

Wolff Jakob Lauffensteiner

2 Concerti  
for  
Lute, Chalumeau and Bass

Warsaw PI-Mf2006 MS



Transcription and adaptation by Alain Veylit

Concertus for chalumeau and Lute in Bb  
i. Allemande

Wolff Jakob Lauffensteiner  
(Warsaw Ms. 2006)

Reconstructed instrumental parts

3

4

5

7

(1\*)

1. Bass should probably be transposed one octave up based on other settings of Lauffensteiner.



Contra Altus  
Concerto in G Major  
M. Lauffensteiner. Gracioso. Con Chalmere in Hande.

The first section of the handwritten musical score consists of ten staves. The notation is written in a single melodic line, likely for a vocal or instrumental part. It begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, and the piece concludes with a double bar line and a fermata. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

The second section of the handwritten musical score consists of three staves. It begins with a treble clef and a key signature of one sharp (F#). The notation continues the melodic style of the first section, with rhythmic patterns of eighth and sixteenth notes. The piece concludes with a double bar line and a fermata. The handwriting is consistent with the first section, showing a clear and legible musical notation.

II. Menuet

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The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piano part consists of a simple harmonic accompaniment with a steady bass line and a treble line of chords and single notes. The vocal line is written in a single staff with a treble clef and contains handwritten lyrics and fingerings. The lyrics are written in a stylized, cursive script. The score includes repeat signs and first/second endings. The systems are numbered 6, 12, and 17. The piano part includes some numerical markings like '4' and '4' at the end of the piece.

6

12

17

-p. 4 -

22

la a //a la

a a, b a a

Contra Altus  
Concerto in G Major  
M. Lauffensteiner. Gracioso. Con Chalmere in Hande.

The first section of the handwritten musical score consists of ten staves. The notation is written in a single melodic line, likely for a contralto voice or a similar instrument. The notes are primarily eighth and sixteenth notes, with frequent rests. The key signature is one flat (F major or D minor), and the time signature is common time (C). The music is characterized by its rhythmic complexity and melodic flow.

The second section of the handwritten musical score consists of three staves. It begins with a double bar line and a repeat sign. The notation continues the melodic line from the first section, maintaining the same key signature and time signature. The notes are primarily eighth and sixteenth notes, with frequent rests. The music is characterized by its rhythmic complexity and melodic flow.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, written in a cursive hand. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the piece:

- Staff 1:** Starts with a treble clef and a 4/4 time signature. The notes are mostly quarter and eighth notes.
- Staff 2:** Begins with a large, decorative initial letter, possibly 'D'. It features a treble clef and a 4/4 time signature.
- Staff 3:** Continues the musical line with a treble clef and a 4/4 time signature.
- Staff 4:** Includes a treble clef and a 4/4 time signature. There are some markings above the staff that look like 'r' and 'a'.
- Staff 5:** Features a treble clef and a 4/4 time signature.
- Staff 6:** Starts with a treble clef and a 4/4 time signature.
- Staff 7:** Begins with a large, decorative initial letter, possibly 'C'. It has a treble clef and a 4/4 time signature.
- Staff 8:** Continues with a treble clef and a 4/4 time signature.
- Staff 9:** Features a treble clef and a 4/4 time signature.
- Staff 10:** Ends with a treble clef and a 4/4 time signature.

The paper shows signs of age, including some staining and discoloration. The handwriting is fluid and characteristic of the 18th or 19th century.

# III. Bourée

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Handwritten figured bass notation (green ink) includes:

- Measure 1:  $r^a$
- Measure 2:  $a^a b^a \partial$
- Measure 3:  $a$
- Measure 4:  $a^a b^a \partial$
- Measure 5:  $a$
- Measure 6:  $a^a b^a \partial$
- Measure 7:  $a$
- Measure 8:  $a^a b^a \partial$
- Measure 9:  $a$
- Measure 10:  $a^a b^a \partial$
- Measure 11:  $a$
- Measure 12:  $a^a b^a \partial$
- Measure 13:  $a$
- Measure 14:  $a^a b^a \partial$
- Measure 15:  $a$
- Measure 16:  $a^a b^a \partial$
- Measure 17:  $a$
- Measure 18:  $a^a b^a \partial$
- Measure 19:  $a$
- Measure 20:  $a^a b^a \partial$
- Measure 21:  $a$
- Measure 22:  $a^a b^a \partial$
- Measure 23:  $a$
- Measure 24:  $a^a b^a \partial$
- Measure 25:  $a$
- Measure 26:  $a^a b^a \partial$
- Measure 27:  $a$
- Measure 28:  $a^a b^a \partial$
- Measure 29:  $a$
- Measure 30:  $a^a b^a \partial$
- Measure 31:  $a$
- Measure 32:  $a^a b^a \partial$
- Measure 33:  $a$
- Measure 34:  $a^a b^a \partial$
- Measure 35:  $a$
- Measure 36:  $a^a b^a \partial$
- Measure 37:  $a$
- Measure 38:  $a^a b^a \partial$
- Measure 39:  $a$
- Measure 40:  $a^a b^a \partial$
- Measure 41:  $a$
- Measure 42:  $a^a b^a \partial$
- Measure 43:  $a$
- Measure 44:  $a^a b^a \partial$
- Measure 45:  $a$
- Measure 46:  $a^a b^a \partial$
- Measure 47:  $a$
- Measure 48:  $a^a b^a \partial$
- Measure 49:  $a$
- Measure 50:  $a^a b^a \partial$
- Measure 51:  $a$
- Measure 52:  $a^a b^a \partial$
- Measure 53:  $a$
- Measure 54:  $a^a b^a \partial$
- Measure 55:  $a$
- Measure 56:  $a^a b^a \partial$
- Measure 57:  $a$
- Measure 58:  $a^a b^a \partial$
- Measure 59:  $a$
- Measure 60:  $a^a b^a \partial$
- Measure 61:  $a$
- Measure 62:  $a^a b^a \partial$
- Measure 63:  $a$
- Measure 64:  $a^a b^a \partial$
- Measure 65:  $a$
- Measure 66:  $a^a b^a \partial$
- Measure 67:  $a$
- Measure 68:  $a^a b^a \partial$
- Measure 69:  $a$
- Measure 70:  $a^a b^a \partial$
- Measure 71:  $a$
- Measure 72:  $a^a b^a \partial$
- Measure 73:  $a$
- Measure 74:  $a^a b^a \partial$
- Measure 75:  $a$
- Measure 76:  $a^a b^a \partial$
- Measure 77:  $a$
- Measure 78:  $a^a b^a \partial$
- Measure 79:  $a$
- Measure 80:  $a^a b^a \partial$
- Measure 81:  $a$
- Measure 82:  $a^a b^a \partial$
- Measure 83:  $a$
- Measure 84:  $a^a b^a \partial$
- Measure 85:  $a$
- Measure 86:  $a^a b^a \partial$
- Measure 87:  $a$
- Measure 88:  $a^a b^a \partial$
- Measure 89:  $a$
- Measure 90:  $a^a b^a \partial$
- Measure 91:  $a$
- Measure 92:  $a^a b^a \partial$
- Measure 93:  $a$
- Measure 94:  $a^a b^a \partial$
- Measure 95:  $a$
- Measure 96:  $a^a b^a \partial$
- Measure 97:  $a$
- Measure 98:  $a^a b^a \partial$
- Measure 99:  $a$
- Measure 100:  $a^a b^a \partial$

18

Treble clef, Bass clef, *p*  
 Lyrics: //a a la //a //a 4 la //a //a 4

22

Treble clef, Bass clef, *p*  
 Lyrics: a a b a r a b a a //a a //a a a

26

Treble clef, Bass clef, *p*  
 Lyrics: //a a a b a r a b a //a a