



Copiste inconnu
(18^e siècle)

**Le manuscrit A-Wn18829
de la Bibliothèque Nationale
d'Autriche à Vienne**

A-Wn Mus.Hs.18829

49 pièces de divers compositeurs,
pour luth baroque à 11 et 13 chœurs

© Jean-Daniel Forget



<https://luthbaroque.fr>

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LE MANUSCRIT A-WN18829 DE LA BIBLIOTHÈQUE NATIONALE D'AUTRICHE À VIENNE

49 pièces de musique en tablature française de luth sont colligées dans le manuscrit A-Wn18829 qui est conservé par la Bibliothèque nationale d'Autriche.

C'est un solide livre de musique, avec une belle reliure, dans un format à l'italienne de 14 par 29 cm. Ses 131 pages avaient été préparées avec, sur chacune d'elles, quatre portées de 6 lignes.

L'origine du manuscrit est inconnue, le copiste est anonyme et aucune date n'est mentionnée. Cependant, les compositeurs et le style galant des musiques en placent la rédaction autour de 1730.

Les tablatures se suivent dès la première page du livre. Jusqu'au recto du folio 55, très peu de pages sont restées vierges. Ensuite, toutes les pages sont vides, sauf les trois dernières où une pièce anonyme, dans un style résolument galant : « Li Todeski affeti d'Amore » est copiée.

Une grande partie des pièces du début du livre ont initialement été notées pour un luth à 11 chœurs. Mais on voit clairement que, plus tard, des basses Si et La furent octaviées afin d'utiliser les deux bourdons supplémentaires.

Des noms de compositeur sont parfois indiqués ; toutefois, l'attribution à Weiss d'un des concertos est manifestement erronée ou pour le moins douteuse.

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

<http://data.onb.ac.at/rep/1001F941>

LES ORNEMENTS

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

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Fantaisie

Fantasia Mons: Weis.

WeissSW55*

Si-bémol majeur

Manuscrit de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection musicale

A-Wn ms. 18829

Folios 1r. - 2r.

Voir dans le manuscrit de Brno CZ-Bm371, page 88 : Fantasia.

[CZBm371_47]



1° :

Fantaisie (Fantasia Mons: Weis.)

The score is a handwritten musical composition for a six-course guitar. It consists of seven staves, each with a different rhythmic value (eighth note, sixteenth note, etc.). The notation uses letters (a, b, c) and numbers (0, 1, 2, 3, 4, 5, 6) to represent specific frets or notes. The score includes various slurs, grace notes, and dynamic markings like 'f' (fortissimo). The first staff starts with a melodic line, while subsequent staves provide harmonic support with sustained notes and chords.

1. Original: C (d on course 3) found before this bass and G (c on course 4) after

8

9

10

11

12

13

14

15

16

17

.../...

20

22

24

26

28

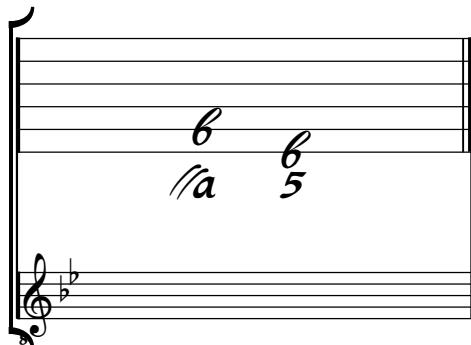
29

1. Original: another e natural (c on course 2) follows

Tonalité : Si-bémol majeur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



[Johann Michael Kühnel]

[(1665 - après 1725)]

[Partie]

Concerto, Menuet, Courante, Polonoise, Gigue

Si bémol majeur

Manuscrit de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection de musique

A-Wn ms. 18829

Folios 2v. - 7r.

Voir dans le manuscrit de Brno CZ-Bm372, pages 34 à 37 : Concerto, Courante et Gigue. (CZBm372_47)

Voir dans le manuscrit n° 1 de Göttweig, folios 54v. à 57v. Ex. B Moll Solo (A-GO1_34)

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

Voir dans le manuscrit d'Haslemere GB-HAB2, pages 157 et 158 Gigue [Has104]



Concerto

15

17 Solo

19

21

23

25

27

1. Slur one note later in the original tablature
 2. Thumb fingering found in the original tablature
 3. Thumb fingering not found in the original tablature

29

31

33

35

37

39

41

43 m

44 m

45 m

46 m

47 m

48 m

49 m

50 m

51 m

52 m

53 m

54 m

Menuet

1

3

5

9

14

18

23

28

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of five measures on a single staff. Measure 1: Two eighth notes followed by a sixteenth note. Measure 2: A sixteenth note followed by two eighth notes. Measure 3: An eighth note followed by a sixteenth note. Measure 4: Two eighth notes. Measure 5: A sixteenth note followed by two eighth notes.

33

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of five measures on a single staff. Measure 1: An eighth note followed by a sixteenth note. Measure 2: A sixteenth note followed by two eighth notes. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: An eighth note followed by a sixteenth note.

38

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of five measures on a single staff. Measure 1: An eighth note followed by a sixteenth note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: An eighth note followed by a sixteenth note.

43

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of five measures on a single staff. Measure 1: An eighth note followed by a sixteenth note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: An eighth note followed by a sixteenth note.

48

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of five measures on a single staff. Measure 1: An eighth note followed by a sixteenth note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: An eighth note followed by a sixteenth note.

53

Handwritten musical score for Johann Michael Kühnel's piece in A-flat major. The score consists of four measures on a single staff. Measure 1: An eighth note followed by a sixteenth note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: An eighth note followed by a sixteenth note. Measure 4: An eighth note followed by a sixteenth note. The score concludes with a decorative floral flourish.

Courante

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

1. Slur not found in the original tablature
2. Original: slur not found

24

29

33

38

43

48

Polonoise

The musical score consists of six staves of tablature, likely for a bowed instrument like the cello or double bass. The notation uses vertical stems with horizontal dashes to indicate pitch and stroke direction. Slurs are used to group notes, and some slurs are explicitly labeled with numbers (e.g., '3', '1*', '2*', '3*'). Grace notes and other performance markings are also present.

Staff 1: Measures 1-2. Slurs: 3, 1*

Staff 2: Measures 3-4. Slurs: 1*, 2*

Staff 3: Measures 5-6. Slurs: 1*, 2*

Staff 4: Measures 7-8. Slurs: 1*, 2*

Staff 5: Measures 9-10. Slurs: 1*, 2*

Staff 6: Measures 11-12. Slurs: 1*, 2*

1. Slur not found in the original tablature
2. Slur not found in the original tablature
3. Slur not found in the original tablature

Gigue

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

23

27

31

35

39

Fine

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)

Prélude avec la Parthi de mons: Weis.

WeissSW2.1 - WeissSW18

Prélude (Prelude), Allemande (Allemanda),
Courante, Sarabande (Sarabanda), Angloise

Ré majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection musicale
A-Wn ms. 18829
Folios 7v. - 13r.*

*Voir dans le manuscrit de Londres GB-Lbl30387,
... page 12, Prélude [WL5]
... pages 166 à 175, Allemande, Courante, Sarabande, Angloise [WL33]*

Voir dans le manuscrit de Moscou RF-Mcm, folio 7r, Prellodium [WM3]

*Voir dans le manuscrit de Varsovie PL-Wu2004,
... folios 11r à 12v, Sarabande, Gigue [PLWu2004_3]
... folios 35v et 36r, Paisana [PLWU2004_8]*



Préface

Sur cette somptueuse Suite, tout en sensibilité et en subtilité, plane un climat un peu inquiet, un peu fébrile, avec ses multiples facettes qui font alterner ombre et lumière, temps calmes et périodes intenses de tension.

Comme l'indique le titre qui est porté en tête des pièces : « Prelude avec la Parthi de mons: Weis », cette sonate fait précéder d'un « Prélude de Weiss » des pièces regroupées pour former une suite (qui est présente également dans le manuscrit de Londres GB- Lbl30387). Le Prélude est aussi présent de façon autonome dans le manuscrit de Moscou RF-Mcm (Prelludium) ; dans le manuscrit de Londres, il est associé à une autre sonate.

Dans le manuscrit de Londres, la Sonate WeissSW18 est datée de 1719. L'Allemande, la Courante, la Sarabande et l'Angloise de cette suite sont présentes ici, dans le manuscrit de Vienne A-Wn18829. Le Menuet et la Passacaille (qui, par ailleurs, figure de façon autonome dans le Manuscrit d'Haslemere GB-HAB2) ne sont pas présents. L'ordre de la Sarabande et de l'Angloise est inversé.

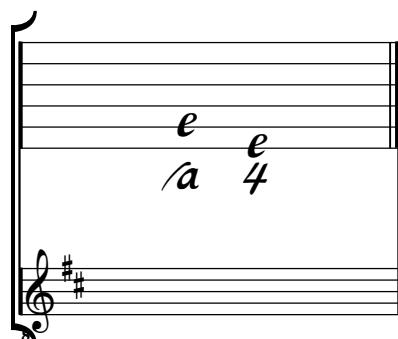
Dans la présente version du manuscrit de Vienne A-Wn18829, le copiste avait d'abord destiné cette Suite au luth à 11 chœurs. Une autre main a ultérieurement doublé des basses à l'octave afin d'utiliser les deux bourdons supplémentaires du luth baroque.

Jean-Daniel Forget

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth

A musical staff with five horizontal lines. The top six courses are labeled with the letter 'a'. The bottom seven courses are labeled with the numbers '4', '5', and '6' repeated. A vertical brace on the left side groups the top six courses together. Below the staff is a treble clef with a sharp sign and a bass clef.

2 - Prelude avec la Parthi de Mons: Weis.

7

8

9

10

11

12

13

1. Original: G (a on course 7)

Allemande (Allemanda)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

1. Original: A (c on course 7)

- Original: A (on course?)
- Ornament not found in the original

18

21

24

27

30

33

35

1. Bass not found in the original
2. Three octavied bass not found in the original tablature

Courante

1

3

6

9

12

15

18

1. Slur not found in the original

2. One bass C-sharp (course 11) was blacked out (also the same bar 18)

21

a r e a r e e

ar re e ar re e

24

r e @ @ e g e @

e g e @ e r a r a e

26

e [θ] e r a r a e r e r a

a (1) a a @ b r b r a e a e r*

28

e r a r a r

a r a r a r

a e @ e @ e r e r a

31

e a e r e a @ a e a r a

e a a a a a a

g a (2) 6*

33

r a @

g e r a r a @

g r a e r a @

g e r a e r a

37

@ r a r

4

e @ e e @ e e @ e e

e @ e e @ a

.../...

1. Original: G (c on course 1)

2. Original: dotted quarter note and nothing else

40

car a car a car a | @ e @ @ ar | ever ever ever

43

a @ a a r e | a e a b a e a b a e a b | @ r e | @ a 4

46

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

50

ever ever ever | b @ b | g f e h a | r b r a e r | @ a

54

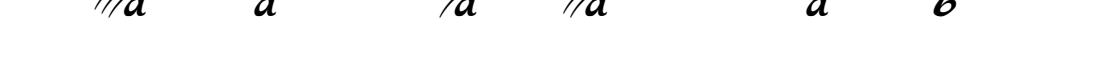
r a e r b | b @ b | r b r | b r b | 4

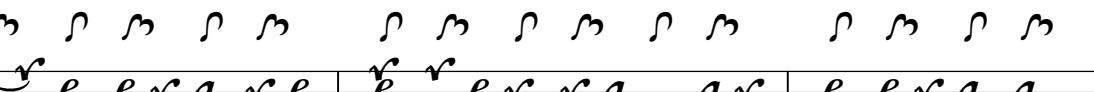
58

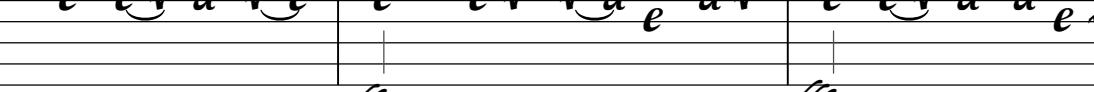
r r r | r r r | r r r | r r r | r a r g a a e | @ a

61

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

65 S M S S M S S M S M S S M S

 a //a a a //a a a e a

69 S M S M S M S M S M S M S M S M S M

 a //a a a //a a a

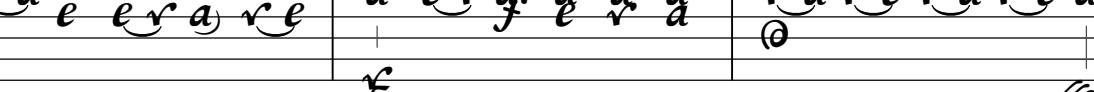
72 S M S M S M S M S M

 r r a e e r a r e a e r g g g g r a r e r a r e a r
 4 5 //a

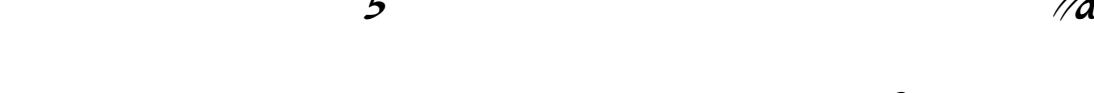
75 S M S

 e r a r e f h f h g h f h g f e f e h a h k k i
 8 4 //a [a]
 (1*)

78 k i k i k h k a g e g e g f h a e a e r e r e r e r e x

 //a a a g a

81 S J S M S J S M S M

 k h k h k h k h k i k i g h g h f
 a a a //a a a //a a a

84 M M J J

 e g e f e f e h f a e a r a a a r a b a r a e e g a
 (2*) //a a a a a a a a

1. Bass not found in the original

1. Bass not found in the original
2. Appoggiatura not found in the original

Sarabande (Sarabanda)

3 *e r e r e r* *er e e e* *e f a r e a r e r e*

(2*)

3 *a a a* *a a a* *a*

(1*)

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

(3*)

10 *a e e a e a e r a* *e a a a a a* *b b b r b*

14 *g g g h h h h e e* *g e g g g g g e* *e b b b r e r a*

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

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

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

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

a a a a a a *a*

24 *r e e r e i k i h* *k g i g g i g g k* *k i k g i h* *k*

a a a a a a

(4*)

1. Other rhythm found in the London manuscript ↳ ↳ ↳ ↳
 2. Original: no rhythmic sign
 3. Original: appoggiatura
 4. Original: F (a on course 1)

27

[a]

^(1*)

31

a a a a a

b

1. Bass not found in the original

Angloise

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 //a a

5 m n m n m n m n m n m n m n m n
 f e e e f e e e g f h e e f r e r r c e r e b a r r e
 //a a //a a a a //a a (1*) a a

10 m n m n m n m n m n m n m n m n m n m n
 e r e a r e r e a r e e f a e @
 //a a //a a 8 8 8 8 8 8 8 8 8 a //a

(2*)

16 m n m n m n m n
 e g i h @ r e f e e e f e h h f e e e
 a //a a //a a g //a a //a a //a a

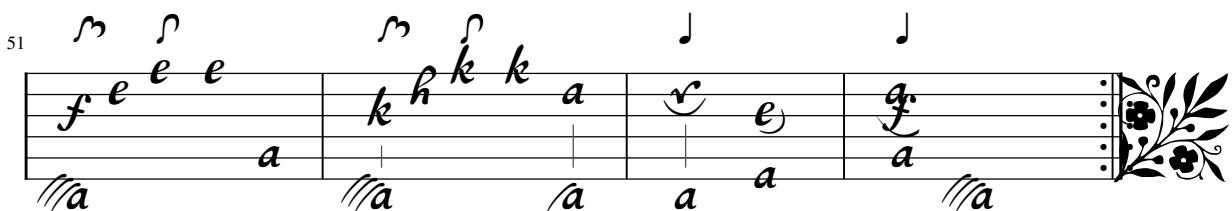
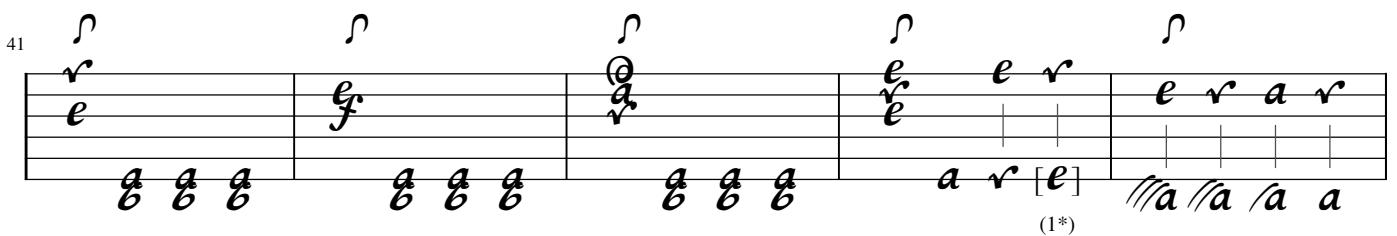
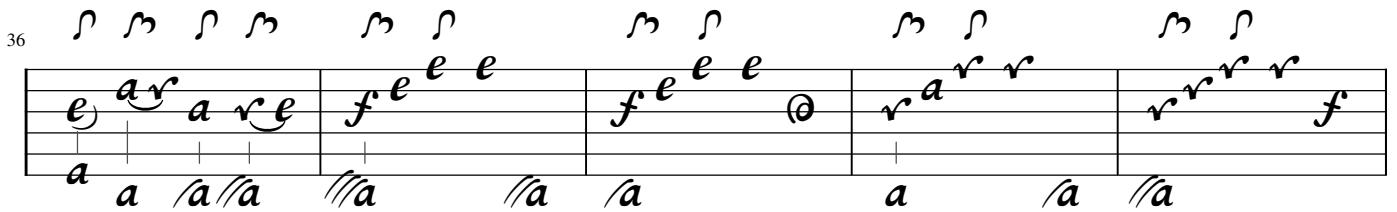
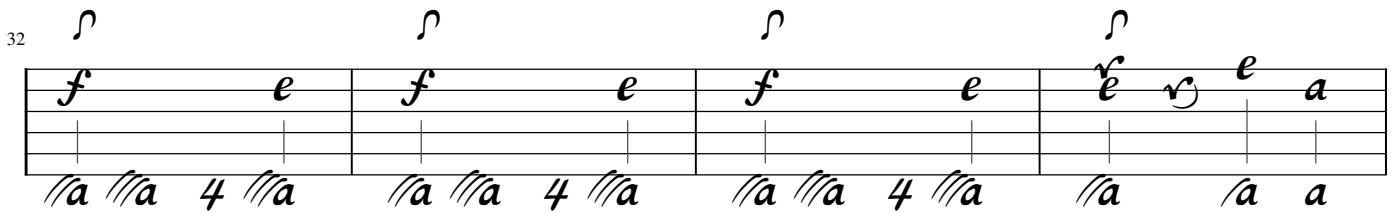
(3*)

22 m n m n m n m n m n
 f e h h g e g e f e f h g g g h g k k h g g g
 //a a a a f //a a h //a a h //a a

27 m n m n m n m n m n
 h g k k i g i g h g h k h k h k k g f g h f i h e e e f e e f
 //a a a a [G] [G] a a a a

- a**

 1. Slur not found in the original
(4th)
 2. Slur not found in the original
 3. Bass not found in the original
 4. Original: no rhythm sign
 5. Slur not found in the original
 6. Original: A (a on course 6)
 7. Original: G (a on course 7)



Fine

Silvius Leopold Weiss
(1687 - 16 oct. 1750)

[Partie 16]

Partita 3 mons: Weis

WeissSW16.1 à 5 - WeissSW12.7

Allemande, Echo vivace, Paysanne (Paisanne),
Sarabande (Sarab:), Gigue, Menuet

La majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, collection de musique
A-Wn ms. 18829
Folios 13v. - 21r.*

*Voir dans le manuscrit de Londres GB-Lbl30387, folios 74v à 78r : Sonata 16
[Le Luth Doré Urtext Edition]*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 3, pages 152 à 158 :
Sonata N° 16 [Le Luth Doré Urtext Edition]*

*Voir le manuscrit de Vienne A-Wn1078, pages 89 et 90 : Menuet : Mad:
la grondeuse. [V1078_14]*

*Voir dans le manuscrit d'Haslemere GB-HAB2,
...page 29 : Vivace
... pages 141 : Paisane [Le Luth Doré Urtext Edition]*

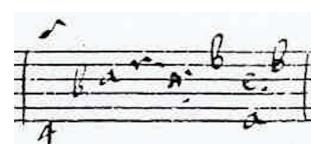


Partita 3 Mons. Weis

Allemande

1. Original: C-sharp (e on course 3)
 2. Wrong measure, replaced with that of the Dresden manuscript. Here the fac-simile →→→
 3. Original: two notes one course below

1. Original: C-sharp (e on course 3)
 2. Wrong measure, replaced with that of the Dresden manuscript. Here the fac-simile →→→
 3. Original: two notes one course below



30

34

38

42

46

50

53

1. Original: note not found

2. Original: two beats without rhythmic sign

3. Original: two notes slur

Echo vivace

p

3 4 5 9 13 18 23

f

p

f

p

f

p

1. Original: C-sharp (e on course 3)

28

e ar e r e

e r e r a e

4 4 5 0 5

33

a era er

e era er

e ar a

are

are

a a a 4 4 4

(1*)

38

ref

ef a a

e r

are

ref

a a a 4 4 4

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

43

ef r a a

er a era

e r r

e r a e r

g r e

a a a 4 4 4

(5*)

48

e r a e r

e r a e r

e a r e

a e r e

e

a a a 4 4 6

(6*)

1. Original: p one bar before
2. Original: two notes slur
3. Original: slur not found
4. Original: slur not found
5. Original: slur one note later
6. Original: slur not found

Paysanne (Paisanne)

2 2 2 2 2 2
 4 a a a a a

5 5 5 5 5 5
 r e e r a r r g a r e r e r a @ a r e a r e e r a r r g a r
 a a a //a a a

11 11 11 11 11 11
 e r e r a @ a r r r a b b b r r @ @ e b e b r r a
 a //a /a a a a a a

17 17 17 17 17 17
 r b r : : r : : r r @ r r a e e r e r e q r e r e a
 @ b r : : r : : /a /a a a a a

23 23 23 23 23 23
 e r e e r e r e a e g e f g g e g f @ e @ e @ e @ e
 a r e a //a //a 5 4

28 28 28 28 28 28
 e e e @ e @ e e e @ e e e @ e @ r r @ e @ r r a @
 /a 4 /a 4 @ 4 4 4

33

4 /a /a a /a a

39

a a /a /a /a /a 4 /a a
(1*) 4

44

/a /a /a a a a a a

49

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

54

/a /a /a [a] /a a

(2*)

59

4 /a /a a 6

1. Original: F-sharp (e on course 2)
2. Original: D (a on course 10)

Sarabande (Sarab:)

3

17

21

25

29

33

36

40

1. Original: C-sharp (e on course 3)

Gigue

1. Original: bass a chord later

45

 51

 57

 63

 68

 73

 78

1. Original: G-natural (c on course 1)
2. Original: B (c on course 3)
3. Original: slur not found
4. Original: slur not found
5. Original: slur not found
6. Original: F-natural (d on course 5)

Menuet

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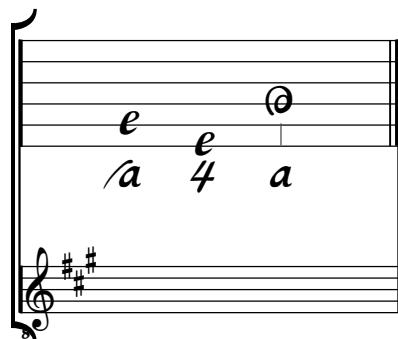
32

Fine

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 13 chœurs du luth

Silvius Leopold Weiss
(1687 - 16 oct. 1750)

[Partie 12]

S.L. Weis.

WeissSW12.10, 1, 2, 4, 6

Prélude (Prelude), Allemande (Allemanda),
Courante, Sarabande, Chaconne (Ciaconna)

La majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection musicale
A-Wn ms. 18829
Folios 21v. - 27r.*

*Voir dans le manuscrit de Londres GB-Lbl30387, folios 52r. à 56r : Sonata 12
[Le Luth Doré Urtext Editions]*

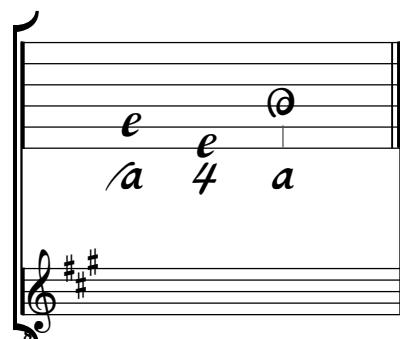
*Voir dans le manuscrit de Dresde D-Dl2841, volume 3 pages 134 à 141 :
Sonata N° 12 [Le Luth Doré Urtext Editions]*

*Voir dans le manuscrit de Varsovie PL-Wu2004, folio 11r : Sarabande
[PLWu2004_3]*



Tonalité : La majeur
Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 13 chœurs du luth



S.L. Weis.

Prélude (Prelude)

1

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1000

1. Original title: Prelude
 2. Original: four notes twice

Allemande (Allemanda)

1

2. Original: note not found

3. Original: ascending appoggiatura

4. Original: note not found

5. Original: note not found

6. Original: note not found

7. Original: note not found

8. Original: note not found

9. Original: note not found

10. Original: note not found

11. Original: note not found

12. Original: note not found

13. Original: note not found

14. Original: note not found

15. Original: note not found

- Original: ascending appoggiatura
- Original: note not found

19

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

22

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

25

a a a a | 5 | a a a a | a a a a |

28

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

32

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

R

35

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

Courante

1

3 a@ a | e a@ a | r a@ a | e a@ a | r a@ a | 4

5 r r r r r r | e a r e a e | @ e r g | g g e g g | i h g i h | 4

10 r k k g k | i h i k | g g h g | e e e | @ e r g | 11

15 g g e e g | g g g e e g | e e r r e | e e e r r e | @ @ b b r | 16

20 r r r b b @ | e e e e e | e e e e e | r r r r r @ | r @ @ r r r | 21

25 a r b r | e b b r | a r b r | e b b r | r e b @ | 26

30 r | b b b b r | r r b @ | @ b r b r | r r r | 31

1. Original: thumb fingering found

35

41

47

53

(1*)

59

64

69

1. Original: slur found

Sarabande

3 4

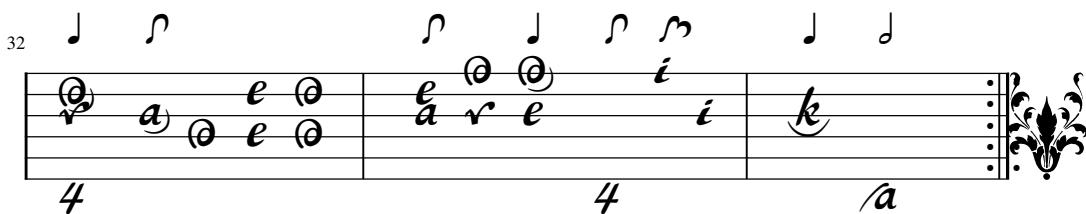
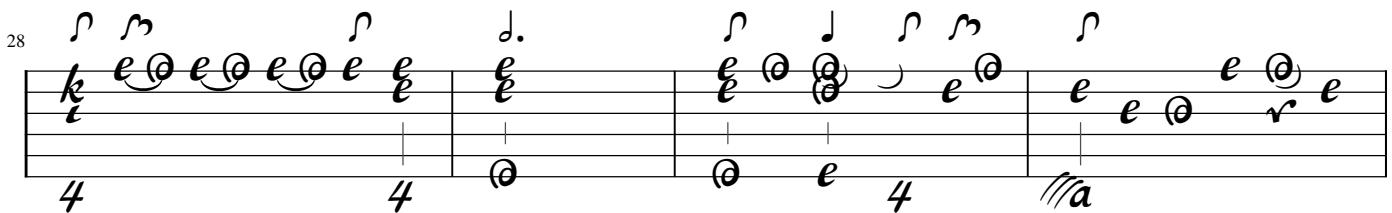
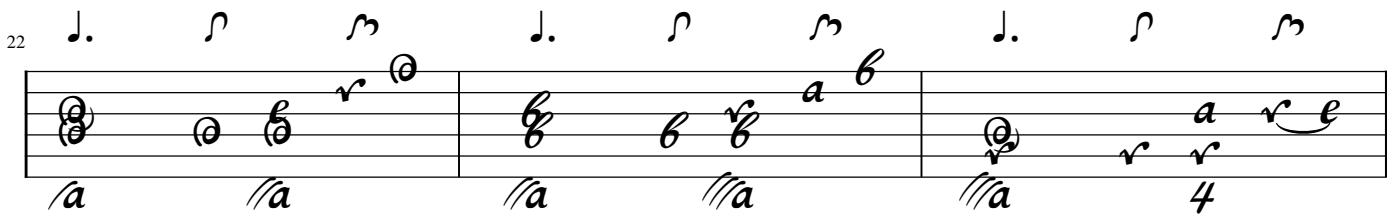
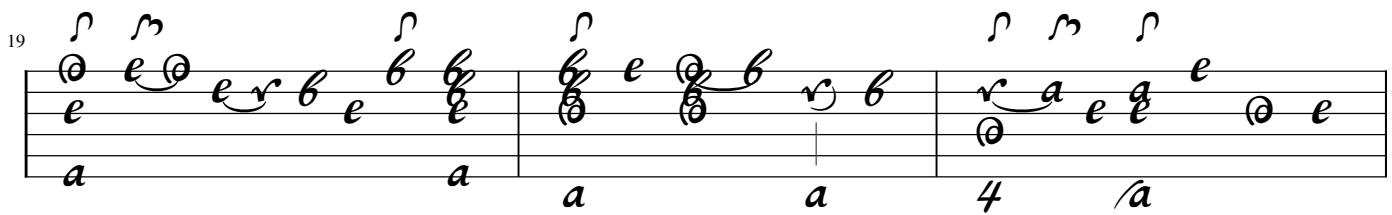
4

7

10

13

16



1. Original: quarter note
2. Original: no rhythm sign

Chaconne (Ciaconna)

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes note heads (e.g., 'e', 'h', 'g'), stems, and various musical markings such as grace notes and slurs. The lyrics are written below the notes, primarily using the letters 'a' and 'r'. Measure numbers (3, 4, 5, 6, 9, 13, 16, 19) and some additional markings like '(1*)' and '(2*)' are present.

Staff 1:

- Measure 3: Notes e, h, h, g, k, h.
- Measure 4: Notes r, a, r, a, r, a.
- Measure 5: Notes e, r, r, e, r, a.
- Measure 6: Notes e, r, e, r, e, r.
- Measure 9: Notes g, h, g, g.
- Measure 13: Notes e, g, e, e, r, a.
- Measure 16: Notes r, b, e, r, a, r, b, r.
- Measure 19: Notes a, r, e, a, r, a, e, r, e, r, a, a, e, a, r.

Staff 2:

- Measure 4: Notes r, a, r, a, a.
- Measure 6: Notes r, a, a.
- Measure 9: Notes a, r, a.
- Measure 13: Notes a, r, a, a.
- Measure 16: Notes a, r, a.
- Measure 19: Notes a, [a], a.

Staff 3:

- Measure 6: Notes e, r, e, r, e, r.
- Measure 9: Notes e, r, e, r, e, r.
- Measure 13: Notes e, r, e, r, a, e, r, a.
- Measure 16: Notes r, a, e, r, a, r, b, r.
- Measure 19: Notes e, r, e, r, e, r, a, a, e, a, r.

Staff 4:

- Measure 6: Notes a, r, a.
- Measure 9: Notes a, r, a.
- Measure 13: Notes a, r, a.
- Measure 16: Notes a, r, a.
- Measure 19: Notes a, [a], a.

Staff 5:

- Measure 6: Notes e, r, e, r, e, r.
- Measure 9: Notes e, r, e, r, e, r.
- Measure 13: Notes e, r, e, r, a, e, r, a.
- Measure 16: Notes r, a, e, r, a, r, b, r.
- Measure 19: Notes e, r, e, r, e, r, a, a, e, a, r.

Staff 6:

- Measure 6: Notes a, r, a.
- Measure 9: Notes a, r, a.
- Measure 13: Notes a, r, a.
- Measure 16: Notes a, r, a.
- Measure 19: Notes a, [a], a.

1. Original: ornament not found
2. Original: bass one note later

22

25

(1*)

28

(2*)

(3*)

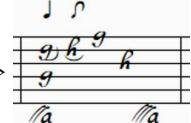
(4*)

31

34

37

1. Perhaps bass D and E would be a better to complying with the rules of the chaconne
2. Original: F-natural (a on course 1)
3. other in London manuscript ----->
4. Original: C-natural (h on course 1)



.../...

40

4

43

(1*)

46

4

49

(2*)

52

56

1. Original: slur not found
2. Original: repeat bar not found

60

eθe rār gēg h̄gh eθe gēg

a a a /a

63

θθθ r̄θr eθe rār ā r̄ ā

ā 4 4 /ā /ā/a a /ā

67

e : r̄ e i h̄ h g k h g e g r̄ e θ r̄

a a a /ā /ā

71

r̄ r̄ a r̄ ā r̄ ā r̄ e r̄ e a

4 /ā /ā a /ā 4

75

e a r̄ θ e r̄ g e r̄ e x

/ā /ā /ā /ā

Fine

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Prélude]

Partita 4 Prelude

WeissSW -

Fa majeur

Manuscrits de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, collection de musique

A-Wn ms. 18829

Folios 27v. - 28r.



Partita 4

Prélude (Prelude)

The image shows a handwritten musical score for a single melodic line, likely for a harpsichord or organ. The score consists of five systems of music, each starting with a measure number (4, 5, 6, 7, 8) and ending with a repeat sign and a new measure number (4, 5, 6, 7, 8). The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocalizations 'a', 'r', 'e', 'f', and 's' are used as note heads. The score includes various slurs, grace notes, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The handwriting is fluid, with some ligatures and variations in note placement.

4

5

6

7

8

10

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

4 4 4

13

h *h* *h* *f* *f* *h* *h* *h* *k* *h* *i* *k* *f* *f* *f* *h* *f* *h* *h* *d* *e*

4 4 4

16

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

4 4 4

20

r *g* *r* *d* *a* *d* *d* *d* *d* *r* *d* *d* *r* *g* *r*

4 4 4 4

23

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

a *a* *adagio* *d*

26

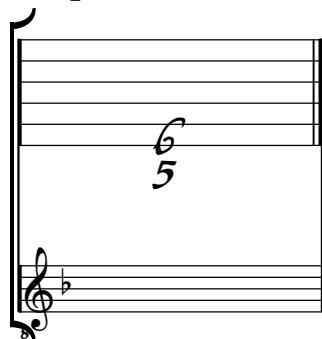
r *d* *a* *a* *r* *a* *g* *a* } *2*

4 *a*

Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth

The musical score consists of two staves. The upper staff is a single line with 13 'a' marks above it, followed by a group of three 'a' marks, and then the numbers '4 5 6' below. The lower staff has a treble clef and a bass clef, with a series of notes corresponding to the markings above.

Johann Michael Kühnel
(1665 - after 1725)

Concerto De Mr: Kuhnel

Concerto, Adagio, Vivace

Fa majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folios 28v. - 32r.*



Concerto

1

C

3

5

7

10

12

14

(1*)

16

18

20

22

24

26

29

.../...

31 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure containing six vertical strokes (e, r, a, r, a, a) followed by a measure of four vertical strokes (r, r, r, a). The second staff begins with a measure of four vertical strokes (h, g, h, f) followed by a measure of four vertical strokes (h, g, h, f).

33 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (h, a, h, f) followed by a measure of four vertical strokes (e, r, a, r). The second staff begins with a measure of four vertical strokes (a, r, a, 2) followed by a measure of four vertical strokes (a, r, a, 6).

35 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (a, 6, a, 6) followed by a measure of four vertical strokes (r, e, e, r). The second staff begins with a measure of four vertical strokes (r, e, e, r) followed by a measure of four vertical strokes (a, r, a, a).

37 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (a, e, a, a) followed by a measure of four vertical strokes (e, f, e, 2). The second staff begins with a measure of four vertical strokes (a, e, f, e) followed by a measure of four vertical strokes (f, e, f, e).

39 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (f, h, f, f) followed by a measure of four vertical strokes (f, h, f, h). The second staff begins with a measure of four vertical strokes (e, f, e, 2) followed by a measure of four vertical strokes (e, f, e, f).

41 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (r, 2, r, r) followed by a measure of four vertical strokes (r, 2, r, 2). The second staff begins with a measure of four vertical strokes (a, r, a, a) followed by a measure of four vertical strokes (a, r, a, 6).

43 *m*

 This page contains two staves of handwritten musical notation. The first staff begins with a measure of four vertical strokes (r, a, r, 2) followed by a measure of four vertical strokes (a, a, a, 6). The second staff begins with a measure of four vertical strokes (r, 2, a, 6) followed by a measure of four vertical strokes (a, 4, r, 2).

Adagio

1 J. 7 m. J. 7 m. J. 7 m. J. 7 m.

2 3. J. 7 m. J. 7 m. J. 7 m. J. 7 m. J. 7 m.

4 5. J. 7 m. J. 7 m. J. 7 m. J. 7 m.

6 7. J. 7 m. J. 7 m. J. 7 m. J. 7 m.

8 8. J. 7 m. J. 7 m. J. 7 m. J. 7 m.

9 10. J. 7 m. J. 7 m. J. 7 m. J. 7 m.

.../...

Vivace

1

3

4

5

6

7

8

9

10

11

12

13

14

15

17 *m*

19 *m*

21 *m*

23 *m*

25 *m*

27 *n*

.../...

1. Original: C-sharp (e on course 6)

31

4 a 4

34

a a a a a a

37

a a a a a a

40

a a a

43

a a a

46

a a a

49

6 6 6 | 2 2 2 | 2 2 4

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

52

h f h h f h | i h i k i h i k

a a a a a a a a a

54

f d f f d f | h f h h f h

a a a a a a a a a

56

d r d e d r d | f d f f d f f

a a a a a a a a a

58

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

4 4 4 a

60

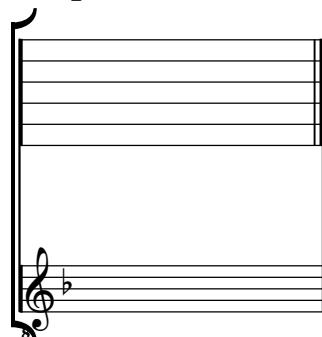
e e r r a | a r 4 4 a

a a a a a a a a

Tonalité : Fa majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Johann Michael Kühnel
(1665 - after 1725)

4. Concerto Del Sigr: Weis

Concerto, Allegro

Ré majeur

Manuscrits de Vienne A-Wn18829
Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folios 32v. - 36r.



4. Concerto Del Sig^r: Weis^(1*)

1

2

4

6

8

10

12

1. This piece is usually ascribed to Johann Michael Kühnel
2. Original: bass E (a on course 9)

14

16

18

21

23

25

27

(2*)

.../...

1. Original: E (h on course 3)
2. Original: only three triplets

29

30

32

34

37

39

41

(1*)

(2*)

(3*)

1. Original: only three triplets
 2. Original: bass not found
 3. Original: bass not found

43

Musical score page 43. The first measure shows a continuous sequence of eighth notes: r e r e r e e e r e e e r e. The second measure begins with a fermata over a note, followed by a 4, then two groups of four notes each, each ending with a fermata and a 4.

44

Musical score page 44. The first measure consists of six pairs of eighth notes: a r a r r e e a a. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: 6 r 6 a 6 r 6 a e a e a e a. The third measure begins with a fermata over a note, followed by a 6.

46

Musical score page 46. The first measure shows a continuous sequence of eighth notes: a e a e a e a a e a e a e a. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: r a a a r 6 r e 6 r a r. The third measure begins with a fermata over a note, followed by a 6.

48

Musical score page 48. The first measure shows a continuous sequence of eighth notes: a e r r a e a. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: r r e e a e a r. The third measure begins with a fermata over a note, followed by a 6.

Adagio

50

Musical score page 50. The first measure shows a continuous sequence of eighth notes: f r r a e a. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: f r r e e r e e r. The third measure begins with a fermata over a note, followed by a 6.

52

Musical score page 52. The first measure shows a continuous sequence of eighth notes: f e e f e e g f e g f e. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: f e e f e e g f f f f f.

54

Musical score page 54. The first measure shows a continuous sequence of eighth notes: f f f e r. The second measure begins with a fermata over a note, followed by a 6, then a series of eighth notes: a a a e r e 6 r a a a a. The third measure begins with a fermata over a note, followed by a 6.

.../...

1. Original: G (a on course 7)

Allegro

57

60

63

67

70

73

76

1. In this measure, all chords are identical in the original

80

m

5

83

m *m* *s*

86

s *s* *s* *s*

90

s *s* *s* *s* *d.* *s*

94

d. *s* *s* *s* *m* *s*

98

s *m* *d.* *s* *s*

102

s *s* *d* *d* *d.*

.../...

107

111

115

119

(1*)

123

127

130

1. Two D (f on course 3) in the original tablature

133

4 5 8

136

8 8 8

139

8 8 8 8

142

8 8 8 m a

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 chœurs du luth

Wolfgang Adam Anton von Hoffer
(ca 1707 à Vienne, 1757 à Mayence)

Prélude

Prælude Mr Hoffer

Ré majeur

Manuscrits de Vienne A-Wn18829
Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folio 36v.



Mr Hoffer
Prélude (Prælude)

A handwritten musical score consisting of six staves of music for voice and piano. The score includes lyrics in cursive script, dynamic markings like 'ff' (fortissimo), 'g', 'e', and 'r', and various vocal techniques indicated by symbols above the notes. The lyrics correspond to the vocal parts, and the piano part features a decorative floral flourish at the end.

1
d m m n n n
a a a a are are re e e e er
ta ta ta

2
m m m m
e f e r a e a are are f e g g f f g f g e e
a

3
m n n n
e f e e e q e e f e f f e e r r
a ta

4
m m m m
r f e r r e r e e e f e e r r f f e
ta a

5
m m m m
r e r a e r e e e e a a a a e
ta r e e r e r a a r a e

6
m m d
a a a e r a r g r a
ta

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth

A musical staff with five horizontal lines. The top six courses are labeled with 'a'. The bottom seven courses are labeled with '4', '5', and '6'. Below the staff is a treble clef with a sharp sign. The staff continues downwards with a series of eighth notes in descending pitch.

Compositeur anonyme

Entrée allegro, e spiritoso

Ré majeur

Manuscrits de Vienne A-Wn18829

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A-Wn ms. 18829
Folios 37r. - 38r.*



Entrée allegro, e spiritoso

1

2

3

4

5

6

7

8

9

10

11

12

13

14

17 

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 ou 13 chœurs du luth

A musical staff with ten horizontal lines. The top six lines have 'a' written on them, and the bottom four lines have 'a' written on them. Below the staff, '4 5 6' is written, indicating the bottom three courses.

Compositeur anonyme

Menuet

Ré majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folio 38v.*



Menuet

3

5

9

13

17

21

R

25

This image shows a handwritten musical score for a vocal piece. The score consists of six staves of music, each with a different vocal line. The lyrics are written below the notes, often with specific fingerings indicated above them. The first staff starts with '3' and includes 'a e r D e r'. The second staff starts with '5' and includes 'r a r e a 6'. The third staff starts with '9' and includes 'e a r 6 6 r 6'. The fourth staff starts with '13' and includes 'r 6 6 r 6 r 6 5'. The fifth staff starts with '17' and includes 'F e r e a'. The sixth staff starts with '21' and includes 'r a r e a 6'. The score concludes with a final staff starting with '25' and ending with a decorative flourish.

1. Original: no rhythm sign

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 ou 13 chœurs du luth



Comte Gäsrok

Menuet

Ré majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folio 39r.*



Menuet Comte gäsrok

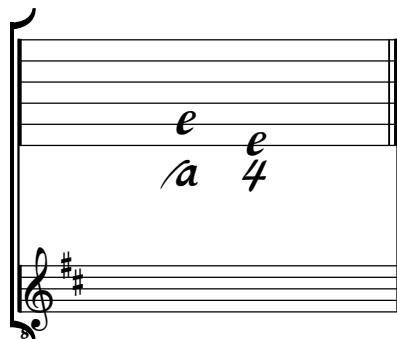
1. Original: slur not found

Ms. Vienne A-Wn18829, Comte Gäsrok, Menuet en Ré majeur. [A-Wn18829_12] Page 1

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 12 chœurs du luth

Compositeur(s) anonyme(s)

Coquette

Ré majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folios 39v. - 40r.*



Coquette

2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

22 23 24 25

26 27 28

30

34

38

43

47

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 chœurs du luth

Wolfgang Adam Anton von Hoffer
(ca 1707 à Vienne, 1757 à Mayence)

[2 Capriccios]

Capriccio de mr Hoffer : allegro,
Capriccio de mr Hoffer

Ré majeur

Manuscrits de Vienne A-Wn18829
*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folios 41r. - 43r.*



Capriccio de mr Hoffer : allegro

17

19

22

25

29

33

.../...

1. Original: eighth note

35

38

42

46

49

53

Capriccio de mr Hoffer

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

A handwritten musical score for voice and piano. The vocal line consists of lyrics with melodic notation above them, including 'rrr' on the first measure, 'a' on the second, 'er' on the third, and 'e' on the fourth. The piano part has a bass clef and a '6' below it, indicating a sixteenth-note pattern. The score is numbered 28 at the top left.

A musical score for a solo instrument, likely a recorder or flute, featuring five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics 'Dare I Ask' are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp.

Musical score for page 34, measures 1-4. The score consists of a staff with five horizontal lines and a vocal line. Measure 1: A single note. Measure 2: Two notes followed by a short rest. Measure 3: A single note. Measure 4: Two notes followed by a short rest. Measure 5: Two notes followed by a short rest. Measure 6: A single note. Measure 7: A single note. Measure 8: A single note.

Musical score for page 38. The score consists of five measures on a single staff. Measure 1: An open note followed by a grace note (eighth note) with a vertical stroke, followed by another grace note (eighth note) with a vertical stroke. Measure 2: An open note followed by two grace notes (eighth notes) with vertical strokes. Measure 3: An open note followed by three grace notes (eighth notes) with vertical strokes. Measure 4: An open note followed by two grace notes (eighth notes) with vertical strokes. Measure 5: An open note followed by two grace notes (eighth notes) with vertical strokes. The lyrics 'a' are written below the staff at the beginning of each measure.

A handwritten musical score for a single melodic line. The score consists of eight measures, numbered 43 at the top left. Each measure begins with a vertical bar line. The first measure contains a dotted quarter note with a 'g' above it and a '6' below it, followed by a bass note 'a'. The second measure contains a dotted quarter note with a 'f' above it, followed by a bass note 'r'. The third measure contains a dotted quarter note with a 'f' above it, followed by a bass note 'a'. The fourth measure contains a dotted quarter note with a 'g' above it, followed by a bass note 'ma'. The fifth measure contains a dotted quarter note with a 'f' above it, followed by a bass note 'a'. The sixth measure contains a dotted quarter note with a 'f' above it, followed by a bass note '4'. The seventh measure contains a dotted quarter note with a 'b' above it, followed by a bass note 'a'. The eighth measure contains a dotted quarter note with a 'd.' above it, followed by a bass note 'rrr'. The notes are written in cursive script, and the bass notes are written in a larger, more formal hand.

Musical score for guitar, page 51, measures 1-5. The score consists of five measures of music on a five-line staff. Measure 1: Dotted quarter note G, followed by a half note F. Measure 2: Dotted quarter note G, followed by a half note E. Measure 3: Quarter note G, followed by two eighth notes E and E, then a quarter note F. Measure 4: Quarter note G, followed by a half note F, then a quarter note E. Measure 5: Quarter note F, followed by a half note E, then a quarter note F.

.../...

56

60

64

69

79

84

5

(1*)

1. Original no rhythm sign

A handwriting practice sheet featuring three staves of five-line paper. The first staff shows the letter 'a' in cursive script. The second staff shows 'a' in a large, bold cursive script. The third staff shows 'a' in a smaller cursive script. Each staff has a corresponding row of phonetic symbols below it: 'a' under the first, 'aa' under the second, and 'a' under the third.

Musical notation for 'Ma' and 'Ra' on a five-line staff. The first measure shows 'Ma' with a melodic line consisting of eighth-note pairs: 'e-a f-a e-a f-a f-a f-a'. The second measure shows 'Ra' with a melodic line consisting of eighth-note pairs: 'h-a f-a h-a f-a f-a f-a'. The notes are connected by slurs. The first note of each measure is accented with a small 'm' above it.

A handwriting practice sheet featuring two staves of five-line paper. The first staff contains the following sequence of letters: e, a, f, a, f, a, f, a, h, a, f, a. The second staff contains the same sequence: e, a, f, a, f, a, f, a, h, a, f, a. Above each staff, there are two small, curved marks resembling 'm' or 'n'. Below each staff, there are three sets of lowercase letters: 'aa', 'aa', and 'aa' from left to right.

93

S A B

S A B

S A B

Musical score for page 96, measures 5-7. The score consists of three staves. The first staff starts with a bass clef, followed by a measure with two eighth notes (f^a) and a measure with two eighth notes (f^a) followed by a single eighth note (f^r). The second staff starts with a bass clef, followed by a measure with two eighth notes (f^e) and a measure with two eighth notes (f^r) followed by a single eighth note (e^r). The third staff starts with a bass clef, followed by a measure with two eighth notes (a) and a measure with two eighth notes (a) followed by a single eighth note (a). Measure numbers 5, 6, and 7 are written below the staves.

99

Handwritten musical notation on five-line staves. The notation consists of vertical stems with horizontal strokes above them, representing pitch and rhythm. The first four measures end with a breve (double barline). The fifth measure ends with a fermata over the last note. The sixth measure ends with a repeat sign and a breve. The final measure ends with a fermata over the last note.

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 11 ou 13 chœurs du luth

A musical staff with ten horizontal lines. The top six lines have 'a' written on them. The bottom four lines are labeled with numbers: '4', '5', '6', and '6'. Below the staff is a treble clef with a sharp sign.

Wolfgang Adam Anton von Hoffer
(ca 1707 à Vienne, 1757 à Mayence)

Prélude

Prelude de mr Hoffer

Ré mineur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folio 44v.*



Prélude (Prelude de mr Hoffer)

1

4

6

8

10

12

(1*)

1. Original: Do (h sur la chanterelle)

Tonalité : Ré mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth

A diagram of a 13-course lute. The courses are represented by horizontal lines. There are three rows of courses. The top row has courses labeled with the letters a, a, a, a, a, a, a. The middle row has courses labeled with the letter a. The bottom row has courses labeled with the numbers 4, 5, and 6. A clef is positioned at the bottom left, and a sharp sign is placed next to it.

[Compositeur anonyme]

[2 pièces]

Affectuoso, Arlechinada allegro

Ré mineur

Manuscrits de Vienne A-Wn18829

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A-Wn ms. 18829

Folios 45v. - 47r.



Afectuoso

28

33

38

42

47

51

1. Original: pas d'indication rythmique

Arlechinada allegro

1 r r m r m r r r

2 a $\text{g} \text{ r} \text{ g}$ $\text{g} \text{ f} \text{ e}$ $\text{a} \text{ r}$ $\text{d} \text{ f} \text{ e}$ $\text{a} \text{ e}$ g
 4 a a a a a a a a a a

5 r m m r . r m r m r

$\text{g} \text{ d} \text{ g} \text{ a} \text{ g} \text{ f}$ g r $\text{a} \text{ b} \text{ d}$ $\text{r} \text{ r}$ $\text{a} \text{ b} \text{ d}$ $\text{r} \text{ r}$
 a a a 4 a 4 a 4 a 4 a

9 m r m r m r m r m r

$\text{a} \text{ b} \text{ d} \text{ a} \text{ r} \text{ a}$ $\text{g} \text{ d} \text{ a} \text{ r}$ $\text{r} \text{ a} \text{ r}$ $\text{r} \text{ a} \text{ r} \text{ a} \text{ r}$ $\text{f} \text{ r} \text{ a} \text{ b} \text{ f}$
 a r a r a r a r a a

14 r m r m r m $\text{f} \text{ h} \text{ f} \text{ h}$ $\text{f} \text{ h} \text{ h}$ $\text{f} \text{ k} \text{ f}$

$\text{f} \text{ r} \text{ a} \text{ r} \text{ f}$ $\text{g} \text{ a} \text{ r} \text{ a} \text{ r} \text{ r}$ $\text{a} \text{ f} \text{ h} \text{ f} \text{ h} \text{ f}$ $\text{h} \text{ f} \text{ h} \text{ f}$ $\text{h} \text{ f} \text{ k} \text{ f}$
 a a 4 6 a a a a a a a

19 r m r m r m r m r

$\text{g} \text{ f} \text{ a} \text{ r} \text{ r}$ $\text{a} \text{ r} \text{ a} \text{ d} \text{ b} \text{ a} \text{ r}$ $\text{a} \text{ a} \text{ r}$ $\text{a} \text{ b} \text{ d}$ r
 a 6 4 a a a 4 a a a

23 m r m r m r m r m r m r

$\text{a} \text{ b} \text{ d} \text{ r}$ $\text{a} \text{ b} \text{ d} \text{ a} \text{ r} \text{ a} \text{ r}$ $\text{a} \text{ a} \text{ r} \text{ f} \text{ r}$ g $\text{a} \text{ r} \text{ f} \text{ r}$ g
 a a a a a 4 a a 4 a a

27 r m r m r m r m r m r

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

32

36

40

44

48

53

58

Tonalité : Ré mineur
Accord ordinaire des basses du luth

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Menuet & Trio

Ré mineur

Manuscrits de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection de musique

A-Wn ms. 18829

Folios 47V. - 48r.



Menuet

1

6

11

17

23

28

Trio

3

6

12

19

25

30

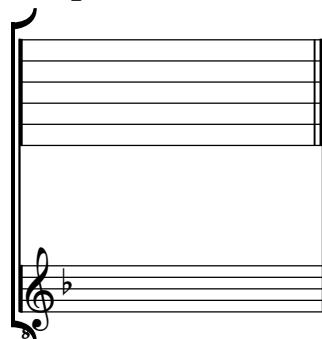
(1*)

36

1. Original: Do-dièse (e sur le 6e chœur)

Tonalité : Ré mineur
Accord ordinaire des basses du luth

Scordature par octave



Accord des 11 chœurs du luth



Wolfgang Adam Anton von Hoffer
(ca 1707 à Vienne, 1757 à Mayence)

[Partie]

La belle indifferente Mr Hoffer

Sol majeur

Manuscrits de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection de musique

A-Wn ms. 18829
Folios 49v. - 54r.



La belle indefferente - Mr Hoffer

Entrée

1

1

2

3

4

5

6

7

8

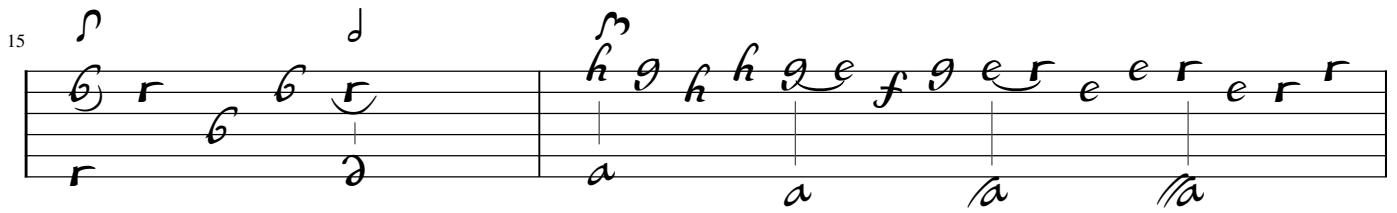
9

10

11

12

13



17

20

22

26

29

1. Original: rest and rhythm sign not found

Allemande

1

2

4

6

9

11

13



17

19

21

23

25

Courante

1 ♂ ♪ ♂ ♂ ♂

4 ♂ ♂ ♂ ♂ ♂ ♂

9 ♂ ♂ ♂ ♂ ♂ ♂

14 ♂ ♂ ♂ ♂ ♂ ♂ ♂

19 ♂ ♂ ♂ ♂ ♂ ♂

23 ♂ ♂ ♂ ♂ ♂ ♂

28

6 r
r

a r d n a
6 r a r
n a a a
a d 6 r 6
r n a

33

r d. n n
r d a r d a
a a d d r d
a r e a
[R]

38

e r e f e g h g h
a n a a a a
r a r a r a

43

r a a
r a r a r a

Gavotte

1*

The musical score consists of six staves of handwritten notation on five-line staves. The lyrics are written below the notes. Fingerings are indicated above the notes. Measure numbers 1*, 6, 12, 17, 23, and 29 are marked at the beginning of their respective staves.

Staff 1 (Measures 1*-5):

- Measure 1*: 2 a r | 4 a r | a r a r a | r r | r a r r | 4
- Measure 2: a r | a r | a r a | a | a | a
- Measure 3: a r | a r | a r a | a | a | a
- Measure 4: a r | a r | a r a | a | a | a
- Measure 5: a r | a r | a r a | a | a | a

Staff 2 (Measures 6-10):

- Measure 6: a r | a r | a r a | a | a | a
- Measure 7: a r | a r | a r a | a | a | a
- Measure 8: a r | a r | a r a | a | a | a
- Measure 9: a r | a r | a r a | a | a | a
- Measure 10: a r | a r | a r a | a | a | a

Staff 3 (Measures 12-16):

- Measure 12: r r e r a | a e r | a a | (F G) | G a | : :
- Measure 13: r r e r a | a e r | a a | (F G) | G a | : :
- Measure 14: r r e r a | a e r | a a | (F G) | G a | : :
- Measure 15: r r e r a | a e r | a a | (F G) | G a | : :
- Measure 16: r r e r a | a e r | a a | (F G) | G a | : :

Staff 4 (Measures 17-21):

- Measure 17: a e f | e g | r e r e r | (a a) | a b | r b b | a a | : :
- Measure 18: a e f | e g | r e r e r | (a a) | a b | r b b | a a | : :
- Measure 19: a e f | e g | r e r e r | (a a) | a b | r b b | a a | : :
- Measure 20: a e f | e g | r e r e r | (a a) | a b | r b b | a a | : :
- Measure 21: a e f | e g | r e r e r | (a a) | a b | r b b | a a | : :

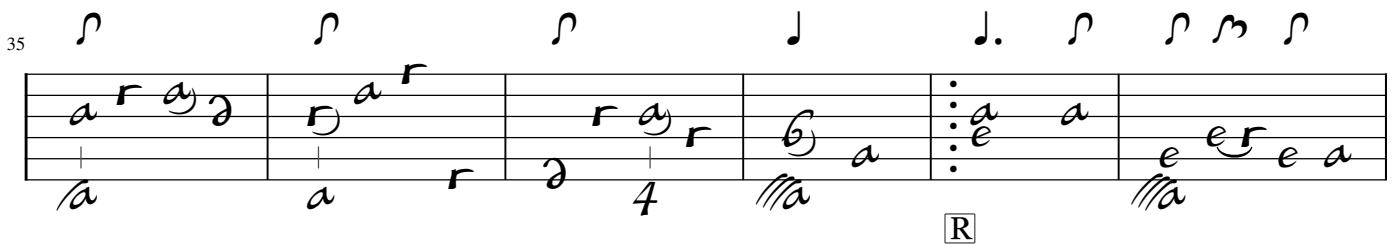
Staff 5 (Measures 23-27):

- Measure 23: e a r a e | a r | r a e r | e e r a | r a | a r | : :
- Measure 24: e a r a e | a r | r a e r | e e r a | r a | a r | : :
- Measure 25: e a r a e | a r | r a e r | e e r a | r a | a r | : :
- Measure 26: e a r a e | a r | r a e r | e e r a | r a | a r | : :
- Measure 27: e a r a e | a r | r a e r | e e r a | r a | a r | : :

Staff 6 (Measures 29-33):

- Measure 29: r a | r r a e | e g | g e | a a r a | a r e | a a | : :
- Measure 30: r a | r r a e | e g | g e | a a r a | a r e | a a | : :
- Measure 31: r a | r r a e | e g | g e | a a r a | a r e | a a | : :
- Measure 32: r a | r r a e | e g | g e | a a r a | a r e | a a | : :
- Measure 33: r a | r r a e | e g | g e | a a r a | a r e | a a | : :

1. Original: crossed C



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<img alt="Handwritten musical score for voice and piano, page

Menuet

3

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9

13

18

Trio

Sol mineur

Handwritten musical score for a solo instrument, likely a flute or recorder, in G major (Sol mineur). The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature (indicated by '1'). Fingerings are indicated by numbers (1, 2, 3, 4, 5, 6) placed above or below the notes. Measure numbers are provided at the beginning of each staff: 3, 5, 9, 13, 17, and 21. A tempo marking 'Da capo Menuet' is located at the end of the score.

The score begins with a melodic line starting on G, followed by a section where the melody is divided between two voices. The music continues with a series of eighth-note patterns and grace notes. The final section, starting at measure 17, includes a dynamic instruction 'f' (forte) and concludes with a flourish.

Da capo Menuet

Gigue en Rondeau

1

5

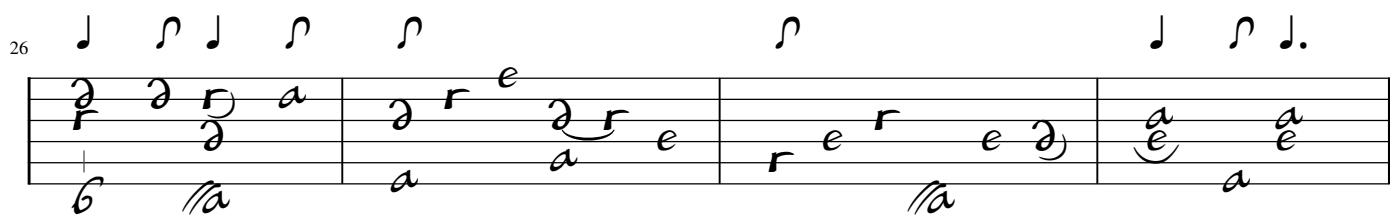
9

13

18

22

Da capo



30

34

Da capo

38

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave

A musical staff starting with a treble clef and a sharp sign, followed by five empty lines.

Accord des 11 chœurs du luth

Musical score for the 'Allegro' section. The top staff shows a continuous eighth-note pattern on the A string, labeled with 'a'. The bottom staff shows a bass line in G major with quarter notes.

Comte Gäsrok

Finale

La majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection de musique
A-Wn ms. 18829
Folios 54v. - 55v.*



Finale Comte gäsrok

2

5

9

13

16

20

24

28

31

35

39

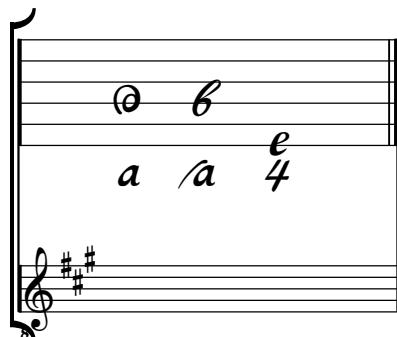
43

47

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 13 chœurs du luth

[Compositeur anonyme]

Li Todeski affeti d'Amore

Si-bémol majeur

Manuscrit de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection de musique

A-Wn ms. 18829

Folios 130r. - 131v.



Li Todeski affeti d'Amore

1

3 6 a 6 2 a 6 6 2 6 a 6 2 a 6

6

11

16

22

31

37

43

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56

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66

71

.../...

77

83

88

93

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103

108

112

117

122

126

131

136

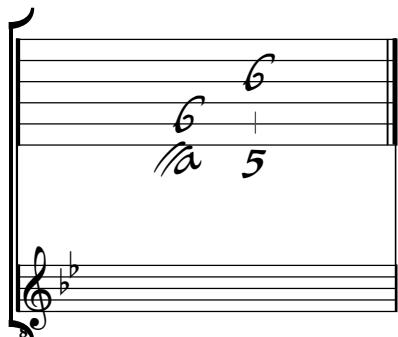
140

1. Original : Mi (c sur le 5e chœur)

Tonalité : Si-bémol majeur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth

A musical staff with ten horizontal lines. The top six lines have the letter 'a' written above them. The bottom four lines have the numbers '4', '5', and '6' written below them. Below the staff is a treble clef symbol with a sharp sign.