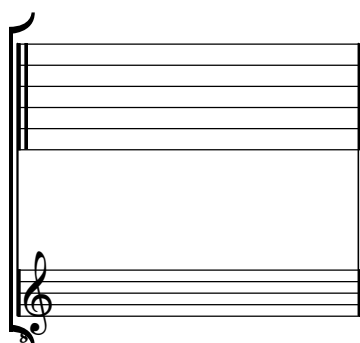
System 3: Measures 9-12. Notes: F3, E3, D3, C3, B2, A2, G2, F2. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4. Articulation: slurs over F3-E3, D3-C3, B2-A2, G2-F2; accents under F3, E3, D3, C3, B2, A2, G2, F2.

System 4: Measures 13-16. Notes: F2, E2, D2, C2, B1, A1, G1, F1. Fingerings: 5, 4, 4, 4, 4, 4, 4, 4. Articulation: slurs over F2-E2, D2-C2, B1-A1, G1-F1; accents under F2, E2, D2, C2, B1, A1, G1, F1. Ends with a double bar line and repeat sign.

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Johann Kropffgans
(1708 - 1770)

Pastorella del Sig^{re}. Kropffgans

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 4v, 5r



Pastorella del Sig^{re}. Kropffgans

Handwritten musical score for 'Pastorella del Sig^{re}. Kropffgans'. The score is written in 3/8 time and consists of seven systems of music, each with a vocal line and a lute line. The notation includes various rhythmic values (minims, crotchets, quavers), accidentals, and dynamic markings such as 'pia.', 'fort.', and 'f'. Fingerings and breathings are indicated with 'm3' and 'a' above notes. A first ending is marked with '(1*)' at measure 24. The piece concludes with a double bar line and repeat dots at measure 28.

1. Original : indication rythmique de triolet

41

5 6 a 6 a a a 6 a 6 a a a

47

5 a a a 4 a a a 4 a a a 4

53

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

59

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

65

5 4 a a a a 4 a a a a

73

a a a 4 4 4 4 4 4

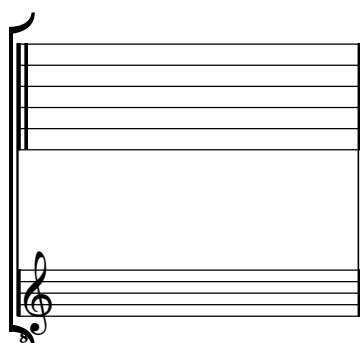
79

4 a a a a a a a 4

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Prélude

del Sig. S.L. Weiss

WeissSW11.7

Ré mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 5v

*Voir dans le manuscrit de Dresde D-Dl2841, page 32, Fantasia de la
Sonata N° 11 in D minor Partie de SL Weiss (Le Luth Doré Editions)*

*Voir dans le manuscrit de Moscou RF-Mcm, folio 3r : Prélude (Prellude)
et folios 11v et 12r : Prelludium (Le Luth Doré Editions)*



Prelude del Sig. S. L. Weiss

1. *Original : note absente*

(1*)

2. *Original : 5 notes absentes mais présentes dans le manuscrit de Dresde D-Dl2841*

(2*)

3.

(2*)

4.

(2*)

5.

1. Original : note absente
 2. Original : 5 notes absentes mais présentes dans le manuscrit de Dresde D-Dl2841

6

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

7

a a a r r a e r a r r a a r a a e a a r a a k h i
a a a

8

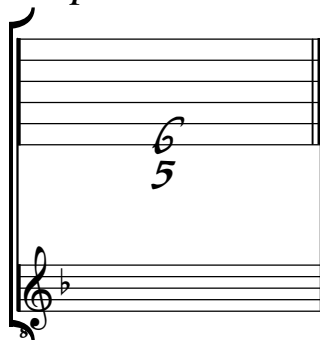
h k i a a a a a a a [a] e r e a a a a
a a a a (1*) a b a a (2*)

1. Original : note absente
2. Original : note absente

Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Courante

del Sig^{re}. S.L. Weiss

WeissSW33.3

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 6r

Voir dans le manuscrit de Dresde D-Dl2841, volume 1, pages 3 : Courante de la Sonata N° 33 in F Major (Le Luth Doré Editions)

Voir aussi toutes les variantes de cette Courante dans les différentes versions de la Partie WeissSW1.



Courante del Sig^{re}. S. L. Weiss

The musical score consists of six systems, each with two staves. The notation is a form of rhythmic shorthand where notes are represented by letters (a, e, r, g) and rests by symbols like '2' or '4'. Above the notes are rhythmic flags indicating their duration. The first system starts with a 6/4 time signature. The second system begins with a measure number '3'. The third system begins with a measure number '6'. The fourth system begins with a measure number '9' and includes a repeat sign. The fifth system begins with a measure number '12'. The sixth system begins with a measure number '14' and includes a first ending bracket marked with '(1*)'. The notes are written on a five-line staff, with some notes placed on the lines and others in the spaces.

1. Original : basse absente

16

Handwritten musical notation for measures 16-18. The notes are G, A, G, A, G, A, G, A. The notation includes slurs and accents.

19

Handwritten musical notation for measures 19-21. The notes are G, A, G, A, G, A, G, A. The notation includes slurs and accents.

22

Handwritten musical notation for measures 22-24. The notes are G, A, G, A, G, A, G, A. The notation includes slurs and accents.

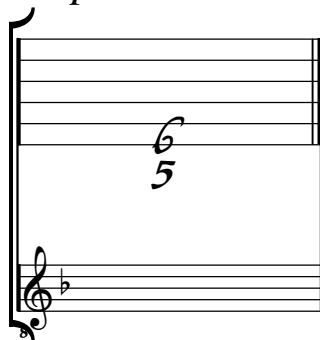
25

Handwritten musical notation for measures 25-26. The notes are G, A, G, A, G, A, G, A. The notation includes slurs and accents. The piece ends with a decorative flourish.

Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Johann Michael Kühnel

(ca 1665 - après 1725)

Polonoise del Sig^{re} Kühnel

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 6v



Polonoise del Sig^{re} Kühnel

The musical score is written for a single melodic line in 3/4 time. It consists of 24 measures, divided into six systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), slurs, and triplets. Fingerings are indicated by numbers 1-5. The key signature is one flat (F major). The score begins with a treble clef and a 3/4 time signature. The first measure has a 3/4 time signature written above the staff. The piece concludes with a double bar line and a decorative flourish.

Measure 1: a (fingering 5)

Measure 2: a (fingering 5), b (fingering 6), a (fingering 5), b (fingering 6)

Measure 3: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 4: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 5: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 6: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 7: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 8: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 9: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 10: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 11: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 12: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 13: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 14: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 15: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 16: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 17: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 18: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 19: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 20: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 21: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 22: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

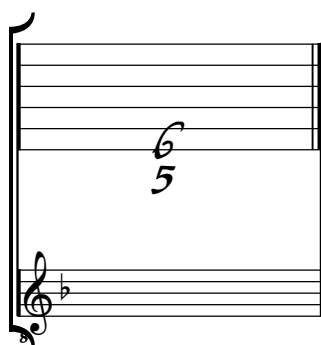
Measure 23: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

Measure 24: a (fingering 5), a (fingering 5), a (fingering 5), a (fingering 5)

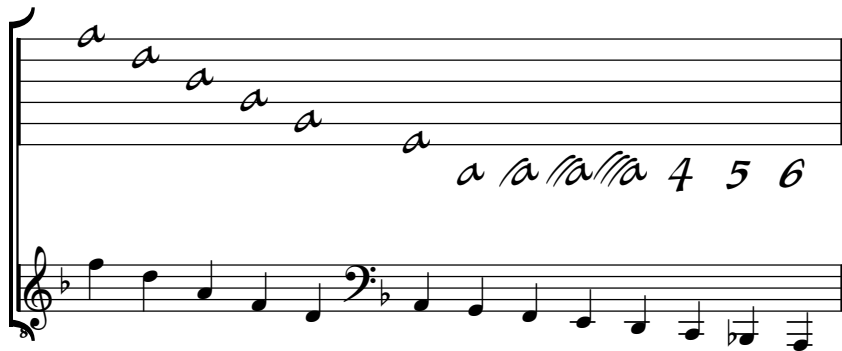
Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Johann Kropffgans
(1708 - 1770)

[2 menuets]
del Sig^{re}. Kropffgans

Menuet, Menuet La Jardinaire

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 7r à 8r



Menuet del Sig^{re} Kropffgans

The musical score is written on a grand staff with two systems of five-line staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Fingerings are indicated by numbers 1-5. The piece is in 3/4 time and features several key signatures changes: from one flat (F major) to two flats (B-flat major) at measure 21, and back to one flat (F major) at measure 27. The score concludes with a double bar line and a large decorative flourish.

1. Original : ornement absent

Menuet La Jardiniere del Sig^{re} Kropfgans

3 *hfh* *h* | *are* | *ara* | *6 a* | *rab a* | *er*

4 | *a* | 4 | *a* | 6 | 5 | *a* | *a a* | *a* | *a* | *a* | 4

7 | *rab a* | *er* | *a h h a f h* | *a e a a a a* | *a a b a r*

a | *a* | 4 | *a* | 4 | *a* | 6 | 5

12 | *a b a r a* | *6 a 6* | *a b a* | *6 a 6* | *a b a*

6 | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *a*

17 | *a e r a r a* | *a e r a r a* | *r a r a* | *r r e*

a | *a* | *a* | *a* | *a* | *a* | *a* | *a*

21 | *r a r a* | *r r e* | *r e r a r a* | *a* | *r a r* | *a r r*

a | *a* | *a* | *a* | *a* | *a* | *a* | *a*

27 | *a r a r* | *a r e* | *e r a r a* | *r e e r a r* | *a a k h i h*

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

32 | *i h k* | *l a g* | *g h f h f* | *a a f* | *f h f a h a* | *e a r e r*

a | *a* | 5 | 4 | 6 | 5 | *a* | *a* | *a* | *a* | *a*

38

$\text{a h k h k i k a e f e e h f h h l k h i h}$
 $\text{a a a a a 6 a a a a}$

44

$\text{i h l h a f f f h f f k h f h f h f a h f h h}$
 a 4 4 a a a 4

50

$\text{a r e a r a a a r a b a e r r a b a e r}$
 $\text{a 6 5 a a a a a 4 a a a 4}$
 pia.

57

$\text{a a a e a r r a r r b a a a a g r}$
 a a fort. a a

62

$\text{a r a a f a a h a h h h f f}$
 4 5 4 a 4

67

$\text{a h a h h h f f a r a a a r a a r a r}$
 a 4 a a 4

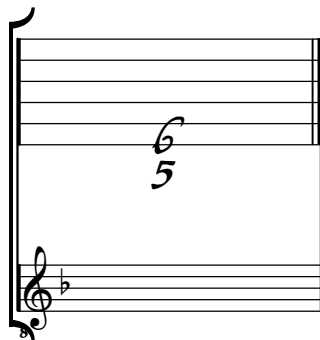
72

$\text{a a a a r a r a a a a a r a}$
 $\text{a a a 6 4 a a a 6 5 4 a}$

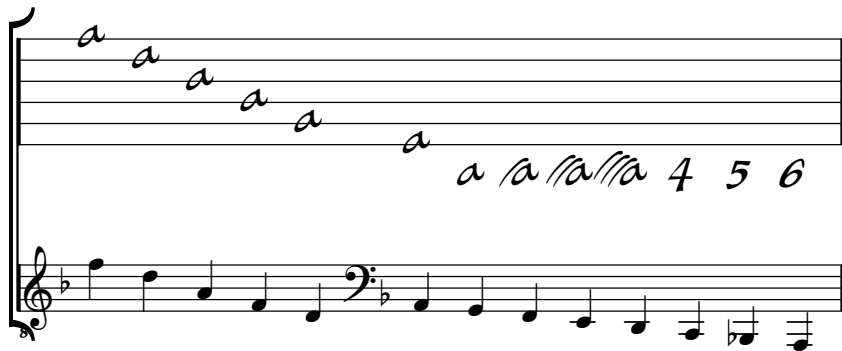
Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet del Sig^{re} S. L. Weiss

WeissSW19.6

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 8v

Voir dans le manuscrit de Londres GB-Lbl30387, page 189, Menuet de la Sonata 19 in F Major (Le Luth Doré Editions)



Menuet del Sig^{re} S. L. Weiss

Musical score for Menuet del Sig^{re} S. L. Weiss, featuring a single melodic line on a five-line staff. The score is divided into measures, with some measures containing multiple notes and ornaments. The notation includes various rhythmic values (e.g., 3, 4, 6) and dynamic markings (e.g., *f*, *f*). The piece concludes with a decorative flourish.

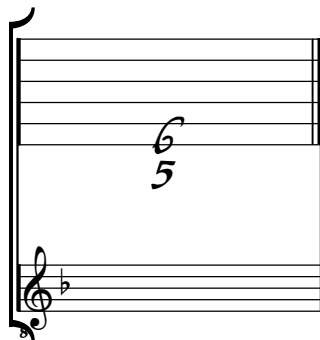
The score is divided into measures, with some measures containing multiple notes and ornaments. The notation includes various rhythmic values (e.g., 3, 4, 6) and dynamic markings (e.g., *f*, *f*). The piece concludes with a decorative flourish.

The score is divided into measures, with some measures containing multiple notes and ornaments. The notation includes various rhythmic values (e.g., 3, 4, 6) and dynamic markings (e.g., *f*, *f*). The piece concludes with a decorative flourish.

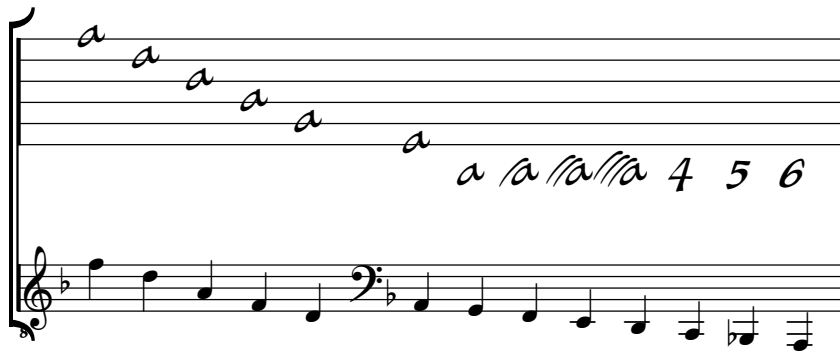
Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 34]

del Sig^{re} S. L. Weiss

Prélude (Prelude), Courante del Sig^{re} S. L. Weiss,
Menuet del Sig^{re} S. L. Weiss, Sarabande du même,
Menuet du même

WeissSW34.3 à 7

Ré mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 9r à 10v

*Voir dans le manuscrit de Dresde D-Dl2841, volume 1, pages 27 à 30 :
Courante (Courente), Menuet [1], Sarab[ande] et le Menuet [2] de la
Sonata N° 34 in D minor (Le Luth Doré Editions)*

*Voir dans le manuscrit de Moscou RF-Mcm, folio 1r : Andantino
(Le Luth Doré Editions)*



Prélude (Prelude)

1. ♩

(1*) ♩

2. ♩

3. ♩

4. ♩

5. ♩

6. ♩

The image shows a handwritten musical score for a piece titled 'Prélude (Prelude)'. It consists of six systems, each starting with a measure rest (♩) and a common time signature (C). The notation is a form of shorthand where letters represent notes and symbols represent rhythms. The letters used are a, e, i, h, k, f, r, g, b, and 4. The first system is marked with '(1*)'. The second system is marked with '2.', the third with '3.', the fourth with '4.', the fifth with '5.', and the sixth with '6.'. The notation is written on a five-line staff with a clef on the first line.

1. Il n'est pas indiqué explicitement dans le manuscrit que ce Prélude ait été composé par Silvius Leopold Weiss.

7 *♩*

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

f f f f f f f f

4 a a a a a a

8 *♩*

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

b a b r b r r a r

a a a a a a a a

9 *♩*

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

ef a

a a


♩ ♩

10 *♩*

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

ef r a r a

♩



Courante del Sig^{re} S. L. Weiss

3 4

4

8 (1*)

12

16

20

1. Original : Fa (a sur le 4e chœur)

24

28

32

(1*)

36

1. Tablature originale : ré (a sur le 5ème chœur).

Menuet del Sig^{re} S. L. Weiss

The musical score is written for a single melodic line on a five-line staff. It consists of five systems of music, each with a treble clef and a 3/4 time signature. The notes are written in a shorthand notation with stems and flags, and are accompanied by fingerings (numbers 1-4) and slurs. The piece concludes with a double bar line and a decorative flourish.

System 1 (Measures 1-5):
 Treble clef, 3/4 time. Notes: e, a, e, a, a, a, e, a, r, e, r, e, a, a, e, r. Fingerings: 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2. Slurs: e-a-e, a-a-a, e-a-r, e-r-e-a, a-e-r.

System 2 (Measures 6-10):
 Treble clef, 3/4 time. Notes: r, r, r, r, e, a, r, a, r, a, a, r, e, a, a. Fingerings: 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3, 2. Slurs: e-a-r, a-r-a, r-e-a, a-a.

System 3 (Measures 11-15):
 Treble clef, 3/4 time. Notes: e, a, r, a, b, a, b, r, r, r, a, a, a, a, a. Fingerings: 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3, 2. Slurs: a-b-a, r-a-a, a-a-a, a-a.

System 4 (Measures 16-20):
 Treble clef, 3/4 time. Notes: a, a, a, a, a, r, a, a, r, a, a, a, r, a, a. Fingerings: 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 4, 3, 2. Slurs: a-a-a, a-r-a, a-r-a, a-r-a, a-r-a.

System 5 (Measures 21-22):
 Treble clef, 3/4 time. Notes: a, r, a, a. Fingerings: 2, 3, 2, 1. Slurs: a-r-a, a-a.

Sarabande du même

3

5

9

13

17

21

Menuet du même

Musical score for "Menuet du même" by Silvius Leopold Weiss. The score is written on a grand staff with a treble clef and a 3/4 time signature. It consists of five systems of music, each with a vocal line and a bass line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'a' (piano) and 'f' (forte). The piece concludes with a double bar line and a decorative flourish.

System 1: Measures 1-4. Bass line starts with a 3/4 time signature and a 4-measure rest. Notes: a, a, a, a.

System 2: Measures 5-8. Notes: e, a, a, a. Measure 8 has a double bar line and repeat signs.

System 3: Measures 9-12. Notes: a, a, a, a. Measure 12 has a double bar line and repeat signs.

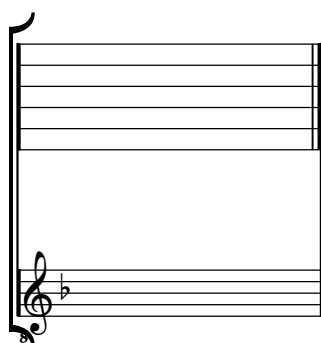
System 4: Measures 13-16. Notes: a, a, a, a. Measure 16 has a double bar line and repeat signs.

System 5: Measures 17-20. Notes: a, a, a, a. Measure 20 has a double bar line and repeat signs.

Tonalité : Ré mineur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet

del Sig^{re} S. L. Weiss

Menuet du même

WeissSW74*

Ré mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 10v



Menuet du même

3 4

5

9

13

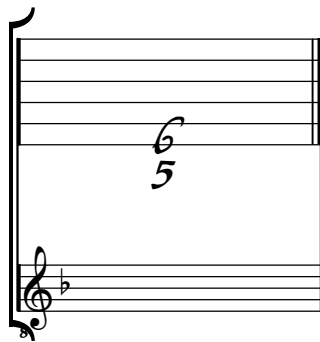
17

(1*)

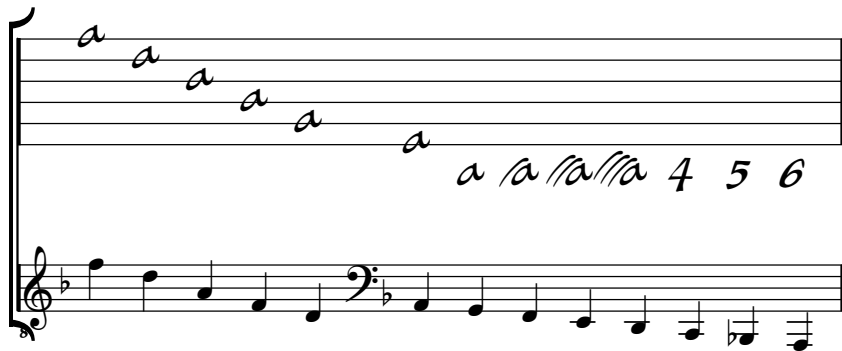
Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 41]

del Sig^{re} S. L. Weiss

Prélude (Prelude), Allegro del Sig^{re} S. L. Weiss,
Menuet du même, Gigue du même

WeissSW41.2 et 5, WeissSW75*

La mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 11r à 13r

*Voir dans le manuscrit de Dresde D-Dl2841, volume 2, pages 104, 105, 109 :
Courante et Menuet de la Sonata N° 41 in A minor (Le Luth Doré Editions)*

*Voir dans le manuscrit de Grüssau PL-Wu2003, folios 56v. à 58v. : Courante
Menuet de la Partie 41 (PLWu2003_36)*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 18 à 24 : Courante
Menuet de la Partie 41 (PLWu2005_3)*

*Voir dans le manuscrit de Grüssau PL-WRu2002, pages 102 et 103 :
Courante (WRu44)*



Prélude (Prelude)

(1*)

2

3

4

5

6

The image shows a handwritten musical score for a prelude in G minor. It consists of six systems of music, each with a treble and bass staff. The notation includes various ornaments (accents, mordents, and grace notes) and fingerings (numbers 1-5). The piece concludes with a decorative flourish. The first system is marked with '(1*)' and the second system is marked with '2'. The third system is marked with '3', the fourth with '4', the fifth with '5', and the sixth with '6'. The notation is in a style typical of 18th-century manuscripts, with a focus on melodic lines and ornamentation.

1. Aucune nomination explicite ne permet d'attribuer ce Prélude à Silvius Leopold Weiss.

Allegro del Sig^{re} S. L. Weiss

The image displays a handwritten musical score for 'Allegro del Sigre S. L. Weiss'. It consists of four systems of music, each with a treble and bass staff. The notation includes rhythmic values (3, 4, 5, 6), notes (a, e, r, a), and various ornaments and slurs. The first system starts with a treble staff containing a '3' and a '4', and a bass staff with a '4'. The second system begins with a '3' in the treble staff. The third system starts with a '6' in the bass staff. The fourth system begins with a '9' in the treble staff. The notation is dense and characteristic of 17th-century manuscript notation.

12

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

a a 4 e e e e e

15

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

a g g g g a

18

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

a a 4

21

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

a 5 5 5 5 4

24

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

4 4 4 4 a a

27

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

a 4 a a a a 4 4

.../...

30

4 5 4 a

34

a a a a 4

37

a a a a a a a 5

40

4 a a a a a

43

a a a a 4

46

4 4 4 4 a a a a a

49

$\text{G } \text{F } \text{E } \text{F } \text{E } \text{G } \text{G } \text{H}$ | $\text{K } \text{G } \text{G } \text{G } \text{G } \text{H } \text{K}$ | $\text{H } \text{K } \text{H } \text{H } \text{K } \text{H } \text{K}$
a a a a a a a

52

$\text{H } \text{G } \text{F } \text{H } \text{H}$ | $\text{H } \text{F } \text{H } \text{A } \text{G } \text{A } \text{G}$ | $\text{G } \text{A } \text{G } \text{A } \text{G } \text{A}$
a 4 a 5 a

55

$\text{A } \text{A } \text{A } \text{A } \text{A } \text{G } \text{A}$ | $\text{E } \text{A } \text{G } \text{E } \text{E } \text{A } \text{G } \text{A}$ | $\text{G } \text{G } \text{G } \text{G } \text{G } \text{A } \text{G}$
b b b b a a a a

58

$\text{F } \text{E } \text{G } \text{E } \text{A } \text{G } \text{A } \text{E}$ | $\text{A } \text{A } \text{G } \text{A } \text{G } \text{A } \text{G } \text{E}$ | $\text{G } \text{A } \text{E}$
a a a a a 4

61

$\text{G } \text{A } \text{G } \text{A } \text{G } \text{A } \text{E } \text{G}$ | $\text{G } \text{E } \text{G } \text{A } \text{G } \text{A } \text{G } \text{E}$ | $\text{E } \text{G } \text{E}$
a a a a a (1) a*

64

$\text{E } \text{G } \text{E } \text{G } \text{A } \text{G } \text{E}$ | $\text{G } \text{E } \text{G } \text{E } \text{G } \text{A } \text{G } \text{E}$ | $\text{E } \text{G}$
a a a a a

1. Original : Fa (d sur le canto)

Menuet du même

3
8

6

11

16

21

25

30

(1*)

1. Liaison absente de la tablature originale.

Gigue du même

6 8

4

8

12

16

20

24

(1*)

(2*)

(3*)

1. Original : Sol bécarré (c sur la chanterelle)

2. Original : Ré (a sur le canto)

3. Original : le rythme de la mesure est erroné ou incomplet : croche-pointée double-croche deux fois, puis croche

28

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

a a a a a a a a 4

32

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

a a a a a a a a (1) 4 e a*

36

a a a b b r b r e e a r r r e a e e a e

a a a b b r r a a a

40

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

a a a a a a a a R

44

a a r a r a a f f f a r a r a

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

47

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

r a a r a a a a a a a a a a 4

51

a a a a r a a

a a a a a a

1. Original : les indications rythmiques de noire et de noire-pointée sont inversées

[Compositeur anonyme]

[2 pièces]

Aria et Menuet

La mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 14r



Aria

Musical score for an Aria, featuring a single melodic line on a five-line staff. The score is divided into measures, with measure numbers 4, 7, 10, 14, 18, and 23 indicated on the left. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The piece concludes with a decorative flourish. The bottom of the page shows a sequence of numbers: 6, 5, 4, followed by two double bar lines with a '4' below each, and then '6' and 'a'.

Menuet

3 4 a e r a r a r a a r e

6 a a a a a a a a e r

11 a r a r a a r e r a r a f a a

16 r r r a a r a e r a a h a h f a h

23 h h a a a e r a a f a a a r e

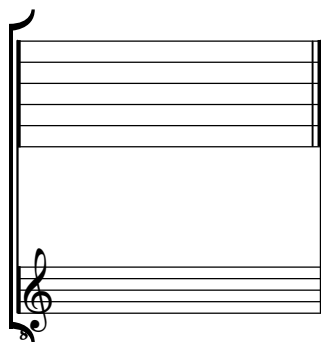
28 a e r a r a a a a a a a

The musical score is written on a grand staff with two staves per system. The time signature is 3/4. The piece consists of 32 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

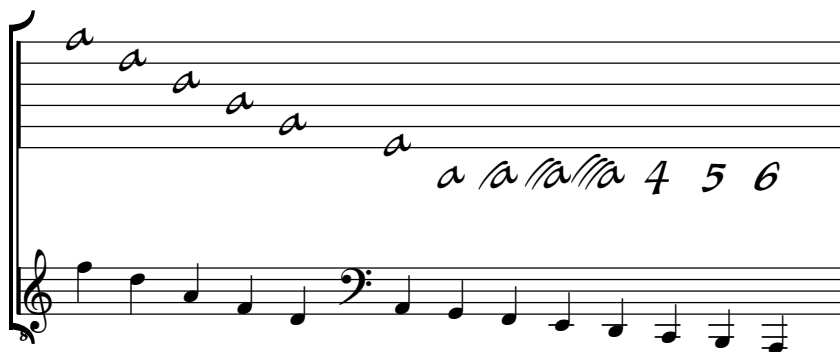
Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Prélude

(Prelude)

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 14v



Prélude (Prelude)

1

2

3

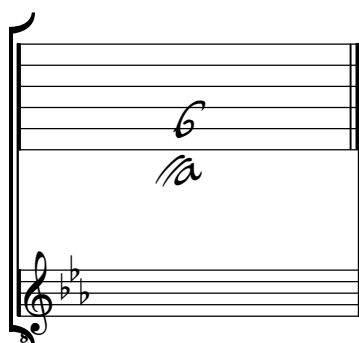
4

5

Tonalité : Do mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Menuet

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 14v



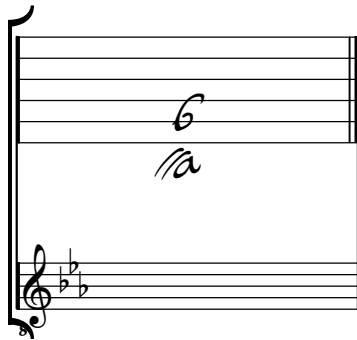
Menuet

The musical score is written for a single melodic line in 3/4 time. It consists of five systems of music, each with a treble clef and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *h* (half note). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a decorative flourish. The manuscript includes several handwritten annotations, including '4' below the first measure, '4' below the second measure, '4' below the third measure, '4' below the fourth measure, '4' below the fifth measure, '4' below the sixth measure, '4' below the seventh measure, '4' below the eighth measure, '4' below the ninth measure, '4' below the tenth measure, '4' below the eleventh measure, '4' below the twelfth measure, '4' below the thirteenth measure, '4' below the fourteenth measure, '4' below the fifteenth measure, '4' below the sixteenth measure, '4' below the seventeenth measure, '4' below the eighteenth measure, '4' below the nineteenth measure, '4' below the twentieth measure, '4' below the twenty-first measure, '4' below the twenty-second measure, '4' below the twenty-third measure, '4' below the twenty-fourth measure, '4' below the twenty-fifth measure, '4' below the twenty-sixth measure, '4' below the twenty-seventh measure, '4' below the twenty-eighth measure, '4' below the twenty-ninth measure, '4' below the thirtieth measure, '4' below the thirty-first measure, '4' below the thirty-second measure, '4' below the thirty-third measure, '4' below the thirty-fourth measure, '4' below the thirty-fifth measure, '4' below the thirty-sixth measure, '4' below the thirty-seventh measure, '4' below the thirty-eighth measure, '4' below the thirty-ninth measure, '4' below the fortieth measure, '4' below the forty-first measure, '4' below the forty-second measure, '4' below the forty-third measure, '4' below the forty-fourth measure, '4' below the forty-fifth measure, '4' below the forty-sixth measure, '4' below the forty-seventh measure, '4' below the forty-eighth measure, '4' below the forty-ninth measure, '4' below the fiftieth measure, '4' below the fifty-first measure, '4' below the fifty-second measure, '4' below the fifty-third measure, '4' below the fifty-fourth measure, '4' below the fifty-fifth measure, '4' below the fifty-sixth measure, '4' below the fifty-seventh measure, '4' below the fifty-eighth measure, '4' below the fifty-ninth measure, '4' below the sixtieth measure, '4' below the sixty-first measure, '4' below the sixty-second measure, '4' below the sixty-third measure, '4' below the sixty-fourth measure, '4' below the sixty-fifth measure, '4' below the sixty-sixth measure, '4' below the sixty-seventh measure, '4' below the sixty-eighth measure, '4' below the sixty-ninth measure, '4' below the seventieth measure, '4' below the seventy-first measure, '4' below the seventy-second measure, '4' below the seventy-third measure, '4' below the seventy-fourth measure, '4' below the seventy-fifth measure, '4' below the seventy-sixth measure, '4' below the seventy-seventh measure, '4' below the seventy-eighth measure, '4' below the seventy-ninth measure, '4' below the eightieth measure, '4' below the eighty-first measure, '4' below the eighty-second measure, '4' below the eighty-third measure, '4' below the eighty-fourth measure, '4' below the eighty-fifth measure, '4' below the eighty-sixth measure, '4' below the eighty-seventh measure, '4' below the eighty-eighth measure, '4' below the eighty-ninth measure, '4' below the ninetieth measure, '4' below the ninety-first measure, '4' below the ninety-second measure, '4' below the ninety-third measure, '4' below the ninety-fourth measure, '4' below the ninety-fifth measure, '4' below the ninety-sixth measure, '4' below the ninety-seventh measure, '4' below the ninety-eighth measure, '4' below the ninety-ninth measure, '4' below the hundredth measure.

Tonalité : Do mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Menuet

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 15r



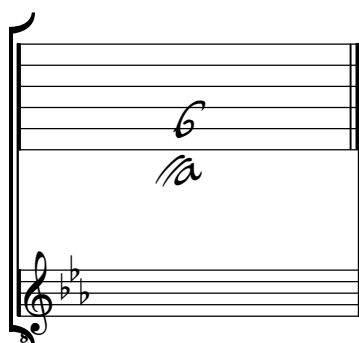
Menuet

Musical score for a Minuet in D minor, 3/4 time signature. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated. The notation includes notes, rests, and various ornaments. The first measure starts with a 3/4 time signature and a key signature of two flats (D minor). The piece concludes with a repeat sign and a decorative flourish.

Tonalité : Do mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Prélude (Prelude)

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 15r

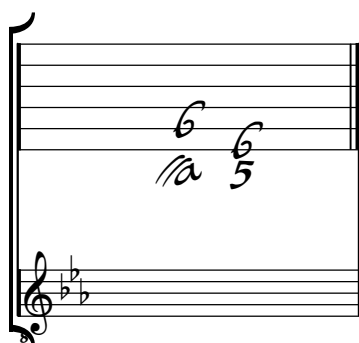


Prélude (Prelude)

Tonalité : Do mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 12 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[2 pièces]
del Sig^{re} S. L. Weiss

Gavotte del Sig^{re} S. L. Weiss, Rigaudon du même

WeissSW27,3 et 7

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 15v et 16r

Voir dans le manuscrit de Londres GB-Lbl30387, pages 260 et 264 : Gavotte et Rigaudon (Riguadon) de la Sonata 27 in C minor

Voir dans le manuscrit de Dresde D-Dl2841, volume 5, pages 270 et 274 : Gavotte et Rigaudon de la Sonata N° 27 de Ms. Weiss in C minor (Le Luth Doré Editions)



Gavotte del Sig^{re} S. L. Weiss

Handwritten musical score for Gavotte del Sig^{re} S. L. Weiss. The score is written on a single staff with a treble clef and a 2/4 time signature. The music consists of a single melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there is a system of figured bass notation, which includes numbers (2, 4, 6, 7, 8, 9, 5) and letters (a, r, f, h) indicating the harmonic accompaniment. The score is divided into measures, with measure numbers 5, 11, 17, 22, and 27 indicated on the left side. The piece concludes with a double bar line and repeat dots.

32

38

44

50

56

R

62

67

Rigaudon du même

4

7

10

14

17

effe

21

Handwritten musical notation for measures 21-23. The top staff contains a melody with notes and slurs. The bottom staff contains a bass line with notes, rests, and slurs. Measure 21 ends with a double bar line. Measure 22 has a '4' below the staff. Measure 23 ends with a double bar line.

24

Handwritten musical notation for measures 24-26. The top staff contains a melody with notes and slurs. The bottom staff contains a bass line with notes, rests, and slurs. Measure 24 has a '4' below the staff. Measure 25 has a '4' below the staff. Measure 26 ends with a double bar line.

27

Handwritten musical notation for measures 27-29. The top staff contains a melody with notes and slurs. The bottom staff contains a bass line with notes, rests, and slurs. Measure 27 has a '4' below the staff. Measure 28 has a '4' below the staff. Measure 29 ends with a double bar line.

30

Handwritten musical notation for measures 30-32. The top staff contains a melody with notes and slurs. The bottom staff contains a bass line with notes, rests, and slurs. Measure 30 has a '4' below the staff. Measure 31 has a '4' below the staff. Measure 32 ends with a double bar line.

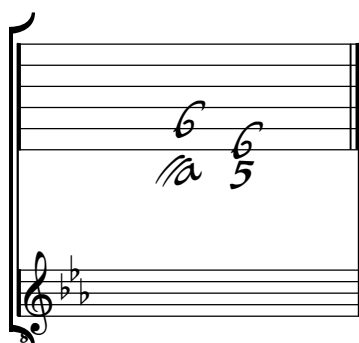
33

Handwritten musical notation for measures 33-35. The top staff contains a melody with notes and slurs. The bottom staff contains a bass line with notes, rests, and slurs. Measure 33 has a '4' below the staff. Measure 34 has a '4' below the staff. Measure 35 ends with a double bar line and a decorative floral flourish.

Tonalité : Do mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

Prélude

(Prelude)

Sol mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 16v



Prélude (Prelude)

1

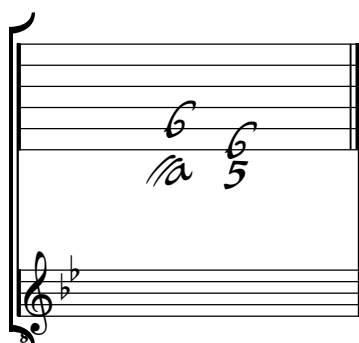
2

3

Tonalité : Sol mineur

Accord des basses du luth : 2 bémols

Scordature par octave



A musical diagram showing a guitar fretboard with two staves. The top staff has fingerings 6, 6, 7a, 5. The bottom staff has a bass clef and two flats (Bb and Eb).

Accord des 13 chœurs du luth



A musical diagram showing a guitar fretboard with two staves. The top staff has fingerings a, a, a, a, a, a, a, a, a, a, a, 4, 5, 6. The bottom staff has a bass clef and two flats (Bb and Eb).

[Compositeur anonyme]

Menuet

Sol mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 17r



Menuet

Handwritten musical score for a Minuet in G minor, featuring two staves (treble and bass clef) and various musical notations including notes, rests, and dynamic markings.

The score is divided into measures, with measure numbers 3, 4, 5, 9, 13, 16, and 21 indicated at the beginning of their respective systems.

Key features of the notation include:

- Measure 3:** Treble clef, notes a, b, a, a. Bass clef, notes a, a.
- Measure 4:** Treble clef, notes a, a, a, a. Bass clef, notes b, b.
- Measure 5:** Treble clef, notes b, a, r. Bass clef, notes a, a, a, a.
- Measure 9:** Treble clef, notes a, b, a, b, b. Bass clef, notes a, a, a, a.
- Measure 13:** Treble clef, notes a, a, a, b, a. Bass clef, notes a, a, a, a.
- Measure 16:** Treble clef, notes a, a, F, F, g. Bass clef, notes a, 4, 4, 4, 4, e.
- Measure 21:** Treble clef, notes a, a, F, e. Bass clef, notes a, a, a, a.

The notation includes various ornaments and slurs, and the piece concludes with a double bar line and repeat dots at the end of the final system.

26

Musical notation for measures 26-29. The top staff shows a melodic line with notes: quarter, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The bottom staff shows chords: a, a6, a6, a6; a6, a6, a6, a6; a6, a6, a6; a6, a6, a6. A '4' is written below the first measure of the second system.

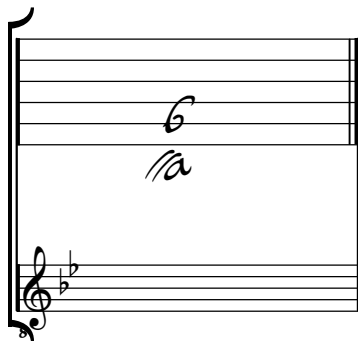
30

Musical notation for measures 30-32. The top staff shows notes: quarter, quarter, quarter, quarter. The bottom staff shows chords: a6, a6, a6; a6, a6, a6; a6. A '4' is written below the first measure of the second system. The piece ends with a double bar line and a decorative flourish.

Tonalité : Sol mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth

The image shows a lute tablature system for 11 voices. The upper part is a six-line staff with a brace on the left. The strings are labeled with letters: the top string is 'a', the second string is 'a', the third string is 'a', the fourth string is 'a', the fifth string is 'a', and the sixth string is 'a'. The lower part is a standard musical staff with a bass clef and a key signature of one flat (B-flat). The notation includes a sequence of notes and rests across the staff.

[Compositeur anonyme]

Air en menuet

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 17v



Air en Menuet

3 4

5

9

13

18

22

The musical score is written on a grand staff with two systems of two staves each. The time signature is 3/4. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), slurs, trills, and ornaments. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 3, 5, 9, 13, 18, and 22 indicated. The final measure of the piece is decorated with a large, ornate flourish.

1. Original : Fa bécarré (a sur le 4e chœur)

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

[2 Menuets]

Menuet, Menuet La Louison

Sol mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 18r et 18v



Menuet

3 a f e f | a f e f | a f e f f | e f f

4 a a a

5 a f e f a | 6 a 2 | 6 2 a | r a a

a 4 6 a a a

9 h k h i h | i h i h l a | h h f h f | h f h f a

a 4 a

13 a e r a | a h f h f | h 2 r | g


a 4 a 4 a a

17 2 f e f a | 6 a 6 2 | f h f h f | 6 r 6 a | f f f f

a 4 a a

22 e h f h f | h r 6 | r a 6

4 a a



Menuet La Louison

3 4

$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{b}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

5

$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

9

$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{b}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

13

$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{b}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{b}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

17

$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{b}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

22

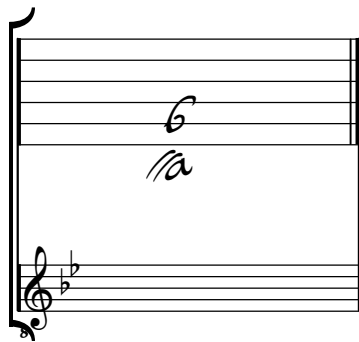
$\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{f}}$
 $\overset{\cdot}{\underset{\cdot}{e}}$
 $\overset{\cdot}{\underset{\cdot}{f}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{f}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$
 $\overset{\cdot}{\underset{\cdot}{f}}$
 $\overset{\cdot}{\underset{\cdot}{a}}$

Da Capo

Tonalité : Sol mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



Johann Kropffgans

(1708 - 1770)

Menuet

del Sig^{re}. Kropffgans

Sol mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 19r



Menuet del Sig^{re} Kropffgans

3 4

pia.

5

fort.

10

14

19

24

pia.

29



Tonalité : Sol mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

Prélude (Prelude)

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 19v



Prélude (Prelude)

Musical notation for the first system of the Prelude. The staff contains a sequence of notes and rests, with a treble clef and a common time signature. The notes are primarily G, A, and B, with some accidentals. The rests are marked with '4' and '5'.

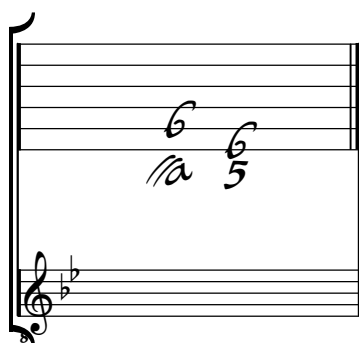
Musical notation for the second system of the Prelude, starting at measure 4. It continues the sequence of notes and rests from the first system, maintaining the same rhythmic and melodic patterns.

Musical notation for the third system of the Prelude, starting at measure 7. This system features a melodic line with a slur over the first four notes (F, E, F, A) and a fermata over the final note (B). The notes are primarily G, A, and B, with some accidentals.

Musical notation for the fourth system of the Prelude, starting at measure 8. This system concludes the piece with a final melodic phrase and a decorative flourish. The notes are primarily G, A, and B, with some accidentals.

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

Scordature par octave



Accord des 12 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Bourrée (Bourée)

del Sig^{re} S. L. Weiss

WeissSW23,3

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 20r

*Voir dans le manuscrit de Londres GB-Lbl30387, pages 226 et 227
(folios 113v et 114r), Courante de la Sonata 23 in B-flat Major
- Divertimento à Solo*

*Voir, dans le manuscrit de Dresde D-Dl2841, volume 4, page 220, lBourrée
de la Sonata N° 15/23 in B-flat Major (Le Luth Doré Editions)*



Bourrée (Bourée) del Sig^{re} S. L. Weiss

5

9

13

17

21

25

(1*)

(2*)

1. Tablature originale : Ré (a sur le canto).

2. Tablature originale : Si (d sur le 7ème chœur).

29

33

37

42

47

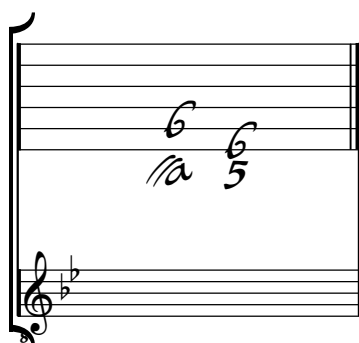
51

56

1. Original : dans cette mesure et dans la suivante, l'indication rythmique est noire sur tous les temps.
 2. Original : mesure absente

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

Scordature par octave



Accord des 13 chœurs du luth



Wolff Jacob Lauffensteiner

(avril 1676 - 26 mars 1754)

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[2 pièces]
del Sig^{re} Lauffensteiner

Menuet del Sig^{re} Lauffensteiner
Bourrée (Bouré) del Sig^{re} Lauffensteiner

WeissSW103.6 et 4

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 20v et 21r

Voir dans le manuscrit d'Haslemere GB-HAB2,

... page 146 : Menuet (Weiss),

... page 144 : Bourrée (Bourée) (Weiss),

de la Suite (attribuée à Silvius Leopold Weiss) en Si bémol majeur.

(Le Luth Doré Editions)

Voir dans le manuscrit de Brno CZ-Bm371, page 106 : Men:

[CZBm371_59]



Menuet del Sig^{re} Lauffensteiner

3 *f* *a* *a* *a* *f* *a* | *f* *f* *e* *f* | *a* *a* *b* *a* *r* *a* | *b* *a*

5 *a* *a* *a* *a* *b* | *a* *b* *a* *b* *a* *a* | *r* *a* *b* *b* *a* | *b* *a*

9 *a* *a* *a* *a* *b* | *a* *b* *a* *b* | *b* *b* *r* *r* *b* | *b* *r* *b* *a*

13 *f* *f* *e* *f* | *f* [*f*] *e* *f* *e* | *f* *e* *f* *e* | *f* | *r* *f* *b* *f*

18 *f* *b* *f* *b* | *b* *a* *b* *r* *a* | *b* *r* *b* *b* | *b* *r* *a* *b* *a*

22 *f* *b* *b* *f* *f* | *b* *f* *b* *f* *a* | *b* *b* | *b* *a*

(1*) (2*)

R

1. Original : Sol (f sur le canto)
2. Original : ornement absent

Bourrée (Bourée) del Sig^{re} Lauffensteiner

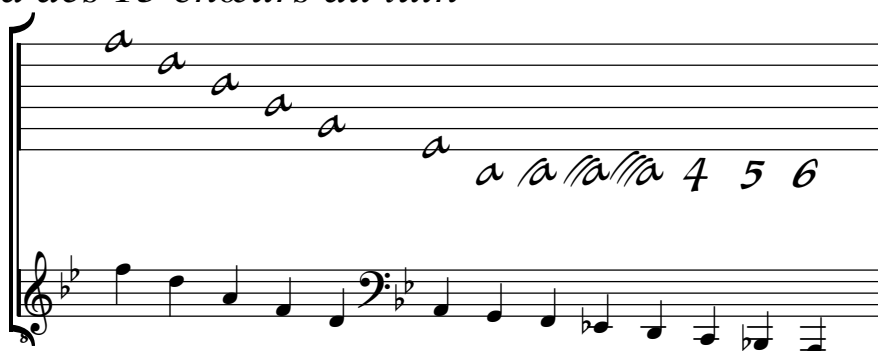
1. Original : Fa (a sur la chanterelle)
 2. Original : ornement absent
 3. Original : basse absente
 4. Original : liaison absente
 5. Original : ornement absent
 6. Original : liaison absente
 7. Original : basse absente
 8. Original : liaison absente
 9. Original : ornement absent

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

Scordature par octave



Accord des 13 chœurs du luth



Wolff Jacob Lauffensteiner

(avril 1676 - 26 mars 1754)

Menuet del Sig^{re} Lauffensteiner

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 21v

*Voir dans le manuscrit de Brno CZ-Bm371, page 106, Men[uet].
(CZBm139)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 158, Menuet
Lauffenstein (Le Luth Doré Editions)*



Menuet del Sig^{re} Lauffensteiner

The musical score is written on a grand staff with two staves. The upper staff contains the melody with various ornaments and slurs. The lower staff contains the bass line with figured bass notation. The piece is in 3/4 time and consists of 20 measures.

Measures 1-4: The melody begins with a quarter note 'a', followed by a quarter note 'a' with a mordent. The bass line starts with a 3/4 time signature and a 4/4 time signature. The first measure has a bass line with a 3/4 time signature and a 4/4 time signature. The second measure has a bass line with a 4/4 time signature and a 5/4 time signature. The third measure has a bass line with a 4/4 time signature and a 5/4 time signature. The fourth measure has a bass line with a 4/4 time signature and a 5/4 time signature.

Measures 5-8: The melody continues with quarter notes and slurs. The bass line has a 5/4 time signature and a 4/4 time signature. The fifth measure has a bass line with a 5/4 time signature and a 4/4 time signature. The sixth measure has a bass line with a 5/4 time signature and a 4/4 time signature. The seventh measure has a bass line with a 5/4 time signature and a 4/4 time signature. The eighth measure has a bass line with a 5/4 time signature and a 4/4 time signature.

Measures 9-12: The melody features a slur over 'f a r' and a mordent. The bass line has a 4/4 time signature and a 5/4 time signature. The ninth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The tenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The eleventh measure has a bass line with a 4/4 time signature and a 5/4 time signature. The twelfth measure has a bass line with a 4/4 time signature and a 5/4 time signature.

Measures 13-16: The melody includes a slur over 'a a a a' and a mordent. The bass line has a 4/4 time signature and a 5/4 time signature. The thirteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The fourteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The fifteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The sixteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature.

Measures 17-20: The melody features a slur over 'a e a r' and a mordent. The bass line has a 4/4 time signature and a 5/4 time signature. The seventeenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The eighteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The nineteenth measure has a bass line with a 4/4 time signature and a 5/4 time signature. The twentieth measure has a bass line with a 4/4 time signature and a 5/4 time signature.

24

29

33

R

37

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

Scordature par octave



Accord des 13 chœurs du luth



Adam Falkenhagen

(1697 - 1754)

Vivace

del Sig^{re} Falckenhagen

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 22r

*Voir Opera Prima, Sonate di Liuto Solo da Adamo Falkenhagen : Sonata III
(Le Luth Doré Editions)*



Vivace del Sig^{re} Falckenhagen

3 4

f *a* *a* *a* *b* *a* | *a* *a* *a* *a* | *f* *a* *a* *a* *b* *a* | *a* *b* *a* *r* *a*

a *a* *a* *a* | *a* *a* *a* *a* | *a* *a* *a* *a* | *a*

5

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

a *a* | *a* *a* | *a* *a* | *a*

4 *a* *a* | *a*

9

f *a* *a* *a* *b* *a* | *a* *a* *a* *a* | *f* *a* *a* *a* *b* *a* | *a* *b* *a* *r* *a*

a *a* *a* *a* | *a* *a* *a* *a* | *a* *a* *a* *a* | *a*

13

a *b* *b* *b* *a* | *b* *r* *b* *a* | *r* *a* *x* *f* | *f** *f*

a *a* | *a* *a* | *a* *a* | *a*

5

17

a *a* *b* *a* *a* *a* | *a* *a* *a* *a* *a* | *a* *a* *a* *b* *a*

a *a* *a* | *a* *a* *a* | *a*

20

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

a *a* *a* | *a* *a* *a* | *a*

pian.

24

fort.

28

(1*)

32

37

41

45

R

1. Original : mesure absente

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

Scordature par octave



Accord des 13 chœurs du luth



Johann Kropffgans

(1708 - 1770)

Menuet
del Sig^{re}. Kropffgans
et Double

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 22v



Menuet del Sig^{re} Kropffgans

Musical score for Minuet by Johann Kropffgans. The piece is in 3/4 time and consists of 32 measures. The notation includes notes, rests, and various ornaments (trills, mordents, and grace notes). The score is divided into systems of four measures each, with measure numbers 3, 5, 9, 14, 19, 24, and 28 indicated at the beginning of their respective systems. The key signature is one flat (B-flat major). The piece concludes with a decorative flourish in the final measure.

1. Original : Sol (a sur le 7e chœur)

Double

3 4 5 5 5 4

6 5 a a a 6 6 r a a r a 6 a 6 a 6 a r a a

11 h a h a h h a a a h a h h a a a 6 5 4 a r a

17 r 6 a 6 a a 6 a a 6 r r 6 a 6 a a 6 a a 6 r a 6 a a

pia

22 r a a 6 a a r r r a a 6 a a r r a a 6 a a a a 6 a a 6 a a 6 a a 6

fort. 4 pia 4 fort. 5 pia 5

27 6 a a r a 6 6 a a r a 6 a f f e r a a f f e r a

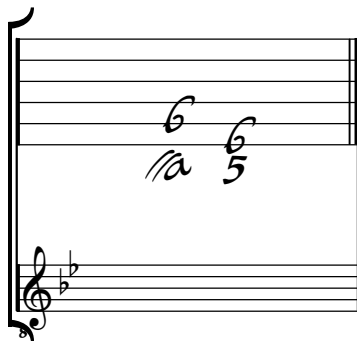
5 fort. pia 5 fort. pia 4 fort. pia 4 pia a

31 a h h a a a a 6 a a 6 r a a 6 a

fort. a a a 5

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

Scordature par octave



Accord des 13 chœurs du luth



Johann Kropffgans
(1708 - 1770)

Menuet

La bonne nuit

del Sig^{re}. Kropffgans

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 23r



Menuet La bonne nuit del Sig^{re} Kropffgans

Musical notation for measures 1-5. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests. The piece is in a 3/4 time signature.

(1*)

Musical notation for measures 6-9. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests.

Musical notation for measures 10-15. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests.

Musical notation for measures 16-21. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests.

(2*)

Musical notation for measures 22-26. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests. The word "pia." is written below the bass line.

Musical notation for measures 27-30. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with notes and rests. Fingerings are indicated by numbers 1-5. The bass line is written on a four-line staff with notes and rests. The word "fort." is written below the bass line.

fort.

1. Original : La (h sur le canto)
2. Original : Mi bémol (b sur le canto)

31

31

f *e* *f* *f* *a* *b* *a* *f* *e* *f* *f* *a* *b* *a* *b*

3 4 5 4 5 3

pia. *fort.*

36

36

b *a* *b* *b* *a* *b* *a* *a* *b* *b* *a* *b* *a*

3 3 5 5 3 5

pia. *fort.*

40

40

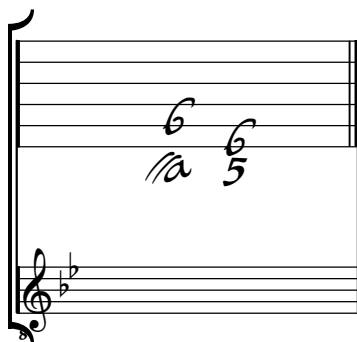
b *a* *b* *f* *a* *b* *a* *b* *a* *b* *f*

5 5 3 3 5

fort.

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

Scordature par octave



Accord des 13 chœurs du luth



Adam Falkenhagen

(1697 - 1754)

Polonoise del Sig^{re} Falckenhagen

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 23v

*Voir Adam Falkenhagen, Opera Seconda : Sei Partite a Liuto Solo, page 9 :
Polonoise de la Partie II (AF8)*



Polonoise del Sig^{re} Falckenhagen

The musical score is presented in six systems, each with a five-line guitar staff. Rhythmic notation is placed above the staff, and fret numbers are placed below. The notation includes various symbols such as 'f', 'a', 'b', 'g', 'r', 'h', 'i', 'k', and asterisks, which correspond to specific fret positions and techniques. The systems are numbered 3, 4, 7, 10, 14, and 17 on the left margin.

System 3: *f f a a a b g g a* | *b g g b* | *a a a a*
5 5 a a b 5 a a

System 4: *a a b* | *a b a r a b a g a b g* | *a r a a*
a a b 5 a a a a a

System 7: *f f a a a b g g a* | *b g g a b g* | *a a a b g a*
5 5 a a b 5 a a

System 10: *a a r b a g b a* | *b a b* | *k h i k i k*
a a b 5 a a 5 g 5 5

System 14: *h i h h h h* | *i i h f f a h a* | *f a h a h**
a a 4 4

System 17: *h a h a h a h a* | *f a h a f** | *h a h a h a h a*
4 4 4 4 4 4 4 4 4

20

4 4 4 6 5 4 a a

23

5 5 5 a a a 5 a a

26

a a a 5 5 a a a b

29

5 a a a a a b 5 a a

32

5 a

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

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Marche (March)

Mi bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 24r



Marche (March)

Musical score for "Marche (March)" in C major, 2/4 time. The score consists of six systems of music, each with a treble clef and a common time signature. The music is written in a single staff with various notes, rests, and ornaments. The first system starts with a common time signature and a C-clef. The second system has a "2" above the staff. The third system has a "4" above the staff. The fourth system has a "6" above the staff. The fifth system has an "8" above the staff. The sixth system has a "10" above the staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings like "f" and "ff". There are also some unusual symbols like "a" and "5" below the staff.

12

14

16

18

20

Tonalité : Mi bémol majeur
Accord des basses du luth : 3 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Lamento

Mi bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 24v



Lamento

1 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 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The score is written on a single staff with a treble clef and a common time signature (C). It consists of 10 systems of music, each starting with a measure number (3, 6, 9, 11, 13). The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Fingerings are indicated by numbers 1-5 below the notes. The key signature is one flat (B-flat major).

16

Handwritten musical notation for measures 16-18. Measure 16: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 17: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 18: notes G, A, B, C, D, E, F, G, A, B, C, D.

19

Handwritten musical notation for measures 19-21. Measure 19: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 20: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 21: notes G, A, B, C, D, E, F, G, A, B, C, D.

22

Handwritten musical notation for measures 22-24. Measure 22: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 23: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 24: notes G, A, B, C, D, E, F, G, A, B, C, D.

25

Handwritten musical notation for measures 25-27. Measure 25: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 26: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 27: notes G, A, B, C, D, E, F, G, A, B, C, D.

28

Handwritten musical notation for measures 28-30. Measure 28: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 29: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 30: notes G, A, B, C, D, E, F, G, A, B, C, D.

31

Handwritten musical notation for measures 31-32. Measure 31: notes G, A, B, C, D, E, F, G, A, B, C, D. Measure 32: notes G, A, B, C, D, E, F, G, A, B, C, D.



Tonalité : Mi bémol majeur
Accord des basses du luth : 3 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Polonoise

Mi bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 25r



Polonoise

Handwritten musical score for a Polonoise in Mi bémol majeur. The score is written on a grand staff (treble and bass clefs) and includes fingerings, slurs, and dynamic markings.

Measures 1-3: Treble clef, 3/4 time signature. Notes: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: A , B^{\flat} , A . Dynamic: *a*.

Measures 4-6: Treble clef: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: B^{\flat} , A , B^{\flat} . Dynamic: *a*.

Measures 7-9: Treble clef: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: B^{\flat} , A , B^{\flat} . Dynamic: *a*.

Measures 10-12: Treble clef: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: B^{\flat} , A , B^{\flat} . Dynamic: *a*.

Measures 13-14: Treble clef: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: B^{\flat} , A , B^{\flat} . Dynamic: *a*.

Measures 15-16: Treble clef: B^{\flat} , A , B^{\flat} , A , B^{\flat} , A , B^{\flat} . Bass clef: B^{\flat} , A , B^{\flat} . Dynamic: *a*. Ends with a decorative flourish.

Tonalité : Mi bémol majeur
Accord des basses du luth : 3 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

[5 pièces]

Aria molto Adagio,
Bourrée (Bourée), Menuet, Menuet, Aria

Mi bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 25r à 26r



Aria

molto Adagio

Handwritten musical score for an Aria, featuring a single melodic line on a five-line staff. The score is divided into systems, with measure numbers 3, 6, 10, 13, and 16 indicated on the left. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes), accidentals (sharps, naturals), and dynamic markings (f, h). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a decorative flourish.

1. Original : Fa (a sur le 4e chœur)

Bourrée (Bourée)

3

7

11

15

19

Menuet

3 6 6 6 6 | 2 a 2 2 | a 6 a a | 6 6 a

5 6 6 6 6 | a a a 6 a | 2 6 a | 6 a

9 a a f 2 2 | r 6 r r | 2 a 6 a 2 | r a r r

13 6 6 r 2 r | 2 2 2 2 | r 2 r | 2 6 6 6 6 | 6 6 6 6

18 a a a 6 a | 6 a 6 | a 2 a 6 | 6 r 6 6

22 2 2 2 2 | a 6 a a | 6 6 |

Menuet

3
4

5

9

13

17

21

The musical score is written on a grand staff with two systems of two staves each. The first system starts with a 3/4 time signature and a 4-measure rest in the first measure. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line and a decorative flourish.

Aria

4

7

10

13

Tonalité : Mi bémol majeur
 Accord des basses du luth : 3 bémols

Scordature par octave (à partir de l'accord ordinaire)

Accord des 13 chœurs du luth

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Allemande de M^r. Weiss

WeissSW76*

Fa mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 26v à 27r



Allemande de Mr. Weiss

Handwritten musical score for 'Allemande de Mr. Weiss' in C major, 3/4 time. The score consists of seven systems of music, each with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-5. Performance instructions like 'f' (forte) and 'ff' (fortissimo) are present. The score includes several first endings marked with '(1*)', '(2*)', and '(3*)'. The piece concludes with a double bar line and repeat dots.

- 1. Original : liaison sur l'intervalle précédent
- 2. Original : liaison sur l'intervalle suivant
- 3. Original : liaison sur l'intervalle précédent

24

28

32

35

40

45

49

1. Original : liaison sur l'intervalle précédent
 2. Original : liaison sur l'intervalle précédent

Tonalité : Fa mineur

Accord des basses du luth : 3 bémols

Scordature par octave (à partir de l'accord ordinaire)

Musical notation for the scordatura of the basses of a lute in F minor. The notation shows a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are e, a, b, and a, with a circled 'a' above the second 'a'. A 5/8 time signature and a scordatura symbol (a stylized 'a' with a slash) are also present.

Accord des 13 chœurs du luth

Musical notation for the 13 chords of a lute in F minor. The notation shows a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are a, a, a, a, a, a, a, a, a, a, a, a, a, with a 4 5 6 below the last three notes. A 5/8 time signature and a scordatura symbol (a stylized 'a' with a slash) are also present.

[Compositeur anonyme]

Menuet

Fa mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 27r



Menuet

3
4

5

9

13

18

22

26

Tonalité : Fa mineur

Accord des basses du luth : 3 bémols

Scordature par octave (à partir de l'accord ordinaire)

Musical notation for the lute bass chord scordatura by octave. The top staff shows a lute tablature with notes 'e', 'a', and 'b' on the strings, with a '5' indicating the fret position. The bottom staff shows the corresponding musical notation in F minor, with a treble clef and a key signature of three flats.

Accord des 13 chœurs du luth

Musical notation for the lute 13-voice chord. The top staff shows a lute tablature with notes 'a' on the strings, with '4 5 6' indicating the fret positions. The bottom staff shows the corresponding musical notation in F minor, with a treble clef and a key signature of three flats.

[Compositeur anonyme]

Prélude (Prelude)

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 27v



Prélude (Prelude)

1

(1*)

2

(2*)

3

(2*)

1. Original : Sol (a sur le 7e chœur)
 2. Original : trois lettres décalées sur la ligne inférieure

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 11 chœurs du luth



Johann Jakob Graf

(1690 - 1723)

Gavotte

en double de M^r. Graff

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 27v et 28r



Gavotte en double de Mr. Graff

1 *m* *m*

a *||a* *a* *a* *a*

2 *m* *m*

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

4 *m* *m*

||a *a* *a* *||a* *a* *a*

6 *m* *m*

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

8 *m* *m* *m*

a *a* *||a* *a* *a* *a*

10 *m* *m*

e *a* *||a* *e* *a* *e*

12 *m* *m*

14 *m* *m*

16 *m* *m*

18 *m* *m*

20 *m*

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 96]

del Sig^{re} S. L. Weiss

Prélude (Prelude) del Sig^{re} S. L. Weiss,
Bourrée (Bourée) del Sig^{re} S. L. Weiss,
Sarabande du même, Menuet du même,
Presto du même

WeissSW96.1 et 4 à 7

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 28r à 30r

*Voir dans le manuscrit de Moscou RF-Mcm, folios 10v à 12r : Partitta [96]
Signor Veiss. (Le Luth Doré Editions)*



Prélude (Prelude) del Sig^{re} S. L. Weiss

1

2

3

4

5

6

1. Original : note absente
2. Original : Fa (a sur le 4e chœur)
3. Original : ces deux notes sont répétées

7

8

9

10

11

1. Original : cellule absente
 2. Original : La (a sur le 3e chœur), Sol (c sur la chanterelle), Fa dièse (e sur le canto)
 3. Original : indication rythmique de croche pointée

Bourrée (Bourée) del Sig^{re} S. L. Weiss

The musical score is written in C major and common time. It consists of five systems of music, each with a treble clef and a common time signature. The notes are written in a stylized, handwritten style. Fingerings are indicated by numbers 1-5 below the notes. Some notes have slurs or ties. The score is divided into measures by vertical bar lines. The first system starts with a common time signature and a C-clef. The second system starts with a 6/8 time signature. The third system starts with a 6/8 time signature. The fourth system starts with a 6/8 time signature. The fifth system starts with a 6/8 time signature. The score ends with a double bar line and a repeat sign.

4

8

12

16

20

(1*)

(2*)

1. Original : liaison absente

2. Original : liaison absente

25

31

(1*) (2*)

36

40

1. Original : liaison absente
 2. Original : liaison absente

Sarabande du même

3
4

4

8

12

16

Handwritten musical score for Sarabande du même, featuring a 3/4 time signature and a key signature of one sharp (F#). The score is divided into five systems, each with a four-line staff. The first system starts with a 3/4 time signature and a key signature of one sharp. The second system starts with a 4-measure rest. The third system starts with an 8-measure rest. The fourth system starts with a 12-measure rest. The fifth system starts with a 16-measure rest. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'a' and 'f'.

20

Musical notation for measures 20-23. Above the staff are rhythmic symbols: a half note, a quarter note followed by a half note, a quarter note followed by a half note, and a dotted quarter note followed by two eighth notes. The staff contains four measures of music with notes 'r', 'a', and 'r' and various ornaments and slurs.

24

Musical notation for measures 24-25. Above the staff are rhythmic symbols: a half note, a dotted quarter note followed by a half note, and a dotted quarter note. The staff contains two measures of music with notes 'a' and 'r' and various ornaments and slurs. The second measure ends with a decorative flourish.

Menuet du même

3 $\frac{3}{4}$ $\overset{1}{f}$ $\overset{2}{f}$ $\overset{4}{g}$ | $\overset{1}{e}$ $\overset{2}{f}$ e a | $\overset{1}{f}$ $\overset{3}{h}$ $\overset{4}{h}$ | $\overset{2}{g}$ $\overset{3}{h}$ $\overset{1}{g}$ $\overset{1}{f}$

5 f k a | $\overset{3}{h}$ $\overset{4}{h}$ $\overset{2}{g}$ $\overset{1}{h}$ | h $\overset{4}{h}$ $\overset{2}{g}$ h f | e e e f

9 $\overset{1}{g}$ f f | $\overset{1}{g}$ f $\overset{2}{g}$ f $\overset{3}{g}$ | e f e | e e e f e

13 $\overset{1}{e}$ $\overset{2}{f}$ | $\overset{1}{F}$ $\overset{2}{f}$ | a e r a r | e a | $\overset{1}{g}$ a f

18 e a | a r $\overset{3}{e}$ e r | e r a e a | r r a | a a a a

23 a a e | $\overset{1}{a}$ $\overset{2}{r}$ $\overset{3}{a}$ | a (r r) | $\overset{1}{a}$ $\overset{2}{r}$ $\overset{3}{a}$ a

27

4 5 a a

31

a a 5 a

35

a a 5 a

39

a a a a 4

44

5 a a 5

48

4 a a

Presto du même

3 *m* *m* *m* *m*
a *r* *e* *r* *a* | *a* *e* *f* *e* *a* | *a* *e* *f* *e* *f* | *e* *e* *e* *f*

5 *m* *m* *m* *m*
a *r* *e* *r* *a* | *r* *a* *r* *a* *r* | *a* *a* *a* *a* | *r* *r* *r* *a*

9 *m* *m* *m* *m*
r *r* *r* *r* | *r* *a* *r* *a* *r* | *a* *a* *a* *a* | *a* *r* *a* *r* *a*

13 *m* *m* *m* *m*
r *r* *r* *r* *a* | *a* *r* *a* *f* *a* | *e* *a* *a* *e* | *r* *r* *e* *r* *r*

17 *m* *m* *m* *m* *m*
r *r* *r* *a* | *e* *e* *e* *e* *e* | *e* *e* *e* *f* | *a* *r* *a* *r* *a* | *a* *r* *a* *e* *e*

22 *m* *m* *♩* *♩* *m*
r *r* *r* *a* *a* | *r* *e* *r* *e* *a* | *r* *r* *r* *r* *r* | *r* *r* *a* *a* *e* *r*

26 *m* *m* *♩* *♩* *♩* *♩* *♩*
a *a* *a* *r* *a* | *e* *r* *a* *e* | *a* *a* *r* *r* *r* *e* | *a* *a* *a* *a* *a* *a*

30

34

39

44

49

54

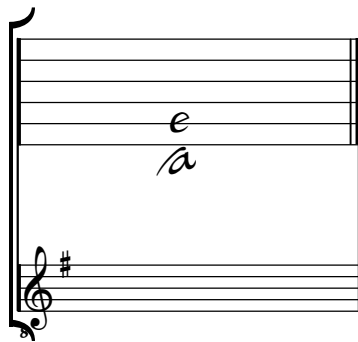
59

1. Original : mesure absente
 2. Original : Mi (a sur le 9e chœur)

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 13 chœurs du luth



A musical staff for a lute, consisting of six lines. The top two lines are grouped together by a brace on the left. The notes 'a' are written on the second, third, fourth, fifth, and sixth lines of this upper group. Below the main staff, there is a smaller staff with a treble clef and a sharp sign (#) on the first line. The notes in the bass staff are: G4 (sharp), F4 (natural), E4 (natural), D4 (natural), C4 (natural), B3 (sharp), A3 (natural), G3 (natural), F3 (natural), E3 (natural), D3 (natural), C3 (natural), B2 (natural), A2 (natural), G2 (natural). The notes are written in a sequence that corresponds to the fret numbers 4, 5, and 6.

Johann Michael Kühnel

(ca 1665 - après 1725)

Polonoise del Sig^{re} Kühnel

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 29v



Polonoise del Sig^{re} Kühnel

Musical notation for measures 1-2. The first system shows a treble clef with a 3/4 time signature. The melody starts with a quarter rest, followed by notes e, g, a, and a. The bass line has a quarter rest, then a half note a, and a quarter note a. The second system continues the melody with notes r, r, a, r, r, r, a. The bass line has a quarter rest, then a half note a, and a quarter note a.

Musical notation for measures 3-5. Measure 3 continues the melody from measure 2. Measure 4 has a repeat sign. Measure 5 starts a new phrase with notes a, a, a, r, a, b, r, b. The bass line has a quarter rest, then a half note a, and a quarter note a.

Musical notation for measures 6-8. Measure 6 starts with a half note a, followed by notes f, e, f, f, r, e, a. Measure 7 has notes b, b, b, r, b, r, r, a. Measure 8 has notes b, b, b, r, b, r, r, a. The bass line has a quarter rest, then a half note a, and a quarter note a.

Musical notation for measures 9-11. Measure 9 has notes r, a, a, a, a, a, a. Measure 10 has notes r, r, a, r, a, r, a. Measure 11 has notes r, r, a, r, a, r, a. The bass line has a quarter rest, then a half note a, and a quarter note a.

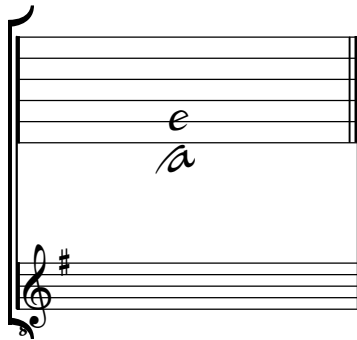
Musical notation for measures 12-14. Measure 12 has notes r, r, a, r, a, a, r. Measure 13 has notes r, r, a, r, a, a, r. Measure 14 has notes r, r, a, r, e. The bass line has a quarter rest, then a half note a, and a quarter note a.

Musical notation for measures 15-16. Measure 15 has notes b, r, b, a, r, b, r, a. Measure 16 has notes r, r, b, r. The bass line has a quarter rest, then a half note a, and a quarter note a. The piece ends with a decorative flourish.

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 11 chœurs du luth



Johann Kropffgans
(1708 - 1770)

2 Menuets del Sig^{re}. Kropffgans

Menuet del Sig^{re} Kropffgans, Menuet du même

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 30v



Menuet del Sig^{re} Kropffgans

Musical notation for measures 1-4. The first staff shows a treble clef with notes *r* *6* *6* *r* in the first measure, *r* *a* *a* in the second, *r* *g* *e* *e* *f* in the third, and *f* *e* *r* in the fourth. The second staff shows a bass clef with notes *a* in the first measure, *a* *r* *a* in the second, *a* in the third, and *a* *a* *4* in the fourth.

Musical notation for measures 5-8. The first staff shows notes *a* *r* *6* *r* *a* in the first measure, *a* *e* *r* *e* *a* in the second, *a* *g* *e* *h* *g* in the third, and *e* *a* in the fourth. The second staff shows notes *a* in the first measure, *a* *a* *a* in the second, *a* *4* in the third, and *a* in the fourth.

Musical notation for measures 9-12. The first staff shows notes *a* *e* *r* *e* *e* in the first measure, *e* *r* *e* *r* in the second, *a* *r* *a* *a* *a* in the third, and *a* *e* *r* in the fourth. The second staff shows notes *a* in the first measure, *a* *a* *a* in the second, *r* in the third, and *a* *a* *a* in the fourth.

Musical notation for measures 13-16. The first staff shows notes *a* *a* *a* *r* in the first measure, *r* *6* in the second, *h* *g* *h* *f* in the third, and *e* *h* in the fourth. The second staff shows notes *a* *a* *a* in the first measure, *a* *a* *a* *4* in the second, *4* in the third, and *a* *4* in the fourth.

Musical notation for measures 17-20. The first staff shows notes *a* *f* *e* *f* *a* in the first measure, *h* *h* *f* *h* *h* in the second, *e* *g* *e* *g* *e* in the third, and *f* *h* *g* *h* *f* in the fourth. The second staff shows notes *a* *5* in the first measure, *4* in the second, *a* in the third, and *a* in the fourth.

Musical notation for measures 21-24. The first staff shows notes *h* *k* *h* *k* *a* in the first measure, *g* *e* *f* *e* in the second, *a* *f* *e* in the third, and *f* in the fourth. The second staff shows notes *a* in the first measure, *a* *4* in the second, *a* in the third, and *a* in the fourth. The piece concludes with a decorative flourish.

Menuet du même

3/4

6

12

18

24

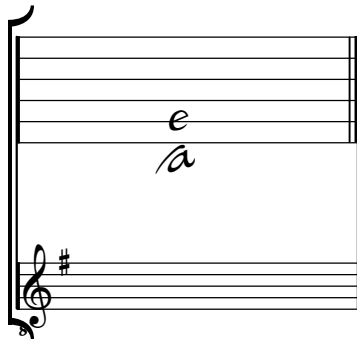
28

31

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

[4 pièces]

Prélude (Prelude), Menuet, Aria, Polonoise

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 31r et 31v

*Voir dans le manuscrit de Grüssau PL-Wu2003, folio 38v : Polonoise
(Polonese) (PLWu2003_25)*



Prélude (Prelude)

1

1

2

2

3

3

Menuet

3 4

6

12

17

21

26

31

The musical score is written in a single line with a 3/4 time signature. It consists of 31 measures. The notation includes notes, rests, and ornaments. The piece ends with a decorative flourish.

Aria

Handwritten musical notation for the first system (measures 1-5). The notation is on a grand staff with a treble clef and a 3/4 time signature. The melody is written in the upper voice, and the bass line is in the lower voice. The notes are: *k*, *h*, *g*, *e*, *r*, *a*, *a*, *e*, *r*, *a*, *a*, *e*, *r*. The bass line notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. There are dynamic markings *mf* and *f* and a *rit.* marking.

Handwritten musical notation for the second system (measures 6-9). The notation is on a grand staff. The melody notes are: *r*, *e*, *r*, *e*, *r*, *e*, *r*, *e*, *r*. The bass line notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. There are dynamic markings *f* and *rit.* markings.

Handwritten musical notation for the third system (measures 10-15). The notation is on a grand staff. The melody notes are: *e*, *r*, *r*, *a*, *a*, *e*, *r*, *a*, *e*, *r*, *a*, *a*. The bass line notes are: *e*, *a*, *a*, *e*, *e*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. There are dynamic markings *f* and *rit.* markings.

Handwritten musical notation for the fourth system (measures 16-21). The notation is on a grand staff. The melody notes are: *a*, *e*, *r*, *e*, *r*, *e*, *r*, *e*, *r*, *a*, *r*, *r*. The bass line notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. There are dynamic markings *f* and *rit.* markings.

Handwritten musical notation for the fifth system (measures 22-25). The notation is on a grand staff. The melody notes are: *r*, *e*, *a*, *r*, *r*, *r*, *e*, *r*, *e*, *r*, *r*, *e*, *r*, *e*, *r*, *a*, *e*, *a*, *e*, *a*. The bass line notes are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. There are dynamic markings *f* and *rit.* markings.

Handwritten musical notation for the sixth system (measures 26-27). The notation is on a grand staff. The melody notes are: *r*, *e*, *a*, *r*. The bass line notes are: *a*, *a*, *a*. There are dynamic markings *f* and *rit.* markings. The system ends with a decorative flourish.

Adam Falkenhagen

(1697 - 1754)

Menuet del Sig^{re} Falckenhagen

Menuet del Sig^{re} Falckenhagen, Variatio.

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 32r



Menuet del Sig^{re} Falckenhagen

♩ ♪ ♪ ♩ ♪ ♪ ♩ ♪ ♩ ♪

3
4

5 ♩ ♩ ♪ ♩ ♪ ♪

5

9 ♩ ♪ ♩ ♪ ♪ ♩ ♩ ♪

9

13 ♩ ♩ ♩ ♩ ♪

13

Variation (Variatio)

1

5

9

13

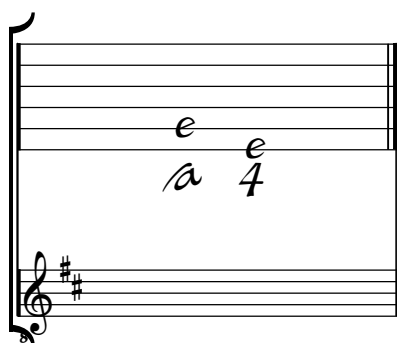
[Menuet del Sig^{re} Falckenhagen et variation en duo]

Handwritten musical score for a Minuet and Variation in D major by Sigrid Falckenhagen. The score is written for two voices (treble and bass clefs) and includes figured bass notation. It is divided into four systems, each starting with a measure number (3, 5, 9, 13). The notation includes notes, rests, and figured bass symbols such as '3', '4', 'a', 'e', 'r', 'f', 'b', '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', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score concludes with a double bar line and repeat dots.

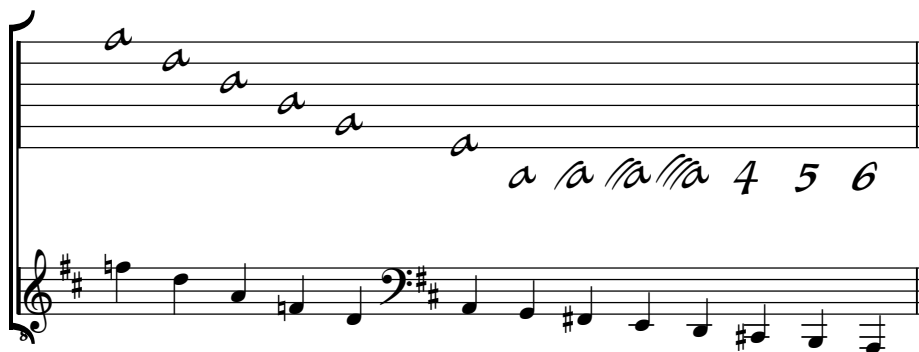
Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

2 Menuets de Mr. Weiss

Menuet alternatif de Mr. Weiss

Menuet 2.^{do}

WeissSW2.6 - WeissSW63.6 - (voir WeissSW77*)

WeissSW78*

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 32v

*Voir dans le manuscrit Harrach II A-ROII, folio 22v, Menuet de la Partie 63
[HRII4]*

*Voir dans le manuscrit de Londres GB-Lbl30387, folio 10r, Menuet de la
Sonata 2 in D Major (Le Luth Doré Editions)*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 231, Menuet.
[PLWu2010_122]*



Menuet alternatif de Mr. Weiss

3

5

9

13

17

(1*)

(2*)

(3*)

(4*)

(5*)

1. Original : basse absente
2. Original : l'ordre de ces deux notes est inversé.
3. Original : basse absente
4. Original : Ré (a sur le canto)
5. Original : basse absente

Menuet 2.^{do}

3 4

4

8

1. 2.

(1*)

12

(2*)

16

1. Original : notes décalées d'une ligne vers le bas
 2. Original : basse absente

Tonalité : Ré majeur
Accord des basses du luth : 2 dièses

Scordature par octave

Diagram illustrating the scordature for the basses of the lute in D major (2 sharps). The notation shows two staves. The upper staff contains two notes, both labeled 'e', with a '4' written below them. The lower staff shows a treble clef and two sharps (F# and C#).

Accord des 11 chœurs du luth

Diagram illustrating the scordature for the 11 courses of the lute in D major (2 sharps). The notation shows two staves. The upper staff contains two notes, both labeled 'a', with a '4' written below them. The lower staff shows a treble clef and two sharps (F# and C#).

Johann Kropffgans
(1708 - 1770)

2 Menuets del Sig^{re}. Kropffgans

Menuet del Sig^{re} Kropffgans, Menuet du même

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 33r



Menuet del Sig^{re} Kropffgans

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

4 a a a a a 4 a a a 4

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

6 a a 6 4 a a a a 6 4 a

10 e | a e r a | b r | r b b r r | e r r a a

6 4 a 4 a a a

15 r e a r e b | r | a e r a e | e a r | r a b r g

a a 5 a a a a a a a

20 g a e | a e r | a r b | b a a b | r e r r | a a b e

g a r a a a a a a a a

26 r r r g | g f e g r | e e r e a | r e | g

a a a a a a a a

Menuet du même

3 4

6

11

16

21

26

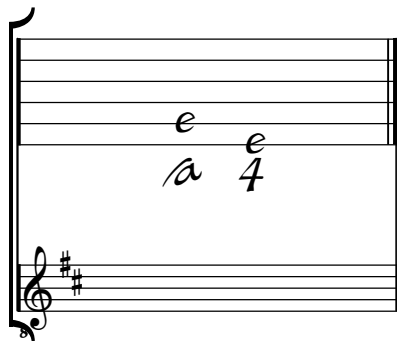
31

Handwritten musical score for 'Menuet du même'. The score is written on a single staff with a treble clef and a 3/4 time signature. The notation includes notes, rests, and fingerings. The score is divided into seven systems, each with a measure rest indicated by a number (3, 6, 11, 16, 21, 26, 31). The notes are written in a cursive style, and the fingerings are indicated by numbers 1-5. The score ends with a double bar line and a repeat sign.

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (a), 2nd string (a), 3rd string (a), 4th string (a), 5th string (a), and 6th string (a). Below the fretboard is a treble clef staff with a key signature of two sharps (F# and C#). The notes are: 1st string (a), 2nd string (a), 3rd string (a), 4th string (a), 5th string (a), 6th string (a), 7th string (a), 8th string (a), 9th string (a), 10th string (a), 11th string (a), 12th string (a), and 13th string (a). The fret numbers 4, 5, and 6 are indicated for the 11th, 12th, and 13th strings respectively.

Johann Kropffgans

(1708 - 1770)

Le Postillon del Sig^{re}. Kropffgans

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 33v



Le Postillon del Sig^{re} Kropffgans

3 *ak* *aaaa* *ay* *are ar* *are re*

8 *alla* *alla* 6 4 *alla*

5 *are ar* *are re* *ak* *aaaa* *ay* *era a*

6 4 *alla* *alla* 5

[pian.] [fort.]

10 *re* *e* *ra* *r* *re* *e* *ay* *e* *e* *e* *era e*

alla 4 *alla* 4 5 4 5 6 5 6 *alla* *alla* *a*

16 *arer* *era e* *arer* *ae e e* *arra e*

alla *a* *alla* *a* *alla* *a* *alla* *alla* 4 5 6

pian. fort.

21 *re* *ay* *era e* *ae e e* *arra e* *re*

alla *alla* 6 *alla* *alla* 4 5 6 *alla* *alla*

26 *a* *ae* *aaaa* *ay* *ere a* *ere r*

6 *alla* 6 4 6 *alla* *r* *a* 4

31 *ak* *aaaa* *ay* *feh* *gh* *hf* *e* *ae*

alla *alla* *a* 6 5 *alla* *alla* 4 6

37

fort. pian. fort. pian.

42

fort. pian. fort. pian.

48

fort.

54

[pian.] fort.

58

pian. fort.

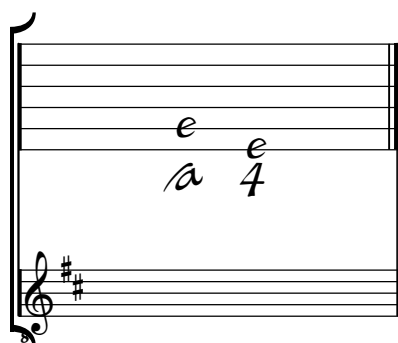
62

pian. fort.

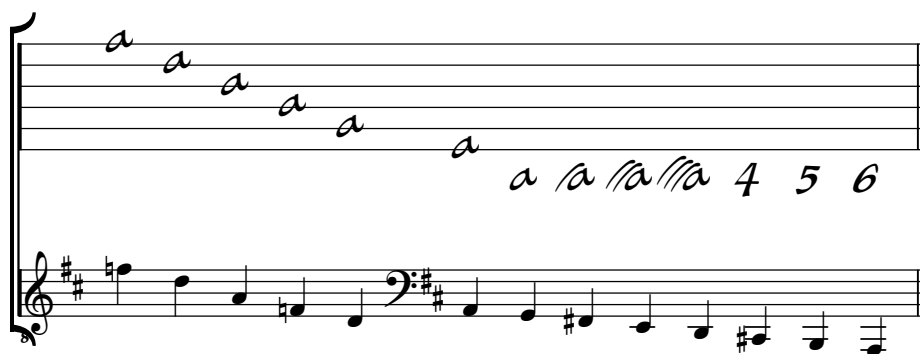
Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Arlequinade

WeissSW92.8

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 34r

*Voir dans le manuscrit de Giüssau à Wroclaw PL-WRu2002, page 9,
Gavotte [WRu2]*

*Voir dans le manuscrit de Grüssau à Varsovie PL-Wu2004, folio 33v,
Allegro de la Parthia ex D duro [PLWu2004_8]*



Arlequinade

1

4

8

12

17

22

a r b r | a r b r a a | a r r r | a b a

26

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

31

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

36

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

42

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

47

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

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave

Musical notation for 'Scordature par octave'. It features a lute staff with two strings. The upper string has two notes, both labeled 'e'. The lower string has one note labeled 'a' and a '4' below it. A treble clef and a key signature of two sharps (F# and C#) are shown at the bottom left.

Accord des 13 chœurs du luth

Musical notation for 'Accord des 13 chœurs du luth'. It features a lute staff with 13 strings. The upper strings have notes labeled 'a'. The lower strings have notes labeled 'a a a a a a a a a a a a a'. A treble clef and a key signature of two sharps (F# and C#) are shown at the bottom left.

Johann Kropffgans
(1708 - 1770)

Sinfonia

del Sig^{re}. Kropffgans

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 34v



Sinfonia del Sig^{re} Kropffgans

♩
♪
♩
♩
♪
♩

2
4
(1*)
4

4
4
5
6

9
4
5
6

13
4
5
6

17
6
5
4
6

21
5
4
5

25
6

1. Original : Mi (c sur le canto)

30 *m* *n* *m* *m* *n* *n*

4 5 6 6 4 6 a a

34 *n* *n* *n* *n* *n* *n* *n*

4 6 6 a a a 4 6 6 a a a

pian.

39 *n* *n* *n* *n* *n* *n* *n* *n*

6 a 6 6 a a a a 6 4

44 *n* *n* *n* *n* *n* *n* *n* *n*

6 a 4 a 5 6 6

48 *m* *n* *m* *n* *m* *n* *n* *n*

a 6 5

52 *n* *n* *n* *n* *n* *n*

4 6 6 6 a a

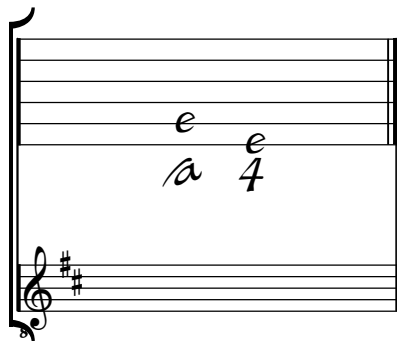
56 *n* *n* *n* *n*

a a a 4 6 a a 6 a

Tonalité : Ré majeur

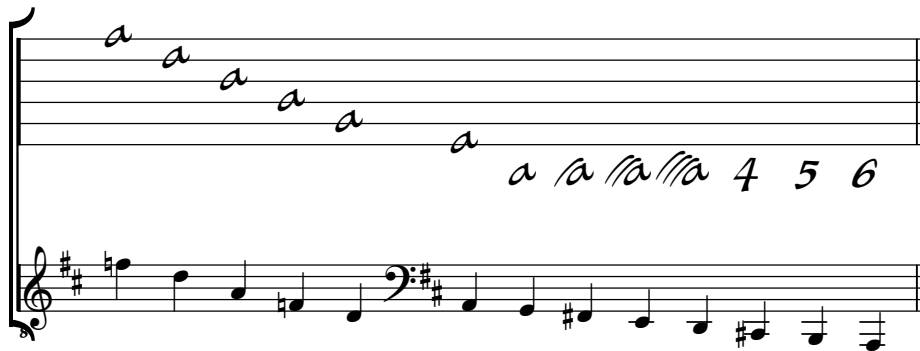
Accord des basses du luth : 2 dièses

Scordature par octave



A musical diagram for a lute chord. It consists of two staves. The upper staff is a five-line staff with two notes: an 'e' on the second line and another 'e' on the third line. Below these notes are the letters 'a' and '4'. The lower staff is a five-line staff with a treble clef and two sharps (F# and C#) in the key signature.

Accord des 13 chœurs du luth



A musical diagram for a lute chord with 13 voices. It consists of two staves. The upper staff is a five-line staff with 13 notes, each labeled with the letter 'a'. The notes are arranged in a sequence that spans across the staff. The lower staff is a five-line staff with a treble clef and two sharps (F# and C#) in the key signature. It contains 13 notes, each corresponding to a voice in the upper staff. The notes are arranged in a sequence that spans across the staff. The notes are labeled with the numbers 4, 5, and 6 at the end of the sequence.

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Prélude (Prelude)

WeissSW12.8

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 35r

*Voir dans le manuscrit de Dresde D-Dl2841, volume 3, pages 134, Prelude,
Sonata N° 12 in A Major (Le Luth Doré Editions)*



Prélude (Prelude)

1. Basse absente de la tablature originale.

2. *B*

3. *B*

4. *B*

5. *B*

(1*)

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with three strings. The notes are labeled 'e', 'e', and 'a' from left to right. Below the strings, the notes are labeled 'a', '4', and 'a'. A treble clef staff below the fretboard shows a key signature of three sharps (F#, C#, G#).

Accord des 11 chœurs du luth

The diagram shows a lute fretboard with 11 strings. The notes are labeled 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', and 'a' from left to right. Below the strings, the notes are labeled 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', and '4'. A treble clef staff below the fretboard shows a key signature of three sharps (F#, C#, G#).

Adam Falkenhagen

(1697 - 1754)

Polonoise del Sig.^{re} Falckenhagen

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 35r

*Voir Adam Falkenhagen, Opera Seconda : Sei Partite a Liuto Solo, page 28 :
Polonoise de la Partie VI (AF12)*



Polonoise del Sig.^{re} Falckenhagen

$\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩}$

$\text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

$\text{♩} \quad \text{♩} \text{♩} \quad \text{♩}$

$\text{♩} \text{♩} \text{♩} \quad \text{♩} \quad \text{♩} \text{♩} \text{♩}$

$\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

$\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \quad \text{♩} \quad \text{♩} \text{♩} \text{♩}$

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it, and the 5th and 6th strings have '5' and '6' written below them. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Johann Laurentius Gleimius

(1676 ? - 1735 ?)

Arioso

del Sig.^{re} Gleimius

Fa dièse mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 35v et 36r



34

4 5 5 6 6 6 6 6

40

5 4 4 4

44

5 5 5 4 4

49

4 5 6 4

53

4 5 6 4 4

58

6 6 6 6

62

4 4

Tonalité : Fa dièse mineur
Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it. A treble clef staff below shows a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it. The 5th string has '5' written below it. The 6th string has '6' written below it. A treble clef staff below shows a key signature of three sharps (F#, C#, G#).

Wolff Jacob Lauffensteiner

(avril 1676 - 26 mars 1754)

[3 pièces]
del Sig^{re} Lauffensteiner

Menuet del Sig^{re} Lauffensteiner
Sarabande del Sig^{re} Lauffensteiner
Gay du même

La majeur et Mi majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 36r à 37r



Menuet del Sig^{re} Lauffensteiner

3 4

5

9

13

17

21

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of 24 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings. There are several trills and slurs. The key signature is one sharp (F#). The piece ends with a double bar line and repeat dots.

24

28

32

35

39

43

46

Sarabande del Sig^{re} Lauffensteiner

♩ ♩♩ ♩♩ ♩ ♩ ♩♩ ♩♩ ♩ ♩ ♩ ♩

3/4

4

8

11

15

19

r r m r m r m r r m r m r

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

a a a/a a a a

R

22

r m r m r m r m r m r m r m r m

e r r r r e e r r r r r r r r

a 5 4 6

25

r r m r m r m r m r m r

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

r r 5 4 5 a a a

28

r m r m r m r

e r r r r r r

a 5 a

Gay du même

Handwritten musical score for "Gay du même" in G major. The score is written on a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and ornaments. The piece is divided into measures, with measure numbers 2, 4, 8, 12, 16, 20, and 24 indicated on the left. The notation includes rhythmic values (e.g., 2, 4, 8, 16, 32) and dynamic markings (e.g., *f*, *mf*, *ff*). The score concludes with a double bar line and a fermata over the final note.

28

32

36

39

43

47

51

R

Johann Melchior Pichler

(1695 - 1780 ?)

Tournée del Sig.^{re} Piechler

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 37v

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 35, Tournée.
(Le Luth Doré Editions)*

*Voir dans le manuscrit de Göttweig : A-GÖ1, folio 51r : La Tournée
(La Tournèe) de la [Partie] M. Pichler (A-GO1_33)*



Tournée del Sig^{re} Piechler

♪
♩
♪
♪
♩
♩

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

4

♪	♩	♩	♩
r a a e	a a r r a	e r r r r r a	
a	r a a	a a	

7

♩	♪	♪	♪	♪	♪	♪
e r e r e	e e e	r e e a	r e e	r e e	r e e	r e e
a	a	a a	a	a	a	a

12

♪	♪	♩	♩	♩	♩
r e e	a a r r a	e e e a e	r r r r e r		
a	r a a	a a a	a a a		

16

♩	♪	♪	♪
a a e r a	r r	a b b	r r e
a a a	a r	a	a

20

♪	♩	♩	♩	♩	♩	♩	♩
r b	r r	r	r	a r e a r a			
a	a	a	a	a			

23

e a r e r e r e
e r a e r e
a lla lla la la la

27

r e a r
e b
r r a
g f g
la la lla lla la r a a

31

e r e
e e e
r a r
r r
a a la a la lla

35

a a
e r a e r a
r h
g e
f e
la lla lla lla r lla lla

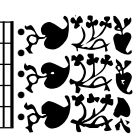
39

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

R

43

a a
e r a e r a
a e
la 4 lla lla a 6



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Canarie

del Sig^{re} S. L. Weiss

WeissSW79*

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 37v et 38r



Canarie del Sig^{re} S. L. Weiss

Handwritten musical score for a song, featuring a single melodic line on a five-line staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The score is divided into measures, with measure numbers 3, 6, 13, 20, 26, 31, 36, and 42 indicated on the left. The music is written in a style characteristic of 18th-century manuscript notation, with some notes and rests written in a shorthand or shorthand-like style. The key signature is one sharp (F#), and the time signature is 3/8. The score concludes with a double bar line and a repeat sign.

1. Original : Sol dièse (a sur le 7e chœur)

47

4 5 4 5 6 5

52

4 a a g a

57

a 4 5

62

6 5 4 a

67

a (1*)

71

a a a a

75

a a a 6

1. Original : liaisons absentes dans la mesure

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it, and the 5th and 6th strings have '5' and '6' written below them. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

[Compositeur anonyme]

Menuet

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 38v



Menuet

3 e a r r | r e e a | r e a a | a r r e | e a e r a
 6 5 4 a r | a a a a a

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

4 4 5 5 6 a a

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

a a a a 4 5 6 a a

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

a a a a a a a

18 e b r | g g e g g | e e g e e | g g e g r

5 5 5

22 e e a e e b | a r b | F | a e r r | r r a a

5 a a r a a a a

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

a a 6 5 4 a r e

31

4 4 4 4

35

6 5 4 a a a a

39

4 a a a a

43

a a a a

47

a 5 a a a a

51

a a a a

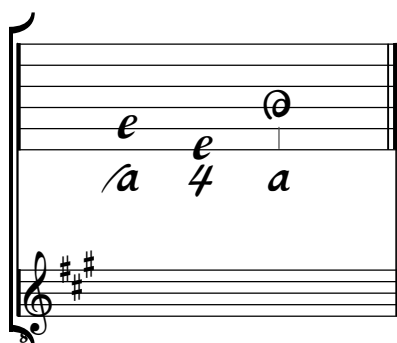
55

a a a a

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 13 chœurs du luth



Johann Melchior Pichler

(1695 - 1780 ?)

Paysanne
(Paisane)
del Sig.^{re} Piechler

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 39r

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 12, Paysane.
(Le Luth Doré Editions)*



Paysanne (Paisane) del Sig^{re} Piechler

m p m p p p m p m

2 4
 6 4 ||a 4 ||a ||a 6

5 p p m p m p p m p m

a a pian. a

9 p m p p p m p p m

6 ||a ||a a a a a forte

13 m p p m p p m p p m

a a a ||a 5 ||a a

17 p p p p p p p p m

a a ||a ||a 6 5 ||a

22 p m p p p p p p m

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

27

32

37

42

45

49

1. Original : basse absente

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The 4th string has a '4' written below it, and the 5th and 6th strings have '5' and '6' written below them. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Johann Melchior Pichler

(1695 - 1780 ?)

Menuet
del Sig.^{re} Piechler
et Trio

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 39v



26

h r e r e r e r a e r a a r e r e r

a a 4 a 4 pian.

30

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

a 4 a a fort.

33

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

a a a

R

36

g e a g g i g h g h

a a a a 6

Trio

Musical notation for measures 1-3. The first measure is marked with a 3/4 time signature and a 4 below it. The notes are *r a* (first line), *a* (first line), *a* (first line), and *a* (first line). The second measure has notes *e r a* (first line), *a* (first line), and *a* (first line). The third measure has notes *a r a a r a* (first line). A double bar line with repeat dots is at the end of the first measure, with a circled asterisk (1*) below it. A trill symbol is under the first measure, and another trill symbol is under the third measure.

Musical notation for measures 4-6. Measure 4 has notes *a* (first line), *a* (first line), *a* (first line), and *a* (first line). Measure 5 has notes *f f e e f* (first line). Measure 6 has notes *a a r r a* (first line) and *a* (first line). A trill symbol is under the second measure.

Musical notation for measures 7-9. Measure 7 has notes *r* (first line) and *r* (first line). Measure 8 has notes *e a r f e r* (first line). Measure 9 has notes *a r e e a* (first line) and *a a e r a* (first line). A double bar line with repeat dots is at the end of measure 7. A trill symbol is under the eighth measure.

Musical notation for measures 10-13. Measure 10 has notes *r a r r a* (first line). Measure 11 has notes *a r r a r* (first line). Measure 12 has notes *a a a a r* (first line). Measure 13 has notes *r r a a* (first line). A trill symbol is under the thirteenth measure.

Musical notation for measures 14-16. Measure 14 has notes *e r a e* (first line) and *a* (first line). Measure 15 has notes *e r a r* (first line) and *a* (first line). Measure 16 has notes *a e* (first line) and *a* (first line). A double bar line with repeat dots is at the end of measure 16. A decorative flourish is at the end of the system.

Menuet
da Capo

1. Original : Sol et Fa (deux lettres une ligne au dessus)

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The notes are written as 'e', 'e', 'a', '4', 'a' on the fretboard. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The notes are written as 'a', 'a', 'a', 'a', 'a', 'a' on the fretboard. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), 6th string (A). The notes are written as 'a', 'a', 'a', 'a', 'a', 'a' on the staff. Below the staff are the numbers 4, 5, 6.

Wolff Jacob Lauffensteiner

(avril 1676 - 26 mars 1754)

Menuet
del Sig^{re} Lauffensteiner
et Trio

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 40r



Menuet del Sig^{re} Lauffensteiner

3 4

5

10

14

20

24

The musical score consists of five systems of two staves each. The first system starts with a treble clef and a 3/4 time signature. The first staff contains rhythmic notation with notes and rests, and the second staff contains fingerings (a, a, a, a, a, a). The second system begins at measure 5 and includes a repeat sign. The third system begins at measure 10 and features a 5-finger fingering. The fourth system begins at measure 14 and includes a 4-finger fingering. The fifth system begins at measure 20 and ends with a double bar line and repeat signs. The piece concludes with a final double bar line and repeat signs.

Trio

3
 4

5

10

16

20

Menuet da Capo

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e (open), e (1st fret), a (2nd fret); 2nd string: a (open), 4 (1st fret), a (2nd fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 11 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): a (open), a (1st fret), a (2nd fret), a (3rd fret), a (4th fret), a (5th fret), a (6th fret); 2nd string: a (open), a (1st fret), a (2nd fret), a (3rd fret), a (4th fret), a (5th fret), a (6th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff with a key signature of three sharps (F#, C#, G#).

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Rondeau

del Sig^{re} S. L. Weiss

WeissSW47.3

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 40v et 41r

Voir dans le manuscrit de Dresde D-Dl2841, volume 3, page 184, Rondeau de la Sonata N° 47 in A Major, Suonata del Sig.re S.L.Weiss (Le Luth Doré Editions)

Une autre version de ce Rondeau est donnée par Johann Sebastian Bach dans une Suite pour violon et clavecin (BWV1025/4)



Rondeau del Sig^{re} S. L. Weiss

3 4

6 5 4 6 5

11

16 4

21 (1*)

27 Fine

1. Basse Mi (a sur le 9e chœur) dans le manuscrit de Dresde

31

(1*)

38

(2*) (3*)

44

(4*) (5*) (6*)

49

(7*) (6*)

55

(7*) (6*)

61

5 5 r

1. Original : Sol dièse (a sur le 7e chœur)
2. Original : mesure absente mais présente dans le manuscrit de Dresde
3. Original : mesure absente mais présente dans le manuscrit de Dresde
4. Original : présence d'une basse Ré dièse (g sur le 6e chœur)
5. Original : présence d'une basse Ré dièse (g sur le 6e chœur)
6. Original : Mesure semblable à la suivante sauf présence d'une basse Fa bécarré (a sur le 4e chœur)
7. Original : présence d'une basse Do dièse (e sur 6e chœur)

67

Da Capo

71

78

85

91

98

Da Capo al segno

1. Original : mesure absente mais trouvée dans le manuscrit de Dresde

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e (open), 2nd string: e (4th fret), 3rd string: a (open), 4th string: a (4th fret), 5th string: a (open), 6th string: a (4th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string: a (open), 2nd string: a (2nd fret), 3rd string: a (4th fret), 4th string: a (6th fret), 5th string: a (8th fret), 6th string: a (10th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes in the staff are: a (open), a (2nd fret), a (4th fret), a (6th fret), a (8th fret), a (10th fret), a (12th fret), a (14th fret), a (16th fret), a (18th fret), a (20th fret), 4, 5, 6.

[Compositeur anonyme]

Menuet

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 41r



Menuet

Musical notation for measures 1-4. The notation includes a treble clef, a 3/4 time signature, and notes with fingerings (e.g., e, a, e, f, a, e, a, e). The bass line shows fingerings (a, a, a, a, a, 4, 5) and a 4/5 time signature.

Musical notation for measures 5-8. The notation includes a treble clef, a 5/8 time signature, and notes with fingerings (e.g., a, e, e, a, e, a, e, e). The bass line shows fingerings (a, a, a, a, a) and a 5/8 time signature.

Musical notation for measures 9-14. The notation includes a treble clef, a 6/8 time signature, and notes with fingerings (e.g., e, a, e, e, a, e, i, g, i, g, h, g, h, g). The bass line shows fingerings (a, a, 5, 5, 6, a, a, a, a) and a 6/8 time signature.

Musical notation for measures 15-19. The notation includes a treble clef, a 6/8 time signature, and notes with fingerings (e.g., e, e, r, e, e, e, e, e, e, e, a, e, a, e, a). The bass line shows fingerings (a, r, a, r, a, e, a, e, r, a) and a 6/8 time signature.

Musical notation for measures 20-24. The notation includes a treble clef, a 4/4 time signature, and notes with fingerings (e.g., r, a, a, e, e, r, e, a, r, a, e). The bass line shows fingerings (a, a, 4, a, a, a, 4, a, a, a, 6) and a 4/4 time signature. The piece concludes with a decorative flourish.

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (E), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The treble clef staff below shows a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). The treble clef staff below shows a key signature of three sharps (F#, C#, G#).

Adam Falckenhagen

(1697 - 1754)

[Menuet et Trios] di Sig^{re} Falckenhagen

Menuet alternat. con Trio di Sig^{re} Falckenhagen,
Trio 2.^{do}, Trio 3.^{tio}

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 41v et 42r



Menuet alternat. con Trio di Sig^{re} Falckenhagen

3 4 6 12

Trio 2.^{do}

17 23 29

35

41

Trio 3.^{tio}

45

50

56

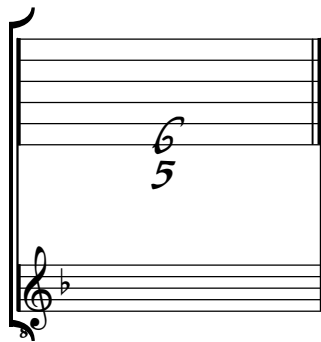
62

Da Capo Menuet

Tonalité : Fa majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Johann Adolf Hasse

(1699 - 1783)

Aria

« Se troppo crede al cigli »
del Sig.^{re} Hass.

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

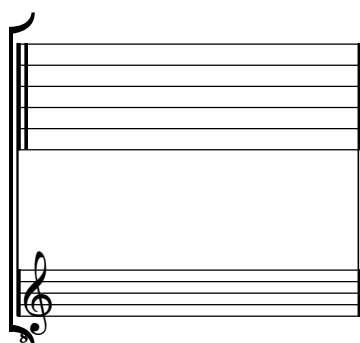
Folios 42v à 44r



Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Aria « Se troppo crede al cigli » del Sig.^{re} Hass

3 4 4 4 4 4 5 4

5 6 5 a 4 4 4 4 4 4 4 4

10 4 5 4 6 5 a 4 4 4 a a

15 *ma* a f a 4 4 5

20 4 5 4 a a 4 a a 4

25 a a 4 a a 4 a a

30 4 a a 4 a a 4

.../...

35

4 4 4 4 4 5 4 6 5 a

40

4 4 4 4 4 4 4 5 4

45

6 5 a 4 4 5 6

50

6 a 4 a a a a r

55

4 a a a a r a a

60

a 5 4 a a a 6 a a a

65

a a 4 a a a e e e k_x 6 a 6 a_x

70

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

a 4 4 4 4

74

f_x a a a a a r a r a a x r a r a r a f f

a a a a a 4 4 4 4

78

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

4 5 4 6 5 a 4 4

82

a a a b r a r a a a r a e a r a r e

a a a

86

r a r r r a r a r a a 5 4 r a a r a

a a a 5 4 a

91

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

a a a 5 4 a a 4 5

97

f_x e r a a r e r a a a a a a a r a

4 a a 5 4 a 4 a a a a a r a

.../...

102

4 5 a 4 5 4 5

108

4 a a 4 5 4 a a

114

4 a a 4 4 4 4 4 5 4

120

6 5 a 4 a a 4 a a

125

4 a a 4 a a 4 a a 4

132

a a a 4

136

4 4 4 a 4 5 4

141

a e r a r e | a a r a r a | F a a | e x r a r a

145

a a r a e a | a a r a e a | a 5 2 r 2 | F 2 a

149

a | a 5 | 2 a r a | a r a | a | a 5

155

2 a r | e x | F 2 a | a | 2 r a r a | 2 r a r a

160

r 2 F | 2 r a a r r | a e r a r a | r r r h x | r a r r | r 2 r r 2

165

r 2 r r 2 | a a | r r r h x | r a r r | r 2 r r 2

170

r 2 r r 2 | a a | 2 F

Da Capo del Segno

Johann Adolf Hasse

(1699 - 1783)

Aria

« Digli ché io son fedele »
del Sig.^{re} Hass.

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 44v à 46r



Aria « Digli ché io son fedele. » del Sig.^{re} Hass

p *mp* *mp*
mp *mp* *mp*

Adagio.

3

5

7

9

11

13

piano.

pian.

15

Handwritten musical notation for measures 15-16. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

17

Handwritten musical notation for measures 17-18. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

19

Handwritten musical notation for measures 19-20. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

21

Handwritten musical notation for measures 21-22. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

23

Handwritten musical notation for measures 23-24. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

25

Handwritten musical notation for measures 25-26. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

pian.

27

Handwritten musical notation for measures 27-28. The top staff contains a vocal line with notes and slurs. The bottom staff contains a guitar accompaniment with chords and fingerings.

.../...

29

31

33

35

37

39

Dolce

44

49

54

59

64

69

74

75

Da Capo del Segno //

Johann Adolf Hasse

(1699 - 1783)

Aria

« Appena Amor senasce »
del Sig.^{re} Hass

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 46r à 47r



Aria « Appena Amor senasce » del Sig.^{re} Hass.

Allegro.

3

6

9

11

13

fort.

pian.

fort.

pian.

fort.

15

pian.

17

19

22

fort.

25

27

29

.../...

31

a a a a 5 5 5 6 r 4 4 6

33

5 5 a 6 a a a 4 a a 5

35

a a 5 4 a a a 5 a a

38

4 a a 5 4 4 a a a 5 4

40

a 5 4 a a a a 6 5 5 4 4 a a a

43

6 6 a a 4 2 4 2 e e e e e e e e e 2 a

46

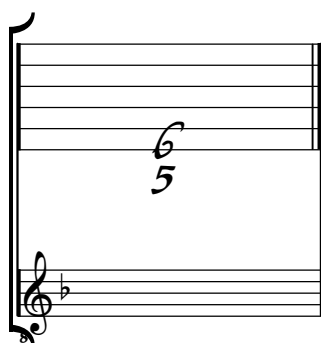
a 5 4 4 a a a 5 4 4 a a a 6 5 4 a

pian. fort.

Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Johann Adolf Hasse

(1699 - 1783)

Aria

« Se possono tanto. »
del Sig.^{re} Hass.

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 47v et 48r



Aria « Se possono tanto. » del Sig.^{re} Hass.

Allegro

15

mr mr mr mr mr mr mr mr mr mr mr mr

18

21

24

27

31

.../...

34

6 5 4 4 6 5 4 a a a a a a a

37

a a a a a a a a a a a 4 a r 4 a b

40

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

43

a a a a a a a a 5 b a

46

a a a a a a b a

Da Capo

Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[4 pièces]
del Sig^{re} S. L. Weiss

Menuet del Sig^{re} S. L. Weiss, Bourrée du même
Sarabande del Sig^{re} S. L. Weiss, Menuet du même

WeissSW24.4 - WeissSW37.4/WeissSW104.3 - WeissSW37.5
- WeissSW80*

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 48v à 49v

*Voir dans le manuscrit de Dresde D-Dl2841, volume 2, pages 64, 65, 66,
Menuet, Bourrée (Bourée) et Sarabande de la Sonata N° 37 in C Major
(Le Luth Doré Editions)*

*Voir dans le manuscrit de Londres GB-Lbl30387, page 238, Menuet de
la Sonata 24 in C Major (Le Luth Doré Editions)*

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 178, Bourrée (Bourée)
(Has115)*



Menuet del Sig^{re} S. L. Weiss

3 4 4

5 4 4

9 5 4

12 6

16

20

1. 2.

(1*)

1. Original : ornament absent

24

Musical notation for measures 24-27. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests. Fingering numbers are written below the notes.

28

Musical notation for measures 28-31. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests. Fingering numbers are written below the notes.

32

Musical notation for measures 32-35. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests. Fingering numbers are written below the notes.

36

Musical notation for measures 36-39. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests. Fingering numbers are written below the notes. The piece ends with a double bar line and a decorative flourish.

Bourrée (Bourée) du même

Handwritten musical score for Bourrée (Bourée) du même, featuring a single melodic line on a five-line staff. The score is divided into measures, with measure numbers 4, 8, 12, 15, and 20 indicated on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and fingerings (numbers 1-5). The piece is in C major and 3/4 time. The score concludes with a double bar line and repeat dots at the end of the final measure.

Measure 1: Quarter note G4, quarter note G4, quarter rest, quarter note A4, quarter note A4, quarter note B4, quarter note B4, quarter note C5, quarter note C5.

Measure 2: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 3: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 4: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 5: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 6: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 7: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 8: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 9: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 10: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 11: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 12: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 13: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 14: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 15: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 16: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 17: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 18: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 19: Quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 20: Quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

24

28

32

36

40

R

44

(1*)

(2*)

1. Mi (c sur le 5e chœur) et non Sol (c sur le 4e chœur) dans le manuscrit de Dresde
 2. Une basse Do (4, 11e chœur) est présente dans le manuscrit de Dresde

Sarabande del Sig^{re} S. L. Weiss

Musical score for Sarabande del Sig^{re} S. L. Weiss, showing staves with notes, rests, and ornaments. The score is divided into systems, with measures numbered 3, 4, 5, 10, 14, 18, and 22. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, etc.). The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with a decorative flourish.

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

Menuet du même

3 4 4

5

9

13

17

21

25

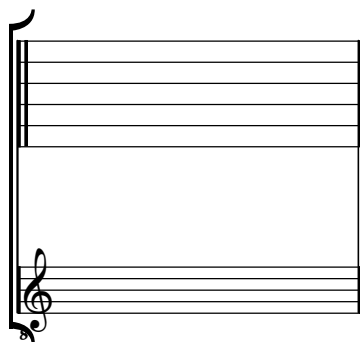
R

29

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

[2 menuets]

Menuet, Menuet

Do majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 50r



Menuet

3 4

5

10

14

19

23

Menuet

3 *h g h f a* | *h a h a f* | *e r e* | *a r r*

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

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

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

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

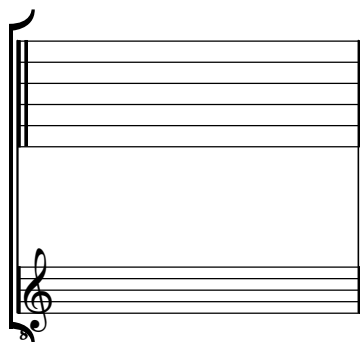
17 *a r a r a* | *a f** | *a r a r a* | *a a** | *r a a r r a*

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

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 12 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Gigue

del Sig^{re} S. L. Weiss

WeissSW108.8

Fa majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 50v

*Voir dans le manuscrit de Brno CZ-Bm372, page 30 : Gigue (Guigue)
(CZBm372_25)*



Gigue del Sig.^{re} S. L. Weiss

The musical score consists of six systems, each with a treble clef and a 6/8 time signature. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and accidentals (sharps, naturals, flats). The score is written on a grand staff with a treble clef and a bass clef. The first system starts with a 6/8 time signature and a 6/8 note value. The second system starts with a 4/4 time signature and a 4/4 note value. The third system starts with a 4/4 time signature and a 4/4 note value. The fourth system starts with a 4/4 time signature and a 4/4 note value. The fifth system starts with a 4/4 time signature and a 4/4 note value. The sixth system starts with a 4/4 time signature and a 4/4 note value.

(1*)

1. Original : liaison absente

28 *f* a f f e f r r r a r e r e e r a f h h f h

a *la* (1*) *a* *la*

32 a a a h a a [f] f e f r a r r a a a a r a

la *a* (2*) 4 *a*

36 a a a r a r a r r r r r r e e f f f e e

6 r 4 4

40 r r r a a a r r r a a a a a b b a a a r a

4 4 5 a a *la* [R]

44 a b b a b a [a] a a b a a a a r a r a r a r a r

a *a* (3*) 5 4 *la* *la*

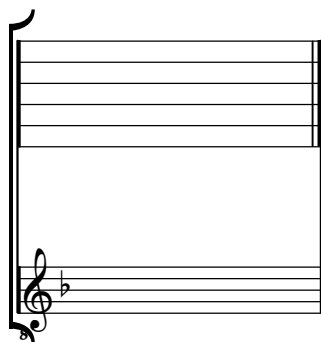
48 e r a a r g g

a 4 *a*

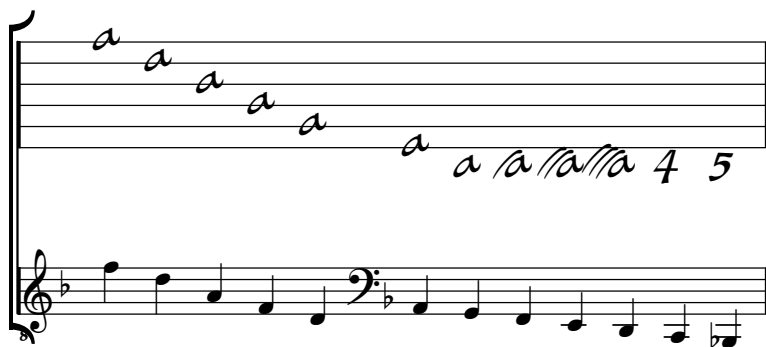
1. Original : liaison absente
 2. Original : Sol (f sur le canto)
 3. Original : Ré (a sur le canto)

Tonalité : Fa majeur
Accord ordinaire du luth

Scordature par octave



Accord ordinaire des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Gigue

WeissSW85.6

La mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 51r

*Voir le manuscrit de Cracovie PL-Kj40633, folios 21v et 22r : Gigue
(PLKj40633_29)*



Gigue

3

6

9

13

16

(1*)

(2*)

(3*)

(4*)

(5*)

(6*)

(7*)

(8*)

1. Original : Sol (a sur le 7e chœur)

2. Original : liaison absente

3. Original : indication rythmique de croche suivie de 2 doubles-croches

4. Original : Si (g sur le 4e chœur)

5. Original : dans cette mesure, indication rythmique de noire sur le premier temps puis croches

6. Original : pas d'indication rythmique (2x)

7. Original : comme dans les mesures 14 et 16, l'ornement est une croix x ; cependant, sur un chœur à vide il ne peut pas représenter une mordant.

8. Original : Mi (c sur le 5e chœur)

19

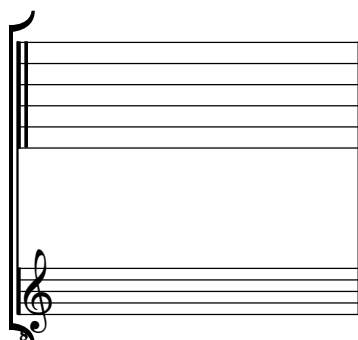
23

27

Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Ernst Gottlieb Baron

(17 février 1696 - 12 avril 1760)

Menuet del Sig.^{re} Baron

La mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 51r



Menuet del Sig.^{re} Baron

3 4

5

9

13

17

21

25

30

34

37

Georg Gebel

(25 octobre 1709 - 24 septembre 1753)

Tombeau de Mad. J.

décédé à Leipsig le 17 str: 1738
composé par M^r. Gebel

Do mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 51v à 53v

*Voir dans le manuscrit de Paris F-PnThI, pages 18 à 22 : Tomba
composta del Sgre Gebel. (FPnThI_9)*



37

39

42

46

51

56

pian.

Adagio du même

The image shows a musical score for a piece titled "Adagio du même". The score is written on a single staff with a common time signature (C). It consists of six systems of music, each with a measure number (1, 3, 6, 8, 10, 13) at the beginning. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *h*, *f*, *ff*, *pianiss.*, *fort.*, and *pian.*. Fingering numbers (1-5) are placed below the notes. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall style is that of a classical guitar or lute piece.

16

fort.

19

pianiss.

22

fort.

25

pianiss. fort.

28

31

.../...

34

pianiss.

37

fort.

40

42

45

fort. pianiss.

48

fort.

51

pianiss.

54

57

Les Soupirs du même

m n m n m n m n m n m n. 7 m n. 7 m n m

The score consists of six systems of music, each with a vocal line and a guitar line. The guitar line includes fret numbers and specific techniques like bends (b_x) and slides (e). The vocal line uses a simplified notation with letters (a, r, e) and rhythmic markings (accents, slurs).

System 1: 3/4 time signature. Fret numbers: 4, 6, a, a, 6, a, 6^a, k, a, r.

System 2: 4/4 time signature. Fret numbers: 4, 6_x, 2, 6, r, a, a, 6, a, r, 2, 6, r, a, r.

System 3: 6/8 time signature. Fret numbers: 6, a, 6, 5, 6, a, 6_x, 2, a.

System 4: 12/8 time signature. Fret numbers: 6, 6, r, a, 6, a, r, 2.

System 5: 15/8 time signature. Fret numbers: h, f, g, f, 6, r, 6, 6, r, a, 6, a, a, 6, a.

System 6: 18/8 time signature. Fret numbers: 6, 2, 6, r, 2, 6, a, r, 6, r, r, 2, a, 6, 2, e, 6, r.

1. Original : indication rythmique de blanche

Wolff Jacob Lauffensteiner

(avril 1676 - 26 mars 1754)

Aria

del Sig^{re} Lauffensteiner

Sol mineur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 53v et 54r



Aria del Sig^{re} Lauffensteiner

Handwritten musical score for the Aria del Sig^{re} Lauffensteiner. The score is written on a single staff in C major and common time (C). It consists of six systems of music, each with a measure number (1, 3, 5, 7, 9, 11) on the left. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and fingerings (numbers 1-4). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

1 m r r m r r m r r r

3 m r m m

5 m r m r m r m r r r r r

7 m r r m r r m r r r

9 m r m r m r

11 m r r r m

Tonalité : Sol mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



Johann Kropffgans
(1708 - 1770)

Presto

del Sig^{re}. Kropffgans

Si bémol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 54v et 55r



Presto del Sig^{re} Kropffgans

The musical score is written on a grand staff with two systems of five-line staves. The notation includes various rhythmic values (e.g., 3, 8, 4, 5, 6) and dynamic markings (pian., fort.). The piece is in a 3/8 time signature. The notation features a mix of letters (a, b, c, d, e, f, g, h, i, k, r) and symbols (accents, slurs, ties) representing notes and rests. The score is divided into measures, with measure numbers 6, 11, 15, 19, 23, and 27 indicated on the left. The final measure of the system shown ends with a double bar line and repeat dots.

.../...

32

pian.

37

pian.

42

46

50

pian.

54

59

fort.

63 *m* *ŋ* *m* *m*₃ *ŋ* *m*

67 *m* *m* *m* *m*₃ *m* *ŋ*

71 *ŋ* *m*₃ *ŋ* *m*₃ *ŋ* *m* *m* *ŋ*

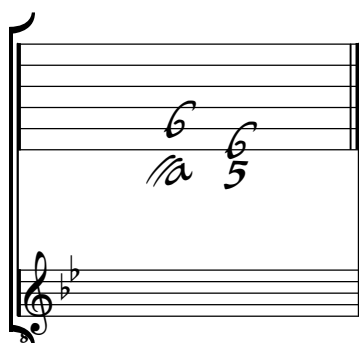
75 *m* *ŋ* *m* *ŋ* *ŋ* *m*₃ *ŋ* *ŋ* *m*₃ *ŋ*

79 *ŋ* *ŋ* *ŋ* *m* *m*₃ *ŋ* *m*

84 *m*₃ *ŋ* *ŋ* *ŋ*

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

Scordature par octave



Accord des 13 chœurs du luth



Johann Michael Kühnel

(ca 1665 - après 1725)

Aria

del Sig.^{re} Kuhnel

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 55v



Aria del Sig.^{re} Kuhnel

Largo

3 4

5 4

10 4 5 4

14 6

18 6

22

27

32

37

Ernst Gottlieb Baron ?

(17 février 1696 - 12 avril 1760)

Gigue

del Sig.^{re} Schauer

Sol majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 51r

*Cette Gigue termine une Sonate à 2, luth et flûte traversière,
attribuée à S. Baron et conservée à Leipzig*



Gigue del Sig.^{re} Schauer

The musical score consists of two staves with various notes and rests. The first staff begins with a 12-measure rest followed by a 4-measure rest, then continues with notes. The second staff begins with a 4-measure rest followed by notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

8 a a a a a a a a

3 k h k e g f e f e a r g | a r r a r r a r g r

a 4 a r 4

5 r a r e r e e r e a b | b b g e g r e r r h

e a a r a

7 h e h h e h g e g g e g | g h g g h g h h h h h h

a a a a 4 4 4 4

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

r r r r a a a a

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

r r a a a a

12

15

17

19

21

23

David Kellner

(1670 - 6 avril 1748)

Campanella del Sig.^{re} Weiss

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 56v

*Voir dans le manuscrit de Grüssau PL–WRu2002, page 15 : Campanella
(WRu6)*

*Cette Campanella figure dans le recueil manuscrit édité par l'auteur :
"David Kellners XVI auserlesene Lauten-Stücke", pages N. 40 et N. 41
(DK12)*



Campanella del Sig.^{re} Weiss

Handwritten musical score for "Campanella del Sig.^{re} Weiss". The score is written on a grand staff (treble and bass clefs) in common time (C). The piece consists of 12 measures, with some measures containing multiple systems of notation. The notation includes notes (e, a, r), rests, and dynamic markings (p, m, f). The score is divided into systems, with measure numbers 3, 5, 7, 9, 11, and 12 indicated on the left. The final measure (12) ends with a double bar line and repeat dots.

Measure 1: Treble clef, common time. Notes: e, e, e, e, e, e, e, e, e, e. Bass clef: a. Dynamic: p.

Measure 2: Treble clef: e, e, e, e, e, e, e, e, e, e. Bass clef: a. Dynamic: p.

Measure 3: Treble clef: e, a, e, a, e, a, e, e, a, e, e. Bass clef: a. Dynamic: m.

Measure 4: Treble clef: r, r, r, r, e, a, r, a, e, r, a. Bass clef: a. Dynamic: m.

Measure 5: Treble clef: a, e, a, r, a, a, a, a, a, a, a. Bass clef: a, r, e, r, a. Dynamic: m.

Measure 6: Treble clef: e, e, a, e, e, r, e, e, e, e, e. Bass clef: a, e, a, r, a, e, e, a. Dynamic: m.

Measure 7: Treble clef: e, r, e, e, e, r, e, e, a, e, e. Bass clef: a, a, r, a, a, a. Dynamic: m.

Measure 8: Treble clef: e, e, r, e, a, e, e, e, e, e, e. Bass clef: e, r, e, e, a. Dynamic: m.

Measure 9: Treble clef: a, a, a, a, e, a, r, r, r, r, r, r. Bass clef: a, a, r. Dynamic: m.

Measure 10: Treble clef: e, a, r, e, r, e, r, a, e, r, a, e, r, a. Bass clef: a, r, e, r, a. Dynamic: m.

Measure 11: Treble clef: a, a, e, a, a, r, e, a, r, r. Bass clef: a, r, e. Dynamic: m. Measure 11.5: Treble clef: e, r, r, e, r, a. Bass clef: a. Dynamic: m. Measure 12: Treble clef: e, e, a, e, r, e, r, e, e, e, e. Bass clef: a, e, e, e, e, e. Dynamic: m.

15

(1*)

17

(2*)

19

21

23

25

27

1. Original : Fa (a sur la chanterelle)
 2. id.

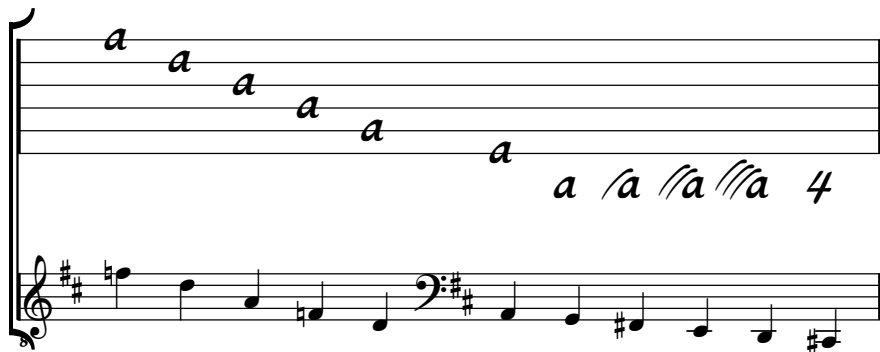
Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Drollo

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 57r



Drollo

Musical score for "Drollo" in Ré major. The score consists of a single melodic line on a five-line staff. The piece is in 2/4 time and contains 35 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 2, 4, 9, 6, 4, 5). The melody is primarily composed of eighth and quarter notes, with some sixteenth-note runs. The piece concludes with a repeat sign in the final measure.

35 $\overset{3}{\text{r}}$ r r m r m r m r r

a 5 a 4 5 a a

40 g g h g [h] i h i h g g h g h g

5 a a (1*) a a a a

44 i g i h e e f e f g f g f e e f e f e

a a a a a

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

a a a a a a a

52 r r e r a r e a a e e r a k k a h k

a 6 4 a a a

57 k a h k k a h l k h i k e e a a e

a a a a a a a

62 a a e e a a e a a e e a a h k

a a a a

1. Original : La (h sur le canto)

[Compositeur anonyme]

Allegro

Ré majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 57v et 58r



Allegro

Handwritten musical score for a piece in 2/4 time, marked Allegro. The score consists of six systems, each with three measures. The notation includes a treble clef, a 2/4 time signature, and various rhythmic markings such as slurs, accents, and dynamic markings (e.g., *f*, *mf*). The notes are primarily eighth and sixteenth notes, often beamed together. The bass line is indicated by a 4/4 time signature and rests on the bottom line of the staff.

System 1 (Measures 1-3):
 Measure 1: Treble clef, 2/4 time. Notes: e, r, e. Bass line: 4/4 time, rest on bottom line.
 Measure 2: Treble clef. Notes: e, e, r, e, a, e, e. Bass line: 4/4 time, rest on bottom line.
 Measure 3: Treble clef. Notes: a, e, a, e, a, e, r, e. Bass line: 4/4 time, rest on bottom line.

System 2 (Measures 4-6):
 Measure 4: Treble clef. Notes: a, e, e, a, e, r, e. Bass line: 4/4 time, rest on bottom line.
 Measure 5: Treble clef. Notes: g, a, e, a, g, a, e, a. Bass line: 4/4 time, rest on bottom line.
 Measure 6: Treble clef. Notes: g, e, f, e, f, g, e, f. Bass line: 4/4 time, rest on bottom line.

System 3 (Measures 7-9):
 Measure 7: Treble clef. Notes: e, a, r, a, e, a, r, a. Bass line: 4/4 time, rest on bottom line.
 Measure 8: Treble clef. Notes: e, r, e, r, e, e, r, e. Bass line: 4/4 time, rest on bottom line.
 Measure 9: Treble clef. Notes: r, a, e, a, r, a, e, a. Bass line: 4/4 time, rest on bottom line.

System 4 (Measures 10-12):
 Measure 10: Treble clef. Notes: r, e, r, a, r, r, e, r. Bass line: 4/4 time, rest on bottom line.
 Measure 11: Treble clef. Notes: e, a, r, a, e, a, r, a. Bass line: 4/4 time, rest on bottom line.
 Measure 12: Treble clef. Notes: e, r, a, e, a, e, r, a. Bass line: 4/4 time, rest on bottom line.

System 5 (Measures 13-15):
 Measure 13: Treble clef. Notes: r, a, e, a, r, a, e, a. Bass line: 4/4 time, rest on bottom line.
 Measure 14: Treble clef. Notes: r, a, e, a, r, a, e, a. Bass line: 4/4 time, rest on bottom line.
 Measure 15: Treble clef. Notes: r, e, e, e, a, a, r, a. Bass line: 4/4 time, rest on bottom line.

System 6 (Measures 16-18):
 Measure 16: Treble clef. Notes: e, e, r, e, a, e, a. Bass line: 6/4 time, rest on bottom line.
 Measure 17: Treble clef. Notes: r, e, a, r, e, a, e. Bass line: 4/4 time, rest on bottom line.
 Measure 18: Treble clef. Notes: e, r, e, r, e, r, e, e. Bass line: 4/4 time, rest on bottom line.

19

22

25

28

31

34

37

.../...

40

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

43

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

46

5 4 1 2 3 4 1 2 3 4 1 2 3 4

49

1 2 3 1 2 3 4 1 2 3 4 5

52

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

55

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

58

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

61

3 3 3

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

a a a

64

3 3 3

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

4 a 4 a 4 5

67

3 3 3

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

6 4 a a

70

3 3 3

e e a e r e a e | e e a e r e a k | k k a k h k a k

a a a a

73

3 3

k k a k h k a k | k k i k h l k h | a k

a a a

David Kellner

(1670 - 6 avril 1748)

Rondeau del Sig.^{re} Weiss

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 58v

*Ce Rondeau figure dans le recueil "Manuscrit édité par l'auteur :
David Kellners XVI auserlesene Lauten-Stücke", pages N. 34 et N. 35
(DK8)*



Rondeau del Sig^{re} S. L. Weiss

The musical score is written on a single staff with a common time signature (C). It consists of 28 measures, divided into four systems of seven measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1-4. The piece begins with a C-clef and a common time signature. The first system (measures 1-7) starts with a half rest followed by a quarter note 'h', then a series of eighth notes 'i g i g i g' and a quarter note 'g'. The second system (measures 8-14) continues with eighth notes 'g h g h', followed by eighth notes 'i g i g i g' and a quarter note 'g', then eighth notes 'h g h g h h' and a quarter note 'h', and finally eighth notes 'h g i g h g' and a quarter note 'h g'. The third system (measures 15-21) features a half rest, a quarter note 'r', eighth notes 'e e', a quarter note 'r', eighth notes 'e e', a quarter note 'r', eighth notes 'e e', and a quarter note 'e' followed by a half note 'e'. The fourth system (measures 22-28) starts with a quarter note 'r', eighth notes 'r r r r', eighth notes 'e e e', a quarter note 'h', eighth notes 'i g i g i g' and a quarter note 'g', eighth notes 'h g h g h h' and a quarter note 'h', eighth notes 'g h g h' and a quarter note 'g', and eighth notes 'i g i g i g' and a quarter note 'g'. The piece concludes with eighth notes 'h g h g h h' and a quarter note 'h'.

31

h g i g h g h r r g r r g r

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

35

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

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

4

40

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

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

4

45

e* r a a h i g i g i g h g h g h h

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

4

49

h g h g i g h g g h g h i g i g i g h g h g h h

a a

4

53

h g i g h g h

a a a a

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with three strings. The top string has a note 'e' on the first fret and a note 'e' with a circled '0' above it on the open string. The middle string has a note 'a' on the first fret and a note '4' on the fourth fret. The bottom string has a note 'a' on the first fret. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 11 chœurs du luth

The diagram shows a lute fretboard with 11 strings. The top string has a note 'a' on the first fret. The second string has a note 'a' on the first fret. The third string has a note 'a' on the first fret. The fourth string has a note 'a' on the first fret. The fifth string has a note 'a' on the first fret. The sixth string has a note 'a' on the first fret. The seventh string has a note 'a' on the first fret. The eighth string has a note 'a' on the first fret. The ninth string has a note 'a' on the first fret. The tenth string has a note 'a' on the first fret. The eleventh string has a note '4' on the fourth fret. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#).

[Compositeur anonyme]

Paysanne (Paisane)

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 59r



Paysanne (Paisane)

1 2 3 4 5 6 7 8

4 5 6 7 8 9 10 11 12

7 8 9 10 11 12 13 14 15 16

10 11 12 13 14 15 16 17 18 19

13 14 15 16 17 18 19 20 21 22

16

4 4 4 4 4 4 4 4 a a

19

a a a a

22

a a a a a a

25

a a a a 6

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e, 2nd string: e, 3rd string: a, 4th string: 4, 5th string: a, 6th string: a. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string: a, 2nd string: a, 3rd string: a, 4th string: a, 5th string: a, 6th string: a. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes in the staff are: a, a, a, a, a, a, a, a, a, a, a, a, a, 4, 5, 6.

[Compositeur anonyme]

Pièces (Pieces) alternat.

1. - 2.

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 59v et 60r



Pièces (Pieces) alternat.

1.

2 4

4

8

12

16

20

24

28

32

36

2.

Handwritten musical notation for the first system, measures 1-4. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *a* (first measure), *a* *ə* *ə* *r* (second measure), *r* *e* *ə* *e* *a* (third measure), and *a* *ə* *ə* *r* (fourth measure). The bottom staff contains the notes *a* (first measure), *a* *a* (second measure), *a* (third measure), and *a* *a* (fourth measure).

Handwritten musical notation for the second system, measures 5-8. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *r* *e* *ə* *e* *r* (first measure), *a* *r* *a* *ə* *a* *r* *a* (second measure), *a* (third measure), and *a* *r* *ə* *r* *a* (fourth measure). The bottom staff contains the notes *a* (first measure), *a* (second measure), *a* (third measure), and *a* (fourth measure).

Handwritten musical notation for the third system, measures 9-12. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *ə* *a* *r* *a* *ə* (first measure), *r* *a* *e* *ə* (second measure), *a* (third measure), and *r* *ə* *ə* *r* (fourth measure). The bottom staff contains the notes *a* *a* (first measure), *a* *a* (second measure), *a* (third measure), and *ə* *ə* (fourth measure).

Handwritten musical notation for the fourth system, measures 13-16. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *r* *r* *ə* *r* (first measure), *r* *ə* *ə* *r* (second measure), *r* *r* *ə* *r* *ə* (third measure), and *e* *r* *ə* *r* *a* *r* *ə* *a* (fourth measure). The bottom staff contains the notes *ə* (first measure), *ə* *ə* (second measure), *ə* (third measure), and *a* (fourth measure).

Handwritten musical notation for the fifth system, measures 17-20. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *r* *a* *r* *r* *a* (first measure), *r* *ə* *ə* *r* (second measure), *a* *r* *r* *a* (third measure), and *r* *a* *ə* *a* (fourth measure). The bottom staff contains the notes *a* (first measure), *a* (second measure), *a* (third measure), and *ə* (fourth measure).

(1*)

Handwritten musical notation for the sixth system, measures 21-24. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note (♩) above the first measure, a half note (♩) above the second measure, a half note (♩) above the third measure, and a half note (♩) above the fourth measure. The notes are: *ə* *a* (first measure), *a* *ə* *ə* *r* (second measure), *r* *e* *ə* *e* *a* (third measure), and *a* *ə* *ə* *r* (fourth measure). The bottom staff contains the notes *ə* (first measure), *a* *a* (second measure), *a* (third measure), and *a* *a* (fourth measure).

1. Original : Fa bécarré (a sur le 4e chœur)

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e, 2nd string: e, 3rd string: a, 4th string: 4, 5th string: a, 6th string: a. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): a, 2nd string: a, 3rd string: a, 4th string: a, 5th string: a, 6th string: a. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes in the staff are: a, a, a, a, a, a, a, a, a, a, a, a, a, 4, 5, 6.

Adam Falkenhagen

(1697 - 1754)

[2 pièces]
del Sig.^{re} Falckenhagen

Réjouissance del Sig.^{re} Falckenhagen
Menuet del Sig.^{re} Falckenhagen

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folios 60v à 61r

*Voir dans le manuscrit d'Haslemere GB-HaB2, page 27, Menuet
Falkenhagen. (Has11)*

*Voir dans les éditions de Nuremberg, Opera Seconda : Sei Partite a Liuto
Solo, page 27, Rejouissance et Menuet de la Partite VI. (AF12)*



27

à à 4 a à

31

à e r a à à à a a

35

e 4 à a (1*) a (2*)

39

a à (3*) a a a e à r à a a

43

a e à r pian. à a à à e r a a forte 4 à à

47

a e à 6 à a e à r à a a e à r pian.

51

à a à à e r a a forte. e r à à a 6

1. Original : liaison absente
 2. Original : liaison sur l'intervalle précédent
 3. Original : liaison absente

27

31

35

39

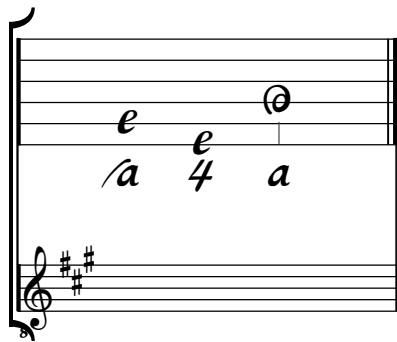
ov[v]ero Φ

41

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Gigue

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 62r

*Voir dans le manuscrit de Grüssau PL-Wu2008, page 129 : 17. Gigue
en La majeur (PLWu2008_155)*

*Voir dans le manuscrit de Grüssau PL-Wu2009, pages 188 189 : 17. Gigue
en La majeur (PLWu2009_164)*



Gigue

Handwritten musical score for a piece titled "Gigue". The score is written on a grand staff (treble and bass clefs) and consists of several systems of music. The notation includes notes, rests, and various ornaments (trills, mordents, etc.). The piece is in 3/8 time, as indicated by the time signature at the beginning of the first system. The key signature is one sharp (F#), as indicated by the key signature symbol at the end of the piece.

The score is divided into systems, with measure numbers 7, 14, 20, 27, 34, and 40 marked on the left. The notation includes notes, rests, and various ornaments (trills, mordents, etc.). The piece is in 3/8 time, as indicated by the time signature at the beginning of the first system. The key signature is one sharp (F#), as indicated by the key signature symbol at the end of the piece.

System 1 (Measures 1-6):
 Treble clef: e r | e r e | r r | 2 r 2 | e 2 | e 2 e
 Bass clef: a | | a | | a

System 2 (Measures 7-13):
 Treble clef: 2 r | r r r | e a | r a | a 2 | e | r
 Bass clef: a | a 4 | 5 | a a a a

System 3 (Measures 14-19):
 Treble clef: a r | 2 r | a e | e r | a | e e
 Bass clef: a | a a 4 | 5 | a a

System 4 (Measures 20-26):
 Treble clef: r r | a b | r r 2 | :|| 2 r | r r a | e r
 Bass clef: a | a a a a | a

System 5 (Measures 27-33):
 Treble clef: e r r | e a | a | r a | e e | r r | b b
 Bass clef: a | r a a | a | a a a a

System 6 (Measures 34-39):
 Treble clef: r r | 2 r | a r | f e | r 2 | e e
 Bass clef: a | a 4 | a | a a a a

System 7 (Measures 40-45):
 Treble clef: r e | a e | 2 a | r 2 | a e | :||
 Bass clef: 4 | a | 5 | a a | a

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e; 2nd string: e; 3rd string: a; 4th string: 4; 5th string: a; 6th string: a. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 12 chœurs du luth

The diagram shows a lute fretboard with six strings. The notes are: 1st string: a; 2nd string: a; 3rd string: a; 4th string: a; 5th string: a; 6th string: a. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#). The notes in the staff are: a, a, a, a, a, a, a, a, a, a, 4, 5.

[Compositeur anonyme]
[Johann Melchior Pichler ?]
(1695 - 1780 ?)

Menuet avec le Trio

La majeur

Manuscrit de Munich D-Mbs5362
Munich, Bayerische Staatsbibliothek
D-Mbs ms. Mus. 5362
Folios 62v et 63r

A rapprocher avec des pièces du :

- *manuscrit de Varsovie PL-Wu2005, page 119 : Sarabande et Trio (PLWu2005_42)*
- *manuscrit de Varsovie PL-Wu2003, folio 12r : Sarabande et Trio (PLWu2003_4)*
- *manuscrit d'Haslemere, pages 31 32 : Menuet Pigner (Pichler ?), Trio (Has16)*



Menuet avec le Trio

Handwritten musical score for "Menuet avec le Trio". The score is written on a grand staff (treble and bass clefs) and includes fingerings, slurs, and articulation marks. The piece is in 3/4 time and consists of 36 measures.

The score is divided into systems of five measures each, with measure numbers 6, 11, 16, 21, 26, and 31 indicated at the beginning of each system. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. The bass line often features a steady eighth-note accompaniment. A repeat sign with first and second endings is used at measures 26-27. The piece concludes with a decorative flourish at the end of the final system.

Trio

3

4

6

10

15

21

25

30

34

(1*)

(2*)

1. Basse Sol dièse (a sur le 7e chœur) dans les autres versions.

2. Basse Sol dièse (a sur le 7e chœur) dans les autres versions.

Silvius Leopold ? Weiss

(1687 - 16 oct. 1750)

Bourrée (Bouree)

del Sig.^{re} J. S. Weiss

WeissSW99.3

La majeur

Manuscrit de Munich D-Mbs5362

Munich, Bayerische Staatsbibliothek

D-Mbs ms. Mus. 5362

Folio 63v

Voir dans le manuscrit d'Haslemere GB-HAB2, page 5 : Bourrée de la Suite en La majeur (Le Luth Doré Editions)



Bourrée (Bouree) del Sig.^{re} J. S. Weiss

The image displays a musical score for a Bourrée in C major by J.S. Weiss. The score is written in a single system with a common time signature (C). It consists of six systems of music, each with a treble and bass staff. The notes are written in a shorthand style with stems and flags, and are accompanied by various musical notations such as slurs, accents, and dynamic markings. The piece is in a 3/4 time signature, as indicated by the '3' above the first system. The key signature is one sharp (F#), which is C major. The score is numbered 1 through 11, indicating the measure numbers. The first system starts with a treble clef and a common time signature. The second system has a '3' above it, indicating a triplet. The third system has a '4' below it, indicating a quarter note. The fourth system has a '4' below it, indicating a quarter note. The fifth system has a '9' above it, indicating a measure number. The sixth system has a '11' above it, indicating a measure number. The piece ends with a double bar line and repeat dots.

1

2

3

4

5

6

7

8

9

10

11

13

15

17

19

21

23

(1*)

1. Original : pas d'indication rythmique

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

Musical notation for 'Scordature par octave'. The lute staff shows notes *e*, *e*, and *a* on the first three strings. A circled note is on the fourth string. Below the lute staff, the notes *a*, *4*, and *a* are written. The bass staff shows a key signature of three sharps (F#, C#, G#).

Accord des 11 chœurs du luth

Musical notation for 'Accord des 11 chœurs du luth'. The lute staff shows 11 notes, all labeled *a*. The bass staff shows 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#.