



Copiste inconnu

(18^e siècle)

**Le manuscrit A-Wn18761
de la Bibliothèque Nationale
d'Autriche à Vienne**

A-Wn Mus.Hs.18761

51 pièces de S. L. Weiss, J. A. Comte Logy,
F. I. Hinterleitner et de compositeurs anonymes,
pour luth baroque à 11 chœurs

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<https://luthbaroque.fr>

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LE MANUSCRIT A-WN18761 DE LA BIBLIOTHÈQUE NATIONALE D'AUTRICHE À VIENNE

51 pièces de musique de luth, rédigées en tablature française, sont présentes dans le manuscrit A-Wn18761 qui est conservé par la Bibliothèque nationale autrichienne de Vienne.

C'est un solide livre de musique avec une belle reliure, dans un format à l'italienne de 15,5 par 19,5 cm. Ses 46 feuillets avaient été préparés avec, sur chaque page, 5 portées de 6 lignes. 23 feuilles doubles sont réunies 4 par 4 pour former des cahiers cousus et assemblés. Dans l'état actuel de l'ouvrage, l'avant dernier cahier est incomplet avec seulement trois feuilles doubles.

L'origine du manuscrit est inconnue, le copiste est anonyme et aucune indication ne permet d'affirmer une date. Cependant, les compositeurs cités et le style des musiques situent ces œuvres dans le premier tiers du XVIII^e siècle.

Les tablatures se suivent dès la première page du livre sans laisser de partie vierge. Tout est de la même main. L'écriture est serrée, sans perte d'espace mais toujours bien lisible. Bien que la mise en page soit compacte, les tournes sont pratiquement toujours à la fin d'une section. Toutefois, il semble que, vraisemblablement au cours d'une restauration de la reliure, l'ordre des deux derniers cahiers ait été inversé. Ce n'est qu'après que les folios ont été numérotés.

Les pièces de musique sont généralement regroupées par tonalité/compositeur, en suites ou parties. Elles sont pour un luth à 11 chœurs accordé en Ré mineur. Pour les 10 dernières pièces du manuscrit qui sont en Ré majeur, la chanterelle et le 4^e chœur du luth doivent être accordés en Fa-dièse.

Le nom de deux compositeurs importants est indiqué à plusieurs reprises : Mr: Weis ou Mr: C: Logis. Les autres pièces ne sont pas attribuées ; cependant, par croisement avec d'autres ouvrages, deux menuets peuvent être attribués à Ferdinand Ignatius Hinterleitner et une allemande à Germain Pinel.

Le fac-similé complet du manuscrit est consultable sur le site de la Bibliothèque nationale autrichienne à :

<http://data.onb.ac.at/rep/10018491>

LES ORNEMENTS

- ⌋ Appoggiature descendante, souvent trille, tremblement...
- (⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- × Tremblement ou trille
- . Sous une lettre : doigté de l'index droit.
- | Sous une lettre : doigté du pouce
- * Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

[Compositeur(s) anonyme(s)]

[4 pièces]

Air & 3 menuets (Menuette)

Ré mineur

Manuscripts de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18761

Folios 2r. - 4r.



Air

3

a k k *i h h k* *i k i k*
a r a *a a a* *a a*

4

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

8

r e r r *a k h* *k h k a r* *e a e a*
e *a r a* *k a r* *r*

12

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

R

16

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

Menuet (Menuette)

3

4

8

12

15

19

23

Menuet (Menuette) musical score, measures 1-23. The score is in 3/4 time and features a treble clef. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a', 'g', 'f', 'e', 'd', 'c', 'b' and rests. The piece ends with a decorative flourish. A repeat sign is present at measure 19, and a boxed 'R' is located below it.

Menuet (Menuette)

3

4

8

12

16

21

Menuet (Menuette)

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

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

10 *a* *a* *b* *a* | *a* *f* *a* | *r* *a* *r* | *h* *h* | *a* *f* *a*

15 *e* *a* *a* | *a* *r* *a* *r* | *e* *a* *e* *a* | *e* *f* *a* | *a* *r* *r* *a*

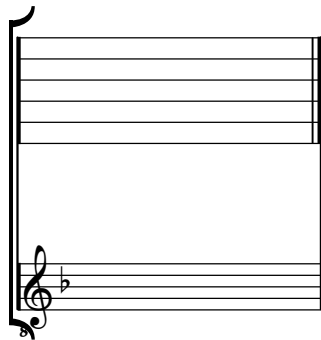
20 *r* *e* | *a* *a* *a* | *a* *r* | *a* *e* *r* *e* *a* *r* | *e* *r* *e* *a*

25 *e* *r* *a* *r* *f* *e* | *a* *r* *a* *f* *b* *a* | *r* *a* *a* | *a* *r* *a* *a*

Tonalité : Ré mineur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 65]

WeissSW 65.1 à 7

Fantaisie (Phantasie) de m^r: Weis, Allemande,
Courante (Courrente), Sarabande, Gigue (Guige),
Gavotte, Menuet (Menuette)

Sol majeur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18761

Folios 4r - 10v



Partie 65

Fantaisie (Phantasie) de m^r: Weis

Musical notation for measures 1-2. The first measure contains a common time signature (C) and a whole note chord consisting of three stacked 'F' notes. The second measure contains a half note 'a', a quarter note 'r', and a half note 'r'. The third measure contains a half note 'a', a quarter note 'r', and a half note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The bass line consists of a whole note 'a' in the first measure and a whole note 'a' in the third measure.

Musical notation for measures 3-5. Measure 3: half note 'a', quarter note 'r', eighth note 'e', quarter note 'r', eighth note 'a', quarter note 'a'. Measure 4: quarter note 'F', eighth note 'a', quarter note 'r', eighth note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 5: quarter note 'F', eighth note 'a', quarter note 'r', eighth note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. The bass line consists of a whole note 'a' in the first measure and a whole note 'a' in the fifth measure.

Musical notation for measures 6-8. Measure 6: quarter note 'a', quarter note 'F', quarter note 'e', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 7: quarter note 'F', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 8: quarter note 'r', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. The bass line consists of a whole note 'a' in the first measure and a whole note 'a' in the eighth measure.

Musical notation for measures 9-10. Measure 9: quarter note 'e', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 10: quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. The bass line consists of a whole note 'a' in the first measure and a whole note 'a' in the tenth measure.

Musical notation for measures 11-14. Measure 11: quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 12: quarter note 'r', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 13: quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. Measure 14: quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a', quarter note 'a'. The bass line consists of a whole note 'a' in the first measure and a whole note 'a' in the fourteenth measure.

15

19

23

27

31

36

.../...

40 *m*

41 *m*

42 *m*

43 *m*

44 *m*

45 *m*

1. Original: A (a on course 7) corrected with G (a on course 7); B (c on course 6 or e on course 7) would perhaps be better?

46

47

48

49

50

1. Original: eighth note flag
 2. Original: repeat bar?

13

15

(1*) (2*)

17

R

19

R (3*)

1. Original: pas d'indication rythmique
 2. Original : pas d'indication rythmique
 3. Original: dotted quarter note

Courante (Courrente)

3

4

8

12

16

20

23

Musical notation for measures 23-26. The staff shows notes with slurs and accents. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a', 'e', 'a', 'a', 'a', 'a'.

27

Musical notation for measures 27-30. The staff shows notes with slurs and accents. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

31

Musical notation for measures 31-34. The staff shows notes with slurs and accents. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. A box with the letter 'R' is located below the staff.

35

Musical notation for measures 35-38. The staff shows notes with slurs and accents. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

39

Musical notation for measures 39-40. The staff shows notes with slurs and accents. The bottom line contains the letters 'a', 'a', 'a'. The notation ends with a decorative flourish.

Sarabande

Musical score for Sarabande, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The score consists of six systems of music, each with a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'a' (accia) and 'f' (forte). The piece concludes with a decorative flourish.

Gigue (Guige)

$\text{7 7 } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

3
 8

r a a a a a a

a a a a a a a a

(*)

6

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

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

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

11

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

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

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

17

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

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

a e a a a a a a a a a a a a

22

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

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

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

28

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

r a e a r r a a a F r a r a r a r

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

34

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

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

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



1. No slur found in the original tablature

Gavotte

1 ♩ ♩ ♩ ♩ ♩ ♩
 2 a a r a a a

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

6 ♩ ♩ ♩ ♩ ♩ ♩
 7 r a r r r r a e r r r a e

9 ♩ ♩ ♩ ♩ ♩ ♩
 10 e a a a a r a a r a a r

11 ♩ ♩ ♩ ♩ ♩ ♩
 12 a a r a a r a

Menuet (Menuette)

♪ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩

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

a a | a a | a a | a

5 ♩. ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩. ♩. ♩. ♩

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

a a | a a | a a | a

10 ♩. ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩

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

e | f e r | a | a r a

15 ♩. ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩

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

a | a | a

19 ♩. ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩

F a | r

a | a

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 66]

WeissSW66.1-9

L'Esprit Italienne de Mr: Weis,
Allemande, Courante (Courrente), Gavotte,
Menuet (Menuette), Rondeau, Gigue (Guige),
Menuet (Menuette), Menuet (Menuette)

La majeur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale Autrichienne, Collection musicale

A-Wn ms. 18761

Folios 11r - 18r

Voir dans le manuscrit Harrach Rohrau A-ROI,

...folio 52v, 53r : Prelude de Mr. Weise

...folio 53v, 54r : Gigue du même [I.15]

Voir dans le manuscrit d'Haslemere GB-HAB2, page 32 : Courante C.Logi

[Le Luth Doré Urtext Editions]



Partie 67

L'Esprit Italienne de Mr: Weis

Musical score for 'L'Esprit Italienne de Mr: Weis', featuring six staves of music. The notation includes various notes, rests, and ornaments, with some notes marked with 'a', 'e', 'g', 'h', 'i', 'k', 'm'. The score is organized into measures, with some measures containing the number '4' below the staff. The notation is written in a style characteristic of 18th-century manuscript notation.

.../...

Allemande

1. Original: G (c on course 4)
 2. Original: eighth note
 3. Original: c on course 3

13

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

a *a/a* *a/a* *lla* *lla*

15

♩ ♩

a *a* *a* *e* *e* *e* *e* *a* *a*

17

♩ ♩ ♩₃ ♩ ♩.

lla *lla* *lla* *4* *e* *lla* *a* *a* *a* *a* *e* *e*

Courante (Courrente)

3

4

9

13

17

21

24

5

la *la* *a* *a*

28

a *la* *la la la la la*

31

4 *la* 4 *ra a* *a*

35

la *a a* *a* *a a*

39

la *la a* *a re* *a re* *g gh*

43

la *a* *e*

Menuet (Menuette)

Musical notation for measures 1-4. Measure 1 is marked with a '3' indicating a triplet. The notes are e, i, e in the first measure, and h, g, h in the second. The bass line has notes a, a, a, a.

Musical notation for measures 5-8. Measure 5 is marked with a '4' indicating a quadruplet. The notes are e, a, e, r in the first measure, and a, a, r, a in the second. The bass line has notes a, a, a, a.

Musical notation for measures 9-13. Measure 9 is marked with a '4' indicating a quadruplet. The notes are r, e, a, a in the first measure, and e, r, a, e in the second. The bass line has notes a, a, a, a.

Musical notation for measures 14-17. Measure 14 is marked with a '4' indicating a quadruplet. The notes are e, e, a, e in the first measure, and a, a, a, a in the second. The bass line has notes a, a, a, a. A repeat sign with a first ending bracket is present at the end of measure 17, with a '4' below it and a boxed 'R' below the repeat sign.

Musical notation for measures 18-20. Measure 18 is marked with an '18'. The notes are a, a, r, a in the first measure, and a, a, e, a in the second. The bass line has notes a, a, a, a. The piece ends with a decorative flourish.

Rondeau

3

4

8

(1*)

12

16

(2*)

19

1. Original: slur not found
2. Original: no rhythm sign

Gigue (Guige)

♩
♩
♩
♩
♩
♩
♩

3	e a ♭	e a r	e e ♭	e e r	e r a	e r ♭	e r ♭
8	r						

7

r a a	r a r	e e ♭	e e a	♭ r	♭ r e	a a	
			e	e	♭	♭	e r

14

a r	r ♭ ♭	r ♭ a	a b	a b ♭	e ♭		i
e	a	r	e	r	e		e

4

21

h i g	h i k	g	g g	e	e e	♭	♭ e
		g	e	e	r	r	
		g e	g ♭	e r	e b	r a	r e

29

e	e ♭	♭	♭ e	b b	b r	e	
a	e	a	[r]	e r	e a	r a	r a

(1*)

(2*)

36

e a	r	re	a	ar	♭	♭ a	a
a	a	a	a	a	a	a	a

[4]

(3*)

45

e r e a	r	r ♭	r	♭	♭ a	♭	♭ r
a		r	♭	♭	r	e	r

1. Original: E (c on course 5)
 2. Original: measure not found
 3. Original: bass D (a on course 10)

52

60

68

76

82

90

96

1. Original: slur not found

Menuet (Menuette)

Musical notation for measures 1-5. Measure 1 starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, A3, G3. Measure 2: G4, A4, B4, A4, G4. Measure 3: G4, A4, B4, A4, G4. Measure 4: G4, A4, B4, A4, G4. Measure 5: G4, A4, B4, A4, G4.

Musical notation for measures 6-10. Measure 6: G4, A4, B4, A4, G4. Measure 7: G4, A4, B4, A4, G4. Measure 8: G4, A4, B4, A4, G4. Measure 9: G4, A4, B4, A4, G4. Measure 10: G4, A4, B4, A4, G4.

Musical notation for measures 11-15. Measure 11: G4, A4, B4, A4, G4. Measure 12: G4, A4, B4, A4, G4. Measure 13: G4, A4, B4, A4, G4. Measure 14: G4, A4, B4, A4, G4. Measure 15: G4, A4, B4, A4, G4.

Musical notation for measures 16-20. Measure 16: G4, A4, B4, A4, G4. Measure 17: G4, A4, B4, A4, G4. Measure 18: G4, A4, B4, A4, G4. Measure 19: G4, A4, B4, A4, G4. Measure 20: G4, A4, B4, A4, G4.

Musical notation for measures 21-24. Measure 21: G4, A4, B4, A4, G4. Measure 22: G4, A4, B4, A4, G4. Measure 23: G4, A4, B4, A4, G4. Measure 24: G4, A4, B4, A4, G4. The piece concludes with a decorative flourish.

Menuet (Menuette)

3

4

9

13

17

22

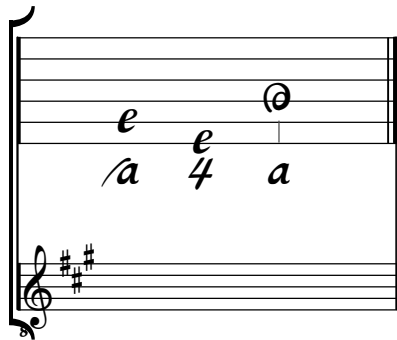
(1*)

1. Original: D natural (a on course 2)

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 67]

WeissSW67.1-7 - LosyV N°34

Fantaisie (Phantasie) de m^r: Weis, Allemande,
Courante (Courrente), Sarabande, Bourrée (Bourre),
Gigue (Guige), Menuet (Menuette)

Do mineur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, Collection musicale

A-Wn ms. 18761

Folios 18v - 28r



Partie 67

Fantaisie (Phantasie) de m^r: Weis:

Handwritten musical score for 'Partie 67' by Silvius Leopold Weiss. The score is in C major and 3/4 time, featuring a variety of rhythmic patterns and ornaments. It is divided into systems with measure numbers 1, 3, 5, 6, 8, 10, and 12. The notation includes notes, rests, and dynamic markings like 'f' and 'ff'. Some measures are marked with asterisks (*). The piece concludes with a fermata in measure 12.

1. Original: sixteenth note rest not found
2. Original: barline found before this chord
3. Original : note group twice

14

15

16

17

(1*)

18

19

(2*)

20

.../...

1. Original: 3 slurs on course 1 not found
 2. 4 notes (E-flat, D, E-flat, D on course 3) found in the original tablature have been removed

21 *f* *m* *m* *m* *h* *g* *h* *f* *h* *g* *f* *h* *m* *m* *m* *m*

a a *lla* *lla* (1*) *a*

22 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

lla *lla* *lla*

23 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

lla 4 *a* *a* (2*)

24 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

a *lla* *lla*

25 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

4 *lla*

26 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

lla *a* (3*)

27 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*

a *a* (4*)

1. Original: 4 slur not found
2. Original: slur not found
3. Original: bar found before this note
4. Original: slur not found

28

29

30

31

33

34

35

- 1. Original: slur not found
- 2. Original: slur not found
- 3. Original: bass not found

Allemande

The musical score for the Allemande is written in common time (C) on a treble clef. It consists of eight systems of music, each with a single melodic line and a corresponding bass line. The notation includes various note values, rests, and ornaments (trills and mordents). The piece is marked with a '4' and '(1*)' below the first system, indicating a specific rhythmic pattern or ornamentation. The score concludes with a double bar line and repeat dots at the end of the eighth system.

1. Original: dotted quarter note

10

12

13

14

R

16

17

Courante (Courrente)

3 r | r a r a a | 6 r a r a | 6 r a r a | 6 r a a 6

4

5 a a a r | a | 6 6 a 6 a | r 6 f a f a | f f 6 r a r

4 || a || a

10 6 a 6 a r a | 6 a 6 a r a | 6 a 6 a 6 6 | 6 6 a 6 6

(1*)

14 6 6 a 6 6 | a a 6 a | a a r 6 | 6 a 6 r | a a 6 a

a a || a || 6 a || a

19 a 6 a r a | 6 a | r a r e f a | a 6 a r

6 6 a | a 6 a a | 6 a | a 6

23 r a 6 a | e g h e g | h f h g f | f g i f [g] | r a r a 6

6 | a a || a || a | a

(2*)

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

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

1. Original: vertical dash not found

2. Textual alteration in the original tablature : perhaps f?

32

f *efegh* *hgheg* *fegheg* *h* *h²gf* *a* *a*

38

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

43

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

48

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

(1*)

53

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

(2*)

57

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

61

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

1. Original: G (f on course 2)
 2. Original: B-flat (b on course 3)

Sarabande

3 *h* *a* *f* *a* *h* | *f* *h* *f* *a* *b* *a* | *a* *b* *a* *b* *a* *b* | *a* *a* *a* *4*

5 *h* *a* *f* *a* *h* | *f* *h* *f* *a* *b* *a* | *a* *b* *a* *b* *a* *b* | *a* *a* *a* *4*

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

13 *a* *b* *a* *b* | *a* *b* *a* *b* | *h* *a* *g* *f* *h* *f* | *f* *h* *f* *h* *f* *g* | *a* *b* *a* *b* *a* *b*

(1*)

18 *r* *a* *r* *a* *a* | *b* *a* *b* *a* *a* | *r* *r* *h* *f* | *g* *f* *h* *f* *g*


a *l**l**a* *l**l**a*

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

*l**l**a* *l**l**a* *l**l**a*

26 *r* *a* *b* *a* *b* *a* | *a* *a* *a* *r* | *a* *r* | *a* *b* *a* *4*

(2*)



1. Original: D (a on course 5)
2. Original: not dotted half note

Bourrée (Bourre)

Musical notation for measures 1-3. Measure 1 contains a treble clef and a common time signature. The notation includes various note values and rests.

Musical notation for measures 4-7. Measure 4 is marked with a '4' on the left. The notation includes various note values and rests.

Musical notation for measures 8-10. Measure 8 is marked with an '8' on the left. Measure 9 contains a double bar line with repeat dots. Measure 10 contains a '4' and a '(2*)' annotation. Measure 11 contains a '(3*)' annotation.

Musical notation for measures 11-14. Measure 11 is marked with an '11' on the left. The notation includes various note values and rests.

Musical notation for measures 15-18. Measure 15 is marked with a '15' on the left. The notation includes various note values and rests.

Musical notation for measures 19-22. Measure 19 is marked with a '19' on the left. The notation includes various note values and rests.

Musical notation for measures 23-24. Measure 23 is marked with a '23' on the left. Measure 24 contains a double bar line with repeat dots and a decorative flourish.

- 1. Original: slur not found
- 2. Original: note not found
- 3. Original: slur not found

Gigue (Guige)

Handwritten musical score for Gigue (Guige) in 3/4 time. The score consists of a single melodic line with various ornaments and fingerings. The notation includes notes, rests, and dynamic markings such as *f* and *h*. The piece is divided into measures, with measure numbers 8, 16, 24, 32, 40, and 48 indicated. The score concludes with a double bar line and repeat dots.

Measure 1: *3* *2* *r* *2*

Measure 2: *r* *a* *r*

Measure 3: *6* *a* *6*

Measure 4: *2* *a*

Measure 5: *f* *f* *f*

Measure 6: *h* *g* *h*

Measure 7: *2* *f* *2*

Measure 8: *2* *f* *2*

Measure 9: *6* *2* *r*

Measure 10: *a* *6* *r*

Measure 11: *6* *2* *6*

Measure 12: *2* *a* *2*

Measure 13: *F* *r*

Measure 14: *h* *f*

Measure 15: *g* *h*

Measure 16: *f* *g*

Measure 17: *f* *2*

Measure 18: *f* *f*

Measure 19: *2* *f*

Measure 20: *2* *6*

Measure 21: *2* *a*

Measure 22: *r* *a*

Measure 23: *2* *r*

Measure 24: *2*

Measure 25: *2*

Measure 26: *r* *2* *a*

Measure 27: *6* *a* *6*

Measure 28: *2* *r* *2*

Measure 29: *6* *r*

Measure 30: *2* *6* *2*

Measure 31: *6* *6*

Measure 32: *6*

Measure 33: *r* *6*

Measure 34: *2* *r* *2*

Measure 35: *6* *a*

Measure 36: *6* *2*

Measure 37: *6* *a*

Measure 38: *6* *a*

Measure 39: *6* *r* *2*

Measure 40: *a* *e* *2*

Measure 41: *6* *r* *2*

Measure 42: *e* *r* *e*

Measure 43: *f* *e* *f*

Measure 44: *6* *a* *6*

Measure 45: *2* *r* *2*

Measure 46: *6* *2* *6*

Measure 47: *6* *a* *r*

Measure 48: *6* *a* *6*

Measure 49: *a* *a* *6*

Measure 50: *2* *a* *6*

Measure 51: *a* *a* *6*

Measure 52: *2* *a* *6*

Measure 53: *r* *6* *2*

Measure 54: *2* *a*

Measure 55: *2* *a*

Measure 56: *2* *a*

Measure 57: *2* *a*

Measure 58: *2* *a*

Measure 59: *2* *a*

Measure 60: *2* *a*

Measure 61: *2* *a*

Measure 62: *2* *a*

Measure 63: *2* *a*

Measure 64: *2* *a*

Measure 65: *2* *a*

Measure 66: *2* *a*

Measure 67: *2* *a*

Measure 68: *2* *a*

Measure 69: *2* *a*

Measure 70: *2* *a*

Measure 71: *2* *a*

Measure 72: *2* *a*

Measure 73: *2* *a*

Measure 74: *2* *a*

Measure 75: *2* *a*

Measure 76: *2* *a*

Measure 77: *2* *a*

Measure 78: *2* *a*

Measure 79: *2* *a*

Measure 80: *2* *a*

Measure 81: *2* *a*

Measure 82: *2* *a*

Measure 83: *2* *a*

Measure 84: *2* *a*

Measure 85: *2* *a*

Measure 86: *2* *a*

Measure 87: *2* *a*

Measure 88: *2* *a*

Measure 89: *2* *a*

Measure 90: *2* *a*

Measure 91: *2* *a*

Measure 92: *2* *a*

Measure 93: *2* *a*

Measure 94: *2* *a*

Measure 95: *2* *a*

Measure 96: *2* *a*

Measure 97: *2* *a*

Measure 98: *2* *a*

Measure 99: *2* *a*

Measure 100: *2* *a*

1. Original: bass not found

54

(1*)

61

70

79

87

96

(2*) (3*) (4*)

106

- 1. Original: G (f on course 2)
- 2. Original: F-sharp (b on course 4)
- 3. Original: bass not found
- 4. Original: F (d on course 2)

Menuet (Menuette)

Musical notation for measures 1-5. Measure 1 is in 3/4 time. Measure 4 is in 4/4 time. The notation includes notes with slurs and dynamic markings like *f* and *h*.

Musical notation for measures 6-11. Measure 6 is marked with a first ending symbol (1*). The notation includes notes with slurs and dynamic markings like *f* and *h*.

Musical notation for measures 12-16. Measure 12 is in 4/4 time. The notation includes notes with slurs and dynamic markings like *f* and *h*.

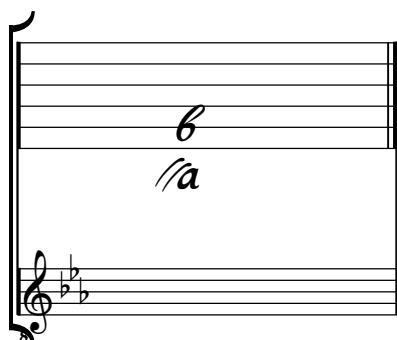
Musical notation for measures 17-21. The notation includes notes with slurs and dynamic markings like *f* and *h*.

Musical notation for measures 22-24. Measure 24 ends with a decorative flourish ornament. The notation includes notes with slurs and dynamic markings like *f* and *h*.

1. Original: ornament not found

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

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Partie 68]

WeissSW68.1-3

Fantaisie (Phantasie) de M^r: Weis,
Allemande, Gigue (Guige)

Fa-dièse mineur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, Collection musicale

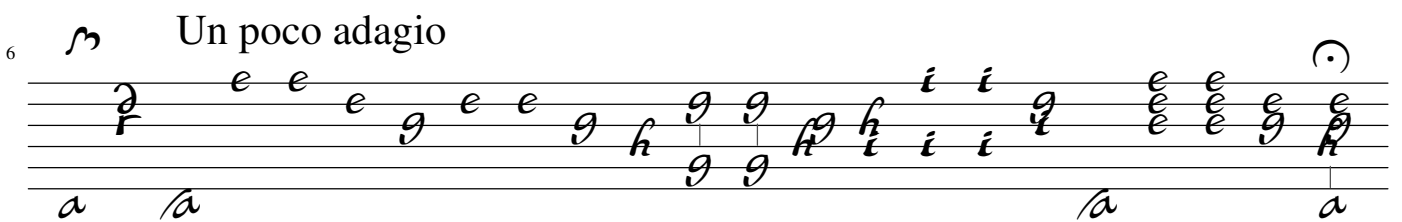
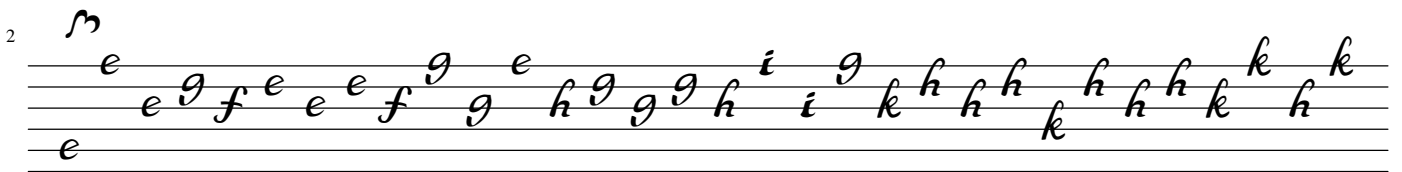
A-Wn ms. 18761

Folios 28v. - 31r.



Partie 68

Fantaisie (Phantasie) de Mr: Weis




7 *m*
h i h g h h i i i h e f g f e f h f g g e g g
k i g i i

8 *m*
e r a e a r a a e e e a a b a a e r a r e e
e r e a a r e a e r a r e e

9 *m*
a a r a e a a r e e r b g h g i i g g
a 4

10 *m*
e a e e e a e a e r e a b b a a e e g g h i i g
4 4

11 *m*
e e a a r e a e e e f e g f e e e
h a r e a
4 4 a a



Allemande

1

2

4

6

8

10

12

14

(1*)

1. Original: rhythm sign not found

Gigue (Guige)

3

5

11


17

23

29

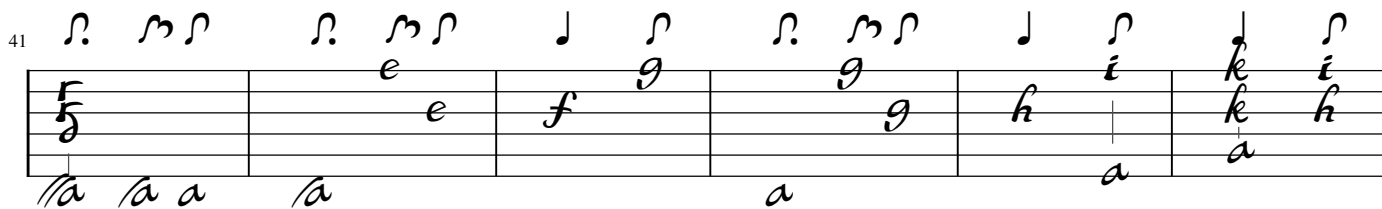
1. Original: D (a on course 5)
2. Original: dotted group not found
3. Original: dotted group not found
4. Original: bass not found

35

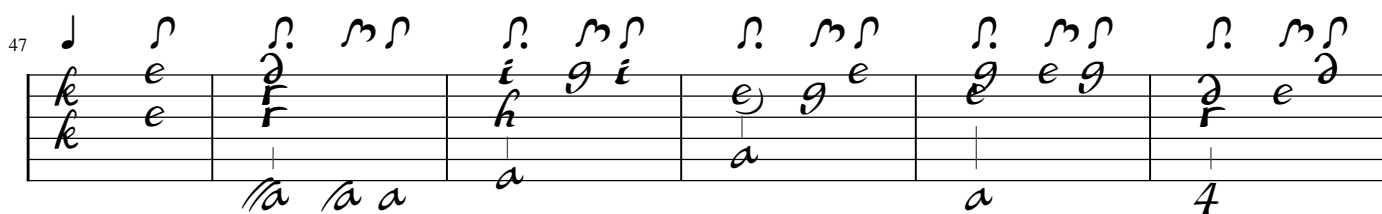


(1*)

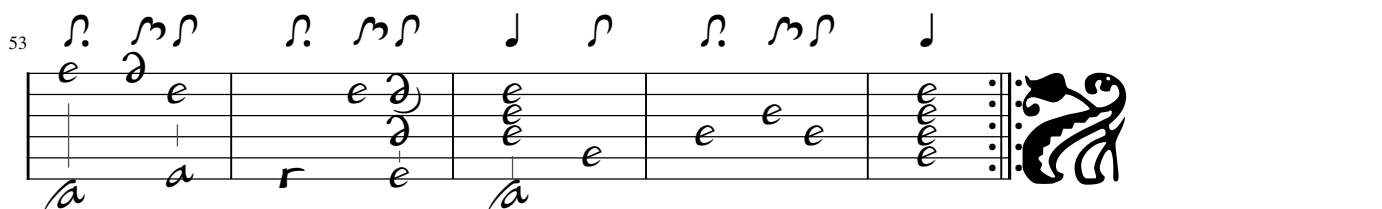
41



47



53



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 2nd string has a circled 'e' above it. Below the fretboard, the notes are written as 'e', 'e', 'a', '4', 'a'. Below this, a bass staff shows the notes: E, E, A, A, A, A, 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 (A), 2nd string (A), 3rd string (A), 4th string (A), 5th string (A), and 6th string (A). Below the fretboard, the notes are written as 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', '4'. Below this, a bass staff shows the notes: A, A, A, A, A, A, A, A, A, A, with a key signature of three sharps (F#, C#, G#).

Johann Anton Graf Losy von Losinthal

(ca 1645 - 3 sep. 1721)

[Partie]

Ouverture de M^r: C: Logis, Allemande,
Courante (Courrente), Sarabande, Gavotte,
Menuet (Menuette), Bourrée (Bourre),
Gigue (Guige), Gigue (Guige)

LosyV, N°1, N°2, N°3, N°4?, N°5(105), N°6, N°7, N°8, N°9

Fa majeur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18761

Folios 31v. - 43v.

*La Sarabande figure dans le manuscrit de Berlin D-Bsa4060, pages 328 et 329
folios 148v et 149r, Sarabande du même où elle est donc clairement attribuée
à Pierre Dubut*



28

(*)

33

38

43

48

54

59

Allemande

3

5

7

9

11

4

4

4

4

4

4

4

13

4

15

4

17

4

R (*)

19

4

Courante (Courrente)

1. Original: rest not found

4

8

12

16

(*)

20

25

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

29

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

33

a b a r a | a r a r a | r a : f e f | h h k k h
 b | r | a | a

R

37

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

41

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

Sarabande

Handwritten musical score for Sarabande, measures 1 through 30. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, accidentals, and dynamics (e.g., *f*, *f f*). The piece concludes with a decorative flourish at the end of measure 30.

Measures 1-4: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, eighth, eighth, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Measures 5-10: Treble clef: quarter, quarter, quarter, quarter, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Measures 11-15: Treble clef: quarter, quarter, quarter, quarter, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Measures 16-21: Treble clef: quarter, quarter, quarter, quarter, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Measures 22-27: Treble clef: quarter, quarter, quarter, quarter, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Measures 28-30: Treble clef: quarter, quarter, quarter, quarter, quarter. Bass clef: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*.

Gavotte

Musical notation for measures 1-2. The first staff shows a treble clef and a common time signature (C). The melody consists of quarter notes: a, r, a, a, g, a, r, a, a, r. The bass line consists of half notes: a, a, b, a.

Musical notation for measures 3-4. Measure 3 contains a triplet of eighth notes: a, a, r. Measure 4 contains a triplet of eighth notes: a, r, r. A double bar line with repeat dots follows. Measure 5 contains a half note F and a quarter note a. Measure 6 contains a half note F, a quarter note h, a quarter note g, a quarter note h, and a half note F. The bass line for measures 5 and 6 consists of half notes: a, a.

Musical notation for measures 7-8. Measure 7 contains a half note a, a quarter note r, a quarter note f, a quarter note a, and a half note a. Measure 8 contains a half note e, a quarter note r, a quarter note e, a quarter note f, a quarter note r, a quarter note g, and a half note r. The bass line for measures 7 and 8 consists of half notes: a, a.

Musical notation for measures 9-10. Measure 9 contains a half note e, a quarter note a, a quarter note f, a quarter note f, and a half note a. Measure 10 contains a half note f, a quarter note a, a quarter note e, a quarter note a, and a half note a. The bass line for measures 9 and 10 consists of half notes: e, a.

Musical notation for measures 11-12. Measure 11 contains a half note r, a quarter note g, a quarter note f, a quarter note b, a quarter note g, and a half note a. Measure 12 contains a half note e, a quarter note a, a quarter note r, a quarter note e, a quarter note f, and a half note a. The bass line for measures 11 and 12 consists of half notes: a, a.

R

Musical notation for measures 13-14. Measure 13 contains a half note a, a quarter note r, a quarter note a, a quarter note r, a quarter note b, a quarter note a, and a half note a. Measure 14 contains a half note r, a quarter note a, a quarter note f, a quarter note g, and a half note a. The bass line for measures 13 and 14 consists of half notes: a, a.

Bourrée (Bourre)

Musical notation system 1 (measures 1-3). The staff shows a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff.

Musical notation system 2 (measures 4-7). The staff shows a treble clef and a common time signature (C). The melody continues with quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff. Measure 4 has a '4' below it, and measure 7 has a '4' below it.

Musical notation system 3 (measures 8-10). The staff shows a treble clef and a common time signature (C). The melody continues with quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff. Measure 8 has a '4' below it.

Musical notation system 4 (measures 11-15). The staff shows a treble clef and a common time signature (C). The melody continues with quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff. Measure 11 has a '4' below it, and measure 14 has a '4' below it.

Musical notation system 5 (measures 16-19). The staff shows a treble clef and a common time signature (C). The melody continues with quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff. Measure 16 has a '4' below it, and measure 18 has a '4' below it. A box containing the letter 'R' is located below measure 17.

Musical notation system 6 (measures 20-23). The staff shows a treble clef and a common time signature (C). The melody continues with quarter and eighth notes. The bass line is indicated by letters 'a', 'b', and 'r' below the staff. Measure 20 has a '4' below it, measure 21 has a '4' below it, and measure 22 has a '4' below it.

Gigue (Guige)

(1*)

3

5

7

9

11

13

15

17

19

21

23

25

27

1. Original: half note without dot
 2. Incomplete original, two reconstituted measures

Gigue (Guige)

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

3	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
8											

7 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>a</i>	<i>a/a</i>	4	<i>♩</i>	<i>a</i>	4	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>

14 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>

21 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>

28 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>

35 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>	<i>a</i>	<i>♩</i>

41

41

48

48

55

55

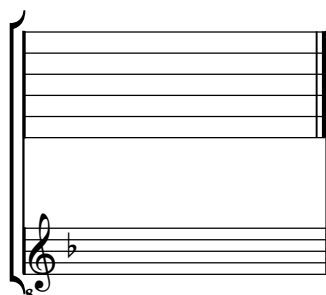
62

62

Tonalité : Fa majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Ferdinand Ignaz Hinterleithner

(ca 1659 - 2 déc. 1710)

Menuet

Menuet (Menuette), Double

Fa majeur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18761

Folios 44v. - 45r.

*Voir dans le manuscrit de Göttheig n° 1 A-GÖ1, folio 35r : Menuet de Mr: C: Logie
[A-GO1_22]*



Menuet (Menuette)

Handwritten musical score for Menuet (Menuette). The score is written on a grand staff (treble and bass clefs) and consists of five systems of music. The first system begins with a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *h*, *f*, and *ff*. The piece concludes with a double bar line and a repeat sign. The manuscript is written in ink on aged paper.

R

Double

3

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

4

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

9

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

13

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

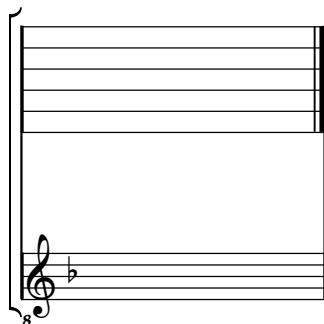
17

f f h f | h f h f a | r r r | a a a

Tonalité : Fa majeur

Accord ordinaire des basses du luth

Scordature par octave



Accord des 11 chœurs du luth



[Compositeurs anonymes]

[Partie]

Ouverture, Allemande,
Courante (Courrente) Carriglon, Sarabande,
Bourrée (Bourre), Menuet (Menuette), Gigue (Guige),
[Variation], Le Double, Gigue (Guige)
Addendum : Allemande P.

Fa majeur

Manuscrits de Vienne A-Wn18761

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18761

Folios 45v à 46v - 34r à 38r



Partie

Ouverture

Handwritten musical score for 'Partie Ouverture'. The score is written on a grand staff (treble and bass clefs) in common time (C). It consists of six systems of music, each with a measure number on the left. The notation includes notes, rests, and dynamic markings such as *f* and *ff*. There are also some handwritten annotations and markings like '1.' and '2.' above certain measures. The notes are often written in a shorthand style, with some letters (a, e, r) appearing below the staff lines. The score ends with a double bar line and repeat dots.

1. Original: time signature not found

25

Musical notation for measures 25-28. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

29

Musical notation for measures 29-31. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'f'.

32

Musical notation for measures 32-34. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

35

Musical notation for measures 35-37. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

38

Musical notation for measures 38-41. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

42

Musical notation for measures 42-44. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

45

Musical notation for measures 45-47. The top staff shows a melodic line with notes and rests, and the bottom staff shows a bass line with notes and rests. The notes are mostly 'a' and 'e'.

Germain Pinel (ca 1600 - oct. 1661)

Allemande

(1*)

4

8

12

16

1. Allemande ascribed to Pinel in other manuscripts. The version found in the Schwerin Manuscript is given below.

19

(1*) (2*)

23

(3*)

27

(3*)

31

(4*)

- 1. Original: D-sharp (b on course 5)
- 2. Original: E (c on course 5)
- 3. Original: A, A, F (a on course 3, e on course 4, e on course 5)
- 4. Original: rest not found

Courante (Courrente) Carriglon

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

5 *e e a r a b* | *h f a h a h* | *r r r e f* | *e e a* | *r r a* | *e*

10 *r e r g* | *r p a* | *g* | *e* | *g a r a* | *a r a*

15 *r* | *a d f d f* | *a f* | *i h f h f h* | *a f h a f*

21 *h* | *f a h a a* | *h h* | *f f h f a* | *h a a h a* | *f a f a h a*

27 *a a b d b a* | *r a e* | *a* | *a a a*

(1*)

(2*)

(3*)

1. Original: quarter note without dot
 2. Original: rest not found
 3. Original: rest not found

Sarabande

3

5

9

13

Bourrée (Bourre)

4

8

13

17

(1*)

(2*)

1. Original: half note without dot
 2. Original: Half note without dot

Menuet (Menuette)

3

Handwritten musical notation for measures 1-4. Treble clef, 3/4 time signature. Notes: A, G, F, E (quarter), E, A, A (quarter), E, A, A (quarter), A, G, F, E (quarter).

5

Handwritten musical notation for measures 5-8. Treble clef, 3/4 time signature. Notes: A, G, F, E (quarter), E, A, A (quarter), E, A, A (quarter), A, G, F, E (quarter).

9

Handwritten musical notation for measures 9-12. Treble clef, 3/4 time signature. Notes: A, G, F (quarter), E, D, C (quarter), B, A, G (quarter), F, E, D (quarter).

13

Handwritten musical notation for measures 13-16. Treble clef, 3/4 time signature. Notes: A, G, F, E (quarter), E, D, C (quarter), E, D, C (quarter), A, G, F, E (quarter).

Gigue (Guige)

Musical score for Gigue (Guige) in 3/4 time. The score consists of five systems of music, each with a rhythmic line above and a staff with notes and ornaments below.

System 1: Starts with a treble clef and a 3/4 time signature. The rhythmic line shows quarter notes. The staff contains notes with various ornaments (trills, mordents, grace notes) and rests.

System 2: Starts at measure 4. The rhythmic line shows quarter notes and eighth notes. The staff contains notes with ornaments and rests.

System 3: Starts at measure 10. The rhythmic line shows quarter notes and eighth notes. The staff contains notes with ornaments and rests, including a repeat sign.

System 4: Starts at measure 15. The rhythmic line shows quarter notes and eighth notes. The staff contains notes with ornaments and rests.

System 5: Starts at measure 22. The rhythmic line shows quarter notes. The staff contains notes with ornaments and rests, ending with a double bar line and a decorative flourish.

[Variation]

(1*)

12 8

2

4

6

8

Le double

1

2

4

6

8

1. Original: A C-sharp (e on course 3) is found before this B

Gigue (Guige)

Musical score for Gigue (Guige) in 12/8 time. The score consists of 13 measures, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills, mordents, and grace notes). The time signature is 12/8, with the first measure explicitly marked with '12' and '8'. The score is divided into systems, with measure numbers 3, 5, 7, 9, 11, and 13 indicated on the left. The final measure (13) ends with a double bar line and a decorative flourish.

Addendum

Version de l'Allemande de Germain Pinel dans le manuscrit de Schwerin D-SW1_641D

- Schwerin, Bibliothèque du Land de Mecklembourg-Poméranie-Occidentale -
pages 84 et 85

Allemande P.

2

4

6

8

Tonalité : Ré majeur

Accord du luth : chœurs 1 et 4 = Fa-dièse

Accord des basses du luth : deux dièses

Scordature par octave

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: e; 6th string: 4. A brace groups the 4th and 5th strings. Below the fretboard is a bass clef staff with a key signature of two sharps (F# and C#).

Accord des 11 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. A brace groups the 4th, 5th, and 6th strings. Below the fretboard is a bass clef staff with a key signature of two sharps (F# and C#). The notes in the staff are: F#, C#, F, C, F#, C#, F, C, F, C, F, C, F, C, F, C.