



**3 copistes inconnus**  
(ca 1730 - 1750)

# **Le manuscrit de Grüssau** **PL-Wu2004**

**de la Bibliothèque universitaire de Varsovie**

*Provenance : abbaye de Grüssau en Silésie, aujourd'hui Krzeszów, en Pologne.*

**PL-Wu RM 4137 (olim Mf. 2004)**

S. L. Weiss, Comte Berger, J. G. Weichenberger, anonymes...  
pour luth baroque à 13 et 11 chœurs



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# LE MANUSCRIT DE GRÜSSAU PL-WU2004 DE LA BIBLIOTHÈQUE UNIVERSITAIRE DE VARSOVIE

Grüssau était en Basse Silésie. La ville est maintenant en Pologne et se nomme Krzeszów. L'abbaye fut fondée par les Bénédictins en 1242. En 1289, la branche bénédictine des cisterciens en reprit l'animation. Elle devint un très important centre d'art et de culture, axé autour de sa bibliothèque. En 1810, les lois napoléoniennes en imposent la sécularisation au royaume de Prusse : les moines et les collections sont dispersés.

Par la suite, onze recueils de tablatures manuscrites furent rassemblés dans la bibliothèque de l'ancien Institut de Musique de l'Université de Breslau<sup>1</sup> sous les numéros Mf. 2001 à Mf. 2011. Après 1945, neuf d'entre eux furent transférés à la Bibliothèque universitaire de Varsovie, un (Mf. 2002) fut laissé à la Bibliothèque universitaire à Wrocław et un autre (Mf. 2007) fut considéré comme disparu.

Deux manuscrits similaires, qui peuvent également provenir du monastère de Grüssau, leur sont maintenant adjoints. L'un, PL-Wn396, qui provenait de la bibliothèque de la famille Schaffgotsch à Bad Warmbrunn (aujourd'hui Cieplice), où il avait le numéro de cote K 44, est conservé à la Bibliothèque nationale de Varsovie. Il avait séjourné dans les archives du diocèse de Breslau, puis, jusqu'en 1945, il fut conservé à l'Université de Breslau. On ne connaît pas ses origines et les luthistes le désignent comme le manuscrit Schaffgotsch. L'autre recueil de tablatures, PL-Wu8135 : I Trastulli d'Apollo, est maintenant disponible auprès de la Bibliothèque universitaire de Varsovie.

Grâce à des étiquettes « aus der Bibliothek des Klosters Grüssau » collées sur cinq des tablatures (Mf. 2001, 2003, 2004, 2006 et 2008) et grâce aussi à la page de titre du Père Hermann Kniebandl dans deux autres manuscrits : Mf. 2002 (PL-Wru2002) et K 44 (PL-Wn396), l'origine de ces 13 tablatures est maintenant clairement rattachée à l'abbaye de Grüssau ; elles sont reconnues dans la littérature musicologique sous l'appellation commune : « les tablatures pour luth de Grüssau ».

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<sup>1</sup> Königliches Akademisches Institut für Kirchenmusik

Le manuscrit PL-Wu2004 est en deux parties, rédigées chacune par deux copistes différents. Dans un format à l'italienne, les tablatures sont sur des portées de six lignes qui ont été tracées à main levée - ou en suivant un guide sommaire - à raison de sept par page.

Dans une première partie, ce recueil regroupe des pièces majeures pour luth à 13 chœurs, de grande qualité, jamais faciles. Elles sont toutes rédigées de la même main. Beaucoup de ces pièces sont regroupées sous l'appellation « Parthia » dont la plupart sont attribuées explicitement à Silvius Leopold Weiss, authentifié par la mention « Auth: Sig<sup>e</sup> Weis ». En référence avec le manuscrit de Vienne A-Wn1078, une Parthia Ex F dont l'auteur n'est pas nommé peut être attribuée au Comte Bergen.

Après le verso du feuillet 45 qui est resté vide, les pièces sont d'une autre main. L'écriture est plus fine, plus nerveuse. Le luth comporte 11 chœurs. Les compositeurs ne sont jamais nommés. En référence avec d'autres manuscrits, quelques correspondances sont possibles : ainsi, une courante est composée par Johann Andreas Bohr von Bohrenfels, une bourrée est vraisemblablement de Johann Georg Weichenberger, une gigue de Johann Antonin Losy von Losimthal.

Tout au long du recueil, on constate qu'un nombre important de corrections d'erreur d'écriture ou de copie a été apporté. Mais – surtout pour le premier copiste – le vieillissement du support et des encres rend quelquefois difficile aujourd'hui de faire la différence entre la rectification et la note erronée.

À la fin du recueil, quatre pages volantes au format portrait et rédigées par un troisième copiste, ont été insérées. Les trois premières expliquent sommairement le jeu du luth, avec des conseils pour la position des doigts sur le manche ainsi que des exercices sur les accords et sur les basses. Puis, toujours de la main du troisième copiste, trois pièces, destinées au luth à 13 chœurs, sont rédigées sur la dernière page.

*Le manuscrit de Grüssau PL-Wu2004 est sur le site [luthbaroque.fr](https://luthbaroque.fr) : <https://luthbaroque.fr>*

*Le manuscrit original peut être consulté sur le site de la [Bibliothèque universitaire de Varsovie](#)*

# LES ORNEMENTS

- ⌋ Appoggiature descendante, trille, tremblement...
- ( ⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- x x Mordant inférieur.
- ⌋ Mordant supérieur, martèlement.
- . Doigté de l'index droit.
- .. Doigté du majeur droit.
- ∴ Doigté de l'annulaire droit.
- | Toujours sous la lettre, doigté du pouce.
- \* ⌋ Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.





Copiste n° 1 inconnu

**1<sup>re</sup> partie du manuscrit de  
Grüssau PL-Wu2004  
de la Bibliothèque universitaire de Varsovie**

**Provenance : abbaye de Grüssau en Silésie, aujourd'hui  
Krzeszów, en Pologne.**

PL-Wu RM 4137 (olim Mf. 2004)

pour luth baroque à 13 chœurs





*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia Ex D molli Del Sig<sup>e</sup> Weis

Prélude (Prælude), Courante, Menuet,  
Bourrée (Boure), Gigue

WeissSW51\* - WeissSW11.2, 5, 6  
WeissSW13.4 - WeissSW93.3 - WeissSW3\*

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 1r à 4r*

*Voir les concordances à la page suivante...*



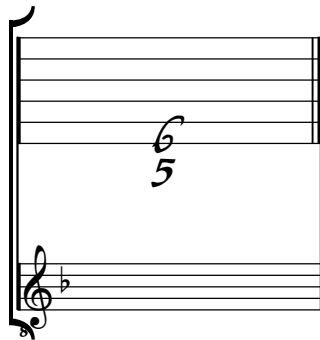
# Concordances

- Voir dans le manuscrit de Londres GB-Lbl3038 (Le Luth Doré Éditions) :
  - pages/folios 93/47r à 101/51r : Sonata 11
  - pages/folios 78/39v et 79/40r : Bourrée 3\*
  - page/folio 115/58r : Bourrée (Bourée) de la Sonata 13
- Voir dans le manuscrit de Grüssau PL-Wu2003, folios 69r à 70v : Partie 11 [PLWu2003\_41]
- Voir dans le manuscrit de Grüssau PL-Wu2005, pages 34 à 38 : [Partie] [PLWu2005\_6]
- Voir dans le manuscrit de Grüssau PL-Wu2008, page 70 : Bourrée (Bourée) [PLWu2008\_82]
- Voir dans le manuscrit de Grüssau PL-Wu2009, pages 88 et 89 : Bourrée (Bourée) [PLWu2009\_81]
- Voir dans le manuscrit de Dresde D-Dl2841, volume 1 (Le Luth Doré Éditions), pages 32 à 38 : Sonata N° 11, Partie de SL Weiss
- Voir dans le manuscrit de Moscou RF-Mcm (Le Luth Doré Éditions), folio 6v : Bourrée (Bure)

Tonalité : Ré mineur

Accord du luth : 1 bémol

*Scordature par octave*



*Accord des 13 chœurs du luth*



# Parthia Ex D molli Del Sig<sup>e</sup> Weis

## Prélude (Prælude)

WeissSW51\*

The musical score is written on a grand staff with two systems of two staves each. It includes a common time signature 'C' and various musical notations such as notes, rests, and fingerings. The piece is marked with 'm' (molto) and 'f' (forte). The score is divided into measures, with measure numbers 3, 5, 7, 9, and 11 indicated on the left side.

Measure 1: *m* a e r a r a e a e a e a a

Measure 2: a r a r r a a a

Measure 3: *m* r r r a e a e e

Measure 4: a f e f a r a e a r a e r a r

Measure 5: *m* a e a e e a f a f f

Measure 6: f f f e e e

Measure 7: *m* e e e e r r r

Measure 8: a r r r a a a a

Measure 9: *m* a a a a a r a r a e r

Measure 10: e r e r a a e r r a a b

Measure 11: *m* r a r r a a b a b a

Measure 12: r b a e r a a r a r r

13 *m* *m*

15 *m* *m*

17 *m* *m*

19 *m* *m*

21 *m* *m*

23 *m* *m*

25 *m*

## Courante

Handwritten musical score for 'Courante' in 3/4 time. The score consists of six systems of music, each with a single melodic line. The notation includes various rhythmic values (quarter, eighth, sixteenth, and thirty-second notes), rests, and fingerings (indicated by numbers 1-5). The piece is marked with a 3/4 time signature at the beginning. The score is divided into measures, with measure numbers 3, 4, 5, 11, 18, 23, 29, and 35 indicated. The notation is in a single system, with a double bar line and repeat sign at measure 29. The piece ends with a first ending bracket at measure 35, marked with a first ending sign (1\*).

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



40

$a$   $a$   $a$   $a$   $a$   $a$   
 $a$   $a$   $a$   $a$   $a$   $a$   
 $a$  (1\*)  $a$  (2\*) 5 4 4

46

$a$   $a$   $a$   $a$   $a$   $a$   
 $a$   $a$   $a$   $a$   $a$   $a$   
 $a$   $a$  5  $a$   $a$  4

52

$e$   $e$   $e$   $e$   $e$   $e$   
 $e$   $a$   $r$   $e$   $a$   $e$   
 $a$   $a$   $a$   $a$   $a$   $a$

58

$h$   $f$   $e$   $f$   $f$   $e$   
 $h$   $h$   $a$   $f$   $f$   $r$   
 $4$   $a$  5  $a$  5  $a$  6  $a$  6  $a$   $a$   $a$

64

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

70

$r$   $a$   $r$   $a$   $r$   $a$   
 $r$   $a$   $r$   $a$   $r$   $a$   
 $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$  6

77

$a$   $a$   $a$   $a$   $a$   $a$   
 $a$   $a$   $a$   $a$   $a$   $a$   
 $a$   $a$   $a$   $a$   $a$   $a$

- 1. Original : liaison absente
- 2. Original : liaison absente
- 3. Original : Ré (f sur le 3e chœur)
- 4. Original : Fa (a sur le 4e chœur)
- 5. Original : pas d'indicateur rythmique

(4\*) (5\*)

## Menuet (Menue)

1. Original : deux mesures absentes  
 2. Original : Mi et Ré (h et f sur le 3e chœur)  
 3. Original : basse absente  
 4. Original : pas d'indication rythmique.

35

(1\*)

40

45

(2\*)

50

(3\*)

55

1. Original : deux mesures absentes  
 2. Original : la basse est raturée et illisible et la liaison sur les deux dernières notes de cette mesure est absente.  
 3. Original : basse absente

# Bourrée (Boùre)

(1\*) (2\*)

5

10

14

(3\*)

19

24

(4\*)

- 1. Original : La (e sur la chanterelle)
- 2. Original : liaison absente
- 3. Original : liaison absente
- 4. Original : Si (k sur le canto)

29

(1\*)

34

39

(2\*)

1. Original : basse Sol (a sur le 7e chœur)
2. Original : Fa (a sur le 4e chœur)

## Gigue

6 *a* *e a e e a* *e b e r b r* *r a r a a* *a a r r e e e* *a a a*  
 8

(1\*)

6 *r e* *e a a r* *e r e a e* *f f e* *e e a k a*  
*a a a a* *a a a a* *a a a a* *a a a a*

(2\*)

11 *k l h i h* *i a h k a h* *f h f h* *h f a f*  
*a a a a* *a a a a* *a a a a* *a a a a*

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

20 *a r r a a* *a b a e r a* *b a a r f* *r a h f h*  
*a a a a* *a a a a* *a a a a* *a a a a*

24 *f h f h e f a f* *r e a r a r* *r a a a a* *a r a r b a*  
*a a a a* *a a a a* *a a a a* *a a a a*

(3\*) (4\*)

28 *r a r e a* *e r a f r e* *r e r a* *r r a r b b a a*  
*a a a a* *a a a a* *a a a a* *a a a a*

(5\*) (6\*)

32 *r r a b* *r r a r* *h f f h f f* *h h f h a r* *a a a a*  
*a a a a* *a a a a* *a a a a* *a a a a*

1. Original : Fa (a sur le 4e chœur)
2. Original : pas d'indication rythmique
3. Original : liaison absente
4. Original : basse absente
5. Original : basse absente
6. Original : liaison absente

35

42

48

54

60

65

69

73

- 1. Original : liaison absente
- 2. Original : 3 liaisons absentes
- 3. Original : 2 liaisons absentes
- 4. Original : liaison absente

*Il Fine*





*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia ex F

## Del Sig<sup>e</sup> Weis

Prélude (Prælude), Allemande, Bourrée (Boure),  
Courante, Sarabande, Menuet, Gigue, Chaconne

WeissSW52\*, WeissSW1.2, 4, 3, 5, 9, 7,  
WeissSW62.12 variante de WeissSW1.12

Fa majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 4v à 9v*

*Voir les concordances à la page suivante...*



# Concordances

- Voir dans le manuscrit de Londres GB-Lb13038 (Le Luth Doré Éditions) : pages 1 à 10 : Sonata 1
- Voir dans le manuscrit de Grüssau PL-Wu2003, folios 2r à 5r : Partie 1 [PLWu2003\_1]
- Voir dans le manuscrit de Grüssau PL-Wu2005, pages 1 à 7 : [Partie] [PLWu2005\_1]
- Voir dans le manuscrit de Dresde D-Dl2841, volume 1 (Le Luth Doré Éditions) : pages 11 à 16 : Sonata N° 1
- Voir dans le manuscrit de Vienne A-Wn1078, pages 39v à 46r, : [Partie] [V1078\_10]
- Voir le manuscrit Harrach II Schloss Rohrau A-ROII :
  - pages 92 à 101 : Suite 5 [HR112]
  - pages 77 à 80 : Ciaccona de la Suite 3 [HR110]

# Parthia Ex F Del Sig<sup>e</sup> Weis

## Prélude (Prælude)

WeissSW51\*

Musical notation for measures 1-2. The first staff shows a C-clef and a common time signature. The notes are: a, a, r, a, f, h, f, h, f, h, f, h, a, a, k, a, a, h, a, a, k, a, a, h, a, a. Fingerings are indicated by numbers 1-5. A fermata is placed over the first 'a' in each measure.

Musical notation for measures 3-4. The notes are: f, a, a, e, e, a, a, r, a, a, r, a, a, b, a, a, a, a, r, a, a, a, b, a, r, a, a, a, r, a, a, a, a. Fingerings are indicated by numbers 1-6. A fermata is placed over the first 'f' in measure 3 and the first 'a' in measure 4.

Musical notation for measures 5-6. The notes are: a, a, a, r, a, a, b, a, r, a, a, a, r, a, a, a, r, a, a, a, a, a, a, a, r, a, a, a, a, a, a, a, a. Fingerings are indicated by numbers 1-6. A fermata is placed over the first 'a' in each measure.

piano

forte

Musical notation for measures 7-8. The notes are: a, a. Fingerings are indicated by numbers 1-6. A fermata is placed over the first 'a' in each measure.

piano

Musical notation for measures 9-10. The notes are: a, r, a, r. Fingerings are indicated by numbers 1-4. A fermata is placed over the first 'a' in each measure.

forte

piano

Musical notation for measures 11-12. The notes are: r, e, f, e, a, a, a, a, r, e, f, e, a, a, a, a. Fingerings are indicated by numbers 1-5. A fermata is placed over the first 'r' in each measure.

forte

piano

Musical notation for measures 13-14. The notes are: r, r, r, r, h, h, h, h, f, f, h, h, i, i, h, h. Fingerings are indicated by numbers 1-5. A fermata is placed over the first 'r' in each measure.

forte

.../...

15 *M* *f* *g* *h* *k* *h* *M* *f* *g* *e* *r* *b*

*f* *f* *h* *h* *i* *i* *h* *h* | *f* *f* *∂* *∂* *r* *r* *a* *a*

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

piano forte

17 *M* *r* *e* *r* *b* *M* *r* *e* *r* *b*

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

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

19 *M* *r* *r* *r* *r* *M* *a**a* *a**a* *a**a* *a**a* *a**a*

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

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

21 *M* *a**a* *a**a* *e**r* *e**r* *M* *r**r* *r**r* *r**r* *r**r* *r**r*

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

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

23 *M* *r**r* *r**r* *r**r* *b**b* *b**b* *M* *r**b**b* *b**r**r* *r**r* *r**e**e* *r**r* *r**r*

*r**r* *r**r* *r**r* *b**b* *b**b* | *r**b**b* *b**r**r* *r**r* *r**e**e* *r**r* *r**r*

*r* *r* *r* *r* | *r* *r* *r* *r*

25 *M* *r**b**b* *b**r**r* *r**r* *r**e**e* *r**r* *r**r* *M* *e**e* *r**e* *a**a* *a* *r**r* *r* *a**a* *a*

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

*e* *e* *r* *e* *e* *e* *e* *e* *e* *e*

27 *M* *e**e* *r**e* *a**a* *a* *r**r* *r* *a**a* *M* *r**r* *a* *r**r* *∂* *r* *∂* *a**a* *a* *r* *∂* *r* *∂*

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

*e* *e* *r* *e* *e* *e* *e* *e* *e* *e* *e* *e*

pp: forte (1\*)

1. Original : Fa (a sur le 4e chœur)

29 *m* *m*

*r r<sup>a</sup> r r r r r r* *[r]* *r r r r* | *r<sup>a</sup> r e r r r r* *6<sup>a</sup> 6*

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

pp: (1\*) forte

31 *m* *m*

*r r r e r r r r* *6<sup>a</sup> 6* | *r r r e r r r r* *6<sup>a</sup> 6*

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

piano

33 *m* *m*

*r r r r r r r r r r* | *r r e r r r r r* *f e*

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

35 *m* *m*

*r r a r r a a* | *6<sup>r</sup> 6<sup>a</sup> a a r r a a*

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

37 *m* *m*

*6<sup>r</sup> 6<sup>a</sup> a a r r r r* | *r<sup>a</sup> r 6<sup>r</sup> 6<sup>a</sup> a a a a*

*4 4 4 4* *4 4 4 4*

39 *m* *m*

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

*4 4 4 4* *4 4 4 4*

41 *m* *m*

*r r a a 6<sup>a</sup> 6<sup>a</sup> r r* | *6<sup>a</sup> 6<sup>a</sup> a a*

*4 a a a a* *a a*

**2004**

1. Original : Fa (a sur le 4e chœur)

## Allemande

1. *a* *r* *a* *r* *a* *r* *e* *r* *e* *f* *f* *e* *r* *r* *a*

4. *a* *a* *r* *a* *r* *r* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e*

7. *r* *a* *r* *r* *a* *a* *r* *r* *e* *a* *r* *a* *r* *a* *r* *a* *a*

10. *r* *r* *r* *a* *a* *r* *e* *e* *a* *a* *r* *r* *r* *a* *r*

13. *a* *r* *a* *a* *r* *a* *r* *r* *r* *r* *e* *a* *r* *a*

15. *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a*

18. *a* *r* *a* *a* *r* *r* *a* *e* *r* *a* *e* *r* *r* *e* *a* *r* *a* *k* *k* *h* *h* *k*

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

21 *h f f e e r a r a* *r r r r r a r a r* *a r r a a*

24 *a r e a* *a a a r a* *r a r a b b*

[5] (1\*)

27 *b b b a b* *a r a a r a* *a b f e r a*

[4] (2\*)

30 *r a r e r a* *r e f e f* *h f h h k h*

33 *i h f a h a h f* *a h a a h a* *a h a f a h a*

R

36 *a h a f h f* *r a e r a* *a r a r a*

(3\*)

39 *a e r a a* *a r a b a* *r a a*

(4\*)

R

- 1. Original : Si bémol une octave plus aigue (d sur le 7e chœur)
- 2. Original : 2 notes absentes
- 3. Original : Sol (f sur le canto)
- 4. Original : La ( sur le 3e chœur)

# Bourrée (Boure)

Handwritten musical score for Bourrée (Boure) in C major, 3/4 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 fingerings. The first system starts with a common time signature 'C'. The second system starts with a measure number '4'. The third system starts with a measure number '8'. The fourth system starts with a measure number '12' and includes a repeat sign. The fifth system starts with a measure number '17' and includes measure numbers '4', '5', and '6' below the staff. The sixth system starts with a measure number '21'.

(1\*)

1. Original : 2 notes absentes



26

4 4 5 6 a 2 a a

30

2 [a] e 4 a a (1\*) (2\*)

34

a a a r a 4 a r a r e f r e a a a a (3\*)

38

4 6 5 4 4 a

1. Original : Sol (a sur le 7e chœur)
2. Original : liaison absente
3. id.

## Courante

3 3 2 a r | g a a | g a a | a r a 2 6

4 4 | a r | a a 2 | [e] a 4  
(1\*)

9 9 2 r a 2 | e e r a e | r r a 2 r | r r a r r | a a 2 r a | a r a r a

15 15 | r a r 2 r 2 | a r a 2 r 2 | r 2 r 2 r 2 | e r e 2 r 2 | r 2 a r a r

4(2\*) 3\*

20 20 | a r a r a r | r r a r e r | e r a a k h | k h k a h | f h g f h h

25 25 | h f g a a | r r a a | a 2 r | 2 a r a r | 2 a r a r | 2 : : : :  
4 4 4 4 4

30 30 | : : : : | 2 2 2 | 2 2 2 | e r a r a | r a 2 | : : : :  
4 4 a a a a 4

4\*

35 35 | g a a | g a a | a r a 2 6 | a r a r e | g a a

a a 2 a a 2

1. Original : Si bémol (d sur le 7e chœur)
2. Original : 2 liaisons absentes
3. Original : liaison absente
4. id.

40 4

45 4

50 (1\*) (2\*)

55 (3\*)

60 4

65 4

70 (4\*)

75 4

1. Original : liaison absente  
 2. id.  
 3. Original : Ré (a sur le 5e chœur)  
 4. Original : liaison absente

## Sarabande

3 4

5

10

15

20

25

1. Original : Fa (a sur le 4e chœur)

1. Original : Fa (a sur le 4e chœur)

30

Handwritten musical notation for measures 30-33. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes with various dynamics (p, f) and accents. The bass line consists of whole notes. The notes are: 30: G4, A4, Bb4; 31: A4, G4, A4, Bb4; 32: G4, A4, Bb4, A4; 33: G4, A4, Bb4, A4.

34

Handwritten musical notation for measures 34-35. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes with various dynamics (p, f) and accents. The bass line consists of whole notes. The notes are: 34: G4, A4, Bb4, A4; 35: G4, A4, Bb4, A4. The piece ends with a double bar line and repeat dots.

# Menuet

The musical score consists of two staves, with the upper staff containing the melody and the lower staff containing the bass line. The piece is in 3/4 time. The notation includes various note values, rests, and dynamic markings such as *f* and *f* with accents. The score is divided into measures, with measure numbers 3, 4, 5, 10, 15, 20, 25, and 30 indicated on the left. There are three specific annotations: (1\*) at measure 3, (2\*) at measure 11, and (3\*) at measure 31.

- 1. Original : basse absente
- 2. Original : Sol (f sur le canto)
- 3. Original : liaison absente

35

[5] (1\*)

[4] (2\*)

40

(3\*)

45

4

50

[4]

55

(4\*)

60

[R]

(5\*)

65

5

4

[R]

1. Original : basse absente
2. Original : 2 notes de l'accord sont absentes
3. Original : liaison absente
4. Original : Do (d sur le 3e chœur) et liaison absente
5. Original : Ré (10e chœur)

## Gigue

6  
8

5

11

18

25

31

37

43

(1\*)

(2\*)

1. Original : liaison absente

2. id.



49

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

55

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

60

6 a //a //a e a a //a //a e a a //a //a

66

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

72

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

77

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

83

//a //a //a 4 //a //a //a (2\*)

89

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

1. Original : basse Sol (a sur le 7e chœur) et liaison absente  
 2. Original : mesure non répétée



22

25

28

30

33

36

40

43

- 1. Original : mesure absente
- 2. Original : Do (d sur le 3e chœur)
- 3. Original : basse sous la note précédente
- 4. Original : Do (d sur le 3e chœur)

.../...

46

(1\*)

49

54

58

62

67

71

74

(2\*)

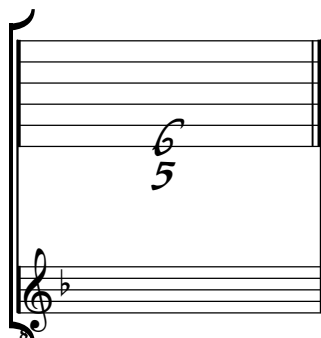
1. Original : Fa dièse (e sur le 5e chœur)  
 2. Original : deux basses absentes



# Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*



*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia ex A Duro

## Authore Sig<sup>e</sup> Weis

Prélude (Prælude), Bourrée (Boure), Sarabande,  
Menuet (Menue), Gigue, Conclude

WeissSW12.9, 3, 4, 5, 7, ?

La majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 10r à 12v*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions),  
folios 51v à 56r : Bourrée, Sarabanda, Menuet et Gigue de la Sonata 12*

*Voir dans le manuscrit de Dresde D-Dl2841 (Le Luth Doré Editions) vol. 3 :  
... pages 138 et 139 : Menuet et Bourrée de la Sonata 12  
... page 158 : Gigue de la Sonata 16*

*Voir dans le manuscrit de Vienne A-Wn18829, folios 18v et 24v :  
Sarabande et Gigue de la [Partie 12] S.L. Weiss [V18829\_5]*



# Parthia Ex A Duro

Authore Sig<sup>e</sup> Weis

## Prélude (Prælude)

1. Original : Ré (a sur le canto)



6

4 5 (1\*) (2\*)

7

8

4

9

10

4 5 6 6 6

1. Trois notes ajoutées, absentes de l'original
2. Original : peut-être plutôt basse La (a sur le 6e chœur)

## Bourrée (Boure)

4

8

12

16

19

24

(1\*)

(2\*)

(3\*)

(4\*)

1. Original ; liaison absente
2. Original : Fa dièse (a sur le 8e chœur)
3. Original : Sol (c sur le 4e chœur)
4. Original : Fa dièse (e sur le canto)

28

(1\*) (2\*)

32

36

40

44

47

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

## Sarabande

3  
4

4

7

10

13

16

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19

(1\*) (2\*) 4

22

a a a 4

25

4 5 4 (3\*)

28

4 4 (4\*) 4

32

4 (5\*) 4 a

1. Original : liaison absente
2. Original : Si (c sur le 3e chœur)
3. Original : liaison absente
4. Original : aussi Ré dièse (g sur le 3e chœur)
5. Original : Mi dièse, Fa bécarre, Mi dièse (d e d sur le 5e chœur)



## Menuet (Menue)

3 4

6 (1\*)

11 1. 2. 6

17 5

22 4 4

27 R R

1. Original : Ré (a sur le canto)

## Gigue

Musical score for Gigue, featuring a treble and bass staff with various notes, rests, and articulations. The score is divided into systems with measure numbers 5, 10, 16, 22, 28, 34, and 38. Handwritten annotations include asterisks and brackets indicating specific notes or liaisons.

1. Quelques liaisons sur trois notes, absentes de l'original, ont été ajoutées dans cette Gigue.
2. Original : basse Mi absente sous cet accord mais placée sous l'accord suivant
3. Original : Si (c sur le 3e chœur)
4. Original : basse Sol (a sur le 7e chœur)
5. Original : basse absente



43

48

53

59

65

71

77

83

1. Original : La (a sur le 3e chœur)  
 2. Original : basse absente

## Conclude

1

(1\*)

2

(2\*)

3

4

5

(3\*)

1. Original : indications rythmiques absentes

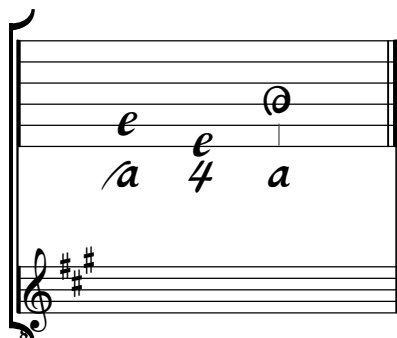
2. id.

3. Original : pas d'indication rythmique

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*



## *Accord des 13 chœurs du luth*

The diagram shows a lute fretboard with six strings. The notes are: string 1 (top) has an 'a' on the 1st fret; string 2 has an 'a' on the 2nd fret; string 3 has an 'a' on the 3rd fret; string 4 has an 'a' on the 4th fret; string 5 has an 'a' on the 5th fret; string 6 (bottom) has an 'a' on the 6th fret. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: a whole note 'a' (1st fret), a half note 'a' (2nd fret), a quarter note 'a' (3rd fret), a quarter note 'a' (4th fret), a quarter note 'a' (5th fret), a quarter note 'a' (6th fret), a quarter note 'a' (7th fret), a quarter note 'a' (8th fret), a quarter note 'a' (9th fret), a quarter note 'a' (10th fret), a quarter note 'a' (11th fret), a quarter note 'a' (12th fret), a quarter note 'a' (13th fret), a quarter note '4', a quarter note '5', and a quarter note '6'.



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

# Parthia ex F

Allemande (Allamande), Courante, Bourrée (Boure),  
Menuet (Menue), Sarabande, Gavotte (Gavotta), Gigue

Fa majeur

## **Manuscrit de Grüssau PL-Wu2004**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)  
*Folios 13r. à 16r.*

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

*Voir dans le manuscrit n° 1 de Götting A-GÖ1, folios 30r à 32r : Partie  
en Fa majeur [A-GO1\_62]*



# Parthia Ex F

## [Comte Bergen]

### Allemande (Allamande)

The musical score for "Parthia Ex F, Allemande (Allamande)" is presented in five systems. Each system consists of a treble staff and a bass staff. The notation is a form of shorthand where letters (a, b, c, d, e, f, g) represent notes and rhythmic symbols (m, n, r, J, 4, 7) indicate the rhythm. The first system begins with a common time signature (C). The second system is marked with a '2' above the first measure. The third system is marked with a '4'. The fourth system is marked with a '6'. The fifth system is marked with a '9'. The score includes various musical notations such as slurs, ties, and repeat signs.

11

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

*a* | *4 a* | *5* | *(1\*) a* | *a* | *a* | *a*

13

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

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

15

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

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

**R**

17

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

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

(2\*)

1. Original : Sol (a sur le 7e chœur)  
 2. Original : basse absente

# Courante

Handwritten musical score for 'Courante' in 3/4 time. The score consists of five systems of music, each with a treble and bass staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics like 'f' and 'e' are present. A repeat sign with first and second endings is used at measure 12. The piece ends with a double bar line at measure 24.

1. Original : liaison absente  
 2. id.



24

Handwritten musical notation for measures 24-27. Measure 24: *f*, *a*, *r*. Measure 25: *a*, *e*, *r*, *e*. Measure 26: *a*, *r*, *a*. Measure 27: *a*, *r*, *a*. Includes a repeat sign and a box with 'R' below measure 25.

28

Handwritten musical notation for measures 28-31. Measure 28: *f*, *a*, *r*, *r*. Measure 29: *f*, *a*, *r*, *r*. Measure 30: *f*, *a*, [*a*]. Measure 31: *a*, *r*, *a*. Includes fingerings 4, 4, 4, 5, 4 and markings (1\*) and (2\*).

32

Handwritten musical notation for measures 32-33. Measure 32: *a*, *r*. Measure 33: *a*, *r*. Ends with a double bar line and a decorative flourish.

1. Original : Fa (d sur le canto)
2. Original : Si-bécarre (c sur le 3e chœur)

# Bourrée (Boure)

4

7

11

15

19

23

1. Original : basse absente
2. Original : Si-bémol (b sur le 6e chœur)
3. Original : La (a sur le 6e chœur)

# Menuet (Menue)

1

5

9

13

17

21

# Sarabande

1. Original : Mi (c sur le canto)  
 2. Original : 2 basses absentes

28

33

(1\*)

1. Original : Fa, Mi-bémol, La (accord décalé 1 chœur au-dessus)

# Gavotte (Gavotta)

3

6

10

14

18

(\*)

1. Original : La (a sur le 3e chœur)

# Gigue

Musical score for Gigue, featuring two staves with notes and fingerings. The score is divided into systems with measure numbers 5, 10, 14, 18, 22, and 28. It includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'ff'.

- 1. Original : La (a sur le 6e chœur)
- 2. Original : Mi (c sur le canto)
- 3. Original : liaison absente
- 4. Original : note effacée

# Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*





*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia ex B

Auth. Sig<sup>e</sup> Weis

Allemande, Courante, Paysanne (Baisano),  
Menuet (Menue), Sarabande, Gigue

WeissSW15.2, 3, 4, 6, 5, 7

Si bémol majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 16v à 22r*

*Voir dans le manuscrit de Dresde D-Dl2841 (Le Luth Doré Editions),  
volume 4, pages 217 et 225 : Allemande, Courante, Sarabande et  
Gigue, Sonata 15/23*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions),  
page 137 à 147 (folios 69 r à 74 r) : Sonata 15*



# Parthia Ex B Auth: Sig<sup>e</sup> Weis

## Allemande

WeissSW15.2

1. Original : 2 notes absentes
2. Original : basse absente

23

26

29

32

35

38

41

44

1. Original : Si bécarré (c sur le 6e chœur)  
 2. id.  
 3. Original : Sol (a sur le 7e chœur)



# Courante

3/4

4

7

10

13

16

20

23

(1\*)

(2\*)

1. Original : mesure absente  
 2. Original = Do dièse (i sur la chanterelle)

26

(1\*)

30

33

36

39

42

45

48

- 1. Original : triolet
- 2. Original : La (h sur le canto)

51  $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $f$   $e$

54  $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{f}}$

57  $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$

61  $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{e}}$   $\overset{\curvearrowright}{\underset{3}{f}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$   $\overset{\curvearrowright}{\underset{3}{a}}$

# Paysanne (Baisano)

The musical score for 'Paysanne (Baisano)' is presented in a single system with six systems of music. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes or rests. The notation is written in a style that includes both standard musical notation and some shorthand or shorthand-like symbols. The score is numbered 4, 8, 12, 17, 21, and 24 at the beginning of each system. The final system ends with a double bar line and repeat dots. The score is written in a style that includes both standard musical notation and some shorthand or shorthand-like symbols.

1. Original : deux appoggiatures au lieu de deux arcs de liaison
2. Original : notes de mélodie Si bécarré et Sol (accord décalé un chœur plus haut)



29

33

38

43

48

53

57

- 1. Original : basse décalée sous le temps suivant
- 2. Original : liaison absente
- 3. Original : basse absente

# Menuet (Menue)

The musical score is written in 3/4 time and consists of 28 measures. It is divided into four systems of five measures each. The notation includes a treble staff with notes and rests, and a bass staff with notes, rests, and ornaments. The key signature is one flat (B-flat major). The score includes a repeat sign at the end of the fourth system.

Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective systems.

1. Original : Ré (10e chœur)

30

[a]  
(1\*)

35

4

41

(2\*)

R

46

51

5

1. Original : basse absente  
2. Original : Fa (a sur le 8e chœur)

# Sarabande

Handwritten musical score for Sarabande, featuring a 3/4 time signature and various musical notations including notes, rests, and fingerings.

Measures 1-4: 3/4 time signature. Notes: a, b, a, a, b, a, a, a. Fingerings: 2, 1a, 1a 1a, 5 6 5. A brace groups the first two measures.

Measures 5-8: Measure 5 starts with a 5. Notes: a, b, a, a, b, a, a, a. Fingerings: 1a, 1a, r, a, r, a, a. A slur covers measures 5 and 6. A triplet of notes (a, b, a) is marked with a '3' above it in measure 6. A circled asterisk (\*) is below measure 6. Measure 8 has a circled 'f'.

Measures 9-13: Notes: a, b, a, a, b, a, a, b, a, a, a, b, a, a. Fingerings: 4, 4, 4, 4, a, a. A brace groups measures 9-13.

Measures 14-16: Measure 14 has a circled 'f'. Notes: a, b, a, b, a, b, a, a, a, a, a, a, a, a. Fingerings: a, 1a r a a a, a. First ending (1.) and second ending (2.) are indicated. Measure 16 has a circled 'f'.

Measures 17-20: Notes: a, b, a, a, b, a, a, a, a, a, a, a, a, a. Fingerings: 4, 1a, 1a, 1a, a, 1a, 1a. A brace groups measures 17-20.

Measures 21-24: Notes: a, b, a, a, b, a, a, a, a, a, a, a, a, a. Fingerings: 1a, 1a, 1a, 1a. Measure 24 has a circled 'f'.

1. Basse Ré (10e chœur) dans le manuscrit de Londres

25

29

33

37

41

1. Basse Fa (a sur le 8e chœur) dans le manuscrit de Londres  
 2. Original : liaison absente

# Gigue (Gique)

6 8

6

12

18

23

28

33

39

43

h i h h l h h i h l h i h h h i h

48

h i i h k l h i i h i h h f a f e f f e f f a r e a

53

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

58

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

63

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

68

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

73

a a

78

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

.../...

83

(1\*)

88

4

93

4 (2\*) 5 (3\*)

97

6 a a a a

102

4 a a a a

107

a a a a a

111

a a a a a

115

a a a 4 a

(4\*)

1. Original : Fa (d sur le canto)
2. g sur le 3e chœur dans le manuscrit de Londres
3. h sur le 4e chœur dans le manuscrit de Londres
4. Original : Sol (a sur le 7e chœur)



119

123

127

131

135

140

1. Original : 4 mesures absentes  
 2. Original : Ré (f sur le 3e chœur)

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

*Scordature par octave*

Musical notation for scordature by octave. The staff shows a treble clef with a key signature of two flats (Bb and Eb). The notation consists of four notes on the staff: a G4 (fret 6), an F4 (fret 5), a G4 (fret 6), and a natural sign (no fret) on the same string. The notes are grouped by a brace on the left.

*Accord des 13 chœurs du luth*

Musical notation for the 13-voice lute chord. The staff shows a treble clef with a key signature of two flats (Bb and Eb). The notation consists of 13 notes on the staff, grouped by a brace on the left. The notes are: a G4 (fret 4), an F4 (fret 5), a G4 (fret 6), and a natural sign (no fret) on the same string. The notes are grouped by a brace on the left.

*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia ex B

Auth. Sig<sup>e</sup> Weis

Allemande, Bourrée (Boure), Courante, Presto,  
Sarabande, Menuet (Menuete)

WeissSW49.1, 3, 2, 6, 4, 5

Si bémol majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 22v à 29r*

*Voir dans le manuscrit de Dresde D-Dl284 (Le Luth Doré Editions) volume 4,  
pages 209 à 216 : Sonata N° 49 in B-flat Major*



# Parthia Ex B Auth: Sig<sup>e</sup> Weis

## Allemande

WeissSW49.1

Un poco vivace

3

6

9

12

15

18

1. 2.

1. Original : basse absente
2. Original : La et Ré (un chœur au-dessus)

20

23

26

29

32

35

38

41

(1\*)

(2\*)

(3\*)

1. Original : Si bémol (d sur le 7e chœur)
2. Basse absente de la tablature originale.
3. Original : basse La (6e chœur)

## Bourrée (Boure)

Musical score for Bourrée (Boure) in C major, 3/4 time. The score consists of 24 measures across six systems. It features a single melodic line with various rhythmic values (quarter, eighth, sixteenth notes) and rests. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning. The piece concludes with a double bar line and repeat dots.

27

31

36

40

44

47

51

1. Original : liaison absente  
 2. Original : basse Ré (10e chœur)

## Courante

3  
4

(\*)

6

12

18

24

30

35

40

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



45

50

56

62

67

72

77

82

1. Original : Fa (a sur le 8e chœur)

## Presto

1. *m* *m*  
*a a b a a b a a b a b a b a* | *r a a b b a a a b a a b a*  
*a a a a a*

3. *m* *m*  
*a b b a a a b b a b a b a b* | *b a a a b b a a r a b a a b a*  
*a a a a a 4 a a 4 a*

5. *m* *m*  
*a a b a a a a a a a a a a a* | *b a r b b a r b b a r r b b a r*  
*a a 4*

7. *m* *m* *o m o*  
*a a a a a a a a a a a a a a* | *r a r a b a r a r a r a r a r*  
*a b 5 5 4 4 4 4 (1\*)*

9. *o m o m o m*  
*r b a b r a r a a a* | *r a r a r a b a b a a a a a b*  
*4 4 4 4 4 4 4 4 a a*

11. *m* *m*  
*r a r a r a a r a r e r e a* | *f h f h a h a f h f h a h a*  
*4 a a a a*

13. *m* *m*  
*[f] h f a h h f h f a h f f h* | *f a h a h a f a h a h f a f a*  
*a a a a h a h f a f a*  
*(2\*)*

15. *o m m*  
*h h a r a r a e r a* | *a r a e r a a a a r r a a a*  
*4 5 a a 5*

1. Original : liaison absente
2. Original : Do (h sur la chanterelle)

17 *m* *m* *d.*

19 *m* *n* *m* *m* *n* *m*

21 *m* *m*

23 *n* *d.* *m*

25 *m* *m* *n* *n* *m* *n*

27 *n* *m* *n* *m* *n* *n* *n* *m* *n*

29 *m* *m*

31 *m* *m*

.../...

1. Original : mesure redoublée

33

35

37

39

41

43

45

47

- 1. Original : 2 notes absentes
- 2. Original : basse absente
- 3. id.



## Sarabande

The musical score consists of two staves. The upper staff contains the melody, and the lower staff contains the bass line. The piece is in 3/4 time and features various dynamics and articulations.

Measure 1: Upper staff has notes *a* (quarter), *f* (quarter), *e* (quarter), *a* (quarter), *f* (quarter), *e* (quarter), *f* (quarter), *e* (quarter), *f* (quarter), *e* (quarter). Lower staff has notes *a* (quarter), *e* (quarter), *a* (quarter), *a* (quarter), *a* (quarter), *a* (quarter).

Measure 4: Upper staff has notes *e* (quarter), *f* (quarter), *k* (quarter), *k* (quarter), *i* (quarter), *g* (quarter), *a* (quarter), *k* (quarter). Lower staff has notes *a* (quarter), *k* (quarter), *i* (quarter), *i* (quarter), *a* (quarter), *h* (quarter), *h* (quarter), *a* (quarter), *g* (quarter), *e* (quarter), *a* (quarter), *h* (quarter), *f* (quarter).

Measure 9: Upper staff has notes *f* (quarter), *a* (quarter), *a* (quarter), *g* (quarter), *f* (quarter), *h* (quarter), *f* (quarter). Lower staff has notes *a* (quarter), *a* (quarter), *h* (quarter), *a* (quarter), *k* (quarter), *a* (quarter), *k* (quarter), *a* (quarter), *h* (quarter), *h* (quarter), *h* (quarter), *i* (quarter), *h* (quarter), *h* (quarter), *h* (quarter), *i* (quarter).

Measure 13: Upper staff has notes *h* (quarter), *h* (quarter), *f* (quarter), *h* (quarter). Lower staff has notes *a* (quarter), *a* (quarter), *f* (quarter), *h* (quarter), *f* (quarter), *h* (quarter), *f* (quarter), *g* (quarter), *f* (quarter), *h* (quarter), *g* (quarter), *f* (quarter), *i* (quarter), *i* (quarter), *g* (quarter), *i* (quarter).

Measure 17: Upper staff has notes *h* (quarter), *i* (quarter), *k* (quarter), *i* (quarter), *h* (quarter). Lower staff has notes *a* (quarter), *a* (quarter), *h* (quarter), *a* (quarter), *h* (quarter), *k* (quarter), *h* (quarter), *i* (quarter), *a* (quarter), *h* (quarter), *h* (quarter), *i* (quarter).

Measure 20: Upper staff has notes *i* (quarter), *h* (quarter), *g* (quarter), *h* (quarter), *f* (quarter), *a* (quarter). Lower staff has notes *a* (quarter), *a* (quarter), *5* (quarter), *e* (quarter), *a* (quarter), *f* (quarter), *f* (quarter), *e* (quarter), *f* (quarter), *f* (quarter), *a* (quarter), *5* (quarter), *a* (quarter), *a* (quarter), *f* (quarter), *a* (quarter), *a* (quarter), *f* (quarter), *a* (quarter).

Measure 24: Upper staff has notes *a* (quarter), *a* (quarter), *r* (quarter), *e* (quarter), *f* (quarter), *a* (quarter). Lower staff has notes *a* (quarter), *h* (quarter), *f* (quarter), *h* (quarter), *f* (quarter), *f* (quarter), *h* (quarter), *f* (quarter), *e* (quarter), *f* (quarter), *e* (quarter), *a* (quarter), *f* (quarter), *e* (quarter), *r* (quarter), *r* (quarter), *a* (quarter), *r* (quarter), *r* (quarter), *f* (quarter), *f* (quarter).

1. Original : basse absente

28

Handwritten musical notation for measures 28-31. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

32

Handwritten musical notation for measures 32-35. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

36

Handwritten musical notation for measures 36-39. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

40

Handwritten musical notation for measures 40-43. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

44

Handwritten musical notation for measures 44-47. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

48

Handwritten musical notation for measures 48-51. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

52

Handwritten musical notation for measures 52-55. The staff contains notes with slurs and dynamics. Fingerings are indicated below the notes.

## Menuet (Menuete)

Handwritten musical score for Menuet (Menuete) in 3/4 time. The score consists of a single melodic line on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes), rests, and fingerings (numbers 1-5). The piece is divided into measures, with some measures containing repeat signs and first/second endings. The score is numbered 1, 5, 9, 13, 16, 20, and 24 at the beginning of each system.

1. Original : basse absente
2. Original : Si bémol (b sur le 3e chœur)
3. Original : liaison absente



28

32

36

40

43

47

51

1. Séquence de 5 mesures absente de l'original

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

*Scordature par octave*



*Accord des 13 chœurs du luth*



*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia ex D Duro

[Allemande], Courante, Allegro, Menuet, Polonoise,  
Allegro, Menuet (Menuete), Allegro, Menuet (Menuete),  
Menuet (Menuete), Menuet (Menuete), Paysanne (Paisana)

WeissSW92.1, 2, 3, 4 [WeissSW90.7], 5, 6  
[WeissSW90.6], 7, 8, 9, 10, 11, 12 [WeissSW18.3]

Ré majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 29r à 36r*

*Voir les concordances à la page suivante...*



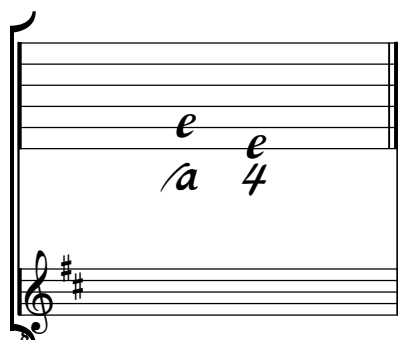
# Concordances

- Voir dans le manuscrit de Grüssau PL-Wu2003, folio 36r, Menuet, et folio 35v, : Bourrée (Bourée), pièces faisant partie de la [Partie 90] en Ré majeur [PLWu2003\_22]
- Voir dans le manuscrit de Grüssau PL-WRu2002 :
  - page 9 : Gavotte [PLWRu\_2]
  - page 14 : Menuet [PLWRu\_4]
- Voir dans le manuscrit de Munich D-Mbs5362, folio 34r : Arlequinade [Mun\_49]
- Voir dans le manuscrit de Vienne A-Wn1078, pages 87 et 88 : Paysanne (Paisañe) [V1078\_13]
- Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions) page 170 (folio 85v) : Anglaise de la Sonata 18 in D Major
- Voir dans le manuscrit de Vienne A-Wn18829, folio 12v : Anglaise de « 2. Prelude avec la Parthi de mons: Weis. » [V18829\_2]

# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*

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

# Parthia Ex D Duro

[Allemande]

WeissSW92.1

1. Original : basse Mi (9e chœur)
2. Original : Do bécarré (d sur le 3e chœur)
3. Original : basse absente
4. Original : Ré (f sur le 3e chœur), 2 liaisons suivantes absentes et pas d'indication rythmique sur le dernier demi-temps de la mesure
5. Original : liaison absente

11

ere a a

14

r a a r 5 a a

16

a a a 5 a a 4 a

18

a a a a a a

20

k k i i g g a f e a r a r e r a r a e

R

22

e r r r e r e r e a e g a a a 6

1. Original : basse absente
2. Original : présence d'une basse La (a sur le 6e chœur)
3. Original : indication rythmique de double croche
4. Original : Sol dièse (a sur le 7e chœur) et basse Sol suivante absente
5. Original : Sol (a sur le 7e chœur)
6. Original : deux liaisons absentes

## Courante

3 4

6 5 6 (1\*) 5 4

11

16 [6] (2\*)

21

26

31

35

1. Original : liaison absente
2. Original : Si bémol (b sur le 6e chœur)



41 *♩* *♩* *♩* *♩* *♩*

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

*а* | *а*<sup>(1\*)</sup> | *а*

46 *♩* *♩* *♩* *♩* *♩*

*б б б б б б* | *а а r r a* | *r e r e r* | *а а r r a* | *r r a e r*

*а* | *а*<sup>(2\*)</sup> | *а* | *а*<sup>(3\*)</sup>

51 *♩* *♩* *♩* *♩* *♩* *♩*

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

*а* | *а*<sup>(4\*)</sup> | *а*<sup>(5\*)</sup> | *а* | *а* | *а*

57 *♩* *♩* *♩* *♩* *♩* *♩*

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

*а* | *а*<sup>(6\*)</sup> | *а* | *а* | *а* | *а* | *а* | *а* | *а* | *а*

62 *♩* *♩* *♩* *♩* *♩*

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

*а* | *а* | *а* | *а* | *а*

67 *♩* *♩* *♩* *♩* *♩*

*h a e a h a* | *g e f e h e* | *f e h a* | *i g h* | *e e e f e*

*а* | *а* | *б* | *а*

72 *♩* *♩* *♩* *♩* *♩* *♩*

*r r r r* | *e f e e* | *а f а а* | *а r а а* | *r e r r* | *r a r r*

*а* | *а* | *а* | *а* | *а* | *а*

78 *♩* *♩* *♩* *♩* *♩*

*a a a a* | *a e* | *a a a б a* | *а б a a a* | *а а*

*а* | *а* | *а* | *а* | *а*

- 1. Original : basse absente
- 2. Original : liaison absente
- 3. id.
- 4. id.
- 5. id.
- 6. id.



17

19

21

23

25

27

29

- 1. Original : La (6, 13e chœur)
- 2. Original : liaison absente
- 3. id.
- 4. id.
- 5. id.

## Menuet

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

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

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

4 a | a | a | a

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

a | a | a | a

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

a | a | a | a

20 i k i h | k a i | g h g h | e a r a | a e r e

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

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

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

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

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

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

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

(1\*) (2\*)

1. Original : liaison absente

2. Original : pas d'indication rythmique

## Polonoise

3 *a e r e r a* | *r a* | *a a r e r a* | *e r a*  
 4 *a* | *e a* | *r a a* | *a a*

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

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

13 *a r e e r a f* | *a r e e r a f* | *a r e e r a e a*  
 4 (1\*) *a a* | 4 (2\*) *a a* | 4 *a a*

16 *a e* | *a r e e r a e\** | *r e r e r a r a*  
*a a a* | *a r e e r a a* | *a a a*

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

23 *a r e a r e f e* | *f a*  
*a a*

1. Original : liaison absente
2. Original : Do dièse (e sur le 3e chœur)
3. Original : basse absente
4. Original : pas d'indication rythmique

## Allegro

Handwritten musical score for voice and piano. The score is in 2/6 time and consists of 31 measures. The notation includes notes, rests, and dynamic markings (f, f\*). The piano part is indicated by a double bar line and a piano symbol (p) at the beginning of the first system. The score is divided into systems, with measure numbers 2, 5, 11, 16, 21, 26, and 31 marking the start of new systems. The score ends with a double bar line and a repeat sign.

2

5

11

16

21

26

31

(1\*)

(2\*)

(3\*)

(4\*)

(5\*)

R

1. Original : liaison absente

2. Original : liaison absente

3. Original : Mi (c sur le canto)

4. Original : liaisons de la mesure absentes

5. Pour garder la cohérence du discours musical, deux mesures en croches dans l'original ont été rassemblées ici en une seule mesure en doubles-croches.

## Menuet (Menuete)

3

5

10

15

20

24

28

31

(1\*)

(2\*)

R

The musical score is written on a single staff with a 3/4 time signature. It consists of 31 measures. The notation includes various ornaments (trills, mordents, grace notes) and fingerings (numbers 1-5). The key signature is one flat (B-flat). The score is divided into systems of four measures each, with measure numbers 3, 5, 10, 15, 20, 24, 28, and 31 indicated at the beginning of their respective systems. A repeat sign with first and second endings is used at the end of the piece, starting at measure 31. The first ending leads back to measure 24, and the second ending leads to the final cadence.

1. Original : Sol (a sur le 7e chœur)

2. Original : c sur le canto

## Allegro

5 *a r b r a r b a r b a*  
*a a a a a a a a a a*  
 (1\*)

9 *r e a r e r e a r e r e r e r a e r a e*  
*a a a a a a a a a a a a*  
 (2\*) (3\*)

13 *a e a e a e a e a e a e*  
*a a a a a a a a a a a a*

17 *g f e f e a e r b r r a a r b r*  
*a a a a a a a a a a a a*  
 (4\*)

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

1. Original : Mi et Si (deux notes décalées sur le chœur supérieur)
2. Original : indication rythmique de double-croche
3. Original : Ré (a sur le 10 e chœur)
4. Original : appoggiature descendante



26

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

31

a r a a e a a r e a r  
 tr trilla tr trilla tr trilla tr trilla

37

e r e a r r e e a a  
 tr trilla tr trilla tr trilla tr trilla

42

r r e a r e a e r a r a a a a a a  
 trilla trilla trilla trilla trilla trilla trilla trilla



## Menuet (Menuete)

3

6

12

17

23

28

34

(1\*)

(2\*)

(3\*)

(4\*)

1. Original : Sol (a sur le 7e chœur)

2. Original : liaison absente

3. Original : Do bécarré (d sur le 3e chœur) et pas d'indication rythmique sur le temps suivant

4. Original : liaison absente

## Menuet (Menuete)

The musical score is written in 3/4 time and consists of 24 measures. It is divided into six systems, each with a measure number on the left. The notation includes treble and bass clefs, notes, rests, and various ornaments (trills and mordents). Measure numbers 4, 8, 12, 16, and 20 are indicated on the left side of the score.

Measure 1: Treble clef, 3/4 time signature. Notes: a, a, e. Ornaments: trill on a, mordent on a.

Measure 2: Treble clef. Notes: e, a, r, e, a. Ornaments: mordent on a.

Measure 3: Bass clef. Notes: a, a, e. Ornaments: trill on a, mordent on a.

Measure 4: Treble clef. Notes: e, a, r, e, a. Ornaments: mordent on a.

Measure 5: Bass clef. Notes: a, a. Ornaments: trill on a, mordent on a.

Measure 6: Treble clef. Notes: r, a. Ornaments: mordent on a.

Measure 7: Bass clef. Notes: e, r, e. Ornaments: trill on e, mordent on e.

Measure 8: Treble clef. Notes: r, a. Ornaments: mordent on a.

Measure 9: Bass clef. Notes: a, e, e, e, e. Ornaments: trill on a, mordent on e.

Measure 10: Treble clef. Notes: a, e, r, a. Ornaments: trill on a, mordent on e.

Measure 11: Bass clef. Notes: a, e, r. Ornaments: trill on a, mordent on e.

Measure 12: Treble clef. Notes: e, r, r, r, r. Ornaments: mordent on e.

Measure 13: Bass clef. Notes: a, e, r, a. Ornaments: trill on a, mordent on e.

Measure 14: Treble clef. Notes: a, e, r. Ornaments: trill on a, mordent on e.

Measure 15: Bass clef. Notes: a, e, r. Ornaments: trill on a, mordent on e.

Measure 16: Treble clef. Notes: a, e, r, a. Ornaments: trill on a, mordent on e.

Measure 17: Bass clef. Notes: a, e, r, a. Ornaments: trill on a, mordent on e.

Measure 18: Treble clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 19: Bass clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 20: Treble clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 21: Bass clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 22: Treble clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 23: Bass clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

Measure 24: Treble clef. Notes: a, e, r, e, a. Ornaments: trill on a, mordent on e.

1. Original : Ré (a sur le 10e chœur)

2. Original : ornement absent et présence de Si (c sur le 3e chœur)

25

a a a [e] r e a a a e r e  
 (1\*) (2\*)

29

a e a a a

1. Original : Fa bécarré (d sur le 5e chœur)
2. Original : Mi (a sur le 9e chœur)

## Paysanne (Paisana)

2 *f* *e* *e* *e* | *f* *e* *e* *e* | *e* *e* *f* *r* *r* *e* | *a* *r* *e* *e*

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

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

(1\*) *a* | *a* | *a* | *a* | *a* | *a*

10 *e* *r* *e* *a* *r* *e* | *r* *r* *e* *a* *r* *e* | *r* | *e* *f* | *a* *a* *r*

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

15 *e* *a* | *e* *g* | *h* *a* | *e* | *f* *e* *e* *e*

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

(2\*)

20 *f* *e* *h* *h* | *f* *e* *e* *e* | *f* *e* *h* *h* *g* *e* | *g* *e* *f* *e* *f*

*a* | *a* | *a* | *a* | *a* | *f*

(3\*)

24 *h* *g* *g* *g* | *h* *g* *k* *k* | *h* *g* *g* *g* | *h* *g* *k* *k* *i* *g*

*a* | *h* | *a* | *h* | *a* | *h* | *a* | *a*

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

28

(1\*)

32

(2\*)

36

(3\*)

41

(4\*)

46

51

1. Original : deux liaisons absentes
2. Original : Ré (a sur le 10e chœur)
3. Original : basse absente
4. Original : Mi (c sur le canto)





*[Compositeur anonyme]*

# Partes Vagantes Extra Partiam

*Pièces séparées hors d'une Partie*

Menuet (Menue) ex D moll, [Sans titre],  
Menuet (Menuete), Menuet (Menue), Harlecina,  
Menuet (Menue), Variatio

Ré mineur - Fa majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 36r à 39r*

*Pas de concordance*



# Partes Vagantes Extra Partiam

Pièces séparées hors d'une Partie

## Menuet (Menue) ex D: molli

The musical score is presented in two staves. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 4/4 time signature. The music is written in G major (D minor). The score consists of four systems of music, each with five measures. The notes are written in a shorthand notation with letters 'a', 'e', 'r', and 'a' (representing A, E, G, and A) and accidentals. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

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

4 a | e e e a | a

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

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

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

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

3

3

5

7

9

11

13

# Menuet (Menuete)

1

5

9

13

17

**R**

21

# Menuet (Menue)

Musical notation for measures 1-4. The piece is in 3/4 time. The first staff shows a melody with notes G, A, B, A, G, E, A, G, F, E, D, C, B, A. The second staff shows a bass line with notes A, A, A, A, A, A, A, A.

Musical notation for measures 5-8. The melody continues with notes A, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass line continues with notes A, A, A, A, A, A, A, A.

Musical notation for measures 9-12. The melody continues with notes G, A, B, A, G, E, A, G, F, E, D, C, B, A. The bass line continues with notes A, A, A, A, A, A, A, A.

Musical notation for measures 13-16. The melody continues with notes A, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A. The bass line continues with notes A, A, A, A, A, A, A, A. A double bar line with repeat dots is present at the end of measure 16.

Musical notation for measures 17-21. The melody continues with notes G, A, B, A, G, E, A, G, F, E, D, C, B, A. The bass line continues with notes A, A, A, A, A, A, A, A.

Musical notation for measures 22-25. The melody continues with notes G, A, B, A, G, E, A, G, F, E, D, C, B, A. The bass line continues with notes A, A, A, A, A, A, A, A. A double bar line with repeat dots is present at the end of measure 25, followed by the text "Da Capo" and a decorative flourish.

# Harlecina

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

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

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

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

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

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

25

Handwritten musical notation for measures 25-28. The top staff contains a melodic line with notes e, a, a, e, a, a and various ornaments. The bottom staff contains a bass line with notes a, a, a, a, a, a.

29

Handwritten musical notation for measures 29-32. The top staff contains a melodic line with notes a, a, a, a and various ornaments. The bottom staff contains a bass line with notes a, a, a, a.

33

Handwritten musical notation for measures 33-35. The top staff contains a melodic line with notes a, a, a, a and various ornaments. The bottom staff contains a bass line with notes a, a, a, a.

# Menuet (Menue)

Handwritten musical notation for the first system of the Minuet. It consists of a single staff with a treble clef and a 3/4 time signature. The notes are: *a* *b* *a* | *a* *r* *a* | *r* *a* *e* | *r* *a* *r* *a* *a*. Above the staff are slurs and accents. Below the staff are the letters *a*, *b*, and *r* indicating fingerings.

Handwritten musical notation for the second system, starting at measure 5. It consists of a single staff with a treble clef. The notes are: *e* *r* *a* | *e* *r* *a* | *r* *a* *a* *r* | *a* *r* *a* | *r* *a* *r*. Above the staff are slurs and accents. Below the staff are the letters *a*, *r*, and *f* indicating fingerings.

Handwritten musical notation for the third system, starting at measure 10. It consists of a single staff with a treble clef. The notes are: *e* *r* *a* *r* *a* | *f* *e* *f* *a* *r* *a* | *e* *a* *r* *a* | *f* *a* *e* | *f* *a* *e*. Above the staff are slurs and accents. Below the staff are the letters *a* and *f* indicating fingerings.

Handwritten musical notation for the fourth system, starting at measure 15. It consists of a single staff with a treble clef. The notes are: *e* *a* *e* | *a* | *a* *b* *a* | *a* *r* *a* | *r* *a* *e*. Above the staff are slurs and accents. Below the staff are the letters *a*, *b*, and *r* indicating fingerings.

Handwritten musical notation for the fifth system, starting at measure 20. It consists of a single staff with a treble clef. The notes are: *r* *a* *r* *a* *a* | *f* *a* *a* | *f* *a* *a* | *e* *r* *a* *r* *r* | *a*. Above the staff are slurs and accents. Below the staff are the letters *a*, *f*, and *r* indicating fingerings. The system ends with a double bar line and a decorative flourish.



# Variatio

The musical score is divided into three systems, each consisting of a treble staff and a bass staff. The first system (measures 1-3) begins with a 3/4 time signature and features triplets of eighth notes in the treble staff and quarter notes in the bass staff. The second system (measures 4-6) changes to a 4/4 time signature and includes slurs and accents. The third system (measures 7-9) contains a repeat sign and continues with 4/4 time. The fourth system (measures 10-12) introduces dynamics like *f* and *a*. The fifth system (measures 13-15) continues with *f* dynamics and slurs. The sixth system (measures 16-18) features a *a* dynamic and slurs. The seventh system (measures 19-21) includes *f* dynamics and slurs. The eighth system (measures 22-24) concludes with a *a* dynamic and a final cadence.

Tonalité : Ré mineur, Fa majeur

*Accord du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# [Partie]

Ouverture, Allemande, Courante, Menuet (Menue)

Fa majeur (et La mineur)

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 39v à 41r*

*Pas de concordance*



# [Partie]

## Ouverture

Handwritten musical notation for the first system of the Ouverture. It consists of a single staff with a common time signature (C). The melody is written in a treble clef. The notes are: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of a single note G3. The system ends with a measure containing a 4-measure rest.

Handwritten musical notation for the second system of the Ouverture, starting at measure 5. The melody continues with notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of a single note G3. The system ends with a measure containing a 4-measure rest.

Handwritten musical notation for the third system of the Ouverture, starting at measure 8. The melody continues with notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of a single note G3. The system ends with a measure containing a 4-measure rest.

Handwritten musical notation for the fourth system of the Ouverture, starting at measure 12. The melody continues with notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of a single note G3. The system ends with a measure containing a 4-measure rest.

Handwritten musical notation for the fifth system of the Ouverture, starting at measure 15. The melody continues with notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of a single note G3. The system ends with a measure containing a 4-measure rest.

17 *p*

Treble clef: *a* *a* *b* *r* *a* *r* *b* *b* | *a* *a* *a* *b* *a* *h*  
 Bass clef: *a* *a* *a* *b* *b* *b* | *a* *b* *a* *a* *a* *a*

19 *h* *f* *h* *h* *a* *r* *5* *r*

Treble clef: *h* *f* *h* *h* *a* *r* *5* *r* | *a* *r* *e* *f* *f* *f*  
 Bass clef: *a* *a* *4* *a* *b* *4* *r* | *a* *a* *a* *r* *5* *4*

21 *p* *e* *e* *a* *r* *a* *a* *a*

Treble clef: *e* *e* *a* *r* *a* *a* *a* | *a* *r* *a* *a* *a* *b* *a*  
 Bass clef: *a* *a* *a* *a* *a* *a* | *r* *r* *a* *a* *a* *b* *a*

23 *p* *h* *h* *p* *h*

Treble clef: *a* *b* *a* *a* *a* *a* | *a* *a* *e* *e*  
 Bass clef: *a* *a* *a* *a* *a* *a* | *a* *a* *e* *e*

# Allemande

Handwritten musical score for Allemande in F major, PLWu2004\_10. The score is written on a grand staff with treble and bass clefs. It consists of 13 measures, with measure numbers 3, 5, 7, 9, 11, and 13 indicated on the left. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'a' (accents). There are also some handwritten annotations like '4' and 'a' below the staff lines. The piece concludes with a double bar line and repeat dots in the final measure.

# Courante

Musical score for Courante, featuring two staves with notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, 24, and 27 indicated on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *ff*, and *ff*. The score concludes with a double bar line and a repeat sign.

# Menuet (Menue)

La mineur

The musical score is written for two staves. The first staff contains the melody, and the second staff contains the accompaniment. The piece is in 3/4 time and consists of 30 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The key signature is one flat (B-flat). The score is divided into systems of four measures each, with measure numbers 6, 10, 15, 19, 23, and 27 indicated at the beginning of their respective systems. The final measure (30) ends with a double bar line and repeat dots.



Tonalité : Fa majeur

*Accord du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*





*Silvius Leopold Weiss*

(1687 - 16 oct. 1750)

# Parthia Ex D duro

Auth : Sig<sup>e</sup> Weis

Allemande (Allamande), Bourrée (Boure), Courante,  
Sarabande, Chaconne (Ciacona)

WeissSW2.2 [WeissSW63.1], 4 [WeissSW71.4],  
3 [WeissSW71.3], 5, 10

Ré majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 41v à 45r*

*Voir dans le manuscrit Harrach A-ROII, pages 38 et 42, Allemande de la Suite 2 [HRII4]*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Edition) folios 8 r à 9 v : Allemande, Courante et Bourrée de la Sonata 2*

*Voir dans le manuscrit de Grüssau PL-Wu2010, folios 36 et 37 : Allemande [PLWu2010\_39]*



# Parthia Ex D duro - Auth : Sig<sup>e</sup> Weis

## Allemande (Allamande)

WeissSW2.2 [WeissSW63.1]

1. Original : Si (e sur le 3e chœur)  
2. Original : Si bémol (b sur le 6e chœur)

17

20

22

25

28

- 1. Original : ornement absent et note suivante Fa dièse ( e sur le canto)
- 2. Original : pas d'indication rythmique
- 3. Original : basse absente
- 4. Original : La (a sur le 3e chœur)

## Bourrée (Boure)

1. Original : trois liaisons absentes  
 2. Original : basse absente  
 3. id.  
 4. Original : liaison absente  
 5. Original : mesure absente  
 6. Original : liaison absente  
 7. Original : Fa dièse (k sur le 3e chœur)

21

(1\*)

24

(2\*) (3\*) 4

27

1. Original : présence d'un Do bécarré (h sur la chanterelle)  
 2. Original : liaison absente  
 3. id.

## Courante

3 *m* *m* *m*

4 *m* *m* *m*

7 *m* *m* *m*

10 *m* *m* *m* *m*

13 *m* *m* *m*

16 *m* *m* *m*

1. Original : Si (e sur le 7e chœur)
2. Original : indication rythmique de noire pointée et deux notes absentes
3. Original : indication rythmique de noire pointée
4. Original : La (a sur le 3e chœur)
5. Original : Sol (c sur le 4e chœur)



19 *m m m m m*

(1\*)

22 *m m m m m m m*

4

25 *m m m*

a

29 *m m m*

a

32 *m m m m m m m*

4

35 *m m m m m m m*

(2\*) (3\*)

.../...

- 1. Original : liaison absente
- 2. Original : Sol (c sur le 4e chœur)
- 3. Si (g sur le 4e chœur) dans d'autres manuscrits





## Sarabande

The musical score consists of five systems of notation, each with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and accidentals (sharps, naturals, and flats). The score is divided into measures, with some measures containing multiple notes or rests. The notation is written in a style that is common in early manuscript editions, with some notes having stems that are not clearly defined. The score is numbered 1 through 16, with asterisks indicating specific notes or measures.

System 1: Measures 1-3. Measure 1:  $\text{a} \text{e} \text{a} \text{e} \text{a} \text{e} \text{a} \text{g}$ . Measure 2:  $\text{e} \text{f} \text{e}$ . Measure 3:  $\text{r} \text{e} \text{a} \text{r} \text{r} \text{e} \text{r} \text{e} \text{r} \text{a}$ . (1\*)

System 2: Measures 4-6. Measure 4:  $\text{e}$ . Measure 5:  $\text{r} \text{e} \text{a} \text{e}$ . Measure 6:  $\text{a} \text{e} \text{e} \text{a}$ . Measure 7:  $\text{e} \text{e} \text{a} \text{e}$ . Measure 8:  $\text{a} \text{e} \text{e} \text{a}$ . (2\*) (3\*) (4\*) (5\*)

System 3: Measures 9-11. Measure 9:  $\text{e} \text{a} \text{r} \text{e} \text{a} \text{r} \text{e} \text{a}$ . Measure 10:  $\text{a} \text{r} \text{e} \text{a} \text{r} \text{e} \text{f} \text{r}$ . Measure 11:  $\text{e} \text{e} \text{r}$ . (6\*) (7\*)

System 4: Measures 12-14. Measure 12:  $\text{e} \text{r} \text{a} \text{e}$ . Measure 13:  $\text{a} \text{e}$ . Measure 14:  $\text{e} \text{e} \text{a} \text{r}$ . Measure 15:  $\text{e} \text{r} \text{e}$ . (8\*)

System 5: Measures 16-18. Measure 16:  $\text{e} \text{e} \text{f} \text{k} \text{h}$ . Measure 17:  $\text{g} \text{h} \text{e} \text{g}$ . Measure 18:  $\text{f} \text{g} \text{e} \text{e}$ . Measure 19:  $\text{e} \text{e} \text{f}$ . (9\*) (10\*)

1. Original : Mi (c sur le 5e chœur)
2. Original : mesure absente mais présente dans le manuscrit de Londres
3. Basse Do dièse (11e chœur) dans d'autres manuscrits
4. Basse La (a sur le 6e chœur) dans d'autres manuscrits
5. Original : Fa (a sur le 4e chœur)
6. Basse Do dièse (11e chœur) dans d'autres manuscrits
7. Basse Ré (10e chœur) dans d'autres manuscrits
8. Basse Ré (10e chœur) dans d'autres manuscrits
9. Original : Do dièse (11e chœur)
10. Original : Ré (f sur le 3e chœur)

20

4 5 a a

24

(1\*) a a a a

27

a a a a

30

e a b a a a

33

a a a

1. Original : mesure semblable à la précédente avec en plus La (a sur le 3e chœur) au premier temps. Modification en coordination avec les autres manuscrits

## Chaconne (Ciacona)

3

4

5

8

10

12

14

(1\*)

(2\*)

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

16 *m* *m*

16 *m* *m*

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

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

18 *m* *m*

18 *m* *m*

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

*a* | *[a]* | *a*

(1\*)

20 *m* *m*

20 *m* *m*

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

*4* | *5*

22 *m* *m*

22 *m* *m*

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

*a* | *a*

24 *m* *m* *m* *♩* *m*

24 *m* *m* *m* *♩* *m*

*k k k k f g g f r r r r r* | *e r e r e r* | *e r a e a*

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

27 *m* *m*

27 *m* *m*

*a k i k h k i k h k k k* | *h k i k i h h h i h h i*

*a* | *a*

.../...

1. Original : basse absente

29 *m* *m*

31 *m* *m* *m*

33 *m* *m* *m*

35 *m* *m*

37 *m* *m*

39 *m* *m*

1. Original : basse absente



41 *m* *m*

(1\*)

43

47

51

(2\*)

54

58

.../...

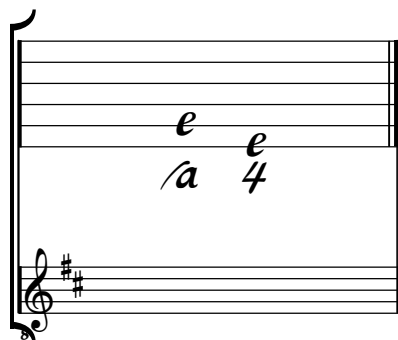
- 1. Original : note absente
- 2. Original : basse absente



# Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*

The diagram shows a lute fretboard with 13 strings. The notes are labeled as follows: string 1 (top) has 'a' on the 1st fret; string 2 has 'a' on the 2nd fret; string 3 has 'a' on the 3rd fret; string 4 has 'a' on the 4th fret; string 5 has 'a' on the 5th fret; string 6 has 'a' on the 6th fret; string 7 has 'a' on the 7th fret; string 8 has 'a' on the 8th fret; string 9 has 'a' on the 9th fret; string 10 has 'a' on the 10th fret; string 11 has 'a' on the 11th fret; string 12 has 'a' on the 12th fret; string 13 (bottom) has '4 5 6' on the 4th, 5th, and 6th frets. Below the fretboard is a treble clef staff with a key signature of two sharps (F# and C#).





Copiste n° 2 inconnu

**2<sup>e</sup> partie du manuscrit de  
Grüssau PL-Wu2004  
de la Bibliothèque universitaire de Varsovie**

*Provenance : abbaye de Grüssau en Silésie, aujourd'hui Krzeszów, en Pologne.*

PL-Wu RM 4137 (olim Mf. 2004)

pour luth baroque à 11 chœurs

© Jean-Daniel Forget



<https://luthbaroque.fr>



*[Compositeur anonyme]*

# [3 pièces]

Menuet, Air et Double, Menuet et Double

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 46r et 46v*

*Voir dans le manuscrit de Bruxelles B-Bc15, page 4 : Menuet (B-Bc15\_1)*



# [3 pièces en Ré mineur]

## Menuet

3

5

10

16

1. Liaison absente de la tablature originale.



# Air

Musical score for 'Air' in C major, measures 1-8. The score is written on a grand staff with a common time signature (C). The melody is primarily in the treble clef, with some notes in the bass clef. The bass line consists of a simple harmonic accompaniment. Measure 1 starts with a C-clef on the first line. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. Measure 2 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 4 features a quarter note D4, a quarter note C4, and a quarter note B3. Measure 5 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 6 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 7 has a quarter note B2, a quarter note A2, and a quarter note G2. Measure 8 ends with a quarter note F2, a quarter note E2, and a quarter note D2. The score includes various musical notations such as slurs, ties, and dynamic markings. A repeat sign is present at the end of measure 4. A box containing the letter 'R' is located at the bottom left of the score.

# Double

Musical score for 'Double' in C major, measures 9-16. The score is written on a grand staff with a common time signature (C). The melody is primarily in the treble clef, with some notes in the bass clef. The bass line consists of a simple harmonic accompaniment. Measure 9 starts with a C-clef on the first line. The melody begins with a quarter note G4, followed by quarter notes A4 and B4. Measure 10 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 11 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 12 features a quarter note D4, a quarter note C4, and a quarter note B3. Measure 13 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 14 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 15 has a quarter note B2, a quarter note A2, and a quarter note G2. Measure 16 ends with a quarter note F2, a quarter note E2, and a quarter note D2. The score includes various musical notations such as slurs, ties, and dynamic markings. A repeat sign is present at the end of measure 12. A box containing the letter 'R' is located at the bottom left of the score.

# Menuet

3

6

12

# Double

17

22

27

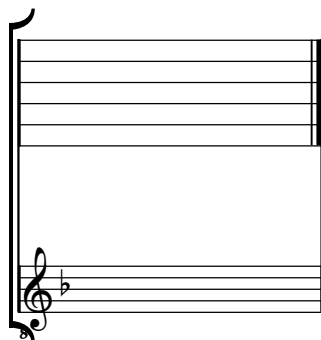
(1\*)

1. Original : ornament absent

# Tonalité : Ré mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Johann Georg Weichenberger]*  
*(1676 - 1740)*

# Bourrée (Bouree)

Fa majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 46v*

*Voir dans le manuscrit de Grüssau PL-WRu2002, page 23 : Bourrée (Bourée)  
de la Parthia ex F. [WRu8]*



# Bourrée (Bouree)

Musical notation for measures 1-4. The first measure contains a common time signature 'C' and a fermata. The notes are: a (quarter), a (quarter), a (quarter), b (quarter).

Musical notation for measures 5-8. The notes are: a (quarter), a (quarter), a (quarter), b (quarter), e (quarter), f (quarter), h (quarter), a (quarter), a (quarter).

Musical notation for measures 9-12. The notes are: r (quarter), a (quarter), r (quarter), e (quarter), r (quarter), a (quarter), a (quarter), b (quarter), a (quarter), a (quarter), a (quarter), b (quarter), a (quarter), a (quarter), b (quarter).

Musical notation for measures 13-16. The notes are: a (quarter), r (quarter), a (quarter), a (quarter), e (quarter), f (quarter), h (quarter), a (quarter), r (quarter), a (quarter), a (quarter), g (quarter).

Musical notation for measures 17-20. The notes are: e (quarter), e (quarter), a (quarter), a (quarter), r (quarter), a (quarter), r (quarter), r (quarter), a (quarter), e (quarter), e (quarter), e (quarter), a (quarter), a (quarter), a (quarter), a (quarter), e (quarter), e (quarter), r (quarter).

Musical notation for measures 21-24. The notes are: a (quarter), r (quarter), a (quarter), a (quarter), a (quarter), a (quarter), b (quarter), b (quarter), b (quarter), r (quarter), b (quarter), a (quarter), a (quarter), a (quarter), a (quarter).

1. Original : liaison absente

23

*a a* *a r* *a* *e* *a* *r a a* *ara* *a* *6 6* *rer*

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

**R**

27

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

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

4

31

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

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





*[Compositeur anonyme]*

# 2 menuets

Fa majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 47r*





# Menuet

3

5

(1\*)

9

(2\*)

13

18

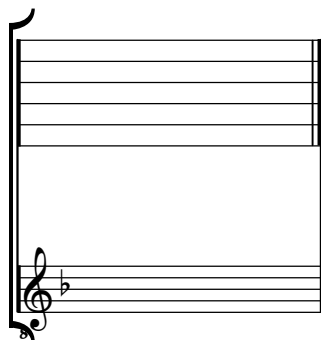
22

1. Original : Sol (a sur le 7e chœur)  
2. original : liaison absente

# Tonalité : Fa majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Johann Antonin Losy von Losimthal ?]*  
*(1650 - 1721)*

# Gigue

Fa majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 47r*

*Pas de correspondance*



# Gigue

Musical score for Gigue in F major, measures 1-22. The score is written on a grand staff (treble and bass clefs) with a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. Dynamics include accents (a) and fortissimo (f). The piece concludes with a decorative flourish.

Measures 1-4: Treble clef, 3/8 time. Notes: G4, A4, B4, C5, D5. Bass clef: G3, A3, B3, C4. Fingerings: 1, 2, 3, 4. Dynamics: a, a, a, a.

Measures 5-8: Treble clef. Notes: D5, E5, F5, G5, A5, B5, C6. Bass clef: D3, E3, F3, G3, A3, B3, C4. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4. Dynamics: a, a, f, f. Measure 8 ends with a repeat sign.

Measures 9-15: Treble clef. Notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: a, a, f, f, a, a, a. Measure 15 ends with a repeat sign.

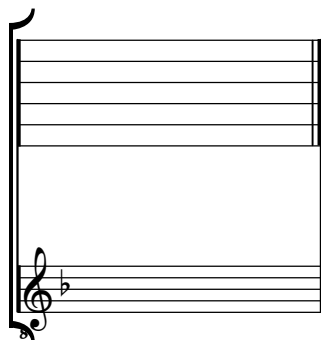
Measures 16-21: Treble clef. Notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: a, a, a, f, f, a, a, a. Measures 16 and 21 are marked with a box containing 'R'. Measure 21 ends with a repeat sign.

Measures 22-24: Treble clef. Notes: D5, E5, F5, G5, A5, B5, C6. Bass clef: D3, E3, F3, G3, A3, B3, C4. Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Dynamics: a, a, a. Measure 24 ends with a decorative flourish.

# Tonalité : Fa majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# Marche

Do mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 47v*



# Marche

2/4  
 4

4  
 8  
 12  
 16  
 20

1. 2.

(1\*)

1. Tablature originale : Si bécarré (c sur le 3ème chœur).

23

26

29

1. 2.

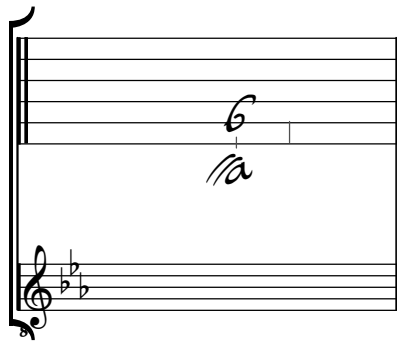
(1\*)

1. Original : indication de fins différentes absente

# Tonalité : Do mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*

*[Compositeur anonyme]*

[2 pièces  
sans titre]

Do majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 47v*

*Sans correspondance*

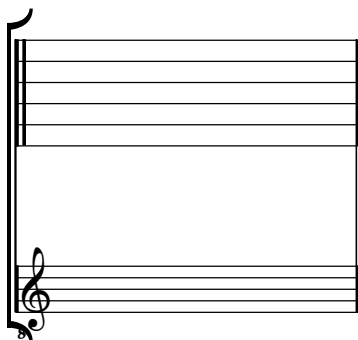




# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# [2 pièces]

[Sans titre], Bourrée (Bourée)

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 48r*



# [2 pièces en Ré mineur]

3

5

8

12

16

20

23

26

# Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree). The score is written on a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece is in 2/4 time and features a key signature of one flat (Ré mineur).

The score is divided into measures, with measure numbers 2, 4, 8, 12, 15, 19, and 23 indicated on the left. The notation includes notes, rests, accidentals, and dynamic markings such as *f* and *mf*. There are also some unusual symbols like '2', '4', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

The score concludes with a double bar line and a decorative flourish.





*[Compositeur anonyme]*

# [Partie]

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

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 48v à 49v*

*Voir dans le manuscrit de Brno CZ-Bm371, pages 1 à 4 : [Partie]  
[CZBm371\_3]*







17

Handwritten musical notation for measures 17-19. The top staff shows a vocal line with notes and rests. The bottom staff shows a lute tablature with letters 'a', 'r', and '6' on a six-line staff.

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 'a', 'r', and '6' on a six-line staff, including a '4' and a '4' with a slash.

23

Handwritten musical notation for measures 23-25. The top staff shows a vocal line with notes and rests. The bottom staff shows a lute tablature with letters 'a', 'r', and '6' on a six-line staff, including a '4' and a '4' with a slash. A boxed 'R' is present below the second measure.

26

Handwritten musical notation for measures 26-28. The top staff shows a vocal line with notes and rests. The bottom staff shows a lute tablature with letters 'a', 'r', and '6' on a six-line staff, including a '4' and a '4' with a slash. A boxed 'R' is present below the second measure. The piece ends with a double bar line and a decorative flourish.

# Courante (Courente)

3 4

5

10

14

18

22

1. Original : Sol (c sur le 4e chœur)

# Gavotte

1

3

6

8

12

15



# Menuet

3

5

10

15

20

1. Original : liaison absente  
2. Original : blanche non pointée

# Gigue (Guigue)

1 2 3 4 5 6 7 8

5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36

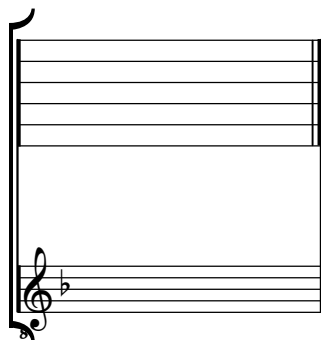
**R**

37 38 39 40 41 42 43 44

# Tonalité : Ré mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Silvius Leopold Weiss]*

*(1687 - 16 oct. 1750)*

# Bourrée (Bouree)

WeissSW93.1

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 49v*

*Voir dans le manuscrit de Grüssau PL-Wu2008, page 68 : 72 Allemande  
[PLWu3008\_82]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, page 86 : 71 Allemande  
[PLWu3009\_81]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 240 : 2 - Allemande « W »  
[PLWu3010\_131]*

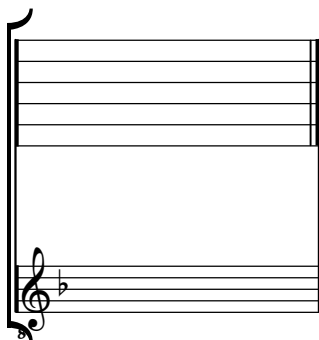




# Tonalité : Ré mineur

*Accord ordinaire du luth*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

Musical notation for the 11-voice lute chord. The notation is written on two staves. The upper staff is a six-line staff with a treble clef. It contains a series of notes, each labeled with a lowercase 'a', representing the 11 voices of the chord. The notes are positioned on the lines and spaces of the staff. The lower staff is a six-line staff with a bass clef. It contains a series of notes, each labeled with a lowercase 'a', representing the 11 voices of the chord. The notes are positioned on the lines and spaces of the staff. The notation is written in a style that is common in lute tablature, where the notes are written on the lines and spaces of the staff, and the letters 'a' are used to indicate the pitch of the notes.



*[Compositeur anonyme]*

# [5 pièces]

Bourrée (Bouree), Menuet, Sarabande,  
Adieu, Bourrée (Bouree)

Ré mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 49v à 50v*

*Pas de correspondance*



# [5 pièces en Ré mineur]

## Bourrée (Bouree)

4

8

12

17

21

25

(1\*)

(2\*)

(3\*)

(4\*)

R

1. Original : Mi (c sur le canto)
2. Original : Fa (a sur le 8e chœur)
3. Original : Sol (c sur la chanterelle)
4. Original : Sol (c sur la chanterelle)

# Menuet

3

5

9

14

19

24

29

(1\*)

(2\*)

R

Detailed description of the musical score: The score is for a Minuet in G minor, 3/4 time. It consists of 32 measures. The notation includes a treble clef, a 3/4 time signature, and various note values (quarter, eighth, sixteenth notes). Dynamics such as *f* (forte) and *h* (canto) are used. There are two first endings marked (1\*) and (2\*). The piece concludes with a repeat sign and a double bar line.

1. Original : Sol (c sur la chanterelle)

2. Original : Si bémol et La (f sur la chanterelle et h sur le canto)

# Sarabande

3

6

11

16

21

27

3

4

4

4

4

(1\*)

R

1. Original : ornament absent



# Adieu

The musical score for 'Adieu' is presented in four systems. The first system (measures 1-3) begins with a common time signature and a C-clef. The vocal line consists of quarter notes: G4, A4, G4, A4, B4, A4, G4. The piano accompaniment features a series of chords: F4, G4, A4, B4, A4, G4, F4. The second system (measures 4-5) continues the vocal line with quarter notes: G4, A4, G4, A4, B4, A4, G4. The piano accompaniment includes chords: F4, G4, A4, B4, A4, G4, F4. The third system (measures 6-8) features a vocal line with quarter notes: G4, A4, G4, A4, B4, A4, G4. The piano accompaniment includes chords: F4, G4, A4, B4, A4, G4, F4. The fourth system (measures 9-11) concludes the piece with a vocal line of quarter notes: G4, A4, G4, A4, B4, A4, G4. The piano accompaniment includes chords: F4, G4, A4, B4, A4, G4, F4. The score includes various musical notations such as notes, rests, ornaments, and dynamic markings.

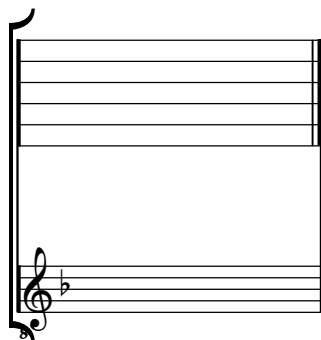
1. Original : liaison absente



# Tonalité : Ré mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*

Musical notation for the 11-voice lute chord. The top staff shows the fretting positions for the six strings, with the letter 'a' written above each string. The bottom staff shows the corresponding notes in a treble and bass clef, with a key signature of one flat (B-flat).



*[Compositeur anonyme]*

# [3 pièces]

Air En Rondeau, Menuet, Menuet (Men:)

La mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 51r et 51v*

*Pas de correspondance*



# [3 pièces en La mineur]

A. ord.

## Air En Rondeau

3/4

5

9

14 Da Capo

18

23 Da Capo

The score consists of five systems of music. Each system has a single melodic line with a treble clef and a 3/4 time signature. The notes are written in a shorthand notation with stems and flags, and are accompanied by guitar-style fingering (a, r, e, a, 5, 6, x) and various ornaments (trills, mordents, grace notes). The first system starts with a 3/4 time signature. The second system is marked with a '5' at the beginning. The third system is marked with a '9' at the beginning. The fourth system is marked with a '14' at the beginning and includes the instruction 'Da Capo'. The fifth system is marked with a '23' at the beginning and also includes the instruction 'Da Capo'. The score ends with a decorative flourish.

1. Original : Ré (a sur le canto)

# Menuet

3

5

9

13

17

21

25

The musical score is written in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The piece is divided into measures, with measure numbers 3, 5, 9, 13, 17, 21, and 25 indicated on the left. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The piece concludes with a double bar line and a decorative flourish.

# Menuet (Men:)

1 2 3 4 5 6 7 8 9 10 11 12

6 7 8 9 10 11 12

10 11 12 13 14 15 16 17 18

15 16 17 18 19 20 21 22

20 21 22 23 24 25 26 27







*[Johann Georg Weichenberger]*  
*(1676 - 1740)*

# [3 pièces]

Bourrée (Bouree), Menuet, Trio

La mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 51v et 52r*

*Pas de correspondance*



# [3 pièces en La mineur]

## Bourrée (Bouree)

4

8

12

15

(1\*)

R

1. Original : pas d'indication rythmique

# Menuet

5

3

5

4

9

4

13

R

Siege Trio

# Trio

Musical notation for measures 1-4. The staff shows a 3/4 time signature. The notes are: *a*, *b*, *a*, *a*, *e*, *a*, *r*, *a*, *r*.

Musical notation for measures 5-8. The staff shows a 3/4 time signature. The notes are: *a*, *b*, *a*, *r*, *b*, *a*, *a*, *e*, *a*, *r*, *e*, *r*. A repeat sign is present at the end of measure 8.

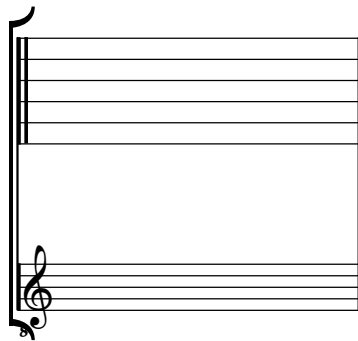
Musical notation for measures 9-14. The staff shows a 3/4 time signature. The notes are: *a*, *a*, *r*, *a*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *r*.

Musical notation for measures 15-16. The staff shows a 3/4 time signature. The notes are: *a*, *a*, *a*. The text "Da Capo" is written above the staff. A decorative flourish is at the end of the piece.

# Tonalité : La mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# [3 pièces]

Gavotte (Gavotta), Gigue (Gig),  
Sarabande (Sarab:) et Double (Doubles Pour Sar:)

La mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 52r à 53r*

*Pas de correspondance*



[3 pièces en La mineur]

Gavotte (Gavotta)

The musical score is written on a single staff in 3/4 time. It consists of 12 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills, mordents, and grace notes). Dynamics such as *f* (forte) and *a* (accanto) are indicated. The piece concludes with a decorative flourish in the final measure.

# Gigue (Guigue)

3

6

11

16

22

# Sarabande (Sarab:)

Handwritten musical score for Sarabande (Sarab:). The score is written on a single staff with a treble clef and a 3/4 time signature. The music is in G minor (one flat) and consists of 15 measures.

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, naturals, and flats). The piece features several dynamic markings, including *ff* (fortissimo), *f* (forte), *fz* (forzando), and *ffz* (fortissimo forzando). There are also markings for *tr* (trill) and *acc* (accents).

The score is divided into measures by vertical bar lines. Measure numbers 4, 8, 11, and 14 are indicated on the left side of the staff. The piece concludes with a double bar line and a repeat sign.

# Double (Doubles pour Sar:)

17

Musical notation for measures 17-20. The top staff is in 3/4 time. The bottom staff is in 4/4 time. Above the staves are four fermatas. The notation includes various rhythmic values and accidentals.

21

Musical notation for measures 21-24. The top staff is in treble clef. The bottom staff is in bass clef. Above the staves are four fermatas. The notation includes various rhythmic values and accidentals.

25

Musical notation for measures 25-28. The top staff is in treble clef. The bottom staff is in bass clef. Above the staves are five fermatas. The notation includes various rhythmic values and accidentals.

29

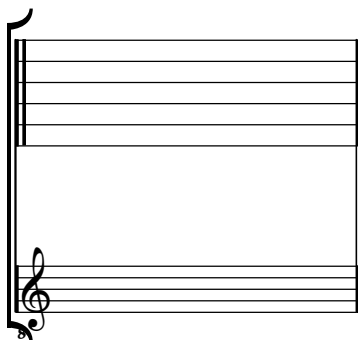
Musical notation for measures 29-32. The top staff is in treble clef. The bottom staff is in bass clef. Above the staves are five fermatas. The notation includes various rhythmic values and accidentals.

**R**

# Tonalité : La mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# [7 pièces]

Aria, Menuet, Bourrée (Bouree), Courante (Courente),  
Gigue (Guigue), Furlana, Menuet

Do majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folios 53r à 55r*

*Pas de correspondance*







# [7 pièces en Do majeur]

C. ord.

## Aria

1  
C

4

8

12

# Menuet

Musical notation for measures 1-5. The first measure contains a '3' indicating a triplet. The notation includes notes and rests on a five-line staff.

Musical notation for measures 6-8. Measure 8 includes a double bar line with repeat dots. A '4' is written below the staff in measure 7.

Musical notation for measures 9-13. Measure 13 includes a double bar line with repeat dots and a circled 'R' below the staff.

Musical notation for measures 14-17. Measure 17 includes a double bar line with repeat dots and a '4' below the staff.

# Bourrée (Bouree)

5

8

14

18

22

(1\*)

R

1. Original : présence d'un Si (c sur le 3e chœur)

# Courante (Courente)

Musical notation for measures 1-4. The system consists of two staves. Above the first staff are rhythmic flags: ♩, ♪, ♩, ♩, ♩, ♪, ♩. The first staff contains notes: *r*, *r*, *a*, *r*, *a*, *a*, *r*, *a*. The second staff contains notes: *a*, *a*, *a*, *a*, *a*, *a*. A '4' is written below the second staff between measures 2 and 3.

Musical notation for measures 4-7. The system consists of two staves. Above the first staff are rhythmic flags: ♩, ♩, ♩, ♩, ♩. The first staff contains notes: *a*, *r*, *a*, *r*, *r*, *r*, *r*, *r*, *a*, *r*, *r*, *r*, *r*, *a*, *a*, *a*, *a*, *a*. The second staff contains notes: *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*.

Musical notation for measures 8-11. The system consists of two staves. Above the first staff are rhythmic flags: ♩, ♩, ♩, ♩. The first staff contains notes: *a*, *a*, *a*, *a*, *r*, *r*, *a*, *r*, *a*, *r*, *r*, *r*, *a*, *a*, *r*, *a*, *a*, *a*. The second staff contains notes: *r*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. A '6' is written below the second staff in measure 10, and '(1\*)' is written below it in measure 11.

Musical notation for measures 12-15. The system consists of two staves. Above the first staff are rhythmic flags: ♪, ♩, ♩, ♩, ♪, ♩, ♪, ♩. The first staff contains notes: *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The second staff contains notes: *a*, *r*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*. The system ends with a double bar line and repeat dots.

Musical notation for measures 15-19. The system consists of two staves. Above the first staff are rhythmic flags: ♩, ♪, ♩, ♩, ♪, ♪, ♩. The first staff contains notes: *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *a*, *r*, *e*. The second staff contains notes: *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. A '4' is written below the second staff in measure 18.

Musical notation for measures 20-23. The system consists of two staves. Above the first staff are rhythmic flags: ♩, ♩, ♩, ♩, ♩, ♩, ♩. The first staff contains notes: *a*, *r*, *r*, *r*, *a*, *r*, *e*, *r*, *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The second staff contains notes: *a*, *e*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. A '4' is written below the second staff in measure 20.

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

24

28

R

32



# Gigue (Guigue)

Handwritten musical score for Gigue (Guigue) in 6/8 time. The score is written on a grand staff (treble and bass clefs) and includes fingerings, slurs, and dynamic markings. The piece consists of 28 measures.

Measures 1-3: Treble clef, 6/8 time. Notes: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 4-7: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 8-12: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 13-16: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 17-20: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 21-24: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

Measures 25-28: Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G3, A3, B3, C4, B3, A3, G3. Fingering: 4, 4, 4, 4, 4, 4, 4.

# Furlana

Handwritten musical notation for the Furlana dance, consisting of seven systems of staves. The notation includes rhythmic values (e.g., 2, 4, 6), notes, rests, and ornaments. The systems are numbered 1, 4, 8, 12, 15, 19, and 23.

System 1:  $2$   $\text{rx}$   $\text{F}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{rx}$   $\text{F}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$

System 4:  $\text{a}$   $\text{rx}$   $\text{F}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{F}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$

System 8:  $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{r}$

System 12:  $\text{e}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$

System 15:  $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$

System 19:  $\text{a}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$

System 23:  $\text{F}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$

1. Danse italienne, originaire du Frioul, au rythme vif et animé...



27

31

35

39

(1\*)

43

47

**R**

51

1. Original : liaison absente

# Menuet

1

(\*)

5

4

9

(2\*)

13

4

17

4

21

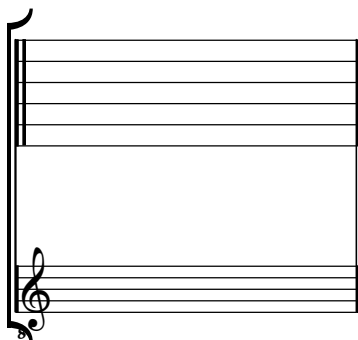
4

1. Original : présence d'une basse Si bémol (g sur le 6e chœur)  
 2. Original : Mi (c sur le 5e chœur)

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Johann Andreas Bohr von Bohrenfels ?]*

début 1663 (?) - 6 avril 1728

# Courante (Cour)

Do majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 55r*

*Voir sur le manuscrit d'Haslemere GB-HAB2, page 181 : Courante. (Bohr)  
[Has117]*



# Courante (Cour)

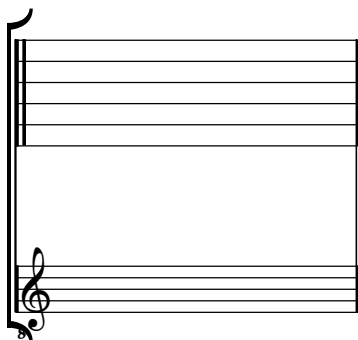
The musical score is written for two staves in 3/4 time. It consists of 30 measures, divided into six systems of five measures each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* and *hff*. There are also specific performance instructions like *alla* and *ff*. The score includes several repeat signs and first endings, marked with (1\*), (2\*), and (3\*). The key signature is one flat (B-flat), and the time signature is 3/4.

- 1. Original : 2 notes absentes
- 2. Original : indication rythmique de noire pointée et croche absente
- 3. Original : basse Sol dièse (b sur le 7e chœur)

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*







*[Compositeur anonyme]*

# [2 pièces]

Gavotte (Gavotta), Menuet

Do majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 55r*

*Pas de correspondance*



# [2 pièces en Do majeur]

## Gavotte (Gavotta)

Handwritten musical score for Gavotte in C major, 4/4 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 dynamic markings such as 'f' and 'a'. The piece is in 4/4 time and features a simple, rhythmic melody with some grace notes and slurs.

System 1: Measures 1-3. Measure 1: Quarter note G4, quarter note A4, quarter note G4, quarter note F4. Measure 2: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 3: Quarter note A3, quarter note G3, quarter note F3, quarter note E3.

System 2: Measures 4-6. Measure 4: Quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 5: Quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 6: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.

System 3: Measures 7-9. Measure 7: Quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 8: Quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 9: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.

System 4: Measures 10-12. Measure 10: Quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 11: Quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 12: Quarter note G0, quarter note F0, quarter note E0, quarter note D0.

System 5: Measures 13-15. Measure 13: Quarter note C1, quarter note B0, quarter note A0, quarter note G0. Measure 14: Quarter note F0, quarter note E0, quarter note D0, quarter note C0. Measure 15: Quarter note B0, quarter note A0, quarter note G0, quarter note F0.



# Menuet

3

4

5

1.

2.

4

(1\*)

(2\*)

9

4

e

a

4

13

4

17

4

21

4

4

R

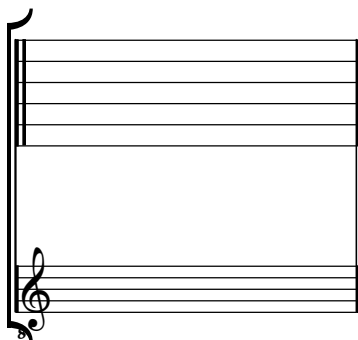
1. Original : liaison absente

2. Original : indication de fins différentes absente

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Silvius Leopold Weiss]*

(1687 - 16 oct. 1750)

# Gigue (Guigue)

WeissSW86.10

Do majeur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 56r*

*Pas de correspondance*



## Gigue (Guigue)

Musical score for Gigue (Guigue) by Silvius Leopold Weiss, Do major. The score is written for a single melodic line on a five-line staff, with a bass clef and a 3/8 time signature. The piece is in 3/8 time and consists of 28 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments. The key signature is one sharp (F#). The score is divided into systems of five measures each, with measure numbers 5, 10, 14, 18, and 23 indicated at the beginning of their respective systems.

The score is as follows:

System 1 (Measures 1-5):  
 Measure 1:  $\text{F}$   
 Measure 2:  $\text{e f e}$   
 Measure 3:  $\text{e f a r a}$   
 Measure 4:  $\text{r e r}$   
 Measure 5:  $\text{r a a}$

System 2 (Measures 6-10):  
 Measure 6:  $\text{a r a}$   
 Measure 7:  $\text{r a r e}$   
 Measure 8:  $\text{a a a r a}$   
 Measure 9:  $\text{r}$   
 Measure 10:  $\text{e f e}$

System 3 (Measures 11-14):  
 Measure 11:  $\text{e f a r a}$   
 Measure 12:  $\text{r e r}$   
 Measure 13:  $\text{r a a}$   
 Measure 14:  $\text{a r a r a}$

System 4 (Measures 15-18):  
 Measure 15:  $\text{a r r}$   
 Measure 16:  $\text{a r a r}$   
 Measure 17:  $\text{a x a}$   
 Measure 18:  $\text{r a r}$

System 5 (Measures 19-23):  
 Measure 19:  $\text{r a a}$   
 Measure 20:  $\text{a e r}$   
 Measure 21:  $\text{r r a r}$   
 Measure 22:  $\text{a a a a}$   
 Measure 23:  $\text{r a r a r}$

System 6 (Measures 24-28):  
 Measure 24:  $\text{r a}$   
 Measure 25:  $\text{a a a}$   
 Measure 26:  $\text{r a r}$   
 Measure 27:  $\text{r a a r a}$   
 Measure 28:  $\text{a r a}$



28

Handwritten notes above the staff:  $\text{r m}$   $\text{r m}$   $\text{r}$   $\text{r}$   $\text{r m r}$

33

Handwritten notes above the staff:  $\text{r}$   $\text{r}$   $\text{r}$   $\text{r}$   $\text{m}$

38

Handwritten notes above the staff:  $\text{r}$   $\text{r}$   $\text{m m}$   $\text{r m r}$   $\text{r m}$   $\text{r m r}$

Boxed **R**

43

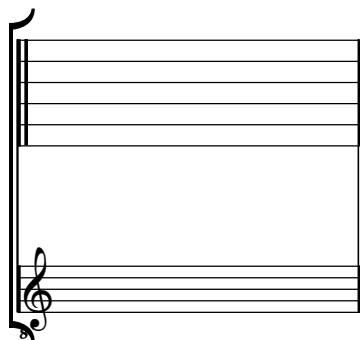
Handwritten notes above the staff:  $\text{r m}$   $\text{r m}$   $\text{r}$   $\text{r m r}$   $\text{r}$

4 4

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



*[Compositeur anonyme]*

# Bourrée (Bourre)

## Ex G Molli

Sol mineur

Manuscrit de Grüssau PL-Wu2004

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4137 (olim Ms. Mf. 2004)

*Folio 56v*

*Pas de correspondance*





# Tonalité : Sol mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*







Copiste n° 3 inconnu

**Addenda du manuscrit de  
Grüssau PL-Wu2004  
de la Bibliothèque universitaire de Varsovie**

*Provenance : abbaye de Grüssau en Silésie, aujourd'hui Krzeszów, en Pologne.*

PL-Wu RM 4137 (olim Mf. 2004)

pour luth baroque à 13 chœurs

© Jean-Daniel Forget



<https://luthbaroque.fr>





*[Compositeur anonyme]*

# Menuet (M.)

Fa majeur

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*Addendum 4*

*Pas de correspondance*



# Menuet (M.)

# Tonalités : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# Polonoise (Pol.)

La mineur

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# Polonoise (Pol.)

Handwritten musical score for Polonoise (Pol.) in 3/4 time. The score is written on a grand staff (treble and bass clefs) and includes rhythmic notation (letters and symbols) and fingerings (numbers 1-5). The piece is divided into measures, with measure numbers 4, 7, 10, and 13 indicated on the left.

**Measures 1-3:** The first system contains three measures. Measure 1 has a treble clef, a 3/4 time signature, and notes *a a a a* with a fermata over the last note. Measure 2 has notes *g r a g* with a fermata over the last note. Measure 3 has notes *a e a a e a e a*. Fingerings are indicated below the notes.

**Measures 4-6:** The second system contains three measures. Measure 4 has notes *a g a a* with a fermata over the last note. Measure 5 has notes *e r a e a r e*. Measure 6 has notes *a a a a a*. A repeat sign is present at the beginning of measure 5.

**Measures 7-9:** The third system contains three measures. Measure 7 has notes *a a a a a r*. Measure 8 has notes *r r a a r*. Measure 9 has notes *a r a r a a r a*. A fermata is placed over the last note of measure 9.

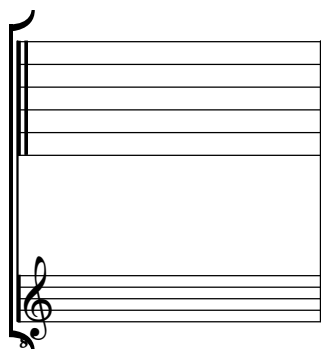
**Measures 10-12:** The fourth system contains three measures. Measure 10 has notes *r r a a*. Measure 11 has notes *a a a a*. Measure 12 has notes *g r a g* with a fermata over the last note.

**Measures 13-14:** The fifth system contains two measures. Measure 13 has notes *a a a a a a*. Measure 14 has notes *r a a a* with a fermata over the last note. The piece ends with a decorative flourish.

# Tonalités : La mineur

*Accord ordinaire des basses du luth*

*Scordature par octave*



*Accord des 13 chœurs du luth*

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

(1\*)

1. Le 12e chœur est inutilisé





*[Compositeur anonyme]*

# Allegro (Alleg:)

Ré mineur

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*Addendum 4*

*Pas de correspondance*



# Allegro (Alleg:)

Handwritten musical notation for the first system (measures 1-5). The notation includes rhythmic symbols above the staff and notes on the staff. The notes are: *a a a a*, *r a a a*, *r r a a*, *e a*, and *r r*. The bottom line of the staff contains the letters *a* and *a* with a double bar line.

Handwritten musical notation for the second system (measures 6-10). The notation includes rhythmic symbols above the staff and notes on the staff. The notes are: *a e a a*, *r r a e*, *a*, *a a a a*, and *r*. The bottom line of the staff contains the letters *a* and *a* with a double bar line.

Handwritten musical notation for the third system (measures 11-15). The notation includes rhythmic symbols above the staff and notes on the staff. The notes are: *e a a a*, *a*, *f a f*, *e f a r a a*, and *a a r*. The bottom line of the staff contains the letters *a* and *a* with a double bar line.

Handwritten musical notation for the fourth system (measures 16-21). The notation includes rhythmic symbols above the staff and notes on the staff. The notes are: *a*, *a a a a*, *r r r*, *a a a r*, *e a*, and *f e f*. The bottom line of the staff contains the letters *a* and *a* with a double bar line.

Handwritten musical notation for the fifth system (measures 22-25). The notation includes rhythmic symbols above the staff and notes on the staff. The notes are: *a e a e a a*, *r r r a e*, *a*, and *a*. The bottom line of the staff contains the letters *a* and *a* with a double bar line.



