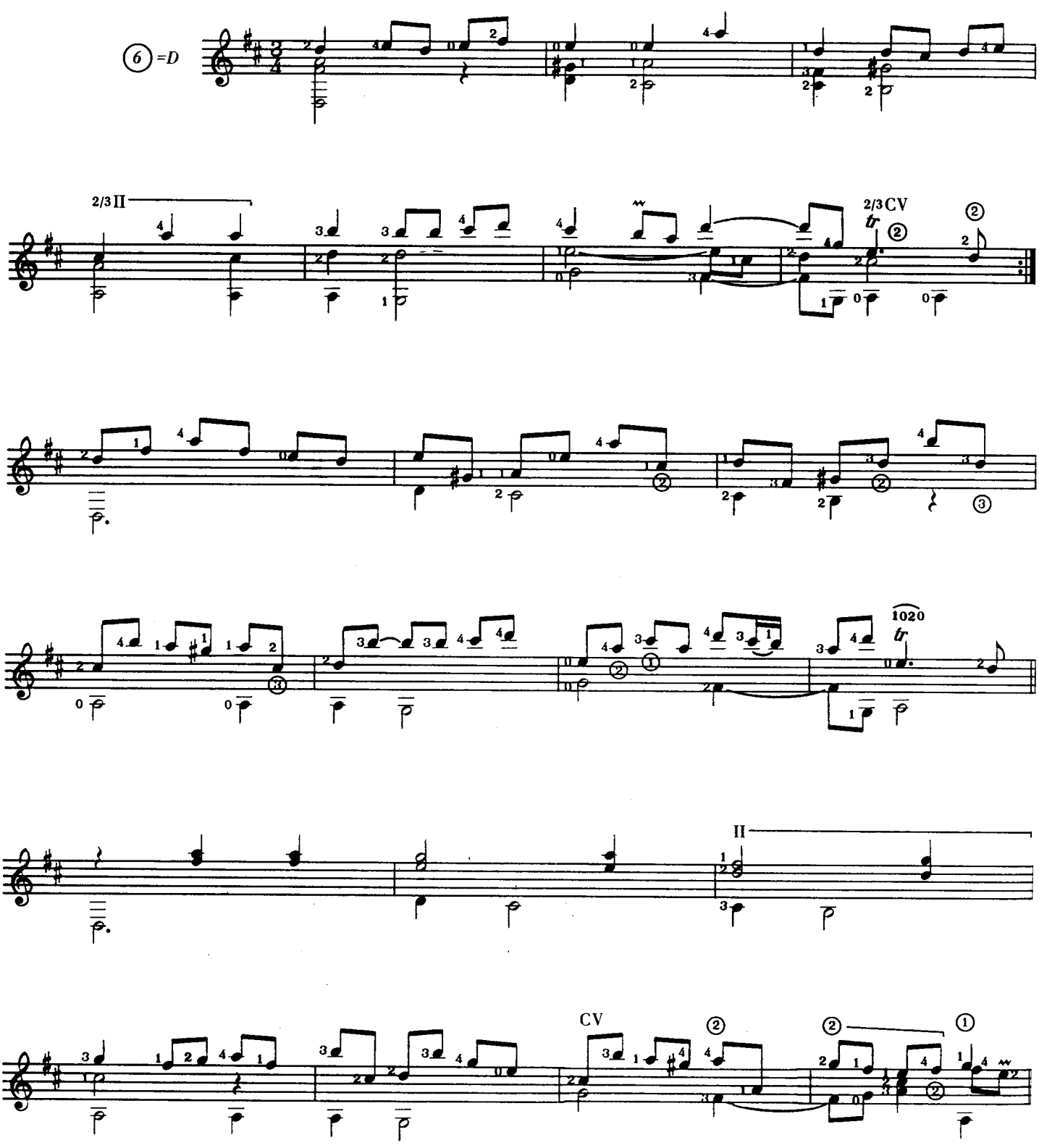
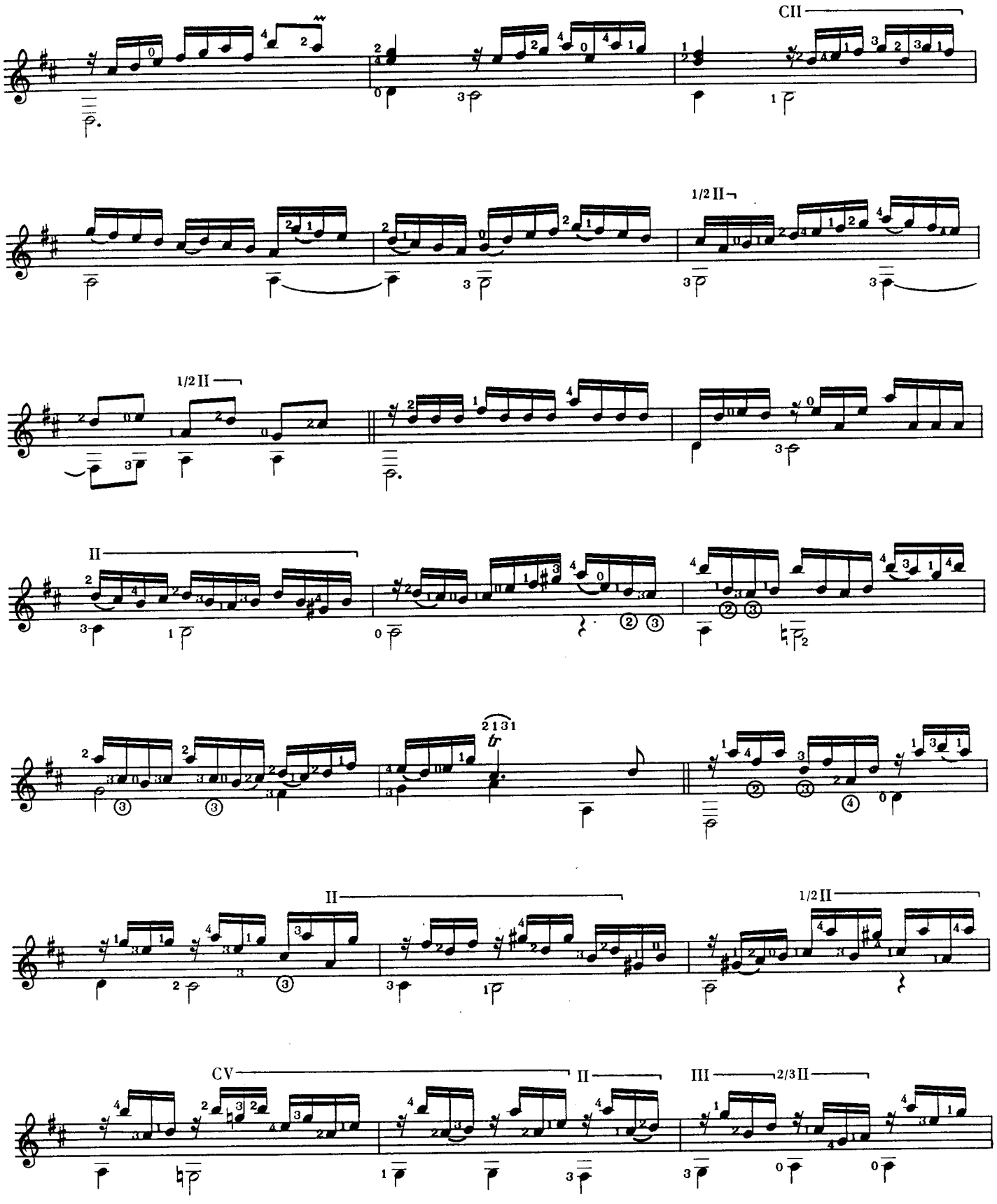
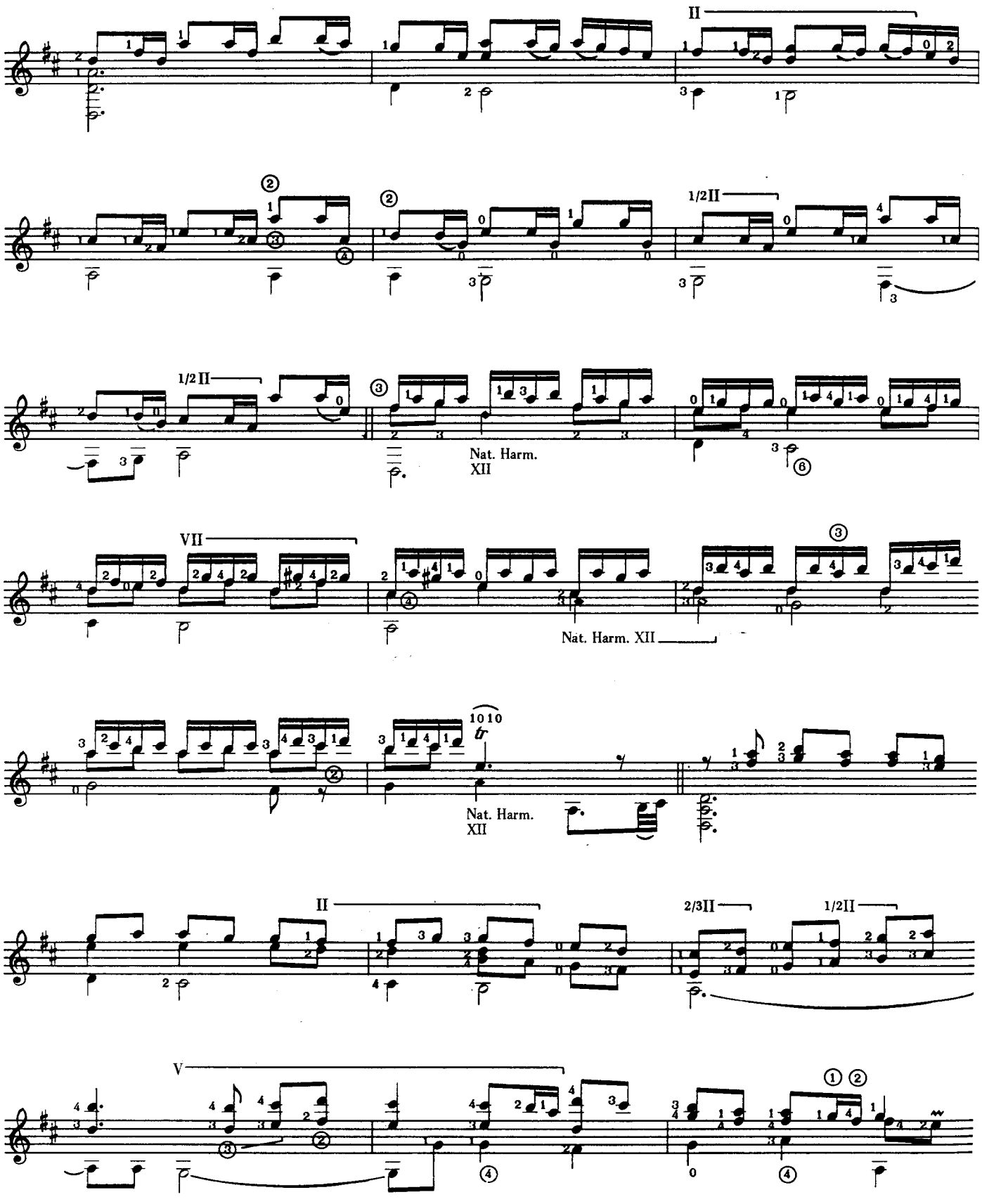
PASSACAILLE

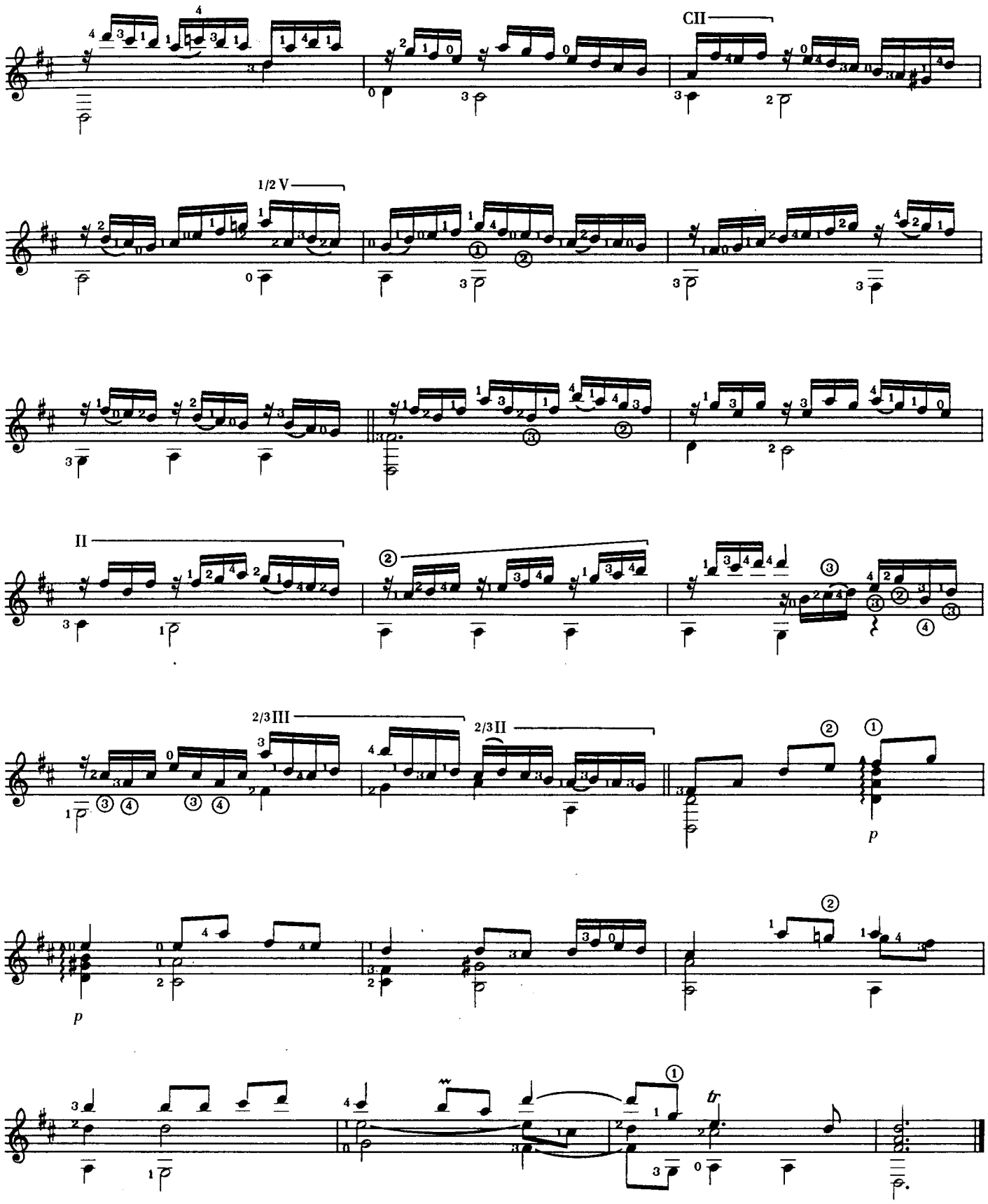
Arranged by
CHRISTOPHER PARKENING

SYLVIUS LEOPOLD WEISS

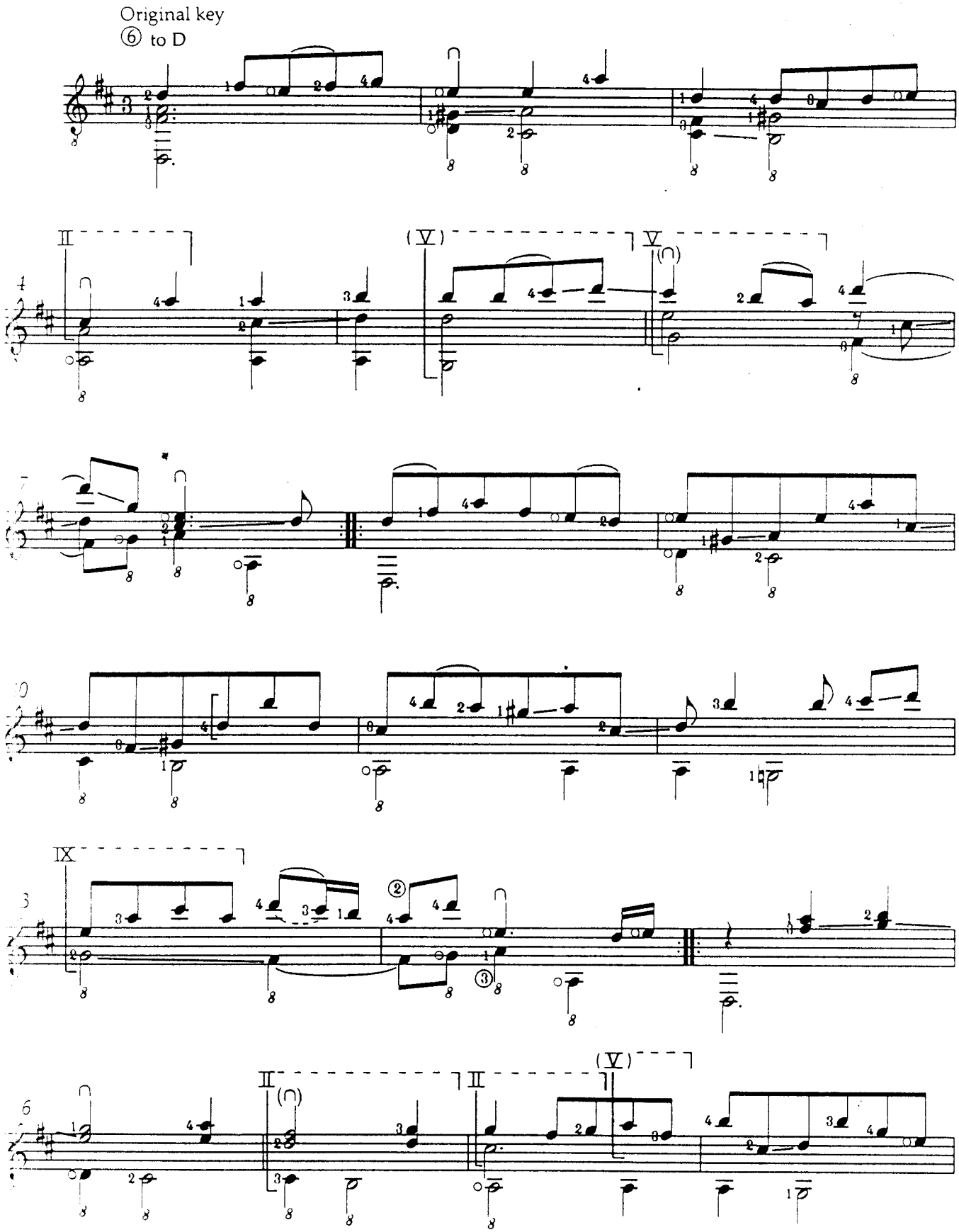


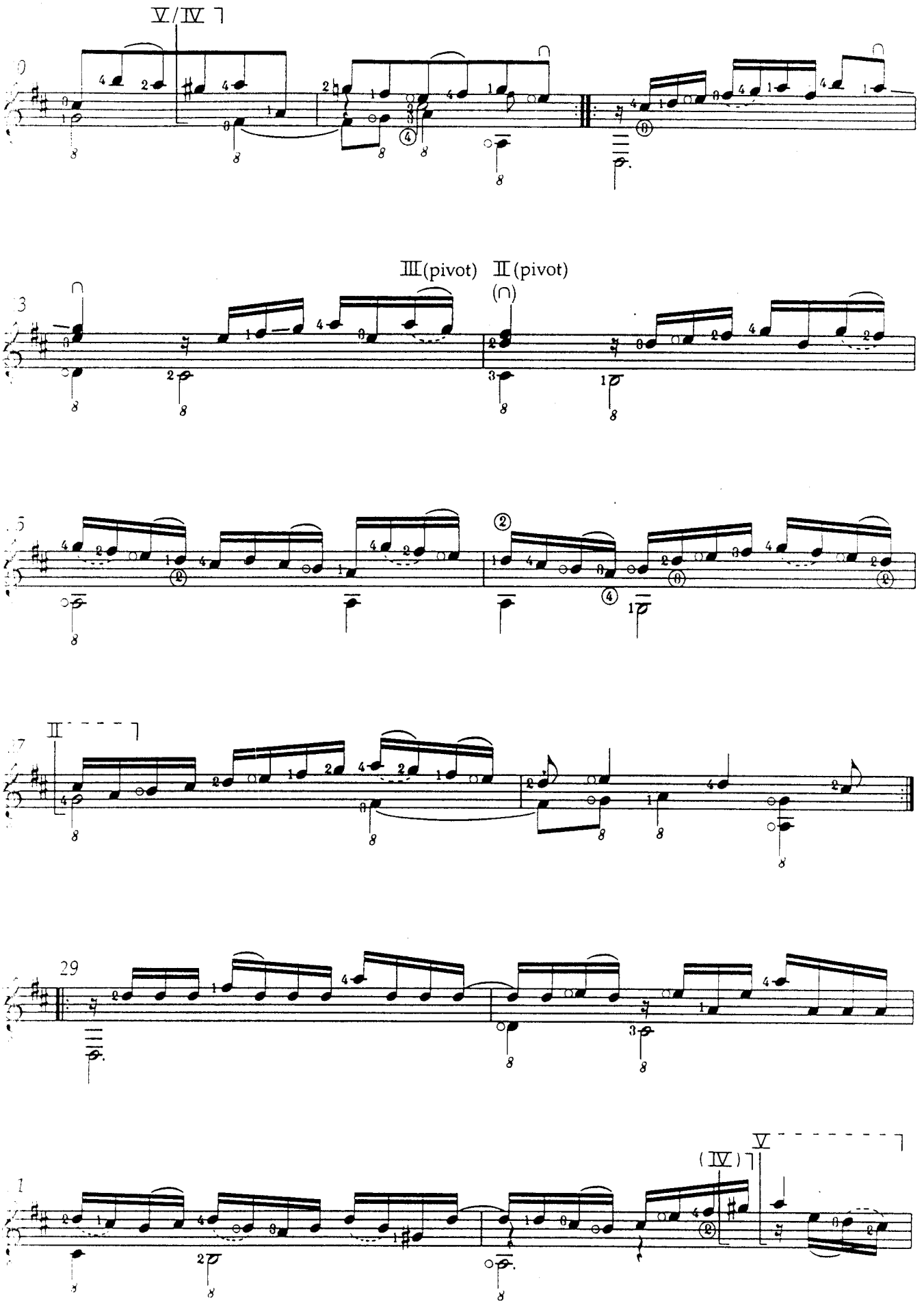

CII
1/2 II
1/2 II
II
tr
II
1/2 II
CV
II
III
2/3 II

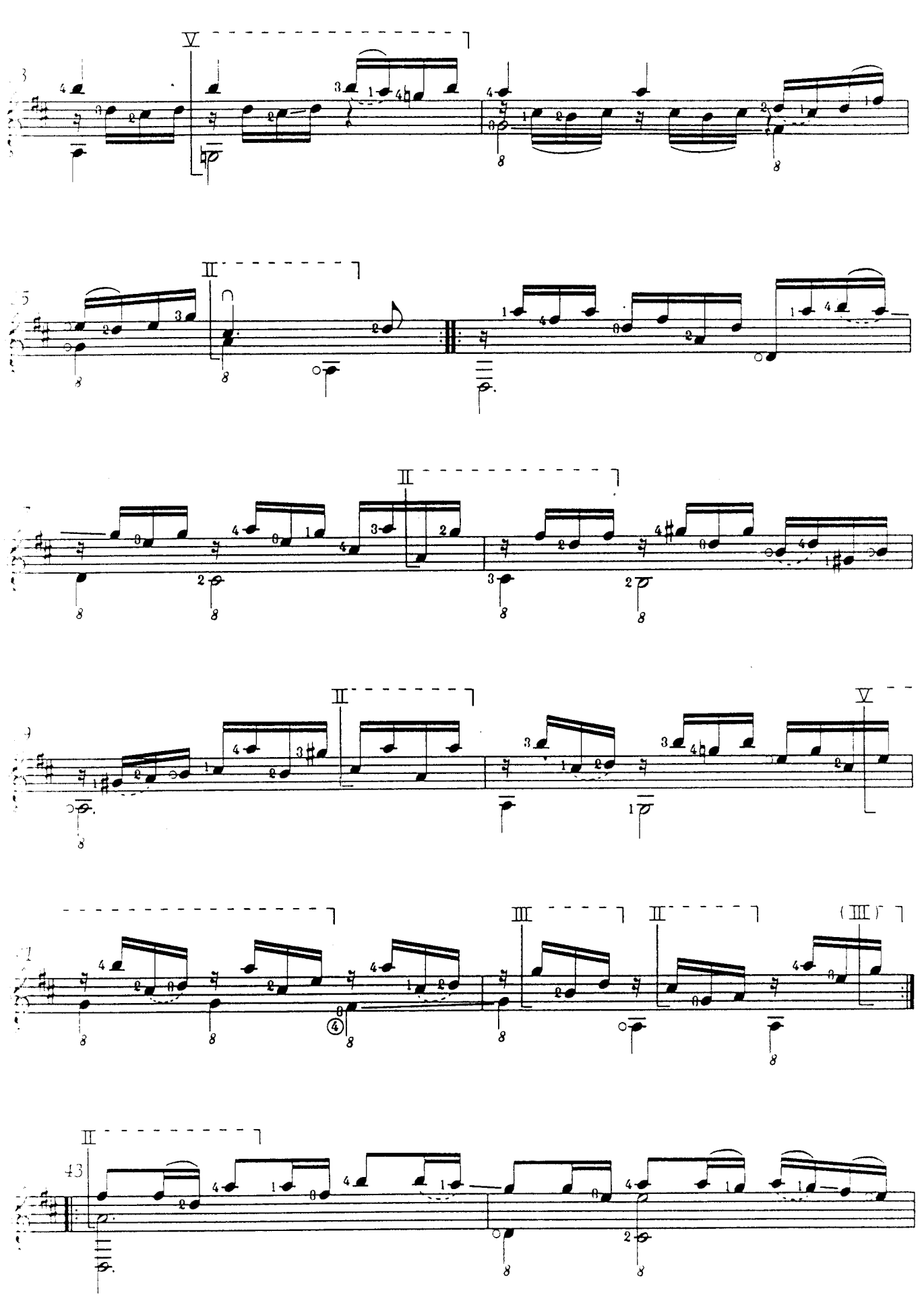

II
1/2 II
1/2 II
Nat. Harm.
XII
VII
Nat. Harm. XII
Nat. Harm.
XII
II
2/3 II
1/2 II
V

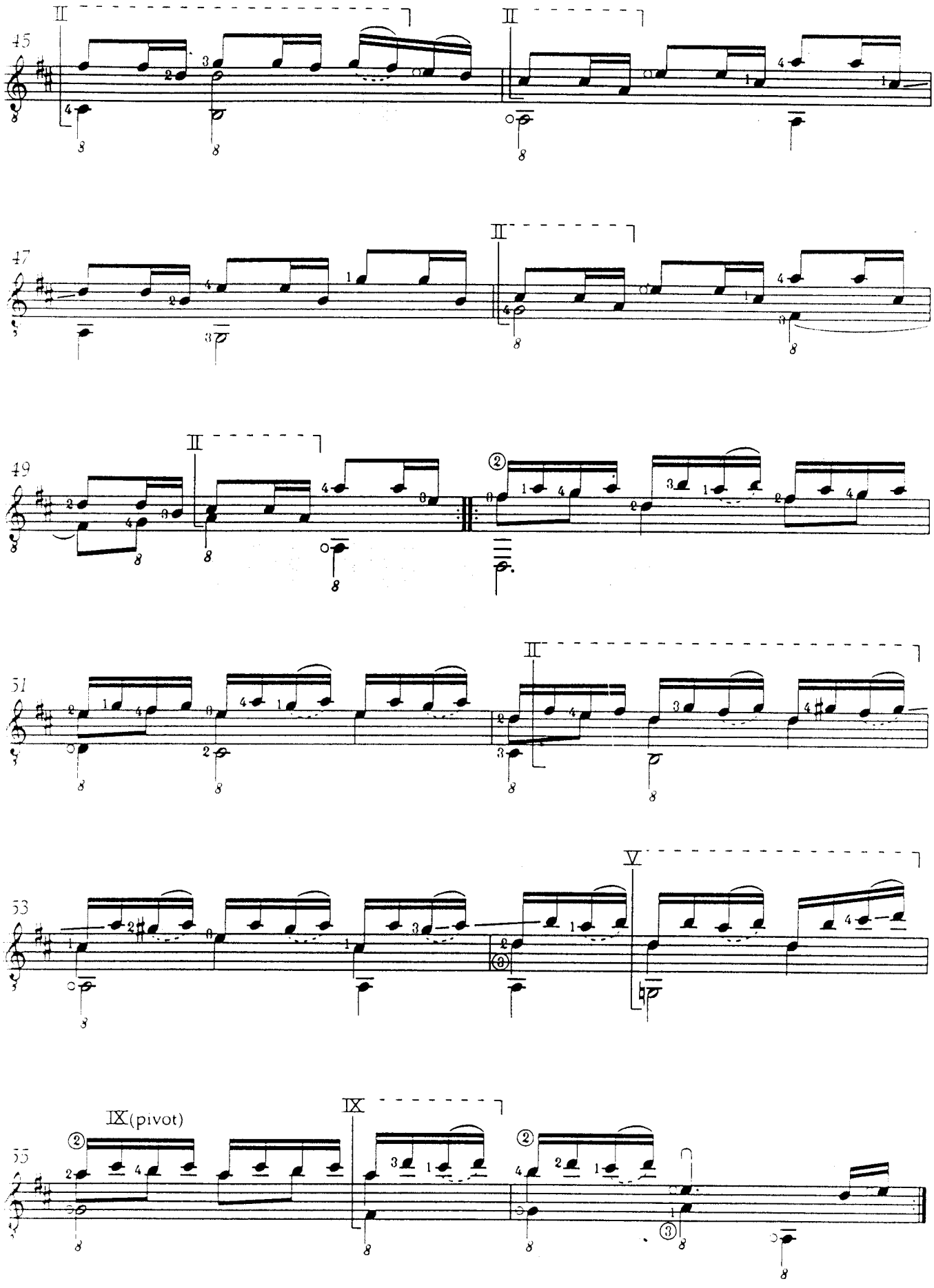

CII
1/2 V
II
2/3 III
2/3 II
p
p
tr

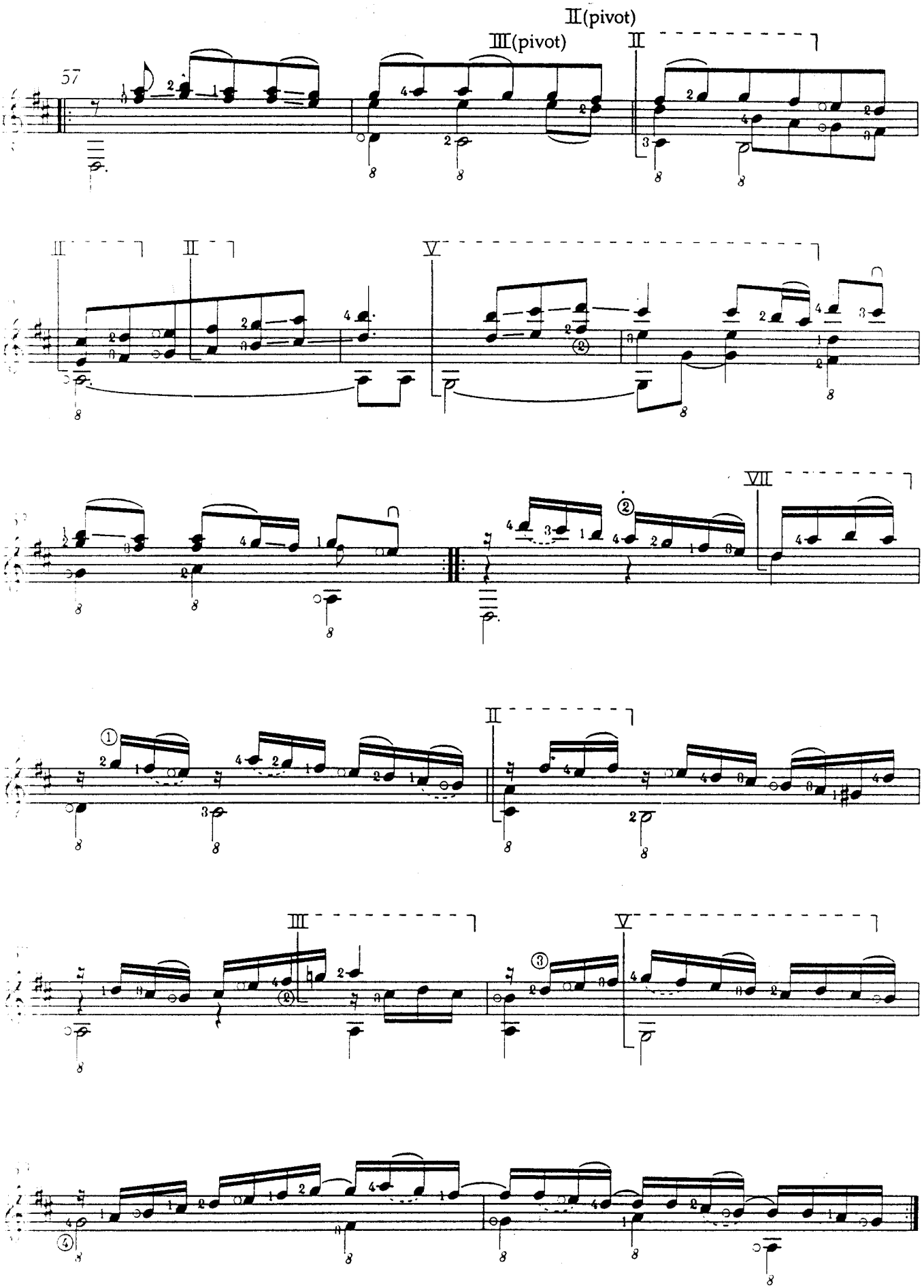
8. Passagaille

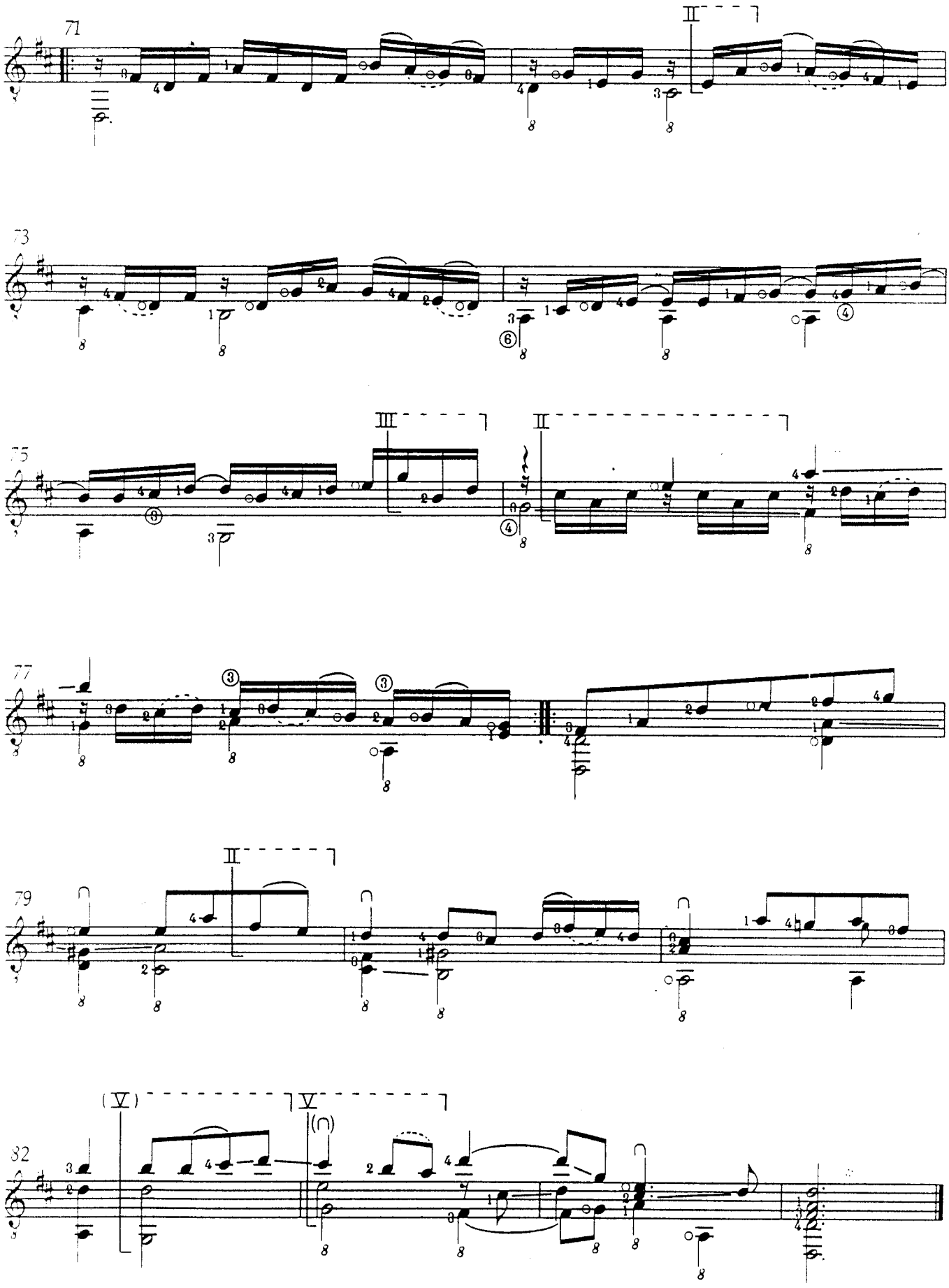



Ⅴ/Ⅳ
Ⅲ(pivot)
Ⅱ(pivot)
(∩)
Ⅱ
Ⅴ
(Ⅳ)




45
II
II
47
II
49
II
51
II
53
V
55
IX(pivot)
IX

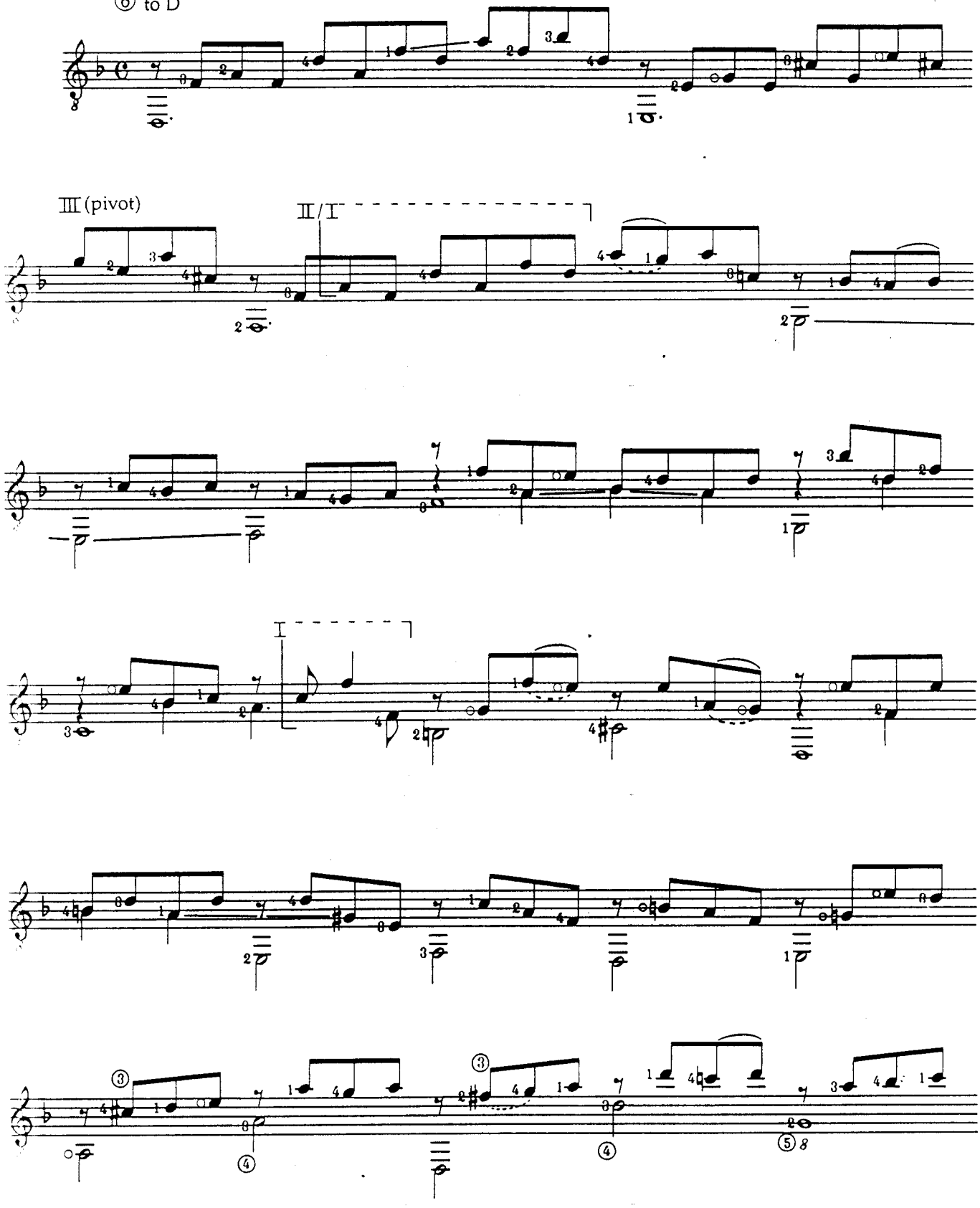

57
II(pivot)
III(pivot)
II
II
II
V
VII
II
III
V

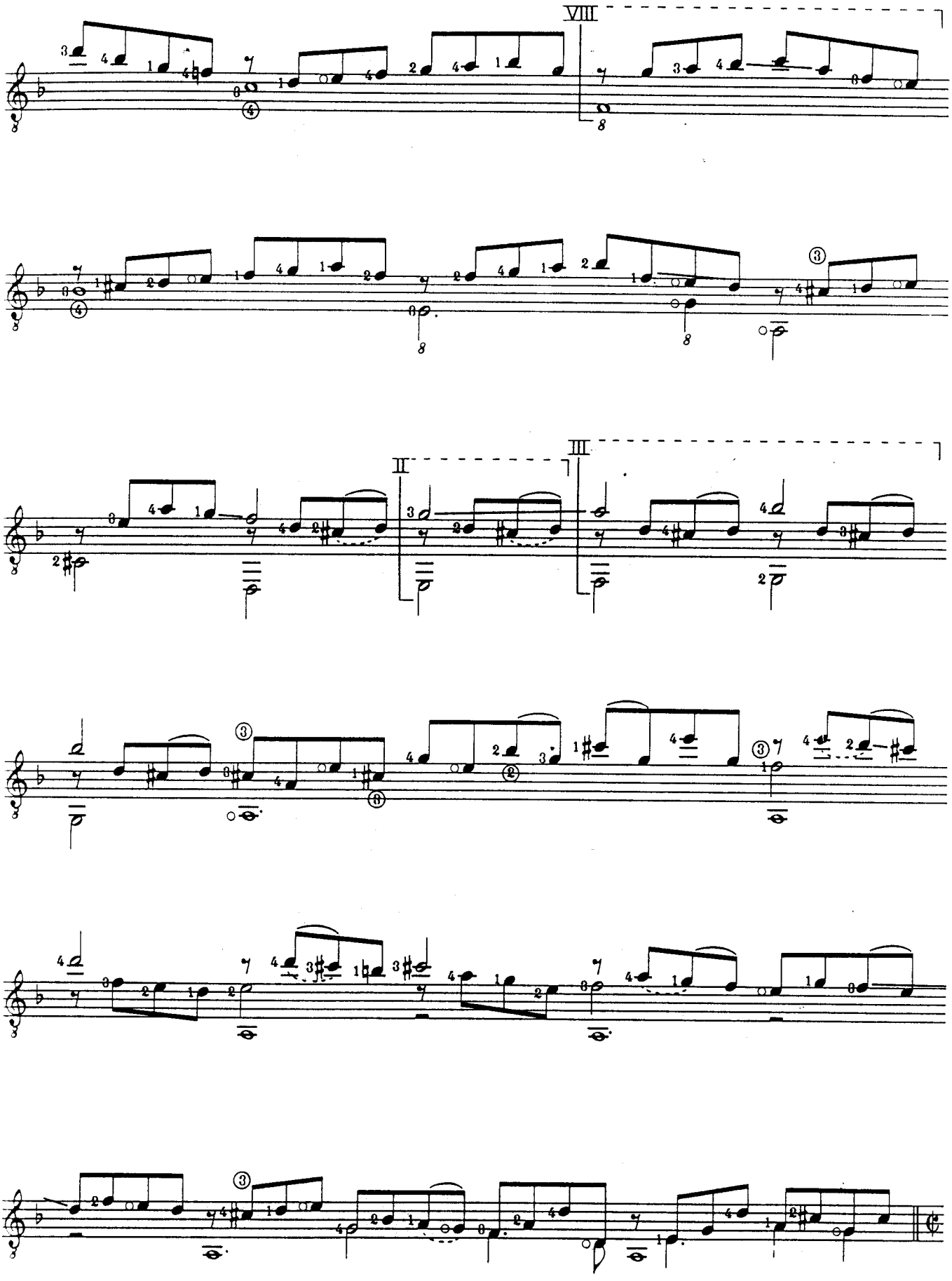


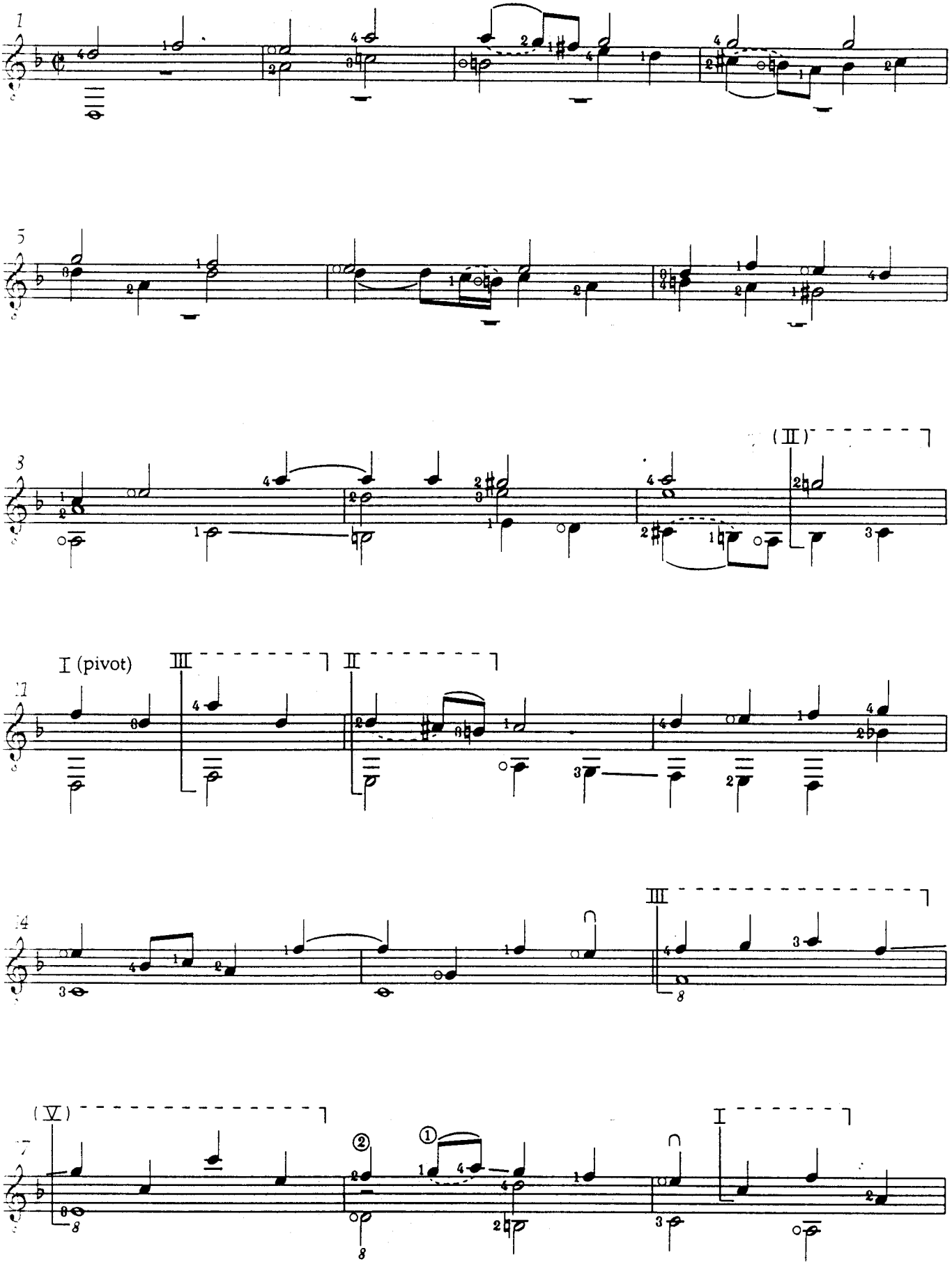
Printed in England

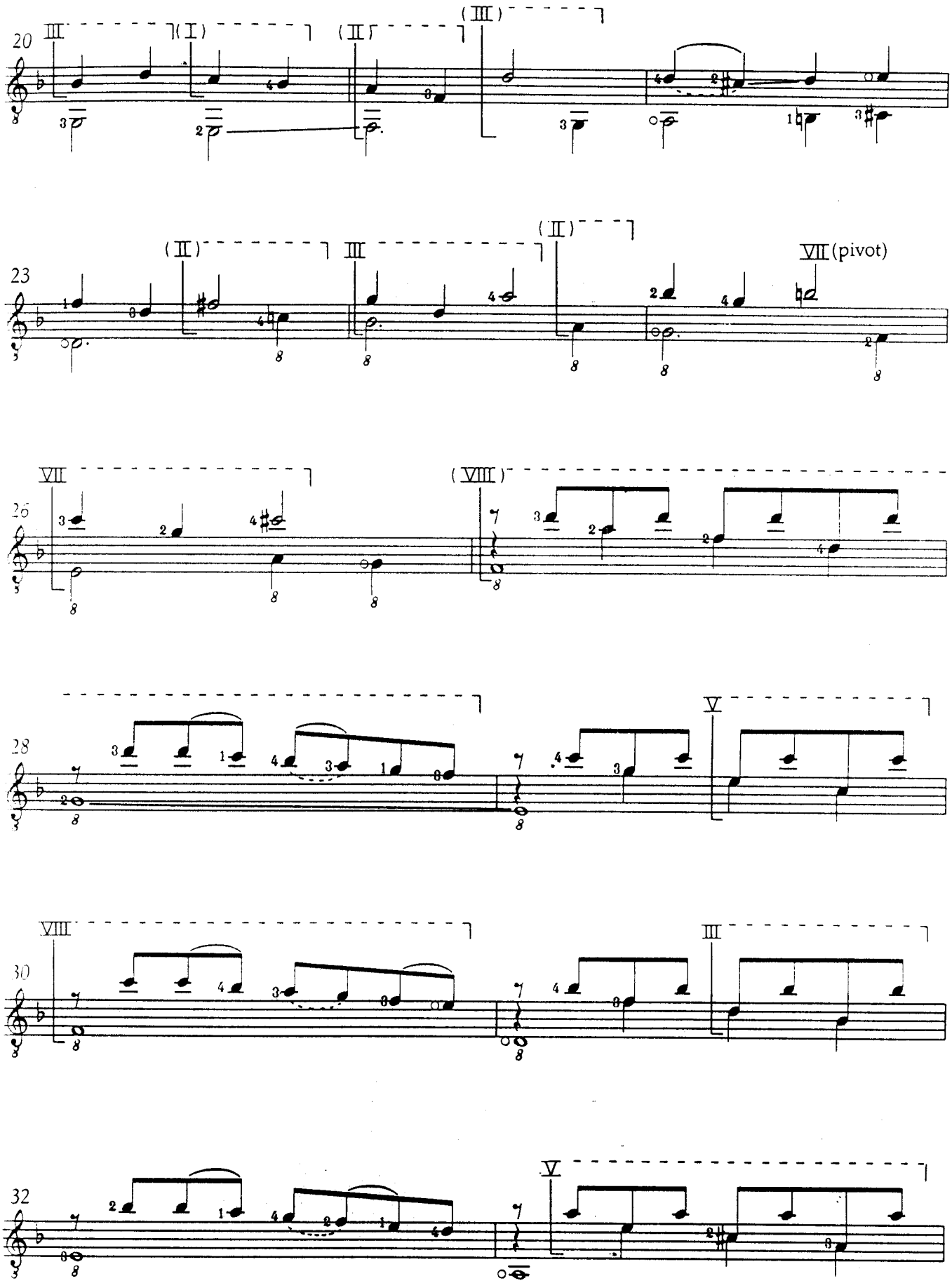
2. Fantasie

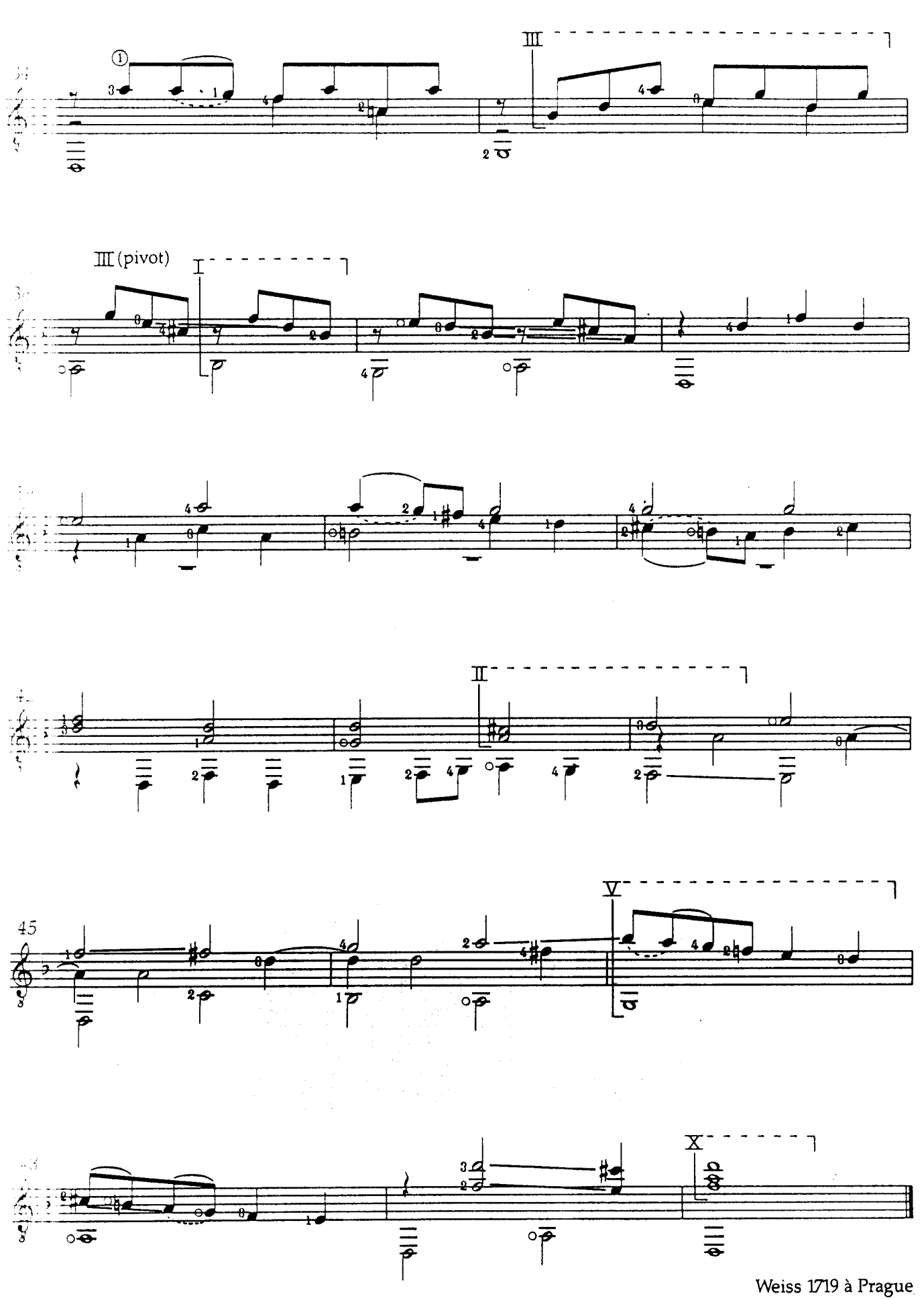
Original key: C Minor
⑥ to D




VIII
III
II


1
5
(II)
9
I (pivot)
III
II
13
III
17
(V)
②
①
I


20
III
(I)
(II)
(III)
23
(II)
III
(II)
VII (pivot)
26
VII
(VIII)
28
V
30
VIII
III
32
V

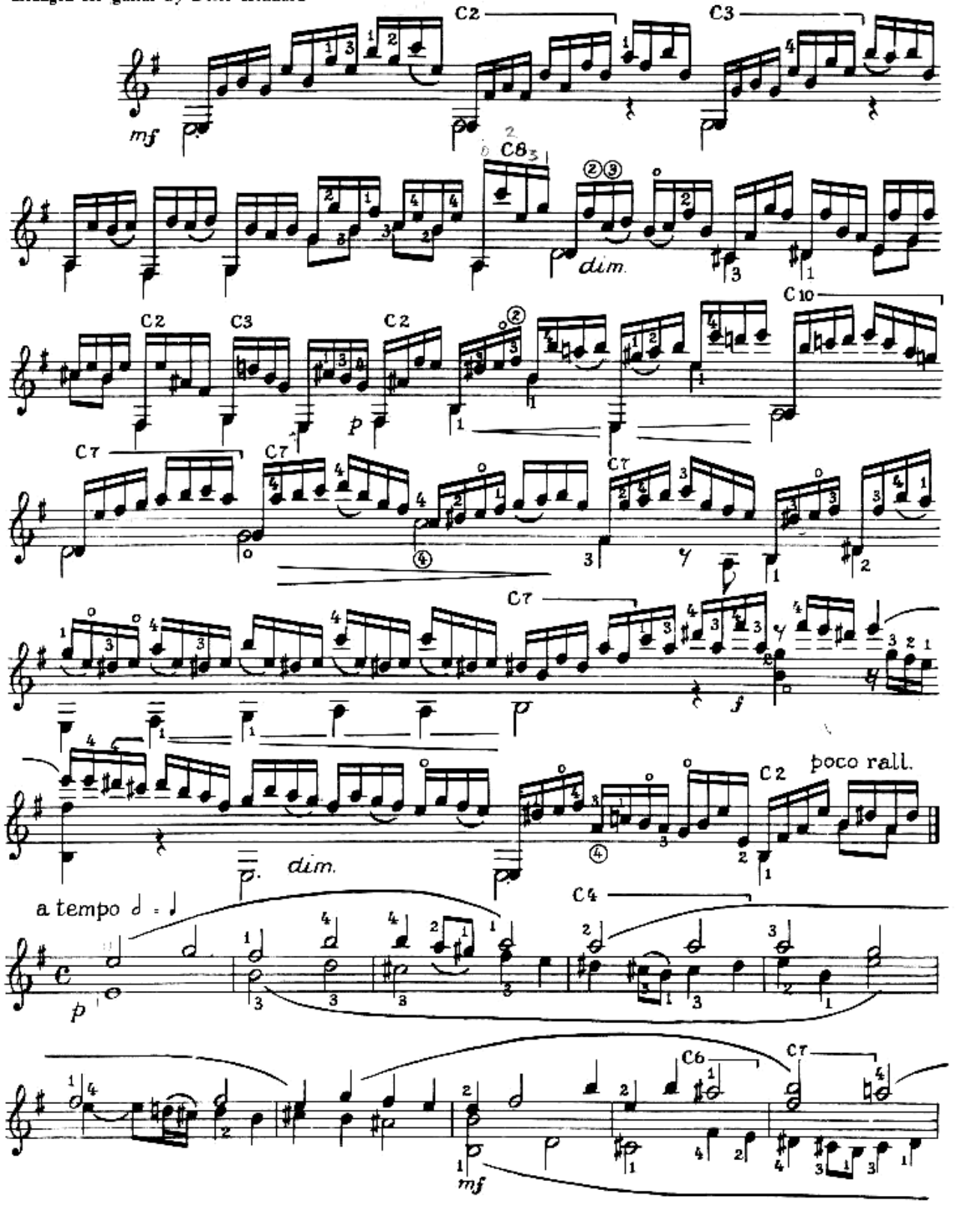

III
III (pivot)
I
II
V
X
45

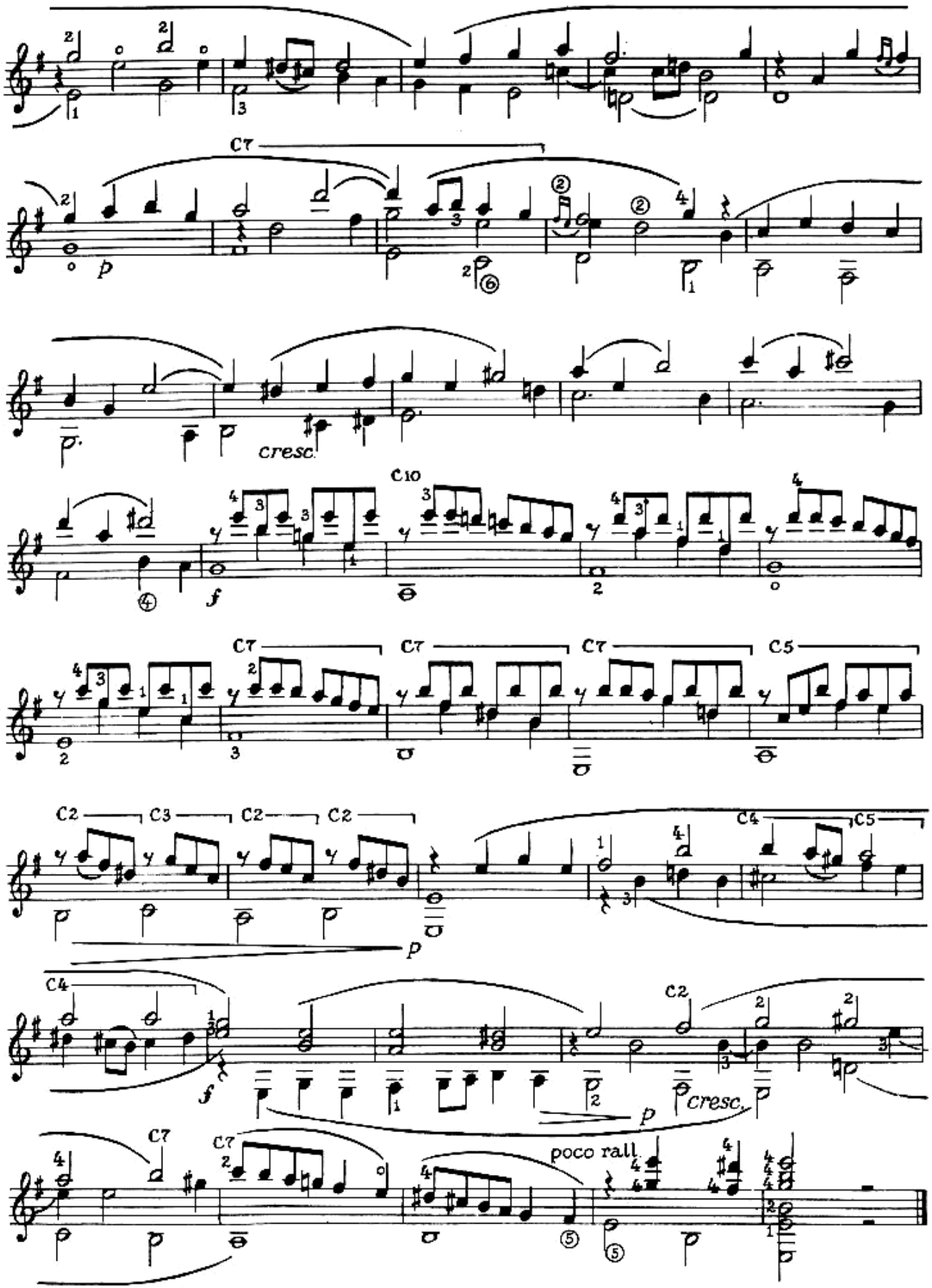
FANTASIE

for guitar solo

Transcribed from the lute tablature and arranged for guitar by Deric Kennard

Sylvius Leopold Weiss



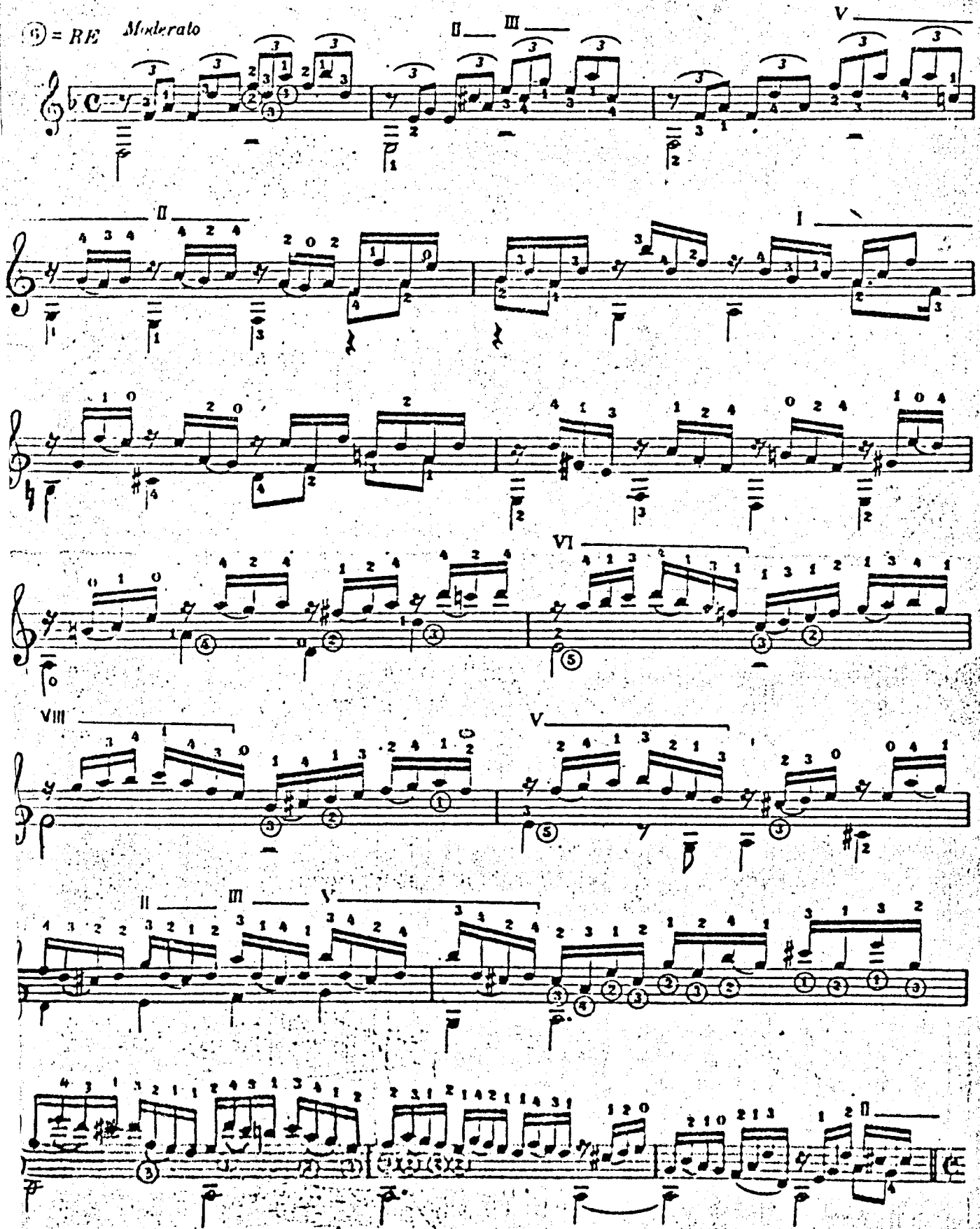

C7
p
cresc.
C10
f
C7
C7
C7
C5
C2
C3
C2
C2
p
C4
C5
C4
f
p
C2
cresc.
C7
C7
poco rall.

FANTASIE

(Orig. para Laúd en Re m)

Realización de la Tablatura para Laúd
y Versión para Guitarra por José de Azpiazu

SILVIO LEOPOLDO WEISS
(1686-1750)



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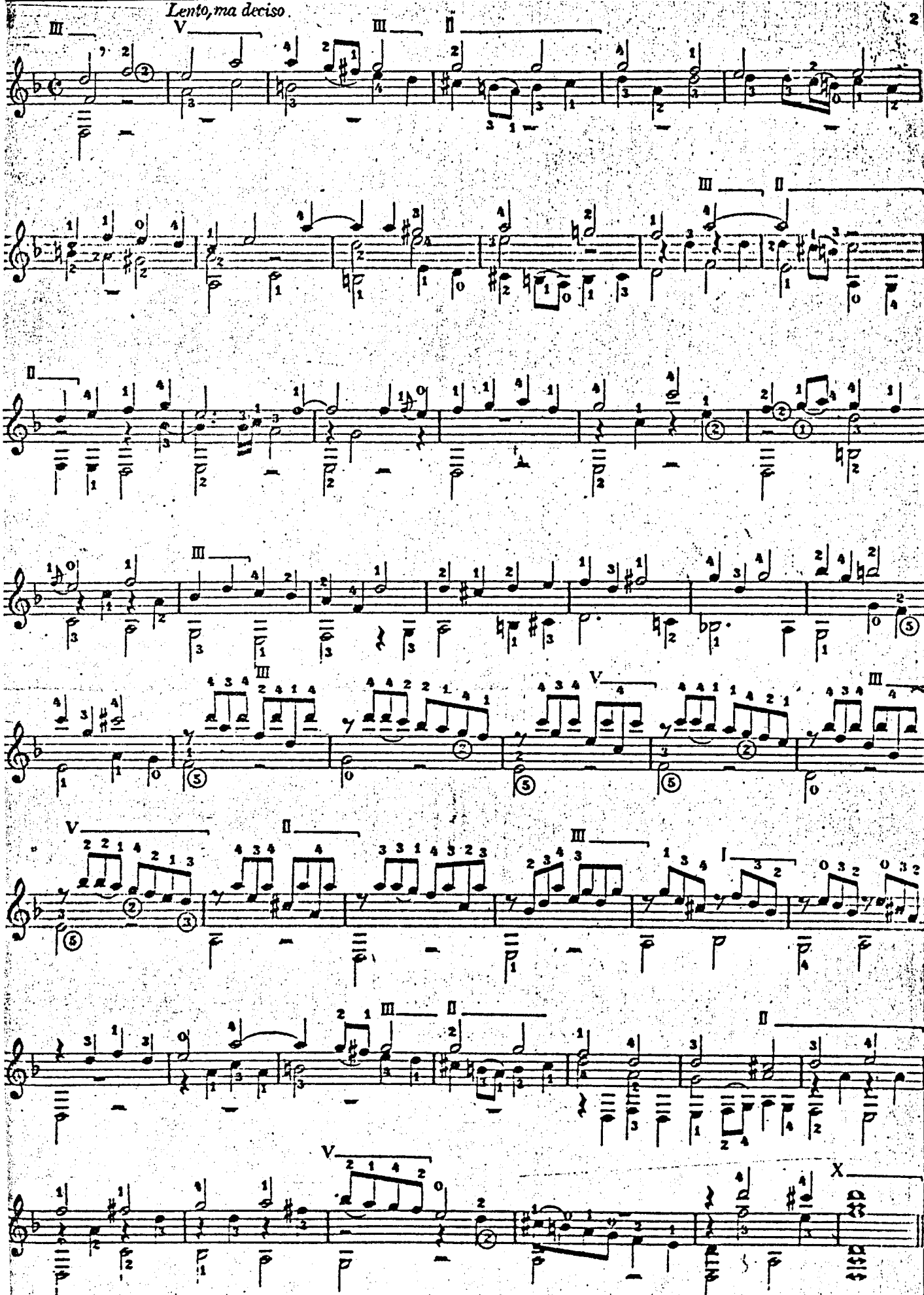
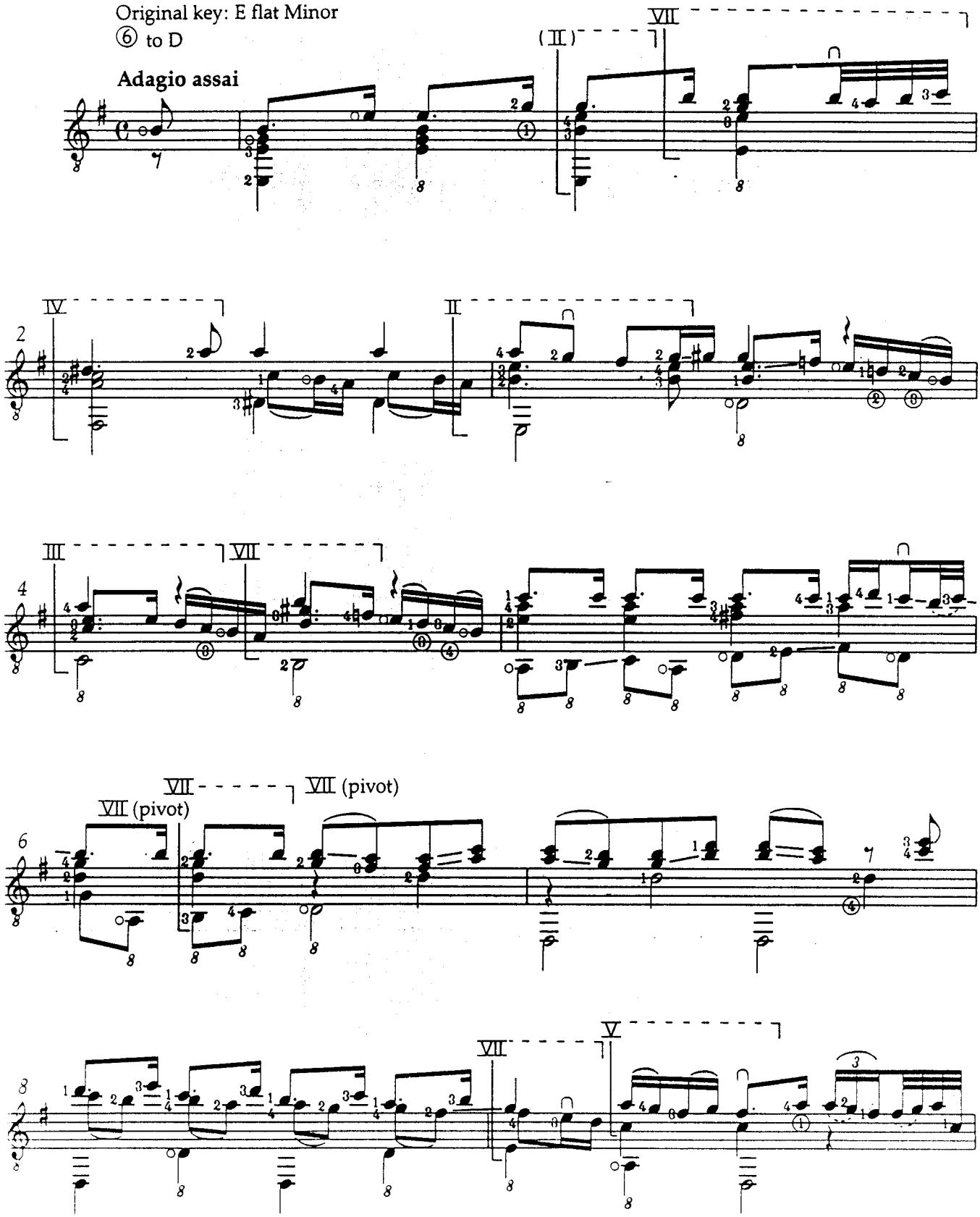
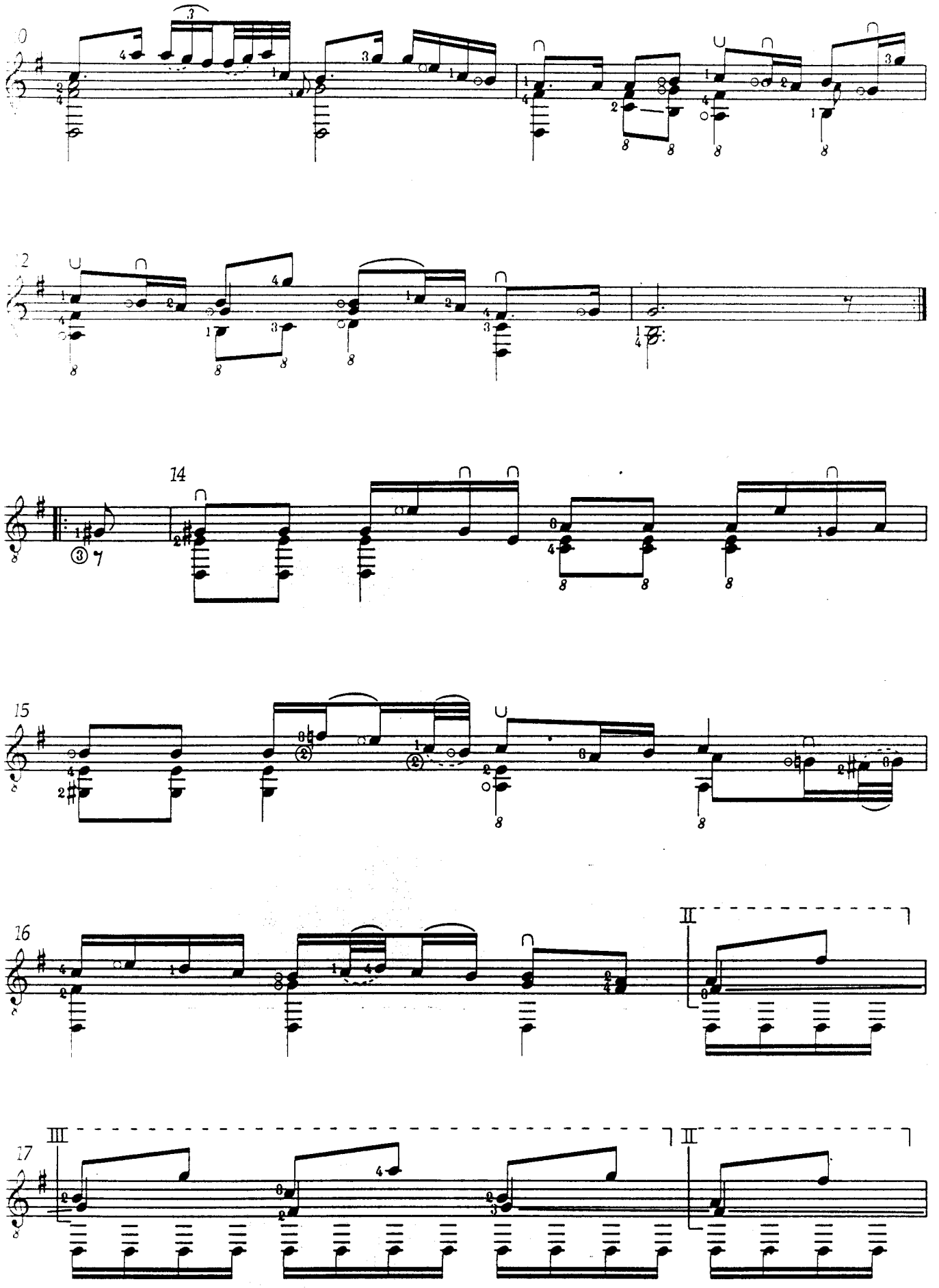
Lento, ma deciso.

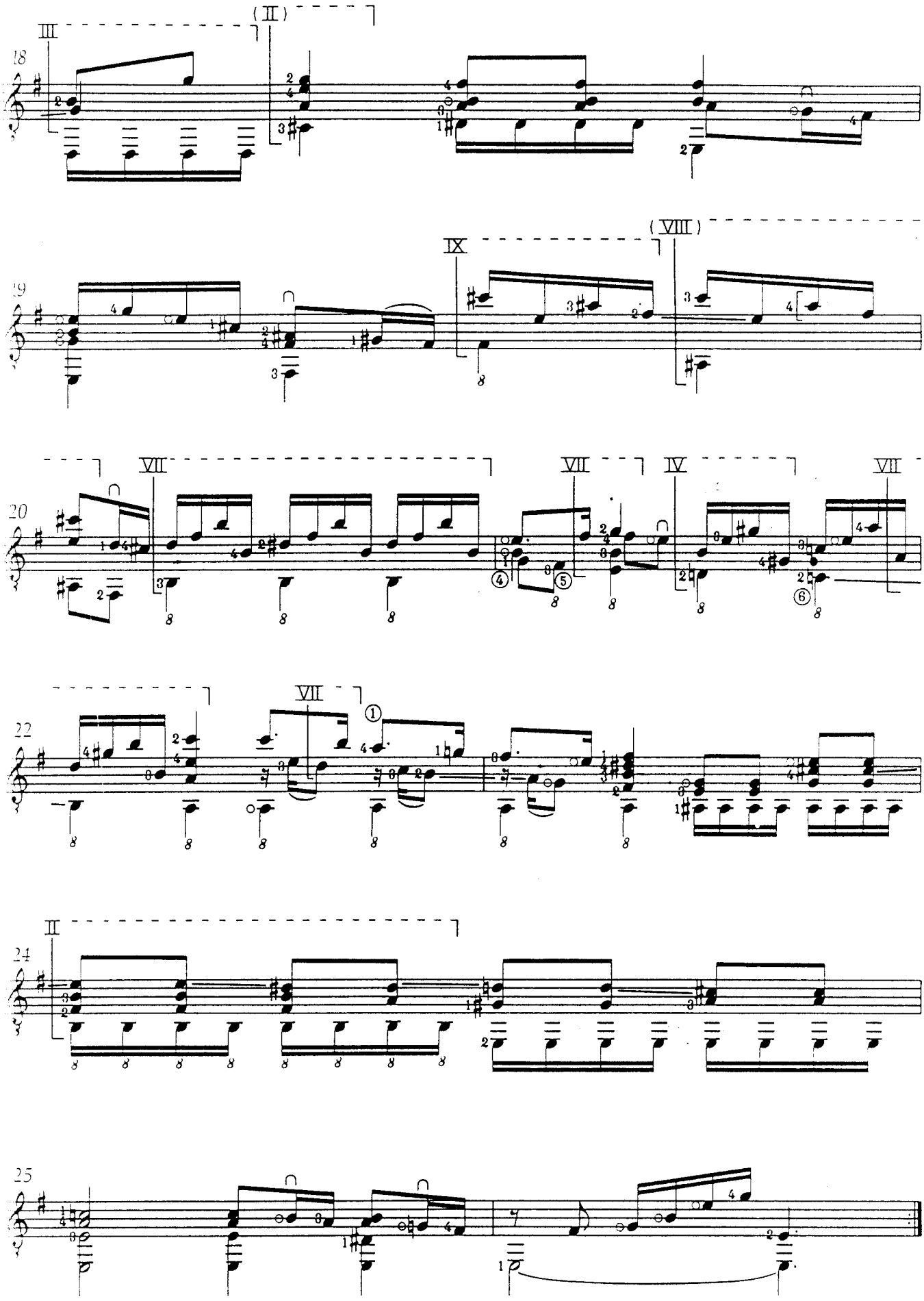


7. Tombeau sur la Mort de M: Cajetan Baron d'Hartig

Arrivée le 25 de mars 1719
Composée par Silvio Leopold Weiss à Dresden

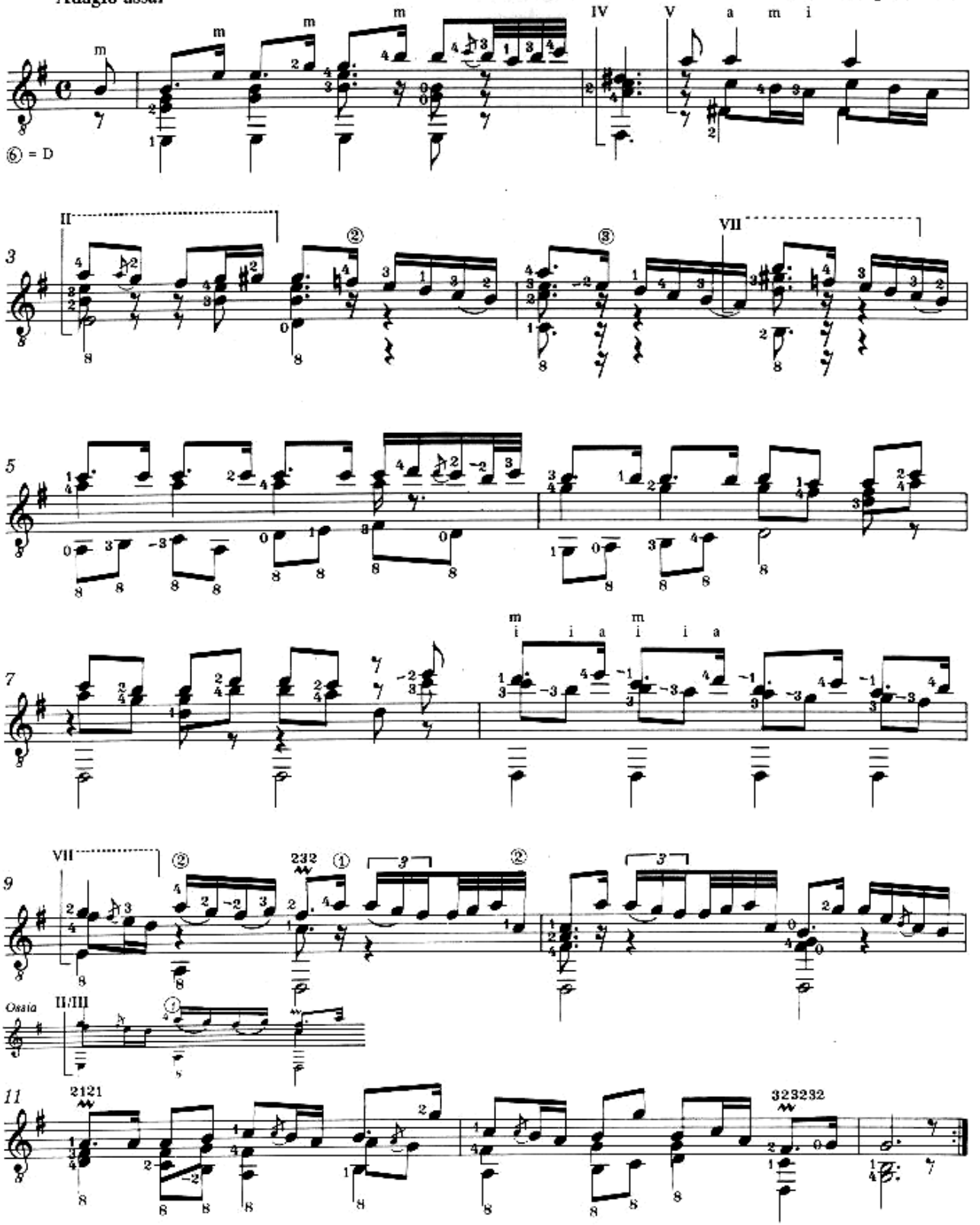


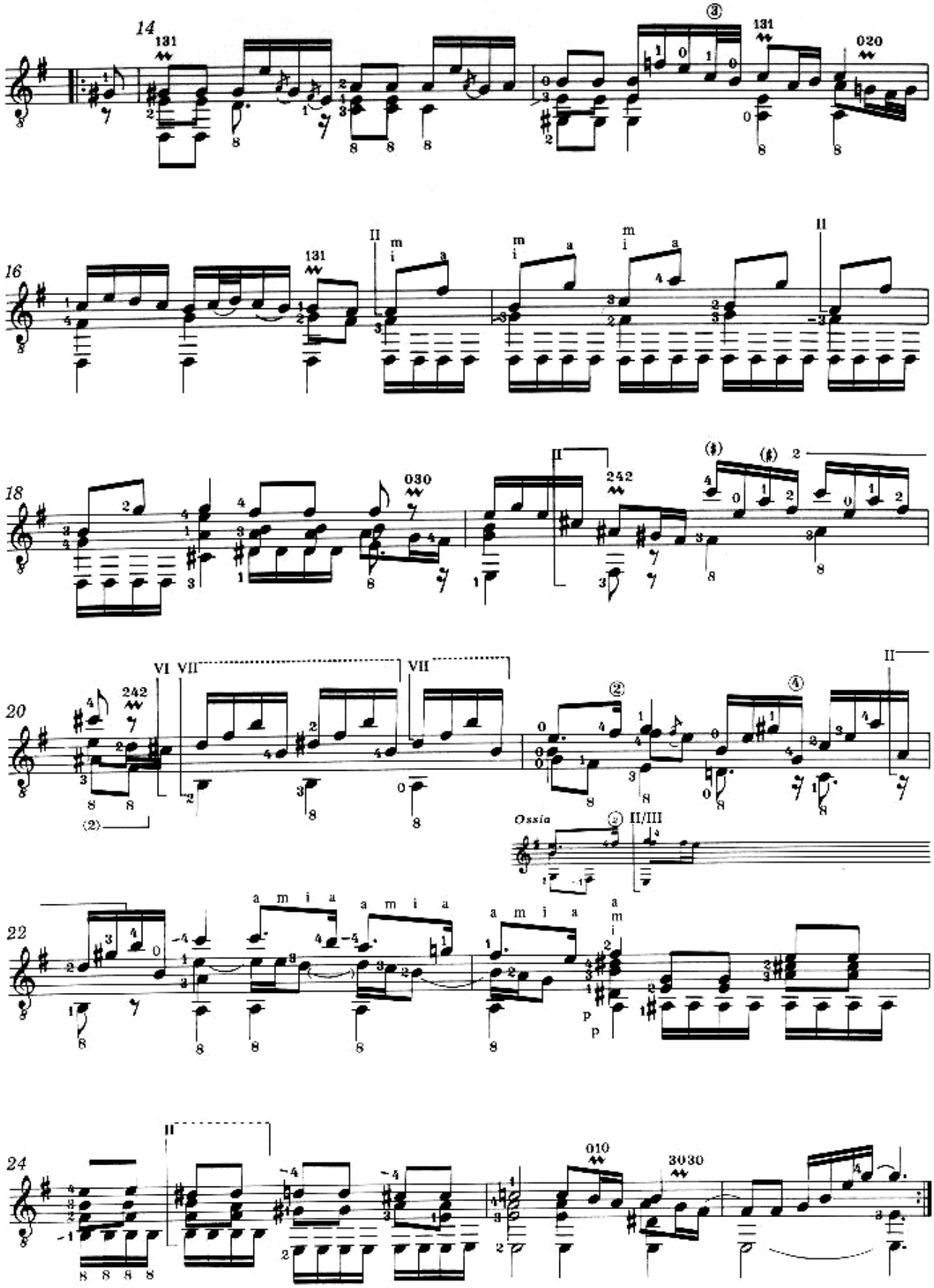



18
19
20
22
24
25

Adagio assai

Silvius Leopold Weiss



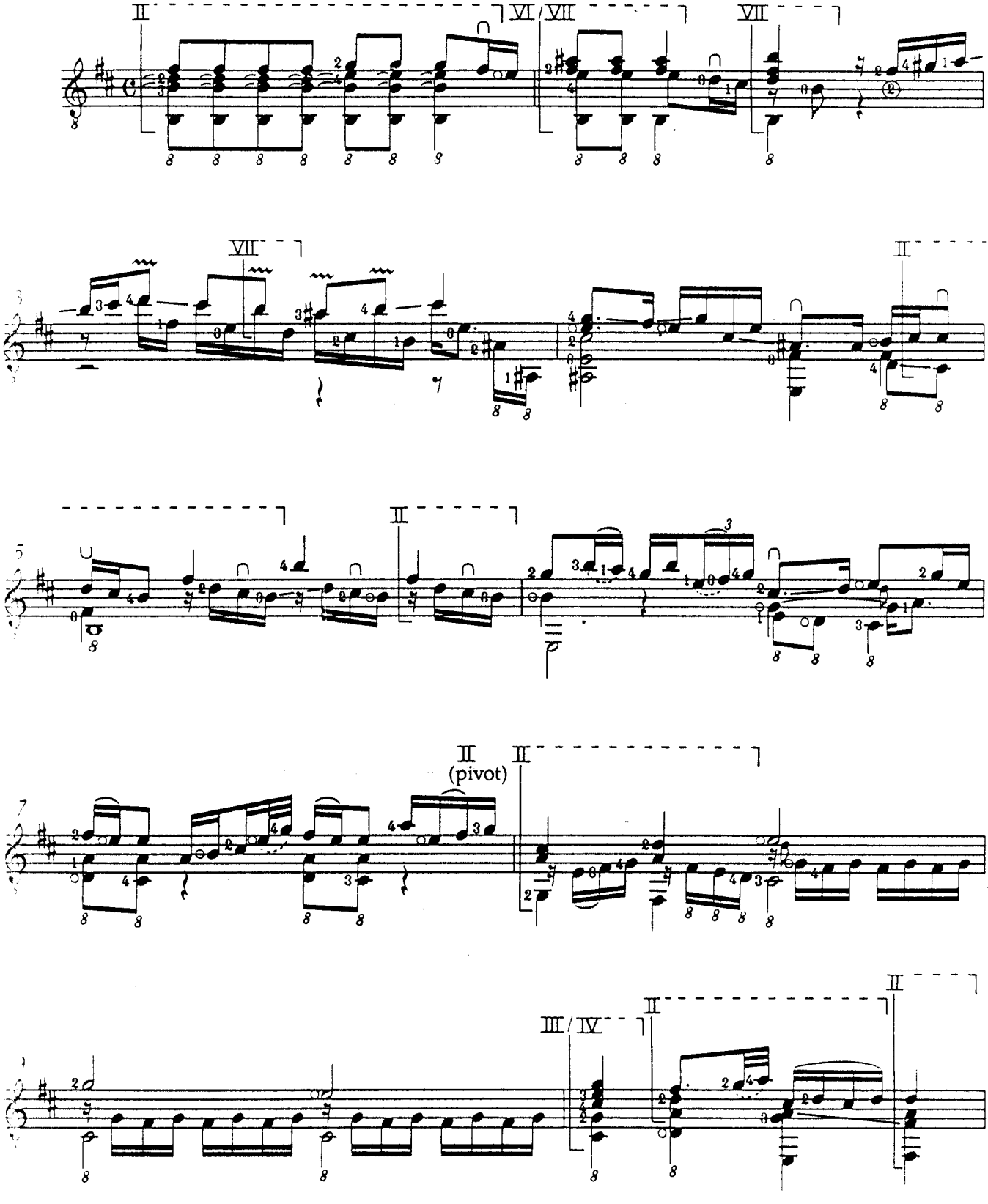

14
131
③
131
020
16
131
II
m i a
m i a
m i a
II
18
030
II
242
(♯)
(♯)
2
20
VI
VII
VII
242
(2)
②
④
II
Ossia
②
II/III
22
a m i a
a m i a
a m i a
a m i
p
p
24
II
010
3030

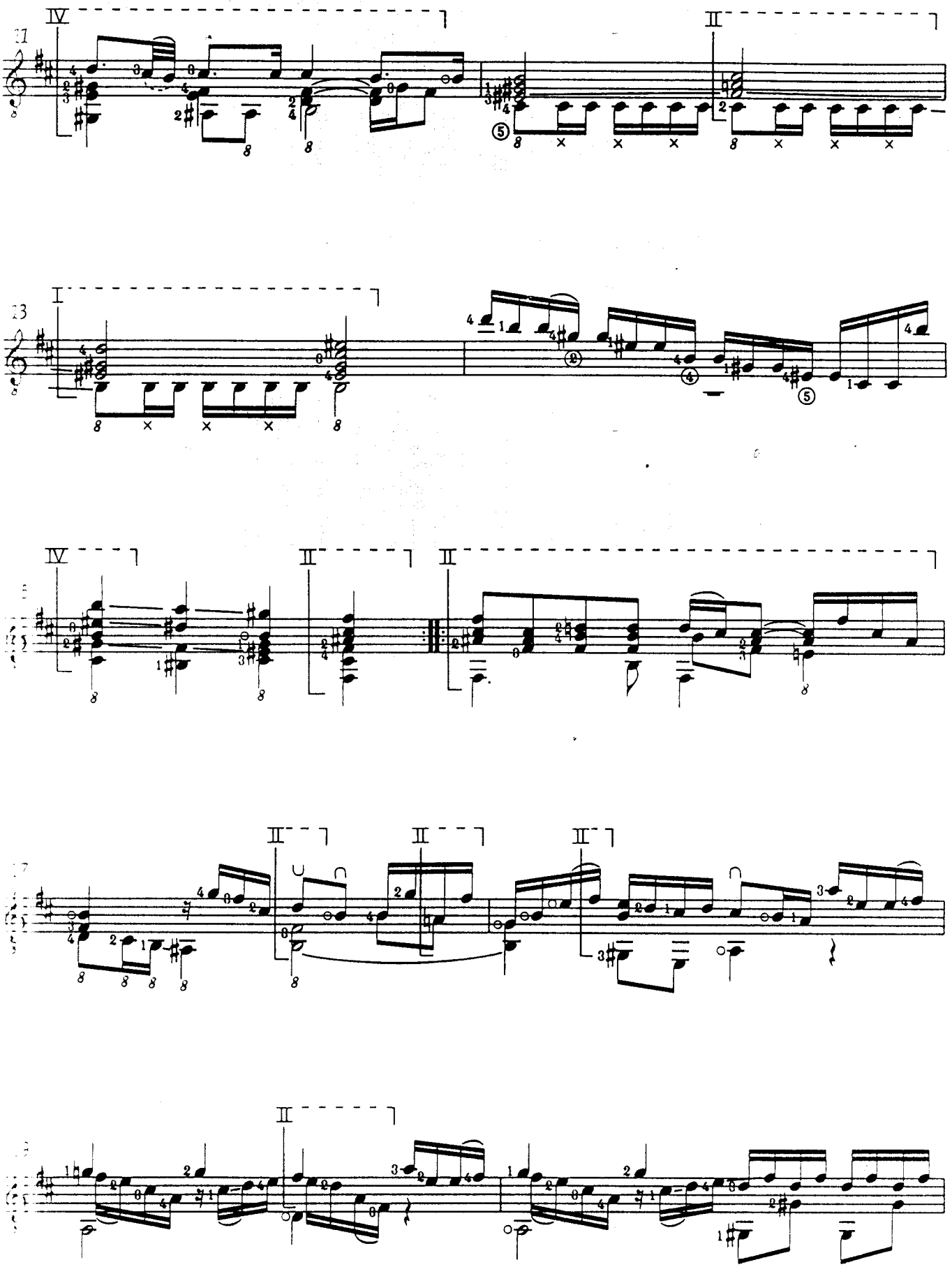
3. Tombeau sur la Mort de Mur. Comte d'Logy

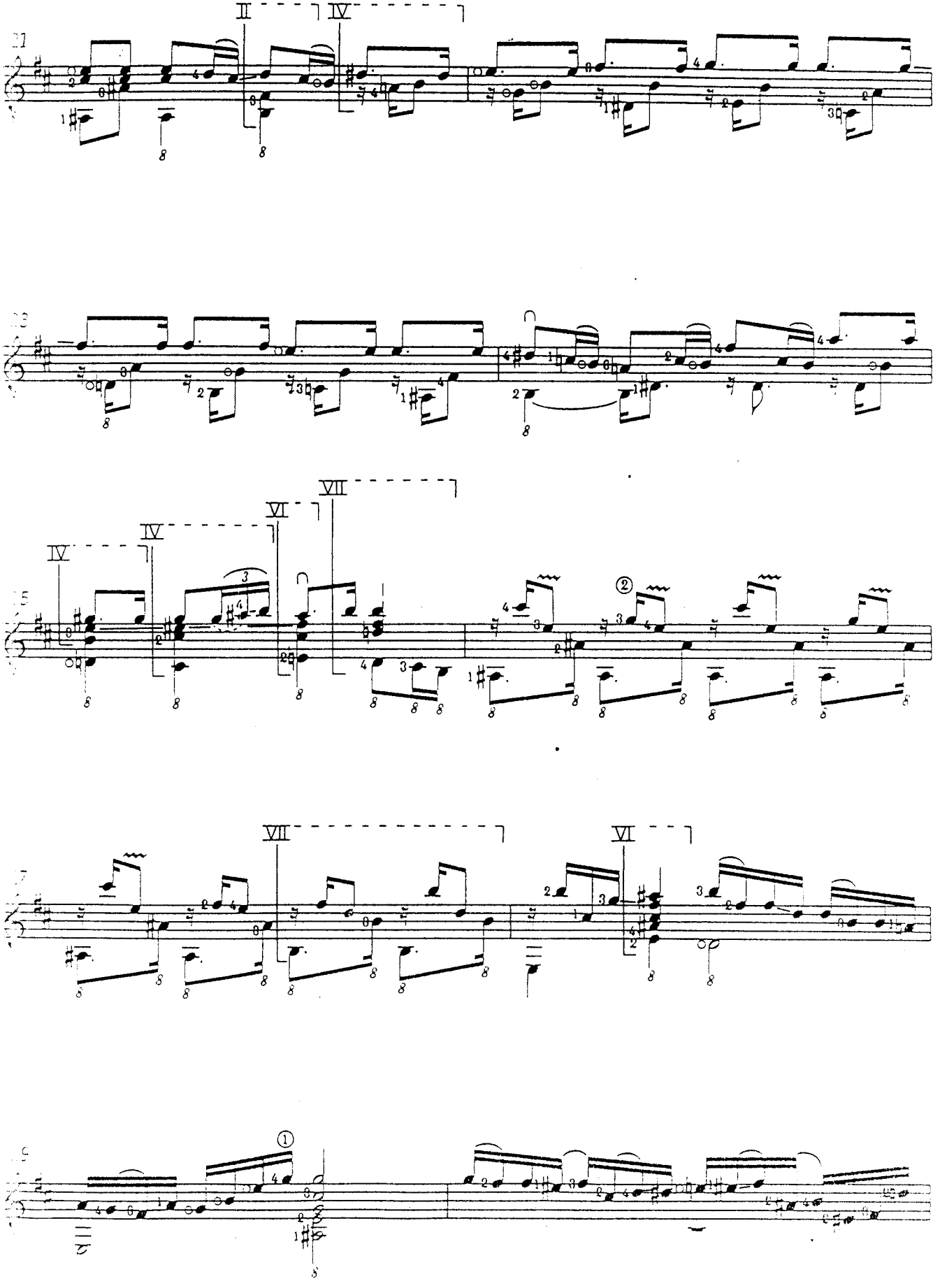
Arrivée 1721
Composée par Silvio Leopold Weiss

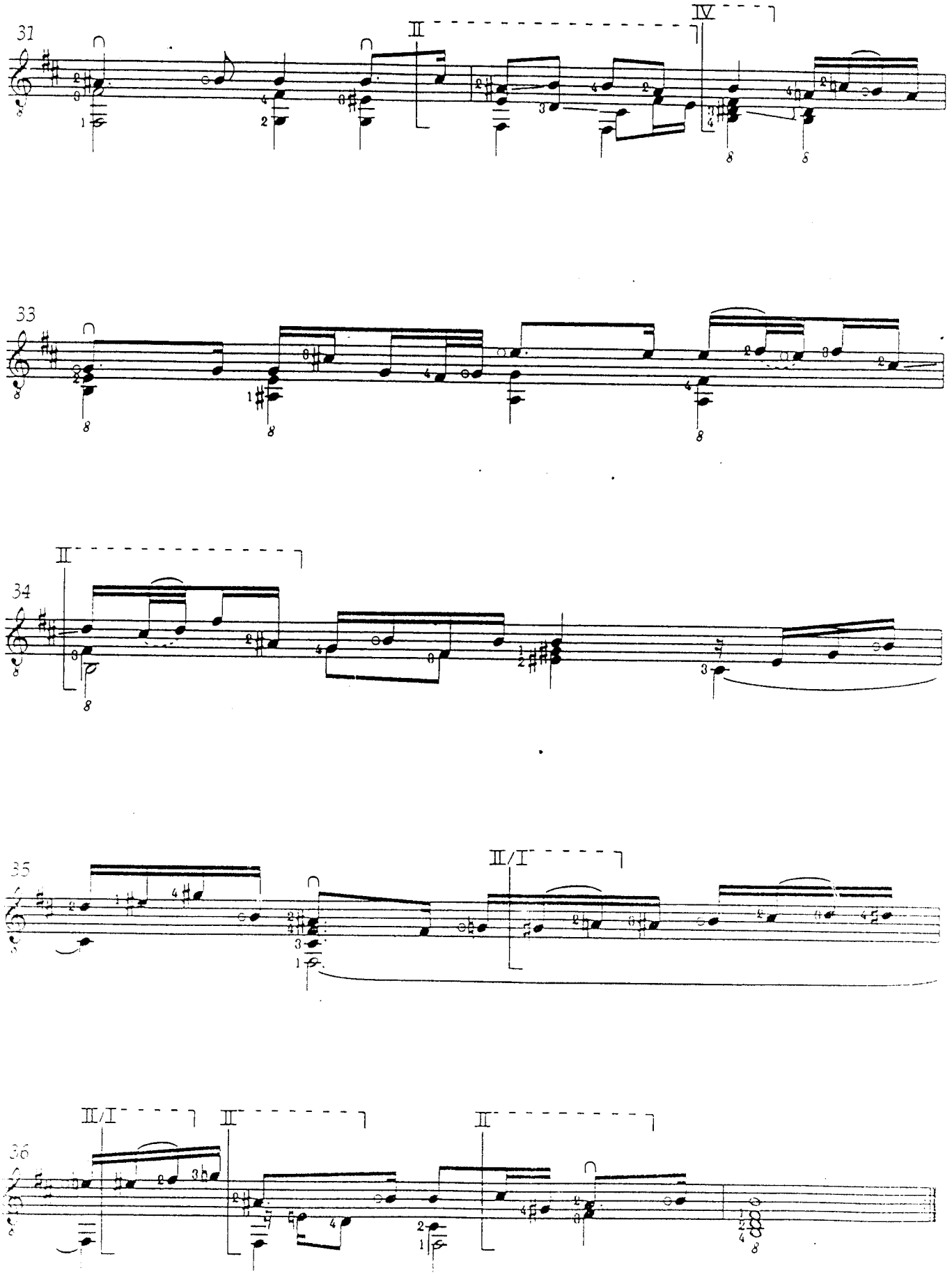
Original key: B flat Minor

Adagio

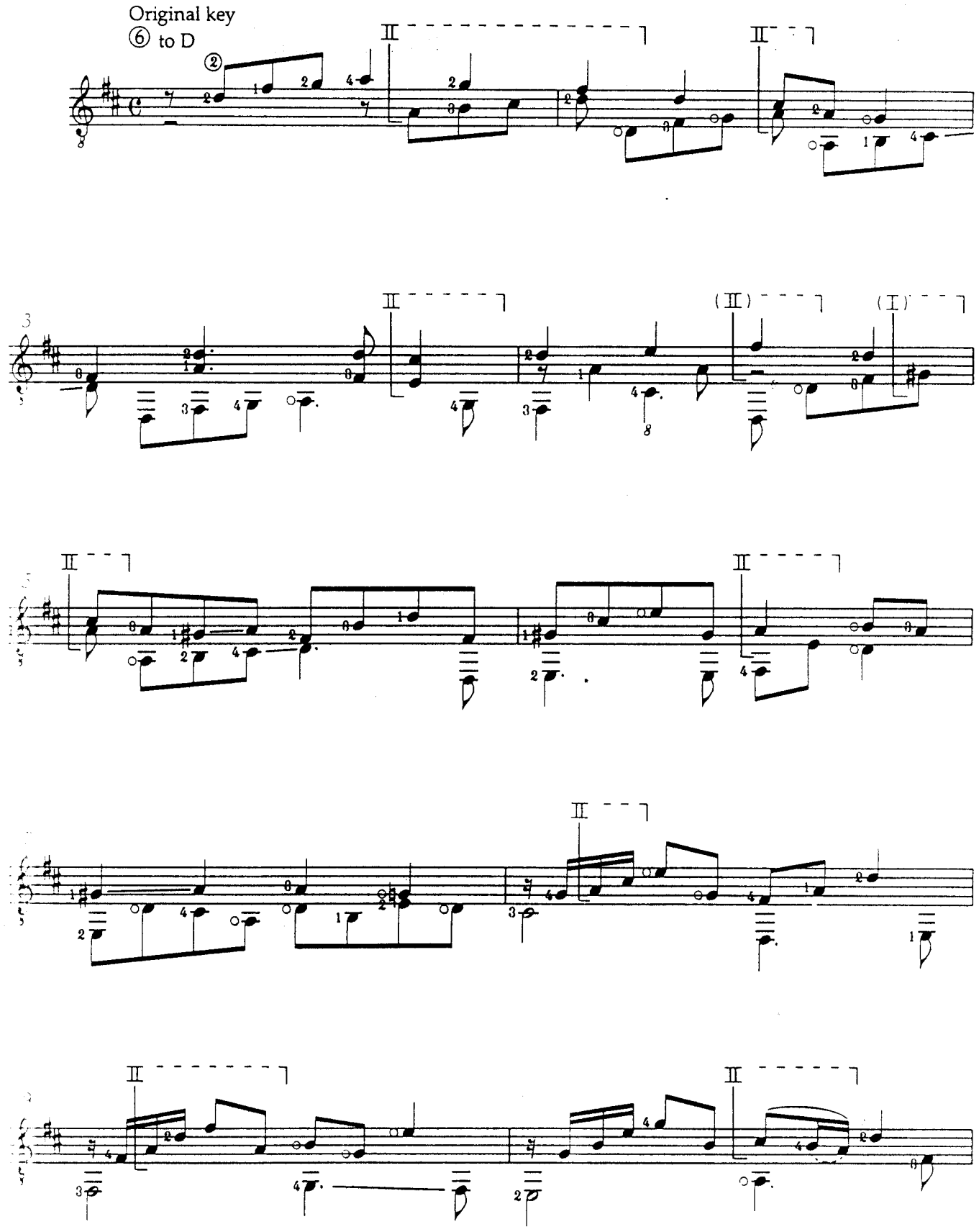


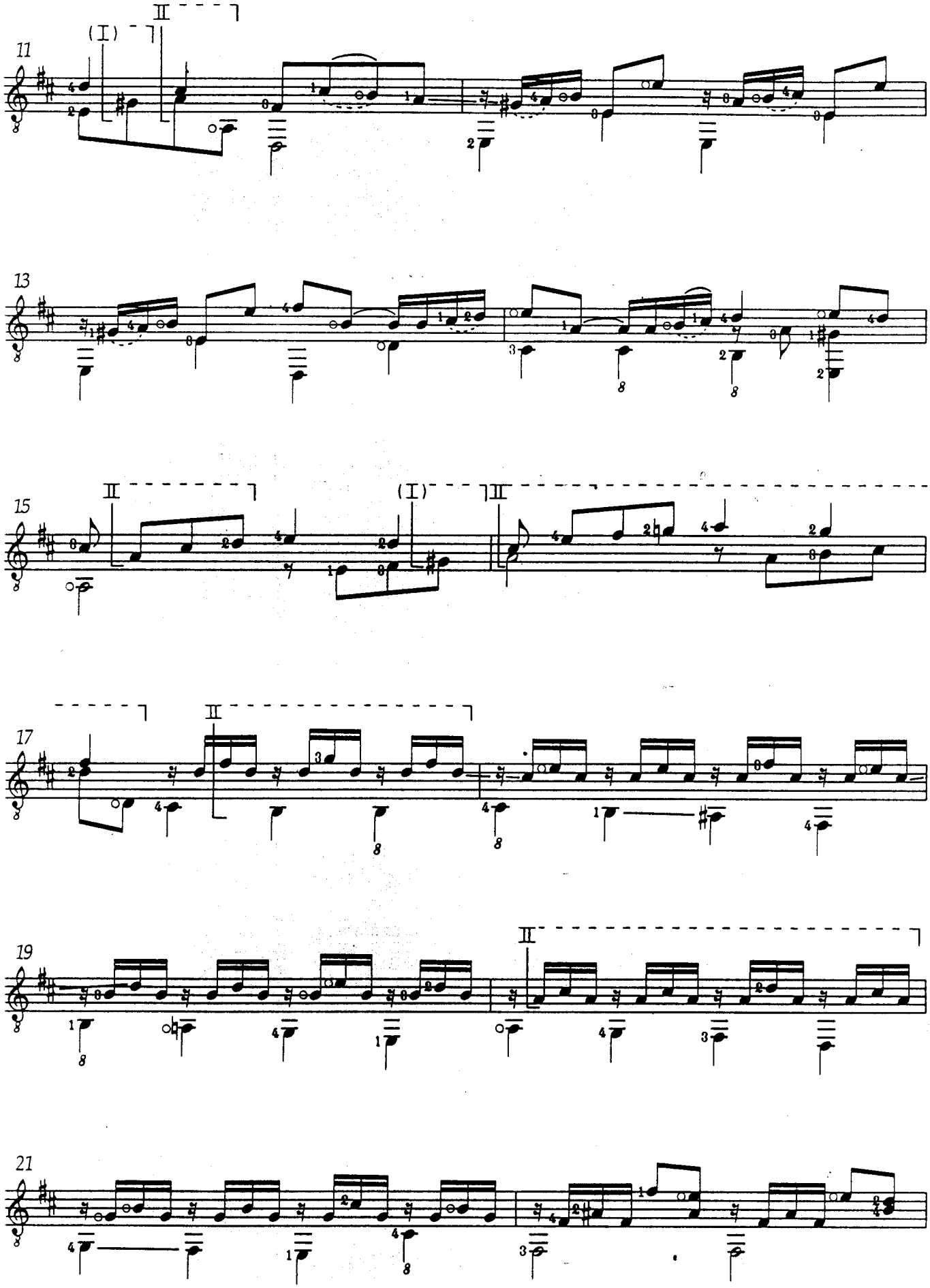


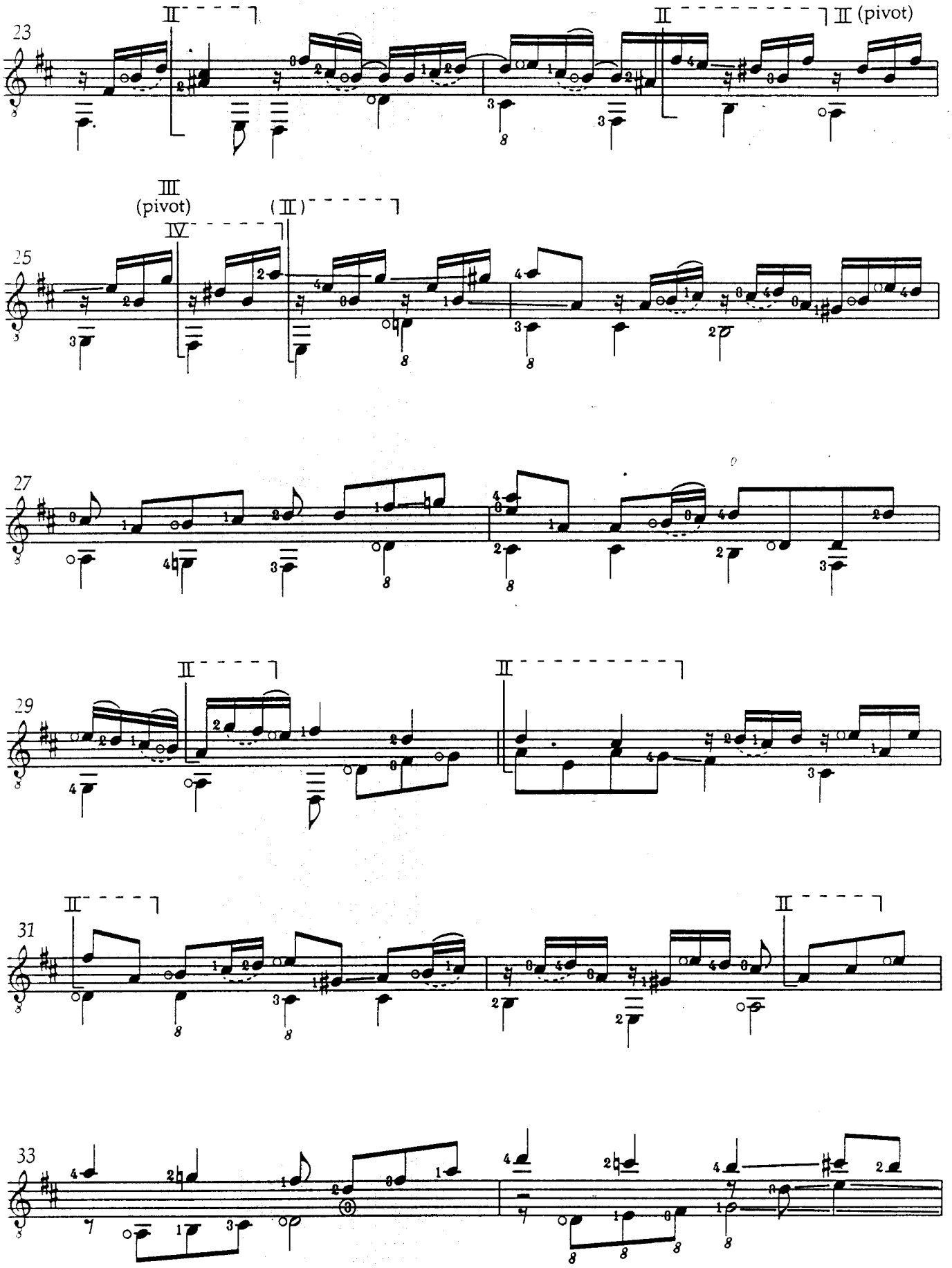

II
IV
VII
VI
IV
IV
VII
VI
①
②

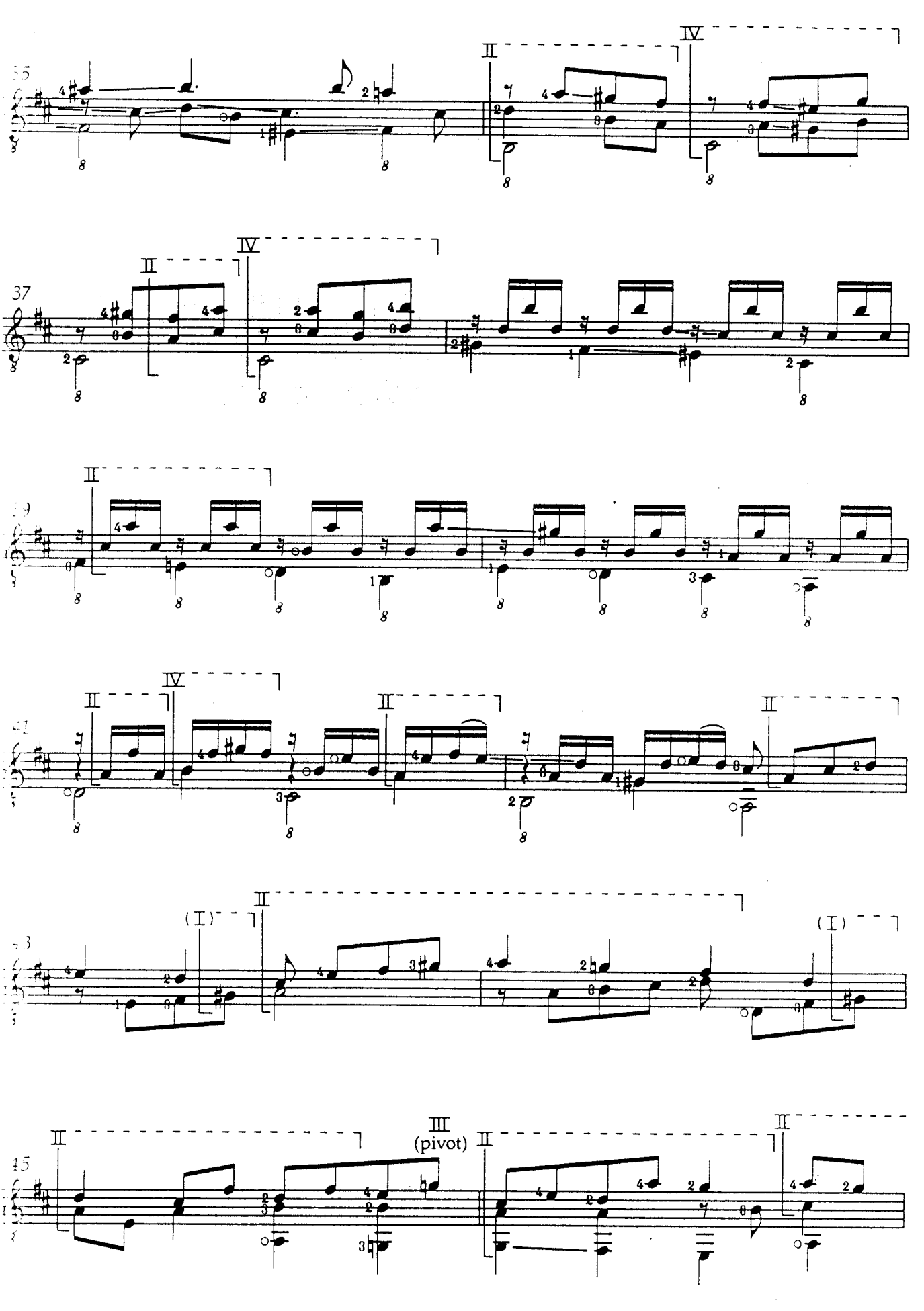

31
II
IV
33
34
II
35
II/I
36
II/I
II
II

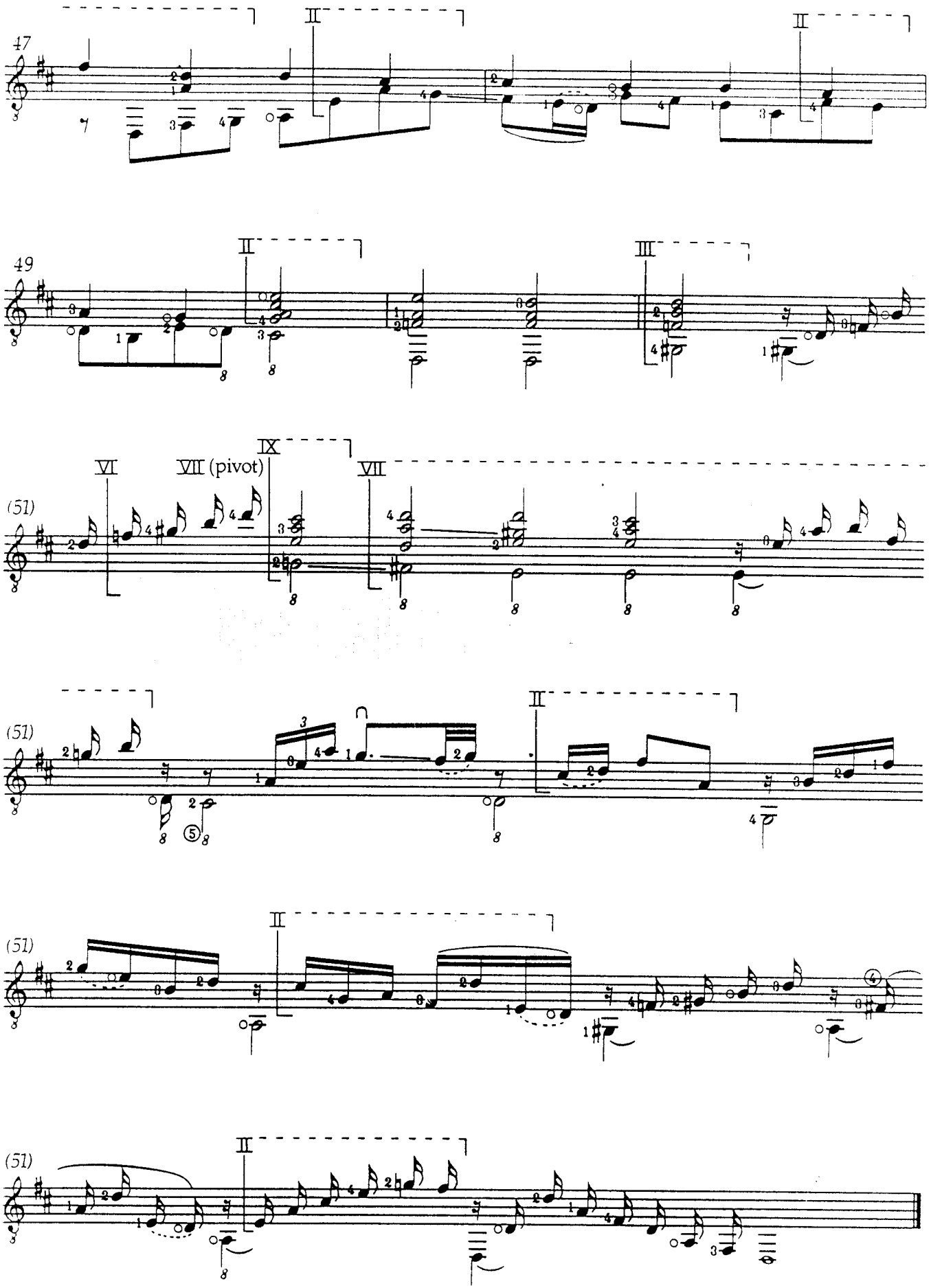
4. Capricio




11
(I)
II
13
15
II
(I)
II
17
II
19
II
21

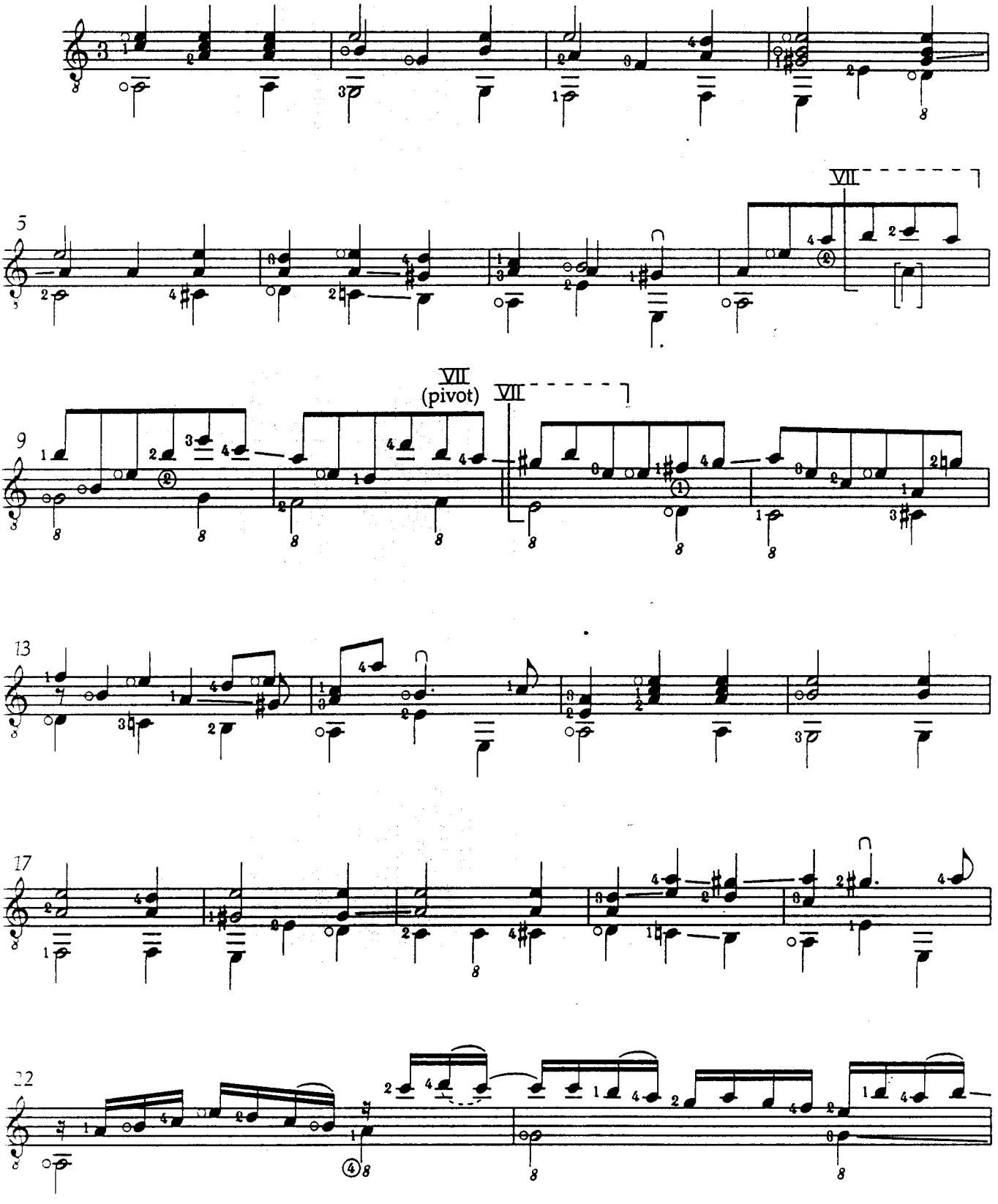

23
II
II
II (pivot)
III
(pivot)
IV
(II)
25
27
29
II
II
31
II
II
33

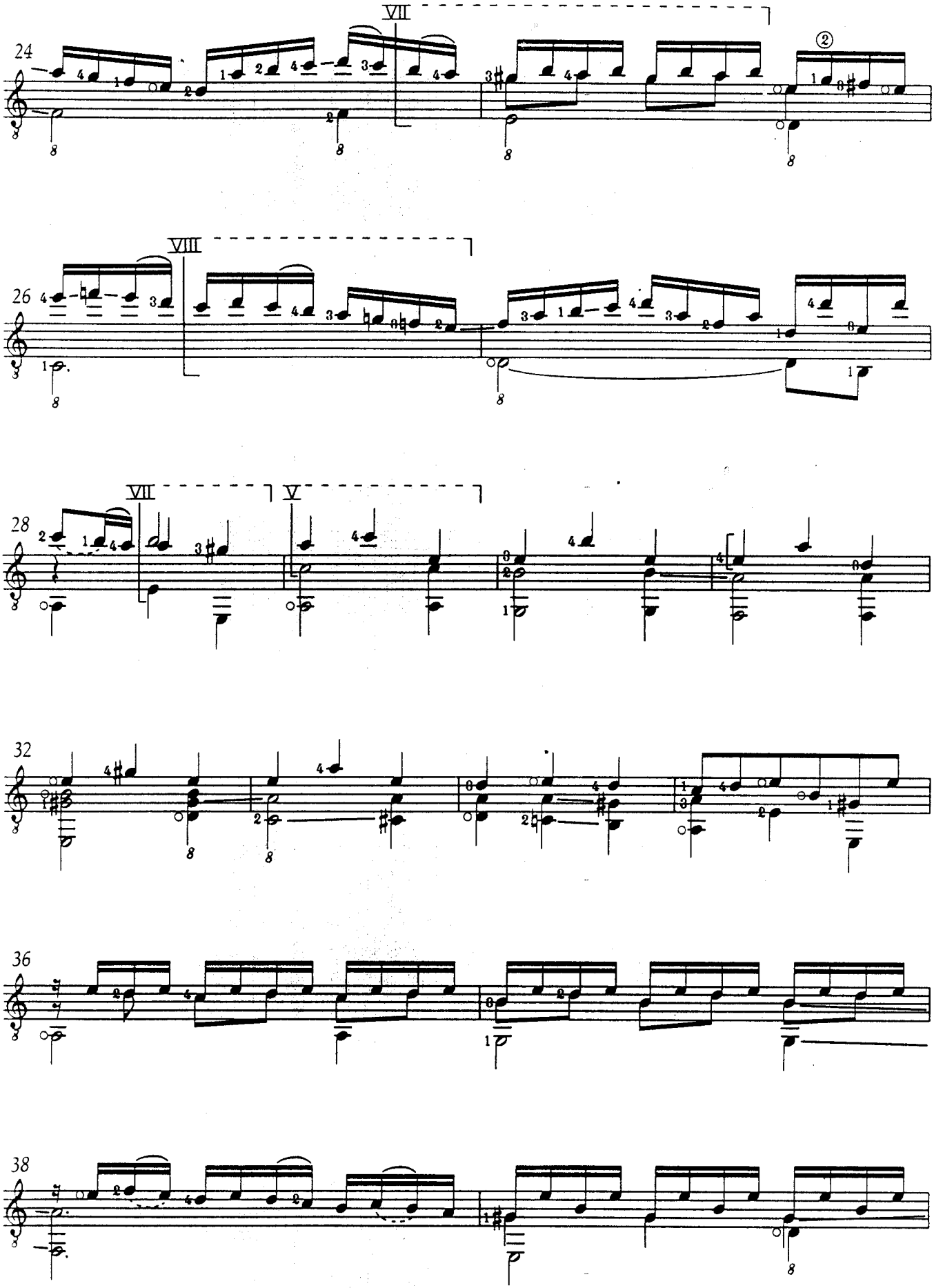

35
II
IV
37
II
IV
39
II
41
II
IV
II
II
43
II
(I)
(I)
45
II
III
(pivot)
II
II

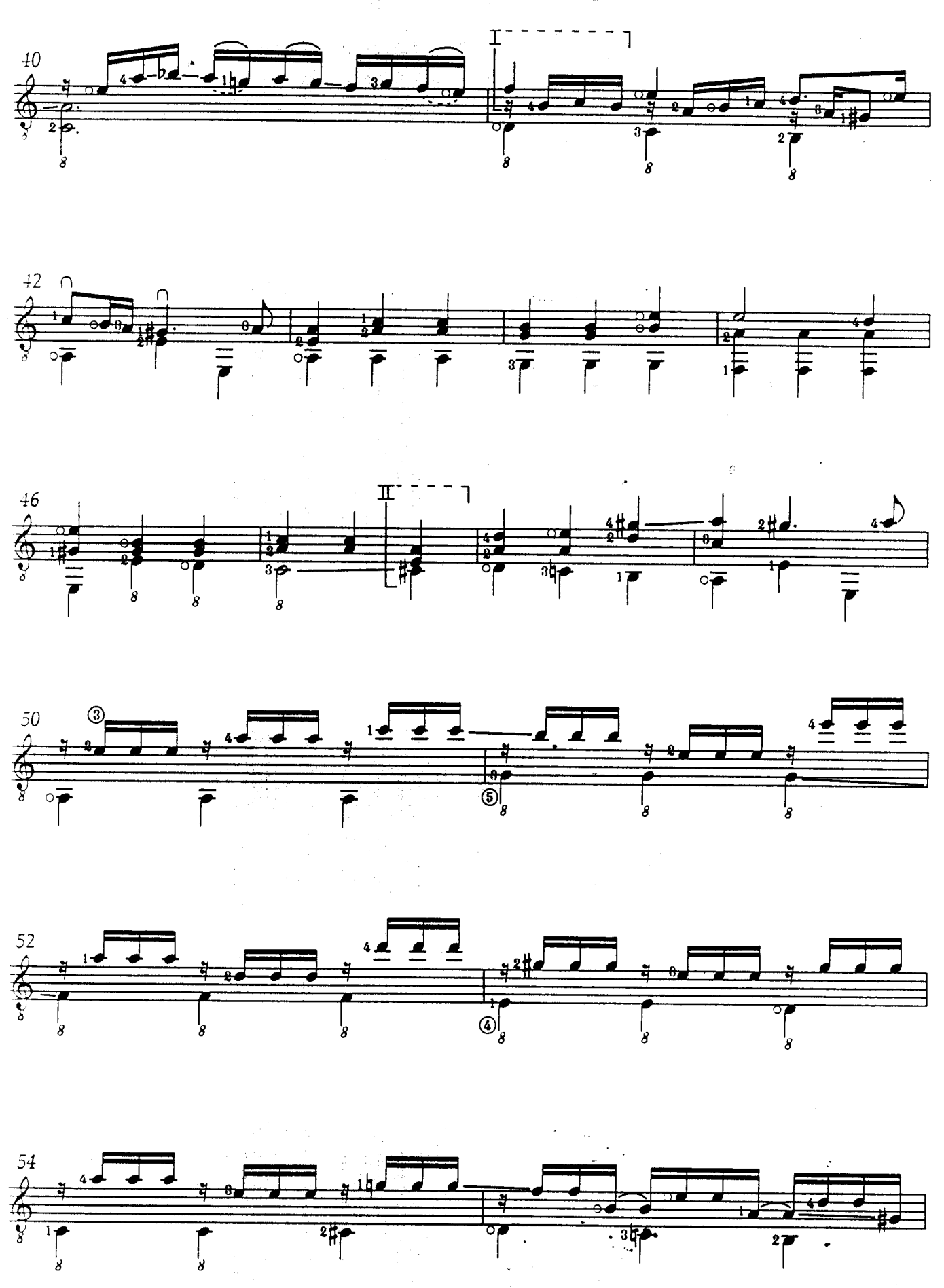

47
II
II
49
II
III
VI
VII (pivot)
IX
VII
(51)
(51)
II
(51)
II
(51)
II

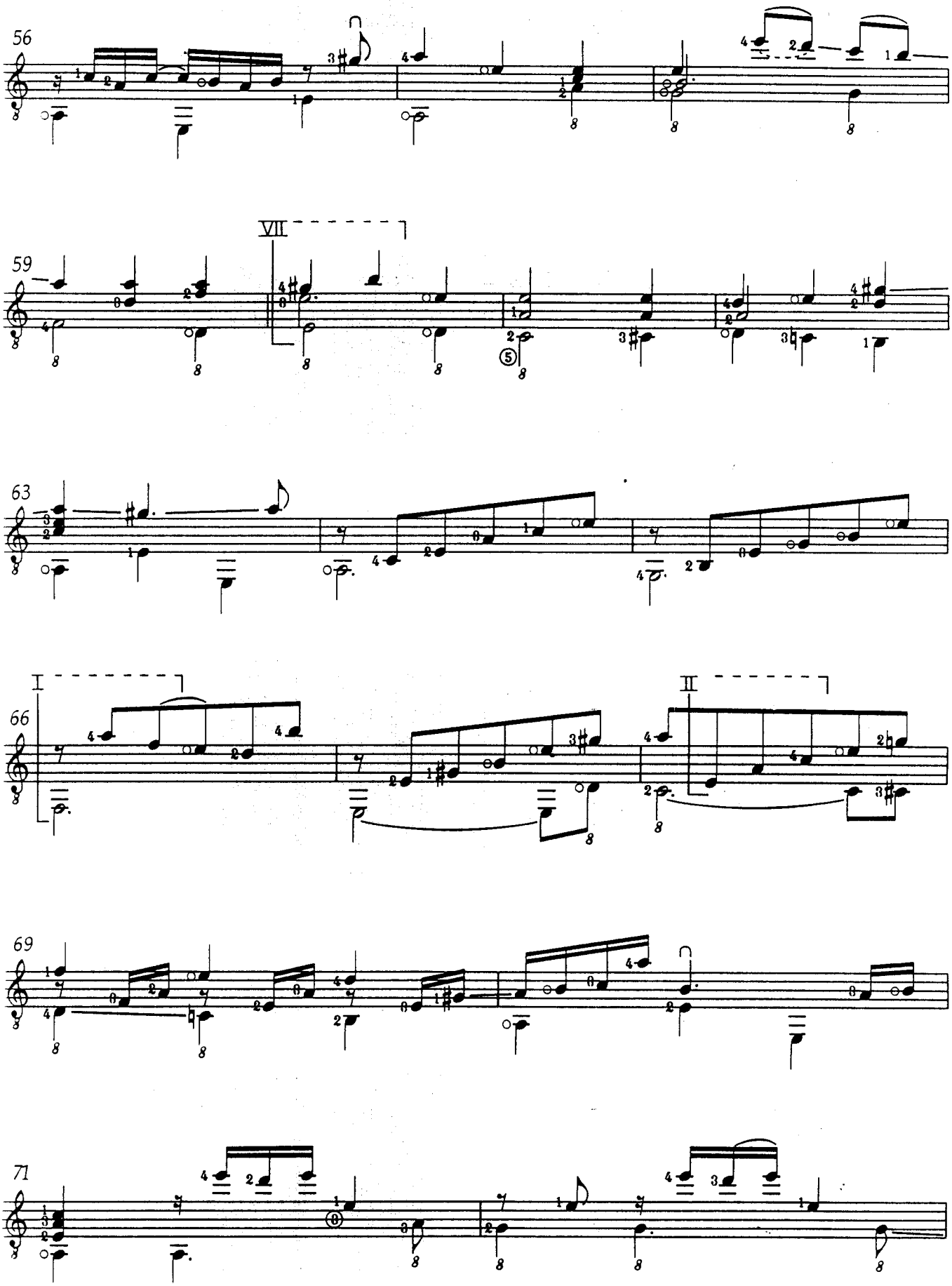
5. Ciacona

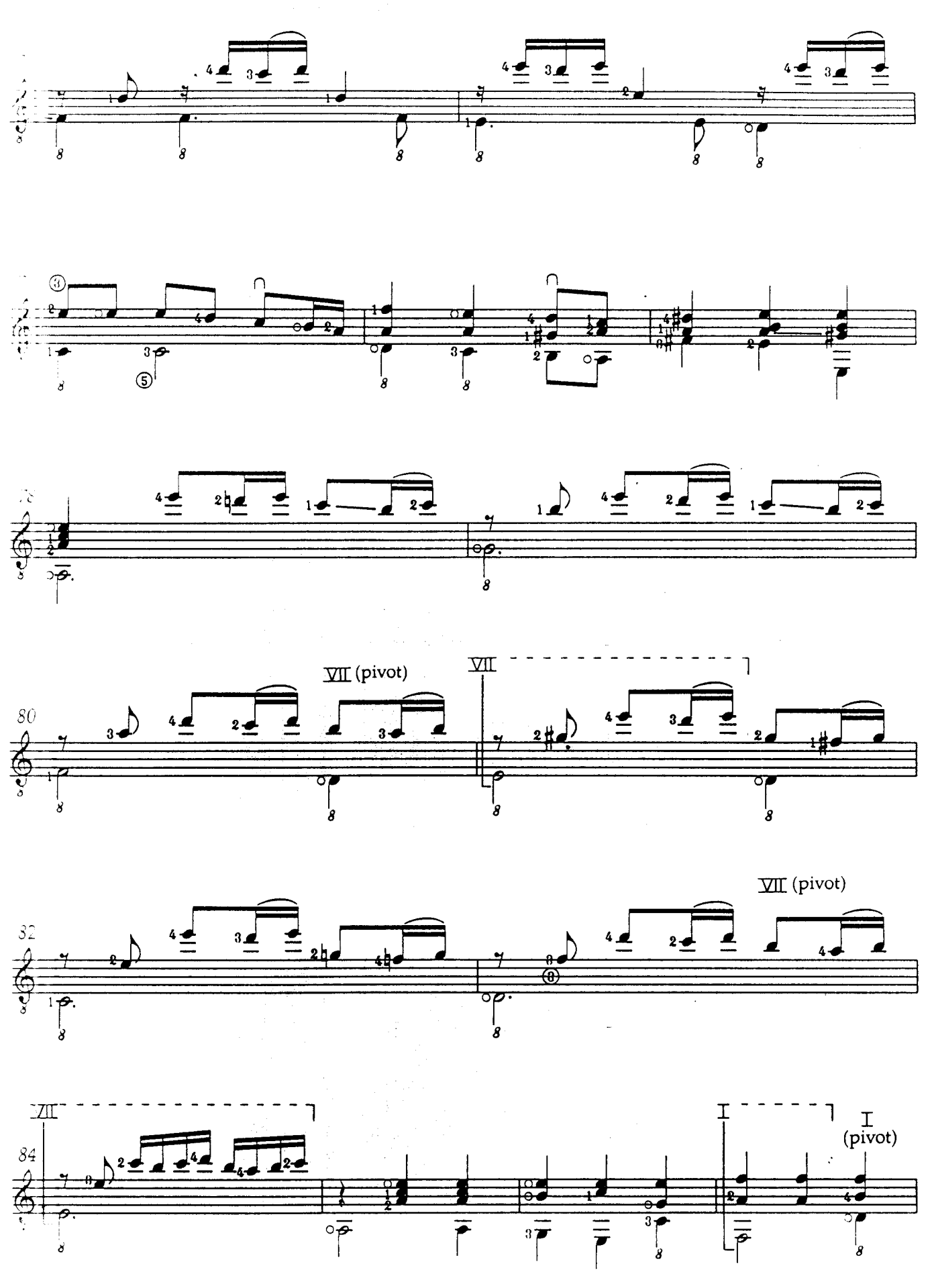
Original key: G Minor

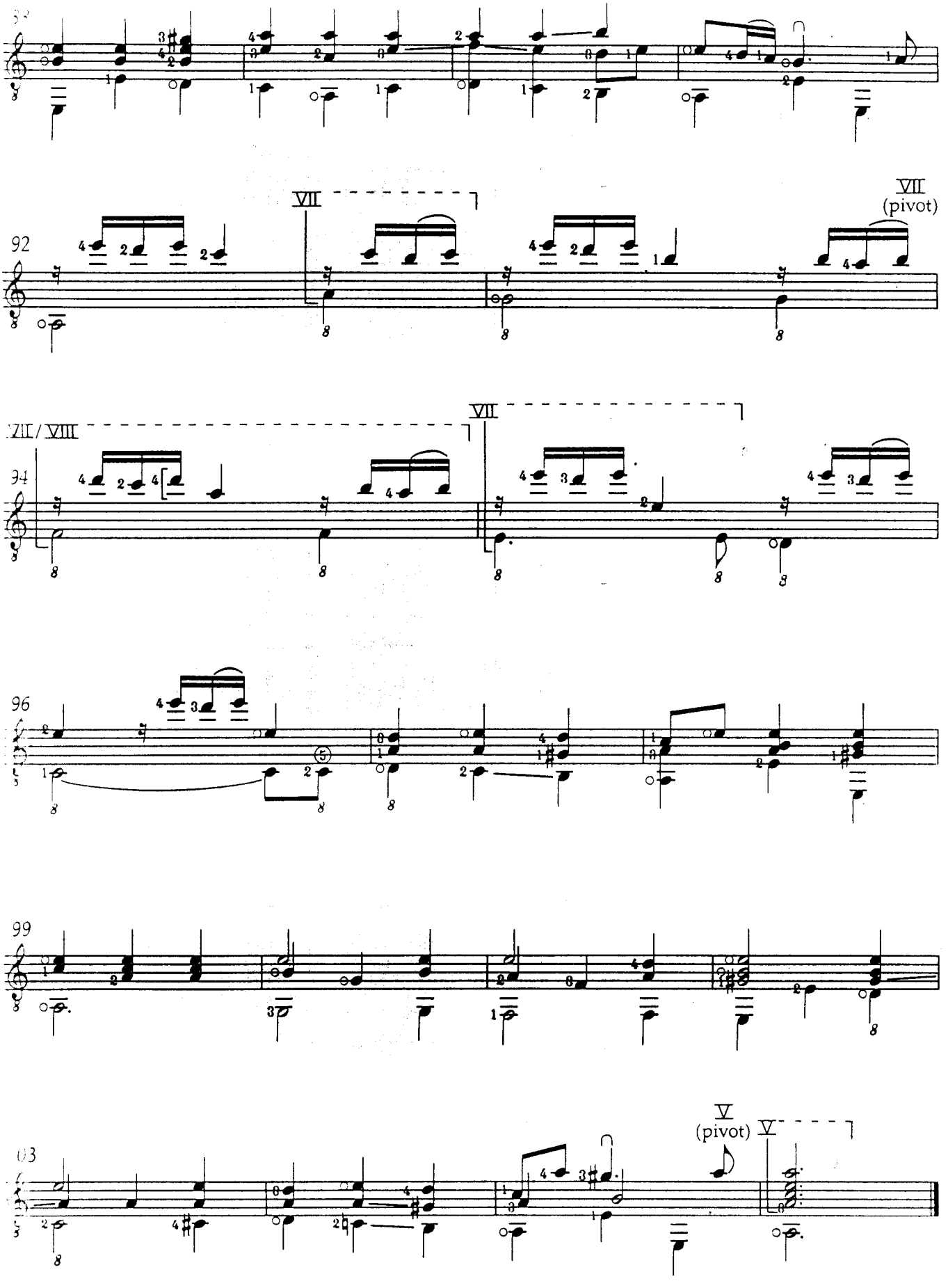



24
VII
②
26
VIII
28
VII
V
32
36
38

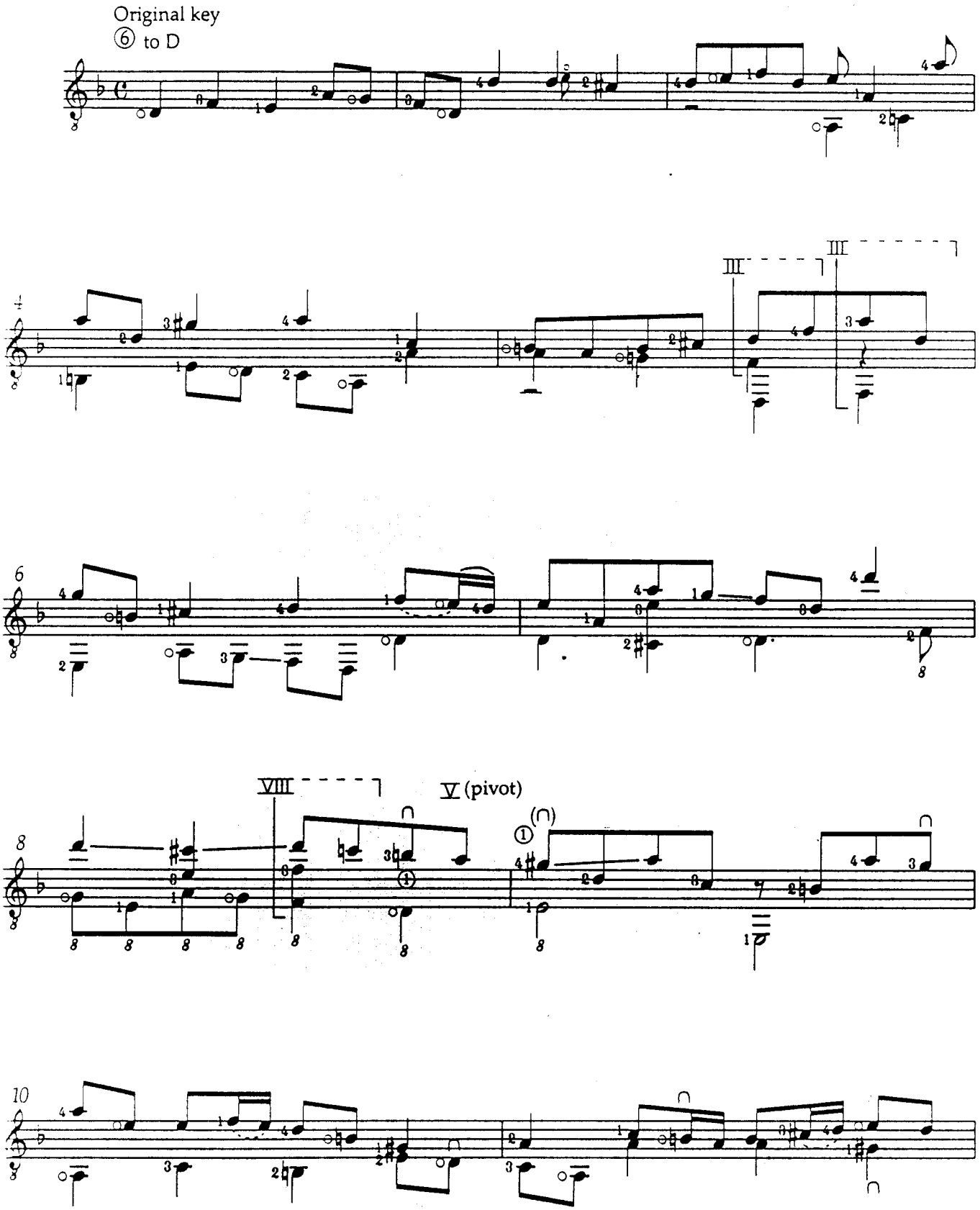

40
I
42
46
II
50
52
54

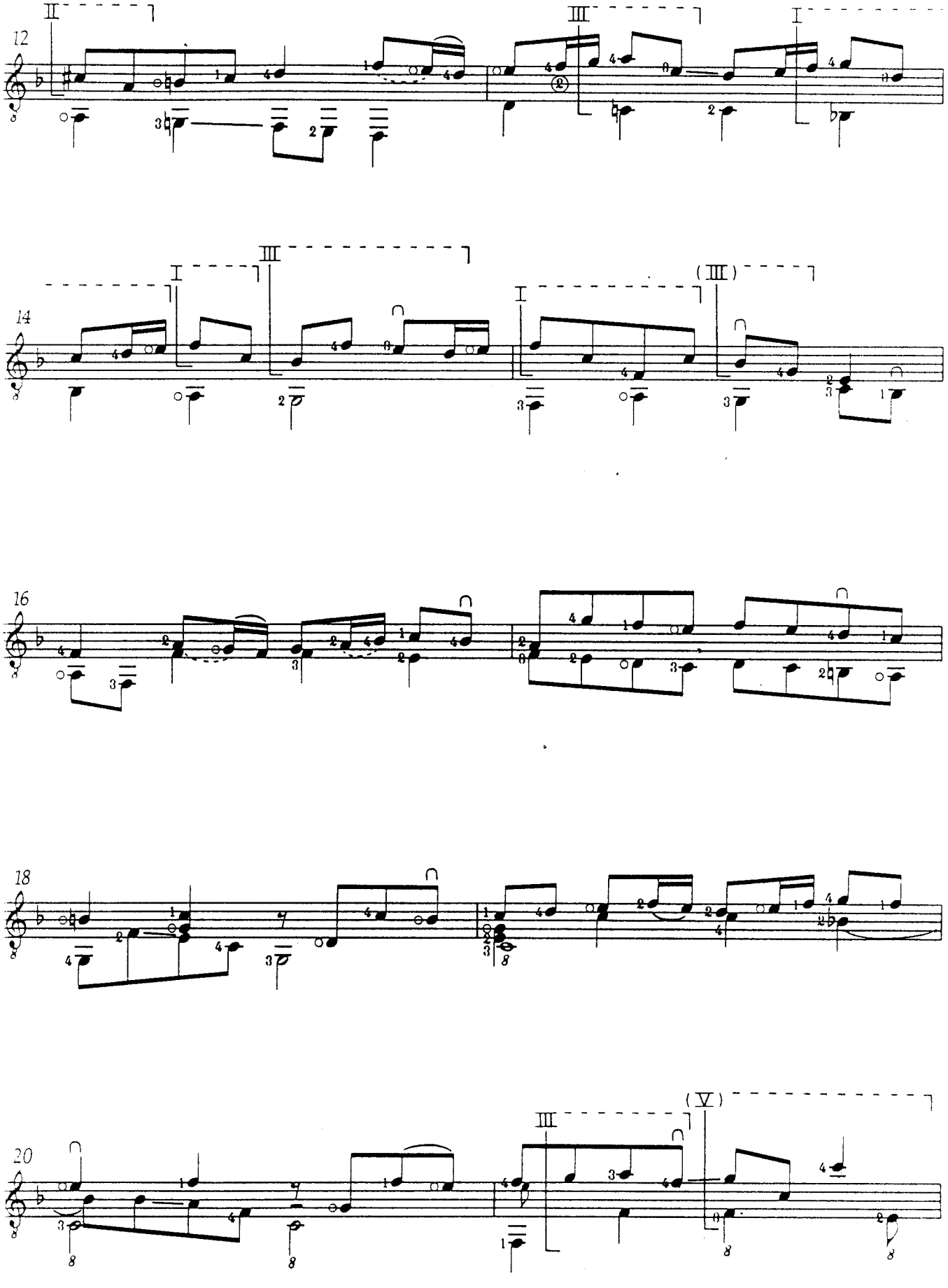

56
59
VII
63
I
66
II
69
71

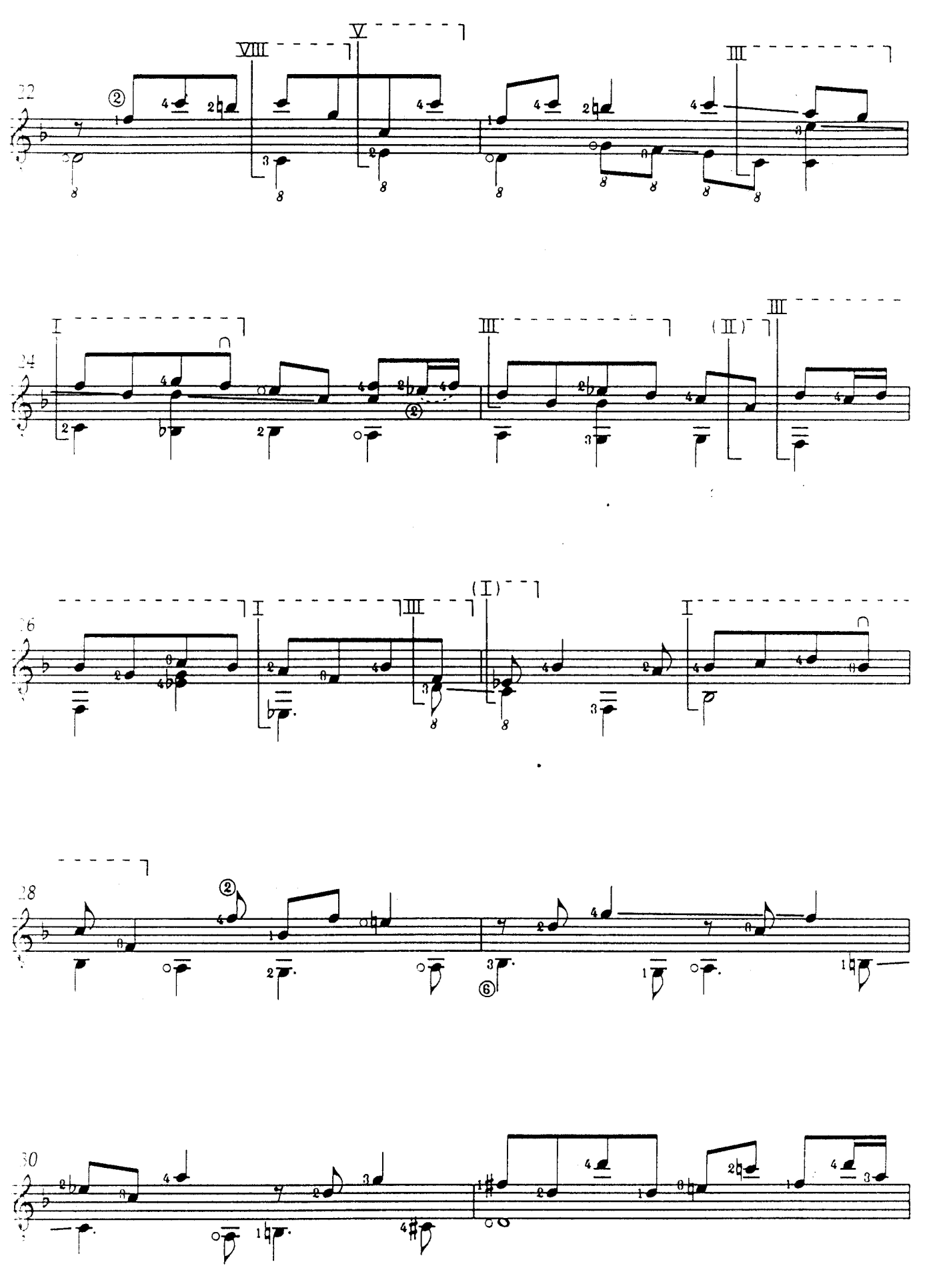

78
80
VII (pivot)
VII
82
VII (pivot)
84
VII
I
I
(pivot)

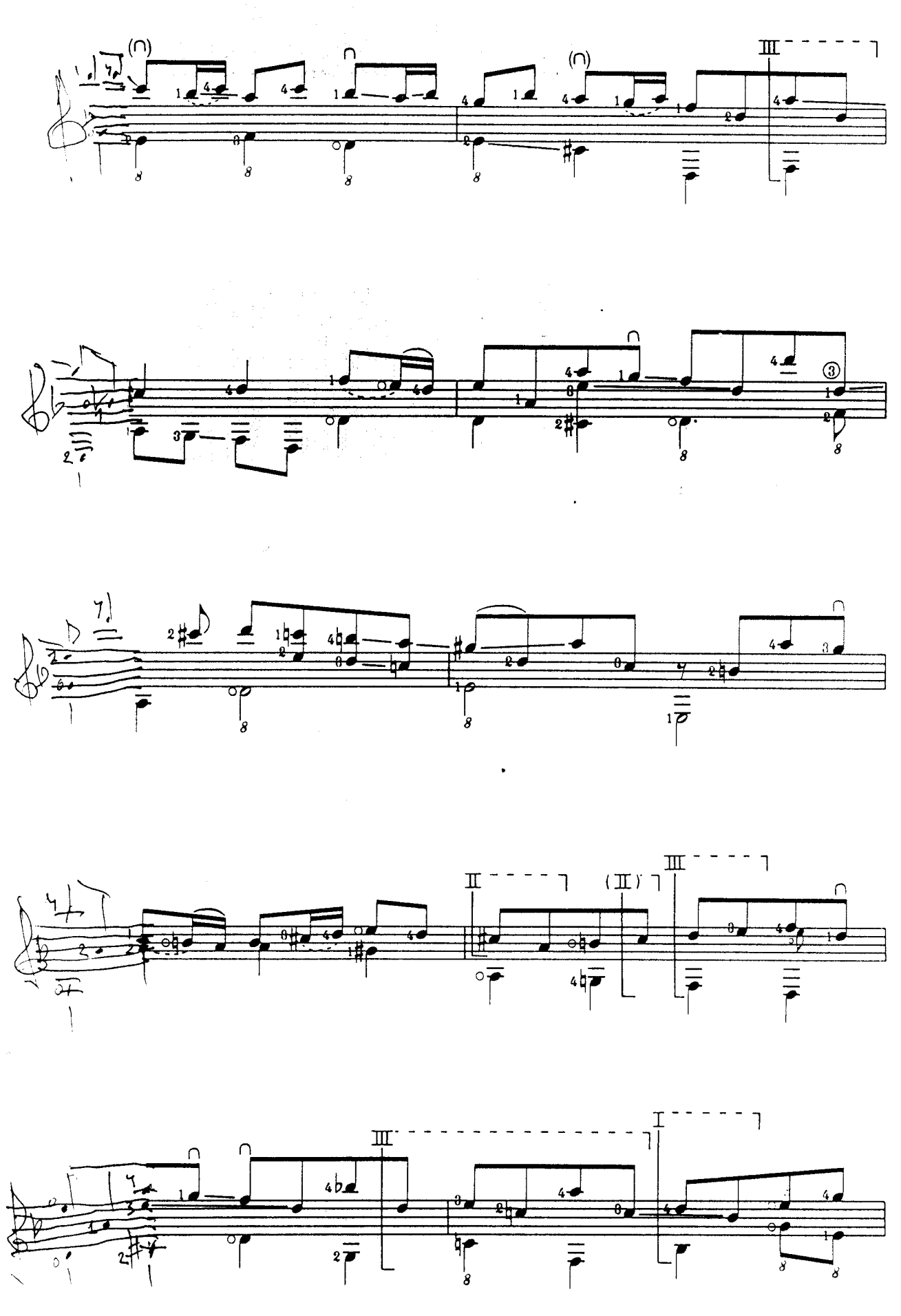

92
VII
VII
(pivot)
94
VII / VIII
VII
96
99
103
V
(pivot)
V

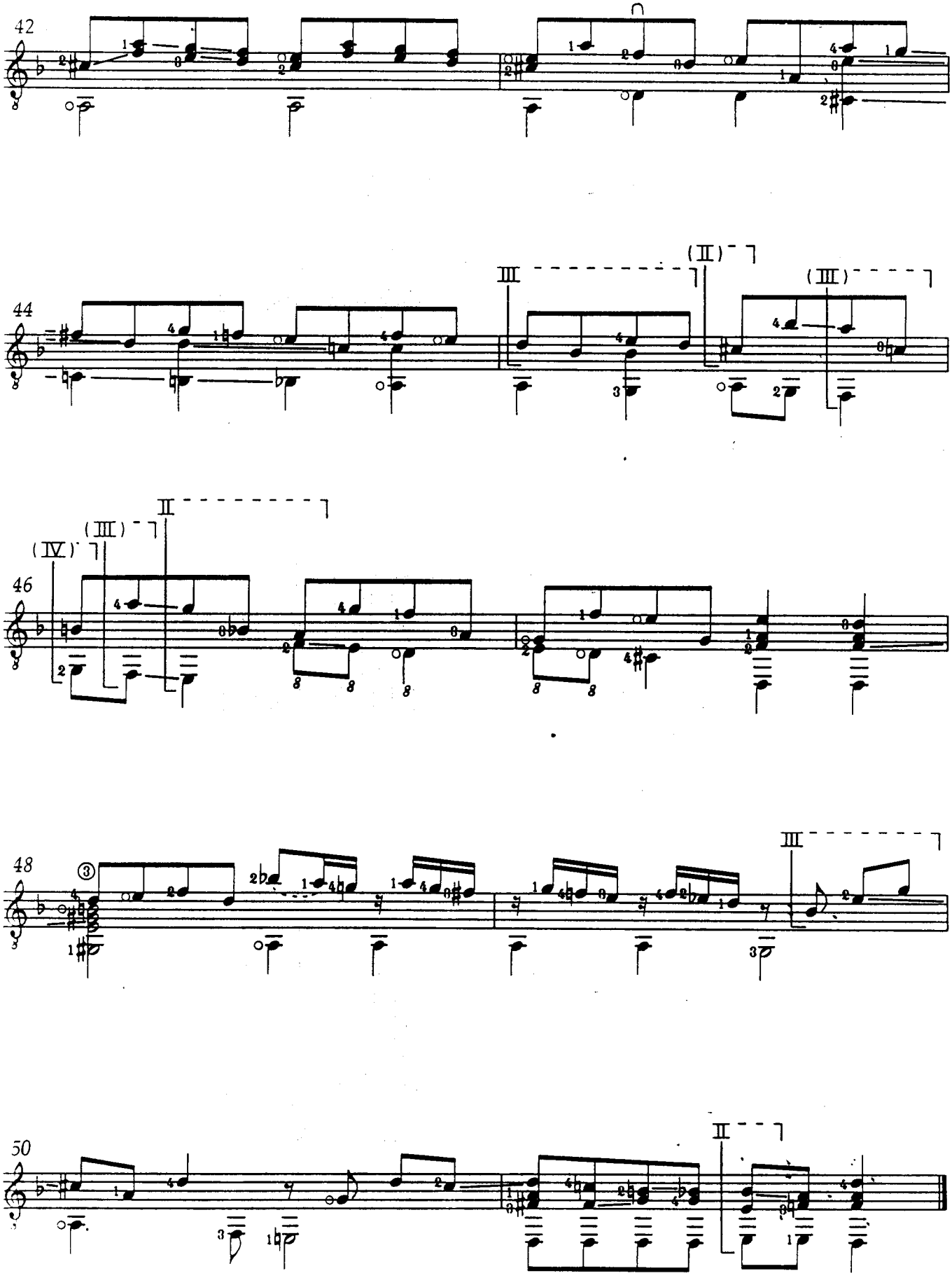
6. Fuga




12
14
16
18
20






42
44
46
48
50

SILVUS LEOPOLD WEISS

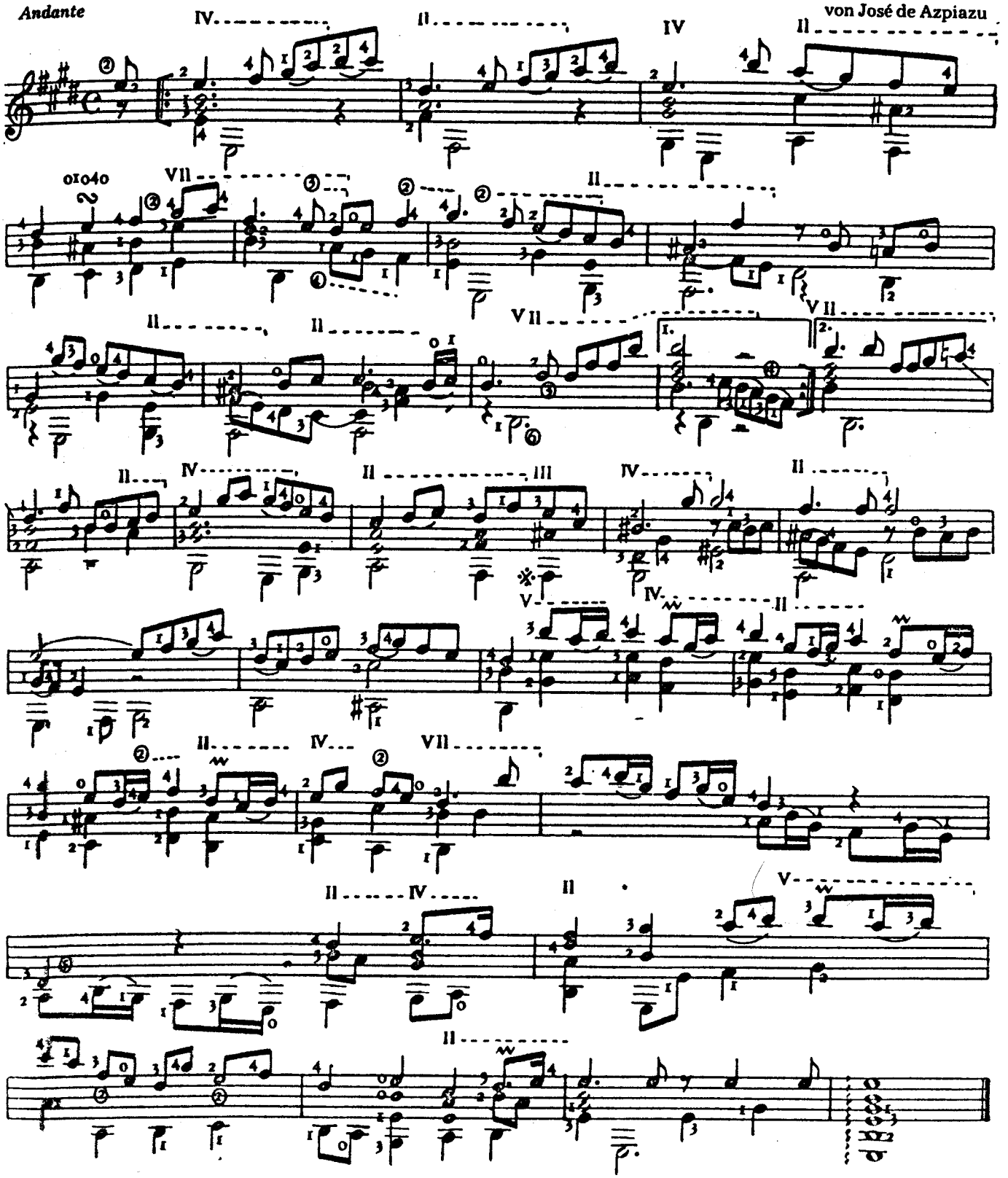
(1684–1750)

Morceaux Divers

AIR

Bearbeitungen für Gitarre
von José de Azpiazu

Andante



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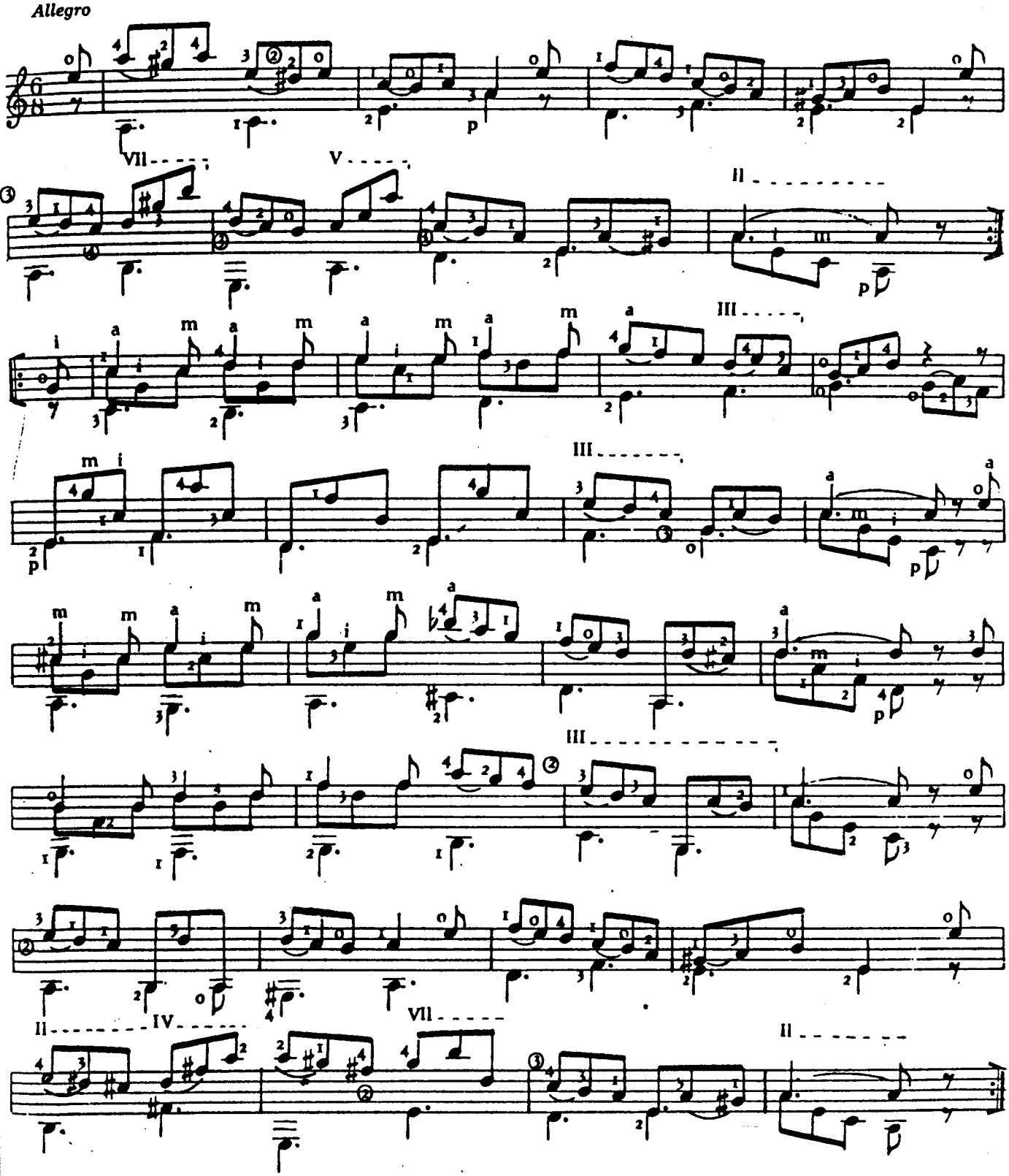
Gigue

Allegro

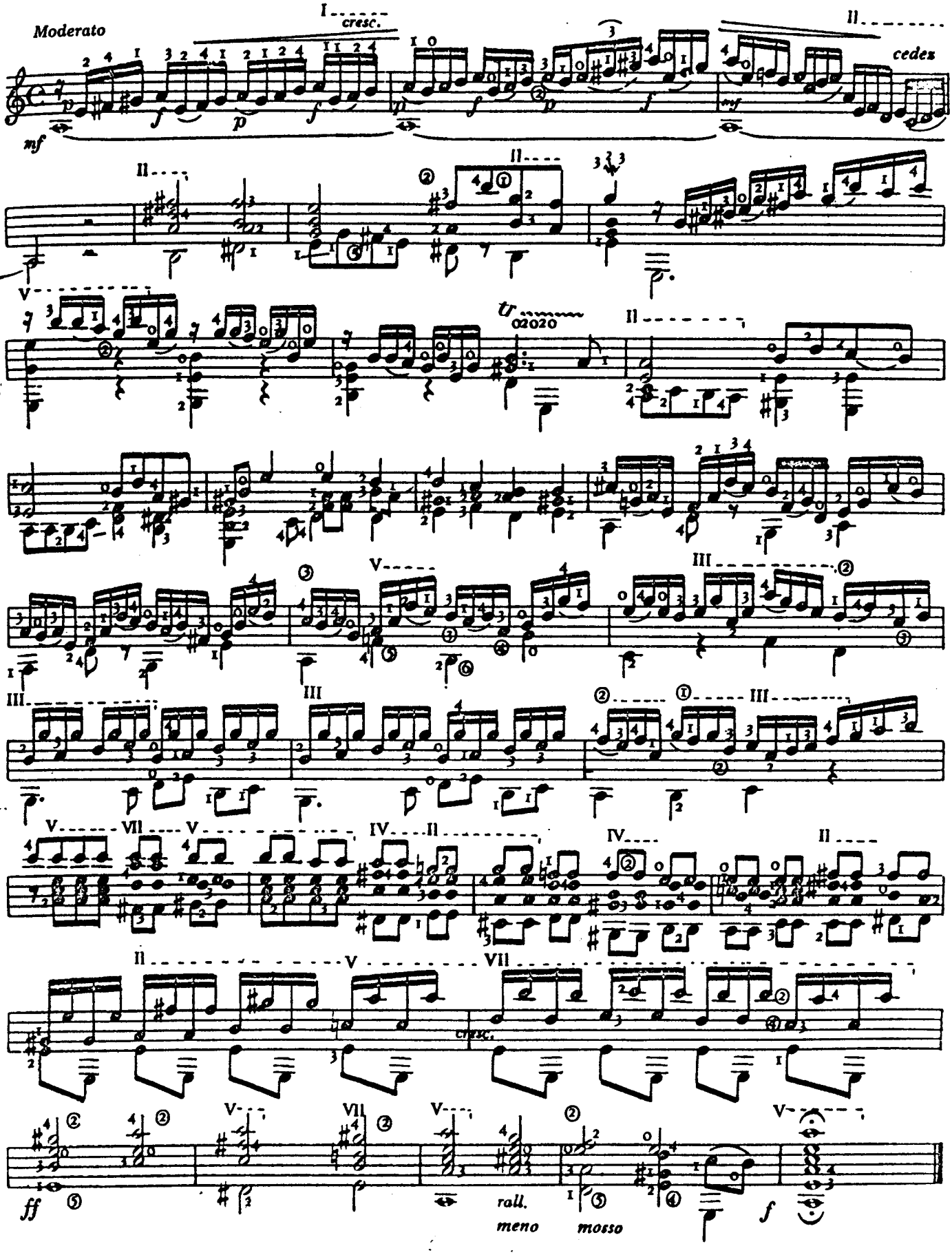


J'ai écrit le manuscrit de la présente édition de la merveilleuse SUITE EN LA MINEUR (pas en La majeur) de S. L. Weiss en 1940 après l'avoir écoutée plusieurs fois sur disque His Master's Voice, interprétée par Maestro Andres Segovia. Je me suis servi de ce disque parce qu'il m'était impossible de trouver une ancienne édition de cette oeuvre. Je sais que d'autres guitaristes comme Sainz de la Maza, Alfonso, Garcia de la Mata, Garcia de Piedra, Abloniz etc. ont agi de la même façon; nous tous avons eu le désir de donner au public la possibilité de joeur cette oeuvre géniale de S. L. Weiss.

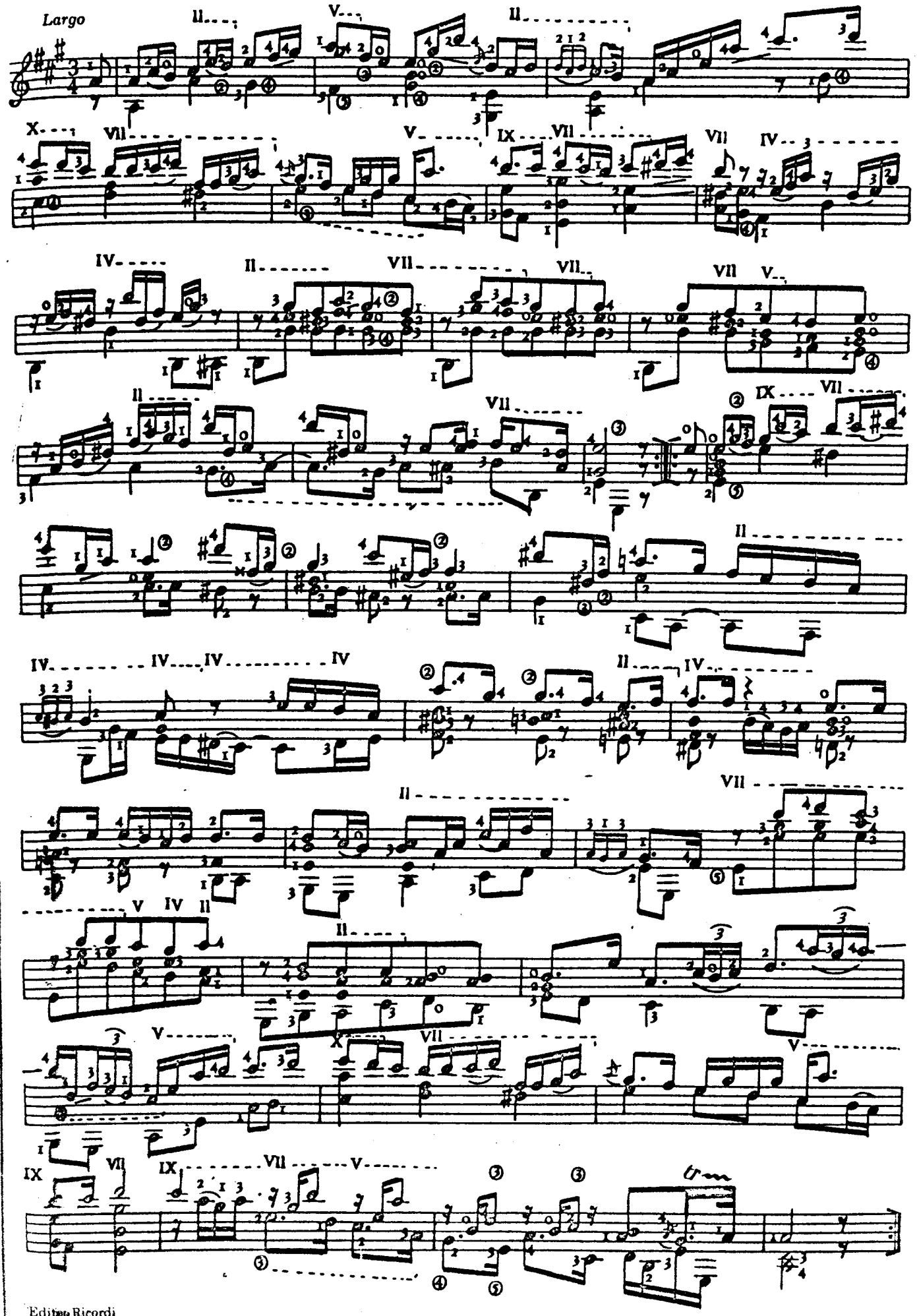
Genève, le 18. janvier 1958

José de Azpiazu

Preludio



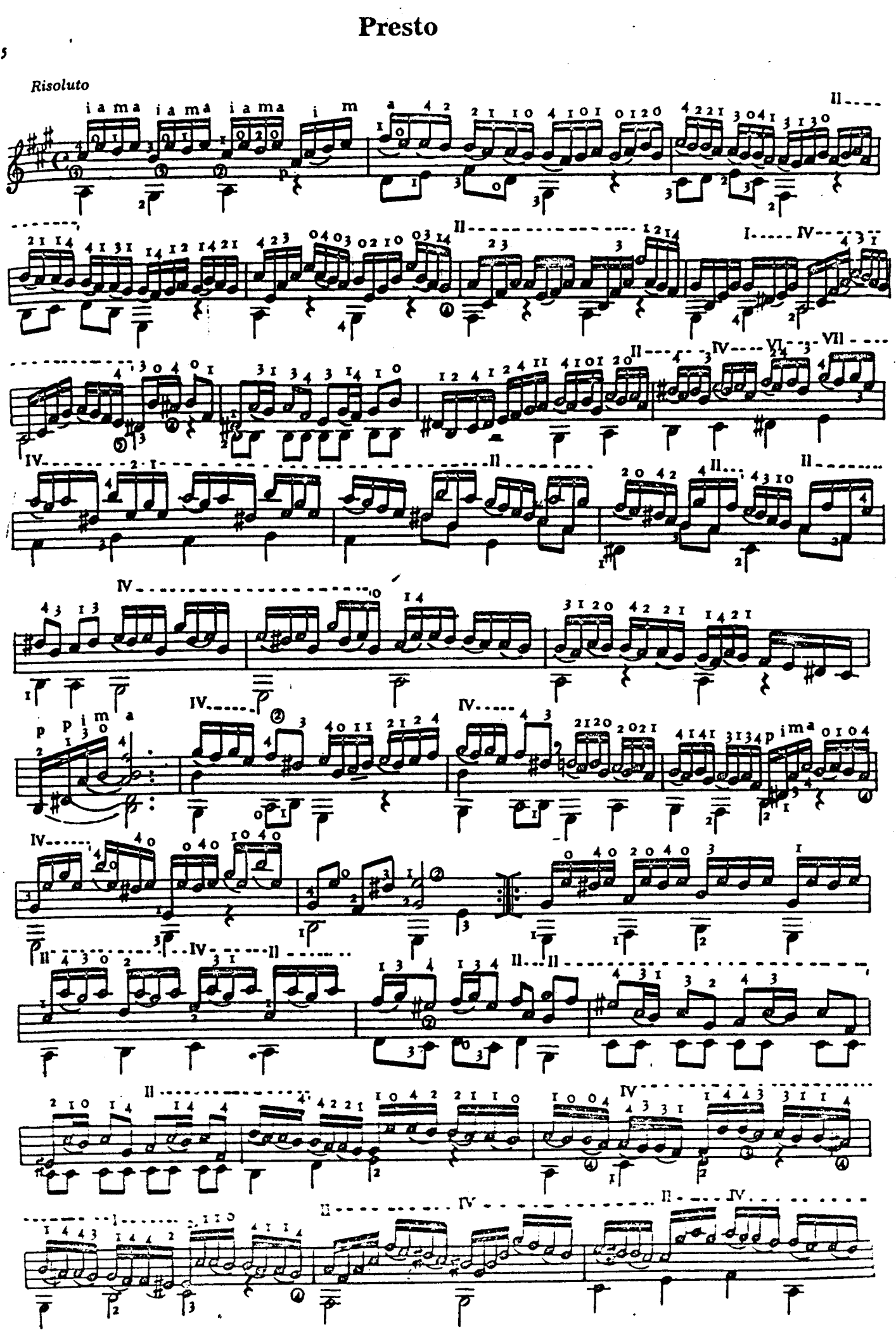
Sarabande

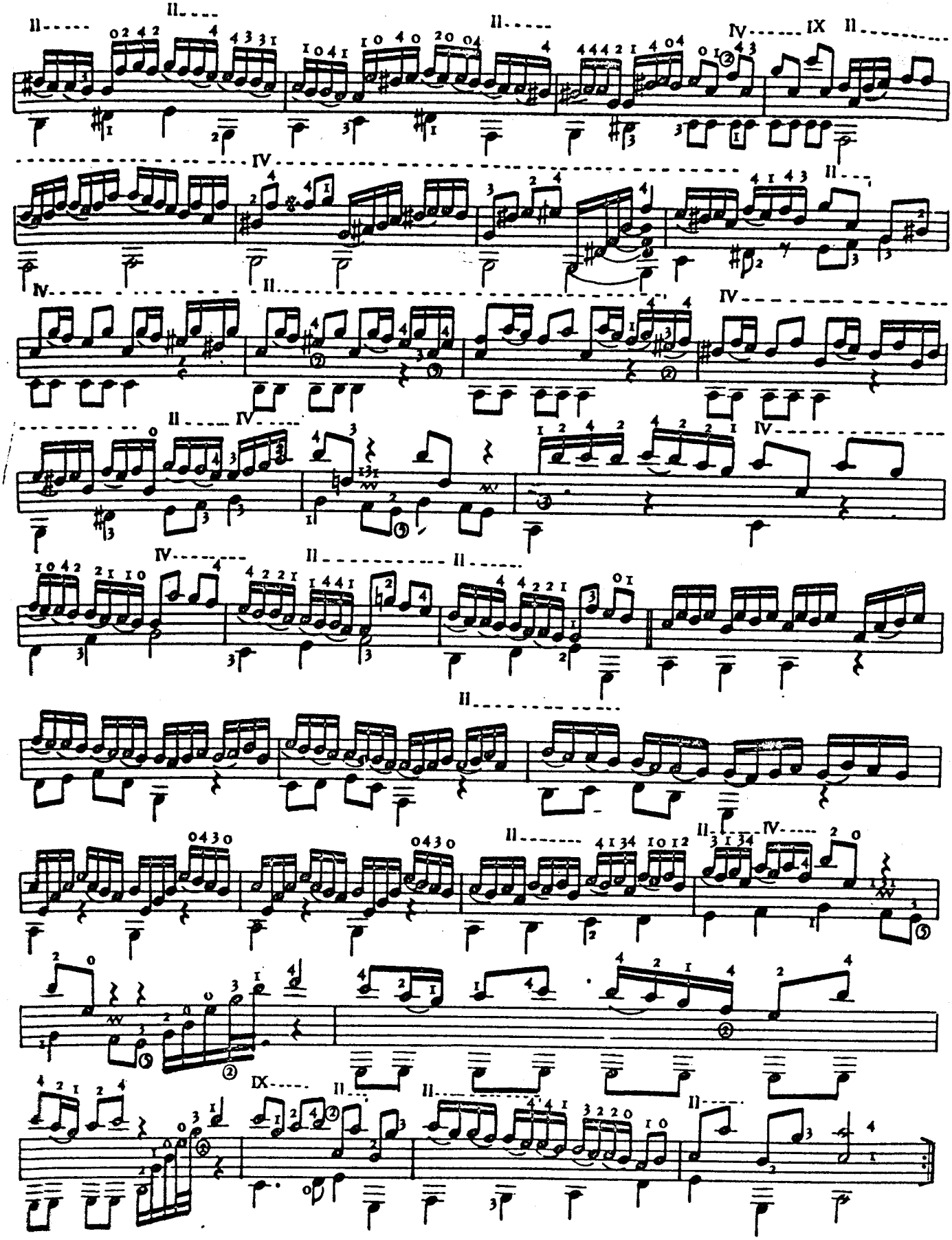


Editions Ricordi

Presto

Risoluto





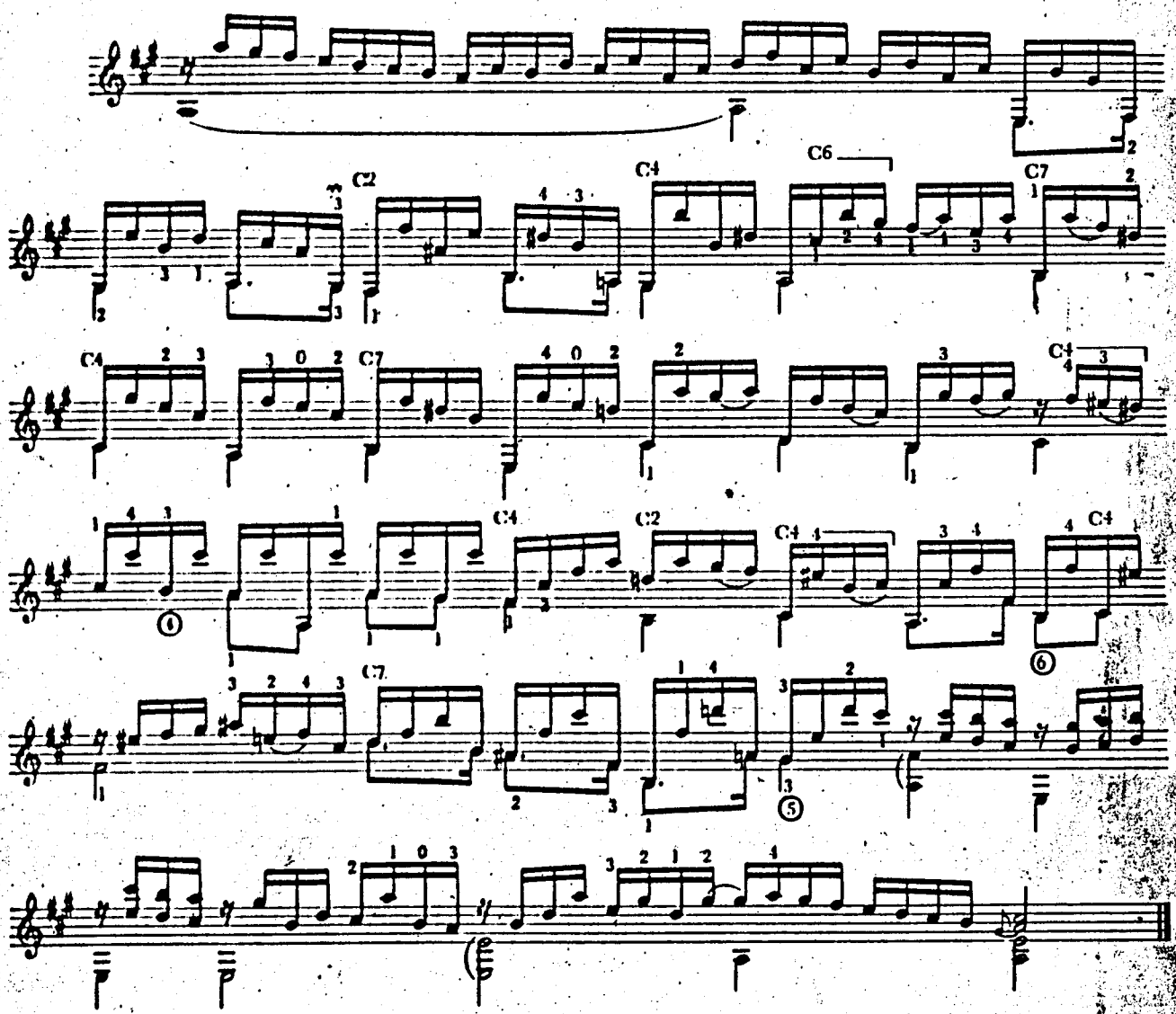
SUITE No. 4

(Original Key F)

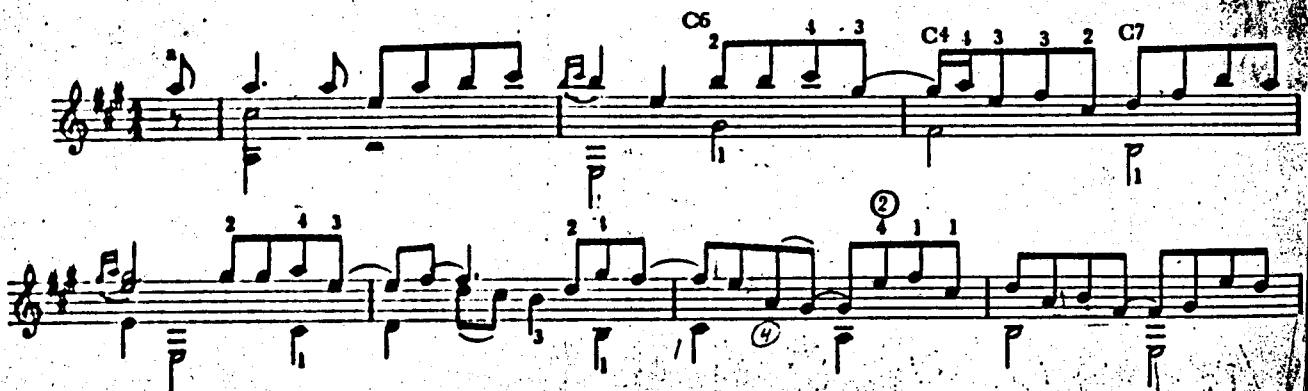
Transcribed for the guitar from the lute tablature by Denis Kennard.

S. L. Weiss

PRELUDE



ALLEMANDE



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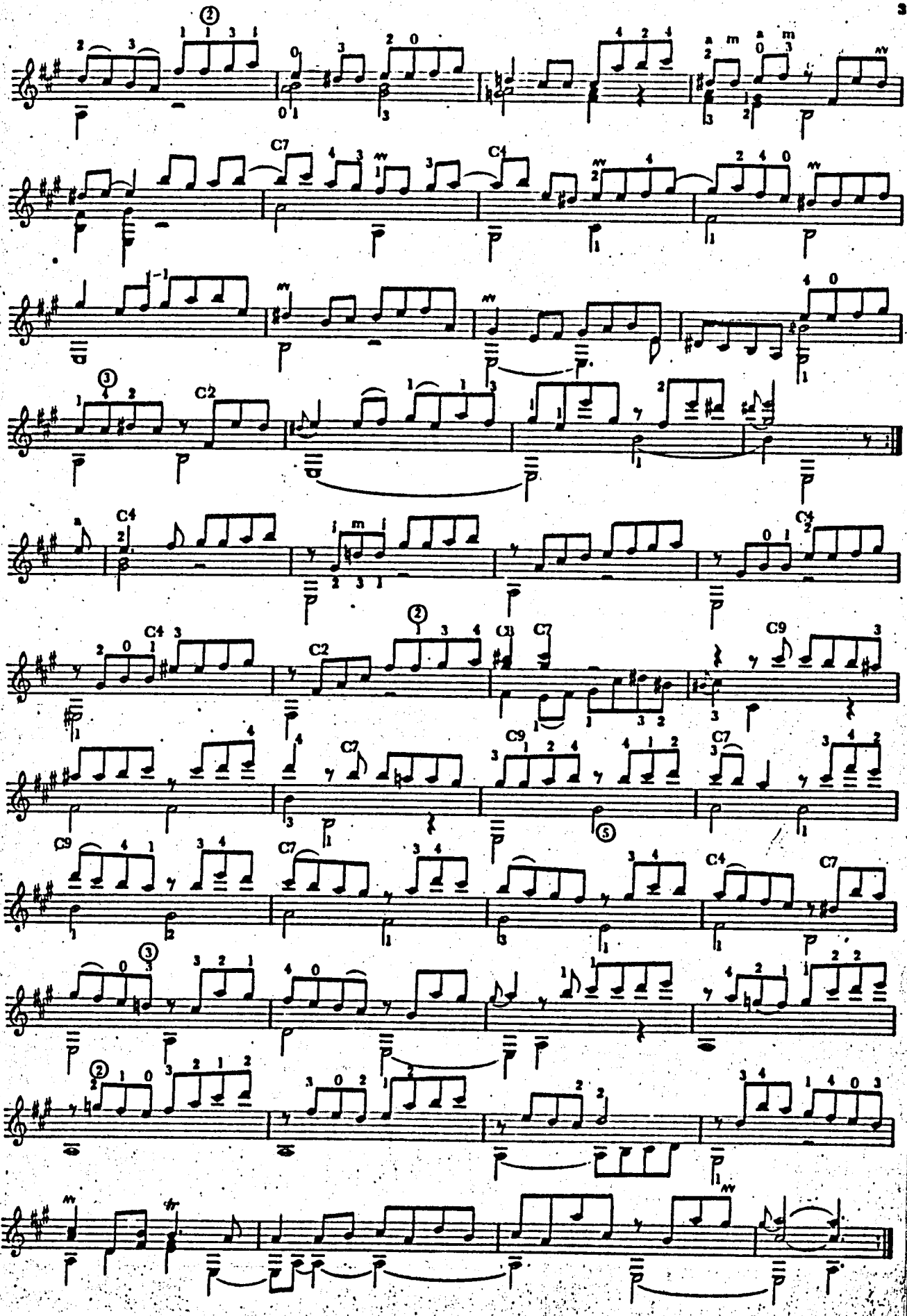
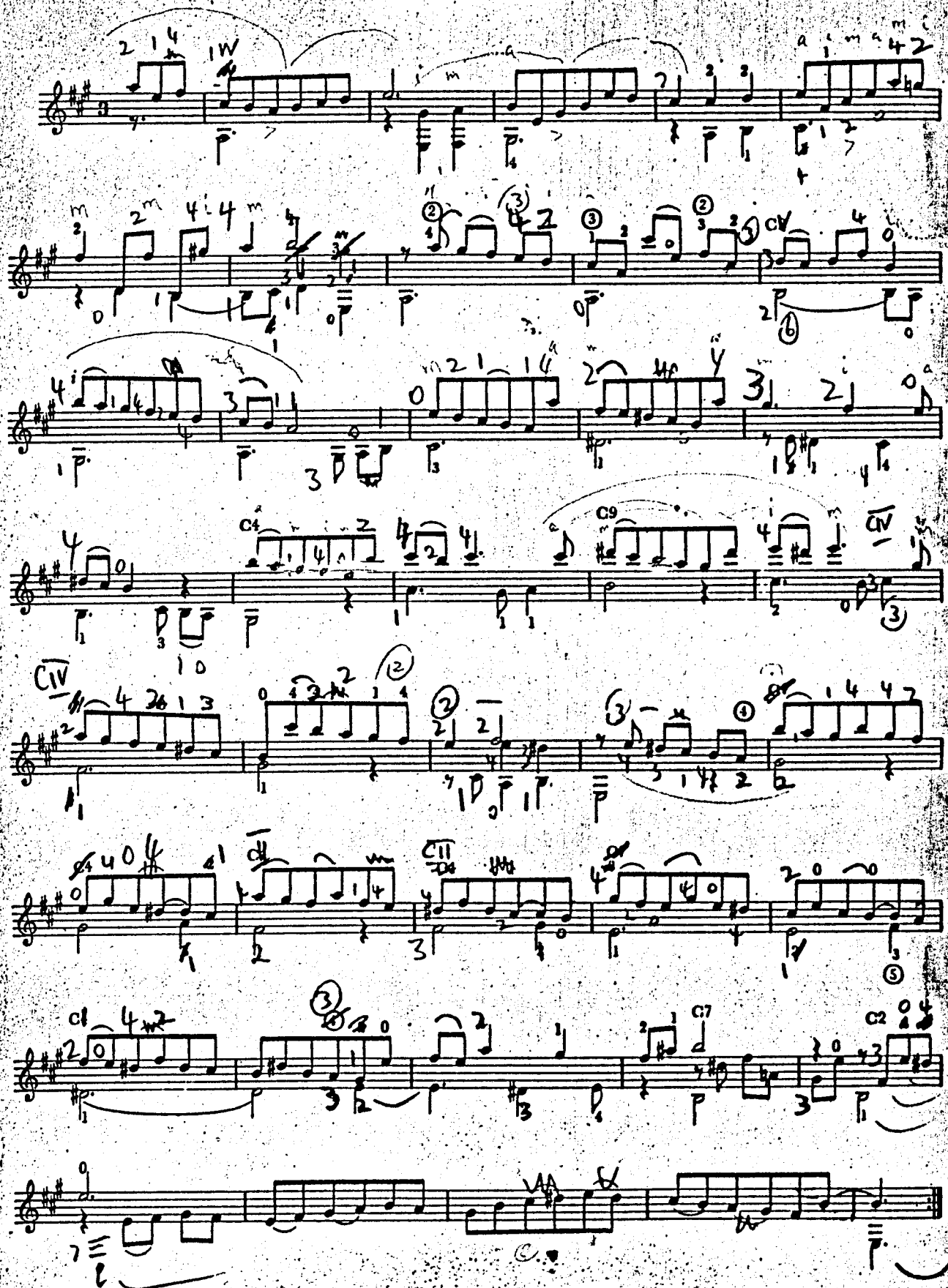
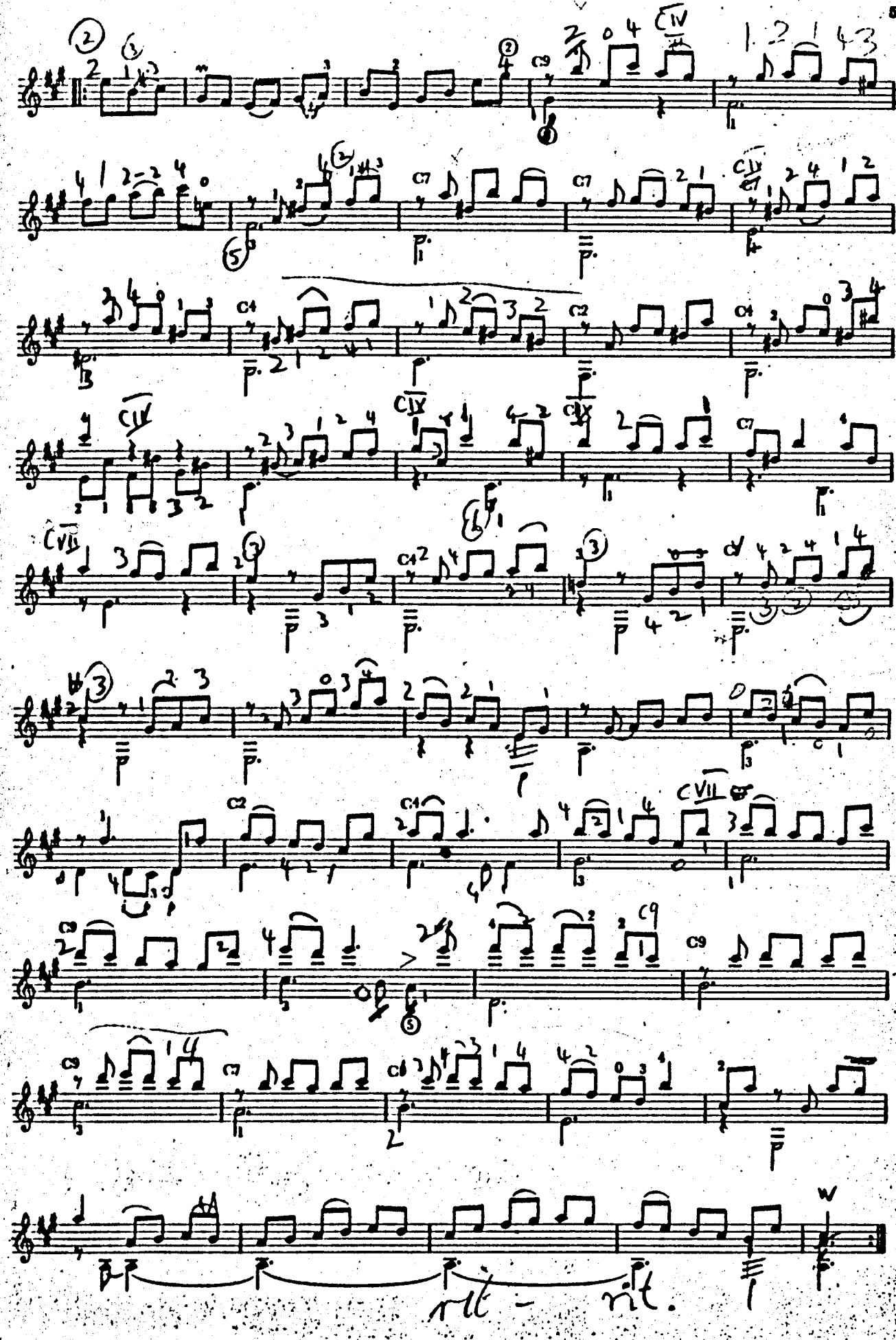
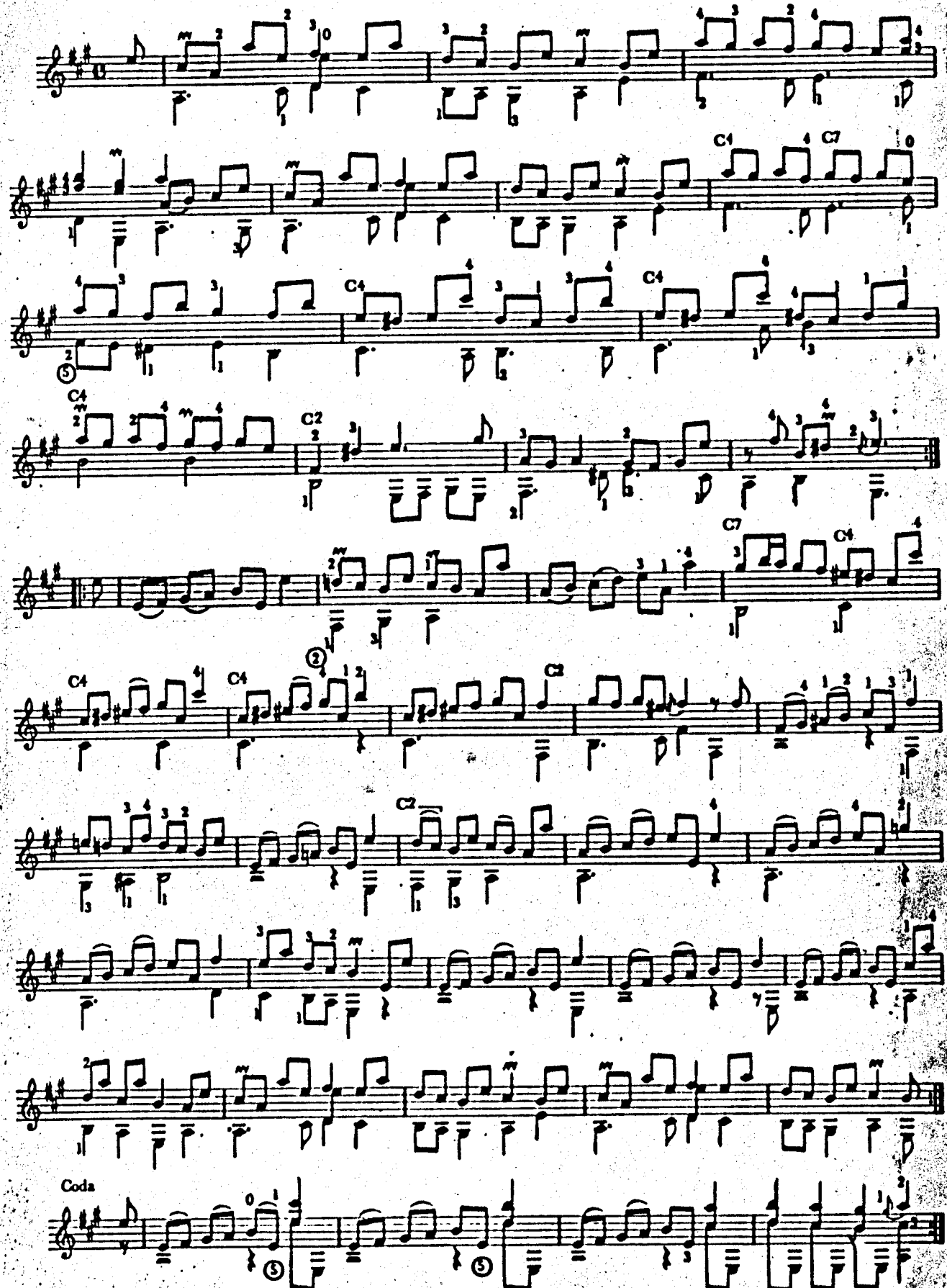

C7
C4
C2
C4
C4
C4
C2
C3
C7
C9
C7
C9
C7
C9
C7
C4
C7

COURANTE

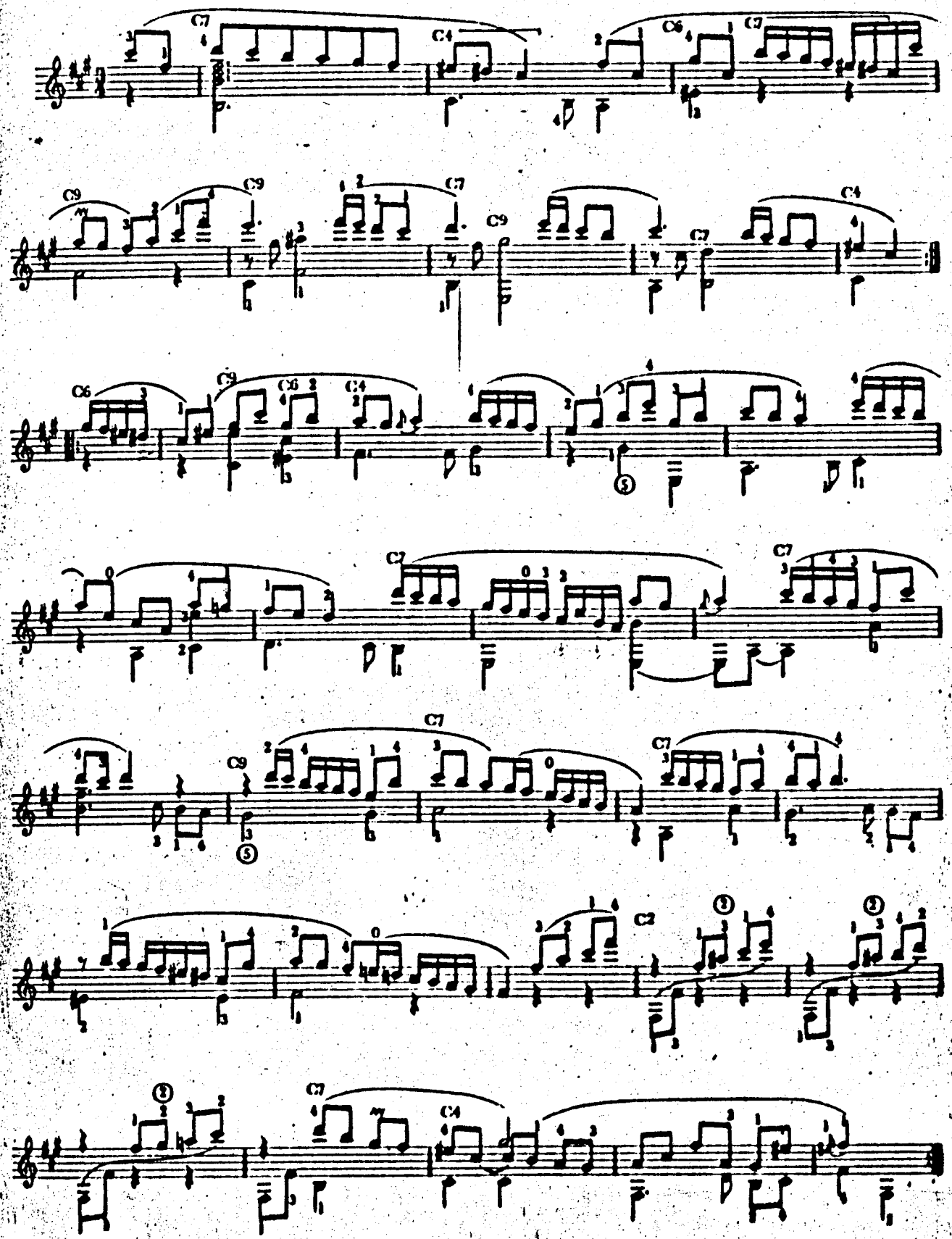



rit. - rit.

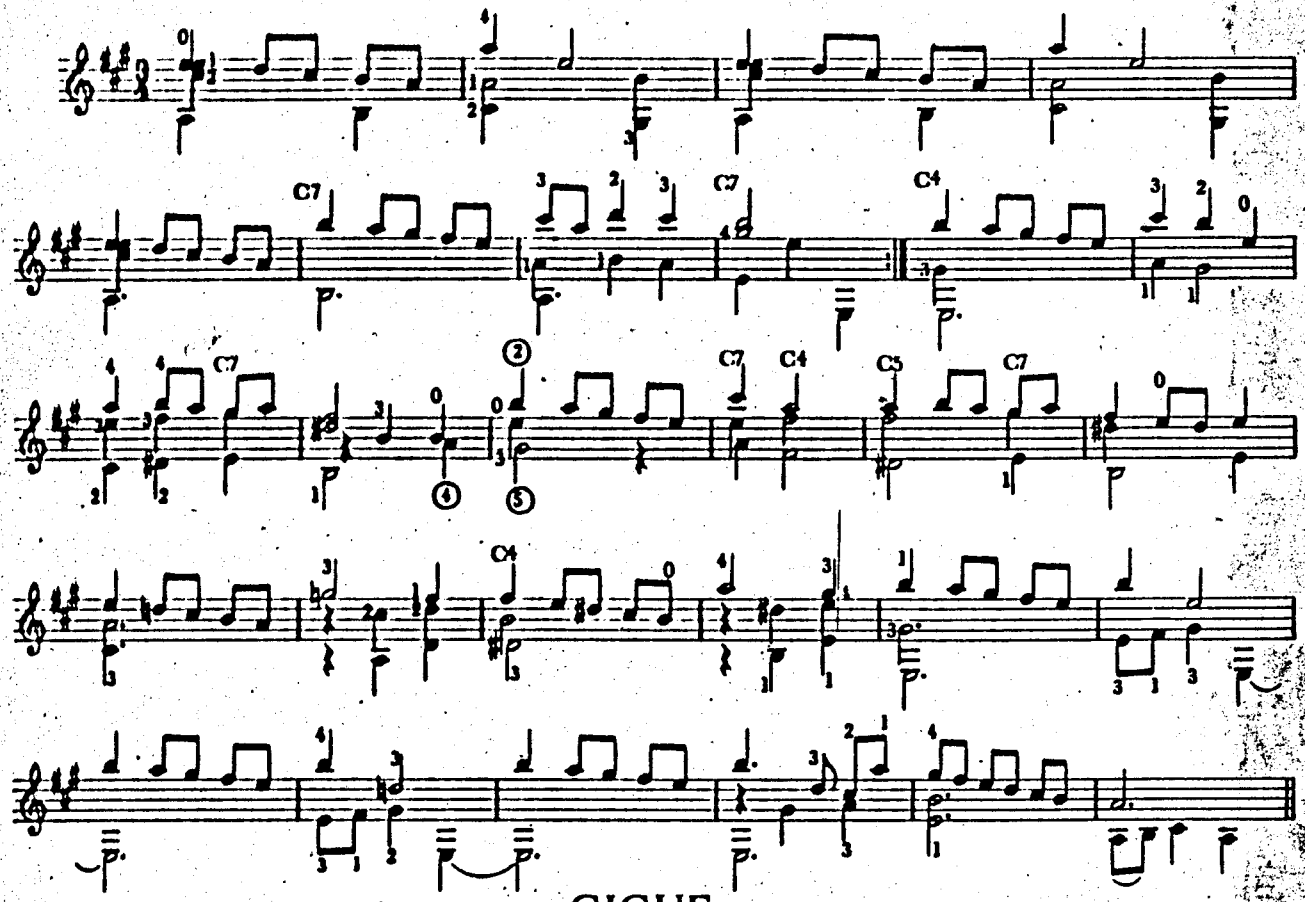
BOURRÉE



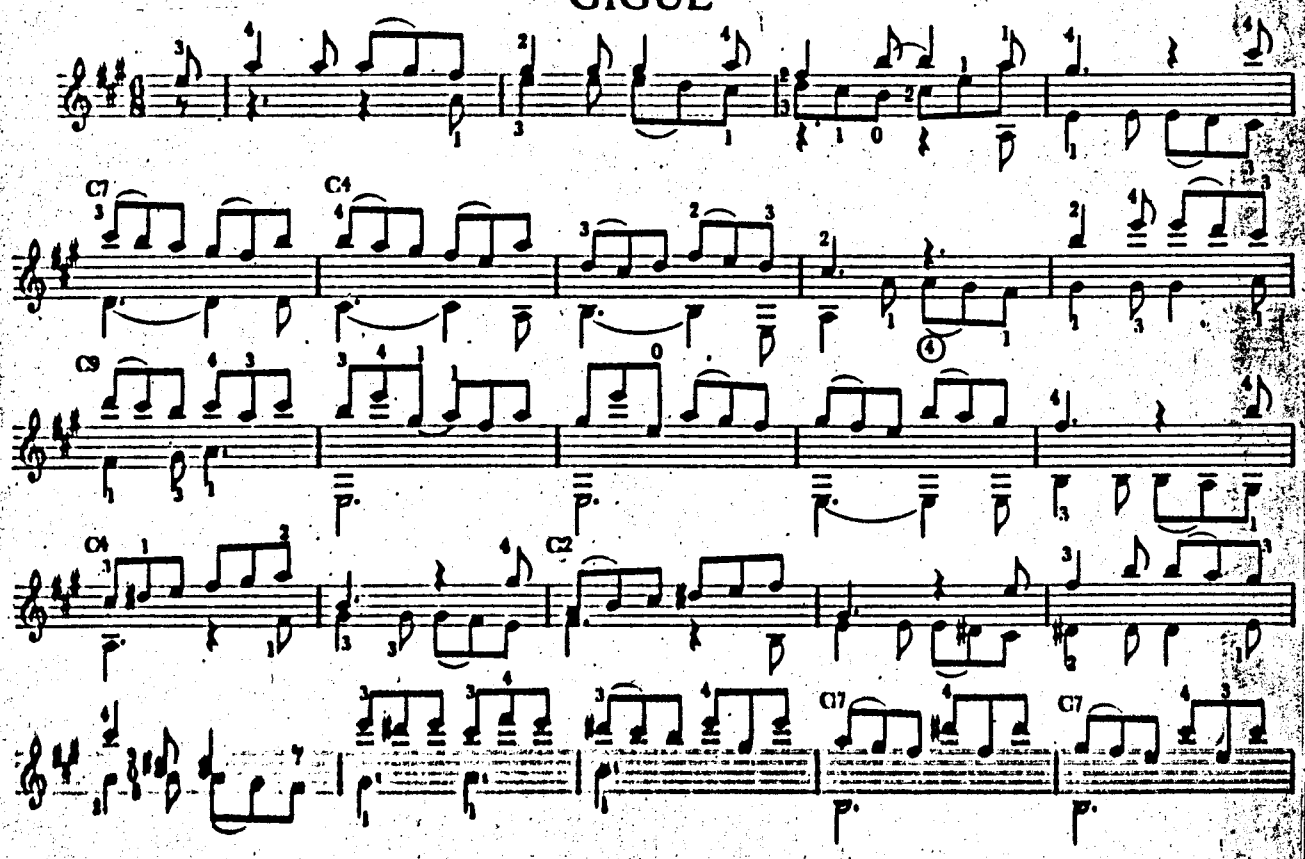
SARABANDE

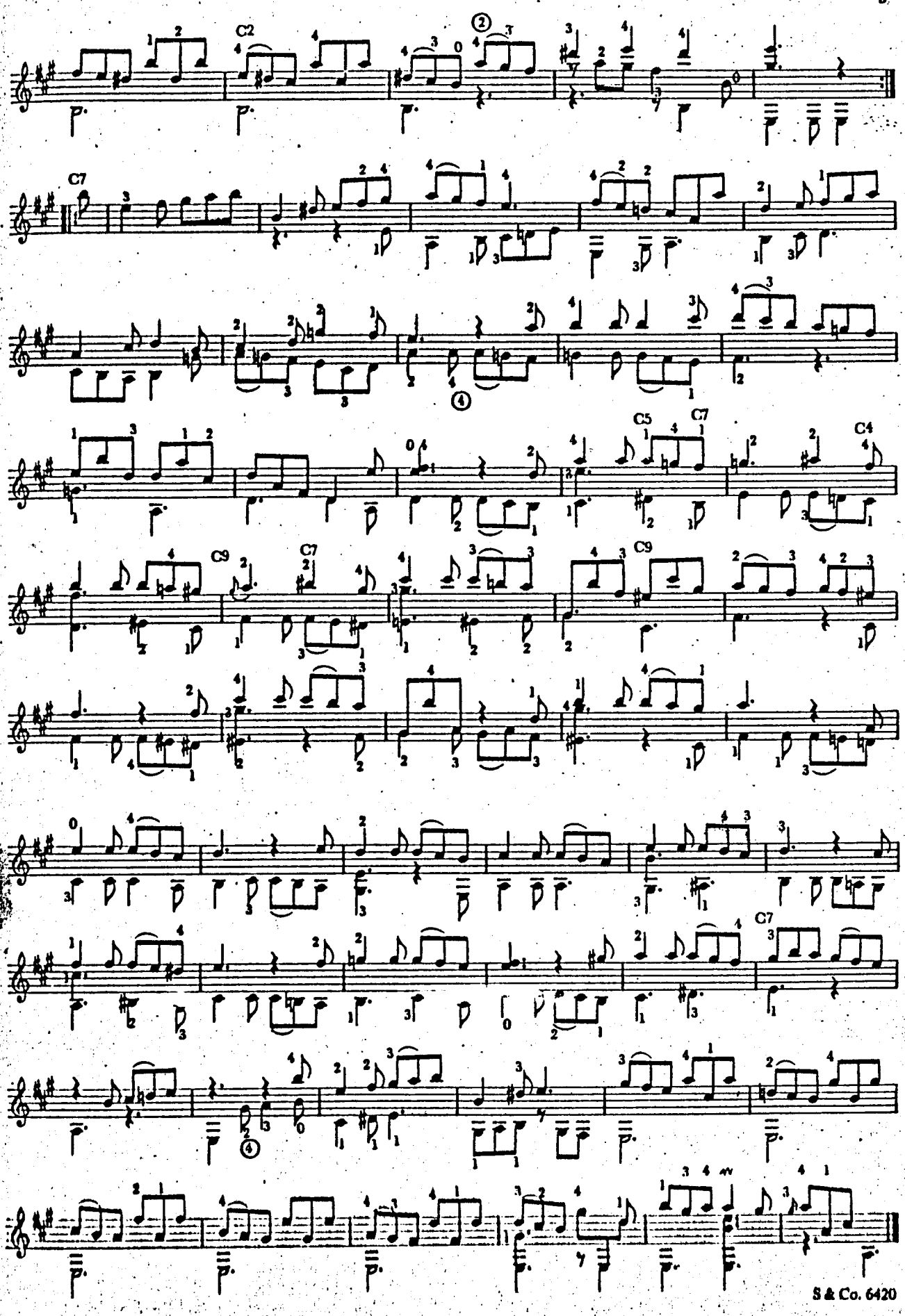


MINUET



GIGUE



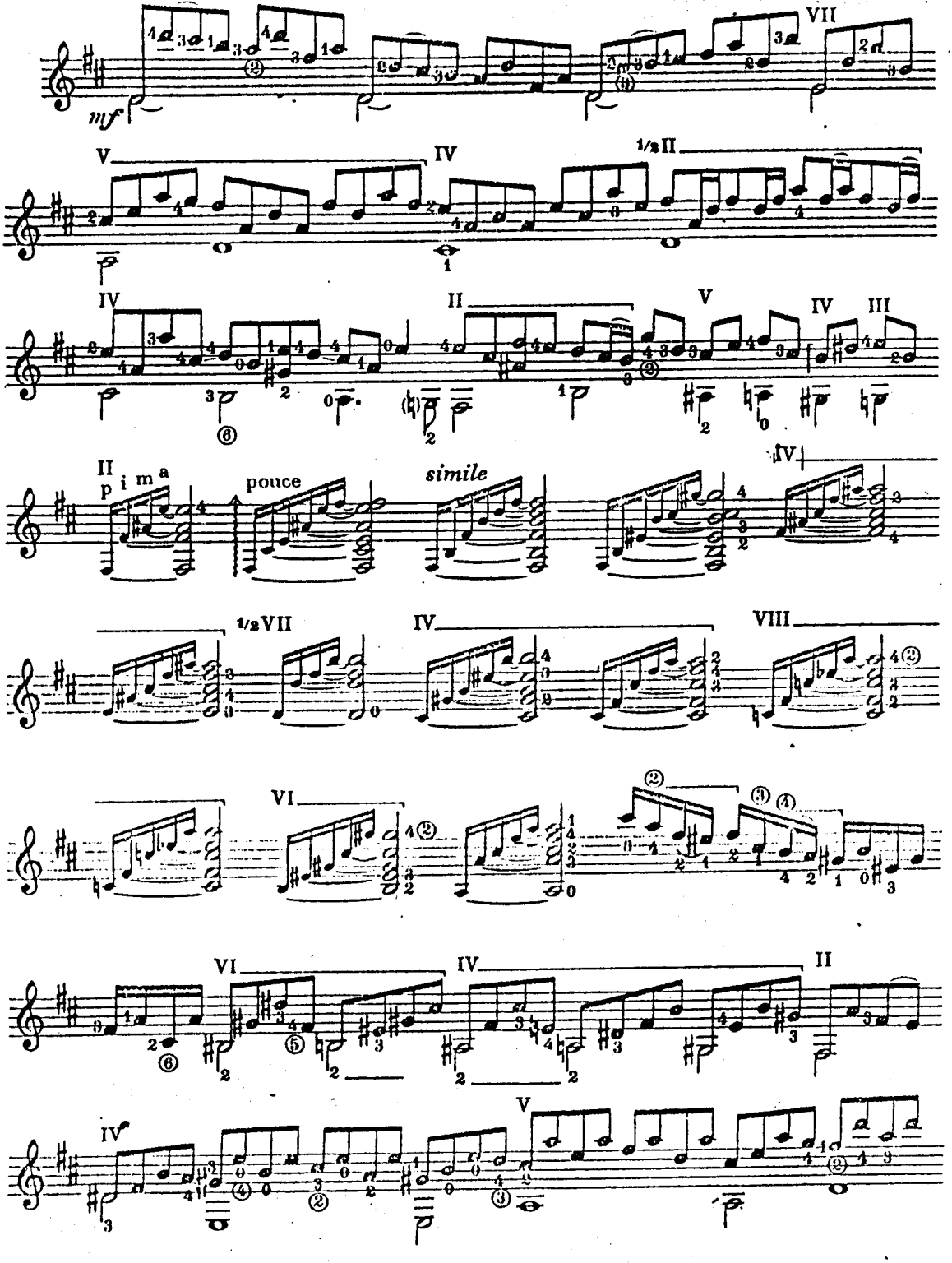

C2
C7
C5
C7
C4
C9
C7
C9
C7
S & Co. 6420

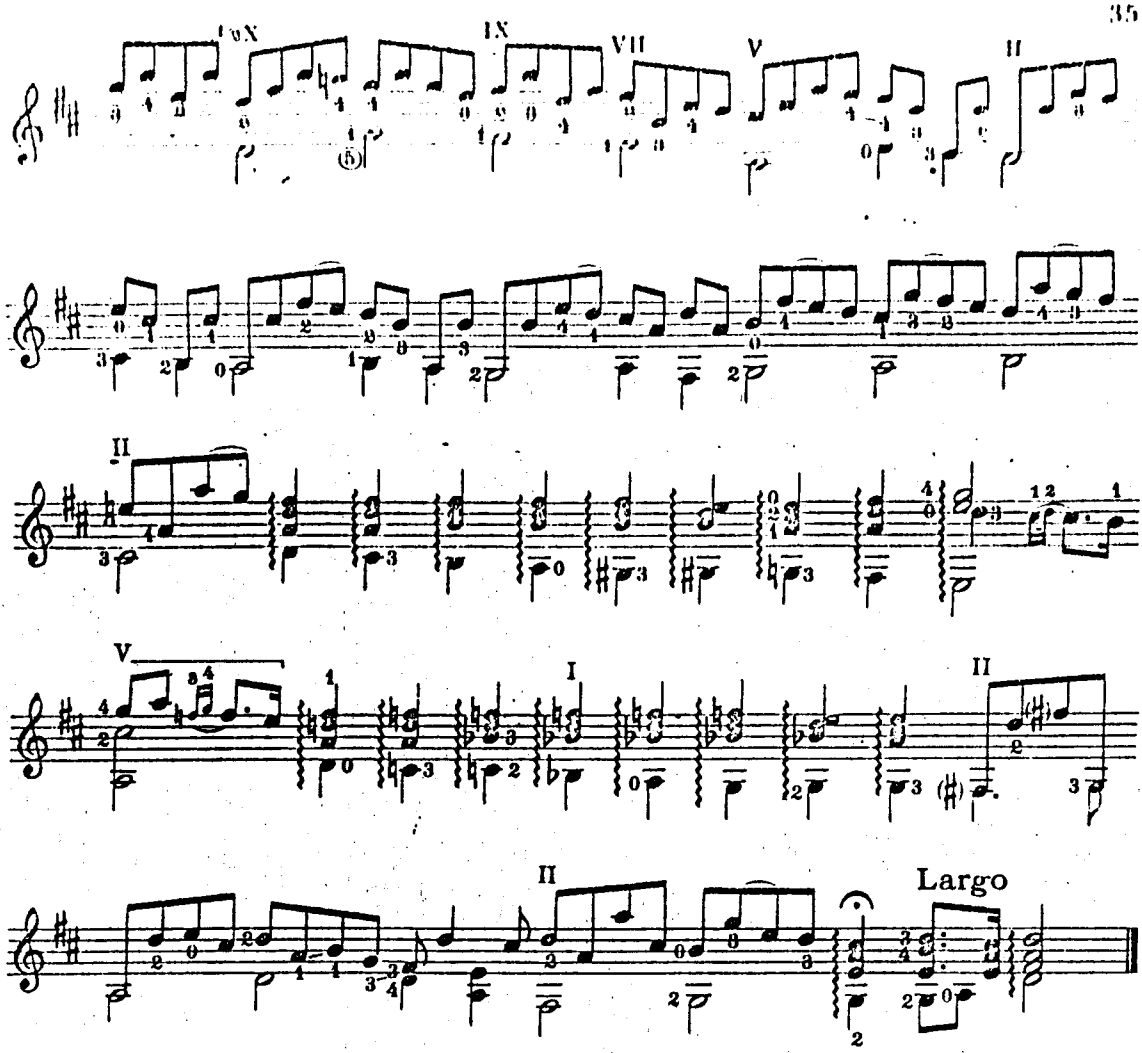
[MALÁ SUITA] 1

PRELUDIO

[Allegro]

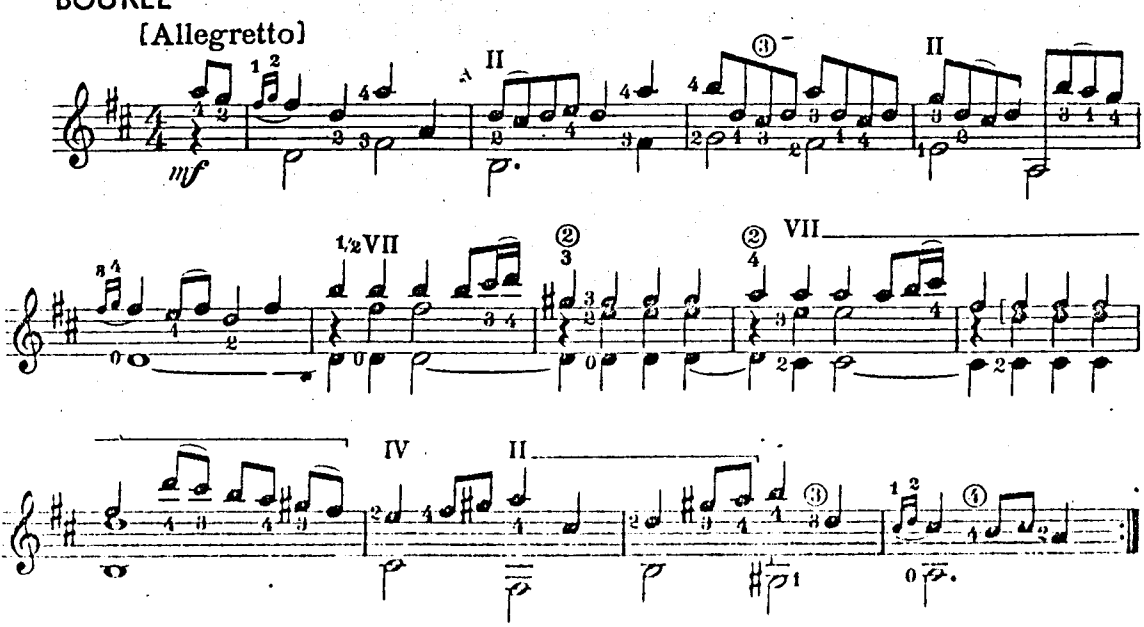
LEOPOLD SILVIUS WEISS

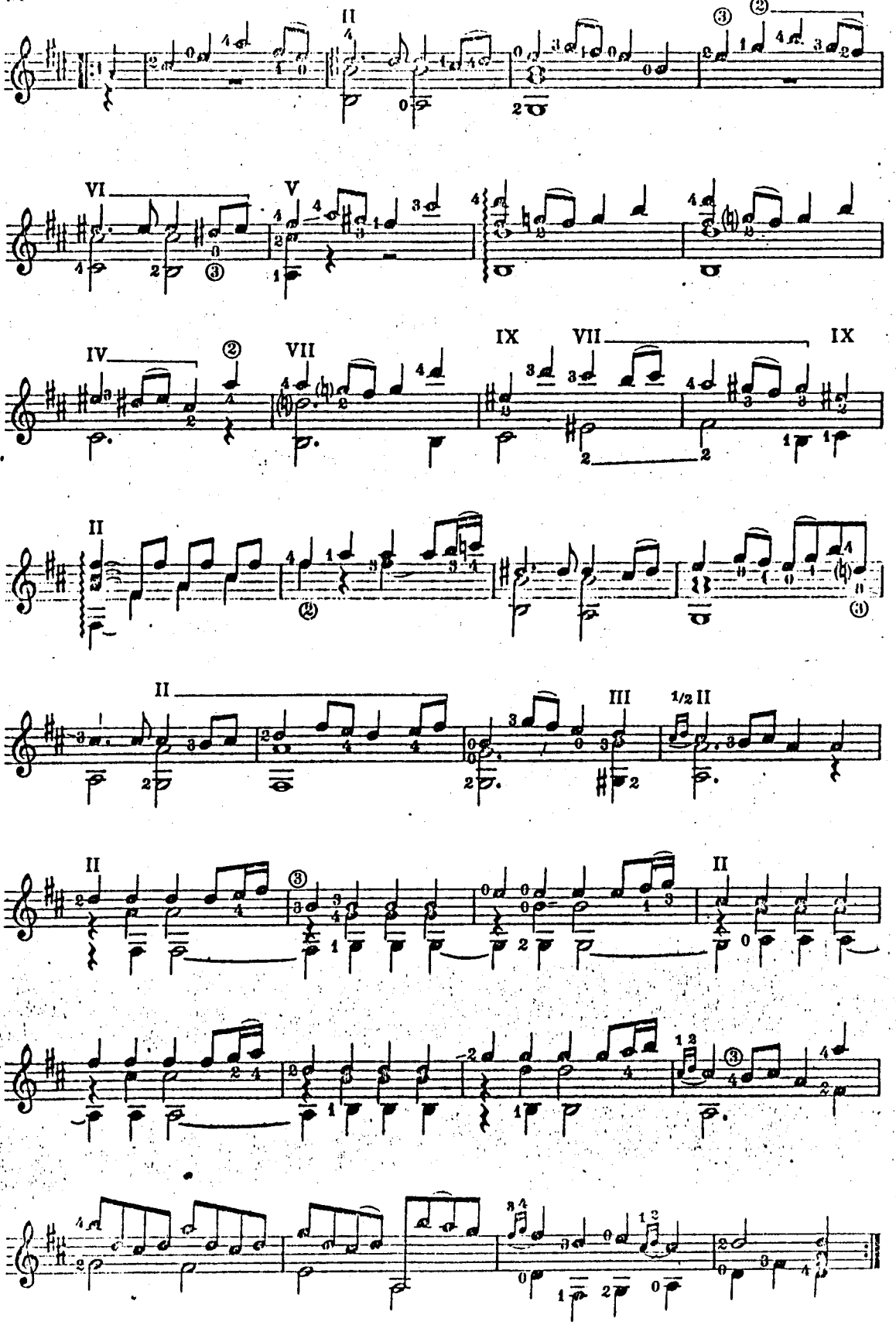


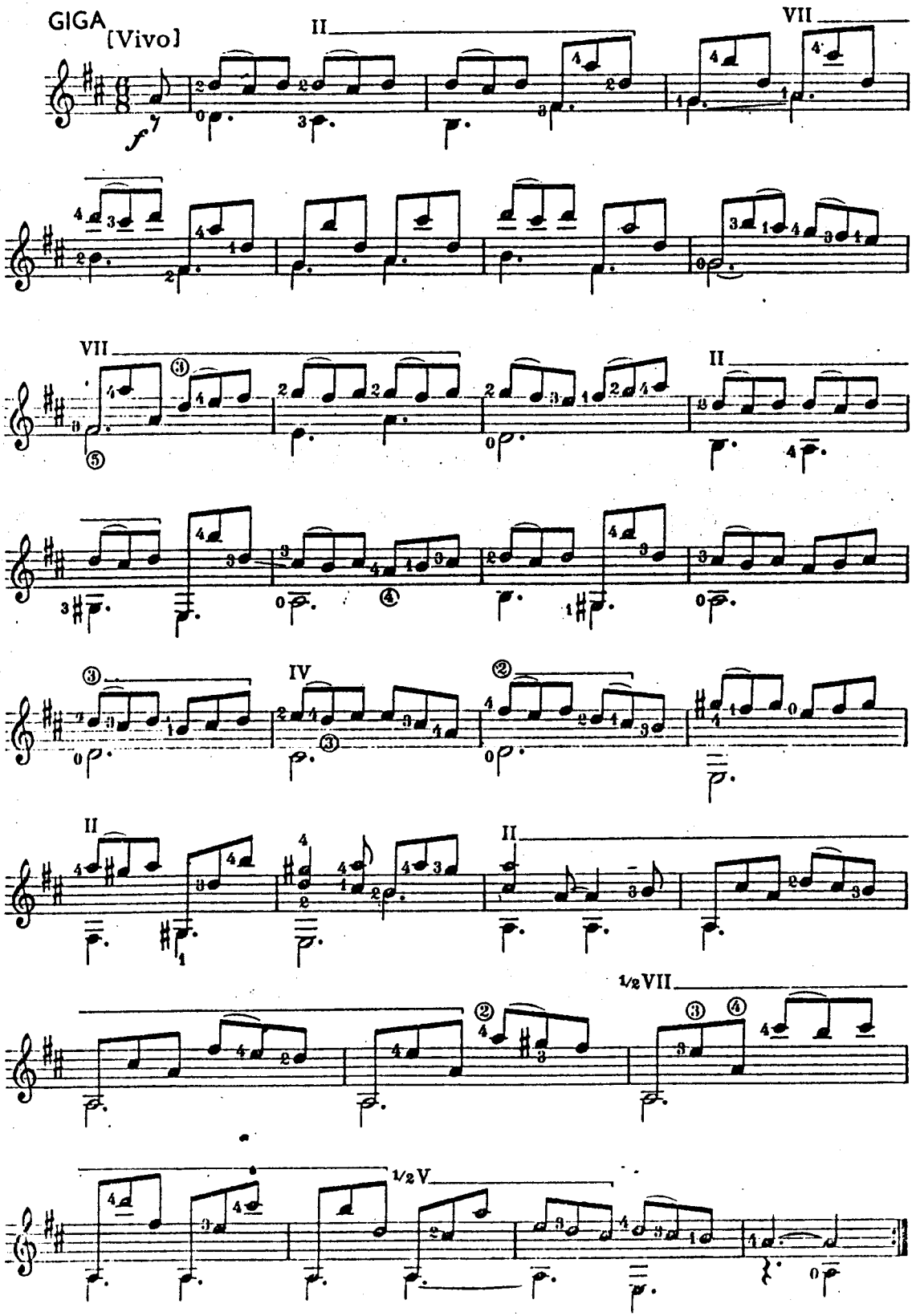


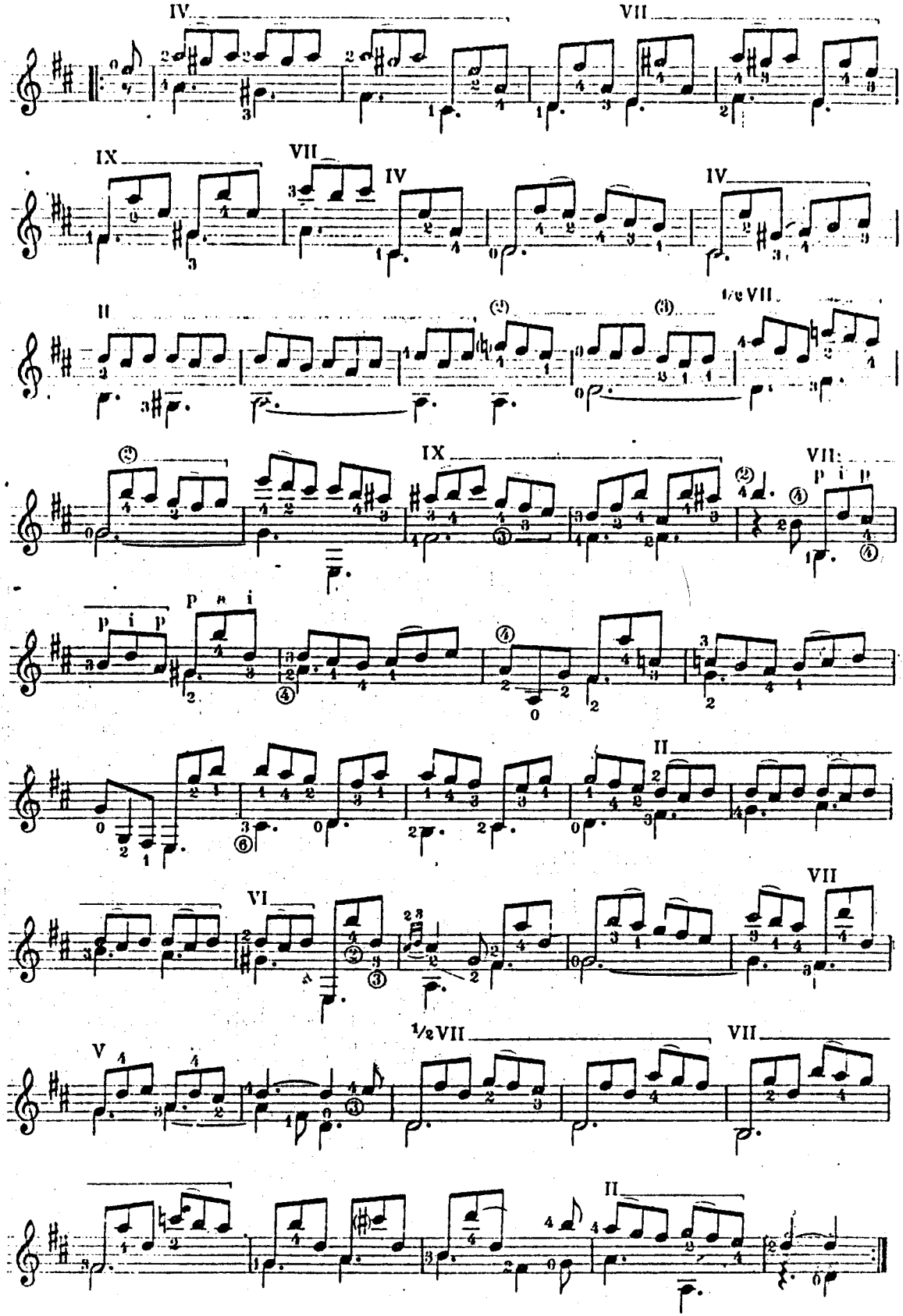
BOURÉE

(Allegretto)




II
VI
V
IV
VII
IX
VII
IX
II
II
III
1/2 II
II
II

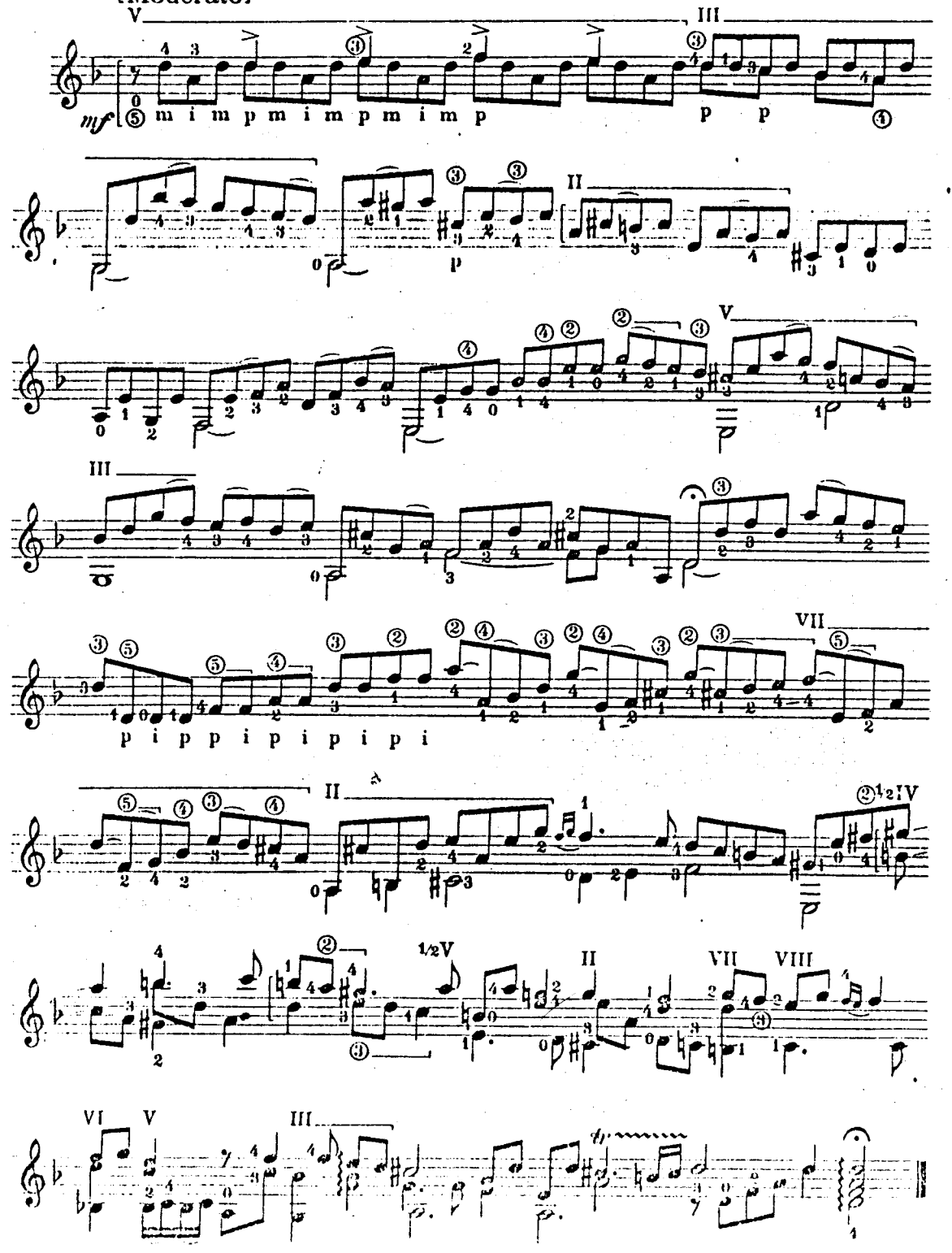

GIGA
[Vivo]
f
II
VII
VII
II
IV
II
II
1/2 VII
1/2 V


IV
VII
IX
VII
IV
IV
II
1/2 VII
IX
VII
p i p
p i p
II
VI
VII
V
1/2 VII
VII
II

PRELUDIO

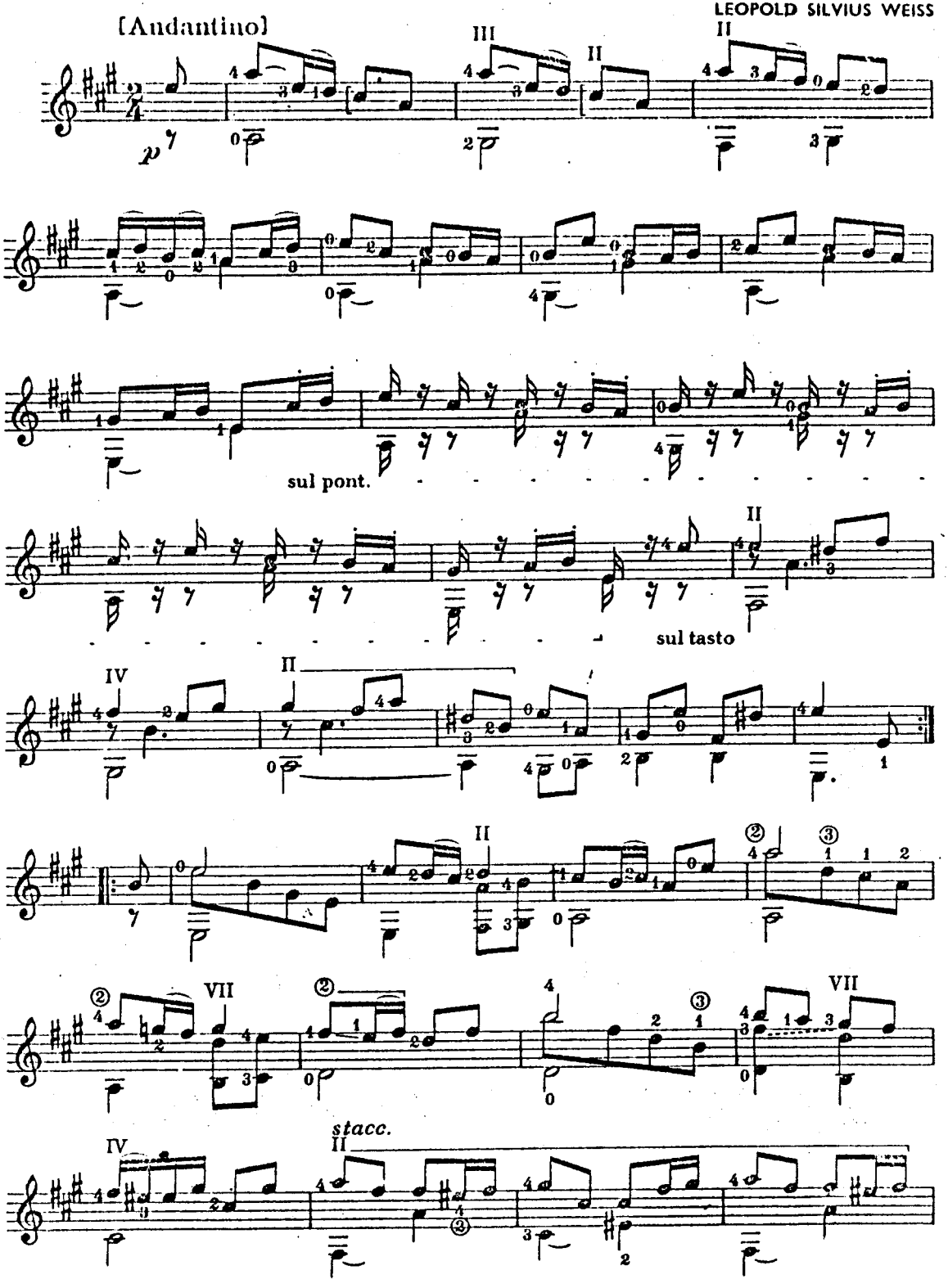
[Moderato]

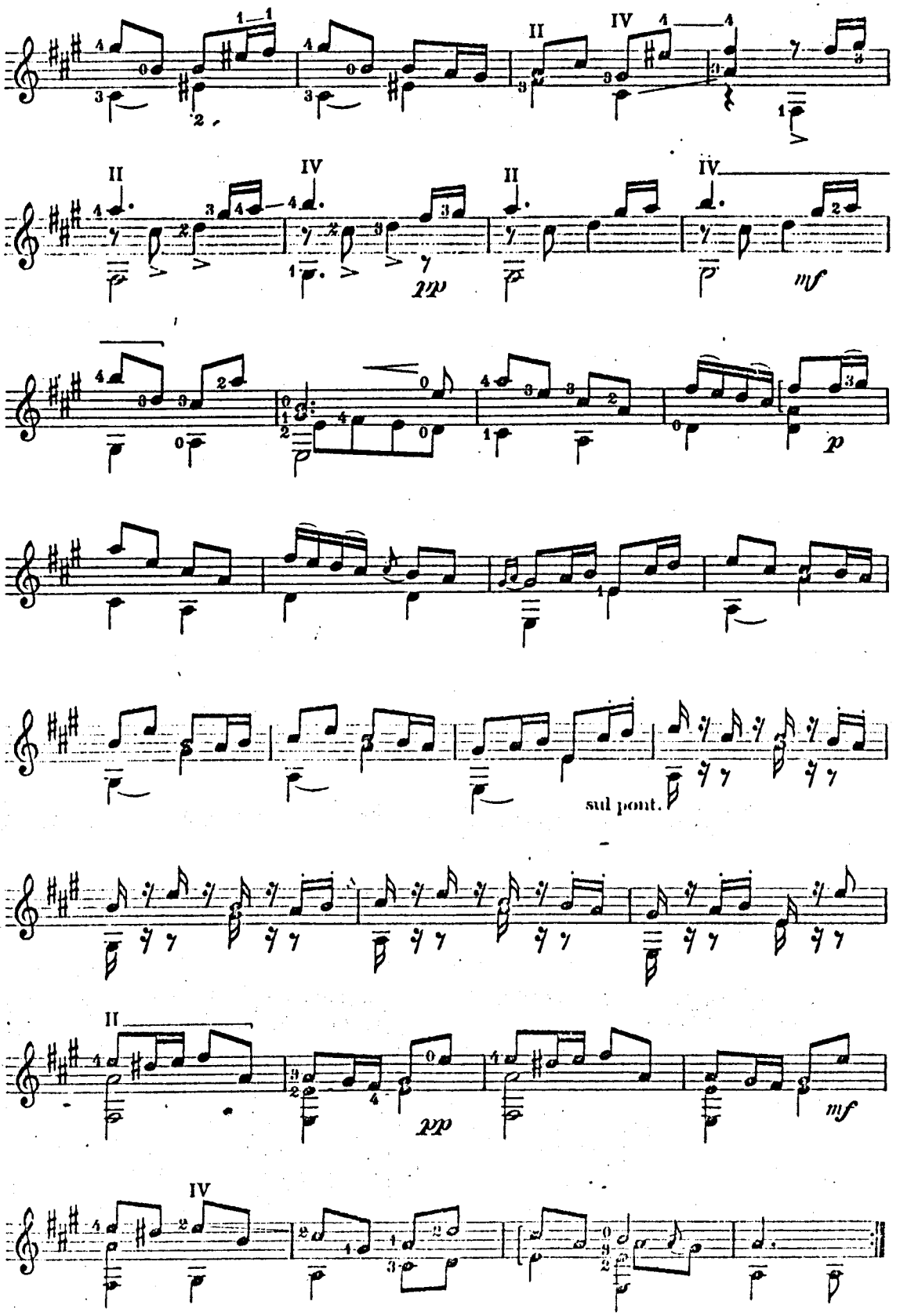
LEOPOLD SILVIUS WEISS



PAISANA

LEOPOLD SILVIUS WEISS

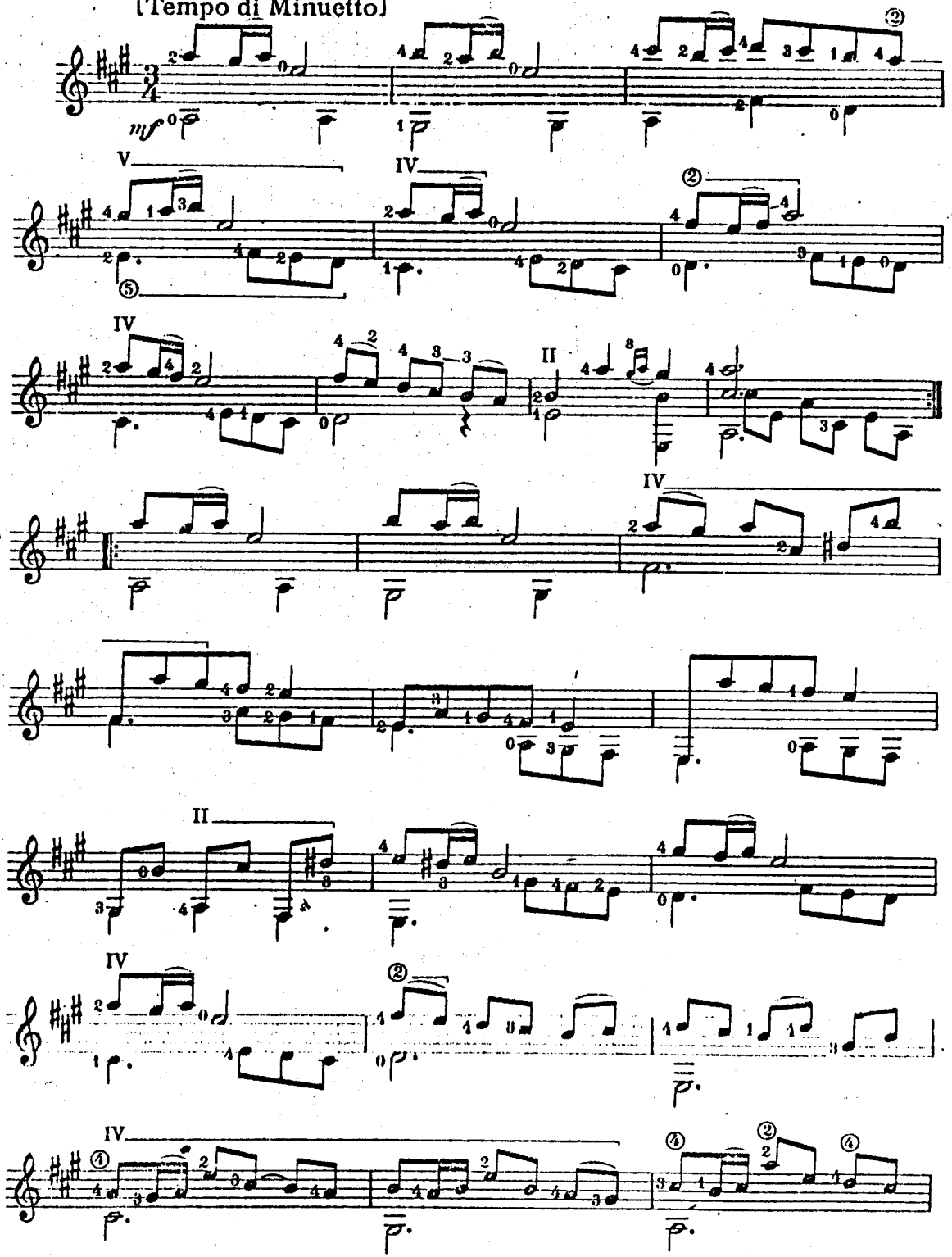


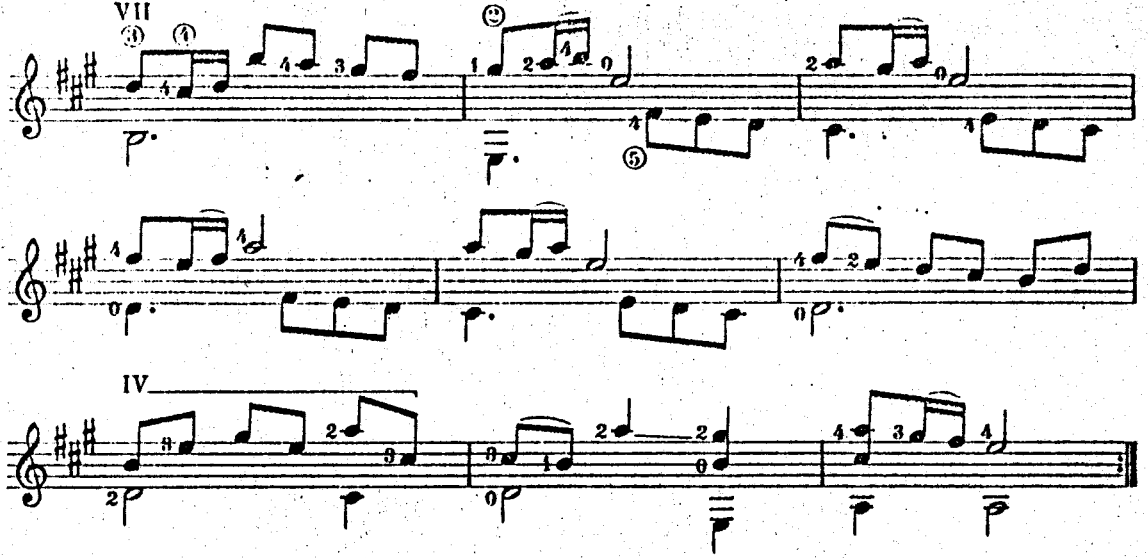

II
IV
II
IV
II
IV
dolce
mf
p
sul pont.
II
dolce
mf
IV

MINUET

LEOPOLD SILVIUS WEISS

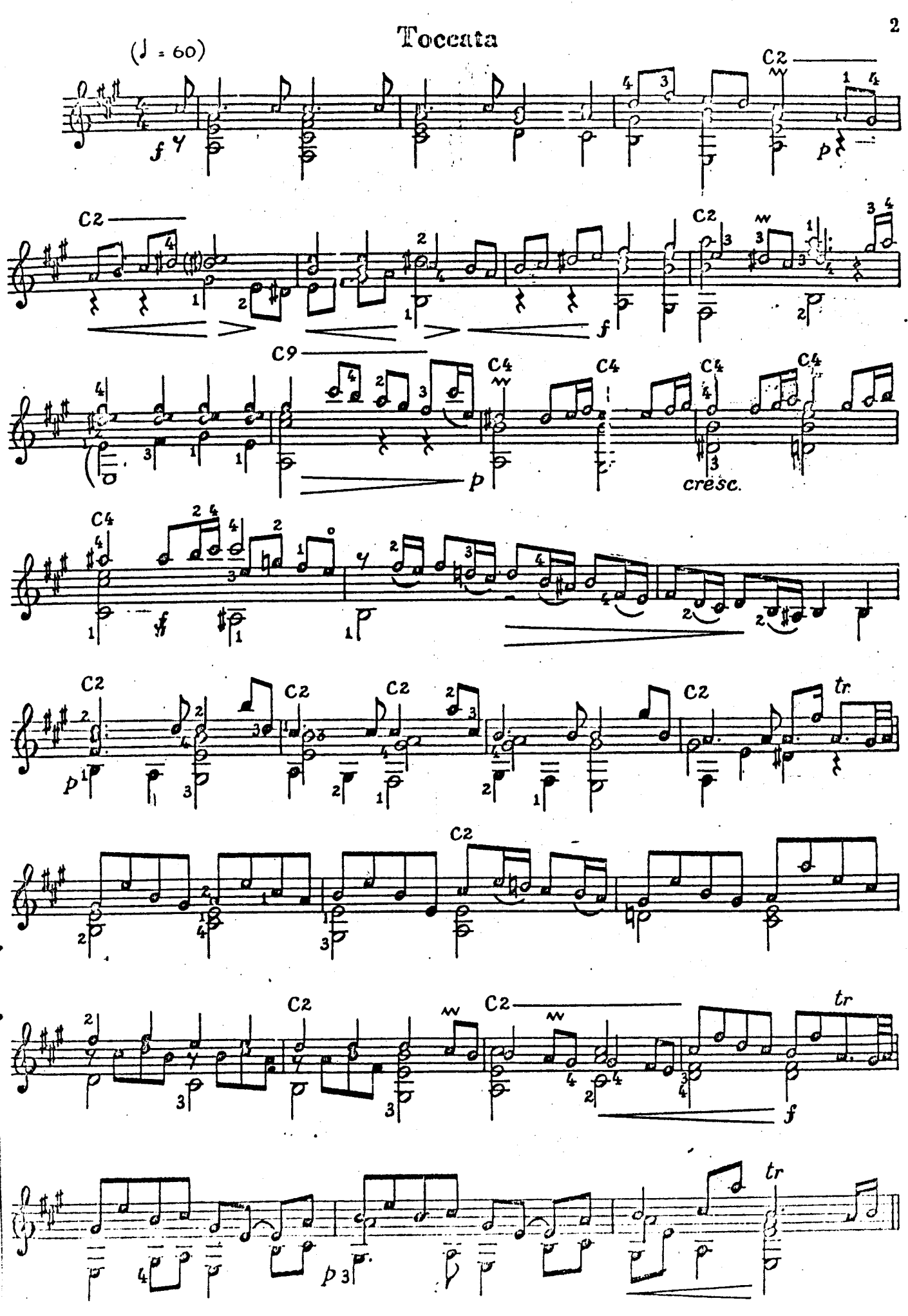
[Tempo di Minuetto]



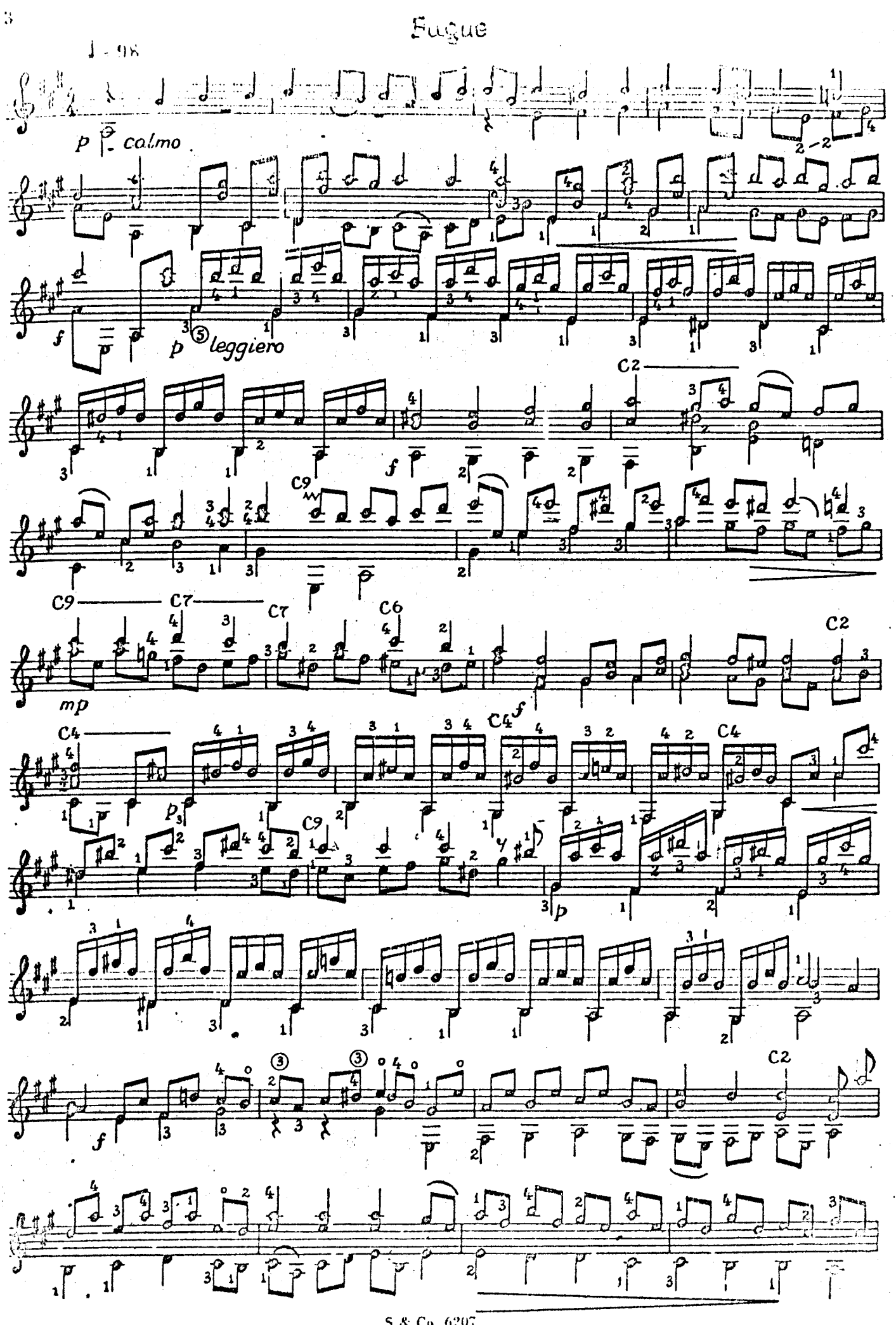

VII
IV

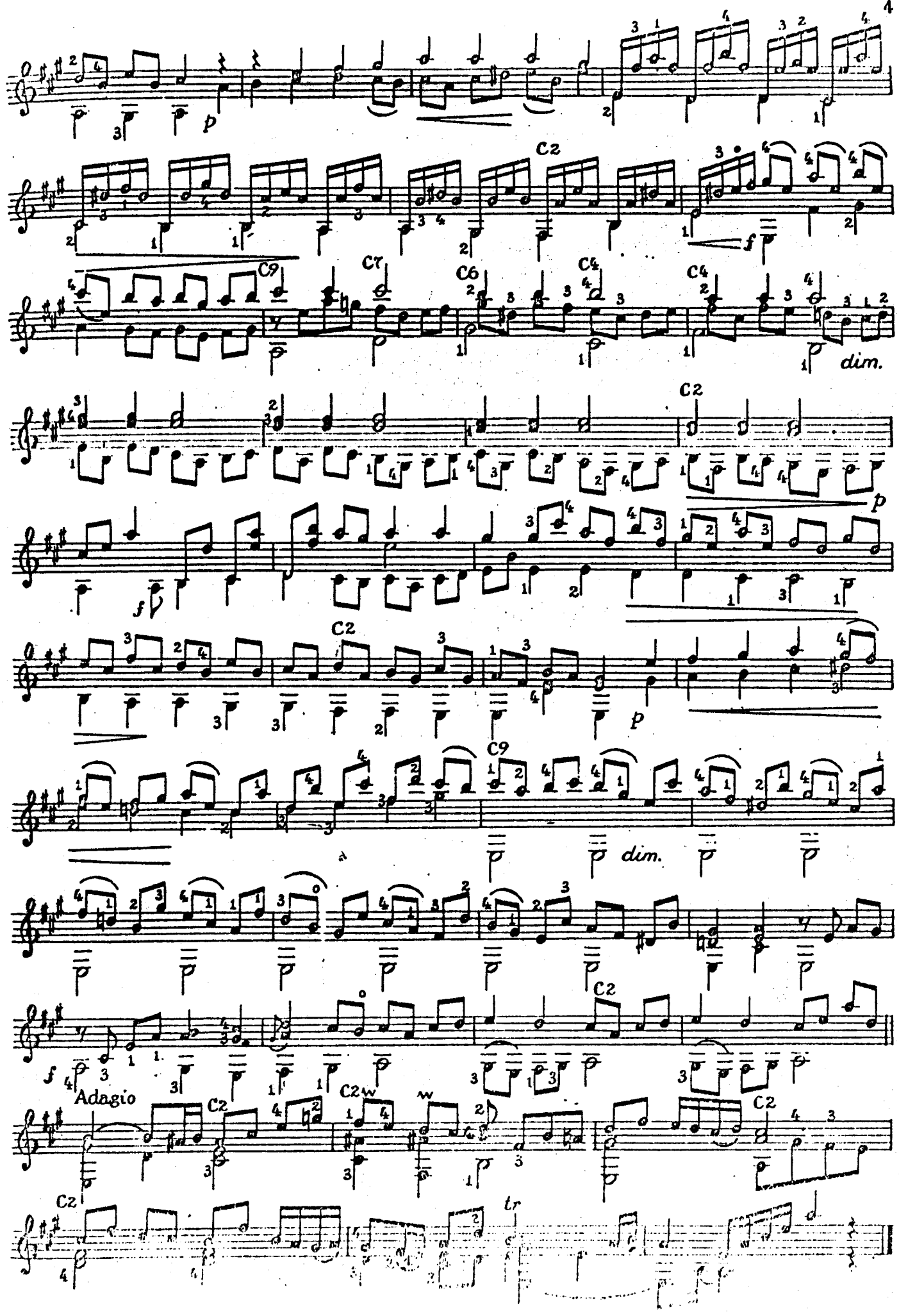
Toccata

(♩ = 60)



Fugue




p
C2
f
C9
C7
C6
C4
C4
dim.
C2
p
f
C2
p
C9
dim.
f
C2
Adagio
C2
C2
C2
C2
tr

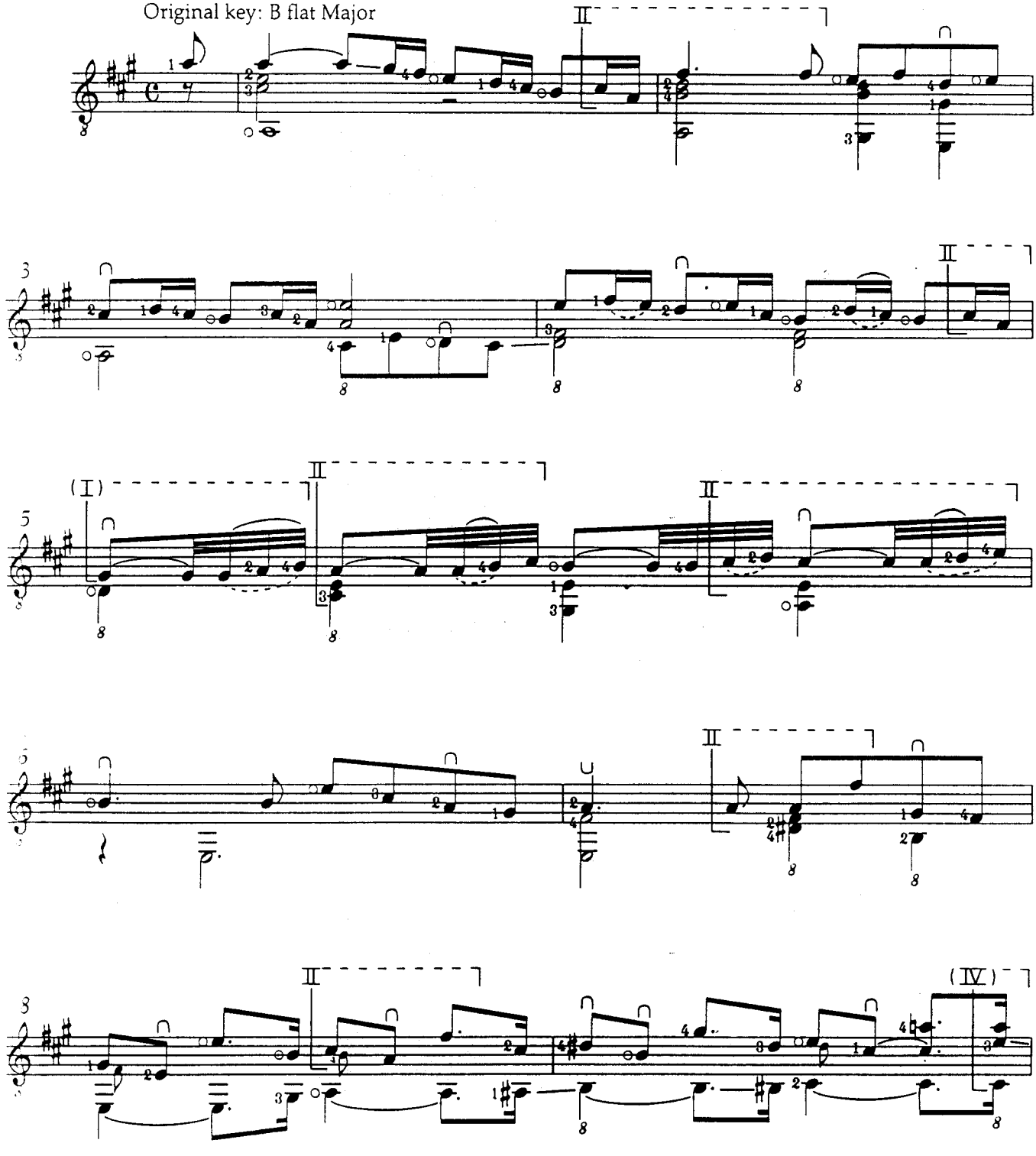
Anthology of Selected Pieces
Ausgewählte Werke

Silvius Leopold Weiss
(1686–1750)

Transcribed and edited for Guitar by/
Für Gitarre transkribiert und herausgegeben von
Raymond Burley

1. Ouverture

Original key: B flat Major



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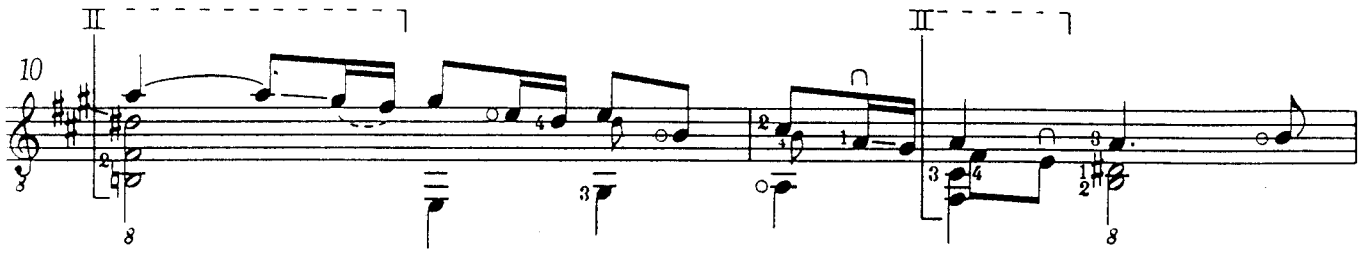
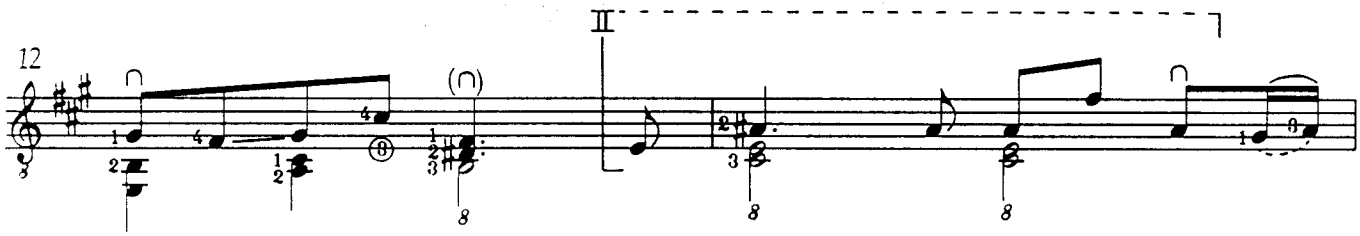
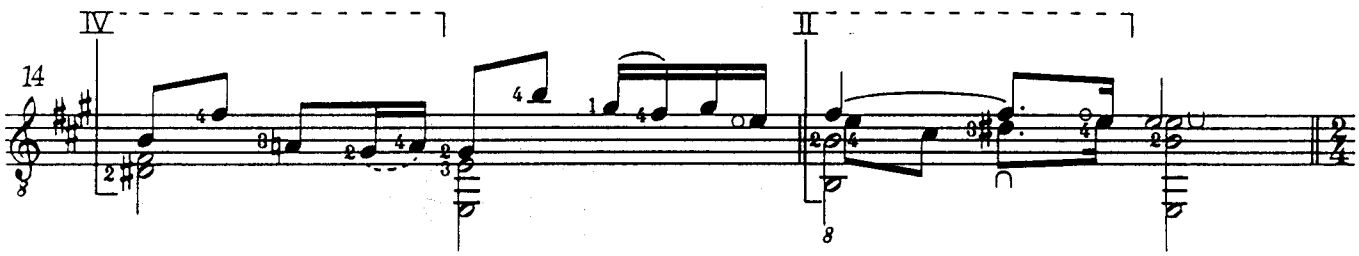
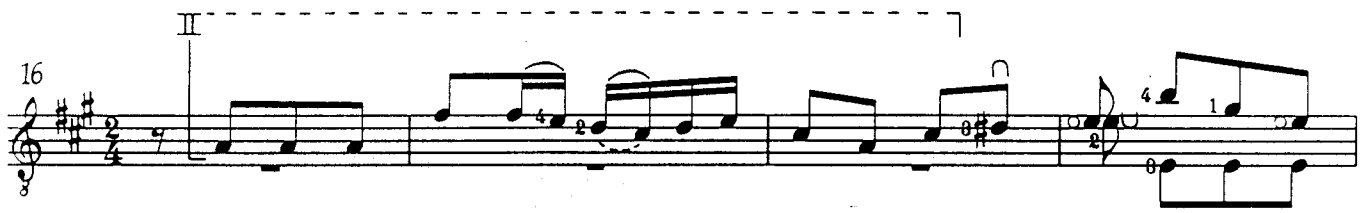
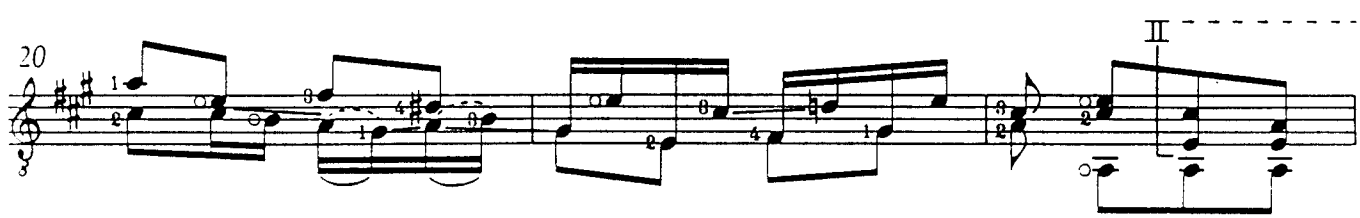


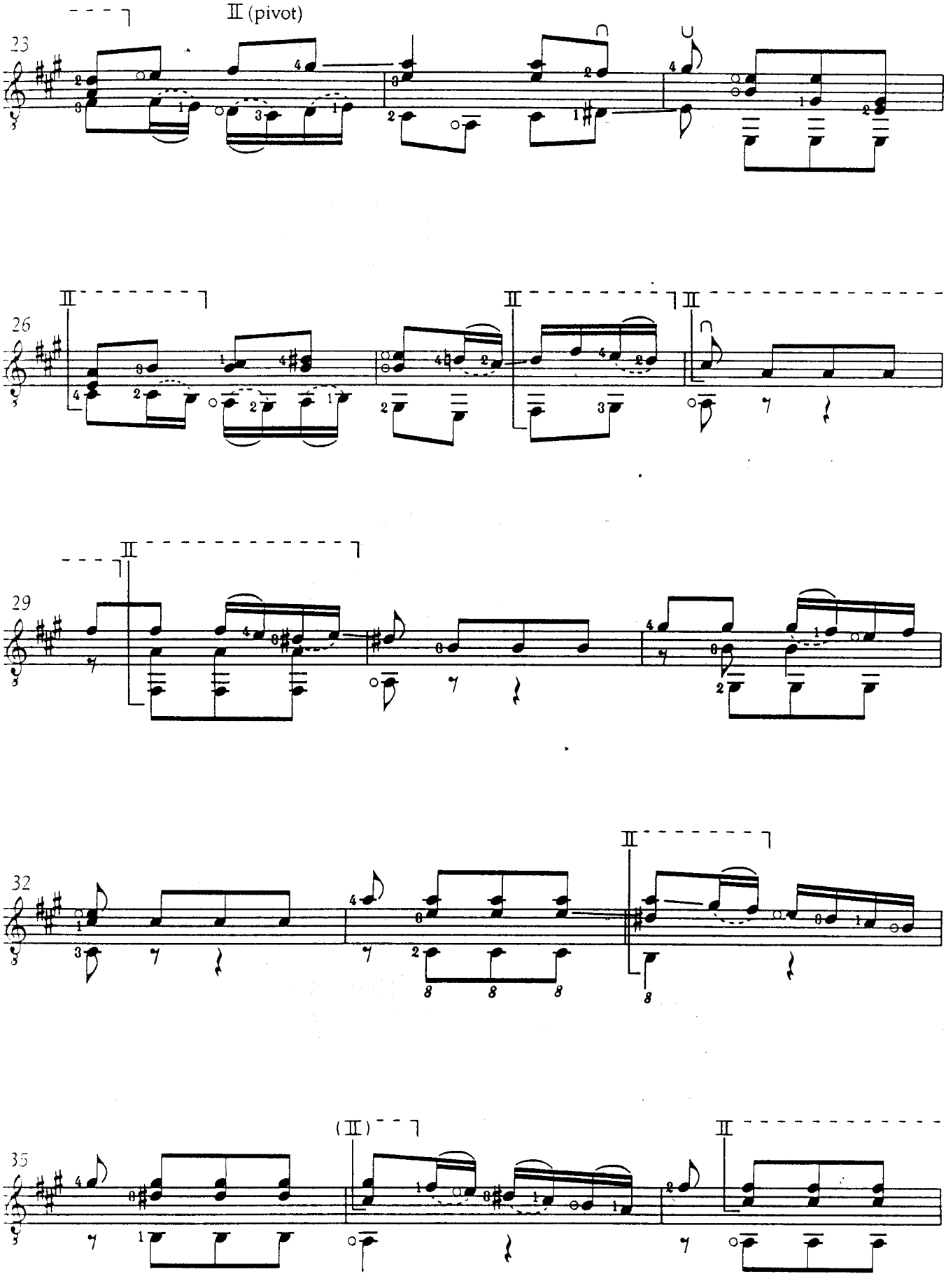


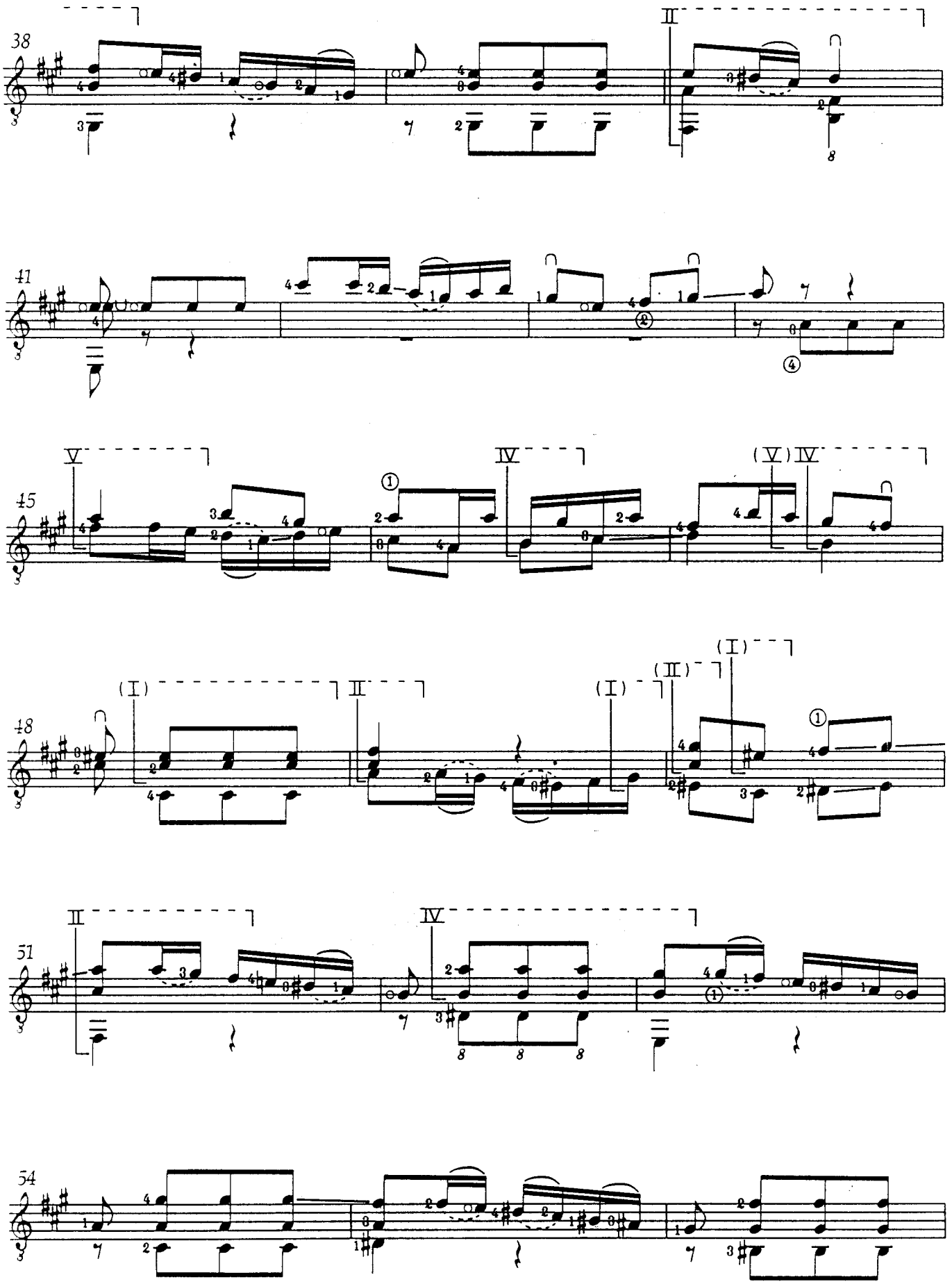


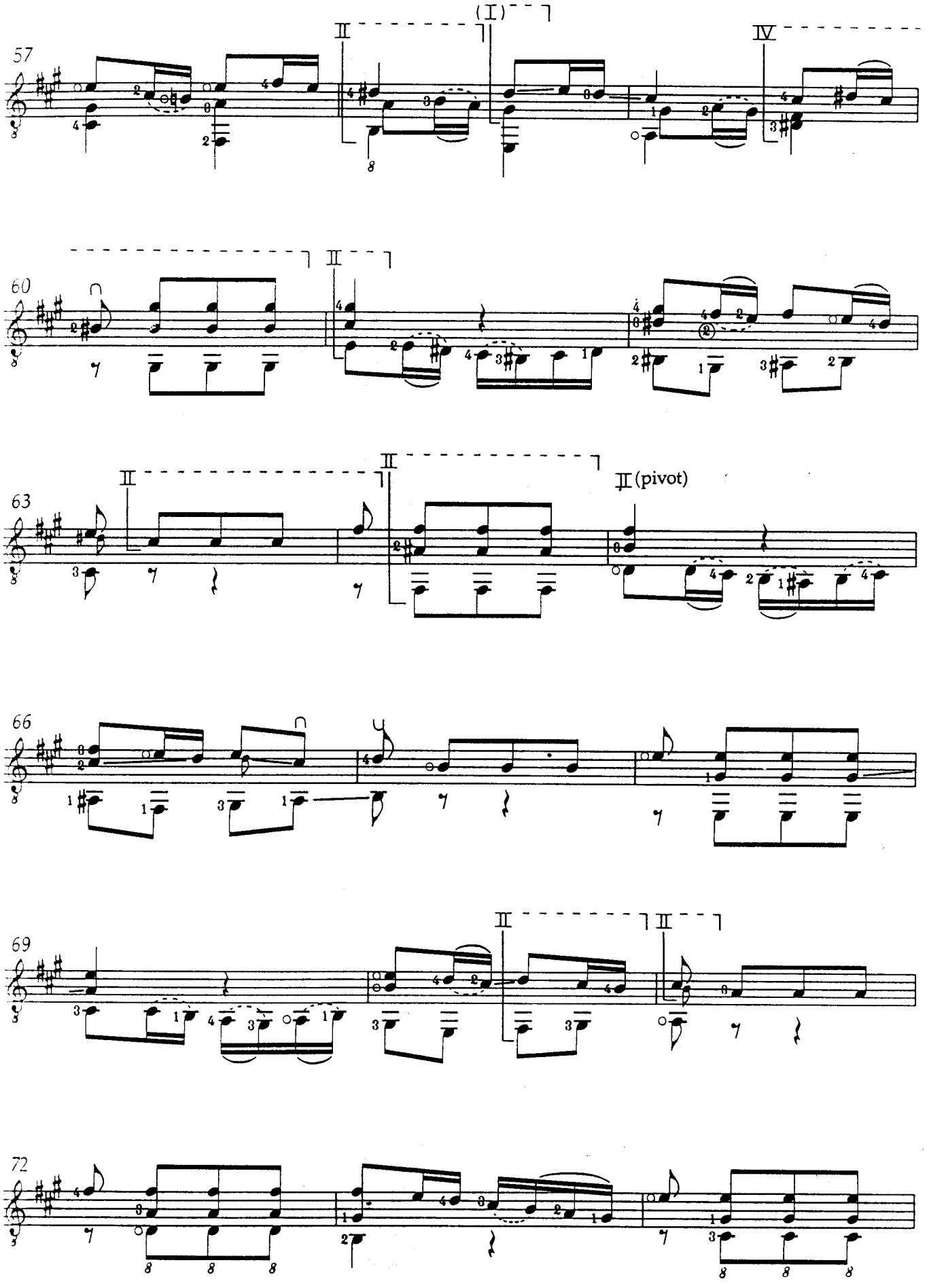
Allegro

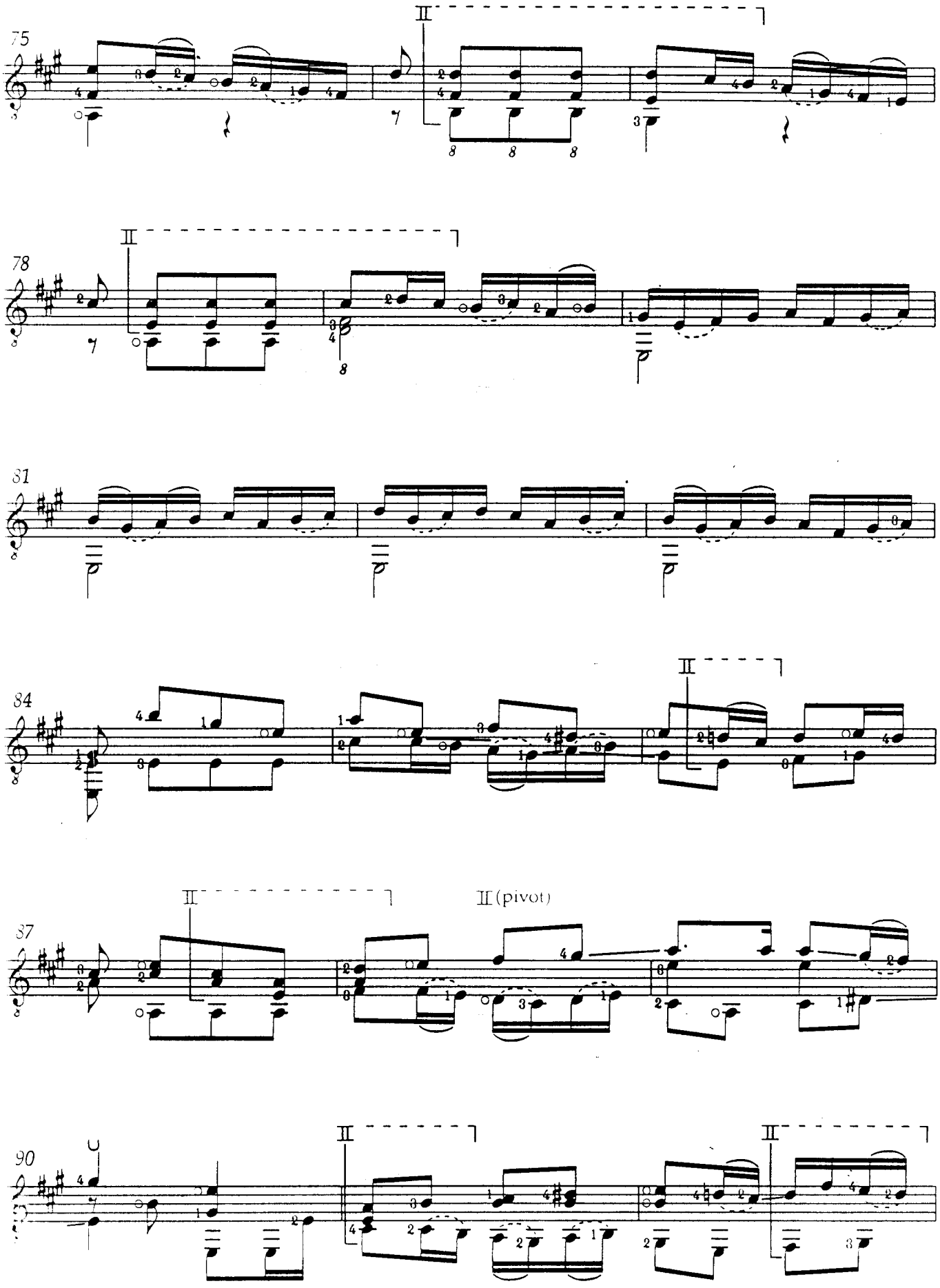


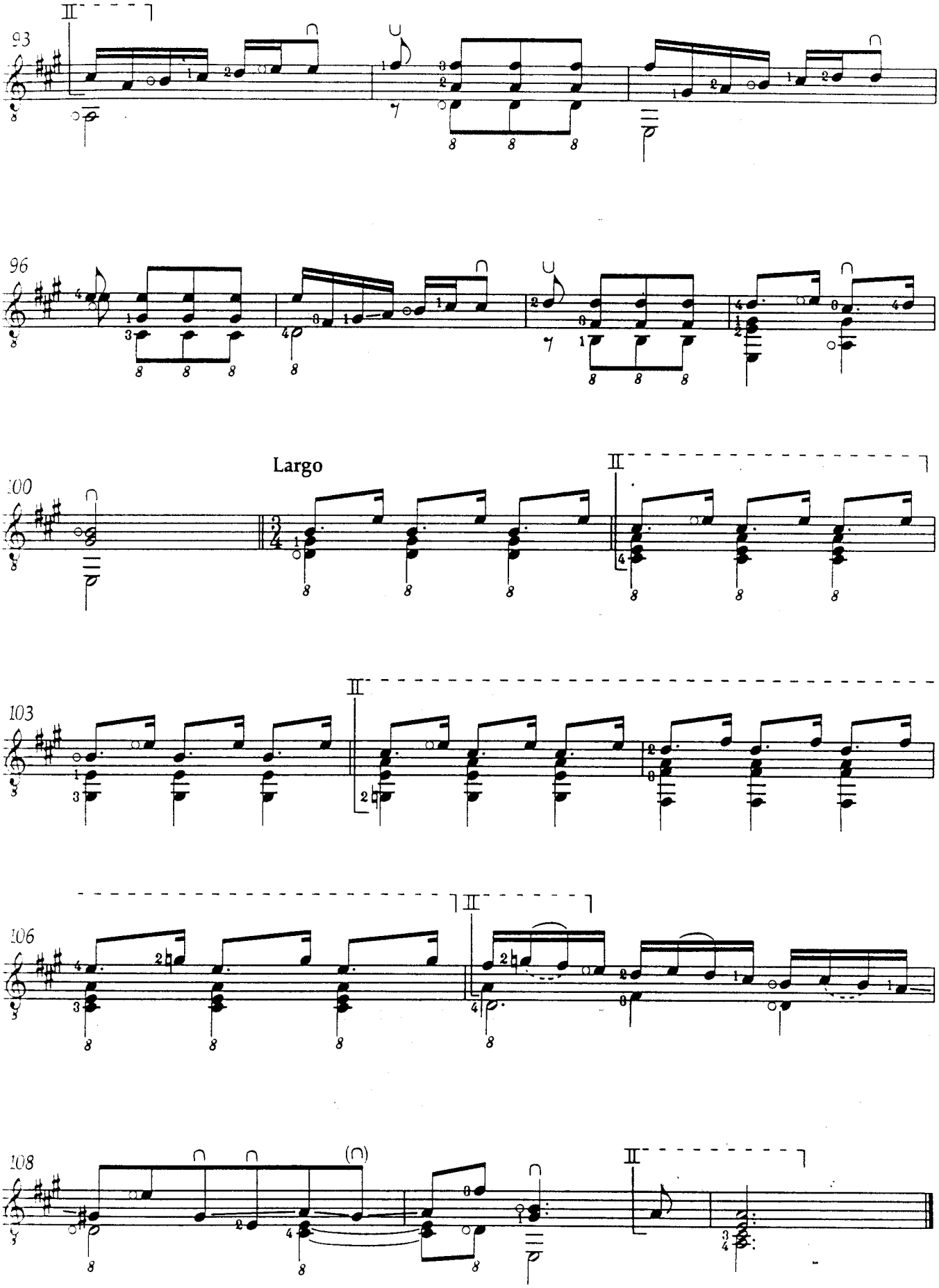



II (pivot)
23
II
26
II
II
29
II
32
II
(II)
II
35


38
II
41
45
V
IV
(V) IV
48
(I)
II
(I)
(II)
(I)
51
II
IV
54


57
(I)
II
IV
60
II
63
II
II
II (pivot)
66
69
II
II
72


75
II
78
II
81
84
II
87
II
II (pivot)
90
II
II


93
96
100
Largo
103
106
108

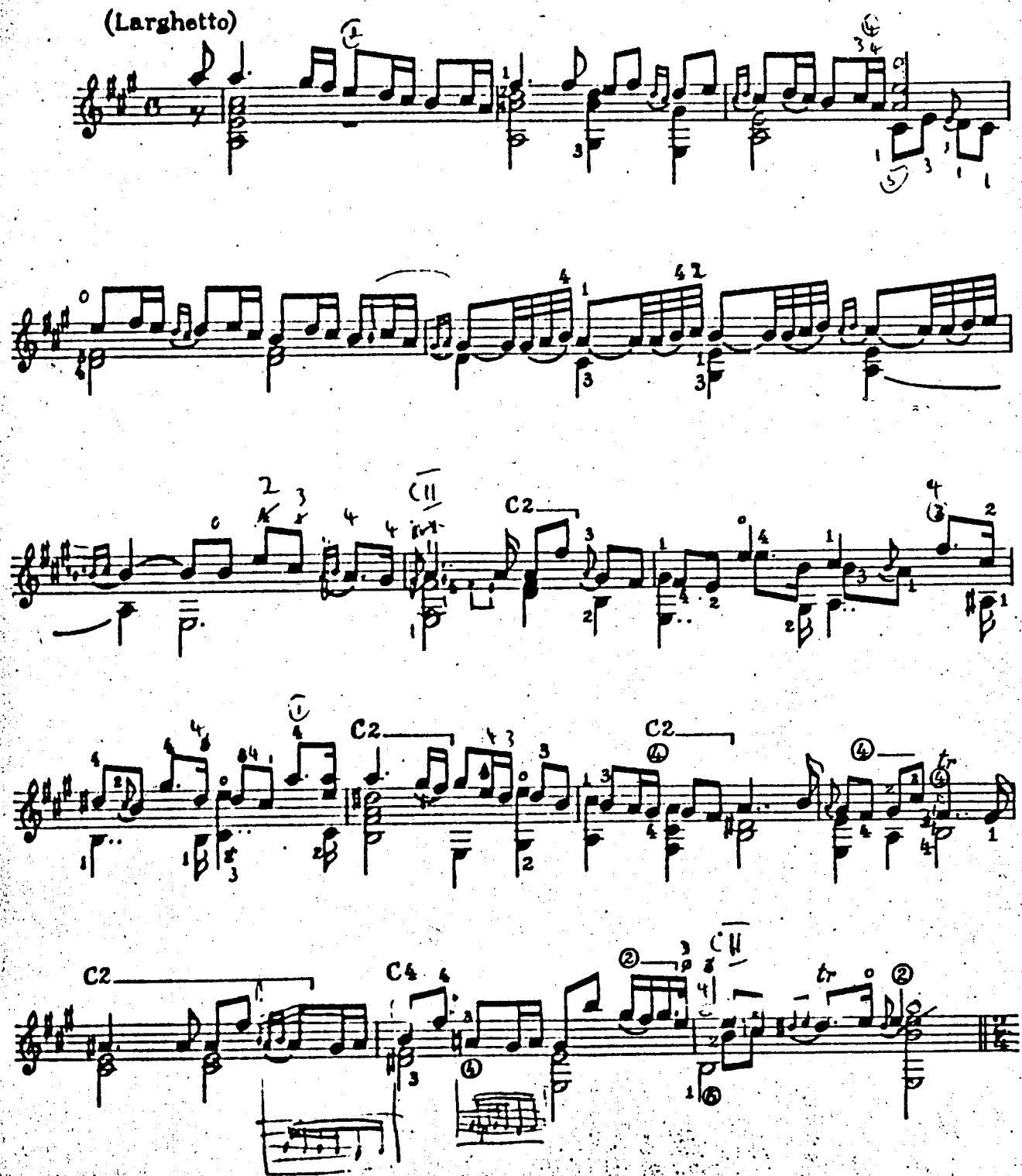
October -1962 -

OUVERTURE in A

for guitar solo

Transcribed from the lute tablature and arranged for guitar by Deric Kennard

Sylvius Leopold Weiss



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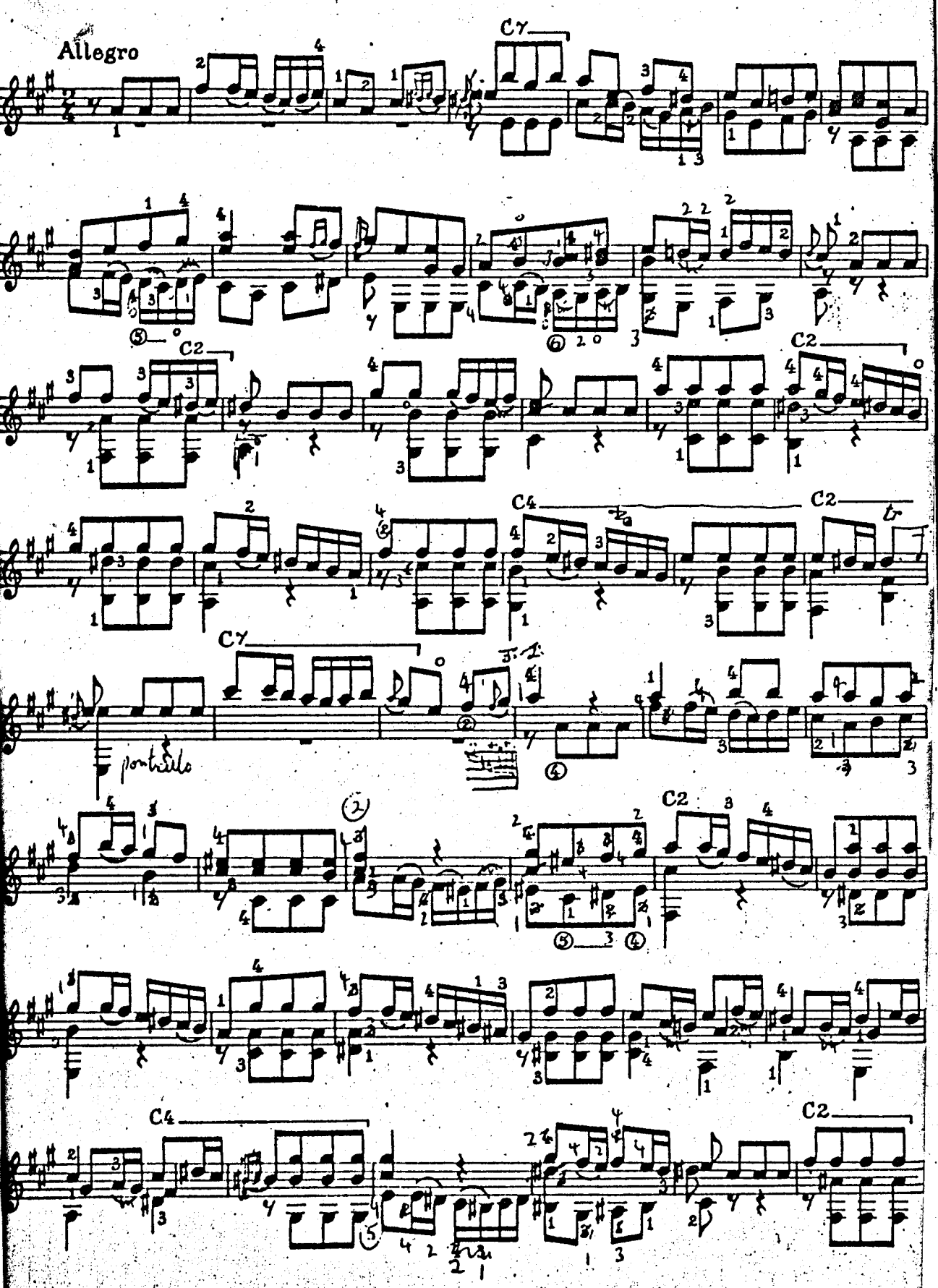
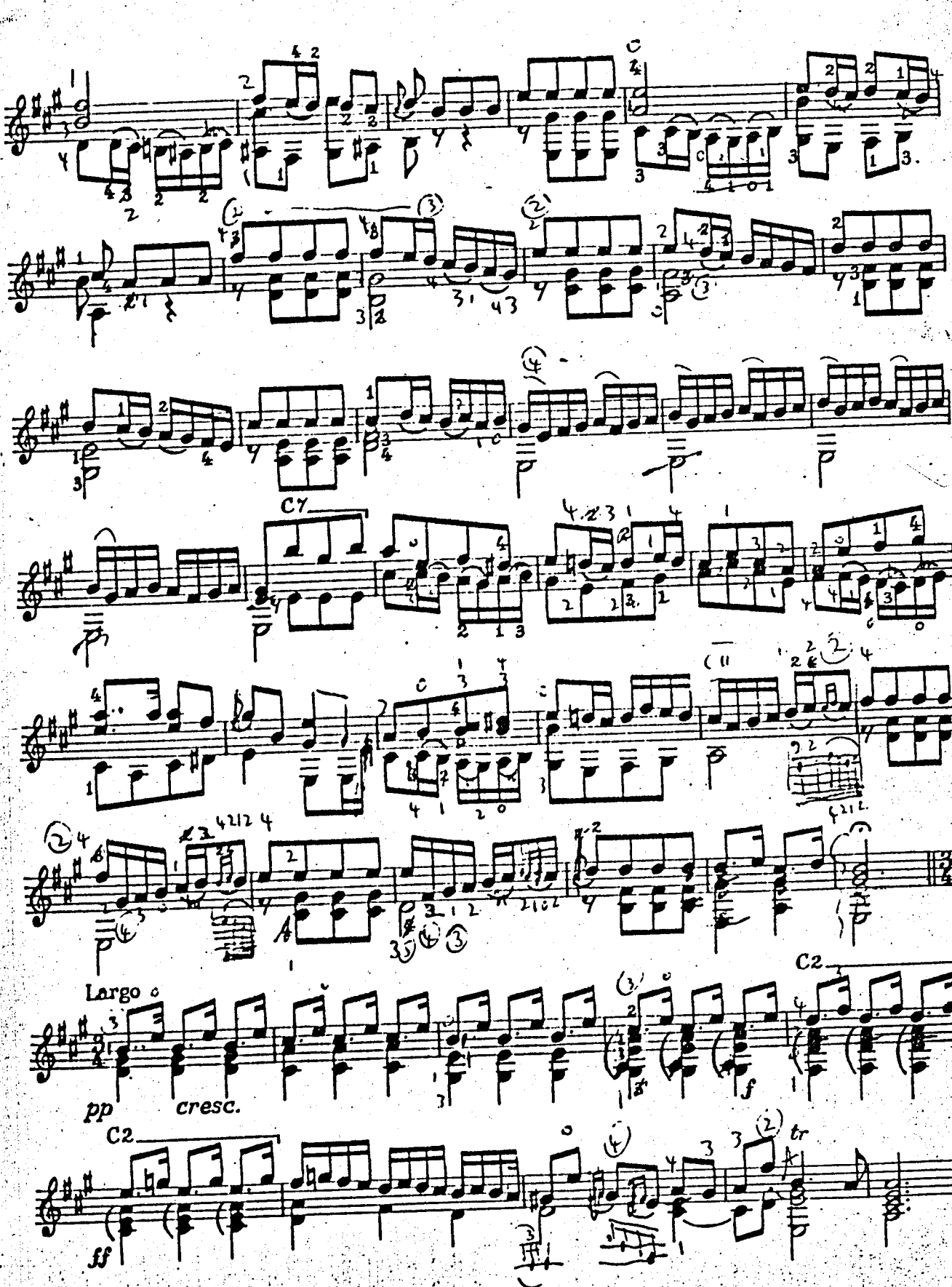

Allegro
C7
C2
C4
C2
tr
C7
portato
C2
C4
C2


C7
Largo
pp
cresc.
C2
C2
ff
tr

SILVIUS LEOPOLD WEISS

(1686–1750)

MENUET-SARABANDE-MENUET

Aus der Lautentabulatur übertragen und für die Gitarre bearbeitet

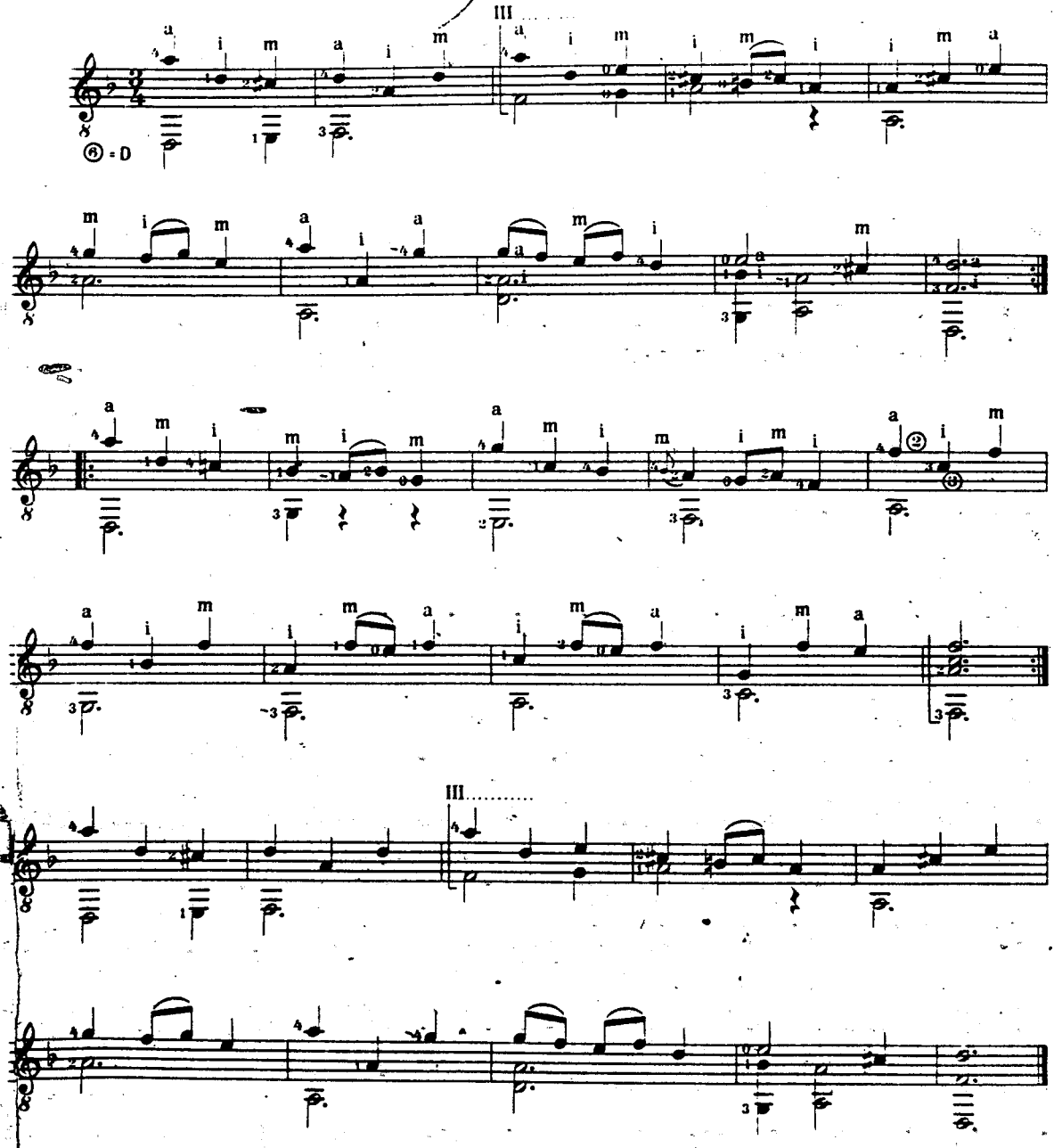
Transcribed from the lute tablature and adapted for guitar

Transcrite de la tablature de luth et transcrit pour guitare

by / von / par

KARL SCHEIT

Menuet



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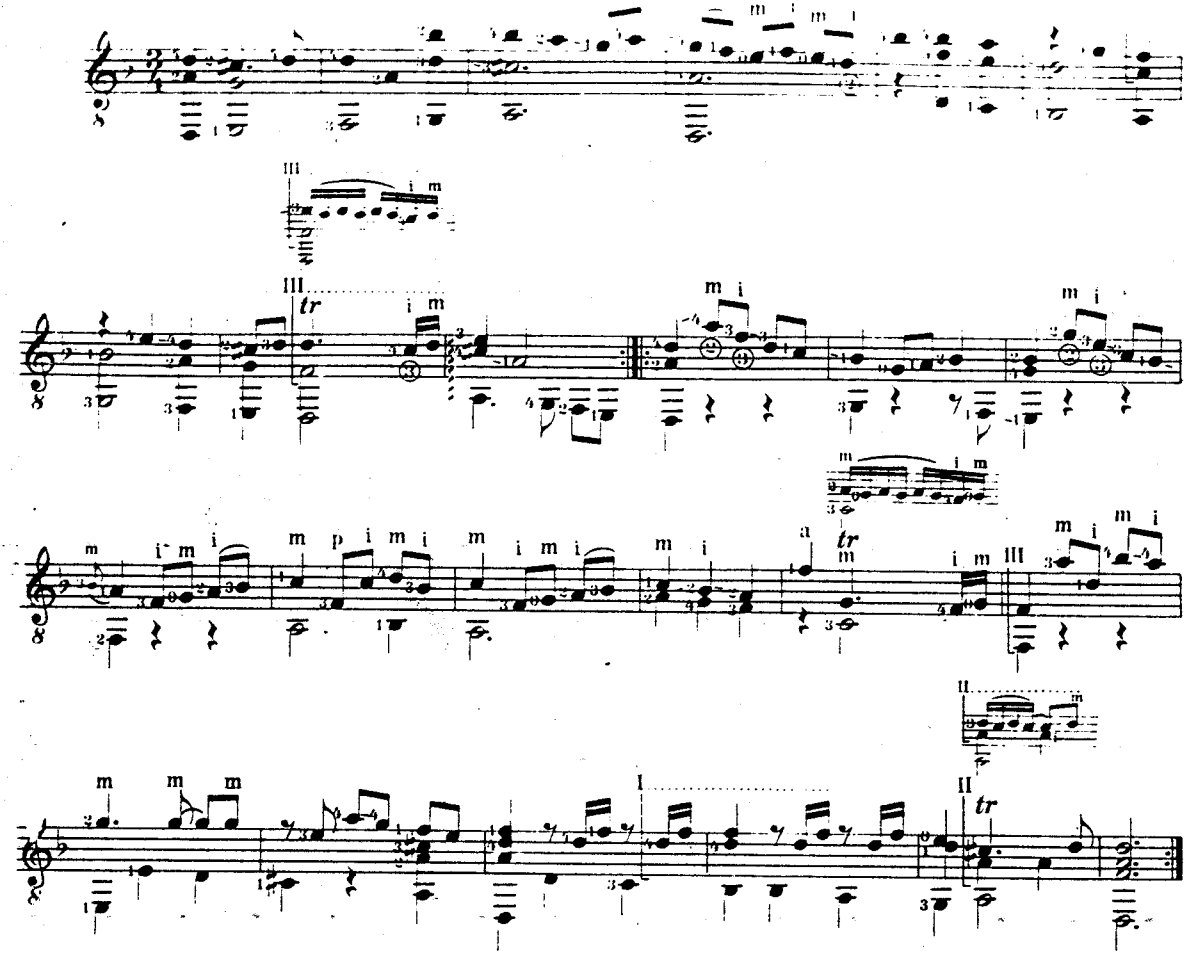
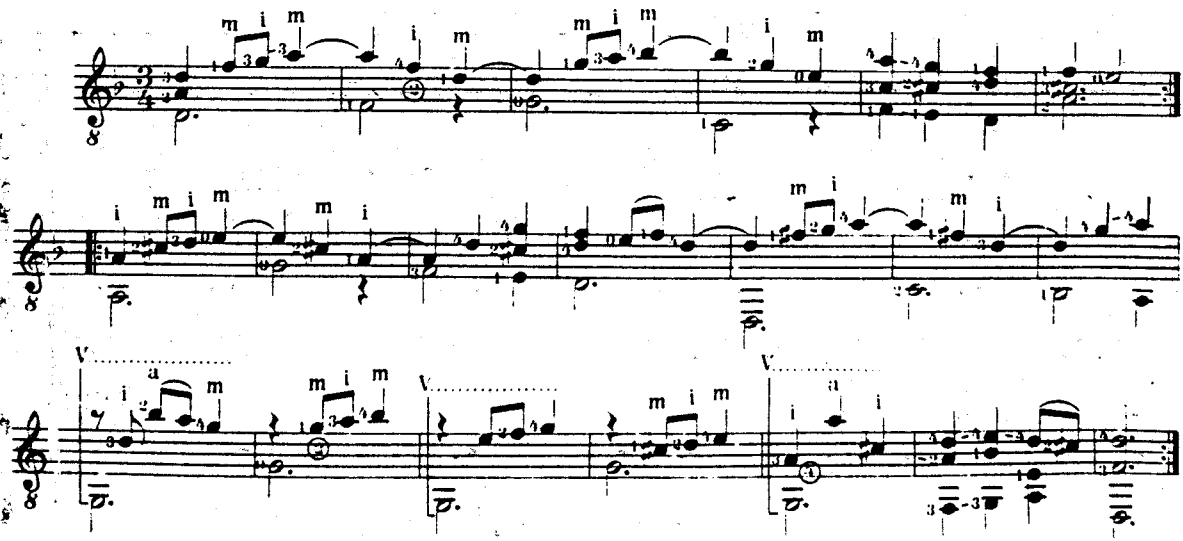
Printed in Austria

Sarabande



Menuet

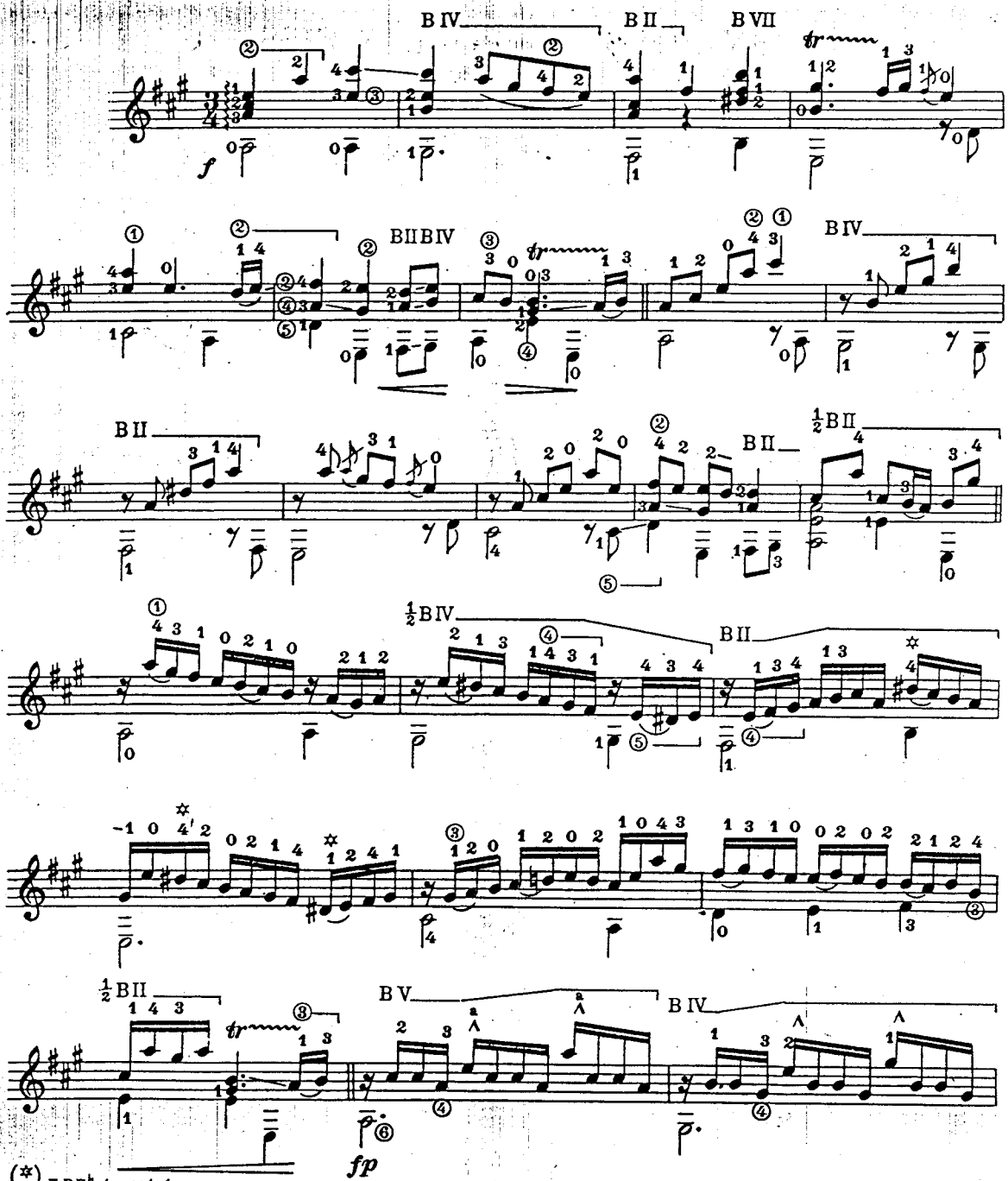


CIACCONA

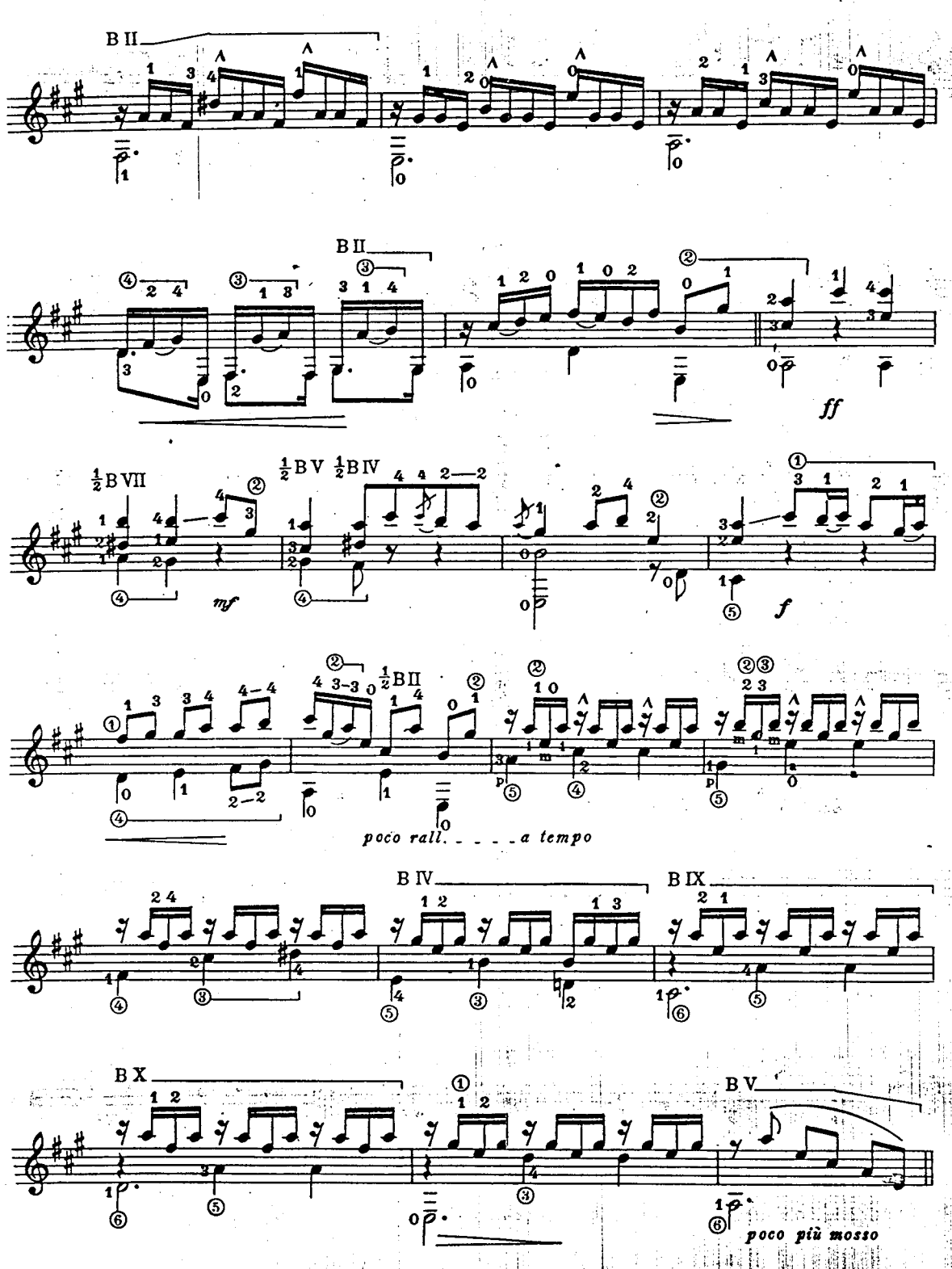
Trascrizione per chitarra di
CARLO CARFAGNA

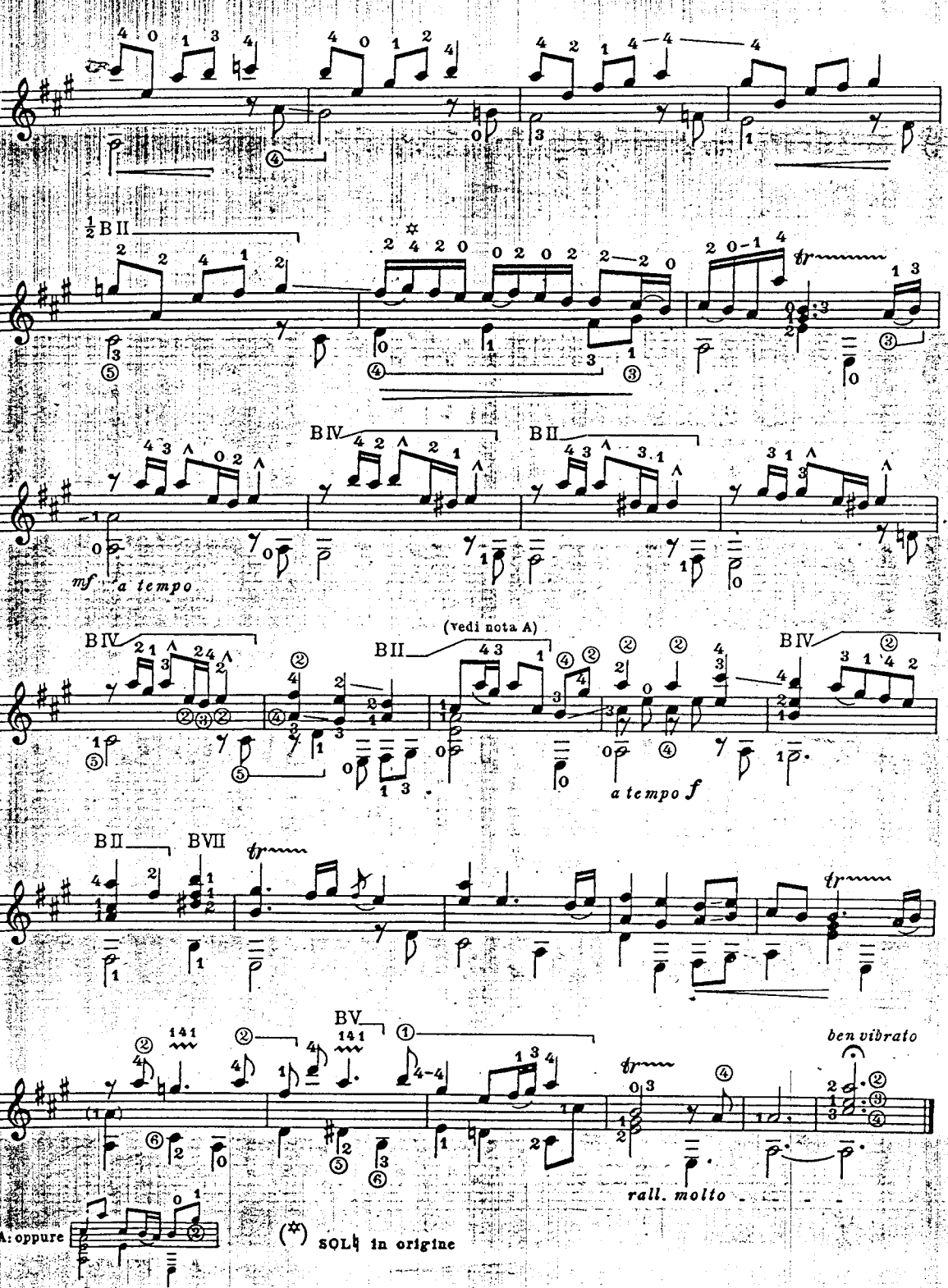
SYLVIUS LEOPOLD WEISS
(1686 - 1750)

Andante sostenuto



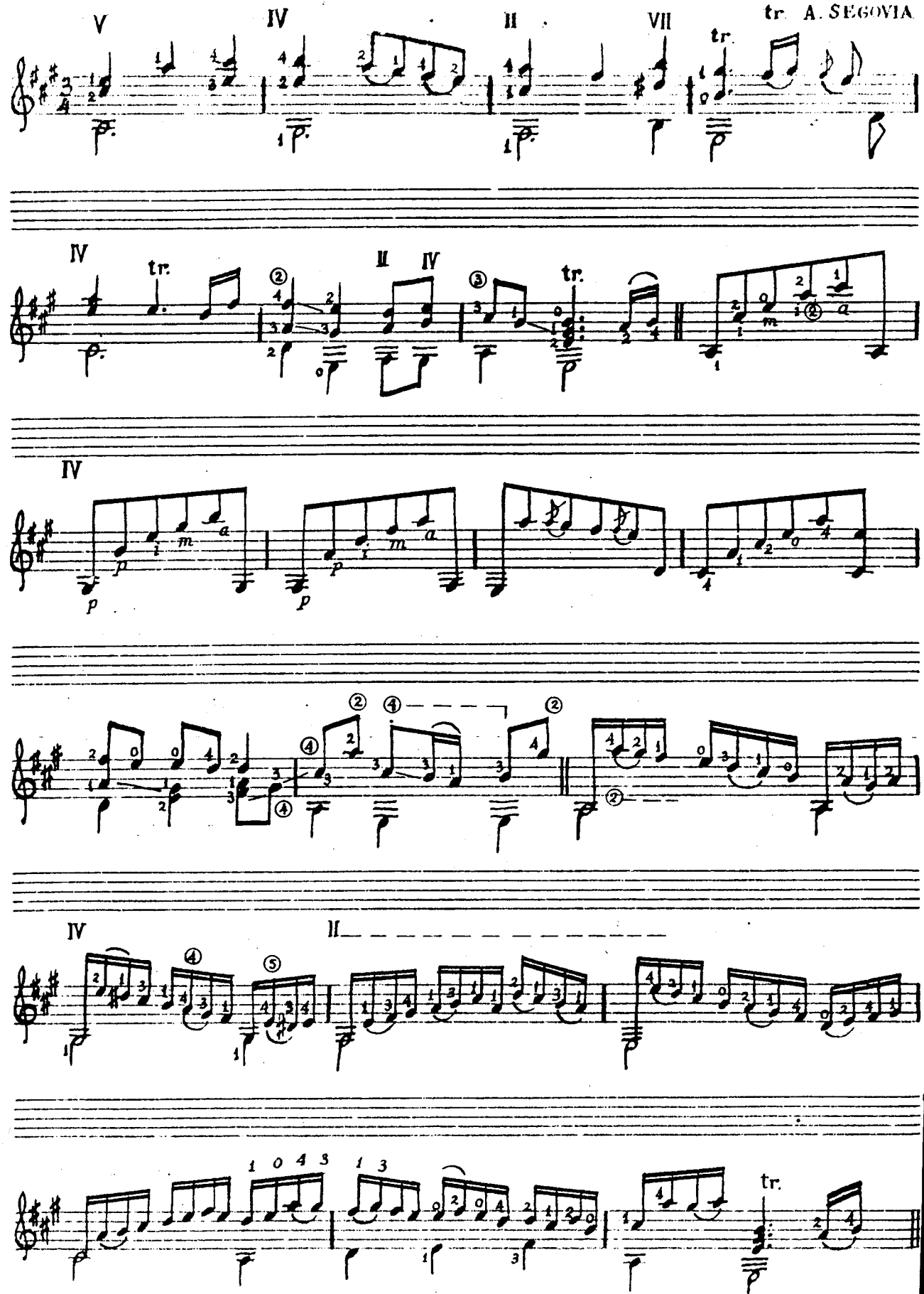
(✲) = RE♮ in origine

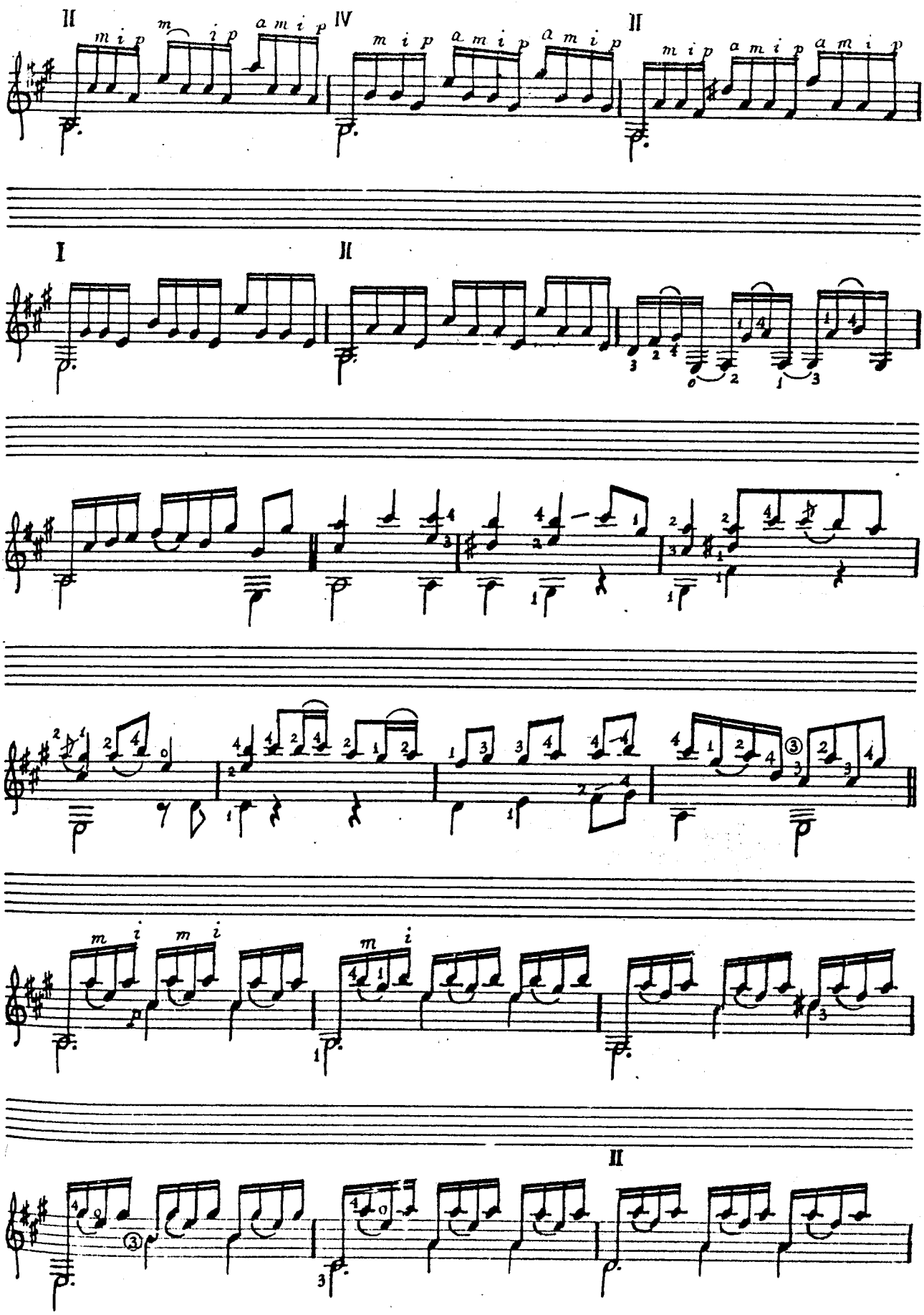

B II
B II
½B VII
½B V ½B IV
½B II
mf
f
ff
poco rall. - - - - a tempo
B IV
B IX
B X
B V
poco più mosso

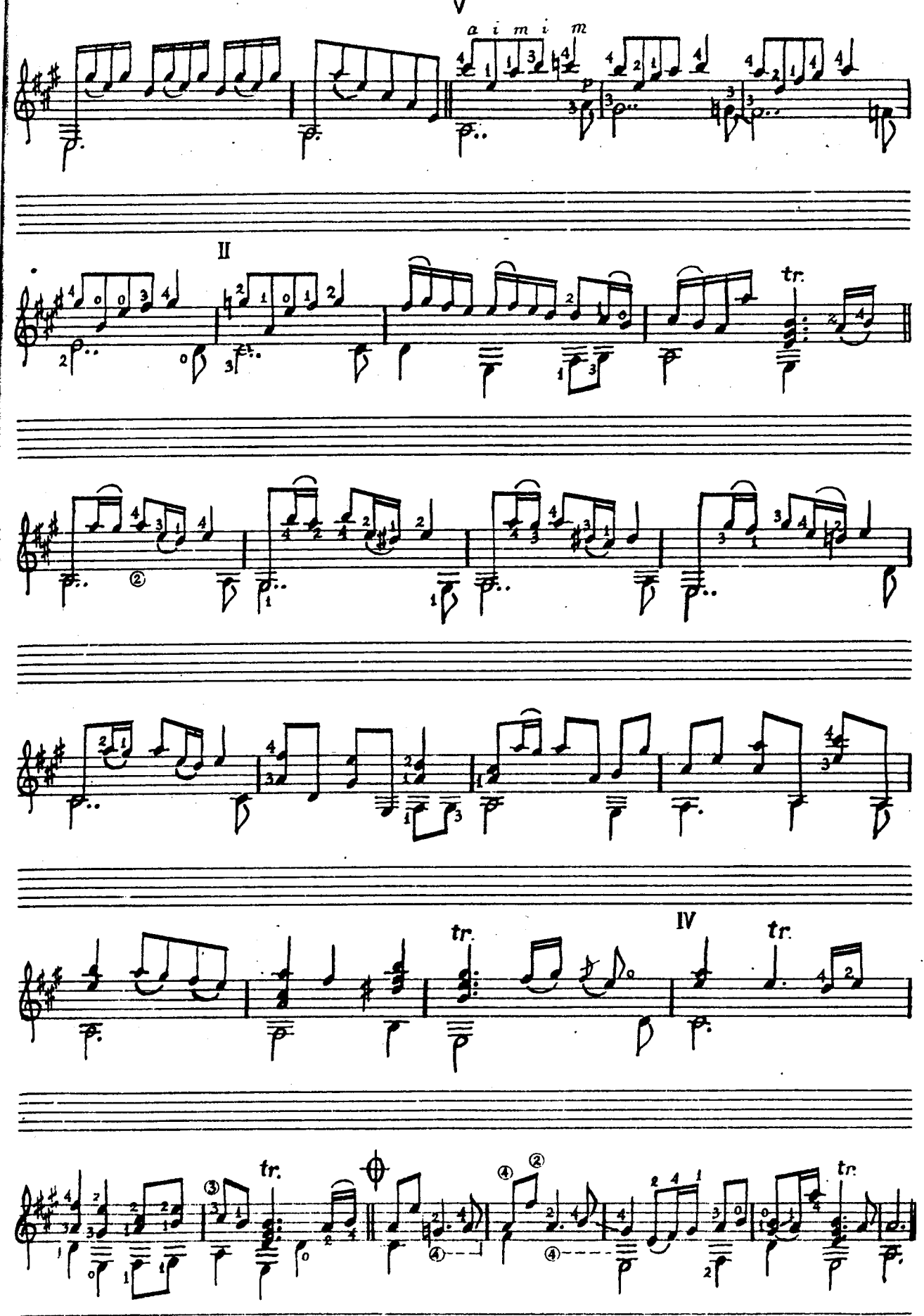

½ B II
B IV
B II
mf a tempo
B IV
(vedi nota A)
B II
B IV
a tempo f
B II
B VII
B V
ben vibrato
rall. molto
A: oppure
(✲) SOL♮ in origine

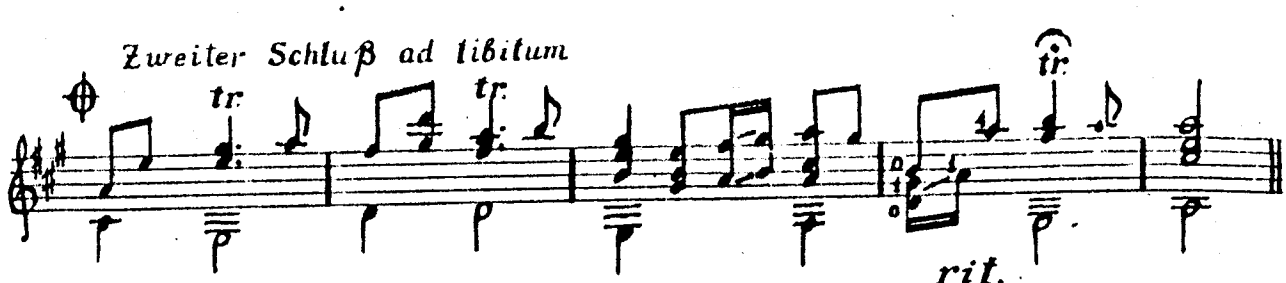
ЧАКОНА

L.S. VEISS
tr. A. SEGOVIA






V
a i m i m
p
II
tr.
IV
tr.
tr.
tr.

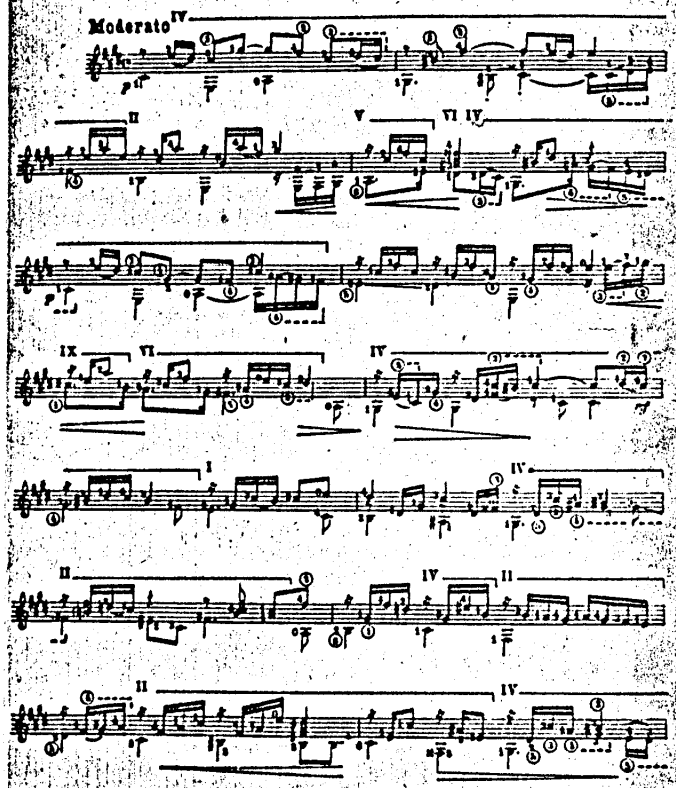

Zweiter Schluß ad libitum
tr.
tr.
tr.
rit.

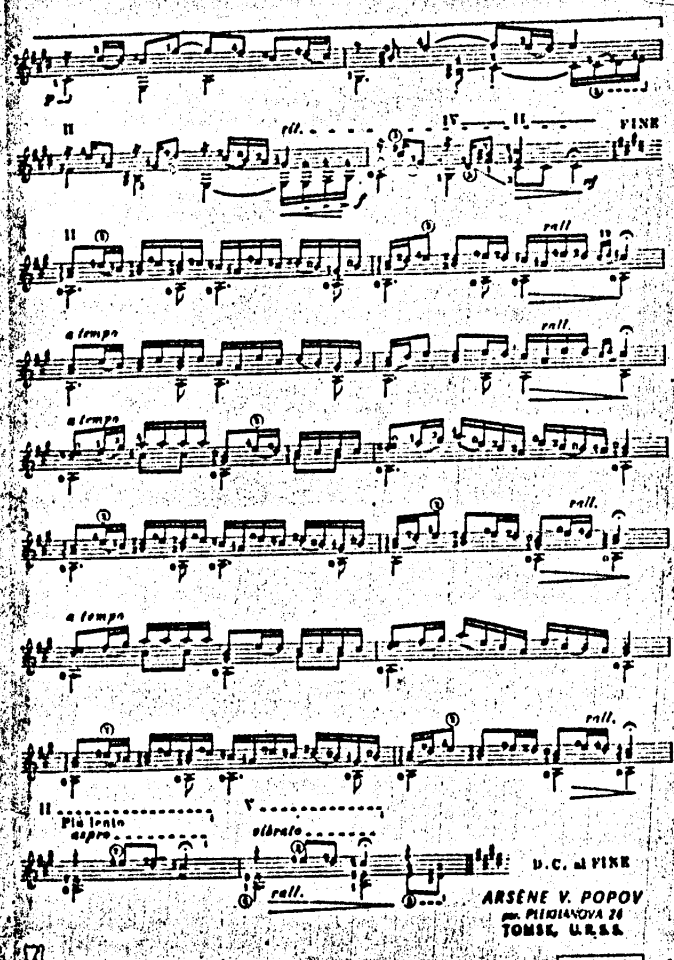
BALLETTO

(Trascrizione di Mario Gangi)

Aprendi Bandamapolin
Hanab.

S. L. WEISS
(1686-1730)





ARSÈNE V. POPOV
pr. PLEKHANOVA 24
TOMSK, U.R.S.S.

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От издательства

Несколько слов относительно интерпретации встречающихся в пьесах символических обозначений. Некоторые пьесы содержат обозначения пальцев, которые относятся только к исполнению на гитаре и не имеют отношения к лютне. Цифра 8, расположенная под нотоносцем, обозначает, что партия баса должна исполняться октавой ниже на лютне. Для более четкого исполнения арпеджированных аккордов ноты, заключенные в квадратные скобки могут быть опущены.

Лиги типа являются лютневыми указаниями, но их не всегда удобно исполнять на гитаре. Поэтому гитаристы должны играть обе ноты.

Аббревиатура исполнения аккордов:

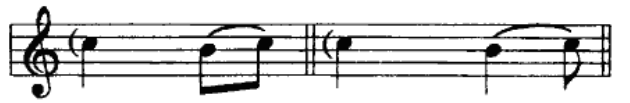
Часто в тексте встречаются двойные ноты как показано ниже:

На лютне это означает, что одна из нот исполняется на открытой струне, а следующая нота на прижатой струне ниже. Гитаристы в таких случаях могут играть только одну из нот.

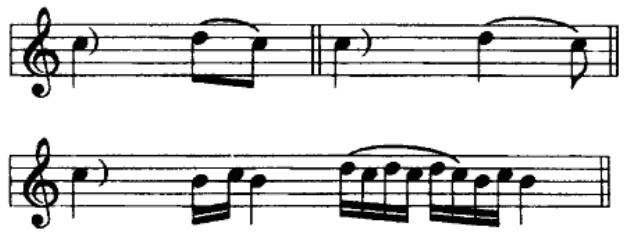
Мелизматика является существенным ингредиентом в музыке 17 — 18 вв. Ее назначение — украшение мелодии и придание жизненности всему строю музыки. Лютнисты для этих целей использовали знаки скобок (и) перед и после нот соответственно. Эти "полумесяцы" позаимствованы из старинных табулатур.

Они пишутся следующим образом:

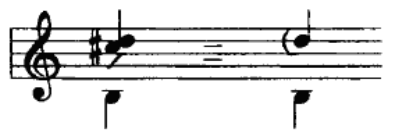
Знак (перед нотой является аподжиатурой от ноты, лежащей секундой ниже основной ноты.



Знак) или x после ноты является трелью от ноты, лежащей секундой выше основной ноты.



Изредка гитаристам приходится исполнять секунды на двух соседних струнах. В таких случаях секунда исполняется как аподжиатура на той же струне, где располагается основная нота, например:



Динамические указания (такие как f и p) редко встречаются в тексте. В этом смысле характер исполнения зависит от музыканта. Что касается темпов в исполнении танцевальных пьес указанного периода времени, то в большинстве случаев мы не имеем достаточной информации.

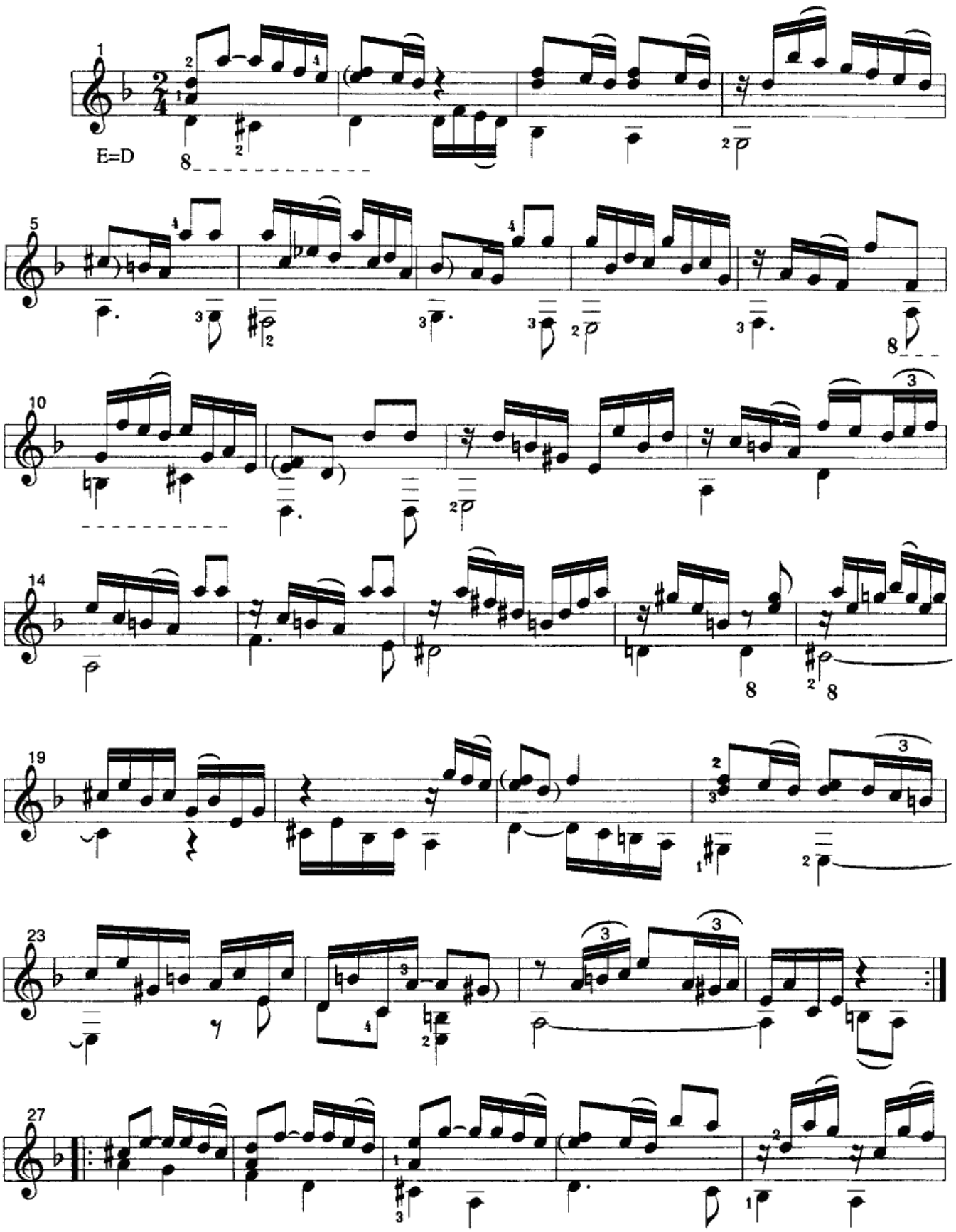
Следующие указания, основанные на устоявшейся традиции, в определенном смысле помогут понять характер музыки и исполнения различных танцев той эпохи.

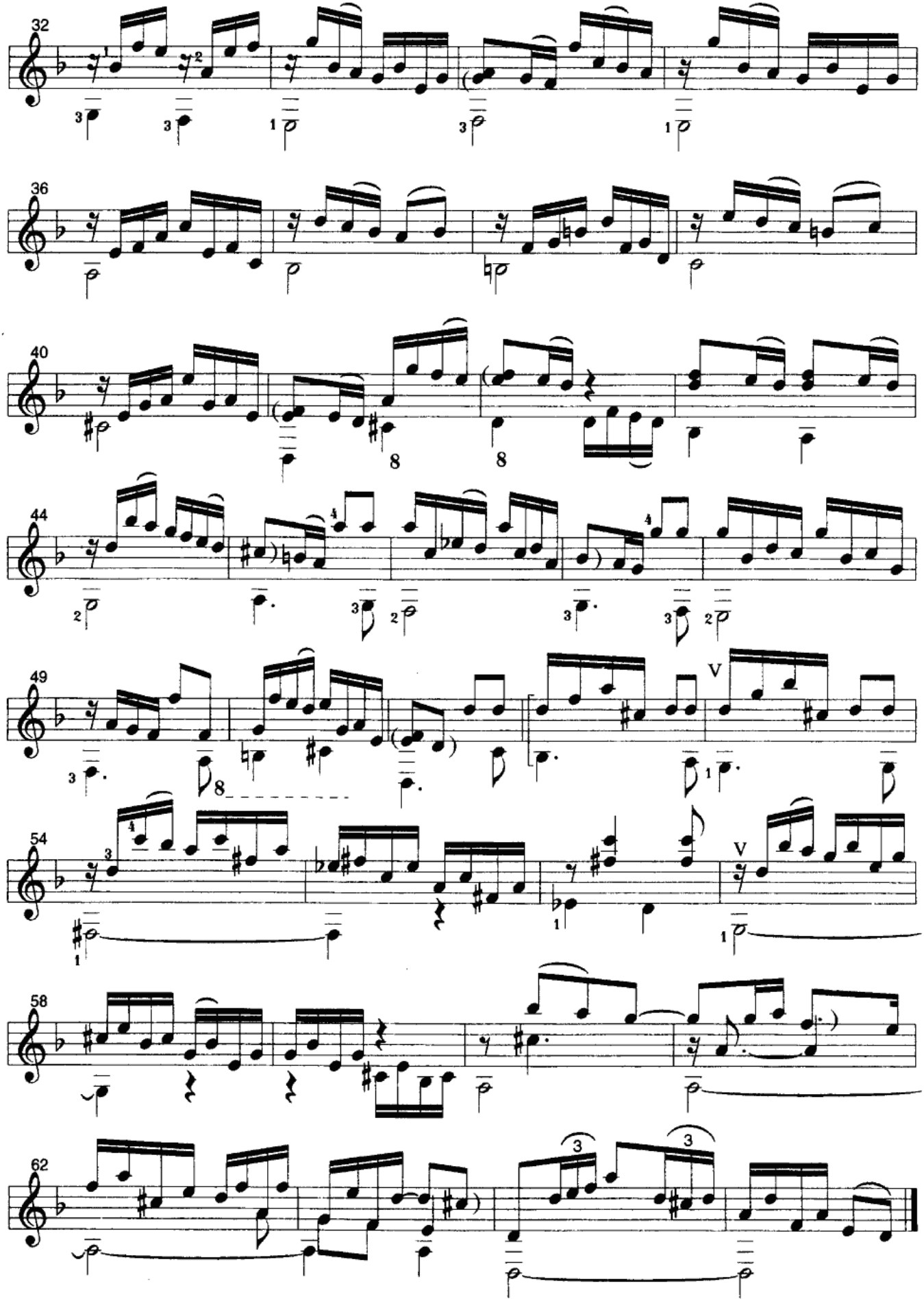
Allemanda — размеренный — двухдольный
Courante — оживленный — трехдольный
Sarabande — величавый — трехдольный
Gigue — динамичный — трехдольный

перевод А. Карнака

ANDANTINO

Silvius Leopold Weiß

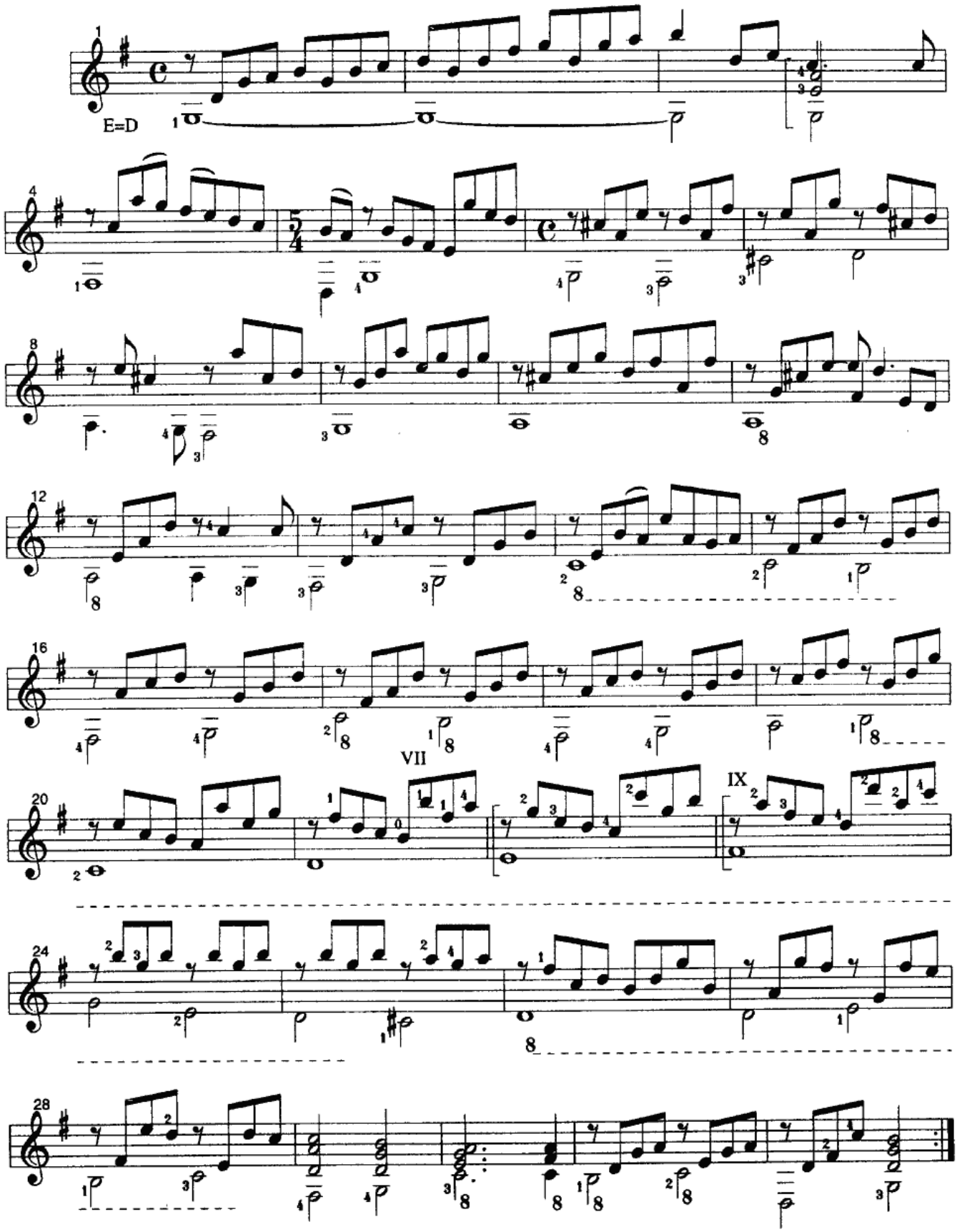



32
36
40
44
49
54
58
62

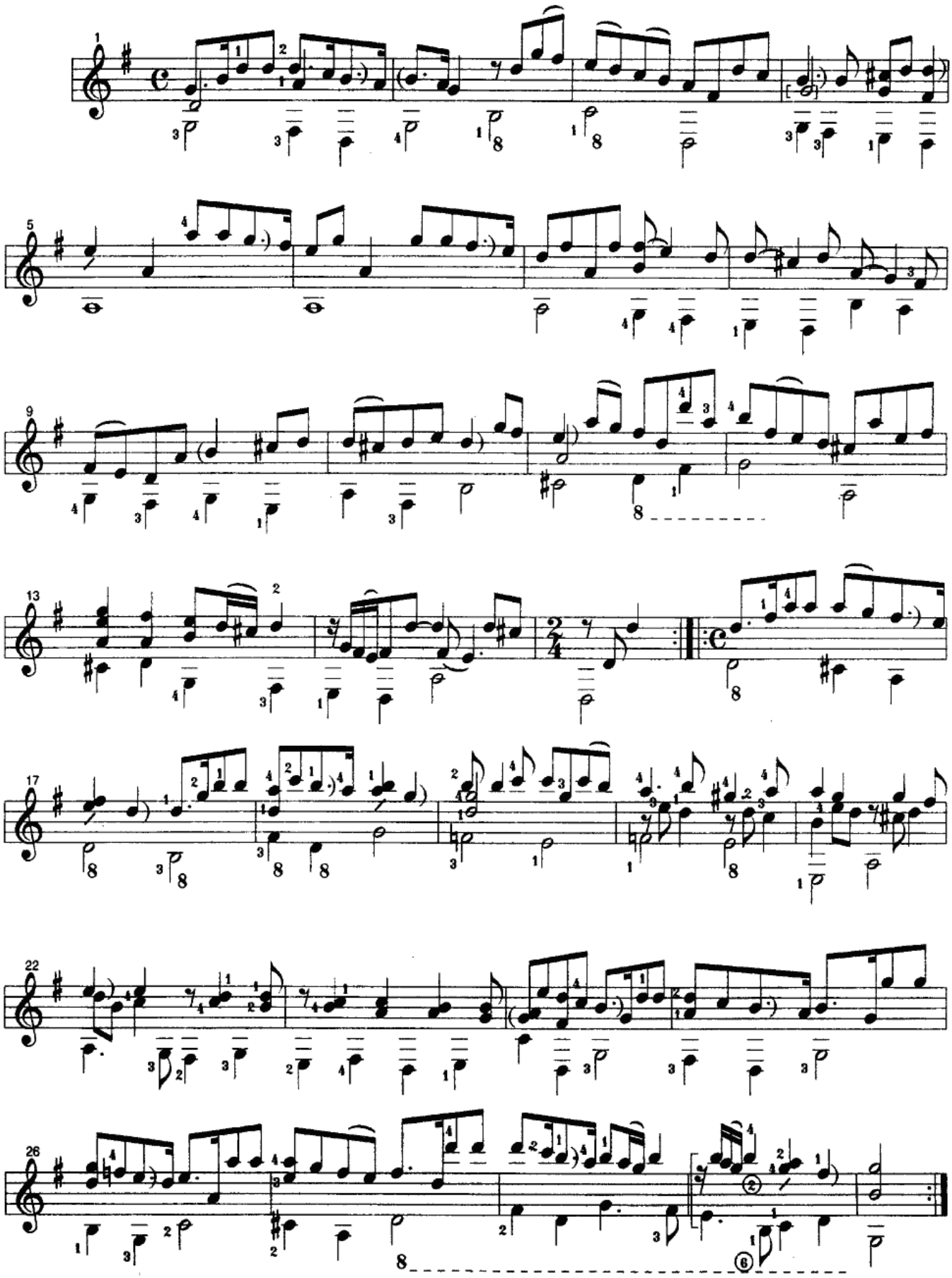
PARTIE

Silvius Leopold Weiß

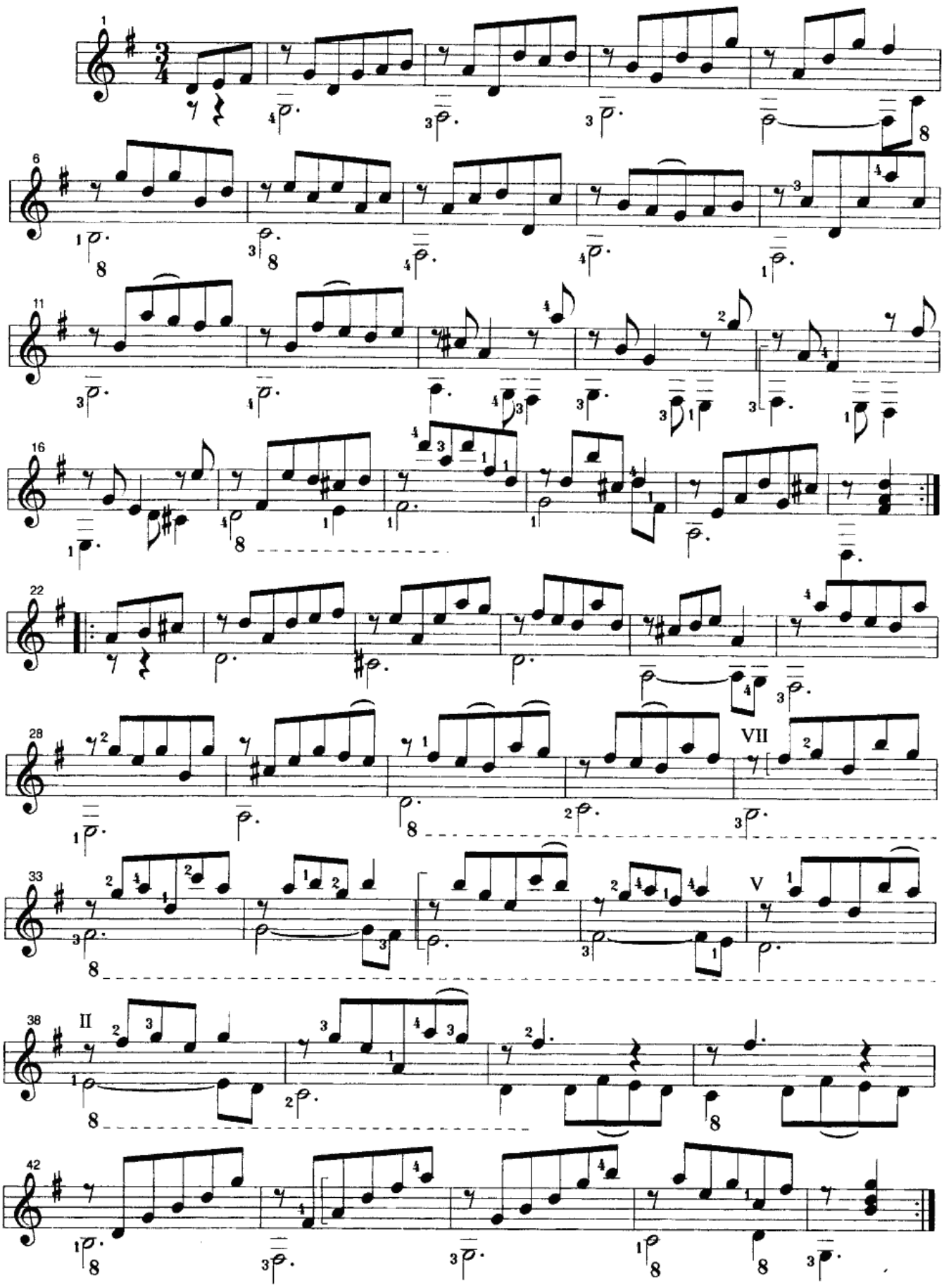
Prélude



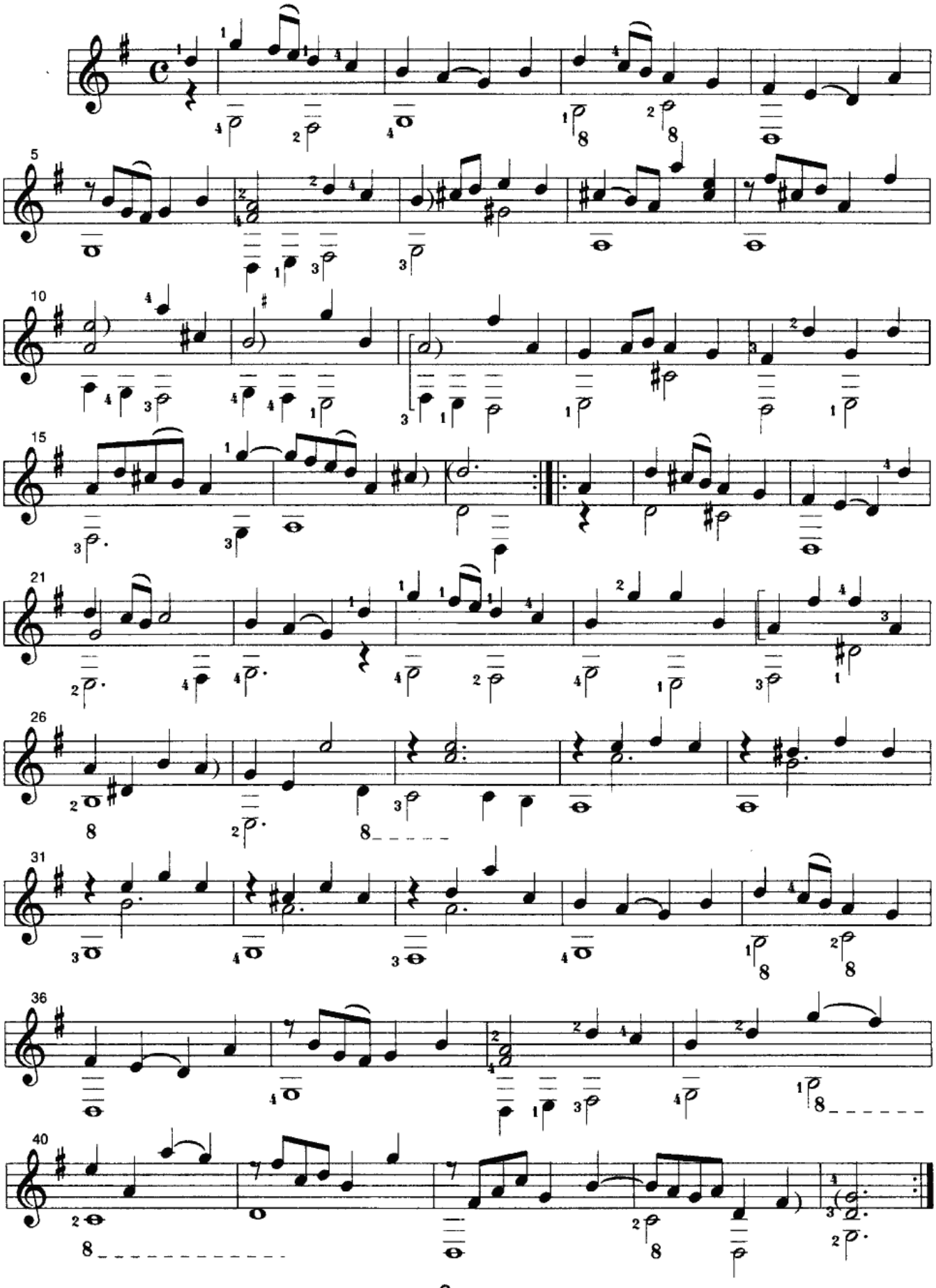
Andante



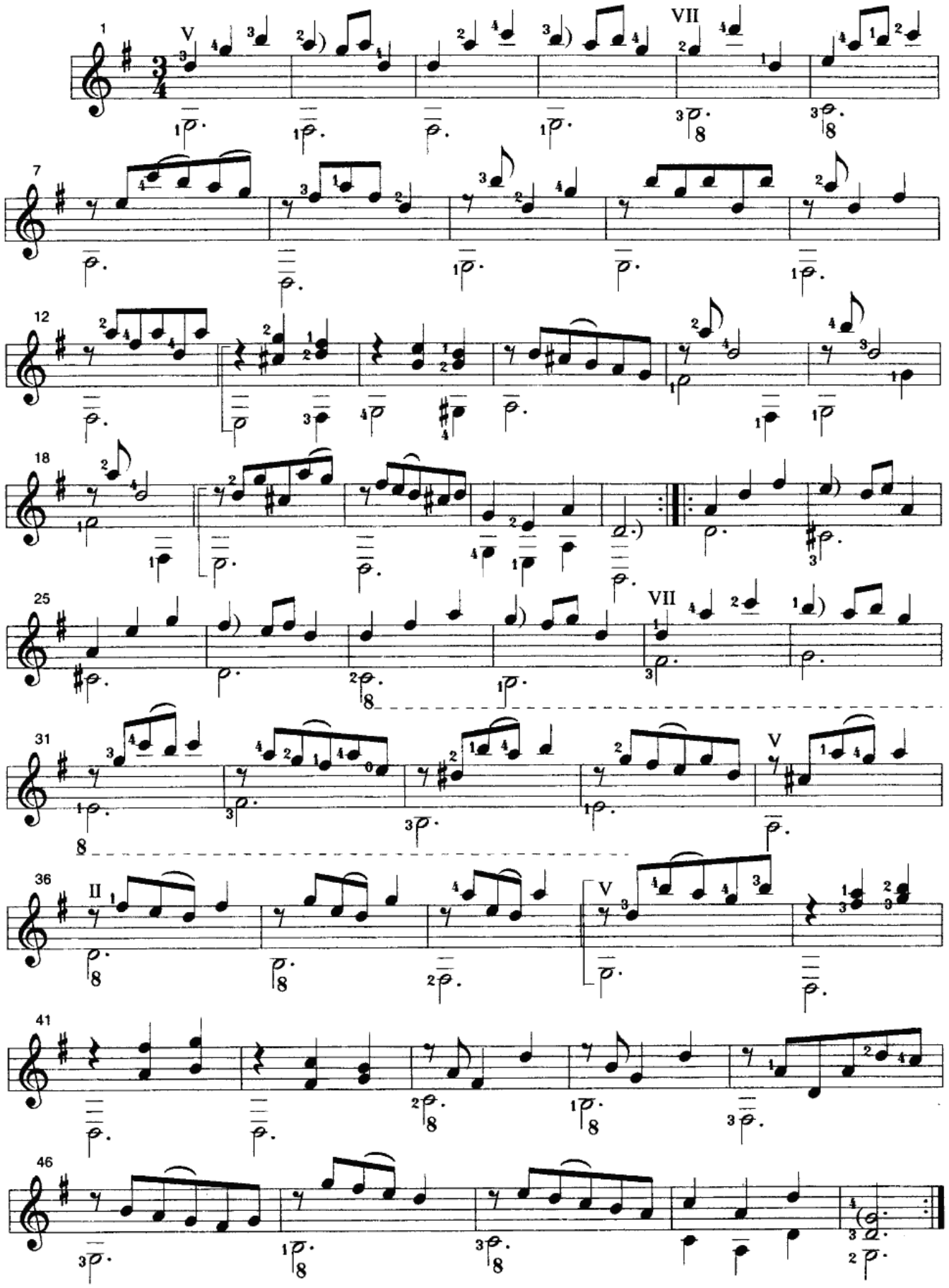
Courante



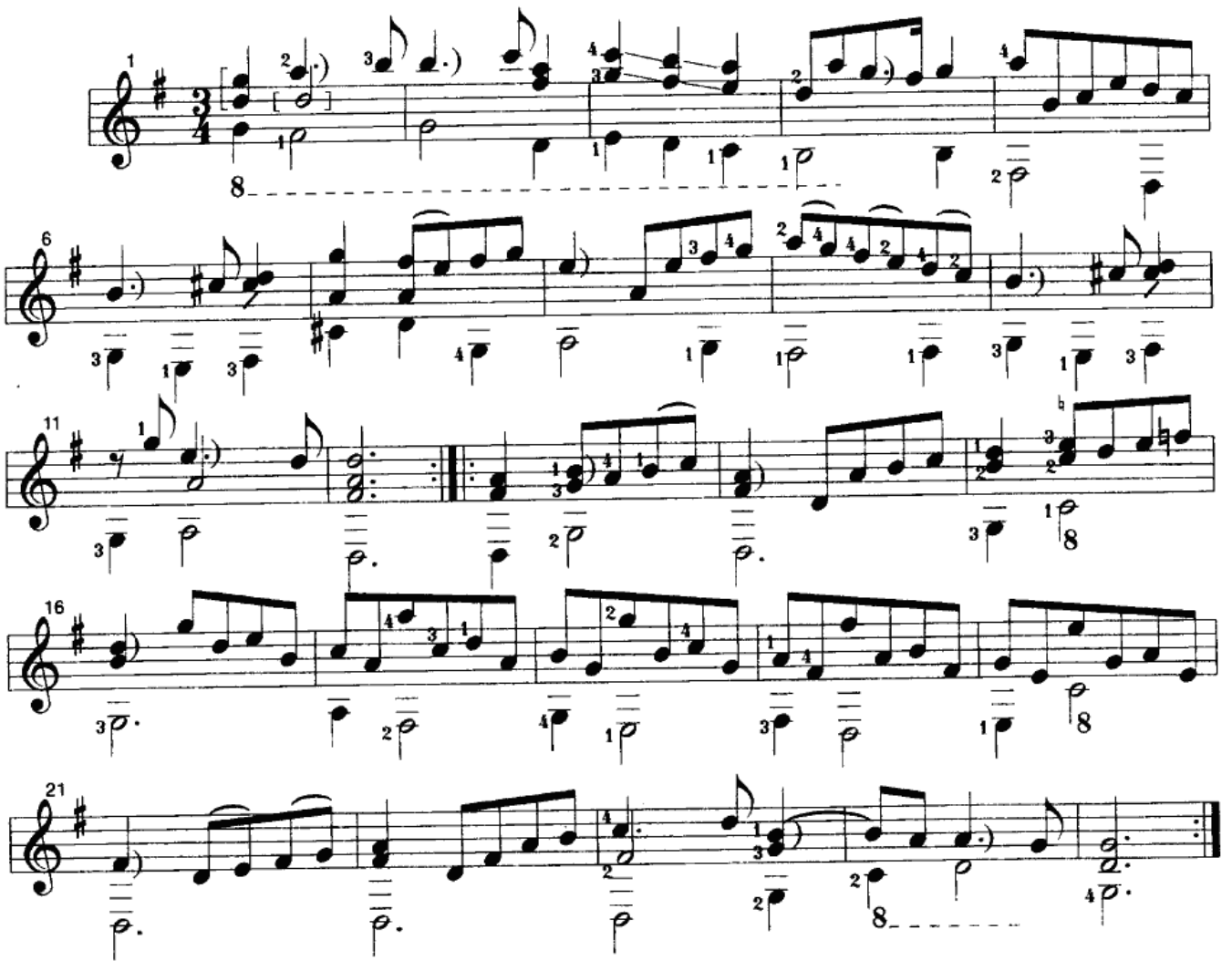
Bourrée



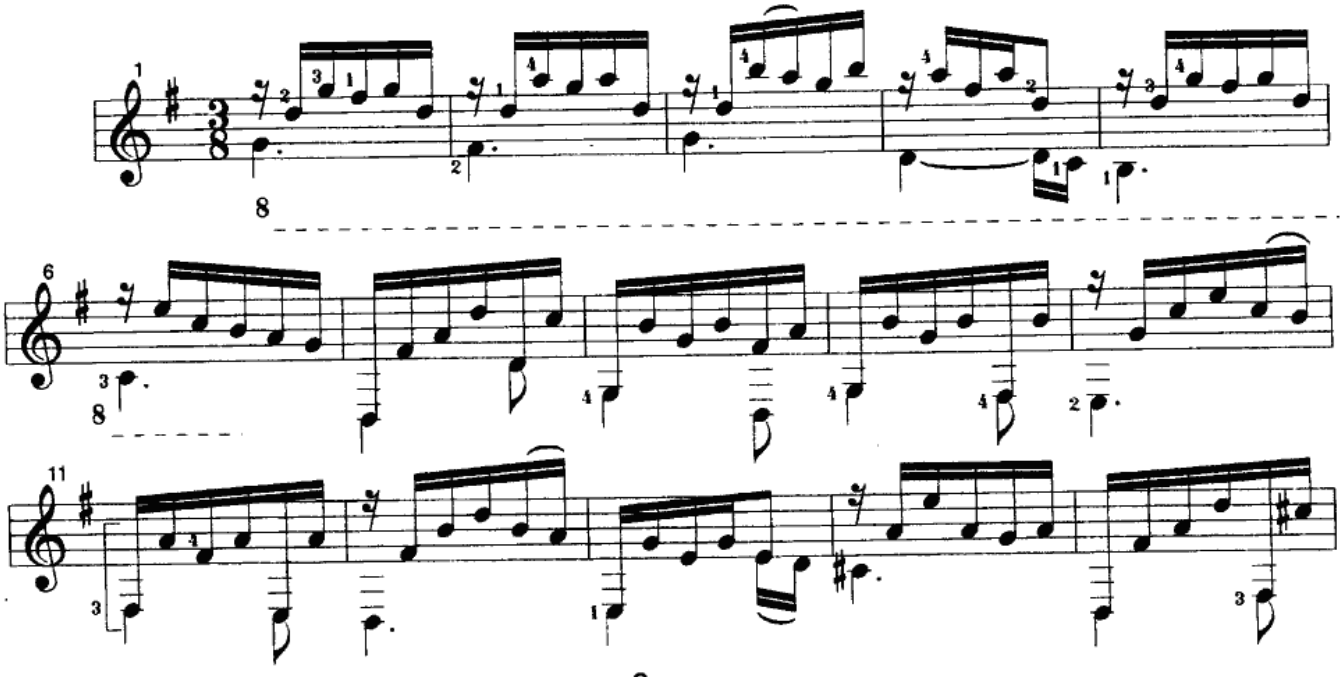
Menuett

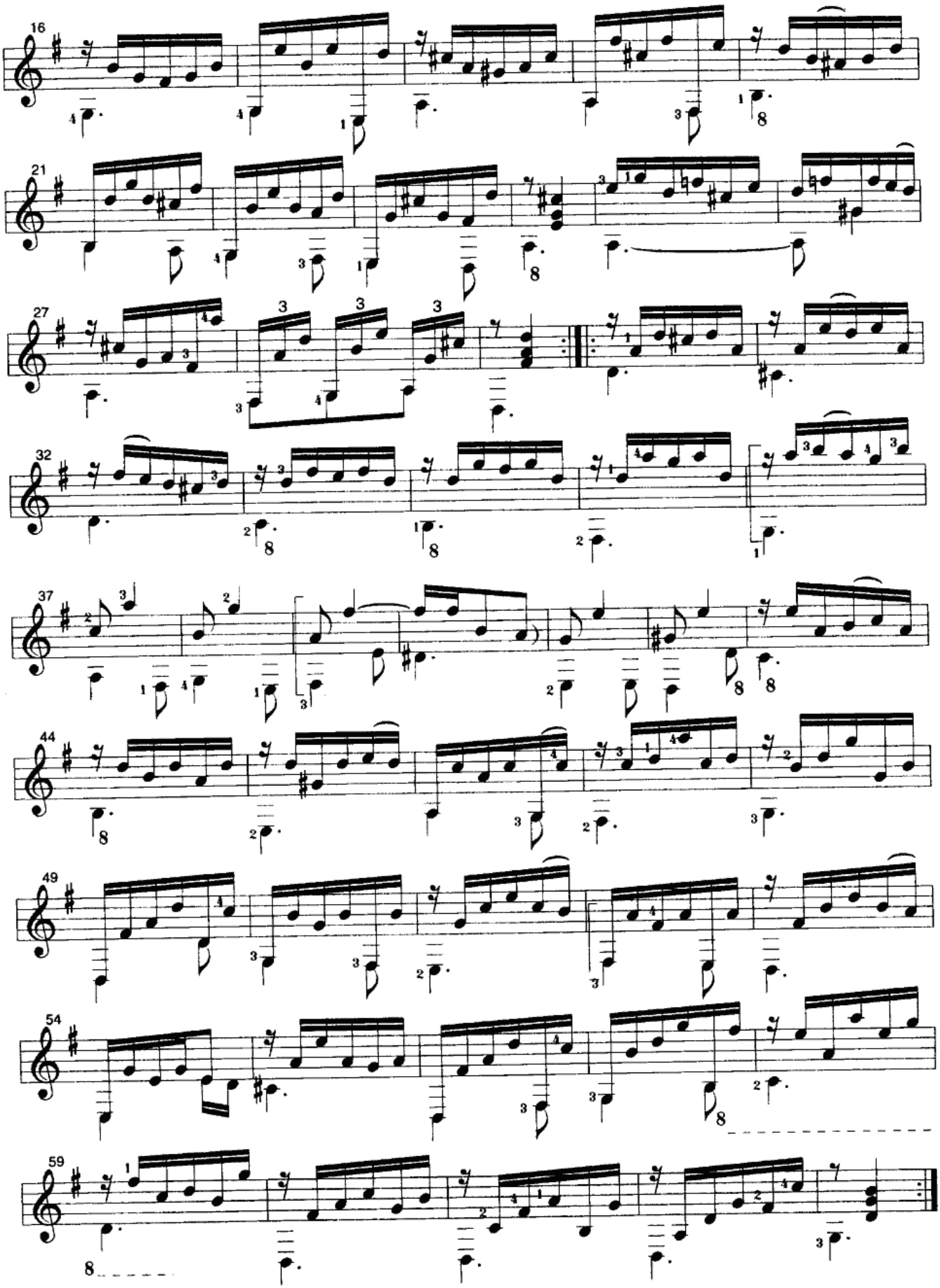


Sarabande



Presto



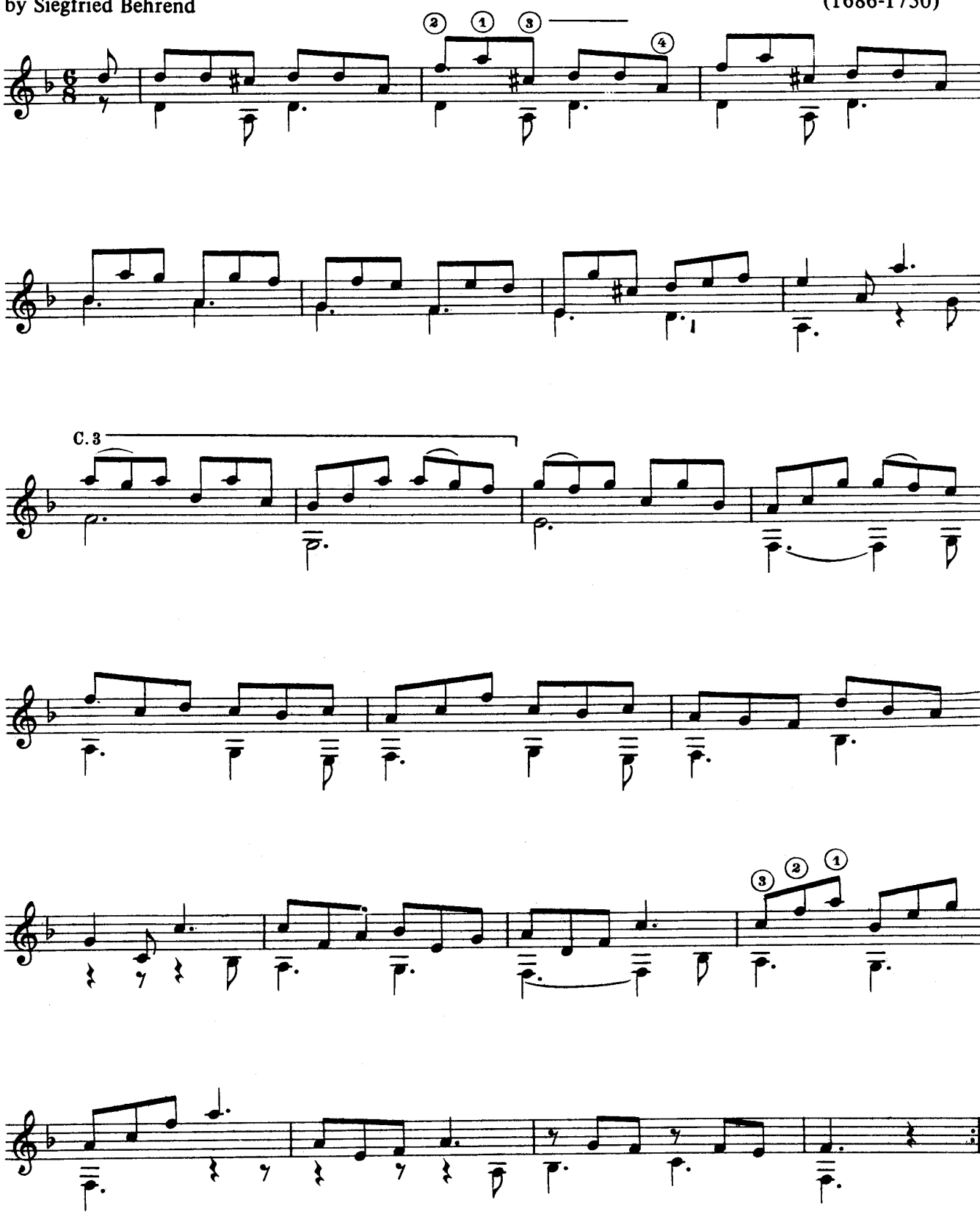


Gigue

(from *First Sonata [Suite in D minor]*)

Arranged and edited
by Siegfried Behrend

Leopold Sylvius Weiss
(1686-1750)



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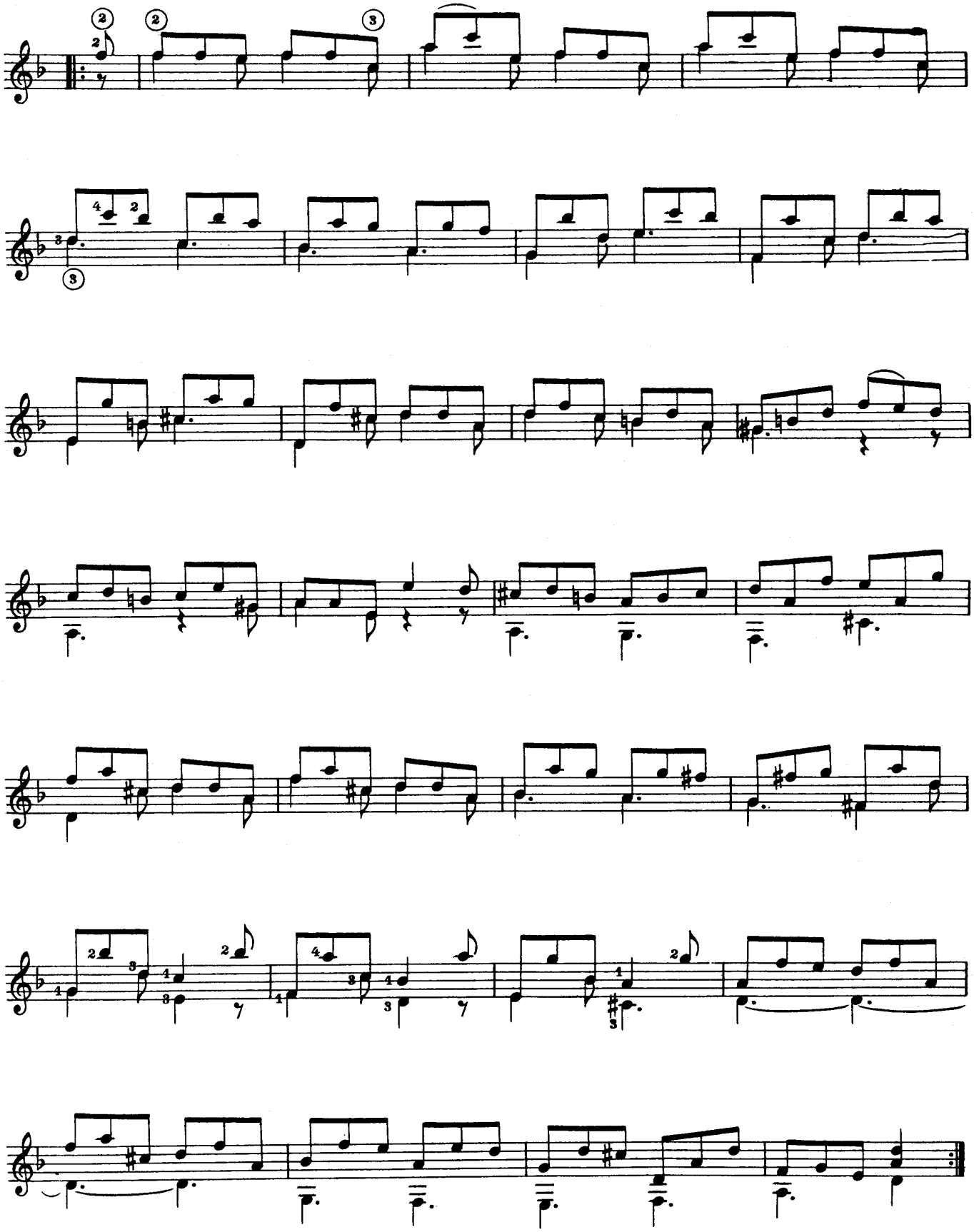
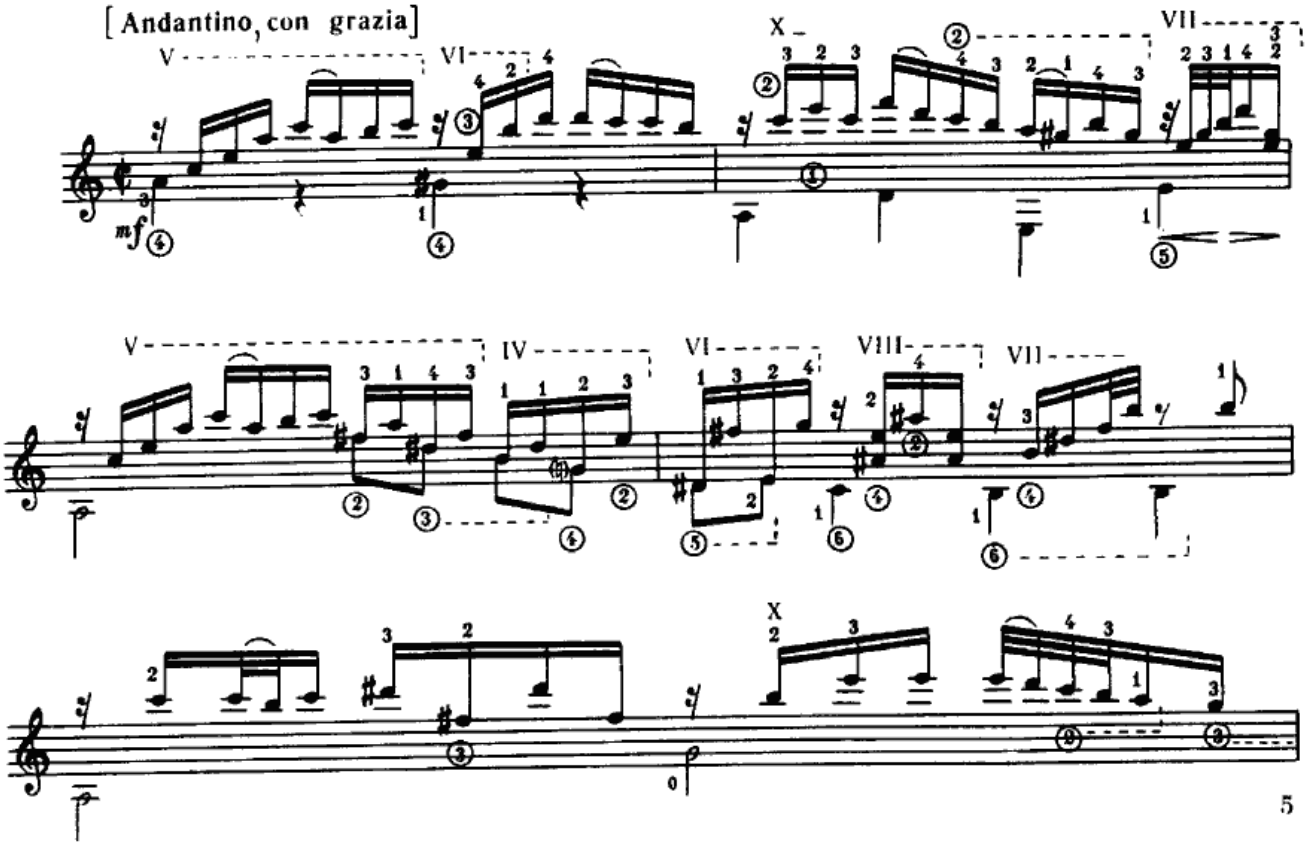
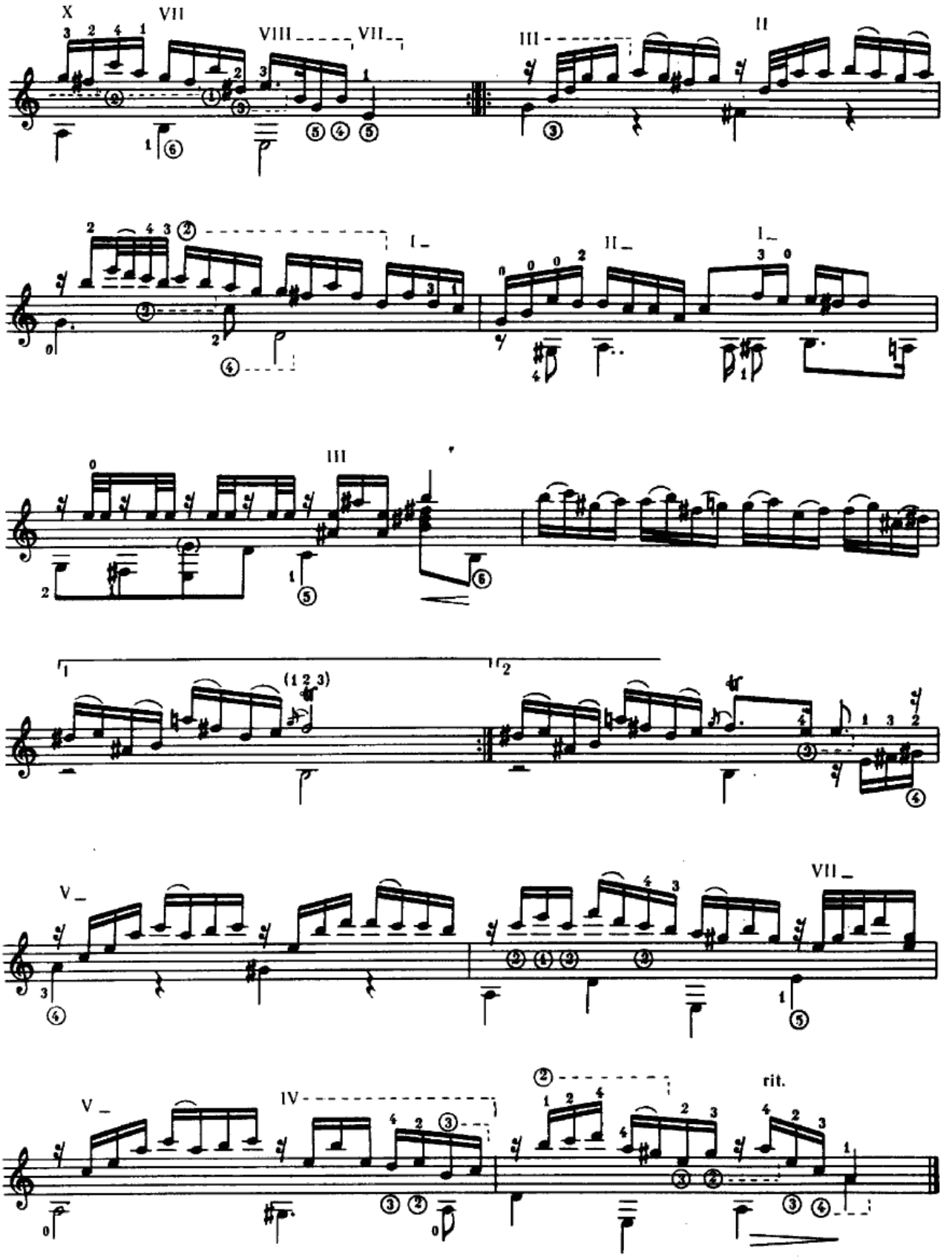


Галантна п'єса

Галантная пьеса

С. Вейс **С. Вейс**




X
VII
VIII
VII
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rit.