

Wolff Jacob Lauffensteiner
(avril 1676 - 26 mars 1754)

[Partie]

Ouverture Mr Lauffenstain, Allegro,
Air da Paissan, Courante (Cour), Bourrée (Bouree),
Sarabande, Menuet (Men:)

Ré majeur (Si mineur)
Luth baroque à 11 chœurs (avec scordature)

Manuscrit de Göttweig 1, A-GÖ1
Bibliothèque de l'abbaye bénédictine de Göttweig
Archives musicales
(A-GÖ ms. Lautentabulatur Nr. 1)
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en Ré majeur. [A-KR77_53]*

Ouverture

1

4

7

10

14

18

22

Allegro

Air da Paissan

Handwriting musical score for "Mallarmé" by Debussy, featuring vocal parts and piano accompaniment.

Handwriting Analysis:

- Vocal Part:** The vocal part uses a soprano C-clef. The lyrics are written below the notes, with some words like "ere", "ara", and "erre" appearing twice. The vocal line includes sustained notes and groups of eighth notes.
- Piano Accompaniment:** The piano part is written in common time (indicated by a '4'). It features sustained notes and chords, primarily in the right hand. The left hand provides harmonic support with sustained notes.
- Performance Instructions:** The score includes several performance instructions such as "malla" (likely a vocal technique) and dynamic markings like "f" (fortissimo).

Score Structure:

The score is divided into four systems (measures 1-4, 5-8, 9-12, 13-16) and includes rehearsal marks "1", "2", and "3".

Measure 1: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 2: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 3: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 4: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 5: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 6: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 7: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 8: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 9: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 10: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 11: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 12: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 13: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 14: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 15: Vocal entry with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Measure 16: Continuation of vocal line with sustained notes and eighth-note groups. Piano accompaniment consists of sustained notes.

Handwritten musical score for voice and piano. The vocal line consists of two measures of music. The first measure contains three notes: a dotted half note (indicated by a '20' above the staff), a whole note, and another whole note. The second measure contains three notes: a half note, a whole note, and another whole note. Below the vocal line, the lyrics 'ra' are written under the first two notes of each measure. The piano accompaniment line consists of two measures. The first measure contains four notes: a quarter note, followed by a series of eighth notes (two 'e's, one 'a', and one 'a'). The second measure contains three notes: a half note, followed by a series of eighth notes ('a', 'a'). The piano accompaniment line also has 'ra' written below it.

Handwritten musical score for voice and piano. The vocal part consists of lyrics in Italian, including "feara raffa", "ra", and "e a a/a". The piano part includes a bass line with notes and rests.

Musical score for vocal exercise 27. The score consists of four measures of music on a five-line staff. The first measure contains two notes, the second measure contains three notes, the third measure contains two notes, and the fourth measure contains three notes. The lyrics are as follows:

	er ia	e	a r a	a,	er ia	e	a e
r		e		a		a	
+		+		+		+	
a/a a	a a a		r a r		a a a	/a	

Musical score for guitar, page 31, measures 1-10. The score consists of ten measures of music on a five-line staff. The first measure starts with a whole note (B) followed by a half note (A). The second measure starts with a half note (A). The third measure starts with a whole note (B). The fourth measure starts with a half note (A). The fifth measure starts with a whole note (B). The sixth measure starts with a half note (A). The seventh measure starts with a whole note (B). The eighth measure starts with a half note (A). The ninth measure starts with a whole note (B). The tenth measure starts with a half note (A).

Musical score for page 34, measures 1-4. The score consists of four measures on a single staff. Measure 1: A dotted quarter note followed by a fermata. Measure 2: An eighth note followed by a fermata. Measure 3: A half note followed by a fermata. Measure 4: A dotted half note followed by a fermata. Below the staff, there are two slurs: one from the first measure to the second, and another from the third measure to the fourth. The music concludes with a decorative flourish.

Courante (Cour)

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

4 a a a a a a | a a a a a a | a a a a a a | a a a a a a |

4 J n n n n J J n

(r e | a a e a a r p | r g r a g | g g a r |

a a a a a a | a a a a a a | a a a a a a | a a a a a a |

8 J n J n J n J n

a a g g g | g g g g g | a a g g g | g g g g g |

///a ///a ///a ///a

12 J n n n J n n J n

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

///a ///a 4 ///a //a a

16 J n J n J. n n n n n

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

a a a a a a | a a a a a a | a a a a a a | a a a a a a |

(1*) (2*) 4 (3*)

1. Original : pas d'indication rythmique
2. Original : indication rythmique de blanche pointée
3. Original : Ré dièse (b sur le 5e chœur)

19

r a e a *r r r a e r* *g, r a e a r* *g a a g g r*

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

23

g a r a a e *a r g, g* *r r a a* *r a r' f r*

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

27

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

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

32

(e e a f) *g g a f a* *e a* *f r a e* *f g g g*

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

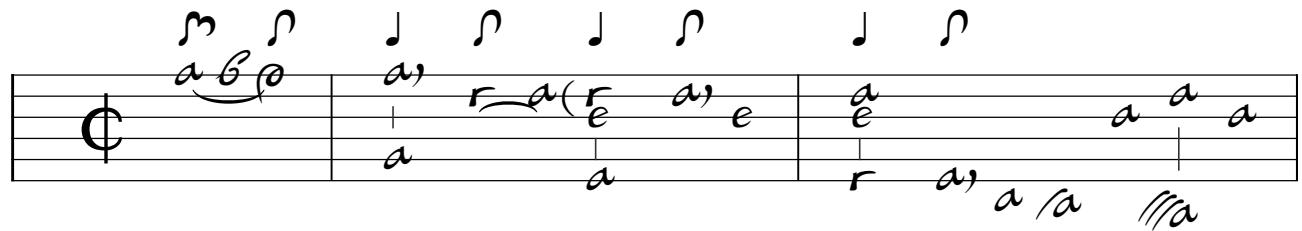
37

g g g *g g g* *g g a* *g g*

(1) /a* */a* */a*

1. Tablature originale : pas d'indication rythmique

Bourrée (Bouree)



2nd measure: $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$, $\text{e} \text{ } \text{e} \text{ } \text{e} \text{ } \text{e}$, $\text{r} \text{ } \text{r} \text{ } \text{r} \text{ } \text{r}$, $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$. Rhythmic pattern: $\frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8}$.

3rd measure: Fin: $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$, $\text{e} \text{ } \text{e} \text{ } \text{e} \text{ } \text{e}$, $\text{r} \text{ } \text{r} \text{ } \text{r} \text{ } \text{r}$, $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$. Rhythmic pattern: $\frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8}$.

4th measure: $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$, $\text{e} \text{ } \text{e} \text{ } \text{e} \text{ } \text{e}$, $\text{r} \text{ } \text{r} \text{ } \text{r} \text{ } \text{r}$, $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$. Rhythmic pattern: $\frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8}$.

5th measure: $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$, $\text{e} \text{ } \text{e} \text{ } \text{e} \text{ } \text{e}$, $\text{r} \text{ } \text{r} \text{ } \text{r} \text{ } \text{r}$, $\text{a} \text{ } \text{a} \text{ } \text{a} \text{ } \text{a}$. Rhythmic pattern: $\frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8} \text{ } \frac{1}{16} \text{ } \frac{1}{8}$.

15

e e r e g,
a a

Da Capo

⊕ Fin:

17

e r a r e,
a a

Da Capo

(Si mineur)

Sarabande

The image shows a handwritten musical score for a Sarabande in Si mineur (G minor). The score consists of five staves of music, each with a different rhythmic value (eighth notes, sixteenth notes, etc.) and a corresponding vocalization (such as 'a', 'e', 'r', 'f', 'g'). The vocalizations are written above the staff and below the staff, indicating the pitch and rhythm. The score includes measure numbers 3, 4, 8, 13, and 17. The vocalizations are written in a cursive script, and the staff lines are drawn with horizontal strokes.

3 4 8 13 17

Si mineur

Sarabande

20

A handwritten musical score for a single melodic line. The music is in common time. The notes are represented by vertical strokes with horizontal dashes or dots above them. The first measure starts with a vertical stroke (dotted), followed by two pairs of vertical strokes with horizontal dashes (dots). The second measure starts with a vertical stroke (dotted), followed by a pair of vertical strokes with horizontal dashes, a vertical stroke with a horizontal dash, and another vertical stroke with a horizontal dash. The third measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The fourth measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The fifth measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash.

24

A handwritten musical score for a single melodic line. The music is in common time. The notes are represented by vertical strokes with horizontal dashes or dots above them. The first measure starts with a vertical stroke (dotted), followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The second measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The third measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The fourth measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash.

27

A handwritten musical score for a single melodic line. The music is in common time. The notes are represented by vertical strokes with horizontal dashes or dots above them. The first measure starts with a vertical stroke (dotted), followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The second measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The third measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The fourth measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash.

30

A handwritten musical score for a single melodic line. The music is in common time. The notes are represented by vertical strokes with horizontal dashes or dots above them. The first measure starts with a vertical stroke (dotted), followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The second measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The third measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash. The fourth measure starts with a vertical stroke with a horizontal dash, followed by a vertical stroke with a horizontal dash, a vertical stroke with a horizontal dash, and a vertical stroke with a horizontal dash.

Menuet (Men:)

1. Original : indication rythmique de noire

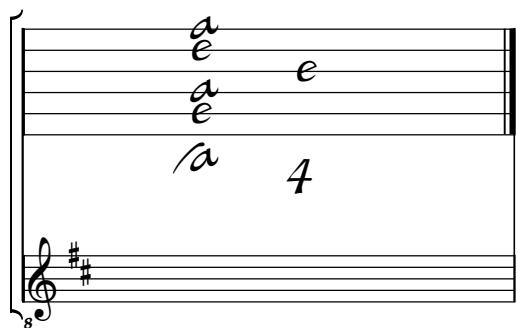
1. Original : indication rythmique de noire

Ms. Göttweig 1, A-GÖ1, Wolff Jacob Lauffensteiner, Partie en Ré majeur [A-GO1_16] Page 11

Tonalité : Ré majeur

Scordature du luth : 1, 4 et 9 = Fa dièse, 11 = Do dièse

Scordature par octave



Accord des 11 chœurs du luth

