



Lautenmusik von unbekannten Componisten

Le manuscrit A-ROII du château de Rohrau

*Rohrau, collection familiale du comte Harrach
Provenance : Salzbourg*

A-RO Lauten-Ms. 2

Pièces en tablature de compositeurs anonymes dont
Silvius Leopold Weiss et Wolff Jacob Lauffensteiner, pour
luth baroque à 11 et 13 chœurs, mises en notation musicale



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LE MANUSCRIT HARRACH A-ROII DU CHÂTEAU DE ROHRAU

La famille Harrach a constitué une importante bibliothèque musicale, comprenant de nombreux manuscrits, sur plusieurs générations, du 17^e au 19^e siècle. Presque toute cette musique a été dispersée à titre privé ou lors de ventes aux enchères dans les années 1950, y compris les quatre liasses d'œuvres pour luth du XVIII^e siècle qui font partie d'une grande collection de manuscrits musicaux ex-Harrach acquise par la New York Public Library (MSS Harrach 11-14).

En 2004, sept livres de musique manuscrite du XVIII^e siècle, qui avaient été conservés avec la collection d'art, ont été retrouvés parmi les ouvrages de la bibliothèque Harrach, au château de Rohrau. Parmi eux, deux grands livres de tablatures de luth sont maintenant considérés comme des sources majeures d'œuvres de Silvius Leopold Weiss.

Plusieurs opuscles manuscrits contenant ces pièces ont vraisemblablement été rassemblés puis reliés à une époque ultérieure à leur copie. Les pages de titre leur ont alors été attribuées.

Le second volume, répertorié A-ROII, est intitulé « Lautenmusik von unbekannten Componisten¹ ».

La plupart des tablatures sont pour luth baroque accordé en Ré mineur ; un grand nombre est pour luth à 11 chœurs, mais plusieurs nécessitent 13 chœurs.

Cependant, dans ce manuscrit figure aussi un groupe de quatre pièces en tablature italienne pour un luth en accord « Renaissance » ; c'est une Pastorale en Ré, suivi d'un groupe de trois pièces en La majeur, d'une Sonate d'intavolatura di leuto (Lucca, 1718) de Giovanni Zamboni² : Allemanda, Corente et [Menuetto]. Nous n'avons pas retenu ces pièces ici.

Les musiques du manuscrit A-ROII sont toutes d'une qualité exceptionnelle.

Bien qu'aucun nom de compositeur ne soit donné explicitement, on peut

¹ Musique de luth de compositeurs inconnus

² La musique de Zamboni était appréciée à Vienne, mais on connaît peu de choses concernant ce compositeur, sinon qu'il était né à Rome.

attribuer des pièces à Silvius Leopold Weiss sur la base de certaines concordances. Parmi elles, un « Presto » qui, dans les manuscrits de Grüssau/Krzeszów est un « Allegro », est, selon toutes vraisemblances, attaché à la Partie 81 en Do majeur de Weiss qui est incomplète dans le premier volume. En se basant sur des concordances, il est possible d'attribuer quatre parties complètes de ce deuxième volume à Silvius Leopold Weiss. Une autre l'est maintenant à Wolff Jakob Lauffensteiner et un Carillon de Village à Paul Charles Durant.

Deux des parties contenues dans ce manuscrit nous offrent des scordatures intéressantes. La première n'est pas très fréquente : Fa, Ré, La, Fa, Ré, Si bémol pour une Partie en Mi bémol majeur. L'autre, pour une Partie en Si bémol mineur, est très exceptionnelle : Fa, Ré bémol, La, Fa, Ré bémol, La / Ré, Fa, Mi bémol, Ré bémol, Do.

Une allemande en Fa majeur est intitulée « Les Grâces » : elle se retrouve également dans un manuscrit de Brno où elle est nommée « Harmonie des anges en trois lettres ». Elle a la particularité de n'être jouée qu'avec des notes qui se trouvent sur les cordes à vide et sur les 5^e et 7^e frettes du luth (lettres de tablature a, f et h). L'allemande est ensuite déclinée ici en courante puis en gigue.

[Compositeur anonyme]

[6 pièces]

Air, Air, Menuet, Air, Rondeau, Gigue

Sol majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 2 à 9 (folios 1r à 4v.)

Pas de correspondance.



[6 pièces]

Air

5

10

14

19

23

28

33

38

The musical score is written for a single melodic instrument, likely a flute or violin, with a basso continuo line. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The score consists of 38 measures, divided into eight systems of five measures each. The first system starts with a treble clef and a key signature of one sharp. The melody is written in a single line, with a basso continuo line below it. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like '8va' (octave up) and '8va' (octave down) indicating the range of the instrument. The piece concludes with a double bar line and repeat dots.

Air

4

7

11

15

18

21

24

27

Menuet

1

6

11

16

21

Air

4

8

11

14

17

21

25

28

31

Rondeau

The musical score for 'Rondeau' is written in G major (one sharp) and 3/8 time. It consists of a single melodic line on a treble clef staff and a bass line on a bass clef staff. The bass line is composed of sustained notes, often with a 'y' (sustained) or 'z' (silence) marking. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The piece is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, 37, and 42 indicated at the start of their respective lines. The score includes two 'Da Capo' markings, indicating a repeat of the preceding section. The final measure of the piece is marked with a double bar line and repeat dots.

6

11

16 Da Capo

21 Da Capo

26

31

37

42

Gigue

8

4

8

11

15

19

23

27

8

8va

[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

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Pages 19 à 25 (folios 10r. à 13r.)



[Partie] *Luthe Solo*

Prelude

The musical score is written for a lute solo in E-flat major (three flats: B-flat, E-flat, A-flat). It consists of five staves of music, each starting with a treble clef and a common time signature (C). The first staff begins with a bass line marked '8va' (octave) and a treble line. The second staff starts with a measure number '3' and continues the melody and bass line. The third staff starts with a measure number '5' and features a more complex rhythmic pattern with many sixteenth notes. The fourth staff starts with a measure number '7' and continues the melodic and harmonic development. The fifth staff starts with a measure number '9' and concludes the piece with a double bar line and repeat dots. The bass line is consistently marked '8va' throughout the piece.

Tombeau

arp.

4

6

8

.../...

Lamentation (Suite du Tombeau)

9

12

15

17

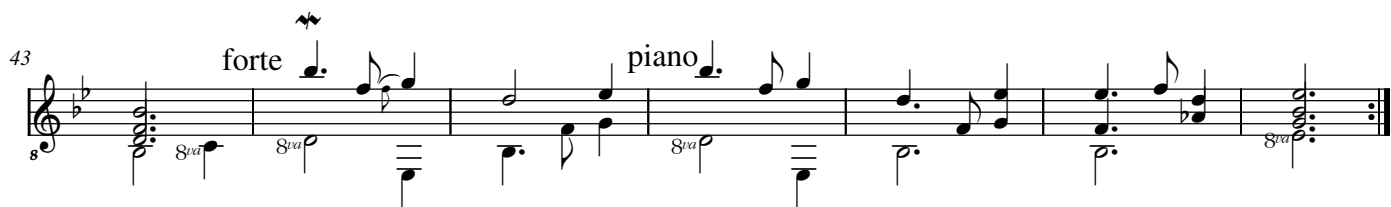
adagio

21

24

27

31



Sarabande

8

7

13

8

8

The image displays a musical score for a piece titled "Sarabande". The score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a time signature of 3/4. The music is organized into three systems of measures. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The third system contains measures 13 through 15, which concludes with a double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chordal structures. A small number '8' is positioned below the first measure of each system, and a larger '8' is placed at the beginning of the first system. A measure number '7' is placed above the first measure of the second system, and a measure number '13' is placed above the first measure of the third system. The score is presented in a clean, black-and-white format.

Double

8va

8va

8va

8va

Sarabande da Capo

Trezza

8

4

8

12

16

20

The musical score for 'Trezza' is written for a single melodic line on a treble clef staff in 6/8 time. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each containing four measures. Measure numbers 8, 12, 16, and 20 are indicated at the start of their respective systems. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Segue Menuet

Menuet

5

10

15

20

24

29

34

arp.

arp.

8va

8va

8va

8va

8va

8va

8va

Gigue

8

7

14

21

28

Segue Double.

Double

8

4

8

12

16

20

24

28

32

36

Il fine.

[Wolff Jacob Lauffensteiner ?]

(avril 1676 - 26 mars 1754)

[Partie]

Allemanda, Courante, Rigodon, Menuet, Trio,
Trio et Doubles, Gigue

Fa majeur

Manuscripts Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 27 à 37 (folios 14 v. à 19 v.)

*Voir dans le manuscrit de Göttweig A-GÖ1, folios 27r. à 29v., [Partie]
Lauffenstein. [A-GÖ1_20]*

*Voir dans le manuscrit de Brno CZ-Bm371, pages 113 à 117, [Partie].
[CZBm371_67]*

*Voir dans le manuscrit de Brno CZ-Bm372, page 7, Allemande
[CZBm372_2]*



[Partie]

Allemanda

13

15

16

17

19

21

Volti

Courante

4

7

10

13

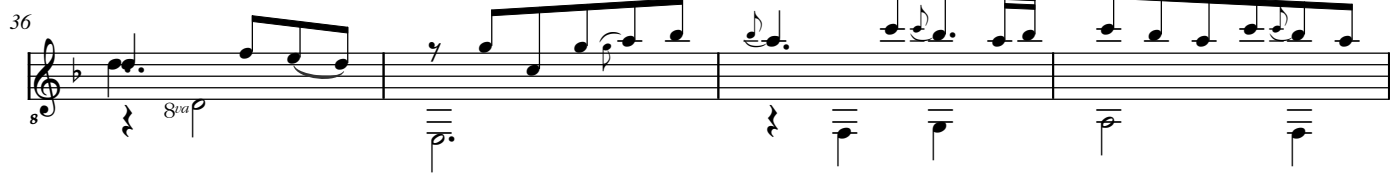
17

20

24

28 

32 

36 

40 

44 

47 

Rigodon

6

9

13

16

19

23 arp.

26 vib. vib.

31 arp.

36 arp. —

40

44 vib.

48

52 vib.

55 arp. —

59 arp. — repr. 1.

63 repr. 2.

66 vib.

Menuet

8

5

9

13

17

reprise

21

8va

8va

8va

8va

8va

8va

Trio

8va

arp. ———

5

9

12

16

8va

8va

8va

8va

8va

Menuet da Capo

Trio

Doubles 1^{ma}

Musical score for Doubles 1^{ma}, measures 1 through 18. The score is written in 3/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line consists of sustained notes, often marked with an 8va (octave) and a fermata. Measure 18 ends with a double bar line and repeat dots.

Doubles 2^{da}

Musical score for Doubles 2^{da}, measures 19 through 31. The score continues in 3/4 time with a key signature of one flat. The melody and bass line follow similar patterns to the first section. Measure 22 includes a triplet of eighth notes in the melody. Measure 27 ends with a double bar line and repeat dots. Measure 31 ends with a double bar line and repeat dots.

35

37

arp. (tous les accords)

Doubles 3^{tia}

42

49

Gigue

5

9

13

17

21

25

28 reprise

31

35

[Silvius Leopold Weiss]

(1687 - 16 oct. 1750)

[Partie 63]

Allemande, Courante, Bourée, Trio,
Sarabande, Menuet, Gigue

WeissSW63.1 à 7

WeissSW2.2 et 2.6 - voir WeissSW78*

Ré majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 38 à 43 (folios 20 v. à 23 r.)

*Voir dans le manuscrit de Londres (Lbm add. 30387), folios 15 et 19,
Allemande et Menuet de la Sonata 2 (Le Luth Doré Editions)*

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2004, folio 41v, Allemande
de la Partia ex D duro Auth Sig. Weis. (PLWu2004_12)*

*Voir dans le manuscrit de Grüssau/ Krzeszów PL-Wu2010, folios 36 et 37,
Allemande (PLWu2010_39) et folio 231, Menuet. (PLWu2010_122)*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 32v., Menuet alternativ
de Mr. Weiss. (Mun46)*



[Partie 63]

WeissSW63.1 - WeissSW2.2

Allemande

1. 2.

18

20

22

25

28

Courante

5

9

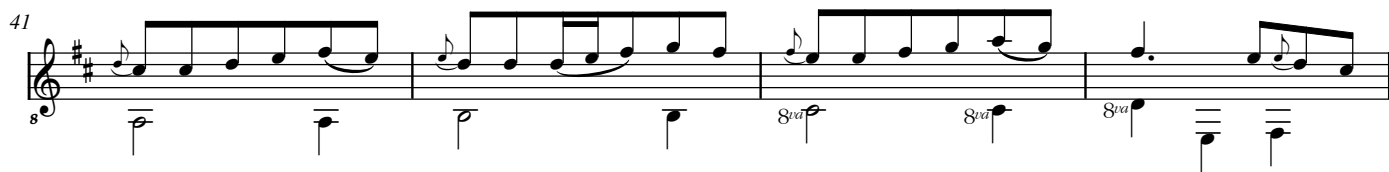
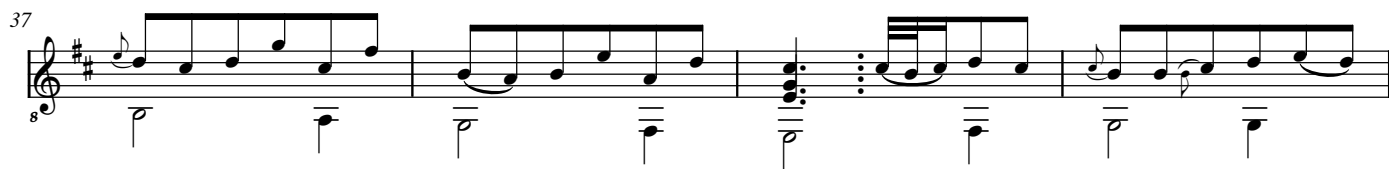
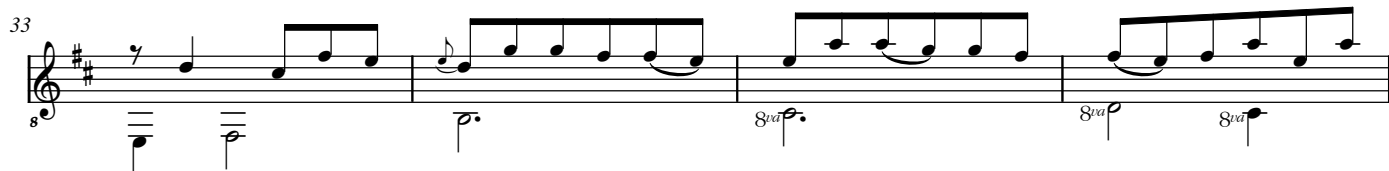
13

17

21

25

29



44

Trio

4

8

reprise

12

15

Da Capo Bourée.

Sarabande

8

8va

4

8

8va

arp.

8

8

8va

1. vif.

2. vif.

8

8va

12

8

8va

reprise

16

8

8va

reprise

19

8

8va

8va

Menuet

8va

6

8va

11

8va

16

8va

Gigue

5

9

13

18

23

28

reprise

reprise

Il fine.

[Wolff Jacob Lauffensteiner ?]

(avril 1676 - 26 mars 1754)

[Partie]

Allemande, Bourée, Menuet, Aria adagio,
Rondeaux en Menuet, Gigue

Si bémol majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 45 à 50 (folios 24 v. à 27 r.)

*Voir dans le manuscrit d'Haslemere GB-HAB2, pages 161 à 168, la Suite.
[Has108]*



[Partie]

Allemande.

8

3

5

7

10

12

14

16

arp;

arp.

arp.

arp.

Bourée

5

8

8

13

17

22

reprise

The image shows a musical score for a piece titled "Bourée". The score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The music is divided into measures, with measure numbers 5, 8, 13, 17, and 22 indicated at the beginning of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). There are also some markings that appear to be "8va" (octave up) and "8va" (octave down) indicating transposition. The word "reprise" is written above the staff at measure 17, indicating a repeat or a return to a previous section. The score ends with a double bar line and repeat dots at measure 22.

Menuet

6

11

repr.

16

21

1. 2.

Aria

adagio

4

8

13

19

23

27

31

arp.

arp.

reprise

Rondeaux, en Menuet.

6

11

17

23

28

33

39

45

49

55

Fine

Da Capo

Gigue

8

4

8

12

16

20

24

28

reprise

[Compositeur anonyme]

Les Grâces

Allemande Les Graces
L'Allemande changée en Courante
L'Allemande changée en Gigue

Fa majeur

Manuscripts Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 52 à 54 (folios 28 v. à 29 v.)

*Voir dans le manuscrit de Brno CZ-Bm372, page 27, Harmonie des anges
à 3 lettres, Allemande. (CZBm372_38)*



Les Grâces

Allemande Les Graces.

The musical score for 'The Wind' by Gustav Mahler, featuring a string quartet, is presented in a single system. The score is in 3/4 time, key of B-flat major, and consists of 13 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'vib.' and 'arp.'.

The score is divided into two systems, with measures 1-8 on the first system and measures 9-13 on the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'vib.' and 'arp.'.

The first system contains measures 1 through 8. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'vib.' and 'arp.'.

The second system contains measures 9 through 13. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'vib.' and 'arp.'.

15

vib. *tr.* *arp.* *vib.*

8

8^{va}

17

arp. *arp.* *arp.*

8

8^{va}

L'Allemande changée en Courante.

Musical score for "The Wind" by Gustav Mahler, featuring a vocal line and piano accompaniment. The score is in 3/4 time, key of B-flat major, and consists of 32 measures. The vocal line is marked "vib." and the piano accompaniment includes "8va" and "arp." markings.

L'Allemande changée en Gigue.

This musical score is for a piece titled "L'Allemande changée en Gigue," which is a variation of the Allemande from the Notebook for Anna Bach. The piece is in F major and 3/4 time. The notation is written on a single staff in treble clef. The key signature has one flat (Bb). The score consists of 18 measures, grouped into four systems of four measures each. The first measure of each system is marked with an 8, indicating an octave. The score includes several ornaments and trills, marked with "arp." (arpeggio), "vib." (vibrato), and "8va" (octave). The piece ends with a double bar line and repeat dots in the final measure.

arp. arp. vib. arp. arp.

3

5

arp.

8 arp. arp. arp.

11

arp. arp. arp.

13

arp.

15

vib.

17

arp. arp.

[Paul Charles Durant]
(1745 - 1769)

Carillon de willage

Fa majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 56 et 57 (folios 30v. et 31 r.)



Carillon de willage

The image displays a musical score for the piece "The Wind" by John Williams. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into several measures, with measure numbers 4, 8, 12, 18, 22, and 26 indicated at the beginning of their respective lines.

The introduction (measures 1-3) features a series of eighth notes, with some measures containing triplets. The main melody begins in measure 4, characterized by a series of eighth notes and quarter notes, often accompanied by a bass line of sustained notes. The melody continues through measures 8, 12, 18, 22, and 26, showing various rhythmic patterns and dynamics. The score includes articulation marks such as slurs and accents, and dynamic markings like *arp.* (arpeggiated) and *8va* (octave). The piece concludes with a final measure in measure 26.

30

34

39

43

adagio

49

allegro

53

58

[Silvius Leopold Weiss]

(1687 - 16 oct. 1750)

[Partie 61]

Ouverture, Menuet, Sarabande, Guigue

WeissSW61.1, 3, 7 et 4

Ré mineur

Manuscrit Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lauten Musik von unbekannten Componisten

Pages 65 à 71 (folios 32v. à 35r.)

*Voir dans le manuscrit Harrach I (Schloß Rohrau) A-ROI, folio 38r;
Guigue ajoutée à la [Partie 80] (HR7)*

*Voir dans le manuscrit de Paris F-PhThII, folios 8v à 10v, [Partie 61]
(F-PnThII_26)*



[Partie 61]

WeissSW61.1

Ouverture

1

3

5

8

12

16

20

24

28

32

36

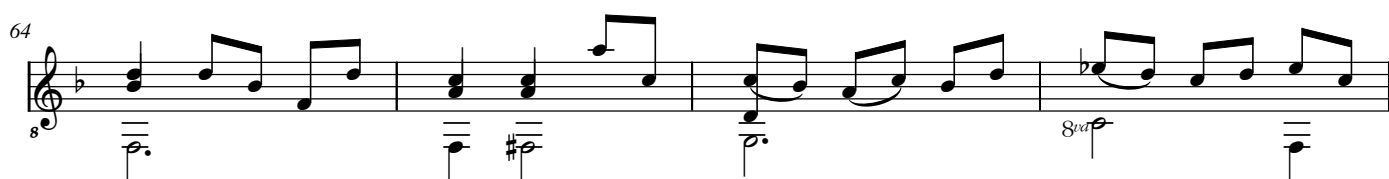
40

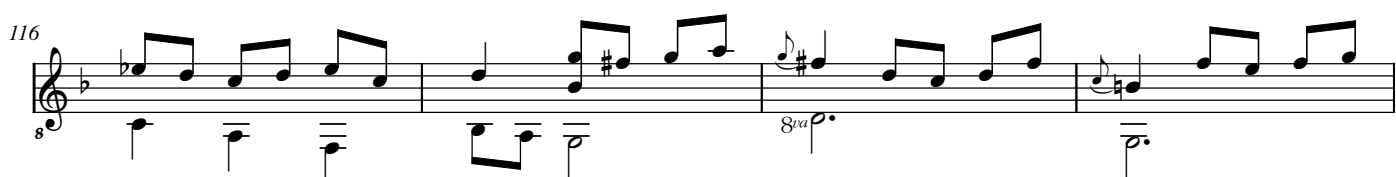
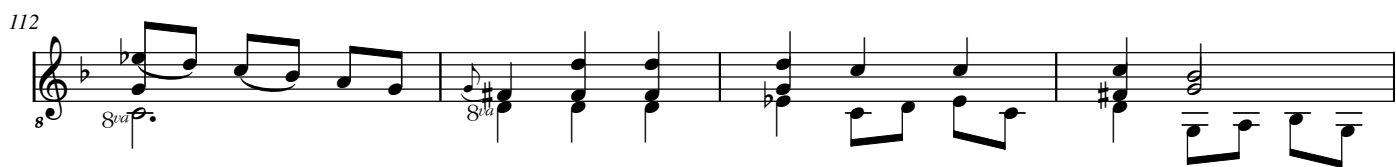
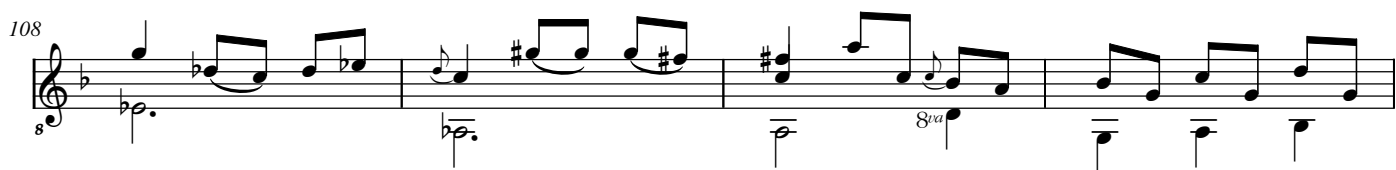
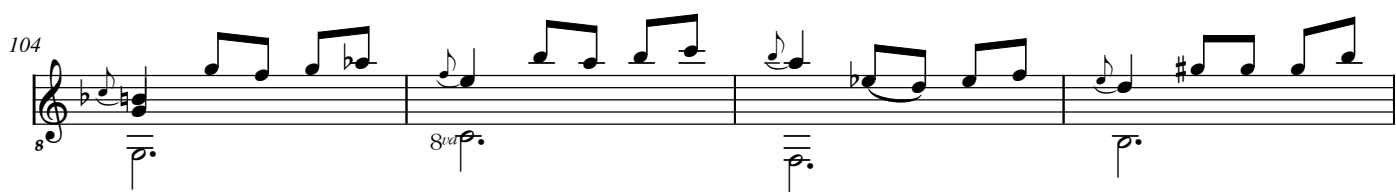
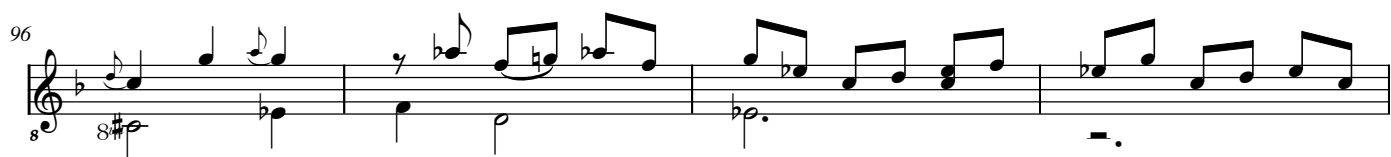
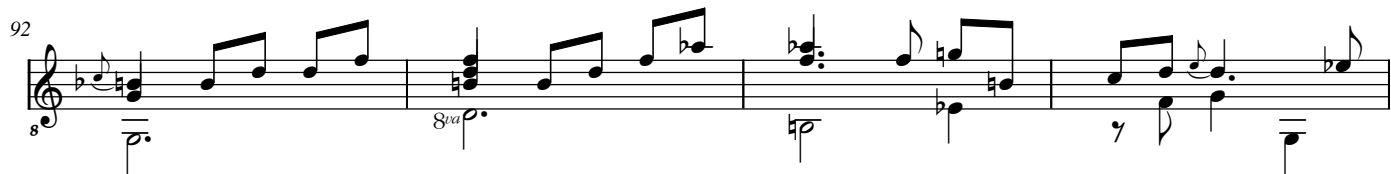
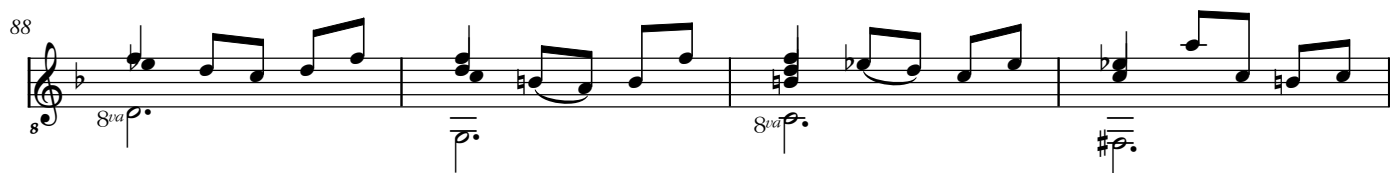
44

48

52

.../...





.../...

120

124

128

132

136

140

144

Menuet

5

9

13

17

21

26

29

Sarabande

8va

8

4

8

8va

8

7

8

8va

8

10

8

8va

8

13

8

8va

8

17

8

8va

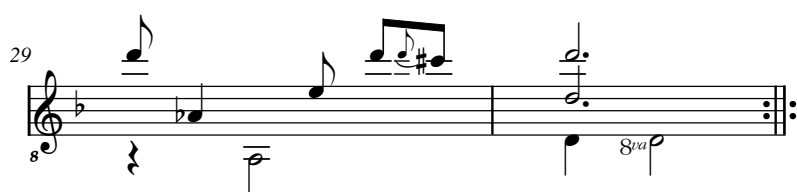
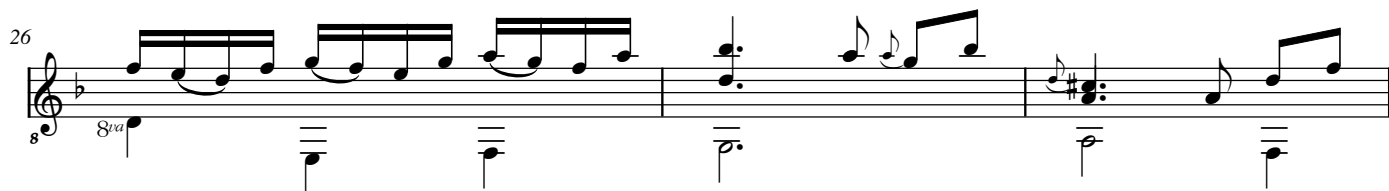
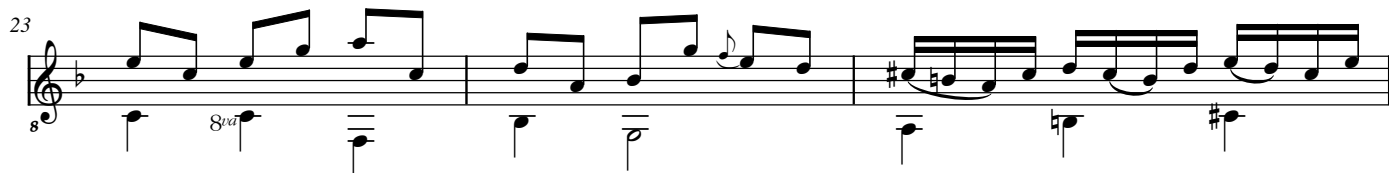
8

20

8

8va

8



Guigue

8

3

6

9

11

14

17

20

23

26

29

[*Silvius Leopold Weiss*]

(1687 - 16 oct. 1750)

Presto

WeissSW88.7

Do majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 65 et 66 (folios 35 v. et 36 r.)

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2003, folio 8v, Allegro de
[Partie 88] (PLWu2003_2)*

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2005, page 14, Allegro de
[Partie 88] (PLWu2005_2)*



Presto

The musical score is for a piece titled "Presto" by Silvius Leopold Weiss, identified as WeissSW88.7. It is written in 3/4 time and D major. The score consists of 24 measures, organized into 8 systems of 3 measures each. The notation is in a single treble clef. The melody is characterized by frequent eighth and sixteenth notes, often beamed together. Various ornaments, including mordents and grace notes, are used throughout. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots in measure 23, followed by a final cadence in measure 24.

25

8 *8va*

27

8 *8va*

29

8

31

8

33

8

35

8 *8va* *8va* *8va* *8va* *8va* *8va*

38

8 *8va* *8va*

41

8

43

8 *8va* *8va* *8va*

46

8 *8va* *8va* *8va*

[*Silvius Leopold Weiss*]

(1687 - 16 oct. 1750)

[Partie 62]

Ouverture, Courante, La Galante,
Sarabande, Menuet, Ciacconna, Sarabanda

WeissSW62.1, 2, 4, 11, 9, 12, 6 - voir WeissSW1.12

Fa majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 70 à 81 (folios 39v. à 42r.)

*Voir dans le manuscrit de Paris F-PnThII, folios 18v. à 22r., [Partie 62]
en fa majeur. (FPnThII_49)*

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2004, folio 9r, Chaconne
de la Parthia ex F del Sig: Weiss. [PLWu2004_2]*



[Partie 62]

WeissSW62.1

Ouverture

4

6

8

11

15

20

25

30

Courante

6

10

15

19

24

28

32

36

41

46

50

54

58

62

67

72

77

La Galante

5

9

13

17

21

25

29

33

37

Sarabande

4

7

10

14

17

19

21

24

28

Menuet

5

10

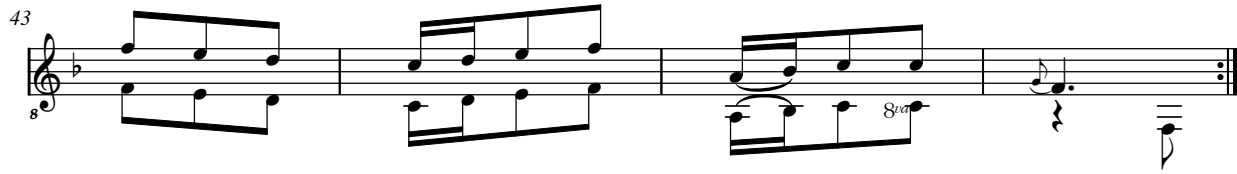
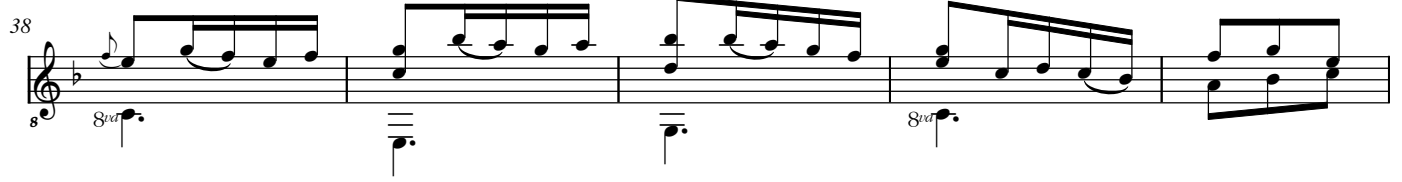
15

20

25

29

34



Ciacconna

6

9

11

13

15

17

20

22

25

27

30

33

37

40

43

46

50

53 arpeggiatto

58 arpeggiatto

62

66

70

72

74

76

78

80

82

85

88

91

95

Sarabanda

Musical score for Sarabanda, Ms. Harrach A-ROII, [Silvius Leopold Weiss], [Partie 62] en Fa majeur. (HRII10) Page 13. The score is in 3/4 time, key of F major, and consists of 30 measures. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as '8va' and '8va p'.

[*Silvius Leopold Weiss*]

(1687 - 16 oct. 1750)

[Partie 87]

Allamande, Courante, Gavotte,
Menuet, Gigue

WeissSW87.1 à 5

Ré mineur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 82 à 90 (folios 42v. à 49v.)

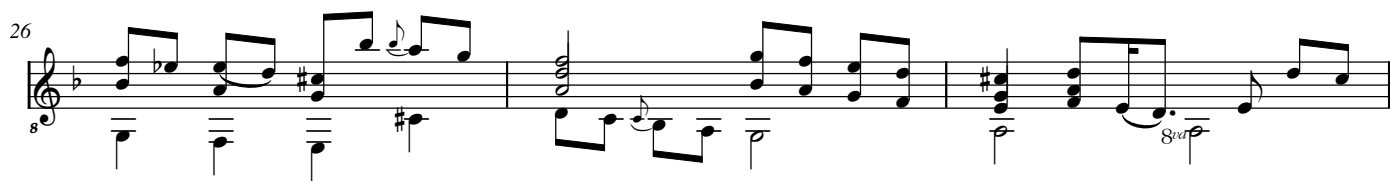
*Voir dans le manuscrit de Grüssau/Krzeszów PL–WRu2002, pages 76 et 77,
Menuet (WeissSW87.4) (WRu32)*



[Partie 87]

WeissSW87.1

Allamande



Courante

4

9

14

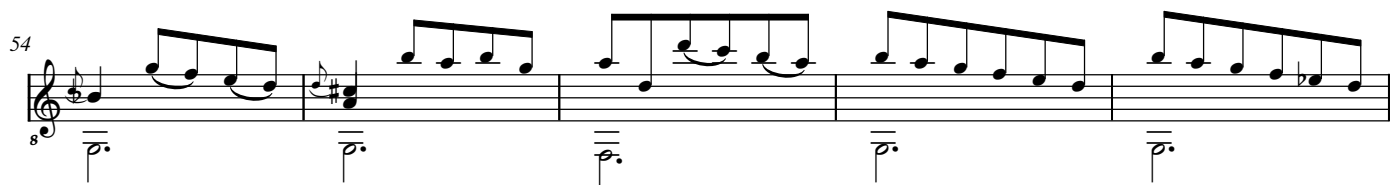
19

24

29

34

39



Gavotte

1

4

7

10

13

16

19

22

25

Menuet

8

8

15

21

27

32

38

44

Gigue

5

10

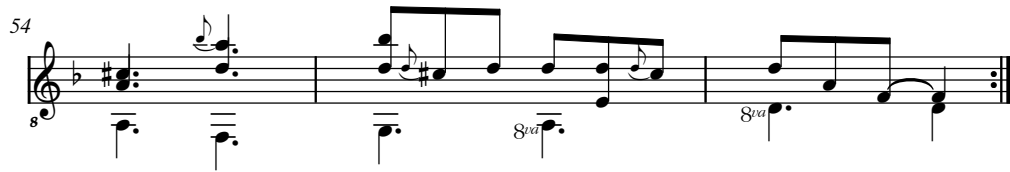
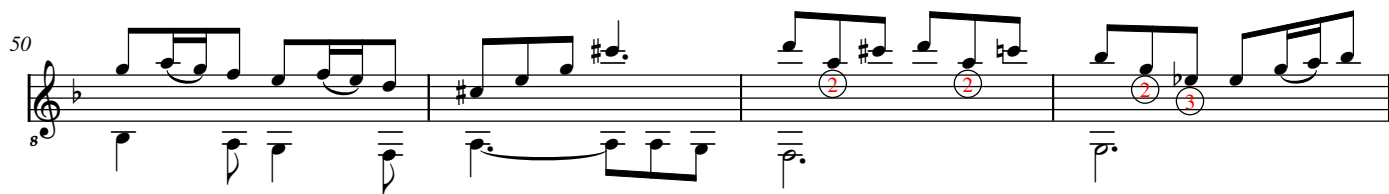
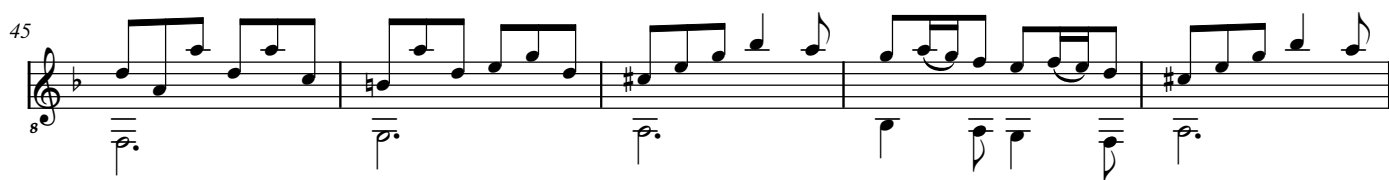
15

20

25

30

35



[Silvius Leopold Weiss]

(1687 - 16 oct. 1750)

[Partie 1]

Allemande, Courante, Bourée, Sarab, Menuet, Guigue

WeissSW61.2 à 7

Fa majeur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 92 à 101 (folios 52r. à 56v.)

Voir dans le manuscrit Weiss de Londres GB-Lbl30387 (Le Luth Doré Editions) :

... pages 1 à 10, Sonata I

... page 311, Allemande de Sonata 32

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2003, folios 2r à 5r, [Partie 1].
[PLWu2003_1]*

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2004, folios 4v à 8v, la Parthia
ex F. [PLWu2004_2]*

*Voir dans le manuscrit de Grüssau/Krzeszów PL-Wu2005, folios 1 à 7, [Partie 1].
[PLWu2005_1]*

Voir dans le manuscrit de Dresde D-Dl2841, volume 1 (Le Luth Doré Editions) :

... pages 11 à 16, Sonata N° 1

... page 2, l'Allemande de Sonata N° 33.

*Voir dans le manuscrit de Vienne A-Wn1078, folios 39v à 46r, [Partie 1]
[V1078_10]*



[Partie 1]

WeissSW1.2

Allemande

4

7

10

13

15

19

22

25

28

31

34

37

40

Courante

The musical score for the Courante in F major, Part 1, by Silvius Leopold Weiss, is presented in a single system with 40 measures. The time signature is 3/4. The key signature is one flat (Bb). The notation includes various rhythmic values, accidentals, and dynamic markings such as '8va' and 'p'. The score is divided into measures by bar lines, with measure numbers 6, 11, 16, 21, 26, 30, 35, and 40 indicated at the beginning of their respective lines. The notation includes various rhythmic values, accidentals, and dynamic markings such as '8va' and 'p'. The score is divided into measures by bar lines, with measure numbers 6, 11, 16, 21, 26, 30, 35, and 40 indicated at the beginning of their respective lines.

45

50

55

60

65

70

75

Bourée

5

9

13

17

21

25

29

33

37

Sarabande

Musical score for Sarabande, WeissSW1.5, page 6. The score is in 3/4 time, key of F major, and consists of 36 measures. It features a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and various accidentals. The piece ends with a double bar line and repeat dots.

Menuet

6

10

14

18

22

27

31

35

Guique

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

[Compositeur anonyme]

[Partie]

Preludio, Allemande, Courante, Aria,
Menuet, Menuet, Guigue

Si bémol mineur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 102 à 108 (folios 58 r. à 61 r.)



[Partie]

Preludio



arpeggiato



Allemande

[illegible]

Courante

8

5

10

14

18

23

28

33

8va

R

Aria

8

4

8

11

15

19

vib.

8va

8va

8va

8va

8va

R

R

Menuet

6 *vib.*

11 *vib.*

16

21 *vib.*

Menuet

1

5

10

14

8va

8va

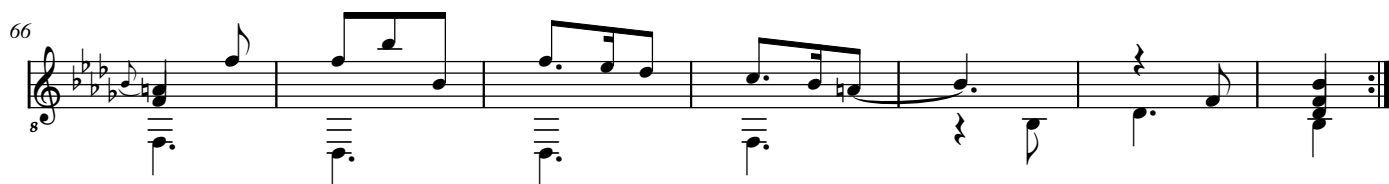
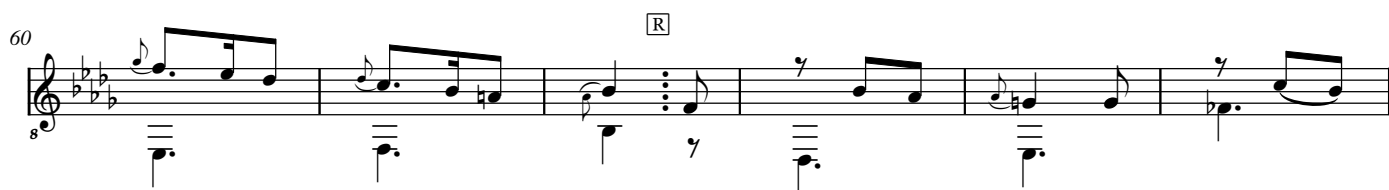
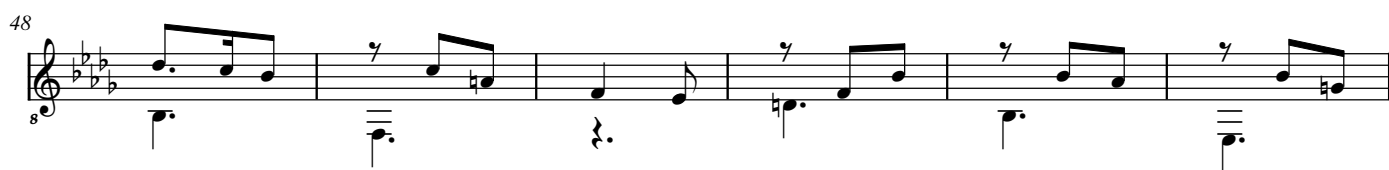
8va

8va

vib.

R

Guique



[Silvius Leopold Weiss ?]

(1687 - 16 oct. 1750)

[Partie]

Allemande, Scherzo,
Menuet, Trio, Siciliana, Guigue

Do mineur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 2

Lautenmusik von unbekannten Componisten

Pages 109 à 115 (folios 62 r. à 65 r.)



[Partie]

Allemande

3

3

4

6

8

10

Scherzo

8va

8

7

8

8va

12

8

8va

17

8

8va

23

8

8va

29

8

8va

Menuet

6

11

15

20

25

28

34

Trio

8va

7

13

20

8va

8va

8va

8va

The image shows a musical score for a Trio, specifically a Minuet (Menuet) in D minor, Da Capo. The score is written for a single melodic line on a treble clef staff, with a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into four systems, each starting with a measure number (1, 7, 13, 20) and a '8va' marking indicating an octave shift. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The piece concludes with a double bar line and repeat dots at the end of the fourth system.

Menuet Da Capo

Siciliana

1

5

8

12

16

20

24

28

32

Guigue

1
4
7
10
14
17
21
24
28
31

