



Copiste inconnu  
(ca 1730 - 1750)

# Le manuscrit de Grüssau

## PL-Wu2003

### de la Bibliothèque universitaire de Varsovie

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

PL-Wu RM 4136 (olim Mf. 2003)

S. L. Weiss, W. J. Lauffensteiner, G. Borsilli, J. M. Pichler...  
en tablature pour luth baroque à 13 chœurs

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*Le manuscrit de Grüssau PL-Wu2003 est sur le site [luthbaroque.fr](https://luthbaroque.fr) : <https://luthbaroque.fr>*

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

# LE MANUSCRIT DE GRÜSSAU PL-WU2003 DE LA BIBLIOTHÈQUE UNIVERSITAIRE DE VARSOVIE

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

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

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

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

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

Le manuscrit PL-Wu2003 est rédigé par une main unique. En tête, des conseils aux débutants ont été écrits d'une écriture fine. Ensuite, les tablatures sont sur des portées de six lignes tracées à main levée, à raison de sept par page.

Ce recueil regroupe des pièces pour luth à 13 chœurs qui sont toujours importantes, de très grande qualité, jamais faciles. Le nom des compositeurs n'est jamais précisé mais les correspondances avec d'autres manuscrits permettent d'attribuer de nombreuses pièces à Silvius Leopold Weiss. Une pièce est de la composition de Wolff Jacob Lauffensteiner et une « partie » fut composée par Giuseppe Borsilli (Joseph Porsile). L'influence de Johann Melchior Pichler est présente partout.

Dans ces pièces, en particulier celles qui sont à la fin de l'opuscle, on constate que de nombreuses corrections ont été faites ultérieurement à la copie. La tablature est souvent raturée, des notes effacées, remplacées ou ajoutées. Elles apparaissent plus comme des ajustements de la musique que comme des rectifications d'erreurs de copie. Sommes-nous en présence du manuscrit d'un compositeur ou de celui d'un luthiste qui en était proche et qui reportait dans sa copie les rectifications du maître ?

# LES ORNEMENTS

- .) Appoggiature descendante, trille, tremblement...
- ( ) Appoggiature montante.
- ˘ Unisson sur deux chœurs adjacents.
- \* Mordant inférieur.
- „ Mordant supérieur, martèlement.
- . Doigté de l'index droit.  
Sous et à droite d'une lettre qui précède une lettre ornée, ces deux notes ne sont pas coulées mais la seconde est pincée à nouveau.
- .. Sous une basse, en indique l'étouffement.
- \* Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 1]

WeissSW1.2, 3, 4, 5, 9, 7

Allemande, Courante, Bourrée (Bouree),  
Sarabande, Menuet, Gigue

Fa majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 2r - 5r*

*Concordances page suivante...*



# *Concordances*

- Voir dans le manuscrit de Londres GB-Lbl3038 (Le Luth Doré Éditions) :
  - pages 1 à 10 : Sonata 1
  - page 311 : Allemande de la Sonata 32
- Voir dans le manuscrit de Grüssau PL-Wu2004, folios 4v à 8v : Parthia ex F. [PLWu2004\_2]
- Voir dans le manuscrit de Grüssau PL-Wu2005, folios 1 à 7 :[Partie] [PLWu2005\_1]
- Voir dans le manuscrit de Dresde D-Dl2841, volume 1 (Le Luth Doré Éditions) :
  - pages 11 à 16 : Sonata N° 1
  - pages 2 : Allemande de la Sonata N° 33
- Voir dans le manuscrit de Vienne A-Wn1078, pages 39v à 46r, : [Partie] [V1078\_10]
- Voir le manuscrit Harrach II Schloss Rohrau A-ROII, pages 92 à 101 : Suite 5 [HRII12]

Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*

A diagram of a 12-course lute. The courses are labeled with lowercase letters: 'a' appears eight times, followed by '4' and '5'. The instrument has a standard tuning peg on the left and a volume control on the right. The tuning is indicated as 'a a a a a a a a a a a a 4 5'.

## Allemande

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

21

24

27

30

33

[R] 2.

36

39

## Courante

Handwritten musical score for a three-part Courante. The score consists of six systems of music, each with three staves. The parts are labeled 3, 4, and 5. The music includes various rhythmic values (eighth and sixteenth notes) and rests. The notation is in common time. The score is written in a cursive style with some musical symbols like 'g' and 'f'. Measure numbers are indicated at the beginning of each system.

1. Originale : Si-bémol (d sur le 7e choeur)



## Bourrée (Bouree)

The musical score is handwritten on six staves of five-line music paper. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The lyrics are written below each staff in French, corresponding to the musical notes.

**Staff 1 (Measures 1-3):**

- Measure 1: *h h f h h a*
- Measure 2: *a h a h a*
- Measure 3: *f a f a f a f*

**Staff 2 (Measures 4-6):**

- Measure 4: *e f e d e r r r e r*
- Measure 5: *r d a r a r a*
- Measure 6: *r f a r a r a*

**Staff 3 (Measures 7-9):**

- Measure 7: *a r a r a r a*
- Measure 8: *d a r a r a r a*
- Measure 9: *d r a r a r a r*

**Staff 4 (Measures 10-12):**

- Measure 10: *a a (5) a*
- Measure 11: *a r d e r a r a r a*
- Measure 12: *r a r a r a r a r*
- Measure 13: *d 2 F*

**Staff 5 (Measures 14-16):**

- Measure 14: *r r a r r a r a*
- Measure 15: *a r a r a r a a*

**Staff 6 (Measures 17-19):**

- Measure 16: *a r a r a [5]*
- Measure 17: *d a r e e*
- Measure 18: *f f d f a*
- Measure 19: *r r a r r a*

1. Original : double anacrouse absente

23

27

31

R

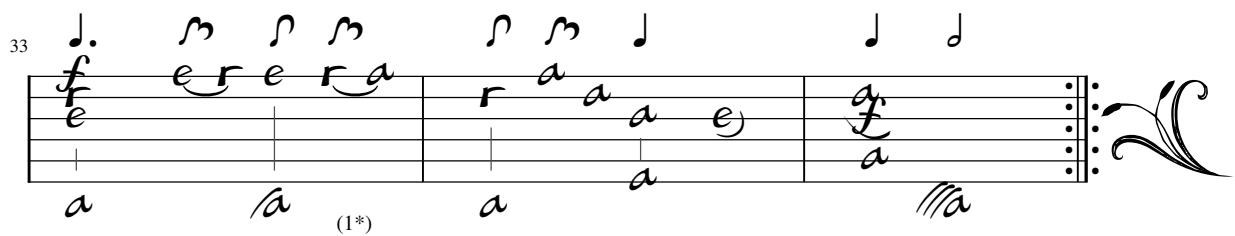
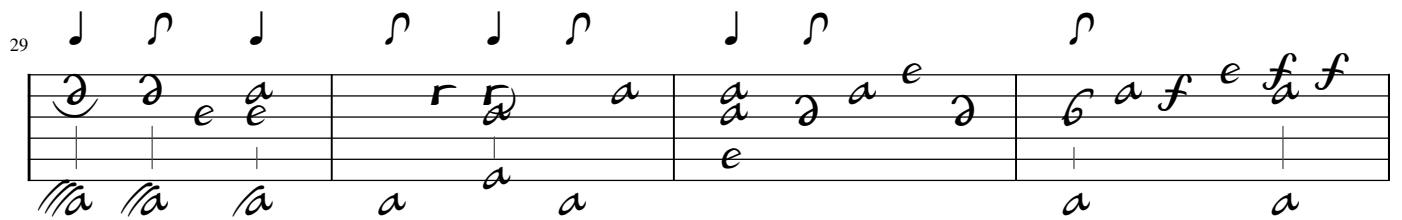
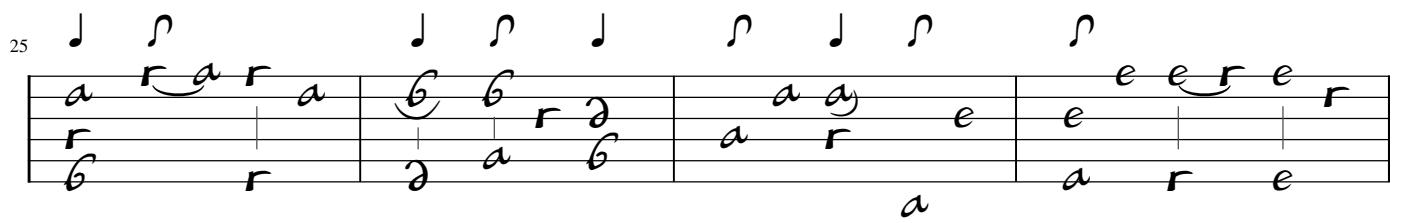
35

39

## Sarabande

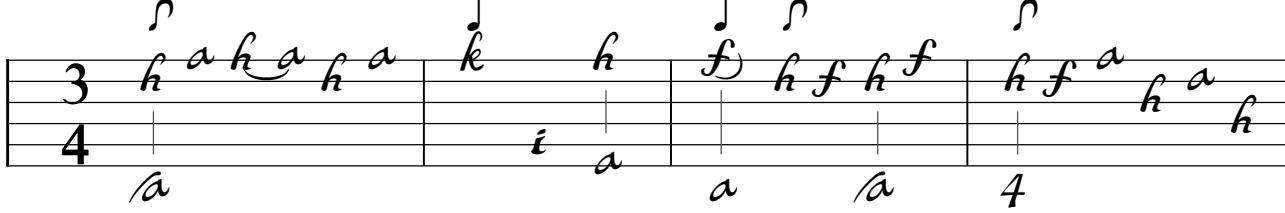
The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, squares, and triangles, often with diagonal strokes or dots indicating pitch or rhythm. Some notes have stems pointing up or down, while others are simple shapes. Rests are represented by vertical dashes. The score is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each staff: 3, 4, 5, 9, 13, 17, and 21. The notation is dense and requires careful reading to interpret accurately.

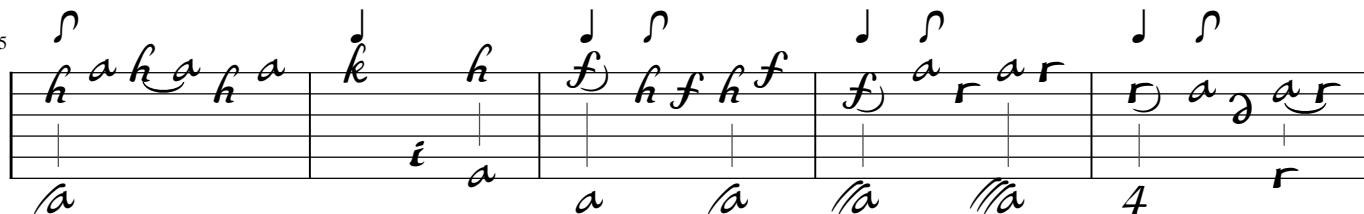
1. Original : Do (d sur le 3e chœur) et Si-bémol (d sur le 7e chœur)



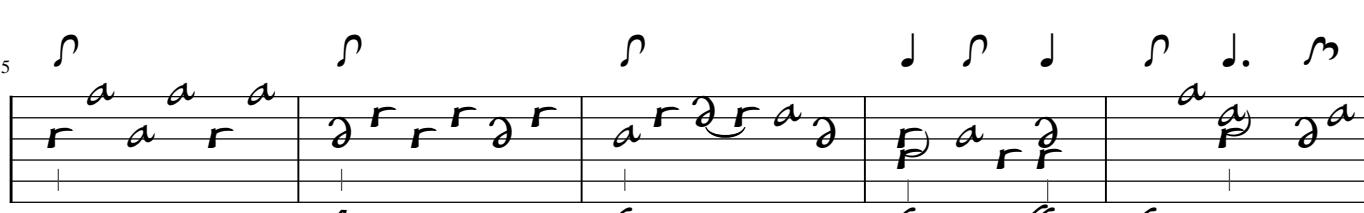
1. Original : liaison placée entre les deux notes précédentes

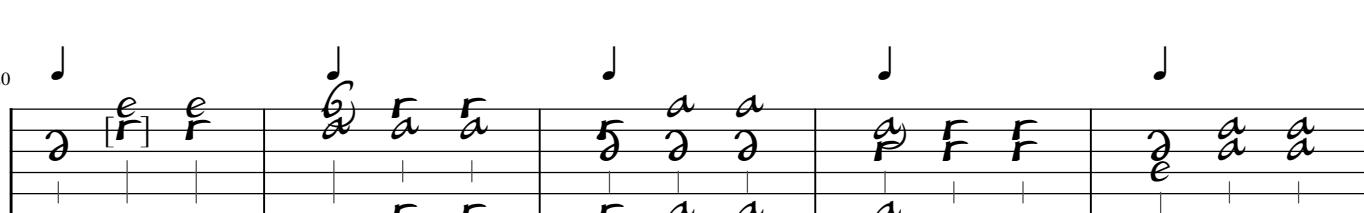
## Menuet

3 

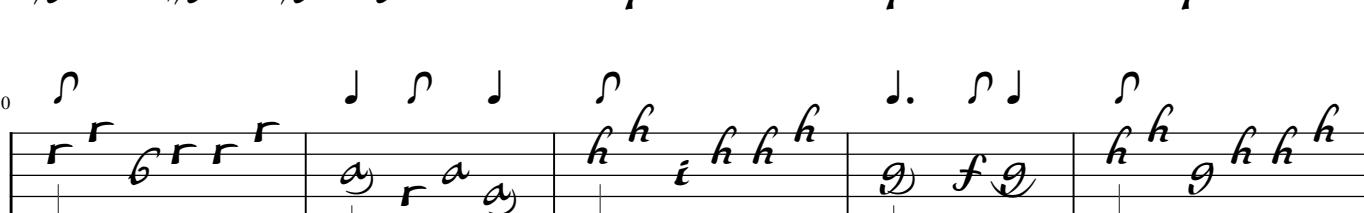
5 

10 

15 

20 

25 

30 

1. Original : 2 notes absentes

35

5

40

45

50

55

60

64

R

(1\*)

1. Original : Do (d sur le 3e chœur)

## Gigue

49

1. Original : Sol (a sur le 7e chœur)
2. Original : mesure non redoublée



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 88]

WeissSW88.1 à 9, WeissSW81.1, 2, WeissSW13\*,  
WeissSW12\*

Allemande, Bourrée (Bouree), Courante,  
Sarabande, Menuet, Trio, Allegro,  
[Bourrée ou Angloise ?], Menuet

Do majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 5v - 10r*

*Préface et concordances : pages suivantes...*



# *Préface*

## *Conseils pour l'apprentissage de l'Allemande de cette Suite.*

Nous avons, dans l'Allemande de cette Suite, un contrepoint très intéressant (j'y avais fait allusion dans la préface de la Suite WeissSW 81 du manuscrit Harrach A-ROI). Nous le trouvons aux endroits suivants :

- a) du 2<sup>e</sup> temps de la mesure 6 au 1<sup>er</sup> temps de la mesure suivante ;
- b) du 1<sup>er</sup> temps de la mesure 27 au 1<sup>er</sup> temps de la mesure suivante ;
- c) du 2<sup>e</sup> temps de la mesure 29 au 1<sup>er</sup> temps de la mesure 31. C'est là qu'il est le plus long et il fait, de plus, l'objet d'une reprise.

Je vous propose un travail particulier qui va consister à ne jouer d'abord que ce contre-chant avec la basse :

a)

Musical notation for exercise a) consists of two measures of counterpoint. The top line shows two measures of eighth-note pairs (rhythmic value of a quarter note each), followed by a measure of eighth notes. The bottom line shows a bass line with notes labeled '4', '6', '5', and '/a'. Measures are separated by vertical bar lines.

b)

Musical notation for exercise b) consists of two measures of counterpoint. The top line shows two measures of eighth-note pairs (rhythmic value of a quarter note each), followed by a measure of eighth notes. The bottom line shows a bass line with notes labeled 'a', '/a', 'a', '4', and '/a'. Measures are separated by vertical bar lines.

c)

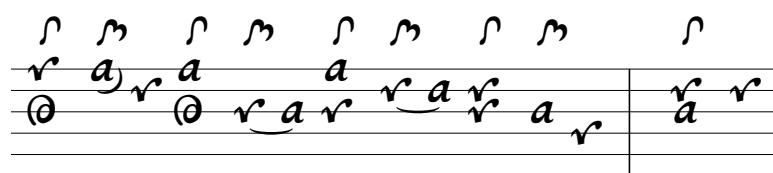
Musical notation for exercise c) consists of two measures of counterpoint. The top line shows two measures of eighth-note pairs (rhythmic value of a quarter note each), followed by a measure of eighth notes. The bottom line shows a bass line with notes labeled '/a', 'a', '/a', '4', '/a', '5', and '4'. Measures are separated by vertical bar lines.

... puis à ne jouer que la mélodie et le contre-chant, en veillant à bien doigter la main gauche afin d'assurer le legato des deux voix. Pour cela : en a) jouer la mélodie avec le 3<sup>e</sup> doigt ; en b) et c) jouer la mélodie avec le 2<sup>e</sup> doigt, les doigts 1 et 3 assurant le contre-chant :

a)



b)



c)



Ce travail vous permettra de mieux contrôler les trois voix. Imaginez que c'est un Trio qui joue (Violon, Alto et Violoncelle, par exemple).

**Guy Grangereau**

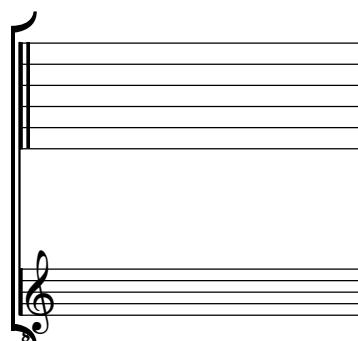
# *Concordances*

- Voir dans le manuscrit de Grüssau PL-Wu2005, pages 8 à 17 : [Partie] [PL-Wu2005\_2]
- Voir dans le Manuscrit Harrach I (Schloß Rohrau) A-ROI, pages 90 à 94 : [Suite 6] del Sig: Weiss [HRI.14]
- Voir dans le manuscrit Harrach II (Schloß Rohrau) A-ROII, pages 65 et 66 : Presto [HRII.9]
- Voir dans le manuscrit de Göttweig A-GÖ1, folios 6v. et 7r. : Courante W:hberg: [A-GO1\_8]
- Voir dans le manuscrit d'Haslemere GB-HAB2 (Le Luth Doré Éditions) :
  - pages 175 et 176 : Courante par Weiss
  - pages 179 et 180 : Courante, variante du même thème
- Voir dans le manuscrit de Dresde D-Dl2841 volume 2 (Le Luth Doré Éditions), pages 62 et 63 : Allemande et Courante, variantes des mêmes thèmes
- Voir dans le manuscrit de Londres GB-LbI30387 (Le Luth Doré Éditions) :
  - folio 90v. : Menuet
  - folio 89v. : pièce sans titre (Angloise ?)

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 13 chœurs du luth*

The diagram shows a musical staff with six strings. The top six strings are tuned to 'a' (octaves). The bottom three strings are tuned to 'a', '4', and '5' respectively. The staff includes a treble clef, a bass clef, and a key signature of one sharp.

## Allemande

1

4

5

a

2

a

a

r

2

a

mma

4

5

a

6

a

4

[6]

5

(1\*)

7

a

r

2

r

2

2

r

2

a

r

mma

a

a

a

r

r

r

a

5

a

2

F

4

10

a

r

a

r

a

6

r

a

r

e

a

r

r

mma

a

a

a

r

r

r

a

5

a

2

F

13

a

r

r

r

a

r

e

a

r

r

mma

a

a

a

r

r

r

a

5

a

2

F

17

a

r

a

e

a

r

a

r

r

a

r

e

a

r

r

mma

a

a

a

r

r

r

a

5

a

2

F

1. Tablature originale : Sol dièse (b sur le 7ème chœur).

20

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

23

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

26

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

29

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

R

32

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

R

## Bourrée (Bouree)

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, triangles, and squares, often with internal markings like 'r', 'a', 'e', 'g', 'd', 'f', 'h', and 'k'. Below each staff are numerical or letter markings such as '4', '5', '6', '7', '8', 'ex', and 'F'. The first staff starts with a 'C' and a '4'. The second staff starts with a '4'. The third staff starts with a '4'. The fourth staff starts with a '6'. The fifth staff starts with a '7'. The sixth staff starts with 'ex'.

1. Original : basse sous le temps suivant

25

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

29

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

33

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

37

*g D a r d r d*   *r r a r 6 d*   *a g a r e e*   *a e 2 a*

40

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

44

*r a r a*   *a r a 2*   *2 2 f*   *2 2*

## Courante

Handwritten musical score for a Courante in Do major, featuring six staves of music with various note heads and rests.

The score consists of six staves of music, numbered 3 through 8. The music is written in common time (indicated by a 'C') and consists of six measures per staff. The notes are represented by various symbols such as 'r', 'f', 'g', 'h', 'a', 'e', 'd', 'b', 'm', and 'n'. Measures 3-4 show a pattern of eighth and sixteenth notes. Measures 5-6 show a more complex rhythmic pattern with sixteenth-note figures. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns.

48

55

62

68

75

82

89

95

1. Original : mesure répétée

## Sarabande

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, crosses, and dots, often with stems extending in different directions. Some notes have vertical stems, while others have horizontal stems or none at all. The music is divided into measures by vertical bar lines. The first measure starts with a note on the third line, followed by a note on the second line, and then a note on the fourth line. The second measure begins with a note on the fifth line. The third measure starts with a note on the fourth line. The fourth measure starts with a note on the fifth line. The fifth measure starts with a note on the fourth line. The sixth measure starts with a note on the fifth line.

1. Original : liaison décalée sous les deux notes précédentes
2. Original : liaison décalée sous les deux notes précédentes

19

22

25

28

31

1. Original : Mi (c sur le 5e chœur)

## Menuet

The musical score is handwritten on eight staves. The first staff starts with a '3' above the first note. The second staff starts with a '4' below the first note. The third staff starts with a '4' below the first note. The fourth staff starts with a '10' above the first note. The fifth staff starts with a '15' above the first note. The sixth staff starts with a '19' above the first note. The seventh staff starts with a '24' above the first note. The eighth staff starts with a '29' above the first note. The score includes lyrics such as 'ar', 'er', 'ra', 'a', '4', '6', '19', '24', '29', '34', and '1\*'. There are also some numbers in parentheses: '(2\*)' under a '6' in the 7th staff, and '(1\*)' under an 'h' in the 7th staff.

1. Original : liaison absente

2. Original : liaison décalée sous les deux notes précédentes

# Trio

3 4 5 5 5 | 5 5 5 | 2 2 5 2 | 8 5 | 5 4

6 5 5 5 | 5 5 5 | 2 2 5 2 | 8 5 | 5 4

11 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

16 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

21 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

27 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

33 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

38 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2 | 5 2 5 2

## Allegro

Handwritten musical score for a soprano or alto voice, featuring six staves of music with lyrics in French. The score is in common time and consists of 21 measures.

**Measure 1:** Soprano part (4 staves) with lyrics: "3 ar r ar h", "4 f g f", "h g h f", "h f a r a g r a". Bass part (2 staves) with lyrics: "4", "a", "alla 4", "alla 4".

**Measure 2:** Soprano part (4 staves) with lyrics: "r a r a d a r a r a", "a r a r f a r a r r", "2 r d 2 r d 2 r d", "a a e". Bass part (2 staves) with lyrics: "4", "5", "a a e".

**Measure 3:** Soprano part (4 staves) with lyrics: "r a r r a r r", "e r e e r e e r e", "r b r r b r r b r". Bass part (2 staves) with lyrics: "a a a", "alla".

**Measure 4:** Soprano part (4 staves) with lyrics: "ere e r e e r e", "r b r a r d a r a r", "e a e e a e e a e". Bass part (2 staves) with lyrics: "5 (1\*)", "4", "alla".

**Measure 5:** Soprano part (4 staves) with lyrics: "f a f f a f f a f f", "h a h h a h h a h h". Bass part (2 staves) with lyrics: "alla".

**Measure 6:** Soprano part (4 staves) with lyrics: "r r r a r r r a r r a", "r a r a d a r a r a r", "6 a a d r", "alla". Bass part (2 staves) with lyrics: "4", "4", "alla", "a".

**Measure 7:** Soprano part (4 staves) with lyrics: "6 r r b r a d r a", "r b r a r b r", "[r] a a a", "alla". Bass part (2 staves) with lyrics: "a", "(2\*)", "alla", "a".

**Measure 8:** Soprano part (4 staves) with lyrics: "r m r m r", "e a r e e r e g h", "g f e g g h k g", "alla". Bass part (2 staves) with lyrics: "a", "alla", "a".

1. Original : La Sol La (e c e sur le 4e chœur)  
 2. Original : Mi (c sur le canto)

24 
  
 27 
  
 30 
  
 33 
  
 36 
  
 39 
  
 42 
  
 46

1. Original : liaisons absentes dans la mesure

## [Bourrée ou Angloise ?]

1. Original : liaison absente
  2. Original : Sol-dièse (b sur le 7e chœur)
  3. Original : liaison absente
  4. Original : La (e sur la chanterelle)
  5. Original : liaison absente



## Menuet

Handwritten musical score for a Melodeon (a type of harmonica) in common time (indicated by 'C'). The score consists of ten staves of music, numbered 1 through 10 on the left side.

The music features various rhythmic patterns and fingerings, such as 'r' for right hand, 'l' for left hand, and specific finger numbers like 3, 4, 5, 6, and 7. There are also rests indicated by 'R'. The notation includes grace notes and slurs. The piece concludes with a decorative flourish at the end of staff 10.

Staff 1: 3 r a f | 2 r 2 a f | 2 5 a | r r 2 a r f |  
 Staff 2: 4 2 r a | a a a a | a a a a | 4  
 Staff 3: 2 5 a | F 2 5 | 2 5 | 2 | r a a |  
 Staff 4: 2 5 a | a b 2 a |  
 Staff 5: R | R | R | R | R |  
 Staff 6: r 6 r a r | 2 F g | r 6 r a r a | 2 r r | a 2 a r a |  
 Staff 7: 2 5 | 2 a r e a r | 2 r e | a e a | 2 a |  
 Staff 8: 2 5 | 2 a r e a r | 2 r e | a e a | 2 a |  
 Staff 9: a a | 2 e 2 e 2 e | 2 r 2 a r 2 r | r r r r r r | r a r a r a |  
 Staff 10: a a | 2 e 2 e 2 e | 2 r 2 a r 2 r | r r r r r r | r a r a r a |

*[Compositeur anonyme]*

# [Partie]

Allemande, Presto, Menuet, Trio, Aria

La majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

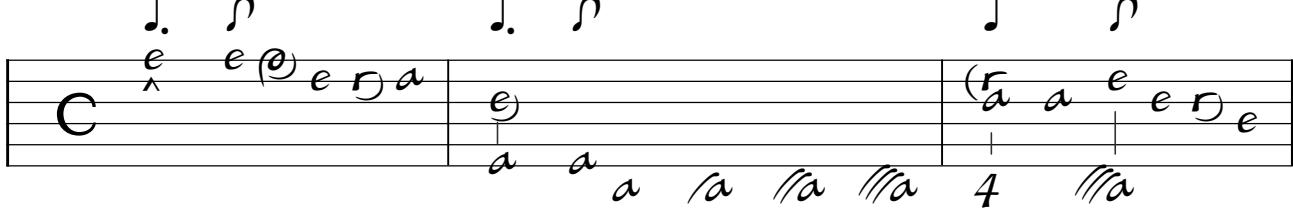
*Folios 10v. - 11v.*

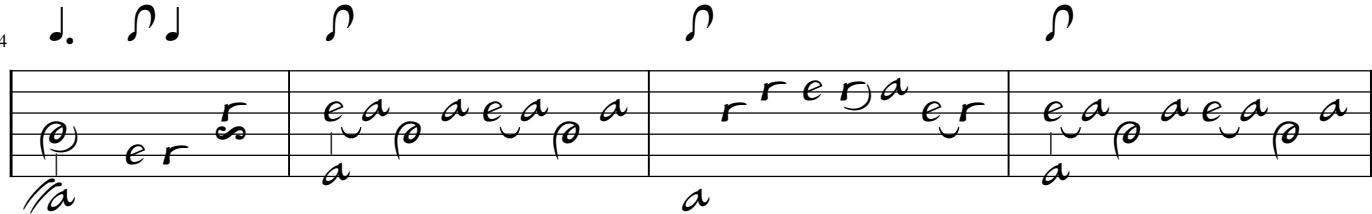
*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 116 à 118 : [Partie]  
[PLWu2005\_41]*

*Voir dans le manuscrit n° 1 de Göttweig : A-GÖ1, folios 46v à 48r : [Partie]  
[A-GO1\_31]*

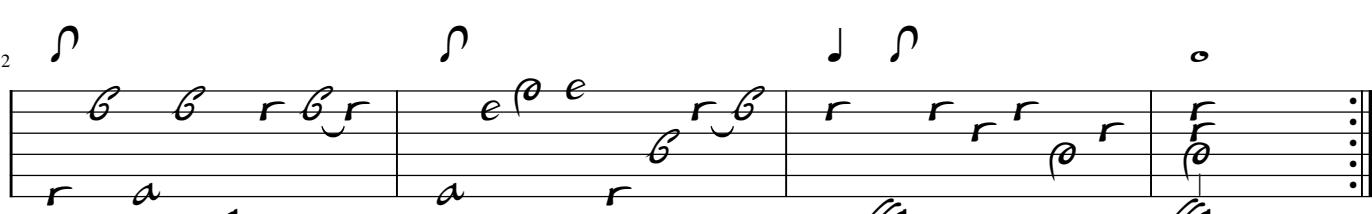


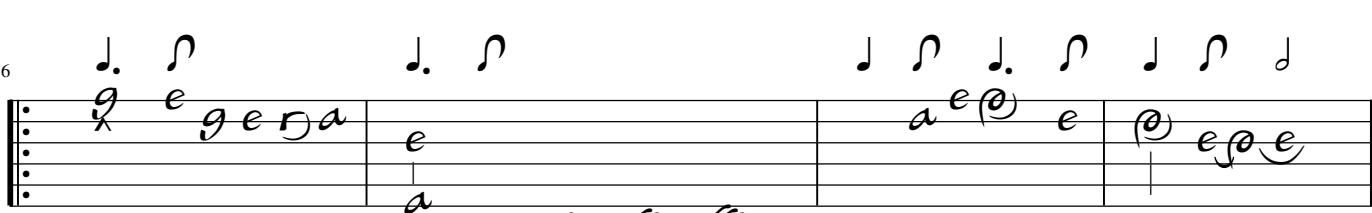
# Allemande

1. 

4. 

8. 

12. 

16. 

20. 

24

A handwritten musical score for a single melodic line. The music consists of six measures. Measure 1 starts with a short note followed by two eighth notes: 'a a'. Measure 2 has two eighth notes: 'geg f'. Measure 3 has two eighth notes: 'eoe'. Measure 4 has two eighth notes: 'eo e'. Measure 5 has two eighth notes: 'r r'. Measure 6 has two eighth notes: 'eo e' followed by a fermata over the next measure.

28

A handwritten musical score for a single melodic line. The music consists of four measures. Measure 1 has a single eighth note: 'e'. Measure 2 has two eighth notes: '(aa r ea)'. Measure 3 has two eighth notes: 'ea a ga a'. Measure 4 has two eighth notes: 'aa r aa r ea'.

32

A handwritten musical score for a single melodic line. The music consists of four measures. Measure 1 has two eighth notes: 'ea a ga a'. Measure 2 has two eighth notes: 'k i kh gh'. Measure 3 has two eighth notes: 'd h gh'. Measure 4 has two eighth notes: 'gr b pe'.

36

A handwritten musical score for a single melodic line. The music consists of five measures. Measures 1-4 show various eighth-note patterns: 'gr b r gr', 'aa b gr b pe', 'aa r : a', 'aa e', and 'aa e'. Measure 5 concludes with a square bracket labeled 'R' below it.

40

A handwritten musical score for a single melodic line. The music consists of three measures. Measures 1-2 show eighth-note patterns: 'a e e' and 'e a a'. Measure 3 ends with a double bar line and a flourish.

# Presto

1

6

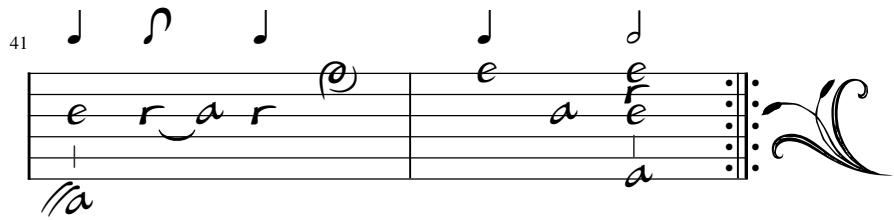
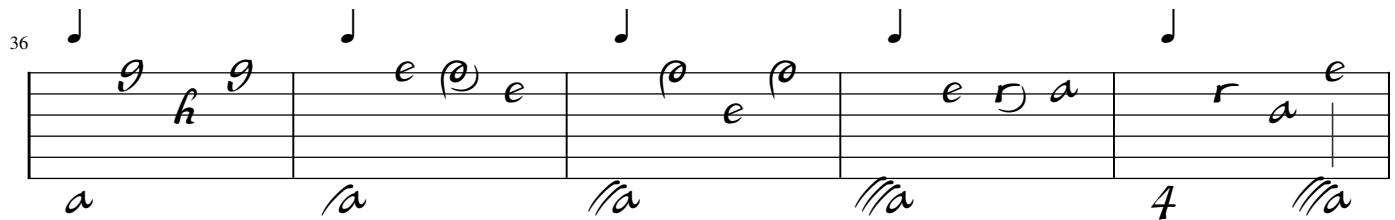
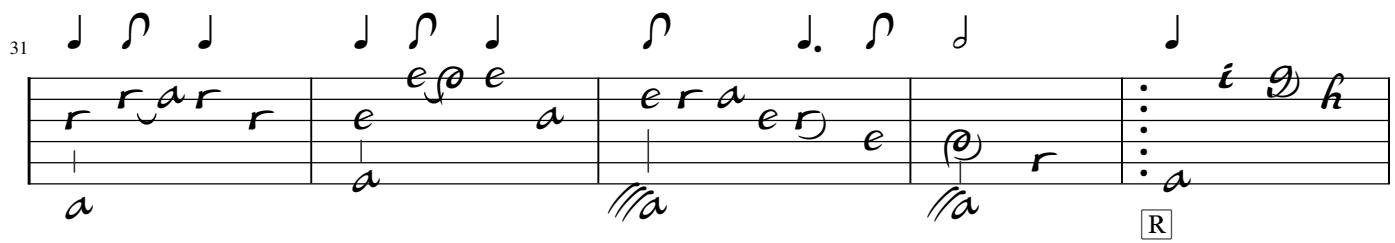
11

16

21

26

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



# Menuet

3 4

6 4

12 4

17 4

24 4

29 R

34

The score consists of six staves of music, each with a different time signature (3/4, 4/4, 4/4, 4/4, 4/4, 4/4) and key signature (G major). The lyrics are written in both French and German. The first staff starts with 'e p e r' and 'aa'. The second staff starts with 'aa e' and 'e g e'. The third staff starts with 'e p e r' and 'aa'. The fourth staff starts with 'aa e' and 'e g e'. The fifth staff starts with 'aa' and 'ere e'. The sixth staff starts with 'e p e r' and 'aa'. The score concludes with a flourish.

## Trio

3

6

11

17

23

28

R

# Aria

## *Allegro*

Handwritten lyrics on a five-line staff:

2 *e* r *a* er      *a* e *r* *e* *o*      *e* r *a* er      *a* *e* *a* *r*

4 *a*      *a*      *a*      *a*

5

Handwritten musical notation on a five-line staff. The notes are represented by vertical strokes of varying heights. Below the staff, lyrics are written in cursive script, corresponding to the notes above them. The lyrics are: "eae a | r r | eare a | rr | ee | o r o". The first two measures have a single vertical bar line between them. The third measure has a vertical bar line under the 'a'. The fourth measure has a vertical bar line under the 'a'. The fifth measure has a vertical bar line under the 'a'.

17

6 6 r      6 6 r      r r <sup>θ</sup>      e e <sup>e</sup>      <sup>θ</sup> e r 6      r f      /a

23

23

♪ ♪ ♪ ♪ ♪ ♪

F C G D A E

ra ra ra a a a

Musical score for page 29, measures 29-35. The score consists of six staves of music for a single instrument. Measure 29 starts with a fermata over a note, followed by a note with a circled 'e' and a circled 'o'. Measure 30 begins with a note with a circled 'o' and a 'x'. Measure 31 starts with a note with a circled 'i' and a 'h'. Measure 32 begins with a note with a circled 'g' and a 'f'. Measure 33 starts with a note with a circled 'e' and an 'e'. Measure 34 starts with a note with a circled 'e' and a 'r'.

Musical score for page 35, measures 35-41. The score consists of six staves. The first five staves each have a soprano vocal line with a basso continuo line underneath. The sixth staff contains a basso continuo line only. Measure 35 starts with a fermata over a note. Measures 36-40 show a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. Measure 41 concludes with a single eighth-note. Measure numbers 35 through 41 are written below the staves.

41

er er er  
are are are  
re re re  
e e e  
k k k

a a a a

A handwritten musical score for guitar, page 46, featuring six measures. The score uses a standard staff system with a treble clef. Measure 1 starts with a short note followed by two eighth notes. Measure 2 contains three eighth notes. Measure 3 has two eighth notes. Measure 4 consists of a single eighth note. Measure 5 features a short note followed by two eighth notes. Measure 6 concludes with a single eighth note. The notes are written with stems pointing downwards.

A handwritten musical score for a single melodic line. The score consists of five measures, each starting with a soprano clef and a common time signature. Measure 1: The first note is a long note followed by a short note. The second note is a short note followed by a long note. The third note is a short note followed by a long note. The fourth note is a short note followed by a long note. The fifth note is a short note followed by a long note. Measure 2: The first note is a short note followed by a long note. The second note is a short note followed by a long note. The third note is a short note followed by a long note. The fourth note is a short note followed by a long note. The fifth note is a short note followed by a long note. Measure 3: The first note is a short note followed by a long note. The second note is a short note followed by a long note. The third note is a short note followed by a long note. The fourth note is a short note followed by a long note. The fifth note is a short note followed by a long note. Measure 4: The first note is a short note followed by a long note. The second note is a short note followed by a long note. The third note is a short note followed by a long note. The fourth note is a short note followed by a long note. The fifth note is a short note followed by a long note. Measure 5: The first note is a short note followed by a long note. The second note is a short note followed by a long note. The third note is a short note followed by a long note. The fourth note is a short note followed by a long note. The fifth note is a short note followed by a long note.

Musical score for guitar, page 56, measures 1-5. The score consists of five staves. The first staff shows a bass clef, a common time signature, and a key signature of one sharp. The second staff shows a treble clef, a common time signature, and a key signature of one sharp. The third staff shows a bass clef, a common time signature, and a key signature of one sharp. The fourth staff shows a treble clef, a common time signature, and a key signature of one sharp. The fifth staff shows a bass clef, a common time signature, and a key signature of one sharp. The lyrics "ra" are written below the first, third, and fifth staves. The letter "R" is enclosed in a box at the bottom center.

Musical score for vocal exercise 61, featuring a soprano vocal line. The score consists of five measures on a five-line staff. The vocal line starts with 'ra' on the first line, followed by 'er' on the second line. This pattern repeats three times, with each iteration ending on a higher note: 'era' on the third line, 'erae' on the fourth line, and 'eraer' on the fifth line. The final measure shows a melodic line descending from the fifth line back towards the first line. The score is marked with a dynamic 'f' at the beginning and includes a rehearsal mark '61'.

Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

*Scordature par octave*



*Accord des 12 chœurs du luth*

**[Johann Melchior Pichler ?]**  
**(1695 - 1780 ?)**

# Sarabande et Trio

La majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folio 12r*

*A rapprocher du manuscrit d'Haslemere GB-HAB2, page 31 : Menuet  
Pigner (Pichler ?) et Trio [Has16]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 119 : Sarabande et  
Trio [PLWu2005\_42]*



# Sarabande

1. Original : pas d'indication rythmique

The musical score consists of six staves of handwritten notation on five-line staves. The lyrics are written below the notes. The first staff starts with a 3/4 time signature, followed by a 4/4 time signature. The second staff starts with a 4/4 time signature. The third staff starts with a 4/4 time signature. The fourth staff starts with a 4/4 time signature. The fifth staff starts with a 4/4 time signature. The sixth staff starts with a 4/4 time signature.

1. Original : pas d'indication rythmique

Ms. Grüssau PL-Wu2003, Johann Melchior Pichler ?, Sarabande et Trio en La majeur [PLWu2003\_4] Page 1 58

## Trio

La mineur

Trio

The score is divided into sections by measure numbers:

- Measure 3:** Features vocal parts 3 and 4. Part 3 starts with a sustained note followed by a melodic line. Part 4 has a sustained note followed by a melodic line.
- Measure 6:** Features vocal part 6. It includes a melodic line with slurs and grace notes.
- Measure 12:** Features vocal parts 12 and 25. Both parts have melodic lines with sustained notes.
- Measure 20:** Features vocal parts 20 and 25. Part 20 includes a melodic line with grace notes and a sustained note. Part 25 has a melodic line with sustained notes.
- Measure 25:** Features vocal parts 25 and 3. Both parts have melodic lines with sustained notes.
- Measure 31:** Features vocal parts 3 and 25. Part 3 has a melodic line with sustained notes. Part 25 has a melodic line with sustained notes.

1. Original : Do-bécarre et Si (d et e sur le 3e chœur)

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

*Scordature par octave*



*Accord des 11 chœurs du luth*



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 89]

WeissSW89.1 à 3  
WeissSW102.1 et 2

Ouverture et Allegro, Allemande, Courante,  
Sarabande

La majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 12v - 14r*

*Voir dans le manuscrit d'Haslemere GB-HAB2, Le Luth Doré Editions,  
pages 90 à 91 : Allemande et Courante de la Suite en Sol majeur*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 120, Courante.  
[PLWu2005\_43]*



Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*



## Ouverture

1. Original : basse absente  
 2. Original : liaison absente  
 3. Original : indication rythmique de croche  
 4. Original : indications rythmiques absentes  
 5. Original : liaison absente

.../...

The musical score consists of six staves of handwritten notation on five-line staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and ties. Vocalizations like 'er', 'ra', and 'a' are written throughout the score. Measure numbers 1 through 19 are indicated above the staves. The score is in common time, with some measures showing a change between 3 and 4. The vocalizations are primarily on the first and second staves, while the third staff contains mostly rhythmic patterns. The fourth staff has a mix of vocalizations and rhythms. The fifth staff shows a clear rhythmic pattern with a change in measure 19. The sixth staff concludes with a rhythmic pattern.

23

5

28

(1\*)

33

4

38

(2\*)

(3\*)

42

(3\*)

47

(4\*)

53

1. Original : Fa-dièse (a sur le 10e chœur)
2. Original : Fa-bécarre (i sur le 3e chœur)
3. Original : Sol-bécarre (c sur le 4e chœur)
4. Original : liaison absente

58

5      ere de r      area er      a era, r      e e  
 /a      /a /a      /a 4      /a      /a /a

63

era er      a e a      ra era, a      a a      era, a      a era  
 /a      /a /a 4      /a /a      /a      /a /a

69

ra er      a era e      /5 rr      r aa      a a  
 /a      /a      /a      /r      /a /a      /a /a

74

e br      r a      ar a, a      a a      /a /a  
 /a /a      /a /a      /a /a      /a /a      /a /a

79

F a e r e d      e be      /F      /C      kg gh      s m m      kg gh      h g i g h re a  
 a      /a      /a      (1\*)      /a      /a /a

83

f f e a d are bra d r      e ree g e F e f f e r e a  
 a      /a      /a      /a      /a      /a /a      /a /a

85

g i k i g g h      e re a r      ik kh ik a      /F :||:  
 g a g a      /a      /a      /a      /a      /a /a      /a /a

(2\*) (3\*)

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

## Allemande

1

2

3

4

5

6

7

8

9

10

11

12

13

(1\*)

1. Original : Ré (a sur le 5<sup>e</sup> chœur)

15      *m*

17      *m*

19      *m*

21      *m*

23      *m*

25      *m*

1. Original : liaison absente
  2. Liaison absente de la tablature originale.
  3. Original : liaison absente

## Courante

Handwritten musical score for a Courante, featuring six staves of music with accompanying vocalizations (a, e, r, etc.) below each staff.

The score consists of six staves of music, numbered 3, 4, 9, 13, 18, and 23 from top to bottom. The vocalizations (a, e, r, etc.) are placed below each staff to indicate pitch and rhythm. The music includes various note heads (circles, squares, diamonds) and stems, with some stems pointing up and others down. Some notes have horizontal dashes through them, and some have small numbers (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1197, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1297, 1298, 1299, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1397, 1398, 1399, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1497, 1498, 1499, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1597, 1598, 1599, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1697, 1698, 1699, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1797, 1798, 1799, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886,

32 ♩ ♩ ♩ ♩ ♩

5 a f r e e | e r e a 6 | a r a r | e e r e a r

36 ♩ ♩ ♩ ♩ ♩

ea e f a r a ar 6 | a a e r a e e r a e r e | a 5 a

41 ♩ ♩. ♩ ♩ ♩ ♩ ♩ ♩ ♩

a e a rear a a a a a a e a e | e a e a e | a

46 ♩ ♩ ♩ ♩ ♩

a r e 6 | r e a r [r] a ear a e a r a r r e r | a

51 ♩ ♩ ♩ ♩ ♩

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

55 ♩ ♩ ♩ ♩ ♩

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

60 ♩ ♩ ♩ ♩ ♩

e a a a a | a a a a a | a a a a a | a a a a a | a a a a a

1. Original : liaison sous l'intervalle suivant
  2. Original : Si (c sur le 3e chœur)
  3. Original : Ré (a sur le 5e chœur)

# Sarabande

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1. Cette Sarabande n'est pas répertoriée dans la nomenclature des œuvres de Silvius Leopold Weiss.
  2. Original : liaison absente
  3. Original : liaison absente
  4. Original : liaison absente

20

fer fer fer fer fer fer

23

r r 5 e a      e f a r f r

27

g h g h      a e e a a e

31

f e e D      a



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 44]

WeissSW 44.2 à 7

Allemande del Sig<sup>re</sup> Weiss, Bourrée (Bourée),  
Courante, Menuet, Sarabande, Gigue

La majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 15r - 17r*

*Concordances, page suivante...*



# *Concordances*

- Voir dans le manuscrit de Dresde D-Dl2841, volume 3 (Le Luth Doré Éditions), pages 142 à 147 : Sonata N° 44 in A Major [WD18]
- Voir dans le Manuscrit Harrach I Schloß Rohrau (A-ROI), folios 46 à 60 : Suite à Liuto, Violino et Basso del Sig<sup>re</sup> Weiss [HR5]
- Voir dans le manuscrit de Grüssau PL-WRu2002, pages 41 à 43 : Parthia ex A dur [Wru14]
- Voir dans le manuscrit de Grüssau PL-Wu2005, folios 121 à 123 : Allemande, Courante et Gigue [PLWU2005\_44]
- Voir dans le manuscrit d'Haslemere GB-HAB2 (Le Luth Doré Éditions) :
  - folio 25 : Bourrée (Bourée)
  - folios 127 à 129 : Suite en La majeur
- Voir dans le manuscrit de Brno CZ-Bm372, pages 45 à 48 : Suite en La majeur [CZBm372\_59]

# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

A handwritten musical staff with five horizontal lines. The first measure contains the letters 'e' and 'a'. The second measure contains the letters 'e', '4', and 'a'. The third measure contains a treble clef, a key signature of two sharps, and a 'B' above the staff.

## *Accord des 13 chœurs du luth*

Allemande del Sig<sup>re</sup> Weiss

1\*

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others not. The lyrics are written below the notes. The first staff starts with a 'C' and has a circled 'e' above it. The second staff starts with a circled 'e' and has a circled 'r' above it. The third staff starts with a circled 'e' and has a circled 'r' above it. The fourth staff starts with a circled 'e' and has a circled 'r' above it. The fifth staff starts with a circled 'e' and has a circled 'r' above it. The sixth staff starts with a circled 'e' and has a circled 'r' above it.

1. Original : chiffrage de mesure absent

18

21

24

27

## Bourrée (Bourée)

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3

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60

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62

<img alt="Handwritten musical notation for the sixty-second measure of Bourrée. It consists of six vertical columns of six horizontal lines. The first column has a '15' above it and contains an 'a'. The second column has an 'a' below it and contains an 'e', an 'r', and an 'e'. The third column has an 'a' below it and contains an 'e', an 'r', and an 'e'. The fourth column has an 'a' below it and contains an 'e', an 'r', and an 'e'. The fifth column has an 'a' below it and contains an 'e', an 'r', and an 'e'. The sixth column has an 'a' below it and contains an 'e', an 'r',

18

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

21

a e r a r e r a | e a r a | a a a :|: floral ornament

## Courante

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4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657

Handwritten musical notation on four-line staves. The notation consists of vertical stems with small horizontal strokes above them, representing pitch and rhythm. The first staff starts with a vertical stem, followed by two horizontal strokes, then another vertical stem, and so on. The second staff starts with a vertical stem, followed by two horizontal strokes, then another vertical stem, and so on. The third staff starts with a vertical stem, followed by two horizontal strokes, then another vertical stem, and so on. The fourth staff starts with a vertical stem, followed by two horizontal strokes, then another vertical stem, and so on.

32

♩ ♩ ♩ ♩

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

lla lla a 4 lla lla lla

Musical score for vocal exercise 36, featuring a soprano vocal line with lyrics in German and Latin. The score consists of four measures on a five-line staff. Measure 1: Sustained note followed by 'er' (e-er). Measure 2: Sustained note followed by 'era' (e-rah). Measure 3: Sustained note followed by 'era' (e-rah) and 'er' (e-er). Measure 4: Sustained note followed by 'er' (e-er). The lyrics are written below the staff. Measure 4 includes a small floral ornament at the end.

1. Basse absente de la tablature originale.

# Menuet

## Sarabande

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1. Original : basse absente

## Gigue

1. Original : présence d'un Do dièse (e sur le 3e chœur)
  2. Original : Ré dièse (b sur le canto)
  3. Original : basse absente

32

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

37

(3\*)

42

47

(4\*)

52

58

63

1. Original : La (e sur la chanterelle)
  2. Originale : La (a sur le 6<sup>e</sup> chœur)
  3. Original : Sol dièse (a sur le 7<sup>e</sup> chœur)
  4. Tablature originale : Fa dièse (a sur le 8<sup>ème</sup> chœur).



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# Allegro & Courante

WeissSW 49\*, WeissSW99.2

La majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 17v - 19r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 124 et 125, Allegro  
Du M. Weis. [PLWu2005\_45]*

*Voir dans le manuscrit d'Haslemere GB-HAB2, page 3 : Courante  
de la Suite en La majeur [Has1]*



# Allegro du M. Weis.

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1000

#### 1. Original : basse absente

Musical score for page 25, measures 25-29. The score consists of five staves. Measure 25: Two eighth notes followed by a rest. Measure 26: An eighth note followed by a rest. Measure 27: A rest. Measure 28: An eighth note. Measure 29: A quarter note followed by a half note. Below the staves, the vocal line is transcribed as follows:

4	rallentando	4	5	rallentando	4	5	6	a	a	e	r	a	a
---	-------------	---	---	-------------	---	---	---	---	---	---	---	---	---

Handwritten musical score for guitar, page 29, measures 1-5. The score consists of five measures on a five-line staff. Measure 1: Two eighth notes, first on 'a' (bottom line), second on 'g' (third line). Measure 2: One eighth note on 'g' (third line), followed by two eighth notes on 'g' (third line) with a fermata. Measure 3: One eighth note on 'g' (third line), followed by one eighth note on 'i' (second line), one eighth note on 'g' (third line), and one eighth note on 'h' (fourth line). Measure 4: One eighth note on 'e' (bottom line), followed by one eighth note on 'g' (third line), one eighth note on 'e' (bottom line), and one eighth note on 'g' (third line). Measure 5: One eighth note on 'r' (top line), followed by three eighth notes on 'd' (fifth line) with a fermata, and one eighth note on 'e' (bottom line).

Handwritten musical score for guitar, page 38, measures 1-4. The score consists of four measures of music on a five-line staff. Measure 1: Rhythms include eighth and sixteenth notes. Fingerings: 1st string 1st fret (e), 2nd string 2nd fret (a), 3rd string 3rd fret (g), 4th string 2nd fret (e), 5th string 1st fret (g). Measure 2: Rhythms include eighth and sixteenth notes. Fingerings: 1st string 1st fret (a), 2nd string 2nd fret (g), 3rd string 3rd fret (i), 4th string 3rd fret (g), 5th string 2nd fret (h), 6th string 2nd fret (g). Measure 3: Rhythms include eighth and sixteenth notes. Fingerings: 1st string 1st fret (h), 2nd string 1st fret (k), 3rd string 1st fret (k), 4th string 1st fret (i), 5th string 1st fret (k), 6th string 1st fret (h). Measure 4: Rhythms include eighth and sixteenth notes. Fingerings: 1st string 1st fret (g), 2nd string 1st fret (i), 3rd string 1st fret (a), 4th string 1st fret (a), 5th string 1st fret (a), 6th string 1st fret (a).

Handwritten musical notation for the word "ear". The notation is as follows:

- Measure 1: A dotted quarter note followed by a half note, both with a vertical stroke through them.
- Measure 2: A half note with a vertical stroke through it.
- Measure 3: A half note with a vertical stroke through it.
- Measure 4: A half note with a vertical stroke through it.

The lyrics "ear" are written below the staff, corresponding to the notes. The first "e" has a vertical stroke through it, matching the first measure. The second "e" has a vertical stroke through it, matching the second measure. The "r" has a vertical stroke through it, matching the third measure. The "a" at the end of "ear" has a vertical stroke through it, matching the fourth measure.

A musical score for vocal training, page 46. The score consists of four measures on a five-line staff. Measure 1: Three 'e' notes followed by three 'a' notes. Measure 2: Three 'a' notes with a 'r' note on the fourth line. Measure 3: A 'r' note on the fourth line, followed by six '6' notes. Measure 4: Three 'a' notes with a 'r' note on the fourth line.

1. Original : Si (g sur le 4e chœur)

76

80

84

86

88



## Courante du même

3      3  
4

4  
(1\*)

8

13

17

21

25  
(3\*)

1. Original : barre verticale d'alignement absente
2. Original : barre verticale d'alignement absente
3. Original : barre verticale d'alignement absente

29

35

41

46

(1\*)

51

56

61

(2\*)

1. Original : Si (g sur le 4e chœur)
2. Original : La (e sur le 4e chœur)

66

71

76

81

86

91

96

1. Original : basse absente
2. Original : Ré (a sur le 5<sup>e</sup> chœur)
3. Original : basse absente
4. Original : Do dièse (e sur le 3<sup>e</sup> chœur)

## Tonalité : La majeur

## *Accord des basses du luth : 3 dièses*

## *Scordature par octave*

A musical staff consisting of five horizontal lines. On the first line from the bottom, there is a treble clef symbol. Above the staff, there are three sharp signs (#) indicating the key signature. The staff contains the following notes and rests from left to right: a quarter note (a), a eighth note (e), a half note (a), a quarter note (e), a half note (a), and a quarter note (e). There is also a single eighth note (a) on the fourth line.

## *Accord des 13 chœurs du luth*

*Compositeur anonyme*

# [Gigue et 2 menuets]

La majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 19v - 20r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 126 et 127, Gigue  
et 2 menuets [PLWu2005\_46]*



Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*

# [Gigue]

1

(1\*)

5

10

16

21

26

31

1. Original : Sol (c sur le 4e chœur)

# Menuet

3 6 5 4 a a / a a / a a / a

5 a a / a a / a a / a a

10 a a / a a / a a / a a

15 a a / a a / a a / a a

20 a a / a a / a a / a a

25 a a / a a / a a / a a

29 a a / a a / a a / a a

# [Menuet]

1

1

3 6 1a a

5 6 a 1a a (1\*) 6

9 1a a 1a a a

13 5 1a a 1a a a 1a

17 a 1a 4 5 Da Capo

1. Original : pas d'indication rythmique dans la mesure



*Compositeur(s) anonyme(s)*

# [9 pièces]

Marche, Menuet, [Pièce sans titre], Menuet, Trio,  
[Pièce sans titre], Sicilienne, [Pièce sans titre], Pastorella

Ré majeur

**Manuscrits de Varsovie PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folios 21r - 23r*

*Voir le manuscrit de Varsovie PL-Wu2005, Page 78 : Menuet et Trio  
[PLWu2005\_27]*

*Voir le manuscrit de Varsovie PL-Wu2005, page 79 : Pastorella  
[PLWu2005\_28]*



# Marche

1

2

3

4

5

6

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11

12

13

14

15

18

21

24

27

(1\*)

30

33

36

1. Original : pas d'indication rythmique

# Menuet

3

Da Capo

# [Pièce sans titre]

1

2

5

10

15

20

25

30

R

1. Original : Mi bémol (b sur le 5e chœur)

# Menuet

1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

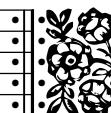
1. Original : pas d'indication rythmique

## Trio

(1\*)

(2\*)

R



1. Original : pas d'indication rythmique  
2. Original : Si (c sur le 6e chœur)

Ms. Varsovie PL-Wu2003, Anonymes, 9 pièces en Ré majeur [PLWu2003\_10] Page 6      109

[Pièce sans titre]

1

C

2

3

4

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7

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18

Handwritten musical score for guitar, page 21, measures 1-10. The score consists of ten measures of tablature. Measure 1: Upstroke (u) at the beginning, followed by downstrokes (d) on the first two strings, then upstrokes (u) on the next three strings. Measure 2: Upstroke (u) on the first string, then downstrokes (d) on the second and third strings. Measures 3-4: Upstroke (u) on the first string, then downstrokes (d) on the second and third strings. Measures 5-6: Upstroke (u) on the first string, then downstrokes (d) on the second and third strings. Measures 7-8: Upstroke (u) on the first string, then downstrokes (d) on the second and third strings. Measures 9-10: Upstroke (u) on the first string, then downstrokes (d) on the second and third strings.

30

ere a e) a a era r 6 r aa era a a a tta a

(2\*)

- Original : fin de mesure sans indication rythmique
  - Original : pas d'indication rythmique

## Sicilienne

12

3

5

7

9

11

Musical score for guitar, page 13, measures 1-10. The score consists of two staves. The top staff shows a melody with various note heads and stems. The bottom staff shows a harmonic progression with chords and bass notes. Measures 1-10 are shown, with measure 10 ending on a fermata.

R

A handwritten musical score on five-line staves. The vocal line starts with 'fearer' (with 'e' on a grace note), followed by 'era' (with 'e' on a grace note). The piano accompaniment consists of a continuous eighth-note pattern. The score ends with a decorative floral flourish.

[Pièce sans titre]

12

18

24

29

35

A handwritten musical score for a single melodic line. The music consists of six measures. Measure 1 starts with a note followed by a grace note (6) over a bass note F. Measures 2 and 3 show a bass note F followed by grace notes (6) and (h). Measures 4 and 5 show a bass note G followed by grace notes (f) and (g). Measure 6 shows a bass note F followed by grace notes (e) and (f).

F 6  
F  
h  
g  
f e  
f

a a r /a alla a a a a  
a a r d a /a alla a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a

41

A handwritten musical score for a single melodic line. The music consists of seven measures. Measures 1-3 show bass notes F, G, and H respectively, each with grace notes (r), (6), and (f). Measures 4-6 show bass notes F, G, and H respectively, each with grace notes (r), (f), and (g). Measure 7 shows a bass note F with a grace note (f).

r  
r  
r 6  
r  
f  
e a a  
a /a alla a /a alla a /a alla

48

A handwritten musical score for a single melodic line. The music consists of seven measures. Measures 1-3 show bass notes E, F, and G respectively, each with grace notes (e), (a), and (a). Measures 4-6 show bass notes F, G, and H respectively, each with grace notes (r), (e), and (g). Measure 7 shows a bass note F with a grace note (f).

e a a F  
a e a a 6 a  
a /a alla a /a alla a /a alla  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a

55

A handwritten musical score for a single melodic line. The music consists of six measures. Measures 1-3 show bass notes F, G, and A respectively, each with grace notes (a), (e), and (a). Measures 4-6 show bass notes F, G, and A respectively, each with grace notes (r), (e), and (g). Measures 7-8 show bass notes F, G, and A respectively, each with grace notes (f), (e), and (f). The score concludes with a decorative floral flourish.

F F F  
a 6 a  
a /a alla a /a alla a /a alla  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a  
a a a a a a a a a a a a a a

# Pastorella

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Handwritten musical score for voice and piano. The vocal line starts with a note, followed by three eighth notes (rhythmic pattern: short, short, short), a dotted half note, another short note, and a long note. The piano accompaniment consists of eighth-note chords (F major) and sustained notes (A). The lyrics are written below the notes.

29

♪ ♪ ♪ . ♪ ♪

f a a a | e r e D e r D | e | ar b r e a a a

||: a a a | a a a | a | a a a a | a a a ||

Handwritten musical score for voice and piano. The score consists of four measures of music. The vocal line uses the 'a' vowel sound throughout. The piano accompaniment features eighth-note patterns in the bass clef. Measure 1: vocal 'a' (pitch A), piano eighth-note bass pattern. Measure 2: vocal 'a' (pitch C), piano eighth-note bass pattern. Measure 3: vocal 'a' (pitch E), piano eighth-note bass pattern. Measure 4: vocal 'a' (pitch G), piano eighth-note bass pattern.

Handwritten musical notation on four-line staves. Measure 37: Rhythms include eighth note, eighth note. The vocal line consists of 'ra e a F a' on the first staff and 'a a' on the second staff. Measure 38: Rhythms include eighth note, eighth note. The vocal line consists of 'are ar a e a' on the first staff and 'a a a a' on the second staff. Measure 39: Rhythms include eighth note, eighth note. The vocal line consists of 'ra e a F a' on the first staff and 'a a a a' on the second staff. Measure 40: Rhythms include eighth note, eighth note, eighth note. The vocal line consists of 'era e)' on the first staff and 'a a' on the second staff.

(1\*)

A musical score page from a book. The page number '41' is at the top left. The title 'Garra' is written in a stylized font above the first measure. The music consists of four measures on a single staff. The first three measures each begin with a fermata over a note, followed by the lyrics 'gar r a g'. The fourth measure begins with a fermata over a note, followed by the lyrics 'ar r ae) f'. The staff ends with a double bar line and a repeat sign. Below the staff, there are two 'ta' markings, one under the first measure and one under the fourth measure. The page is decorated with a floral illustration in the bottom right corner.

1. Original : plus d'indication rythmique jusqu'à la fin de la pièce

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-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folio 30r*



## Sarabande (Sarabanda)

3      aerae      e  
4      a f

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

8      a e r e r      a r a e r a r a a e r a e a

11      e a g e f      a e e e f      a a a era e r a e

14      rare e e a a e ar      rar r era e a a      a a 6

17      e er a e re a p r e r r 6 6 6 6 r a e r

21

24

27

31

34

37

1. Original : La dièse (b sur la chanterelle)

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)

# [Alternatti]

WeissSW73\*

Ré mineur  
*accord du luth : Ré majeur*

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 30v - 31r*

*Voir dans le manuscrit de Moscou RF-Mcm (Le Luth Doré Editions)  
folio 25r : Alternatti en Ré mineur*

*Voir le manuscrit de Grüssau PL-Wu2005, page 44 : A[ltternatti]  
en Ré mineur [PLWu2005\_8]*



## *Avertissement*

Dans le présent manuscrit de Grüssau PL-Wu2003, cette pièce n'est pas désignée par un nom. Dans le manuscrit de Grüssau PL-Wu2005, elle est marquée : « A ». C'est dans le manuscrit de Moscou RF-Mcm qu'elle est appelée « Alternatti ». Elle doit ce nom à sa particularité de devoir être jouée sur un luth dont les bourdons sont accordés en Ré majeur (accord ordinaire sauf le 8<sup>e</sup> chœur en Fa dièse et le 11<sup>e</sup> chœur en Do dièse), alors qu'elle est dans la tonalité de Ré mineur.

Jean-Daniel Forget

Tonalité : Ré mineur

*Accord des basses du luth : Ré majeur = 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*

[Alternatti]

1. Original : note au-dessus de la basse
  2. Original : Sol (f sur le canto)
  3. Original : liaison absente

32

37

42

47

52

57

62

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



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# Paysanne (Paisane)

WeissSW28\*

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folio 31r*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions)*  
*page 310 (folio 155v) : Mademoiselle Tiroloise*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 80 : Paysanne*  
*(Paisane) [PLWu2005\_29]*



# Paysanne (Paisane)

2 a a are | r a e r a e | are ar er

4 a a 4 e 4

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

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

8 a a a a a a | a | a a a a a a | a a a a a a

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

12 a a a a a a | a | a a a a a a | a a a a a a

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

6 a a a a a a | a a a a a a | a a a a a a | a a a a a a

16 a a a a a a | a a a a a a | a a a a a a | a a a a a a

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

20 a a a a a a | a a a a a a | a a a a a a | a a a a a a

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

### 1. Original : Mi (a sur le 9e chœur)

24

28

32

36

40

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*



**Johann Melchior Pichler**  
(1695 - 1780 ?)

# Capriccio (Capriccio)

Ré majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folio 31v*

*Voir dans le manuscrit Harrach de New York (US-NYp11), pages 75 à 77,  
Capriccio de la Suite pour luth, violon et basse en Ré majeur [HRV11\_5]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 94, Capriccio de la  
Partie attribuée à Pichler. [PLWu2010\_100]*



# Capriccio (Capricio)

1. Original : Ré (a sur le canto)

1. Original : Ré (a sur le canto)

Ms. Grüssau PL-Wu2003, Johann Melchior Pichler, Capriccio (Capricio) en Ré majeur [PLWu2003\_16] Page 134

24

28

32

36

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# Fuga

Ré majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 31v et 32r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 76 et 77 : Fuga.  
[PLWu2005\_26]*



# Fuga

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Musical score for Exercise 37, page 37, featuring six measures of vocal exercises. The exercises include various patterns of short and long notes, such as 'rrr', 'eee', 'd', 'f', and 'e'. The vocal parts are labeled 'a' (alto), 'e' (ensemble), and 's' (soprano). The score consists of six measures, each with a different vocal pattern.

43

er er er r r   er er er er

r r r r r   r r r r r

er er er er   er er er er

er er er er   er er er er

er er er er   er er er er

48

5555 | e<sup>2</sup>e<sup>2</sup>er | e e er | a<sup>2</sup>e<sup>2</sup>era | r rr a

Tatata 4

Musical score for vocal exercise 53, featuring a soprano vocal line with lyrics in Spanish. The score consists of two staves. The top staff shows the vocal line with lyrics: "erera e", "a a a a a", "f", "g", "e are", "e r a", "a", "i g h". The bottom staff shows the lyrics again: "a", "r r r a", "f", "a", "a", "a". The tempo is indicated as 6.

Musical score for vocal exercise 58, featuring five measures of vocal exercises on a five-line staff. The first measure consists of two groups of two notes each, separated by a vertical bar line. The second measure has three groups of two notes each, also separated by vertical bar lines. The third measure has four groups of two notes each, separated by vertical bar lines. The fourth measure has five groups of two notes each, separated by vertical bar lines. The fifth measure has six groups of two notes each, separated by vertical bar lines. The lyrics are written below the staff, corresponding to the notes.

1

67

72

(1\*)

77

(2\*)

82

87

92

97

(3\*)

1. Original : liaison absente
2. Original : liaisons absentes dans cette mesure
3. Original : pas d'indication rythmique

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*

A diagram of a 11-course lute neck. The courses are labeled from bottom to top: 'a' (open), 'a' (octave higher), '4'. The neck has a treble clef at the bottom and a key signature of two sharps (F#) at the top.



**[Wolff Jakob Lauffensteiner]**  
(avril 1676 - 26 mars 1754)

# Menuet

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folio 32v*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 80 et 81 : Menuet  
[PLWu2005\_30]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 94 : Menuet  
[PLWu2005\_35]*



# Menuet

3

4

8

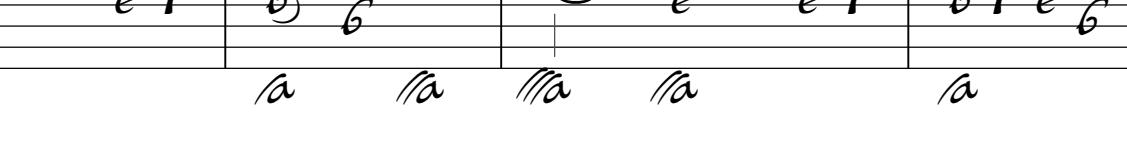
12

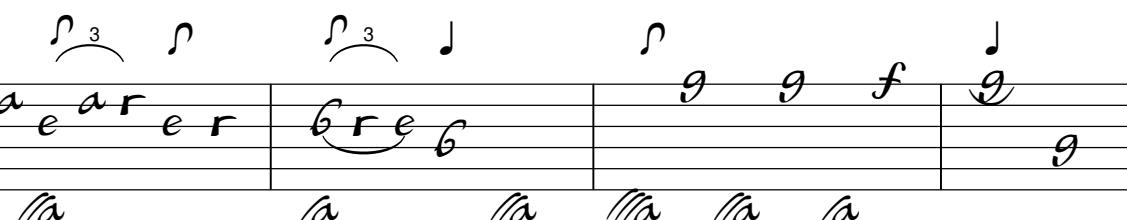
17

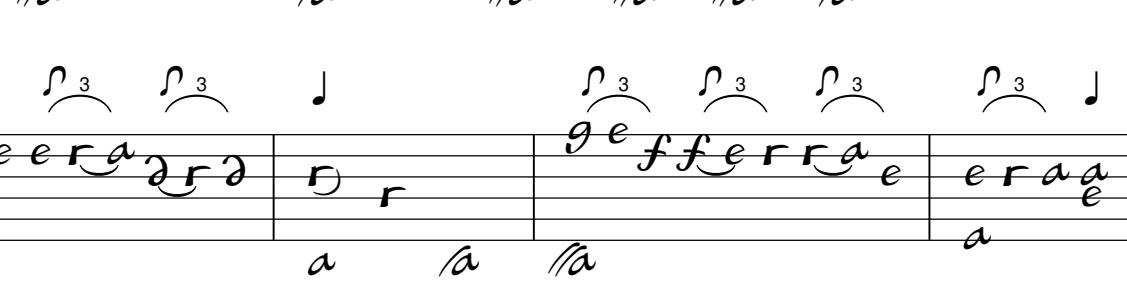
22

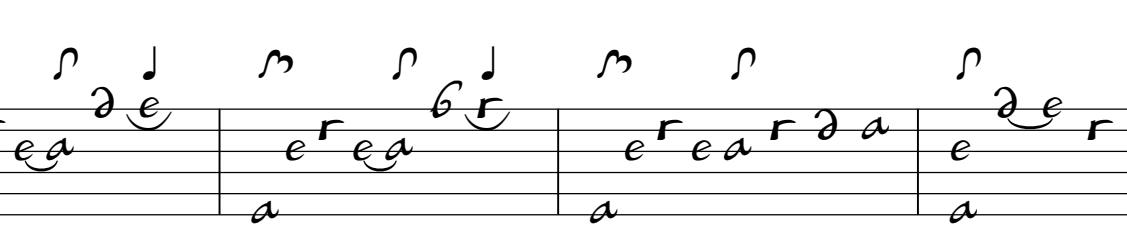
26

30      

34      

38      

42      

46      

50      

54      

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*

A diagram of a six-string bass guitar neck. The strings are labeled from bottom to top: 4, a, a, a, a, and another string whose note is not explicitly labeled but is implied by the context. The first three strings (4, a, a) are tuned in octaves. The next three strings (a, a, a) are also tuned in octaves. The top two strings (a, a) are also tuned in octaves. This represents a tuning where each string is tuned to a different note, likely A4, A3, G3, E3, B2, and E2. The note 'a' appears eleven times across the strings.

**Johann Melchior Pichler**  
(1695 - 1780 ?)

# Menuet et Trio

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folio 12r*

*Voir dans le manuscrit Harrach de New-York US-NYp11, pages 74 à 80 :  
Menuet et Trio de la Suite pour luth, violon et basse en Ré majeur  
[HRV11\_5]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 95 : Menuet et Trio  
[PLWu2005\_36]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, pages 91 et 92 : Menuet et  
Trio de la Suite attribuée à Pichler. [PLWu2010\_100]*



# Menuet

12

1. Original : liaison absente

## Trio

(1\*)

(2\*)

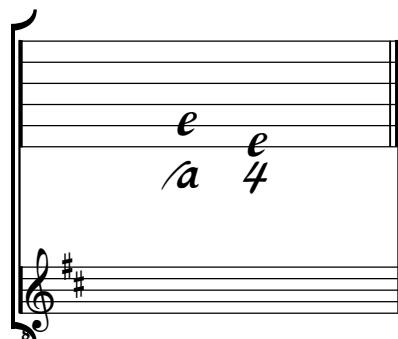
1. Ces deux mesures montrent un rythme différent dans le manuscrit Harrach de New York US-NYp11 ==>  
 2. Original : Mi (c sur le canto)

1. Ces deux mesures montrent un rythme différent dans le manuscrit Harrach de New York US-NYp11 ==>  
 2. Original : Mi (c sur le canto)

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*

A diagram of a 11-course lute neck. The courses are labeled from left to right: 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a/a', 'a/a', 'a/a', '4'. The tuning is indicated by a series of 'a' and '4' symbols above the neck. Below the neck, a staff shows the corresponding note heads and stems.

*[Compositeur anonyme]*

# Menuet

Ré majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folio 33v*



## Menuet

3 *arr* *er* *e* *r* *e* *a* *a* *a* *a* *r* *6* *6* *r* *6*

4 *r* *ar* *ar* *[a]* *e* *r* *D* *e* *r* *e* *r* *era* *r* *a* *e* *g* *a*

9 *a* *(1\*)* *a* *a*

13 *arr* *ar* *e* *a* *a* *a* *r* *e* *a* *e* *a* *a* *a* *e* *a* *D*

17 *re* *a* *r* *e* *g* *f* *g* *f* *g* *e* *f* *g* *e* *a* *r* *e* *a*

22 *a* *e* *b* *r* *re* *a* *r* *e* *r* *e* *g* *e* *r* *a* *a* *a* *a* *a* *a*

26 *r* *r* *ar* *a* *e* *r* *D* *e* *r* *e* *r* *era* *r* *a* *e* *g* *a*

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*





**Johann Melchior Pichler**  
(1695 - 1780 ?)

# [La Tournée]

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folio 33v*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions)  
page 257/folio 129r : « Comment Sçavez-vous ? »*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 88 : Bourrée (Bourée)  
[PLWu2010\_99]*

*Voir dans le manuscrit d'Haslemere GB-HAB2, folio 41v : Capriccio  
(Capriccio Pichler) [Has22]*



## [La Tournée]

2      *k i k a k a k a a g e g a e a*

4      *ma ma a a a a*

4      *g a a g e f e a r a e r e r a g e g e f e f e f e h a*

8      *a a a a a a a a*

8      *e) a r a k i k a k a k a a g e g a e a*

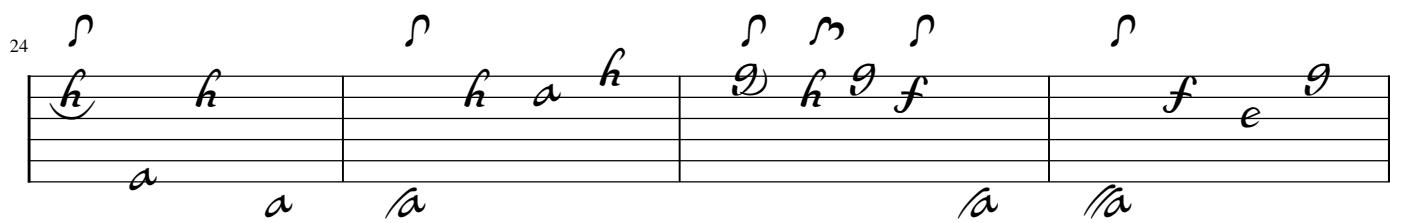
12     *a a a a a a a a*

16     *g a a g e f e a r a e r e r a r a a r e*

16     *ma a a a a a a a a*

20     *r a a e r e r a e r e d e d r k i k h g g*

20     *ma a a a a a a a a*



28

e f e e      e r e      D e r r      r a r      e r a r e r

a a      a      a      4      a a

33

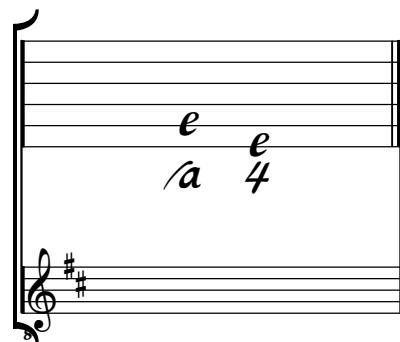
e a a k      k a a e      g a      a Ollen

a a      a      a      a a

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 90]

WeissSW90.1 à 8  
WeissSW92.4 et 6

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

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 34r - 36v*

*Voir dans le manuscrit de Grüssau PL-Wu2004, folios 31v et 32v : Menuet et Allegro [PLWu2004\_8]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 104 : Menuet [PLWu2010\_106]*



# Allemande

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1. Original : 2 basses absentes

13      ♂ ♀ ♀

15      ♂ ♀

17      ♂ ♀      ♂ ♀      ♂      ♂ ♀

19      ♂      ♂ ♀ ♀      ♂ ♀

21      ♂ ♀      ♂ ♀      ♂ ♀

23      ♂ ♀      ⋆.

1. Liaison absente de la tablature originale.

## Courante

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(1\*)

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# Gavotte

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### 1. Original : liaison absente

18

e a r e a r  
e a e a f a e a  
h a e a f a e a

(1\*)

21

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

24

a r e  
g

# Menuet

3 4

5

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R

## Sarabande

1. Original : basse absente  
 2. Original : Ré (a sur le 10e chœur)  
 3. Original : liaison absente  
 4. Original : indication rythmique de croche

The score consists of six staves of handwritten musical notation. The notation includes various rhythmic values (eighth and sixteenth notes), dynamic markings (e.g., 'f', 'p'), and performance instructions (e.g., 'atta', 'r'). The manuscript is written in a cursive style with some musical symbols like 'F' and 'P' appearing as stylized initials. The first staff starts with a measure of two eighth notes followed by a dotted half note. The second staff begins with a measure of three eighth notes. The third staff starts with a measure of four eighth notes. The fourth staff begins with a measure of five eighth notes. The fifth staff starts with a measure of six eighth notes. The sixth staff begins with a measure of seven eighth notes.

- Original : basse absente
- Original : Ré (a sur le 10e chœur)
- Original : liaison absente
- Original : indication rythmique de croche

# Bourrée (Bouree)

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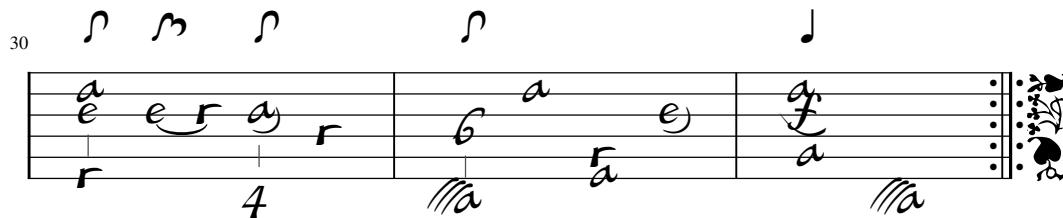
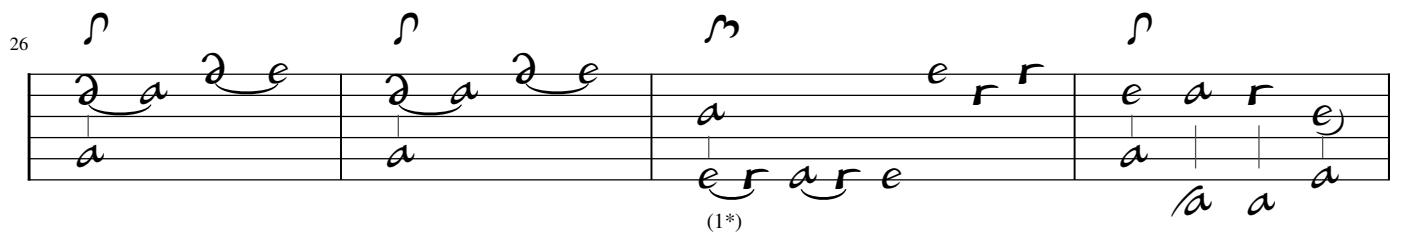
997

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1. Original : liaison absente
  2. Original : liaison absente
  3. Original : liaison absente



- Pour garder la cohérence du discours musical, deux mesures en croches de la tablature originale ont été rassemblées ici en une seule mesure en double croches.

## Menuet

1

2. Une basse Ré (a sur le 5e chœur), présente dans l'original, a été supprimée.

1. Original : ornement absent
2. Une basse Ré (a sur le 5e chœur), présente dans l'original, a été supprimée.

29

33

37

## Gigue

6      6      6      6

8      f e a f a a      a e r a r e      e r a r e

4      4      4      4      5      5      5      5

8      f a g e      r a r e r e      a a r g r a      e e e e r a e

8      8      8      8      8      8      8      8

8      r a r g      r a r a r e r e

11      11      11      11      11      11      11

5      4      5      4      5      4      5

14      14      14      14      14      14      14

16      16      16      16      16      16      16

20      20      20      20      20      20      20

### 1. Original : liaison absente

24

28

(1\*)

32

35

41

44

(2\*) (3\*)

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

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

WeissSW100.4

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folio 37r*

*Voir dans le manuscrit de Grüssau PL-WRu2002, page 118 : Menuet  
(Leub:) [WRu45]*

*Voir dans le manuscrit de Grüssau PL-Wu2010, page 86 : Menuet  
[PLWu2010\_98]*

*Voir une variante dans le manuscrit de Londres GB-Lbl30387 (Le Luth  
Doré Editions), folio 86v : Menuet de la Suite XIII*



# Menuet

3 4

5

9

(1\*) (2\*)

13

17 R

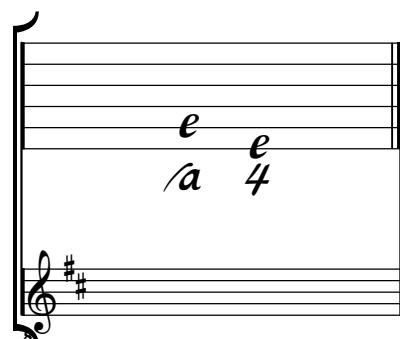
21

The musical score consists of five systems of music. The first system starts at measure 3 with lyrics 'arg' over a piano staff and 'a' over a vocal staff. The second system starts at measure 5 with lyrics 'e a g a g' and 'e fera'. The third system starts at measure 9 with lyrics 'a r 5)' and 'e a re a'. The fourth system starts at measure 13 with lyrics 'r a e a e' and 'D a era'. The fifth system starts at measure 17 with lyrics 'a a era e r' and 'a era a'. The vocal part includes various fingerings such as '3 4', '5', '9', '(1\*)', '(2\*)', and 'R'.

- Original : répétition de l'ornement absente
- Original : Do dièse (e sur le 3e chœur)

Tonalité : Ré majeur  
*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*





*[Compositeur anonyme]*

# Paysanne (Paisan)

Ré majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folio 37r*



# Paysanne (Paisan)

1. Original : liaison absente
  2. id.
  3. id.
  4. Original : basse Mi (a sur le 9e chœur) et liaison absente
  5. Original : liaison absente
  6. id.

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 11 chœurs du luth*

A diagram of a six-string bass guitar neck. The strings are labeled with 'a' and '4' repeated across the six strings. The neck has a treble clef at the bottom and a sharp sign indicating one sharp in the key signature. Below the neck, there is a corresponding six-string staff with note heads and stems.



**[Johann Melchior Pichler ?]**  
**(1695 - 1780 ?)**

# [Partie ?]

Entrée (Entree), Tournée (Tournee),  
Menuet, [Paysanne], Polonoise (Polonese)

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folios 37v à 38r*

*Voir dans le manuscrit Harrach de New York US-NYp11, pages 75 à 77 :  
Entrée, Gavotta, Paisan de la Suite pour liuto, 2 violini et basso [V11.5]*

*Voir dans le manuscrit de Grüssau PL-Wu2008, pages 116 et 117 :  
Gavotte [PLWu2008\_137]*

*Voir dans le manuscrit de Grüssau PL-Wu2009, page 166 : Gavotte  
[PLWu2009\_136]*

*Voir dans le manuscrit de Grüssau PL-Wu2010 :  
- pages 88 et 89 : Bourrée (Bourée) [PLWu2010\_99]  
- page 90 et 93 : Gavotte et Paisan [PLWu2010\_100]*

*Voir dans le manuscrit de Munich D-Mbs5362, folio 31v : Polonoise  
[Mun44]*



# Entrée (Entree)

1. Original : Ré (a sur le 10e chœur)
  2. Original : Fa dièse (a sur le 8e chœur)
  3. Original : noire non pointée



20

a e e r e a r r a r      r e a r r a

a a a [a] a

(1\*)

22

a r e      f a a a

e a a a

## Tournée (Tournee)

1

2 ə a a a a | ə a re a r a r a | e re a  
4 a e a | a | a | a |

5 ə e e ə e | r e e ə e | a e e ə e | e ə e | a | e a  
ta 4 5 6 4 ta ta

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

16 ə a e a | a a e a | r a r r | r r r a r | e r r a r  
a | a | a | ta | a |

21 ə r r r a r | e r e e | ə e e r | e e e a | ə e e r  
ta | a | 4 | ta | 4 |

26 ə e e a | r e e | ə : k k i k a | h k i k a |  
ta | a | a | ta | a | R |

31 ə k k i k a | h k i k a | r e e | ə : |

# Menuet

3      4

(1\*)

(2\*)

14

1. Original : liaison absente
2. id.

# [Paysanne]

1. Original : mesure absente
  2. Original : Ré (a sur le canto)
  3. Original : mesure absente
  4. Original : Mi (a sur le 9e chœur)
  5. Original : note absente
  6. Original : mesure absente
  7. Original : liaison absente
  8. Original : pas d'indication rythmique

# Polonoise (Polonese)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

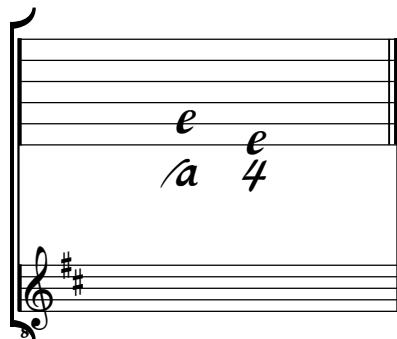
16

1. Original : liaison absente et indication de croche sur la note liée

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)

# [extraits d'une Partie]

Menuet, Trio, [sans titre], [Menuet], [sans titre]

Ré majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 39r à 40r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 82 et 83 :  
[extraits d'une Partie] [PLWu2005\_31]*

*Voir dans le manuscrit de Grüssau PL-Wu8135 : I Trastulli d'Apollo,  
folios 11r à 15r : Il Giudicio di Paride. [PLWu8135\_5]*



# Menuet

1. Original : pas d'indication rythmique
  2. Original : aucune indication rythmique dans la mesure
  3. Original : Fa bécarré (i sur le 3e chœur)
  4. Original : pas d'indication rythmique

# Trio

Da Capo fin' al segno ⊖  
Menuet Da Capo

1. Original : aucune indication rythmique dans la mesure
  2. Original : pas d'indication rythmique dans cette mesure ni dans les 3 suivantes
  3. Original : pas d'indication rythmique dans 2 mesures







# [Menuet]

3

5

10

15

Da Capo

12 5 4 4 5 4 2

2 5 4 4 5 4 2

3 5 4 4 5 4 2

5 5 4 4 5 4 2

7 5 4 4 5 4 2

9 5 4 4 5 4 2

11

12

14

16

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)

# [Partie 91]

WeissSW91.1 à 6, WeissSW25\*

[Prélude], Allegro, Allemande, Menuet,  
Courante (Courante), Presto

Ré majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 41v - 46r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 84 à 93 ; Partie en Ré majeur [PLWu2005\_34]*

*Voir une variante de l'Allegro dans le manuscrit de Londres GB-Lbl30387, pages 306, 307/folios 153v, 154r : Capriccio 25\* in D Major (Le Luth Doré Editions)*



## [Prélude]

1

2

3

4

5

6

7

8

9

10

11

12

13

14

1. Original : pas d'indication rythmique

2. id

3. id

4. id

5. id

6. id

7. id

(6\*) (7\*)

16

(1\*)

5

18

20

22

24

26

(2\*)

.../...

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

28

31

33

36

38

41

1. Original : note et indication rythmique absentes
2. Original : pas d'indication rythmique
3. id
4. id

44

a a a 4 4 4 5 6

48

(1\*)

50

(2\*)

53

(3\*)

56

(4\*)

1. Original : pas d'indication rythmique
2. id
3. id
4. Original : basse La (c sur le 7e chœur)

## Allegro

1

2. Original : La (a sur le 3e chœur)  
2. Original : La (a sur le 6e chœur) ; changement selon le manuscrit de Londres

1. Original : La (a sur le 3e chœur)  
2. Original : La (a sur le 6e chœur) ; changement selon le manuscrit de Londres

22

25

28

31

34

37

40

.../...

- Original : note absente
- Original : Fa (a sur le 4e chœur)

43

46

49

52

54

56

58

1. Original : basse absente
2. Original : trois indications rythmiques que nous avons supprimées : noire puis croche sur deux notes et enfin noire.
3. Original : liaison absente
4. Original : basse absente

61

e a r e a r r  
a e r e

rae ere  
r e e ere

64

errrr  
fear

a a a a  
6 6 6 6

rae  
r a r a  
a a a a

67

ra  
talla  
4

5 5  
6 6

rae  
a e r  
a a a

70

are  
talla  
6

6 6  
7 7

rae  
a e r  
a a a

## Allemande

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

The musical score consists of six systems of music, each starting with a different measure number (1, 3, 6, 9, 12, 15). The music is written on a five-line staff. The notes and rests are represented by various letter heads: r, a, e, f, g, and b. The vocalizations correspond to these note heads, such as 'era' for 'e', 'are' for 'a', and 'erg' for 'g'. Measure 1 starts with a 'C' and a 'r'. Measure 3 starts with 'r e a f e r'. Measure 6 starts with 'd e r'. Measure 9 starts with 'e a e h f f e h a'. Measure 12 starts with 'e d e d e r e'. Measure 15 starts with 'a e'. Measure 18 starts with 'e e f'. The music includes several rests, such as 'f' and 'g', and various rhythmic patterns like '4' and '6' below the staff.

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

21

24

27

30

33

36

1. Original : note redoublée

# Menuet

## *Ré mineur*

3 *a ae rr a* *a ee aa a* *f a g* *e a b a e a*

4 *ta* *a* *f a* *a*

5 *e ee br* *a rr a a r* *a ee aa a* *a r a a r a*

*a* *4* *ta* *[a] (1\*)*

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

*e* *a* *a* *6*

13 *r ee a a r* *a g a r r a* *a r a a y* *a a b a e a*

*a* *4* *ta* *a*

17 *g a b a r a* *r g g a a a* *r g g a a a* *r a a r r a*

*a*

21 *r g g a a r* *a rr a a r* *a f f e e f* *a e e r r a*

*4* *e* *4* *ta*

#### 1. Basse absente de la tablature originale.

25

*aa*  
(1\*)

29

*e*  
*a*  
*a*  
4  
*aa*

33

*h i k*  
*i h*  
*a*  
*aa*

## Courante (Courente)

3      4

10      16      22      28

34

1. Original : 2 liaisons absentes

40

46

52

58

63

69

75

.../...

81

87

93

98

105

111

117

123

129

135

141

147

## Presto

1. Original : pas d'indication rythmique
  2. Original : Fa dièse (a sur le 8e chœur)
  3. Original : pas d'indication rythmique
  4. Original : liaison absente

20

24

27

30

33

36

1. Original : La (e sur la chanterelle)
  2. Original : liaison absente
  3. Original : indication rythmique absente
  4. Original : Ré (a sur le canto)

.../...

39

42

45

48

51

54

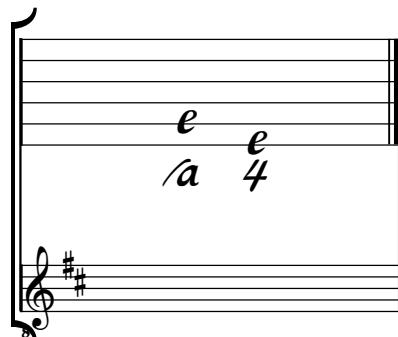
1. Original : liaison absente

1. Original : liaison absente
  2. id
  3. id
  4. id

Tonalité : Ré majeur

*Accord des basses du luth : 2 dièses*

*Scordature par octave*



*Accord des 13 chœurs du luth*

*[Compositeur anonyme]*

# [14 pièces] [pour un concerto]

Pastorella, [Menuet], Trio, Menuet, [Sans titre],  
[Sans titre], Pastorella, [Menuet], Trio, Menuet,  
[Sans titre], [Sans titre]

Sol majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folios 46v - 53r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, folios 60 à 71 : Pastorella, Menuet et Trio parmi les pièces mises en concerto [PLWu2005\_20]*

*Voir dans le manuscrit de Grüssau PL-Wu8135, 15r à 19v : Concerto delle Grazie et i Piaceri [PLWu8135\_6]*



## *[14 pièces pour un concerto]*

# Pastorella

1 C r a r d a r 6 r a r r r a a a a  
 5 r a r g a a 6 d r f e f e f e e r  
 10 r a r a e f e f r r r e r e a e a a  
 15 a a a e a a a a a a a a a a a a  
 20 a a a a a a a a a a a a a a a a  
 25 a a a a k i k k k x i a h k h k i k h k k a a a  
 30 a a a a k a k a h a h k a h k i k k h h k i k a a a

35

9 h h      h 9      9 h 9      h 9 9 h 9      9 h k  
 na na na na na na

40

i 9 9 i h      gh 9 ha      h g h      e aa a dra  
 na na (1\*) na aa a a na (2\*)

45

5 rr      ga rr a er e      e er a rr a  
 (3\*)

50

a a a e      a (e aa a a area)      F a a re  
 r a a d r a era a a a a

55

g a      r ar d ar 6      5 a r      5 a a      5 a a  
 malla a a a a

60

F a a 5      5 a a f a      D a r a      r r      fa a g a g  
 a a a a a

65

k a k      : k h h h h      k h k a k      (5 4 na) a a  
 a a a a a

R

1. Original : pas d'indication rythmique dans 3 mesures
  2. Original : pas d'indication rythmique
  3. Original : pas d'indication rythmique dans 3 mesures

## [Menuet]

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

Trio

3

4

5

8

12

16

20

25

1. Original : 2 basses Do dièse (e sur le 6e chœur)

# Menuet

3

5

10

15

20

25

30

35

40

45

2

2

(1\*)

5

10

15

21

26

1. Original : pas d'indication rythmique

30

35

40

45

49

54

1. Original : Do dièse (i sur la chanterelle)
2. Original : Ré (n sur le canto)



2 f e f e f e | f a g e | g a a a e | g g |

4 a | m | a | a | a/a/a/a/a | m |

5 m m m | m m m | m m | [Fin]

9 m h i h k h | h i h | g a a | g a a | g a a |

14 r a a | f a g a g a | g a | a e a r d d | m m |

(1\*) m |

18 m m | m m | m m | Da Capo

2 r a r | r a r a r r | r g r | a |

4 (2\*) | e | a | a |

1. Original : l'indication rythmique est une croche sur le premier temps de cette mesure et une noire sur le dernier de la mesure suivante.  
2. Original : pas d'indication rythmique sur les deux premiers temps de la mesure

# Intrada

Original : pas d'indication rythmique

1. Original : pas d'indication rythmique

21       $\text{m}$   
  
 23       $\text{m}$   
  
 26       $\text{m}$   
  
 28       $\text{m}$   
  
 30       $\text{m}$   
  
 32       $\text{m}$   
  
 34       $\text{m}$   
  
 36       $\text{m}$   
  
 38       $\text{m}$

1. Original : pas d'indication rythmique

# Gigue

1. Original : 2 mesures sans les indications rythmiques  
 2. Original : 2 liaisons absentes

The musical score consists of six staves of handwritten notation on five-line staves. The lyrics are written below the notes, often with 'a' or 'e' above them. Various performance markings are included, such as '6' and '8' over certain notes, a '6' with a circle over a note, and a circled 'f'. Measures are numbered 6, 8, 4, 7, 10, 13, and 16. Measure 13 ends with a double bar line and repeat dots. Measure 16 ends with a single bar line and a circled '4' below it.

1. Original : 2 mesures sans les indications rythmiques  
 2. Original : 2 liaisons absentes

22

25

28

32

35

38

42

# Pastorella

Sheet music for Pastorella, featuring two staves of musical notation with lyrics.

**Staff 1 (Top):**

- Measures 1-4: Rhythmic pattern (3)  $\overline{f}$   $\overline{g}$   $\overline{f}$   $\overline{r} \overline{e} \overline{r}$ , followed by  $\overline{a} \overline{r} \overline{d} \overline{a} \overline{r} \overline{r}$ .
- Measures 5-8:  $\overline{g} \overline{e} \overline{g} \overline{h} \overline{g}$ ,  $\overline{g} \overline{f} \overline{e} \overline{e} \overline{f} \overline{f}$ ,  $\overline{g} \overline{e} \overline{g} \overline{h} \overline{g}$ ,  $\overline{g} \overline{f} \overline{e} \overline{e} \overline{f} \overline{f}$ ,  $\overline{g} \overline{e} \overline{f} \overline{f} \overline{e} \overline{h} \overline{h}$ .
- Measures 9-12:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 13-16:  $\overline{e} \overline{r} \overline{e} \overline{e} \overline{a} \overline{g}$ ,  $\overline{F} \overline{e} \overline{r} \overline{a} \overline{e} \overline{e}$ ,  $\overline{e} \overline{a} \overline{a} \overline{a} \overline{a} \overline{a}$ ,  $\overline{r} \overline{a} \overline{a} \overline{a} \overline{a} \overline{a}$ ,  $\overline{e} \overline{a} \overline{a} \overline{a} \overline{a} \overline{a}$ .
- Measures 17-20:  $\overline{r} \overline{a} \overline{a} \overline{a} \overline{a} \overline{a}$ ,  $\overline{F} \overline{r} \overline{e} \overline{f} \overline{e}$ ,  $\overline{r} \overline{e} \overline{f} \overline{h} \overline{f}$ ,  $\overline{F} \overline{r} \overline{e} \overline{f} \overline{e}$ ,  $\overline{r} \overline{e} \overline{f} \overline{h} \overline{f}$ .
- Measures 21-24:  $\overline{e} \overline{r} \overline{e} \overline{e} \overline{a} \overline{e} \overline{r} \overline{a}$ ,  $\overline{e} \overline{r} \overline{e} \overline{e} \overline{a} \overline{e} \overline{r} \overline{a} \overline{e} \overline{r} \overline{a}$ ,  $\overline{e} \overline{r} \overline{e} \overline{e} \overline{a} \overline{e} \overline{r} \overline{a} \overline{e} \overline{r} \overline{a}$ ,  $\overline{e} \overline{g} \overline{f} \overline{f} \overline{e} \overline{a} \overline{a} \overline{a}$ .
- Measures 25-28:  $\overline{e} \overline{r} \overline{e} \overline{f} \overline{e}$ ,  $\overline{k} \overline{i} \overline{k} \overline{k} \overline{i} \overline{k}$ ,  $\overline{i} \overline{k} \overline{x}$ ,  $\overline{k} \overline{k} \overline{k} \overline{k} \overline{k}$ ,  $\overline{k} \overline{h} \overline{h} \overline{k} \overline{h}$ .
- Measures 29-32:  $\overline{i} \overline{h} \overline{h} \overline{i} \overline{g} \overline{i} \overline{h}$ ,  $\overline{i} \overline{f} \overline{f} \overline{i} \overline{g} \overline{i} \overline{f}$ ,  $\overline{g} \overline{f} \overline{f} \overline{g} \overline{e} \overline{g}$ ,  $\overline{g} \overline{e} \overline{e} \overline{g} \overline{e} \overline{g}$ .

**Staff 2 (Bottom):**

- Measures 1-4:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 5-8:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 9-12:  $\overline{a}$ ,  $\overline{(1*)}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 13-16:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 17-20:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 21-24:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 25-28:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .
- Measures 29-32:  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ ,  $\overline{a}$ .

1. Original : pas d'indication rythmique

34

39

44

49

54

59

64

# Scherzo

28

32

36

41

1. Original : indication rythmique de noire

Handwritten musical score for a string instrument, likely cello or bass. The score consists of six staves of music, each with a unique rhythmic pattern and articulation marks like 'p' (pizzicato), 'r' (rallentando), and 'f' (forte). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines. The score includes dynamic markings such as 'ff' (fortissimo) and 'ff' (fortissimo). The first staff starts with a C note. The second staff begins with a 'm' note. The third staff starts with a 'F'. The fourth staff begins with a '5'. The fifth staff starts with a '5'. The sixth staff starts with a '13'. The seventh staff starts with a '16'. The eighth staff starts with a '19'. The score concludes with a measure ending at '2\*'. The music is written on five-line staves with a standard musical staff system.

1. Original : Fa (a sur le 4e chœur)
  2. Original : indication rythmique de double-croche et aucune indication rythmique dans la mesure suivante

22

25

27

29

1. Original : pas d'indication rythmique dans deux mesures

2. Original : indication rythmique de double-croche et aucune indication rythmique dans la mesure suivante

## [Menuet]

33

39

45

51

56

60

63

Da Capo

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

21 
  
 24 
  
 27 
  
 29 
  
 32 
  
 34 
  
 36

1. Original : Do dièse (e sur le 3e choeur)
2. Original : croche pointée

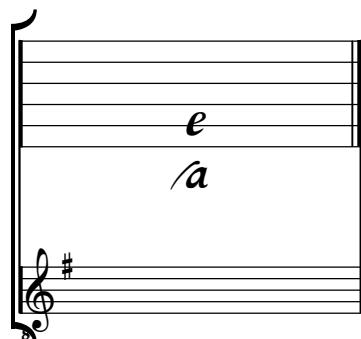
## Presto

### 1. Original : pas d'indication de notes inégales

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

Tonalité : Sol majeur  
*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute neck. The top seven courses are labeled with lowercase letters: 'a', 'a', 'a', 'a', 'a', 'a', and 'a'. Below the neck is a musical staff with a treble clef, a key signature of one sharp, and a bass clef. It shows a sequence of notes: a quarter note followed by a eighth note, then a series of eighth notes in the bass clef, ending with a sixteenth note. The staff is divided into measures by vertical bar lines.

***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 41]

WeissSW41.1, 3, 2, 5, 4, 6  
WeissSW29.4

Allemande, Rigaudon (Riguadon), Courante,  
Menuet, Sarabande, Menuet, Gigue

La mineur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 55v - 58v*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 18 à 24 : Partie [PLWu2005\_3]*

*Voir dans le manuscrit de Dresden D-Dl2841, v. 2 (Le Luth Doré Editions) :  
Sonata N° 41 in A minor et Menuet dans la Sonata N° 29 in A minor*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions) :  
Menuet de la Sonata 29 in A minor - L'infidèle*

*Voir dans le manuscrit de Munich D-Mbs5362, folios 11r à 13r : Allegro  
del Sigre S.L. Weiss et Menuet de la Suite 2 [Mun12]*

*Voir dans le manuscrit de Grüssau PL-WRu2002, pages 102 et 103 :  
Courante [WRu44]*



## Allemande

1. Original : Sol (a sur le 7e chœur)  
 2. Original : Fa dièse (e sur le canto)  
 3. Original : Si bémol (g sur le 3e chœur)  
 4. Original : basse absente

1. Original : Sol (a sur le 7e chœur)
2. Original : Fa dièse (e sur le canto)
3. Original : Si bémol (g sur le 3e chœur)
4. Original : basse absente

20

(1\*)

24

27

30

33

1. Original : Sol (a sur le 7e chœur)

## Rigaudon (Riguadon)

Handwritten musical score for Rigaudon (Riguadon) in La mineur, Partie 41. The score consists of six staves of music with various note heads and rests. The first staff starts with a 2 over a 4. The second staff starts with a 4. The third staff starts with a 3 over a 2. The fourth staff starts with a 2 over a 1. The fifth staff starts with a 1 over a 2. The sixth staff starts with a 1 over a 2. Measures 14 through 23 are shown, ending with a repeat sign.

1. Original : croche pointée puis doubles-croches sur le reste de la mesure

28

33

[a] (1\*)

38

(2\*)

43

48

1. Original : basse absente
2. Original : liaison absente



## Courante

1. Dans un autre manuscrit, cette courante est attribuée à Johann Georg Weichenberger.  
 2. Original : Ré (a sur le canto)

The score is organized into measures numbered 1\*, 4, 8, 13, 17, 22, and 26. Measure 1\* starts with a 3/4 time signature. Measures 4, 8, 13, 17, and 22 start with a 4/4 time signature. Measure 26 starts with a 2/4 time signature. The music features a variety of note heads, including circles, squares, and triangles, and includes slurs, grace notes, and dynamic markings like 'f' and 'ff'. Below the staves, there are several sets of numbers and letters (e.g., 3, 5, 2, 4, 6; 2, 5, 2, 5, 2, 5; 4, 4, 4, 4; 4, 4, 4, 4; 2, 2, 2, 2; 4, 4, 4, 4) which likely correspond to specific notes or performance techniques.

.../...

1. Dans un autre manuscrit, cette courante est attribuée à Johann Georg Weichenberger.  
 2. Original : Ré (a sur le canto)

29

33

36

39

42

46

1. Original : pas d'indication rythmique dans la mesure
2. Original : La dièse (e sur le canto) : 2 fois

49

(1\*)

52

55

58

(2\*)

61

(3\*)

64

1. Original : pas d'indication rythmique dans la mesure
2. Original : Ré (a sur le 10e chœur) et le Do suivant est sous le La, troisième temps de la mesure
3. Original : basse absente



## Menuet

### 1. Original : Si (c sur le 3e chœur)

## Sarabande

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads (black, white, with or without stems), rests, and rhythmic patterns. Below each staff, a series of numbers (e.g., 3, 4, 5, 8, 11, 14, 18) and letters (e.g., a, r, f, h, k) provide specific performance instructions.

1. Original : noire non pointée  
 2. Original : Si et Mi (c sur le 3e chœur et c sur le canto)

1. Original : noire non pointée  
 2. Original : Si et Mi (c sur le 3e chœur et c sur le canto)

Handwritten musical score for voice and piano. The vocal line consists of three measures of music. Measure 1 starts with a note followed by a rest. Measure 2 starts with a note followed by a rest. Measure 3 starts with a note followed by a rest. The vocal part includes lyrics: 'r a r d a g a r' in measure 1, 'd a r a g a r a b d a' in measure 2, and 'e r a g a r a d g a' in measure 3. The piano part consists of three measures of music. Measure 1 starts with a note followed by a rest. Measure 2 starts with a note followed by a rest. Measure 3 starts with a note followed by a rest. The piano part includes lyrics: 'a' in measure 1, '4' in measure 2, and 'a' in measure 3.

A handwritten musical score for a single melodic line. The score consists of four measures on a staff with five horizontal lines. Measure 1 starts with a dotted half note followed by a whole note. Measure 2 starts with a whole note. Measure 3 starts with a whole note. Measure 4 starts with a whole note. The notes are written with vertical stems pointing upwards. Below the staff, the corresponding vocalizations are written: 'r' under the first note, 'ra' under the second note, 'a' under the third note, and 'ra' under the fourth note.

28

Handwritten musical notation on a staff with lyrics:

28      *r r f e f*      *a k a a a*      *a e e h g h*

Notes: *r r f e f*      *a k a a a*      *a e e h g h*

Letters below staff: *a e a a a*      *a a a a a*      *a a a a a*

Musical score for page 31, measures 31-34. The score consists of four staves. The first three staves have five measures each, while the fourth staff has one measure. Measure 31: The first staff shows a sequence of eighth notes (f, e, h, g, x) followed by a sixteenth note (h). The second staff shows a sequence of eighth notes (g, e, g, g). The third staff shows a sequence of eighth notes (f, g, f, g). The fourth staff shows a sequence of eighth notes (f, a, g, e). Measure 32: The first staff shows a sequence of eighth notes (g, a, g, g). The second staff shows a sequence of eighth notes (f, g, f, g). The third staff shows a sequence of eighth notes (f, a, g, e). The fourth staff shows a sequence of eighth notes (g, a). Measure 33: The first staff shows a sequence of eighth notes (f, a, g, e). The second staff shows a sequence of eighth notes (f, g, f, g). The third staff shows a sequence of eighth notes (f, a, g, e). The fourth staff shows a sequence of eighth notes (g, a). Measure 34: The first staff shows a sequence of eighth notes (f, a, g, e). The second staff shows a sequence of eighth notes (f, g, f, g). The third staff shows a sequence of eighth notes (f, a, g, e). The fourth staff shows a sequence of eighth notes (g, a).

A handwritten musical score for voice and piano. The score consists of two systems of music. The first system starts with a vocal dynamic 'f' and a piano dynamic 'ff'. The vocal line has lyrics 'd a a a e r d r a d b a' and the piano line has 'd a b a d r a d b a d a'. The second system starts with a vocal dynamic 'f' and a piano dynamic 'ff'. The vocal line has lyrics 'r e' and the piano line has 'd'. The score is written on five-line staves with corresponding bass staves below them.

#### 1. Original : indication rythmique de croche

# Menuet

1. Original : basse absente
2. Original : basse absente

24

28

32

36

40

1. Original : plus aucune information rythmique jusqu'à la fin du Menuet
2. Original : basse absente

## Gigue

6      e      e      e      e      e      e      e      e      e      e      e  
 8      a      a      a      a      a      a      a      a      a      a      a  
 4      a      a      a      a      a      a      a      a      a      a      a  
 7      a      a      a      a      a      a      a      a      a      a      a  
 10     a      a      a      a      a      a      a      a      a      a      a  
 13     a      a      a      a      a      a      a      a      a      a      a  
 16     a      a      a      a      a      a      a      a      a      a      a  
 20     a      a      a      a      a      a      a      a      a      a      a

1. Original : liaison absente

23

26

29

32

35

38

41

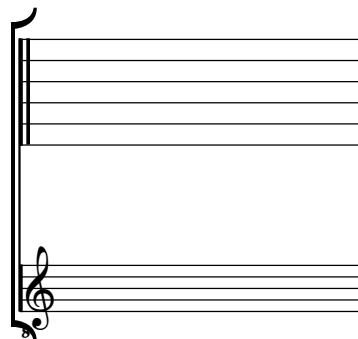
(1\*)

1. Original : Ré (a sur le 5e chœur)

# Tonalité : La mineur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a six-string guitar neck. The strings are labeled from top to bottom as E, A, D, G, B, and E. Above the strings, the first six frets are labeled with the letter 'a'. Below the strings, the notes are labeled as a sequence of 'a' and 'r' (representing the 13th note) followed by the numbers 4, 5, and 6. A bass clef is at the bottom of the neck.

*[Compositeur anonyme]*

# [Partie]

Menuet, Trio, [Allegro ?], Gigue

Do majeur - Do mineur

Manuscrits de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 59r - 60r*

Voir dans le manuscrit de Grüssau PL-Wu2005, pages 25 à 27 :  
[Partie] [PLWu2005\_4]

Voir dans le manuscrit de Grüssau PL-Wu8135, pages 2r à 5v :  
Oreste e Pilade [PLWu8135\_1]



## *Avertissement*

Ces quatre pièces sont présentes ensemble et dans le même ordre dans deux des manuscrits de Grüssau/Krzeszów : les manuscrits PL-Wu2003 et PL-Wu2005. Dans ces deux présentations, le Menuet et le Trio sont rédigés en enchaînement sur une même page et « Menuet Da Capo » est écrit à la fin du Trio dans le manuscrit PL-Wu2005. Ces pièces figurent aussi dans le manuscrit de Grüssau PL-Wu RM 8135 titrées : « I trastulli d’Apollo : in soavi Concenti e Cavate favorite per il Liuto Violino, Traversiero e Basso, 1753 ». Ici, elles sont insérées dans une partie en Do majeur nommée « Oreste e Pilade ». Elles sont précédées d'une longue et riche Entrée et elles sont sous-titrées : « Freüden Bezeügung » pour le Menuet, « Beständige Freundschaft Versicherung » pour le Trio, « Vergnügte Unterredung » et « Abschied auf ein glücklich Wiedersehen » pour la Gigue.

Cette Partie en Do majeur doit être jouée avec l'accord ordinaire des basses du luth. Cependant, le Trio, en enchaînement du Menuet, est en Do mineur et les bourdons du luth Si, Mi et La devraient alors être abaissés d'un demi-ton. Toutefois, les basses Si et La ne sont pas utilisées dans cette pièce alors que Mi est présente. Mesure 26, ce Mi est congruent mais à la fin de la mesure 27, dans les manuscrits PL-Wu2003 et PL-Wu2005, il est altéré et le 9<sup>e</sup> chœur doit être accordé en Mi bémol. Il est alors toutefois possible d'exécuter ces pièces ensemble avec l'accord ordinaire du luth, à la condition de ne pas jouer cette basse Mi naturel dans le Trio. Il est plus judicieux de l'éviter et, comme dans le manuscrit PL-Wu RM 8135, de prolonger la basse de l'accord précédent sur l'ensemble du troisième temps de la mesure.

Jean-Daniel Forget



# Menuet

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25

26

1. Original : Sol dièse (cette correction avait été faite sur le manuscrit PL-Wu2005 par un copiste ou un joueur de l'époque)
  2. Original : pas d'indication rythmique
  3. Original : présence de Ré (a sur le canto) (La correction est faite en accord avec le manuscrit de Grüssau PL-Wu8135.)

## Trio

Do mineur

3      4      4      r      a

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

11     6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      r : : : :      6 6 6 6 6 6

17     6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6

23     6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6

29     6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6      6 6 6 6 6 6

36     a a a a a a      a a a a a a      4 4 4 4 4 4      a a a a a a      a a a a a a      a a a a a a

1. Original : pas d'indication rythmique et présence ensuite d'un Mi (10e chœur). Cf. l'avertissement en tête de la présente édition.
2. Original : pas d'indication rythmique
3. Original : pas d'indication rythmique

[Allegro ?]

2      4      9      13      17      21

*a r p ar er ar ar  
r br a r a r r r a r a r  
a g a a r bre a a p r p a r r a r a  
r p a r r r bre a a p r p a r r a r a  
r a a p r a a a a a a a  
r a a e g f h g h g f h g h f*

25

29

34

39

43

48

# Gigue

1. Original : Fa (a sur le 8e chœur)

1. Original : Fa (a sur le 8e chœur)

Ms. Grüssau PL-Wu2003, Anonyme, Partie en Do majeur [PLWu2003\_37] Page 5

20

23

26

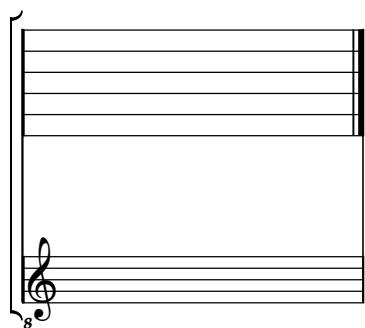
29

Da Capo

# Tonalité : Do majeur

*Accord ordinaire du luth*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a guitar neck with 13 courses. The courses are labeled from bottom to top as a1, a2, a3, a4, a5, a6, a7, a8, a9, a10, a11, a12, and a13. The tuning is: a1 (open), a2 (open), a3 (open), a4 (open), a5 (open), a6 (open), a7 (open), a8 (open), a9 (open), a10 (open), a11 (open), a12 (open), and a13 (open). There is a grace note 'a' above the 13th course, followed by a 'tappa' (tapping) symbol and the numbers 4, 5, and 6.

*[Compositeur anonyme]*

# [Partie]

Sinfonia, Menuet, Trio, Aria,  
Fantasia, Capriccio (Capricio), Finale

Fa majeur

Manuscrits de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folios 65v - 68r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 28 à 33 : [Partie]  
[PLWu2005\_5]*

*Voir dans le manuscrit de Grüssau PL-Wu8135, folios 6r à 6v.bis : L'addio  
di Tito e Berenice [PLWu8135\_2]*



# Sinfonia

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17

1. Original : Ré (a sur le 5e chœur)



38

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is E major (no sharps or flats). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like '6' and 'a' are written below the notes. Measure 1 starts with two eighth notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

41

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is F major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like '6' and 'a' are written below the notes. Measure 1 starts with two eighth notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

44

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is A major (no sharps or flats). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like 'a', 'r', 'f', and 'g' are written below the notes. Measure 1 starts with two eighth notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

47

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is A major (no sharps or flats). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like 'a', 'g', 'f', and 'h' are written below the notes. Measure 1 starts with two eighth notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

50

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is F major (one sharp). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like 'f', 'g', 'a', 'b', and 'c' are written below the notes. Measure 1 starts with two eighth notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

53

Handwritten musical score for a single melodic line. The staff has five lines and a baseline. The key signature is G major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth note patterns. Fingerings like '5', 'g', 'a', 'b', and 'c' are written below the notes. Measure 1 starts with a dotted half note. Measures 2-3 show a pattern of eighth and sixteenth notes. Measure 4 ends with a sixteenth note.

1. Original : pas d'indication rythmique

56

59

62

65

68

71

1. Original : aucune indication rythmique dans la mesure

# Menuet

3      a      a      a      a      a      a

6      a      a a      a      a      a      a

11     a      a a      a a a      a a a a      a a a a a      a a a a a a

17     a      a a      a      a a a      a a a a      a a a a a a      a a a a a a a

23     a a a      a      a a a      a a a a      a a a a a      a a a a a a a

29     a      a      a      a a      a a a      a a a a      a a a a a a a a

1. Original : pas d'indication rythmique
2. Original : pas d'indication rythmique dans la mesure

## Trio

6 Ré mineur

1.

2.

3.

6

12

18

24

(1\*)

(2\*)

[Menuet da Capo]

1. Original : pas d'indication rythmique dans la mesure  
 2. id

# Aria

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is C major (no sharps or flats). The time signature varies throughout the piece.

- Staff 1:** Measures 1-2. Key C. Rhythms include eighth and sixteenth notes. Note heads are labeled with 'a' and 'd'. Measure 2 ends with 'ef'.
- Staff 2:** Measures 3-4. Key changes to 6. Rhythms include eighth and sixteenth notes. Measure 4 ends with 'ab'.
- Staff 3:** Measures 5-6. Key changes to 5. Rhythms include eighth and sixteenth notes. Measure 6 ends with 'ab'.
- Staff 4:** Measures 7-8. Key changes to 6. Rhythms include eighth and sixteenth notes. Measure 8 ends with 'ab'.
- Staff 5:** Measures 9-10. Key changes to 5. Rhythms include eighth and sixteenth notes. Measure 10 ends with 'ef'.
- Staff 6:** Measures 11-12. Key changes to 6. Rhythms include eighth and sixteenth notes. Measure 12 ends with '[Fin]'.
- Staff 7:** Measures 13-14. Key changes to 5. Rhythms include eighth and sixteenth notes.

1. Original : pas d'indication rythmique
2. Original : pas d'indication rythmique dans la mesure
3. Original : pas d'indication rythmique

18

(1\*)

21

24

27

30

33

Da Capo

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

## Fantasia

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19

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21

31

3 3 3 3 3

*drag. drag. drag. arar ar er ede ede ede*

*a a a a a a b a e*

A handwritten musical score for a single melodic line. The score consists of four measures. Measure 1 starts with a note 'd' above the staff, followed by two 'a's. Measure 2 begins with a 'r' below the staff, followed by six 'a's. Measure 3 begins with a 'r' below the staff, followed by three 'a's. Measure 4 starts with a 'd' above the staff.

Musical score for page 38, measures 38-41. The score consists of two staves. The top staff has a bass clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern of 'd' followed by 'r'. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern of 'a' followed by 'r'. Measure 38 starts with a fermata over the first note of the eighth-note pattern. Measures 39 and 40 continue the pattern. Measure 41 concludes with a fermata over the first note of the eighth-note pattern.

# Capriccio (Caprichio)

1. Original : pas d'indication rythmique

The musical score consists of six staves of handwritten notation. The first staff starts with a C-clef and a common time signature. The second staff starts with an E-clef. The third staff starts with a G-clef. The fourth staff starts with a F-clef. The fifth staff starts with a D-clef. The sixth staff starts with an A-clef.

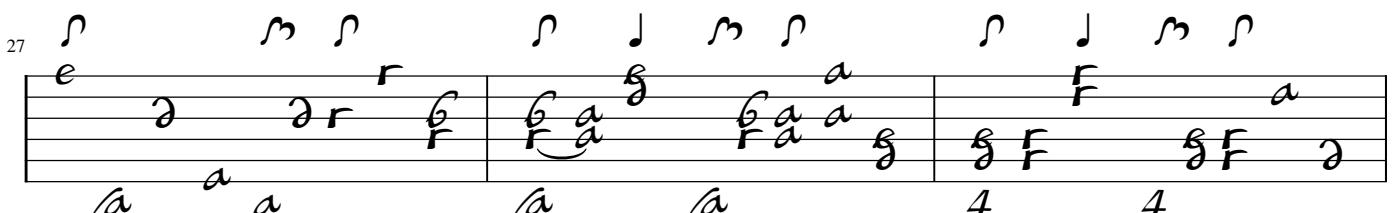
Rhythmic patterns include eighth and sixteenth note groups, slurs, and grace notes. Fingerings such as '1', '2', '3', '4', '5', '6', and '7' are placed above or below the notes. Measure numbers 1, 3, 6, 9, 12, and 15 are visible at the beginning of each staff. The notation is in common time throughout.

18      

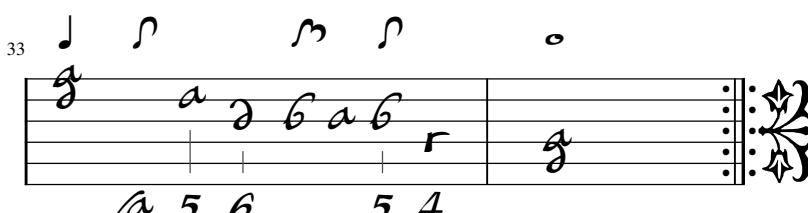
21      

24      

(1\*)

27      

30      

33      

(2\*)

1. Original : note absente

2. Original : pas d'indication rythmique

## Finale

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24

A musical score for voice and piano. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is indicated by a bass staff with harmonic suggestions below the vocal line. The score includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The vocal part starts with a melodic line and ends with a sustained note.

A handwritten musical score for guitar, page 29, featuring four measures of music. The score includes a key signature of F major, a time signature of common time, and a bass clef. The notes are written on a five-line staff, with some notes having stems pointing up and others down. The first measure starts with a note on the 5th string (B), followed by a note on the 4th string (D). The second measure starts with a note on the 3rd string (A). The third measure starts with a note on the 2nd string (G) and ends with a note on the 1st string (E). The fourth measure starts with a note on the 3rd string (A) and ends with a note on the 2nd string (G). The score concludes with a decorative flourish.

Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute. The top six courses are labeled with the letter 'a'. The bottom seven courses are labeled with numbers: '13', '12', '11', '10', '9', '8', and '7'. The instrument has a standard tuning peg on the left and a nut on the right.

***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Partie 11]

WeissSW11.1, 2, 3, 4, 6, 5

Allemande, Courante, Gavotte, Sarabande,  
Gigue, Menuet

Ré mineur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folios 69r - 71v*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions)  
pages/folios 93/47r à 101/51r : Sonata 11 in D minor*

*Voir dans le manuscrit de Dresde D-Dl2841 (Le Luth Doré Editions)  
volume 1, pages 32 à 38 : Sonata N° 11 in D minor, Partie de SL Weiss*

*Voir dans le manuscrit de Grüssau PL-Wu 2004, folios 1r à 4r : Courante  
et Gigue de la Parthia ex D moll Del Sig. Weis [PLWu2004\_1]*

*Voir dans le manuscrit de Grüssau PL-Wu 2005, pages 34 à 38, Partie 11  
[PLWu2005\_6]*



# Allemande

### 1. Original : basse absente

25      ♩      ♩

25      ♩      ♩

25      ♩      ♩

28      ♩      ♩      ♩      ♩

28      ♩      ♩      ♩      ♩

31      ♩      ♩      ♩      ♩

31      ♩      ♩      ♩      ♩

34      ♩      ♩      ♩      ♩

34      ♩      ♩      ♩      ♩

37      ♩      ♩      ♩      ♩

37      ♩      ♩      ♩      ♩

40      ♩      ♩      ♩      ♩

40      ♩      ♩      ♩      ♩

44      ♩      ♩

44      ♩      ♩

1. Original : Sol (c sur le 4e chœur)
2. Original : Fa dièse (b sur la chanterelle)
3. Original : basse absente
4. Original : basse absente
5. Original : basse absente

## Courante

3 *k h i* *i k h k h i* *i k h k h i* *i k a h f g* *h f h f g*  
 4 *ta* *a* *ta* *[a]* *(1\*)* *a* *4* *a*

6 *h f h g* *h f e* *f d f e* *f d f e* *f e d* *e r e d*  
*h h d* *f d d* *f d d* *f d d* *f f r* *d r r*

4 *a* *4* *a* *5* *a* *5* *a* *5* *a* *6* *ta*  
 12 *ta* *a* *ta* *a* *ta* *a* *ta* *a* *ta* *a*

18 *d r e d* *d r e a* *a a a a* *r a r a* *r d r r* *a a a a*  
*ta* *ta* *ta* *a* *ta* *ta*

23 *a a r a a a* *d r r r a* *d a r* *r a a y r a* *d a r d a*  
*r* *ta* *a r d* *a* *ta*

28 *ta* *a* *ta* *a* *ta* *a* *ta* *6* *ta*  
*e d e d* *d e r e d* *d e r e d* *e a :::* *e r r* *e e a e r e*

33 *ta* *a* *ta* *a* *ta* *a* *ta* *a* *ta*  
*e [e] a e d* *b r* *r a r* *r d r a r* *r d r r* *a y a*

39 *ta* *a* *ta* *a* *ta* *a* *ta* *a*  
*a a b a a* *a a b a a* *b a r a r* *b a r a r* *r a r a d r*

1. Original : basse absente

2. Original : Fa (a sur la chanterelle)

44       $\text{a}^{\text{d}}\text{f}^{\text{d}}\text{f}^{\text{a}}$   $\text{r}^{\text{a}}\text{b}^{\text{a}}\text{r}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   
 $\text{a}$  5  $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{a}^{\text{a}}$   
 50       $\text{a}^{\text{d}}\text{a}^{\text{r}}\text{a}^{\text{a}}$   $\text{r}^{\text{r}}\text{r}^{\text{r}}\text{r}^{\text{a}}$   $\text{r}^{\text{r}}\text{r}^{\text{r}}\text{a}$   $\text{r}^{\text{a}}\text{a}^{\text{r}}\text{a}^{\text{r}}$   $\text{e}^{\text{e}}\text{e}^{\text{e}}\text{e}^{\text{e}}$   $\text{e}^{\text{e}}\text{e}^{\text{e}}\text{e}^{\text{r}}$   
 56       $\text{a}^{\text{d}}\text{k}^{\text{h}}\text{i}$   $\text{i}^{\text{h}}\text{k}^{\text{h}}\text{i}$   $\text{i}^{\text{h}}\text{a}^{\text{h}}\text{g}$   $\text{h}^{\text{h}}\text{f}^{\text{h}}\text{g}$   $\text{h}^{\text{h}}\text{f}^{\text{h}}\text{e}$   $\text{f}^{\text{d}}\text{f}^{\text{d}}\text{e}$   
 $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 62       $\text{f}^{\text{e}}\text{d}$   $\text{d}^{\text{e}}\text{r}^{\text{e}}\text{d}$   $\text{d}^{\text{e}}\text{a}^{\text{r}}\text{b}$   $\text{b}^{\text{r}}\text{a}^{\text{r}}\text{b}$   $\text{b}^{\text{r}}\text{a}^{\text{r}}\text{a}$   $\text{b}^{\text{r}}\text{a}^{\text{r}}\text{b}$   
 $\text{f}$   $\text{f}$   $\text{r}$   $\text{d}$   $\text{r}$   $\text{d}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   $\text{a}$   
 68       $\text{a}^{\text{r}}\text{a}^{\text{d}}\text{a}^{\text{r}}$   $\text{a}^{\text{a}}\text{b}^{\text{a}}\text{a}^{\text{a}}$   $\text{a}^{\text{r}}\text{a}^{\text{a}}$   $\text{e}^{\text{r}}\text{a}^{\text{a}}$   $\text{r}^{\text{a}}\text{d}$   $\text{e}^{\text{r}}\text{a}^{\text{a}}$   
 $\text{a}$   
 74       $\text{r}^{\text{a}}\text{d}$   $\text{r}^{\text{f}}\text{e}$   $\text{a}$   $\text{r}^{\text{e}}\text{r}^{\text{a}}$   $\text{r}^{\text{f}}\text{e}$   $\text{a}$   $\text{r}^{\text{e}}\text{r}^{\text{a}}$   
 $\text{e}$   $\text{a}$   
 79       $\text{r}^{\text{a}}\text{a}^{\text{r}}$   $\text{a}^{\text{e}}\text{r}^{\text{e}}$   $\text{a}^{\text{a}}\text{a}^{\text{a}}$   $\text{a}^{\text{a}}\text{a}^{\text{a}}$   $\text{a}^{\text{a}}\text{a}^{\text{r}}$   $\text{e}^{\text{r}}\text{a}^{\text{a}}$   
 $\text{a}$   
 85       $\text{r}^{\text{a}}\text{a}^{\text{r}}$   $\text{a}^{\text{e}}\text{r}^{\text{e}}$   $\text{a}^{\text{a}}\text{a}^{\text{a}}$   $\text{a}^{\text{a}}\text{a}^{\text{a}}$   $\text{a}^{\text{a}}\text{a}^{\text{r}}$   $\text{e}^{\text{r}}\text{a}^{\text{a}}$   
 $\text{a}$   
 85       $\text{a}^{\text{e}}$   $\text{a}^{\text{a}}$   
 $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   $\text{a}^{\text{a}}$   
 (2\*)

1. Original : mesure redoublée

2. Original : indication rythmique de blanche

## Gavotte

The sheet music consists of six staves of musical notation for a single instrument, likely a recorder or flute. The notation uses a soprano C-clef, common time, and a key signature of one sharp (F#). The lyrics are written below the notes in both French and German. The music is divided into measures by vertical bar lines.

**Staff 1 (Measures 1-4):**

- Measure 1: *e a e r e d e r e*
- Measure 2: *a e e a e a e*
- Measure 3: *a f d e b r a a*
- Measure 4: *r a r a e e r [a] r*
- Measure 5: *a a a a [r] a*
- Measure 6: *d r b r a a r*

**Staff 2 (Measures 5-8):**

- Measure 5: *b a e d r b a a*
- Measure 6: *r r a a d r b r*
- Measure 7: *a a r a b r d r*
- Measure 8: *d a r a a b e b*

**Staff 3 (Measures 9-12):**

- Measure 9: *d r b b a r*
- Measure 10: *a r a d r r*
- Measure 11: *g g*
- Measure 12: *h h f h h h f h*

**Staff 4 (Measures 13-16):**

- Measure 13: *i k h h f h h*
- Measure 14: *f h h f a a*
- Measure 15: *f a r a*
- Measure 16: *r a r a r a r a d b*

**Staff 5 (Measures 17-20):**

- Measure 17: *a a b a d a a*
- Measure 18: *b a b a d a a*
- Measure 19: *a a b a d a a*
- Measure 20: *a a b a d a a*

1. Original : Ré (a sur le canto)

2. Original : Fa (a sur la chanterelle)

23

*a r a a a r a / r a r a r / F a F a / a r a r a*

27

*F a r r a r / e a e e a e a / e a e a r e r e a*

31

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

35

*[r] a r a / e r e r / a a a a aa / a a a a aa aa aa*

(1\*)

39

*b r b a e ae / g g*

## Sarabande

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, squares, and triangles, often with internal markings like 'k', 'h', 'f', 'e', 'r', 'a', 'g', 'd', 'b', and 'f'. The first staff begins with a '3' and includes a circled 'a' below the staff. The second staff begins with a circled '6' and includes circled '4' and '5' below the staff. The third staff begins with a circled '8' and includes circled '6' below the staff. The fourth staff begins with circled '4' and includes circled '1' below the staff. The fifth staff begins with circled '19' and includes circled '4' and '5' below the staff.

1. Original : basse absente

Musical score for guitar, measure 23:

Measure 23 consists of three measures of chords. The first measure shows a B chord (B, D, G) with a bass note B. The second measure shows an A chord (E, G, B) with a bass note E. The third measure shows an A chord (E, G, B) with a bass note E.

The notation includes a bass staff with a bass clef and a treble staff with a treble clef. The chords are indicated by letters above the strings: 'e' for the 6th string, 'f' for the 5th string, and 'a' for the 4th string. The bass notes are also labeled with their corresponding letters below the staff.

Handwritten musical score for guitar, page 26, measures 1 and 2. The score consists of two staves. The first staff begins with a measure containing three eighth notes, followed by a measure with two eighth notes. The second staff begins with a measure containing two eighth notes, followed by a measure with three eighth notes. The notation includes various slurs and grace notes.

### 1. Original : ornement absent

## Gigue

The musical score consists of six staves of handwritten notation on five-line staves. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. The lyrics are written below the notes, primarily using the letters 'a', 'e', 'f', 'h', and 'r'. Performance markings include '6' and '8' at the beginning, 'f' (forte), 'ff' (double forte), 'h' (acciaccatura), 'r' (reinforcement), and 't' (tie). Measure numbers 1 through 32 are indicated above the staves. Some measures have additional markings like '(1\*)', '(2\*)', and '(3\*)'.

1. Original : Mi (h sur le 3e chœur)

2. Original : basse absente

3. Original : liaison absente

4. Original : liaison absente

1. Original : basse absente
  2. Original : liaison absente
  3. Original : basse absente
  4. Original : liaison absente

## Menuet

The musical score consists of six staves of handwritten notation for a string quartet. The notation includes various clefs (G, C, F), note heads, and rests. Measure numbers are placed below the staves: 3, 4, 6, 5, 4, 11, 17, 23, and 29. The score is in G minor.

1. Original : basse absente

2. Original : deux notes décalées un chœur plus bas : Ré (f sur le 3e chœur) et Do (h sur le 4e chœur)

34

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

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

39

*f a e f a h a* | *h a f f* | *h f a h a d* | *g r a a g* | *r a r a e r*

a *ta* [a] *ta* *ta*

(1\*)

44

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

e a *ta* 4 5 a e a a

(2\*)

50

*a r r a* | *r e a r a* | *f f e e* | *f f e f e* | *f e f a h k*

e *ta* *ta* *ta* a a a a

55

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

a a a a a a

1. Original : basse absente
2. Original : liaison absente

Tonalité : Ré mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*

**[*Silvius Leopold Weiss ?*]**

(1687 - 16 oct. 1750)

# [Partie]

Weiss SW

[Entrée], Menuet, Trio, Capriccio, Burlesca

Ré mineur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 72r - 73r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 41 à 44 :  
Partie en Ré mineur [PLWu2005\_7]*

*Voir dans le manuscrit de Grüssau PL-Wu8135 : I Trastulli d'Apollo,  
folios 27v à 30v, La Forza della Musica [PLWu8135\_9]*



# [Partie] en Ré mineur

[Entrée]

The musical score consists of six staves of handwritten notation on five-line staff paper. The lyrics are written above the notes, and fingerings (numbers 1 through 6) are placed below the notes. Measure numbers 1, 3, 5, 7, 9, and 11 are indicated at the beginning of each staff.

- Staff 1:** Starts with a C. The lyrics are: a a a h h | a r a e r a r f e a d a d x. Fingerings: 1 1 1 2 2 2 | 3 4
- Staff 3:** The lyrics are: a a a h h | a r a e r a r f e f. Fingerings: 1 1 1 2 2 2 | 3 4 4
- Staff 5:** The lyrics are: f e f h f e r a r e r a | r a a y r a r d. Fingerings: 1 1 1 2 2 2 | 3 4 5 6 | 7 8 9 10 11 12
- Staff 7:** The lyrics are: r 6 2 6 a r 6 2 6 a r | a a a a a a | r r 6 r r. Fingerings: 1 2 3 4 5 6 | 7 8 9 10 11 12 | 13 14 15 16 17 18
- Staff 9:** The lyrics are: a a a a a | a r e r a r g g. Fingerings: 1 2 3 4 5 | 6 7 8 9 10 11 12 | 13 14 15 16 17 18
- Staff 11:** The lyrics are: a a a e | a e a | k a k a k a i h h k. Fingerings: 1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16 | 17 18 (1\*)

1. Original : pas d'indication rythmique dans la mesure



# Menuet

# Trio

Handwritten musical score for three voices (Trio) in common time, Ré mineur.

The score consists of 12 staves of music, numbered 3 through 38. The vocal parts are written on five-line staves, with lyrics provided below each staff. The music includes various rhythmic patterns and rests.

**Staff 1:**

- Measures 3-4: *a f a e*, *efe a e*, *a f a e*, *efe a e*, *fef f e*
- Measures 5-6: *ra*, *ra a*, *ra ra*, *ra a*, *a*, *4*
- Measures 7-8: *s m n*, *ere d r*, *r a r r*, *2 r d a e f*
- Measures 9-10: *s m n*, *ere d r*, *r a r r*, *ere a e f*, *2 r d a e f*
- Measures 11-12: *a*, *5*, *ra*, *6*, *ra*, *ra a*, *ra a*, *ra*, *ra*, *ra*
- Measures 13-14: *s m n*, *ere d e f*, *f e d a*, *e e ::*, *a a*, *i h*, *h k h*, *i h i*, *a a*
- Measures 15-16: *a*, *ra*, *ra er a*, *(1\*) a*, *a*, *a*, *a*, *a*, *a*
- Measures 17-18: *s m n*, *h k h*, *h h k*, *f f h*, *e a e f*, *r r e*, *g a r a*, *d r x*
- Measures 19-20: *a*, *a a*, *5 a*, *a*, *a*, *a*, *4*, *a*, *ra*, *ra*
- Measures 21-22: *s m n m n*, *r a r*, *6*, *ere d a*, *2 r d a*, *ere a r*, *g*, *a f a e*
- Measures 23-24: *a*, *4*, *4*, *a*, *4*, *a*, *ra*, *ra*, *ra*
- Measures 25-26: *s m n*, *efe a e*, *f e f e*, *ere d r*, *r a r r r*, *2 r d a e f*
- Measures 27-28: *a*, *ra*, *a*, *4*, *a*, *5*, *ra*, *6*, *ra*
- Measures 29-30: *s m n*, *r a r a e f*, *ere a e f*, *f e f*, *f g f*, *e*, *a b a a e*
- Measures 31-32: *ra*, *a*, *a*, *a*, *5*, *ra*, *6*, *ra*, *R*
- Measures 33-34: *s m n*, *r a r*, *a e f*, *ere a e f*, *f e f*, *f g f*, *e*, *a b a a e*
- Measures 35-36: *a*, *ra*, *a*, *a*, *a*, *5*, *ra*, *6*, *ra*
- Measures 37-38: *s m n*, *r a r*, *r b r*, *r a r b r*, *f e f*, *2 r d*, *6 a r a r*, *a*, *ra*

[Da Capo Menuet]

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

# Capriccio (Caprichio)

1

2

3

4

5

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44

45

46

47

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49

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51

52

53

54

55

56

57

58

59

60

61

62

<img alt="Handwritten musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of six staves of music, each with a

Musical score for guitar, page 21, measures 21-25. The score consists of five staves of musical notation with corresponding fingerings and letter labels (a, b, c, d, e) below each staff.

Measure 21: **a**

Measure 22: **b**

Measure 23: **c**

Measure 24: **d**

Measure 25: **e**

Musical score for 'Haka' on a five-line staff. The score consists of three measures. Measure 1: A single note with a fermata. Measure 2: Four notes with the lyrics 'haka haka haka haka'. Measure 3: Four notes with the lyrics 'kaka kaka kaka kaka'. Fingerings are indicated above the notes: 'f' over the first note of each measure, and 'h' over the second note of each measure. Below the staff, the numbers '4', '6', and '5' are centered under their respective measures.

# Burlesca

1. Original : pas d'indication rythmique

1. Original : pas d'indication rythmique

Ms. Grüssau PL-Wu2003, Anonyme, [Partie] en Ré mineur [PLWu2003\_42] Page 7

316

Tonalité : Ré mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# Allemande

Fa majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 73v - 74r*



## Allemande

Handwritten musical score for a string instrument, likely cello or bass. The score consists of 16 numbered measures. Measure 1 starts with a 'C' and includes grace notes. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-7 continue the eighth-note pattern with some sixteenth-note variations. Measures 8-10 feature sustained notes and eighth-note patterns. Measures 11-13 show sixteenth-note patterns and sustained notes. Measures 14-16 conclude with eighth-note patterns and sustained notes.

17 *area*

19 *area*

21 *area*

23 *area*

25 *area*

27 *area*

29 *area*



Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute. The top section shows the tuning pegs with the letter 'a' written above each peg. Below the pegs, the courses are labeled with numbers: '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', and '13'. The bottom section shows a musical staff with various note heads and stems, indicating a specific musical line or tablature.



***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# Gigue

WeissSW19.7

Fa majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 75v - 76r*

*Voir dans le manuscrit de Londres GB-Lbl30387 (Le Luth Doré Editions)  
folio 95v et 96r : Gigue de la Sonata 19 in F Major*



Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute. The top section shows the 13 courses (strings) with their tuning indicated by the letter 'a' repeated 13 times. The bottom section shows a musical staff with various note heads and rests, indicating a musical piece. The staff begins with a treble clef and a key signature of one flat (B-flat), followed by a bass clef and another key signature of one flat (B-flat).

## [Gigue]

1

25

29

34

38

42

46

50

54

1. Original : basse absente
2. Original : anacrouse absente
3. Aussi basse Si bémol (d sur le 7e chœur) dans le manuscrit de Londres

58

(1\*)

62

67

71

75

(2\*)

79

83

:

1. Original : anacrouse absente
2. Original : basse absente



*[Silvius Leopold Weiss ?]*  
(1687 - 16 oct. 1750)

# [Gigue]

-  
Fa majeur

Manuscrit de Grüssau PL-Wu2003  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 77v - 78r*

*Pas de correspondance*



## [Gigue]

12 2 | 2 5 a 6 a r 2 5 a f 2 f | e a 6 2 6 a r a r |

8 | a | a | a | 4 | a | 4 | a |

3 | 2 5 2 6 a r 2 5 a f 2 f | e a 6 2 6 a r a r | 2 |

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

6 | 2 5 2 6 a b 2 6 | r a r r a r | 6 a r r a | 2 2 5 2 |

4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

9 | r a r r a r | 6 a b a | 2 | e r a 2 6 2 6 a b a | r |

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

12 | r | r | r | r | r | r | r |

15 | 2 5 2 2 2 2 2 2 | 2 5 a 6 a r 2 5 a f 2 f | e a 6 2 6 a r a r |

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

18 | 2 5 2 2 2 2 2 2 | 2 5 a 6 a r 2 5 a f 2 f | e a 6 2 6 a r a r |

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

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

21

24

26

30

33

36

39

.../...

42

45

48

51

54

57

60

1. Original : pas d'indication rythmique

63

66

69

72

75

Tonalité : Fa majeur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute. The top six courses are tuned in octaves, indicated by the letter 'a' above each course. The bottom seven courses are tuned in a specific pattern: 'a a / a / a / 4 5 6'. The bottom course is a single note. A treble clef and a sharp sign are at the bottom left.

*[Compositeur anonyme]*

# [4 pièces]

[Sans titre], [Menuet ?], Trio, [Sans titre]

Si bémol majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 80v - 81r*



1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

1. Original : dans cette mesure et dans la suivante, le rythme et les liaisons ne sont pas indiqués.

19

(1\*)

21

23

25

Da Capo

1. Original : liaison absente

## [Menuet ?]

3

5

11

17

23

29

35

R

Da Capo

#### 1. Original : pas d'indication rythmique (10 mesures)

# Trio

1. Original : aucune indication rythmique jusqu'à la fin de la pièce

2 5 6 6 2 6 2 6 6 6 6 6 6 6 6

4 | | | | | | | | | | | | | | | |

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

11 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

17 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

23 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6

(1\*) 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

28 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6

5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

1. Original : liaison absente

Musical score for guitar, page 33, measures 1-5. The score consists of five measures of music on a staff with six horizontal lines. The first measure starts with a fermata over a note, followed by two eighth notes: f and e. The second measure starts with a quarter note f, followed by a sixteenth note ff and a eighth note ae. The third measure starts with a quarter note f, followed by a sixteenth note ff and a eighth note ae. The fourth measure starts with a quarter note f, followed by a sixteenth note a. The fifth measure starts with a sixteenth note g, followed by a eighth note a and a sixteenth note a.

38

n n n      n      n n n      n

a a a      a      a a a      a

[a] (1\*)

Handwritten musical score for guitar, page 42, measures 42-45. The score consists of five measures. Measure 42: Rhythms include eighth note (r), sixteenth note pairs (aa), and sixteenth note triplets (aaa). Fingerings: 1 for the first note, 2 for the second, 3 for the third, and 4 for the fourth. Measure 43: Rhythms include eighth note (r), sixteenth note pairs (aa), and sixteenth note triplets (aaa). Fingerings: 1 for the first note, 2 for the second, 3 for the third, and 4 for the fourth. Measure 44: Rhythms include eighth note (r), sixteenth note pairs (aa), and sixteenth note triplets (aaa). Fingerings: 1 for the first note, 2 for the second, 3 for the third, and 4 for the fourth. Measure 45: Rhythms include eighth note (r), sixteenth note pairs (aa), and sixteenth note triplets (aaa). Fingerings: 1 for the first note, 2 for the second, 3 for the third, and 4 for the fourth.

Handwritten musical score for guitar, page 46, measures 6-10. The score consists of five staves. The first four staves are in common time and feature a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. The fifth staff begins with a sixteenth note, followed by a whole note, a sixteenth note, and a whole note. The notation includes various slurs and grace notes.

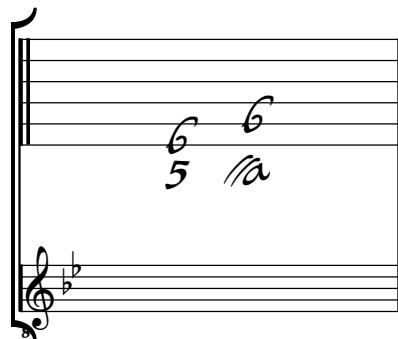
Handwritten musical score for guitar, page 50, measures 6-10. The score consists of five measures of music on a five-line staff. Measure 6 starts with a fermata over a note, followed by a 'f' dynamic. Measure 7 starts with a 'fa' dynamic, followed by 'e e f'. Measure 8 starts with a 'f' dynamic, followed by 'd al'. Measure 9 starts with a 'l k k l' dynamic. Measure 10 starts with a 'l i i l' dynamic. The staff has six horizontal lines, with the bottom line being the 6th string and the top line being the 1st string. Fingerings are indicated above the staff: '2' over the 2nd string in measure 6, '3' over the 3rd string in measure 7, '1' over the 1st string in measure 8, and '2' over the 2nd string in measure 9.

Musical score for guitar, page 55, measures 1-8. The score consists of two staves. The top staff shows a melody with various note heads (e, f, a, g) and rests. The bottom staff shows a harmonic progression with notes (a, 5, 5, 5, 5, a, a, a). Measure 1 starts with a note 'e' on the first string. Measure 2 starts with a note 'f' on the second string. Measures 3-4 start with a note 'a' on the third string. Measures 5-6 start with a note '5' on the fourth string. Measures 7-8 start with a note '5' on the fifth string.

1. Original : Fa (a sur le 8e chœur)

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

*Scordature par octave*



*Accord des 13 chœurs du luth*

A diagram of a 13-course lute. The top seven courses are labeled with a 'a' above each other. The bottom six courses are labeled with 'a' below each other, followed by 'a' above them, then 'a' below them, and finally '4 5 6' below them. The bottom two courses are crossed out with an 'X'. A treble clef with a flat sign is at the bottom left.

*[Compositeur anonyme]*

# [2 pièces]

[Introduction], Allemande

-  
Do mineur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 81v - 82r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 144, 145 et 149 :  
2 pièces en Do mineur [PLWu2005\_49]*



# [Introduction]

1. La tablature originale ne comporte aucune autre indication rythmique que celle des triolets.  
 2. Original : Si bécarré (g sur le 4e chœur).  
 3. Original : note absente

1. La tablature originale ne comporte aucune autre indication rythmique que celle des triolets.  
 2. Original : Si bécarré (g sur le 4e chœur).  
 3. Original : note absente

10

11

12

13 (1\*)

14 (2\*)

15

16

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

# Allemande

1. Original : présence d'une basse Mi bémol (8e chœur)

2. Original : liaison absente

3. Original : Do (d sur le 3e chœur)

4. Original : basse absente

5. Original : pas d'indication rythmique dans la mesure

6. Original : liaison absente

7. Original : indication rythmique de triolet

Ms. Grüssau PL-Wu2003, Anonyme, [Introduction] et Allemande en Do mineur [PLWu2003\_47] Page 3 347

14

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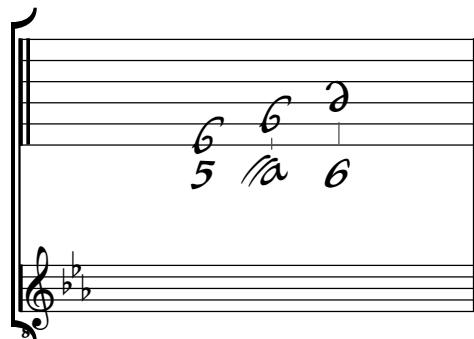
24

1. Liaison absente de la tablature originale.
2. Original : liaison absente
3. Original : pas d'indication rythmique
4. Original : la basse est sous la note précédente
5. Original : pas d'indication rythmique

Tonalité : Do mineur

*Accord des basses du luth : 3 bémols*

*Scordature par octave*



*Accord des 13 chœurs du luth*

***Silvius Leopold Weiss***  
(1687 - 16 oct. 1750)

# [Prélude]

WeissSW50\*

Si bémol majeur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
Folio 82v*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 148 : [Prélude]  
en Si bémol majeur [PLWu2005\_51]*



## [Prélude]

1

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6

1. Original : aussi Ré (a sur le canto)

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

7

Handwritten musical score for a six-string instrument. The score consists of two staves. The top staff starts with a melodic line of eighth-note pairs (a, a), followed by a sixteenth-note pattern (6a, a, 6a, a) repeated twice, then a sixteenth-note run (6r, 6, 6, r, 6). The bottom staff begins with a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

8

Handwritten musical score for a six-string instrument. The top staff features a sixteenth-note pattern (2f, 2f, 2f, 2f) followed by a sixteenth-note run (6a, 6a, 6a, 6a, 6a, 6a, 6a, 6a). The bottom staff shows a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

9

Handwritten musical score for a six-string instrument. The top staff contains a sixteenth-note pattern (2b, 2b, 2b, 2b, 2b, 2b) followed by a sixteenth-note run (6a, 6a, 6a, 6a, 6a, 6a, 6a, 6a). The bottom staff shows a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

10

Handwritten musical score for a six-string instrument. The top staff features a sixteenth-note pattern (2h, 2h, 2h, 2h, 2h, 2h) followed by a sixteenth-note run (6a, 6a, 6a, 6a, 6a, 6a, 6a, 6a). The bottom staff shows a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

11

Handwritten musical score for a six-string instrument. The top staff starts with a sixteenth-note pattern (2a, 2a, 2a, 2a, 2a, 2a) followed by a sixteenth-note run (6a, 6a, 6a, 6a, 6a, 6a, 6a, 6a). The bottom staff shows a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

(1\*)

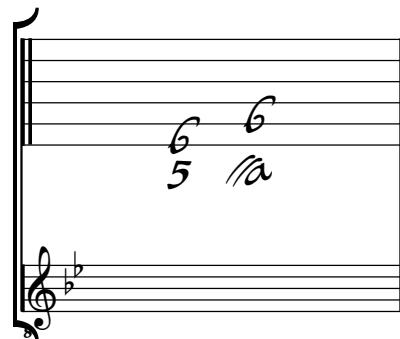
12

Handwritten musical score for a six-string instrument. The top staff starts with a sixteenth-note pattern (2a, 2a, 2a, 2a, 2a, 2a) followed by a sixteenth-note run (6a, 6a, 6a, 6a, 6a, 6a, 6a, 6a). The bottom staff shows a sixteenth-note pattern (2a, 2a, 2a, 2a) followed by a sixteenth-note run (2a, 2a, 2a, 2a, 2a, 2a, 2a, 2a).

1. Original : note absente

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

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# [Pièce sans titre]

Allemande ?

Do mineur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folio 83r*

*Voir dans le présent manuscrit de Grüssau PL-Wu2003, folio 82r :  
Allemande [PLWu2003\_47]*

*Voir dans le manuscrit de Grüssau PL-Wu2005, page 145 : Allemande  
et 149 : Pièce sans titre [PLWu2005\_49]*



# [Allemande]

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1. Original : aucune indication rythmique dans la mesure

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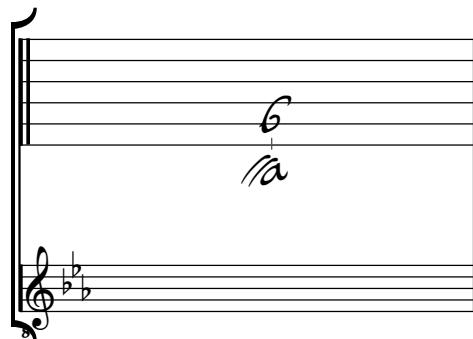
(1\*)

1. Original : indication rythmique de croche

Tonalité : Do mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 11 chœurs du luth*

The musical score consists of two staves. The upper staff is for the 11 voices of the lute, indicated by the letter 'a' placed above each of the first eleven strings. The lower staff is for the bass line, showing the notes and rests corresponding to the bass strings.

*[Compositeur anonyme]*

# [Pièce sans titre]

Fugue ?

Do mineur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 83v et 84r*

*Voir dans le manuscrit de Varsovie PL-Wu2005, pages 146 et 147 : Fugue en Do mineur. [PLWu2005\_50]*



## [Fugue]

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1. Original : basse absente
  2. Original : Ré (a sur le canto)
  3. Original : Mi (c sur le canto)

16       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

5      6      5      a

18       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

a      6      a      a

(1\*)

20       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

5      r      a      r      a      4

22       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

4      //a      //a      //a      //a

24       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

a      (2\*)      6      //a      a      a

26       $\text{m}$        $\text{m}$        $\text{m}$        $\text{m}$

5      (3\*)      4      //a      a      a

(4\*)

1. Original : Si bécarre (c sur le 3e chœur)
  2. Original : les liaisons de la mesure sont illisibles ou absentes
  3. Original : les liaisons de la mesure sont absentes
  4. Original : cette séquence de deux temps est répétée, mais cette mesure et la suivante sont incomplètes.

.../...

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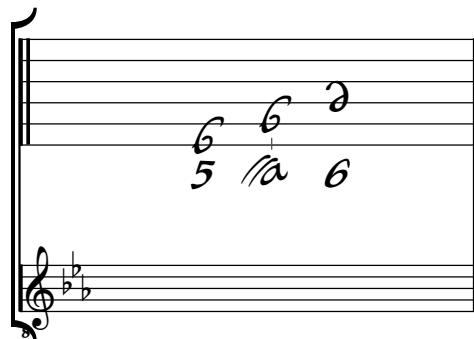
38

1. Original : Ré (10e chœur)
  2. Original : 2 liaisons absentes
  3. Original : La (e sur le 4e chœur)

Tonalité : Do mineur

*Accord des basses du luth : 3 bémols*

*Scordature par octave*



*Accord des 13 chœurs du luth*

*[Compositeur anonyme]*

# Menuet et Trio

Si bémol majeur et Sol mineur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folio 85v*



## Menuet

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<img alt="Hand

1. Original : liaison absente
  2. Originale : La (e sur la chanterelle)

## Trio

(1\*)

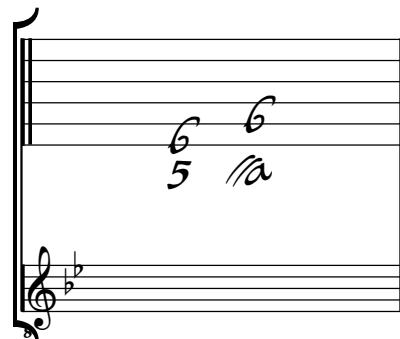
(2\*)

1. Original : ornement absent

2. Original : aucune indication rythmique jusqu'à la fin du Trio

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

*Scordature par octave*



*Accord des 13 chœurs du luth*



***Giuseppe Borsilli (Joseph Porsile)***  
**(1672 - 1750)**

# [Partie]

Allemande, Courante, Sarabande (Sarab.),  
Menuet, Gigue

Sol mineur

**Manuscrit de Grüssau PL-Wu2003**

*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 90r - 91v*

*Voir le manuscrit de Vienne A-Wn1078, folios 55 à 62 : Partie. [V1078\_7]*



[Partie]

# Allemande

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

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25

1. Original : liaison absente
  2. Original : 2 liaisons absentes
  3. Original : notes absentes
  4. Original : Fa-dièse (b sur le 4e chœur)
  5. Original : Fa-dièse (e sur le 5e chœur)

# Courante

18

(1\*)

(2\*)

1. Original : Si-bémol (b sur le 5e chœur)
2. Original : mesure absente

28

4      a      /a      4      a      /a      4      a

33

4      a      /a      2      a

38

/a      a      4      5      a      4      5

43

a      /a      4      /a      R      /a

47

a      /a      4      /a      (1\*)      a      6      r      /a

1. Ornement absent de la tablature originale.

# Sarabande (Sarab:)

1. Tablature originale : la (a sur le 3ème chœur).

2. Original : Fa-bécarre (a sur le 4e chœur)

3. Tablature originale : l'ornement est absent mais il est remplacé par un signe qui ressemble à un c sur le 5ème chœur (mi).

1

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18

24

1. Tablature originale : la (a sur le 3ème chœur).

2. Original : Fa-bécarre (a sur le 4e chœur)

3. Tablature originale : l'ornement est absent mais il est remplacé par un signe qui ressemble à un c sur le 5ème chœur (mi).

# Menuet

1. Original : mesure absente
  2. Original : Ré (a sur le canto)
  3. Original : Fa (d sur le canto)

# Gigue

1

2

3

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16

Musical score for page 23, measures 1\* and 2\*. The score consists of two staves. The top staff shows a continuous series of eighth-note pairs (two strokes per note) starting from a low pitch. The bottom staff shows a continuous series of sixteenth-note pairs (two strokes per note). Measure 1\* starts with a grace note followed by a sixteenth note. Measure 2\* starts with a sixteenth note followed by a grace note. Both measures include a dynamic instruction *f* (forte) and a tempo instruction *p* (piano).

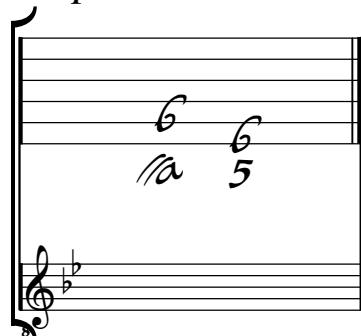
Musical score for page 26, measures 26-29. The score consists of four staves. Measure 26 starts with a fermata over a note, followed by a grace note 'r' on the first line, and then notes 'g', 'a', 'd', 'a', 'e'. Measure 27 begins with a grace note 'a' on the second line, followed by 'd', 'g', 'f', 'e', 'a'. Measure 28 starts with a grace note 'a' on the third line, followed by 'a'. Measure 29 starts with a grace note 'r' on the fourth line, followed by 'x', 'a', 'r'. The bass staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 27 and 28 have a dynamic marking of  $\text{ff}$ . Measures 27 and 28 also have a tempo marking of  $\text{P} = 120$ .

1. Original : présence d'une barre de mesure
  2. Original : Do (d sur le 6e chœur)

Tonalité : Sol mineur

*Accord des basses du luth : 1 bémol*

*Scordature par octave*



*Accord des 12 chœurs du luth*



*[Compositeur anonyme]*

# [4 pièces]

[Sans titre], [Sans titre], Arioso, Menuet

Si bémol majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 94v - 96v*





28      n n      n n      n n n      n n

n n n n n n      n n n n n n

n n n n n n      n n n n n n

n n n n n n      n n n n n n

n n n n n n      n n n n n n

n n n n n n      n n n n n n

n n n n n n      n n n n n n

.../...

50 
  
 53 
  
 56 
  
 59 
  
 62 
  
 65 
  
 68

71

74

77

80

11

2 6 a a 6 | a 6 a a 6 | a a a 6 | 6 a a a 6 | 6 a

4 5 6 5 6 4 6

12

a a a a | f f e a | 6 a a a 6 | a a a a | 6 6 6 a

5 a 5 6 5 a a

13

f f r r a | f f e f a a | f f :| i h h i | i h h i

6 a a a a a a | a a a a a a a | 5 a a a a a a | a a a a a a a

14

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

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

15

6 a a a a | 6 a a a a | 6 a a a a | 6 a a a a

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

16

a a a a | 6 a a a | f a f f a | 6 a a a |

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

# Arioso

1

2

3

4

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6

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.../...

12

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19

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1. Original : Sol dièse (g sur le canto)

21

23

25

27

29

30

1. Original : soupir absent mais il manque un temps dans cette mesure

# Menuet

Sheet music for a Melodeon piece titled "Menuet". The music is in common time (indicated by '3') and consists of six staves of music. The notes are represented by letters (a, b, c, d, e, f) and numbers (1, 2, 3, 4, 5, 6). The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17. The sixth staff starts at measure 22.

1. Original : présence d'un Si bémol à l'octave au dessus (b sur le 3e chœur)  
 2. Original : Fa dièse (k sur le 3e chœur)

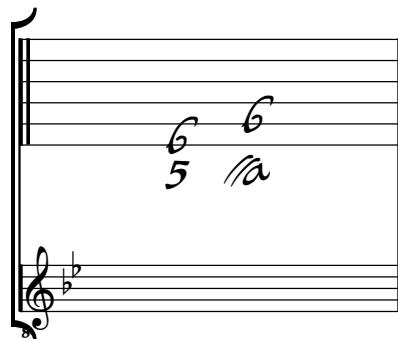
A handwritten musical score for guitar, page 27, featuring five measures of music. The score includes fingerings and dynamic markings such as *r*, *f*, *ff*, and *h*. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The strings are numbered 6, 5, 4, and 3. Measures 27-30 show a rhythmic pattern of eighth and sixteenth notes with various dynamics and fingerings. Measure 31 begins with a sixteenth-note pattern followed by eighth-note pairs.

Musical score for page 32, measures 32-37. The score consists of five staves of music with corresponding lyrics below them. Measure 32: The first staff has three 'h' symbols above the notes. The second staff has a 'g' symbol above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth. Measure 33: The first staff has 'h' symbols above the notes. The second staff has 'g' symbols above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth. Measure 34: The first staff has 'h' symbols above the notes. The second staff has 'g' symbols above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth. Measure 35: The first staff has 'h' symbols above the notes. The second staff has 'g' symbols above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth. Measure 36: The first staff has 'h' symbols above the notes. The second staff has 'g' symbols above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth. Measure 37: The first staff has 'h' symbols above the notes. The second staff has 'g' symbols above the notes. The third staff has 'a' symbols above the notes. The fourth staff has 'a' symbols above the notes. The fifth staff has 'a' symbols above the notes. Below the staves, the lyrics are: '4 a 4' under the first staff, 'a a a a' under the second, 'a a 6' under the third, 'a a 6' under the fourth, and '5 a 6 a a 6' under the fifth.

Musical score for guitar, page 42, measures 1-3. The score consists of three measures of music on a five-line staff. Measure 1 starts with a grace note followed by two eighth notes. Measure 2 starts with a grace note followed by two eighth notes. Measure 3 starts with a grace note followed by two eighth notes. The music is in common time. The first measure ends with a double bar line. The second measure ends with a double bar line. The third measure ends with a double bar line. The score is written in a clear, legible font. The musical notation includes note heads, stems, and rests. The staff lines are clearly defined. The double bar lines are placed at the end of each measure. The measure numbers are indicated above the staff. The page number is indicated on the left side of the page.

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

*Scordature par octave*



*Accord des 13 chœurs du luth*



*[Compositeur anonyme]*

# [Pièce sans titre]

Si bémol majeur

Manuscrit de Grüssau PL-Wu2003

*Bibliothèque universitaire de Varsovie*

PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)

*Folios 97v - 98r*



1

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81

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83

84

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86

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94

95

96

97

98

99

100

### 1. Original : Si bémol (g sur le 3e chœur)

39

44

50

54

59

64

68

.../...

72

100

104

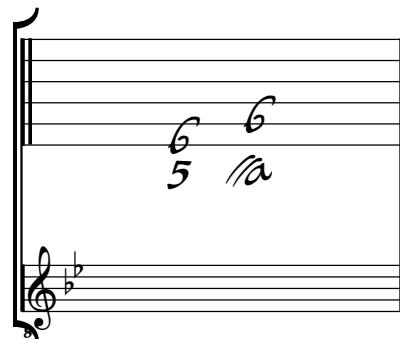
109

114

118

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

*Scordature par octave*



*Accord des 13 chœurs du luth*



**[Johann Melchior Pichler ?]**  
**1695 - 1780 ?**

# [Partie]

Mi bémol majeur

**Manuscrit de Grüssau PL-Wu2003**  
*Bibliothèque universitaire de Varsovie*  
PL-Wu ms. RM 4136 (olim Ms. Mf. 2003)  
*Folios 99v - 101r*

*Voir dans le manuscrit de Grüssau PL-Wu2005, pages 150 à 153 : Partie en Mi bémol majeur [PLWu2005\_52]*



## [Entrée]

1

3

4

7

11

14

17

21

25

5 5 5 5 5 5

29

5 5 5 5 4 4 4 4 4 4

33

5 5 5 5 4 4 4 4 4 4

37

5 5 5 5 5 5 5 5 5 5

42

4 4 4 4 4 4 4 4 4 4

46

4 4 4 4 4 4 4 4 4 4

50

4 4 4 4 4 4 4 4 4 4

.../...

53

57

61

65

68

71

75

1. Original : note absente

2. Original : pas d'indication rythmique

## [Tournée]

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

# Menuet

1. Original : pas d'indication rythmique dans la mesure

# Trio

1. Original : rythme non précisé (3 mesures)

The score is divided into six systems:

- System 1 (Measures 1-3):** Part 3 starts with a sixteenth-note pattern (6a) followed by eighth-note pairs (ar). Part 4 has a similar pattern (ra). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (ar).
- System 2 (Measures 4-6):** Part 3 has a sixteenth-note pattern (fhh) followed by eighth-note pairs (gf). Part 4 has a sixteenth-note pattern (aff) followed by eighth-note pairs (fd). Part 5 has a sixteenth-note pattern (2f) followed by eighth-note pairs (ab).
- System 3 (Measures 7-9):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 4 (Measures 10-12):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 5 (Measures 13-15):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 6 (Measures 16-18):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 7 (Measures 19-21):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 8 (Measures 22-24):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 9 (Measures 25-27):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).
- System 10 (Measures 28-30):** Part 3 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 4 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a). Part 5 has a sixteenth-note pattern (6a) followed by eighth-note pairs (6a).

1. Original : rythme non précisé (3 mesures)



34

39

44

49

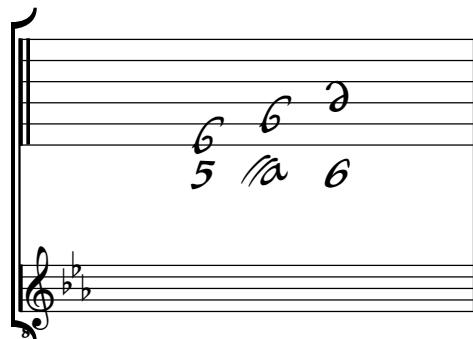
53

57

Tonalité : Mi bémol majeur

*Accord des basses du luth : 3 bémols*

*Scordature par octave*



*Accord des 13 chœurs du luth*