



Casimir Wenceslas comte de  
Verdenberg et Namiest  
(copie à partir de 1713)

**Le manuscrit CZ-Bm13268  
du musée régional morave à Brno**

*Département d'histoire de la musique MZM*

*Provenance : la bibliothèque musicale de l'abbaye de Rajhrad 2*

CZ-Bm Ms. sig. A.13.268

Œuvres de divers compositeurs pour luth baroque à 11 chœurs  
*Les tablatures mises en notation musicale*



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# LE MANUSCRIT CZ-BM13268 DU MUSÉE MORAVE RÉGIONAL À BRNO

Le manuscrit CZ-Bm13268 est conservé dans la bibliothèque du musée Morave à Rajhrad<sup>1</sup>. C'est une ville du district de Brno-Campagne dans la région de Moravie-du-Sud, en République tchèque. Elle est située à une douzaine de kilomètres au sud de Brno, dans la direction de Vienne.

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

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

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

La musique du manuscrit CZ-Bm13268 est en tablature française pour un luth baroque à 11 chœurs. Une première page, rédigée en latin de la même main que le reste du livre mais très appliquée, porte un schéma de tablature pour l'accord du luth ainsi qu'une mention de propriété entourant un blason : « Casimirus Wenceslaus Comes à Verdenberg et Namischt - Anno 1713 », soit « Casimir Wenceslas comte de Verdenberg et Namiest - Année 1713 ». Ceci n'apparaît pas être une dédicace mais

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<sup>1</sup> Groß Raigern, en allemand

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

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

bien la marque d'un jeune luthiste qui débute un nouveau recueil des musiques qu'il joue. Les premières pages sont très appliquées, puis l'écriture devient plus rapide, souvent raturée. Les pièces recueillies sont souvent attribuées à leur auteur qui peut être un luthiste célèbre à la cour de Vienne comme Johann Joseph Fux, Wolff Jacob Lauffensteiner, Gabriel Matthias Frischauff ou Johann Georg Weichenberger, ou aussi un noble musicien comme le Comte de Questenberg<sup>4</sup> ou l'empereur Joseph 1<sup>er</sup> lui-même<sup>5</sup>.

Les comtes viennois de Verdenberg et Namiest<sup>6</sup>, possédaient un domaine morave à Namiest<sup>7</sup>. Comme la plupart des notables du Saint-Empire et, comme en particulier leurs voisins les princes de Liechtenstein, ils pratiquaient la musique et entretenaient des musiciens dont, peut-être, un ou plusieurs luthistes. Et des échanges sont probables tant à Vienne qu'en Moravie entre les centres musicaux proches comme le sont le château de Namiest avec celui du comte Walldorf à Veselí nad Moravou ou avec le palais de Valtice (Feldsberg) à Lednice, le siège morave des princes Liechtenstein. La cour de Valtice était l'un des plus importants centres musicaux de l'époque. Johann Melchior Pichler, en particulier, y résidait fréquemment, dirigeant et composant pour son orchestre et pour le luth. Dans l'aristocratie de l'Empire, la proximité des familles et des cours était étroite, leur compétition dans la munificence favorisait le mécénat et l'émulation incitait les échanges et la recherche des meilleurs artistes. Comme le montrent leurs généalogies, les attaches entre les familles Liechtenstein et Verdenberg et Namiest étaient profondes. Et, même si l'on sait qu'il n'y avait plus de relations étroites entre la famille allemande des comtes Werdenberg et celle des Verdenberg et Namiest de Moravie, on peut remarquer que Werdenberg, le berceau de la famille, est le château suisse du canton de Saint-Gall le plus proche de Vaduz et donc contigu avec les comtés de Schellenberg et Vaduz, terres que le prince Johann Adam I<sup>er</sup> Andreas de Liechtenstein venaient, après de longues négociations, d'acheter aux Habsbourg<sup>8</sup>.

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<sup>4</sup> comte Johann Adam Questenberg (1678-1752), de noblesse assez récente et riche propriétaire en Moravie ; il fut un des représentants du Saint-Empire romain germanique à la signature du traité de paix de Ryswick avec Louis XIV

<sup>5</sup> il mourut en 1711 à l'âge de 33 ans

<sup>6</sup> descendants du diplomate des Habsbourg Johann Baptist Verda von Verdenberg

<sup>7</sup> Náměšť na Hané en Moravie-du-Sud

<sup>8</sup> en 1699 et 1712, respectivement ; elles constituent encore aujourd'hui l'actuelle principauté du Liechtenstein.

Le manuscrit original peut être consulté sur le site du Manuscriptorium :

<http://www.manuscriptorium.com/>

[http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-MZM\\_\\_A\\_13\\_268\\_\\_37CADV6-cs](http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-MZM__A_13_268__37CADV6-cs)



*[Compositeur(s) anonyme(s)]*

# **Prelude, Menuet, Menuet, Gavotte, Gigue, Sarabande, Aria**

Ré mineur

## **Le manuscrit de Brno CZ-Bm13268**

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**Année 1713**

*Brno, Musée régional de Moravie, département d'histoire de la musique*

*Provenance : Bibliothèque musicale de l'abbaye de Rajhrad 2*

**(CZ-Bm Ms. sig. A.13.268)**

*Folios 2r - 5r*



# 1. Prelude

The image shows a musical score for a piece titled "1. Prelude". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note marked "m", followed by a quarter note, a dotted quarter note, and a half note. The bass line consists of a whole note chord. The second staff is marked with a "4" at the beginning, indicating a four-measure phrase. It features a treble clef, a key signature of one flat, and a common time signature. The melody is a sequence of eighth notes, with some marked "i" and "m". The bass line consists of a whole note chord. The piece concludes with a double bar line and a final note marked "8va".

## 2. Menuet

8

5

11

15

8

8<sup>va</sup>

Detailed description: The image shows a musical score for a minuet in 3/4 time. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The bass line is indicated by figured bass notation (piano) below the staff. The score is divided into four systems, with measure numbers 8, 5, 11, and 15 marking the beginning of each system. The first system (measures 8-11) features a melody of quarter and eighth notes over a bass line of half notes. The second system (measures 12-15) includes a repeat sign and a trill-like figure in the melody. The third system (measures 16-19) continues the melodic and harmonic patterns. The fourth system (measures 20-21) concludes the piece with a final cadence and an 8va marking on the bass line.

# 3. Menuet

Musical notation for measures 1-5. The piece is in 3/4 time and B-flat major. The melody consists of quarter notes and eighth notes. The bass line features a steady eighth-note accompaniment. Measure 5 ends with a repeat sign.

Musical notation for measures 6-11. Measures 6-7 continue the melody. Measure 8 contains a trill marked '8va'. Measures 9-11 repeat the first three measures of the piece.

Musical notation for measures 12-15. Measures 12-13 continue the melody. Measure 14 contains a trill marked '8va'. Measure 15 concludes the piece with a final cadence.

# 4. Gavotte

Musical score for Gavotte, measures 1-10. The score is written in treble clef, 2/4 time, and B-flat major. The melody is in the upper voice, and the bass line is in the lower voice. The key signature has one flat (B-flat). The time signature is 2/4. The score is divided into four systems of two staves each. Measure 1 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 2 continues the melody with a quarter note B4, a quarter note C5, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 3 has a melody starting with a quarter rest, followed by a quarter note C5, and a quarter note B4. The bass line consists of a whole note chord G2-B2-D3. Measure 4 has a melody starting with a quarter rest, followed by a quarter note A4, and a quarter note G4. The bass line consists of a whole note chord G2-B2-D3. Measure 5 has a melody starting with a quarter rest, followed by a quarter note F4, and a quarter note E4. The bass line consists of a whole note chord G2-B2-D3. Measure 6 has a melody starting with a quarter rest, followed by a quarter note D4, and a quarter note C4. The bass line consists of a whole note chord G2-B2-D3. Measure 7 has a melody starting with a quarter rest, followed by a quarter note B3, and a quarter note A3. The bass line consists of a whole note chord G2-B2-D3. Measure 8 has a melody starting with a quarter rest, followed by a quarter note G3, and a quarter note F3. The bass line consists of a whole note chord G2-B2-D3. Measure 9 has a melody starting with a quarter rest, followed by a quarter note E3, and a quarter note D3. The bass line consists of a whole note chord G2-B2-D3. Measure 10 has a melody starting with a quarter rest, followed by a quarter note C3, and a quarter note B2. The bass line consists of a whole note chord G2-B2-D3. The score ends with a double bar line and repeat dots.



# 6. Sarabande

The first system of musical notation for '6. Sarabande' is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of four measures. The melody in the upper voice begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The bass line consists of a half note G3, a half note F3, a quarter rest, and a half note G3. The piece concludes with a double bar line and repeat dots. An '8va' marking is present above the final chord.

The second system of musical notation for '6. Sarabande' begins with a measure rest marked with the number '5'. It consists of four measures. The melody in the upper voice begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The bass line consists of a half note G3, a half note F3, a quarter rest, and a half note G3. The piece concludes with a double bar line and repeat dots. An '8va' marking is present above the final chord.

# 9. Aria

8

4

8<sup>va</sup>

8<sup>va</sup>

7

8

8<sup>va</sup>



*[Compositeur anonyme]*

# Menuet

Si bémol majeur

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*Folio 5v*



# 10. Menuet

8

6

11

16

21

**[Johann Antonin Losy von Losimthal]**

(1650 - 22 août 1721)

# [Gavotte]

Sol mineur

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*Folio 6r*



# [Gavotte]

Musical score for Gavotte in G minor, measures 1-14. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is in the upper voice, and the bass line is in the lower voice. The score is divided into five systems of four measures each. Measure 1 starts with a treble clef and a common time signature. 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 G3. Measure 2 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line consists of a whole note A3. Measure 3 continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The bass line consists of a whole note B3. Measure 4 continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note C4. Measure 5 starts with a treble clef and a common time signature. 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 G3. Measure 6 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line consists of a whole note A3. Measure 7 continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The bass line consists of a whole note B3. Measure 8 continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note C4. Measure 9 starts with a treble clef and a common time signature. 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 G3. Measure 10 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line consists of a whole note A3. Measure 11 continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The bass line consists of a whole note B3. Measure 12 continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a whole note C4. Measure 13 starts with a treble clef and a common time signature. 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 G3. Measure 14 continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line consists of a whole note A3. The score ends with a double bar line and repeat dots.

*Johann Georg Weichenberger*

(1676 - 1740)

# **Menuet De W: Bourrée (Bouree) De W:**

Sol majeur

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*Folios 6v - 7r*





# 13. Bourrée (Bouree) De W:

The image displays a musical score for a piece titled "13. Bourrée (Bouree) De W". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is organized into eight systems, each starting with a measure number: 1, 4, 7, 10, 13, 16, 19, and 23. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and chords. There are several instances of the instruction "8va" (octave up) placed below notes. A repeat sign with first and second endings is present between measures 7 and 10. A fermata is placed over a note in measure 19, which is also marked with an "R" in a box. The piece concludes with a double bar line and repeat dots in measure 23.





*Johann Georg Weichenberger*

(1676 - 1740)

**Paysanne (PaeSana)  
Courante  
Gigue (Guigue) de W:**

Si bémol majeur

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*Folios 7v - 9r*



# 14. Paysanne (PaeSana) de W:

8

4

8

12

17

21

# 15. Courante de W:

8

5

9

13

17

21

26

30



*[Compositeur anonyme]*

# Menuet

Si bémol majeur

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*Folio 9r*



# 17. Menuet



*[Compositeur anonyme]*

# Gigue (Guigue)

La majeur

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*Folio 9v*



# 18. Gigue (Guigue)

The image displays a musical score for a piece titled "18. Gigue (Guigue)". The score is written in G major (one sharp) and 3/8 time. It consists of a single melodic line in the treble clef and a bass line with figured bass notation. The piece is divided into measures, with measure numbers 7, 14, 20, 26, 32, 39, and 46 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The bass line uses a system of numbers and symbols (like '8va') to indicate fingerings and octave positions. A repeat sign with a first ending bracket is present at measure 39, and a 'Coda' symbol (a square with the letter 'R') is located above the final measure of the first ending.



*Compositeur anonyme*

# Gavotte (Gavvota)

La majeur

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*Folio 10r*





*Johann Georg Weichenberger*

(1676 - 1740)

# Gavottae de W:

Do mineur

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*Folio 10v*



# 20. Gavotte (Gavottae) de W:

The image shows a musical score for a Gavotte in D minor, measures 1 through 12. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is primarily in the upper register, with a bass line consisting of simple chords and single notes. Measure 1 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 2 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. Measure 3 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 4 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. Measure 5 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 6 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. Measure 7 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 8 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. Measure 9 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 10 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. Measure 11 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3. Measure 12 continues the melody with eighth notes D5-C5, B4-A4, and a quarter note G4. The bass line has a whole note chord G2-B2-D3. The score includes various musical notations such as slurs, ties, and dynamic markings like '8va' and 'p'. A repeat sign is present at the end of measure 12.

*Johann Georg Weichenberger*

(1676 - 1740)

# Menuet de W:

Sol mineur

**Le manuscrit de Brno CZ-Bm13268**

Casimir Wenceslas Comte Verdenberg et Namiest

Année 1713

*Brno, Musée régional de Moravie, département d'histoire de la musique*

*Provenance : Bibliothèque musicale de l'abbaye de Rajhrad 2*

(CZ-Bm Ms. sig. A.13.268)

*Folios 10v - 11r*





*Johann Georg Weichenberger*

(1676 - 1740)

# Bourrée de W:

La mineur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 11v - 12r*

*Voir dans le manuscrit de Krzeszów/Grüssau PL-Wu2004, folio 51v,  
Bourrée (Bouree). (PLWu2004\_23)*



## 22. Bourrée (Bourre) De W:

The image displays a musical score for a piece titled "22. Bourrée (Bourre) De W". The score is written in a single system of five staves, each containing a line of music. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a single melodic line with a bass line of chords. Various annotations are present: a double bar line with a repeat sign at the end of the first staff; a measure number "4" at the start of the second staff; a measure number "7" at the start of the third staff; a measure number "11" at the start of the fourth staff, with a circled "R" above a measure; and a measure number "15" at the start of the fifth staff, with "8va" written below a note. The score concludes with a double bar line and repeat sign at the end of the fifth staff.



*[Compositeur anonyme]*

# Menuet

Ré mineur

## **Le manuscrit de Brno CZ-Bm13268**

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**Année 1713**

*Brno, Musée régional de Moravie, département d'histoire de la musique*

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 12r*



# Menuet

8

6

11

16

22

*vib.*

*piano*

8va

8va

8va

8va

*Johann Georg Weichenberger*

(1676 - 1740)

# Gigue

La mineur

**Le manuscrit de Brno CZ-Bm13268**

Casimir Wenceslas Comte Verdenberg et Namiest

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*Folios 12v - 13r*



# 23. Gigue

8

5

9

14

piano

19

24

28

32

36

8 8va 8va 8va

40

8

44

8



**[Wolff Jacob Lauffensteiner]**

(avril 1676 - 26 mars 1754)

# Menuet

Fa majeur

**Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 13v*



# 24. Menuet

The musical score is written in 3/4 time with a treble clef. The bass line uses figured bass notation with numbers 8, 7, 6, 5, 4, 3, 2, 1, ♭, and ♯. The melody consists of eighth and sixteenth notes. The piece is divided into five systems of staves, with measure numbers 6, 11, 16, and 22 marking the beginning of each system. The first system contains measures 1-5, the second 6-10, the third 11-15, the fourth 16-21, and the fifth 22-26. The piece concludes with a double bar line and repeat dots at the end of the fifth system.



**[Johann Georg Weichenberger]**

(1676 - 1740)

# Menuet

Si bémol majeur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

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*Provenance : Bibliothèque musicale de l'abbaye de Rajhrad 2*

*(CZ-Bm Ms. sig. A.13.268)*

*Folio 14r*

*Voir dans le manuscrit Harrach de New York US–NYp12, page 26 (folio 15r)  
Menuet du même dans Ouvertures à Liuto solo de Mr Weichenberg.  
(H12\_4)*





*[Compositeur anonyme]*

# Sarabande (Sarabanda)

Si bémol majeur

## **Le manuscrit de Brno CZ-Bm13268**

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*(CZ-Bm Ms. sig. A.13.268)*

*Folio 14v*



# 26. Sarabande (Sarabanda)

The image displays a musical score for a Sarabande in B-flat major, 3/4 time. The score is written on a single staff with a treble clef and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a treble clef and a 3/4 time signature. The first measure is marked with an '8' below the staff. The melody is written in the treble clef, and the bass line is written in the bass clef with figured bass notation. The score is divided into four systems, with measures 1-4, 5-8, 9-12, and 13-16. A repeat sign is present at the beginning of the third system (measures 9-12). A first ending bracket labeled 'R' is placed above the first measure of the fourth system (measure 13). The piece concludes with a double bar line and repeat dots. The bass line includes various figures such as '8', '8va', and '8va' with a fermata.

*[Compositeur anonyme]*

# Menuet

Fa majeur

## **Le manuscrit de Brno CZ-Bm13268**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 14v - 15r*



# 27. Menuet

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment. Measure 5 includes an octave sign (8va) above the bass line.

Musical notation for measures 6-11. Measure 6 starts with an octave sign (8va) above the bass line. Measures 7-8 contain a repeat sign. Measures 9-11 continue the melody and accompaniment.

Musical notation for measures 12-15. Measure 12 starts with an octave sign (8va) above the bass line. Measures 13-15 conclude the piece with a final cadence.

*[Compositeur anonyme]*

# Menuet

Si bémol majeur

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 15r*







*Comte Jan Adam de Questenberg*

(1678-1752)

# Menuet

Compose de Mons: le Comte de Questenberg

Fa majeur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

**Année 1713**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 15v*



# 29. Menuet compose de Mons: le Comte de Questenberg

The image displays a musical score for a minuet in F major, 3/4 time. The score is written on a single treble clef staff with a key signature of one flat (Bb) and a time signature of 3/4. The piece consists of 24 measures, organized into five systems of five measures each. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p.* and *8va*. A repeat sign with first and second endings is present at the end of the fifth system. The score is presented in a clean, black-and-white format.

*[Compositeur anonyme]*

# Bourrée (Bure)

Sol mineur

## **Le manuscrit de Brno CZ-Bm13268**

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*Folios 15v - 16r*



# 30. Bourrée (Bure)

8

5

8

12

15

19

23

*Joseph I<sup>er</sup> du Saint-Empire*  
(1678-1711)

# Aria

Composée de l'Empereur Joseph

Fa majeur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

**Année 1713**

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*(CZ-Bm Ms. sig. A.13.268)*

*Folios 16v - 17r*



# 31. Aria Composee del' Empereur Joseph

The image displays a musical score for an aria in 3/8 time, written in the key of F major. The score is presented on a single staff in treble clef. It begins with a key signature of one flat (F major) and a 3/8 time signature. The piece is marked with a tempo of '8' (Allegretto). The score is divided into measures, with measure numbers 6, 11, 15, 21, 26, 31, 37, and 43 indicated at the start of their respective lines. The notation includes eighth and sixteenth notes, rests, and various ornaments. A 'trill' (tr) is marked above a note in measure 21. A 'ritardando' (rit.) is indicated above a note in measure 26. The piece concludes with the instruction 'il fine' in measure 26. The score is marked with '8va' (octave) in several places, indicating that the notes should be played an octave higher than written. The piece ends with a double bar line and repeat dots in measure 43.

*[Compositeur anonyme]*

# [Aria]

Ré mineur

## **Le manuscrit de Brno CZ-Bm13268**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 17r*



# 32. [Aria]

Measures 1-3 of the aria. The music is in G minor (one flat) and 4/4 time. The melody begins with a half note G4, followed by quarter notes A4 and Bb4. The accompaniment consists of chords: G4-Bb4 (marked 8va), G4-Bb4, and G4-Bb4. The melody continues with quarter notes C5 and D5, then a half note E5. The accompaniment changes to G4-Bb4, G4-Bb4, and G4-Bb4.

Measures 4-6 of the aria. Measure 4 starts with a half note G4, followed by quarter notes A4 and Bb4. The accompaniment consists of chords: G4-Bb4 (marked 8va), G4-Bb4, and G4-Bb4. A repeat sign follows. Measure 5 has a half note G4, quarter notes A4 and Bb4, and a half note C5. Measure 6 has a half note D5, quarter notes E5 and F#5, and a half note G5. The accompaniment consists of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

Measures 7-9 of the aria. Measure 7 has a half note G4, quarter notes A4 and Bb4, and a half note C5. Measure 8 has a half note D5, quarter notes E5 and F#5, and a half note G5. Measure 9 has a half note G4, quarter notes A4 and Bb4, and a half note C5. The accompaniment consists of chords: G4-Bb4, G4-Bb4, G4-Bb4 (marked 8va), G4-Bb4, G4-Bb4 (marked 8va), and G4-Bb4. The piece ends with a double bar line.



**[Arcangelo Corelli]**

(1653 - 1713)

# Gigue

Sol mineur

## **Le manuscrit de Brno CZ-Bm13268**

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*Folios 17v - 18r*



# 33. Gigue

The image displays a musical score for a piece titled "33. Gigue". The score is written in G minor (one flat) and 12/8 time. It consists of seven staves of music, numbered 1 through 16. The notation includes a treble clef, a key signature of one flat, and a 12/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills (marked with a 'y') and triplets (marked with a circled '3'). The bass line is indicated by a bass clef and an '8' below the staff. The score includes various ornaments and dynamics, such as '8va' (octave) markings. The piece concludes with a double bar line and repeat dots at the end of the 16th measure.

18

8

20

8

22

8

24

8



*[Compositeur anonyme]*

# Menuet

Do mineur

## **Le manuscrit de Brno CZ-Bm13268**

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**Année 1713**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folio 18v*



# 34. Menuet

8

8va 8va

6

8

12

8

8va

8va

8va

8va

16

8

8va

8va

21

8

R

8va

*[Compositeur anonyme]*

# Menuet

Do majeur

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 18v - 19r*



# 35. Menuet

The musical score is written in 3/4 time and consists of three systems of music. The first system (measures 1-5) begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of chords: a half note G2, a half note F#2, and a half note E2. The second system (measures 6-10) continues the melody with quarter notes D5, E5, F#5, and G5. The bass line features a half note D2, a half note C2, and a half note B1. The third system (measures 11-15) concludes the piece with a double bar line. The melody ends with a half note G4, followed by quarter notes F#4, E4, and D4. The bass line ends with a half note G2, a half note F#2, and a half note E2. Dynamics include piano (p.) and fortissimo (ff) markings.



*[Compositeur anonyme]*

# Prelude

Sol mineur

## **Le manuscrit de Brno CZ-Bm13268**

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*Folio 19r*



# 36. Prélude (Prelude)

1

2

3

6

8va

8va

8va

8va

*[Compositeur anonyme]*

# Bourrée (Bure)

Ré mineur

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*Folio 19v*



# 37. Bourrée (Bure)

8

4

7

8

11

8

8va

8va

8va

8va

[il fine]

da Capo

**[Johann Antonin Losy von Losimthal]**

(1650 - 22 août 1721)

# Menuet

LosyC, N°13

Ré mineur

## **Le manuscrit de Brno CZ-Bm13268**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 19v - 20r*



# 38. Menuet

8va

8

5

8

8va

9

8

8va

8va

13

8

8va

17

8

21

8

8va

8va

*[Compositeur anonyme]*

# Menuet

Sol mineur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest Année 1713**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 20r - 20v*



# 39. Menuet

8

5

10

15

20



*[Compositeur anonyme]*

# Menuet

Fa majeur

## **Le manuscrit de Brno CZ-Bm13268**

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*Folios 20v - 21r*





***Johann Joseph Fux***

(1660 - 14 février 1741)

# Menuet de fux

Do majeur

**Le manuscrit de Brno CZ-Bm13268**

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*Folio 21r*



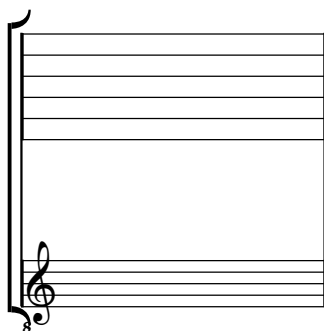
# Menuet de fux

The image displays the first 14 measures of a minuet in G major by Johann Joseph Fux. The music is written in treble clef with a 3/4 time signature. The notation includes a melody line and a bass line with figured bass. Measure numbers 1, 5, 9, and 14 are indicated at the start of their respective lines. The piece features a first ending at measure 8 and a second ending at measure 10. The final measure (14) concludes with a double bar line and repeat dots.

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





# *Wolff Jacob Lauffensteiner*

(avril 1676 - 26 mars 1754)

## [Partie]

41. de Lauffenst: Tombeau, 42. Courante, 43. Sarabande,  
44. Gigue, 45. Bourrée (Poureè), 46. Menuet

Do mineur

### **Le manuscrit de Brno CZ-Bm13268**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 21v - 25r*



# 41. de Lauffenst. Tombeau

The image displays a musical score for a piece titled "41. de Lauffenst. Tombeau". The score is written in a single system on a grand staff (treble and bass clefs) in a 3/4 time signature. The key signature is one flat (B-flat major or D minor). The piece consists of 11 measures, with measure numbers 1, 3, 5, 7, 9, and 11 indicated at the beginning of their respective lines. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *8va* (octave up) and *8va* (octave down). There are also some performance instructions like *z* (zaccato) and *y* (y-staccato). The score ends with a repeat sign and a final note in measure 11.



13

Musical notation for measures 13 and 14. Measure 13 features a melodic line with a grace note (gamma) and an 8va marking. Measure 14 continues the melodic line with an 8va marking. The bass line consists of chords and single notes.

15

Musical notation for measures 15 and 16. Measure 15 features a melodic line with a grace note (gamma) and an 8va marking. Measure 16 continues the melodic line with an 8va marking. The bass line consists of chords and single notes.

17

Musical notation for measures 17 and 18. Measure 17 features a melodic line with a grace note (gamma) and an 8va marking. Measure 18 continues the melodic line with an 8va marking. The bass line consists of chords and single notes.



# 43. Sarabande

8 *8va*

6 8 *8va* 1. 2.

11 8

16 8 **R**

21 8 *8va*

# 44. Gigue

8

8va

4

8

8va

8

8

8va

11

8

8va

15

8

19

8

8va

23

8

8va

# 45. Bourrée (Poureè)

8

4

8

12

16

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

R



*Compositeur anonyme*

# Ouverture (Overture)

Do mineur

## **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

**Année 1713**

*Brno, Musée régional de Moravie, département d'histoire de la musique*

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 25v - 26r*



# 47. Ouverture (Overture)

The image displays a musical score for an overture in G minor. The score is written on a single staff with a treble clef and a common time signature. It consists of six systems of music, each beginning with a measure number (8, 4, 7, 11, 14, 17) and an 8va marking. The first system includes a repeat sign and a first ending. The second system includes a first ending and a second ending. The third system includes a first ending and a second ending. The fourth system includes a first ending and a second ending. The fifth system includes a first ending and a second ending. The sixth system includes a first ending and a second ending. The score is marked with various ornaments and dynamics, including accents and slurs.



20

8

8va

23

8

8va

8va

26

8

8va

8va

29

8

8va

8va

32

8

8va

8va

8va



*Johann Antonin Losy von Losimthal*

(1650 - 22 août 1721)

# Gigue

## du Ph: Weilland

Si bémol majeur

LosyC N°23

### **Le manuscrit de Brno CZ-Bm13268**

**Casimir Wenceslas Comte Verdenberg et Namiest**

**Année 1713**

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**(CZ-Bm Ms. sig. A.13.268)**

*Folios 26v à 27v*



# 48. Gigue du Ph: Weilland

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/8. The score consists of nine staves of music, each starting with a measure number (8, 6, 12, 18, 24, 30, 36, 42, 49) and an '8' below the staff. The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs. Accents are placed above many notes. Fingerings are indicated by circled numbers: 2, 5, and 8. A 'Sw' marking appears above a note in the 24th measure. The piece concludes with a final cadence in the 49th measure.

55

61

67

73

79

85

91

97



***Johann Joseph Fux***

(1660 - 14 février 1741)

# Menuets de fux

Sol mineur & Si bémol majeur

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*Folios 27v - 28r*



# Menuet de fux

8

5

10

15

20



# Menuet de fux

8

6

12

18

22



*[Compositeur anonyme]*

# [Partie]

Prelude, Courante, Bourrée (Boure), Menuet

Sol mineur

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*Folios 28v à 31r*



# Prelude

The image displays a musical score for a prelude in G minor, consisting of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (F major/G minor), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. The first system begins with a treble staff starting on a whole note chord (G2, Bb2, D3) and a bass staff with a whole note chord (G2, Bb2, D3). The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system includes a first ending bracket over the final two measures. The fourth system features a second ending bracket over the final two measures. The fifth system continues the melodic and rhythmic patterns. The sixth system includes a first ending bracket over the final two measures. The seventh system continues the melodic and rhythmic patterns. The eighth system concludes with a first ending bracket over the final two measures, leading to a final chord in the bass staff.



# Bourrée (Boure)

8

3

6 [il fine]

9

13

16 da Capo

# Menuet







***François Dufaut***

(avant 1604 - autour 1672)

# Allemande

(CLFDuf N°101)

Fa majeur

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*Folios 31v - 32r*



# Allemande

The image displays a musical score for an Allemande in F major, consisting of 16 measures. The score is written on a single staff in treble clef with a key signature of one flat (F major). The tempo and meter are not explicitly stated but are implied by the notation. The score is divided into measures, with measure numbers 1, 3, 5, 7, 8, 11, 13, and 15 indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. Dynamic markings like *8va* and *8va* are present, indicating octave transposition. The piece concludes with a double bar line and repeat dots at the end of measure 16.

*Gabriel Matthias Frischauff*

(avant 1675 - oct. 1726)

[Allemande]  
du G: M: Frischauff.

Fa majeur

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*Folios 32v - 33r*



# [Allemande] du G: M: Frischauff.

8

3

5

7

8

11

13

15

17

8va

vib.

*[Compositeur anonyme]*

# Sarabanda

Si bémol majeur

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*Folio 33v*



# Sarabanda

8

5

8<sup>va</sup>

11

8<sup>va</sup>

16

8<sup>va</sup>

21

8<sup>va</sup>

26

8

7

*[Compositeur anonyme]*

# Courante

Sol mineur

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*Folio 34r*







*[Compositeur anonyme]*

# Carillon

Si bémol majeur

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*Folio 34v*

*Voir dans le manuscrit de Grüssau PL-WRu2002, page 54, Carillon (WRu22)*



# Carillon

The musical score is written in 8/8 time and B-flat major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts on a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and A5. The bass line features a series of chords, with circled numbers 7 and 6 indicating figured bass notation. The second staff starts at measure 4 and continues the melodic and harmonic progression. The third staff starts at measure 8 and includes a repeat sign. The fourth staff starts at measure 13 and continues the piece. The fifth staff starts at measure 17. The sixth staff starts at measure 20 and includes a repeat sign and a circled number 7. The seventh staff starts at measure 23 and concludes the piece with a double bar line and repeat dots.

*[Compositeur anonyme]*

# Menuet

Sol mineur

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*Folio 35r*



# Menuet

Measures 1-5 of the Minuet in G minor. The music is in 3/4 time and G minor. The notation shows a treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes. The bass line features chords with ledger lines below the staff, including an 8va marking.

Measures 6-10 of the Minuet in G minor. The melody continues with eighth and quarter notes. The bass line includes chords with ledger lines and an 8va marking.

Measures 11-15 of the Minuet in G minor. The melody continues with quarter and eighth notes. The bass line includes chords with ledger lines and an 8va marking.

Measures 16-20 of the Minuet in G minor. Measure 16 is marked with "[il fine]". The notation includes a repeat sign and a circled 2 indicating a second ending. The bass line includes chords with ledger lines and an 8va marking.

Measures 21-24 of the Minuet in G minor. The notation shows a treble clef with a key signature of two flats. The melody consists of quarter and eighth notes. The bass line features chords with ledger lines below the staff.

Da Capo

*[Compositeur anonyme]*

# Rondeau (Rondou)

Fa majeur

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*Folios 36v - 37r*



# Rondeau (Rondou)

8

4

8 finis

12

16

20

24

27

30 Da Capo

*[Compositeur anonyme]*

# Chasseur

Fa majeur

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*Folios 37v - 38r*



# Chasseur

8

4

8

11

16

20

24

28

32