

[Compositeur anonyme]

[Partie]

Luthe solo

Prélude, Tombeau et Lamentation (Suite du Tombeau),
Sarabande et Double, Trezza, Menuet, Gigue et Double

Mi bémol majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 19 à 25 (folios 10r. à 13r.)



[Partie] *Luthe Solo*

Prelude

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Tombeau

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Lamentation (Suite du Tombeau)

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12 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

14 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

16 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

18 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

21 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

24 ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂

1. Original : barre de mesure absente

27

(1*)

30

34

39

(2*) forte

45

piano (3*) (4*) forte

50

piano forte

58

1. Original : accor illisible sur le fac-similé
 2. Original : pas d'indication rythmique
 3. Original : Mi bécarre (c sur le canto)
 4. Original : pas de barre de reprise

Sarabande

The musical score consists of five staves of handwritten notation. The first staff (measures 3-4) shows a bass line with 'f' dynamics and 'r' and 'a' notes. The second staff (measures 5-6) shows a bass line with 'f' dynamics and 'a' and 'r' notes. The third staff (measures 7-8) shows a bass line with 'g' dynamics and 'a' and 'r' notes. The fourth staff (measures 9-10) shows a bass line with 'a' dynamics and 'r' and 'a' notes. The fifth staff (measures 11-12) shows a bass line with 'g' dynamics and 'a' and 'r' notes. The sixth staff (measures 13-14) shows a bass line with 'f' dynamics and 'a' and 'r' notes. The lyrics are written below the notes: 'Ra Ra' for measures 3-4, 'Ra 4 (1*)' for measure 5, 'a Ra' for measure 6, 'a a' for measure 7, 'a a' for measure 8, 'a a' for measure 9, 'a a' for measure 10, 'a 4' for measure 11, 'r a' for measure 12, 'a 4' for measure 13, and 'Ra Ra' for measure 14.

Double

The musical score consists of four staves of handwritten notation for lute solo. Each staff includes a soprano clef, a key signature of one sharp (G major), and a common time signature. The notation uses a combination of standard musical symbols (notes, rests, dynamics) and tablature-like numbers (3, 4, 5, 6, 7, 8) positioned above the staff. The tablature indicates the fingerings for the lute strings. The score is divided into measures by vertical bar lines. The first staff begins with a dynamic of *f*. The second staff begins with a dynamic of *f*. The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *f*. The sixth staff begins with a dynamic of *f*. The seventh staff begins with a dynamic of *f*. The eighth staff begins with a dynamic of *f*. The ninth staff begins with a dynamic of *f*. The tenth staff begins with a dynamic of *f*. The eleventh staff begins with a dynamic of *f*. The twelfth staff begins with a dynamic of *f*. The thirteenth staff begins with a dynamic of *f*.

Sarabande da Capo

Trezza

5 6 7 8

12 16 20

Segue Menuet

Menuet

3. 1. Original : Sol (a sur le 7e chœur)

Ms. Harrach A-ROII, [Anonyme], [Partie] Luthe solo en Mi bémol majeur. (HRII2) Page 8

Gigue

3

6

12

18

24

31

Segue Double.

Double

3 3
 4 4

6

13

19

25

31

Il fine.

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

Tonalité : Mi bémol majeur

Accord du luth : 6^e = Si bémol, 9^e = Mi bémol

Scordature différentielle et par octave



Accord des 11 chœurs du luth