

Wolff Jacob Lauffensteiner (1676-1754)

# Pieces diverses for Solo Baroque Lute

from  
Miscellaneous Manuscripts  
collected in  
Lauffensteiner's solo works by H. Radke, 1973

*Lauffensteiner* accord.

The image shows a handwritten musical score for solo baroque lute. It consists of six staves of music. The first staff starts with a treble clef, a common time signature, and the word 'accord.' followed by a series of notes. The subsequent staves contain complex rhythmic patterns and melodic lines, including many sixteenth and thirty-second notes. The notation is dense and characteristic of Baroque lute music.

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# Suite in F

## i. Allemande

Wolff Jacob Lauffensteiner ?  
(Brno, A 371, f. 52' - 53)

The musical score is written on a grand staff with a treble clef and a common time signature. It consists of 15 measures of music, with a repeat sign at the end of measure 8. The notation includes various rhythmic values, accidentals, and dynamic markings.

Measure 1: Treble clef, common time. Notes: h, (h h h h f h), h a, a e, f h f, f f, h f, h f, a, h h. Bass line: /a //a ///a 4 b a, a /a/a /a a a.

Measure 2: Treble clef, common time. Notes: k a, a h a, a f a, f h a, a a, r, a, a, r, a a, r, a r, r f. Bass line: i a a /a //a //a 4 ///a //a.

Measure 3: Treble clef, common time. Notes: e, e h g, h g, g h, h g, h f, h g, h f, h f, f f, h f, f f, h f. Bass line: /a a a 4 4.

Measure 4: Treble clef, common time. Notes: h a, a e a r e r, r, r r, r r, r a, a a e r, a. Bass line: 4 4 4 4 a b a, a.

Measure 5: Treble clef, common time. Notes: a a e r, a, r, r, r, r, r a a r. Bass line: 4 4 a /a //a.

Measure 6: Treble clef, common time. Notes: a a r e, r, r a, a, e e, f e. Bass line: //a a 4 //a/a /a //a //a/a.

Measure 7: Treble clef, common time. Notes: f a e a e a e a r a e r a, r a, e, a r a f e, a e. Bass line: a /a //a //a a a a /a //a a a.

Measure 8: Treble clef, common time. Notes: f a, h g, a h f, h f, h f, a, h h. Bass line: //a 4 //a //a /a a a.

17 *k* *a* *a* *h* *a* *a* *f* *a* *f* *h* *a* *f* *f* *f* *h* *f* *h* *a* *a* *f* *a* *r* *r* *e* *r* *a* *a* *r* *a*

*i* *a* *a* */a* *//a* *///a* *4* *⊖*

19 *a* *r* *r* *⊖* *r* *⊖* *a* *r* *⊖* *a* *b* *⊖* *e* *⊖* *b* *⊖* *a* *b*

*a* *b* *4* */a* */a*

21 *b* *b* *a* *b* *a* *b* *⊖* *a* *⊖* *e* *⊖* *e* *⊖* *e* *⊖* *a* *b* *⊖* *b* *r* *r* *r* *b* *a* *⊖* *b* *a* *,*

*/a* */a* */a* */a*

ii. Courante

Wolff Jacob Lauffensteiner  
(Brno, A 371, f. 53)

*a* *e* *r* *,* *a* *r* *a* *r* *a* *r* *e* *a* [*e*] *h* *f* *h* *f*

*3* *a* *a* *⊖* */a* *//a* */a* *a*

4 *h* *f* *h* *h* *f* *h* *f* *h* *f* *f* *h* *f* *h* *f* *a* *e* *r* *,* *a* *r* *a* *r* *r* *a* *,* *r*

*a* */a* *a* *//a* */a* *///a* *///a* *a*

8 *a* *a* *a* *r* *a* *f* *r* *f* *⊖* *r* *⊖* *e* *a* *b* *r* *b* *r* *b* *a* *a*

*a* *a* *//a* *4*

12 *r* *a* *r* *a* *r* *a* *a* *,* *r* *a* *r* *r* *e* *f*

*b* *a* *a* *⊖* *4* *///a* *///a*

15 *h g h* *g f i h* *f h f* *h g* *h g, h*  
*/a* *a* *a* *4*

19 *f a r a* *e r, a* *r a b a, r* *a, r a a a*  
*a* *b a a* */a* *a a* *b*

23 *a r e r a, r* *a a a a* *a a a a* *a r a r a*  
*a* *b a a* */a* *a a* *b*

27 *e* *e r e a e* *e e e* *e e e*  
*a* *r a* *a* *r a*

31 *e e e* *f e f a e a* *e r e a e a* *r a r a e r*  
*e r a* *a* */a* *//a*

35 *a* *f, e, a e* *g a r a* *r r e f* *e, [f] f, h f*  
*//a* *a* *//a* *//a* */a* *a*

39 *h f h h f h* *f h f f h f* *h f a e r, a* *r, r*  
*[a]* */a* *a* *//a* */a* *r* *a* *4*

43 *r f r* *r a r* *r r r a r* *b r r b r* *a a a a*  
*4* *4* *4* *4*

47

### iii. Menuet

Wolff Jacob Lauffensteiner ?  
(Brno, A 371, f. 53')

3

5

9

13

18

23

28

33

37

### iv. Rigodon

Wolff Jacob Lauffensteiner  
(Brno, A 371, f. 53' - 54)

6

10

13

17

20

25

30

35

39

44

48

51

55

59

63

v. Gigue

Wolff Jacob Lauffensteiner  
(Brno, A 371, f. 54')

5

9

12

12

15

15

18

18

22

22

25

25

28

28

31

31

35

35





15 *e, e g h* *g f i h* *f h f* *h g* *h g h*

*/a* *a* *a* *4*

19 *f a r a* *e r* *e r* *r a* *b a, r* *a r a a a*

*4* */a*

23 *a r e r a* *r* *a a a a* *a a a* *a r a r a*

*a* *b a a* */a a a* *b*

27 *e r a* *e r e a e* *e e e* *e e e*

*a* *r a*

31 *e e e f e f* *a e a* *e r e a e a* *r a r a e a*

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

35 *a* *f, e, e* *f a r a* *r r e f* *e, f f h f*

*//a a* *//a* *//a* */a a*

39 *h f h h f h* *f h f f h f* *h f a e r,* *r, r*

*a* */a* *a* *//a* */a* *r* *4*

43 *r f r* *r* *r* *r* *r* *r* *r* *r* *r* *r* *r* *r* *a* *a*

*4* *4* *4* *4*

47

### iii. Rigaudon

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 29)

29

h f a r | r, a | b b r | b a a | r r, |

/a a a b | 4 | 4 | 4 | b 4 | /a

### iv. Menuet

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 29)

35

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

/a //a | a 4 | /a

39

a a a a | r, r r a a | r a a r a | r r

/a a | a | /a a | 4

43

f a e a e a | e r r a a | r r a e r | a, a r a

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

37

r a r r | a b a a | f e f e f a | r a r

//a /a a 4

41

f r r r r | b b a a | a b a r a | a, a

a 4 /a | a 4 | /a

# v. Trio

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 29)

Musical score for v. Trio, measures 3-14. The score is written on a grand staff with two staves per system. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The music features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics include *f* and *h*. The piece concludes with a double bar line and repeat dots.

# vi. Gigue

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 29' \_27)

Musical score for vi. Gigue, measures 6-9. The score is written on a grand staff with two staves per system. The key signature is one flat (B-flat major/D minor). The time signature is 6/8. The music features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics include *f* and *h*. The piece concludes with a double bar line and repeat dots.

13

16

20

24

27

30

33

37

# Suite in A i. Marche

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 48')

The image shows a musical score for a piece titled "Suite in A, i. Marche" by Wolff Jacob Lauffensteiner. The score is written for a single melodic line on a five-line staff, with a common time signature (C) at the beginning. The key signature is one sharp (F#), indicated by a sharp sign on the F line. The score is divided into measures, with measure numbers 6, 10, 15, 19, 23, 26, and 30 marked on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). There are also dynamic markings such as  $\text{//}a$  and  $\text{//}a$  throughout the piece. The score ends with a double bar line and a repeat sign at the end of measure 34.

34

## ii. Courante

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 48' - 49)

3

4

8

13

17

22

26

30

### iii. Bourée

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 49)

4

8

12

16

19

### iv. Menuet

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 49')

# v. Trio

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 49)

3

5

9

13

Menuet da capo

# vi. Sarabande

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 49' - 50)

3

5

9

13

18

22

### vii. Gigue

Wolff Jacob Lauffensteiner  
(Göttweig 2, f. 50)

16

20

24

28

## Suite in D

Wolff Jakob Lauffensteiner

### i. Ouverture

(Göttweig 2, f. 21)



47

51

55

## ii. Air du Paissan

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 21')

5

9

14

19

23

27

31

### iii. Courante

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 21' - 22)

3

4

8

12

16

20

23

27

30

34

iv. Bourrée

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 22)



# v. Sarabande

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 22')

3

5

10

15

19

23

27

31

3

5

10

15

19

23

27

31

# vi. Rigaudon

Wolff Jakob Lauffensteiner

(Krems. L77, f.)

The musical score is written for a single melodic line on a five-line staff. The key signature is C major (one sharp, F#), and the time signature is 3/4. The piece is titled "vi. Rigaudon" and is attributed to "Wolff Jakob Lauffensteiner". A reference "(Krems. L77, f.)" is provided. The score is divided into measures, with measure numbers 9, 14, 19, 24, 28, 32, and 37 indicated on the left. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). Dynamics such as *f* (forte) and *ff* (fortissimo) are used. The score concludes with a double bar line and repeat dots.

# vii. Menuet

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 22')

3  $\overset{a}{\underline{a}}$   $\underline{b}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{b}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{b}$  |  $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{a}$  |  $\underline{a}$   $\underline{r}$   $\underline{r}$   $\underline{a}$   $\underline{a}$   
//a a 4 //a

6  $\underline{a}$   $\underline{b}$   $\underline{b}$   $\underline{a}$   $\underline{a}$  |  $\underline{f}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{e}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{e}$   $\underline{r}$   $\underline{a}$   
a a a

10  $\underline{a}$   $\underline{a}$   $\underline{e}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{b}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{b}$   $\underline{a}$  |  $\underline{a}$   $\underline{r}$   $\underline{e}$   $\underline{r}$   
/a a 4 //a //a

14  $\underline{e}$   $\underline{e}$   $\underline{r}$   $\underline{r}$   $\underline{a}$  |  $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{e}$   $\underline{a}$  |  $\underline{r}$  |  $\underline{a}$   $\underline{a}$   $\underline{e}$   $\underline{a}$   $\underline{a}$   
/a e //a /a e a a /a

18  $\underline{r}$   $\underline{a}$   $\underline{b}$   $\underline{a}$   $\underline{r}$   $\underline{a}$  |  $\underline{r}$   $\underline{a}$   $\underline{b}$  |  $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{a}$  |  $\underline{a}$   $\underline{b}$   $\underline{b}$   $\underline{a}$   $\underline{a}$   
a 4 //a

22  $\underline{f}$   $\underline{f}$   $\underline{f}$  |  $\underline{f}$   $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{e}$  |  $\underline{f}$   $\underline{a}$   $\underline{a}$   $\underline{a}$   
a a //a

# Suite in Bm

Wolff Jakob Lauffensteiner

## i. Allemande

(Göttweig 2, f. 23)

C  $\underline{r}$  |  $\underline{r}$   $\underline{a}$   $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{e}$   $\underline{a}$   $\underline{e}$   $\underline{a}$   $\underline{r}$   $\underline{a}$   $\underline{e}$  |  $\underline{a}$   $\underline{r}$   $\underline{e}$   $\underline{r}$   $\underline{r}$   $\underline{r}$   
a a a a //a

3

5

7

9

12

14

16

18

# ii. Adagio allegro menuet

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 23')

Handwritten musical score for a Minuet in G major, BWV 565 by Johann Sebastian Bach. The score is arranged in a system with two staves per system. The first system is marked with a treble clef and a common time signature (C). The music is in G major and 3/4 time. The score is divided into measures, with measure numbers 4, 7, 10, 13, 15, 19, and 24 indicated on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (f, a, b). The piece concludes with a double bar line and repeat signs.

28

### iii. Bourrée

Wolff Jakob Lauffensteiner

(Göttweig 2, f. 24)

5

Fine

10

14

18

22



26

31

35

39

v. Menuet finale

Wolff Jakob Lauffensteiner  
(Göttweig 2, f. 24')

3

7

10

14

19

## Suite in Cm

Wolff Jacob Lauffensteiner

### Tombey en Allemande (Seitenstetten, f. 44' - 45)

3

5

7

10

forte

pian

12

14

16

18

fort

pian

fort

pian

## ii. Courante

Wolff Jacob Lauffensteiner

(Seitenstetten, f. 45<sup>1</sup> - 46)

3

4

8

13

18

22

26

29

34

### iii. Menuet

Wolff Jacob Lauffensteiner

(Seitenstetten, f. 46)





17

*f* *h* *f* *f* *b, a a, r* *a* *a* *4*

### vii. Gigue

Wolff Jacob Lauffensteiner

(Seitenstetten, f. 47)

*f* *a* *a* *b* *a* *b* *a* *a* *r* *a* *b* *4*

5

*f* *a* *a* *b* *a* *a* *r* *a* *4*

9

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

12

*f* *a* *a* *b* *a* *b* *a* *4*

17

*f* *a* *a* *b* *a* *b* *a* *4*

21

*f* *a* *a* *b* *a* *b* *a* *4*

# Suite in Cm

Wolff Jacob Lauffensteiner

## i Tombeau

(Brno A 13.268, f.)

3

5

7

10

12

14

16





# iv. Gigue

Wolff Jacob Lauffensteiner

(Brno A 13.268, f.)

Musical score for iv. Gigue, consisting of six systems of two staves each. The music is written in 6/8 time and features a complex rhythmic pattern of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *f* and *fx*. The score is marked with repeat signs (//a) and includes a double bar line with repeat dots at the end of the sixth system. The piece concludes with a final cadence.

# v. Bourée

Wolff Jacob Lauffensteiner

(Brno A 13.268, f.)

Musical score for v. Bourée, consisting of a single system of two staves. The music is written in common time (C) and features a complex rhythmic pattern of eighth and sixteenth notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *f* and *fx*. The score is marked with repeat signs (//a) and includes a double bar line with repeat dots at the end of the system.

5

9

13

### vi. Menuet

Wolff Jacob Lauffensteiner

(Brno A 13.268, f.)

7

12

Da Capo

# Suite in Bb

Wolff Jacob Lauffensteiner

## i. Allemande, poco allegro

(NYPL. Harrach Coll. v.14, f. 11' - 12)

3

5

7

9

11

13

15

17 *f* *a* *f* *h* *a* *a* *f* *a* *a* *h* *a* *a* *h* *h* *f* *h* *f* *a* *f* *h* *f* *f* *h* *f*

19 *f* *h* *f* *f* *h* *f* *f* *h* *f* *h* *f* *2f* *e* *e* *f* *f* *f* *h* *f* *f* *h* *f* *h* *f* *2e* *3e*

21 *b* *a* *r* *a* *r* *b* *r* *f* *h* *f* *h* *f* *h* *f* *a* *b* *a* *a* *b* *a* *b* *b* *a* *b*

23 *r* *a* *b* *a* *b* *a* *r* *a* *a* *r* *a* *a* *r* *a* *a* *r* *a* *b* *a* *b* *r* *b* *a* *a* *a* *b* *b* *a* *b*

25 *a* *b* *a* *b* *a* *r* *a* *a* *a* *a* *a* *a* *a* *h* *a* *a* *h*

27 *h* *g* *a* *h* *f* *f* *2e* *e* *f* *e* *f* *a* *a* *b* *a* *b* *a* *a*

ii. Courante

Wolff Jacob Lauffensteiner

(NYPL. Harrach Coll. v.14, f. 12' - 13)

*a* *f* *a* *a* *a* *b* *a* *b* *a* *b* *a* *a* *b* *a* *b* *a* *a*

3 *a* *r* *a* *a*



36

40

44

48

52

56

### iii. Bourée

Wolff Jacob Lauffensteiner

(NYPL. Harrach Coll. v.14, f. 13')

4

8

12

16

19

21

### iv. Menuet

Wolff Jacob Lauffensteiner

(NYPL. Harrach Coll. v.14, f. 13' - 14)

5

9

13

18

22

v. Sarabande

Wolff Jacob Lauffensteiner

(NYPL. Harrach Coll. v.14, f. 14)

5

9

9

13

17

21

vi. Gigue

Wolff Jacob Lauffensteiner

(NYPL. Harrach Coll. v.14, f. 14' - 15)

5

9

13

17

21

24

28

32

36

40

44

48

52

## Suite in Bb

Wolff Jacob Lauffensteiner

### i. Allemande

(Haselmere II B 2, p. 153)

3

5

7

9

11

13

15

## ii. Courante

Wolff Jacob Lauffensteiner

(Haselmere II B 2, p. 153 - 154)

3

4

8

12

16

20

23

27

31

35

39

43

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

*f*  $\circ$ , *f*  $\circ$  | *f*  $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$  |  $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$  |  $\circ$

$\parallel a$   $/a$  |  $\circ$  |  $\circ$  |  $\circ$

### iii. Bourée

Wolff Jacob Lauffensteiner

(Haselmere II B 2, p. 154)

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

*f* |  $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$  |  $\overset{b}{\circ}$ ,  $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$  |  $\overset{r}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$ ,  $\overset{a}{\circ}$   $\overset{r}{\circ}$  |  $\overset{b}{\circ}$ ,  $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$\parallel a$   $/a$  |  $\circ$  |  $\circ$  |  $\circ$

5

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

$\overset{a}{\circ}$ ,  $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{a}{\circ}$  |  $\overset{r}{\circ}$ ,  $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$  |  $\overset{a}{\circ}$ ,  $\overset{r}{\circ}$   $\overset{r}{\circ}$ ,  $\overset{r}{\circ}$   $\overset{r}{\circ}$  |  $\overset{r}{\circ}$   $\overset{a}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$\parallel a$   $\circ$  |  $\circ$  |  $\circ$  |  $/a$

9

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

$\overset{a}{\circ}$  |  $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$  |  $\overset{b}{\circ}$ ,  $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$  |  $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$/a$   $a$   $a$  |  $a$   $/a$   $\parallel a$  |  $\parallel a$   $\circ$

12

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

$\overset{a}{\circ}$  |  $\overset{b}{\circ}$ ,  $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{b}{\circ}$  |  $\overset{a}{\circ}$ ,  $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{r}{\circ}$  |  $\overset{r}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{b}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$\parallel a$  |  $a$   $a$  |  $\circ$   $\circ$  |  $\parallel a$   $\parallel a$

16

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

$\overset{r}{\circ}$   $\overset{r}{\circ}$  |  $\overset{b}{\circ}$   $\overset{r}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$  |  $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$  |  $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$a$  |  $a$  |  $a$  |  $/a$

20

$\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$   $\beta$   $\psi$

$\overset{r}{\circ}$ ,  $\overset{r}{\circ}$   $\overset{a}{\circ}$   $\overset{r}{\circ}$   $\overset{a}{\circ}$  |  $\overset{b}{\circ}$   $\overset{b}{\circ}$   $\overset{b}{\circ}$  |  $\overset{a}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$  |  $\overset{r}{\circ}$   $\overset{b}{\circ}$   $\overset{a}{\circ}$   $\overset{a}{\circ}$

$\circ$  |  $\circ$  |  $\circ$  |  $\circ$

$a$  |  $\parallel a$  |  $/a$   $\parallel a$  |  $\parallel a$   $/a$

24

### iv. Sarabande

Wolff Jacob Lauffensteiner

(Haselmere II B 2, p. 155)

6

10

15

20

Da Capo

# v. Menuet

Wolff Jacob Lauffensteiner

(Hasselmer II B 2, p. 155 - 156)

3

6

10

14

20

25

29

33



17

21

## Suite in D

Wolff Jacob Lauffensteiner ?

### i. Allemande

(Haslemere II B 2, p. 53)

4

7

11

15

18

21

24

## ii. Courante

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 53 - 54)

3

5

9

12

16

$e$   $r$   $e$   $r$  |  $a$ ,  $e$   $a$   $r$   $e$  |  $r$   $a$   $r$   $a$  |  $r$   $\textcircled{a}$   $r$  [ $a$ ]

$//a$   $4$  |  $e$   $a$  |  $//a$   $e$  |  $//a$   $4$

20

$r$   $\textcircled{a}$ ,  $\textcircled{a}$   $\textcircled{a}$  |  $\textcircled{a}$   $r$  |  $\textcircled{a}$  |  $a$  |  $\textcircled{a}$   $a$   $e$  |  $\textcircled{a}$   $a$   $r$   $r$   $r$   $a$

$//a$   $//a$  |  $a$  |  $//a$  |  $a$  |  $//a$  |  $a$

25

$e$   $r$   $a$   $r$  |  $e$   $r$   $a$   $e$   $r$   $a$  |  $r$   $a$   $e$   $r$   $a$   $e$  |  $e$   $e$   $r$   $a$   $\textcircled{a}$

$a$   $4$  |  $//a$  |  $4$  |  $e$

29

$e$   $r$   $a$   $r$   $e$   $r$  |  $\textcircled{r}$   $r$   $a$   $r$   $\textcircled{r}$   $r$  |  $a$   $a$   $e$   $a$   $a$  |  $\textcircled{e}$   $r$   $e$   $\textcircled{e}$

$a$   $a$  |  $a$  |  $/a$  |  $//a$

33

$e$   $a$   $r$ ,  $a$   $r$  |  $e$   $\textcircled{e}$   $e$   $\textcircled{e}$  |  $e$   $r$   $e$   $\textcircled{e}$   $e$   $\textcircled{e}$  |  $r$   $a$   $r$   $\textcircled{e}$   $e$   $\textcircled{e}$

$//a$   $e$  |  $4$  |  $4$  |  $4$

37

$e$   $e$   $e$   $\textcircled{e}$  |  $e$   $b$   $r$   $b$  |  $b$   $r$   $b$   $b$  |  $r$   $r$   $r$   $a$   $r$

$4$  |  $/a$  |  $r$   $a$  |  $b$

41

$e$   $e$   $e$   $e$  |  $a$   $a$   $e$   $e$ ,  $f$   $e$  |  $g$   $e$   $g$   $h$   $e$

$a$   $a$  |  $/a$  |  $a$   $/a$

44

$f$   $e$   $f$   $e$   $e$  |  $r$   $e$   $r$   $e$   $r$  |  $a$   $r$   $e$   $r$ ,  $a$  |  $e$   $e$   $r$   $a$   $e$

$//a$   $//a$  |  $4$  |  $a$  |  $a$

48

52

### iii. Menuet

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 54)

22

1. 2.

27

31

35

40

45

50

# iv. Siciliana

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 60)

Musical score for 'iv. Siciliana' in 6/8 time. The score consists of six systems of two staves each. The notation includes various rhythmic values (e.g., eighth notes, quarter notes, half notes, rests) and dynamic markings (e.g., *g*, *f*, *ff*). The piece concludes with a double bar line and repeat dots. Measure numbers 6, 9, 12, 16, and 20 are indicated on the left side of the score.

# v. Gigue

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 51 - 52)

Musical score for 'v. Gigue' in 6/8 time. The score consists of one system of two staves. The notation includes various rhythmic values and dynamic markings (e.g., *f*, *ff*). The piece concludes with a double bar line and repeat dots.

4

8

12

16

19

23

27

31

# Prelude

Wolff Jacob Lauffensteiner

(Vienna 7763/92, f. 1' - 2)

♯

3

7

11

15

19

22

26

30

Prelude

Wolff Jacob Lauffensteiner (?)  
(Vienna 7763/92, f. 6)

3

7

9

Prelude

Wolff Jacob Lauffensteiner  
(Vienna 7763/92, f. 18' - 19)

4

$e$   $r$   $e$   $r$   $a$   $a$   $\odot$   $b$   $a$   $(b)$   $b$   $a$   $r$   $\odot$   $e$   
 $a$   $a$   $/a$   $a$   $/a$   $//a$   $/a$   $/a$   $//a$   $//a$

8

$f$   $\odot$   $a$   $r$   $\odot$   $e$   $e$   $f$   $f$   $\odot$   $f$   $r$   $r$   $a$   $a$   $r$   $b$   $b$   
 $//a$   $\odot$   $\odot$   $r$   $a$   $e$   $a$   $f$   $/a$   $\odot$   $r$   $a$   $a$   $a$   $a$   $a$

13

$e$   $e$   $e$   $a$   $b$   $\odot$   $a$   $r$   $\odot$   $a$   $a$   
 $a$   $a$   $/a$   $a$   $/a$   $a$   $//a$   $/a$   $//a$   $/a$   $//a$   $//a$   $//a$   $//a$   $4$   $4$   $4$   $4$   $//a$   $//a$   $//a$   $//a$

16

$e$   $e$   $r$   $\odot$   $e$   $e$   $a$   $r$   $\odot$   $a$   $a$   
 $//a$   $//a$   $//a$   $/a$   $/a$   $/a$   $//a$   $//a$   $//a$   $//a$   $a$   $a$   $a$   $r$   $e$   $a$   $e$   $a$   $a$   $r$   $\odot$   $a$

19

$e$   $r$   $e$   $a$   $a$   $r$   $\odot$   $a$   $e$   $r$   $e$   $a$   $a$   $\odot$   $b$   $a$   $b$   $a$   $\odot$   
 $4$

22

$/a$   $a$   $a$   $/a$   $\odot$   $a$   $r$   $\odot$   $/a$   $a$   $a$   $/a$   $\odot$   $a$   $r$   $\odot$   $a$   $r$   $\odot$   $a$   $e$   $e$   $a$   $r$   
 $a$   $r$   $e$   $a$

25

$a$   $r$   $\odot$   $a$   $e$   $e$   $r$   $a$   $a$   $\odot$   $b$   $a$   $a$   $a$   $a$   $a$   $a$   $/a$   $a$   $a$   $a$   
 $//a$

# Menuet

Wolff Jacob lauffensteiner

(Köln 1.P.56, #6)

Musical score for Menuet, 3/4 time signature. The score consists of four systems of two staves each. The first system starts with a treble clef and a 3/4 time signature. The notes are: k h i | k h i | a a a r | a, r a a | f e f e f. The second system starts with measure 6: e r r e | a, r a r a | a a a | Fine | r r r e. The third system starts with measure 10: f e e f e f | h f h f a | r, a r | h f h | h f h | r. The fourth system starts with measure 16: r r r e | a r, a r a | f e f a r a | e a r a. The piece ends with a double bar line. There are various ornaments and slurs throughout the score.

Da Capo

# Bourée

Wolff Jacob Lauffensteiner

(Podiebrad, p. 38 - 39)

Musical score for Bourée, common time signature. The score consists of three systems of two staves each. The first system starts with a treble clef and a common time signature. The notes are: f f f | f a f h f | h h h | h h a f h f h. The second system starts with measure 5: k a a k a a | a g a f h i k | h a a h a a. The third system starts with measure 8: h a h a f h h | f a a f a a | r r a r a r f. The piece ends with a double bar line. There are various ornaments and slurs throughout the score.

11 *e* *r* *e* *a* *a* *r* *r* *e* *r* *e* *a*

14 *e* *r* *e* *a* *f* *e* *f* *a* *h* *f* *h* *a* *k* *h* *k* *a*

17 *h* *f* *h* *f* *a* *r* *a* *a* *b* *a* *b* *r* *a*

21 *a* *a* *a* *a* *b* *a* *r* *a* *r* *r* *r* *a* *r* *a* *r*

25 *e* *e* *e* *e* *b* *a* *b* *a* *f* *e* *f* *f* *f* *f* *f*

28 *f* *e* *h* *f* *e* *f* *e* *f* *e* *a* *r* *a* *r* *a*

31 *r* *b* *a* *r* *e* *r* *e* *a* *e* *a* *e* *a* *r* *e* *r* *e* *f* *f* *g*

35 *h* *a* *g* *a* *f* *h* *g* *h* *h* *i* *h* *k* *h* *f* *h* *f* *g* *r*

39

42

46

49

53

57

60

64

67 *h* *a* *a* *h* *a* *a* *f* *a* *a* *f* *a* *a* *e* *a* *a* *e* *a* *a*

*h* *h* *h* *h* *h* *h* *h* *h* *h* *h*

*a* *a* */a*

70 *k* *h* *k* *i* *h* *i* *h* *i* *h* *i* *k* *h* *k* *i* *h* *i*

*5* */a* *a* */a* *i* *h* *i* *5* */a* *a*

73 *h* *i* *b* *a* *b* *a* *b* *a* *b* *a* *b* *b* *a* *b* *b*

*/a* *i* *5* */a* *a* *a* */a* *5* *4*

77 *a* *b* *a* *r* *a* *r* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b* *a* *b*

*//a* *//a* */a* *a* *a* *f* *a* *b* *a* *5* */a* *5*

## Menuet

Wolff Jacob Lauffensteiner

(Munich 5362, f. 36)

*3* *e* *r* *a* *r* *a* *e* *e* *e* *r* *e* *r* *e* *r* *a* *e* *e* *r* *e* *a* *r*

*//a* *4*

5 *a* *e* *a* *e* *r* *a* *e* *r* *r* *a* *a* *r* *r* *a* *e* *r* *e* *r* *a* *e* *r*

*a* *a* *a* *a*

9 *b* *r* *b* *r* *b* *r* *e* *e* *b* *r* *r* *r* *a* *a* *a* *r* *r* *e*

*5* *4* *//a* */a* *a*



44

## Sarabande

Wolff Jacob Lauffensteiner

(Munich 5362, f. 36')

5

9

13

17

21

25

# Gay

Wolff Jacob Lauffensteiner  
 (Munich 5362, f. 36' - 37)

2

4

7

10

13

18



48

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
 a  $\circ$   $\circ$  e g | r e  $\circ$  e r e |  $\beta$  e r e |  $\circ$  a a  $\circ$  a r a  
 //a //a //a a a r

52

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
 $\circ$  a e a  $\circ$  a g e | g e e r e  $\circ$  | e  
 //a //a //a a e#

## Menuet

Wolff Jacob Lauffensteiner

(Munich 5362, f. 40)

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
 h h g h | h g h g | i g i k i g, h | g h g g h#  
 3 a a a //a //a

5

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  |.  $\beta$   $\beta$   $\beta$   
 h h g h | h g h g | i g, h g h g | h :|| e a e r a,  
 a a a //a //a a :|| a

10

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
 a r r e r, | e  $\circ$  e  $\circ$  e r | b r b b r | b r r r  
 a a /a 5 b b b

14

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  |.  $\beta$   $\beta$   $\beta$  |.  $\beta$   $\beta$   $\beta$   
 $\circ$   $\circ$   $\circ$  |.  $\beta$   $\beta$   $\beta$  |.  $\beta$   $\beta$   $\beta$  |.  $\beta$   $\beta$   $\beta$   
 r r r r | b r | r | r b, r | r | r a e r a  
 r r r b r a 5 //a 4

20

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
 e r a r e |  $\circ$  e r e  $\circ$  | e  $\circ$  e  $\circ$  e | g h g h g  
 //a //a /a a

24

### Trio

Wolff Jacob Lauffensteiner

(Munich 5362, f. 40)

6

11

16

20

Menuet da capo

# Gigue in A

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 14)

The musical score is written on a single six-line staff. It begins with a treble clef and a common time signature (C). The piece is in the key of A major, indicated by two sharps (F# and C#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fingerings are indicated by numbers 1-5. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, 24, and 28 marked on the left. The piece concludes with a double bar line and repeat dots.

32  $\beta$

36  $\beta$

40  $\beta$

44  $\beta$

49  $\beta$

53  $\beta$

### Courante

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 23 - 24)

$\beta$

4

*e r a* | *g h g i g* | *g e e g e* | *g e g*  
*a* | *a* | */a* | *//a /a a*

8

*g e e g e* | *g e g* | *r b b r* | *a r b a*  
*/a* | *//a /a a* | *a a* | */a | |*

12

*a r a* | *a a* | *a r e b r* | *a*  
*//a /a a* | */a | |* | *//a /a a* | *a 5 4*

16

*b b b r b* | *r r r* | *e e e g e* | *g e g*  
*5* | *5* | *5* | *//a /a a*

20

*i h h g* | *h g h a* | *b b a a* | *b b, r b*  
*a* | *5 4* | *| | //a* | *a [5]*

24

*r r e* | *e r e e e* | *r, r a* | *r e b*  
*//a* | *a a* | *a //a*

29

*r b r b b* | *r b r r r a* | *e r a* | *b r a*  
*//a* | *5 4 a* | *a 5* | *//a |*

33

*a e a e r a* | *e r a e* | *a e a e* | *a e a e*  
*/a* | *a a* | *5 4* | *4*

37

41

45

49

53

57

61

66

70

75

# Gigue

Wolff Jacob Lauffensteiner

(Haslemere II B 2, p. 28)

5

9

13

17







