

Das
Wittgenstein
Lauten-Buch



Principia der Laute

TREE EDITION

Das
Wittgenstein
Lauten-Buch

Teil II

Vorwort

Transliteration:
Principia der Laute

von
Mathias Rösel

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TREE EDITION
Albert Reyeran

Das Wittgenstein-Lautenbuch

Die Bibliothek von Schloss Wittgenstein wurde im Jahr 2003 in das Gebäude der Rentkammer Wittgenstein verlagert. Bei der Durchsicht bisher nicht verzeichneter Akten war der Bibliothekar des Archivs der Fürsten von Sayn-Wittgenstein-Hohenstein (Fürst Wittgenstein'sches Archiv Bad Laasphe), Herr Eberhard Bauer, auf ein Heft mit der Bestandsnummer 272 gestoßen, das bei der Versteigerung der Schlossbibliothek im Jahr 1951 zurückgehalten worden war.

Seiner Nachforschung zufolge ist das Heft in einem Bibliotheksverzeichnis aus dem Jahr 1837 unter der Nummer 272 als „Anleitung zum Singen“ verzeichnet. Dem mutmaßlichen Alter nach dürfte es bereits zu dem „Convolut Musicalischer Sachen“ gehört haben, das ein Bibliotheksverzeichnis von 1760 unter der Nr. 612 nennt.

Herr Bauer wandte sich an Stephen Stubbs, damals Professor an der Hochschule für Künste in Bremen, der die Verbindung zu mir herstellte. Ich habe zunächst Kontakt mit Albert Reyerman aufgenommen, der nicht nur Verleger ist, sondern auch Fachmann für fotografische Reproduktion. Herr Bauer war so freundlich, das Original, das inzwischen in der Schlossbibliothek die Signatur M 184a trägt, zur Verfügung zu stellen, so dass Herr Reyerman es digital faksimilieren konnte. Außerdem habe ich Markus Lutz und Peter Steur hinzugebeten, die so freundlich waren, in mühevoller Kleinarbeit Konkordanzen und Inzipits zu erstellen. Zu danken habe ich auch Roman Turovsky für seine freundliche Beratung bei der Übersetzung ins Englische.

Beschreibung: Der Einband aus Pappe hat innen zwei steife flache Riemen (Pergament?), mit denen insgesamt acht Lagen Papier von unterschiedlicher Blattstärker zusammengehalten werden. Die Seiten haben das Format 156x191 mm (variiert ein wenig).

Der Buchrücken hat das Sigel Belletr. / 272 (Tinte). Auf der ersten Blattseite ist die Ziffer wiederholt (Graphit). Daneben stehen, geschrieben mit der Tinte und den Charakteristika des Schreibers der Handschrift, die drei Großbuchstaben GGL (die Bedeutung der Buchstaben wurde bisher nicht geklärt).

Der Inhalt der Handschrift zerfällt in drei Teile.

- o Der erste Teil (Blatt 1-7) ist in deutscher Handschrift geschrieben (Fremdwörter in lateinischen Buchstaben) und umfasst die ersten sieben Blätter.

Es handelt sich dabei um eine kurze Einführung in die Tabulatur, Verzierungen, Skordaturen der elfhörigen Barocklaute sowie in die allgemeine Taktlehre.

o Der zweite Teil (Blatt 8-47) ist in französischer Lautentabulatur geschrieben. Jede Seite trägt sechs mit dem Rastral und Tinte gezogene Systeme zu je sechs Linien. Die Stücke sind mit römischen Ziffern durchnummeriert (I-CII). Die Titel der Stücke (Aria, Air, March, Tänze der Suite) sind gelegentlich mit deutschen, meist aber mit lateinischen Buchstaben geschrieben. Das 40. Blatt dieses zweiten Teils ist rastriert, enthält aber keine Musik.

Es handelt sich dabei um 102 Musikstücke für die elfchörige Barocklaute. Genannte Autoren sind Ebner (Markus Ebner? 1612–1681), Kühnel (Johann Michael Kühnel? ca. 1670 – nach 1730), Logy (1645–1721) und Meisel (Gottfried Meusel, 1688–1728). Die Erforschung, Zuordnung und Bewertung der Stücke wird die Aufgabe späterer musikwissenschaftlicher Arbeiten sein.

o Der dritte Teil (Blatt 48-73) umfasst 26 Blatt und ist unbeschrieben. Zwischen dem vorletzten und dem letzten Blatt befinden sich Reste von zwei herausgeschnittenen Blättern.

Für die **Datierung** der Handschrift besteht wenigstens ein Terminus ante quem. Am Ende des Einleitungsteils wird ein Buchtitel erwähnt: „Wer weitläufiger davon Nachricht und alles genauer wissen will lese Hr. Matthesons Orchestre und andere Auctores die davon weitläufiger alß hier nötig geschrieben.“ (S. 12–13) Johann Matthesons Schrift „Das neu-eröffnete Orchestre“ wurde 1713 veröffentlicht. Das Wittgenstein-Lautenbuch wurde also nicht vor 1713 verfasst.

Das Repertoire des Heftes, Solomusik für elfchörige Laute, passt in die Zeit bis 1720. Der Virtuose und Komponist S. L. Weiss hatte um 1718 die 13chörige Laute entwickelt und begonnen, für sein Instrument zu komponieren. Daraufhin verbreitete sich dieser Typ rasch und verdrängte die elfchörige Laute soweit, dass kaum mehr neue Musik für elfchörige Laute geschrieben wurde. (Späte Ausnahmen sind die beiden Drucke von Joh. Conradi, Frankfurt/O. 1724, und David Kellner, Hamburg 1747.)

Das besagt freilich nicht viel hinsichtlich der Abfassung der Handschrift; denn diese kann auch später erfolgt sein, da das Lautenspiel, sei es der elfchörigen oder 13chörigen, in den deutschen Ländern bis weit in die Mozartzeit hinein gepflegt wurde. Falls das Heft aber zu dem „Convolut musicalischer Sachen“ gehörte, das in dem Verzeichnis von 1760 erwähnt ist, wäre das Jahr 1760 der Terminus ante quem.

Bezüglich der **Herkunft** des Heftes spricht zunächst einiges dafür, dass es aus einer Unterrichtssituation hervorgegangen ist: Dem Schriftbild nach zu urteilen, wurde die Handschrift nicht in einem Zug niedergeschrieben, sondern immer wieder wurden Stücke neu aufgenommen. Nach dem 102. Stück (Passepied A-Dur) folgen noch rastrierte Seiten, auf denen jedoch keine Musik notiert ist; das spricht dafür, dass noch weitere Musik aufgenommen werden sollte. Die Bindung des Heftes ist so eingerichtet, dass noch Seiten hinzugefügt werden können; auch das spricht dafür, dass weitere Musik hinzukommen sollte.

Nun gibt es Belege für das Musikleben an beiden Wittgensteinschen Höfen in der Zeit zwischen 1720 und 1740.

Auf Schloss Wittgenstein bei Laasphe wurde die Musik gepflegt. Nach ihrer Heirat in Siegen am 6. Mai 1738 lebten Karl Friedrich Wilhelm Graf zu Sayn-Wittgenstein-Hohenstein und Auguste Albertine Amalie Prinzessin zu Nassau-Siegen (1712–1742) auf Schloss Wittgenstein bei Laasphe. In der Folge standen zwischen 1738 und 1740 laut Rechnungsakten fünf Musiker auf der Gehaltsliste des Schlosses, vielleicht auf Veranlassung der Prinzessin, die eine kleine Hofkapelle einrichtete. Möglicherweise hatte sie am elterlichen Hof, dem Unteren Schloss in Siegen, selber musikalischen Unterricht erhalten und nun ihr Unterrichtsheft, die Lautenschule, an den neuen Hof mitgebracht. Ob und welche Instrumente sie besaß, kann anhand des Inventars, das nach ihrem Tod aufgenommen wurde, allerdings nicht belegt werden.

Viel spricht jedoch dafür, dass das Wittgenstein-Lautenbuch zum Berleburger Hof gehörte. Ein Gemälde auf Schloss Berleburg, das um 1735 entstanden sein dürfte, zeigt Casimir Graf zu Sayn-Wittgenstein-Berleburg (1687–1741) mit seiner Familie beim Musizieren. Er spielte selber Flöte, Gambe und Cembalo, förderte die Musik an seinem Hof sehr und hatte in den 20er Jahren u. a. einen Lautenisten namens Simon angestellt, der vielleicht auch Unterricht erteilte. Das Gemälde zeigt eine der vier Töchter des Grafen, vermutlich Sophie Albertine (1713–1735), mit der Laute.

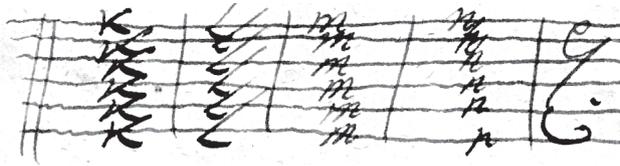
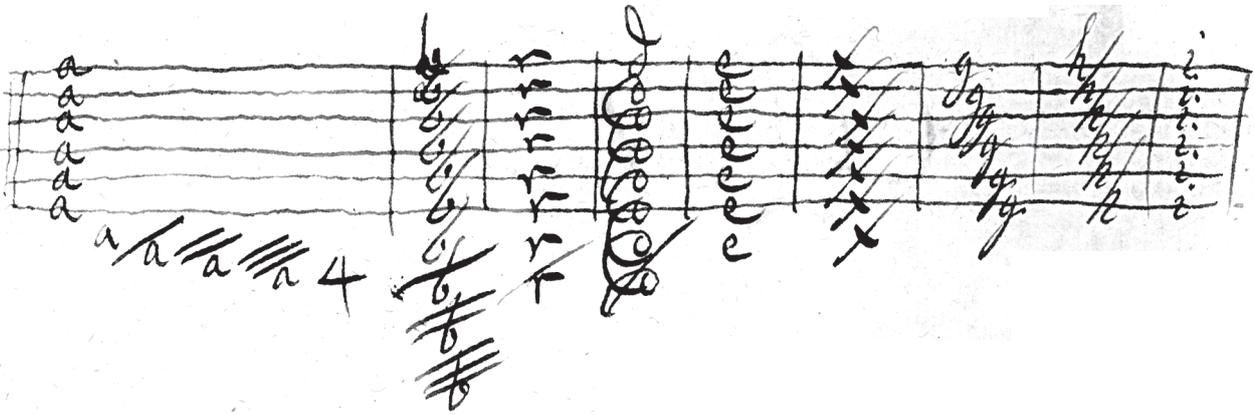


Als erster Besitzer des Lautenbuches dürfte jedoch der älteste Sohn in Betracht kommen, Ludwig Ferdinand Graf zu Sayn-Wittgenstein-Berleburg (1712–1773, stehend mit Flöte), der während seiner Studienzeit in Jena das Collegium Musicum besuchte und Unterricht im Klavier- und Lautenspiel nahm. Für diese Annahme spricht möglicherweise auch der Eintrag eines Menuetts von Gottfried Meusel (1688–1728), Hoflautenist im benachbarten Gotha, auf Folio 14v.

Principia der Laute

Transliteration

*Scala der Lauten nach den Bändern
oder Tabulatur der Lauten.*

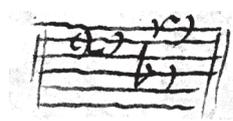


Wie solche Buchstaben ihre *tone* nach der *Italiänischen* Tabulatur haben, besiehe bey der Stimmung und Verstimmung der *Lauten* in folgenden *pag*:

Principia der Laute

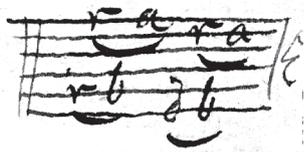
Erstlich bemerket man, daß die *Laute* fein gerade muß gehalten und der Kragen gegen die linke Schulter *appliciert* werden, ferner der *Daume* linker Hand unter dem Griefbrette recht in der Mitten seyn, daß die Hand in der *application* der Thone fein hohl bleibe und nicht an die *Chanterelle* rühre, damit keine Hinderung in Reinigkeit des *Soni* alß auch der *application* geschehe.

3tens



observiret man folgende *signa* alß bedeutet einen Vorschlag nemlich daß man den darauf folgenden *Ton* aus rechten *Modi* worin man *moduliret* erst anschlägt und den dagesetzten *Ton* abreißet alß über r. e. über a. r. über b, r, nach unterscheid zwaer des Tons

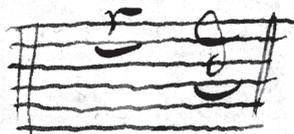
oder Modi worauß man spielet, welches mit weiteren *theoretice* alß *practice* muß gewiesen und erlernet werden.



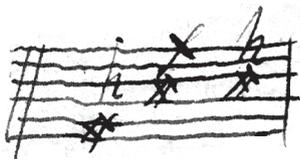
solches bedeutet einen abriß oder vielmehr schleifung zweyer *Noten*, von oben herab, da die erste *Note* r. angeschlagen, und die andere mit dem Finger der linken Hand abgerißen wird, und so in allen *Tonen*.



heist eine Schleiffung naufwärts in *Italianscher Tabulatur* sind die Schleiffungen marqvuiet alß



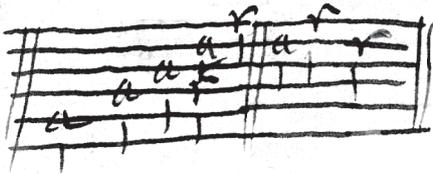
solches *signum* heißt ein Einfall und wird der vorhergehende *ton* des Buchstaben oder Note, so nicht da stehet angeschlagen, und der so da stehet mit dem Finger linker Hand gegriffen ohne anschlagen rechter, also vor r. wird a. oder b. angeschlagen, nach Unterschied des *tons*, woraus man spielet etc.



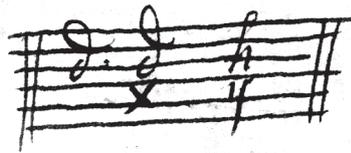
solch Creutz bedeutet eine Schwebung, welche gemacht wird durch das Hin und Her bewegen mit dem Finger linker Hand und doppelten Schlag mit dem Fingern rechter Hand wie die *praxis* am besten zeigt



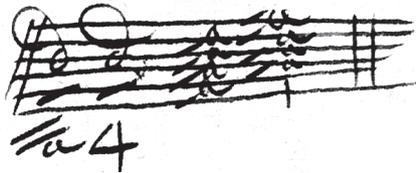
bedeutet daß alle diese *töne* oder hier
buchstaben mit eine[m] finger
überleget werden.



solcher strich zeuget an daß da
sonst die noten alß *diskant* mit
dem fingern i[t]zo wegen *marque*
des Strichs mit dem Daumen als *ein Bassetgen* geschlagen
weren.



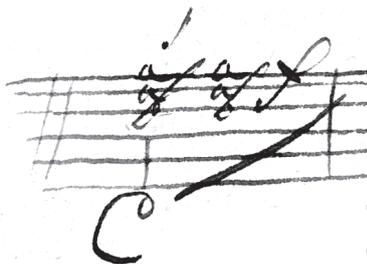
solches bedeutet einen doppelten
schlag rechter hand erst mit dem
2ten und dann 1ten finger



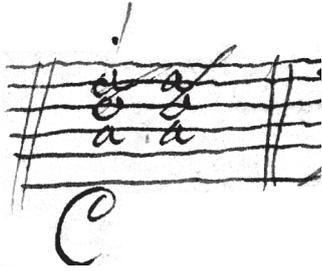
bedeutet, dass die *Töne* gebrochen
werden und zwar von unten auf



solche werden zu gleich geschlagen



solcher strich *marquiert*, daß der
Ton B oder hier *Tabulat[ur] d* alß
Bass so lange gegriffen bleibt biß
die andern 2 Viertel auch
angeschlagen, hat sein *Fundament* aus der *Composition*.



Hier wird der erste Griff, wie sonst geschlagen, der andere aber mit dem 2ten Finger linker Hand nauff geschlagen. Ist nicht viel mehr *in usu*.



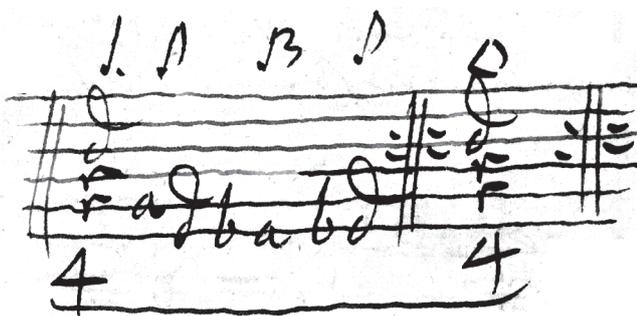
Signum repetitionis



signum einer reprise



signum finale



zum ersten mahl wird der Lauff, in der repetition der volle Grieff oder gantzer schlag gegrieffen.



Bedeutet ein *Trillo*

VON DER VERSTIMMUNG

UND STIMMUNG

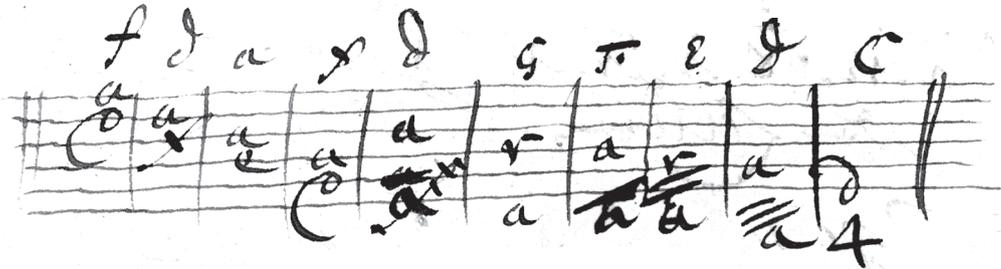
der Lauten

Diese *Tabelle* zeigt an wie alle *Töne* der Lauten *Tabulatur* nach *Italiänscher Tabulatur* genennet werden

	a	b	r	d	e	g	h	i	k	l	m	n
6	g	a	b	c	d	e	f	g	a	b	c	d
5	f	g	a	b	c	d	e	f	g	a	b	c
4	e	f	g	a	b	c	d	e	f	g	a	b
3	d	e	f	g	a	b	c	d	e	f	g	a
2	c	d	e	f	g	a	b	c	d	e	f	g
1	b	c	d	e	f	g	a	b	c	d	e	f
0	a	b	c	d	e	f	g	a	b	c	d	e

	a	b	r	d	e	g	h	i	k	l	m	n
6	g	a	b	c	d	e	f	g	a	b	c	d
5	f	g	a	b	c	d	e	f	g	a	b	c
4	e	f	g	a	b	c	d	e	f	g	a	b
3	d	e	f	g	a	b	c	d	e	f	g	a
2	c	d	e	f	g	a	b	c	d	e	f	g
1	b	c	d	e	f	g	a	b	c	d	e	f
0	a	b	c	d	e	f	g	a	b	c	d	e

ordinaire Verstimmung
ex unisono et 8tava



Die Pieces so nun aus *C dur*, *D moll*, *F dur*, *A moll* gehen, so bleiben bey dieser Verstimmung. NB Auß was Ton ein stücke gehet, wird aus dem *Final Ton* erkannt und angesehen. Die 3tie und 6te ob dieselben *majores aut minores*, da denn die *praxis* solches besser zeigen wird.

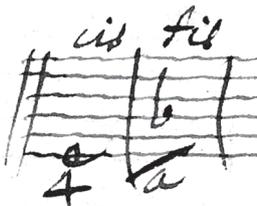
Nun folgen noch einige Verstimmungen alß Dis



Da wird *E* ins *Dis* verstimmnet. In der Verstimmung gehet *C moll* *F moll* *Dis dur* *G moll* *B dur*. Wiewohl *B dur* noch die Verstimmung leidet alß



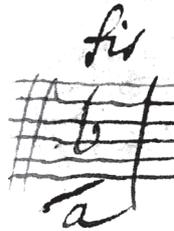
daß also noch der 6te Chor ins *B* verstimmnet wird. Ist aber nicht viel mehr *in usu*.



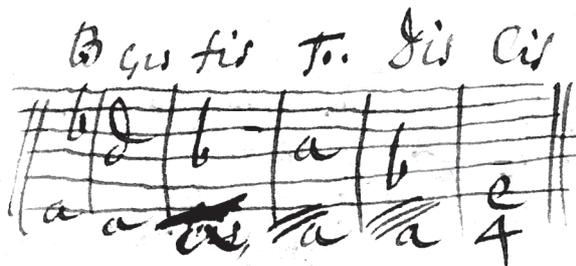
Hier wird im Basse *C* inß *Cis* und *F* ins *fis* gestimmnet, darnach richtet sich *D dur*.



Hier wird *C* ins *Cis*, *F* ins *Fis*, *G* ins *Gis* im *Basse* verstimmnet.
Darnach richtet sich *A dur* *E dur*
Fis moll



Hier wird im *Bass* *F* ins *Fis* gestimmnet,
darnach richtet sich *E moll*, *G dur*
B Gis Fis F Dis Cis



Hiernach richtet
sich *B.moll*

Dieses sind also die nöthigsten Verstimmungen und wenn ein *Lautenist* erst aus diesen *Tönen* spielen kann ist er *capable* (wenn er sich an die noch übrigen hier noch nicht hergesetzten *Töne*, die auff die *Semitonia* auslauffen und sich selten ein *Maitre* dran macht, darauf was zu setzen:) selbst nach denen Ton[is] regnant[ibus] die Verstimmung zu machen. Wie in *praxi* deutlich zu weisen.

KURTZE ANMERCKUNG

vom *Tacte*

1. Schlechter, gerader oder 4 Viertel *Tact*
wird gezeichnet alß
hält in sich 4 Viertel

2 in unter und 2 in Aufschlag.

Viertel sehen so aus alß

Derer Viere machen einen *Tact* oder Schlag.



Dagegen ist solche Note  eben so viel im Außhalten
alß 4 Viertel und heist ein gantzer Schlag

Diese alß



ein halber Schlag. oder 2 Viertel und
gehen 2 auff einen *Tact*.

Ferner hin sind dieser alß
8te auf einen Schlag und
machen 2 ein Viertel.



Dieser alß sechszenen
auff 1 *tact*. u. machen
4 ein Viertel.



Dieser alß
gehen 32 auff einen *tact*
und machen 8te 1 Viertel.



Also auch dieser alß
64 auff einen *tact*
und machen 16 ein Viertel



Ferner ist dieses 2 Viertel *Tact*
da ein Viertel nunter und
1 Viertel nauff gehet.



Und also ist die gantze *proportion* der Noten wie im 4 Viertel
Tact nur dass hier die helfte gerechnet wird

3tens

3 Viertel *Tact*.
2 Viertel nunter
u. 1 Viertel nauff.



Nach der *proportion* sind denn auch leichte die andern Noten
wie im schlechten *Tact* einzutheilen.

Und eben so

4to

Viertel *Tact*.
3 Viertel nunter
und 3 Viertel nauff.



Darnach mache der andern Noten *proportion* und *valorem*.
Die *praxis* kann solches leichte zeigen.

5to



heist 3.8tel *Tact*.

hier gehen solche alß solcher 3



also solcher 6 auff einen *Tact* etc.



Die *proportion* auch der andern No-

Noten gehet wie im vorigen.

6to

6.8tel *Tact.*



3.8tel nunter u.

3 nauff. und so weiter

7mo

12 8tel *Tact.*



6 8tel nunter

u. 6 nauff.

8vo

3.1 *Tripel*



da gehen solcher  drei

alß sonst 4tel zu *consideriren*, aber
in langsamern Schlage auff einen *Tact.*

9no

3.2 *Tripel*.



Da gehen solcher alß
3 auff einen *Tact.*

und denn also mit folgenden.

Dieses wäre vor einen *incipienten* sat[t]sahm vom
Tacte. Wer weitlauffiger davon Nachricht und alles
genauer wissen will lese Hrn. *Matthesons Orchestre*
und andere *Auctores* die davon weitlauffi-

ger alß hier nötig geschrieben.

Zu letzt bemerkt man noch dass ein *punct* bey einer Note, sie sey wie sie wolle, die helfte der selben Note, wo er hinter stehet, *in valore* ist. Die *praxis* wird alles klärer machen waß nur hier *brevissimis* berühret.

The
Wittgenstein
Lute Book



Principles of the Lute

TREE EDITION

The
Wittgenstein
Lutebook

Part II

Introduction

Principles of the Lute
English translation

by
Mathias Rösel

© 2010
TREE EDITION
Albert Reyerman

The Wittgenstein Lute Book

The library of castle Wittgenstein was transferred into the facilities of the Bursary of Wittgenstein in 2003. Eberhard Bauer (the librarian at the archive of the princes of Sayn-Wittgenstein-Hohenstein (Fürst Wittgenstein'sches Archiv, Bad Laasphe)) came across a booklet, bearing the shelf mark 272, while looking through previously unrecorded documents. It had been retained when parts of the castle library had been auctioned in 1951.

As Mr Bauer had found out, the booklet was registered in the catalogue of the library in 1837, with the caption „Instructions for Singing“, under no. 272. Concluding from its presumed age, it may have belonged to the musical compendium („Convolut Musicalischer Sachen“), recorded as no. 612 in an index dating from 1760.

Mr Bauer wrote to Stephen Stubbs (then professor at the University of the Arts, Bremen) who referred him to me. I have asked for assistance Albert Reyerman who is a publisher and an expert in reproduction graphics. Mr Bauer was so kind as to make the original document available, which meanwhile has been given the new shelfmark M 184a, so that Mr Reyerman was able to make a digital facsimile matrix. Markus Lutz and Peter Steur generously took the task of compiling concordances and incipits. Also, I'm indebted to Roman Turovsky for his kind assistance with the English translation.

Description: Two stiff and thin parchment belts on the cardboard binding hold together eight layers of sheets of paper of different gauges. The pages are 156x191 mm of size, there are slight variations.

The spine bears the abbreviation „Belletr. / 272“ in ink. The number is written again on the first page, in pencil. Next, there are three uppercase letters GGL, written in ink and in the characteristic hand of the scribe of this manuscript. The meaning of these has not so far been deciphered.

The contents of the manuscript fall into three parts.

- The first part (folio 1 through 7) is written in German kurrentschrift (with foreign words in Latin characters) and comprises a short introduction to lute tablature, musical ornamentation, tunings of the eleven-course lute, as well as a generic explanation of metres.
- The second part (folio 8 through 47) contains music notated in French lute tablature. Each page bears six staves of six lines, in vertical format, drawn with a raster and ink. The pieces are numbered with Roman numerals (I-CII). Most of the titles are written in Latin characters, some in German kurrentschrift (Aria, Air, March, dances of the suite). Folio 40 bears six blank staves.

The music section contains 102 pieces for the eleven-course baroque lute. Composers mentioned are Ebner (Markus Ebner? 1612–1681), Kühnel (Johann Michael Kühnel? ca.1670 – after 1730), Logy (1645–1721) and Meisel (Gottfried Meusel, 1688–1728). Research, ascription and evaluation of the music would be the tasks of forthcoming scholarly works.

- The third part (folio 48 through 73) comprises 26 blank folios. Remnants of the two folios that appear to have been cut out are found between the penultimate and the final folios.

The **exact dating** of the manuscript is problematic. The earliest dating limit may be determined by the citation of a book title mentioned on pp. 12–13 at the end of the introduction: „Wer weitlauffiger davon Nachricht und alles genauer wissen will lese Hrn. Matthesons Orchestre und andere Auctores die davon weitlauffiger alß hier nötig geschrieben.“ (Those who would like to get informed more precisely, are recommended to read „Das neu-eröffnete Orchestre“ by Mr Mattheson, or other authors who have given more particulars about this topic than is required here.) „Das neu-eröffnete Orchestre“ by Johann Mattheson was published in 1713. Therefore, it could be inferred that the Wittgenstein lute book could not have been penned before 1713.

The repertoire, consisting of unaccompanied music for the eleven-course baroque lute, fits into the period between 1680 and 1720. The composer and virtuoso lute player S. L. Weiss developed the 13-course lute and had begun to compose for this instrument, around 1718. This type of lute became widespread and largely superseded the eleven-course lute. Most of the new music for now was intended for the 13-course lute (both the prints of Johann Conradi (Frankfurt/Oder 1724) and David Kellner (Hamburg 1747) are late exceptions).

That has limited bearing on the dating of the composition of the manuscript, which may have occurred later. The eleven-course lute was played alongside the 13-course instrument in German-speaking countries well into Mozart's time. Given the citation of a booklet that belonged to the musical compendium (Convolut musicalischer Sachen) in the index of 1760, it may be safely assumed that the manuscript was written before that date.

Concerning the **provenance** of the booklet, there is some evidence that it originally had a didactic purpose. Judging from the handwriting, the manuscript was likely not composed methodically in its entirety, but rather had pieces added at different times. Piece no. 102 (passepié in A major) is followed by several pages with blank staves, which suggests that more music was expected to be included. The binding belts are arranged in such a way, that further pages could be added.

There is evidence of musical activities at both Wittgenstein courts between 1720 and 1740.

Music was made at castle Wittgenstein near Laasphe. Karl Friedrich Wilhelm Count zu Sayn-Wittgenstein-Hohenstein and Auguste Albertine Amalie Princess zu Nassau-Siegen (1712–1742) were married on May 6th 1738. Later, five musicians were employed at the castle between 1738 and 1740, according to the account books, possibly at the princess's instigation, as a small court orchestra (Hofkapelle). Perhaps she was given lessons in lute music in the course of education befitting her rank at her parental court, the Unteres Schloss in Siegen, and there is a possibility that she brought her exercise book along when she moved to the new court. The inventory that was collected after her death, however, does not specify which instruments she owned.

There is a case, however, for the assumption that the Wittgenstein lute book belonged to the court in Berleburg. A painting at the castle Berleburg, dating around 1735, depicts Casimir Count zu Sayn-Wittgenstein-Berleburg (1687–1741) with his family making music. Playing the flute, viol and harpsichord himself, he was a patron of music at his court and employed musicians as from the 1720ies, among them a lutenist named Simon who possibly gave lessons. The painting shows one of Casimir's four daughters, probably Sophie Albertine (1713–1735), with a lute in her hands.



The first owner of the lute book, however, most probably was the eldest son, Ludwig Ferdinand Count zu Sayn-Wittgenstein-Berleburg (1712–1773, standing with flute), who attended the Collegium Musicum during his study years in Jena and took lessons in keyboard and lute playing there. The entry of a menuet by Gottfried Meusel (1688–1728), court lutenist at the nearby court of Gotha, on folio 14v may support this assumption.

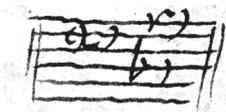
Principles of the Lute

Principles of the lute.

First note that the *lute* must be put straight and the peg box must be *turned* toward your left shoulder. Furthermore, the *thumb* of the left hand must be placed in the middle of the back of the neck. The left hand should stay hollow when *stopping* notes and should not touch the *first course*, lest the pure *tone* or the *fingering* be hampered.

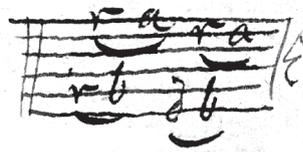
Thirdly

note the following *signs* means



a back fall (descending appoggiatura), i.e. first strike the note, that follows the written *note* in the *key* in which you are playing, and then twitch it (pull it off) so as to sound the written *note*, e.g. e above r, r above a, r above b, depending on the respective note

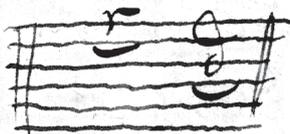
or depending on the keys in which you play. Incidentally this must be shown and learned *theoretically* as well as *practically*.



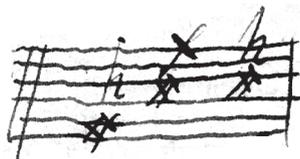
this means a slide, or rather twitching of two *notes*, from above (pull-off). The first note r is struck, and the second note is twitched with the finger of the left hand, and so in all *keys*.



this is called a slur upwards (hammer on). In *Italian tablature* (i.e. staff notation), slurs are signified this way



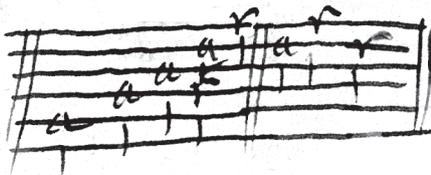
this *sign* means a fall (ascending appoggiatura). After the *note* preceding the letter or note, which is not written, has been struck, the written letter, is stopped (hammered on) without striking of the right hand. E.g. for the letter r, a or b must be struck, depending on the respective *key* in which you play.



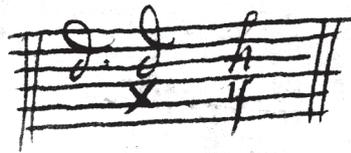
a cross of this kind means a wavering which is produced by moving the finger of the left hand to and fro, and a double beat with the fingers of the right hand, as *practise* will show at the best



means that all these *notes* or letters must be barred with one finger



this stroke signifies that those notes that are otherwise played as *descant* with the forefinger and middle finger, are now played with the thumb as basses because of the stroke sign.



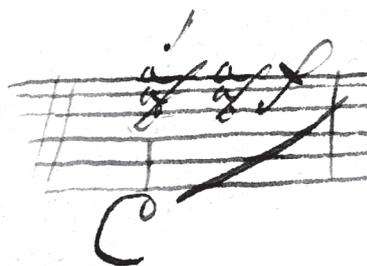
this signifies a double stroke of the right hand, firstly with the middle finger, then with the forefinger.



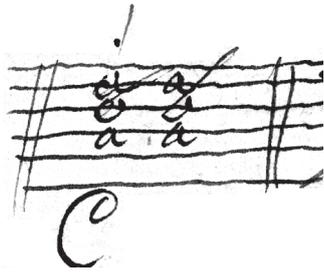
this signifies that the *chord* is broken, viz. from the bottom upwards



these are played together



such a stroke *signifies* that the note B flat, or d in terms of tablature, of the *bass* is to b held until the other two crotched have been played. This is *due* to the *composition*.



The first Stopp is played as usual, but the second is struck upwards with the middle finger of the left hand.

It's not much *used* any more.



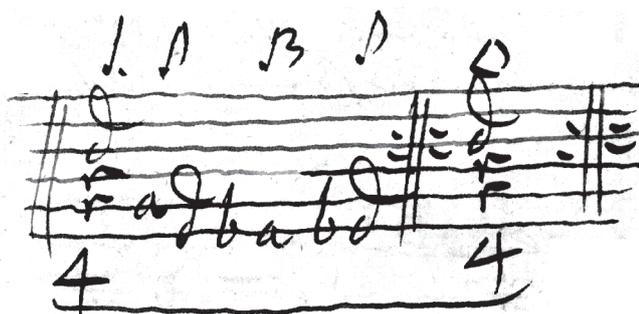
repeat mark



reprise mark



end mark

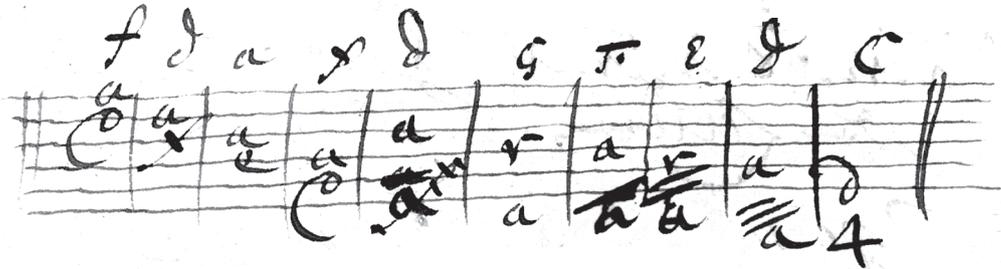


The first time the run is played, but after the repetition only the complete chord or whole beat is played.



means a *trill*

Standard tuning
as regards *unisons* and *octaves*



This tuning is for pieces in *C major*, *D minor*, *F major*, *A minor*.
Note that the key of a piece is recognized by the *final note* of the piece. As for the 3rd or the 6th, whether they are *major* or *minor*, *practice* will better show.

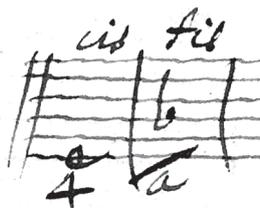
Here follow some further tunings, viz



E is retuned into D sharp. This tuning is used for pieces in *C minor*, *F minor*, *D sharp major*, *G minor*, *B flat major*. *B flat major* also has the following tuning



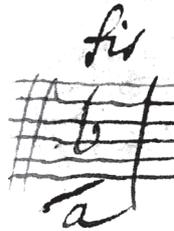
with the 6th course being retuned to *B flat*. This isn't much *used any more*.



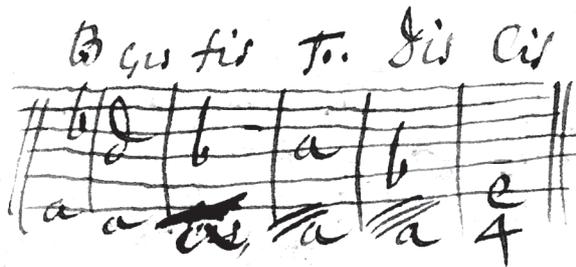
In the bass, *C* is retuned to *C sharp*, and *F* is retuned to *F sharp*. This is for pieces in *D major*.



Here, *C* is retuned to *C sharp*, *F* to *F sharp*, and *G* to *G sharp*, in the bass. This is for pieces in *A major*, *E major*, *F sharp minor*.



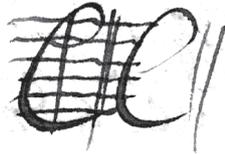
Here, *F* is retuned to *F sharp* in the bass. This tuning is for pieces in *E minor*. And *G major*: *B flat*, *G sharp*, *F sharp*, *F*, *D sharp*, *C sharp*



This tuning is for pieces in *B flat minor*

These are the most basic tunings. *Lutenists* that can play in these *keys* will be *able* to tune their lutes according to the governing *tonics*, themselves (the keys that have not yet been explained here, which are based on semitones and which are seldom used even by *masters*, are another matter). As is to be shown clearly in *practice*.

SHORT REMARK
concerning *Time*



1. Even or four-four *time* is signified thus contains four crotchets

Two downbeats and two upbeats
This is what crotchets look like
Four of them equal one *measure* or beat.



On the other hand, this note  equals the same as four crotchets, and is called a whole beat

This one  counts for half a beat or two crotchets. Two of them make one *measure*.

Furthermore, eight of these add up to one beat, while two of them count for one crotchet



16 of these yield one *measure*, and four of them add up to one crotchet.



32 of these add up to one *measure*, and eight of them add up to one crotchet.



Likewise, 64 of these
add up to one *measure*,
and 16 yield one crotchet



Furthermore, this signifies
two-four *time*, with one crotchet
being downbeat and the other
upbeat. The *proportion* of the values is the same as in four-four
time, except that everything is cut into halves



3rdly three-four time.
Two crotchets downbeats,
one crotchet upbeat
According to their proportions, the other values
apply as in even time.



Likewise,
4thly,
Six-four time.
Three crotchets downbeats,
and three crotchets upbeats. Calculate *proportions* and values of
the other note values accordingly. In *practice*, this is easily shown.



5thly



is called three-eight *time*.

Here, three of these



inferentially six of these
form one measure etc.



The proportion of the other value

applies just as with the previously mentioned times.

6thly

Six-eight time.



Three quavers downbeats,
three quavers upbeats etc

7thly

Twelve-eight time.



Six quavers downbeats,
six quavers upbeats

8thly

Tripel time



Three of these  form one measure.

They are *to be dealt with* as though they were crotchets, but with slow beat and so forth.

9thly

Three-two time.



Three of these
form one *measure*,

and with the following.

This should do for a *beginner* regarding *time*. Those who would like to have more details, searching for more precise instruction, are recommended to read the „*Orchestre*“ by *Mr. Mattheson*, or other *authors* who have written about this subject more circumstantially

than is required here.

Finally note, that a *dot* after a note, be it what it may, signifies half *the value* of the note with which it is written. *Practice* will show more clearly everything that has here been touched only *briefly*.

The Wittgenstein Lute Book



Inzipit- und Konkordanzverzeichnis
List of Incipits and Concordances

von / by
Markus Lutz
&
Peter Steuer

TREE EDITION

Inzipit- und Konkordanzverzeichnis / *List of Incipits and Concordances*

1r **Aria** [F-Dur]

1. A-KN1255 / 63 („Gavotte“), 2. PL-Wn396 / 132v, 3. S-Klm21072 / 132v („Air“),
4. PL-Wu2008 / 90 („Air“), 5. PL-Wu2009 / 128 („Aire“)

1v **Men.** [F-Dur]

1v **Sarab. / Double** [F-Dur]

2r **Aria / Kom ach / kom / mein wehrtes / Leben** [C-Dur]

cf. TWV 36:10 (Mel., in G-Dur)

2r **Aria Ihr ange- / nehmen / Westen Winde** [C-Dur]

Musical notation for the first system. It features a single staff with a common time signature (C) and a 4/4 time signature below. The melody consists of quarter and eighth notes. The notes are labeled with 'a' and 'a' with various accents and slurs. There are double bar lines with repeat signs below the staff.

2v **Men.** [d-moll]

Musical notation for the second system. It features a single staff with a 3/4 time signature. The melody consists of quarter and eighth notes. The notes are labeled with 'a' and 'a' with various accents and slurs. There are double bar lines with repeat signs below the staff.

3r **Jänscher / March** [F-Dur]

Musical notation for the third system. It features a single staff with a common time signature (C) and a 4/4 time signature below. The melody consists of quarter and eighth notes. The notes are labeled with 'a', 'b', and 'a' with various accents and slurs. There are double bar lines with repeat signs below the staff.

3v **Aria Wilstu mich den gantz / verlaßen** [C-Dur]

Musical notation for the fourth system. It features a single staff with a common time signature (C) and a 4/4 time signature below. The melody consists of quarter and eighth notes. The notes are labeled with 'a' and 'a' with various accents and slurs. There are double bar lines with repeat signs below the staff.

D-Lem Ms. III.12.18 / #21 (Mel., Mandora; „Leipzig edler Lindten Stadt“)

3v **Aria** [F-Dur]

Musical notation for the fifth system. It features a single staff with a common time signature (C) and a 4/4 time signature below. The melody consists of quarter and eighth notes. The notes are labeled with 'a', 'b', and 'a' with various accents and slurs. There are double bar lines with repeat signs below the staff.

4r **Men** [F-Dur]

Musical notation for 'Men' in F major, 3/4 time. The staff shows a melody with notes a, b, a, b, a, a, b, a, b, a. The bass line has notes /a, a, a, a, a, a, /a. Dynamics include p and f.

4v **Aria So hat sich nun** [d-moll]

Musical notation for 'Aria So hat sich nun' in d minor, common time. The staff shows a melody with notes a, a. The bass line has notes //a, /a, //a, //a, a, a, a, a. Dynamics include p and f.

5r **Tantz.** [d-moll]

Musical notation for 'Tantz.' in d minor, common time. The staff shows a melody with notes a, a. The bass line has notes //a, a, a, a, a, a, a, a. Dynamics include p and f.

5r **Bouree.** [F-Dur]

Musical notation for 'Bouree.' in F major, common time. The staff shows a melody with notes a, b, b, a, a, a, a, a, a, a, a, a. The bass line has notes /a, a, a, a, a, a, a, a. Dynamics include p and f.

5v **Air du Comte Logy.** [d-moll, Losy]

Musical notation for 'Air du Comte Logy.' in d minor, common time. The staff shows a melody with notes a, a. The bass line has notes //a, //a, //a, /a. Dynamics include p and f.

6r **Men.** [*d-moll, Losy?*]

1. D-B40627 / 15v, 2. F-Sim / 2v, 3. PL-Wn396 / 86v

6v **Men.** [*F-Dur*]

7r **Pastorale** [*Bb-Dur*]

7v **Polonoise** [*Es-Dur/c-moll*]

7v **Polonoise** [*c-moll*]

8r

F# / Polonoise [*F-Dur/C-Dur*]

Musical notation for F# Polonoise. The piece is in 3/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. The key signature is one sharp (F#).

8v

XXI: Menuet / B dur [*Bb-Dur*]

Musical notation for XXI: Menuet / B dur. The piece is in 3/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. The key signature is two flats (Bb).

9r

XXII. Allemande [*Bb-Dur, Weichenberger*]

Musical notation for XXII. Allemande. The piece is in common time (C). The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. The key signature is two flats (Bb).

1. CZ-Bm371 / 93, 2. D-ROu65-6r [fasc.4] / 1v, 3. GB-HaB2 / 164 („Weichenberg“),
4. PL-Wu2008 / 156

9v

XXIII. Menuet [*Bb-Dur*]

Musical notation for XXIII. Menuet. The piece is in 3/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. The key signature is two flats (Bb).

10r

XXIV / D moll / Aria [*d-moll*]

Musical notation for XXIV / D moll / Aria. The piece is in 3/4 time. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes. The key signature is one flat (D moll).

10v **Aria / XXV.** [d-moll]

Musical notation for Aria / XXV. [d-moll]. The score is written on a grand staff with a common time signature (C). The melody is on the upper staff, and the bass line is on the lower staff. The melody consists of quarter notes and eighth notes, with some slurs. The bass line consists of quarter notes and eighth notes. The key signature is one flat (B-flat).

10v **XXVI. / Men.** [d-moll]

Musical notation for XXVI. / Men. [d-moll]. The score is written on a grand staff with a 3/4 time signature. The melody is on the upper staff, and the bass line is on the lower staff. The melody consists of quarter notes and eighth notes, with some slurs. The bass line consists of quarter notes and eighth notes. The key signature is one flat (B-flat).

1. CZ-Bm13268 / 2v, 2. D-ROu65-6d / 2v, 3. D-ROu65-6g / 2v („N:2 / Menuet“),
4. D-ROu65-6g / 5v, 5. D-ROu65-6k / 2v, 6. D-ROu65-6n / 1v, 7. D-ROu65-6w / 1r,
8. PL-Wn396 / 85r

11r **Menuet / de Logi / XXVI.** [d-moll, Losy]

Musical notation for Menuet / de Logi / XXVI. [d-moll, Losy]. The score is written on a grand staff with a 3/4 time signature. The melody is on the upper staff, and the bass line is on the lower staff. The melody consists of quarter notes and eighth notes, with some slurs. The bass line consists of quarter notes and eighth notes. The key signature is one flat (B-flat).

1. A-GoessVogl / 4r (git), 2. A-KN1255 / 155, 3. A-KR77 / 8, 4. PL-Wn396 / 80v,
5. PL-Wu2008 / 65, 6. PL-Wu2009 / 83

11v **XXVII. / Gavott / Cdur. / d. Ebner** [C-Dur, Ebner]

Musical notation for XXVII. / Gavott / Cdur. / d. Ebner [C-Dur, Ebner]. The score is written on a grand staff with a common time signature (C). The melody is on the upper staff, and the bass line is on the lower staff. The melody consists of quarter notes and eighth notes, with some slurs. The bass line consists of quarter notes and eighth notes. The key signature is C major.

1. PL-Wu2010 / 63 („Gavotte“)

11v **XXVIII. / La double** [C-Dur, Ebner]

1. PL-Wu2010 / 63 („Double“)

12r **Air / XXIX.** [C-Dur]

12v **Amoll / XXX / Men.** [a-moll]

12v **Gavotte / XXXI** [F-Dur]

13r **XXXII. / Men:** [F-Dur]

13v **G dur. Antimelancholicum. / XXXIII. [G-Dur]**

Musical notation for XXXIII in G major, common time. The staff shows a melody with notes and rests, and a bass line with notes and rests. The key signature is one sharp (F#).

13v **XXXIV. / Menuet / de L. [G-Dur; Losy (LosyC 44) o. S.L. Weiss (S-C 65.7)]**

Musical notation for XXXIV in G major, 3/4 time. The staff shows a melody with notes and rests, and a bass line with notes and rests. The key signature is one sharp (F#).

1. A-GoessV / 24v („Menuet C L“), 2. A-Wn18761 / 10v, 3. PL-Wn396 / 179v

14r **XXXV. / Air [G-Dur]**

Musical notation for XXXV in G major, common time. The staff shows a melody with notes and rests, and a bass line with notes and rests. The key signature is one sharp (F#).

14v **D# XXXVI. / Men. de. / M. Meisel [D-Dur, Meusel]**

Musical notation for XXXVI in D major, 3/4 time. The staff shows a melody with notes and rests, and a bass line with notes and rests. The key signature is two sharps (F# and C#).

14v **XXXVII. / Air [D-Dur]**

Musical notation for XXXVII in D major, common time. The staff shows a melody with notes and rests, and a bass line with notes and rests. The key signature is two sharps (F# and C#).

15r **XXXVIII. / Polo. / noise. [D-Dur]**

Musical notation for XXXVIII. / Polo. / noise. [D-Dur]. The piece is in 3/4 time and D major. The notation consists of two staves. The upper staff contains a melody of quarter notes: a, a, e, a, e, a, a, a. The lower staff contains a bass line of quarter notes: a, a, a, a, a, a, a. There are dynamic markings *ff* and *f* under the notes. The piece ends with a double bar line and repeat dots.

15v **Amoll. Tantz / XXXIX [a-moll]**

Musical notation for Amoll. Tantz / XXXIX [a-moll]. The piece is in common time (C) and A minor. The notation consists of two staves. The upper staff contains a melody of quarter notes: a, a, a, a, a, a, a, a. The lower staff contains a bass line of quarter notes: a, a, a, a, a, a, a, a. There are dynamic markings *f* and *ff* under the notes. The piece ends with a double bar line and repeat dots.

15v **XL Men: [a-moll, Losy (LosyV 66)]**

Musical notation for XL Men: [a-moll, Losy (LosyV 66)]. The piece is in 3/4 time and A minor. The notation consists of two staves. The upper staff contains a melody of quarter notes: a, a, a, a, a, a, a, a. The lower staff contains a bass line of quarter notes: a, a, a, a, a, a, a, a. There are dynamic markings *f* and *ff* under the notes. The piece ends with a double bar line and repeat dots.

1. A-GoessIV / 46r, 2. CZ-PuKk77 / 156 (git)

16r **XLI. / Menuet [a-moll]**

Musical notation for XLI. / Menuet [a-moll]. The piece is in 3/4 time and A minor. The notation consists of two staves. The upper staff contains a melody of quarter notes: a, a, a, a, a, a, a, a. The lower staff contains a bass line of quarter notes: a, a, a, a, a, a, a, a. There are dynamic markings *f* and *ff* under the notes. The piece ends with a double bar line and repeat dots.

1. PL-Wn396 / 268v, 2. PL-Wu2008 / 19, 3. PL-Wu2009 / 21

16v **G moll / Air / XLII** [g-moll]

1. A-KR77 / 40v („Menuett“), 2. A-KR82b / 16r, 3. D-B40149 / 36 („Gavotta“ [sic!])
4. PL-Wn396 / 213v („Canarie“), 5. PL-Wu2010 / 23 („Fuga“), 6. US-Danby / 86 („Menuet“)

16v **XLIII. / Men.** [g-moll]

1. A-KN1255 / 96, 2. D-B40627 / 5v, 3. PL-Wn396 / 202v

17r **XLIV: Sara / banda.** [g-moll]

17v **XLV. D# / Dessauer / March.** [D-Dur]

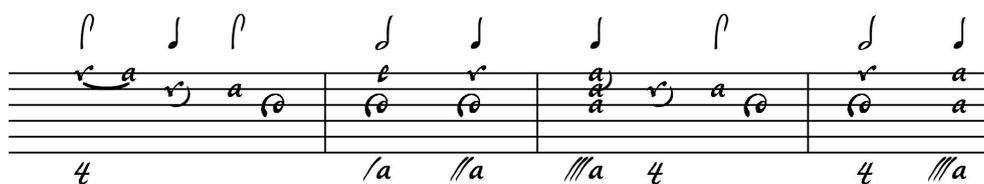
18r **XLVI. / Marche** [D-Dur]

20r **LII. / Aria [F-Dur]**



Musical notation for page 20r, Aria in F major. The staff shows a melody with notes a, r, a, a, b, a, r, a, a, r, a. The bass line has notes /a, a, a, b, 4, /a, //a, /a. The time signature is common time (C).

20v **LIII: / C# / Men [C-Dur]**



Musical notation for page 20v, Men in C major. The staff shows a melody with notes r, a, r, a, a, r, a, r, a, a, r, a. The bass line has notes 4, /a, //a, //a, 4, 4, //a. The time signature is common time (C).

21r **Men. / LIV: [C-Dur]**



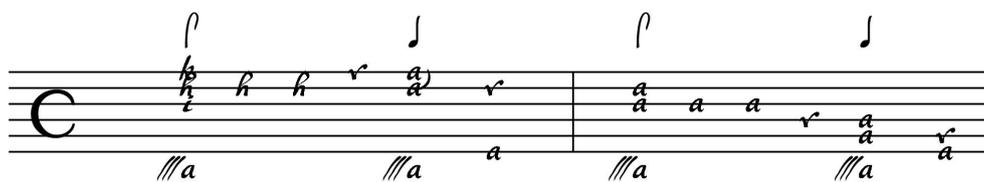
Musical notation for page 21r, Men in C major. The staff shows a melody with notes a, r, a, r, a, a, r, a, r, a. The bass line has notes 4, 4, a, 4, 4, a. The time signature is 3/4.

21v **LV. / Trio suiv[ante] / C# [C-Dur]**



Musical notation for page 21v, Trio in C major. The staff shows a melody with notes r, a, a, a, r, a, a, r, a, r, a, r. The bass line has notes 4, r, a, //a, 4. The time signature is common time (C).

21v **LVI: / D.moll. / Herleki / nada [d-moll]**



Musical notation for page 21v, Herleki / nada in D minor. The staff shows a melody with notes h, h, h, r, a, a, a, a, r, a, r. The bass line has notes //a, //a, a, //a, //a, a. The time signature is common time (C).

22r C# LVII. Men: alternat: [C-Dur]

22v LVIII. / L'autre [C-Dur]

23r Svite G# LIX. / Allemande / del Sigr Kühnel [G-Dur, Kühnel]

1. CZ-Bm371 / 95, 2. NL-DHgm50535 / 1

23v LX. / Courante [G-Dur, Kühnel]

1. CZ-Bm371 / 96, 2. GB-HaB2 / 117, 3. I-Ven / 485.2, 4. NL-DHgm50535 / 3

24r Sarabanda. / LXI. [G-Dur, Kühnel?]

24v **LXII. / Men** [G-Dur, Kühnel]

3/8

a b r a r r a r r a r r a r r a r

a a

1. NL-DHgm50535 / 5

25r **LXIII. / Gig[ue]** [G-Dur, Kühnel]

6/8

r r r b r a r r r r r r r r r r r r r r r r

a a a /a //a

1. CZ-Bm371 / 98, 2. GB-HaB2 / 107, 3. I-Ven / 486.1, 4. NL-DHgm50535 / 5

25v **LXIV. / Bouree** [G-Dur]

C

r a r r r a r r r a r r r a r r r a r r r a r r

a a a a

26r **LXV. March.** / D# [D-Dur]

C

a a b r a r a r a r a r b a a b

//a //a /a a /a //a 4 //a

26v **LXVI. / D# / Paysane. [D-Dur]**

Musical notation for LXVI. / D# / Paysane. [D-Dur]. The score consists of a single staff with a treble clef and a key signature of one sharp (D major). The time signature is 2/4. The melody is written in a simple, folk-like style. The notes are: a, a, r, e, a, e, b, r, b, a, e, b, r, b, a. There are two double bar lines with repeat signs (//) at the beginning and end of the piece, each followed by a fermata over the letter 'a'.

27r **LXVII. / Men: [D-Dur]**

Musical notation for LXVII. / Men: [D-Dur]. The score consists of a single staff with a treble clef and a key signature of one sharp (D major). The time signature is 2/4. The melody is written in a simple, folk-like style. The notes are: a, a, r, e, a, e, b, r, b, a, e, b, r, b, a. There are two double bar lines with repeat signs (//) at the beginning and end of the piece, each followed by a fermata over the letter 'a'.

27v **LXVIII. / Men / C# [C-Dur]**

Musical notation for LXVIII. / Men / C# [C-Dur]. The score consists of a single staff with a treble clef and a key signature of one sharp (C major). The time signature is 3/4. The melody is written in a simple, folk-like style. The notes are: a, a, r, e, a, e, b, r, b, a, e, b, r, b, a. There are two double bar lines with repeat signs (//) at the beginning and end of the piece, each followed by a fermata over the letter 'a'.

28r **LXIX. / Men: / F# [F-Dur]**

Musical notation for LXIX. / Men: / F# [F-Dur]. The score consists of a single staff with a treble clef and a key signature of two sharps (F major). The time signature is 3/4. The melody is written in a simple, folk-like style. The notes are: a, a, r, e, a, e, b, r, b, a, e, b, r, b, a. There are two double bar lines with repeat signs (//) at the beginning and end of the piece, each followed by a fermata over the letter 'a'.

28v **LXX. / Men. / C# [C-Dur, Losy (LosyC 20)]**

Musical notation for LXX. / Men. / C# [C-Dur, Losy (LosyC 20)]. The score consists of a single staff with a treble clef and a key signature of one sharp (C major). The time signature is 3/4. The melody is written in a simple, folk-like style. The notes are: a, a, r, e, a, e, b, r, b, a, e, b, r, b, a. There are two double bar lines with repeat signs (//) at the beginning and end of the piece, each followed by a fermata over the letter 'a'.

28v **LXXI. / Bouree [C-Dur]**

Musical notation for LXXI. / Bouree [C-Dur]. The piece is in common time (C) and C major. The notation shows a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature is one sharp (F#). The piece concludes with a double bar line and repeat signs.

29r **LXXII. / Saraband: [C-Dur]**

Musical notation for LXXII. / Saraband: [C-Dur]. The piece is in 3/4 time and C major. The notation shows a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature is one sharp (F#). The piece concludes with a double bar line and repeat signs.

29v **LXXIII. / Gavotte / C# [C-Dur]**

Musical notation for LXXIII. / Gavotte / C# [C-Dur]. The piece is in common time (C) and C major. The notation shows a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature is one sharp (F#). The piece concludes with a double bar line and repeat signs.

29v **LXXIV. / Passacalia [C-Dur]**

Musical notation for LXXIV. / Passacalia [C-Dur]. The piece is in 3/4 time and C major. The notation shows a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature is one sharp (F#). The piece concludes with a double bar line and repeat signs.

1. A-SEI / 41r

30r **Men. / LXXV. [C-Dur]**

Musical notation for Men. / LXXV. [C-Dur]. The piece is in 3/4 time and C major. The notation shows a single melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature is one sharp (F#). The piece concludes with a double bar line and repeat signs.

31v **LXXXI.** [*a-moll*]

Musical notation for LXXXI. [a-moll]. The piece is in 2/4 time. The notation consists of two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The notes are labeled with 'a' and 'r' (representing a whole note and a half note respectively). The bass line includes slurs and repeat signs (//).

32r **LXXXII. / Sarab.** [*a-moll*]

Musical notation for LXXXII. / Sarab. [a-moll]. The piece is in 3/4 time. The notation consists of two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The notes are labeled with 'a' and 'r'. The bass line includes slurs and repeat signs (//).

32v **LXXXIII. / Courante** [*a-moll*]

Musical notation for LXXXIII. / Courante [a-moll]. The piece is in 3/4 time. The notation consists of two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The notes are labeled with 'a' and 'r'. The bass line includes slurs and repeat signs (//).

32v **LXXXIV. / Aria.** [*a-moll*]

Musical notation for LXXXIV. / Aria. [a-moll]. The piece is in common time (C). The notation consists of two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The notes are labeled with 'a' and 'r'. The bass line includes slurs and repeat signs (//).

33r **LXXXV. / Saraband.** [*a-moll*]

Musical notation for LXXXV. / Saraband. [a-moll]. The piece is in 3/4 time. The notation consists of two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The notes are labeled with 'a' and 'r'. The bass line includes slurs and repeat signs (//).

33v **LXXXVI. / Folie d'Espagne [d-moll]**

3/4

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

a b a

4 //a //a

Folias in d: A-GoessVogl / 12r, A-GoessVogl / 12v (3 var.), A-Wn17706 / 7v („Foulie d'Espagne“), D-B40068 / 32r, D-B40149 / 104 („Folies d'Espagne“), D-B40627 / 148v („La foglie de Espagne“), D-KNu / 3r („Les Folies d'Espagne“; 2 lut), F-B279153 / 6 („Folies d'Espagne“), GB-Ob576 / 6r („Folies despagne“), GB-Ob576 / 45r („Folies despagne“), PL-LZu3779 / 25 („Folies d'Espange“), PL-Pu7033 / 84 („Le Folie“; 16 var.), PL-Wn396 / 100r („Spanioletta“)

33v **Var. 1 / LXXXVII. [d-moll]**

3/4

a r a a r a a r a

a b a

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

34r **Var. 2. / LXXXVIII. [d-moll]**

3/4

a r a a r a a r a

a b a

//a //a //a

34r **V.3. / LXXXIX. [d-moll]**

3/4

a b a r a a

a b a

//a //a //a

34v **XC. / Var. / 4 [d-moll]**

34v **XCI. / Var. / 5. [d-moll]**

35r **XCII. / B.dur Courante [Bb-Dur, S.L.Weiss (S-C 83.3)]**

1. A-ROI / 63r („Weiss“), 2. CZ-Bm371 / 93, 3. CZ-PnmE36 / 282,
4. GB-HaB2 / 164 („Weichenberg“), 5. PL-Wu2008 / 156

35v **XCIII. / Gig[ue] / B dur [Bb-Dur]**

36r **Men / XCIV: [Bb-Dur, Weichenberger]**

1. PL-Wu2008 / 160, 2. PL-Wu2010 / 297

36v **XCIV. / Men / B dur** [*Bb-Dur; Weichenberger*]

1. A-KR156 / 10v, 2. CZ-Bm371 / 94, 3. D-ROu53-1B II. / 16r, 4. D-ROu65-6r [fasc. 4] / 1r, 5. PL-WRu / 52, 6. PL-Wu2008 / 159, 7. PL-Wu2010 / 296

37r **XCVI. / G# Men** [*G-Dur*]

37v **XCVII. / G# Men** [*G-Dur*]

37v **XCVIII. / Men. / G#** [*G-Dur*]

38r **XCIX. / A# Air** [*A-Dur*]

38v **C. / Men: / A# [A-Dur]**

Musical notation for C. / Men: / A# [A-Dur]. The score is in 3/4 time and consists of four measures. The notes are: a, a, a, a, a, a, a, a. The first measure has a fermata over the first 'a'. The second measure has a fermata over the second 'a'. The third measure has a fermata over the third 'a'. The fourth measure has a fermata over the fourth 'a'. The notes are written on a five-line staff with a treble clef and a 3/4 time signature. Below the staff, there are four 'a' notes, each corresponding to a measure. The first 'a' is under the first measure, the second 'a' is under the second measure, the third 'a' is under the third measure, and the fourth 'a' is under the fourth measure. There are also some markings like '4 //a' and '//a /a a' below the staff.

38v **CI. / Men: [A-Dur, Losy (LosyC 25) o. S.L.Weiss (S-C 66.5)]**

Musical notation for CI. / Men: [A-Dur, Losy (LosyC 25) o. S.L.Weiss (S-C 66.5)]. The score is in 3/4 time and consists of four measures. The notes are: a, a, a, a, a, a, a, a. The first measure has a fermata over the first 'a'. The second measure has a fermata over the second 'a'. The third measure has a fermata over the third 'a'. The fourth measure has a fermata over the fourth 'a'. The notes are written on a five-line staff with a treble clef and a 3/4 time signature. Below the staff, there are four 'a' notes, each corresponding to a measure. There are also some markings like '4 //a' and '//a /a a' below the staff.

1. A-Wn18761 / 15v, 2. PL-Wu2006 / 27r

39r **CII. / Passepied [A-Dur, Losy (LosyC 25*) o. S.L.Weiss (S-C 66.6)]**

Musical notation for CII. / Passepied [A-Dur, Losy (LosyC 25*) o. S.L.Weiss (S-C 66.6)]. The score is in 3/4 time and consists of five measures. The notes are: a, a, a, a, a, a, a, a. The first measure has a fermata over the first 'a'. The second measure has a fermata over the second 'a'. The third measure has a fermata over the third 'a'. The fourth measure has a fermata over the fourth 'a'. The fifth measure has a fermata over the fifth 'a'. The notes are written on a five-line staff with a treble clef and a 3/4 time signature. Below the staff, there are five 'a' notes, each corresponding to a measure. There are also some markings like '4 //a' and '//a /a a' below the staff.

1. A-Wn18761 / 16r („Rondeau“), 2. PL-Wu2006 / 27r („2° Passepied ad libitum“)

Manuskriptverzeichnis / *List of manuscripts*

Abk.	Bibliothekssignatur [Vorkommen]
Abbr.	<i>Library shelfmark [Occurrences]</i>
A-GoessIV	Ebenthal, Grafen Goëss'sche Primogenitur-Fideikommiss-Bibliothek Ms. IV [1]
A-GoessV	Ebenthal, Grafen Goëss'sche Primogenitur-Fideikommiss-Bibliothek Ms. V [3]
A-GoessVogl	Klagenfurt, Landesmuseum für Kärnten Ms. I 38 [2]
A-KN1255	Klosterneuburg, Bibliothek des Augustiner-Chorherrenstift Ms. 1255 [3]
A-KR77	Kremsmünster, Benediktinerstift Ms. L77 [2]
A-KR82b	Kremsmünster, Benediktinerstift Ms. L82 II [1]
A-KR156	Kremsmünster, Benediktinerstift, Ms. L156 („Eggerspergerische Lauten Stücke“) [1]
A-ROI	Rohrau, Graf Harrachsche Familiensammlung Lauten-Ms. 1 [1]
A-Wn17706	Wien, Österreichische Nationalbibliothek, Musikabteilung Ms. Mus. 17706 [1]
A-Wn18761	Wien, Österreichische Nationalbibliothek, Musikabteilung Ms. Mus. 18761 [3]
CZ-Bm371	Brno, Oddelení Hudebne Historické Moravského Muzea Ms. Inv. 745/A.371 [6]
CZ-Bm13268	Brno, Oddelení Hudebne Historické Moravského Muzea Ms. Inv. 4081/A.13268 [1]
CZ-PnmE36	Praha, Národní muzeum, hudební oddelení Ms. IV.E.36 [1]
CZ-PuKk77	Praha, Národní knihovna CSR - Universitní knihovna Ms. II.Kk.77 [1]
D-B40068	Berlin, Staatsbibl. Preussischer Kulturbesitz Mus. ms. 40068 [1]
D-B40149	Berlin, Staatsbibl. Preussischer Kulturbesitz Mus. ms. 40149 [2]
D-B40627	Berlin, Staatsbibl. Preussischer Kulturbesitz Mus. ms. 40627 [3]
D-KNu	Köln, Universitäts- und Stadtbibliothek Ms. 5.P.177 (olim Ms. 1.N.68) [1]
D-ROu53-1B	Rostock, Universitätsbibliothek Ms. Mus. Saec. XVII.18.-53. ^{1 A} [1]

D-ROu65-6a-z	Rostock, Universitätsbibliothek Ms. Mus. Saec. XVIII.-65. ^{6a-z} [3]
F-B279153	Besançon, Bibliothèque municipale Ms. 279153 [1]
F-Sim	Strasbourg, Bibliothèque de l'Institut de Musicologie Ms. Rm 271 [3]
GB-HaB2	Haslemere (Surrey), Carl Dolmetsch Library Ms. II.B.2. [4]
GB-Ob576	Oxford, Bodleian Library Ms. Mus. Sch. F. 576 [1]
I-Ven	Venezia, Fondazione Cini, Schriften von Oscar Chilesotti Chilesottis eigenhändige Übertragung des gesamten, heute verschollenen Manuskripts I-BDG (Bassano del Grappa, Biblioteca Civica, ms. ohne Sig.) [2]
NL-DHgm50535	Den Haag, Gemeentemuseum, Musziekafdeling Ms. 50535 [4]
PL-Kj40620	Krakow, Biblioteka Jagiellonska Mus. ms. 40620 [1]
PL-LZu3779	Lodz, Biblioteka Uniwersytecka Ms. M 3779 [1]
PL-Pu7033	Poznan, Biblioteka Główna Uniwersytetu Ms. 7033 [1]
PL-Wn396	Warszawa, Biblioteka Narodowa Rps. Muz. 396 [9]
PL-WRu	Wroclaw, Biblioteka Uniwersytecka 60019 Odds. Mus. (olim Ms. Mf. 2002) [1]
PL-Wu2006	Warszawa, Biblioteka Uniwersytecka Ms. RM 4139 (olim Ms. Mf. 2006) [2]
PL-Wu2008	Warszawa, Biblioteka Uniwersytecka Ms. RM 4140 (olim Ms. Mf. 2008) [7]
PL-Wu2009	Warszawa, Biblioteka Uniwersytecka Ms. RM 4141 (olim Ms. Mf. 2009) [3]
PL-Wu2010	Warszawa, Biblioteka Uniwersytecka Ms. RM 4142 (olim Ms. Mf. 2010) [5]
S-Klm21072	Kalmar, Läns Museum Ms. 21072 [2]
US-Danby	Rochester (NY), The University Library, Department Sibley Music Library (Eastman School of Music) Ms. Vault M. 2. / D. 172 [1]
LosyV	Losy-Werke von Emil Vogl in: JLSA XIV (1981)
LosyC	Losy-Werke (Appendix) von Tim Crawford in: JLSA XV (1982)
S-C	Smith-Crawford-Nummern in: Silvius Leopold Weiss – Sämtliche Werke
TWV	Telemann-Werke-Verzeichnis [1]



TREE EDITION