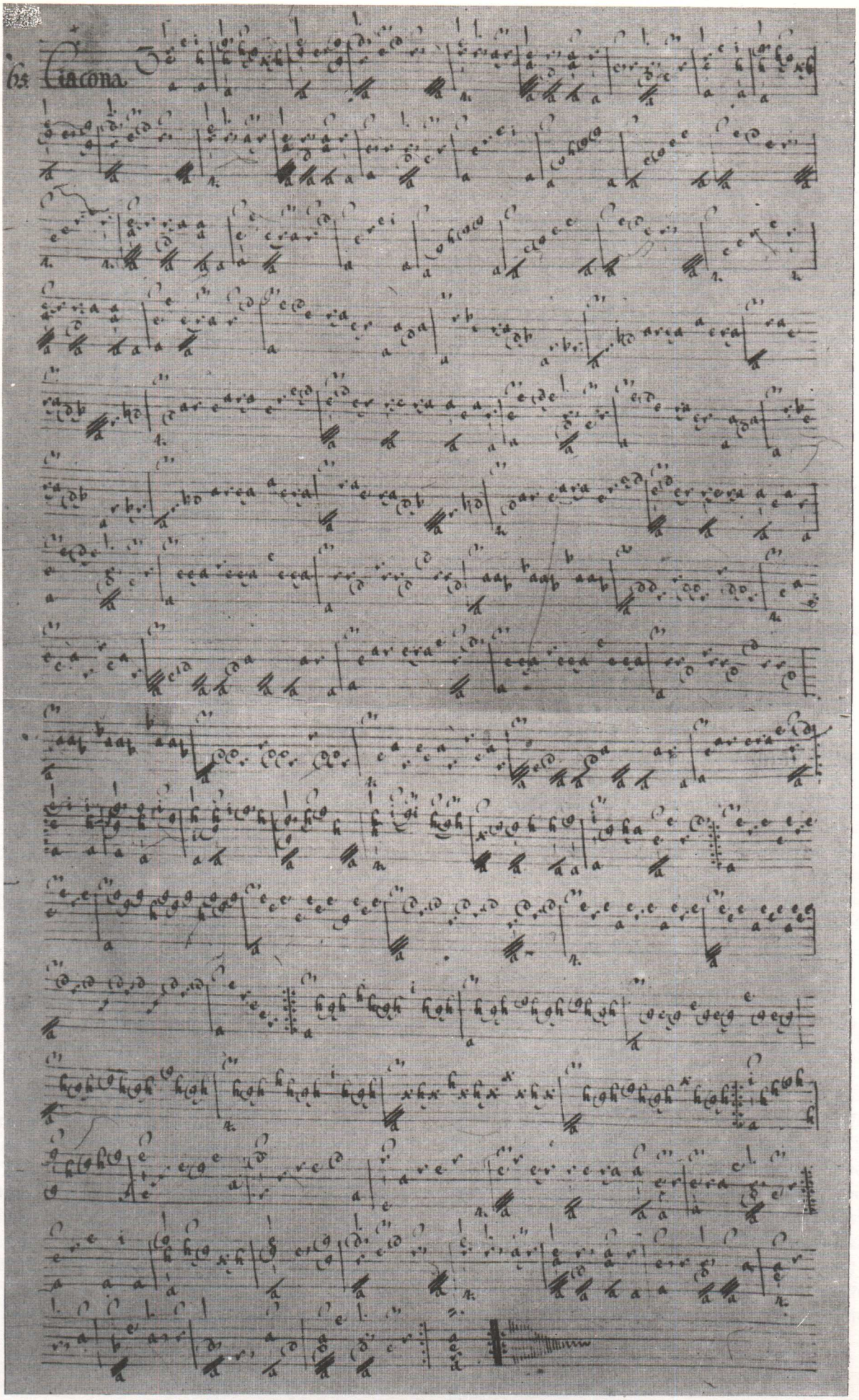
S.L. WEISS

INTAVOLATURA
DI
LIUTO

Trascrizione in notazione moderna
di Ruggero Chiesa
dall'originale del British Museum

EDIZIONI SUVINI ZERBONI - MILANO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SYLVIUS LEOPOLD WEISS

L'apparire della prima intavolatura, ad opera di Francesco Spinacino, nel 1507, segna l'inizio di un lungo periodo di splendore per il liuto, che in ogni paese d'Europa, ad eccezione della Spagna (dove però la vihuela assolverà gli stessi compiti) troverà da allora esecutori e compositori di grandissimo valore. Per le sue particolari caratteristiche il liuto sarà considerato nel secolo XVI lo strumento perfetto, e solo agli inizi del 1600, insidiato dal sempre più frequente uso dell'organo, del cembalo e degli archi, inizierà, seppure lentamente, la sua decrescente parabola. La Spagna, dopo la breve ma mirabile parentesi vihuelistica, si accosterà definitivamente alla chitarra, e l'Italia seguirà questa via dopo la metà del XVII secolo, mentre in Francia e in Inghilterra il liuto sopravviverà più a lungo, sino alla fine del 1600, quando la crisi già latente precipiterà nell'oblio il nobile strumento. Solo in Germania la sua celebrità riesce ancora a protrarsi, sino alla metà del 1700, destando l'interesse di due grandi compositori: Johann Sebastian Bach e Sylvius Leopold Weiss. Il primo si accosterà al liuto marginalmente, ma con una produzione[1], se non vastissima, degna delle sue migliori opere, mentre il secondo gli dedicherà tutte le sue energie di interprete e di autore.

Sylvius Leopold Weiss nacque a Breslavia il 12 Ottobre 1686, primogenito di Johann Jacob Weiss, valente liutista e tiorbista. La sua educazione musicale si formò sotto la guida del padre, e nel 1706 fu nominato liutista di corte presso il Principe del Palatinato di Duesseldorf. Nel 1708 si trasferì presso il Principe polacco Alexander Sobieski, accompagnandolo durante i suoi viaggi, e ottenendo successo e notorietà, specialmente a Roma. Alla morte del Principe, nel 1714, fu per breve tempo liutista alla Corte d'Assia a Kassel, per ritornare poi a Duesseldorf, alternando la sua attività di musico di corte con numerosi concerti nell'orchestra di Dresda. Il 23 Agosto 1718 abbandonò gli impegni a Duesseldorf e fu nominato maestro di musica da camera presso il Principato di Sassonia e la Corte reale di Polonia. In occasione del fidanzamento del figlio, il Principe Elettore inviò Weiss alla corte di Vienna, e qui egli rimase dall'autunno del 1718 sino alla primavera del 1719.

Durante il viaggio di ritorno Weiss si fermò a Praga, poi raggiunse Dresda, dove nell'autunno fu celebrato il matrimonio del Principe. Abbandonata la sua attività presso la corte di Sassonia, nel 1722 incorse in una brutta avventura, quando un violinista quasi gli staccò il pollice destro con un morso. Nell'autunno dello stesso anno, in occasione delle nozze del Principe di Baviera, fu invitato alla corte di Monaco. Rientrato a Dresda, si recò poi nell'estate del 1723, con Johann Joachim Quantz e Karl Heinrich Graum, alla

The appearance of the first tablature by Francesco Spinacino in 1507, marks the beginning of a long period of splendour for the Lute. With the exception of Spain (where however, vihuela absolved the same function), the whole of Europe was involved, producing composers and instrumentalists of an extremely high level. Because of its characteristics the Lute was considered to be the perfect instrument in the XVIth century, losing its predominance at the expense of the organ, cembalo and strings only at the beginning of the XVIIth. After the short but triumphant vihuelistic period, Spain turned more and more towards the guitar, being followed in this by Italy after the first half of the XVIIth century. It is in France and England that the Lute survived up to the end of the century, only to finally fall victim to the latent crisis and vanish into final oblivion. In Germany its fame continued unabated up to about 1750, arousing the interest of two great composers, Johann Sebastian Bach and Sylvius Leopold Weiss. Bach's interest was only marginal, but he left an oeuvre[1] which, if not vast, is still worthy of his greatest work, while Weiss dedicated himself exclusively to it both as performer and composer.

Sylvius Leopold Weiss was born in Breslau on the 12th October 1686, first son of Johann Jacob Weiss, excellent Lute and Theorbo-player. His father was responsible for his musical education and in 1706 the young Weiss was nominated Lutist to the court of the Palatine Prince of Duesseldorf. In 1708 he joined the Polish Prince Alexander Sobiesky, accompanying him on his travels and collecting success and fame on the way, especially in Rome. After the death of the Prince in 1714, Weiss became Lutist to the court of Hessen at Kassel for a short time, only to return to Duesseldorf, where he alternated his activities as court-musician with many concerts with the orchestra of Dresden. On the 23rd August 1718 he was nominated Maestro di Musica da Camera to the court of the Principality of Sachsen and to the court of the King of Poland. For the celebration in honour of the engagement of his daughter, the Prince Elector sent Weiss to Vienna where he remained from the autumn of 1718 to the spring of 1719.

Weiss broke his return journey at Prague and arrived in Dresden in time for the wedding of the Prince. After leaving the court of Sachsen he fell victim, in 1722, to an ugly incident which could have had disastrous consequences, a violinist nearly severed the thumb of his right hand with a bite. In the autumn of the same year he was invited to the court at Munich in occasion of the wedding of the Prince of Bavaria. Returned to Dresden, Weiss, together with Johann Joachim Quantz and Karl Heinrich Graum left for

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[1] *Preludio in do minore - Fuga in sol min. - Preludio, fuga e allegro in mi bem. - Suite in mi min. - Partita*

[1] Prelude in C minor, Fugue in G minor, Prelude, Fugue and Allegro in E flat, Suite in E minor, Partita

incoronazione di Carlo VI a Praga, alla cui corte riscosse grandi successi e dove fece parte, come tiorbista, dell'opera stabile di Johann Joseph Fux. Gli anni successivi lo videro, richiestissimo, in varie città tedesche, dove strinse amicizia con i più famosi musicisti dell'epoca, e in particolare con J.S. Bach. Nel 1728 fu ospite della corte di Berlino, molto ammirato dalla Principessa Guglielmina (poi margravia di Bayreuth) suonatrice di liuto. Nel 1736 rifiutò un'offerta di occupazione propostagli dalla corte di Vienna, fissando definitivamente la sua dimora a Dresda, dove morì il 15 Ottobre 1750, lasciando la vedova e sette figli[2].

Weiss fu l'ultimo dei grandi liutisti compositori, poiché l'epoca della sua morte coincise anche con quella della rapida decadenza dello strumento in tutta la Germania. La sua produzione, manoscritta ad eccezione di un solo brano, è conservata principalmente nelle due grandi raccolte del British Museum e della Biblioteca di Dresda. Essa comprende suites, pezzi staccati, e le sole intavolature di concerti per liuto e flauto e per liuto con diversi strumenti.

Esaminando il manoscritto del British Museum, da noi interamente trascritto, notiamo che la disposizione delle danze nelle suites è spesso preceduta da un preludio, di libera struttura, quasi sempre senza indicazione di tempo e con l'eliminazione delle battute, dove sovente si incontrano sezioni contrastanti (ad esempio serie di accordi con alternanza di rapidi passaggi di scale in progressione). I brani successivi, monotematici e bipartiti, hanno generalmente la seguente disposizione: Allemande, Courante, Bourée (Gavotte), Sarabande, Menuet e Gigue, ma vengono a volte sostituiti da altre danze (Passacaille, Paisane), o da indicazioni generiche (Allegro, Presto), oppure da composizioni con titoli di fantasia (La Badinage, Le Sans Soucie), titoli che possono anche dare il nome ad un'intera suite (L'infidele, Le fameux corsaire). I pezzi staccati si compongono di danze varie, di fughe, di fantasie, mentre i tre concerti per liuto e flauto traverso[3] ci sono giunti, come è stato già scritto, con la sola parte di intavolatura, e sono stati esclusi dalla presente edizione.

Le composizioni di Weiss, pur non presentando nessuna innovazione degna di rilievo rispetto le opere dei suoi contemporanei, da cui non si distaccano nel gusto e nello stile, sono dotate di una perfetta struttura formale e permeate da una bellissima e nobile espressività. La sua assoluta padronanza del mezzo strumentale si riflette nella ricerca di particolari effetti, come le tipiche scale ottenute su corde diverse, nell'equilibrio dell'architettura sonora e nell'abilità con cui egli riesce a raggiungere i migliori risultati senza pretendere dall'esecutore impossibili sforzi.

Prague to be present at the coronation of Charles VI in 1723. His success at court was great and he joined the orchestra of Johann Joseph Fux's permanent opera company as Theorbo player. The following years, highly successful and sought after, he journeyed from one German city to another, forming firm friendships with some of the most famous musicians of the day, in particular J.S. Bach. In 1728 he was invited to the court at Berlin where he was much admired by Princess Wilhelmine, later the wife of the Margrave of Bayreuth, herself a Lute-player. In 1736 Weiss refused an offer from the court at Vienna, deciding to remain in Dresden, where he died on the 5th October 1750, leaving a wife and seven children.[2]

Weiss was the last of the great Lutist-composers, his death coinciding with the rapid decline of the instrument in the whole of Germany. His work, all in manuscript with the exception of one piece, is preserved principally in the vast collections of the British Museum and the Library in Dresden. They contain Suites, individual pieces and tablatures only for Concertos for Lute and Flute and Lute and various other instruments.

Studying the MS. in the British Musem, transcribed by the writer, one cannot fail to notice that the dances in the Suites are often preceded by a Prelude entirely free in structure, nearly always without tempo indications and Bars. One often meets with contrasting sections (for example, a series of chords alternating with rapid passages of rising or falling scales). The pieces that follow are generally in this order: Allemande, Courante, Bourée (Gavotte), Sarabande, Minuet and Gigue, all monothematic and two-part. However sometimes these are substituted by other dances (Passacaille and Paisane), or generic indications like Allegro, Presto or even by compositions with invented titles like "La Badinage" or "Le Sans Soucie", titles that can also name an entire Suite ("L'Infidele", "Le fameux corsaire"). The single pieces are made up of various dances, Fugues and Fantasies, while the three Concertos for Lute and Flute,[3] *as described above, have come down to us only in the form of tablature and are therefore excluded from this edition.*

Weiss's compositions do not contain innovations of importance compared to the work of his contemporaries. They do not differ from them in either taste or style, but boast a perfect structure and are filled with an expressiveness both noble and beautiful. His complete control of and familiarity with the instrument, is reflected in his search for particular effects, like the characteristic scales obtained on different strings, the equilibrium of sound and in his capacity of obtaining the best results without overstraining the technical possibilites of the instrument.

[2] *Le note biografiche sono state tratte dal volume « Das Erbe Deutscher Musik » di Hans Neeman, che ha trascritto in notazione moderna sei fra le suites conservate nella Biblioteca di Dresda.*

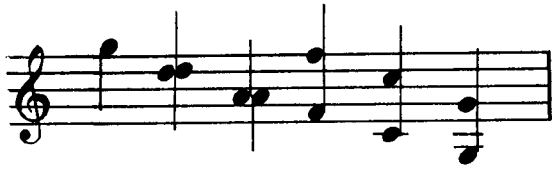
[2] The biographical information has been extracted from "Das Erbe Deutscher Musik" by Hans Neeman, who has transcribed 6 of the Suites preserved in the Library in Dresden.

L'opera di Weiss, che deve giustamente porsi tra i più significativi musicisti della sua epoca, è stata sino ad oggi trascritta in minima parte, e, considerando anche che numerose sue composizioni già conosciute sono in realtà apocrife, crediamo nell'utilità di far rivivere le pagine autentiche di un grande autore, che non mancherà di suscitare l'interesse di esecutori e di musicologi.

The work of Weiss, who can rightly lay claim to a place among the most important musicians of his time, has been transcribed only to a minimal degree and if it is considered that many of his known compositions are really apocryphal, we can legitimately defend the efforts of infusing new life into the work of a great musician, an act which will not fail to arouse the interest of performers and musicologists.

L'INTAVOLATURA DI WEISS

Il sistema dell'intavolatura, introdotto agli inizi del XVI secolo, quando il liuto aveva quasi ovunque la seguente accordatura:



(4)

rappresentava graficamente i sei ordini di corde dello strumento con altrettante linee orizzontali, sulle quali erano posti numeri (intavolatura italiana) o lettere (intavolatura francese) indicanti i tasti da premere. In Germania era in vigore un principio completamente diverso, dove, combinando numeri e lettere, si aveva però l'esclusione delle linee orizzontali. Con il trascorrere del tempo, e più precisamente agli inizi del XVII secolo, entrava nell'uso comune l'aggiunta di un numero variabile di bassi ai sei ordini di corde già esistenti, disposti sulla stessa tastiera, naturalmente ingrandita, o fuori di essa, generando una grande varietà di strumenti derivati dal classico liuto, come l'arciliuto, la tiorba e il chitarrone. In Francia e in Germania, verso la fine del XVII secolo, l'accordatura dei primi sei ordini di corde mutava radicalmente, ed i liutisti tedeschi adottavano il sistema di intavolatura francese.

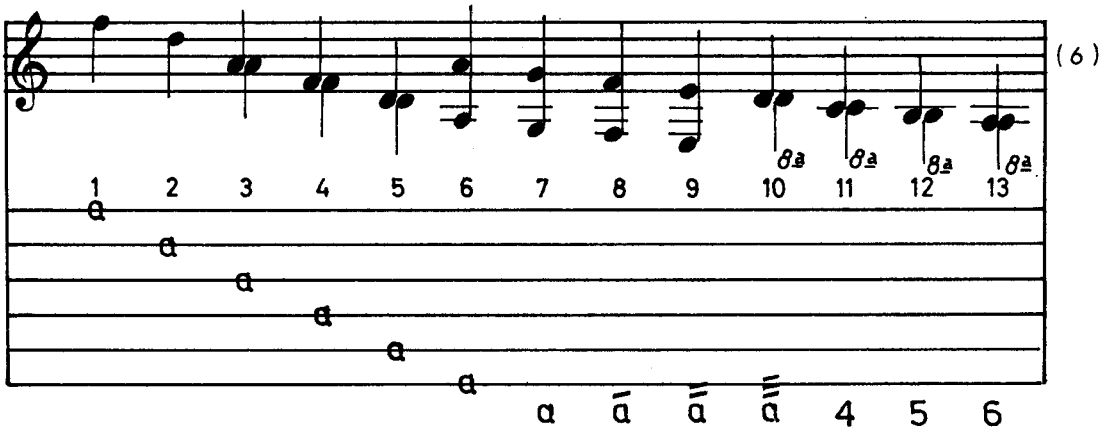
Il liuto di Weiss era munito di tredici ordini di corde[5], che trascriviamo unitamente alle lettere e ai numeri della rispettiva intavolatura, dove la prima corda corrisponde alla prima riga superiore:

WEISS'S TABLATURE

The system of tablature, introduced at the beginning of the XVI th century, when the Lute was strung almost everywhere according to these rules:

represents the six orders of strings of the instrument, with the same number of horizontal lines on which were numbers according to the Italian method, or letters if the notation was French, indicating the frets to press. In Germany a completely different system was in vogue at that time, a combination of numbers and letters which excluded the horizontal lines. With the passing of time, round about the beginning of the XVIIth century, a variable number of bass strings added to the existing six strings entered into common usage. These ran either along the same fingerboard, which was of course enlarged, or parallel to, but outside of it. The way was thus opened to an enormous variety of instruments, all derived from the classical Lute, like the Archlute, the Theorbo and the Chitarrone. At the end of the XVIIth century the tuning of the six basic strings changed radically both in France and Germany and the German Lute-players adopted the French system of tablature.

Weiss's Lute carried thirteen orders of strings[5], *which we transcribe together with the letters and numbers of their respective notation, where the first string corresponds to the first, upper line:*



[4] *Le note reali si trovano all'ottava inferiore, considerando il liuto strumento traspositore.*

[5] *Da ora in poi useremo la denominazione « corda » per indicare un ordine, sia esso semplice o doppio.*

[4] The real notes stand on the lower octave if the Lute is to be considered a transposing instrument.

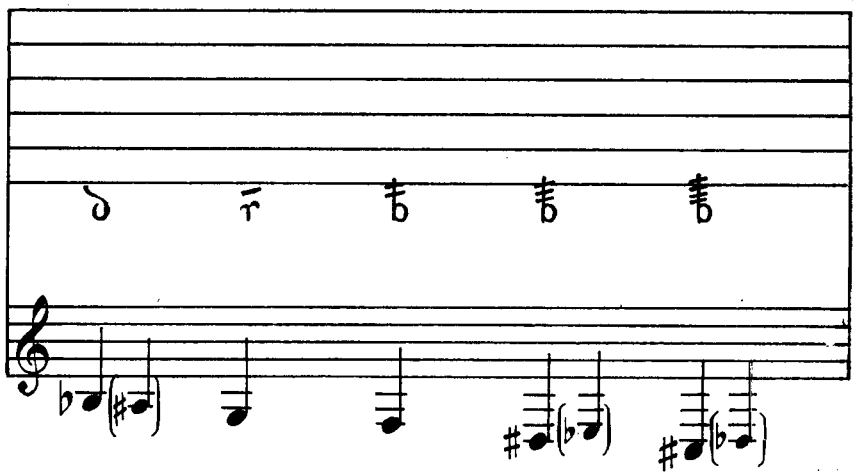
[5] From now on we will use the word "string" to indicate an order, be it single or double.

L'accordatura delle prime sei corde era sempre invariata, mentre quella dei rimanenti bassi poteva mutare, per corrispondere, salvo qualche eccezione, alle alterazioni tonali. Dalla trascrizione della presente opera risulta che le prime undici corde dovevano essere disposte su un'unica tastiera, mentre i dodici tasti dello strumento (La nota più alta incontrata è un fa) erano indicati con le lettere seguenti: **b r d̀ e f g h i k l m n** dove la seconda è una c derivante dall'antico alfabeto tedesco.

Le lettere relative ai tasti delle prime sei corde erano poste sulle linee orizzontali, mentre se si premevano i tasti della settima corda le lettere venivano segnate sotto il sistema tracciato, così come per le lettere relative ai tasti degli altri bassi, che erano distinte da quelle della settima corda per un'aggiunta di uno o più tagli. Esempio:

The tuning of the first six strings was never varied while the basses could undergo various changes in order to correspond, with some exceptions, to the tonal changes of key. From the transcription of the present work it appears that the first eleven strings must have run on the same fingerboard, whereas the twelve frets of the instrument (the highest note is an F) were indicated by the following letters: **b r d̀ e f g h i k l m n** *the second letter being a c derived from the old German alphabet.*

The letters corresponding to the frets of the first six strings were marked on the horizontal lines, while if the notes of the seventh string had to be depressed the letters were marked below the line. The same method was used for the other basses, which were distinguishable from those of the seventh string by the addition of one or more cuts. Example:

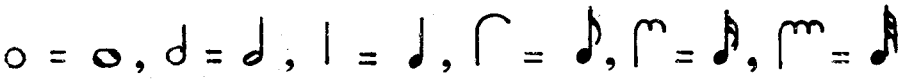


Le ultime due corde erano sempre toccate a vuoto.

L'intavolatura era inoltre suddivisa dalle stanghette indicanti le battute (ad eccezione di alcuni preludi), mentre le figurazioni ritmiche, poste superiormente, erano le seguenti:

The two last strings were always struck open.

The tablature was moreover subdivided, with the exception of some Preludes, by bars indicating the measures while the rhythmic figuration, marked above them, was the following:



Altri particolari segni, contenuti nel manoscritto originale, sono:

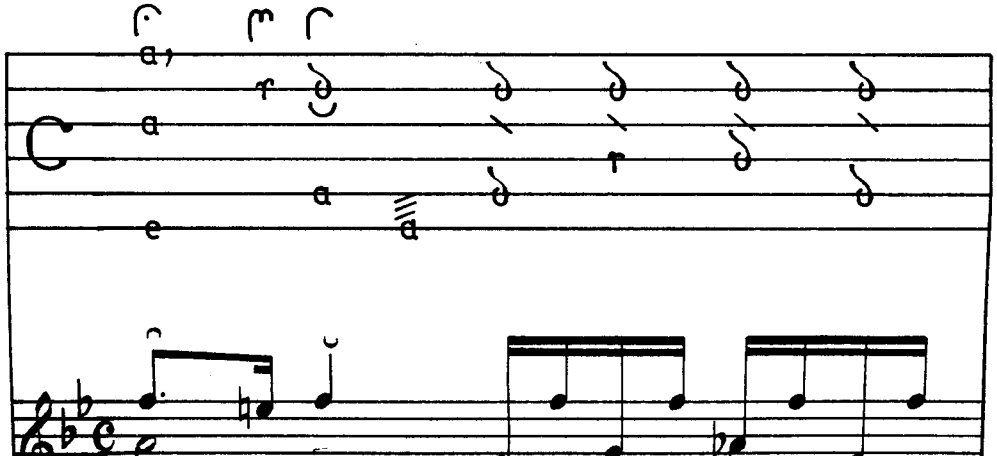
Linee verticali: | che univano due o più lettere corrispondenti a note che dovevano suonarsi simultaneamente.

Linee oblique: / oppure \ , inframezzate a due lettere disposte verticalmente, per ottenere lo spezzamento dei due suoni, con il loro valore ridotto quindi alla metà. Esempio:

Other distinctive markings in the original MS are:

Vertical lines | *which connect two of more letters, corresponding to notes which should be sounded simultaneously.*

Oblique lines: / *or* \ *which divided two letters marked vertically in order to divide two notes and halving their value. Example:*



Ritornello, segnato con ‖: :‖ , oppure con ¦ , oppure con la lettera ℛ

Piano e Forte: p: e f:, Arpeggio: arp.

Legature, consistenti in un segno ⌒ che univa due o più lettere.

Diteggiatura della mano destra: pollice = | , indice = • , medio = •• , segni tutti posti sotto o sopra le lettere.

Abbellimenti: (,) , ~~ , X ; di cui daremo in seguito spiegazioni.

Ritornello marked with ‖: :‖ or with ¦ or again with the letter ℛ Piano and Forte: p: and f:, Arpeggio: arp.

Ligatures consist of the sign ⌒ which unites one or more letters. Fingering of the right hand: thumb = | , first finger = • , middle finger = •• , marked all either above or below the letters.

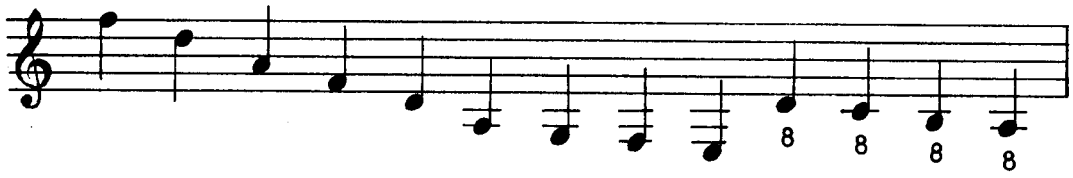
Ornaments: (,) , ~~ , X , of these the explanations will appear further on.

CRITERI SEGUITI NELLA NOSTRA TRASCRIZIONE IN NOTAZIONE MODERNA

La presente edizione è stata suddivisa in due volumi: nel primo sono comprese sedici suites, nel secondo le rimanenti dodici suites e i pezzi staccati (fra i quali compaiono anche alcune suites incompiute). Per facilitare la lettura dell'esecutore, liutista o chitarrista, abbiamo adottato la scrittura su un unico rigo, con il trasporto delle note all'ottava superiore, metodi comunemente usati nella letteratura dei due strumenti, considerando inoltre, per evitare inutili complicazioni, il liuto di Weiss accordato nel modo seguente:

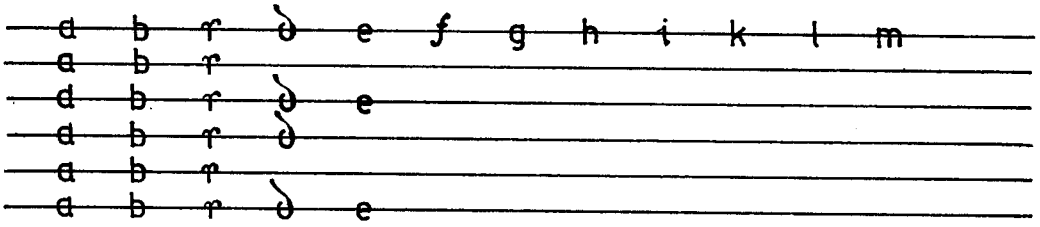
GENERAL RULES FOLLOWED IN THIS TRANSCRIPTION IN MODERN NOTATION

This edition has been divided into two volumes. The first contains sixteen Suites, while the second is made up of the individual pieces and the remaining twelve Suites, including some uncompleted. To facilitate the Lute or Guitar-player in their reading we have adopted the notation on one line, transposing the notes onto an upper octave, a method in normal use of these two instruments literature. In order to avoid useless complications we have considered Weiss's Lute to have been strung thus:



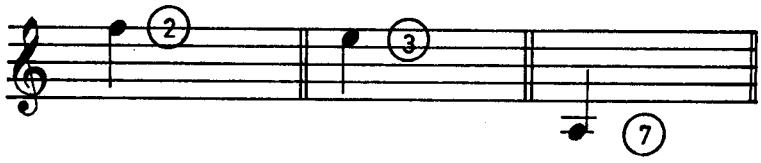
Non essendo riportata l'intavolatura originale, siamo ricorsi ad un procedimento, atto a chiarire con assoluta precisione i problemi dei cambiamenti di posizione nella diteggiatura della mano sinistra. Si osservi qui sotto l'intavolatura relativa alle note che nella nostra trascrizione non saranno mai accompagnate da alcuna spiegazione (così come per tutti i rimanenti bassi a vuoto):

As under the transcription in modern notation there is not the original tablature, we have recourse to a proceeding fit to clarify in an absolutely exact way the problems of changes of position in the fingering of the left hand. We would suggest studying the tablature below and relative to the notes which in our transcription will never be accompanied by explanations (just as all the other open basses).



In caso di ambiguità i numeri racchiusi in un cerchio indicheranno le corde su cui si dovranno ottenere le note. Ad esempio, quando si suonerà un fa sulla seconda corda, o un mi sulla terza, o un la sulla settima, si scriverà:

In case of doubt the numbers enclosed in a circle indicate the strings to be struck. For example, sounding a F on the second string, an E on the third, or an A on the seventh we will write:



poiché dette note potrebbero ottenersi o sulla prima corda a vuoto, o sul secondo tasto della terza corda, o sulla sesta corda a vuoto.

Negli accordi di due o più suoni non sempre sarà necessaria l'aggiunta di particolari indicazioni, poiché si suppone che le note siano eseguite su corde vicine, ma ogni eccezione verrà debitamente spiegata.

Tutti i segni di vario genere, già visti precedentemente, sono stati fedelmente riportati, salvo le linee verticali indicanti la simultaneità dei suoni e le linee oblique usate per lo spezzamento, realizzato nella trascrizione.

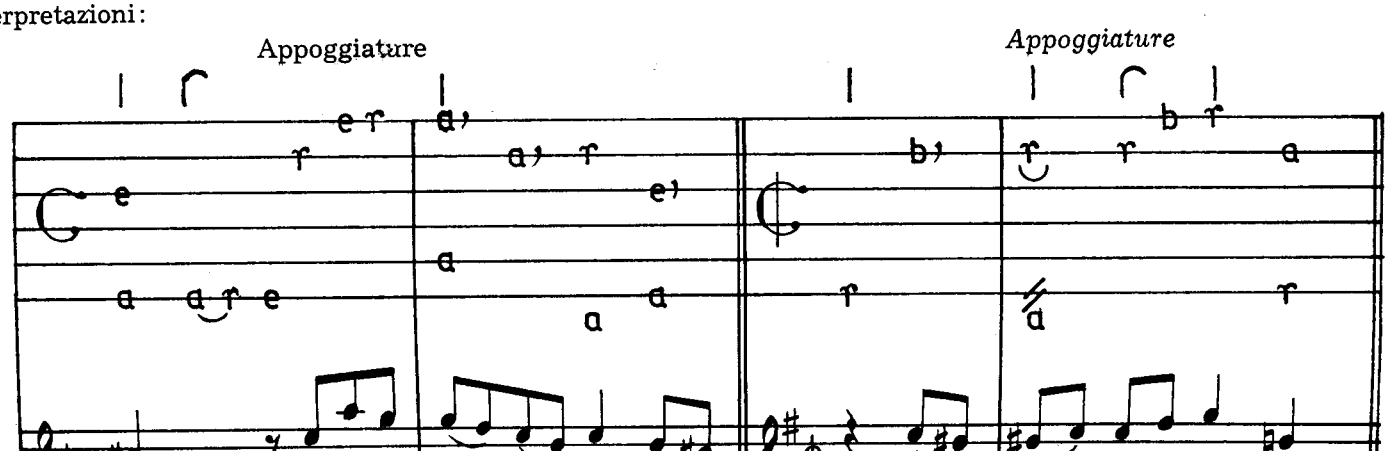
Riguardo i segni di abbellimento C , Ↄ (scritti da noi, per ragioni di maggiore chiarezza, con ∪ e ∩ , posti sopra o a lato delle rispettive note), ~ e X, non esistendo nessuna spiegazione circa il loro significato, bisognerà affidarci a semplici congetture. Per poter trarre delle logiche conclusioni è necessario premettere che l'esecuzione di acciaccature, di mordenti, di trilli o di qualsiasi altro tipo di abbellimento, avvenga mediante la tecnica della legatura (suono prodotto con la pressione delle sole dita della mano sinistra) escludendo la legatura ad eco (su due diverse corde) che Weiss non usa mai ad eccezione di alcuni passaggi nell'Allemande della Suite XXVI, ed escludendo gli abbellimenti composti da note tutte pizzicate dalla mano destra. Ciò è d'altronde perfettamente naturale, poiché l'autore, ottimo strumentista, era certamente conscio della maggiore efficacia degli abbellimenti legati. Ora, dato che il solo segno posto a fianco delle note a vuoto è Ↄ (∩) , non essendo possibile in questo caso particolare iniziare l'abbellimento dalla nota inferiore, che si troverebbe su un'altra corda, è facile dedurre che Ↄ (∩) appartiene ad un tipo di abbellimento iniziante dalla nota superiore, e C (∪) ad un tipo di abbellimento iniziante dalla nota inferiore (per quest'ultimo vi sono altre ragioni, di estetica musicale, atte a giustificare la nostra affermazione). Rimane però da risolvere il problema della classificazione degli abbellimenti corrispondenti ai due segni esaminati, che potrebbero significare appoggiature, acciaccature, mordenti superiori o inferiori ~ ~ , trilli, o altri tipi ancora. E' molto probabile che la loro realizzazione non debba essere limitata ad una sola delle formule esposte, ma che, a seconda della necessità, tutte possano essere impiegate. Ecco ora alcuni esempi, con diverse interpretazioni:

because these notes could also be obtained by sounding the first open string, or by pressing the second fret of the third string, or again on the sixth open string.

The chords made up of two or more notes will not carry particular markings, because it is taken for granted that the notes will be sounded on strings next to each other; where this is not the case it is clearly indicated.

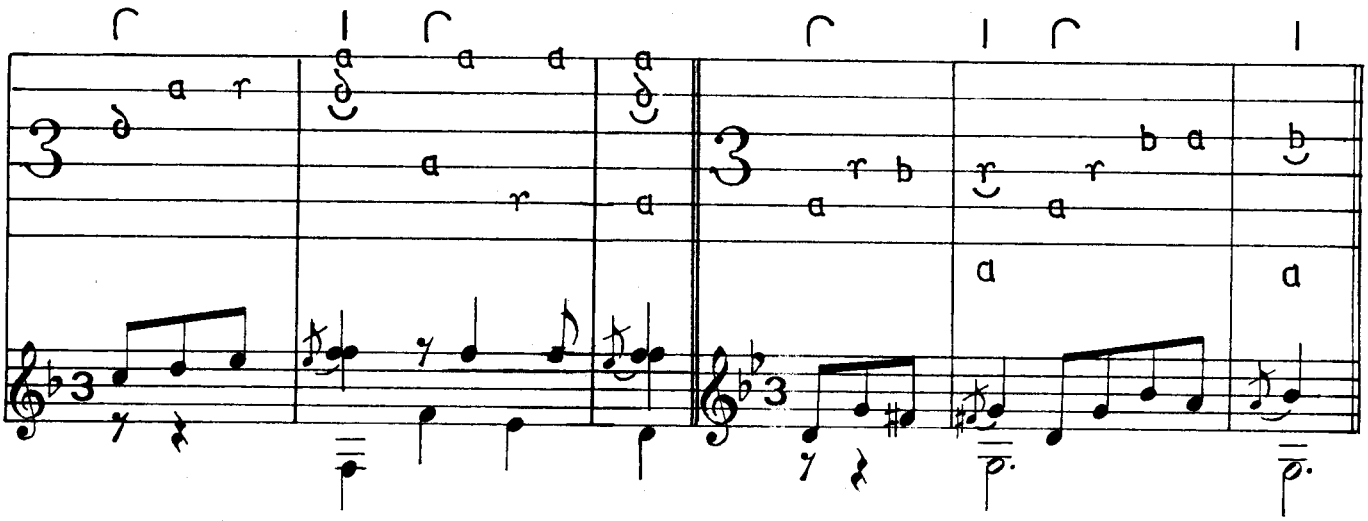
All the markings already described have been faithfully transcribed with the exception of the vertical lines indicating the simultaneousness of sounds and the oblique lines used for breaks realized in the transcription.

Regarding the ornament markings C, Ↄ (for greater clarity marked by us with the signs ∪ and ∩ either above or at the side of their respective notes) ~ and X there not being any explanation on hand, we can only guess at their meaning. In order to be able to arrive at a logical conclusion one is forced to establish the premise that the execution of acciaccature, mordents, trills or of all forms of embellishments has to be produced with a ligature (sounds produced entirely with the pressure of the fingers of the left hand), but excluding the ligature ad eco (on two different strings) which Weiss never uses with the exception of some passages in the allemande of 26th Suite, and the ornaments composed of notes produced by a pizzicato of the right hand. This is a perfectly legitimate supposition, because Weiss, having been a superb instrumentalist, was surely aware of the greater effect legato ornaments produce. However as the only markings at the side of the open notes is a Ↄ (∩) and it not being possible to begin an embellishment on a lower note which would be on another string, it is easy to deduce that Ↄ(∩)belongs to a type of ornament that starts from a higher note and C (∪) to a type starting on a lower note (for the latter there are also other reasons, bound to musical aesthetics, that jutify our theory). The problem of the classification of embellishments remains to be solved however. The two markings can mean appoggiatura, grace notes or upper or lower mordents, ~ trills or still other types. It is highly probable that their execution is not tied to only one of the formulae cited here, but that according to need, all can be legitimately employed. Herewith some examples with their different interpretations:



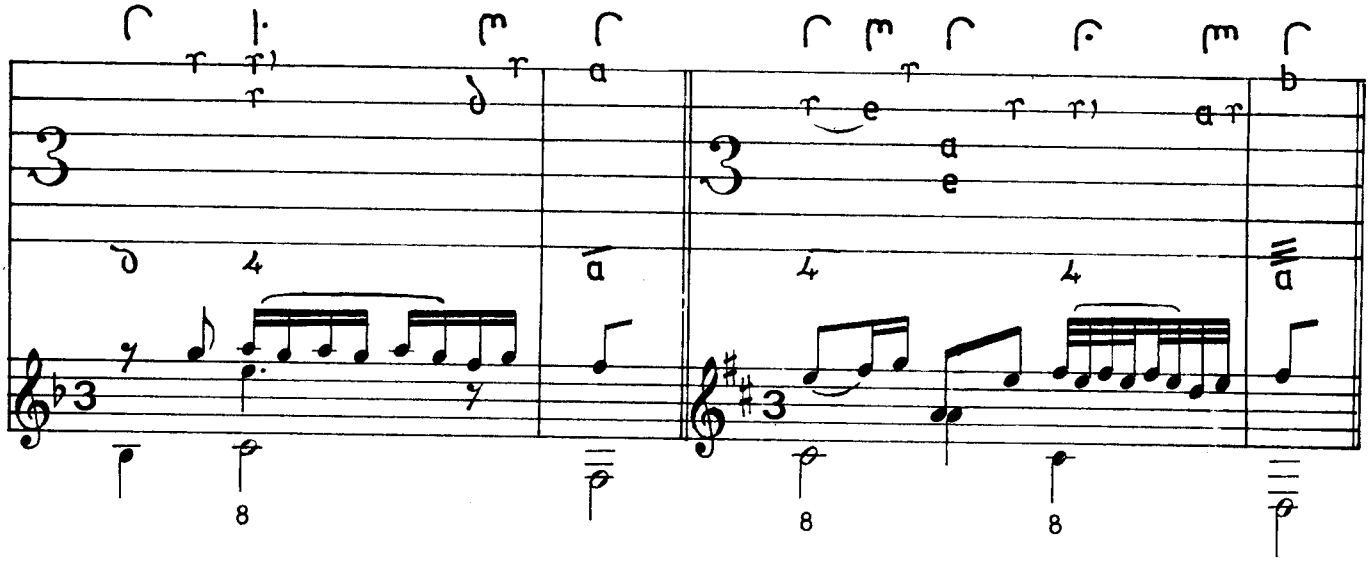
Acciaccature

Acciaccature



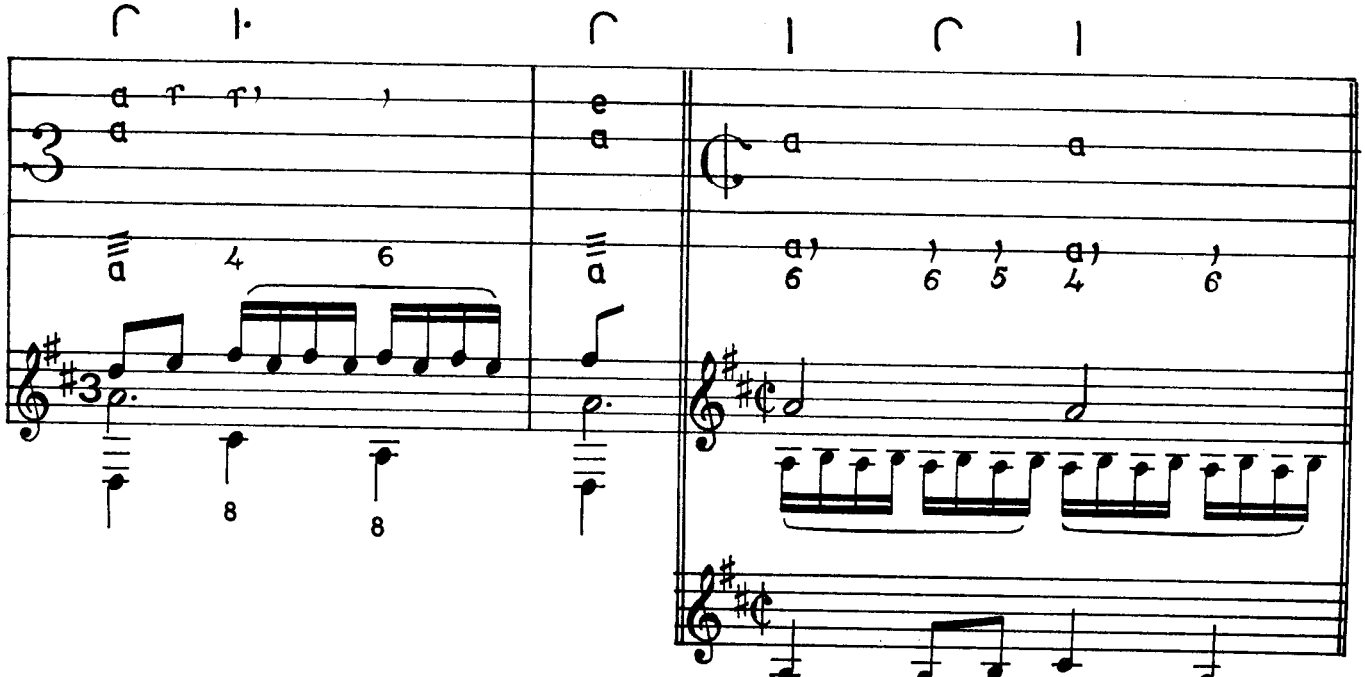
I mordenti superiori e inferiori possono sostituire, in ogni caso, le rispettive acciaccature, mentre il trillo sembra la risoluzione più naturale nelle seguenti note puntate:

The upper or lower mordents can always be substituted for the equivalent acciaccature, whereas the trill seems the obvious choice in the case of the following dotted notes:



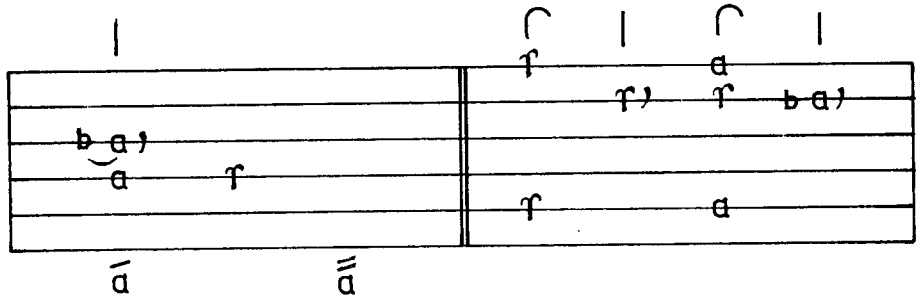
Il segno) (∩) si trova anche ripetuto, e la realizzazione più semplice sembra ancora il trillo:

The marking) (∩) is sometimes repeated and the easiest execution seems again to be trill:



Uno strano particolare, esistente in due sole composizioni, il Minuetto della Suite XX e la Giga della Suite XXI, ci mostra un'acciaccatura superiore realizzata, ma con l'aggiunta del segno ɔ (⌒).

One unique example, to be found in only two compositions, the Minuet in Suite XX and the Gigue in Suite XXI, shows an upper acciaccatura fully written out but with the addition of the sign ɔ (⌒).



E' difficile comprendere l'esatto significato di questo singolare esempio, a meno che con esso Weiss abbia voluto indicare che il segno ɔ significhi solamente una acciaccatura[7]. Ciò spiegherebbe forse l'uso dei segni ~~ e X, che potrebbero corrispondere rispettivamente a ~ e ⌇, anche se il loro impiego talmente poco frequente da parte di Weiss sembra improbabile.

Per evitare arbitrarie interpretazioni abbiamo quindi preferito, come già scritto, riportare nella trascrizione i segni originali, lasciando all'esecutore la facoltà di realizzarli secondo il proprio criterio.

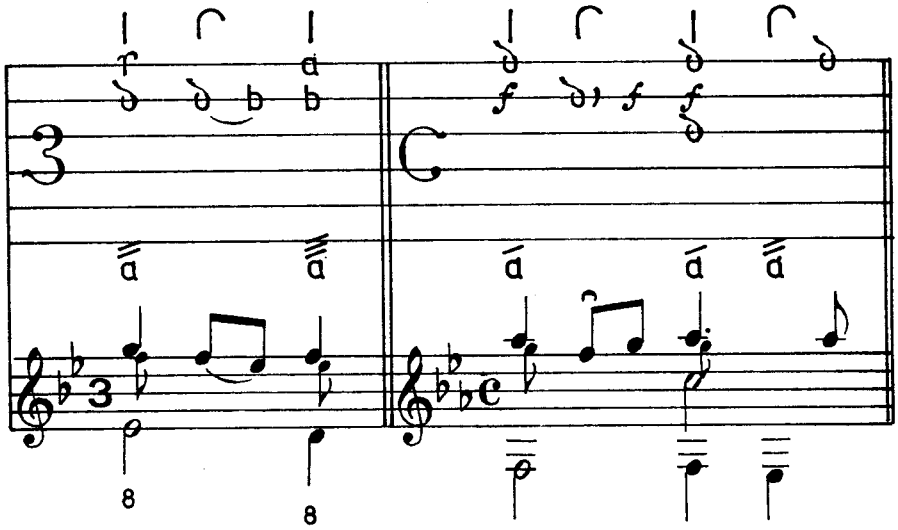
Un altro tipo di abbellimento, questa volta di chiarissima scrittura, è l'acciaccatura ottenuta su due corde pizzicate simultaneamente (pratica usata anche in alcune pagine clavicembalistiche dell'epoca). La nota inferiore, nella nostra trascrizione, sarà sempre scritta con una grafia più minuta e con il valore convenzionale di una croma:

To understand the exact meaning of this singular case is extremely difficult unless Weiss meant that the marking ɔ stood exclusively for acciaccatura[7].

This would perhaps explain the use of the signs ~~ and X which would correspond to ~ and ⌇, even if their use by Weiss is extremely rare and therefore improbable.

In order to avoid the errors of empiric interpretations we have preferred, as already explained above, the transfer of the original markings, leaving the final choice in the hands of the performer.

Another type of ornament, but this time clearly marked, are the Gracenotes produced playing two strings simultaneously (a habit found also in some clavicembalist music of the period). The lower note in our transcription is always printed in smaller writing and counts as a quaver:



Naturalmente, quando la medesima dissonanza non avrà funzione di acciaccatura la scrittura non subirà modifiche.

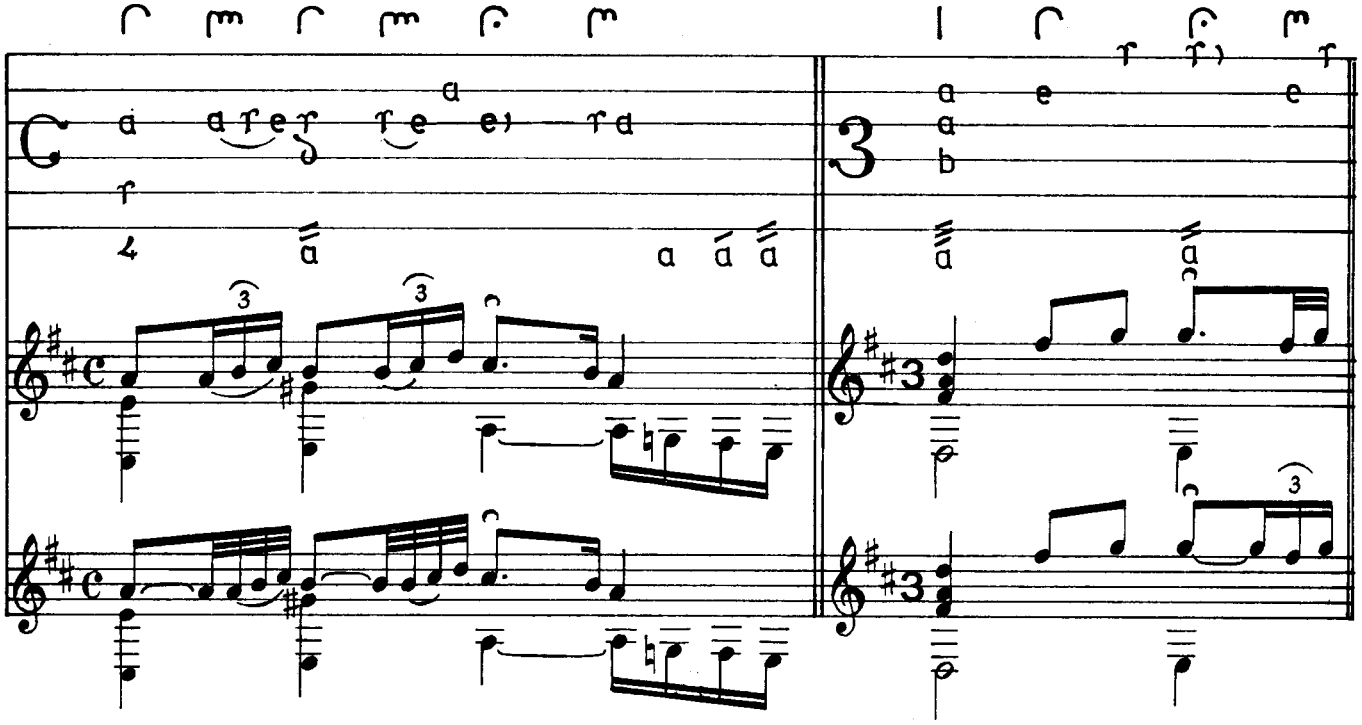
Of course when the same dissonance does not qualify as an acciaccatura, the writing is not modified.

[7] *E' anche singolare il fatto che le due acciaccature siano rispettivamente un si ♭ e un mi ♭, mentre con il solo segno ɔ si sarebbero interpretate come si e*

[7] It is worth noting that the two acciaccature in question are a B flat and an E flat, whereas with a normal marking they would be read as a B and E natural.

Circa l'interpretazione delle figurazioni ritmiche, permangono dei dubbi in alcuni casi, dove l'inesattezza di scrittura può condurre a due diverse realizzazioni:

Regarding the tempomarkings, doubts remain in the cases where the unclear writing in the MS can lead to two different manners of execution:

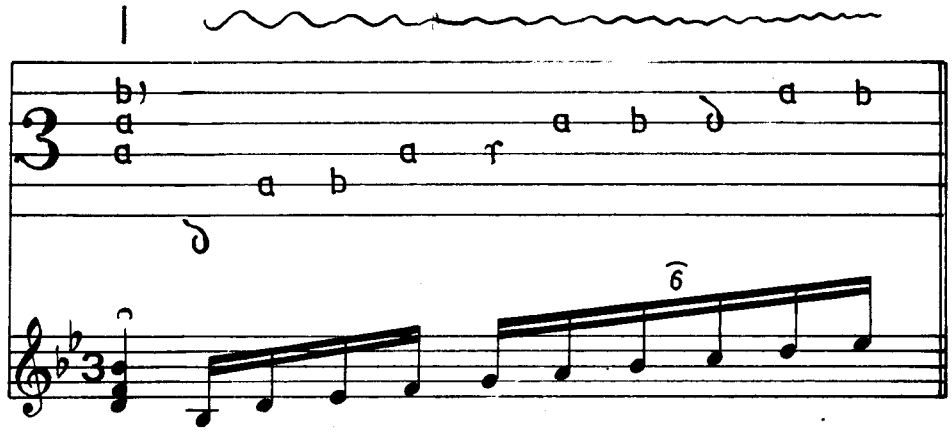


Nella nostra trascrizione ci siamo regolati scegliendo ora l'una ora l'altra soluzione, secondo le circostanze.

In our transcription we used now one now the other solution, the choice dictated by circumstance.

Le figurazioni ritmiche irregolari, salvo qualche raro esempio di terzine, non erano indicate, e devono essere dedotte da segni piuttosto vaghi, come si può osservare nel seguente esempio:

The irregular rhythm markings, with the exception of certain rare examples of triplets, were not marked and have therefore to be deduced from some vague and unclear signs of which we bring this example:



Nel manoscritto originale ogni brano reca una numerazione progressiva (a volte mancante), ma le suites non sono state classificate come tali, e si susseguono senza interruzione, alternandosi con i pezzi staccati. Pur distinguendosi con facilità, avviene a volte che una suite sia seguita da una o più danze nella stessa tonalità, che forse potrebbero farne parte. Nella nostra trascrizione abbiamo raggruppato le danze appartenenti alle suites secondo un nostro criterio, ma per mettere in grado lo strumentista di apportare qualsiasi modifica nell'ordine di esecuzione, abbiamo aggiunto nell'elenco di tutti i brani, contenuto nell'indice, due numeri, indicanti: il primo quello dell'originale, il secondo quello corrispondente al numero d'ordine progressivo, seguiti dal numero di pagina del manoscritto. Ad esempio, scrivendo Gavotte (56-69 p. 96), significa che il pezzo in questione porta il numero ori-

In the original MS every piece carries a progressive number (sometimes missing), but the Suites are not marked as such and follow one another without a break, sometimes alternating with individual pieces. Although on the whole it is easy to distiguish them, it can occur that a Suite is followed by one or more Dances in the same tonality which therefore could be part of them. In our transcription we grouped the Dances belonging to Suites according to our judgment. But in order to facilitate the work of the performer who wishes to modify the order of playing, we have added two numbers to the list of all the pieces in the Index. The first is the number of the original, while the second is part of the progressive numbering process. This is followed by the page number of the MS. For example, Gavotte (56-69-p. 96) means

A proposito dei tre concerti per liuto e flauto, omessi dalla trascrizione, ecco i titoli e i tempi:

The three Concertos for Flute and Lute not included in this transcription carry the following titles and tempo indications:

1° - *Concert d'un Luth et une Flute traversiere del Sig. Weiss: Adagio* (30-39 p. 50), *Allegro* (31-40 p. 52), *Grave* (32-41 p. 56), *Allegro*[8] (33-42 p. 58). (a)

2° - *Concert d'un Luth avec une Flute traversiere del Sigismundo Weiss: Andante* (40-49 p.66), *Presto* (41-50 p. 67), *Andante* (42-51 p. 68), *Allegro* (43-52 p. 70). (b)

3° - *Concert d'un Luth avec la Flute traversiere del S.L. Weiss: Adagio* (44-53 p. 71), *Allegro* (45-54 p. 72), *Amoroso* (46-55 p. 74), *Allegro* (47-56 p. 76). (c)

Questo lavoro è principalmente dedicato ai liutisti, che oggi sono impegnati nel nobile sforzo di far rivivere e di rivalutare il loro bellissimo strumento, troppo a lungo dimenticato, ma è anche accessibile a tutti i chitarristi.

Questi ultimi potranno facilmente eseguire gran parte dell'opera di Weiss, tenendo presente però che occorre trasportare all'ottava superiore le note relative ai bassi più gravi del liuto, e che è necessario adattare alcune composizioni a tonalità più agevoli. Naturalmente tali accorgimenti devono essere effettuati da esecutori dotati di un'ottima preparazione strumentale e musicale.

Ci auguriamo quindi che la nostra trascrizione possa far conoscere ed apprezzare un grande compositore del passato, dimostrando ancora una volta la enorme ricchezza della letteratura liutistica.

RUGGERO CHIESA

Although this work is mainly dedicated to the Lute-players who are striving to revive interest in and re-value this instrument, forgotten for far too long, it is also accessible to all Guitar-players.

These can easily perform the greater part of Weiss's work, not forgetting however, to transpose the lower bass-notes of the Lute to the upper octave and that some compositions have to be transposed in their entirety to another, more accessible tonality. It goes without saying that these changes can only be carried out by performers of proved ability and with a sound instrumental and musical grounding. To conclude, we hope that this transcription will re-estabilish the name of a great composer of the past and demonstrate the enormous richness of Lute music.

RUGGERO CHIESA

[8] *Incompleto*
(a) Tonalità Sib. magg.
(b) Tonalità Sib. magg.
(c) Tonalità Fa magg.

[8] Incomplete
(a) Tonality B flat major
(b) Tonality B flat major
(c) Tonality F major

SYLVIUS LEOPOLD WEISS

L'apparition de la première tablature de Francesco Spinacino, en 1507, marque le début d'une longue période de splendeur pour le luth, l'instrument qui dans tous les pays d'Europe, à l'exception de l'Espagne (où toutefois la vihuela remplissait le même rôle) découvrira à partir de ce moment des exécuteurs et des compositeurs d'une très grande valeur. A cause de ses caractéristiques particulières le luth sera considéré au XVIe siècle l'instrument parfait, et, seulement au début du XVIIe siècle, à cause de l'emploi toujours plus fréquent de l'orgue, du clavecin et d'autres instruments à cordes, le luth commencera, bien que lentement, sa parabole descendante. L'Espagne, après une brève triomphante période vihuelistique, tournera définitivement vers la guitare, suivie par l'Italie après la moitié du XVIIe siècle, tandis qu'en France et en Angleterre le luth survivra plus longuement et précisement jusqu'à la fin du XVIIe siècle, quand la crise, déjà latente, fera précipiter dans l'oubli ce noble instrument. En Allemagne seulement sa célébrité réussit à durer encore jusqu'à la moitié du XVIIIe siècle, réveillant l'intérêt de deux grands compositeurs: Johann Sebastian Bach et Sylvius Leopold Weiss. Bach abordera l'instrument d'une façon marginale, mais avec une production[1], si ce n'est très vaste, du moins digne d'une de ses meilleures oeuvres, tandis que Weiss lui consacrera toutes ses énergies d'interprète et d'auteur.

Sylvius Leopold Weiss, né à Breslau le 12 Octobre 1686, était le fils ainé de Johann Jacob Weiss, joueur de luth et de théorbe de valeur. L'éducation musicale de Weiss se forma sous la direction de son père, et en 1706 il fut nommé joueur de luth à la Cour du Prince du Palatinat à Duesseldorf. En 1708 il s'établit chez le Prince polonais Alexander Sobiesky, le suivant dans tous ses voyages et obtenant de grands succès et la notoriété, notamment à Rome. A la mort du Prince, en 1714, Weiss fut joueur de luth à la Cour de Hesse à Kassel, mais il rentra peu de temps après à Duesseldorf, où il alternait son activité de musicien de Cour avec de nombreux concerts dans l'orchestre de Dresde. Le 23 Août 1718 il quitta Duesseldorf et fut nommé maître de musique de chambre dans la Principauté de Saxe et à la Cour Royale de Pologne. A l'occasion des fiançailles de son fils, le Prince Electeur envoya Weiss à la Cour de Vienne où il resta depuis l'automne 1718 jusqu'au printemps 1719.

Pendant le voyage de retour, Weiss s'arrêta à Prague, ensuite il se rendit à Dresde où, en automne, fut célébré le mariage du Prince. Après avoir abandonné son activité à la Cour de Saxe, en 1722 Weiss fut

Mit dem Erscheinen der ersten, 1507 von Francesco Spinacino aufgezeichneten Lautentabulatur begann eine lange Glanzzeit der Laute, der sich von diesem Zeitpunkt an in allen Ländern Europas, mit Ausnahme von Spanien (wo jedoch die Vihuela die gleichen Aufgaben erfüllen wird), hervorragende Künstler und Komponisten widmen werden. Dank ihrer besonderen Eigenschaften wird die Laute im 16. Jahrhundert als das vollkommenste Instrument betrachtet, und erst Anfang des 17. Jahrhunderts verliert sie, wenn auch langsam, ihre Vorherrschaft, bedingt durch den häufigeren Gebrauch der Orgel, des Cembalos und der Streichinstrumente. Nach der kurzen, aber glanzvollen Zwischenperiode der Vihuela kehrt Spanien endgültig zur Gitarre zurück, und Italien schlägt den selben Weg nach der ersten Hälfte des 17. Jahrhunderts ein, während die Laute in Frankreich und England noch länger, bis Ende des 17. Jahrhunderts weiterleben wird, um schliesslich auch hier in Vergessenheit zu geraten. Nur in Deutschland bewahrt dieses Instrument noch bis zur Mitte des 18. Jahrhunderts seine Bedeutung und erregt das Interesse von zwei grossen Komponisten: Johann Sebastian Bach und Sylvius Leopold Weiss. Der erste hat sich nur nebenbei mit der Laute beschäftigt, jedoch mit einer, wenn auch nicht umfangreichen, so doch seines besten Schaffens würdigen Produktion[1], während letzterer alle seine Kräfte als Interpret und Autor der Laute gewidmet hat.

Sylvius Leopold Weiss wurde am 12. Oktober 1686 als erster Sohn von Johann Jakob Weiss, einem begabten Lauten-und Theorbenspieler, in Breslau geboren. Seine musikalische Ausbildung erhielt er unter der Leitung des Vaters, und 1706 wurde er zum Hoflautisten des pfälzischen Kurfürsten zu Düsseldorf ernannt. 1708 schloss er sich dem polnischen Prinzen Alexander Sobiesky an und begleitete ihn auf seinen Reisen. Dabei erntete er, besonders in Rom, beachtenswerte Erfolge. Nach dem Tode des Fürsten, 1714, war er eine Zeitlang Lautist am Hessischen Hof zu Kassel, um dann nach Düsseldorf zurückzukehren und seine Tätigkeit als Hofmusiker dadurch zu erweitern, dass er bei zahlreichen Konzerten des Dresdeners Orchesters mitwirkte. Am 23. August 1718 gab er seine Stellung in Düsseldorf auf und wurde zum Kammermusikmeister am Kursächsischen und Polnischen Hof ernannt. Zur Verlobung seines Sohnes schickte der Kurfürst Weiss an den Wiener Hof, und dort blieb er vom Herbst 1718 bis zum Frühjahr 1719.

Weiss unterbrach seine Rückreise in Prag und erreichte dann Dresden, wo im Herbst die Hochzeit des Prinzen gefeiert wurde. Nach Niederlegung seiner Beschäftigung am Sächsischen Hof wurde er 1722

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[1] *Prélude en do mineur - Fugue en sol min. - Prélude, fugue et allegro en mi bem. - Suite en mi min. - Partita*

[1] Präludium in c-moll - Fuge in g-moll - Präludium, Fuge und Allegro in es - Suite in e-moll - Partita in

victime d'un fâcheux incident: un violiniste, en le mordant, lui détacha presque son pouce droit. En automne de la même année, à l'occasion des noces du Prince de Bavière, Weiss fut invité à la Cour de Munich. Rentré à Dresde, il se rendit ensuite, pendant l'été 1723, en compagnie de Johann Joachim Quantz et Karl Heinrich Graum, au couronnement de Charles VI à Prague où il obtint de grands succès et où il fit partie, comme joueur de théorbe, de l'orchestre de Johann Joseph Fux. Pendant les années suivantes il fut très recherché dans plusieurs villes allemandes et c'est là qu'il se lie d'amitié avec les plus fameux musiciens de l'époque et, en particulier, avec J.S. Bach. En 1728, il fut invité à la Cour de Berlin, très admiré par la Princesse Wilhelmine (plus tard femme du Margrave de Bayreuth), elle aussi luthiste. En 1736 il refusa une charge qui lui avait été proposée par la Cour de Vienne et s'installa définitivement à Dresde où il mourut le 15 Octobre 1750, laissant une veuve et sept enfants[2].

Weiss fut le dernier des grands luthistes compositeurs, puisque l'époque de sa mort coïncida aussi avec celle de la rapide décadence de l'instrument dans la Allemagne entière. Sa production, complètement manuscrite, à l'exception d'un seul morceau, est conservée principalement dans les deux recueils du British Museum et de la Bibliothèque de Dresde. Elle comprend des suites, des morceaux indépendants et les seules tablatures de concerts pour luth et flûte et pour luth et différents instruments.

En examinant le manuscrit du British Museum, entièrement transcrit par nous, nous remarquons que la disposition des danses dans les suites est souvent précédée d'un prélude, de structure libre, presque toujours sans indication de temps et en éliminant les barres de mesure, où souvent on rencontre des sections contrastantes (par exemple des suites d'accords avec des alternances de passages rapides d'échelles en progression). Les morceaux successifs, monothématiques et bipartis, ont généralement la disposition suivante: Allemande, Courante, Bourée (Gavotte), Sarabande, Menuet et Gigue, mais ils sont parfois remplacés par d'autres danses (Passacaille, Paisane), ou par des indications génériques (Allegro, Presto), ou bien par des compositions avec des titres de fantaisie (La Badinage, Le Sans Soucie). Ce sont là des titres qui peuvent aussi donner leur nom à une suite complète (L'infidèle, Le fameux corsaire). Les morceaux indépendants se composent de danses diverses, de fugues, de fantaisies, tandis que les trois concerts pour luth et flûte traversière[3] nous sont parvenus, comme on l'a déjà écrit, avec la seule partie de tablature et ils ont été exclus dans l'édition présente.

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[2] *Les notes biographiques ont été extraites du volume « Das Erbe Deutscher Musik » de Hans Neeman, qui a transcrit en notation moderne six des suites conservées à la Bibliothèque de Dresde.*

Opfer eines hässlichen Zwischenfalls, als ihm ein Geiger fast den rechten Daumen abbiss. Im Herbst desselben Jahres wurde er zur Hochzeit des Prinzen von Bayern an den Hof von München eingeladen. Nach seiner Rückkehr nach Dresden begab er sich im Sommer 1723 mit Johann Joachim Quantz und Karl Heinrich Graum zur Krönung Karls VI. nach Prag, an dessen Hof er grosse Erfolge hatte und als Theorbist im Ständigen Orchester von Johann Joseph Fux mitwirkte. In den folgenden Jahren reiste dieser ausserordentlich gefragte Musiker durch ganz Deutschland und schloss dabei manche Freundschaft mit den berühmtesten Musikern seiner Zeit, und insbesondere mit J. S. Bach. 1728 war er Gast am Berliner Hof, wo er sich die Gunst von Prinzessin Wilhelmine, der zukünftigen Markgräfin von Bayreuth erwarb, die selbst die Laute spielte. 1736 schlug er ein Angebot des Wiener Hofes aus und entschloss sich, endgültig in Dresden zu bleiben, wo er am 15. Oktober 1750 gestorben ist und eine Witwe und sieben Kinder hinterlassen hat[2].

Weiss war der letzte grosse Lautenkomponist, zumal seinem Tod der rapide Untergang des Instrumentes in ganz Deutschland folgte. Seine Werke, die mit Ausnahme eines Stückes handgeschrieben sind, werden hauptsächlich in den beiden grossen Sammlungen des Britischen Museums und der Dresdener Bibliothek aufbewahrt. Sie umfassen Suiten, Einzelstücke, die blossen Tabulaturen von Konzerten für Laute und Flöte sowie für Laute mit verschiedenen Begleitungen.

Bezüglich der Handschriften des Britischen Museums, die wir alle umgeschrieben haben, ist zu bemerken, dass den Tanzfolgen oft ein Präludium vorausgeht, das meistens eine freie Struktur hat ohne Angabe des Tempos und ohne Taktstriche. Die aufeinanderfolgenden Sätze sind oft sehr gegensätzlich (zum Beispiel wechselt eine Reihe von Akkorden mit schnellen auf-und abwärtslaufenden Passagen ab). Die folgenden meist monothematischen und zweigeteilten Stücke sind allgemein wie folgt angeordnet: Allemande, Courante, Bourée (Gavotte), Sarabande, Menuet und Gigue, die zuweilen durch andere Tänze (Passacaille, Paisane) oder allgemeine Angaben (Allegro, Presto) oder durch Kompositionen mit Phantasietiteln (La Badinage, Le Sans Soucie) ersetzt werden.

Diese Titel können auch einer ganzen Suite ihren Namen geben (L'infidèle, Le fameux corsaire). Die Einzelstücke setzen sich aus verschiedenen Tänzen, Fantasien und Fugen zusammen, während uns hingegen die drei Konzerte für Laute und Querflöte[3], *wie schon erwähnt wurde, nur in der Tabulatur vorliegen und deshalb aus unserer Ausgabe ausgeschlossen worden sind.*

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[2] Die biographischen Anmerkungen sind dem Band « Das Erbe Deutscher Musik » von Hans Neeman entnommen, der sechs der in der Dresdener Bibliothek aufbewahrten Suiten in moderne Notation umgeschrieben hat.

Les compositions de Weiss, tout en ne présentant aucune innovation remarquable par rapport à celles de ses contemporains, desquelles elles ne se détachent pas quant au style et au goût, sont quand même douées d'une structure de forme parfaite et elles sont imprégnées d'une expressivité très noble et très belle. Sa connaissance parfaite de l'instrument se reflète dans la recherche de certains effets particuliers, comme les gammes caractéristiques obtenues sur des cordes diverses, dans l'équilibre de l'architecture sonore et dans l'habileté par lesquels il arrive à atteindre les meilleurs résultats sans prétendre des efforts impossibles de la part de l'exécutant.

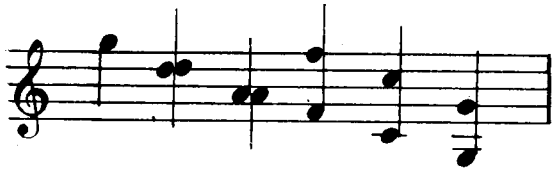
Seule une petite partie de l'oeuvre de Weiss, lequel doit être placé à juste titre parmi les plus importants musiciens de son époque, a été, jusqu'à présent, transcrite et, considérant aussi qu'un grand nombre de ses compositions déjà connues sont en réalité apocryphes, nous jugeons utile de faire revivre les pages authentiques d'un grand auteur qui ne manquera de susciter l'intérêt de certains exécutants et musiciens.

Selbst wenn die Kompositionen von Weiss den Werken seiner Zeitgenossen gegenüber keine besonderen Neuheiten aufweisen und sich weder im Geschmack noch im Stil von ihnen unterscheiden, zeichnen sie sich durch ihren vollkommenen formalen Aufbau und ihre erhabene und innige Ausdruckskraft aus. Seine absolute Beherrschung des Instrumentes spiegelt sich in seiner Suche nach besonderen Effekten wider, wie z.B. die auf verschiedenen Saiten gespielten Skalen, in der Ausgeglichenheit des klanglichen Aufbaus und in seiner Fähigkeit, die ausgezeichnetesten Ergebnisse zu erzielen, ohne dabei unmögliche Forderungen an den Spieler zu stellen.

Das Werk von Weiss, der zu Recht zu den bedeutendsten Musikern seiner Epoche zu zählen ist, ist bisher nur zu einem sehr geringen Teil transkribiert worden; und wenn wir noch in Betracht ziehen, dass zahlreiche seiner schon bekannten Kompositionen in Wirklichkeit apokryph sind, dann glauben wir, dass es der Mühe wert war, das Werk eines grossen Autors zu neuem Leben zu erwecken, was nicht verfehlen wird, das Interesse von Künstlern und Musikwissenschaftlern zu erregen.

LA TABLATURE DE WEISS

Le système de tablature introduit au début du XVIe siècle, lorsque le luth avait presque partout l'accord suivant:



(4)

representait graphiquement les six ordres de cordes de l'instrument par autant de lignes horizontales, sur lesquelles étaient placés des numéros (tablature italienne) ou des lettres (tablature française) qui indiquaient les touches où il fallait appuyer. En Allemagne était en vigueur un principe complètement different, dans lequel on combinait les numéros et les lettres, mais on excluait les lignes horizontales. Avec le temps, et précisement au début du XVIIe siècle, entrait dans l'usage commun l'adjonction d'un nombre variable de basses aux six ordres de cordes qui existaient déjà, disposés sur le même manche, naturellement plus grand ou en dehors de celui-ci. Cela donna naissance à une grande variété d'instruments qui derivaient tous du luth classique, comme, par exemple, l'archiluth, la théorbe, le chitarrone. En France et en Allemagne, vers la fin du XVIIe siècle l'accord des six premiers ordres de cordes changeait radicalement et les joueurs de luth allemands adoptaient le système de tablature française.

DIE TABULATUR VON WEISS

Das Tabulatursystem, das am Anfang des 16. Jahrhunderts eingeführt wurde, als die Laute fast allgemein die folgende Stimmung hatte:

stellt zeichnerisch die sechs Saitenanordnungen des Instrumentes mit ebensovielen Horizontallinien dar, auf welche Zahlen (italienische Tabulatur) oder Buchstaben (französische Tabulatur) gesetzt waren, welche die niederzudrückenden Bünde angaben. In Deutschland galt ein vollkommen anderes System, bei welchem die Kombination von Zahlen und Buchstaben die horizontalen Linien ersetzt hatte.

Im Laufe der Zeit, und zwar Anfang des 17. Jahrhunderts, kam die Hinzufügung einer gewissen Anzahl von Bassbordun-Saiten zu den bereits vorhandenen sechs Saiten in allgemeinen Gebrauch; diese befanden sich auf demselben Griffbrett, welches dann natürlich vergrössert wurde, oder auch ausserhalb desselben. Dadurch entstand eine grosse Anzahl verschiedener Instrumente, die alle von der klassischen Laute abstammten, wie die Erzlaute (Arciliuto), die Theorbe und die Chitarrone. In Frankreich und in Deutschland änderte sich am Ausgang des 17. Jahrhunderts die Stimmung der ersten sechs Grundsaiten radikal, und die deutschen Lautenkünstler übernahmen das System der französischen Tabulatur.

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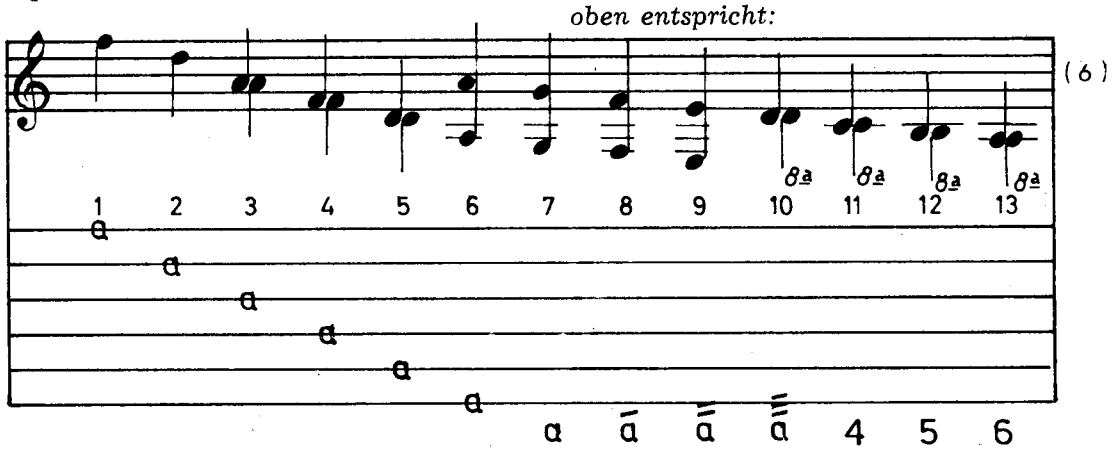
(4) *Les notes réelles se trouvent à l'octave inférieure.*

(4) Die echten Noten erklingen in der tieferen Oktave.

Le luth de Weiss était muni de treize ordres de cordes[5], que nous trascrivons avec les lettres et les numéros de la respective tablature, où la première corde correspond à la première ligne supérieure:

Die Laute von Weiss war mit dreizehn Saiten[5] bespannt, die wir zusammen mit den Zahlen und den Buchstaben der entsprechenden Tabulatur transkribieren, wobei die erste Saite der ersten Zeile von oben entspricht:

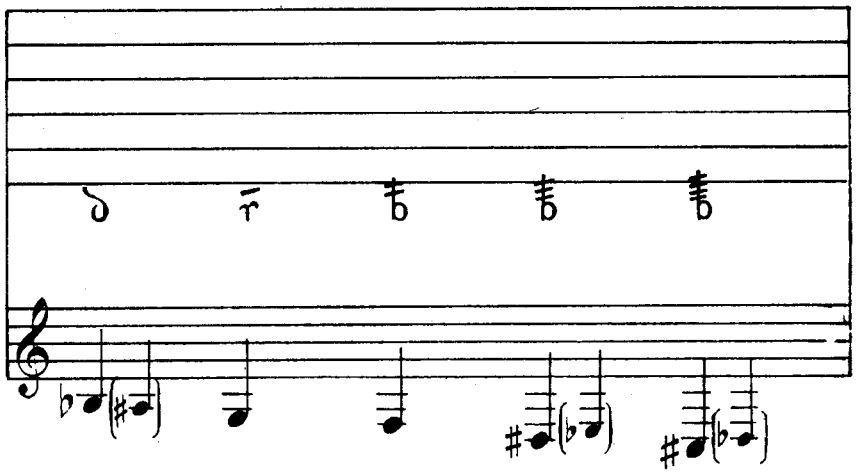


L'accord des six premières cordes était toujours égal, tandis que l'accordage des notes basses restantes pouvait changer pour correspondre, à quelques exceptions près, aux altérations tonales. D'après la transcription de l'oeuvre présente, il s'ensuit que les onze premières cordes devaient être disposées sur un manche unique, tandis que les douze touches de l'instrument (la plus haute note est un fa) étaient indiquées par les lettres suivantes: b r ð e f g h i k l m n , où la deuxième est un C qui dérive de l'ancien alphabet allemand.

Les lettres relatives aux touches des six premières cordes étaient placées sur les lignes horizontales, tandis que, si l'on appuyait sur les touches de la septième corde, les lettres étaient marquées sous le système tracé, de même que pour les lettres relatives aux touches des autres notes basses qui étaient distinctes de celles de la septième corde par l'adjonction d'une ou plusieurs barres. Par exemple:

Die Stimmung der ersten sechs Saiten war immer dieselbe, während die der Bordunsaiten wechseln konnte, um so, mit einigen Ausnahmen, den wechselnden Tonarten zu entsprechen. Aus der Transkription des vorliegenden Werkes ergibt sich, dass die ersten elf Saiten auf ein-und demselben Griffbrett gelegen haben müssen, wobei die elf Bünde des Instrumentes (die höchste Note war F) mit den folgenden Buchstaben angegeben waren: b r ð e f g h i k l m n *wobei der zweite das aus dem altdeutschen Alphabet stammende c ist.*

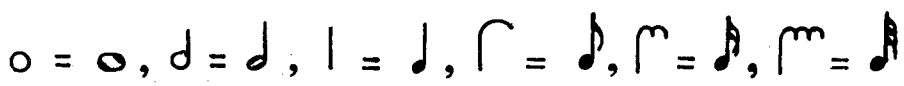
Die Buchstaben, die sich auf die Bünde der ersten sechs Saiten bezogen, waren auf die Horizontallinien geschrieben, während die Buchstaben unter das Liniensystem geschrieben waren, wenn die Bünde der siebenten Saite gegriffen werden sollten. Dieses galt auch für die Buchstaben, die sich auf Bünde der anderen Bassaiten bezogen, die sich von denen der siebenten Saite durch das Hinzufügen eines oder mehrerer Striche unterschieden. Beispiel:



Les deux dernières cordes étaient toujours touchées à vide.

La tablature était en outre subdivisée en mesures (à l'exception de quelques préludes), tandis que les figurations rythmiques, placées dans la partie supérieure, étaient les suivantes:

Die beiden letzten Saiten wurden immer leer gegriffen. Ausserdem wurde die Tabulatur noch durch Taktstriche unterteilt, welche den Takt angaben (mit Ausnahme einiger Präludien), wobei die rhythmischen Figuren, die darübergeschrieben wurden, folgende waren:



[5] *Dorénavant nous emploierons la dénomination «corde» pour indiquer un ordre, qu'il soit simple ou double.*

[5] Von hier ab werden wir die Bezeichnung « Saite » gebrauchen, um eine Anordnung, einzeln oder doppelt,

D'autres signes caractéristiques contenus dans le manuscrit original sont les suivants:

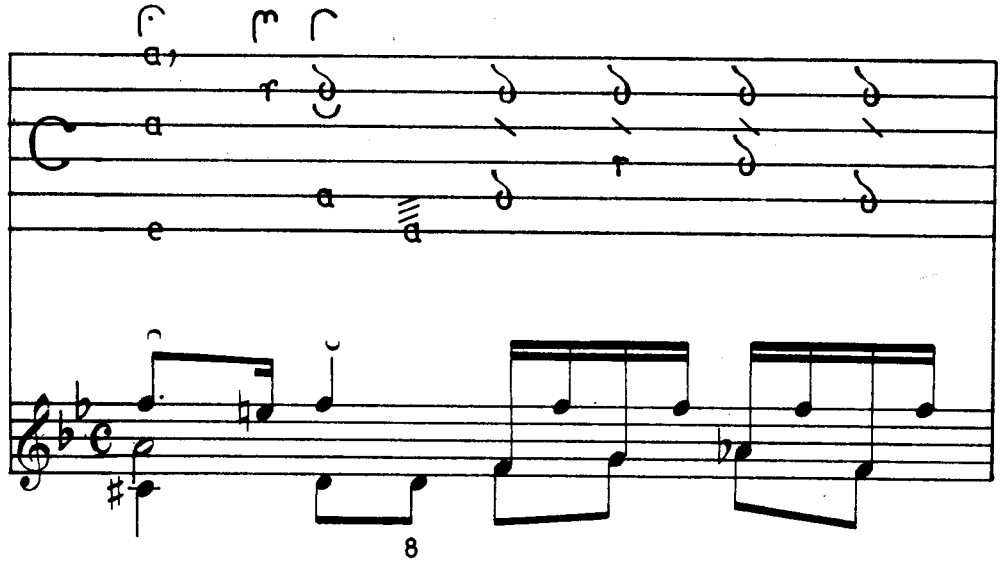
Des lignes verticales: | qui joignaient deux ou plusieurs lettres correspondant à des notes qui devaient être jouées simultanément.

Des lignes obliques: / ou \ , interposées à deux lettres placées verticalement, pour obtenir la coupure de deux sons dont la valeur était donc réduite à la moitié. Par exemple:

Weitere besondere Zeichen, die in der Originalhandschrift enthalten sind, sind:

Vertikale Striche: | *die zwei oder mehr Buchstaben miteinander verbanden, welche sich auf Noten bezogen, die gleichzeitig gespielt werden sollten.*

Schräge Striche: / *oder auch* \ , *die zwischen zwei übereinander liegende Buchstaben gestellt wurden, um die Trennung der beiden Noten zu erhalten und ihren Wert zu halbieren. Beispiel:*



Le refrain, marqué par ‖: :‖, ou par ¦ , ou bien par la lettre $\mathcal{R}$.

Piano et Forte: p: et f:, Arpège: arp.

Des liaisons, qui consistent en un signe ⁀ joignant deux ou plusieurs lettres.

Le doigté de la main droite: le pouce = | , l'index = • , le medius = •• , qui sont tous des signes placés au-dessous ou au-dessus des lettres.

Des notes d'agrément: C , Ɔ ,~, X , dont nous donnerons des explications par la suite.

Ritornell, bezeichnet mit ‖: :‖, *mit* ¦ *oder auch mit dem Buchstaben* $\mathcal{R}$.

Piano und forte: p und f, Brechung: arp.

Bindungen, welche durch das Zeichen ⁀ *ausgedrückt wurden, das zwei oder mehr Buchstaben miteinander verband.*

Fingersatz der rechten Hand: Daumen = | *; Zeigefinger =* • *; Mittelfinger =* •• *; welche alle über oder unter den Buchstaben angegeben sind. Verzierungen, welche wir noch erklären werden:* C , Ɔ , ~, X .

LES CRITERES SUIVIS DANS NOTRE TRANSCRIPTION EN NOTATION MODERNE

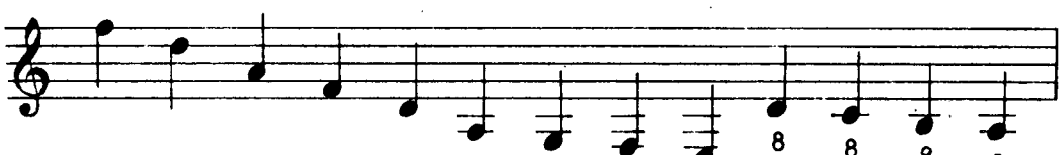
Cette édition a été subdivisée en deux volumes: le premier comprend seize suites, tandis que le deuxième est formé par les douze suites restantes et les morceaux indépendants (des suites inachevées y sont inclues aussi).

Pour faciliter la lecture à l'exécutant, joueur de luth ou guitariste, nous avons adopté l'écriture sur une portée unique en transposant les notes à l'octave supérieure. Ce sont là des méthodes très courantes dans la littérature des deux instruments.

En outre, pour éviter des complications inutiles, nous avons considéré le luth de Weiss accordé de la manière suivante:

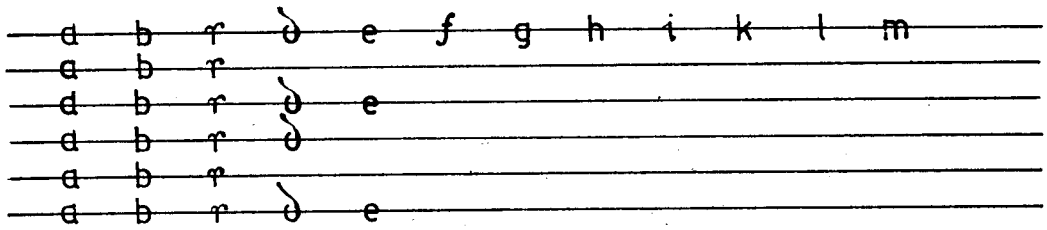
BEI UNSERER TRANSKRIPTION IN MODERNE NOTATION BEFOLGTE GRUNDSÄTZE

Die vorliegende Ausgabe ist in zwei Bände unterteilt worden: der erste enthält sechzehn Suiten, der zweite die restlichen zwölf Suiten und die Einzelstücke, unter denen auch einige unvollendete Suiten erscheinen. Um dem Lauten-oder Gitarrenspieler das Lesen zu erleichtern, haben wir die Schreibweise auf einem einzigen Liniensystem angewendet und dabei die Töne in eine höhere Oktave verlegt, was in der Literatur der beiden Instrumente allgemein gebräuchlich ist. Ausserdem haben wir, um unnötige Komplikationen zu vermeiden, die Laute von Weiss als auf folgende Weise gestimmt betrachtet:



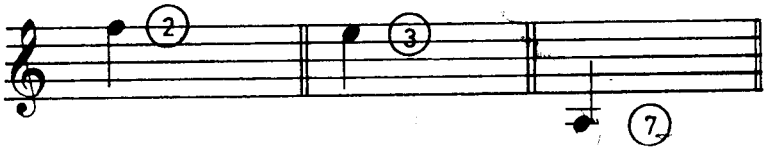
Puisque, ci-dessus, la tablature originale n'a pas été rapportée nous avons recouru à un procédé capable d'éclaircir, avec une précision absolue, les problèmes des changements de position dans le doigté de la main gauche. Remarquez ci-dessous la tablature relative aux notes, qui dans notre transcription ne seront jamais accompagnées d'aucune explication (de même que pour les restantes notes basses à vide):

Da die Originaltabulatur dabei nicht wiedergeben ist, haben wir ein Verfahren angewandt, um mit absoluter Genauigkeit die Probleme des Lagenwechsels im Fingersatz der linken Hand zu klären. Es empfiehlt sich, die unten aufgezeichnete Tabulatur genau zu studieren, die sich auf Noten bezieht, die in unserer Transkription nie von irgendeiner Erklärung begleitet sein werden (wie auch alle übrigen Bass-Leersaiten):



En cas d'ambiguité les numéros enfermés dans un cercle indiquerons les cordes qu'il faudra pincer pour obtenir les notes. Par exemple, quand on jouera un fa sur la deuxième corde, ou un mi sur la troisième, ou un la sur la septième, on écrira:

Im Zweifelsfalle werden die in einem Kreis eingeschlossenen Zahlen die Saiten angeben, auf denen die Noten gegriffen werden müssen. Wenn man z.B. ein « f » auf der zweiten, ein « e » auf der dritten oder ein « a » auf der siebenten Saiten spielen soll, dann wird man schreiben:



puisque ces notes pourront être obtenues également en pinçant la première corde à vide, ou la deuxième touche de la troisième corde, ou bien la sixième corde à vide.

denn die genannten Töne könnten auch auf der ersten Leersaite, dem zweiten Bund der dritten Saite oder auf der sechsten Leersaite gespielt werden.

Dans les accords d'un ou de plusieurs sons, l'adjonction d'indications particulières ne sera pas toujours nécessaire, puisque on pense que les notes seront jouées sur des cordes voisines, mais chaque exception sera dûment expliquée.

Bei Akkorden von zwei oder mehr Tönen wird nicht immer das Hinzufügen besonderer Bezeichnungen nötig sein, da man es für gegeben hält, dass die Noten auf nebeneinanderliegenden Saiten anzuschlagen sind. Jede Ausnahme wird jedenfalls genau erklärt werden.

Tous les signes de genre différent que nous avons vu précédemment, ont été rapportés fidèlement, à l'exception des lignes verticales, qui indiquent la simultanéité des sons et des lignes obliques employées pour les brisements qui ont été réalisés dans la transcription.

Alle oben erwähnten Zeichen sind originalgetreu in unsere Transkription übernommen worden, mit Ausnahme der die Gleichzeitigkeit der Töne bezeichnenden Senkrechtstriche und der die in der Transkription schon ausgeschriebenen Notenteilung angebenden Schrägstriche.

Pour ce qui concerne les notes d'agréments ⊂ , ⊃ (que pour plus de clarté nous avons marqués d'un ∪ et ∩ placés au-dessus ou à côté des notes respectives), ∿ et × , puisque il n'existe aucune explication au sujet de leur signification, il faudra nous remettre à de simples conjectures. Pour pouvoir en tirer des conclusions logiques, il est nécessaire de supposer que l'exécution d'acciaccature, de mordants, de trilles, ou de n'importe quel autre type de notes d'agréments, se produise au moyen de la technique de liaison (son produit par la pression des seuls doigts de la main gauche) mais en excluant d'une part la liaison à écho (sur deux cordes différentes) que Weiss n'emploie jamais sauf dans certains passages de l'Allemande de la Suite XXVI, et en excluant d'autre part les notes d'agrément composées toutes par des « pizzicato » de la

Was die Verzierungszeichen ⊂ , ⊃ (die wir der Klarheit halber als ∪ bzw. ∩ entweder über oder neben die betreffenden Noten gesetzt haben) ∿ und × betrifft, so gibt es keinerlei Erklärung dafür und muss man sich darauf beschränken möglichst stichhaltige Vermutungen anzustellen. Hierzu muss vorausgesetzt werden, dass Vorschläge, Mordenten, Triller und jede Art Verzierung gebunden (d.h. durch den alleinigen Druck der Finger der linken Hand) auszuführen sind, unter Ausschliessung der Echobindung (auf zwei verschiedenen Saiten), die Weiss übrigens niemals angewendet hat, abgesehen von einigen Passagen in der Allemande der XXVI. Suite, die mit der rechten Hand gezupften Verzierungen ausgenommen. Das ist schliesslich recht einleuchtend, denn ein hervorragender Instrumentalist wie Weiss

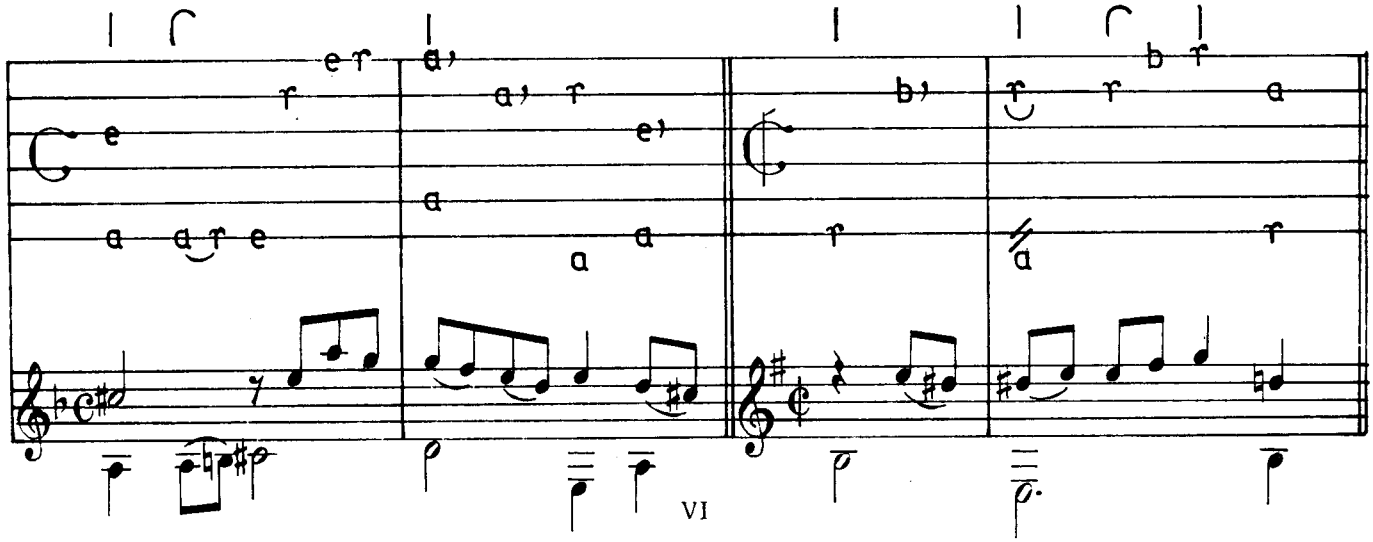
d'agrément liées. Or, puisque le seul signe placé à côté de notes à vide est ↄ (∩) , et, comme il n'est pas possible, dans ce cas particulier, de commencer les agréments par la note inférieure, qui se trouverait sur une autre corde, on déduit aisément que ↄ (∩) appartient à un type d'agrément qui part de la note supérieure, et que ⊂ (∪) appartient à un type d'agrément qui part d'une note inférieure (à propos de ce dernier il y a d'autres raisons d'esthétique musicale qui justifient notre affirmation). Il reste toutefois à résoudre le problème de la classification des agréments qui correspondent aux deux signes examinés et qui pourraient signifier des appoggiature, des acciaccature, des mordants supérieurs ou inférieurs ∿, ⩛, des trilles, ou d'autres types encore. Il est très probable que leur réalisation ne doit pas être limitée seulement à une des formules exposées, mais que, selon la nécessité, elles peuvent, toutes, être employées.

Voici maintenant quelques exemples, avec différentes interprétations:

den Tönen der Leersaite befindet, ↄ (∩) ist, und es in diesem Fall nicht möglich ist, die Verzierung mit der tieferen Note zu beginnen, die sich auf einer anderen Saite befinden würde, ist ohne weiteres anzunehmen, dass ↄ (∩) zu einer Verzierung gehört, die mit der höheren Note beginnt, während ⊂ (∪) zu einer mit der tieferen Note beginnenden gehört (hierfür gibt es noch andere musikalisch bedingte Gründe zur Rechfertigung unserer Annahmen). Übrig bleibt immerhin das Problem einer Einordnung der den beiden Zeichen entsprechenden Verzierungen, die Vorhalt und Vorschlag, von oben oder unten begonnene Mordente ∿ , ⩛ , Triller oder auch andere Verzierungen andeuten könnten. Wahrscheinlich beschränkt sich ihre Ausführung nicht auf eine einzige der besprochenen Formen sondern können sie alle, je nach Notwendigkeit, zur Verwendung kommen. Hier sind nun einige Beispiele mit verschiedenen Auslegungen:

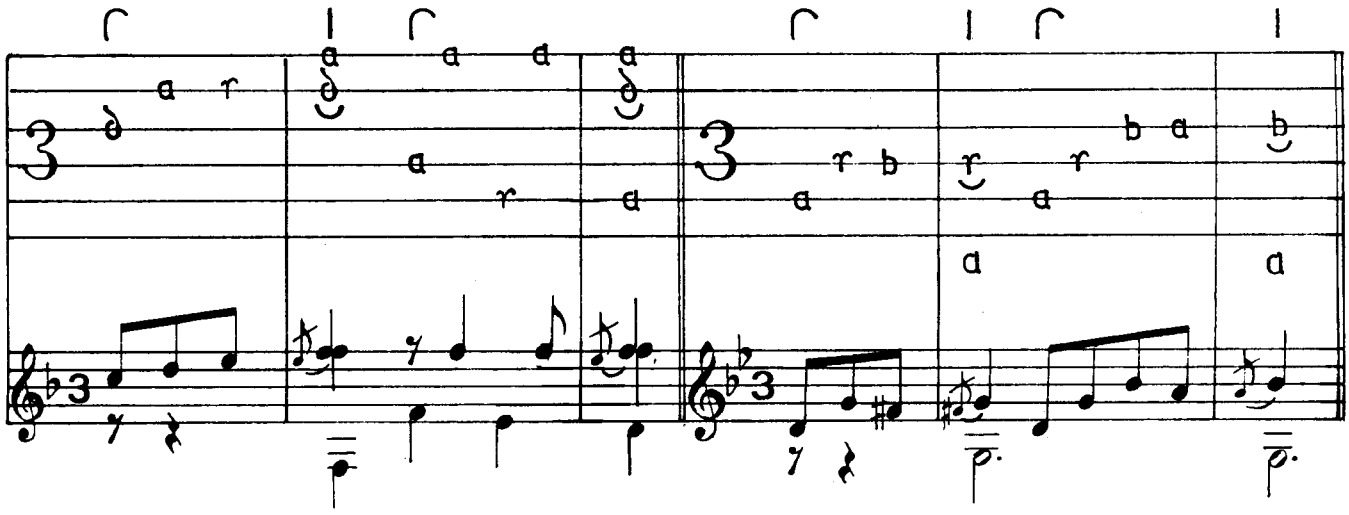
Appoggiature:

Appoggiaturen



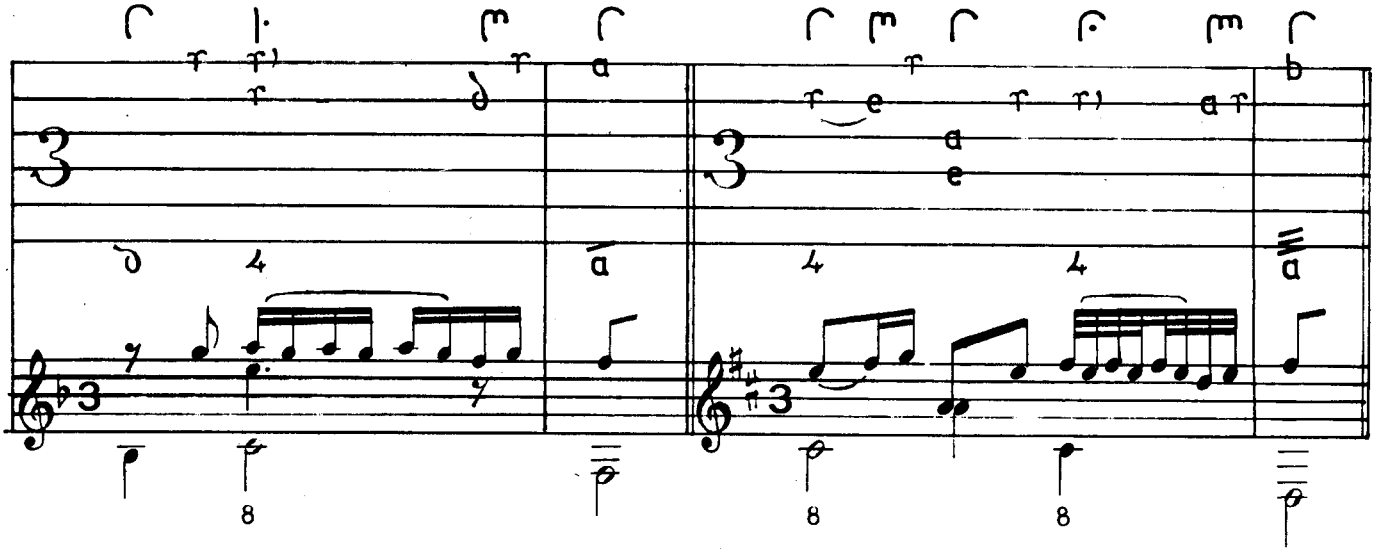
Acciaccature:

Vorschläge



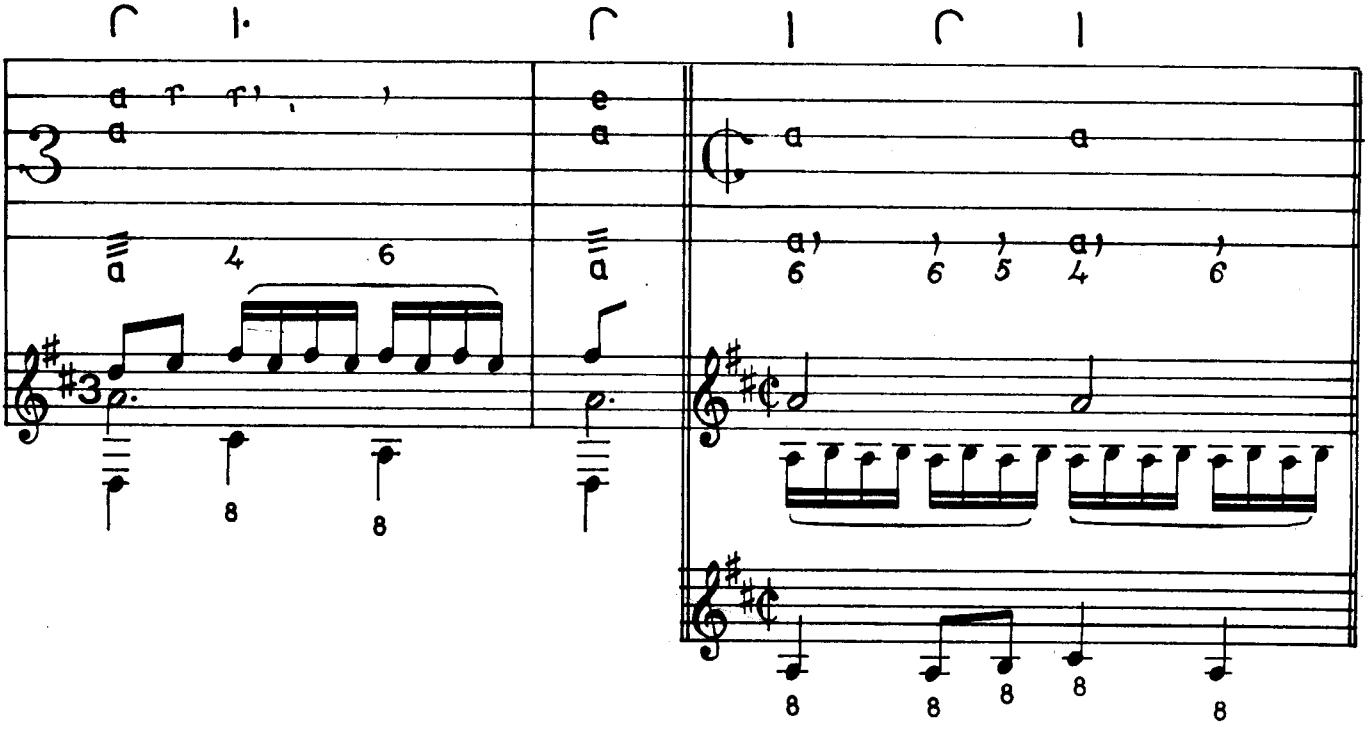
Les mordants supérieurs et inférieurs peuvent toujours remplacer les respectives acciaccature, tandis que le trille paraît être la résolution la plus naturelle dans les notes pointées suivantes:

In allen Fällen können die mit der höheren oder tieferen Note begonnenen Mordenten die entsprechenden Vorschläge ersetzen, während bei folgenden Schreibungen der Triller als natürliche Lösung erscheint:



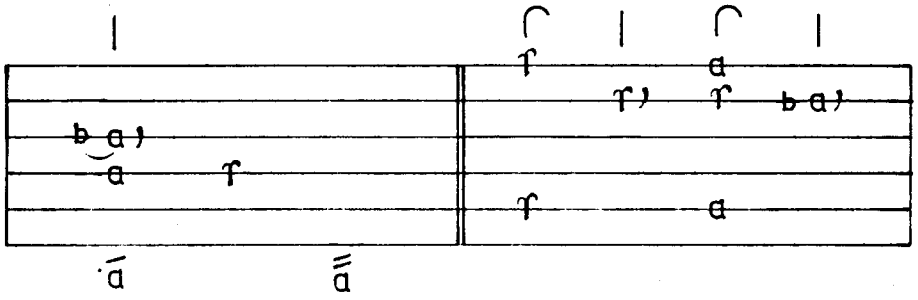
Le signe ɔ (∩) est quelquefois répété et la plus simple des réalisations semble être encore le trille:

Oft ist das Zeichen ɔ(∩) auch wiederholt, und auch hier erscheint der Triller als die gegebene Lösung:



Une particularité étrange qui existe seulement dans deux compositions, le Menuet de la Suite XX et la Gigue de la Suite XXI, nous montre une acciaccatura supérieure réalisée, mais avec l'adjonction du signe ɔ (⌒).

Eine besondere Eigenheit, die jedoch nur in zwei Kompositionen, im Menuett der zehnten Suite und in der Gigue der elften Suite, vorkommt, ist ein von oben ausgeführter Vorschlag mit der Hinzufügung des Zeichens ɔ(⌒).



Il est difficile de comprendre la signification exacte d'un exemple si singulier, à moins que Weiss, par là, ait voulu indiquer que le signe ɔ signifie seulement une acciaccatura[7]. Cela pourrait expliquer, peut-être, l'emploi des signes ~ et × , qui pourraient correspondre respectivement à ~ et ⋔, même si leur emploi, tellement peu fréquent chez Weiss, semble improbable.

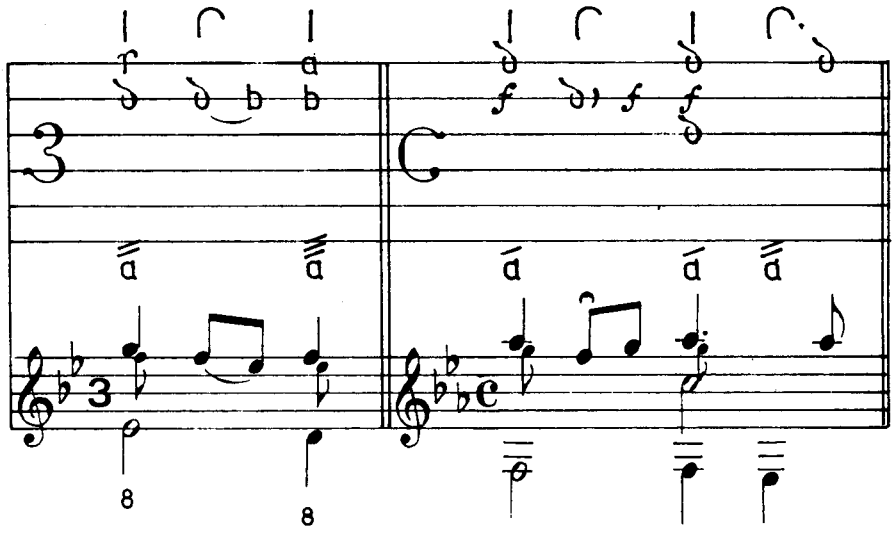
Afin d'éviter donc des interprétations arbitraires, nous avons préféré, comme on l'a déjà écrit, reproduire dans la transcription le signes originaux, laissant ainsi à l'exécutant la faculté de les réaliser selon son propre jugement.

Un autre type de notes d'agréments, cette fois écrites très clairement, est l'acciaccatura obtenue sur deux cordes pincées simultanément (usage employé aussi dans certaines pages des clavecenistes de l'époque). La note inférieure, dans notre transcription, sera toujours écrite en petit et elle aura la valeur conventionnelle d'une croche:

Es ist schwer, die genaue Bedeutung dieses alleinstehenden Beispiels zu verstehen, es sei denn Weiss habe damit angeben wollen, dass das Zeichen ɔ *nur einen Vorschlag bezeichnen sollte*[7]. *Das würde vielleicht auch den Gebrauch der Zeichen* ~ *und* × *erklären, die jeweils* ~ *und* ⋔ *entsprechen könnten, auch wenn ihr derart seltener Gebrauch durch Weiss unwahrscheinlich erscheint.*

Um willkürliche Auslegungen zu vermeiden, haben wir es, wie gesagt, vorgezogen, die Originalbezeichnungen zu übernehmen und es dem Spieler zu überlassen, die Verzierungen nach eigenem Gutdünken auszuführen.

Ein anderer, diesmal ohne weiteres verständlicher Verzierungstyp, ist der auf zwei Saiten gleichzeitig angezupfte Vorschlag (eine auch bei einigen Clavicembalostücken dieser Zeit anzutreffende Technik). In unserer Transkription wird die tiefere Note in einer kleineren Schrift gedruckt und zählt als eine Achtel.



Naturellement, quand la même dissonance n'aura pas la fonction d'acciaccatura, l'écriture ne subira pas de modifications.

Wenn die gleiche Dissonanz nicht die Funktion eines Vorschlags hat, unterliegt ihre Schreibweise natürlich keiner Veränderung.

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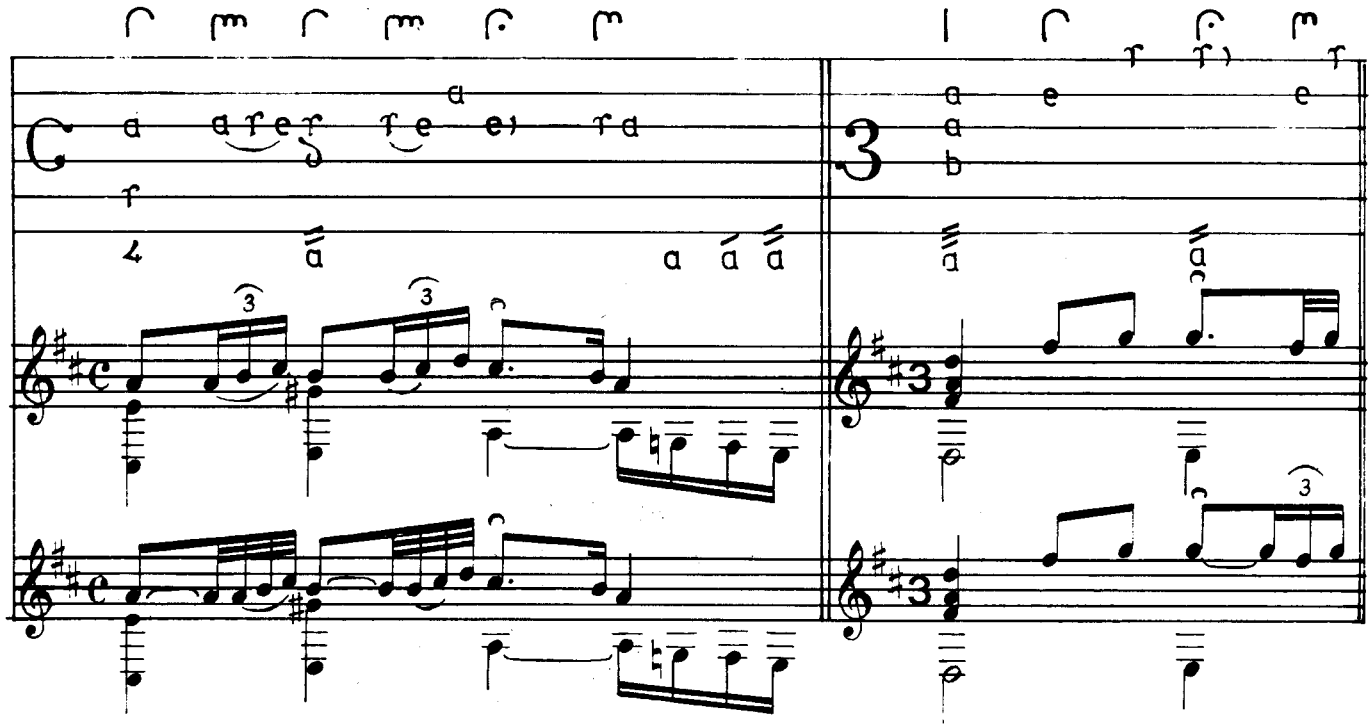
[7] *Il est singulier aussi que les deux acciaccature soient respectivement un sib et un mib, tandis qu'avec le*

[7] Es ist auch darauf hinzuweisen, dass die beiden Vorschläge jeweils ein erniedrigtes b und ein ernied-

À propos de l'interprétation des figurations rythmiques, il demeure des doutes dans les cas où l'inexactitude de l'écriture peut nous porter à deux réalisations différentes:

Bezüglich der Interpretation der rhythmischen Figuren bleiben in einigen Fällen noch Zweifel bestehen, und zwar dort wo die Ungenauigkeit der Schrift zu zwei verschiedenen Auslegungen führen kann:

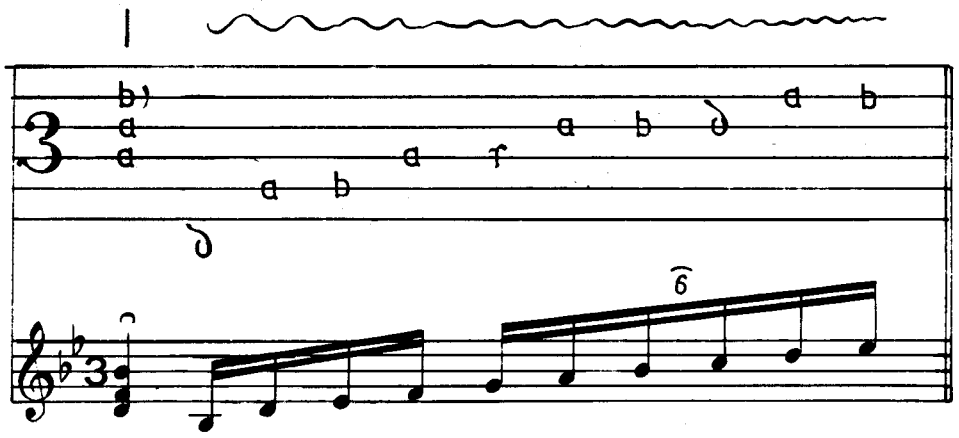


Dans notre transcription nous avons décidé de choisir tantôt une solution tantôt l'autre, selon les circonstances.

Les figurations rythmiques irrégulières, à l'exception de quelques rares exemples de triolet, n'étaient pas indiquées et elles doivent être déduites à travers des signes plutôt vagues, comme on peut le remarquer dans l'exemple suivant:

In unserer Transkription haben wir je nach den Umständen mal die eine, mal die andere Lösung gebraucht.

Die unregelmässigen rhythmischen Figuren sind, abgesehen von ein paar Triolen, nicht näher bezeichnet und müssen so aus einer Reihen von vagen und ungenauen Zeichen abgeleitet werden, wie zum Beispiel hier:



Dans le manuscrit original, chaque morceau porte une numération progressive (qui manque parfois), mais les suites n'ont pas été classées comme telles et elles se succèdent, sans interruption, en s'alternant avec les morceaux indépendants. Tout en se distinguant facilement, il arrive parfois qu'une suite soit suivie d'une ou plusieurs danses de la même tonalité, qui pourraient presque en faire partie. Dans notre transcription nous avons groupé les dances qui appartiennent aux suites selon un critère personnel à nous, mais pour permettre à l'exécutant d'apporter n'importe quelle variation dans l'ordre d'exécution, nous avons ajouté dans la liste de tous les morceaux (v. index), deux numéros qui indiquent: le premier celui de l'original, le deuxième celui de l'ordre progressif. Les

In der Originalhandschrift hat jedes Stück seine laufende Nummer (die manchmal fehlt); die Suiten sind jedoch nicht als solche gekennzeichnet und folgen abwechselnd mit Einzelstücken unmittelbar aufeinander. Obwohl sie leicht voneinander zu unterscheiden sind, geschieht es manchmal, dass einer Suite ein oder mehrere Tänze in gleicher Tonart folgen, die auch zu dieser Suite gehören könnten. In unserer Transkription haben wir die zu den Suiten gehörigen Tänze nach unserem Ermessen zusammengefasst, es jedoch dem Instrumentalisten zu gestatten, die Stücke in beliebiger Folge zu spielen, haben wir im Inhaltsverzeichnis bei der Aufstellung aller Stücke zwei Nummern hinzugefügt: die erste ist die des Originals, die zweite entspricht der laufenden Numerierung, worauf

votte (56-69 p. 96), nous entendons que le morceau en question porte le numéro original 56, qu'il est le 69ème de la série et qu'il se trouve à la pag. 96 du manuscrit (le sigle éventuel S.N. signifie sans numéro).

A propos des trois concerts pour luth et flûte, omis dans la transcription, voici les titres et les mesures:

Originalnummer 56 hat, das 69. der ganzen Reihe ist und sich auf Seite 96 der Handschrift befindet (die eventuelle Abkürzung S.N. bedeutet: ohne Numerierung).

Was die drei Konzerte für Laute und Flöte betrifft, die aus unserer Transkription ausgeschlossen worden sind, sind hier die Titel und die Tempi:

1° - *Concert d'un Luth et une Flute traversiere del Sig. Weiss: Adagio* (30-39 p. 50), *Allegro* (31-40 p. 52), *Grave* (32-41 p. 56), *Allegro*[8] (33-42 p. 58). (a)

2° - *Concert d'un Luth avec une Flute traversiere del Sigismundo Weiss: Andante* (40-49 p. 66), *Presto* (41-50 p. 67), *Andante* (42-51 p. 68), *Allegro* (43-52 p. 70). (b)

3° - *Concert d'un Luth avec la Flute traversiere del S.L. Weiss: Adagio* (44-53 p. 71), *Allegro* (45-54 p. 72), *Amoroso* (46-55 p. 74), *Allegro* (47-56 p. 76). (c)

Ce travail est principalement réservé aux joueurs de luth qui se sont consacrés aujourd'hui à faire revivre et à revaloriser cet instrument magnifique, pendant trop longtemps oublié; mais ce travail est accessible aussi à tous les guitaristes.

Ces derniers pourront facilement exécuter une grande partie de l'oeuvre de Weiss, en tenant compte, toutefois, qu'il faut transposer à une octave supérieure les notes relatives aux basses plus graves du luth et qu'il est nécessaire d'adapter certaines compositions à des tonalités plus faciles.

Naturellement, de tels changements doivent être effectués seulement par des exécutants doués d'une préparation instrumentale et musicale excellente.

Nous souhaitons donc que cette transcription puisse faire connaître et apprécier un grand compositeur du temps passé et démontrer encore une fois l'énorme richesse de la littérature du luth.

RUGGERO CHIESA

Unser Werk ist in erster Linie den Lautenisten gewidmet, die sich heute bemühen, ihr wunderschönes allzulange vergessenes Instrument zu neuem Leben zu erwecken und es wieder aufzuwerten, es ist jedoch auch allen Gitarristen zugänglich.

Letztere können ohne weiteres einen grossen Teil dieser Stücke ausführen, wobei sie jedoch berücksichtigen müssen, dass die tiefen Bassnoten der Laute in die höhere Oktave und einige Kompositionen in zugänglichere Tonarten zu versetzen sind, wozu selbstverständlich eine gründliche Kenntnis auf dem Gebiet dieser besonderen Instrumentalmusik und ihrer Eigenarten und eine vollkommene musikalische Ausbildung erforderlich sind.

Abschliessend geben wir der Hoffnung Ausdruck, dass diese Transkription dazu dienen möge das Werk eines grossen Komponisten der Vergangenheit wieder aufleben zu lassen und nochmals die Reichhaltigkeit der Literatur auf dem Gebiet der Lautenmusik zu veranschaulichen.

RUGGERO CHIESA

[8] *Incomplet.*
(a) *Tonalité: sib majeur.*
(b) *Tonalité: sib majeur.*
(c) *Tonalité: fa majeur.*

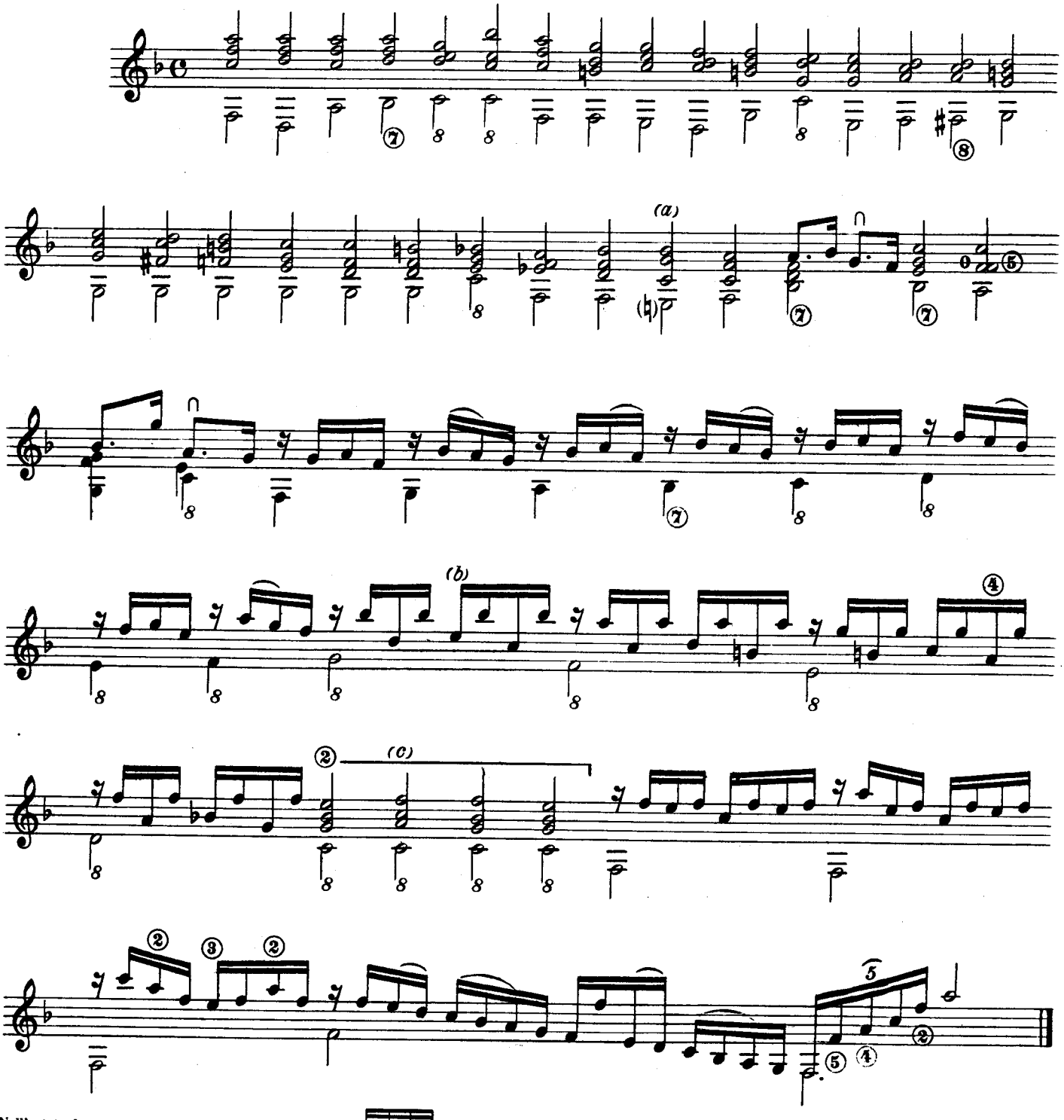
[8] Unvollständig
(a) Tonart: B dur
(b) Tonart: B dur
(c) Tonart: F dur

INTAVOLATURA DI LIUTO

SYLVIUS LEOPOLD WEISS
(Trascrizione di R. CHIESA)

SUITE I

PRELUDE



Nell'originale:
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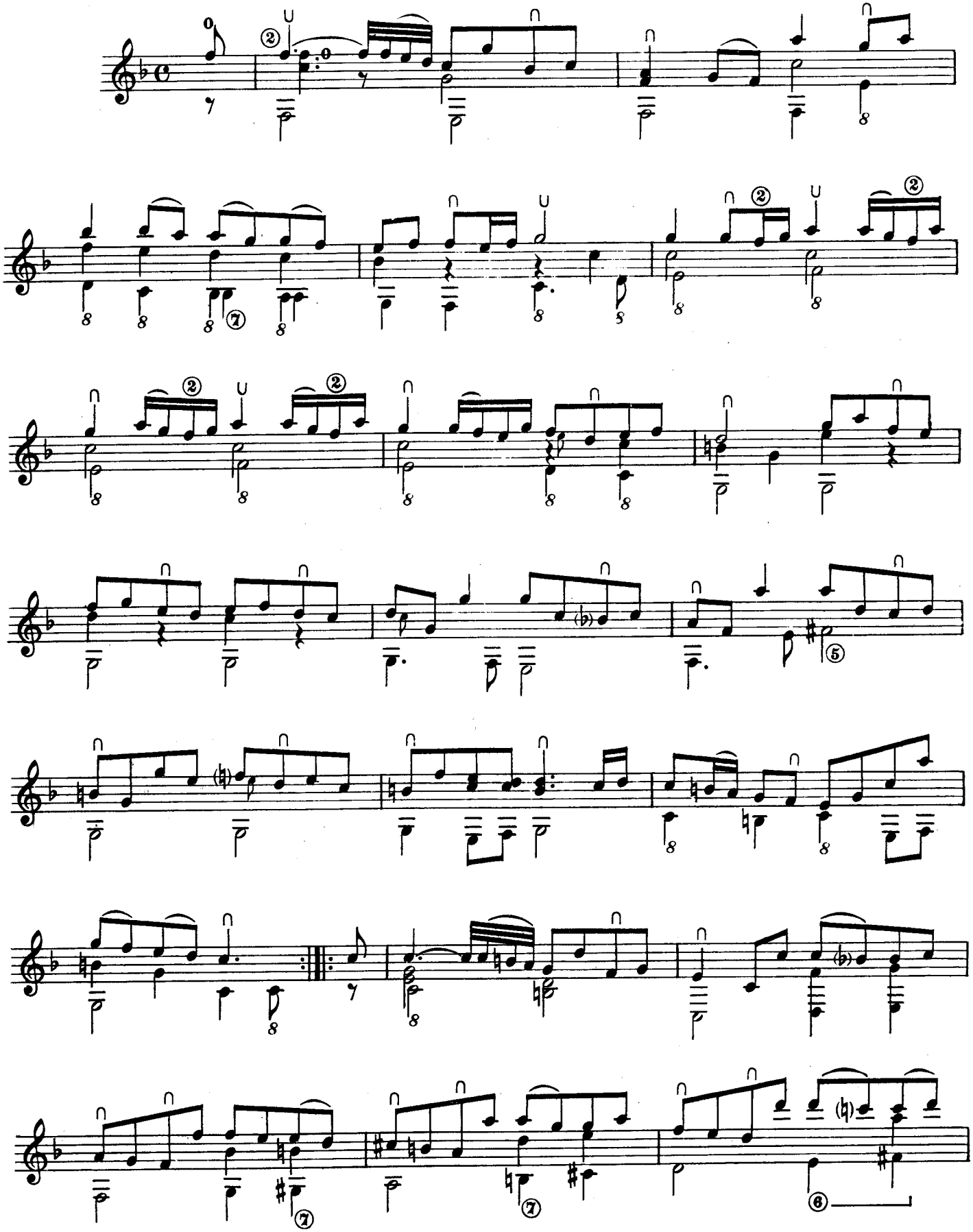
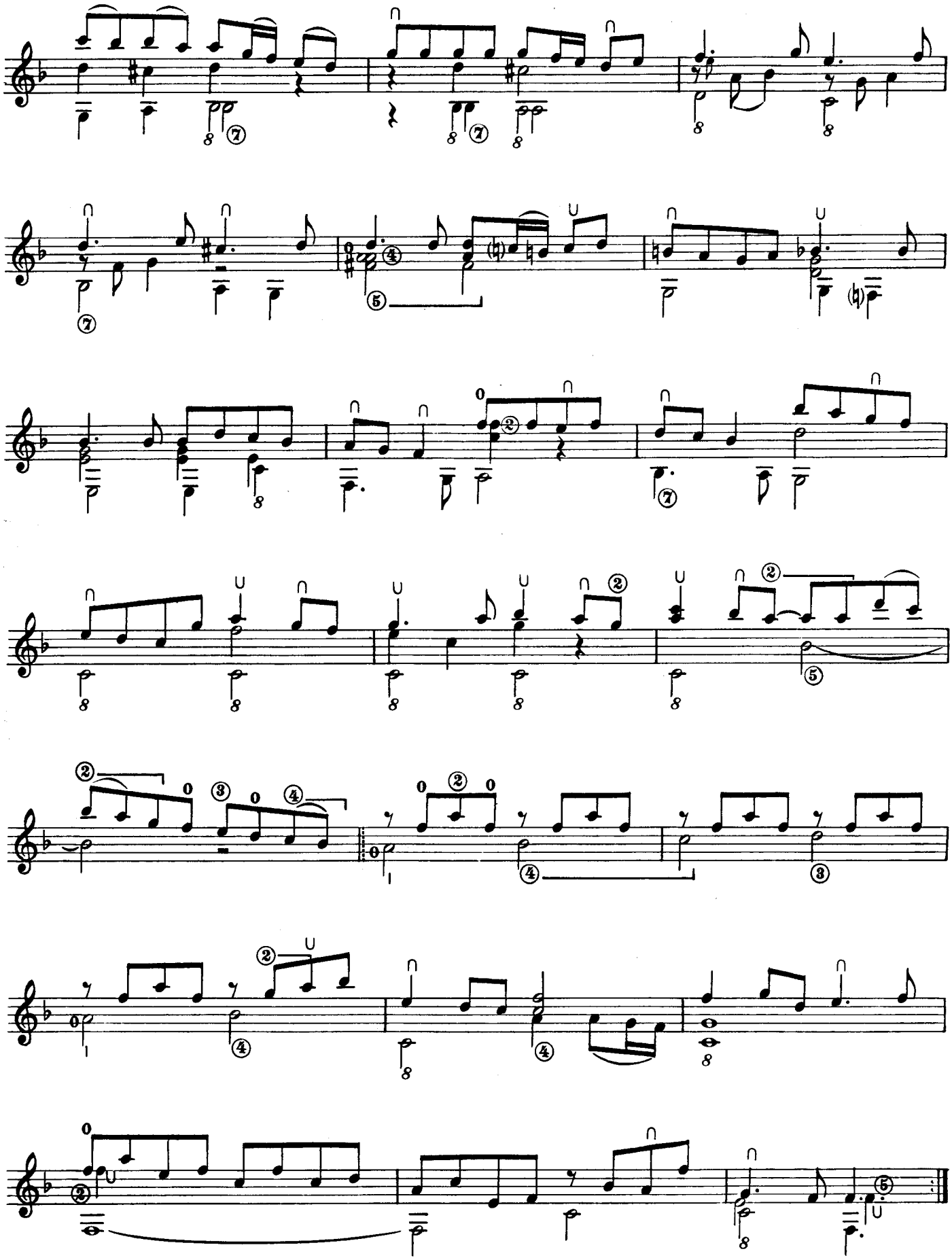
Im Original:

ALLEMANDE

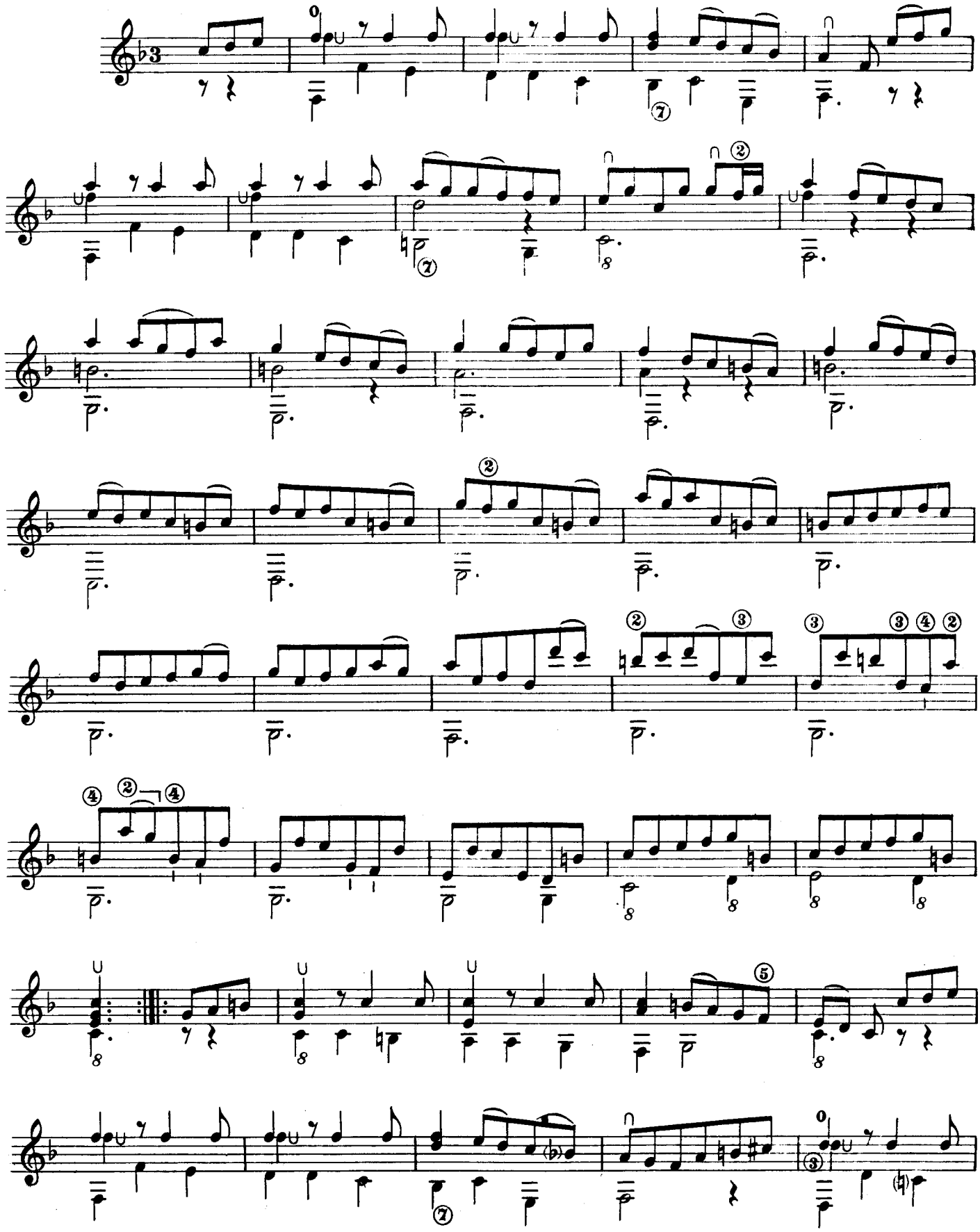


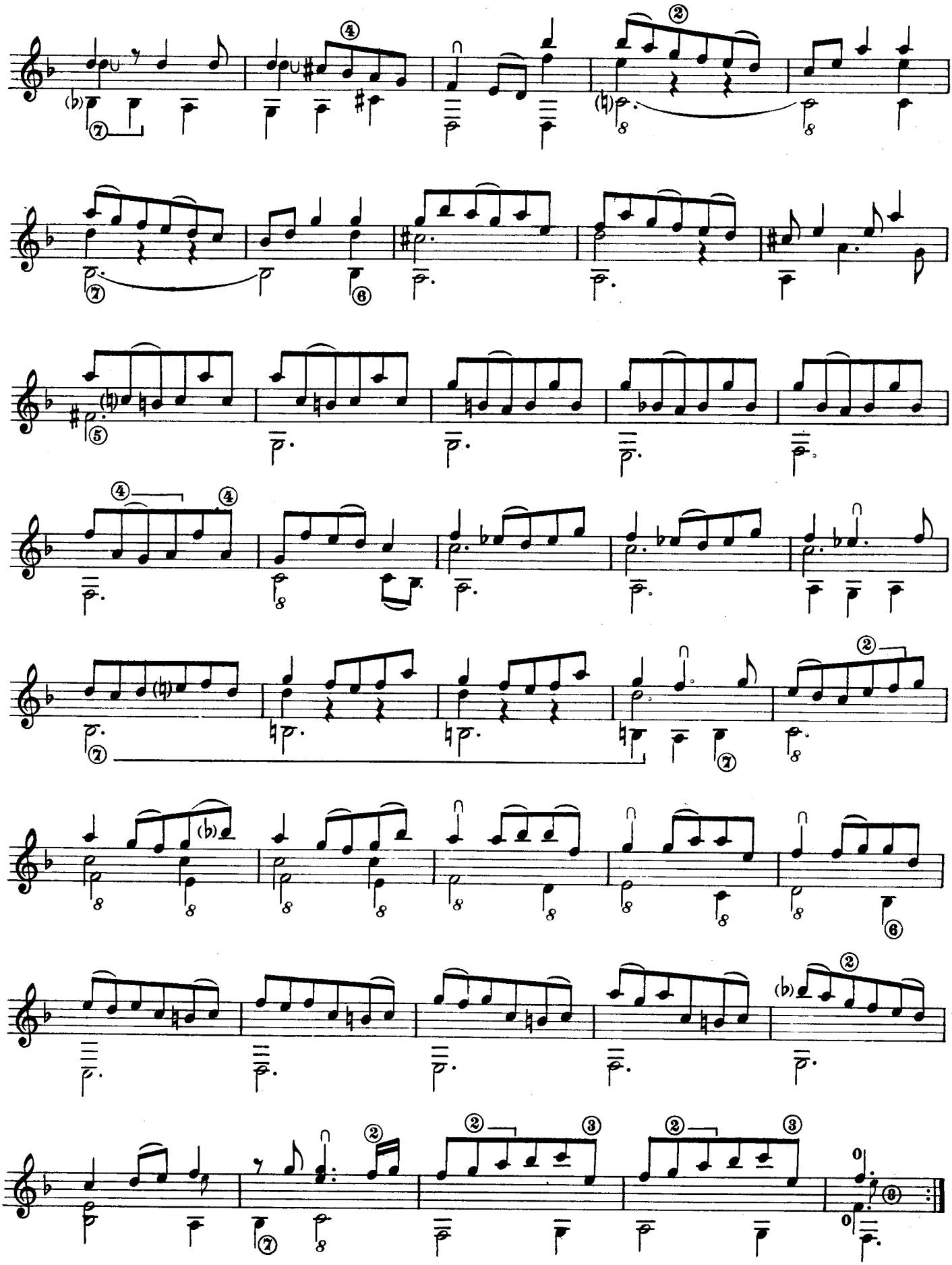


Nell'originale, all'inizio o alla fine di alcuni pezzi, sono indicati il nome dell'Autore e la data in cui sono stati composti.
In the original, at the beginning or at the end of some pieces, the name of the Author and the date in which they were composed are indicated.
(1) Dans l'original, au début et à la fin de certains morceaux, sont indiqués le nom de l'Auteur et la date de composition.
Im Original sind am Anfang und am Ende einiger Musikstücke der Komponist und das Kompositionsdatum angegeben.

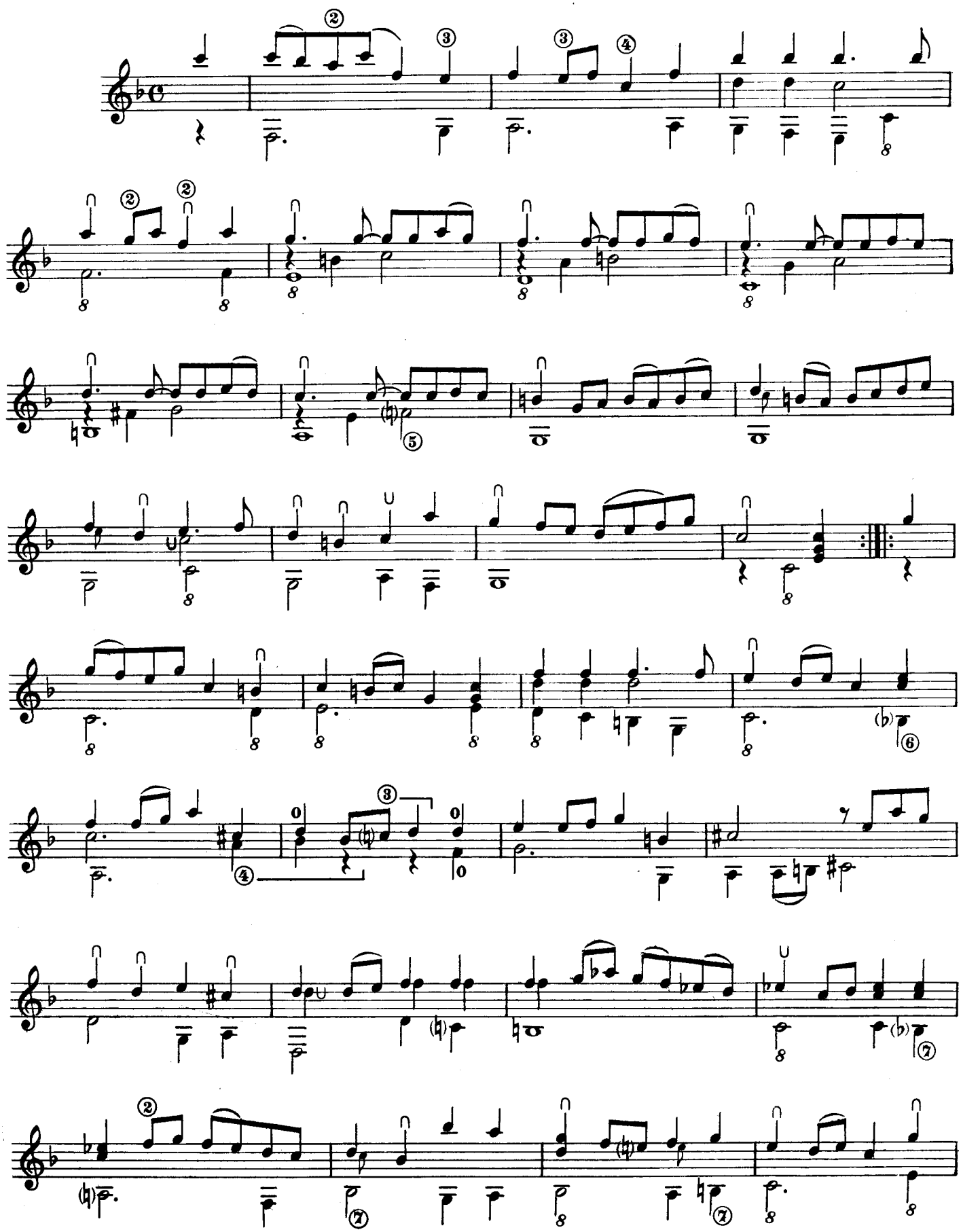
WEISS, ORIGINAL FAIT Á PRAGUE 1717 (1)

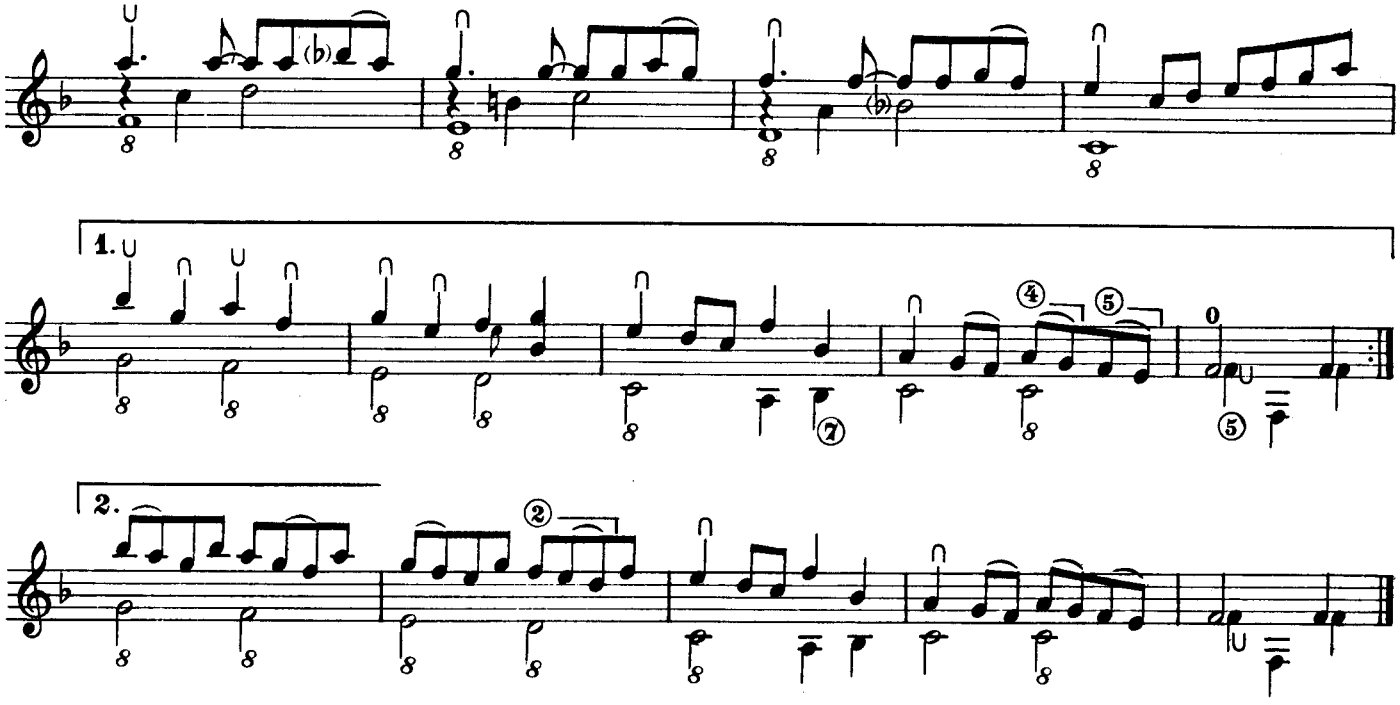
COURANTE





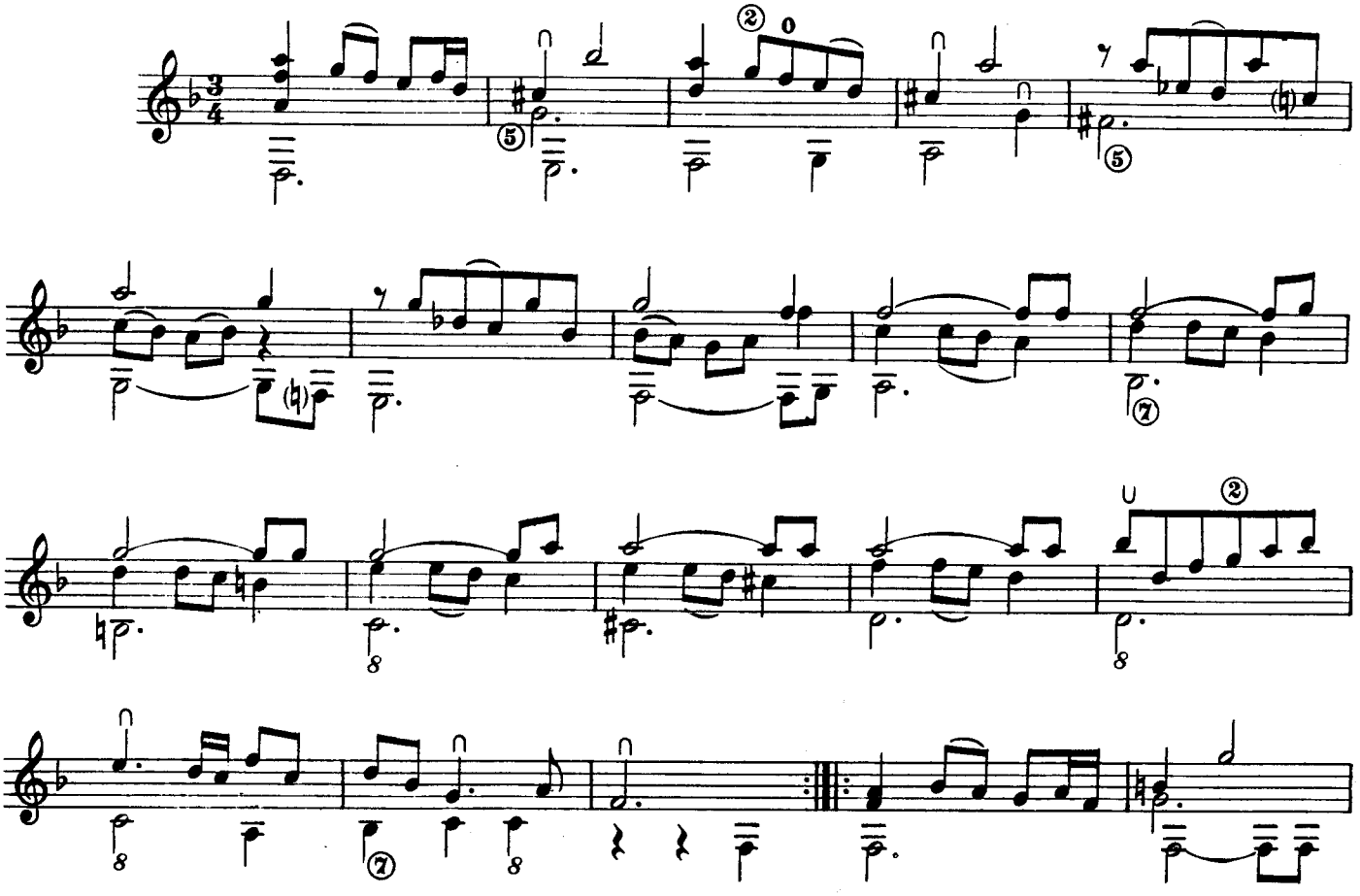
BOURÉE

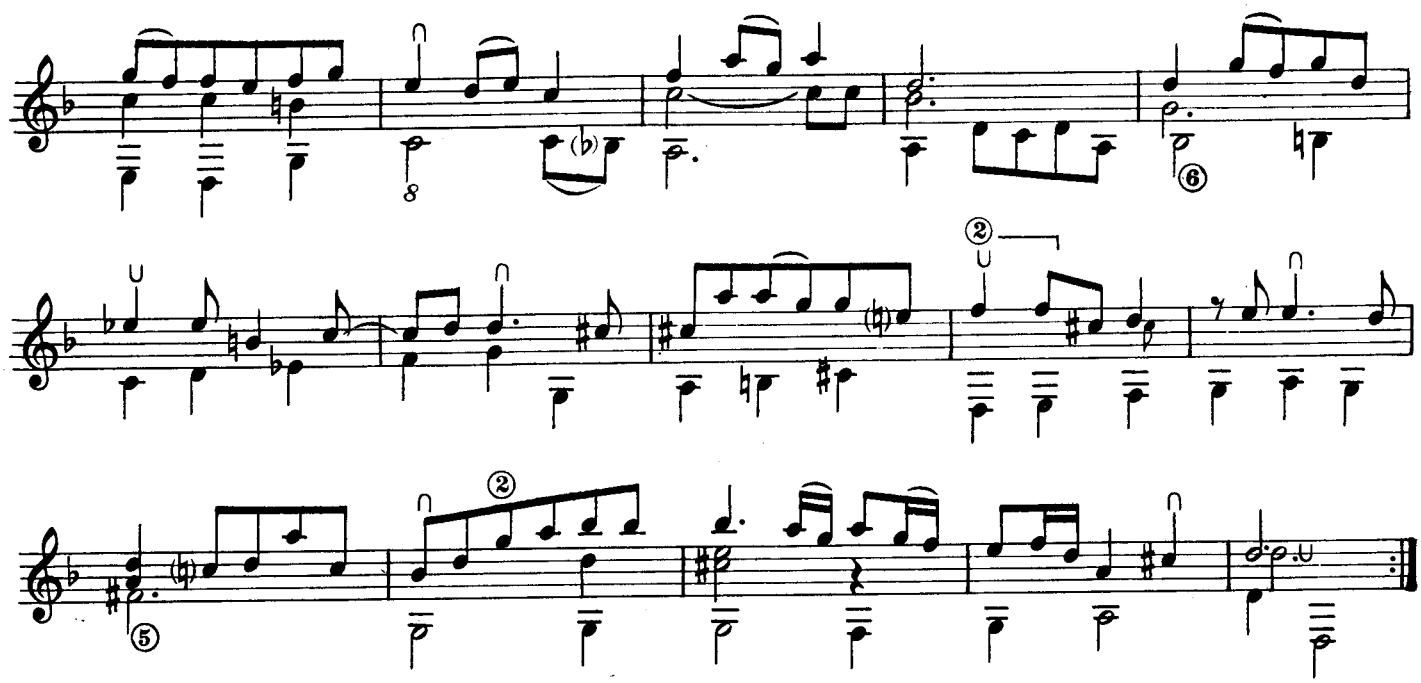




WEISS ORIGINAL 1717

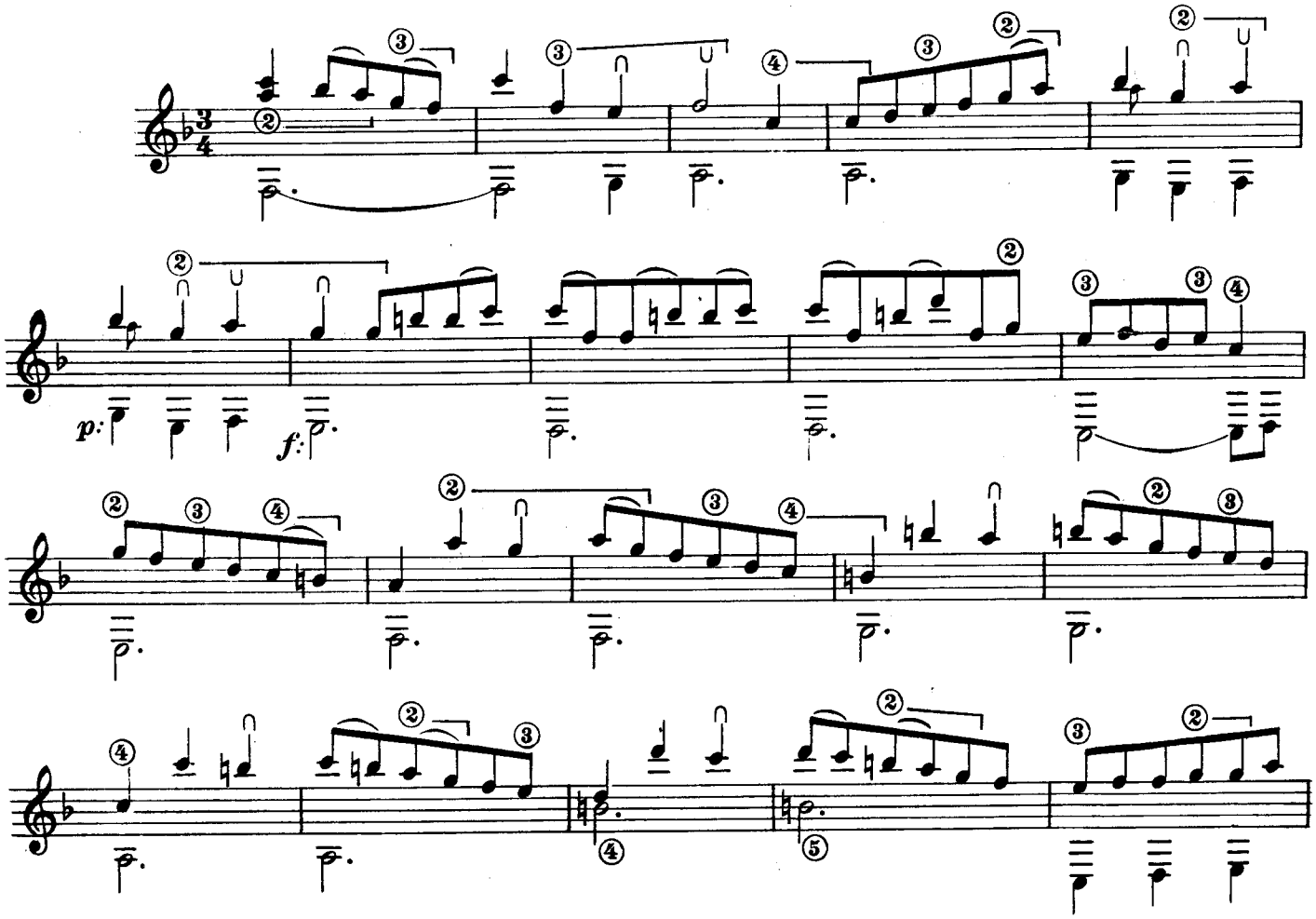
SARABANDE

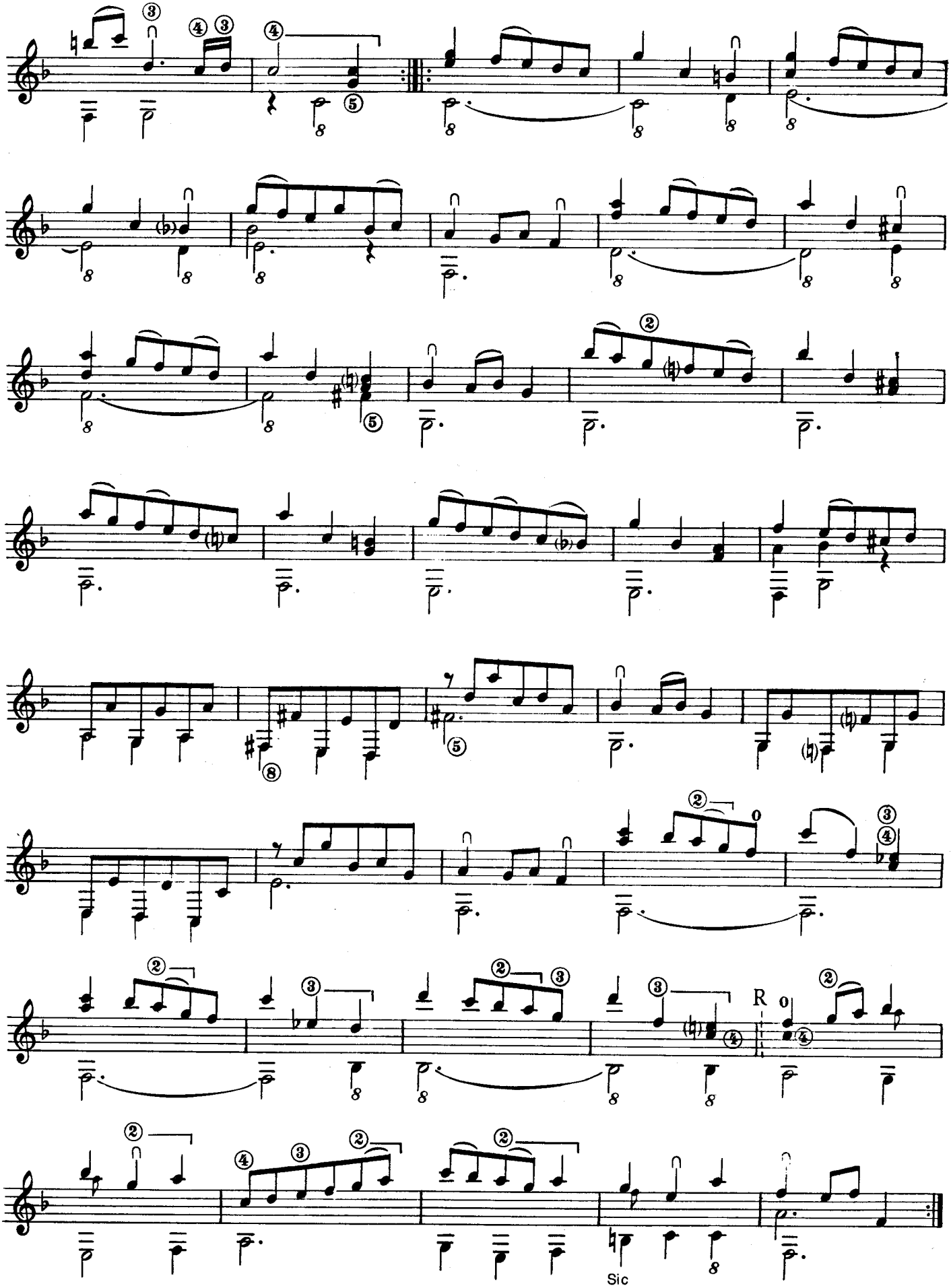




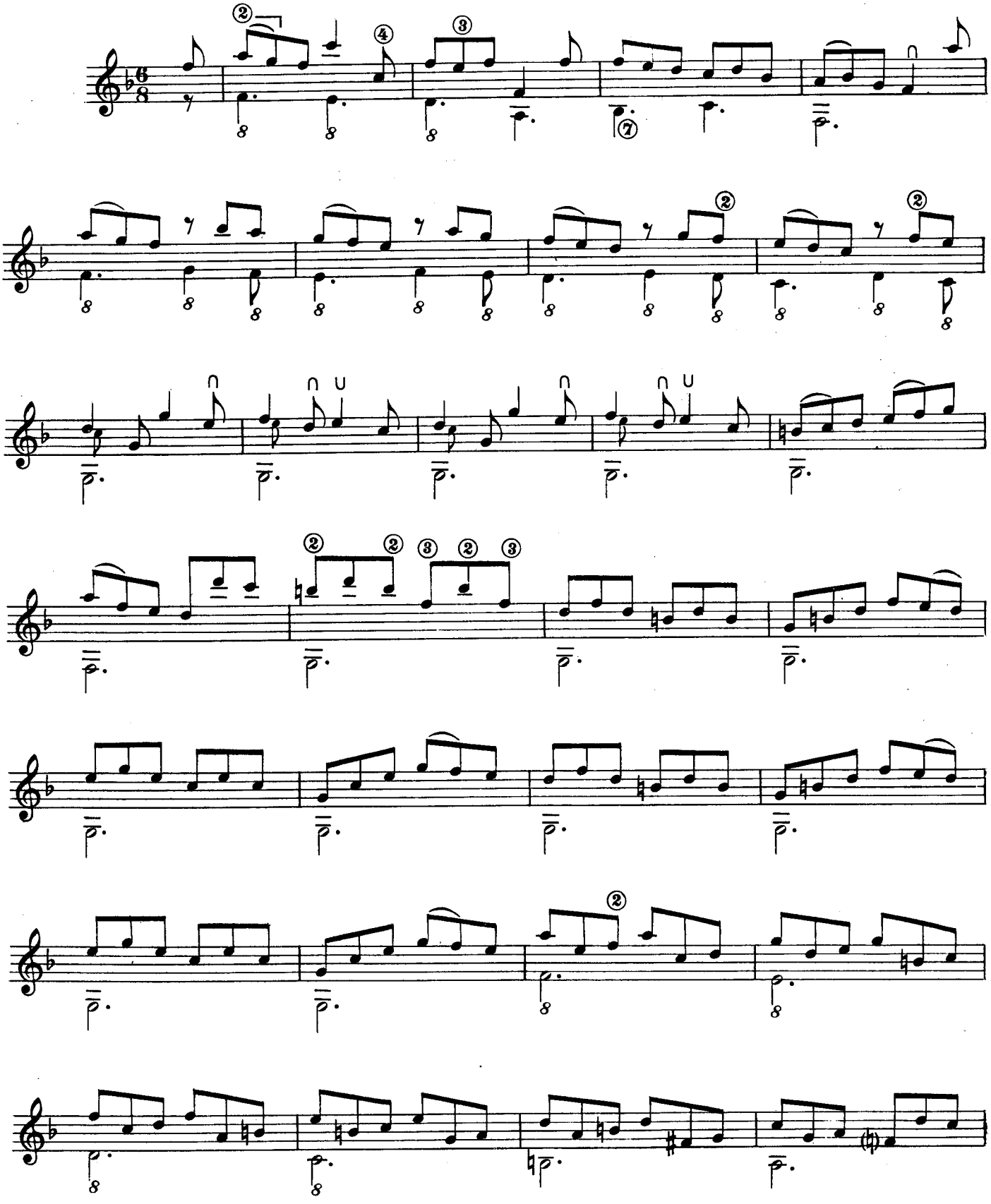
WEISS 1717

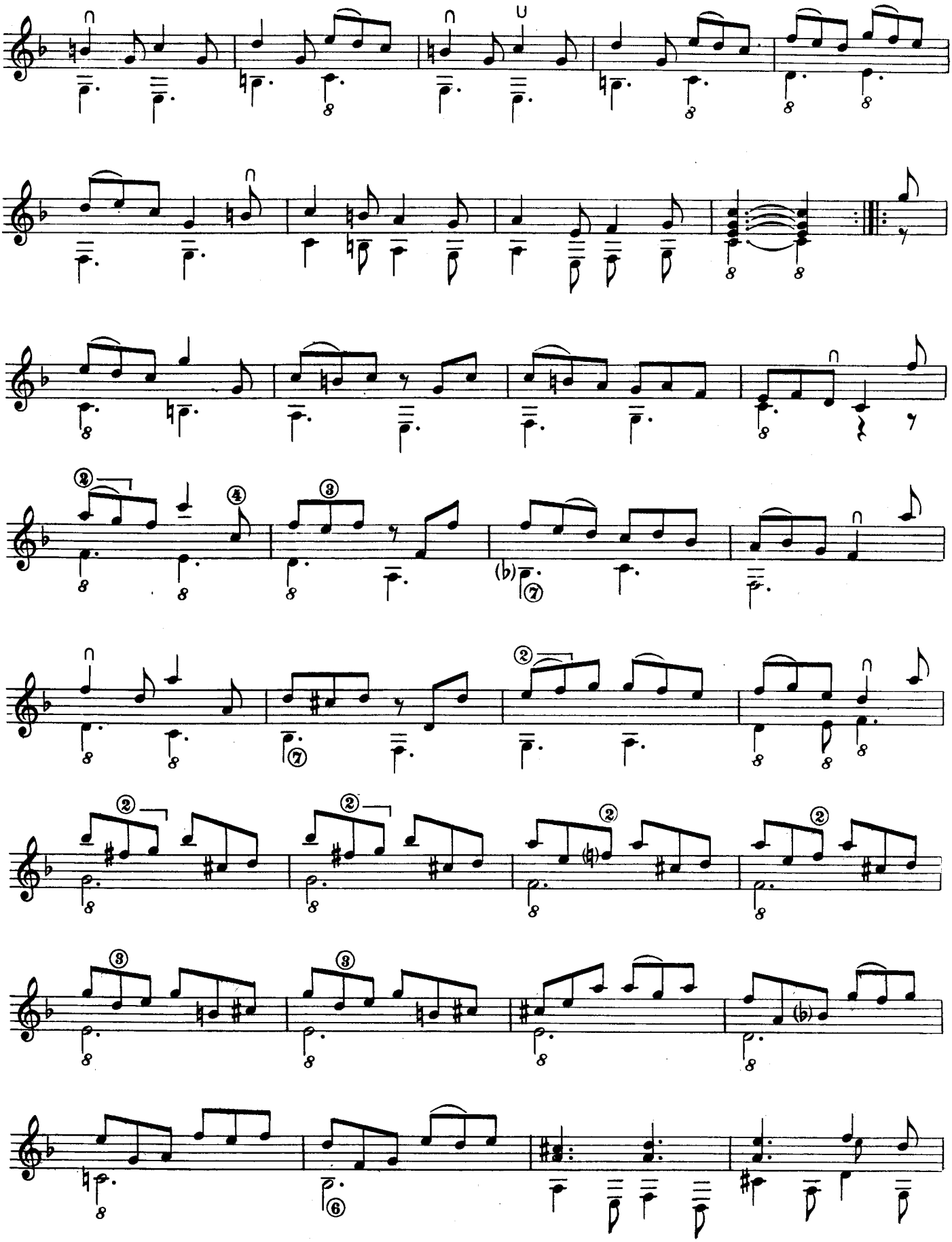
MENUET

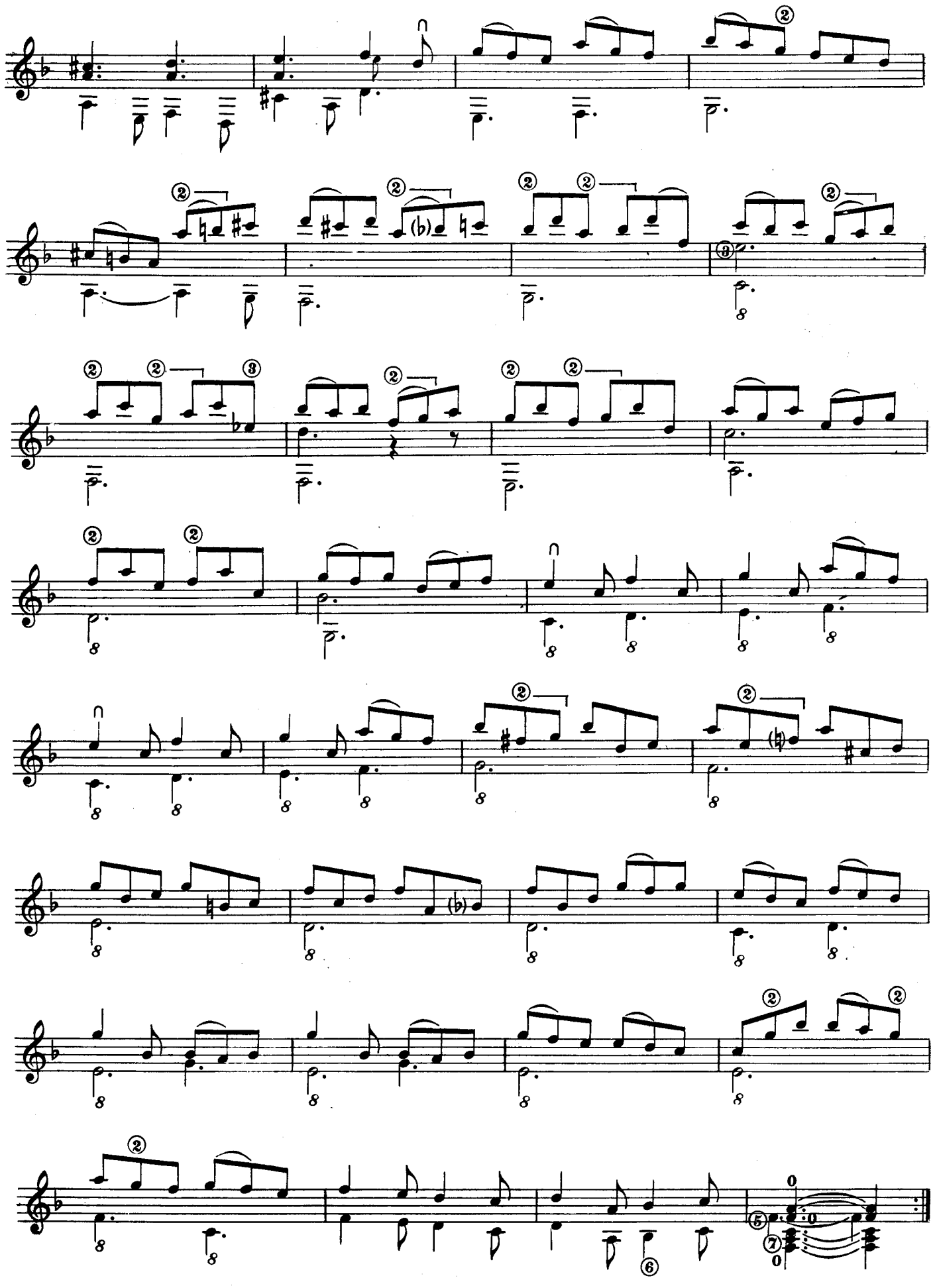



R
Sic

GIGUE

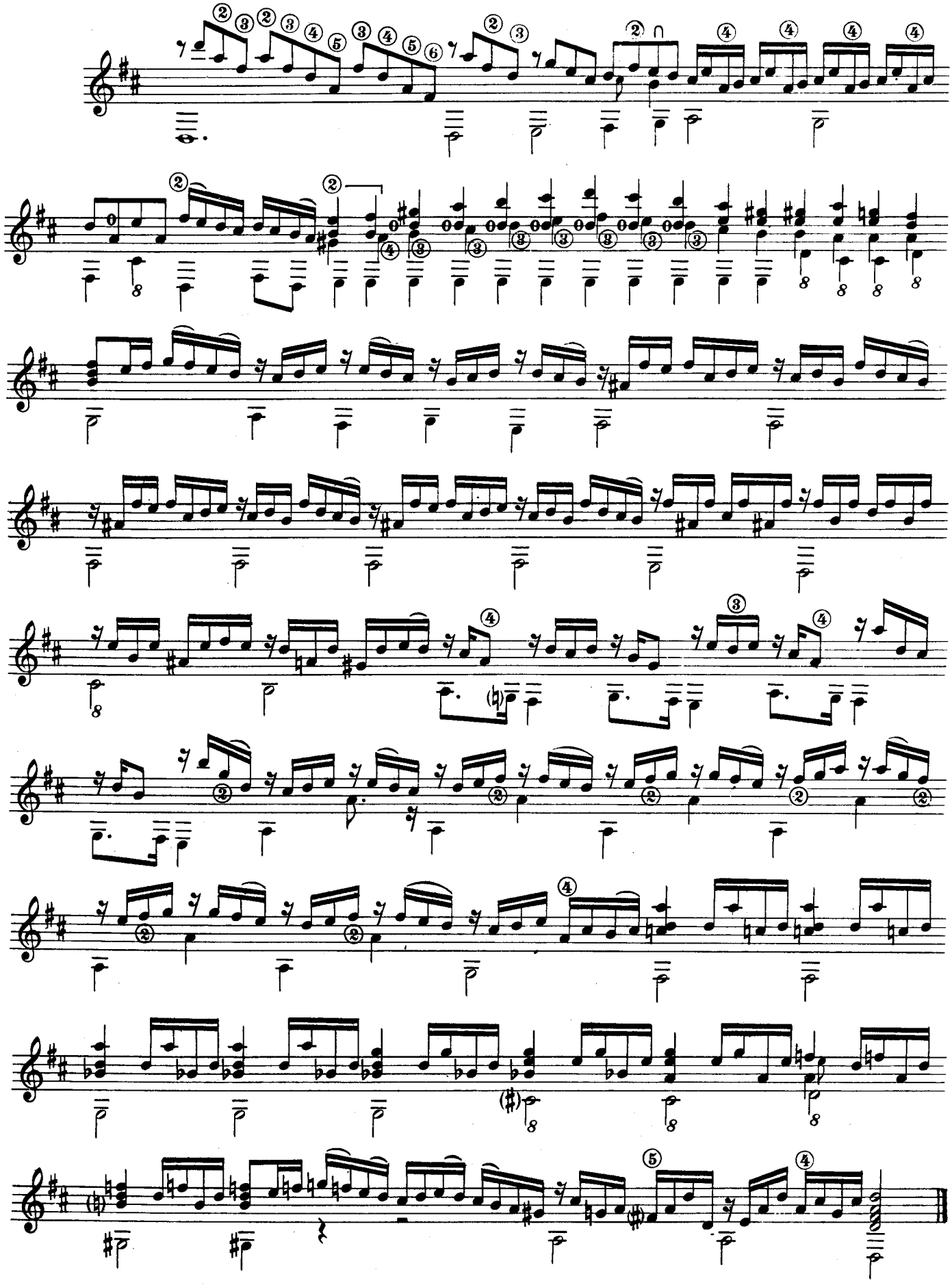




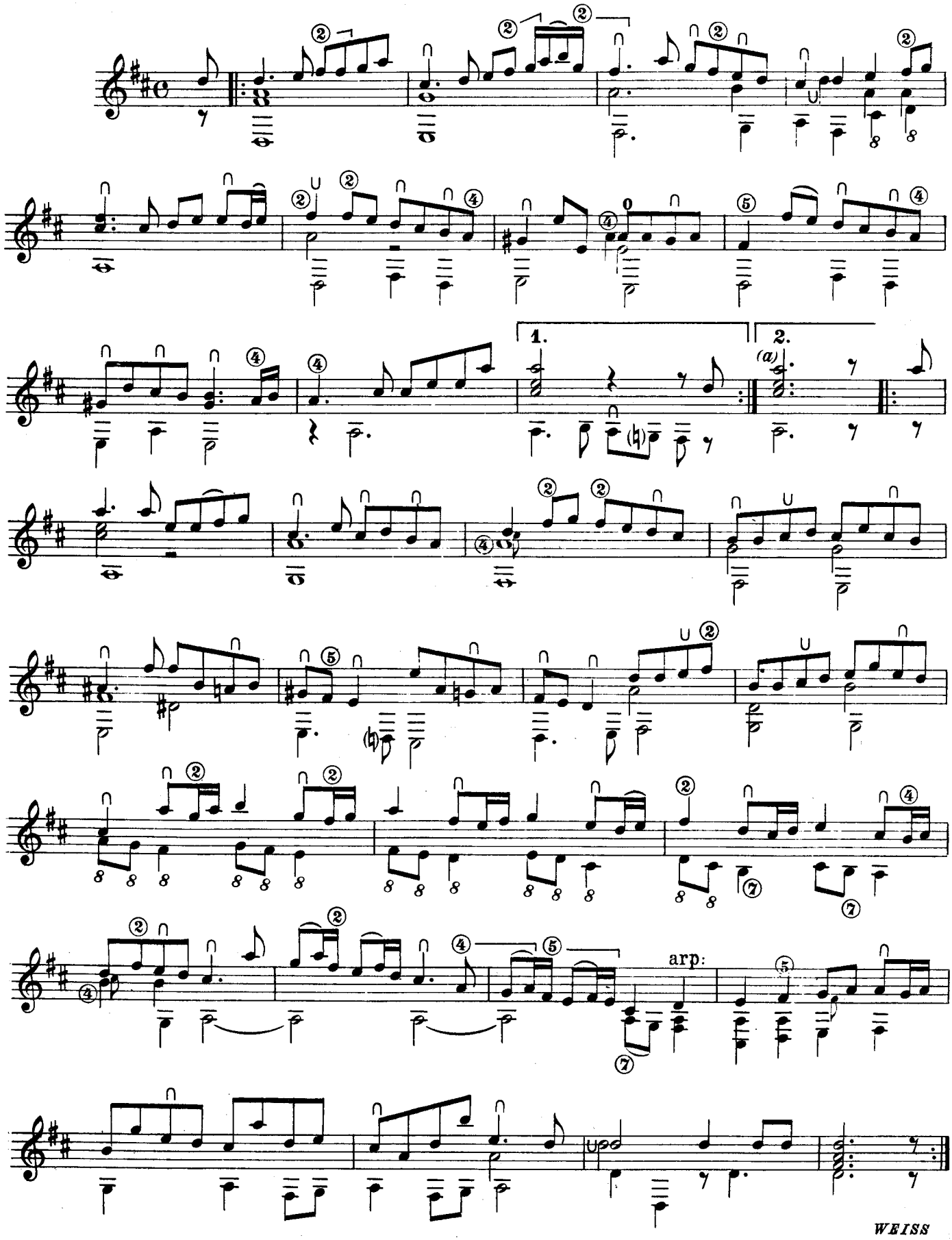


SUITE II

PRELUDE

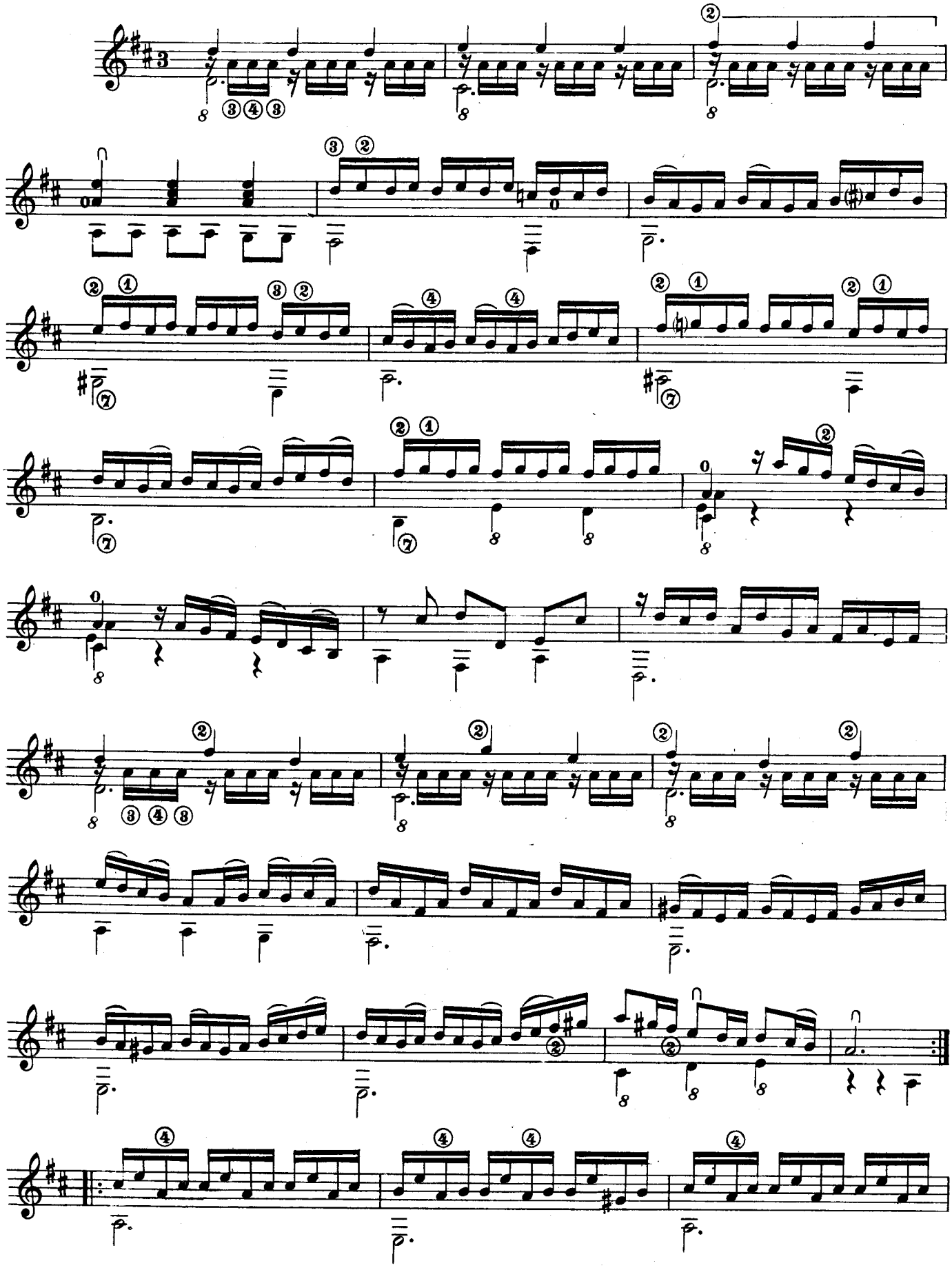


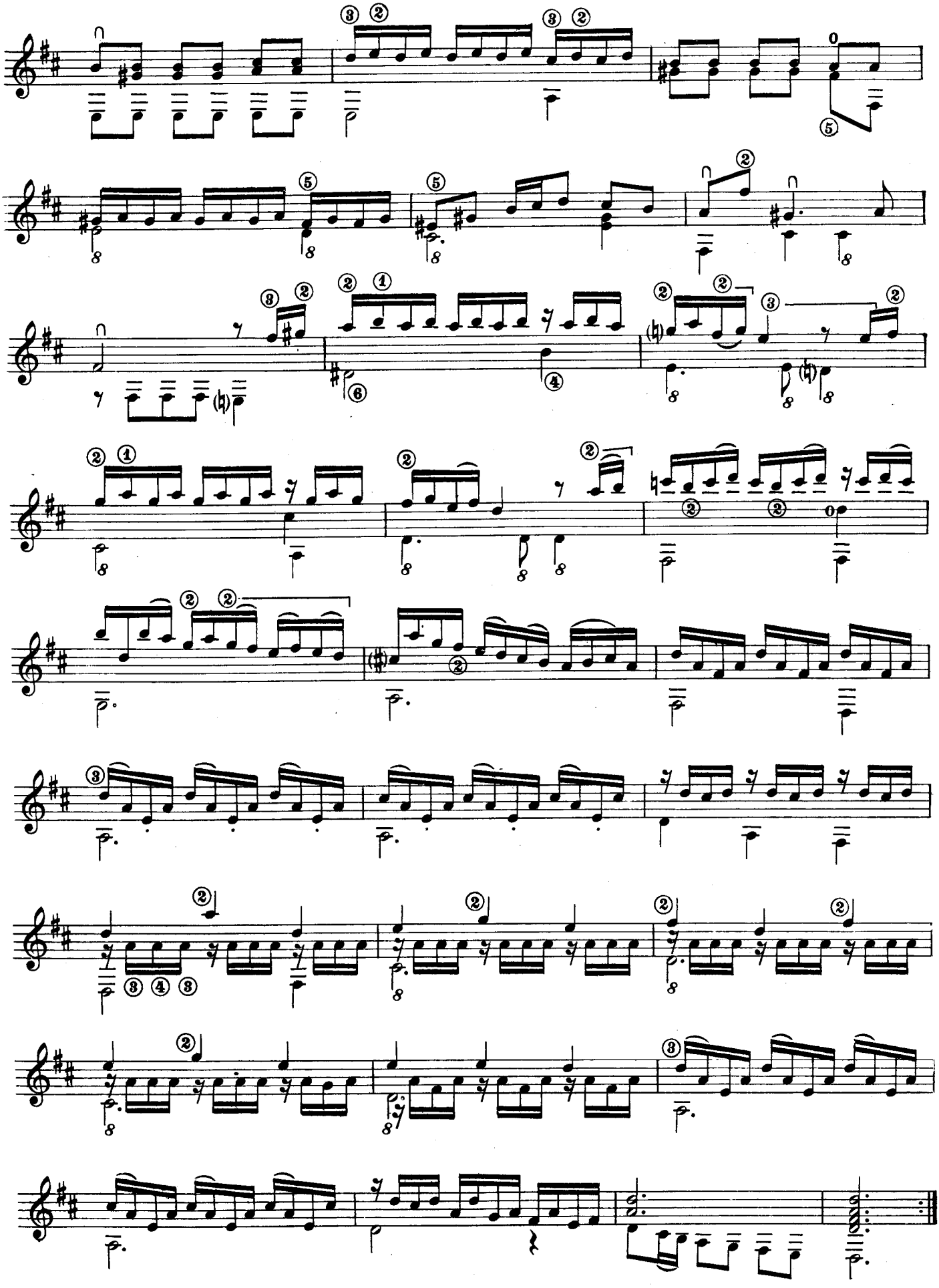
ALLEMANDE



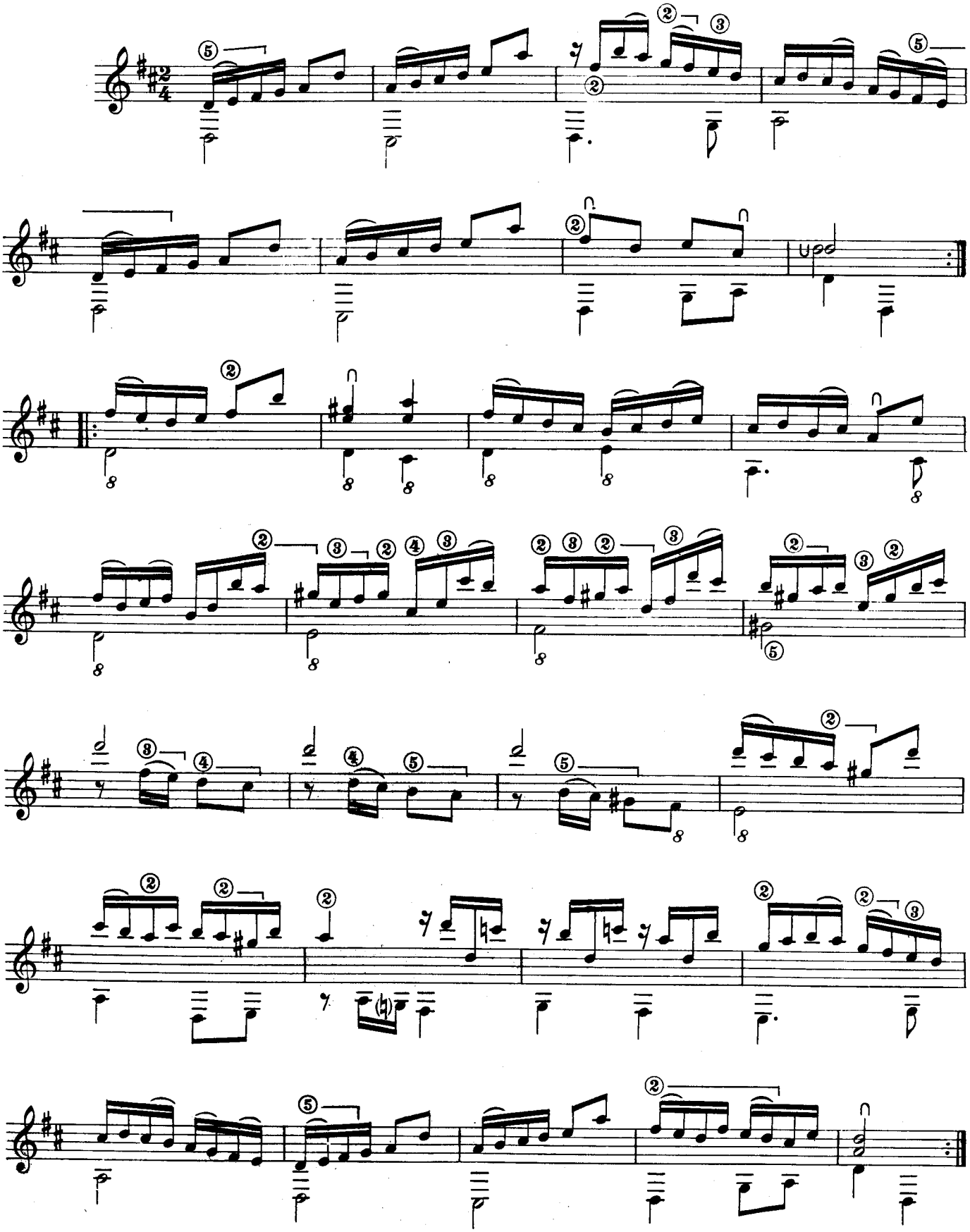
Accordo mancante nell'originale.

COURANTE

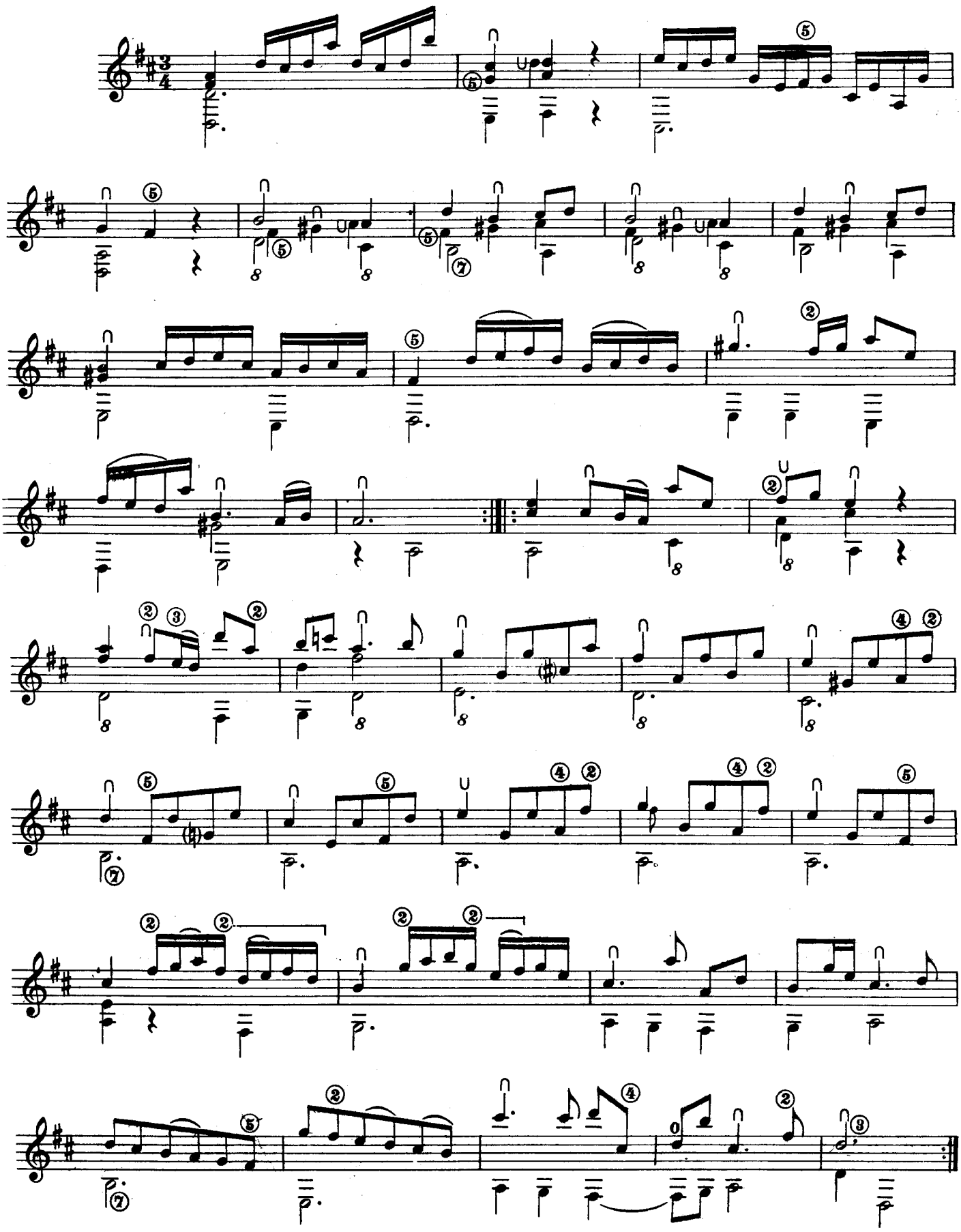




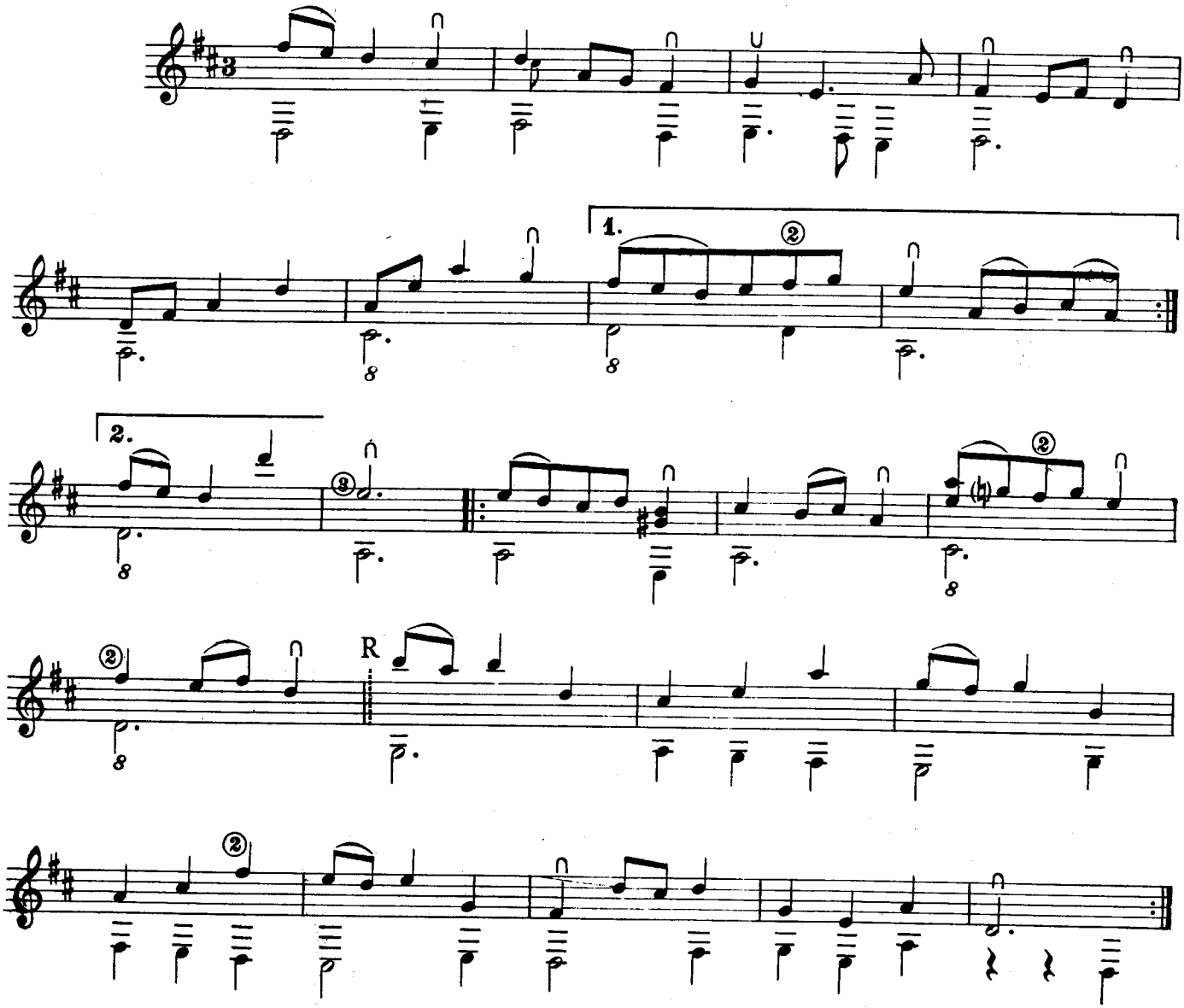
BOURÉE



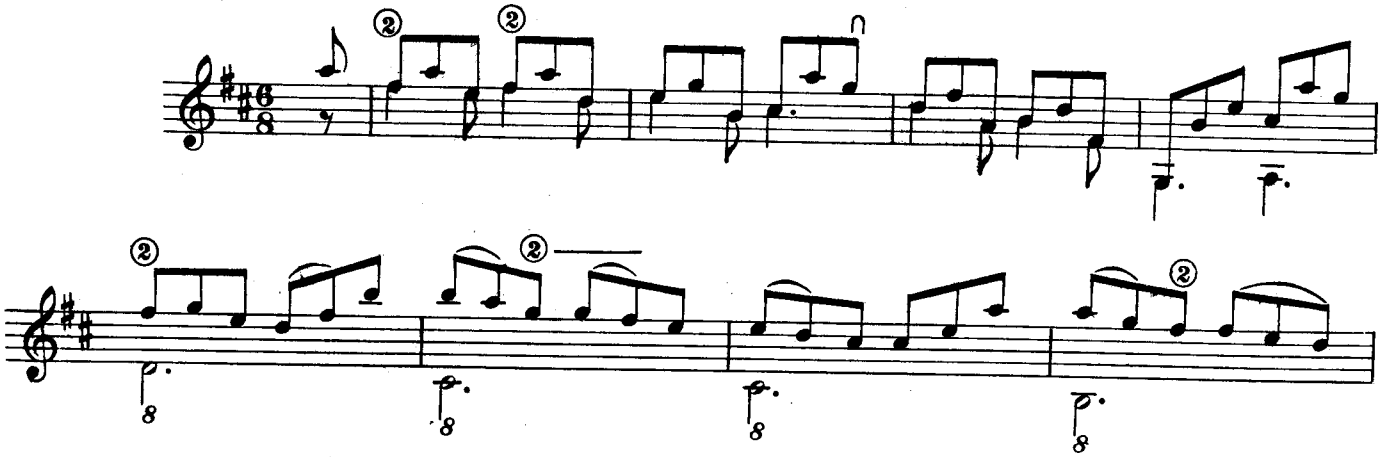
SARABANDE

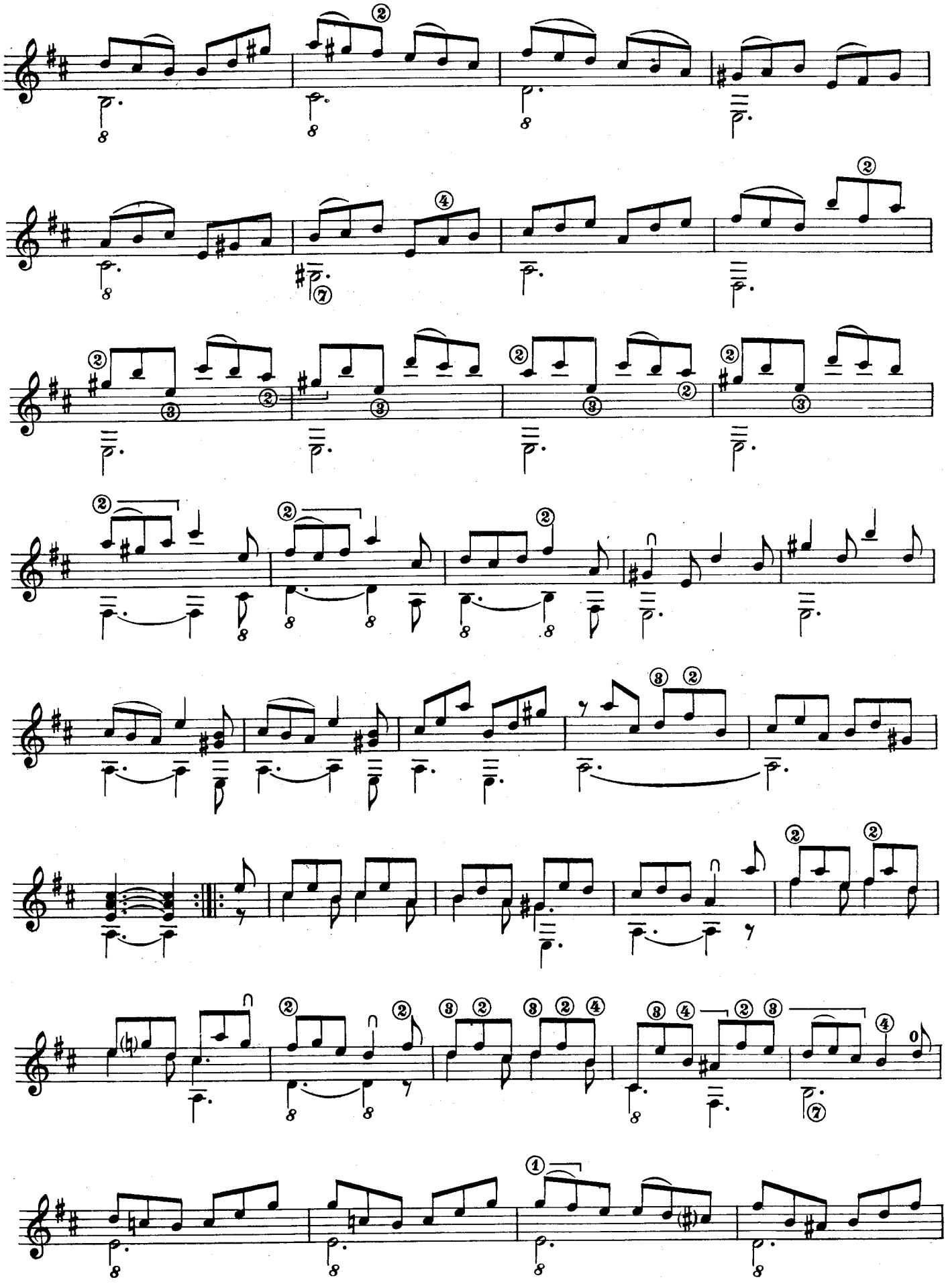


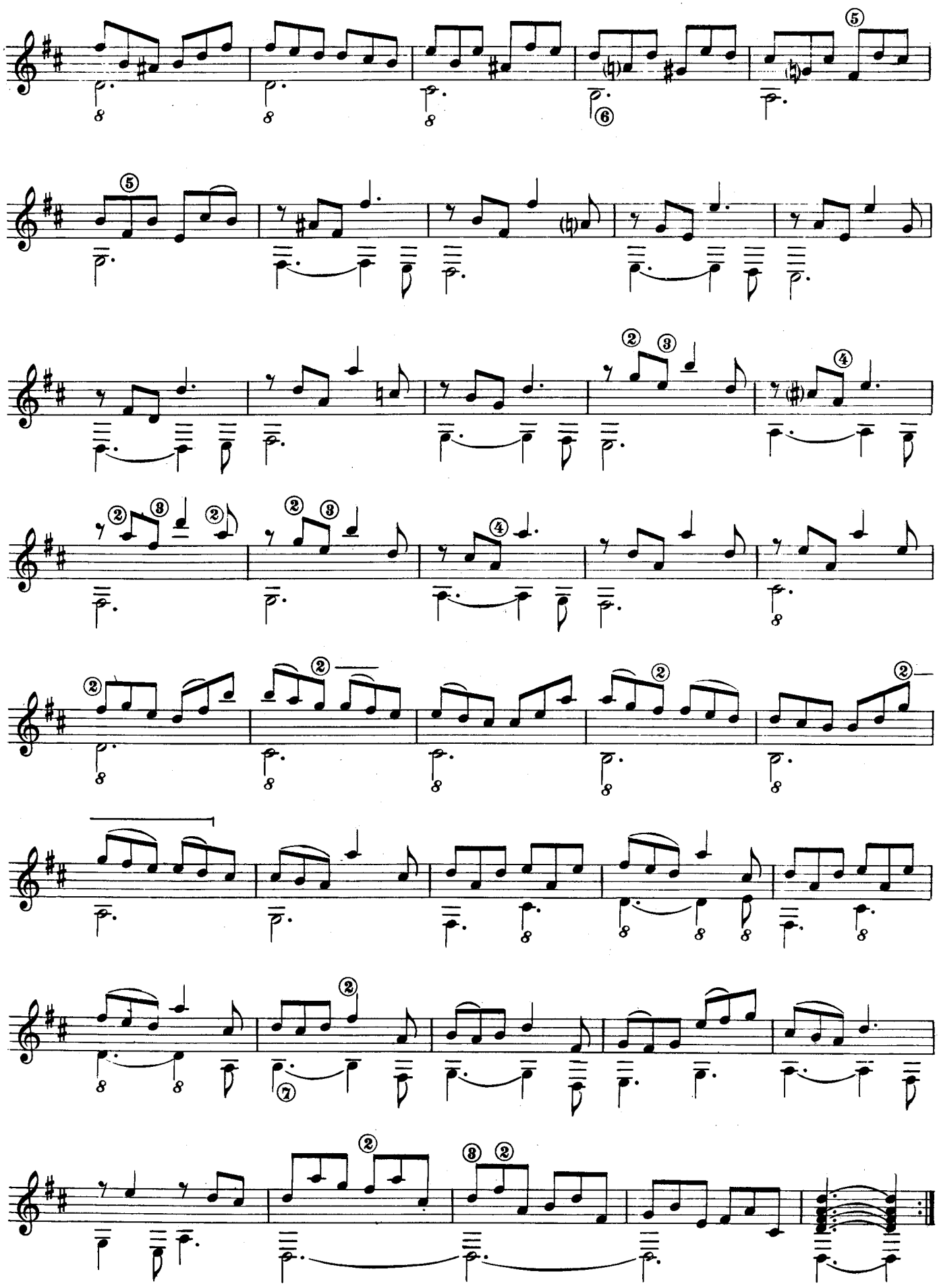
MENUET



GIGA

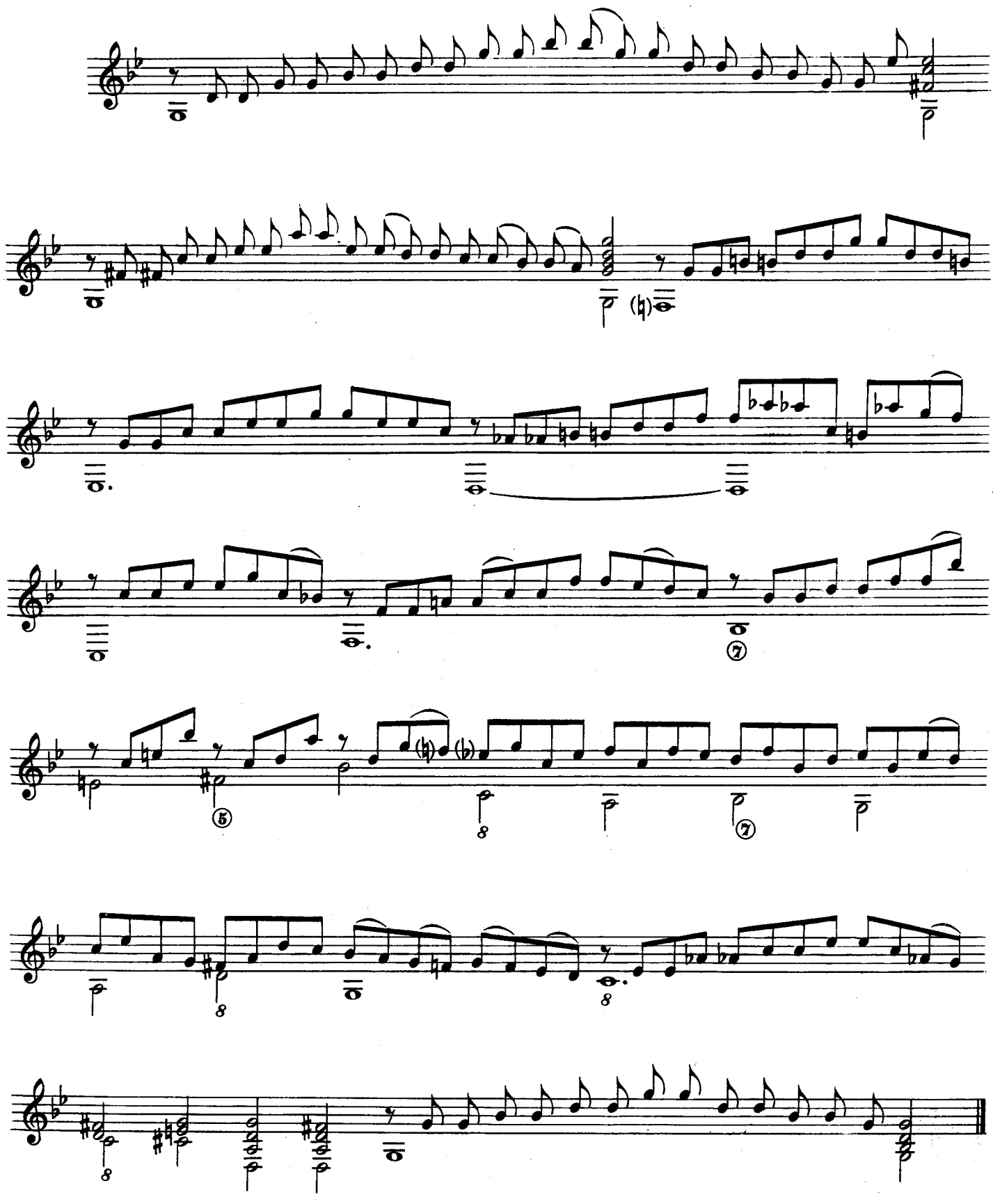




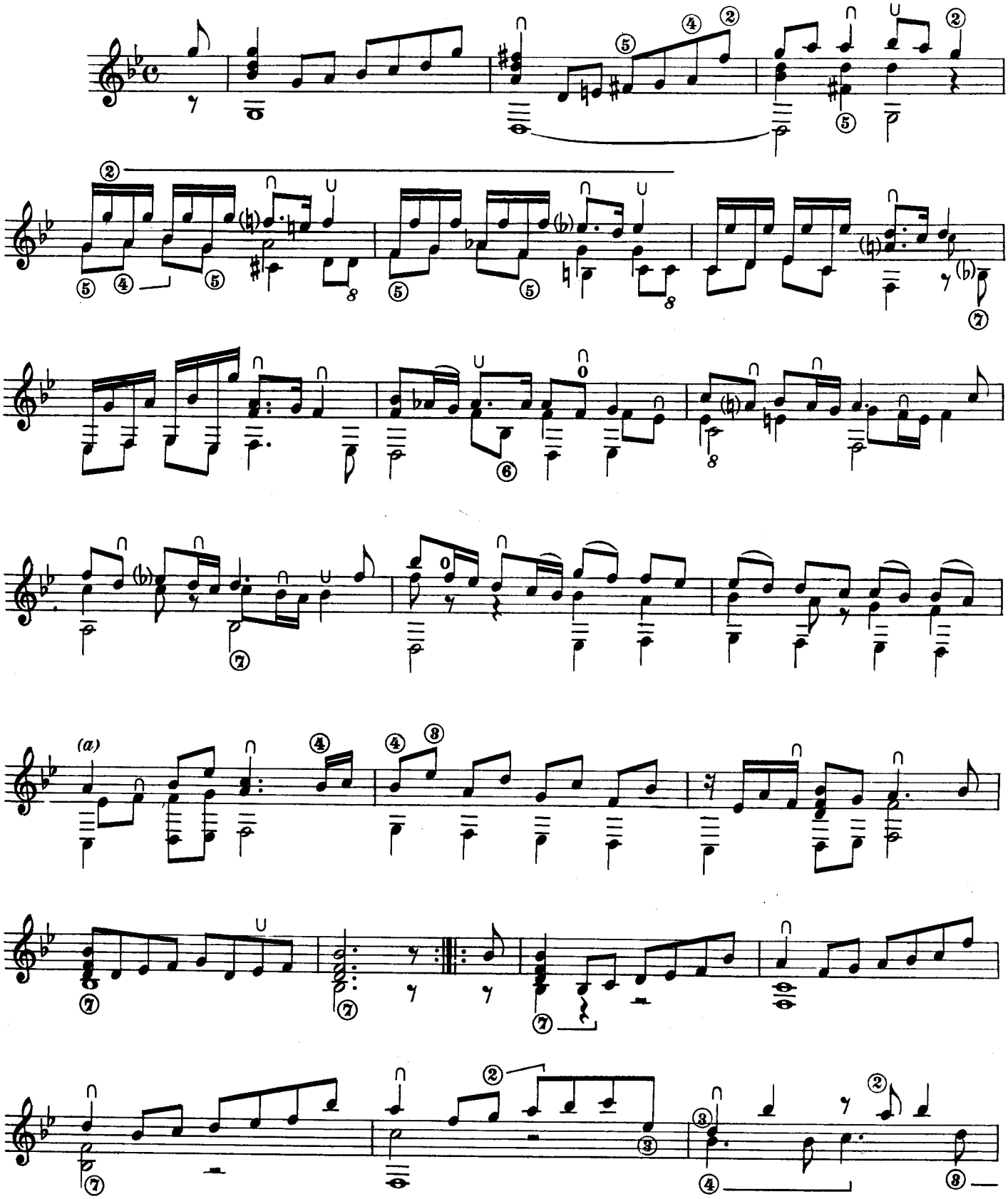


SUITE III

PRELUDE



ALLEMANDE



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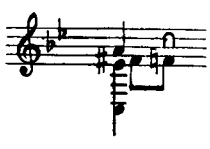

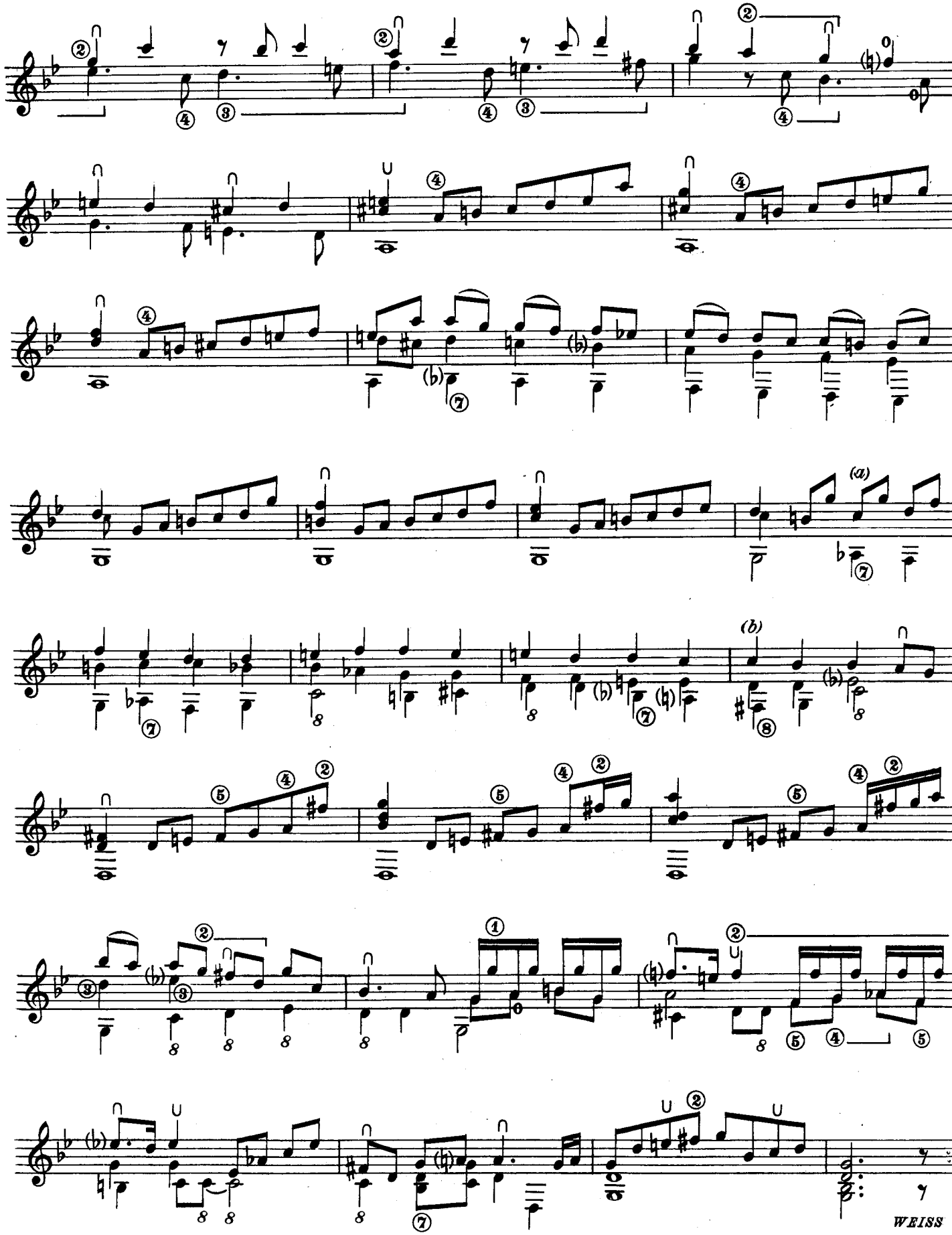

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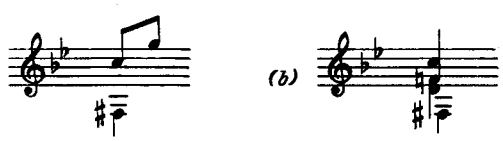
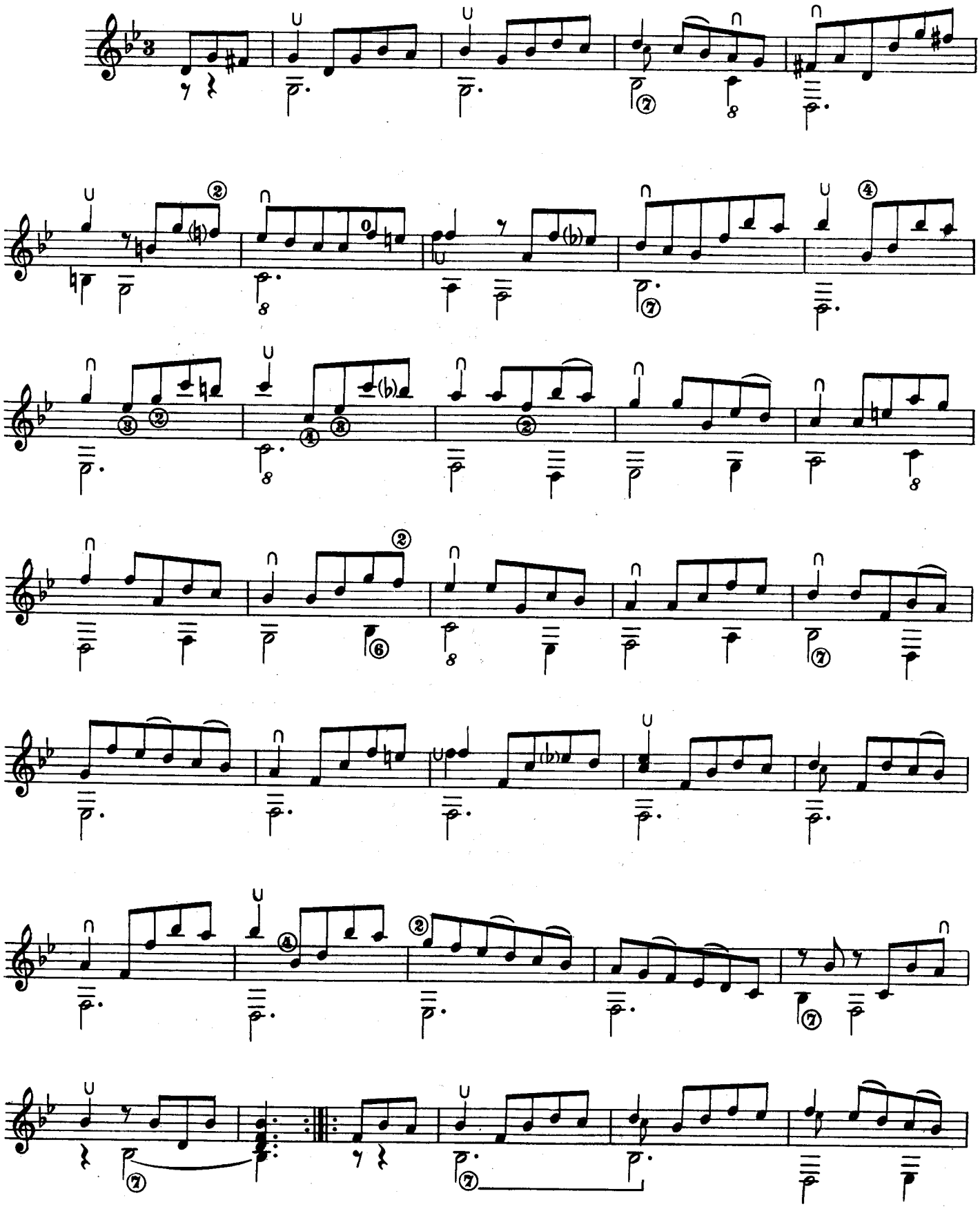
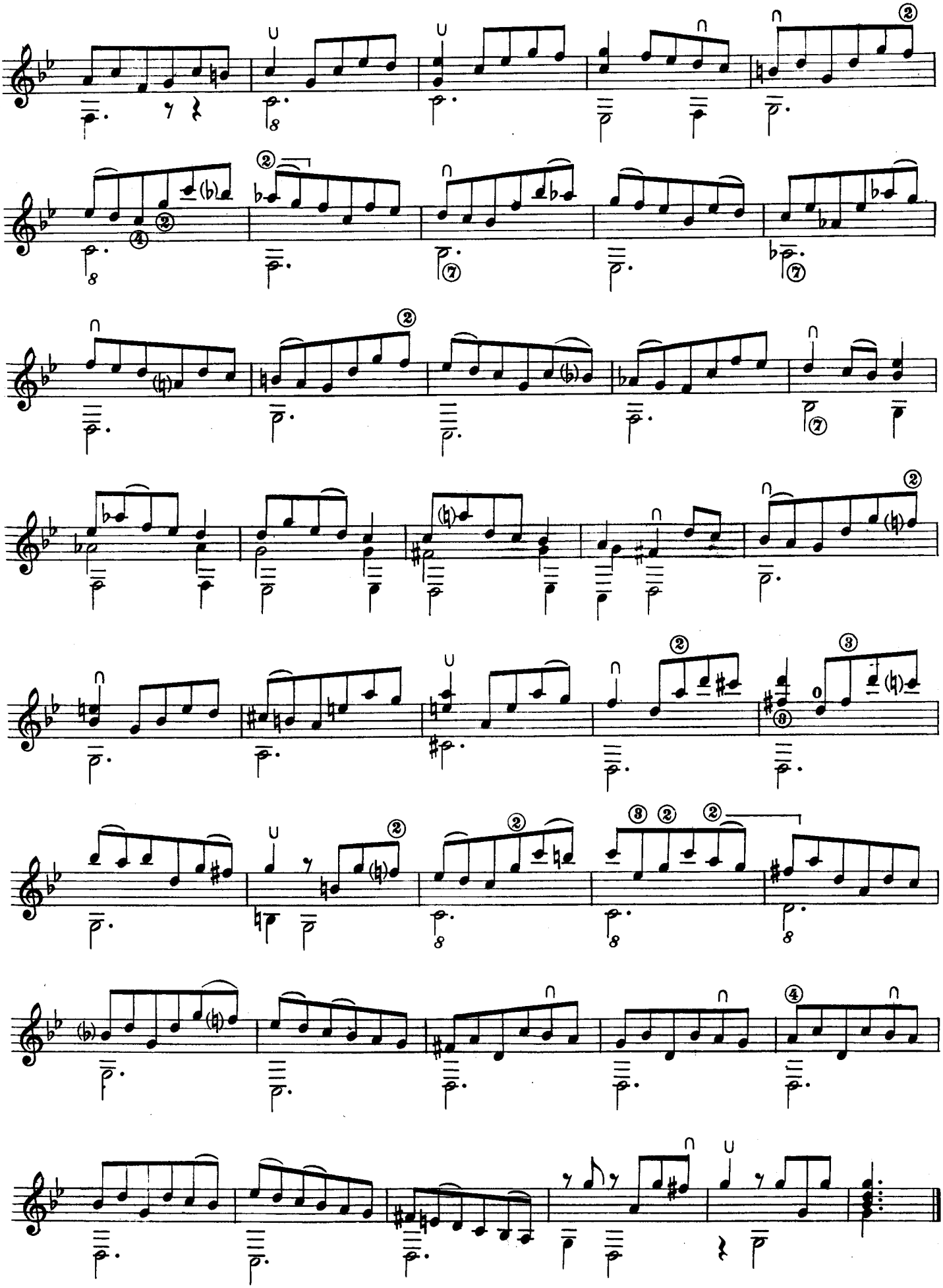


COURANTE





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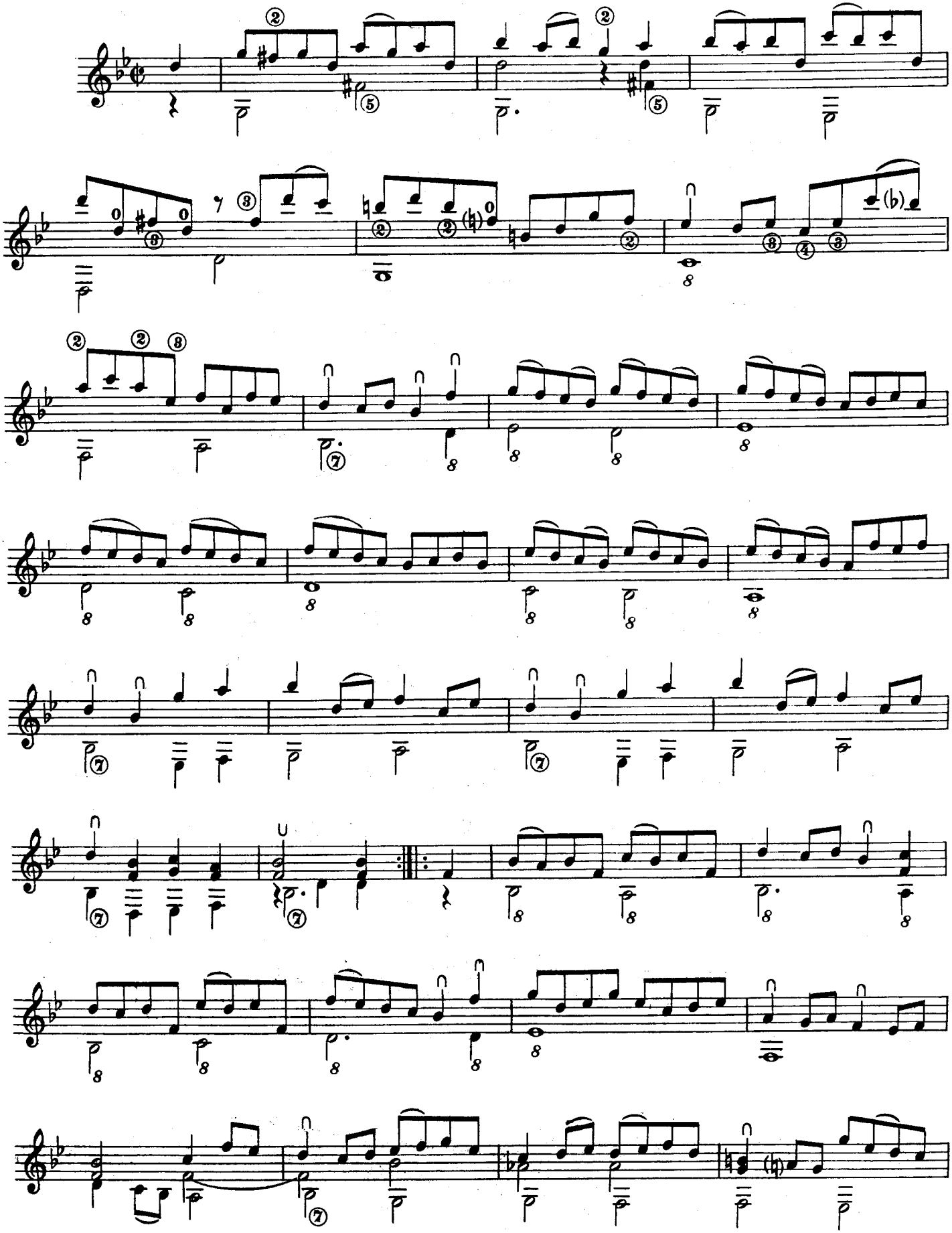
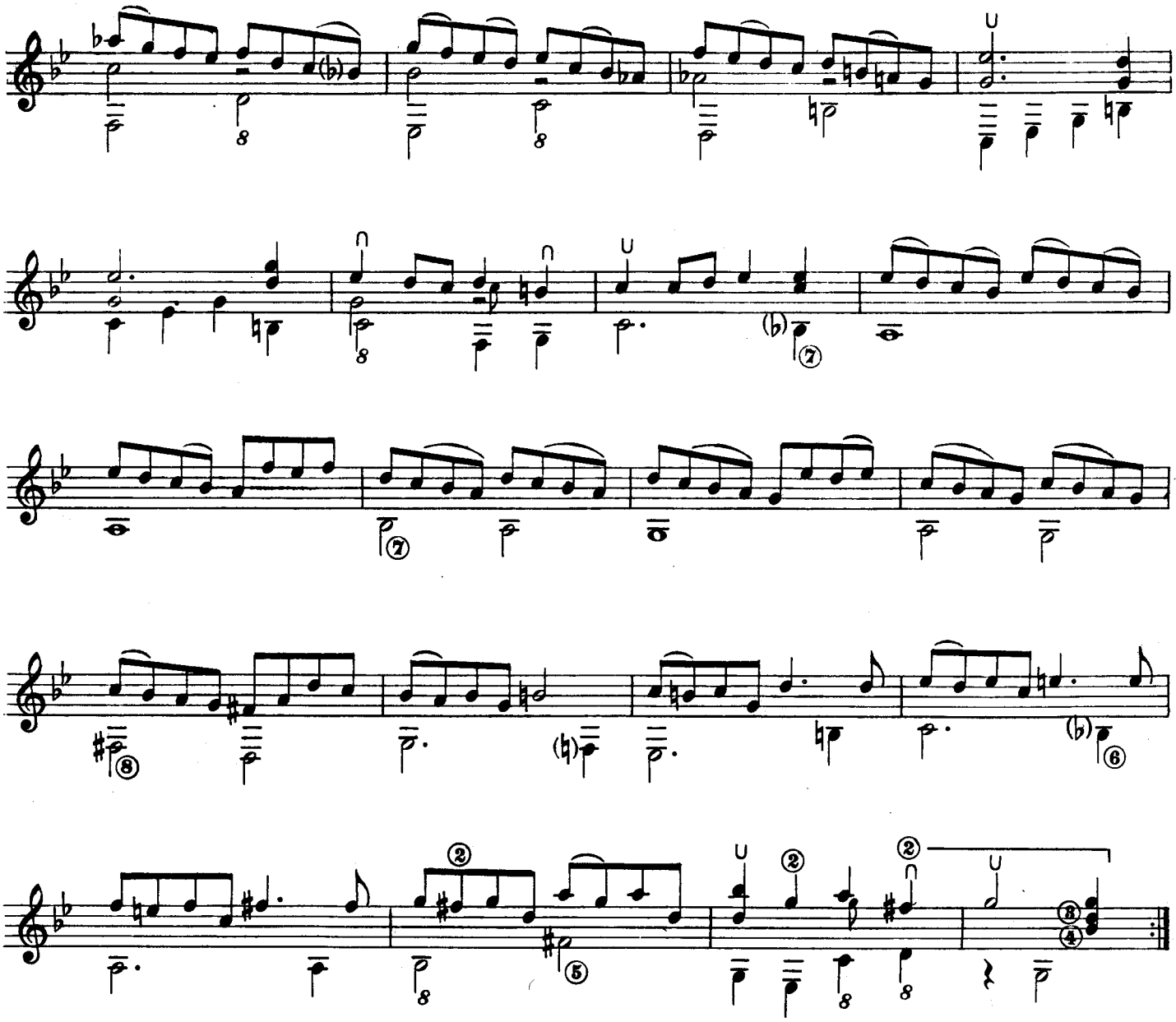
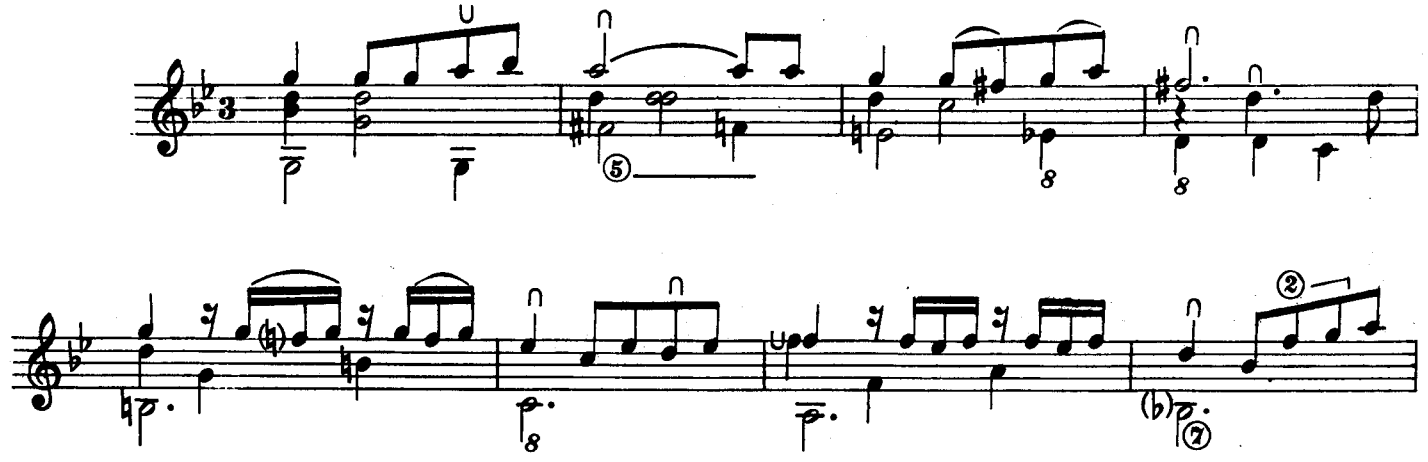
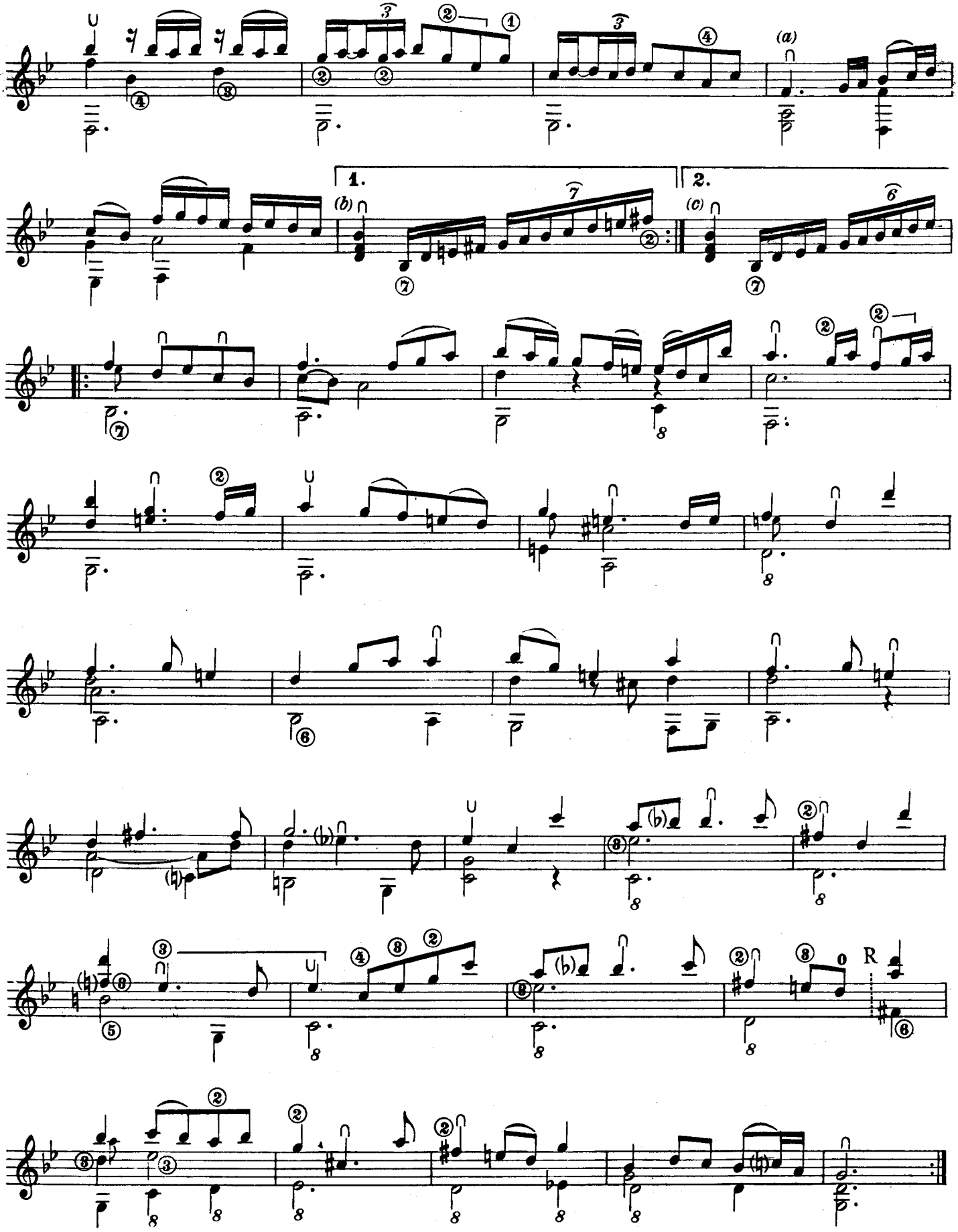




SARABANDE





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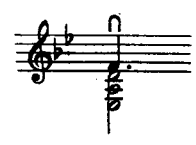
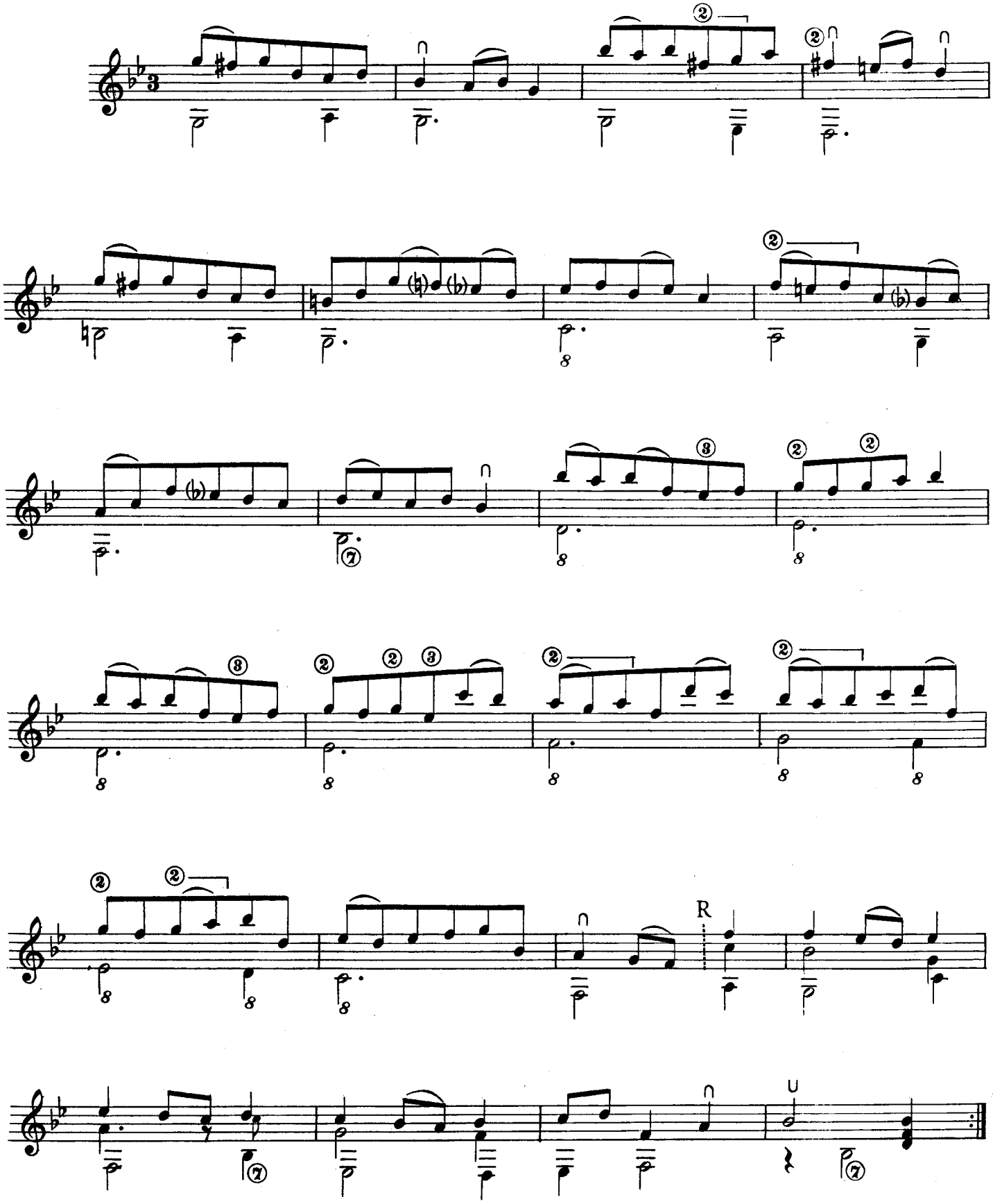
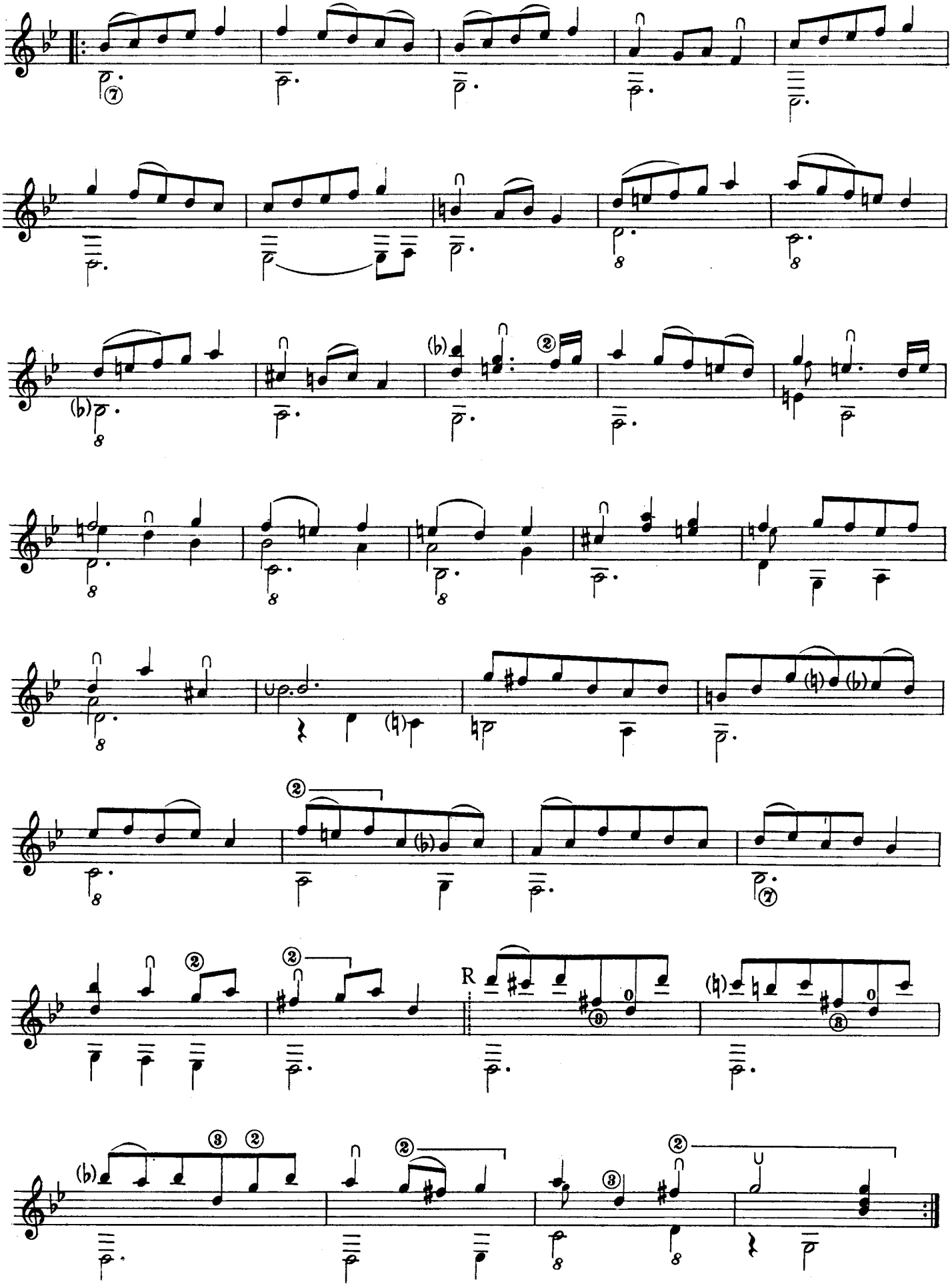


(b) (c)

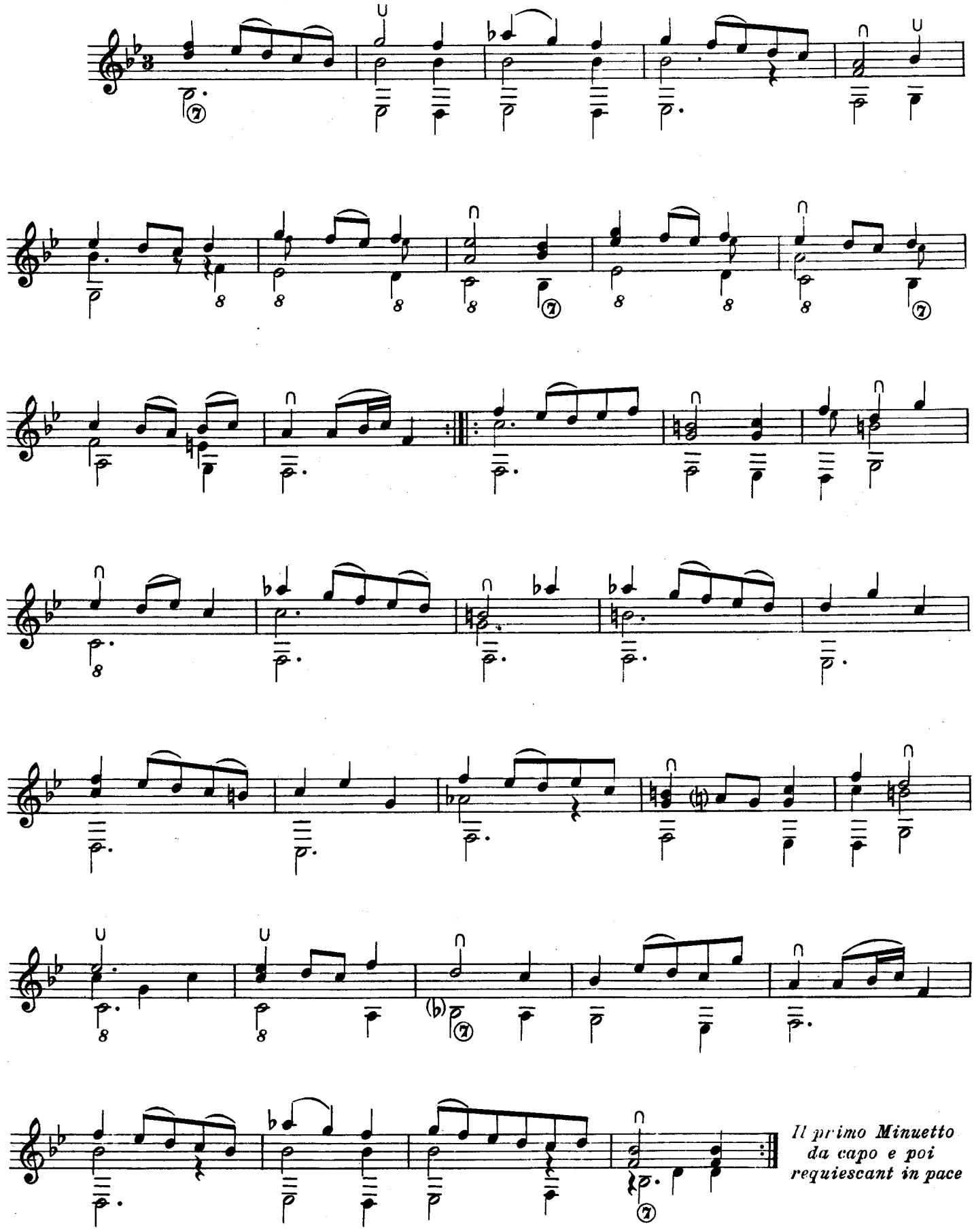
Le figurazioni ritmiche del secondo e del terzo tempo non sono precisate.
The rythmic figurations of the second and third movement are not specified.
Les figurations rythmiques du deuxième et du troisième mouvement ne sont pas précisées.
Die rhythmischen Figuren des zweiten und dritten Satzes sind nicht präzisiert.

MENUET





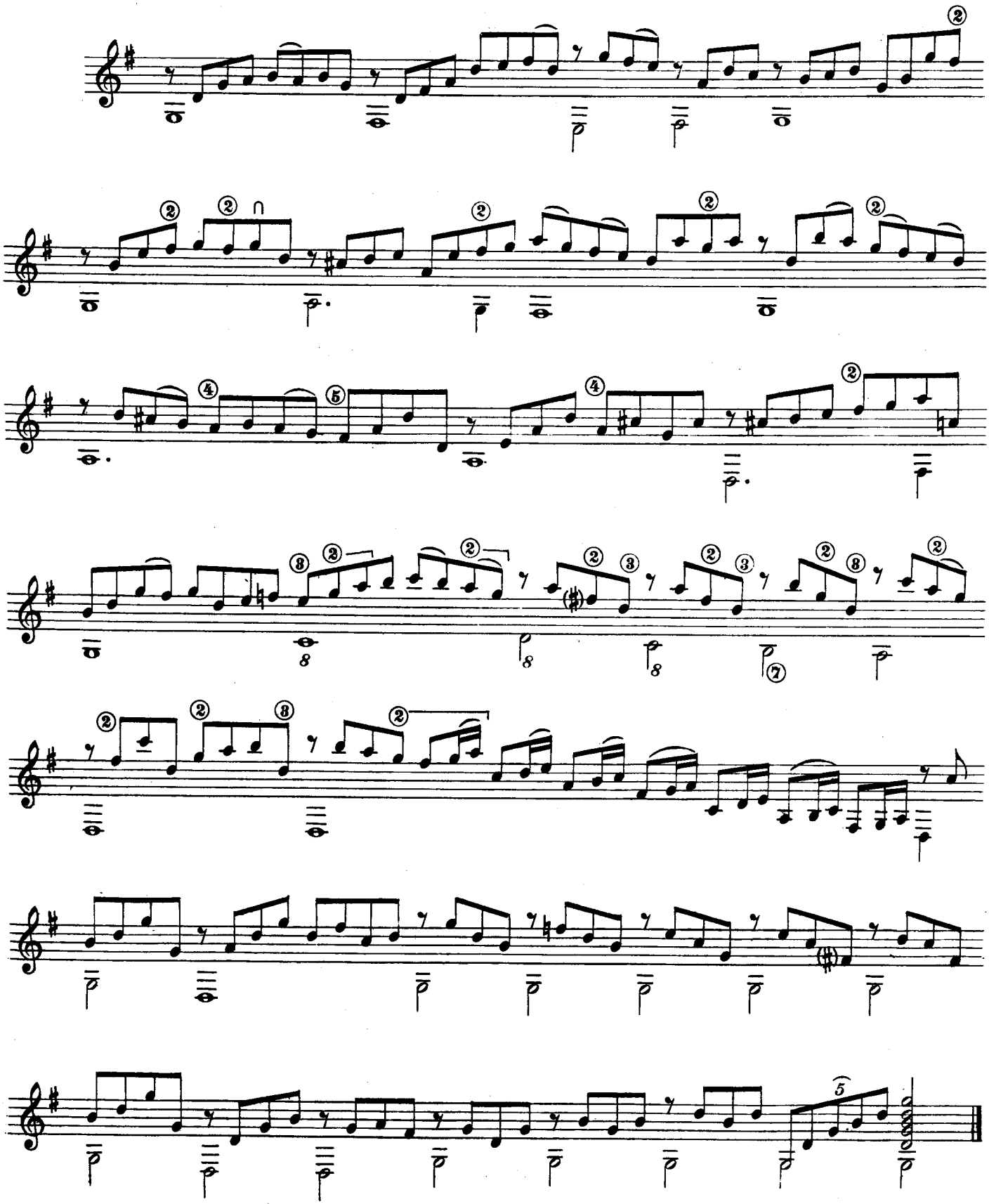
MENUET 2do



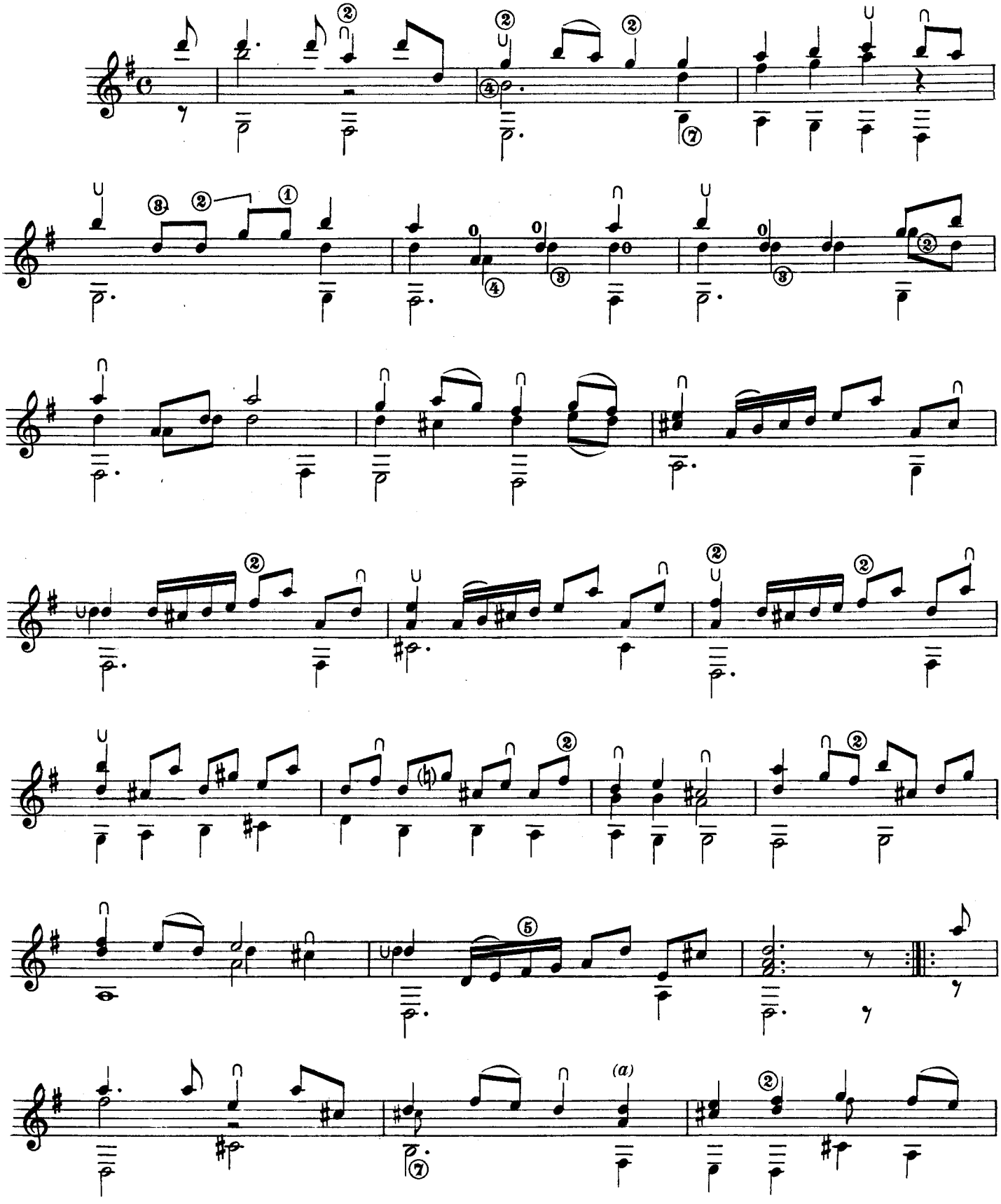
Il primo Minuetto da capo e poi requiescant in pace

SUITE IV

PRELUDE



ALLEMANDE



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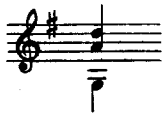
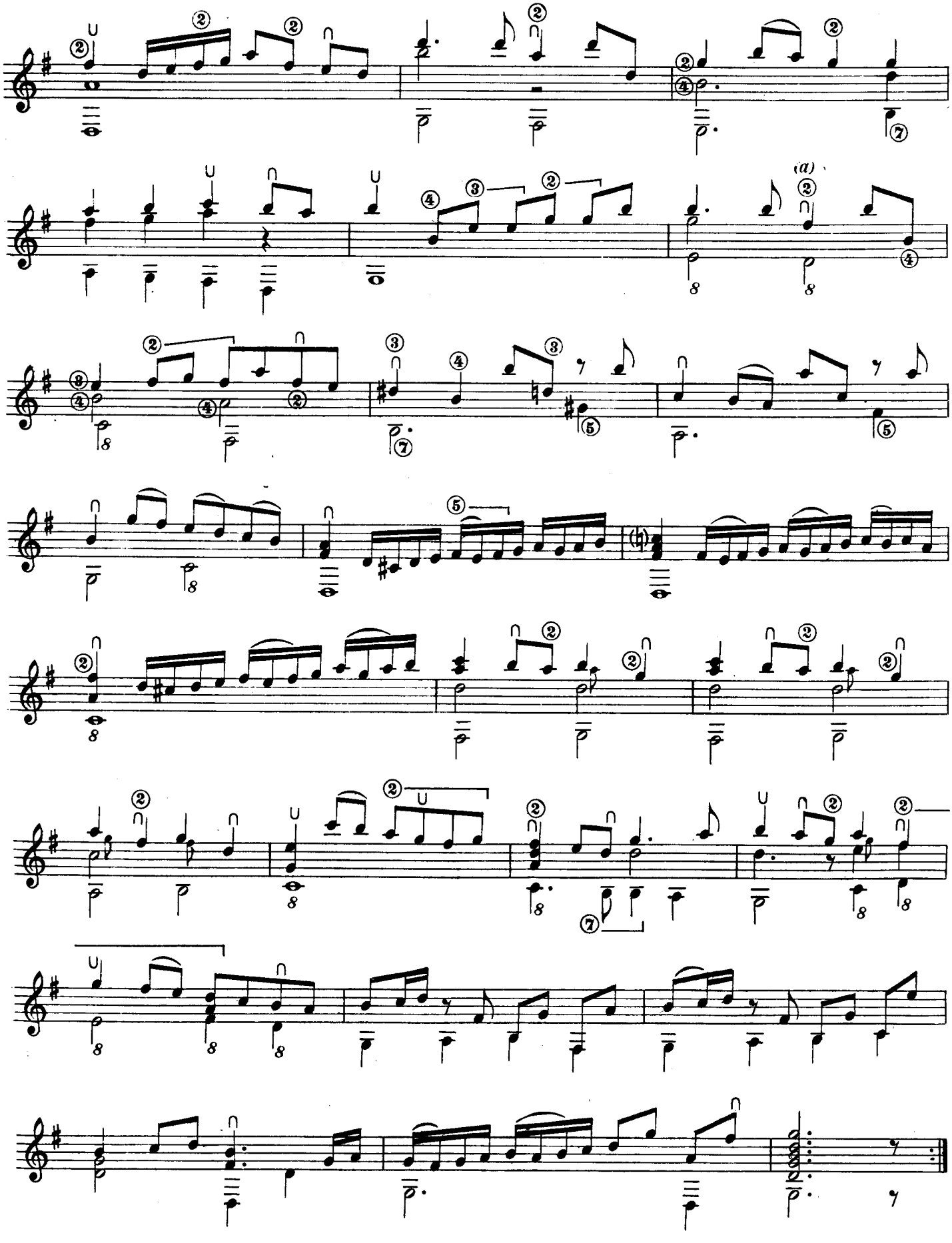
Im Original:





Nell'originale:
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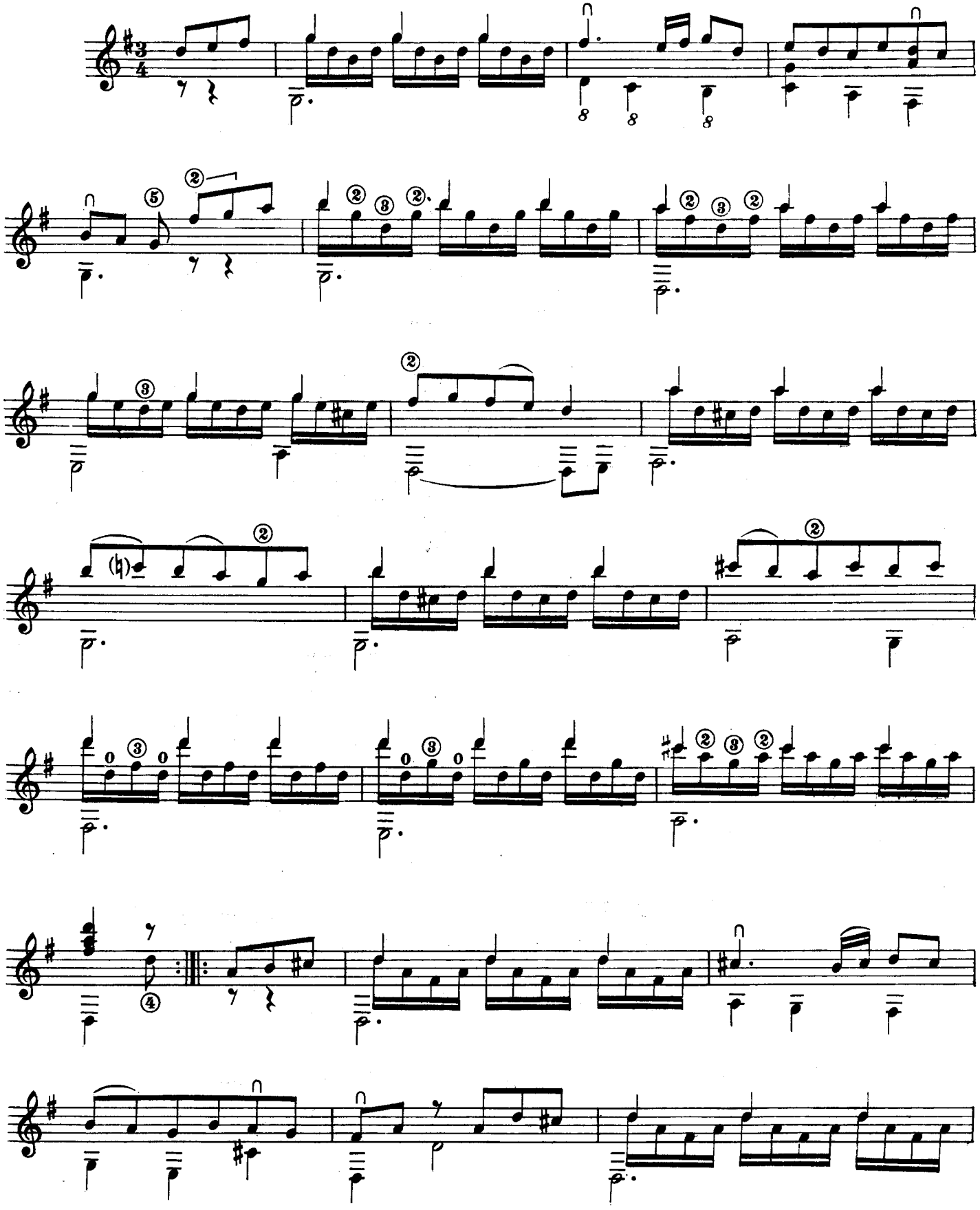
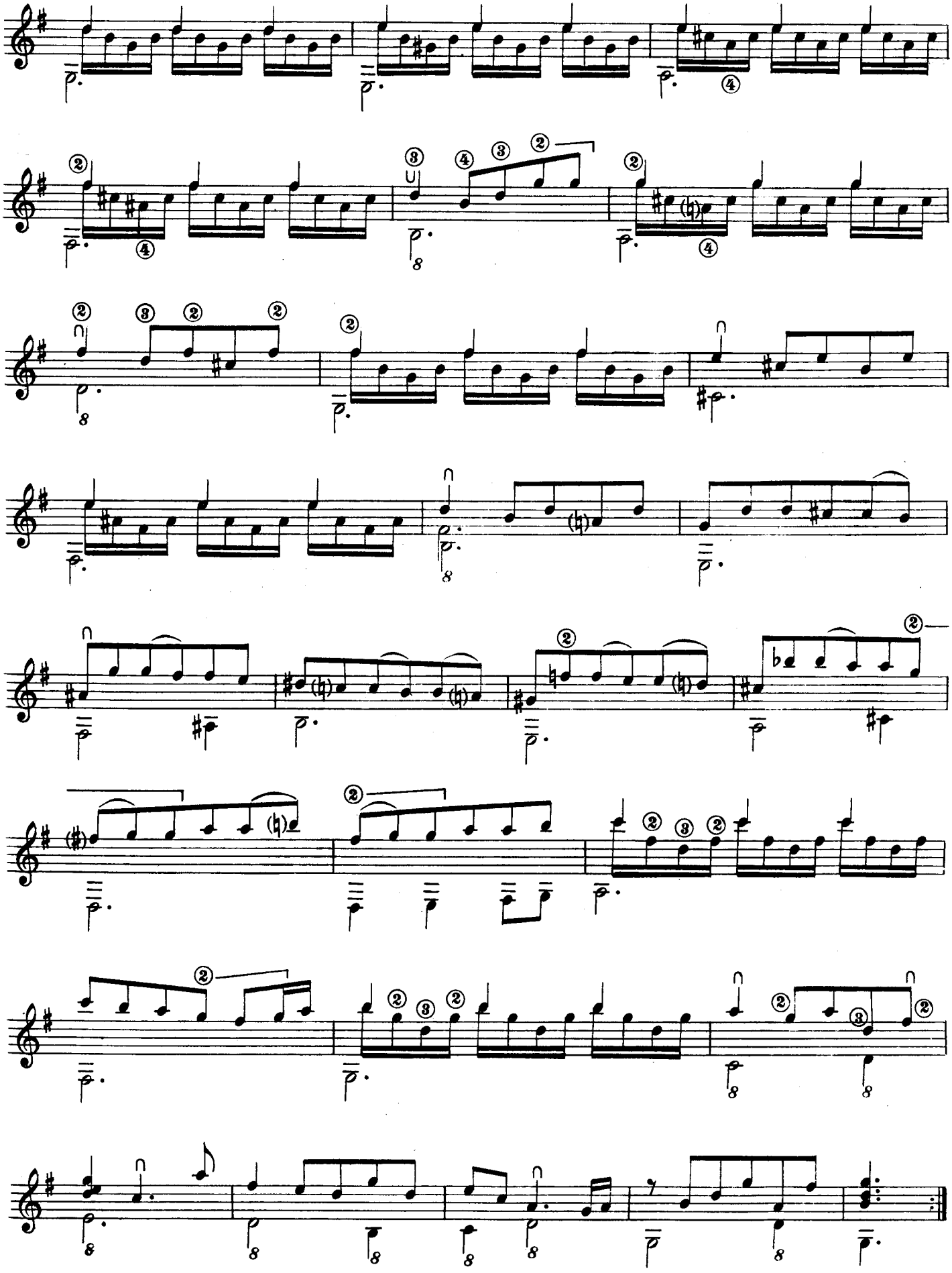
Dans l'original:
Im Original:

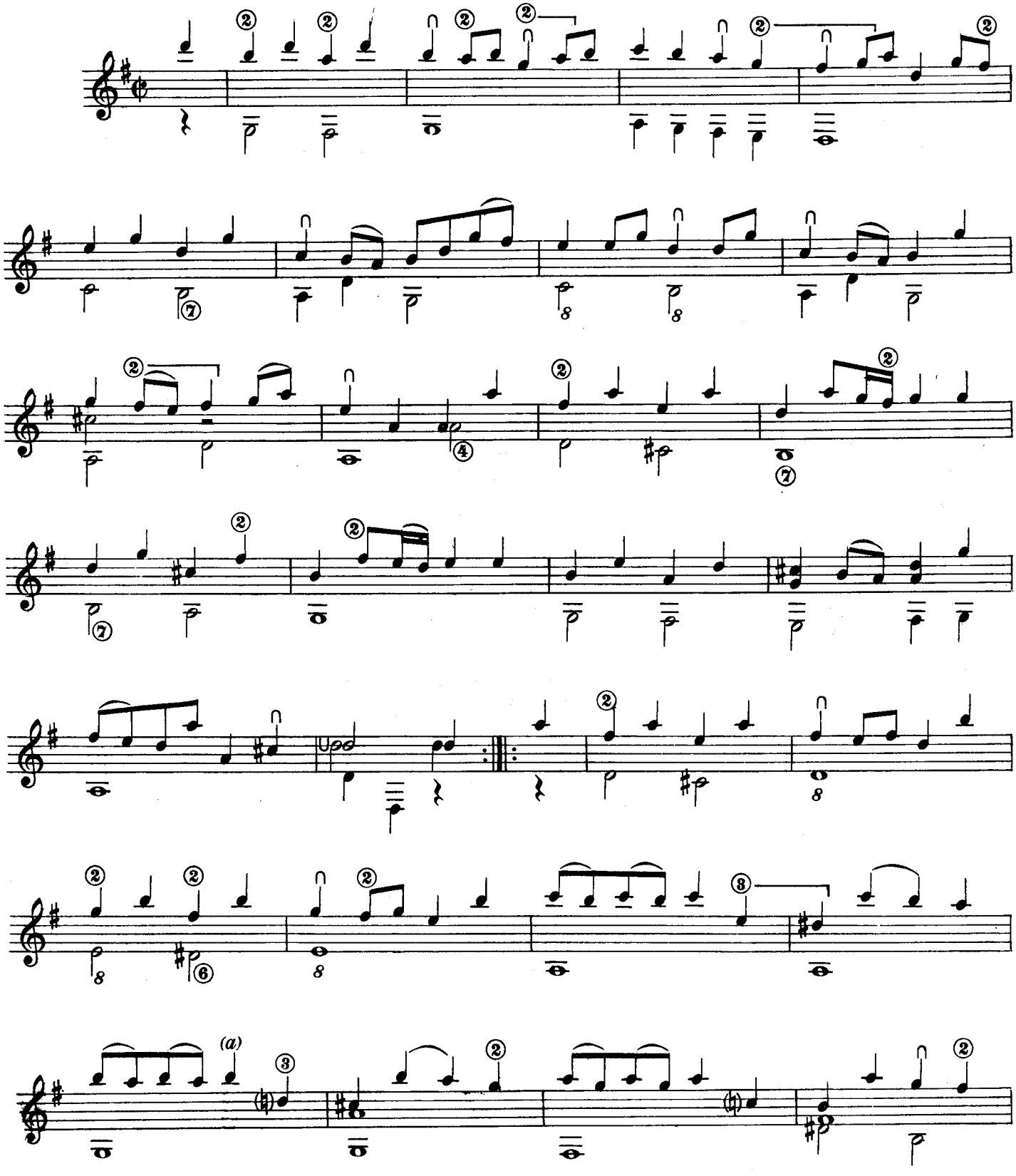
(a)

COURANTE





BOURÉE



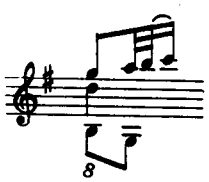
Nell'originale:
In the original:
Dans l'originale:
Im Original:

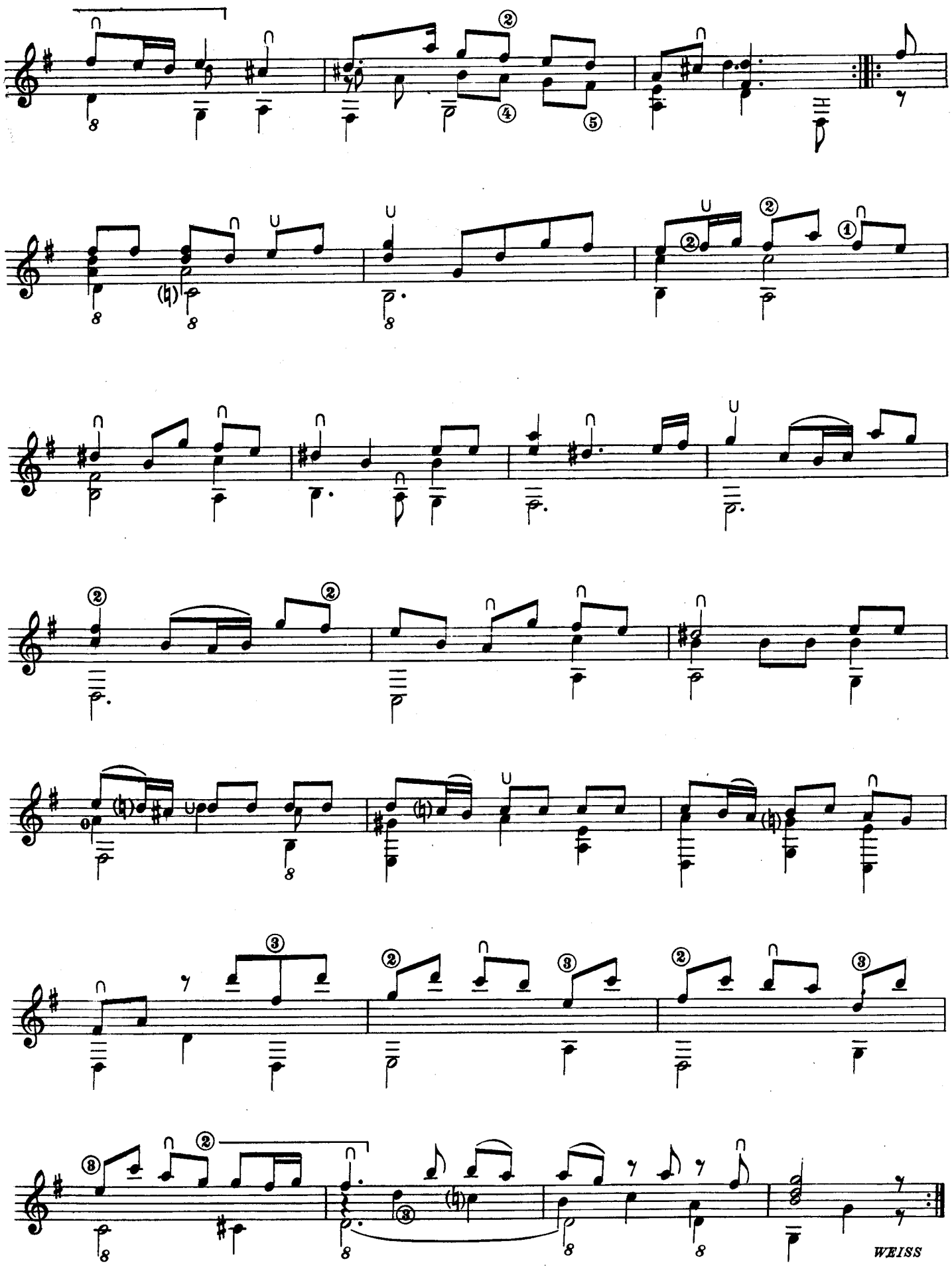
(a)

WEISS

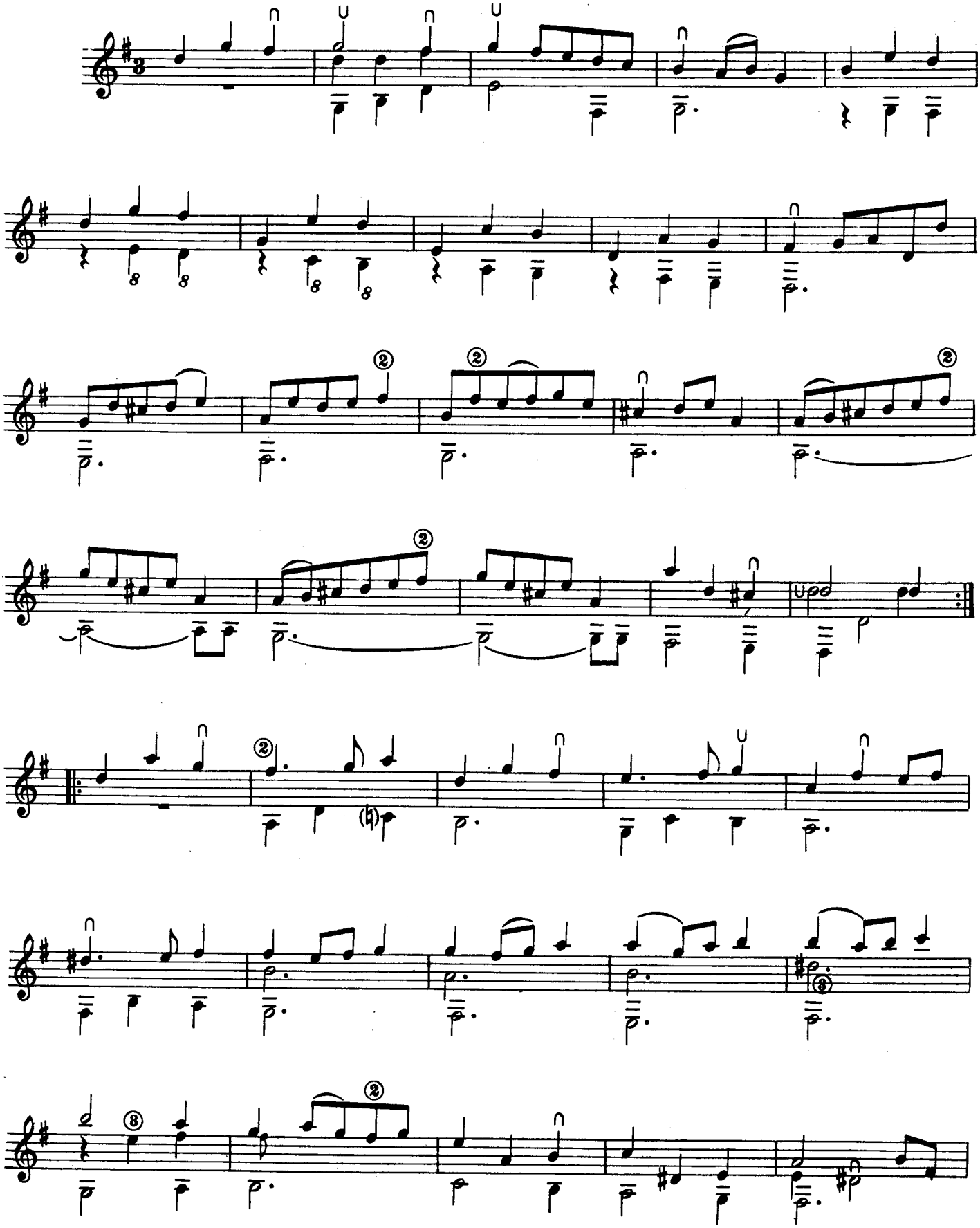
SARABANDE

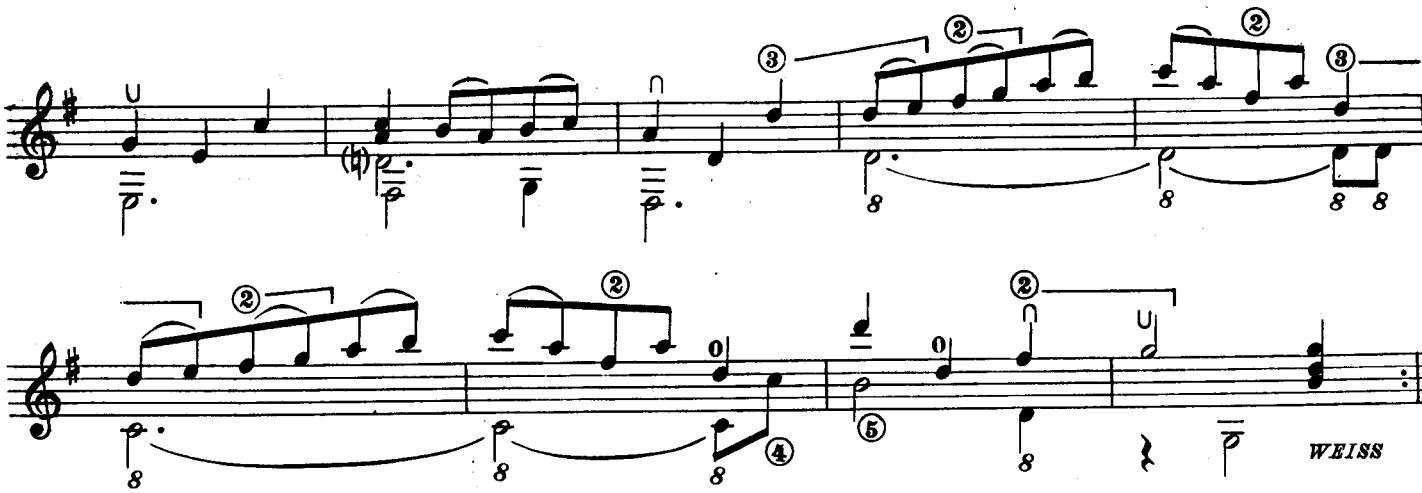
Nell'originale:
In the original: (a)
Dans l'original:
Im Original:



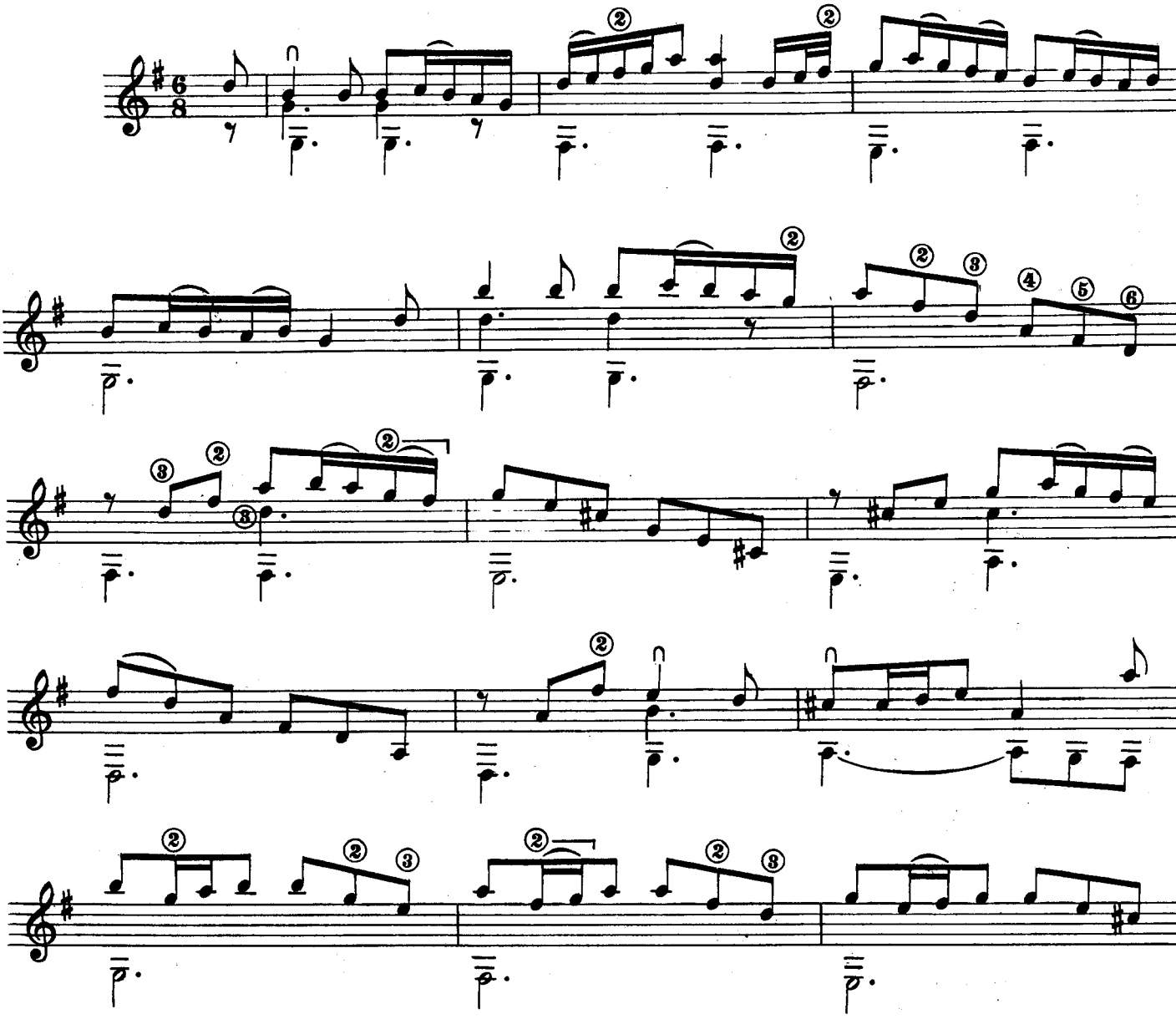

WEISS

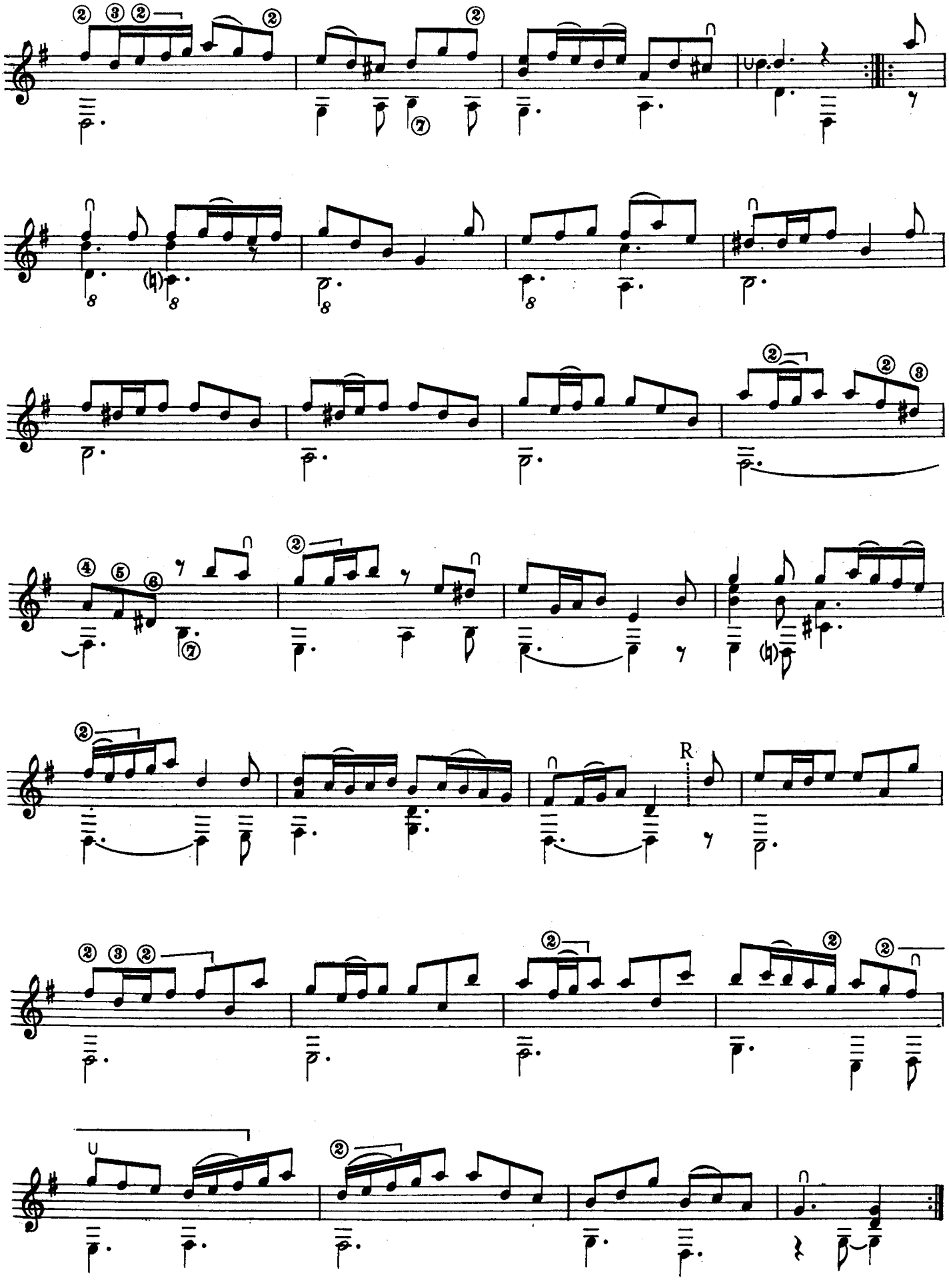
MENUET





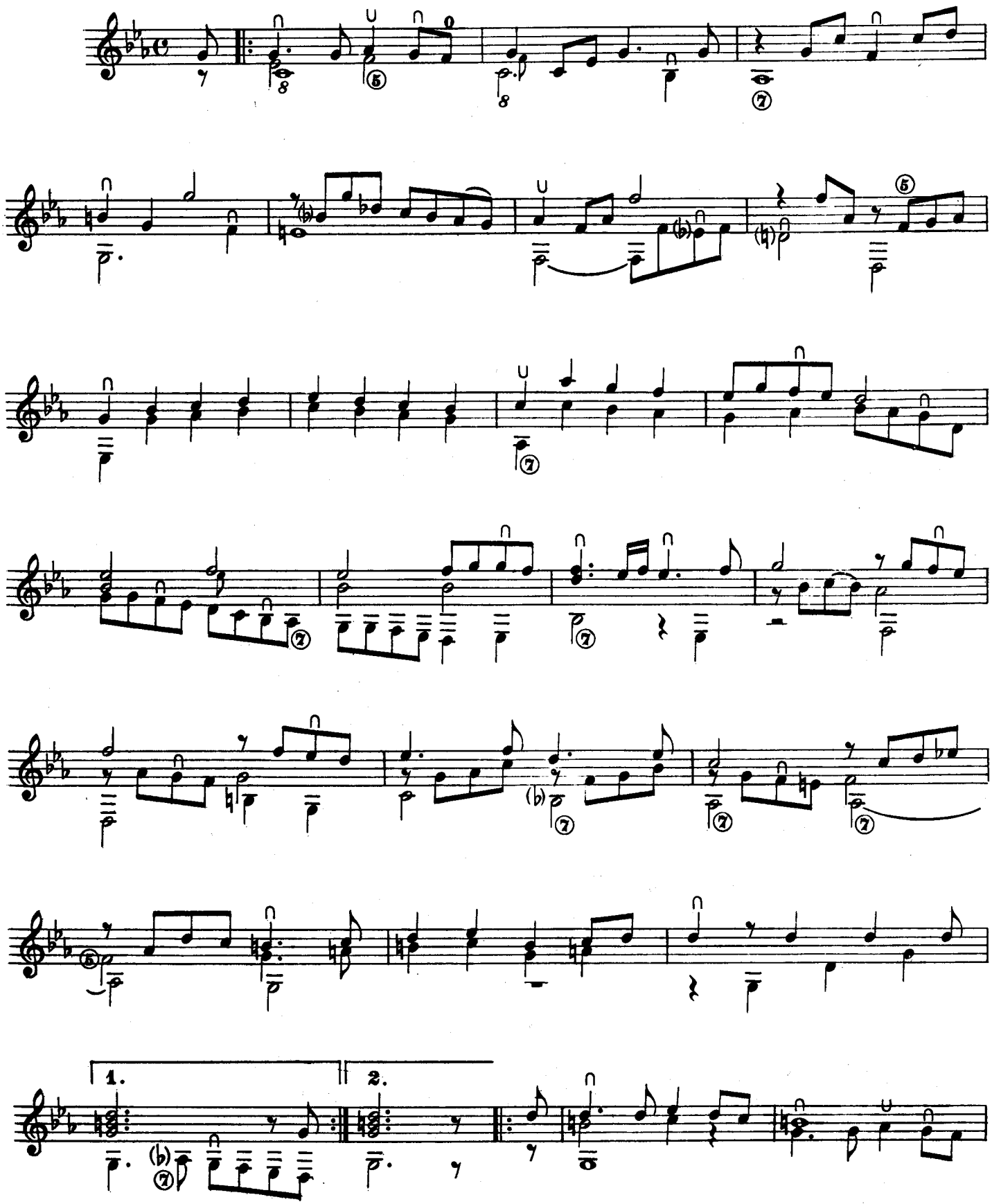
GIGUE

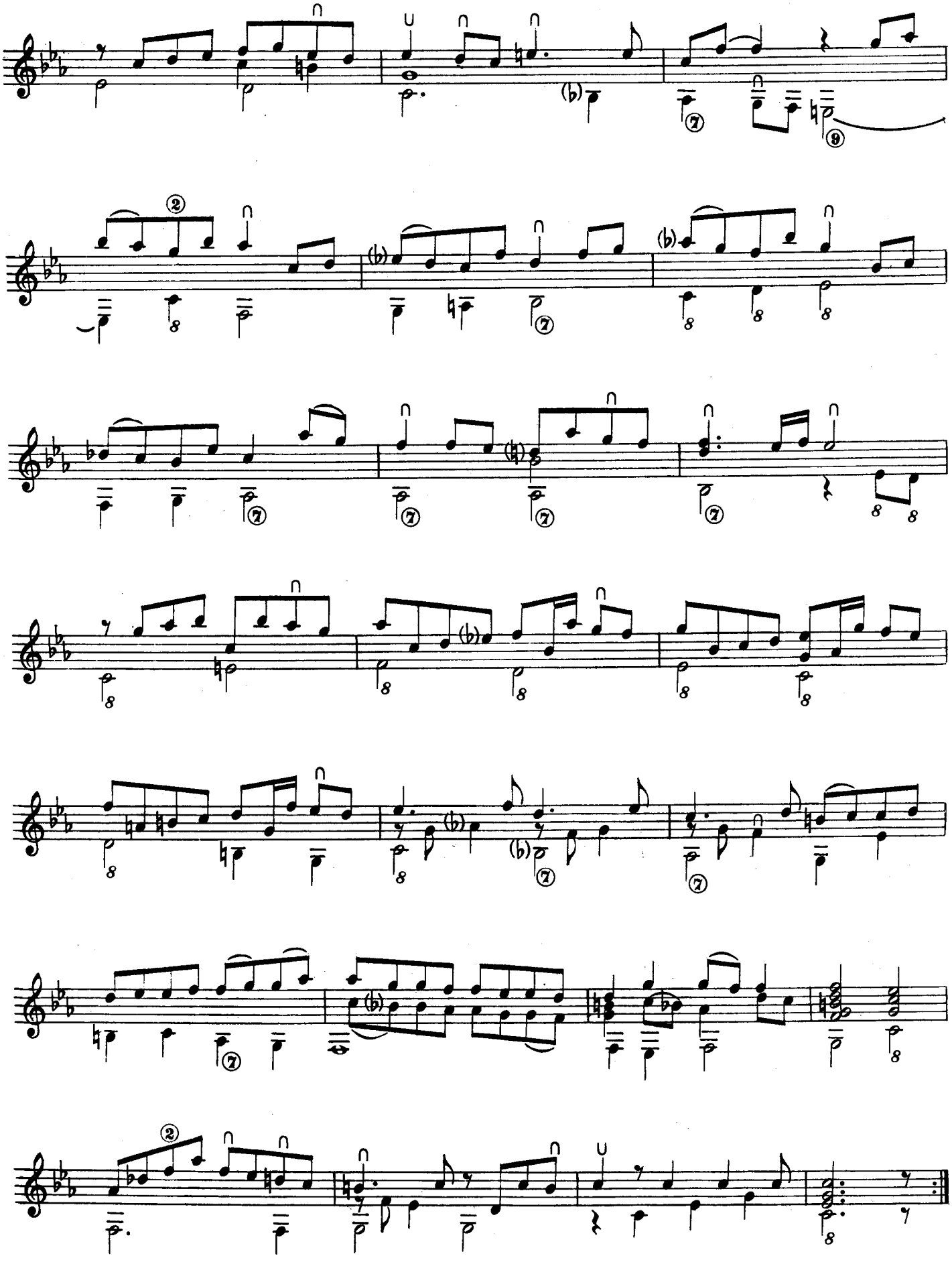



R

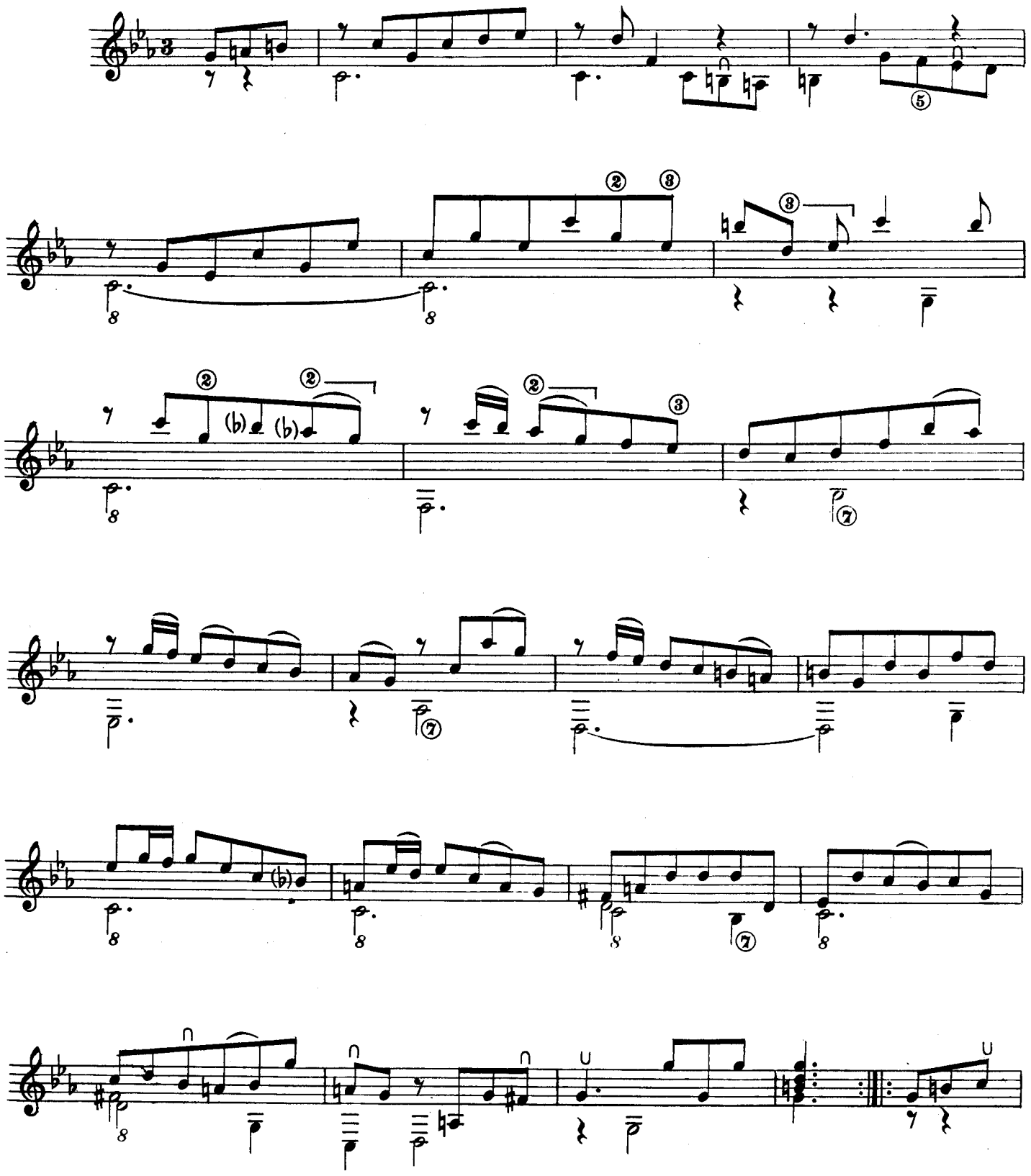
SUITE V

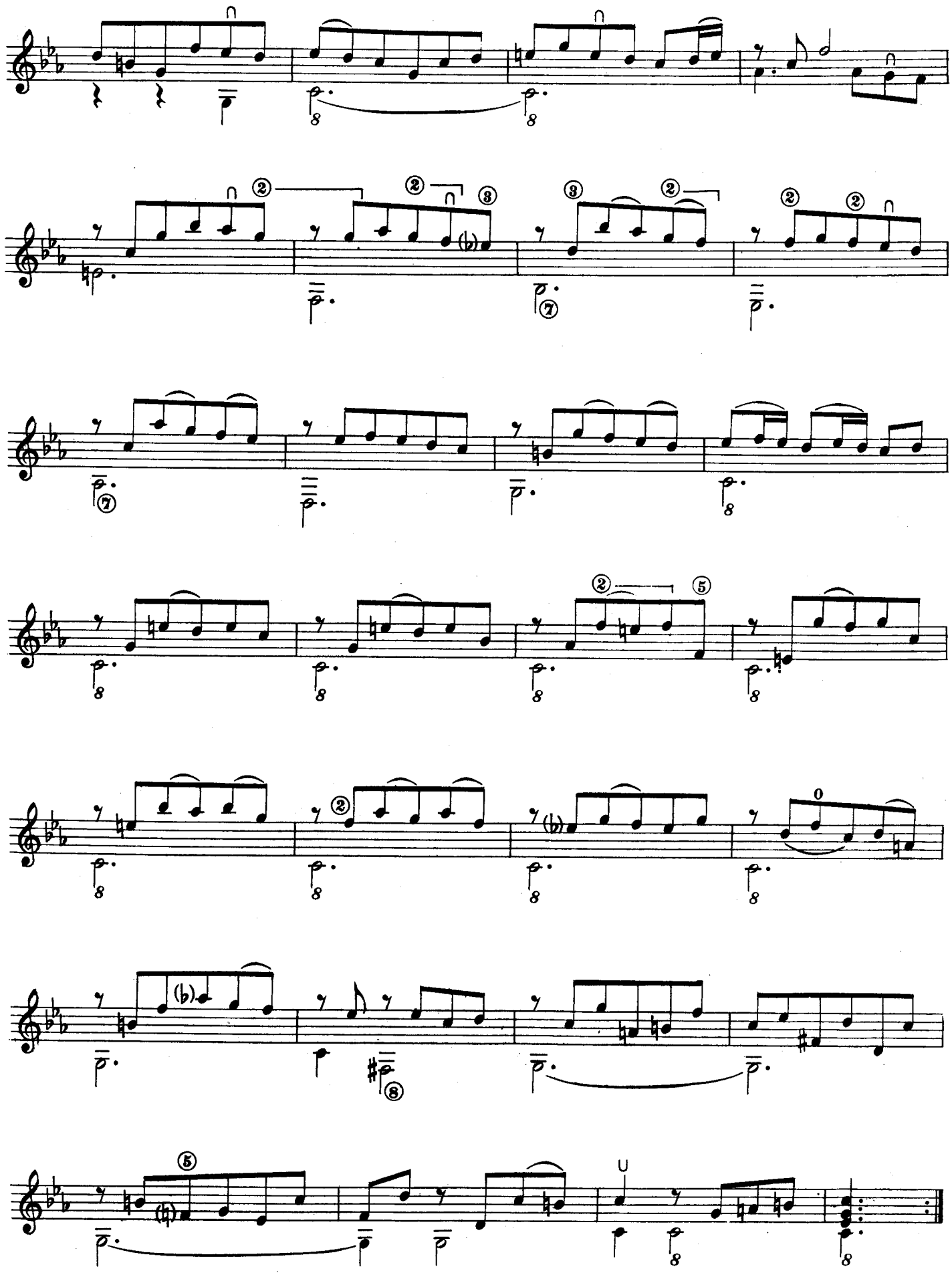
ALLEMANDE



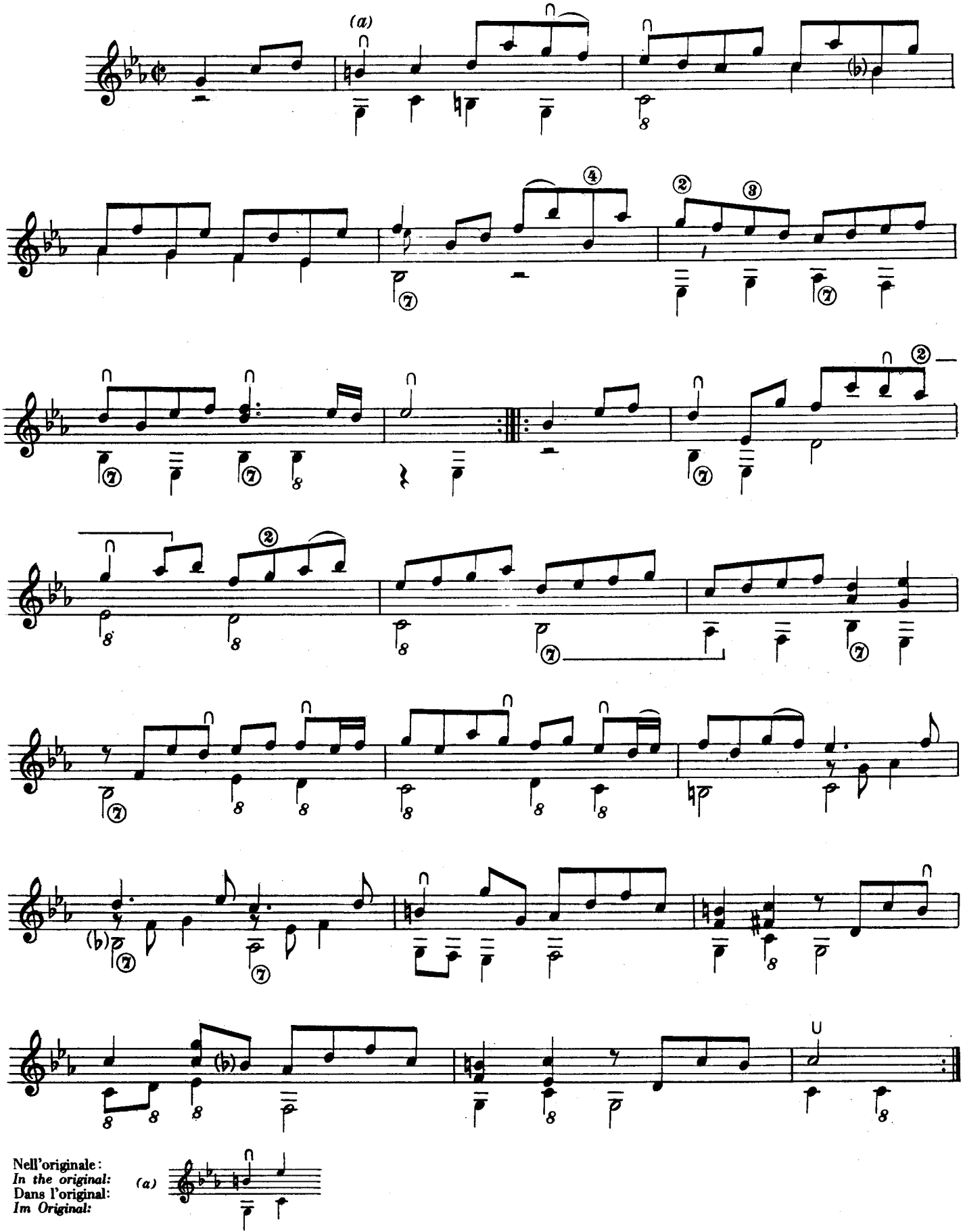


COURANTE





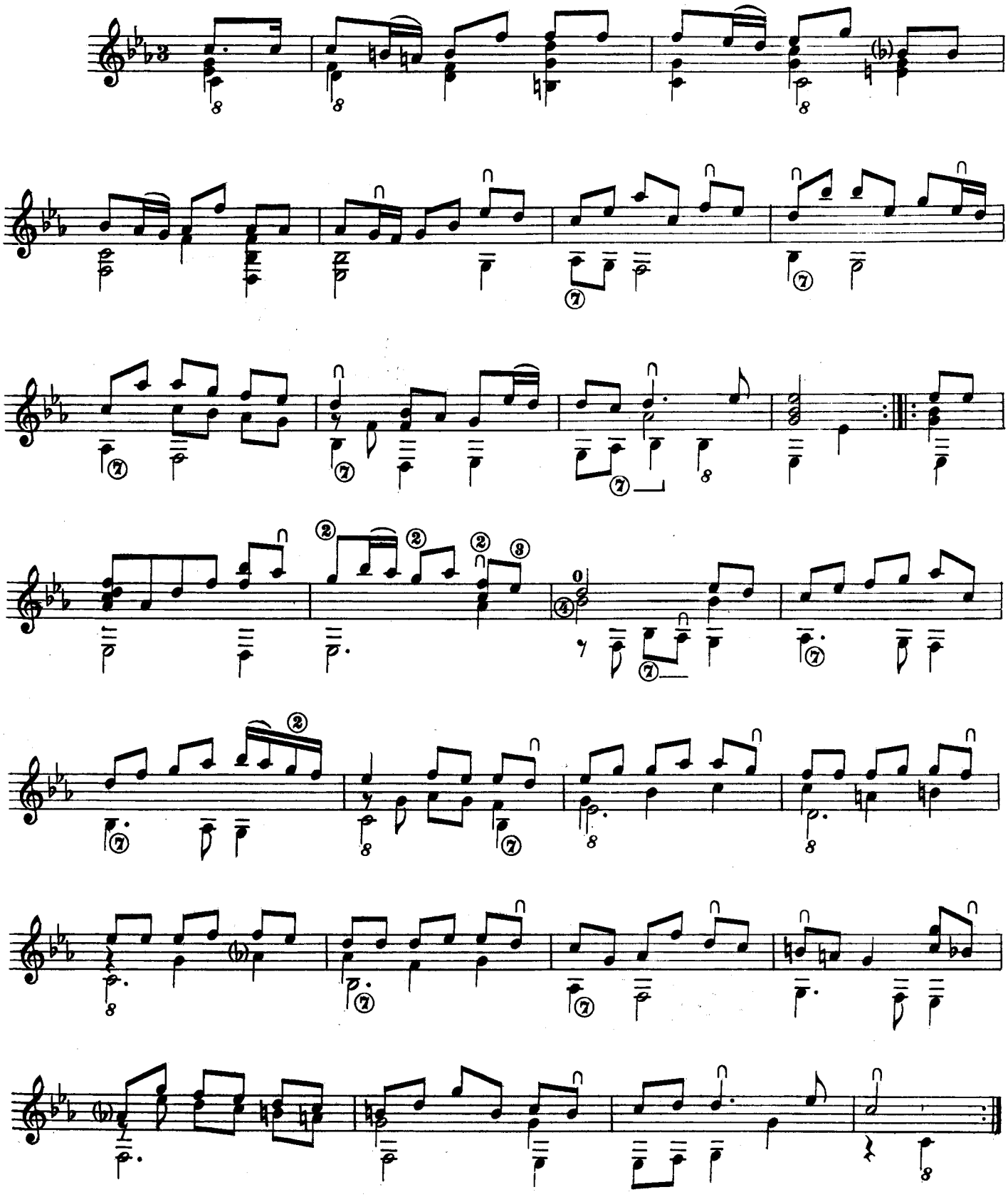
GAVOTTE



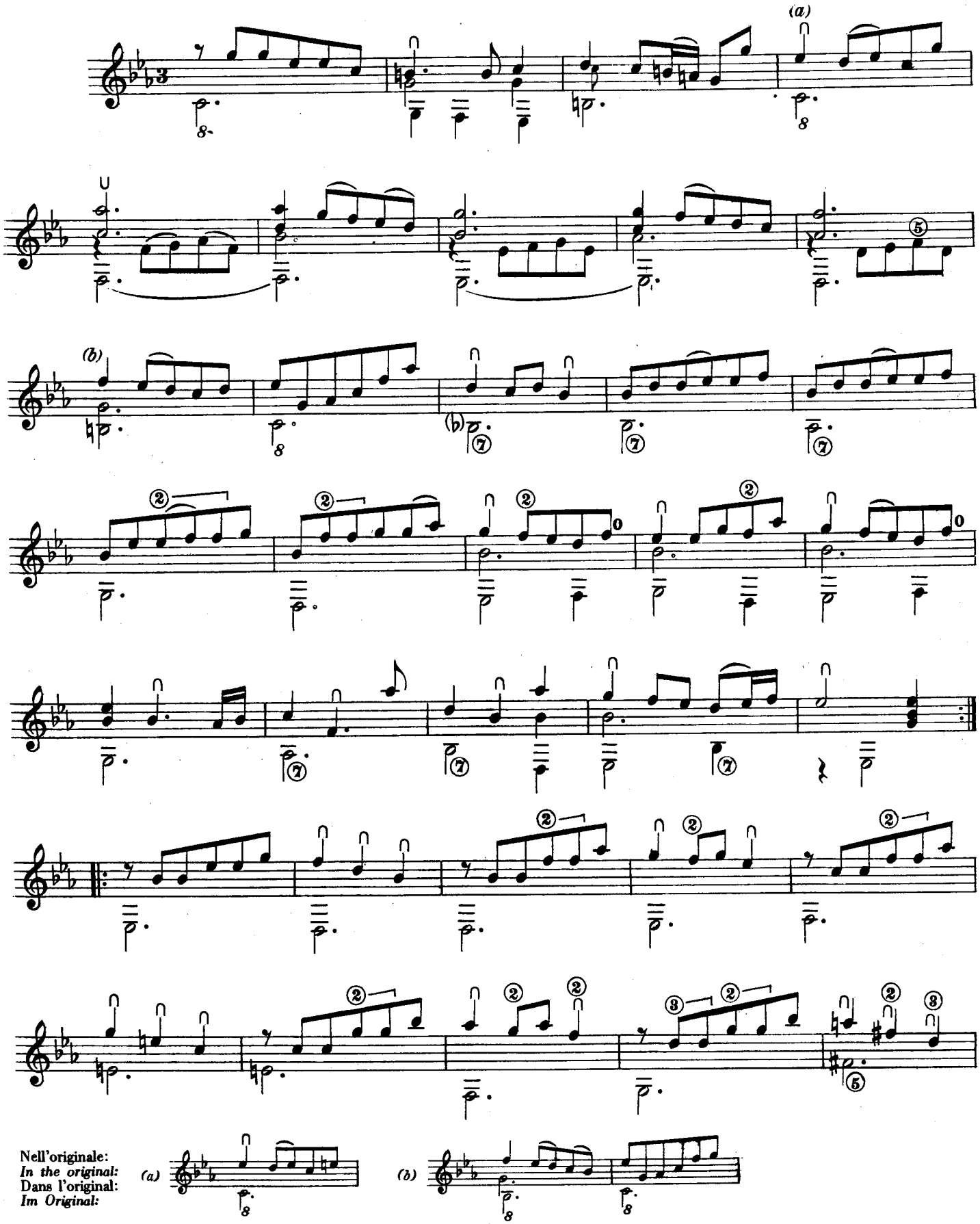
Nell'originale:
In the original:
Dans l'original:
Im Original:

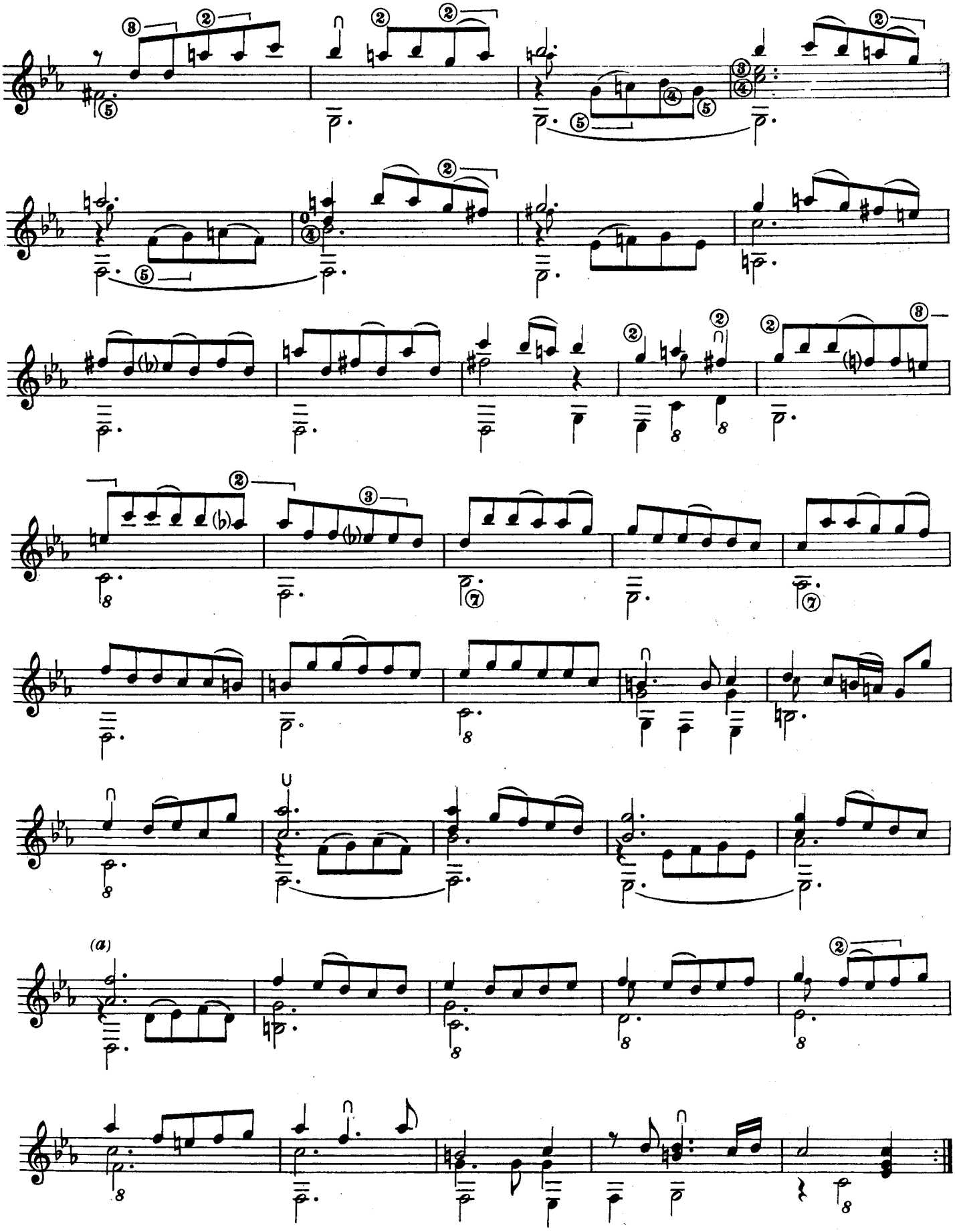
(a)

SARABANDE



MENUET


(a)
(b)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)
(b)



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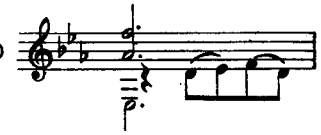
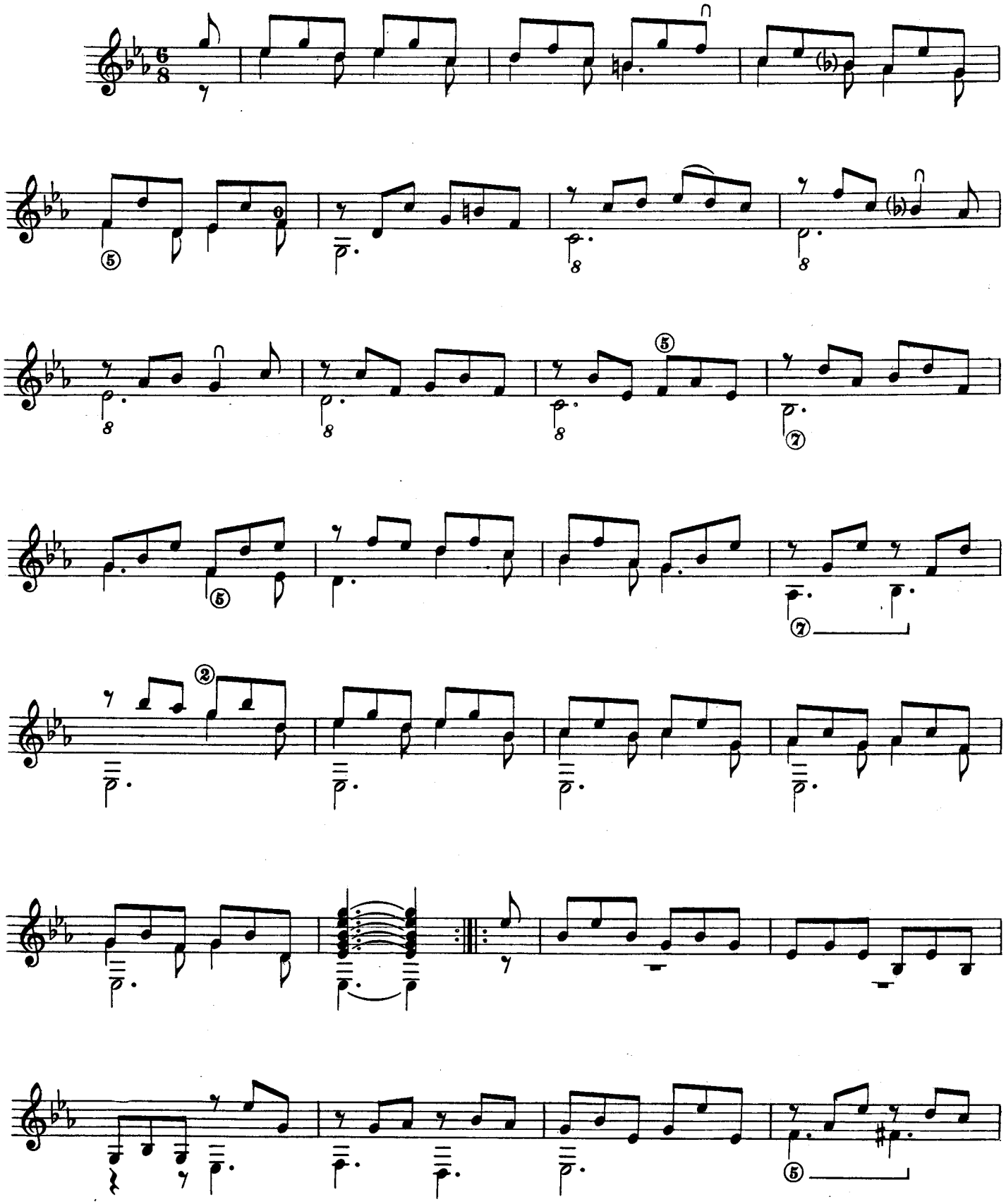
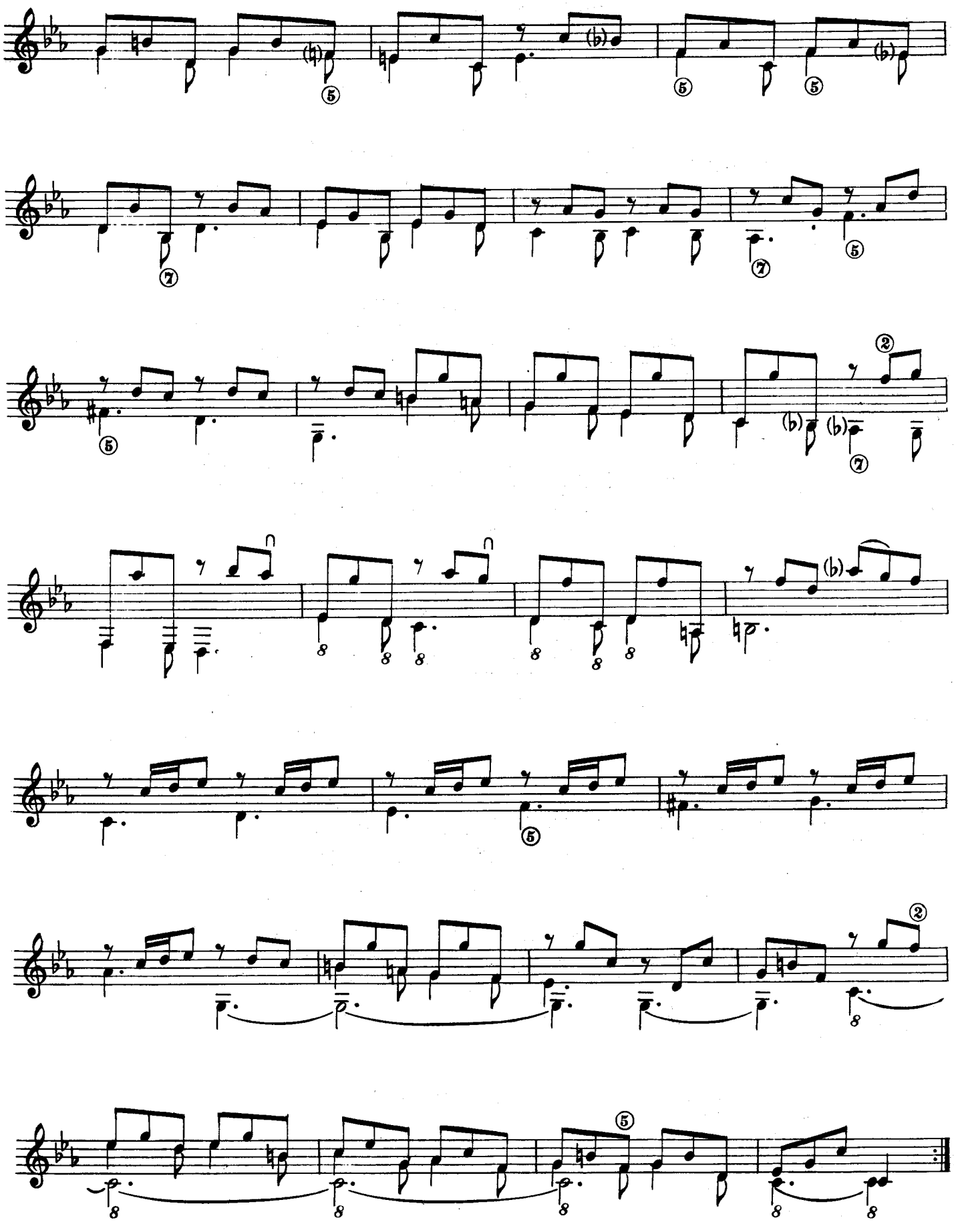


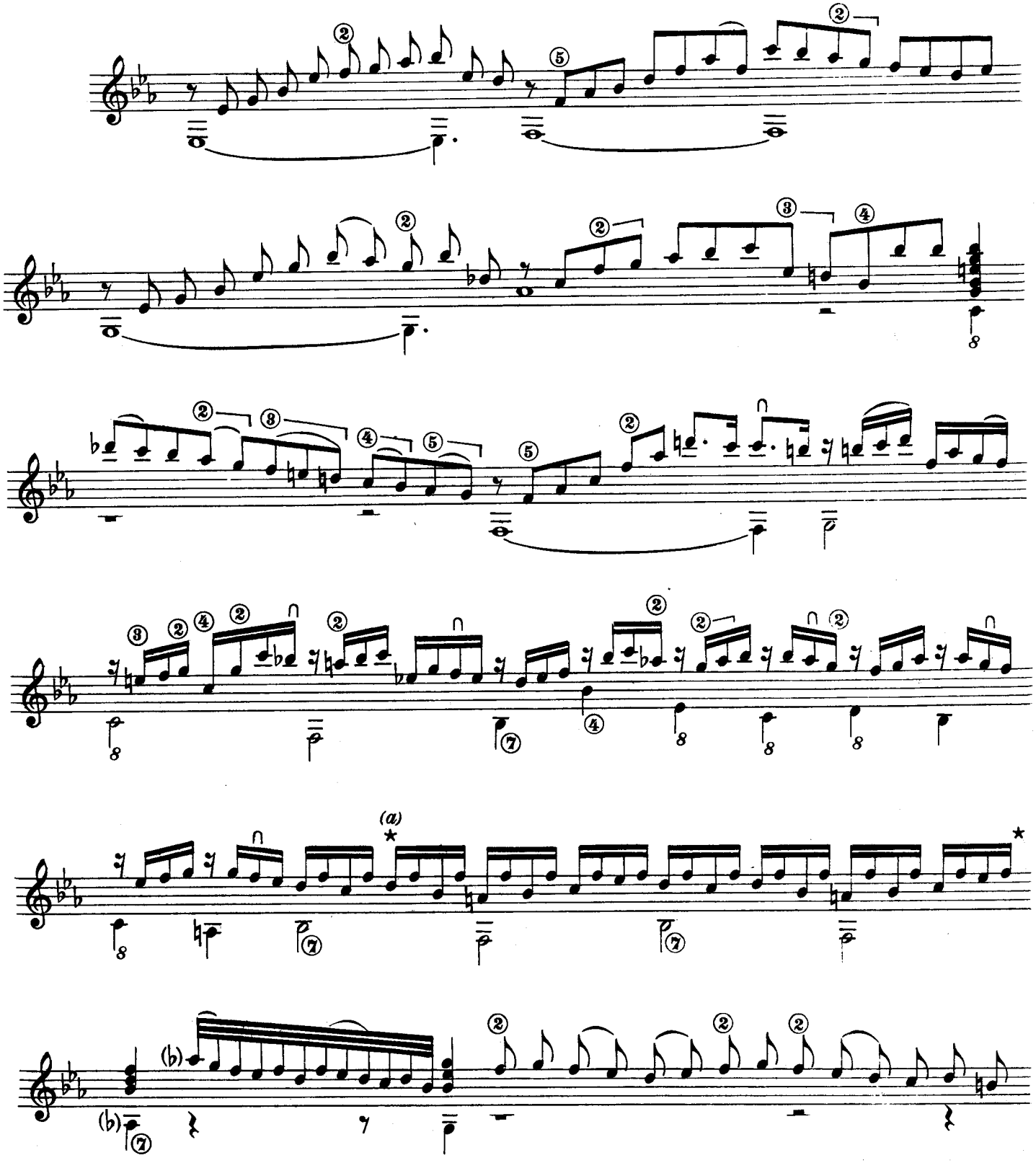
GIGUE



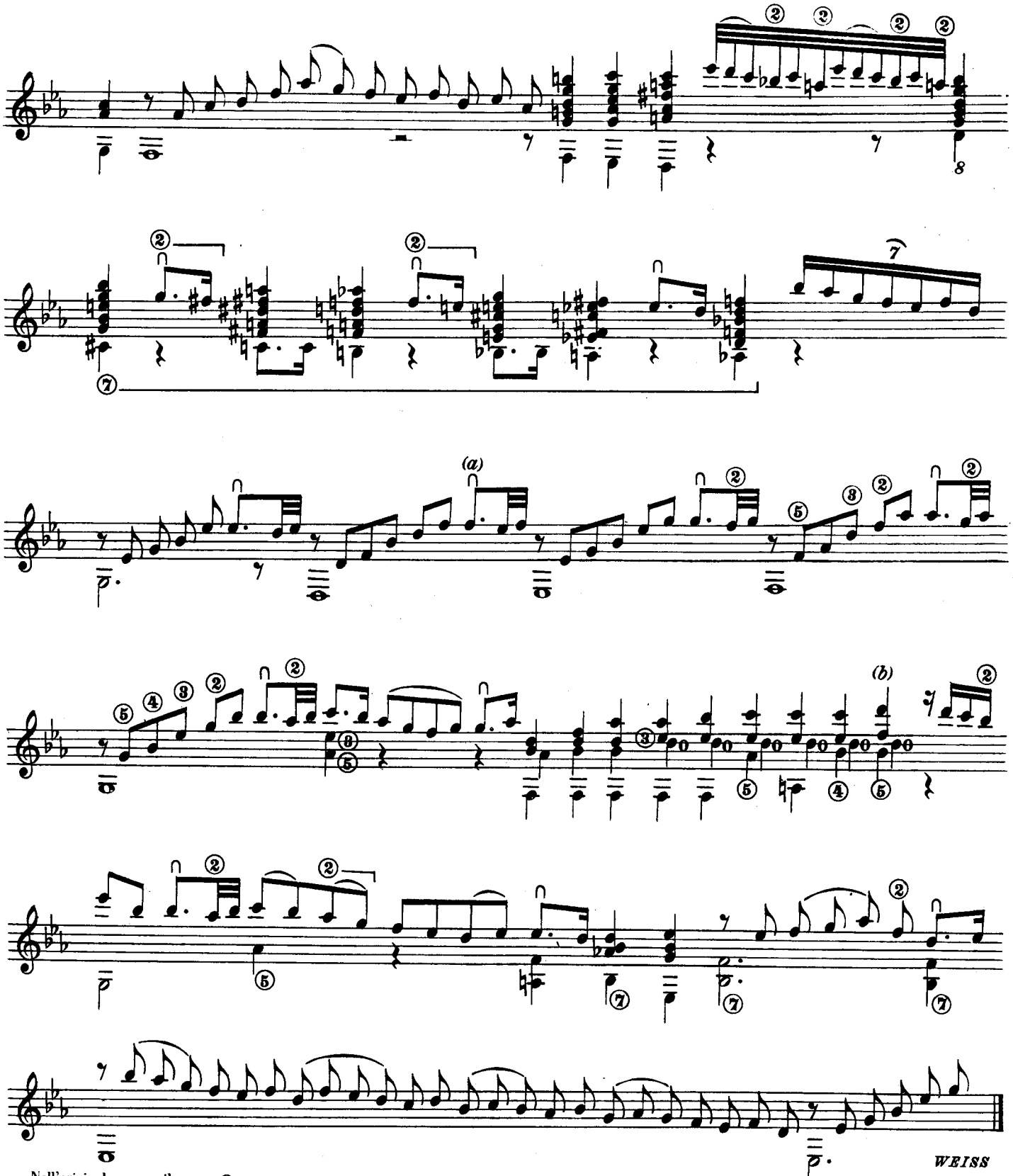


SUITE VI

PRELUDE



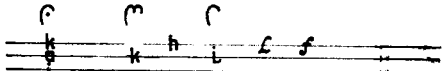
Nell'originale le figurazioni ritmiche della voce superiore, comprese tra i due asterischi, hanno il valore di crome.
In the original the rythmic figurations of the upper line between the asterisks are quavers.
(a) Dans l'original les figurations rythmiques de la voix supérieure, comprises entre deux astérisques, ont la valeur d'une croche.
Im Original haben die sich zwischen den Asterisken befindlichen rhythmischen Figuren der höheren Stimme den Wert von Achtelnoten.



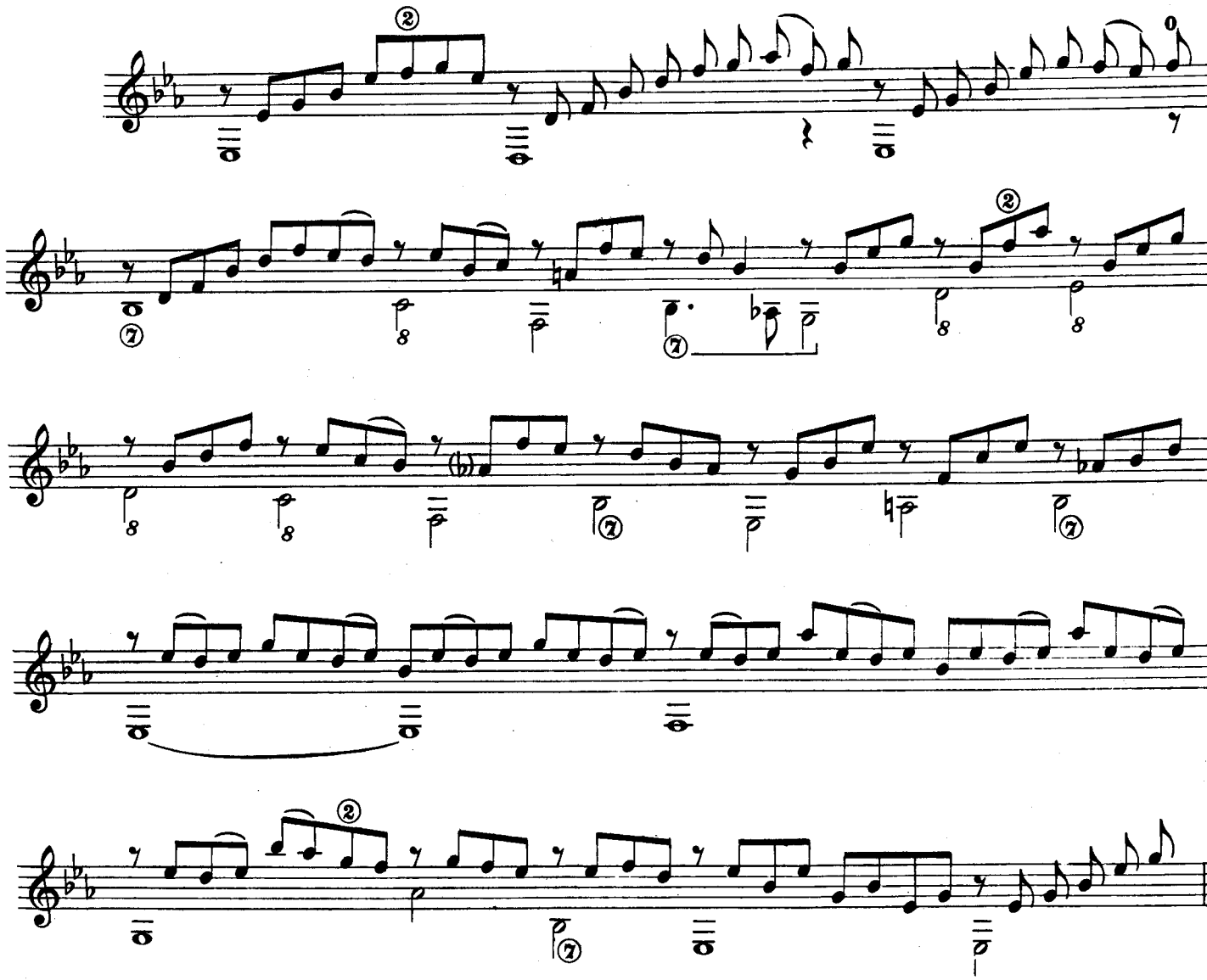
Nell'originale manca il segno ∩

(a) *In the original the sign ∩ is missing.*
Dans l'original le signe ∩ manque.
Im Original fehlt das Zeichen ∩

Nell'intavolatura originale che riportiamo si può notare una certa confusione ritmica, nonchè un inesplicabile Si naturale, che ci hanno indotto a compiere alcune modificazioni nella trascrizione.
On the original tablature, which we reproduce, one can notice a certain rythmic confusion as well as an inexplicable B natural which forced us to modify the transcription slightly.
(b) Dans la tablature originale que nous reproduisons on peut remarquer une certaine confusion rythmique ainsi qu'un Si naturel inexplicable, qui nous ont amenés à porter des modifications dans la transcription.
In der von uns wiedergegebenen Originaltabulatur kann man eine gewisse rhythmische Konfusion, wie auch ein unerklärliches H feststellen, was uns veranlasst hat, bei der Umschreibung einige Abänderungen vorzunehmen.

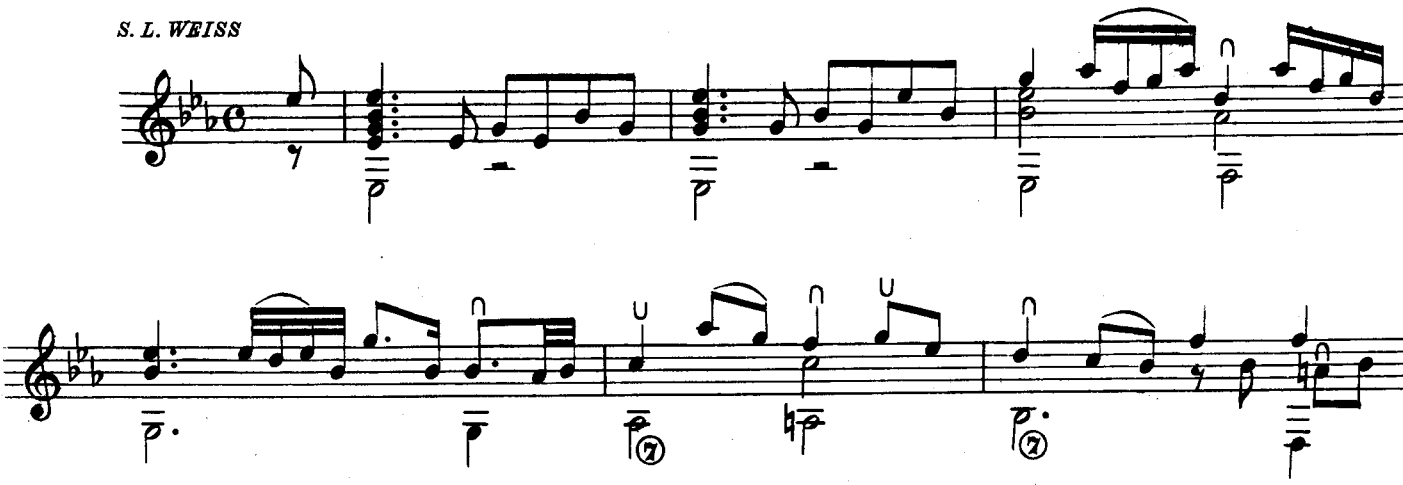


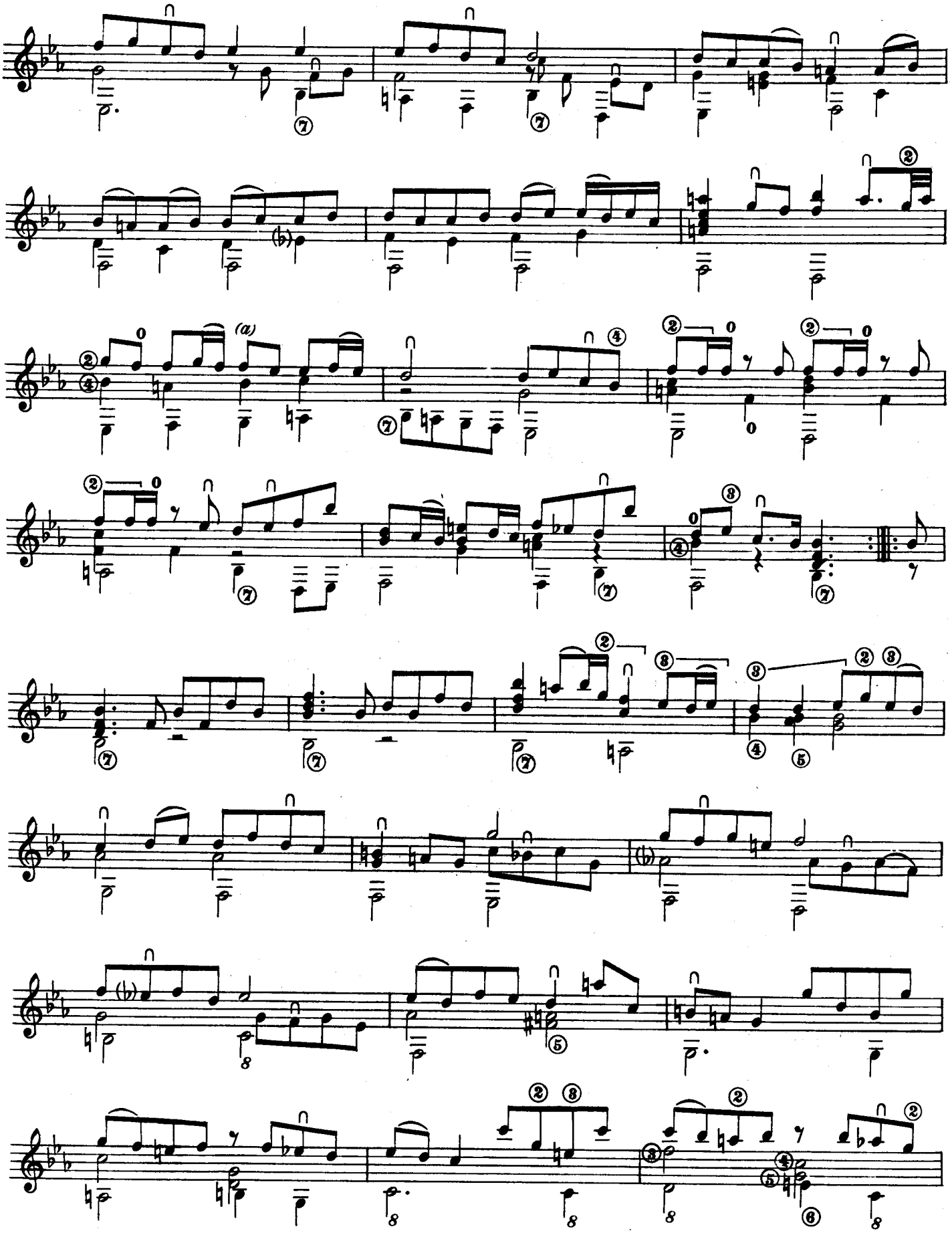
PRELUDE



ALLEMANDE

S. L. WEISS





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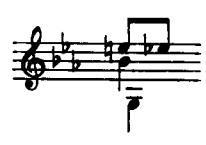
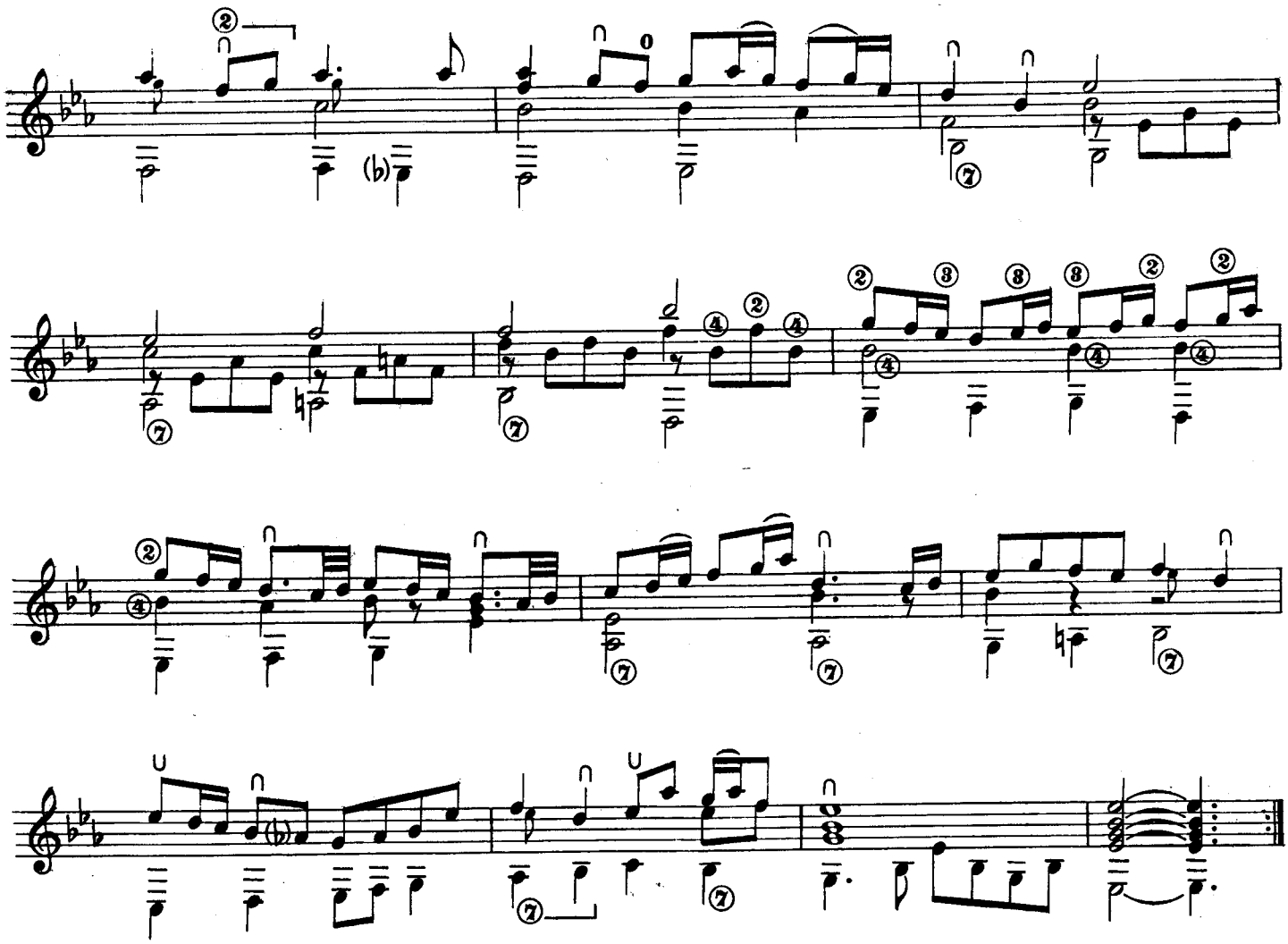
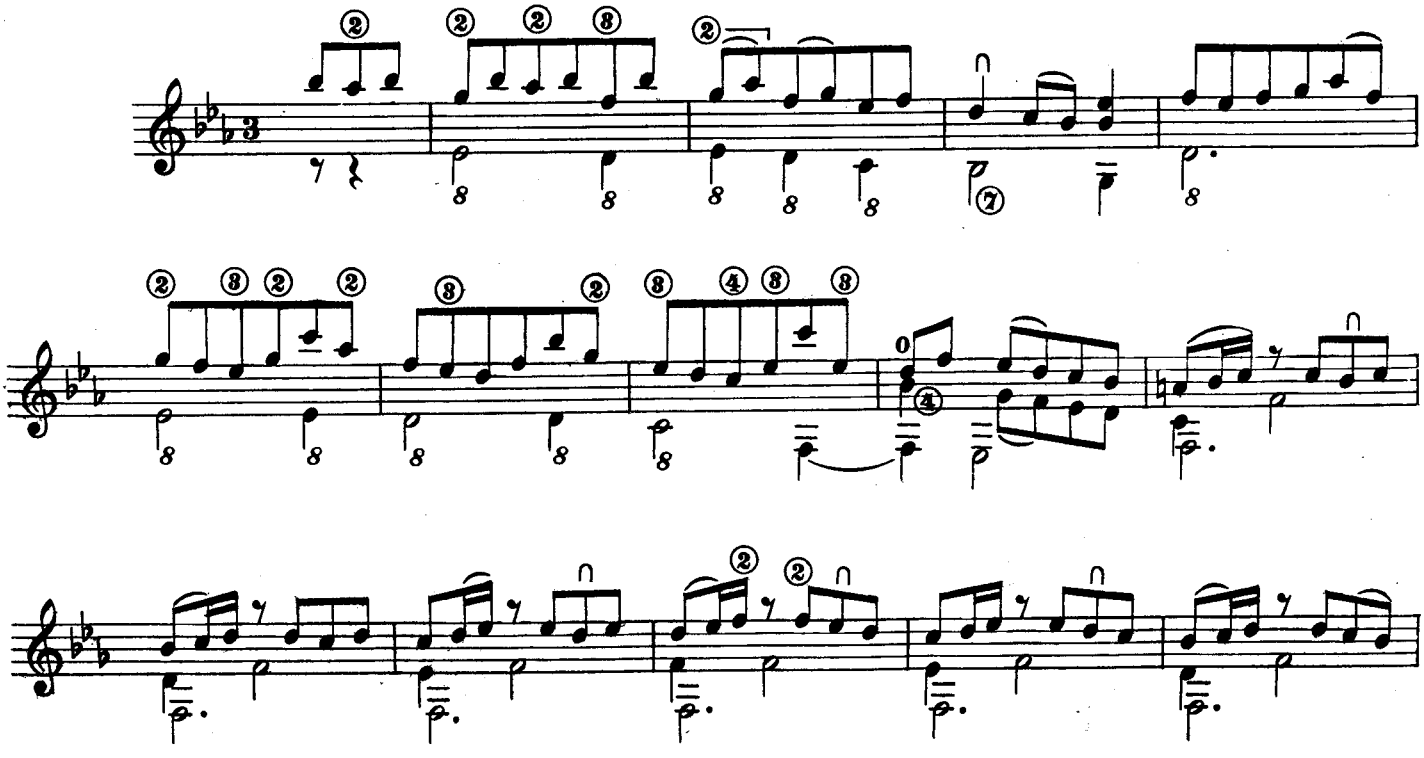
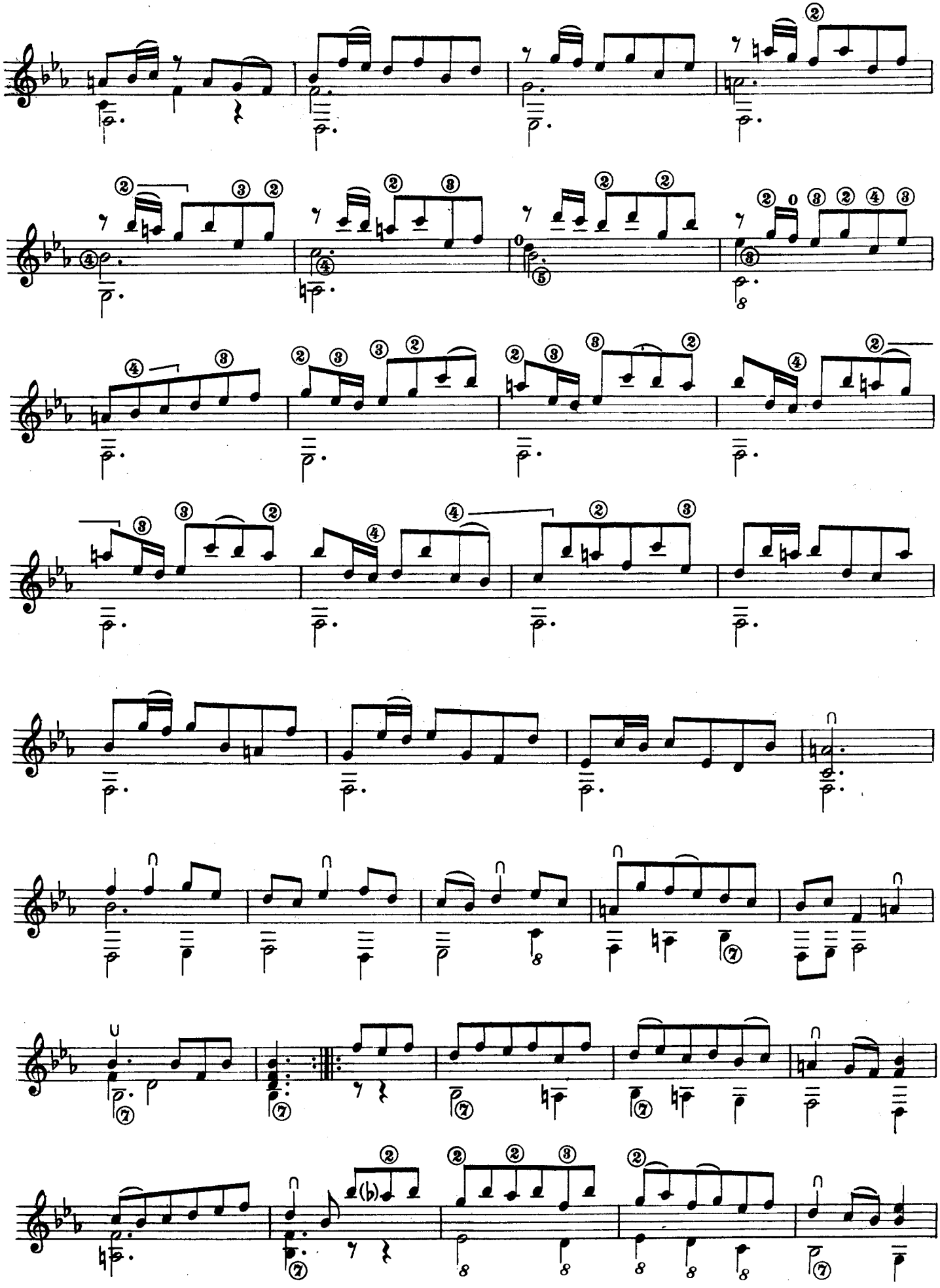
Im Original:

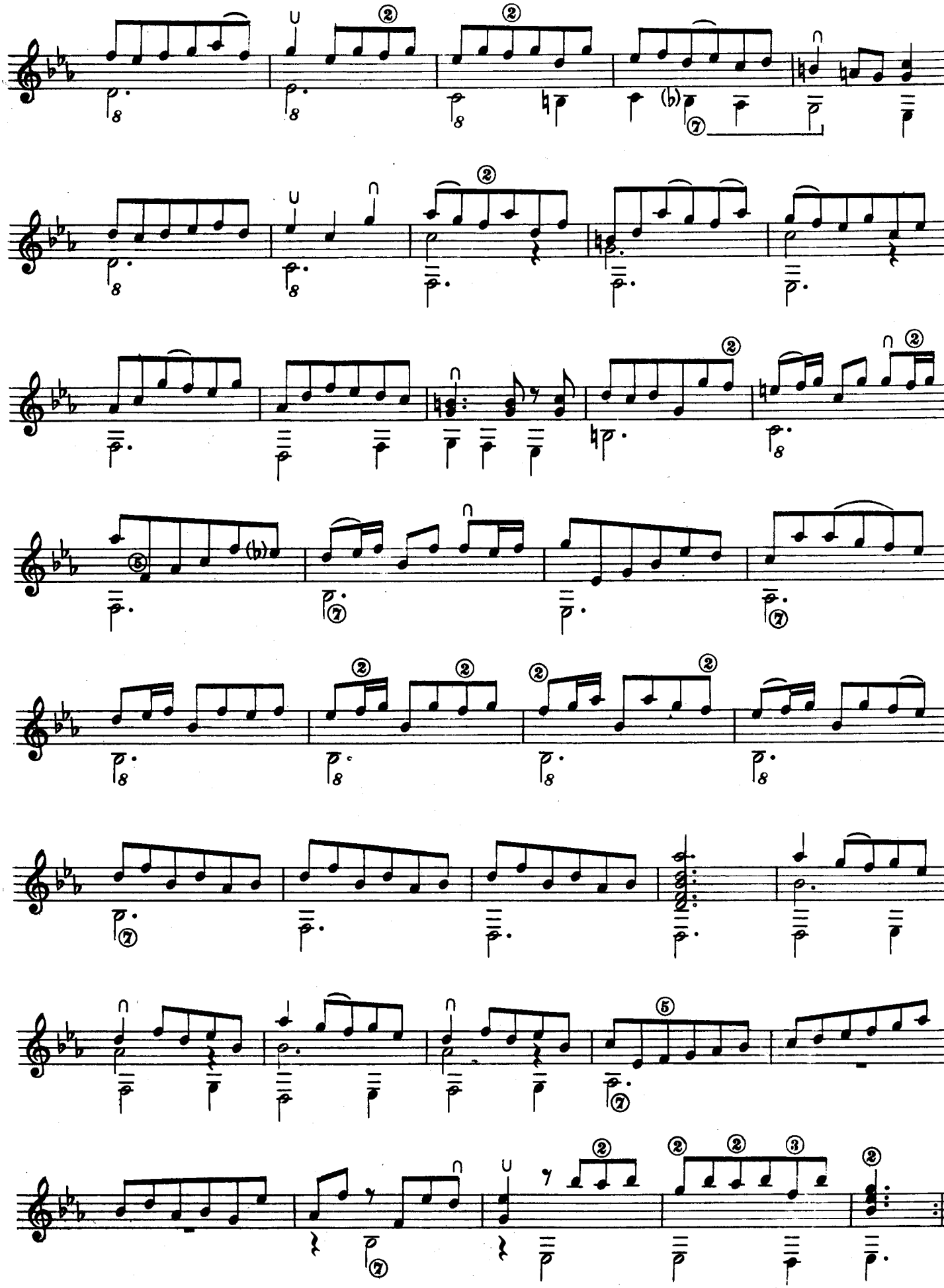




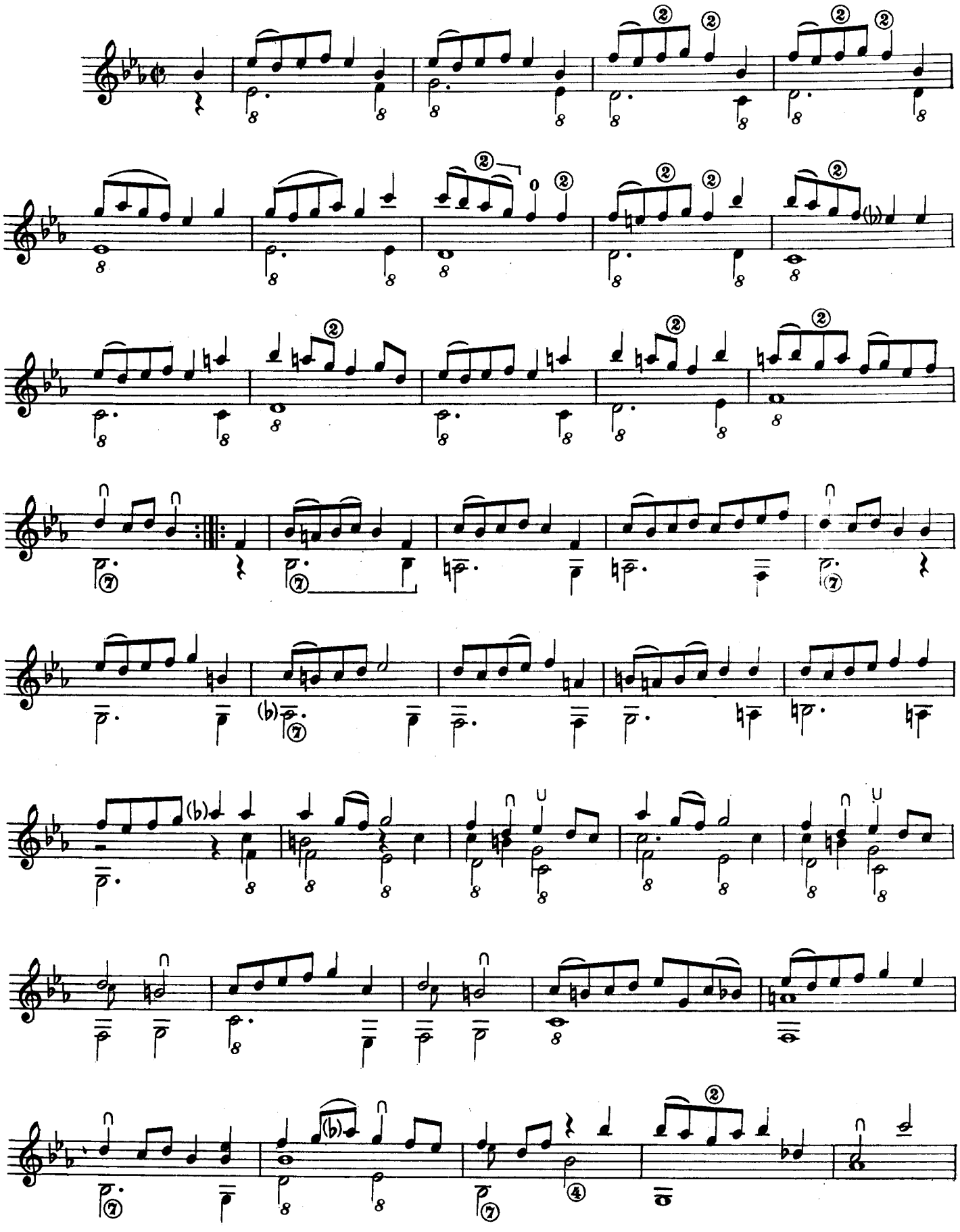
COURANTE

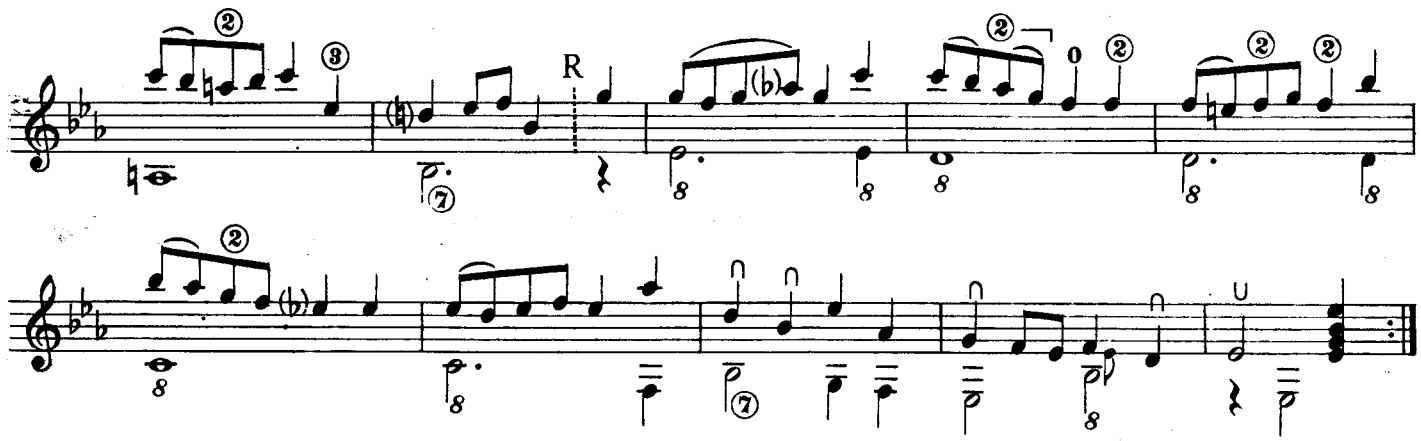




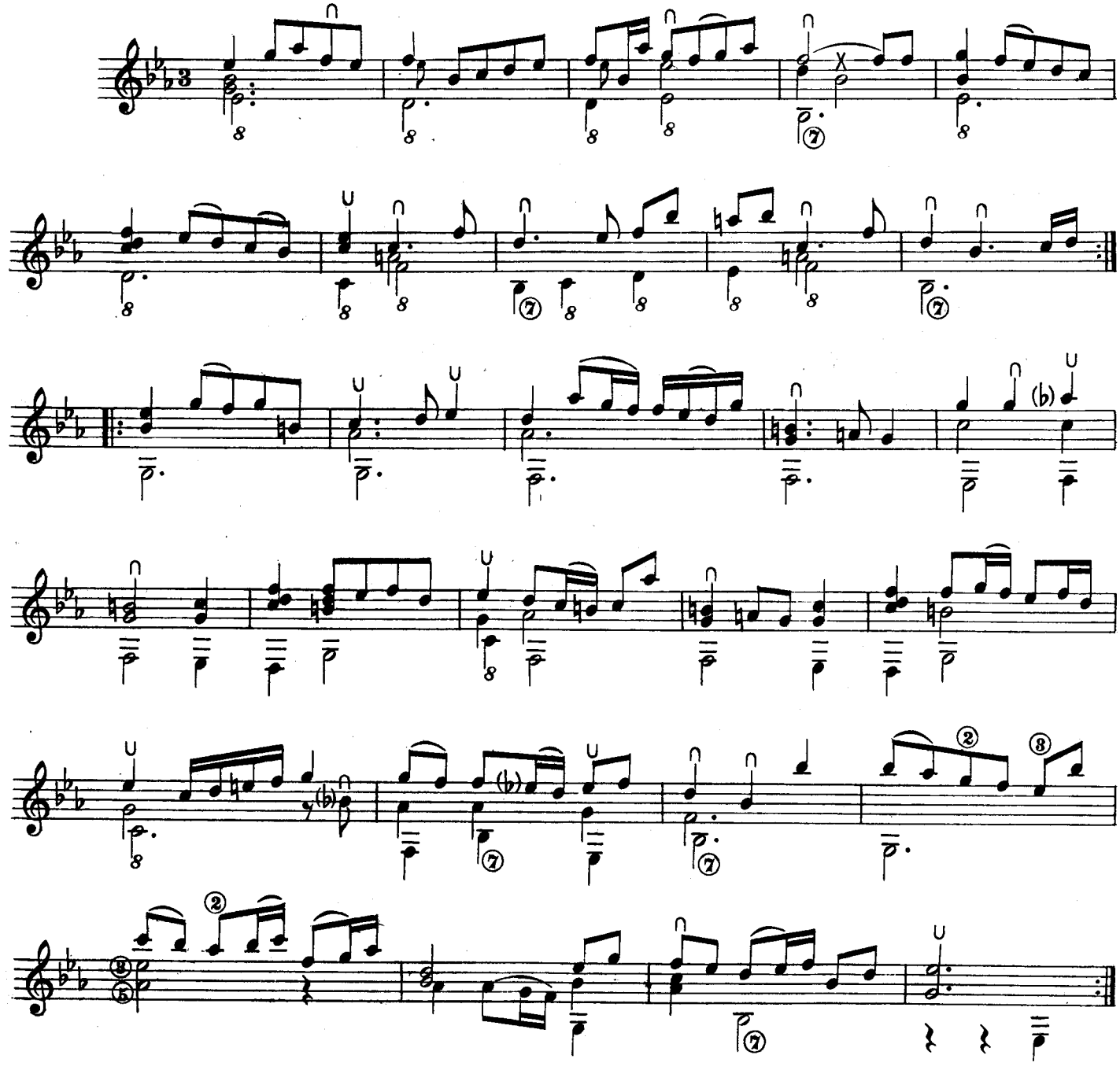


BOURÉE

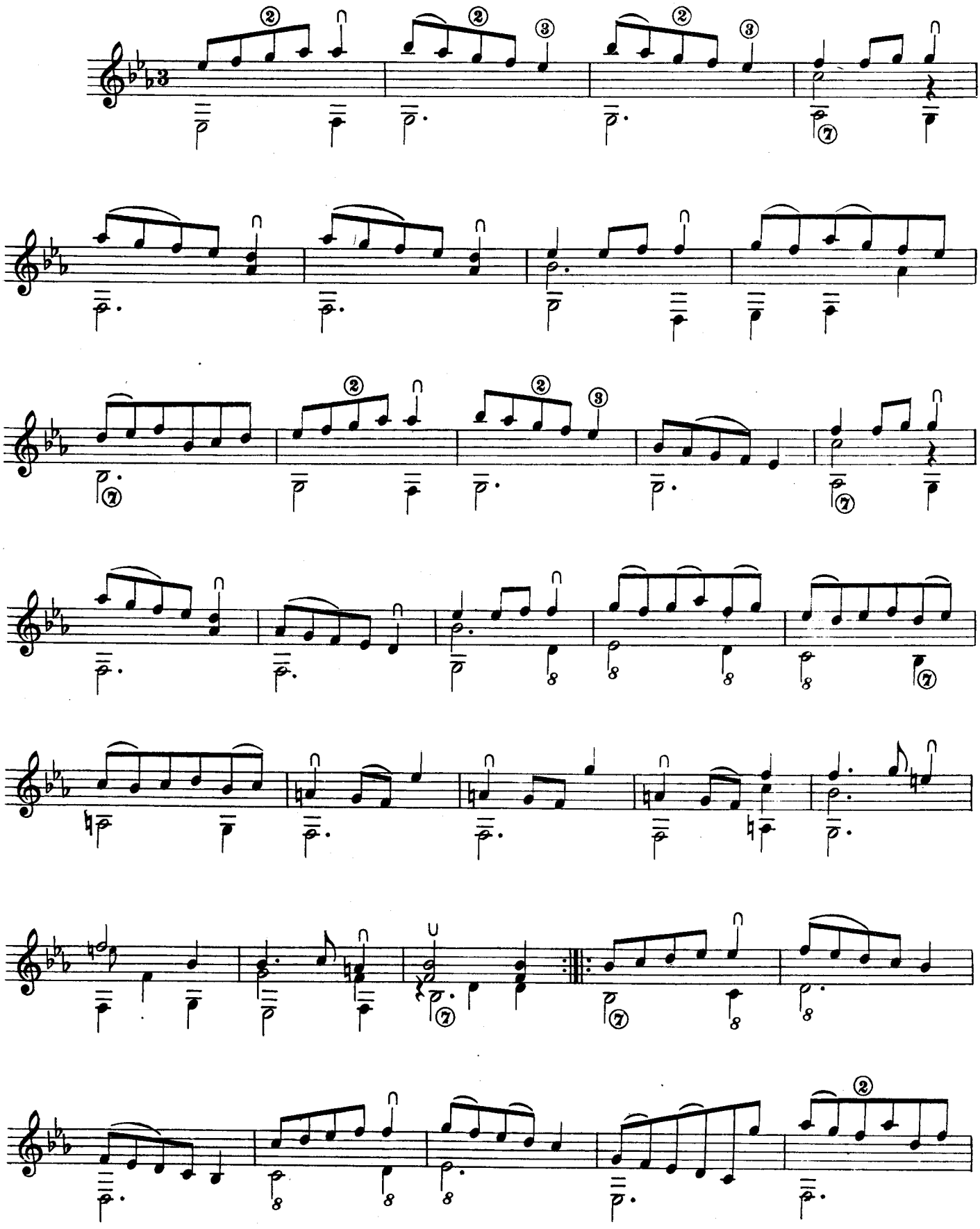


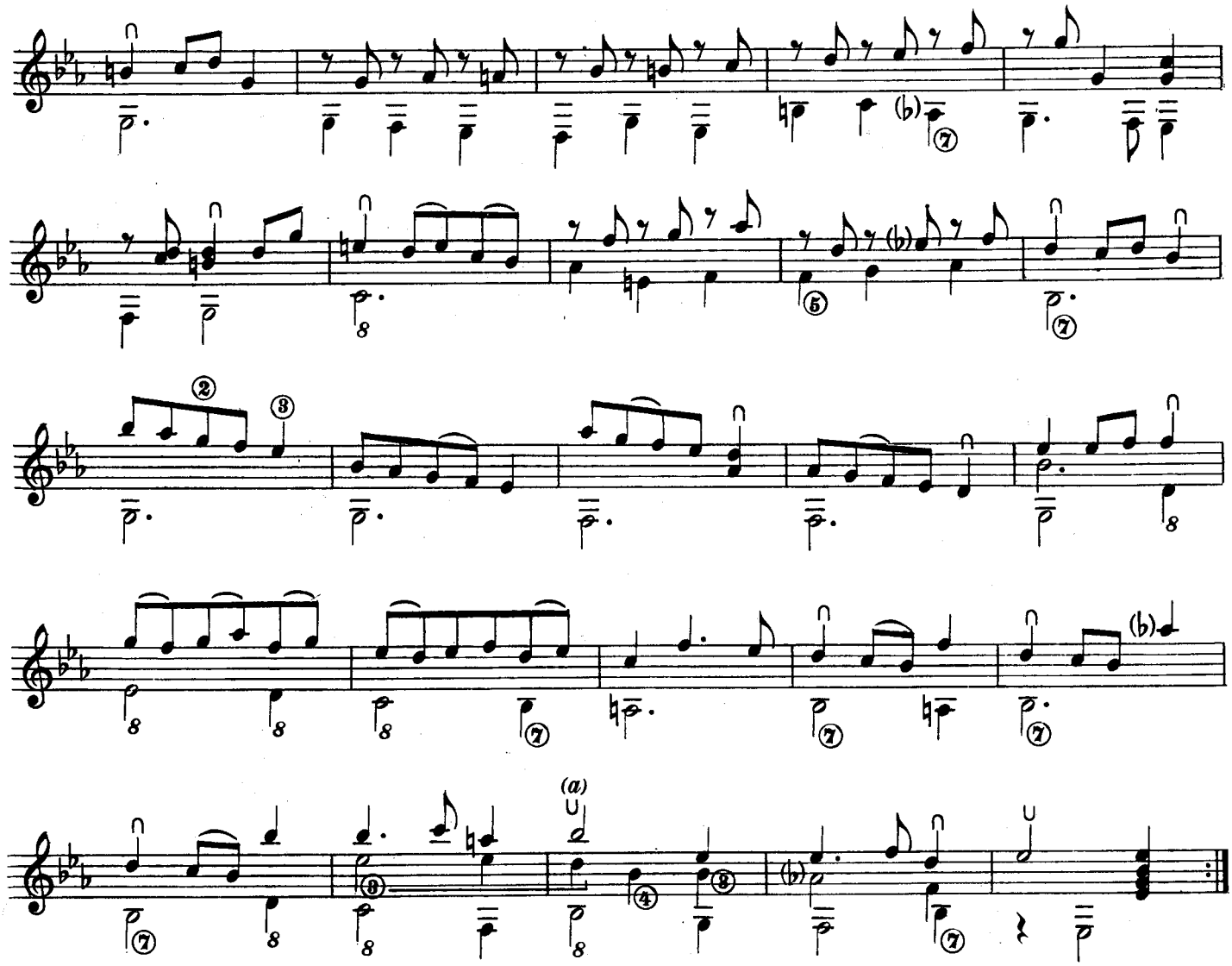


SARABANDE

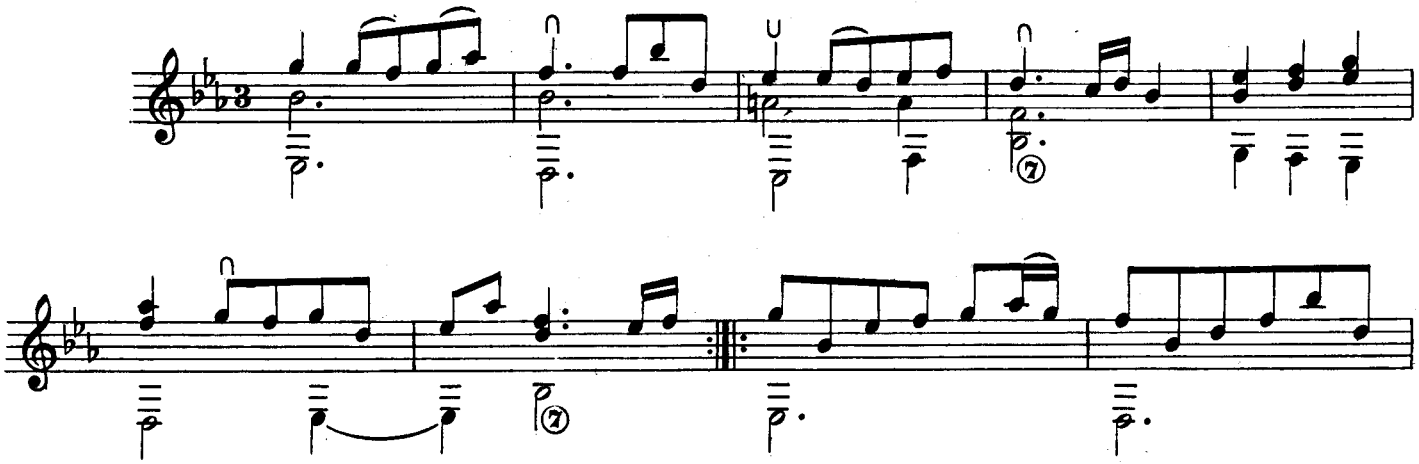


MENUET





CIACCONE



Nell'originale:
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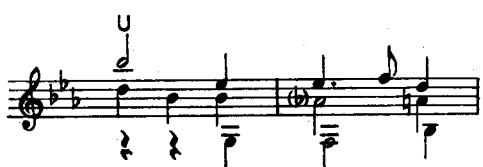
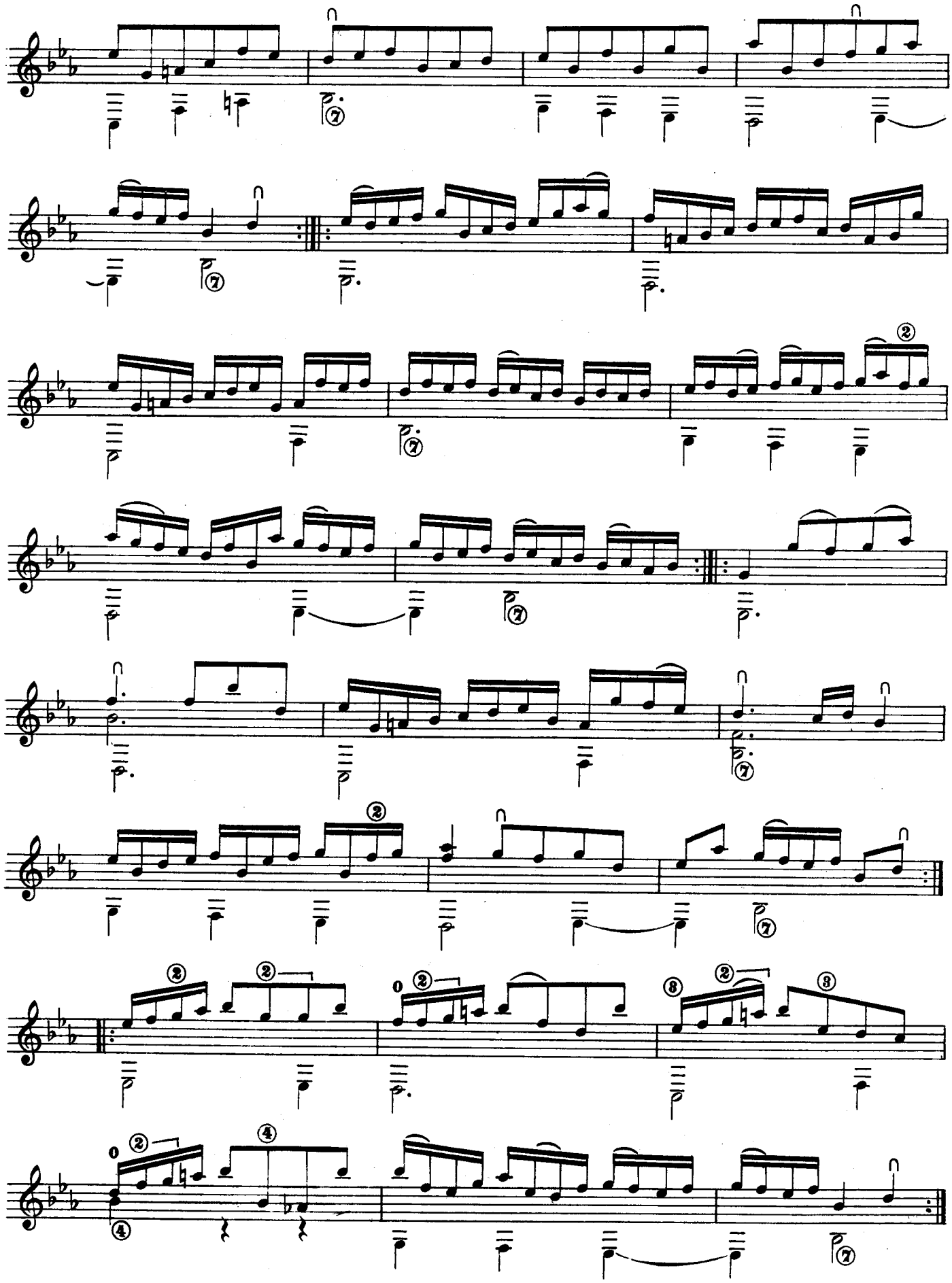
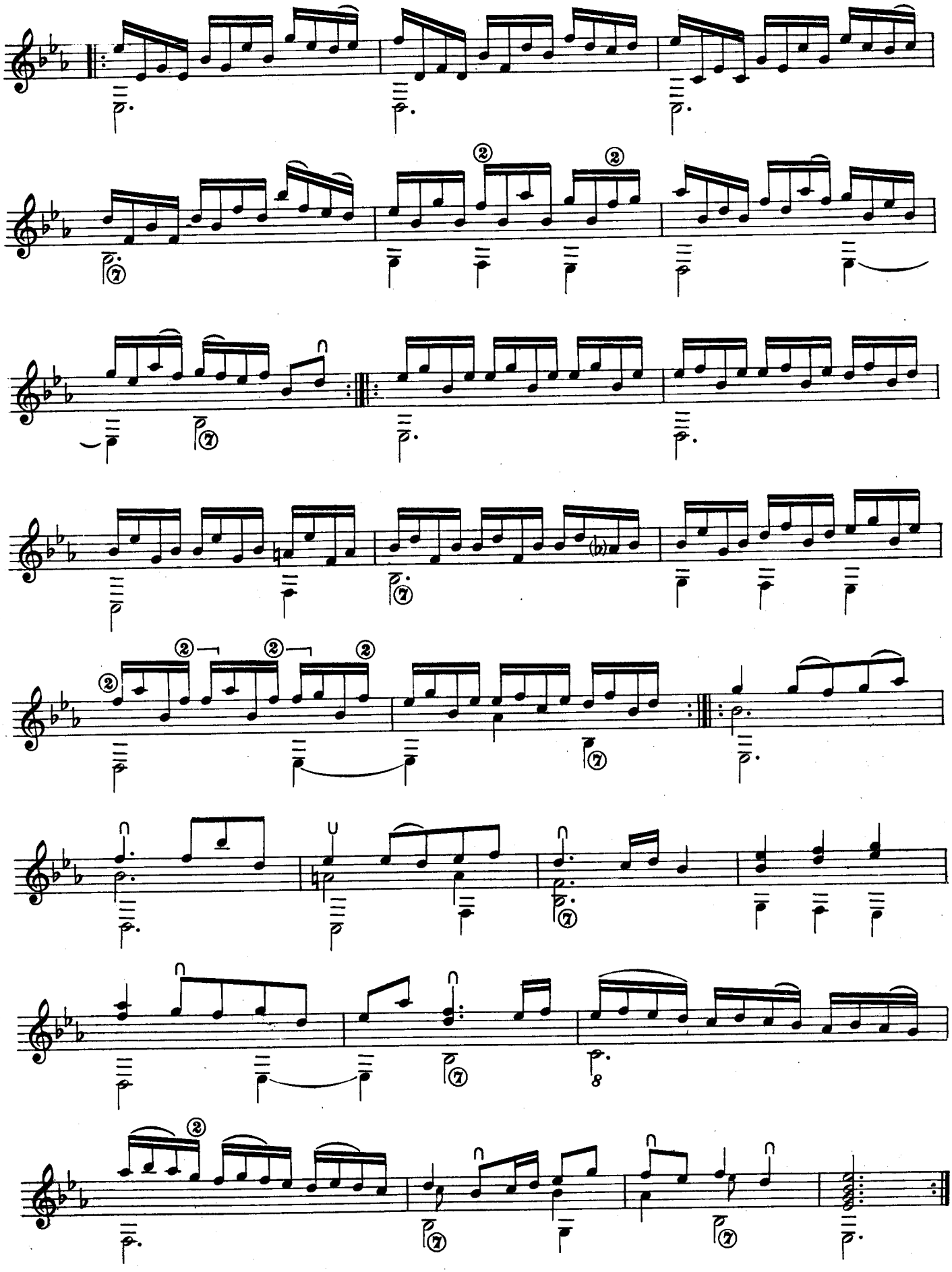
Dans l'original:
Im Original:

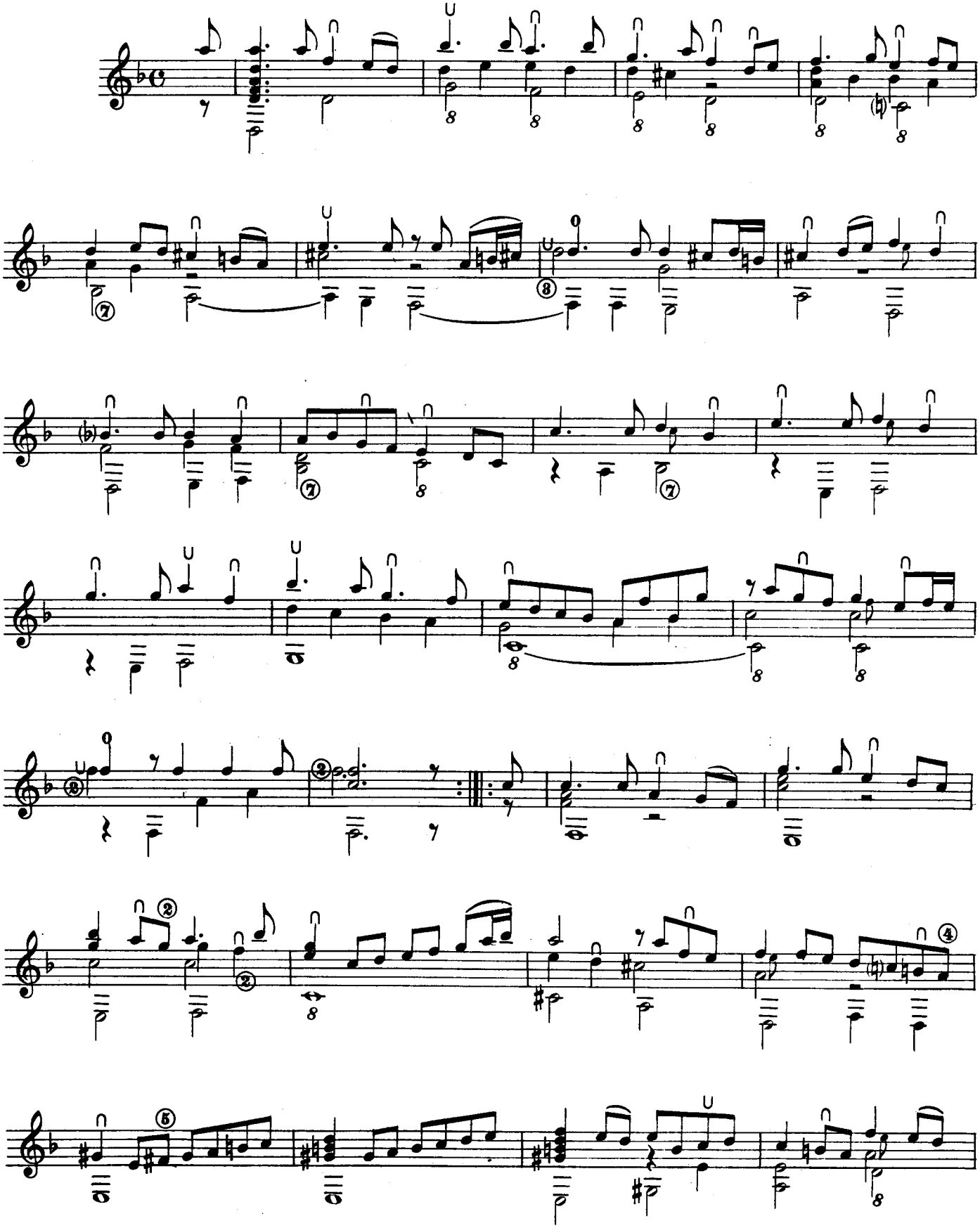


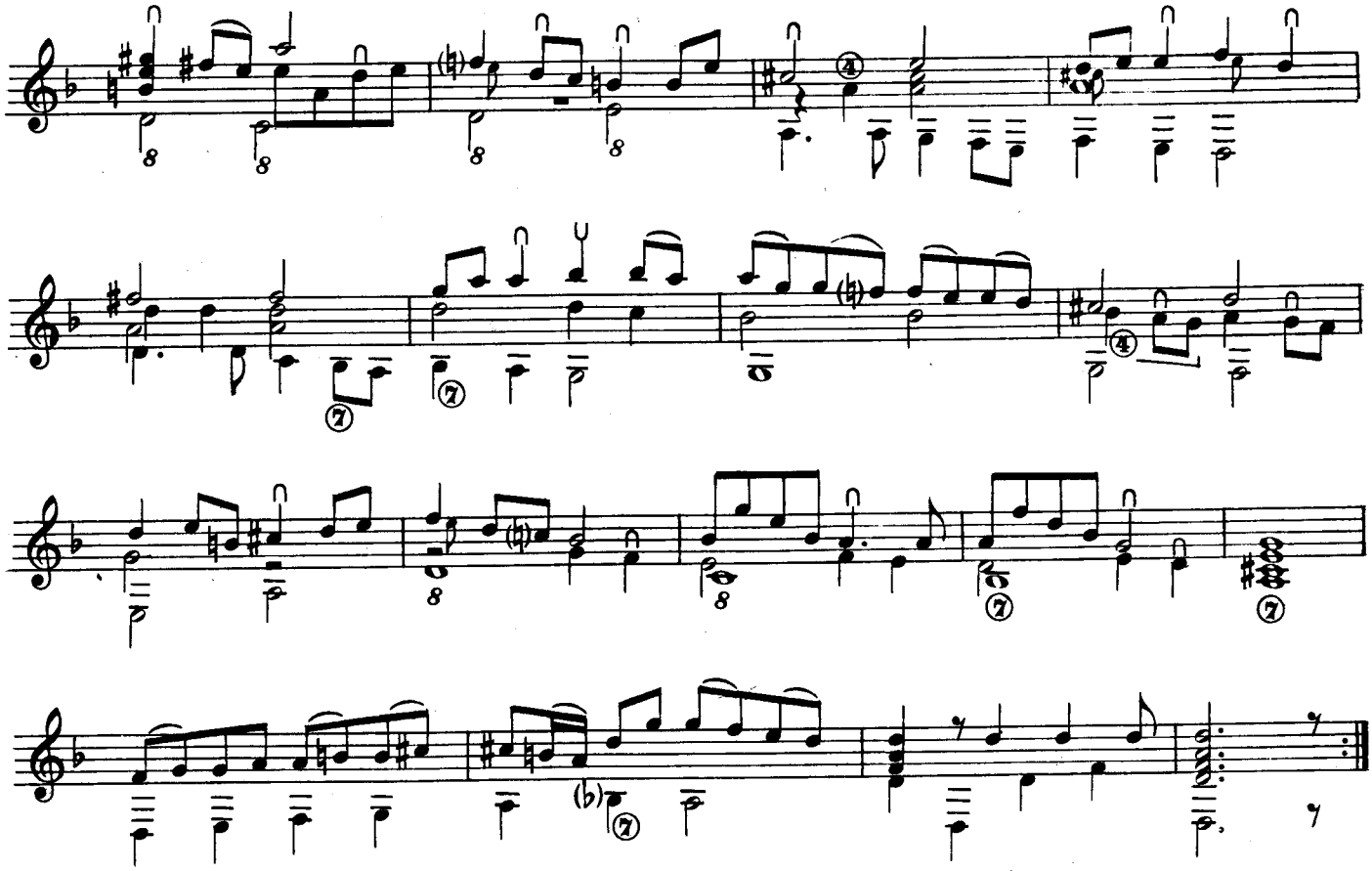




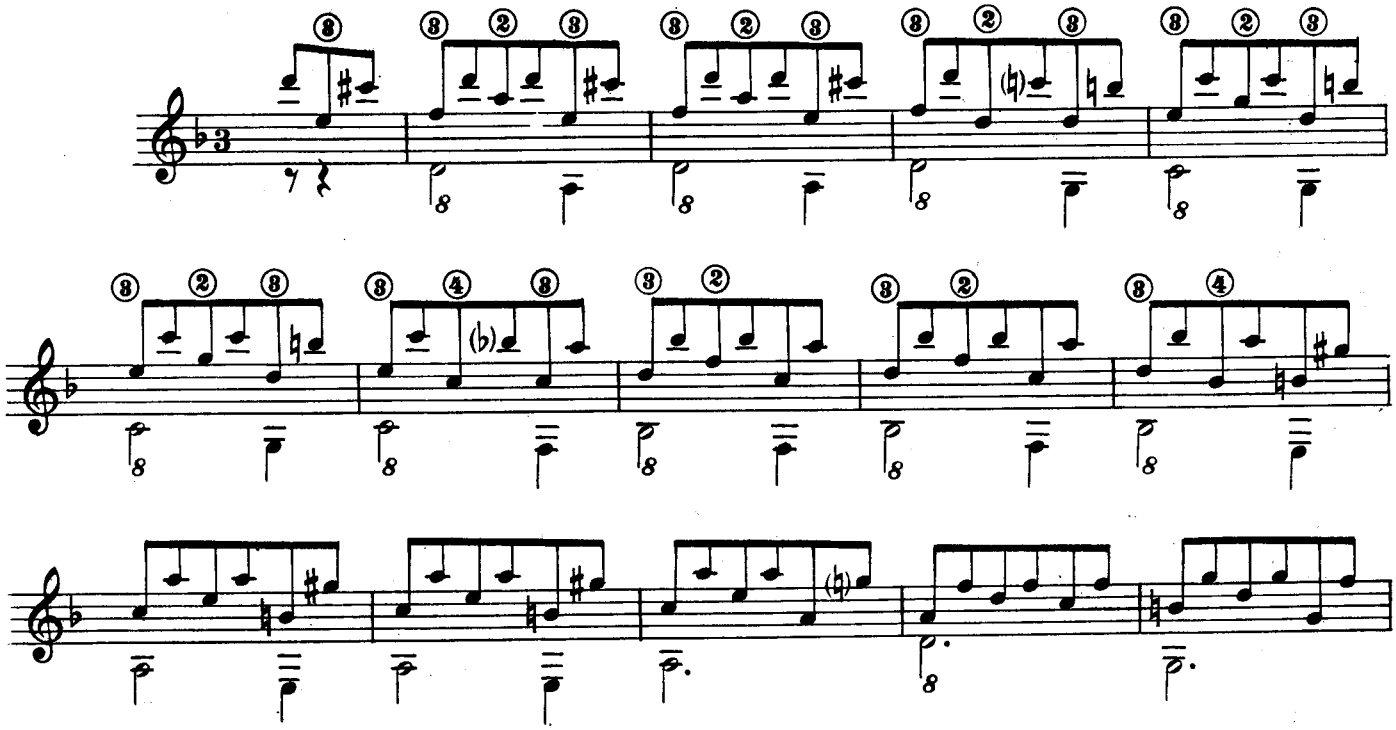
SUITE VII

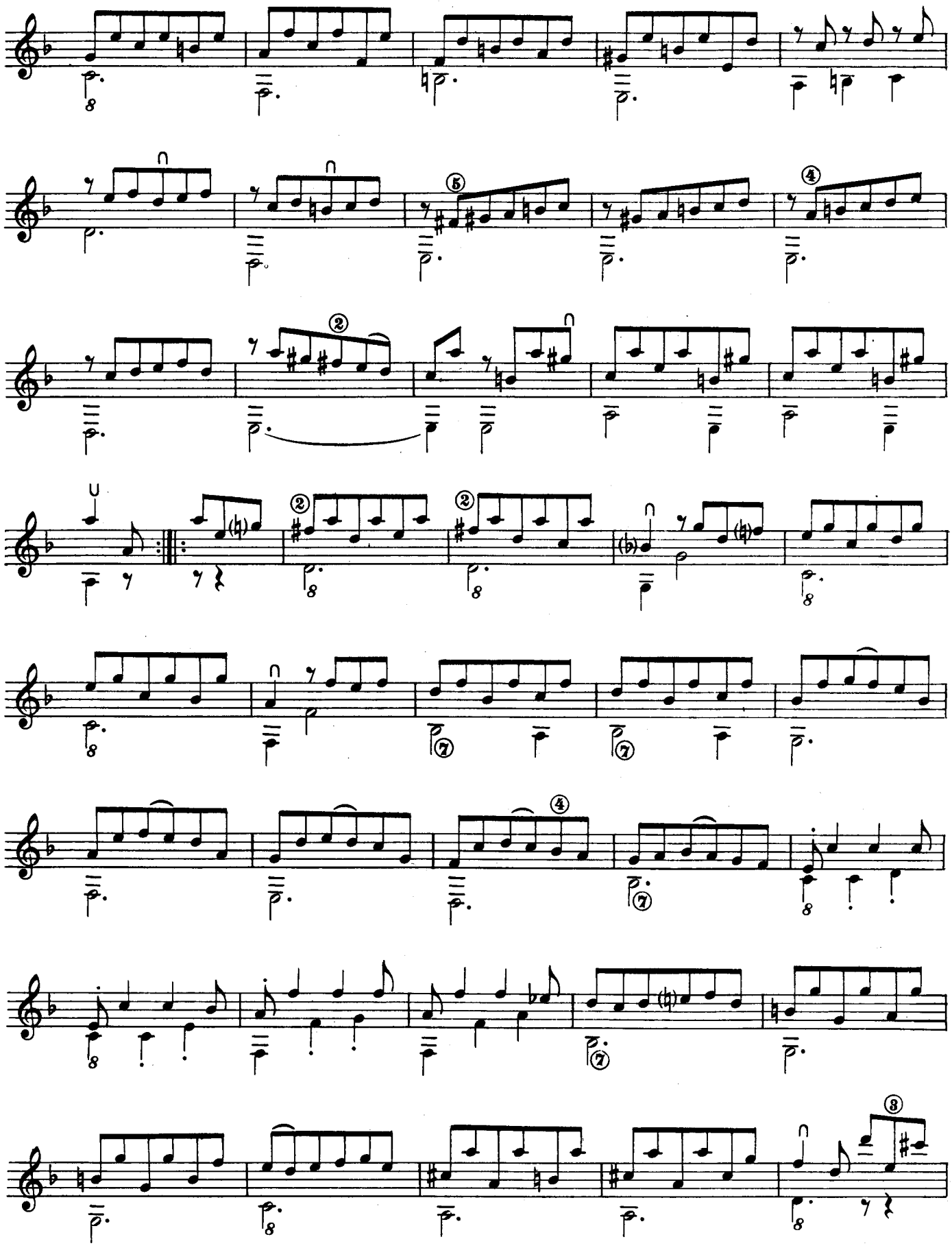
ALLEMANDE





COURANTE

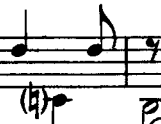


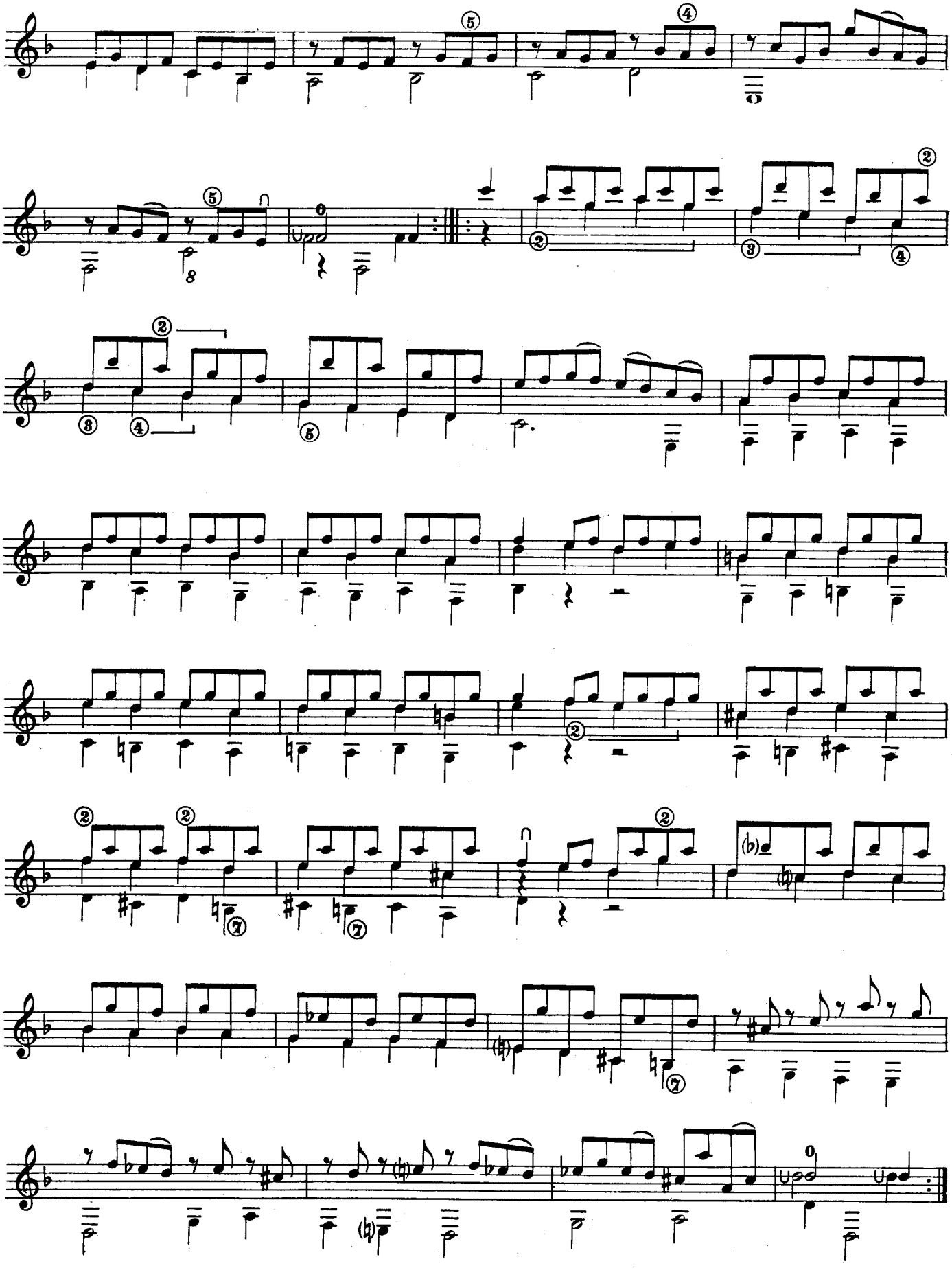


(a)

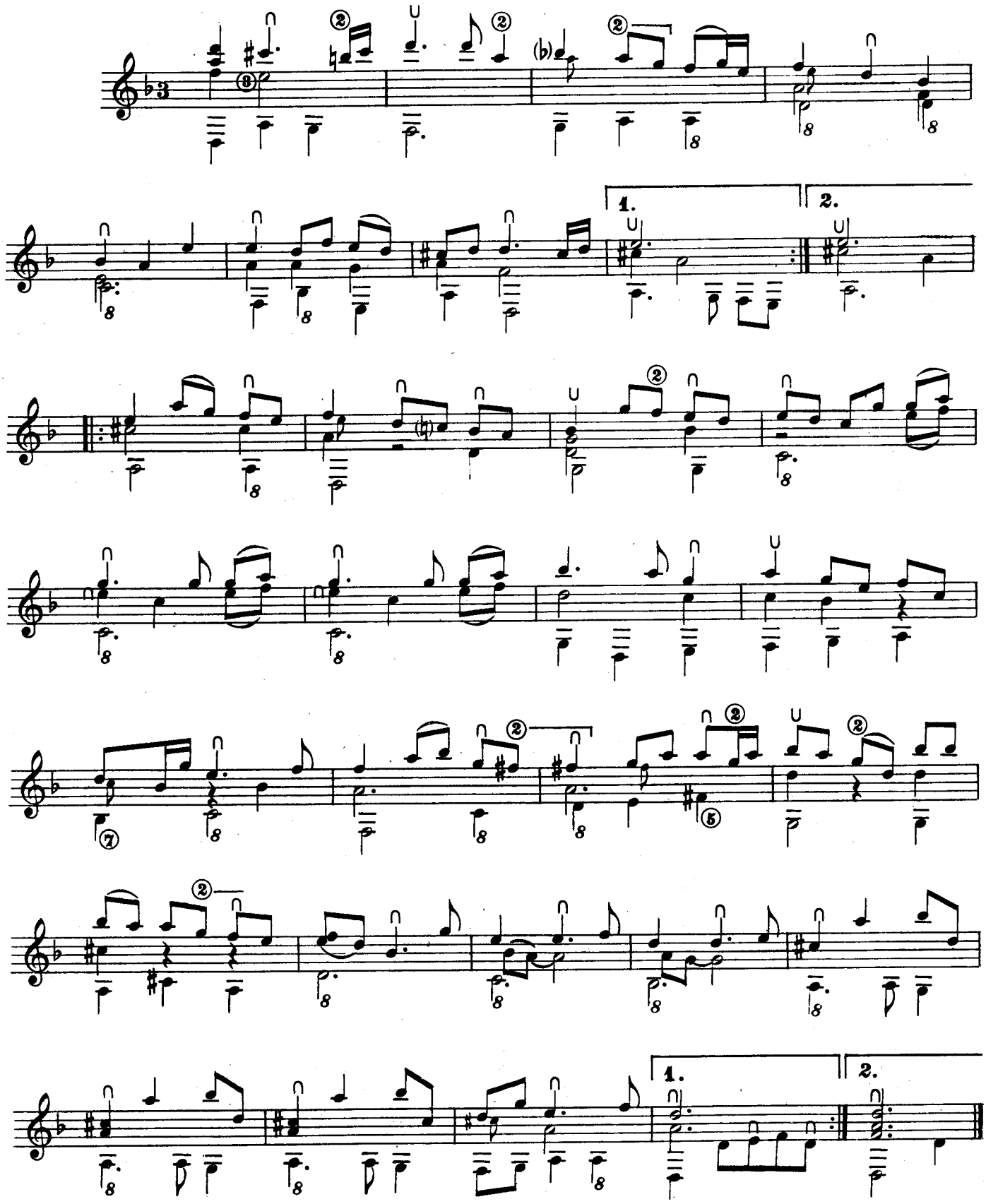
GAVOTTE

Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)

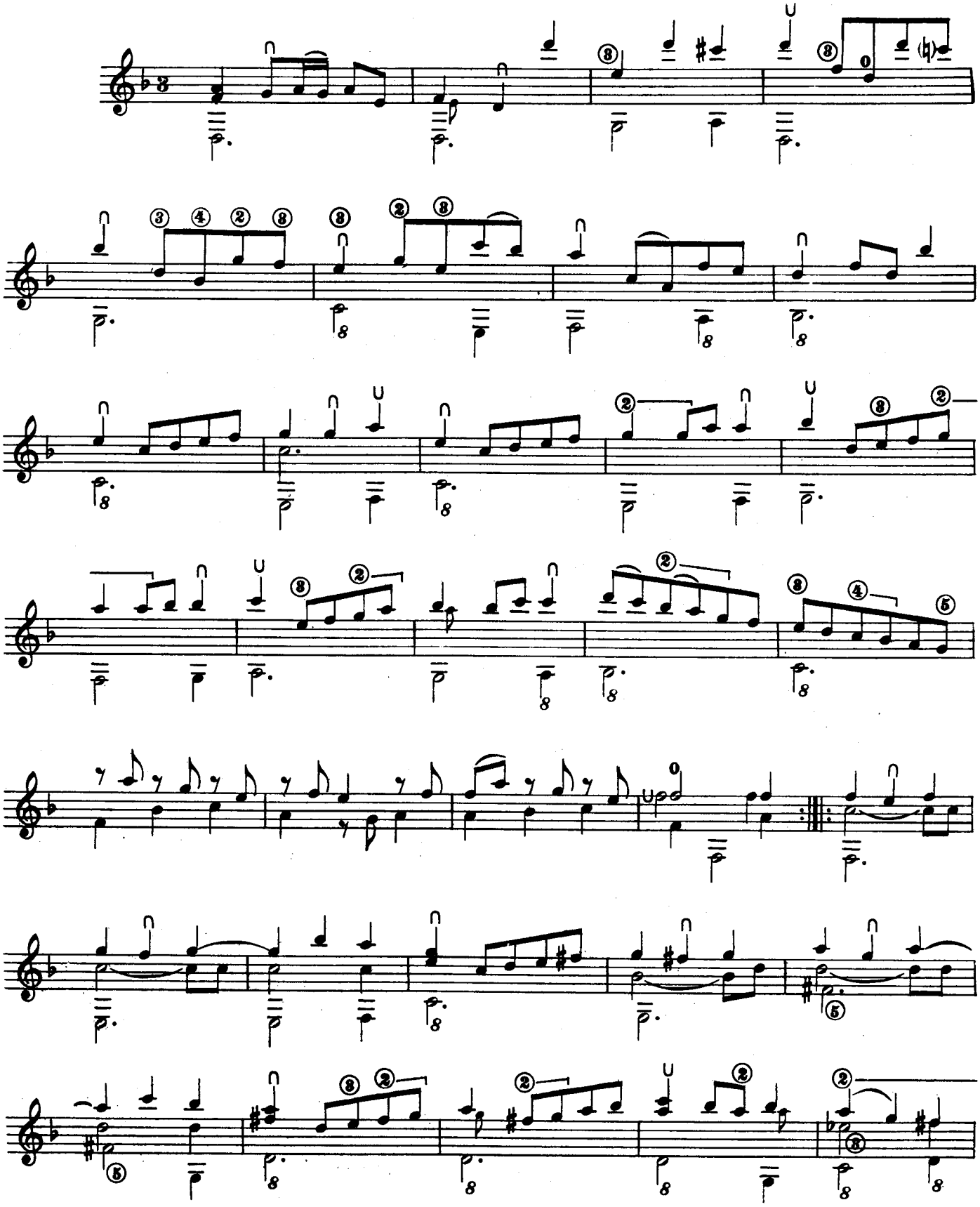


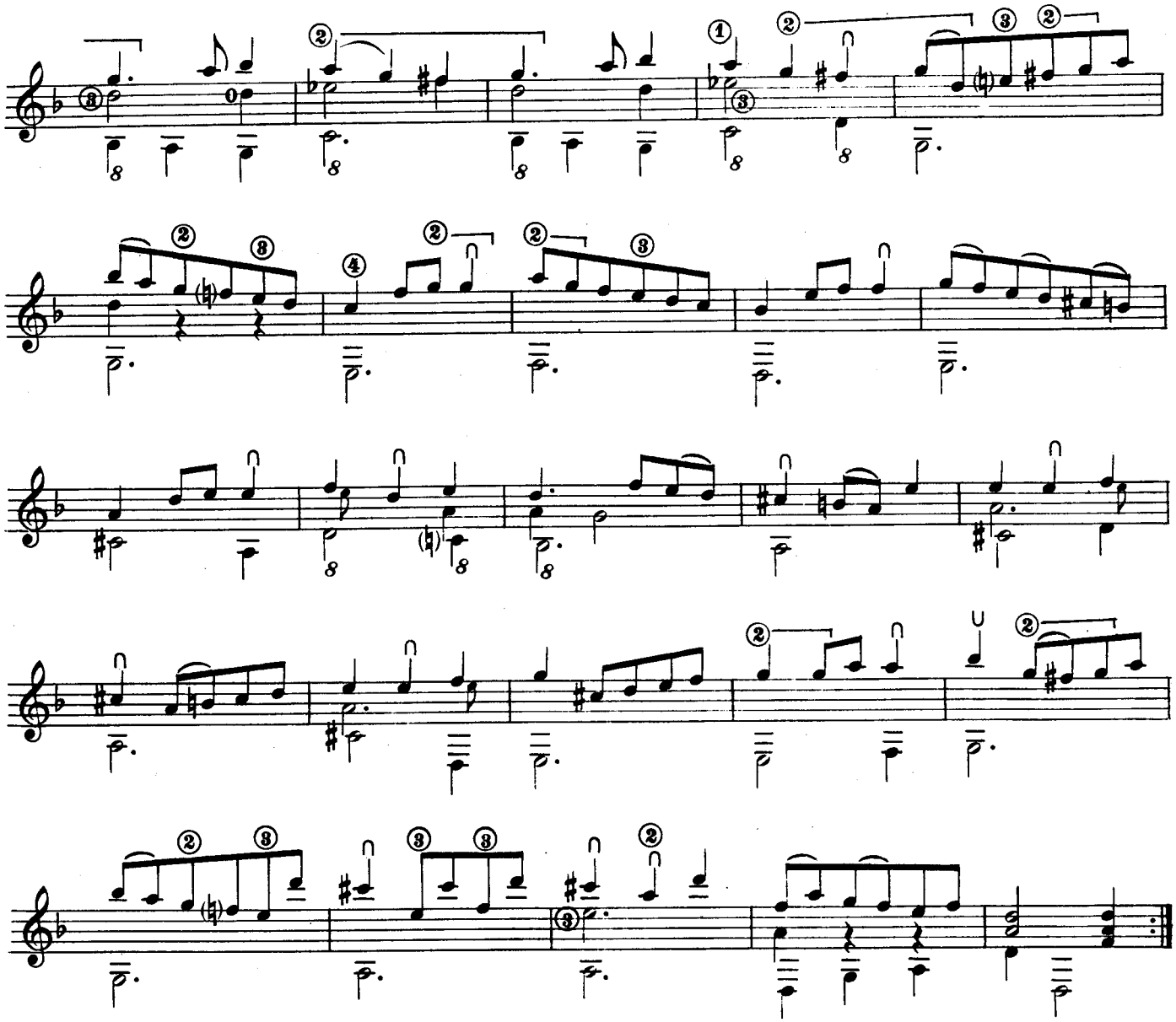


SARABANDE

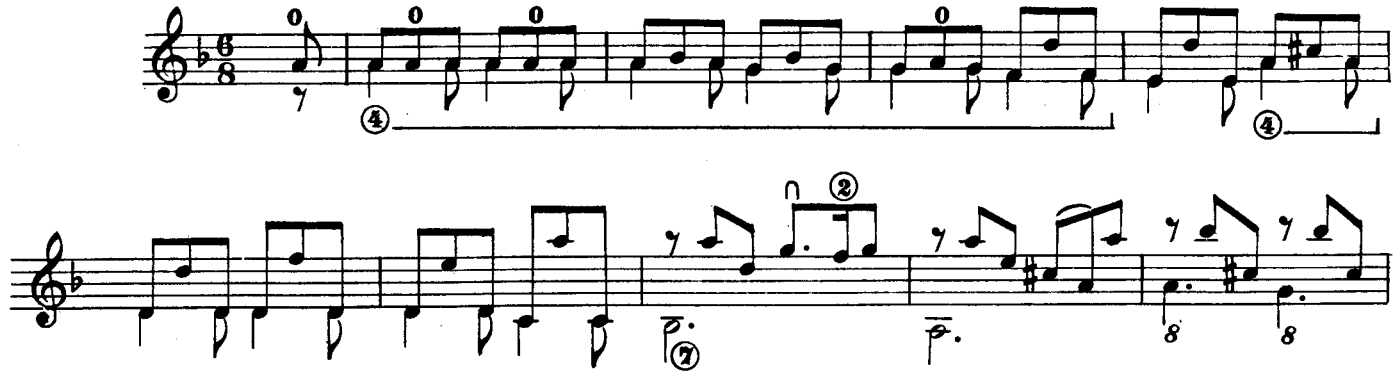


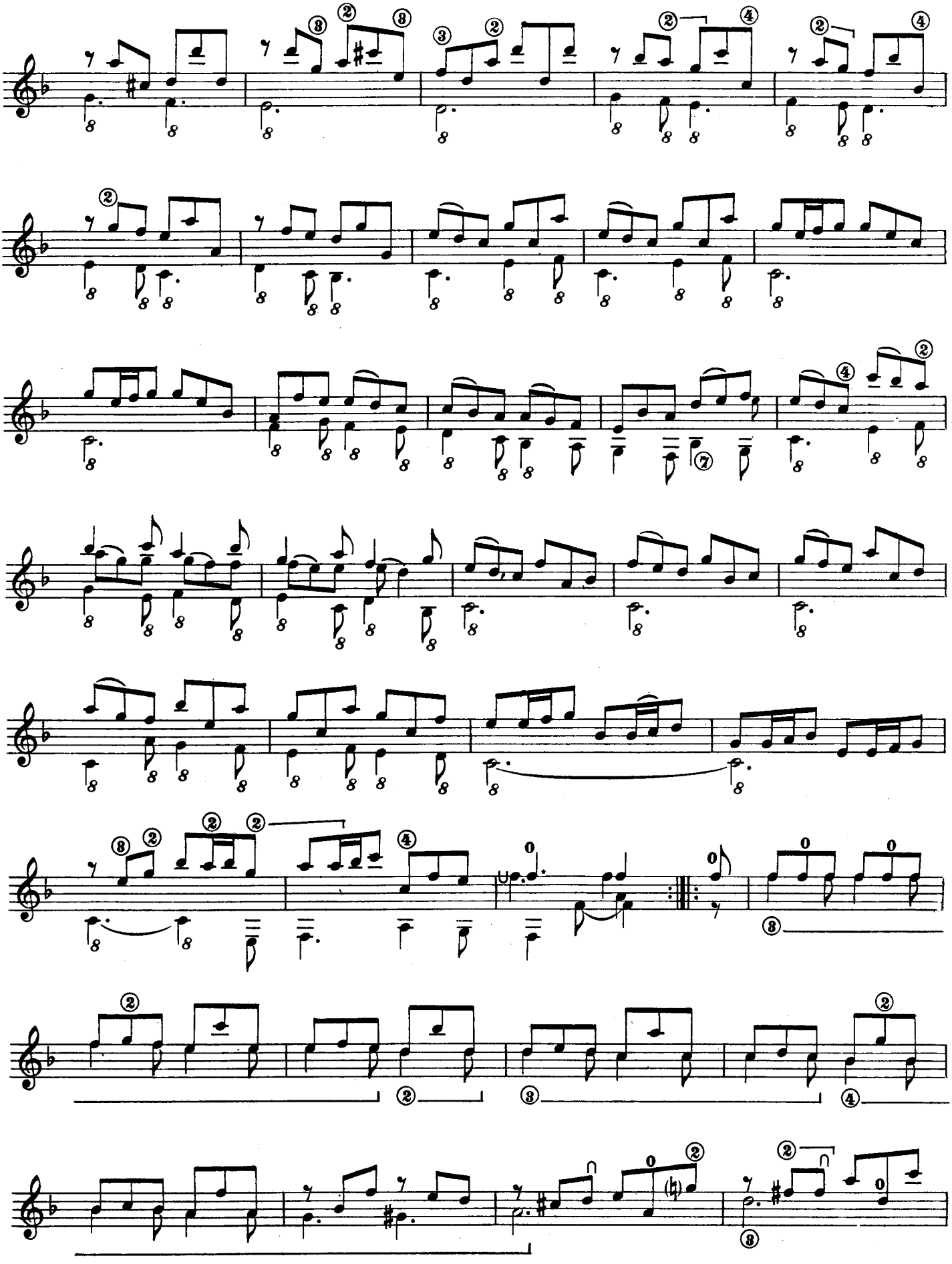
MENUET

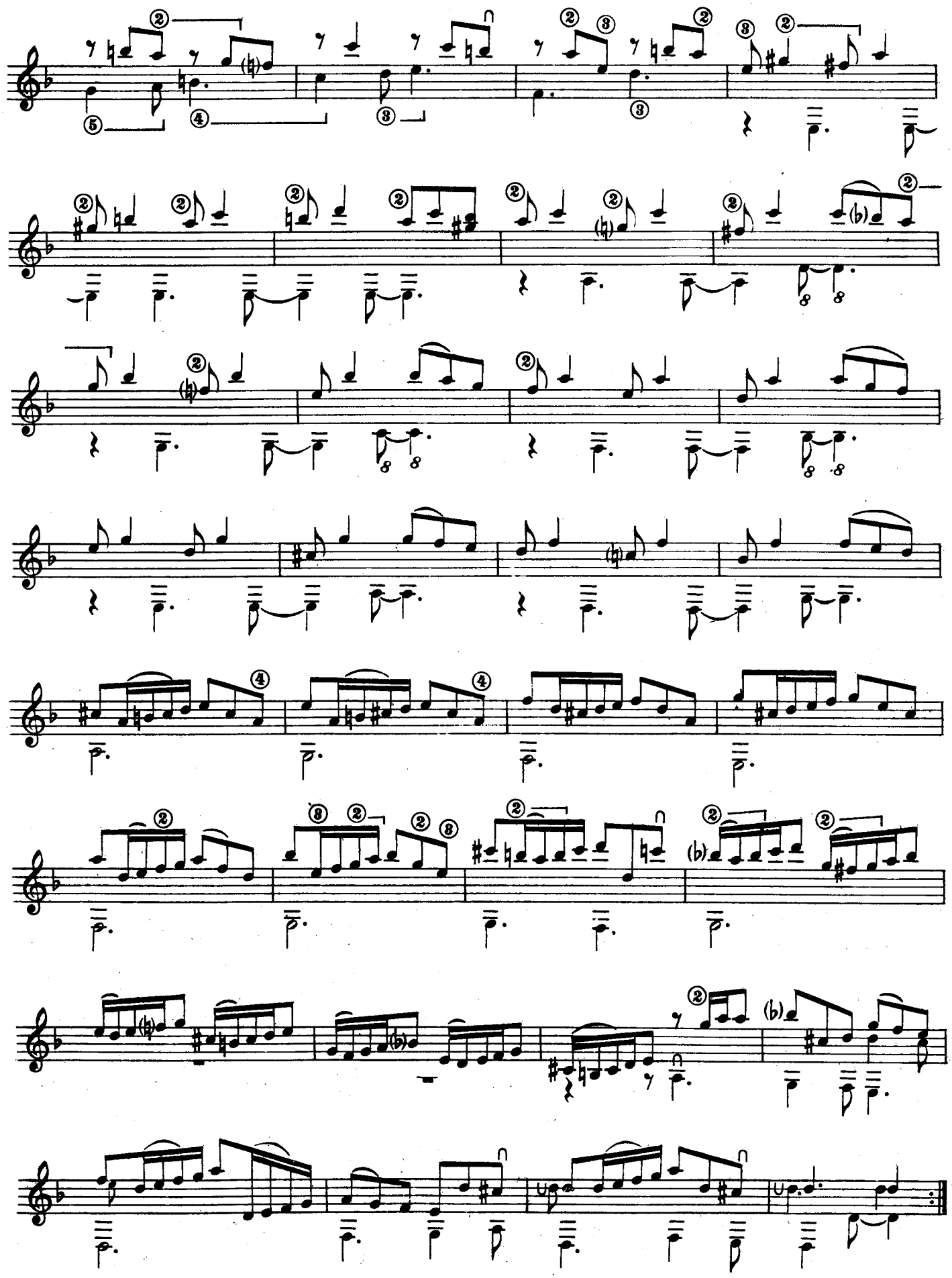




GIGUE



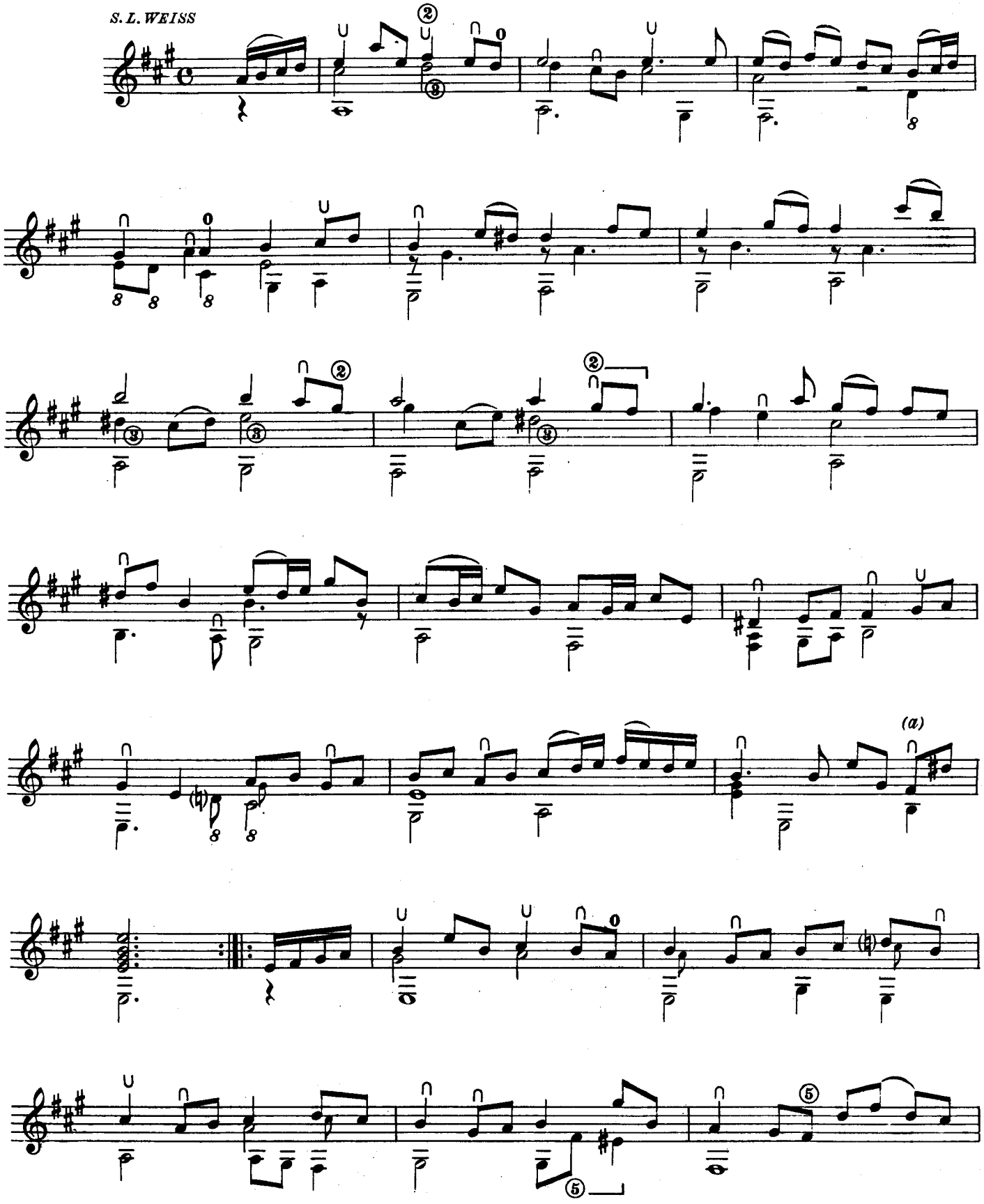




SUITE VIII

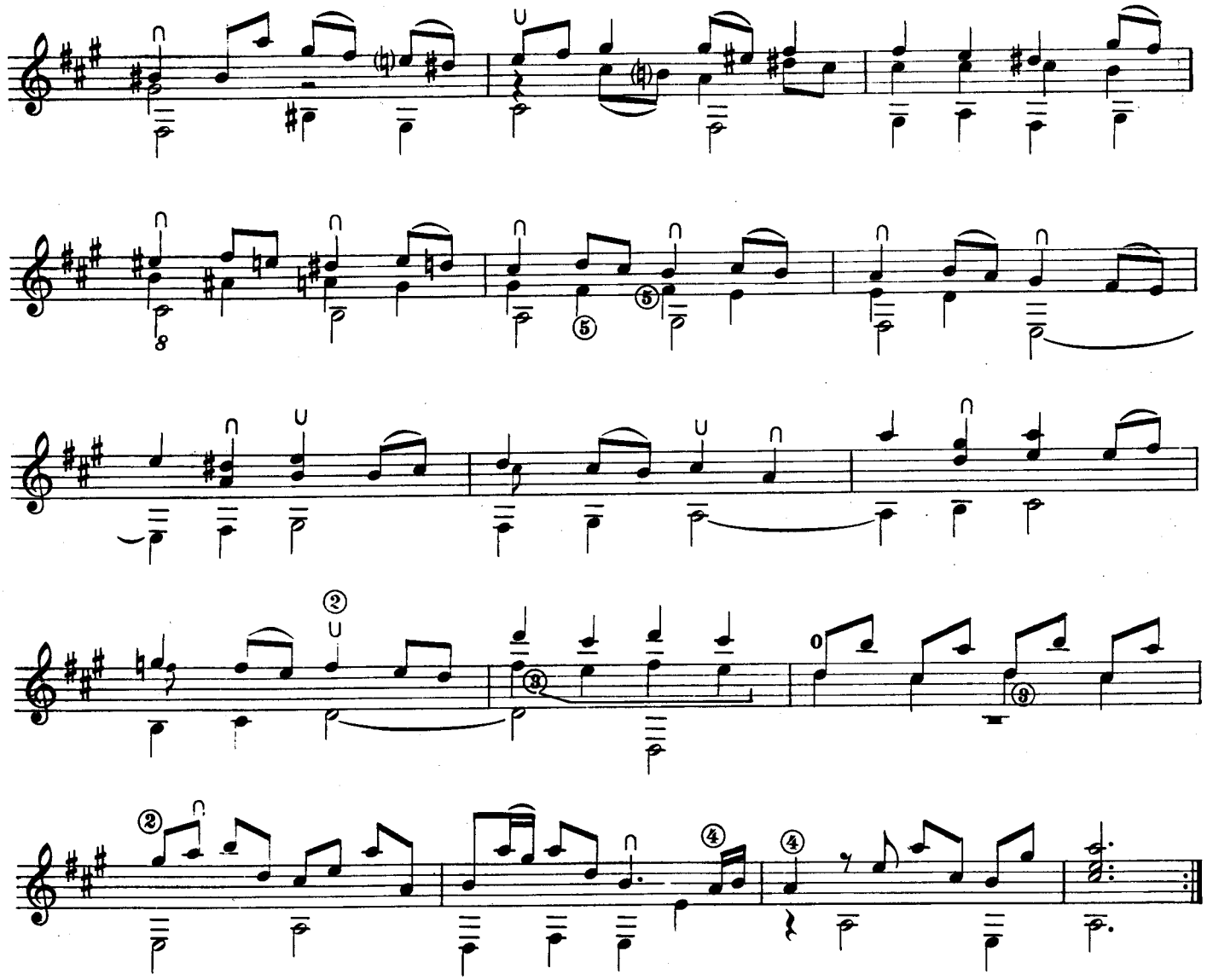
ALLEMANDE

S. L. WEISS

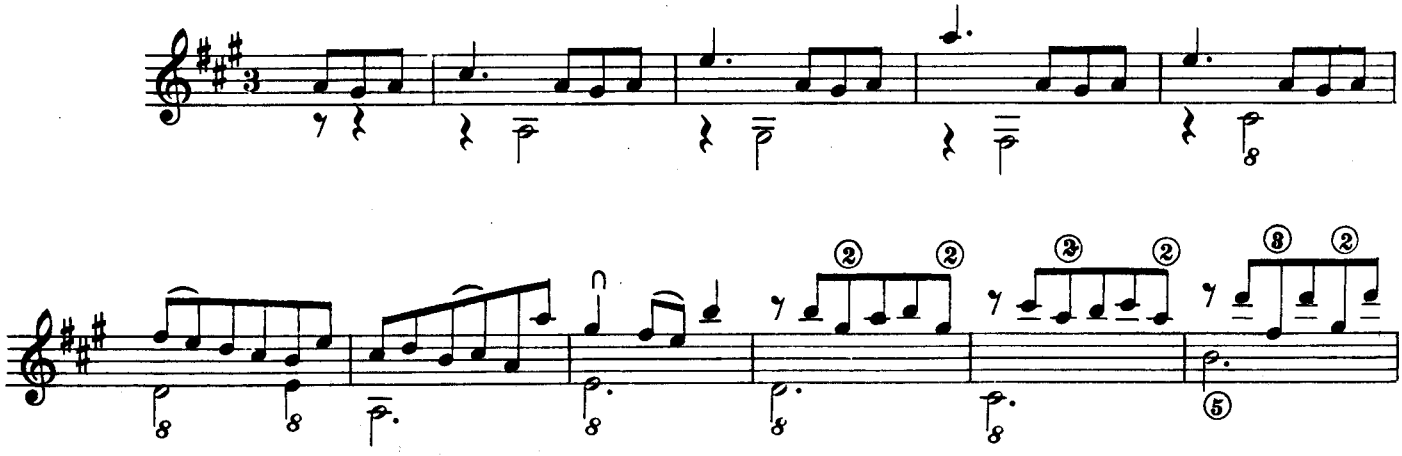


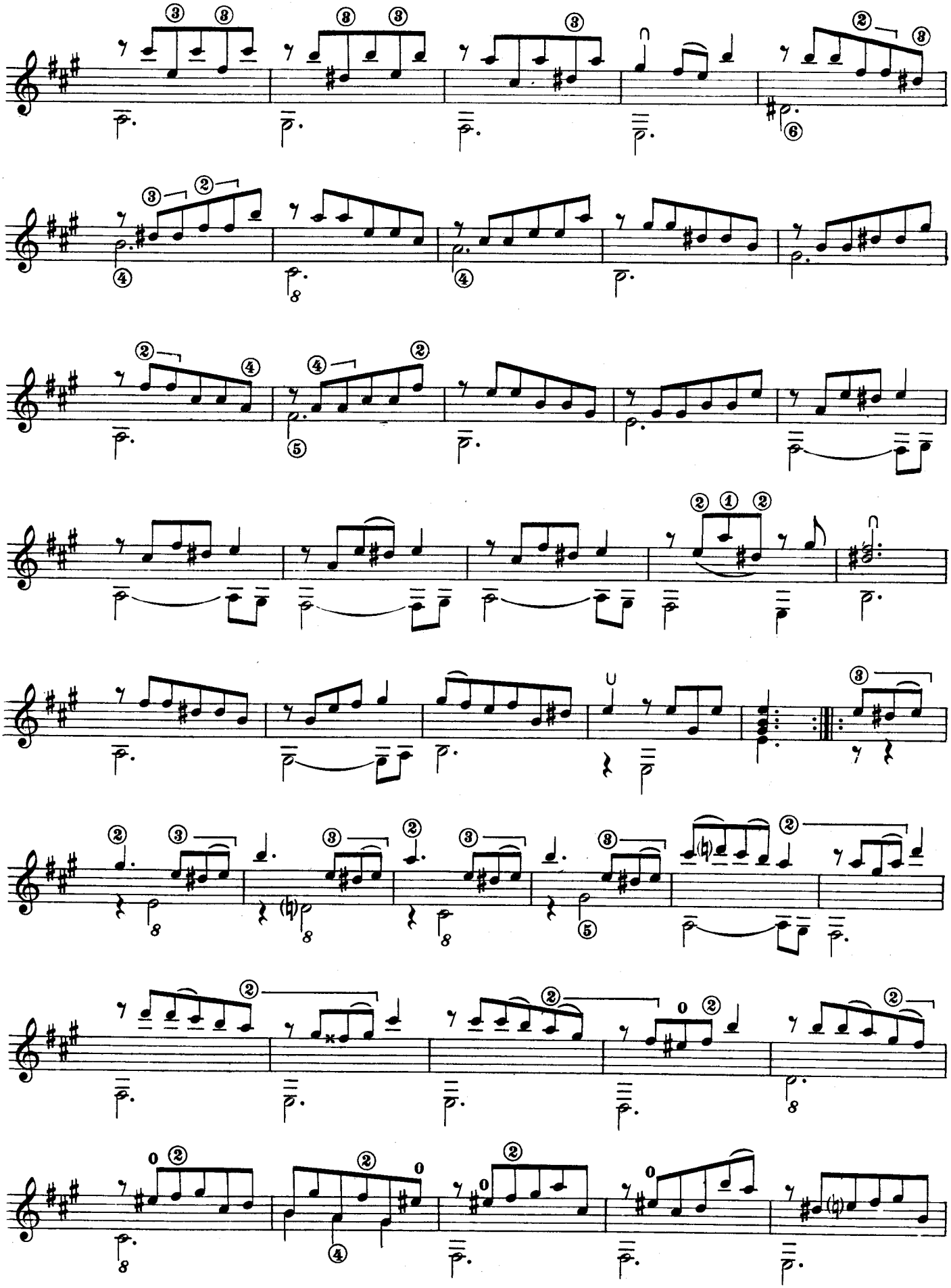
Nell'originale manca il Si del quarto tempo.

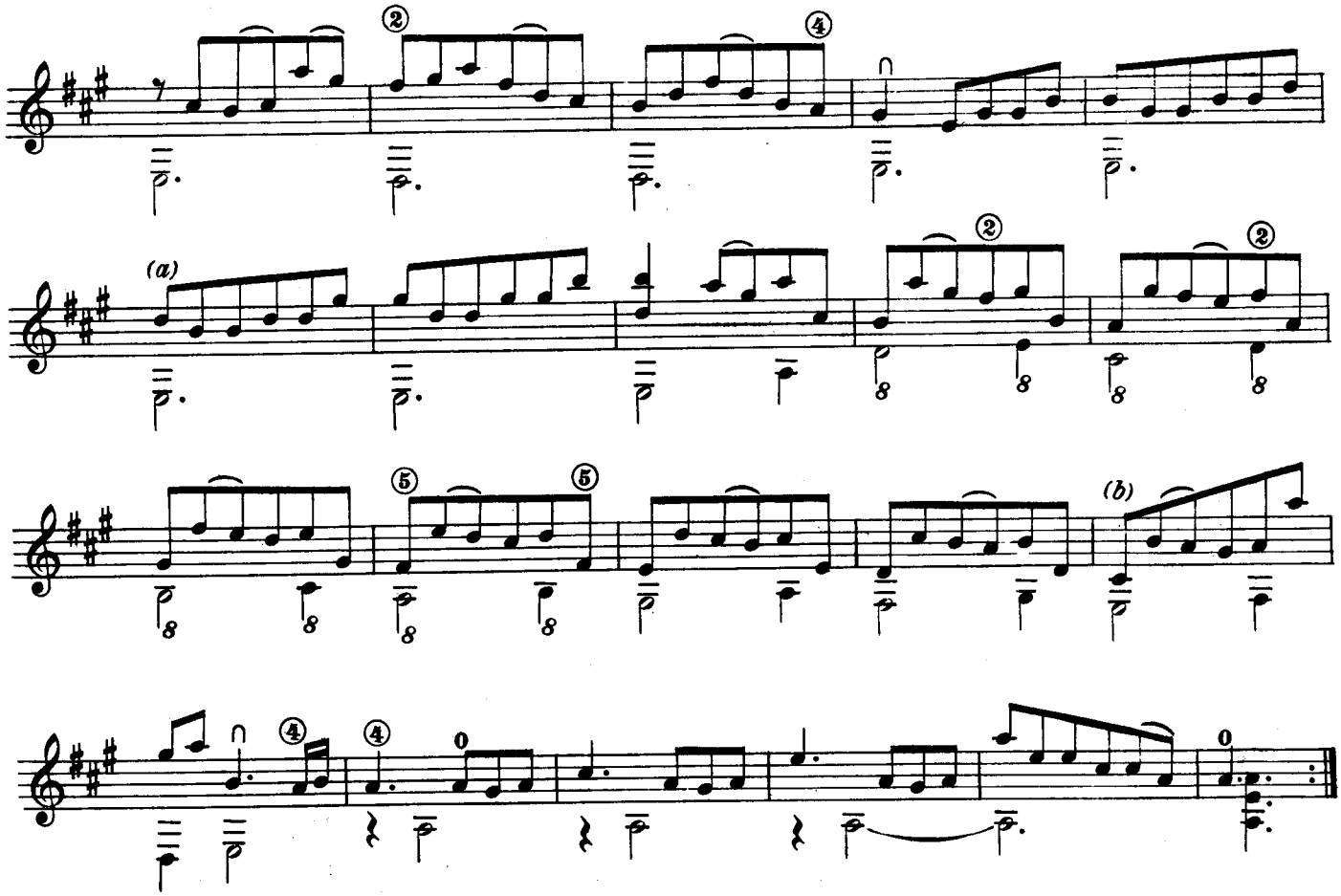
(a) *In the original the B natural in the fourth movement is missing.*
Dans l'original le Si du quatrième mouvement manque.
Im Original fehlt das H des vierten Satzes.



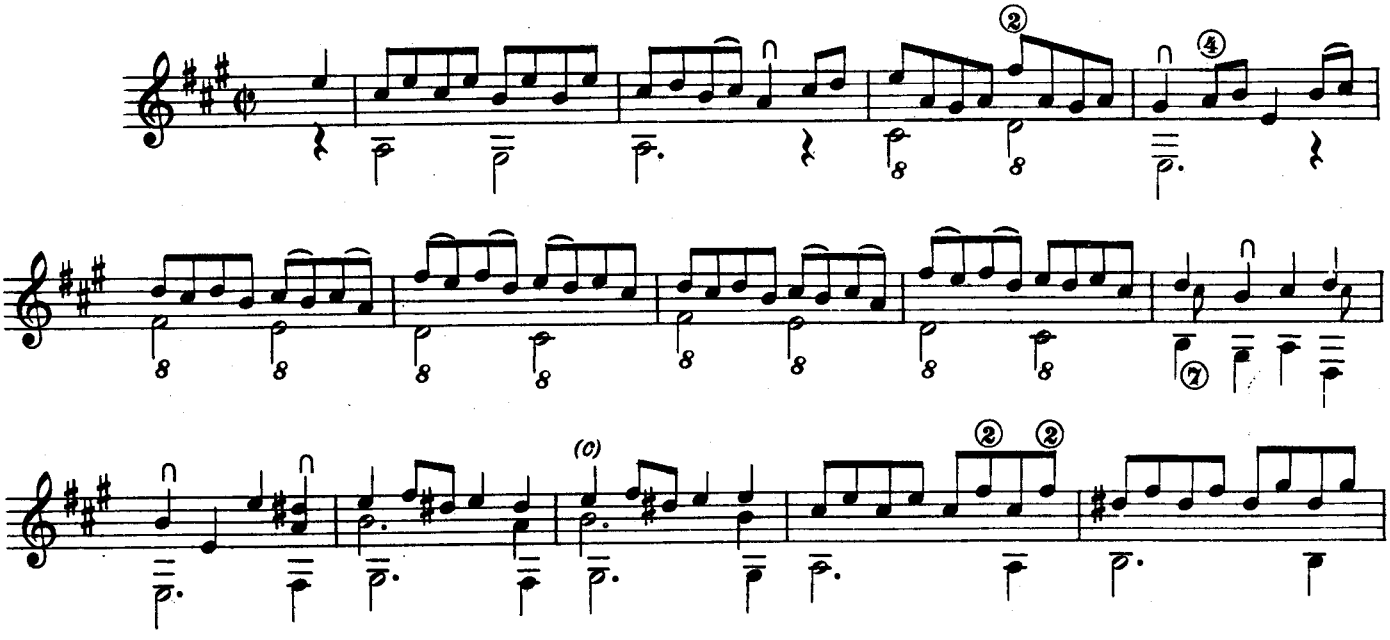
COURANTE





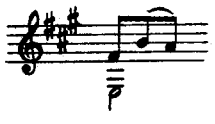


BOURÉE

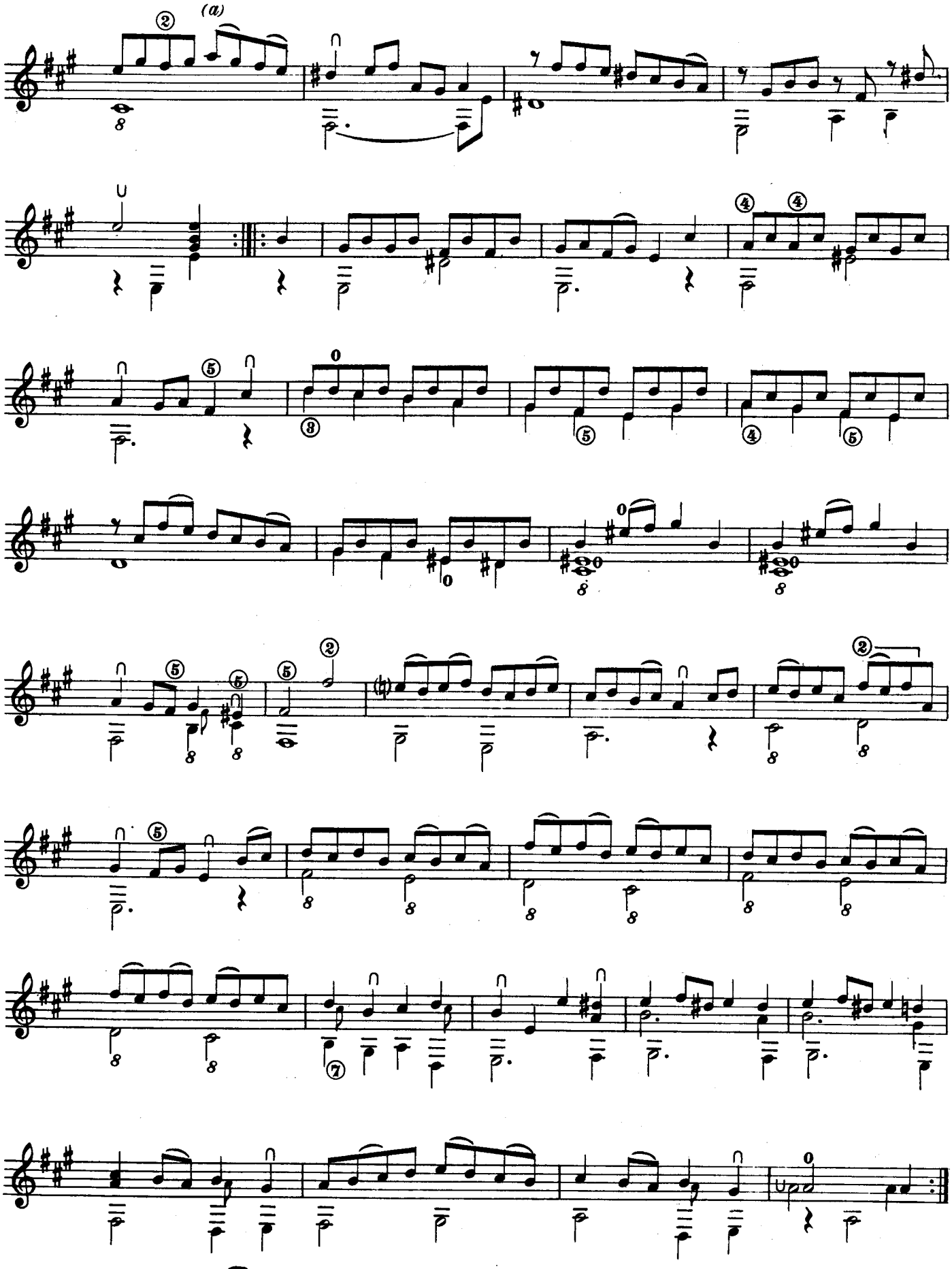


Nell'originale:
In the original:
Dans l'original:
Im Original:

(a) La nota del basso è Re.
The bass note is a D natural.
La note de la basse est Ré.
Die Note vom Bass ist D.

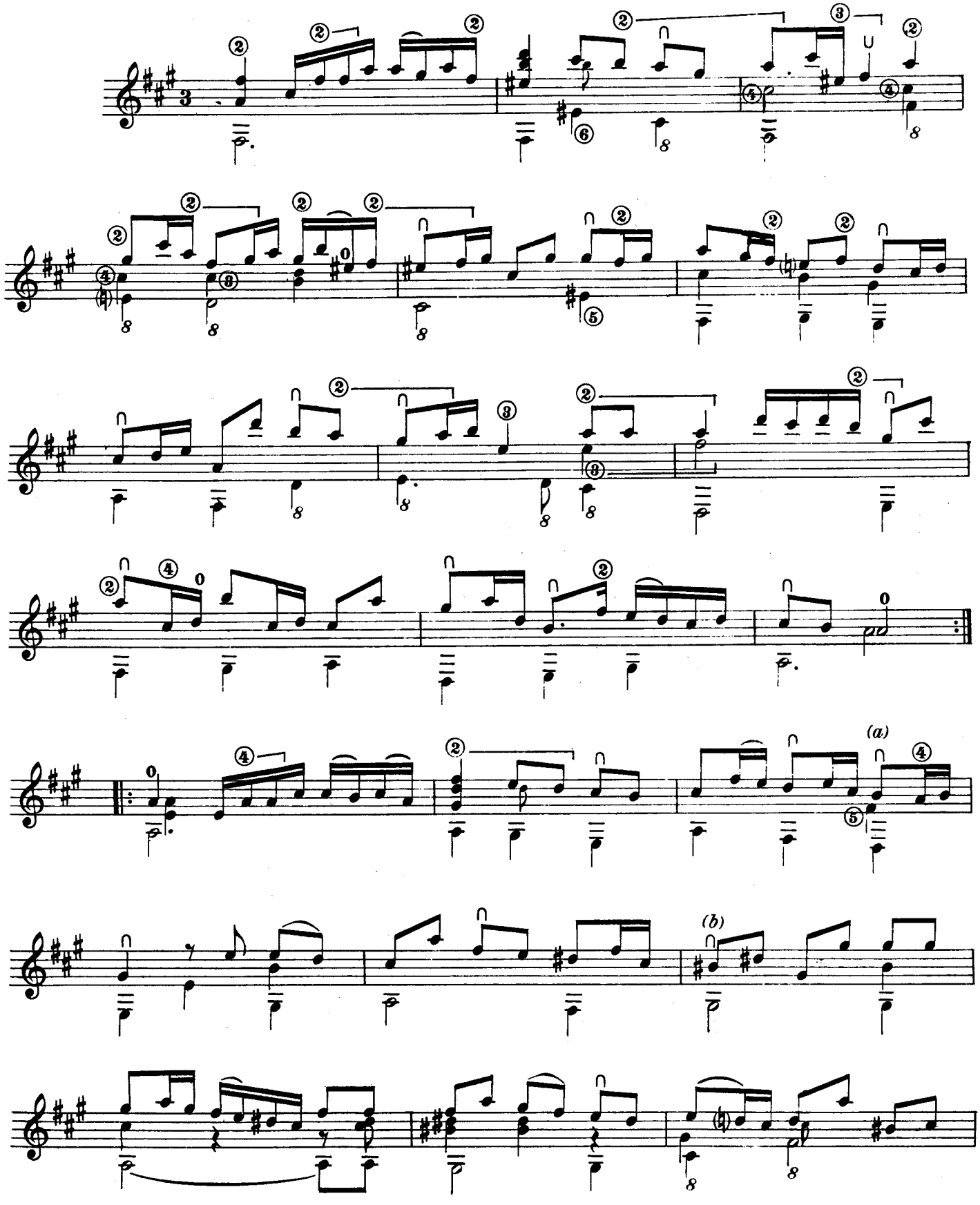
(b) 

(c) Manca il Sol del primo tempo.
The G natural in the first movement is missing.
Le Sol du premier mouvement manque.
Es fehlt das G des ersten Satzes.

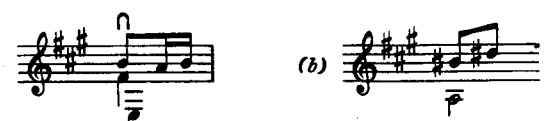


Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)

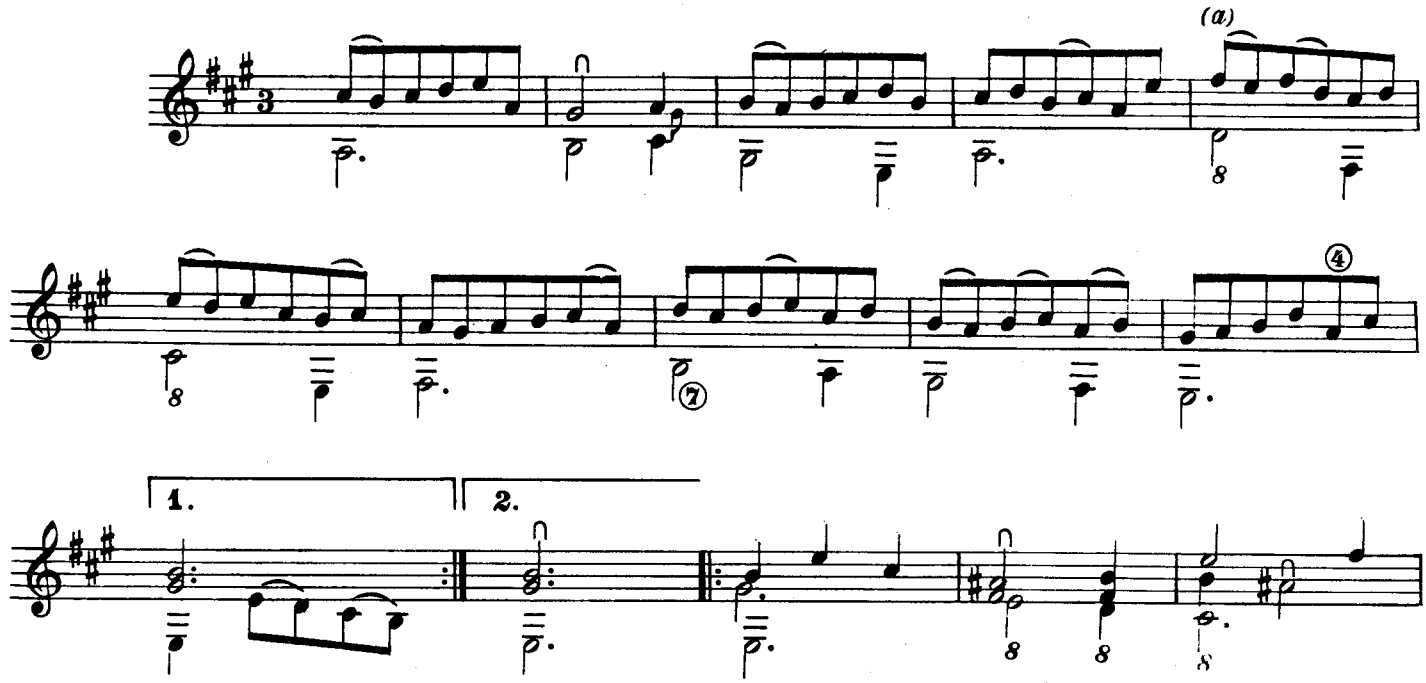
SARABANDA



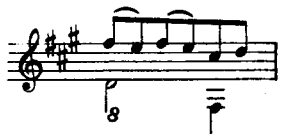
Nell'originale:
In the original:
Dans l'original:
Im Original:

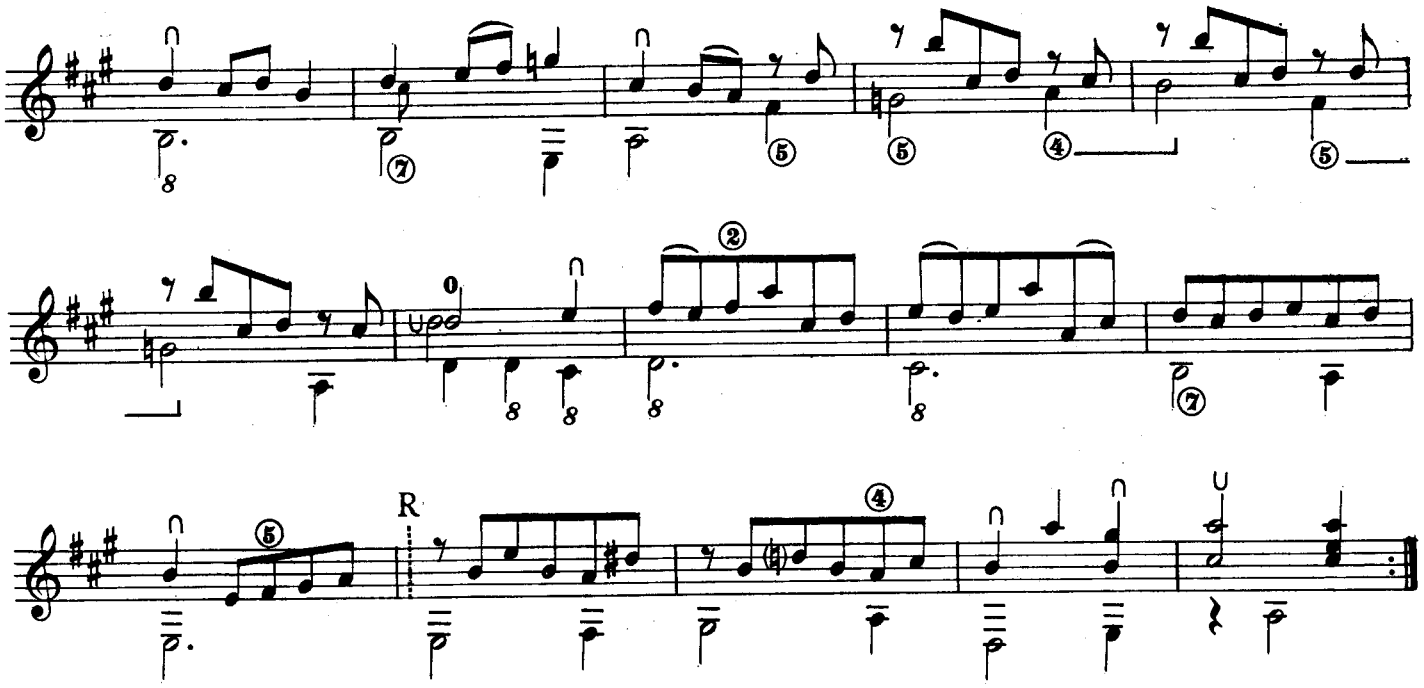


MENUET

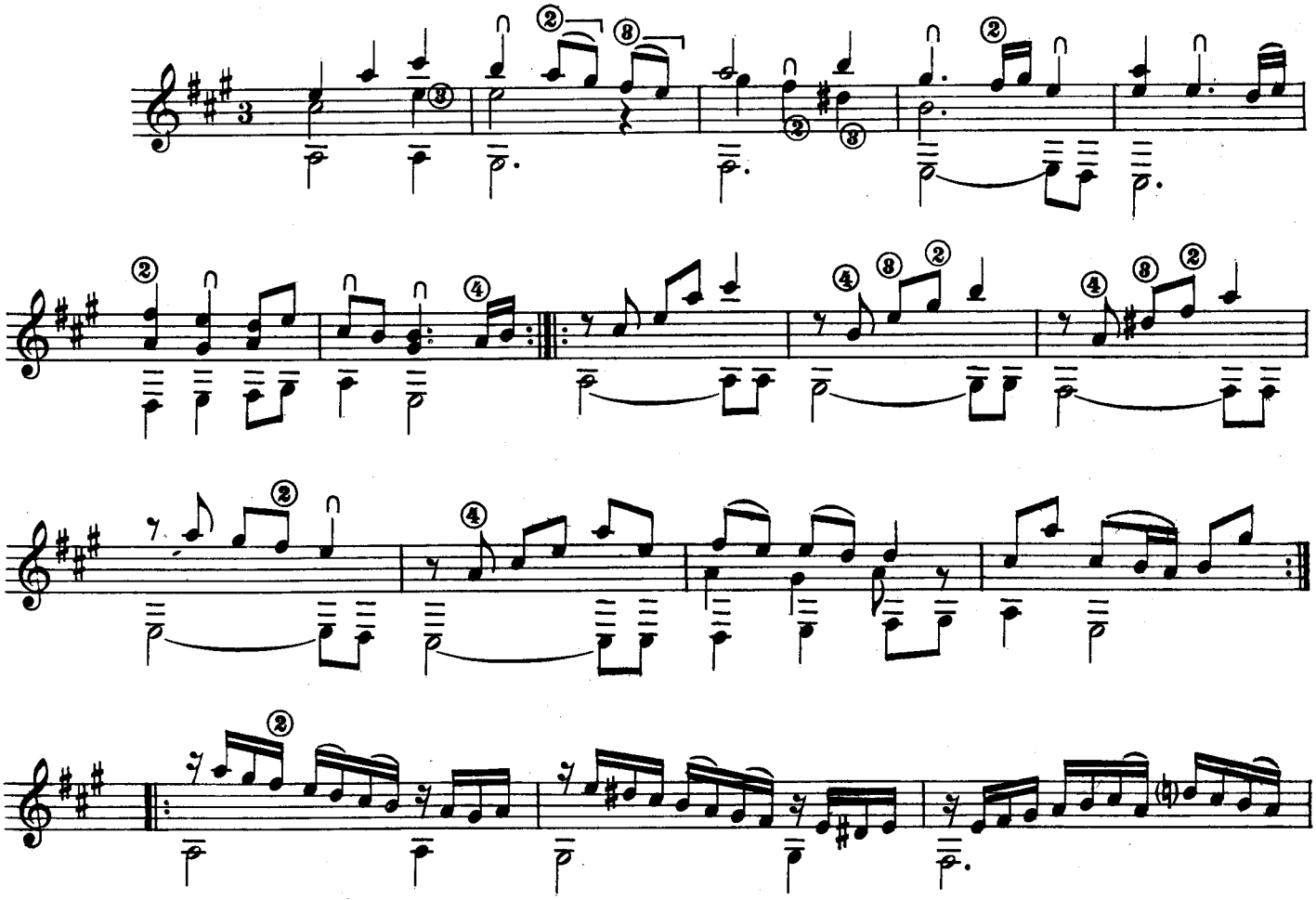


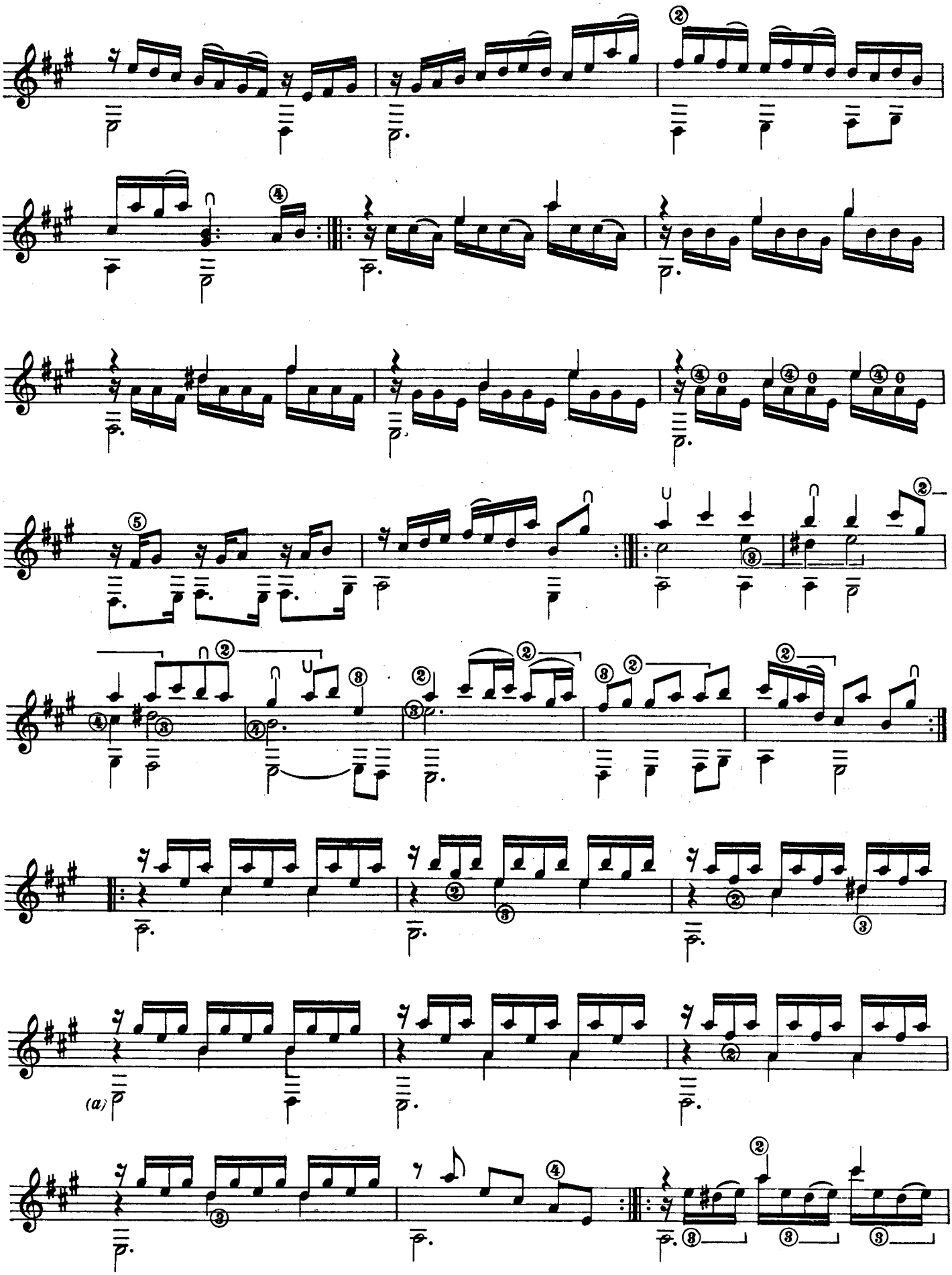
Nell'originale:
In the original:
Dans l'original:
Im Original:



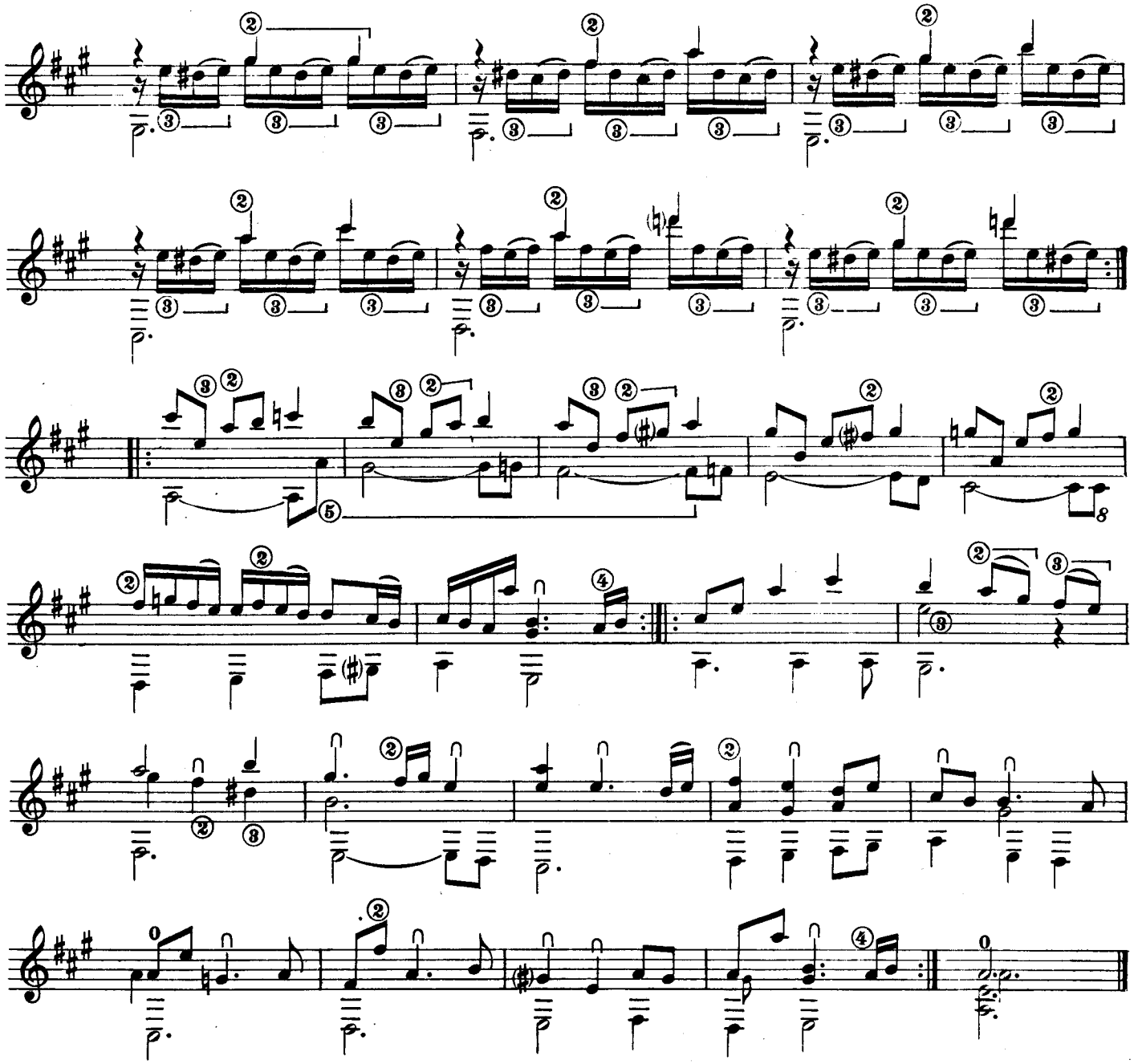


CIACONA

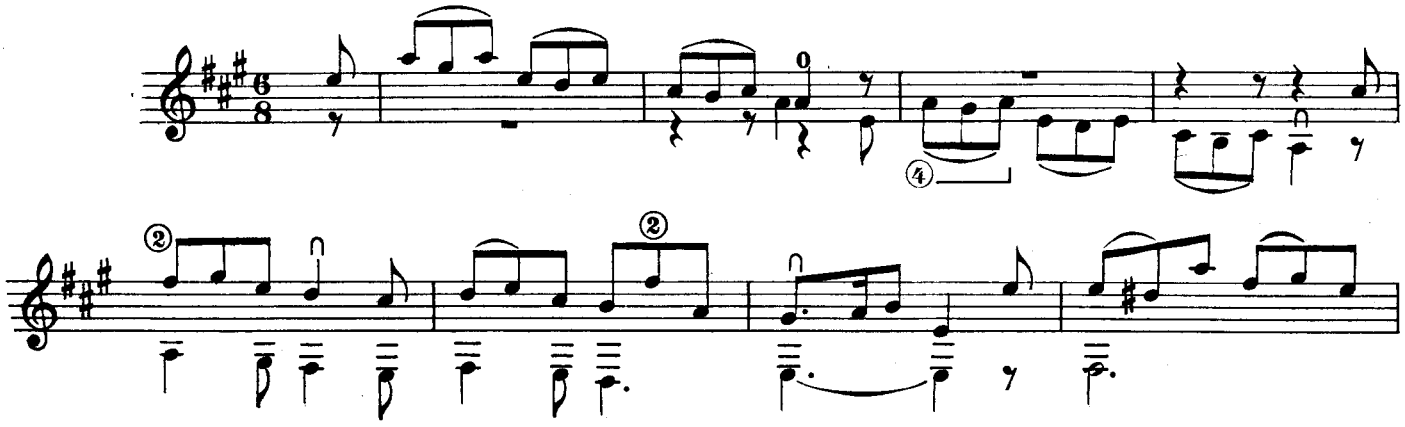


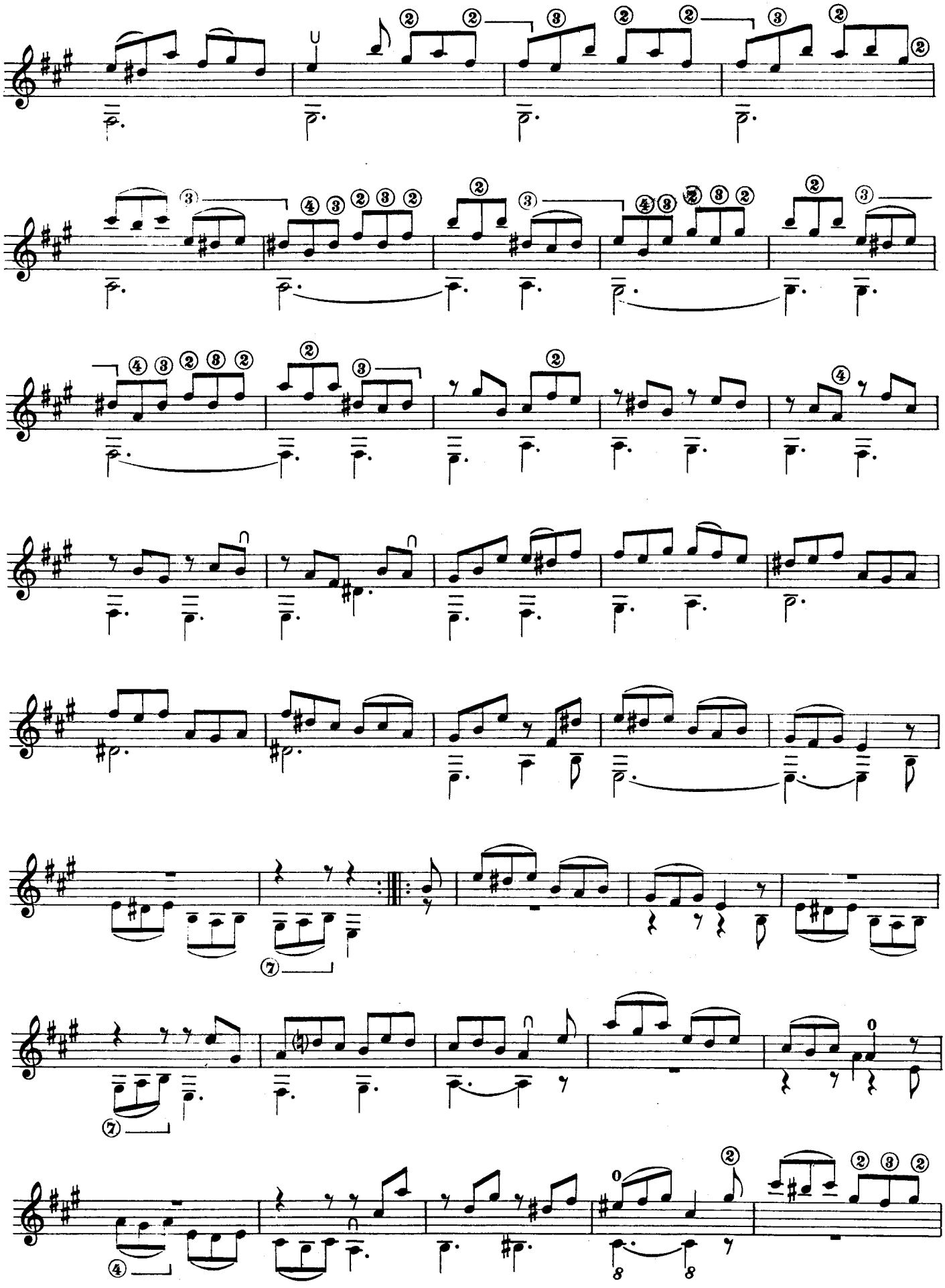


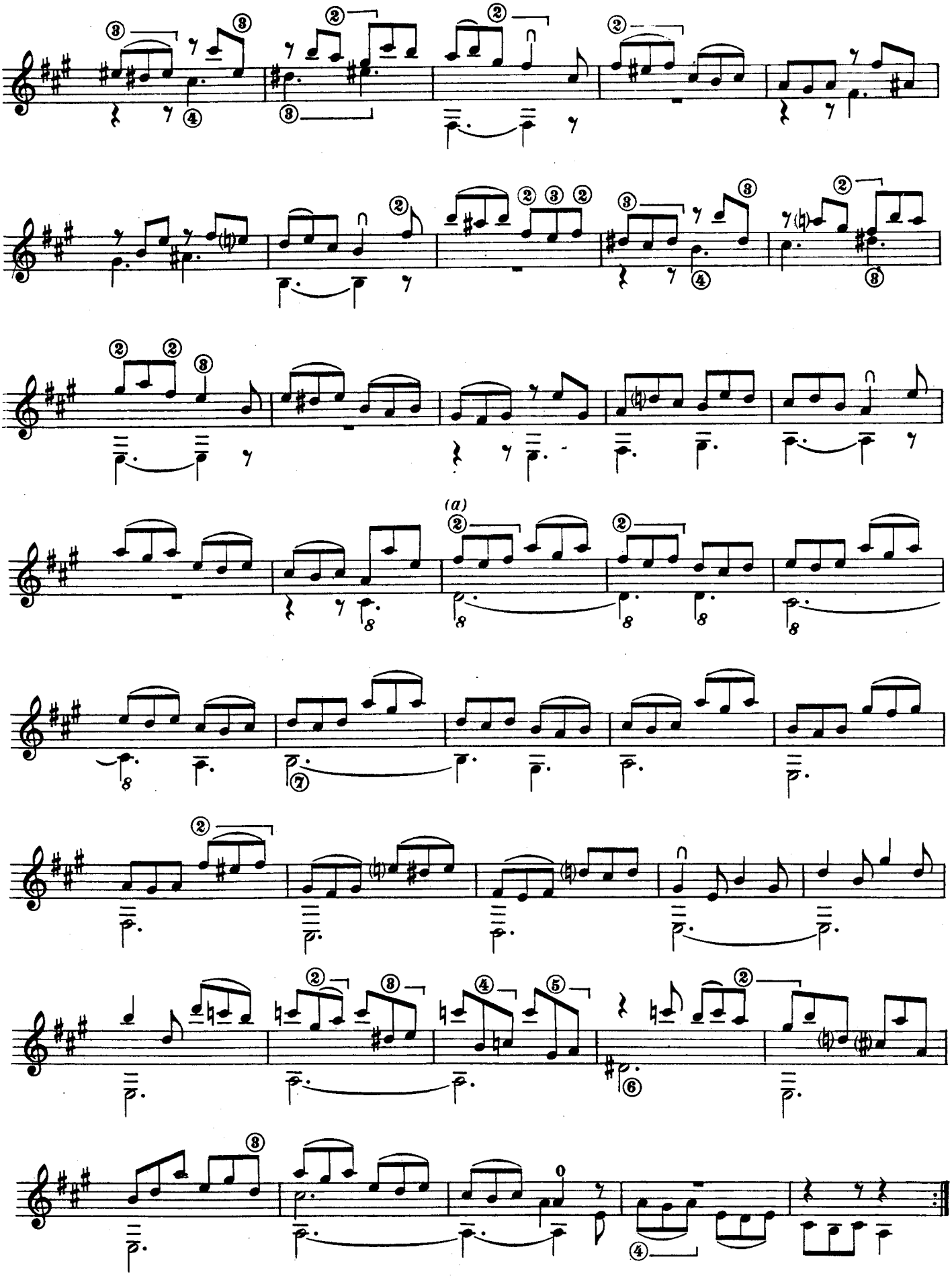
(a) Nell'originale: Re.
In the original: D natural.
Dans l'original: Ré.
Im Original: D.



GIGUE



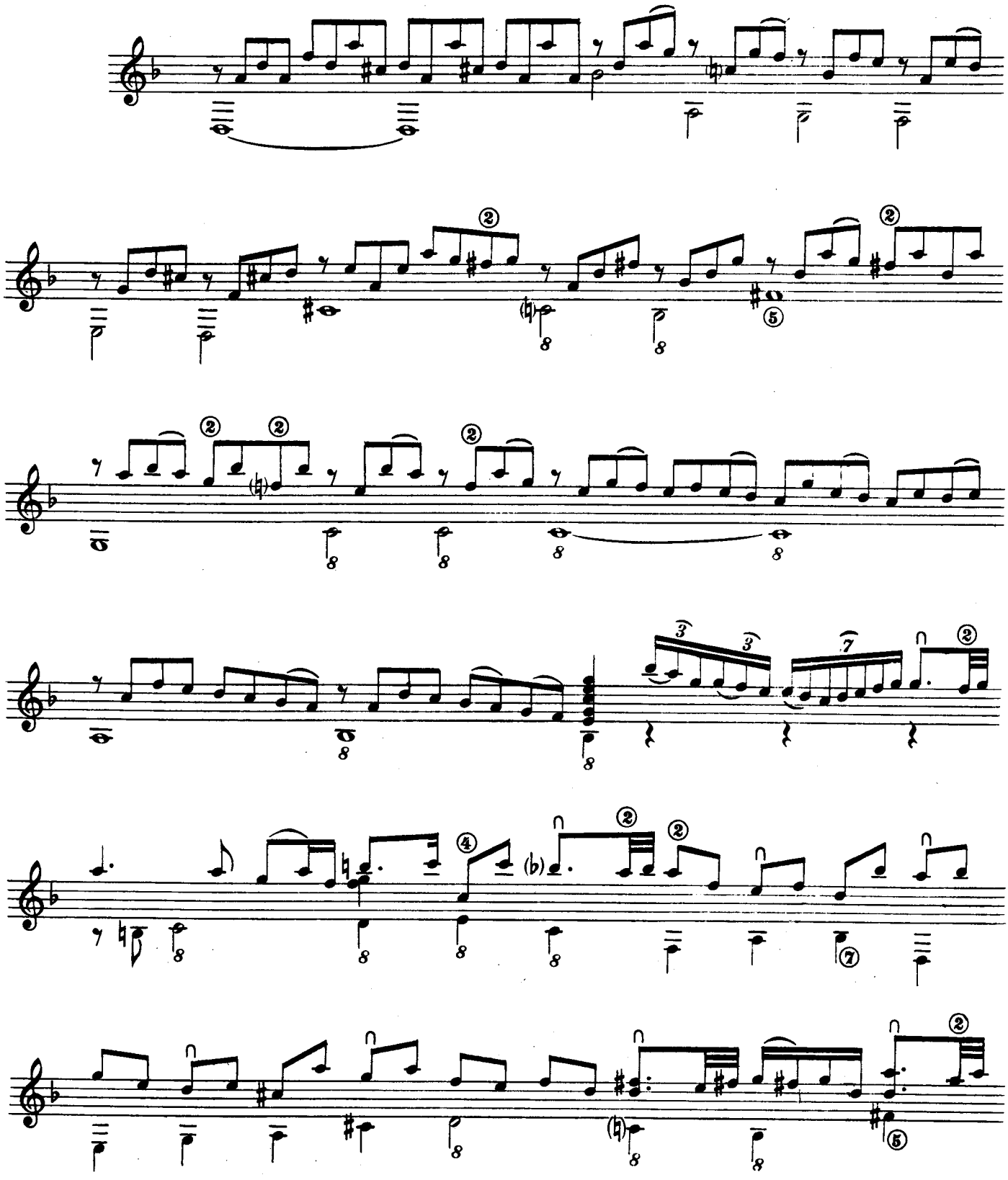


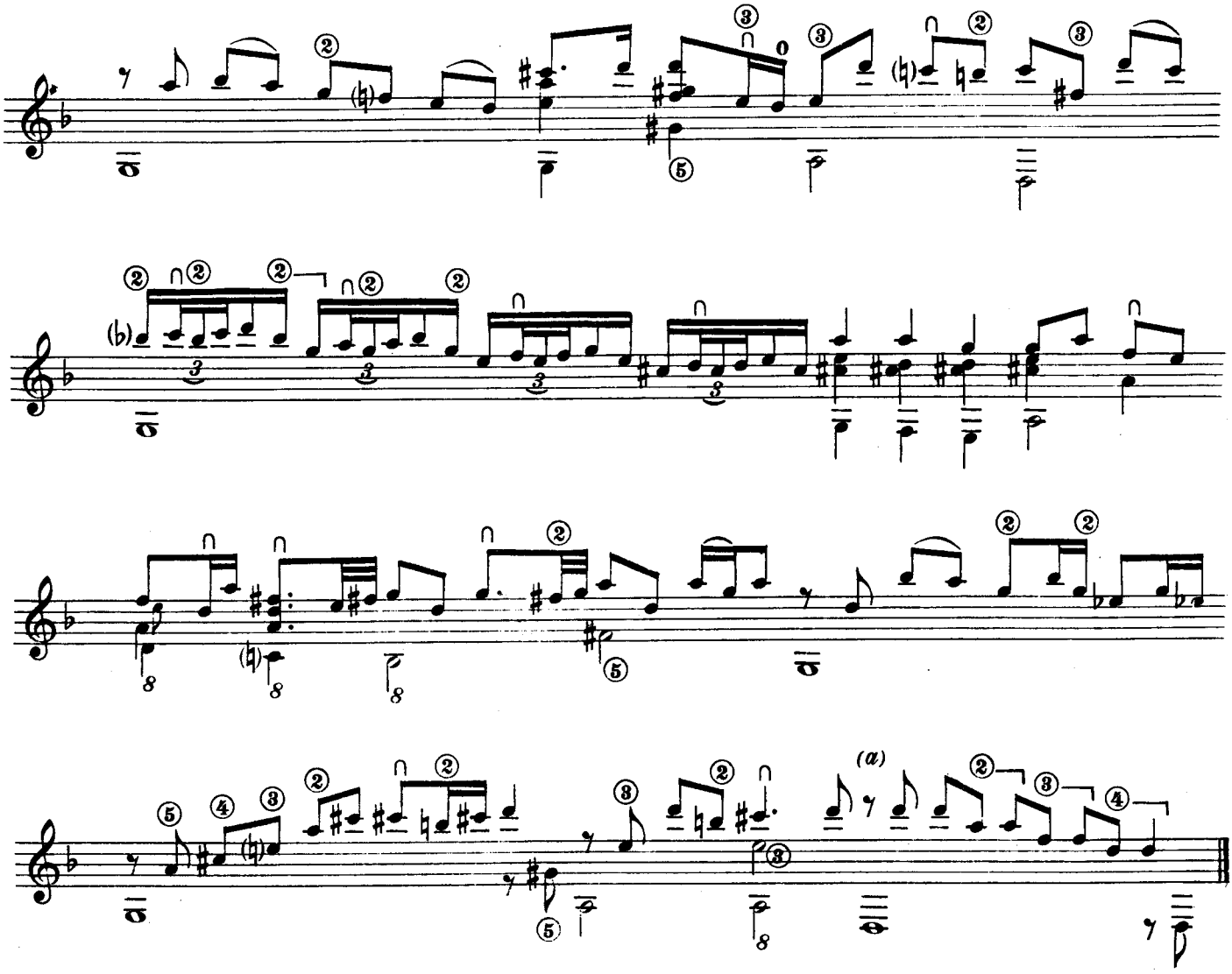


(a) Nell'originale manca il Re basso.
In the original the low D is missing.
Dans l'original le Ré bas manque.
Im Original fehlt das tiefe D.

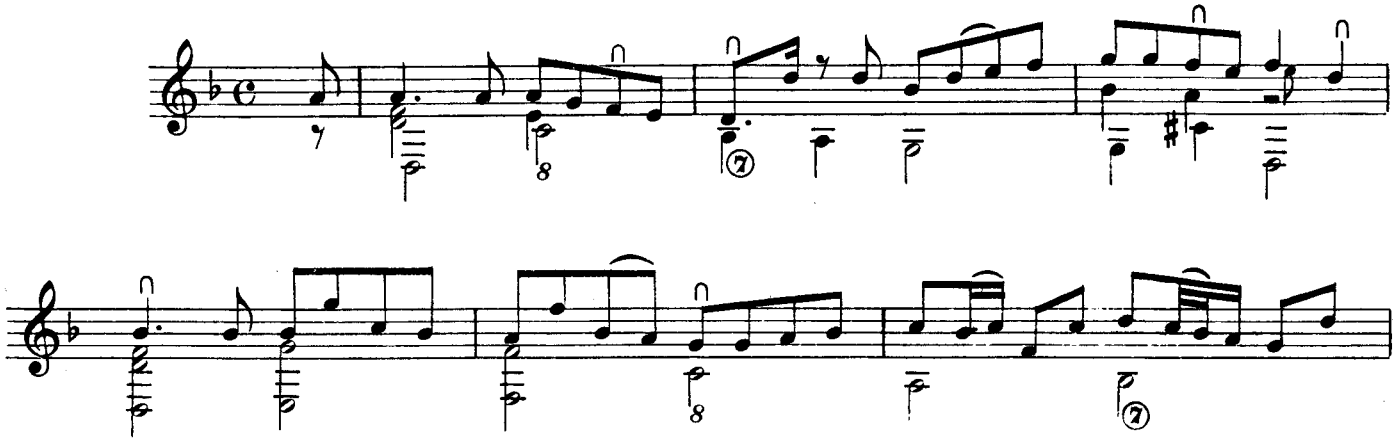
SUITE IX

PRELUDIE





ALLEMANDE



In questo punto dell'originale vi è un segno di richiamo per un nuovo breve periodo musicale riportato in calce alla pagina, che però non conclude definitivamente il Preludio, nè si riallaccia alla frase finale. Per questa ragione abbiamo ritenuto di ometterne la trascrizione.

At this point the original shows a repeat sign for a new short period carried at the foot of the page. This however, does not conclude the Prelude nor does it tie itself to the final phrase. For this reason we have omitted this from the transcription.

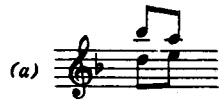
(a) A ce point de l'original, il y a un renvoi pour une nouvelle phrase musicale brève, portée au bas de la page, qui toutefois ne conclut pas définitivement le Prélude, ni se rattache à la phrase finale. C'est pour cela que nous avons estimé d'en omettre la transcription.

An diesem Punkt angelangt bemerkt man im Original einen Verweis hinsichtlich einer neuen, kurzen am Fusse der Seite wiedergegebenen Musikperiode, die jedoch weder das Präludium abschliesst noch zum Finale überleitet. Aus diesem Grunde haben wir es für besser gefunden, denselben aus unser Ausgabe wegzulassen.

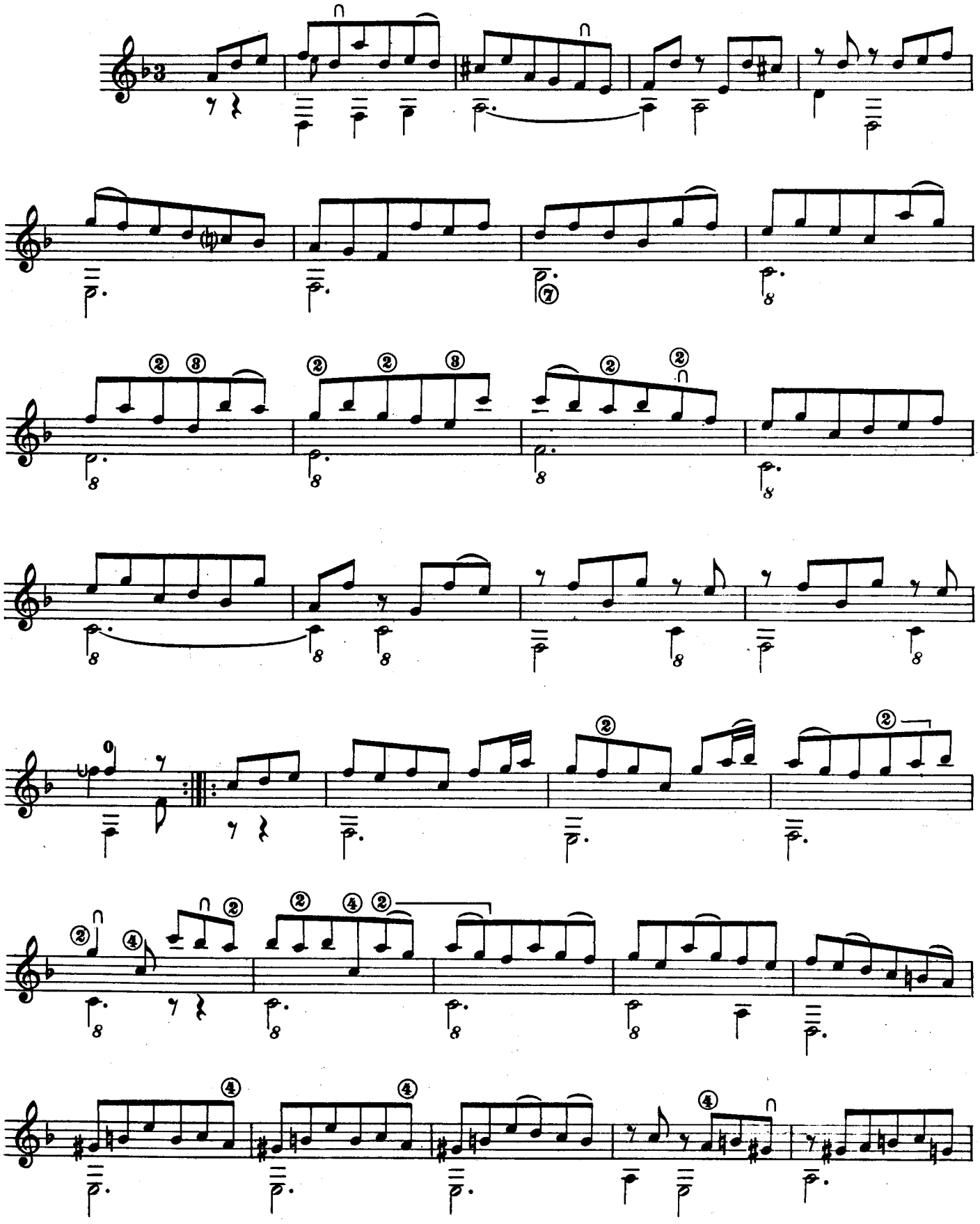
(a)

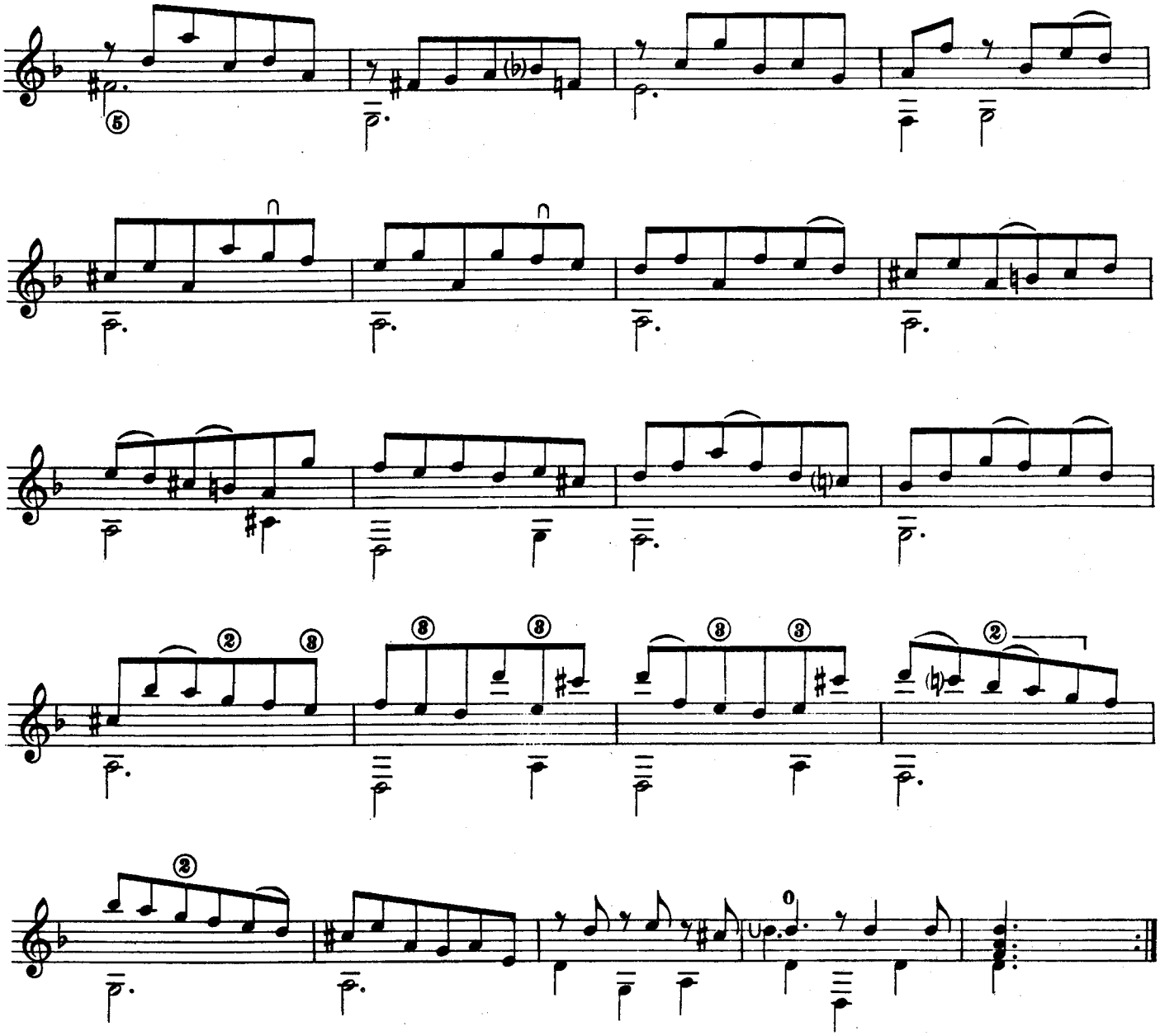
WEISS

Nell'originale:
In the original:
Dans l'original:
Im Original:

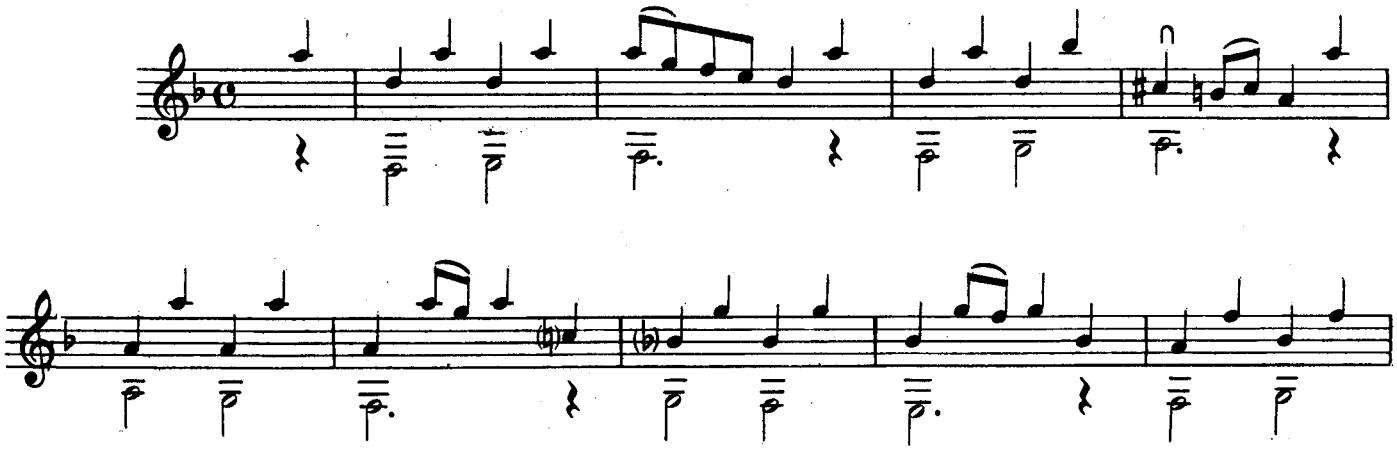


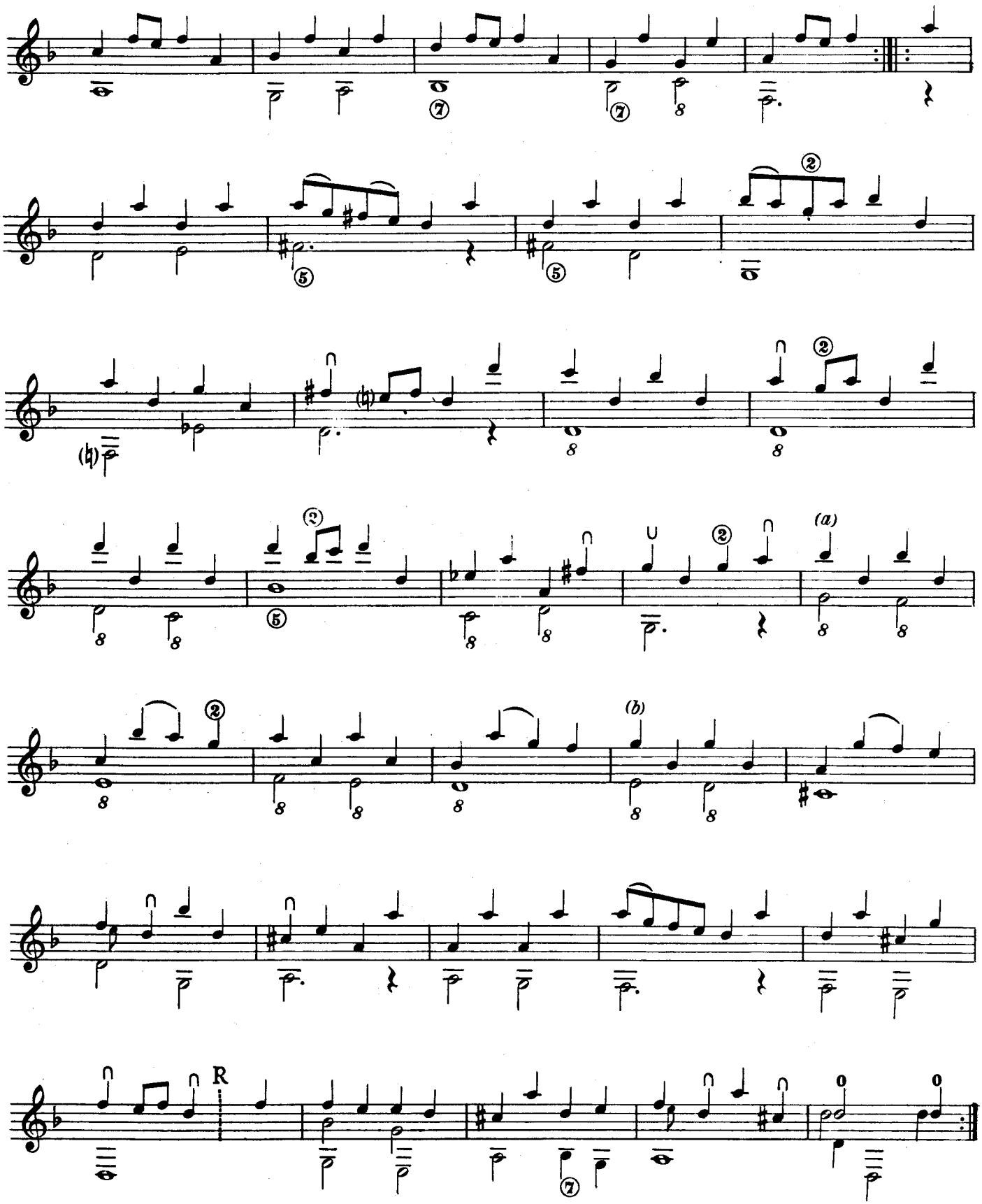
COURANTE



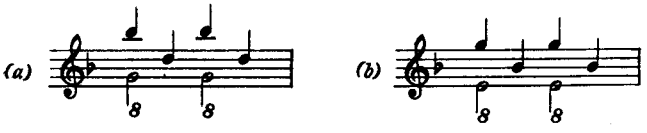


BOURÉE

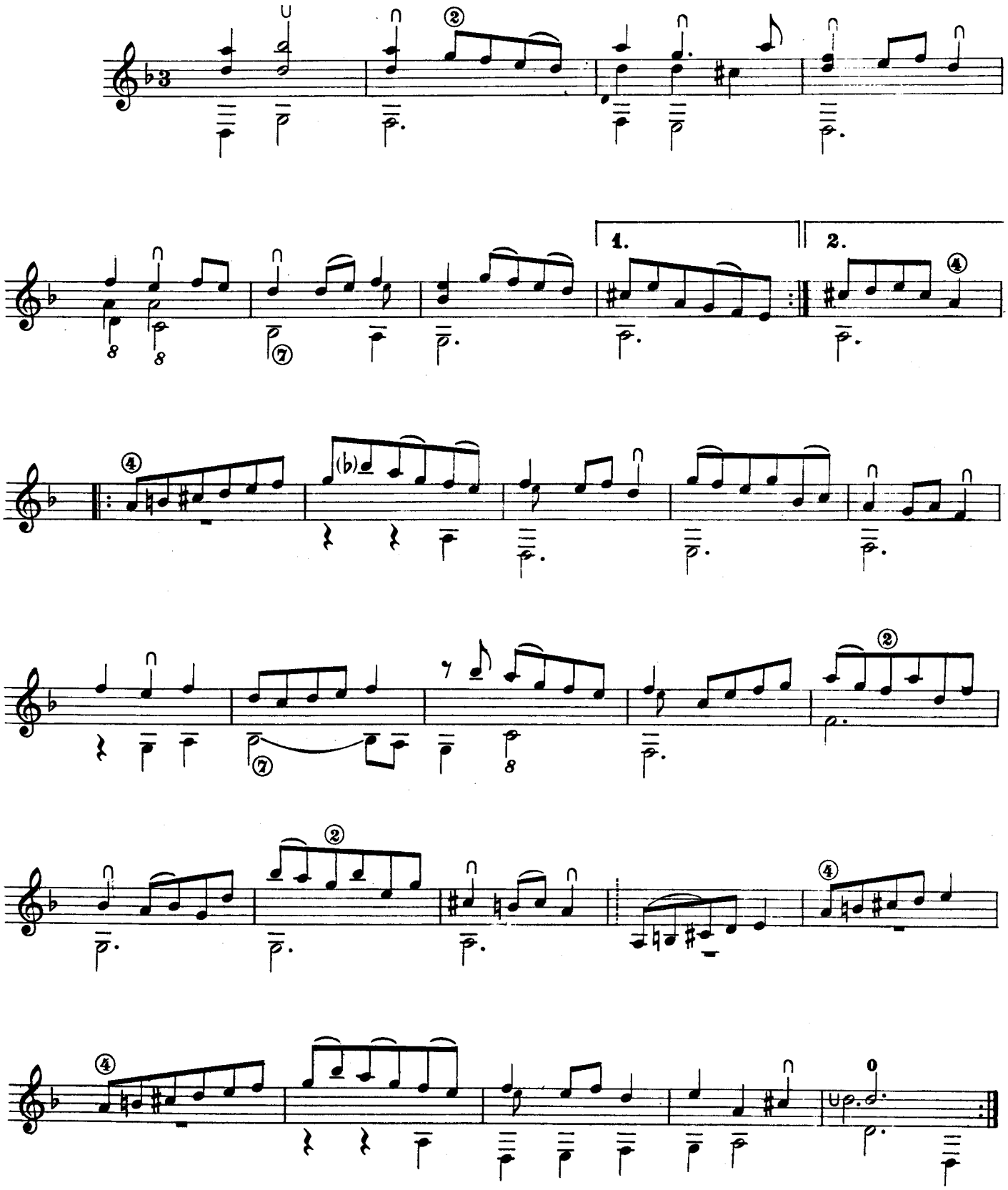




Nell'originale:
In the original:
Dans l'original:
Im Original:

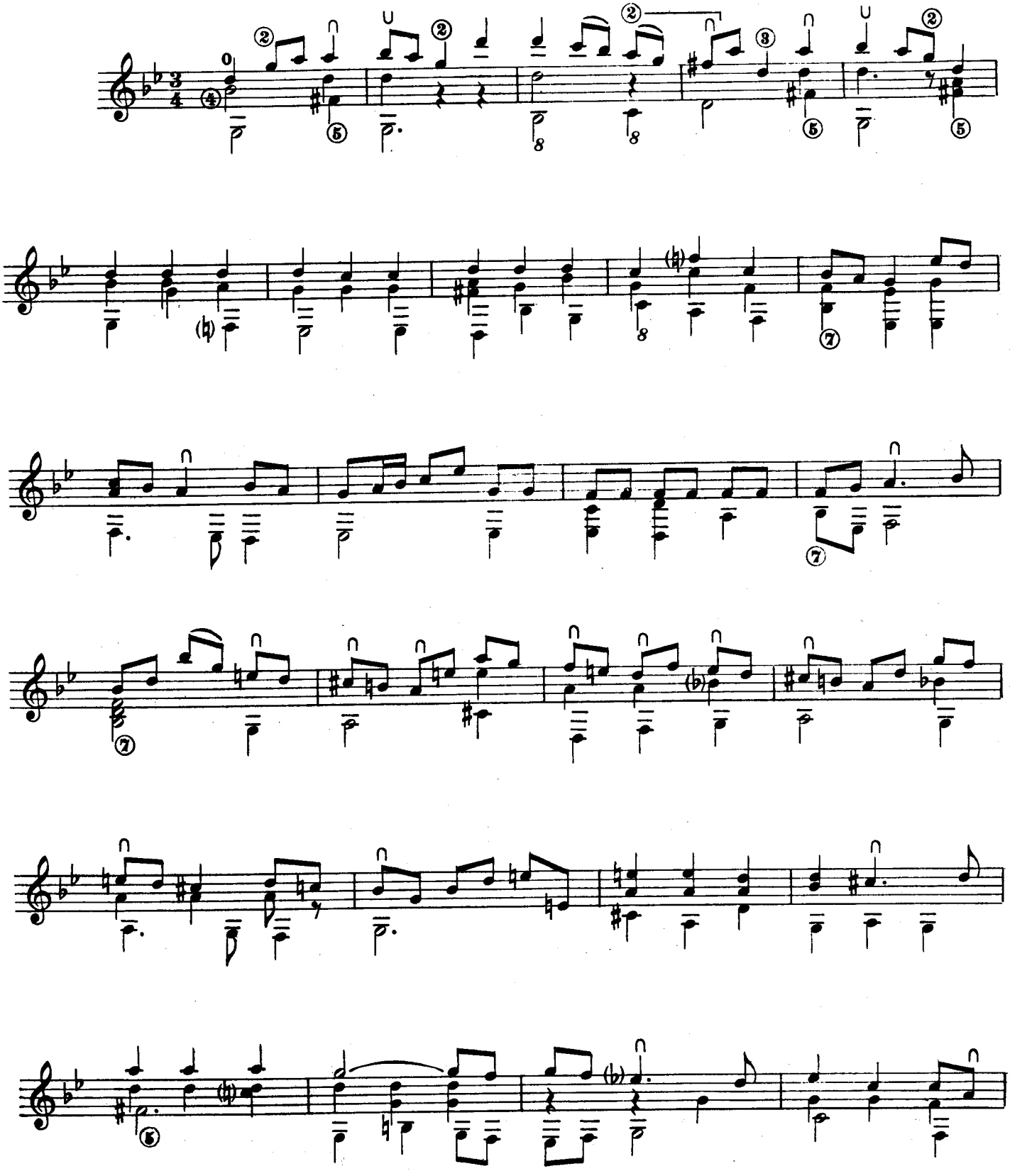


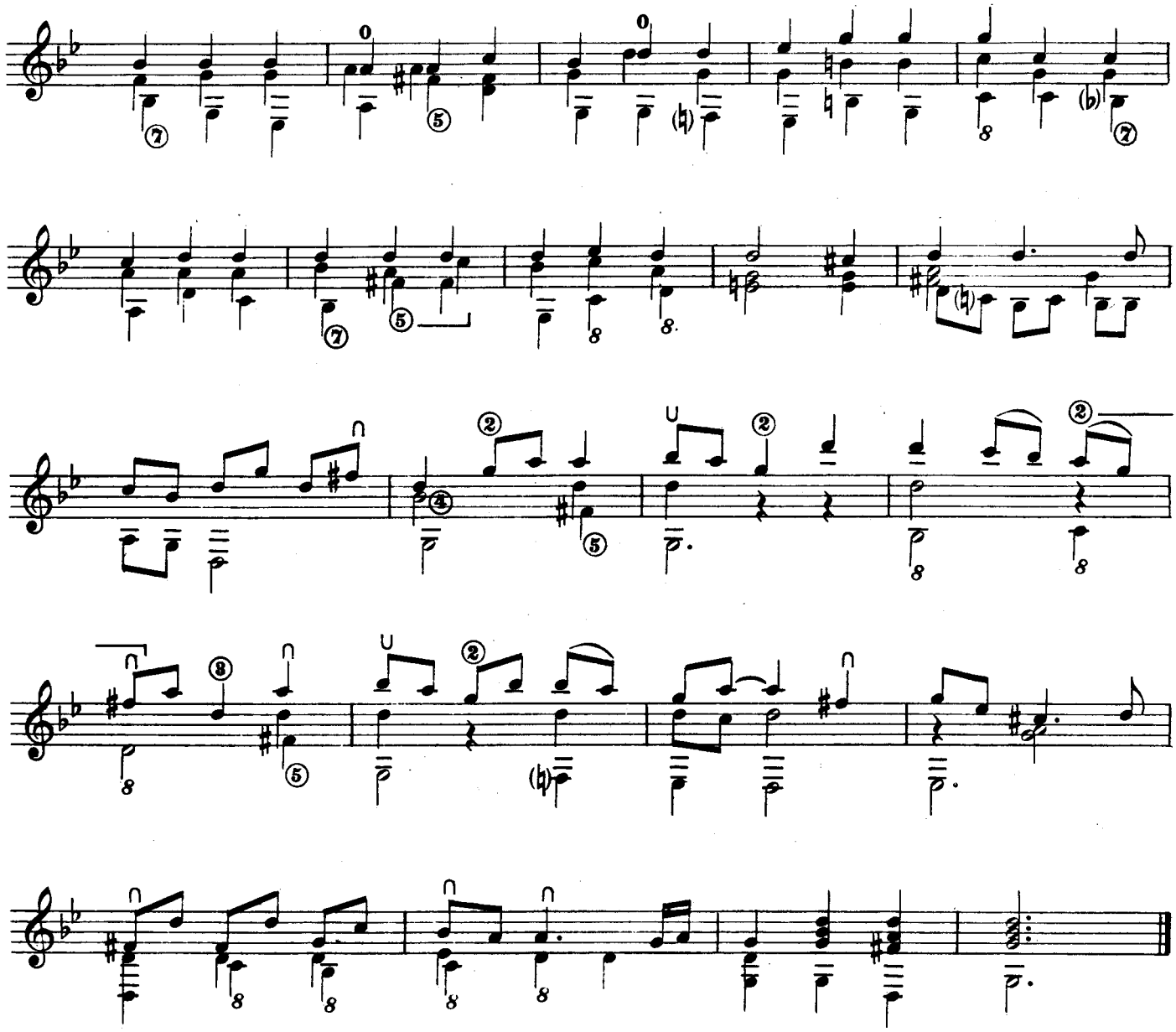
MENUET



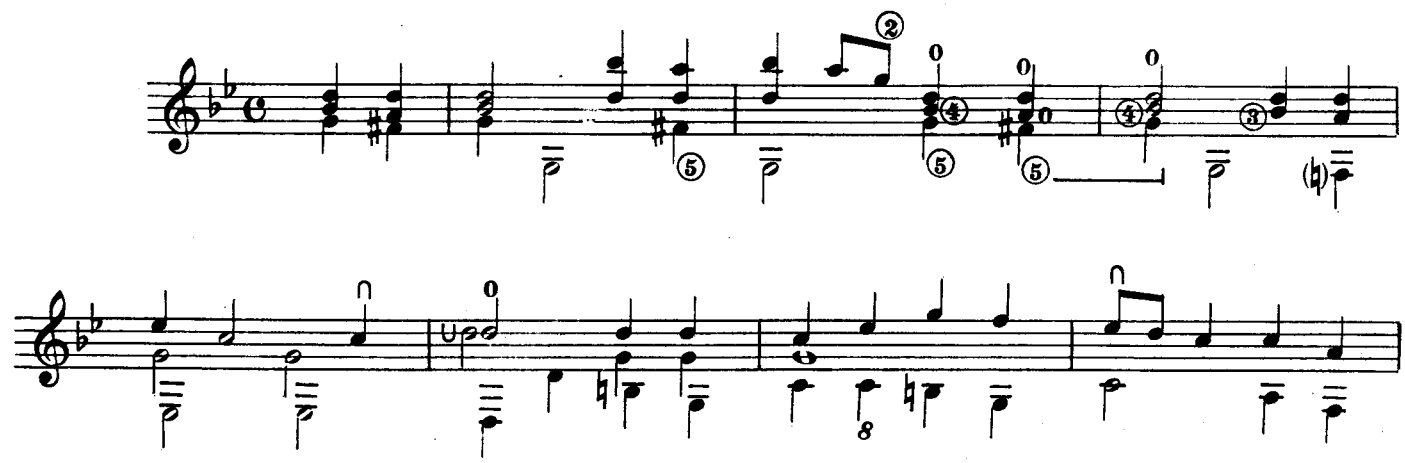
SUITE X

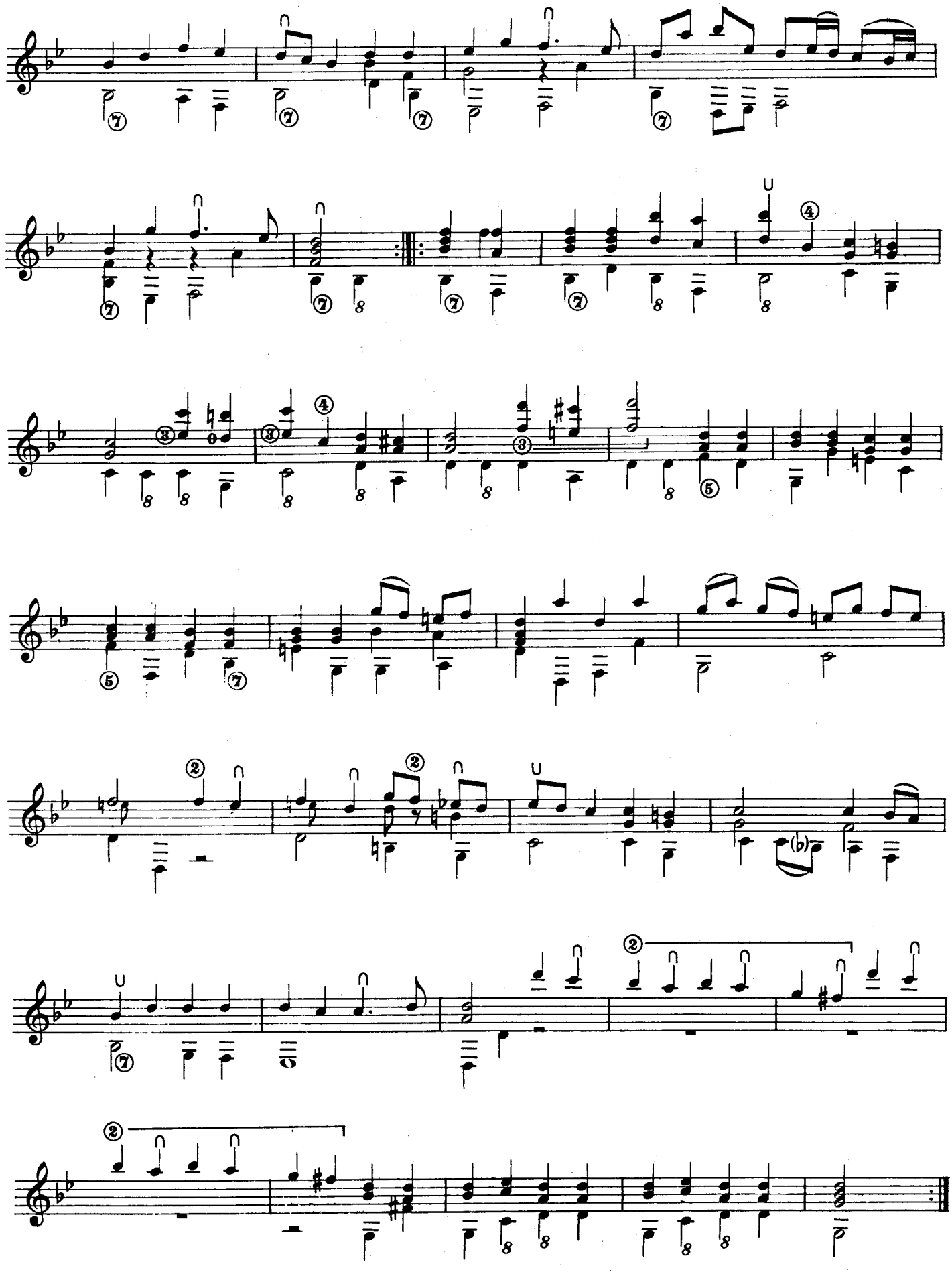
ADAGIO



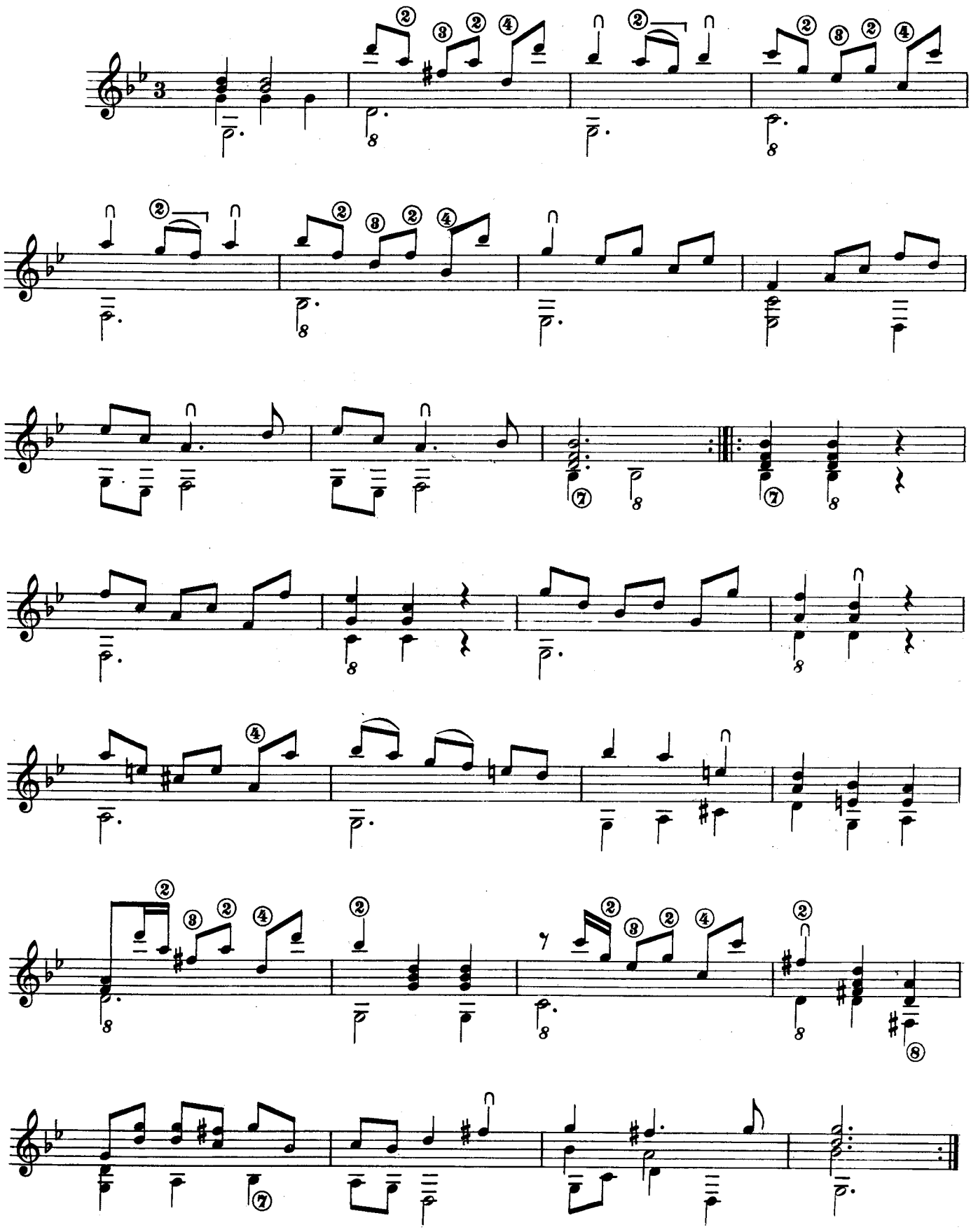


GAVOTTE

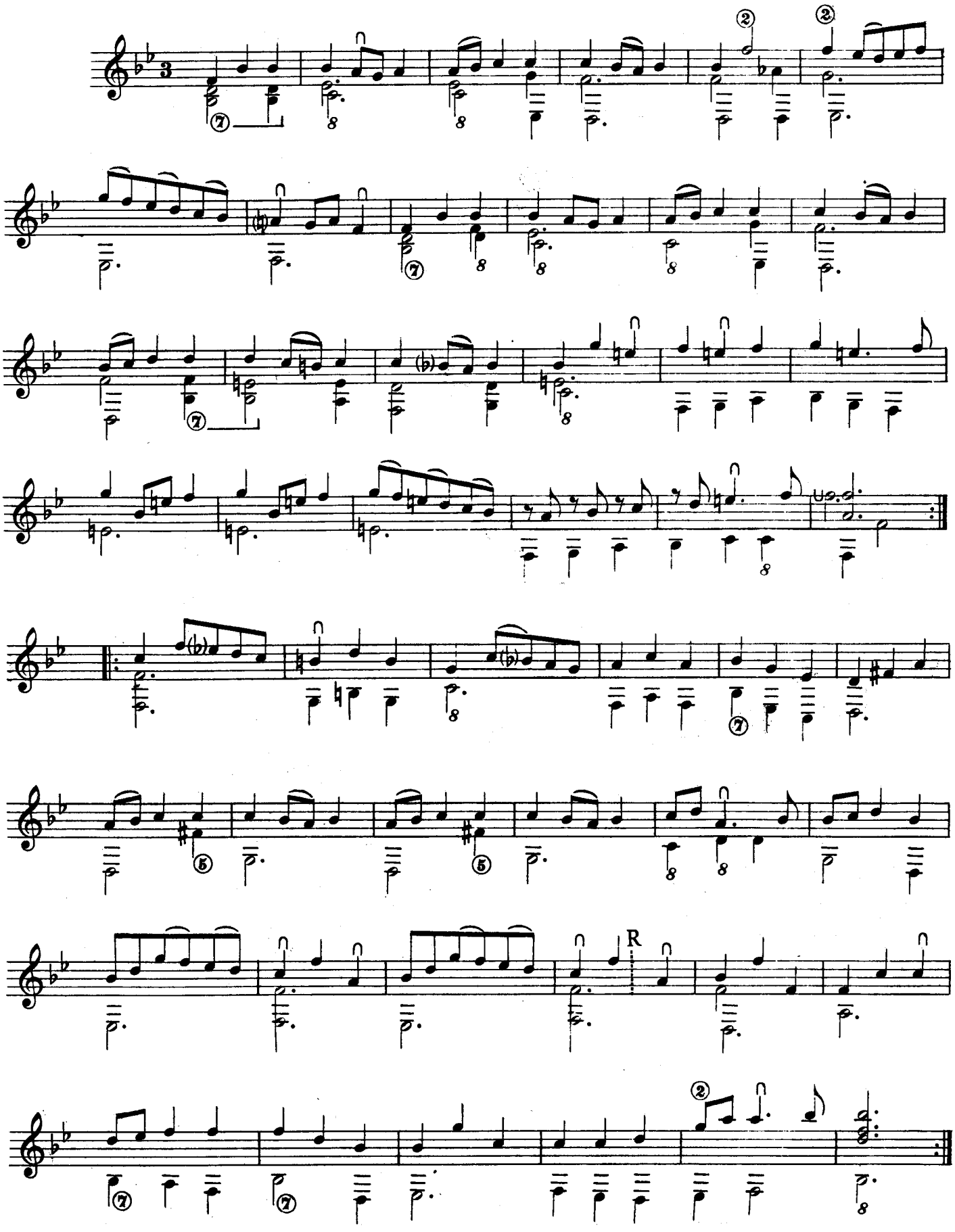




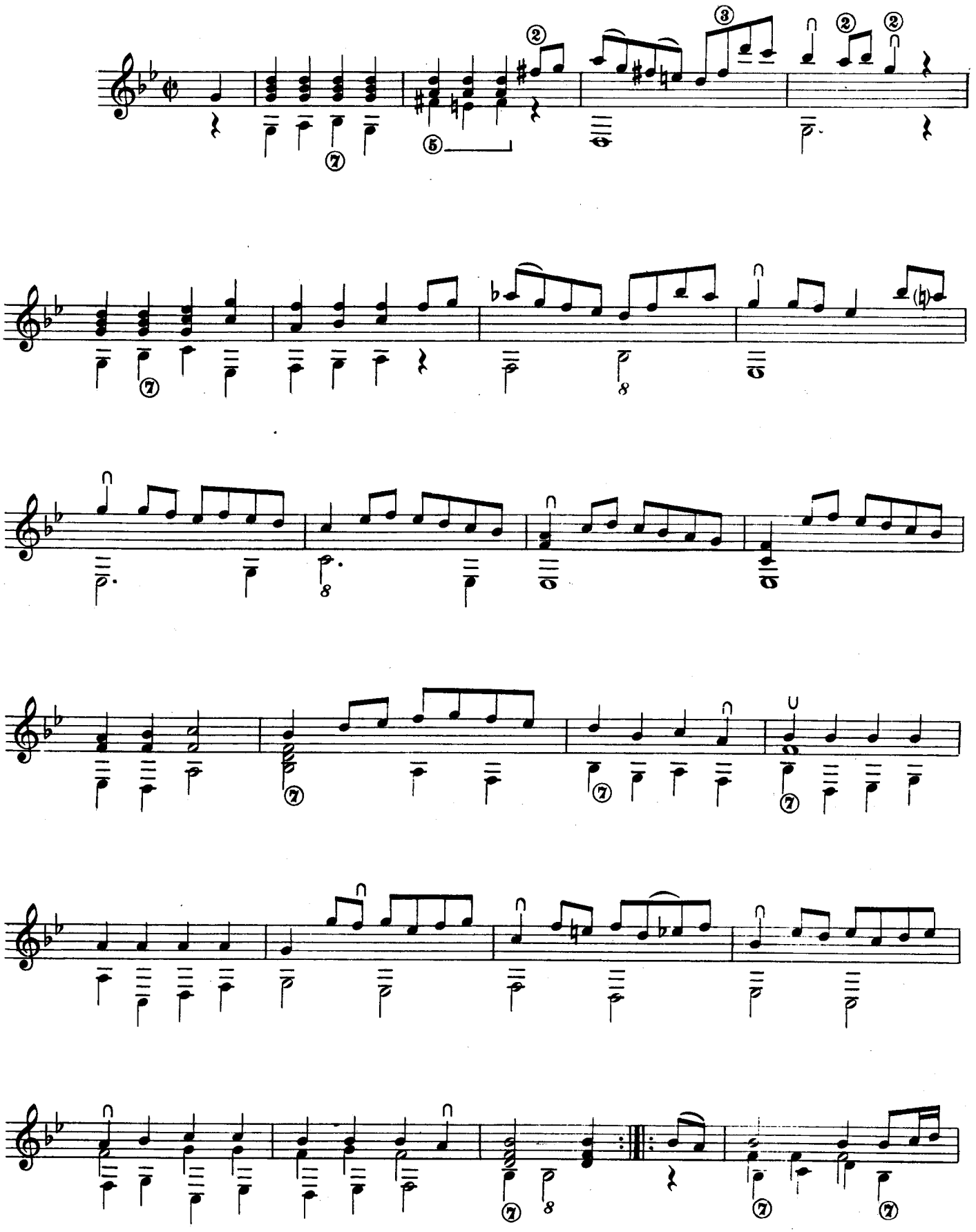
SARABANDE

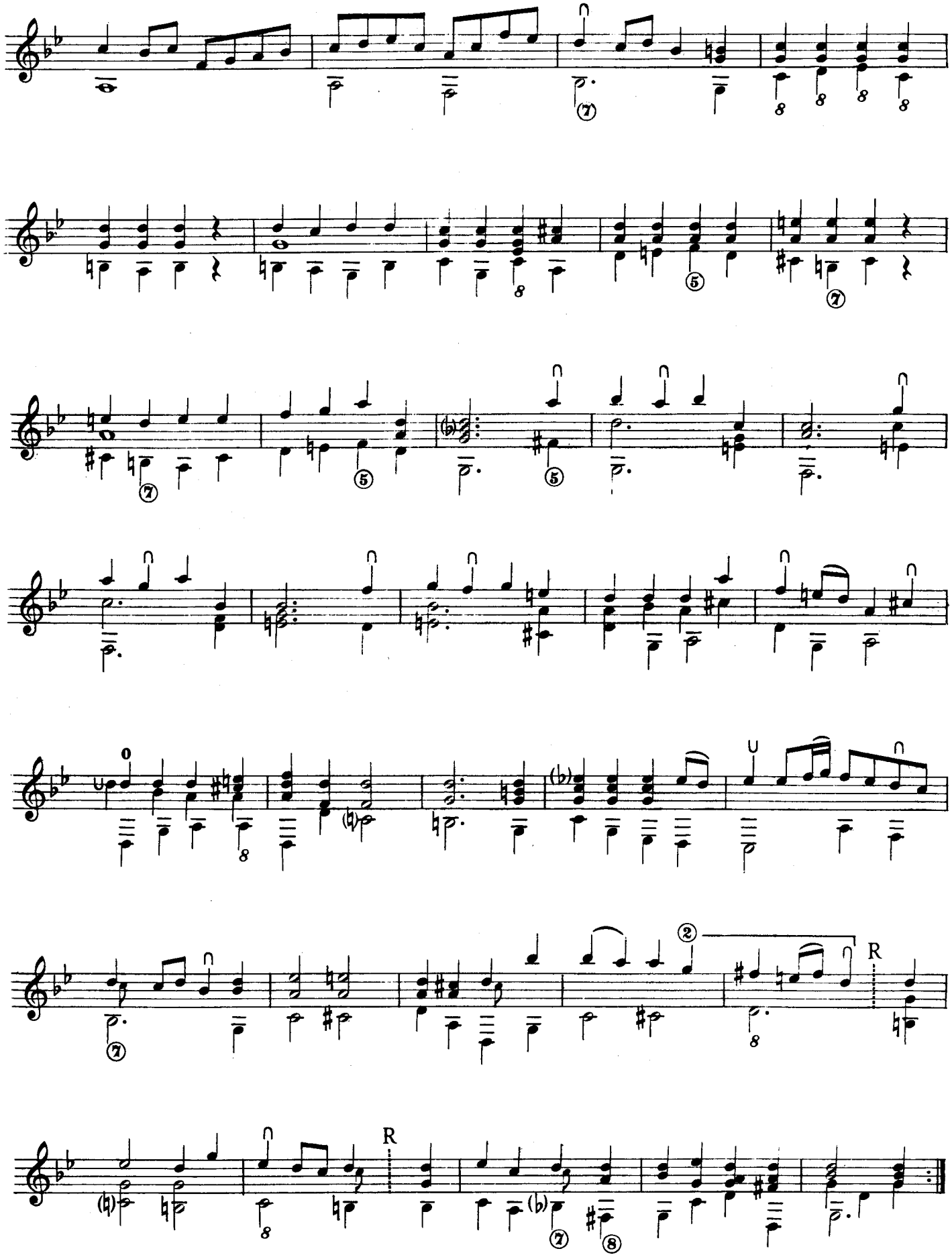


MENUET

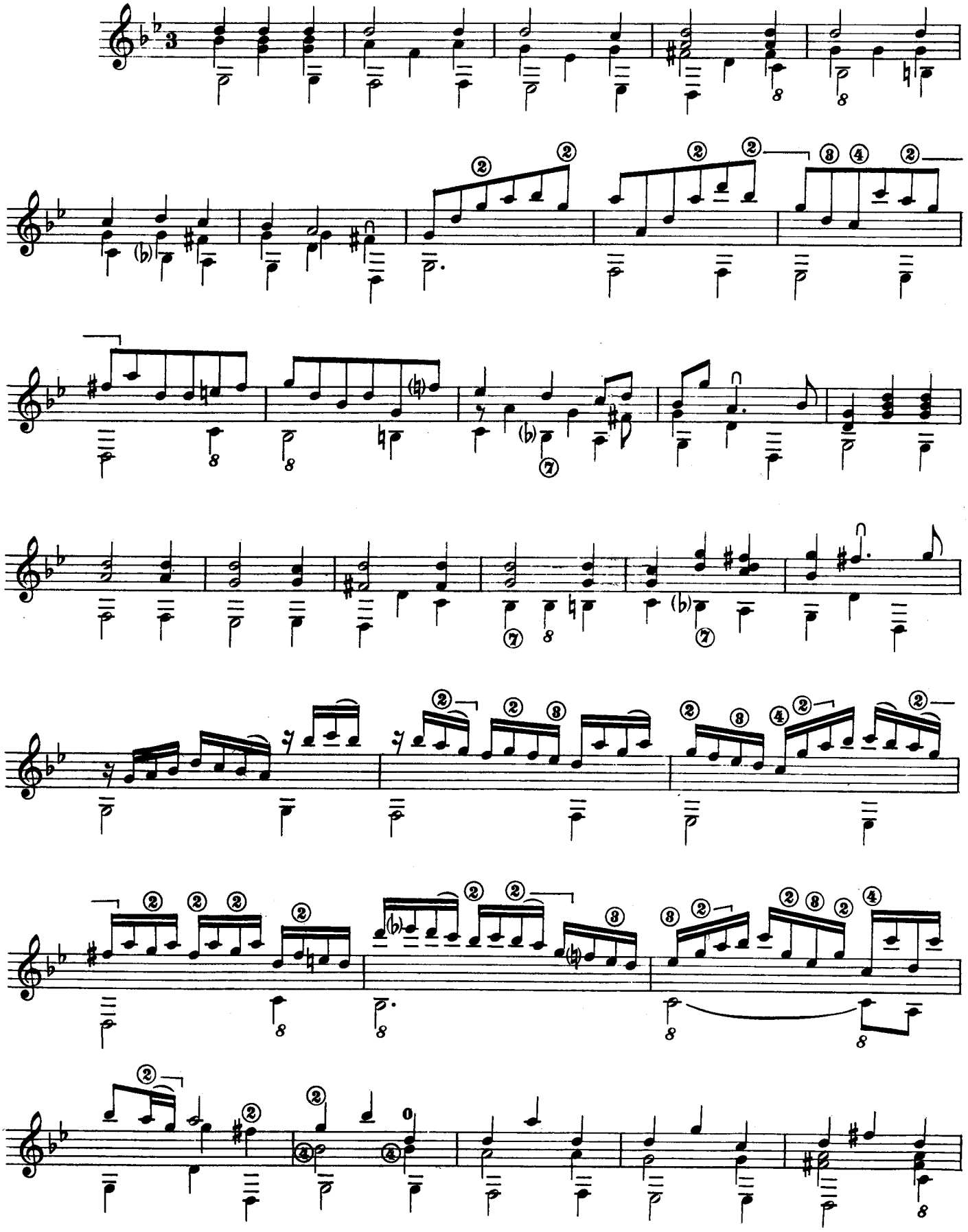


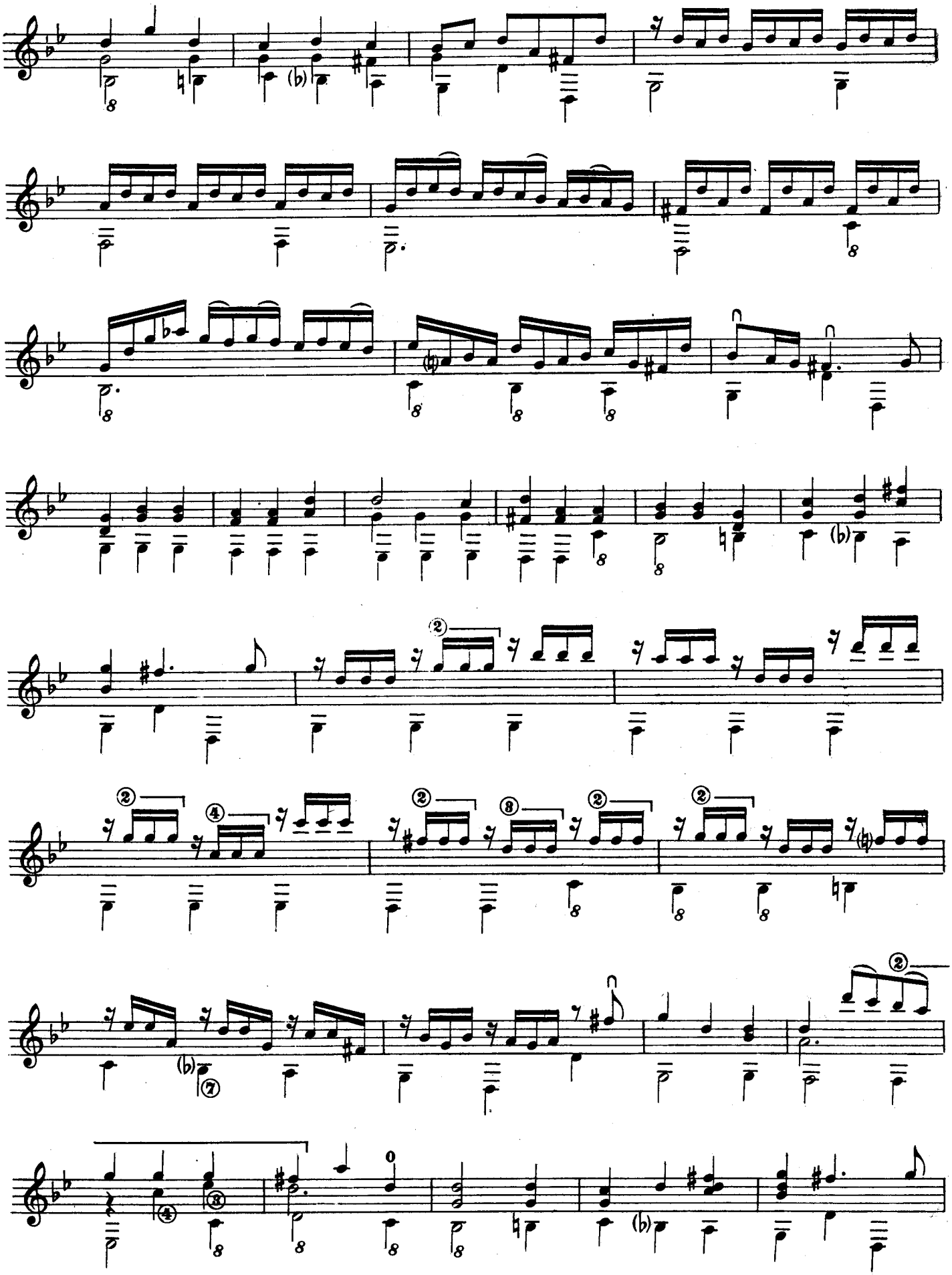
BOURÉE

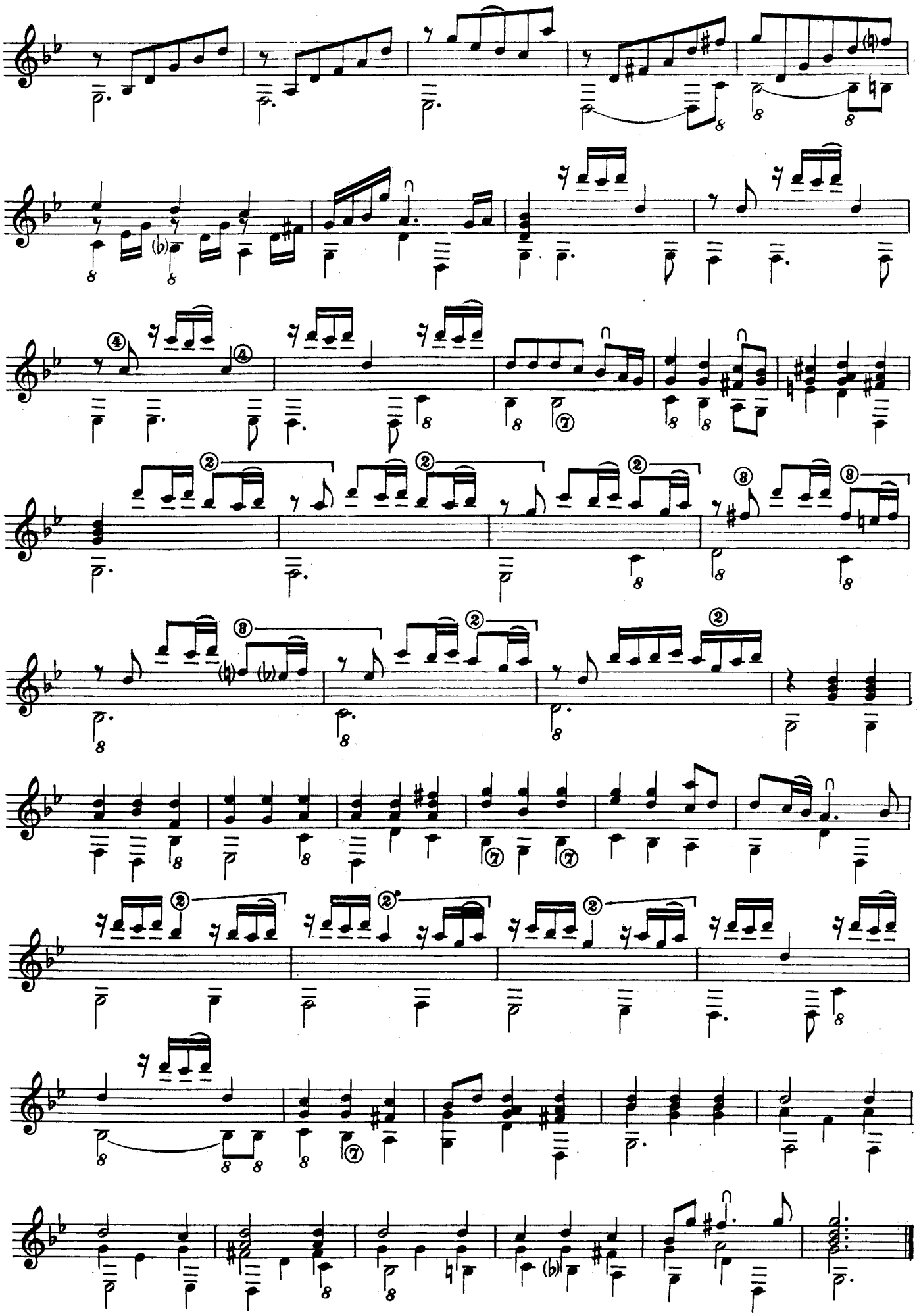




CIACONA

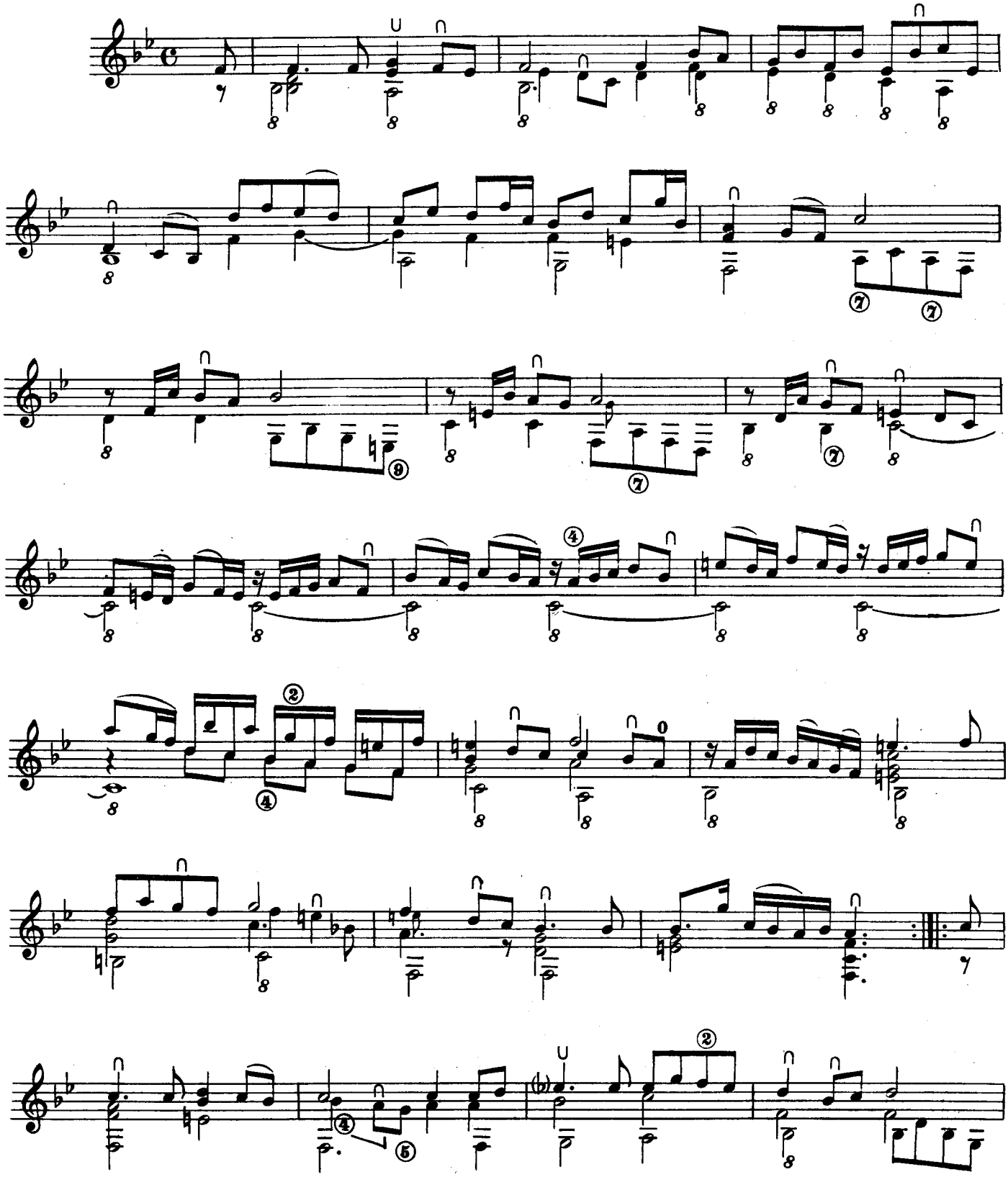


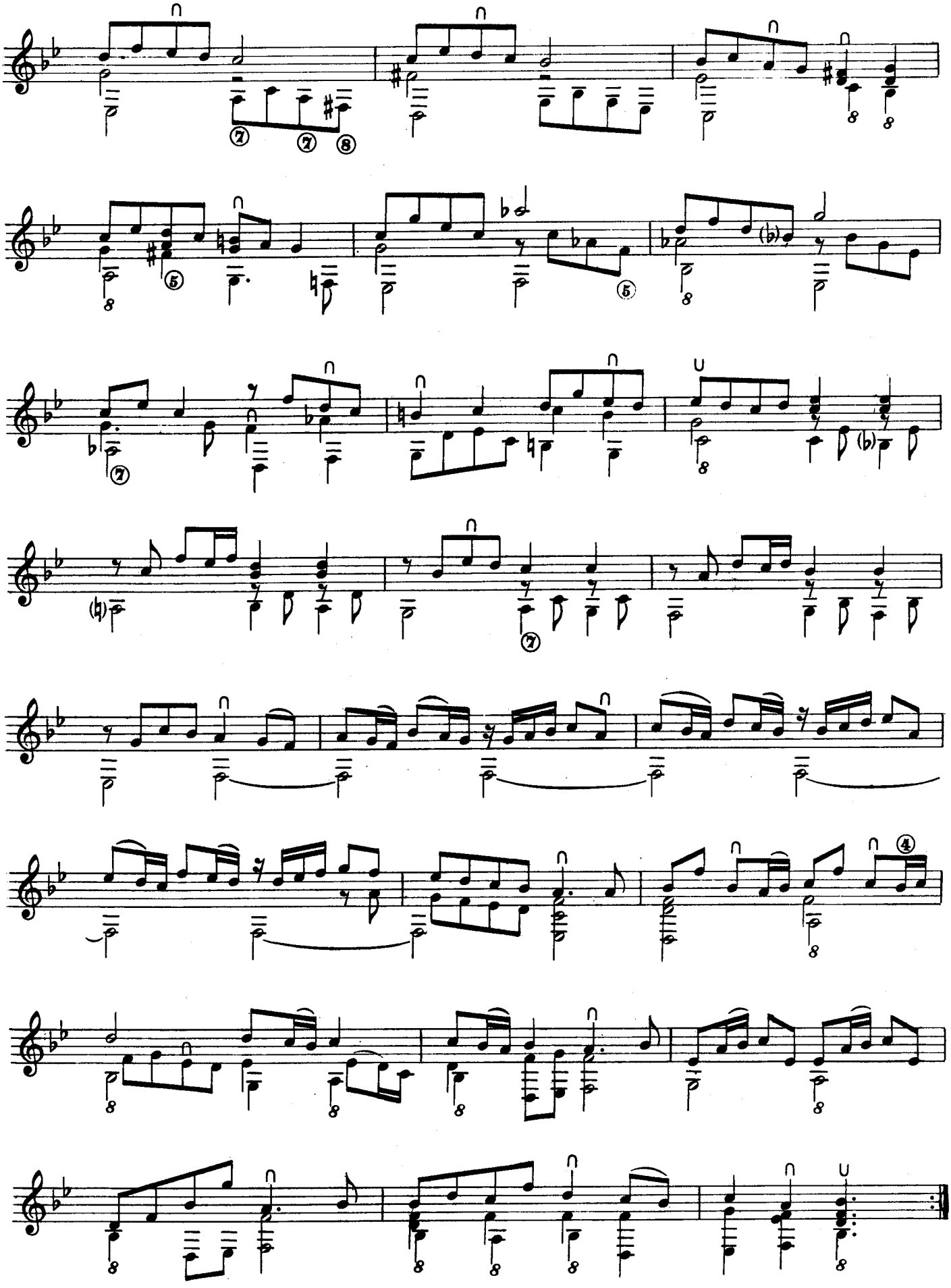




SUITE XI

ALLEMANDE





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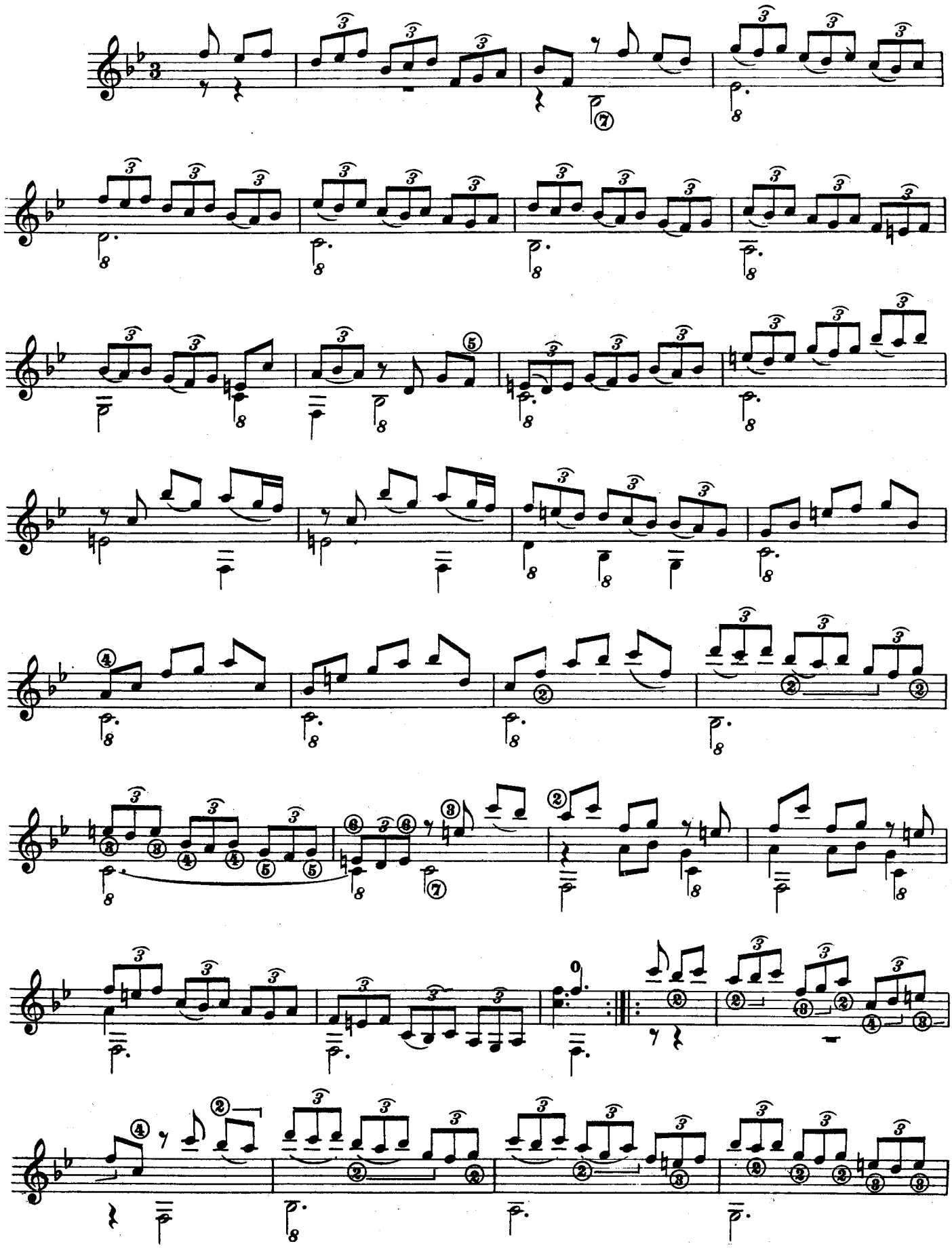

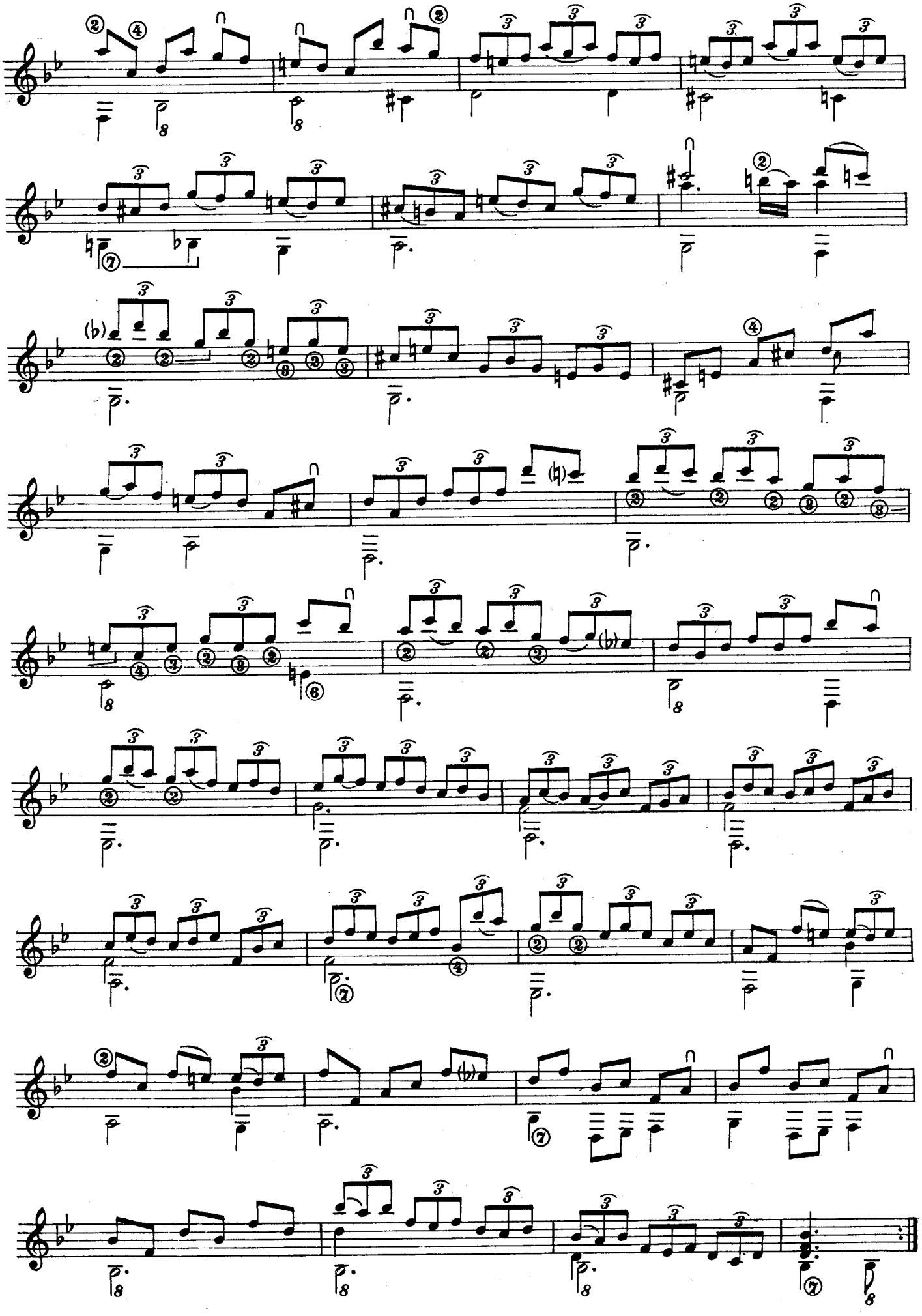

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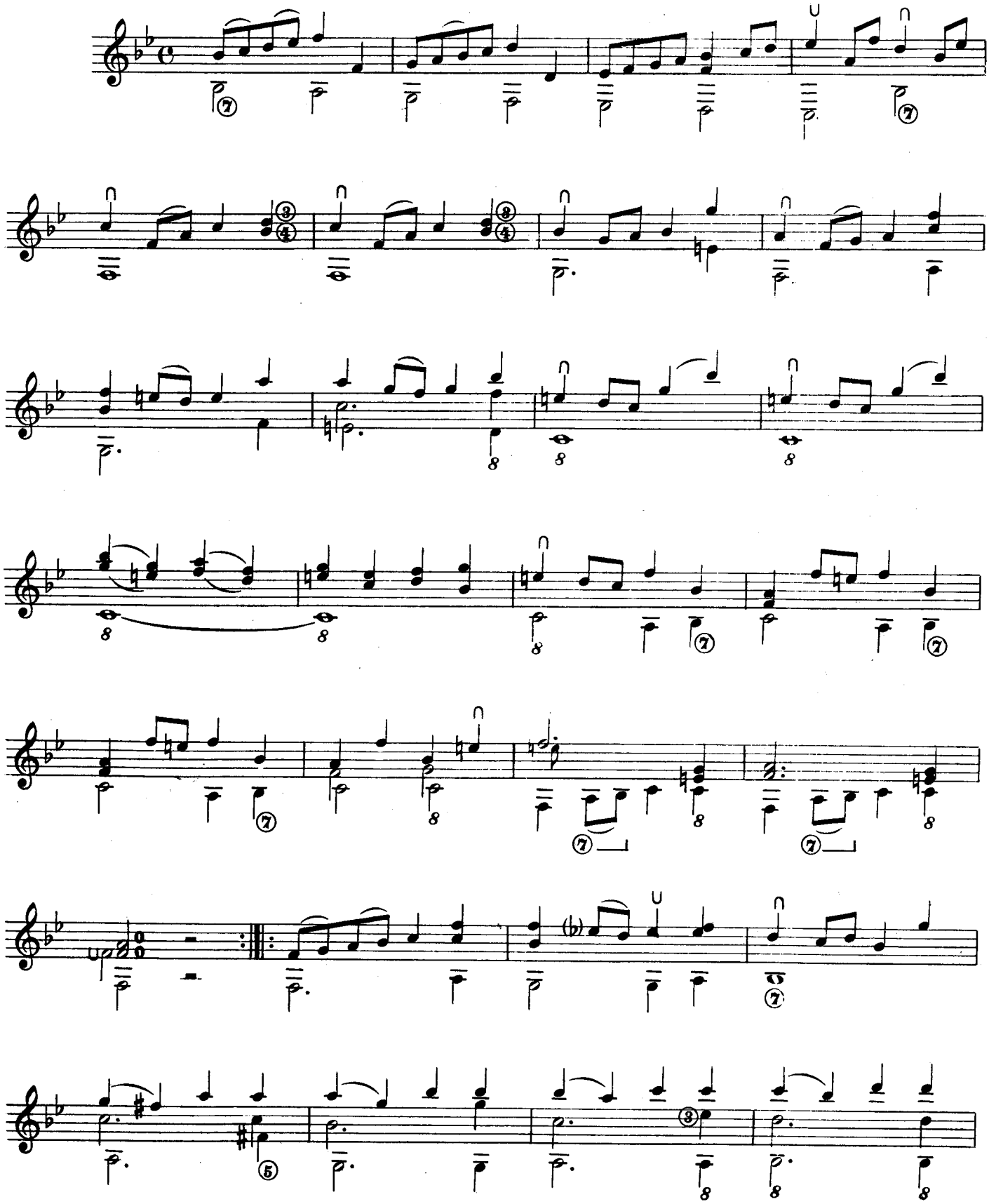

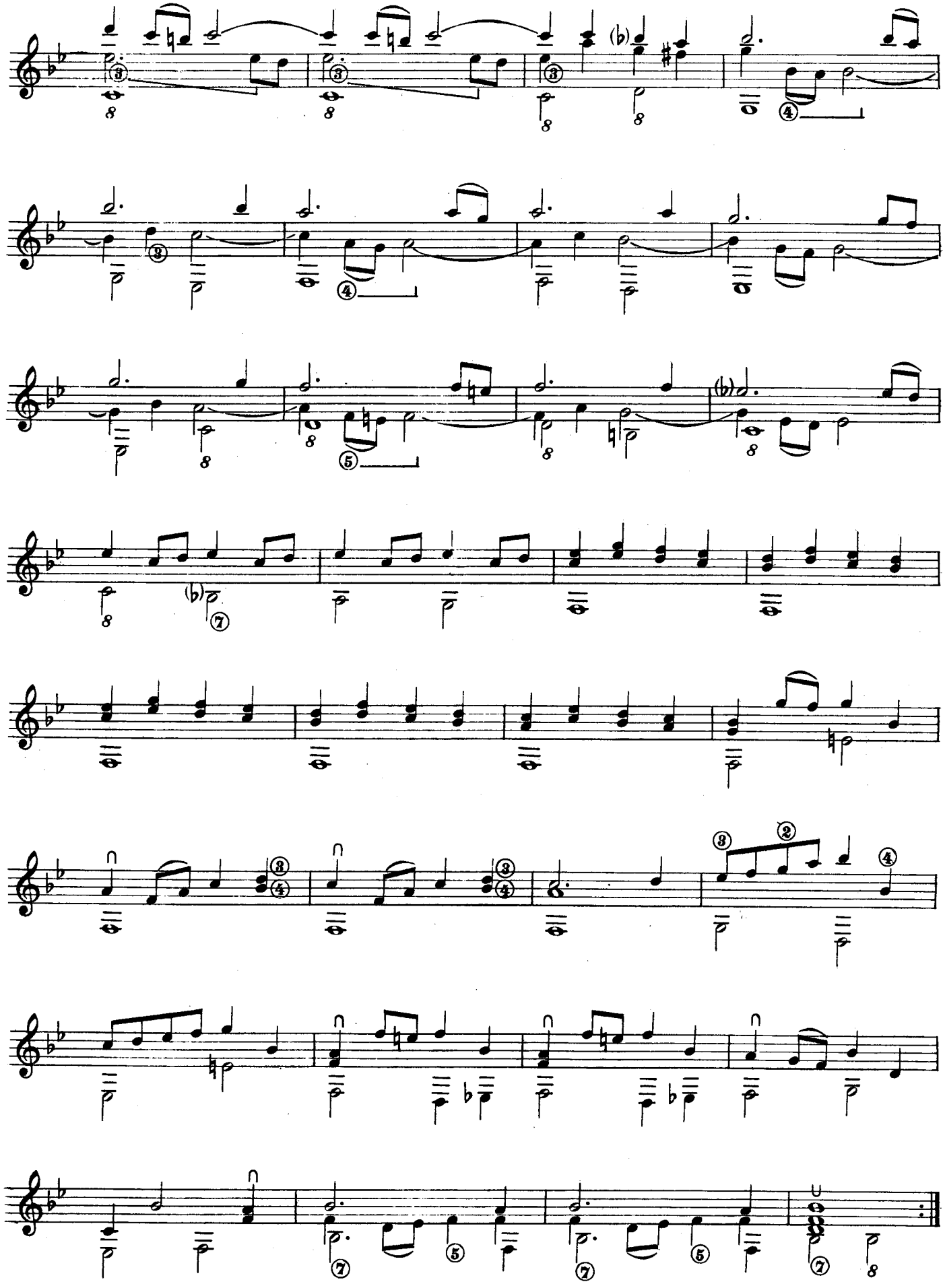

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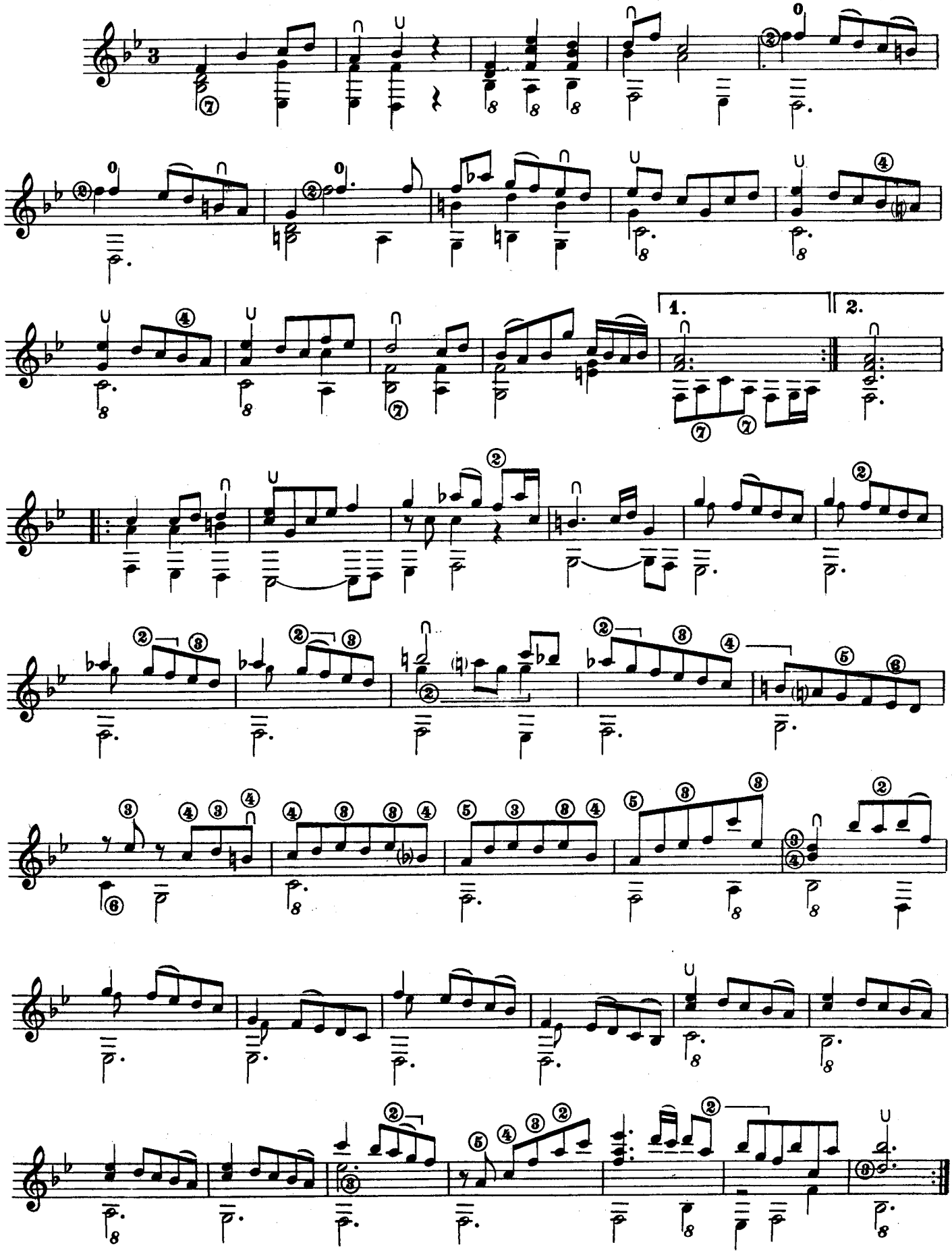

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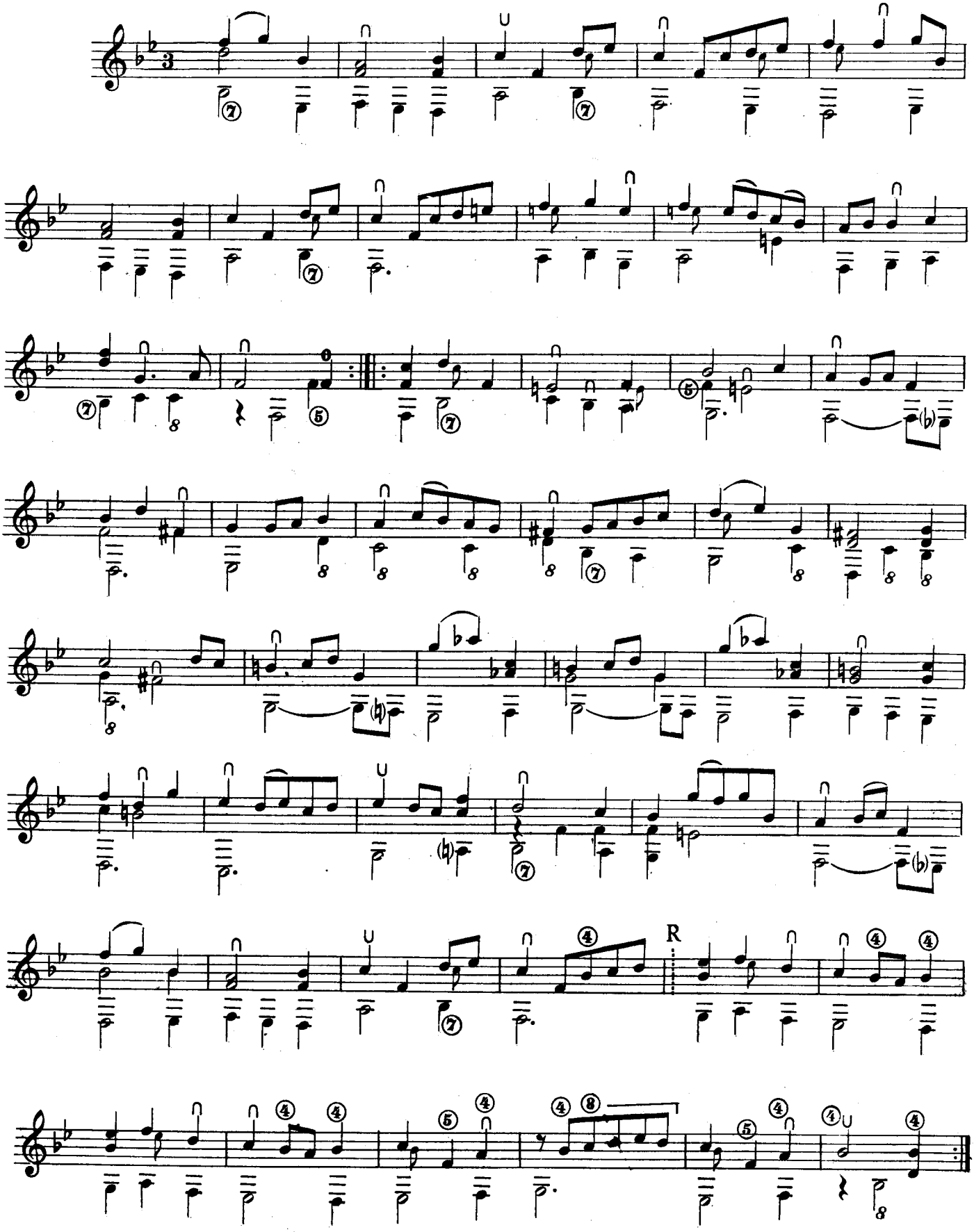

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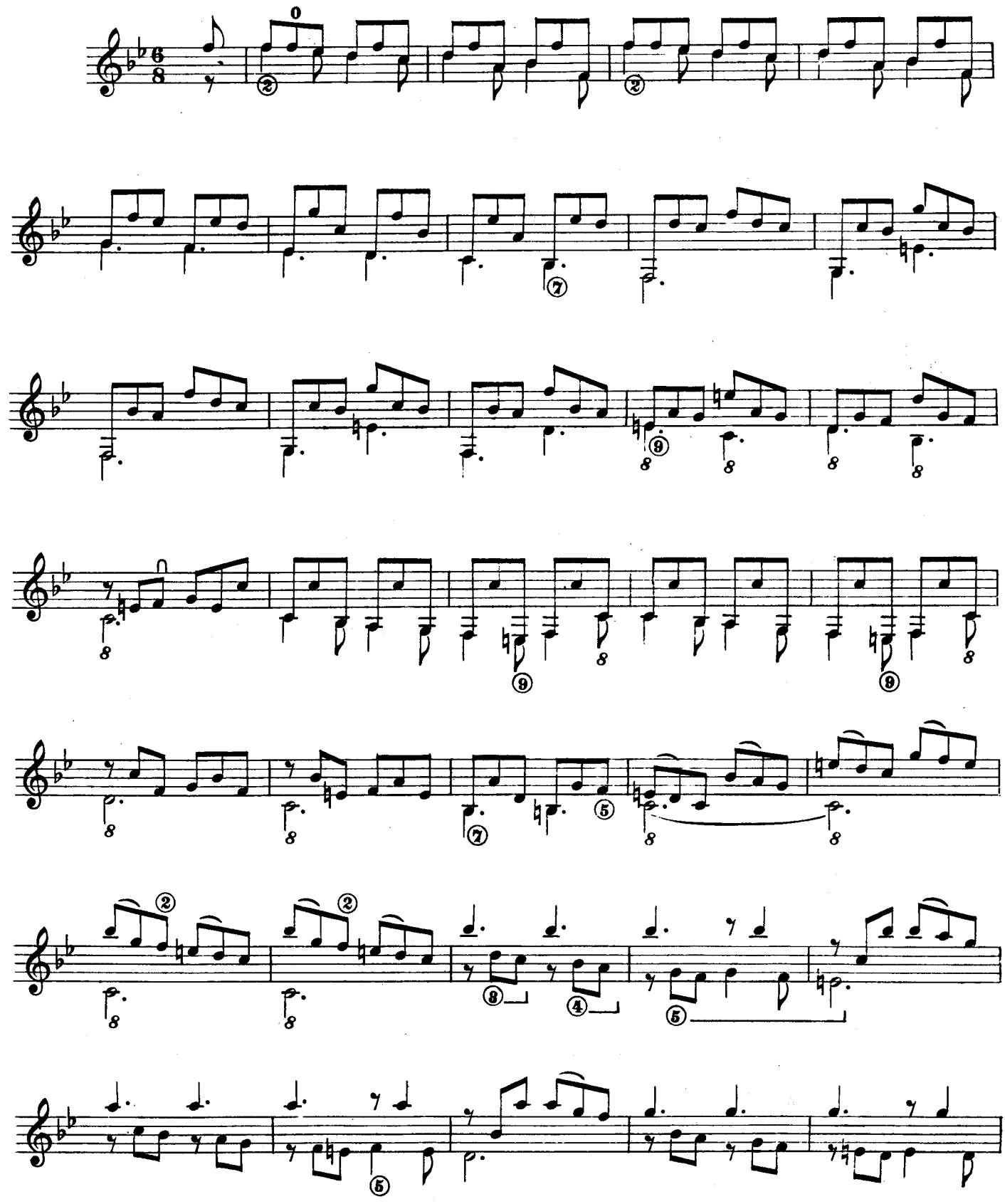

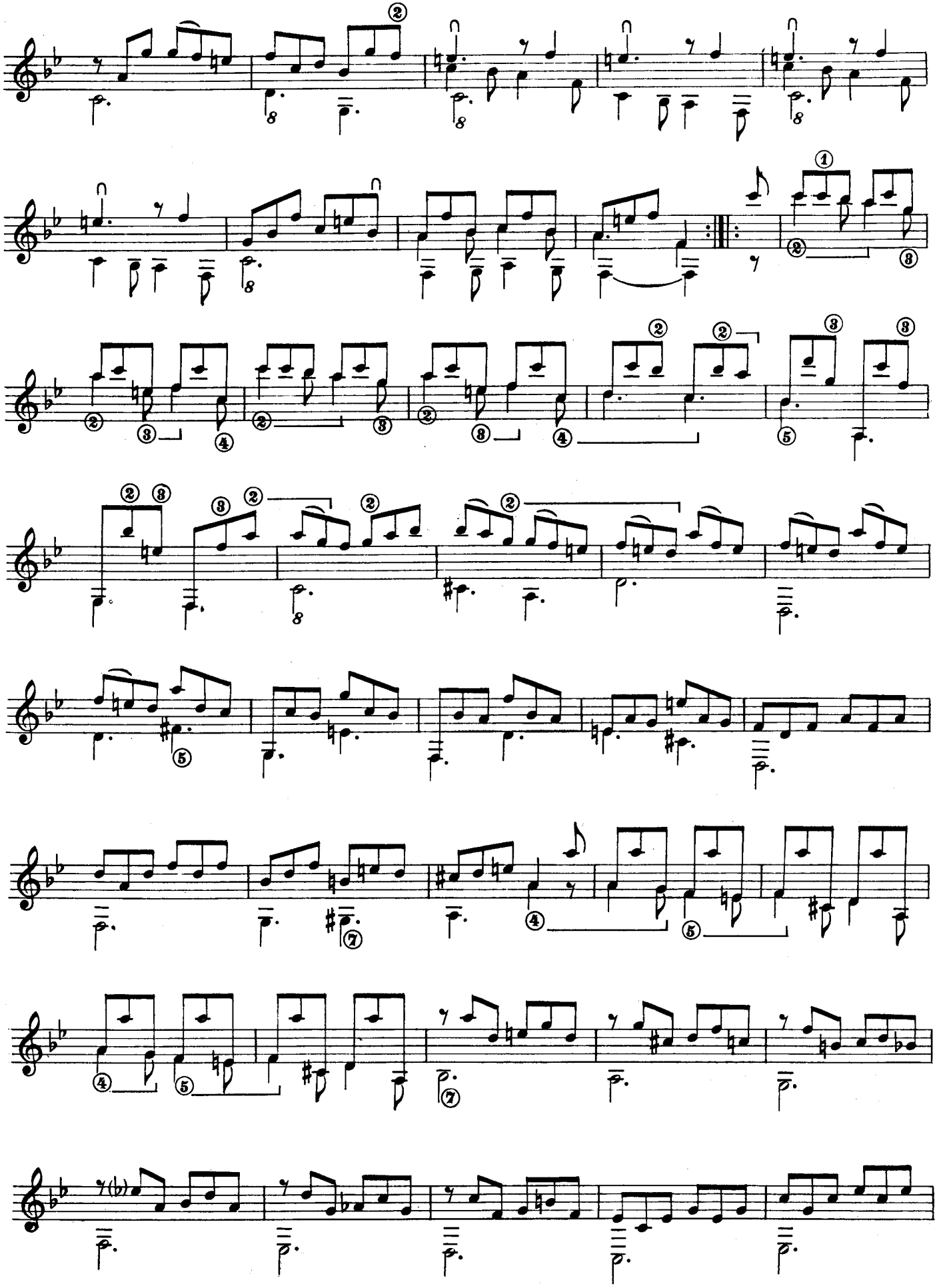

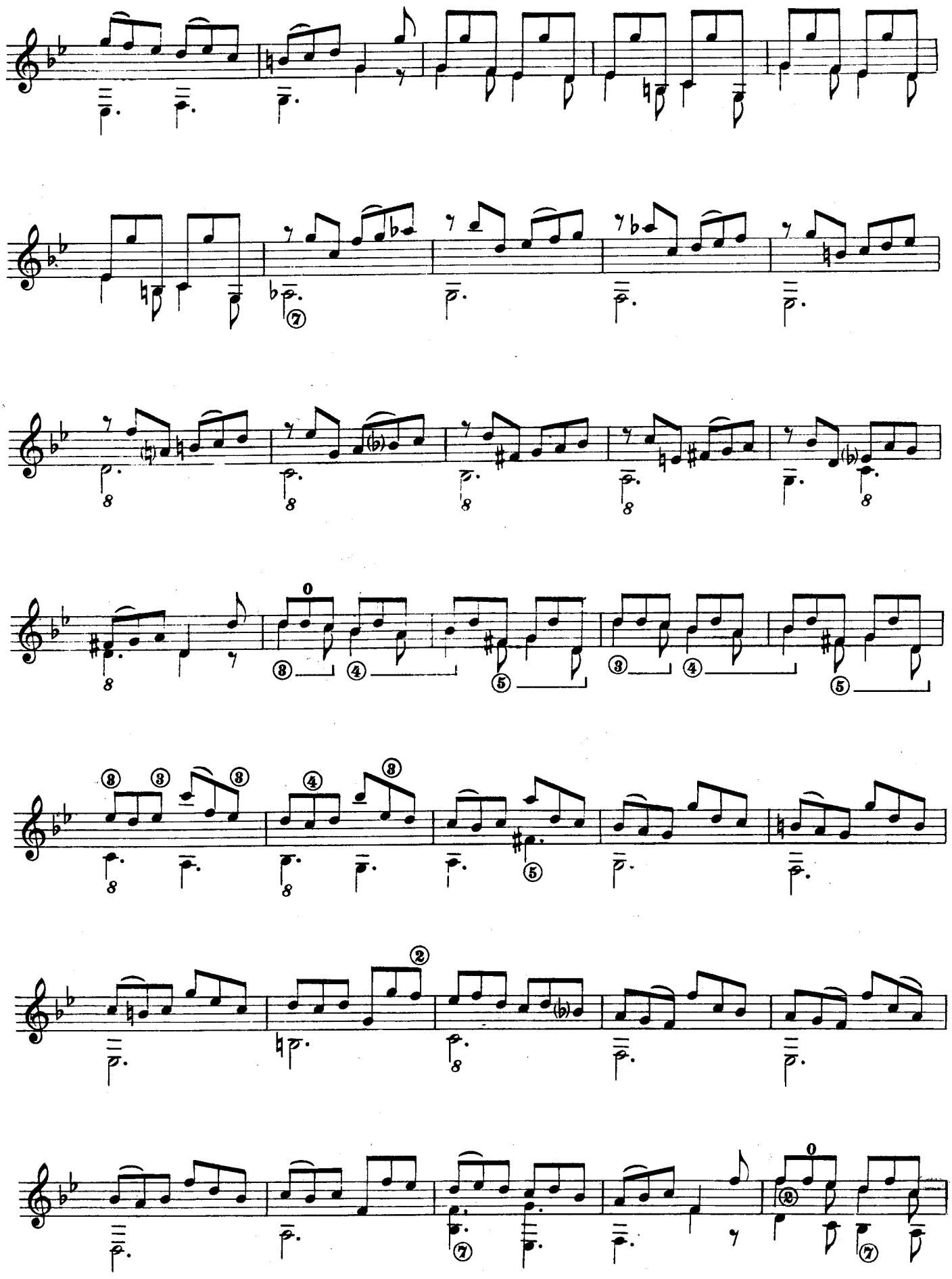

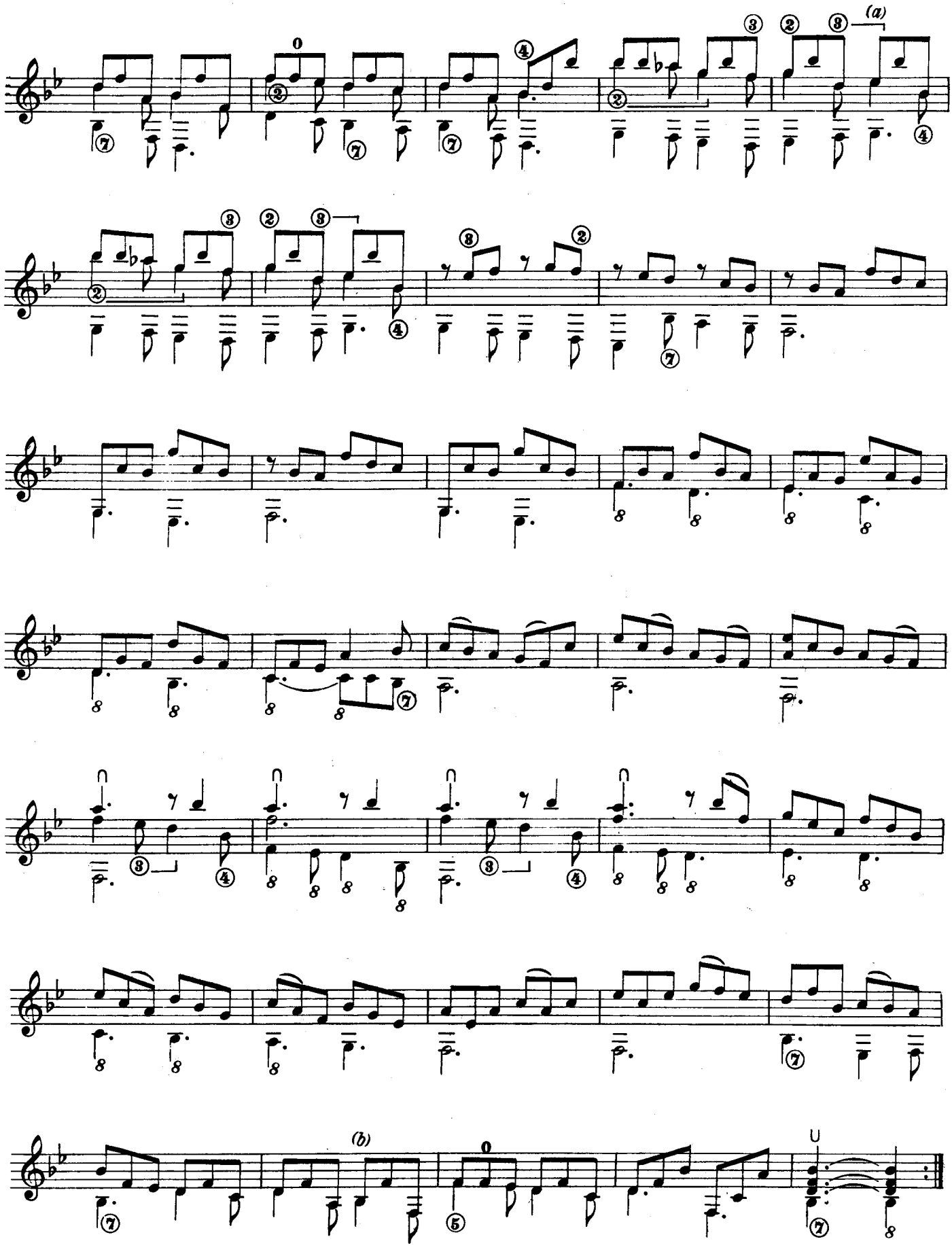

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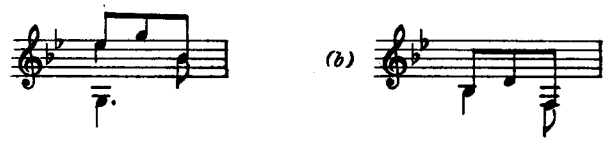
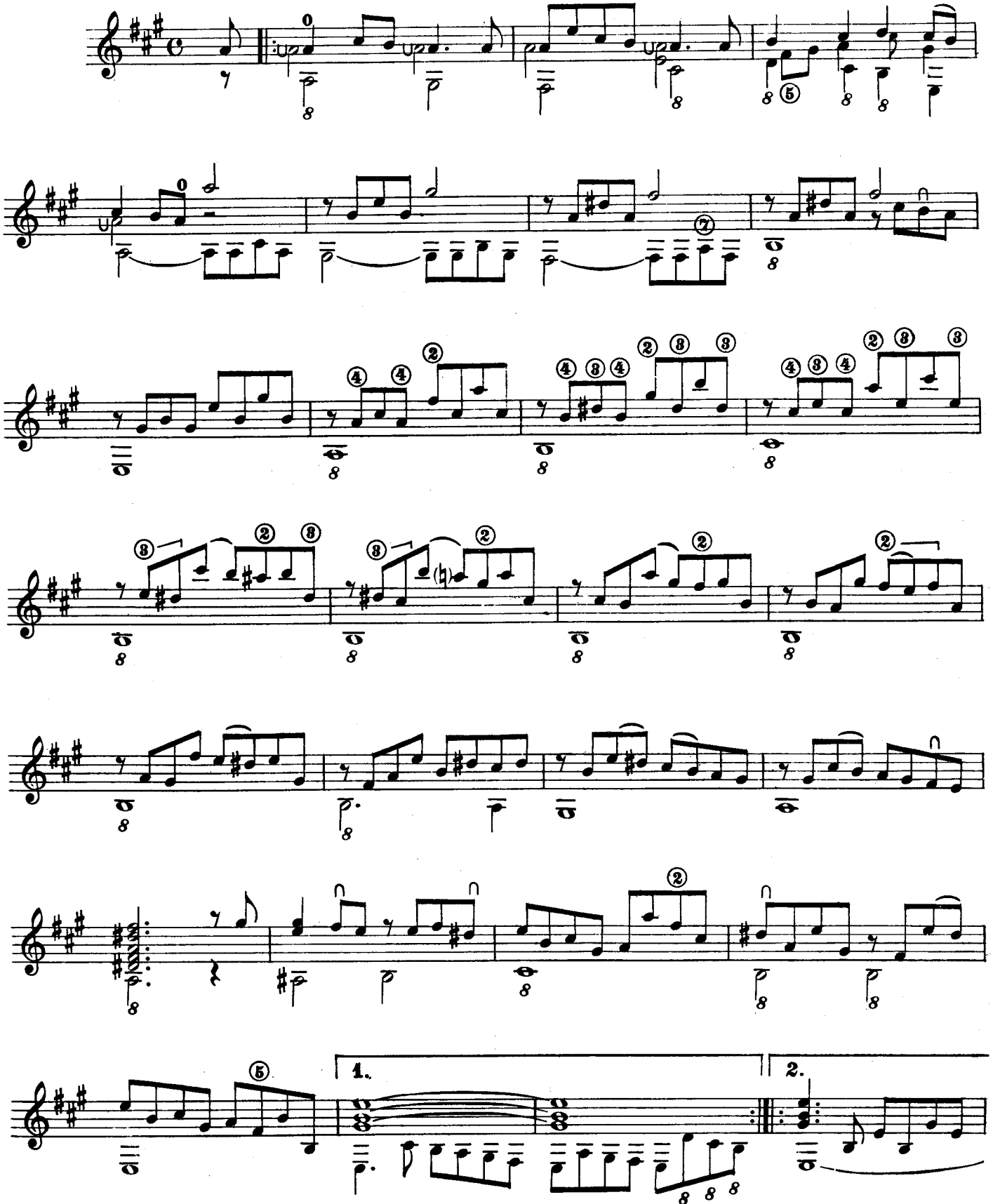
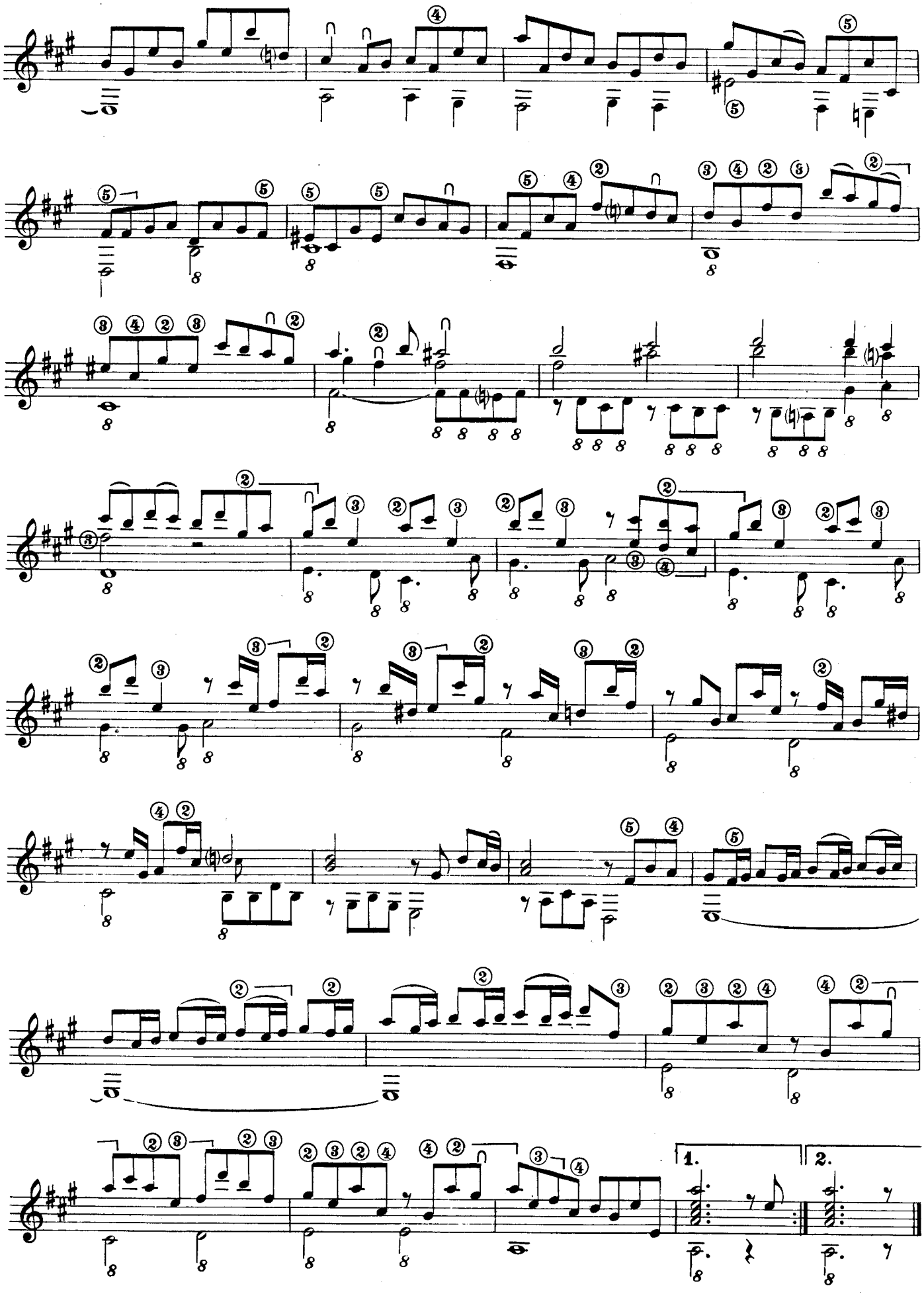


SUITE XII

ALLEMANDE

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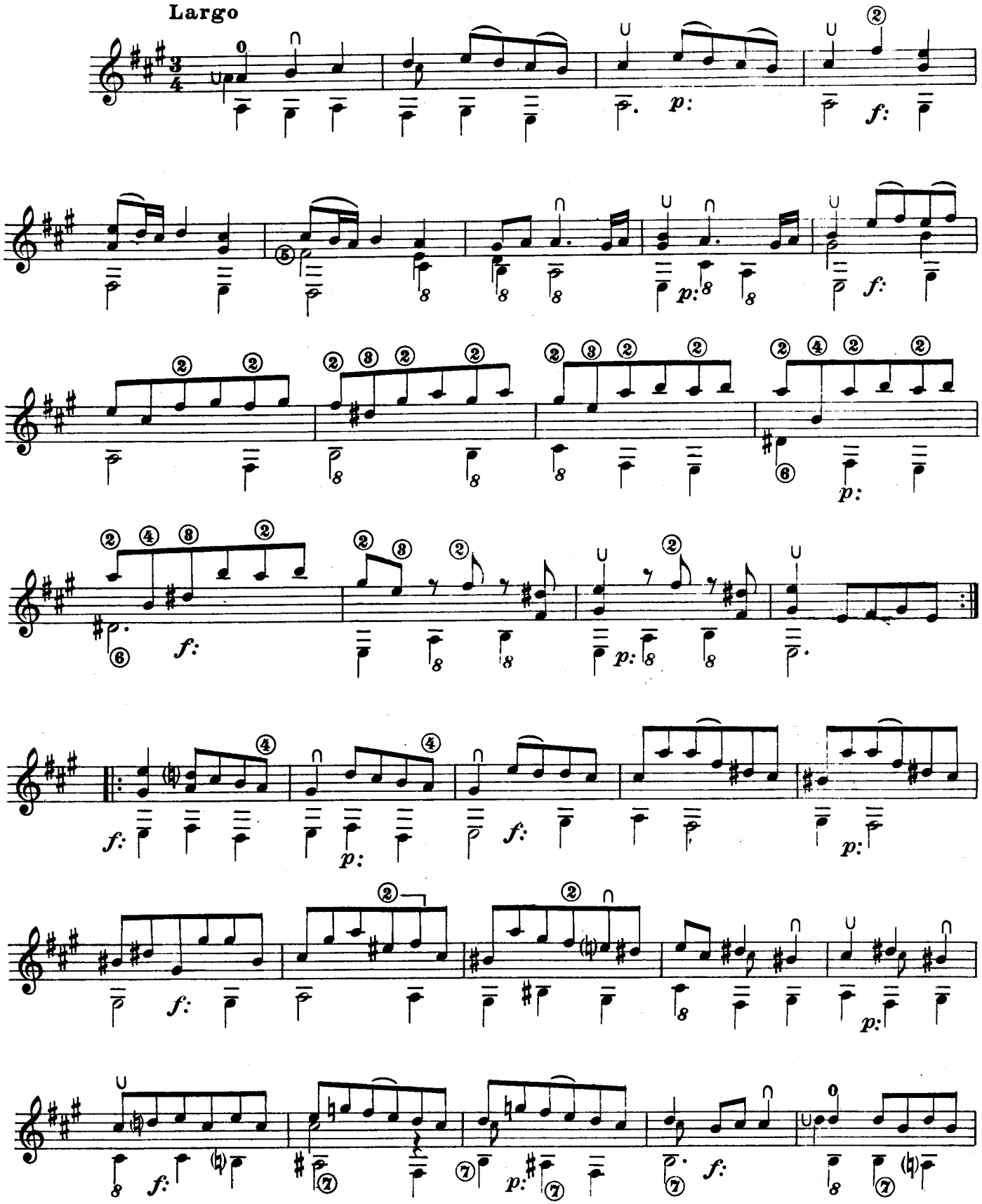

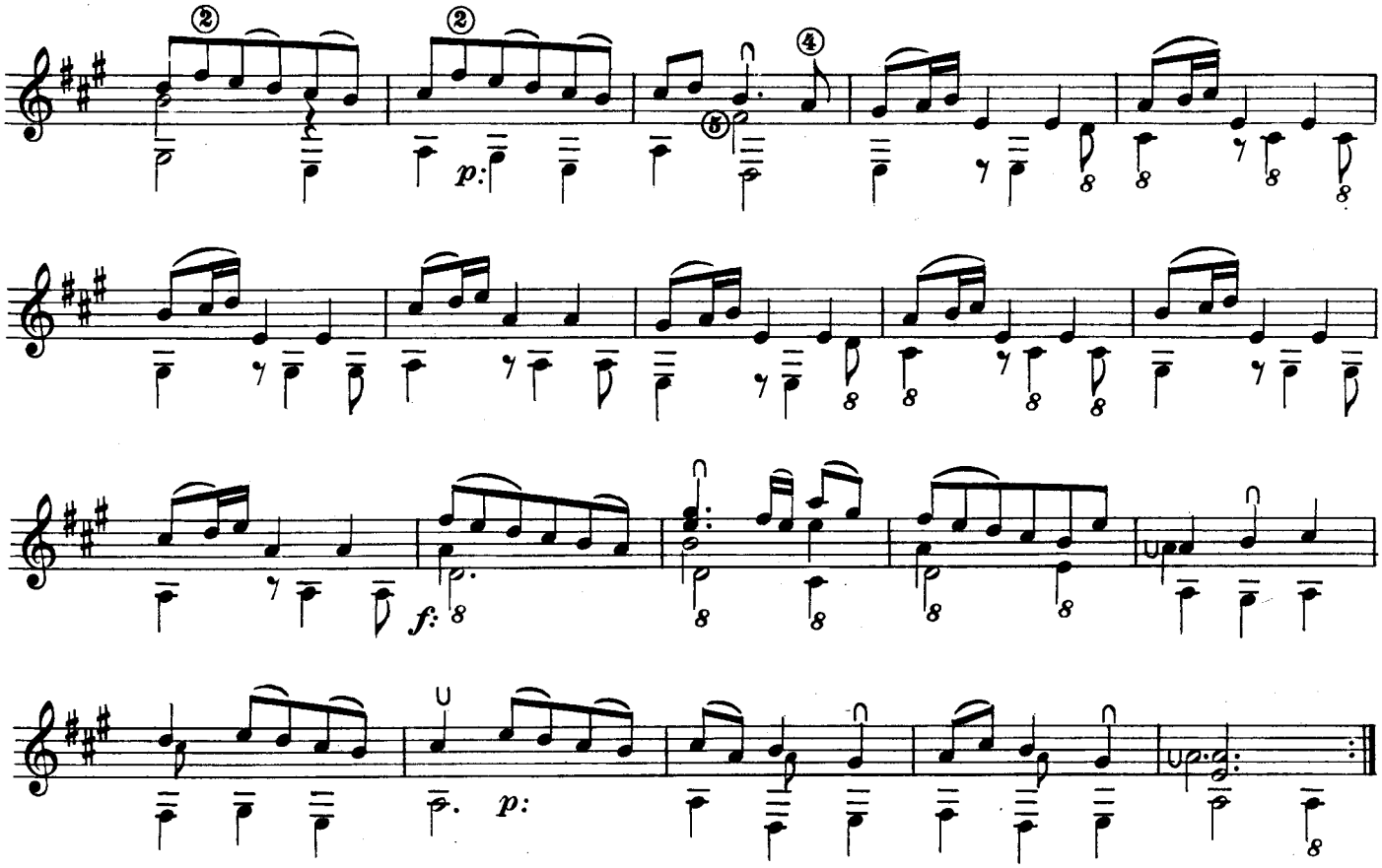

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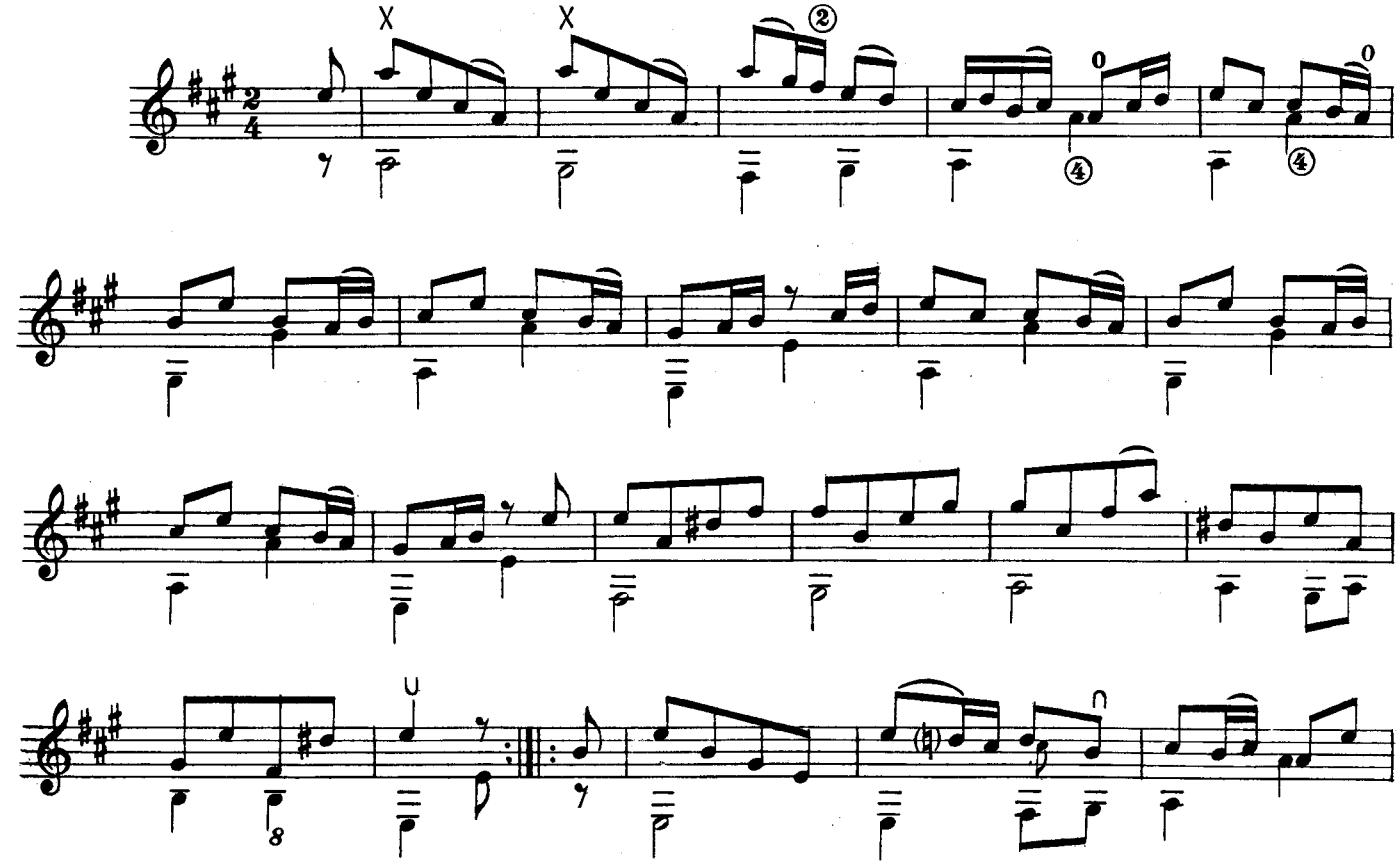

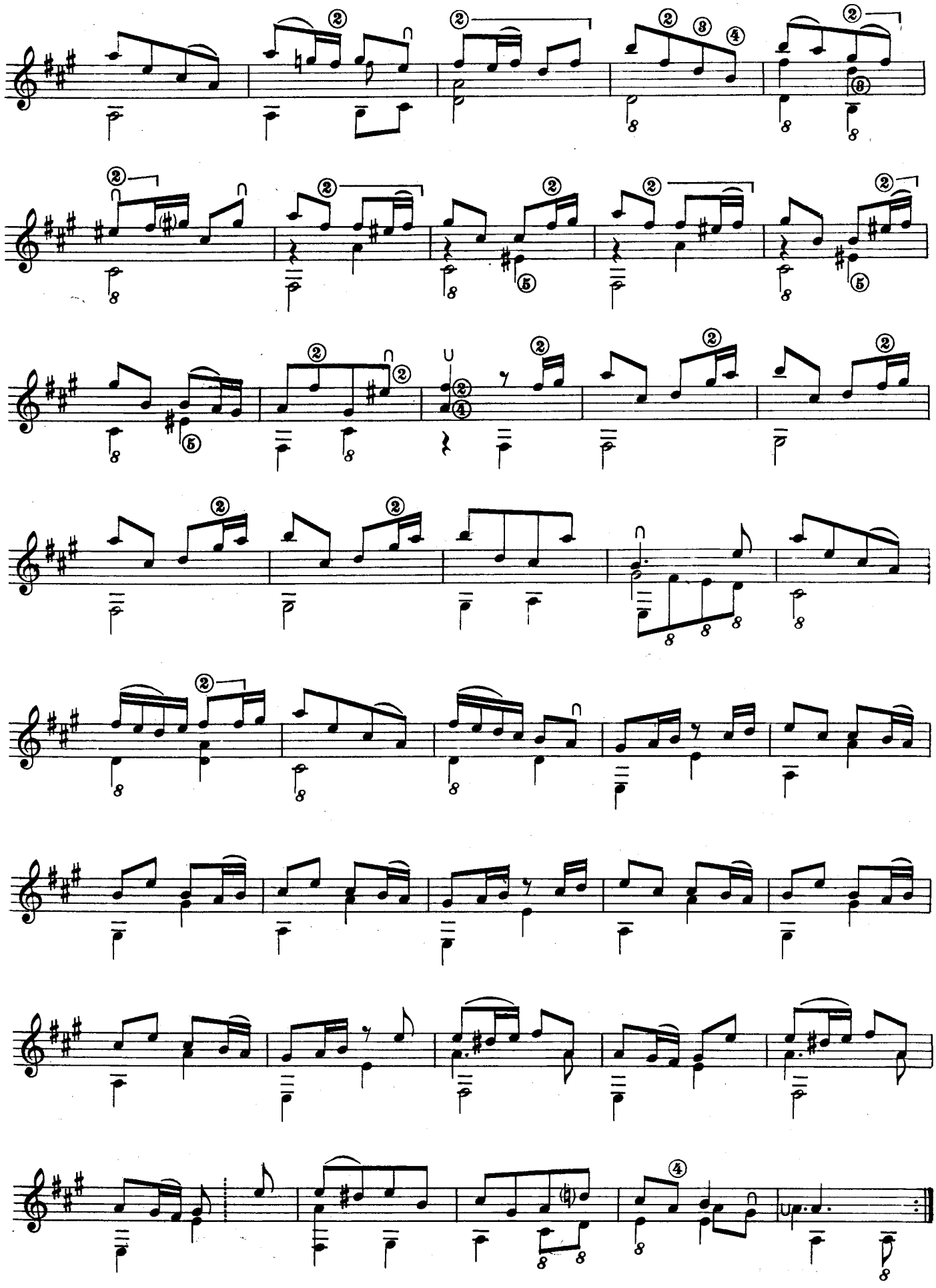

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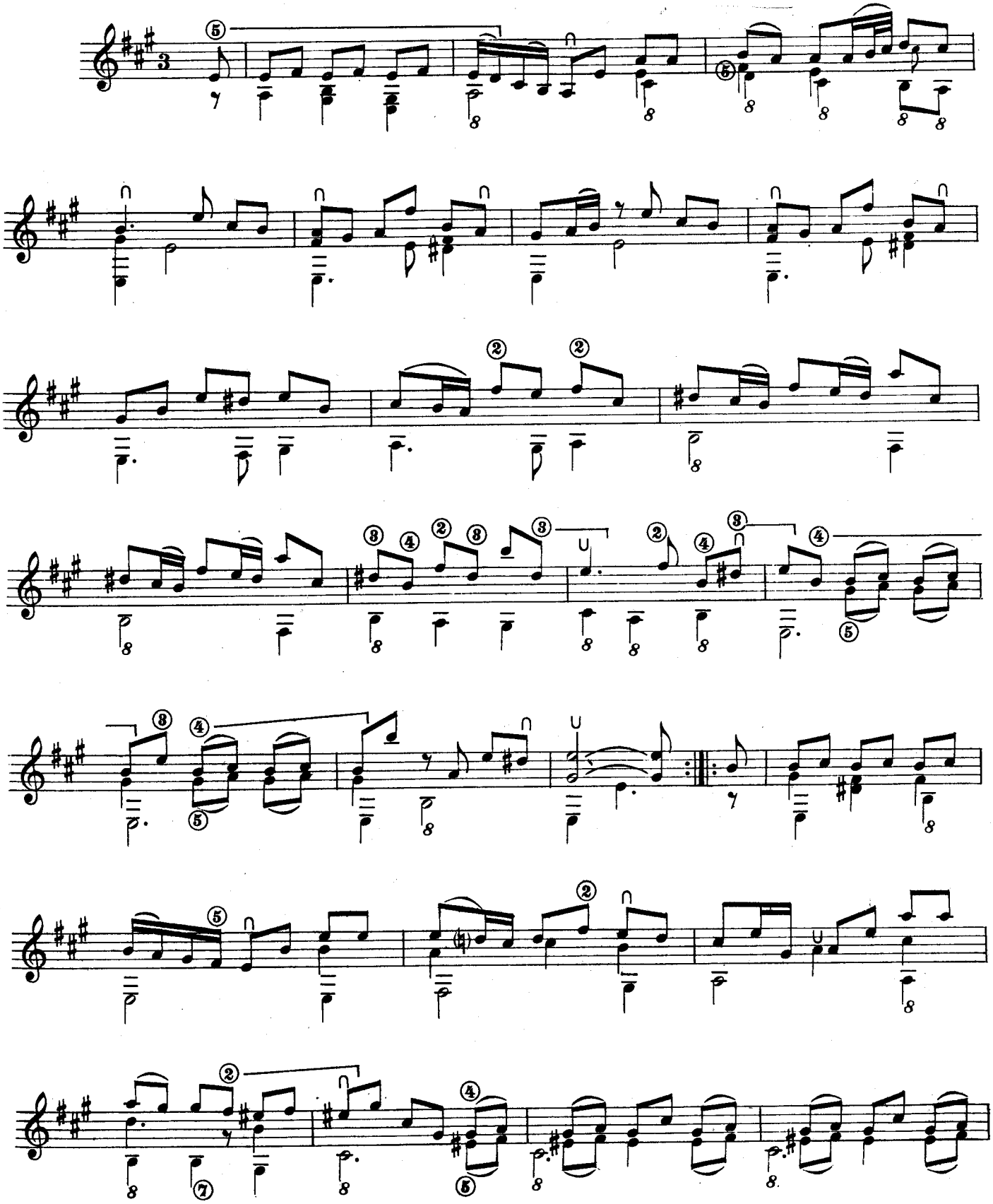

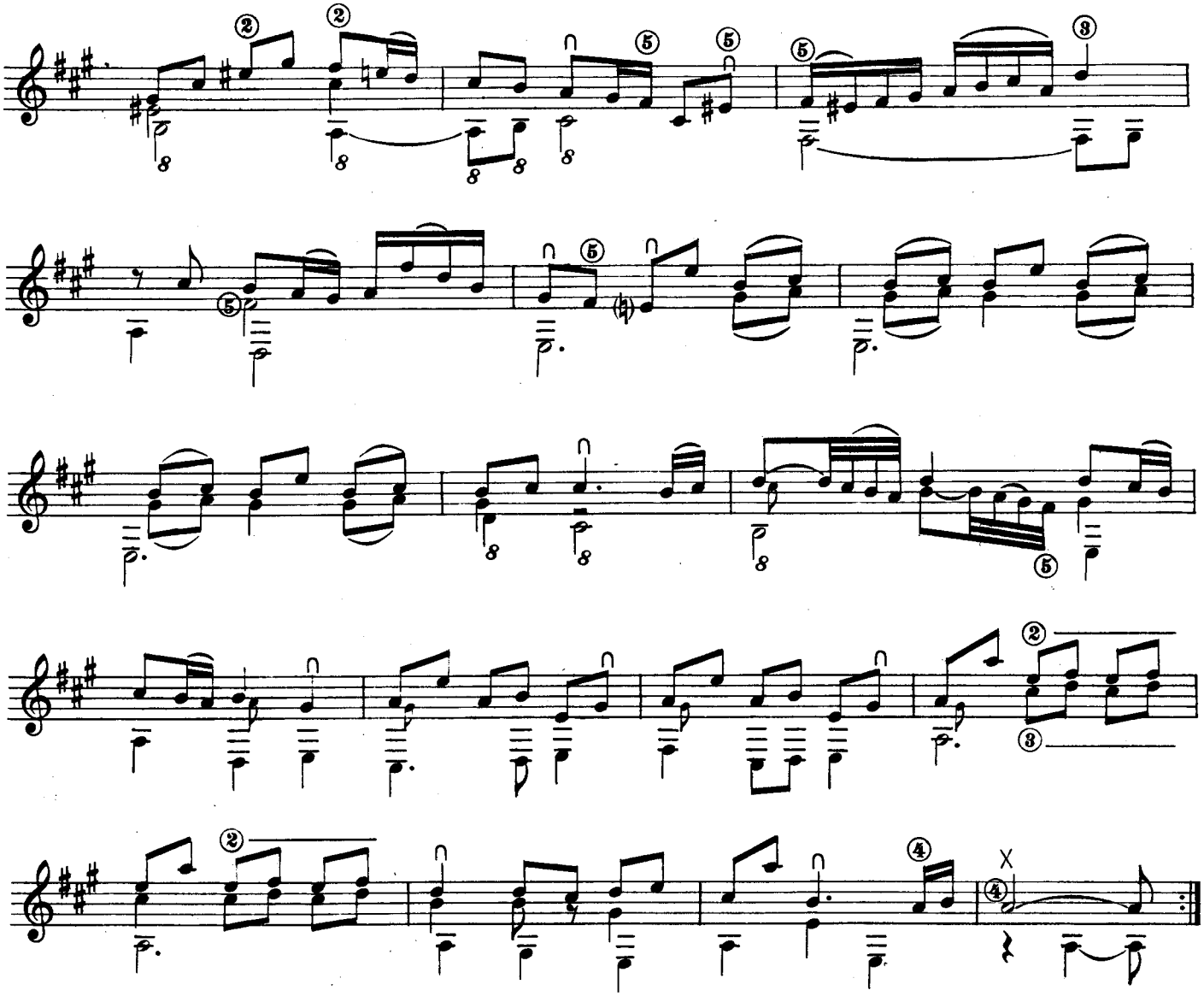

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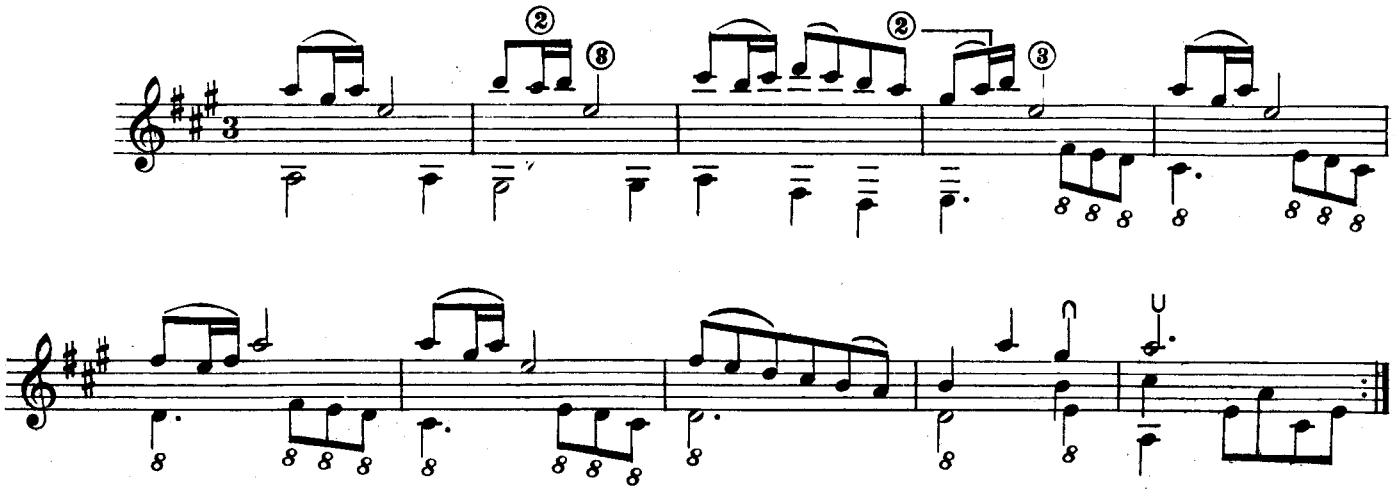

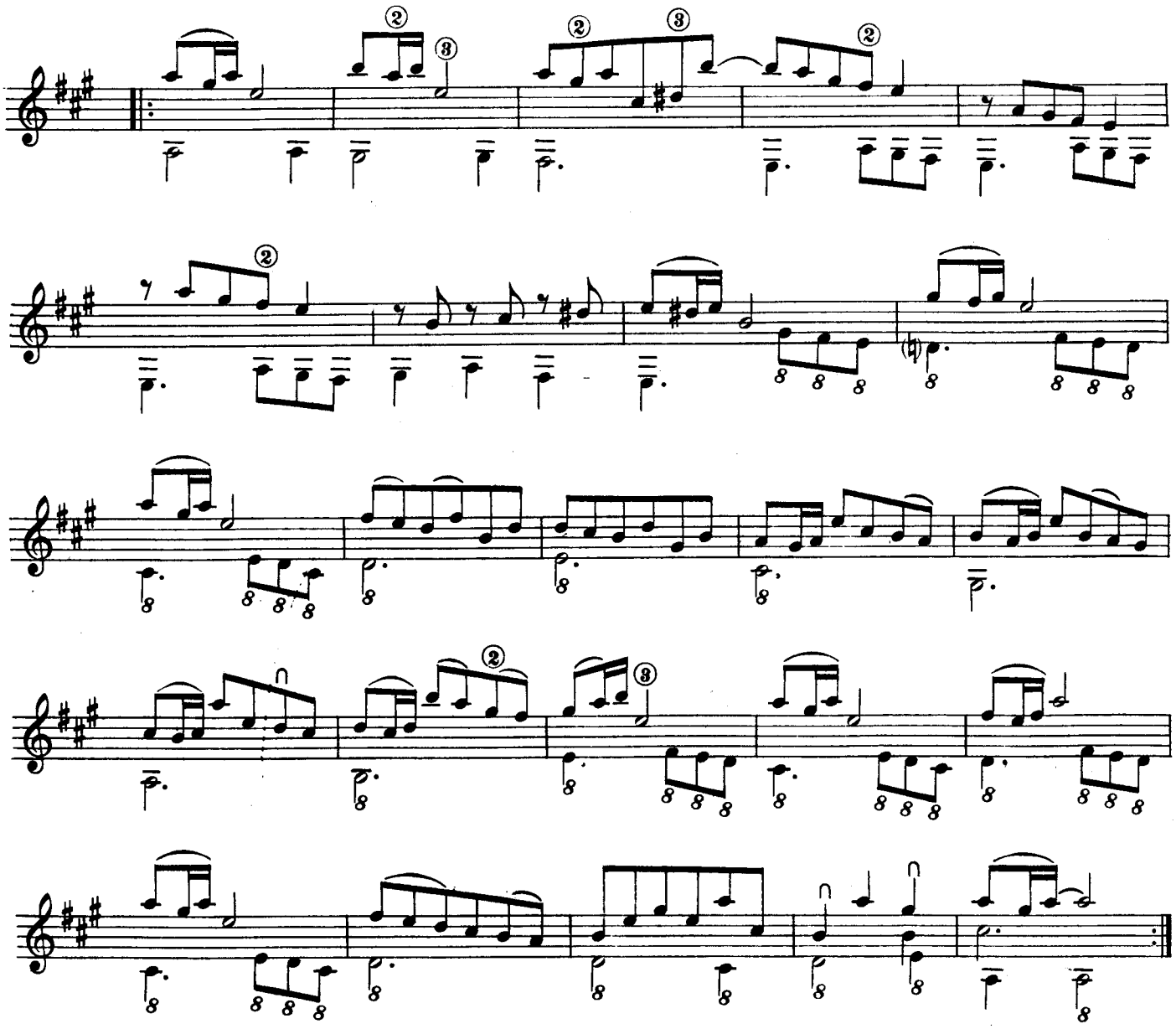

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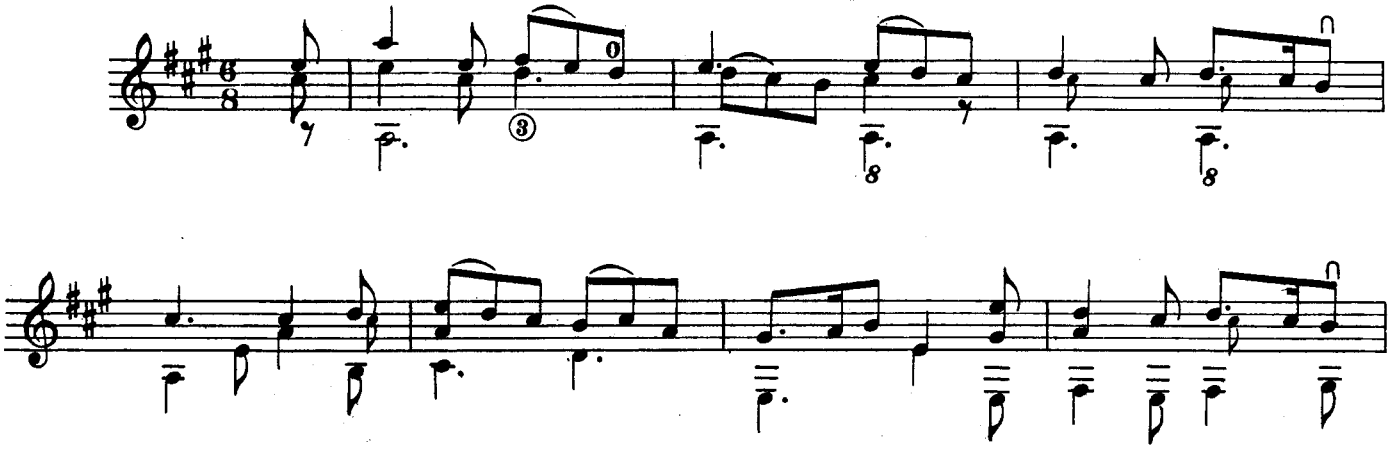
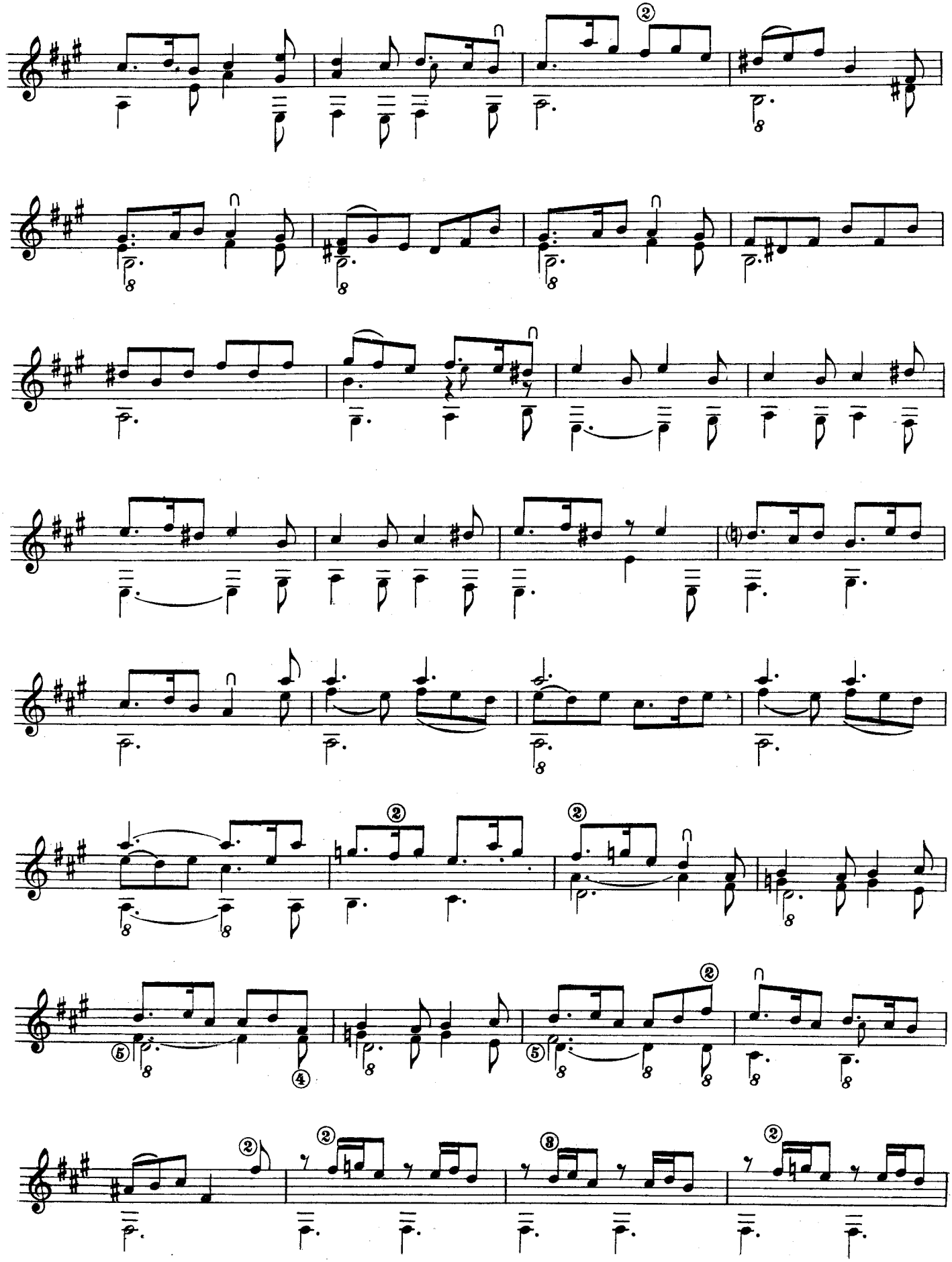
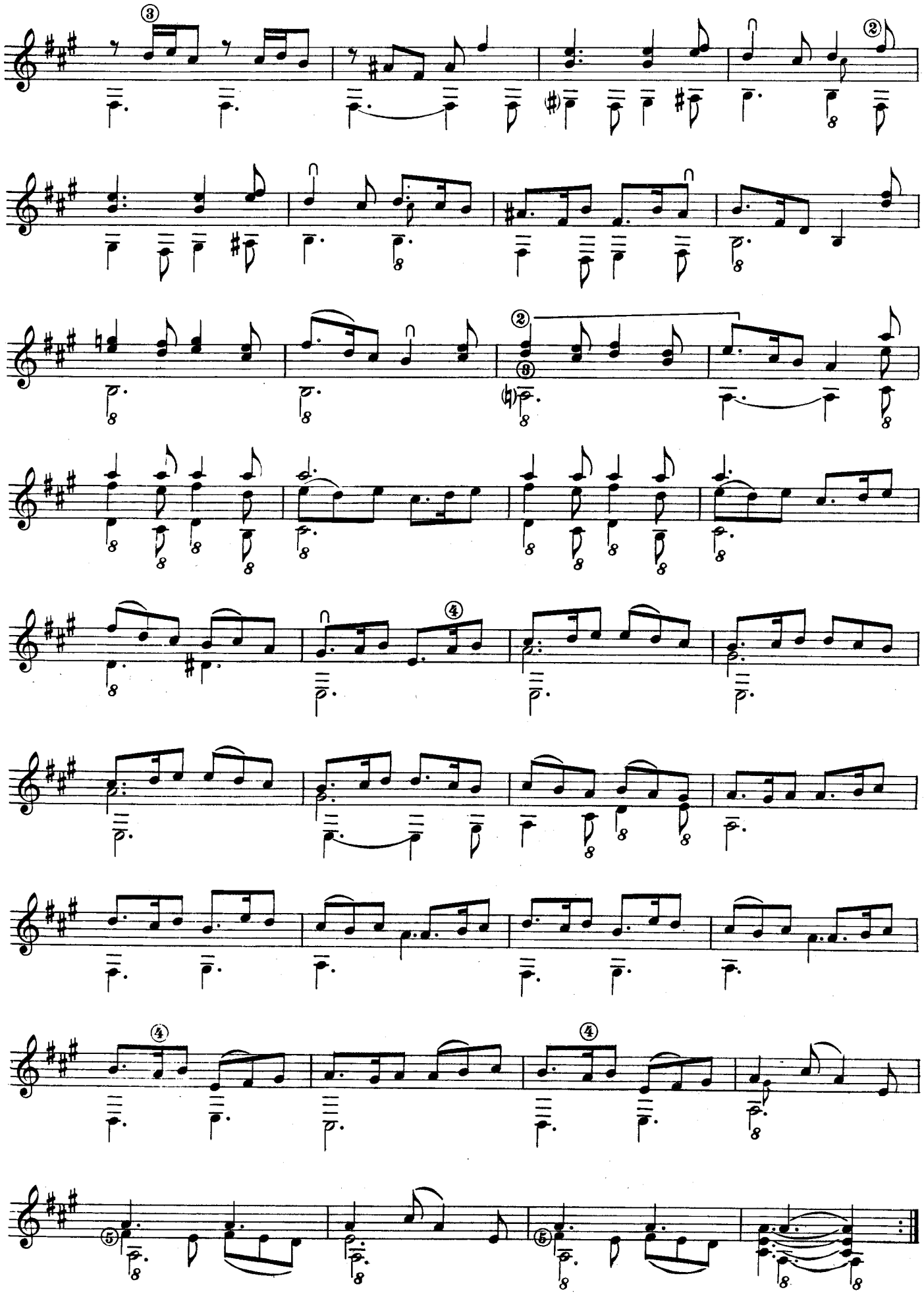


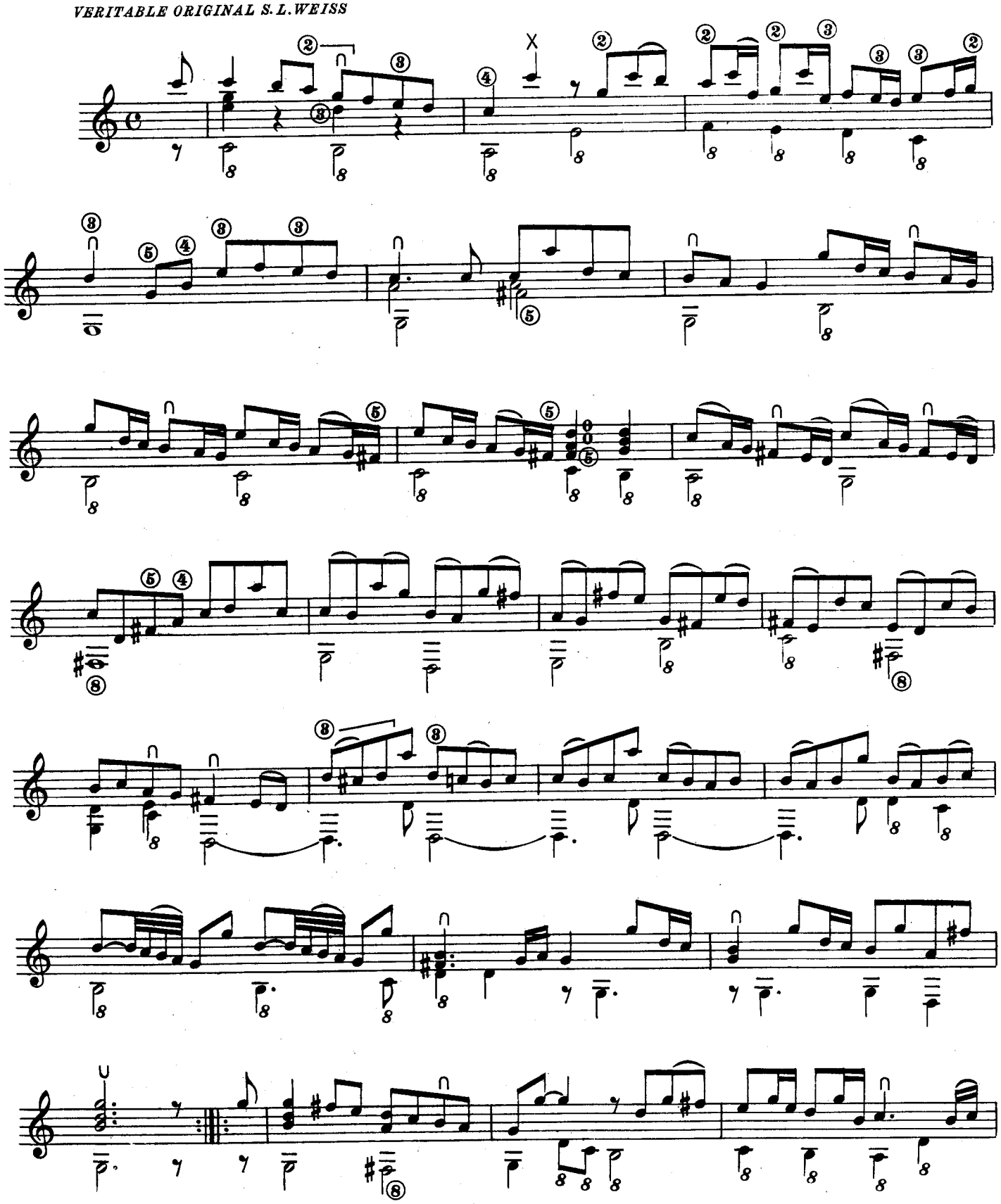


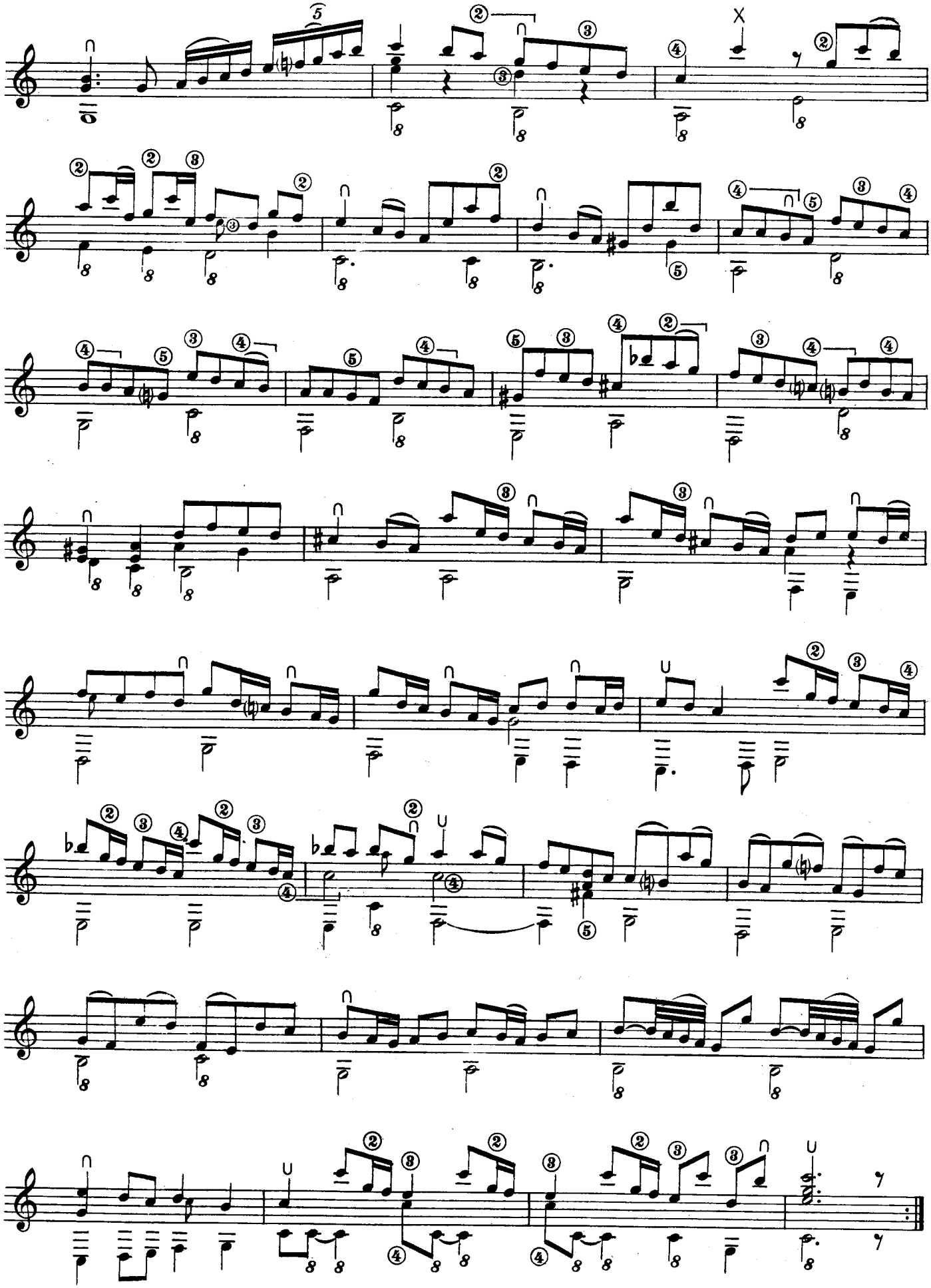


SUITE XIII

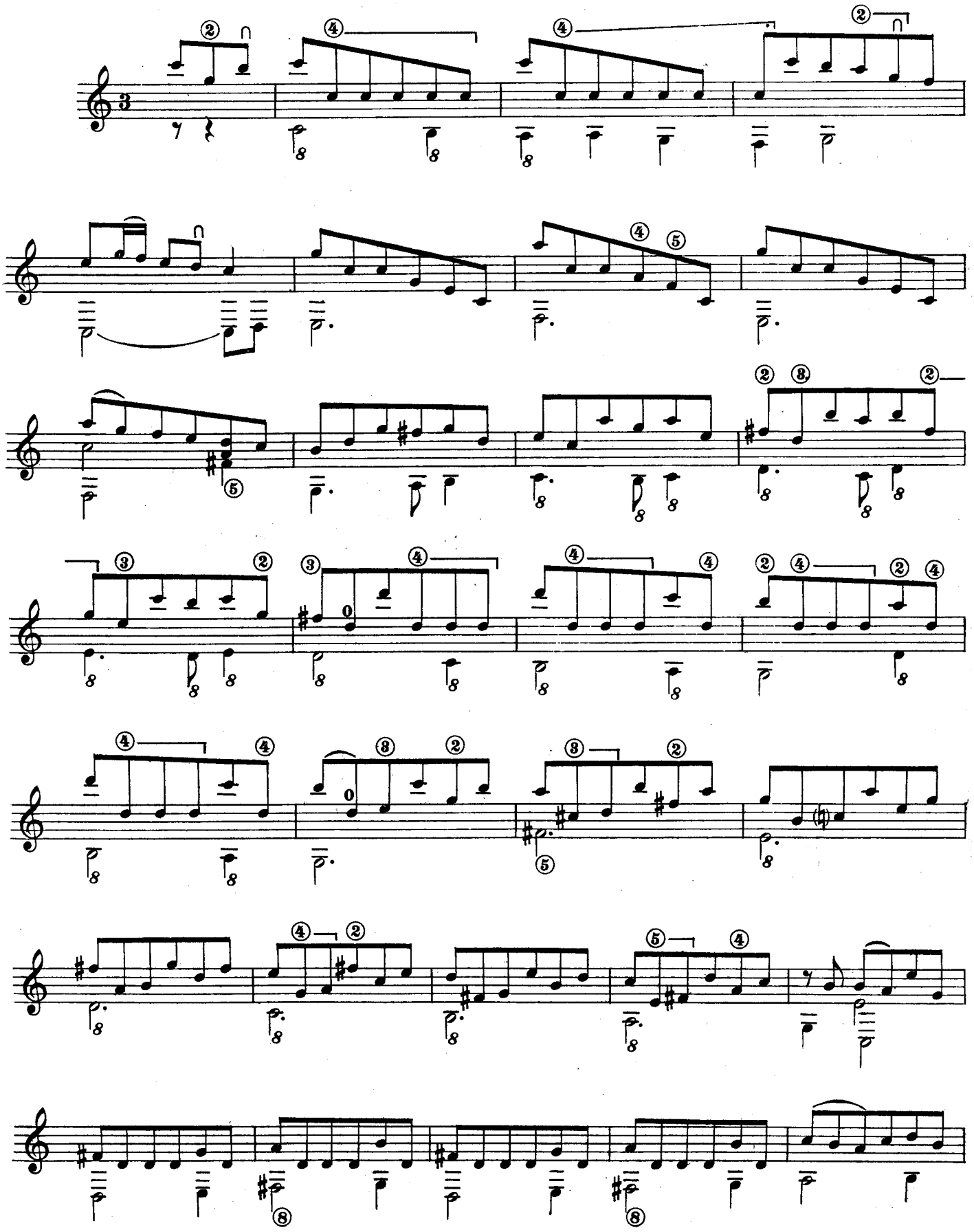
ALLEMANDE

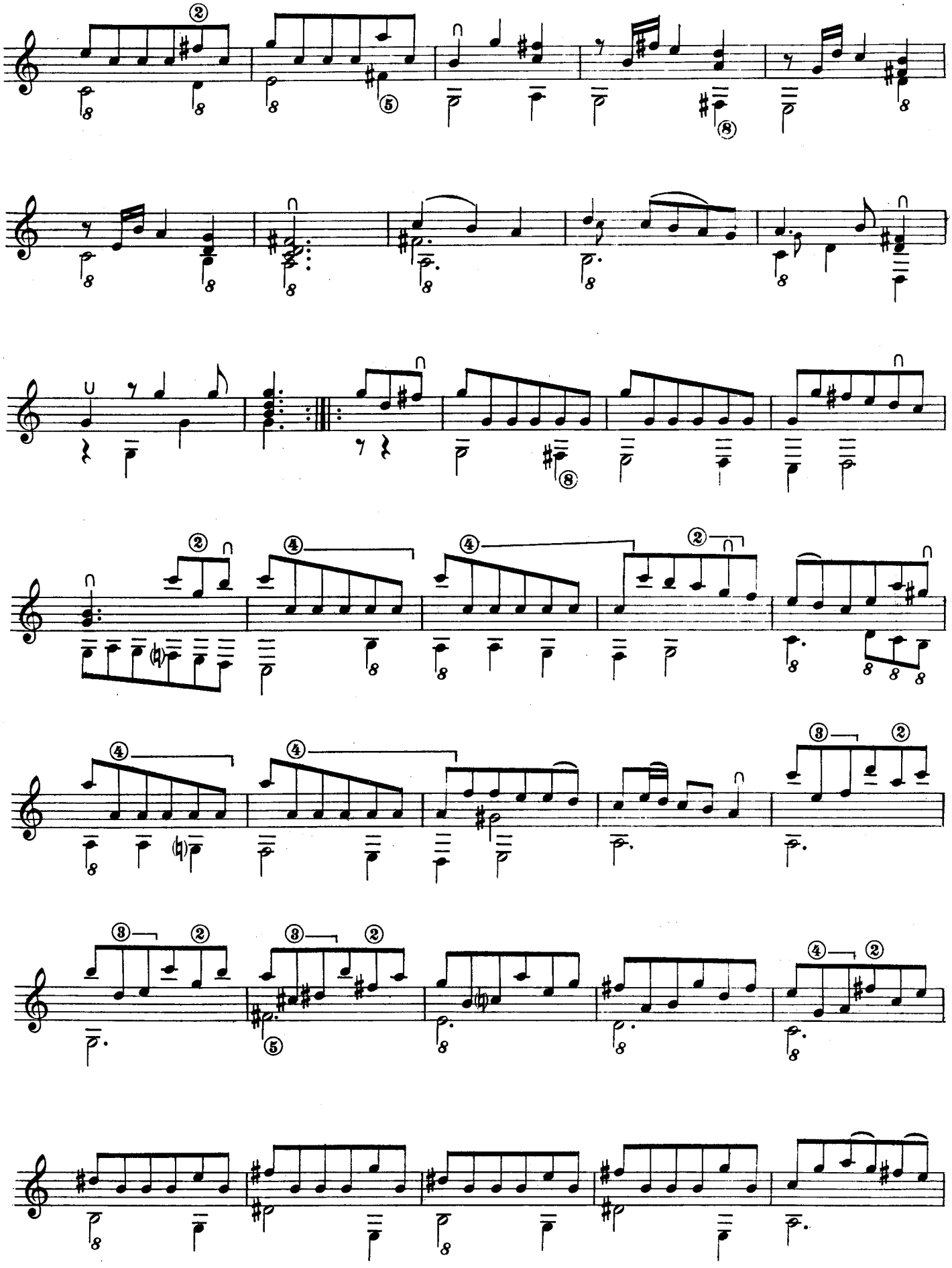
VERITABLE ORIGINAL S. L. WEISS

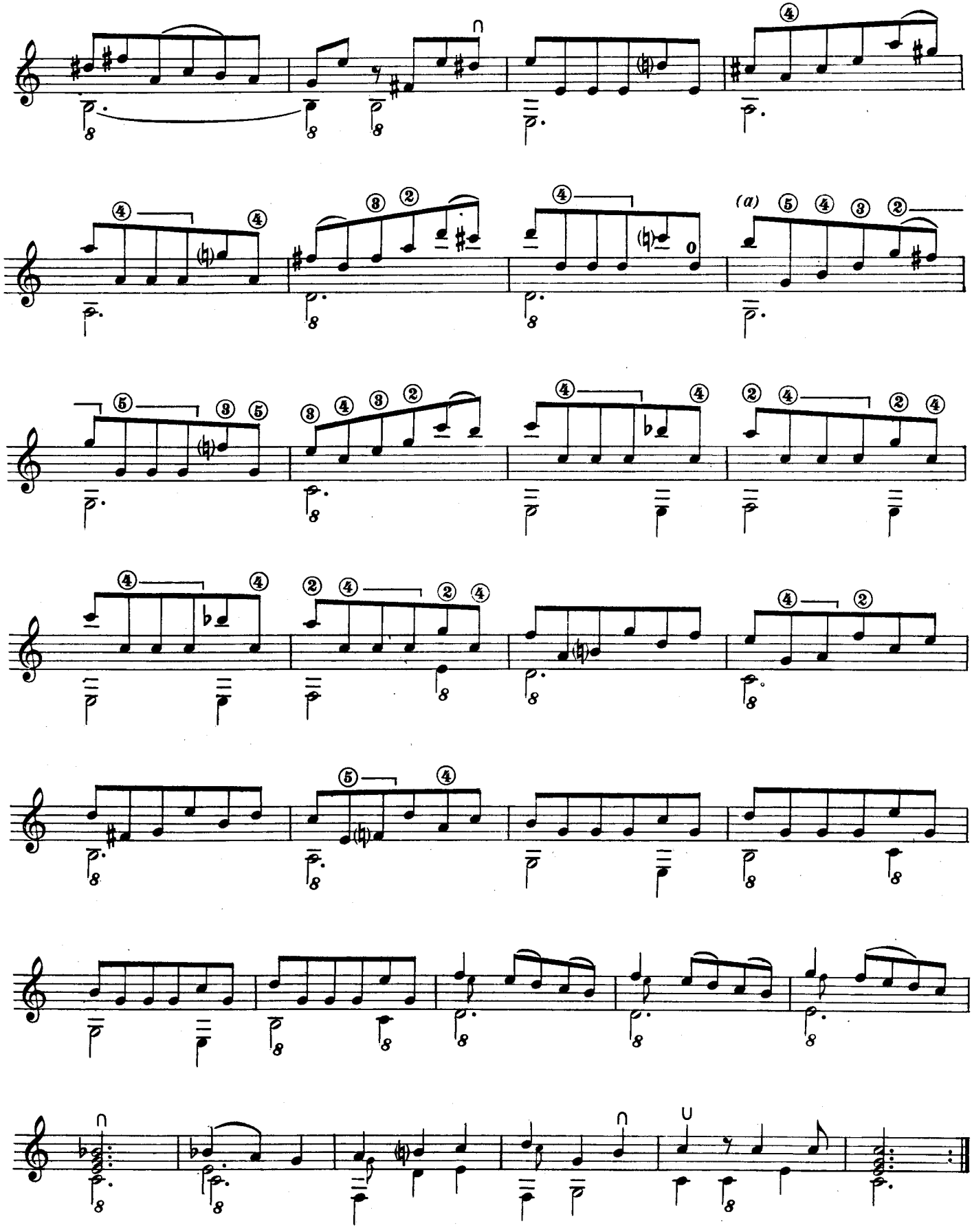




COURANTE







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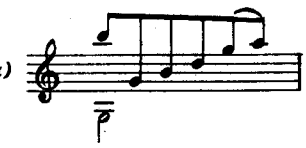

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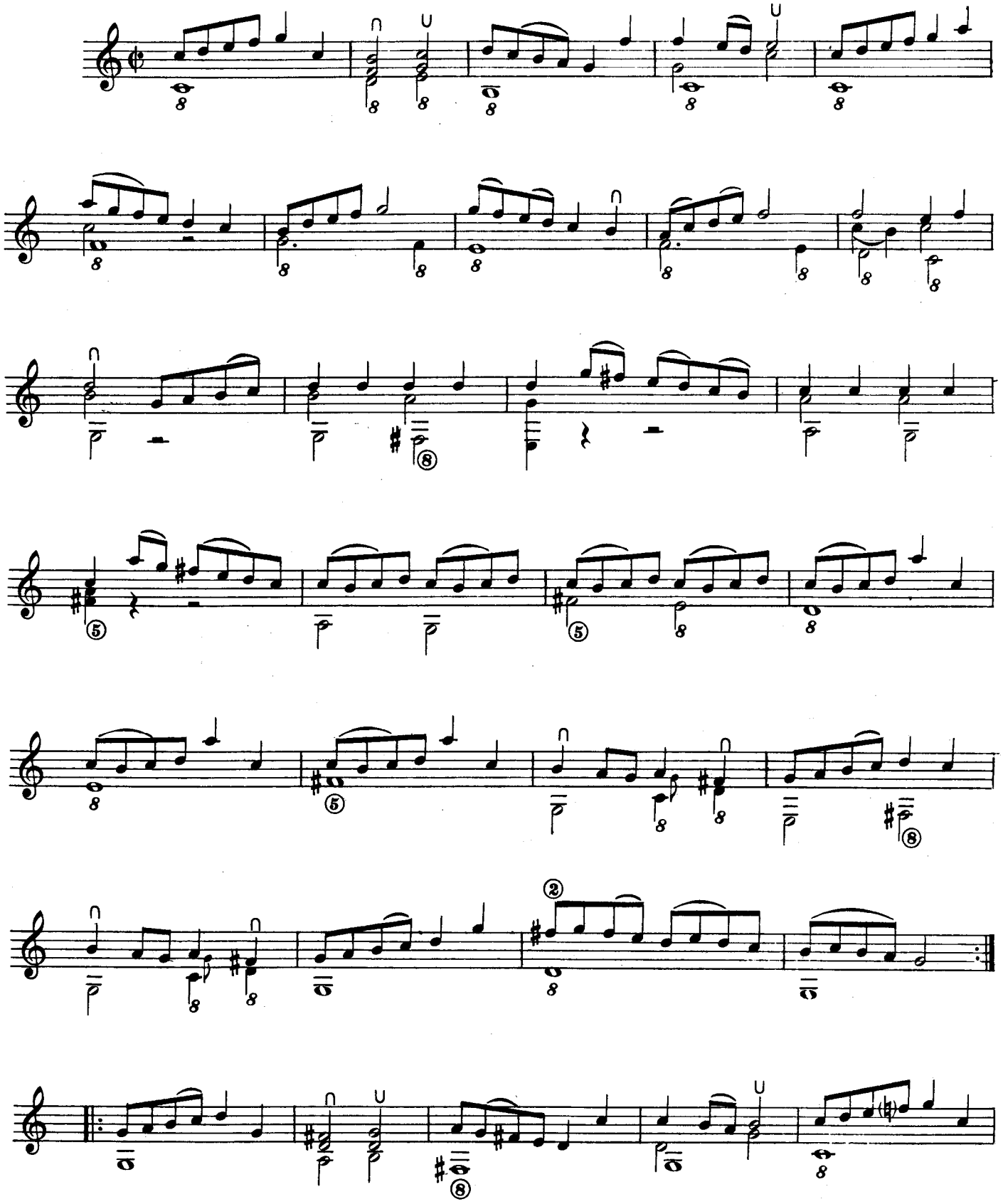

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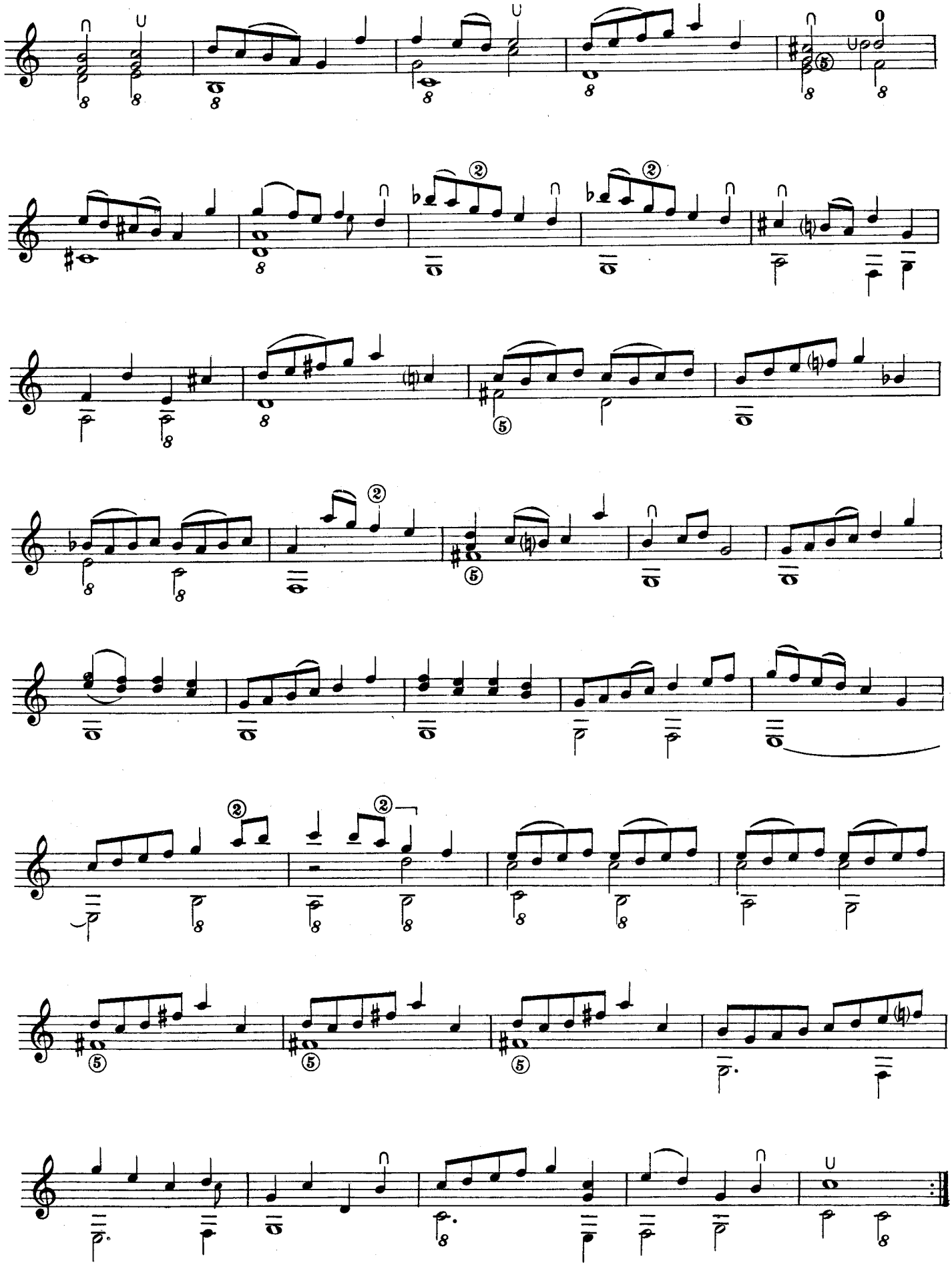
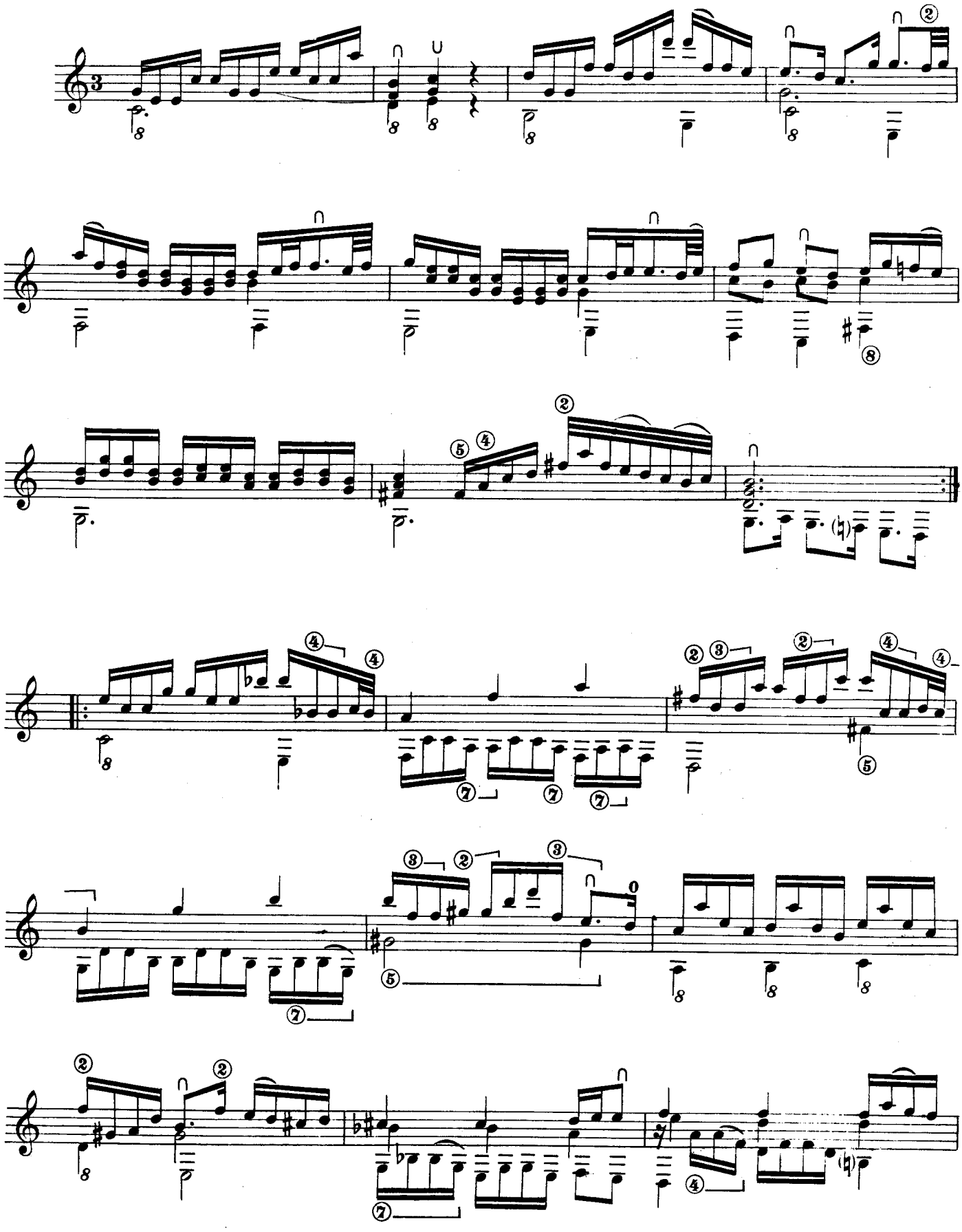
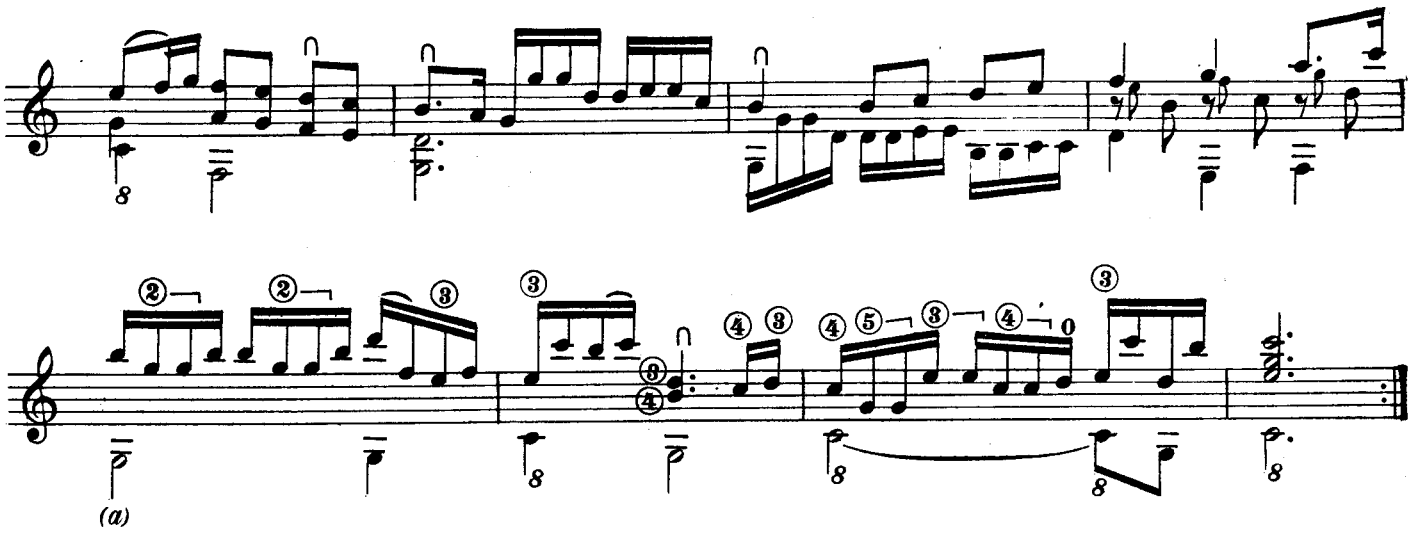


SARABANDE





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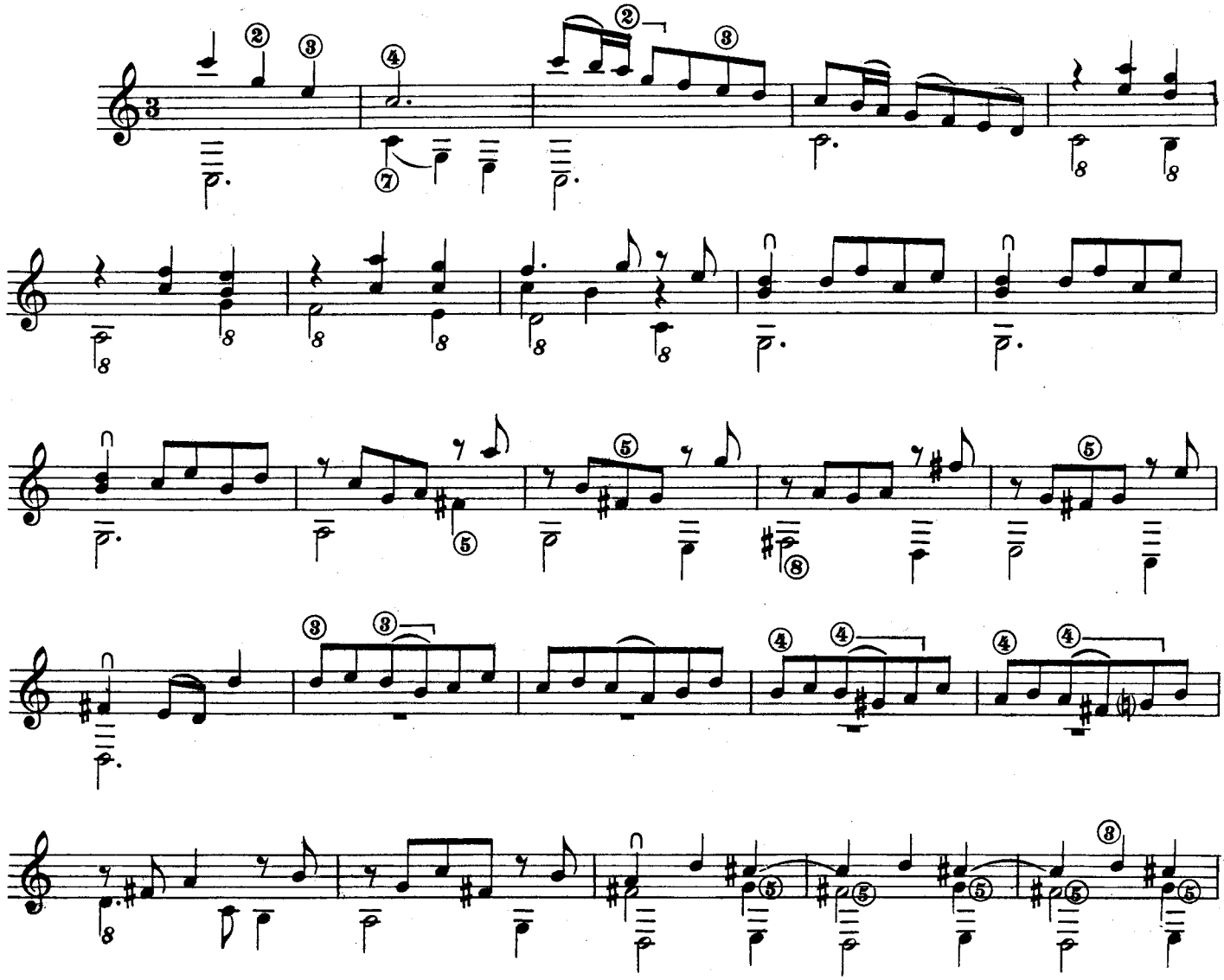

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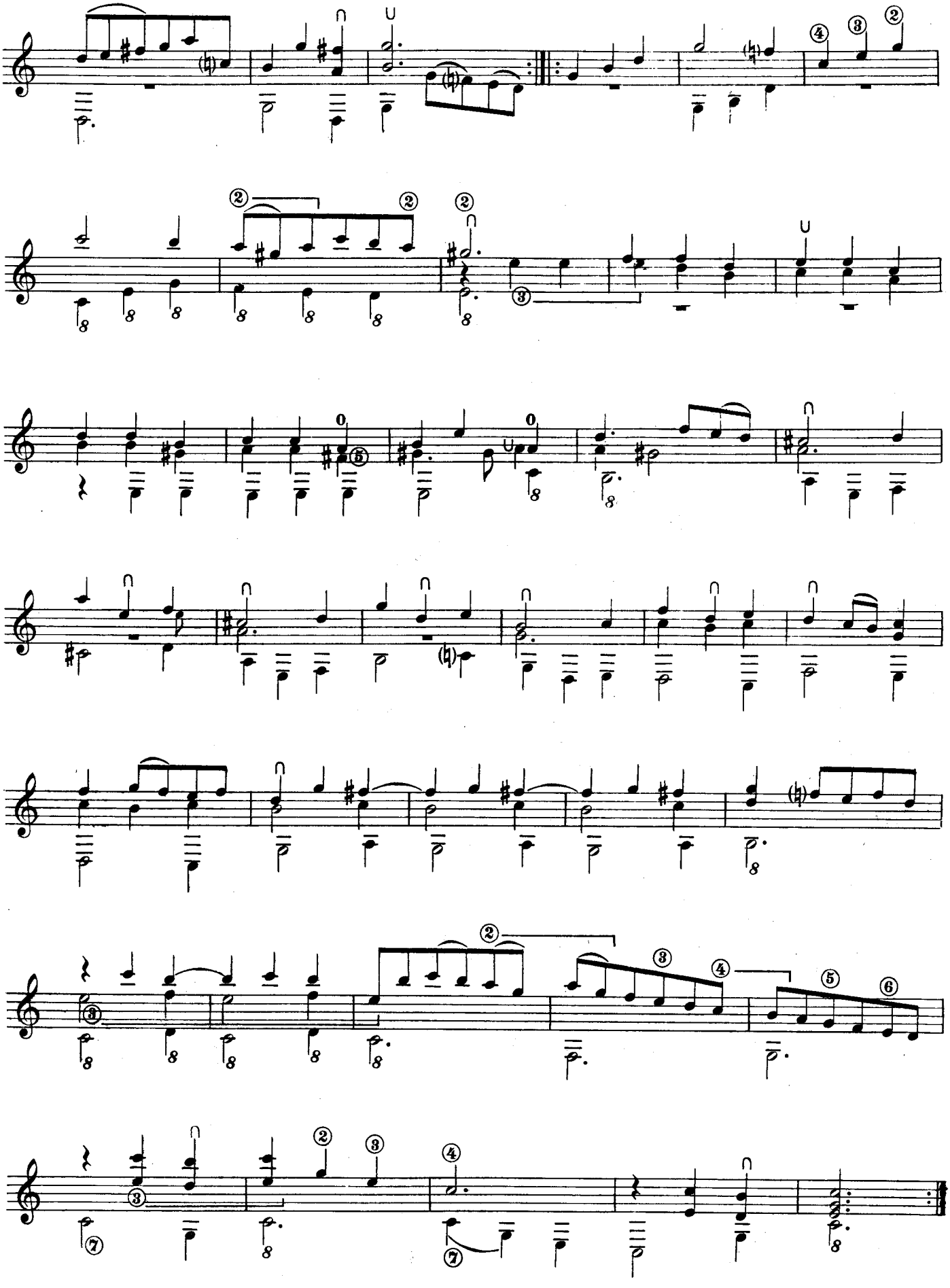
Im Original: F.



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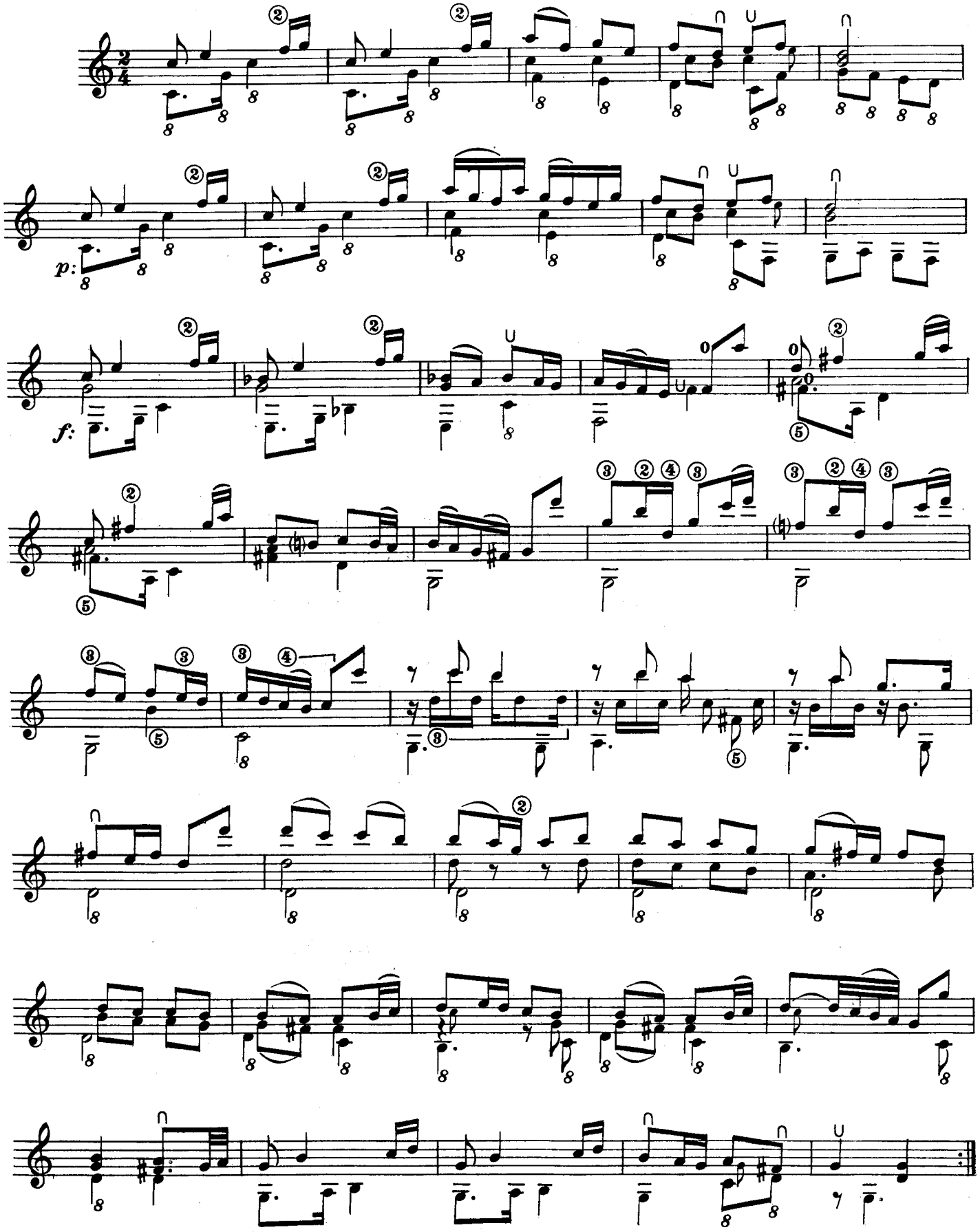

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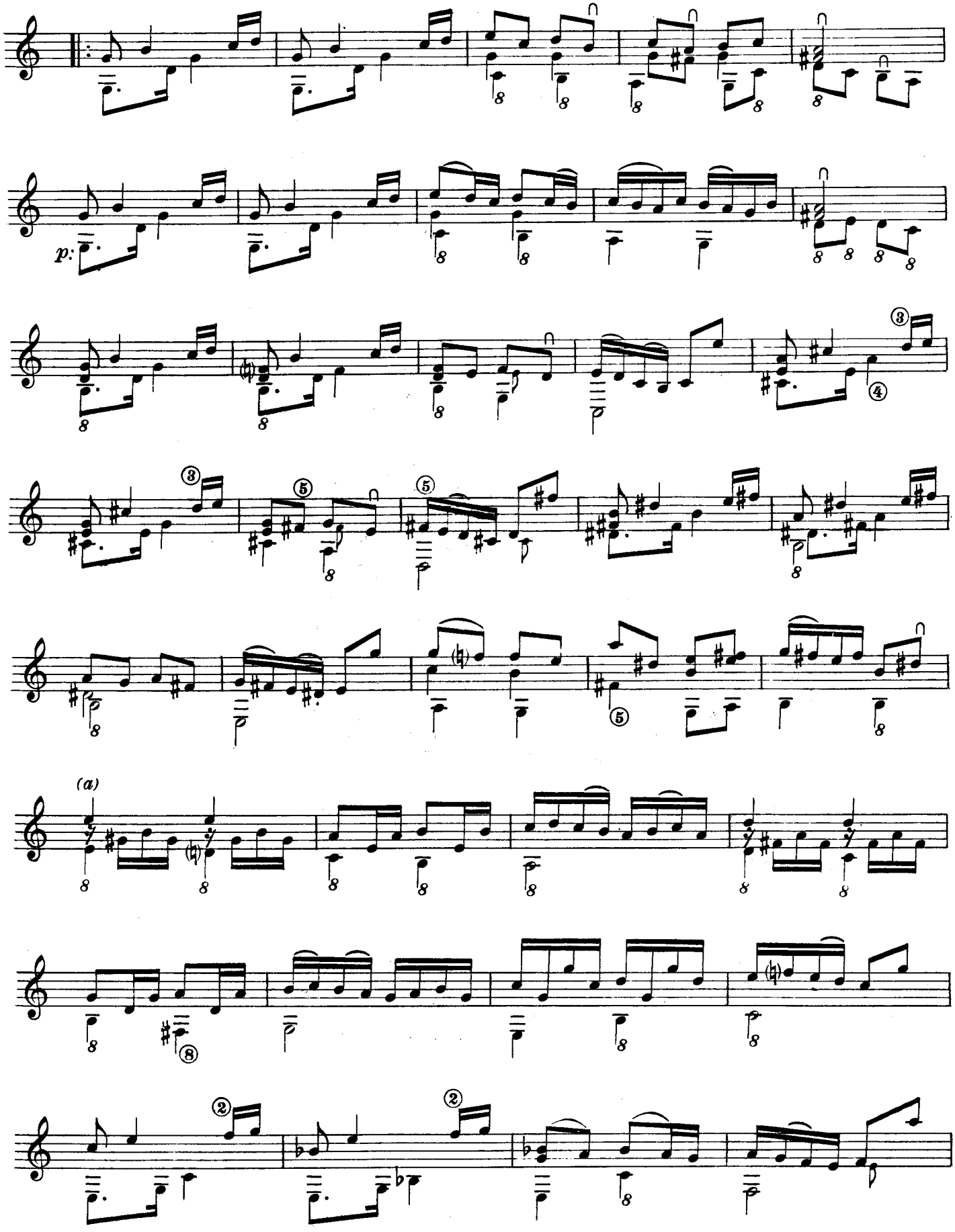

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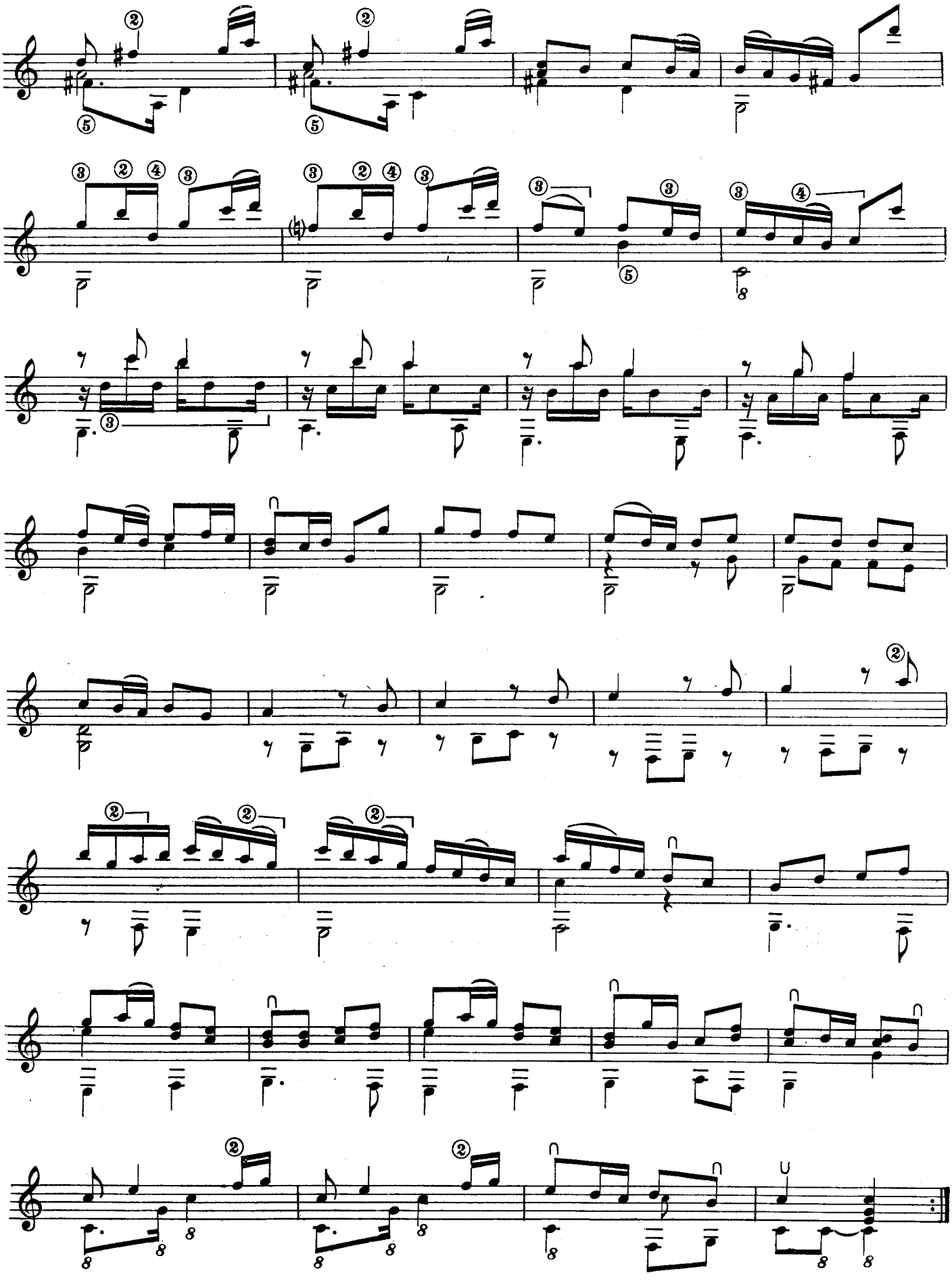
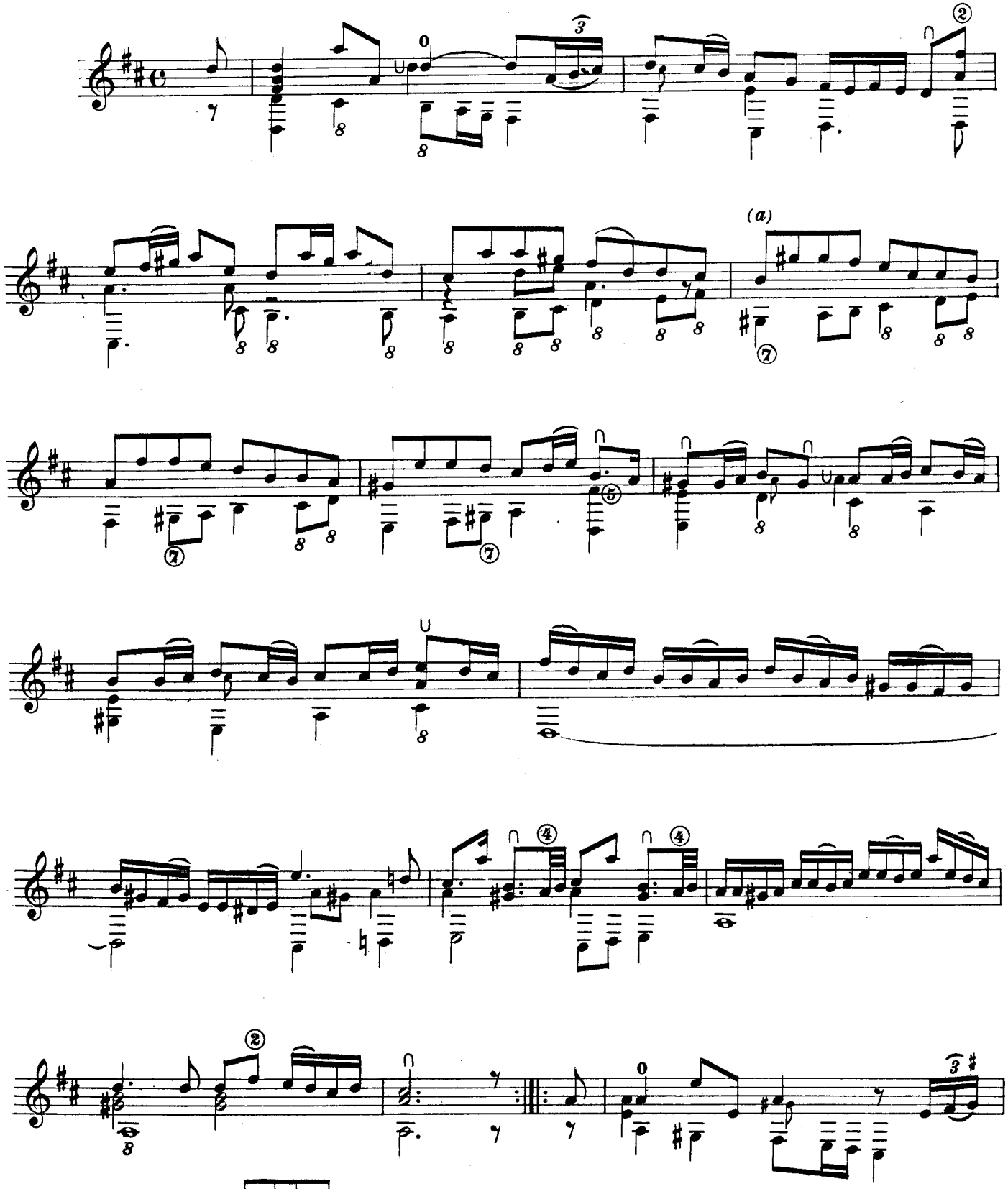


SUITE XIV

ALLEMANDE



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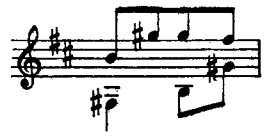
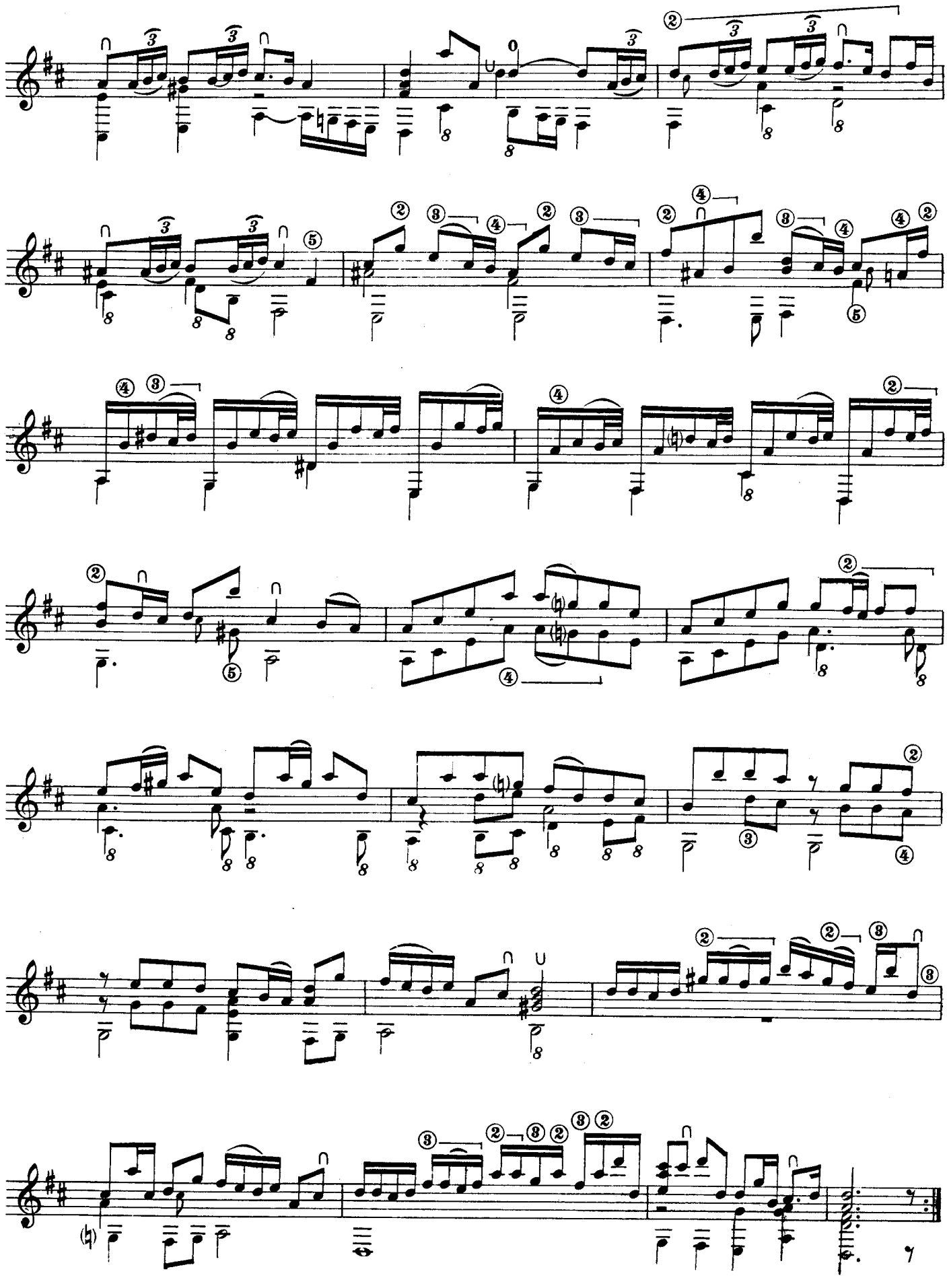
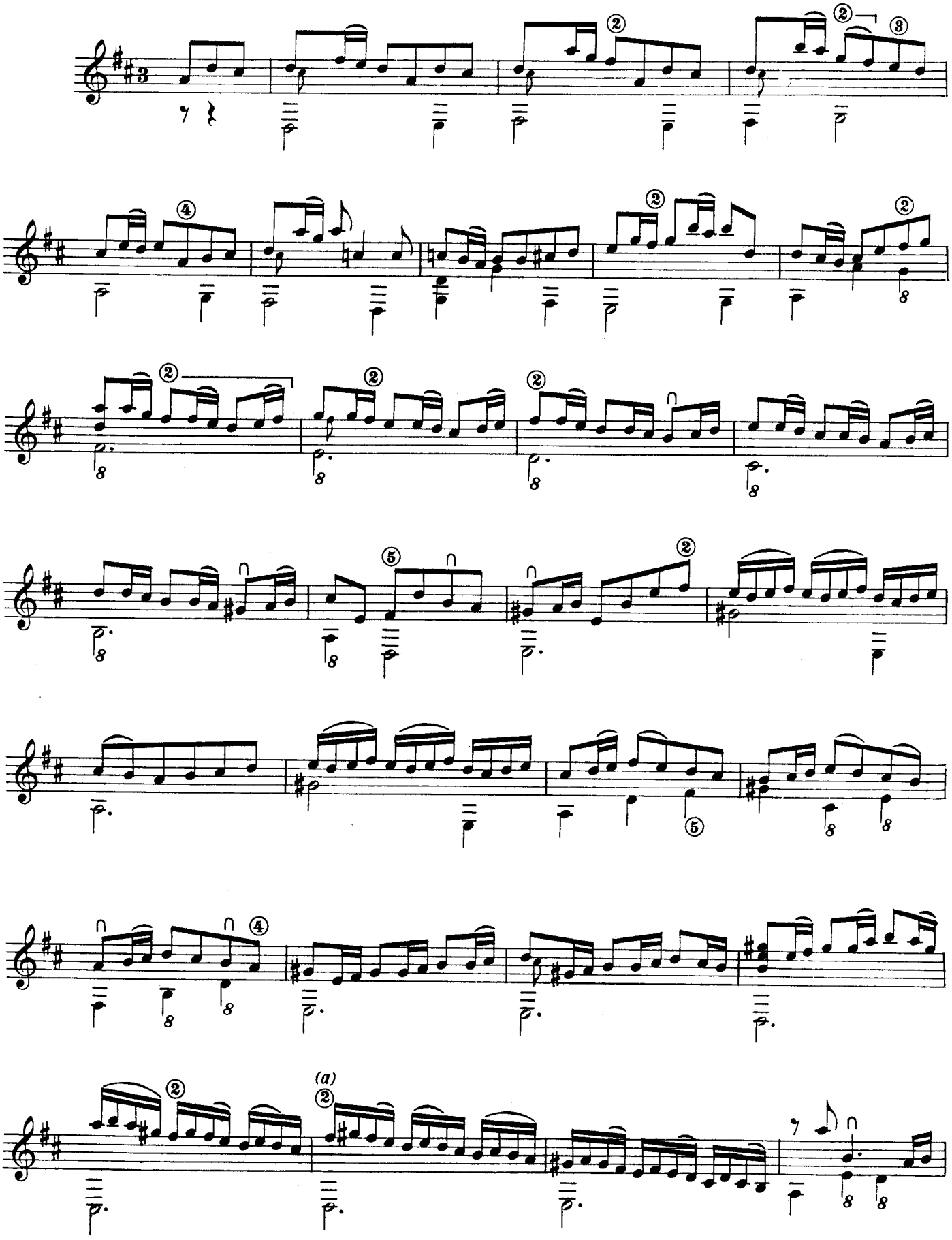




COURANTE



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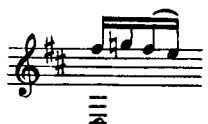

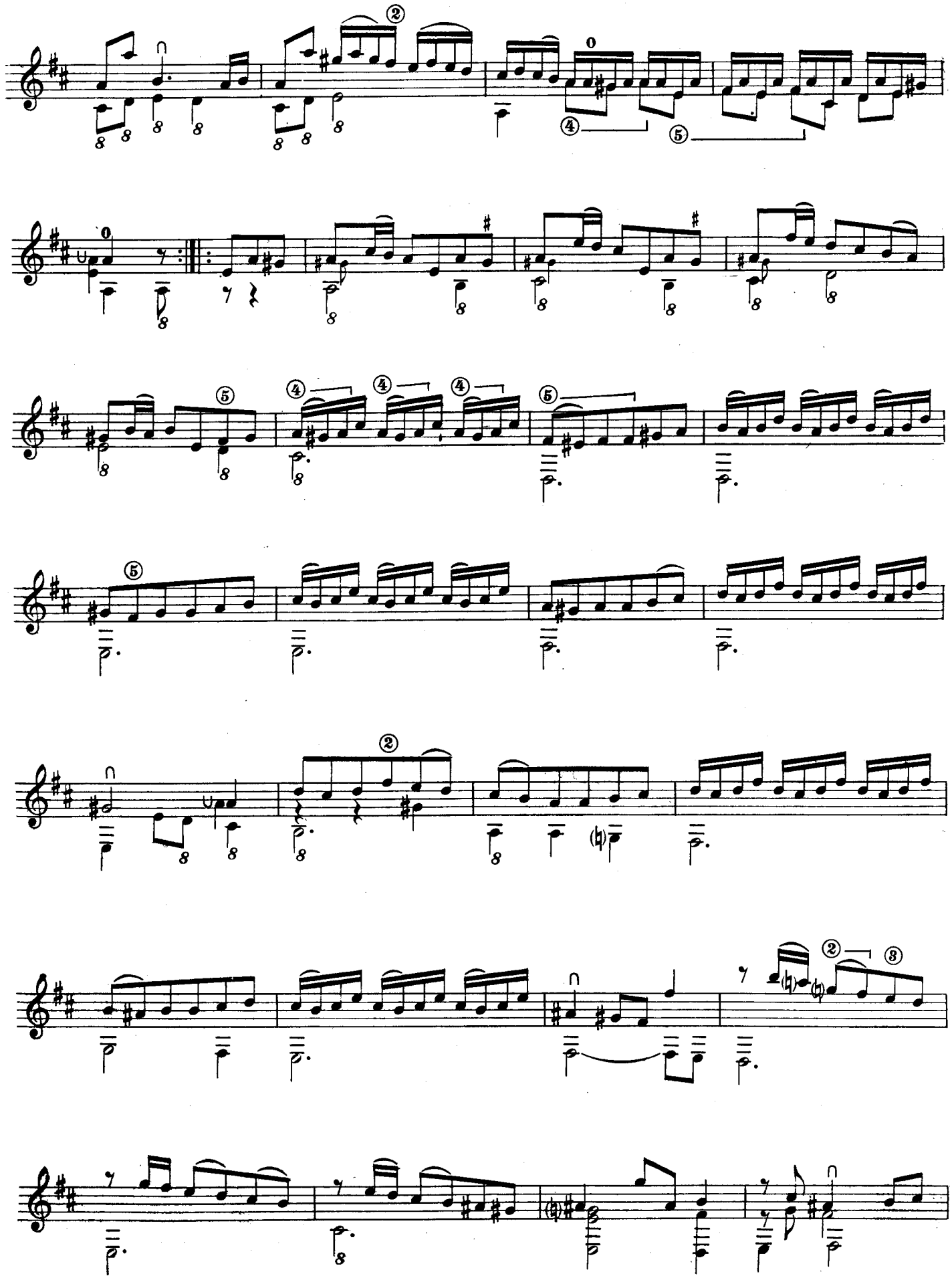

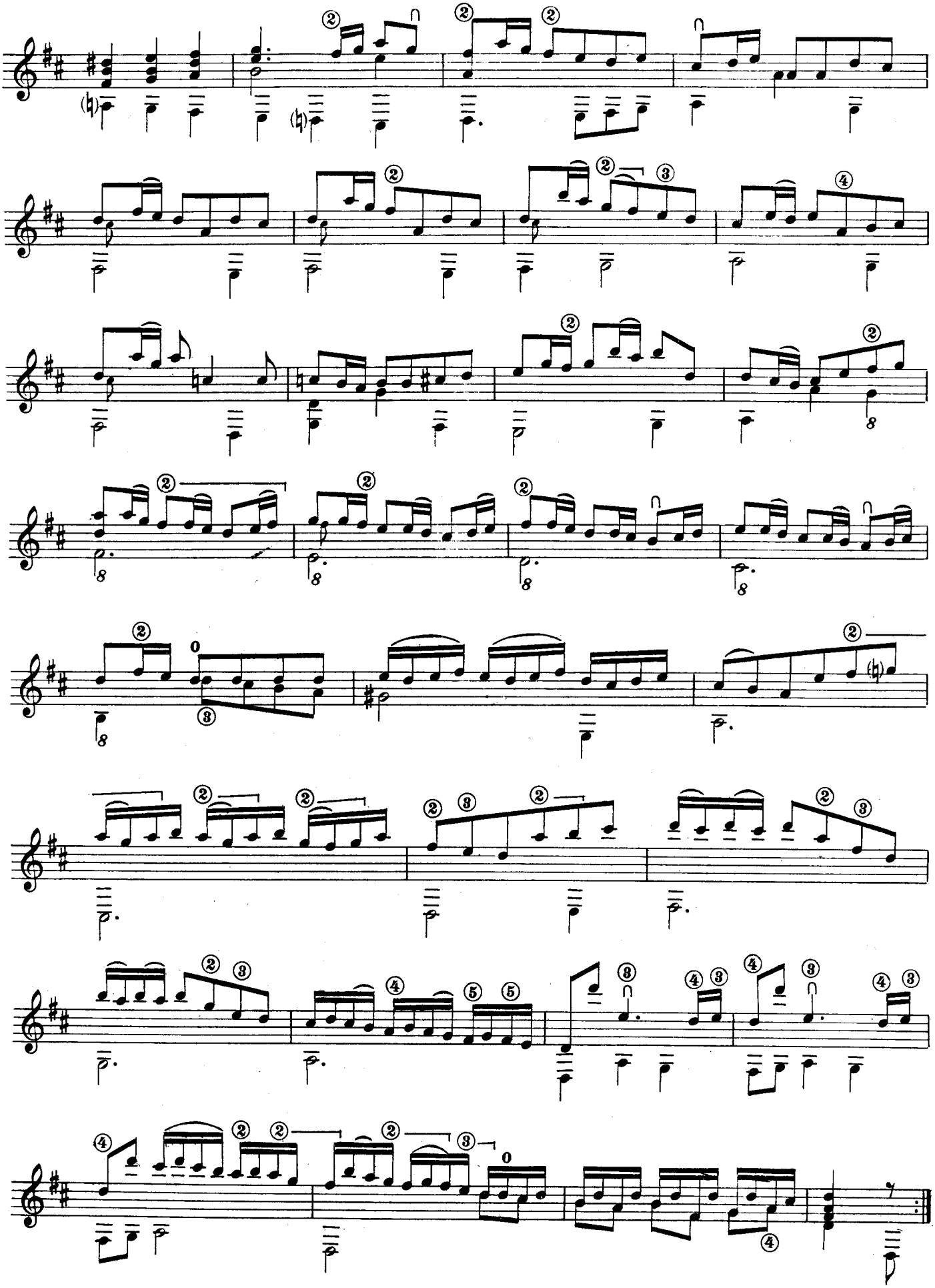

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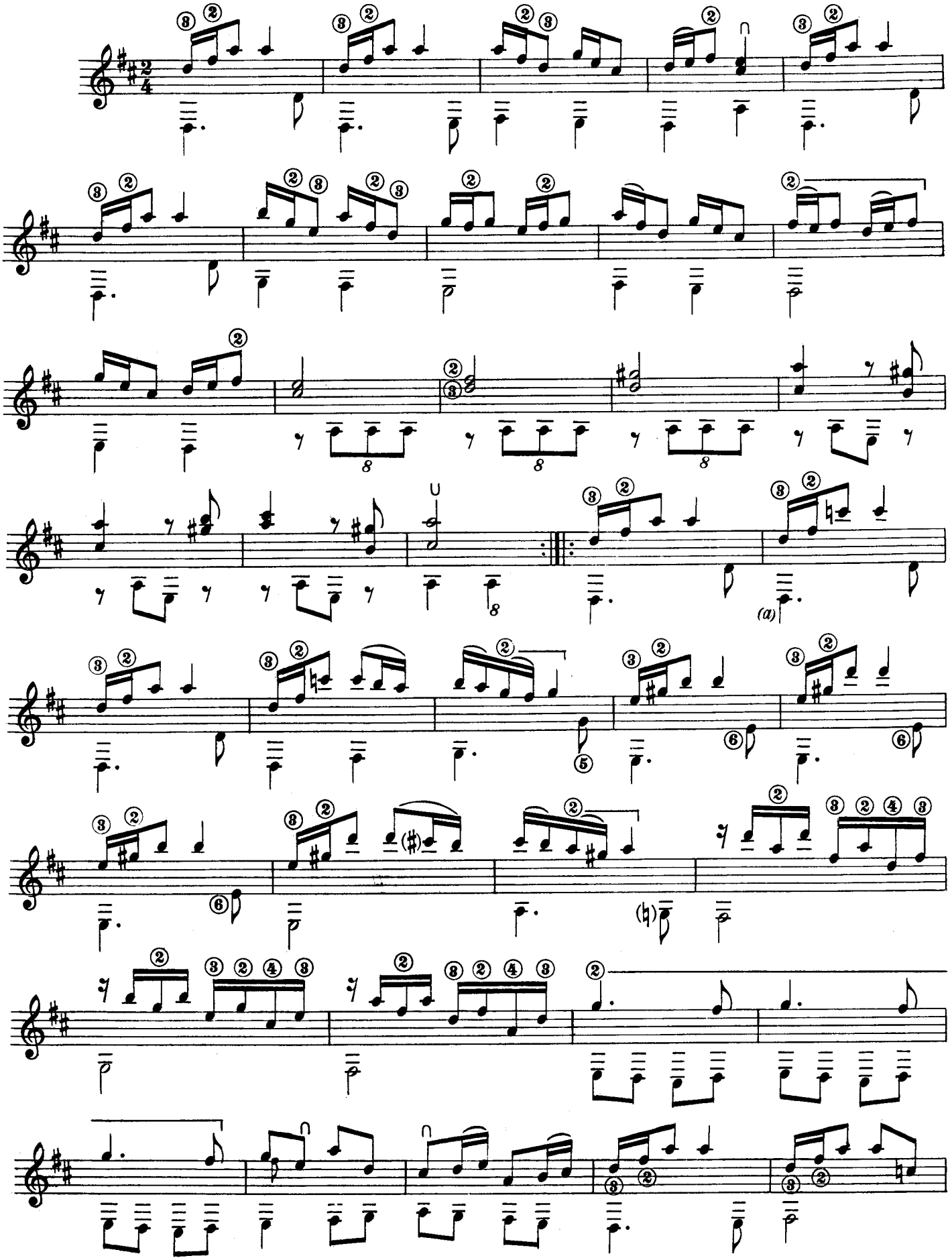

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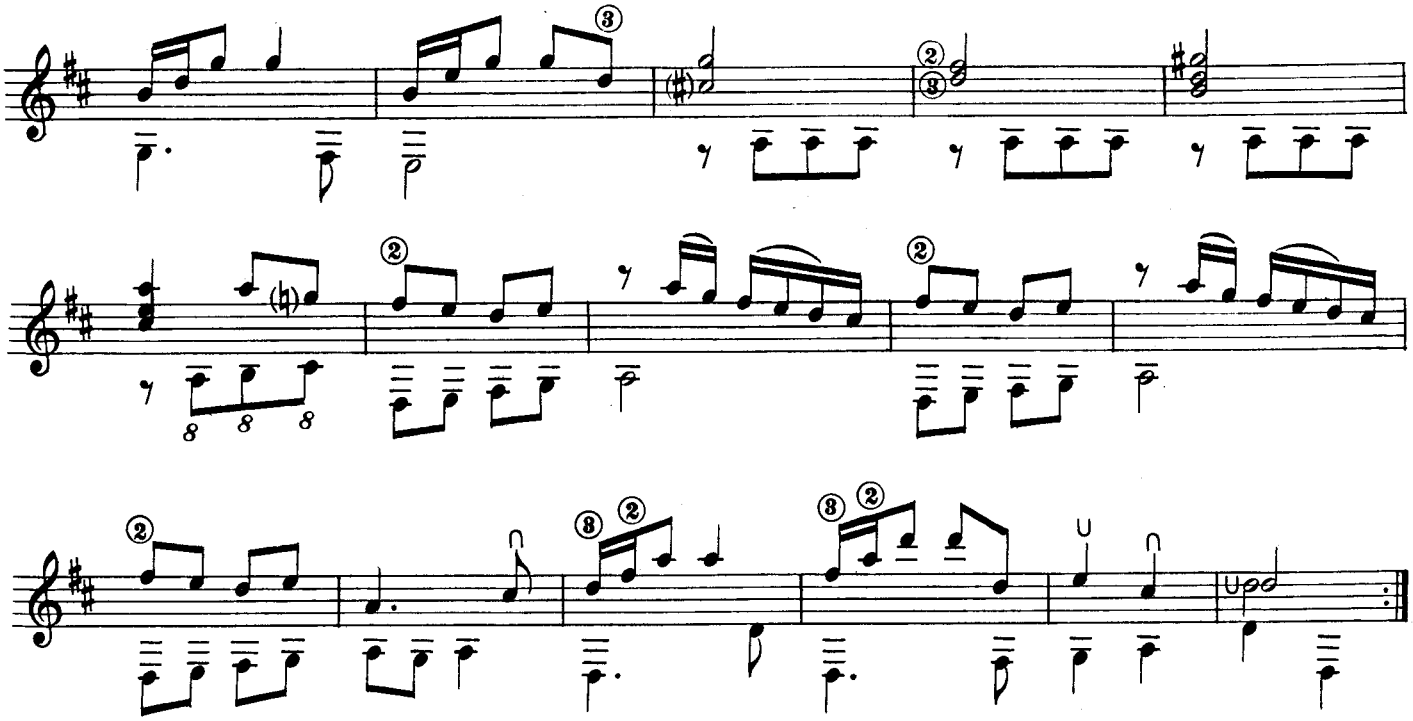

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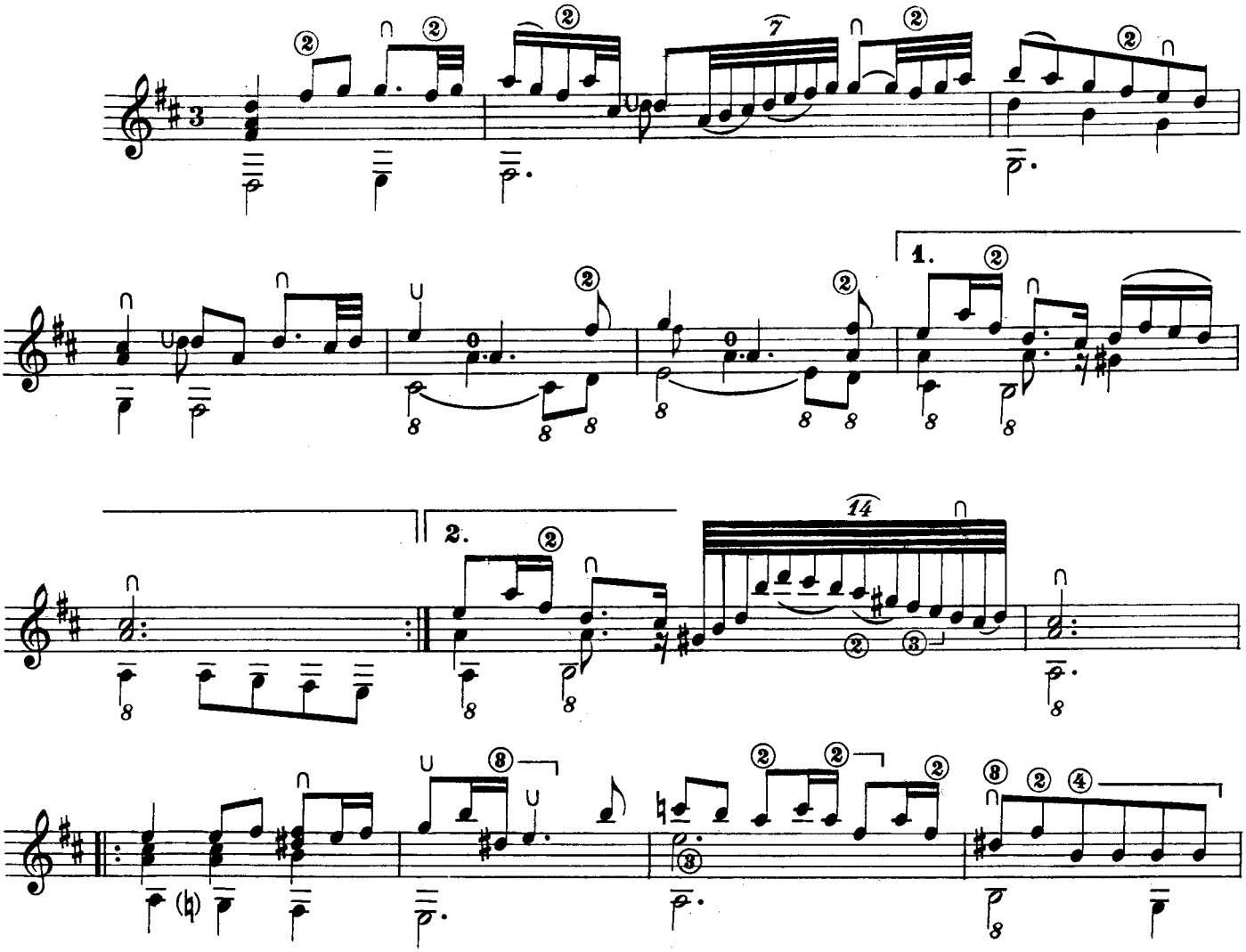
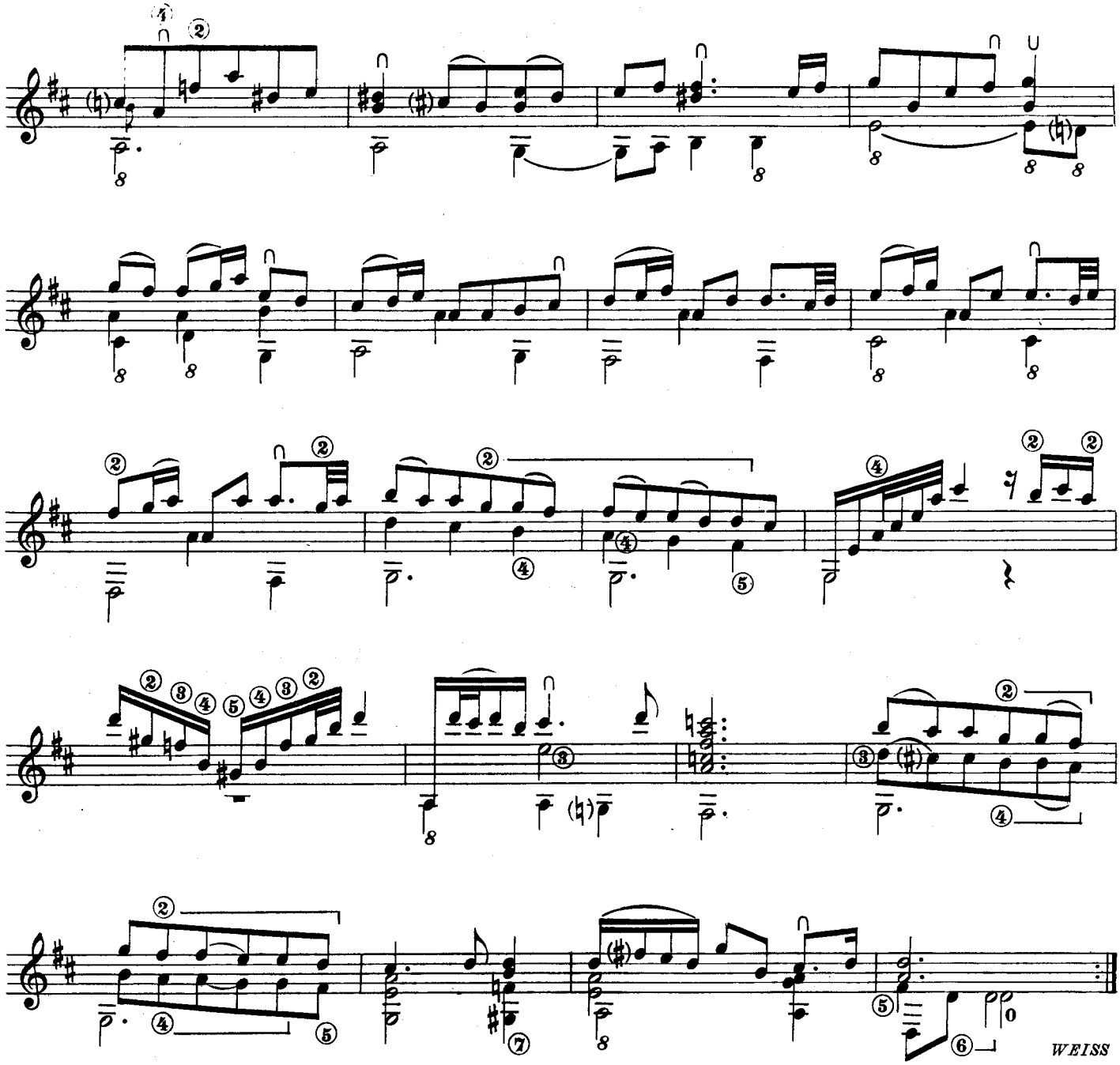
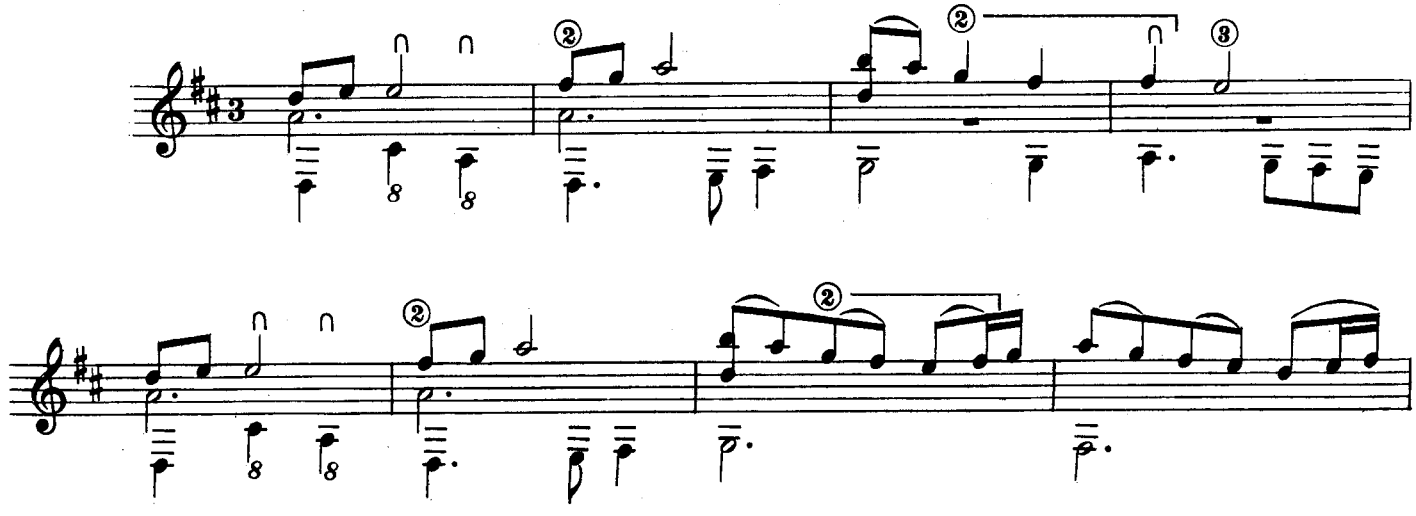
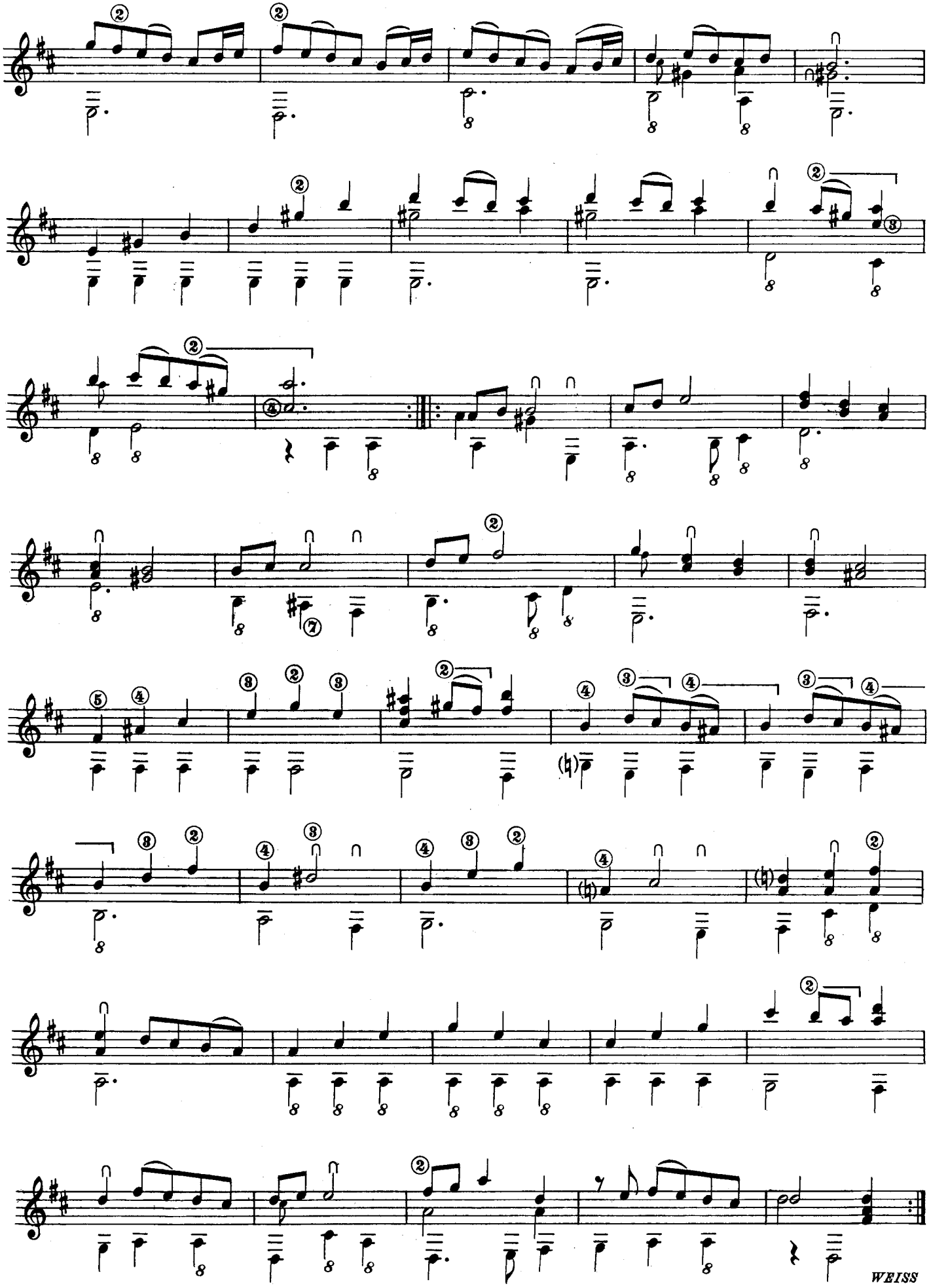


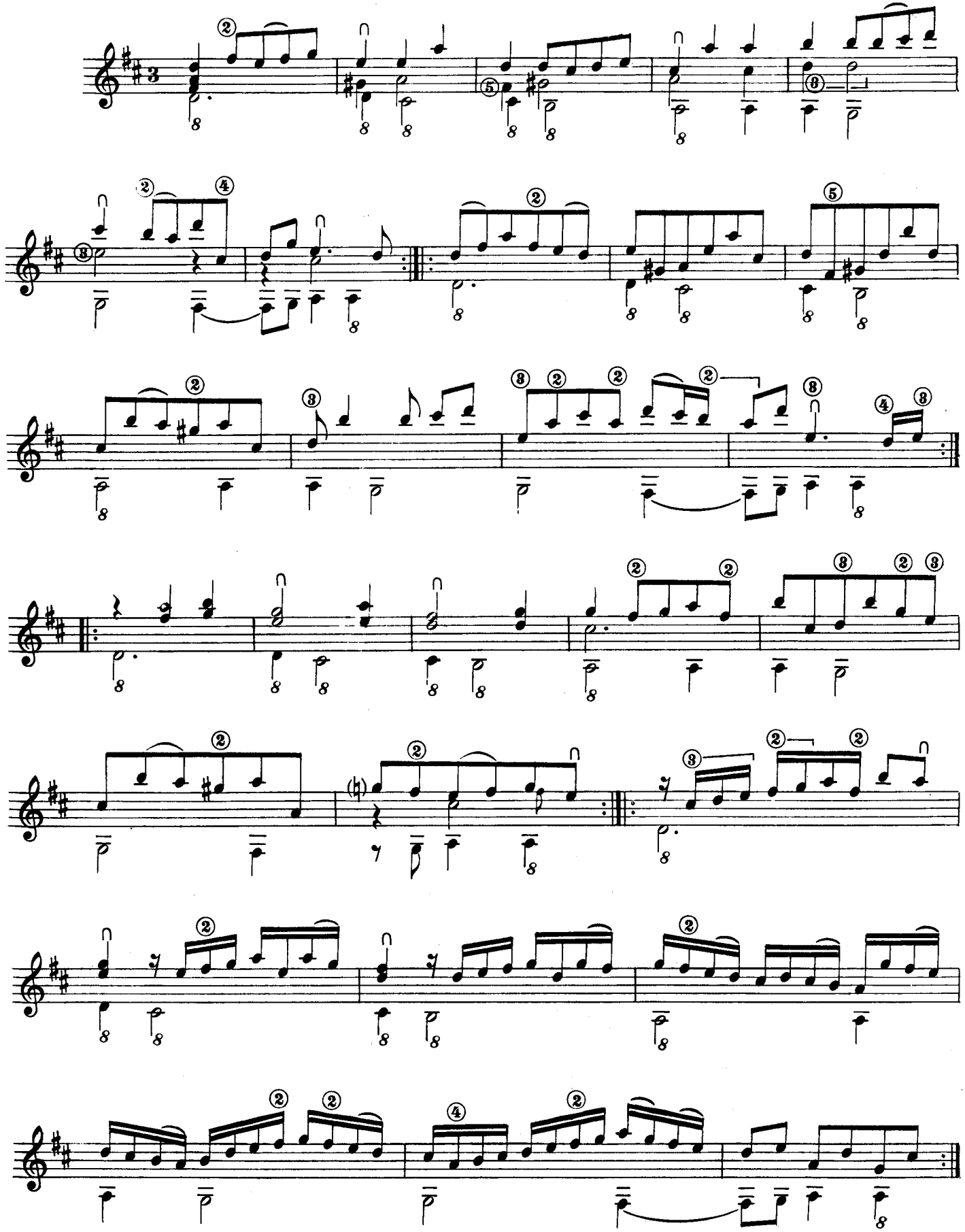


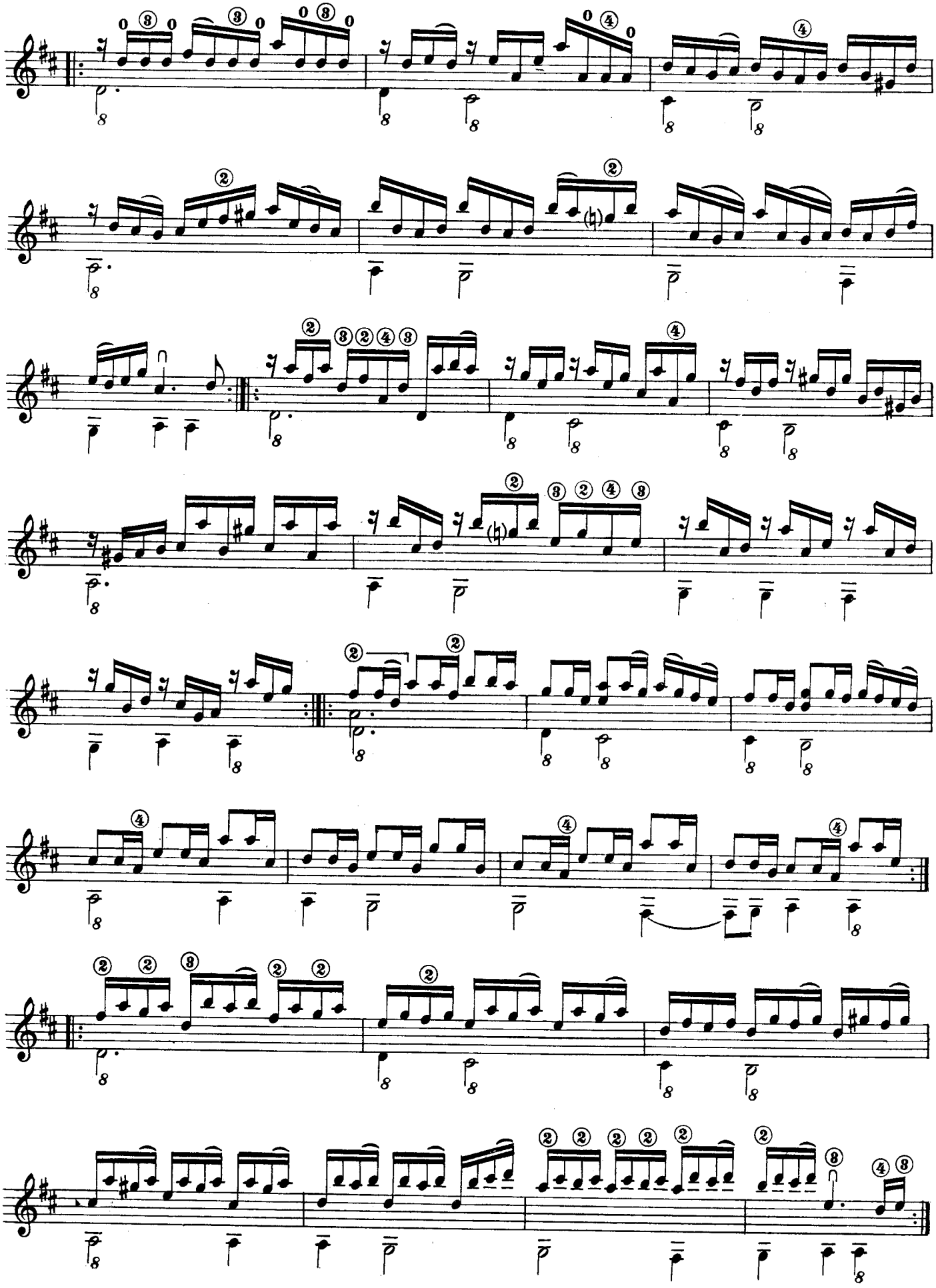
MENUET

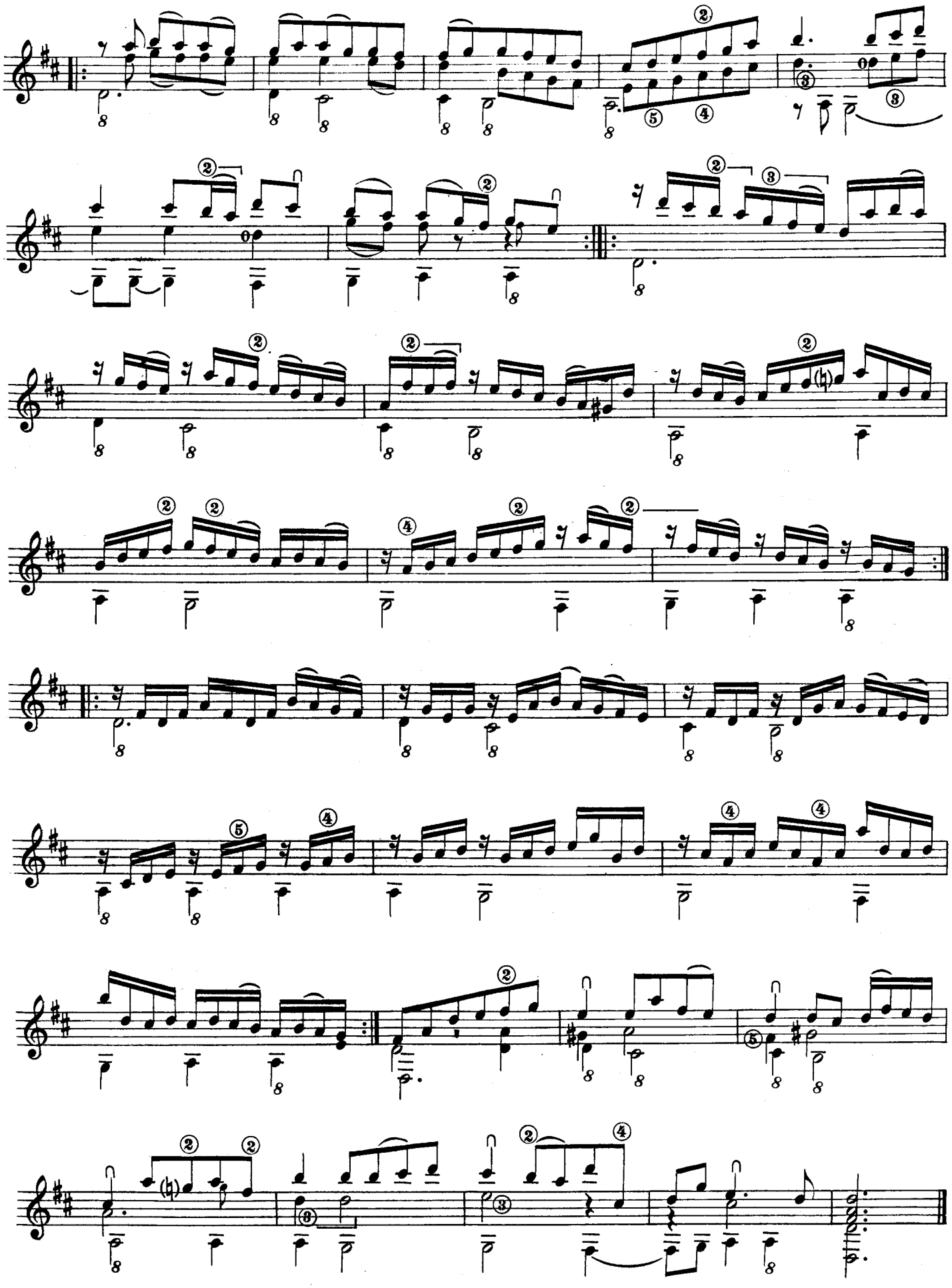



WEISS

PASSAGAILLE

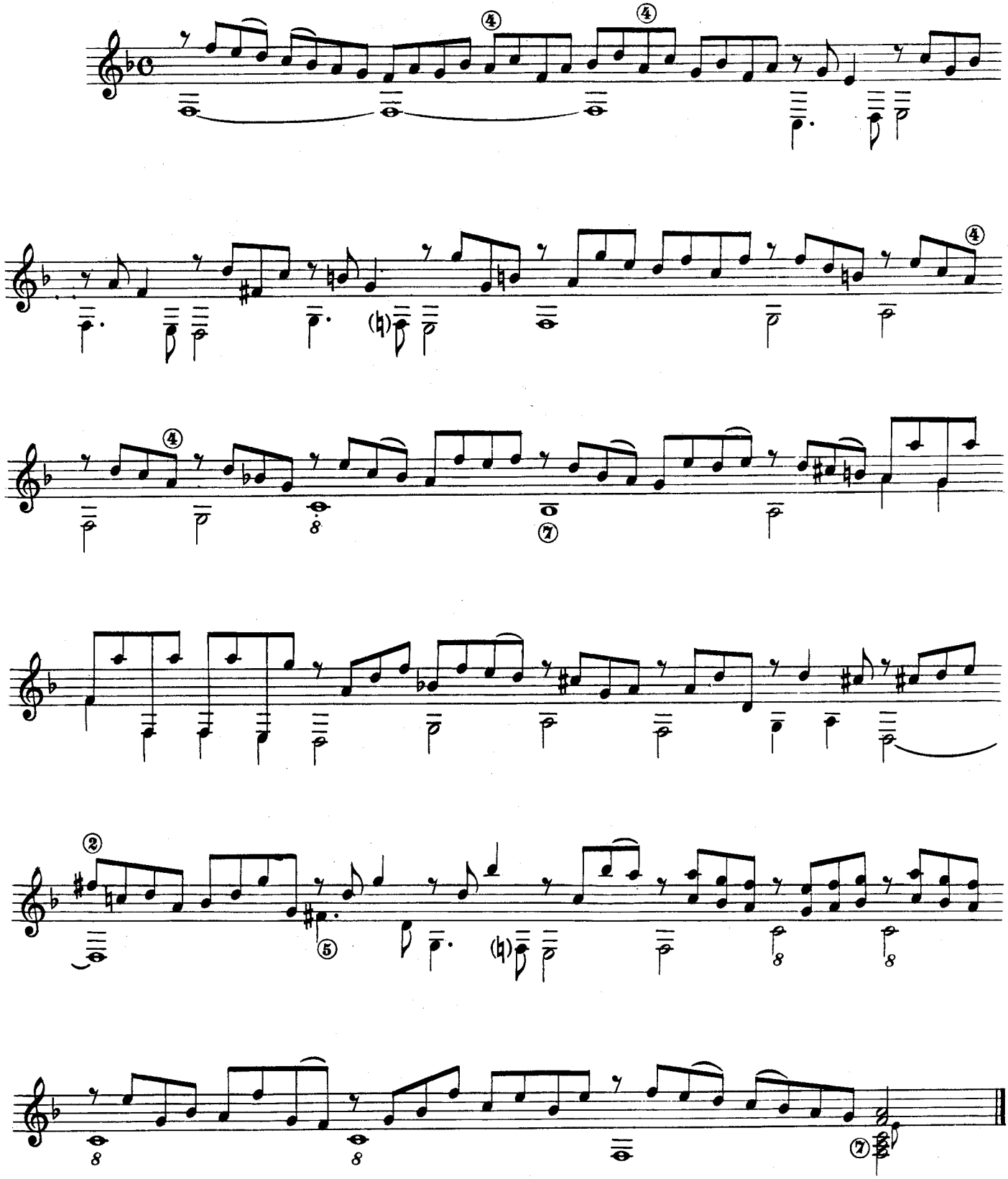






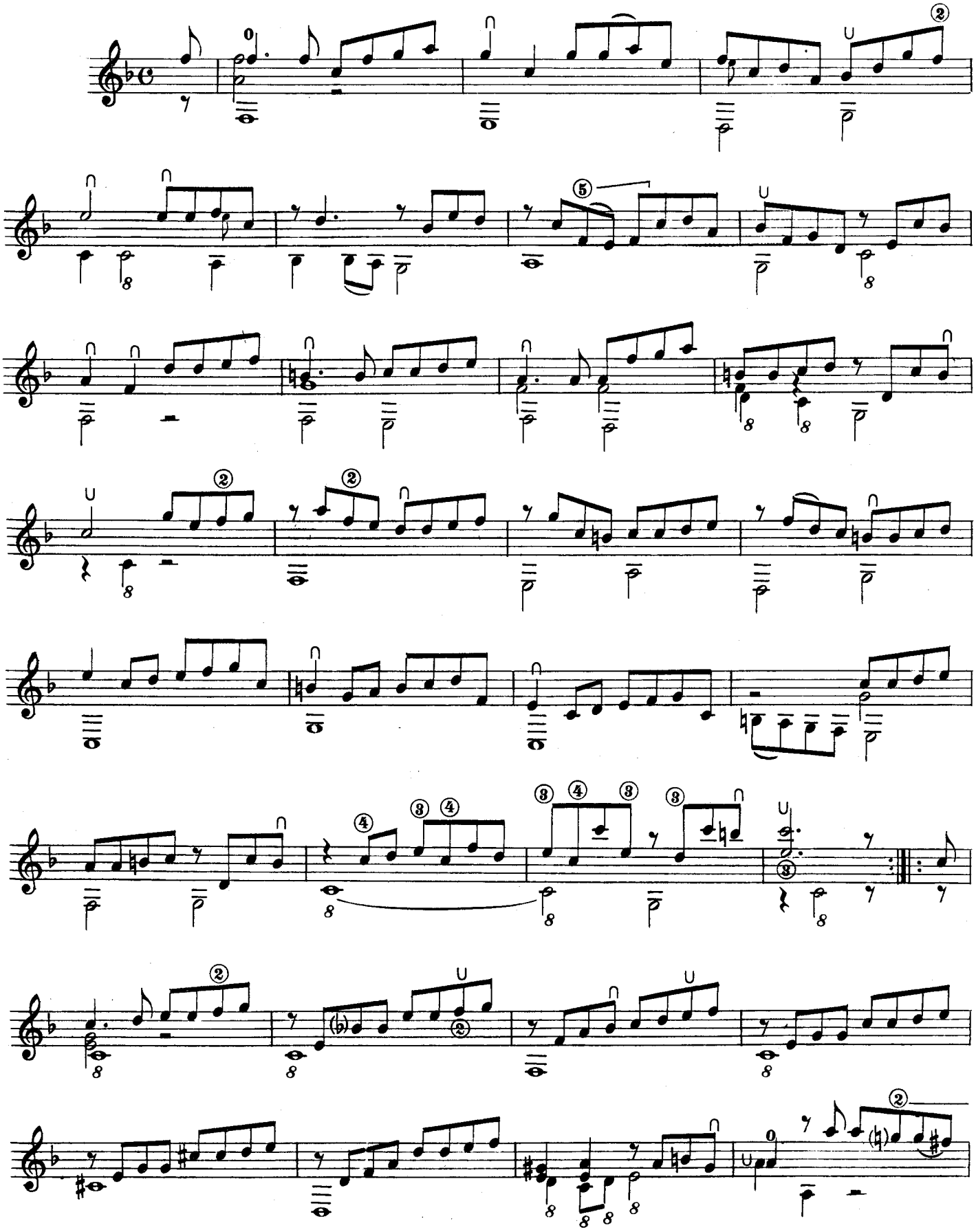
SUITE XV

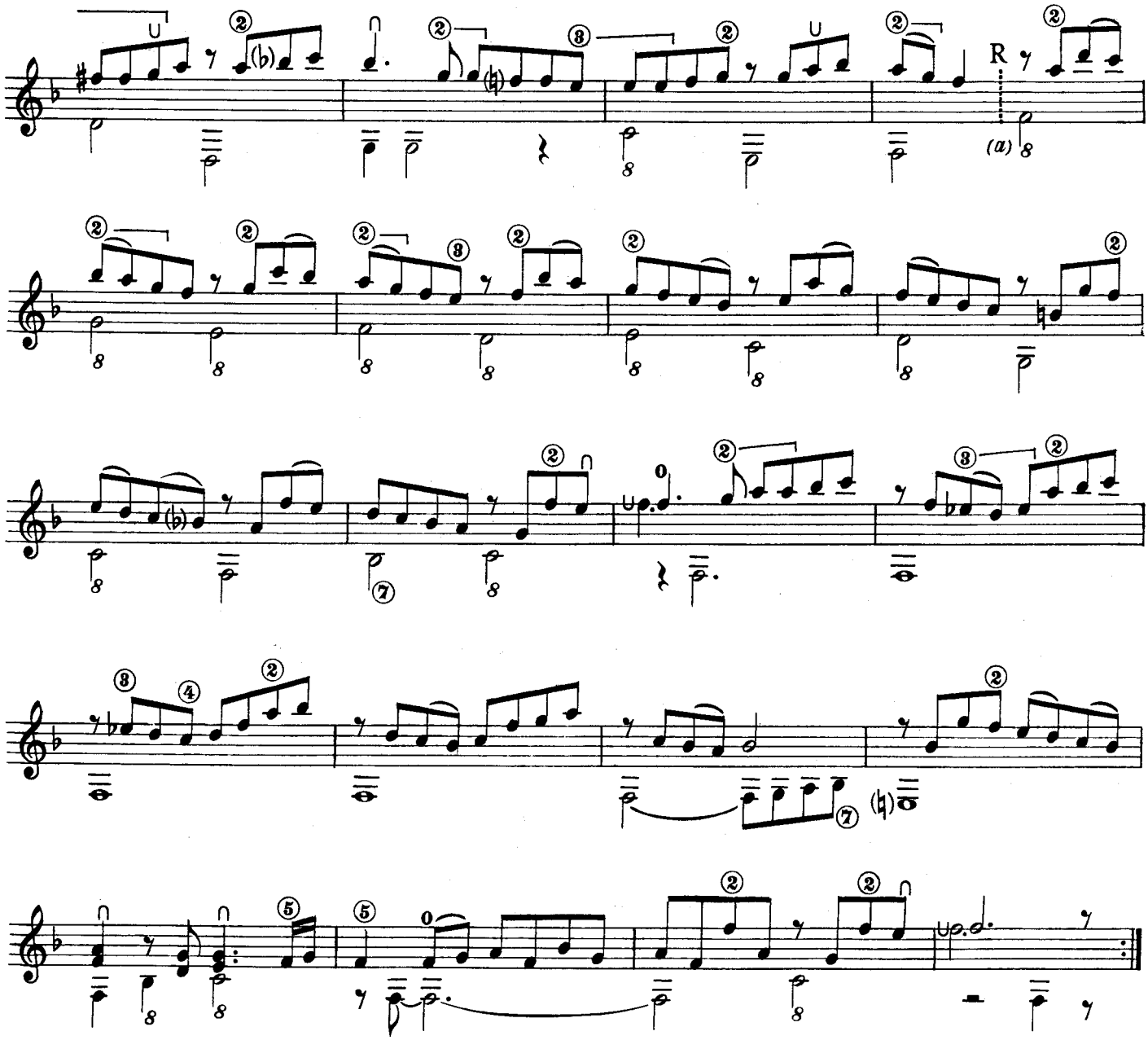
PRELUDE



S.L. WEISS

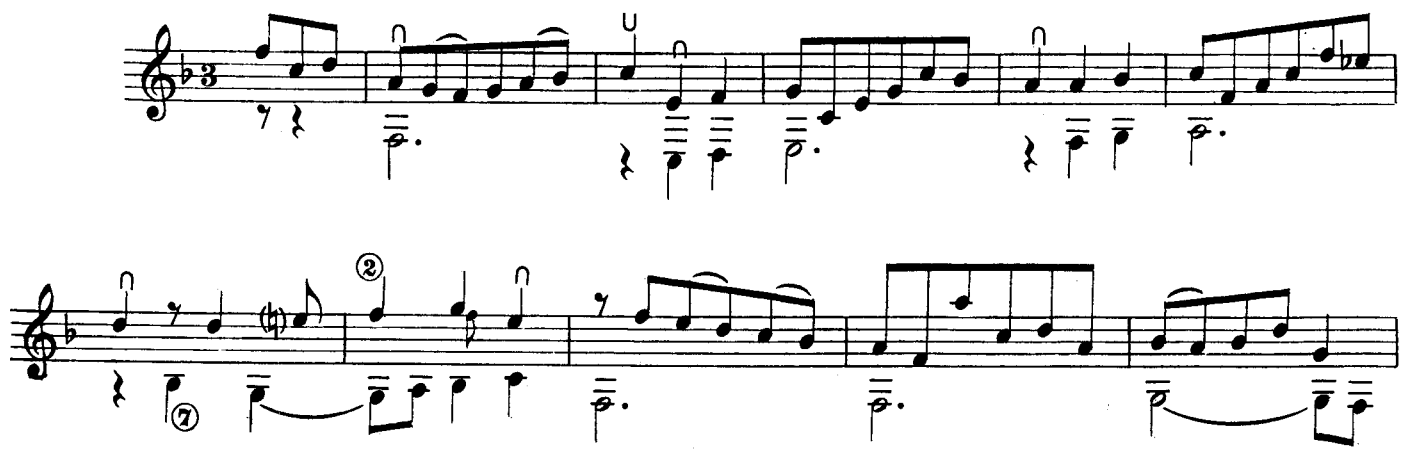
ALLEMANDE





WEISS 1719

COURANTE



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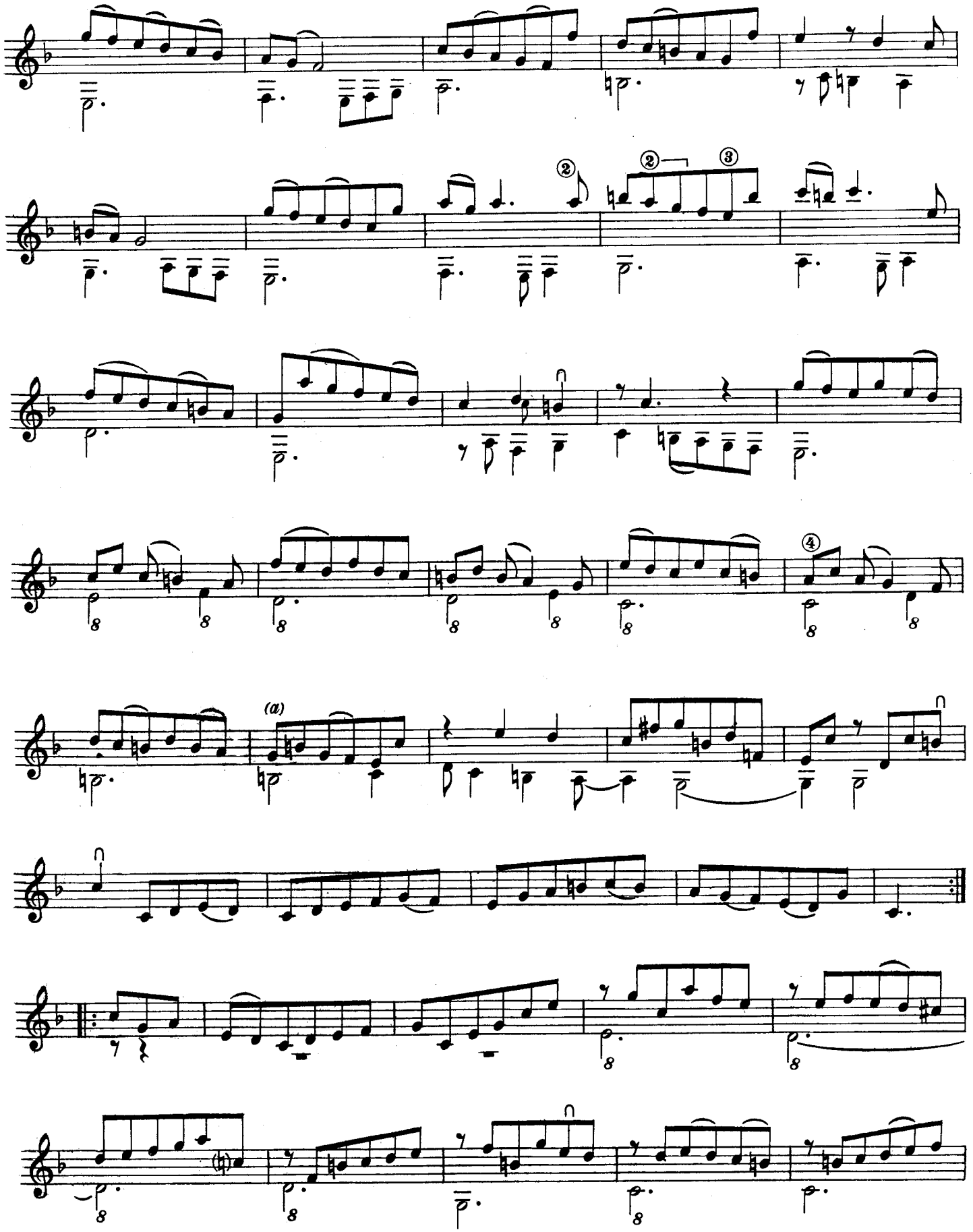

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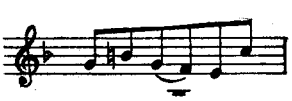

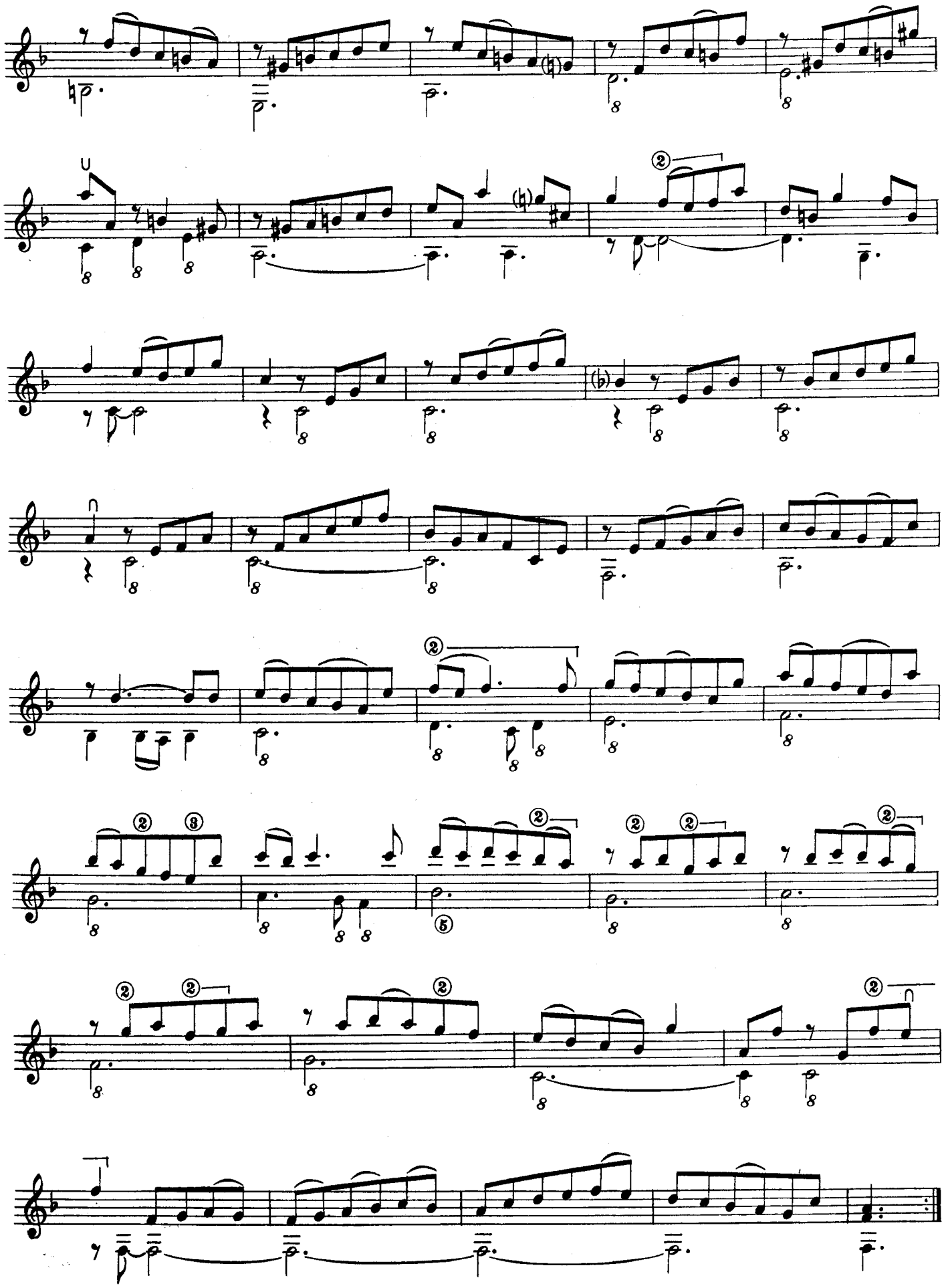

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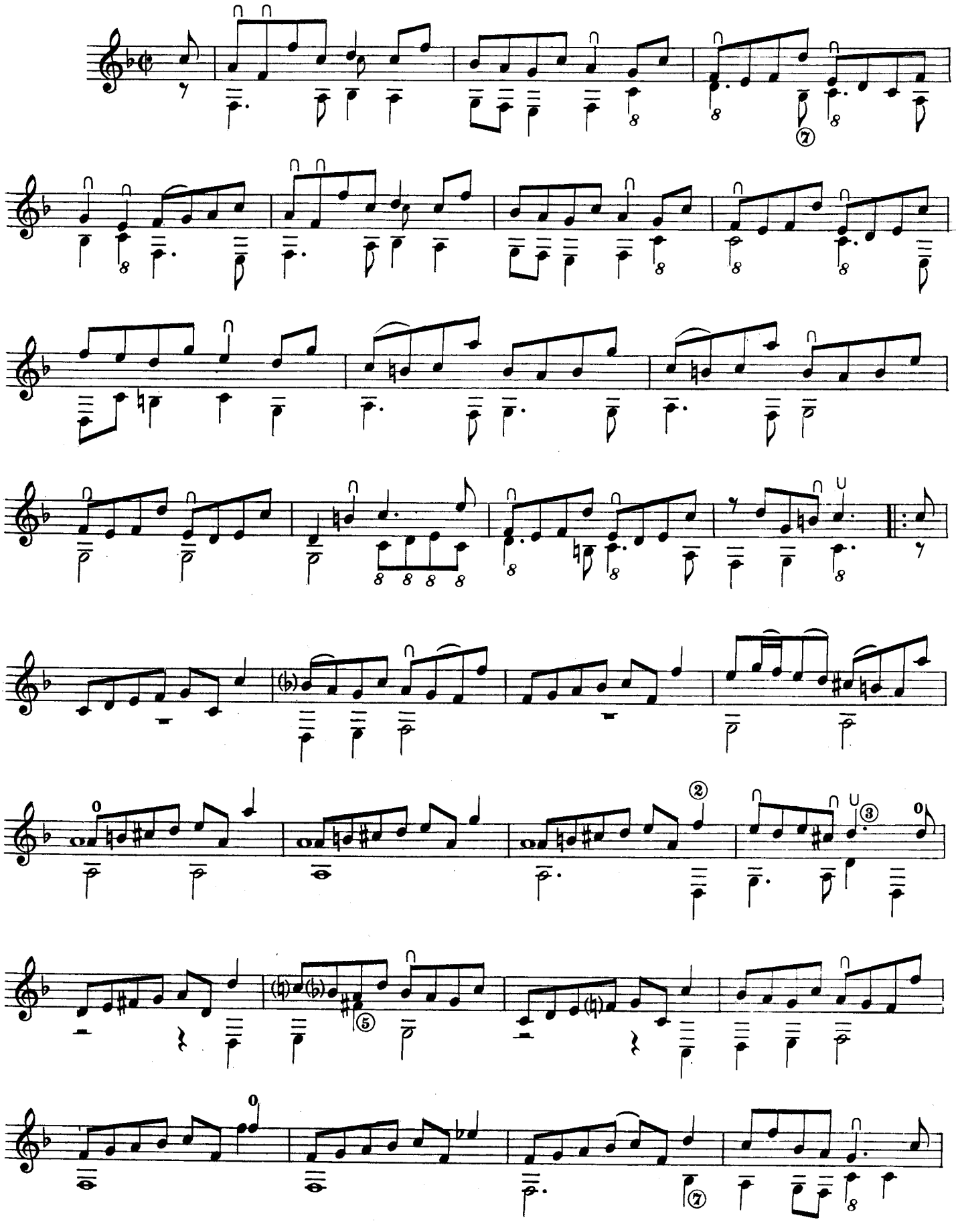
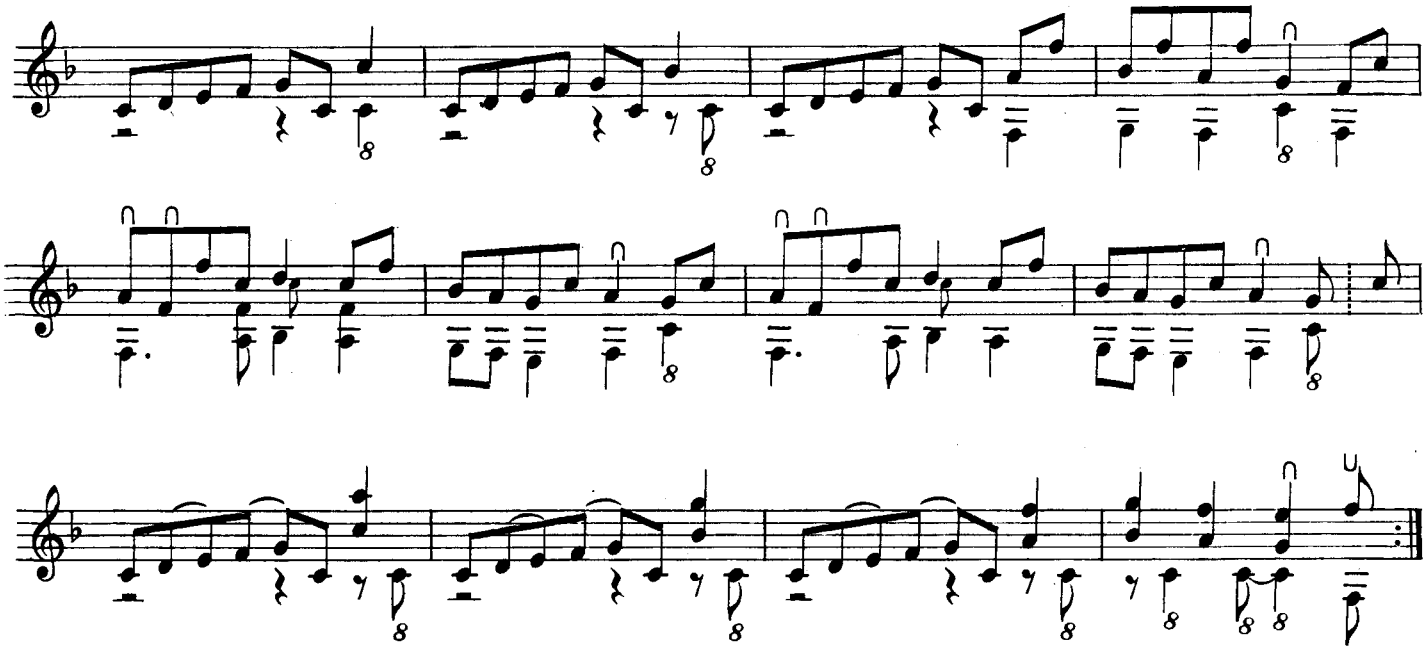
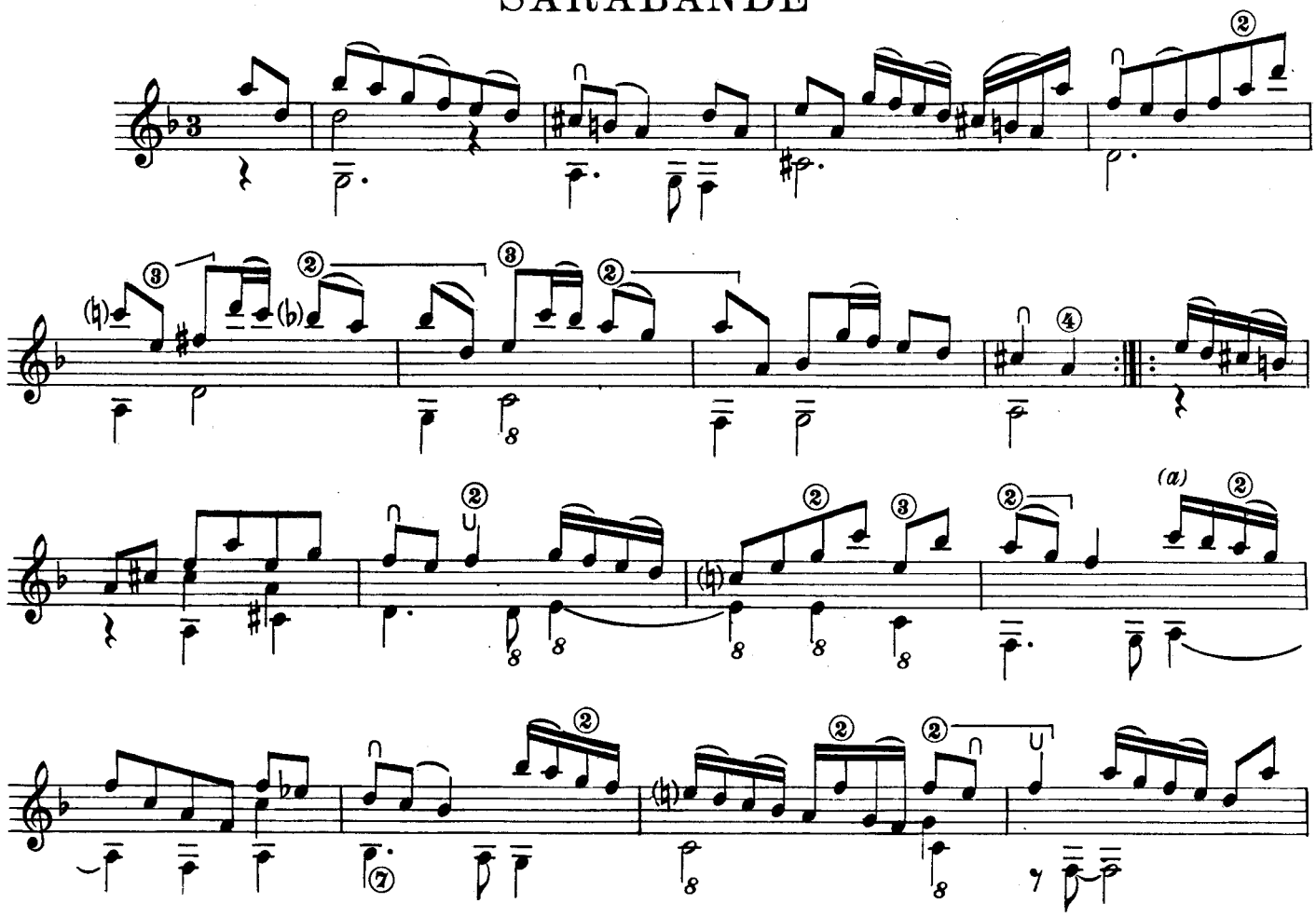




WEISS 1719

SARABANDE



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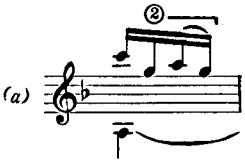
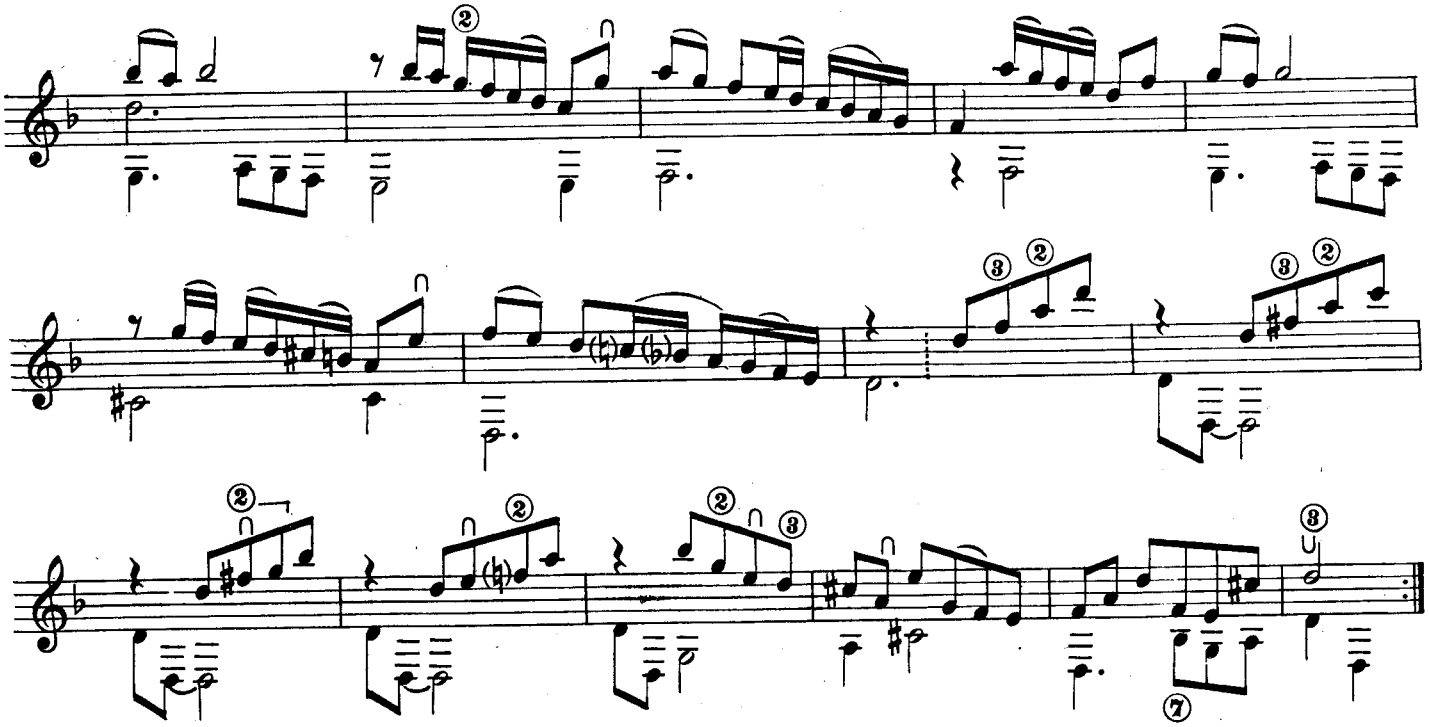
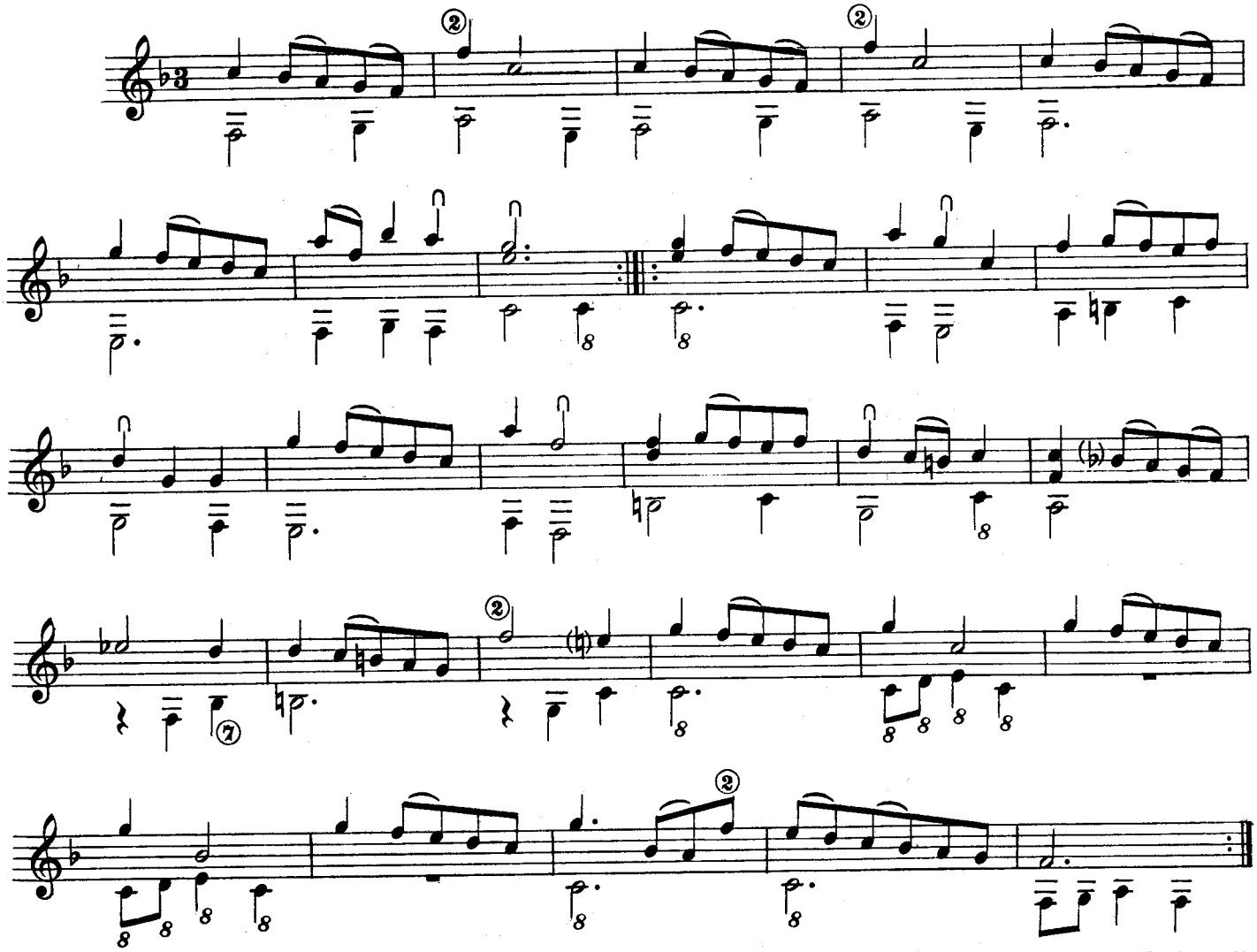


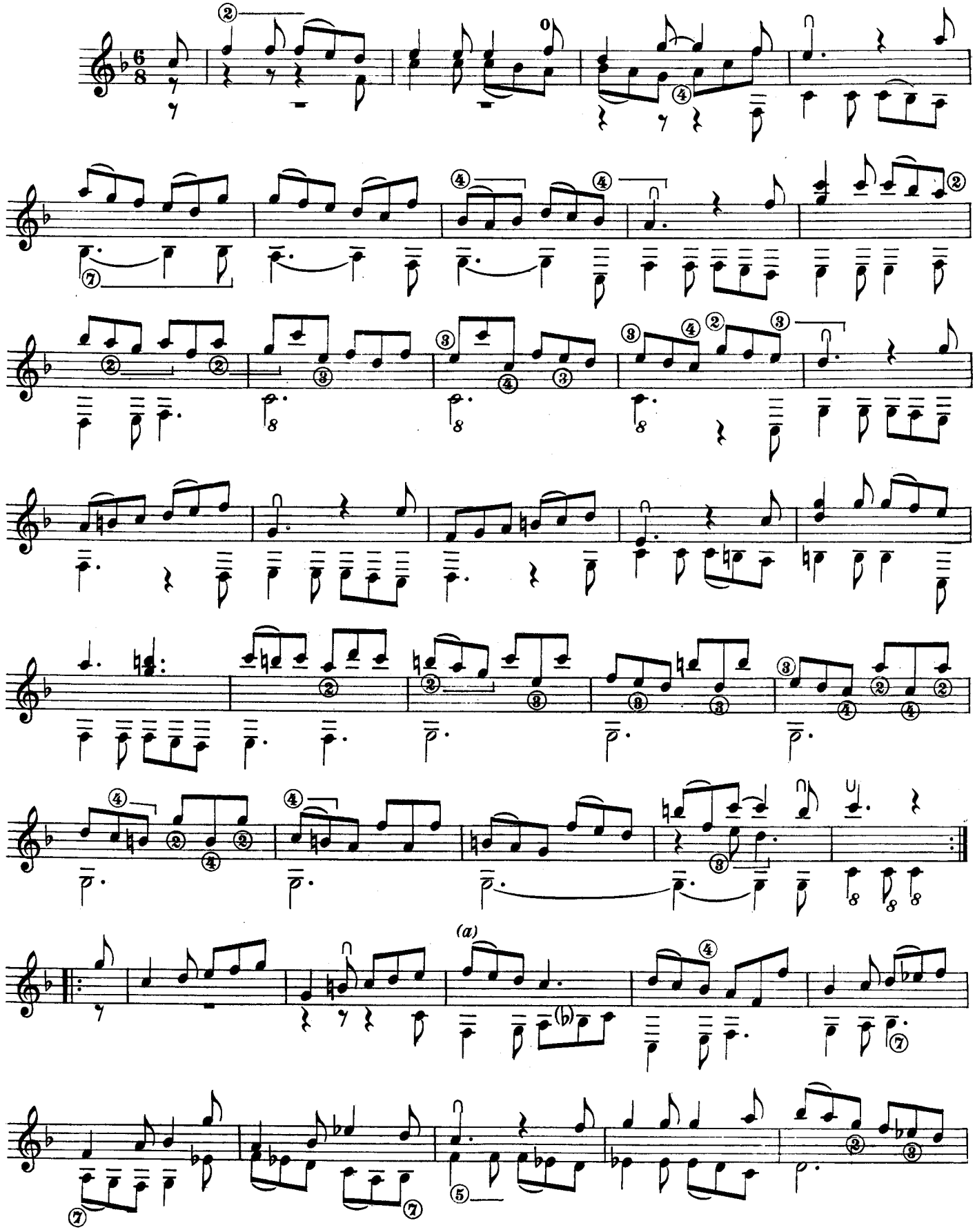


WEISS 1719

MENUET



GIGUE



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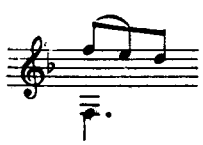
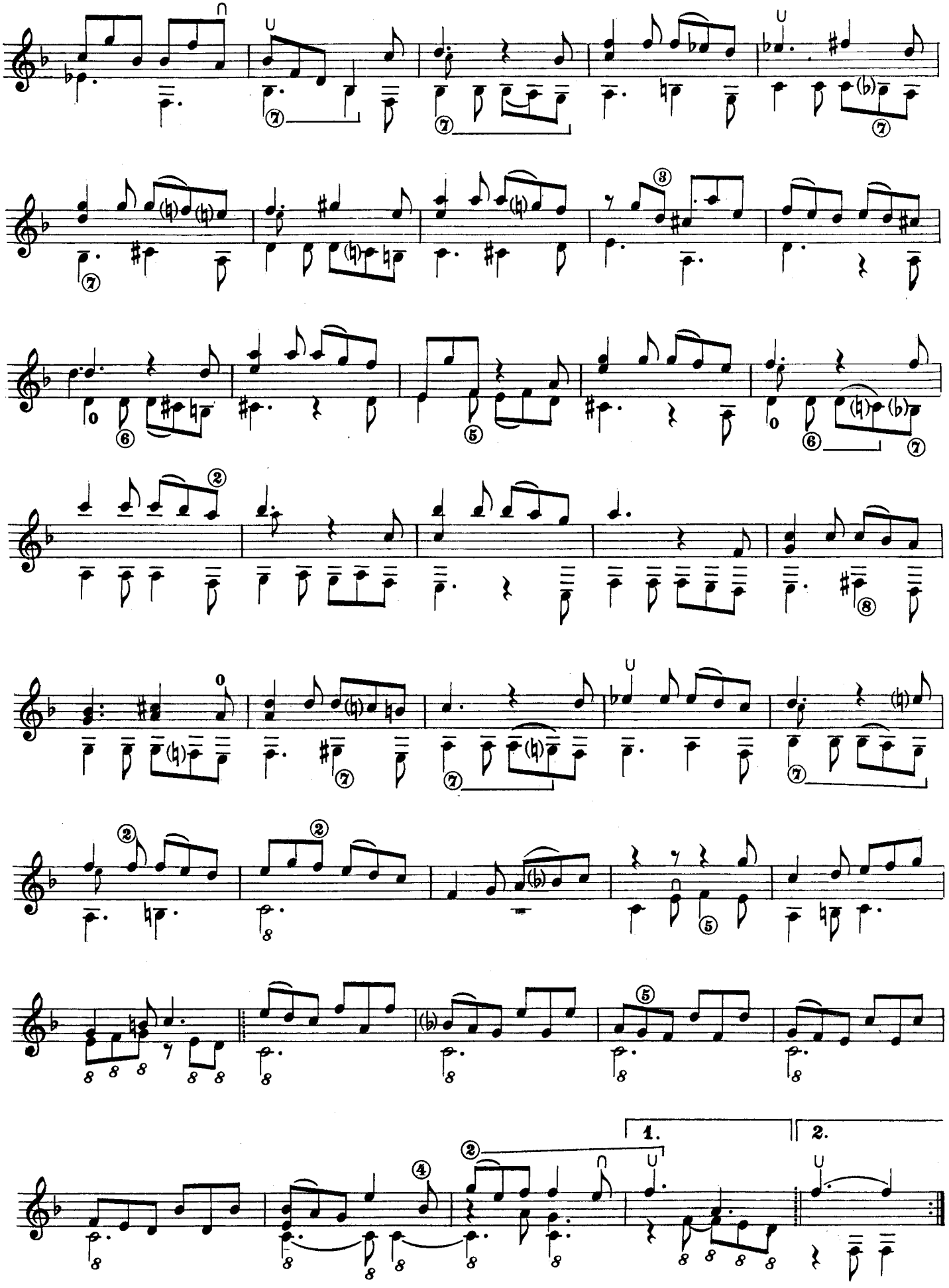
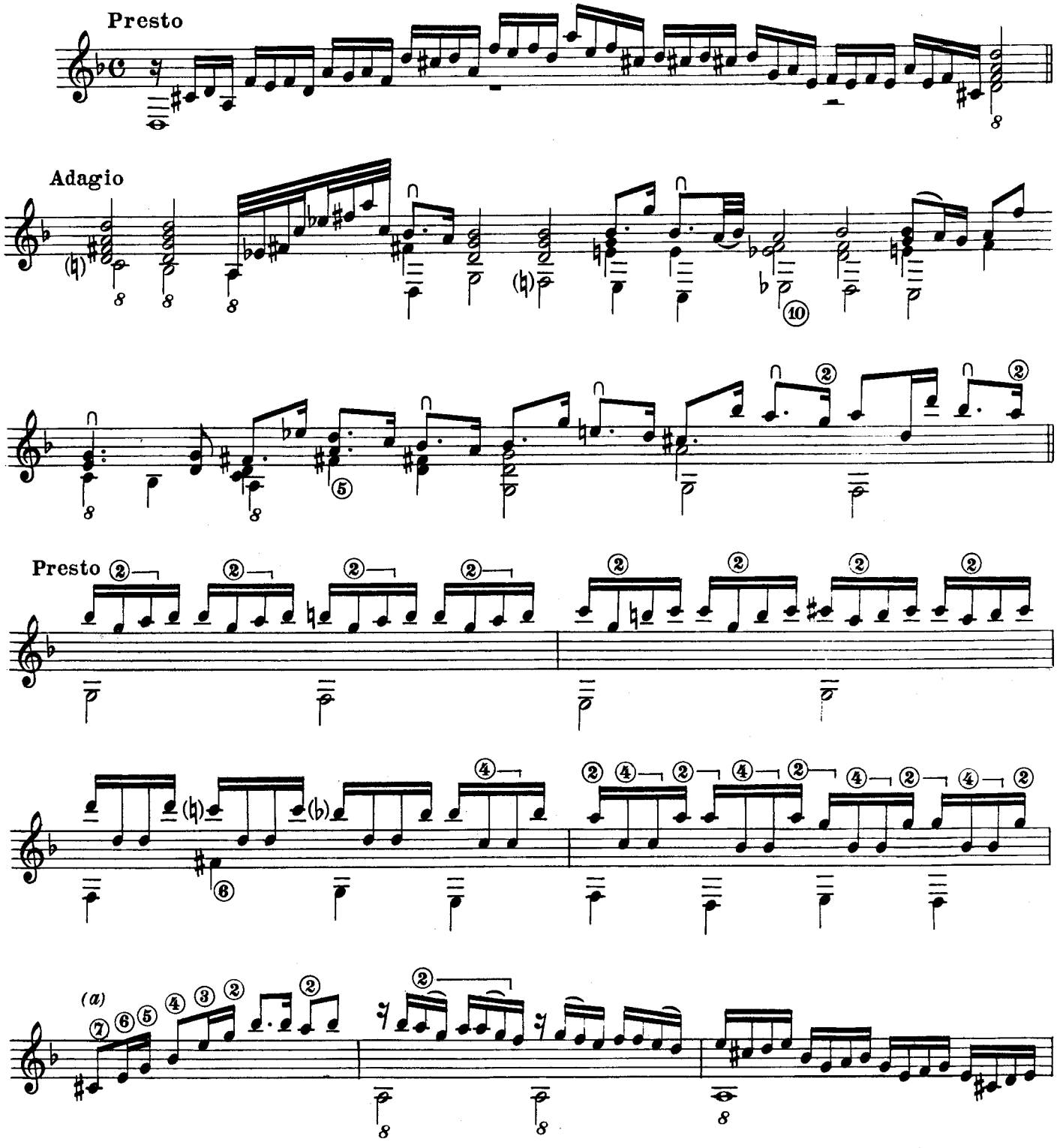




SUITE XVI

PRELUDE



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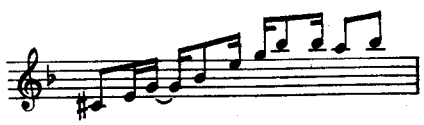
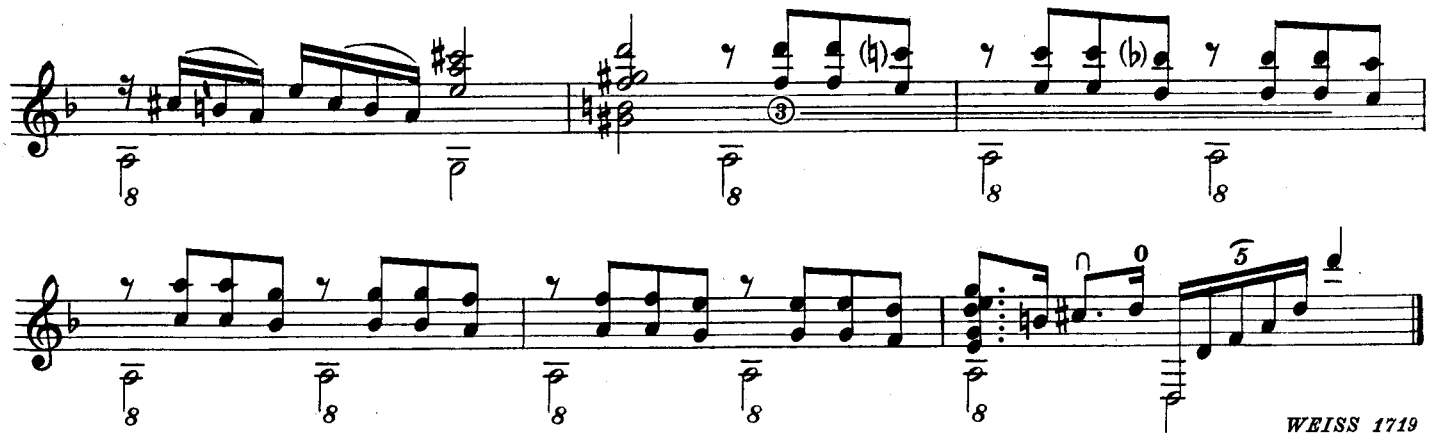
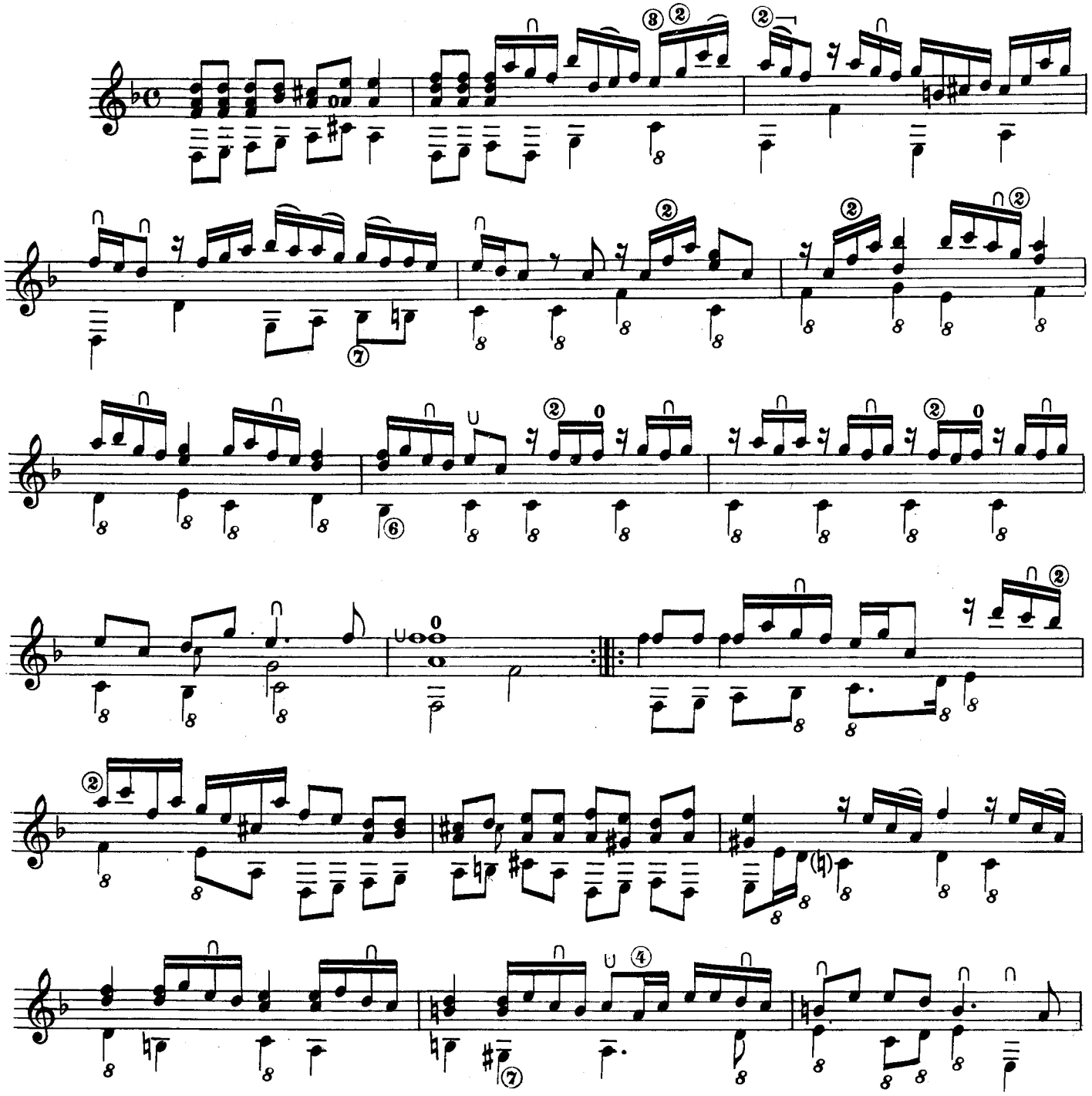
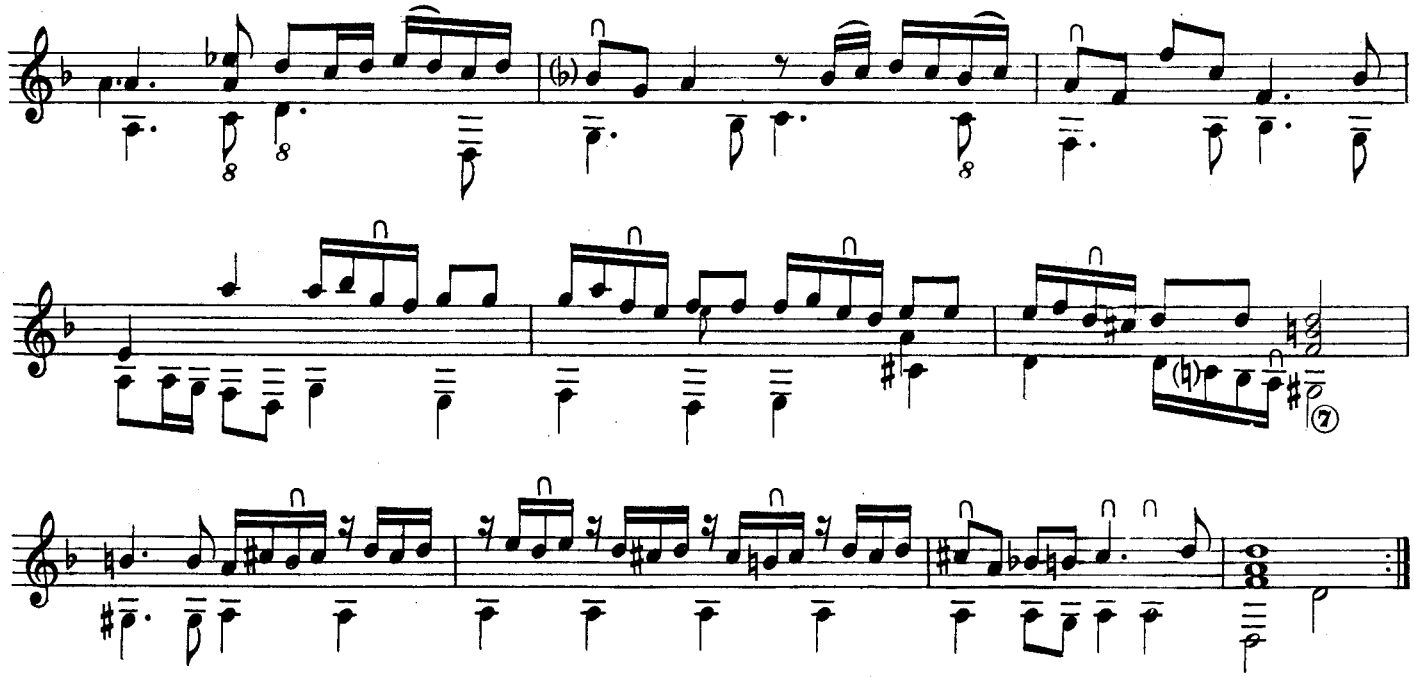




WEISS 1719

UN POCO ANDANTE





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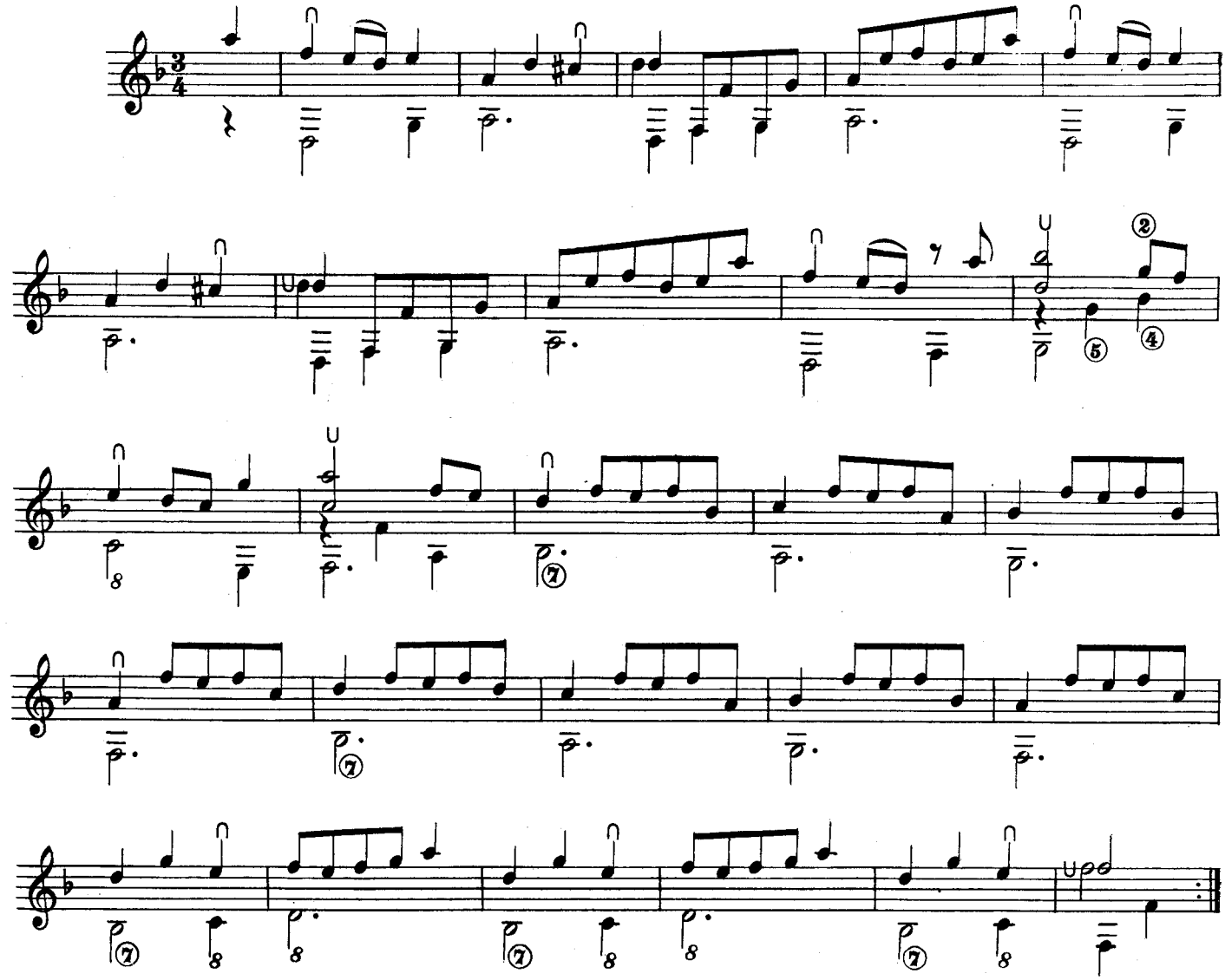
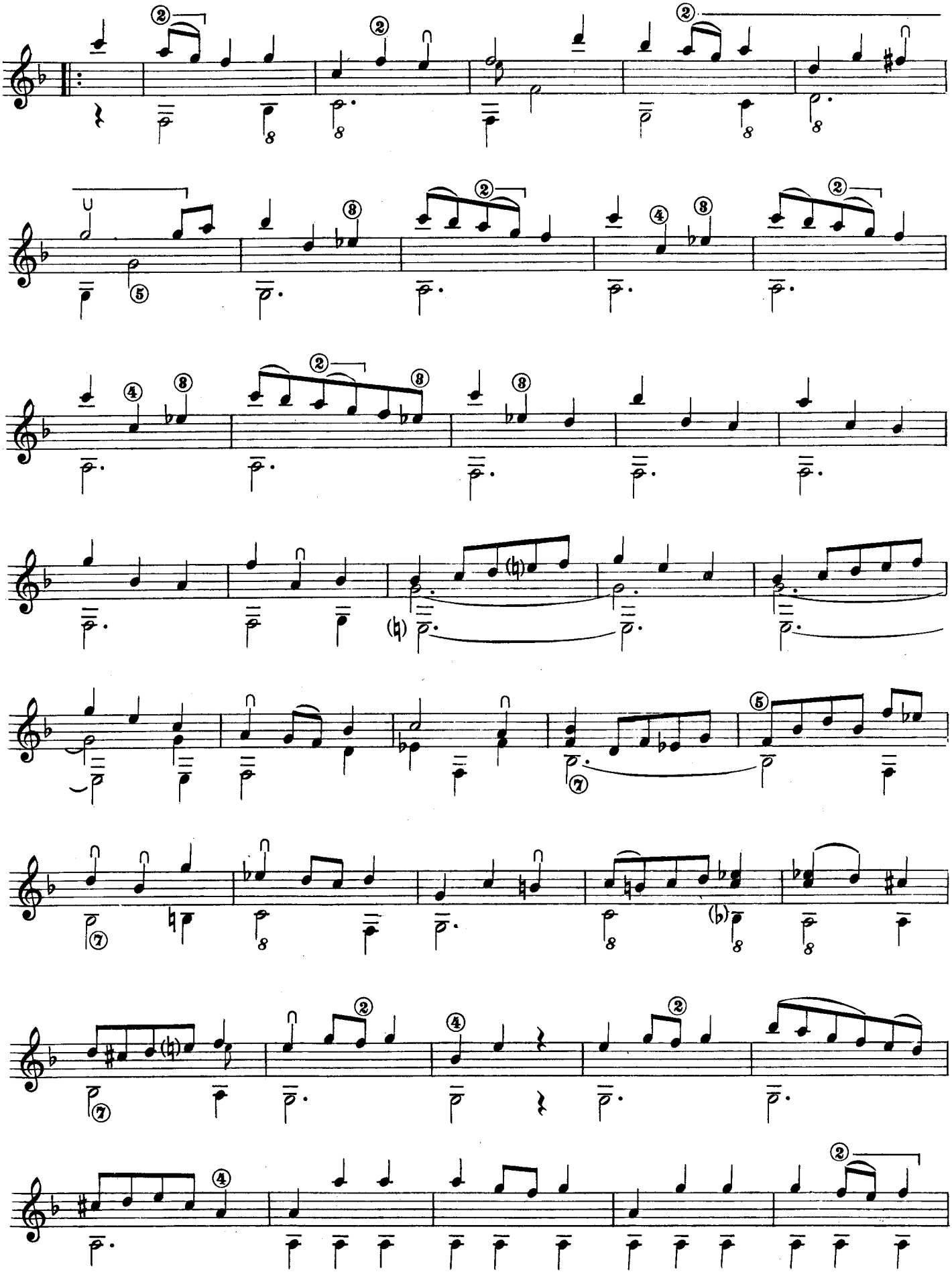
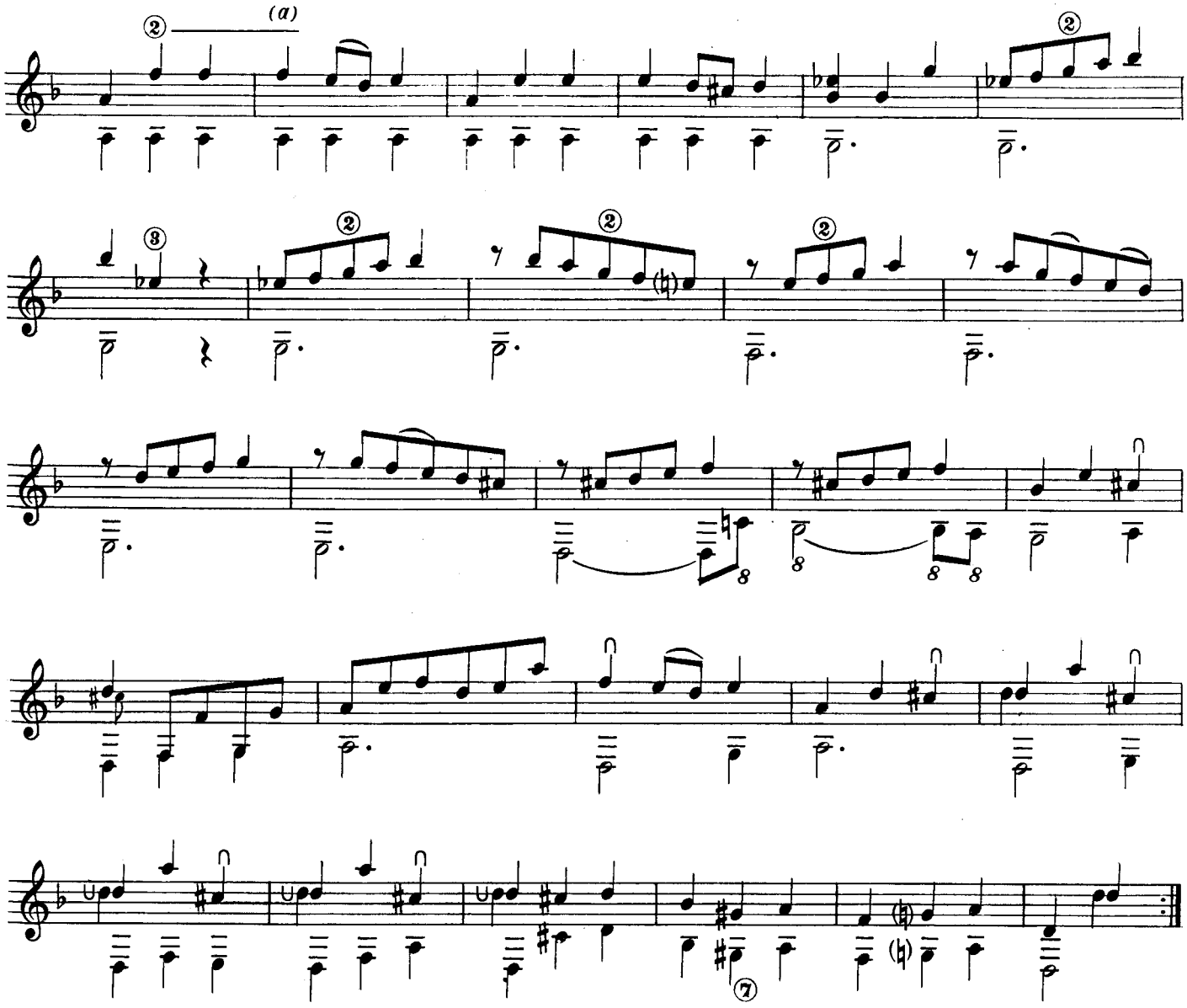
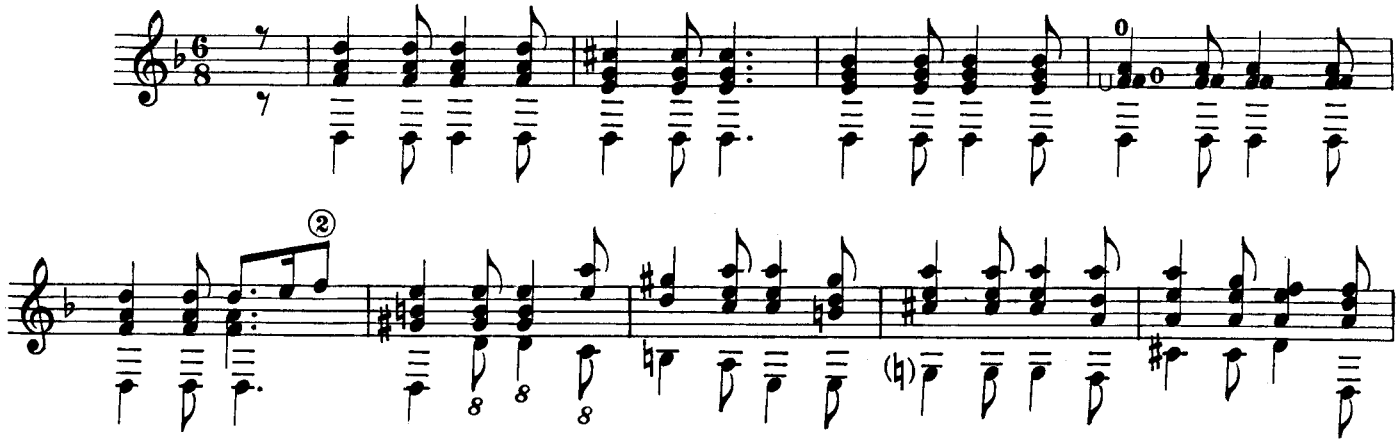






WEISS 1719

LE SICILIEN



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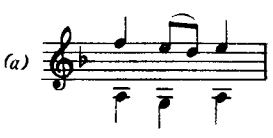
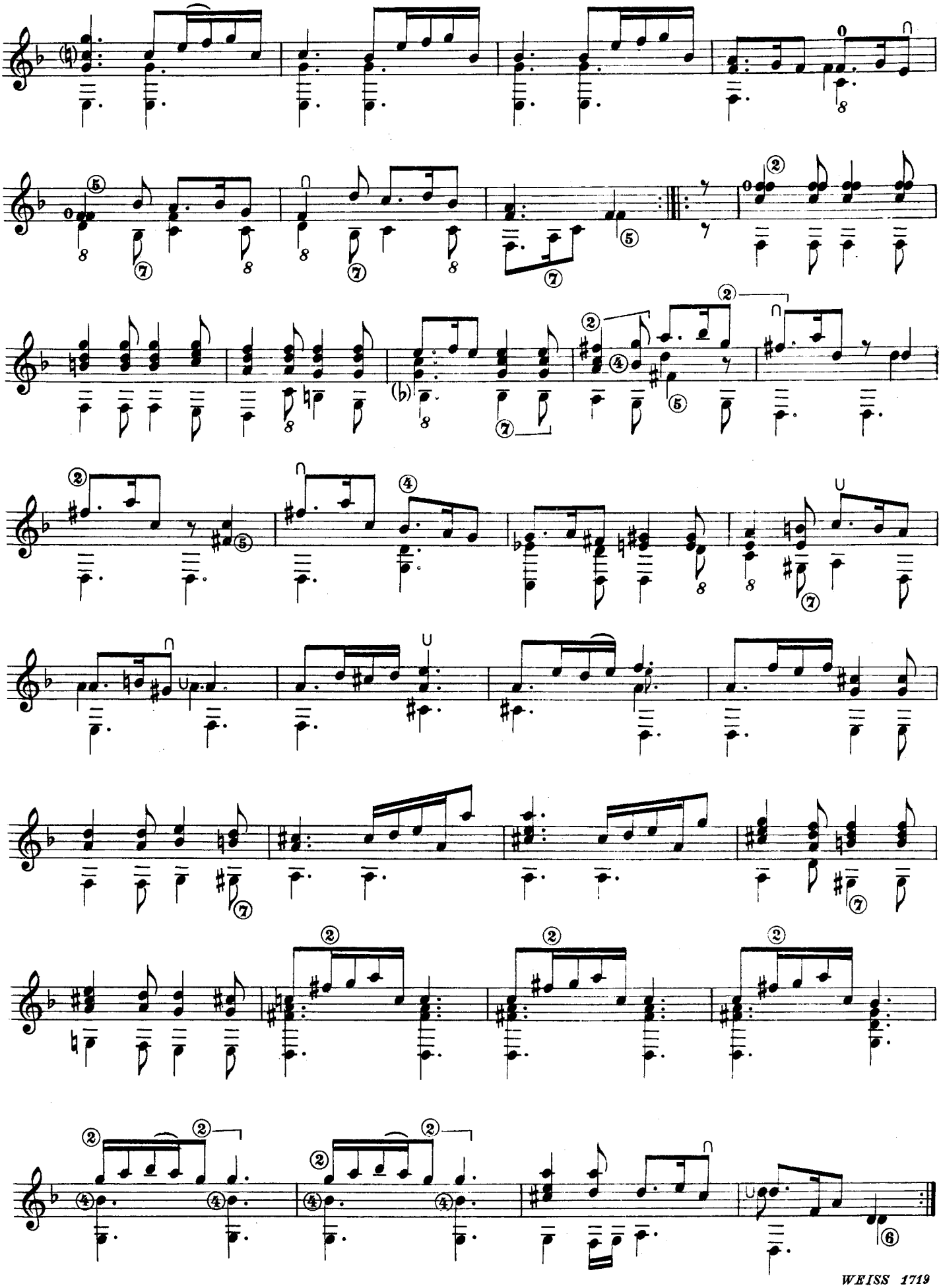
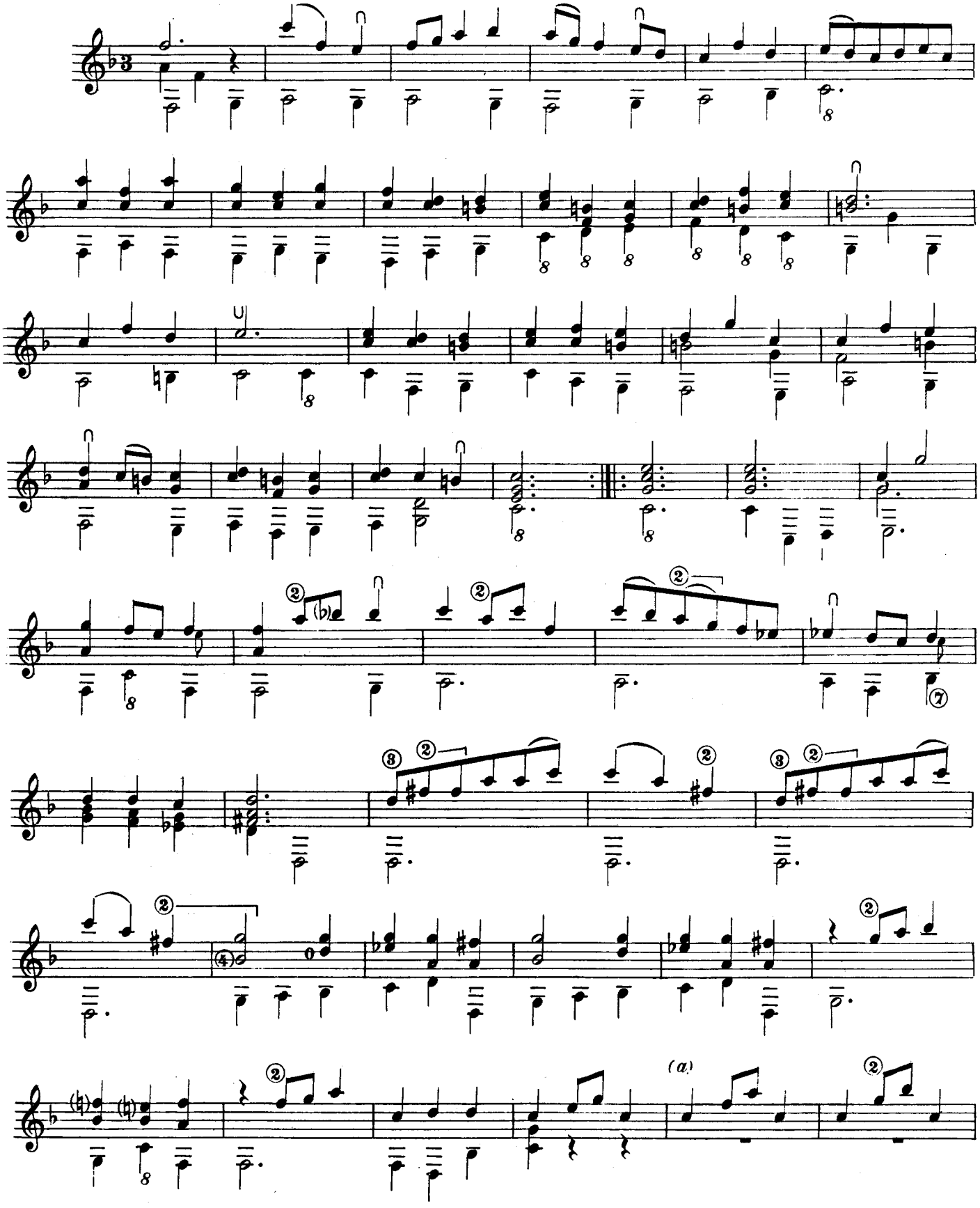




MENUET



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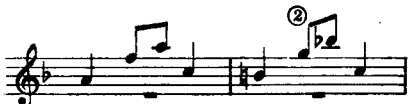
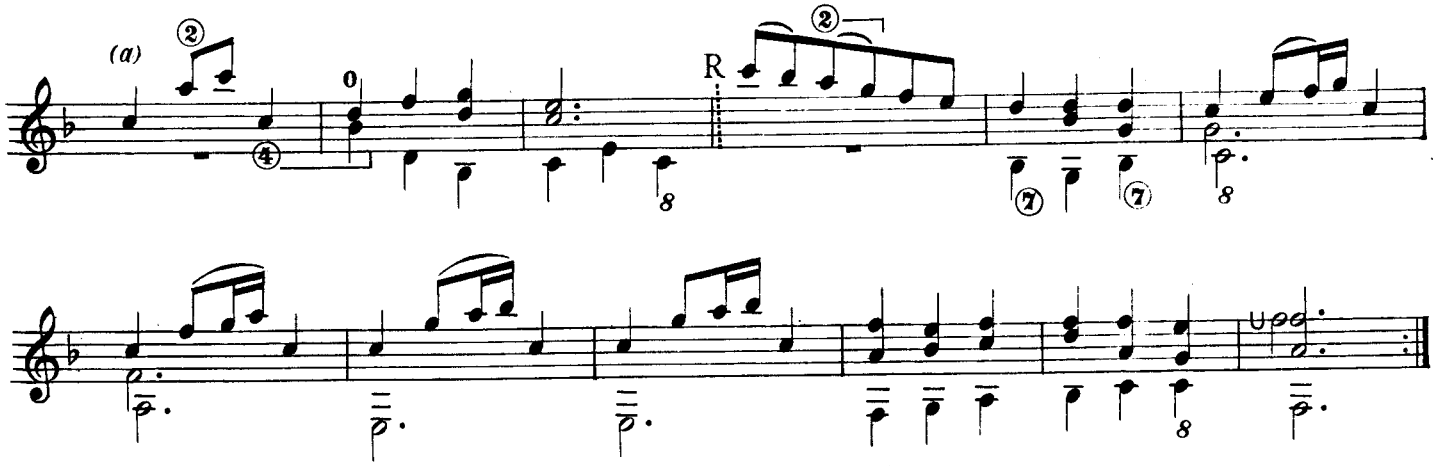
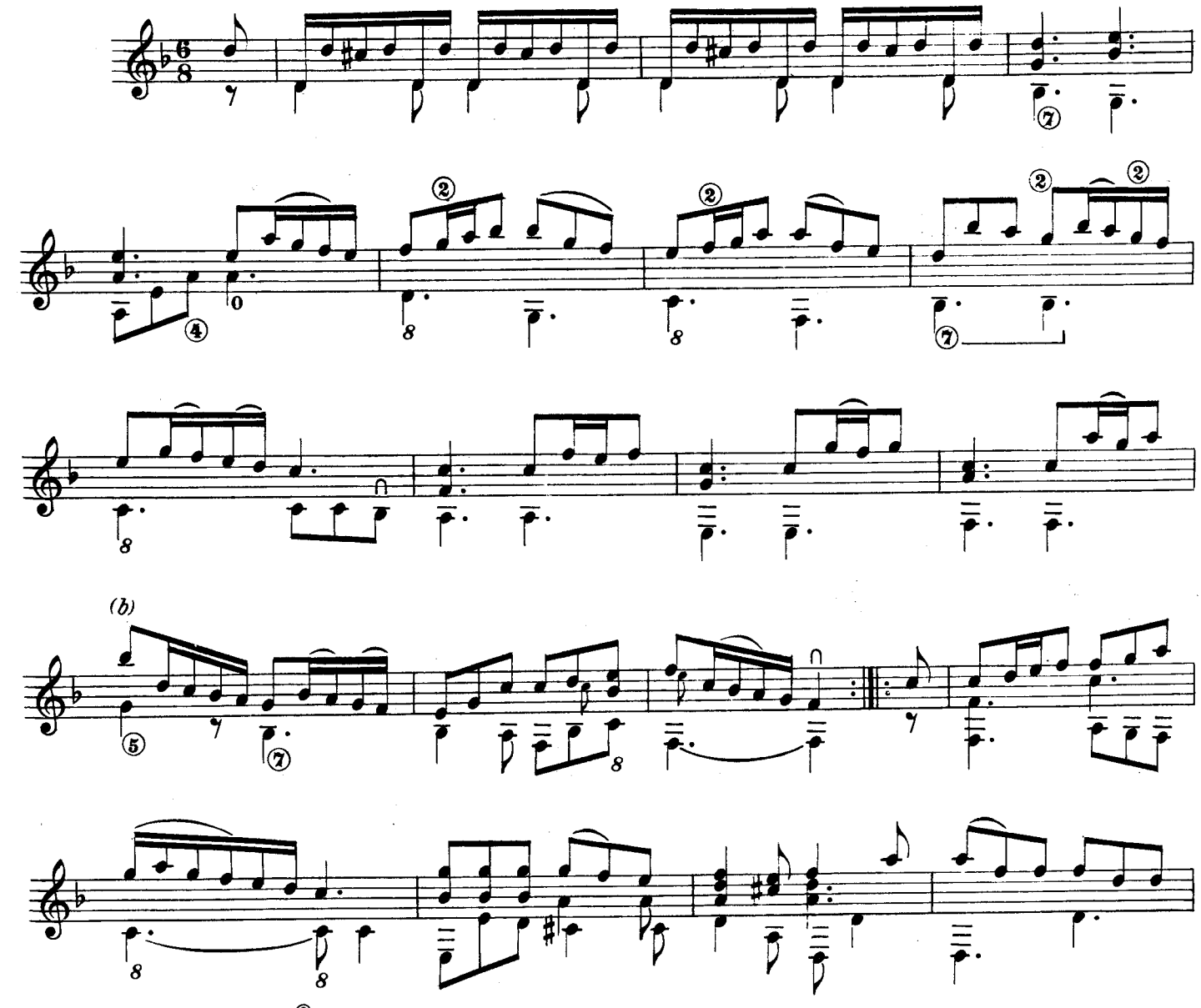




GIGUE



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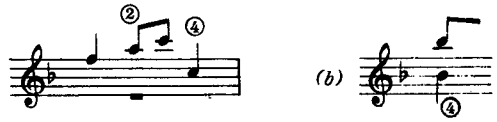
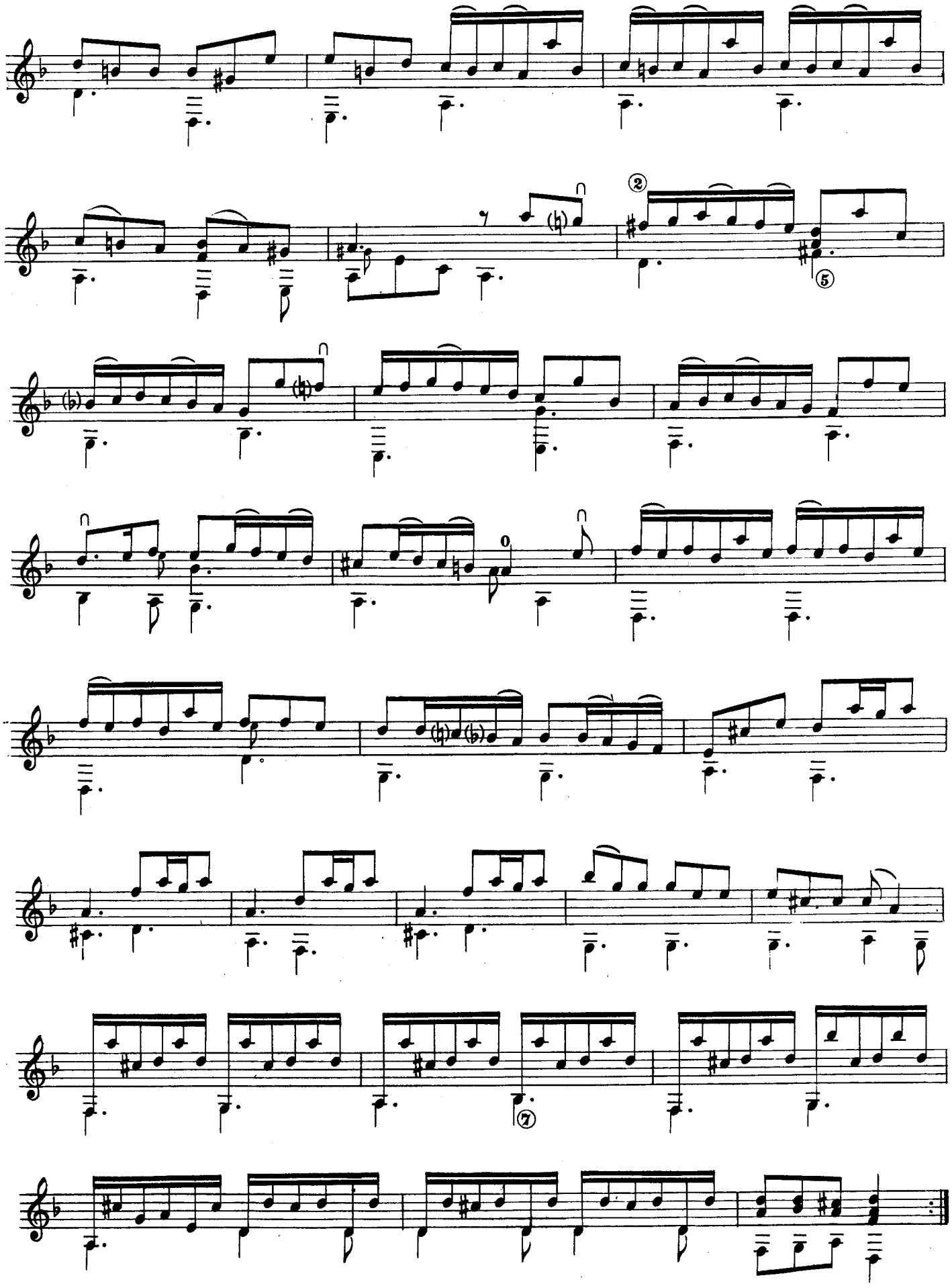
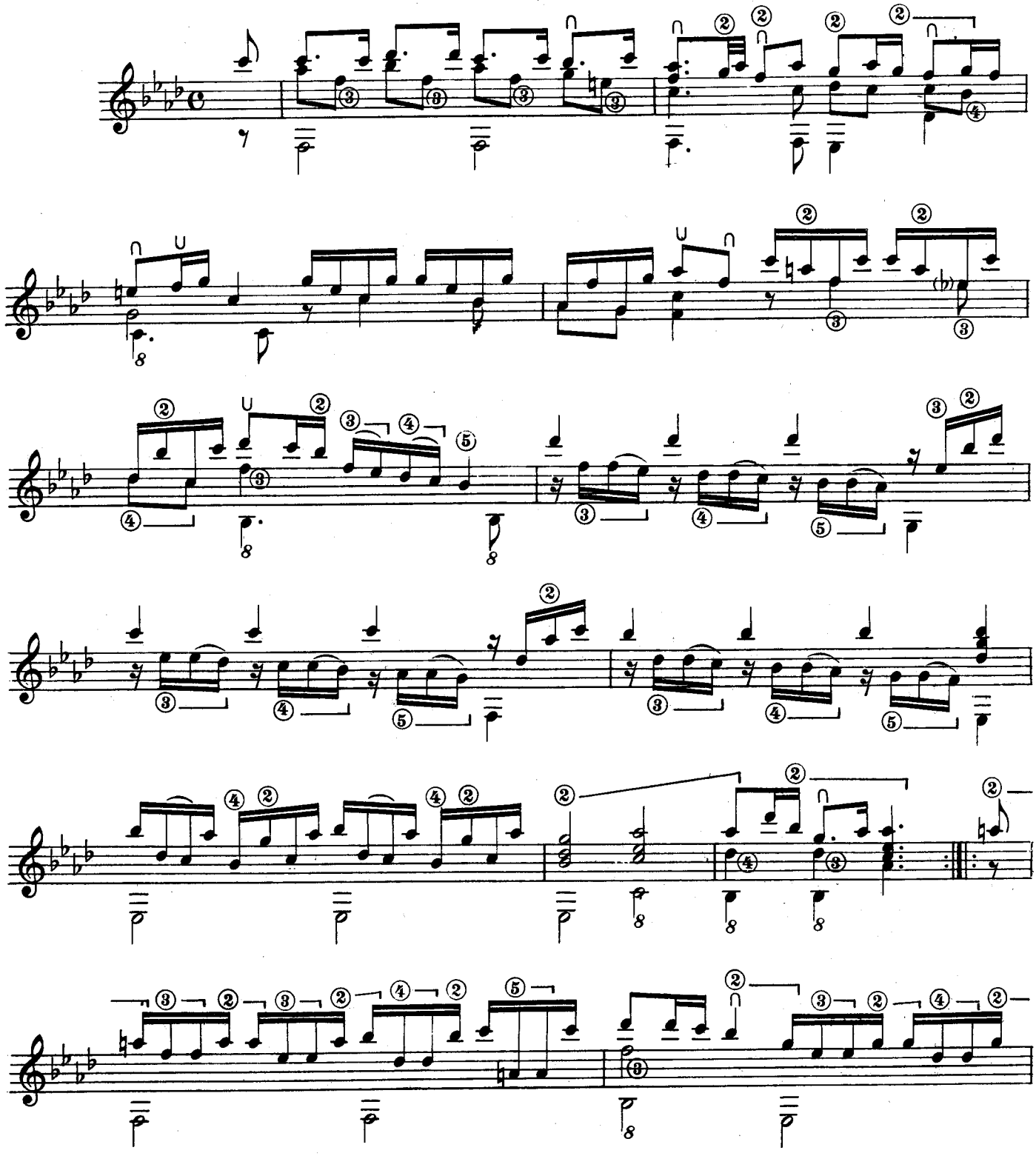




SUITE XVII(1)

ALLEMANDE



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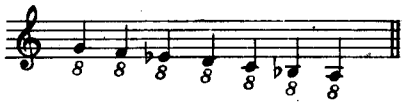
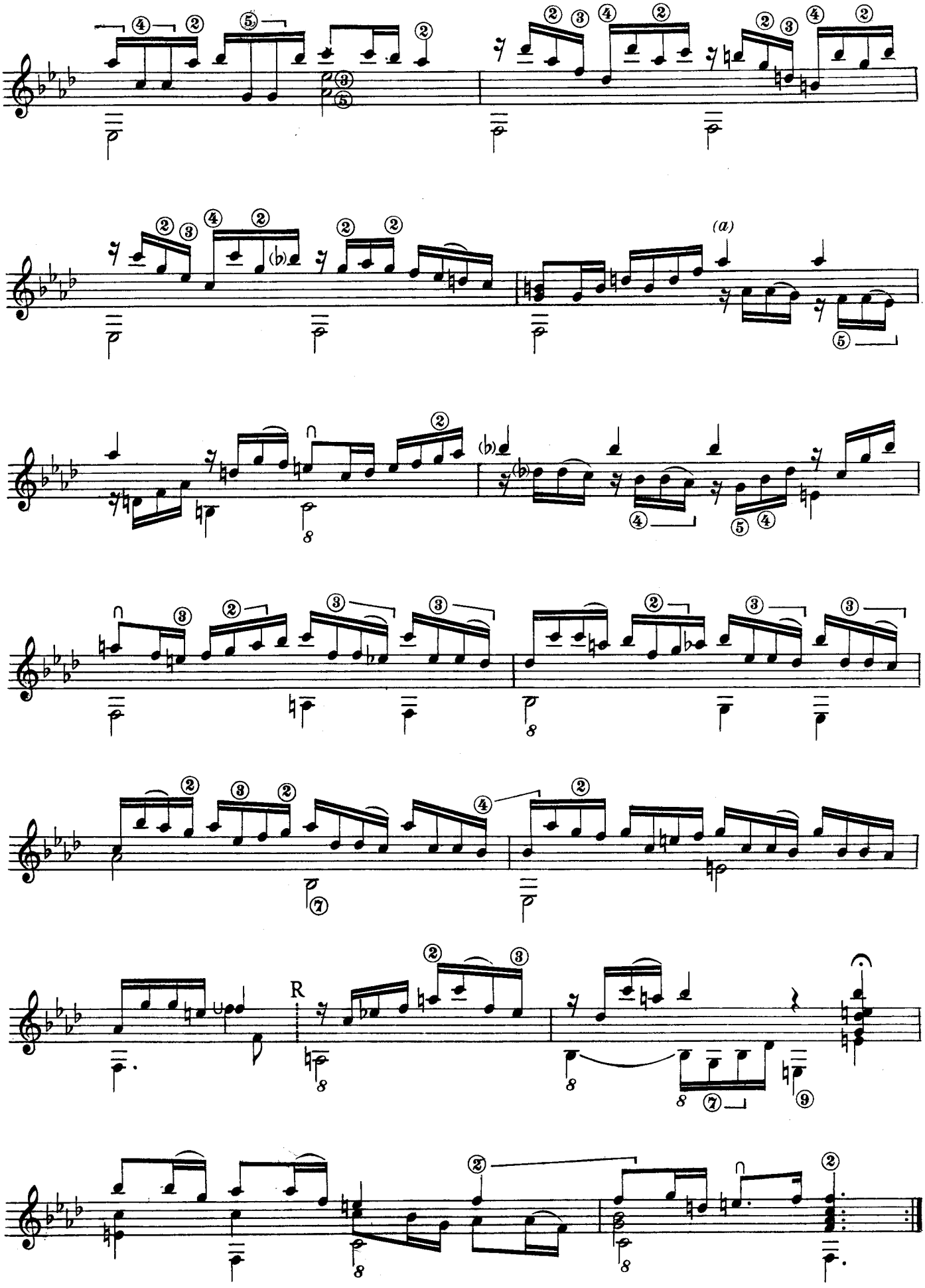
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:





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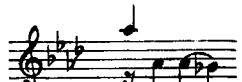
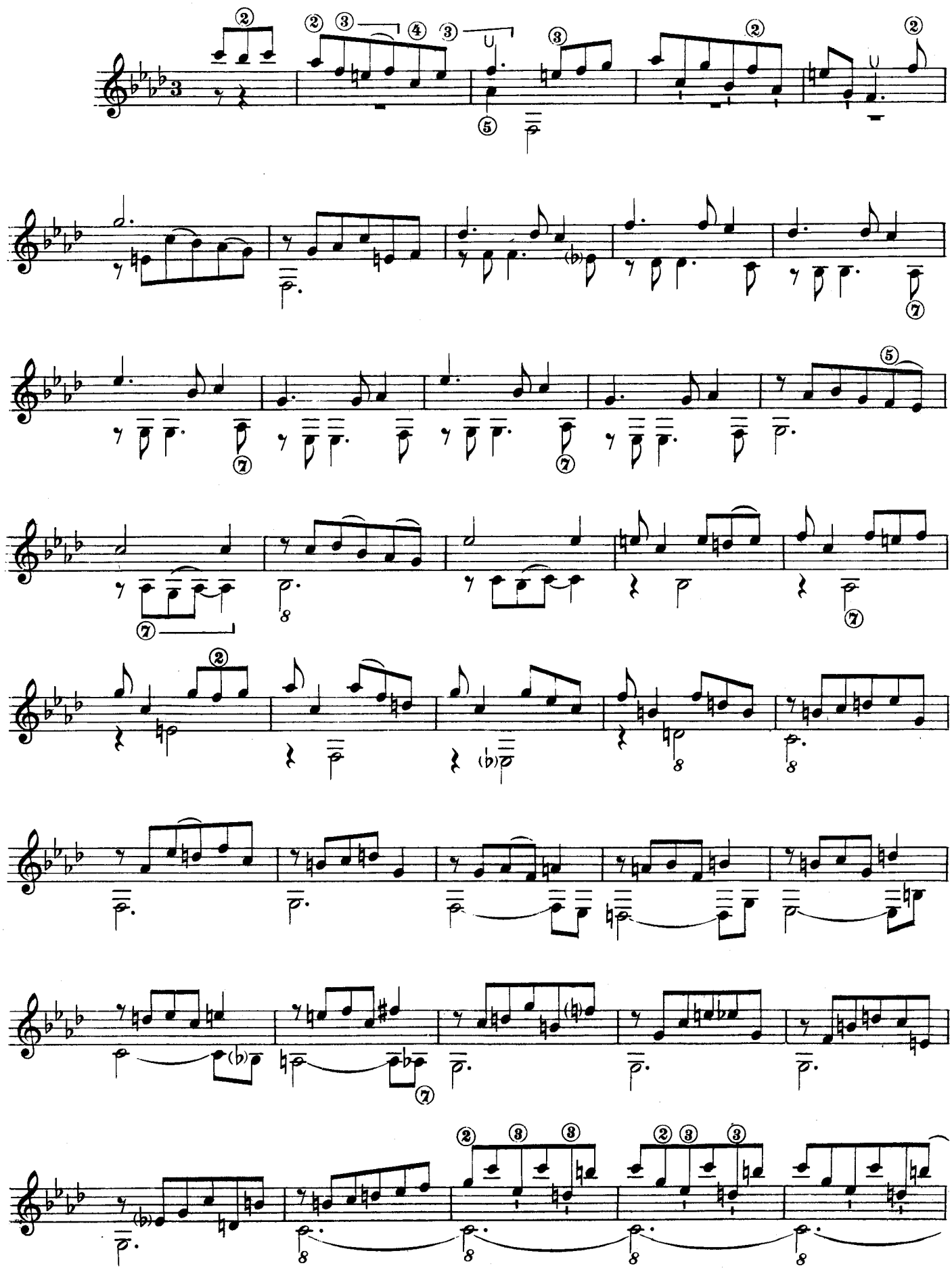
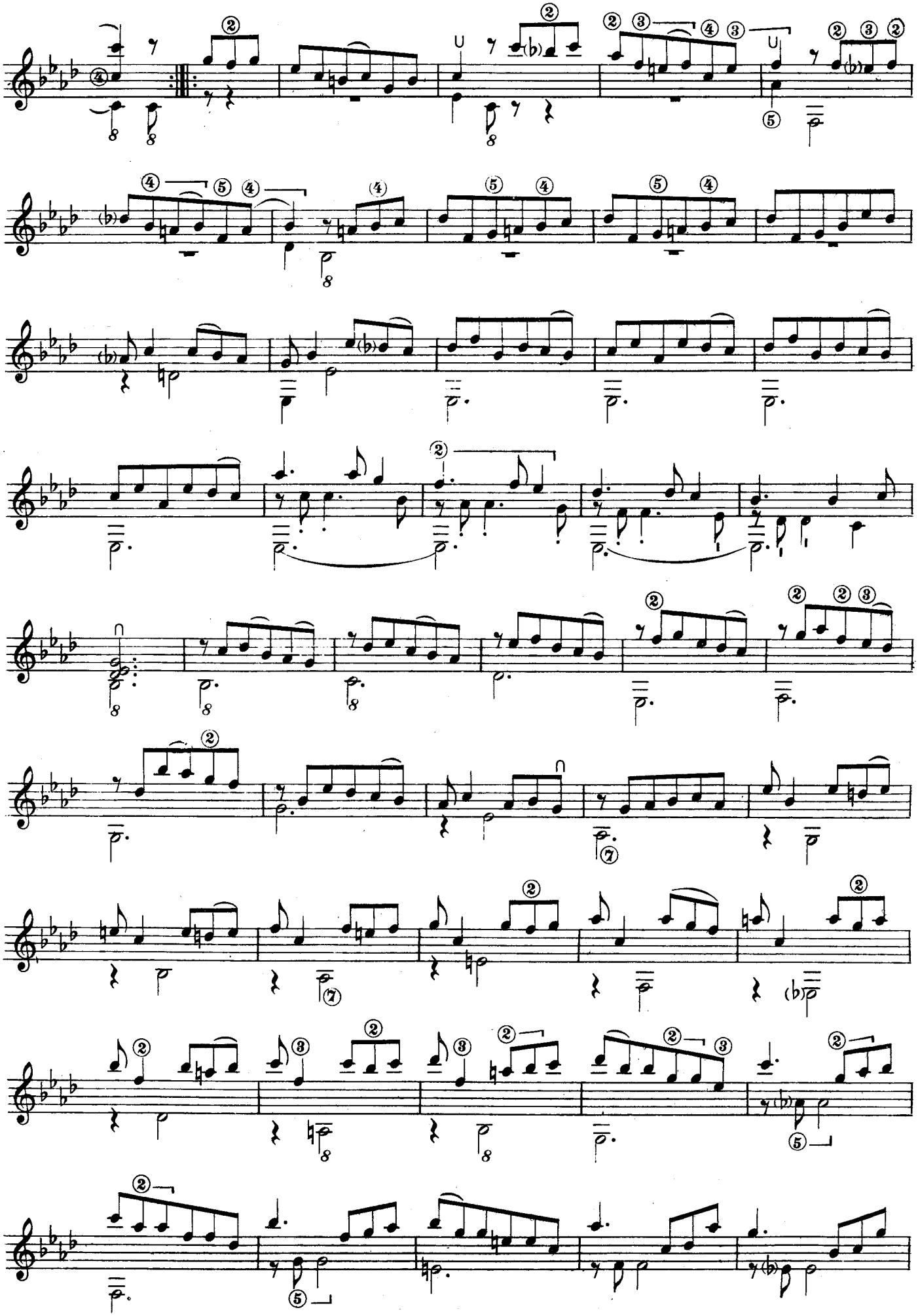
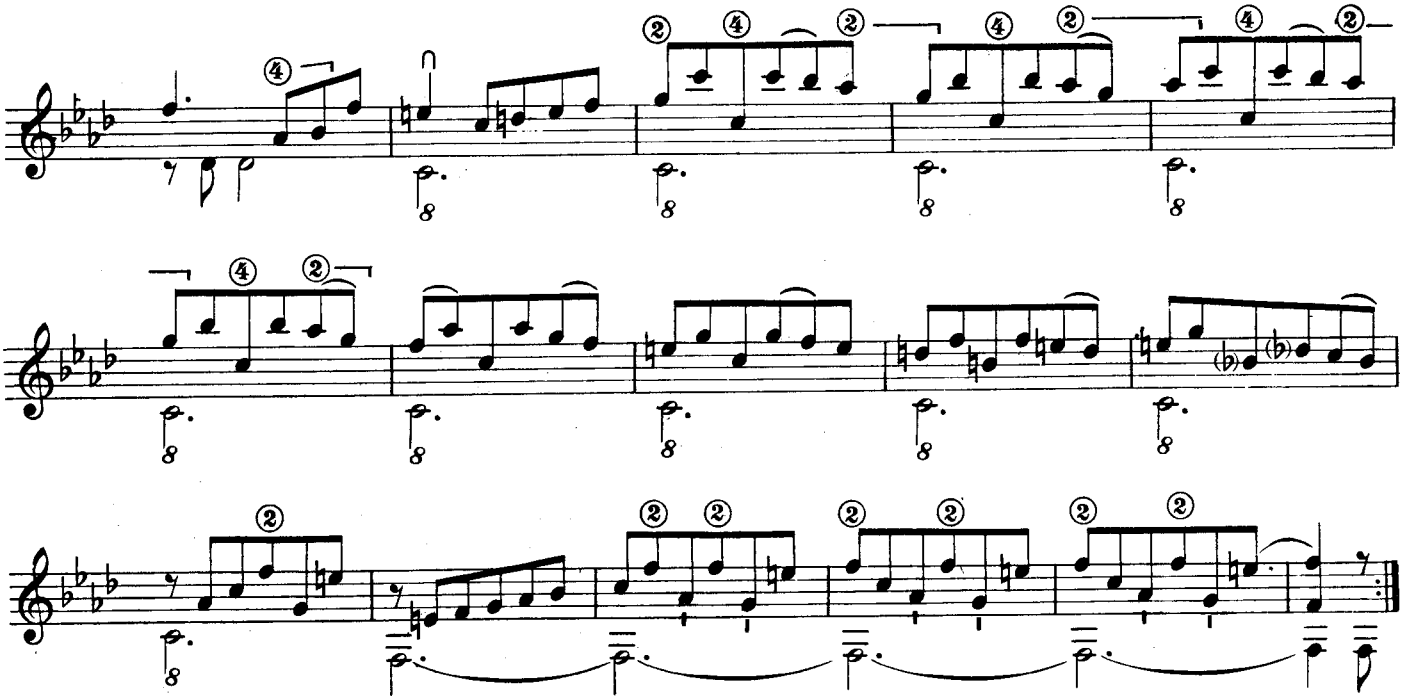


COURANTE

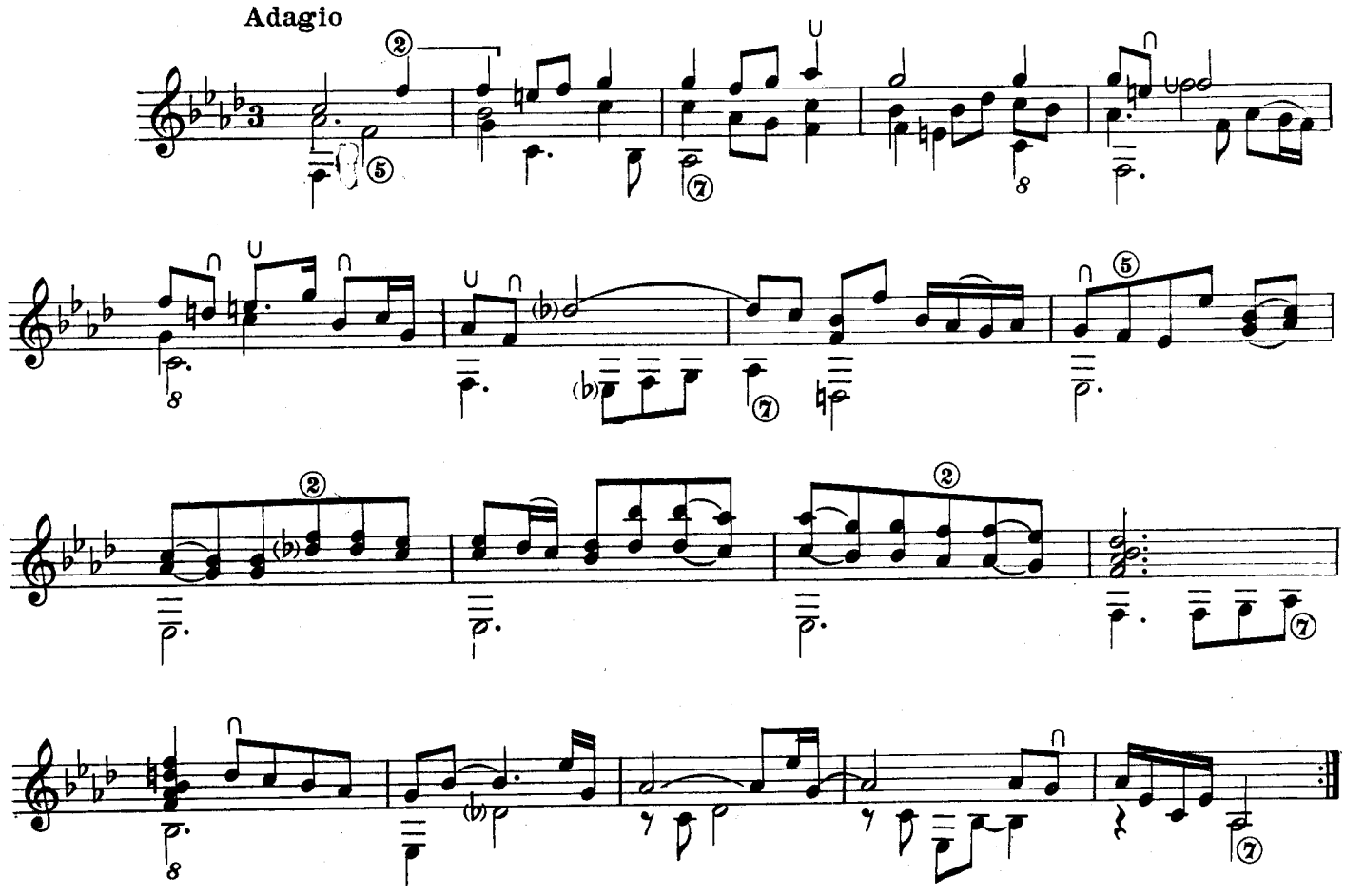


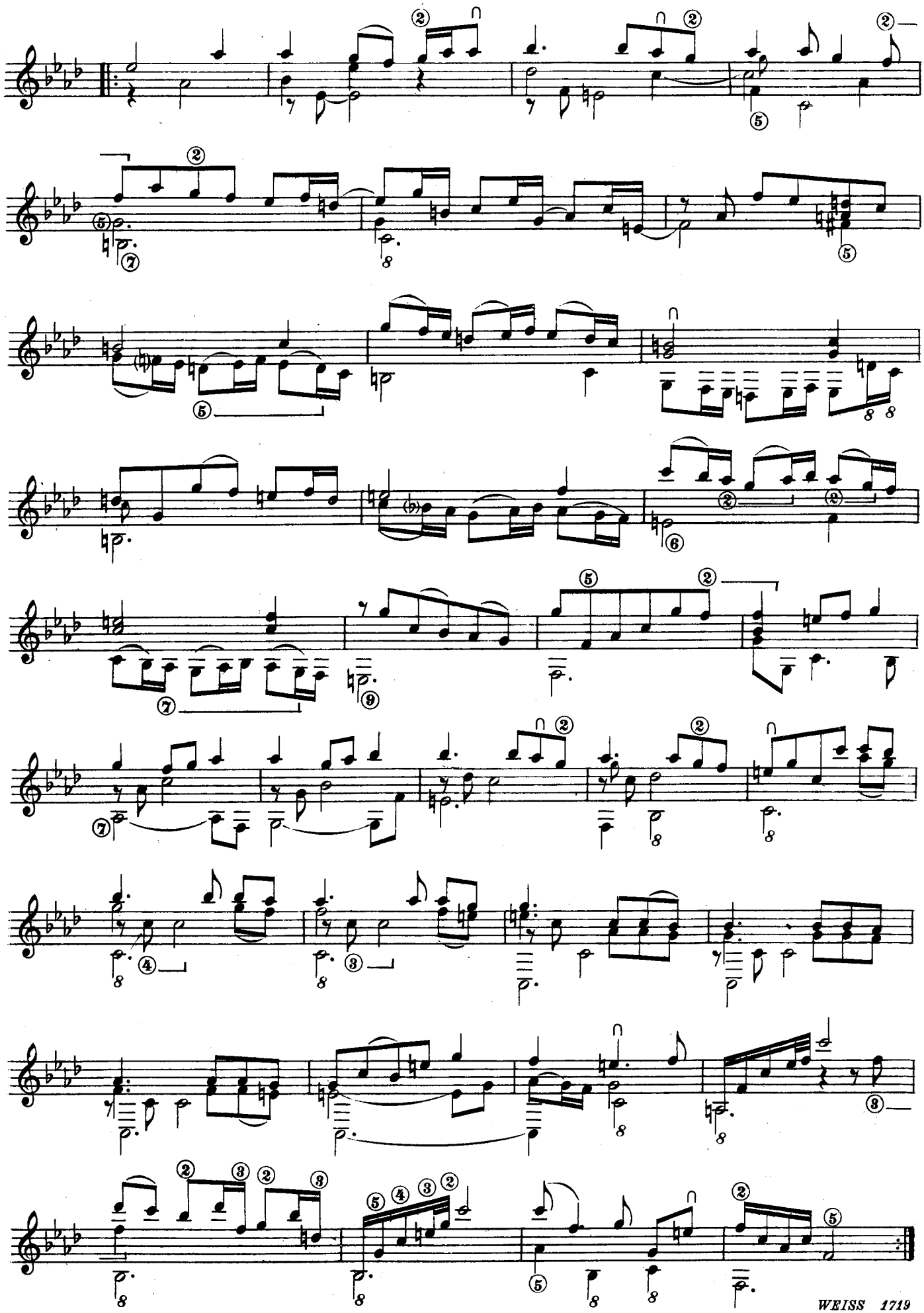




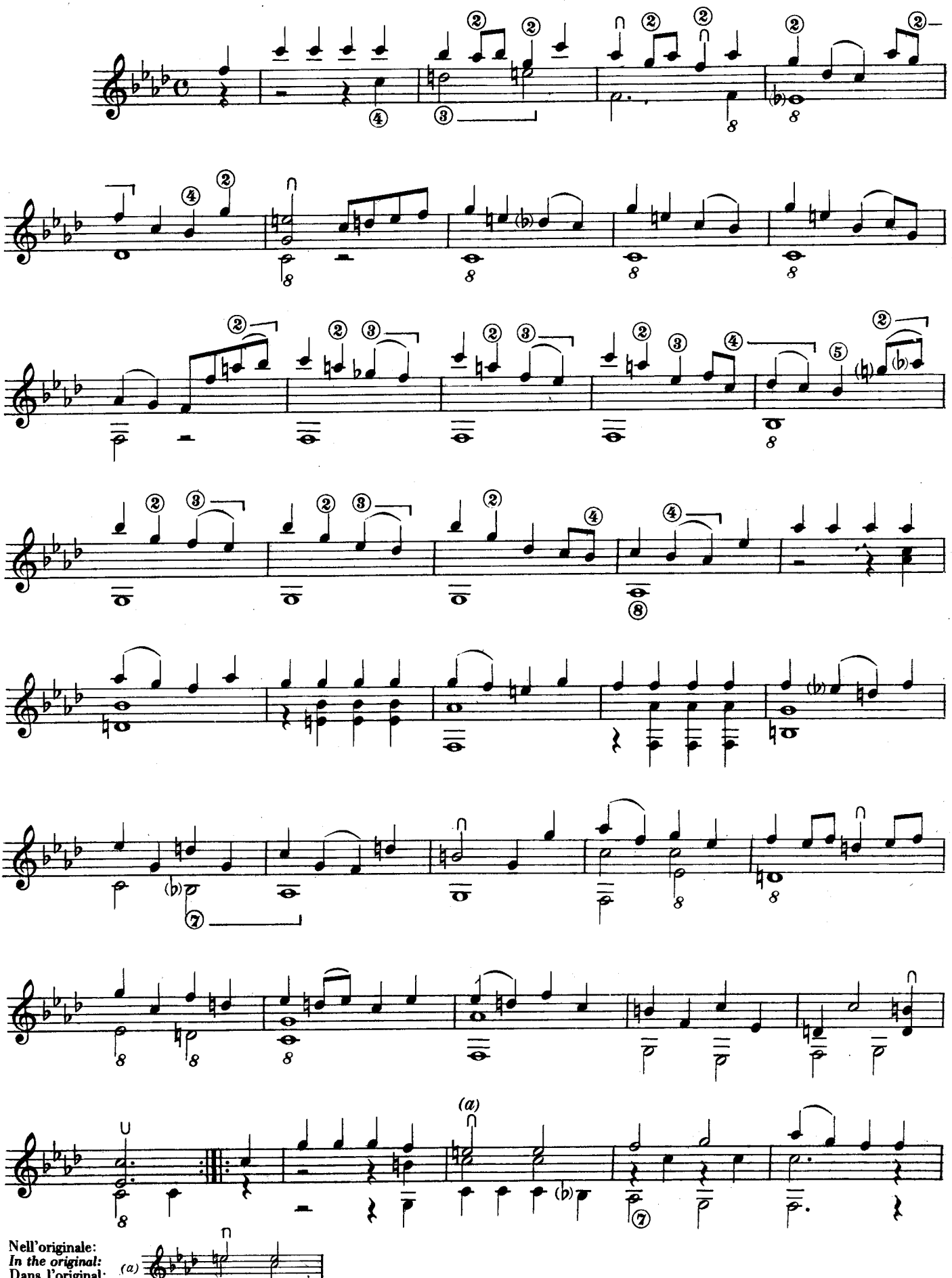
WEISS 1719

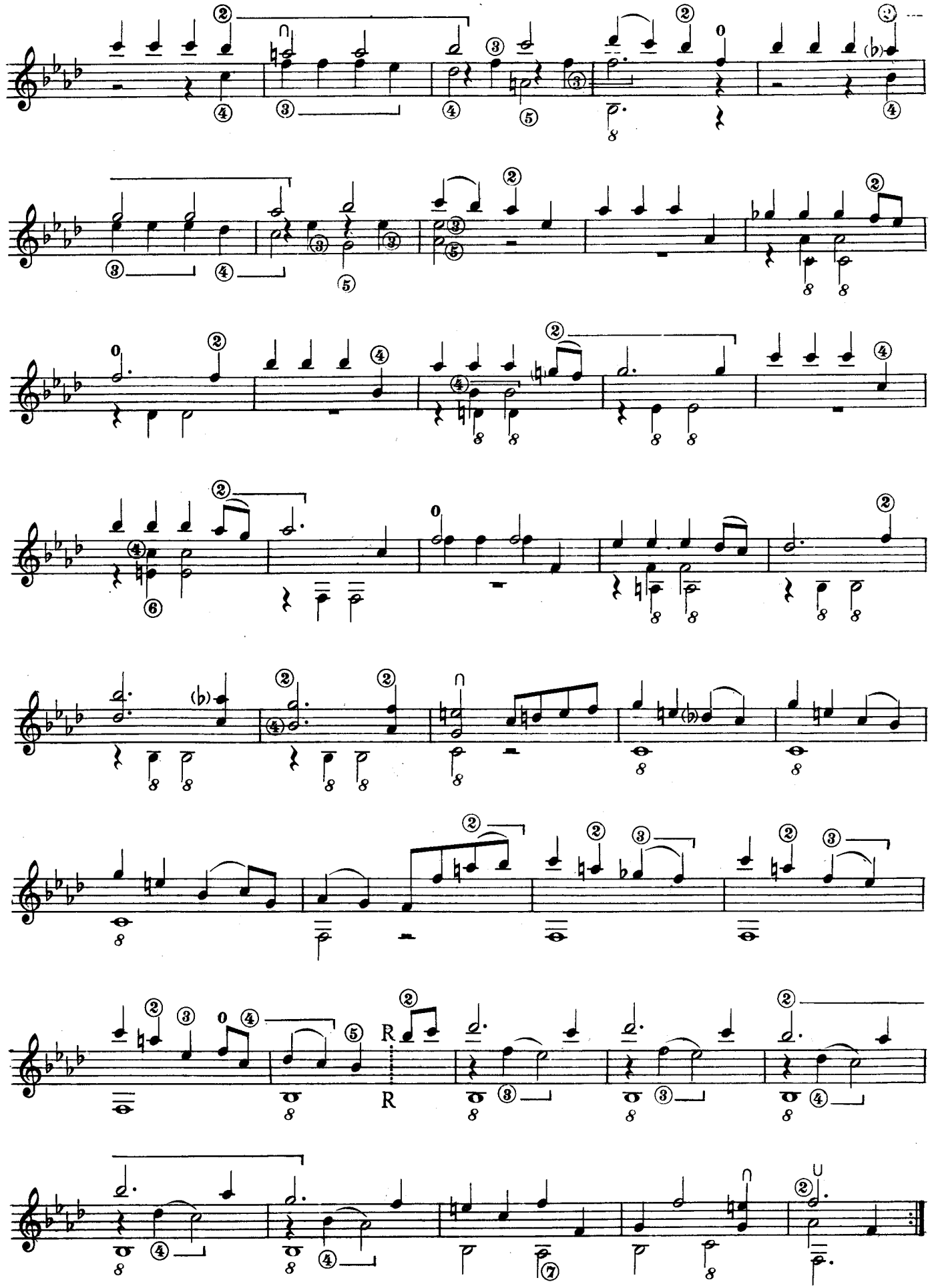
SARABANDE



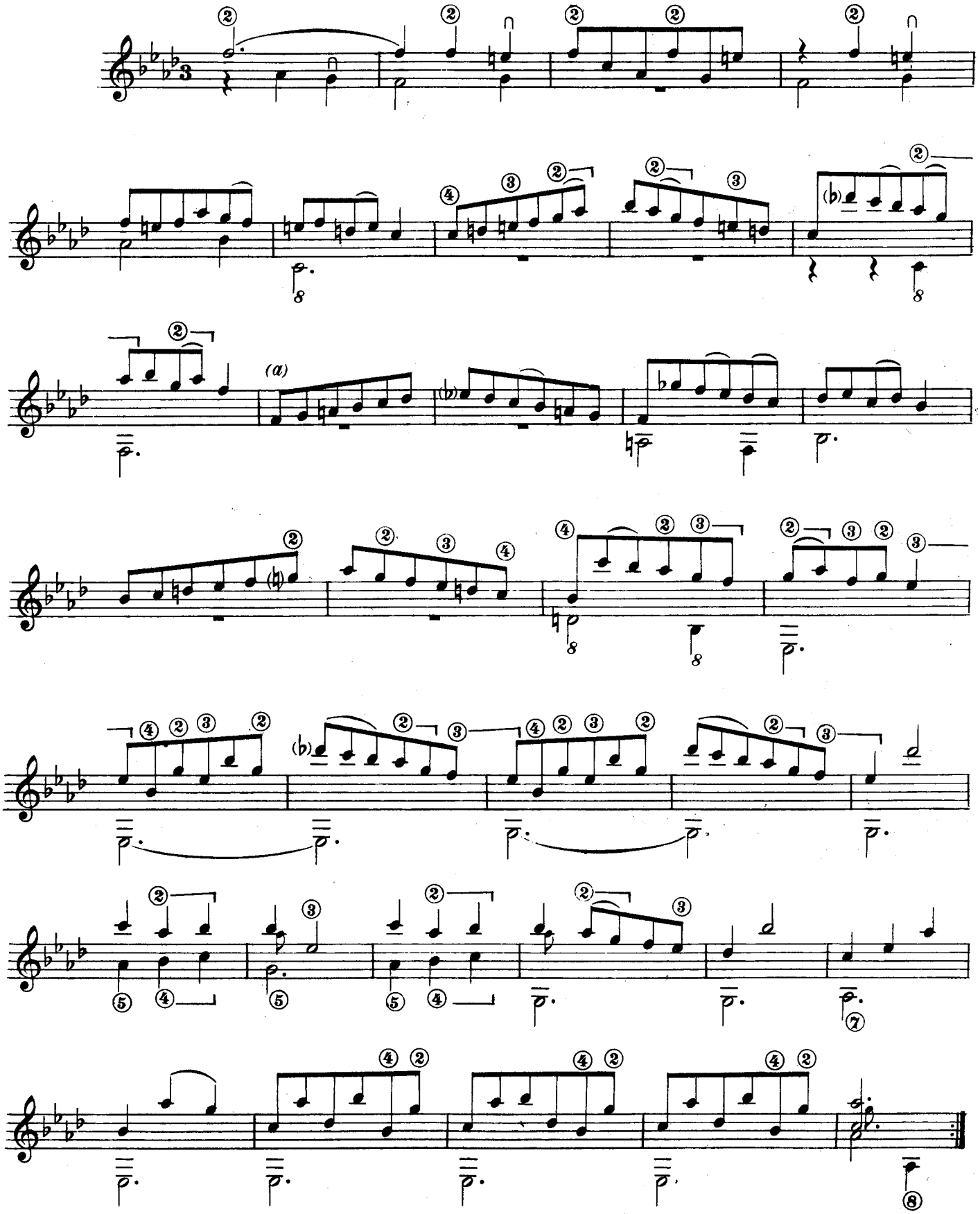


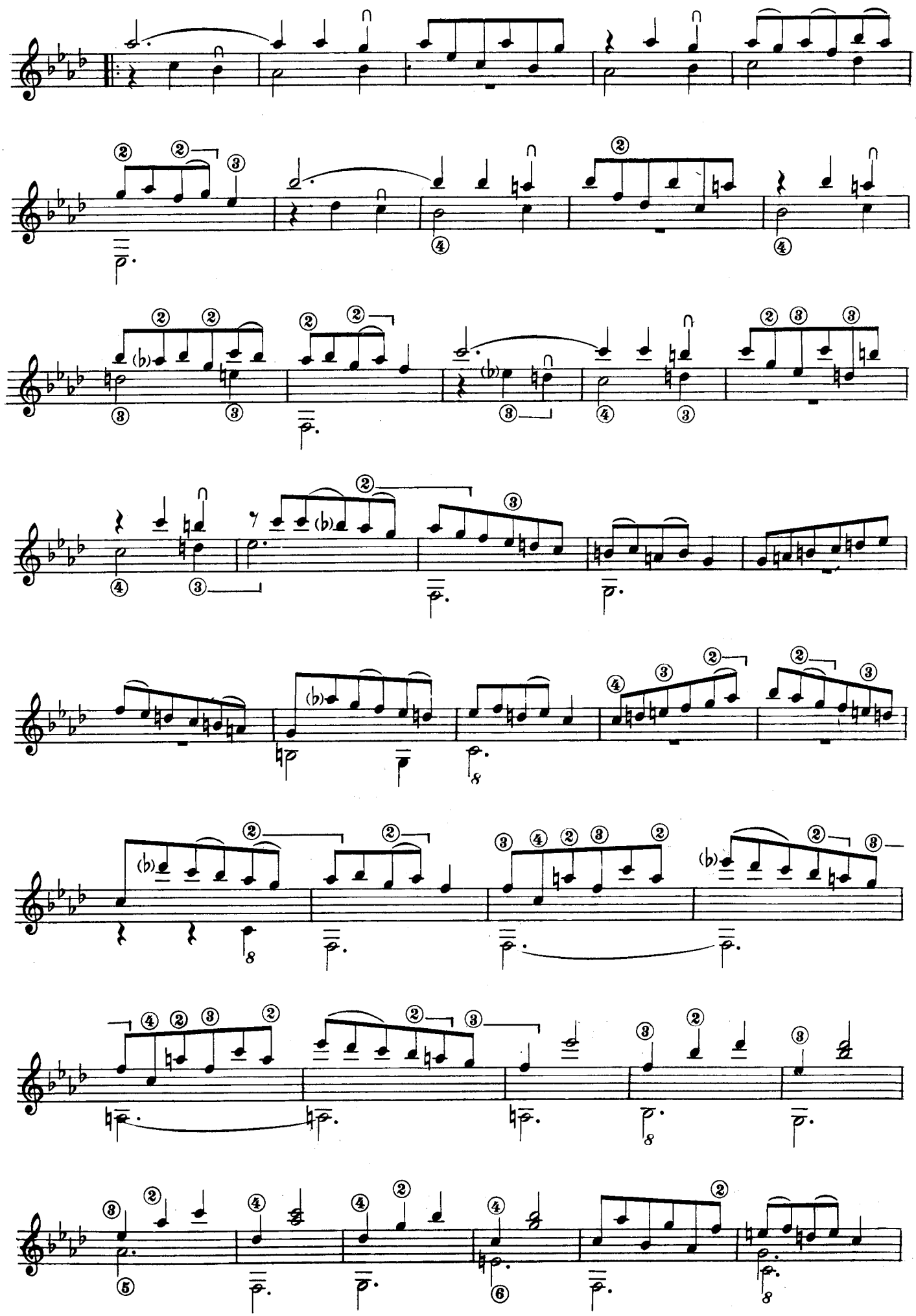
BOURÉE

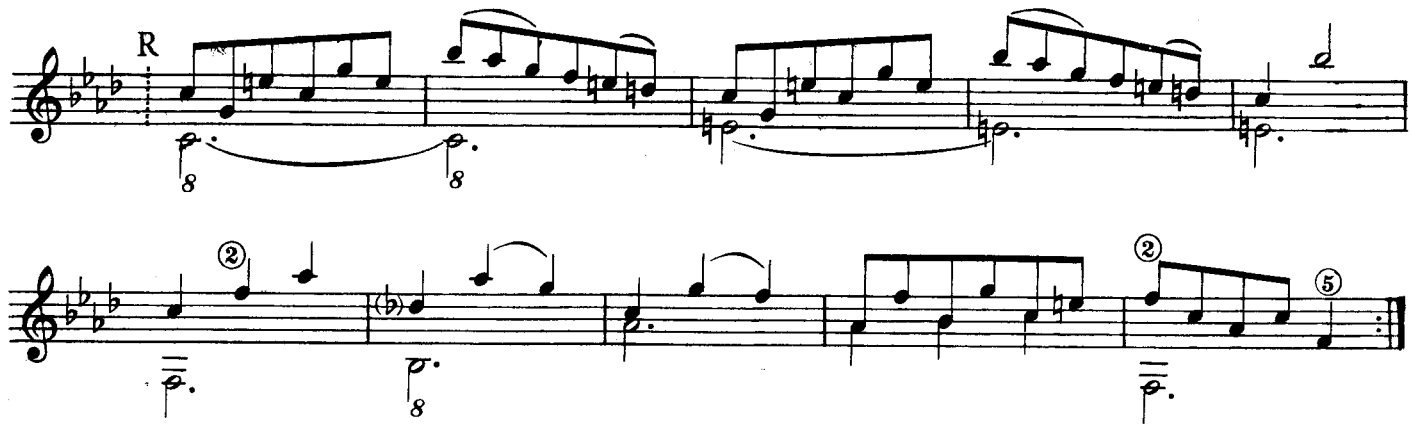




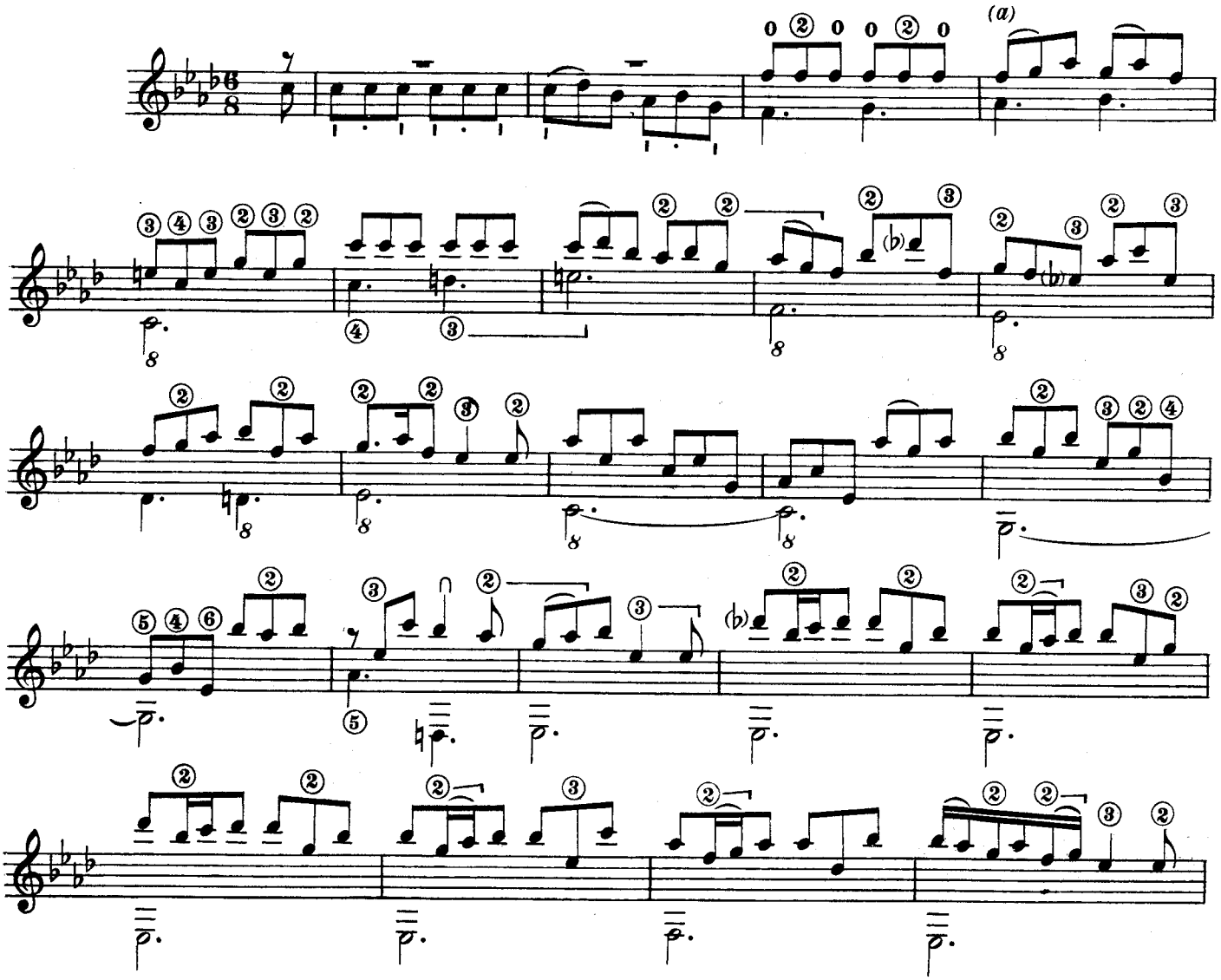
TEMPO DI MENUETO



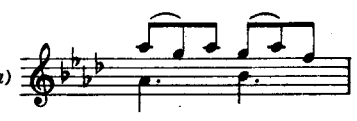


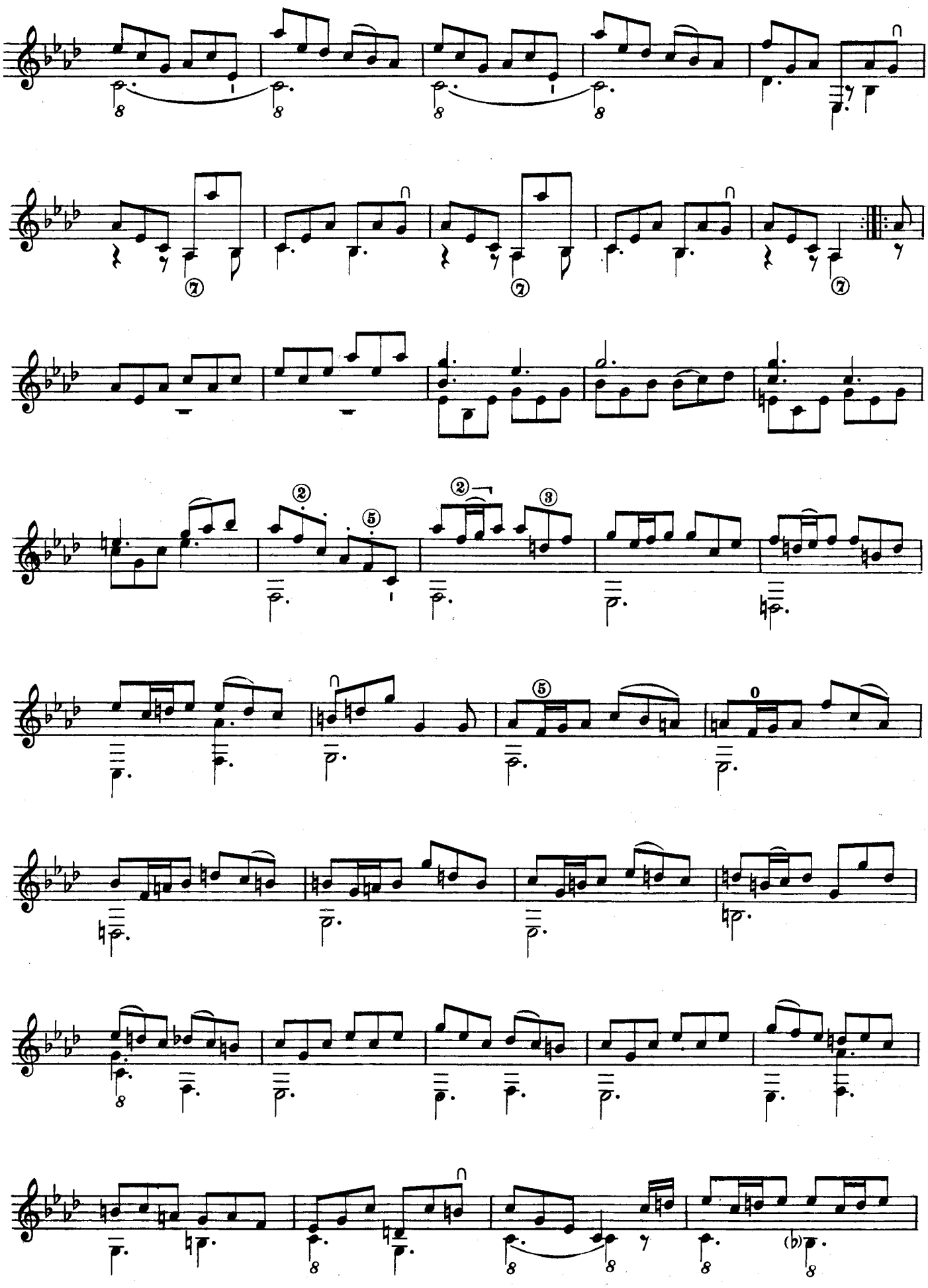


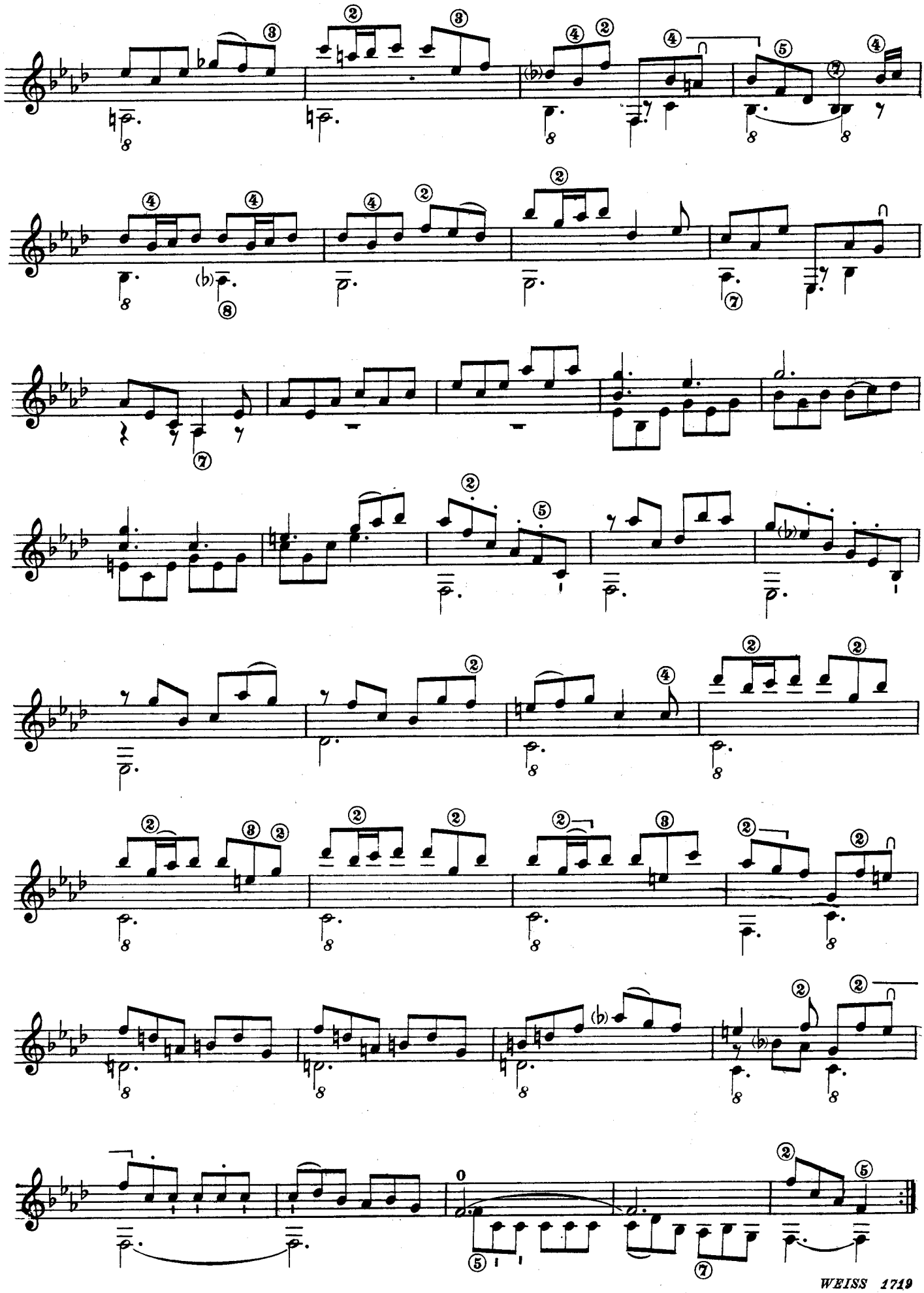
GIGUE



Nell'originale:
In the original:
Dans l'original:
Im Original:

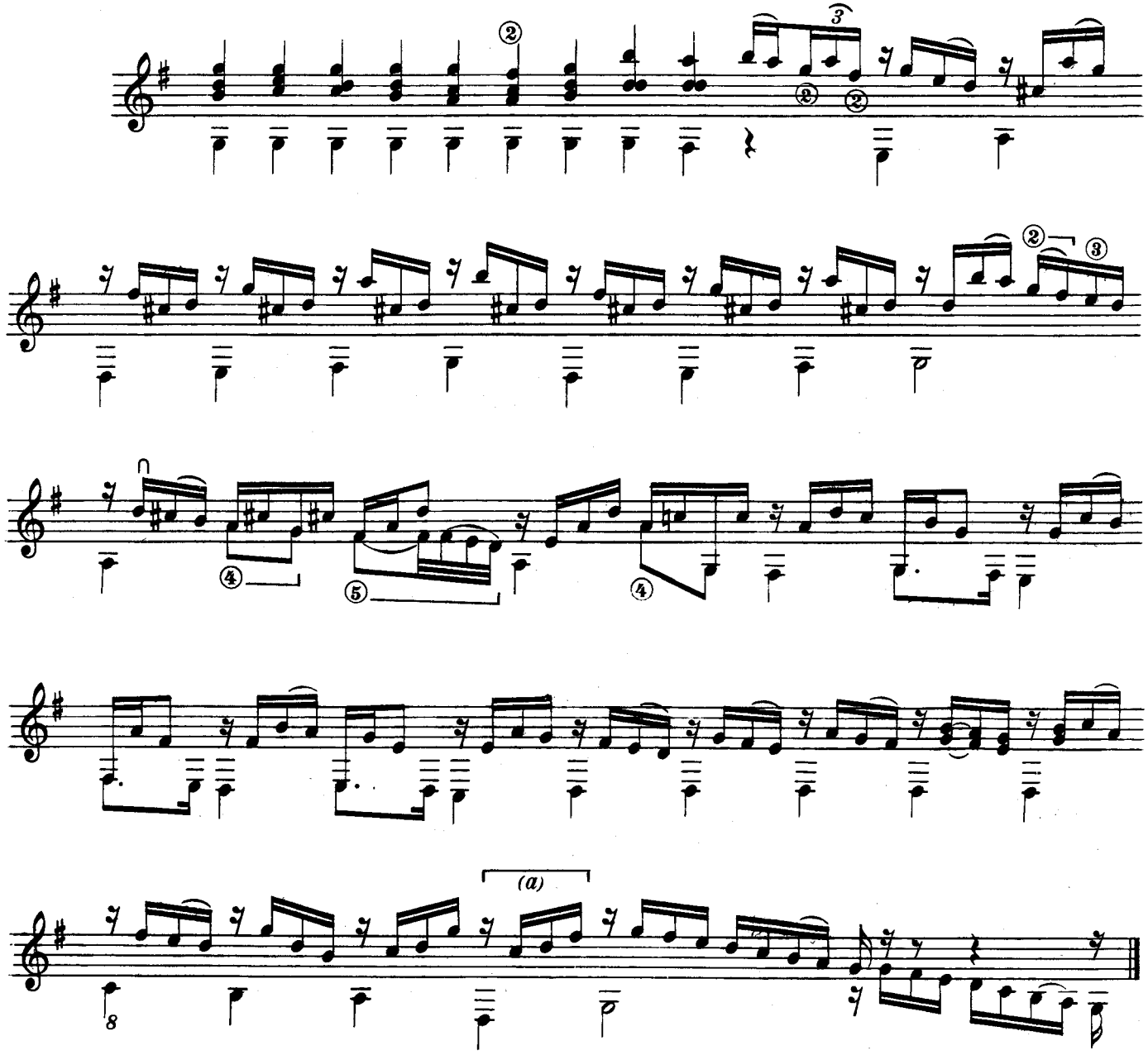




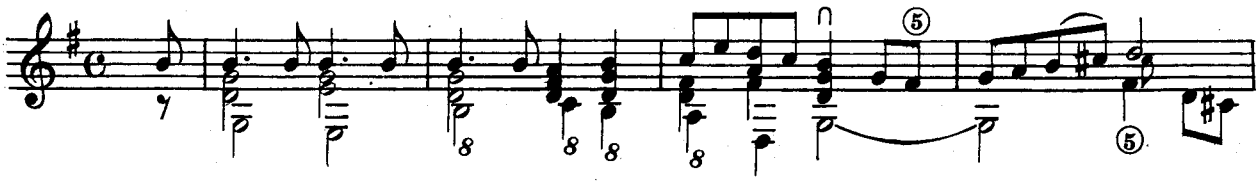


SUITE XVIII

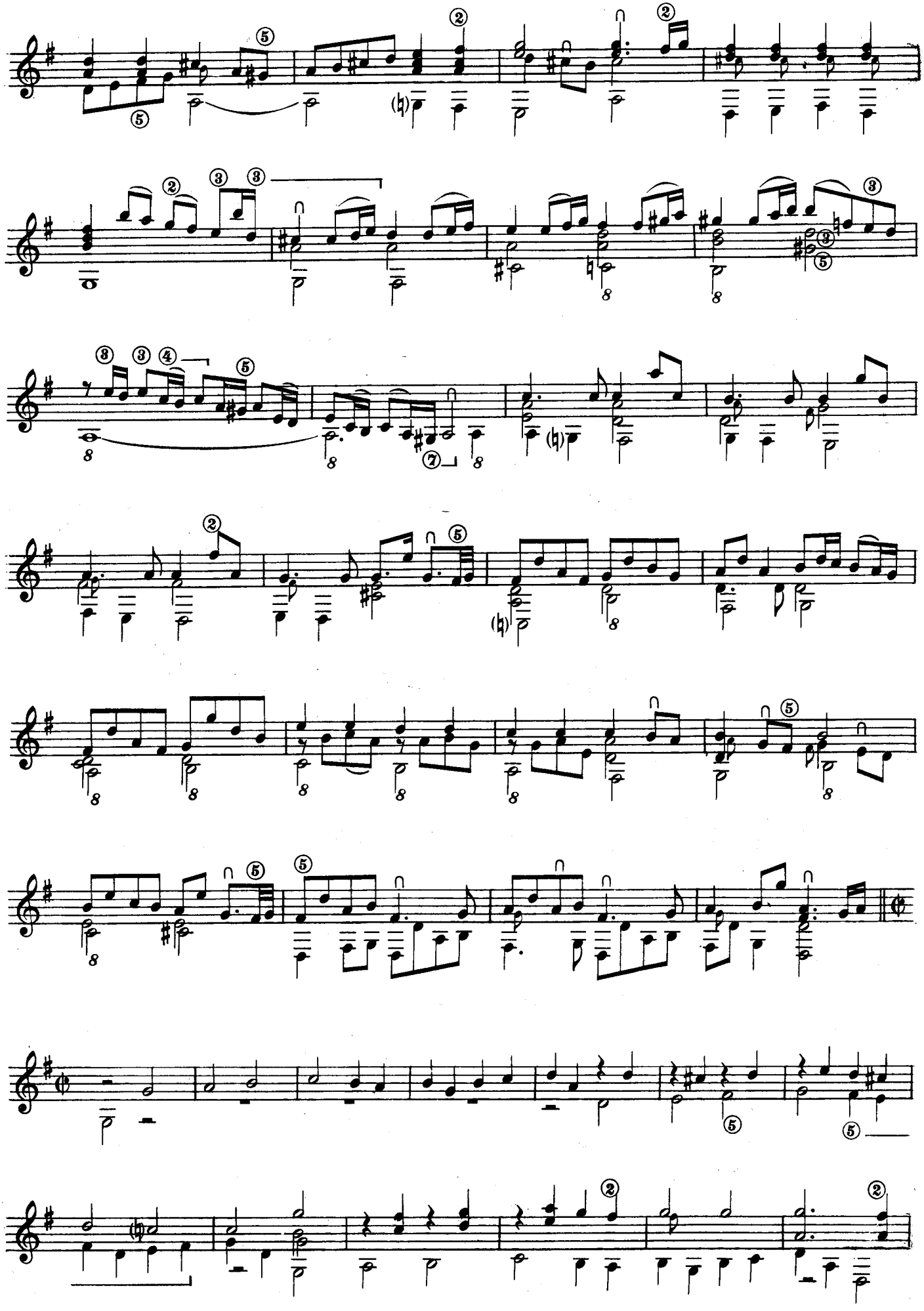
PRELUDIE

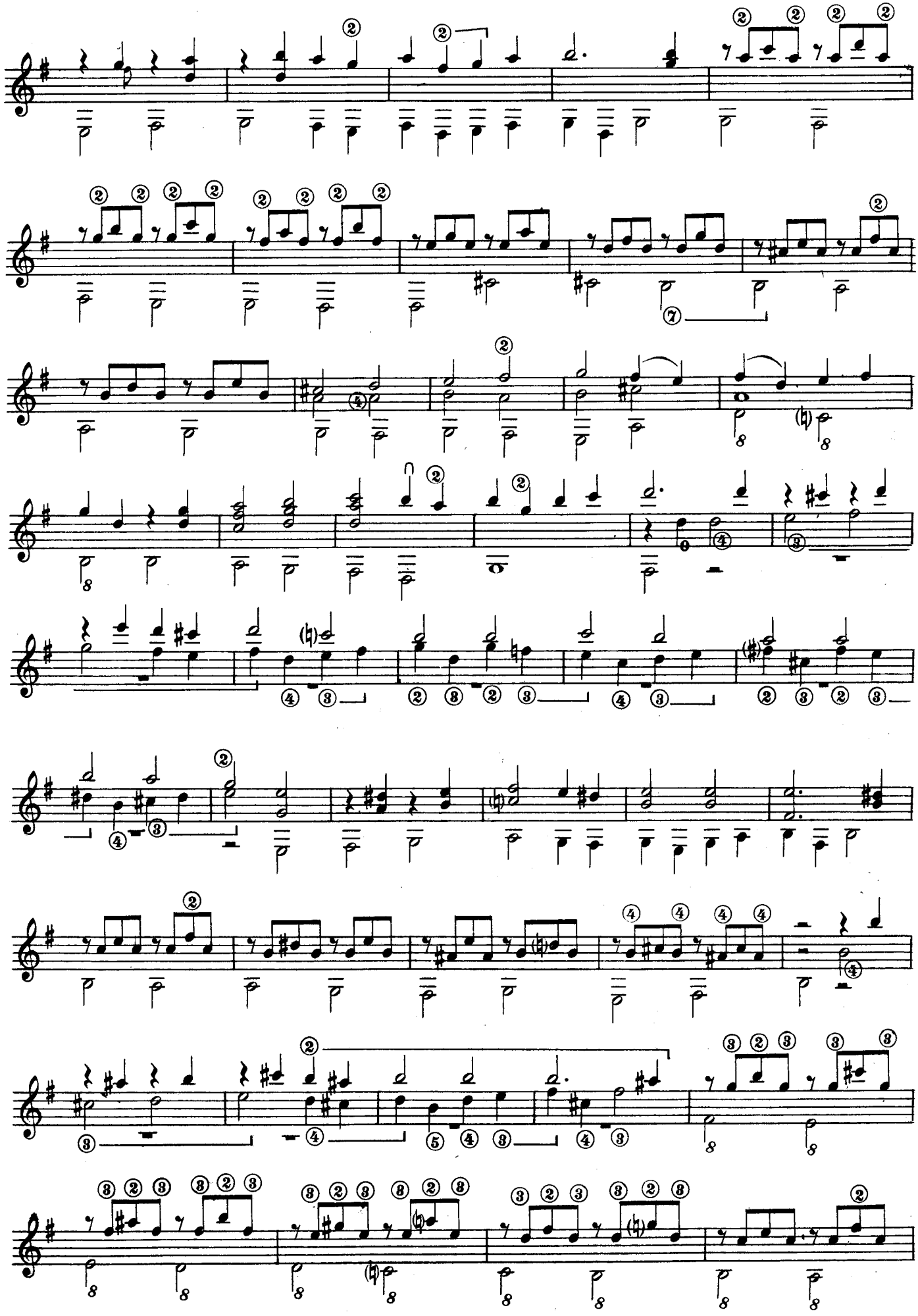


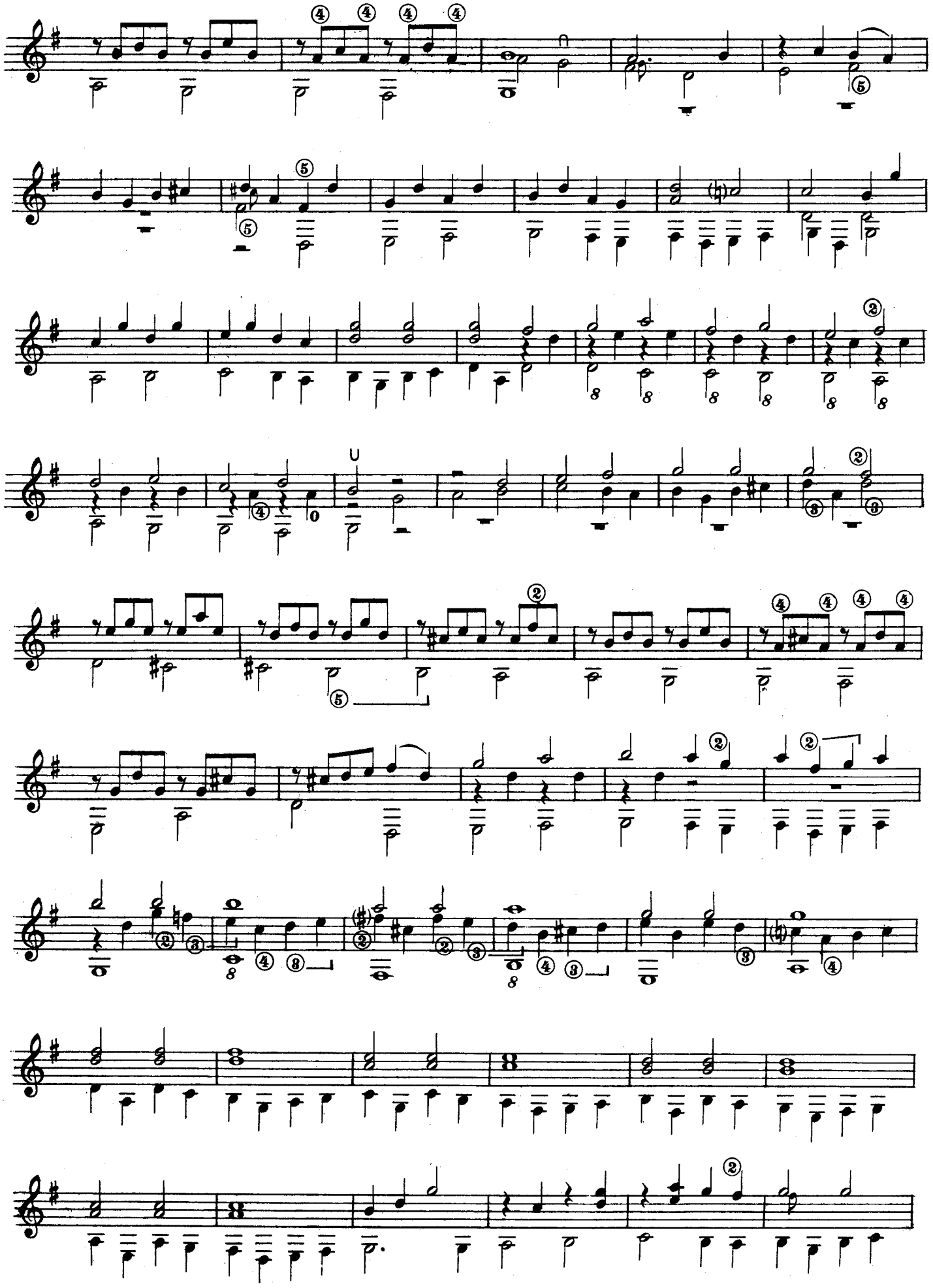
TOCCATA E FUGA

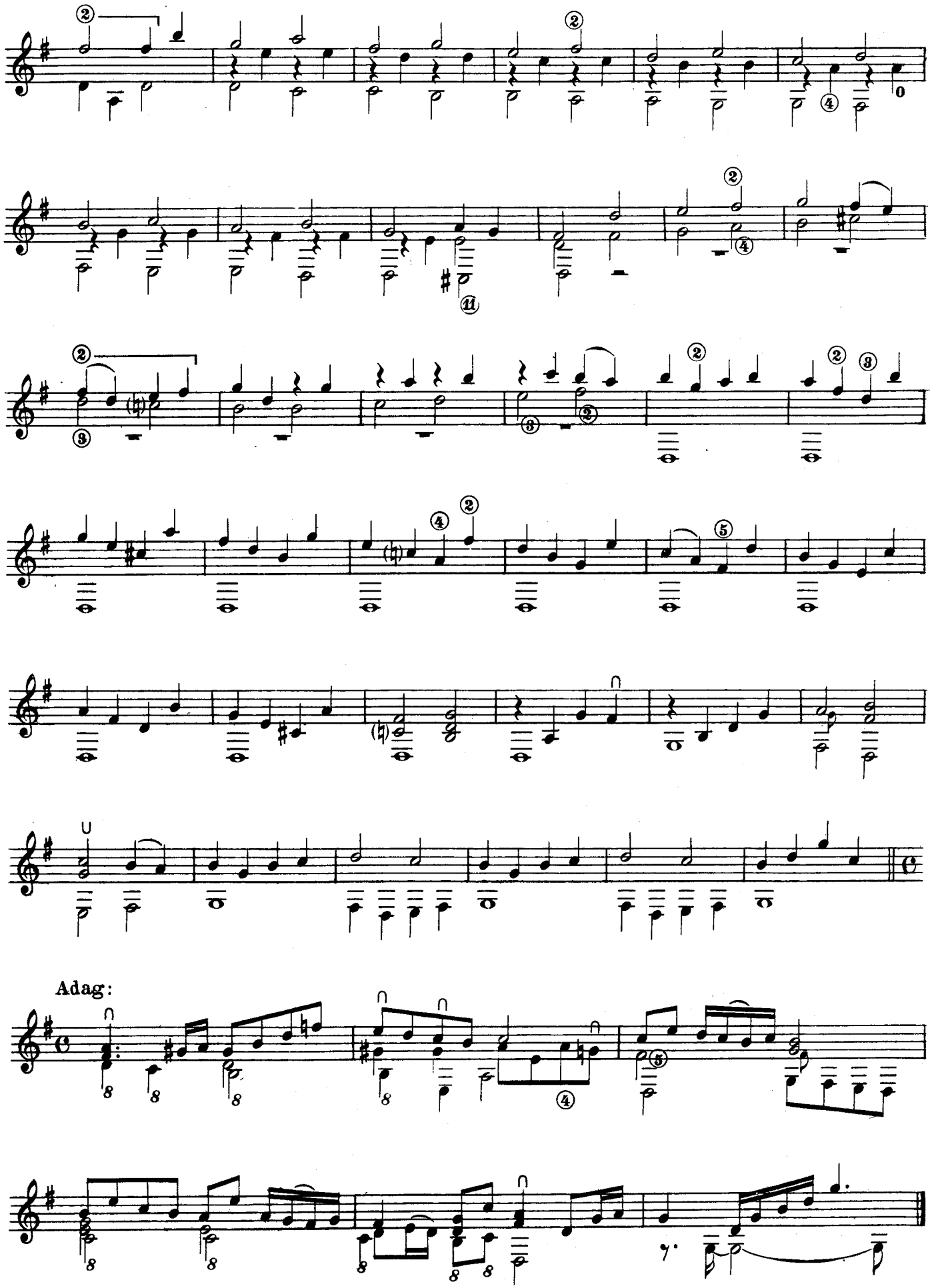


(a) Accordo mancante nell'originale.
In the original the chord is missing.
Dans l'original l'accord manque.

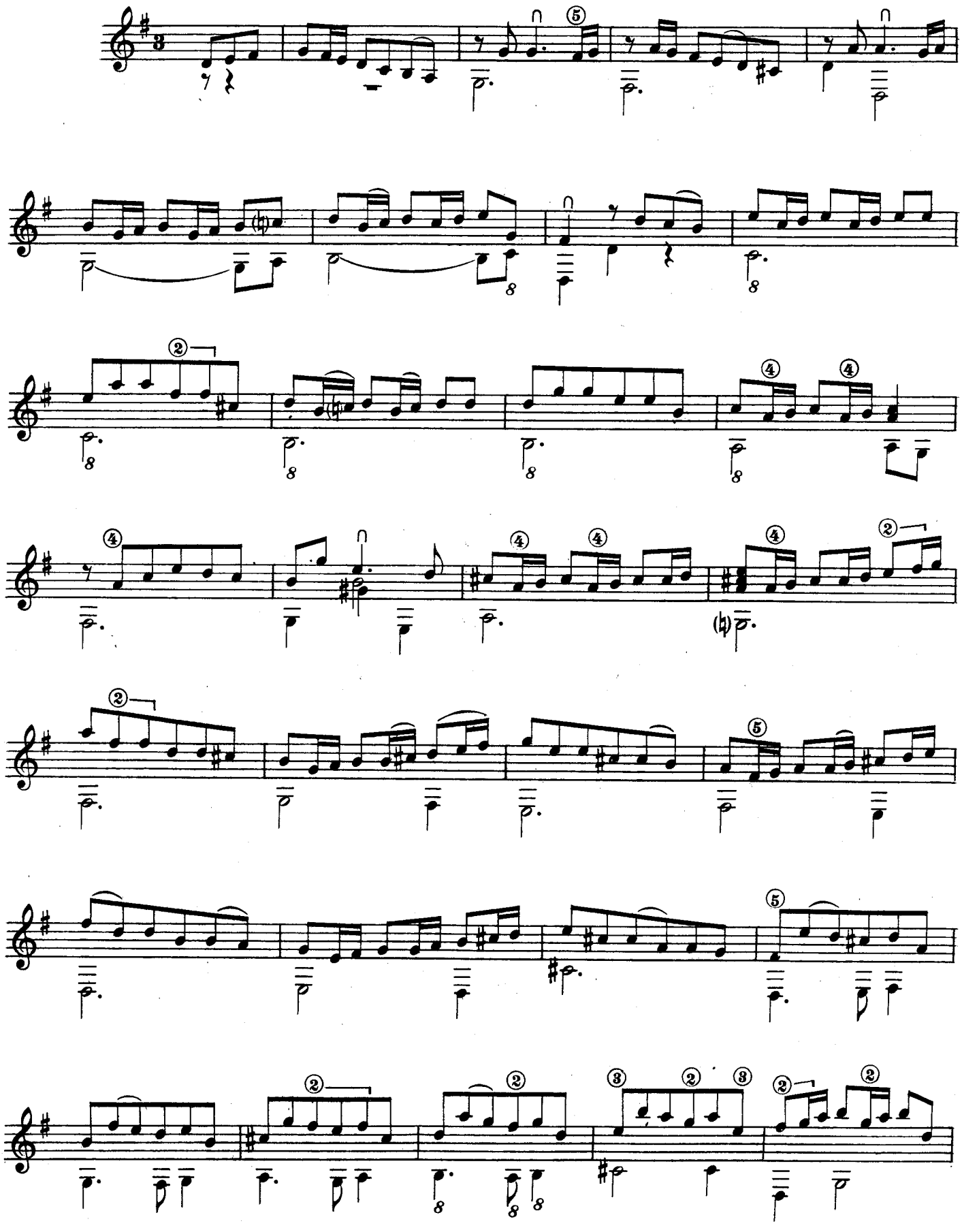


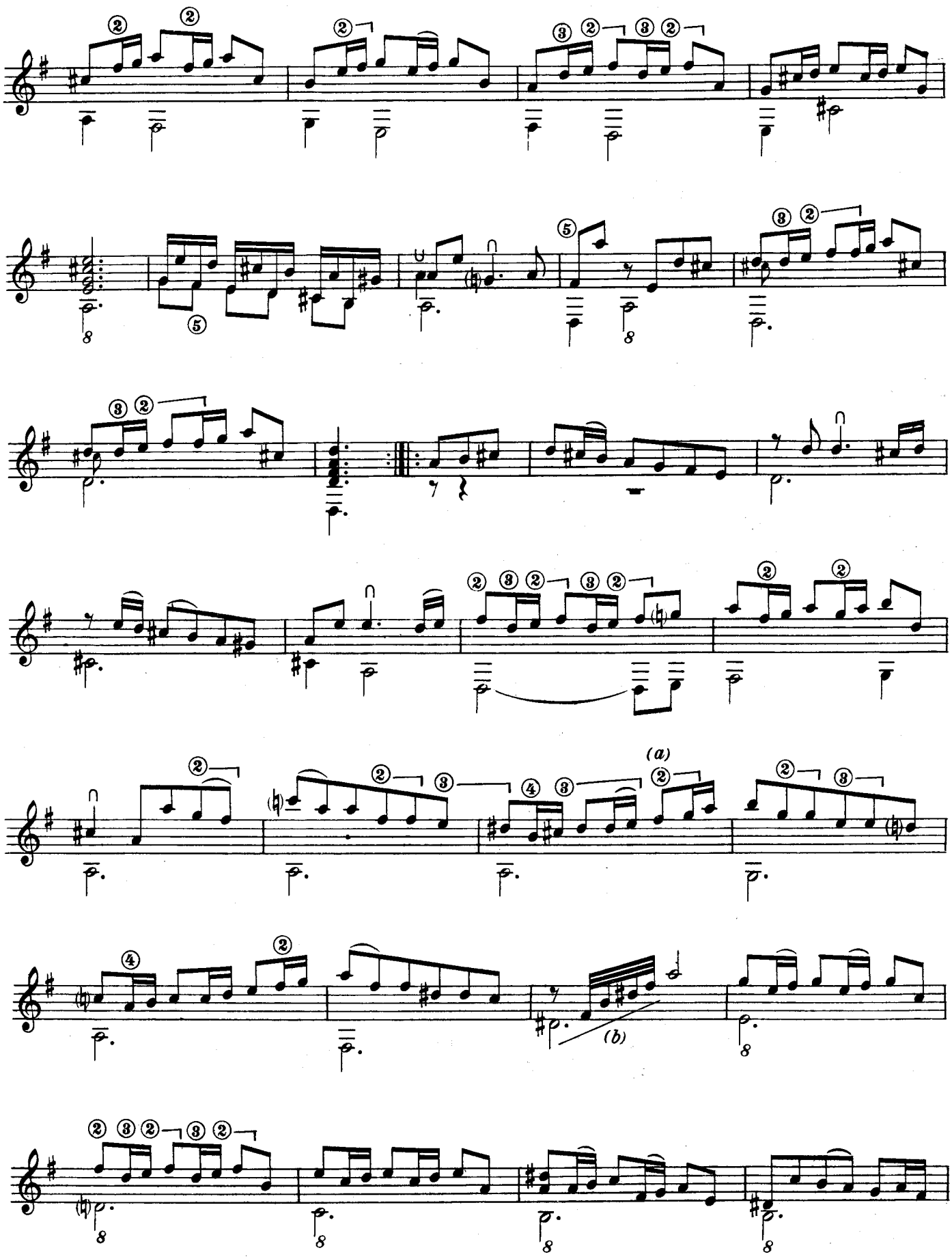




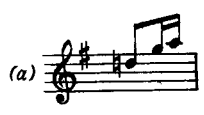

Adag:

COURANTE





Nell'originale:
In the original:
Dans l'original:
Im Original:



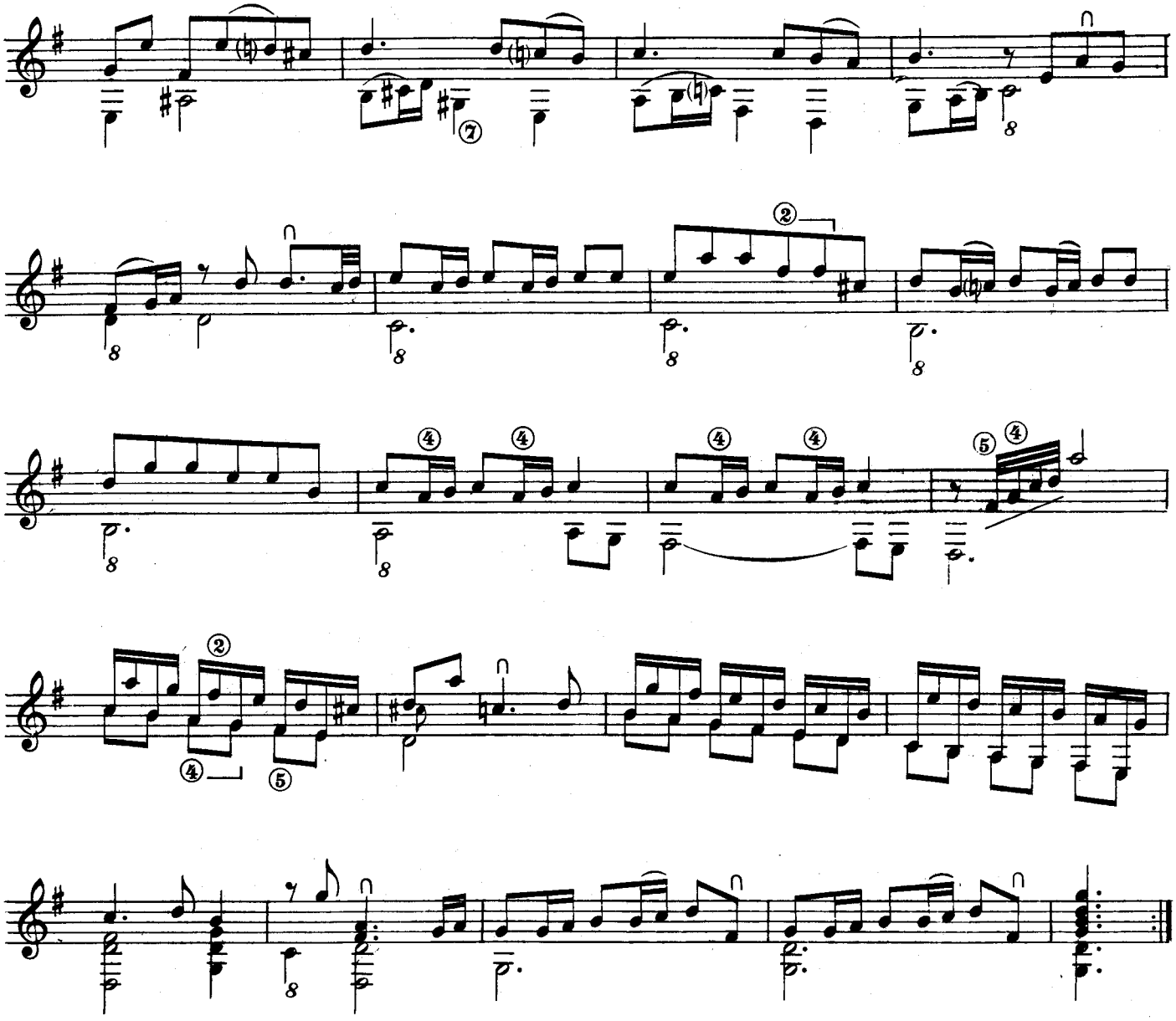
(b)

Il segno ——— significa molto probabilmente che le corde devono essere toccate scivolando il pollice destro.

The sign ——— most probably indicates that the strings must be touched gliding with the right thumb.

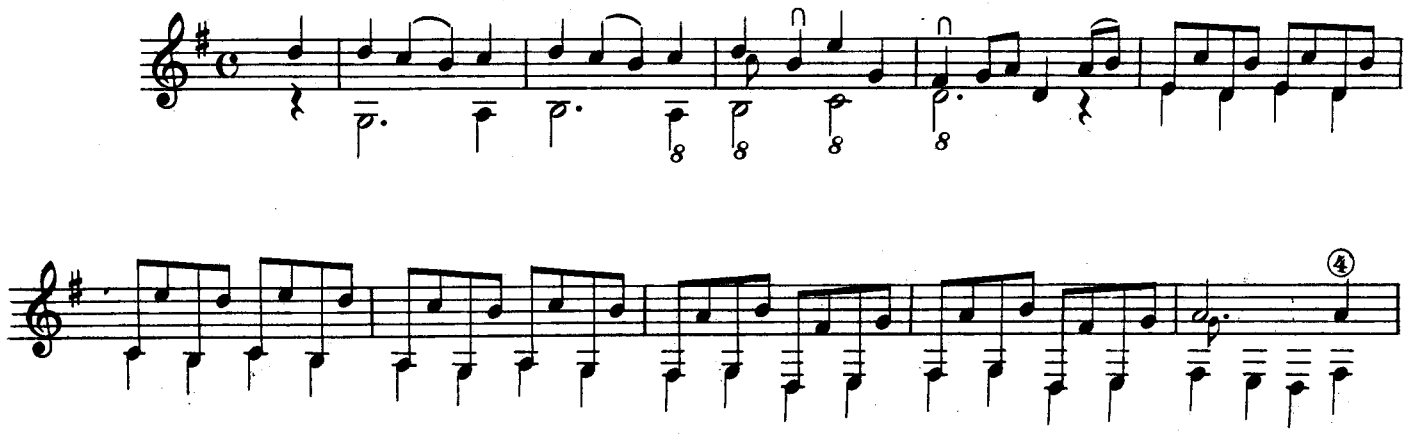
Le signe ——— signifie sans doute que les cordes doivent être touchées en faisant glisser le pouce de la main droite.

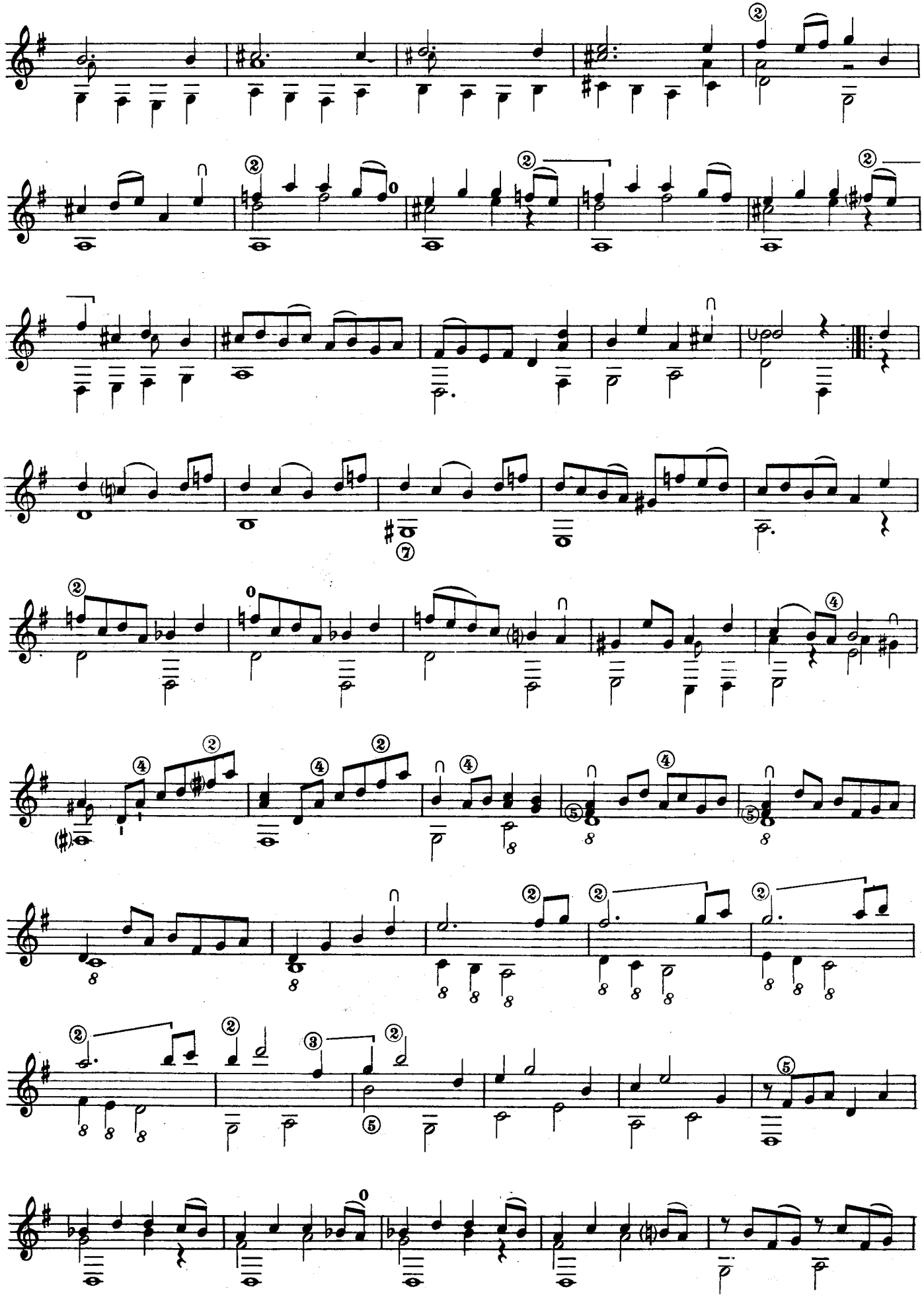
Das Zeichen ——— bedeutet wahrscheinlich, dass die Saiten mit einem rechten Daumengleiten berührt werden müssen.

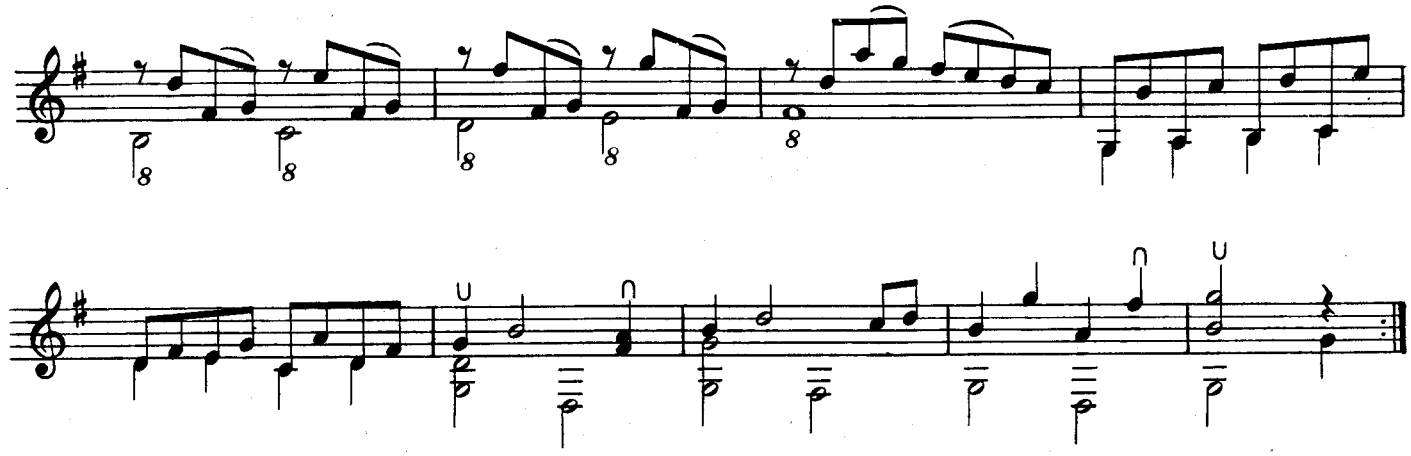


S. L. WEISS 1719

BOURÉE



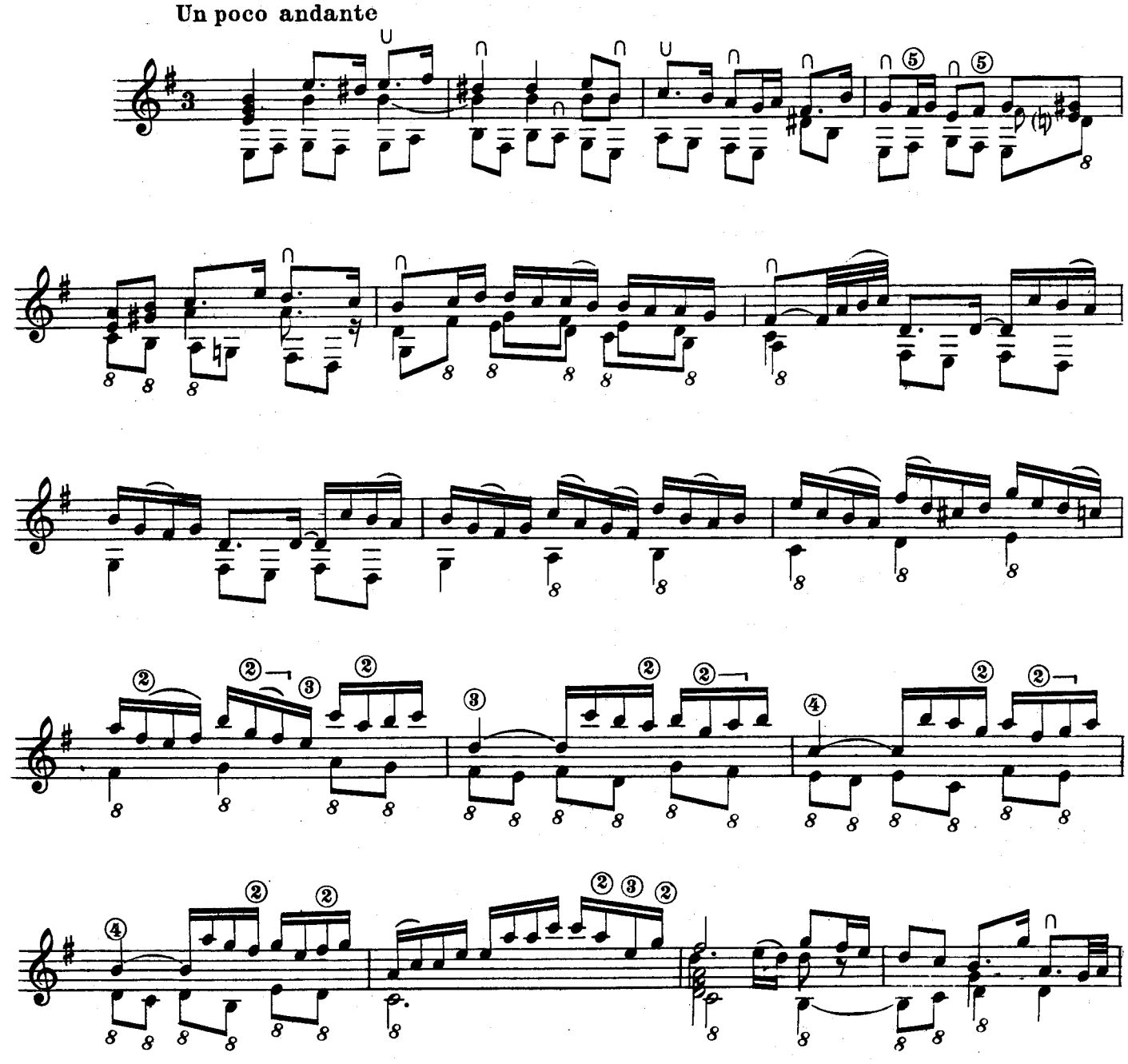


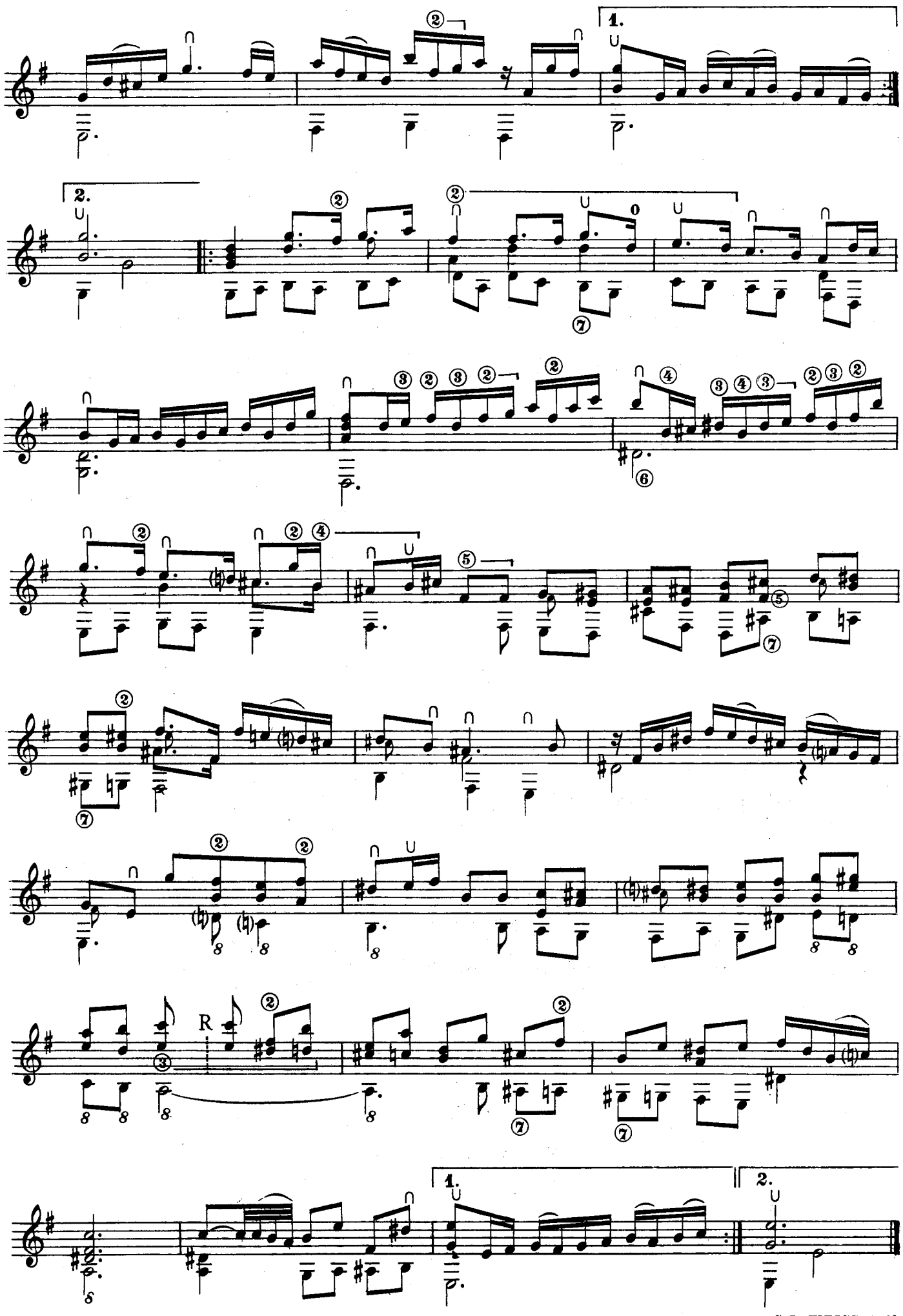


S. L. WEISS 1719

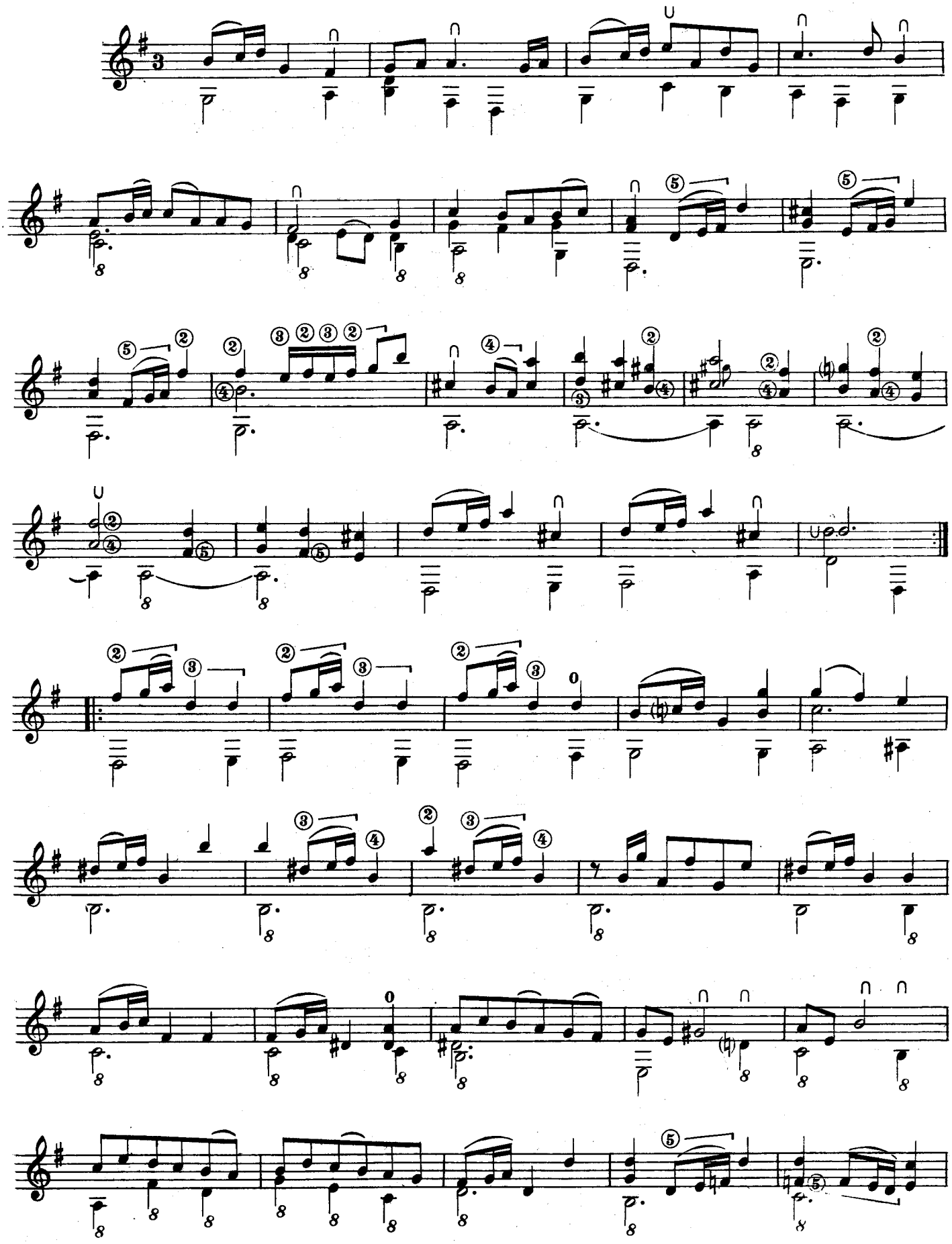
SARABANDE

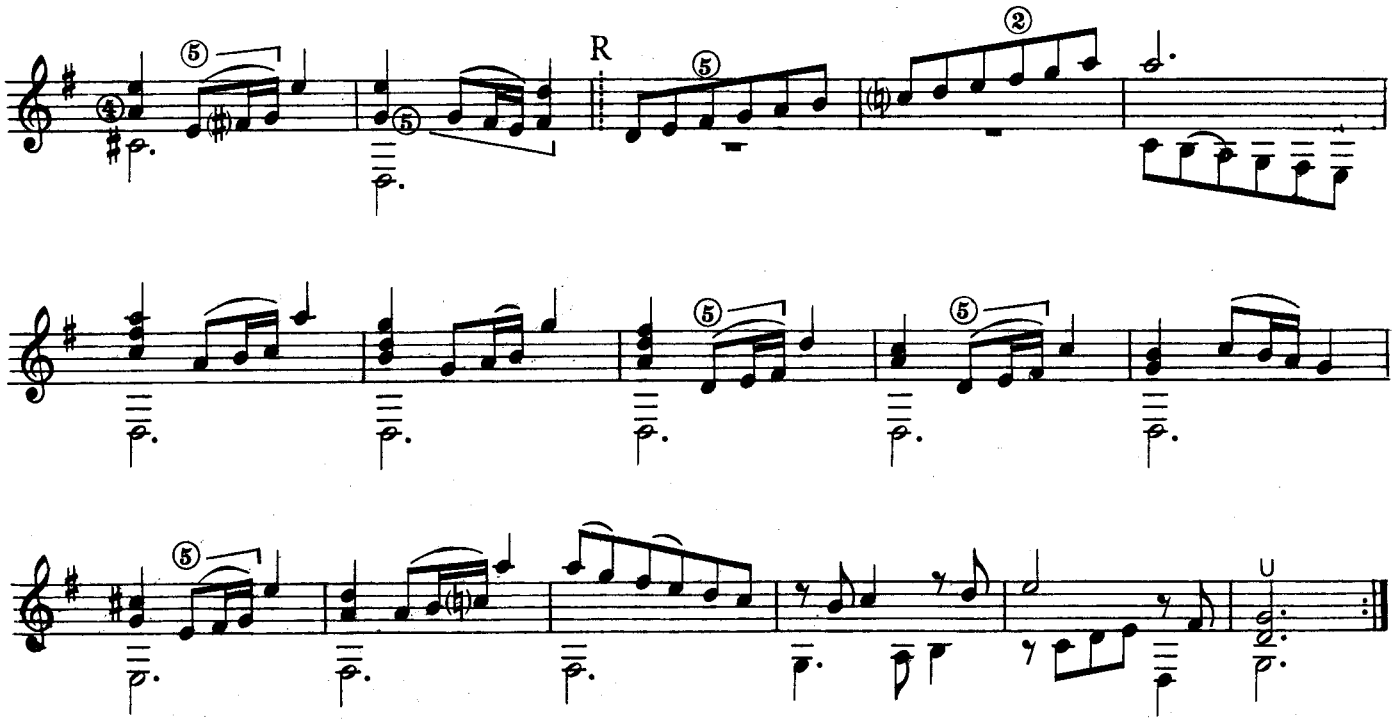
Un poco andante




1.
2.
R
1.
2.

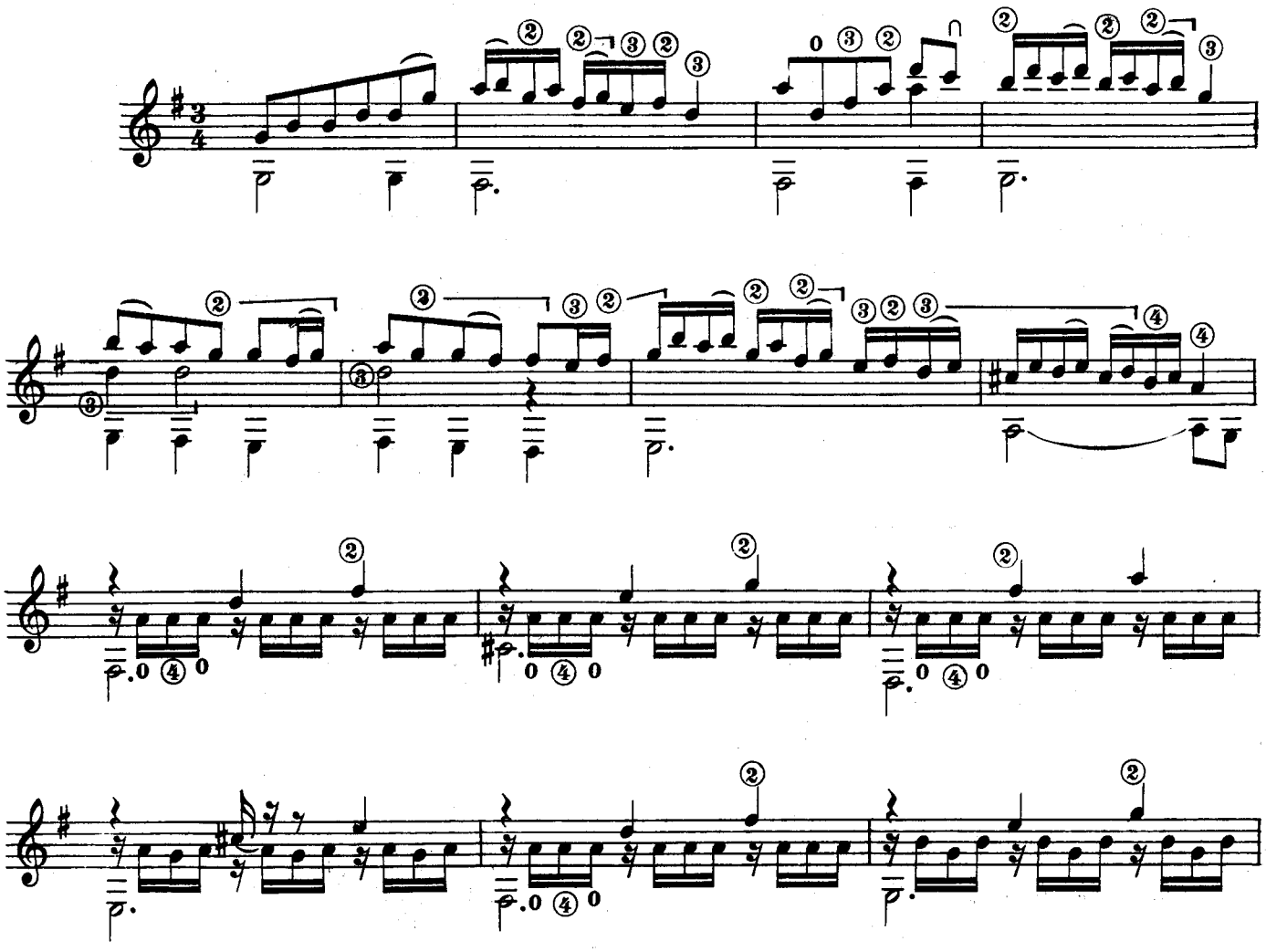
MENUET

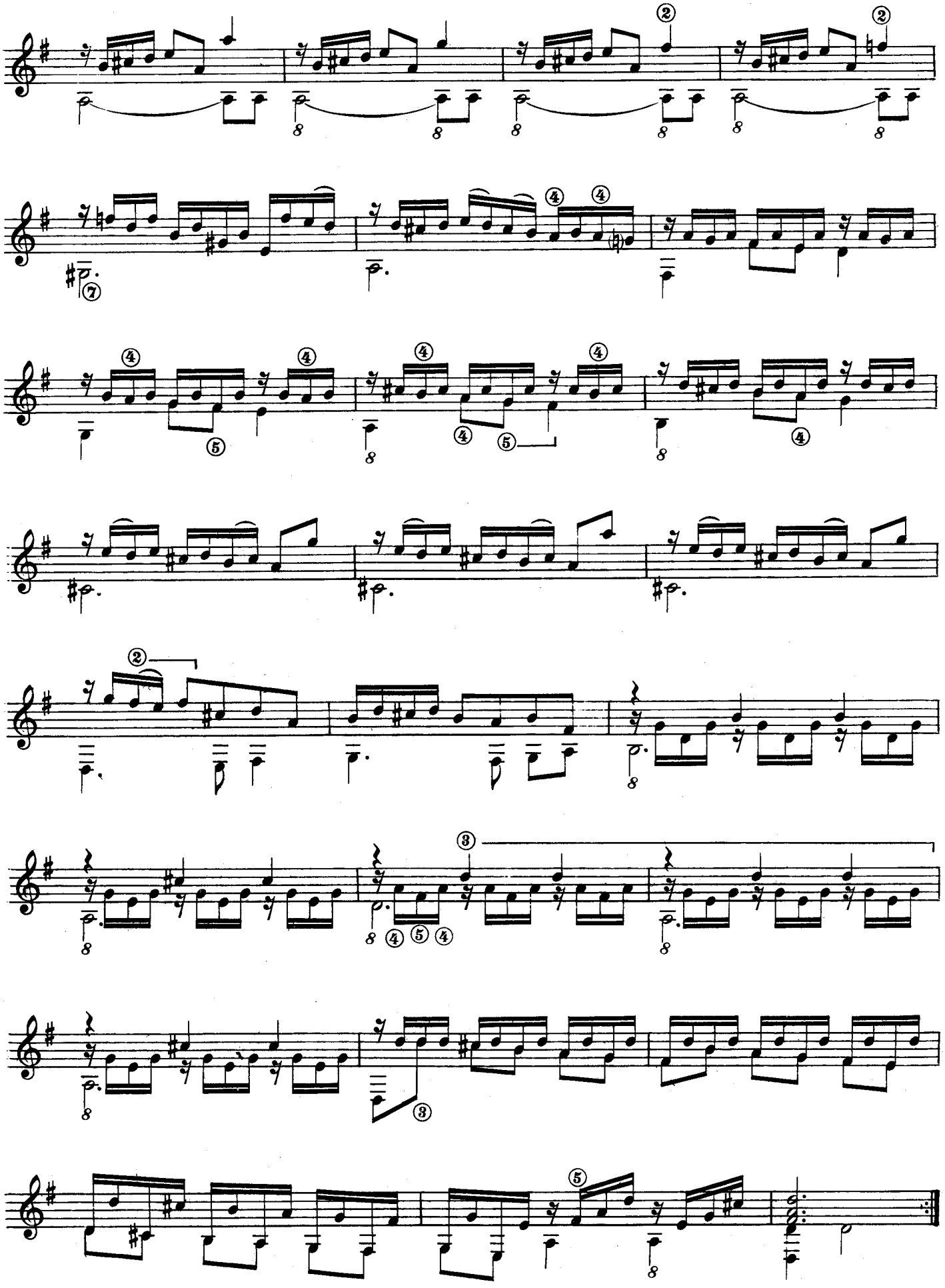


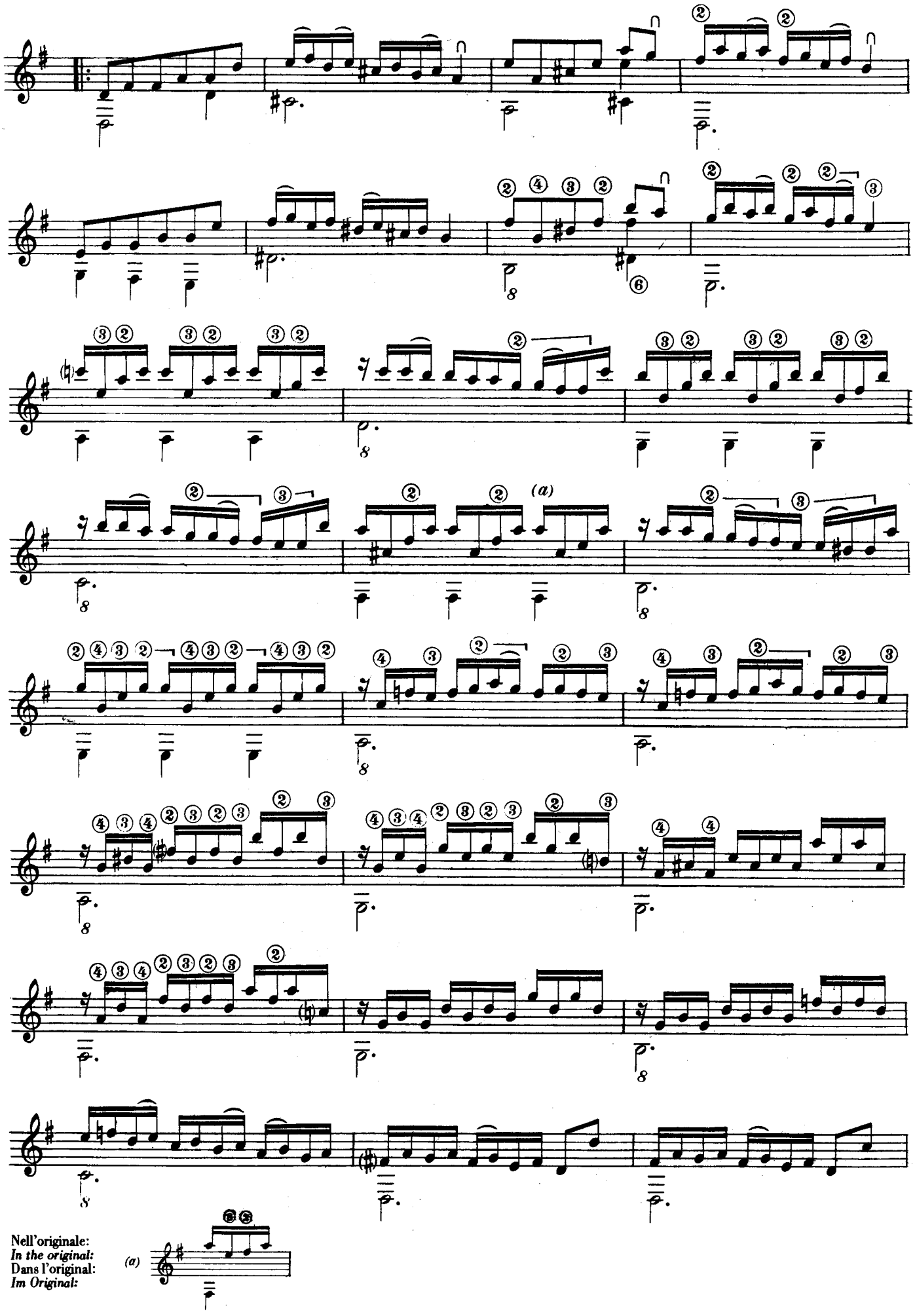


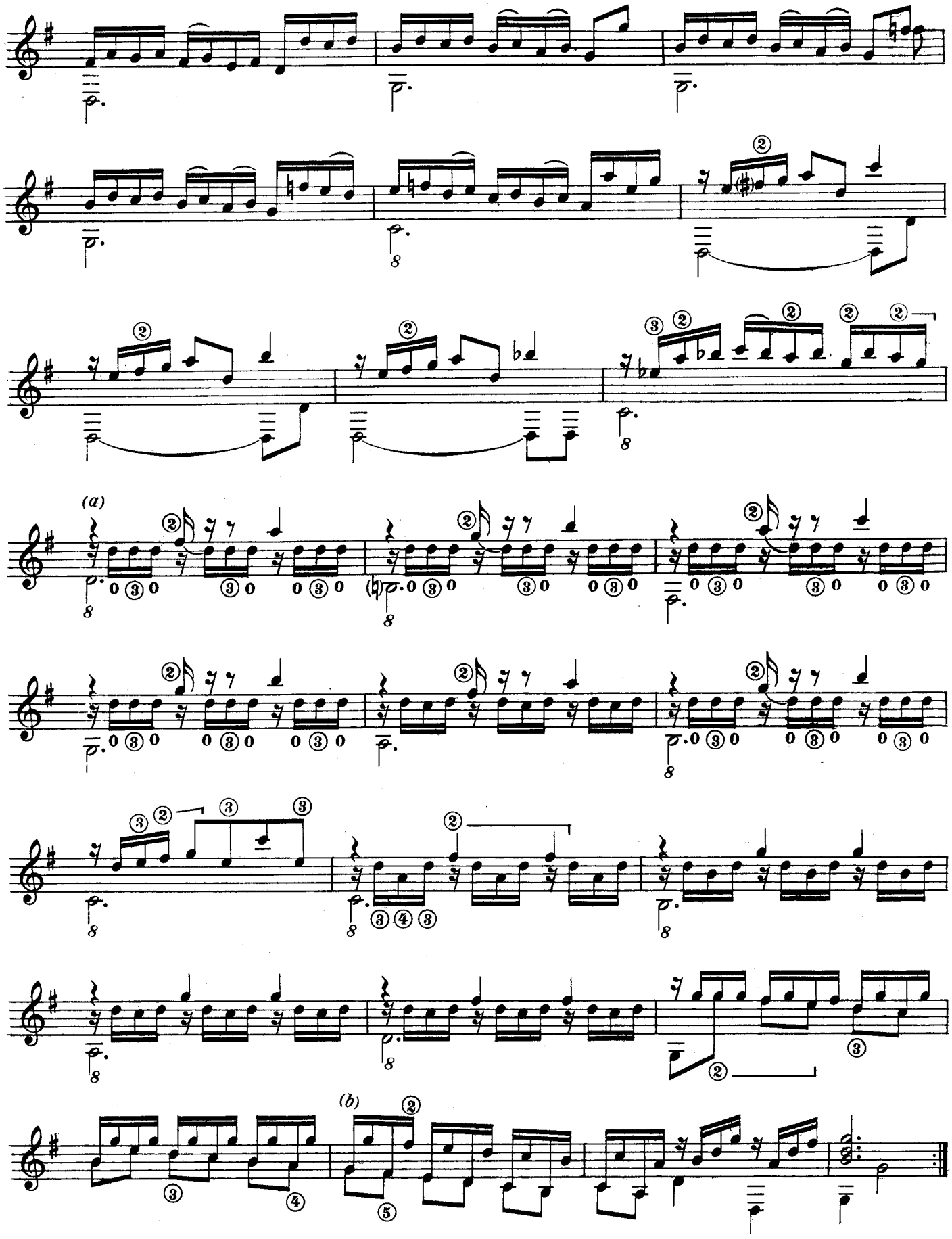
S. L. WEISS 1719

ALLEGRO



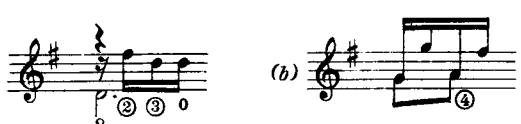



(a)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)



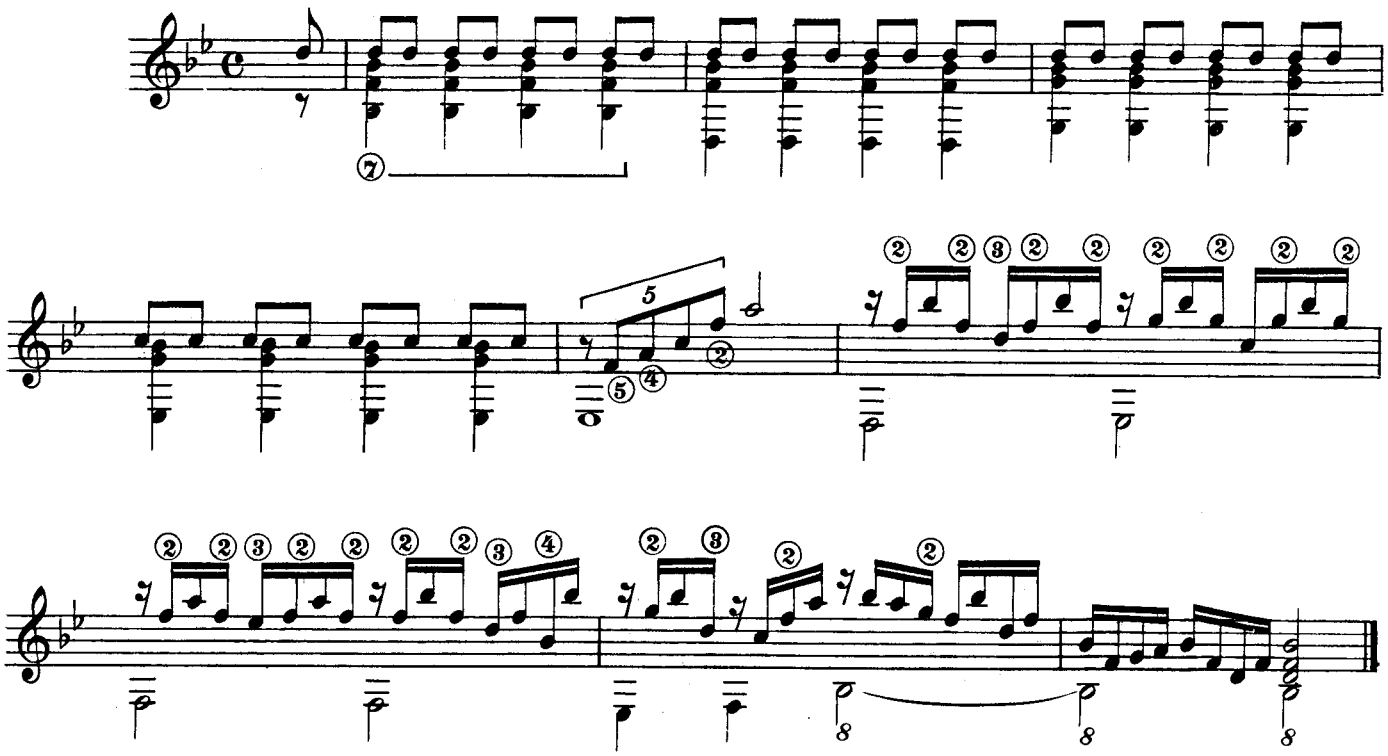
S. L. WEISS 1719

Nell'originale:
In the original:
Dans l'original:
Im Original:

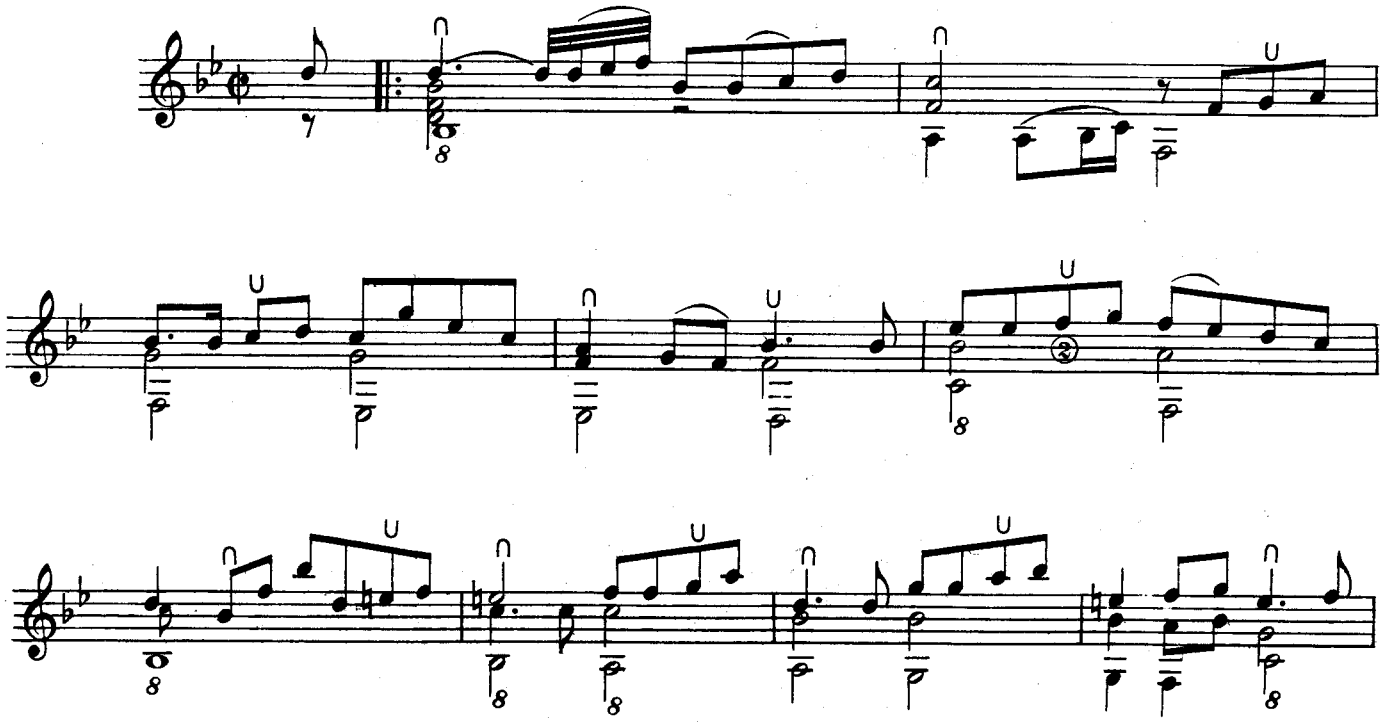


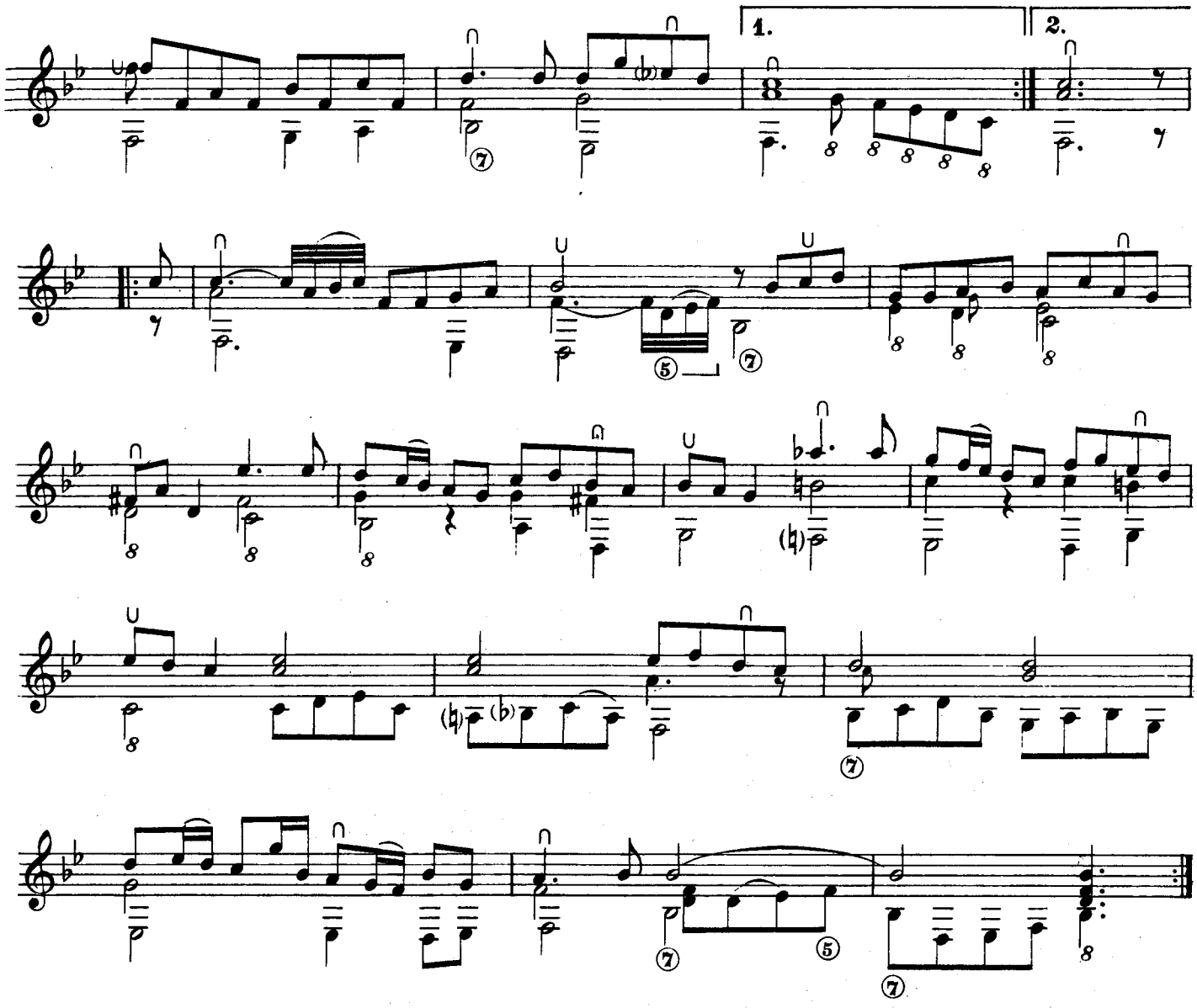
SUITE XIX
DIVERTIMENTO A SOLO

PRELUDE

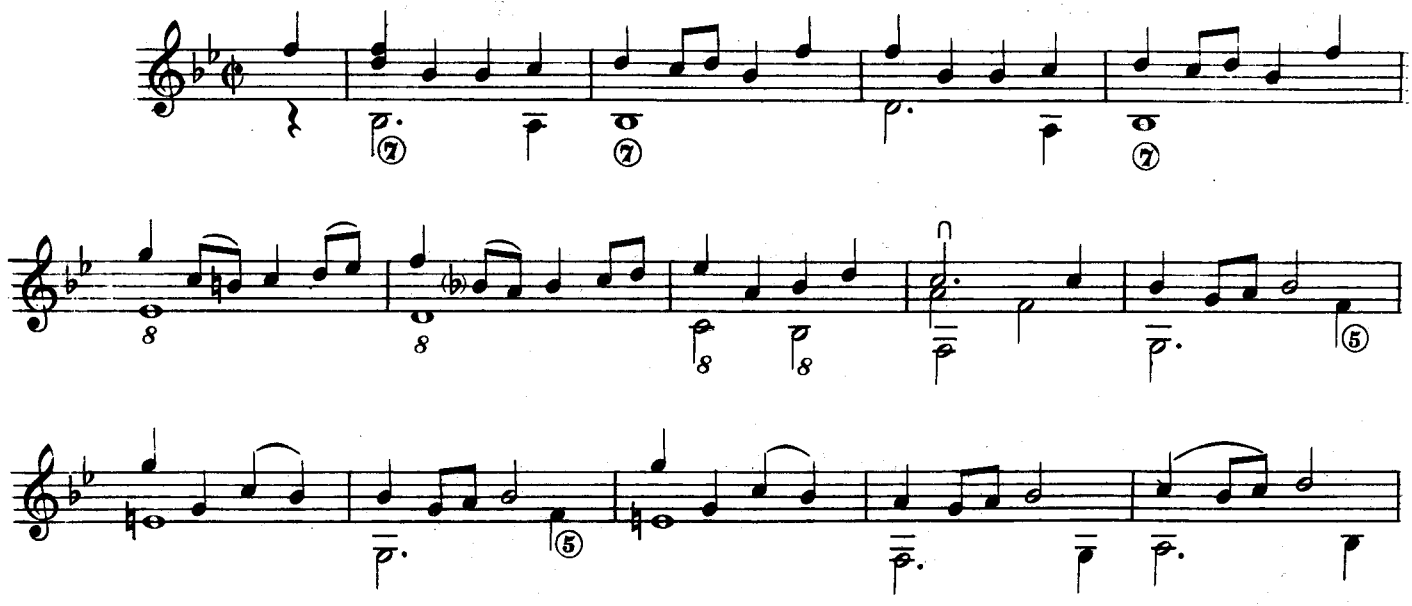


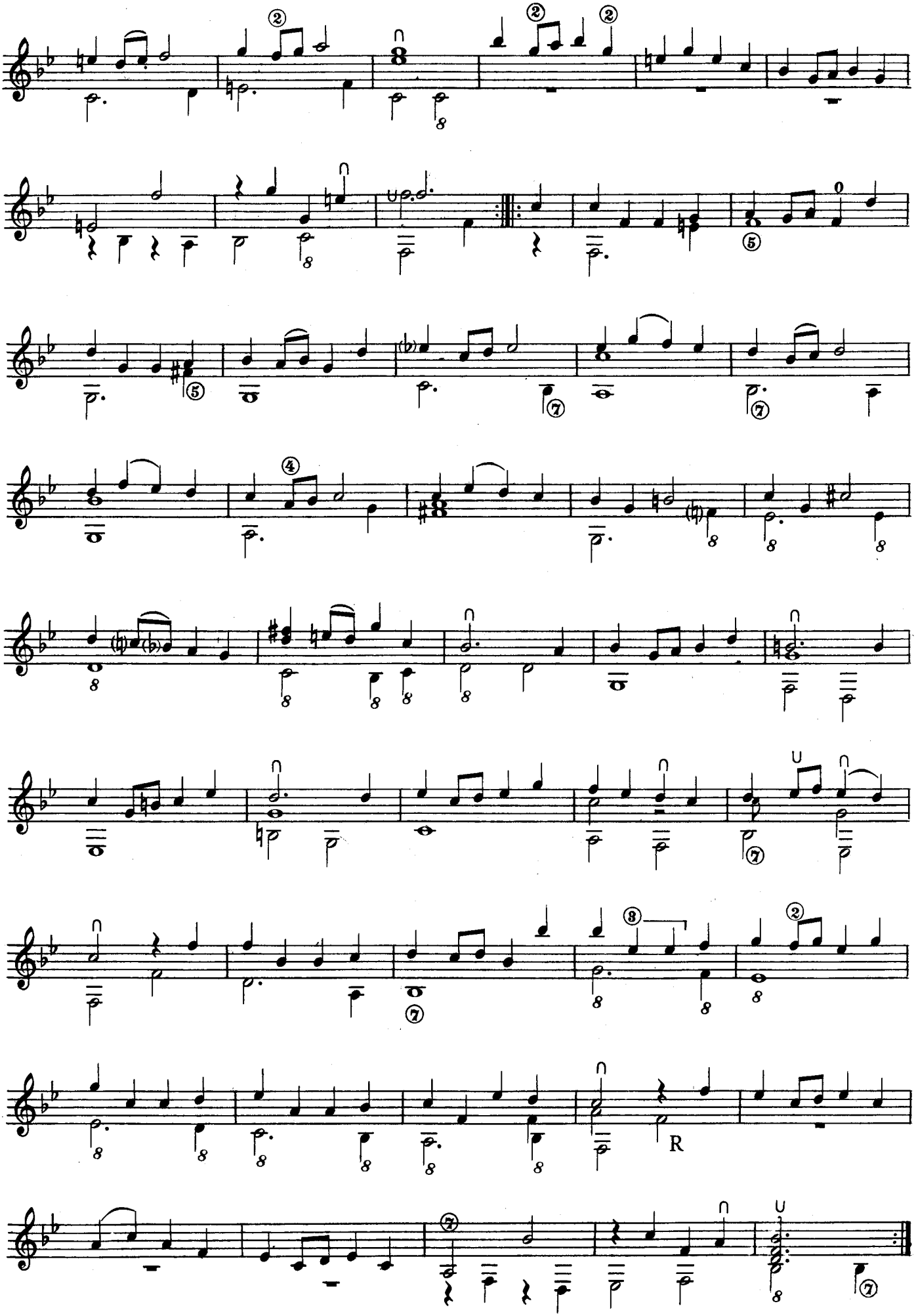
ENTRÉE



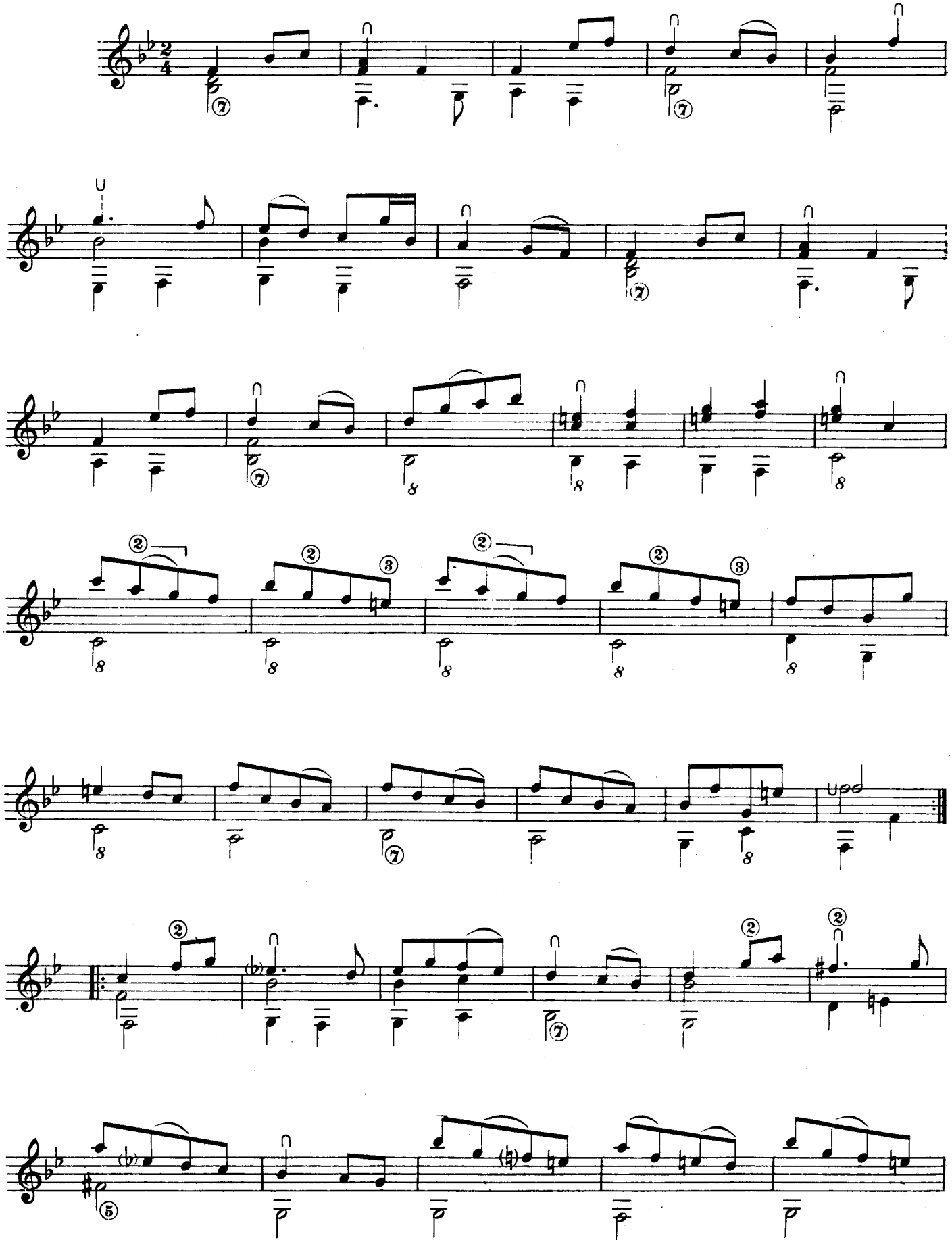


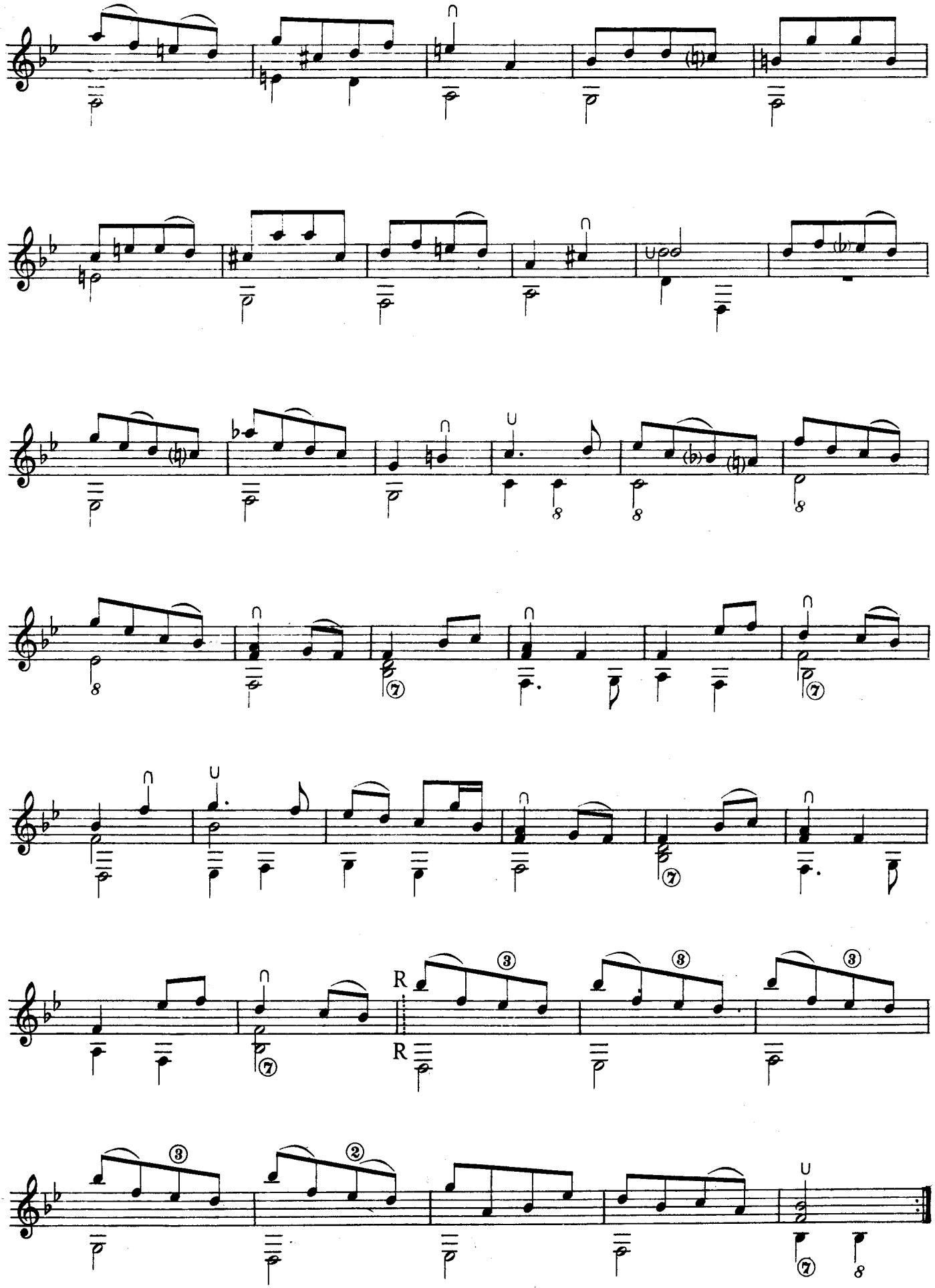
BOURÉE



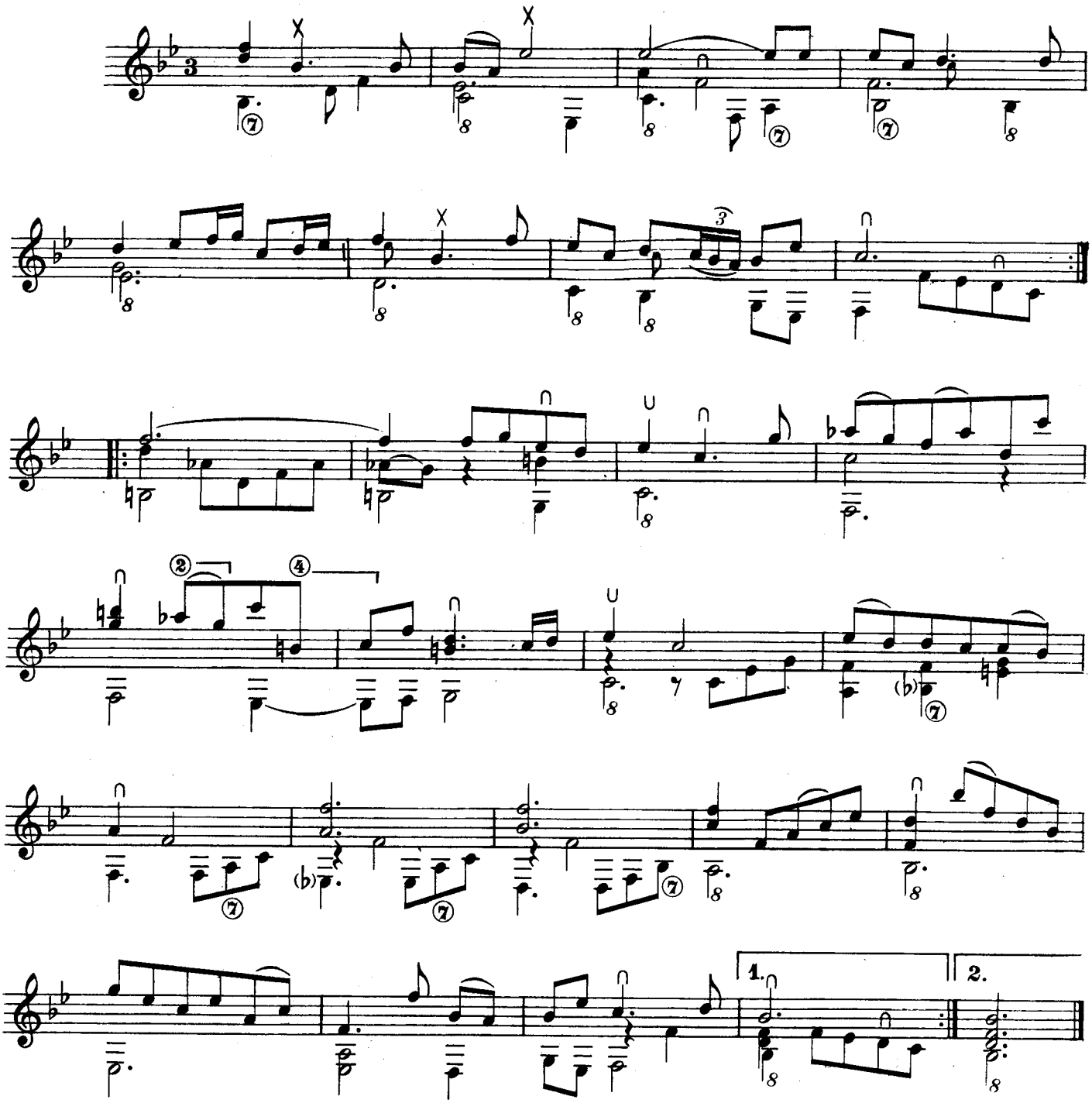

R

GAVOTTE

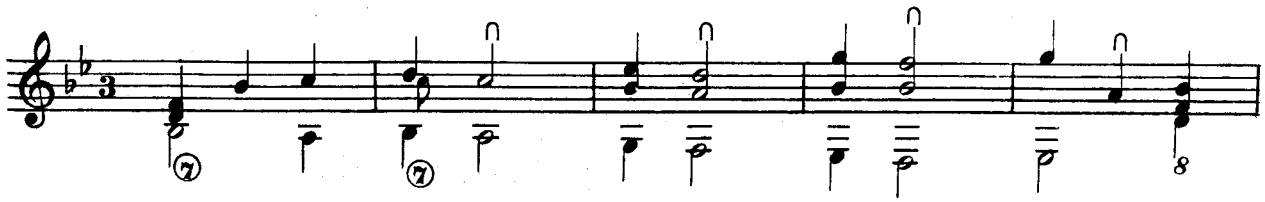


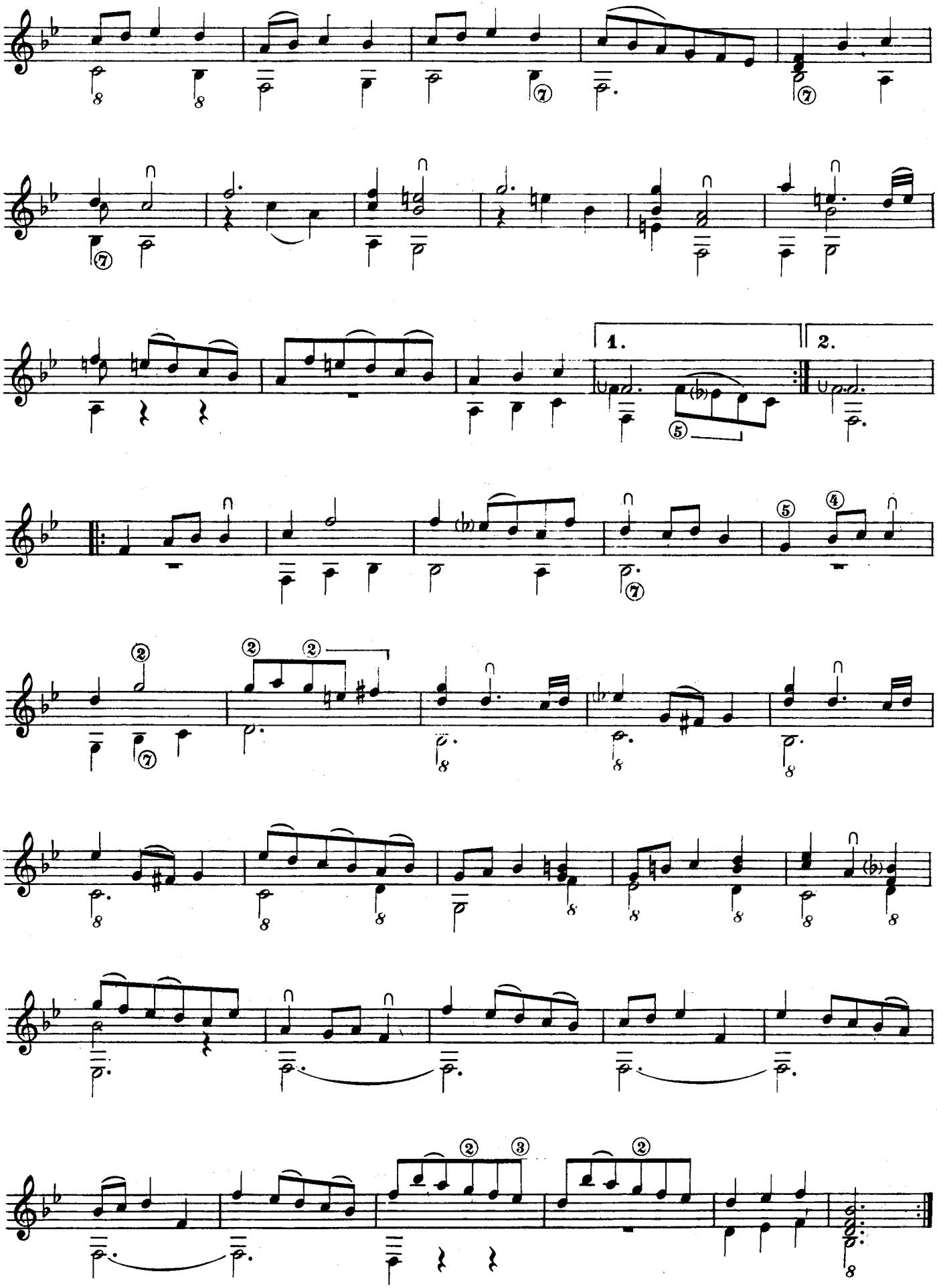

R
R

SARABANDE

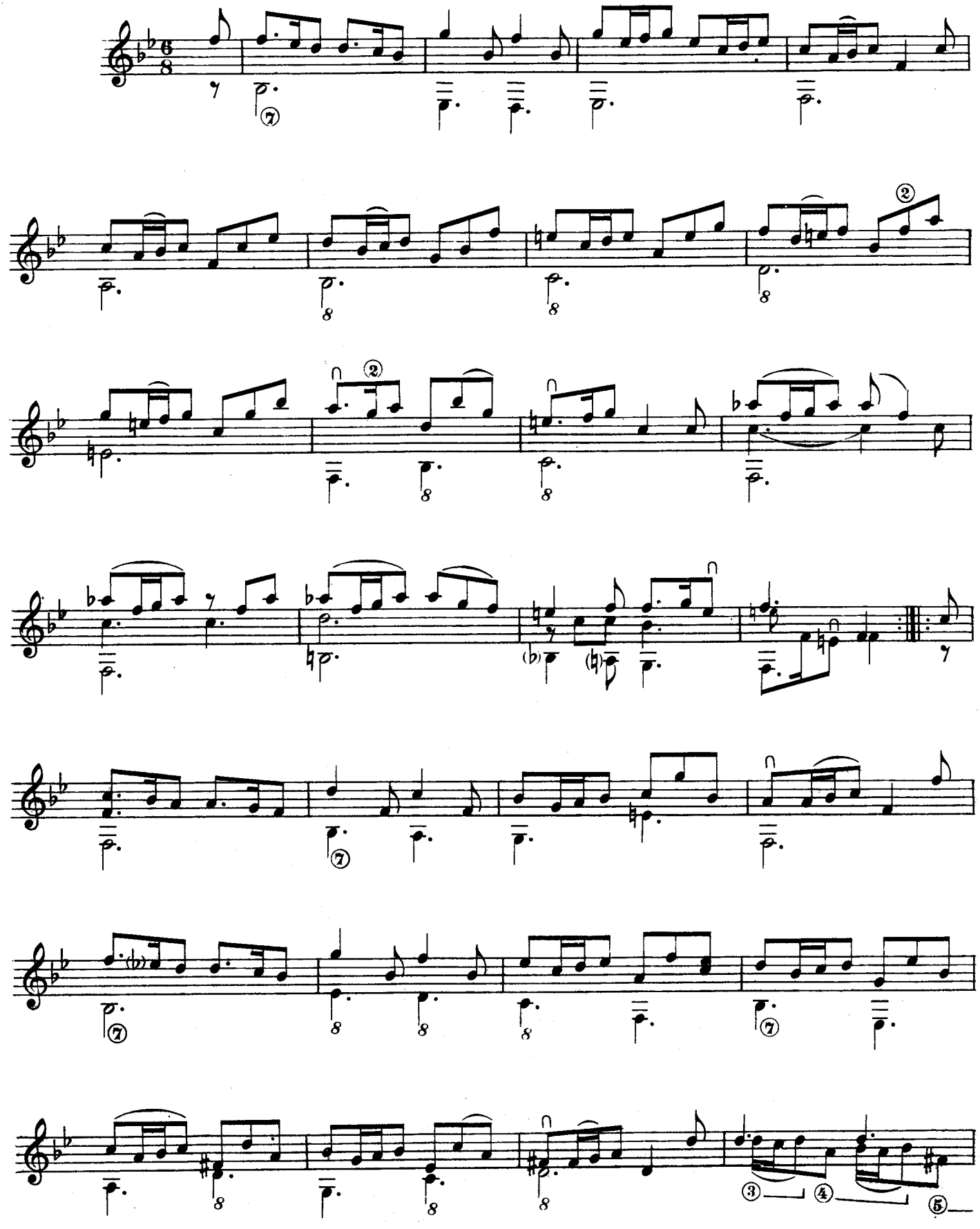


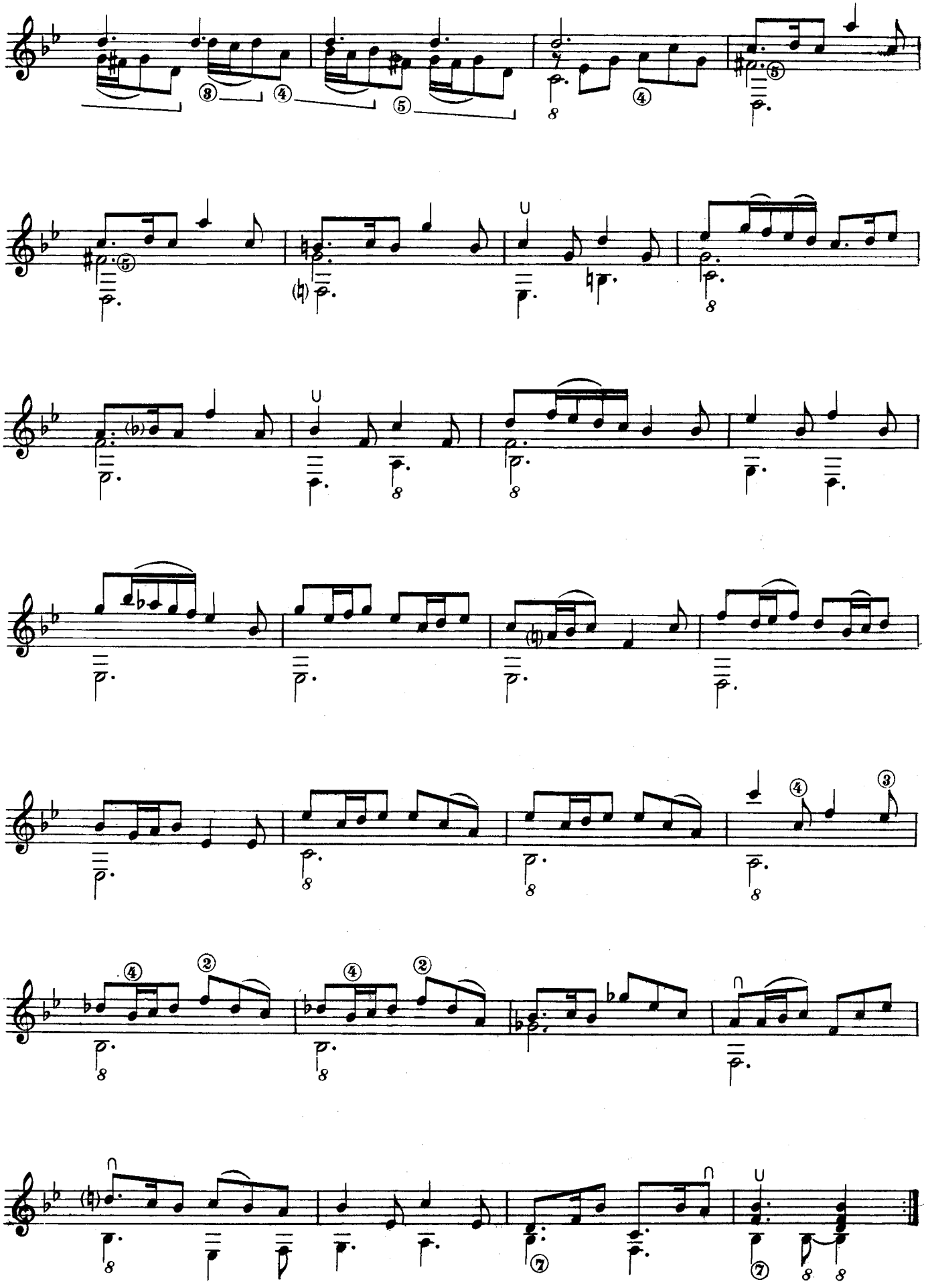
MENUET




1.
2.

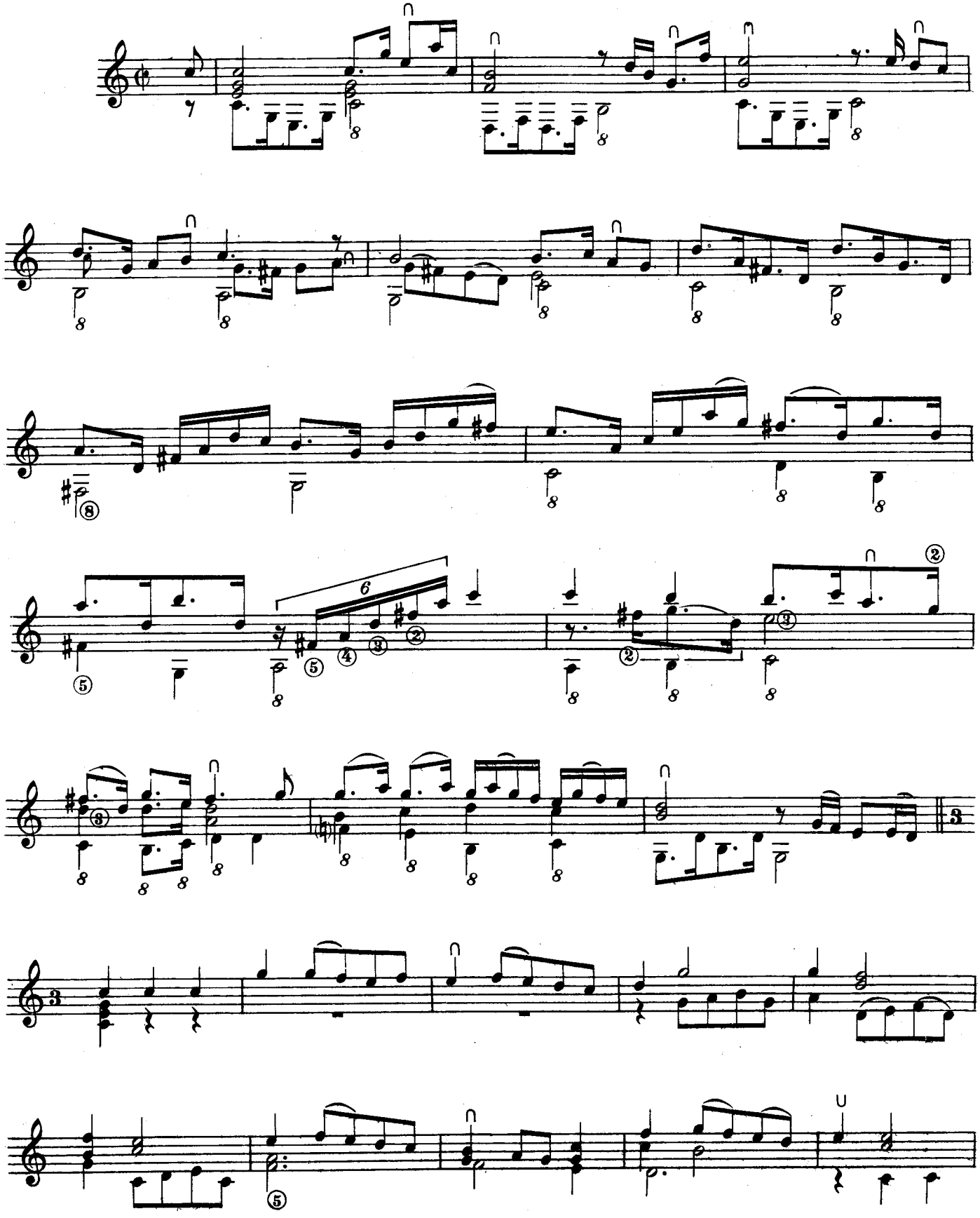
SALTARELLA

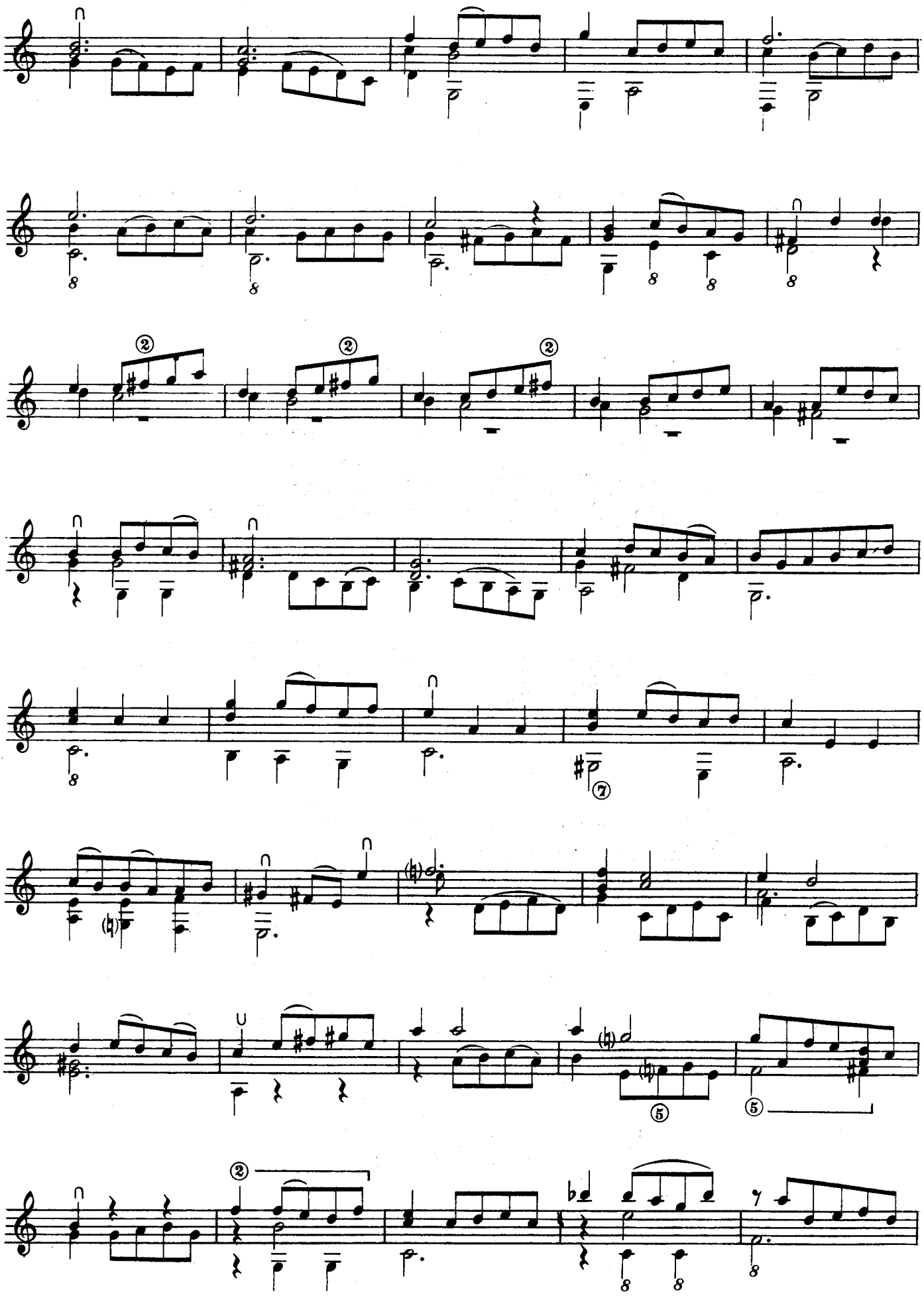


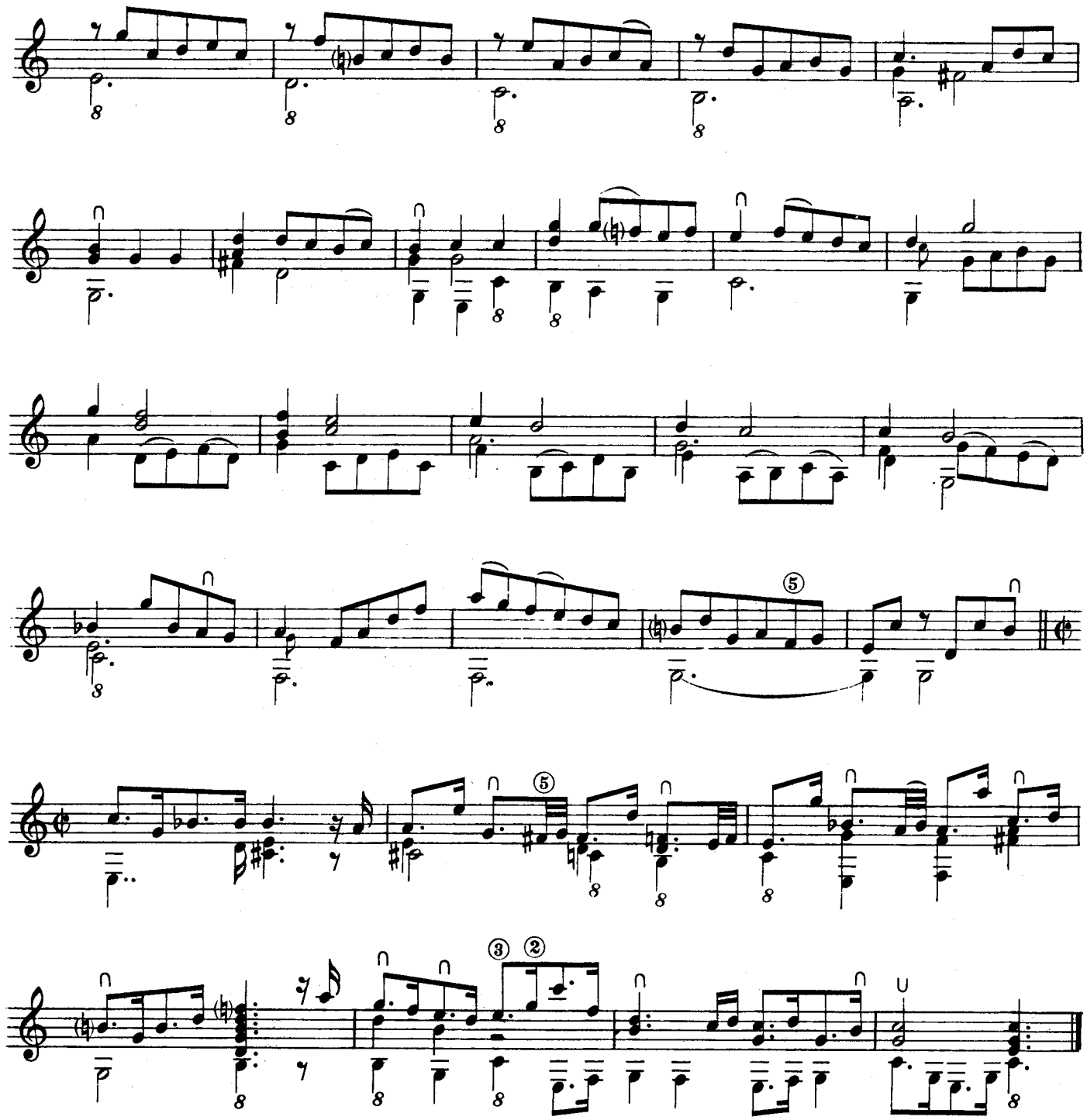


SUITE XX

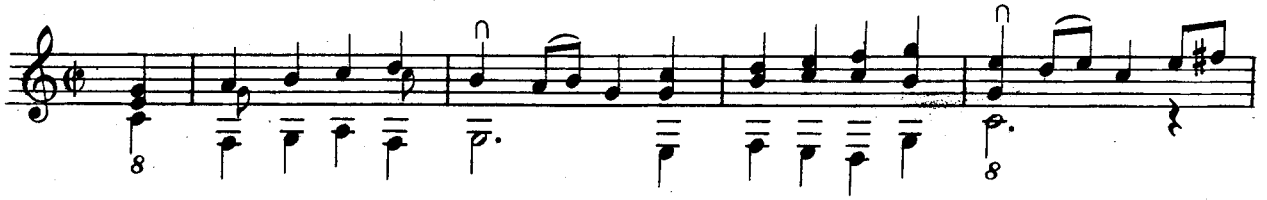
OUVERTURE

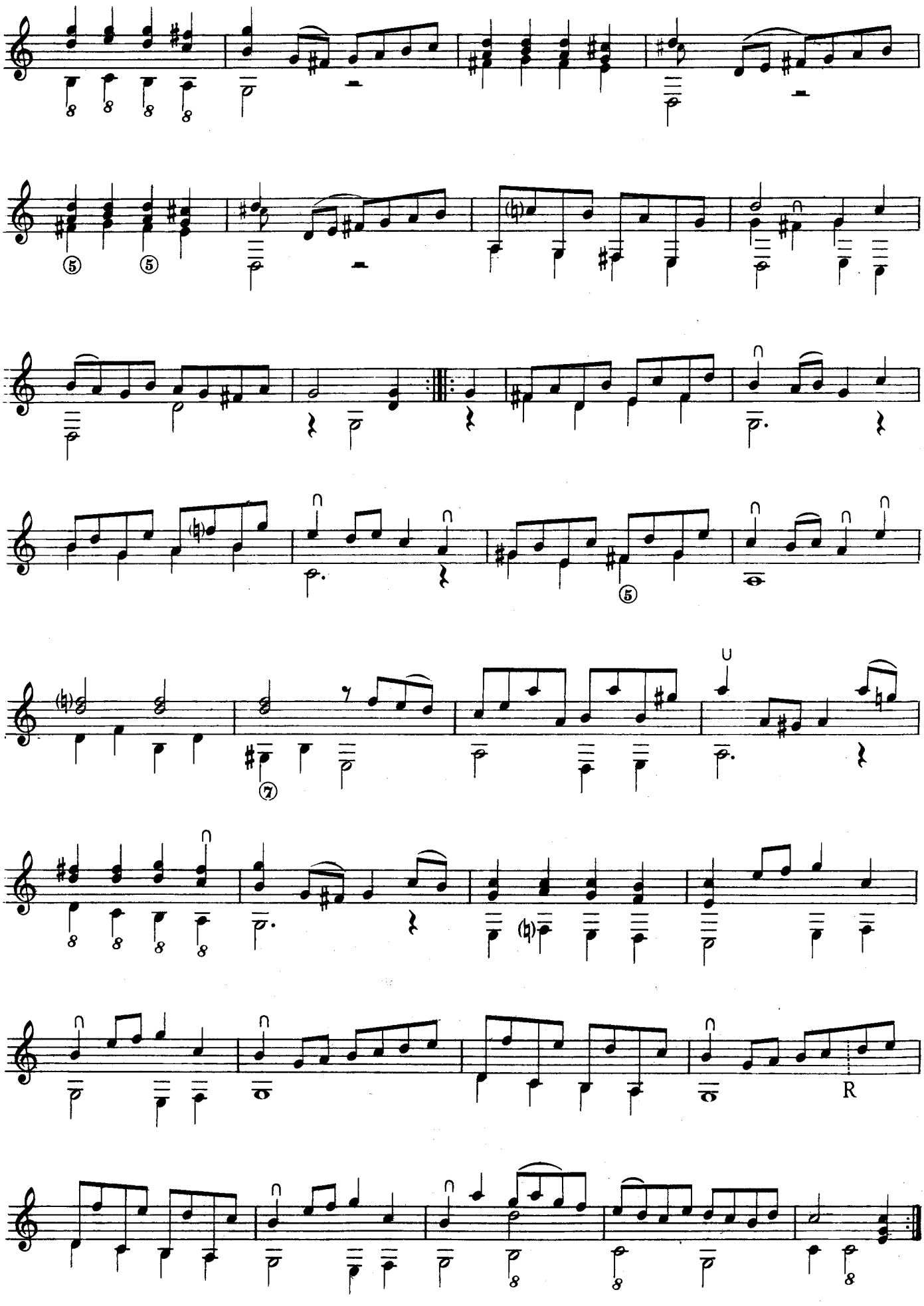




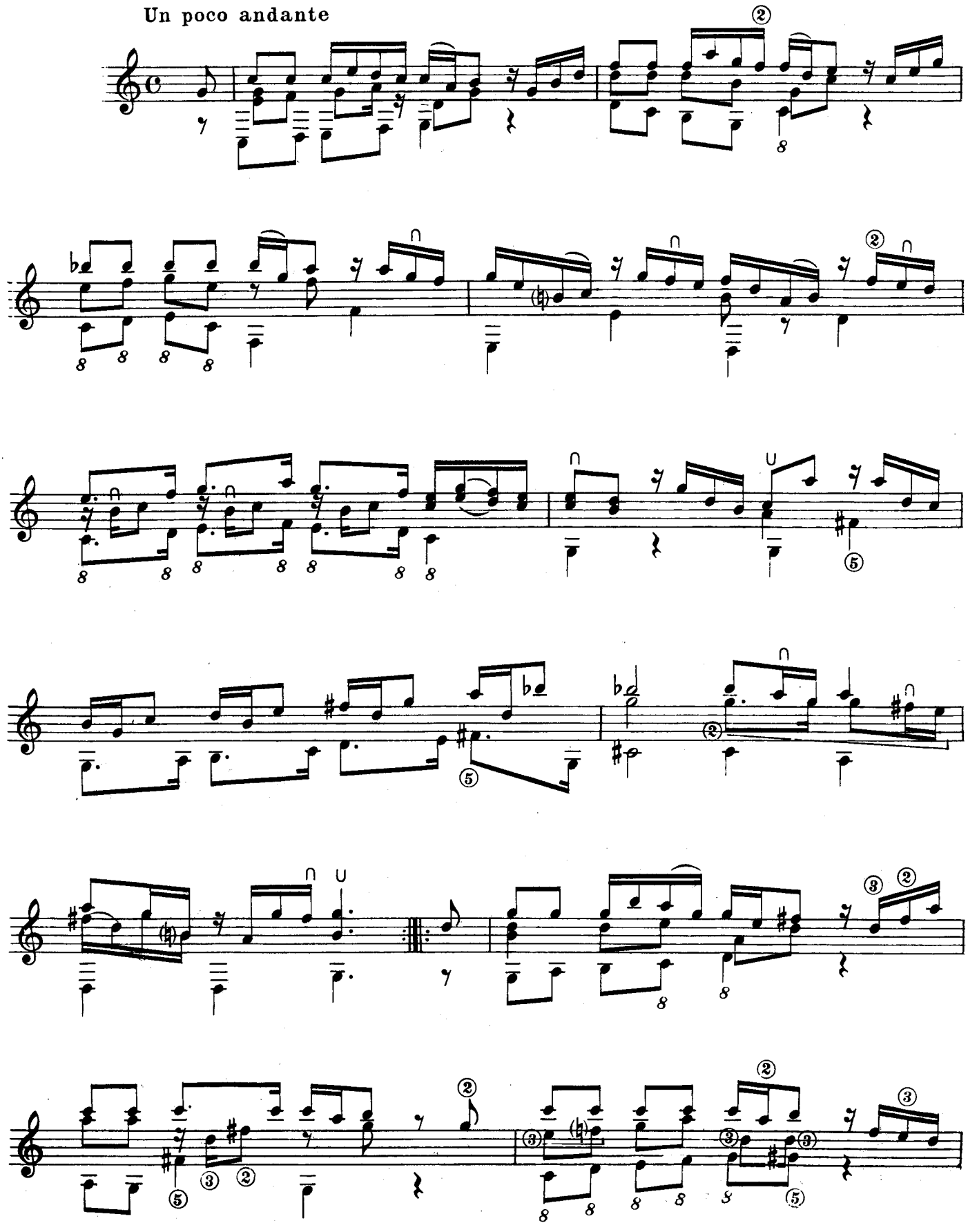


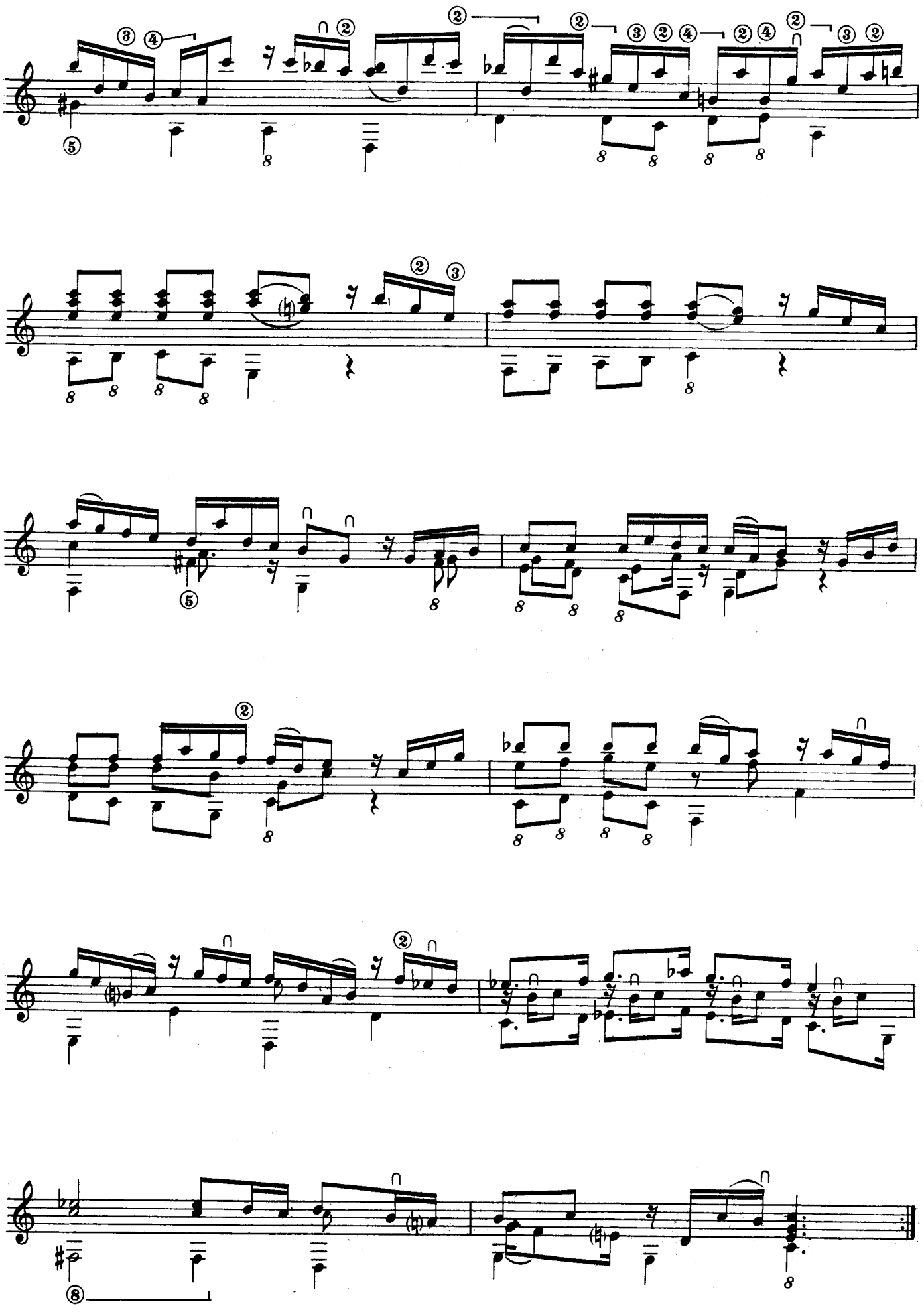
BOUREÉ



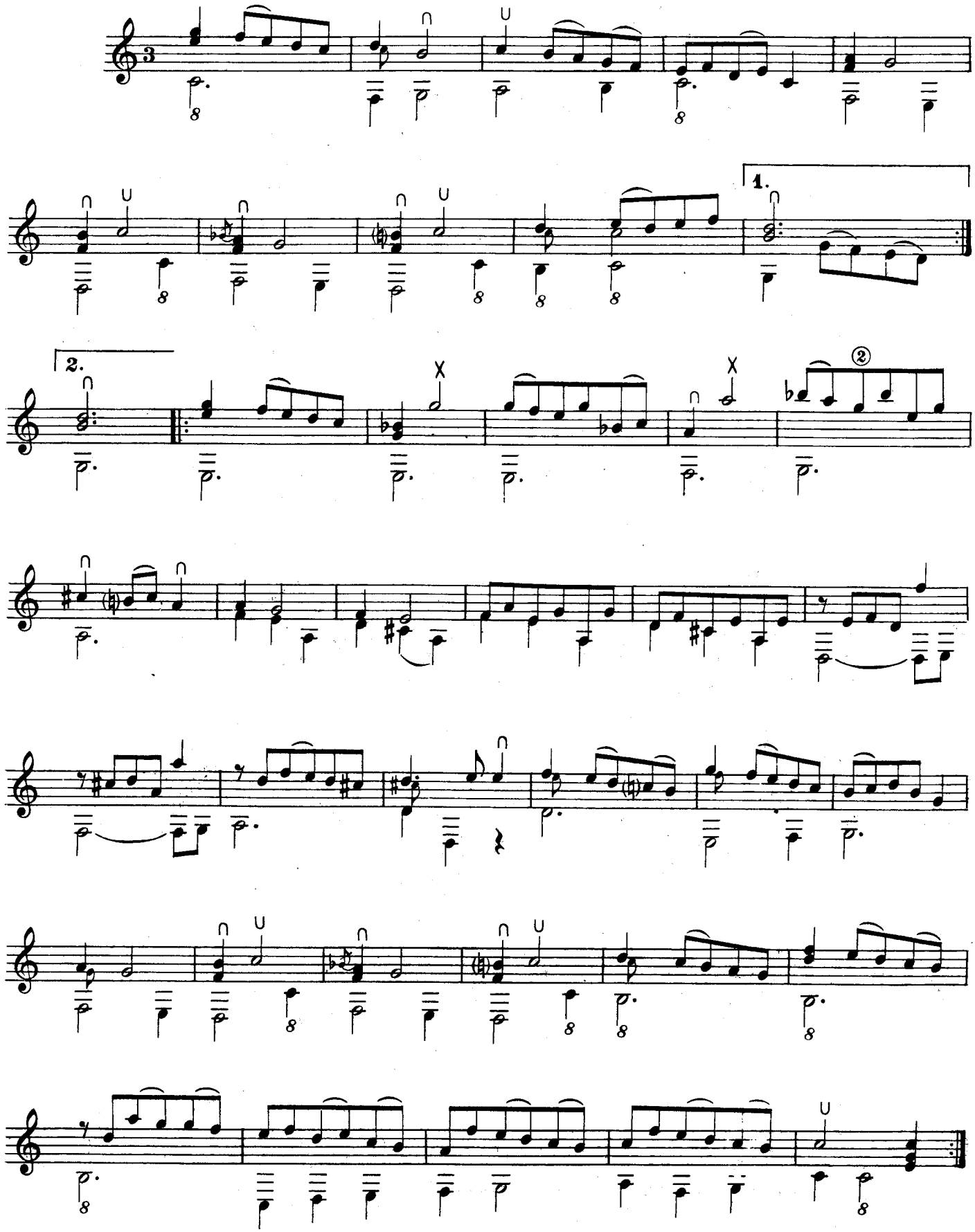

R

ARIA

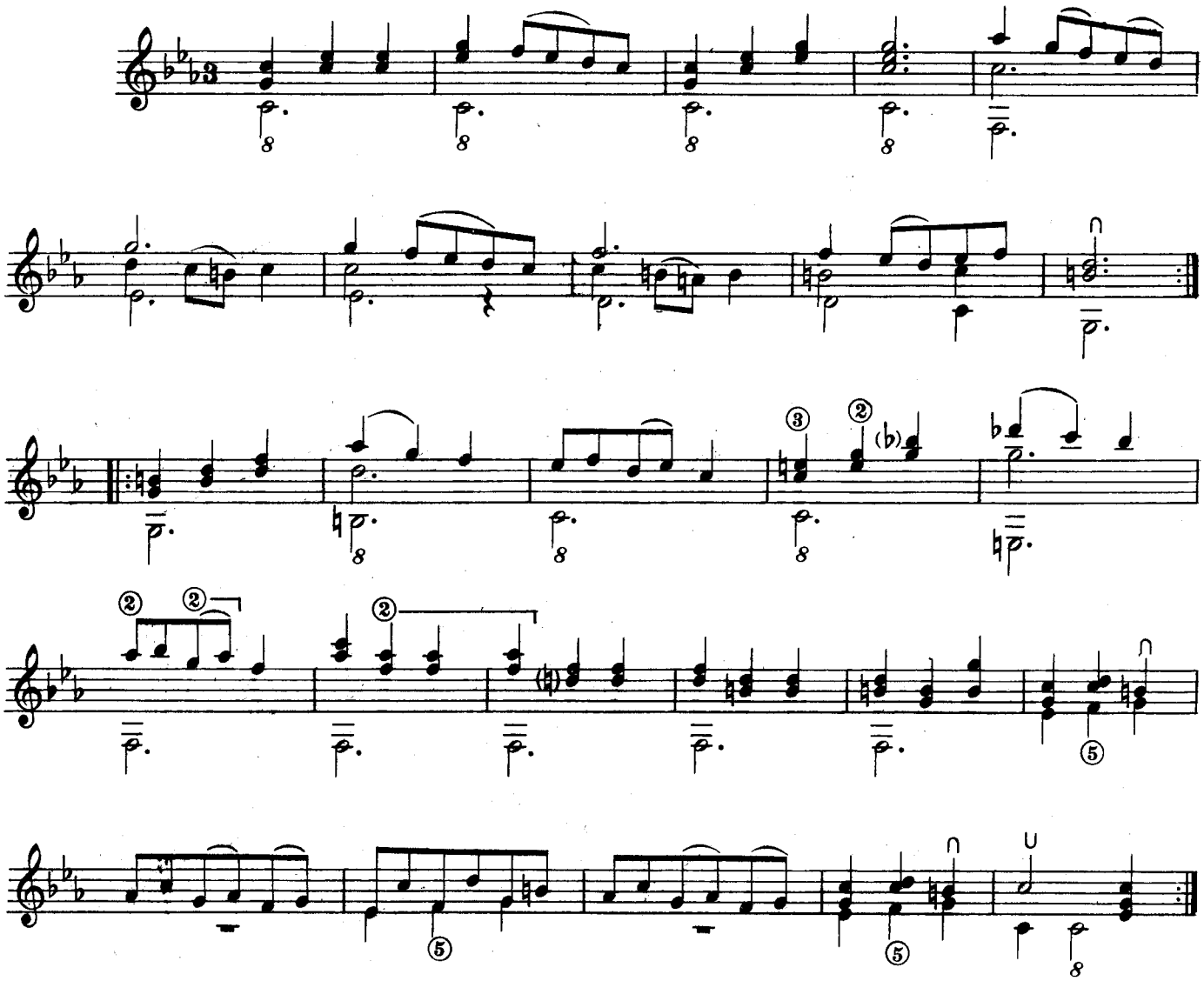




MENUET

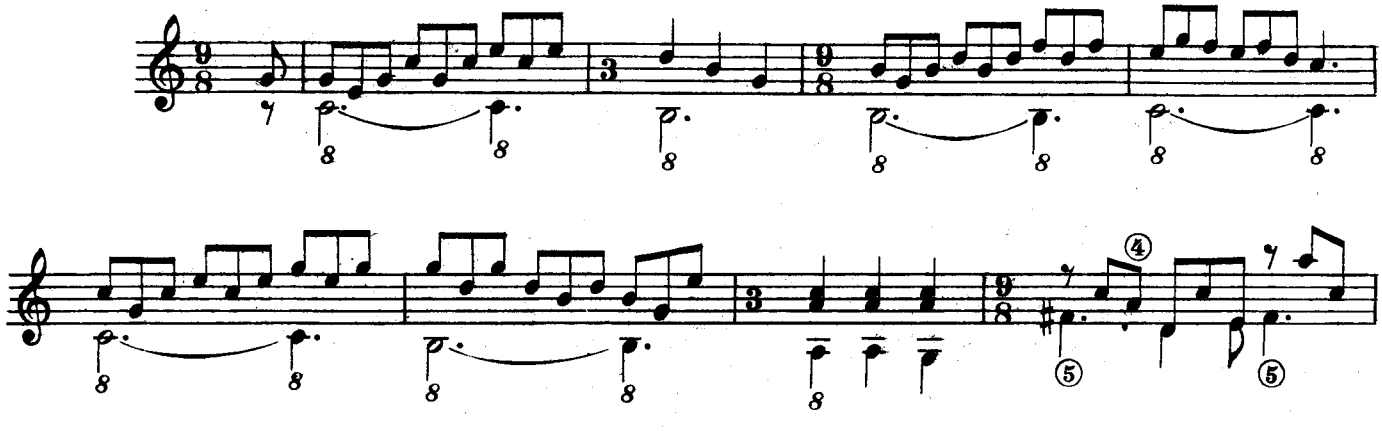


TRIO (1)

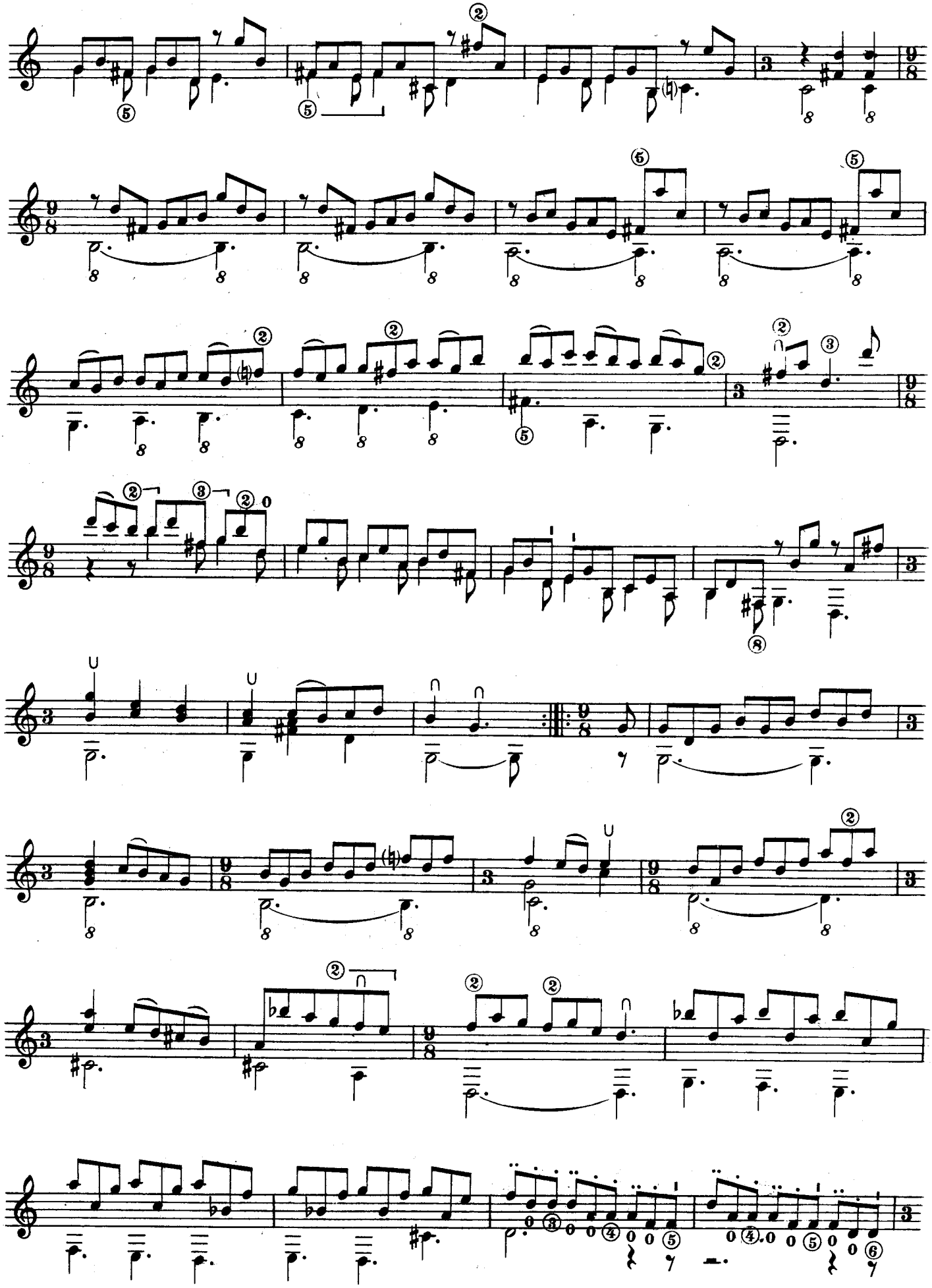


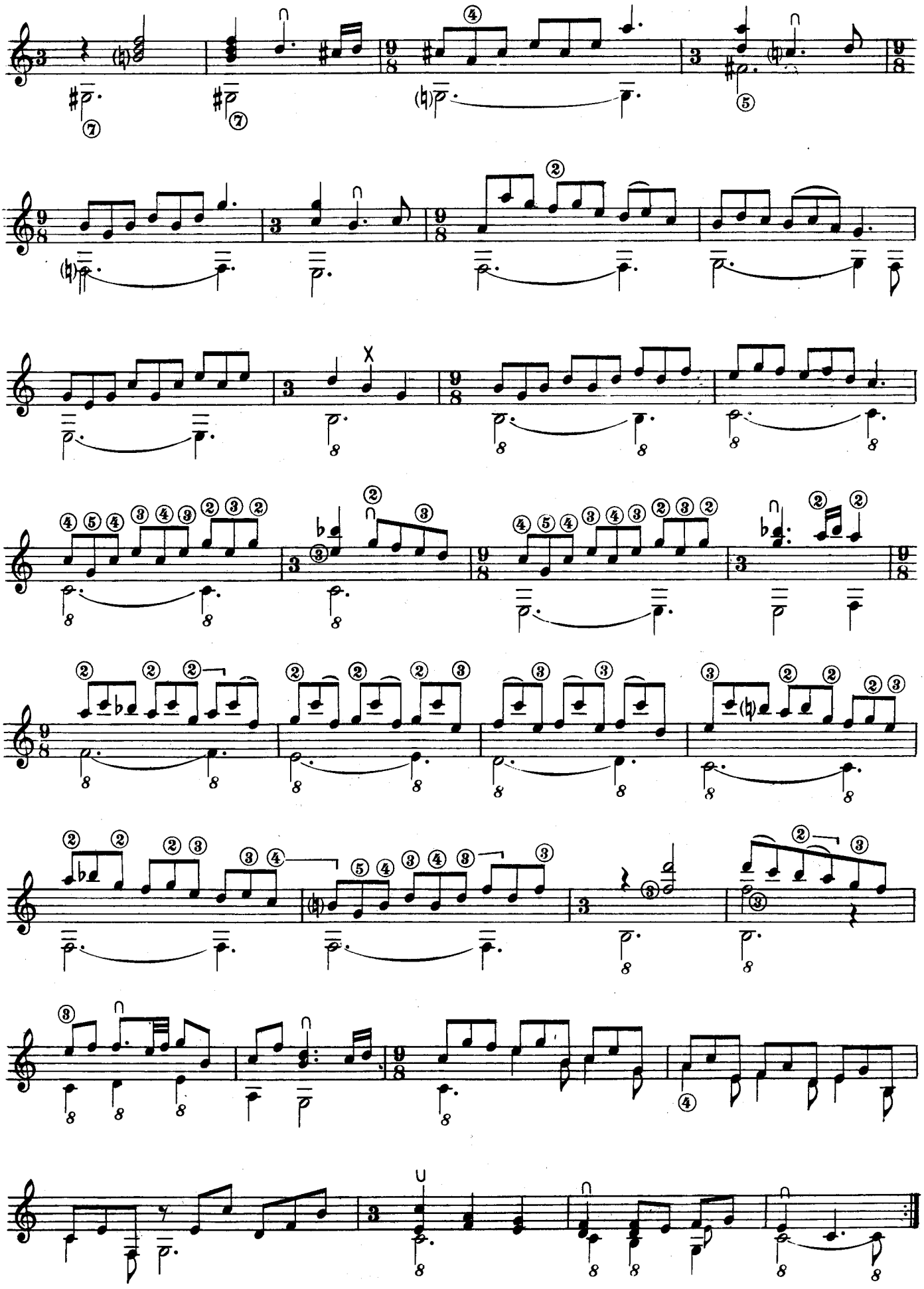
Menuet da Capo

GIGUE



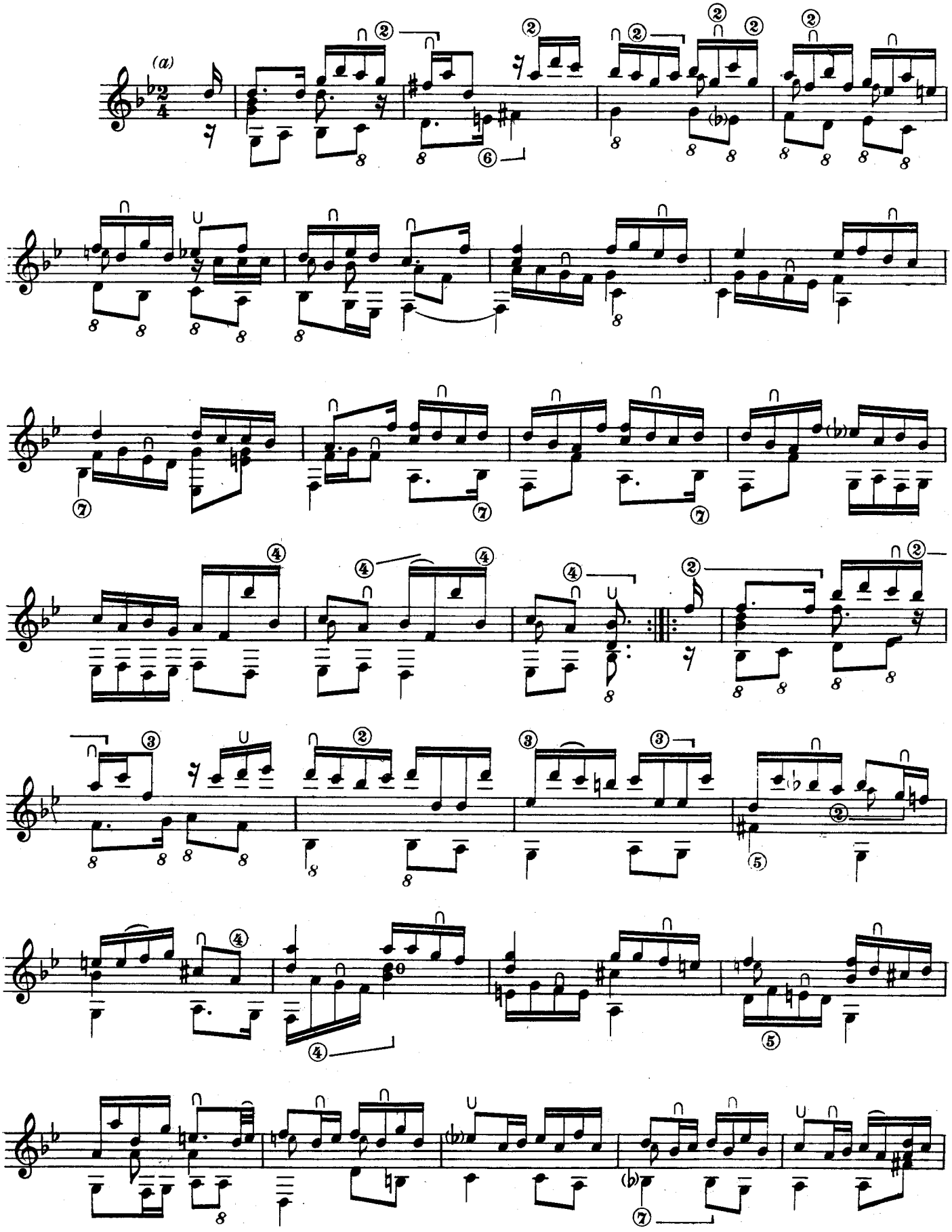
(1) L'accordatura dei bassi rimane immutata.
The tuning of the basses remains unchanged.
L'accord des basses reste inchangé.



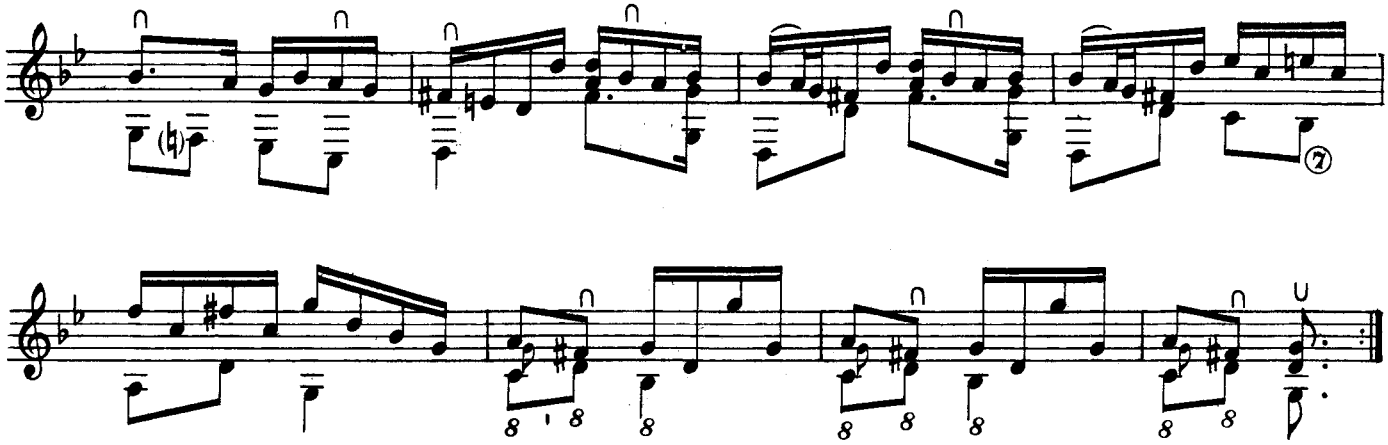


SUITE XXI

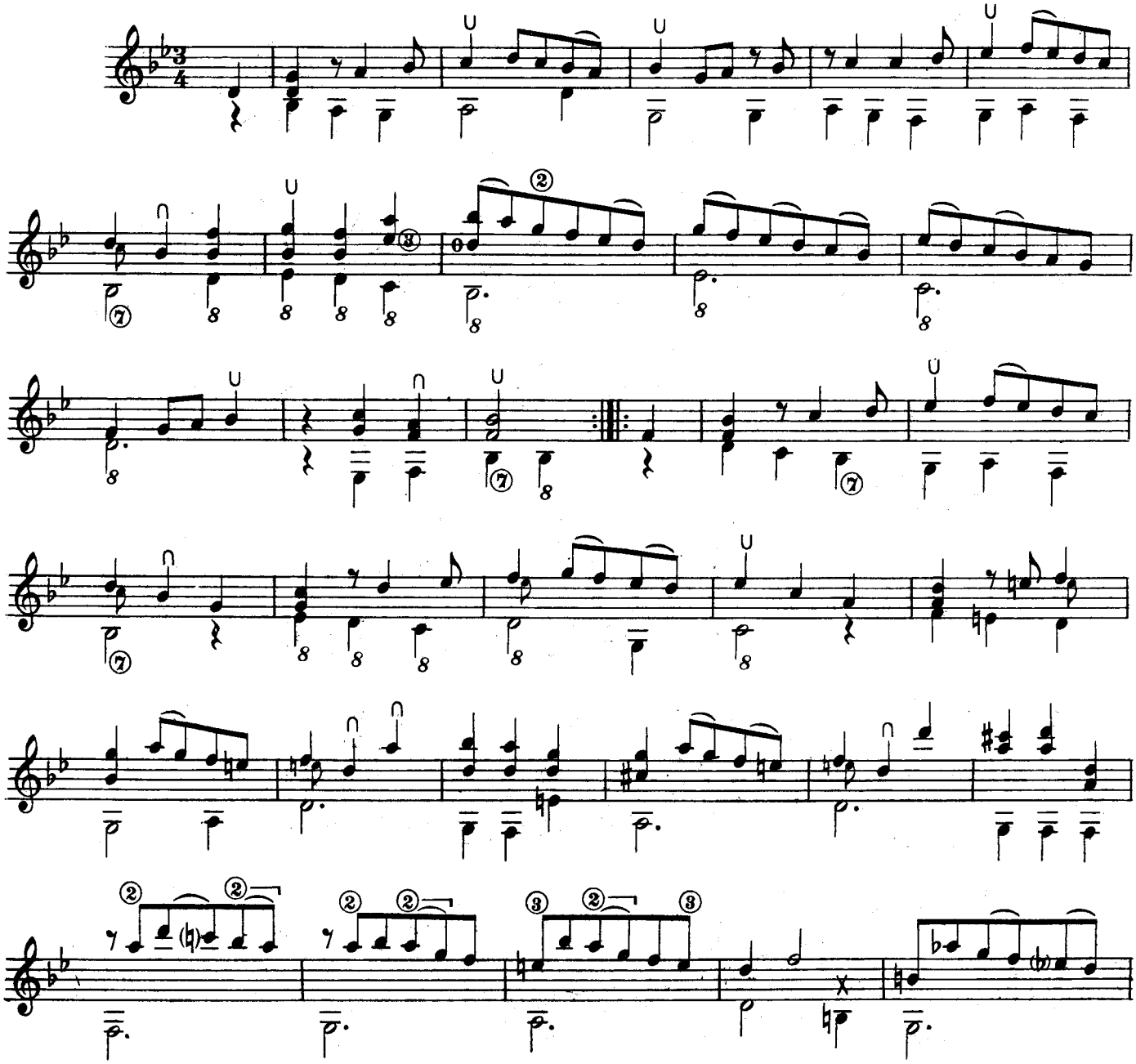
ANDANTE

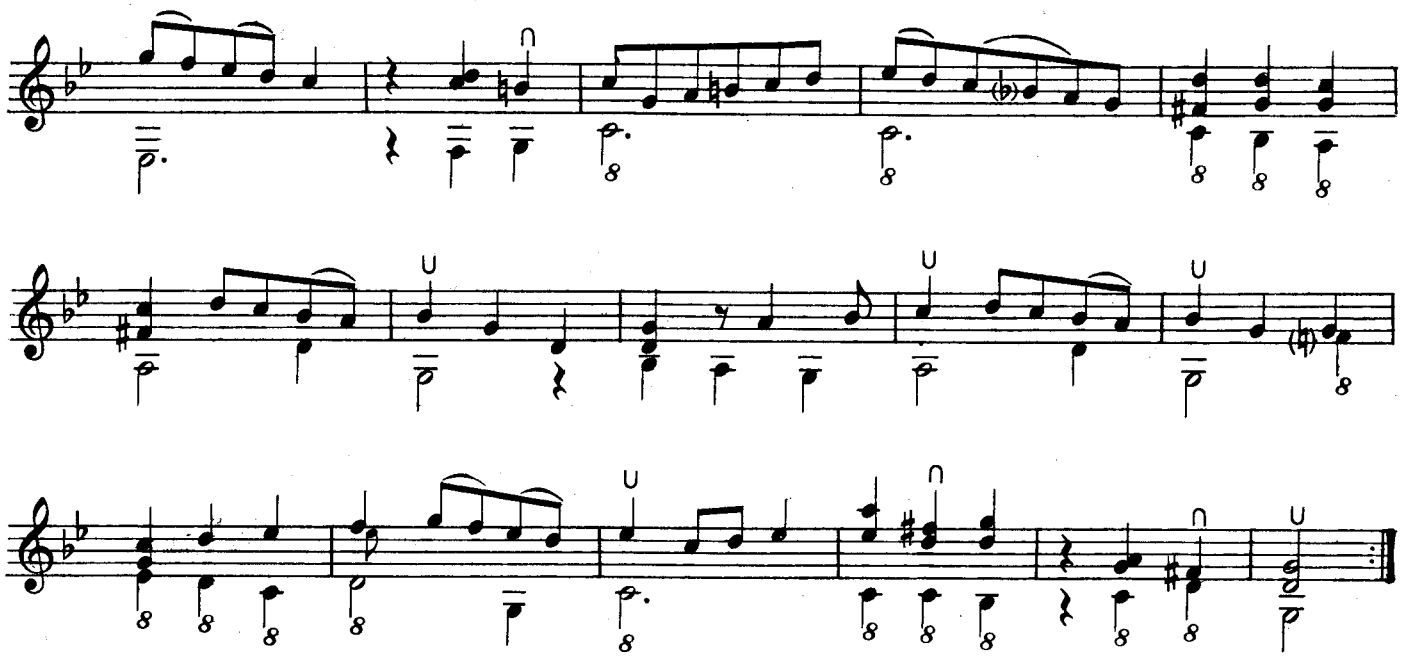


(a) Nell'originale il tempo è indicato con ¢
In the original the tempo is indicated by ¢
Dans l'original le temps est indiqué par ¢
Im Original ist das Tempo mit ¢ *angegeben.*

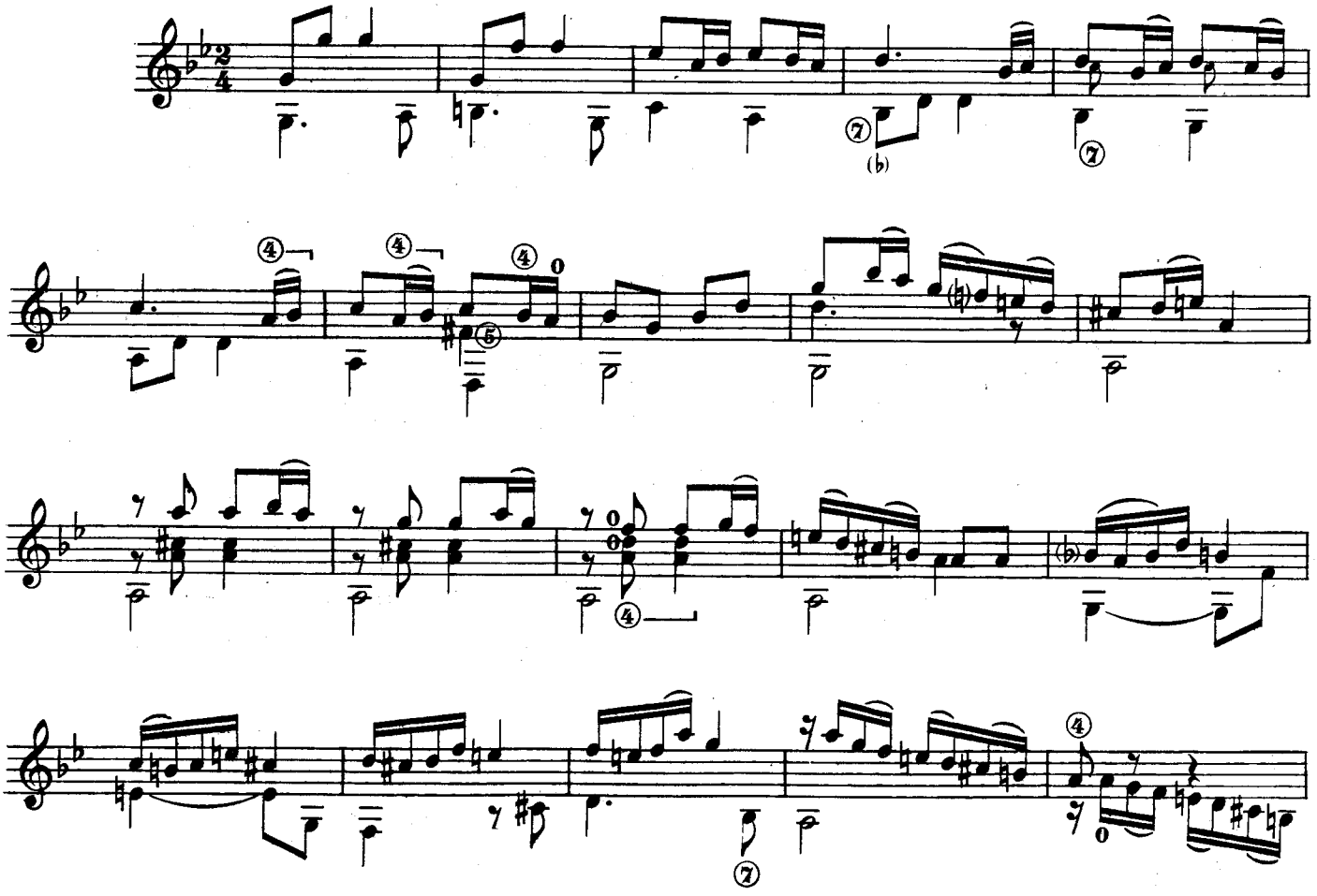


PASSEPIED



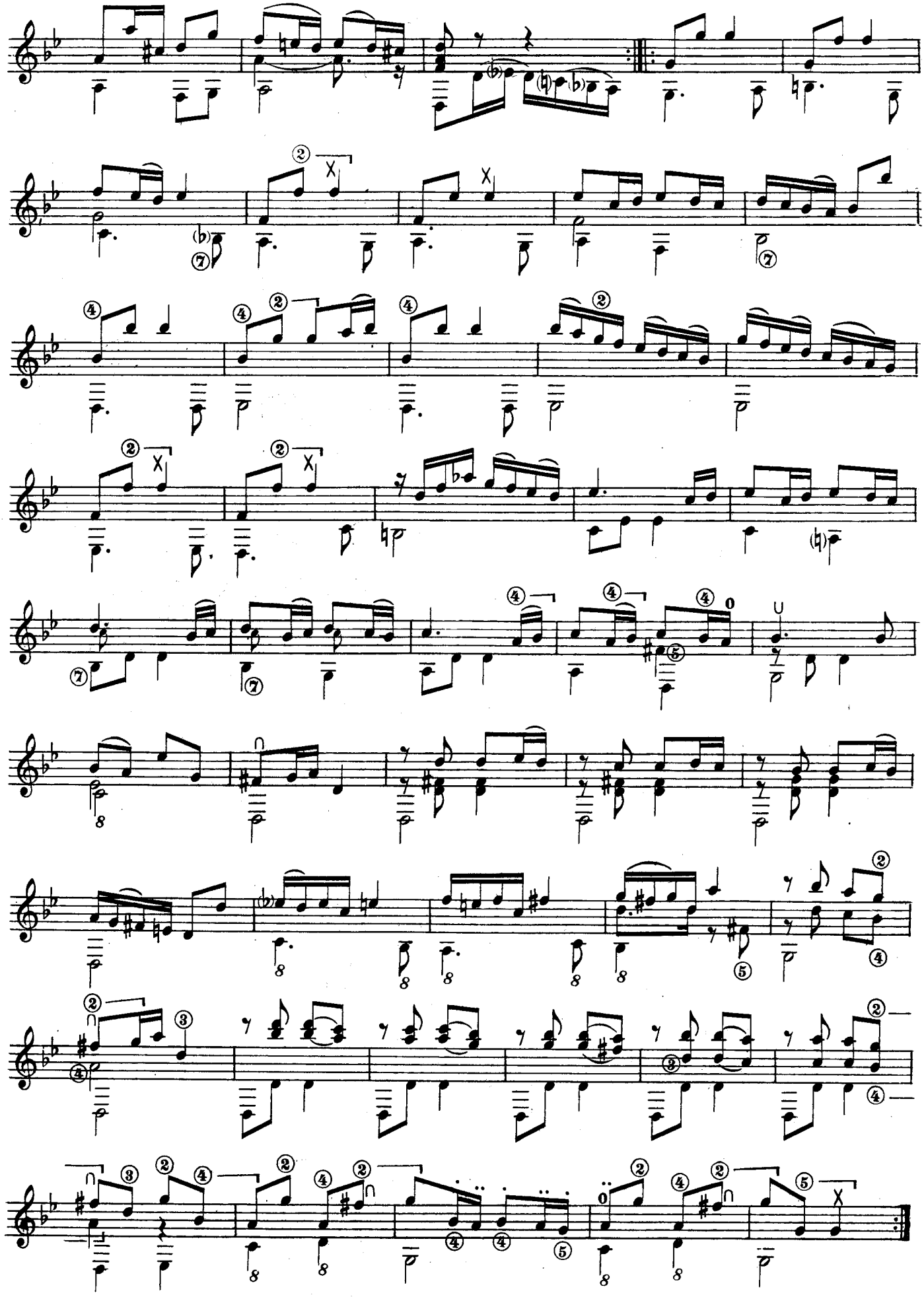


BOURÉE (1)

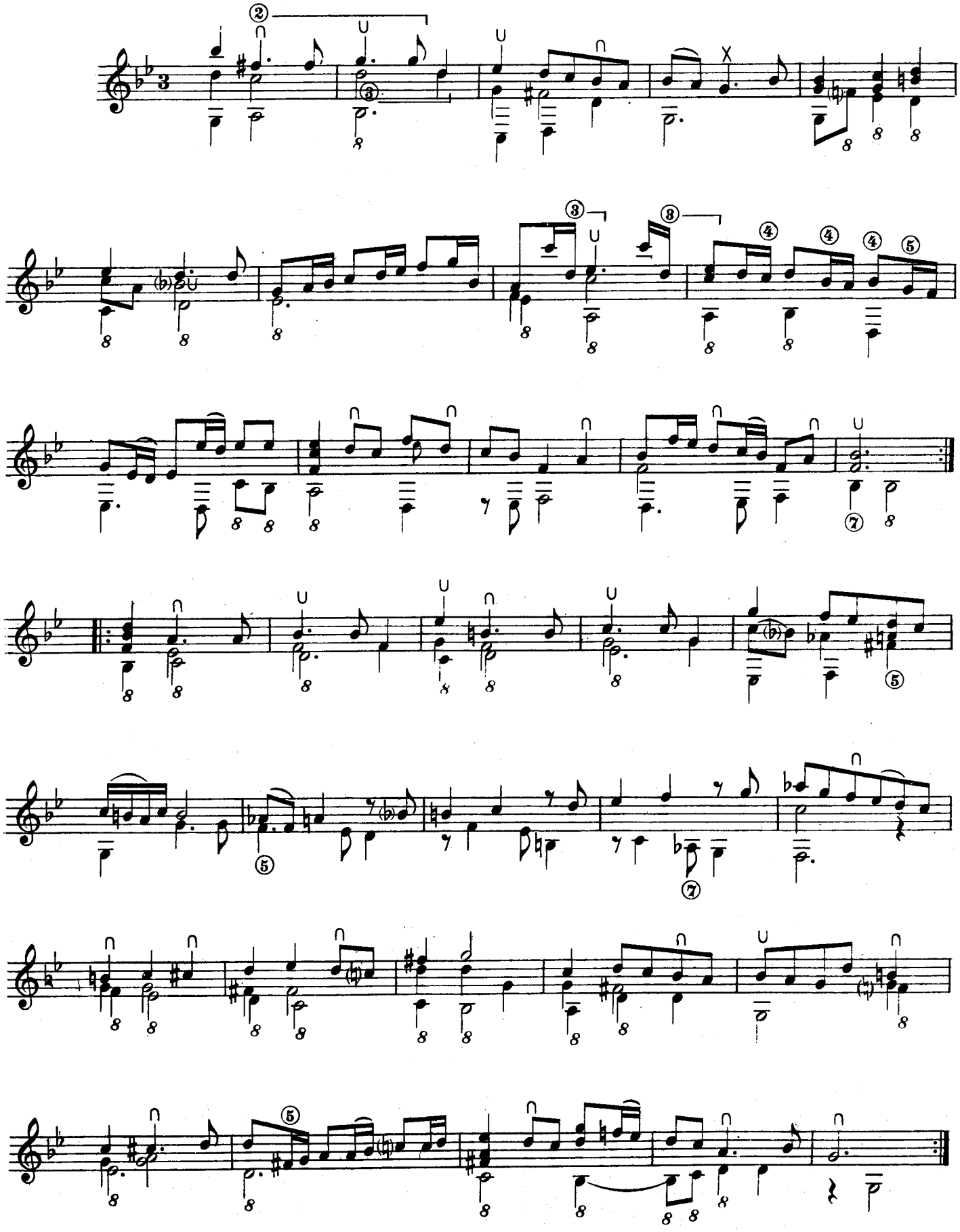


Titolo mancante nell'originale, ma la stessa composizione appare come Bourée in una Suite del manoscritto di Dresda.

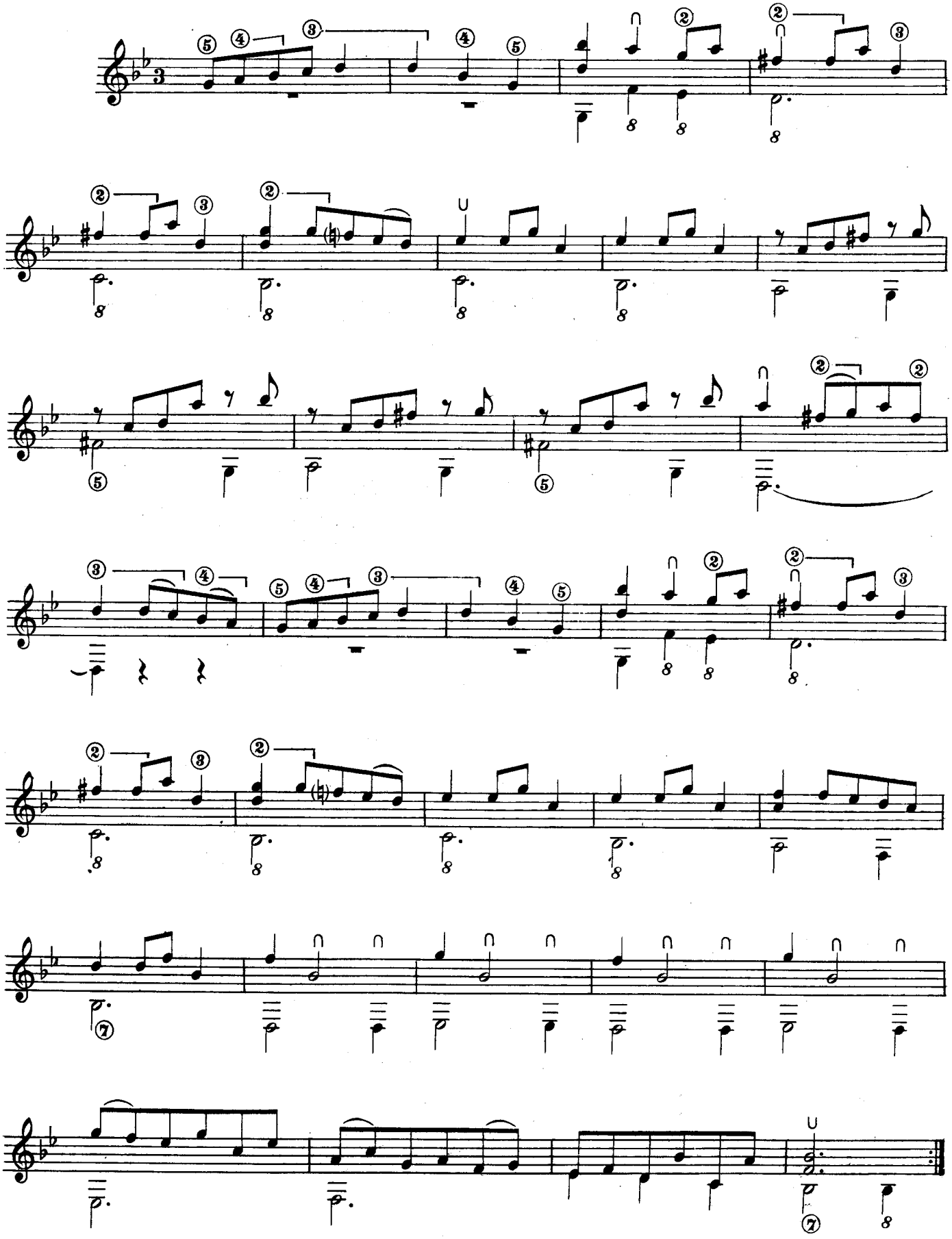
(1) *The title is missing in the original, but the same composition appears as "Bourée" in a Suite of the Dresden Manuscript.*
Le titre manque dans l'original, mais la même composition paraît comme Bourée dans une Suite du manuscrit de Dresde.
Im Original fehlender Titel, aber die gleiche Komposition erscheint als Bourée in einer Suite vom Manuskript in Dresden.

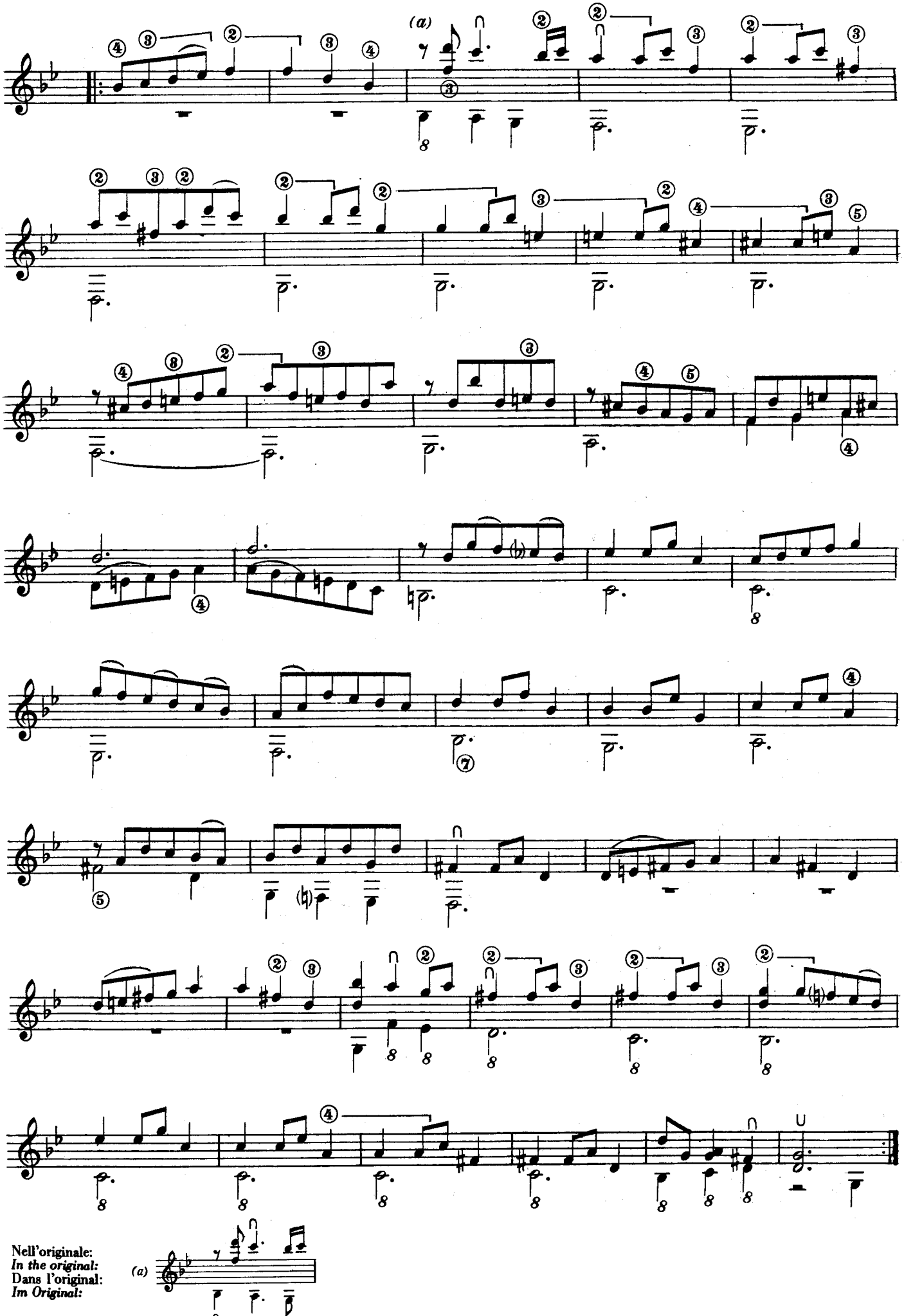


SARABANDE



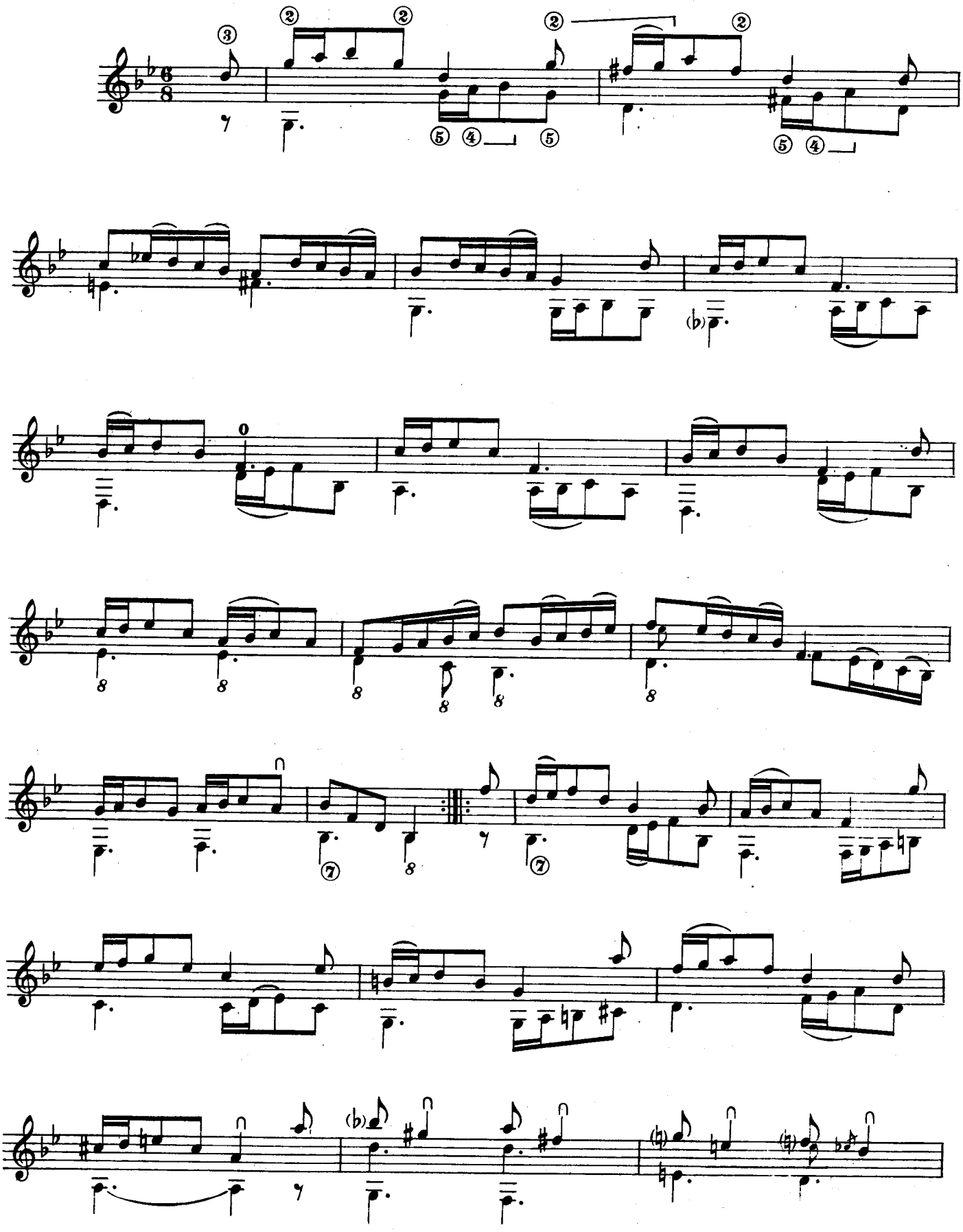
LA BABILIEUSE EN MENUET

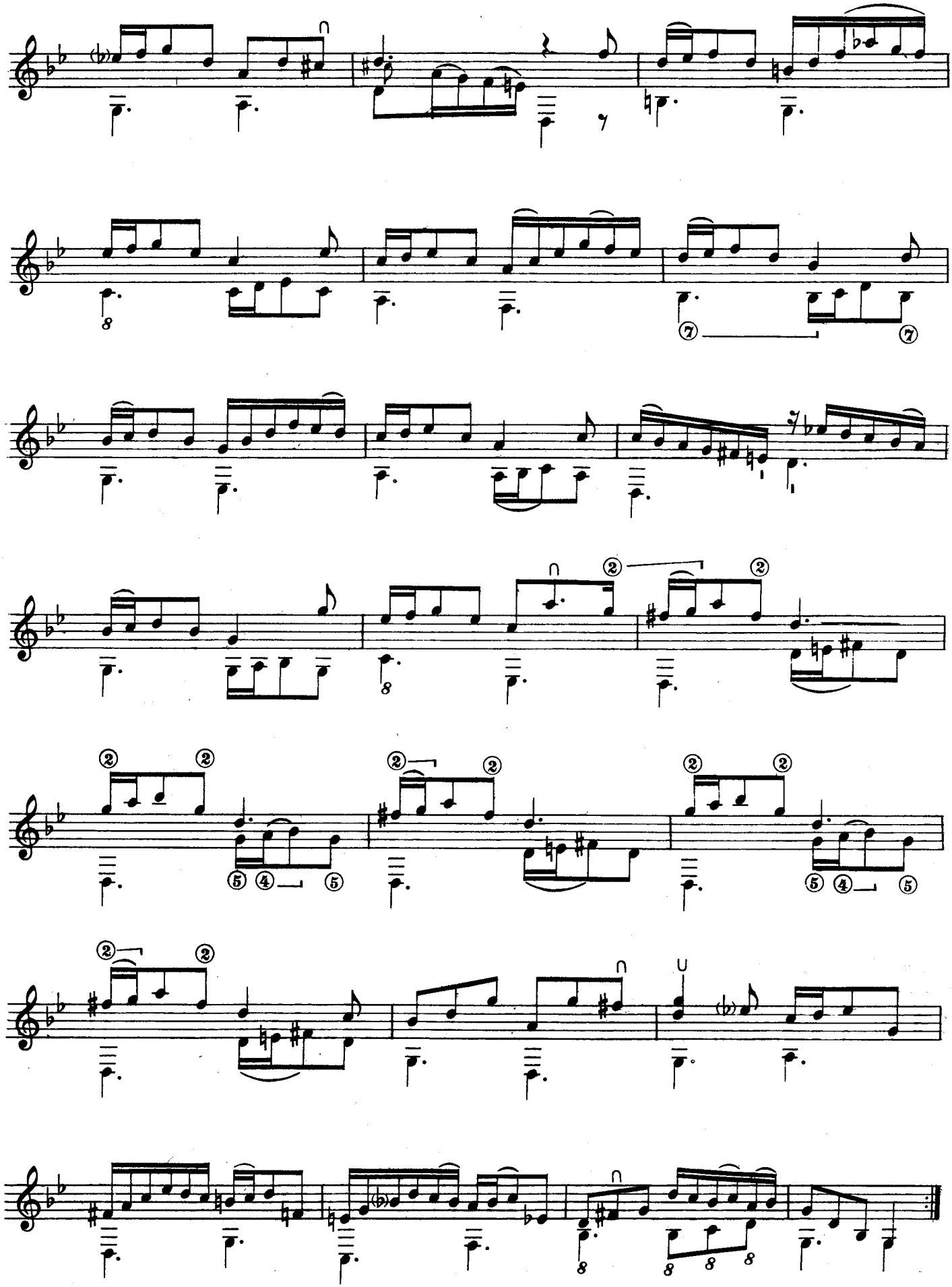




Nell'originale:
In the original:
Dans l'original:
Im Original:

GIGUE



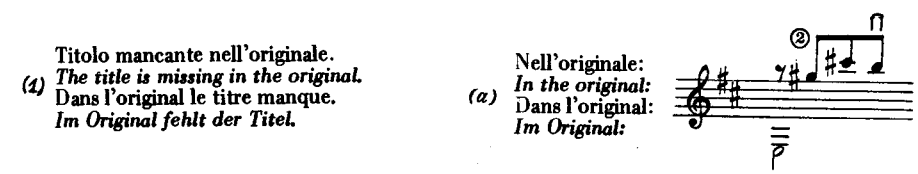


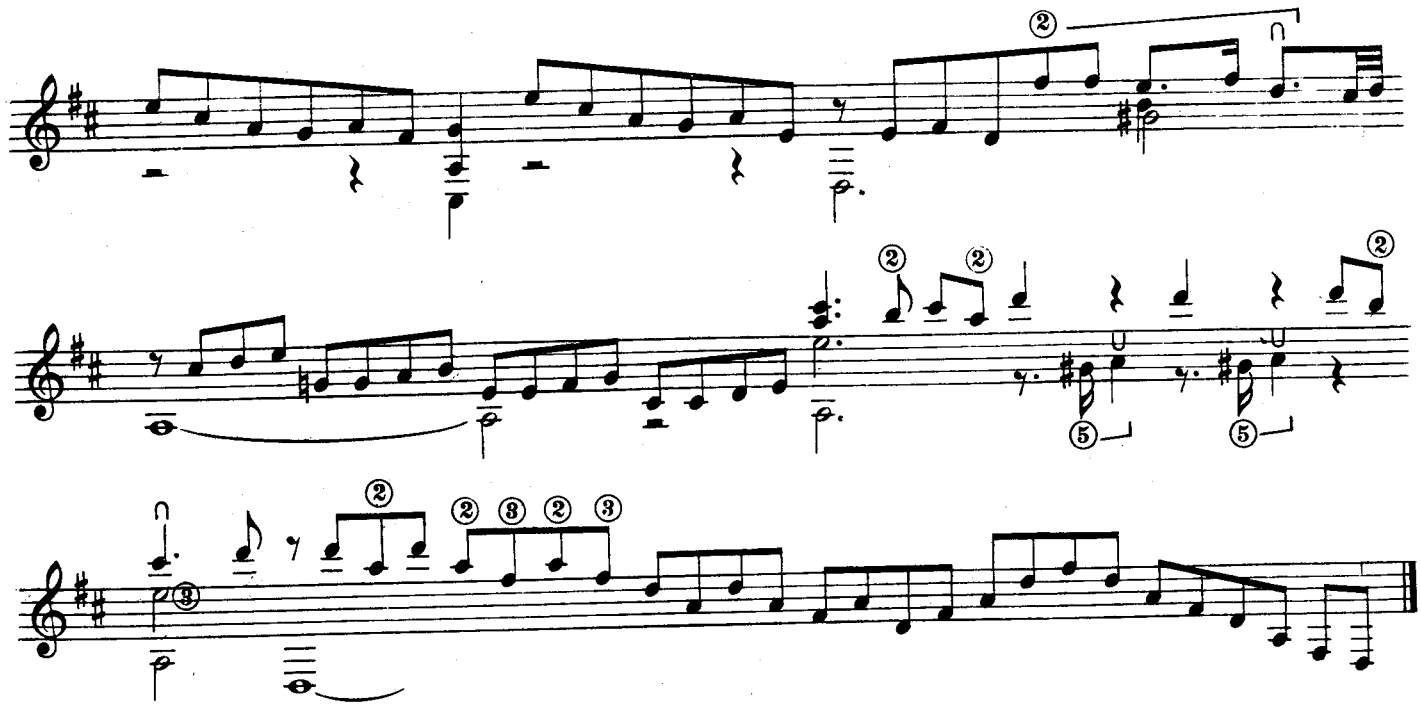
SUITE XXII

PRELUDE [1]

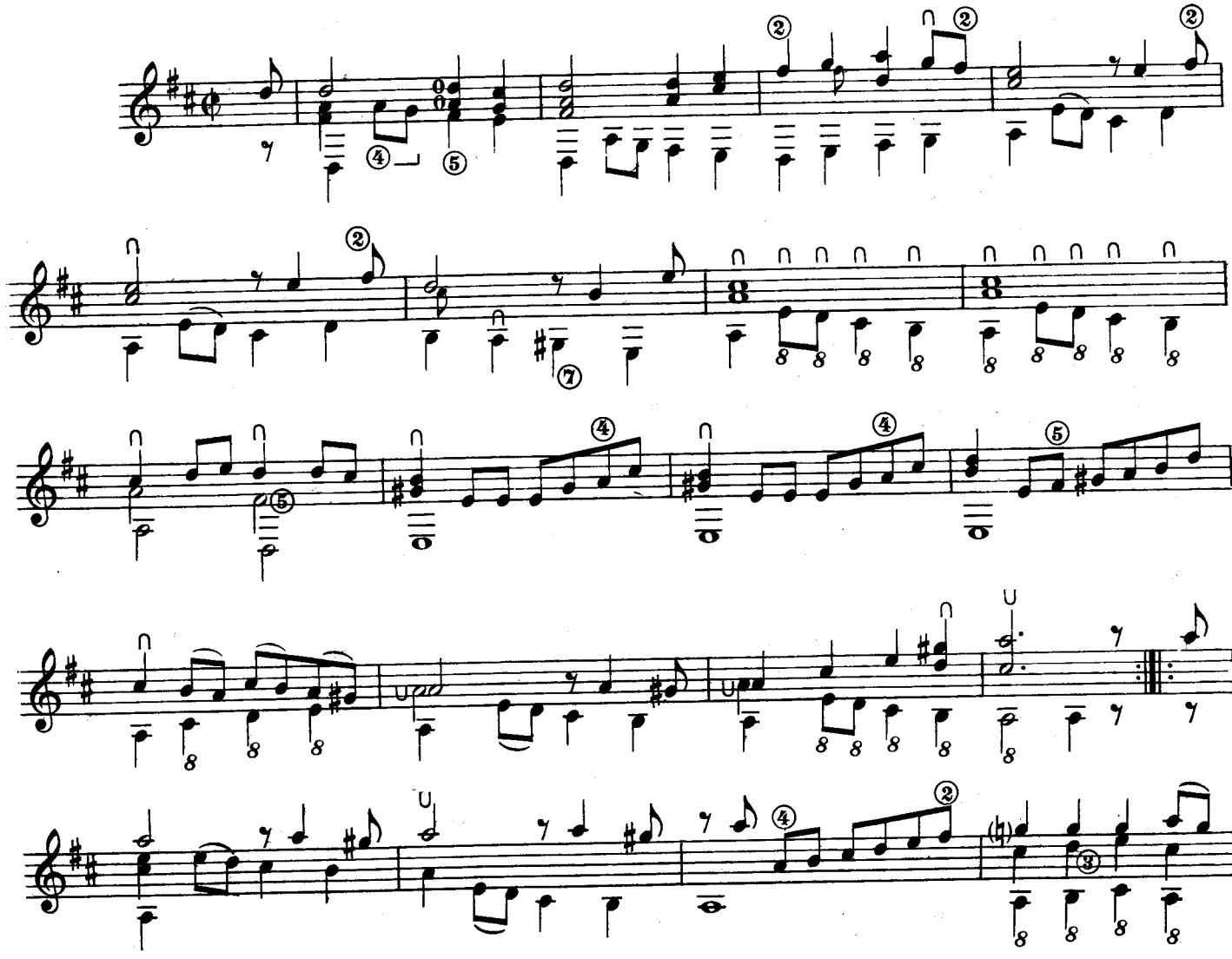
(1) Titolo mancante nell'originale.
The title is missing in the original.
Dans l'original le titre manque.
Im Original fehlt der Titel.

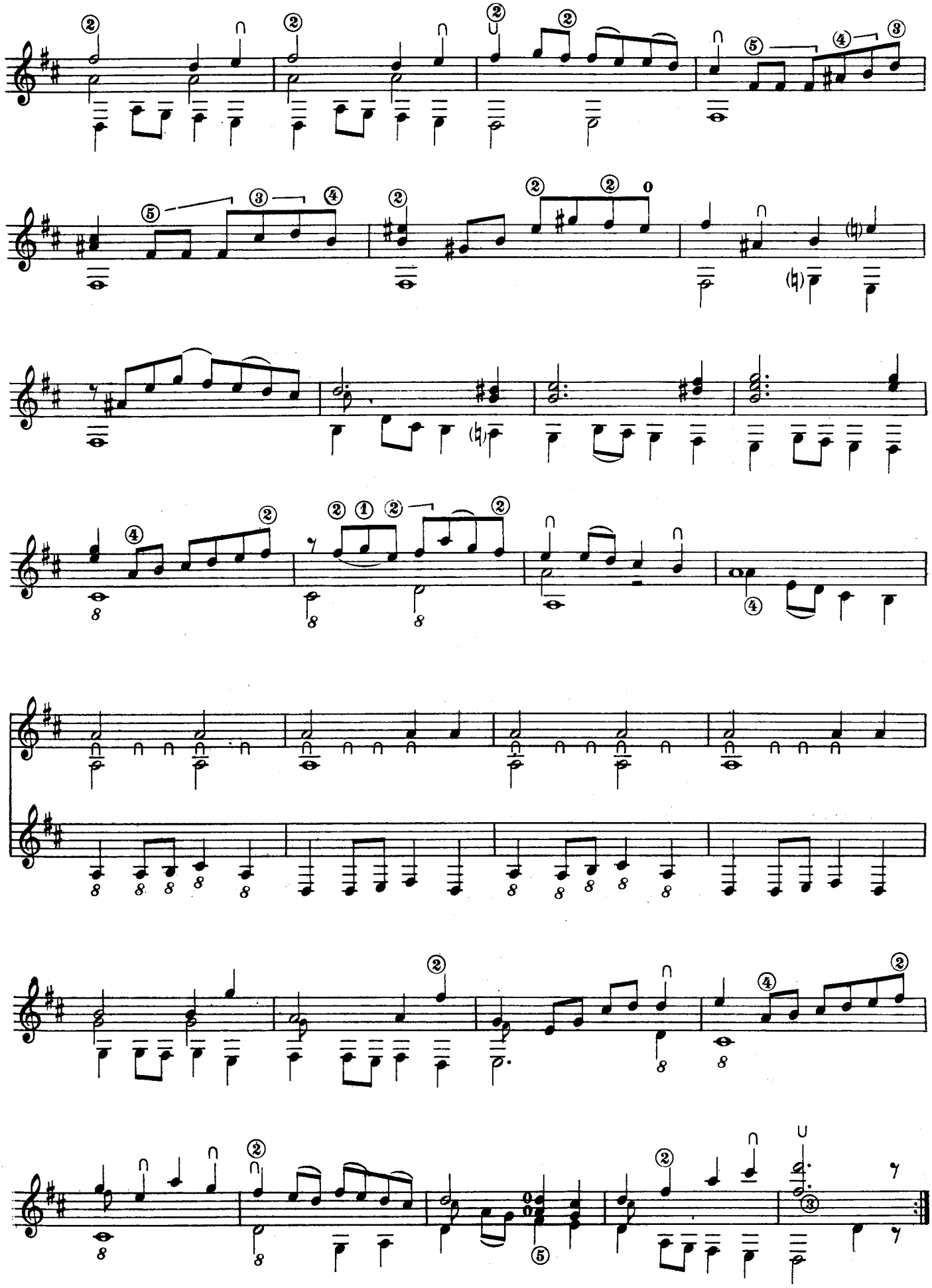
(a) Nell'originale:
In the original:
Dans l'original:
Im Original:



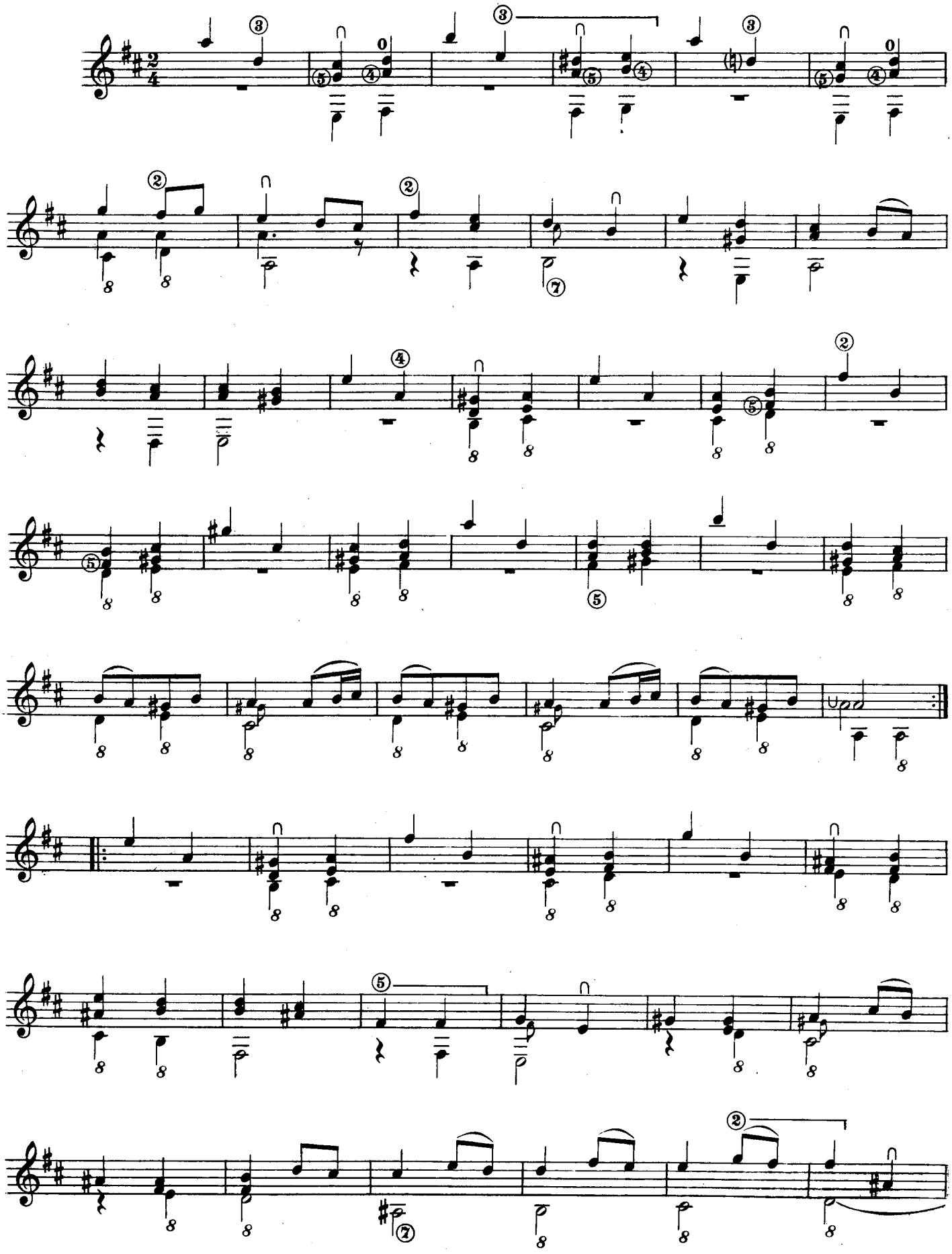


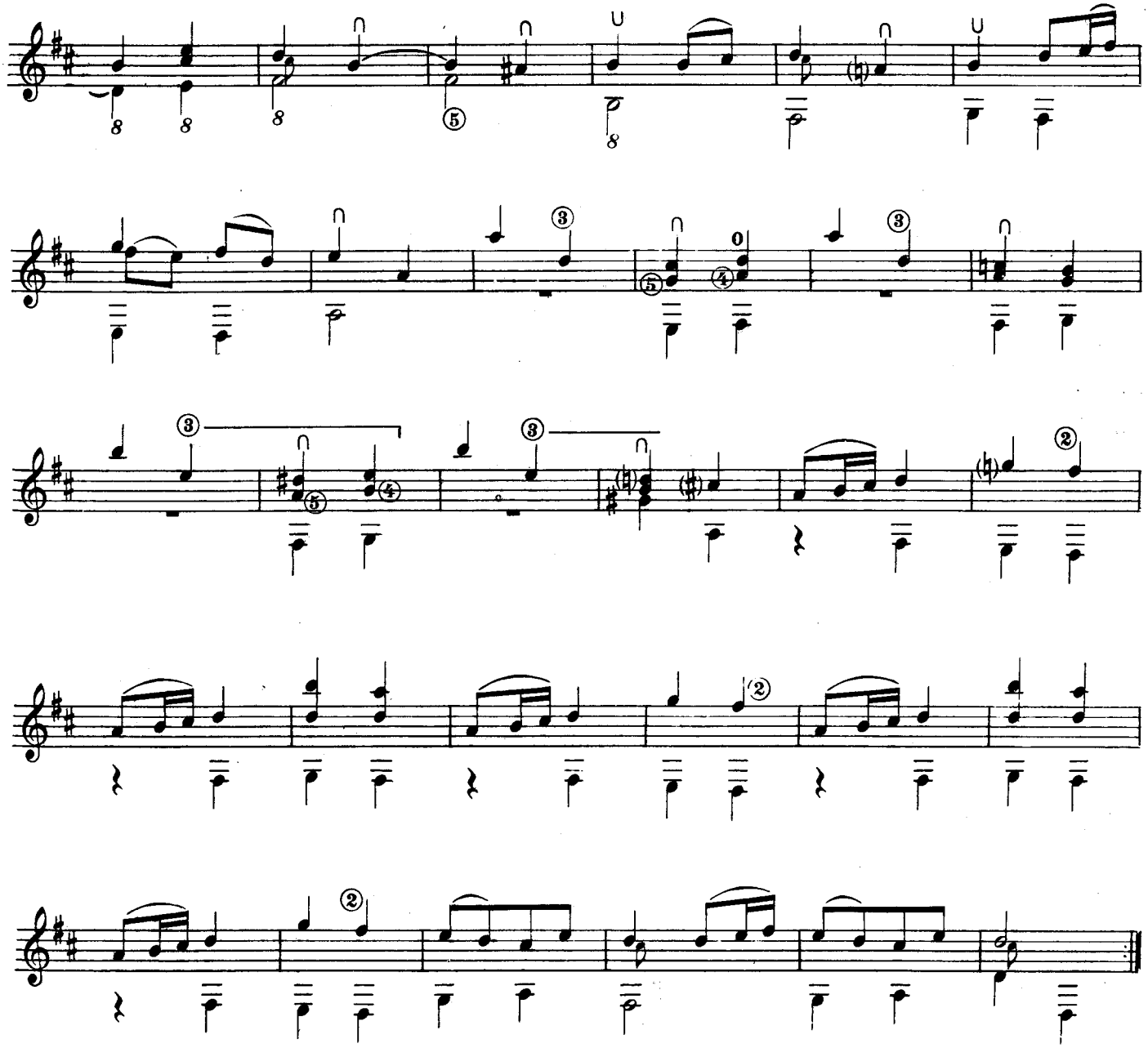
MARCHE



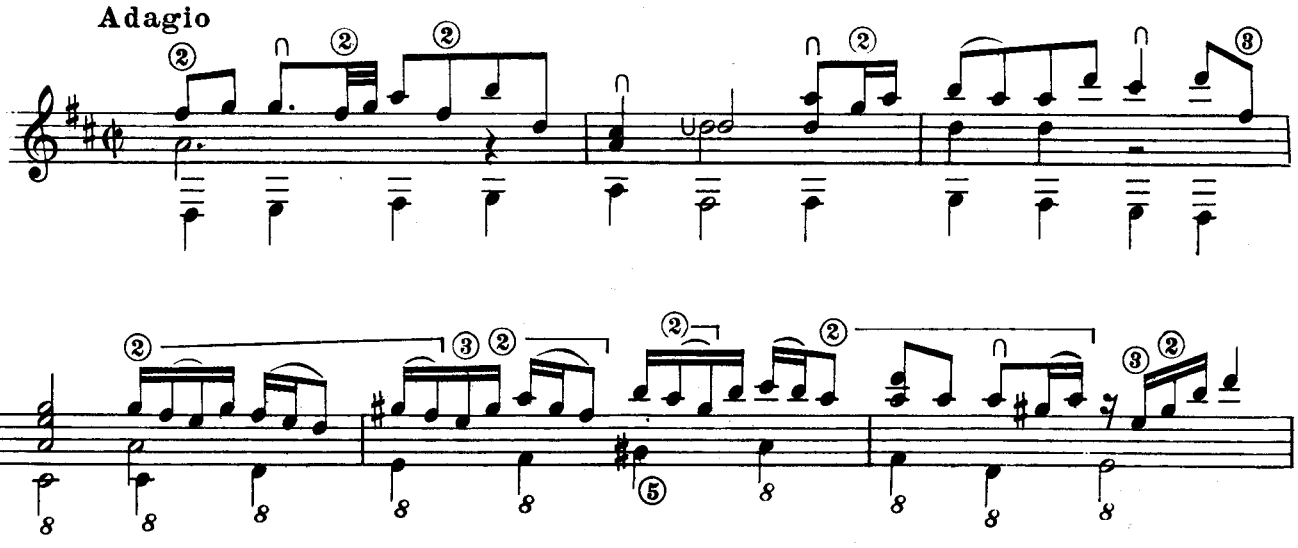


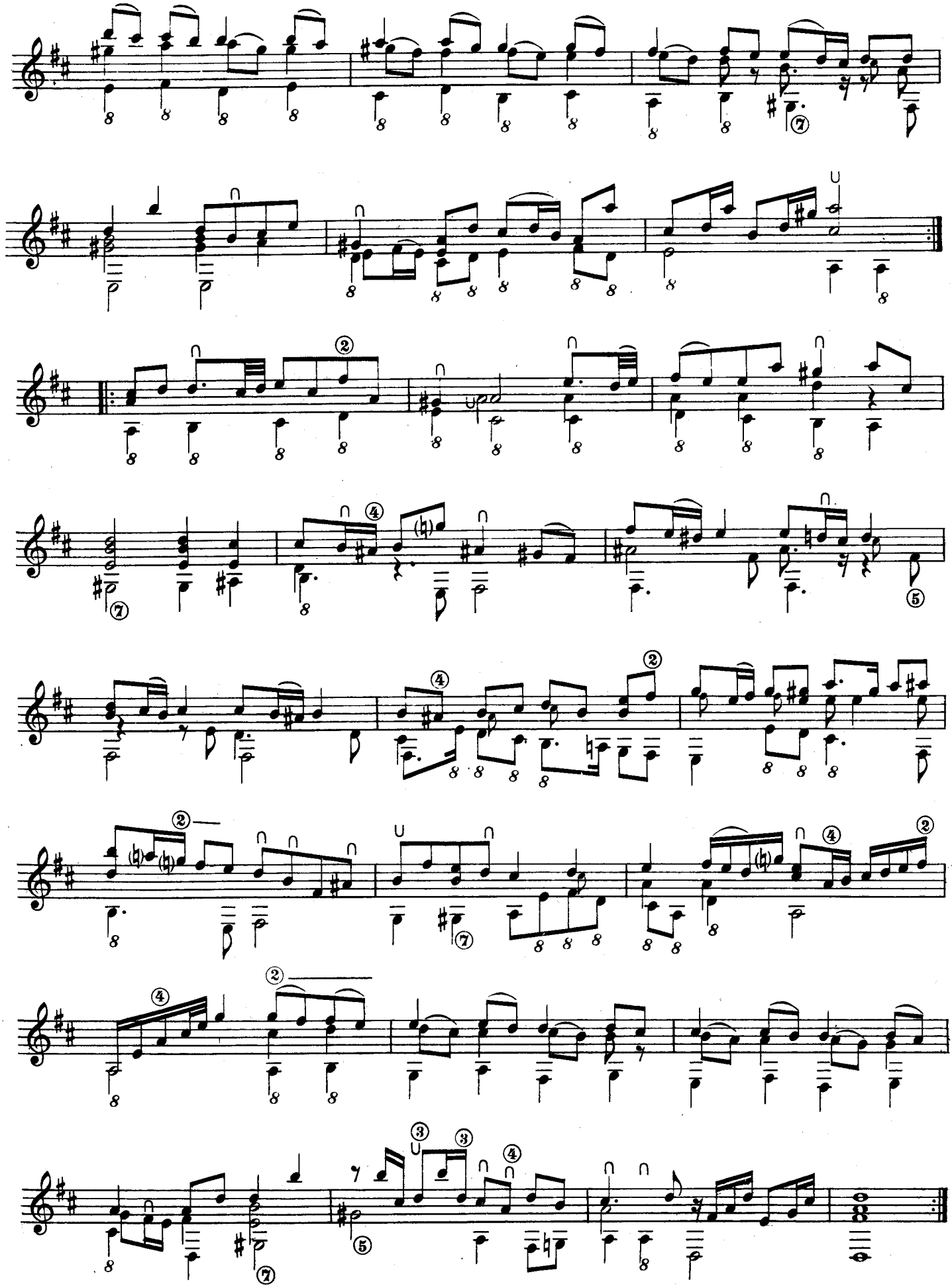
GAVOTTE



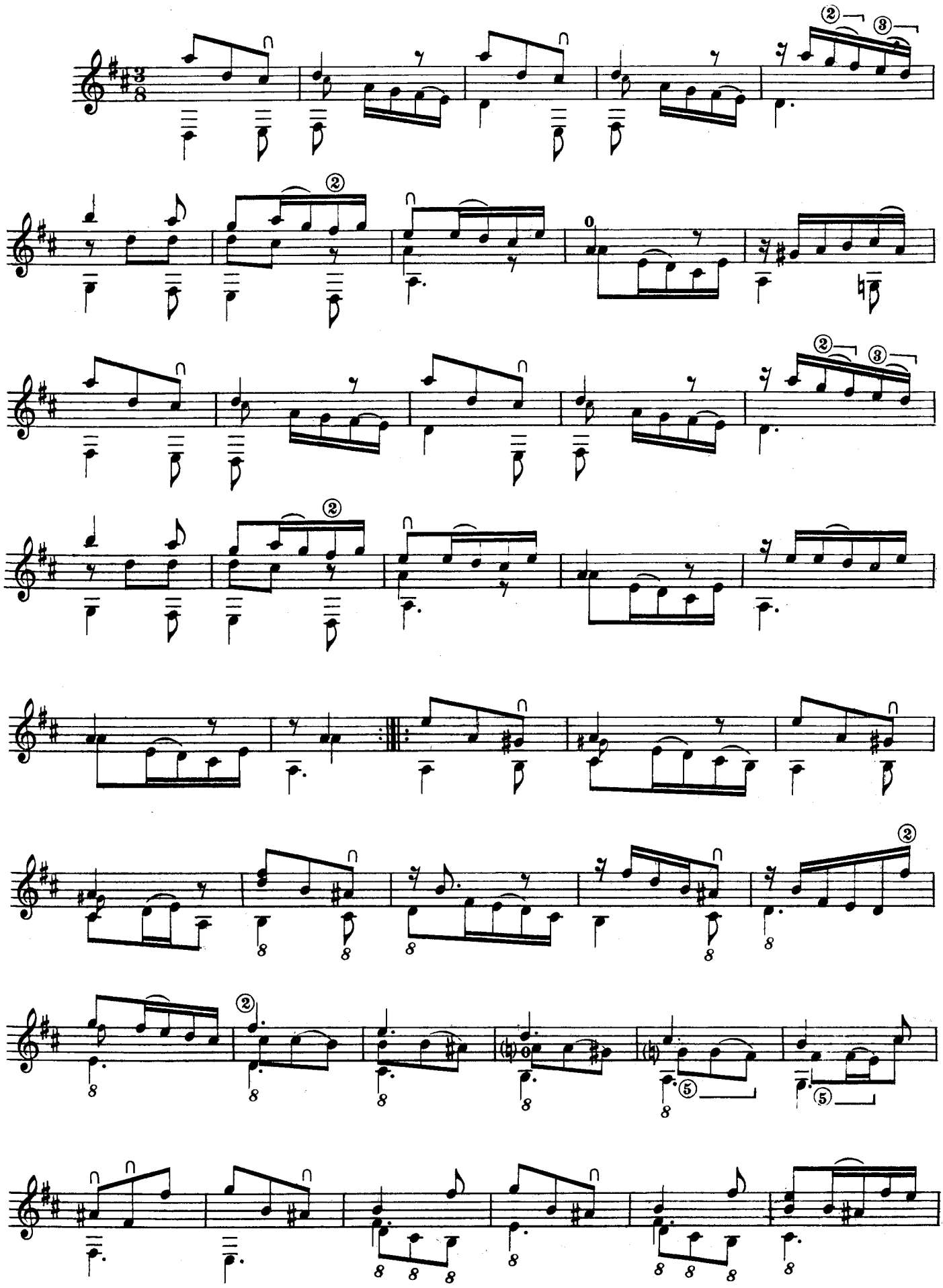


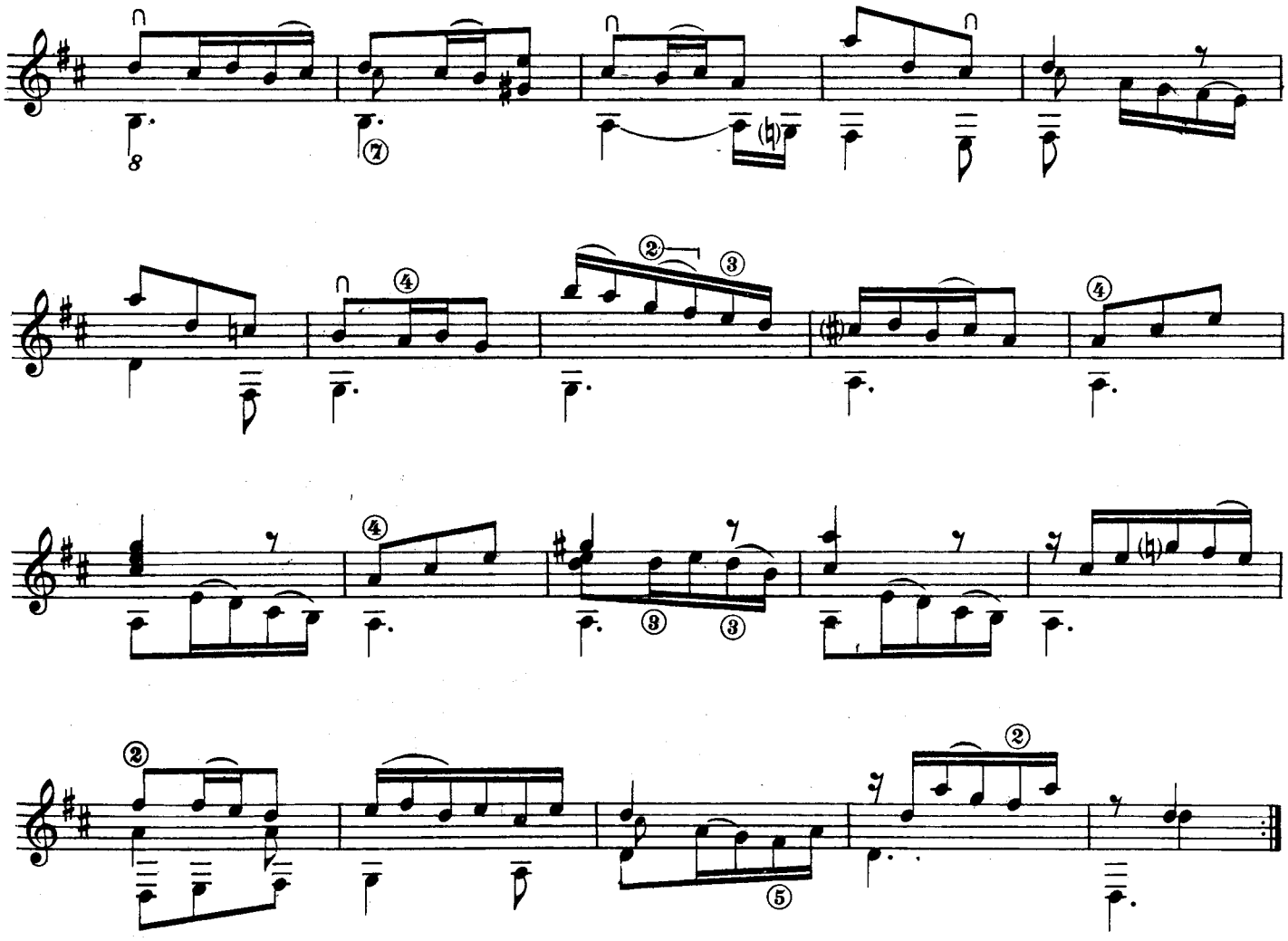
ARIA



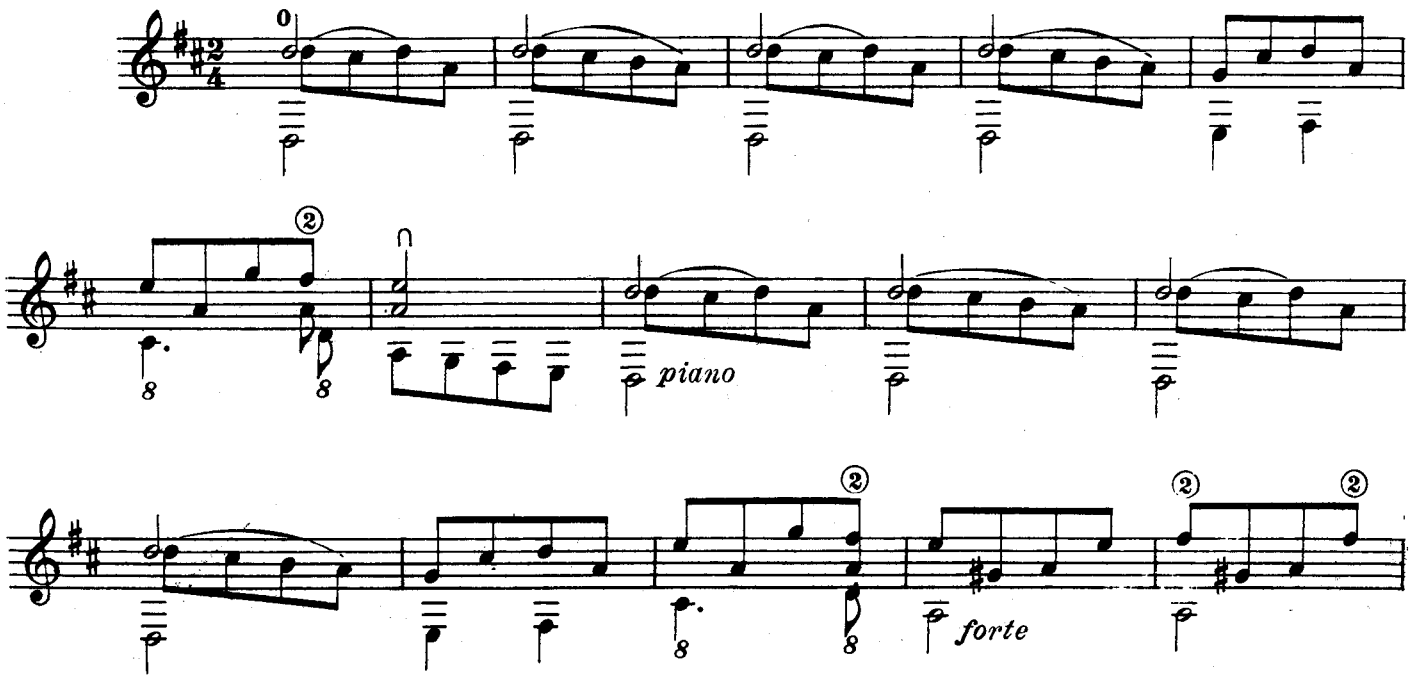


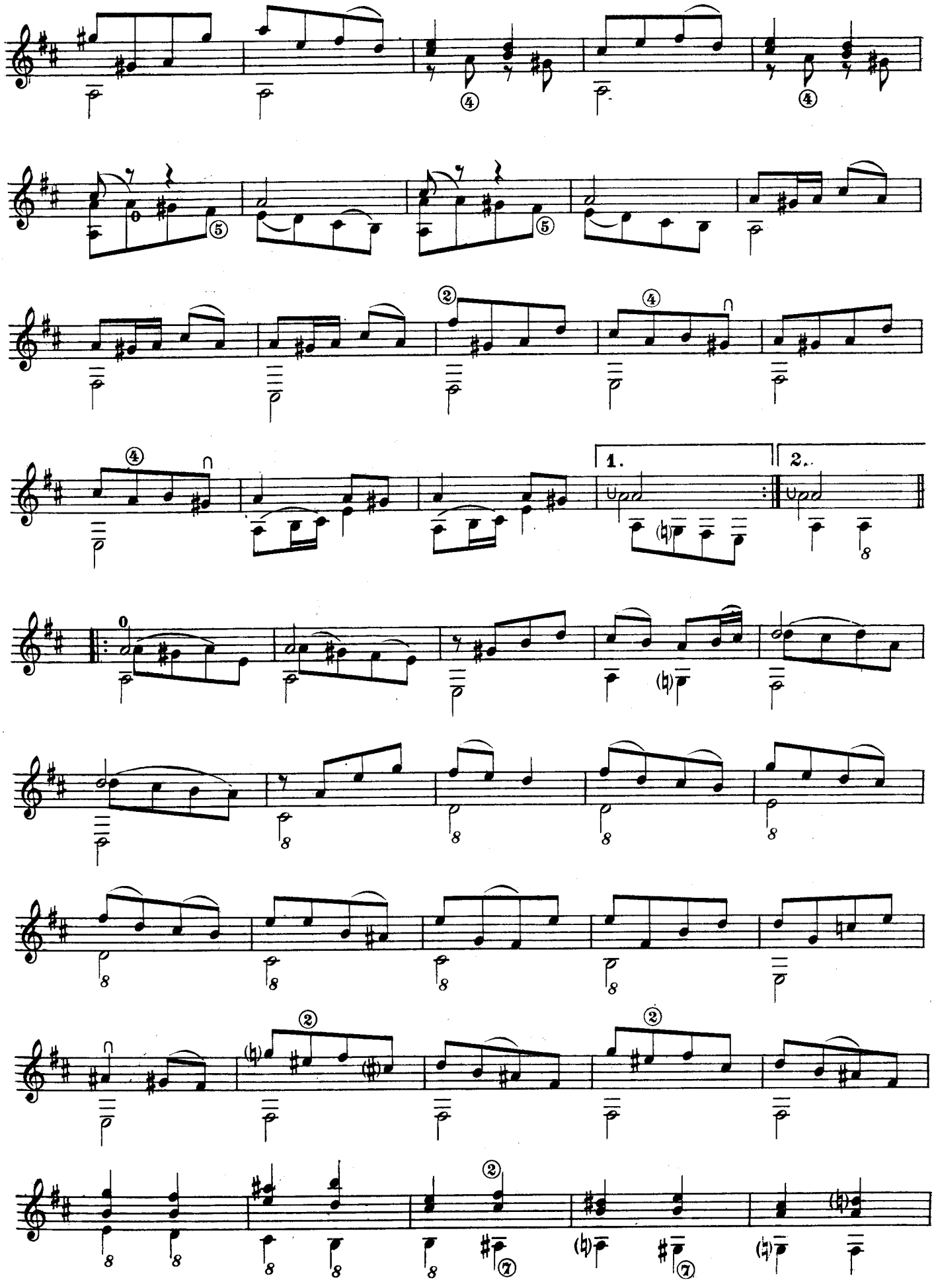
MENUET

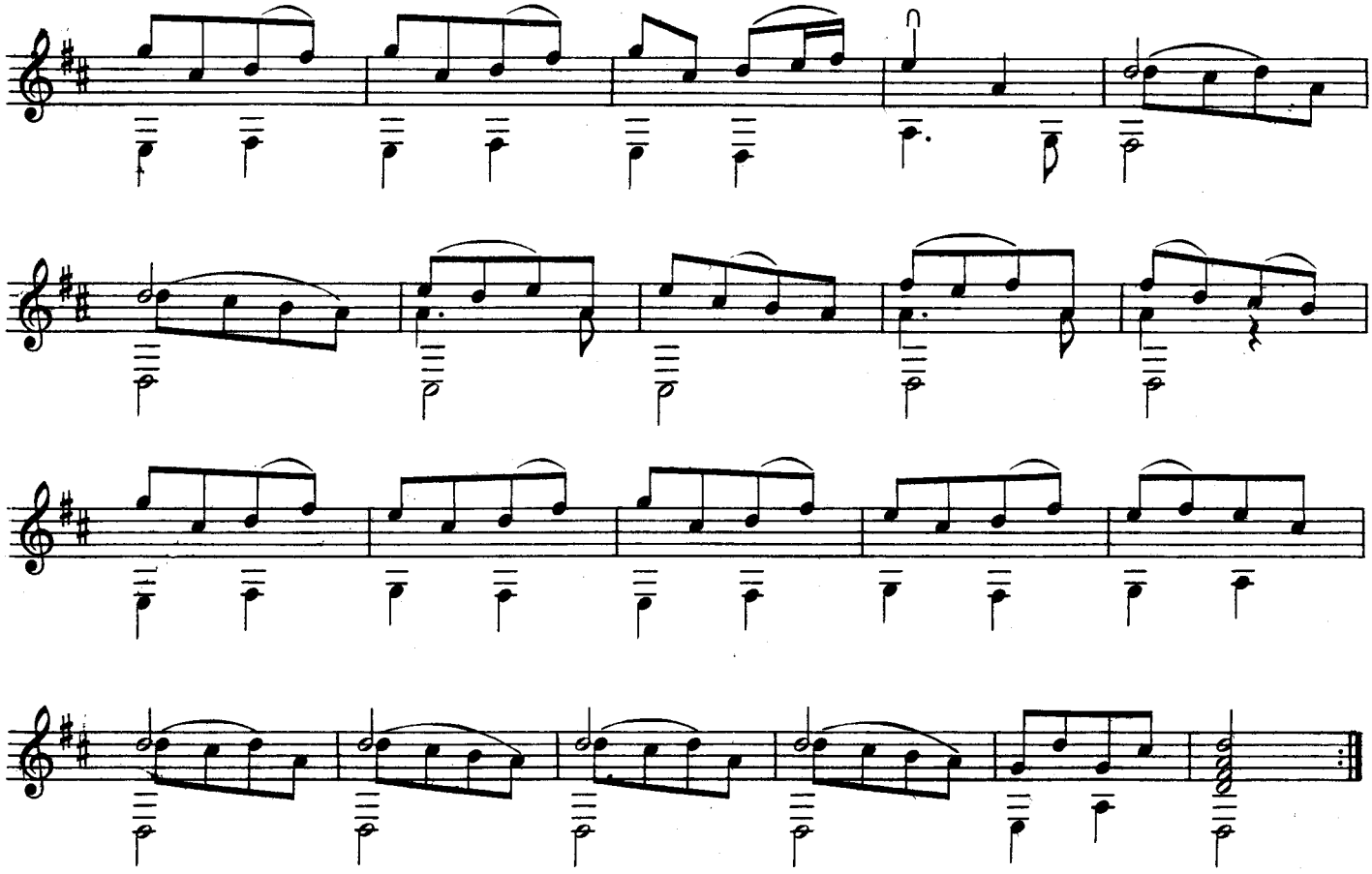




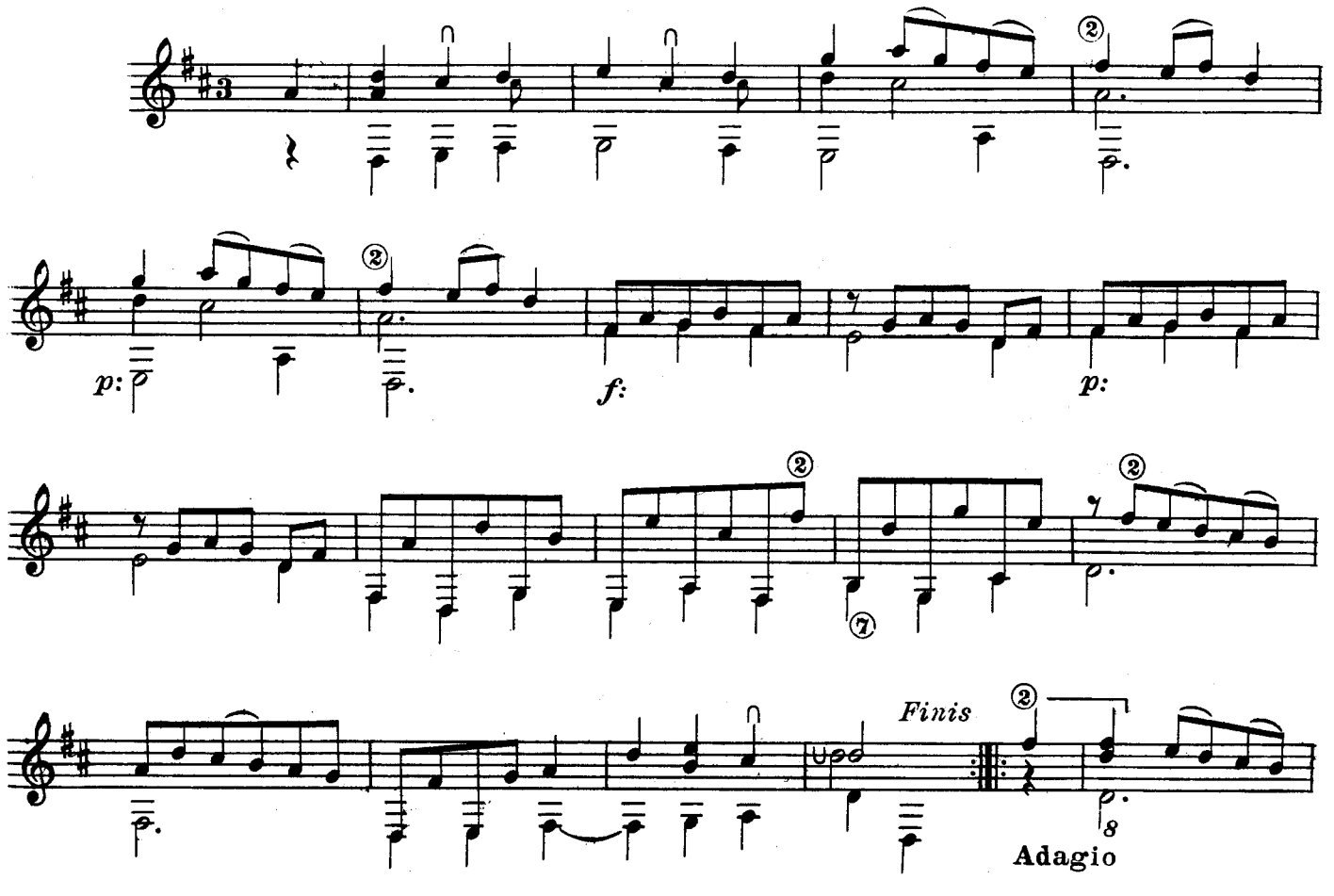
MUSETTE

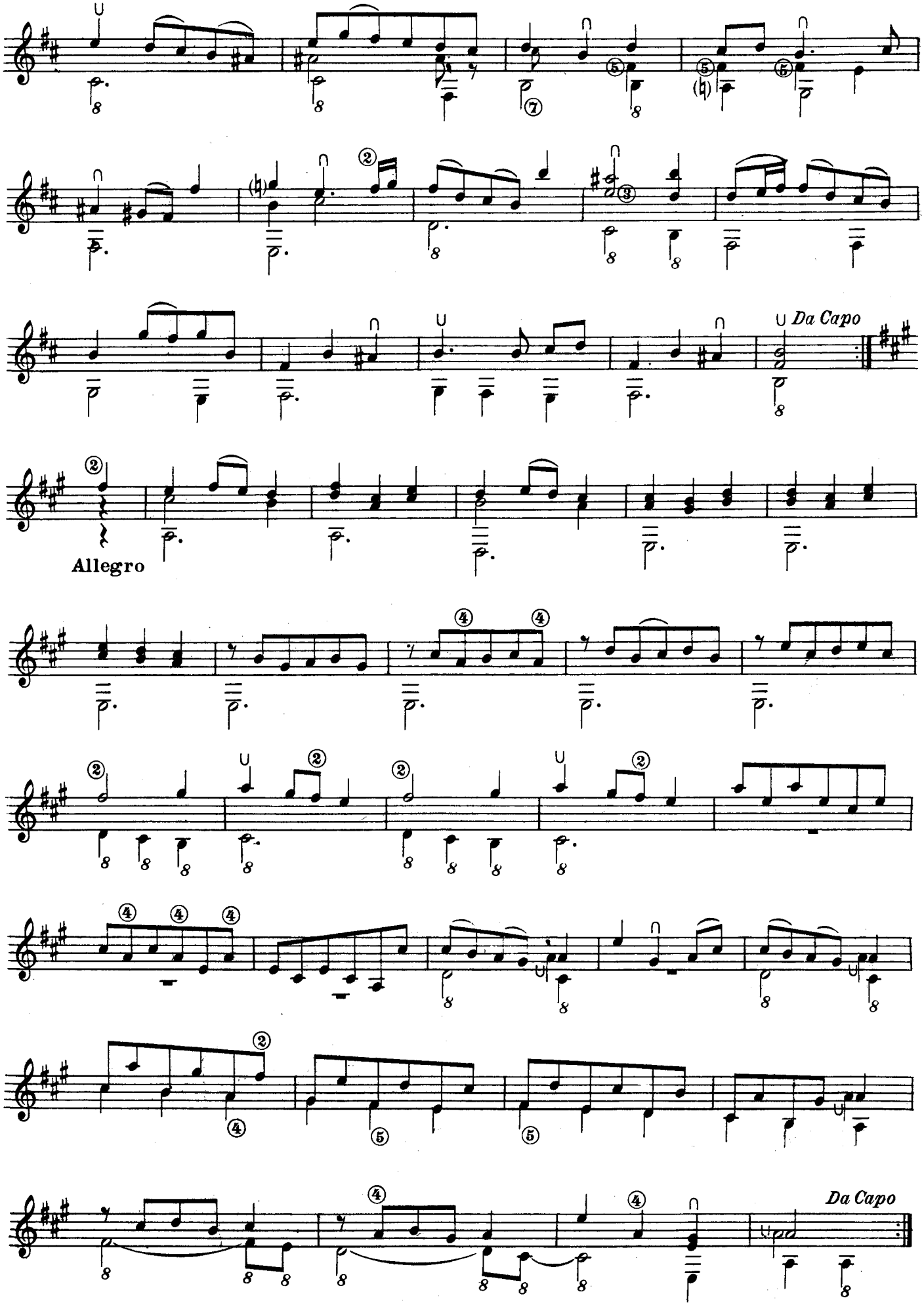



1.
2.

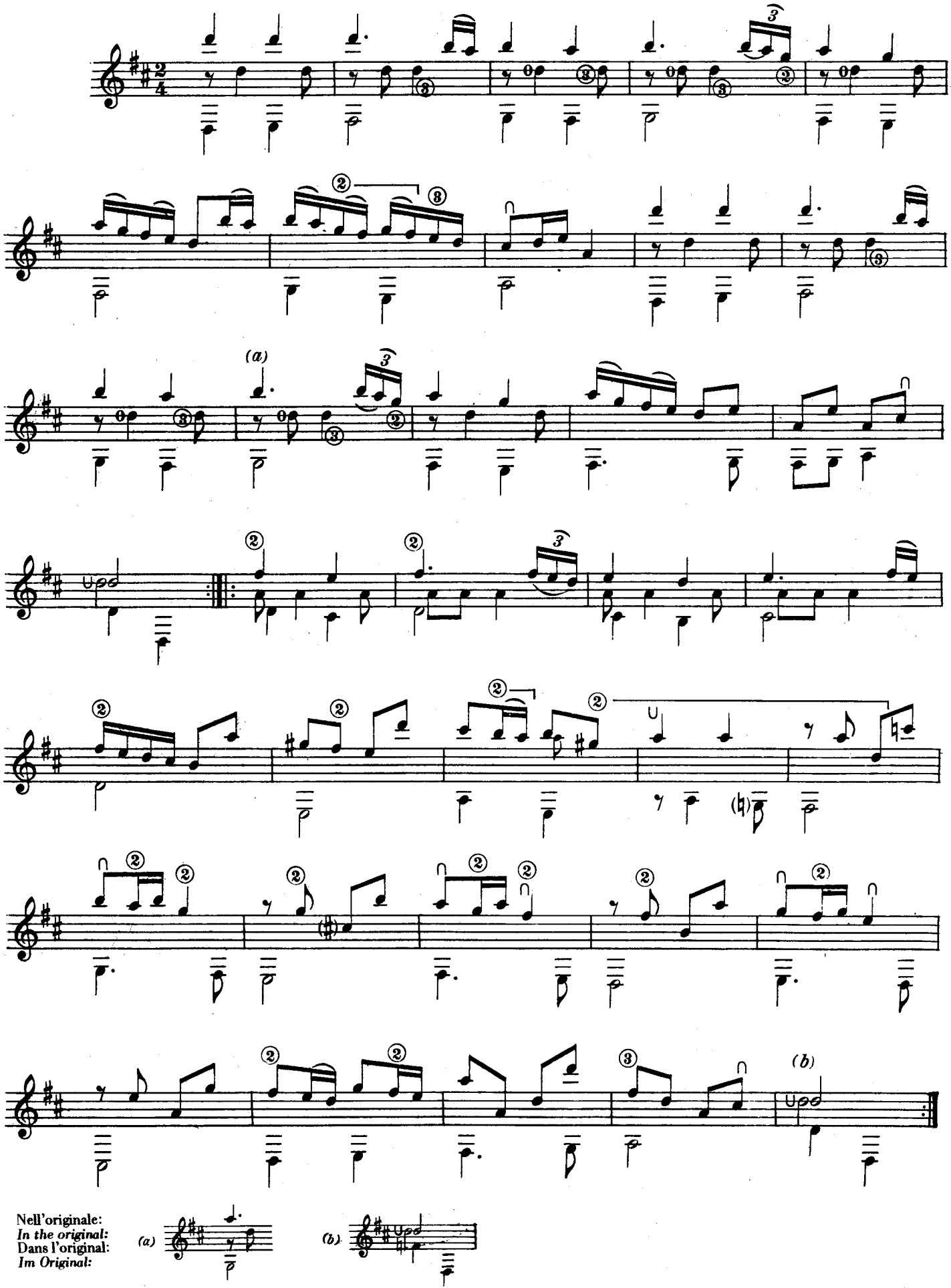


RONDEAU EN ECHO




Da Capo
Allegro
Da Capo

COMMENT SÇAVEZ VOUS

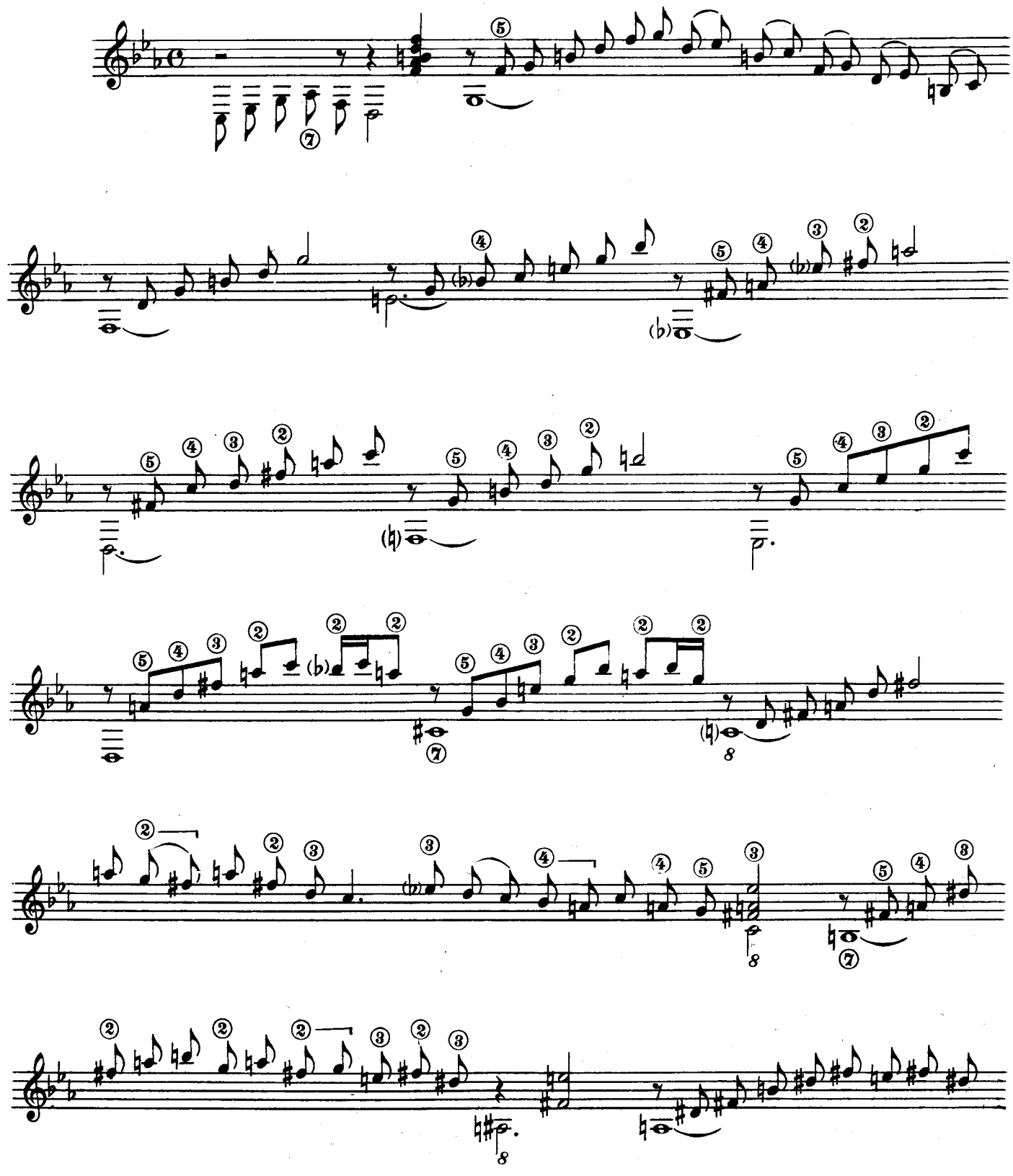


Nell'originale:
In the original:
Dans l'original:
Im Original:

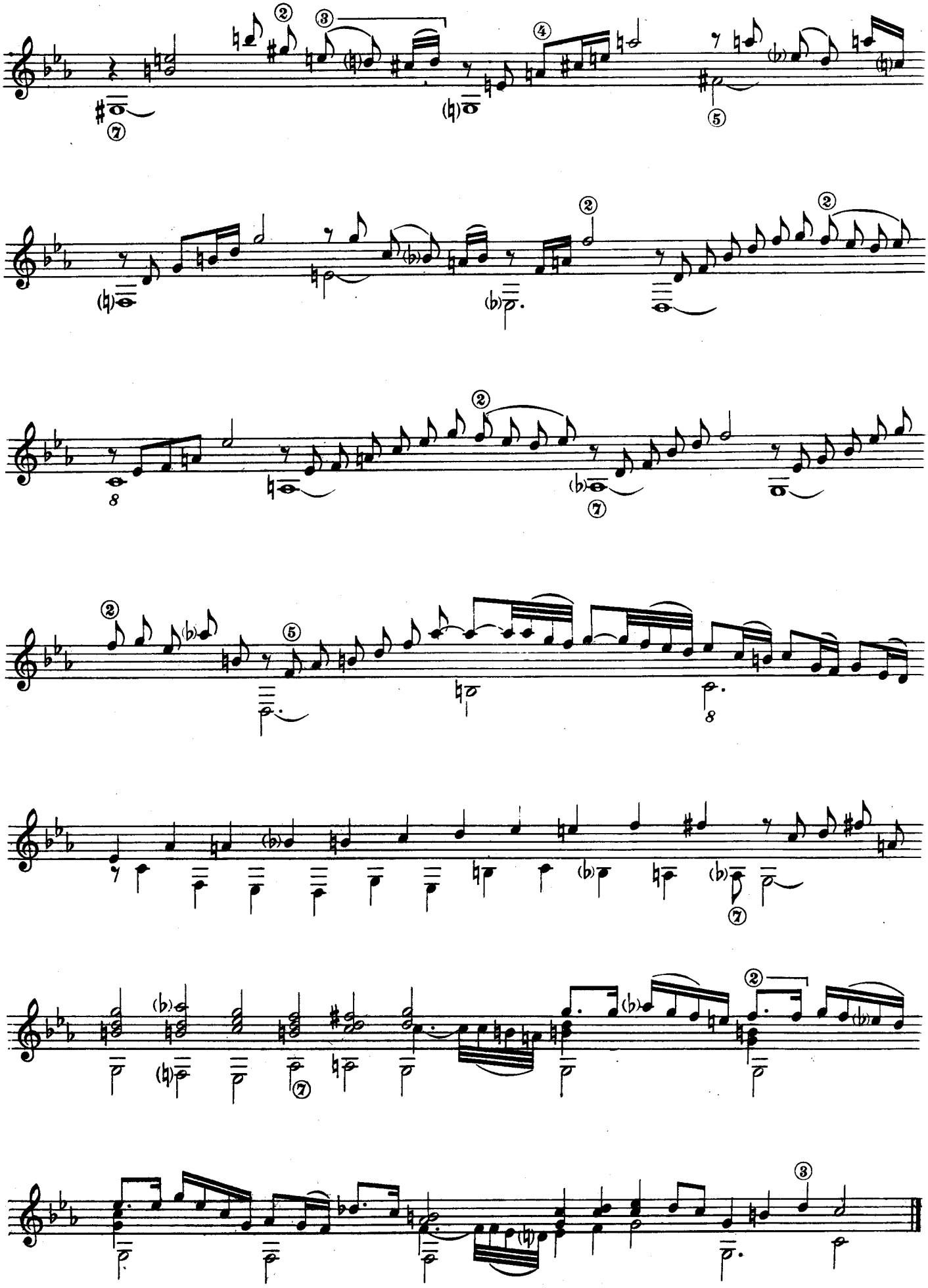
(a) (b)

SUITE XXIII[1]

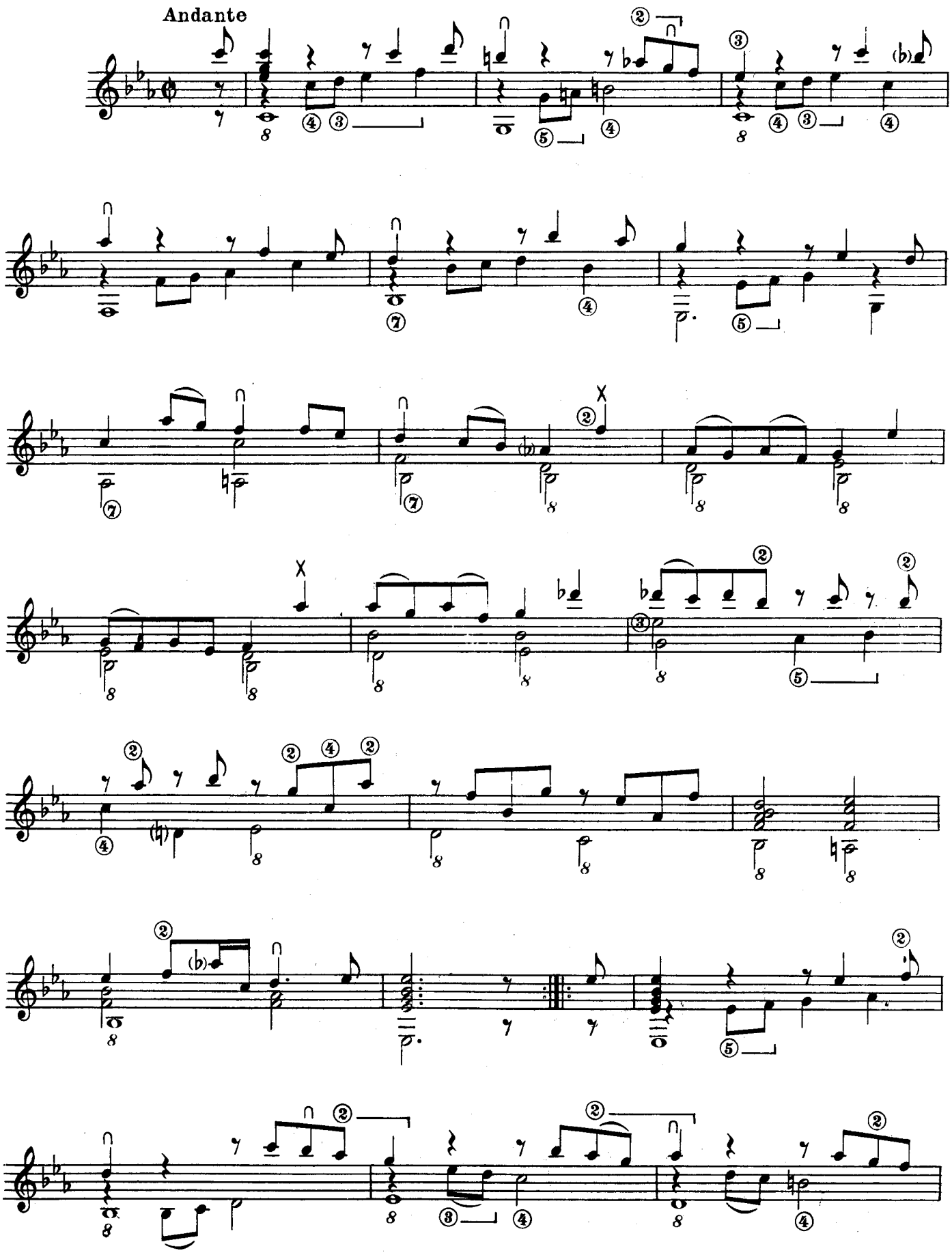
PRELUDE

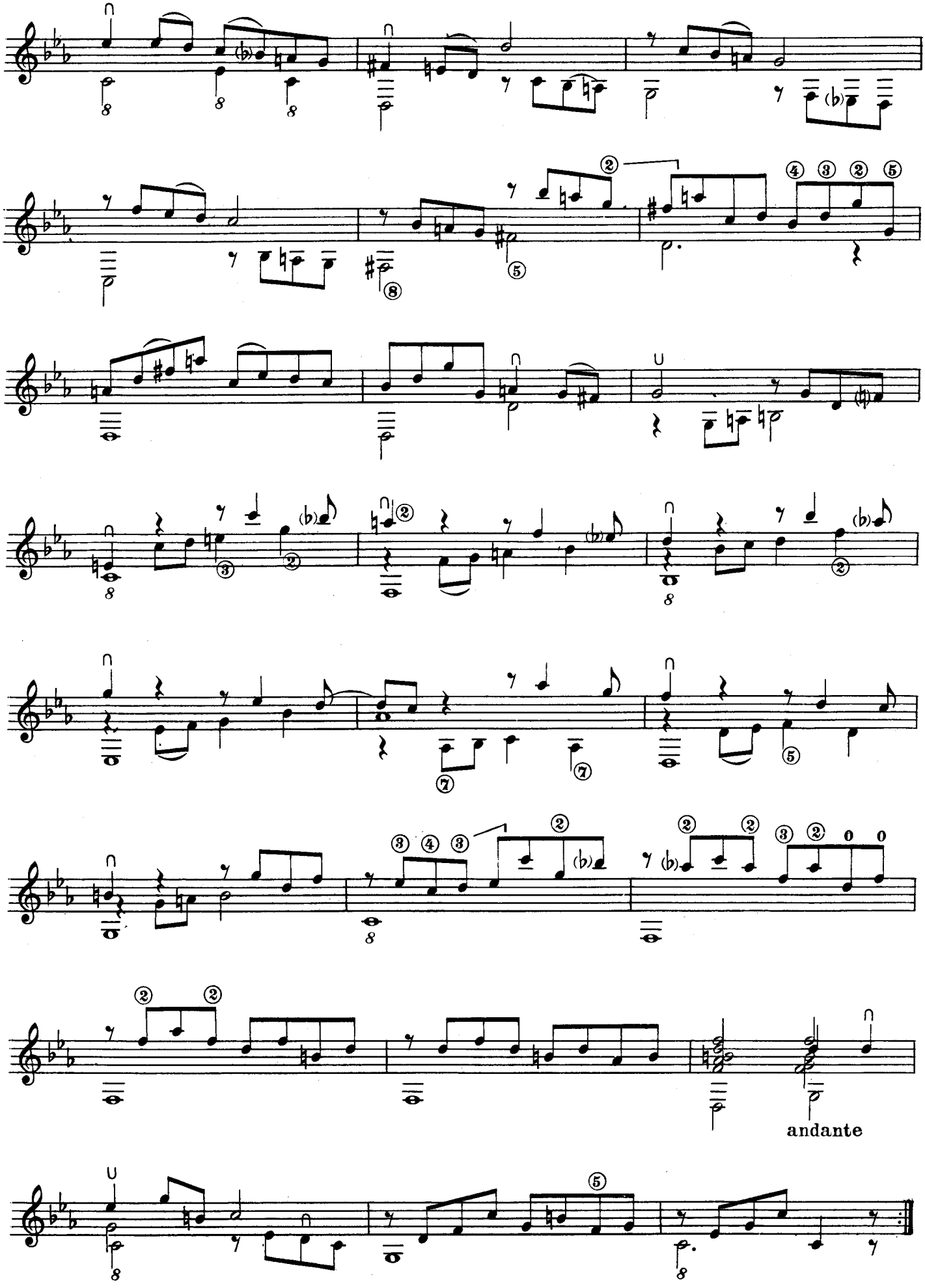


Accordatura dei bassi:
(1) *Tuning of the basses:*

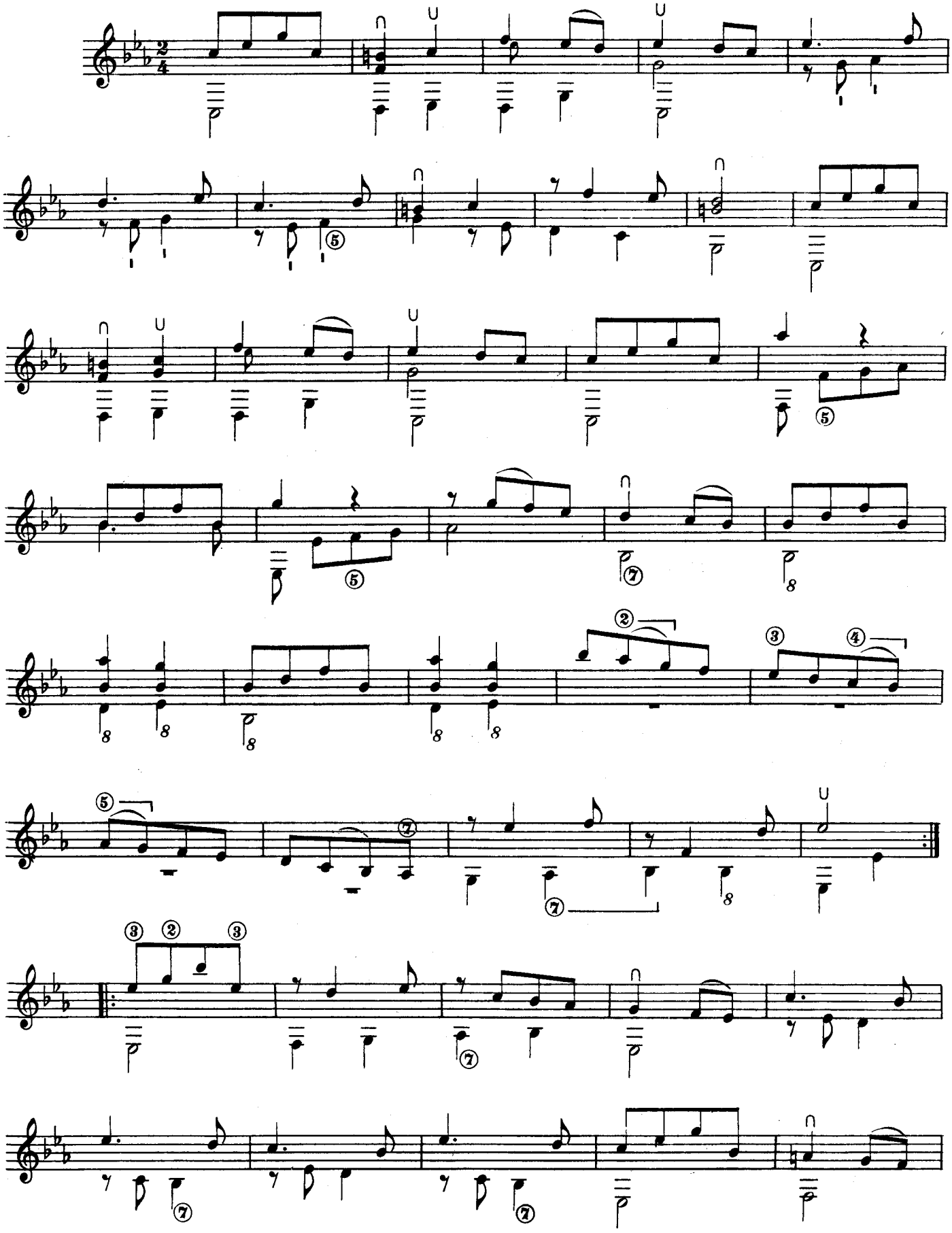


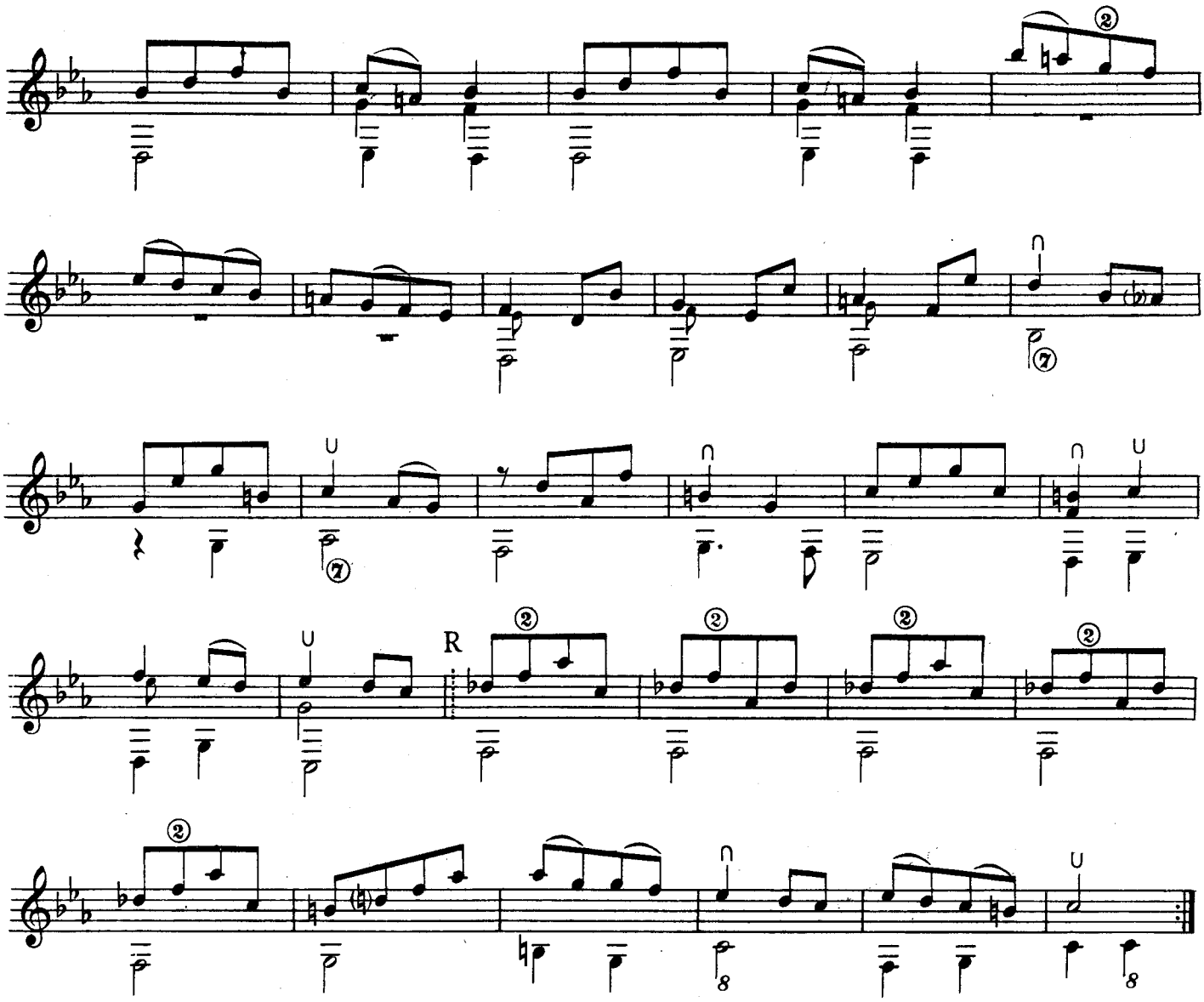
ALLEMANDE



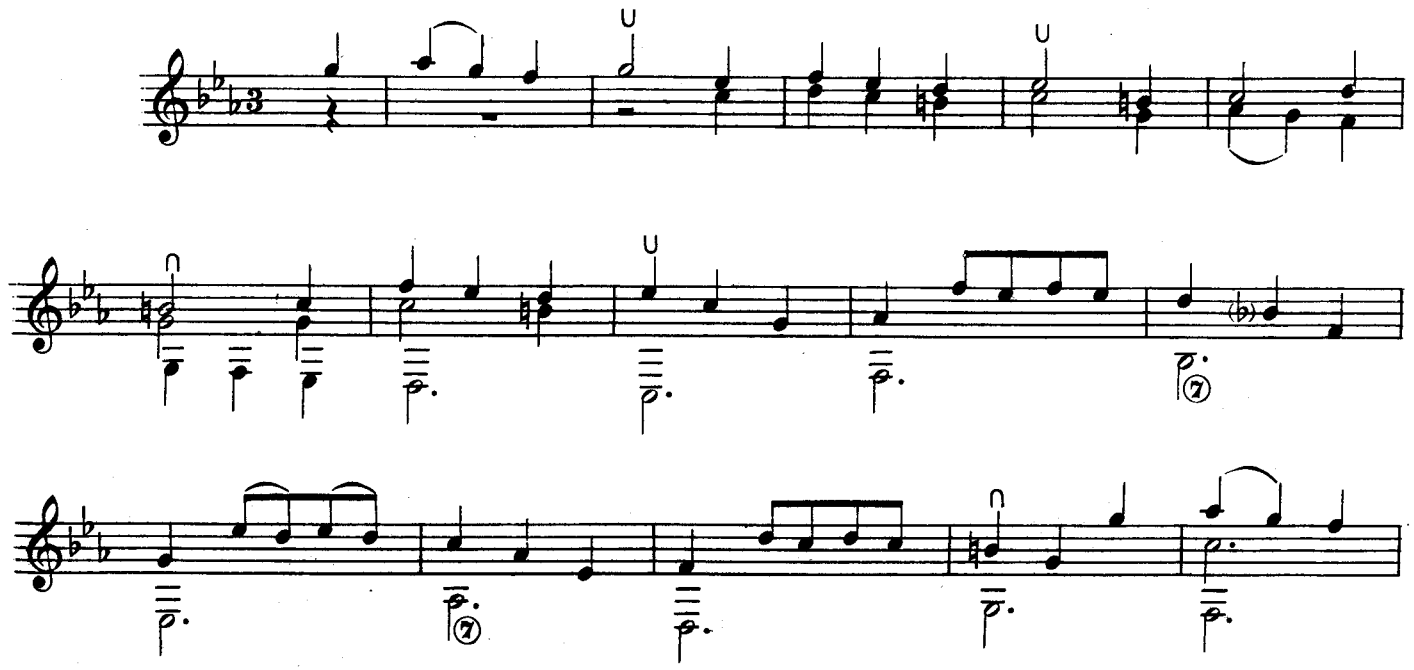

andante

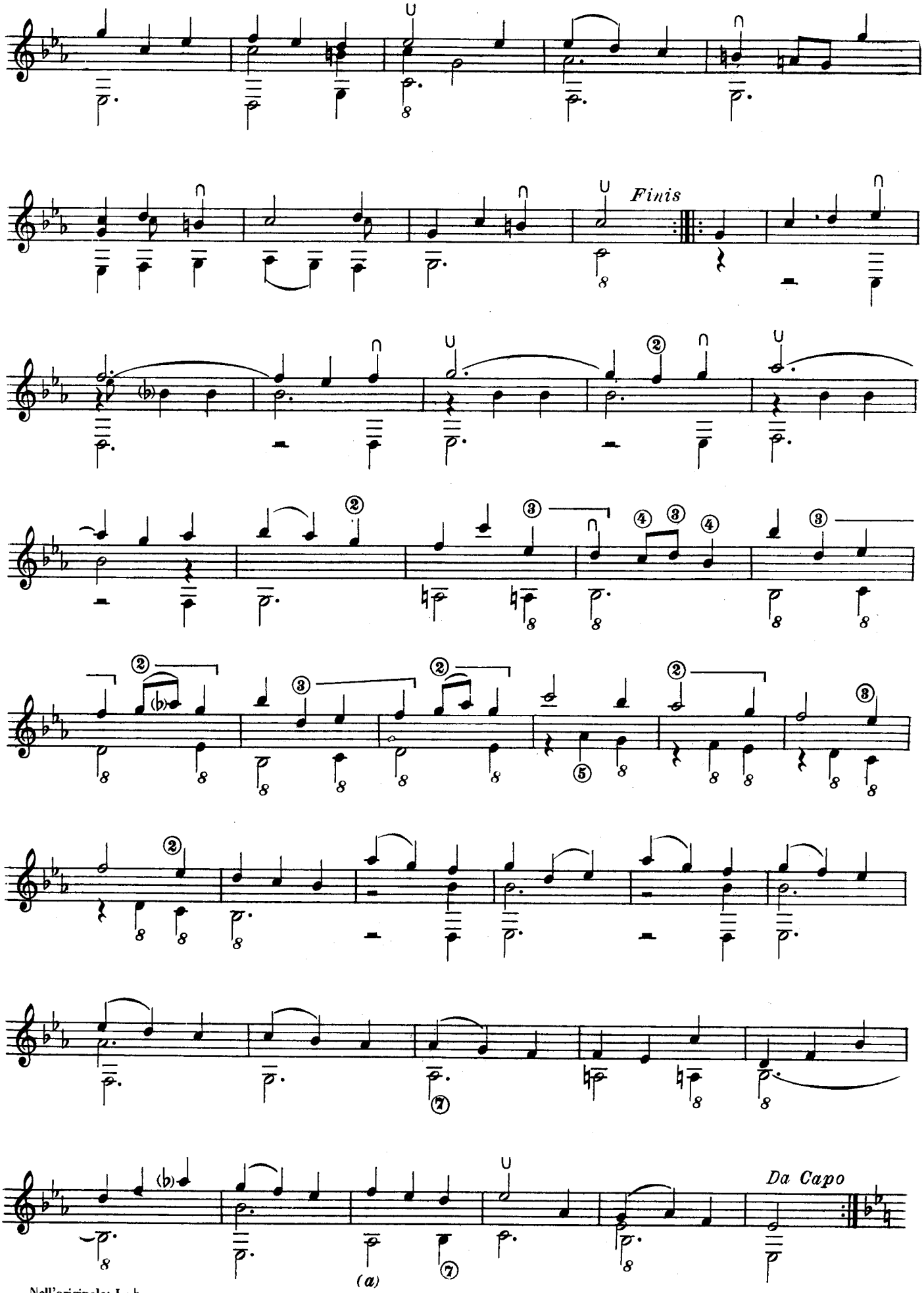
GAVOTTE



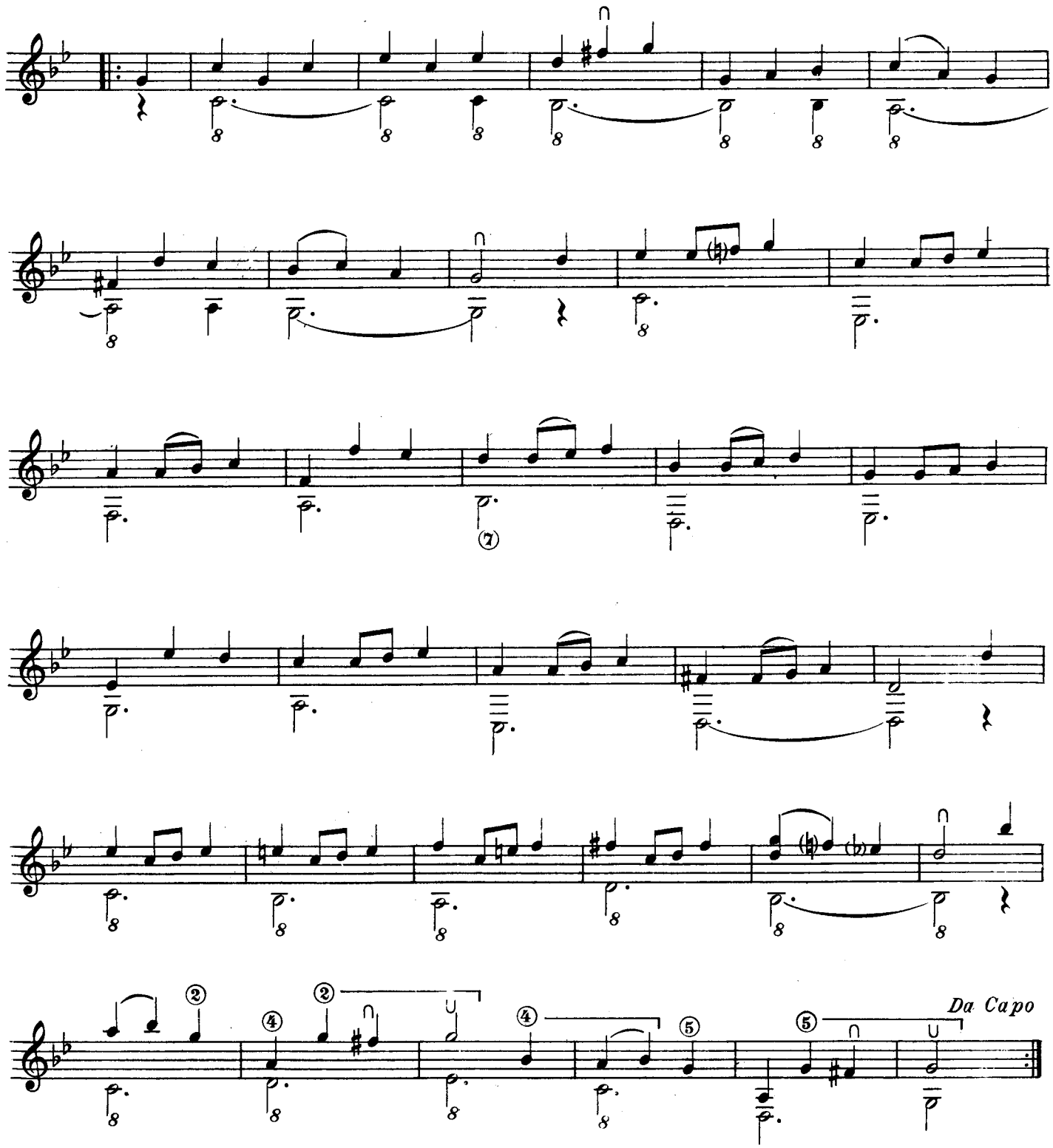


RONDEAU

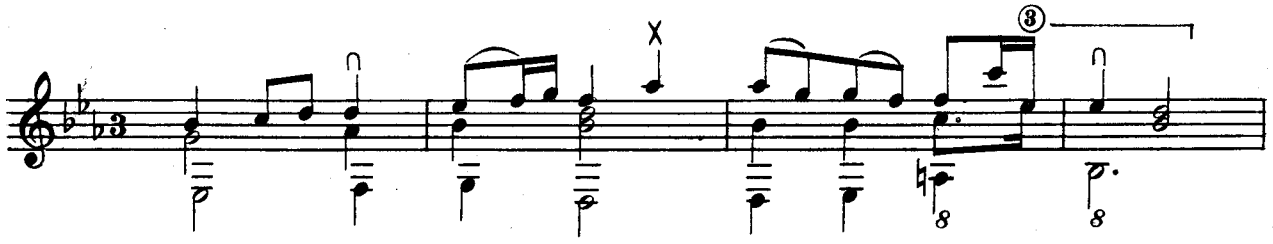


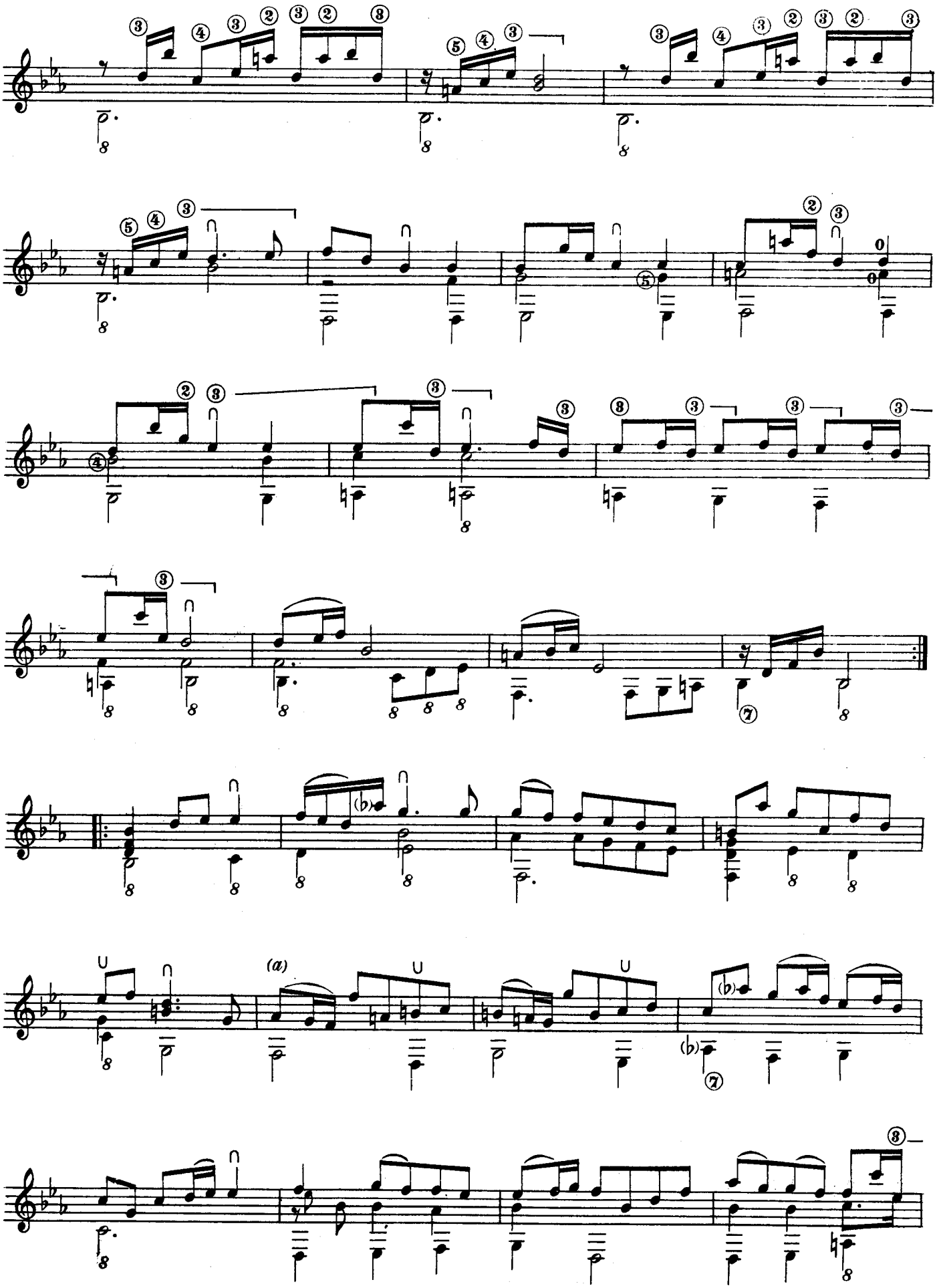


Nell'originale: La ♮

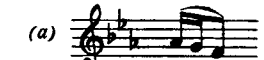


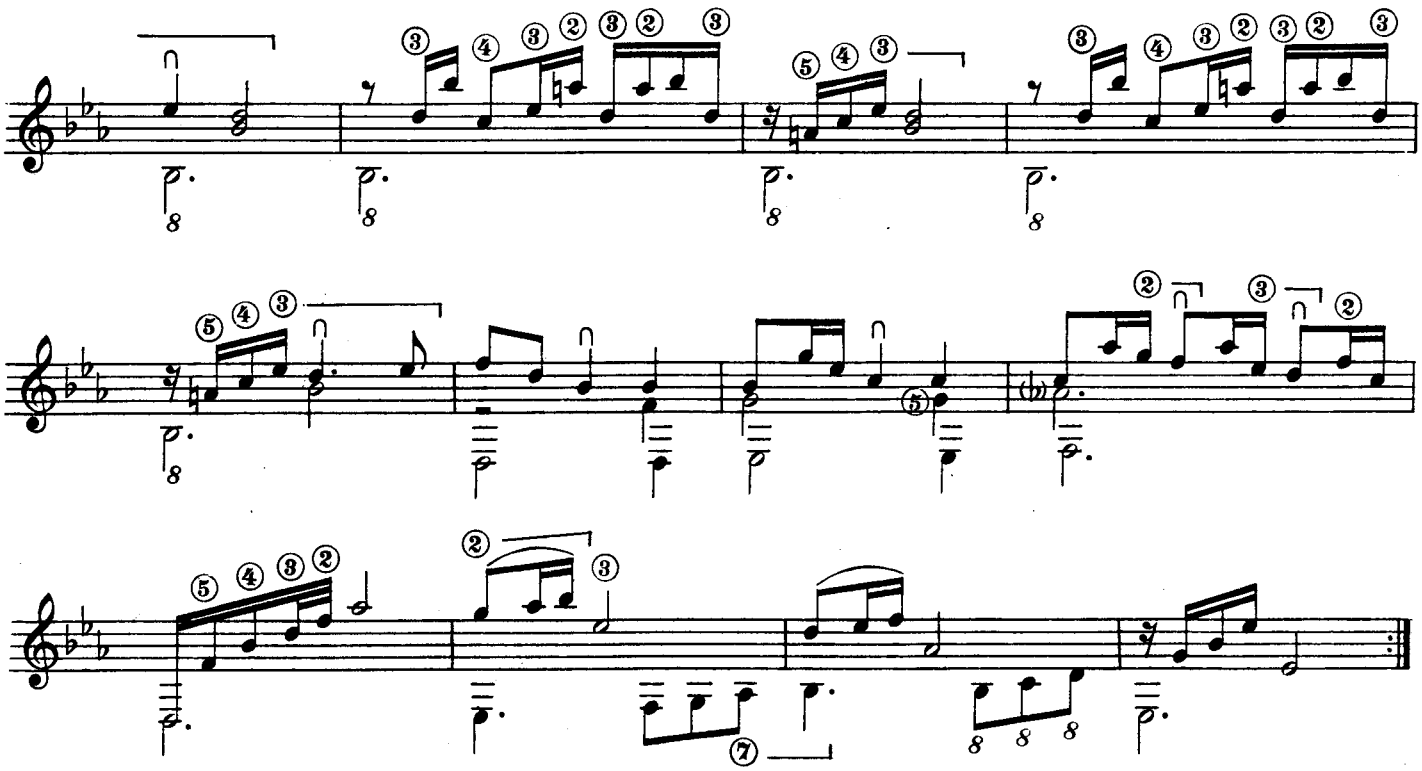
SARABANDA



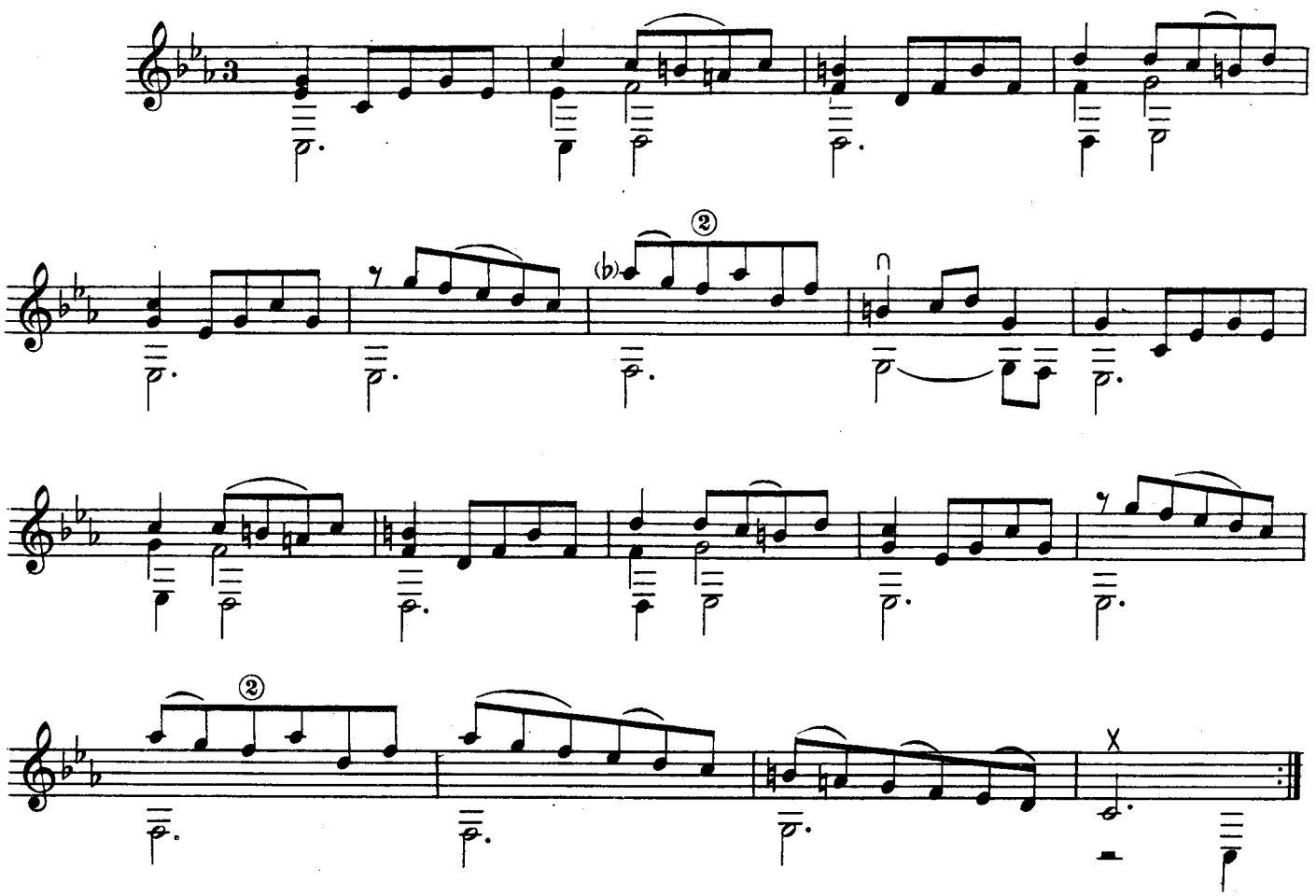


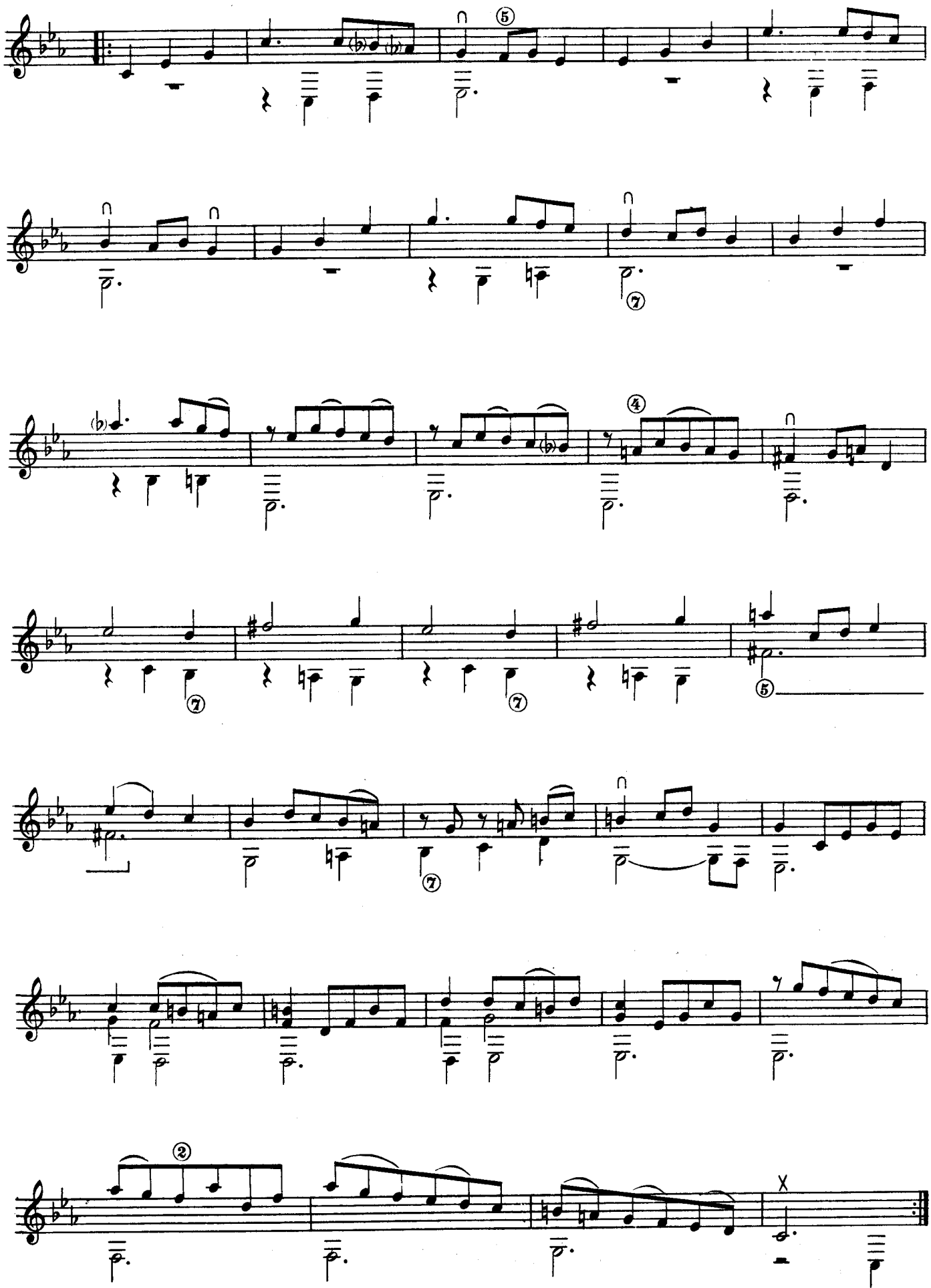
Nell'originale:
In the original:
Dans l'original:



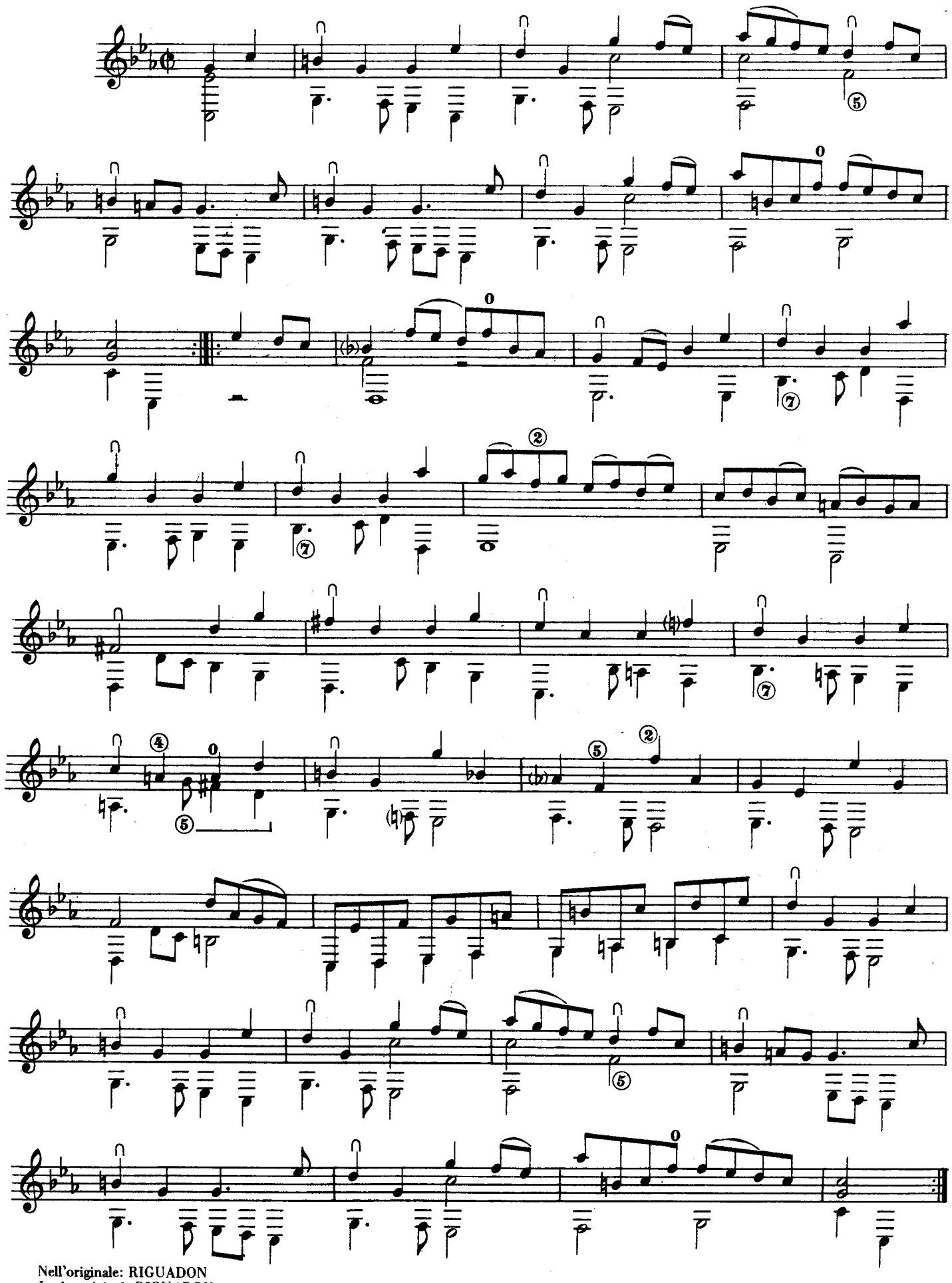


MENUET



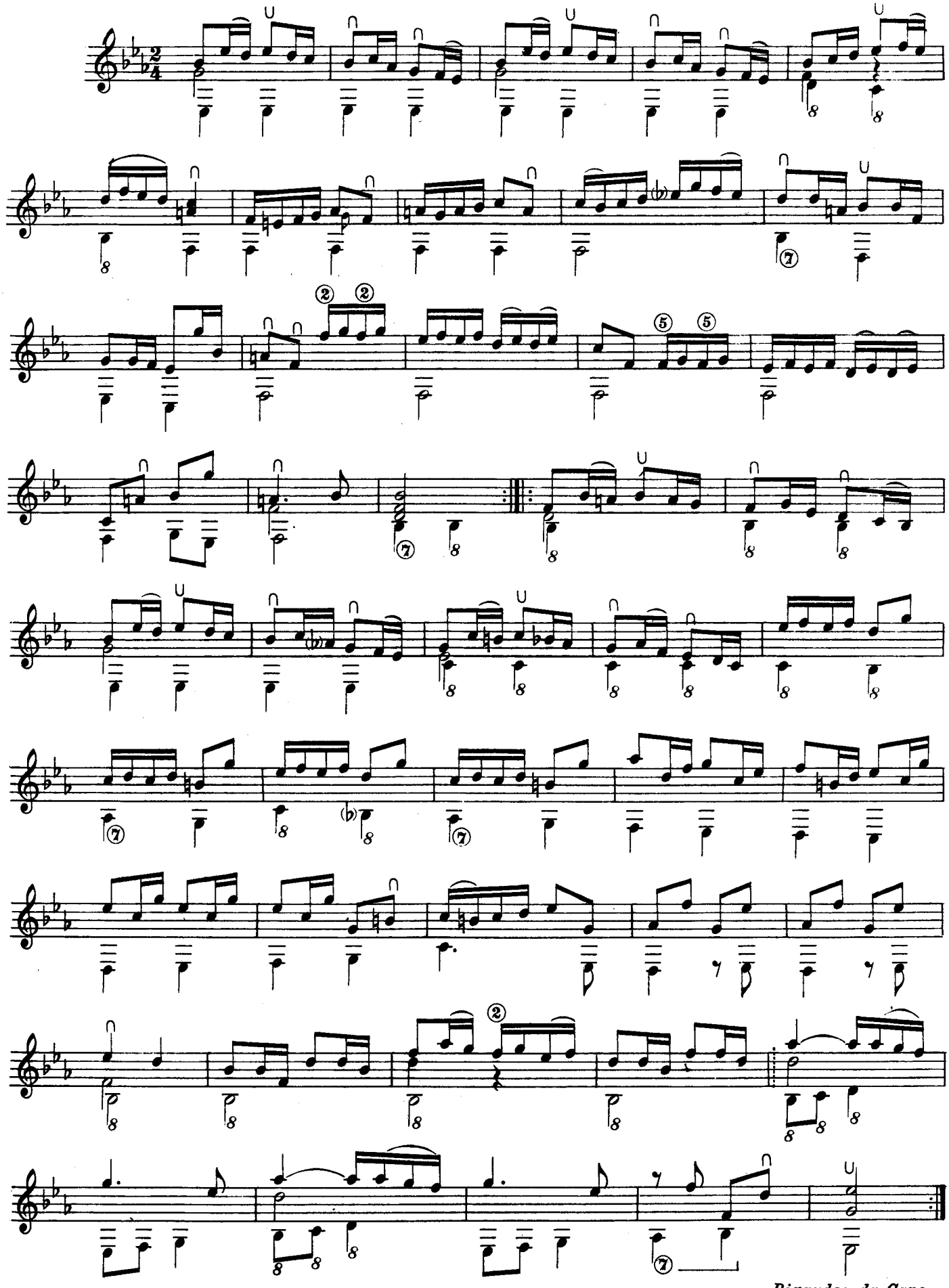


RIGAUDON (1)



1) Nell'originale: RIGUADON
In the original: RIGUADON
Dans l'original: RIGUADON
Im Original: RIGUADON

LA BELLE TIROLOISE

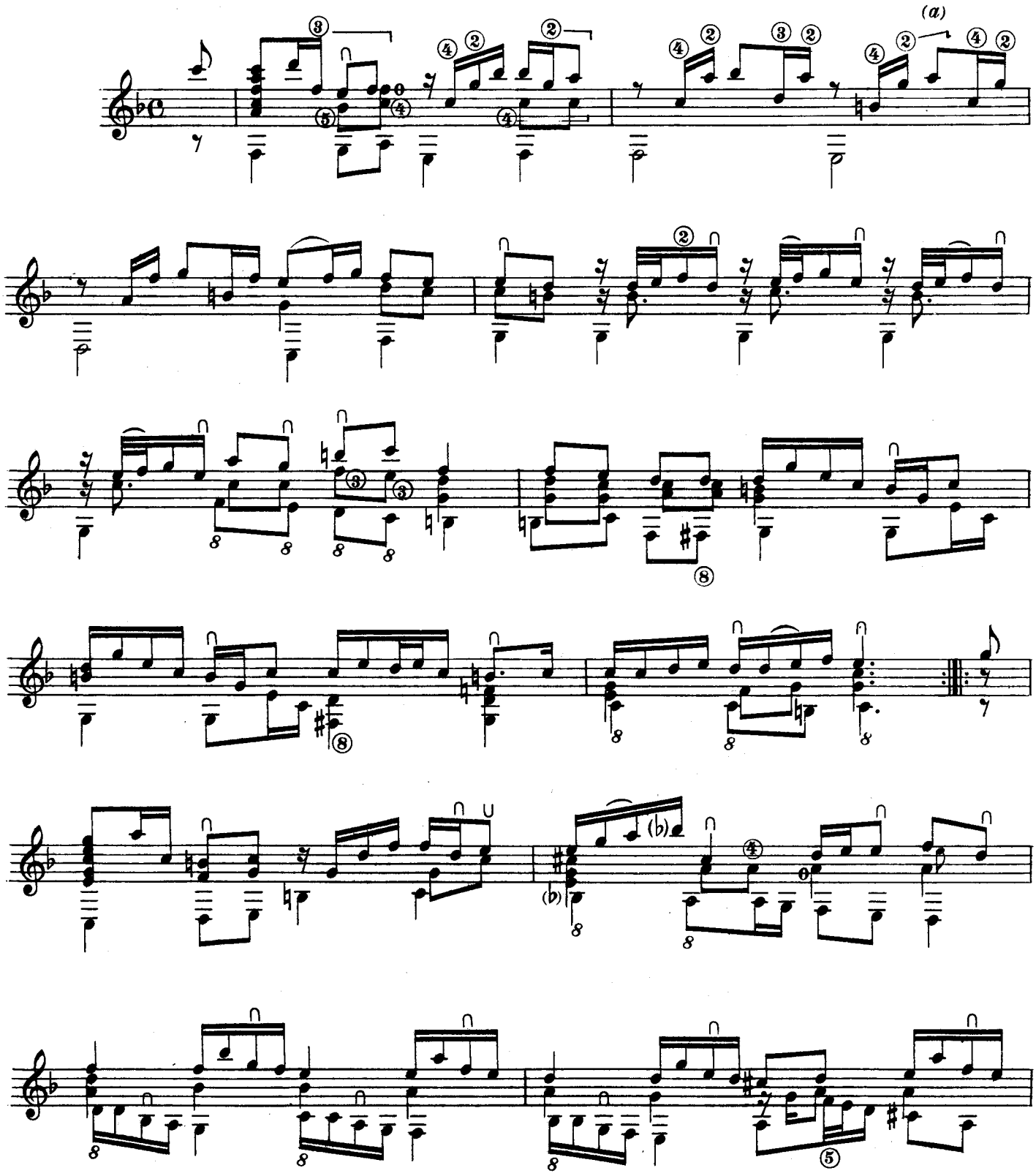


Rigaudon da Capo

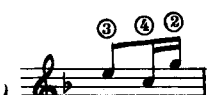
SUITE XXIV

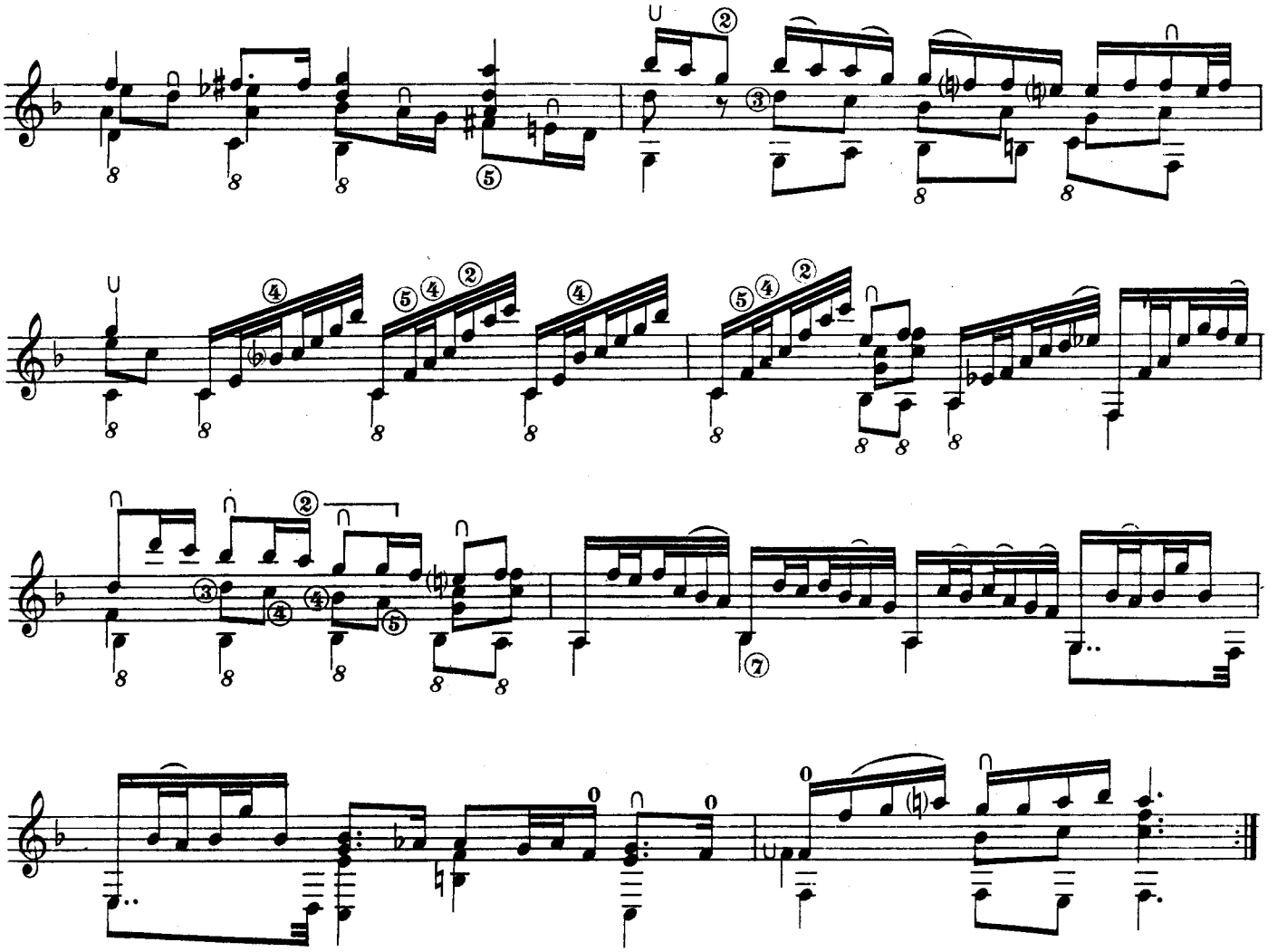
LE FAMEUX CORSAIRE

ALLEMANDE

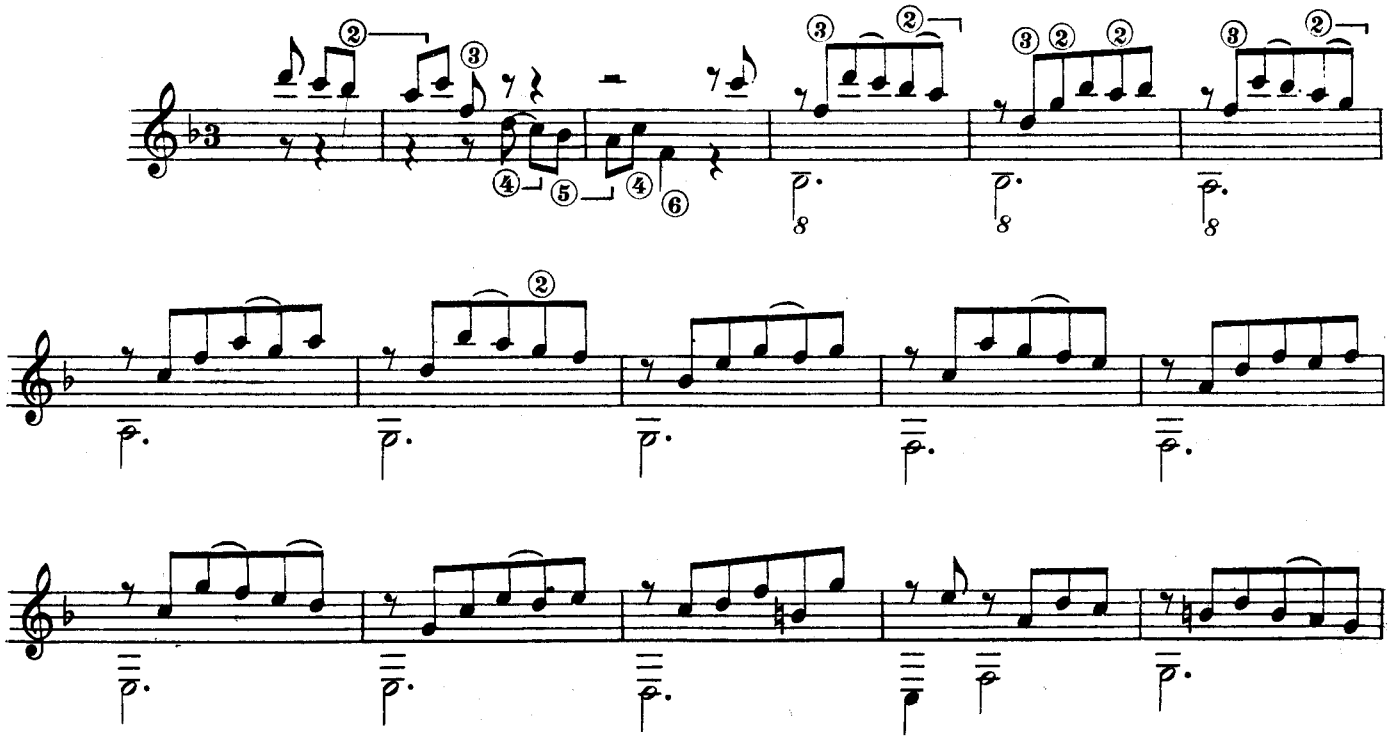


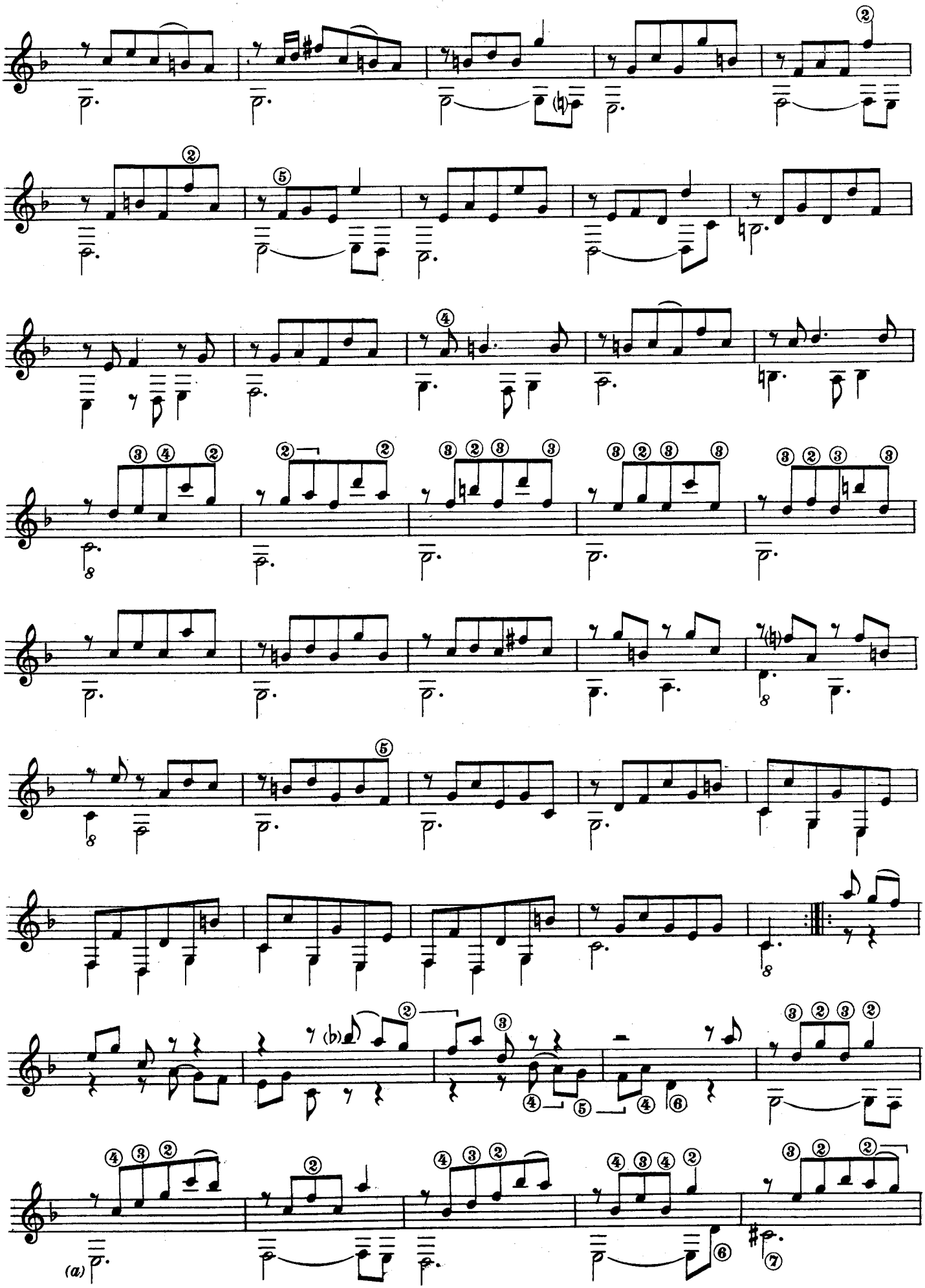
Nell'originale:
In the original:
Dans l'original:



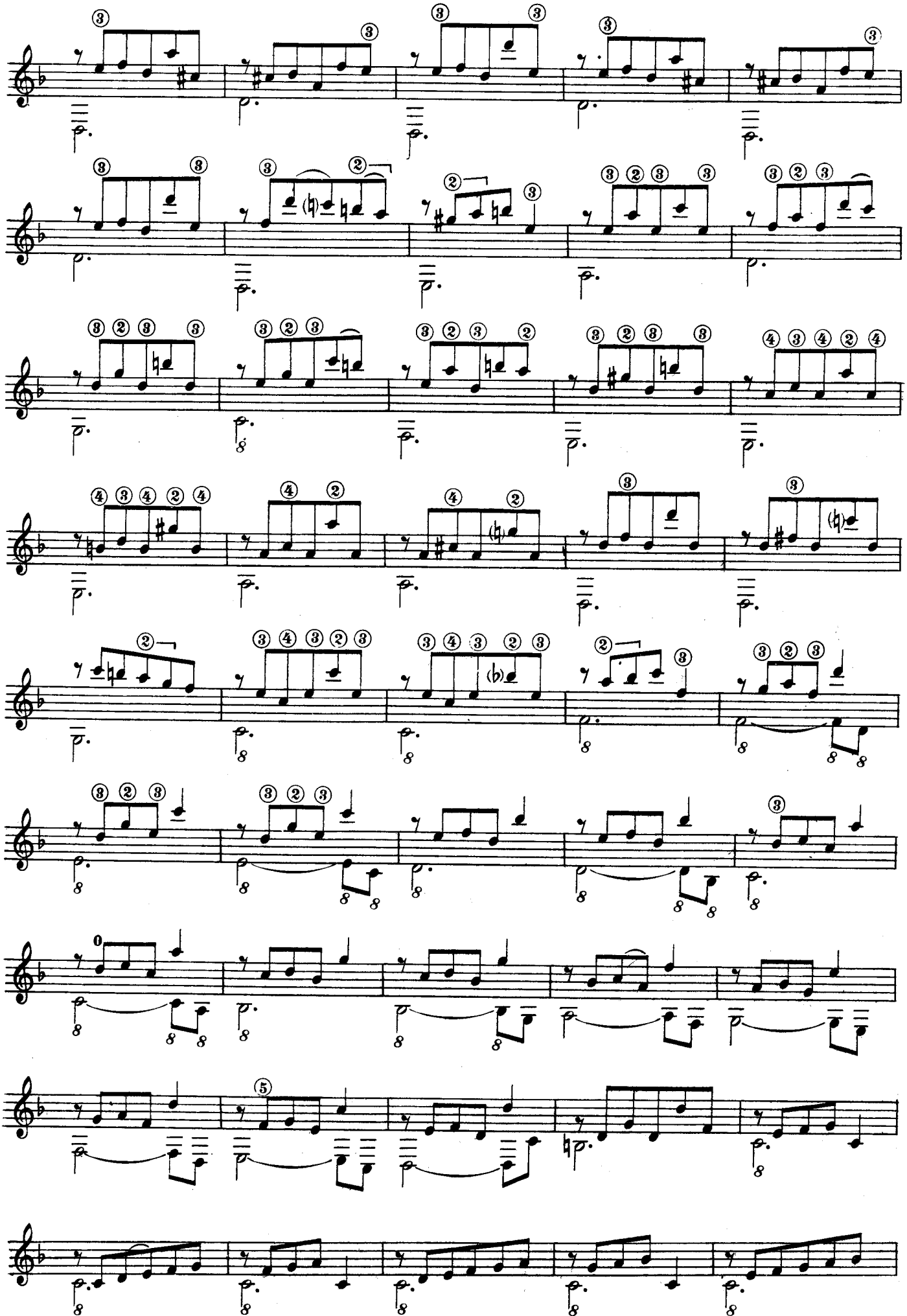


COURANTE





(a) Nell'originale: Sol.
In the original: G.
Dans l'original: Sol.

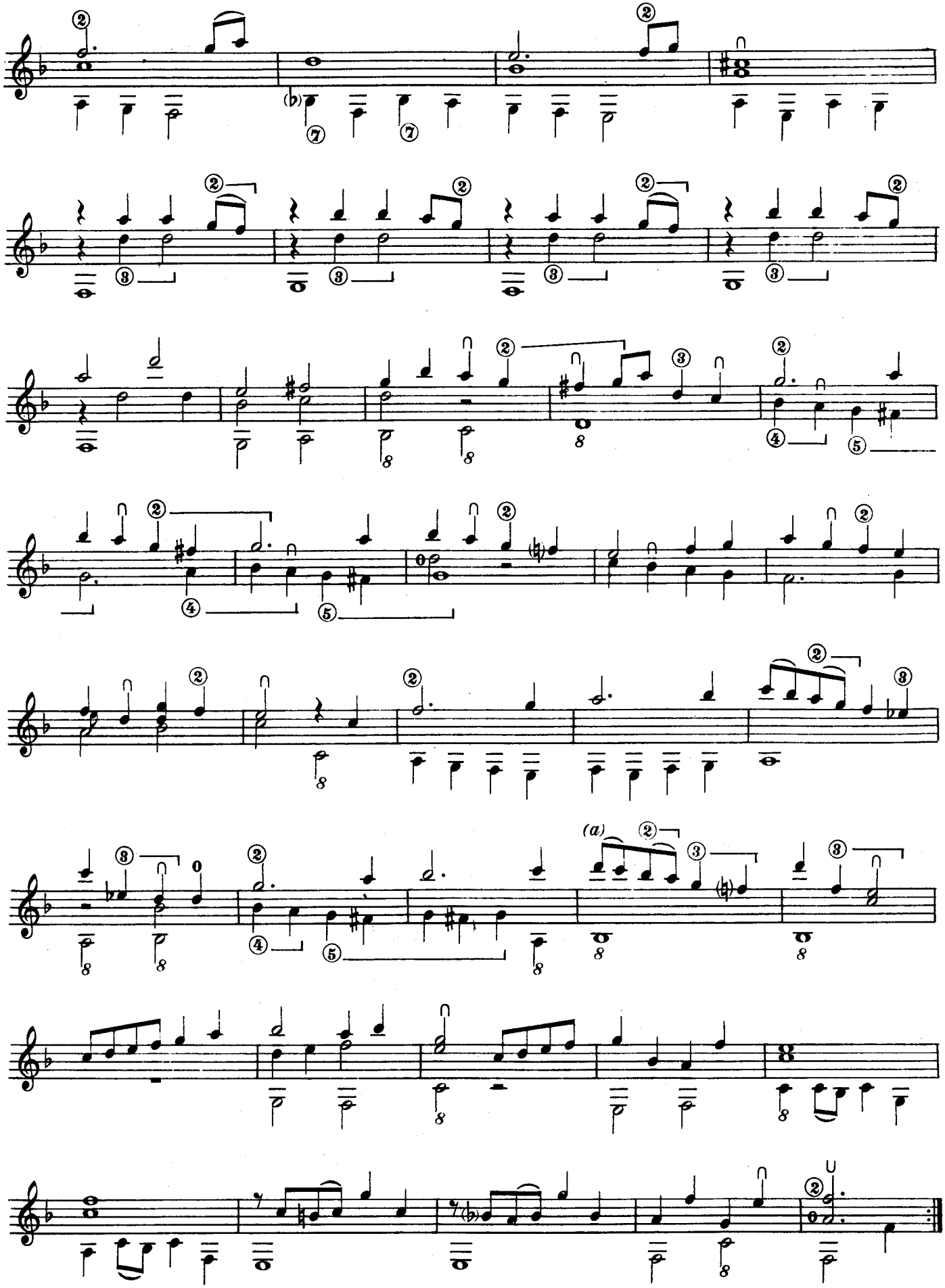


bis

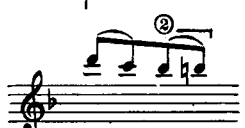
BOURÉE

(a)

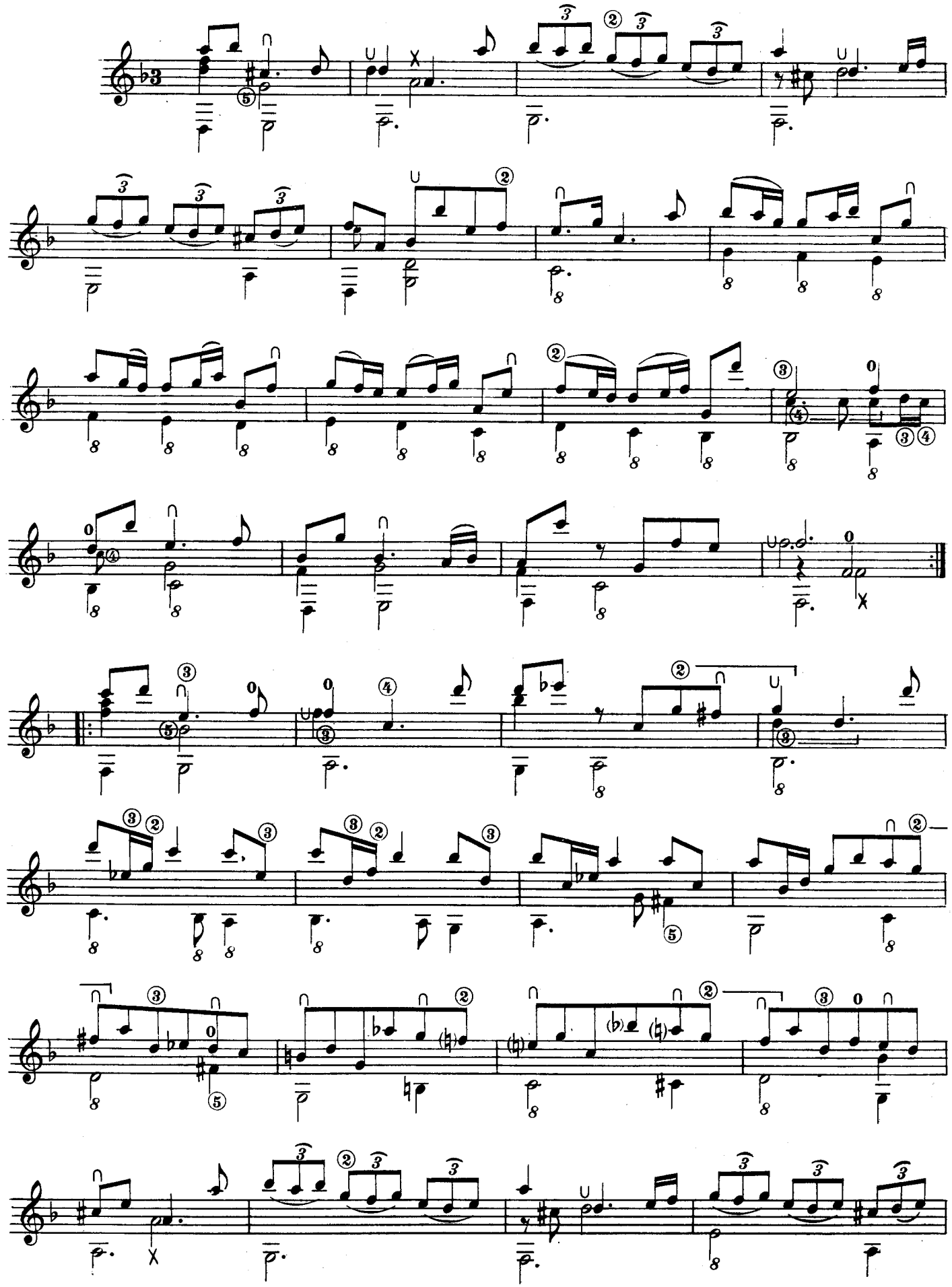
Nell'originale:
In the original:
Dans l'original:
Im Original:

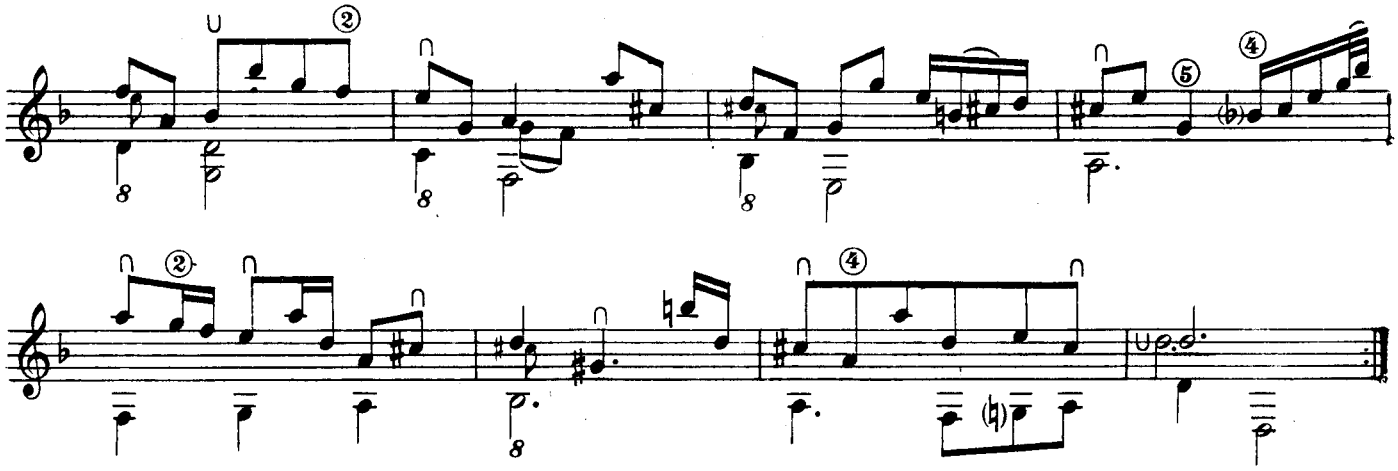


Nell'originale:
In the original:
Dans l'original:

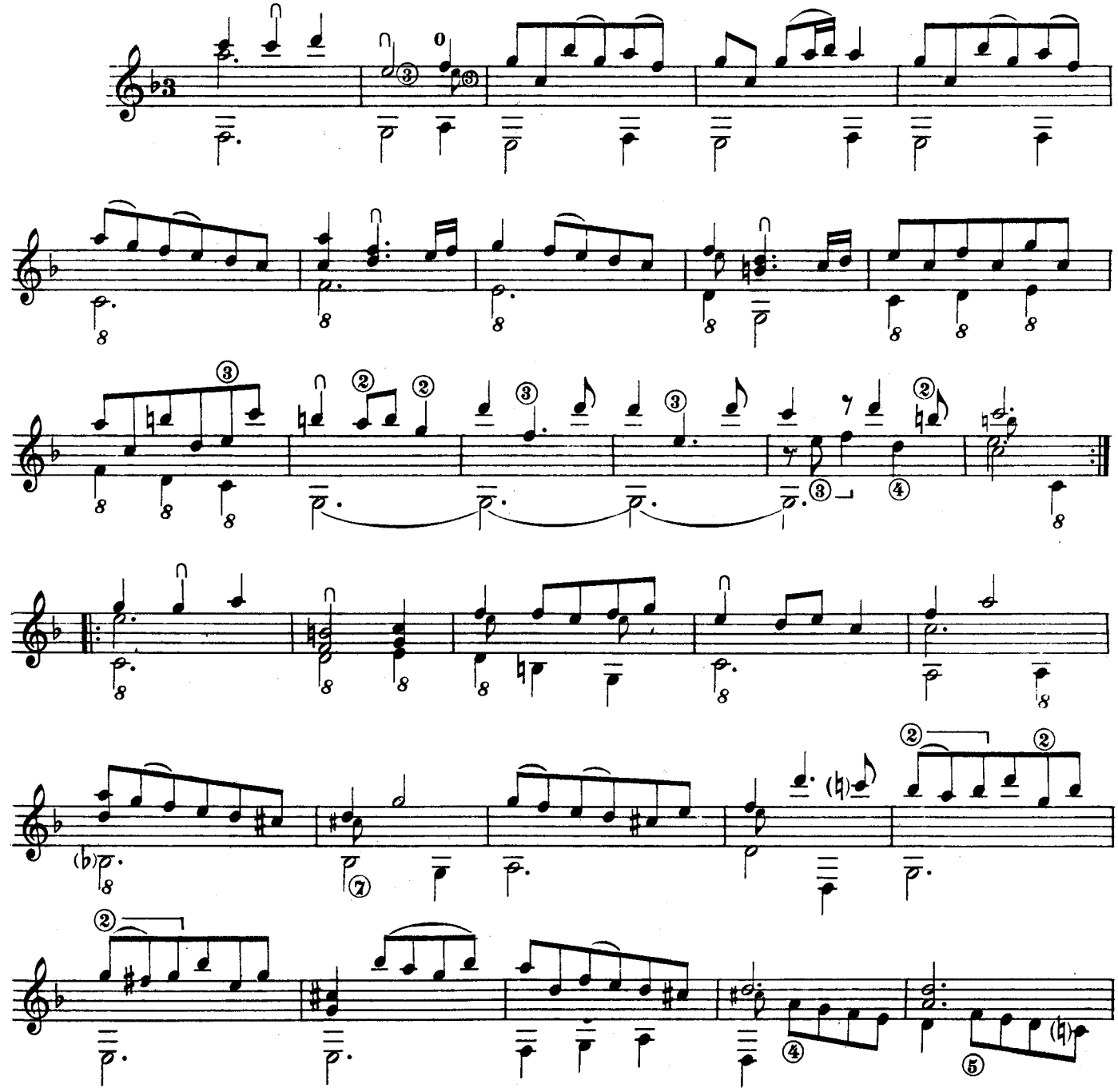


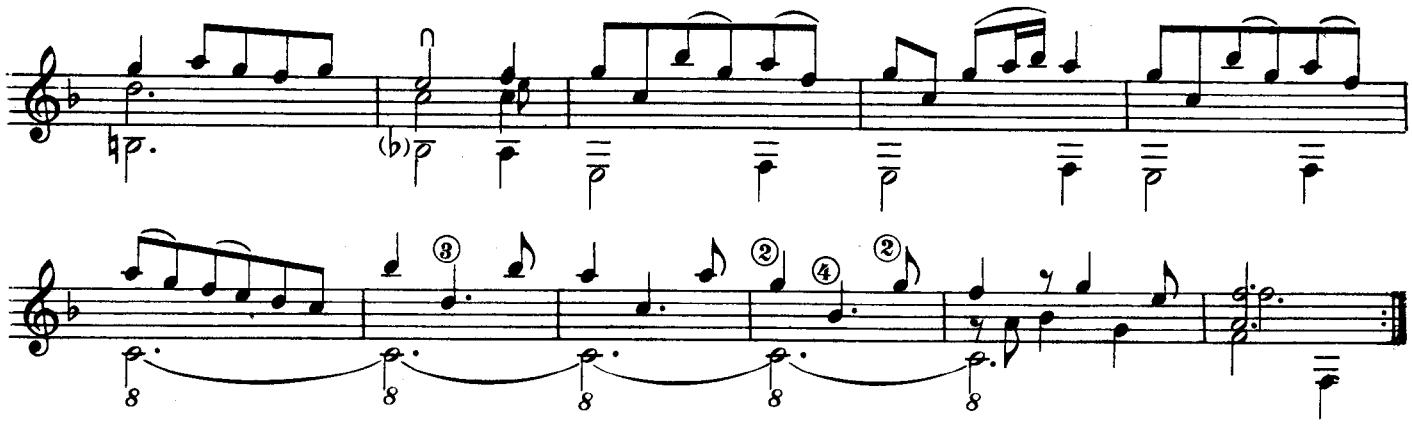
SARABANDE



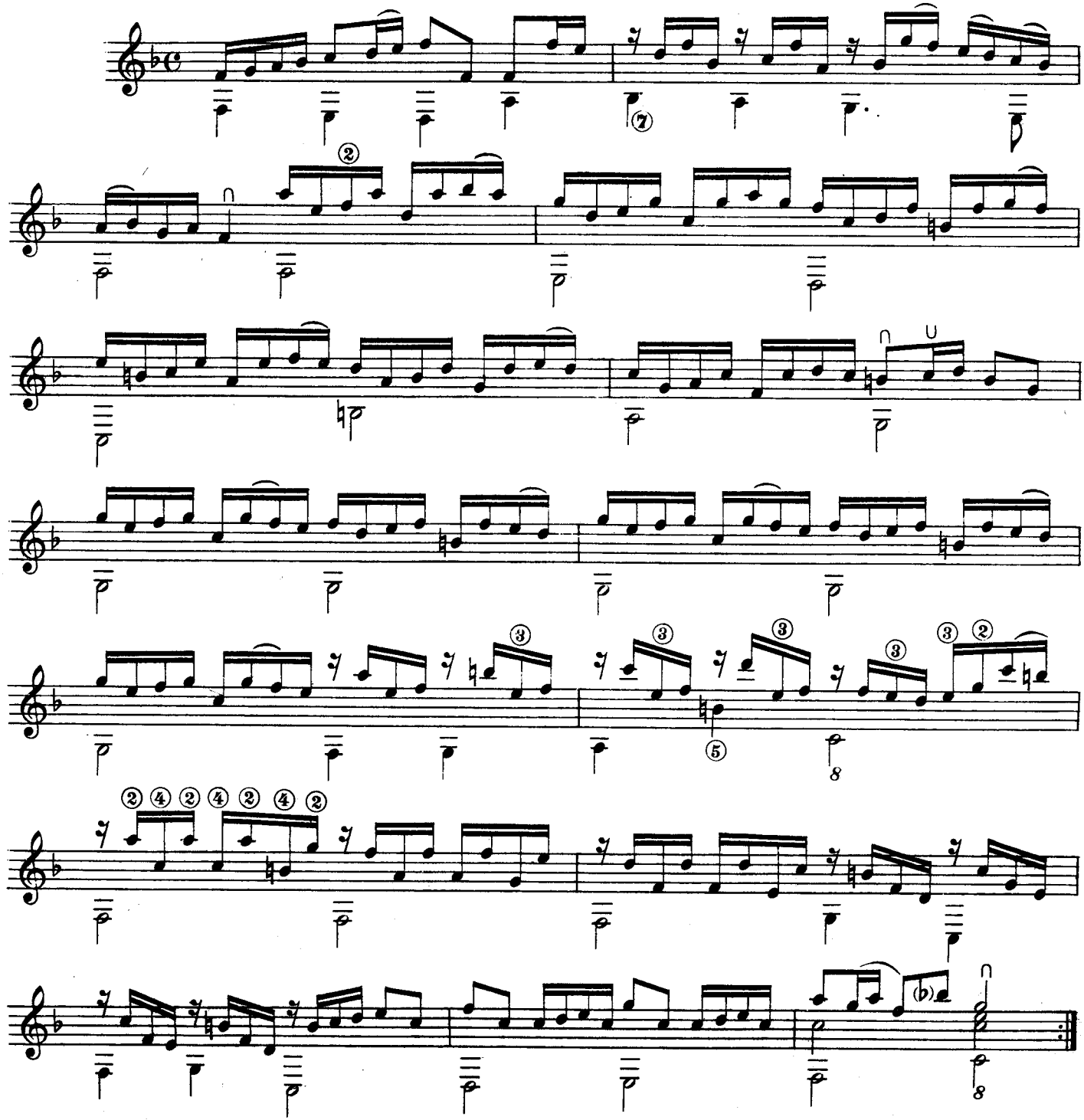


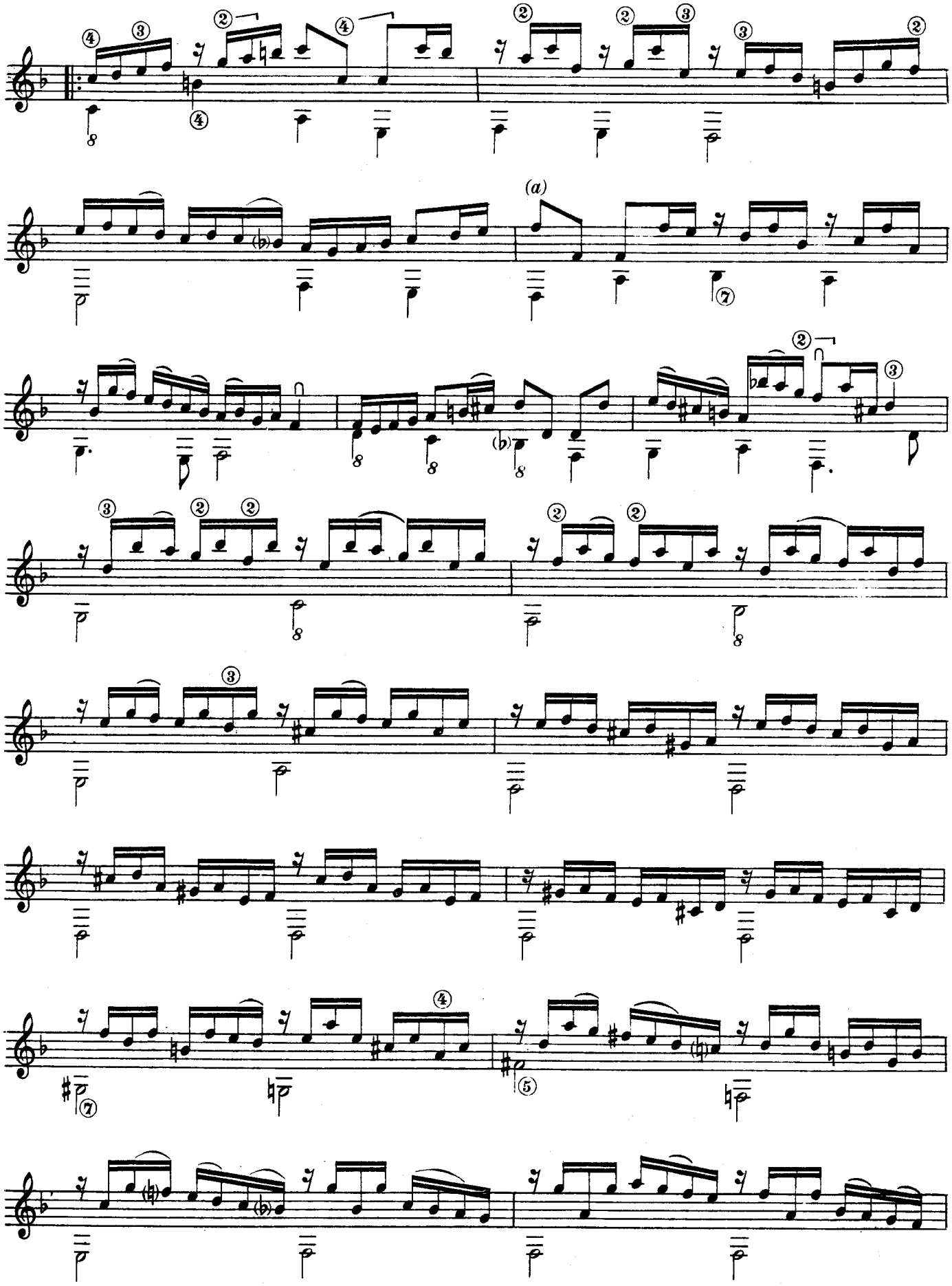
MENUET





PRESTO





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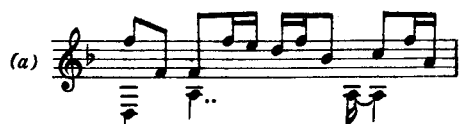
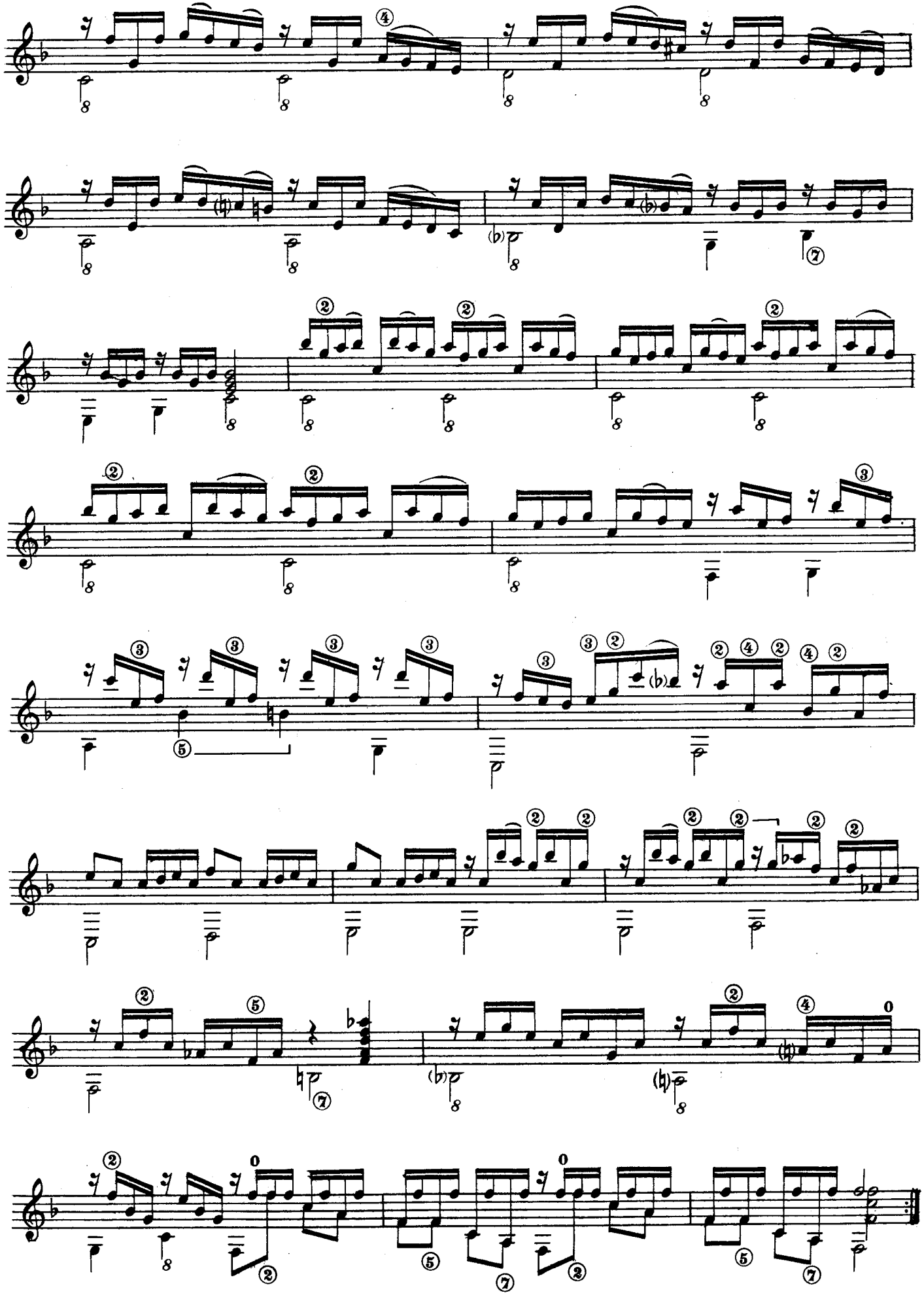
In the original:
Dans l'original:
Im Original:

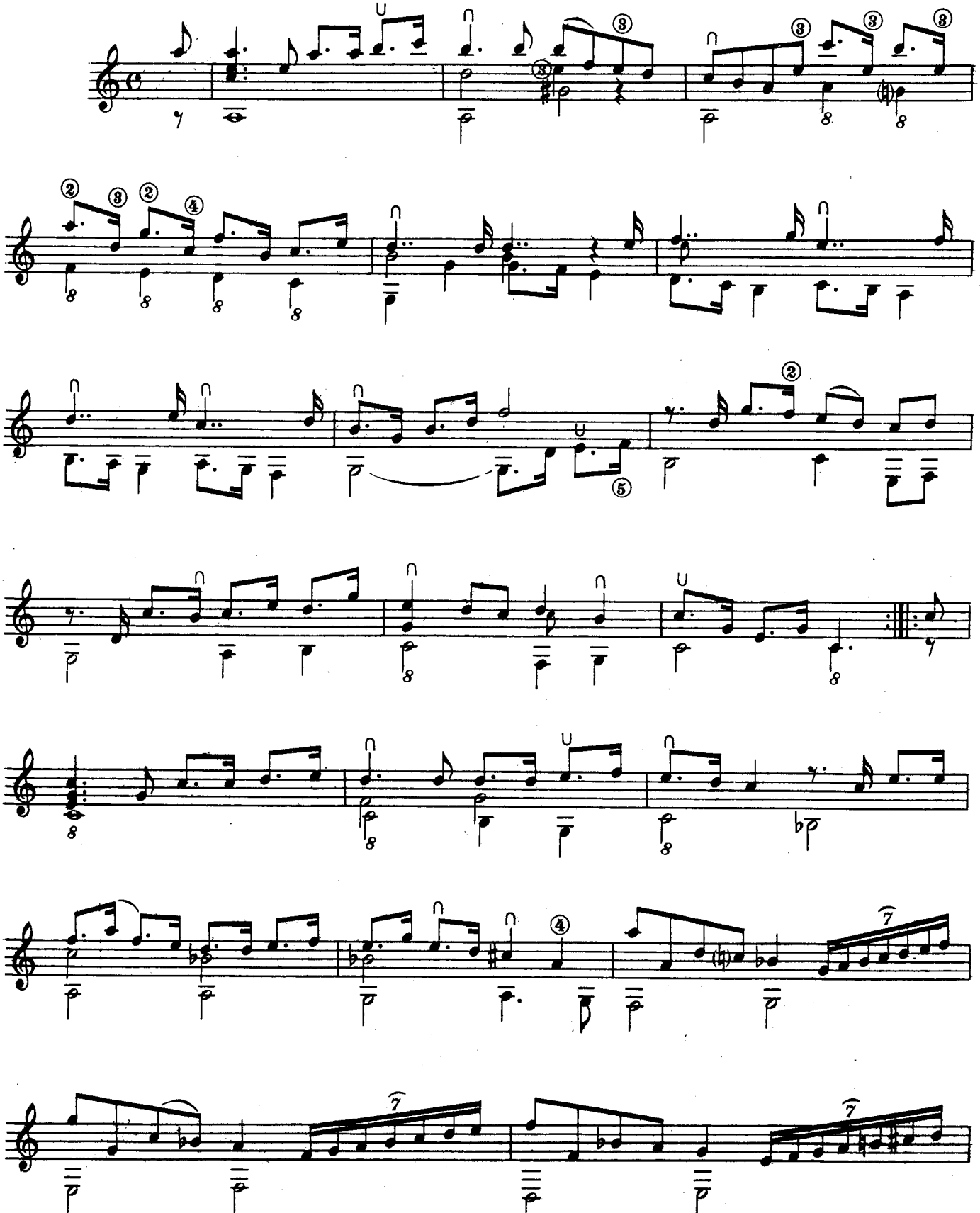


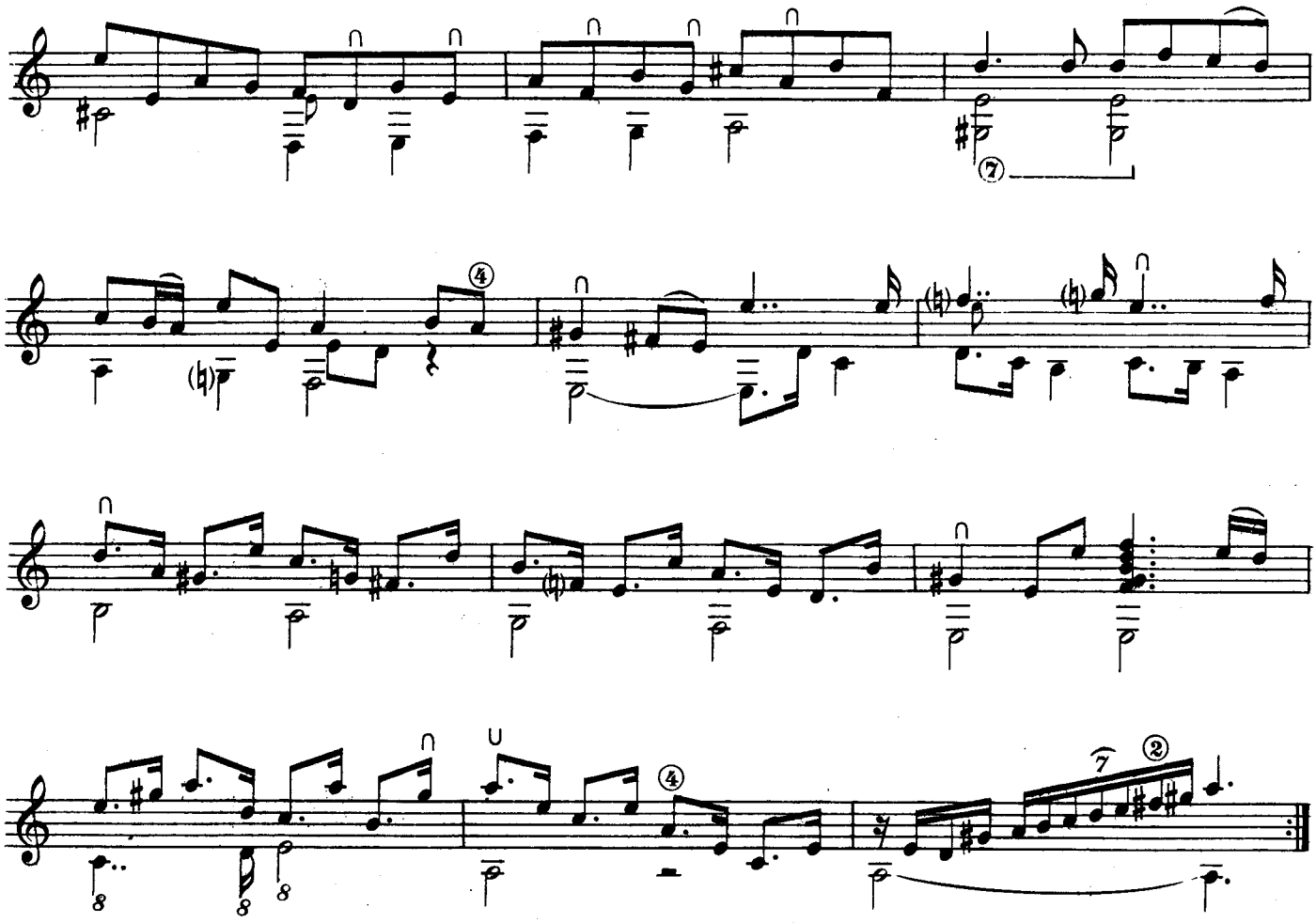


SUITE XXV

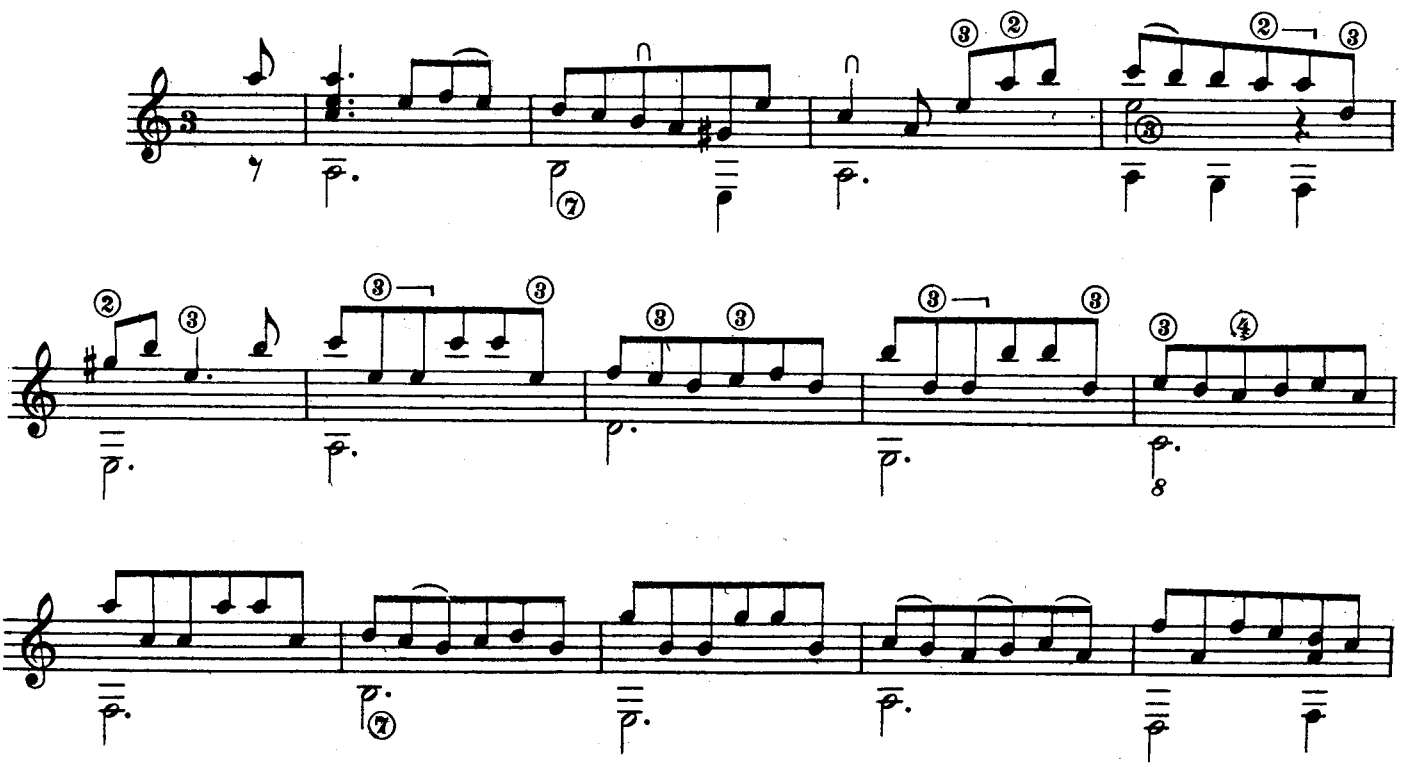
L' INFIDELE

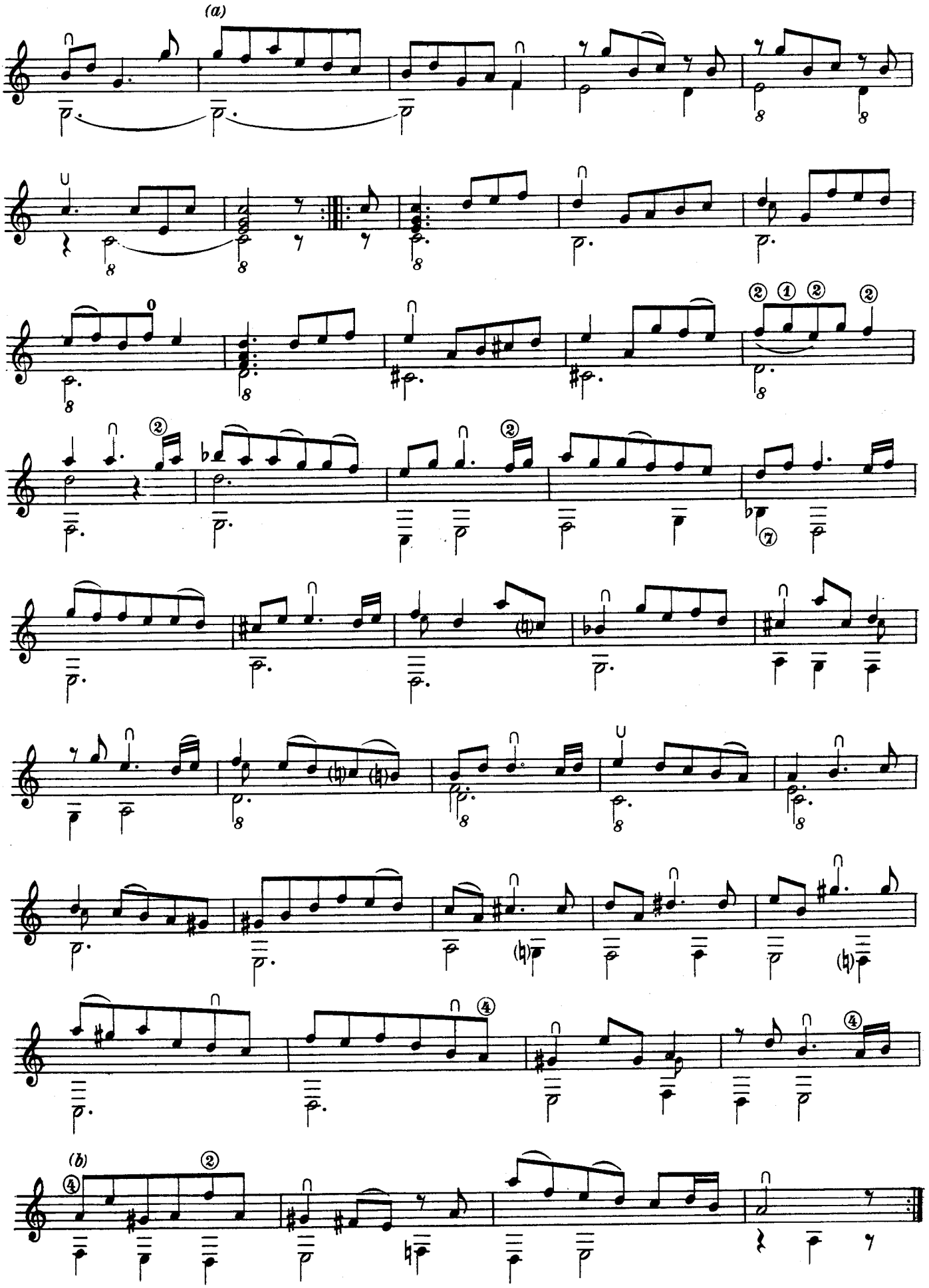
ENTRÉE





COURANTE





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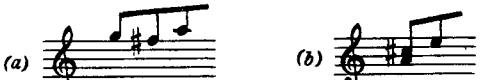
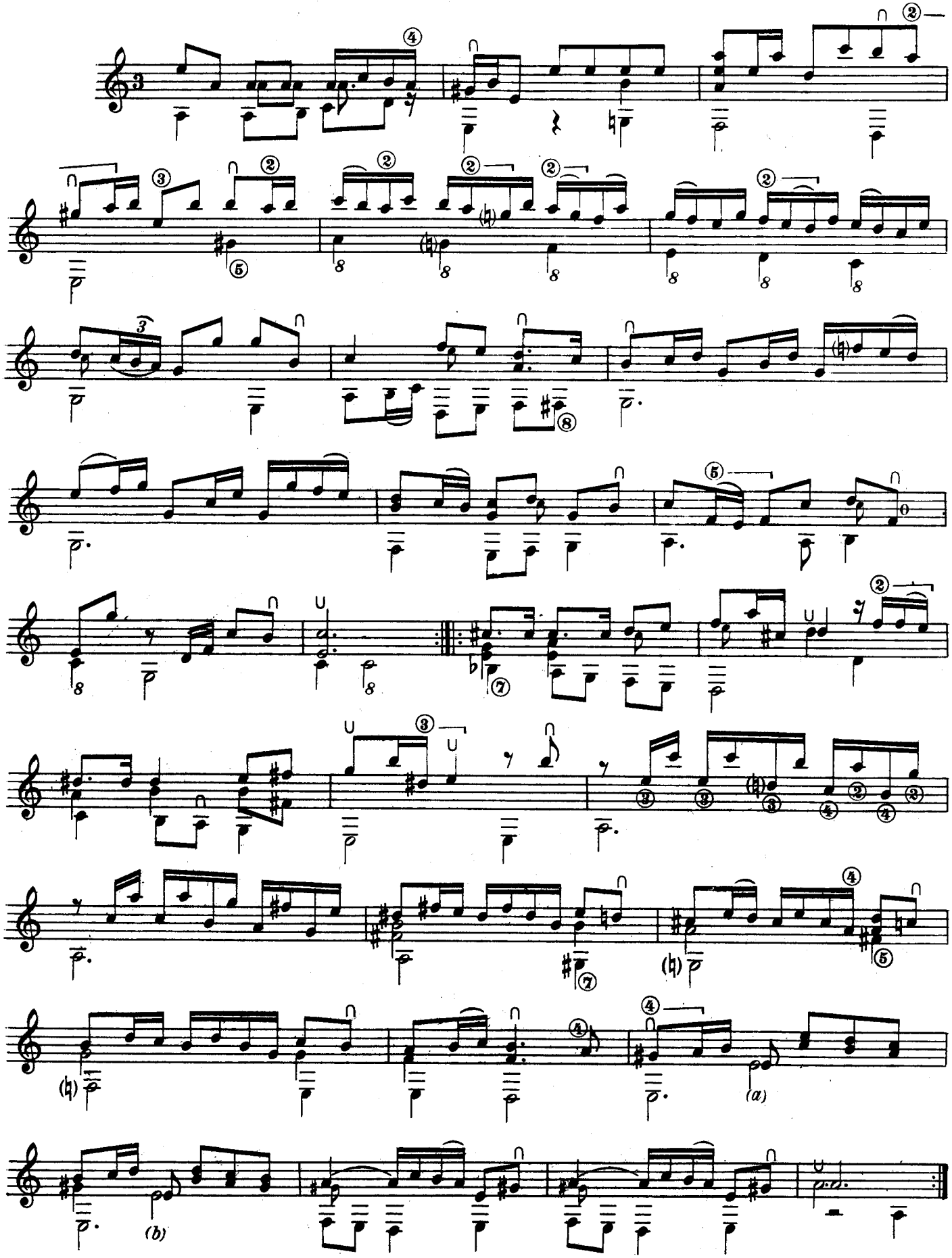
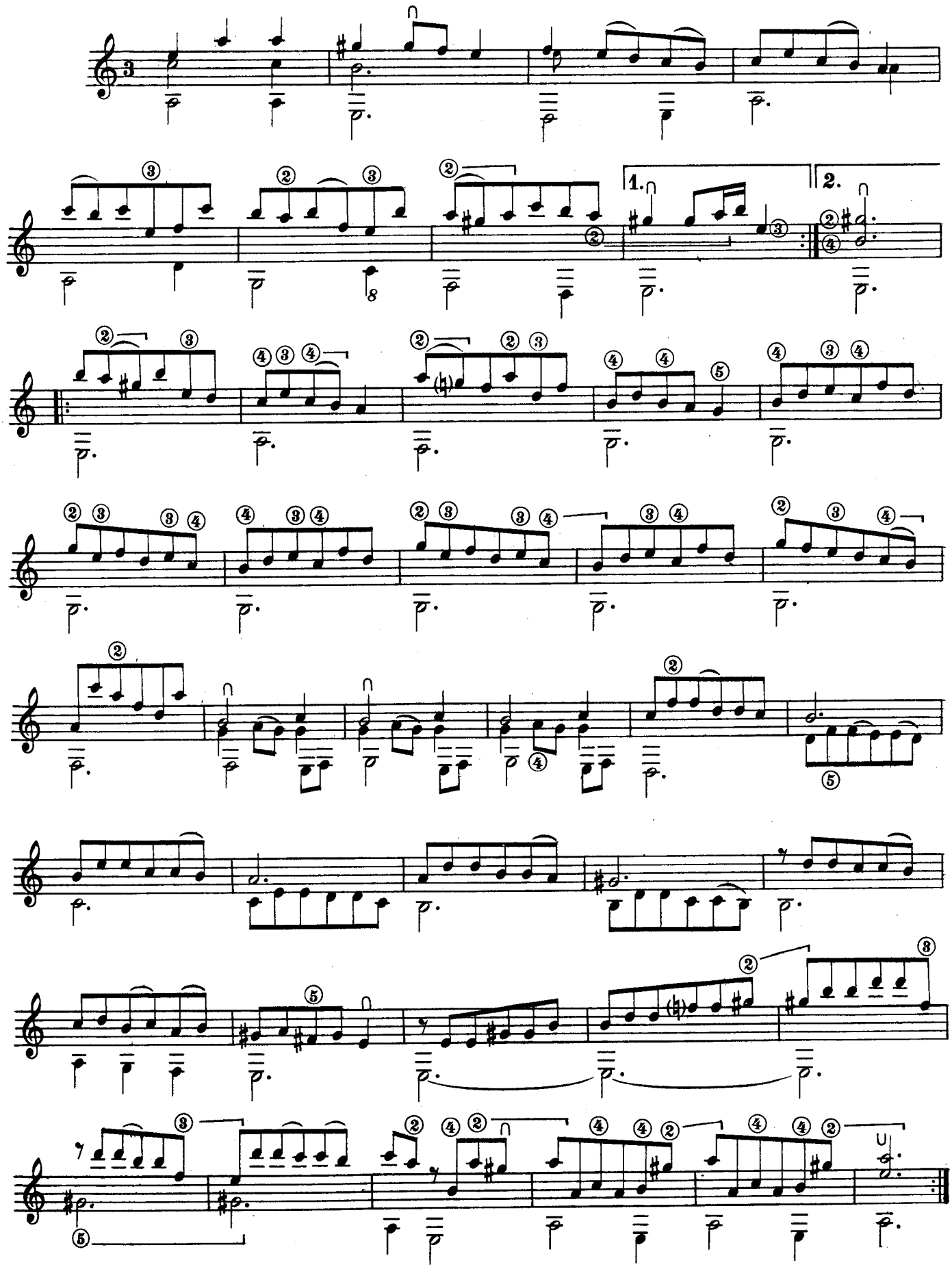


SARABANDE



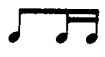
(a), (b) I due Mi rappresentano una scrittura puramente musicale, e non devono quindi ottenersi su due diverse corde.
The two E represent a simple musical writing and therefore they must not be obtained on two different strings.
Les deux Mi représentent une écriture purement musicale et ne doivent pas donc être obtenus sur deux différentes cordes.
Die beiden E stellen eine rein musikalische Schrift dar und müssen demzufolge nicht auf zwei verschiedenen Saiten erzielbar sein.

MENUET



MUSETTE (1)

(1) Nei punti segnati con l'asterisco la figurazione ritmica originale è la seguente:
In the points marked with an asterisk the original rhythmic figuration is as follows:
Aux points marqués par un astérisque, la figuration rythmique est la suivante:
An den mit dem Asterisk angegebenen Punkten ist die originale rhythmische Darstellung wie folgt:



Nell'originale:
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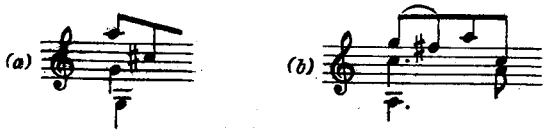

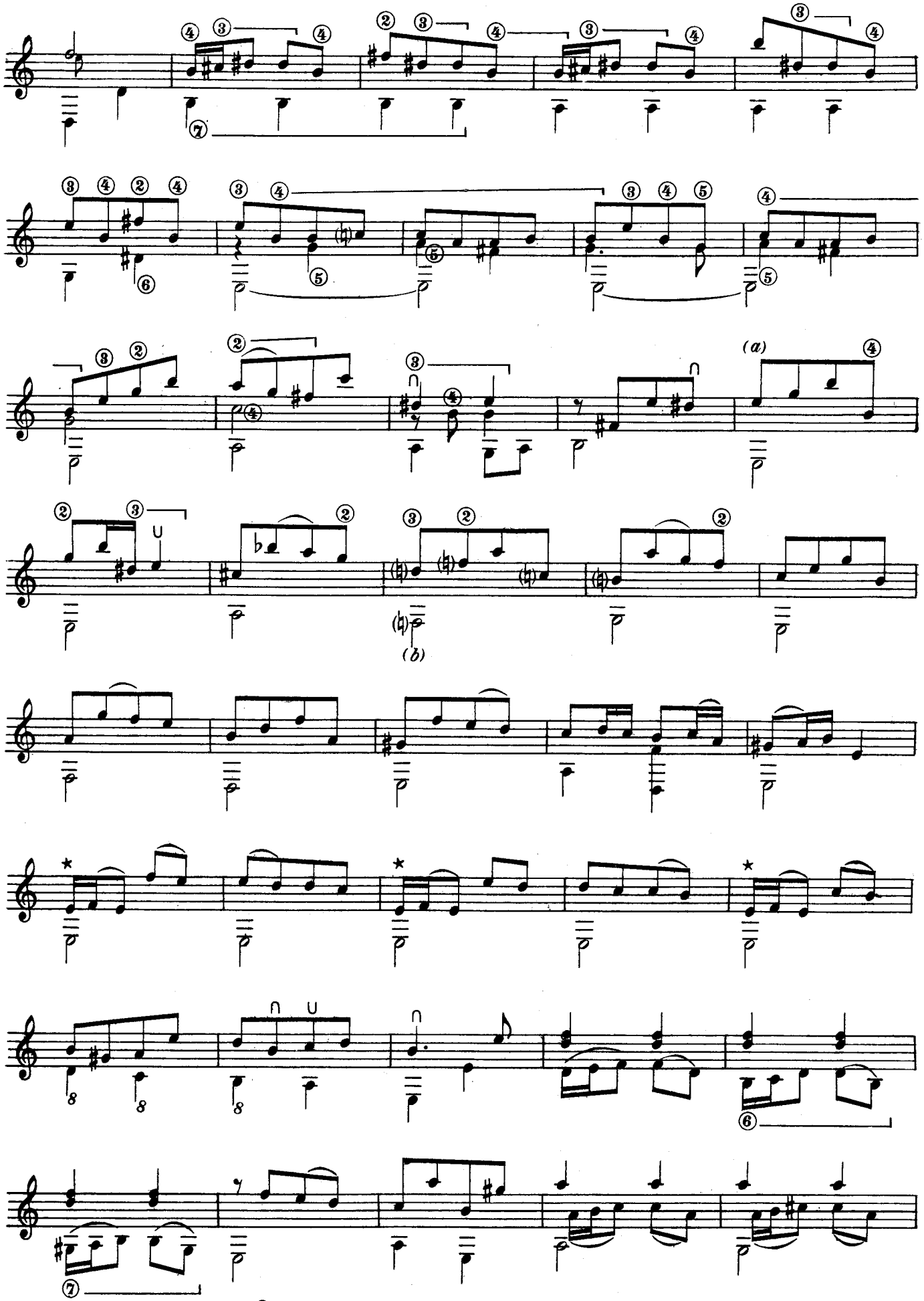

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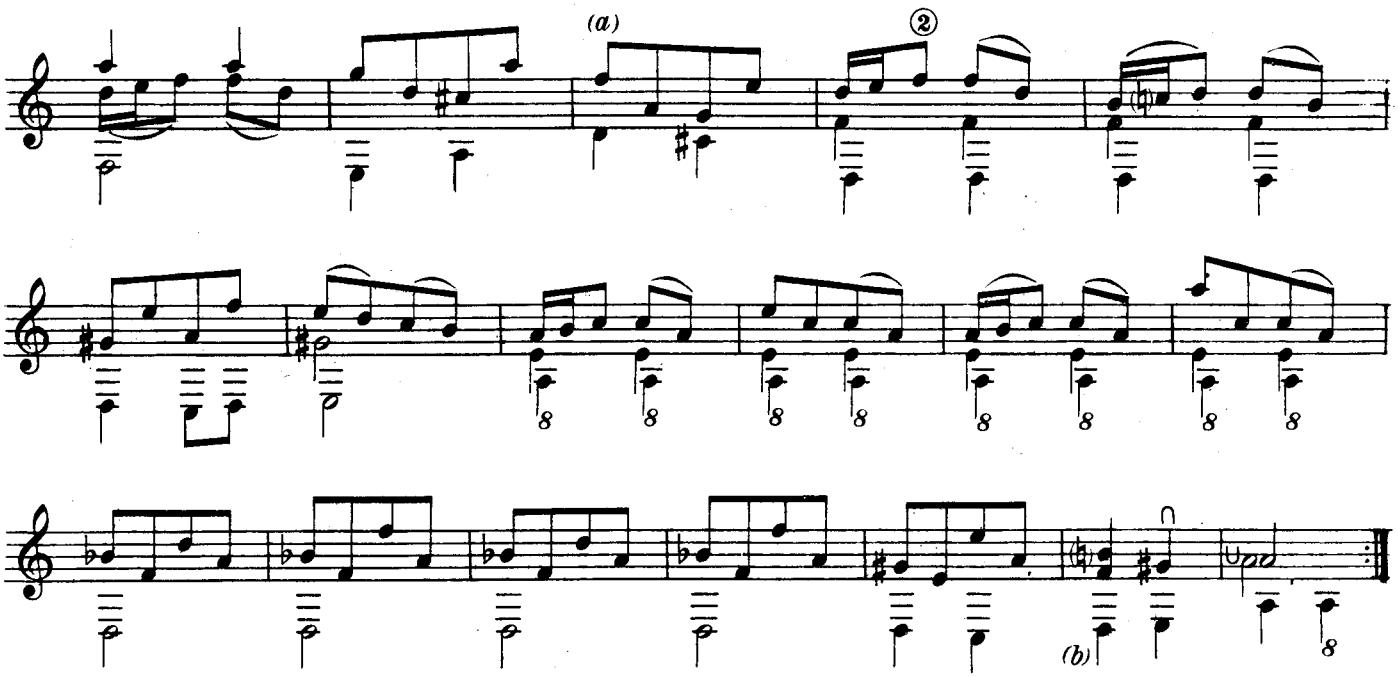
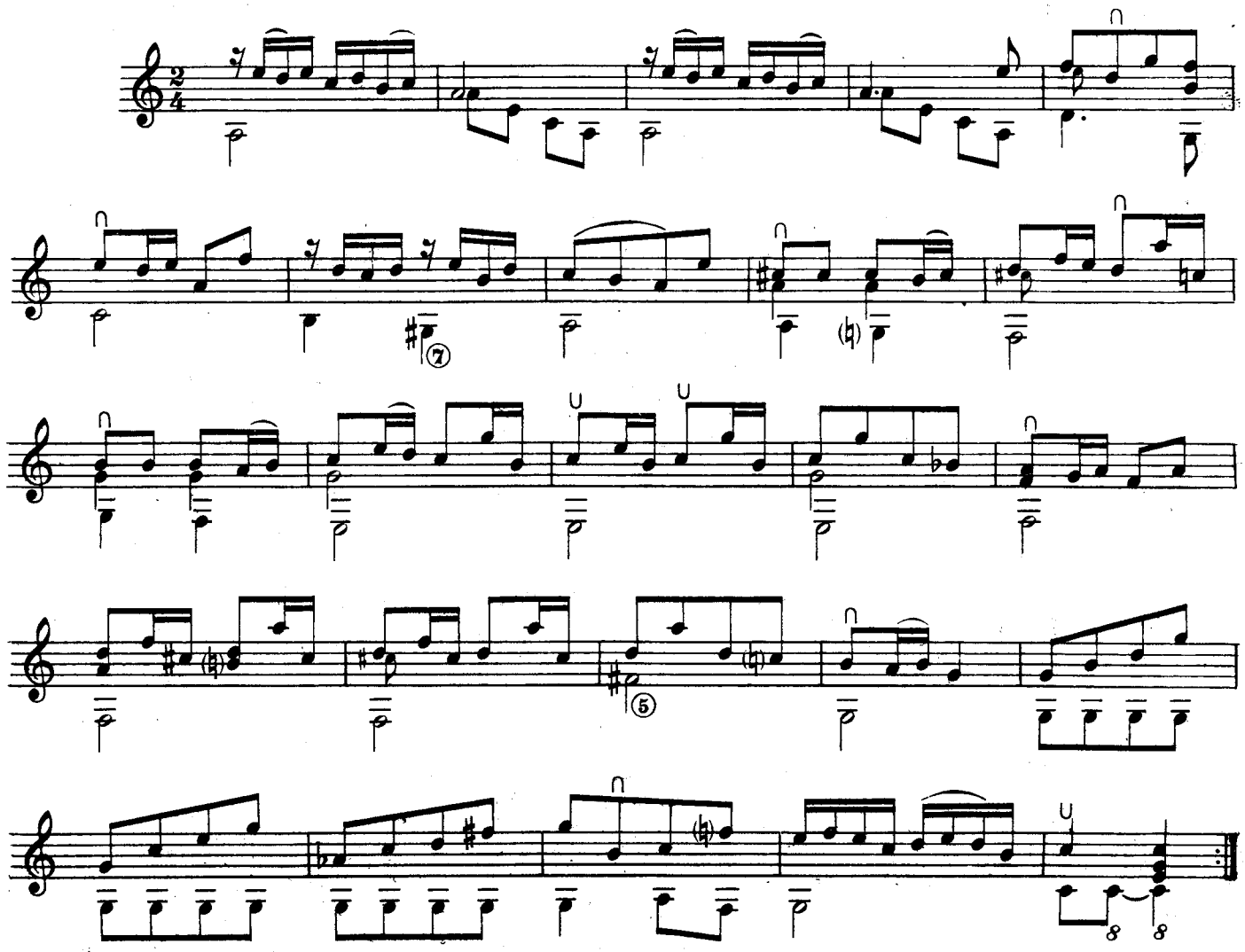


PAYSANE



Nell'originale:
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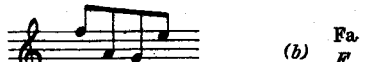
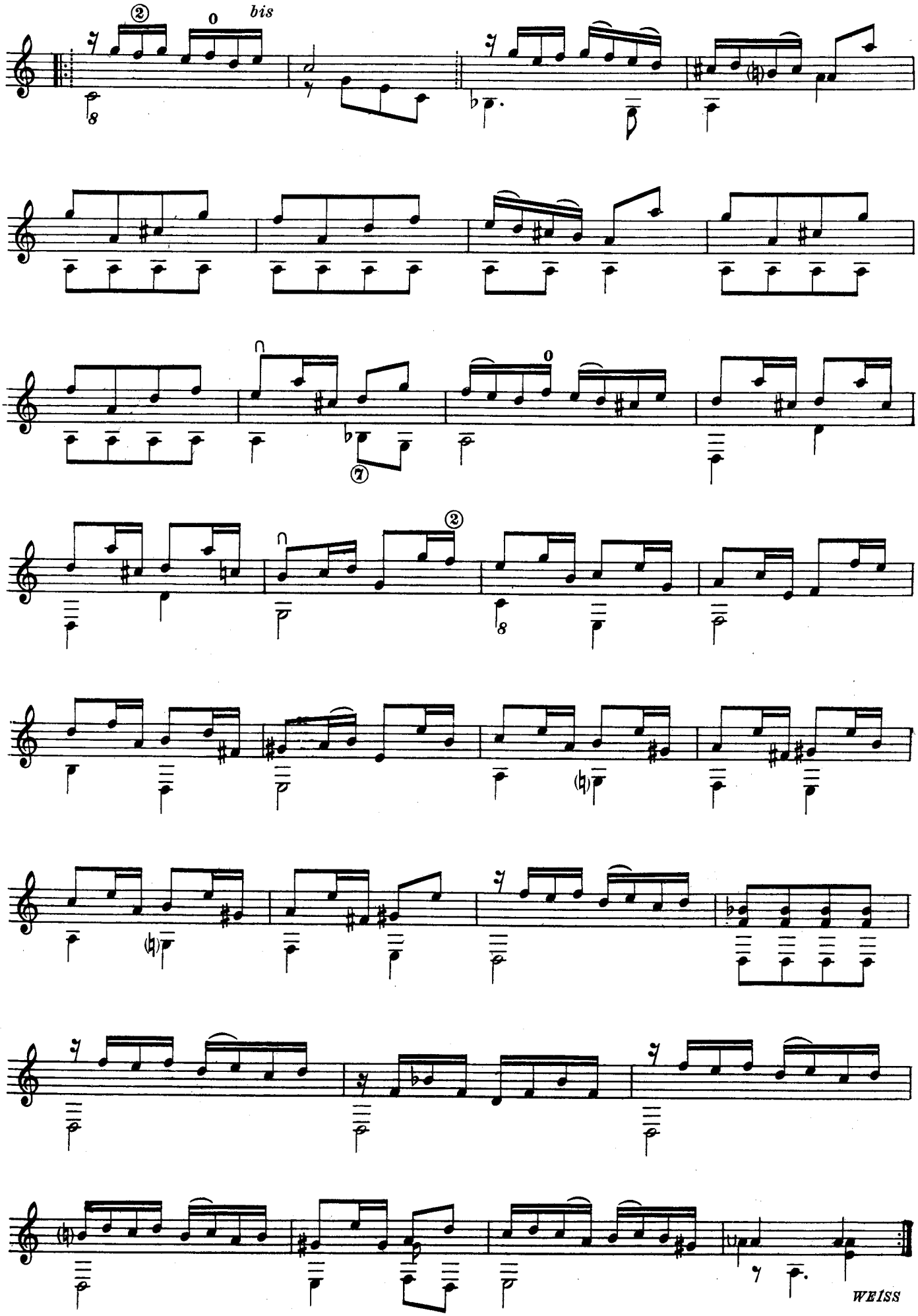
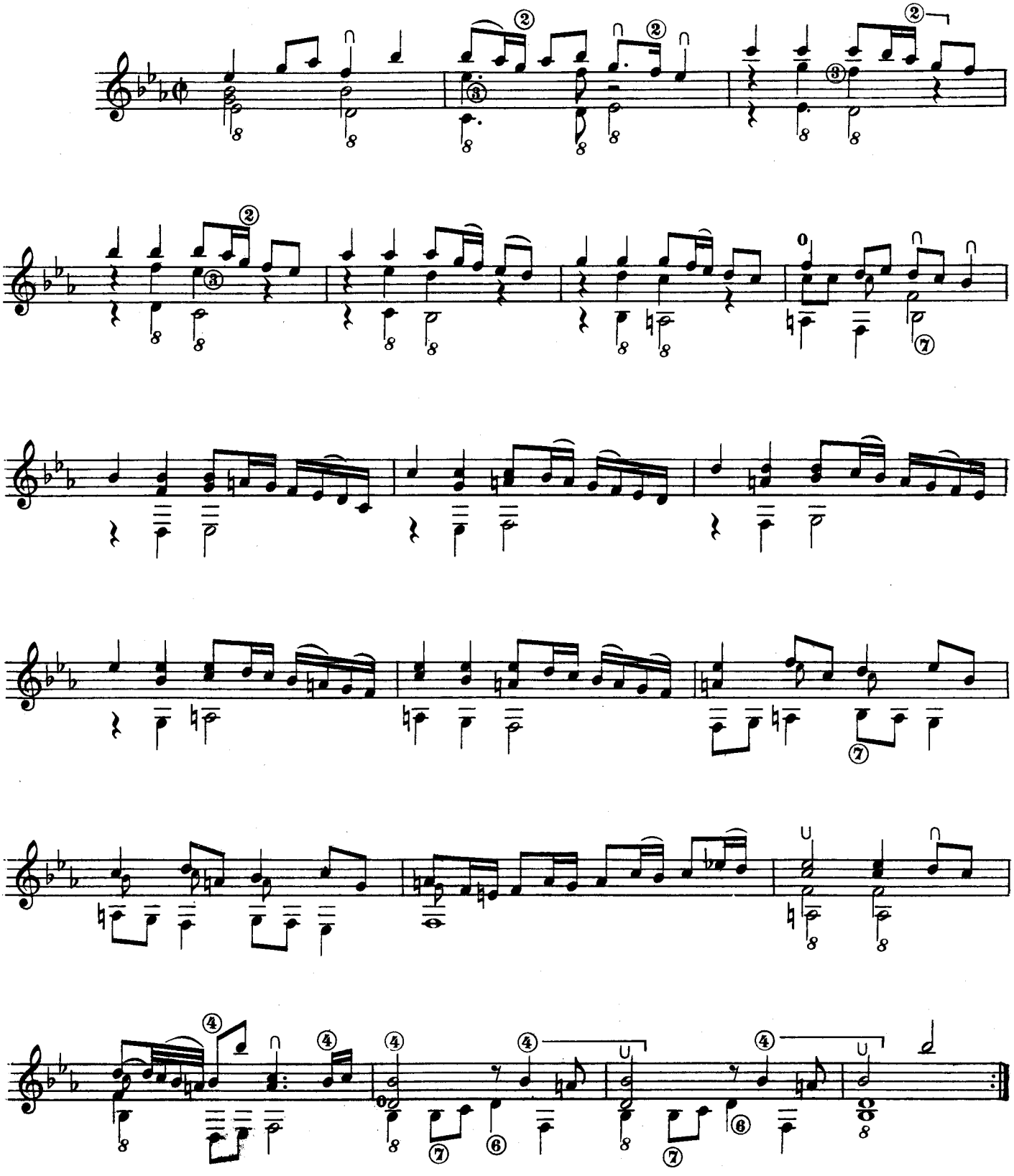


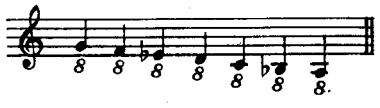

bis
WEISS

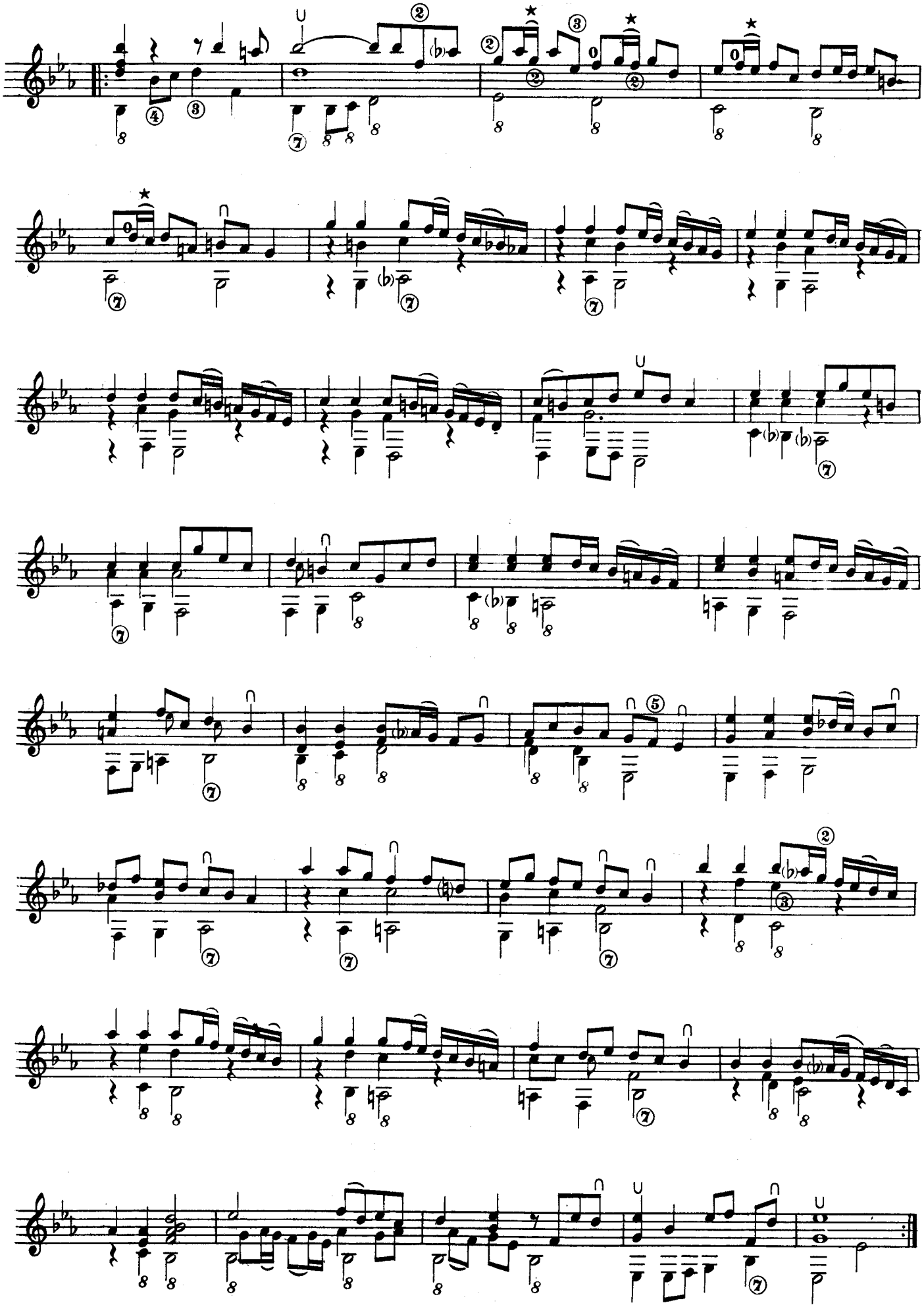
SUITE XXVI (1)

ALLEMANDE



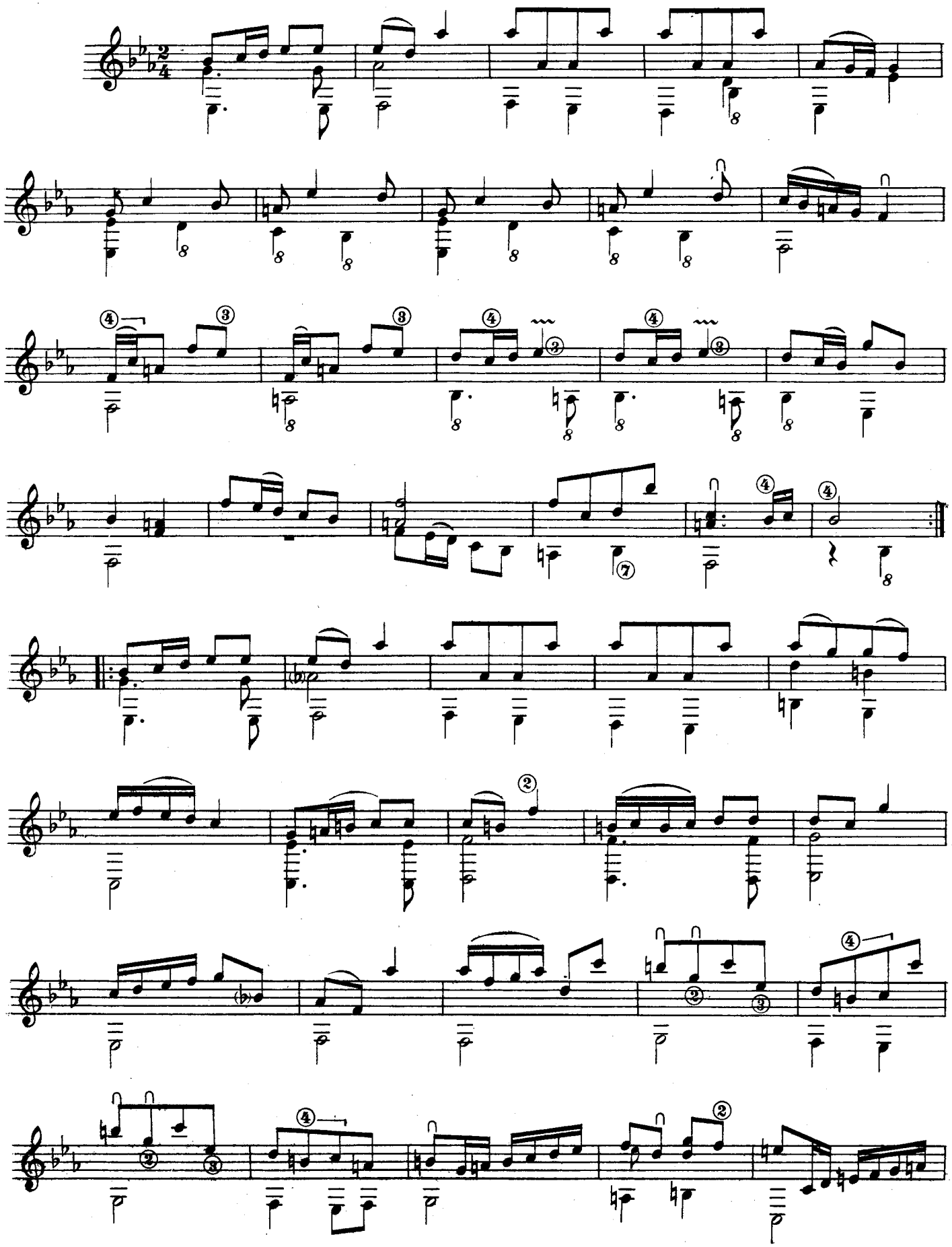
(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:

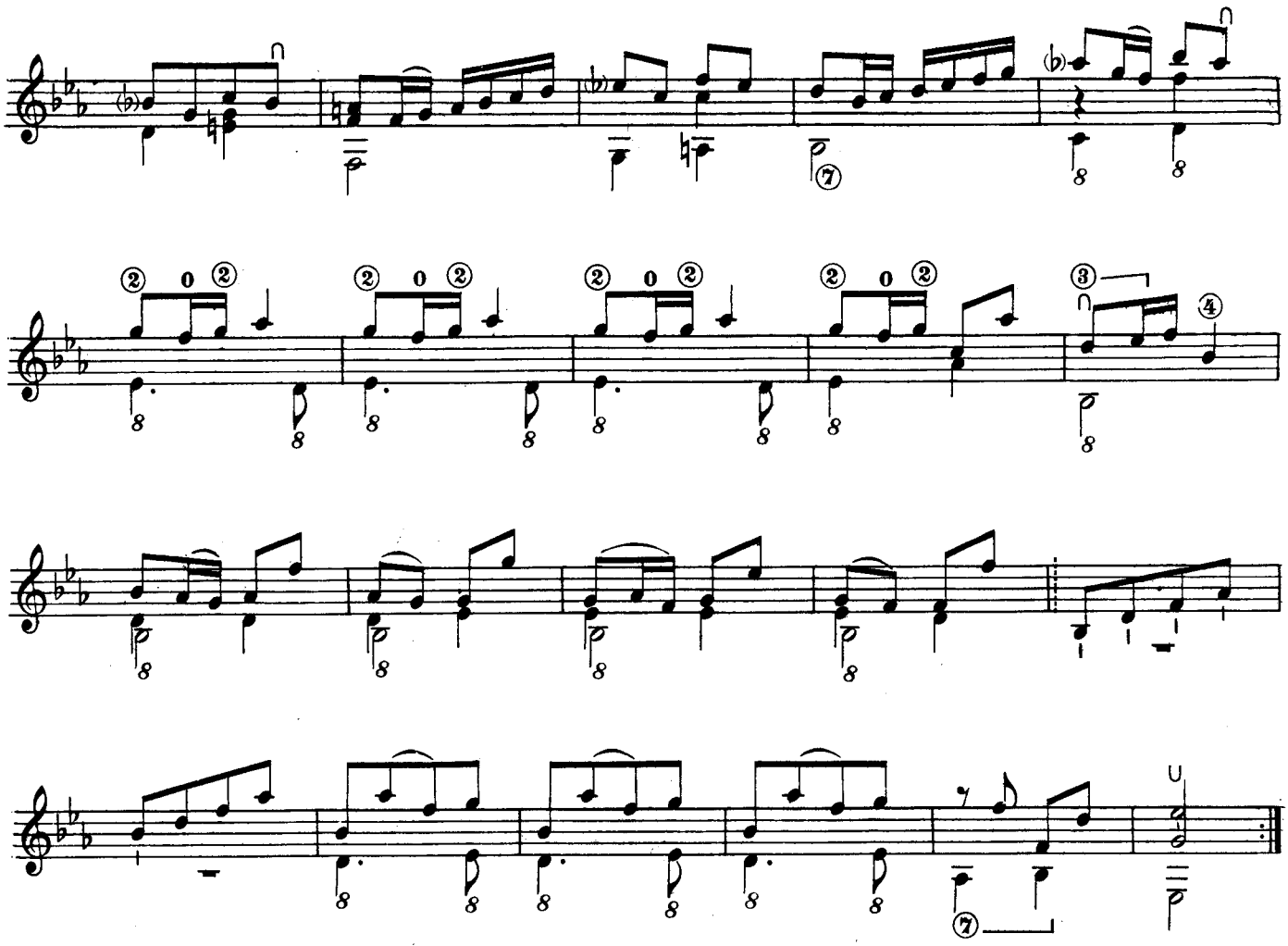




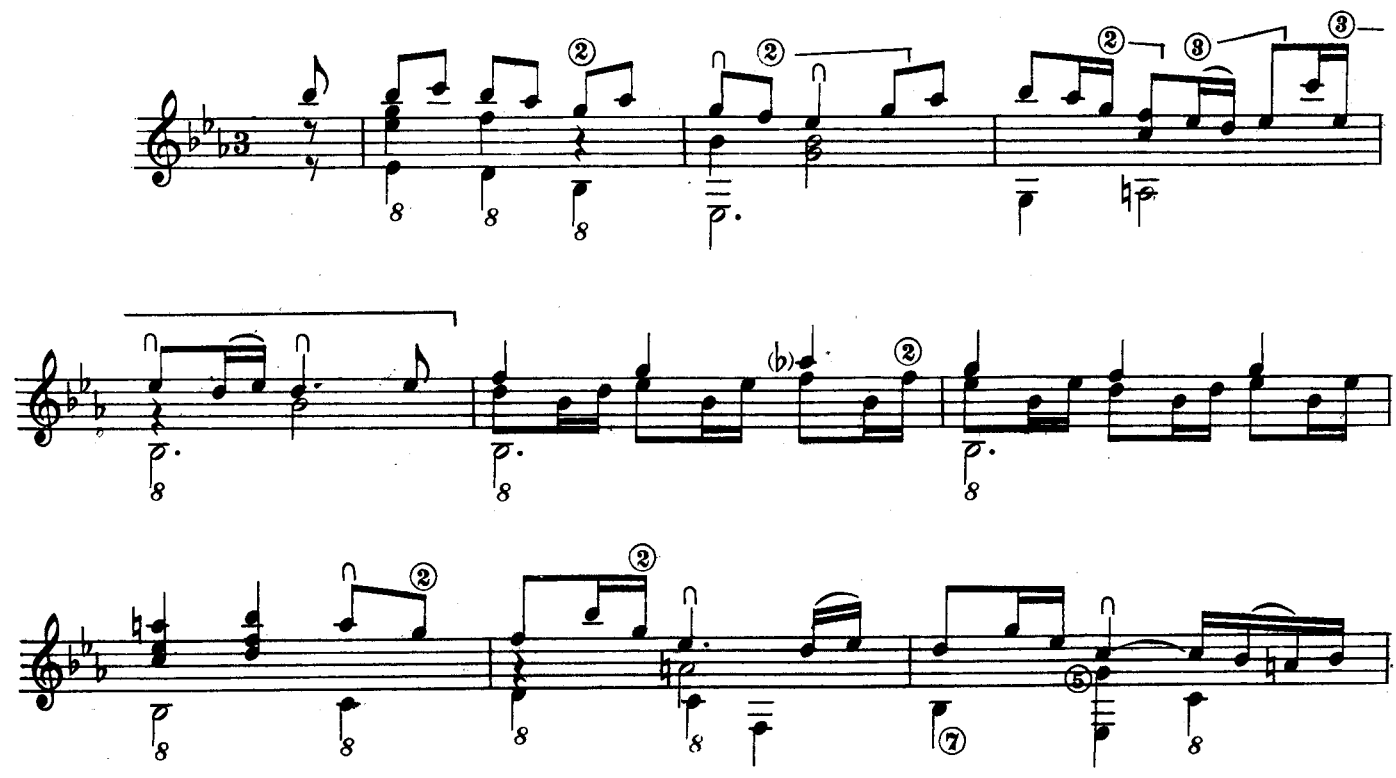
Legatura ad eco
Echo slur

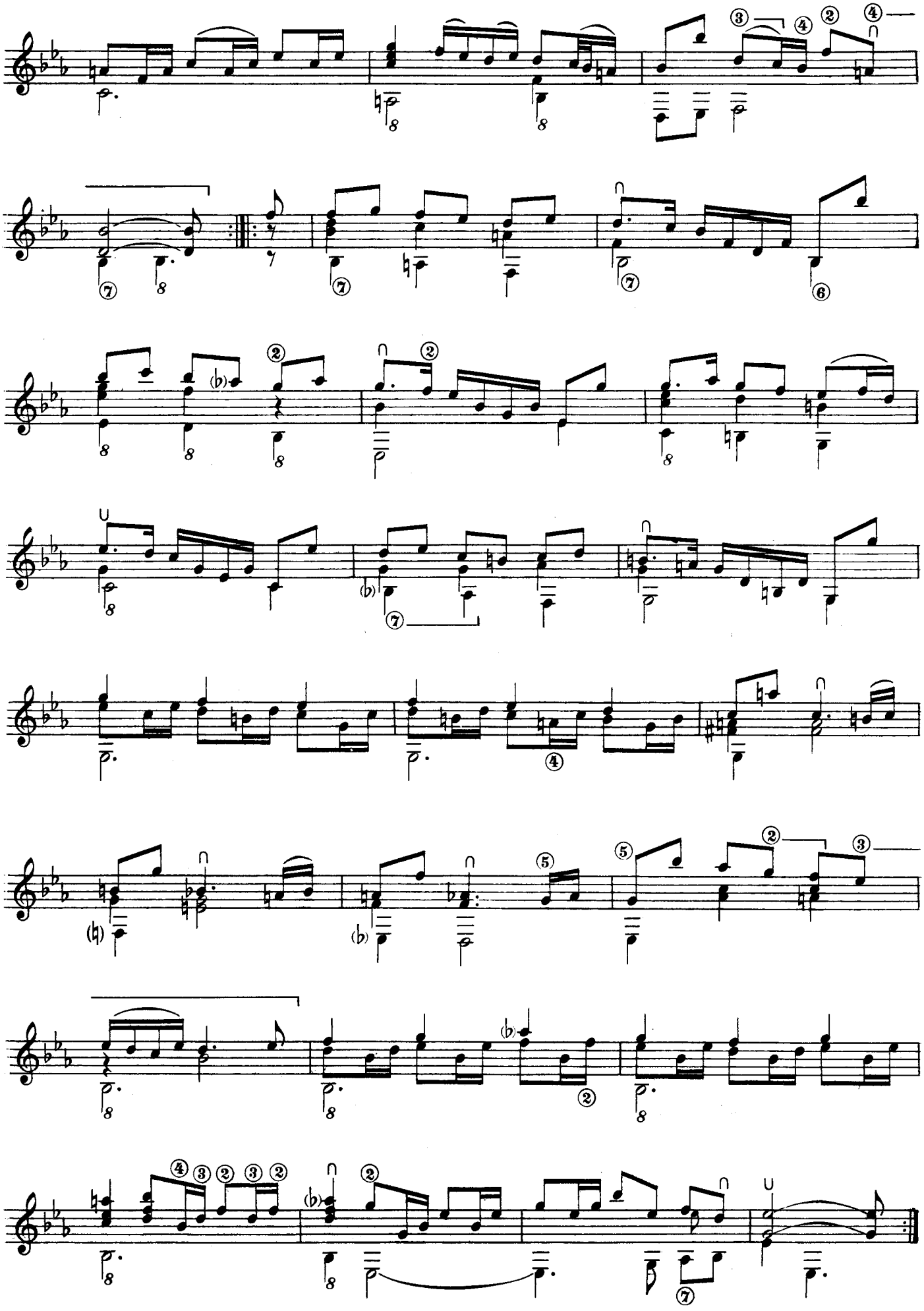
RIGAUDON



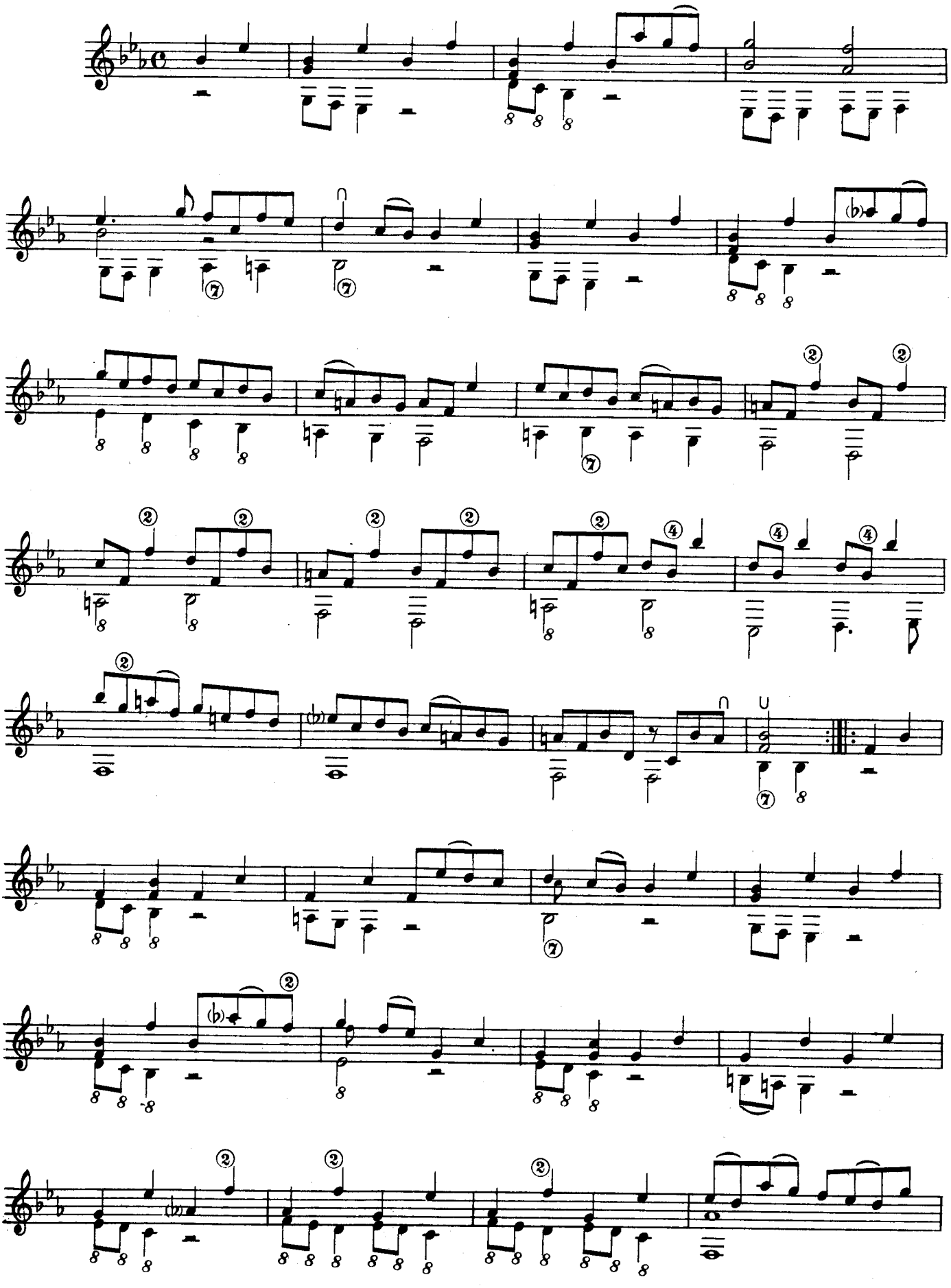


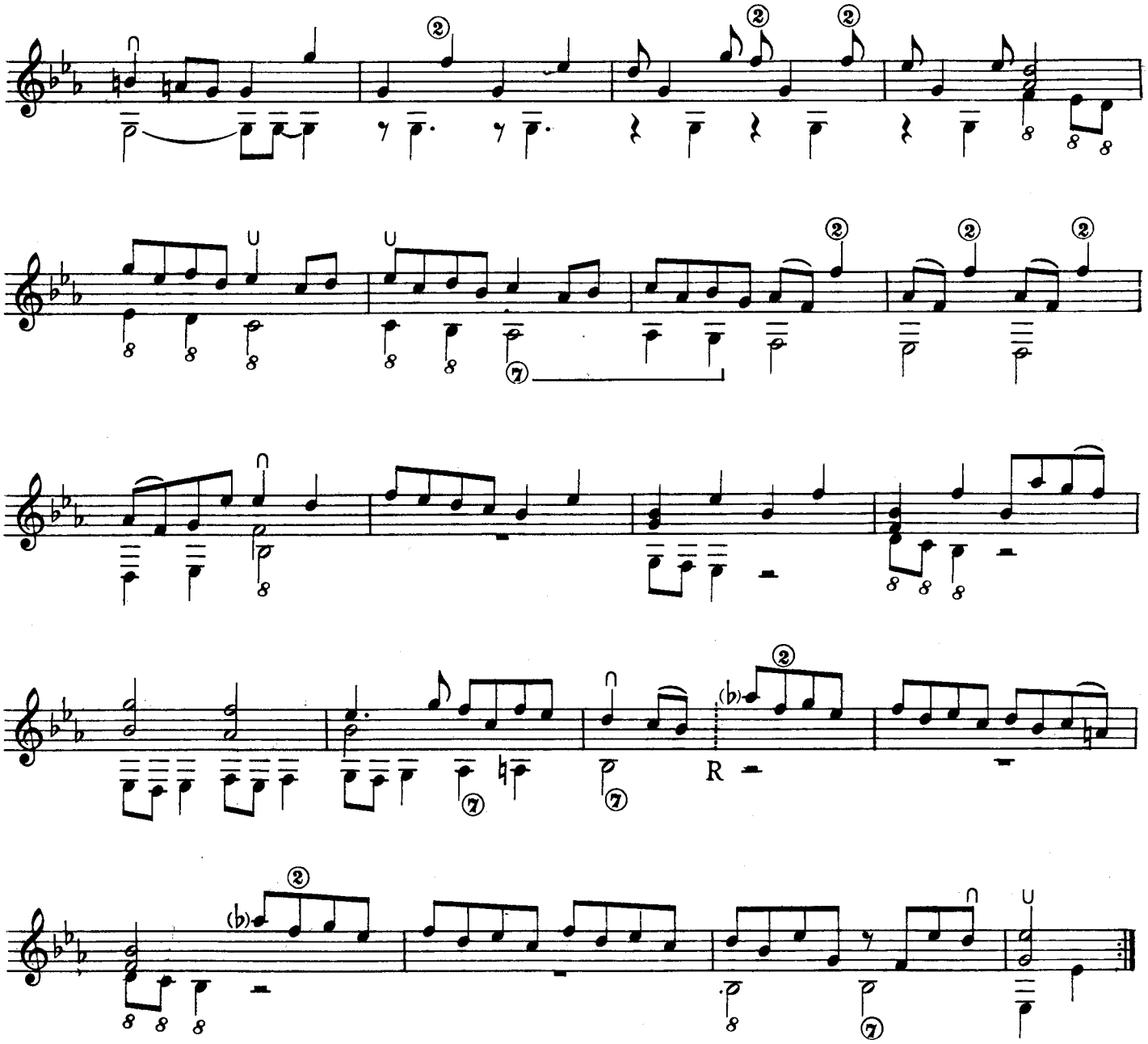
SARABANDE



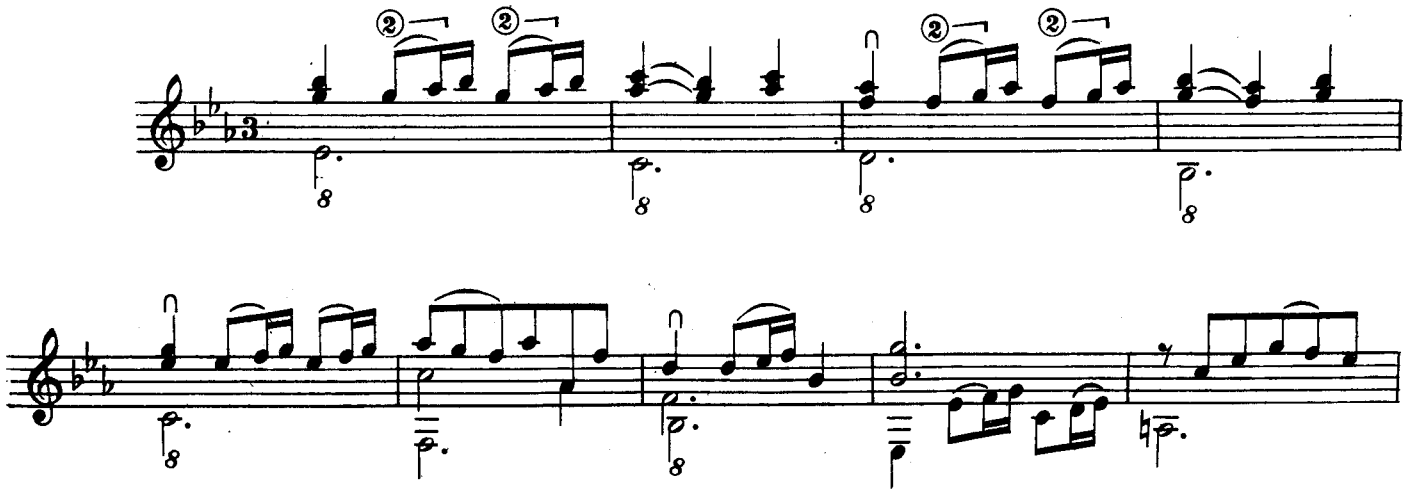


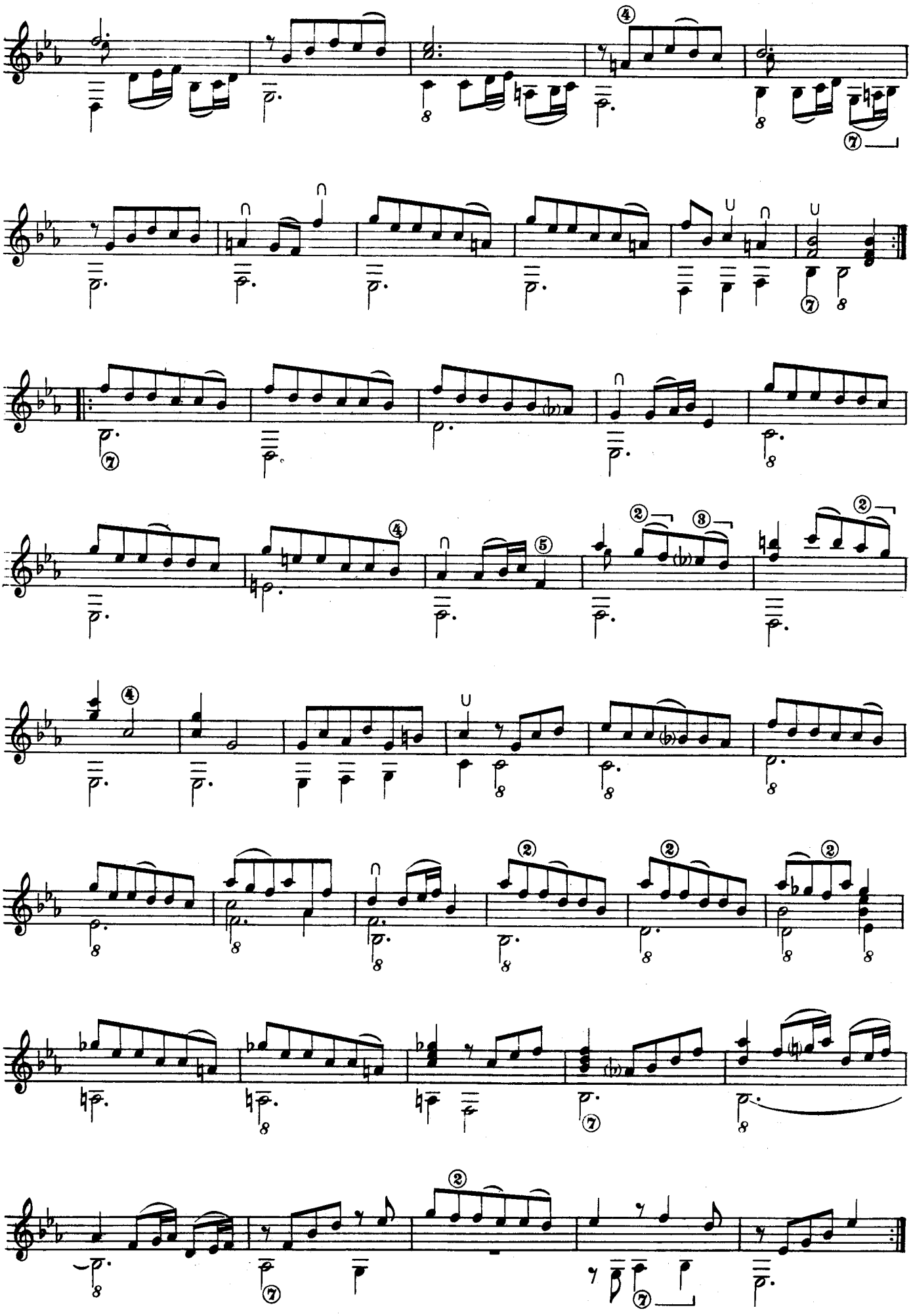
GAVOTTE



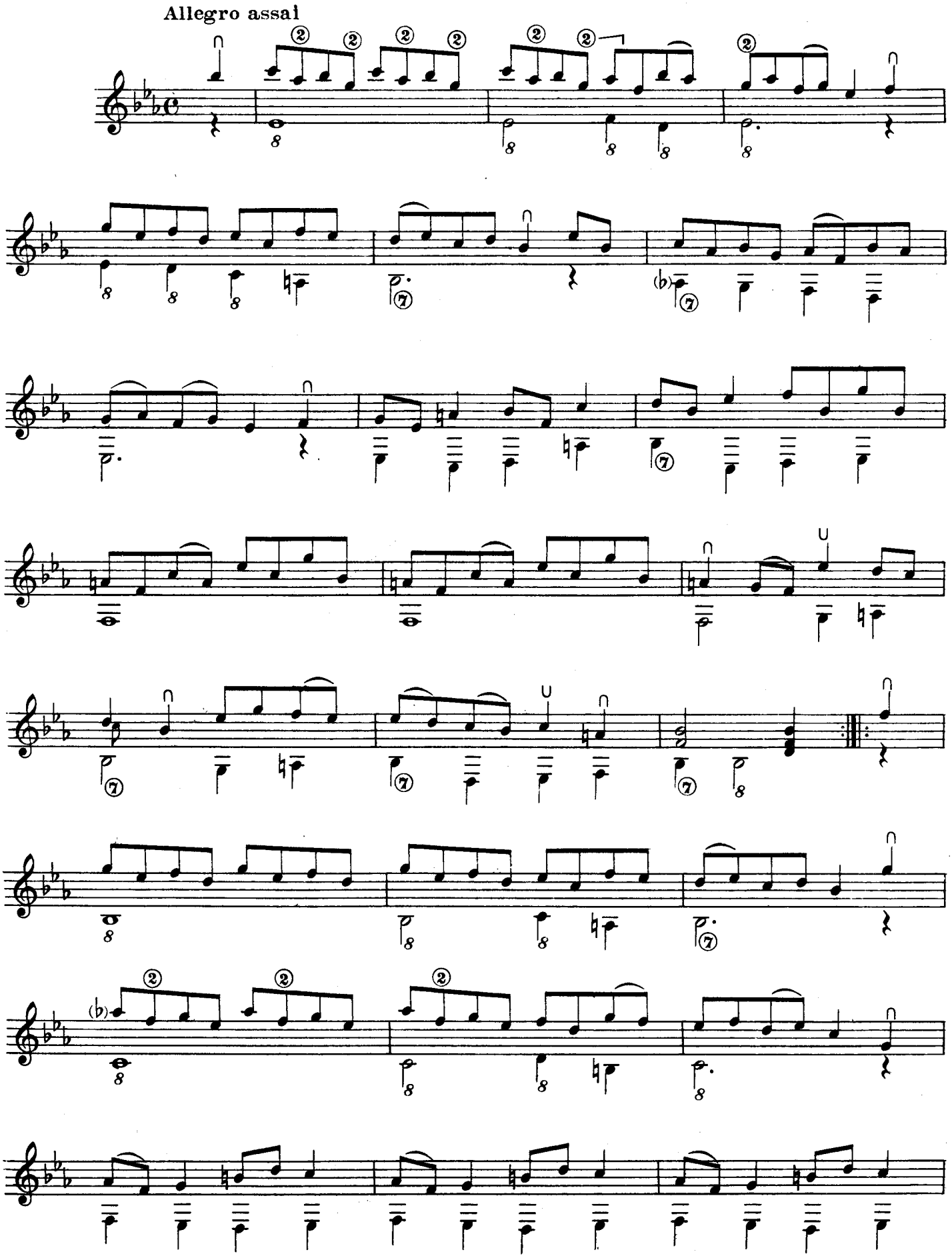


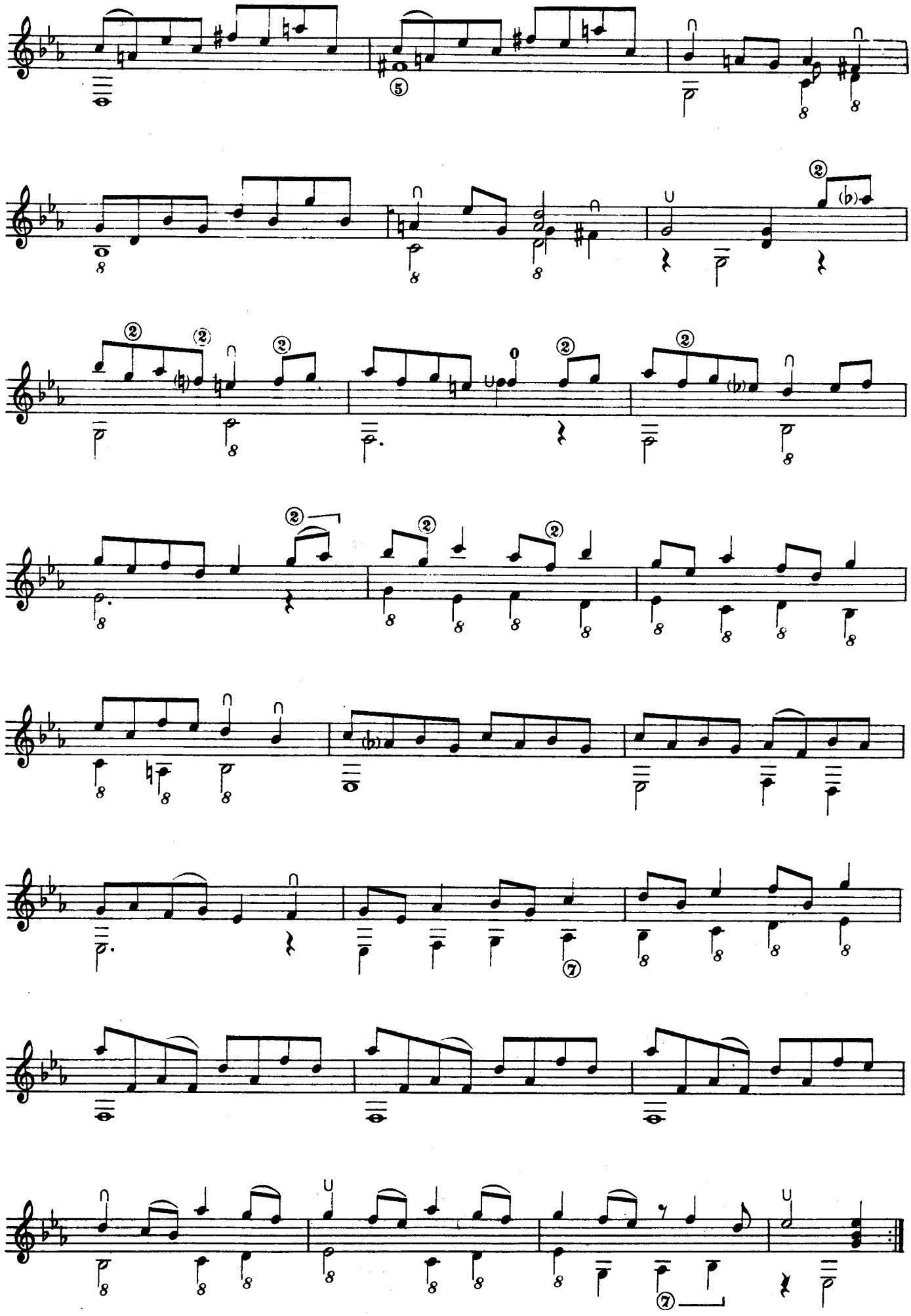
MENUET





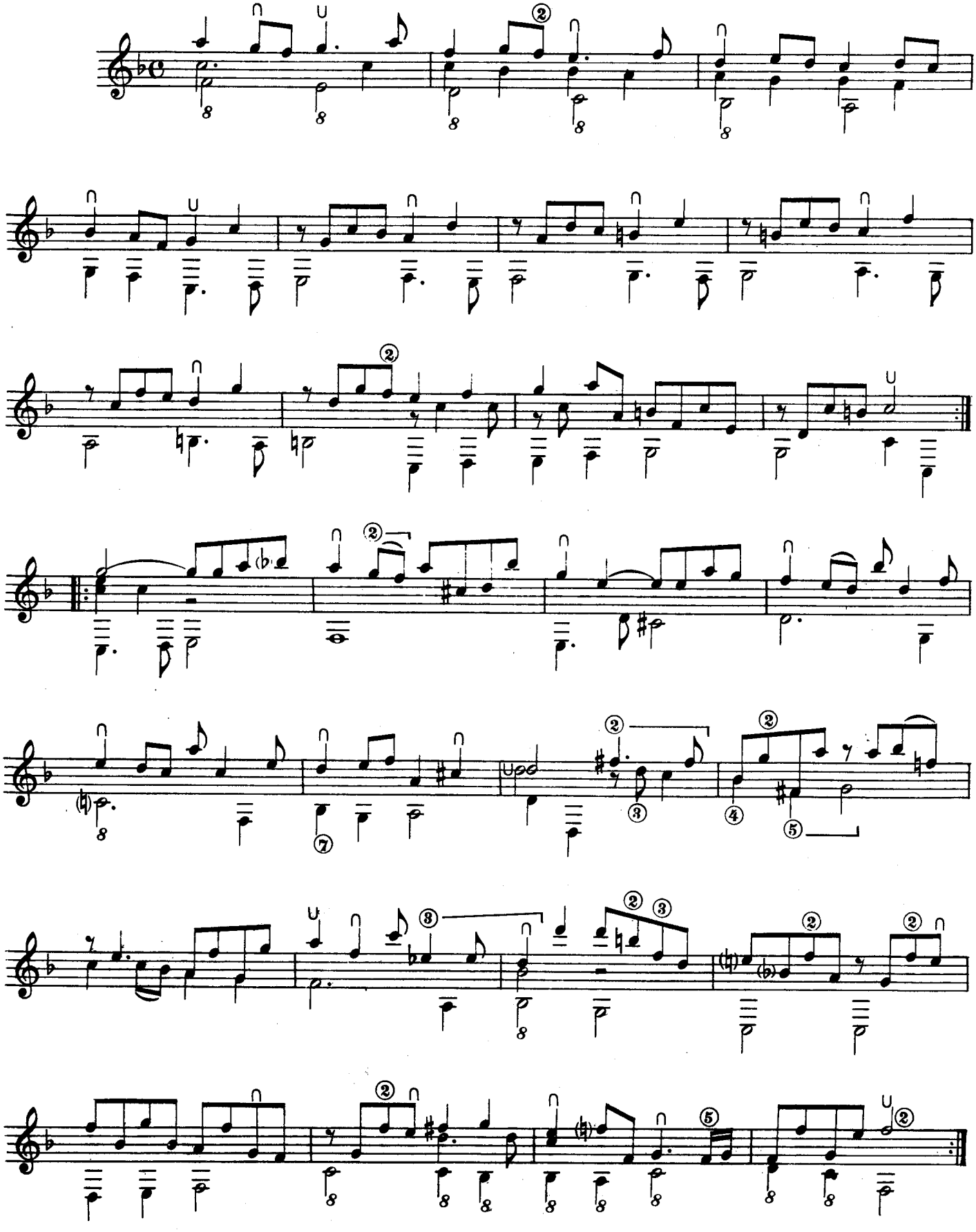
LE SANS SOUCIE



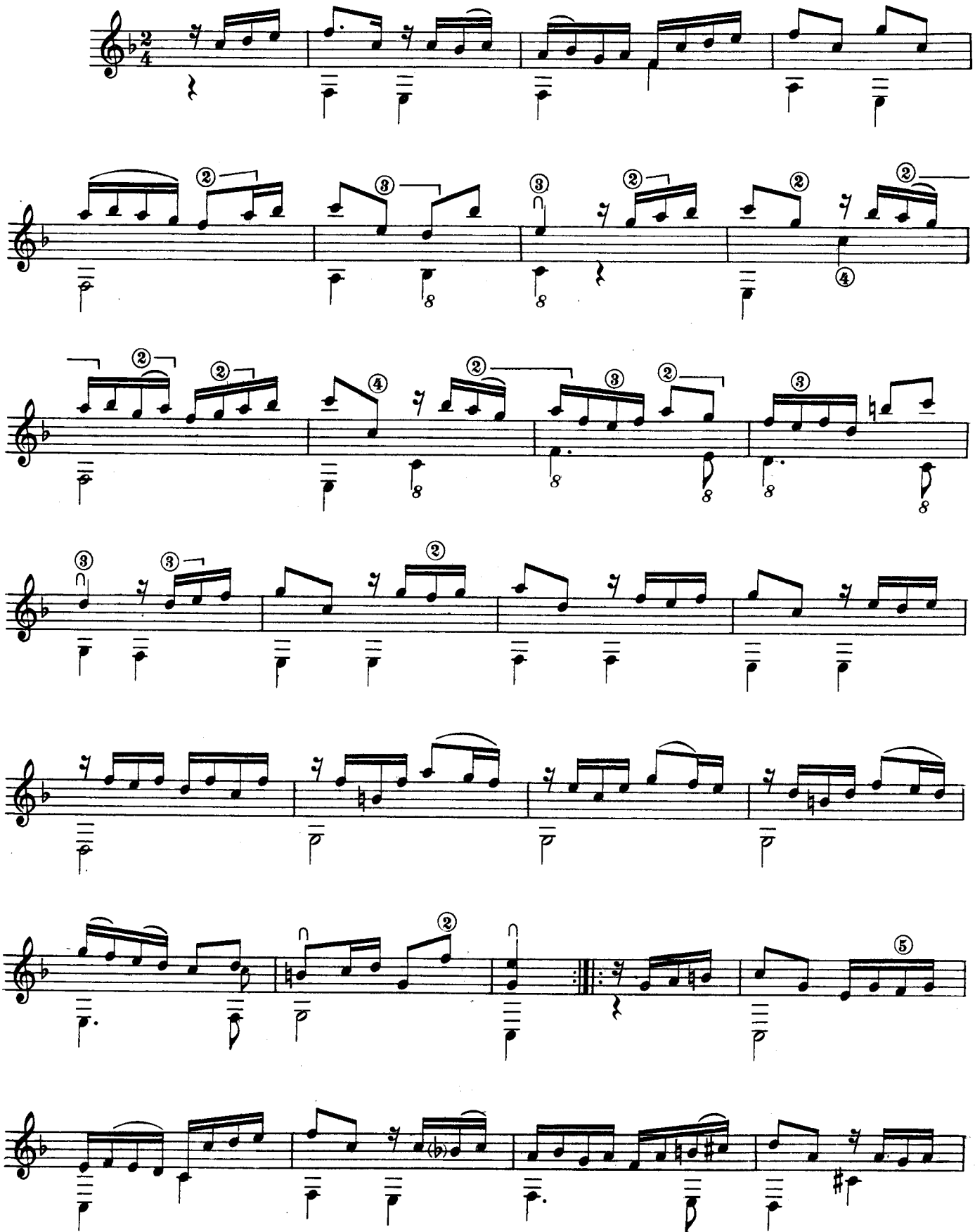


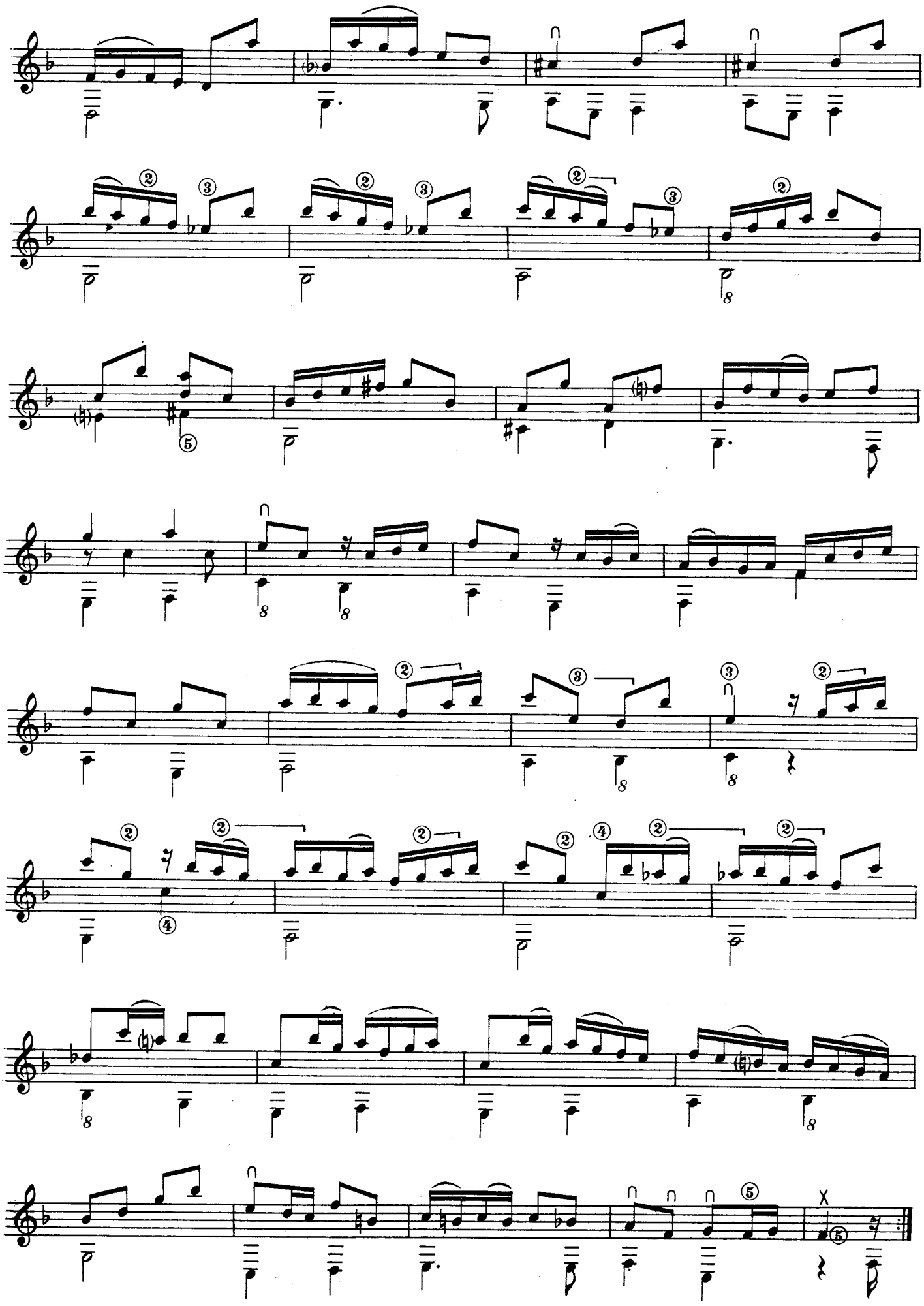
SUITE XXVII

ALLEMANDE



ALLEGRO





BOURÉE

(a)

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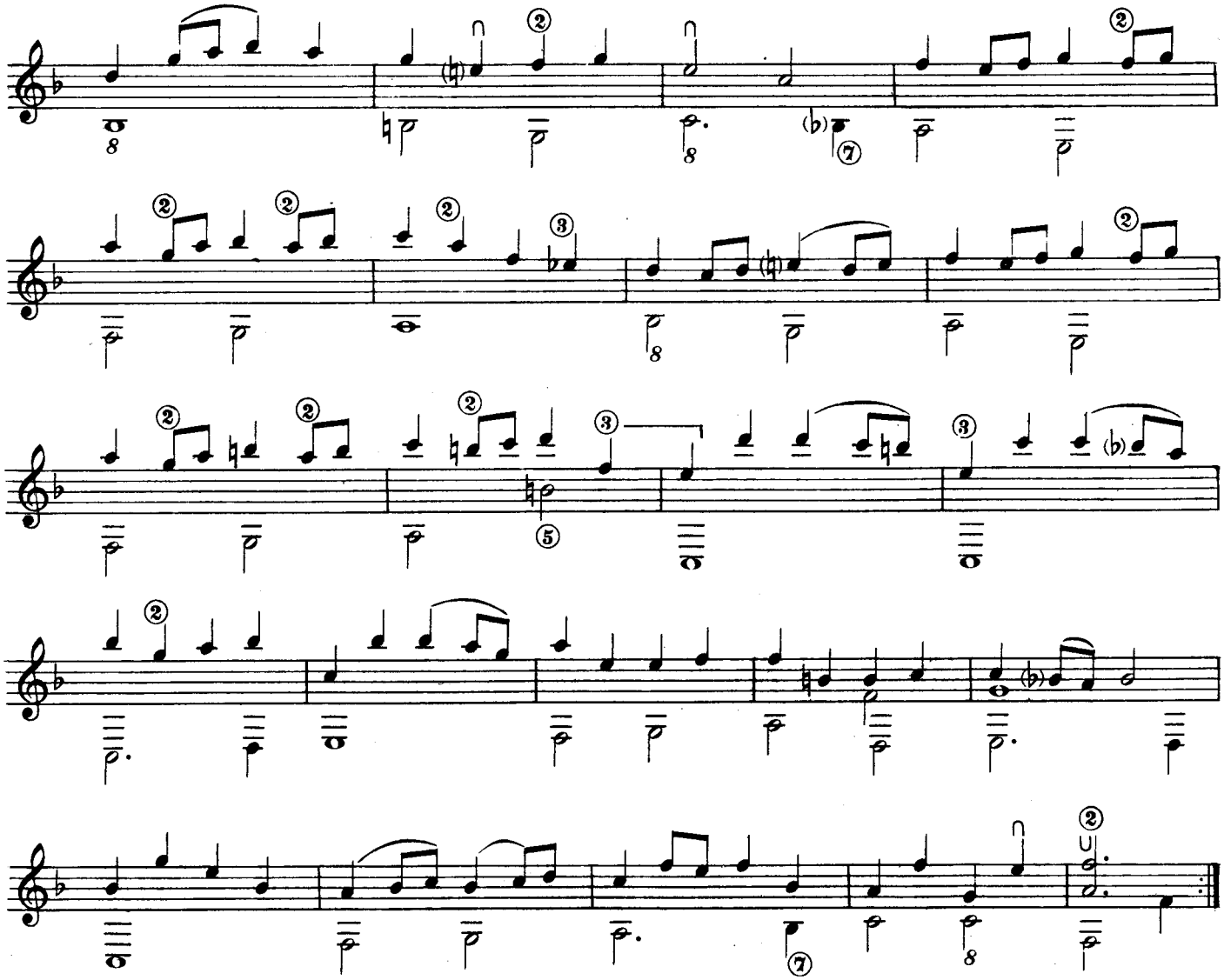

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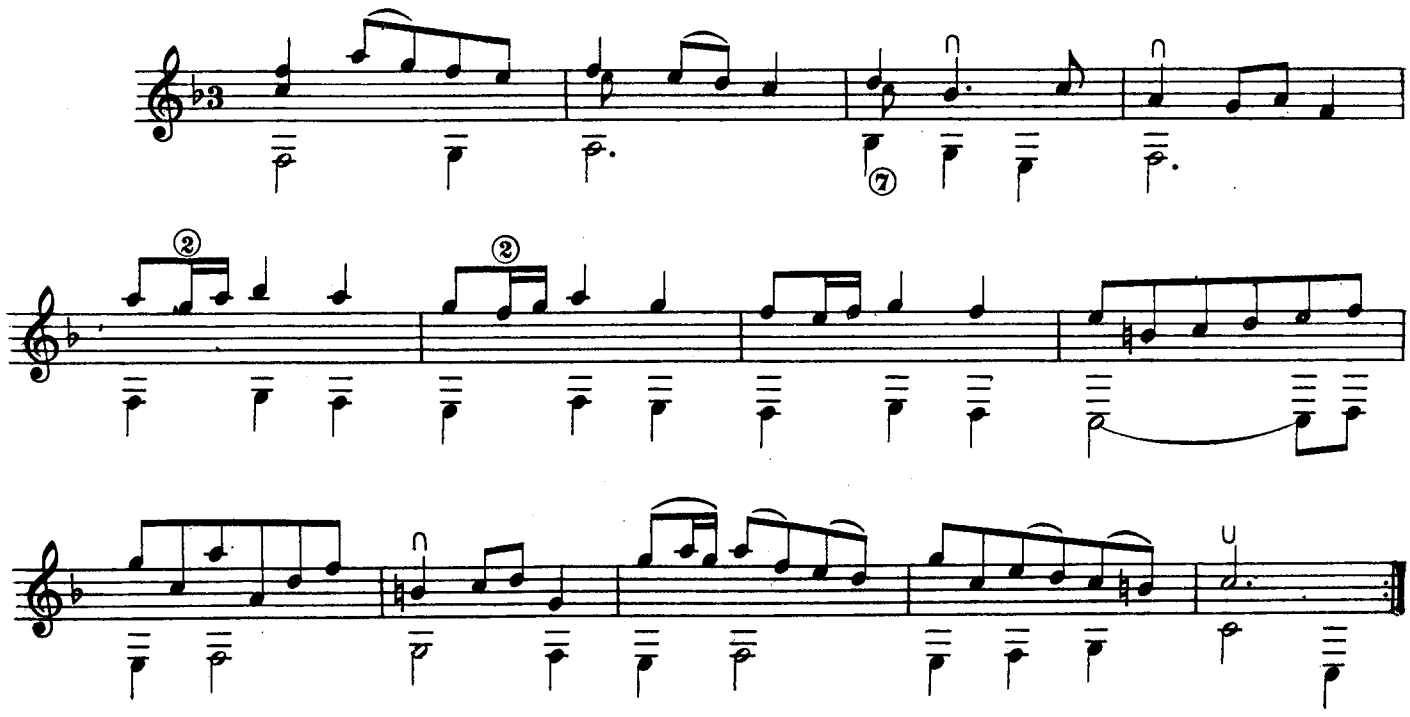
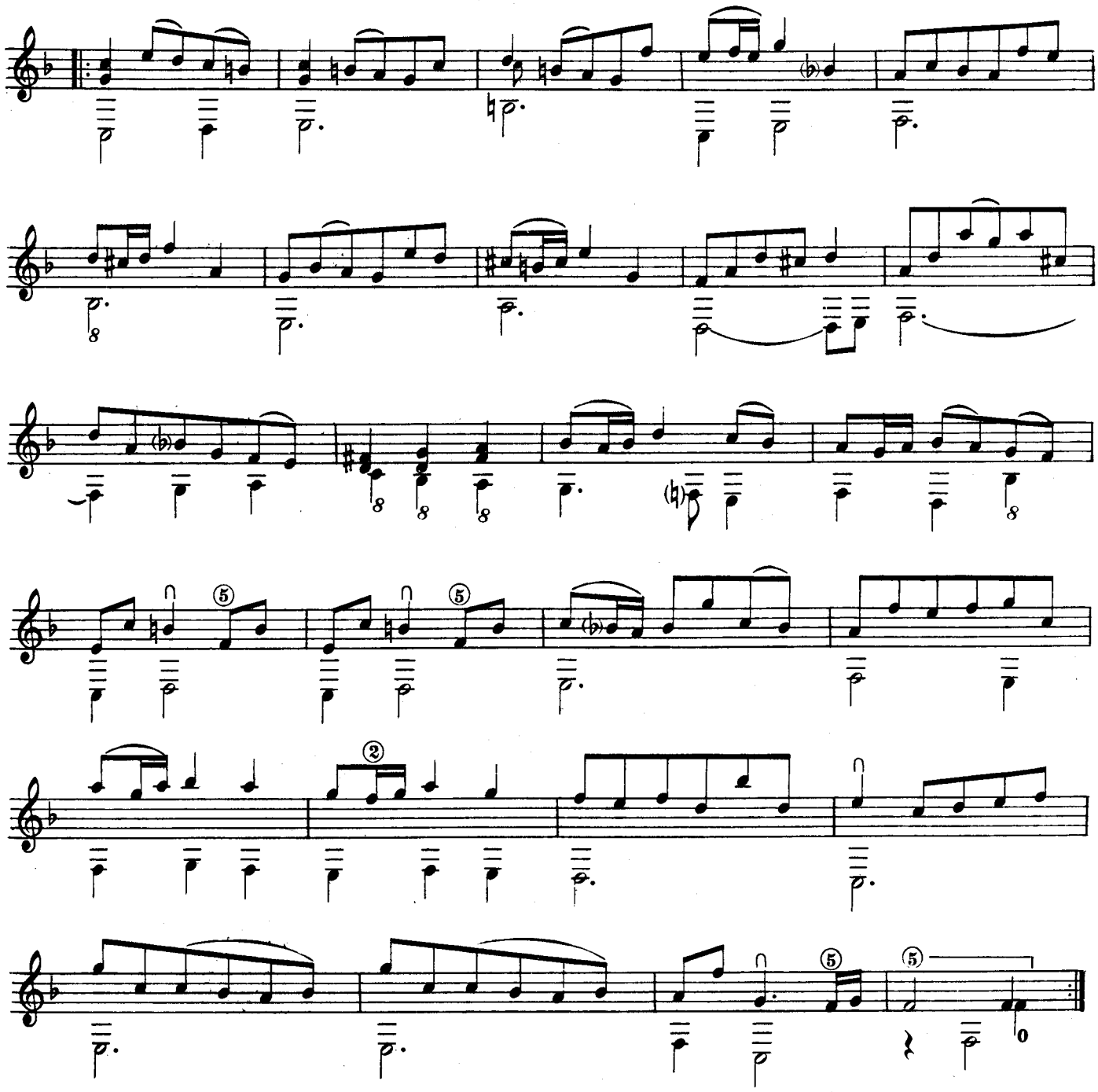
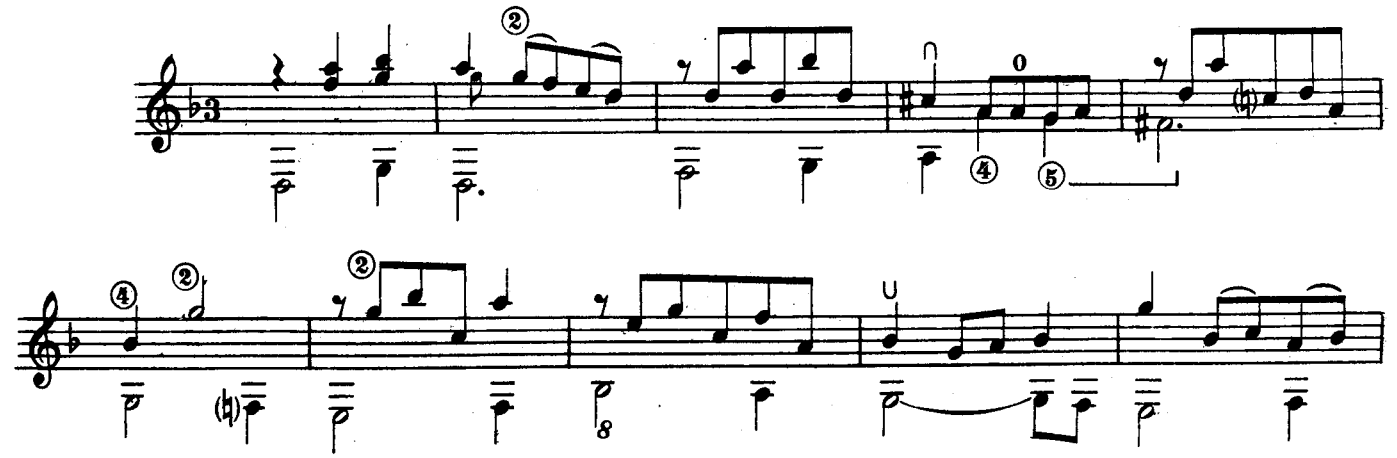
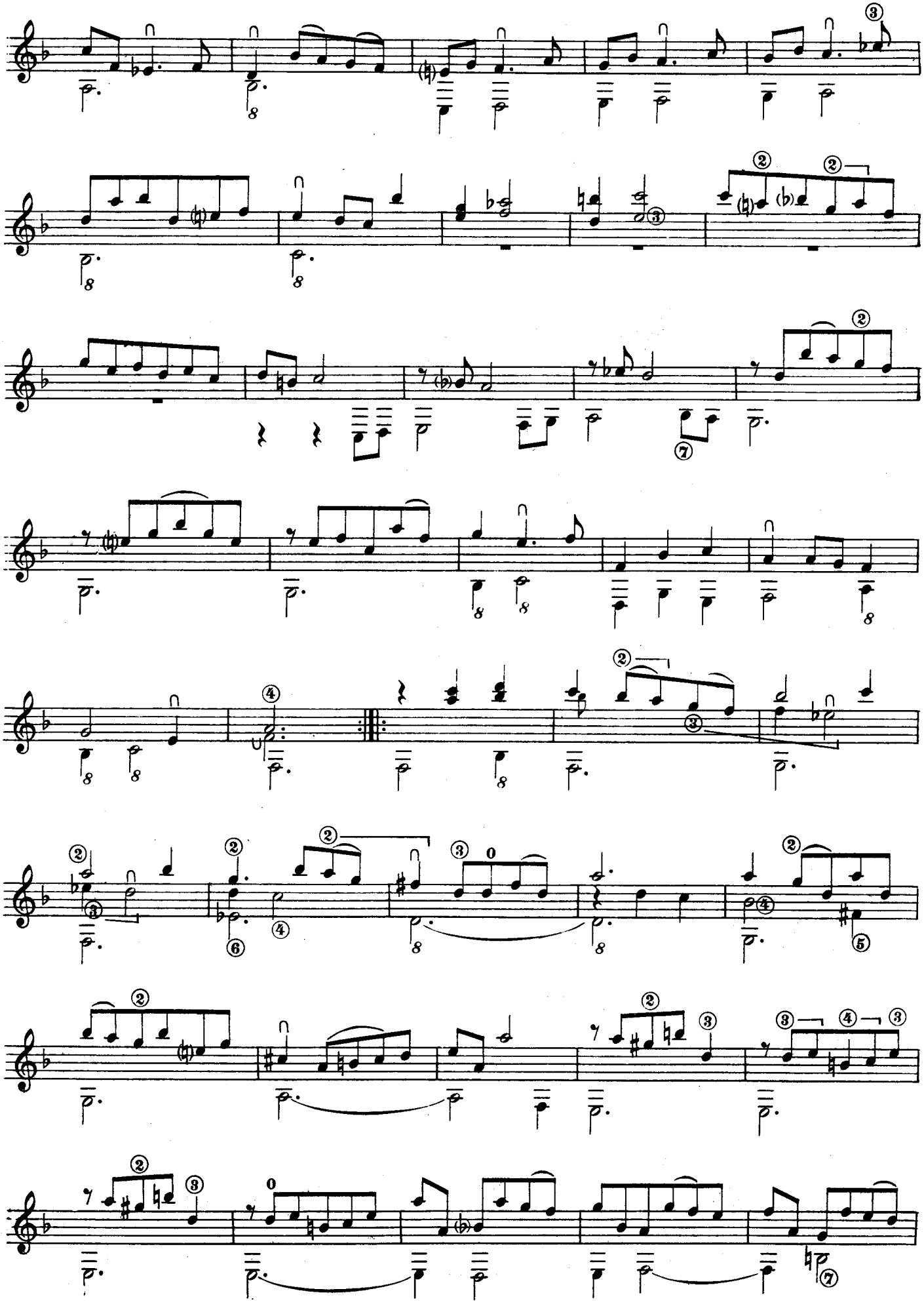
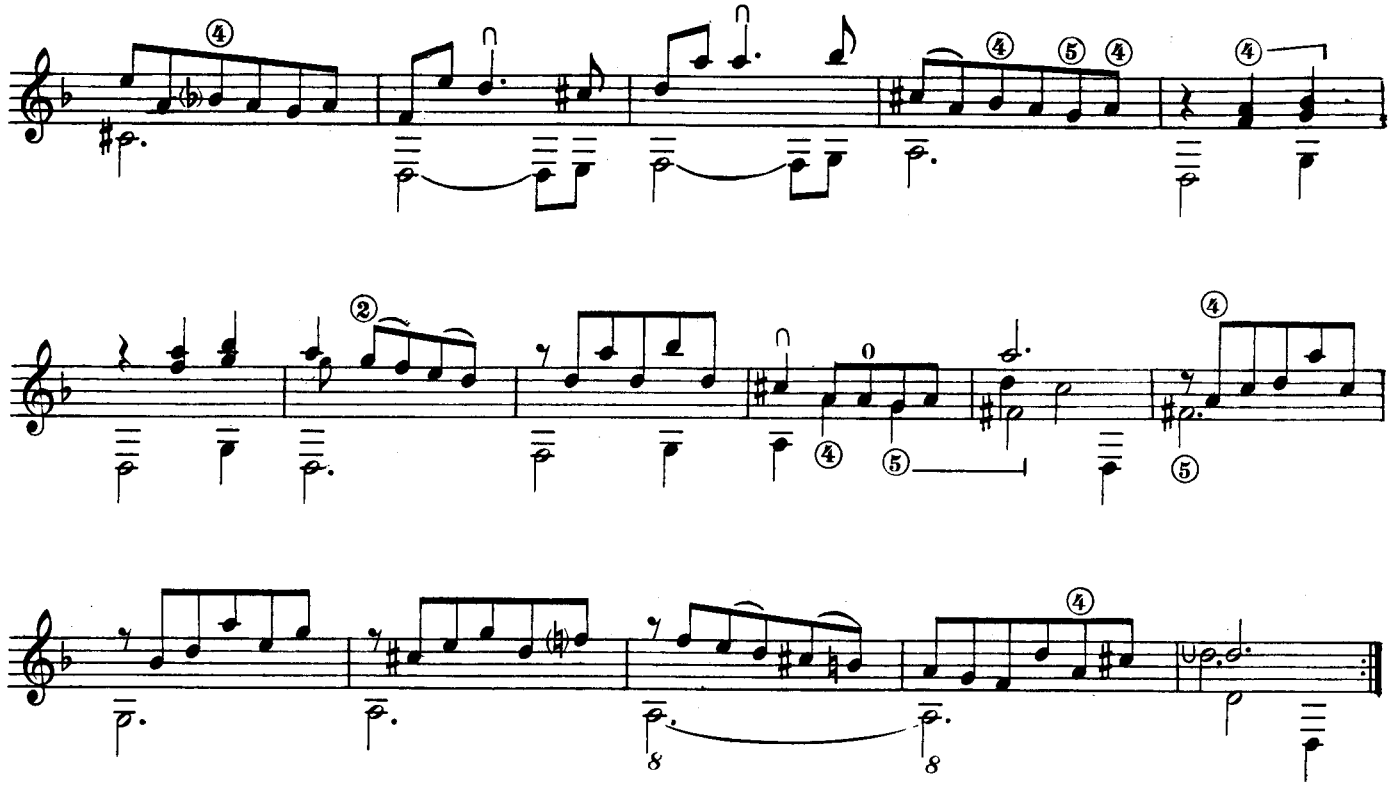




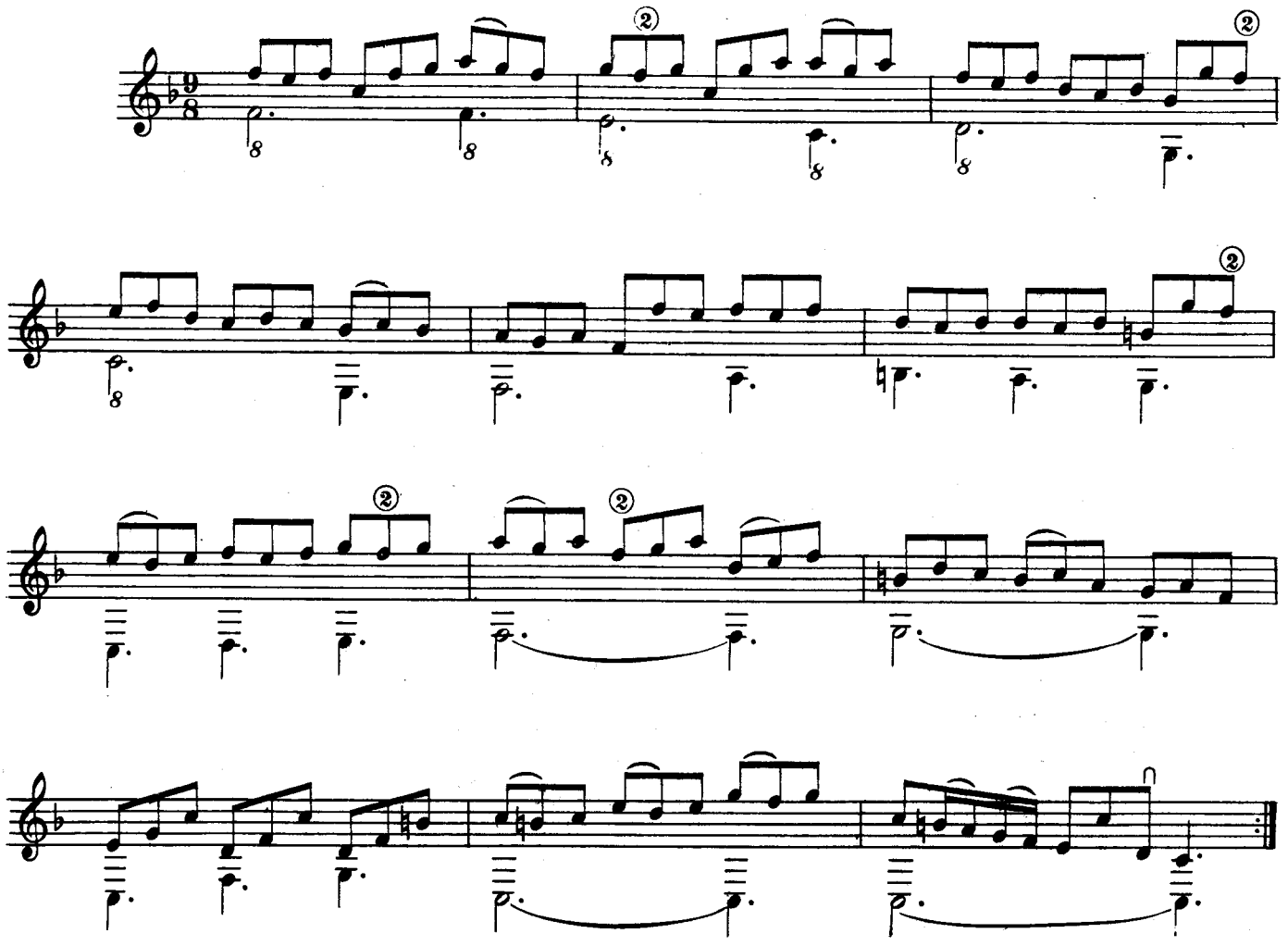
MENUET 2do

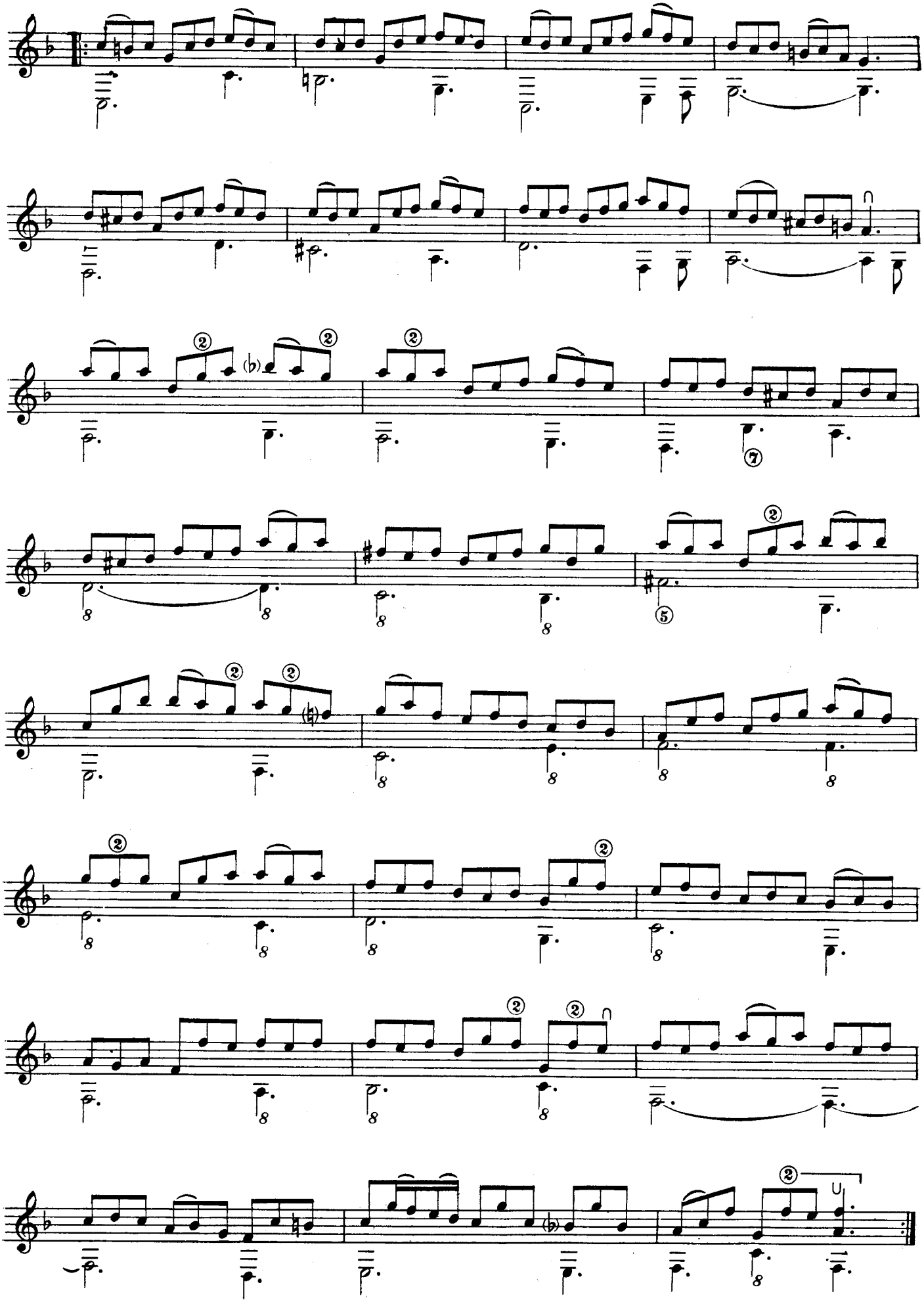






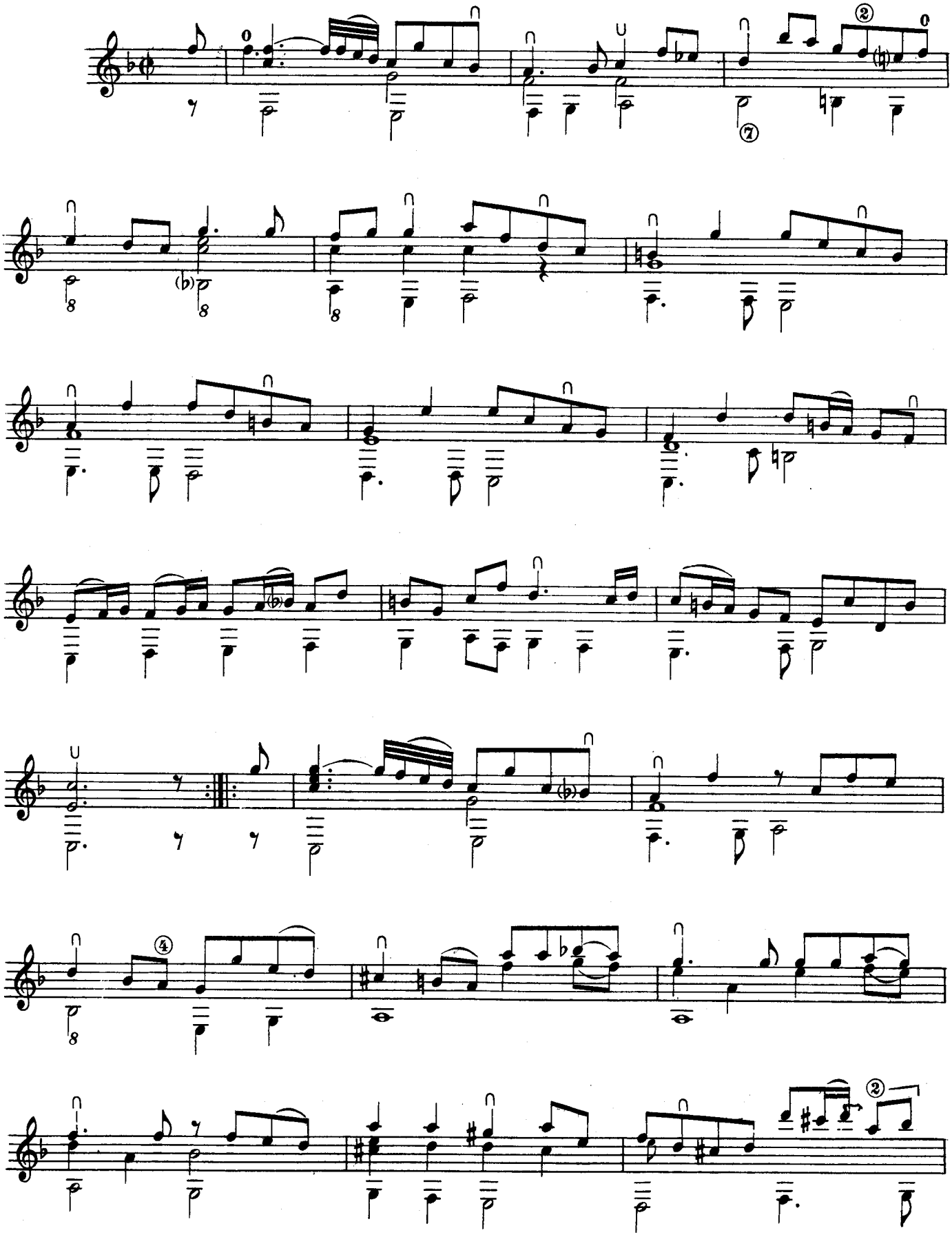
GIGUE

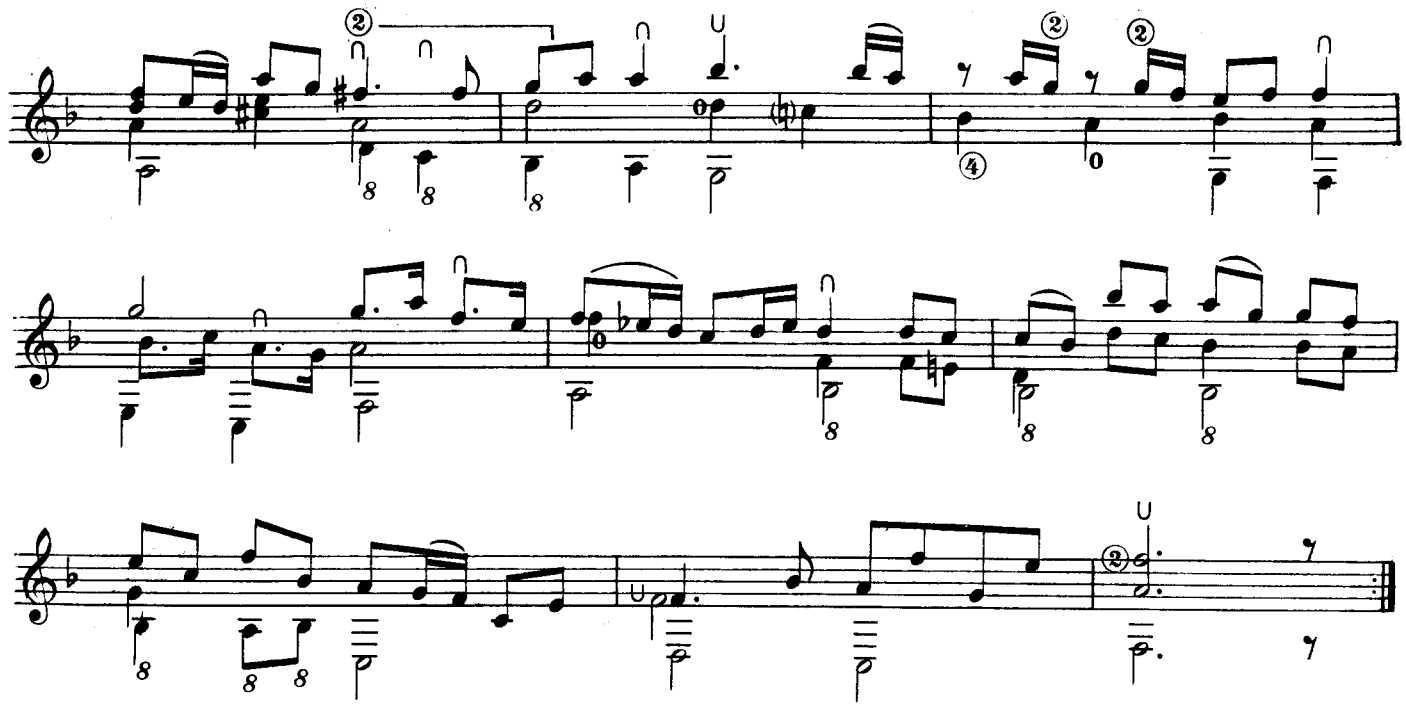




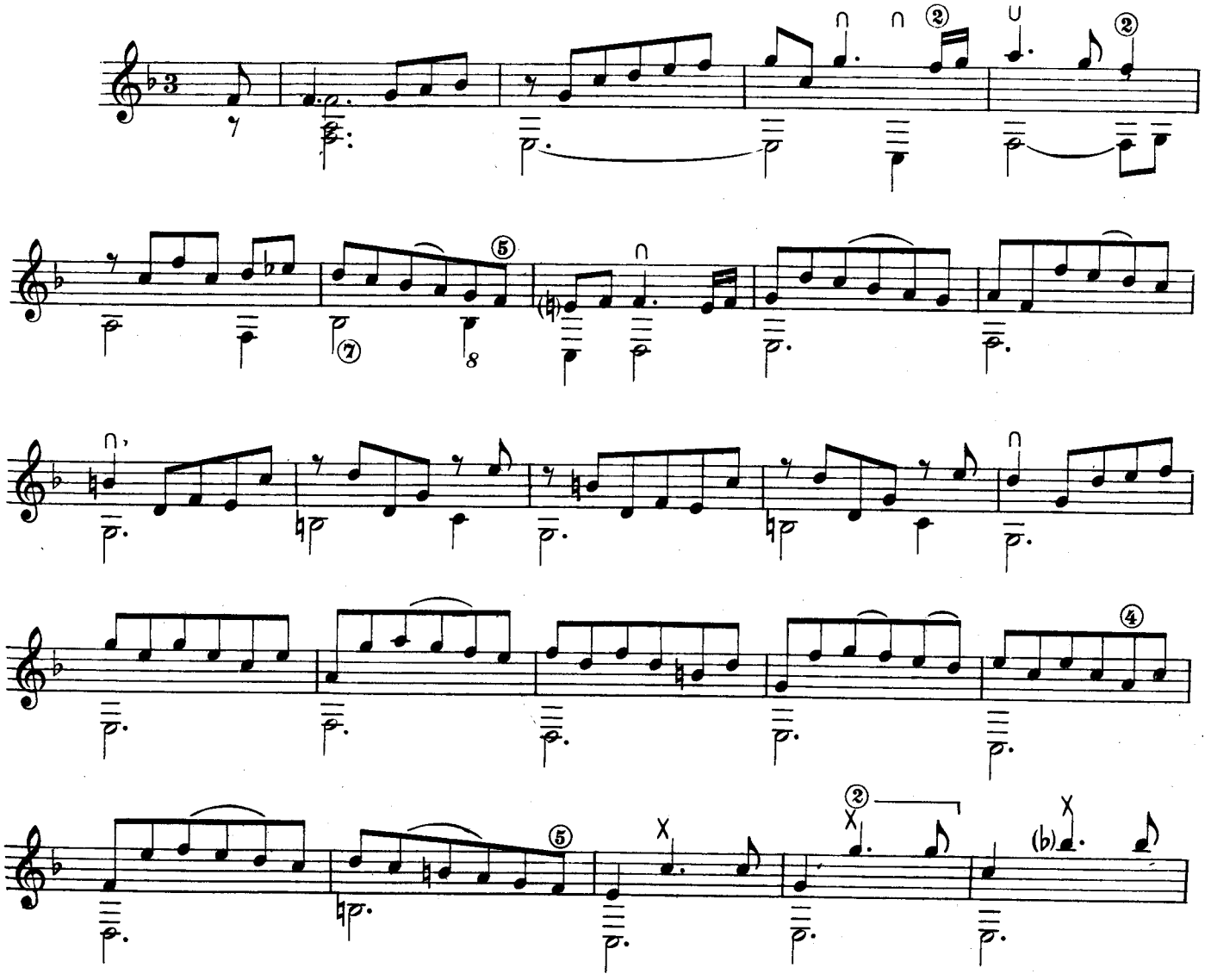
SUITE XXVIII

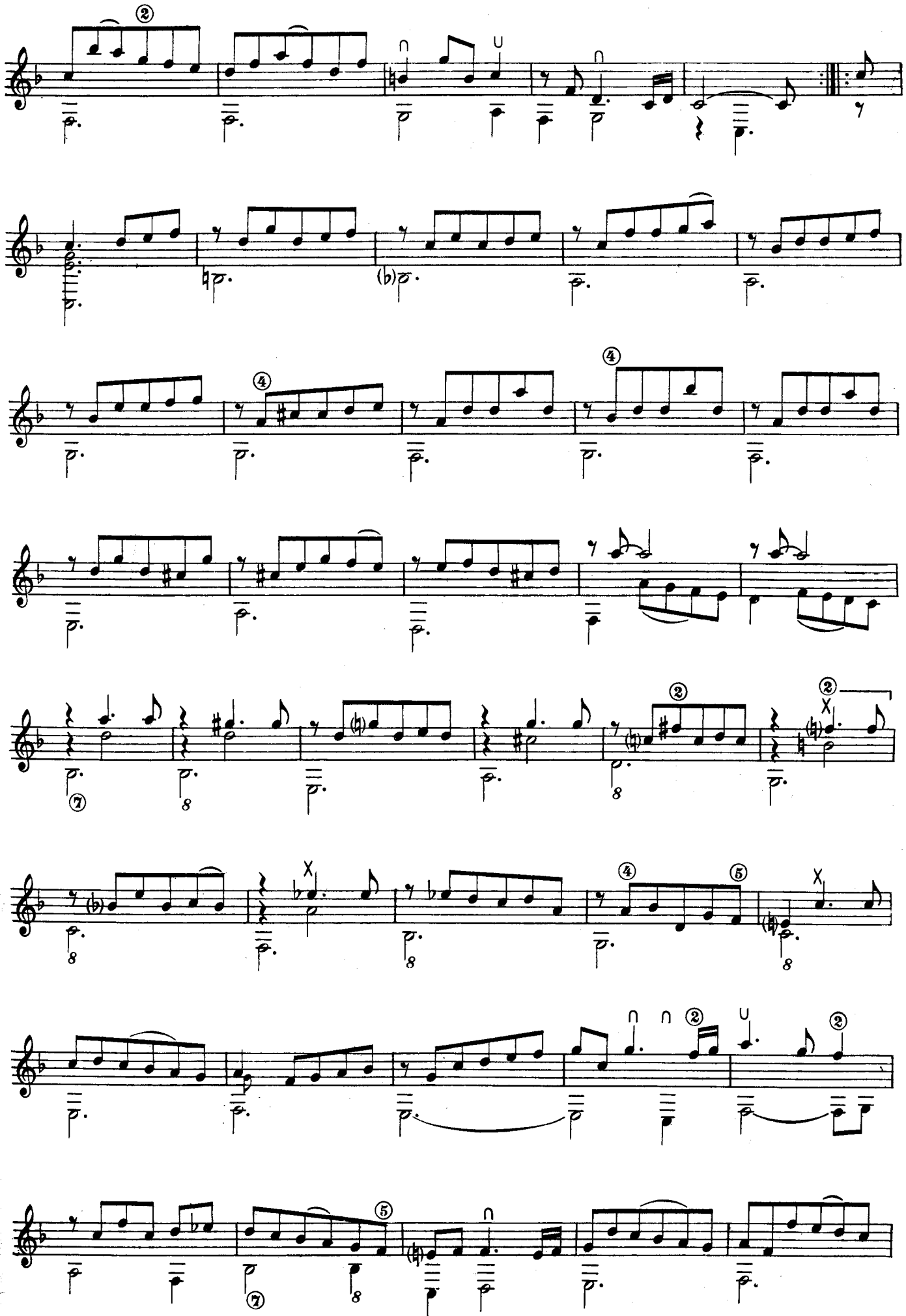
ALLEMANDE

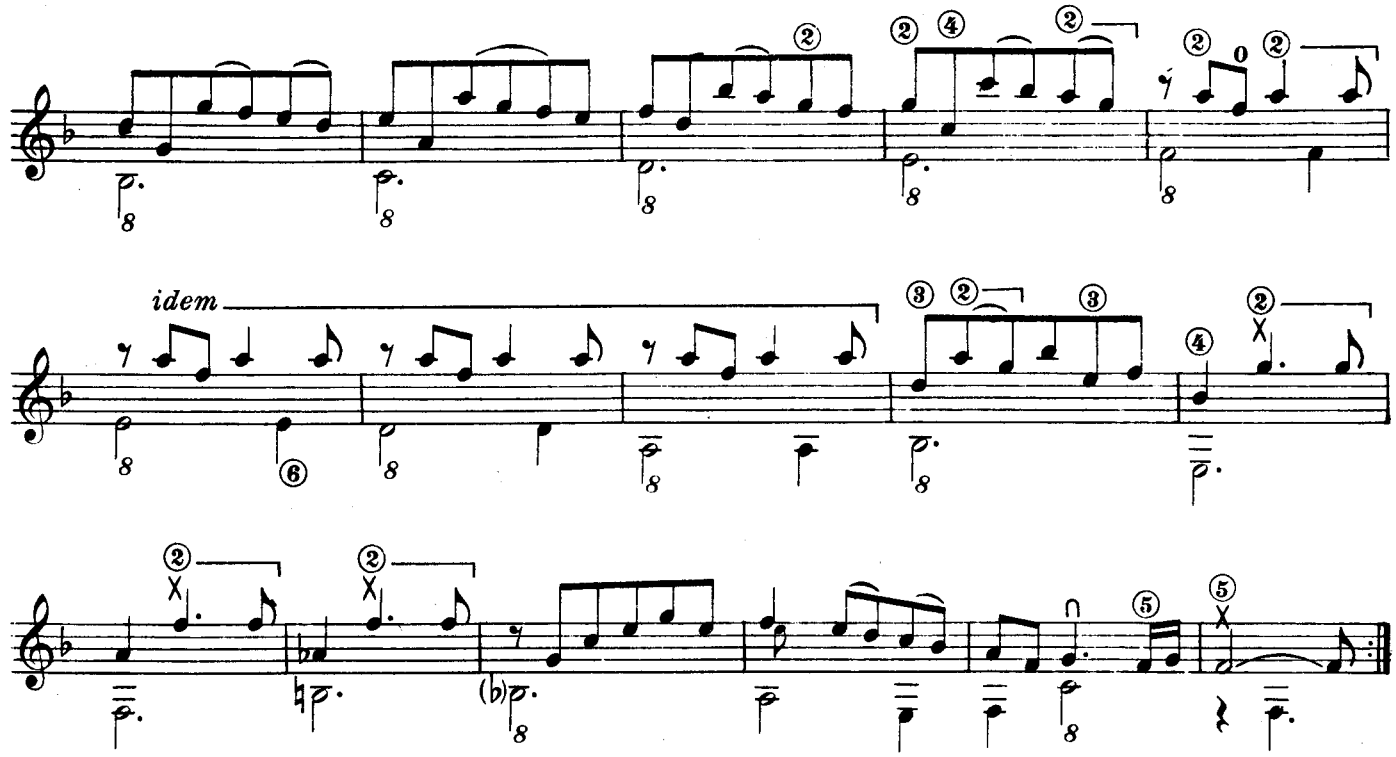




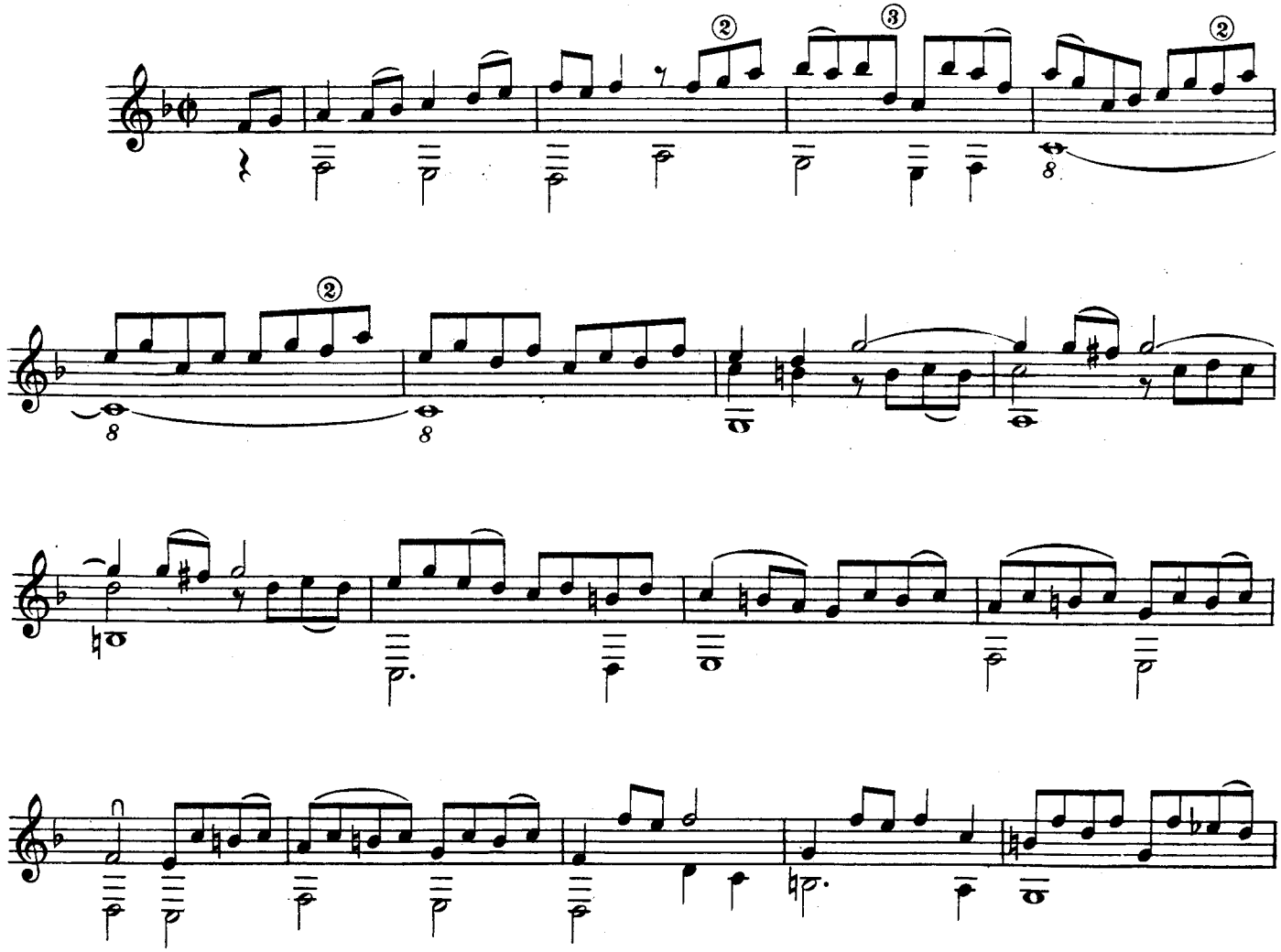
COURANTE

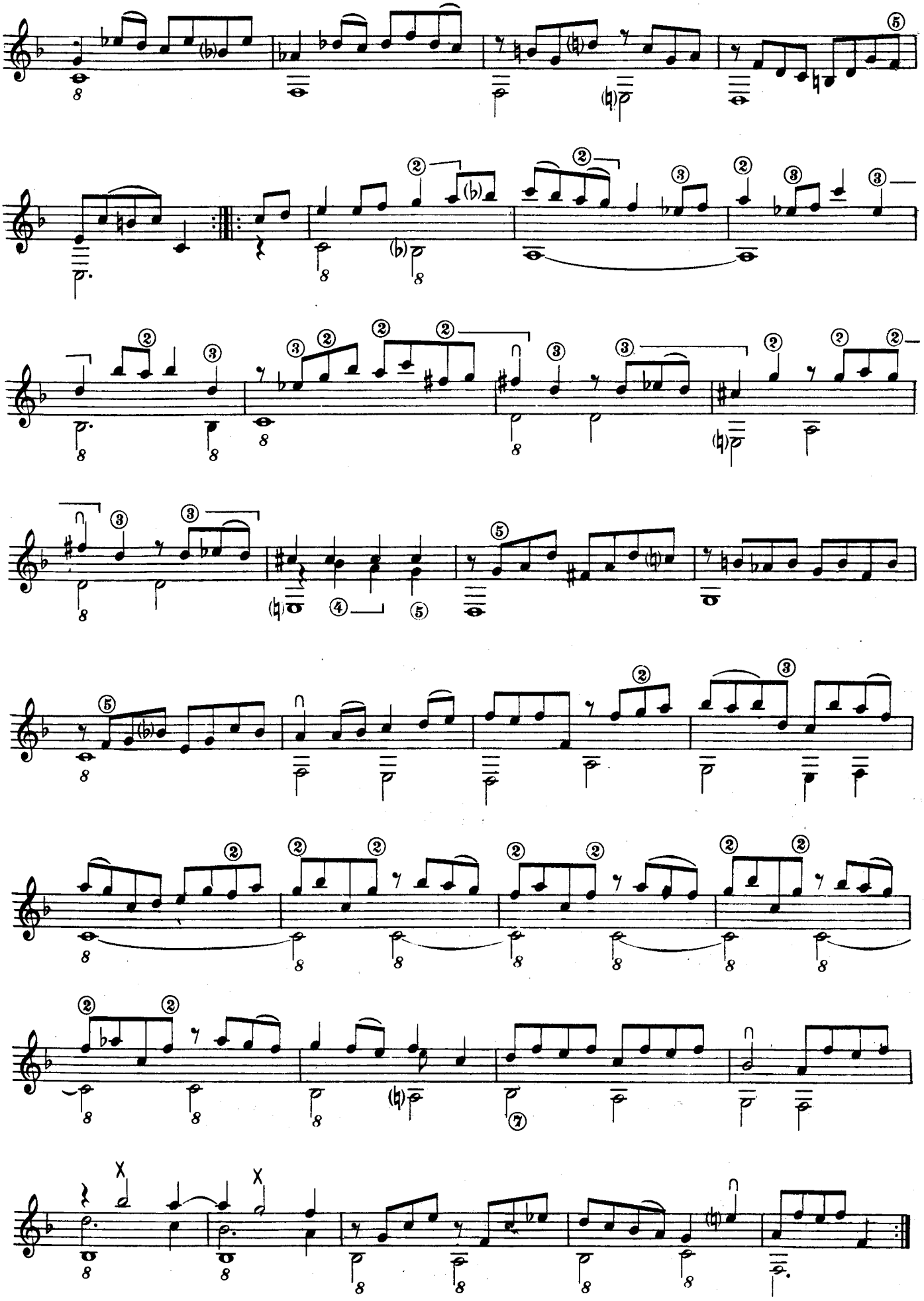




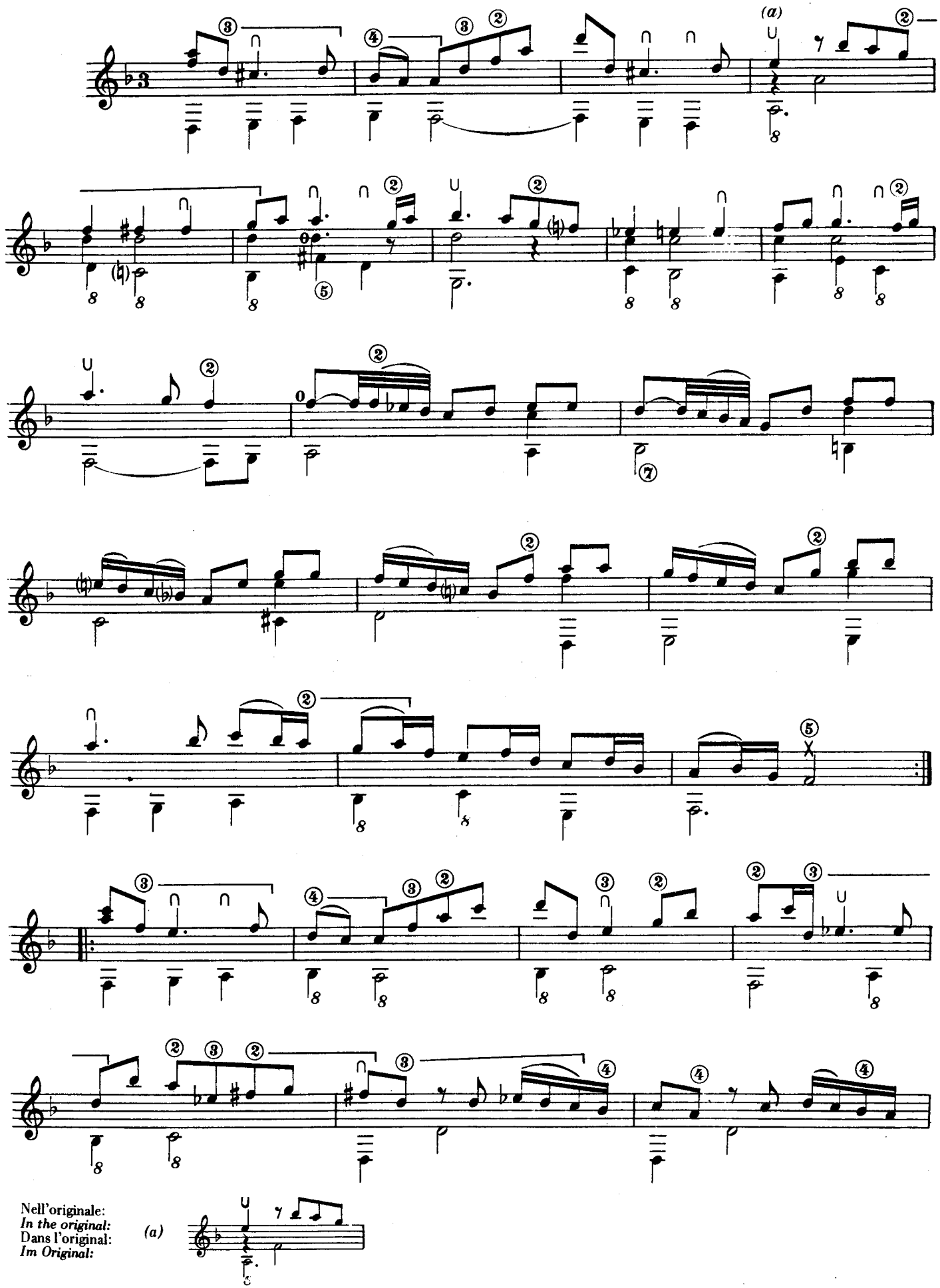


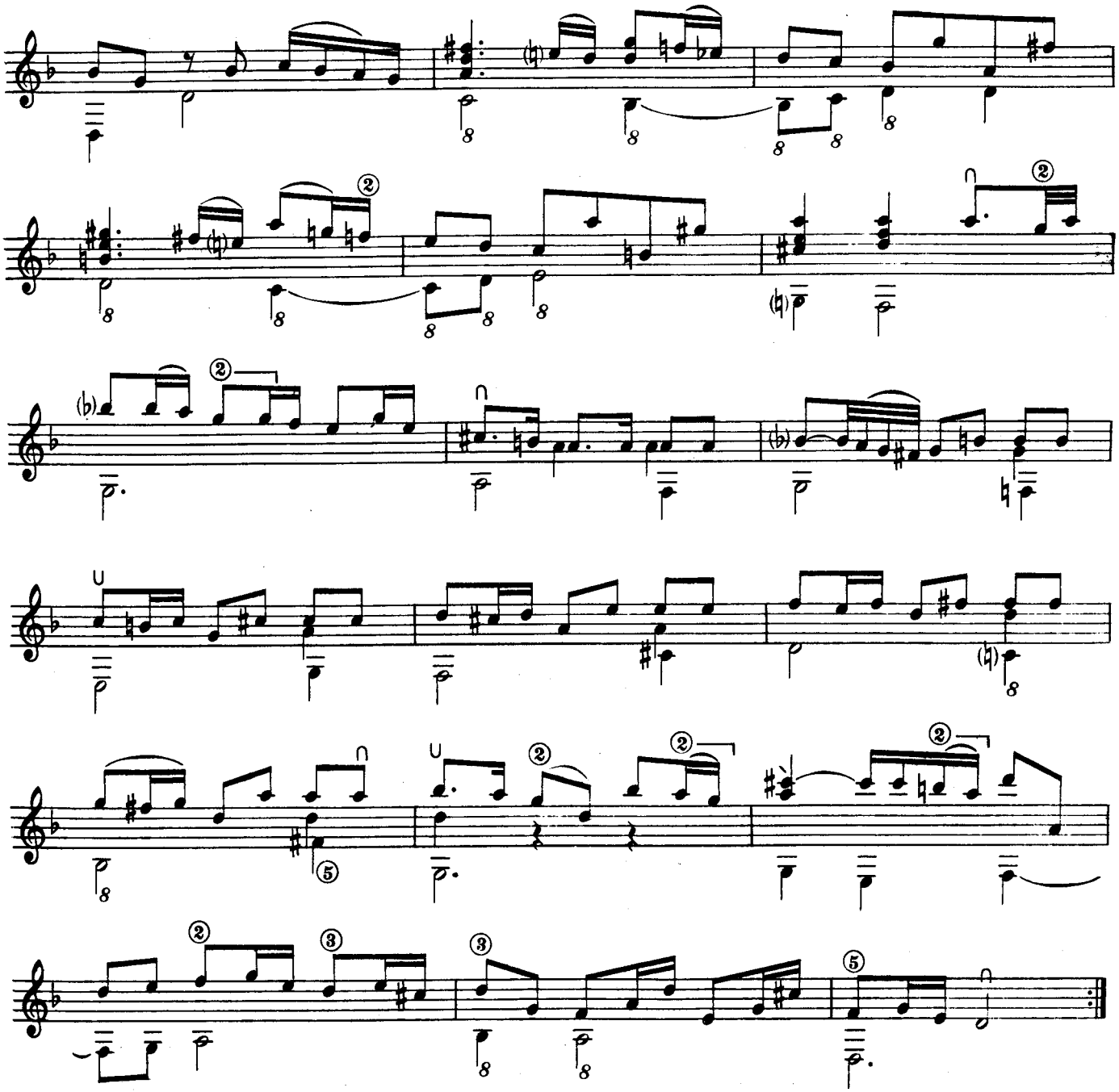
BOURÉE



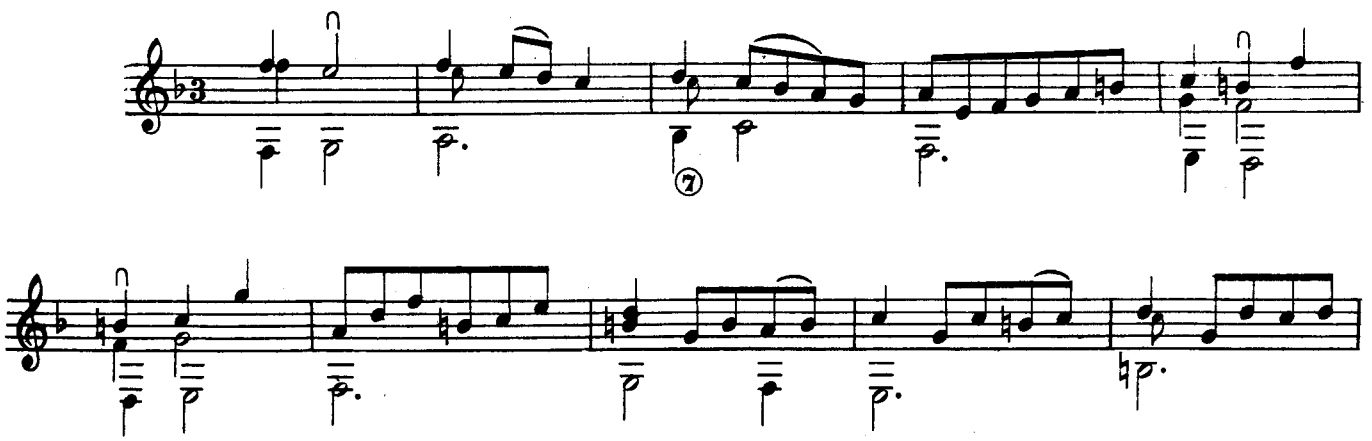


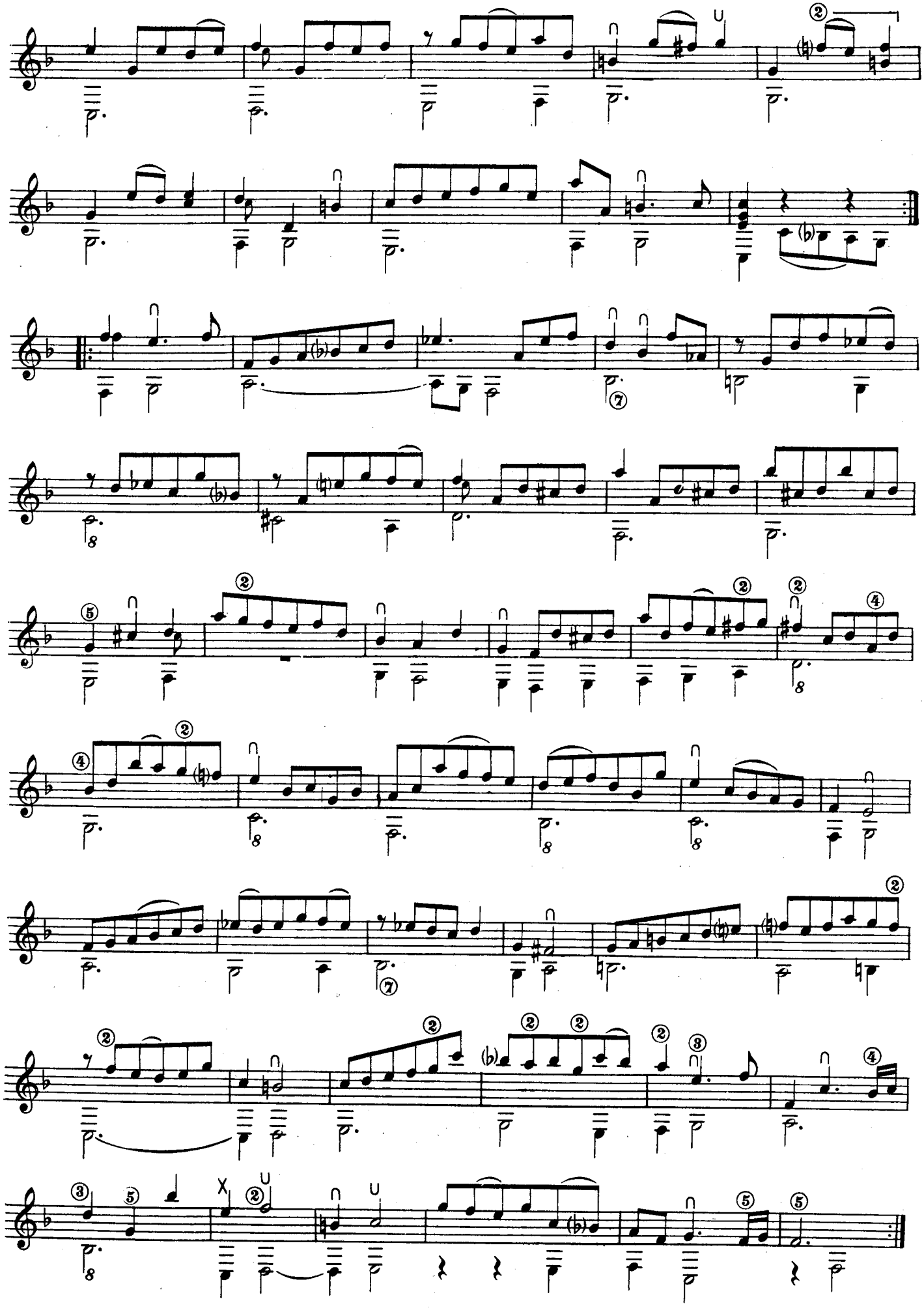
SARABANDE


(a)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)

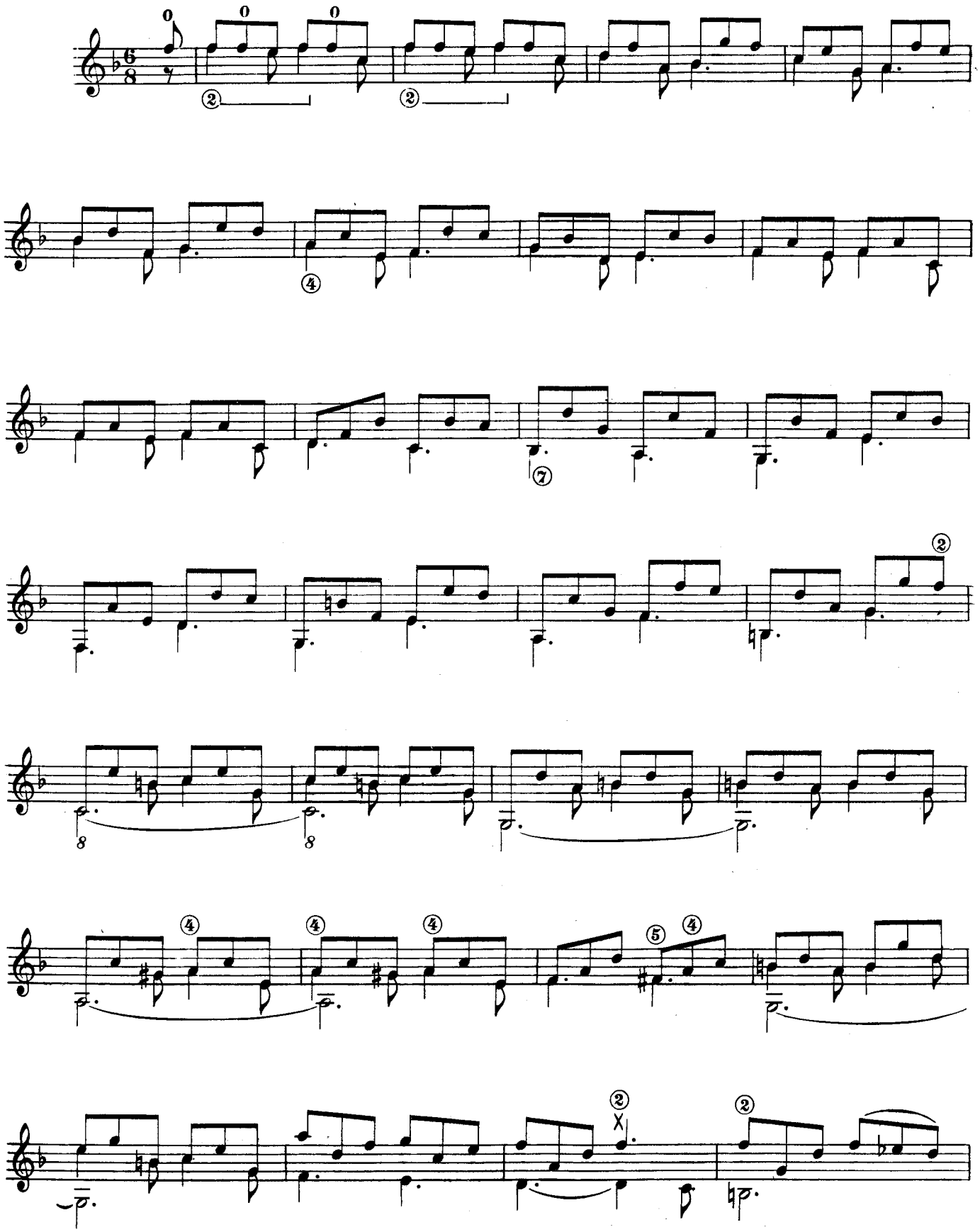


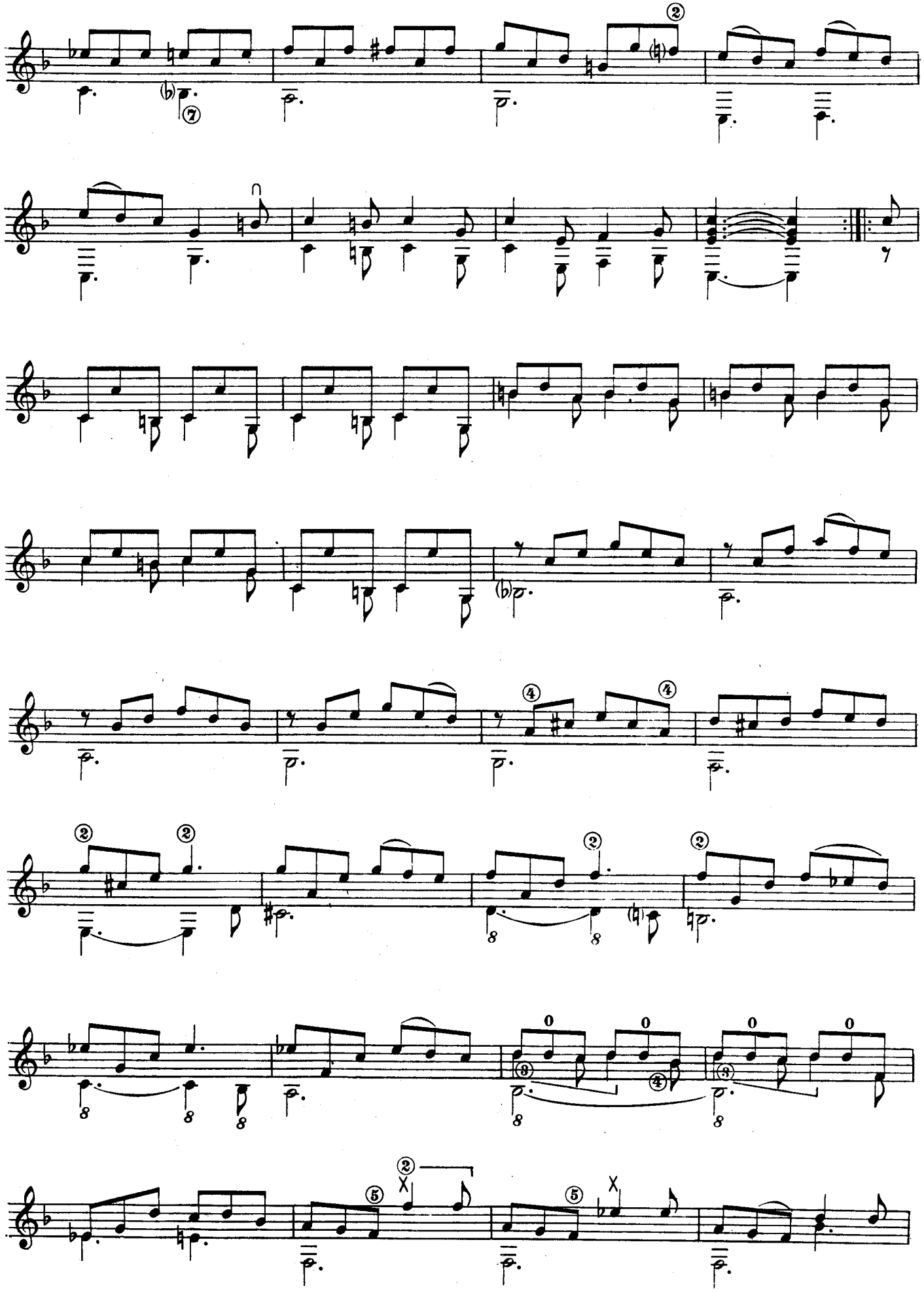
MENUET

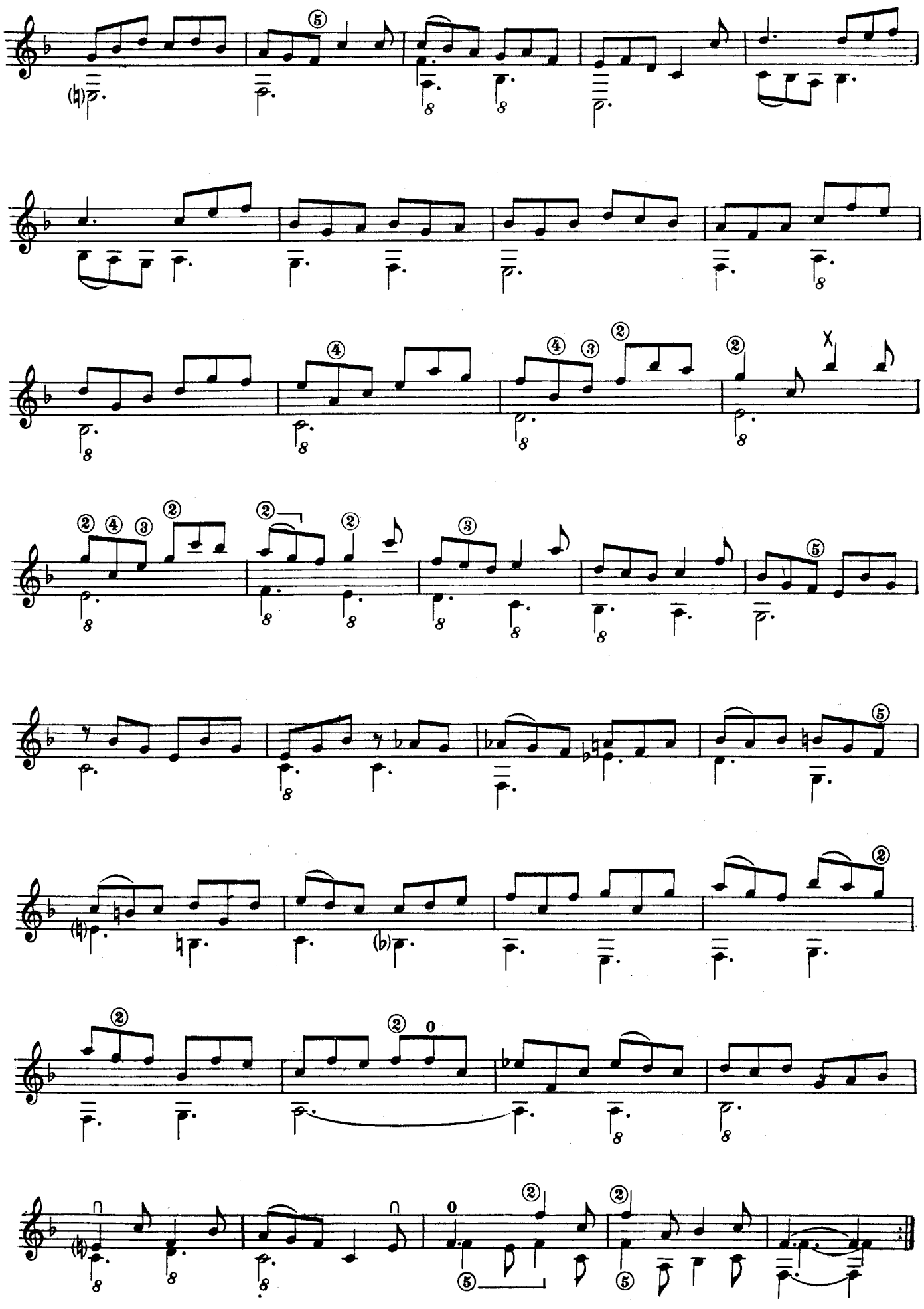




GIGUE



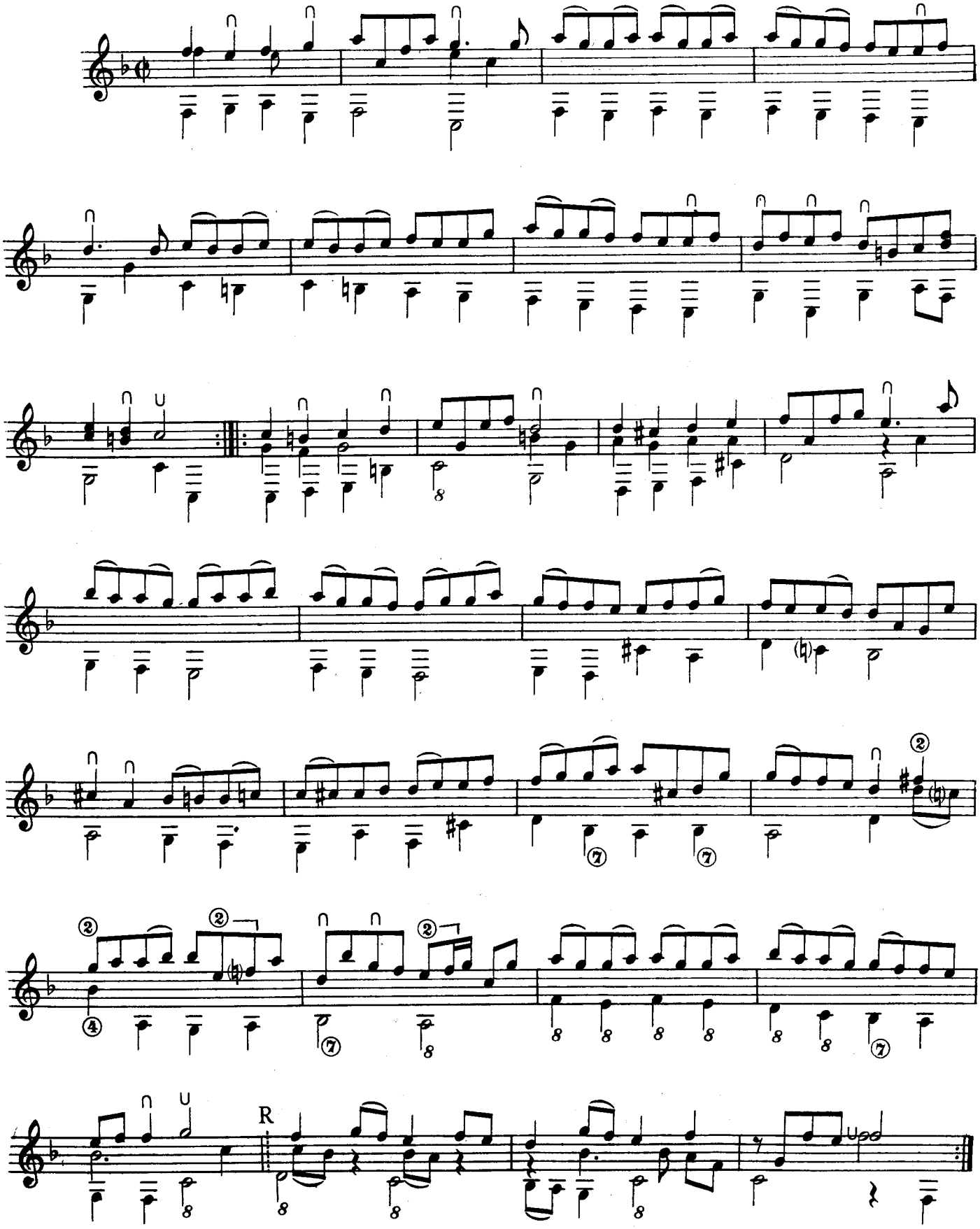




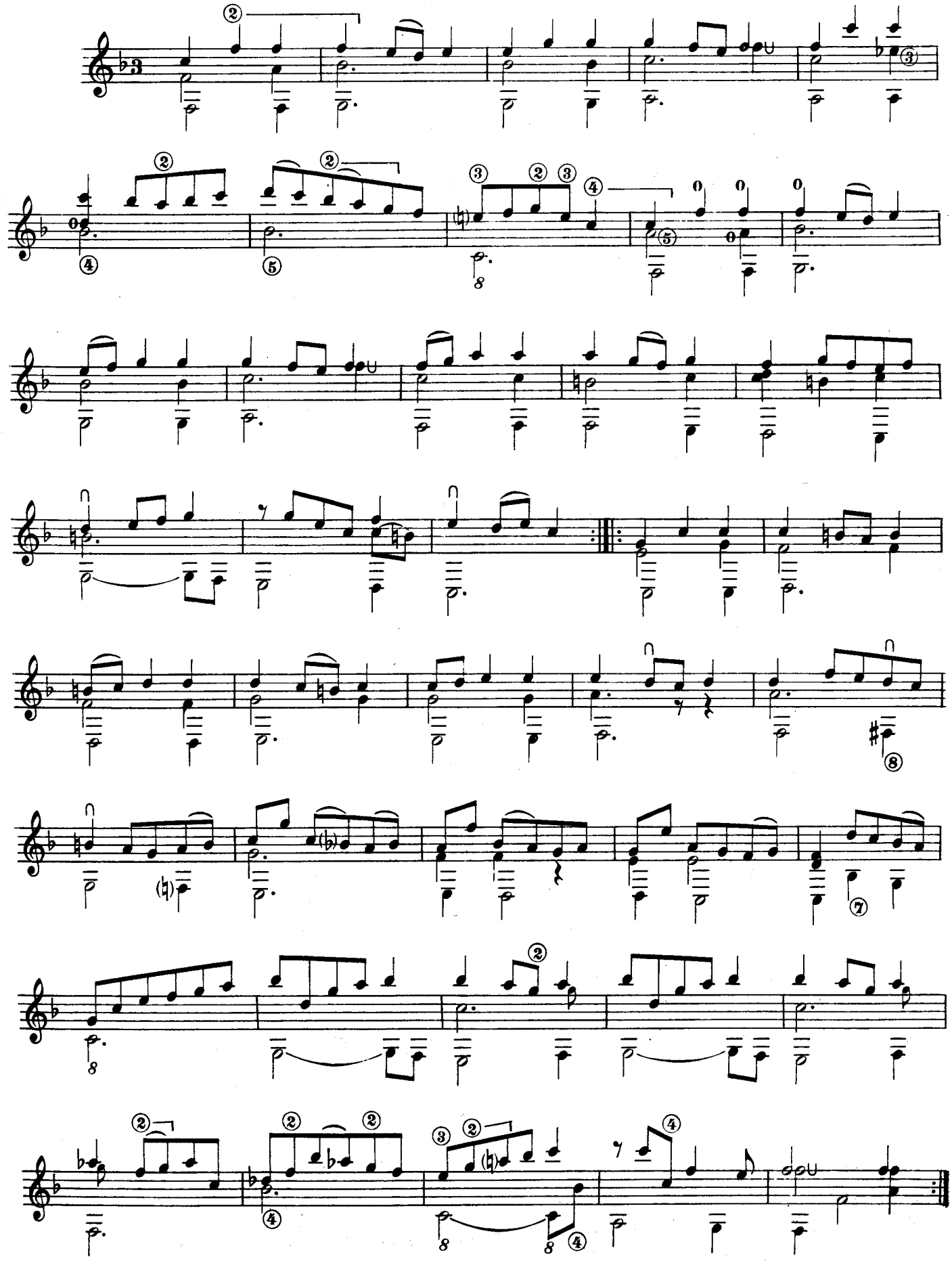
PEZZI STACCATI

INDIVIDUAL PIECES - PIECES SEPAREES - ANDERE STUECKE

GAVOTTE



MENUET



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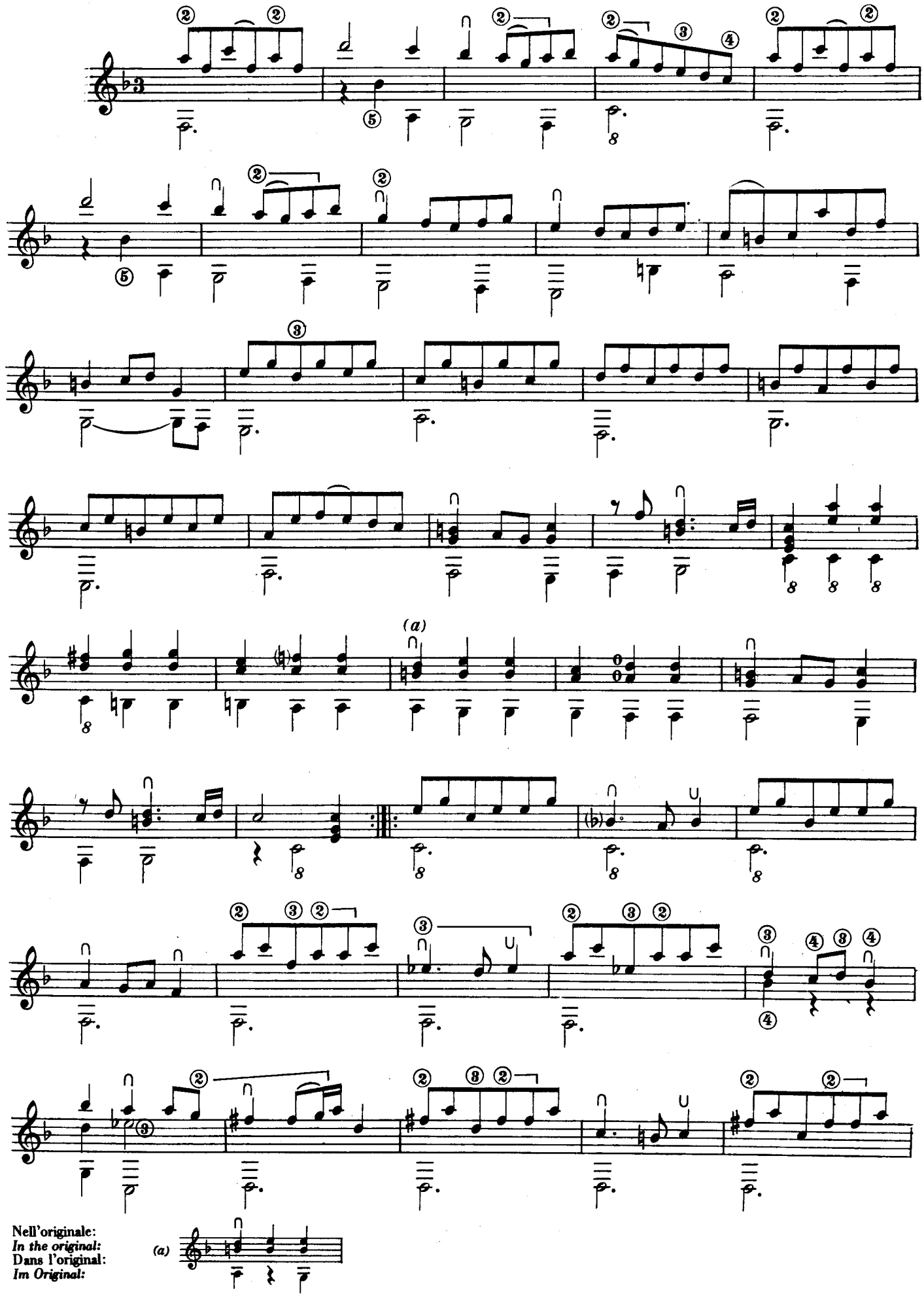
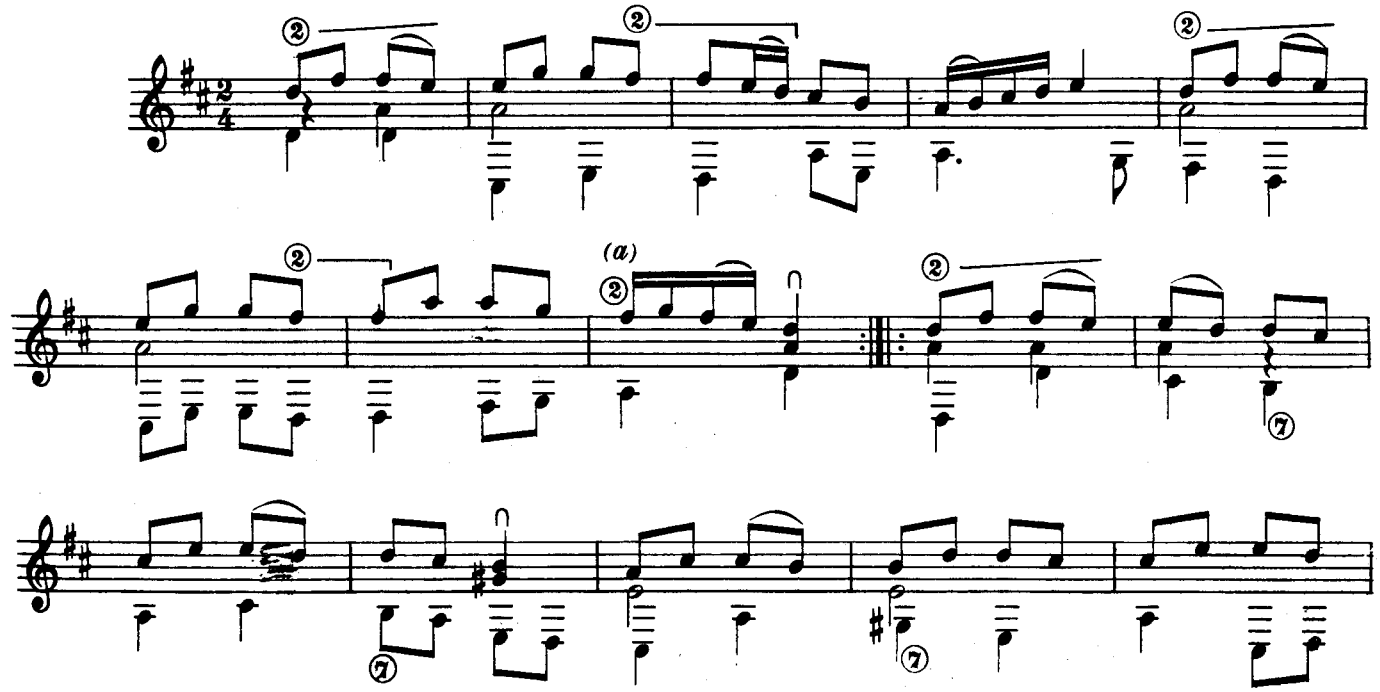
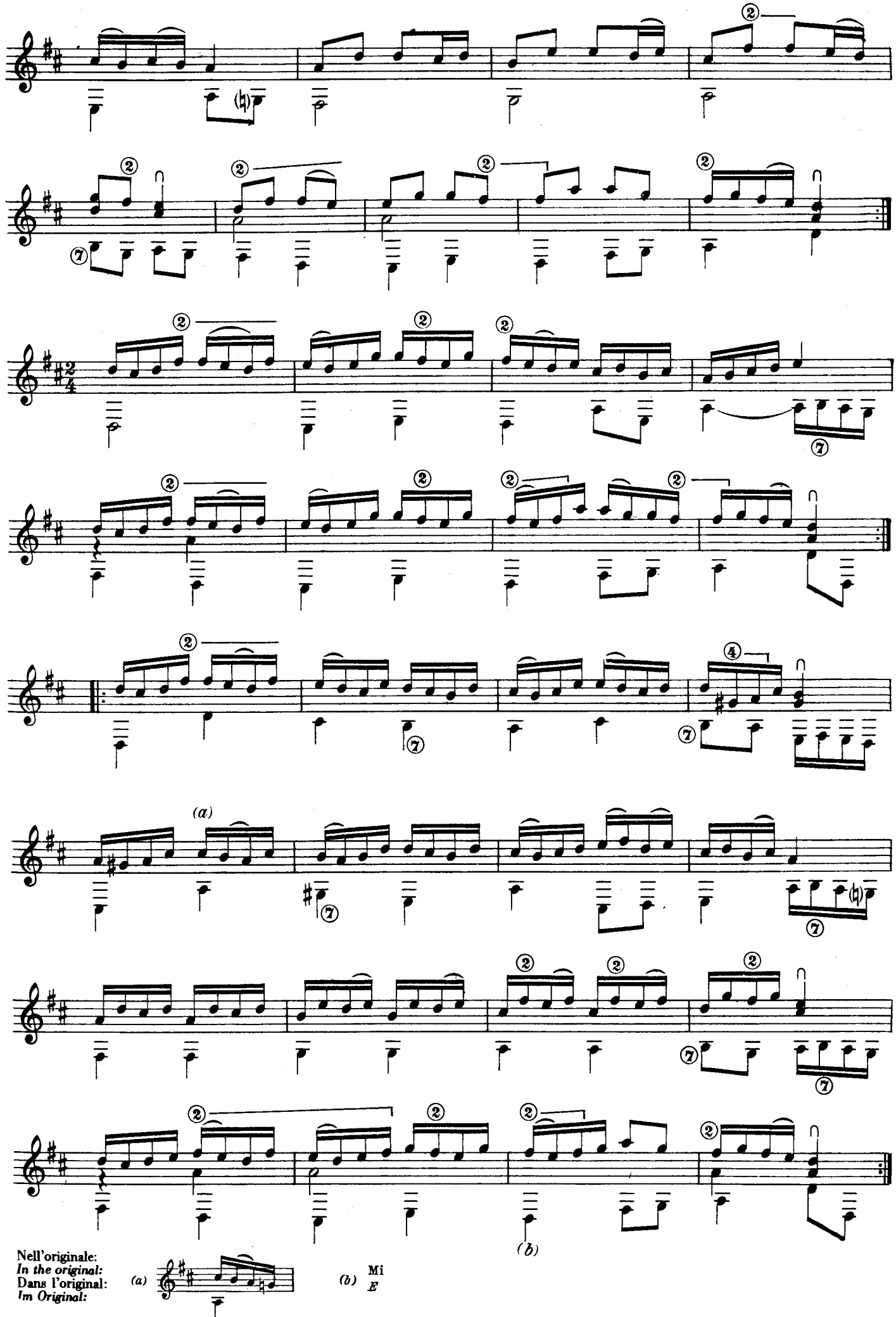

(a)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)

(1) GAVOTTE ?



(1) Titolo mancante nell'originale.
The title is missing in the original.
Dans l'original le titre manque.

Nell'originale:
In the original:
Dans l'original:


(a)
(b)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)
(b) Mi
E

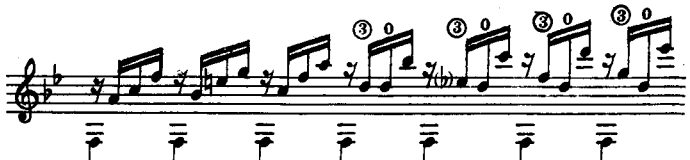
PRELUDE (1)

(a) arpegio

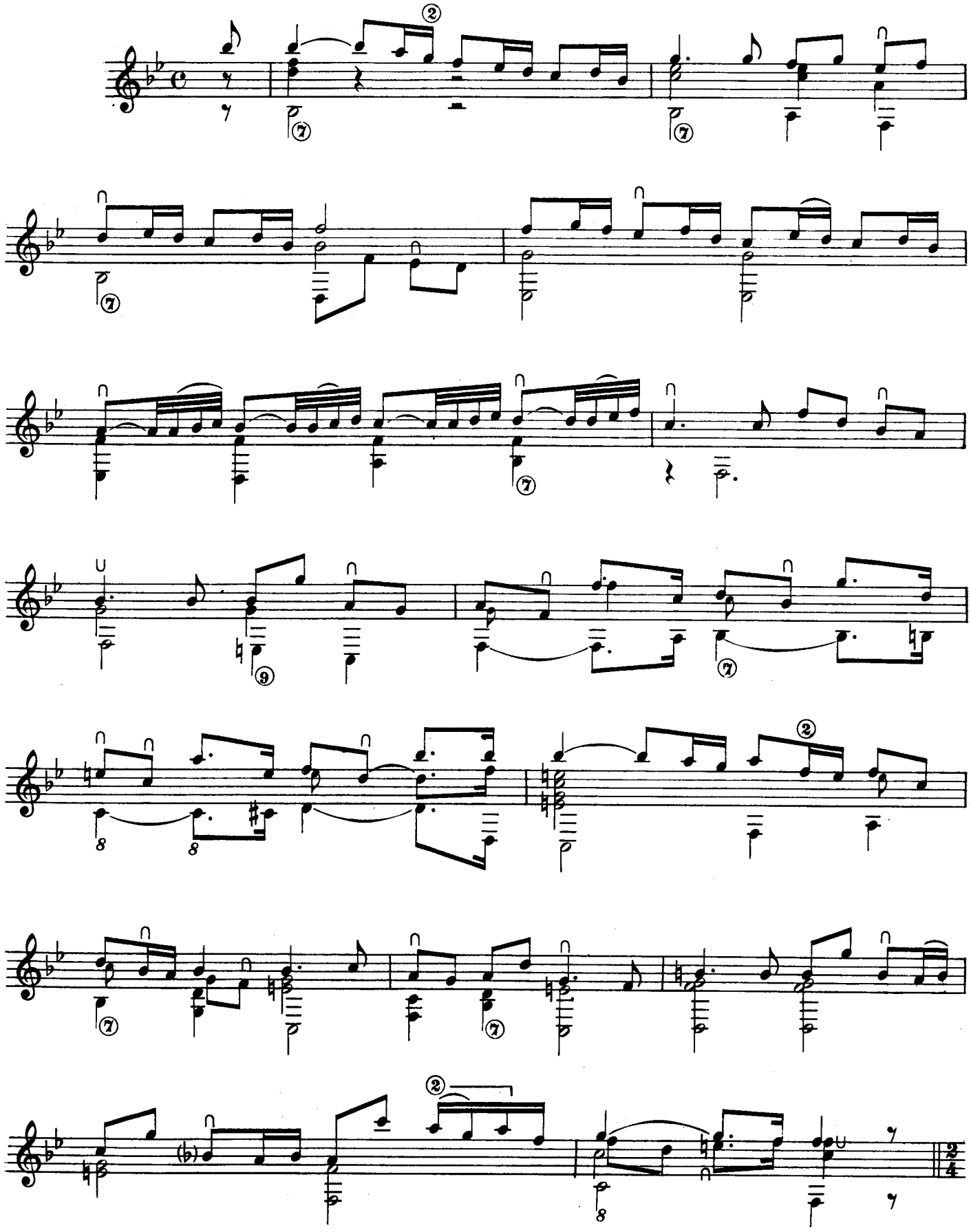
Nell'originale dall'inizio del Prelude sino all'asterisco non vi sono figurazioni ritmiche.

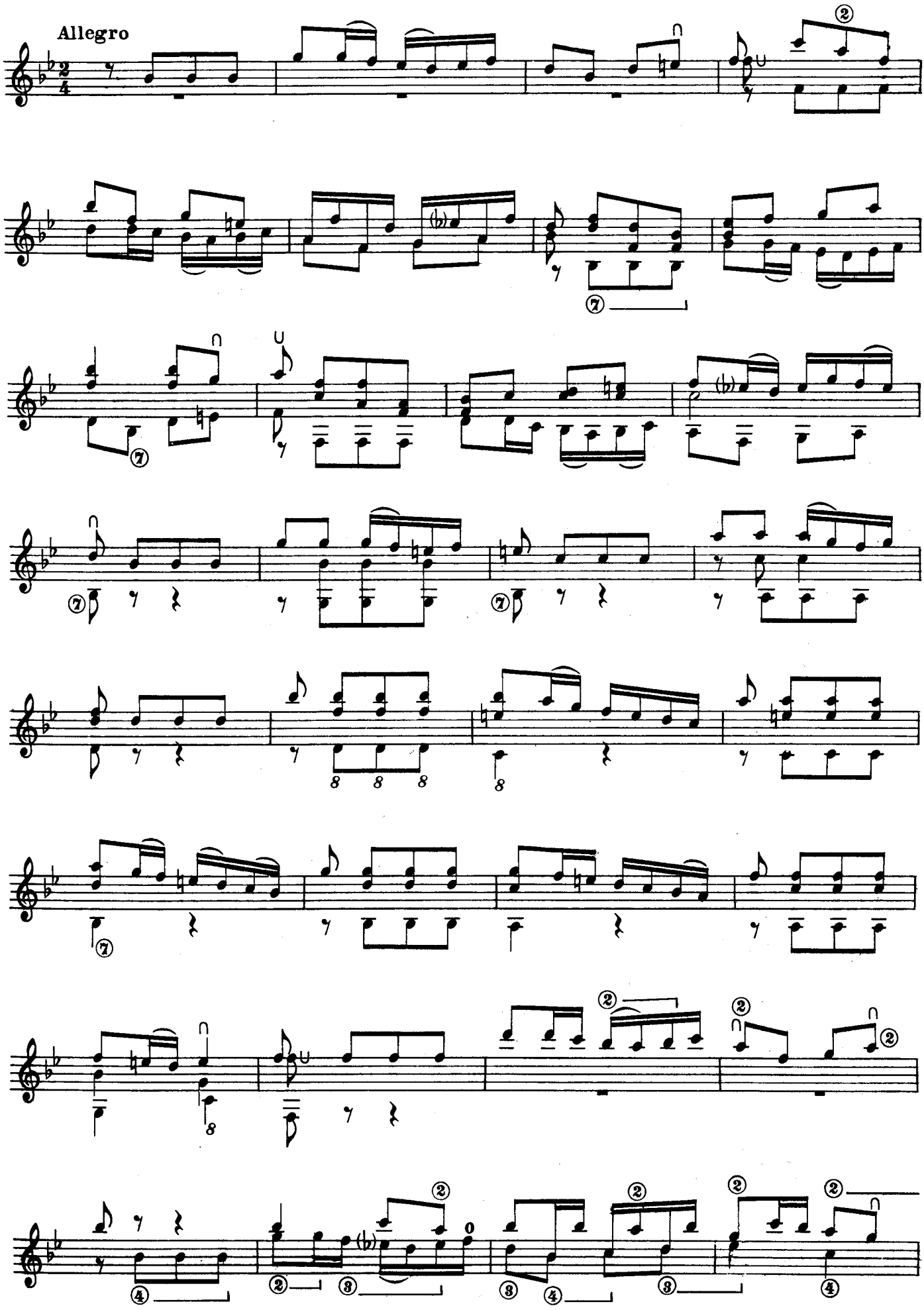
(1) *In the original from the beginning of the Prelude up to the asterisk there are no rhythmic figurations.*
Dans l'original, depuis le début du Prélude jusqu'à l'astérisque, il n'y a pas de figurations rythmiques.
Im Original sind vom Anfang des Preludiums bis zum Asterisk keine rhythmischen Darstellungen vorhanden.

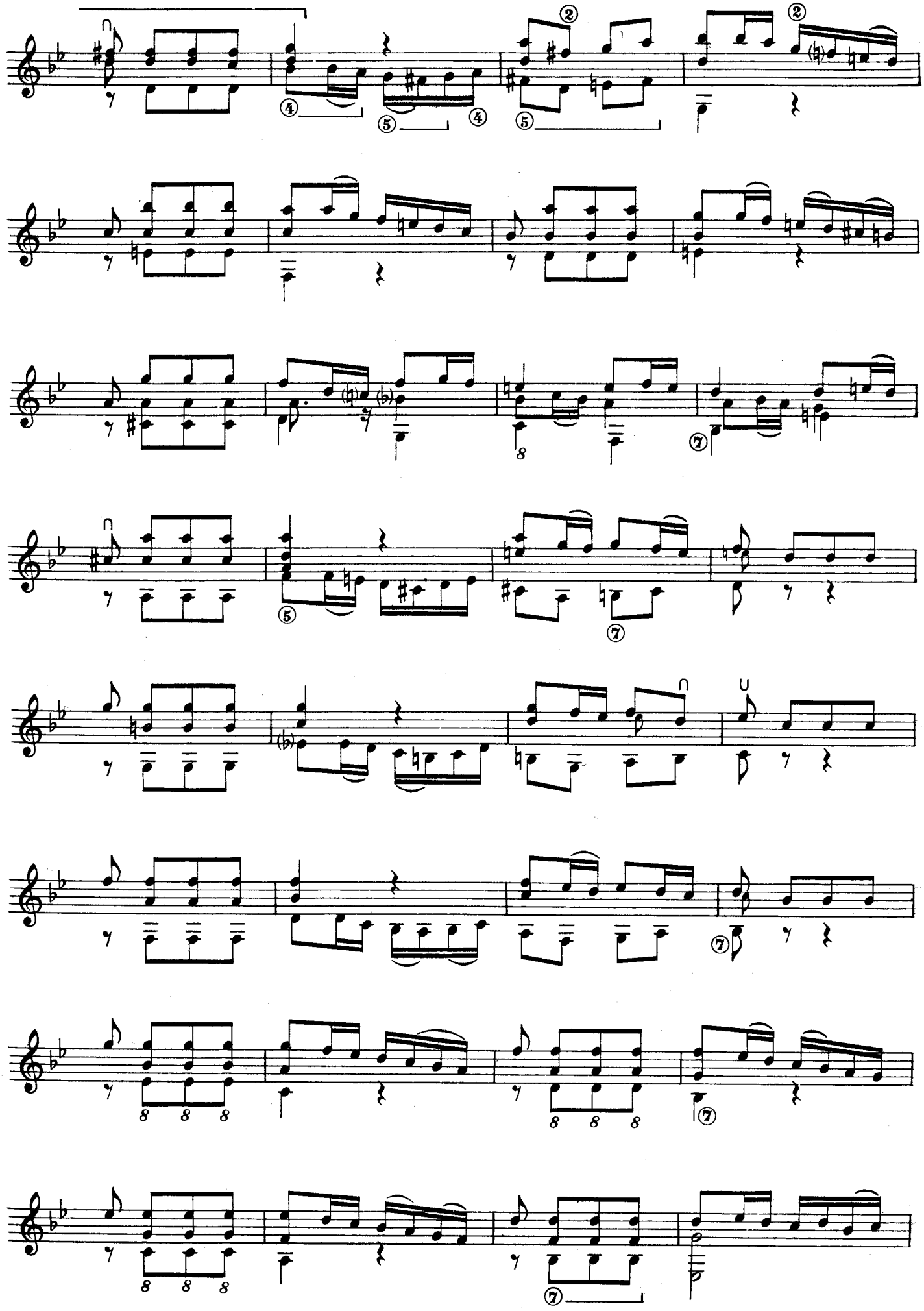
Una delle più logiche interpretazioni della parola "arpegio" potrebbe essere la seguente:
One of the most logical interpretations of the word "Arpegio"
(a) *could be as follows:*
L'une des interprétations les plus logiques du mot "arpegio" peut être la suivante:
Eine der logischsten Auslegungen des Wortes "Arpegio" könnte die

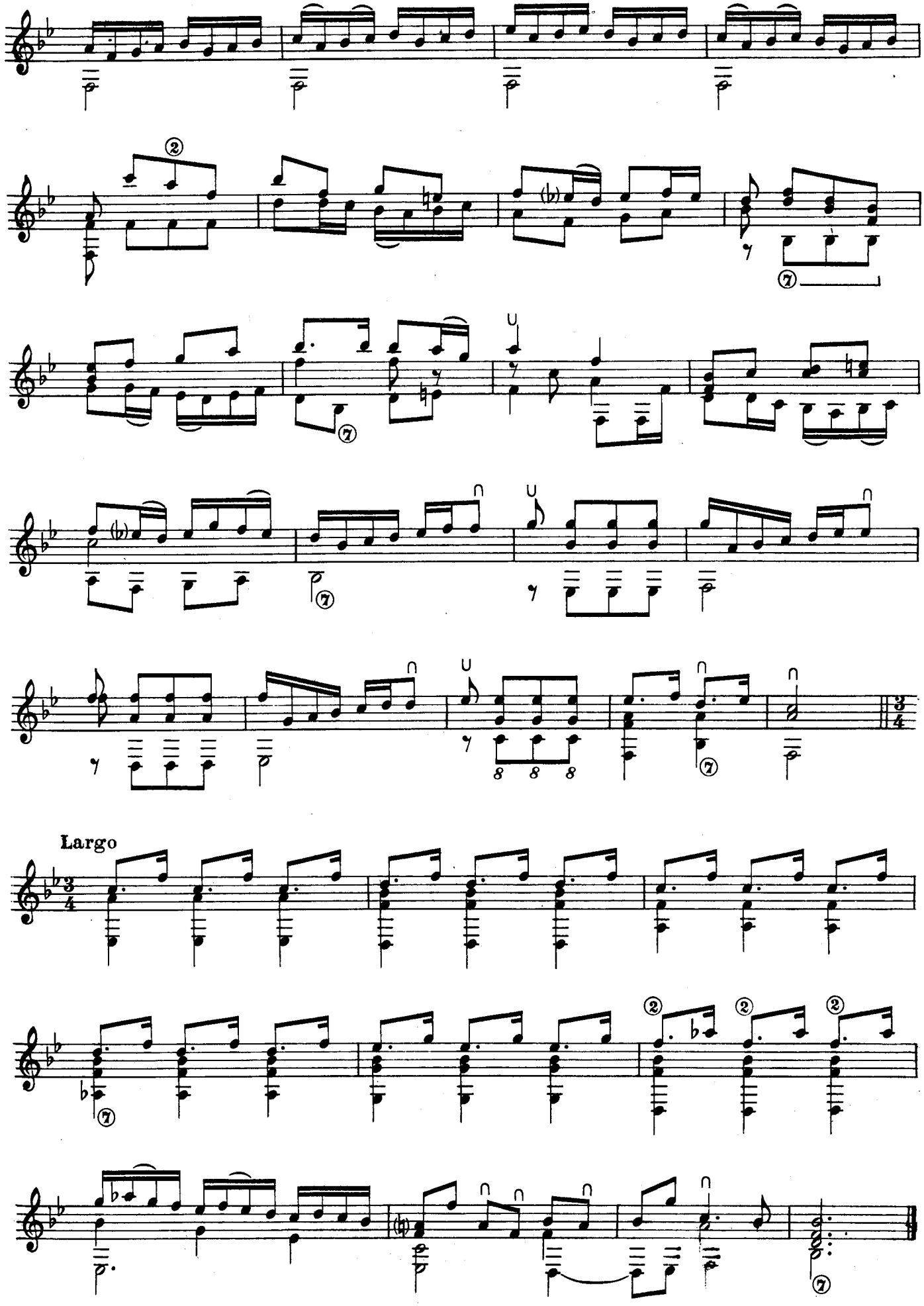


OUVERTURE

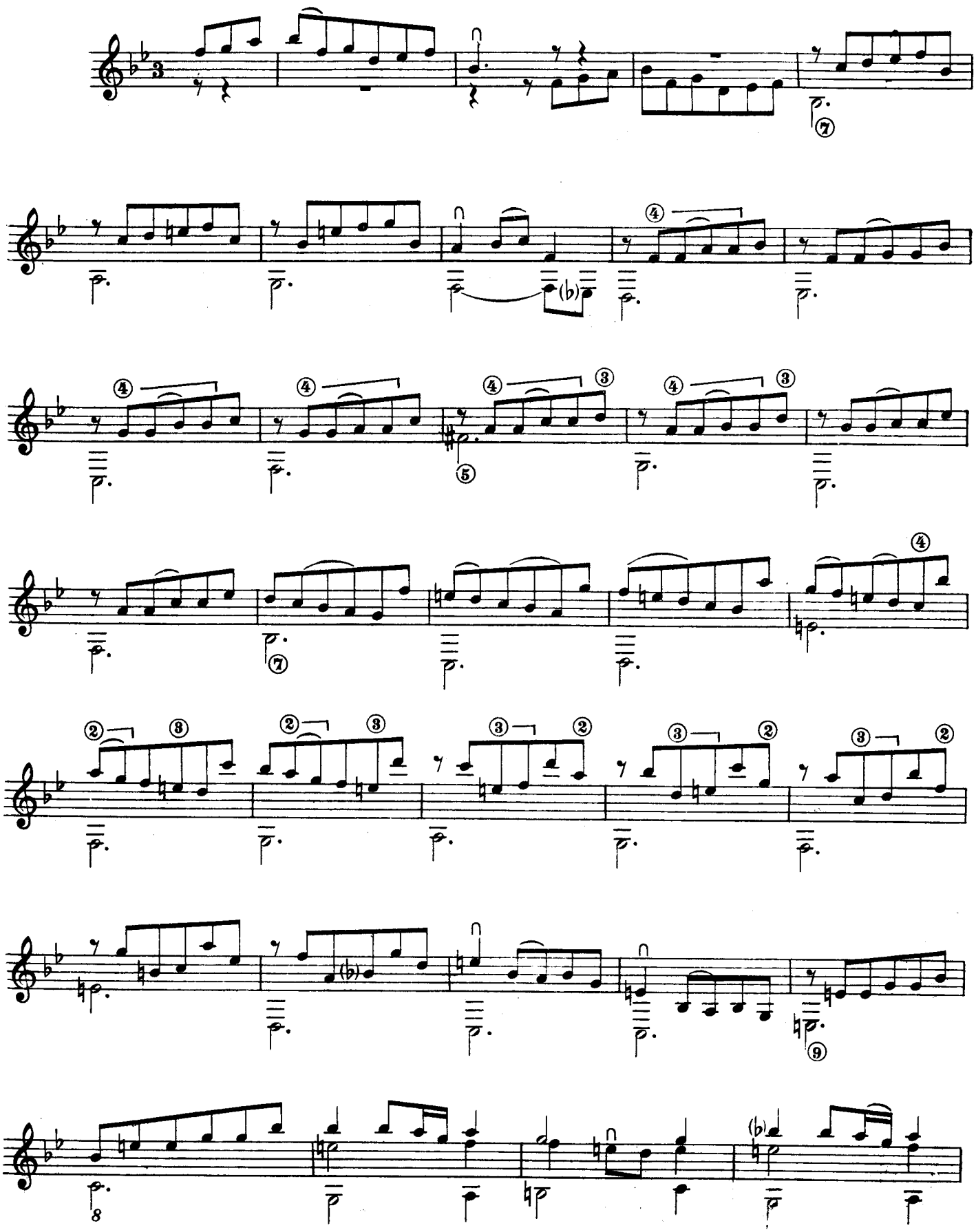


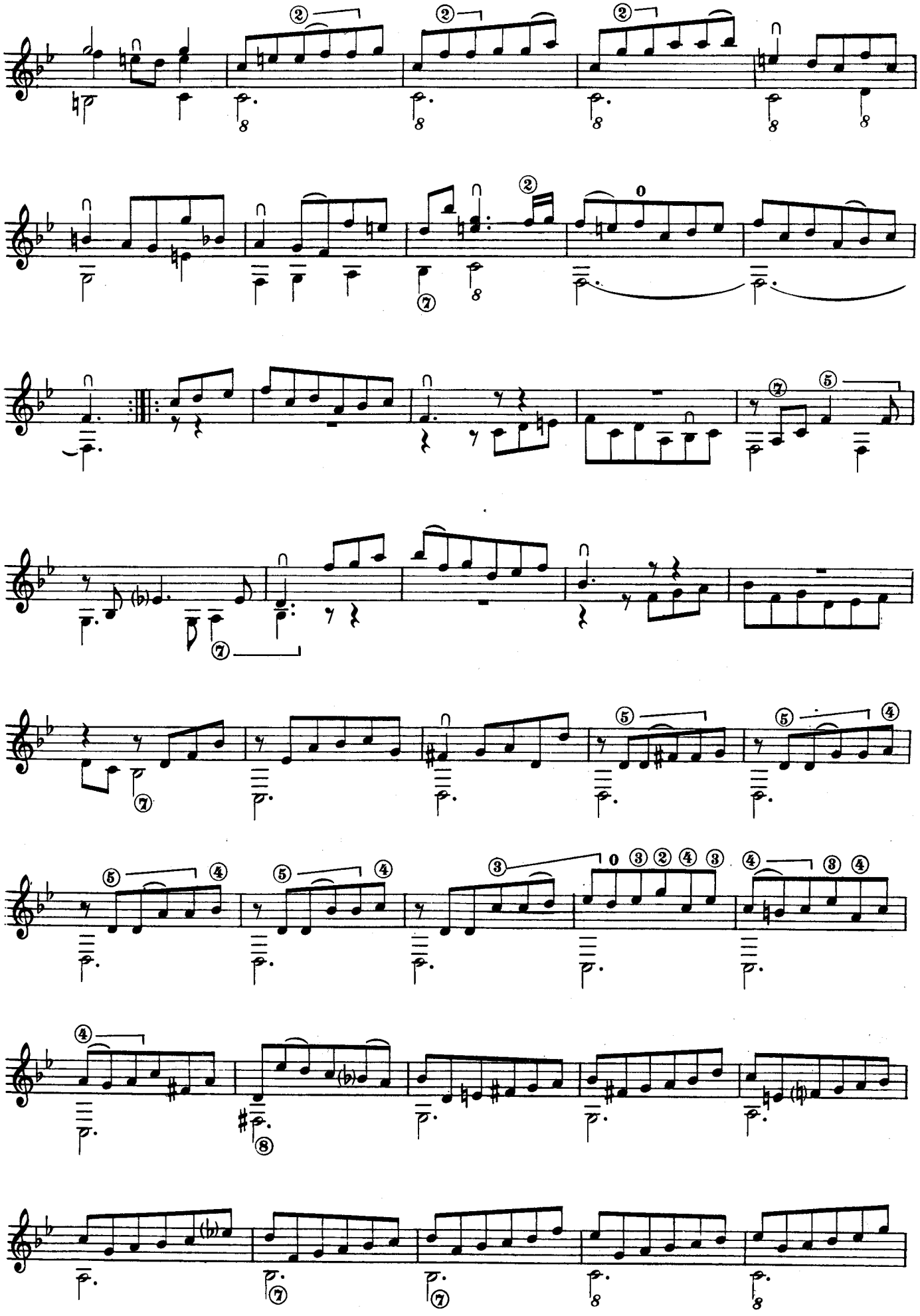

Allegro

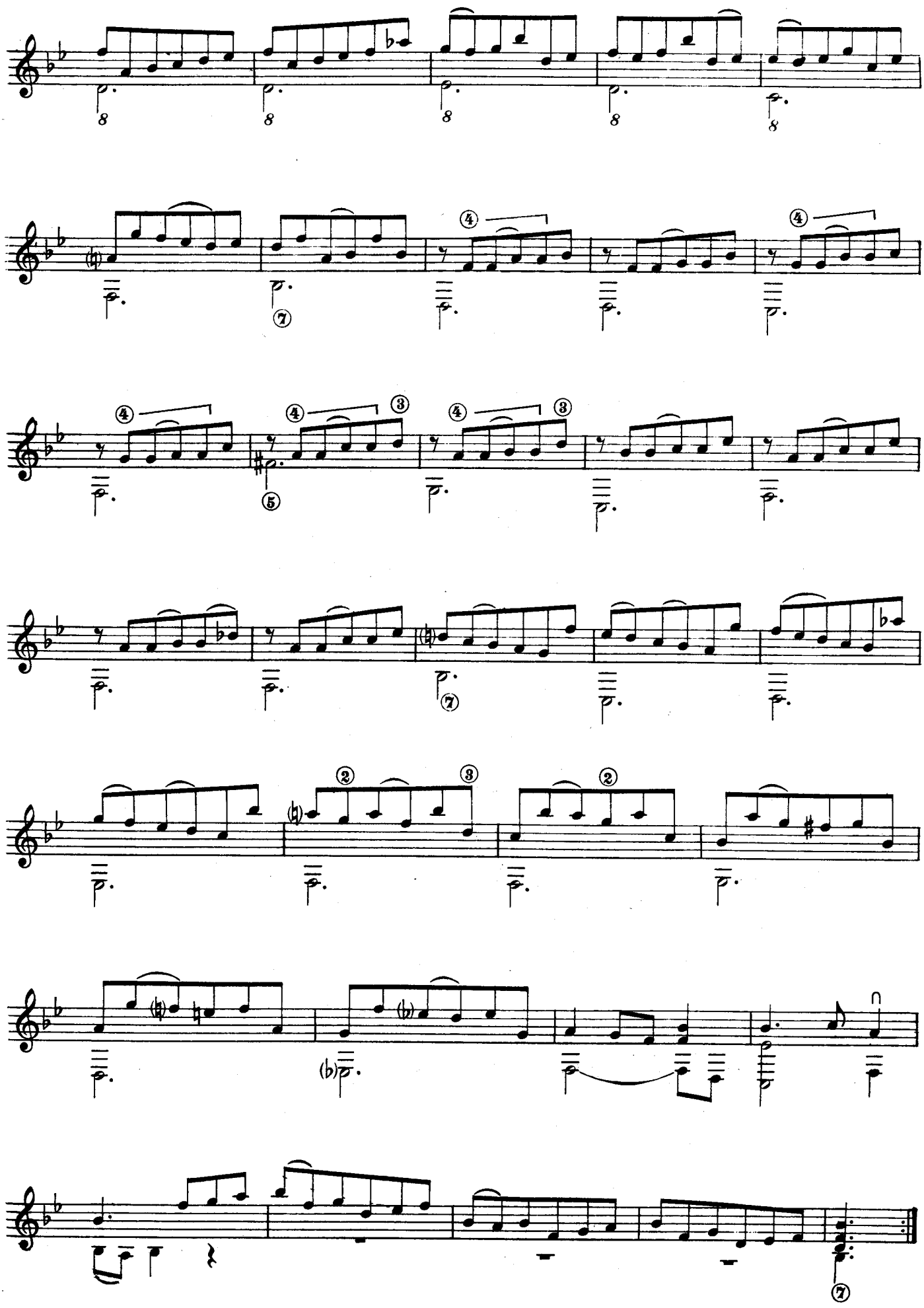



Largo

COURANTE

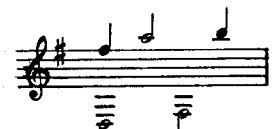


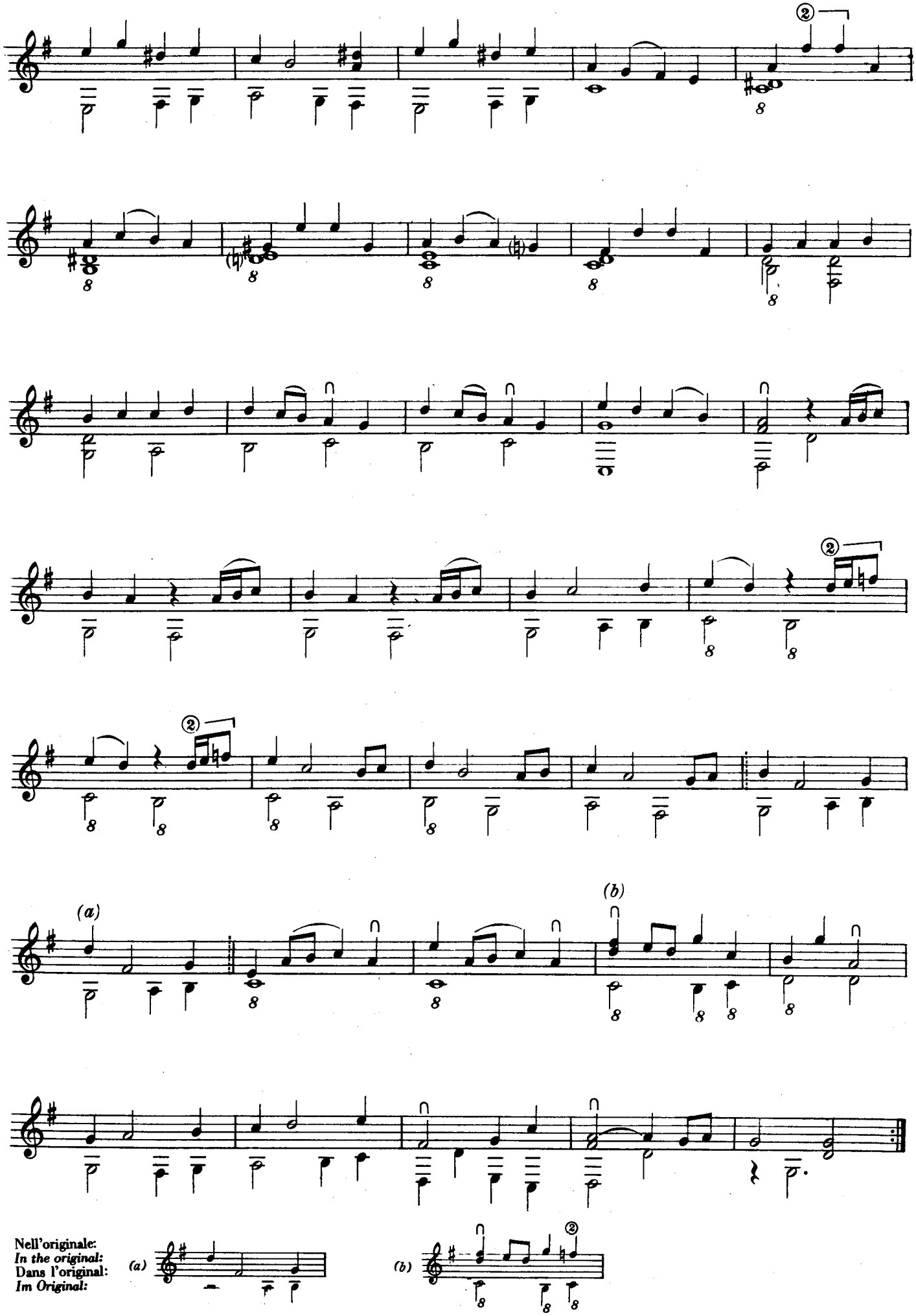




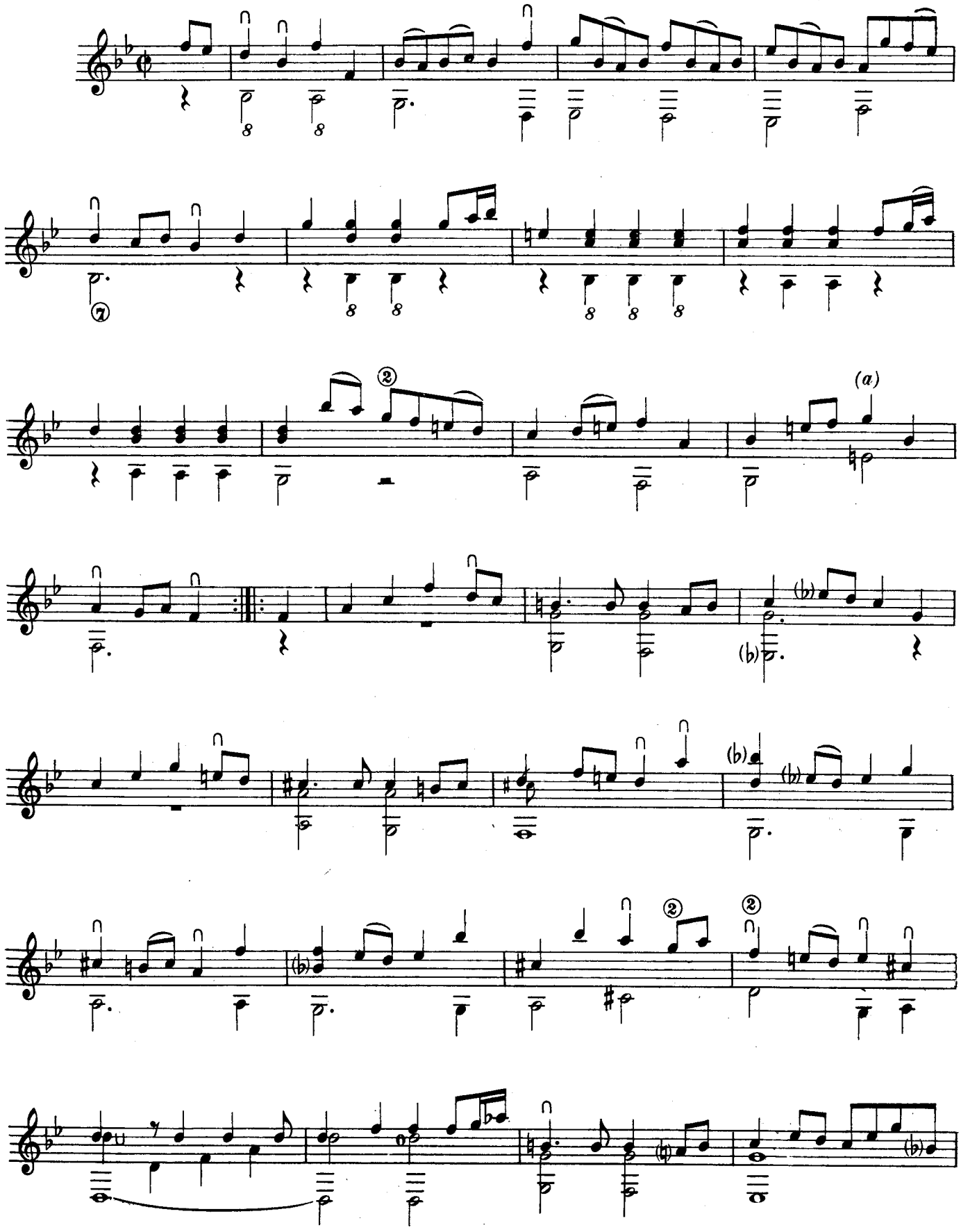
ALLEGRO

Nell'originale:
In the original:
Dans l'original:
Im Original:




(a)
(b)
Nell'originale:
In the original:
Dans l'original:
Im Original:

BOURÉE



Nell'originale:
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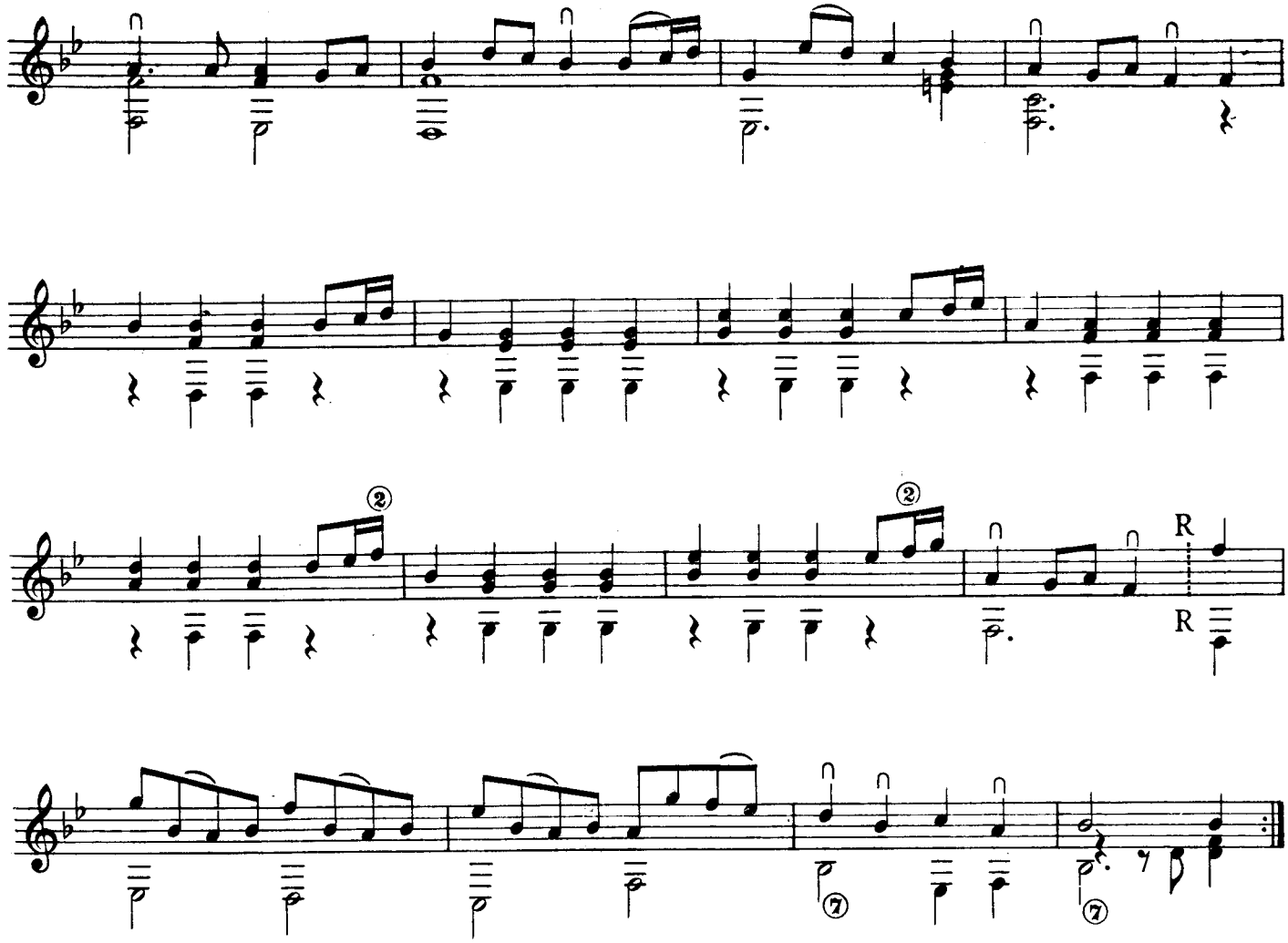
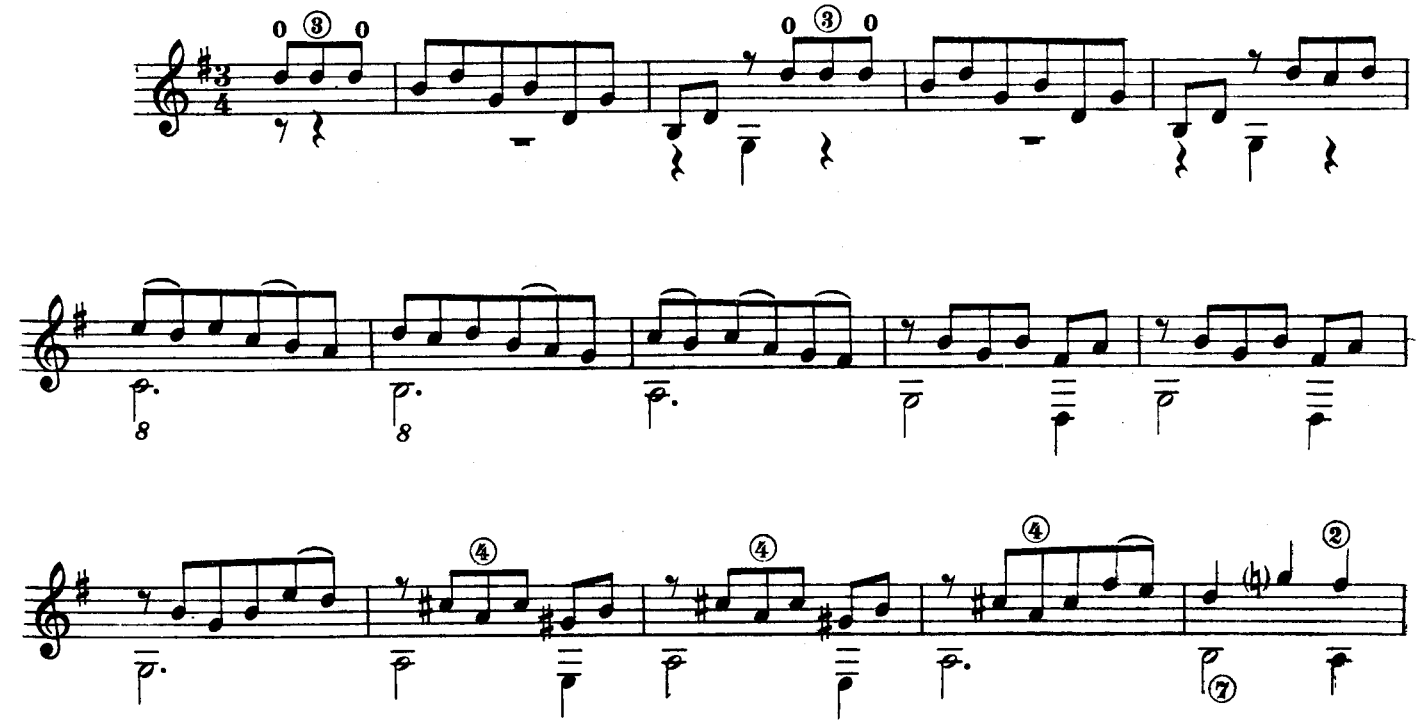
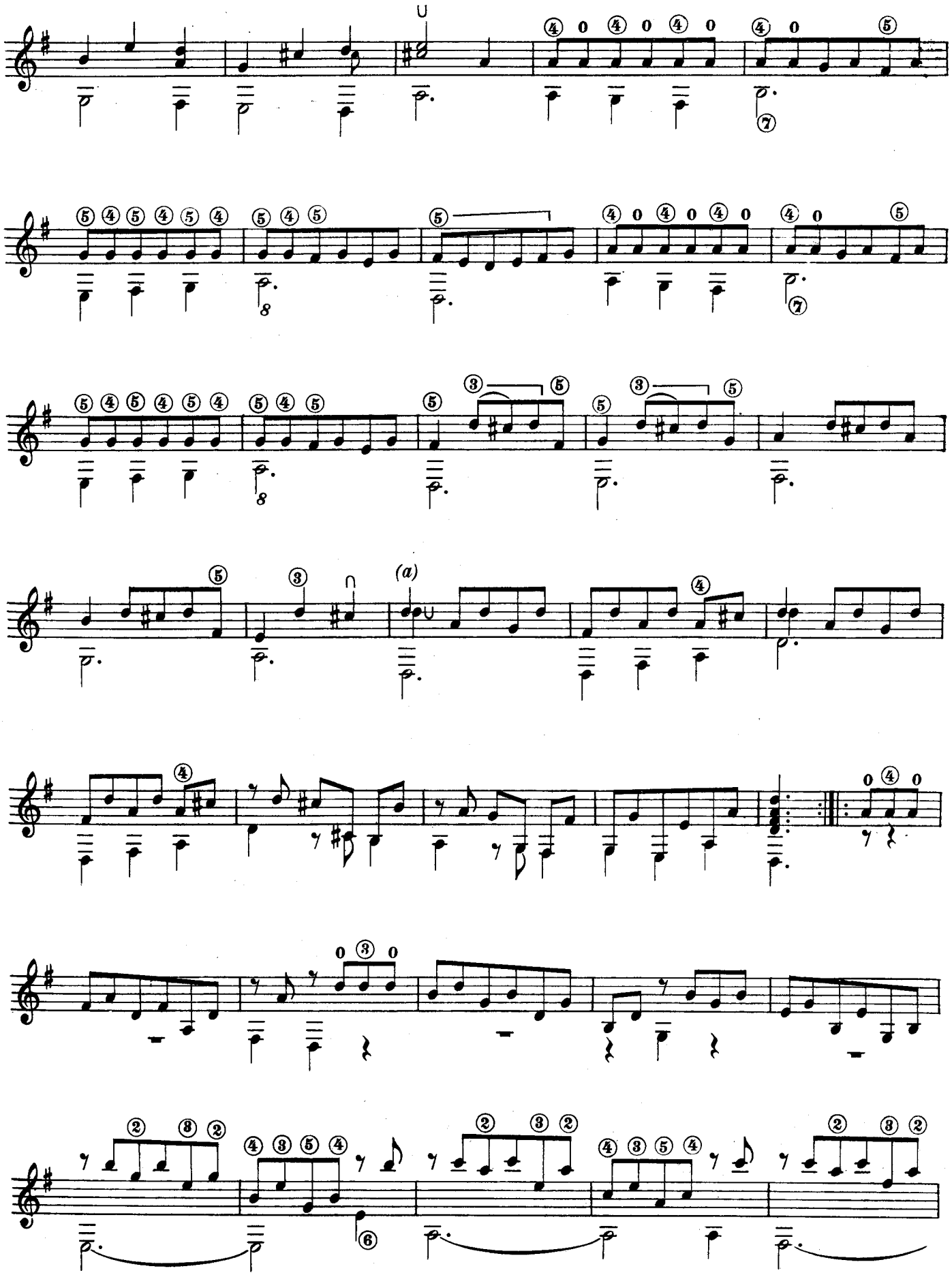


COURENTE ROYALE





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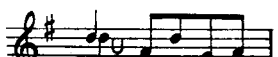
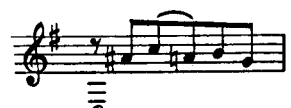
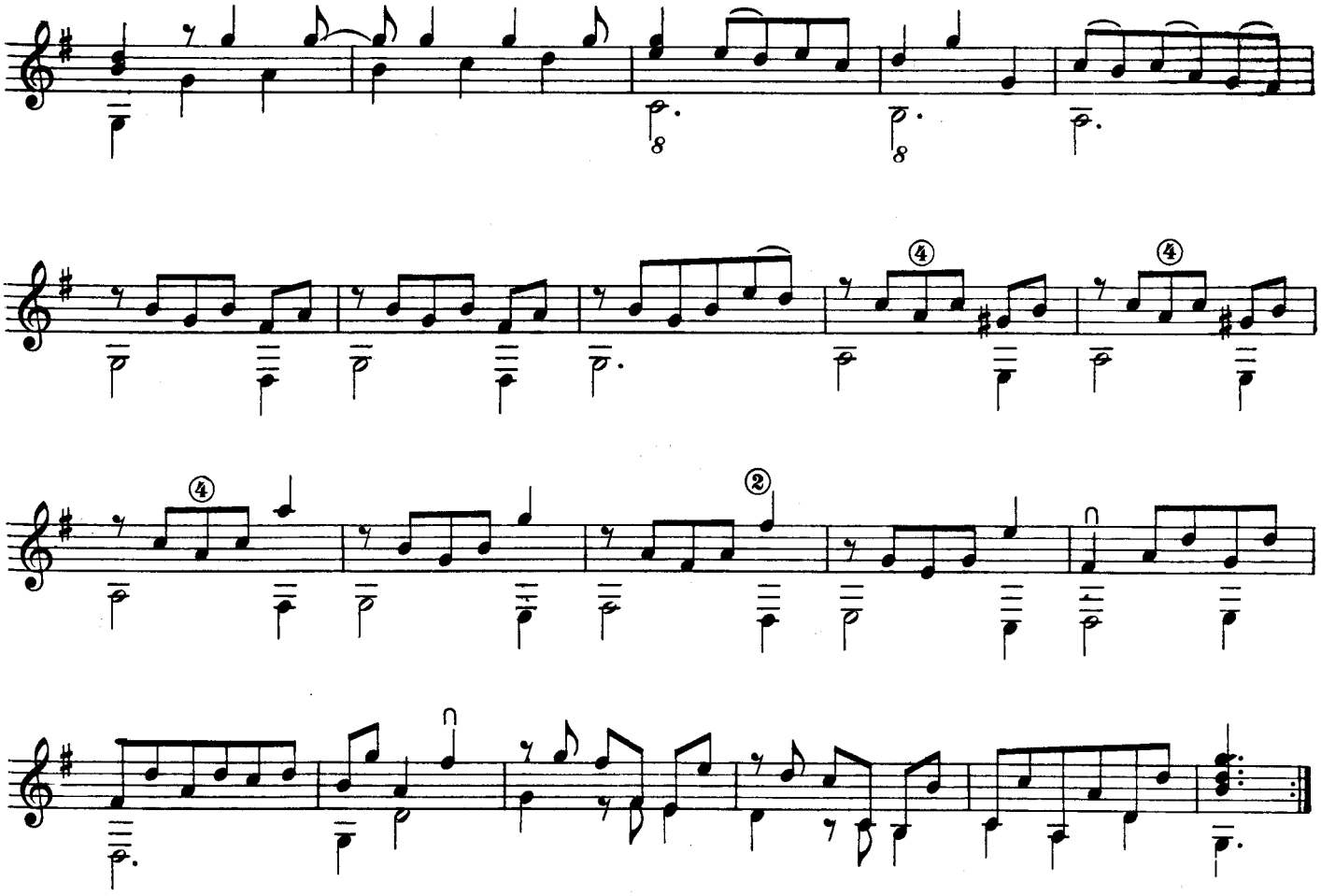
In the original:
Dans l'original:



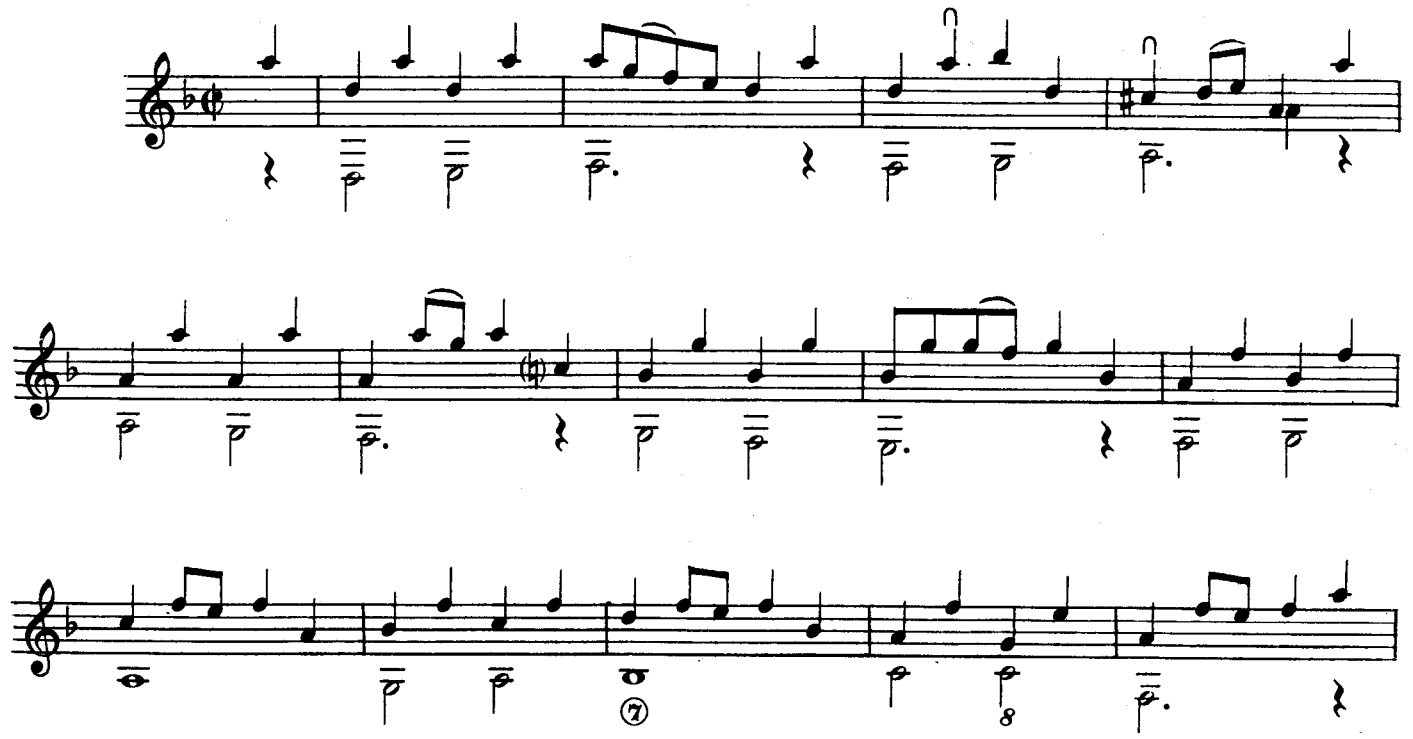
(a)

Nell'originale:
In the original:
Dans l'original:
Im Original:

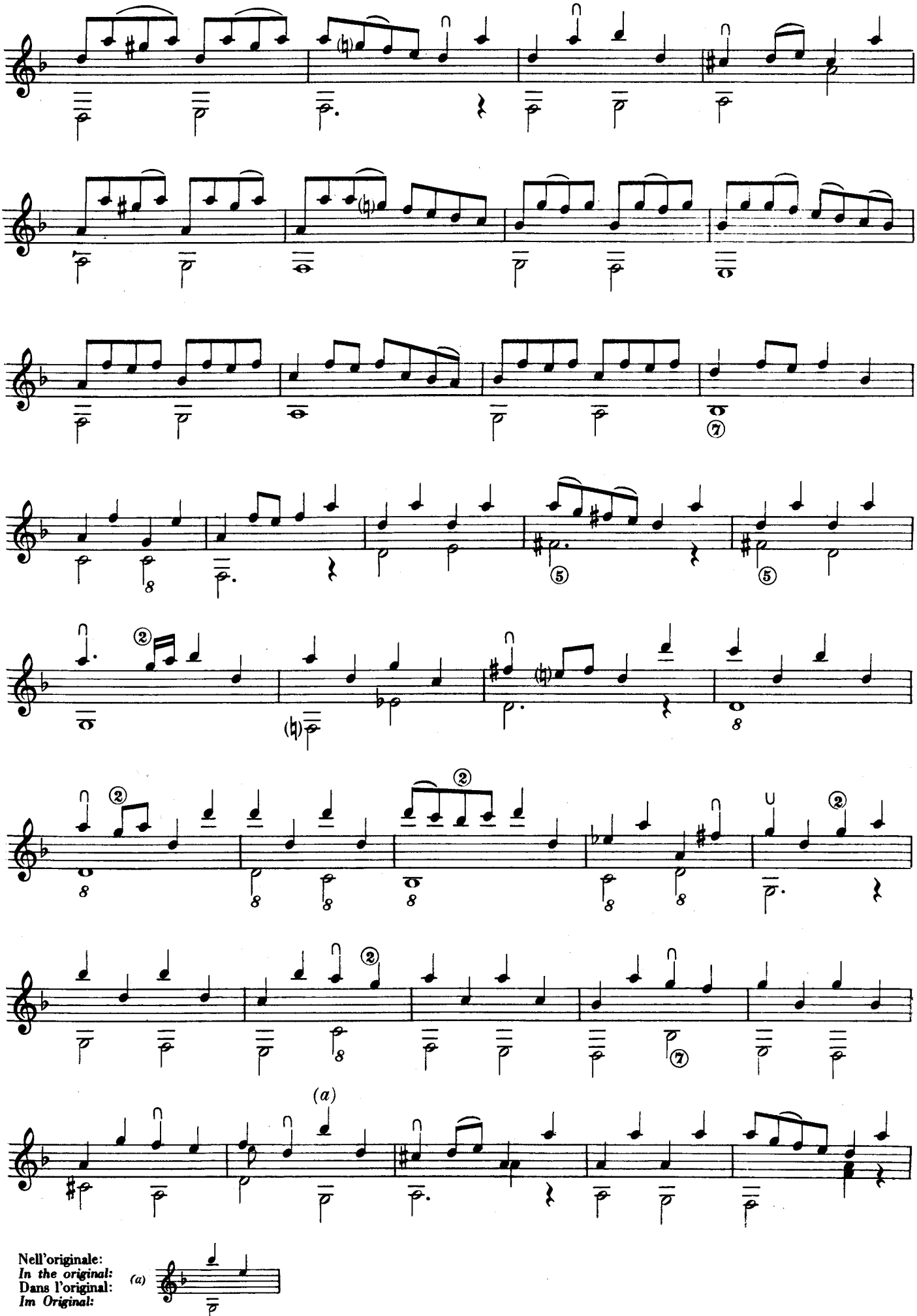




BOURÉE (1)



Questo brano è simile alla Bourée della Suite IX. I suoi ritornelli sono variati.
(1) *This piece is similar to the Bourée of the Suite IX. Its refrains ara varied.*
Ce morceau est semblable à la Bourée de la Suite IX. Ses refrains sont variés.
Dieses Stück ähnelt der Bourée der Suite IX. Ihre Refrains sind verschieden.



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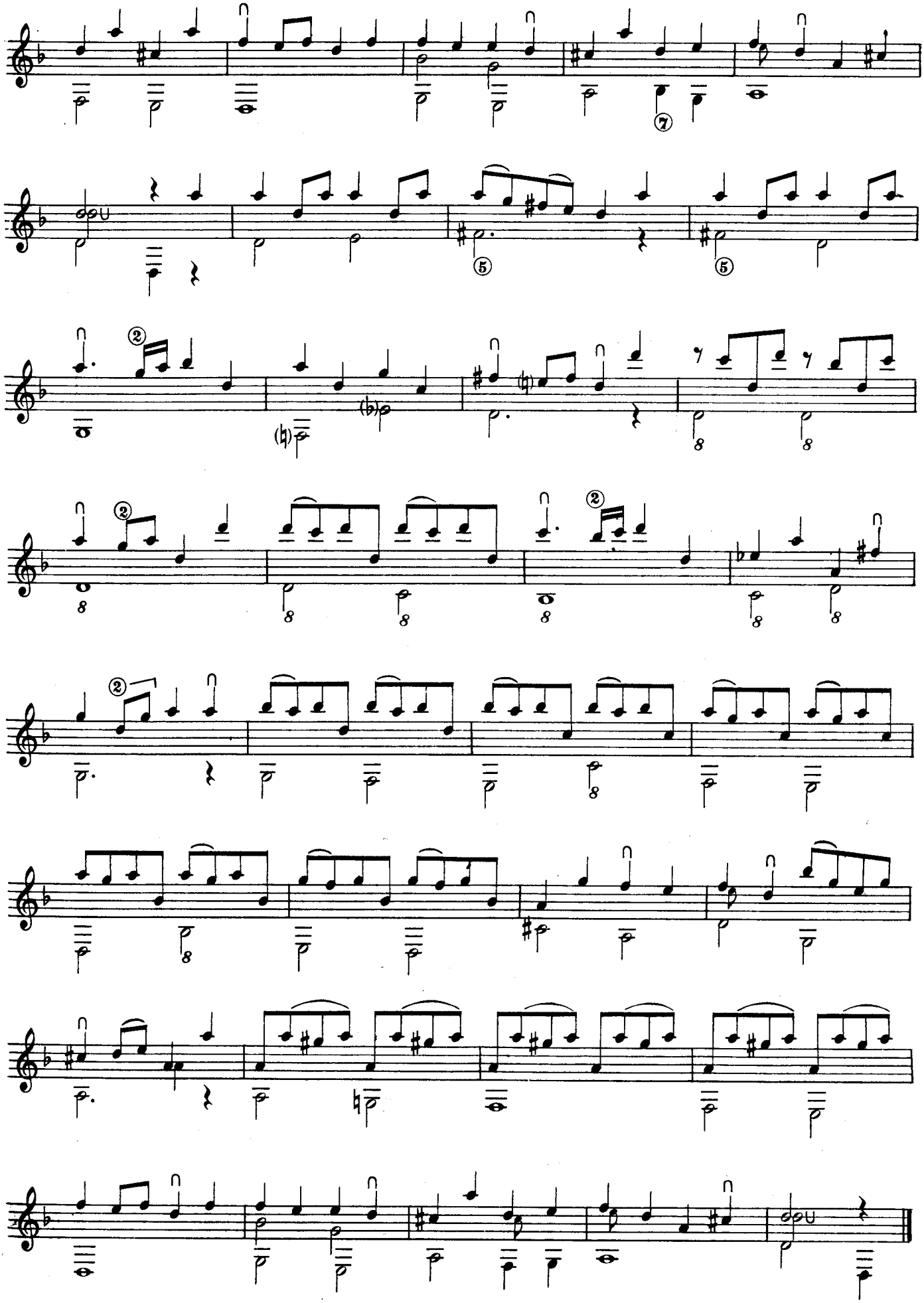
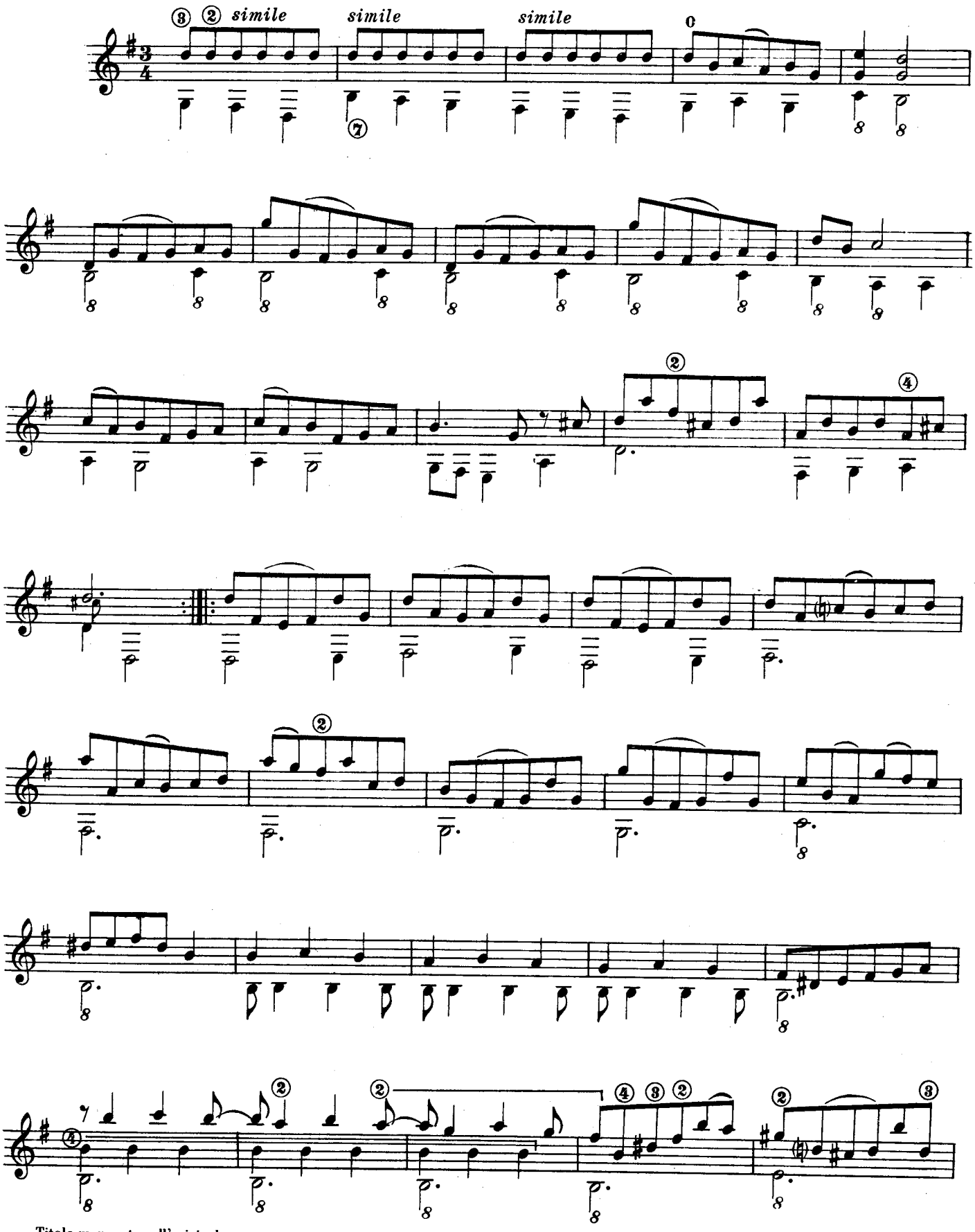
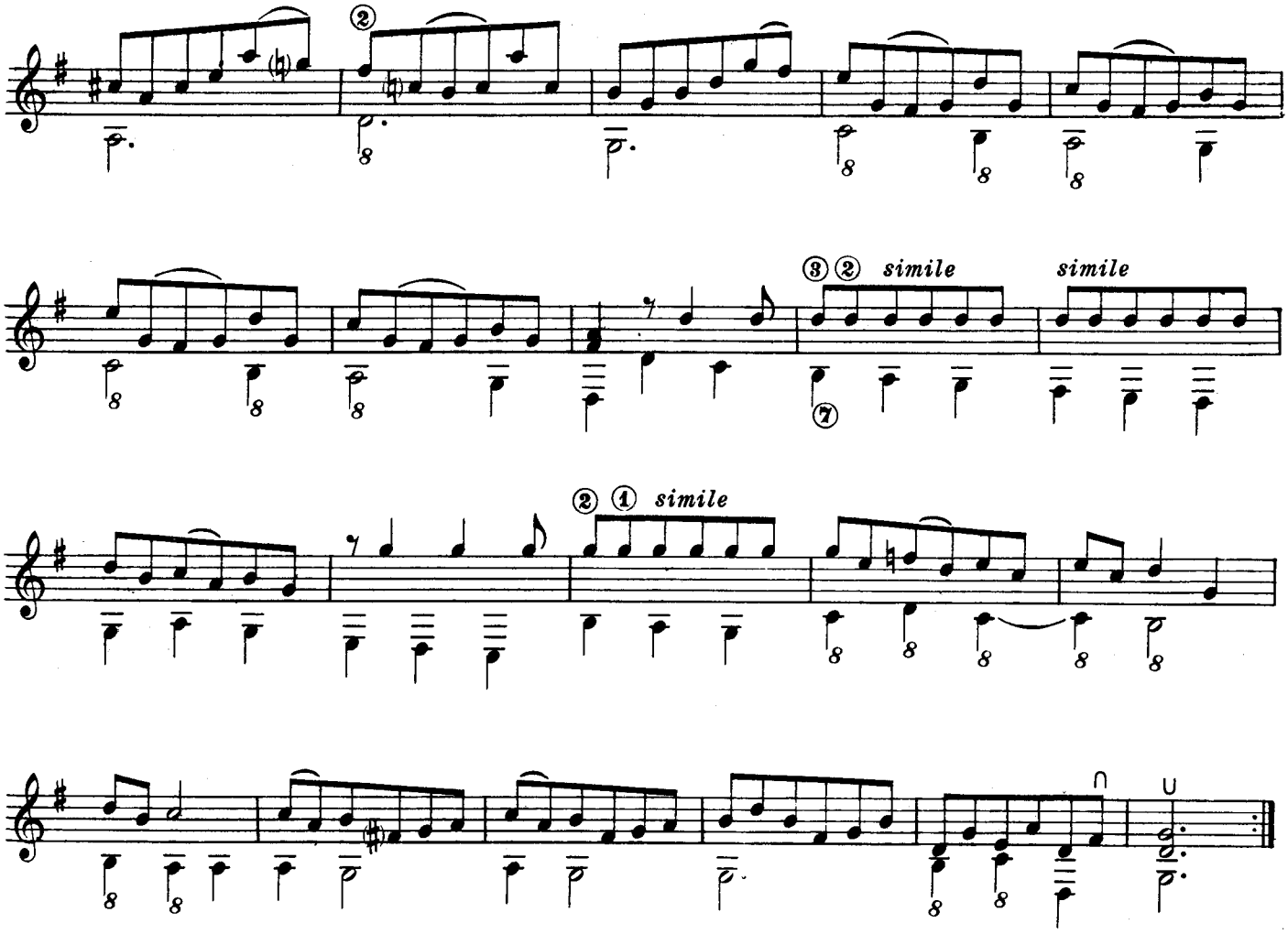


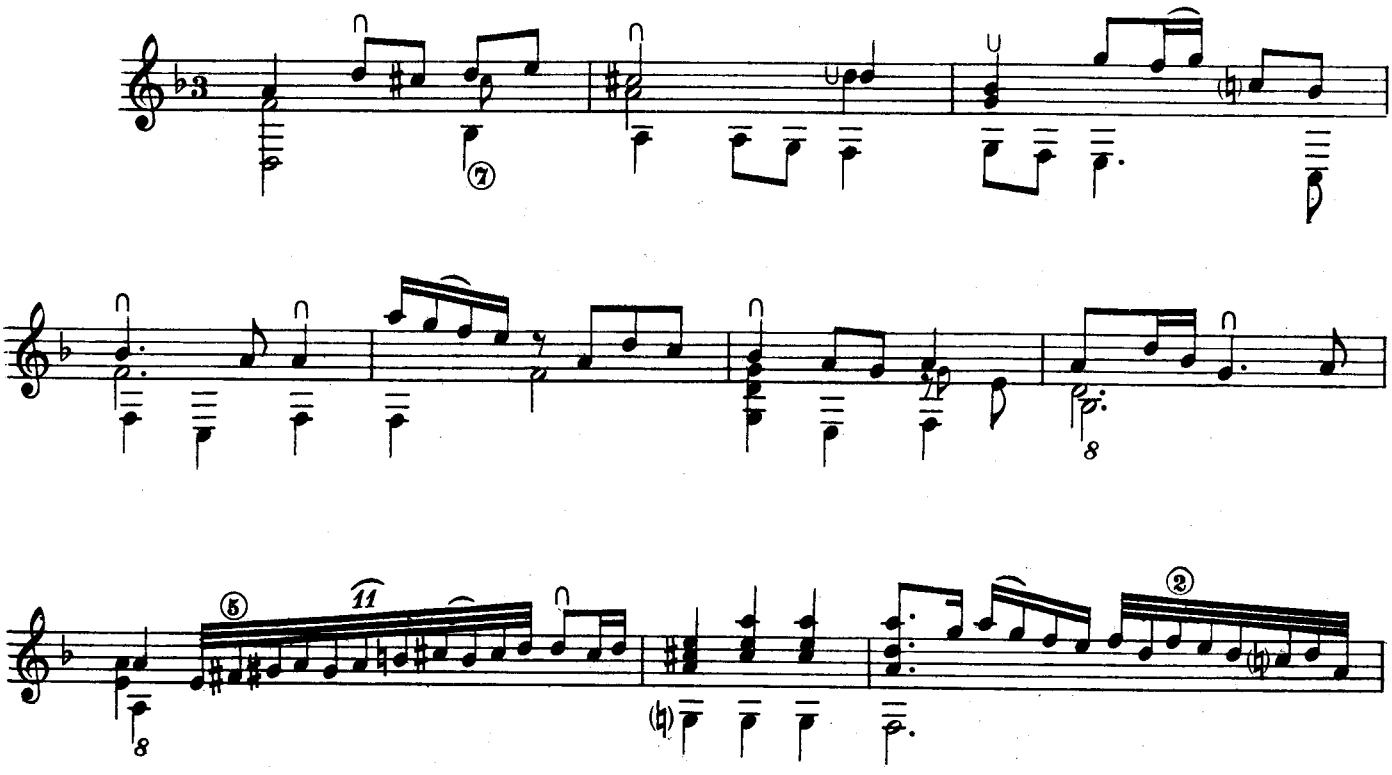
(1) COURANTE ?

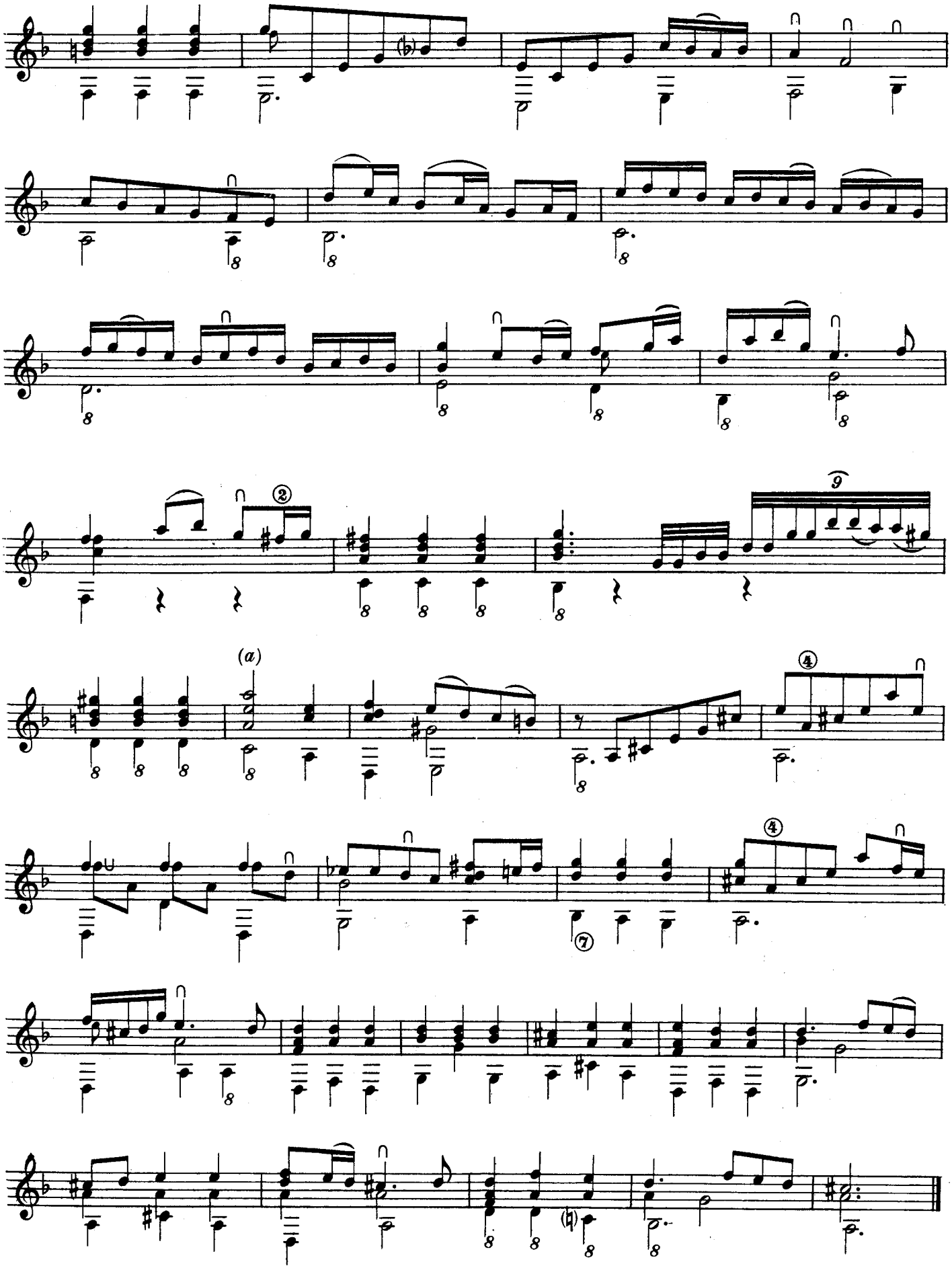


(1) Titolo mancante nell'originale:
The title is missing in the original:
Dans l'original le titre manque:
Im Original fehlt der Titel:

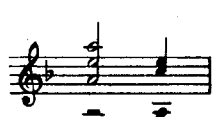


LARGO

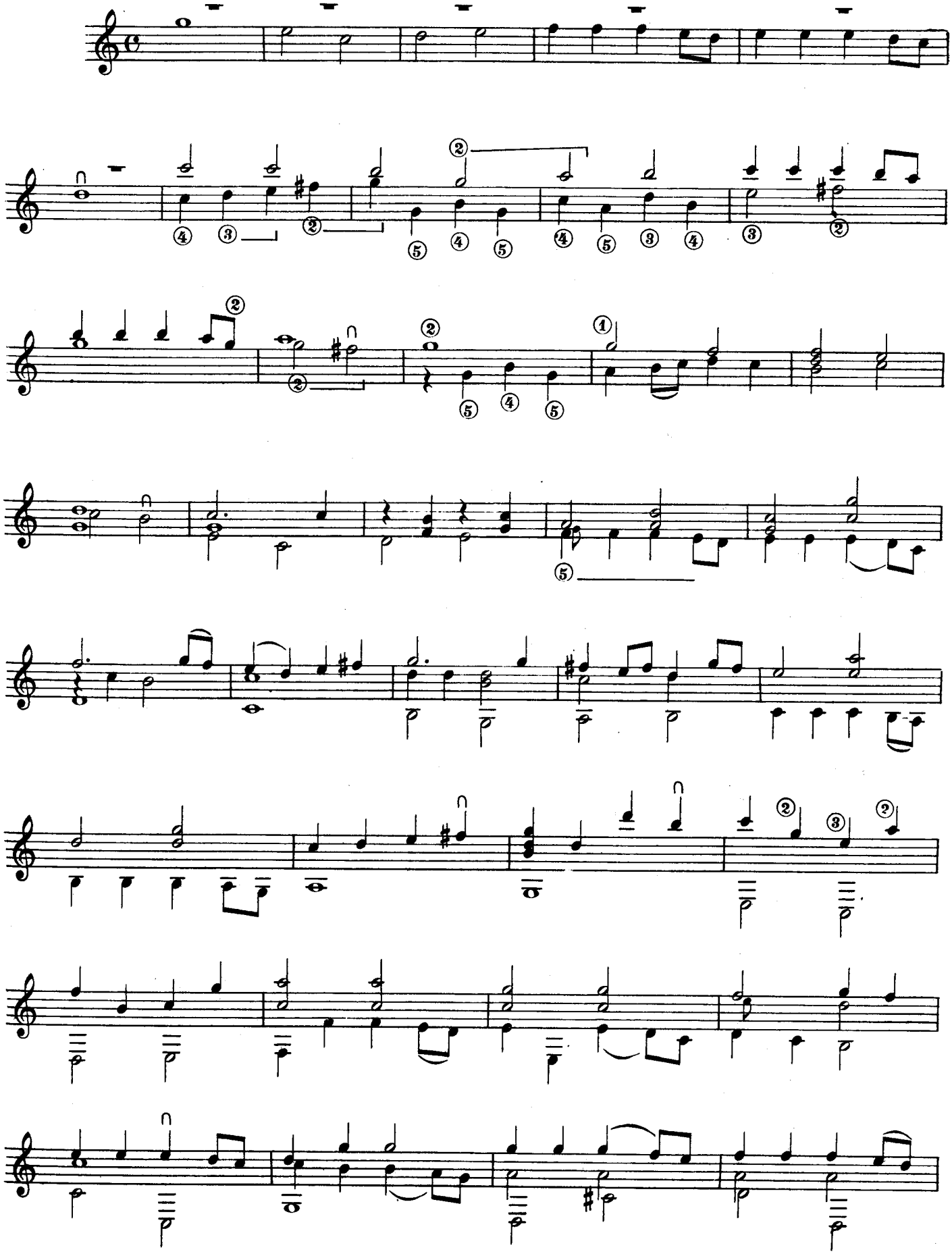


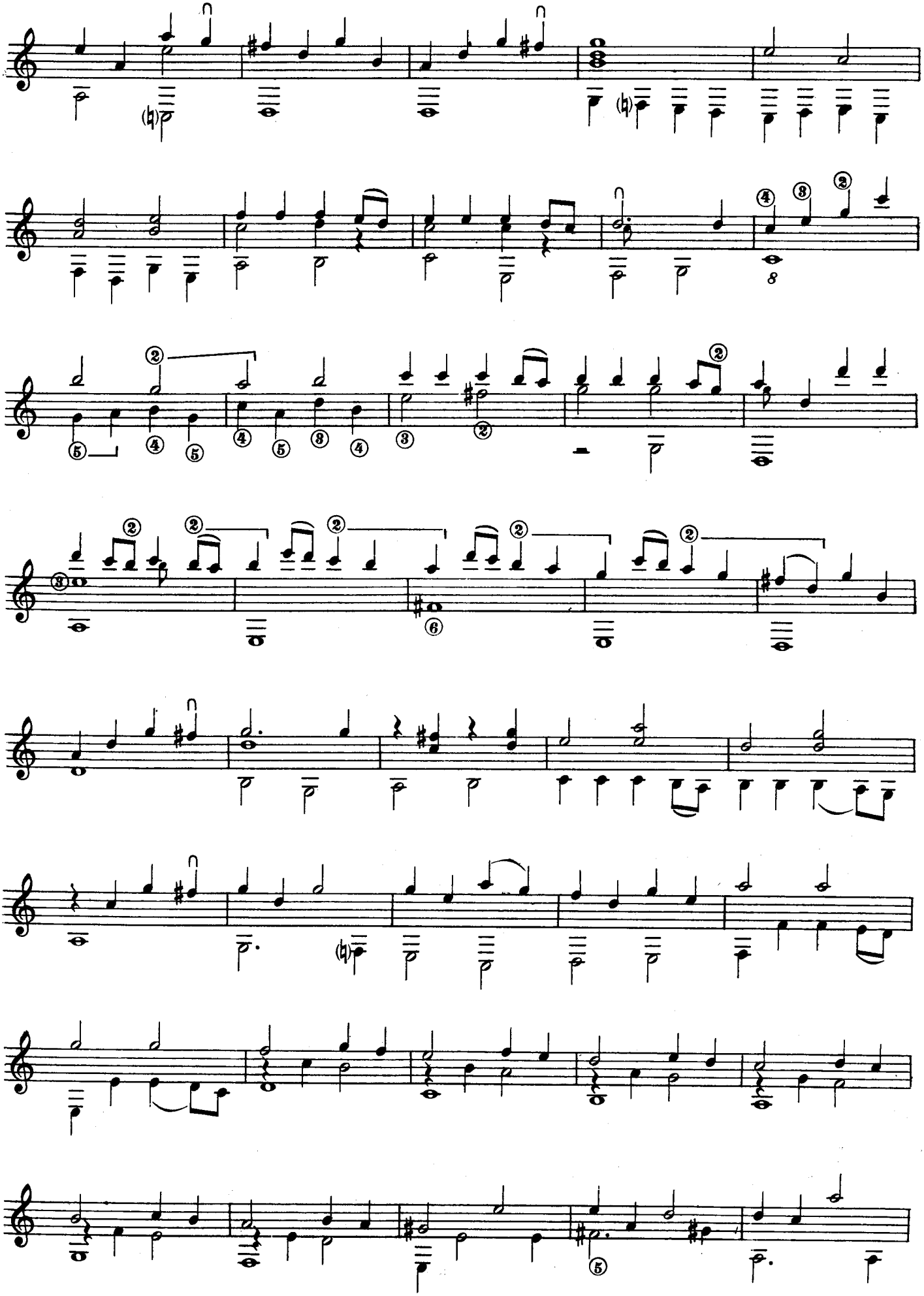


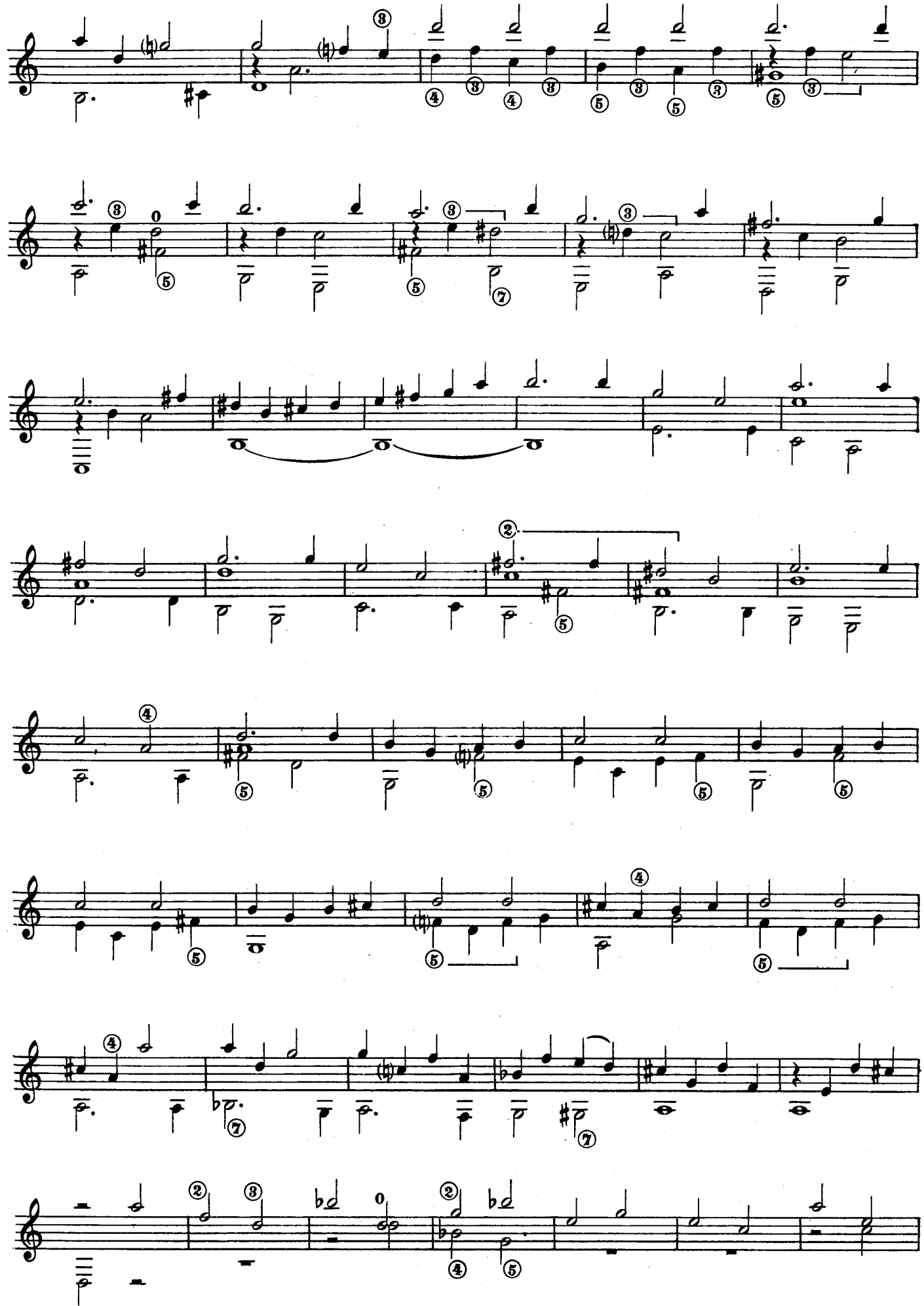
Nell'originale:
In the original:
Dans l'original:
Im Original:

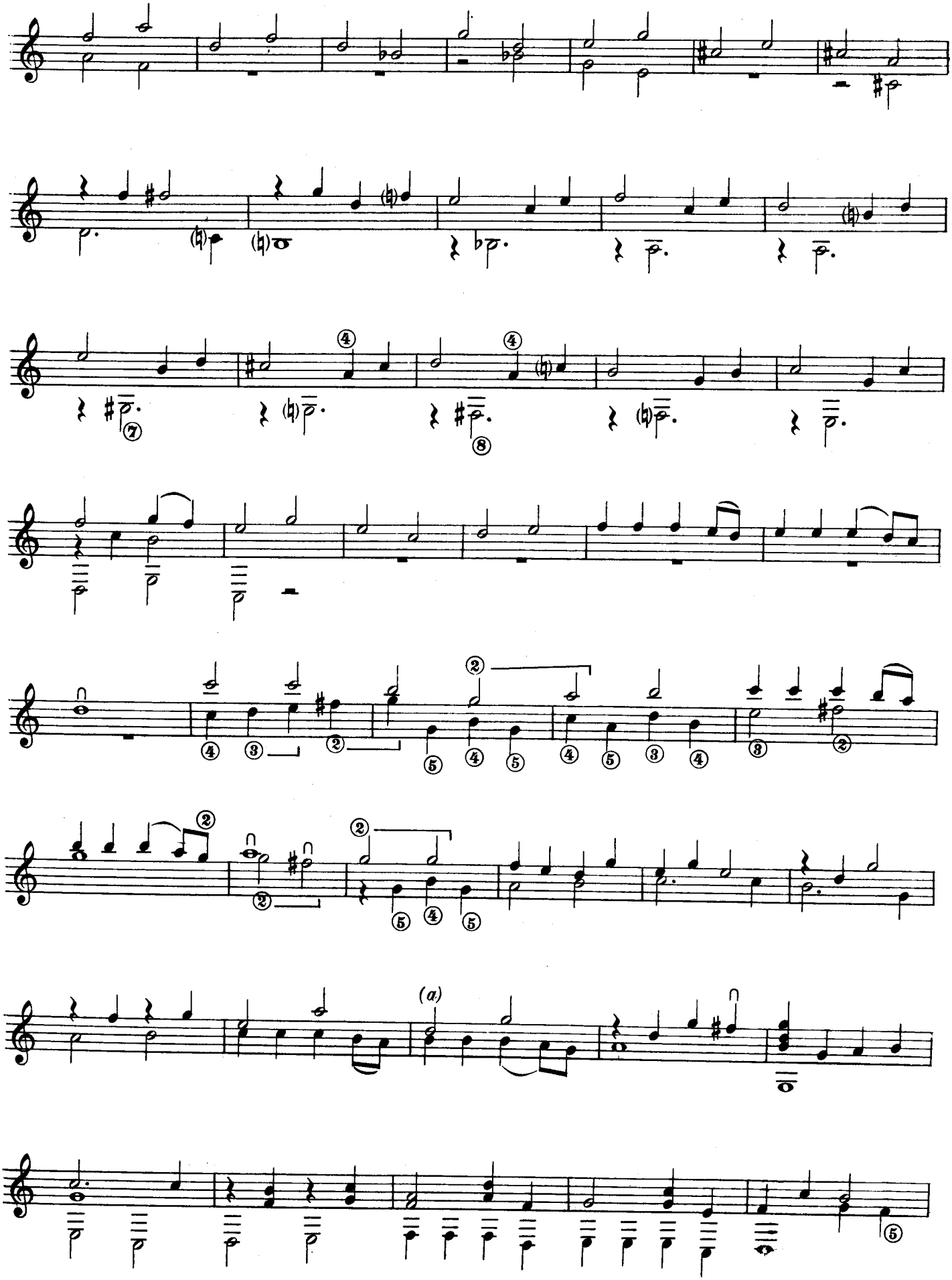


FUGA

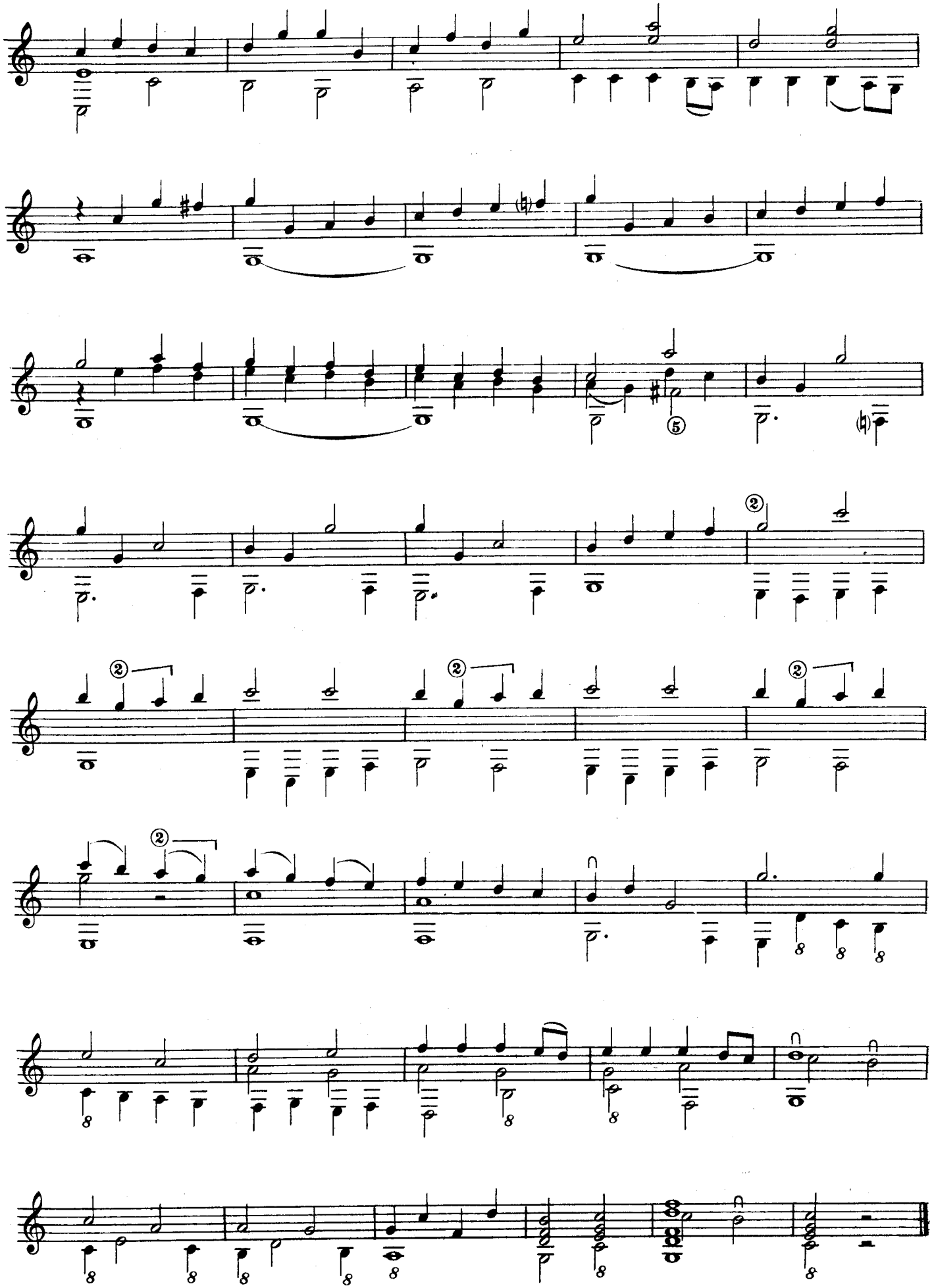




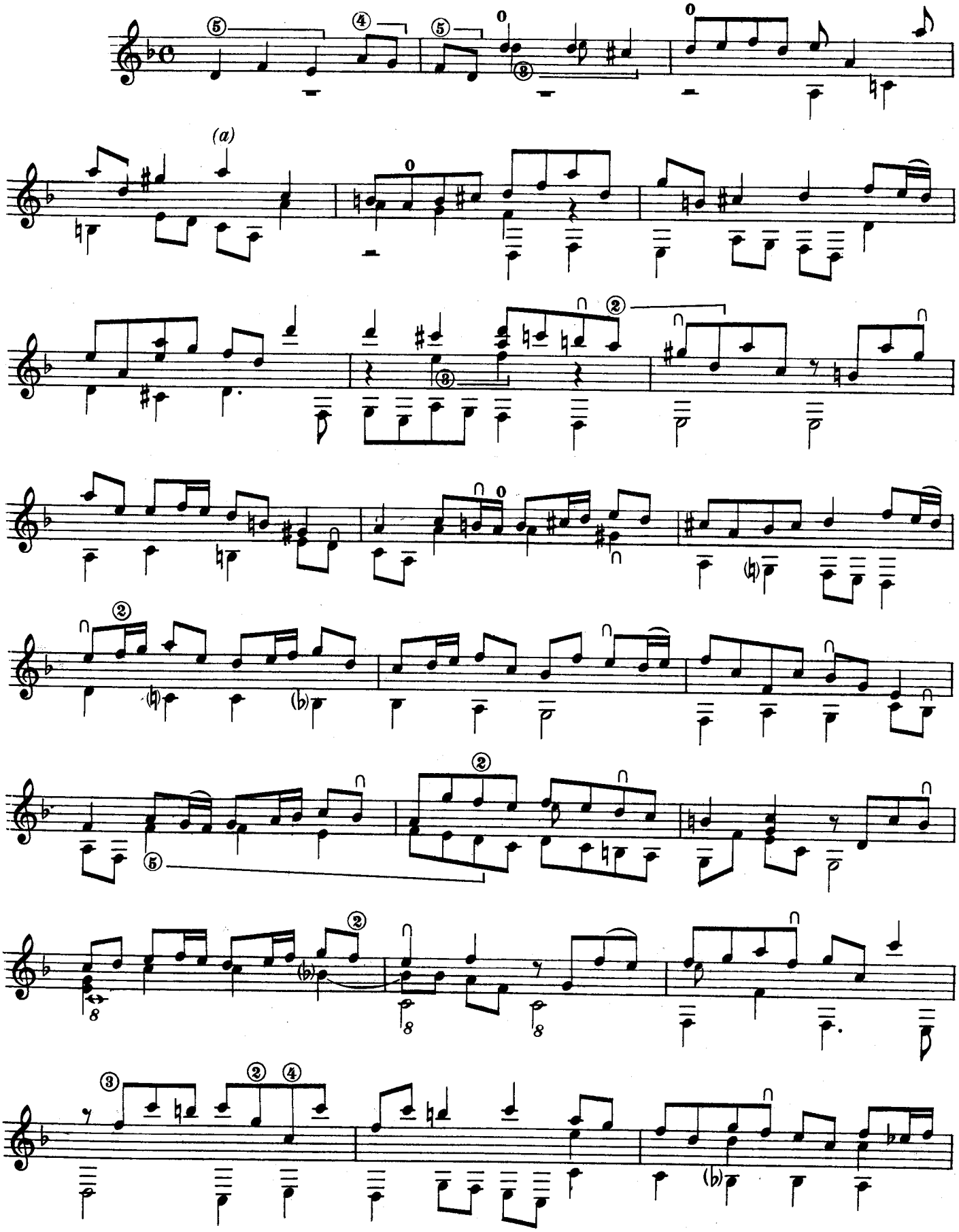




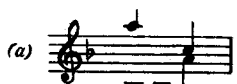
Nell'originale manca il Si del terzo tempo.
(a) *In the original the B of the third time is missing.*
Le Si du troisième temps manque dans l'original.
Im Original fehlt das H des dritten Tempos.

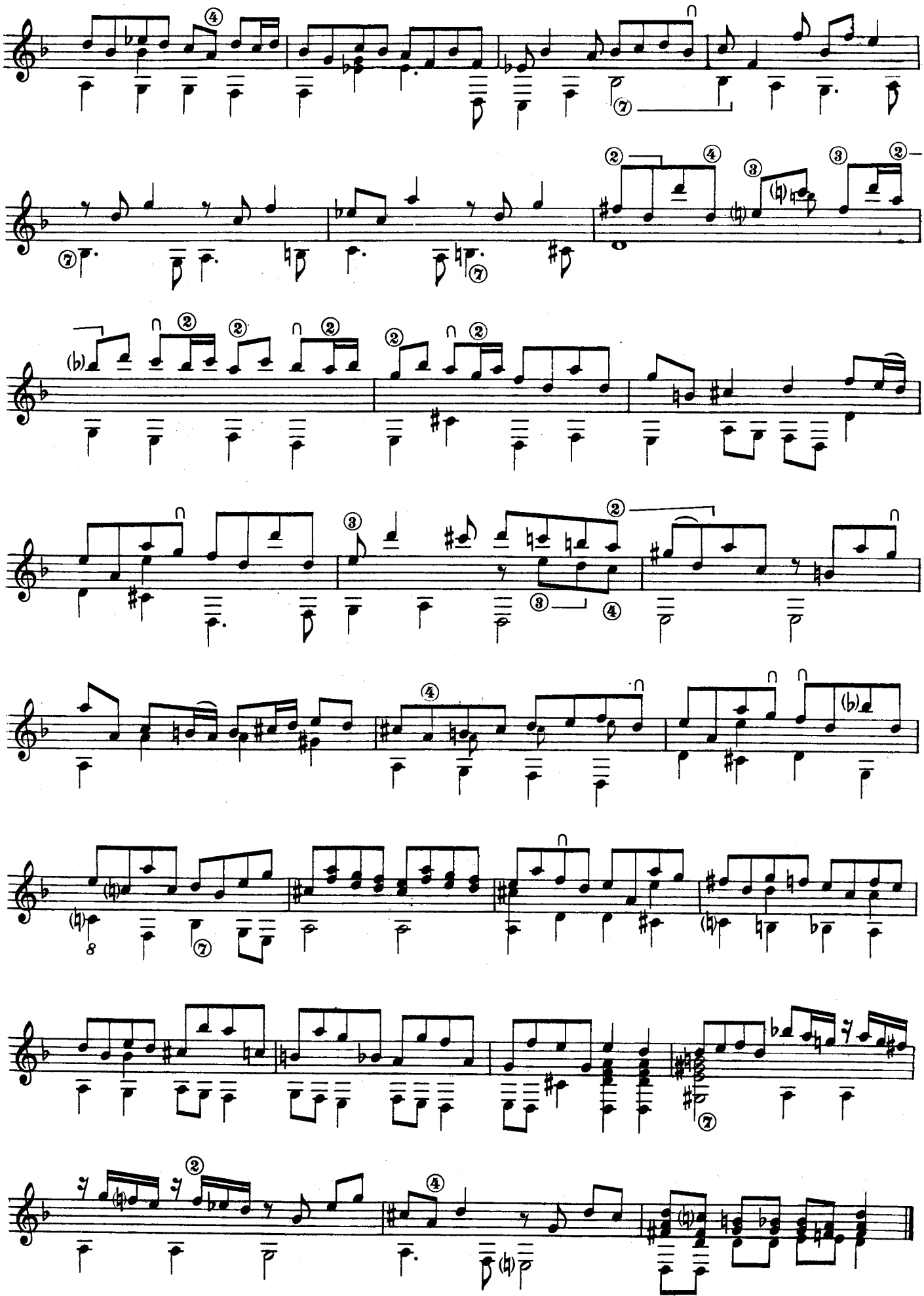


FUGA

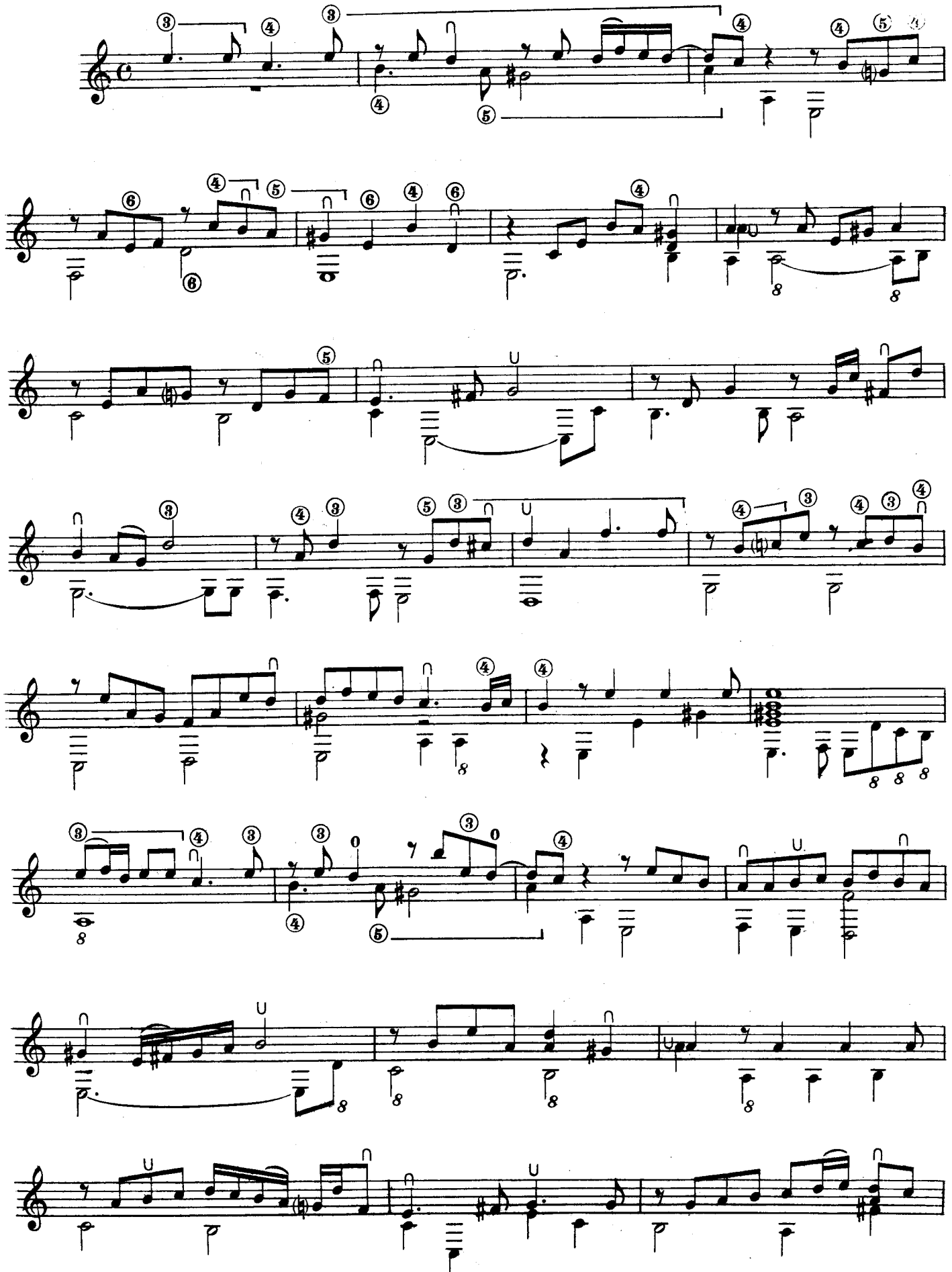


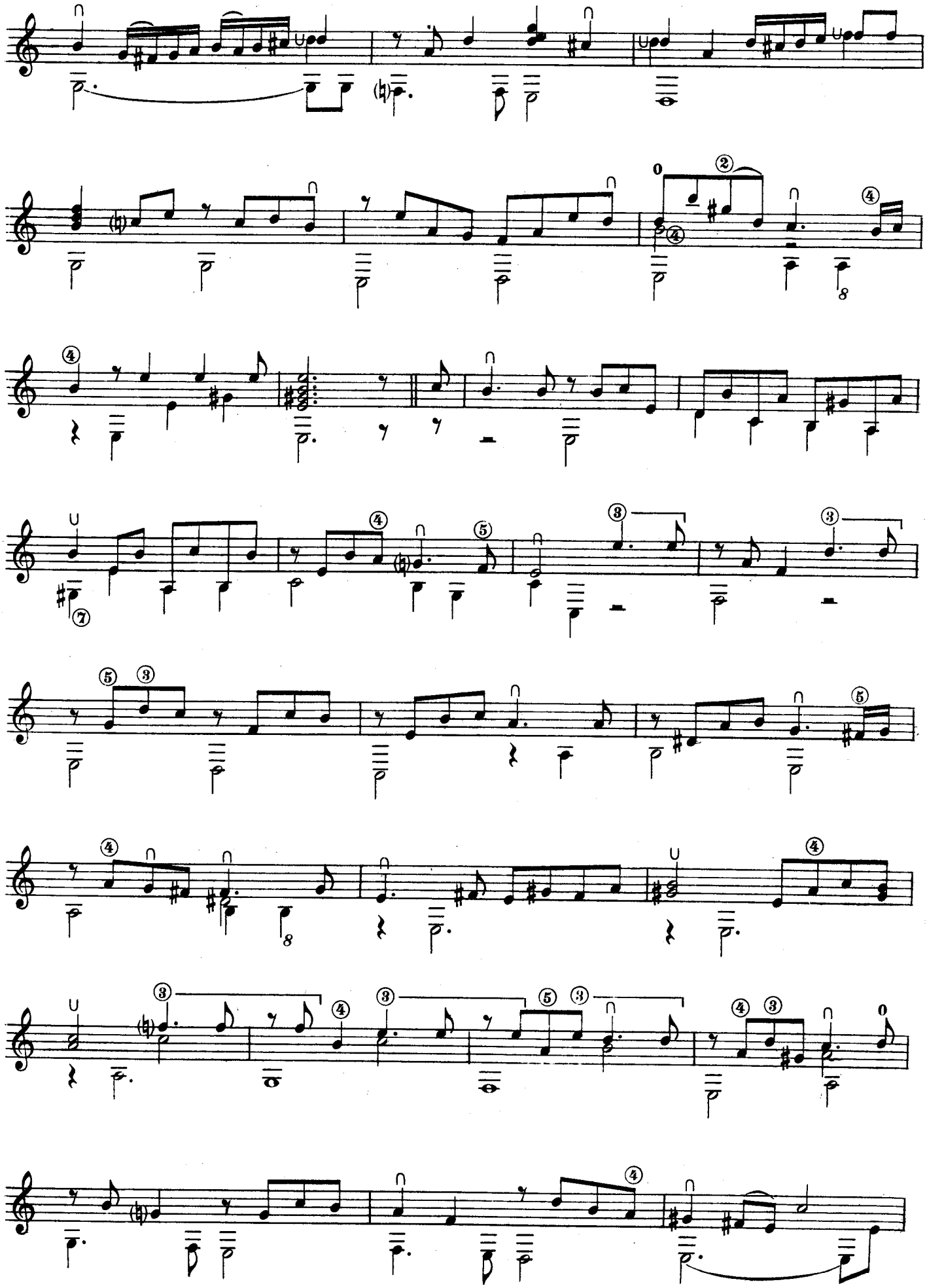
Nell'originale:
In the original:
Dans l'original:
Im Original:

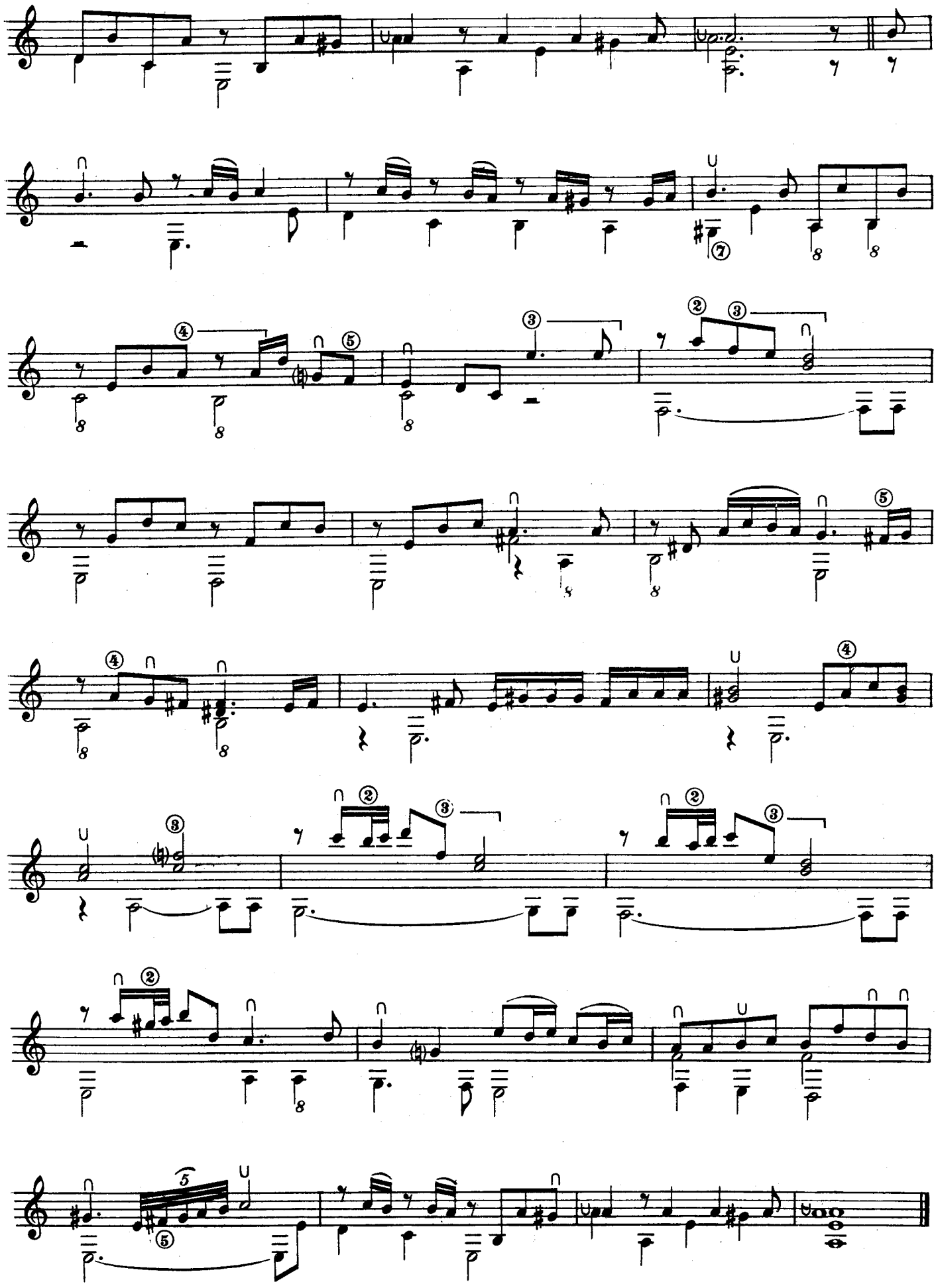




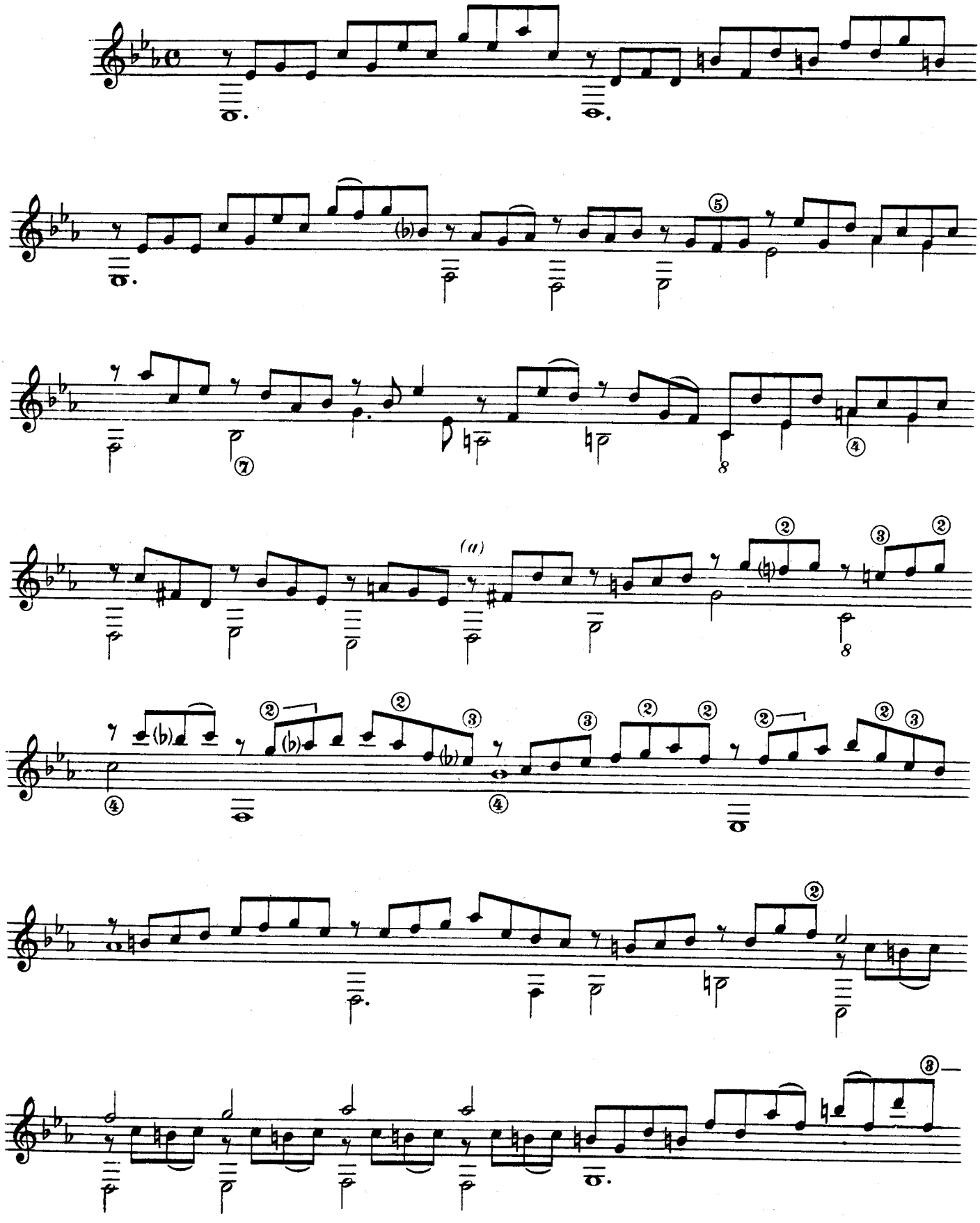
L'AMANT MALHEUREUX



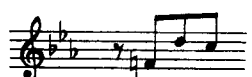


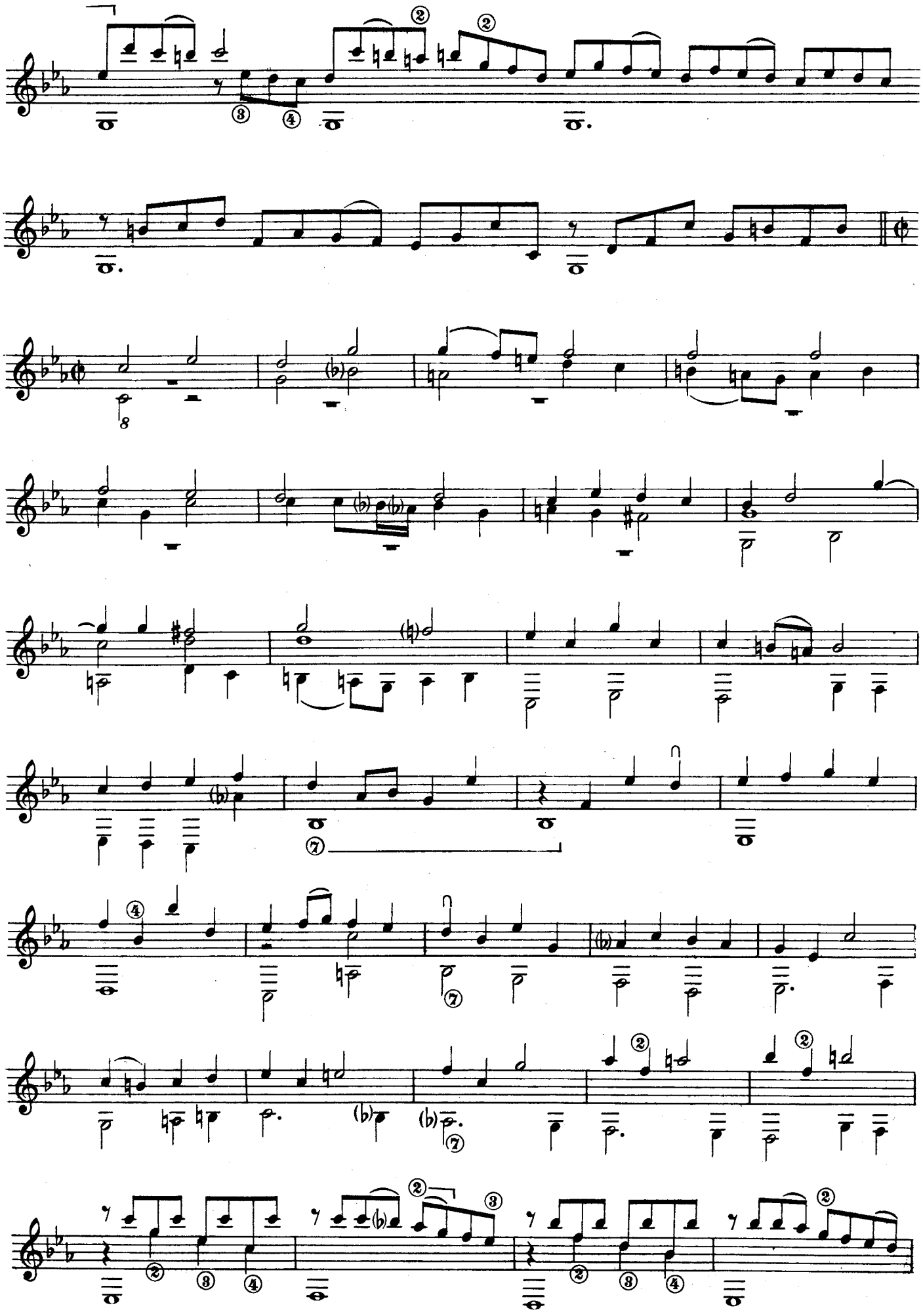


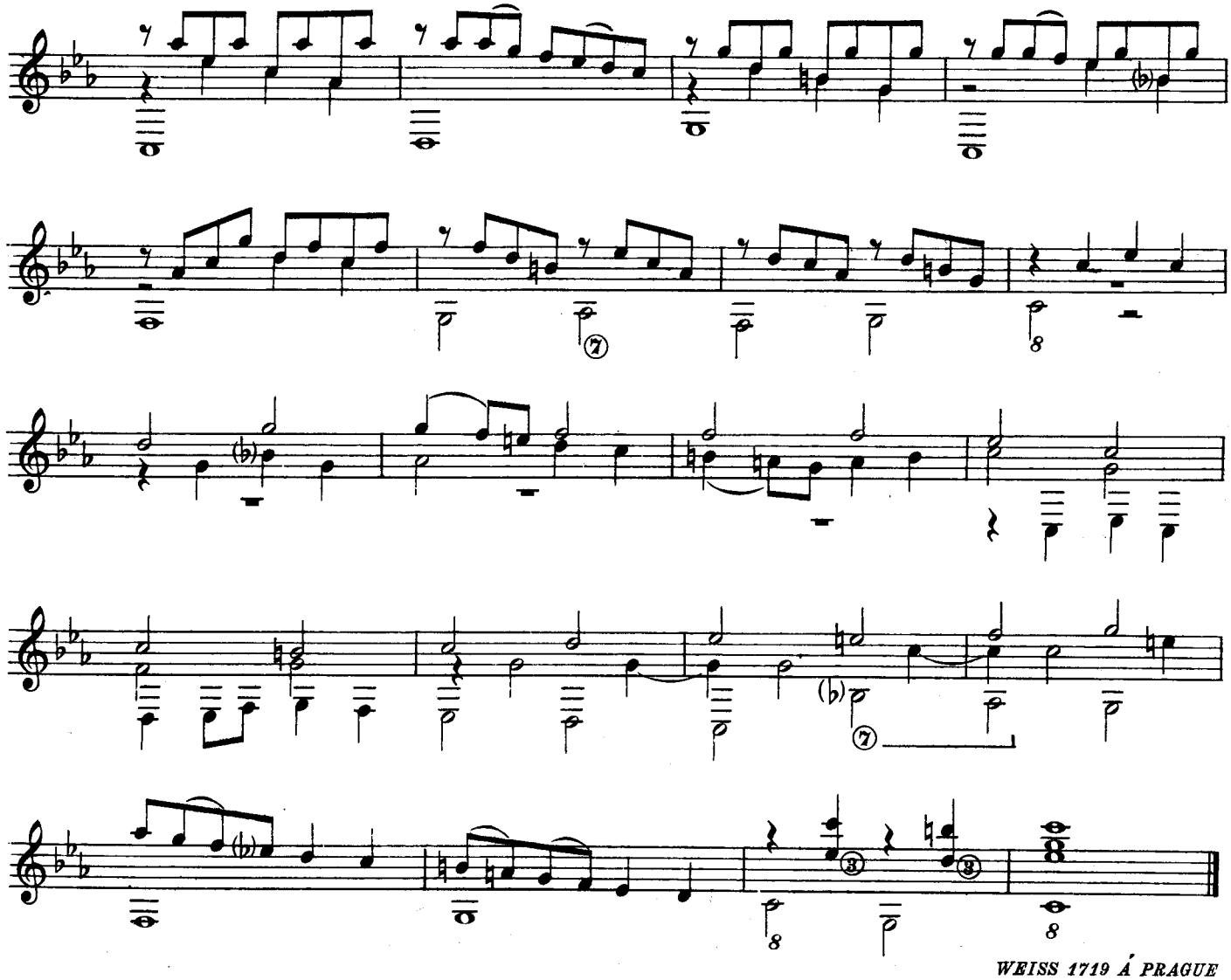
FANTASIE



Nell'originale:
In the original:
Dans l'original:
Im Original:

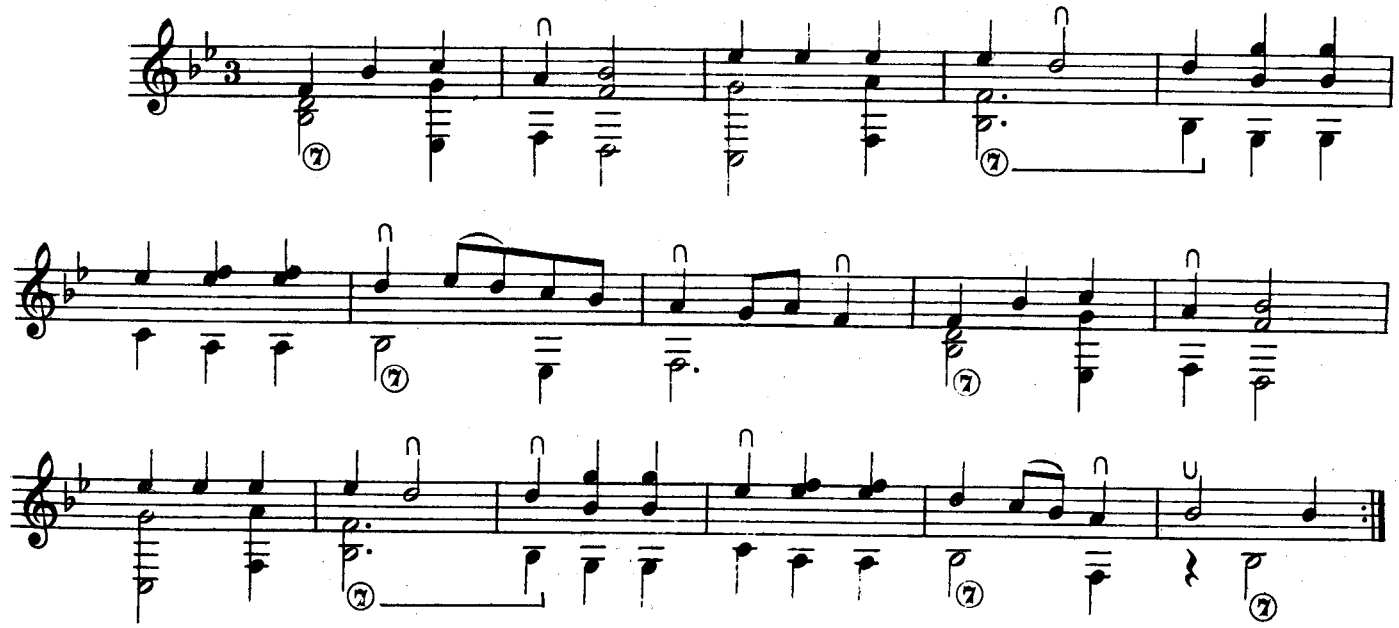






WEISS 1719 Á PRAGUE

(1) MENUET ?



(1) Titolo mancante nell'originale:
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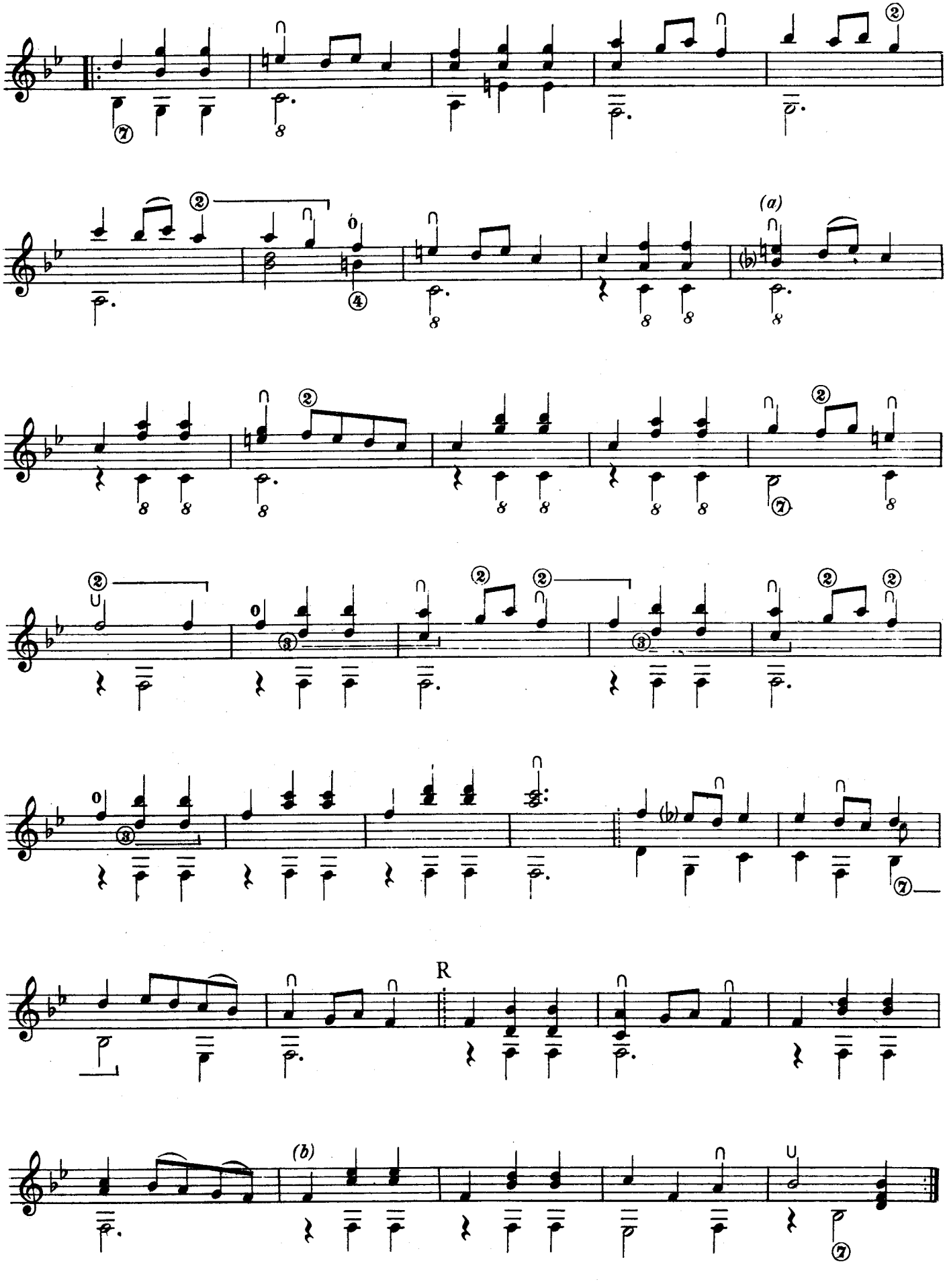
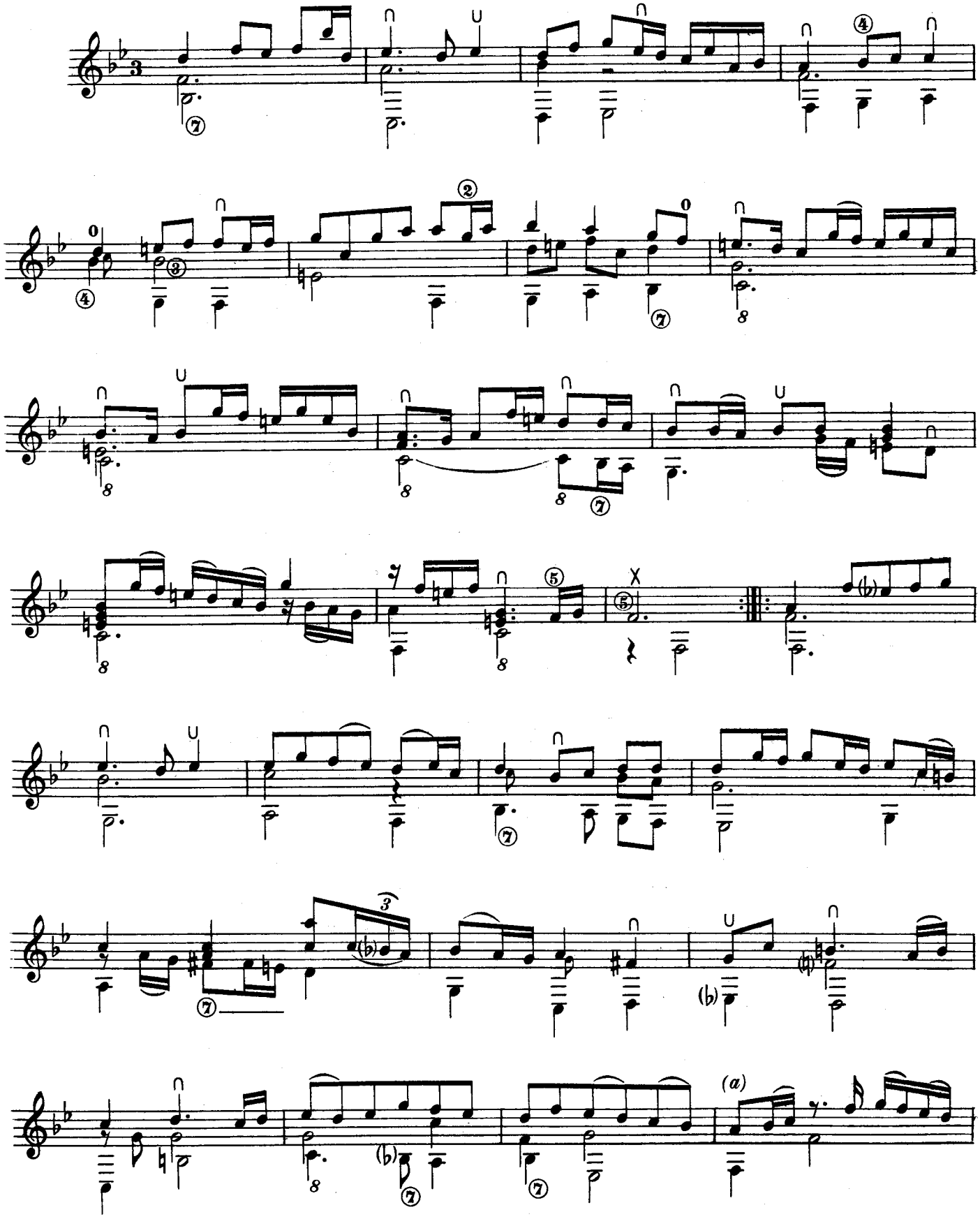
Dans l'original le titre manque:

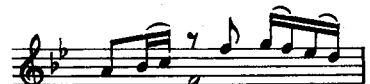


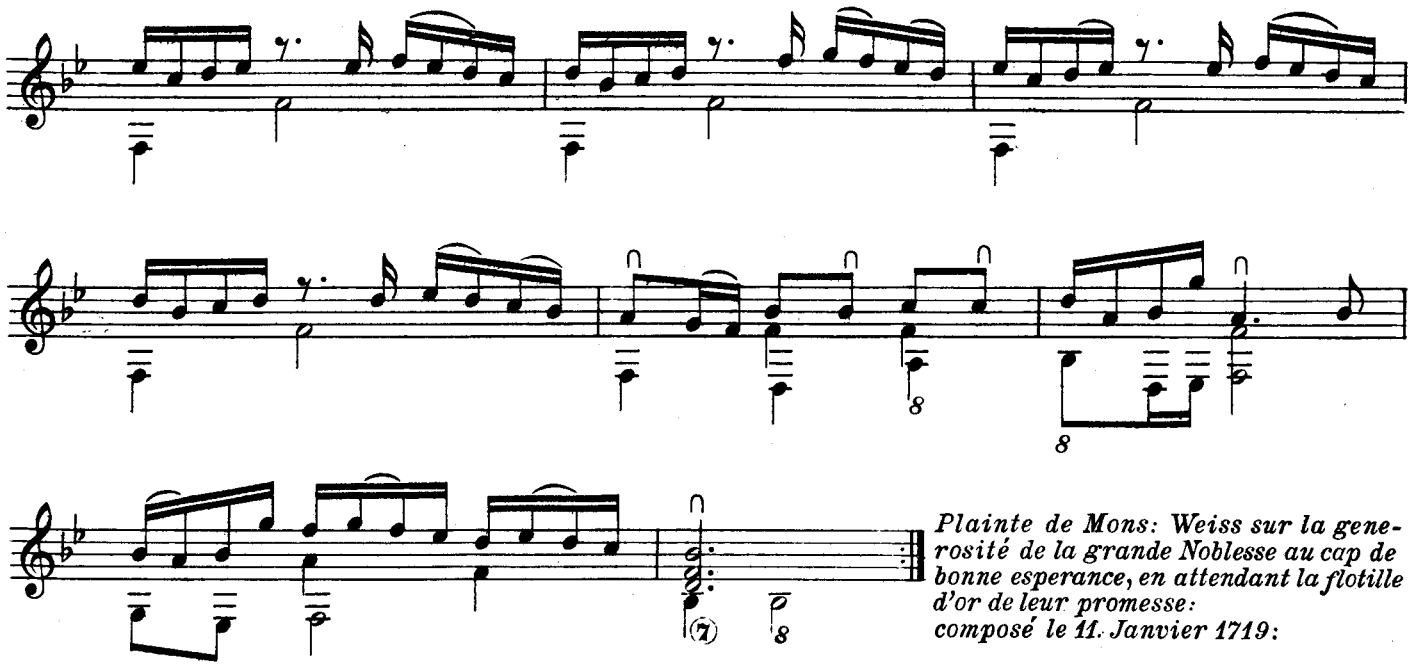
Nell'originale:
In the original:
Dans l'original:
Im Original:

PLAINTE



Nell'originale:
In the original:
Dans l'original:



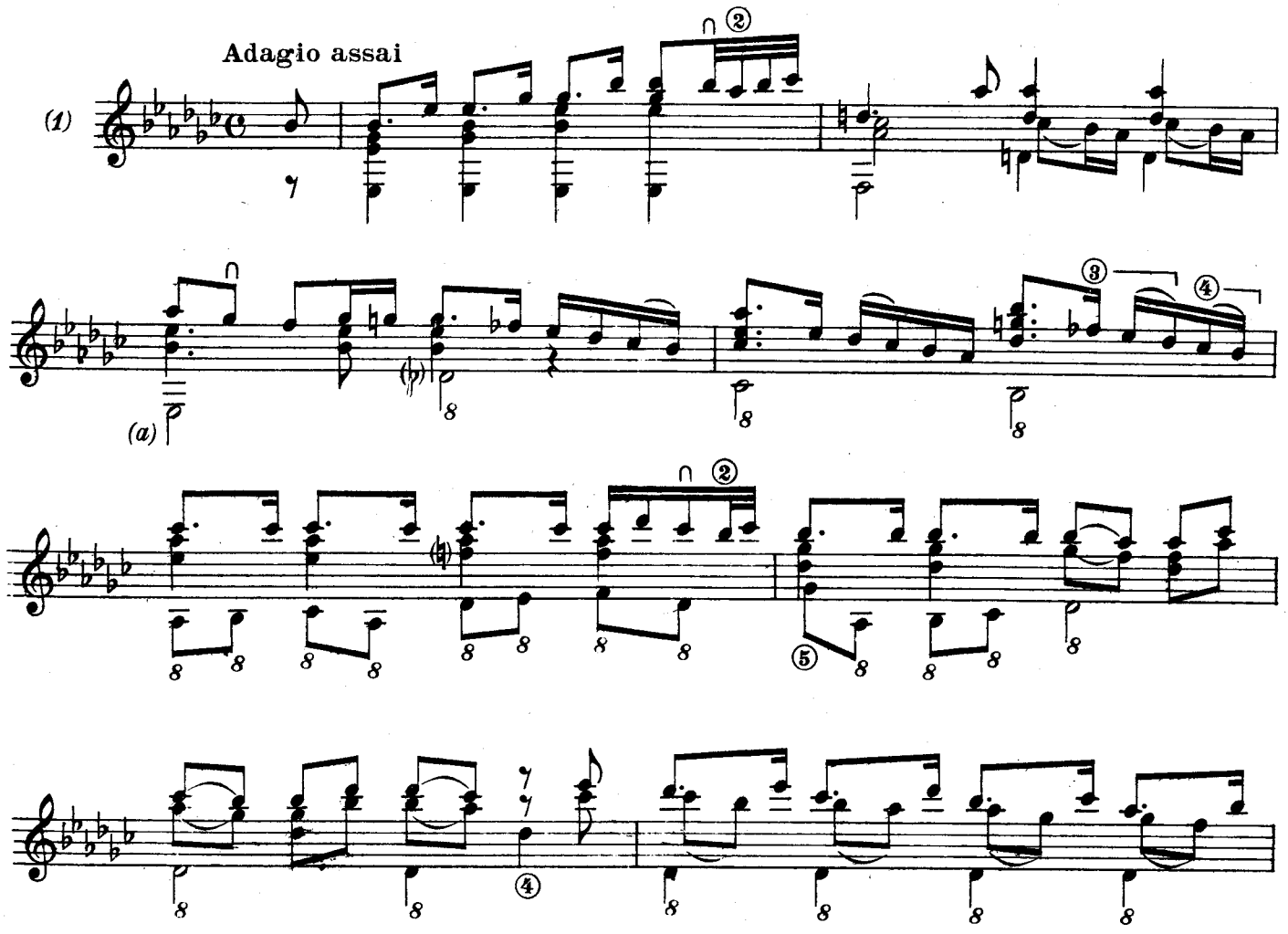


Plainte de Mons: Weiss sur la generosité de la grande Noblesse au cap de bonne esperance, en attendant la flotille d'or de leur promesse: composé le 11. Janvier 1719:

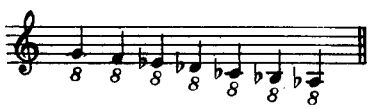
TOMBEAU SUR LA MORT DE M: CAJETAN BARON D'HARTIG

ARRIVÉE LE 25 DE MARS 1719

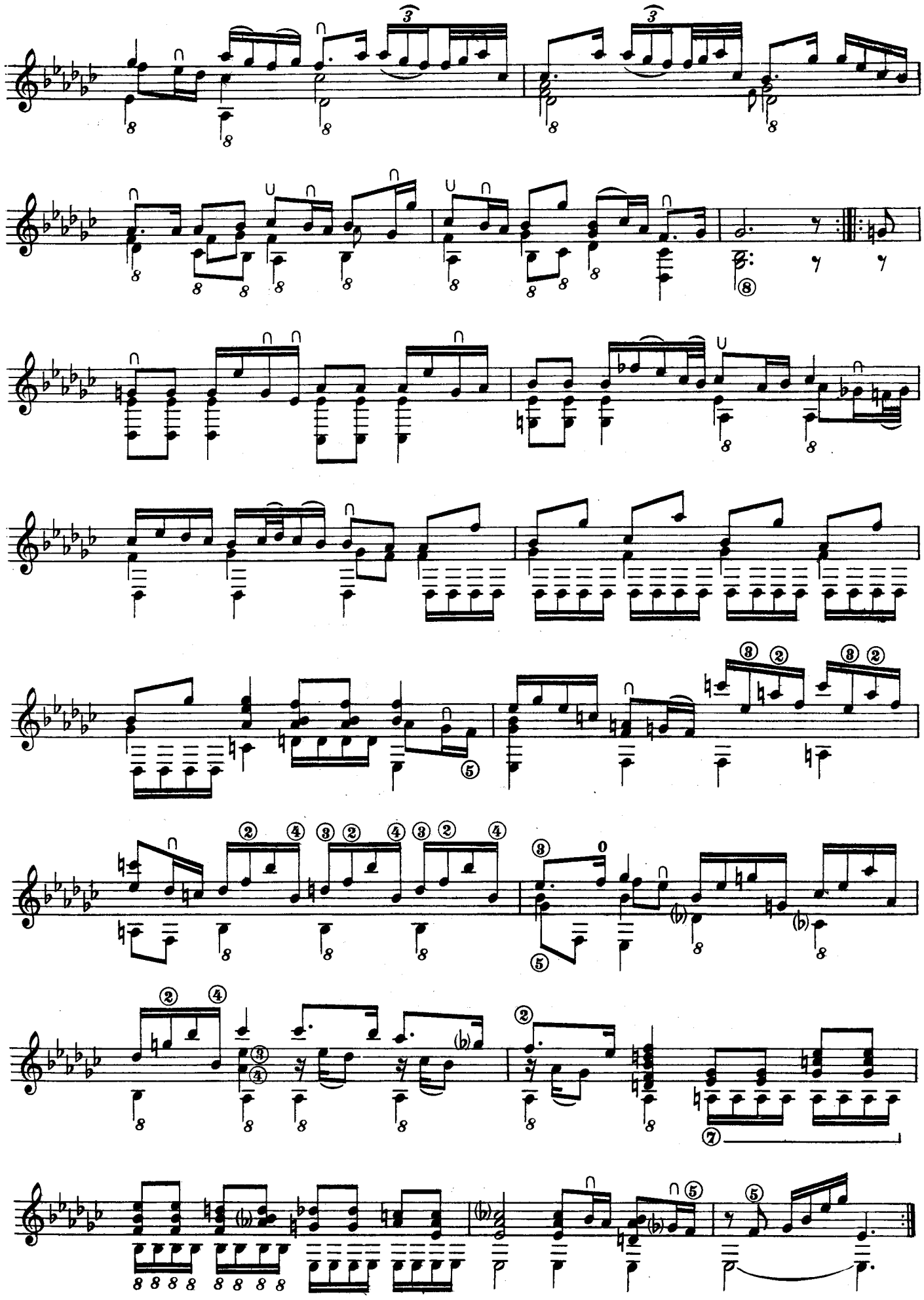
COMPOSÉE PAR SILVIO LEOPOLD WEISS Á DRESDEN



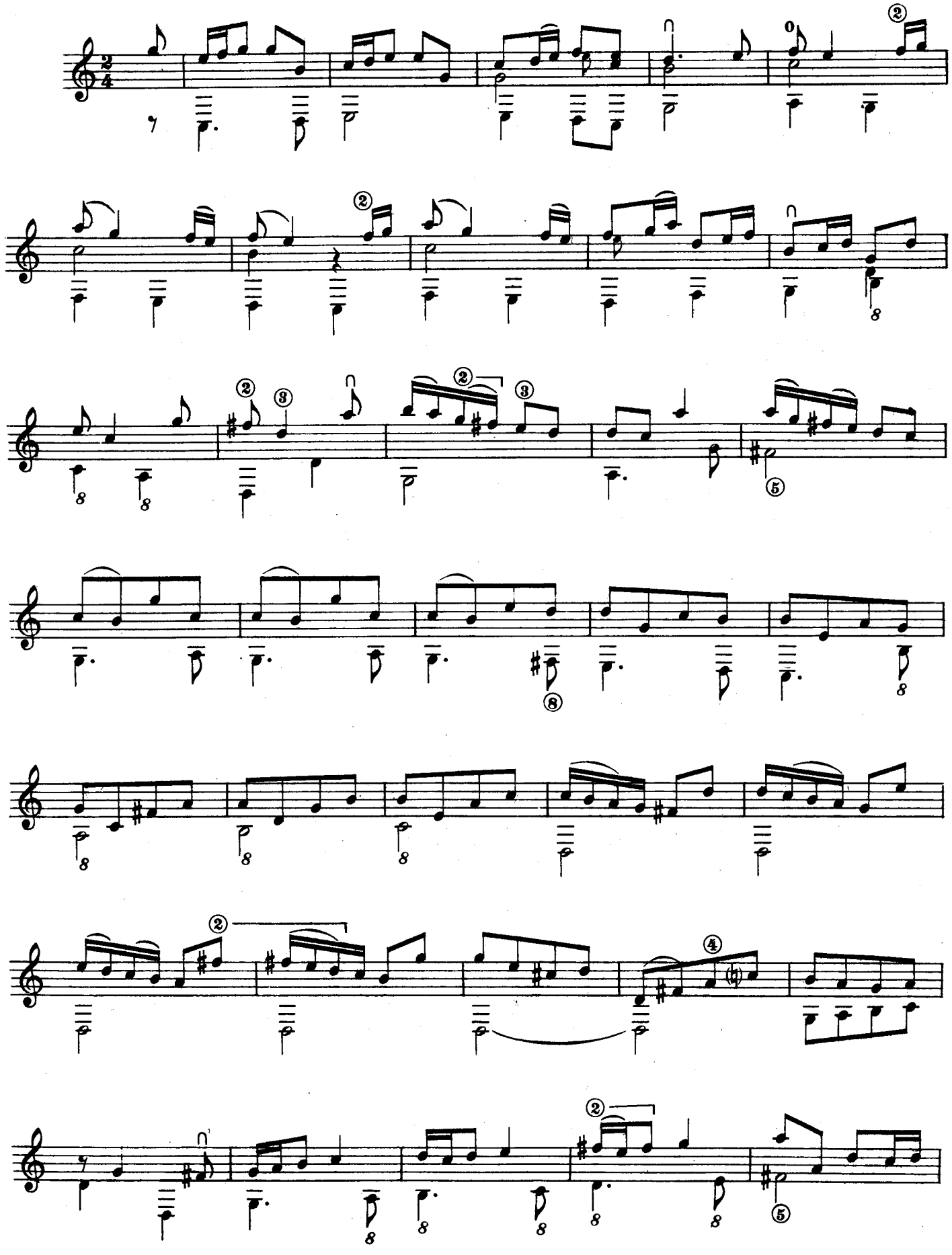
(1) Accordatura dei bassi: *Tuning of the basses:* Accord des basses: *Stimmen der Bässe:*



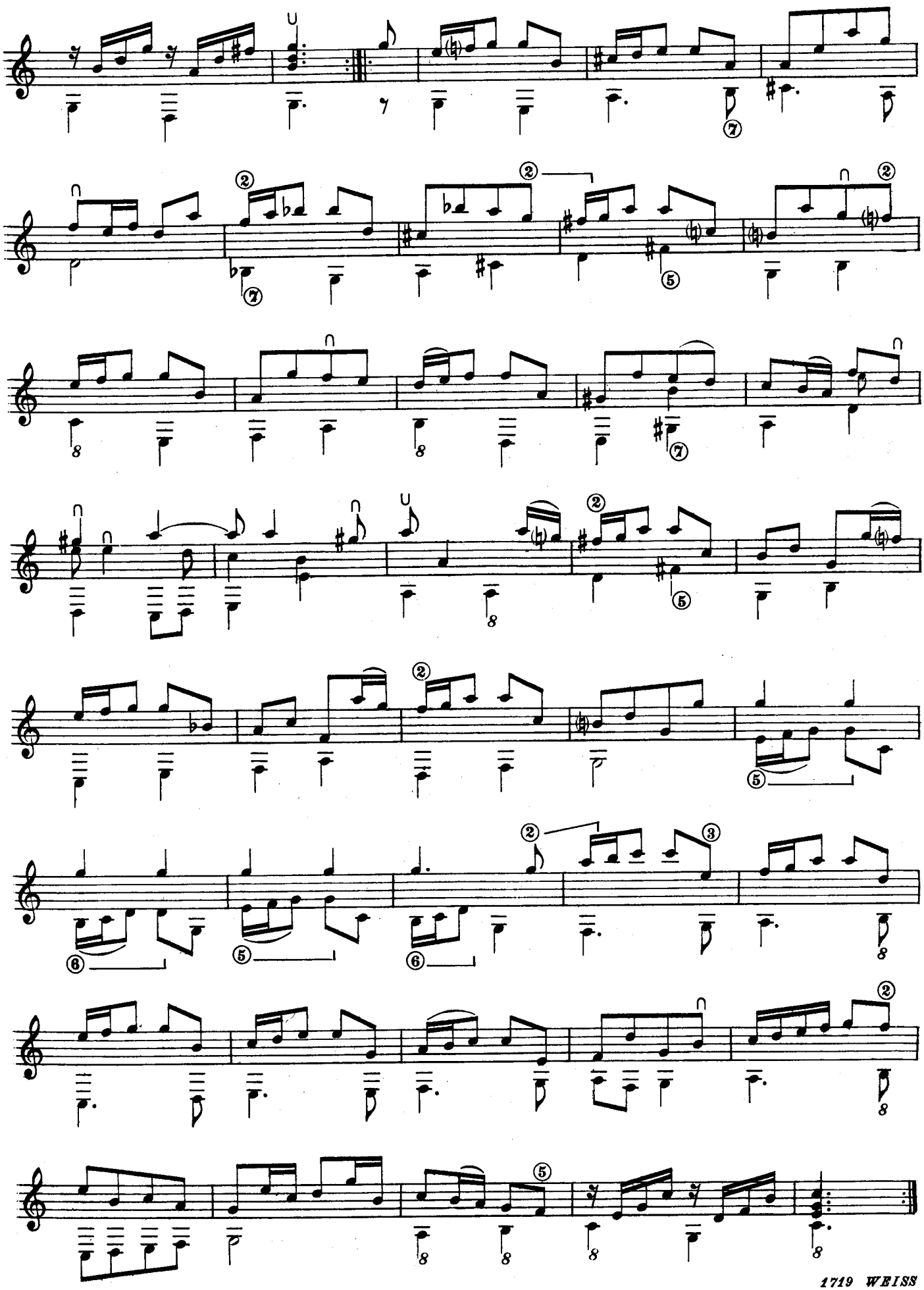
(a) Nell'originale: Fa *In the original: F* Dans l'original: Fa *Im Original: F*



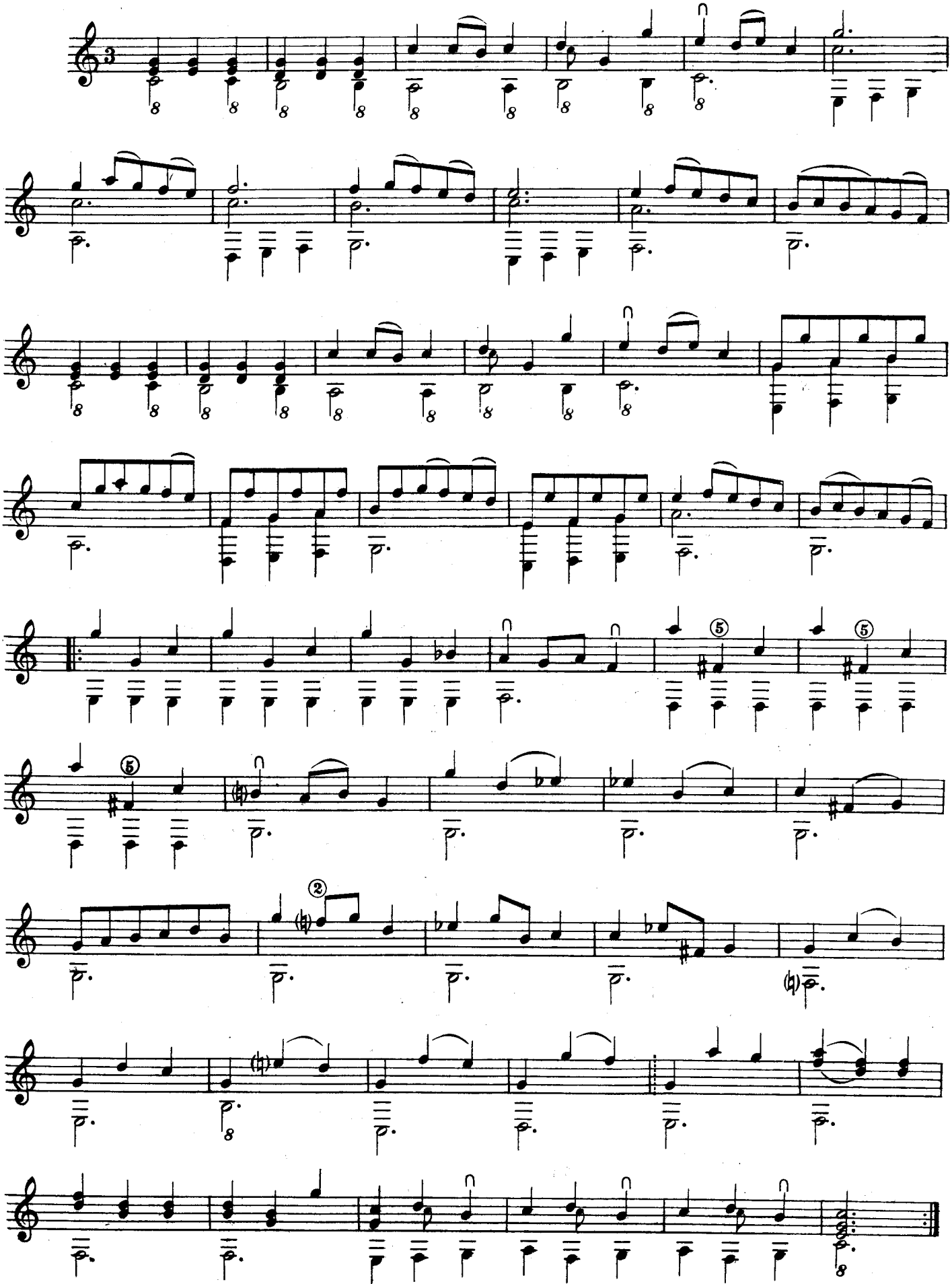
(1) ANGLOISE ?



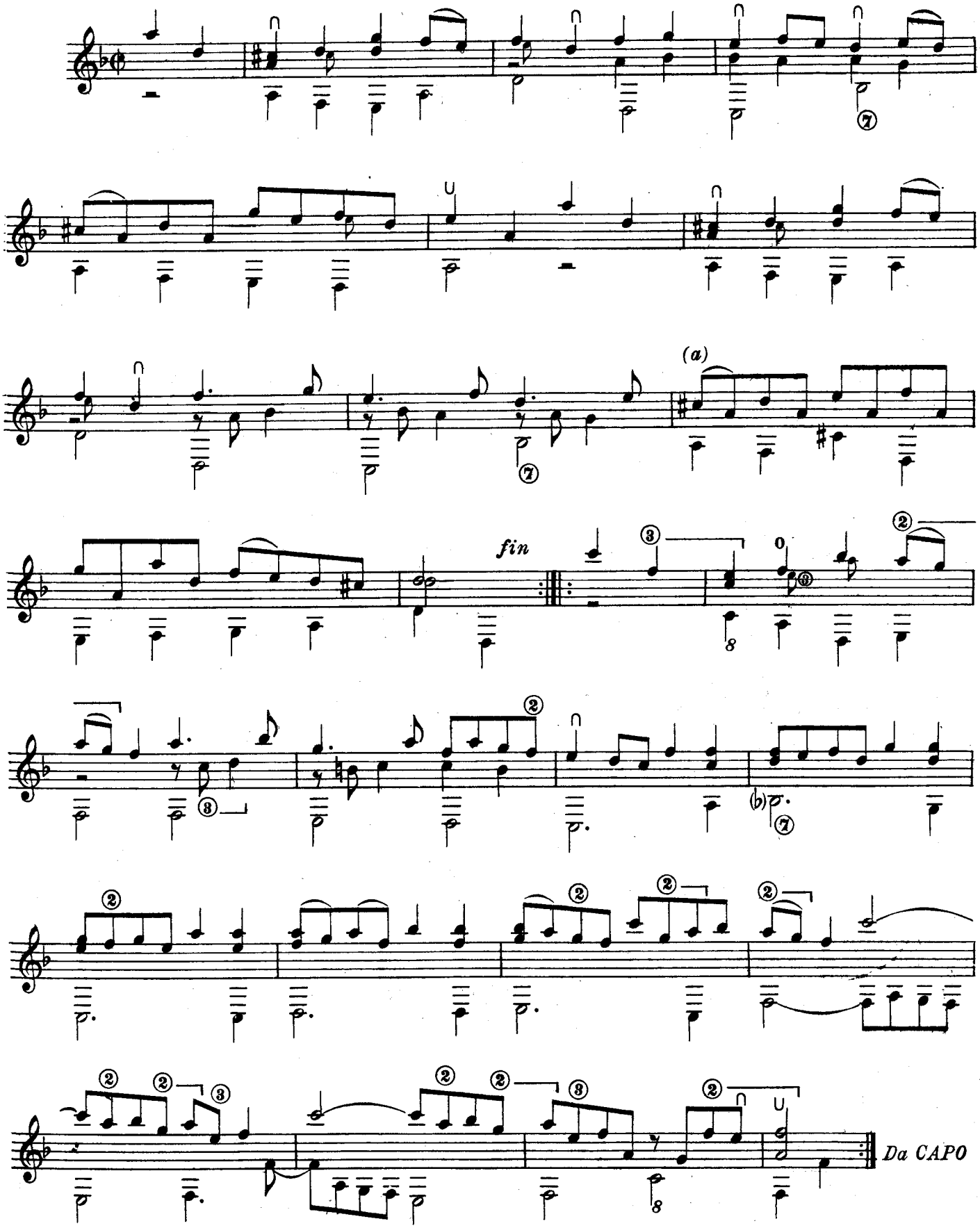
(1) Nell'originale il titolo è mancante.
In the original the title is missing.



MENUET

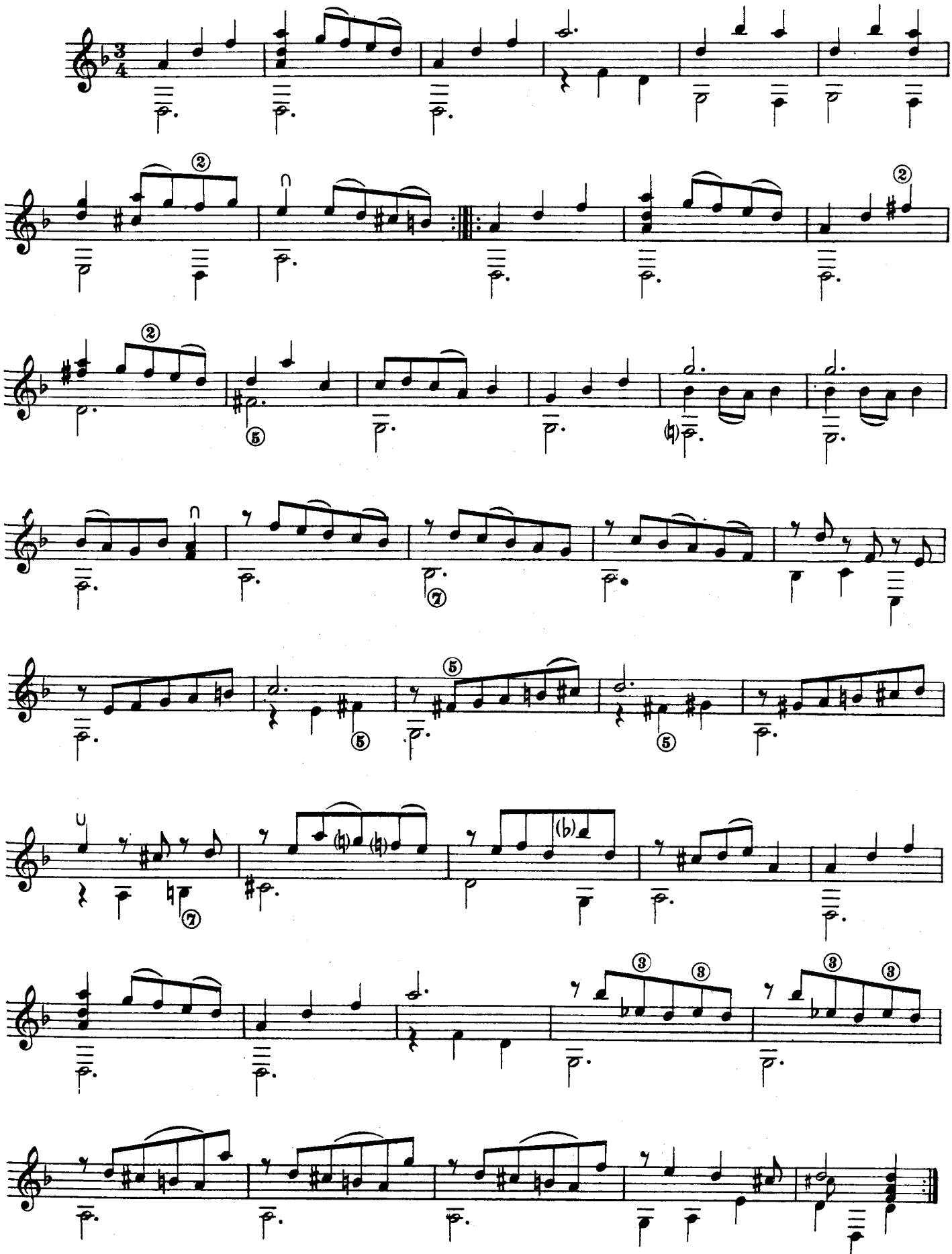


GAVOTTE

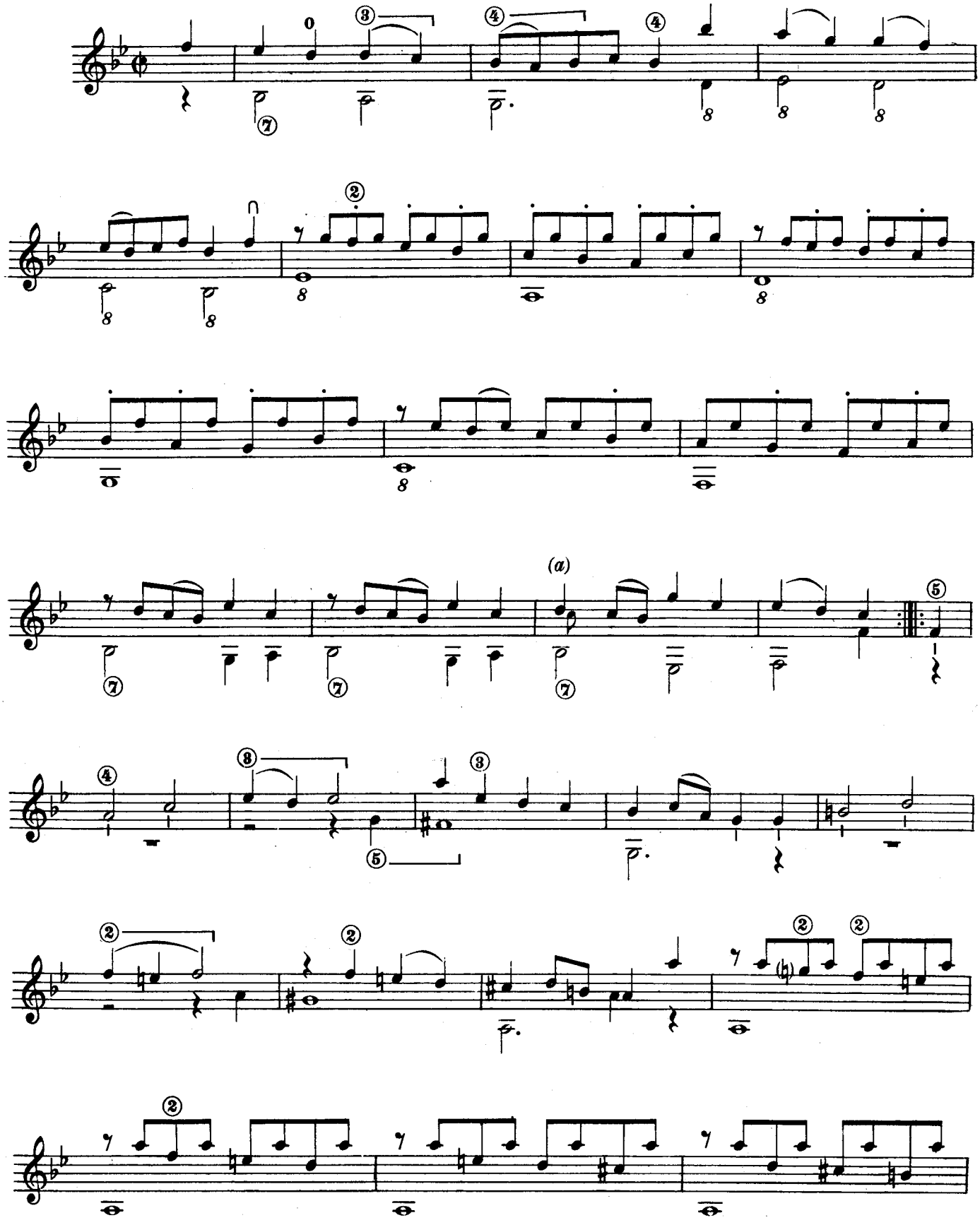


(a) Nell'originale manca il La basso del primo tempo.
In the original the bass A in the first movement is missing.
Le La basse du premier mouvement manque dans l'original.

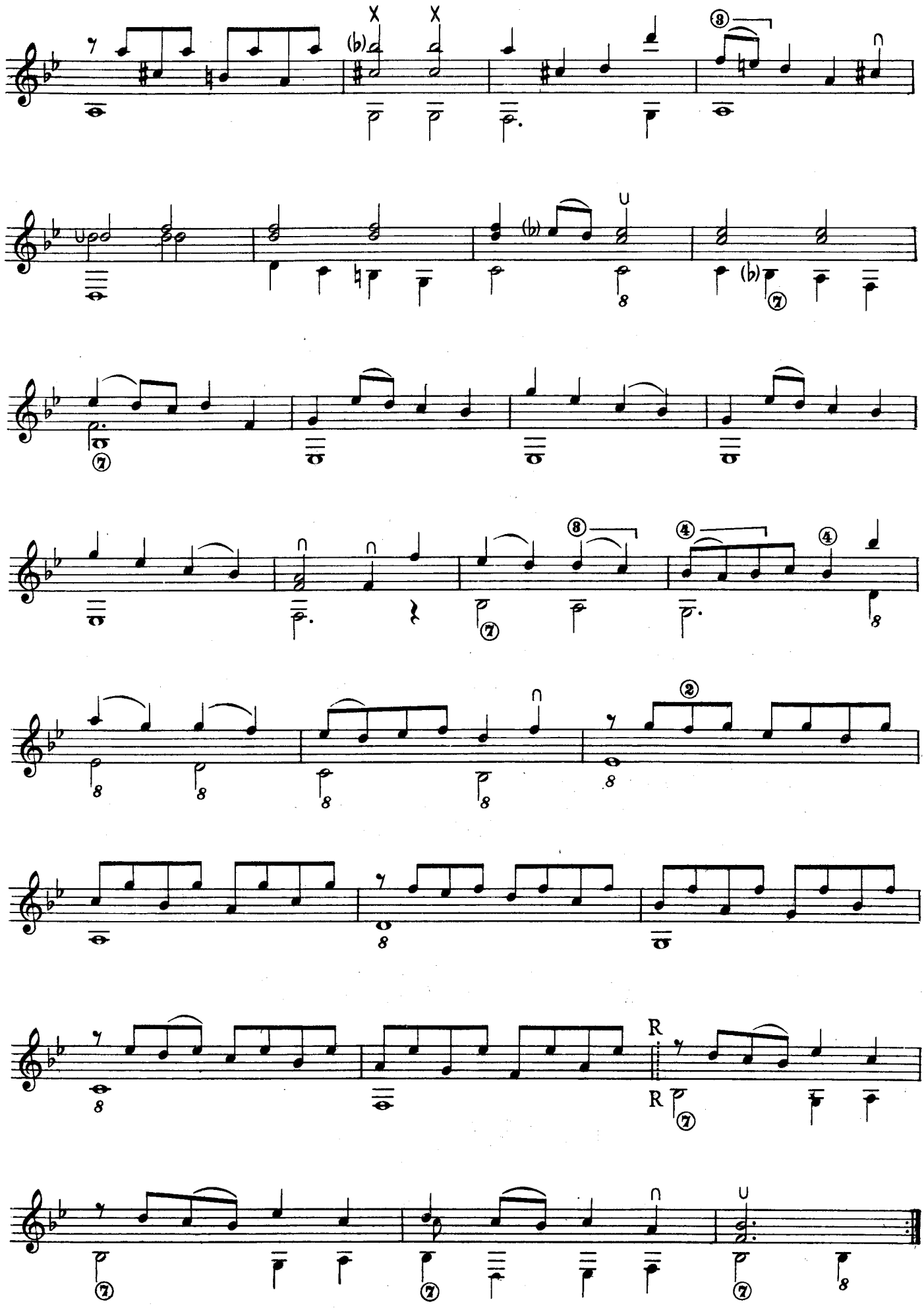
MENUET



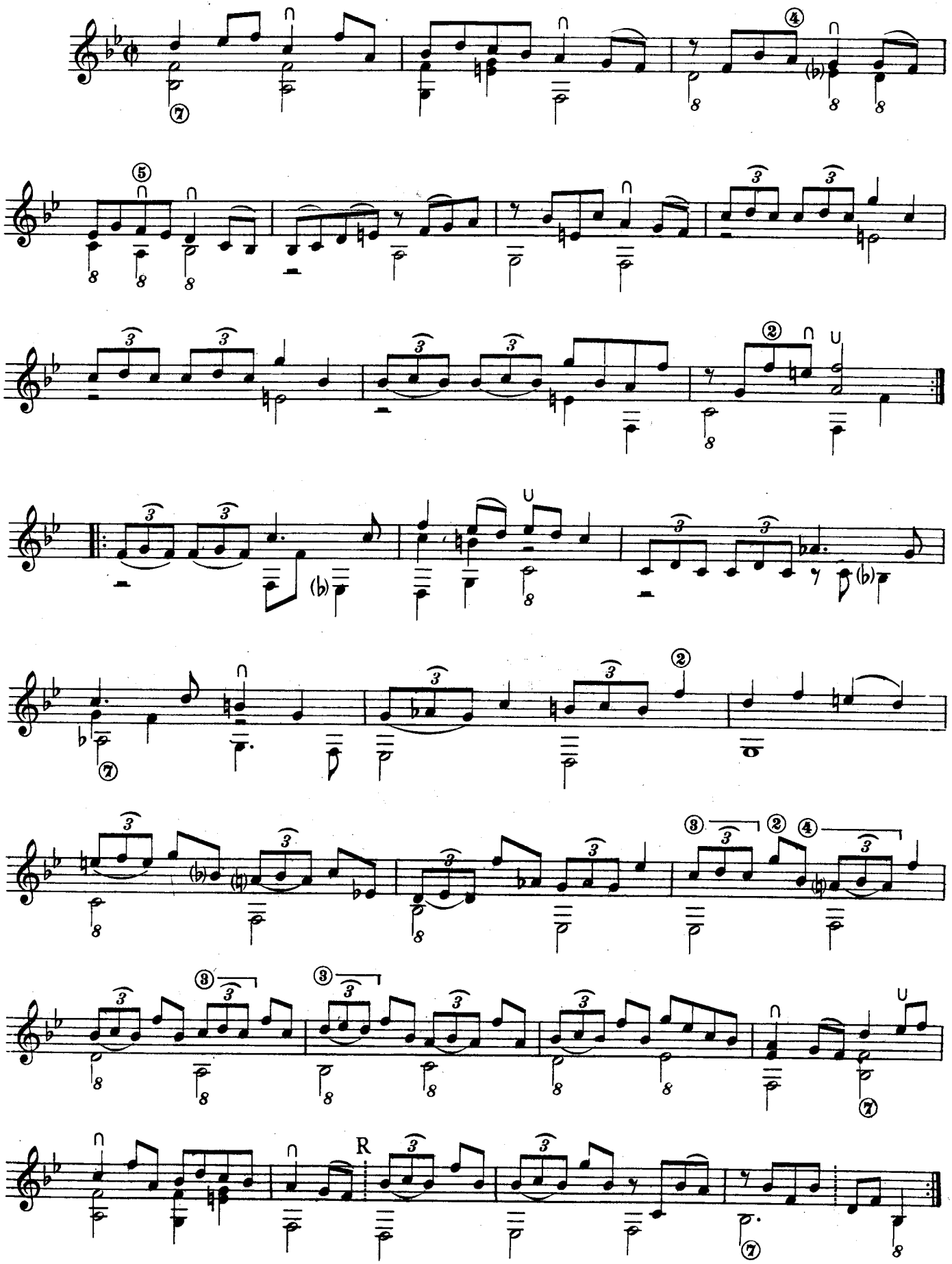
BOURÉE



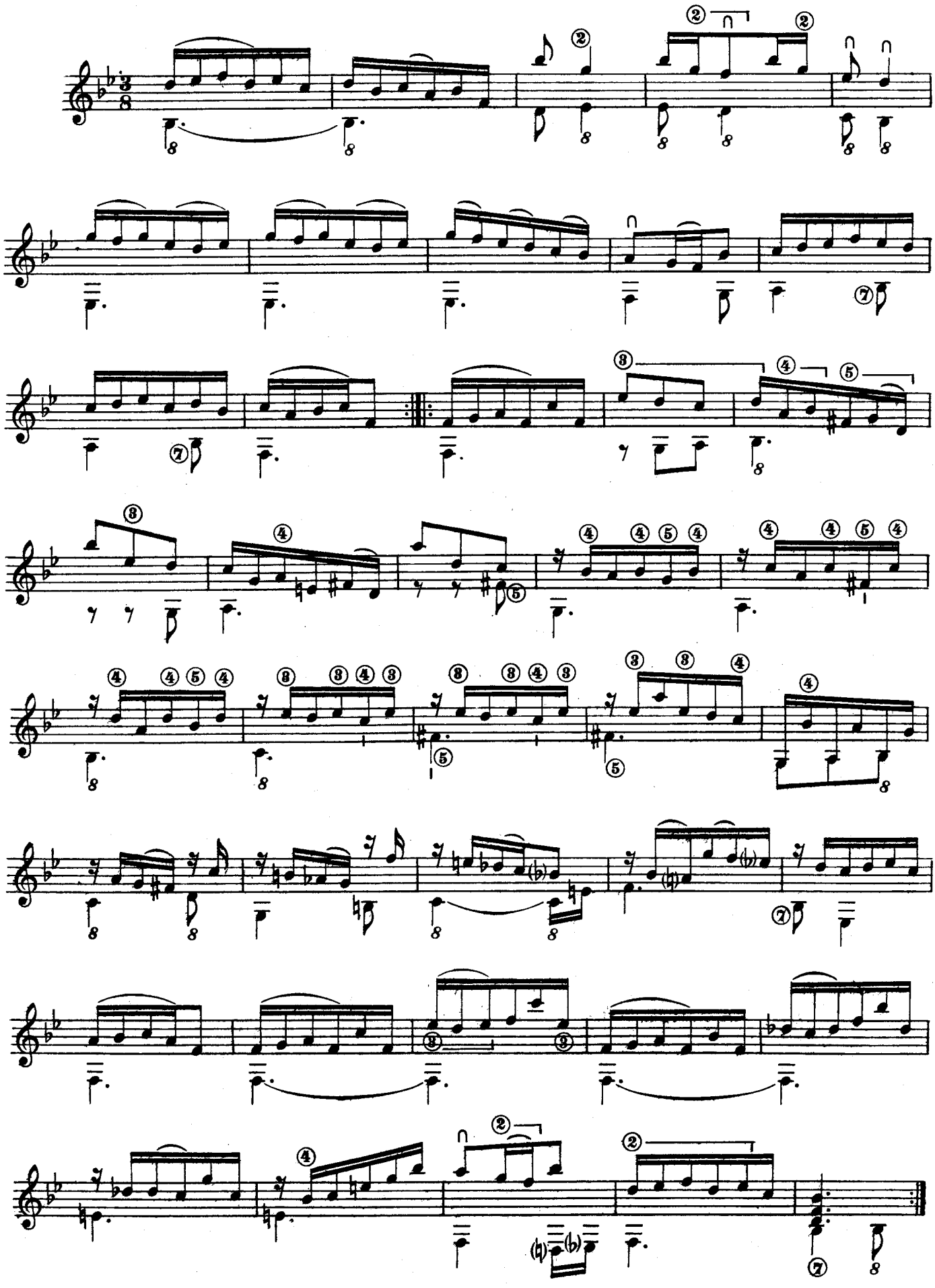
Nell'originale:
In the original:
Dans l'original:
Im Original:



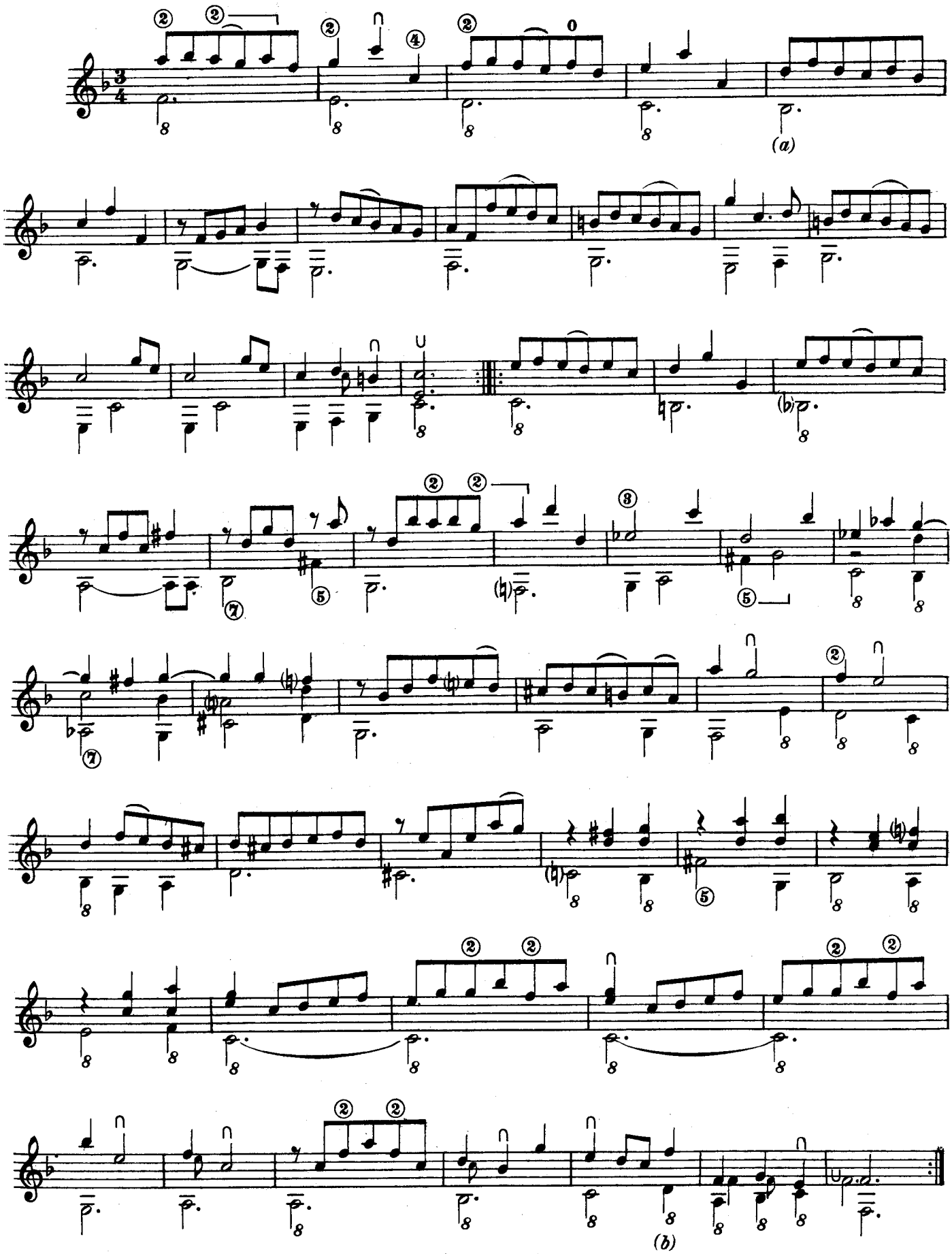
GAVOTTE



MENUET

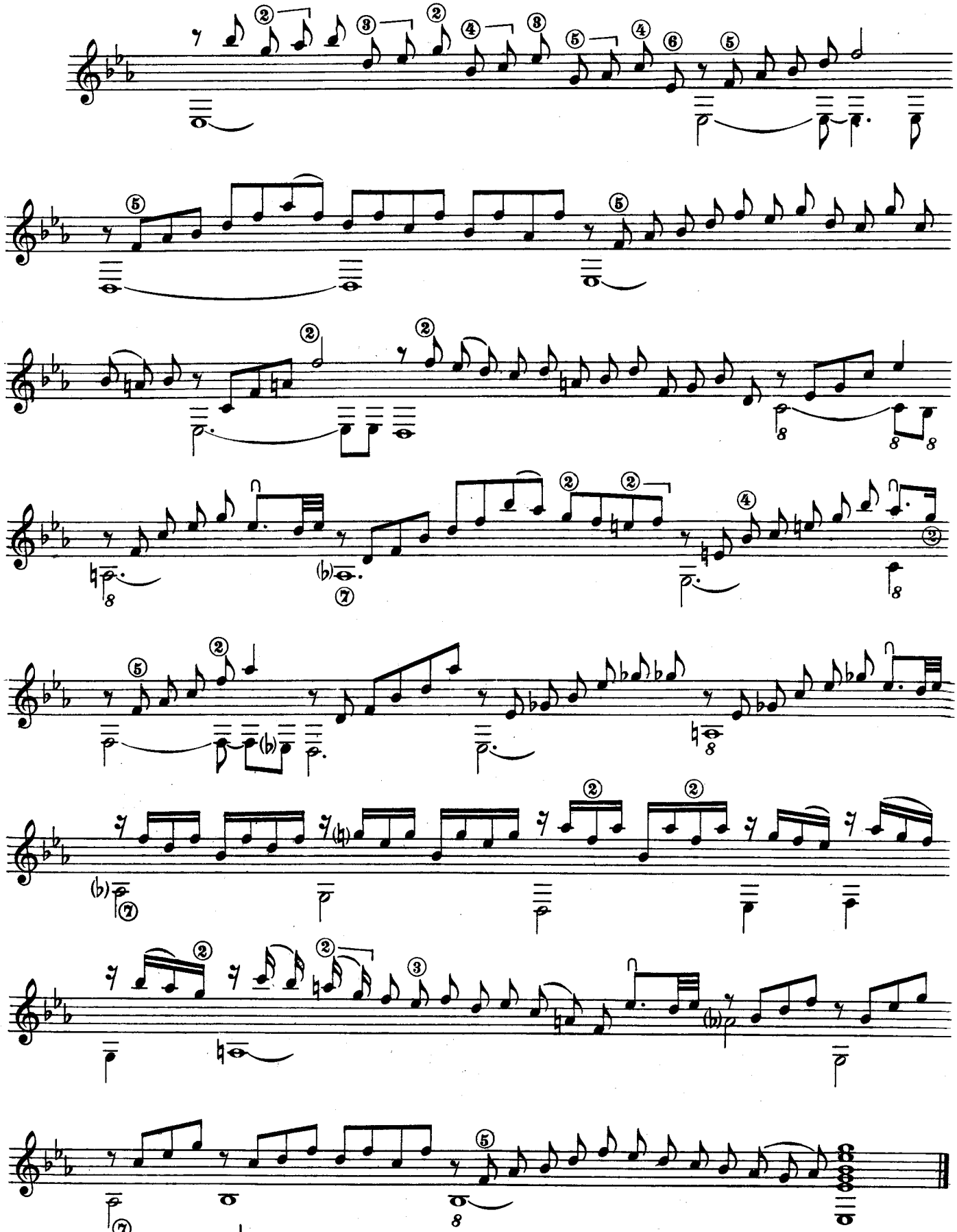


MENUET



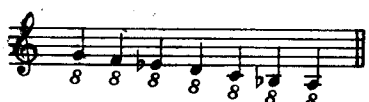
Nell'originale:
In the original:
Dans l'original: (a) Fa, *F* (b) Mi, *E*

(1) PRELUDE



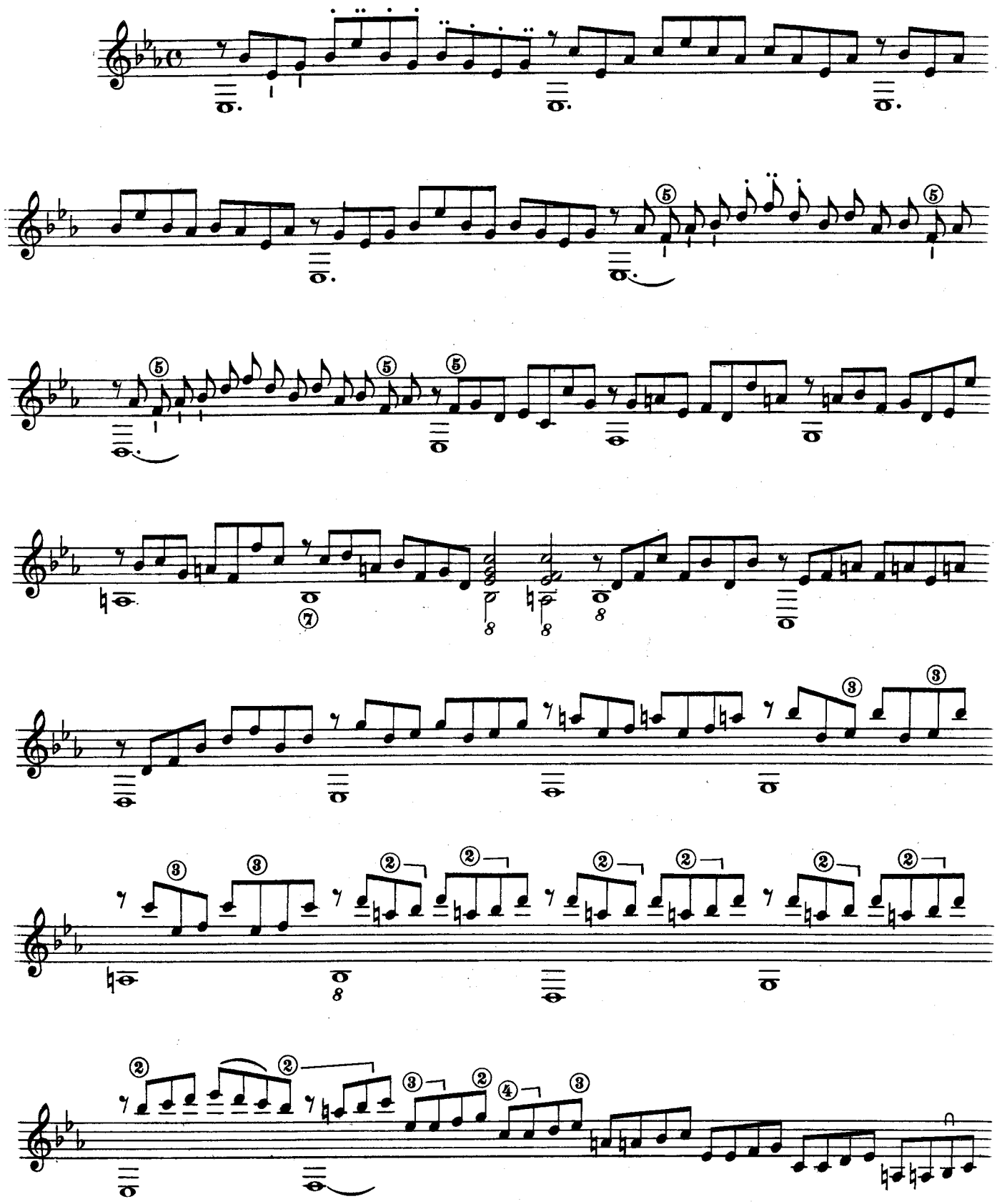
WEISS

(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:

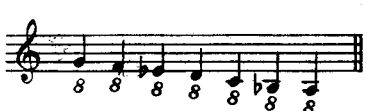


(1) PRELUDE

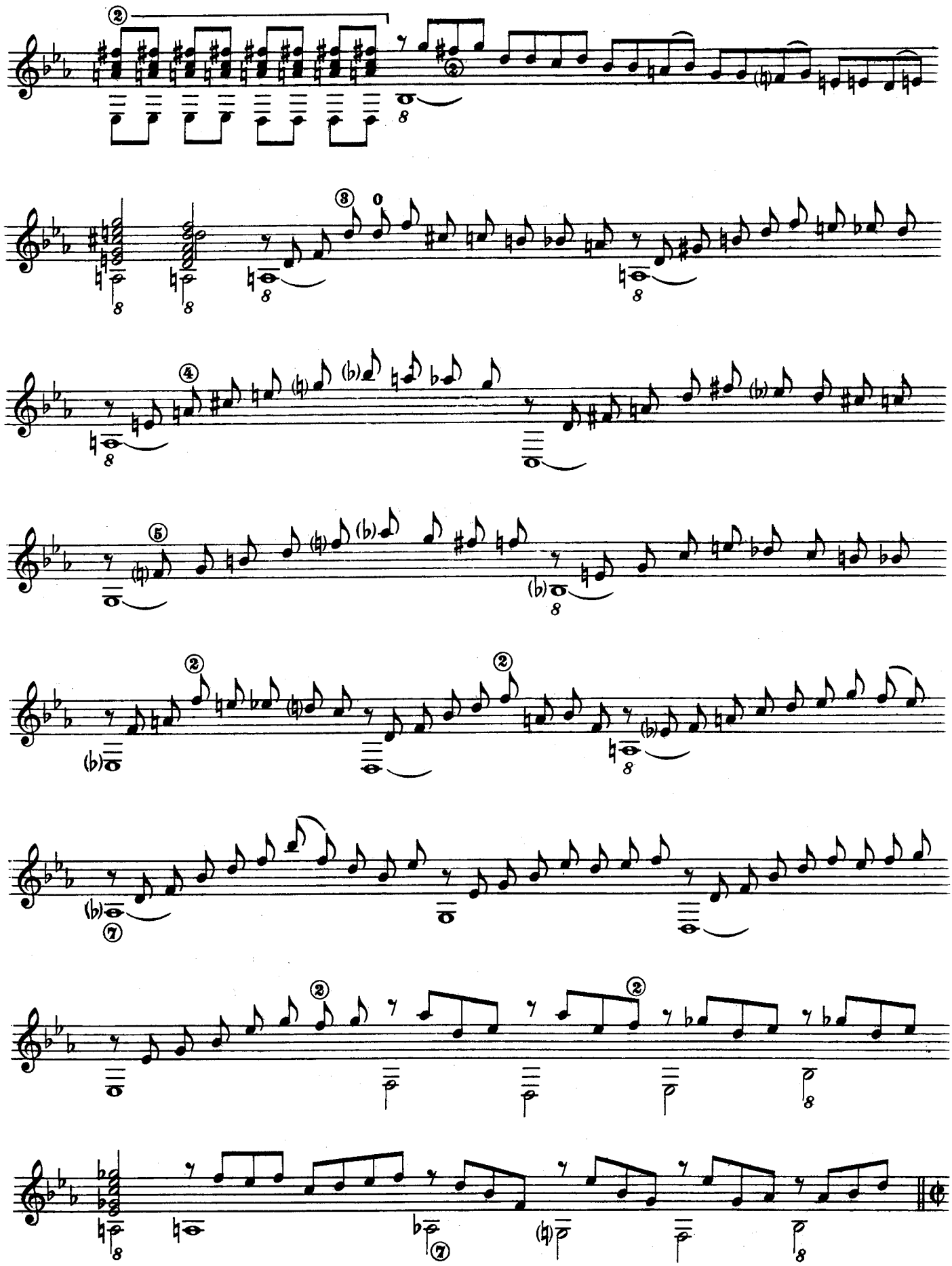
del Sig.re Silvio Leopold Weiss

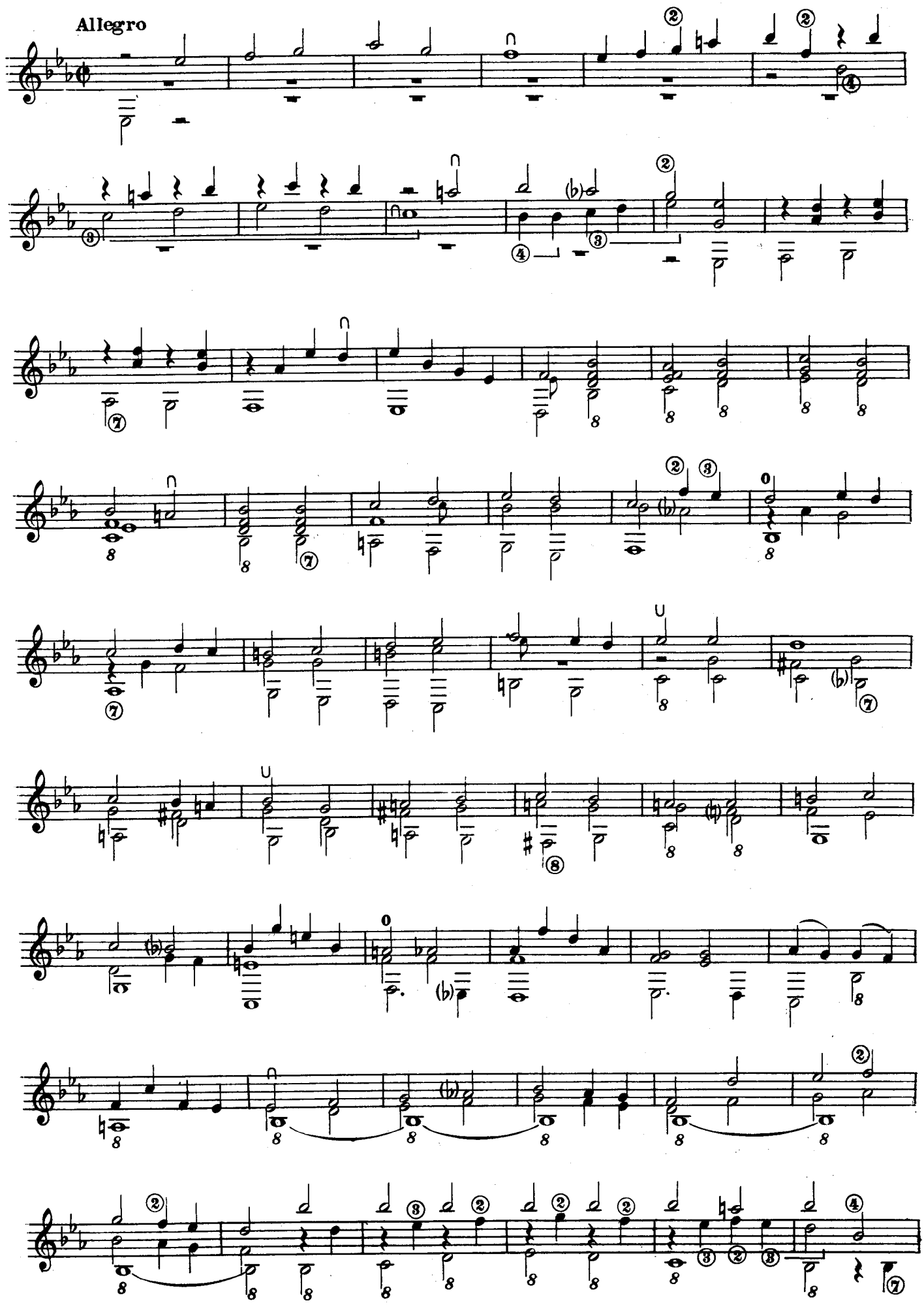


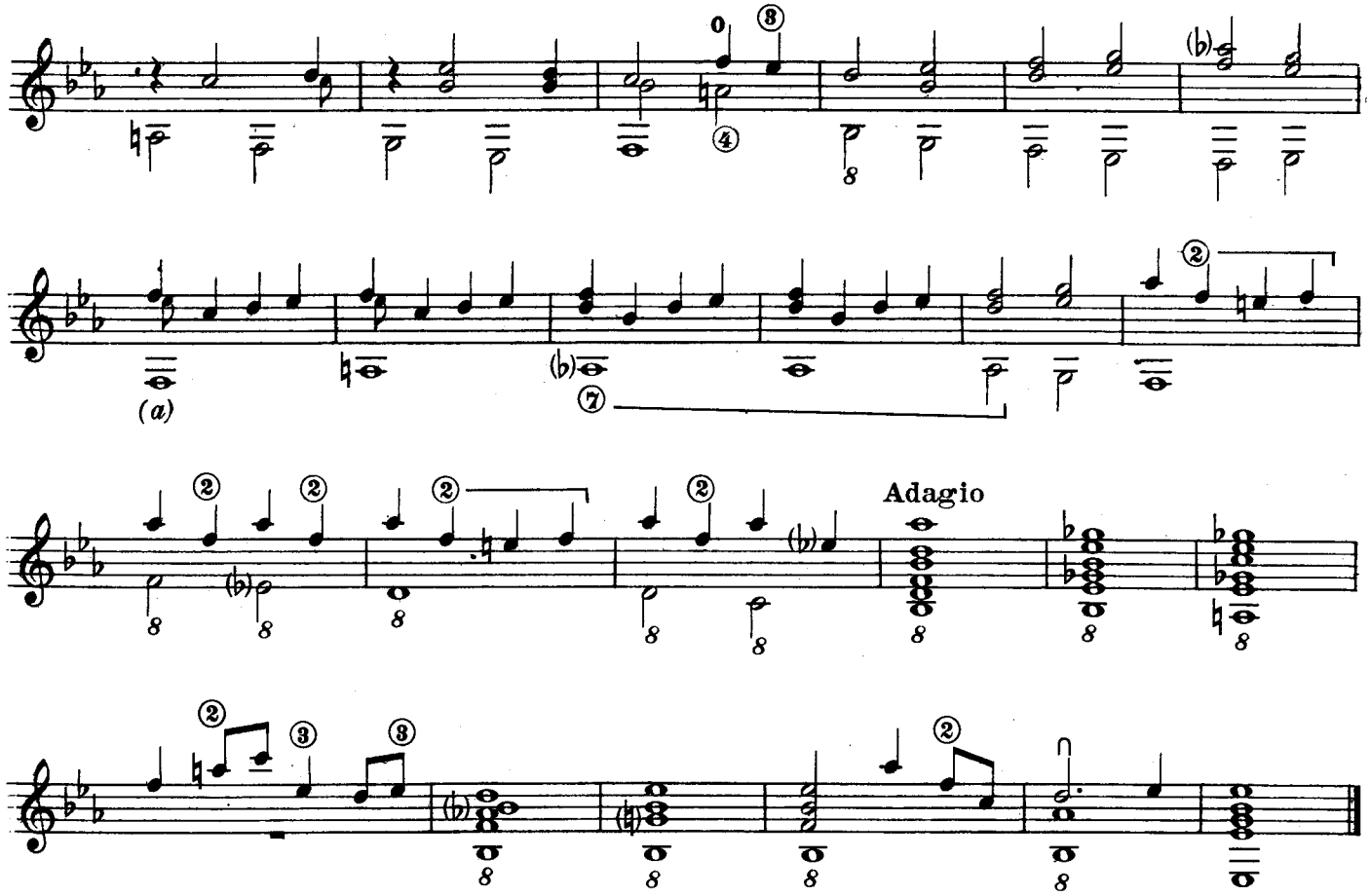
(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



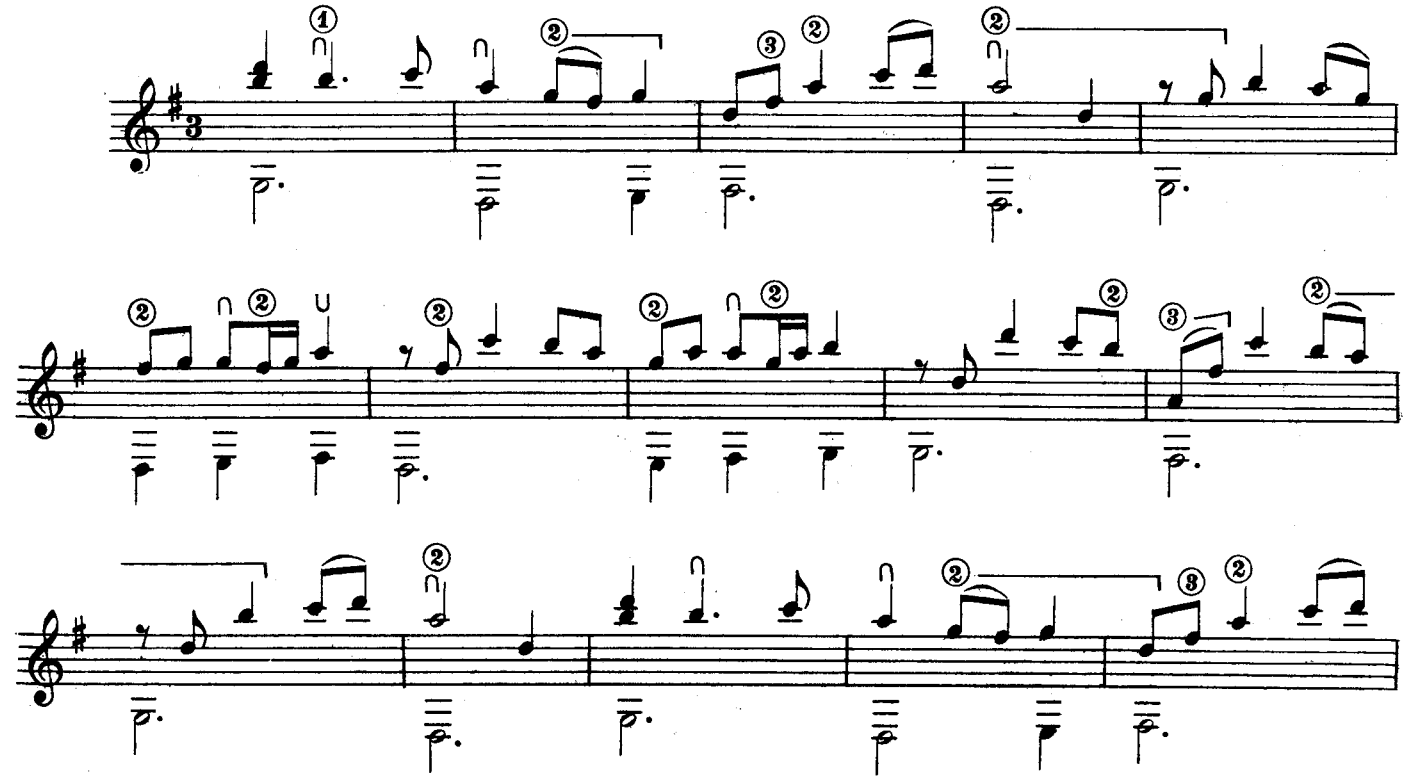
adagio einen jeden ein Mahl f toccato. presto




Allegro



(1) MENUET ?



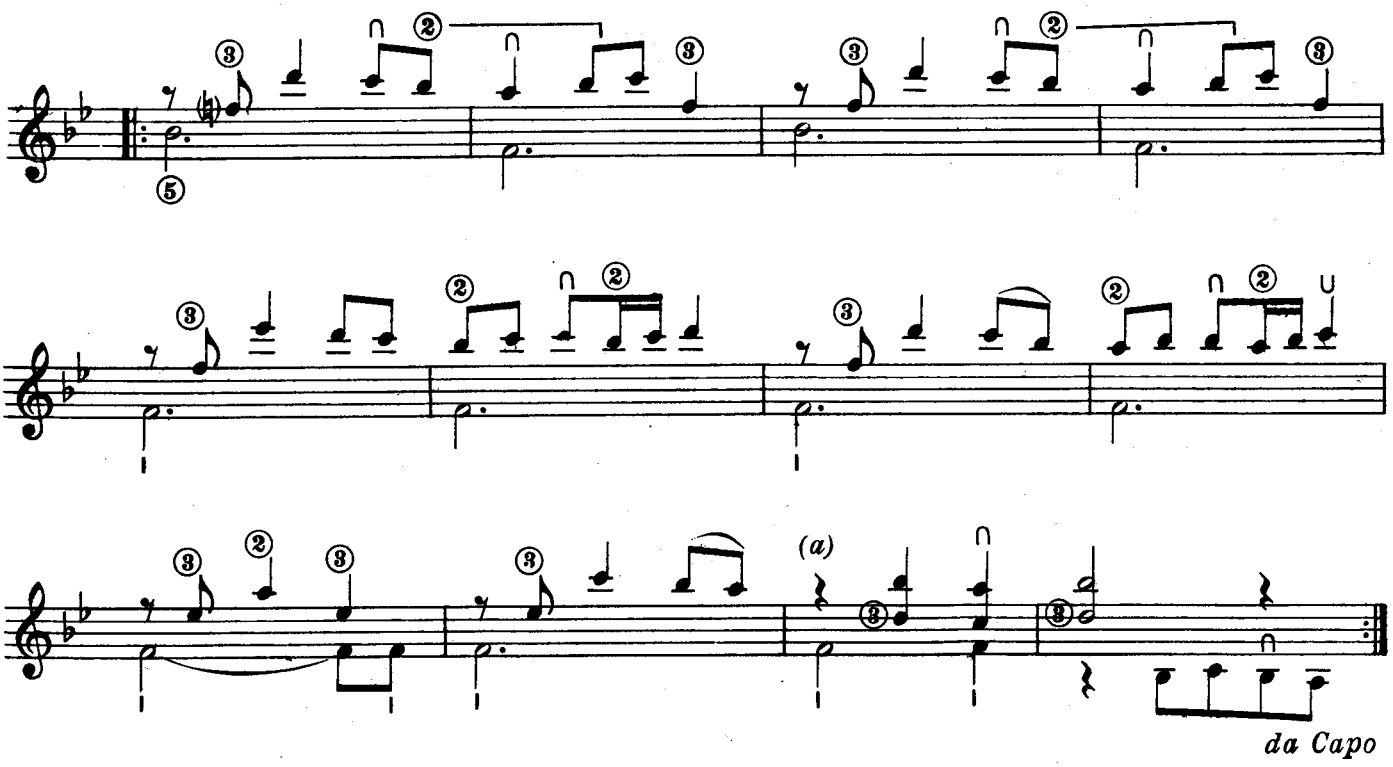
(a) Nell'originale: Sol
In the original: G
Dans l'original: Sol
Im Original: G

(1) Nell'originale il titolo è mancante.
The title is missing in the original.
Dans l'original le titre manque.
Im Original fehlt der Titel.

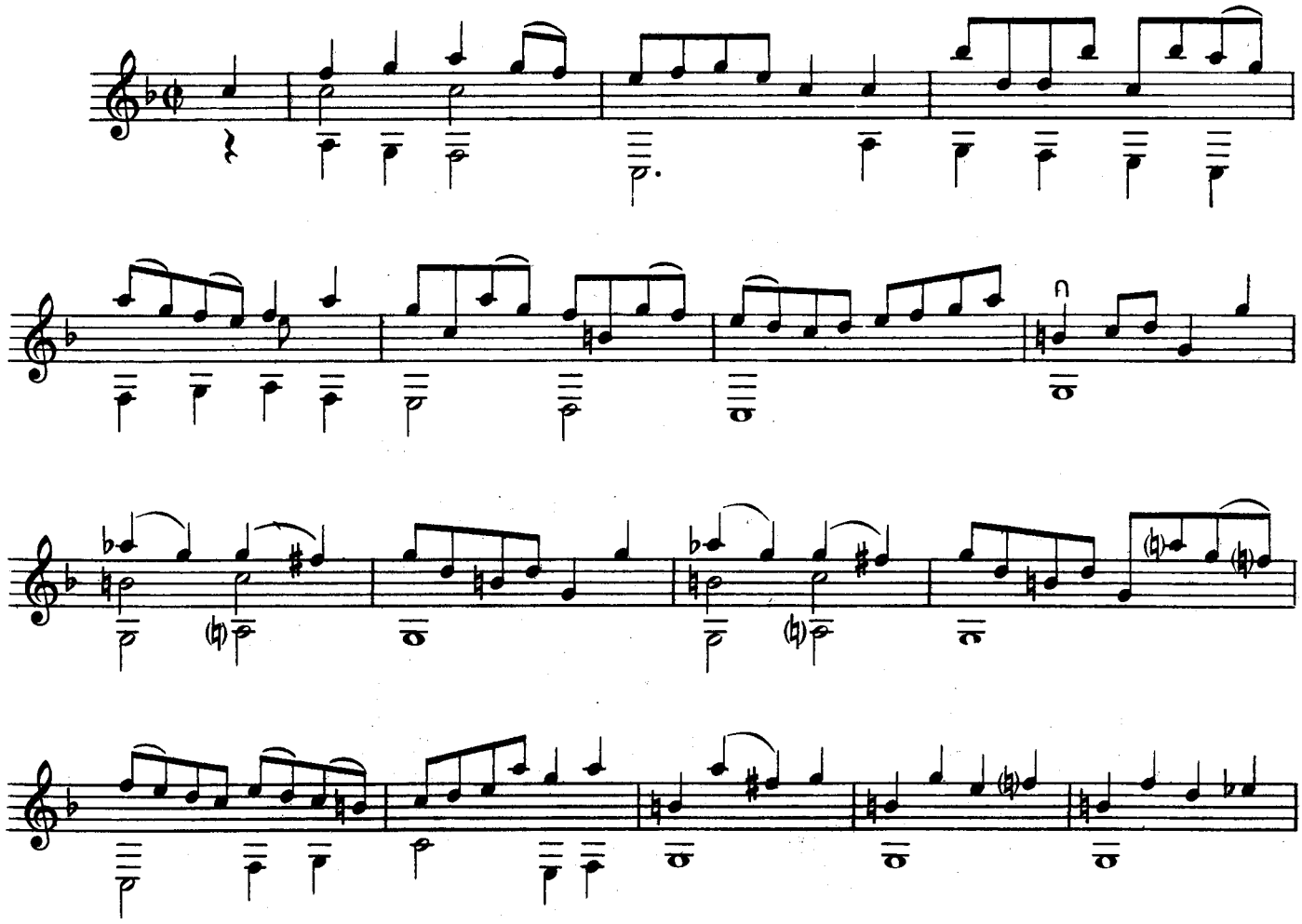
(a) *Da Capo*

TRIO

Nell'originale:
In the original:
Dans l'original:



BOURÉE



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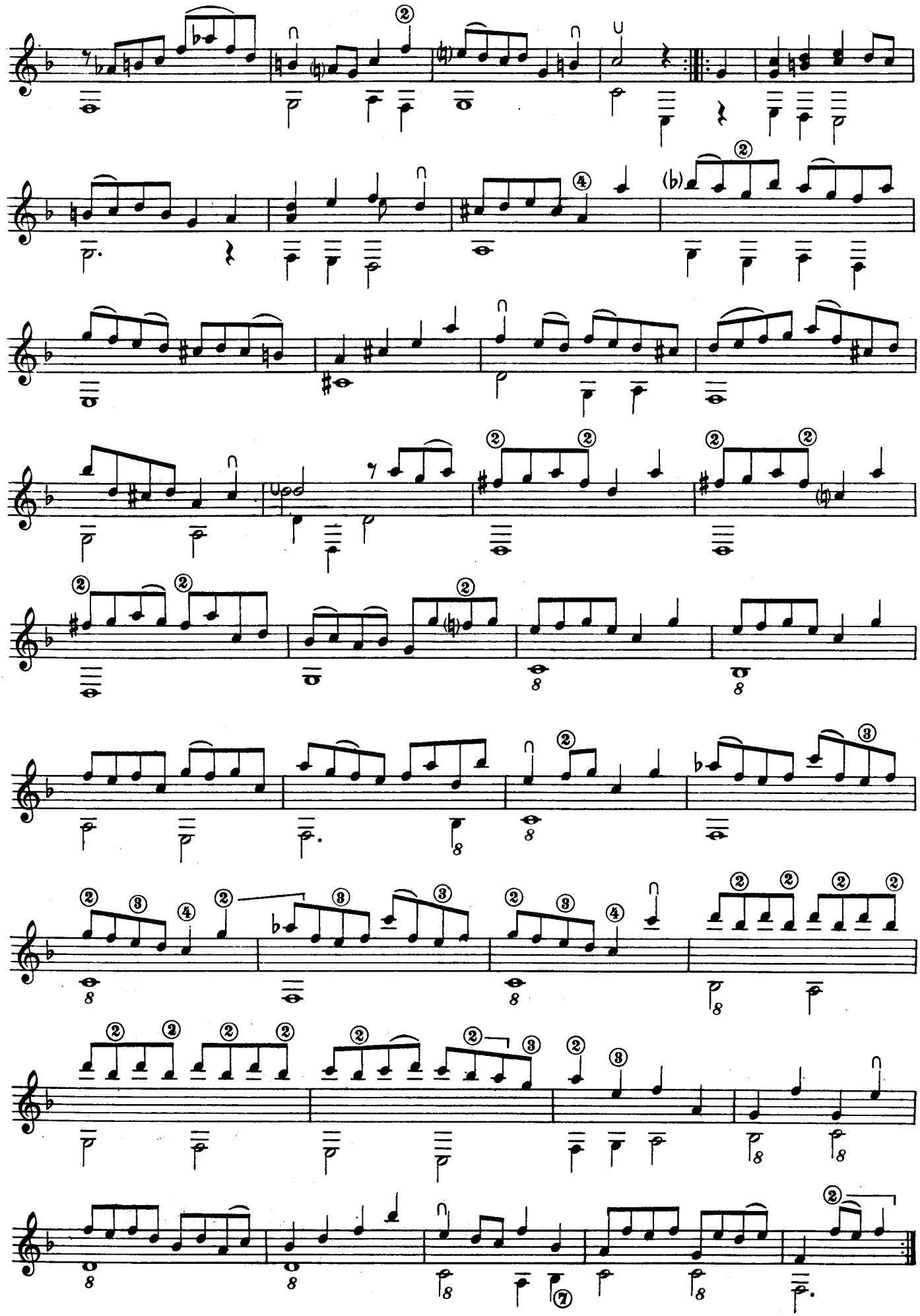
Dans l'original:
Im Original:

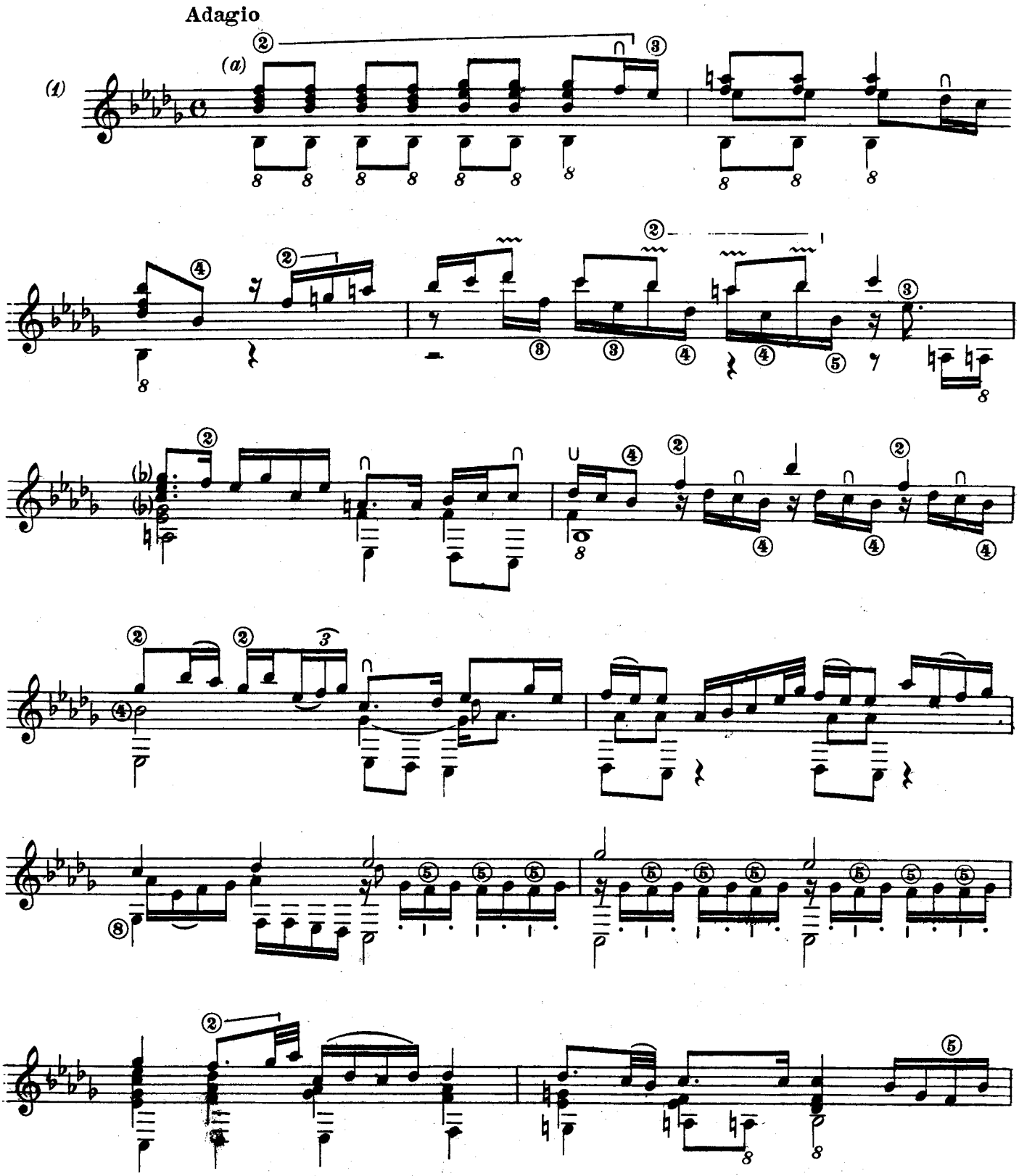


TOMBEAU SUR LA MORT DE M.ur COMTE D'LOGÿ

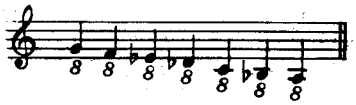
ARRIVÉE 1721

COMPOSÉE PAR SILVIO LEOPOLD WEISS

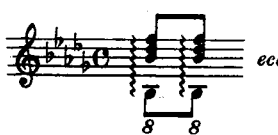
Adagio

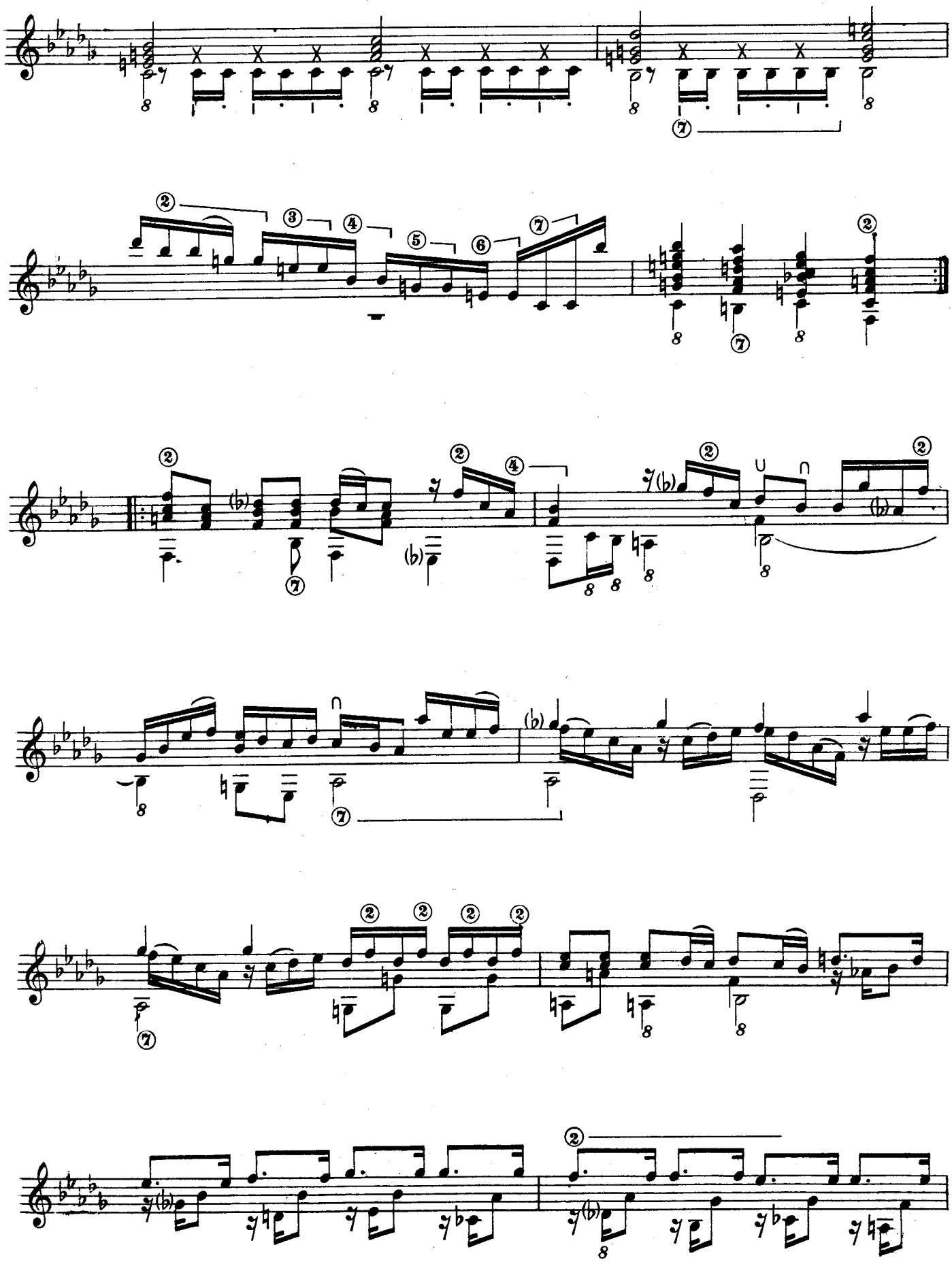


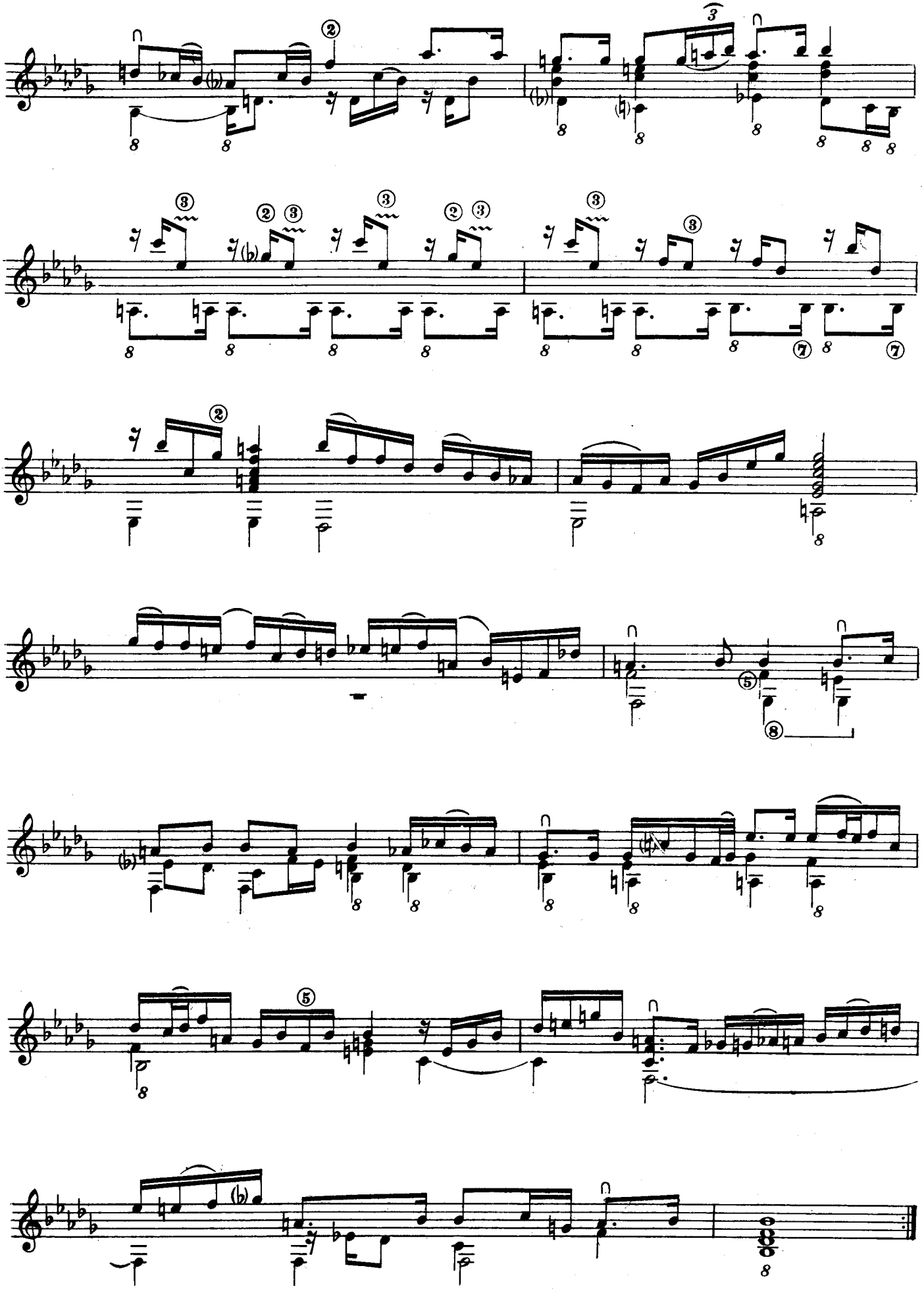
(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



(a) Nell'originale le tre note più acute degli accordi della prima battuta sono inframezzate da segni obliqui, il cui significato potrebbe essere il seguente:
In the original the three highest notes of the chords in the first measure are kept separated by oblique signs, the meaning of which could be:
Dans l'original, les trois notes les plus aigües des accords de la première mesure sont entremêlées de signes obliques, dont le sens peut être le suivant:

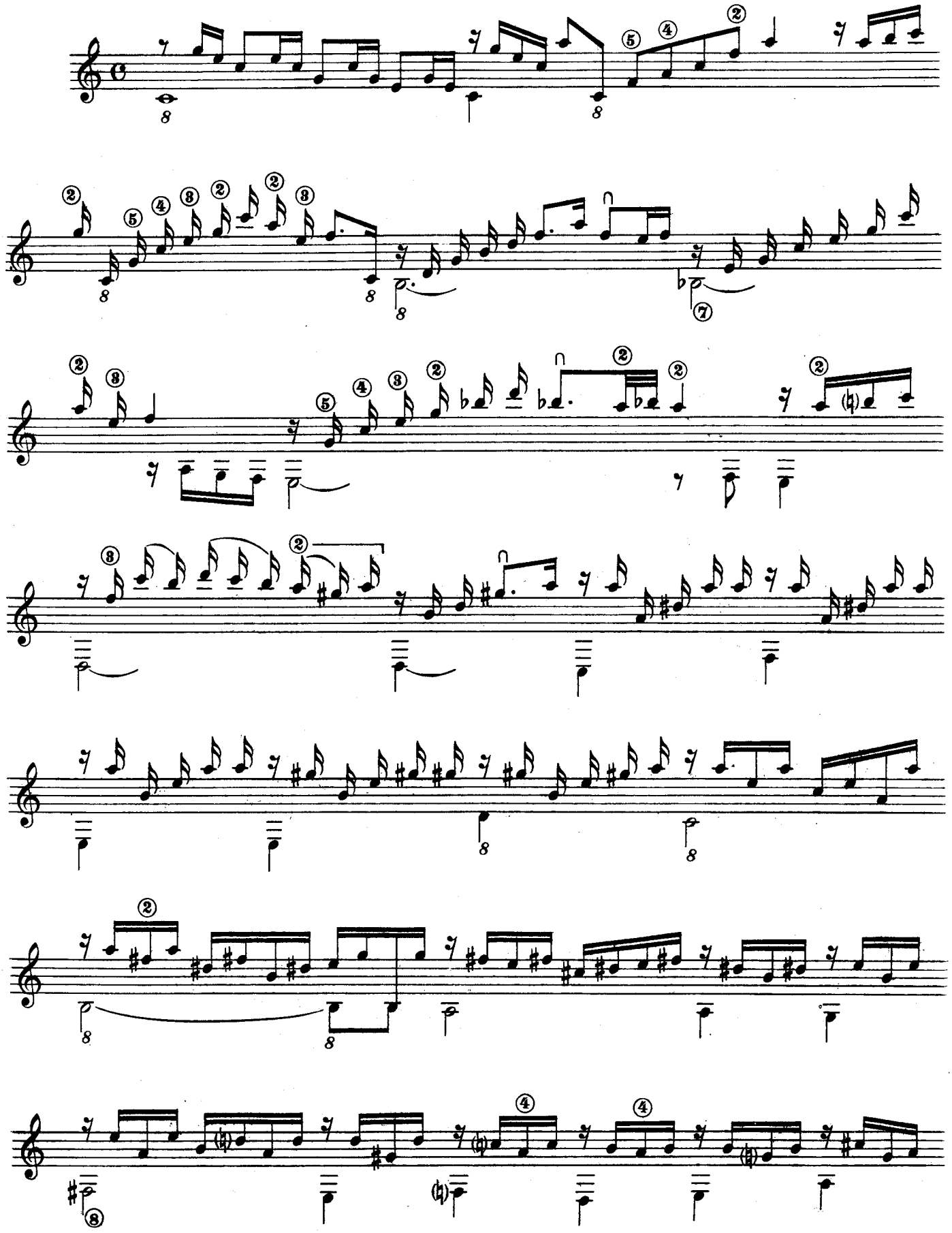


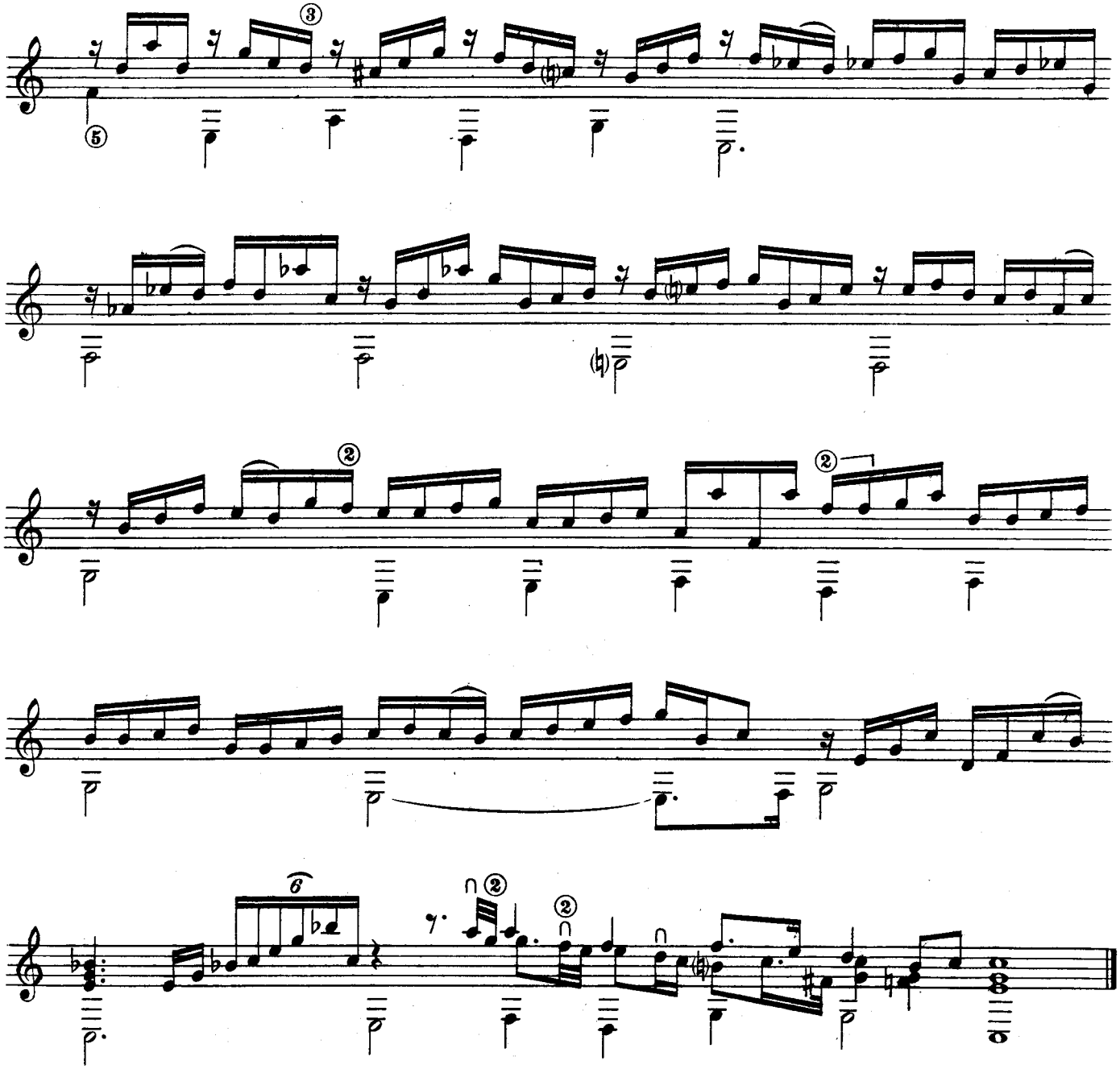




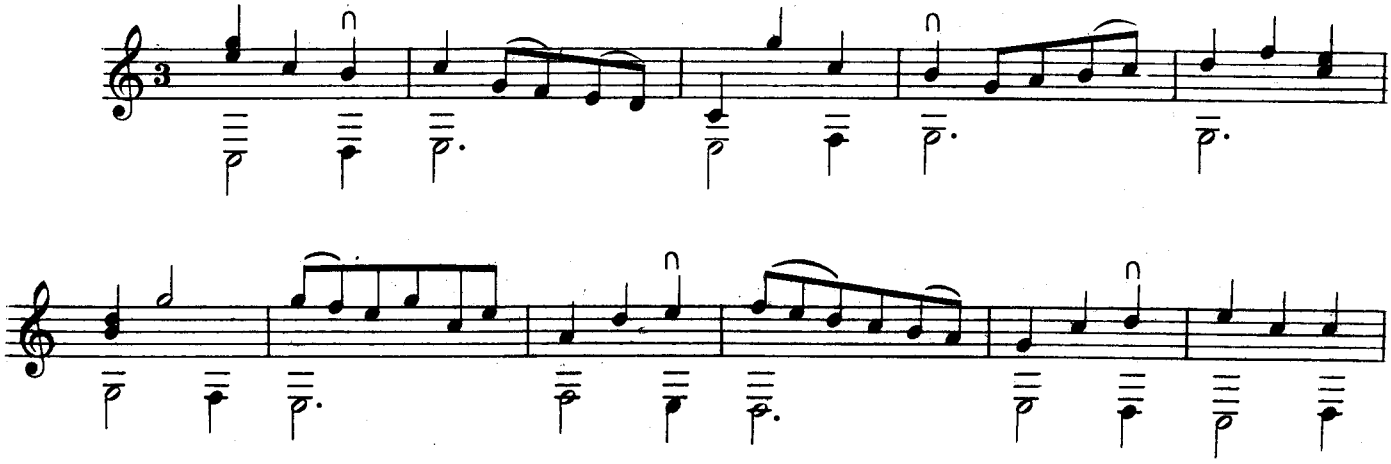
PRELUDE

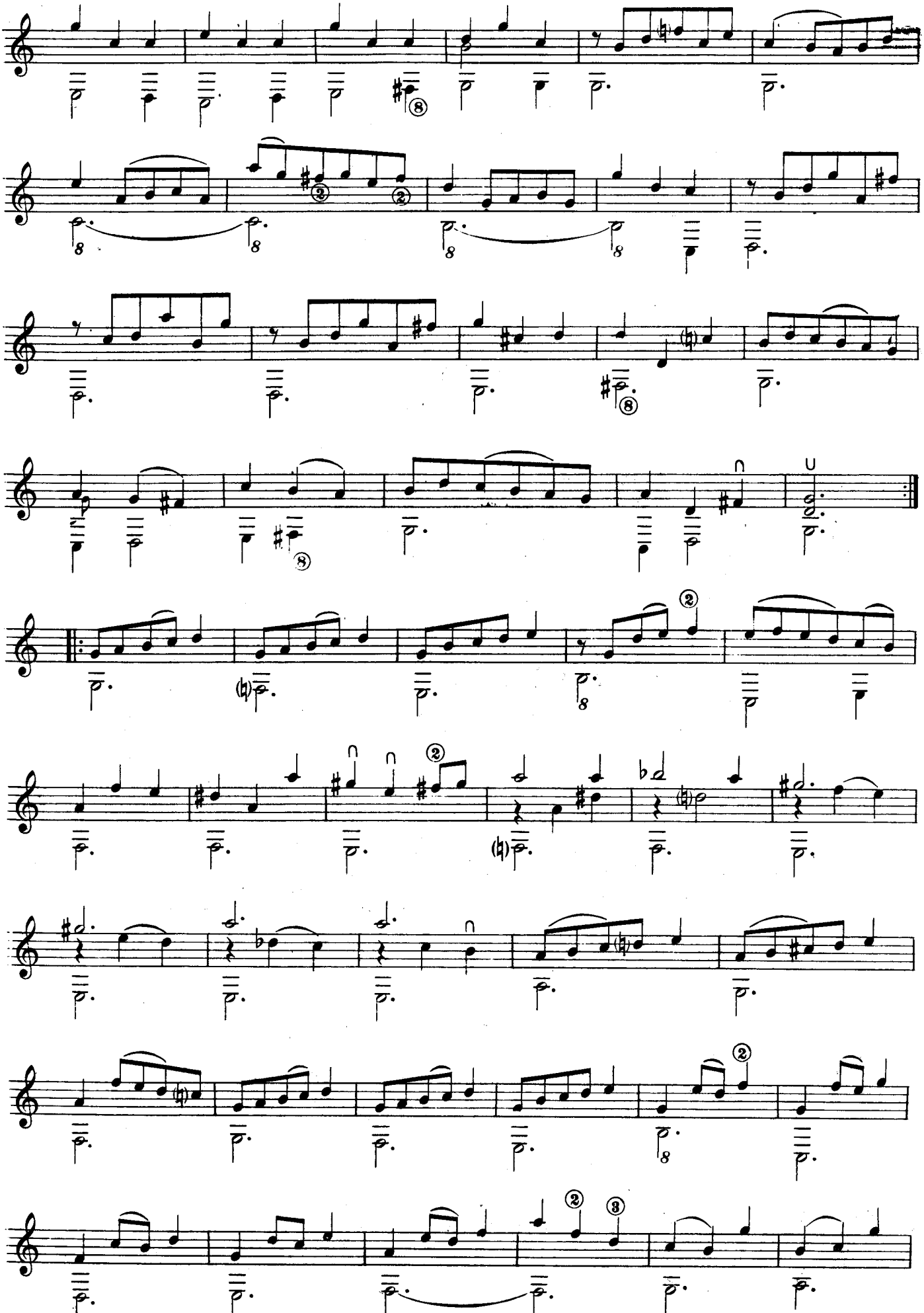
DE WEISS

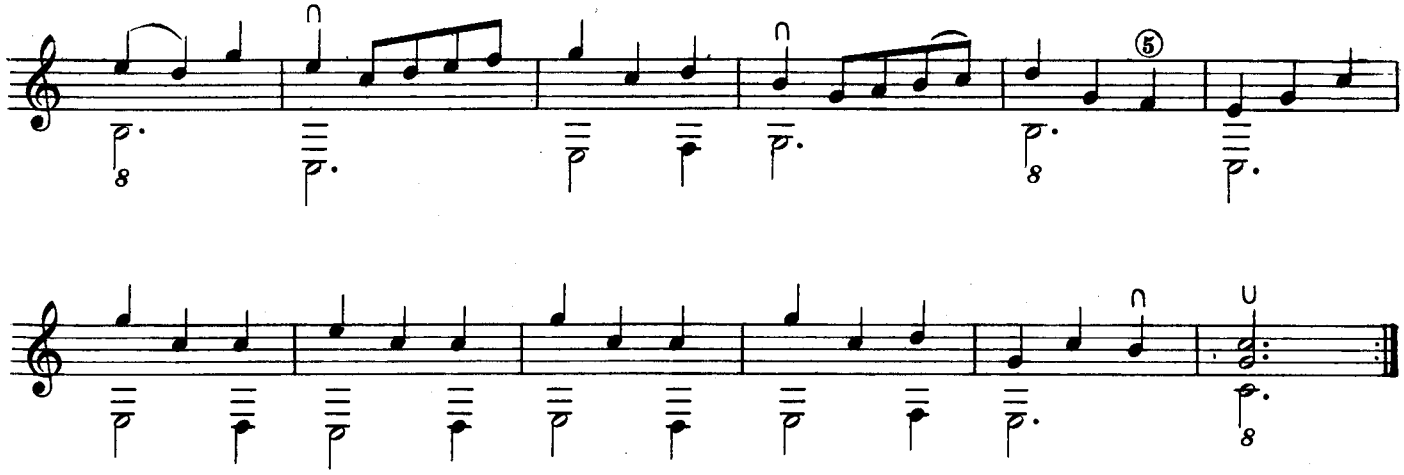




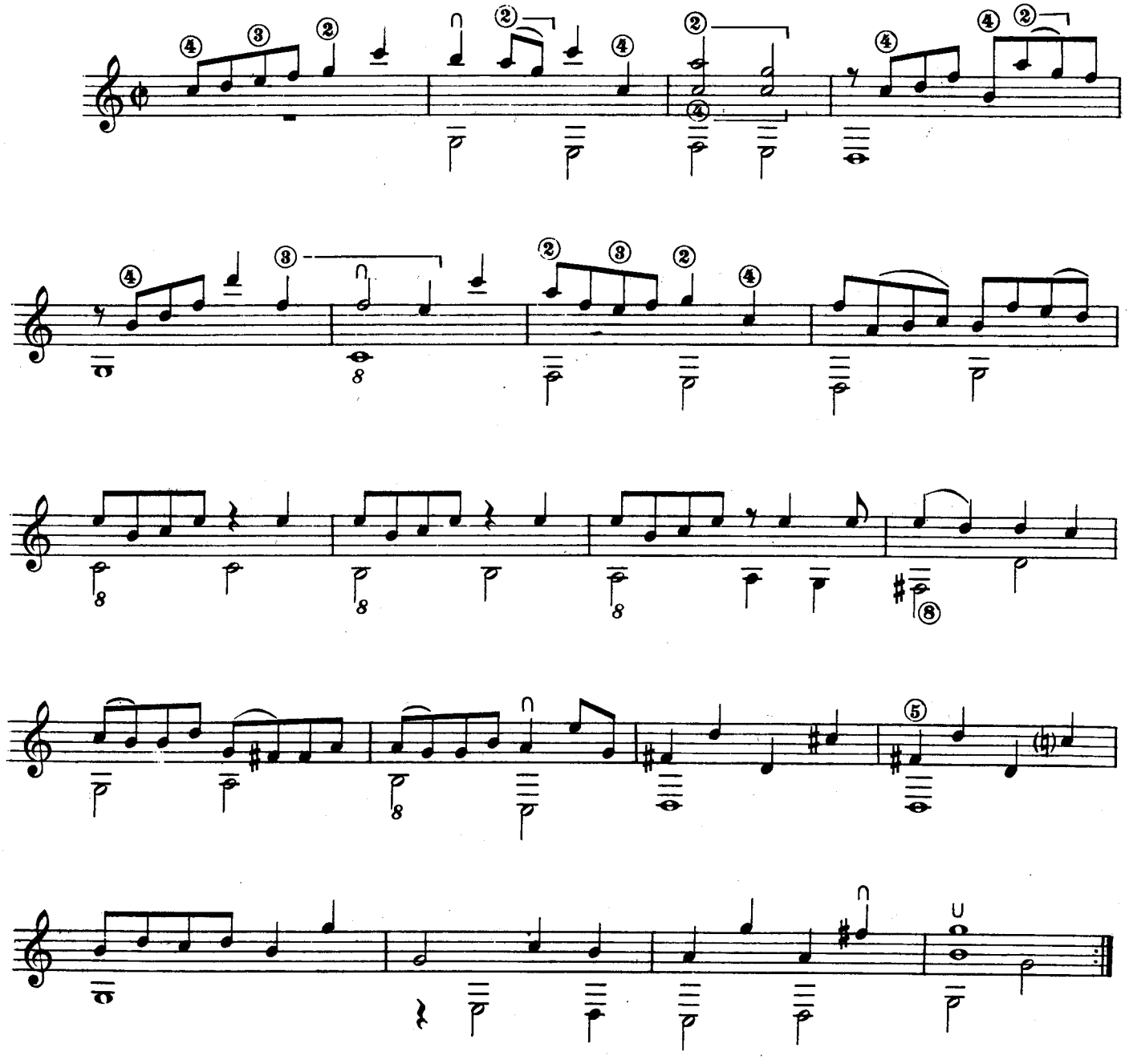
MENUET

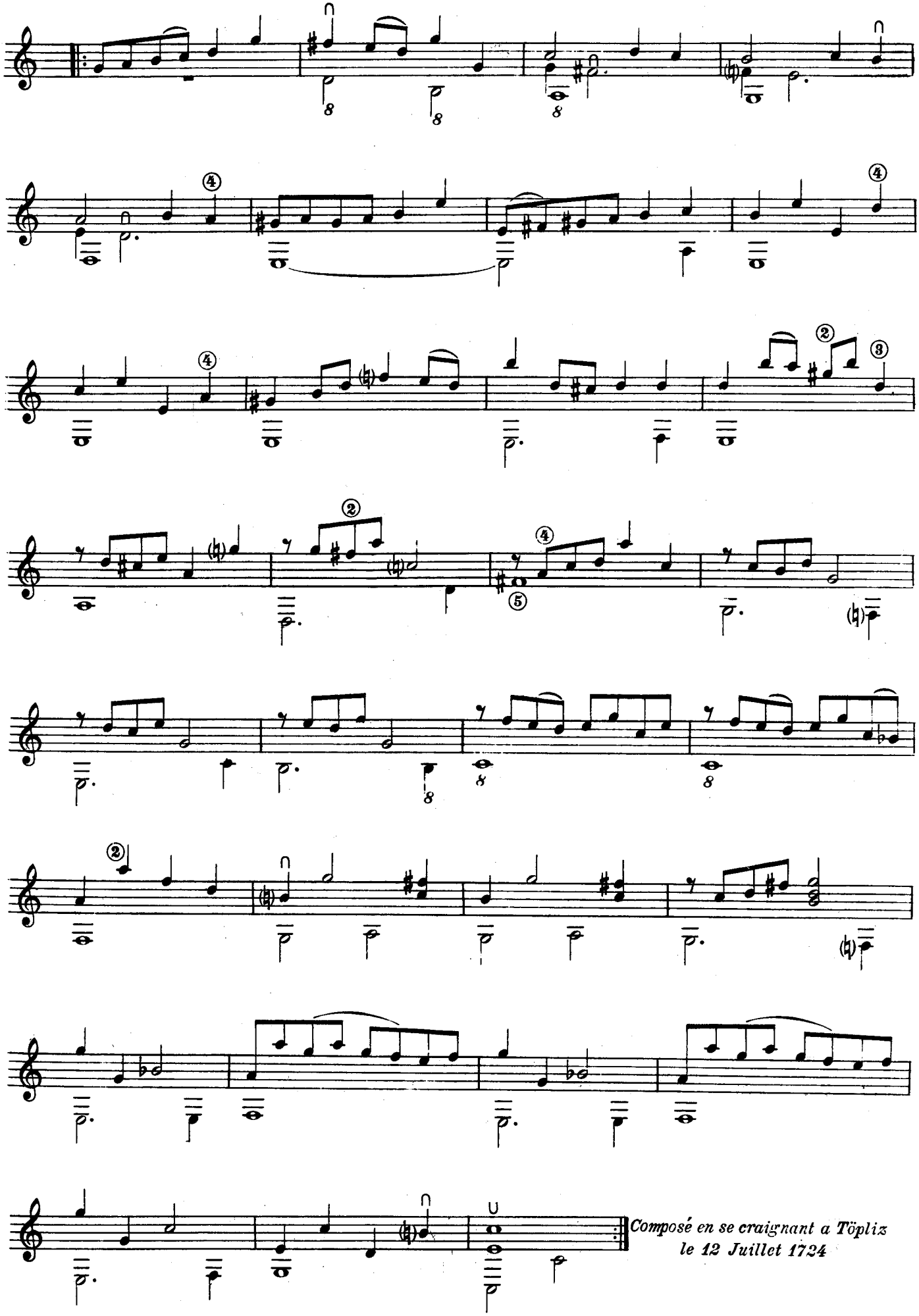






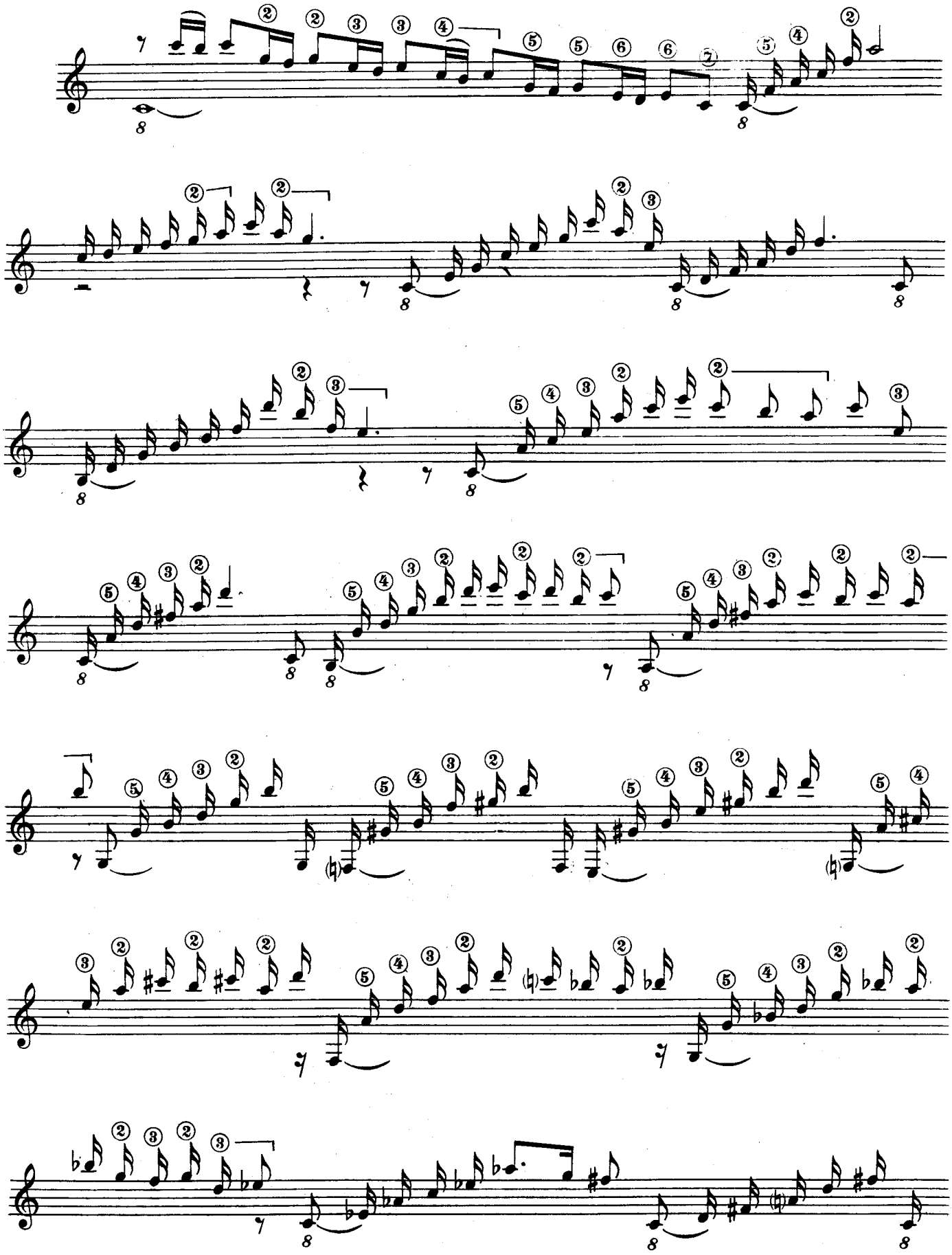
GAVOTTE

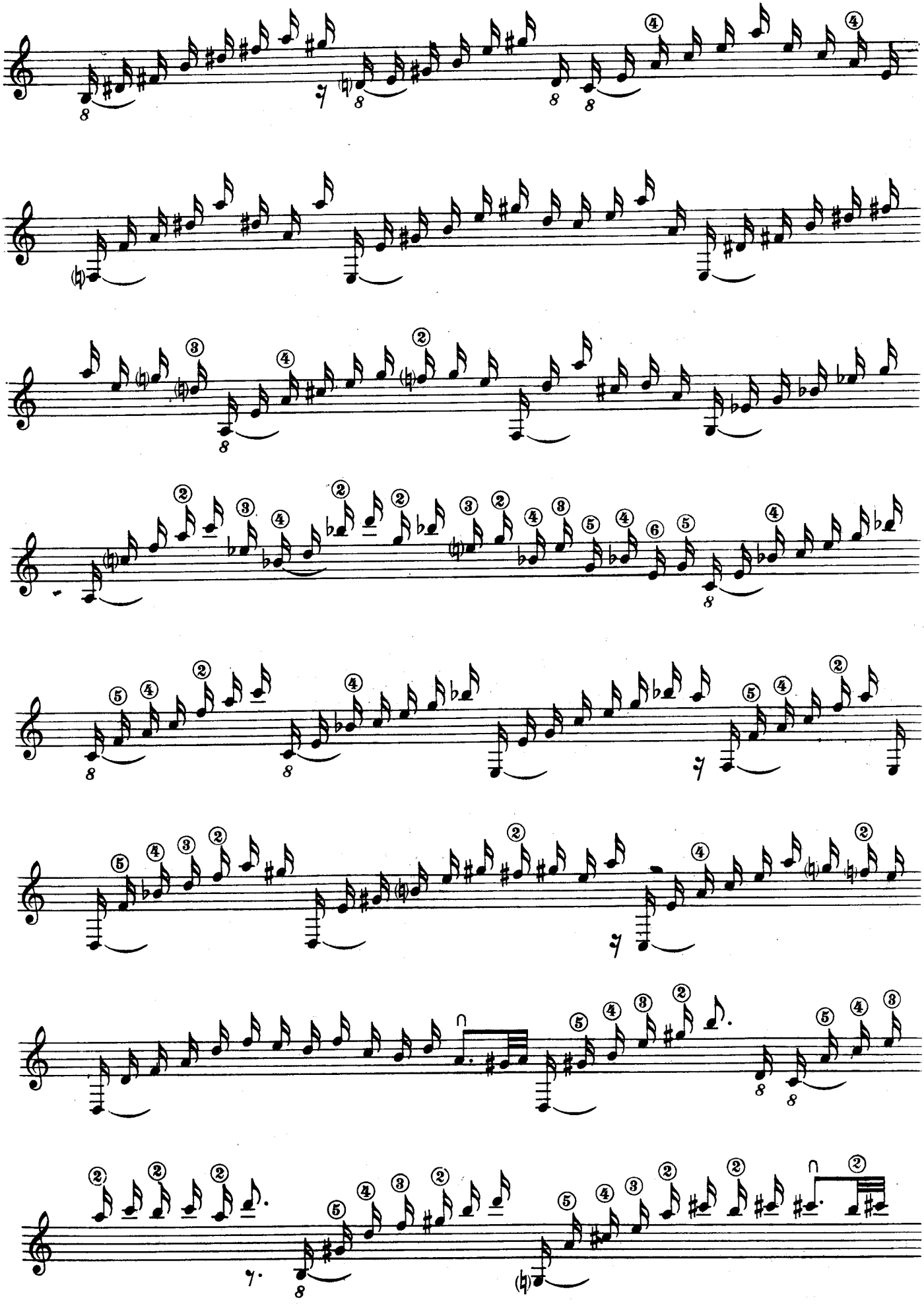


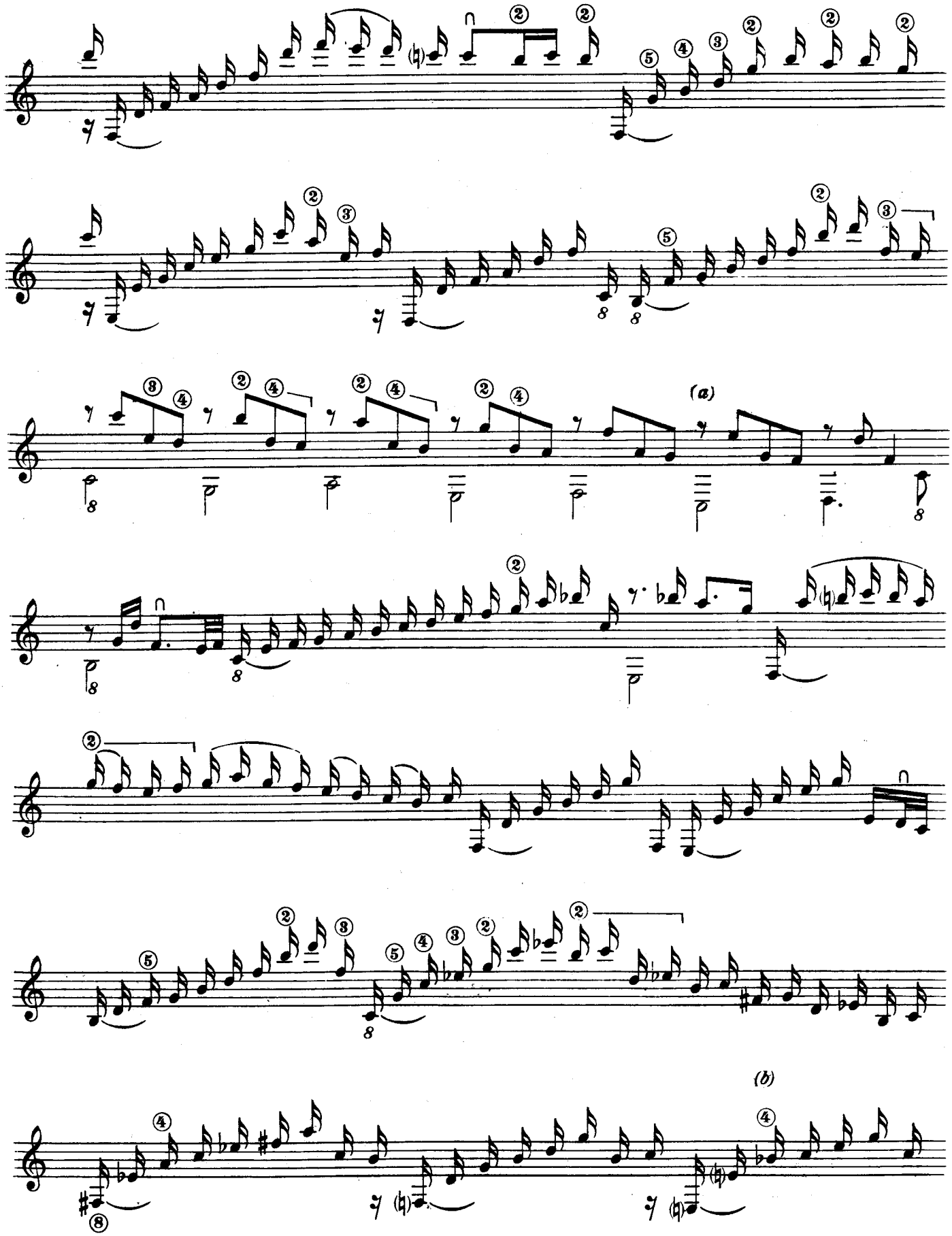


Composé en se craignant a Töpliz
le 12 Juillet 1724

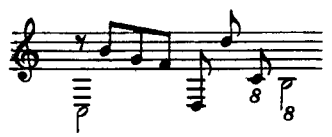
FANTASIE



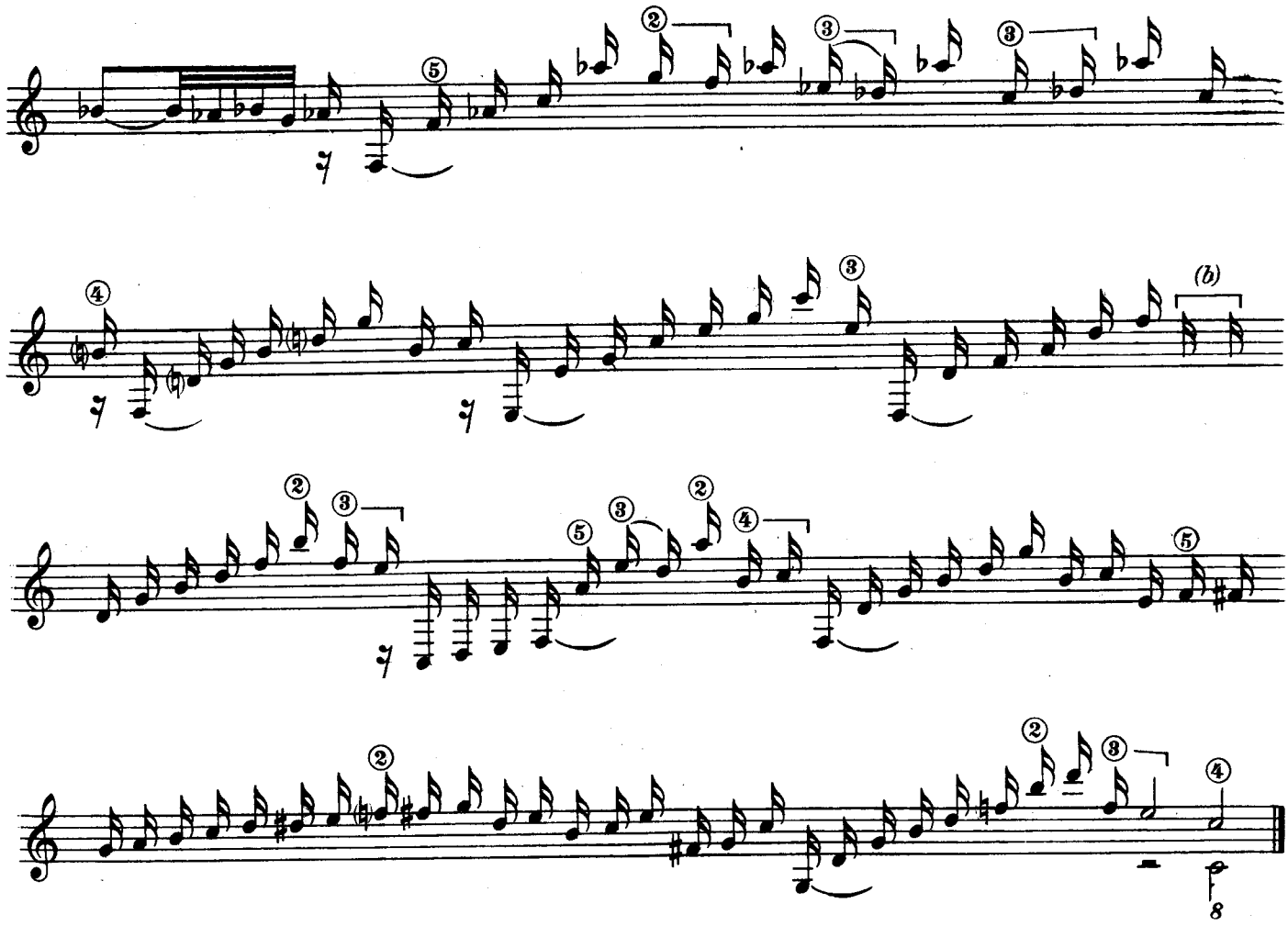




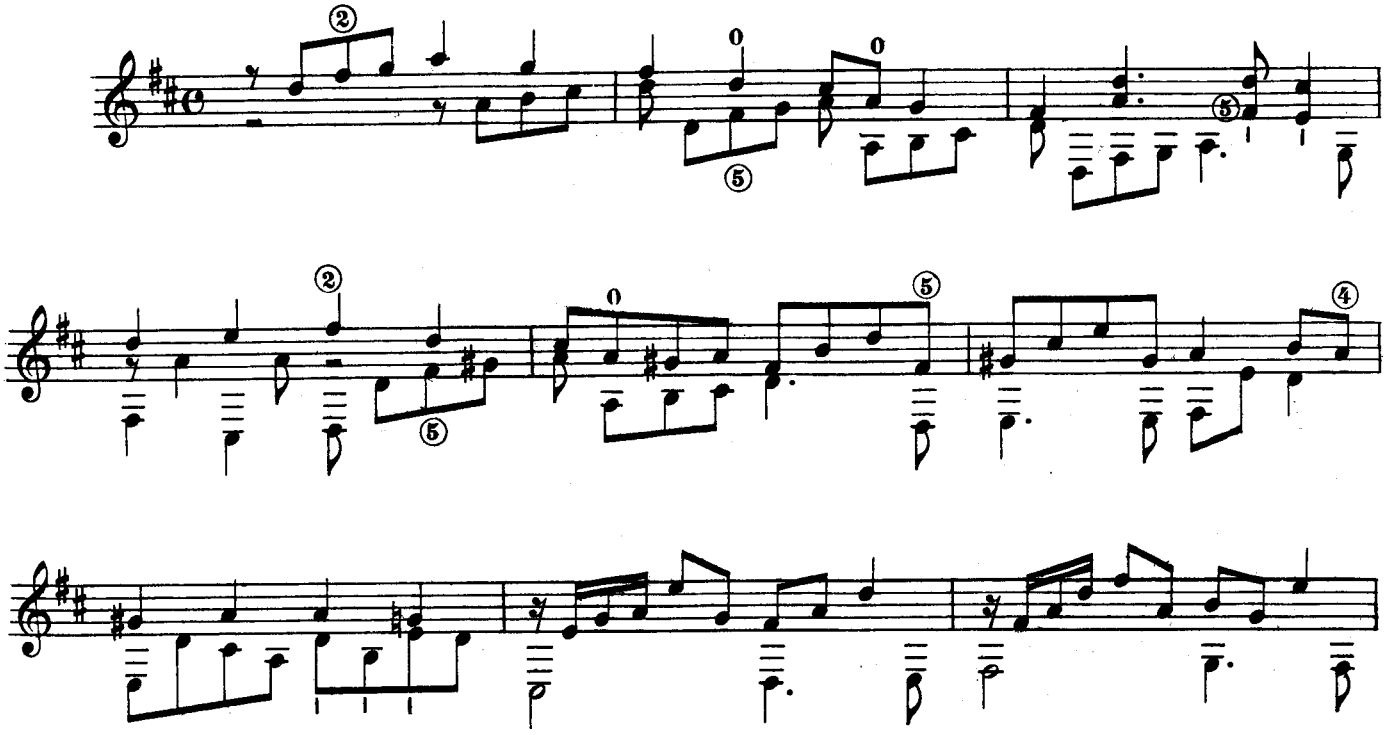
Nell'originale:
In the original:
Dans l'original:
Im Original:



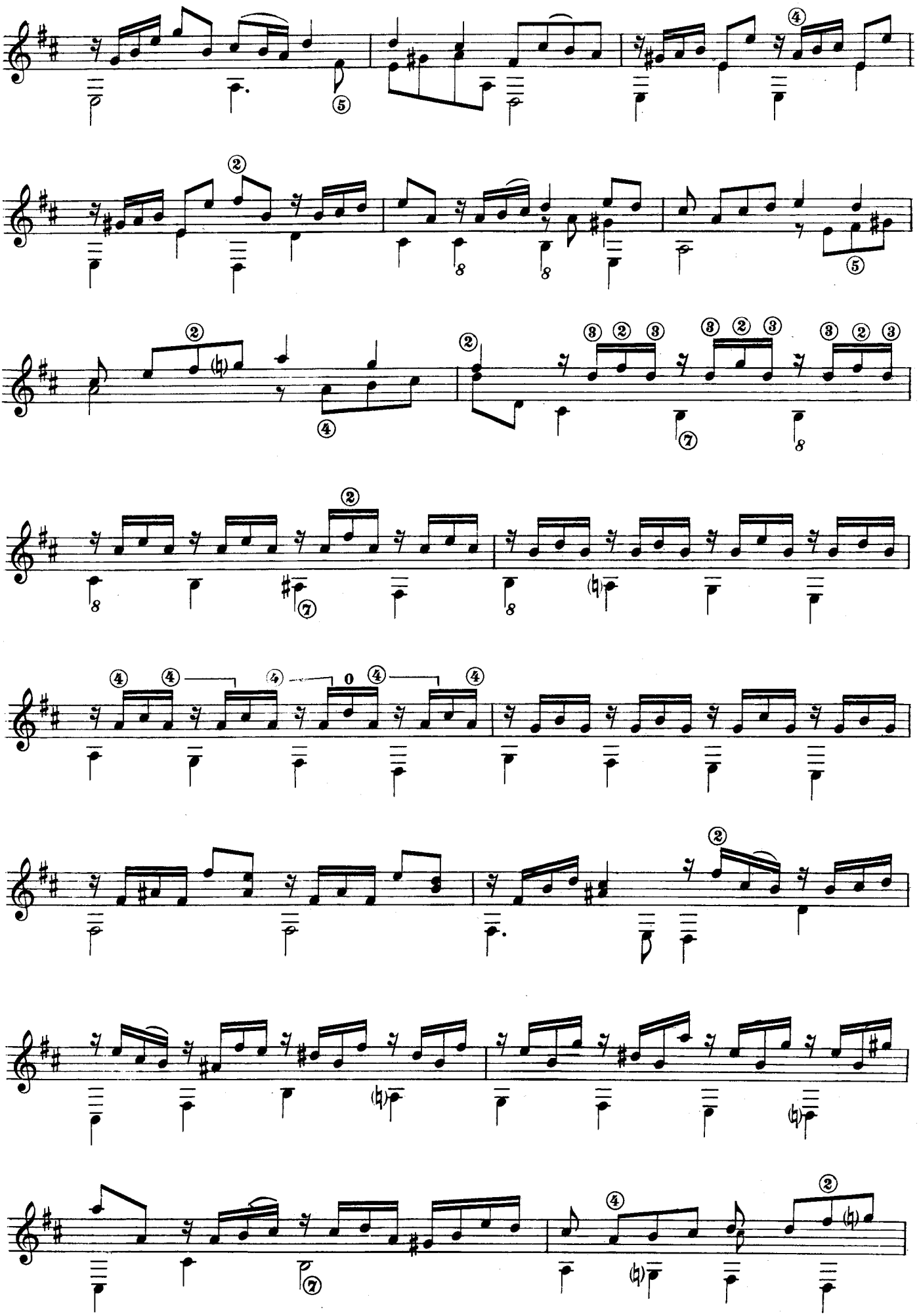
(b) Re
D

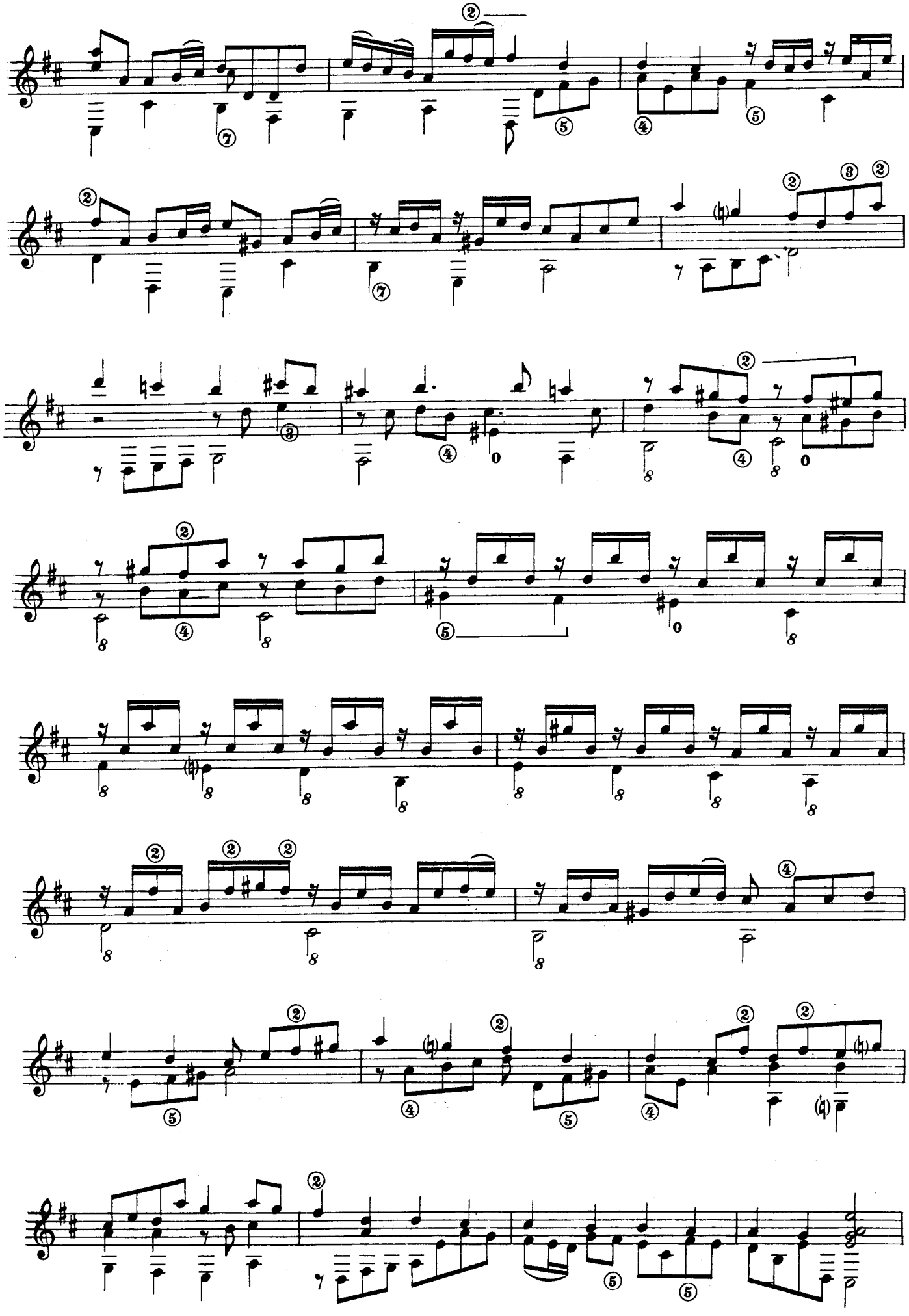


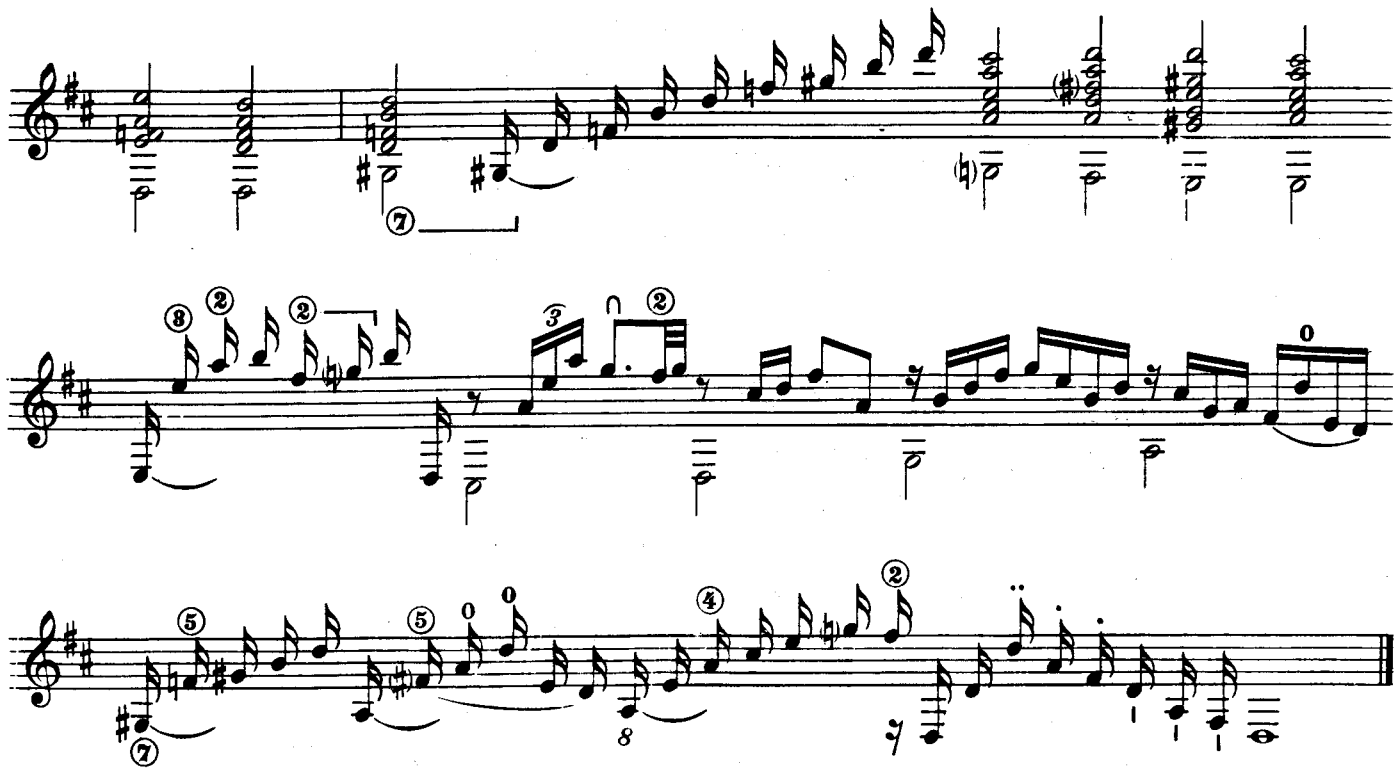
CAPRICIO



(a) Lettere incomprensibili nell'originale.
In the original these letters cannot be understood.
Lettres indéchiffrables dans l'original.







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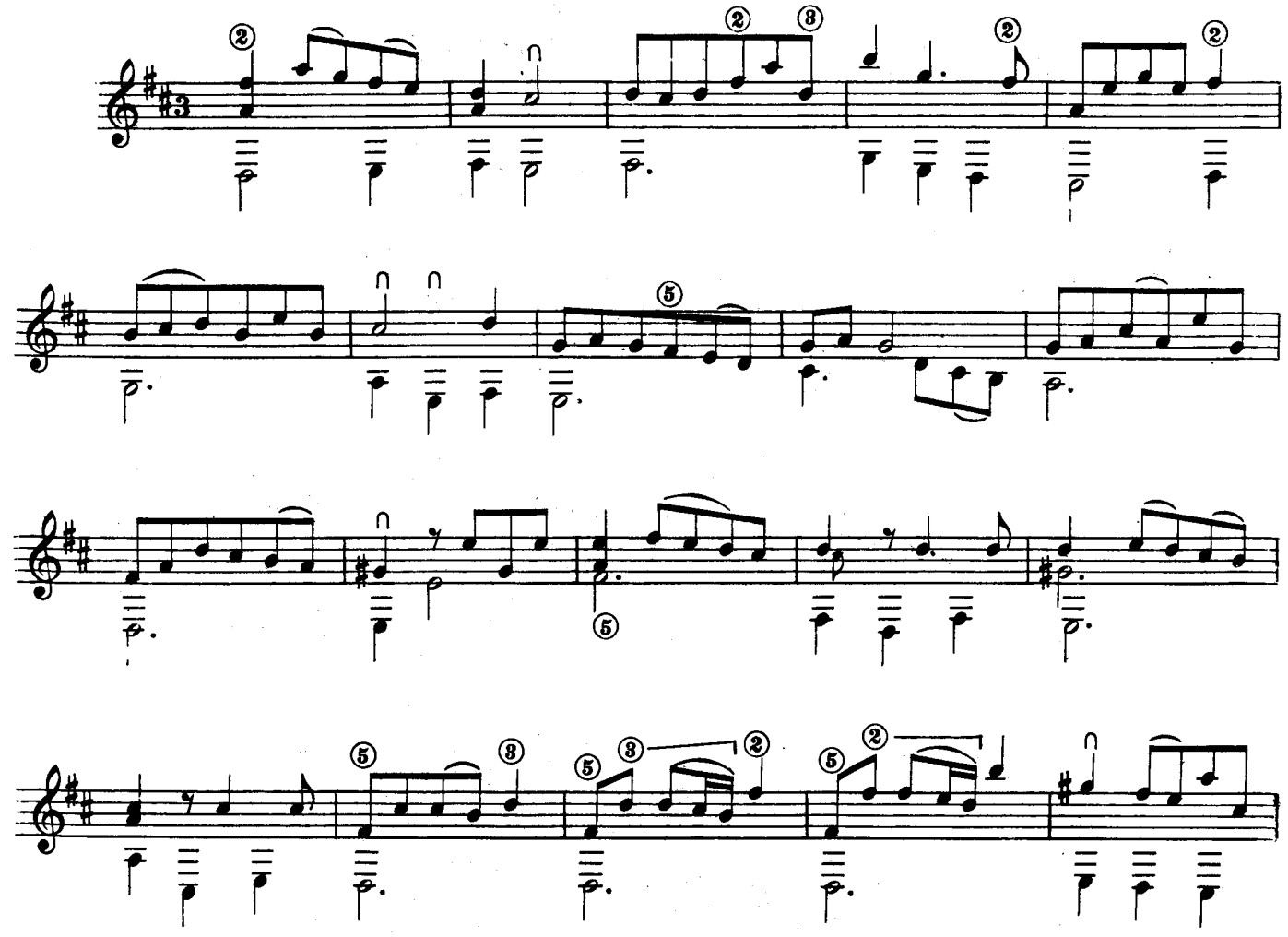

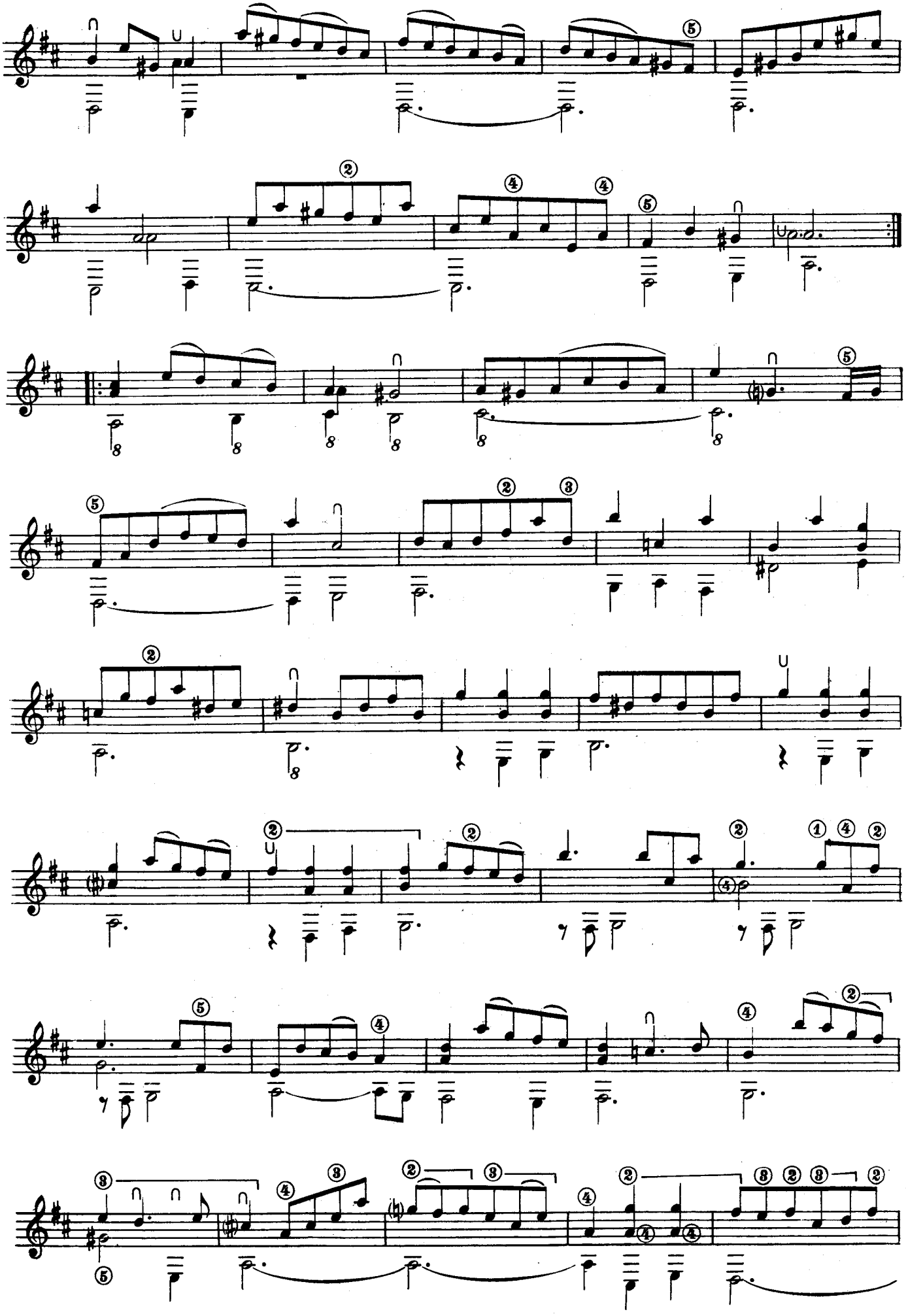

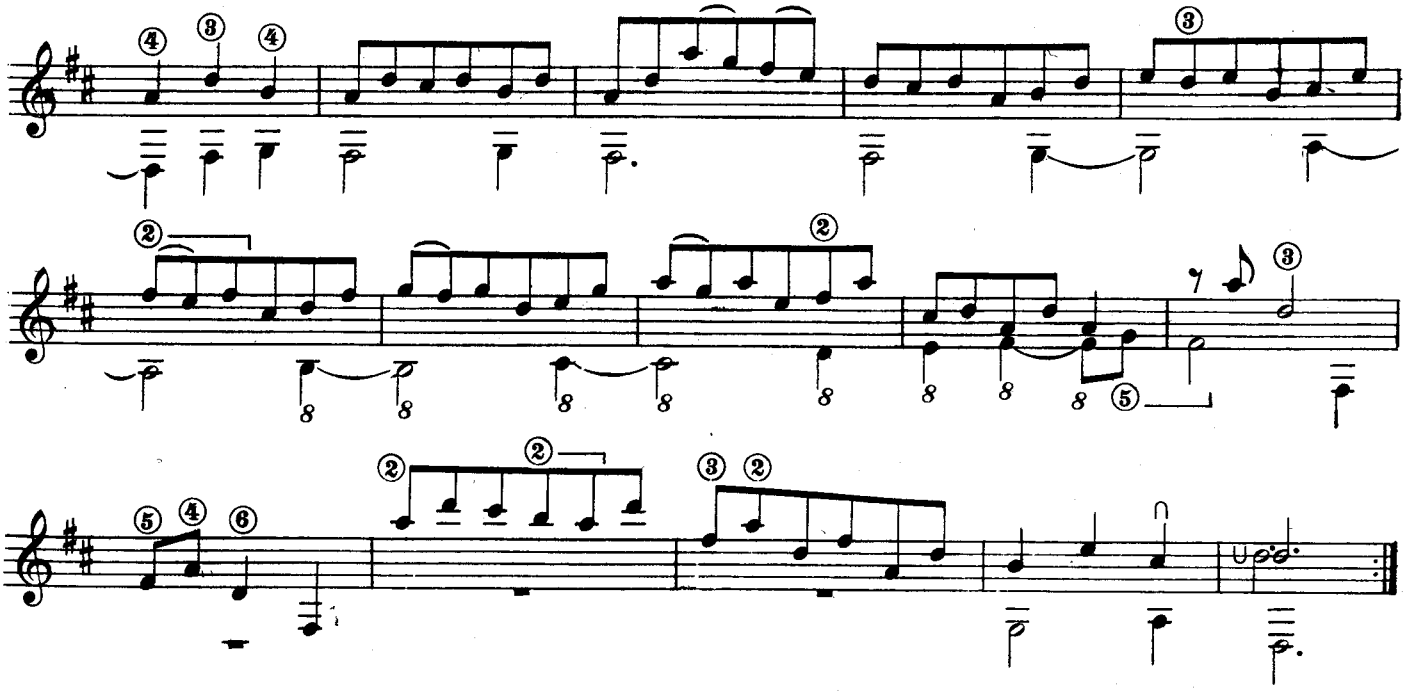

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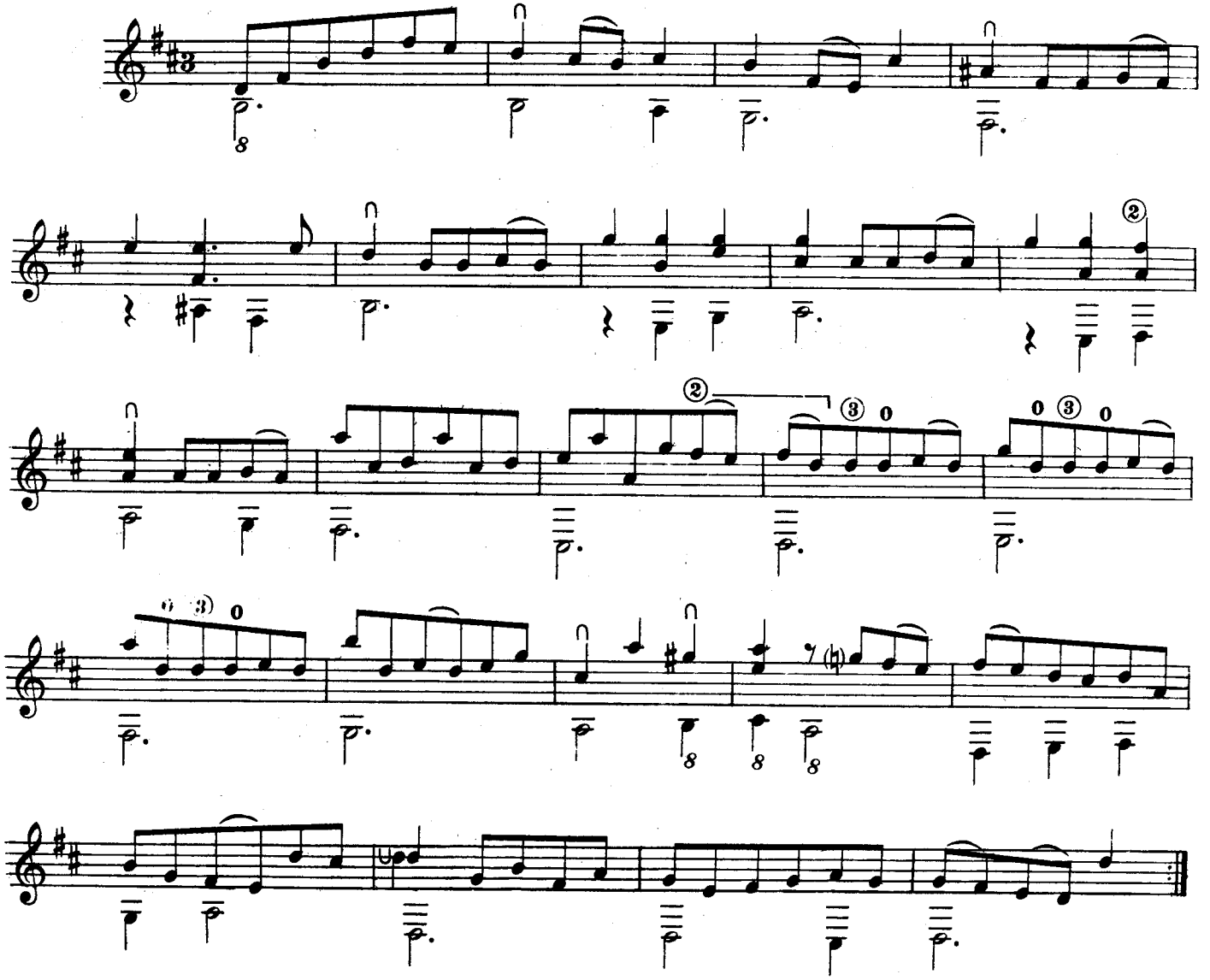
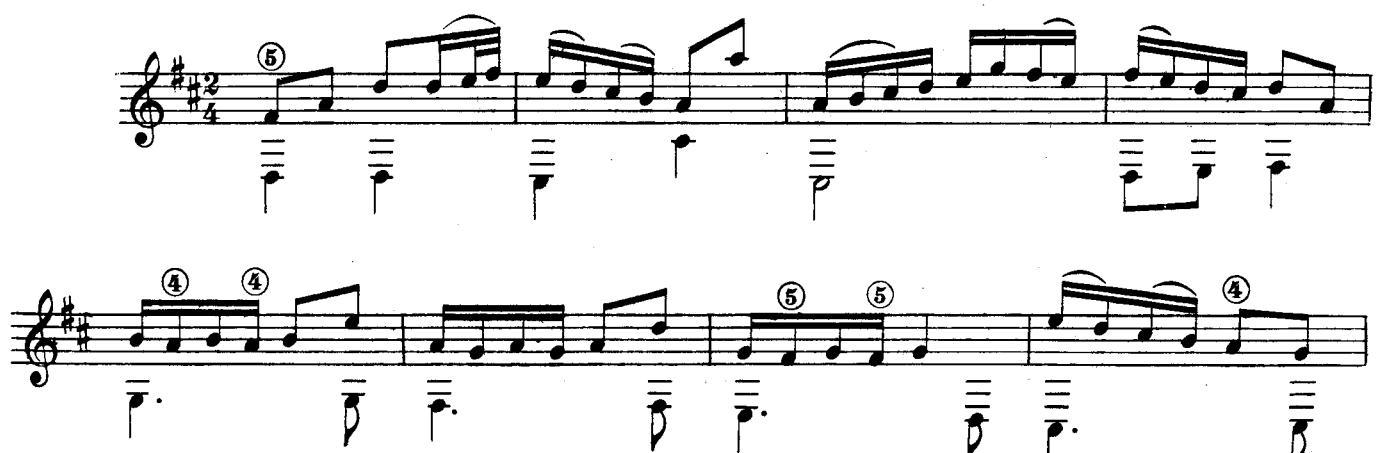
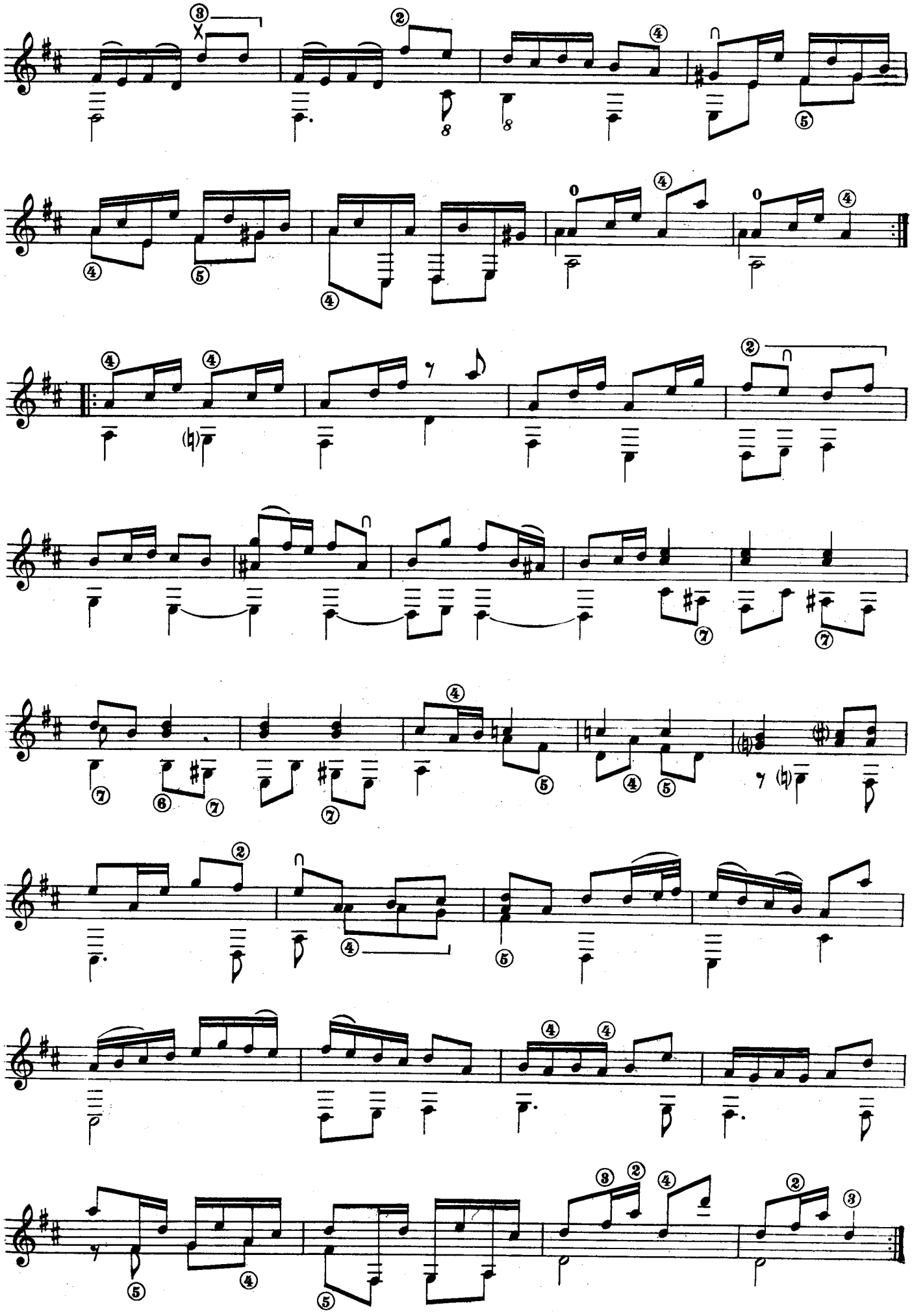


Il primo Minuetto si replica ma senza ripetizione

MADEMOISELLE TIROLOISE





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