



**Copiste inconnu**

(1735 - 1739)

**Le manuscrit A-GÖ1  
des archives musicales du  
Monastère bénédictin de Göttweig**

**A-GÖ ms. Lautentabulatur Nr. 1**

Œuvres de divers compositeurs pour luth baroque à 11 (et 13) chœurs



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# LE MANUSCRIT N° 1 DE GÖTTWEIG : A-GÖ1

## BIBLIOTHÈQUE DE L'ABBAYE BÉNÉDICTINE DE GÖTTWEIG

L'abbaye de Göttweig fut fondée en 1083 sur une montagne proche du Danube au sud de Krems, en Basse-Autriche, par des chanoines augustins. Peu après, dès 1094, elle fut consacrée à la règle de Saint-Benoît. Pendant plusieurs siècles, l'érudition de ses moines fut renommée. Cependant, au début de la réforme protestante, les bâtiments furent désertés pendant plusieurs dizaines d'années. Ainsi, en 1556, un seul moine y résidait. En 1580, elle fut incendiée. Cependant, à partir de 1564, la vie religieuse fut restaurée et l'abbaye fut un centre de la contre-réforme. Elle redevint un lieu culturel important ; beaucoup de moines étaient des mélomanes et, par leur enseignement, ils attiraient ou rencontraient des musiciens de talent.

De 1714 à 1749, l'abbaye fut entièrement reconstruite dans le style baroque sur des plans inspirés de ceux de l'Escurial. Elle fut richement décorée : dans l'escalier impérial en particulier, les fresques représentant l'Apothéose de Charles VI peinte en 1739 par Paul Troger constituent un chef-d'œuvre de l'art baroque autrichien.

Les archives musicales de Göttweig comptent parmi les plus grandes collections de musique d'Autriche. Elles comprennent environ 10.000 pièces musicales réalisées depuis le XVII<sup>e</sup> jusqu'au début du XIX<sup>e</sup> siècle. Ce sont environ 5.000 recueils de musique manuscrite, 2.500 imprimés musicaux, 500 écrits sur la musique ainsi que des recueils de textes, des revues musicales, environ 600 lettres de musiciens et de musicologues, ainsi que des instruments de musique historiques.

Le nom d'un luthiste reste particulièrement attaché à cette abbaye, celui de Johann Melchior Pichler. Il est possible qu'il ait étudié à l'Abbaye de Göttweig. Des recherches supplémentaires seraient nécessaires pour savoir qui aurait pu lui enseigner la composition. Son œuvre la plus ancienne connue, une partita pour quatre chalumeaux qui date de 1716 (il était alors âgé de 21 ans) est conservée ici. Plusieurs autres de ses œuvres se trouvent encore dans les collections des archives musicales, ce qui permet de penser que le jeune compositeur avait des liens étroits et durables avec l'Abbaye.

Pour constituer cet opuscule, huit lignes de tablatures sont prétracées avec un rastrum à 6 plumes sur toutes les pages. L'écriture est bien lisible,

mais le support est maintenant un peu détérioré et le fac-similé disponible est de mauvaise qualité.

Un copiste unique a rédigé ce manuscrit. Une observation attentive montre beaucoup de similitudes avec l'écriture de plusieurs autres cahiers de tablatures qui proviennent du monastère de Grüssau/Krzeszów et qui sont conservés aujourd'hui à la bibliothèque universitaire de Varsovie (PL-Wu2005, PL-Wu2009, PL-Wu2010, PL-WU2011) ainsi qu'à la bibliothèque universitaire de Wrocław (PL-WRu2002). Une étude récente de Grzegorz Joachimiak<sup>1</sup> attribue ces copies à un religieux de l'abbaye, Hermann Kniebandl.

Les concordances sont probantes dans la comparaison des lettres de tablature, des titres et en particulier des letrines, de la forme des signes musicaux, des marques de fin de section. La présence de textes et d'indications musicales rédigés en latin est également caractéristique.

Des pièces musicales de différents compositeurs ont été copiées dans cet opuscule. Un nom de compositeur est souvent précisé en tête sur certaines pages. D'autres pièces sans attribution peuvent être rapprochées de copies trouvées dans d'autres manuscrits de l'époque et peuvent être mieux caractérisées.

Au verso du folio 12 de l'opuscule, un texte est rédigé sur une page de lignes de tablature. Ce sont des règles de base de l'harmonie et de la composition musicale : mouvements relatifs et interférences des voix, consonances et dissonances. Elles sont formulées en latin.

29 pièces particulières sont réparties dans le manuscrit, souvent regroupées selon l'accord des basses du luth. Bien que de bonne qualité musicale, ces pièces paraissent être des exercices de composition et de préparation à l'improvisation. Elles sont repérées par une date et se répartissent sur une période allant de 1735 à 1739. Leur ordre d'apparition dans le manuscrit n'est pas chronologique. Parmi ces pièces, peu ont un titre. Une page avec deux de ces pièces datées est nommément marquée « M: George Zechner<sup>2</sup> ». Toutefois, cette mention n'est peut-être pas une

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<sup>1</sup> Father Hermann Kniebandl (1679–1745), lutenist, composer and scribe from the Cistercian Abbey of Grüssau, Silesia,  
Journal Name: Early Music  
Publication Date: 2021

<sup>2</sup> Johann Georg Zechner fut organiste et compositeur. Il naquit le 9 avril 1716 à Gleisdorf (Styrie) et mourut le 7 juin 1778 à Stein an der Donau (Basse-Autriche). Très jeune, il quitta le domicile de ses parents pour aller étudier la musique en Basse-Autriche — peut-être à Göttweig — et à Vienne. À l'âge de 20 ans, il prit à Göttweig l'emploi d'organiste et de compositeur et le tint jusqu'en 1743. Il continua à tenir des orgues en Basse-Autriche. Il étudia aussi la théologie et fut consacré prêtre.

attribution formelle. Ainsi, une « Missa », datée et aussi conservée dans les archives de Göttweig, porte aussi le nom de George Zechner ; cependant, ce musicien qui fut un temps organiste de l'abbaye, était alors trop jeune pour en être l'auteur.

Dans notre manuscrit, plusieurs pièces non attribuées sont dans le style galant assez caractéristique de Johann Melchior Pichler. En particulier, une Partie anonyme incorpore une « Tournée », qui est la forme de danse emblématique de ce compositeur. Une autre Partie comprend une Gavotte qui, dans le manuscrit d'Haslemere GB-HAB2, est nommément attribuée à Pichler. En tête de l'Intrada d'une autre Partie, le nom « M. Pichler » a été ajouté ultérieurement. Est-ce une attribution ou une signature ?

Il est aussi intéressant de remarquer que les danses nommées « La Coquette » que l'on trouve dans ce manuscrit ou dans d'autres manuscrit autrichiens comme le manuscrit A-Wn1078, sont comparables aux « Tournées » avec une rythmique en 2/4 et une structure semblable.

La musique de ce manuscrit A-GO1 est destinée au luth à onze chœurs. Cependant, dans quelques pièces, et en particulier dans deux des pièces datées<sup>3</sup>, les basses font appel aux deux chœurs graves supplémentaires.

Il apparaît que ce manuscrit a dû être constitué et rédigé par un jeune musicien, luthiste confirmé, au fil de son apprentissage musicale et de sa compréhension de la composition musicale et de l'improvisation. Son habitude de la rédaction en latin laisse à penser qu'il a reçu une éducation en séminaire. Il y a conservé des pièces de grands luthistes de son époque mais aussi, vraisemblablement, ses propres compositions.

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<sup>3</sup> 22 Aug: 1735 et 12 febr: 1738

# LES ORNEMENTS

- , Appoggiature descendante, trille, tremblement...
- ( ∪ ) Appoggiature montante.
- ∪ Unisson sur deux chœurs adjacents.
- trill* Trille.
- ↗ Mordant supérieur, martèlement.
- . Doigté de l'index droit.
- .. Sous une basse, en indique l'étouffement.
- \* Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

*[Compositeur anonyme]*

# Sarabande

Do majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 2r.*

*Voir dans la manuscrit d'Aureus Dix CZ-Bm372, page 31, Sarabande  
(Sarab) [CZBm372\_26]*



# Sarabande

The musical score is written on a grand staff (treble and bass clefs) in 3/4 time. It consists of several systems of music, each with a measure number on the left. The notation includes notes with stems, rests, and dynamic markings such as *f* (forte) and *f\**. There are also handwritten annotations below the staff, including letters like 'a', 'r', and 'h', and symbols like '|||' and '4'. The score is divided into two main sections, with the first ending marked '1.' and the second ending marked '2.'. The piece concludes with a final cadence.

1. Original : indication rythmique de triple-croche
2. Original : indication rythmique de croche pointée
3. Original : note absente (reconstituée à partir de la version du manuscrit de Brno CZ-Bm372)
4. Original : indication rythmique de double-croche

15

mf mf 4 mf

17

mf mf mf mf mf

19

mf mf mf mf mf mf

22

mf mf mf mf mf mf

24

mf mf mf mf mf mf

26

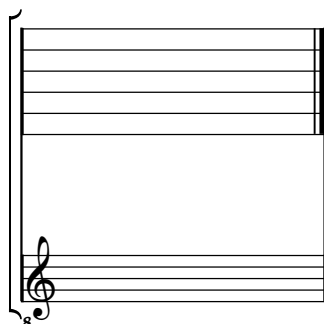
mf mf mf mf

1. Original : Si bémol (f sur la chanterelle)  
 2. Original : indication rythmique de noire

# Tonalité : Do majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord ordinaire des 11 chœurs du luth*



A musical staff with a treble clef and an octave sign (8) below it. The staff contains a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a. The notes are written in a sequence that spans two octaves, with the final note being a 4. The notes are written in a sequence that spans two octaves, with the final note being a 4.

*[Compositeur anonyme]*

# Partie

Allemande, Courante (Courente), Bourrée (Bouree),  
Rondeau, Aria, Gigue (Guigue)

Do majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 2v. à 4r.*



# [Partie]

## Allemande

1 2 3 4 5 6 7 8 9 10 11

C

3 4 5 6 7 8 9 10 11 12 13 14 15

a) a r a a

a a a a a a

a a a a a a

6 7 8 9 10 11 12 13 14 15 16 17 18

a

a a a a a a

a a a a a a

9 10 11 12 13 14 15 16 17 18 19 20 21

a a a a a a

a a a a a a

a a a a a a

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

a a a a a a

a a a a a a

a a a a a a

15

18

21

24

1. Original : triple-croche

# Courante (Courente)

3  $r$  |  $r$   $r$   $a$   $r$  | ( $r$   $a$ )  $r$  |  $r$   $a$   $r$   $a$

4  $r$   $a$ )  $r$  |  $a$ )  $r$   $a$   $r$   $r$  |  $r$   $a$   $a$   $r$  |  $r$   $r$   $r$   $r$   $a$

8  $r$   $a$   $r$   $a$   $r$  |  $a$   $f$   $e$  |  $a$   $h$   $r$  |  $h$   $e$   $f$   $h$

12  $h^*$  |  $r$   $a$   $r$   $a$  |  $r$   $a$   $r$   $a$  |  $r$   $a$   $r$   $a$

16  $r$   $a$ )  $r$   $a$  |  $r$   $a$   $a$  |  $r$   $a$   $r$   $a$  |  $r$   $a$   $r$   $r$

20  $r$   $r$   $a$  |  $r$   $r$   $r$   $r$  |  $e$   $r$   $a$  |  $r$   $r$   $r$   $a$

24

4

4

4

4

28

4

4

4

4

32

4

(1\*)

a

a

36

a

a

a

R 4

40

a

a

a

a

44

a

4

e

# Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree) in C major, 4/4 time. The score consists of five systems of music, each with a treble clef and a common time signature (C). The notation includes notes, rests, and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line and repeat dots.

4

8

12

16

21

26

(1\*)

31

(2\*)

35

40

R

44

R

48

1. Original : indication rythmique de noire non pointée  
 2. Original : pas d'indication rythmique

# Rondeau

♪
♪ ♩
♪
♪ ♩

4

9

14

19

24

29

$\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$

$\text{a}$

34

$\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{e}$   $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{r}$

$\text{a}$

39

$\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$

$\text{a}$

43

$\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$

$\text{a}$

48

$\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$  |  $\text{r}$   $\text{a}$   $\text{r}$

$\text{a}$

R

52

$\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$

$\text{a}$

4

# Aria

The musical score consists of the following systems and measures:

- System 1:** Measures 1-4. Includes a common time signature 'C'. Ornaments:  $h^*$ ,  $h$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ . Rhythmic markings:  $4$ ,  $\text{//}a$ ,  $\text{//}a$ ,  $4$ .
- System 2:** Measures 5-8. Ornaments:  $f$ ,  $g$ ,  $h$ ,  $a$ ,  $g$ ,  $h$ ,  $e$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $e$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ . Rhythmic markings:  $\text{//}a$ ,  $\text{//}a$ ,  $\text{//}a$ ,  $\text{//}a$ ,  $a$ ,  $r$ ,  $a$ ,  $\emptyset$ ,  $r$ ,  $a$ ,  $\emptyset$ ,  $r$ ,  $a$ ,  $\emptyset$ ,  $4$ .
- System 3:** Measures 9-12. Ornaments:  $a$ ,  $r$ ,  $e$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ . Rhythmic markings:  $r$ ,  $a$ ,  $\emptyset$ ,  $4$ ,  $a$ ,  $a$ ,  $\emptyset$ ,  $4$ . Ends with **Fine**.
- System 4:** Measures 13-16. Ornaments:  $r$ ,  $r$ ,  $r^*$ ,  $e$ ,  $r$ ,  $e$ ,  $r$ ,  $e$ ,  $r$ ,  $e$ . Rhythmic markings:  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $\text{//}a$ ,  $a$ .
- System 5:** Measures 17-20. Ornaments:  $e$ ,  $e$ ,  $e$ ,  $e$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ . Rhythmic markings:  $a$ ,  $r$ ,  $\emptyset$ ,  $a$ ,  $r$ ,  $\text{//}a$ ,  $a$ ,  $e$ ,  $a$ ,  $a$ ,  $\text{//}a$ ,  $r$ ,  $a$ ,  $\emptyset$ ,  $4$ .
- System 6:** Measures 21-24. Ornaments:  $f$ ,  $e$ ,  $f$ ,  $e$ ,  $f$ ,  $e$ ,  $f$ ,  $e$ ,  $e$ ,  $a$ . Rhythmic markings:  $4$ ,  $\text{//}a$ ,  $\text{//}a$ ,  $4$ ,  $4$ ,  $a$ . Ends with **Da Capo**.
- System 7:** Measures 25-28. Ornaments:  $h^*$ ,  $h$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ ,  $h$ ,  $k$ . Rhythmic markings:  $4$ ,  $\text{//}a$ ,  $\text{//}a$ ,  $a$ ,  $4$ .

1. Original : pas d'indication rythmique

10

11

13

15

16

17

18

Da Capo

1. Original : indication rythmique de quadruple-croche (x2)  
 2. Trois notes illisibles sur le fac-similé  
 3. Original : pas d'indication rythmique à la fin de cette mesure  
 4. Original : pas d'indication rythmique

# Gigue (Guigue)

6 8

*h g h f h a*

*r r r r r*

*e r a r a r*

4 *a a*

4

*a a r r r*

*a a a a a a*

*r r a r r r*

*a a a a a a*

*a*

4 *a*

8

*r r a r r r*

*r a r a a*

*r r b b*

*r b r e r e*

*a a*

*a r*

*a*

*a a*

*a a*

12

*g e f e a*

*a r a*

*e e*

*e e r a*

*f e f e*

*a a*

*a*

*e a*

*a a*

16

*f f f f*

*r r a r a*

*a a r b r*

*a r a r*

*a*

*a*

*a*

20

24

28

32

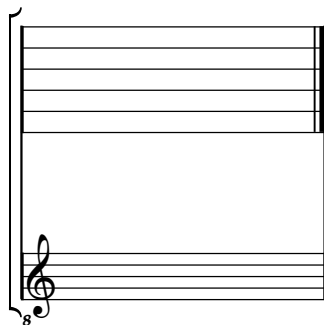
35

1. Original : note absente  
 2. Original : pas d'indication rythmique  
 3. Original : indication rythmique sur la note précédente

# Tonalité : Do majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord ordinaire des 11 chœurs du luth*



*[Compositeur anonyme]*

# Gigue (Guigue)

Do majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 5v.*

*Voir dans le manuscrit de Brno CZ-Bm371, page 103, Gigue (Guigue)  
[CZBm371\_55]*



# Gigue (Guigue)

12  
8

4 4

3

4 (1\*)

5

7

4

11

12

(2\*)

1. Original : liaison entre les deux notes précédentes  
 2. Original : pas d'indication rythmique (x2)

15

Handwritten musical notation for measures 15 and 16. Measure 15 contains the notes *r a r r a r r r r r*. Measure 16 contains the notes *r r r r r r r r r r*. The bass line for measure 15 is *a* and for measure 16 is *r*.

17

Handwritten musical notation for measures 17 and 18. Measure 17 contains the notes *r r r r r r r r a r*. Measure 18 contains the notes *a r r a r a r a r a*. The bass line for measure 17 is *a* and for measure 18 is *a*.

19

Handwritten musical notation for measures 19 and 20. Measure 19 contains the notes *a r r a r a r*. Measure 20 contains the notes *r r r r e f r e*. The bass line for measure 19 is *a* and for measure 20 is *a*.

21

Handwritten musical notation for measures 21 and 22. Measure 21 contains the notes *g h f h g f h f f h f*. Measure 22 contains the notes *h h h h h h k h h k h*. The bass line for measure 21 is *a* and for measure 22 is *a a a a*.

23

Handwritten musical notation for measures 23 and 24. Measure 23 contains the notes *k k k k k k m k k m k*. Measure 24 contains the notes *l k l l m l k h k k m k*. The bass line for measure 23 is *a a a a* and for measure 24 is *a a a a*.

25

Handwritten musical notation for measures 25 and 26. Measure 25 contains the notes *h f h k k h f r f f h f*. Measure 26 contains the notes *r r r r e r r r a r*. The bass line for measure 25 is *a a a 4* and for measure 26 is *a 4*.

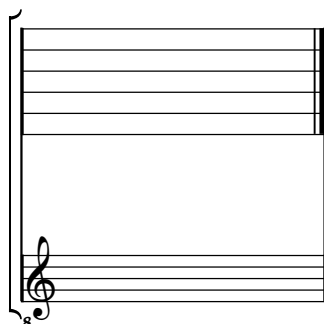
27

Handwritten musical notation for measures 27 and 28. Measure 27 contains the notes *e r a r a r r a r a a*. Measure 28 contains the notes *r r r r r r*. The bass line for measure 27 is *a a* and for measure 28 is *4*.

# Tonalité : Do majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord ordinaire des 11 chœurs du luth*



**[*Silvius Leopold Weiss*]**

[(1687 - 16 oct. 1750)]

# Courante W:hberg:

WeissSW81.2 - WeissSW88.3

Do majeur

## **Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 6v. et 7r.*

*Voir dans le manuscrit Harrach, Schloss Rohrau A-ROI, folio 49v., Courante de la Suite 9. [HR14]*

*Voir dans le manuscrit de Grüssau PL-Wu2003, folios 5v. à 10r., Courante de la Suite 2. [PL-Wu2003\_2]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 8 à 17, Courante de la Suite 2. [PL-Wu2005\_2]*

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

*... pages 175 et 176, Courante. (P[ar] Weiss).*

*... pages 179 et 180, Courante (Weiss), variante du même thème.*

*[Éditions Le Luth Doré]*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 2, page 63, Courante, variante du même thème. [Éditions Le Luth Doré]*



# Courante (W: hberg:)

Handwritten musical score for Courante in C major by Silvius Leopold Weiss. The score is in 3/4 time and consists of 24 measures. It features a single melodic line with various ornaments and fingerings. The notation includes notes, rests, and dynamic markings like 'f' and 'a'. The score is divided into systems of four measures each, with measure numbers 4, 8, 12, 16, and 20 indicated at the start of each system.

1. Cette attribution à Johann Georg Weichenberger est surprenante et vraisemblablement erronée !?

24

29

33

37

41

45

.../...

1. Original : cette mesure est placée après la mesure suivante.  
 2. Original : Fa dièse (k sur le 3e chœur).  
 3. Original : Si (c sur le 3e chœur)  
 4. Original : demi-soupir absent

48

*k k k k f g a r r a r r a r a k k h k*

*a a*

53

*f h g h g g h g h i g h g h g g h g h h*

*a a a a*

57

*k k h k h h g g h g h h k k h k h h g h g a a*

*a a a a*

61

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

*a a a a a*

66

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

*a a a a a*

71

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

*a a a*

74

77

82

87

91

95

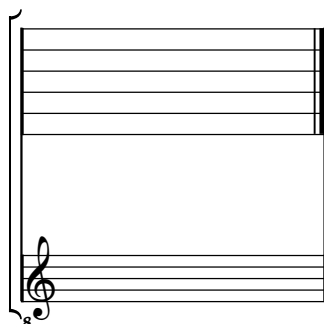
(1\*)

1. Original : demi-soupir absent

# Tonalité : Do majeur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord ordinaire des 11 chœurs du luth*



***Silvius Leopold Weiss***

(1687 - 16 oct. 1750)

# Presto (Præsto W)

WeissSW39.6

Do majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 7v. à 9r.*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 2, page 88 et 89,  
Presto de la Sonata N° 39 in C Major. [Le Luth Doré Editions]*



## Presto (Præsto W)

3

5

7

9

11

13

1. Original : liaison absente
2. Original : liaison absente
3. Original : Fa (a sur la chanterelle)
4. Original : Fa (a sur la chanterelle)
5. Original : 2 notes illisibles

15 *m m m<sub>3</sub> m n m*

17 *m n m n n m n*

19 *m m*

21 *m m*

23 *m m*

25 *m n m n m*

27 *m n m n m m*

29 *m n m n m m*

...!

1. Original : pas d'indication rythmique







***[Johann Melchior Pichler ?]***

*[(1695 - 1780 ?)]*

# [Partie]

Intrada, Tournée (Tournee), Menuet (Menuette),  
Gavotte (Gauotta), Capriccio (Cappriccio)

Do mineur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 9v. à 11r.*



# Intrada

Poco Adagio

4

4

8

11

14

17

1. Original : indication rythmique de noire sur la note suivante

2. Original : indications rythmiques absentes dans la mesure

3. Original : demi-pause absente

20

*a*                      4                      *a*                      *a*

24

*a*                      *a*                      4

27

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

R

30

4 *a* *a* *a*                      *a*                      4

# Tournée (Tournee)

Handwritten musical notation for measures 1-3. The notation is on a grand staff with treble and bass clefs. Measure 1 has a 2/4 time signature. Above the staff are notes: m, m, n, n, m, m, n. Below the staff are notes: r, a, b, a, r, r. Measure 2 has notes: a, r, r, b. Measure 3 has notes: r, r, b, r. Below the staff are markings: 4, *lla*, *lla*, 4, *lla*.

Handwritten musical notation for measures 4-8. Measure 4 has notes: n, m, n, n, n, n, n, m. Measure 5 has notes: r, r, b, b. Measure 6 has notes: r, a, b. Measure 7 has notes: r, r, a. Measure 8 has notes: b, a, b, r, r, a. Below the staff are markings: *lla*, *lla*, *lla*, *lla*, *lla*.

Handwritten musical notation for measures 9-13. Measure 9 has notes: b, a, b, r. Measure 10 has notes: r, a, a. Measure 11 has notes: b, a, b, r. Measure 12 has notes: b, r, a, b, b. Measure 13 has notes: a, b, r, a, a. Below the staff are markings: 4, *lla*, 4, *lla*, *lla*.

Handwritten musical notation for measures 14-16. Measure 14 has notes: r, a, b, r, r. Measure 15 has notes: r, b, a. Measure 16 has notes: b, r, a, b. Measure 17 has notes: r, a, r, a. Below the staff are markings: *lla*, *lla*, *lla*, *lla*.

Handwritten musical notation for measures 17-21. Measure 17 has notes: r, a. Measure 18 has notes: r, a, a. Measure 19 has notes: r, b, r. Measure 20 has notes: b, a, r. Measure 21 has notes: b, r, r, a. Below the staff are markings: *lla*, 4, *lla*, *lla*.

Handwritten musical notation for measures 22-25. Measure 22 has notes: r, f, r. Measure 23 has notes: r. Measure 24 has notes: b, a, b, b. Measure 25 has notes: b. Below the staff are markings: *lla*, *lla*, *lla*, *lla*, *lla*, 4.

26

31

35

40

44

1. Original : liaison absente



29

**R**

34

4

# Gavotte (Gauotta)

Handwritten musical score for Gavotte (Gauotta). The score is written on a single staff with a treble clef and a common time signature (C). The music consists of six systems of notation, each with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (f, h, g, r). Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign and a final cadence.

System 1: *f* | *h* *f* *f* *h* | *g*' *f* *f* *g* | *h* *f* *f* *h*  
 4 *lla* *lla* *la* *a* 4 *lla* *lla* *la*

System 2: *g*' *f* | *r* *a* | *r* *o* *a* *r* *o* *o* | *o* *r* *a* *r* *o* *a*  
*a* 4

System 3: *r* *a* *f* *o* *f* *f* | *f* *o*' *f* *o* *f* *o* | *r* *a* *r* *o* *r*  
*a* *lla*

System 4: *a* *o* *a* *a* *a* | *o* *a* *o* *r* *o* *a* | *r*\* | *r* *a*  
*lla* 4 *lla* *lla* *la* *a*

System 5: *r* *o* *a* *o* *r* *a* | *r* *o* *r* *o* | *o* *o* *r* *o* *r* | *o* *o* *a* *r*  
*a* 4 *a* 4 *a*

System 6: *e* *r* *e* *a* *h* | *h* *f*' *h* *f* *f* *f* | *h* *f* *a* *o* *o* | *r* *a* *r* *a*  
*lla* *a* 4 *lla* *a*

21

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

24

$r^*$   $r$  |  $r$   $r$   $r$   $r$  |  $r$   $r$   $r$   $r$  |  $r$   $r$   $r$   $r$   
 $a$   $\boxed{R}$   $4$   $\text{triplets}$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$

28

$r$   $a$   $a$   $r$   $a$  |  $r$   $r$   $b$  |  $a$   $r$  |  $r$   $r$   
 $a$   $4$   $a$   $a$   $\boxed{R}$   $a$

32

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

# Capriccio (Cappriccio)

4 a la lla 4 a

lla a 4 la a

lla a lla a lla

a lla (\*) lla 4 lla a

a lla a

a la lla la lla lla

1. Original : ornament absent

29

*r* *e* *f* *f* *a*  
*bab* *bab* *bab* *bab*  
*//a* */a* *a* *//a* *//a*

33

*r* *a* *a* *a*  
*bab* *bab* *bab* *bab*  
*//a* *//a //a //a /a* *p a* *a*

37

*a* *a* *a* *a*  
*bab* *bab* *bab* *bab*  
*4* *a* *4* */a*

41

*a* *a* *a* *a*  
*bab* *bab* *bab* *bab*  
*p //a* *//a* *b* *4* *//a*

45

*r* *r* *r* *r*  
*bab* *bab* *bab* *bab*  
*a /a* *//a* */a* *a* *a* *a*  
R

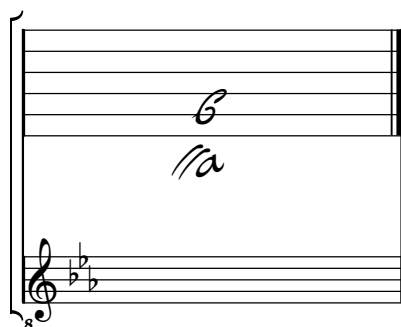
50

*a* *a* *a* *a*  
*bab* *bab* *bab* *bab*  
*a* *a* *a* *4*

# Tonalité : Do mineur

*Accord des basses du luth : 1 bémol*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [2 pièces datées]

*... (14 April 1739) - ... (14 April 1739)*

Sol mineur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 11r. & 11v.*



The score consists of 24 measures, organized into six systems of four measures each. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes) and complex chordal structures, often with multiple stems and accidentals. The piece is in Sol mineur (G minor).

Measure 1: A single quarter note G.

Measures 2-4: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 2: G4, Bb4, D5, F5
- Measure 3: G4, Bb4, D5, F5
- Measure 4: G4, Bb4, D5, F5

Measures 5-7: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 5: G4, Bb4, D5, F5
- Measure 6: G4, Bb4, D5, F5
- Measure 7: G4, Bb4, D5, F5

Measures 8-10: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 8: G4, Bb4, D5, F5
- Measure 9: G4, Bb4, D5, F5
- Measure 10: G4, Bb4, D5, F5

Measures 11-13: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 11: G4, Bb4, D5, F5
- Measure 12: G4, Bb4, D5, F5
- Measure 13: G4, Bb4, D5, F5

Measures 14-16: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 14: G4, Bb4, D5, F5
- Measure 15: G4, Bb4, D5, F5
- Measure 16: G4, Bb4, D5, F5

Measures 17-19: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 17: G4, Bb4, D5, F5
- Measure 18: G4, Bb4, D5, F5
- Measure 19: G4, Bb4, D5, F5

Measures 20-22: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 20: G4, Bb4, D5, F5
- Measure 21: G4, Bb4, D5, F5
- Measure 22: G4, Bb4, D5, F5

Measures 23-24: A series of chords, each with a quarter note G below it. The chords are:
 

- Measure 23: G4, Bb4, D5, F5
- Measure 24: G4, Bb4, D5, F5

28

6 6 6 6    a a a a    a a a a    a a a a

32

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

36

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

40

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

44

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

48

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

52

4

14 April 1736

Handwritten musical notation for the first system. It consists of two staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. The first staff has a 3/4 time signature and contains a melodic line with notes: ♯, r, ♯, ♭, ♯, r, ♯. The second staff contains a similar melodic line: ♯, r, ♯, ♯, ♯, r, ♯. Below the first staff is the number '4'. Below the second staff is the marking '♩a'.

Handwritten musical notation for the second system, starting with a measure number '3'. It consists of three staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. Above the third staff are notes: ♯, m, ♯. The first staff contains notes: ♯, r, ♯, ♯, ♯. The second staff contains notes: ♯, ♯, ♯, ♯, ♯. The third staff contains notes: ♯, r, ♯, ♯, ♯, ♯, ♯. Below the first staff is the marking '♩a'. Below the second staff is the marking '(1\*) a'. Below the third staff are the markings '♩a', '♩a', and '4'.

Handwritten musical notation for the third system, starting with a measure number '6'. It consists of three staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. Above the third staff is a note: ♯. The first staff contains notes: ♯, ♯, ♯, ♯, ♯, ♯. The second staff contains notes: ♯, r, ♯, ♯, ♯. The third staff contains notes: ♯, ♯, ♯, ♯. Below the first staff is the marking '♩a'. Below the second staff is the marking '♩a'. Below the third staff are the markings 'a' and 'a'.

Handwritten musical notation for the fourth system, starting with a measure number '9'. It consists of three staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. Above the third staff are notes: ♯, m, ♯. The first staff contains notes: ♯, ♯, ♯, ♯, ♯, ♯. The second staff contains notes: ♯, ♯, ♯, ♯, ♯, ♯. The third staff contains notes: ♯, ♯, ♯, ♯, ♯, ♯. Below the first staff is the number '4'. Below the second staff is the marking '♩a'. Below the third staff is the marking '♩a'.

Handwritten musical notation for the fifth system, starting with a measure number '12'. It consists of three staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. Above the third staff are notes: ♯, m, ♯. The first staff contains notes: ♯, ♯, ♯, ♯, ♯. The second staff contains notes: ♯, ♯, ♯, ♯, ♯, ♯. The third staff contains notes: ♯, ♯, ♯, ♯, ♯. Below the first staff is the marking '♩a'. Below the second staff is the marking '♩a'. Below the third staff are the markings '♩a', '♩a', and '♩a'.

Handwritten musical notation for the sixth system, starting with a measure number '15'. It consists of three staves. Above the first staff are notes: ♯, m, ♯. Above the second staff are notes: ♯, m, ♯. Above the third staff are notes: ♯, m, ♯. The first staff contains notes: ♯, ♯, ♯, ♯, ♯. The second staff contains notes: ♯, ♯, ♯, ♯, ♯. The third staff contains notes: ♯, ♯, ♯, ♯, ♯. Below the first staff is the marking '♩a'. Below the second staff is the marking '♩a'. Below the third staff are the markings '♯', '♯', '♯', and '♯'.

1. Original : liaison absente

18

a a a a a a a a a

Adagio

Præsto

21

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

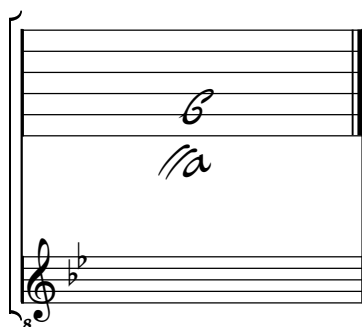
*Die mensis et anno, quo suprà* (1\*)

1. Jour, mois et année comme ci-dessus

# Tonalité : Sol mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Silvius Leopold Weiss]*

(1687 - 16 oct. 1750)

# Bourrée (Bourée) Menuet (Menuett)

WeissSW13.4 et 5, WeissSW93.3, WeissSW3\*

Ré mineur

*Luth baroque à 11 chœurs*

## **Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 12r.*

*Voir dans le manuscrit de Grüssau PL-Wu2004, folio 3r. : Bourée de la Parthia Ex D molli. [PLWu2004\_1]*

*Voir dans le manuscrit de Grüssau PL-Wu2008, pages 70 et 71 : Bourée de la Suite en Ré mineur. [PLWu2008\_82]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, pages 88 et 97 : Bourée de la Suite en Ré mineur. [PLWu2009\_81]*

*Voir dans le manuscrit de Londres GB-Lbl30387 :*

*... page 78 (folio 39v.) : Bourée.*

*... pages 115 et 116 (folio 58r. et 58v.) : Bourée et Menuet de la Suite IX. (Le Luth Doré Editions)*

*Voir dans le manuscrit de Moscou RF-Mcm, folio 6v. : Bure.*

*[Le Luth Doré Editions]*

# Bourrée (Bourée)

5

9

13

17

4

(1\*)

(2\*)

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

21

h) a f a e) f e a k k a k a k h i h k a  
i

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

25

b e a b) r a f e) f a f a p f e) f

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

29

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

///a ///a ///a p ///a ///a e a

33

a a) f r r r e) a r a: e a e e e r p r a e

a a a a a a a a a

[R]

37

a e e [r] a) r a a: a b p r r r a e e a r

///a ///a (\*) ///a [R] a ///a a p a

41

f a) a e) f a

///a

1. Original : La (e sur la chanterelle)

## Menuet (Menuett)

3  $\dot{a}$  ( $\dot{a}$ )  $\dot{e}$   $\dot{f}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{e}$

4  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

4  $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$

8  $\dot{e}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{e}$   $\dot{a}$   $\dot{r}$   $\dot{e}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{f}$   $\dot{e}$   $\dot{r}$   $\dot{a}$   $\dot{r}$

12  $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{a}$

16  $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{r}$   $\dot{e}$   $\dot{e}$   $\dot{r}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{r}$   $\dot{a}$   $\dot{r}$   $\dot{e}$   $\dot{r}$   $\dot{e}$   $\dot{a}$   $\dot{a}$

20

*a b a r*  
*f e f f r r*  
*e r e a*  
*a r e a r* R

24

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

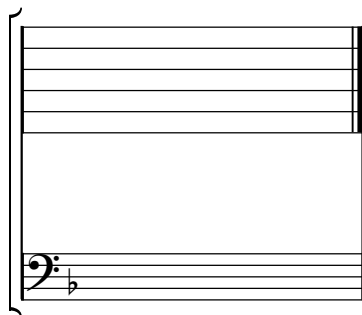
28

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

# Tonalité : Ré mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Prélude (Prælude)

Ré mineur  
*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folio 13v.*



# Prélude (Prælude)

1

2

3

4

5

6

7

Handwritten musical notation for measure 7. The top staff contains notes with stems and beams, some with accidentals. The bottom staff contains letters 'a', 'r', and 'e' with stems and beams. There are various ornaments and slurs above the notes.

8

Handwritten musical notation for measure 8. The top staff contains notes with stems and beams, some with accidentals. The bottom staff contains letters 'a', 'r', and 'e' with stems and beams. There are various ornaments and slurs above the notes.

9

Handwritten musical notation for measure 9. The top staff contains notes with stems and beams, some with accidentals. The bottom staff contains letters 'a', 'r', and 'e' with stems and beams. There are various ornaments and slurs above the notes.

10

Handwritten musical notation for measure 10. The top staff contains notes with stems and beams, some with accidentals. The bottom staff contains letters 'a', 'r', and 'e' with stems and beams. There are various ornaments and slurs above the notes.

11

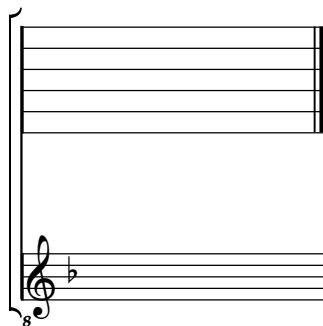
Handwritten musical notation for measure 11. The top staff contains notes with stems and beams, some with accidentals. The bottom staff contains letters 'a', 'r', and 'e' with stems and beams. There are various ornaments and slurs above the notes.

19 Aug: 1737

# Tonalité : Ré mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Allemande

Ré mineur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 14r.*



# Allemande

The musical score is written on a five-line staff in common time (C). It consists of a single melodic line with various rhythmic values and accidentals. The notation includes many slurs, ties, and dynamic markings. The piece is divided into measures, with measure numbers 3, 5, 7, 9, and 11 indicated on the left. The score ends with a double bar line and repeat dots.

13

Handwritten musical notation for measures 13-14. The top staff contains notes and rests, with dynamic markings such as *f* and *ff*. The bottom staff contains notes and rests, with articulation marks like slurs and accents.

15

Handwritten musical notation for measures 15-16. Similar to the previous system, it shows a two-staff system with melodic and bass lines, including dynamic and articulation markings.

17

Handwritten musical notation for measures 17-18. Continues the two-staff system with melodic and bass lines, featuring various musical notations.

19

Handwritten musical notation for measures 19-20. Shows the continuation of the piece with two staves and musical notation.

21

Handwritten musical notation for measures 21-22. Includes notes, rests, and dynamic markings like *k* and *h*.

23

Handwritten musical notation for measures 23-24. Continues the two-staff system with melodic and bass lines.

25

Handwritten musical notation for measures 25-26. The final system on the page, ending with a double bar line and repeat signs.



*[Compositeur anonyme]*

# Fidei ori

Ré mineur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 14v*



# Fidei ori<sup>(1\*)</sup>

Handwritten musical notation for the first system. The top staff shows a treble clef with a common time signature 'C'. The melody consists of notes: e, a, r, a, e, a, a, a, a. The bottom staff shows the bass line with notes: a, a, a, a, a, a, a, a. There are various musical markings such as slurs and accents.

2

Handwritten musical notation for the second system. The top staff shows notes: a, a, a, a, a, r, a, a, a. The bottom staff shows notes: a, a, a, a, a, a, a, a. There are various musical markings such as slurs and accents.

3

Handwritten musical notation for the third system. The top staff shows notes: a, a, e, r, a, r, a, r, a, r. The bottom staff shows notes: a, a, e, a, a, a, a, a. There are various musical markings such as slurs and accents.

4

Handwritten musical notation for the fourth system. The top staff shows notes: e, r, a, a, r, a, a, a, a, a. The bottom staff shows notes: a, r, e, a, a, a, a, a. There are various musical markings such as slurs and accents.

5

Handwritten musical notation for the fifth system. The top staff shows notes: a, g\*, g, a, g, a, g, a, g, a, a, g. The bottom staff shows notes: b, g, g, a. There are various musical markings such as slurs and accents.

7

Handwritten musical notation for the seventh system. The top staff shows notes: a, r, r, e, f\*, r, e, r, a, r, e, a, a, a, a, a, a. The bottom staff shows notes: a, a, a, a, a. There are various musical markings such as slurs and accents.

9

Handwritten musical notation for the ninth system. The top staff shows notes: b, b, r, f\*, b, a, e, a, r, f, e, a. The bottom staff shows notes: a, a, a, a, a. There are various musical markings such as slurs and accents, and a double bar line with repeat dots at the end.

1. en latin : paroles de foi

10

*a a a a 4 a 4 a a a*

11

*a a a a a a a a* R

12

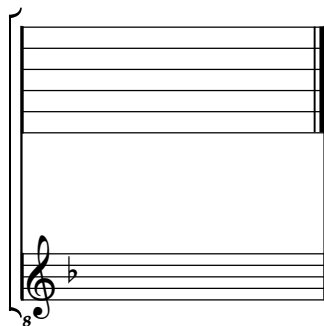
*a a a a a* R

1738: 15 septē

# Tonalité : Ré mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [7 pièces datées]

... (1738 9 August) - ... (19 Sept 1736) - ... (27 decemb 1736) -  
... (31 December 1736) - ... (19 December 1736) -  
... (23 juny1736) - Courante (5 marzj 1736)

Ré mineur  
*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folios 14v - 17r*



3 4

4

8

12

16

20

24

1. Original : note absente

1738: 9: August

Handwritten musical score for a single melodic line, likely a flute or violin, in a minor key. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 indicated on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). A 3/4 time signature is present at the beginning of the first system. The piece concludes with a double bar line and a decorative flourish.

19 Sept: 1736:

3 4

*a a a a a a a*

4

*a b a a a a a a a*

8

*a b b a a a a a a*

12

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

16

*a a a a 4 a a a a 4 a*

20

*a a a a 4 a a a a a a*

24

4 4 (1)

28

R

32

R

27 december 1736:

1. Tablature originale : pas d'indication de notes détachées

3 4

*k*<sub>h</sub><sub>e</sub> *i* *k* *i* *k* *h* *k* *k*<sub>h</sub> *k*\* *f* *h* *h*<sub>f</sub>

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

4

*h*\* *f* *f* *f*\* *r* *e* *e* *e* *a* *r* *a* *r*\* *f* *f* *f*

*a* *a* 4 4 *a* *a* *a* *a*

8

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

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

12

*k*<sub>h</sub><sub>e</sub> *i* *k* *i* *k* *h* *k* *k*<sub>h</sub> *k*<sub>h</sub> *k*<sub>h</sub> *h* *i* *k*<sub>h</sub><sub>e</sub> *h* *i*

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

15

*k* *k*<sub>h</sub><sub>e</sub> *k* *h* *i* *h* *i* *h*\* *i*\* *h*<sub>h</sub><sub>e</sub> *h*<sub>h</sub><sub>e</sub> *h*<sub>h</sub><sub>e</sub>

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

19

*h*<sub>h</sub><sub>e</sub> *h*<sub>h</sub><sub>e</sub> *h*<sub>h</sub><sub>e</sub> *h* *h* *h* *h* *f* *f* *f* *f* *f* *e* *a* *e* *a*

4 4 *a* *a* *a* *a* *a* *a*

23

Handwritten musical notation for measures 23-26. The notation includes notes on a staff and a bass line below. Measure 23: quarter notes e, a, f on a staff with a bass line 'a'. Measure 24: quarter notes e, a, f on a staff with a bass line 'a'. Measure 25: quarter notes e, f on a staff with a bass line 'a'. Measure 26: quarter notes e, a, f on a staff with a bass line 'a'.

27

Handwritten musical notation for measures 27-29. The notation includes notes on a staff and a bass line below. Measure 27: quarter notes e, a, a, e, a, f, a on a staff with a bass line 'a'. Measure 28: quarter notes k, h, e on a staff with a bass line 'a'. Measure 29: quarter notes k, h, k, k, h on a staff with a bass line 'a'.

30

Handwritten musical notation for measures 30-32. The notation includes notes on a staff and a bass line below. Measure 30: quarter notes k, h, k on a staff with a bass line 'a'. Measure 31: quarter notes k, h, k, i on a staff with a bass line 'a'. Measure 32: quarter notes k, f, G on a staff with a bass line 'a'.

31 december 1736:

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

4

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

3 *n m n* *n* *n* *a r* | *e r r e* *n*

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

6 *n m n* *n* *n m n*

4 *a) r a b r* | *a a b* | *a) r a b r*

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

9 *n* *n m n*

4 *a r r* | *a a* | *a r e r a h f h f*

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

12 *n* *n m n*

4 *h f h f a* | *a a b a* | *a) r a b a r*

*a* *b a a* *|a* *a (3\*)* *a*

15 *n* *n m n* *n*

4 *a a b a* | *a) r a b a r* | *a a b r*

*b a a* *|a* *a (4\*)* *a* *b a ||a*

- 1. Original : pas d'indication rythmique
- 2. Original : pas d'indication rythmique
- 3. Original : pas d'indication rythmique
- 4. Original : pas d'indication rythmique

18

Handwritten musical notation for measures 18-20. Measure 18: Treble clef, notes e, a, r, a. Bass clef, notes a, e. Measure 19: Treble clef, notes a, r, a, r, a, a. Bass clef, notes a, r, a, a. Measure 20: Treble clef, notes e, e, e, a. Bass clef, notes a, a, a.

21

Handwritten musical notation for measures 21-22. Measure 21: Treble clef, notes r, f, e. Bass clef, notes a, r. Measure 22: Treble clef, notes a, a, a, a. Bass clef, notes a, a, a, a. Ends with a double bar line and a fermata over the final notes.

19 december 1736 :

3 4

4

7

10

13

17

20

23

26

29

32

Da Capo

⊕ Fin : 34

37

23 juny 1736 :

# Courante

3 4

eræe aa | aa aa aa | rar r er | re ere

||a ||a (1\*)

5

eraa aa | aa aa aa | br r a<sup>3</sup> ra | ear a

||a a

9

efeg e | r r e r e r | ar r a r a | a b r a e a

a a a a

13

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

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

17

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

||a ||a

21

erae aa | ra ar aa | rar r r r

||a ||a ||a (2\*)

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

25

29

33

37

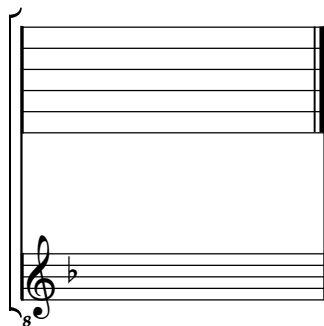
41

5 marzj 1736 :

# Tonalité : Ré mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



***[Johann Melchior Pichler ?]***

*[(1695 - 1780 ?)]*

# [Partie]

Entrée (Entrée), Menuet (Menuette), Trio,  
Aria Siciliana, Gavotte

Ré majeur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 18r. à 19v.*

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 52, Gavotte (Pichler),  
[Éditions Le Luth Doré]*

# Entrée (Entrée)

3

6

9

12

14

16

3

4

4

4

4

3

4

4

3

1. Original : pas d'indication rythmique
2. Original : pas d'indication rythmique
3. Original : présence d'une barre de mesure avant cet accord

18

20

22

24

27

29

31

1. Original : pas d'indication rythmique

# Menuet (Menuett)

1. Original : Do bécarré (d sur le 3e chœur)  
 2. Original : ornement absent

# Trio

Musical notation system 1 (measures 1-3):

Staff 1: Treble clef, 3/4 time signature. Notes: a, r, f, e | g, a, a, r | a, r, e, r.

Staff 2: Bass clef. Notes: a | a | a.

Handwritten markings: *ma* (below staff 1), *ma* (below staff 2).

Musical notation system 2 (measures 4-7):

Staff 1: Treble clef. Notes: a, r, a, a | f, e, f, f | f, e, e | r, a, r.

Staff 2: Bass clef. Notes: a | | | |

Musical notation system 3 (measures 8-11):

Staff 1: Treble clef. Notes: a, a | h, f, h, h | h, e, a, f, e | f, e, f, f.

Staff 2: Bass clef. Notes: a | | | |

Repeat sign (double bar lines with dots) is present at the beginning of measure 9.

(1\*)

Musical notation system 4 (measures 12-16):

Staff 1: Treble clef. Notes: f, e, r | r, e, a | f, e, f, a, r, a | r, a, r, a, e, r | e, e, e.

Staff 2: Bass clef. Notes: | | a | | a.

Musical notation system 5 (measures 17-20):

Staff 1: Treble clef. Notes: r, e, a | f, e, f, a, r, a | r, a, e | f, f.

Staff 2: Bass clef. Notes: a | | a | |

Handwritten markings: *ma* (below staff 2).

Decorative flourish at the end of the system.

Men: da Capo

1. Tablature originale : pas d'indication rythmique

# Aria Siciliana

Handwritten musical score for 'Aria Siciliana'. The score is written on five systems, each with a vocal line and a basso continuo line. The vocal line consists of a single staff with notes and lyrics. The basso continuo line consists of two staves, with the left staff showing a 6/4 time signature and the right staff showing a 4/4 time signature. The lyrics are: 'a re a re a re e a e a a a a r e a a r e e a r e a r e e a r e e a a k k a h h a f e a e e r a r a k k a h h a a a (\*)'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'ff' and 'a'.

1. Original : pas d'indication rythmique

18

e, r a e r e a k i k a a

a 4 //a /a a /a

21

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

//a //a a /a //a //a //a a a :

[R]

24

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

a a a

27

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

4 //a a

29

e, f r e r e a a e a

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

(1\*)

1. Original : pas d'indication rythmique

# Gavotte

1. Original : liaison sur l'intervalle suivant

1. Original : liaison sur l'intervalle suivant

3. Original : indication rythmique de croche

3. Original : indication rythmique de croche

6. Original : indication rythmique de croche

6. Original : indication rythmique de croche

9. Original : indication rythmique de croche

9. Original : indication rythmique de croche

13. Original : indication rythmique de croche

13. Original : indication rythmique de croche

16. Original : indication rythmique de croche

16. Original : indication rythmique de croche

1. Original : liaison sur l'intervalle suivant  
2. Original : indication rythmique de croche

19

l k h h k h | k h, k h | l k k r e r

la la a | a a a | la la a

22

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

la la | la a a | a la la

25

f e r a r r a | B, a e r r e r | e r e r a e r

la a a | la la la | la a

28

e r a e e f e | g e f e r r e r | e r e r a B r B

a | a | la la la

[R]

31

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

la | a | la a la

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*

Musical notation showing the octave tuning for the basses of a lute. The notation consists of a grand staff with two systems of five lines each. The top system has two staves with notes 'e' on the second line and 'e' on the first space. The bottom system has two staves with notes 'a' on the second line and '4' on the first space. A treble clef is on the left, and a sharp sign is on the first line. An '8' is written below the first staff of the bottom system.

## *Accord des 11 chœurs du luth*

Musical notation showing the 11 chords of the lute. The notation consists of a grand staff with two systems of five lines each. The top system has two staves with notes 'a' on the second line and 'a' on the first space. The bottom system has two staves with notes 'a' on the second line and '4' on the first space. A treble clef is on the left, and a sharp sign is on the first line. An '8' is written below the first staff of the bottom system.

*François Dufaut ou Dufault*  
(avant 1604 - avant 1672)

# Courante

(Courente)

*M<sup>e</sup>. Douffau*

CLFDuf N°131

Ré majeur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 20r.*



# Courante (Courente)

M<sup>e</sup>. Douffau

Handwritten musical notation for Courante (Courente) by M<sup>e</sup>. Douffau. The score is written on a four-line staff with a treble clef. It consists of five systems of music, each with four measures. The notes are written in a shorthand style, with letters 'a', 'e', 'r', 'f' and 'g', 'i', 'h', 'k' representing different pitches. Above the staff, there are rhythmic markings: a '3' over the first measure of the first system, and various note heads and stems. Below the staff, there are dynamic markings like 'ff' and 'f', and other markings like '4' and 'a'. The piece ends with a double bar line and repeat dots.

System 1 (Measures 1-4):  
 Measure 1: *ff* 3  
 Measure 2: 4  
 Measure 3: *ff*  
 Measure 4: *f*

System 2 (Measures 5-8):  
 Measure 5: *ff*  
 Measure 6: *ff*  
 Measure 7: *ff*  
 Measure 8: *ff*

System 3 (Measures 9-12):  
 Measure 9: 4  
 Measure 10: 4  
 Measure 11: 4  
 Measure 12: *ff*

System 4 (Measures 13-16):  
 Measure 13: *ff*  
 Measure 14: *ff*  
 Measure 15: *ff*  
 Measure 16: *ff* 4

System 5 (Measures 17-20):  
 Measure 17: *ff*  
 Measure 18: 4 *ff*  
 Measure 19: *ff*  
 Measure 20: *ff*

21

Handwritten musical notation for measures 21-24. Treble clef, 4/4 time. Notes: e e r e a | r e r a e | r r r r e | r g e f. Bass clef: a | a/a | a | r. Dynamics: a, a/a, a, 4.

25

Handwritten musical notation for measures 25-29. Treble clef, 4/4 time. Notes: e r e r a | r a e | a e | e e e | a a e. Bass clef: | | r | a e r | e. Dynamics: a, 4, a.

30

Handwritten musical notation for measures 30-33. Treble clef, 4/4 time. Notes: g g e f | e f e f e | e r e r r | e a e r a. Bass clef: a | a | a | a. Dynamics: a, a, a, a.

34

Handwritten musical notation for measures 34-37. Treble clef, 4/4 time. Notes: r r a e | e a r e | r r e r a | r e a r. Bass clef: a | r a | a | a. Dynamics: 4, a, a, a.

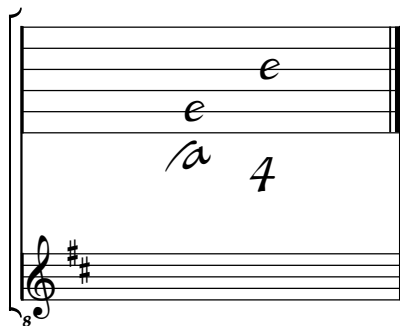
38

Handwritten musical notation for measures 38-40. Treble clef, 4/4 time. Notes: a r a e | g a | a. Bass clef: a | a f | e e a. Dynamics: a, a, f, a.

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

The diagram shows a lute fretboard with six strings. The notes are: string 1 (top) has an 'a' on the 2nd fret; string 2 has an 'a' on the 1st fret; string 3 has an 'a' on the 1st fret; string 4 has an 'a' on the 1st fret; string 5 has an 'a' on the 1st fret; string 6 (bottom) has an 'a' on the 1st fret, followed by an 'a' on the 2nd fret, and then a series of slanted lines representing a sequence of notes. Below the fretboard is a bass clef staff with a key signature of two sharps (F# and C#) and an octave sign '8' at the beginning.

*[Compositeur anonyme]*

*[Pièce sans titre]*

Ré majeur  
*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folio 20v.*

3 4

5

10

15

20

25

1. Original : Sol (f sur le canto)

30

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

35

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

40

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

45

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

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*

Musical notation for the scordature. It shows a lute fretboard with four strings. The notes are: top string (e), second string (e), third string (a), and fourth string (4). Below the fretboard is a bass clef with two sharps (F# and C#) and an octave sign (8).

## *Accord des 11 chœurs du luth*

Musical notation for the 11-voice chord. It shows a lute fretboard with four strings. The notes are: top string (a), second string (a), third string (a), and fourth string (a). Below the fretboard is a bass clef with two sharps (F# and C#) and an octave sign (8).

**Wolff Jacob Lauffensteiner**

*(avril 1676 - 26 mars 1754)*

# [Partie]

Ouverture Mr Lauffenstein, 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)

*Folios 21r. à 22v. (+23r.)*

*Voir dans le manuscrit de Kremsmünster A-KR77, folios 52v à 59r, [Partie]  
en Ré majeur. [A-KR77\_53]*



# Ouverture

4

7

10

14

18

22

Allegro

25

Handwritten letters below staff: a //a a //a r a a //a //a

29

Handwritten letters below staff: //a //a a r //a //a //a a a

33

Handwritten letters below staff: //a a r a a

36

Handwritten letters below staff: a a //a a a r //a a //a

39

Handwritten letters below staff: //a //a a a //a a

42

Handwritten letters below staff: a a //a a a r //a a //a

45

Handwritten letters below staff: //a //a a a a //a

# Air da Paissan

The musical score for 'Air da Paissan' is written in C major and common time. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The score includes various ornaments, such as mordents and grace notes, and dynamic markings like *mf* and *ff*. The piece is marked with a '4' in the first system, indicating a specific tempo or performance instruction.

**System 1:** The vocal line begins with a quarter note 'a', followed by a half note 'a', and then a quarter note 'a' with a mordent. The piano accompaniment starts with a C-clef and a common time signature, followed by a series of notes: 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are *mf* markings under the piano line.

**System 2:** The vocal line starts with a quarter note 'a', followed by a half note 'r', and then a quarter note 'e'. The piano accompaniment continues with 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are *mf* markings under the piano line.

**System 3:** The vocal line begins with a quarter note 'e', followed by a half note 'a', and then a quarter note 'r'. The piano accompaniment continues with 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are *mf* markings under the piano line.

**System 4:** The vocal line starts with a quarter note 'e', followed by a half note 'a', and then a quarter note 'r'. The piano accompaniment continues with 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are *mf* markings under the piano line.

**System 5:** The vocal line begins with a quarter note 'e', followed by a half note 'a', and then a quarter note 'r'. The piano accompaniment continues with 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are *mf* markings under the piano line.

20

Handwritten musical notation for measures 20-22. The staff contains notes with lyrics: *r a e e a a a e*. Below the staff, there are handwritten notes: *a a a*.

23

Handwritten musical notation for measures 23-26. The staff contains notes with lyrics: *a e e e a a a a r a a e r r a e a*. Below the staff, there are handwritten notes: *a a a a a e a/a*.

27

Handwritten musical notation for measures 27-30. The staff contains notes with lyrics: *r e r a e r a a e r a e a e*. Below the staff, there are handwritten notes: *a a a a a a a a*.

31

Handwritten musical notation for measures 31-33. The staff contains notes with lyrics: *r e r a e a a a a a a a a a*. Below the staff, there are handwritten notes: *a a a a a a a a*.

34

Handwritten musical notation for measures 34-36. The staff contains notes with lyrics: *a a a a a a a a*. Below the staff, there are handwritten notes: *a a a a a a a a*. The piece ends with a decorative flourish.

# Courante (Cour)

Handwritten musical notation for the first system, measures 1-4. The notation includes rhythmic values (3, 4) and notes with stems and flags. The notes are: *r a a e*, *a a b a a r*, *a a b*, and *o b a r a*. Below the staff, there are markings: *||| a ||| a ||| a a*.

Handwritten musical notation for the second system, measures 5-8. The notation includes notes with stems and flags. The notes are: *a a a*, *a a e a a r o*, *r b r a b*, and *b b a r*. Below the staff, there are markings: *a a ||| a a ||| a ||| a ||| a ||| a*.

Handwritten musical notation for the third system, measures 9-12. The notation includes notes with stems and flags. The notes are: *a a b o*, *b o b o*, *a a b o*, and *b o b o*. Below the staff, there are markings: *||| a ||| a ||| a ||| a*.

Handwritten musical notation for the fourth system, measures 13-16. The notation includes notes with stems and flags. The notes are: *a a r a*, *r r a*, *r b r a r*, and *a e a b*. Below the staff, there are markings: *||| a ||| a ||| a 4 ||| a ||| a*.

Handwritten musical notation for the fifth system, measures 17-20. The notation includes notes with stems and flags. The notes are: *a a b a*, *e a r a e*, *e*, and *e r a r a b a*. Below the staff, there are markings: *a*, *(1\*)*, *(2\*)*, and *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

$\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{e}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$  |  $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{r}$  |  $\text{b}$   $\text{a}$   $\text{a}$   $\text{b}$   $\text{b}$   $\text{r}$

23

$\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{e}$  |  $\text{a}$   $\text{r}$   $\text{b}$   $\text{b}$  |  $\text{r}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{b}$   $\text{f}$

27

$\text{f}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$  |  $\text{f}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{e}$   $\text{e}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$

32

$\text{e}$   $\text{e}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{a}$  |  $\text{e}$   $\text{a}$  |  $\text{f}$   $\text{r}$   $\text{a}$   $\text{e}$  |  $\text{f}$   $\text{a}$   $\text{b}$   $\text{b}$

37

$\text{b}$   $\text{b}$   $\text{b}$  |  $\text{a}$   $\text{b}$   $\text{b}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$

# Bourrée (Bouree)

Handwritten musical notation for the first system of a Bourrée. It features a treble clef and a common time signature (C). The melody is written on a five-line staff with notes and rests. Below the staff, there are handwritten letters 'a', 'e', 'r' and rhythmic markings including a fermata over a group of notes and a double bar line with a repeat sign.

Handwritten musical notation for the second system, starting with a measure number '3'. The notation includes a treble clef and a common time signature. The melody continues with notes and rests. Below the staff, there are handwritten letters 'a', 'e', 'r' and rhythmic markings, including a fermata and a double bar line with a repeat sign.

Handwritten musical notation for the third system, starting with a measure number '6'. The notation includes a treble clef and a common time signature. The melody continues with notes and rests. Below the staff, there are handwritten letters 'a', 'e', 'r' and rhythmic markings, including a fermata and a double bar line with a repeat sign. The word "Fin:" is written above the staff.

Handwritten musical notation for the fourth system, starting with a measure number '9'. The notation includes a treble clef and a common time signature. The melody continues with notes and rests. Below the staff, there are handwritten letters 'a', 'e', 'r' and rhythmic markings, including a fermata and a double bar line with a repeat sign.

Handwritten musical notation for the fifth system, starting with a measure number '12'. The notation includes a treble clef and a common time signature. The melody continues with notes and rests. Below the staff, there are handwritten letters 'a', 'e', 'r' and rhythmic markings, including a fermata and a double bar line with a repeat sign.

15

Da Capo

⊕ Fin:

17

# Sarabande

Handwritten musical score for Sarabande in G minor, measures 1-19. The score is written on a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The time signature is 3/4. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings (f, ff, sfz). The piece features a characteristic sarabande rhythm with a slow, graceful feel. The score is divided into four systems, with measure numbers 1, 4, 8, and 13 indicated at the beginning of each system. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings (f, ff, sfz). The piece features a characteristic sarabande rhythm with a slow, graceful feel.

20

$\text{e}$   $\text{e}$   $\text{r}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{a}$

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

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

4 (1)  $\text{a}$

24

$\text{e}$   $\text{f}$   $\text{f}$   $\text{e}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{e}$

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

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

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

27

$\text{e}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$

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

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

4  $\text{r}$   $\text{e}$   $\text{a}$   $\text{e}$

30

$\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$

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

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

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

# Menuet (Men:)

Musical score for "Menuet (Men:)" in G major. The score is written on a single staff with letter-based notes (a, b, e, f, r) and includes rhythmic notation above the staff. The piece is divided into systems with measure numbers 5, 9, 14, 18, and 22.

System 1 (Measures 1-4):  
 Measure 1:  $\frac{3}{4}$  a b a r a  
 Measure 2: r a b a r a  
 Measure 3: r a b  
 Measure 4: a r a a

System 2 (Measures 5-8):  
 Measure 5: a r r a a  
 Measure 6: a b b a a  
 Measure 7: f r f a r a  
 Measure 8: (e e e)

System 3 (Measures 9-13):  
 Measure 9: r a e r a  
 Measure 10: a a e a  
 Measure 11: r a b a r a  
 Measure 12: r a b a  
 Measure 13: a r e r

System 4 (Measures 14-17):  
 Measure 14: e e r r a  
 Measure 15: a r a e a  
 Measure 16: r  
 Measure 17: a a e a a

System 5 (Measures 18-21):  
 Measure 18: r a b a r a  
 Measure 19: r a b  
 Measure 20: a r a a  
 Measure 21: a b b a a

System 6 (Measures 22-25):  
 Measure 22: e f e f e  
 Measure 23: f r f a r a e  
 Measure 24: f a  
 Measure 25: a a a

Additional markings:  $\frac{3}{4}$ , 4, triplets, and a decorative flourish at the end.

1. Original : indication rythmique de noire

# Tonalité : Ré majeur

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

## *Scordature par octave*

Musical notation for lute scordatura by octave. The diagram shows a lute with six strings. The top two strings are tuned to 'a' and 'e'. The middle two strings are tuned to 'a' and 'e'. The bottom two strings are tuned to 'a' and '4'. A treble clef and a key signature of two sharps (F# and C#) are shown below the strings.

## *Accord des 11 chœurs du luth*

Musical notation for the 11 chords of the lute. The diagram shows a lute with six strings. The top two strings are tuned to 'a' and 'e'. The middle two strings are tuned to 'a' and 'e'. The bottom two strings are tuned to 'a' and '4'. A treble clef and a key signature of two sharps (F# and C#) are shown below the strings. The notation shows a sequence of notes on the strings, with a '4' indicating a fourth fret.



**[Wolff Jacob Lauffensteiner]**

*[(avril 1676 - 26 mars 1754)]*

# [Partie]

Allemande, Adagiò., Menuet (Men:),  
Bourrée (Bourée)

Men Fin:, Menuet (Minuet) en Rondeaux

Ré majeur

*Luth baroque à 11 chœurs (scordature)*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 23r. à 24v.*

*Voir dans le manuscrit de Kremsmünster A-KR77, folios 52v à 59r, [Partie]  
en Ré majeur. [A-KR77\_53]*



# [Partie]

## Allemande

The image displays a handwritten musical score for an Allemande. It consists of five systems of music, each with a rhythmic notation above a staff and a corresponding tablature below. The notation includes various note values (semibreves, minims, crotchets, quavers) and rests. The tablature uses letters 'a' and 'r' on a six-line staff to represent fret positions. The score is divided into measures by vertical bar lines. The first system starts with a common time signature 'C'. The second system is marked with a '3' at the beginning. The third system is marked with a '5'. The fourth system is marked with a '7'. The fifth system is marked with a '9'. The tablature includes various symbols such as 'x' and '4' to indicate specific fretting techniques or fingerings. The piece concludes with a double bar line and repeat dots.

1. Si bémol (b sur le 3e chœur) dans le manuscrit de Kremsmünster A-KR77



# Adagiò.

Handwritten musical score for 'Adagiò' in C major, featuring a single melodic line on a five-line staff with various rhythmic values and accidentals.

Measures 1-2: *a a a e e e e* (C, y, r, r, r, r, r, r) | *a a a a a b b b* (e, e, e, e, a, b, b, b)

Measures 3-4: *a a a a a f f f* (e, e, e, e, r, f, f, f) | *e' e e e e f f f f* (a, a, a, a, a, a, a, a)

Measures 5-6: *f p p p a b b b* (f, p, p, p, a, b, b, b) | *b a a a a r r r r* (e, a, a, a, a, r, r, r, r)

Measures 7-8: *e e e e a a a a* (e, e, e, e, a, a, a, a) | *a b b b b b b b* (a, b, b, b, b, b, b, b)

Measures 9-10: *a a a a r r r r* (a, a, a, a, r, r, r, r) | *a a a a a b b b* (a, a, a, a, a, b, b, b)

Measures 11-12: *a a a a a r r r r* (a, a, a, a, a, r, r, r, r) | *p a a a a b b b* (p, a, a, a, a, b, b, b)

Measures 13-14: *a a a a p r r r r* (a, a, a, a, p, r, r, r, r) | *e e f f f f f e, a* (e, e, f, f, f, f, f, e, a)

# Menuet (men)

15 *Allegro*

1. Original : Mi (a sur le 9e chœur)

# Bourrée (Bourée)

Measures 1-3 of the Bourrée (Bourée). The music is written on a grand staff with a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. The bass line provides a simple accompaniment with quarter notes.

Measures 4-6 of the Bourrée (Bourée). The melody continues with quarter and eighth notes, featuring a triplet of eighth notes in measure 6. The bass line continues with quarter notes.

Measures 7-9 of the Bourrée (Bourée). Measure 7 begins with a double bar line and repeat signs. The melody includes a triplet of eighth notes. The bass line has a triplet of eighth notes in measure 9. A first ending bracket is marked with a star (\*).

Measures 10-12 of the Bourrée (Bourée). The melody continues with quarter and eighth notes. The bass line includes a triplet of eighth notes in measure 12.

Measures 13-15 of the Bourrée (Bourée). The melody continues with quarter and eighth notes. The bass line includes a triplet of eighth notes in measure 15.

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

18

Handwritten musical notation for measures 18-21. The top staff contains a melody with notes and rests. The bottom staff contains guitar chords and fingerings. Measure 18: a, a, a, a. Measure 19: r, b, r. Measure 20: e, r, e, a. Measure 21: a, a, a.

22

Handwritten musical notation for measures 22-24. The top staff contains a melody with notes and rests. The bottom staff contains guitar chords and fingerings. Measure 22: r, a, r, a. Measure 23: r, b, b, a. Measure 24: r, x, a, e. Measure 25: g, a, a.

25

Handwritten musical notation for measures 25-29. The top staff contains a melody with notes and rests. The bottom staff contains guitar chords and fingerings. Measure 25: r, b, a, r, a, a, b. Measure 26: r, r, b, b. Measure 27: a, e, r, e, r. Measure 28: e, e, e. Measure 29: r, a, a.

30

Handwritten musical notation for measures 30-33. The top staff contains a melody with notes and rests. The bottom staff contains guitar chords and fingerings. Measure 30: a, e, r, r, a. Measure 31: r, b, b, a, r, b. Measure 32: e, e, r, r, b. Measure 33: r, r, r.

da Capo

# Men Fin:

Handwritten musical notation for measures 1-4. The top staff shows rhythmic notation: a quarter note, a quarter note with a fermata, a quarter note with a fermata, and a quarter note with a fermata. The bottom staff shows a 3/4 time signature and notes: a, a, a, a, a, a, a, a. There are markings '3' and '4' above the staff.

Handwritten musical notation for measures 5-8. The top staff shows rhythmic notation: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. The bottom staff shows notes: a, a, a, a, a, a, a, a. There are markings '5', '4', and 'a/a/a'.

Handwritten musical notation for measures 9-12. The top staff shows rhythmic notation: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. The bottom staff shows notes: e, r, a, e, r, e, r, a, e, r, e, a. There are markings '10' and 'a/a/a'.

Handwritten musical notation for measures 13-16. The top staff shows rhythmic notation: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. The bottom staff shows notes: a, a, a, a, a, a, a, a, a, a, a. There are markings '14' and 'a/a/a'.

Handwritten musical notation for measures 17-20. The top staff shows rhythmic notation: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. The bottom staff shows notes: r, r, a, r, e, e, e, a, a, a, a, r, a, a. There are markings '19', '4', and 'a/a/a'.

Handwritten musical notation for measures 21-23. The top staff shows rhythmic notation: a quarter note, a quarter note, a quarter note, a quarter note. The bottom staff shows notes: r, e, x, a, a, a, a, a. There are markings '24' and '(1\*)'.

1. Original : pas d'indication rythmique

# Menuet (Minuet) en Rondeaux

3  
4

6

12

18

23

30

35

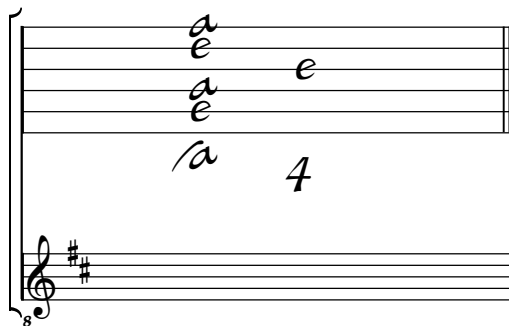
Sequitur Min: Fin:

1. Original : pas d'indication rythmique

# Tonalité : Ré majeur

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

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [3 pièces datées]

*... (22 Novber 1736) - ... (31 December 1735) - ... (1 januarj 1736)*

Ré majeur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

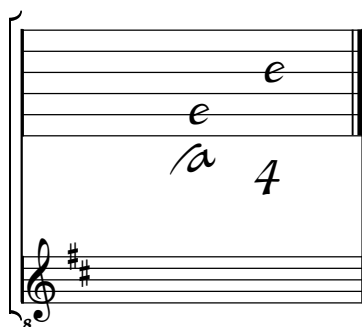
*Folios 14v - 17r*



# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

Musical notation for 'Accord des 11 chœurs du luth'. It shows a six-string lute staff with a treble clef and two sharps (F# and C#). The notes are: 1st string (a), 2nd string (a), 3rd string (a), 4th string (a), 5th string (a), 6th string (a). The 7th string (a) is written below the staff. The 8th string (a) is written below the 7th string. The 9th string (a) is written below the 8th string. The 10th string (a) is written below the 9th string. The 11th string (a) is written below the 10th string. The 12th string (4) is written below the 11th string.

3 4

Handwritten notes: a a a r b, a a a b r, a a a s p, a a a a r

Handwritten 'a' below each measure.

5

Handwritten notes: a a a a, r r r r r, a r a, a a

Handwritten 'a' below measures 5-7, '4 a a' below measure 8.

9

Handwritten notes: e p e r a, r e r a a, r e r r a, e p e r

Handwritten 'a' below measure 12.

13

Handwritten notes: e p, a a, e a, r e

Handwritten 'a/a/a', 'a', 'a/a/a', 'a a a' below measures 13-16.

17

Handwritten notes: a a a r b, a a a b r, a a a r b, a a a a r

Handwritten 'a' below each measure.

21

Handwritten notes: a a a a, a r a a, e p a r e, a a

Handwritten 'a', 'a', 'a', 'a a a', 'a' below measures 21-24.

22 Novber 1736

Handwritten musical notation for the first system, measures 1-4. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a quarter note, a half note, a quarter note, and a quarter rest. The notes are: a, a, r, a, e, r, a, r, e\*. Below the staves are the letters: a, a, a, a, a, r, e.

Handwritten musical notation for the second system, measures 5-9. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. The notes are: r, r\*, r, e, r, a, a, e, a, a, b, a. Below the staves are the letters: a, e, a, a, r, e, r, a, e.

Handwritten musical notation for the third system, measures 10-14. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a half note, a half note, a half note, and a half note. The notes are: b, a, b, a, r, r, r, r, r, r. Below the staves are the letters: r, a, a, a, a, a, r, a, a.

Handwritten musical notation for the fourth system, measures 15-18. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a half note, a half note, and a half note. The notes are: e, a, r, e, e\*, 3 e e e e e e e e, r, e, r, r, e, r, r, r. Below the staves are the letters: a, a, a, a, a, a, a, a, a, a, a.

Handwritten musical notation for the fifth system, measures 19-21. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a half note, and a half note. The notes are: a, a, a, a, a, b, a, r, e, r, r, e, r, r, r, b, b, b, b, b, a, b. Below the staves are the letters: a, a, a, a, a, a, a, e, a, e, a, r, r, a, r, a, a, b.

Handwritten musical notation for the sixth system, measures 22-24. The notation is on a two-staff system. Above the staves are rhythmic markings: a half note, a half note, and two quarter notes. The notes are: r, b, r, r, b, r, r, a, e, b, e, e, b, e, e, a, e, e\*. Below the staves are the letters: a, a, a, a, a, a, a, a, a, a, a, a, a, e\*.

25 *m* *m* *m*

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

28 *m* *m* *m*

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

31 *m* *m* *m*

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

34 *m* *d.*

*//a* *//a*

31 December 1735



19

Handwritten musical notation for measures 19-21. Measure 19: Treble clef, notes e, f, e, e, e, e, f. Bass clef: a. Measure 20: Treble clef, notes e, f, e, e, f, e, g, e, g, e. Bass clef: a, f. Measure 21: Treble clef, notes e, e, e, f, e, f, e, f. Bass clef: a.

22

Handwritten musical notation for measures 22-24. Measure 22: Treble clef, notes f, f, f, f, f, f, f. Bass clef: a. Measure 23: Treble clef, notes h, h, h, f, f, e, e, f, f, h, f. Bass clef: a. Measure 24: Treble clef, notes e, e, e, f, e, f, e, f. Bass clef: a.

25

Handwritten musical notation for measure 25. Treble clef, notes e, e, e, e, e. Bass clef, notes a, a, a, a, a. Ends with a double bar line and repeat signs.

1 januarj 1736



*Johann Georg Weichenberger*

[(1676 - 1740)]

# Prælud: Ex F de Sig. Weichenberger

Fa majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

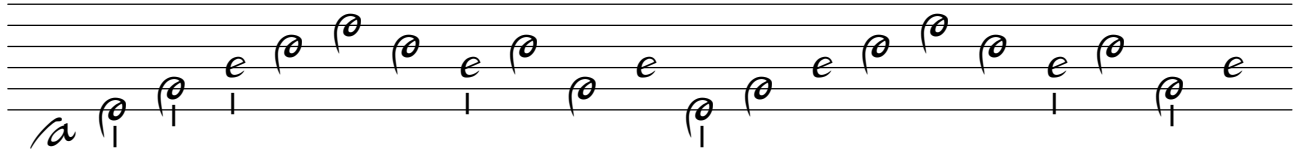
(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 27r. et 27v.*

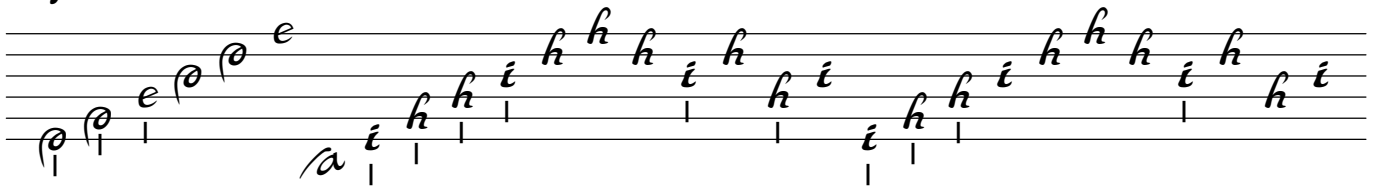


# Præludium (Prælud: Ex F) de Sig. Weichenberger

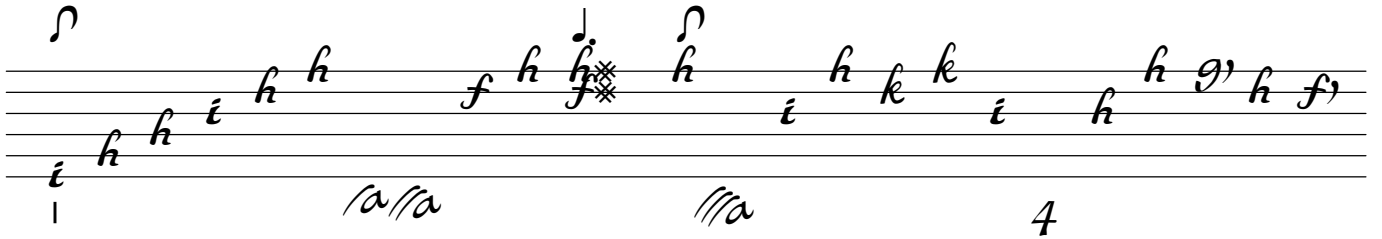
♩



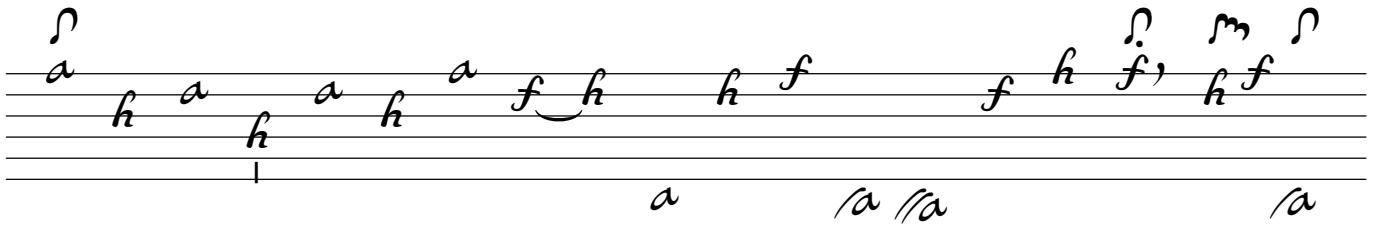
4 ♩



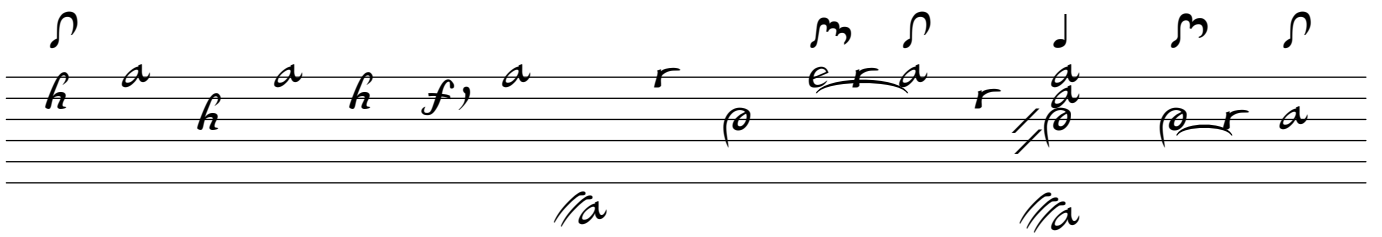
8 ♩



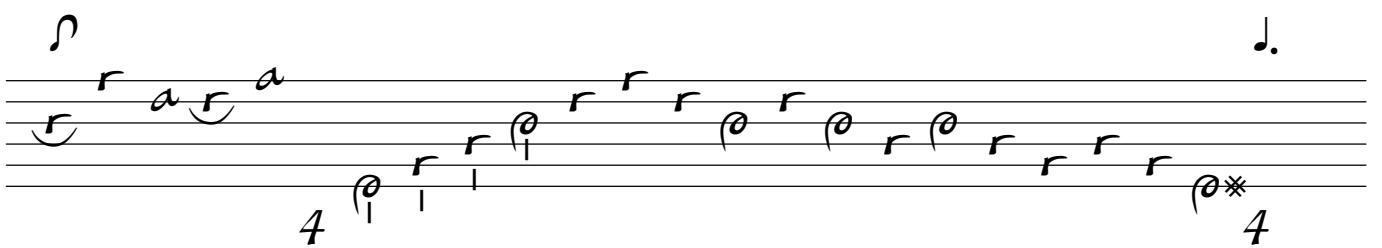
12 ♩



15 ♩



17 ♩



20

Handwritten musical notation for measures 20-23. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a', 'b', and 'r'.

24

Handwritten musical notation for measures 24-27. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a', 'r', and 'b'.

28

Handwritten musical notation for measures 28-30. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a', 'r', and 'e'.

31

Handwritten musical notation for measures 31-33. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a', 'r', and 'e'.

34

Handwritten musical notation for measures 34-38. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a'.

39

Handwritten musical notation for measures 39-42. The staff contains a melodic line with notes and rests, and a figured bass line with letters 'a', 'r', and 'b'.

.../...

42

45

48

51

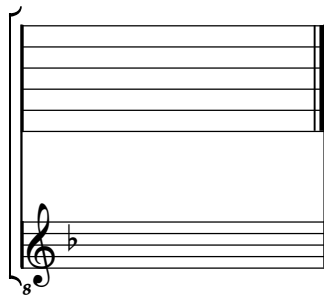
53

55

# Tonalité : Ré mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





# **Wolff Jacob Lauffensteiner**

(avril 1676 - 26 mars 1754)

## [Partie]

Aria, Allemande, Courante (Courente),  
Rigodon (Rigidon), Menuet (Menue), Trio, Gigue

*L'attribution ancienne à S. L. Weiss (WeissSW107) est abandonnée.*

Fa majeur

### **Manuscrit de Göttweig A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 27 r. à 29 v.*

*Voir dans le manuscrit de Brno CZ-Bm371, page 7, Aria.*

[CZBm371\_119]

*Voir dans le manuscrit de Brno CZ-Bm372, page 7, Allemande.*

[CZBm372\_2]

*Voir dans le manuscrit Harrach A-ROII, pages 27 à 36, [Suite 1].*

[HRII3]

*Voir dans le manuscrit de Brno CZ-Bm371, pages 113 à 117, [Suite].*

[CZBm371\_147]



# [PARTIE]

## Aria

The musical score is written on five systems of staves. Each system contains a single staff with notes, lyrics, and performance markings. The first system begins with a common time signature (C) and a forte dynamic (f). The lyrics are: *i\* i i\* i i\* a f h h f h h f e i\* a r e*. The second system starts at measure 5 and includes lyrics: *r r e a e r r a r a r h\* g' h f a r a*. The third system starts at measure 9 and includes lyrics: *r e r a r a a a a a a a a a a a*. The fourth system starts at measure 13 and includes lyrics: *r a a r a r a r e r a r a h i h i i h h\**. The fifth system starts at measure 16 and includes lyrics: *e r a a a r a r a r r r r r r r r r r*. Performance markings include dynamic changes (f, h, h\*), articulation (accents, slurs), and phrasing (trills, breath marks). Measure numbers 5, 9, 13, and 16 are indicated at the beginning of their respective systems.

Finis

19

r e f e, a (e f) r a a 6x r r

*f* *f*

a a 4 a 4 a

23

f e f f e f e f e f e f e f e f e

*f* *f*

a a 4 a a

26

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

*f* *f*

a a 4 a a 4 a

30

f e f e, a h\* g h k g, h h\* h g h g, h g, h

*f* *f*

a a a a

34

h g g, h h\*

a a

Da Capo

Allemande

1. System of musical notation with rhythmic symbols above the staff and a common time signature 'C' at the beginning.

2. System of musical notation, marked with a '3' at the beginning, featuring rhythmic symbols above the staff.

3. System of musical notation, marked with a '5' at the beginning, featuring rhythmic symbols above the staff and annotations '(1\*)' and '(2\*)' below.

4. System of musical notation, marked with a '6' at the beginning, featuring rhythmic symbols above the staff and annotations '4' and '4' below.

5. System of musical notation, marked with a '7' at the beginning, featuring rhythmic symbols above the staff and annotations '(3\*)' and '4' below.

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

8

11

13

15

17

19

- 1. Original : pas d'indication rythmique
- 2. Original : pas d'indication rythmique
- 3. Original : indication rythmique de noire pointée
- 4. Original : pas d'indication rythmique

# Courante (Courente)

Handwritten musical score for Courante (Courente) in 3/4 time. The score consists of a single melodic line on a five-line staff, with various rhythmic values and accidentals. The piece is divided into measures, with some measures containing a 4-measure rest. The notation includes notes with stems, beams, and various accidentals (sharps, naturals, flats). The time signature is 3/4, indicated by a '3' over the staff and a '4' below it. The score is numbered 4, 8, 12, 15, 19, and 23 at the beginning of each system.

4

8

12

15

19

23

27

31

35

39

43

47

50

# Rigodon (Rigidon)

1 2 3 4 5

$\text{C}$   $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$

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

5 6 7 8 9

$\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$   $\text{B}$

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

9 10 11 12 13

$\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$

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

13 14 15 16 17

$\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$

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

18 19 20 21 22

$\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$

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

23

27

31

4                      4                      4                      a

# Menuet (Menue)

3 4

5

9

13

17

21

Sq Trio

# Trio

3 4

Handwritten notes: r, r, r, e, f, e, a, r, a, a, r, a. Bass clef notes: a, a, a, a, a, a, a.

5

Handwritten notes: a, b, b, a, b, r, a, r, a, e, r, e, a. Bass clef notes: a, a, a, a, b, a, a.

9

Handwritten notes: h, f, f, h, f, h, f, h, f, h, a, h, h, a, h, a. Bass clef notes: a, a, a, a, a, a, a, a.

13

Handwritten notes: e, a, a, e, a, r, r, r, e, f, e, a, b, a, b, a. Bass clef notes: a, a, a, a, a, a, a, a.

17

Handwritten notes: r, r, a, e, r, a, a, a. Bass clef notes: a, a, a.

[Menuet da Capo]

# Gigue

4

8

12

14

6

8

4

(1\*)

(2\*)

(3\*)

(4\*)

(5\*)

1. Original : pas d'indication rythmique
2. Original : La (a sur le 3e chœur)
3. Original : présence d'un barre de mesure devant cet accord
4. Original : pas d'indication rythmique
5. Original : pas d'indication rythmique

18

a e a e  
ra era are era

22

f a a a  
ra era era

25

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

28

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

31

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

35

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

1. Original : La (a sur le 6e chœur)  
 2. Original : l'indication rythmique de noire

Autre version de la Gigue présente dans le manuscrit, copiée au recto du folio 27.

20

(1\*)

23

(2\*)

(3\*)

*lla*

*lla*

26

*la*

*o*

4

**R**

29

*lla*

*lla*

4

32

4

4

4

*a*

36

4

4

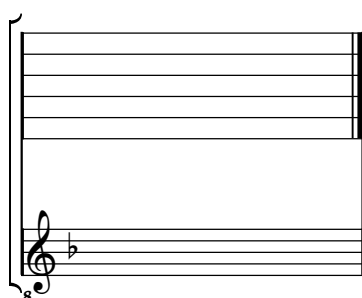
*a a b e a*

1. Original : Sol (f sur le canto)  
 2. Original : Si bémol (b sur le 3e chœur)  
 3. Original : pas d'indication rythmique

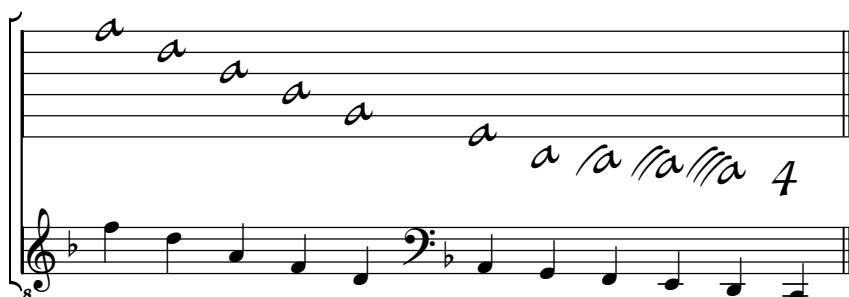
# Tonalité : Fa majeur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



**Comte Bergen**  
*Johann Ferdinand Wilhelm, Graf von Bergen*  
(1678 - 1766)

# [Partie]

Allemande, Courante, Bourrée (Bouree),  
Sarabande, Menuet, Gavotte, Gigue (Guigue)

Fa majeur

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folios 30r - 32r*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 15v à 19r :*  
*[Partie]. [V1078\_3]*

*Voir dans le manuscrit de Grüssau PL-Wu2004, folios 13r à 16r :*  
*Parthia Ex F. [PLWu2004\_5]*



# [Partie]

## Allemande

Handwritten musical score for Allemande, featuring a single staff with rhythmic notation and letter-based notes. The score is divided into measures, with some measures containing a '4' indicating a four-measure rest. The notes are represented by letters 'a', 'r', and 'f'. Above the staff, rhythmic symbols (vertical lines with flags) indicate the original notation. The piece concludes with a double bar line and repeat dots.

1. Original : Ré (a sur le 5e chœur)  
2. Original : indication rythmique de croche

9

Handwritten musical notation for measures 9-10. The staff contains two measures. The first measure has notes *f e f a r a r e f a r a a b*. The second measure has notes *r a r a e x a e f a a r*. Rhythmic markings below the staff include *a*, *4*, *a*, *p*, *a*, *a*, and *(1\*)* with a flourish.

11

Handwritten musical notation for measures 11-12. The staff contains two measures. The first measure has notes *p a r r a r r r p a*. The second measure has notes *b a a b a a a p a*. Rhythmic markings below the staff include *a*, *4*, *a*, and *p*.

13

Handwritten musical notation for measures 13-14. The staff contains two measures. The first measure has notes *p a p b a b p f*. The second measure has notes *a b a r a b a r p b a r p b a*. Rhythmic markings below the staff include *p*, *a*, *a*, *4*, *a*, *p*, and *4*.

15

Handwritten musical notation for measures 15-16. The staff contains two measures. The first measure has notes *p b p a f x a r a p r*. The second measure has notes *a a a a a a a a a a a a a a a a*. Rhythmic markings below the staff include *a*, *4*, *a*, *4*, *a*, and a decorative flourish.

1. Original : indication rythmique de noire pointée

# Courante

3  
4  
1\*

4

4

4

4

2\*  
4

1. Original : La (e sur le 4e chœur)

2. Original : indication rythmique de noire pointée

28

32

# Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree) in C major, 3/4 time. The score consists of five systems of music, each with a treble clef and a common time signature. The notation includes notes, rests, and various ornaments. Measure numbers 4, 8, 13, 17, and 21 are indicated at the start of their respective systems. The piece concludes with a decorative flourish in the final measure.

1. Original : indication rythmique de croche  
 2. Original : La (a sur le 6e chœur)



# Menuet

3  
4

4

8

13

17

21

1. Original : Sol (c sur la chanterelle)

# Gavotte

Handwritten musical score for Gavotte, measures 1-18. The score is written on a single staff with a treble clef and a common time signature (C). It features various rhythmic values (quarter, eighth, sixteenth notes) and rests. Fingerings are indicated by numbers 1-4. Ornaments are shown as small 'a' characters above notes. Measure numbers 4, 8, 11, 15, and 18 are placed at the beginning of their respective lines. A repeat sign with a first ending bracket is present in measure 15. The piece concludes with a double bar line and a decorative flourish in measure 18.

1. Original : ornament absent

# Gigue (Guigue)

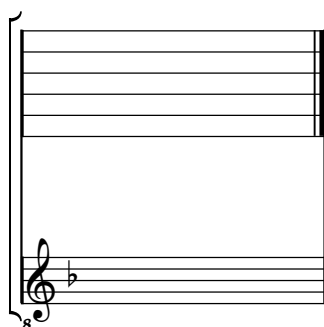
1. Original : indication rythmique de croche pointée



# Tonalité : Fa majeur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



***Ferdinand Ignaz Hinterleithner***

*(ca 1659 - 2 déc. 1710)*

# Menuet

Menuet de Mr: C: Logie

Fa majeur

Manuscrit de Göttweig 1, A-GÖ1

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

A-GÖ ms. Lautentabulatur Nr. 1

*Folio 32v.*

*Voir dans le manuscrit de Vienne A-Wn18761, folio 44v : Menuet (Menuette)  
et Double [A-Wn18761\_7]*

*Cette pièce figure dans le "Lauthen Concert" de Ferdinand Ignaz Hinterleithner,  
volume édité par le compositeur à Vienne en 1699.*



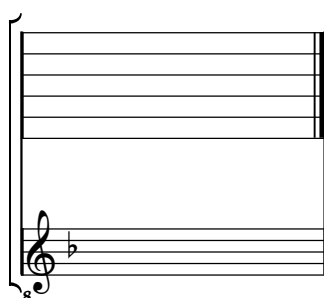
# Menuet de Mr: C: Logie

Handwritten musical score for 'Menuet de Mr: C: Logie'. The score is written on a grand staff with treble and bass clefs. It consists of five systems of music, each with a measure number on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece begins with a 3/4 time signature. The first system (measures 1-4) features a triplet of eighth notes in the first measure. The second system (measures 5-8) includes a 4/4 time signature change. The third system (measures 9-12) continues in 4/4. The fourth system (measures 13-16) also remains in 4/4. The fifth system (measures 17-20) concludes with a double bar line and a decorative flourish. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

# Tonalité : Fa majeur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# [10 pièces datées]

Menuet (Men) (27 Jan: 1737:) - Gigue (Guigue) (8<sup>va</sup> Febr: 1737) -  
... (12 febr: 1738) - ... (16 febr 1739:) - ... (7<sup>mà</sup> Jan:1737) -  
... (11 Jan: 1732:) - ... (3 Januarÿ) - Lamentó (15 Julÿ 1736:) -  
... (22 Aug: 1735:) - ... (1737: 22 Martÿ:)

Fa majeur

*Luth baroque à 11 et 13 chœurs*

## **Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 32v. à 37v.*



# Menuet (Men)

The musical score is written on a grand staff with a treble and bass clef. It begins with a 3/4 time signature. The first system (measures 1-3) features a treble clef with a 3-measure rest, followed by a melodic line starting with a quarter note 'e', a quarter note 'r', and a quarter note 'a'. The bass clef has a half note 'a' in the first measure, and quarter notes 'a' and 'a' in the second and third measures. The second system (measures 4-7) continues the melody with quarter notes 'a', 'r', and 'a', and quarter notes 'a', 'a', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The third system (measures 8-10) shows a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The fourth system (measures 11-14) features a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The fifth system (measures 15-18) is marked 'adagio' and features a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The sixth system (measures 19-22) features a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The seventh system (measures 23-26) features a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'. The eighth system (measures 27-30) features a treble clef with a half note 'a', quarter notes 'r' and 'a', and quarter notes 'a', 'r', and 'a'. The bass clef has a half note 'a', quarter notes 'a' and 'a', and quarter notes 'a', 'a', and 'a'.



# Gigue (Guigue)

1. Original : pas d'indication rythmique

Ms. Göttweig 1, A-GÖ1, [Anonyme], [10 pièces datées] en Fa majeur. [A-GO1\_23] Page 3

8va Febr: 1737

1. Original : pas d'indication rythmique

3

5

7

9

11

12 febr: 1738

Handwritten musical notation on a single staff. Above the staff are two notes with stems. The staff contains a C-clef, a common time signature, and a series of notes: a quarter note, followed by a half note, and then a series of eighth notes. Below the staff are handwritten notes: *la*, *la*, *la*, *4*, *la*, *4*, *la*, *a*.

Handwritten musical notation on a single staff, starting with a measure number '2'. Above the staff are notes with stems. The staff contains a series of notes, including a half note, a quarter note, and a series of eighth notes. Below the staff are handwritten notes: *a*, *a*, *4*, *la*, *la*, *la*, *4*, *la*, *la*, *a*.

Handwritten musical notation on a single staff, starting with a measure number '4'. Above the staff are notes with stems. The staff contains a series of notes, including a half note, a quarter note, and a series of eighth notes. Below the staff are handwritten notes: *a*, *a*, *la*, *la*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*.

Handwritten musical notation on a single staff, starting with a measure number '6'. Above the staff are notes with stems. The staff contains a series of notes, including a half note, a quarter note, and a series of eighth notes. Below the staff are handwritten notes: *4*, *4*, *la*, *la*, *la*, *a*, *a*, *a*, *la*, *la*, *la*, *4*, *la*, *la*, *la*, *a*, *a*, *a*, *a*, *a*, *a*.

Handwritten musical notation on a single staff, starting with a measure number '9'. Above the staff are notes with stems. The staff contains a series of notes, including a half note, a quarter note, and a series of eighth notes. Below the staff are handwritten notes: *la*, *la*, *la*, *a*, *la*, *a*, *la*, *a*, *a*, *a*, *a*, *a*.

11

Handwritten musical notation for measures 11-12. The top staff shows a vocal line with notes and lyrics: "e a r a e, a f a f e f a" and "r a b a a f e r f". The bottom staff shows a lute tablature with letters 'a' and 'p' and a '4' at the end.

13

Handwritten musical notation for measures 13-14. The top staff shows a vocal line with notes and lyrics: "a r a a a a a r" and "a a". The bottom staff shows a lute tablature with letters 'a' and 'p' and a '4' at the end. There are annotations "(\*)" and "(2\*)" below the tablature.

16 febr 1739:

1. Original : présence d'une barre de mesure devant cet accord  
 2. Original : blanche pointée

3

a a b e e r e a a b e

5

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

4

11

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

4

16

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

4

21

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

4

26

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

4

7mà Jan:1737

1. Original : Fa dièse et Sol dièse (b et d sur le 4e chœur)

3  
a a a 4 a a a 4 4

5  
a a a a

8  
a a (1\*) 4 4

11  
4 4 a a a a

14  
4 4 a a a a

18  
4 a a

11 Jan: 1732:

1. Original : barre de mesure placée deux accords plus tard

1

*a a a a 4 a a 4 a*

2

*a a a a 4 a a a 4 a*

4

*4 a a a 4 a*

7

*a a 4 a a a a a*

9

*a 4 a 4 r a a*

11

12

13

14

3 Januarj 1737:

# Lamentó

3/4 (a) (b) (b') (a) (b) (b') (a) (a') (b') (a) (a') (b')

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

5 (a) (a) (a) (a') a a (b') a (b) (b) (a) (a') (b)

a // a 4 b e a 4 a // a a a a 4

10 h h hf hf h hf hf h h (b') (b') (b') (a) (a) (a)

4 a // a a 4 // a a 4 4 4 b b b

15 a a a (b') (b') (b') (b') (b') (b') a) a a (b)

a a a 4 4 4 a a a b b a b

20

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

$\text{f}$   $\text{f}$   $\text{f}$

$\text{e}$   $\text{e}$

$\text{F}'$   $\text{f}$   $\text{e}$

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

4

25

$\text{F}'$   $\text{f}$   $\text{e}$

$\text{F}'$   $\text{e}$

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

$\text{e}$   $\text{e}$

$\text{e}$

4

30

$\text{e}$   $\text{F}'$   $\text{e}$   $\text{e}$

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

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

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

$\text{a}$

4

15 Julij 1736:

3 4

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

5

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

10

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

15

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

19

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

24

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

29

*a a a a a a a a a a a a a a a*  
*a e r a a a a a a a a a a a*  
*4 5 6 5 4*

33

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

22 Aug: 1735:

1. Original : indication rythmique de croche non pointée  
 2. Original : indication rythmique de croche non pointée

16

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

20

*r r r* | *a r a* | *a a r a a a b r* | *a b b (b)*  
*a* | *a a a* | *a* | *a*

24

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

28

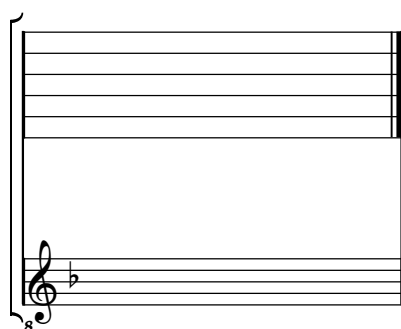
*r r r a r b* | *a b r a r a r e* | *e a f\* r* | *r a*  
*a* | *a* | *a* | *a*

1737: 22 Martij:

# Tonalité : Fa majeur

*Accord ordinaire des basses du luth*

## *Scordature par octave*



## *Accord des 13 chœurs du luth*



*Johann Georg Weichenberger*

[(1676 - 1740)]

# [Partie] W.

Allemande (Alemande) W., Courante, Bourrée (Bouree),  
[Menuet en rondeau], Sarabande, Gigue (Guigue)

Sol majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 37r. et 39r.*

*Voir dans le manuscrit Brno CZ-Bm372, pages 9 à 13, Suite en Sol majeur  
(CZBm372\_4)*

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



# Allemande (Alemande) W.

1  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 2  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$   
 3  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 4  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$   
 5  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 6  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$   
 7  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 8  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$   
 9  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 10  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$   
 11  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$   
 12  $\text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a} \text{a}$

13

*a g //a //a a //a //a*

15

*a a a a ar //a a a //a*

17

*a ar 4 //a //a //a a a //a 4*

19

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

21

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

23

*a a*

# Courante

3 4

4

8

12

16

20

24

ereare | a a a a | rarrea | rarrea | ereear

a | la la a | ra rre a | ra rre ra | e e e ar

29

ere r er | a e ar e | r e r r | e r e a | e r e e

e | a e a | a | la | la la

34

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

e | e | la | a | a

39

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

a | a | a | a | a

44

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

la | la | la | 4 | la

piano

49

e e' f e | f\* a e r a | r\* a e r a | r r a r

4 | la | a | a

# Bourrée (Bouree)

The musical score consists of six systems of music, each with a single melodic line on a five-line staff. The notes are written in a shorthand notation with stems and flags, and are accompanied by fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks). The piece is in Sol major and 2/4 time.

**System 1:** Measures 1-3. Notes: a, r, r, a, a, a, r, r, r, a, a, r, a. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Articulations: accents on a, a, a, a, a, a, a, a.

**System 2:** Measures 4-7. Notes: r, a, r, r, a, r, b, r, b, a, a, r, r, a, e. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. Articulations: accents on a, a, a, a, a, a, a, a, a, a.

**System 3:** Measures 8-10. Notes: a, r, e, a, e, a, a, e, r, e, e, r, a, r. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. Articulations: accents on a, a, a, a, a, a, a, a, a, a, a, a.

**System 4:** Measures 11-14. Notes: e, r, e, r, r, e, r, b, r, r, b, r, b, r, b, r, b, r, b. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. Articulations: accents on a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

**System 5:** Measures 15-17. Notes: r, r, a, b, r, r, a, r, b, r, b, r, b, r, b, r, b, r, b. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. Articulations: accents on a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

**System 6:** Measures 18-21. Notes: r, r, a, a, a, r, r, r, a, a, r, a, r, a, r, a, r. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. Articulations: accents on a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

20

Handwritten musical notation for measures 20-22. The top staff shows a vocal line with notes and rests. The bottom staff shows a lute tablature with letters (b, r, a) and rhythmic markings (triplets, 4).

23

Handwritten musical notation for measures 23-24. The top staff shows a vocal line with notes and rests. The bottom staff shows a lute tablature with letters (r, a) and rhythmic markings (4, triplet). The piece ends with a decorative floral ornament.

# [Menuet en rondeau]

The image displays a handwritten musical score for a Minuet in Round. It consists of two staves of music. The notation includes notes, rests, and figured bass symbols (letters like 'a', 'r', 'g', 'e', 'f', 'k', 'h') written below the staff lines. The score is divided into measures, with measure numbers 8, 15, 21, 28, and 36 indicated on the left. The piece concludes with a decorative flourish at the end of the final measure.

1. Si (g sur la chanterelle) dans les autres manuscrits

# Sarabande

3 4

5

10

15

19

23

# Gigue (Guigue)

Musical score for Gigue (Guigue) in Sol major, 3/8 time. The score is divided into systems of six measures each, with measure numbers 7, 13, 19, 25, and 31 indicated at the beginning of their respective systems.

**System 1 (Measures 1-6):** The first measure is marked with a '3' above the staff and an '8' below it. The notes are a, r, r, r, e, a. The second measure contains a slur over r, r, e, a. The third measure contains r, r, a. The fourth measure contains a slur over r, r, e, a. The fifth measure contains r, a, a. The sixth measure contains a slur over r, r, e, a.

**System 2 (Measures 7-12):** The notes are a, r, a, r, r, e, e, r, e, a, r, e, a, e, f, e, g, a, g, e, a, e. The fourth measure has a '4' below it. The fifth measure has a double bar line and a '||a' below it. The sixth measure has a double bar line and a '||a' below it. The seventh measure has a double bar line and a '||a' below it. The eighth measure has a double bar line and a '||a' below it. The ninth measure has a double bar line and a '||a' below it. The tenth measure has a double bar line and a '||a' below it.

**System 3 (Measures 13-18):** The notes are r, e, r, e, r, r, e, e, e, r, r, r, a, a, a. The second measure has a double bar line and a '||a' below it. The third measure has a double bar line and a '||a' below it. The fourth measure has a double bar line and a '||a' below it. The fifth measure has a double bar line and a '||a' below it. The sixth measure has a double bar line and a '||a' below it.

**System 4 (Measures 19-24):** The notes are r, e, r, a, r, e, a, r, e, a, a, a, g, a, a, e, e, e, r, e, e, a. The second measure has a double bar line and a '||a' below it. The third measure has a double bar line and a '||a' below it. The fourth measure has a double bar line and a '||a' below it. The fifth measure has a double bar line and a '||a' below it. The sixth measure has a double bar line and a '||a' below it.

**System 5 (Measures 25-30):** The notes are a, a. The second measure has a double bar line and a '||a' below it. The third measure has a double bar line and a '||a' below it. The fourth measure has a double bar line and a '||a' below it. The fifth measure has a double bar line and a '||a' below it. The sixth measure has a double bar line and a '||a' below it.

**System 6 (Measures 31-36):** The notes are e, e, r, e, r, e, r, g, x, g, e, e, e, f, f, f, e, e, e, e, r, r, r. The second measure has a double bar line and a '||a' below it. The third measure has a double bar line and a '||a' below it. The fourth measure has a double bar line and a '||a' below it. The fifth measure has a double bar line and a '||a' below it. The sixth measure has a double bar line and a '||a' below it.

37

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

43

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

49

$\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{a}$   
 4 4

54

$\text{r}$   $\text{a}$   $\text{e}$   $\text{e}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{r}$   $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   
 4 4



*[Compositeur anonyme]*

# Paysanne (Paisame)

Sol majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 39r. et 44v.*

*Voir dans le présent manuscrit A-GÖ1, folio 44r.v : Paisane  
(A-GÖ1\_28)*



# Paysanne (Paisame)

6

10

15

20

25

(1\*)

(2\*)

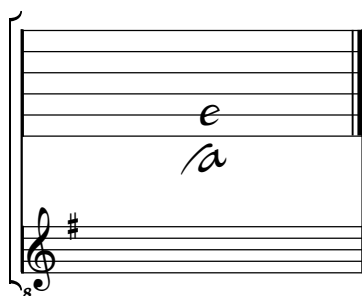
(3\*)

(4\*)

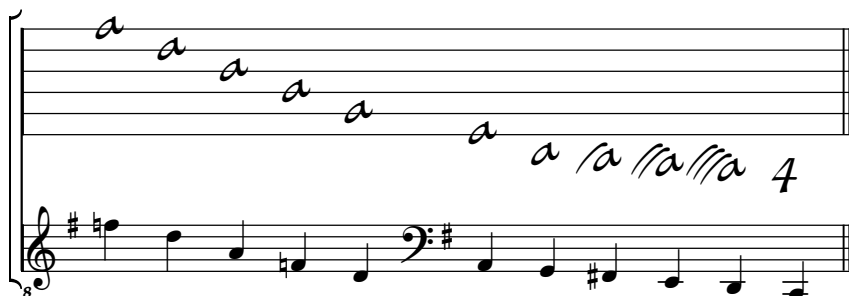
1. Originaux : La à l'octave au dessous (a sur le 3e chœur) mais La sur 2e chœur présent aussi dans l'original folio 39r
2. Original folio 44v : basse La absente
3. Original folio 39r : basse La absente
4. Originaux : indications rythmiques de blanche non pointée

# Tonalité et accord du luth : Sol majeur

*Scordature par octave*



*Accord des 11 chœurs du luth*





**Johann Georg Zechner**

*(9 avril 1716 - 7 Juin 1778)*

# [2 pièces datées]

*... (24 Febr: 1737:) - ... (25 Febr: 1737:)*

Sol majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

*(A-GÖ ms. Lautentabulatur Nr. 1)*

*Folio 39v.*



# M. George Zechner

3  
 4

5

9

14

18

23

Musical score for M. George Zechner, featuring rhythmic notation and a staff with notes and rests. The score is divided into measures, with some measures containing multiple notes and rests. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests. The staff is divided into measures, with some measures containing multiple notes and rests. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests. The staff is divided into measures, with some measures containing multiple notes and rests.

24 Febr: 1737:

Musical notation system 1: A single staff with a treble clef. The first measure is marked with a '3' above the staff and a '4' below it. The notes are: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The bass line below the staff contains notes: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. There are some handwritten markings like 'a' and 'r' under the notes.

Musical notation system 2: A single staff with a treble clef. The first measure is marked with a '5' above the staff. The notes are: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The bass line contains notes: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. There are some handwritten markings like 'a', 'f', and 'r'.

Musical notation system 3: A single staff with a treble clef. The first measure is marked with a '10' above the staff. The notes are: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The bass line contains notes: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. There are some handwritten markings like 'a', 'r', and '4'.

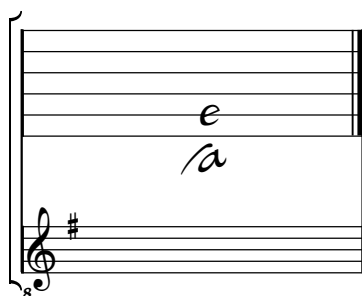
Musical notation system 4: A single staff with a treble clef. The first measure is marked with a '15' above the staff and a box containing the letter 'R'. The notes are: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. The bass line contains notes: quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F, quarter note G. There are some handwritten markings like 'a', 'r', and '4'.

25 Febr: 1737:

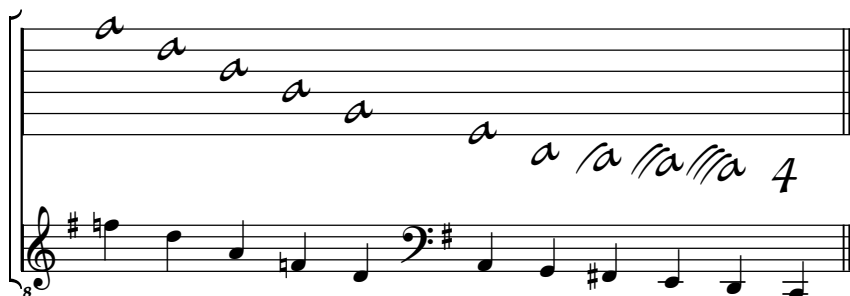
1. Original : Sol dièse (d sur le 4e chœur)  
2. id.

# Tonalité et accord du luth : Sol majeur

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*Johann Georg Weichenberger*  
(1676 - 1740)

# Prælud: D. S. Weichenberg

Sol majeur

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folio 40r*





26

a a a a a a a a a 4

31

4 a a a a

33

a a a a a a a a a a

37

a a a a a a a a a a

39

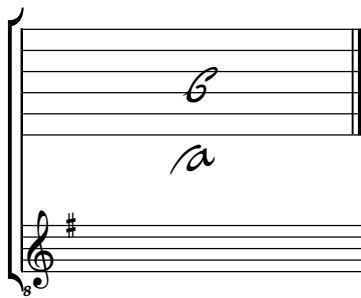
a a 4 a a 4 p r a p a a a a a a a a

43

a a a a a a a a a a

# Tonalité et accord du luth : Sol majeur

*Scordature par octave*



*Accord des 11 chœurs du luth*



*Johann Georg Weichenberger*  
(1676 - 1740)

# Fantasia

## D: M: Weichenberg

Sol mineur / Si bémol majeur

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folios 40v. et 41r.*



# Fantasia D: M: Weichenberg

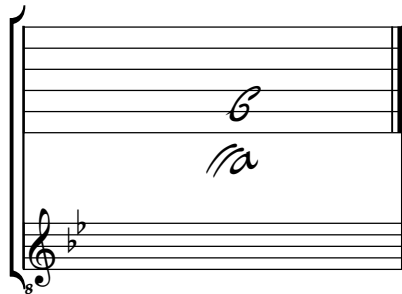
The image displays a musical score for a piece titled "Fantasia D: M: Weichenberg". The score is written on a single staff with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). The score is divided into measures, with measure numbers 6, 12, 18, 23, 28, and 33 indicated on the left. The notation includes many accidentals (sharps, flats, naturals) and some unusual symbols like 'x' and 'h'. The piece concludes with a double bar line and repeat dots at the end of the final measure.



# Tonalité : Sol mineur / Si bémol majeur

*Accord des basses du luth : Mi bémol*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

Musical notation for 'Accord des 11 chœurs du luth'. It shows a lute staff with a treble clef and a key signature of one flat (B-flat). The staff contains a treble clef and the letter 'a' on the first line, and a bass clef and the letter 'a' on the second line, indicating an octave shift. The notation includes a series of notes and rests, with a final measure containing a '4'.

**[Johann Melchior Pichler ?]**

[(1695 - 1780 ?)]

# [8 pièces]

Allemande, Allemande, Allemande  
La Tournée (La Tounee), Siciliana, Passepied, Siciliana,  
Paysanne (Paisane)

Sol majeur

## **Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 41v. et 44v.*

*Voir dans le présent manuscrit A-GÖ1, folio 39r. : Paisame  
(A-GO1\_25)*



# Allemande

Handwritten musical score for Allemande, consisting of six systems of music. Each system includes a treble clef staff with notes and a bass line with figured bass notation. The key signature is one sharp (F#), and the time signature is common time (C). The score is numbered 1 through 10 at the beginning of each system.

**System 1:** Treble clef, common time. Notes: a, a, r, a, r, a, a, a. Bass line: a, a, a.

**System 2:** Treble clef, common time. Notes: r, r, e, r, a, a, r, r, e, r, f. Bass line: a, a, a, a.

**System 3:** Treble clef, common time. Notes: e, a, e, e, a, g, e, f, r, e, r, e, a, e, a, e, e, r, i, a, e, a. Bass line: a, a, a, a, a.

**System 4:** Treble clef, common time. Notes: e, a, r, e, e, r, i, e, r, e, r, i, a, e. Bass line: a, a, a, a.

**System 5:** Treble clef, common time. Notes: r, a, a, a, a, a, a, e, e, e, g, e, g, e. Bass line: a, a, a, a, a.

**System 6:** Treble clef, common time. Notes: r, r, r, r, a, a, a, a. Bass line: a, a, a, a.



# Allemande

Handwritten musical score for Allemande, featuring rhythmic notation above and tablature below. The score is divided into measures, with measure numbers 4, 8, 12, 16, and 20 indicated on the left.

**Measure 1:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩. Tablature: C r p | a r r r r | a b r r b r | a b r b a b a p.

**Measure 4:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: r r r a | r e r r r | a r e r r a r | p e r e r a p.

**Measure 8:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: p a r a r a | r e a a e r | e a r r a e | a r e e r a.

**Measure 12:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: r e r r e r | e r e r e | a : : e r | e a a a.

**Measure 16:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: r e a f e | (f) r r r r | e b r r e b | r r e r a p r.

**Measure 20:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩. Tablature: p | a r a p r a | r | a a a a a.

1. Fac-similé de l'original taché et illisible

23

Handwritten musical notation for system 23, featuring two staves with notes and rhythmic markings.

27

Handwritten musical notation for system 27, featuring two staves with notes and rhythmic markings.

31

Handwritten musical notation for system 31, featuring two staves with notes and rhythmic markings.

34

Handwritten musical notation for system 34, featuring two staves with notes and rhythmic markings.

38

Handwritten musical notation for system 38, featuring two staves with notes and rhythmic markings.

1. Original : liaison entre les deux notes précédentes  
 2. Original : plus d'indications rythmiques dans la mesure



13

15

17

19

21

1. Original : pas d'indication rythmique

# La Tournée (La Tounee)

2 4

a a a a a

4

a a a a a a a

9

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

13

a a a a a a a

17

a a a a a a a

(\*)

21

a a a a a a a

1. Original : pas d'indication rythmique

25

29

33

37

41

R

45

# Siciliana

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

19

Handwritten musical notation for measure 19, including notes and piano accompaniment.

22

Handwritten musical notation for measure 22, including notes and piano accompaniment.

25

Handwritten musical notation for measure 25, including notes and piano accompaniment.

28

Handwritten musical notation for measure 28, including notes and piano accompaniment.

# Passepiéd (Pasepiéd)

3 8

f e | g f e, | f a r | r a a

a | a | a r r | a a

4

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

a | a | a | a a a

8

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

a | a | a

13

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

a | a | a | a a

17

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

a | a | a

21

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

a | a | a | a

25

e a f e | g a k h | h, a: | r a  
 | a | | r: | r a

R R

29

r, | a, r a r | a, r a r | r  
 | a | a | r a r | a

# Siciliana

1. Original : pas d'indication rythmique

(1\*)

4. Original : aucune indication rythmique dans la mesure

(2\*)

7. Original : aucune indication rythmique dans la mesure

10. Original : aucune indication rythmique dans la mesure

13. Original : aucune indication rythmique dans la mesure

16. Original : aucune indication rythmique dans la mesure

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



# Paysanne (Paisane)

6

10

15

20

25

(1\*)

(2\*)

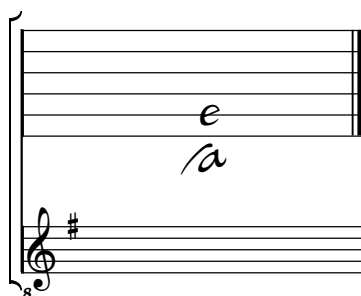
(3\*)

(4\*)

1. Originaux : La à l'octave au dessous (a sur le 3e chœur) mais La sur 2e chœur présent aussi dans l'original folio 39r
2. Original folio 44v : basse La absente
3. Original folio 39r : basse La absente
4. Originaux : indications rythmiques de blanche non pointée

# Tonalité et accord du luth : Sol majeur

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

Musical notation for the 11-voice lute chord in G major. The notation consists of two staves. The upper staff is a five-line staff with a brace on the left. The notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a' are written on the first line of this staff. The lower staff is a five-line staff with a treble clef and a sharp sign (#) on the first line. The notes 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'a', 'b', 'c' are written on the first line of this staff. The two staves are connected by a brace on the left.



*[Compositeur anonyme]*

# [2 Menuets]

[sans titre] et Trio, Menuet et Trio

La majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 45r. et 45v.*



# [Menuet]

3 4

4

8

12

15

Da Capo

Trio

5

9

13

16

Da Capo

# Menuet

3

5

9

13

17

21

# Trio

Musical notation for measures 1-4. The first staff has a 3/4 time signature. The notes are: 1. a, r, a; 2. r, a; 3. a, r, a; 4. r, a.

Musical notation for measures 5-8. The notes are: 5. a, r, a; 6. a, r, a; 7. a, r, a; 8. r, a.

Musical notation for measures 9-12. The notes are: 9. r, a; 10. r, a; 11. r, a; 12. r, a.

Musical notation for measures 13-16. The notes are: 13. e, f, e; 14. r, a; 15. r, a; 16. a, e.

Musical notation for measures 17-20. The notes are: 17. a, a, r; 18. r, a; 19. r, a; 20. r, a.

R

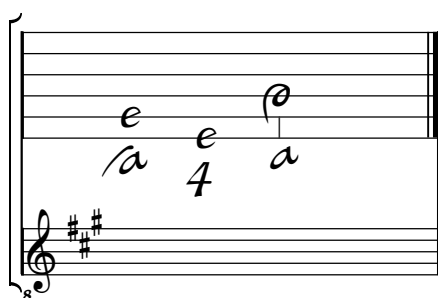
Musical notation for measures 21-24. The notes are: 21. a, r, a; 22. r, a; 23. a, r, a; 24. a, e.

Men: Da Capo

# Tonalité : La majeur (et ici, La mineur)

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [1 pièce datée]

Menuet Ton: ord: - 29 december 1736

La mineur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folio 46r.*



# Menuet

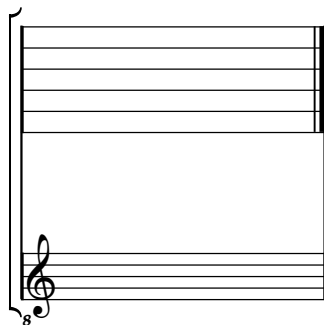
Handwritten musical score for a Minuet in G minor. The score is written on a single staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The piece consists of 24 measures, divided into six systems of four measures each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. A '3' is written in the first measure, and a '4' appears below several measures, possibly indicating a change in tempo or a specific fingering. The final measure (24) is decorated with a flourish. The manuscript is written in a cursive hand.

29 december 1736

# Tonalité : La mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord ordinaire des 11 chœurs du luth*





*[Compositeur anonyme]*

# [Partie]

Entrée (Entrée), [Presto], Menuet, Trio, Aria

La majeur

Manuscrit n° 1 de Göttweig : A-GÖ1

*Bibliothèque de l'abbaye bénédictine de Göttweig, archives musicales*

A-GÖ ms. Lautentabulatur Nr. 1

*Folios 46v. à 48r.*

*Voir dans le manuscrit de Grüssau PL-Wu2003, folios 10v à 11v : [Partie]  
[PLWu2003\_3]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 116 à 118 : [Partie]  
[PLWu2005\_41]*



# [Partie]

## Entrée (Entrée)

Musical notation system 1 (measures 1-3). The staff shows a treble clef and a common time signature (C). The notes are: e, e, e, e, r, a in the first measure; e, e in the second; r, a, e, e, r, e in the third. Below the staff, there are handwritten annotations: 'a' under the first measure, 'a a a/a/a/a/a 4' under the second, and 'a' under the third.

Musical notation system 2 (measures 4-7). The staff shows notes: e, r, e, e, a, a, e, a, a in the first measure; r, r, e, r, a, e, r in the second; e, a, a, e, a, a in the third; and e, a, a, e, a, a in the fourth. Below the staff, there are handwritten annotations: 'a' under the first, '(1\*)' under the second, and 'a' under the third.

Musical notation system 3 (measures 8-11). The staff shows notes: r, r, e, r, a, e, r in the first measure; i, i, h, h, k in the second; g, g, e, g, e, h in the third; and e, e, e, r, e, r in the fourth. Below the staff, there are handwritten annotations: 'a' under the first, 'a' under the second, 'a' under the third, and 'a' under the fourth.

Musical notation system 4 (measures 12-15). The staff shows notes: b, b, r, b, r in the first measure; e, e, e in the second; b, r, b in the third; and r, r, r, e, r in the fourth. Below the staff, there are handwritten annotations: 'a' under the first, 'a' under the second, 'a' under the third, and 'a' under the fourth.

Musical notation system 5 (measures 16-19). The staff shows notes: g, g, e, g, e, r, a in the first measure; e, e in the second; a, e, e, e in the third; and e, e, e in the fourth. Below the staff, there are handwritten annotations: 'a' under the first, 'a a/a/a/a/a 4' under the second, 'r' under the third, and '4' under the fourth.

1. Original : Sol dièse (d sur le 4e chœur)

20

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

*4* *4* *a*

24

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

*a a a a* *a a a a* *a a* *a* *4*

28

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

*a a a a* *4* *4*

32

*e a a g a* *k\* i k h g h* *g h g h* *r r r e*

*a* *a* *a*

36

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

*a* *a* *a* *R*

40

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

*a* *a*

[Presto]

Musical notation for measures 1-5. The staff shows notes with lyrics 'e r e', 'r a', 'a a e', 'a r e', 'a a e'. The bottom line contains the letters 'a', 'a', 'a', '4', 'a' with various slurs and accents.

Musical notation for measures 6-10. The staff shows notes with lyrics 'e r a', 'e r a', 'a a', 'e r a', 'r r r'. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a' with various slurs and accents.

Musical notation for measures 11-15. The staff shows notes with lyrics 'e', 'e', 'e', 'r', 'h g h'. The bottom line contains the letters 'a', 'a', 'a', 'r', 'a', 'a' with various slurs and accents.

Musical notation for measures 16-20. The staff shows notes with lyrics 'h g h', 'h g h', 'h g h', 'h', 'a'. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a', 'r', 'a' with various slurs and accents. A footnote marker (\*) is present below the first 'a'.

Musical notation for measures 21-25. The staff shows notes with lyrics 'r', 'r', 'r', 'e', 'e', 'e', 'e', 'e', 'e'. The bottom line contains the letters 'a', 'a', 'r', 'a', 'a', '4', 'a', 'a', 'a' with various slurs and accents. A footnote marker (2\*) is present below the last 'a'.

Musical notation for measures 26-30. The staff shows notes with lyrics 'g', 'g', 'g', 'h g h', 'r', 'r', 'r', 'r', 'e', 'e', 'e'. The bottom line contains the letters 'a', 'a', 'a', 'a', 'a' with various slurs and accents.

1. Original : liaison absente

2. Original : 2 mesures absentes mais qui figurent dans les manuscrits de Varsovie

31

$\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{e}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{r}$   $\text{e}$

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

R

36

$\text{g}$   $\text{h}$   $\text{g}$   $\text{e}$   $\text{a}$   $\text{e}$   $\text{a}$   $\text{e}$   $\text{e}$   $\text{e}$   $\text{e}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{e}$

$\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{4}$   $\text{a}$

41

$\text{e}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{e}$   $\text{a}$   $\text{e}$

$\text{a}$



# Trio

3

6

11

17

23

28

R

[Menuet Da Capo]

1. Original : pas d'indication rythmique

# Aria

(1\*)

Musical notation for measures 1-4. The first staff shows a treble clef with notes e, r, a, e, r, e, r. The second staff shows a bass clef with notes a, a, a, a. The time signature is 2/4.

Musical notation for measures 5-10. The first staff shows notes e, a, e, a, r, r, r, e, a, r, e, a, r, r, r, e, b, e, r, r. The second staff shows notes a, a, a, a, a, a. The time signature is 4/4.

Musical notation for measures 11-16. The first staff shows notes e, b, e, b, r, r, e, i, h, b, b, r, b, b, r. The second staff shows notes a, a, a, a, a, a. The time signature is 4/4.

Musical notation for measures 17-22. The first staff shows notes b, b, r, b, b, r, r, r, e, e, e, b, r, b, r, r. The second staff shows notes r, a, a, r, r. The time signature is 4/4.

Musical notation for measures 23-28. The first staff shows notes r, r, r, a, a, e, a, r, e, a, e, r, e, e. The second staff shows notes a, a, a, a, a, a. The time signature is 4/4.

Musical notation for measures 29-34. The first staff shows notes e, b, e, b, e, i, h, i, g, f, g, e, e, e, e, r, r. The second staff shows notes r, e, e, e, e, e. The time signature is 4/4.

1. Certains ont désigné Silvius Leopold Weiss comme compositeur de cet Aria. Cette attribution est très douteuse et peu crédible.

35

4 4 4 4 4 la

41

4 la

46

4 la la la

51

la la la la la

56

4 R 4 la la la

61

4 la la

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with six strings. The notes are: 1st string (E), 2nd string (A), 3rd string (E), 4th string (A), 5th string (E), and 6th string (A). A '4' is written below the 4th string. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#) and an octave sign (8).

## *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). A '4' is written below the 6th string. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes in the treble staff are: A4, G#4, F#4, E4, D4, C#4, B3, A3. Below the treble staff is a bass clef staff with a key signature of three sharps (F#, C#, G#). The notes in the bass staff are: G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1.

**Wolff Jacob Lauffensteiner**

*(avril 1676 - 26 mars 1754)*

# [Partie]

## De Mons[ieur] Lauffenstein

Marche, Courante, Bourrée (Boure), Menuet (Menue), Trio,  
Sarabande, Gigue

La majeur

Manuscrit n° 1 de Göttweig : A-GÖ1

*Bibliothèque de l'abbaye bénédictine de Göttweig, archives musicales*

A-GÖ ms. Lautentabulatur Nr. 1

*Folios 48v. à 50r.*



# [Partie] De Mons[ieur] Lauffenstein

## Marche

Handwritten musical score for 'Marche' by Wolff Jacob Lauffensteiner. The score is in C major, 4/4 time, and consists of five systems of music. Each system includes a rhythmic line above a two-staff musical notation. The notation uses letters 'a', 'e', 'r', 'f' for notes and rests, with various accidentals and dynamics. The piece concludes with a double bar line and the word '[Fin]'.

System 1:  $\text{C}$   $\text{r}$   $\text{a a a a}$   $\text{e e e e}$   $\text{a r a r}$   $\text{e r e e}$   $\text{r a e r a a}$

System 2:  $\text{e a a e}$   $\text{r a a r a}$   $\text{e r r a}$   $\text{e r e a}$

System 3:  $\text{a e r e a}$   $\text{e r e r}$   $\text{e e e r}$   $\text{r r}$   $\text{r r}$

System 4:  $\text{r r e r r}$   $\text{r a e r}$   $\text{r}$   $\text{r e e r}$

System 5:  $\text{f e f e}$   $\text{a a r e f a}$   $\text{e r e a h}$   $\text{h h g h g}$

21

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

a a a a

24

d. e | r e r e e | e e f a | : e r e a e a r a : |

a a a 4 a a a

28

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

a a r e a a 4 a a 4 4

32

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

a a a a r e a

(\*)

[Da Capo]

1. Original : pas d'indication rythmique

# Courante

Handwritten musical score for Courante, measures 1-20. The score is written on a grand staff with treble and bass clefs. It includes rhythmic notation above the staff and letter-based notation below. Measure numbers 3, 4, 8, 12, 16, and 20 are indicated on the left. A first ending bracket is present in measure 10.

1. Original : accord raturé et peu lisible.

24

Handwritten notes: e r a e | r e r a | a | e r a a

Handwritten 'a' characters and '4' below the staff.

28

Handwritten notes: r r e | e e | e e | g h h | h g h g h

Handwritten 'a' characters and 'g' below the staff.

33

Handwritten notes: a e e | r a r | e

Handwritten 'a' characters and a decorative flourish at the end of the staff.

# Bourrée (Boure)

Handwritten musical score for Bourrée (Boure) in C major, 3/4 time. The score is written on a grand staff (treble and bass clefs) and includes rhythmic notation above the staff and letter-based notes below. The piece consists of 15 measures.

**Measure 1:** Treble clef, common time signature. Notes: r a | e a r e a e r a | e a e e r F. Bass clef notes: a a a a a a a.

**Measure 2:** Treble clef notes: e a r a a | a r a e e | r a r | e a e r a. Bass clef notes: a a a a a a a.

**Measure 3:** Treble clef notes: a e r a a | a r a e e | r a r | e a e r a. Bass clef notes: a a a a a a a.

**Measure 4:** Treble clef notes: a e a | r a | e a e e r e a r | e a e r a. Bass clef notes: a a a a a a a.

**Measure 5:** Treble clef notes: a e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 6:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 7:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 8:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 9:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 10:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 11:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 12:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 13:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 14:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

**Measure 15:** Treble clef notes: e e e | e e e | e e e | e e e. Bass clef notes: r e e e e e e.

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., *f*, *f*). A repeat sign is present at the end of the piece.

18

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

21

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

# Menuet (Menue)

Musical score for Menuet (Menue) in G major, 3/4 time. The score consists of 24 measures. The notation includes a treble clef, a 3/4 time signature, and various rhythmic values (quarter, eighth, sixteenth notes, rests). The melody is written on a single staff, and the bass line is indicated by letters 'a', 'r', 'e', 'g', 'i', 'h' on a four-line staff. The score is divided into four systems of six measures each. The first system (measures 1-6) has a 3/4 time signature. The second system (measures 7-12) has a 4/4 time signature. The third system (measures 13-18) has a 4/4 time signature. The fourth system (measures 19-24) has a 4/4 time signature. The score ends with a repeat sign and a decorative flourish.

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

# Trio

Musical notation for measures 1-4. The first measure is marked with a '3' in a circle, indicating a triplet. The notation includes notes with stems and flags, and rests, with letters 'a', 'e', 'r', and 'f' written below the notes.

Musical notation for measures 5-8. The notation includes notes with stems and flags, and rests, with letters 'a', 'e', 'r', and 'f' written below the notes. Measure 8 ends with a double bar line and repeat dots.

Musical notation for measures 9-12. The notation includes notes with stems and flags, and rests, with letters 'a', 'e', 'r', and 'f' written below the notes. Measure 12 ends with a double bar line and repeat dots.

Musical notation for measures 13-16. The notation includes notes with stems and flags, and rests, with letters 'a', 'e', 'r', and 'f' written below the notes. Measure 16 ends with a double bar line and repeat dots.

Menue Da Capo

# Sarabande

3 4

4

7

11

14

1. Original : pas d'indication rythmique

18

Handwritten musical notation for measures 18-20. Measure 18: Treble clef, notes *a*, *a*. Bass clef, notes *r*, *e*, *r*, *a*. Measure 19: Treble clef, notes *r*, *e*, *r*, *a*. Bass clef, notes *a*, *a*, *a*, *a*. Measure 20: Treble clef, notes *e*, *a*, *e*, *e*. Bass clef, notes *a*, *e*, *a*.

21

Handwritten musical notation for measures 21-24. Measure 21: Treble clef, notes *e*, *r*, *r*, *a*, *a*, *a*. Bass clef, notes *e*. Measure 22: Treble clef, notes *a*, *r*, *r*, *a*. Bass clef, notes *a*, *r*, *e*, *a*. Measure 23: Treble clef, notes *a*, *a*. Bass clef, notes *e*, *r*. Measure 24: Treble clef, notes *a*, *a*. Bass clef, notes *a*, *r*. The piece ends with a double bar line and a fermata.

# Gigue

4

8

12

16

20

(1\*)

R

1. Original : l'ornement est une appoggiature descendante.

24

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

*a* *ρ* *ρ* *ρ*<sup>(1\*)</sup> //*a* *a* //*a* //*a* |

28

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

*a r e r a* | *r a a* | *a* //*a*

1. Original : pas d'indication rythmique de noire ni de doubles-croches.

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with six strings. The notes are: string 1 (top) has 'e' on the 1st fret; string 2 has 'a' on the 1st fret; string 3 has 'e' on the 4th fret; string 4 has 'a' on the 1st fret; string 5 has 'e' on the 1st fret; string 6 (bottom) has 'a' on the 1st fret. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#) and an octave sign (8).

## *Accord des 11 chœurs du luth*

The diagram shows a lute fretboard with six strings. The notes are: string 1 (top) has 'a' on the 1st fret; string 2 has 'a' on the 1st fret; string 3 has 'a' on the 1st fret; string 4 has 'a' on the 1st fret; string 5 has 'a' on the 1st fret; string 6 (bottom) has 'a' on the 1st fret. Below the fretboard is a two-staff musical score. The upper staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and contains a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a. The lower staff is a bass clef staff with a key signature of three sharps (F#, C#, G#) and contains a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a.

***Johann Melchior Pichler***

(1695 - 1780 ?)

# [Partie] M[elchior] Pichler

Intrada, La Tournée (La Tournée),  
Aria (adagio), Menuet, Alla breve

La majeur

*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 50v. à 52r.*

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 33 à 36 : Alla breve,  
Intrada andante, Tournée, Menuet [Le Luth Doré Editions]*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 37v : Tournée del  
Sig.re Piechler (Mun55)*



# [Partie] M[elchior] Pichler

## Intrada

The musical score for the Intrada is written on a single staff in common time (C). It consists of 12 measures, divided into four systems of three measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills, mordents, and grace notes). The key signature is one flat (B-flat). The score is marked with 'a' and 'a' (accents) and includes dynamic markings like 'ff' (fortissimo) and 'f' (forte). The first measure starts with a common time signature 'C'. The second measure has a double bar line with a slash through it. The fourth, sixth, eighth, and tenth measures have a '4' below them, indicating a change in the number of beats per measure. The twelfth measure has a '4' below it as well. The score ends with a double bar line.

1  
e r e r a e r a  
a

4  
g' h h  
ff

7  
a r a e r e a  
a

9  
g' h g' h h a a e  
ff

12  
e\*  
f

15

4 4 4

18

a a a

21

a a a

24

a a a

R

27

a a a

(1\*)

30

4 a a

# La Tournée (La Tournèe)

♩
♩
♩
♩
♩
♩

(1')

4

7

12

16

20

1. Original : pas d'indication rythmique

23

*e a r e r e r e r a e r (e b) b e r r a*

*a a a a a*

27

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

*a a a a a*

31

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

*a a a a a*

35

*a) a e r a e r a i h g e f e*

*a a a a a*

39

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

*a a a a a*

4

43

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

*a a a a*

4

R



# Aria

adagio

Musical score for Aria, adagio, measures 1-11. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'adagio'. The score consists of 11 measures, with measure numbers 1, 3, 5, 7, 9, and 11 indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, p). The bottom line of the score contains a series of rhythmic patterns and fingerings, including slurs and accents, which correspond to the notes above. The final measure (11) ends with a double bar line and a repeat sign.

# Menuet

Handwritten musical score for a Minuet in G major, featuring rhythmic notation above and tablature below.

**Measures 1-3:** Rhythmic notation: ♩ ♪ ♩, ♩ ♪ ♩, ♩ ♪. Tablature: 3 | a r e a a | a r e a a | e e r r a. Bass line: a | a | a a a a.

**Measures 4-7:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩. Tablature: e r r a a | e\* | r | e\* | r e. Bass line: a | 4 a a | a r | 4.

**Measures 8-12:** Rhythmic notation: ♩ ♩ ♩ ♩. Tablature: a | e e | r e | a a. Bass line: a a | 4 a a | a a.

**Measures 13-17:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩. Tablature: e r a r e | r a | a e | r\* | r. Bass line: a | a a | a a | a a | a a.

**Measures 18-22:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩. Tablature: r | r e b | r. Bass line: a a | a a | a a | a a | a a.

**Measures 23-27:** Rhythmic notation: ♩ ♩ ♩ ♩ ♩ ♩. Tablature: e r | a a | a r | a g | e. Bass line: a | 4 a a | 4 a a | a a | a a.

28

$\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{R}$   $4$   $\text{a}$

32

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

37

$\text{a}$   $\text{a}$   $(1^*)$

1. Original : Fa dièse (d sur le 5e chœur)



44

are a are a e re ar

4 a 4 a ff a ff 4

51

a a e e r e r e

ff a ff a 4 ff

59

r e a e r a e r e h

4 ff a ff a 4 ff a

66

g e r e r a a

ff a ff a ff a ff a

73

e e r e a r e a e r r

ff a ff a a

[R]

79

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

a ff 4 ff 4

84

e g e g e r e a e

ff a 4 ff a

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

Musical notation for lute scordatura by octave. The notation consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains three notes: 'e' on the second line, 'a' on the first space, and 'a' on the second space. The lower staff is a five-line staff with a bass clef and a key signature of three sharps. It contains three notes: 'a' on the first space, '4' on the first space, and 'a' on the second space. A small '8' is written below the first note of the lower staff.

## *Accord des 11 chœurs du luth*

Musical notation for lute 11-voice chord. The notation consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains eleven notes: 'a' on the second line, 'a' on the first space, 'a' on the second space, 'a' on the first space, 'a' on the second space, 'a' on the first space, 'a' on the second space, 'a' on the first space, 'a' on the second space, 'a' on the first space, and 'a' on the second space. The lower staff is a five-line staff with a bass clef and a key signature of three sharps. It contains eleven notes: 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, 'a' on the first space, and 'a' on the first space. A small '8' is written below the first note of the lower staff.

*[Compositeur anonyme]*

# [Partie]

Allemande, Menuet *Affectuoso*,  
Courante, Bourrée (Bouree), La Coquette,  
Gigue (Guigue)

Si bémol majeur

## **Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

(A-GÖ ms. Lautentabulatur Nr. 1)

*Folios 52v. à 54r. et 58r. à 58v.*

*Voir dans le manuscrit Harrach de New York US-NYp11, pages 36 à 51,  
Partie pour liuto, violino et basso. [NYp11\_4]*

*Voir dans le manuscrit de Vienne A-Wn1078, folios 9v. - 15r., [Partie]  
[A-Wn1078\_2]*



# [Partie]

## Allemande

1. Original : pas d'indication rythmique  
2. Original : indication rythmique de noire pointée  
3. Original : pas de liaison explicite (x2)

13

15

17

19

21

23

1. Original : liaison absente
2. Original : indication rythmique de triple-croche
3. Original : indication rythmique de noire pointée et double-croche

# Menuet

*Affettuoso*

3  
4

5

9

13

17

21

(1\*)

(2\*)

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

25

Handwritten musical notation for measures 25-28. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. A vertical bar is present under the first note of the second measure in the bottom staff.

29

Handwritten musical notation for measures 29-33. The top staff contains a melodic line. The bottom staff contains a bass line. A vertical bar is present under the first note of the second measure in the bottom staff. A footnote (1\*) is located below the bottom staff.

34

Handwritten musical notation for measures 34-36. The top staff contains a melodic line starting with a forte (*f*) dynamic. The bottom staff contains a bass line. A vertical bar is present under the first note of the second measure in the bottom staff. The piece ends with a double bar line and a decorative flourish.

1. Original : barre verticale sous la note

# Courante

Musical score for Courante, page 5. The score is written on a grand staff with two staves per system. It features a 3/4 time signature and includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line and repeat dots.

28

33

37

41

45

50

54

# Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree) in C major, 3/4 time. The score consists of five systems of four measures each, with measure numbers 4, 8, 12, 16, and 20. The notation includes treble clef, common time signature, and various musical symbols such as notes, rests, slurs, and ornaments. The notes are labeled with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and 'r' for ornaments. The bass line is indicated by a vertical line below the staff.

24

Handwritten musical notation for measures 24-27. The top staff contains notes: quarter, quarter, quarter, quarter, eighth, quarter, quarter, quarter. The bottom staff contains chords: a, a; a, a; a, a; a, a; a, a; a, a; a, a; a, a. There are slurs and a '4' at the end.

28

Handwritten musical notation for measures 28-31. The top staff contains notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff contains chords: a, a; a, a; a, a; a, a; a, a; a, a; a, a; a, a. There are slurs and a '4' at the end, followed by a decorative flourish.

# La Coquette

Handwritten musical score for "La Coquette". The score is in 2/4 time and consists of five systems of music. Each system includes a vocal line (top staff) and a piano accompaniment line (bottom staff). The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" and "ff". Measure numbers 4, 8, 13, 18, and 22 are indicated on the left side of the systems.

1. Original : pas d'indication rythmique

26

30

34

# Gigue (Guigue)

Handwritten musical score for Gigue (Guigue) in 6/8 time. The score is divided into systems, with measure numbers 4, 9, 14, 18, and 22 indicated on the left. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* and *mf*. The piece features a complex rhythmic pattern with frequent sixteenth-note runs and rests.

4

9

14

18

22

26

*a a 4 a a a 4*

30

*a 4 a 4 a a a a a*

34

*4 a a a a a a a*

38

*a a a a a a a*

43

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

47

*a a a a a*

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



**[Johann Michael Kühnel]**

*[(1665 - après 1725)]*

# [Partie]

## EX B Moll Solo

Præsto, Allemande, Courante (Courente),  
Bourrée (Bouree), Menuet Castillian,  
Gigue (Guigué)

Si bémol majeur

**Manuscrit de Göttweig 1, A-GÖ1**

*Bibliothèque de l'abbaye bénédictine de Göttweig*

*Archives musicales*

**(A-GÖ ms. Lautentabulatur Nr. 1)**

*Folios 54v. - 58r.*

*Voir dans le manuscrit de Brno CZ-Bm372, pages 34 à 37 : [Partie]. (CZBm372\_30)*

*Voir dans le manuscrit de Vienne A-Wn18829, folios 2v. à 7r. : [Partie].  
(V18829\_2)*

*Voir dans le manuscrit de Grüssau PL-WRu2002, pages 55 à 57 : Courante et  
Menuet de Parthia Auth: M. Kunel. (WRu23)*

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



# [Partie] Ex B Moll Solo

Præsto

3

4

5

7 [Fin]

9

11

1. Original : indication rythmique de deux doubles-croches suivies d'une croche

13

15

17

19

21

23

.../...

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

25 *m* *m* *m*

*a* *a*

27 *m* *m*

*a* *a*

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

*a* *a*

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

*a* *a*

33 *m* *m*

*a*

35 *m* *m*

*a*

37

39

41

43

45

47

Da Capo

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

# Allemande

1

2

4

5

7

9



# Courante (Courente)

♩ ♪ ♩ ♩ ♩ ♩ ♩ ♩

4

9

13

18

22

1. Original : basse absente  
 2. Original : indication rythmique d'une croche et deux demi-croches

27

31

35

39

43

47

1. Original : Mi bécarré (c sur le 5e chœur)

# Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree) in C major, 3/4 time. The score consists of six systems of music, each with a treble clef and a common time signature 'C'. The notes are written in a shorthand style with stems and flags. The first system starts with a common time signature 'C' and a key signature of one flat. The second system starts with a measure number '4'. The third system starts with a measure number '7' and includes a first ending bracket marked '(1\*)'. The fourth system starts with a measure number '10'. The fifth system starts with a measure number '13'. The sixth system starts with a measure number '16'. The score includes various rhythmic markings such as 'f', 'e', 'r', 'a', 'b', and 'a' with stems and flags, and dynamic markings like 'f' and 'e'.

1. Original : indication rythmique de noire et deux doubles-croches

19

22

25

28

31

34

# Menuet Castillian

Handwritten musical score for "Menuet Castillian". The score is written on a grand staff (treble and bass clefs) and includes a rhythmic notation system below the notes. The piece is in 3/4 time and consists of 28 measures.

Measures 1-4: (1\*)

Measures 5-8: (2\*)

Measures 9-12:

Measures 13-16:

Measures 17-20:

Measures 21-24:

Measures 25-28:

1. Dans le manuscrit de Grüssau PL-WRu2002, une main anonyme a inscrit : [Weiss SL]. Cette attribution n'est pas fondée et est erronée.  
 2. Original : indication rythmique de triple-croche

29

33

37

41

45

49

53

1. Original : indication rythmique de triple-croche

# Gigue (Guigué)

♩ ♪ ♪ ♪
♩ ♪ ♪ ♪
♩ ♪

4 ♩ ♩ ♩ ♩ ♩

9 ♩ ♩ ♩ ♩

13 ♩ ♩ ♩ ♩ ♩

17 ♩ ♪ ♪ ♪ ♩ ♪ ♪ ♪

21 ♩ ♩ ♩ ♩

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

1. Original : barre verticale sous cette note  
 2. Original : pas d'indication rythmique  
 3. Original : seule indication rythmique de la mesure

25

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

29

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

33

4      *///a*      *///a*      *///a*

37

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

[R]

41

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

45

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

1. Original : indication rythmique de croche pointée suivie de triples-croches

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

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [3 pièces datées]

*... (9 Jan: 1737) - ... (1737 13 Januarj) - ... (12 Jan: 1737)*

Si bémol majeur  
*Luth baroque à 11 chœurs*

**Manuscrit de Göttweig 1, A-GÖ1**  
*Bibliothèque de l'abbaye bénédictine de Göttweig*  
*Archives musicales*  
(A-GÖ ms. Lautentabulatur Nr. 1)  
*Folios 59r. - 59v.*



3

4

7

9

13

17

21

Da Capo

9 Jan 1737:



3

3

5

5

9

9

13

13

17

17

21

21



