



Copiste ou dédicataire : Hermann Kniebandl
(octobre 1679 - 11 novembre 1745)

Le manuscrit PL-WRu2002 de la Bibliothèque universitaire de Wrocław

PL-WRu 60019 Muz. (olim Mf. 2002)

121 pièces de divers compositeurs,
en tablature pour luth baroque à 11 et 13 chœurs

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LE MANUSCRIT PL-WRU2002

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121 pièces de musique en tablature française de luth sont colligées dans le manuscrit PL-WRu2002 qui est conservé par la Bibliothèque universitaire de Wroclaw sous la cote 60019 dans le registre Mf.2002.

Présentées à l'italienne, ses 132 pages ont été préparées sur les deux faces des feuilles, avec, sur chacune d'elles, six portées de 6 lignes de tablature française.

Après une page de titre, les tablatures copiées se suivent dès la première page du livre. Peu de pages sont restées vierges. Cependant, dans la deuxième partie du volume quelques groupes de pages sont restés vierges.

En tête des pièces, l'accord du luth est généralement précisé par une grille d'accords des basses. Des noms de compositeur sont parfois indiqués, généralement en abrégé.

Un nom est précisé ainsi sur la couverture du manuscrit :

LIVRE du LUTH

*Contenant des pièces les plus exquisés et gaillardés de quatre Tons del
Accord françois ordinaire, sçavoir :*

C. D. F. et A.

&

Des Six Tons, des autres Accords.

*Pour sa Paternete très Religieuse, Le Pere Hermien Kniebandl. Profe del
Ordre Sacre et Exempt de Cisteaux : Ala Maison des Graces à Grissau.*

Le nom du dédicataire — qui est peut-être le copiste — le désigne donc comme un prêtre catholique qui a fait ses vœux religieux (Profe, profès¹), dont l'attache religieuse réside dans la Maison des Grâces de Grüssau², mais qui n'est plus soumis à la juridiction ordinaire (Exempt) des cisterciens.

¹ qualificatif d'une religieuse ou d'un religieux qui a fait les vœux par lesquels il s'engage dans un ordre religieux après l'expiration du temps du noviciat.

² l'abbaye de Grüssau-Wimpfen, faisait partie de la Congrégation de Beuron qui regroupait la plupart des maisons bénédictines masculines et féminines de langue allemande ; engagée dans la contre-réforme, elle était vouée à Notre-Dame-de-Grâce (Bade-Wurtemberg).

En Basse-Silésie, Grüssau se situe à une centaine de kilomètres de Wroclaw, près des itinéraires vers Dresde ou Prague. Elle est maintenant en Pologne et se nomme Krzeszów. L'abbaye de Grüssau fut fondée par les Bénédictins en 1242, puis elle fut rattachée à la branche bénédictine des cisterciens après 1289. Au XVIIe siècle, elle connaît un certain essor lorsque l'abbé Bernhard Rosa³ l'agrandit et l'embellit. Sa bibliothèque est alors fameuse en Europe et son rayonnement intellectuel et spirituel est important. En Silésie, l'abbaye fut un centre important de production musicale au cours de l'époque baroque et elle est aujourd'hui un lieu d'une grande signification musicale.

Franz Karl Kniebandl naquit en 1679 à Frankenstein⁴ en Silésie. Il y fut baptisé le 24 octobre. Christian Kniebandl, son grand-père, né vers 1619 en Moravie du Sud, fut organiste de l'église Sainte-Anne de Frankenstein. Son père Christian Kniebandl, né en 1649, fut aussi organiste dans cette même ville.

À 20 ans, Franz Karl entra comme novice au couvent de Grüssau⁵. L'année suivante, il prononça ses vœux et devint moine sous le nom de Hermann (ou Hermien). En 1705, il fut ordonné prêtre et exerça la prêtrise dans des paroisses de la région.. En 1722, on le retrouve en fonctions à Oppau, près de Landeshut⁶.

À partir de 1729, le père Hermann Kniebandl est *præpositus*⁷ à Bad Warmbrunn⁸, le siège de la puissante et très ancienne famille Schaffgotsch. Toutefois, ses goûts et ses connaissances de la musique semblent l'accaparer plus que ses fonctions ecclésiastiques. En 1734, il fut réprimandé par le chapitre, car il organisait la Musique de table (Tafelmusik) dans des locaux affectés au monastère, ce qui était interdit pendant les fêtes religieuses. Quelques années plus tard, le 26 février 1742, il fut sanctionné sévèrement et renvoyé (exempté) pour avoir négligé ses fonctions, ne conservant plus alors que la charge de confesseur.

Il fut emporté par une maladie et décéda le 11 novembre 1745 à Bad Warmbrunn.

³ 1624 - 1696

⁴ aujourd'hui Ząbkowice Śląskie

⁵ 70 km séparent les deux villes

⁶ aujourd'hui Opawa près de Kamienna Góra.

⁷ prévôt, qui est un titre donné au supérieur d'un ordre.

⁸ aujourd'hui Cieplice Śląskie-Zdrój, un quartier de la ville polonaise Jelenia Góra, au pied des Monts des Géants, dans la Voïvodie de Basse-Silésie. C'est à 38km de Grüssau, soit une journée de marche.

LES ORNEMENTS

- ⌋ Appoggiature descendante, tremblement...
- ” Trille.
- (⌋ Appoggiature montante.
- ⌋ Unisson sur deux chœurs adjacents.
- × Mordant inférieur.
- ⌋ 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, en commençant par la basse.
- \ Entre les lettres d'un accord, notes détachées ou arpégées, en commençant par la voix haute.

[compositeur(s) anonyme(s)]

[15 pièces]

Præludium (Prælud:), Aria : Ich möchte gern, Menuet,
Polonaise (Polonese), Aria : Ihr Solt nicht wissen,
Menuet, Aria : Stille sein, Menuet, Menuet, Menuet,
Menuet, Aria, Menuet, Aria, Prælude allegro

Sol majeur

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Pages 1 à 7



Præeludium (Prælud:)

3

5

7

9

11

13

15

arpeggio
4. 4. 4. 4. 4. 4.

1. 2 notes manquantes dans l'original
2. 2 notes manquantes dans l'original
3. Original : Do (h sur le 4e chœur)
4. Original : Si (c sur le 3e chœur)

Aria Ich möchte gern

Handwritten musical score for the aria "Ich möchte gern". The score is written on a grand staff (treble and bass clefs) and includes fingerings, slurs, and dynamic markings. The piece is in 3/4 time and consists of 24 measures.

Measures 1-4: Treble clef, 3/4 time signature. Notes: a, a, a, a, a, a, a, a. Fingerings: 3, 1, 2, 3, 4, 3, 2, 1. Dynamic: *f*.

Measures 5-8: Treble clef. Notes: a, a, e, a, a, a, b, a. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4. Dynamic: *f*.

Measures 9-14: Treble clef. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamic: *f*.

Measures 15-20: Treble clef. Notes: a, a, a, a, a, a, a, a. Fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1. Dynamic: *f*.

Measures 21-24: Treble clef. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 4, 3, 2, 1, 4, 3, 2, 1. Dynamic: *f*. The piece ends with a decorative flourish.

Menuet

Musical notation for the first system of the Minuet. It consists of four measures. The first measure is marked with a '3' and contains notes 'a', 'a', 'r'. The second measure contains notes 'a', 'a', 'a'. The third measure contains notes 'a', 'r', 'a', 'r'. The fourth measure contains notes 'a', 'a'. Above the staff, there are rhythmic markings: a quarter note, a quarter note, a quarter note with a slur, and a quarter note.

Musical notation for the second system of the Minuet, starting at measure 5. It consists of four measures. The first measure contains notes 'a', 'a', 'r'. The second measure contains notes 'a', 'a', 'a'. The third measure contains notes 'a', 'r', 'a', 'r'. The fourth measure contains notes 'r', 'a'. Above the staff, there are rhythmic markings: a quarter note, a quarter note, a quarter note with a slur, and a quarter note. The system ends with a double bar line and a repeat sign, followed by the text "[Fin]".

Musical notation for the third system of the Minuet, starting at measure 9. It consists of four measures. The first measure contains notes 'r', 'r', 'a', 'r'. The second measure contains notes 'a', 'r', 'a', 'a'. The third measure contains notes 'r', 'e', 'r', 'e', 'r'. The fourth measure contains notes 'e', 'a', 'a'. Above the staff, there are rhythmic markings: a quarter note with a slur, a quarter note with a slur, a quarter note with a slur, and a quarter note.

Musical notation for the fourth system of the Minuet, starting at measure 13. It consists of four measures. The first measure contains notes 'e', 'a', 'a'. The second measure contains notes 'r', 'r'. The third measure contains notes 'e', 'a'. The fourth measure contains notes 'a', 'a'. Above the staff, there are rhythmic markings: a quarter note, a quarter note, a quarter note, and a quarter note. The text "Da Capo" is written above the second measure. The system ends with a double bar line and a decorative flourish.

Polonaise (Polonese)

Handwritten musical notation for the first system of the Polonaise. It consists of three measures on a five-line staff. Above the staff are rhythmic symbols: ♮ ♮♩, ♮ ♮♩, and ♮. The first measure starts with a treble clef and a 3/4 time signature. The notes are ♯ (F), a, r, and a. The second measure has notes a, r, r, and a. The third measure has notes ♯ (F), a, r, a, and a. Below the staff are fingerings: a a 4, a a, and a 4.

Handwritten musical notation for the second system, starting at measure 4. It consists of three measures. Above the staff are rhythmic symbols: ♮ ♮, ♮ ♮♩ ♮♩ ♮, and ♮ ♮♩ ♮♩ ♮. The first measure has notes a and a. The second measure has notes a, a, r, a, and r. The third measure has notes r, r, e, r, and e. Below the staff are fingerings: ♯ (F) ♯ (F), a, and a.

Handwritten musical notation for the third system, starting at measure 7. It consists of four measures. Above the staff are rhythmic symbols: ♮ ♮♩ ♮♩, ♮. ♮♩ ♮, ♮., ♮♩ ♮, and ♮♩ ♮. The first measure has notes a, r, e, r, and a. The second measure has notes e, a, and a. The third measure is empty. The fourth measure has notes r, a, r, and a. Below the staff are fingerings: a ♯ (F) ♯ (F), ♯ (F), and 5 4 5. There is a first ending bracket below the staff between the second and third measures, labeled (1*).

Handwritten musical notation for the fourth system, starting at measure 11. It consists of three measures. Above the staff are rhythmic symbols: ♮ ♮, ♮ ♮♩, and ♮ ♮♩. The first measure has notes a, r, and a. The second measure has notes r, a, a, and r. The third measure has notes a, r, and r. Below the staff are fingerings: 6 6, a a r a, and a. The system ends with a double bar line and a decorative flourish.

Aria Ihr Solt nicht wissen.

3

5

10

15

20

Menuet

3 *a* *F* *F* *a* *r* *a* | *a* *F* *F* *a* | *a* *F* *F* *a* *r* *a* | *a* *F* *F* *a*

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

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

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

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

14 *a* *r* *a* *r* *e* | *a* *r* *a* | *e* *r* *e* *a* | *a* *F* *a* *F*

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

18 *a* *F* *a* *F* | *a* *a* *e* | *a* | *a* *a* *r* *a* | *r* *a* *a*


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

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

e *a* *a* *a*

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

a *a* *a*



Aria Stille sein

Musical notation for measures 1-5. The staff shows a treble clef, a 3/4 time signature, and notes with lyrics 'a', 'a', 'a a a', 'alla', and 'a a a'.

Musical notation for measures 6-10. The staff shows a treble clef, a 4/4 time signature, and notes with lyrics 'a a a', 'a a a', and 'a a a'. A repeat sign is present between measures 8 and 9.

Musical notation for measures 11-15. The staff shows a treble clef and notes with lyrics 'a a a', 'a a a', 'a a a', and 'a a a'.

Musical notation for measures 16-21. The staff shows a treble clef and notes with lyrics 'a a a', 'a a a', 'a a a', 'alla', and 'a a'.

Musical notation for measures 22-24. The staff shows a treble clef and notes with lyrics 'a a a', 'a a a', and 'a a'. The piece ends with a decorative flourish.

Menuet

Musical notation for measures 1-4. Measure 1 starts with a treble clef, a 3/4 time signature, and a common rest. The melody begins with a quarter note 'r' followed by a triplet of eighth notes 'r', 'b', 'r'. Measure 2 continues with a quarter note 'r', a dotted quarter note 'b', and a quarter note 'r'. Measure 3 has a quarter note 'r', a dotted quarter note 'a', and a quarter note 'a'. Measure 4 features a quarter note 'r', a dotted quarter note 'a', and a quarter note 'r'.

Musical notation for measures 5-8. Measure 5 has a quarter note 'r' and a triplet of eighth notes 'r', 'b', 'r'. Measure 6 has a quarter note 'r' and a triplet of eighth notes 'e', 'r', 'e'. Measure 7 has a quarter note 'e', a dotted quarter note 'a', and a quarter note 'e'. Measure 8 has a dotted quarter note 'g', a quarter note 'a', and a quarter note 'a'. A repeat sign follows measure 8.

Musical notation for measures 9-12. Measure 9 has a quarter note 'e', a dotted quarter note 'a', and a quarter note 'g'. Measure 10 has a quarter note 'h', a dotted quarter note 'e', and a quarter note 'f'. Measure 11 has a quarter note 'e', a dotted quarter note 'r', and a quarter note 'a'. Measure 12 has a quarter note 'a', a dotted quarter note 'r', and a quarter note 'a'. A repeat sign follows measure 12, with a box containing the letter 'R' below it.

Musical notation for measures 13-15. Measure 13 has a quarter note 'a', a dotted quarter note 'r', and a quarter note 'a'. Measure 14 has a quarter note 'a', a dotted quarter note 'r', and a quarter note 'a'. Measure 15 has a quarter note 'r', a dotted quarter note 'b', and a quarter note 'b'. A repeat sign follows measure 15, ending with a decorative flourish.

Menuet

3

6

11

17

23

Menuet

3

5

10

15

20

25

30

(1*)

1. original : Fa naturel (a sur 4e chœur).

Menuet

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 melody is written in a cursive style. The notes are: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). The bass line consists of: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). There are some handwritten annotations below the staff, including a '3' at the beginning and a '4' under the second measure.

Musical notation for the second system of the Minuet, starting at measure 5. It consists of a single staff with a treble clef. The melody is written in a cursive style. The notes are: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). The bass line consists of: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). There are some handwritten annotations below the staff, including a '4' under the second measure and a double bar line with repeat dots. The word "[Fin]" is written above the staff at the end of the system.

Musical notation for the third system of the Minuet, starting at measure 10. It consists of a single staff with a treble clef. The melody is written in a cursive style. The notes are: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). The bass line consists of: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). There are some handwritten annotations below the staff, including a '4' under the second measure.

Musical notation for the fourth system of the Minuet, starting at measure 14. It consists of a single staff with a treble clef. The melody is written in a cursive style. The notes are: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). The bass line consists of: quarter note (A), quarter note (A), quarter note (A); quarter note (A), quarter note (A), quarter note (A). The word "Da Capo" is written above the staff. There is a decorative flourish at the end of the system.

Aria

r r J. r m r m r m r

a 4 4 a a a a r

3

r m r m r r m m_3 r r m J. J.

a e a r 6 r 6 r 6 r a r r e e f

a a a a a 6 a a a

(1*) (2*)

5

r r J. r m r m r m r

a a a a 4 4 a a a R

8

r m r m r m J. J. J. r J. r

a r a r a r 6 r a r a 6 6 r

a 4 a 4 a a a a 4 a a

(3*)

1. Original : le seul signe de rythme présent dans cette mesure est la croche pointée sur la dernière basse
 2. Original : basse sous la note suivante
 3. Original : ornement absent

Menuet

3

5

9

13

17

21

25

1. Original : les durées dans cette mesure sont deux croches et deux noires.

Aria

(1*)

1. Original : basse sour la note suivante

Prælude

Allegro

1. Original : ornement absent

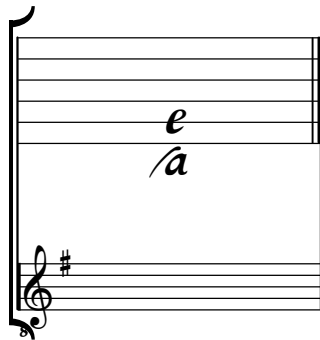
(1*)

Ouverture

Tonalité : Sol majeur

Accord des basses du luth : 1 dièse

Scordature par octave



Accord des 11 ou 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Præludium

WeissSW-

Gavotte

WeissSW92.8

Ré majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 8 et 9

La Gavotte a des correspondances dans d'autres manuscrits :

...voir dans le manuscrit de Munich D-Mbs5362, folio 34r, Arlequinade.

[Mun_49]

... voir dans le manuscrit de Grüssau à Varsovie PL-Wu2004, folio 33v, Allegro de la Parthia ex D duro. [PLWu2004_8]



9 *m* *m* *m*

12 *m* *m* *m*

15 *m* 2. 2. 2. 2. 2.

17

1. Original : Mi (a sur le 9e chœur)

Gavotte

4

9

13

18

23

(1*)

1. Tablature originale : Ré (f sur le 3ème chœur).

29

r e a r | e r e a | a e r | a a⁶ | a e r
 a / a / a a | a | a 6 | a 6 | a 6

34

a e | a e r | a a⁶ | a e r | a a
 a 6 | a 6 | a 6 | a [6] | a 6 / a
 (1*)

39

r e | a r | e r | e a | r r
 a a | r e | a r | a | a / a / a a
 (2*)

44

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

48

a e r a r | 6 r | a
 a a | a a | a a

1. Original : La-dièse (d sur le 7e chœur).
 2. Original : mesure absente

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave

Musical notation for 'Scordature par octave'. It features a lute staff with six lines. The notes 'e' and 'a' are written on the second and third lines respectively. Below the staff, the time signature '4' is indicated. A treble clef and a key signature of two sharps (F# and C#) are shown at the bottom left.

Accord des 13 chœurs du luth

Musical notation for 'Accord des 13 chœurs du luth'. It features a lute staff with six lines. The notes 'a' are written on the first, second, third, fourth, and fifth lines. Below the staff, the notes 'a', 'a', 'a', 'a', 'a', '4', '5', and '6' are written. A treble clef and a key signature of two sharps (F# and C#) are shown at the bottom left.

[Compositeur anonyme]

[6 pièces]

Aria, Menuet, Menuet,
Polonaise (Polonese), Menuet, Gavotte

Ré majeur

Manuscrit de Grüssau PL–WRu2002

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Pages 10 à 13



Aria

5

$\text{e a g e a g e f e f e e g a e}$
ta ta ta a ta ta ta a ta ta ta b ta ta ta ta

5

$\text{e a e g a e g a e e g a e e g a}$
e r a e r a b b r e a ta ta b

11

$\text{e g a e e e e g a e g a g a a}$
a e r ta a ta ta a ta b (1*)

14

$\text{a g e g e g r e f e e b}$
a ta b ta a ta b ta a ta b ta ta ta

18

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

22

$\text{e g e g e r e g a e a r e r a r e r}$
a a ta a ta ta ta a a a b a

1. Original : pas d'indication rythmique

26

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

6 a 6 a 6 a a a a a 6

30

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

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

34

r a e e r a a e r a r 6 r a e r a r 6 r a b a a b a a

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

38

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

6 a a a a a a a a a a

Menuet

3

5

10

15

20

25

Menuet

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

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

5 r a e a | a a e a | F F e D :|| e a | r e a a a

a | *a* | *a* 4 *a* | *a* :|| 6

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

a | 6 *a* | *a* | *a*

14 r a a a | r D e r | a a e | r e a | r a e a


4 *a* | (1*) 6 *a* | *a* | *a* | *a*

19 F F e | D a a a | r a r a r r | e r e r e e

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

23 a F e | a

r a a *a*



1. Original : indication rythmique de croche

Polonoise (Polonese)

♩ ♩
♩ ♩ ♩
♩ ♩ ♩ ♩ ♩

3 *a* r *a* *a* | F r a r e *a* a | r r a r ⁶ r a

4 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

e r a a r a | *a* r *a* *a* | F r a r e *a* a | r r a r ⁶ r a

8 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a (1*) 4 4 *a*

12 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a a a a a a a

16 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a a *a* *a* 6 *a* (2*)

20 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a r 4 *a* a a a *a*

24 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

r r a r e a a | r r a r ⁶ r a | e a r e a | 

a a a a a *a*

1. Original : très peu de liaisons sont présentes dans cette section

2. Original : basse Ré (a sur le 10e chœur)

Menuet

3

5

10

15

20

Gavotte

Musical score for Gavotte, featuring a single melodic line with rhythmic notation above and fingerings below. The score is divided into systems of four measures each, with measure numbers 4, 8, 12, 15, and 19. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'f' and 'ff'. Fingerings are indicated by numbers 1-5. The piece concludes with a decorative flourish.

1. Original : pas d'indication rythmique

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet

WeissSW 92.9

Ré majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Page 14

*Voir dans le manuscrit de Grüssau à Varsovie PL-Wu2004, folio 34 r. : Menuet
(Menuete 3) de la Parthia ex D duro Auth. Sig. Weiss [PLWu2004_8]*



Menuet

5

9

13

17

21

(1*)

1. Tablature originale : pas d'indication rythmique dans cette mesure.

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Sarabande (Sarabanda)

Ré majeur

Manuscrit de Grüssau PL–WRu2002

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Page 14



Sarabande (Sarabanda)

3

5

(1*)

10

14

4 4

19

4

23

(2*)

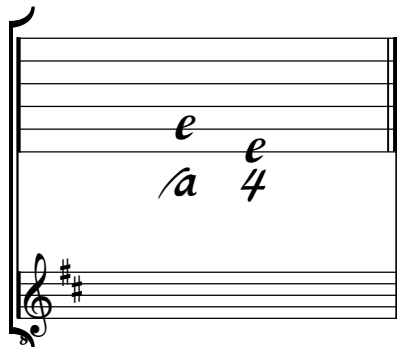
Da Capo

1. Original : peut-être basse Mi (a sur le 9e chœur)
 2. Original : indication rythmique de la mesure : noire pointée et croche sur les deux dernières notes

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



David Kellner
(1670 - 6 avril 1748)

Campanella

Ré majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire
PL-WRu 60019 Muz. (olim Mf. 2002)
Page 15

Voir dans le manuscrit de Munich D-Mbs5362, folio 56v, Campanella del Sig.re Weiss (Mun75)

Cette Campanella figure dans le recueil "Manuscrit édité par l'auteur : David Kellners XVI auserlesene Lauten-Stücke", pages 40 et 41



Campanella

1. Original : 2 notes manquantes.

præsto assai (1*)

3. Original : 2 notes manquantes.

(2*)

5. Original : 2 notes manquantes.

7. Original : 2 notes manquantes.

(3*)

9. Original : 2 notes manquantes.

11. Original : 2 notes manquantes.

4

14. Original : 2 notes manquantes.

- 1. Original : 2 notes manquantes.
- 2. Original : 2 notes manquantes.
- 3. Original : 2 notes manquantes.

16

18

20

22

(1*)

24

(2*)

26

28

1. Original : Fa-dièse (e sur 2e chœur)
 2. Original : pas d'indication rythmique

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth



David Kellner
(1670 - 6 avril 1748)

Chaconne (Ciaconne)

La majeur

Manuscrit de Grüssau PL–WRu2002

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Pages 16 à 19

Cette Chaconne figure dans le recueil "manuscrit édité par l'auteur : David Kellners XVI auserlesene Lauten-Stücke", pages N. 22 à N. 33 (DK7)



Chaconne (Ciaconne)

Musical score for Chaconne (Ciaconne) in 3/4 time. The score consists of 33 measures, divided into systems of four measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth, and dotted notes), accidentals (sharps, naturals, and flats), and dynamic markings (piano, *mf*, *f*, *ff*). The piece features several repeat signs and a first ending marked with a double bar line and a star. The key signature is one sharp (F#), and the time signature is 3/4.

3
 5
 10
 15
 20
 25
 30
 33
 (1*)

1. Original : Fa-bécarré (a sur la chanterelle)

36

re re e r e r e r

a a a a a a a

43

e e e e e e e

a a a a a a a

46

e e e e e e e

a a a a a a a

50

a a a a a a a

e e e e e e e

54

a a a a a a a

e e e e e e e

58

a a a a a a a

e e e e e e e

61

a a a a a a a

e e e e e e e

65

a a a a a a a

e e e e e e e

.../...

71

74

77

81

86

89

92

95

99

Handwritten musical notation for measures 99-101. Measure 99: e e r a e r | a. Measure 100: e e r r e r | a. Measure 101: e e e e e e | a.

102

Handwritten musical notation for measures 102-105. Measure 102: e e r e r | a. Measure 103: e e r a r e | a. Measure 104: e e e r a e | a. Measure 105: e e e r | a.

106

Handwritten musical notation for measures 106-109. Measure 106: r e r r e r r e r | a. Measure 107: r e r r e r r e r | a. Measure 108: e g e g e | a. Measure 109: g | a.

110

Handwritten musical notation for measures 110-113. Measure 110: r e r r e r r e r | a. Measure 111: e e e e e e | a. Measure 112: e e e e e e | a. Measure 113: e r e e r | a.

114

Handwritten musical notation for measures 114-119. Measure 114: r r e r r | a. Measure 115: e e e e e e | a. Measure 116: e e e e e e | a. Measure 117: e e e e e e | a. Measure 118: e e e e e e | a. Measure 119: e e e e e e | a.

120

Handwritten musical notation for measures 120-125. Measure 120: r e r r a | a. Measure 121: r e r | a. Measure 122: a e r r e | a. Measure 123: r r a e | a. Measure 124: r e e e e | a. Measure 125: e e r | a.

126

Handwritten musical notation for measures 126-129. Measure 126: r a e e r | a. Measure 127: e e r e a r a r e | a. Measure 128: r r e r e | a. Measure 129: e e e e e e | a.

130

Handwritten musical notation for measures 130-133. Measure 130: e e r e e a | a. Measure 131: r a e r a e | a. Measure 132: r a r e r e a | a. Measure 133: a e r e r a | a.

.../...

134

137

140

144

149

155

159

(1*)

Fine

1. Original : barre de reprise absente, mais présente dans le "manuscrit édité par l'auteur : David Kellners XVI auserlesene Lauten-Stücke"

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

Musical notation for the octave scordature of the lute basses. The notation is written on a six-line staff. The top line contains the letter 'e' above the first space and a circled 'a' above the second space. The second line contains the letter 'e' above the first space. The third line contains the letter 'a' above the first space, a '4' above the second space, and the letter 'a' above the third space. Below the staff, there is a treble clef and a key signature of three sharps (F#, C#, G#).

Accord des 11 chœurs du luth

Musical notation for the 11-voice lute chord. The notation is written on a six-line staff. The top line contains the letter 'a' above the first space, the letter 'a' above the second space, the letter 'a' above the third space, the letter 'a' above the fourth space, and the letter 'a' above the fifth space. The bottom line contains the letter 'a' above the first space, the letter 'a' above the second space, the letter 'a' above the third space, the letter 'a' above the fourth space, and the letter 'a' above the fifth space. Below the staff, there is a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of notes in the bass clef, starting with a half note 'a' on the first space, followed by a quarter note 'a' on the second space, a quarter note 'a' on the third space, a quarter note 'a' on the fourth space, and a quarter note 'a' on the fifth space. The notation ends with a double bar line.

[Compositeur anonyme]

Parthia ex F

Prélude (Prælude), Aria, Courante, Menuet,
Bourrée (Bouree), Gigue

Fa majeur

Manuscrit de Grüssau PL-WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu ms. 60019 Odds. Mus. (olim Ms. Mf. 2002)

Pages 21 à 24

*Voir dans le manuscrit de Grüssau PL-Wu2004, folio 46 recto, la Bourrée.
[PLWu2004_13]*

*Voir le manuscrit de Grüssau PL-Wu2008, page 1, Præludium
[PL-Wu2008_1]*

*Voir le manuscrit de Grüssau PL-Wu2009, page 1, Præludium
[PL-Wu2009_1]*

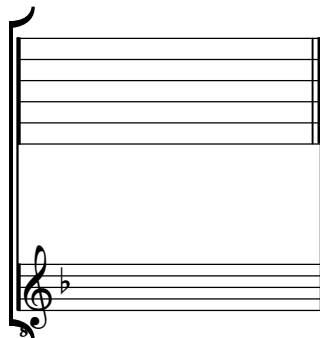
*Voir le manuscrit de Grüssau PL-Wu2011, page 1, Præludium
[PL-Wu2011_1]*



Tonalité : Fa majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Parthia ex F.

Prélude (Prælude)

1

2

3

4

5

6



Aria

1 *h^h* *f* *h* *f* *h* *f* *h* *h** *a* *f* *a* *a*

3 *a* *b* *a* *a* *f* *e* *f* *e* *r* *a* *r* *e* *a* *a* *r* *a*

6 *a* *a* *r* *a* *r* *r* *a* *r* *r* *a* *a* *a* *r* *a* *a* *r* *a* *a* *a* *r* *a*

9 *a*

12 *a*

15 *a*

18

Handwritten musical notation for measures 18-20. The top staff contains a melody with notes and rests, including triplets. The bottom staff contains a lute tablature with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and numbers '4'. A box with the letter 'R' is placed below the first measure of the tablature.

21

Handwritten musical notation for measures 21-22. The top staff contains a melody with notes and rests. The bottom staff contains a lute tablature with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and numbers '4'. A decorative floral ornament is placed at the end of the second measure of the tablature.

Courante

4 9 15 20 26 32

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

- 1. Original : pas d'indication rythmique
- 2. Original : ornement absent
- 3. Original : pas d'indication rythmique
- 4. Original : indication rythmique de blanche

Menuet

Musical notation for measures 1-3. Measure 1 is in 3/4 time. The notes are: a, r, a. Measure 2: e, e, r, a. Measure 3: a, a.

Musical notation for measures 4-7. Measure 4: a, a. Measure 5: a, a. Measure 6: a, r, a, r, a. Measure 7: r, r, a. Measure 8: a, a.

Musical notation for measures 9-12. Measure 9: r, a, r, a, a. Measure 10: f, e, f. Measure 11: r, a, r, a, a. Measure 12: a, a, a.

Musical notation for measures 13-16. Measure 13: a, a, a. Measure 14: a, a, a. Measure 15: a, a, a. Measure 16: a, a, a. The piece ends with a decorative flourish.

Ⓜ

Bourrée (Bouree)

Handwritten musical score for Bourrée (Bouree) by Johann Georg Weichenberger. The score is in C major, 3/4 time, and consists of 20 measures. It features a single melodic line on a five-line staff with a treble clef and a common time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' and 'hf'. Fingerings are indicated by numbers 1-4. The piece concludes with a repeat sign at measure 16.

23

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

a (1*)

R

26

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

(2*)

a *a* *a* *a*

30

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

4 4

(3*)

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

Gigue

6 8

5

8

13

17

21

Finis

[Compositeur anonyme]

Parthia ex F dur

Prélude (Prælude), Allemande, Aria,
Courante, Menuet, Gavotte

Fa majeur

Manuscrit de Grüssau PL-WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 25 à 30

*Voir dans le manuscrit de Grüssau PL-Wu2008, pages 74 et 75, Præludium
[PLWu2008_88]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, pages 98 et 99, Præludium
[PLWu2009_87]*



Parthia ex F dur

Præludium (Prælud:)

arpeggio
4. 4. 4. 4. 4. 4. 2. 2. 2. 2.

3

6

9

11

13

4

4

4

4

4

4

4

4

4

4

14 *m*
f e f e f e f e f e *f* e f e r r r r r r r r r r r r r r r r

(1*)

15 *m*
 r r e e r r a r a r a r a r a r a r a r r r e *r* *m* *r* *m* *m*
 a a a a a

4 a

16 *m*
 r a

17 *m* *m* *m* *m*
 b b a a a r r a r a b a a b a r a r a b a a b a a r a a r
 a a a a 4 4 4

18 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*
 a
 a a a a

19 arpeggio
 4. 4. 4. 4. 4. 4. 4.
 f f f f f f
 a r a a b a r a a

1. Original : pas d'indication rythmique

Allemande

4

8

12

15

19

(1*)

1. Original : Si-bémol (d sur 7e chœur)

23

27

31

34

37

40

1. Original : Si-bécarre (c sur le 6e chœur)
 2. Original : Si-bécarre (c sur le 6e chœur)

Aria

Musical notation for measures 1-3. The staff shows a treble clef and a common time signature (C). The notes are: e (quarter), f-h-f-h (triple eighth notes), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), f (quarter), e (quarter), r (quarter), a (quarter). Fingerings and dynamics are indicated.

Musical notation for measures 4-7. The staff shows a treble clef and a common time signature (C). The notes are: r (quarter), a (quarter), a (quarter), a (quarter), e (quarter), f-h-f-h (triple eighth notes), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), f (quarter), e (quarter), r (quarter), a (quarter). Fingerings and dynamics are indicated.

Musical notation for measures 8-11. The staff shows a treble clef and a common time signature (C). The notes are: r (quarter), a (quarter), a (quarter), a (quarter), e (quarter), f-h-f-h (triple eighth notes), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), f (quarter), e (quarter), r (quarter), a (quarter). Fingerings and dynamics are indicated.

Musical notation for measures 12-14. The staff shows a treble clef and a common time signature (C). The notes are: r (quarter), a (quarter), a (quarter), a (quarter), e (quarter), f-h-f-h (triple eighth notes), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter), a (quarter). Fingerings and dynamics are indicated.

Musical notation for measures 15-18. The staff shows a treble clef and a common time signature (C). The notes are: h (quarter), i (quarter), k (quarter), h (quarter), i (quarter), k (quarter), h (quarter), h (quarter), i (quarter), k (quarter), k (quarter), h (quarter), i (quarter), h (quarter), i (quarter), h (quarter), a (quarter), r (quarter), e (quarter), r (quarter). Fingerings and dynamics are indicated.

Musical notation for measures 19-20. The staff shows a treble clef and a common time signature (C). The notes are: h (quarter), h (quarter), i (quarter), k (quarter), f (quarter), f (quarter), h (quarter), h (quarter), a (quarter), e (quarter), f (quarter), f (quarter), a (quarter), a (quarter). The piece ends with a double bar line and a decorative flourish.

Courante

The musical score is written on a grand staff with three systems. Each system consists of a vocal line with rhythmic notation and solfège letters, and a piano accompaniment line with rhythmic notation and solfège letters. The time signature is 3/4.

System 1 (Measures 1-3):

- Measures 1-2: r m r | a a b a | a a
- Measures 3-4: r m r | a b a | r r
- Measures 5-6: m | r a | r a r a r a

System 2 (Measures 7-10):

- Measure 7: m | a b a b a b a | r a
- Measure 8: r m r | a r a | a a
- Measure 9: m | a r a r a r | r r
- Measure 10: r m r | a r e | e

System 3 (Measures 11-13):

- Measures 11-12: r m r | r e f | f
- Measures 13-14: r m r m r m | e a r e | a r a
- Measures 15-16: r m r m r m | f a r e | a r a r a

System 4 (Measures 17-19):

- Measures 17-18: r m r | e r
- Measures 19-20: r m r | a k i k | h k h
- Measures 21-22: r m r | i k h | i i h f r a

Measure numbers 4, 8, 11, and 14 are indicated on the left side of the score.

1. Original : liaison sur l'intervalle suivant
 2. Original : trois note sont sur le 5e chœur (soit Ré, Mi, Fa-dièse)

20

r r a r r a r a *m* *r* *j*

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

a *a* *a a*

23

r r a r j *r r a r j* *r r a r j* *r r a r j* *r r a r j*

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

a *4* *a* *5*

28

r r a r j *r r a r* *r r a r* *r r a r r r*

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

a *a* *5* *4*

32

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

e a r e e f h a *a a a r a a* *r r e f i h k a*

a *5* *a*

35

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

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

4 *4* *6*

38

r r a r r *r* *j* *d.*

a *r* *a* *a*

6 *4* *a*

(1*)

1. Original : La (a sur le 6e chœur)

Menuet

Handwritten musical score for a Minuet in three staves. The notation includes notes (a, r, a, b, 2), rests, and various musical markings such as slurs, accents, and dynamic markings (f). Measure numbers 3, 6, 12, 18, 24, and 28 are indicated at the start of their respective staves.

Measure 3: Original notation has 4 notes on the 3rd staff. A handwritten "3" indicates a triplet.

Measure 12: Original notation lacks a rhythmic indication. A handwritten "4" indicates a quarter note.

Measure 18: Original notation does not repeat a measure. A handwritten "3*" indicates a triplet.

Measure 24: Original notation has a measure that is not repeated in the original score.

Measure 28: Original notation has a measure that is not repeated in the original score. A handwritten "5 4" indicates a descending scale.

1. Original : 4 notes sur le 3e chœur

2. Original : pas d'indication rythmique

3. Cette mesure n'est pas répétée dans l'original.

Gavotte

1 *a* *ra* *ba* *ra* | *r* *r* *a* | *a* *ra* *ba* *ra*
a *a* 5 4 *a* *a* *a*

4 *r* *r* *a* | *a* *ra* *a* | *a* *ra* *a* | *a* *ra* *ra*
 5 4 *a* *a* *a* *a* *a* *a*

8 *a* *ra* *a* 4 | 4 | *a* *ra* *e* *ra* *r* | *a* *ra* *e* *a* *a*
a *a* *a* *a* *a* *a* *a* *a*

11 *a* *ra* *ra* | *a* *a* *e* *ra* | *e* *f* *e* *ra* | *a* *ra* *a*
a *a* *a* *a* *a* *a* *a* *a*

15 *a* *ra* *re* | *f* *e* *f* | *f* 5 *a* 5 | *a* *re* *r*
a *a* *a* *a* *a* *a* *a* *a*

19 *h* *f* *h* *f* *a* *r* | *a* *ra* *a* *a*
a *a* *a* *a*

Tonalité : Fa majeur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

[2 pièces]

Réjouissance vite, Allégresse (Alaigresse)

Fa majeur

Manuscrit de Grüssau PL-WRu2002

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Pages 30 et 31



Réjouissance vite

Musical notation for measures 1-4. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *a a lla*, *a lla 4*, *la a 6 5*, *4 la*.

Musical notation for measures 5-8. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *la*, *la*, *la*, *4*.

Musical notation for measures 9-12. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *4 lla lla 4*, *lla lla la lla*, *la lla la lla*, *a*.

Musical notation for measures 13-16. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *lla*, *la*, *a*, *4*.

Musical notation for measures 17-20. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *a a lla*, *a lla 4*, *la a 6 5*, *4*.

Musical notation for measures 21-24. The staff shows notes and rests with fingerings. Below the staff are the following fingering patterns: *la*, *5*, *4*, *la*. The piece ends with a decorative flourish.

Allégresse (Alaigresse)

1. Original : indication rythmique de noire mais l'accord Do Sol Mi est répété quatre fois
 2. Original : La et Si naturel (a et c sur le 3e chœur)
 3. Original : Sol (a sur le 7e chœur)

Tonalité : Fa majeur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



[David Kellner]

(1670 - 6 April 1748)

Phantasia

Fa majeur

Manuscrit de Grüssau PL-Wu2002

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PL-WRu 60019 Muz. (olim Mf. 2002)

Page 32

*Cette Phantasia figure dans le recueil manuscrit édité par l'auteur :
David Kellners XVI auserlesene Lauten-Stücke, pages N.8 et N.9
(DK_3)*

*Voir le manuscrit de Grüssau PL-Wu2008, pages 12 et 13, Phantasia
(PLWu2008_8)*

*Voir le manuscrit de Grüssau PL-Wu2009, pages 12 et 13, Phantasia
(PLWu2009_8)*



Phantasia

The image displays a musical score for a piece titled "Phantasia". The score is written on a single staff with a treble clef and a 3/4 time signature. The tempo is marked "allegro". The score consists of five systems of music, each containing five measures. The notes are written in a shorthand notation, likely representing a specific dialect or system of musical notation. The notes are often grouped with slurs and are accompanied by dynamic markings such as accents (a) and slurs (r). The first measure of the first system is marked with a "3", indicating a triplet. The second system begins with a measure marked "5". The third system begins with a measure marked "10". The fourth system begins with a measure marked "15". The fifth system begins with a measure marked "20". The score concludes with a measure marked "25".

3

allegro

5

10

15

20

25

30 *l* *l* *l* *l* *l*

(1*)

35 *l* *l* *l* *l* *l*

40 *l* *l* *d.* *l* *d.*

45 *l* *l* *l* *l* *l*

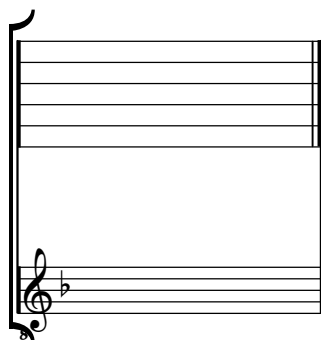
50 *l* *l* *l* *l* *d.*

1. Mesure absente de l'original

Tonalité : Fa majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Concerto

Concerto et Adagio

Fa majeur

Manuscrit de Grüssau PL–WRu2002

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Pages 33 à 35



35 *m p* *p* *p* *p* *m p*
 era a a r r e e r a a a
 4 a a a 4 5

42 *p* *p* *p* *p* *p* *p*
 r a a r r e f f h h a a f h f f h h a a r
 a 4 a a a a a a a

48 *p* *p* *p* *m* *m*
 h f f h h a a r e r a a
 a a a 4 a a

53 *m* *m* *m* *m* *m*
 r r r r r e a a a a e a a a a
 4 4 a

58 *m* *p* *p* *p* *p* *p*
 f r r r r e a r a a r a a
 a a 4 a a a 5 a

63 *p* *m* *p* *p* *m* *p* *p*
 a r a a a r a a r a r a
 a a a a a 4 a 4

68 *m* *m* *p* *p* *p* *p*
 r r r a a a r a r a r a a a
 4 4 a a a a a a

Verte cito

74

4 a a r 4 a a r 4 a a a

79

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

83

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

87

a a 4 a 4

91

a a a

94

a a a a a a a

98

a 4 4 a 4

Da Capo

Adagio

Musical score for Adagio, featuring a single melodic line with various rhythmic markings and dynamics. The score is divided into measures 1 through 19.

Measure 1: Starts with a C-clef on the first line. Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: ♭, ♭, ♭, ♭, ♭, ♭, ♭, ♭.

Measure 2: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 4, 5, 5, 5, 5, 5, 5, 5.

Measure 3: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 4: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 5: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 6: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 7: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 8: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 9: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 10: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 11: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 12: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 13: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 14: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 15: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 16: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 17: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 18: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

Measure 19: Rhythmic markings above: ♩, ♩, ♩, ♩, ♩, ♩, ♩, ♩. Notes: a, a, a, a, a, a, a, a. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5.

The score concludes with a decorative flourish at the end of the final measure.

1. Original : pas d'indication rythmique

Tonalité : Fa majeur

Accord ordinaire du luth et Si-bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Johann Sebastian Bach

(21 mars 1685 - 28 juillet 1750)

Præludium

(WeissSW47.7)

La majeur

Manuscrit de Wroclaw PL–WRu2002

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Page 37

Voir la Fantasia de la version BWV1025 pour violon et clavecin de J. S. Bach et voir la Sonate WeissSW49 de S. L. Weiss dans le manuscrit de Dresde D-Dl2841 [Editions Urtext Le Luth Doré®]

Voir dans le manuscrit de Grüssau PL-Wu2008, page 118, Præludium [PLWu2008_138]

Voir dans le manuscrit de Grüssau PL-Wu2009, pages 170 - 171, Præludium [PLWu2009_147]



Præludium (Prælud:)

1

2

3

arpeggio

4

adagio

5

6

allegro

7

8

9

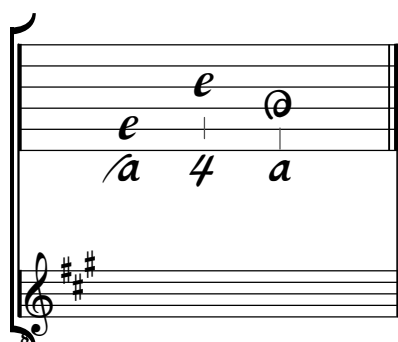
10

11

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Parthia ex A dur

Aria, Menuet, Gavotte, Passe-pied (Passpie),
Rigaudon (Rigadon), Gigue

La majeur

Manuscrit de Grüssau PL-WRu2002

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Pages 38 à 41

*Voir dans le manuscrit de Grüssau PL-Wu2008, pages 119 à 121 : 1. Aria,
2. Menuet, 3. Gavotte, 4. Passe-pied (Passpie). [PLWu2008_139]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, pages 172 à 175 : 1. Aria,
2. Menuet, 3. Gavotte, 4. Passe-pied (Passpie). [PLWu2009_148]*



Parthia ex A dur.

Aria

1. *♩ ♩* *♩ ♩* *♩ ♩* *♩*

3. *♩ ♩* *♩ ♩* *♩ ♩*

5. *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩*

7. *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩*

9. *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩* *♩ ♩*

11. *♩ ♩* *♩ ♩* *♩*

1. Original : basse sous la note suivante

Menuet

3

5

9

13

18

22



Gavotte

3

7

11

14

17

Da Capo

Passe-pied (Passpie)

Musical notation for measures 1-4. The first measure is marked with a '3' and a '3' below it. The notes are: *r*, *e*, *r*, *a*, *r*, *e*, *r*, *a*, *e*, *r*, *e*, *r*. The notes *a* and *a* are written below the staff in the second and third measures respectively. The piece ends with a '4' below the staff in the fourth measure.

Musical notation for measures 5-8. The notes are: *e*, *e*, *r*, *e*, *r*, *r*, *a*, *r*, *a*, *a*, *e*, *r*. The notes *a*, *a*, *a*, *a*, and *a* are written below the staff in measures 5, 6, 7, 8, and 8 respectively. The piece ends with a repeat sign and a final *r*.

Musical notation for measures 9-13. The notes are: *r*, *a*, *r*, *r*, *r*, *e*, *a*, *r*, *a*, *r*, *r*, *e*. The notes *a*, *a*, *a*, *a*, and *a* are written below the staff in measures 9, 10, 11, 12, and 13 respectively. The piece ends with a repeat sign and a final *a*.

Musical notation for measures 14-16. The notes are: *r*, *e*, *a*, *r*, *r*, *a*, *e*. The notes *a*, *a*, *a*, and *a* are written below the staff in measures 14, 15, 16, and 16 respectively. The piece ends with a decorative flourish.

Rigaudon (Rigadon)

1

4

8

13

18

23

Gigue

Musical score for Gigue, featuring a two-staff system with a treble clef (6) and a bass clef (8). The score is divided into measures 1 through 23, with repeat signs and a decorative flourish at the end. The notation includes various rhythmic values and fingerings (a, e, r, g, b).

1 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
6 a r | e a r e *g* | e r a e | r e a *g* a
8 a | a | a | a | 4 5 6 | a | a

4 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
a e | r | e r a e r | *g* r r | e a r a | *g* a r r
a | a | a | a | a | a | a | a | a | a | a | a | a | a

9 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
e r a e r a | r a *g* r a *g* | a r *g* *g* | r r
a | 6 | a | a | a | a | a | a | a | a | a | a | a | a

12 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
r | *g* r e *g* a r *g* r | r r e r a r | e F e a r e a
a | a | a | a | a | a | a | a | a | a | a | a | a | a

16 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
r e r e r a | e r a e r *g* | r e r r r r | r e *g* r
4 | a | a | a | a | a | a | a | a | a | a | a | a | a

20 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
a r a e r e a r e | e e r a e r | a a a a r *g* a
a | a | a | a | a | a | a | a | a | a | a | a | a | a

23 *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n* *n*
a r *g* a a | a r *g* a a a | a e r a *g* a
a | a | 4 | a | a | a | 6



Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The top string has a circled 'e' above it. The second string has an 'e' above it. The third string has an 'a' above it. The fourth string has a '4' above it. The fifth string has an 'a' above it. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with six strings. The top string has an 'a' above it. The second string has an 'a' above it. The third string has an 'a' above it. The fourth string has an 'a' above it. The fifth string has an 'a' above it. The sixth string has an 'a' above it. Below the fretboard is a bass clef staff with a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, 4, 5, 6.

Silvius Leopold Weiss

(1687 - 16 octobre 1750)

[Parthia 44]

Bourrée (Bouree), Sarabande, Menuet, Gigue

WeissSW 44.4 à 7

La majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 41 à 43

Voir dans le manuscrit d'Haslemere GB-HAB2,

... folio 25 : Bourrée (Bouree).

... folios 127 à 129 : Suite en La majeur. [Le Luth Doré® Urtext Editions]

Voir dans le manuscrit de Grüssau PL-Wu2003, folios 15r. à 17r. : Gigue.

[PLWu2003_7]

Voir dans le manuscrit de Grüssau PL-Wu2005, folios 121 à 123 : Gigue.

[PLWu2005_44]

Voir dans le manuscrit de Grüssau PL-Wu2008, page 122 : Menuet.

[PLWu2008_143]

Voir dans le manuscrit de Grüssau PL-Wu2009, page 176 : Menuet.

[PLWu2005_152]

Voir dans le manuscrit de Dresde D-Dl2841, volume 3, pages 142 à 147,

Sonate n° 44 en La majeur. [Le Luth Doré® Urtext Editions]

Voir dans le manuscrit Harrach I (Schloß Rohrau) D-ROI, pages 46 à 60 :

Suite à Liuto, Violino et Basso (Sig.re Weiss). [HR5]

Voir dans le manuscrit de Brno CZ-Bm372, pages 45 à 48 : Suite en La majeur.

[CZBm372_38]



Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

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

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), and 6th string (A). The 4th string has a '4' written below it, and the 5th and 6th strings have '5' and '6' written below them. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Bourrée (Bouree)

2 4

4 4

4 4

8 4 4 5 6

11 4 4 5 6

15 4 4 5 6

19 4 4 5 6

22 4 4

(1*)

(2*)

(3*)

R

1. Original : La (a sur le 6e chœur)
2. Original : Mi (c sur le canto) puis basse absente sur le temps suivant
3. Original : Ré (a sur le 10e chœur)

Sarabande

1. Original : c sur le 6e chœur
 2. Original : basse absente
 3. Original : La (a sur le 6e chœur)
 4. Original : basse absente
 5. Original : basse absente
 6. Original : Ré (a sur le canto)
 7. Original : basse absente
 8. La (a sur le 6e chœur) présent dans la tablature originale, a été supprimé.

Menuet

Musical score for Menuet, BWV 44, by Johann Sebastian Bach. The score is in 3/4 time and consists of 16 measures. The notes are: 1. G, 2. A, 3. B, 4. A, 5. G, 6. F#, 7. E, 8. D, 9. C, 10. B, 11. A, 12. G, 13. F#, 14. E, 15. D, 16. C. The bass line is indicated by 'a' for the first 10 measures and 'b' for the last 6 measures. There are various ornaments and slurs throughout the piece.

1. Original : Ré (a sur le 10e chœur) et basse sur le temps suivant absente

Gigue

5

10

15

20

24

30

(1*)

(2*)

(3*)

(4*)

1. Original : basse absente
2. Original : note raturée
3. Original : deux notes absentes
4. Original : basse absente

35

(1*)

39

44

48

54

(2*)

59

(3*)

64

(4*)

- 1. Original : Do-dièse (i sur la chanterelle)
- 2. Original : basse absente
- 3. Original : Mi (a sur le 9e chœur)
- 4. Original : basse absente

Silvius Leopold Weiss ?

(1687 - 16 octobre 1750)

Madimosella Tieroliensia

La majeure

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Page 44



Madimosella Tieroliena

2 4

m₃ *ŋ* *ŋ* *ŋ* *ŋ*

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

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

5 *ŋ* *ŋ m ŋ* *ŋ m ŋ* *ŋ m ŋ* *ŋ m ŋ*

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

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

10 *ŋ* *m* *ŋ* *ŋ* *m* *ŋ* *m* *ŋ* *m* *ŋ* *ŋ*

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

a *r 5 5* *g e g* *e g e h* *g e g g*

15 *ŋ* *m* *ŋ* *m* *ŋ* *ŋ* *ŋ* *ŋ*

g g e g e *g g e g e* *g i h* *g* *g*

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

19 *m₃* *ŋ* *ŋ* *ŋ* *ŋ* *m*

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

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

24 *ŋ* *m* *ŋ* *m* *ŋ* *m* *ŋ* *m*

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

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

29

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

33

♩ ♩ ♩ ♩ ♩ ♩ ♩

37

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

42

♩ ♩ ♩ ♩ ♩ ♩

46

♩. ♩₃ ♩ ♩ ♩ ♩ ♩

50

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

The diagram shows a lute fretboard with three strings. The top string has a note 'e' at the 4th fret. The middle string has a note 'a' at the 4th fret. The bottom string has a note 'a' at the 4th fret. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

Accord des 13 chœurs du luth

The diagram shows a lute fretboard with 13 strings. The top string has a note 'a' at the 4th fret. The second string has a note 'a' at the 4th fret. The third string has a note 'a' at the 4th fret. The fourth string has a note 'a' at the 4th fret. The fifth string has a note 'a' at the 4th fret. The sixth string has a note 'a' at the 4th fret. The seventh string has a note 'a' at the 4th fret. The eighth string has a note 'a' at the 4th fret. The ninth string has a note 'a' at the 4th fret. The tenth string has a note 'a' at the 4th fret. The eleventh string has a note 'a' at the 4th fret. The twelfth string has a note 'a' at the 4th fret. The thirteenth string has a note 'a' at the 4th fret. Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

[Compositeur anonyme]

Præludium

(Prælud:)

Si bémol majeur

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Præludium (Prælud:)

Musical notation for measures 1-3. Measure 1: C-clef, common time, quarter note 'a'. Measure 2: quarter note 'a', eighth notes 'a a a a', sixteenth notes 'b a b a'. Measure 3: sixteenth notes 'a b a b', quarter notes 'a a a a'. Fingerings: 2, 3, 4, 5.

Musical notation for measures 4-5. Measure 4: eighth notes 'a r a b', eighth notes 'a r a b', quarter note 'a', eighth notes 'a b a b'. Measure 5: eighth notes 'a b a b', quarter notes 'a a a a'. Fingerings: 4, 3, 2, 1, 2, 3, 4, 5.

Musical notation for measures 6-8. Measure 6: eighth notes 'a b a', eighth notes 'a b a', eighth notes 'a b a', eighth notes 'a b a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 7: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 8: quarter notes 'a a', quarter notes 'a a'. Fingerings: 4, 3, 2, 1, 2, 3, 4, 5.

Musical notation for measures 9-12. Measure 9: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 10: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 11: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 12: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Includes the instruction 'arpeggio' above measure 10.

Musical notation for measures 13-16. Measure 13: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 14: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 15: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 16: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Includes fingerings 4 and 5.

Musical notation for measures 17-20. Measure 17: eighth notes 'a b a b', eighth notes 'a b a b', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 18: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 19: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Measure 20: quarter notes 'a a', quarter notes 'a a', quarter notes 'a a', quarter notes 'a a'. Includes fingerings 5, 4, 3, 2, 1.

19 *M*

20 *M*

21 *M* *M* *M*

22 *M* *M* *M*

23 *M* *M* *M*

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

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Aria (A) ex b

Sol mineur

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Aria (A) ex b

1. Original : indication rythmique : noire pointée et croche

[R]

Tonalité : Sol mineur

Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Menuet

Si bémol majeur

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Page 50

*Voir dans le présent manuscrit de Grüssau PL-WRu2002, page 57 : Menuet.
[WRu24]*

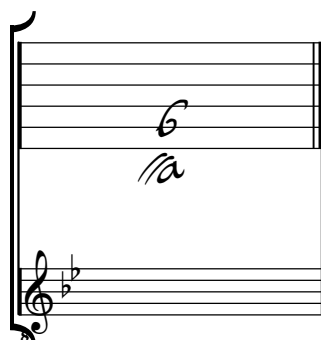


Menuet

Musical score for 'Menuet' in 3/4 time. The score consists of five systems of music. Each system includes a treble clef staff with notes and a bass line with fingerings and ornaments. The first system starts with a 3/4 time signature and a key signature of one flat. The second system begins at measure 5. The third system begins at measure 11 and includes a first ending bracket. The fourth system begins at measure 16. The fifth system begins at measure 21 and ends with a decorative flourish. The piece concludes with a repeat sign and a final flourish.

Tonalité : Si bémol majeur
Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



Johann Sigismund Weiss

(vers 1690 - 1737)

Menuet

Junior Weis.

WeissSW 10* - WeissSW 83.5

Si bémol majeur

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Page 51

Voir dans le manuscrit du Schloß Rohrau, Harrach I A-ROI :

...page 23 : Menuet du même de la Suite 3. [HR3]

...page 118 : Menuet du même de la Suite 8. [HR18]

Voir dans le manuscrit de Londres GB-Lbl30387, page 136/folio 68v :

pièce sans titre. [Le Luth Doré Urtext Editions]



Menuet - Junior Weis

3

5

4

5

6

(1*)

(2*)

(3*)

11

(4*)

(5*)

17

(6*)

22

(7*)

(8*)

1. Original : Fa (a sur le 8e chœur)
2. Original : basse absente
3. Original : appoggiature descendante
4. Original : 2 notes absentes
5. Original : Ré (a sur le 10e chœur)
6. Original : basse absente
7. Original : basse absente
8. Original : aussi Sol (f sur le 5e chœur)

27

4 4 4 4 4 5 4 a

33

a a a a a a a a

39

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

44

R

49

(5*) (6*)

1. Original : basse Ré (a sur le 10e chœur)
2. Original : basse absente
3. Original : 2 basses absentes
4. Original : cette basse est sous le 2e temps de la mesure
5. Original : basse absente
6. Original : pas d'indication rythmique

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

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

Menuet

Cucu

Si bémol majeur

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Menuet - Cucu

3 5

5

9

14

4

R

19

24

28

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

Scordature par octave



Accord des 12 chœurs du luth



Johann Georg Weichenberger

(11 décembre 1676 - 2 janvier 1740)

Menuet

Si bémol majeur

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Page 52 et 53

*Voir dans le manuscrit de Brno CZ-Bm371, page 94 : Menuet (Menuete) de la Suite.
[CZBm371_121]*

*Voir dans le manuscrit de Grüssau PL-Wu2008, pages 156 à 161 : Suite.
[PLWu2008_205]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, pages 296, 297 : Menuet.
[PLWu2010_164]*



Menuet

1

3

5

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

(1*)

(2*)

(3*)

1. Original : Fa (d sur le canto)
2. Original : basse absente
3. Original : Si bécarré (c sur le 3e chœur)

20

(1*)

23

R

26

1. Tablature originale : Mi bémol (b sur le canto).

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

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

[3 pièces]

Menuet, Carillon et Gavotte

Si bémol majeur

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Folios 53 et 54

*Voir dans le manuscrit de Brno CZ-Bm13268, folio 34v : Carillon
[CZBm13268_41]*



Menuet

3

4

9

13

18

22

(*)

1. Original : indication rythmique de croche

Carillon

Handwritten musical notation for Carillon, consisting of six systems of staves with notes and rests.

System 1: Starts with a treble clef and a common time signature. Notes: a, b a b a d b d a, a d a b b a b d, a r a b a d b.

System 2: Starts with a treble clef. Notes: a r a a a, b a b a d b d a, a d a b b a b d, a b b d a b a, a d. Includes a repeat sign with a first ending bracket marked (*).

System 3: Starts with a treble clef. Notes: a, d r a a r a, a r a a r a, a r a a r a, a r a, a d b d.

System 4: Starts with a treble clef. Notes: a r d a, b a b, b a b b a b, b a b b a b, b a b b a b.

System 5: Starts with a treble clef. Notes: b a b b a b, d a b a d a b d, a r a, a b a, a a b a d a b a. Includes a repeat sign with a first ending bracket marked R.

System 6: Starts with a treble clef. Notes: a a b a a b a, a d b d a b a, a. Ends with a decorative flourish.

1. Original : La et Sol dièse (a sur le 3e chœur et d sur le 4e chœur)

Gavotte

(1*)

3

5

7

(2*)

10

(3*)

13

R

1. Dans le manuscrit de Prague CZ-PnmE36, cette Gavotte est attribuée à Sig. Weiss.
2. Original : pas d'indication rythmique dans cette mesure
3. Original : pas d'indication rythmique dans cette mesure

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

Scordature par octave



Accord des 13 chœurs du luth



Johann Michael Kühnel

(autour de 1665 - après 1730)

Parthia

Auth: M. Kühnel

Si bémol majeur

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Pages 55 à 57

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

*Voir dans le manuscrit n° 1 de Göttweig, folios 54v. à 58r. : Ex. B Moll Solo
(A-GO1_35)*

*Voir dans le manuscrit de Vienne A-W18829, pages 5 à 14 (folios 2v. à 7r.) :
Courante et Menuet de la Suite. (V18829_2)*



Parthia Auth: M. Künel

Allemande

1. Original : Do dièse (i sur la chanterelle)
2. Deux notes reconstituées, absentes de l'original

10

13

15

17

19

1. Original : La (a sur le 7e chœur)
 2. Deux notes reconstituées, absentes de l'original
 3. Original : Sol-dièse (d sur le 4e chœur)

Courante

Handwritten musical score for Courante, measures 1-21. The score is written on a grand staff (treble and bass clefs) with various rhythmic markings and fingerings.

Measures 1-4: Measure 1 starts with a 3/4 time signature. The melody consists of quarter notes. The bass line has a 3/4 time signature. Measure 2 has a 4/4 time signature. Measure 3 has a 4/4 time signature. Measure 4 has a 4/4 time signature.

Measures 5-8: Measure 5 has a 4/4 time signature. Measure 6 has a 4/4 time signature. Measure 7 has a 4/4 time signature. Measure 8 has a 4/4 time signature.

Measures 9-12: Measure 9 has a 4/4 time signature. Measure 10 has a 4/4 time signature. Measure 11 has a 4/4 time signature. Measure 12 has a 4/4 time signature.

Measures 13-16: Measure 13 has a 4/4 time signature. Measure 14 has a 4/4 time signature. Measure 15 has a 4/4 time signature. Measure 16 has a 4/4 time signature.

Measures 17-20: Measure 17 has a 4/4 time signature. Measure 18 has a 4/4 time signature. Measure 19 has a 4/4 time signature. Measure 20 has a 4/4 time signature.

Measures 21-24: Measure 21 has a 4/4 time signature. Measure 22 has a 4/4 time signature. Measure 23 has a 4/4 time signature. Measure 24 has a 4/4 time signature.

The score includes various rhythmic markings such as 3/4, 4/4, and 4. It also features dynamic markings like *h* (half) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

26

Handwritten musical notation for measures 26-29. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest.

30

Handwritten musical notation for measures 30-32. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest.

33

Handwritten musical notation for measures 33-36. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest.

37

Handwritten musical notation for measures 37-40. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest.

41

Handwritten musical notation for measures 41-44. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest.

45

Handwritten musical notation for measures 45-48. The staff shows a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes with various ornaments. The bass line includes a triplet of eighth notes and a 4-measure rest. The piece ends with a decorative flourish.

Menuet

1^(*)

5

9

13

17

21

1. Dans le manuscrit original, une main anonyme a inscrit : [Weiss SL]. Cette attribution est erronée.

25

4 1a

29

34

1a

Da Capo 

Tonalité : Si bémol majeur
Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

3 menuets

Si bémol majeur

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Pages 57 et 58

*Voir dans le présent manuscrit de Grüssau PL-WRu2002, page 50 : Menuet.
[WRu18]*



Menuet

1. Original : Mi-bémol (a sur le 9e cœur)

Menuet

Handwritten musical score for a Minuet in 3/4 time. The score is written on a grand staff with a treble clef and a 3/4 time signature. The music is in G major (one flat). The score is divided into measures, with measure numbers 6, 12, 19, 26, 32, and 38 indicated on the left. The notation includes notes, rests, and various ornaments. A decorative flourish is present at the end of the piece.

3

6

12

19

26

32

38

(1*)

1. Original : basse absente

Menuet

Musical score for a Minuet in G major, 3/4 time signature. The score is divided into systems of five measures each, with measure numbers 6, 12, 17, 23, and 29 indicated at the beginning of their respective systems.

System 1 (Measures 1-5): The first system begins with a treble clef and a 3/4 time signature. The notes are G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4. The bass line consists of G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3.

System 2 (Measures 6-10): The notes are A4, B4, A4, B4, G4, A4, B4, G4, A4, B4. The bass line consists of A3, B3, A3, B3, G3, A3, B3, G3, A3, B3.

System 3 (Measures 11-15): The notes are B4, A4, G4, B4, A4, G4, B4, A4, G4, B4. The bass line consists of B3, A3, G3, B3, A3, G3, B3, A3, G3, B3.

System 4 (Measures 16-20): The notes are A4, B4, A4, B4, G4, A4, B4, G4, A4, B4. The bass line consists of A3, B3, A3, B3, G3, A3, B3, G3, A3, B3.

System 5 (Measures 21-25): The notes are B4, A4, G4, B4, A4, G4, B4, A4, G4, B4. The bass line consists of B3, A3, G3, B3, A3, G3, B3, A3, G3, B3.

System 6 (Measures 26-30): The notes are A4, B4, A4, B4, G4, A4, B4, G4, A4, B4. The bass line consists of A3, B3, A3, B3, G3, A3, B3, G3, A3, B3.

System 7 (Measures 31-35): The notes are B4, A4, G4, B4, A4, G4, B4, A4, G4, B4. The bass line consists of B3, A3, G3, B3, A3, G3, B3, A3, G3, B3.

System 8 (Measures 36-40): The notes are A4, B4, A4, B4, G4, A4, B4, G4, A4, B4. The bass line consists of A3, B3, A3, B3, G3, A3, B3, G3, A3, B3.

System 9 (Measures 41-45): The notes are B4, A4, G4, B4, A4, G4, B4, A4, G4, B4. The bass line consists of B3, A3, G3, B3, A3, G3, B3, A3, G3, B3.

System 10 (Measures 46-50): The notes are A4, B4, A4, B4, G4, A4, B4, G4, A4, B4. The bass line consists of A3, B3, A3, B3, G3, A3, B3, G3, A3, B3.

The score concludes with a decorative flourish in the final measure (measure 50).

Tonalité : Si bémol majeur
Accord des basses du luth : 1 bémol

Scordature par octave



Accord des 11 chœurs du luth



[Compositeur anonyme]

Præludium (Prælud:)

Sol mineur

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Ex G moll

Præludium (Prælud:)

arpeggio

1. 2. 3. 4.

4. 4. 4. m

4. m

5. m

6. m

(1*)

1. Original : Si-bécarre (c sur le 6e chœur)

7 m

(1*)

9 m arpeggio

10 m

(2*)

11 m

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

Tonalité : Sol mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

Courante

Sol mineur

Manuscrit de Grüssau PL–WRu2002

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Courante

The musical score consists of seven systems of music, each with a staff and a line of handwritten notes and markings below it. The notes are written in a shorthand style using letters and symbols. The markings below the staff include rhythmic values, fingerings, and dynamic markings.

System 1: Notes: $\overset{\text{r}}{\underset{\text{a}}{\text{r}}}$ $\overset{\text{f}}{\underset{\text{a}}{\text{b}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 2: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 3: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 4: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 5: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 6: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

System 7: Notes: $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$ $\overset{\text{a}}{\underset{\text{a}}{\text{a}}}$

1. Original : indication rythmique de double-croche.
2. Original : pas d'indication rythmique
3. Original = peut-être aussi Si bécarré (c sur le 6e chœur)

Tonalité : Sol mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Gigue

Sol mineur

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*Voir dans le manuscrit de Grüssau PL-Wu2010, page 17 : Gigue.
[PLWu2010_19]*



Gigue

Musical score for Gigue, featuring a 6/8 time signature and a key signature of one flat (B-flat). The score is divided into five systems, each with a melodic line and a bass line.

System 1: Melody: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮. Bass: 6/8, 8. Notes: r a, 6 2 a a, a a, 6 2 6 a r, 6 r a a. Fingerings: a, a, 4, trill.

System 2 (Measures 5-8): Melody: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮. Bass: 6 2 a a, a a, 6 2 6 a r a, r. Fingerings: a, e a, a, trill, a, 5.

System 3 (Measures 9-13): Melody: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮. Bass: a a, f e f e f e, f e f e, a r a a f a, r a r a r a. Fingerings: a, a, a, trill, trill, trill, trill.

System 4 (Measures 14-18): Melody: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮. Bass: r a r, a, 6 6 6 2, a 6 a f 2 f, 2 f 2 2 6 a, 6 2 6 6 a r. Fingerings: trill, a, 5, 5, trill, 6, trill, a.

System 5 (Measures 19-23): Melody: ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮ ♮. Bass: 6 r a a, 6 2 a a, a a, 6 2 6 a r a, r. Fingerings: trill, a, e a, a, trill, a. Ends with a decorative flourish.

Tonalité : Sol mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

[Partie]

Ouverture : Harpeggio, Allegro, Adagio
Allemande La délibération, Courante La Résolution,
Sarabande Les Pensées, Rondeau Adieux bons amys,
Menuet Adieu

Si bémol majeur

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Pages 61 à 65



Ouverture

Harpeggio



5

Allegro

10

12

14

16

18

20

22

24

26

28

.../...

1. Original : groupe de deux notes redoublé

Adagio

31

33

36

39

41

44

Allemande La délibération

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

(1*)

(2*)

(3*)

3

5

7

9

(4*)

11

- 1. Titre original : La deliberation
- 2. Original : pas d'indication rythmique
- 3. Original : pas de barre de mesure
- 4. Original : noire non pointée

13

Handwritten musical notation for measures 13 and 14. Measure 13 shows a treble clef with notes G, A, B and a bass clef with notes G, A, B. Measure 14 continues with similar notes and includes a fermata over the final B in both staves.

15

Handwritten musical notation for measures 15 and 16. Measure 15 continues the sequence of notes. Measure 16 concludes the piece with a double bar line and a repeat sign. The bass clef in measure 16 has a '4' written below it, possibly indicating a measure rest or a specific rhythmic value.

Courante La Résolution

(1*)

4

10

15

20

25

30

Sarabande Les pensées

(1*)

5

9

13

17

21

1. Titre original : Les penses

Rondeau Adieu bons Amys

Adieu C.

6

12

Adieu L.

19

Adieu A.

25

32

Adieu C.

39

(1*)

Adieu B.

46

52

Adieu H.

59

Adieu I.

66

73

4

1. Original : Fa-bécarre (a sur la chanterelle)

Menuet Adieu

3

4

5

9

13

17

21

Handwritten musical notation for the piece "Menuet Adieu". The score is written on a single staff with a treble clef and a 3/4 time signature. It consists of six systems of four measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also slurs and accents. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

25

29

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

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Præludium

~~WeissSW~~

Do mineur

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Pages 66 et 67



Præludium (Prælud:)

♩ ♪ ♫ 2. ♫

4 1. 2.

6 (1*)

8 (2*)

11

13 4. 3.

15 1. 1. 2.

1. Original : pas d'indication rythmique
2. Original : l'indication rythmique est un petit trait vertical

19 *M*

21 *M*

23 *M*

25 *M*

und so weiter

27 *M*

34 *M*

36 *M*

.../...

1. et ainsi de suite, etc.

liegen bleiben

38 *m* 2. 2. 2. 2. 1.
Handwritten musical notation on a staff with rhythmic markings (accents, slurs) and a second line with rhythmic patterns: *ta ta ta ta* 4 4 4 4 4 4 *a*

43 *m*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs).

45 *m*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs).

47 *m*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs).

49 *m*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs).

51 *m* 4. 4. 4. 4. 4. *m*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs) and a second line with rhythmic patterns: *a* 4 4 4 4 *f* *a* (1*) 4

54 *m* *d*
Handwritten musical notation on a staff with rhythmic markings (accents, slurs) and a decorative flourish at the end.

1. Original : pas d'indication rythmique

Tonalité : Do mineur

Accord des basses du luth : 3 bémols

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Aria

Do mineur

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Aria

adagio

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

(1*)

(2*)

1. Original : pas d'indication rythmique
 2. Original : Fa dièse (b sur le 4e chœur)

Tonalité : Do mineur
Accord des basses du luth : 3 bémols

Scordature par octave



Accord des 13 chœurs du luth

The image shows a musical score for a lute. The upper staff is a six-line tablature staff with a brace on the left. It contains a sequence of notes on strings 1 through 6, each labeled with the letter 'a'. The lower staff is a standard musical staff with a bass clef and a key signature of three flats (Bb, Eb, Ab). It contains a sequence of notes corresponding to the tablature above, with some notes beamed together. At the end of the sequence, there are four numbers: '4 5 6'.

[Compositeur anonyme]

Menuet

Do mineur

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Page 68



Menuet

1
3
4
a

5
6
a lla a lla 4 a

9
4
a

13
6
a lla lla lla a a 4 a

18
6
a

22
lla lla lla lla 4 lla 4 5

26
a 4 a lla lla Da Capo

Tonalité : Do mineur

Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 12 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Præludium

WeissSW63*

Ré mineur

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Præludium (Prælud:)

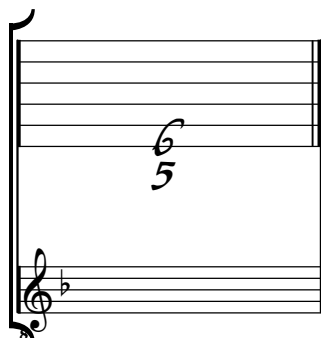
Handwritten musical score for Præludium (Prælud:) in C major. The score is written on a grand staff with a common time signature (C). It consists of several systems of music, each with a measure number on the left. The notation includes various rhythmic values (e.g., eighth, sixteenth, thirty-second notes), slurs, and dynamic markings (e.g., *f*, *f*). Fingerings are indicated by numbers 1-5. The score is divided into systems by measure numbers: 2, 4, 7, 10, 13, 16, and 19. The final system ends with a measure marked (1*).

1. Original : pas d'indication rythmique

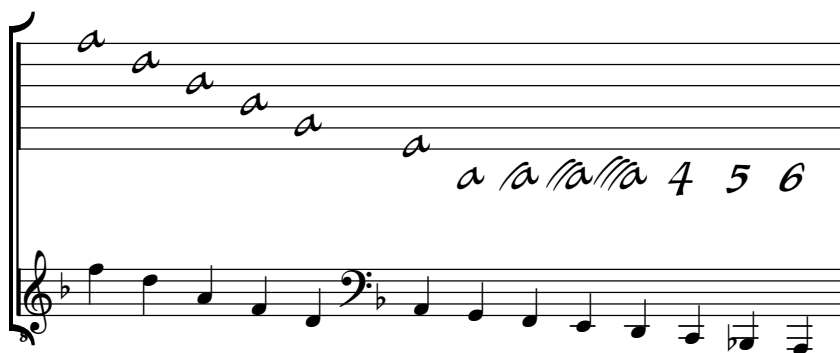
Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Menuet

Ré mineur

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Menuet

3

5

9

14

19

24

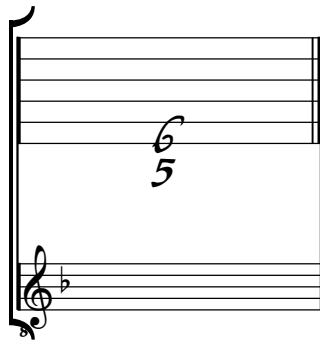
R

28

Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet

WeissSW87.4

Ré mineur

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Pages 76 et 77

*Voir dans le manuscrit Harrach II Schloss Rohrau A-ROII, page 88 :
Menuet de la Suite 4. [HRII11]*



Menuet

überlegt

3

(1*)

überlegt

6

überlegt

11

(2*)

16

(3*)

21

26

1. 2 basses absentes de la tablature originale mais présentes dans le manuscrit Harrach A-ROII
2. Basse absente de la tablature originale mais présente dans le manuscrit Harrach A-ROII
3. Original : Mi (a sur le 9e chœur)

31

a a a a a a a a [a] a a
 (1*)

36

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

41

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

46

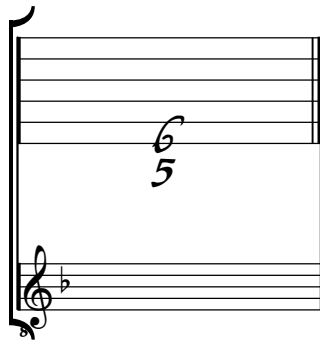
a a a a a a a a a a

1. Basse absente de la tablature originale mais présente dans le manuscrit Harrach

Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Allemande

Ré mineur

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Allemande

1. Original : note absente
 2. Original : pas d'indication rythmique
 3. Original : peut-être basse Sol (a sur le 7e chœur)

12

f a a
h h h h h
f h f f f h f
a 4 *a* *a*

14

e e e e e
r r r r r
a a a a a
a *a* (1*) *a*

17

r r a a r r
a a a a a
a a a a a e a e r
4 4 4 4 (2*) *a* *a*

19

a f a a f a a f a
a f a a f a a f a
a a/a a a (3*) *a a a a* (4*)

21

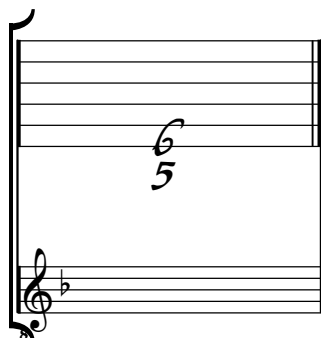
a f a a f a a f a
f a a a a
a a a a *a*

1. Original : Mi bémol (b sur le canto)
 2. Original : indication rythmique de croche
 3. Original : pas d'indication rythmique
 4. Original : barre de mesure absente

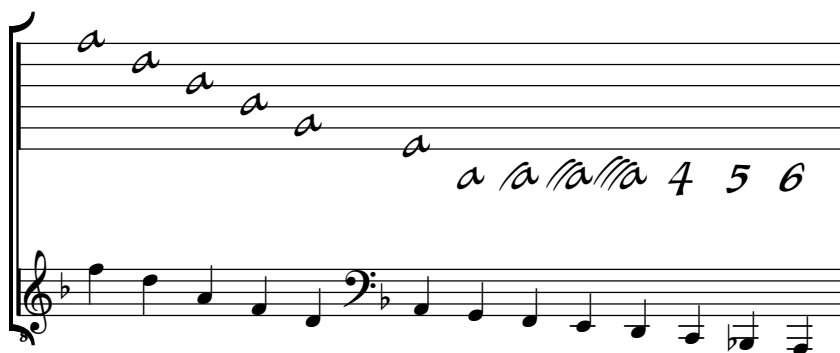
Tonalité : Ré mineur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Præludium

~~WeissSW~~

Do majeur

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12. 2. *M*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
e *a* *r* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*
6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

13. *M*
h *g* *f* *k* *h* *h* *k* *h* *h* *h* *g* *h* *g* *h* *f* *a* *h* *f* *h* *g* *h* *f* *a* *h* *a*
a *a*

14. *M* 4. 4. 4. 4. 2. 4
a *r* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a*
4 *4*

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

16. *M* *M*
a
a *a*

17. *M* *M*
h
e *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x* *e* *f* *x*

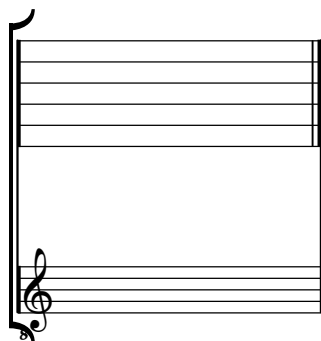
18. *M*
r *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a*
4 *4*



Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Gavotte

Do majeur

Manuscrit de Grüssau PL-WRu2002

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Gavotte

The musical score is presented in five systems, each with a vocal line and a corresponding rhythmic line below it. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Some notes are grouped with slurs and triplets. The rhythmic line uses shorthand notation with vertical lines and slanted marks to indicate the timing of notes. The score includes repeat signs and a final cadence with a double bar line and a repeat sign.

System 1: Measures 1-3. Rhythmic line: 4, 4, a (1*)

System 2: Measures 4-6. Rhythmic line: a

System 3: Measures 7-10. Rhythmic line: (2*), 4, (3*), 4, 6, 4

System 4: Measures 11-15. Rhythmic line: (4*), (5*) 5, a

System 5: Measures 16-18. Rhythmic line: 4, a, a

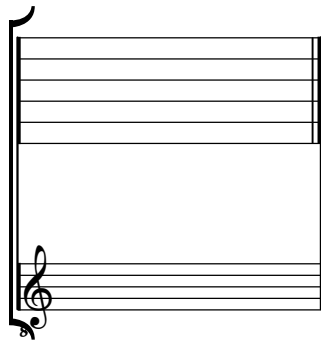
System 6: Measures 19-22. Rhythmic line: a, a, a, 4

1. Original : cinq liaisons absentes
2. Original : deux liaisons absentes
3. Original : présence aussi d'une basse Sol (a sur le 7e chœur)
4. Original : pas d'indication rythmique
5. Original : pas d'indication rythmique

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth

Musical notation for the 13-voice lute chord. The top staff shows the fretting for each string, with letters 'a' indicating the fret position. The bottom staff shows the corresponding notes in a bass clef. The fretting sequence is: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (3rd fret), 5th string (4th fret), 6th string (5th fret). The notes in the bass clef are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

[Compositeur anonyme]

Menuet

Do majeur

Manuscrit de Grüssau PL-WRu2002

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Page 88



Menuet

3

4 a (1*) a a r a

5

4 a (2*) a a a a 4

9

a a a a a a a

13

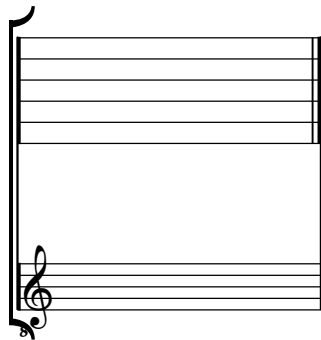
4 a a a a 4

1. Original : pas d'indication rythmique (2x)
 2. Original : pas d'indication rythmique (2x)

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Aria

Genung geklagt

Do majeur

Manuscrit de Grüssau PL–WRu2002

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Aria Genung geklagt

Musical notation for the first system (measures 1-4). The staff is in C major and common time. Measure 1 starts with a C-clef and a 4-measure rest. Measures 2-4 contain notes and rests with fingerings: *f*, *e*, *r*, *a*, *a*, *a*, *r*, *r*, *a*, *a*.

Musical notation for the second system (measures 5-8). Measure 5 begins with a 4-measure rest. Measures 6-8 contain notes and rests with fingerings: *r*, *a*, *r*, *a*, *r*, *a*, *a*, *a*, *a*, *r*, *a*, *a*, *a*, *r*, *a*, *a*.

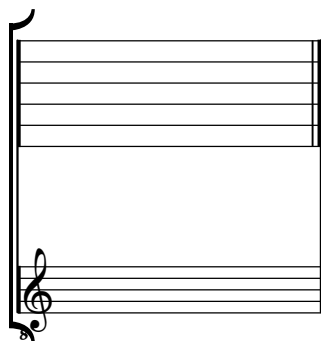
Musical notation for the third system (measures 9-13). Measure 9 starts with a 5-measure rest. Measures 10-13 contain notes and rests with fingerings: *a*, *r*, *a*, *r*, *a*, *r*, *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*.

Musical notation for the fourth system (measures 14-16). Measure 14 begins with a 4-measure rest. Measure 15 contains notes and rests with fingerings: *a*, *r*, *a*, *r*, *a*. Measure 16 contains notes and rests with fingerings: *r*, *a*, *a*. The system concludes with a double bar line and a decorative flourish.

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 12 chœurs du luth



[Compositeur anonyme]

Præludium

Do majeur

Manuscrit de Grüssau PL–WRu2002

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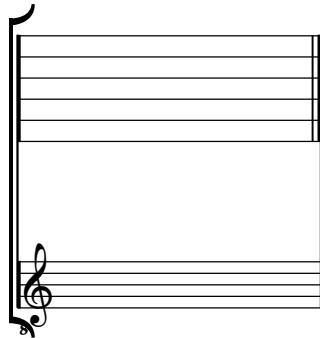


Præludium

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



David Kellner
(1670 - 6 avril 1748)

Phantasia

Do majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 89 - 90

*Cette Phantasia figure dans le recueil édité par l'auteur : David Kellners XVI
auserlesene Lauten-Stücke, pages N. 14 à N. 17 (DK5)*



Phantasia

3

Handwritten musical notation for measures 1-5 in 3/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

6

Handwritten musical notation for measures 6-10 in 4/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

11

Handwritten musical notation for measures 11-15 in 5/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

16

Handwritten musical notation for measures 16-19. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

20

Handwritten musical notation for measures 20-23 in 4/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

24

Handwritten musical notation for measures 24-25 in 3/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

Adagio

26

Handwritten musical notation for measures 26-27 in 4/4 time. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents.

28

31

34

36

Præsto 4

38

41

44

.../...

47

50

53

56

62

68

(1*)

71

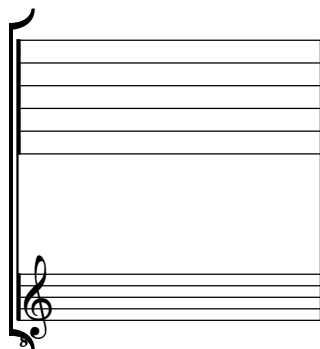
(2*)

1. Mesure absente de l'original. mais dans David Kellners XVI. auserlesene Lauten=Stücke
 2. Mesure absente de l'original. mais dans David Kellners XVI. auserlesene Lauten=Stücke

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Parthia [32]

a Liuto Solo

Sign. Sylvio Leopold Weiss 1739

Allemande, Courante, Bourrée (Bourée),
Sarabande, Menuet 1, Menuet 2, Gigue

WeissSW32.1 à 6 WeissSW16*

Fa majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 91 à 98

Voir dans le manuscrit de Londres GB-Lbl30387 :

... pages 311 à 317, la Sonate 32

*... page 242, le Menuet 16**

Voir dans le manuscrit de Dresde D-Dl2841, volume 1 :

... pages 6 à 10, la Sonate N° 32

... page 5, la Gigue de la Sonate N° 33.

[Le Luth Doré Urtext Editions]



Parthia [32] a Liuto Solo

Sign. Sylvio Leopold Weiss 1739

WeissSW32.1

Allemande

4

7

10

13

16

5 a a a 6 a 6

19

a a a a a a a a a

22

a 6 a 4 5 a a a a

(1*)

25

a 4 a 6 4 5 5 5

28

5 6 5 4 a 4 a

1. Original : indication rythmique de croche jusqu'à la fin de la mesure

Courante

3

5

10

16

22

28

33

(1*)

(2*)

1. Original : basse absente

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

40

a *b* *a* *a* [*a*] *5*

(1*)

47

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

54

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

60

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

(2*)

66

5 *4* *a* *a* *a* *a* *h*

(3*)

72

a *a* *b* *5* *a* *a* *r*

78

5 *b* *a* *a* *4* *a*

(4*)

- 1. Original : Do (d sur le 6e chœur)
- 2. Original : basse absente
- 3. Original : aussi Fa (a sur la chanterelle)
- 4. Original : basse absente

Bourrée (Bourée)

4

9

13

18

21

(1*)

(2*)

1. Original : cette basse est sous la note suivante.

2. Original : pas d'indication rythmique

26

30

34

38

42

47

- 1. Original : Si bémol (f sur le 4e chœur)
- 2. Original : La (a sur le 3e chœur)
- 3. Original : Fa (a sur la chanterelle)

Sarabande

The musical score for Sarabande is presented in five systems, each with a treble clef and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and ornaments, along with fingerings and articulation marks.

System 1 (Measures 1-4):
 Measure 1: $\text{g} \text{a} \text{e} \text{a}$
 Measure 2: $\text{b} \text{a} \text{a} \text{a} \text{a} \text{e}$
 Measure 3: $\text{k} \text{a} \text{e} \text{a}$
 Measure 4: $\text{r} \text{a} \text{f} \text{e} \text{f}$
 Fingerings: 1a , 1a , 1a , a , 1a

System 2 (Measures 5-8):
 Measure 5: $\text{f} \text{f} \text{e}$
 Measure 6: $\text{a} \text{e} \text{e} \text{re}$
 Measure 7: $\text{fa} \text{e} \text{fa}$
 Measure 8: $\text{a} \text{r} \text{f} \text{a}$
 Fingerings: 1a , 4 , 5 , a , 4 , 5 , a , 1a , 4
 Note: (1*)

System 3 (Measures 9-12):
 Measure 9: $\text{e} \text{r} \text{a}$
 Measure 10: $\text{a} \text{a} \text{a} \text{a} \text{a}$
 Measure 11: $\text{a} \text{a} \text{a} \text{a} \text{a}$
 Measure 12: $\text{a} \text{a} \text{a} \text{a}$
 Fingerings: 1a , a , a , a , a , a , a , a

System 4 (Measures 13-15):
 Measure 13: $\text{ra} \text{a} \text{a} \text{r} \text{f} \text{r}$
 Measure 14: $\text{a} \text{ra} \text{a} \text{a} \text{e}$
 Measure 15: $\text{ra} \text{a} \text{f} \text{f} \text{f}$
 Fingerings: a , e , a , 1a , 1a , 1a

System 5 (Measures 16-18):
 Measure 16: $\text{e} \text{f} \text{h} \text{f} \text{h}$
 Measure 17: $\text{f} \text{h} \text{a} \text{r} \text{a} \text{a} \text{a} \text{a}$
 Measure 18: $\text{a} \text{a} \text{r} \text{a}$
 Fingerings: 1a , a , a , 5 , 4 , 1a , 1a

System 6 (Measures 19-22):
 Measure 19: $\text{h} \text{i} \text{h} \text{i}$
 Measure 20: $\text{k} \text{h} \text{h} \text{i} \text{h} \text{h}$
 Measure 21: $\text{k} \text{a} \text{h} \text{f} \text{f}$
 Measure 22: $\text{h} \text{h} \text{f} \text{g} \text{g}$
 Fingerings: 1a , a , a , 5 , 6 , 5 , 4 , 1a , 6

1. Original : présence d'une basse Fa dièse (e sur le 5e chœur)

23

[5] 4 (1*) (2*) (3*)

27

4 5 4 (2*) (2*) 4 (2*) (2*)

31

a a a

34

a a (2*) a a e 4

38

5 a a (2*) a

41

a a 5 6 (2*)

- (4*)
1. Original : basse absente
 2. Original : aucune indication rythmique dans cette mesure
 3. Original : Fa (d sur le canto)
 4. Original : indication rythmique de double-croche et note suivante manquante

Menuet 1

3

(1*)

6

11

4

17

4

22

4

27

(2*)

Detailed description of the musical score: The score is for a Minuet in F major, BWV 289, by Johann Sebastian Bach. It is in 3/4 time. The notation is presented in five systems, each with a treble clef and a single staff. The notes are written in a shorthand style with stems and flags, and fingerings are indicated by letters 'a' and 'r'. The first system starts with a '3' above the first measure. The second system is marked with a '6'. The third system is marked with an '11' and a '4' below the first measure. The fourth system is marked with a '17' and a '4' below the fourth measure. The fifth system is marked with a '22' and a '4' below the fourth measure. There are two asterisks in the score: '(1*)' under the second measure of the first system and '(2*)' under the fourth measure of the fifth system. The piece concludes with a double bar line and repeat dots.

1. Original : basse absente

2. Cette mesure n'est pas présente dans les autres manuscrits.

32

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

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

37

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

a | 4 | a | 5

42

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

4 | a | a | a | a

47

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

a [a] | r | a | r | 4 | 4

(1*)

52

a r a r h | f h f f h f | h h | a | a a f a | a r r

4 | a | a | a | a | a

57

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

4 | a | a | 4 | a

1. Original : basse absente

Menuet 2

Handwritten musical score for Menuet 2, featuring a treble clef, 3/4 time signature, and various musical notations including notes, rests, and fingerings.

Measures 1-5:

3 *h^h f^h h^h f^h h^a* | *f^h h* | *g^h r^a g^a a* | *r^e a* | *a^a a^a g^a a^h*

Measures 6-10:

6 *a* | *a r a b* | *a g a r* | *a a g r a g* | *r a g r a r*

Measures 11-15:

11 *r a* | *r a g r a r* | *g* | *r r* | *r r* | *g g g*

Measures 16-20:

16 *r a r a r g* | *a r* | *r a r a r g* | *g a g g*

Measures 21-26:

21 *a r a e* | *a^f h^f f^f* | *h^k a* | *g^h* | *a^f* | *g^a g^a*

Measures 27-31:

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

32

4 5 a a a e e 4 5

37

a 5 6 a a 4

42

4 a a 6

(1*)

47

5 4 a 6 5 4 a

[Menuet 1 Da Capo]^(2*)

1. Original : Do dièse (e sur le 3e chœur)
 2. Original : indication absente

Gigue

6

13

20

26

(1*) (2*)

32

(3*)

37

44

(4*)

1. Original : Mi et Ré (c et a sur le 5e chœur)
2. Original : l'ornement est une appoggiature montante.
3. Original : basse absente
4. Original : La (a sur le 6e chœur)

50

57

63

69

75

81

87

93

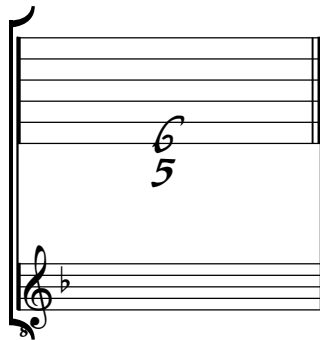
Finis Parthiae

1. Original : présence d'un Si (c sur le 3e chœur) qui avait peut-être été biffé
 2. Original : basse absente
 3. Original : Do (d sur le 3e chœur)
 4. Original : Si bémol (f sur la chanterelle)

Tonalité : Fa majeur

Accord du luth : 1 bémol

Scordature par octave



Accord des 13 chœurs du luth



David Kellner
(1670 - 6 avril 1748)

Præludium (Prælud:)

La mineur

Manuscrit de Grüssau PL-WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 99 - 100

*Voir le manuscrit de Grüssau PL-Wu2008, pages 10 et 11, Præludium
[PLWu2008_7]*

*Voir le manuscrit de Grüssau PL-Wu2009, pages 10 et 11, Præludium
[PLWu2009_7]*



Præludium (Prælud:)

The musical score is written for piano and consists of 14 measures. It begins with a treble clef and a common time signature (C). The first measure is marked with a piano (*p*) dynamic and contains a half note chord of E5 and A5. The melody starts in the second measure with a half note E5, followed by quarter notes G5, A5, B5, and a half note A5. The bass line consists of a single half note A5. The tempo changes to *Presto* at measure 2. Measure 2 features a half note A5 in the treble and a half note G5 in the bass. Measure 3 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 4 is marked *f* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 5 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 6 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 7 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 8 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 9 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 10 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 11 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 12 is marked *adagio* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 13 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass. Measure 14 is marked *p* and contains a half note A5 in the treble and a half note G5 in the bass.

2 *p* *Presto* *f* *p*

4 *f* *p*

6 *p* *p*

8 *p* *p*

10 *p* *p*

12 *adagio* *p*

14 *p* *p* *p*

16

(1*)

arpeggio

17 2. 2. 2. 2. 2. 2.

20

22

23

25

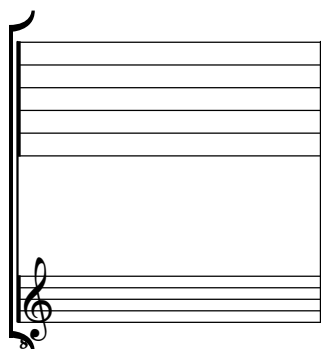
27

1. Original : Si (c sur le 3e chœur)

Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Menuet

~~WeissSW~~

La mineur

Manuscrit de Grüssau PL-WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Page 100

*Voir le manuscrit de Grüssau PL-Wu2008, page 28 : 17 Menuet
[PLWu2008_26]*

*Voir le manuscrit de Grüssau PL-Wu2009, page 30 : 16 Menuet
[PLWu2009_25]*



Menuet

Musical score for Menuet in G minor by Silvius Leopold Weiss. The score is written on a grand staff with a 3/4 time signature. It consists of six systems of music, each with a treble and bass clef. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece features several trills and slurs. The key signature has one flat (B-flat).

28

a a a a a e a r a a a e a a F

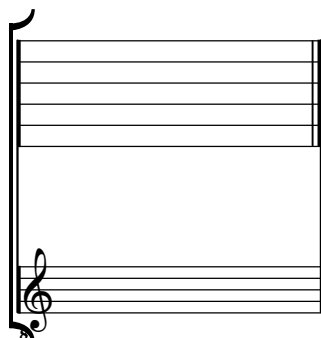
32

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

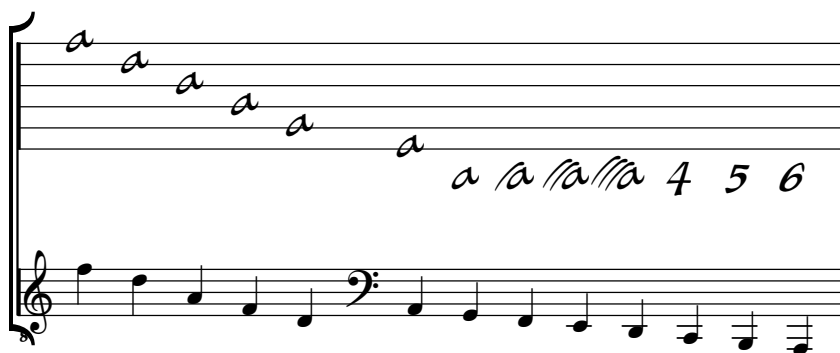
Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



[Compositeur anonyme]

Allemande

La mineur

Manuscrit de Grüssau PL–WRu2002

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Pages 100 et 101



Allemande

♩
♪
♩

1

2

2

3

4

5

7

6

9

9

10

11

11

12

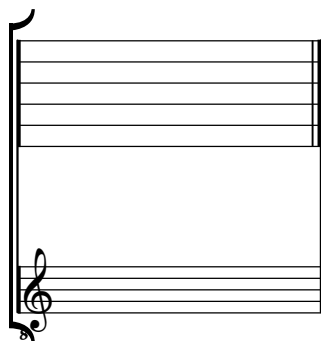
13

1. Original : deux croches et quatre doubles-croches
 2. Original : croche (2x)

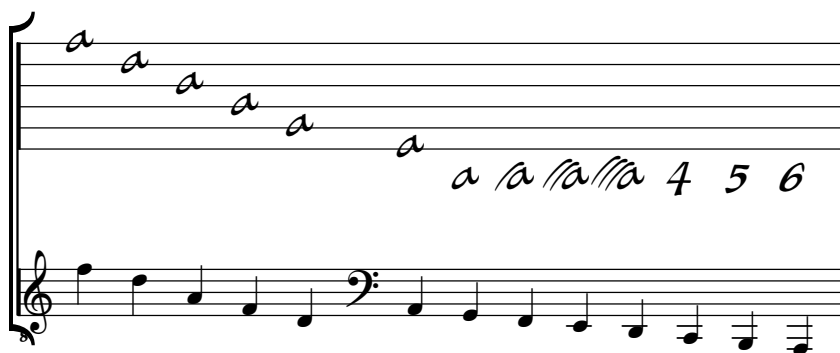
Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Courante

WeissSW41.2

La mineur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 102 et 103

*Voir dans le manuscrit de Dresde D-Dl2841, volume 2, pages 104 et 105 :
Courante (Courrante) de la [Sonate 41]. (Le Luth Doré Urtext Editions)*

*Voir dans le manuscrit de Munich D-Mbs5362, folios 11v et 12r : Allegro
de la Partie [41] del Sig.re S.L. Weiss. (Mun12)*

*Voir dans le manuscrit de Grüssau PL-Wu2003, folios 56v et 57r : Courante
de la [Partie 41]. (PLWu2003_36)*

*Voir dans le manuscrit de Grüssau PL-Wu2005, folios 20 et 21 : Courante
de la [Partie 41]. (PLWu2005_3)*



Courante

3

(1*)

(2*)

4

(3*)

7

(4*)

10

1. Sol dièse (d sur la chanterelle) dans les autres manuscrits
2. Original : Sol (c sur le 4e chœur)
3. Original : basse absente
4. Original : basse absente

13

16

19

(1*)

22

25

(2*)

28

(3*)

1. Original : basse absente
2. Original : présence d'un Sol (c sur le 4e chœur)
3. Original : indication rythmique de blanche pointée

30

4 5 4 a

34

a a a a 4 3 1

37

a 6 5

40

4 a a

43

a a a a 4 4 4 4

47

a a a

50

(1*)

53

(2*)

56

59

(3*)

62

65

(4*)

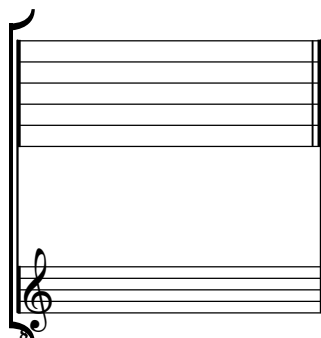
(5*)

1. Original : basse absente
2. Original : Si (g sur la chanterelle)
3. Original : Fa dièse (e sur le 5e chœur) et basse Ré (a sur le 10e chœur)
4. Original : Fa dièse (e sur le 5e chœur)
5. Original : indication rythmique de noire

Tonalité : La mineur

Accord ordinaire du luth

Scordature par octave



Accord des 13 chœurs du luth



Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Parthia 100] ex D

Præludium, Allemande,
Courante (Leub:), Menuet (Leub.)

WeissSW100.1 à 4

Ré majeur

Manuscrit de Grüssau PL–WRu2002

Wroclaw, Bibliothèque universitaire

PL-WRu 60019 Muz. (olim Mf. 2002)

Pages 114, 115, 116, 118

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 67 et 68 : Allemande
Par Weiss et Courante. [Le Luth Doré Urtext Editions]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, pages 86 et 87 : Menuet et
Courante. [PLWu2010_98]*

*Voir dans le manuscrit de Grüssau PL-Wu2003, folio 37r. : Menuet.
[PLWu2003_23]*

La Courante est à rapprocher d'autres pièces dans les manuscrits :

... de Vienne A-Wn18829, folio 23v : Courante, Partita S.L. Weiss [V18829_5]

*... de Londres GB-Lbl30387, folio 52r : Courante, Sonate 12 [Le Luth Doré
Urtext Editions]*

*Voir une variante du Menuet dans le manuscrit de Londres GB-Lbl30387,
folio 86v : Menuet de la Sonate 18. [Le Luth Doré Urtext Editions]*



Præludium

1. Original : Mi (c sur le 5e chœur)
 2. Original : deux notes absentes
 3. Original : trois notes absentes
 4. Original : deux notes absentes

11

12

13

14

1. 1. 1. 1. 1. 1. 3

(1*) (2*)

15

16

17

1. 1. 3

1. Original : deux Ré (a sur le canto et a sur le 5e chœur)
 2. Original : Fa dièse (e sur le 5e chœur)

Allemande

(1*)

(2*)

(3*)

(4*)

(5*)

1. Original : barre de reprise absente
2. Original : Mi (c sur le canto).
3. Original : deux notes séparées et indication rythmique de croche pointée, double-croche
4. Original : pas d'indication rythmique.
5. Original : point de reprise sur la séparation des parties

10 *m* *m*

a *la* *la* *la*

12 *m* *m* *l* *m*

la *[a]* *5* *4* *la* *la* *a*

(1*)

14 *m* *m*

5 *4* *la* *a* *a* *la*

16 *m* *m*

a *6* *a*

18 *m* *m*

la *a* *a* *la*

20 *m* *l* *m* *l* *m* *l* *2.*

la *la* *la* *a* *a* *la* *la* *la* *la* *[a]* *a* *a* *a* *la*

(2*) (3*)

1. Original : basse absente
 2. Original : pas d'indications de fins différentes
 3. Original : Mi (a sur le 10e chœur)

Courante

Leub:

1. (1*)

2. (2*)

3. (3*)

4

8

12

16

20

(4*)

(5*) (6*)

1. Original : la plupart des liaisons sous les groupes de doubles-croches sont absentes
2. Original : mesure absente
3. Dans la version de cette Courante du Manuscrit d'Haslemere GB-HAB2, les notes de cette mesure et de la suivante sont une octave plus haut.
4. Original : basse absente
5. Original : La (e sur le 4e chœur)
6. Original : basse absente

23

26

30

33

37

1. Original : séquence de notes absente
 2. Original : Fa dièse (e sur le canto)

Menuet

Leub.

3

4

7

12

16

21

(1*) 5

(2*)

(3*)

(4*)

(5*)

(6*)

1. Original : Ré (f sur le 3e chœur) et liaison absente
2. Original : basse absente
3. Original : liaison absente puis basse Fa dièse (a sur le 8e chœur)
4. Original : Sol (a sur le 7e chœur)
5. Original : Fa dièse (a sur le 8e chœur) puis Fa bécarré (a sur le 4e chœur)
6. 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 six strings. The notes are: 1st string (top): *a*; 2nd string: *a*; 3rd string: *a*; 4th string: *a*; 5th string: *a*; 6th string: *a*. Below the fretboard is a treble clef staff with a key signature of two sharps (F# and C#). The notes on the staff are: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *4*, *5*, *6*.

[Compositeur anonyme]

[2 Polonaises] (Polonese)

Ré majeur

Manuscrit de Grüssau PL–WRu2002

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PL-WRu 60019 Muz. (olim Mf. 2002)

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Polonaise (Polonese)

Musical score for Polonaise (Polonese) in 3/4 time. The score is divided into systems, with measures numbered 1 through 14. The notation includes notes, rests, and fingerings (e.g., 3, 6, 4, 6, 4, 6). The piano part features various chords and fingerings, including a 3/4 time signature and a 3-measure rest. The score concludes with a double bar line and a decorative flourish.

1. Original : note absente

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave



Accord des 13 chœurs du luth

A musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains a sequence of notes and fingerings. The notes are: a, a, a, a, a, a, a, a, a, a, a, a, a. The fingerings are: 4, 5, 6. The staff ends with a double bar line.

[Compositeur anonyme]

[3 pièces]

Menuet, Ariette (Ariet) Menuet, Polonaise (Polonese)

Ré majeur

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Menuet

3

4

7

11

15

19

23

Ariette (Ariet) Menuet

The musical score is presented in three systems, each with a treble and bass staff. The notation includes notes, rests, and fingerings. The first system starts with a 3/4 time signature. The second system begins at measure 4. The third system begins at measure 9. The score concludes with a double bar line and a repeat sign.

System 1 (Measures 1-3):
 Treble staff: $\text{a} \text{a} \text{e}$ | r e r a e a | a r r e r
 Bass staff: a a a | a a | a a

System 2 (Measures 4-7):
 Treble staff: a a | e a e a e e | a e r e a | e r a r a | a e
 Bass staff: a a b | a a | a a r | a a a | a b

System 3 (Measures 8-11):
 Treble staff: e a e | r e r b r r | r a e a | e r a e a a
 Bass staff: a a | a 5 a | 4 a | a a

System 4 (Measures 12-14):
 Treble staff: e r a | a e a e | e r a r e | a a
 Bass staff: a a a | a a a | a a b | a

1. Original : pas d'indication rythmique

Polonaise (Polonese)

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): *b*; 2nd string: *a*; 3rd string: *e*; 4th string: *4*. Below the fretboard is a treble clef staff with a key signature of two sharps (F# and C#).

Accord des 13 chœurs du luth

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

W

[Silvius Leopold Weiss]

(1687 - 16 oct. 1750)

[Parthia] Ex H

Allemande (W), Courante (W), Bourrée (Bourée) (W),
Sarabande (W), Menuet (W), Gigue (W)

Si mineur

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11

(1*)

13

15

Courante

W

3

4 2 e

4

a a a a a a

8

a a a a a a

13

a a a a a a

18

e a a a

22

a 4 a a

26

ra fe a a a a a a a a

31

ere re r e e r r e e r a e e r r

35

e : e r a r r e f e f a b a b a r a e r

R

40

r e f e f e f a r

4

R

Bourrée (Bouree)

W

Sarabande

W

3

6

10

14

18

22

4

4

4

(1*)

R

R

1. Original : 2 liaisons absentes

Menuet

W

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

3/4 a r e a | e e r e | a e a r | a a e a

5

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

9

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

13

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

17

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

R

21

e a a r a | r a a a

R

Gigue

W

Musical score for Gigue, featuring a single melodic line with various rhythmic values and ornaments. The score is divided into systems, with measures numbered 1 through 26. The time signature is 6/8. The notation includes notes, rests, and ornaments (trills and mordents). The piece concludes with a decorative flourish.

System 1 (Measures 1-4):
 Measure 1: 6/8, notes a, a, a, a, a, a.
 Measure 2: 4/8, notes a, e, a, a.
 Measure 3: 6/8, notes a, e, a, a, a, a.
 Measure 4: 6/8, notes e, a, r, e, r.

System 2 (Measures 5-8):
 Measure 5: 6/8, notes a, a, a, a, a, a.
 Measure 6: 6/8, notes r, r, r, a, r, r.
 Measure 7: 6/8, notes a, a, a, a, a, a.
 Measure 8: 6/8, notes a, a, a, a, a, a.

System 3 (Measures 9-12):
 Measure 9: 6/8, notes a, a, r, a, a, a.
 Measure 10: 6/8, notes r, r, e, a, a, a.
 Measure 11: 6/8, notes a, r, a, a, a, a.
 Measure 12: 6/8, notes e, r, a, a, e, a.

System 4 (Measures 13-16):
 Measure 13: 6/8, notes a, a, a, a, a, a.
 Measure 14: 6/8, notes r, a, e, e, r, a.
 Measure 15: 6/8, notes a, a, r, a, a, a.
 Measure 16: 6/8, notes e, a, a, a, a, a.

System 5 (Measures 17-20):
 Measure 17: 6/8, notes a, a, a, e, a, a.
 Measure 18: 6/8, notes a, a, a, a, a, a.
 Measure 19: 6/8, notes e, e, e, r, e, e.
 Measure 20: 6/8, notes a, a, a, a, a, a.

System 6 (Measures 21-24):
 Measure 21: 6/8, notes e, r, r, a, a, a.
 Measure 22: 6/8, notes r, a, e, a, r, r.
 Measure 23: 6/8, notes r, a, r, a, r, r.
 Measure 24: 6/8, notes r, a, r, r, a, r.

System 7 (Measures 25-26):
 Measure 25: 6/8, notes r, a, r, r, a, r.
 Measure 26: 6/8, notes r, a, r, r, a, r.

Tonalité : Si mineur

Accord extraordinaire du luth

Scordature par octave

Musical notation for 'Scordature par octave'. The notation is written on a grand staff with two systems of five lines each. The top system contains a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. The notes are: G4, A4, A4, A4, B4, A4, G4, A4, A4, A4. The bottom system contains a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notes are: F#3, C#3, F#3, C#3, F#3, C#3, F#3, C#3, F#3, C#3.

Accord des 11 chœurs du luth

Musical notation for 'Accord des 11 chœurs du luth'. The notation is written on a grand staff with two systems of five lines each. The top system contains a treble clef and the notes: G4, A4, A4, A4, B4, A4, G4, A4, A4, A4. The bottom system contains a bass clef and the notes: F#3, C#3, F#3, C#3, F#3, C#3, F#3, C#3, F#3, C#3. The time signature is 4/4.