28 Suites para laúd por

Sylvius Leopold Weiss

Transcripción y arreglos para guitarra

Jonathan Galicia Aceves

28 Suites para Laúd

Por

Sylvius Leopold Weiss

Manuscrito del British Museum

Transcripción y arreglos a guitarra por

Jonathan Galicia Aceves

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***Los nombres de los movimientos se dejaron tal cual como aparecen en el manuscrito original**

Introducción

El siguiente trabajo está dirigido a los estudiantes y profesionales de la guitarra. La obra, que a continuación presentaré, es una colección de 28 suites para laúd del compositor Sylvius Leopold Weiss, las cuales se presentan con la copia de su facsímil escrito en tablatura barroca francesa para laúd, el original de este se encuentra resguardado en el British Museum, Inglaterra.

Inicialmente se realizó la transcripción a notación moderna en dos claves en su tono original para, posteriormente, hacer un arreglo a guitarra adecuando el registro al instrumento. En algunos casos excepcionales se cambiaron disposiciones de acordes, algunas notas que consideré errores de edición en el facsímil y que están señaladas (proporcionaré más adelante una explicación de ello) y, en algunos casos, el tono original para facilitar su ejecución en guitarra.

Esta edición no pretende ser un trabajo definitivo en la transcripción de estas danzas, simplemente es una forma de acercar a los guitarristas a este repertorio que, ya sea por falta de conocimiento para realizar una transcripción de este tipo o por el tiempo que conlleva hacer un trabajo similar, es común que este importante repertorio quede relegado. Por ello, adjunto una copia del manuscrito después de cada suite y explico brevemente la forma de transcribir este tipo de material. De este modo el intérprete, al revisar por sí mismo las notas, el ritmo y la ornamentación, tendrá la libertad de modificar a su conveniencia las notas y/o los tonos que yo haya asignado.

Sylvius Leopold Weiss

Compositor alemán nacido en la ciudad de Grottkau en 1687, sirvió en la corte de Breslau, Roma y Dresden donde eventualmente falleció en 1750. Hizo su debut profesional en la corte de Braslau en 1706. Es reconocido como uno de los compositores más importantes de laúd de la historia.

Weiss fue uno de los compositores de música para laúd más importantes y prolíficos de la historia y uno de los laudistas más conocidos y técnicamente más hábiles de su época; se cree que compuso más de 1000 obras de las que actualmente sobreviven cerca de 600.

Sus obras se encuentran distribuidas en tres manuscritos que reciben el nombre de la ciudad o museo que los conserva: el manuscrito del British Museum, el cual contiene 28 suites completas, y algunas obras sin agrupar para laúd solo y otras tantas para ensamble de cámara, de las cuales lamentablemente sólo se conserva la parte de laúd. El manuscrito Dresden con 36 suites para laúd y el manuscrito de Moscú, que contiene cerca de 50 obras también para laúd.

Weiss, se caracteriza por ser un compositor de contrastes musicales posiblemente debido a diversas influencias musicales por cantidad de lugares que visitó y donde residió por temporadas, por ejemplo, el manuscrito que se encuentra resguardado en el British Museum, se cree que la mayoría de sus obras fueron escritas en las ciudades de Praga y Roma donde tuvo contacto con el mismo Domenico Scarlatti.

SUITE I

Prelude

Tono original Fa

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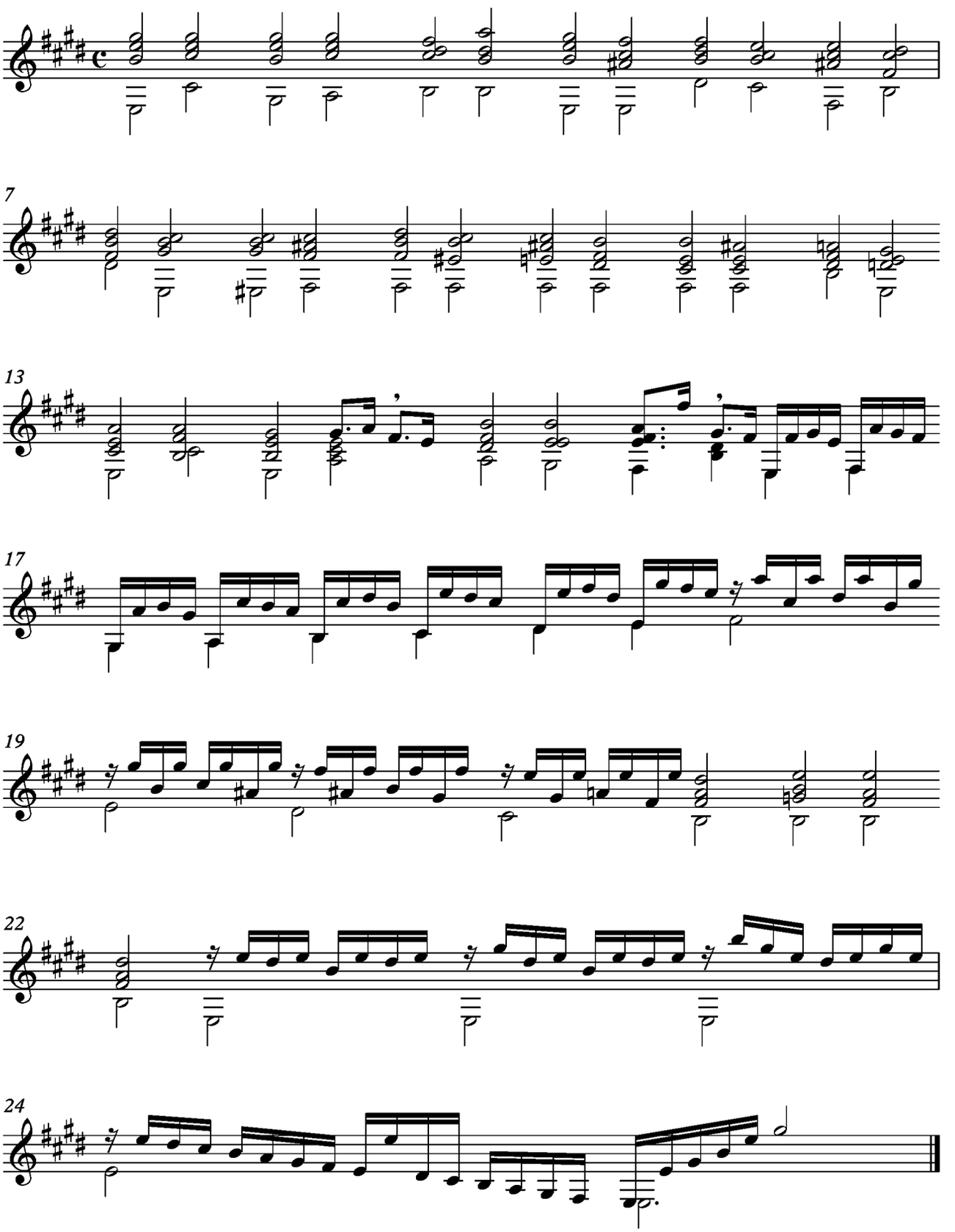
Sylvius Leopold Weiss



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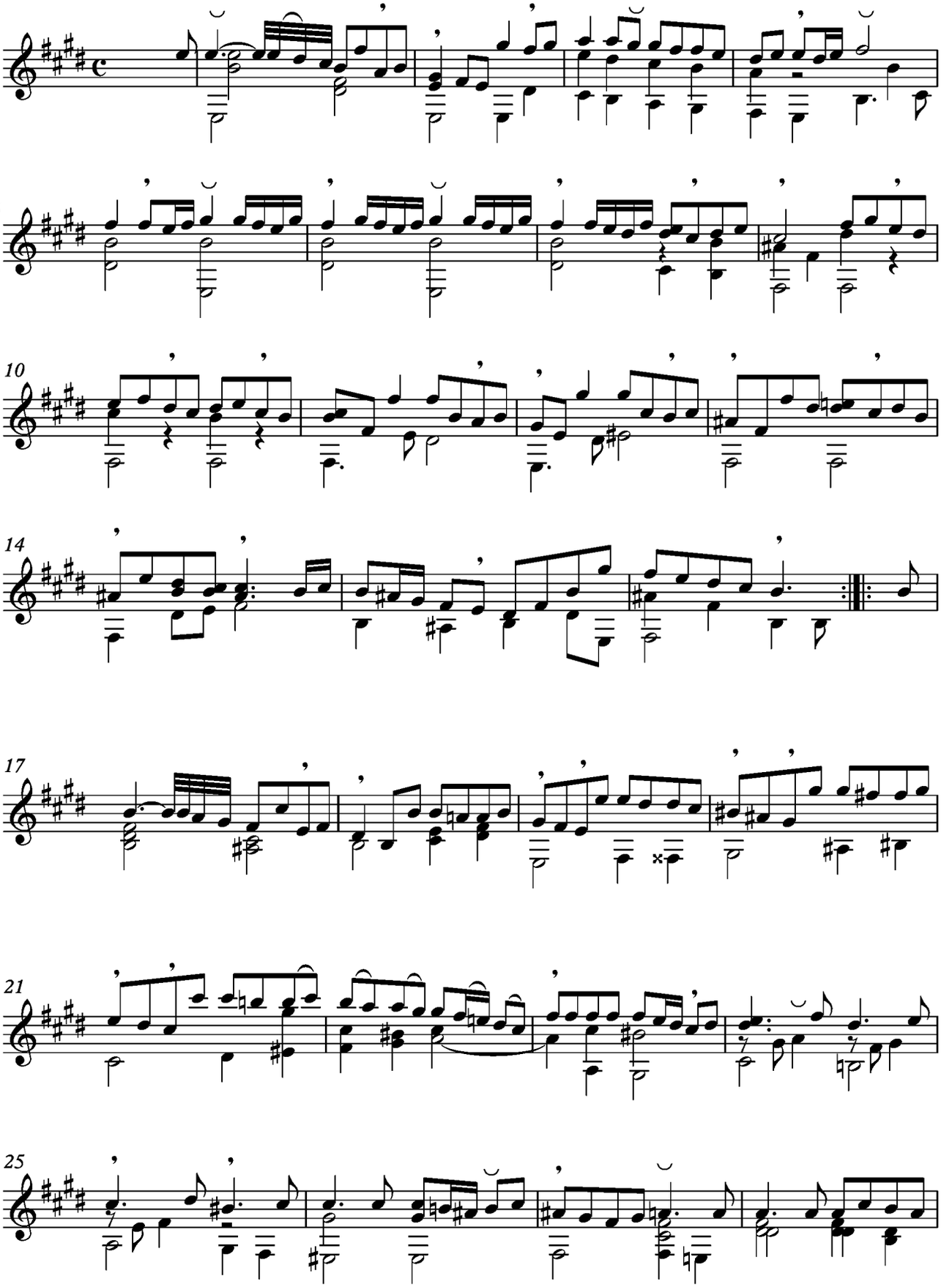

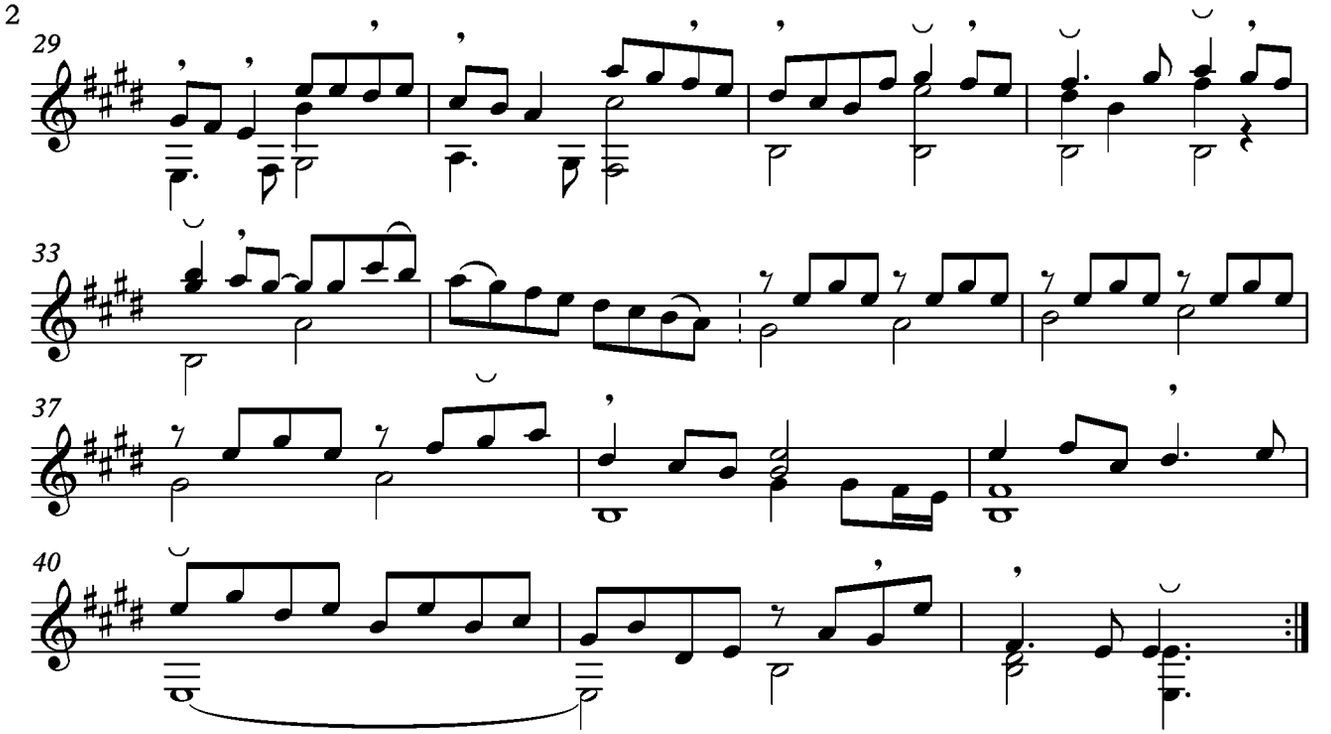
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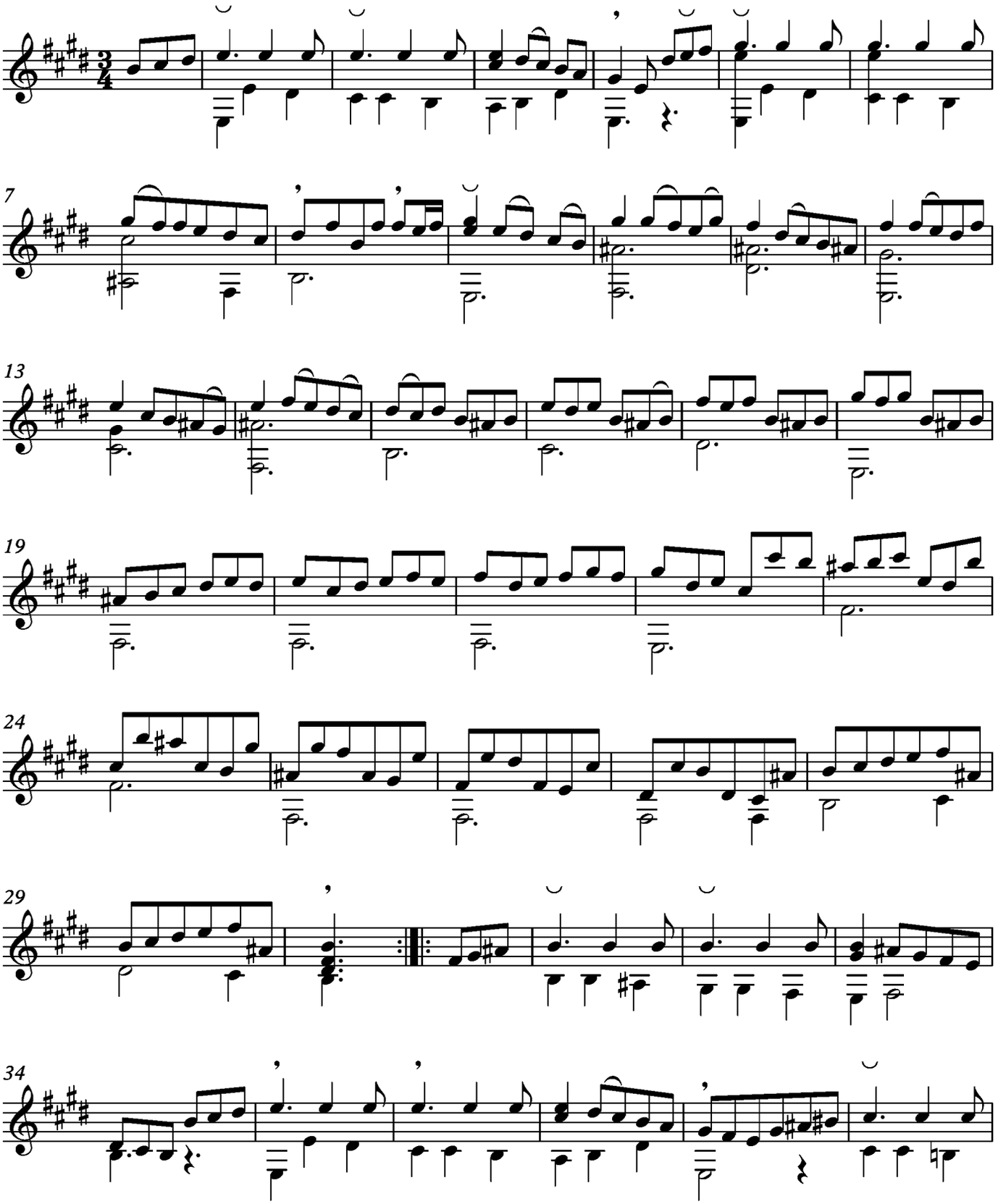
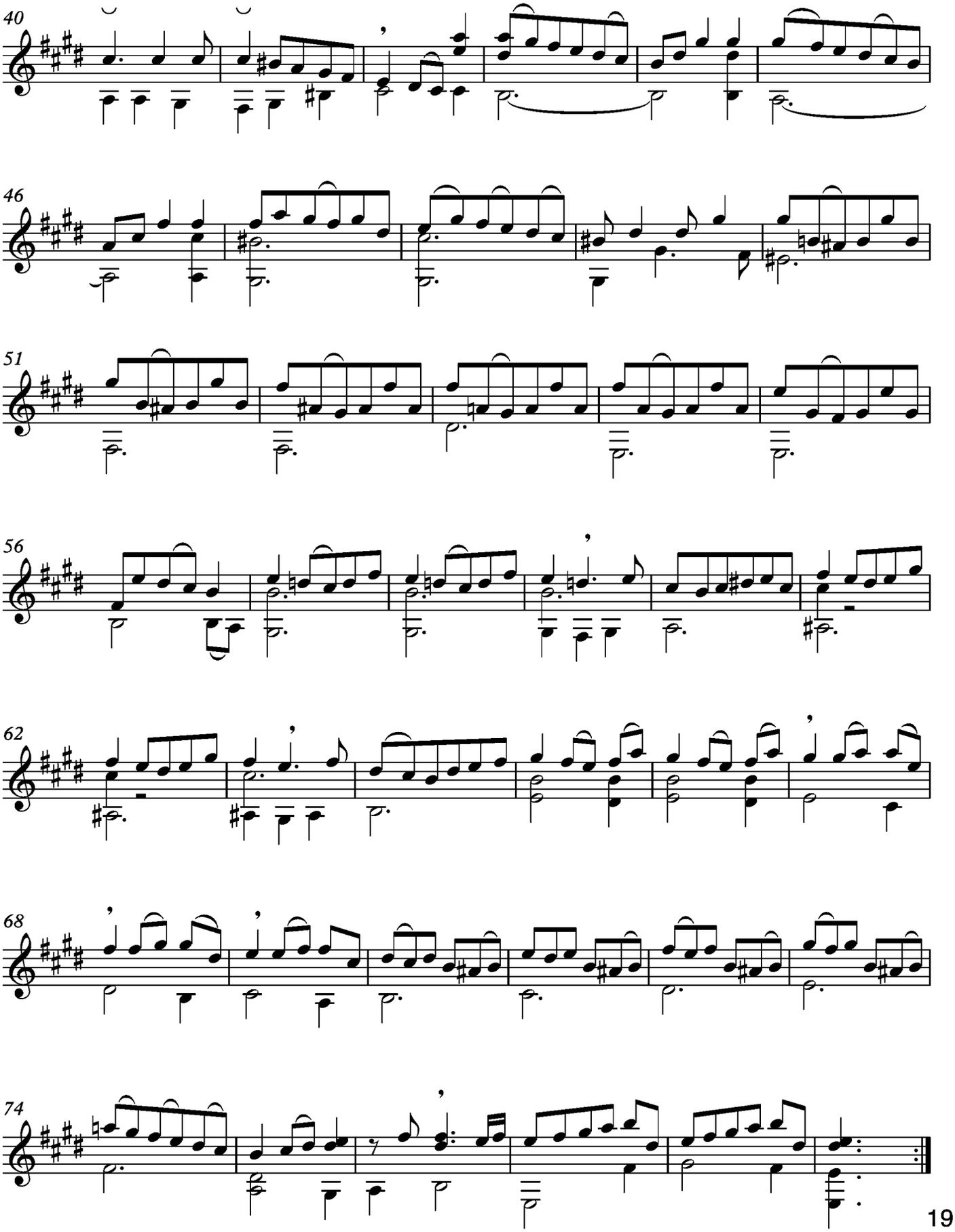
29
33
37
40

Courante

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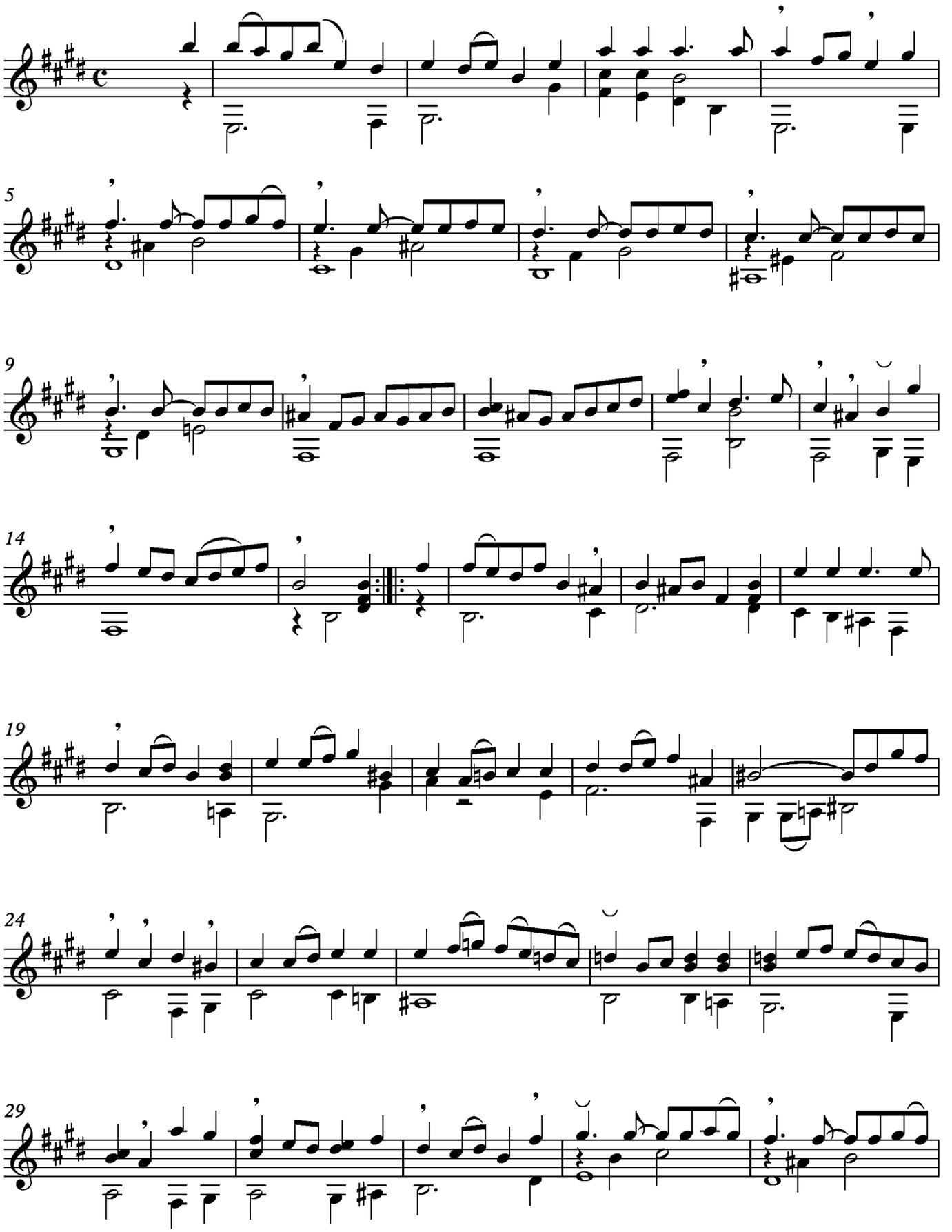
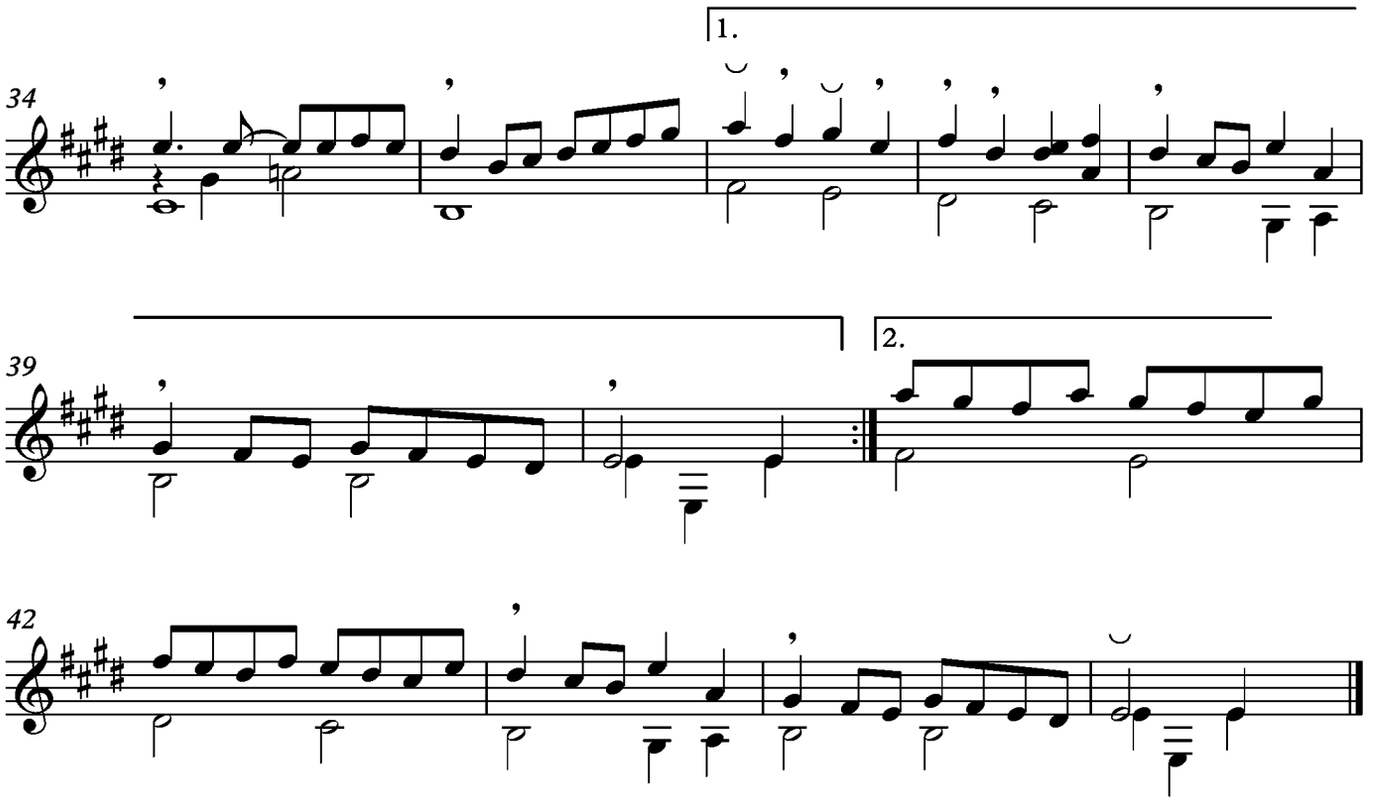
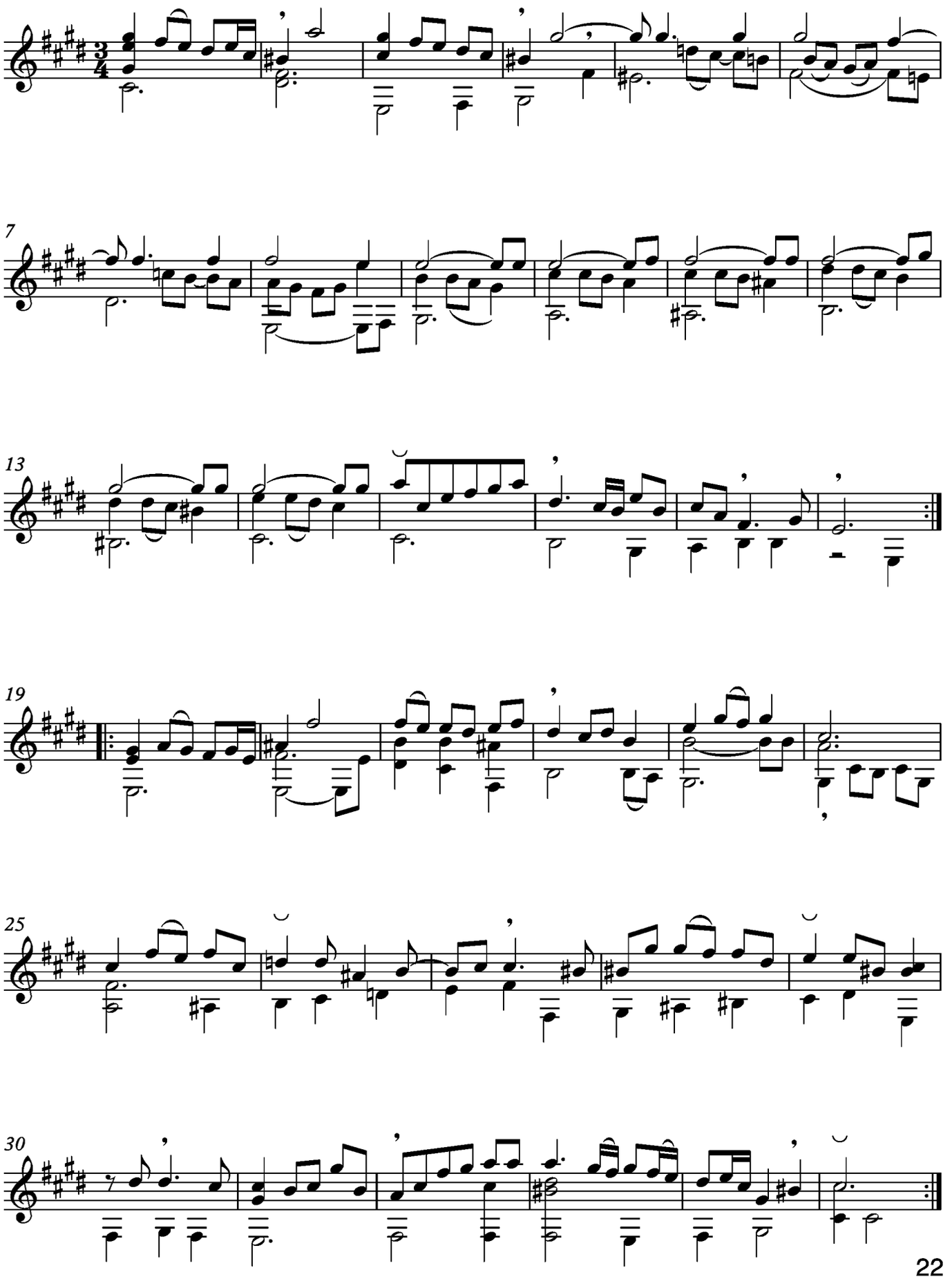
62
68
74

Bourée

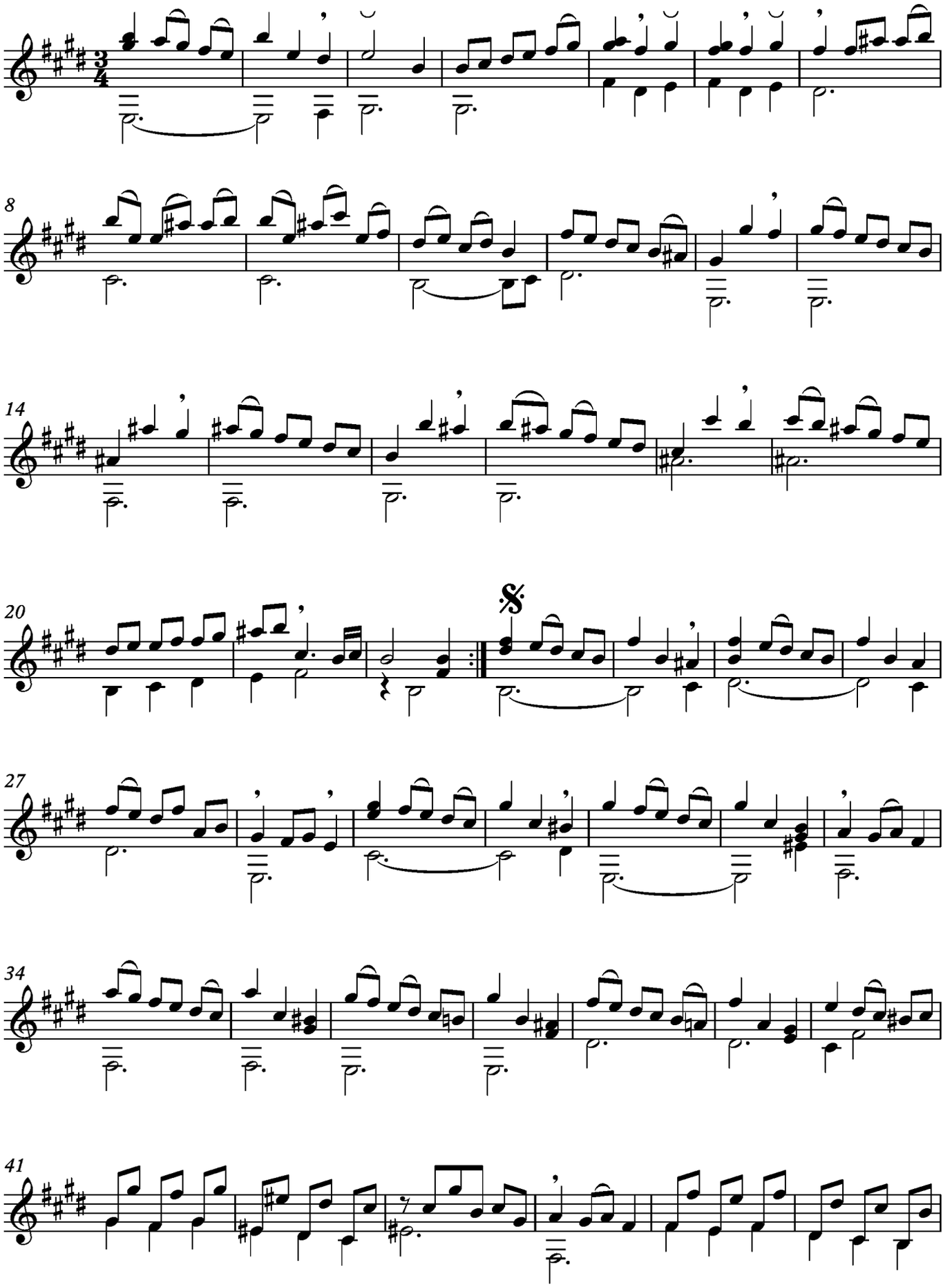


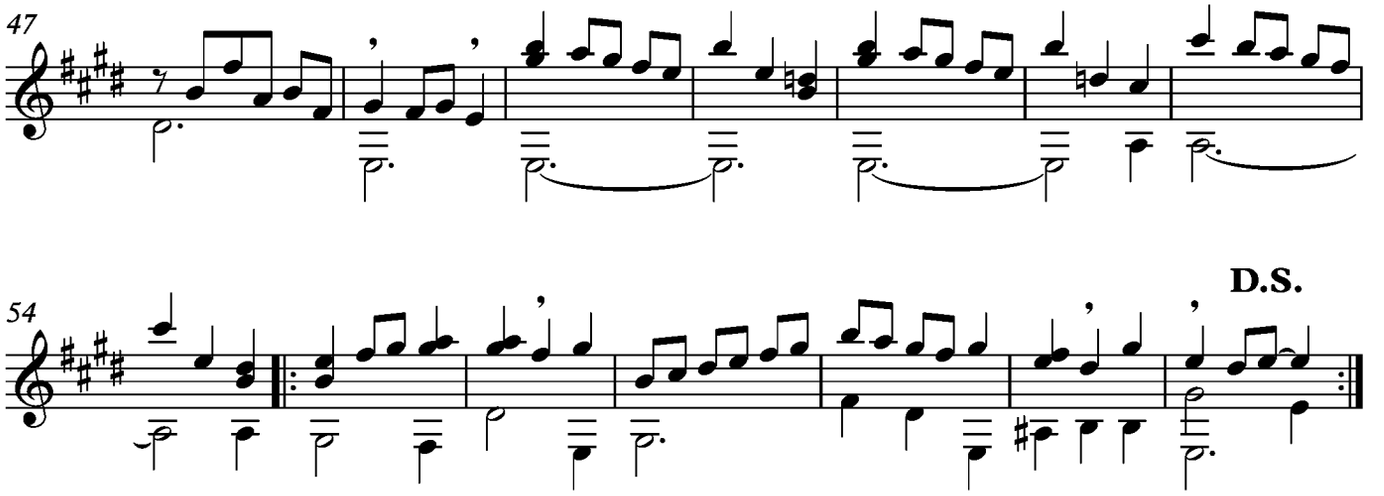

2
34
1.
39
2.
42

Sarabande



Menuet

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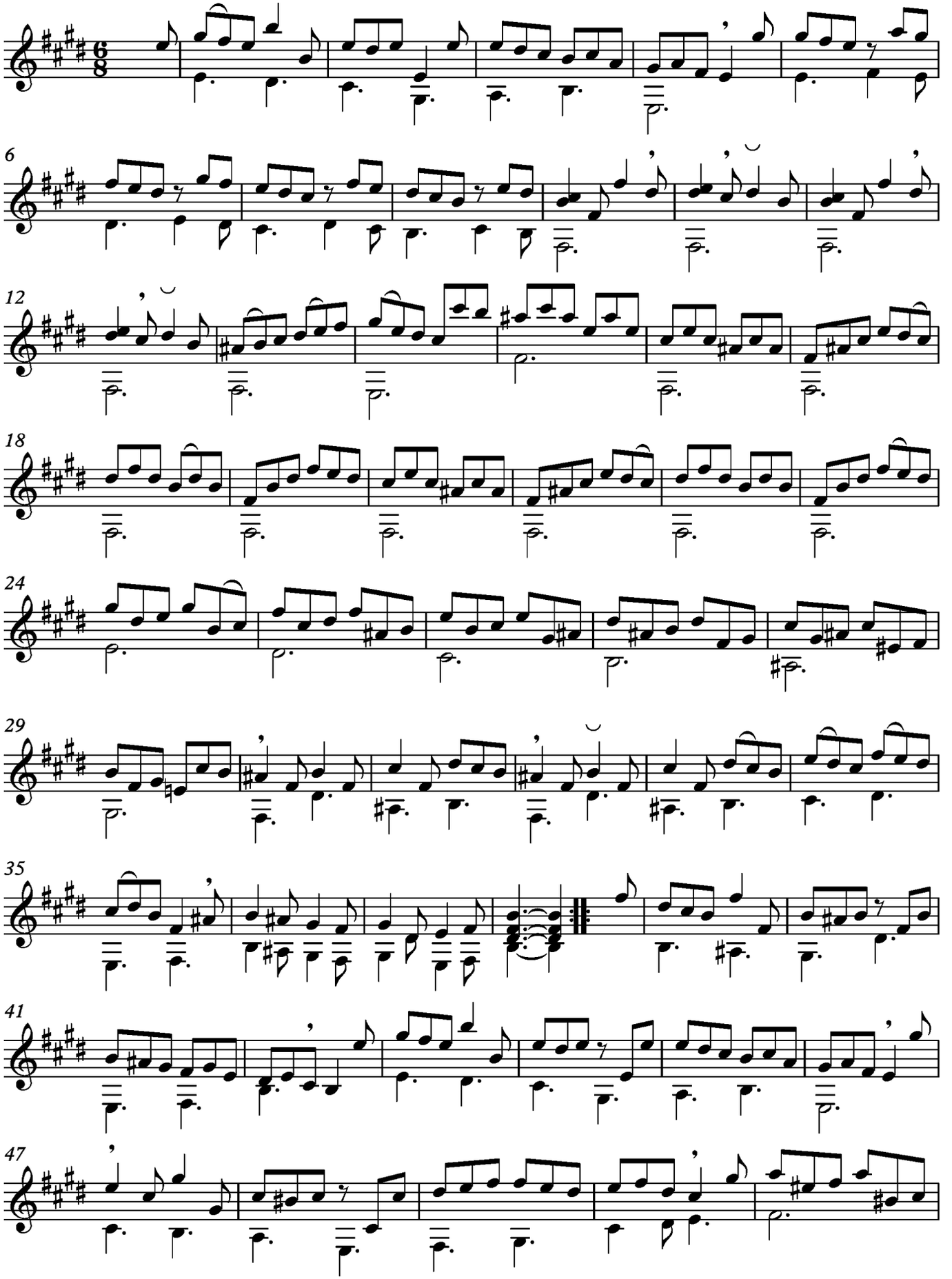
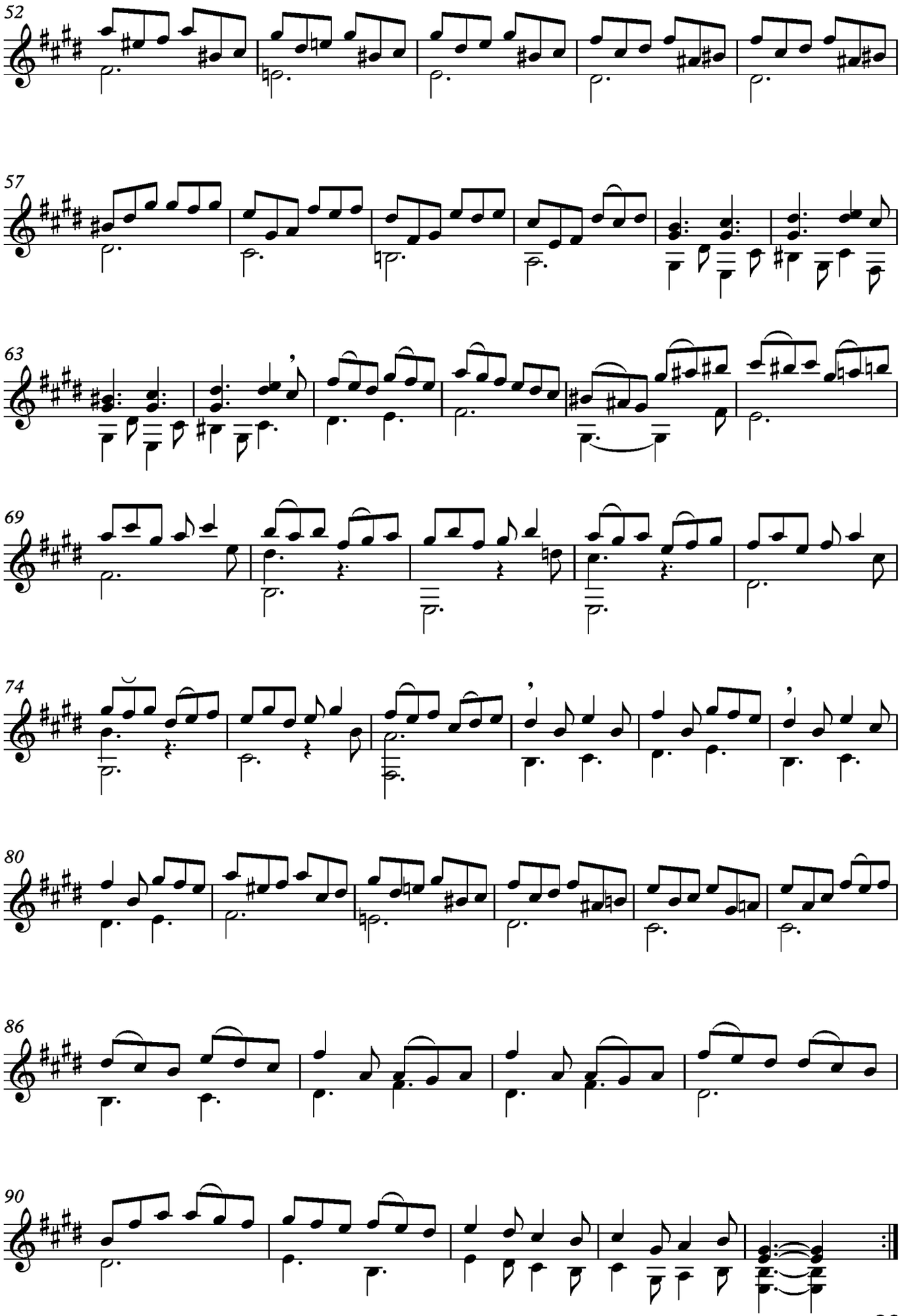
54
D.S.

Gigue

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Suite II

Prelude

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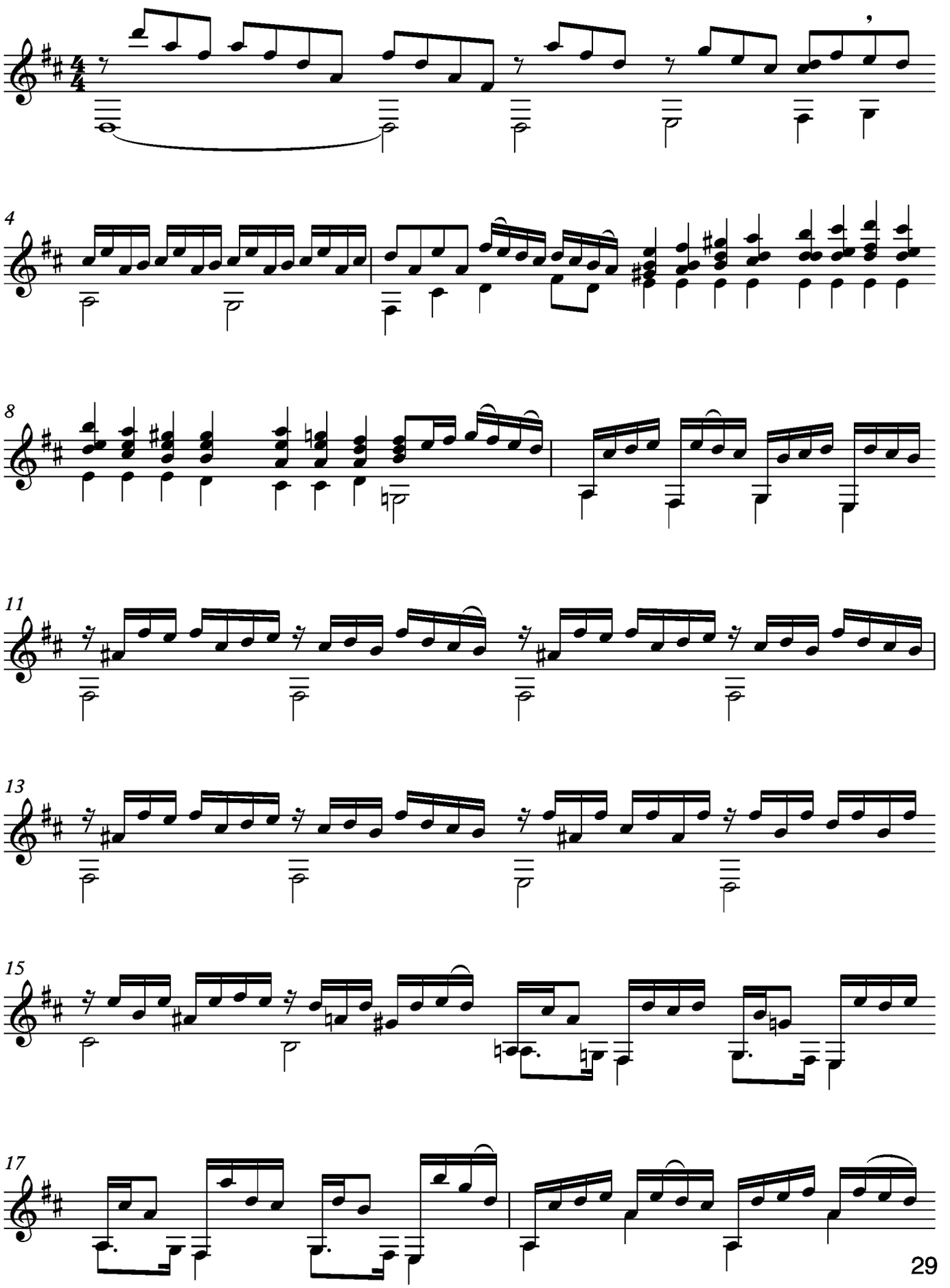
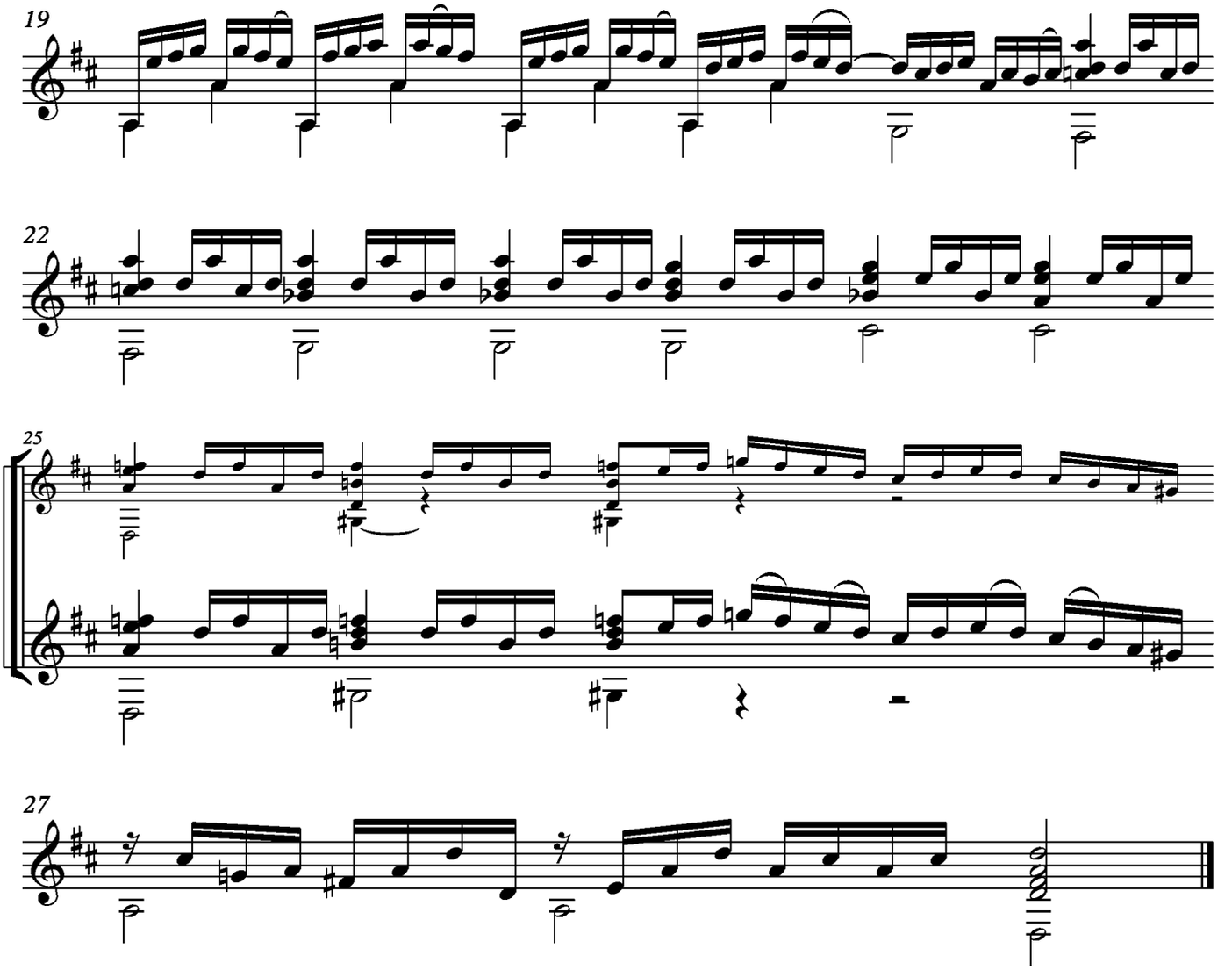
Sylvius Leopold Weiss

⑥ = Re

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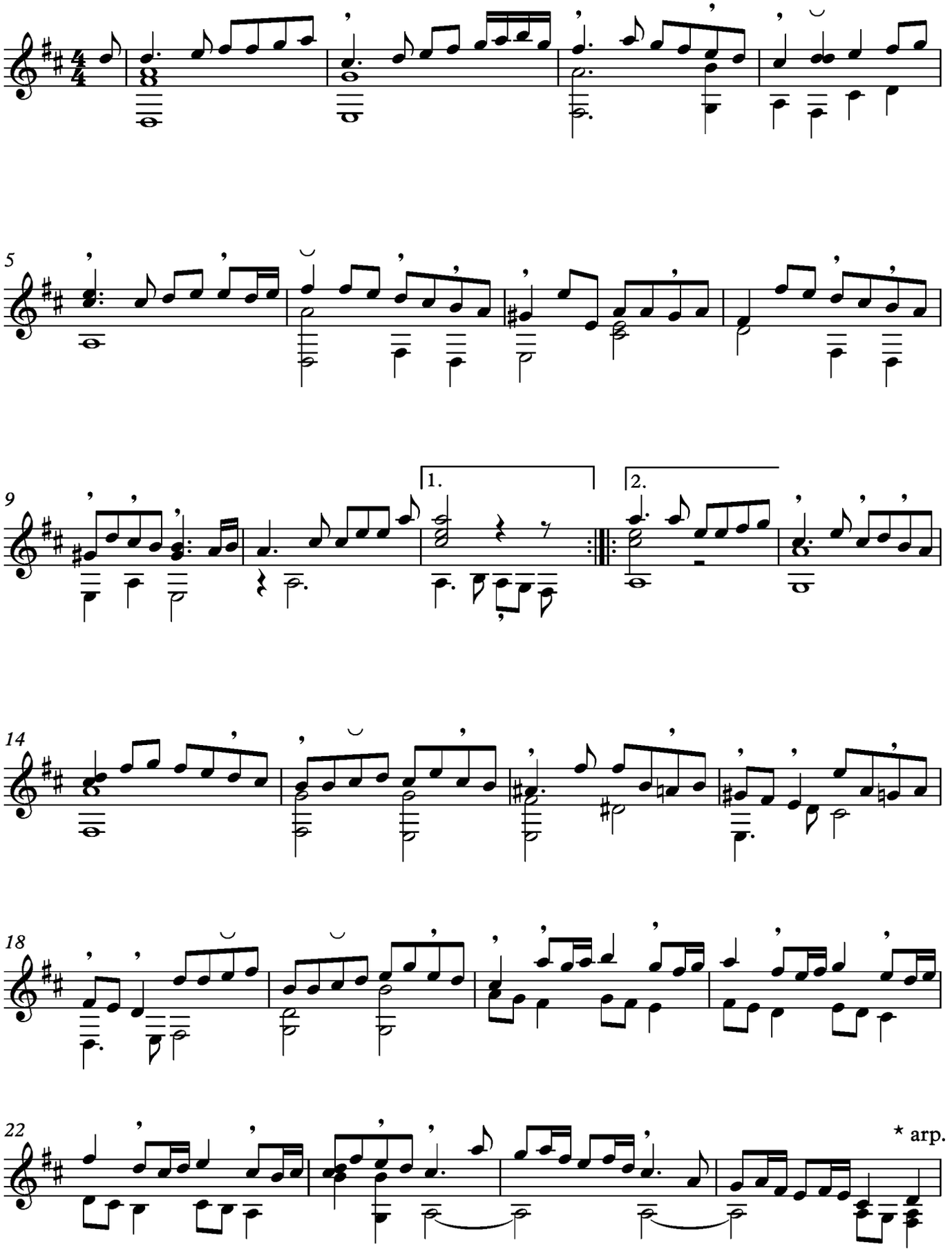
Allemande



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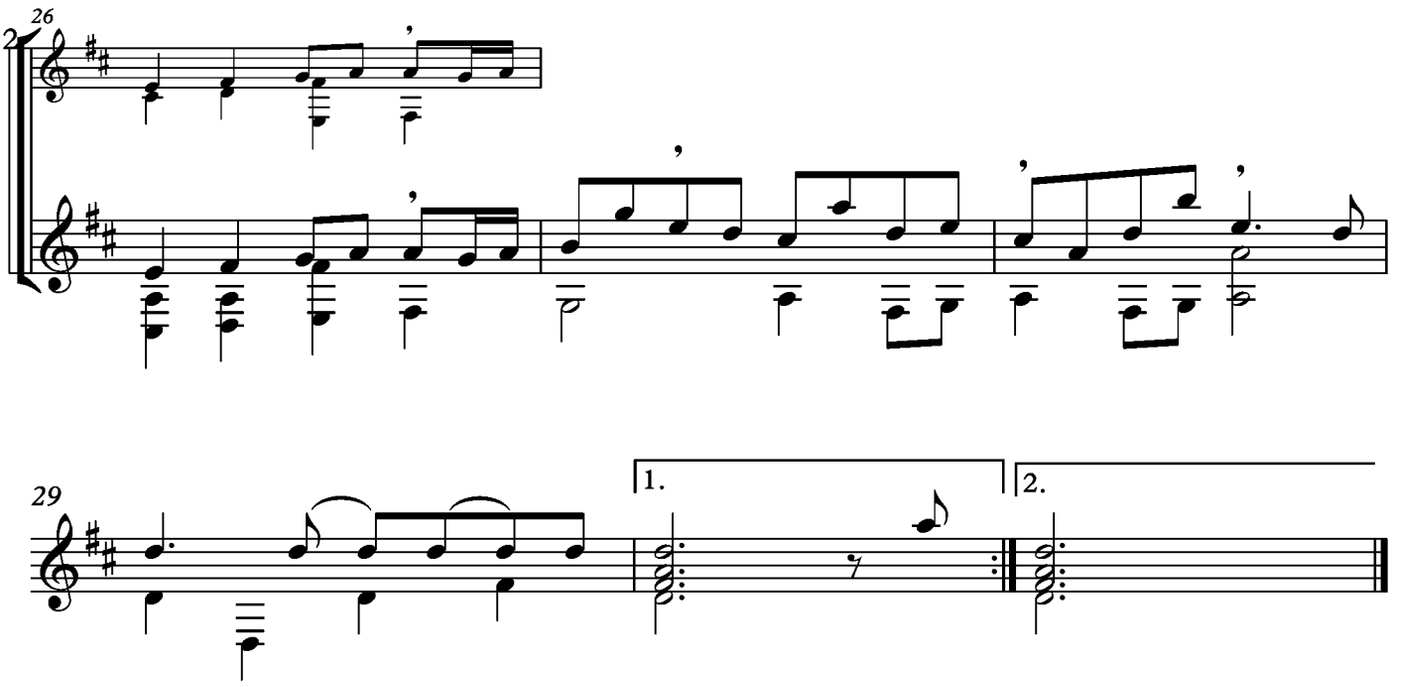
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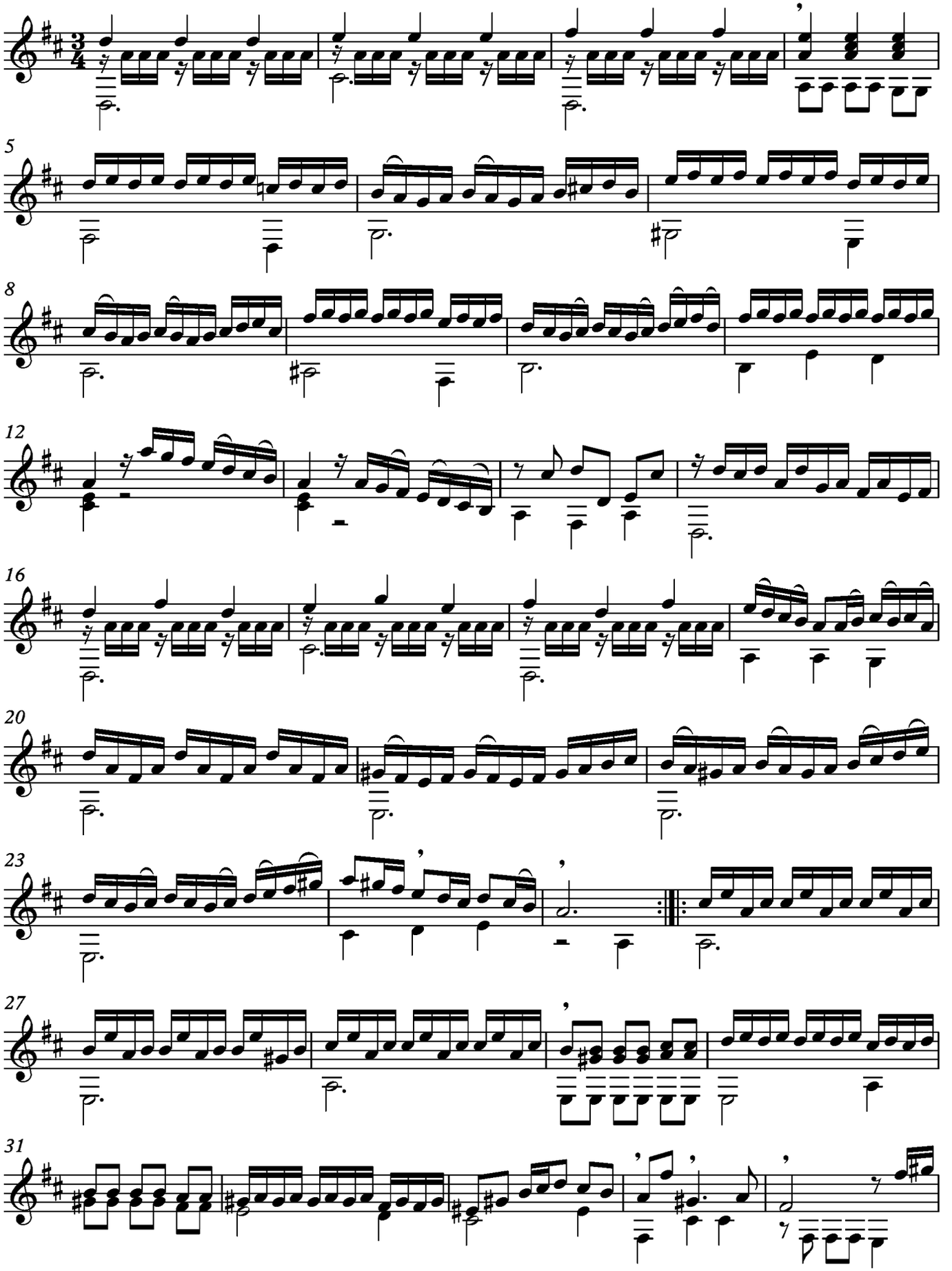
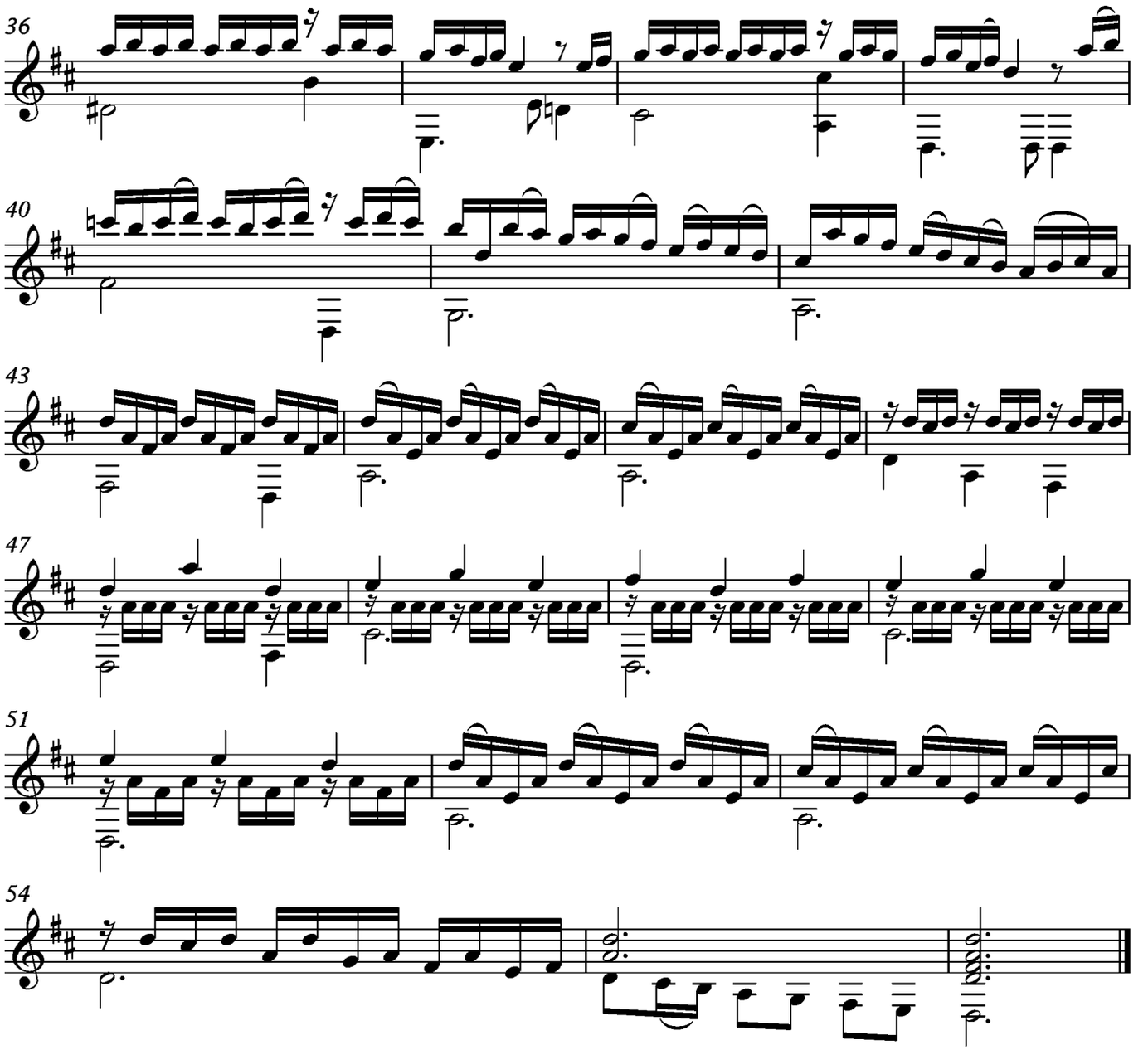
29
1.
2.

Courante

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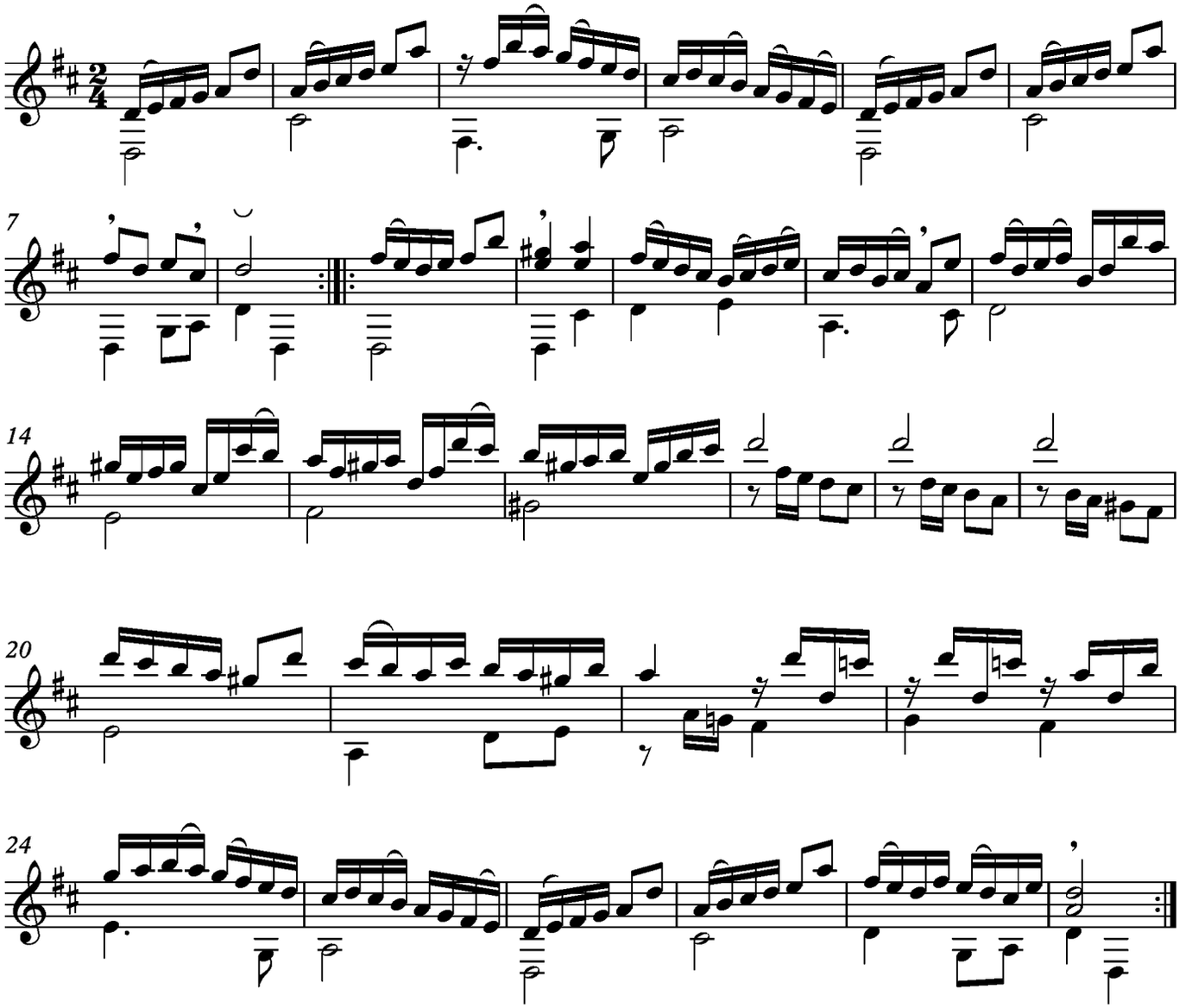
Bourée



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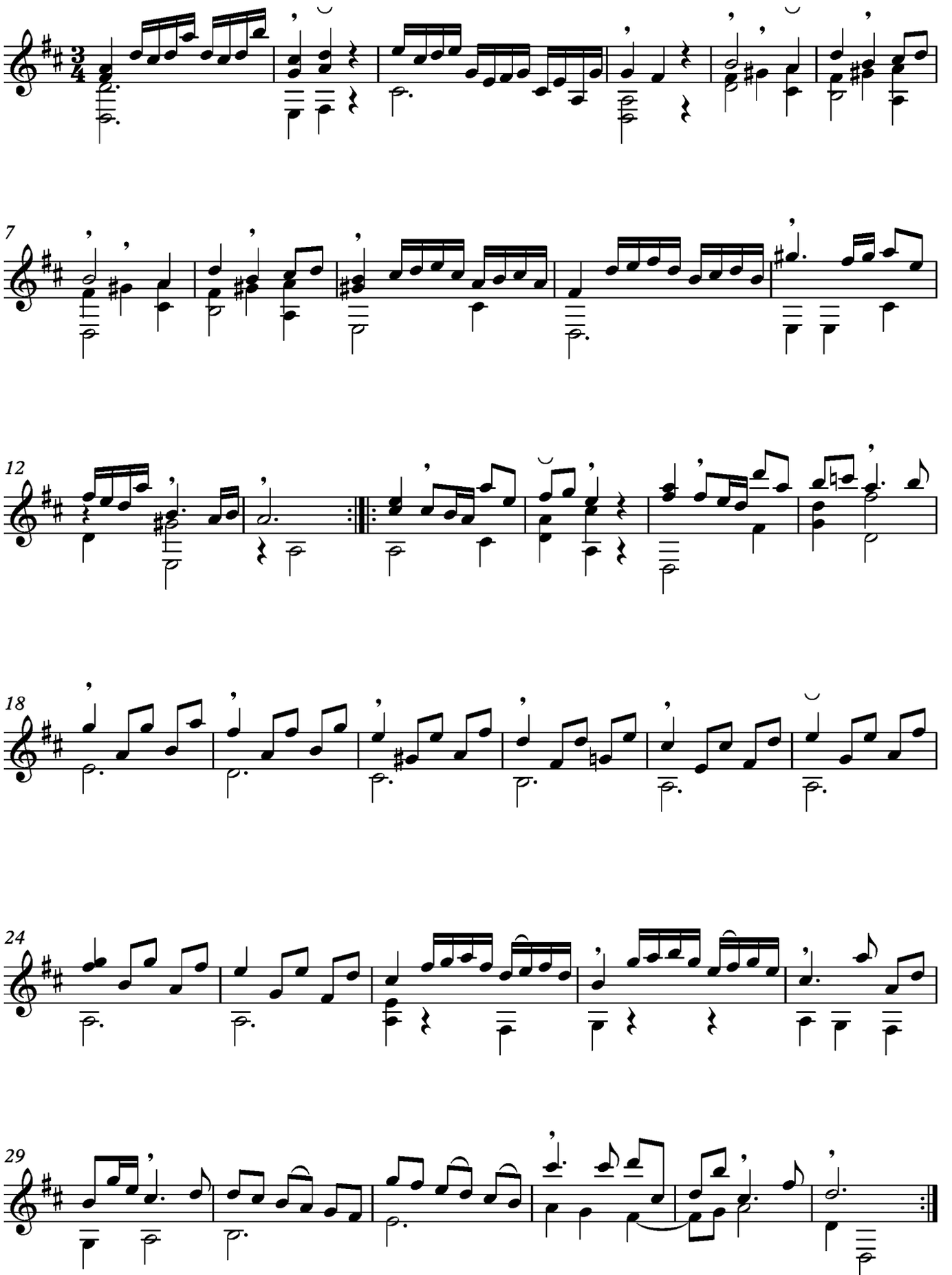

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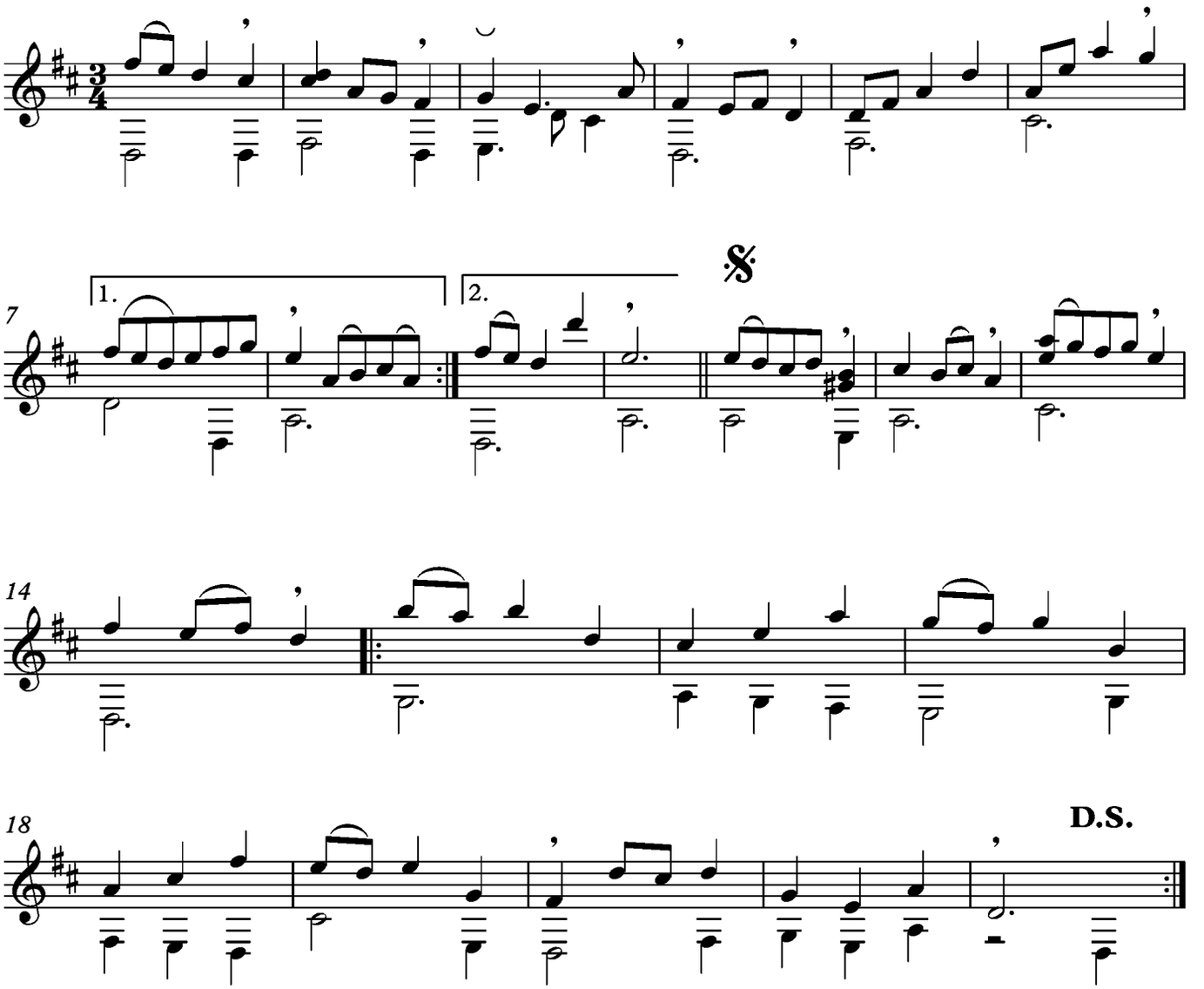

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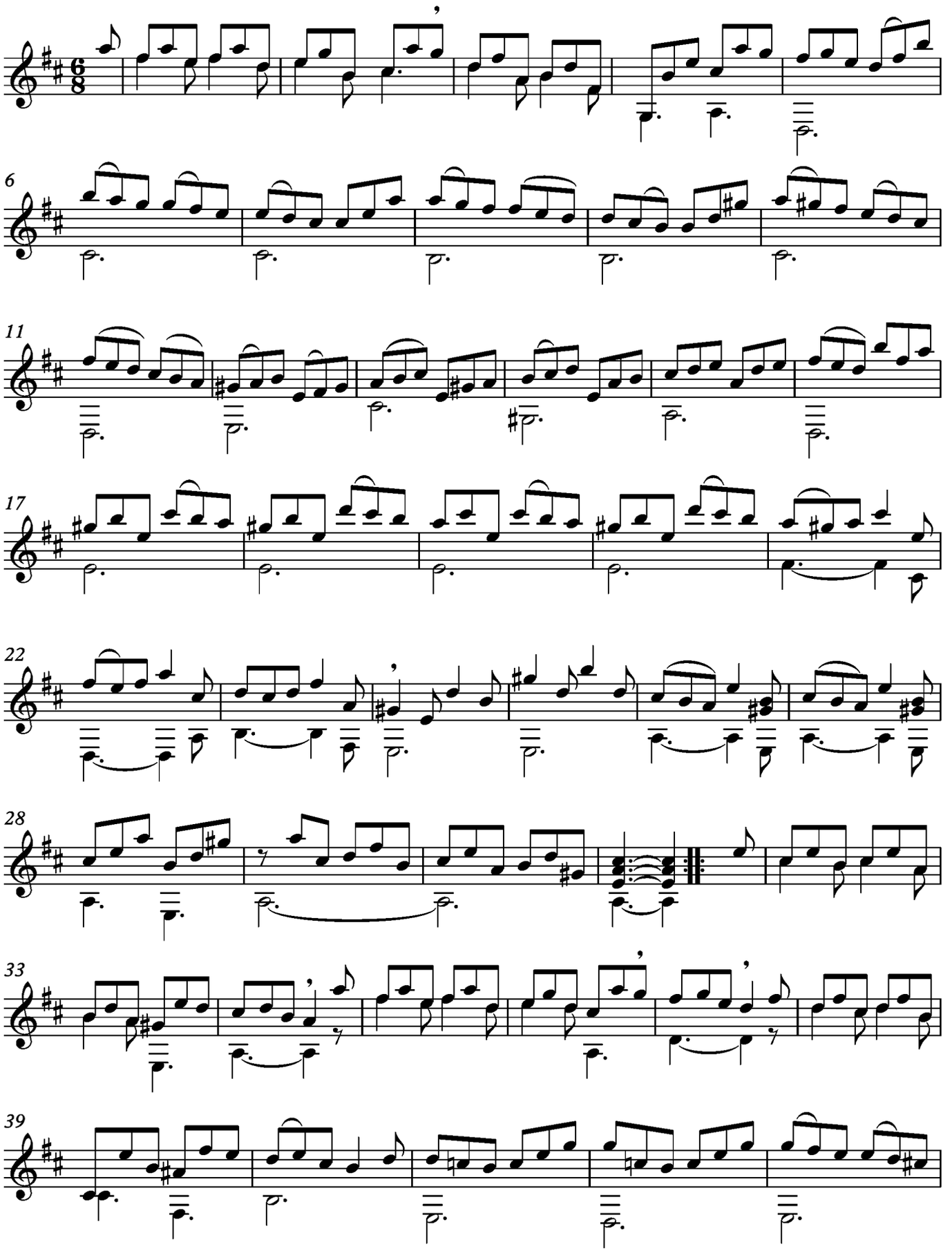

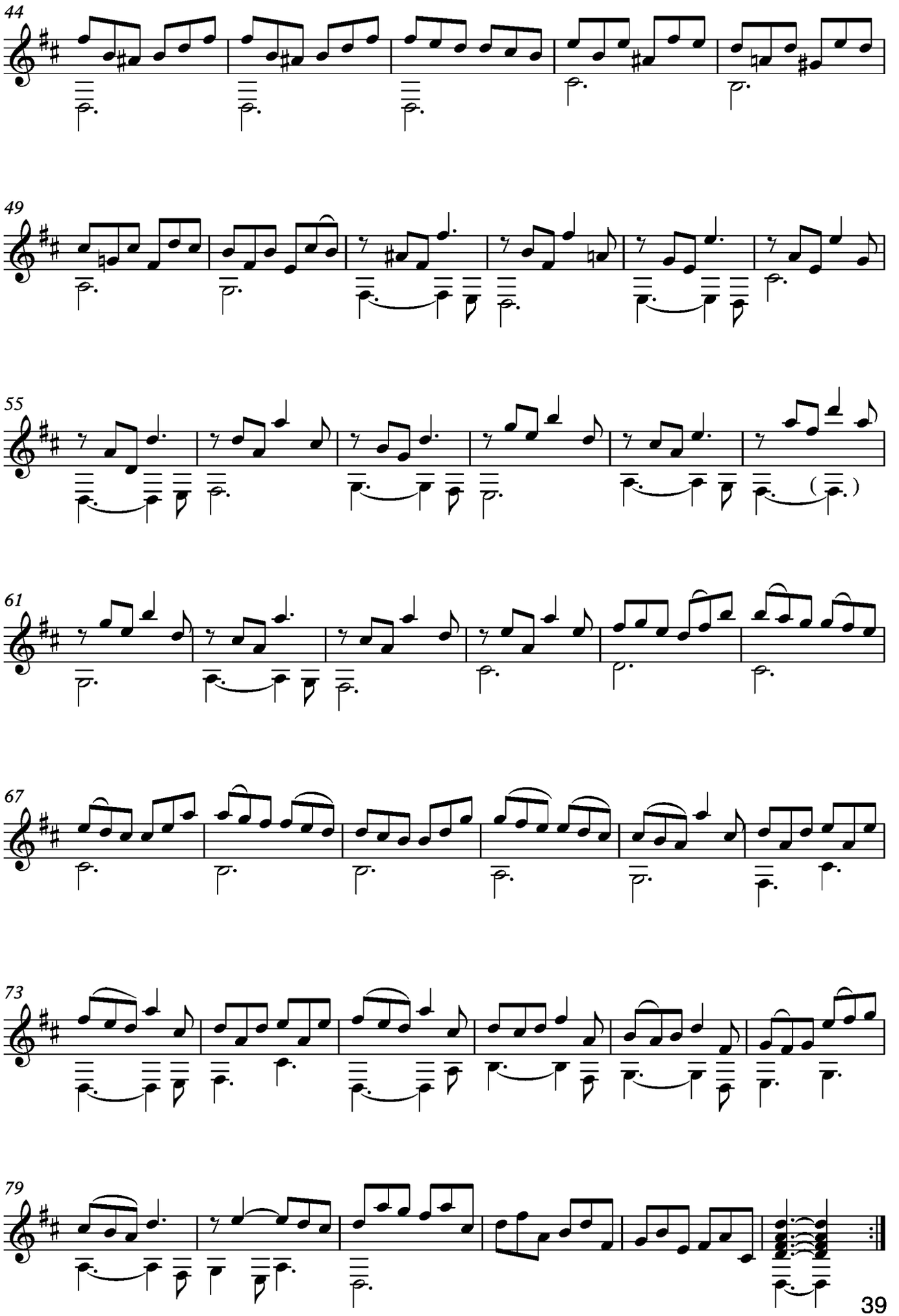
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Suite III

Tono original Sol menor

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Sylvius Leopold Weiss

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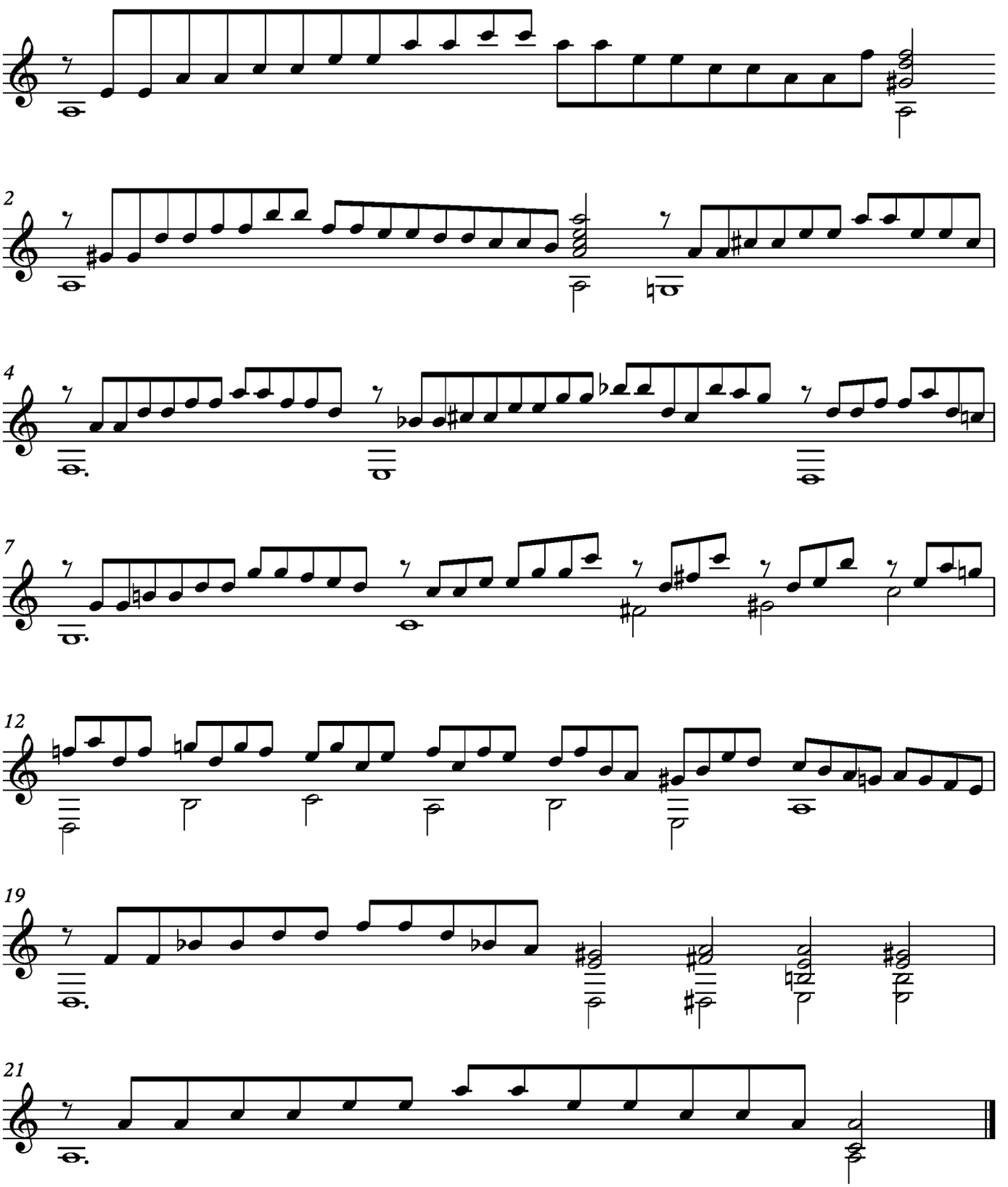

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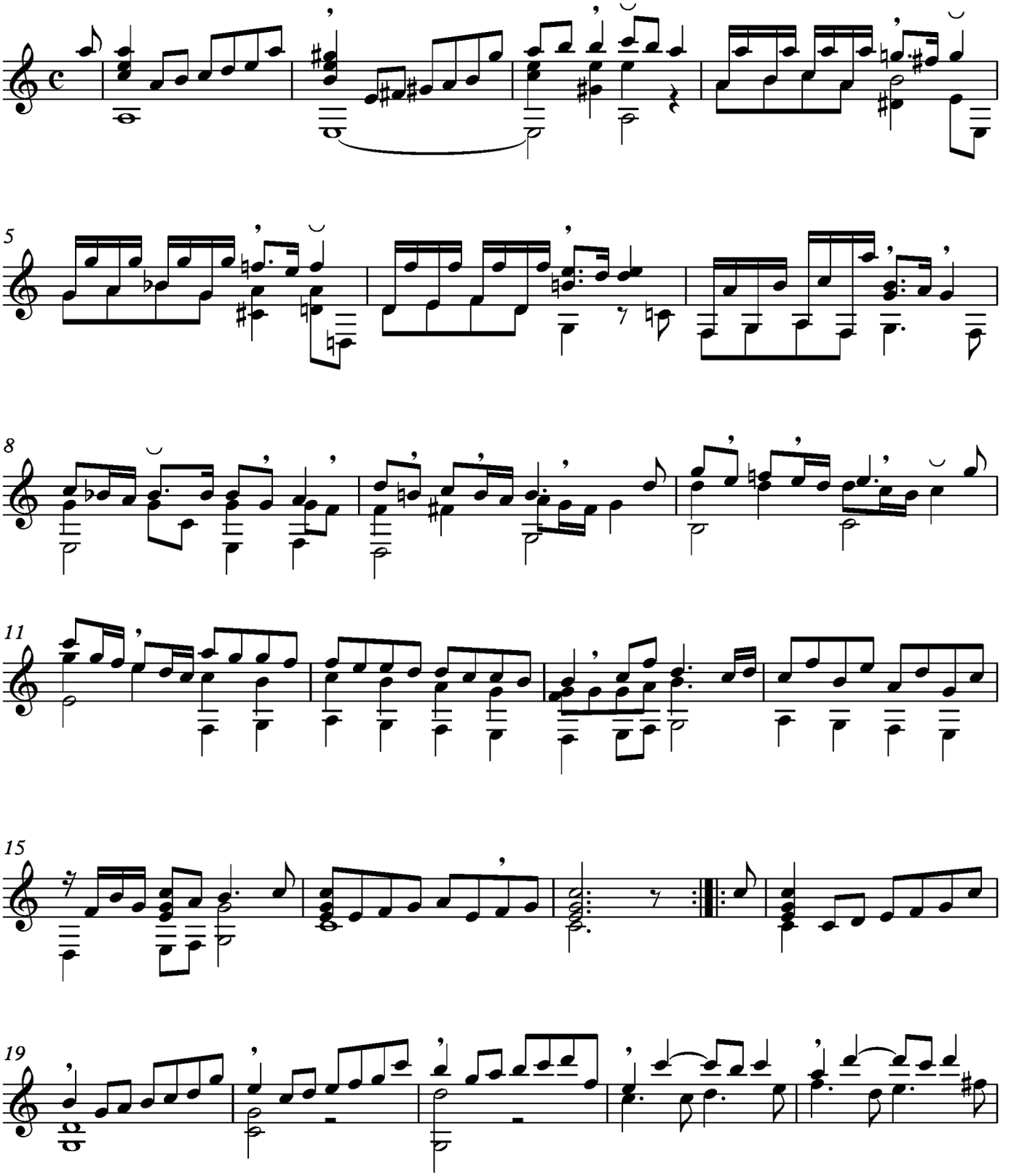

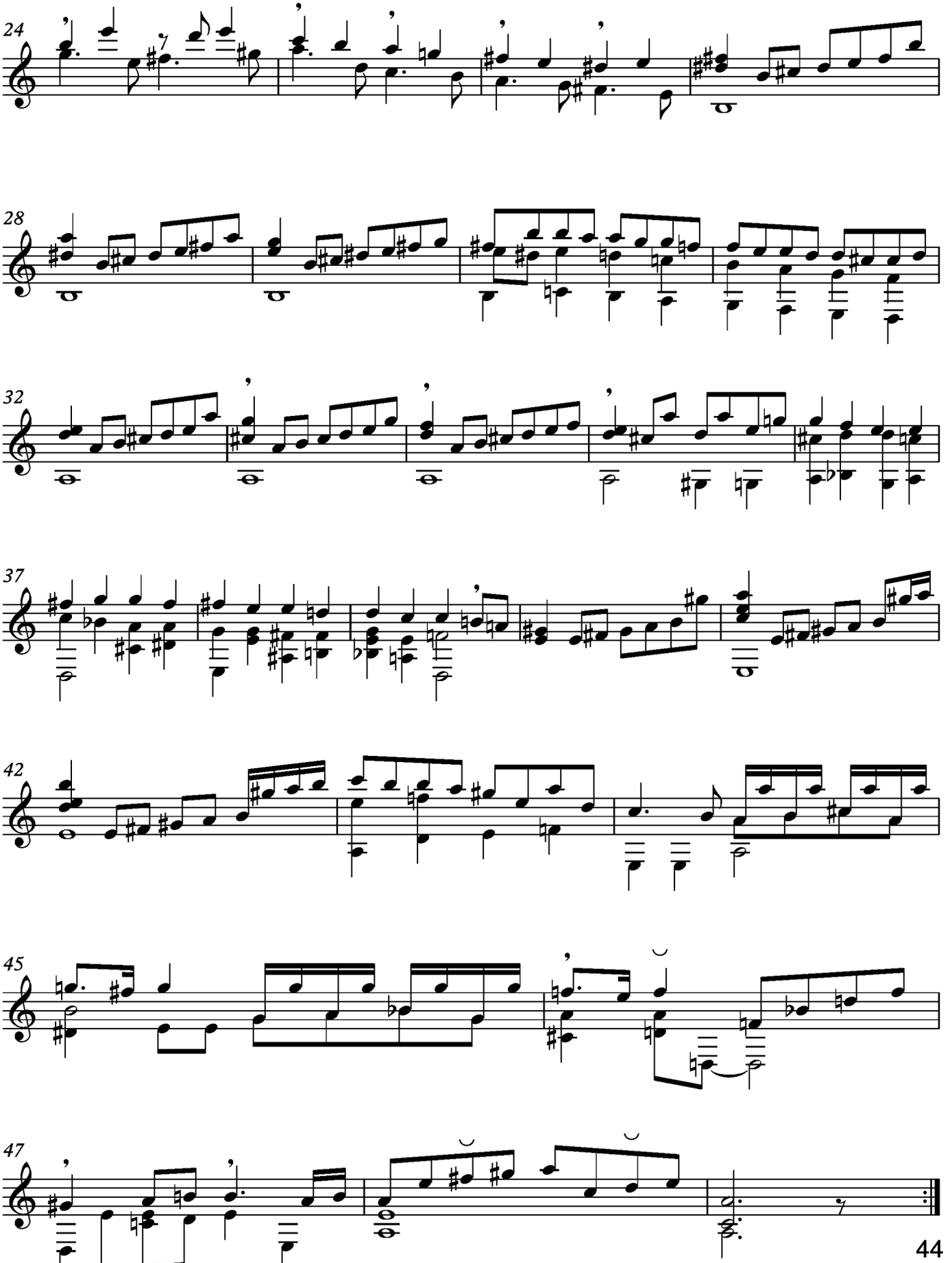
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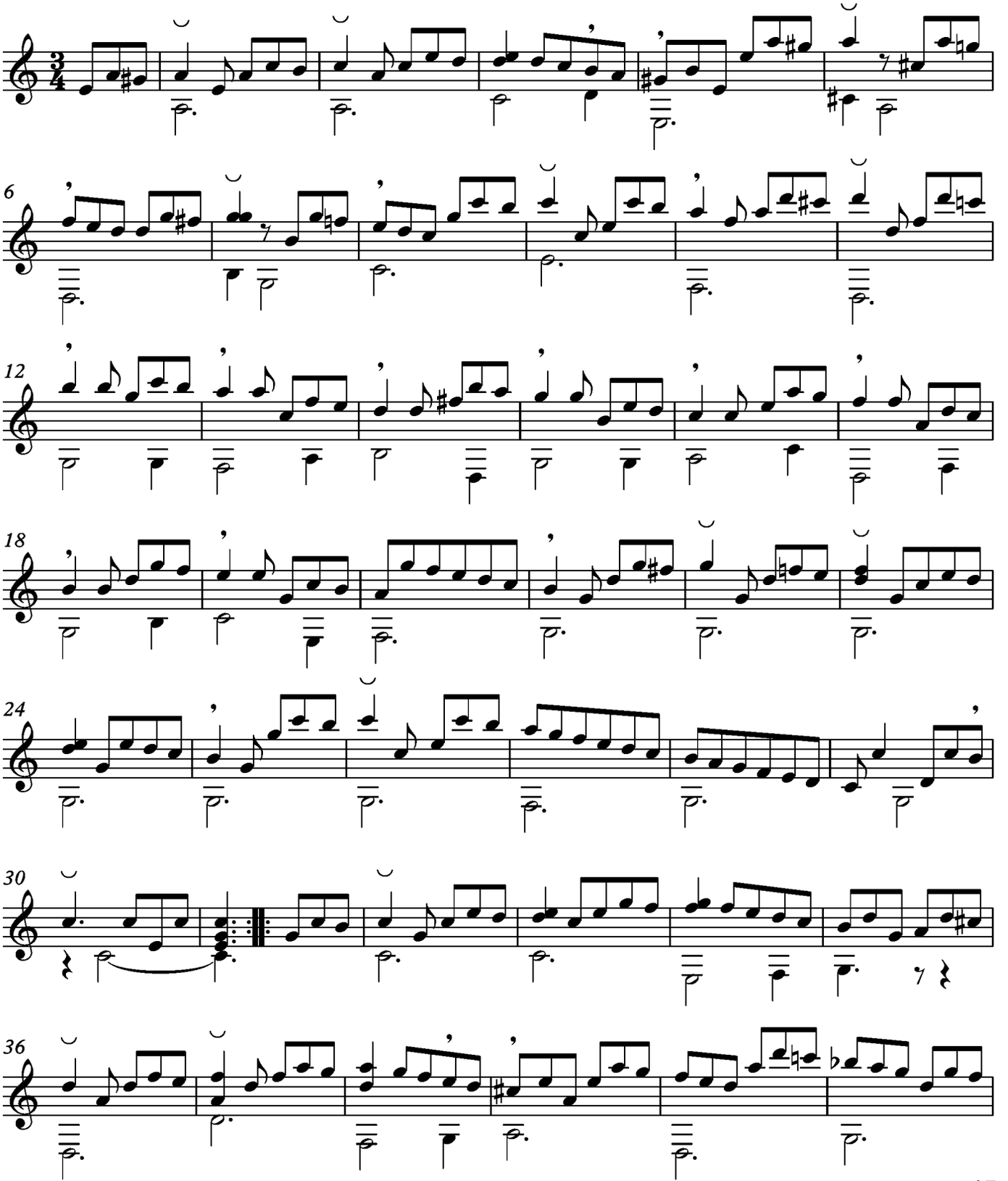
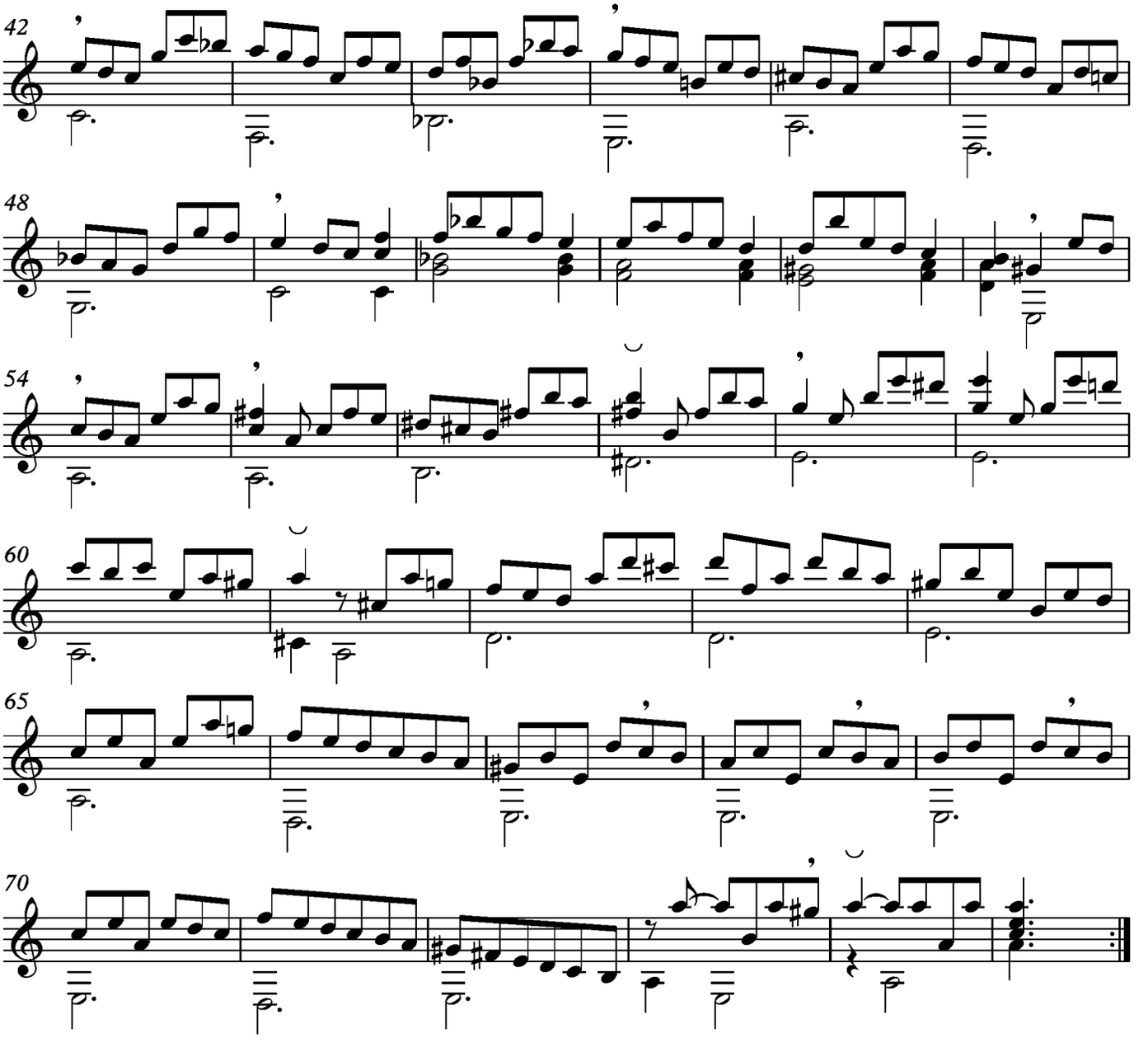
Courante

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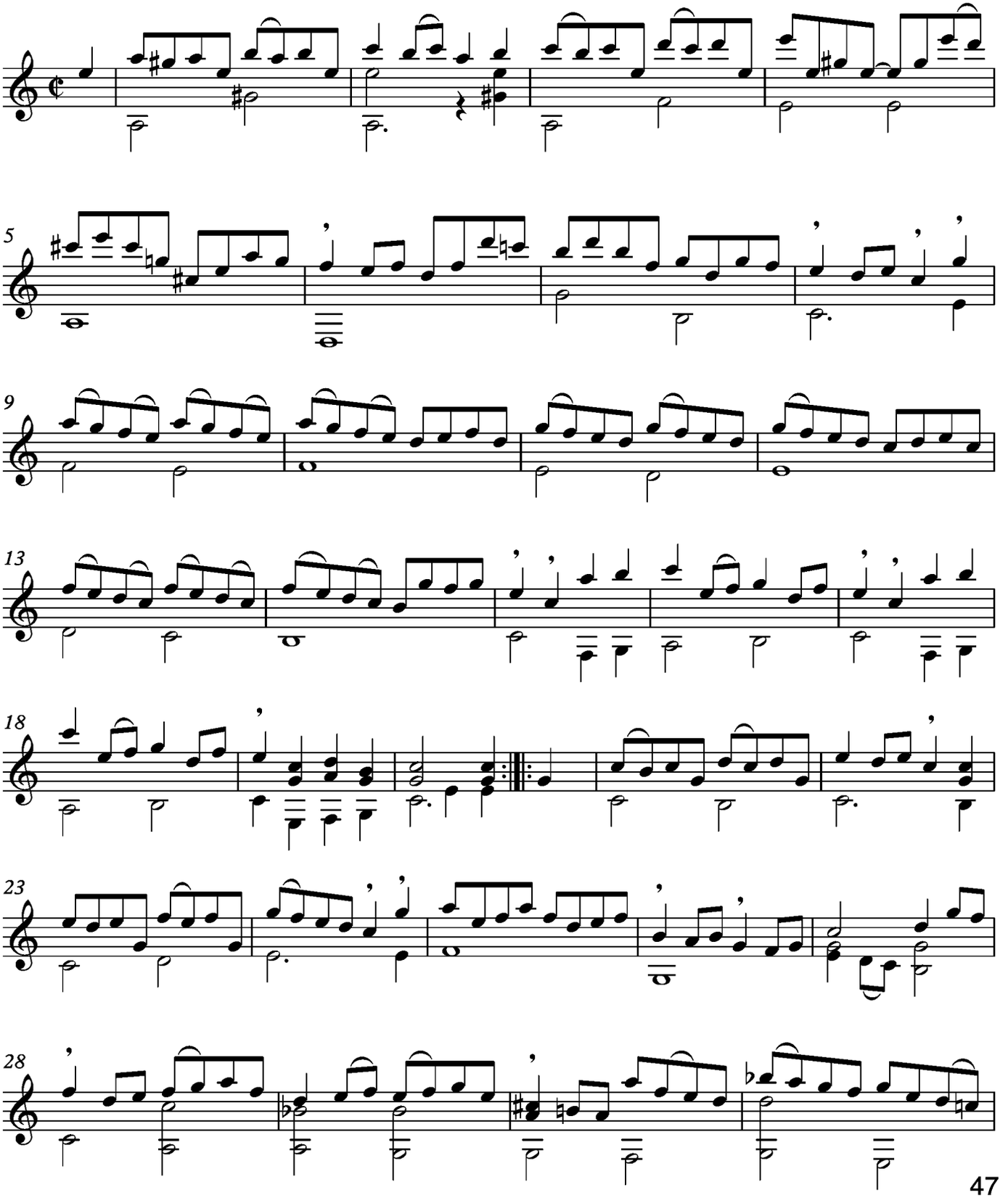
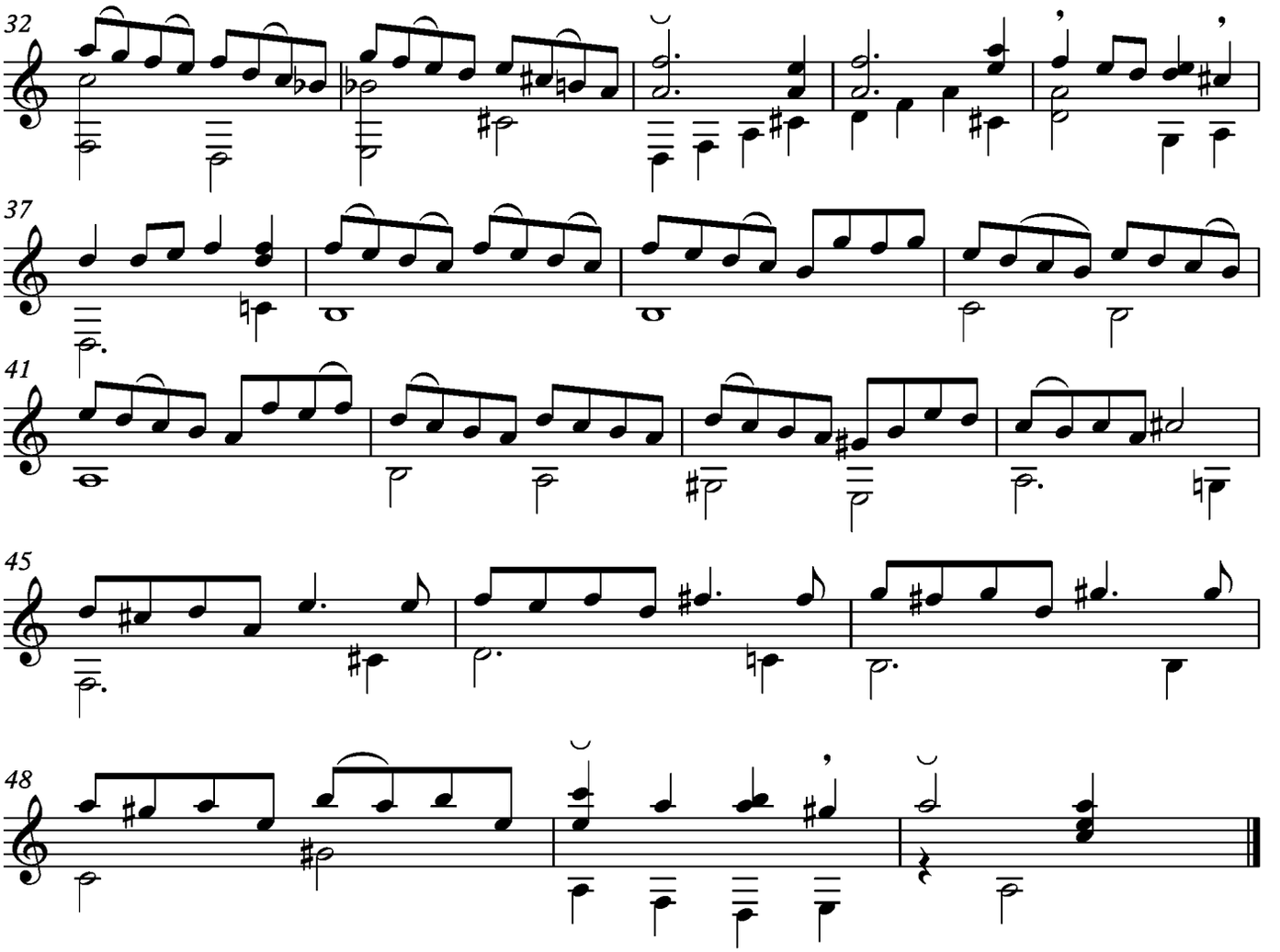
Bourée

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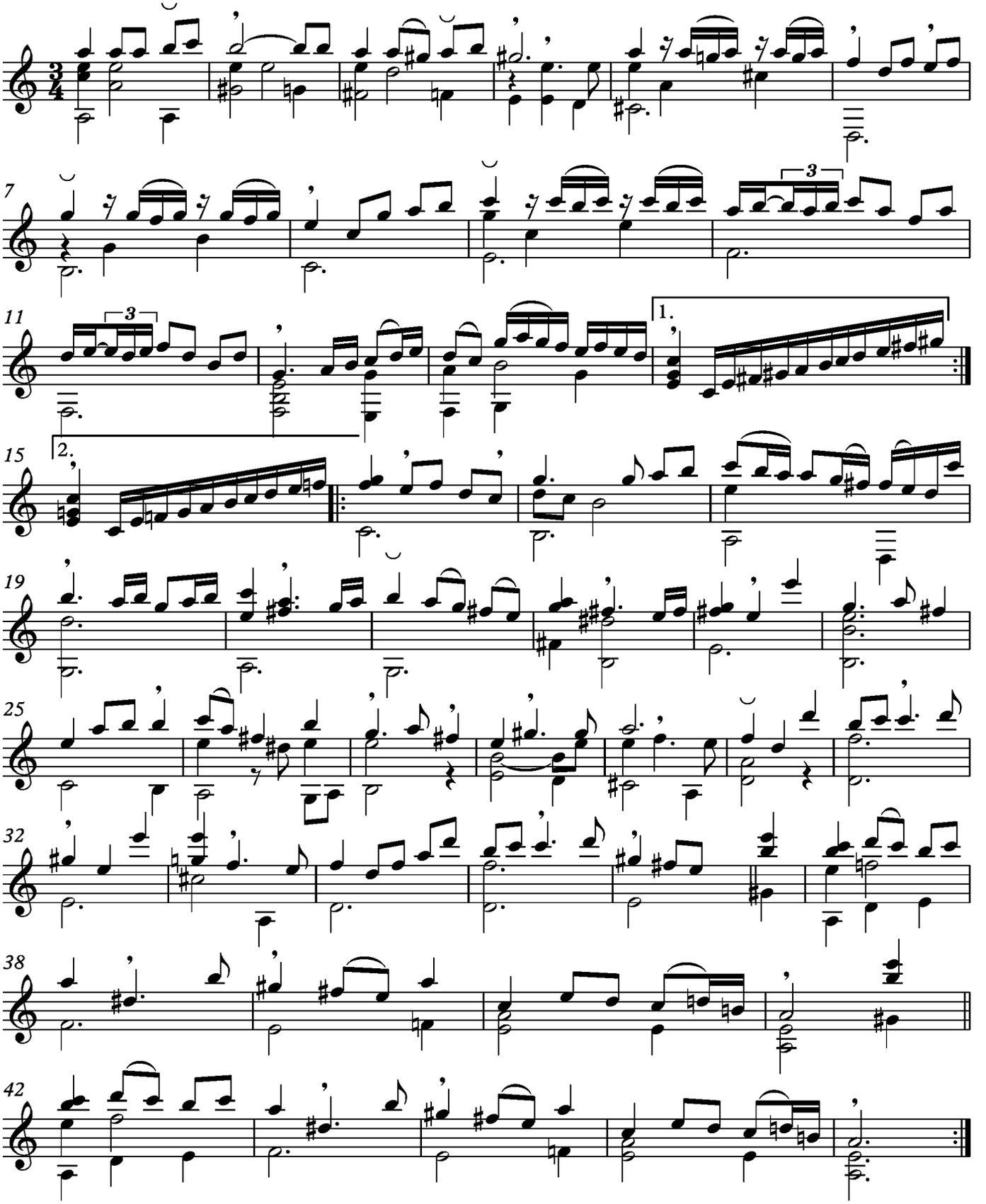
Sarabande



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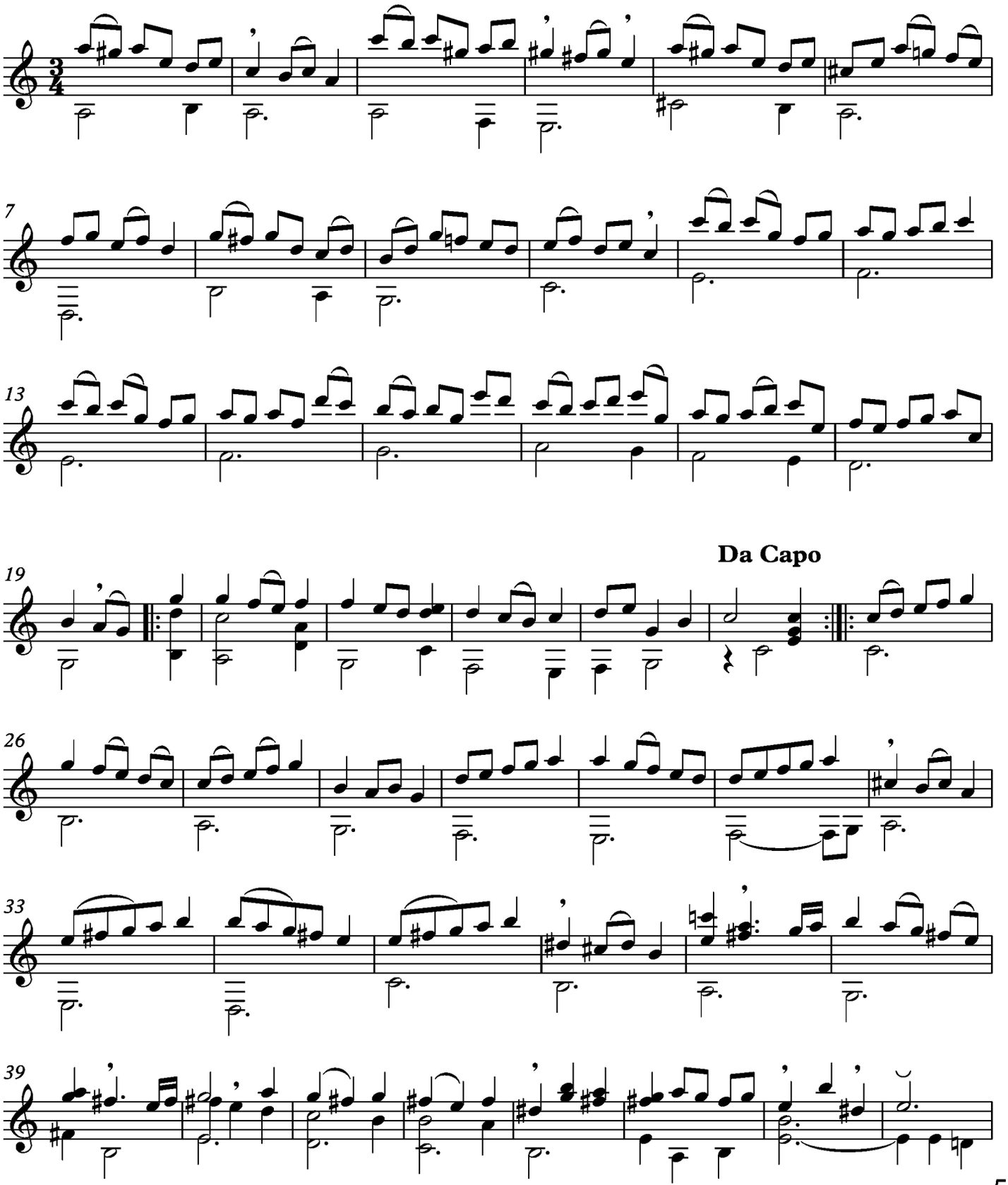

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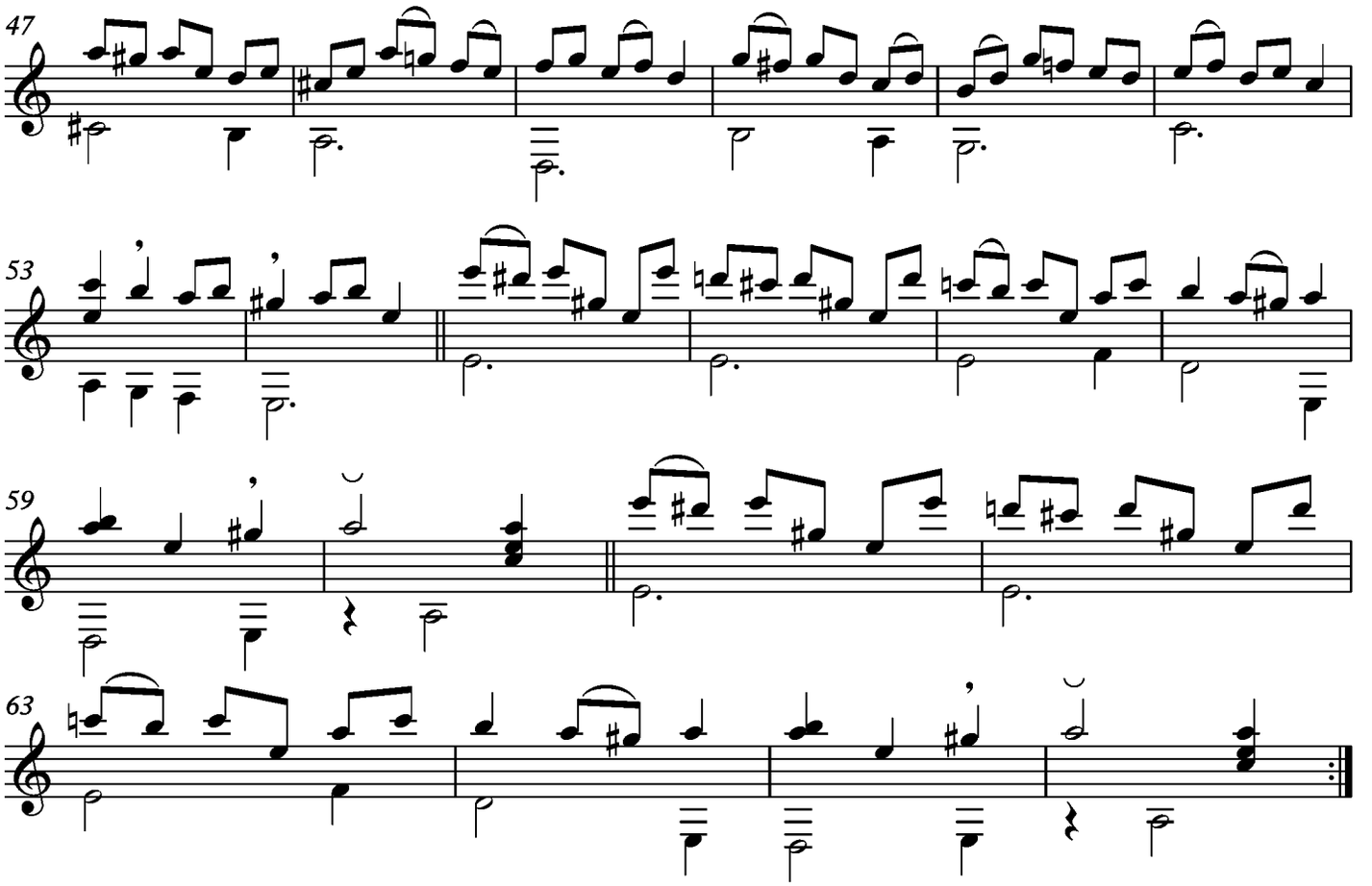

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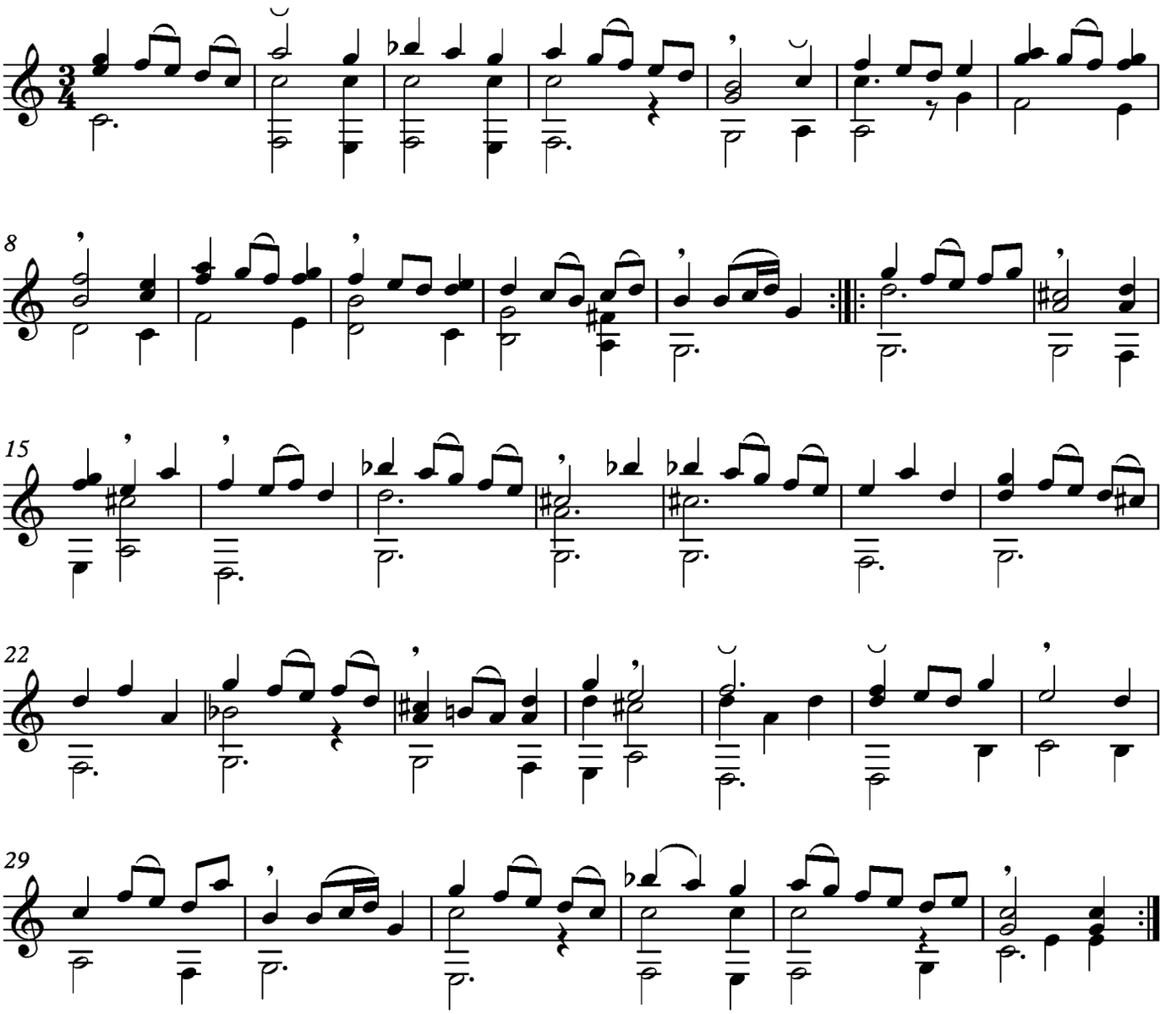

Il primo Minuetto
da capo e poi
requiescant in pace

Suite IV

Prelude

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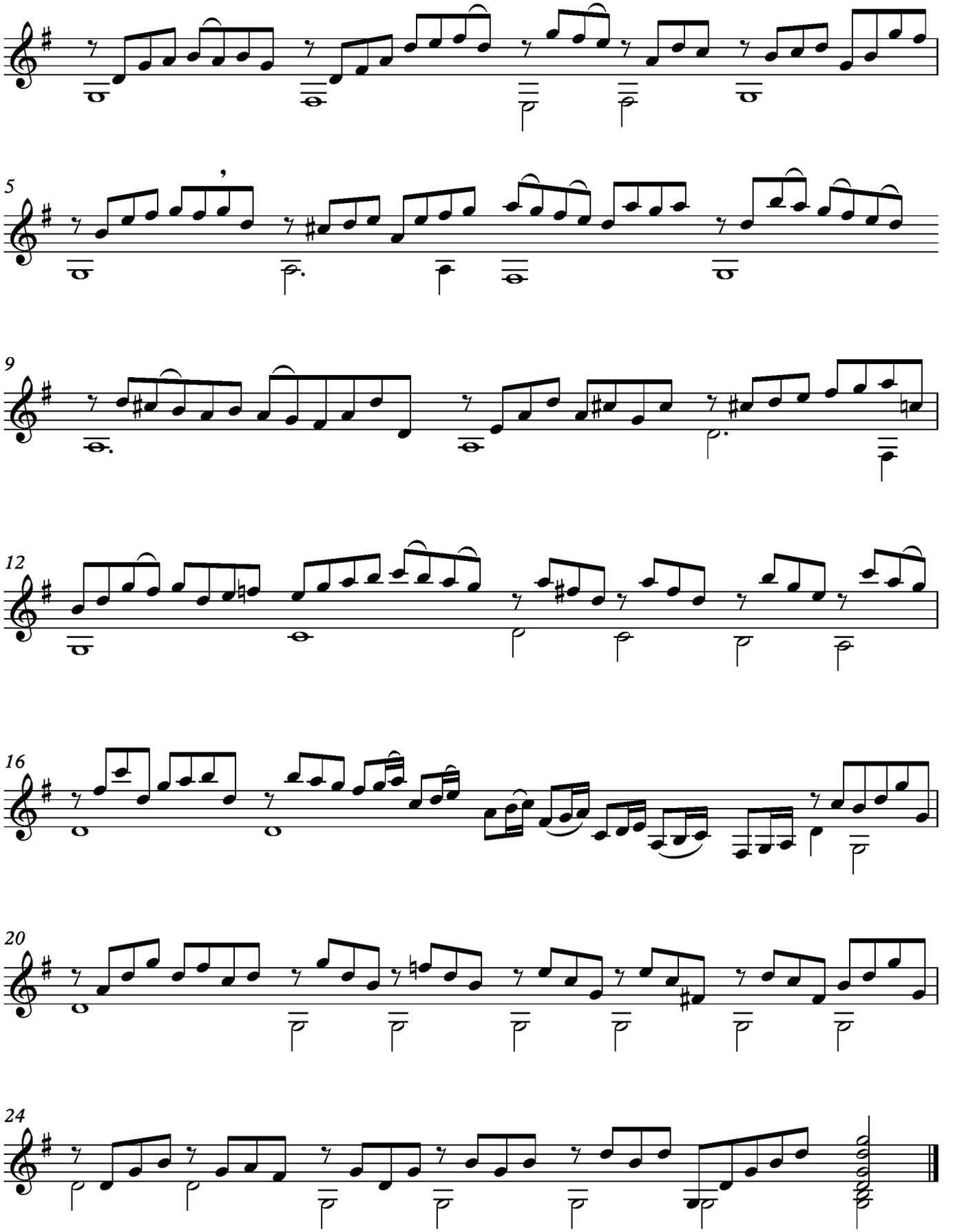
Sylvius Leopold Weiss



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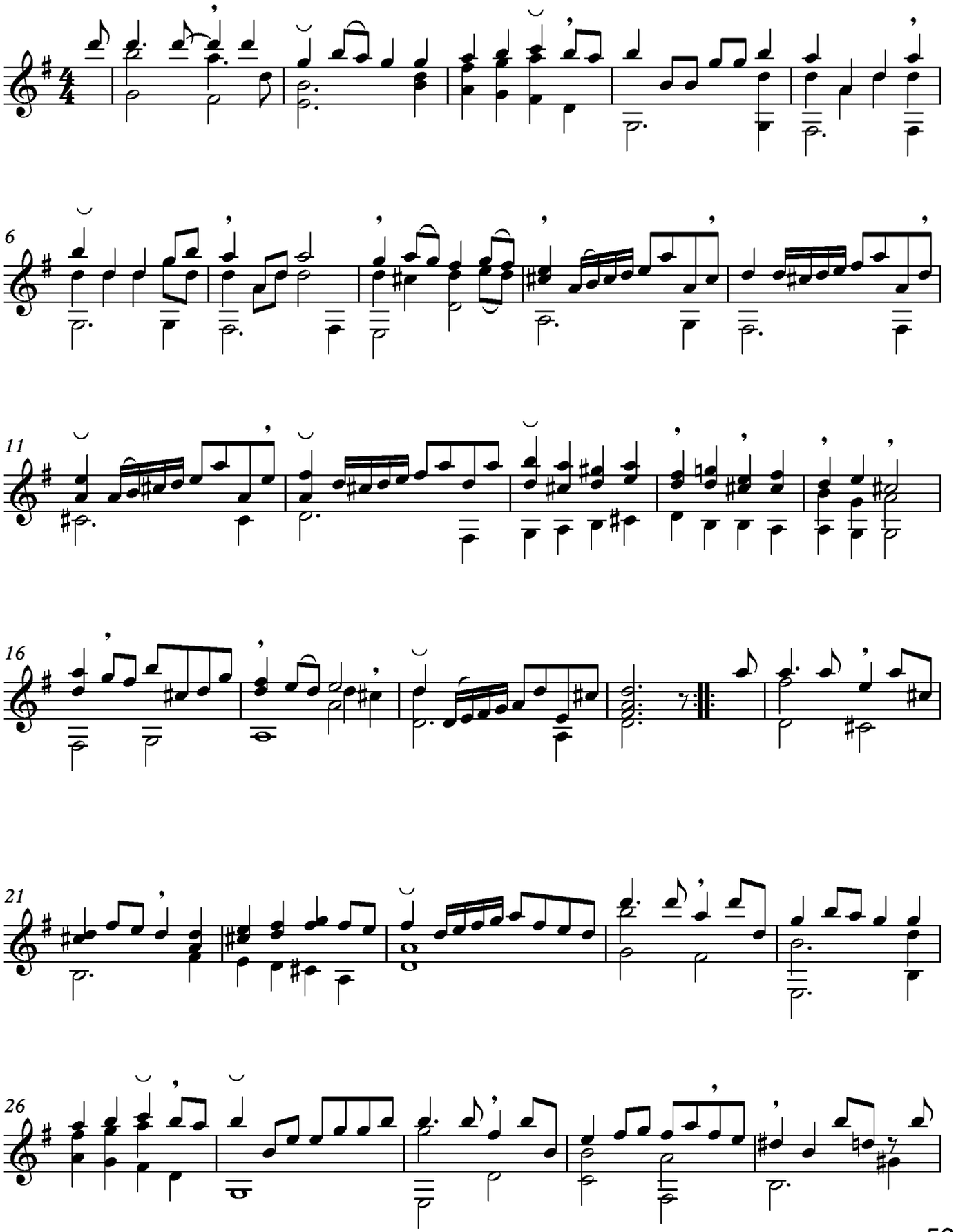

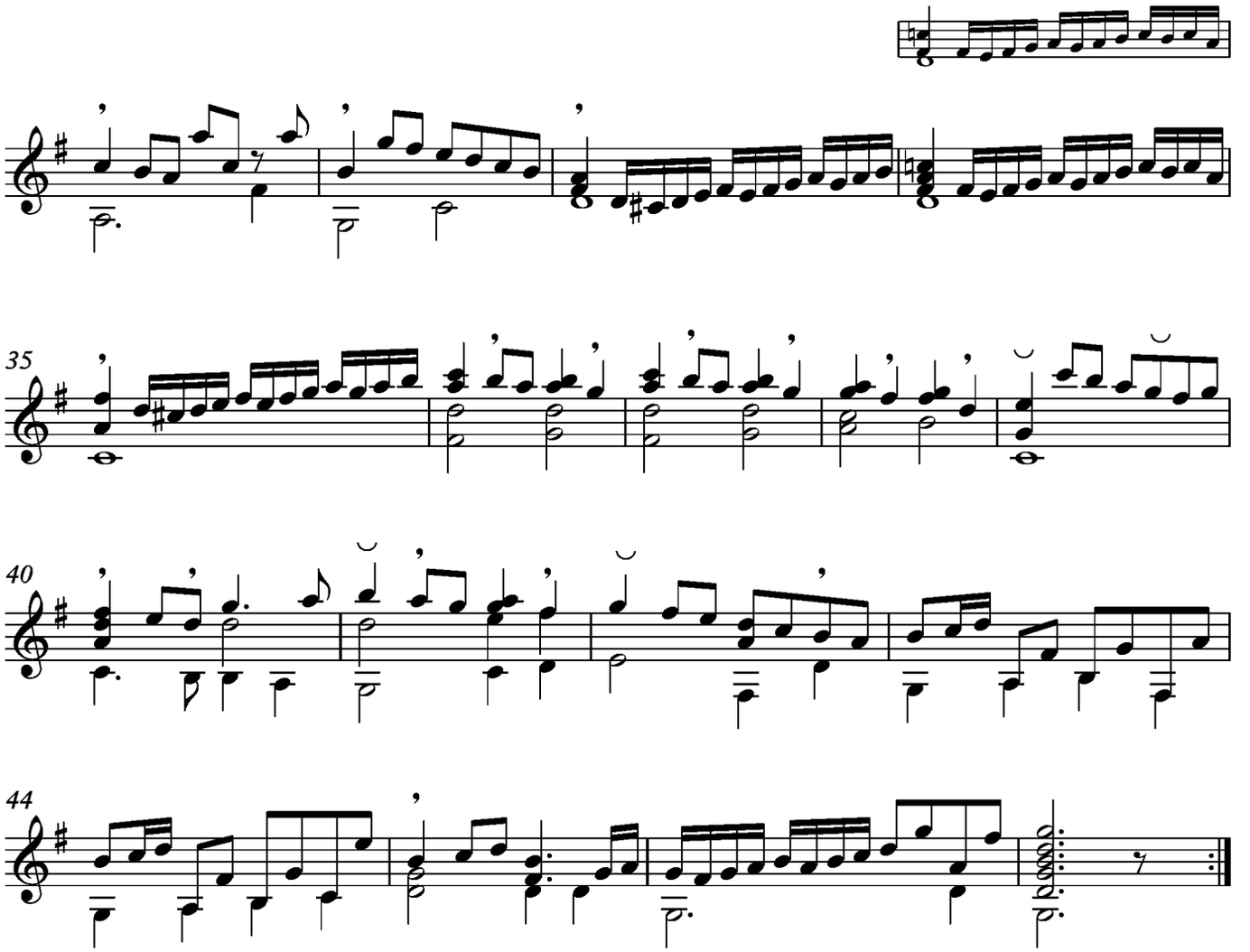
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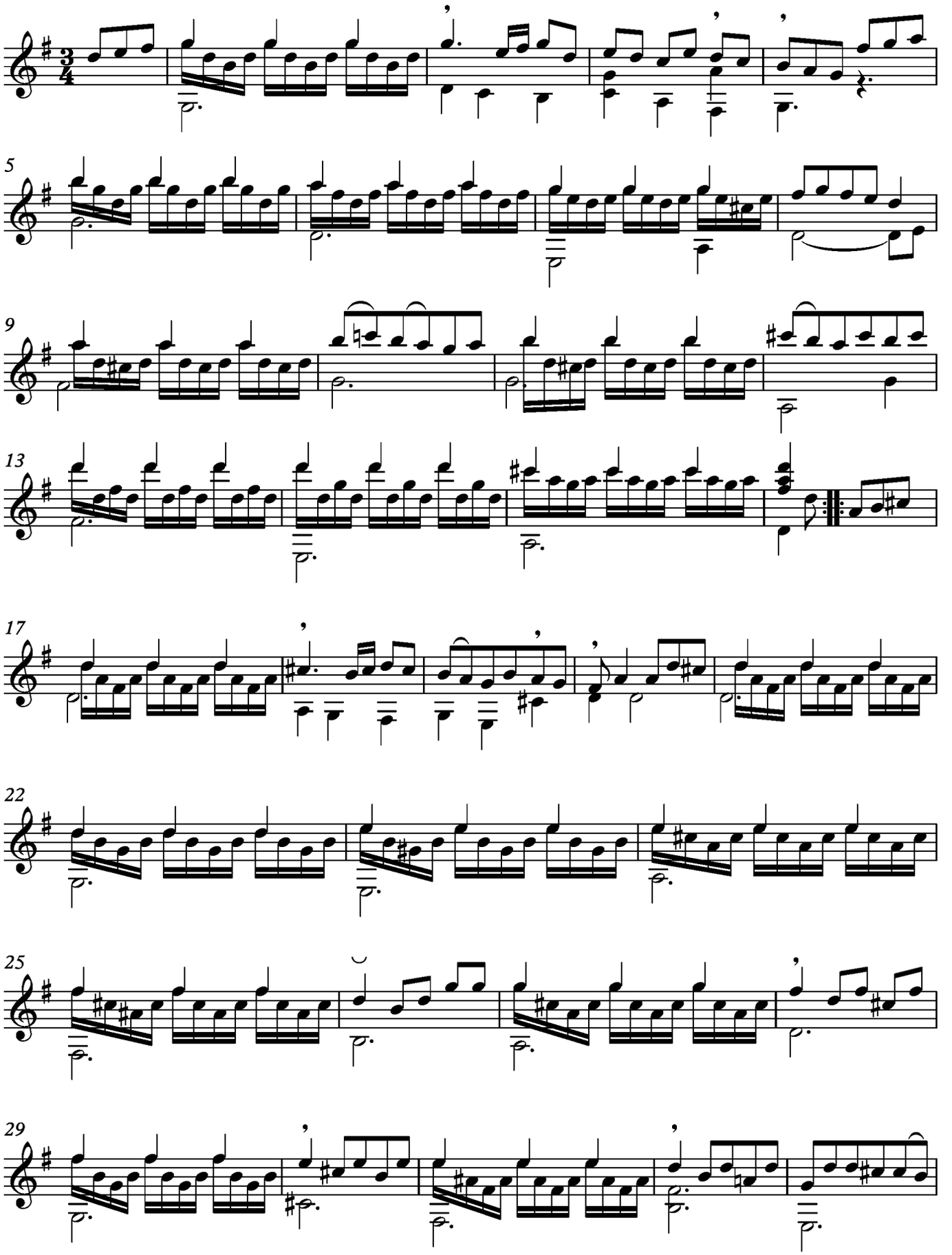
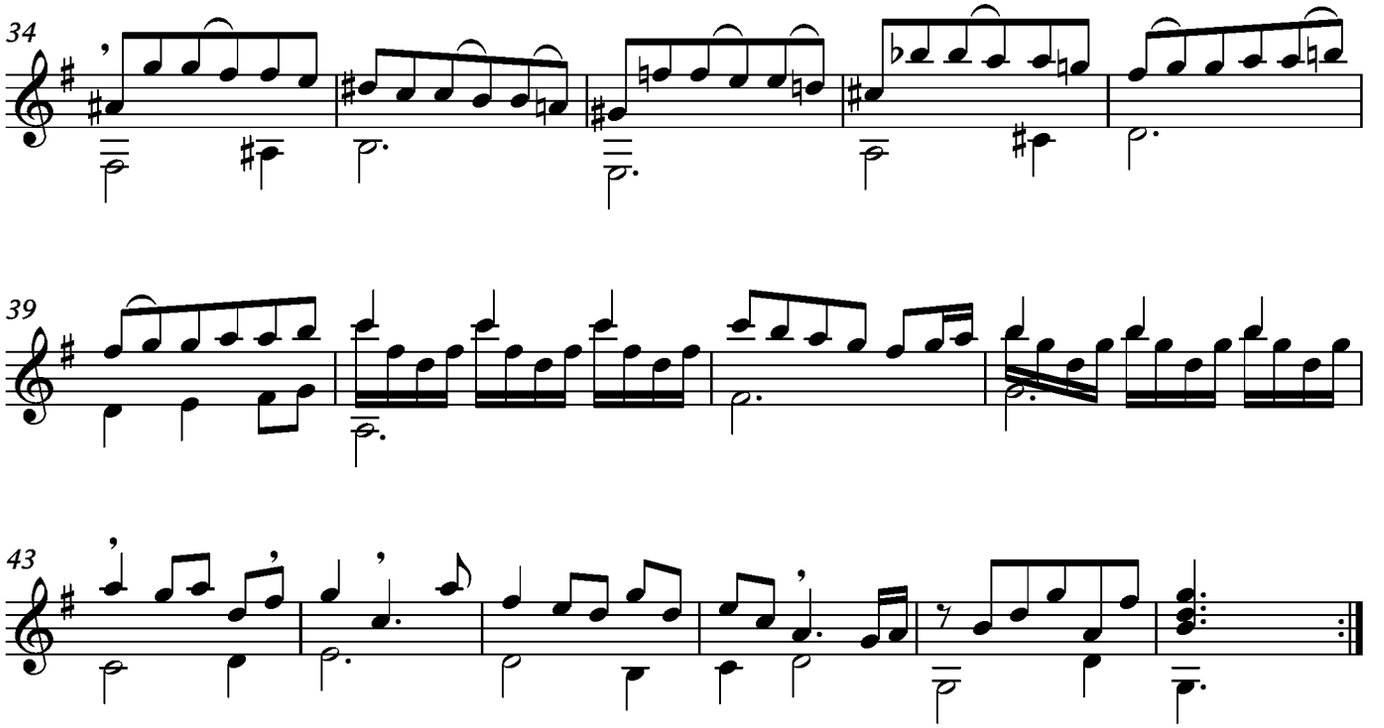
Courante

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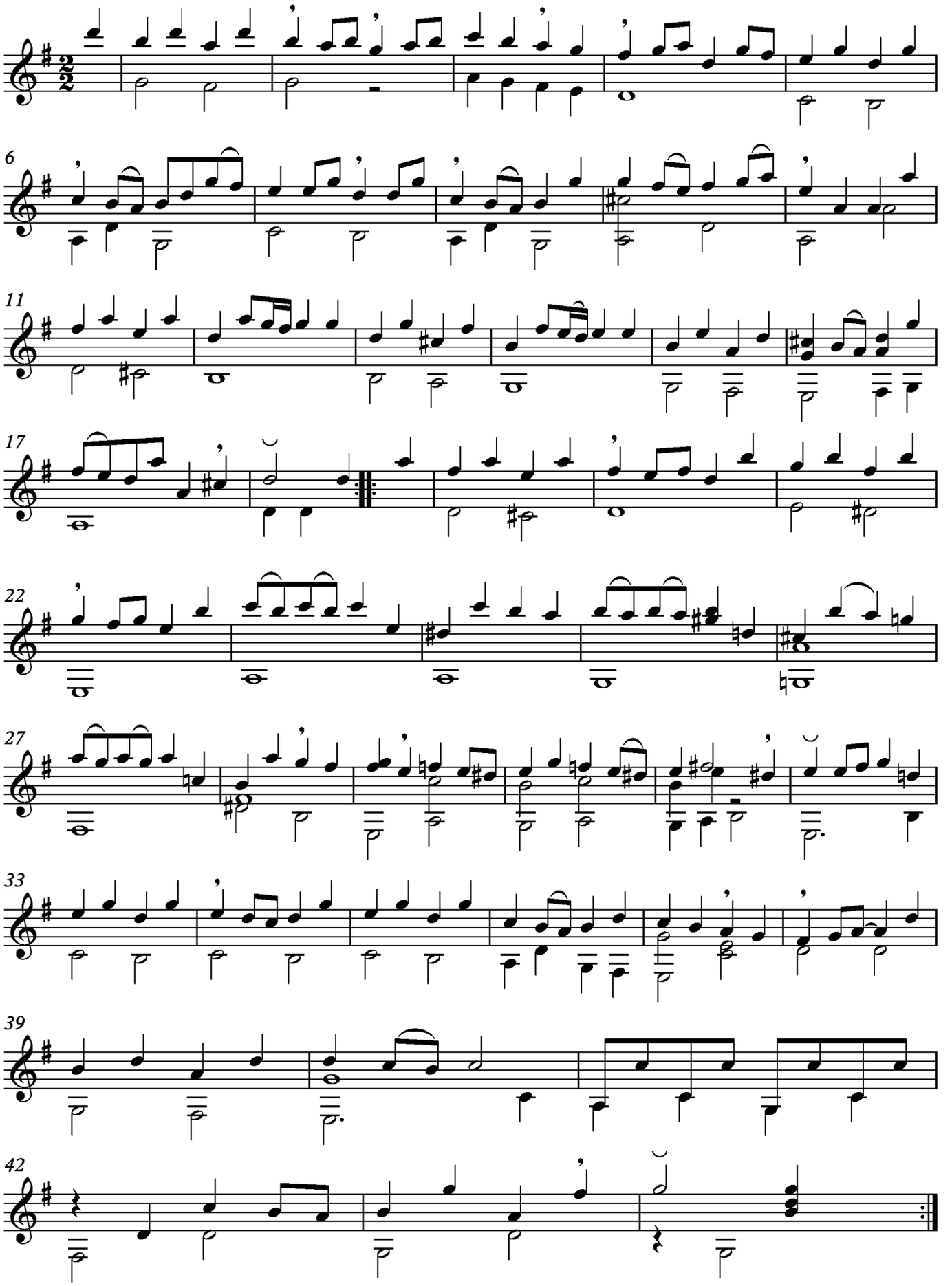
Bourée



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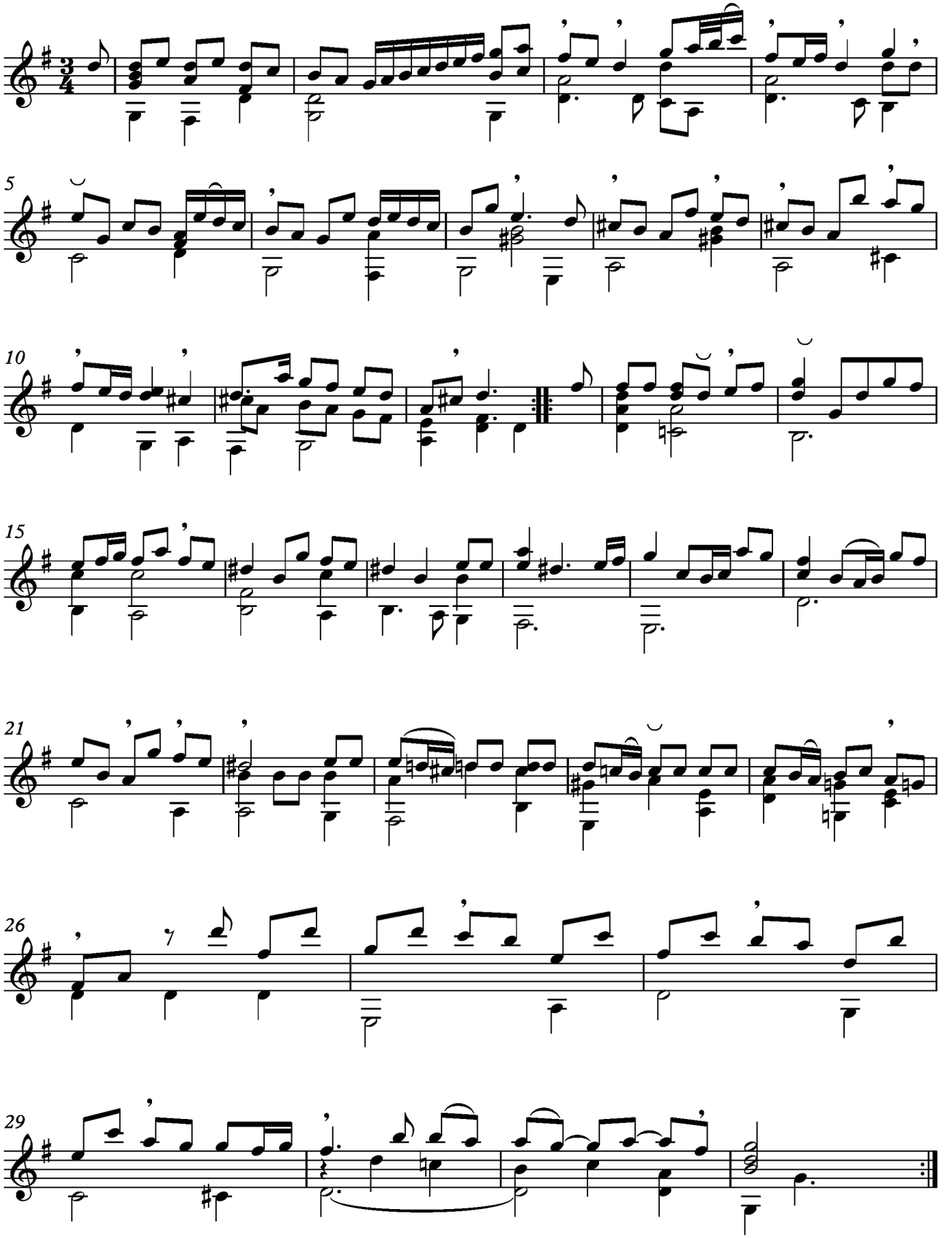

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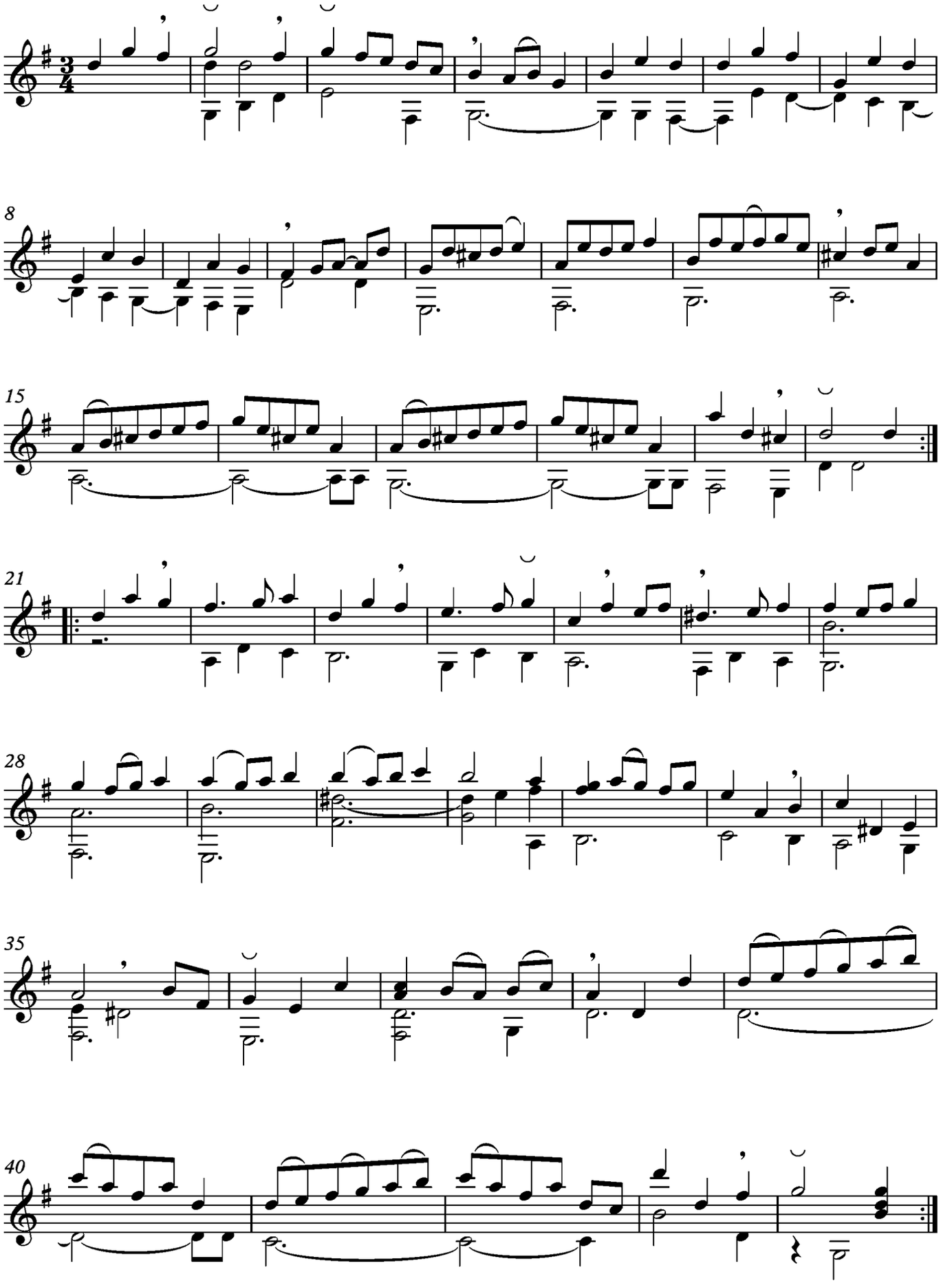

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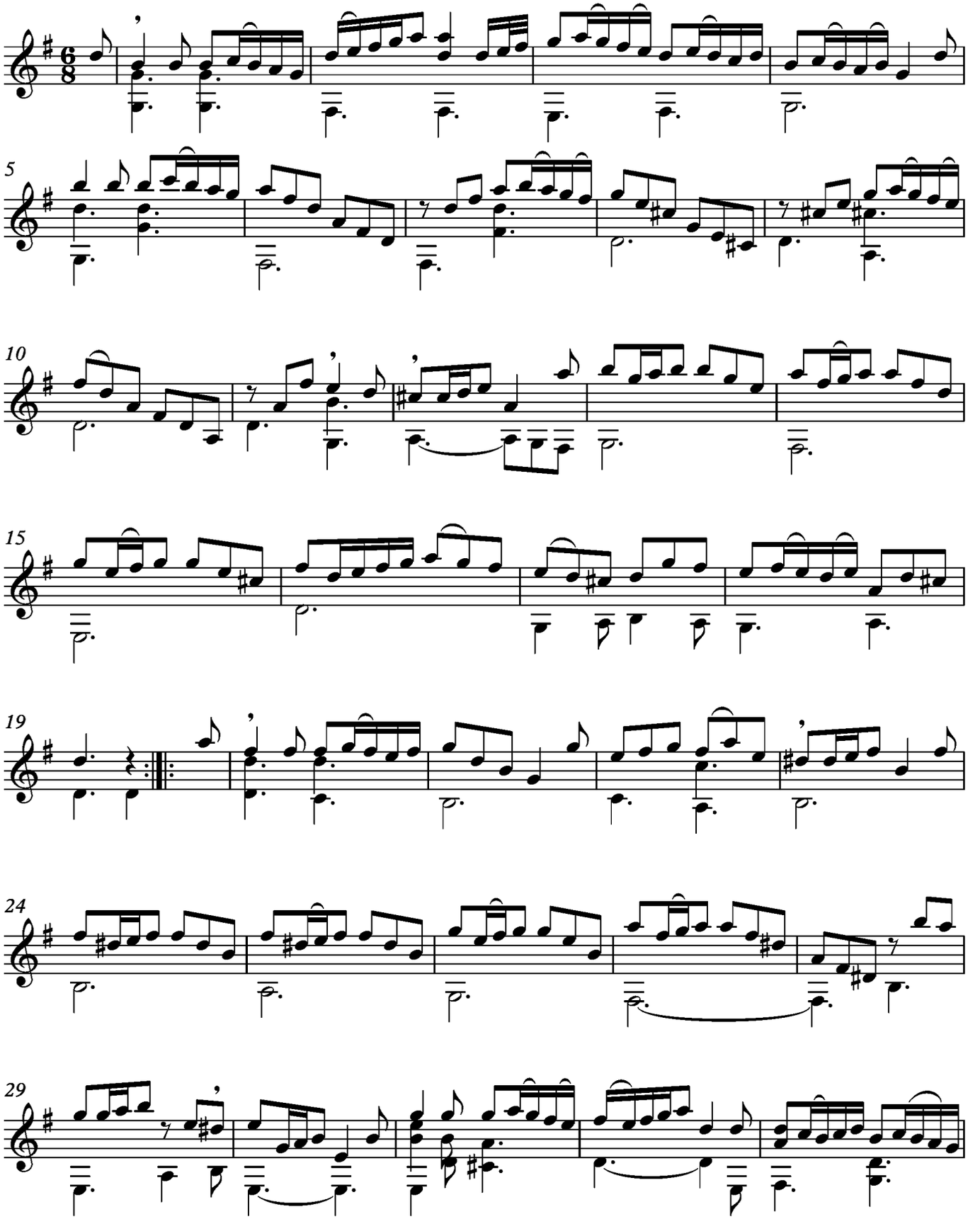

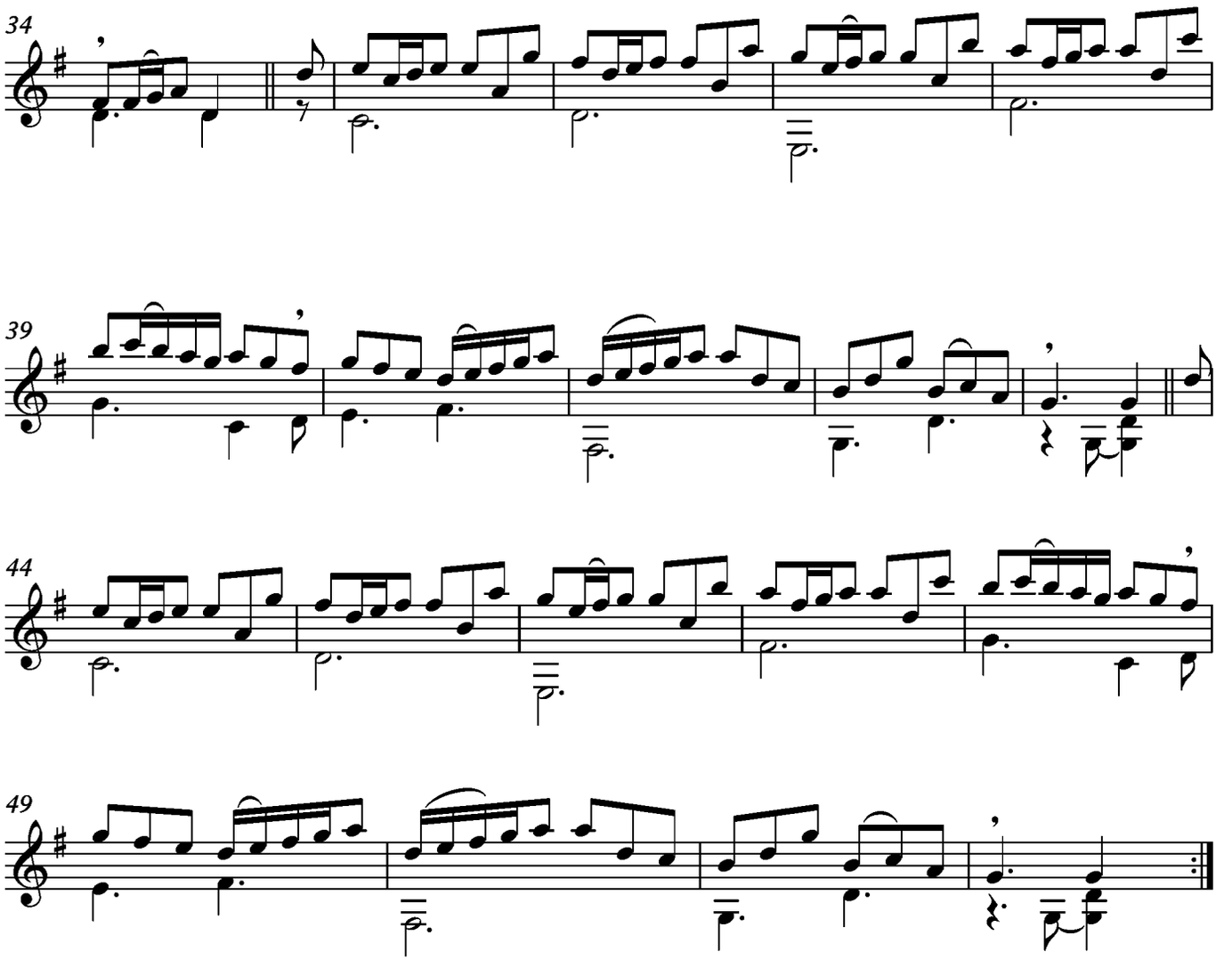
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Suite V

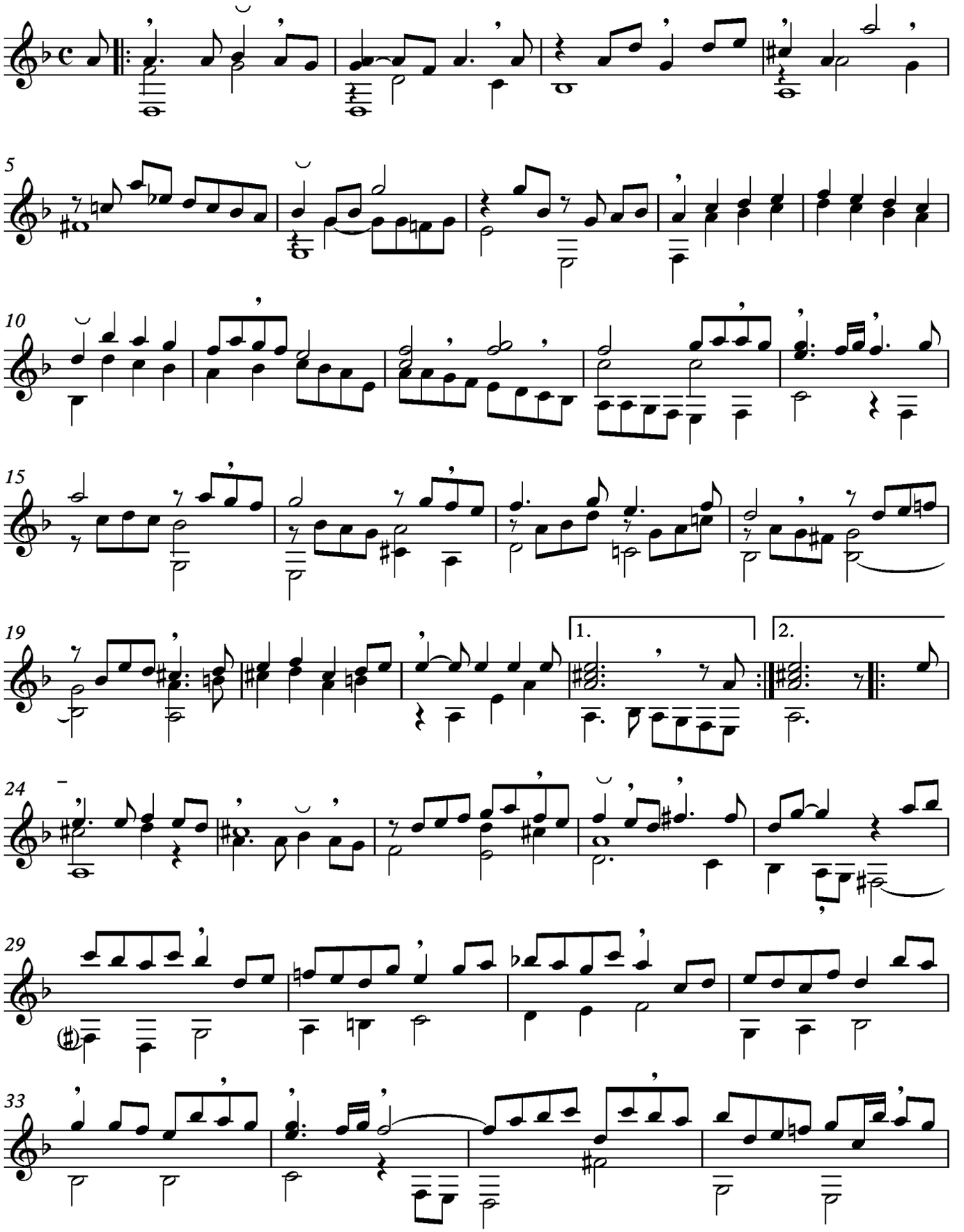
Allemande

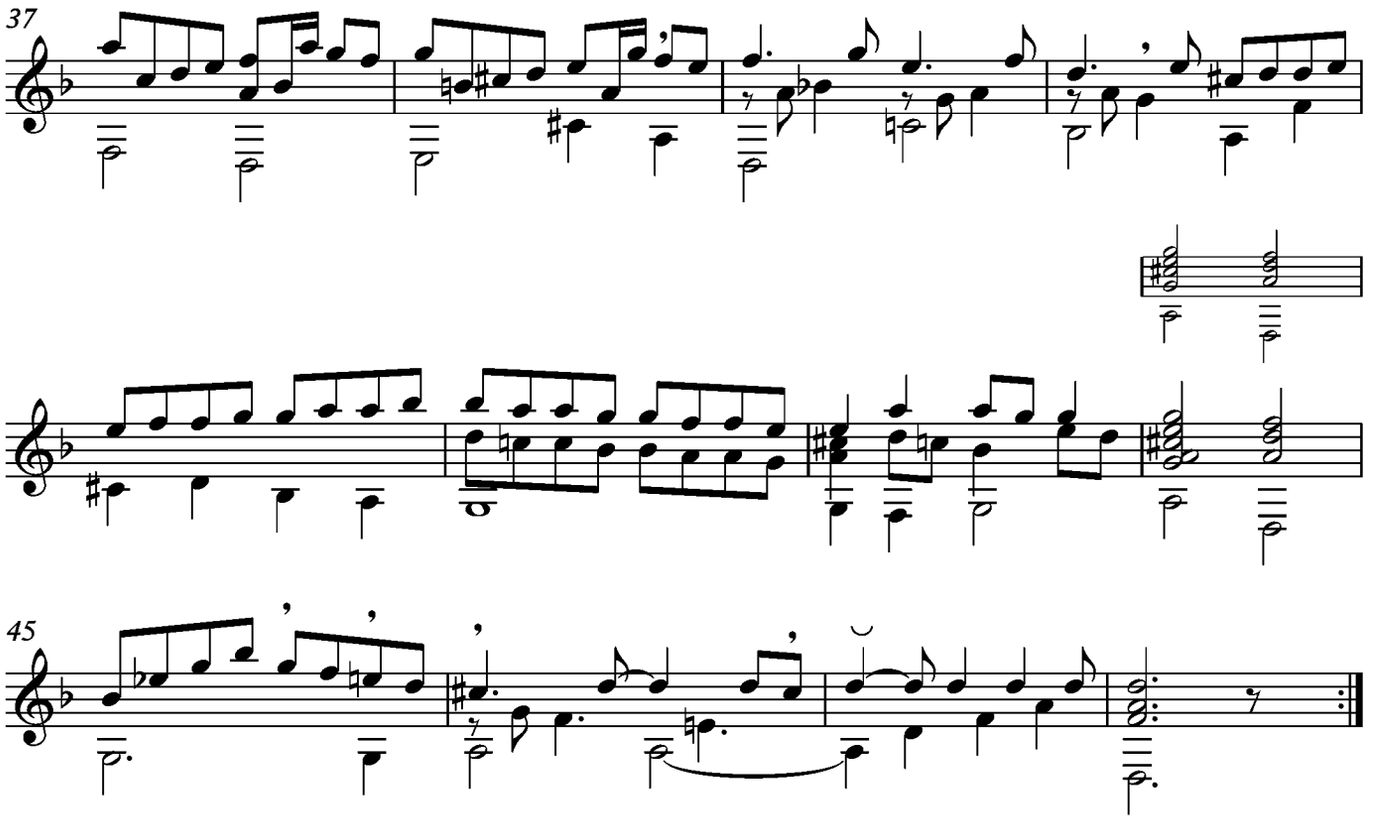
Tono original Do menor

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

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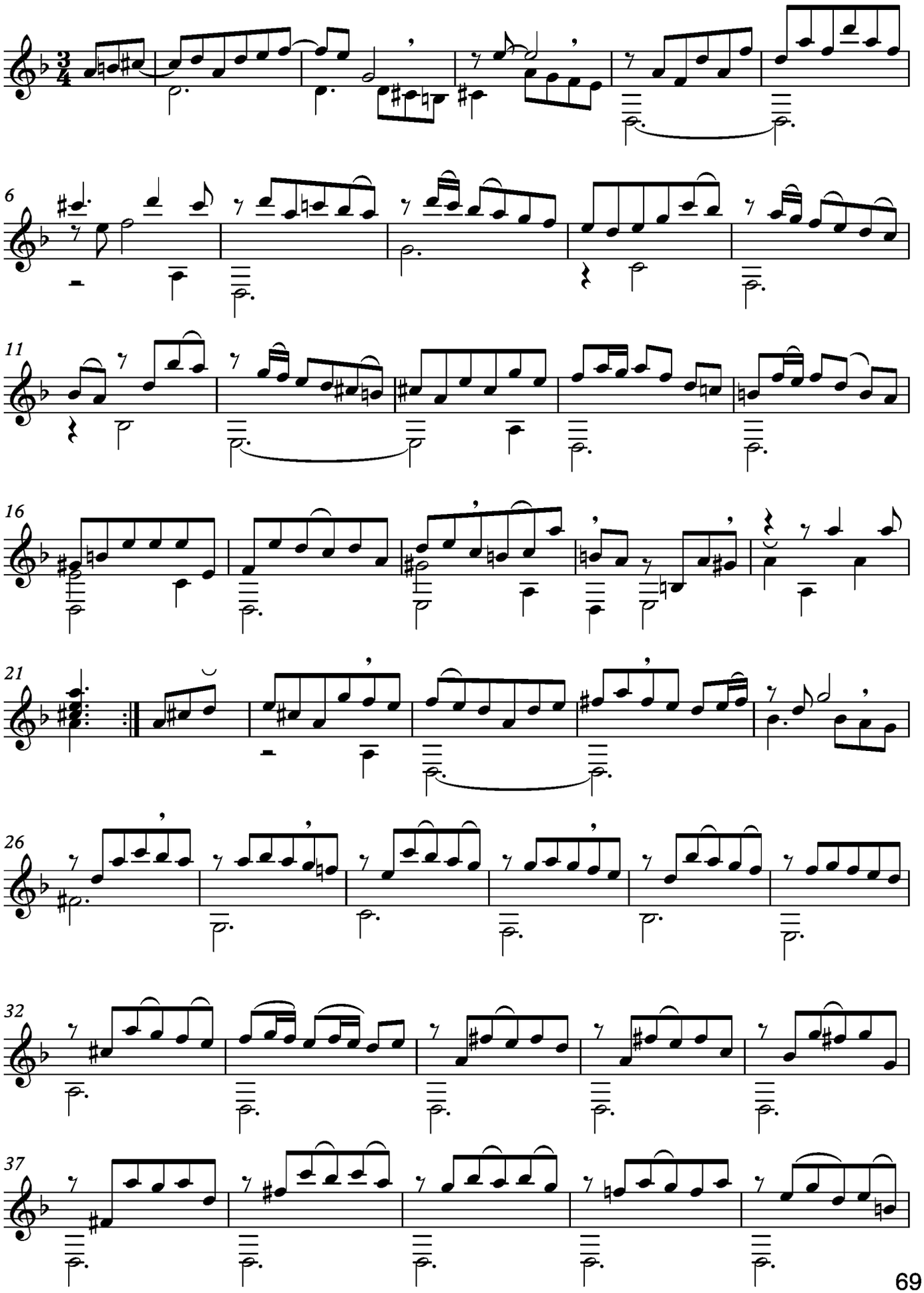
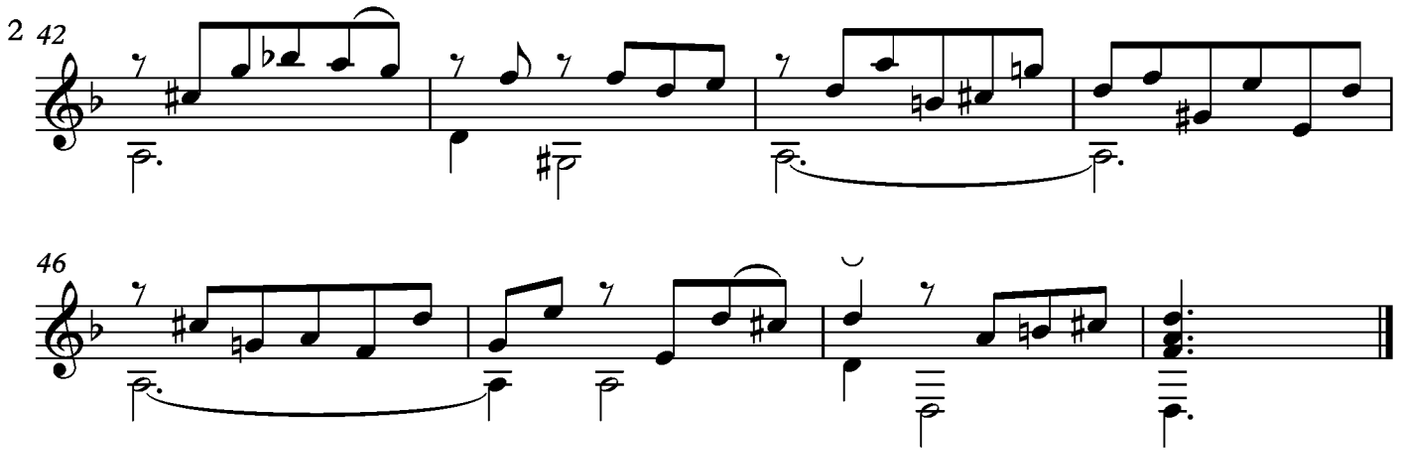
Courante

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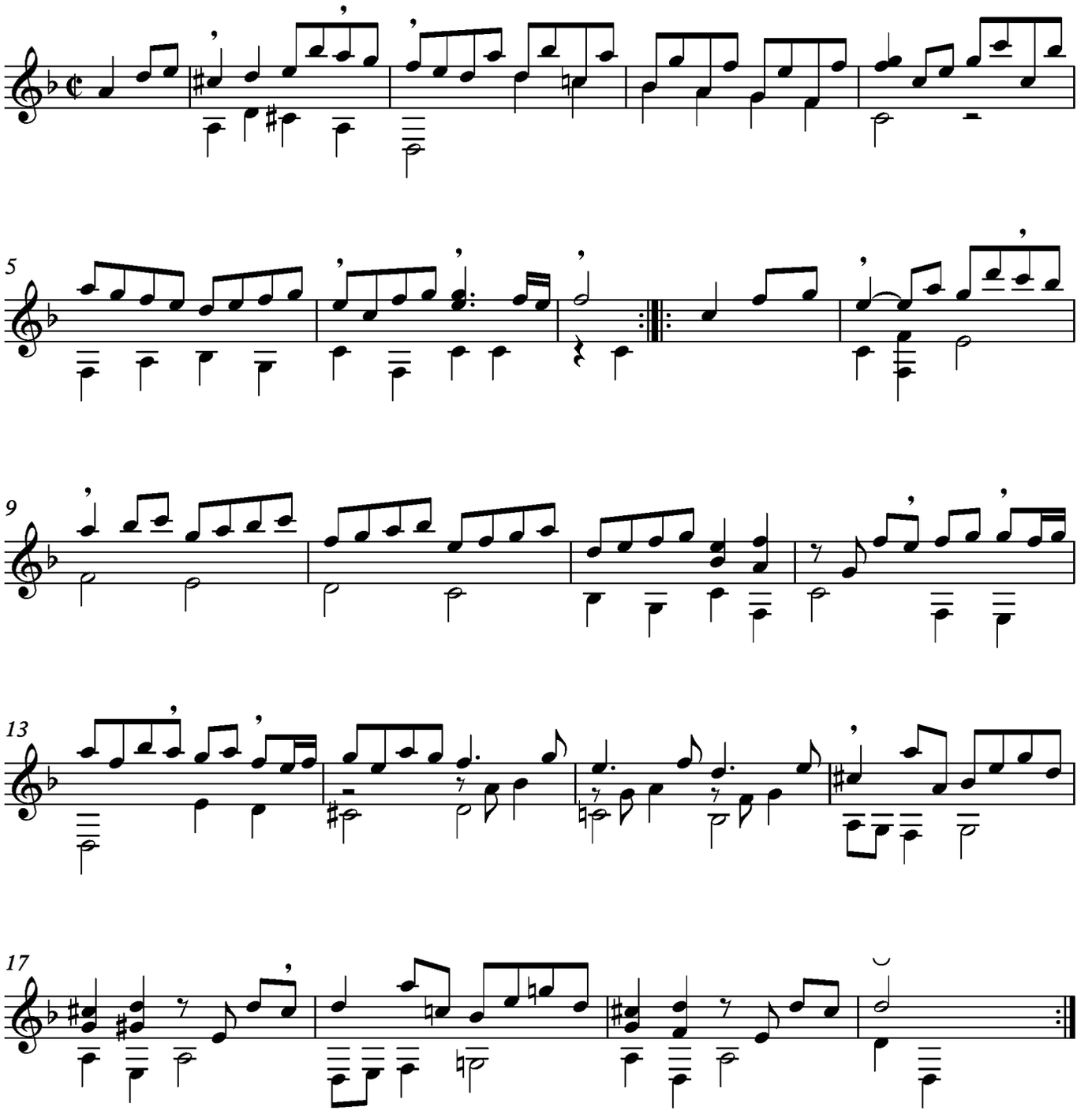
Gavotte



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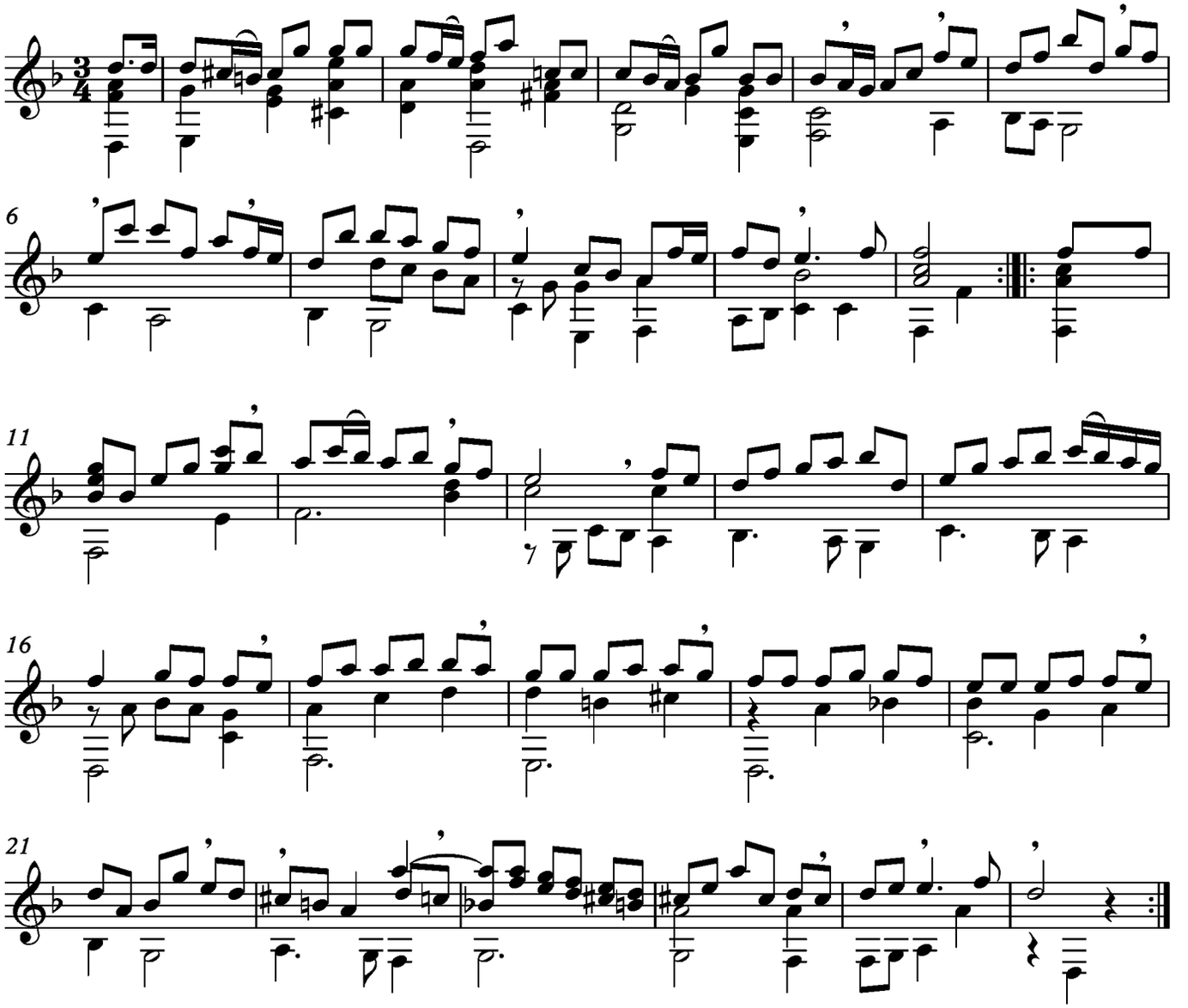
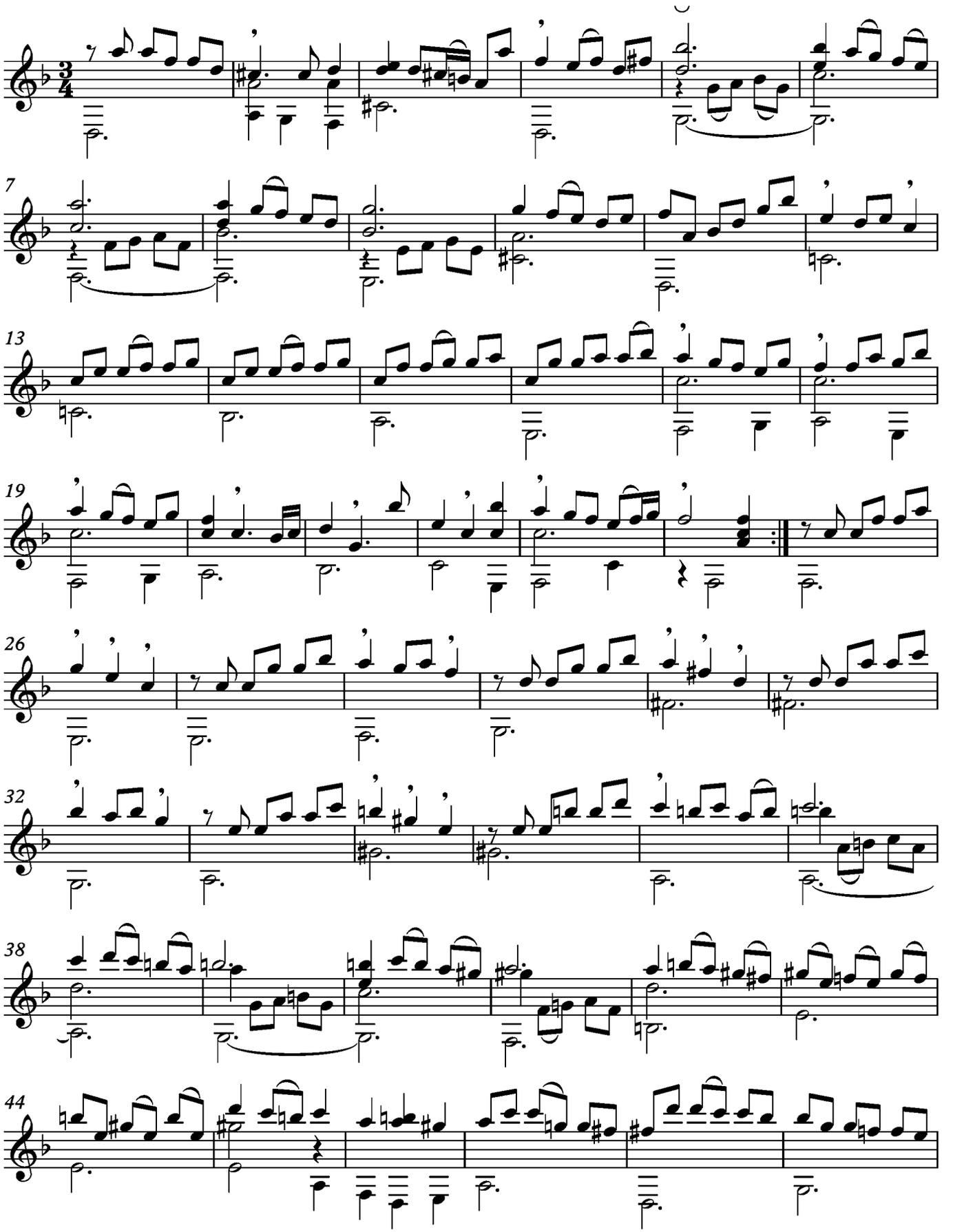
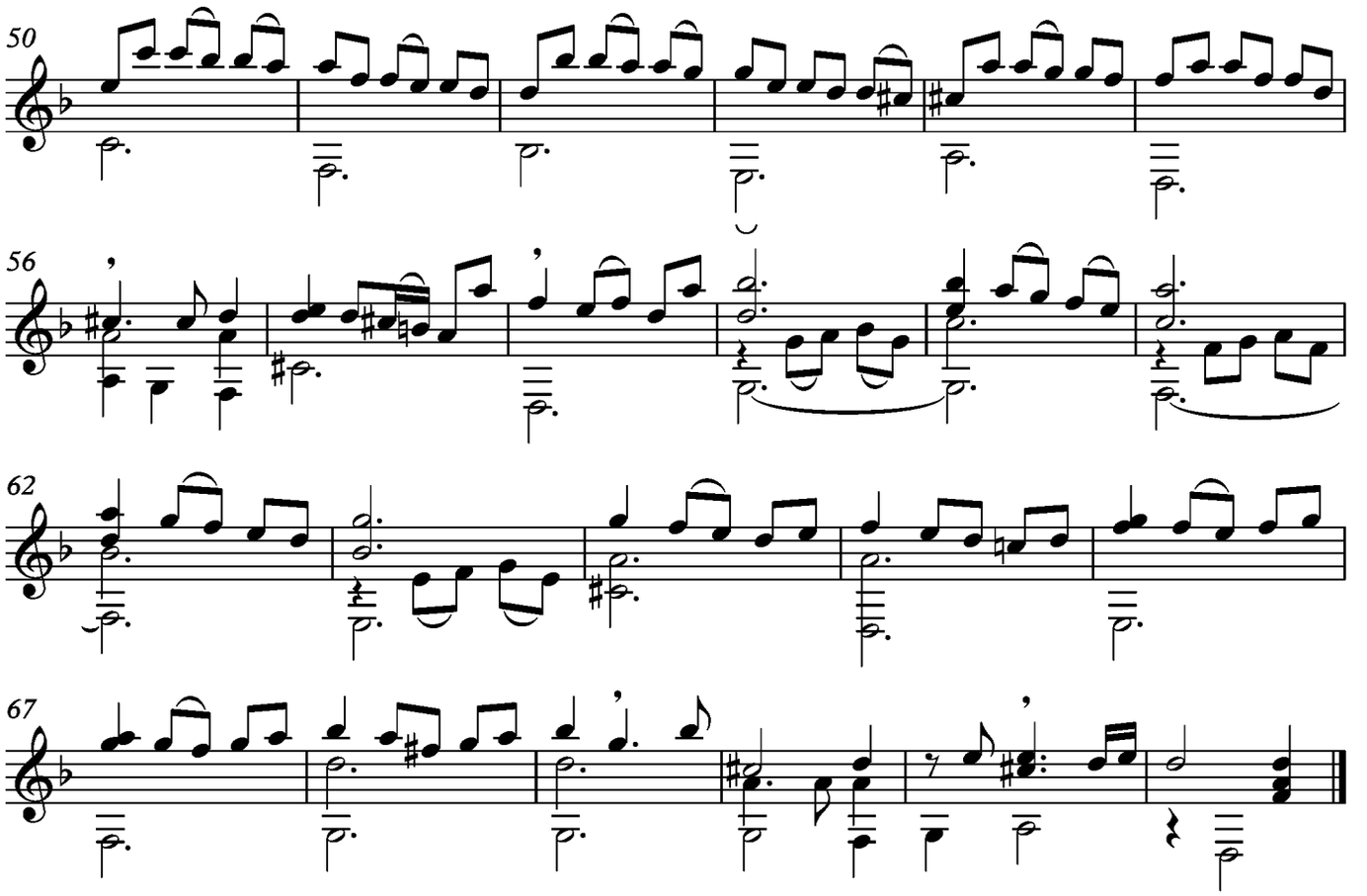


Menuet

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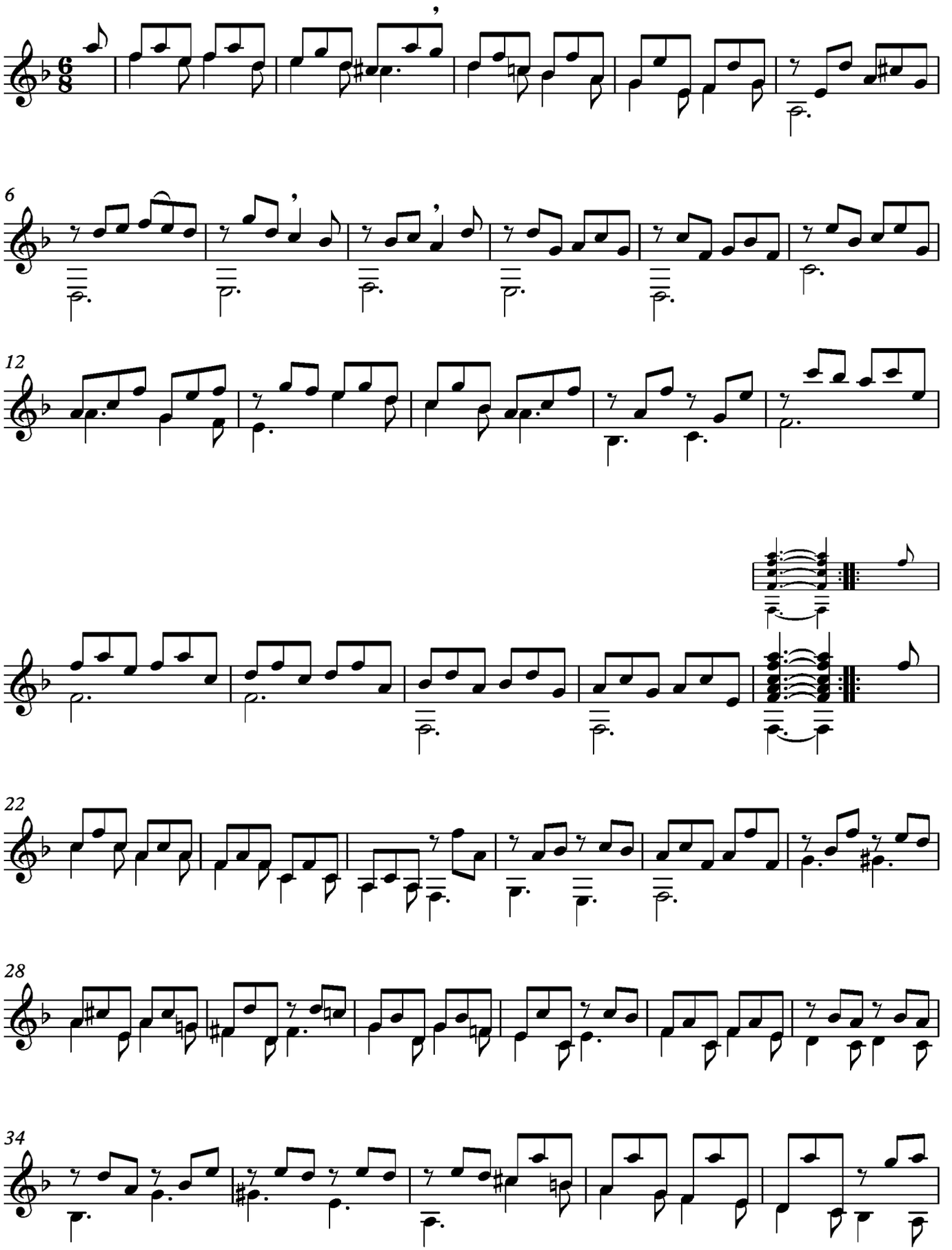
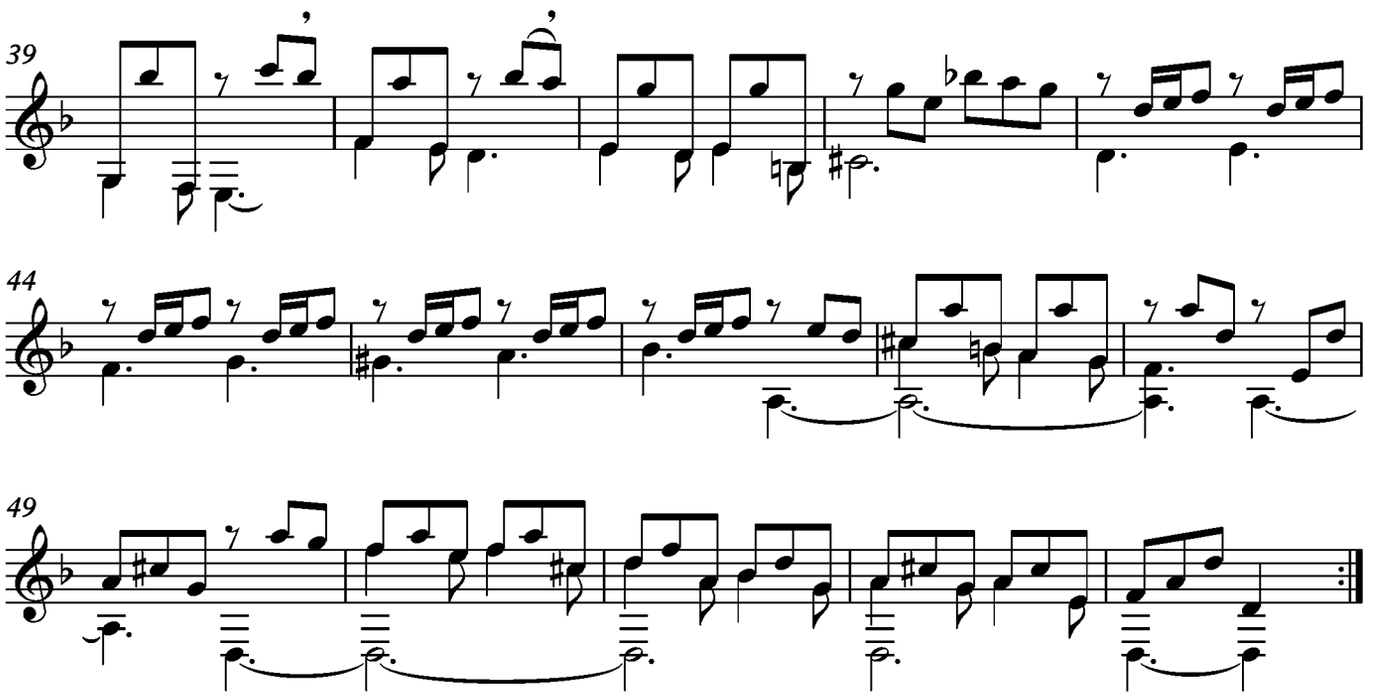
Gigue

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Suite VI

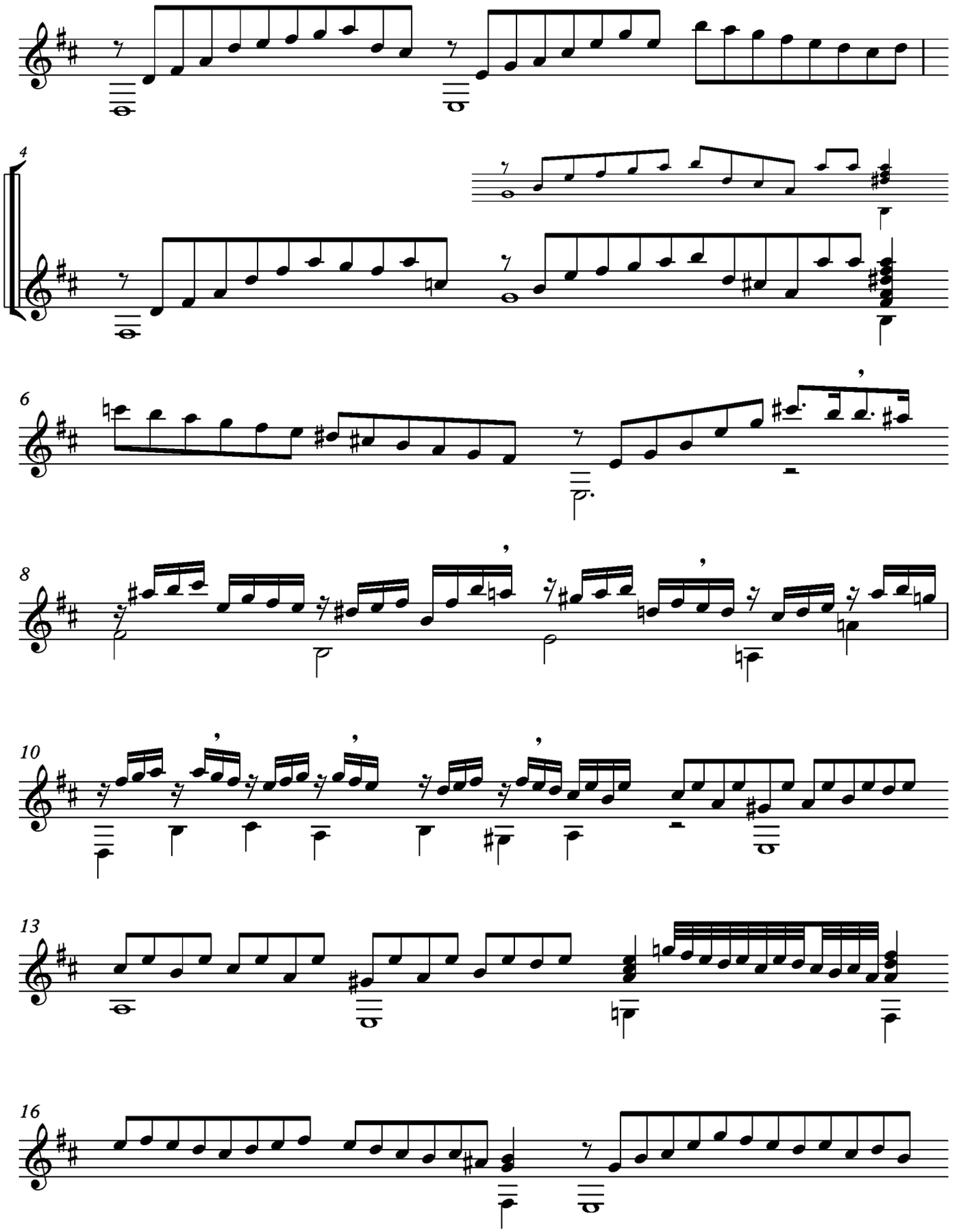
Prelude

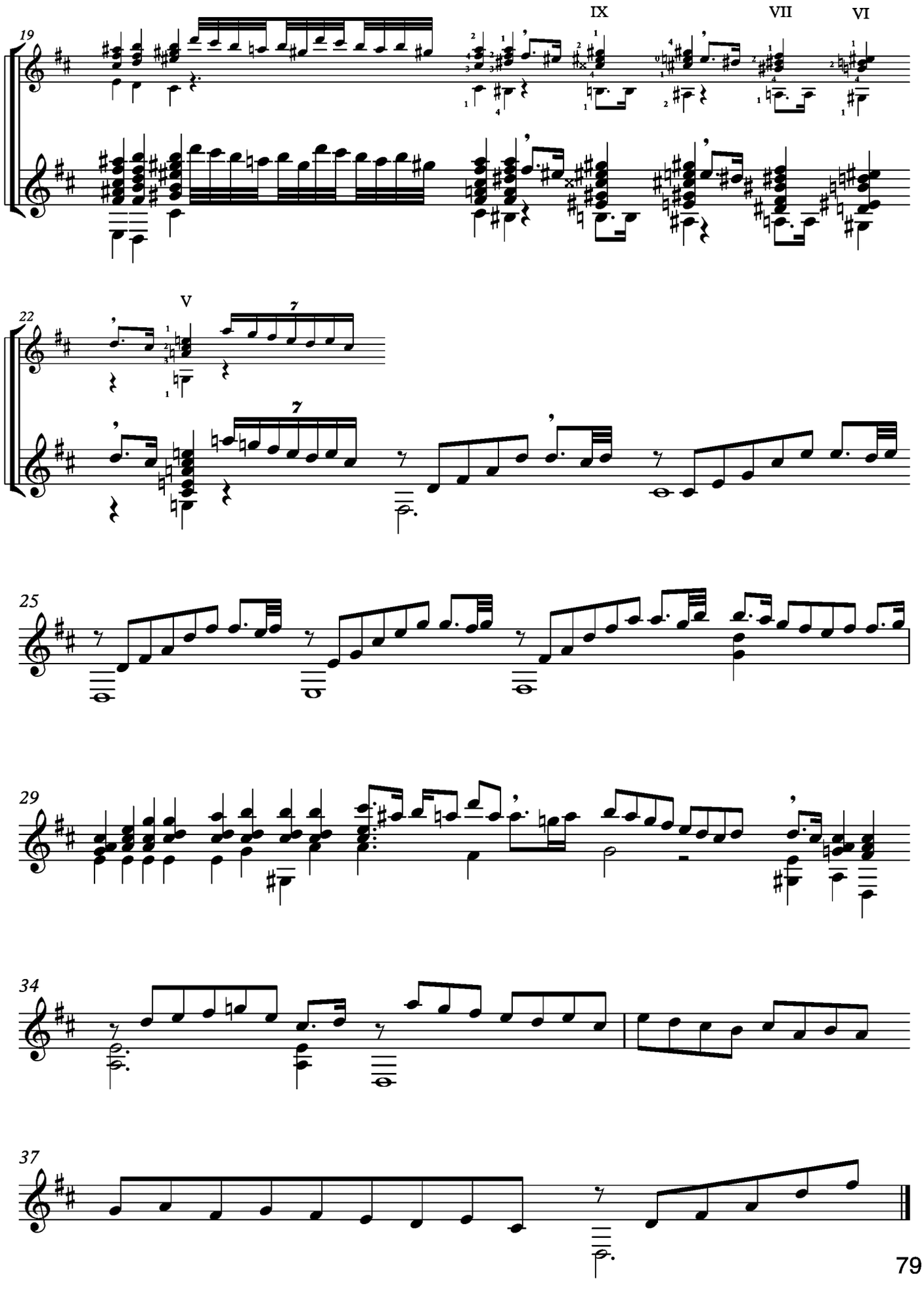
Tono original Mi bemol

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

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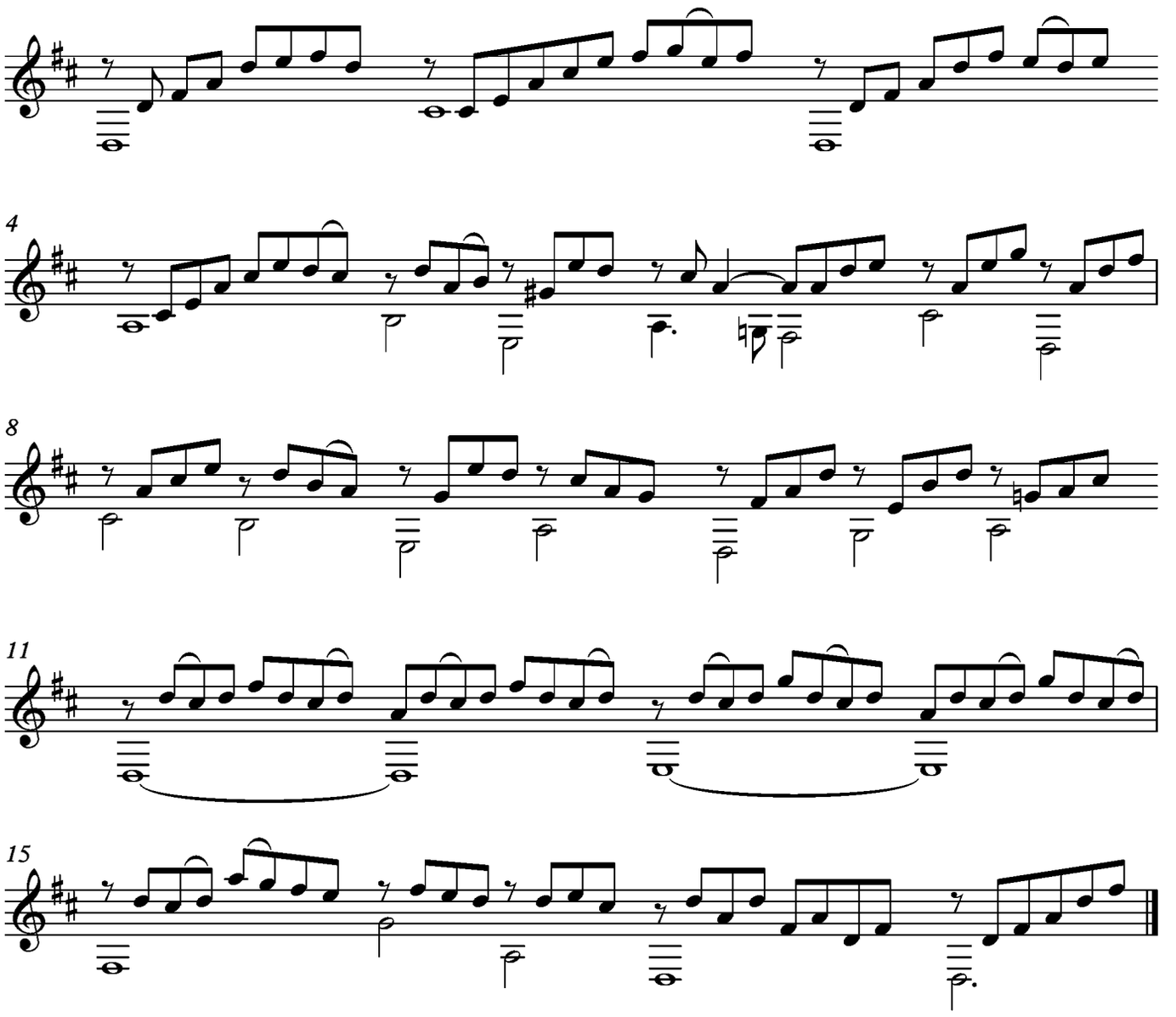
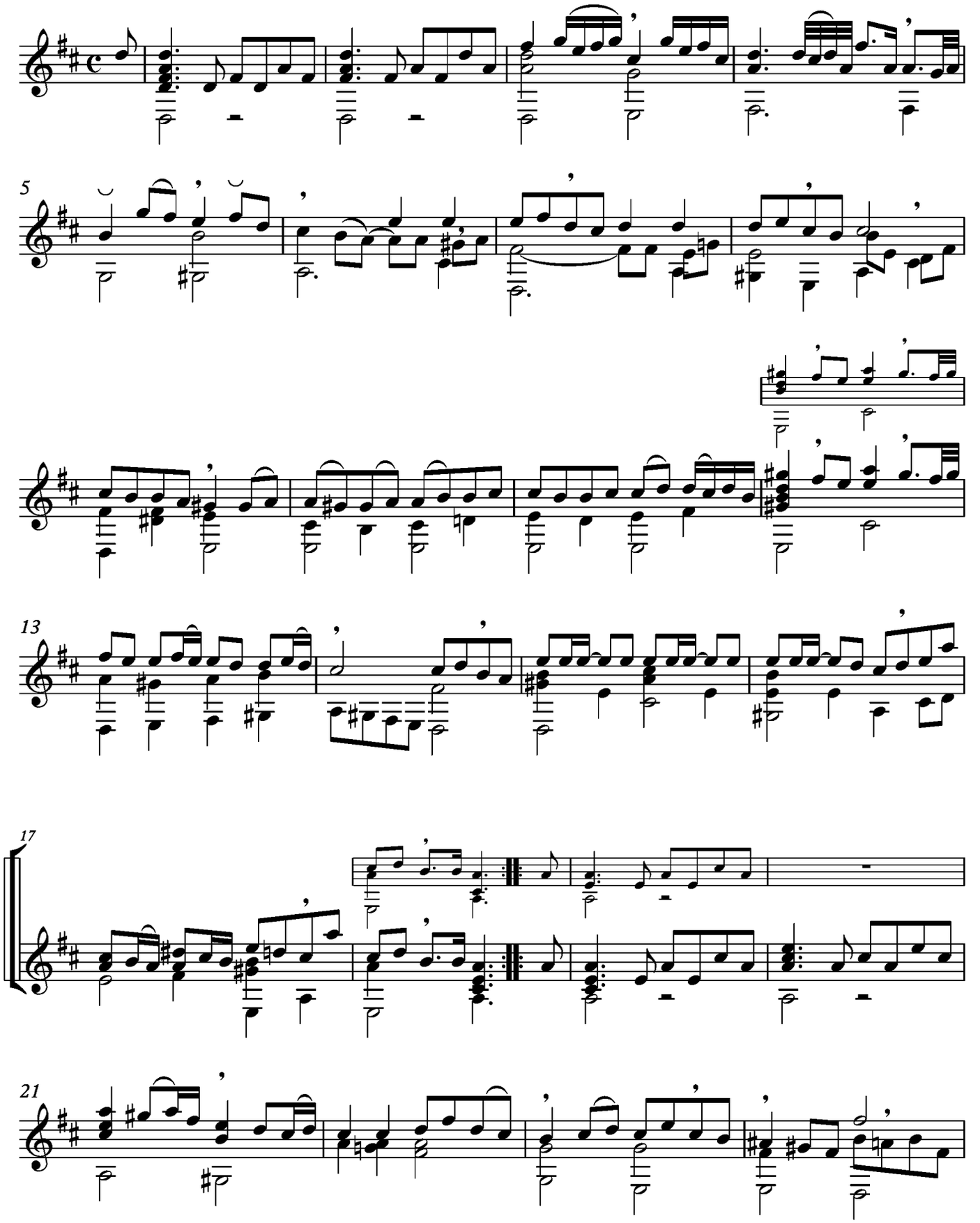
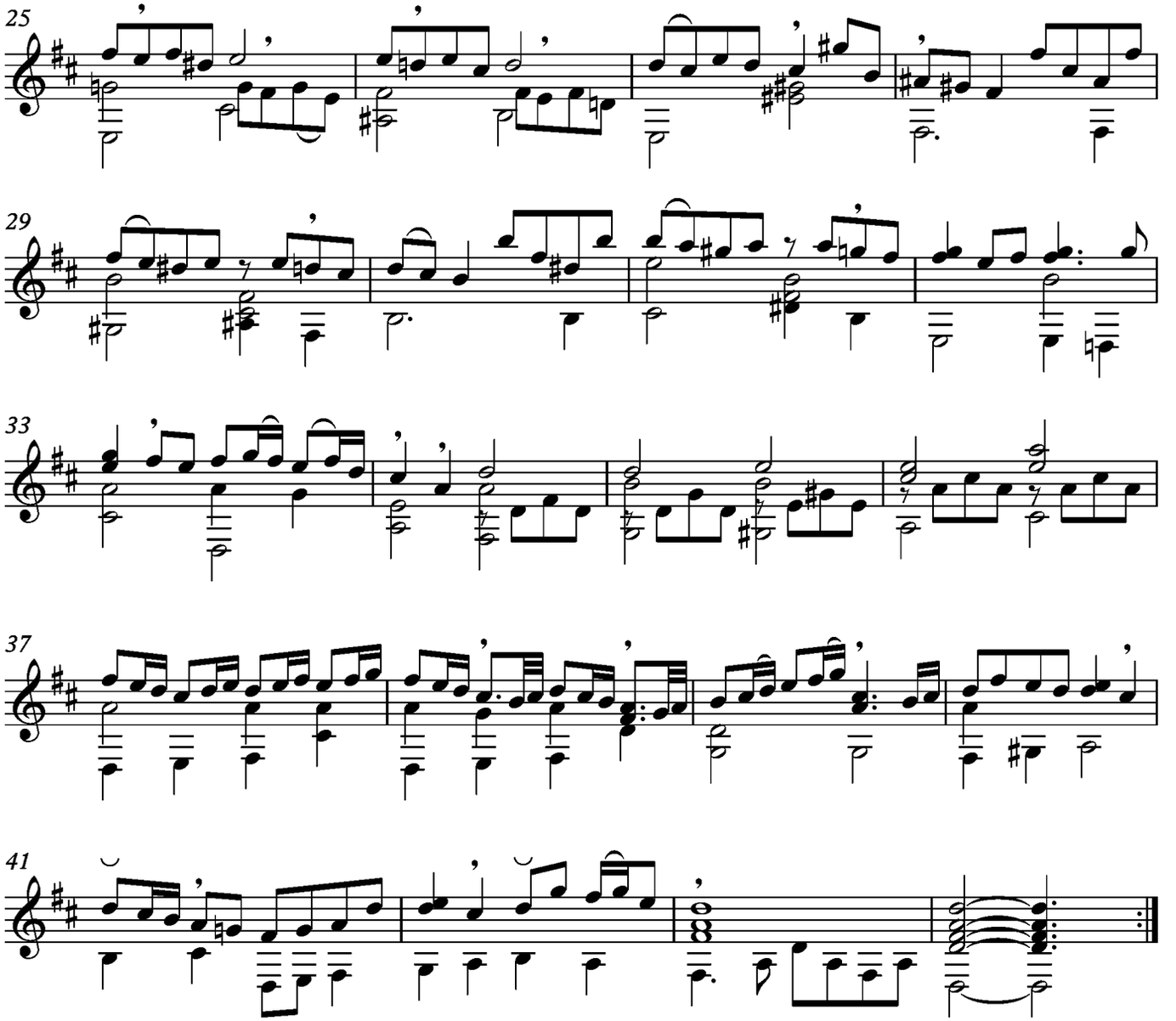
Prelude



Allemande

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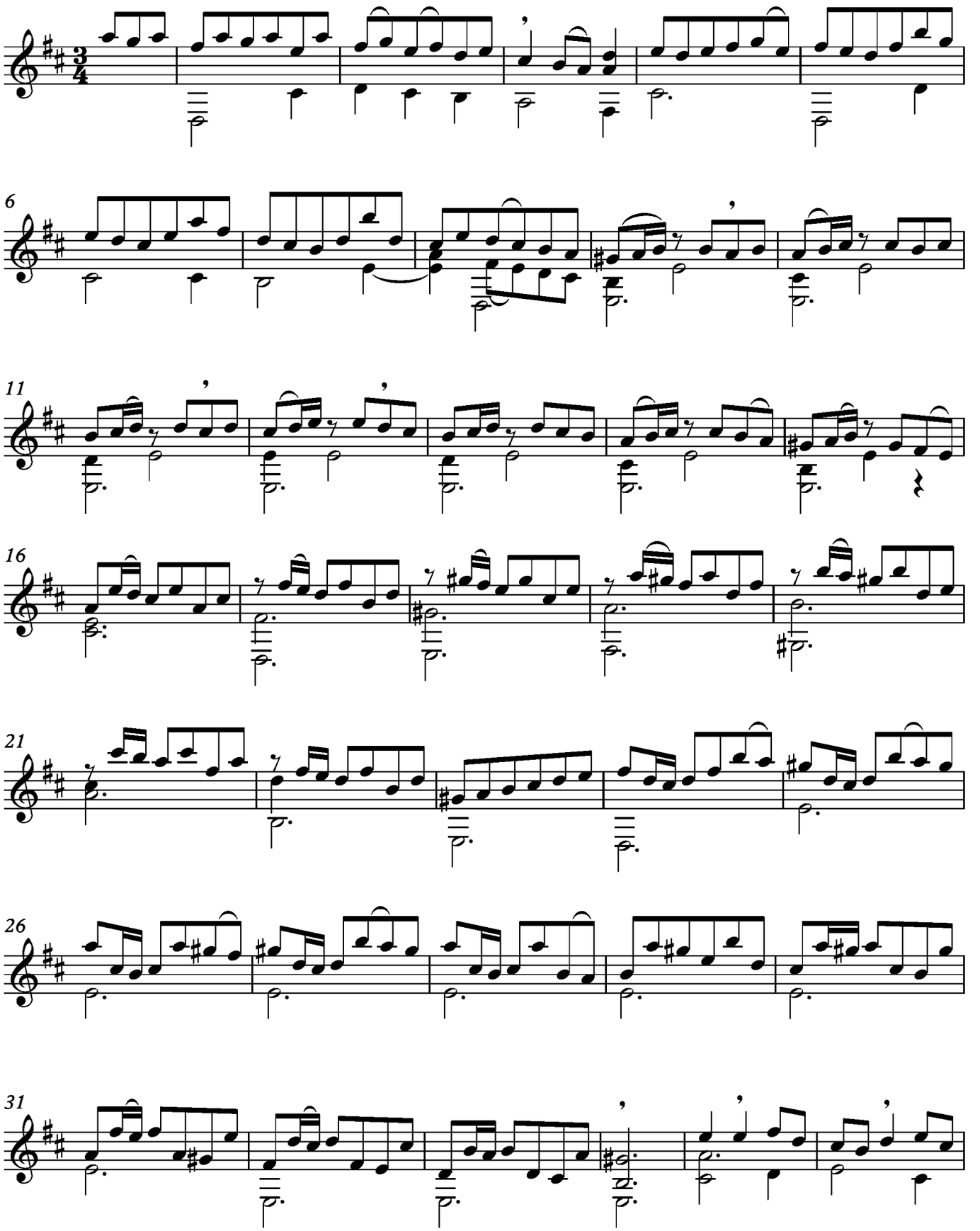
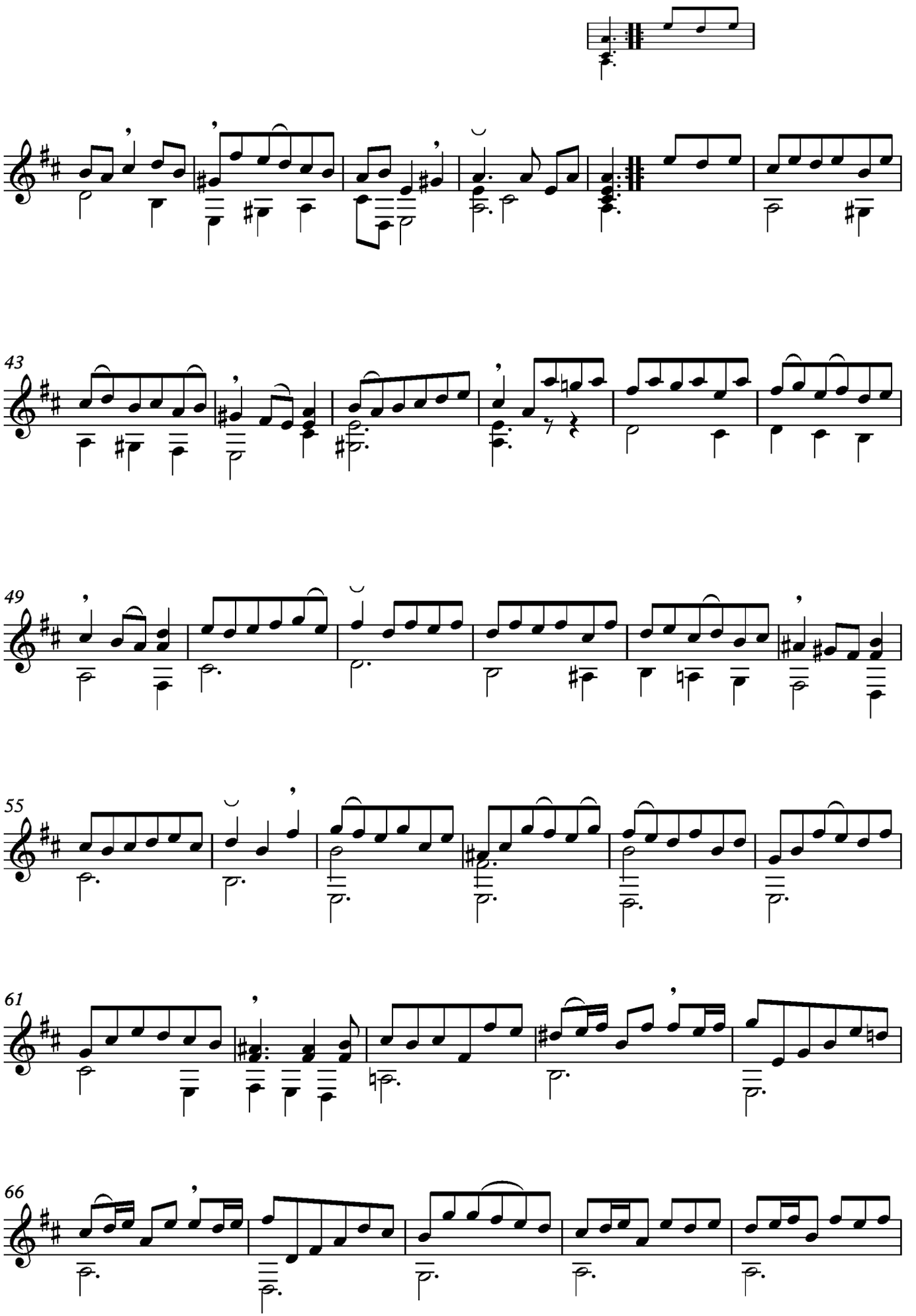
Courante

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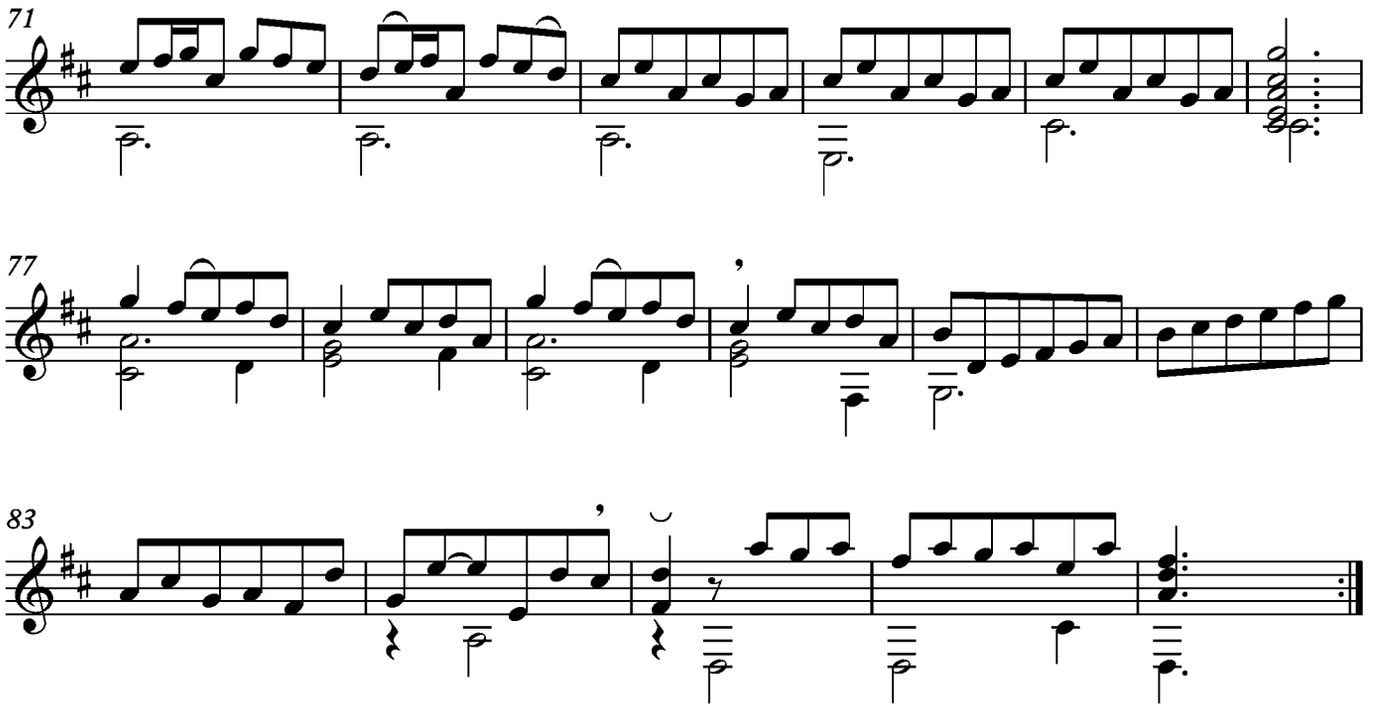
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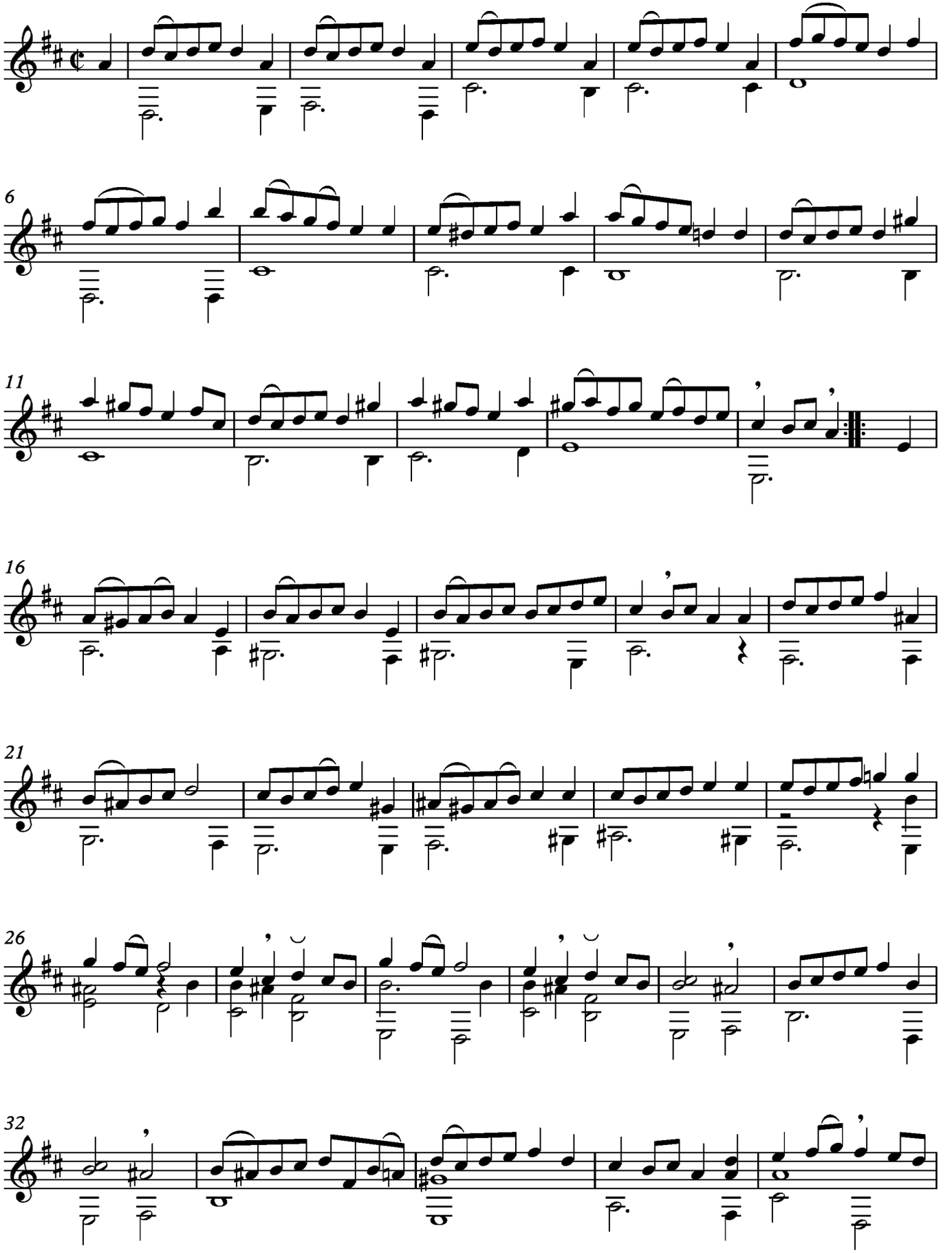
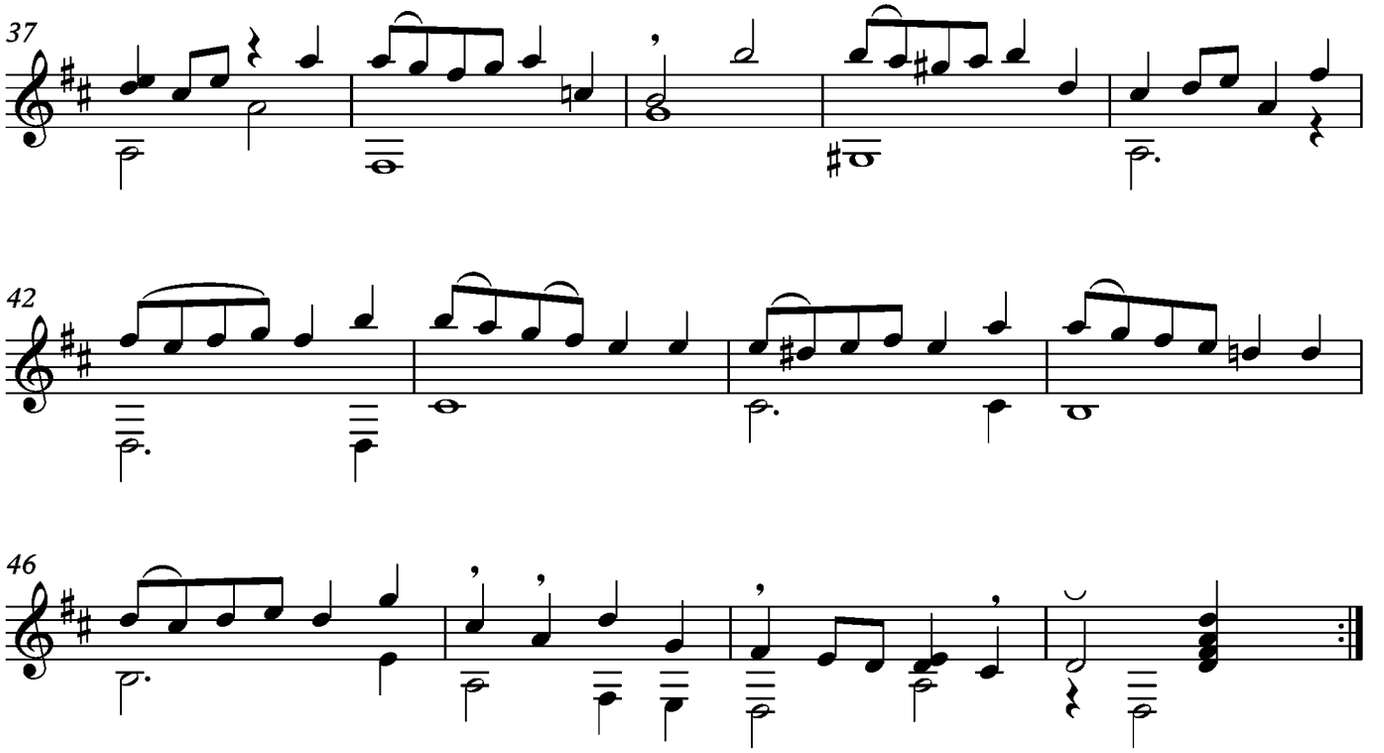
Bourée

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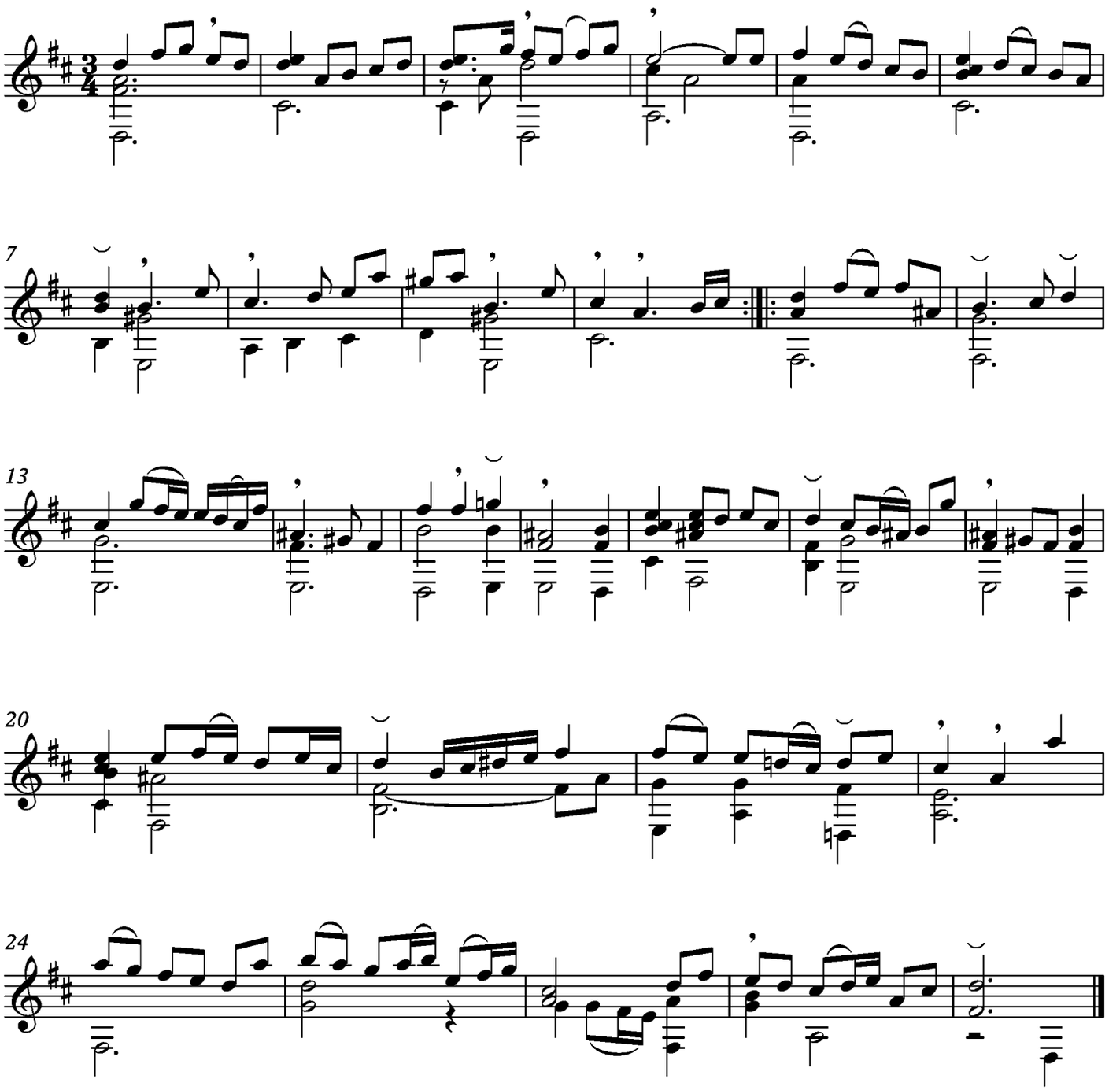
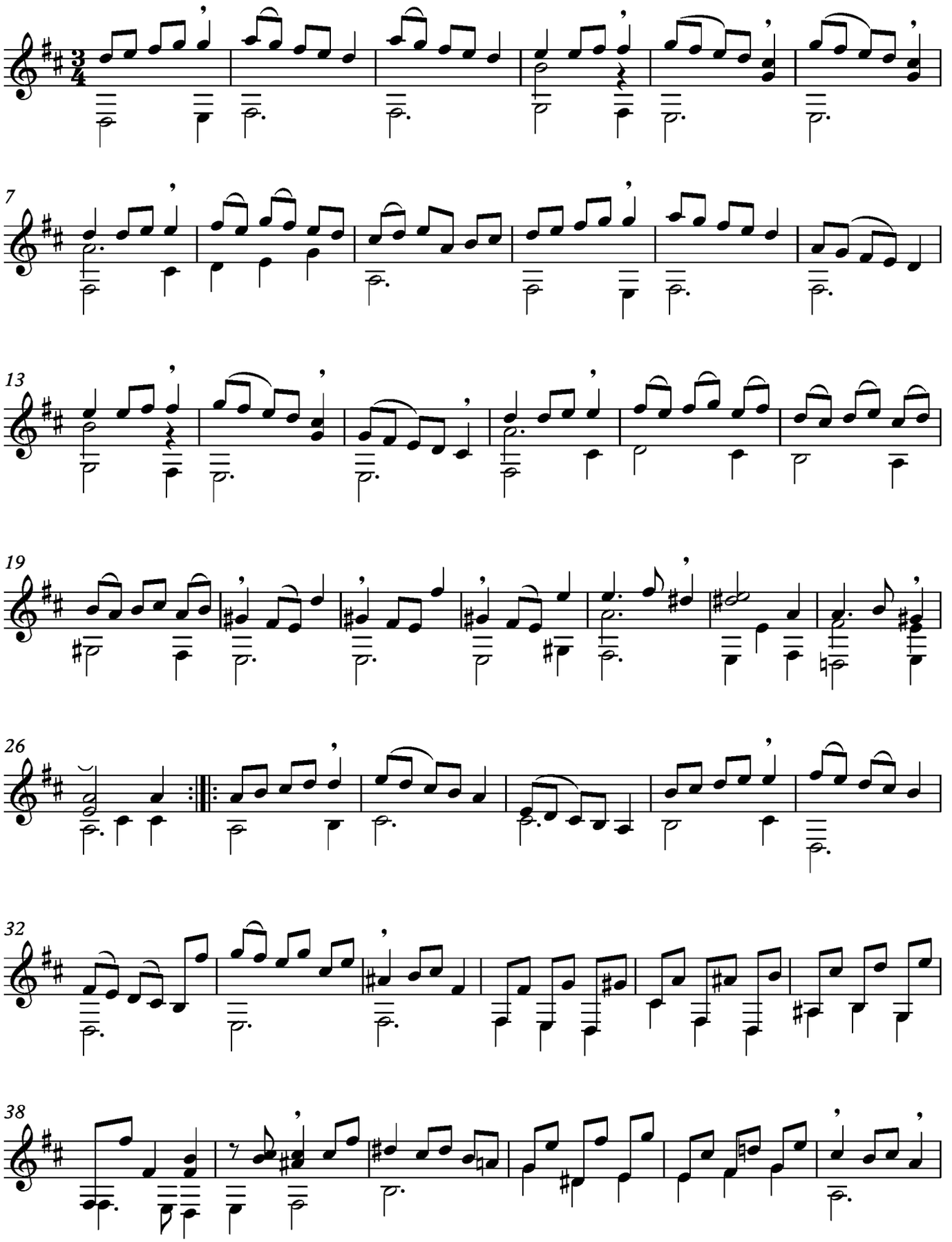
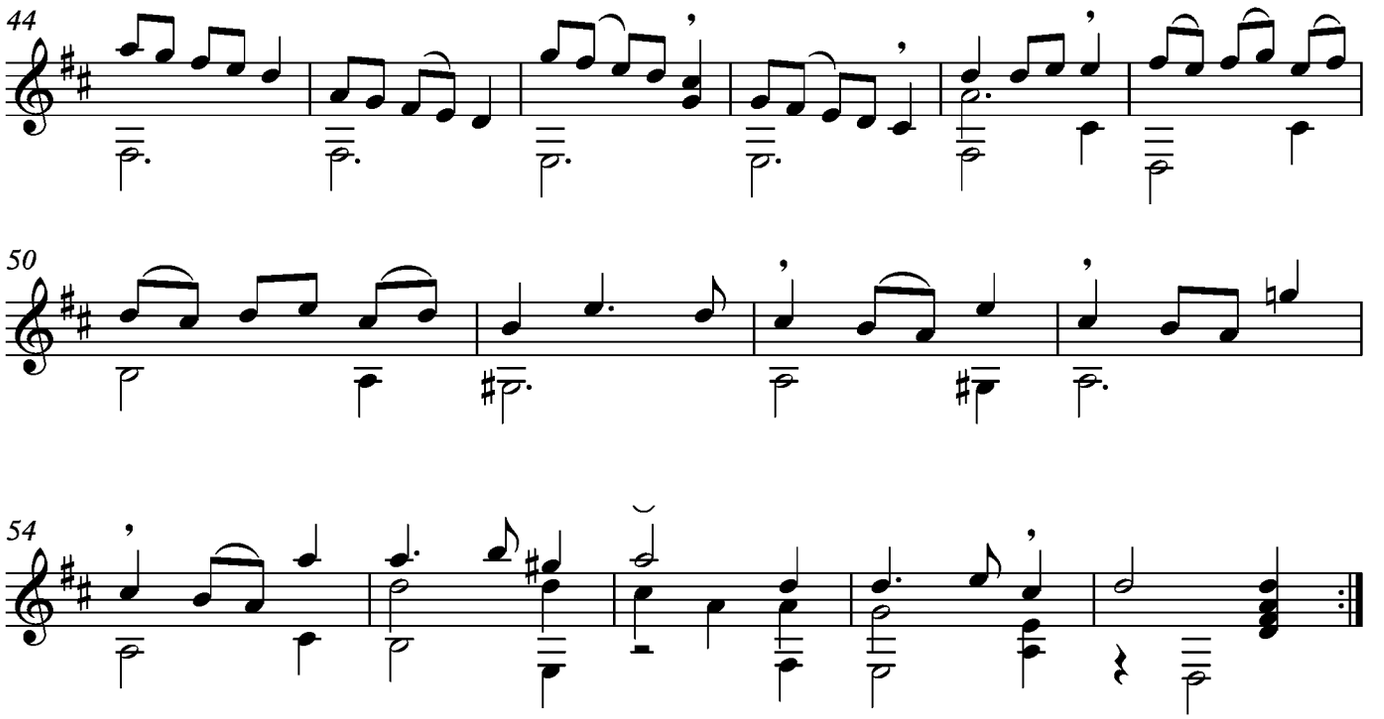
Sarabande



Menuet

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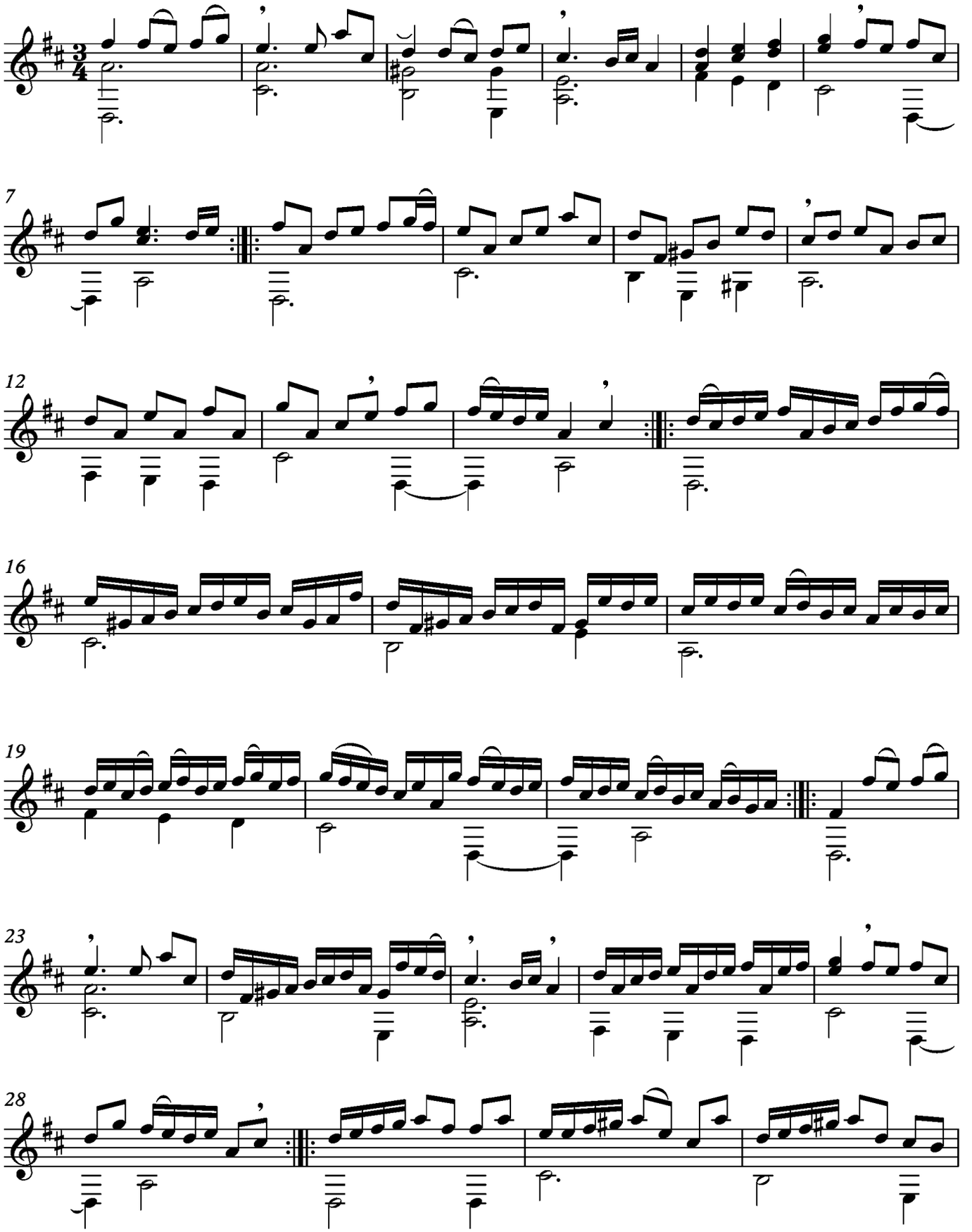

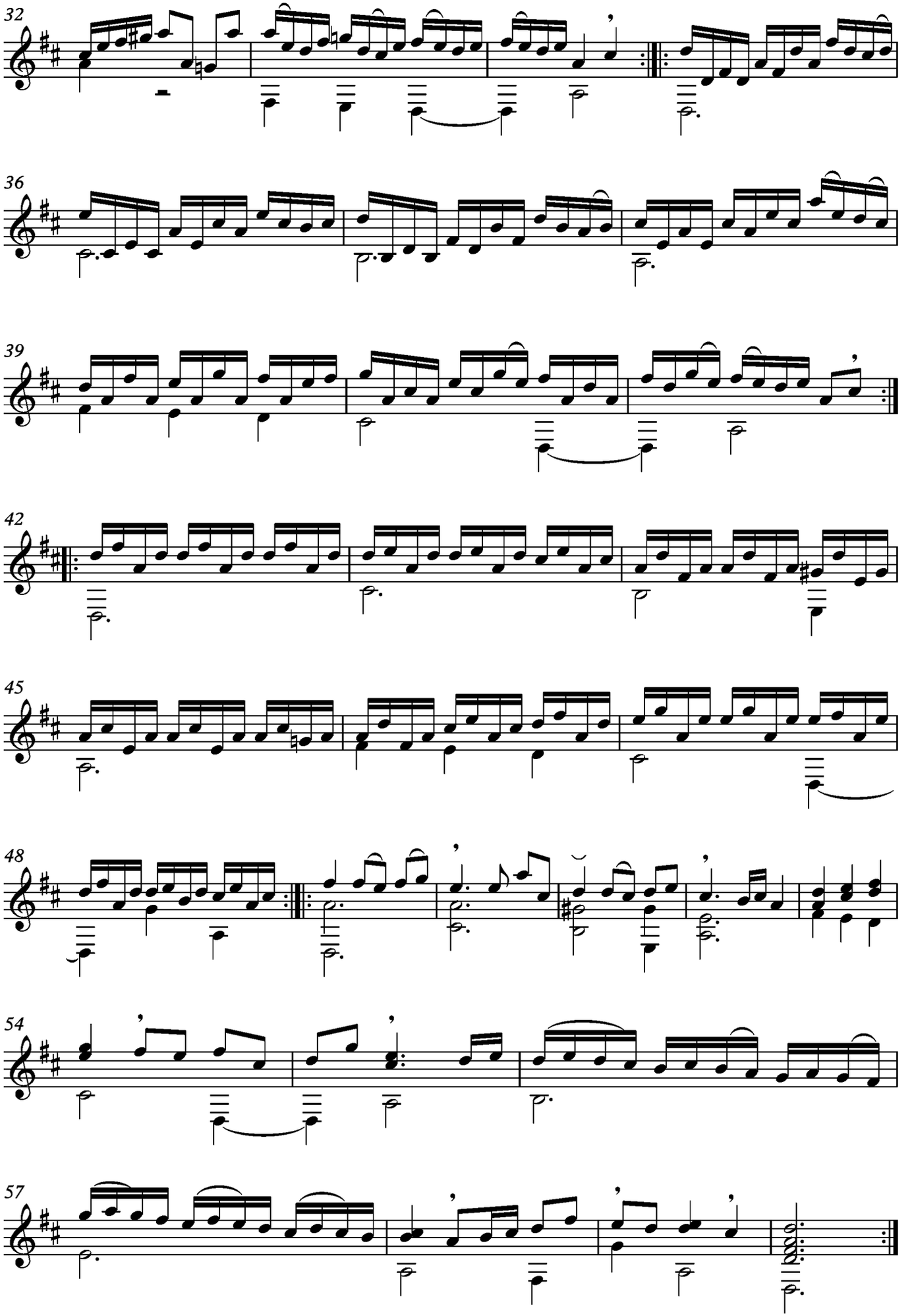
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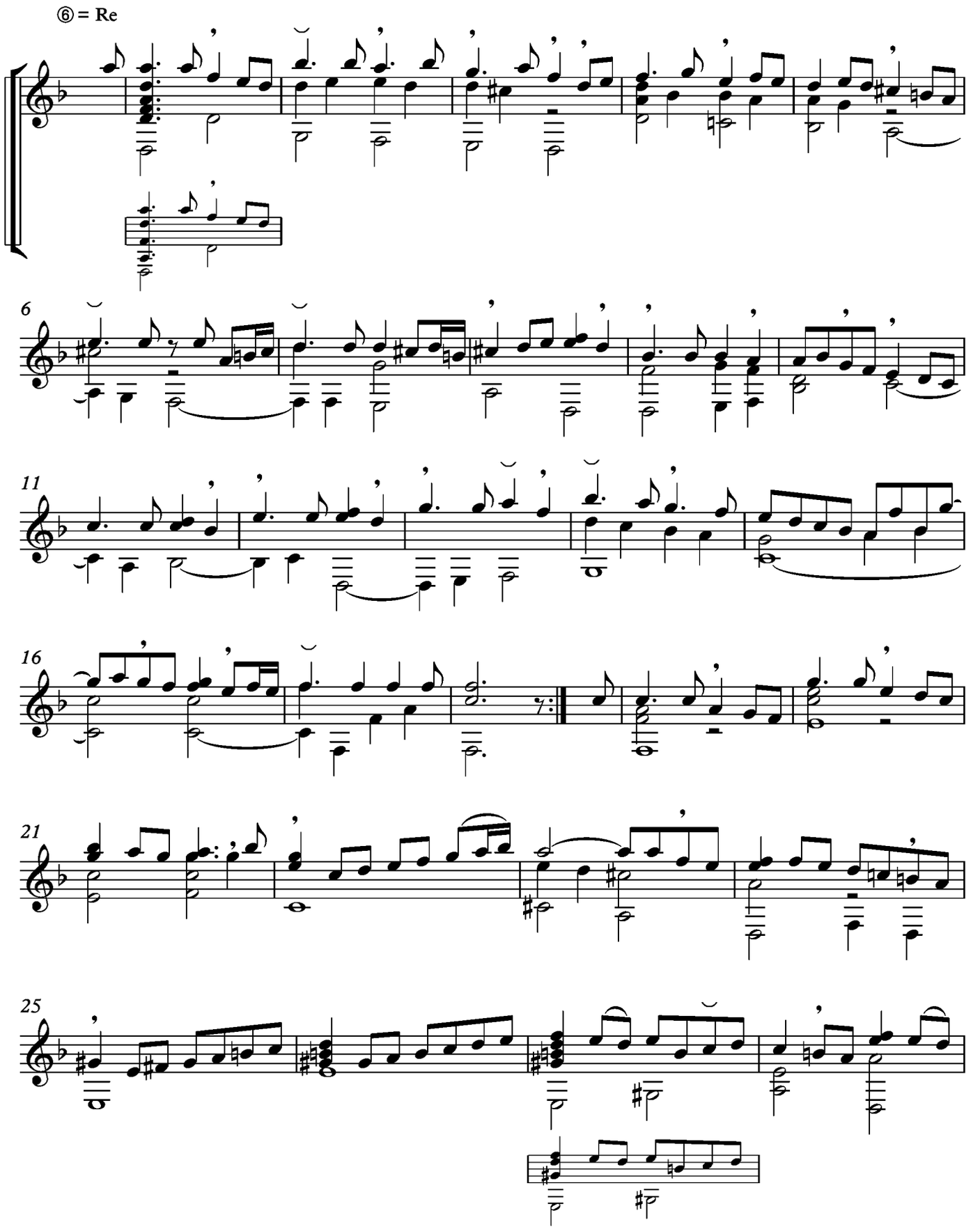
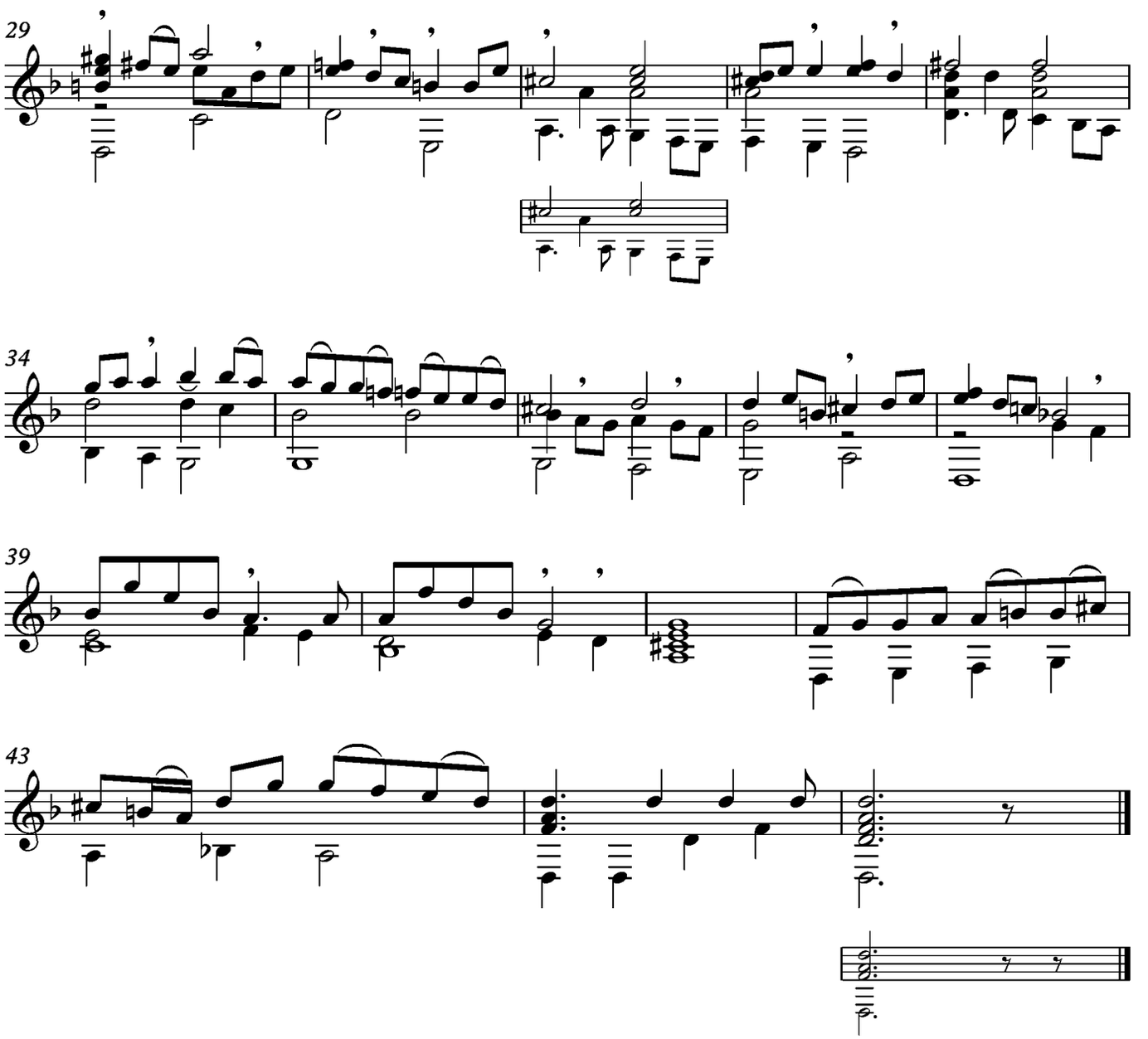
Suite VII

Transcripción: Jonathan Galicia

Allemande

Sylvius Leopold Weiss

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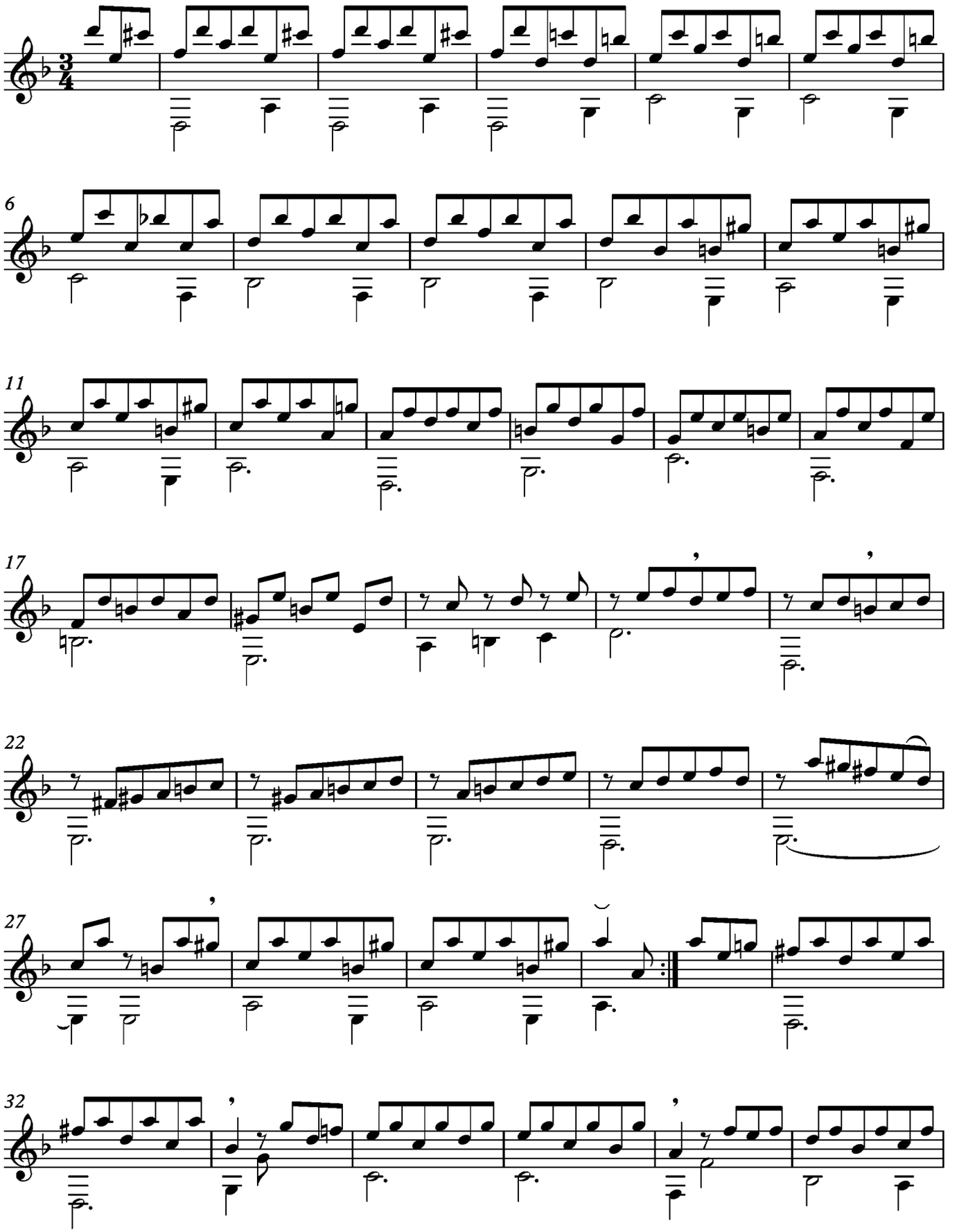
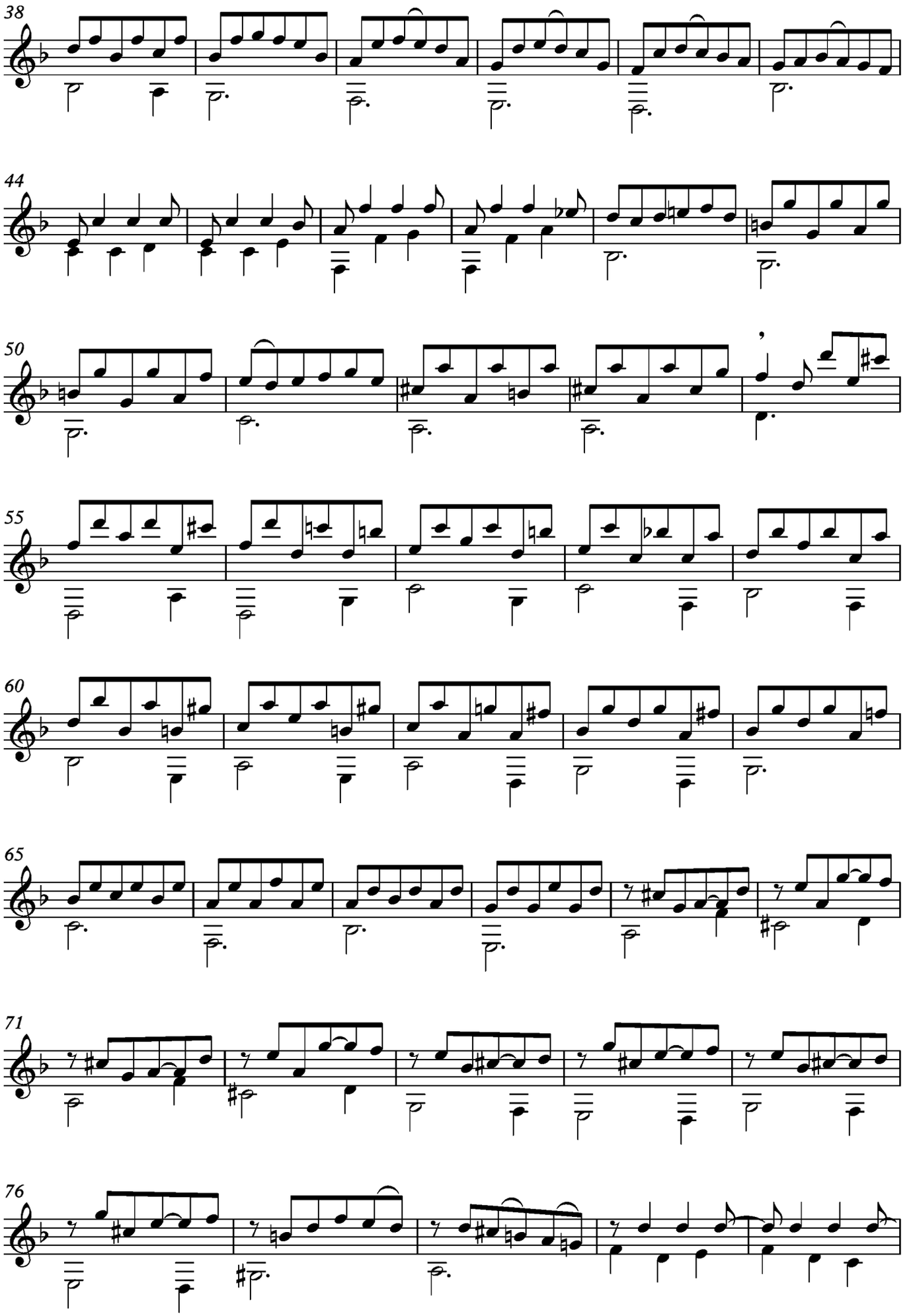
Courante

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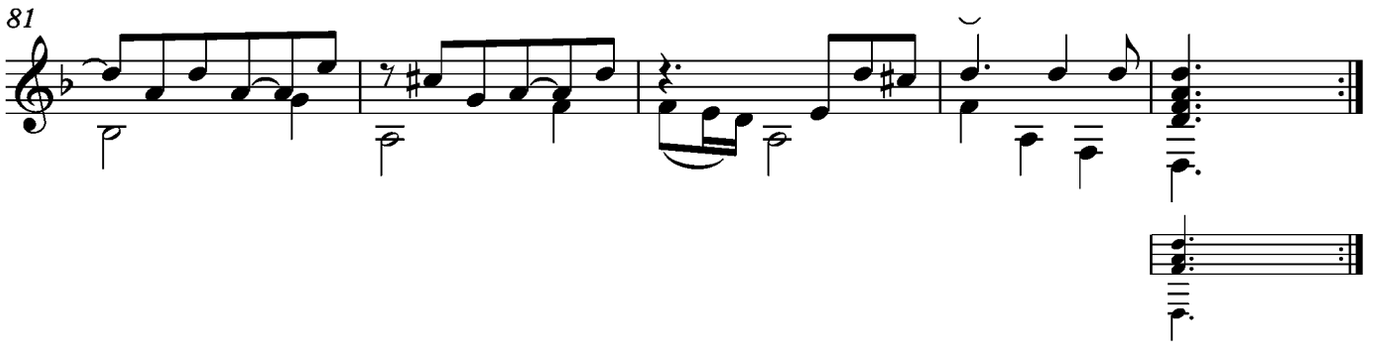
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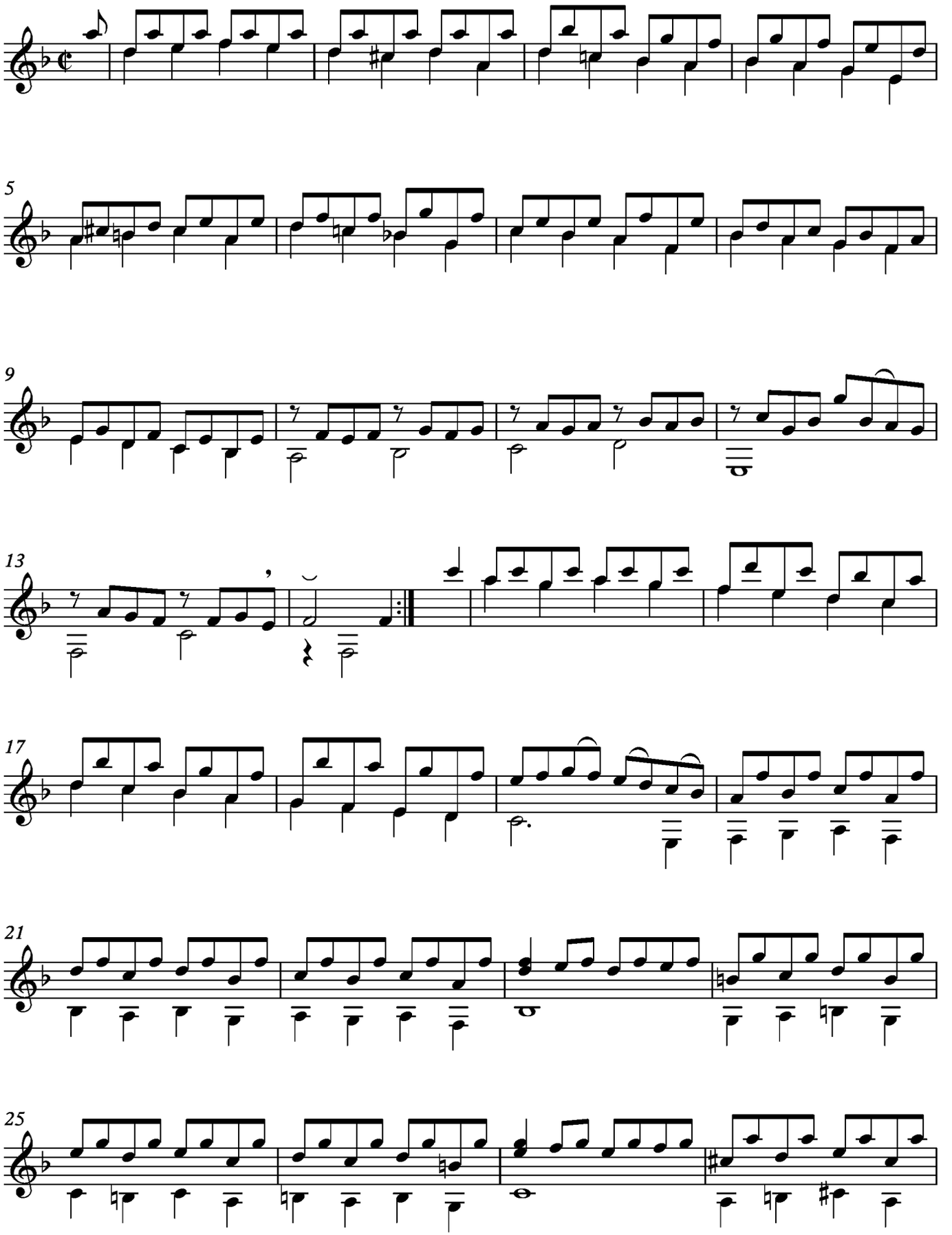
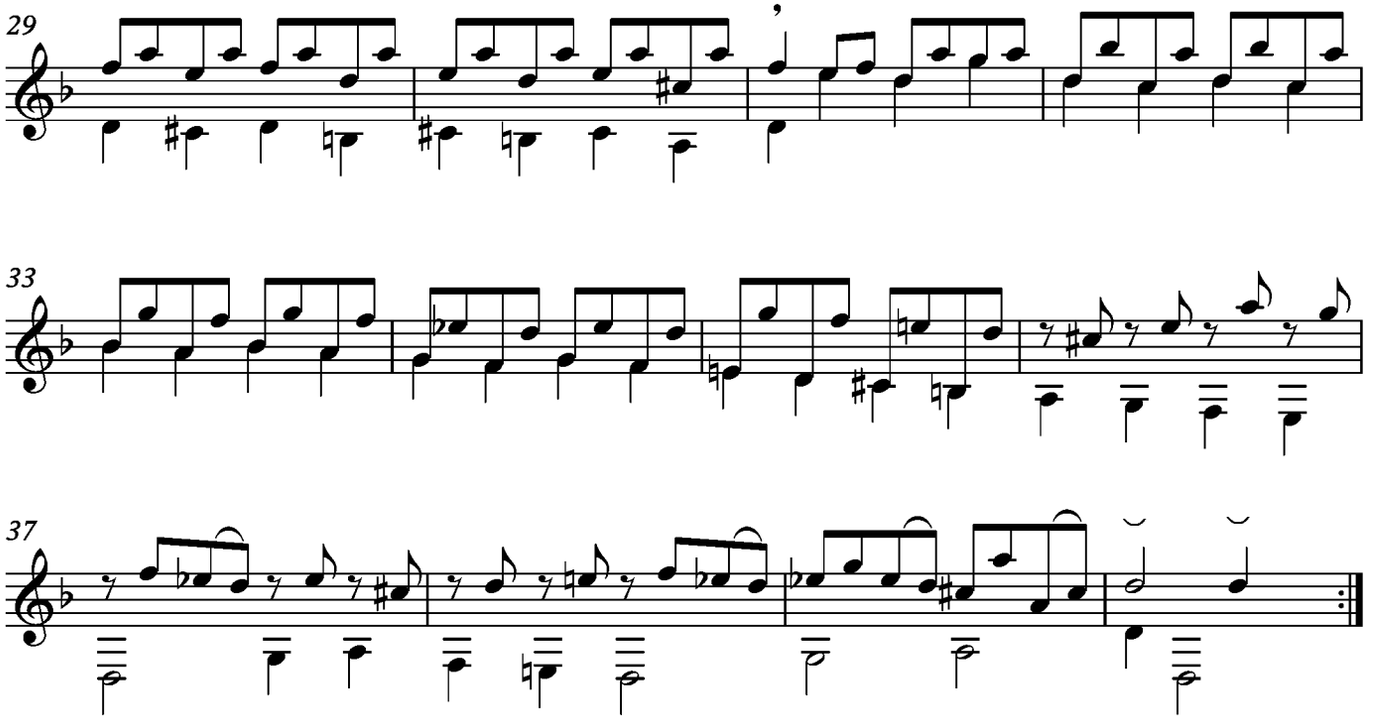
Gavotte

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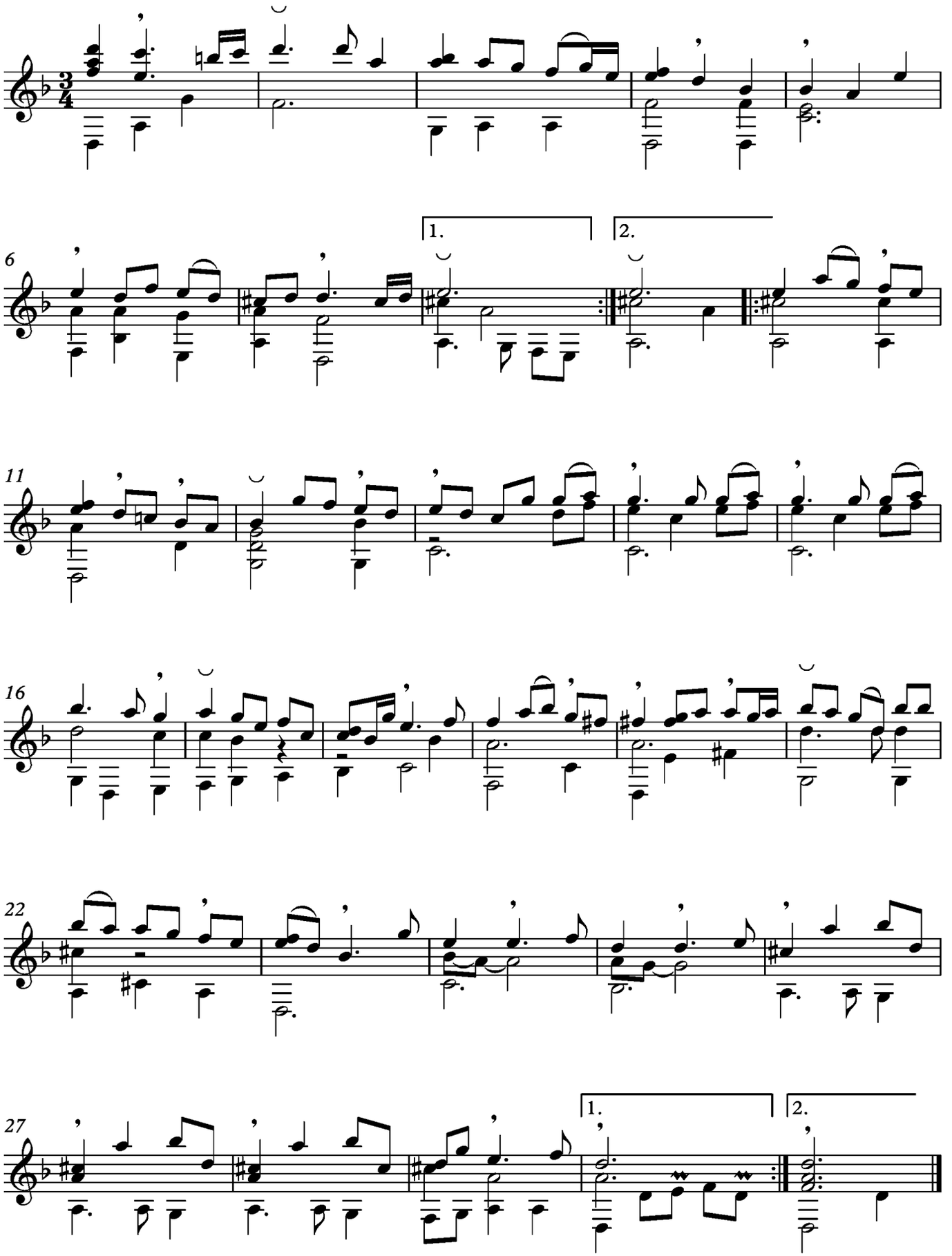
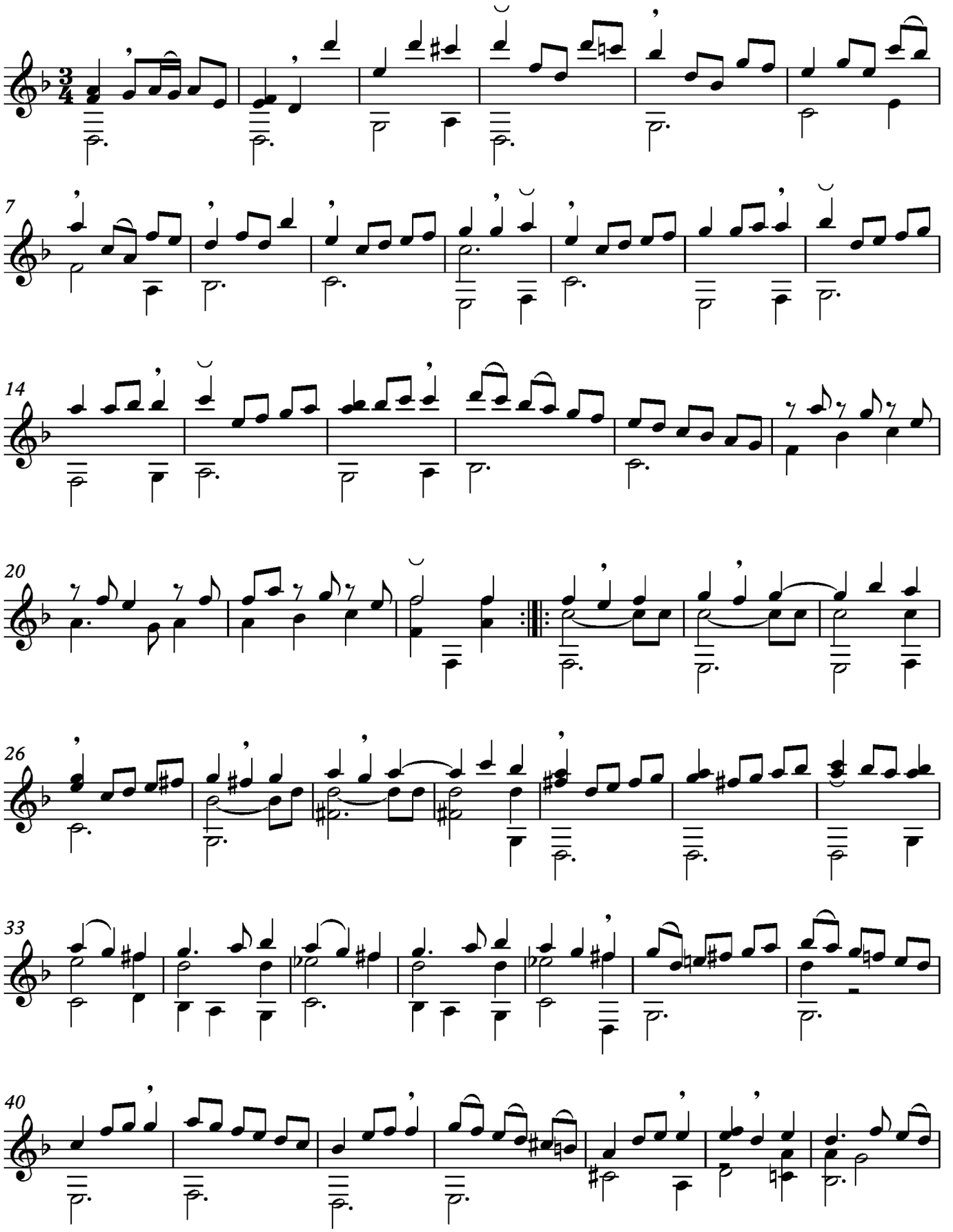
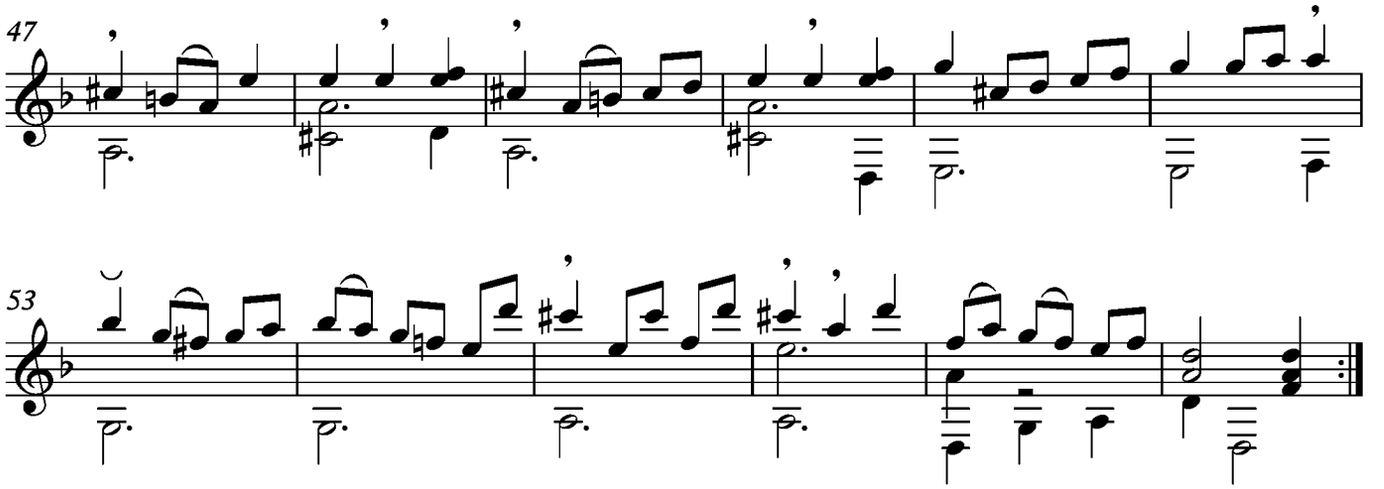
Sarabande



Menuet

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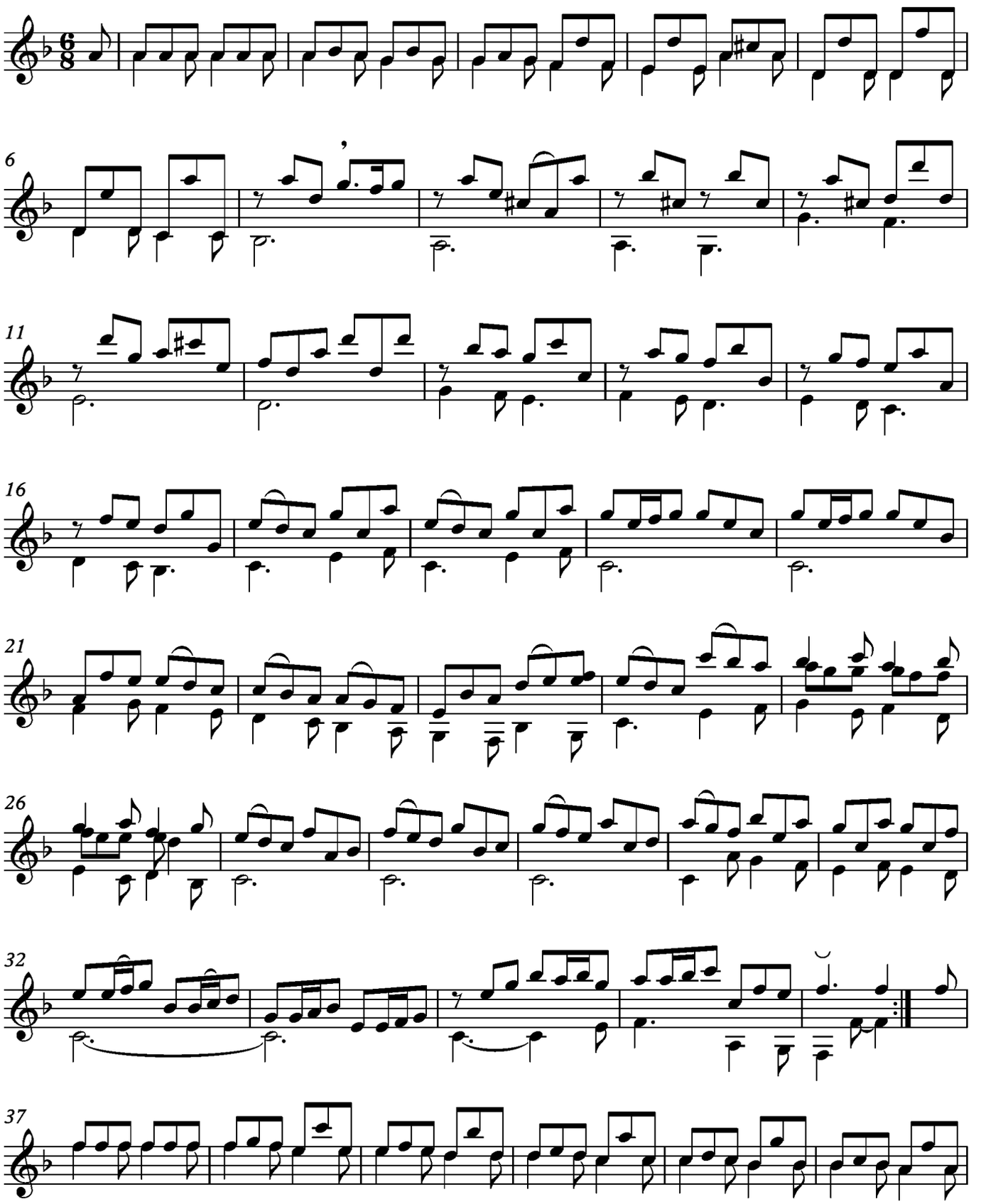
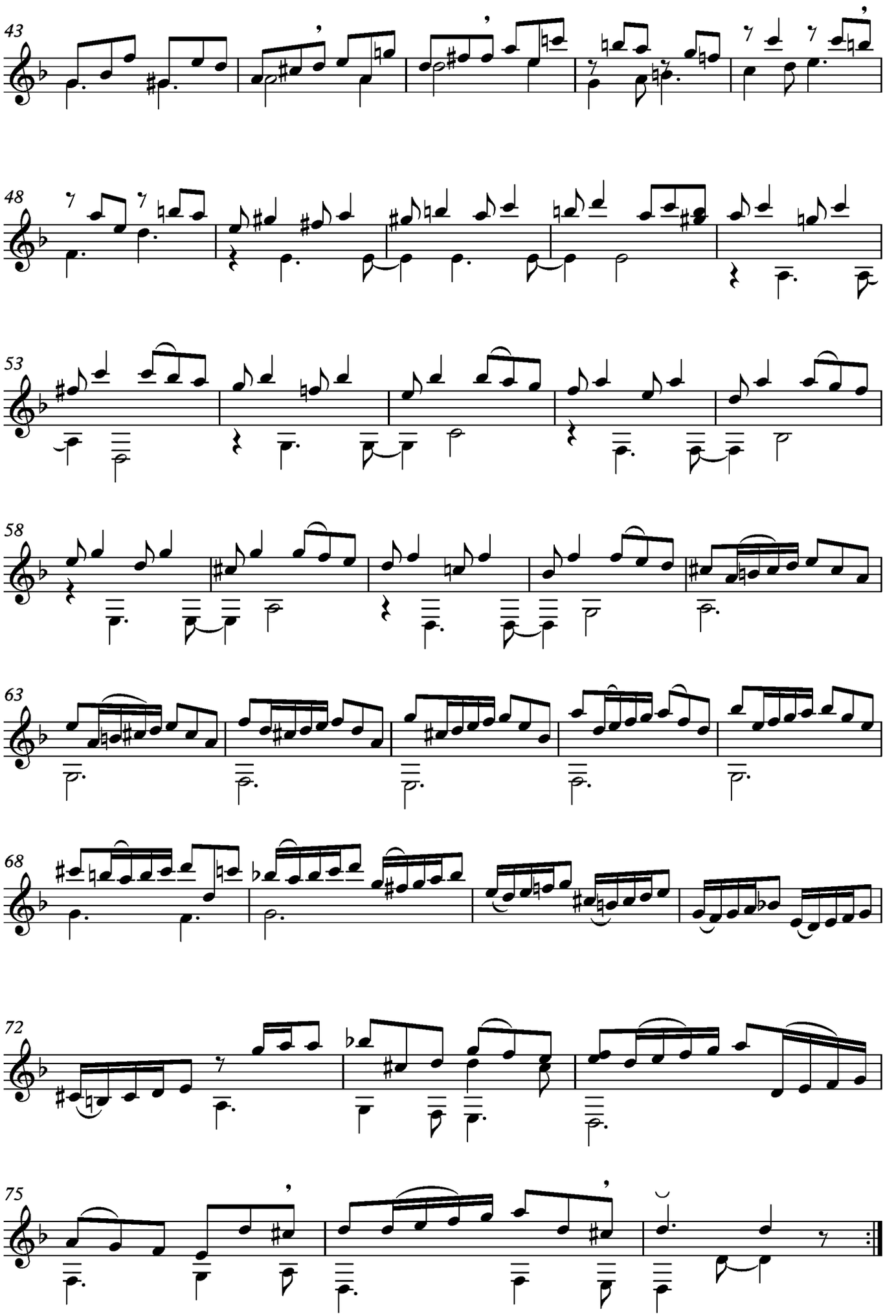
Gigue

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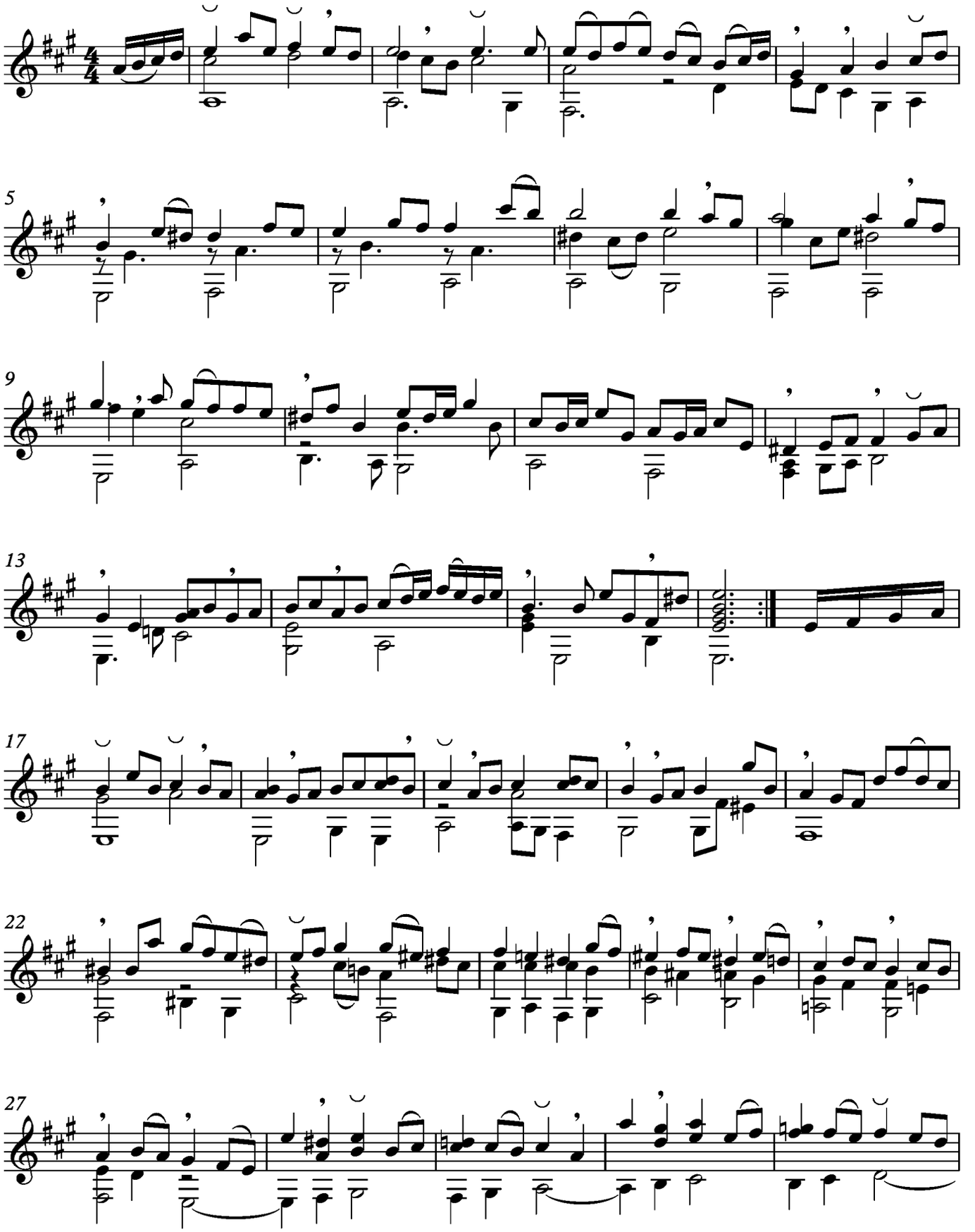
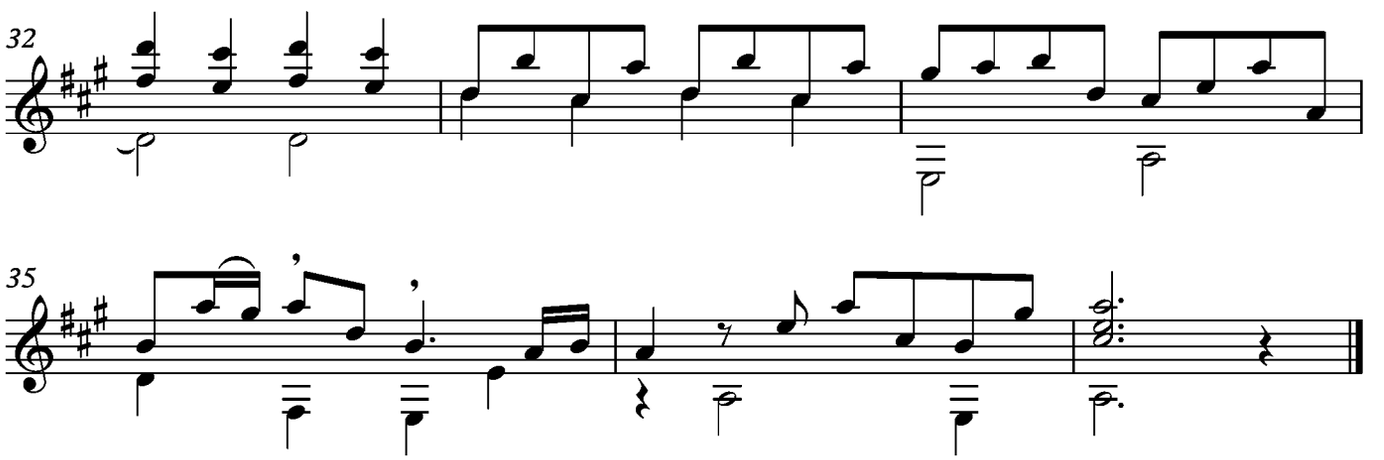
Suite VIII

Allemande

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

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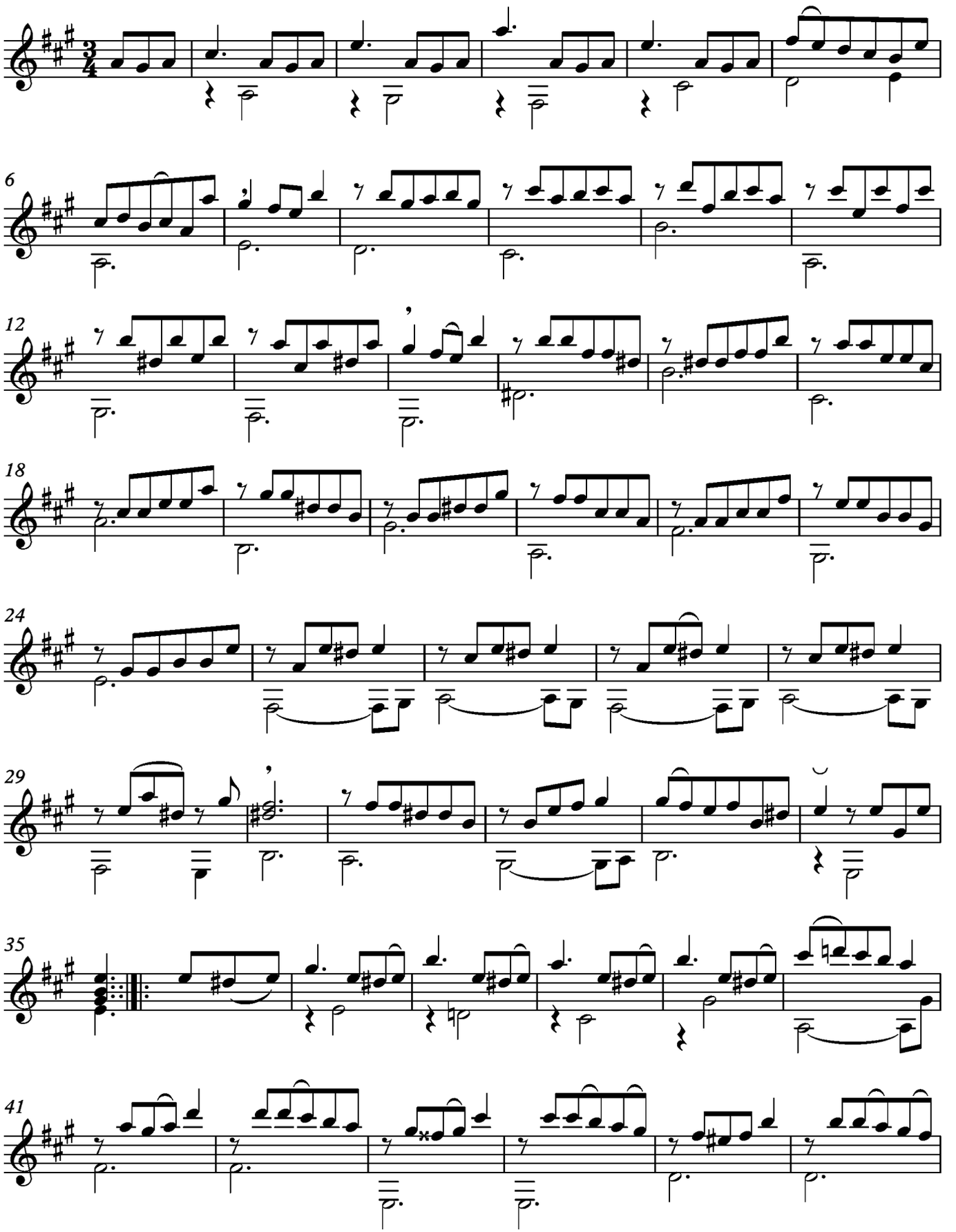
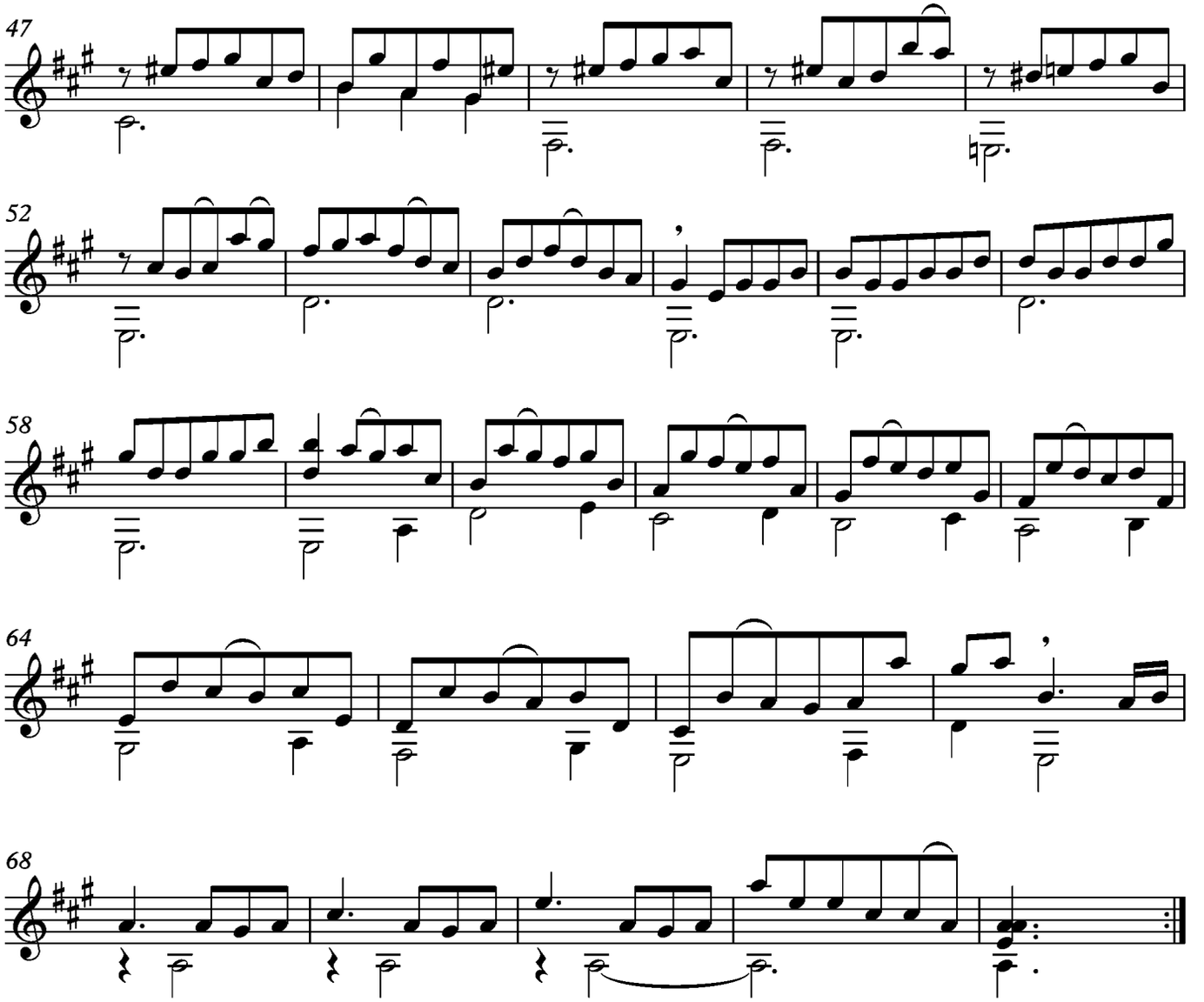
Courante

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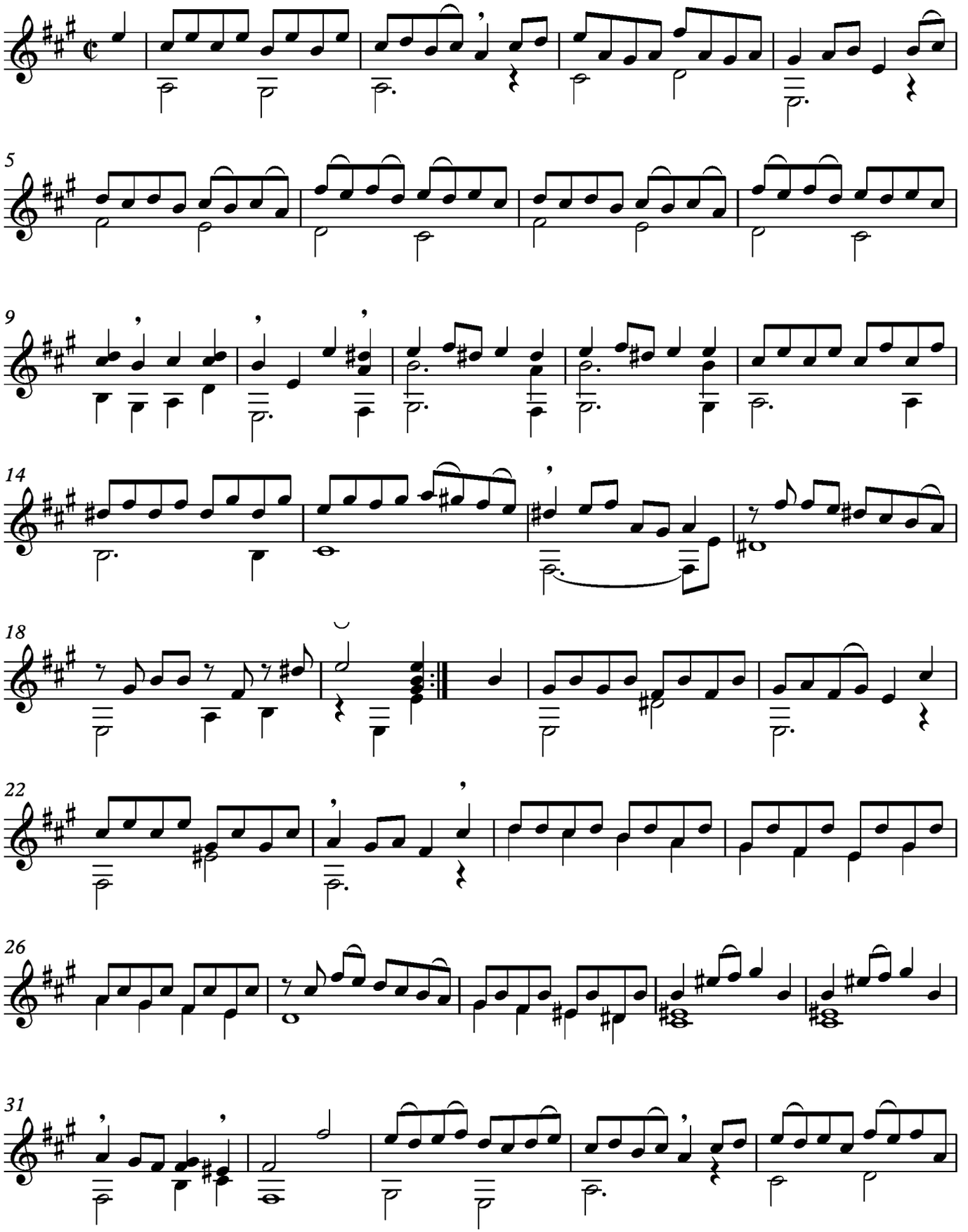
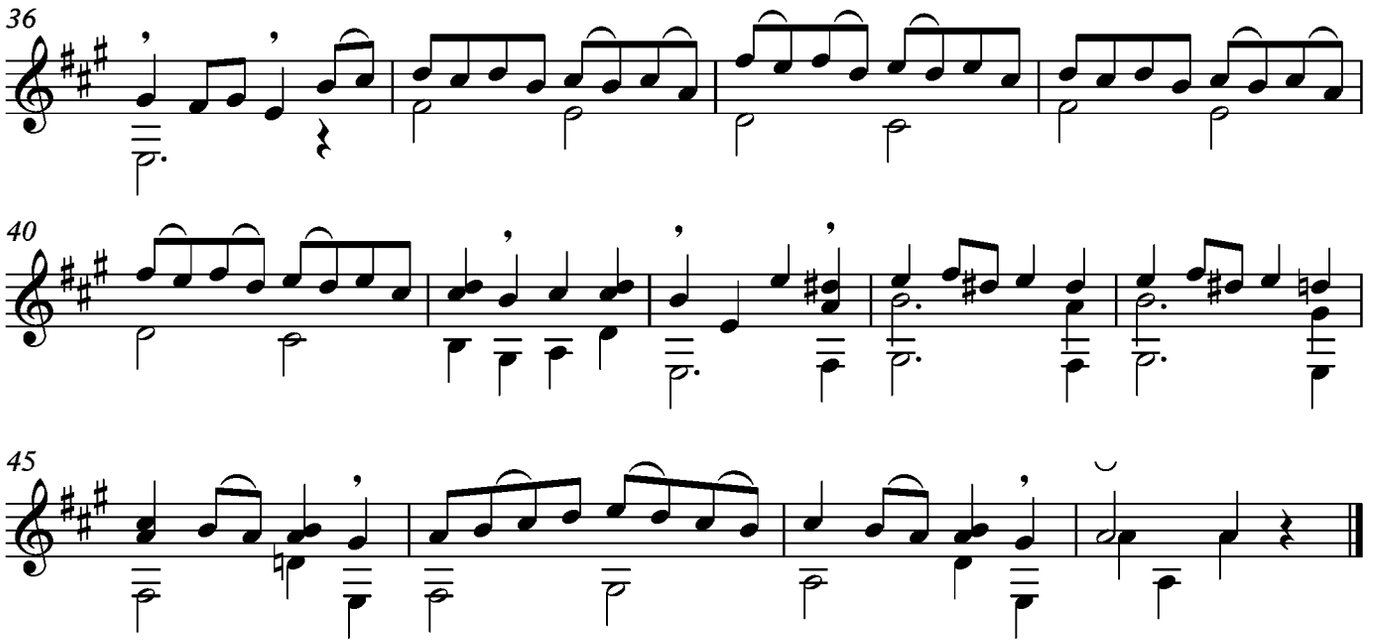
Bourée

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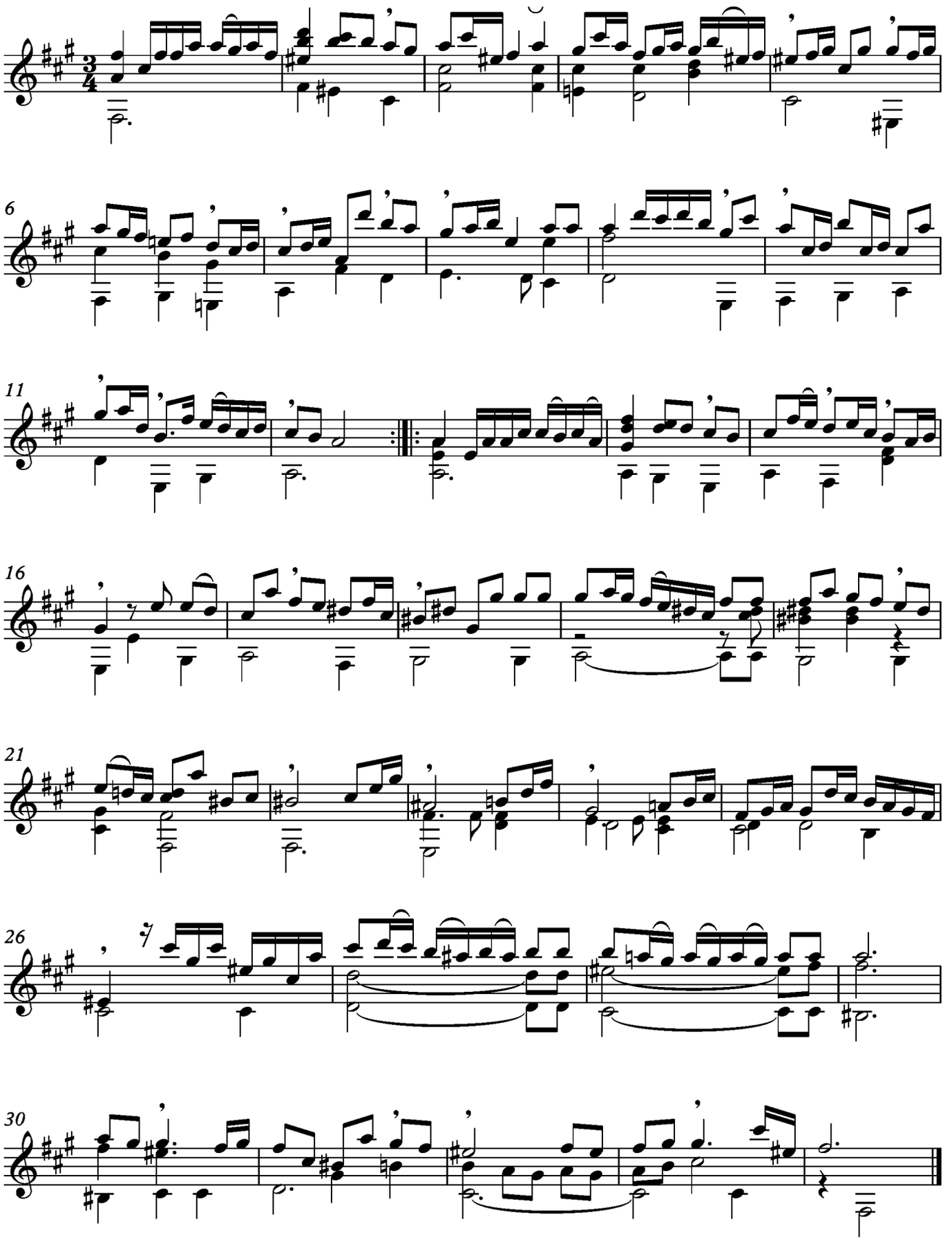
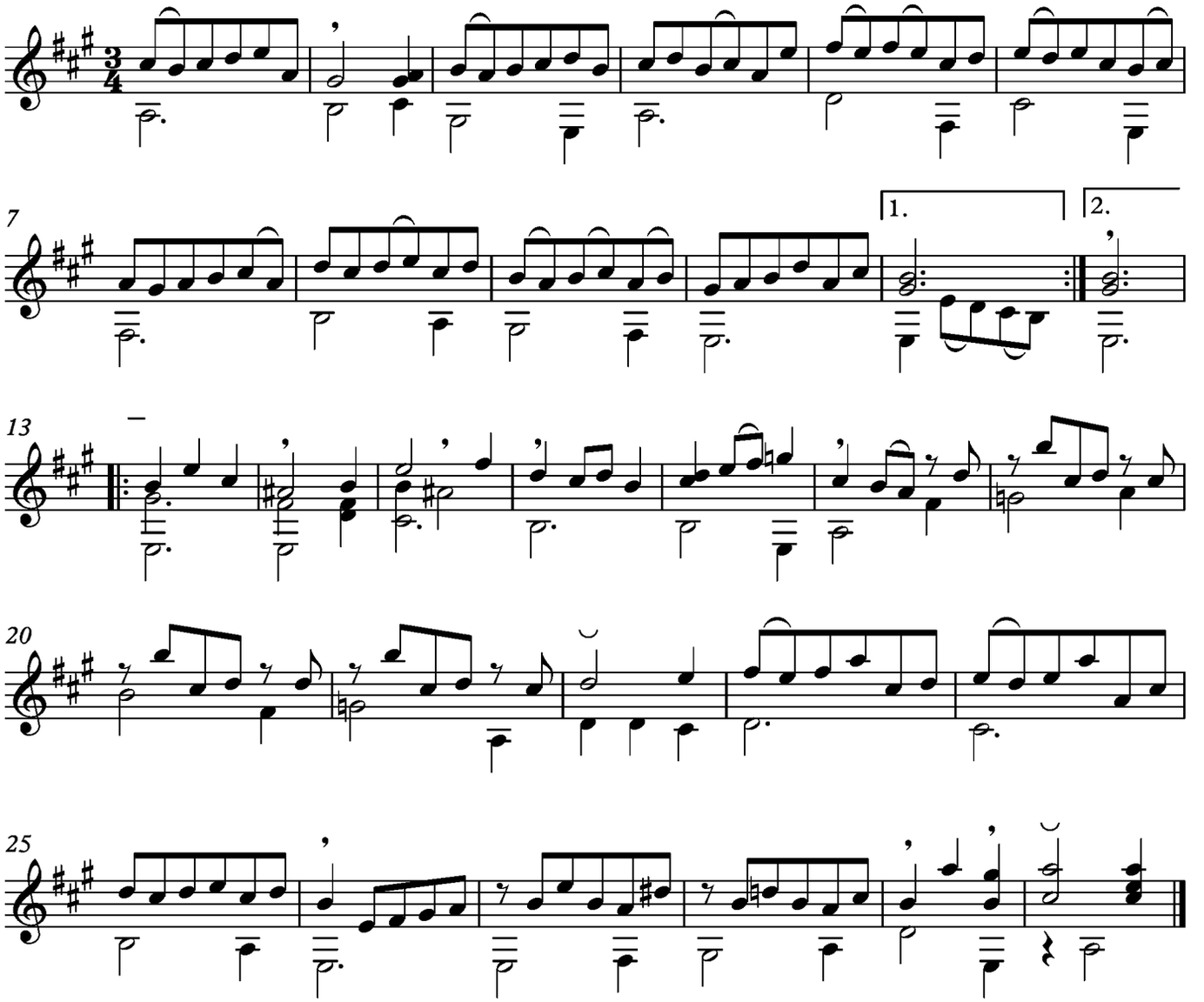
Sarabande



Menuet



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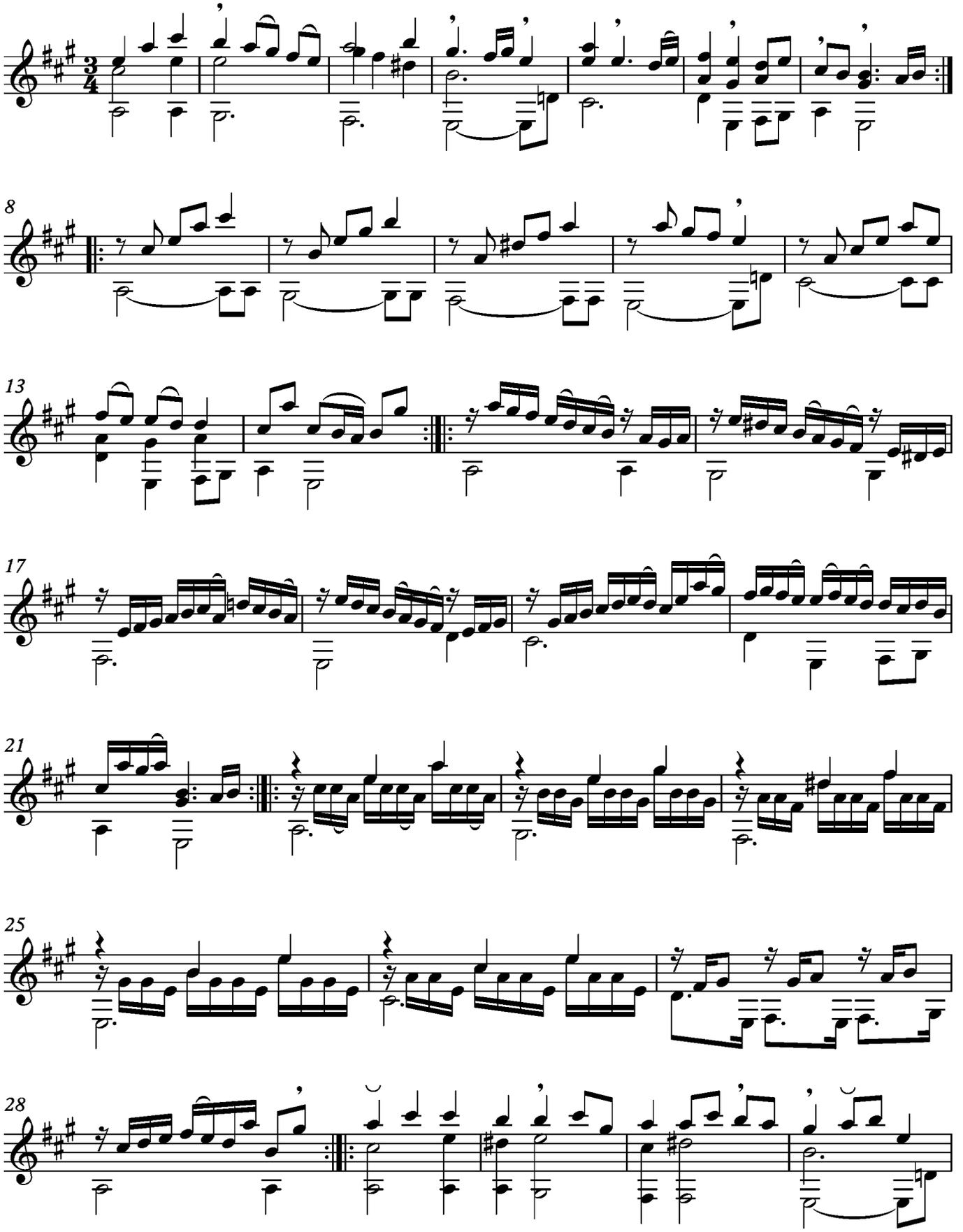

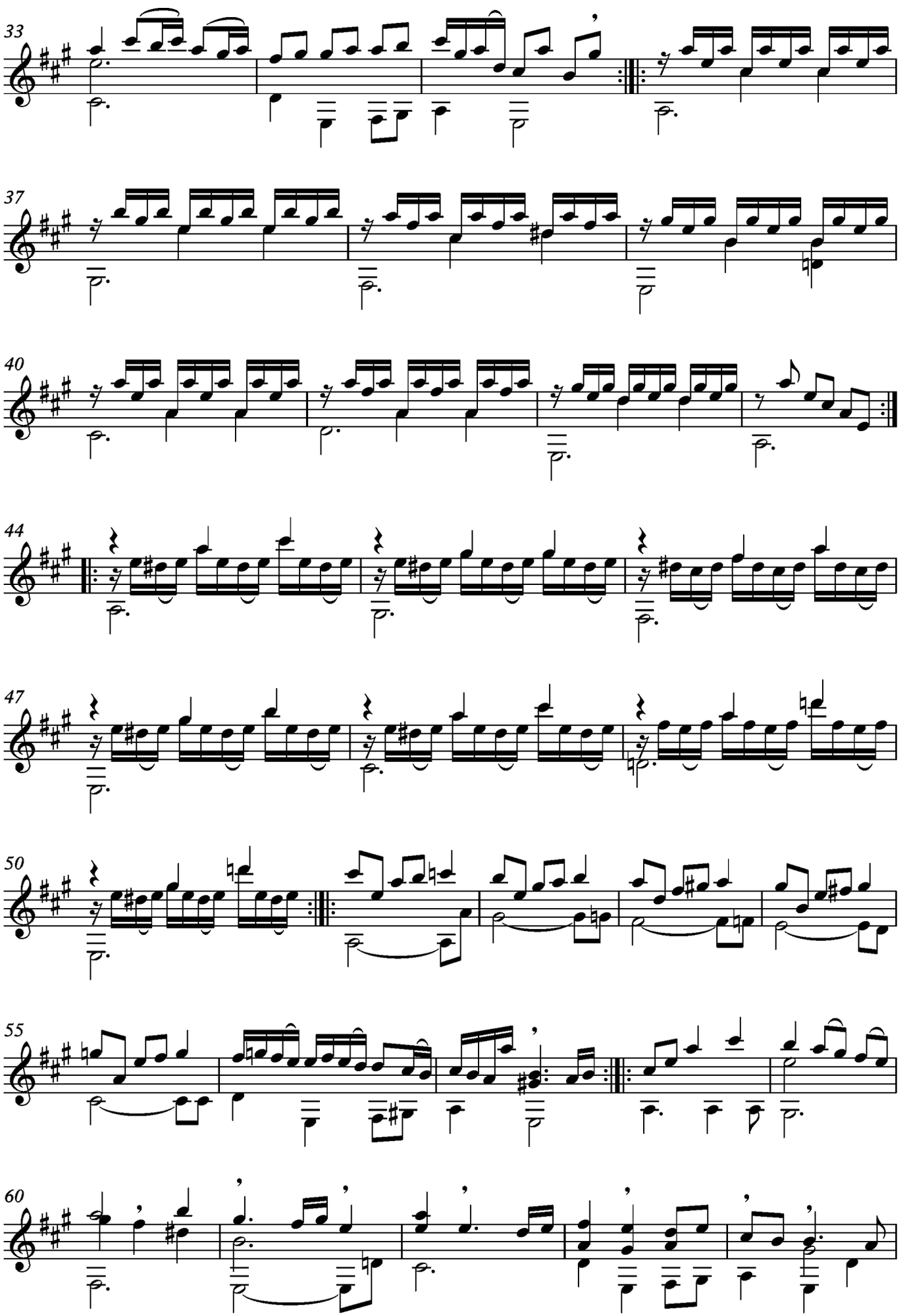
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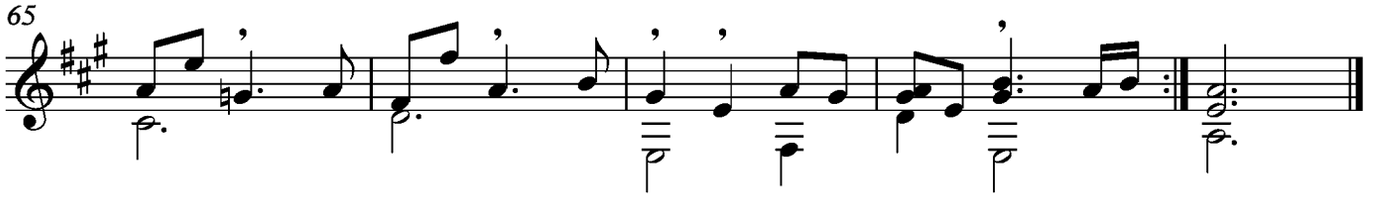
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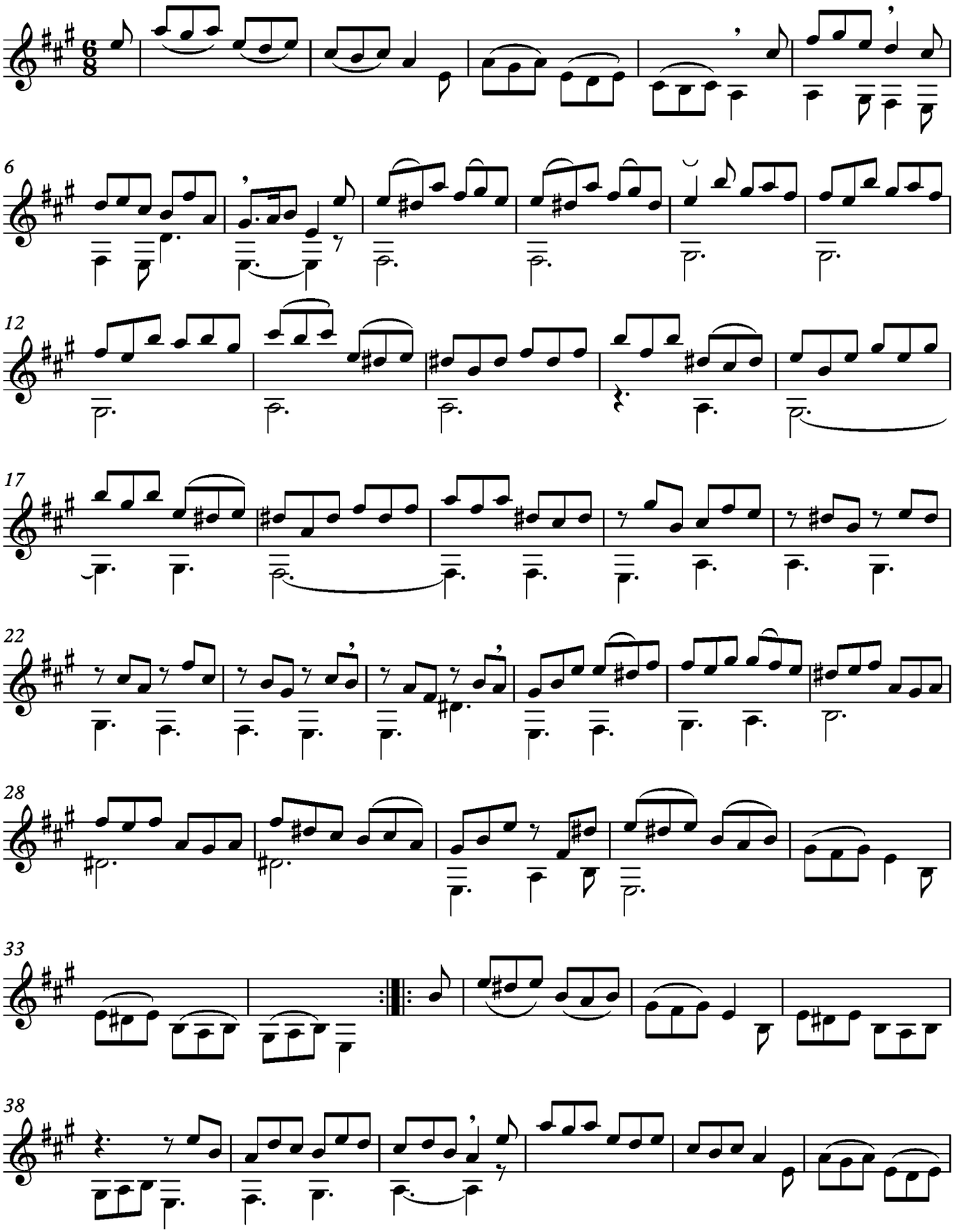
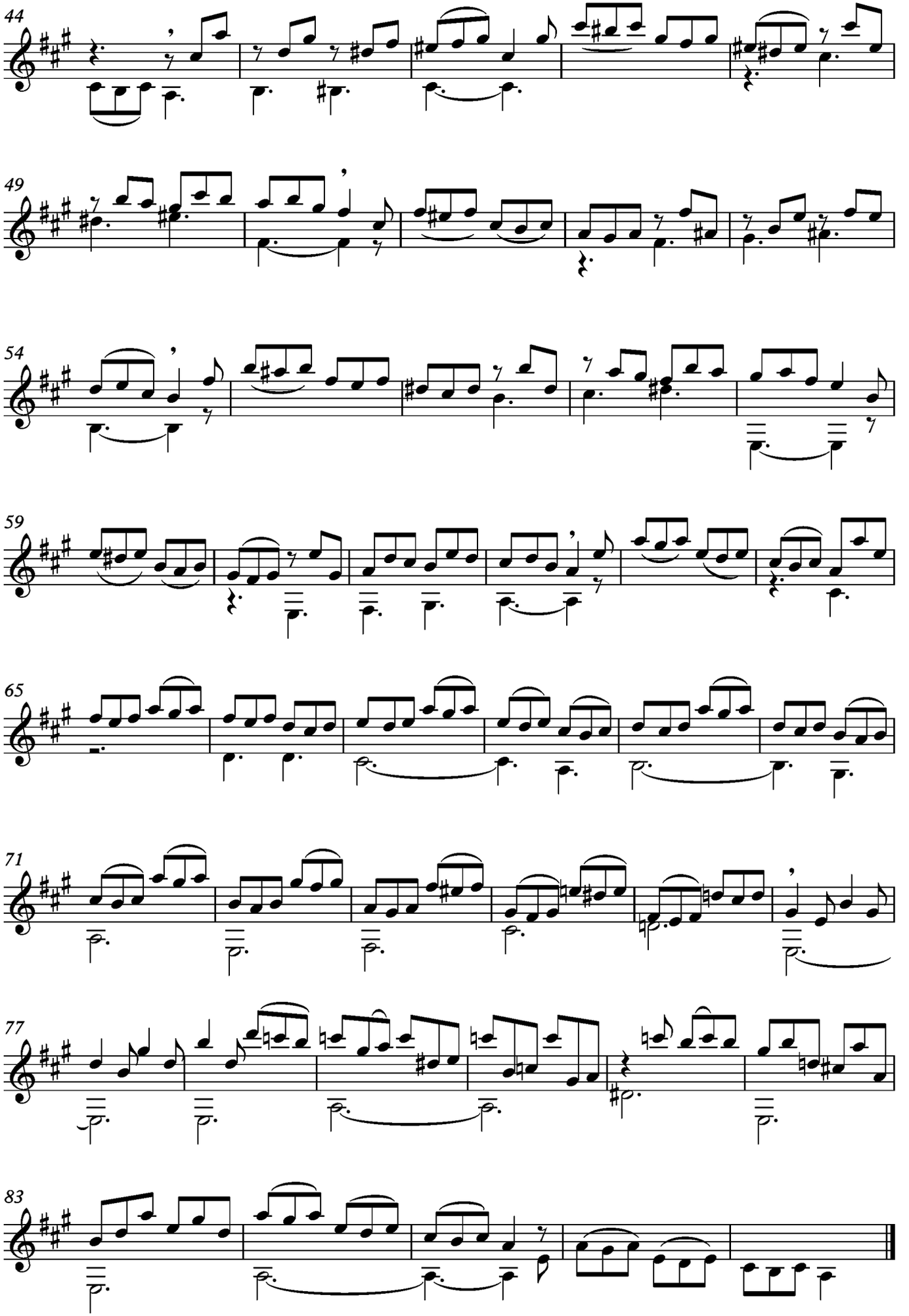
Gigue

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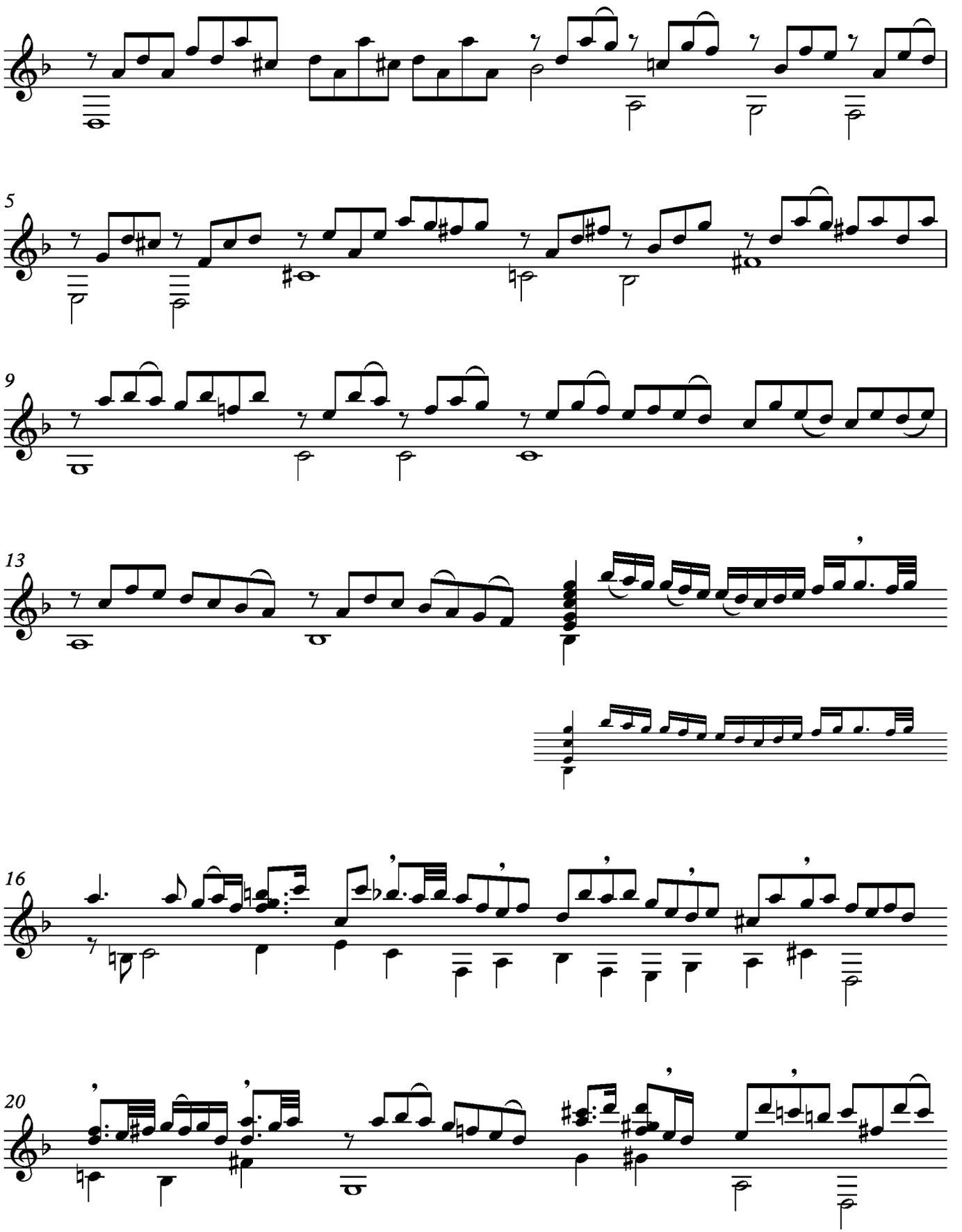
Suite IX

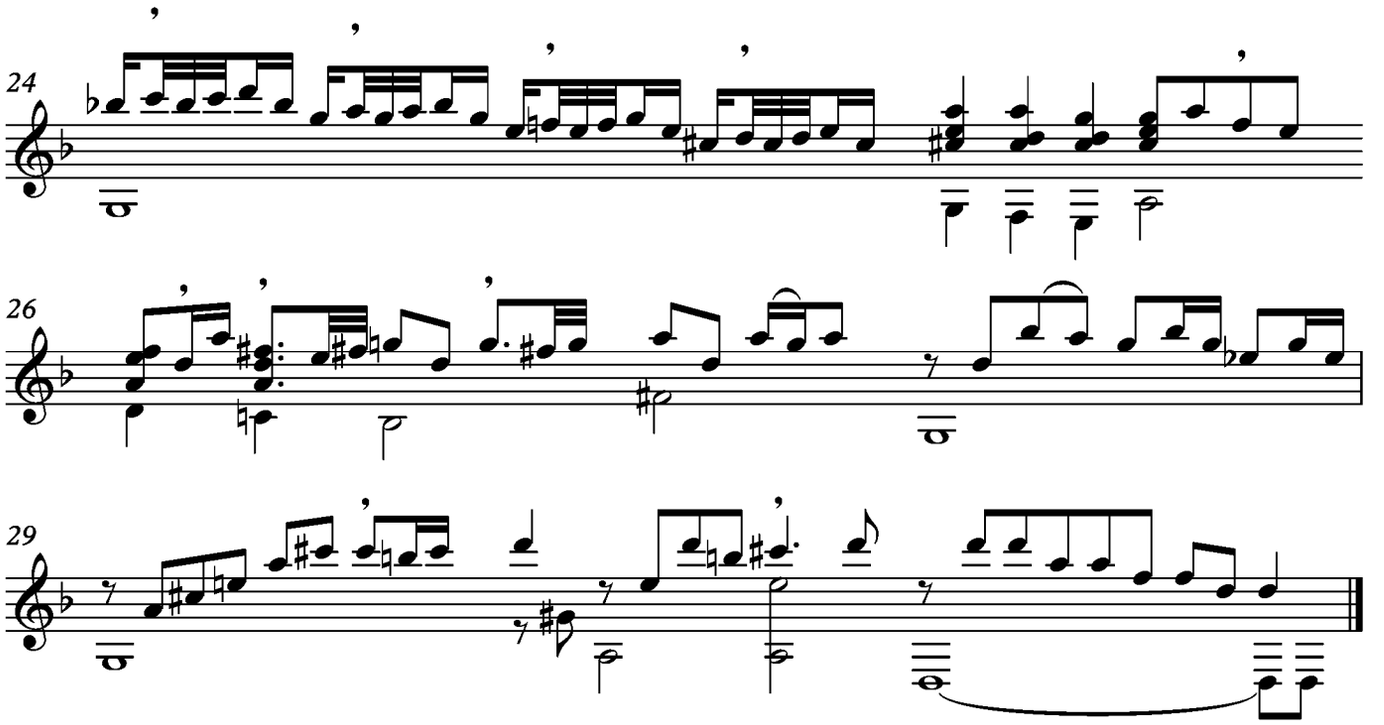
Preludie

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

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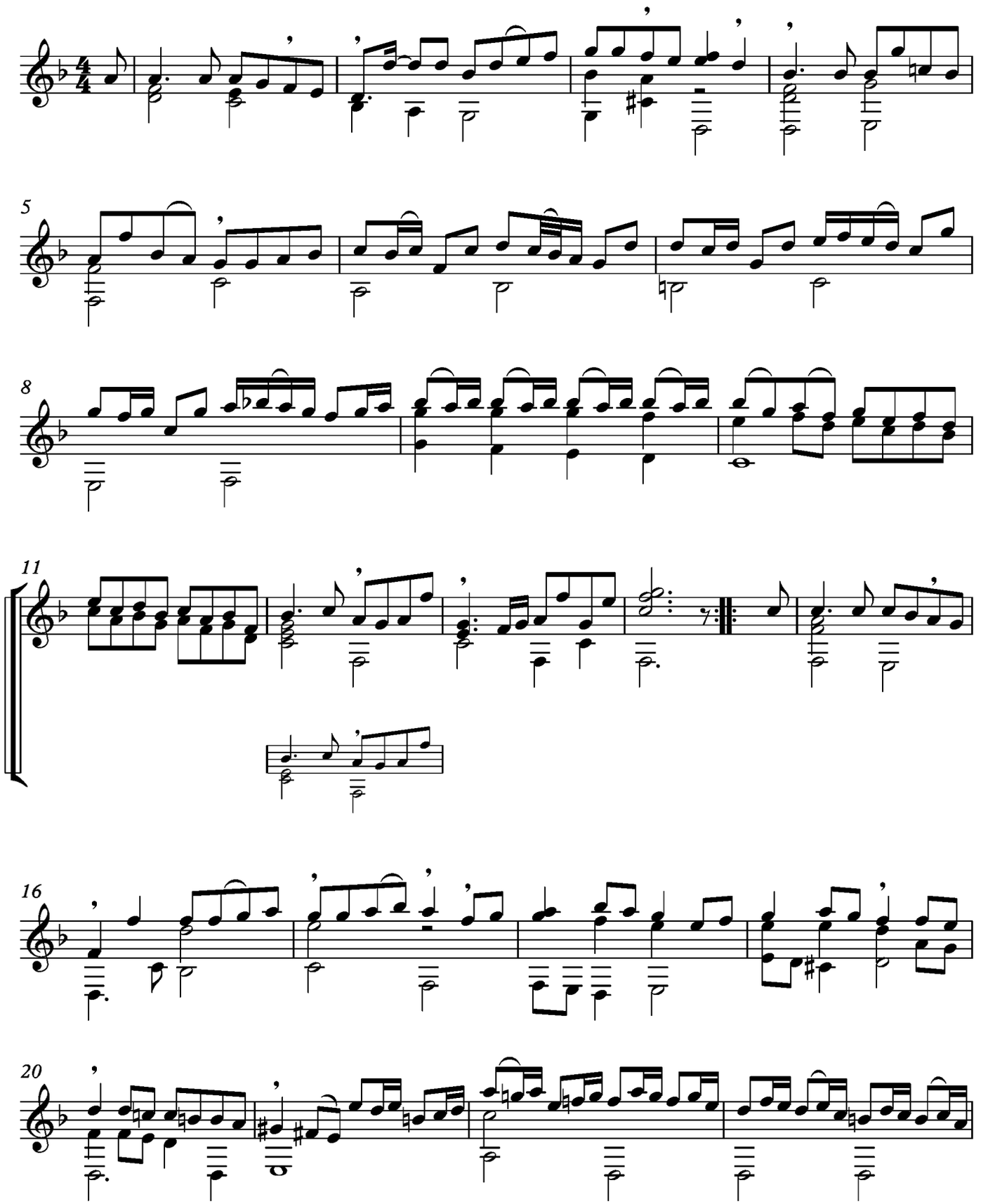
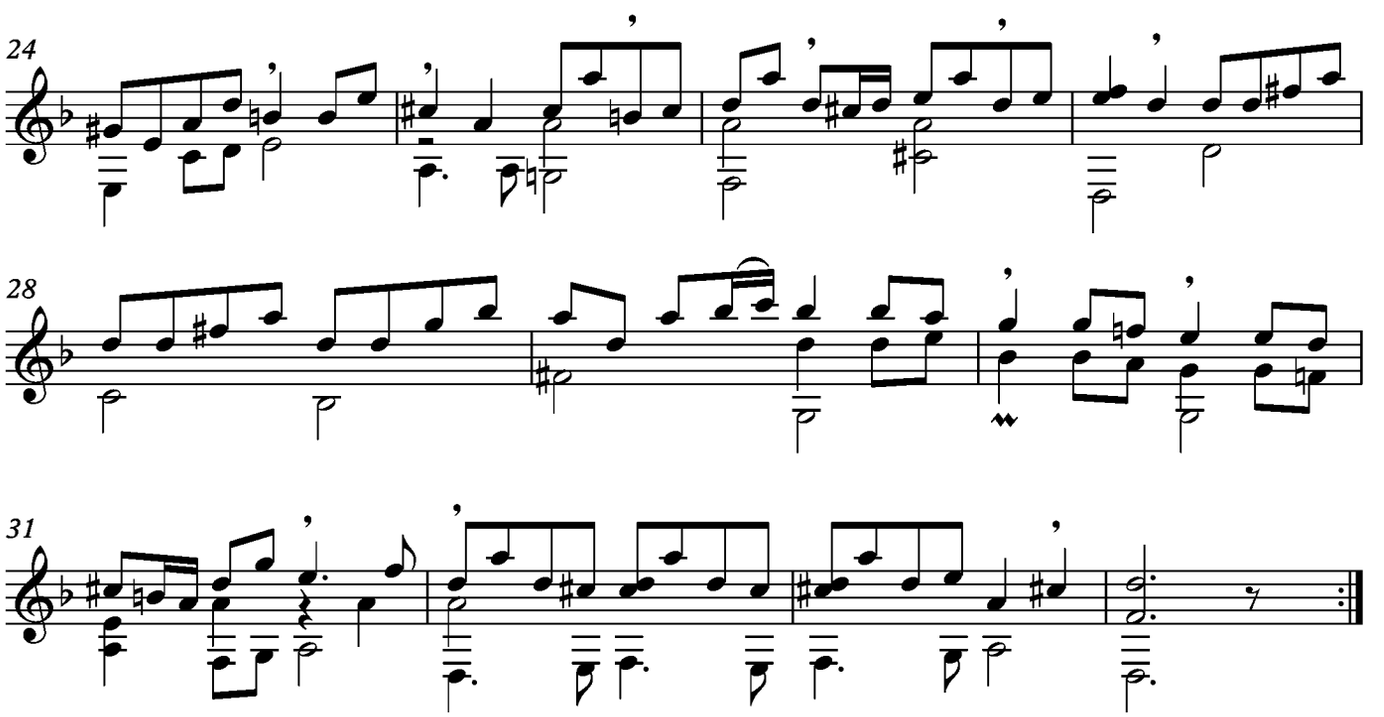
Allemande

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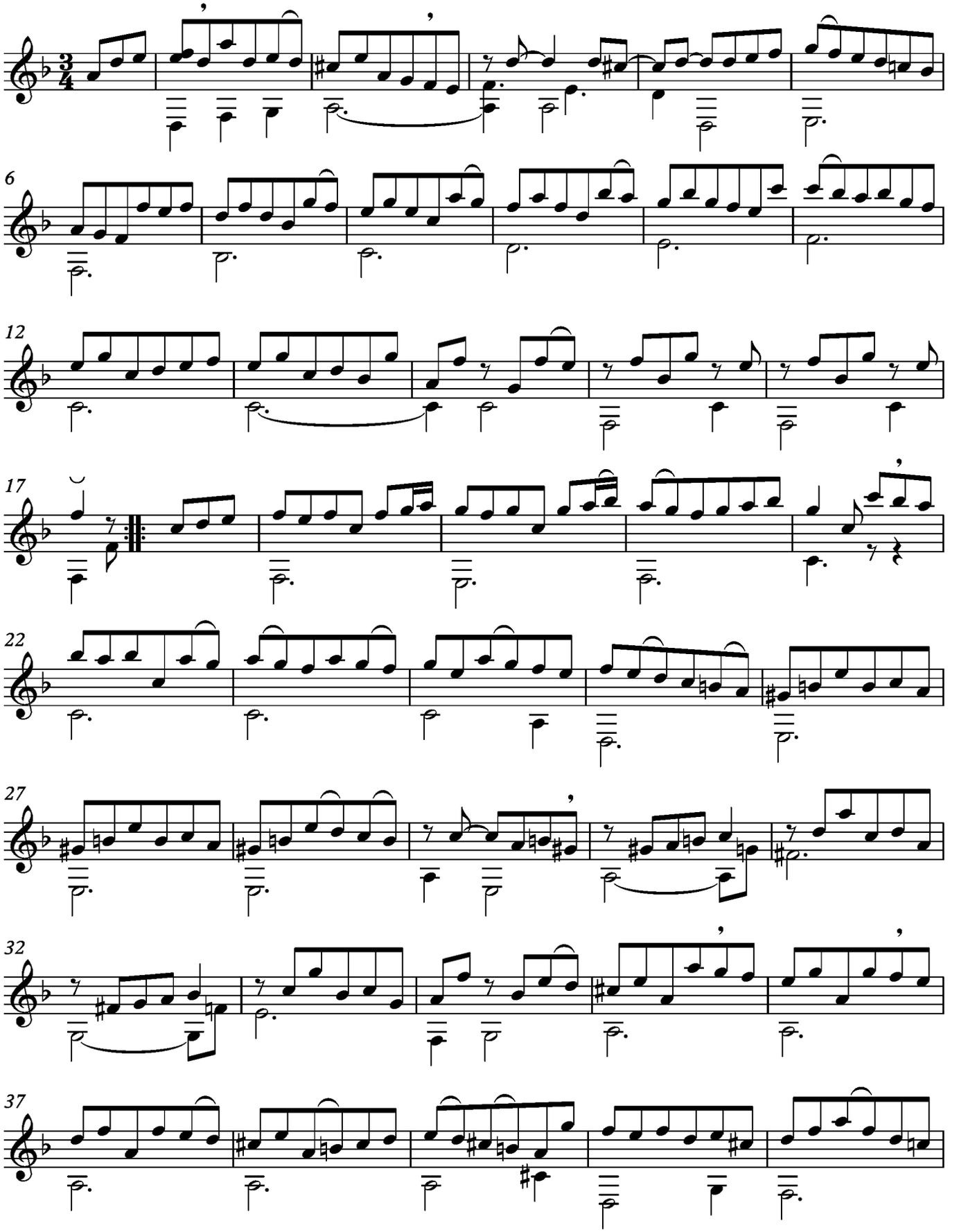

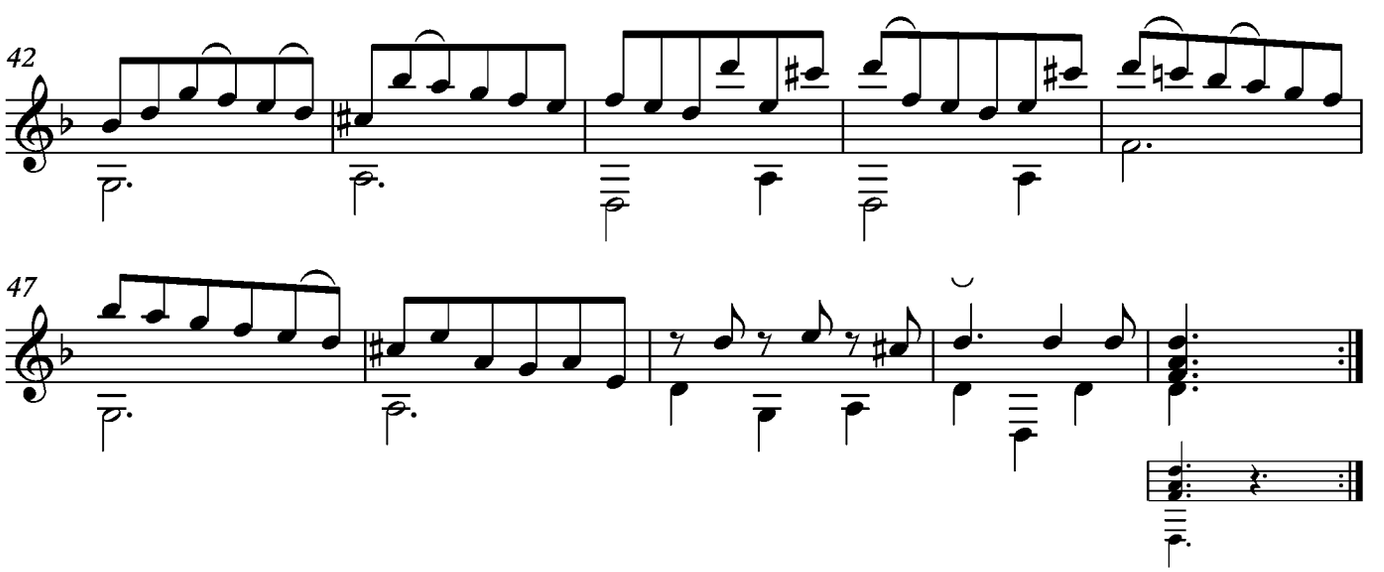
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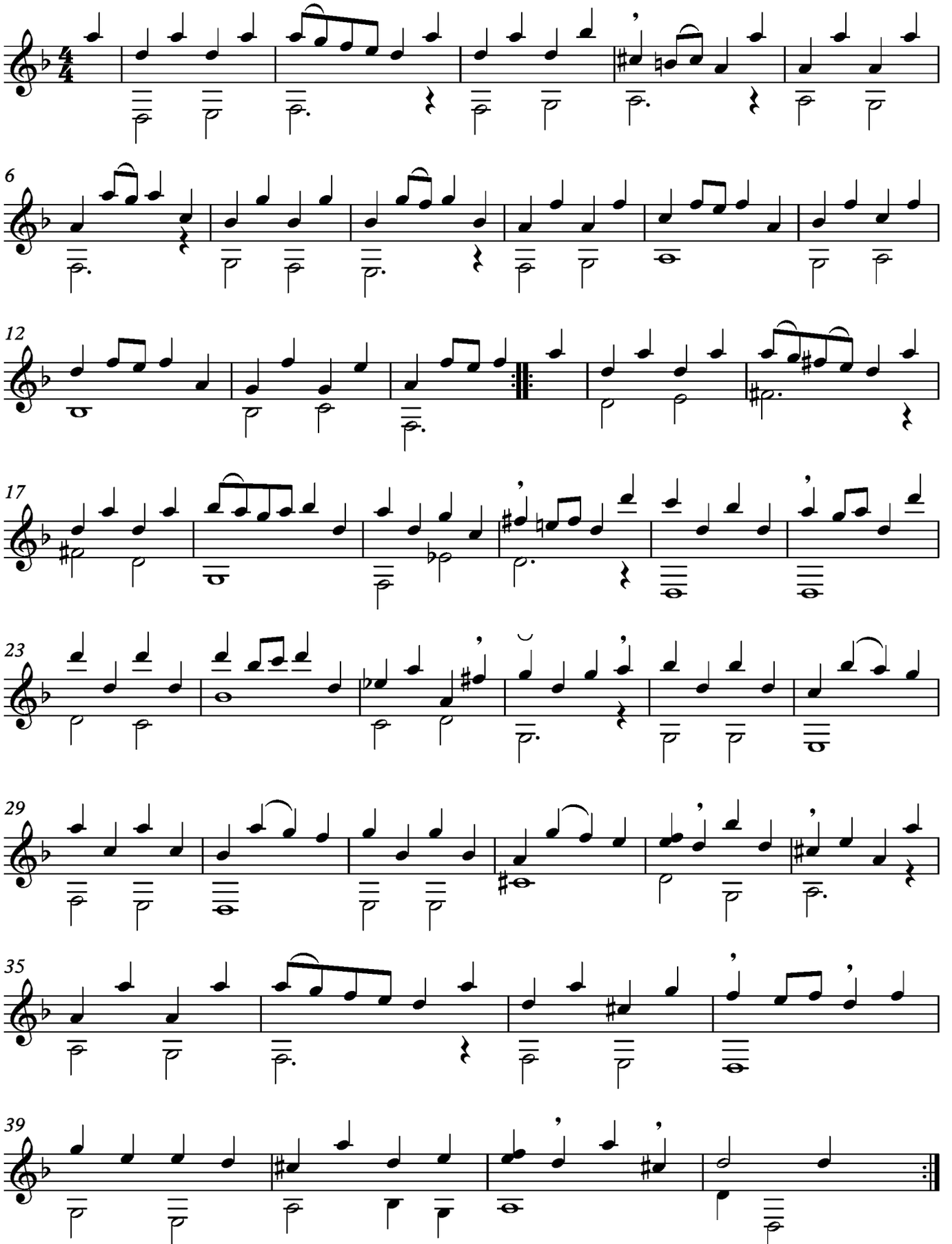
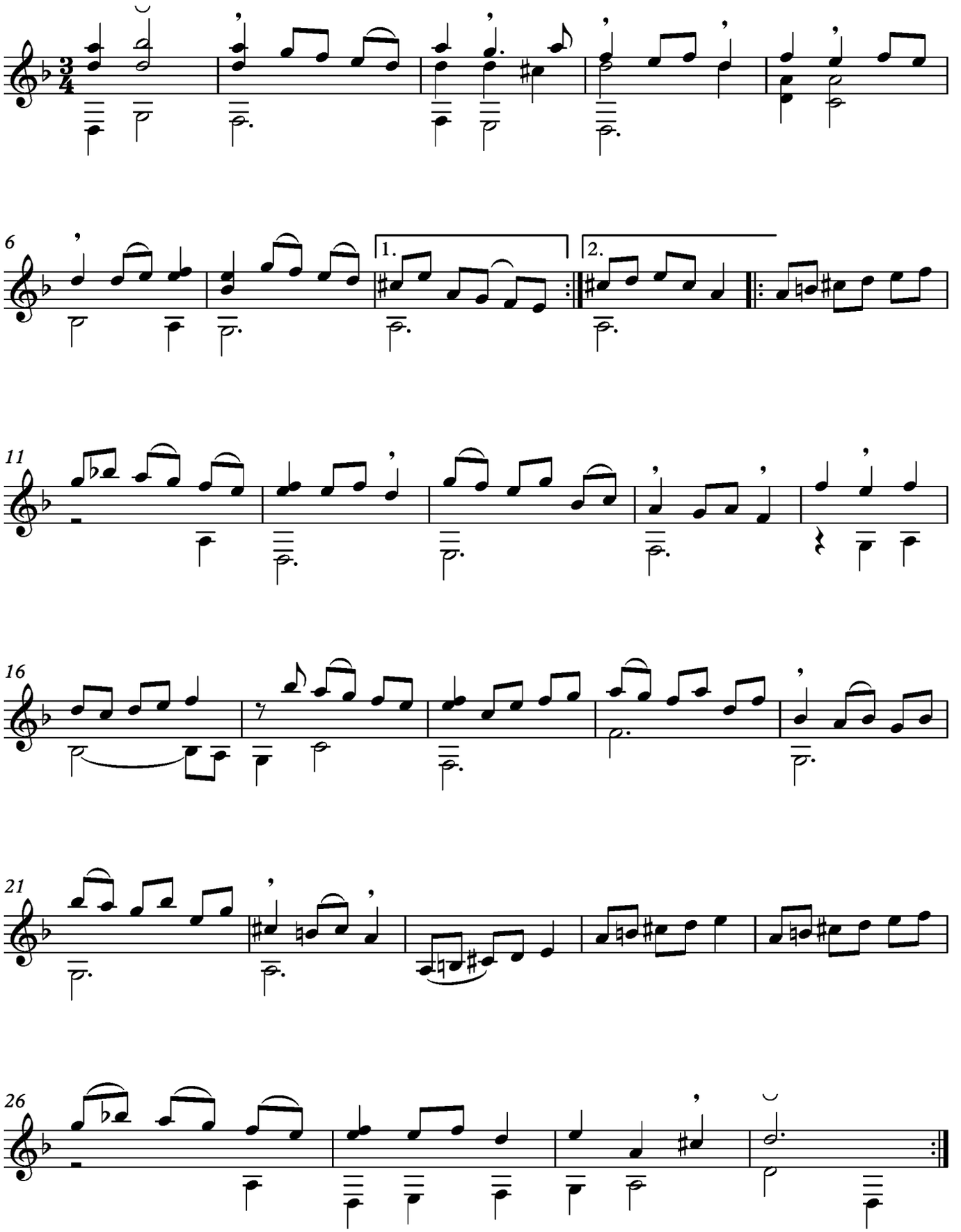
Bourée



Menuet



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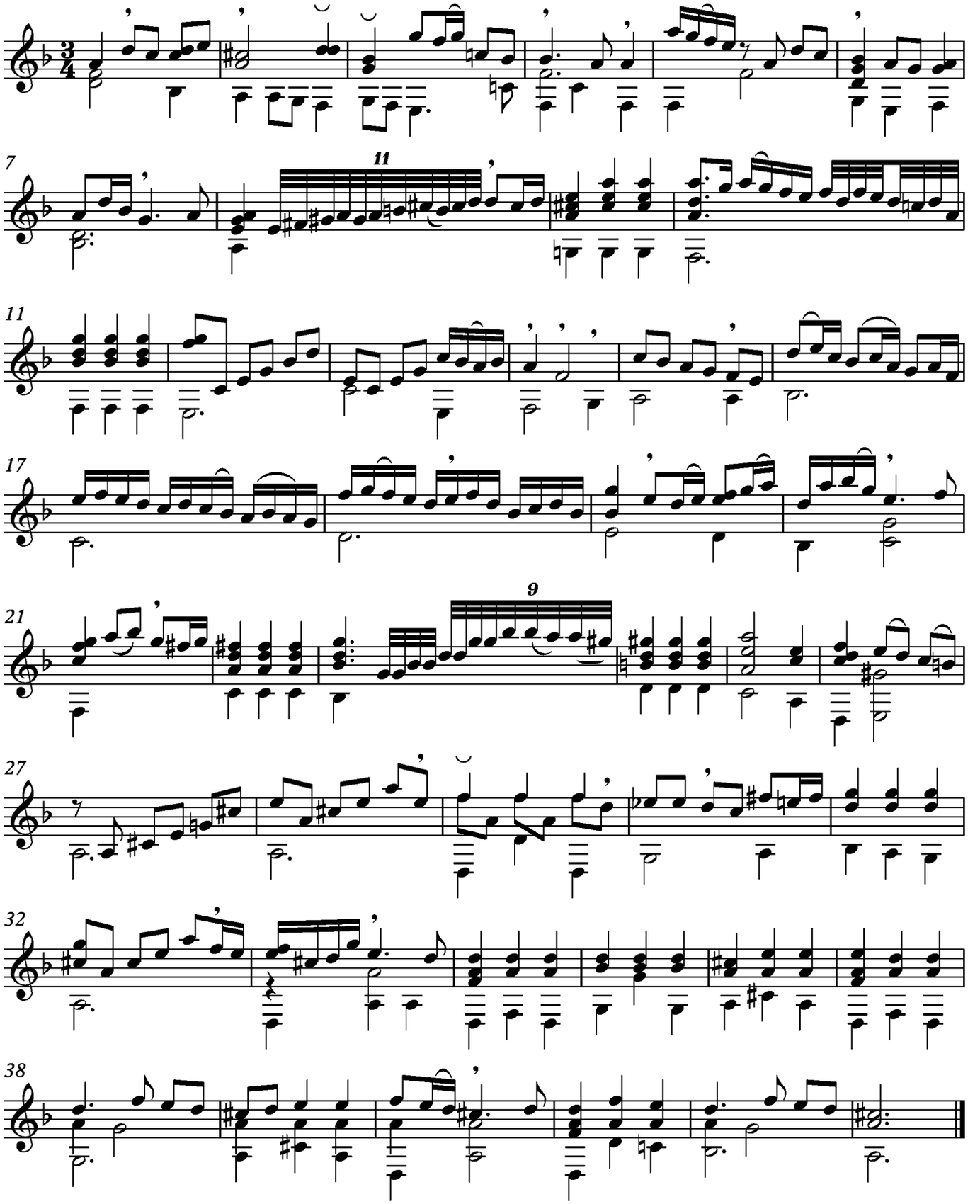


Suite X

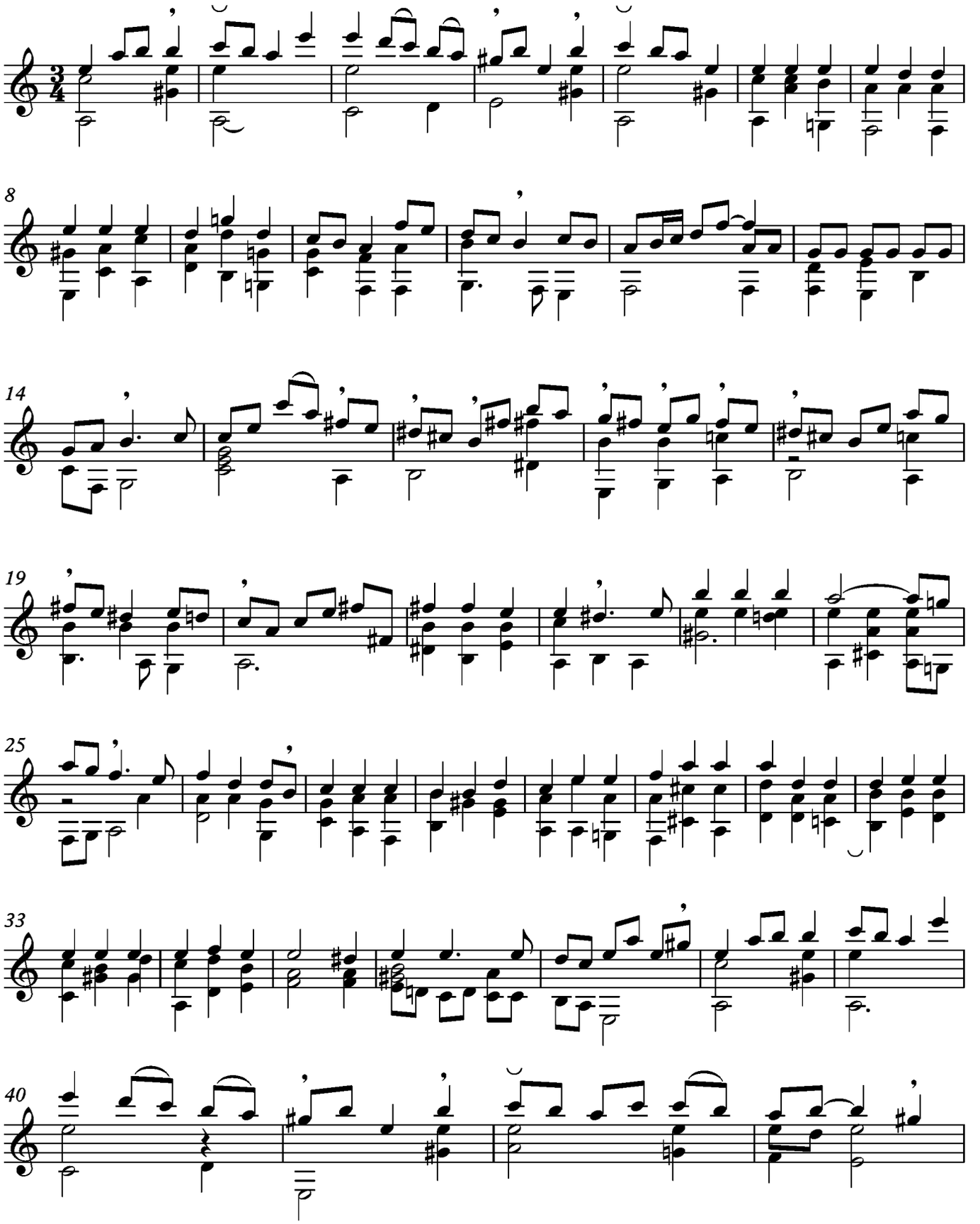
Adagio

Tono original Sol menor

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re



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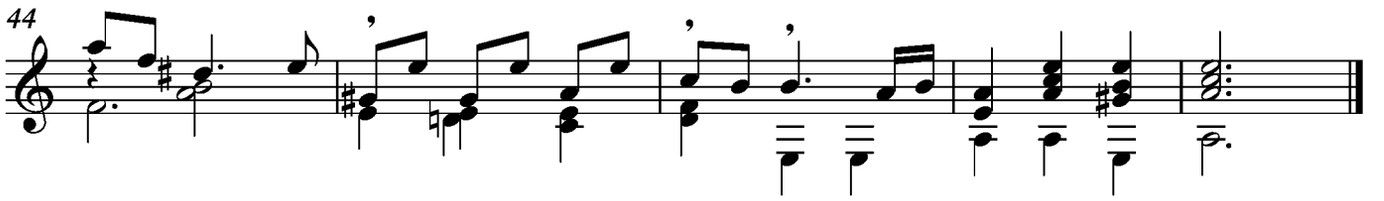

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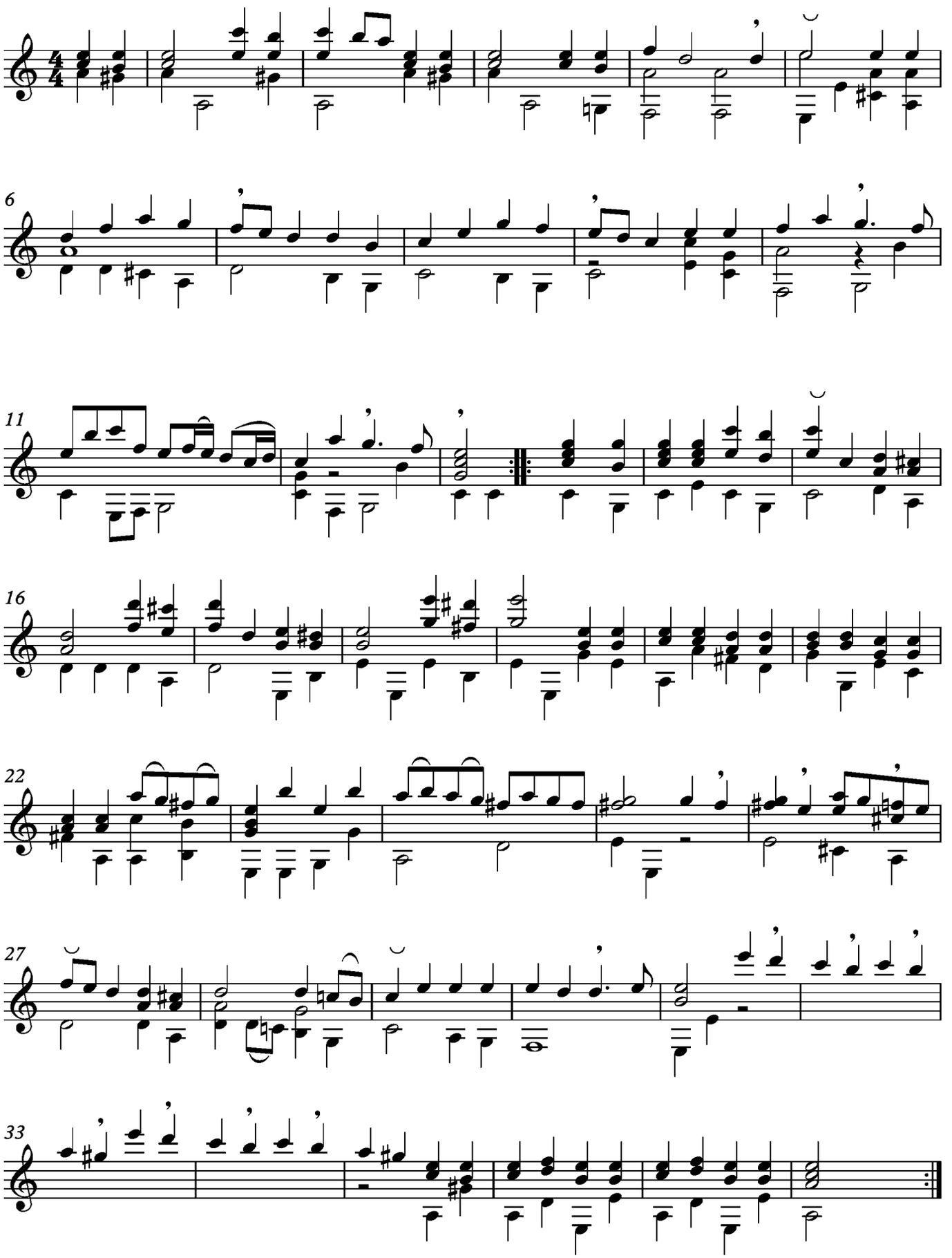
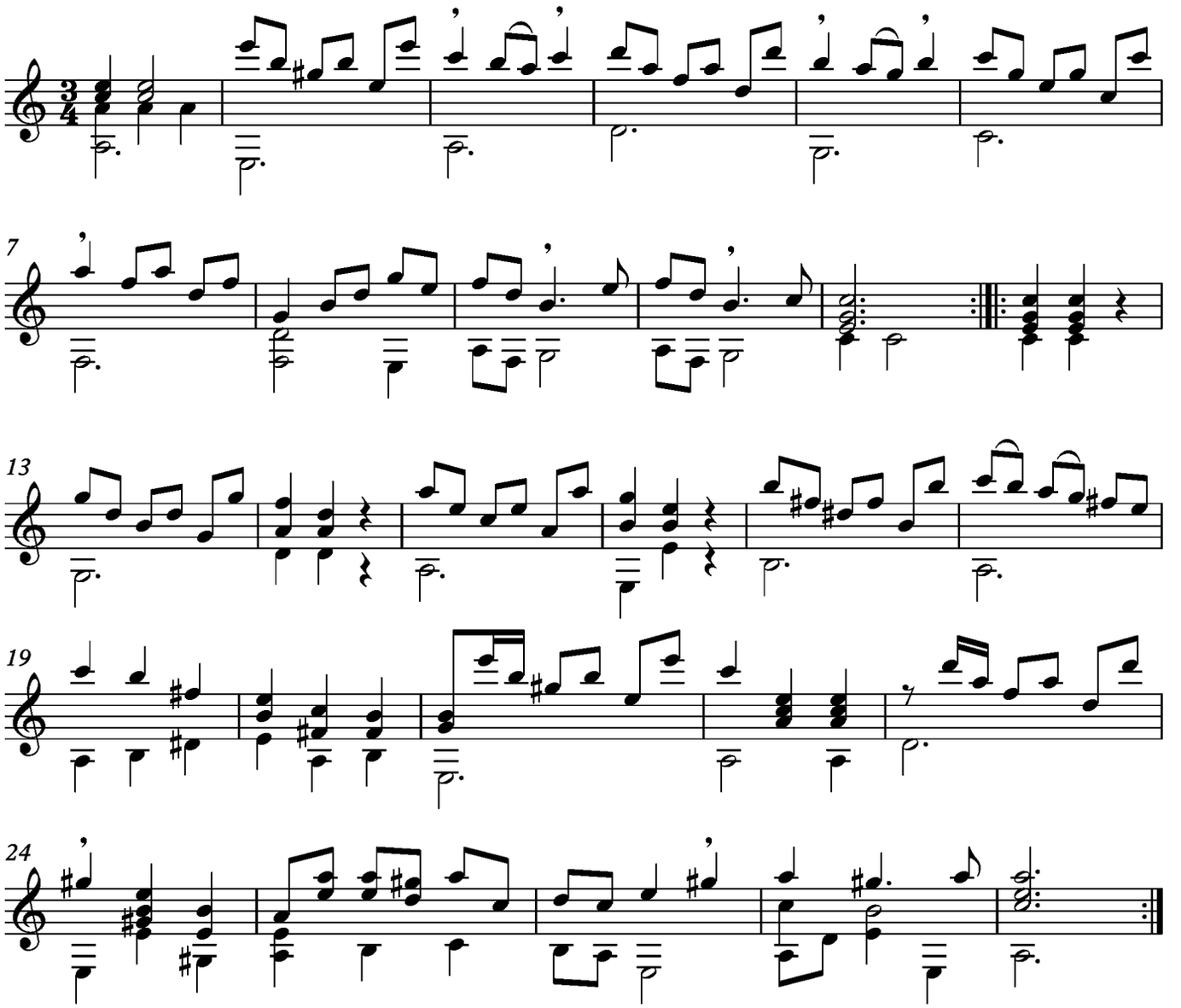


Sarabande



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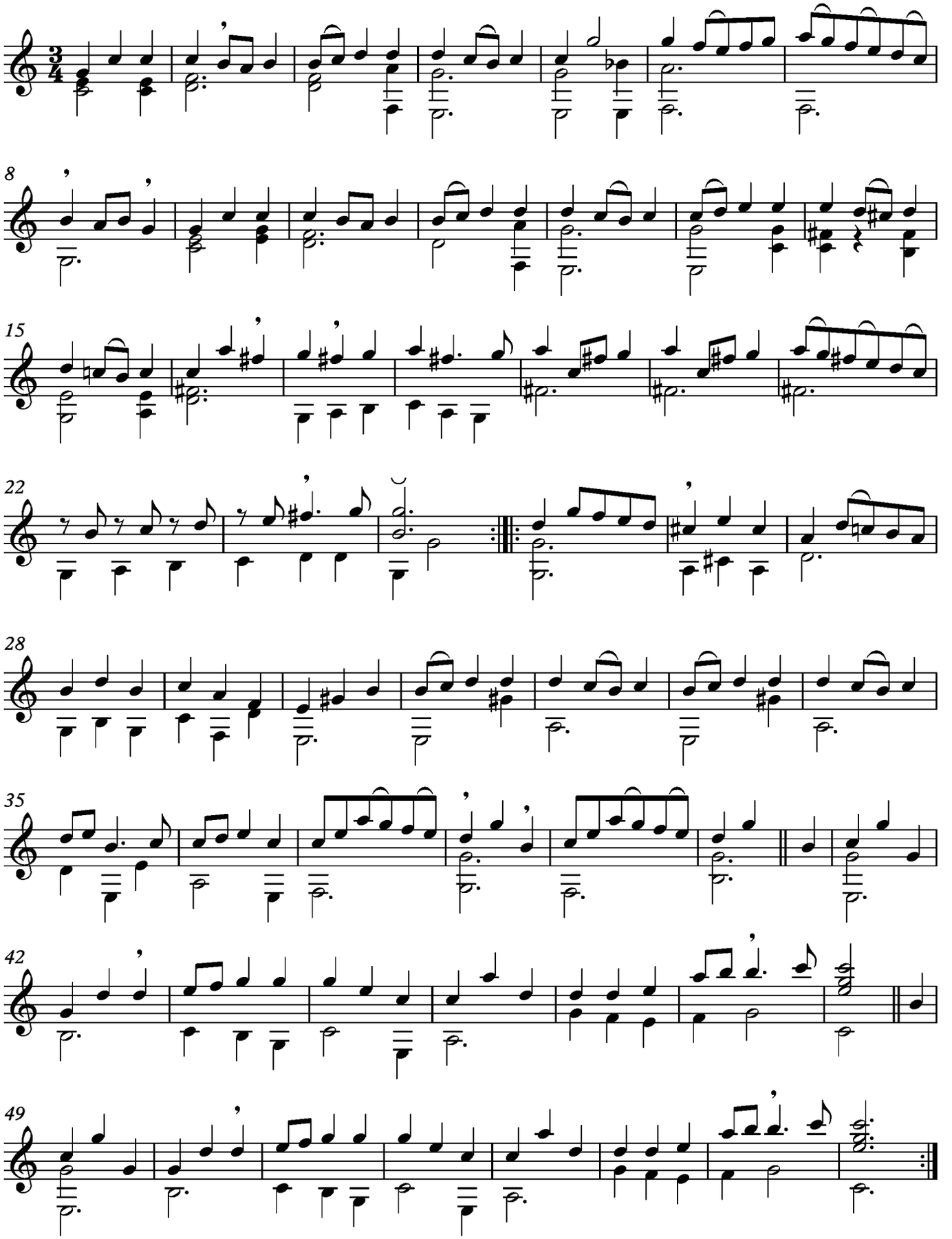

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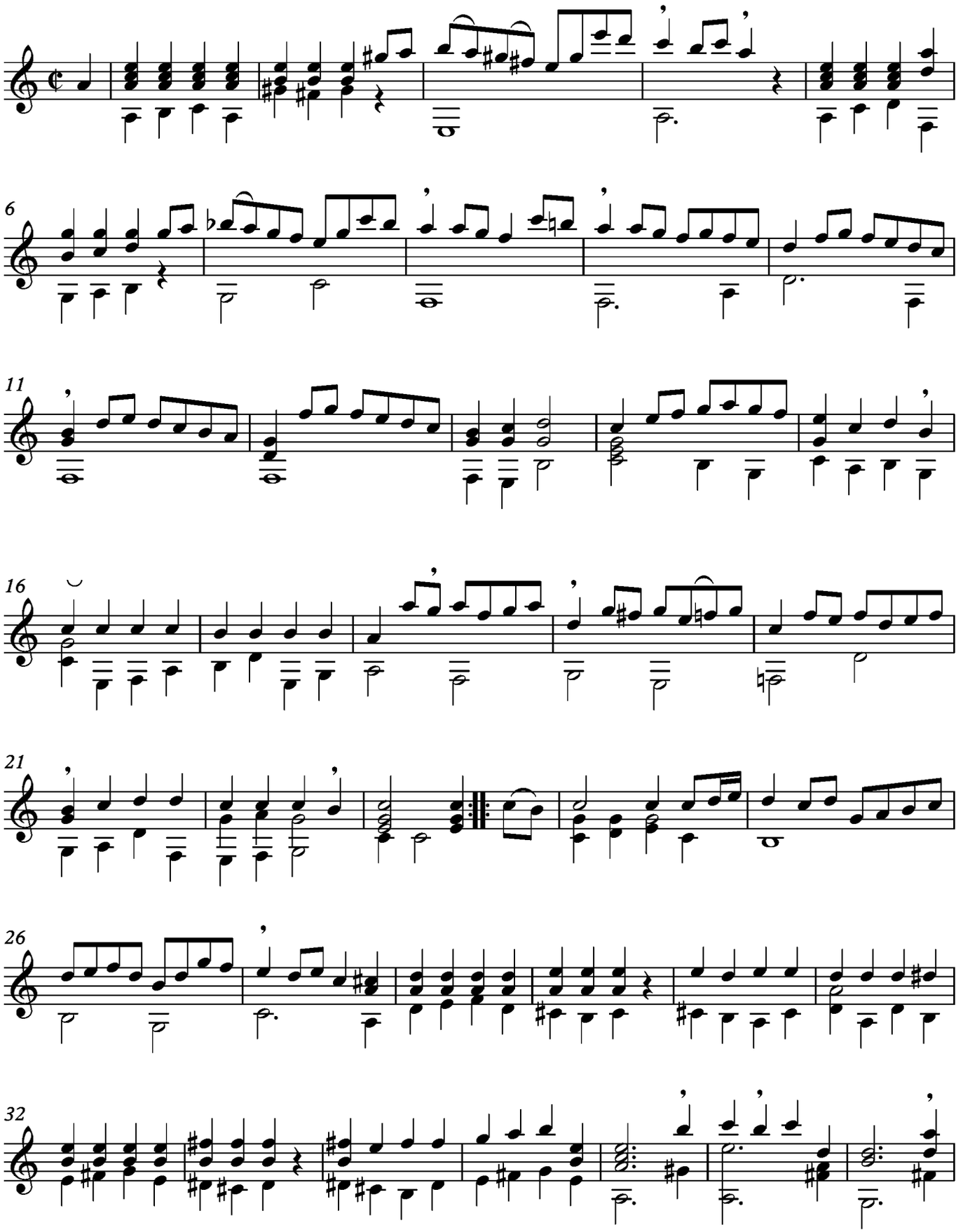

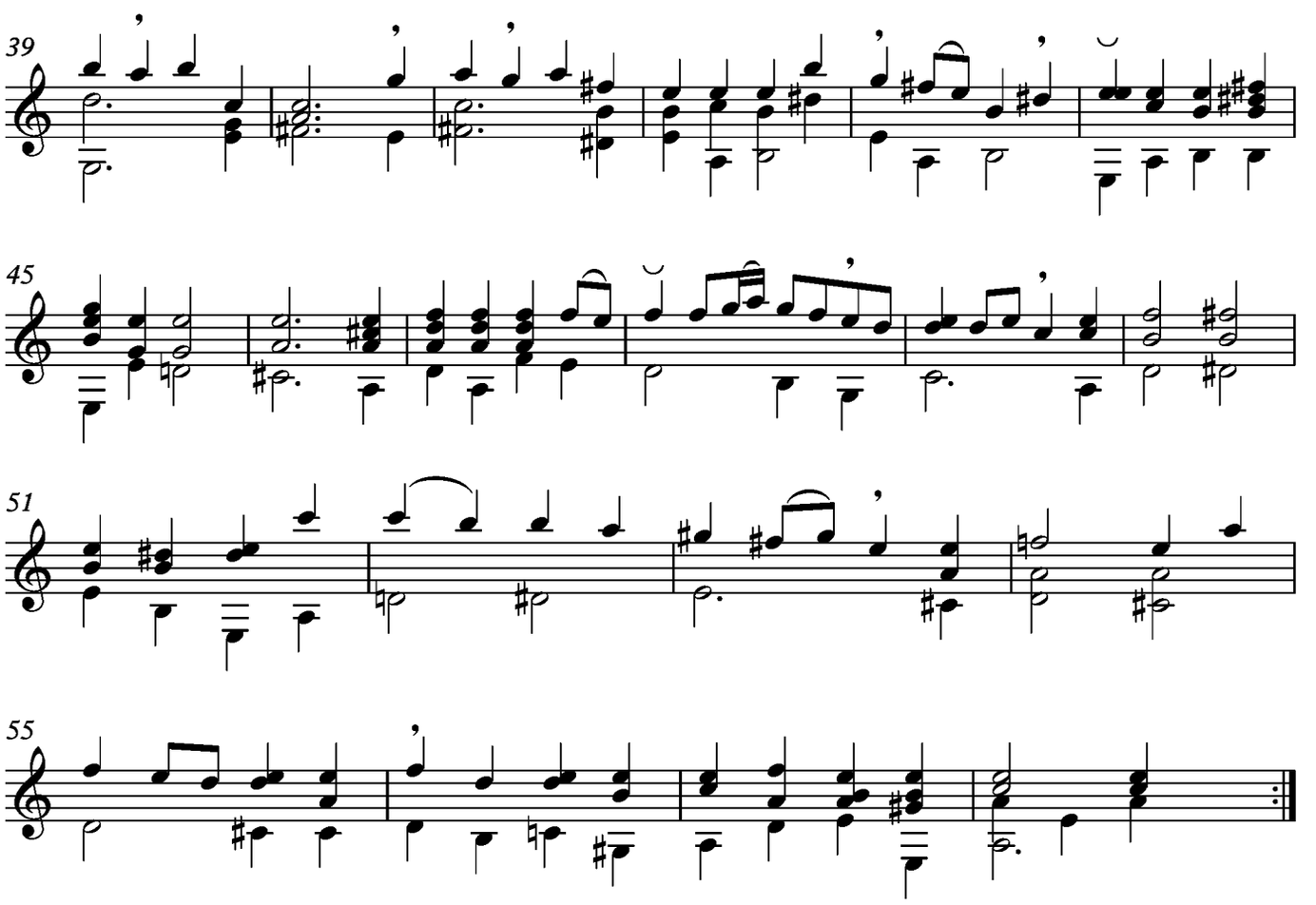
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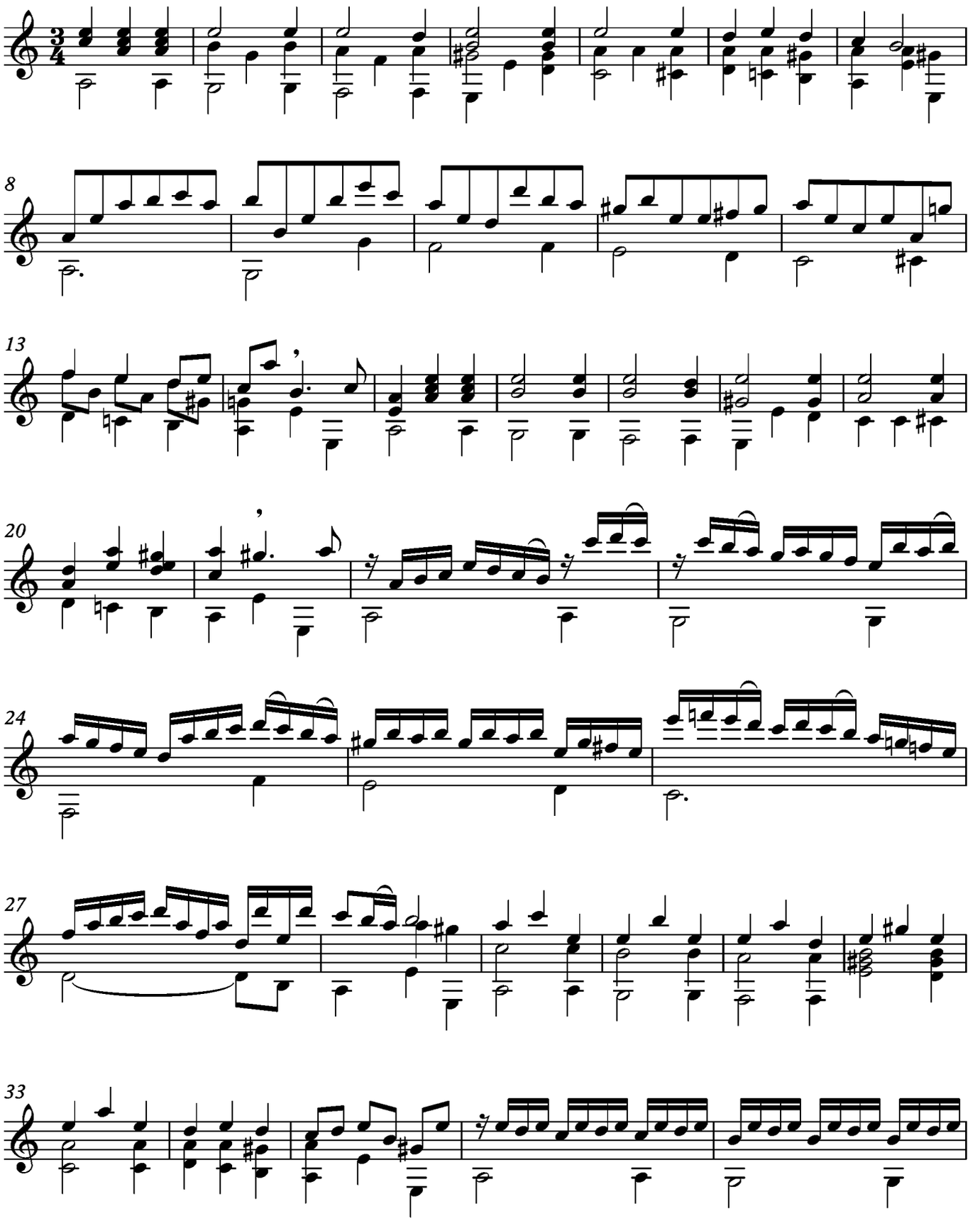

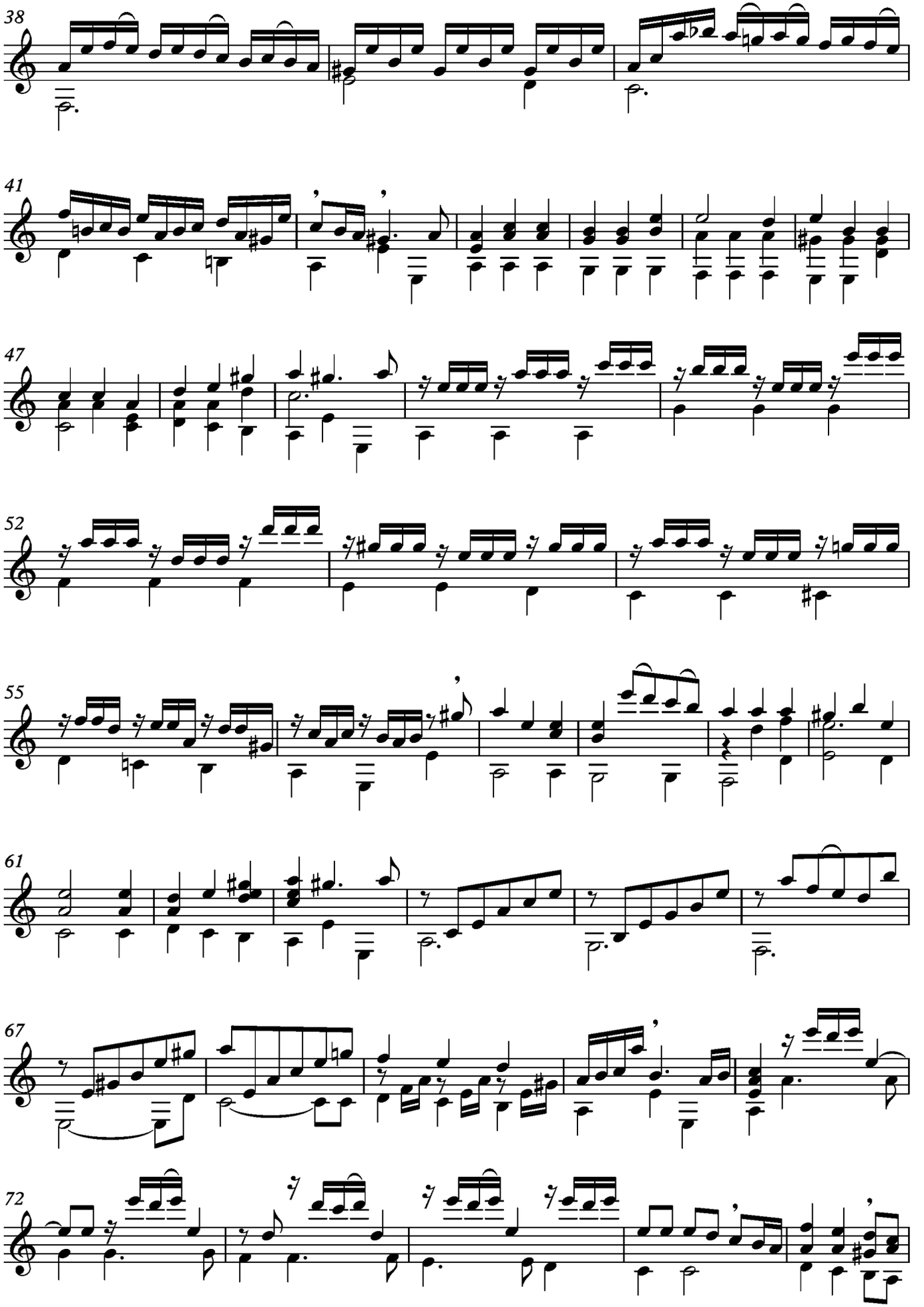
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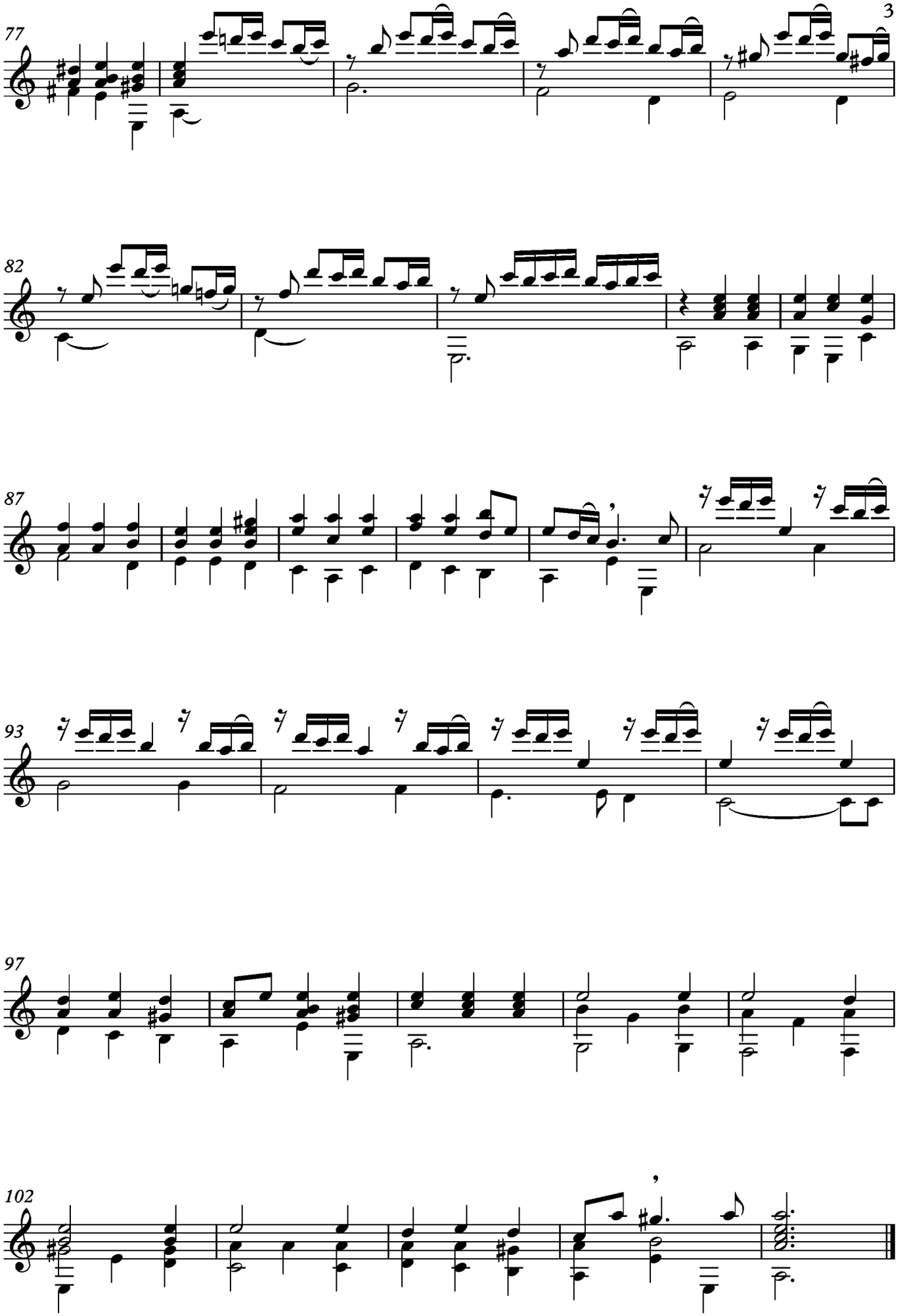
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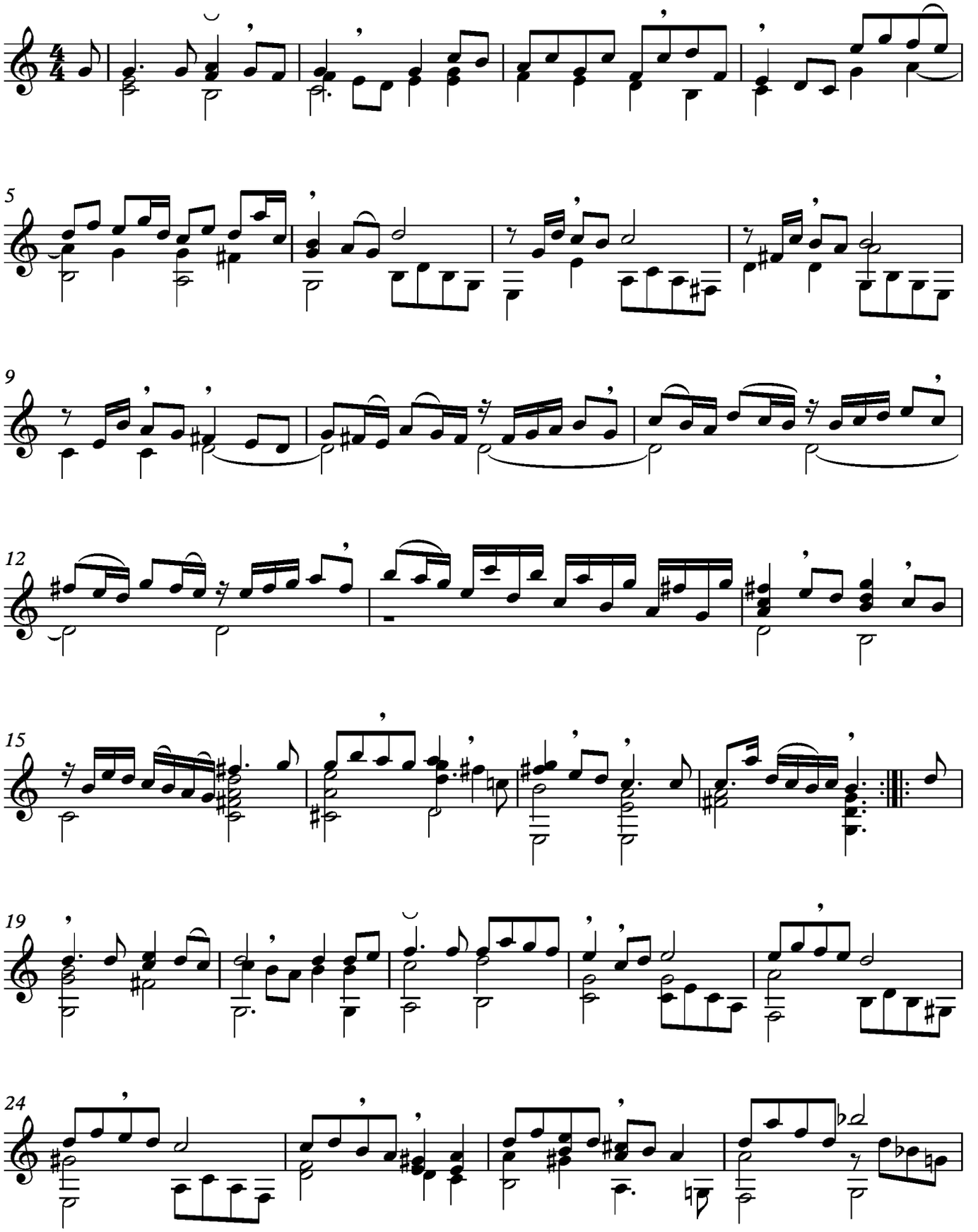
Suite XI

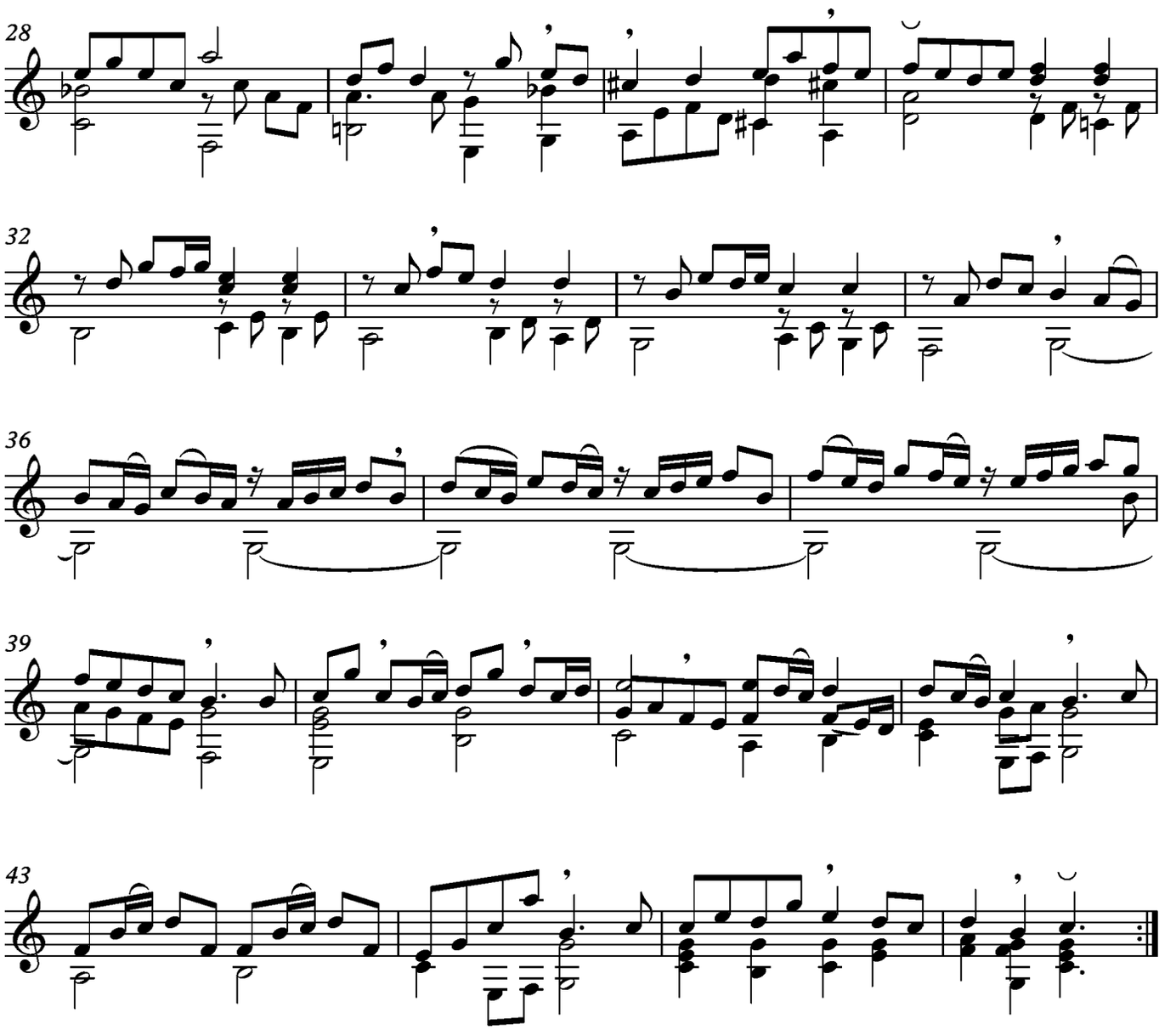
Allemande

Transcripción: Jonathan Galicia

tono original Si bemol

Sylvius Leopold Weiss

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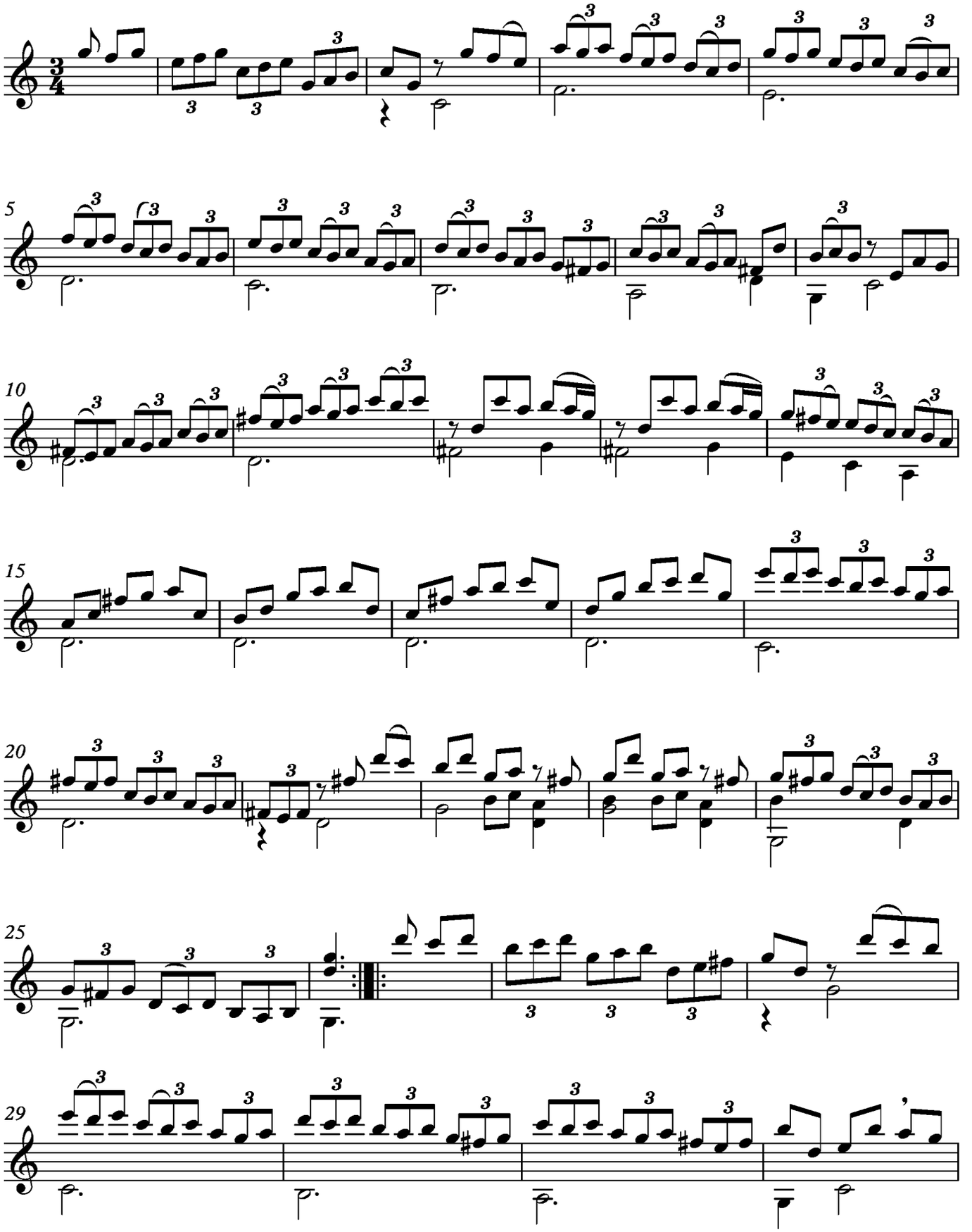
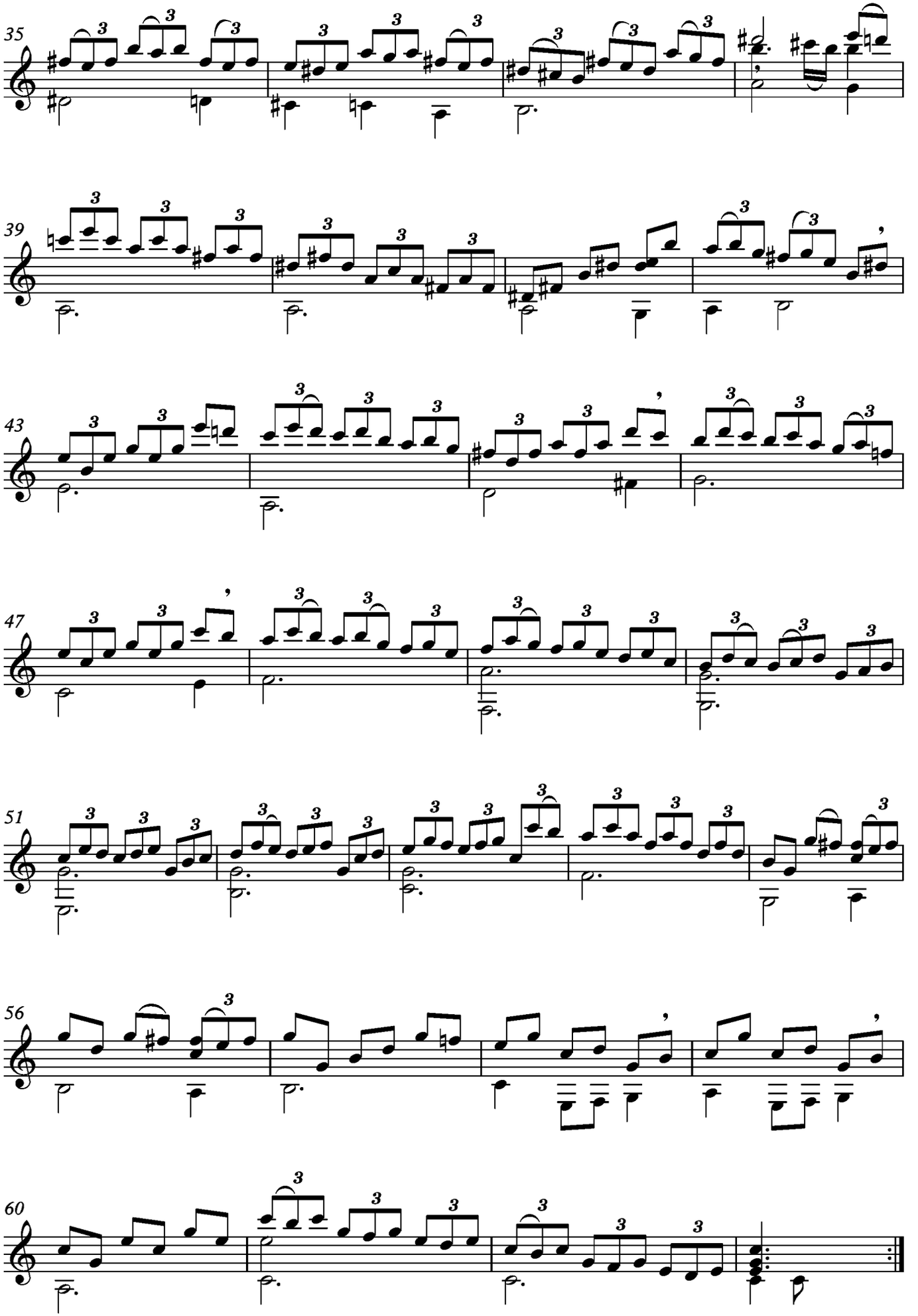
Courante

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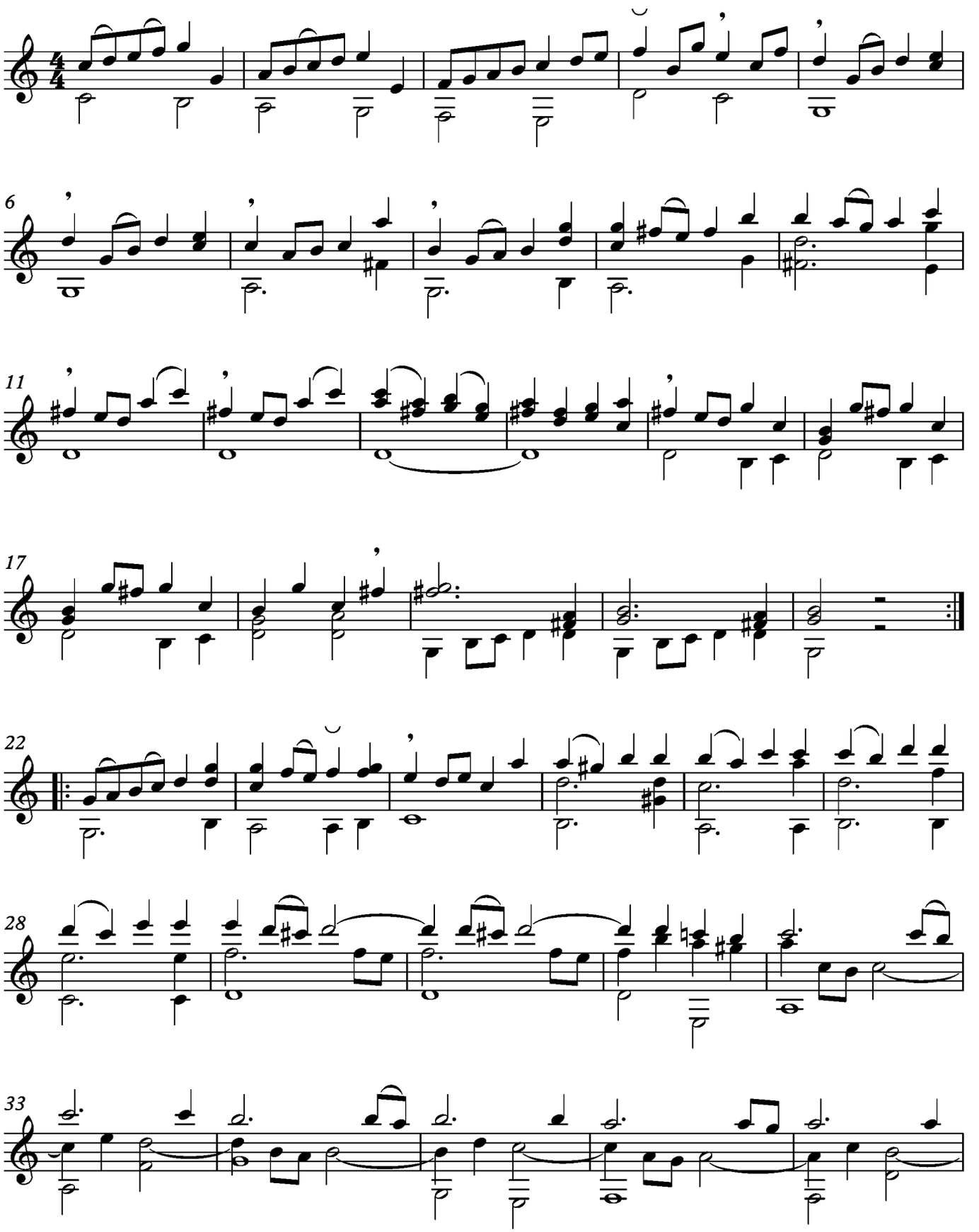

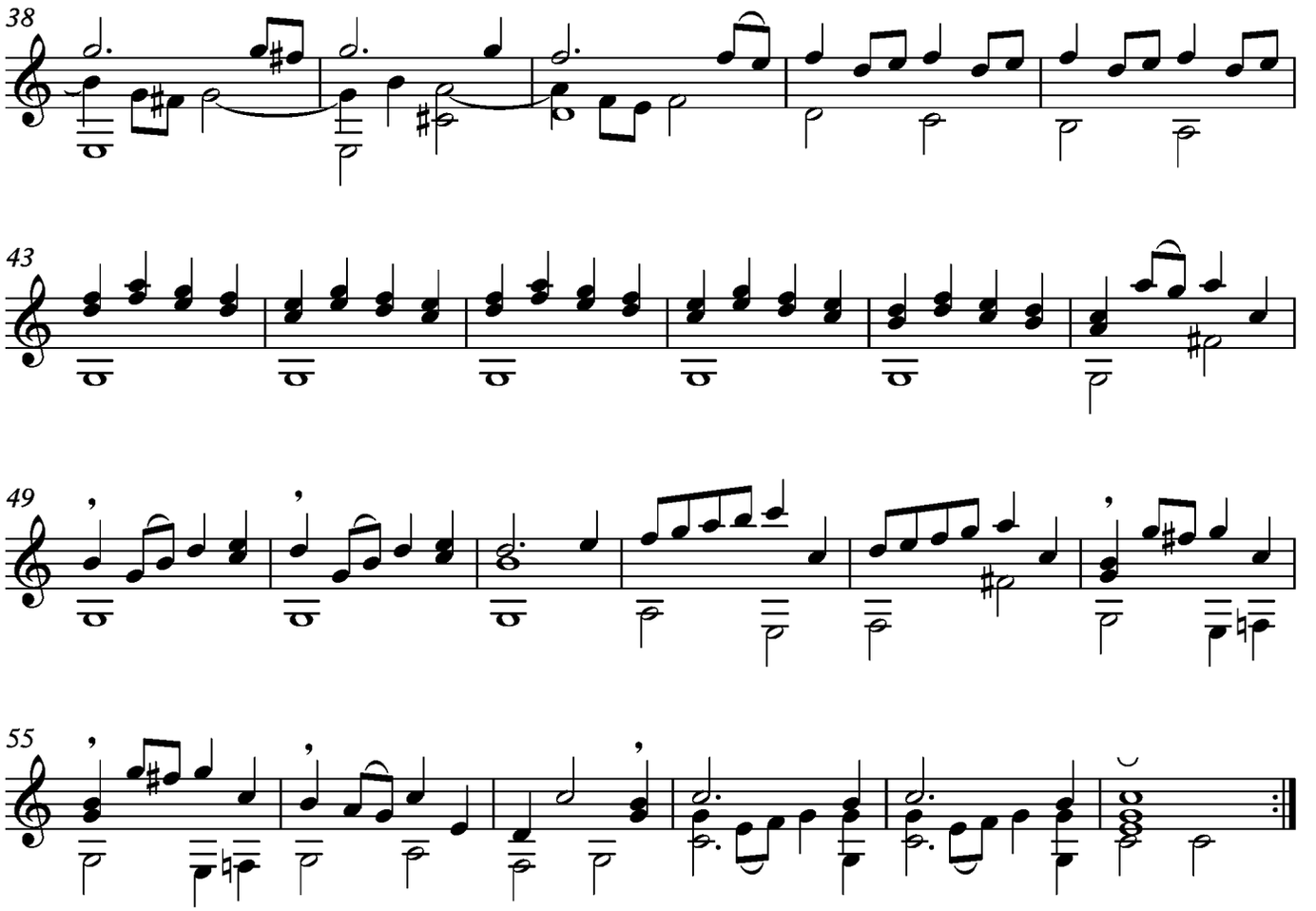
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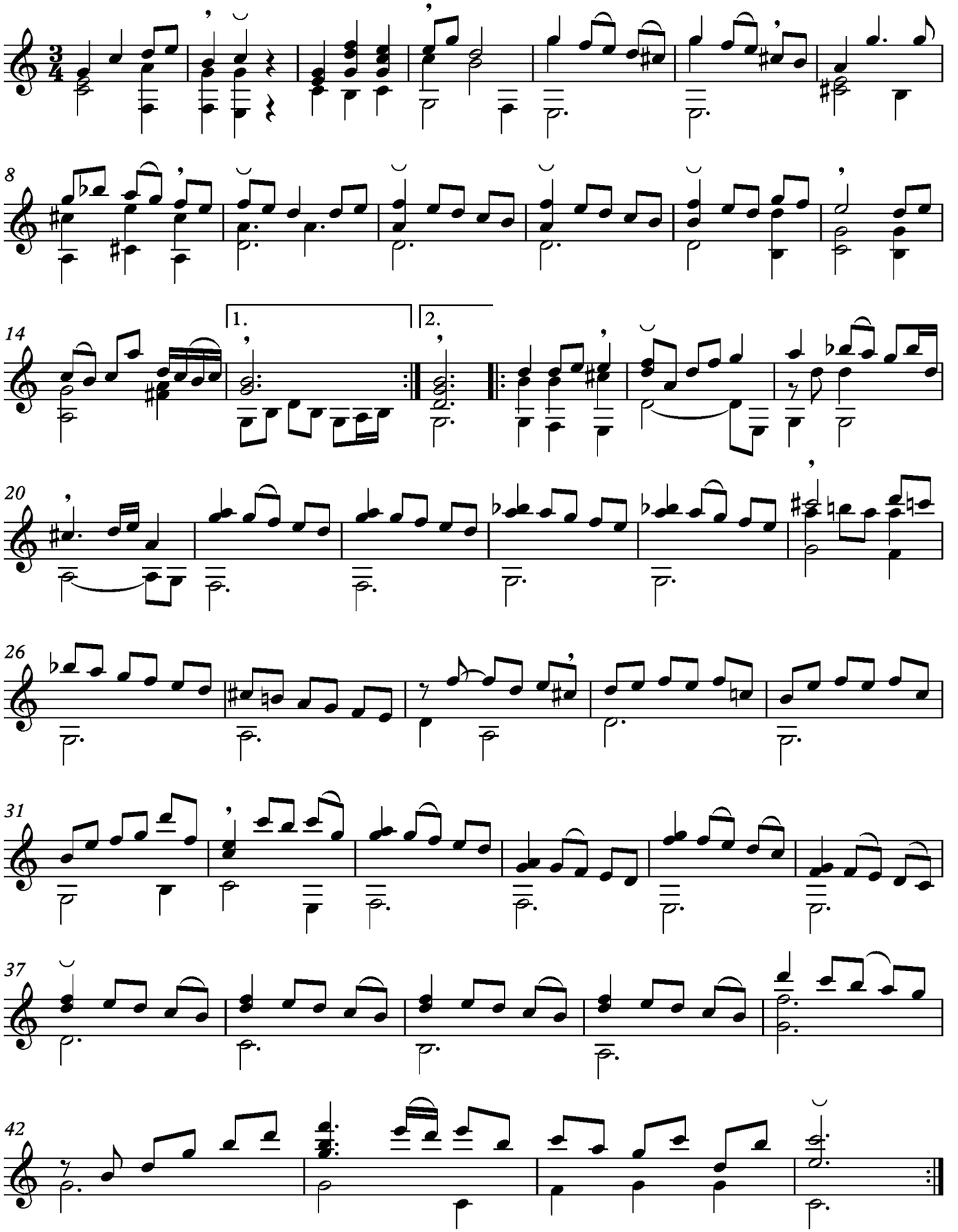
Sarabande



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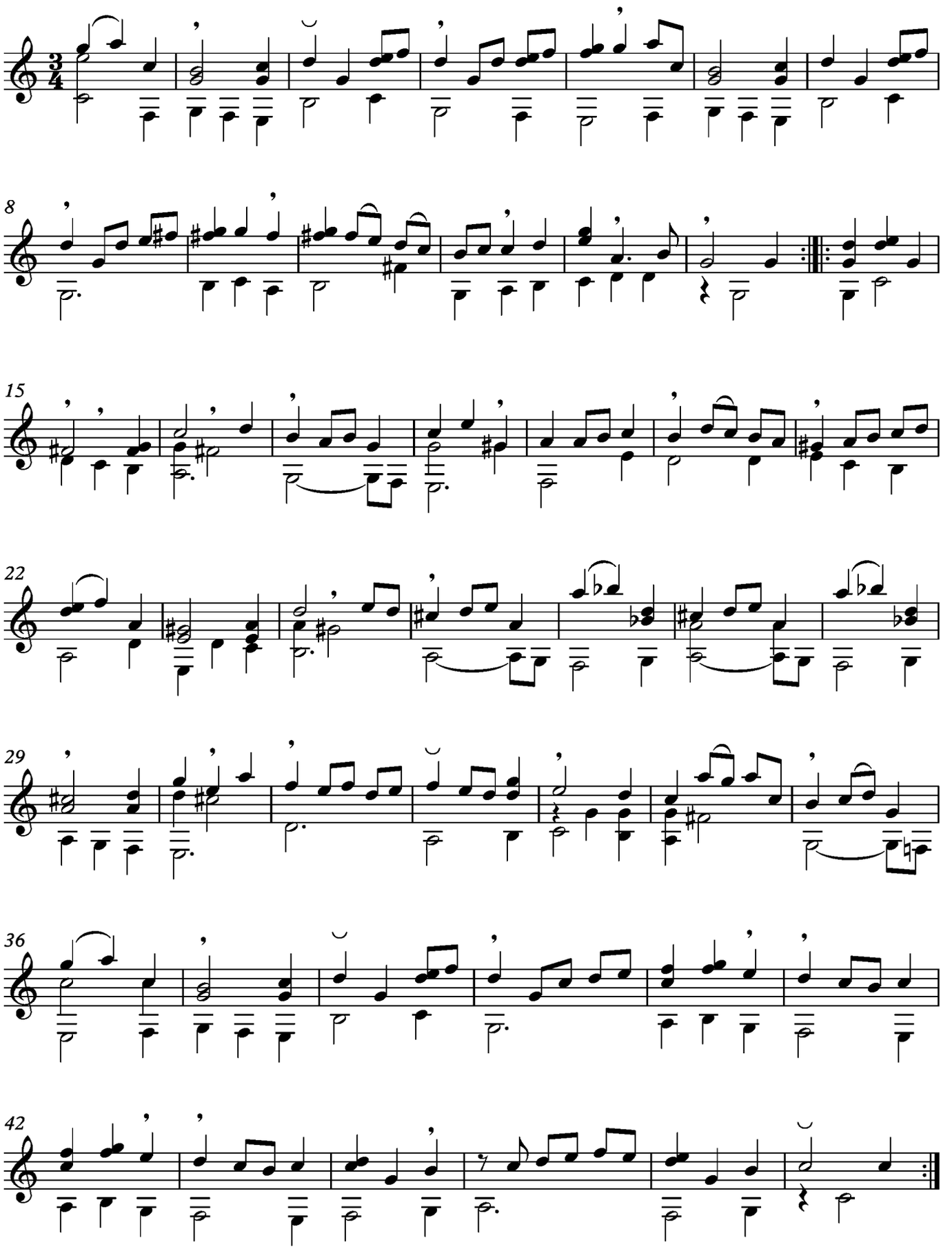

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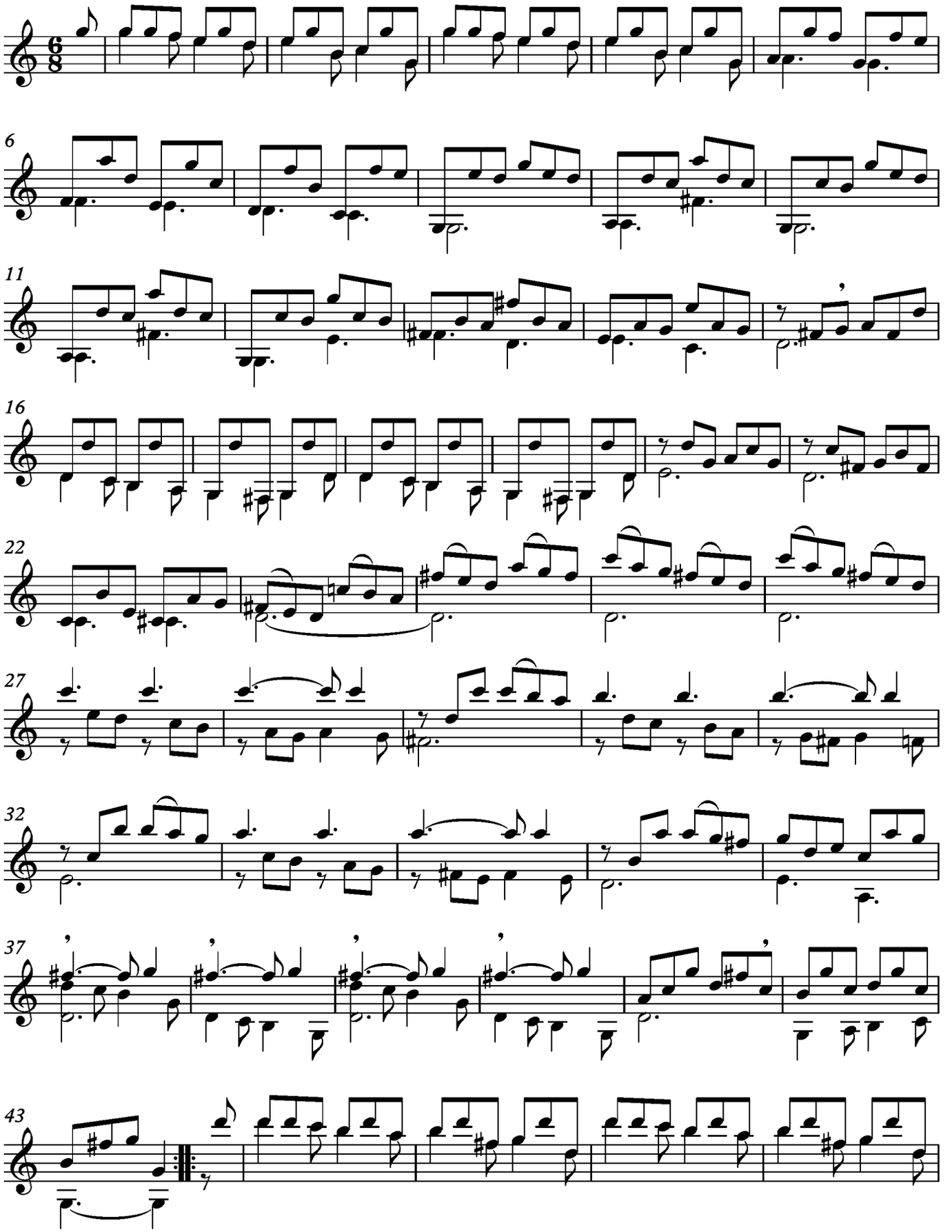

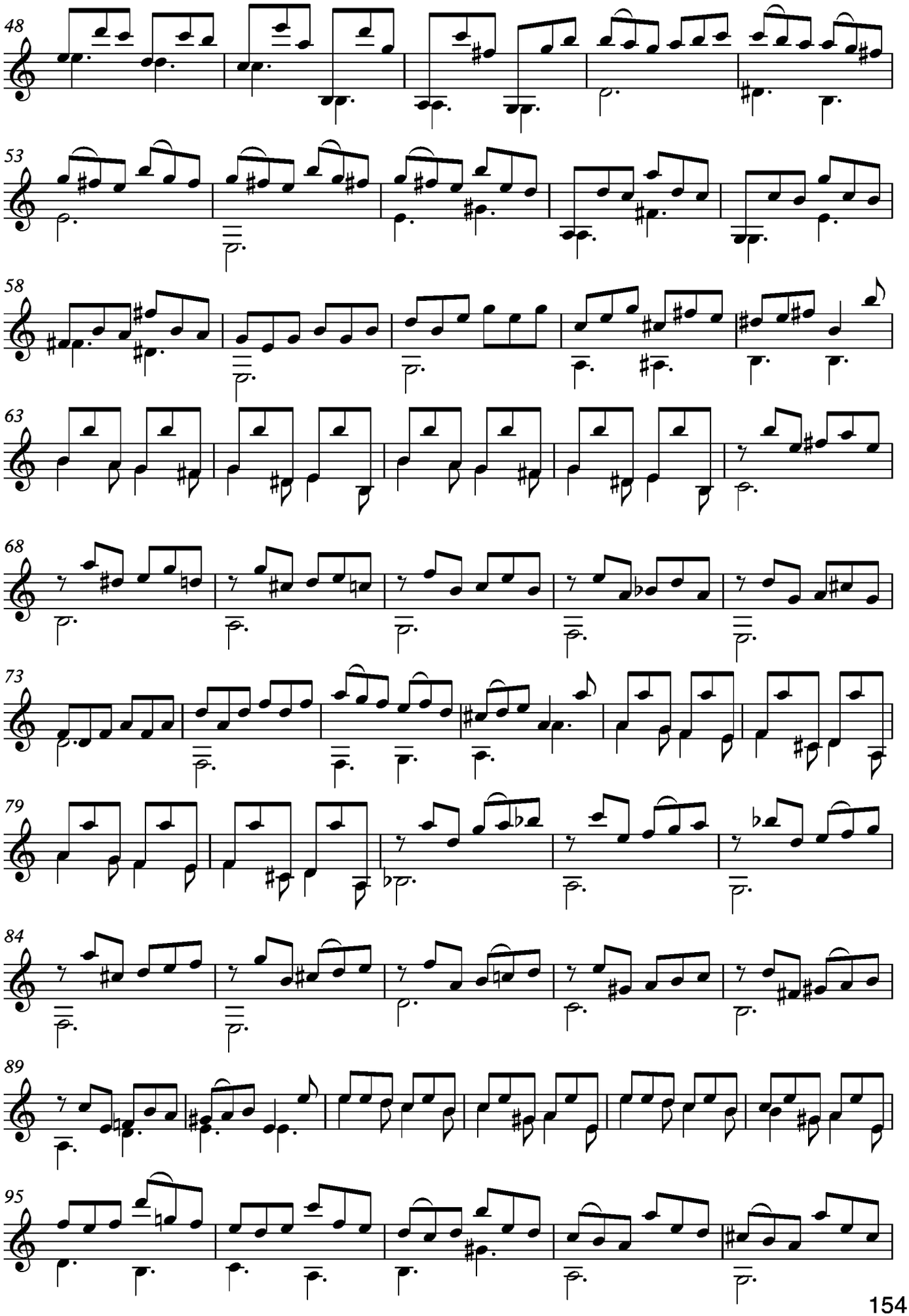
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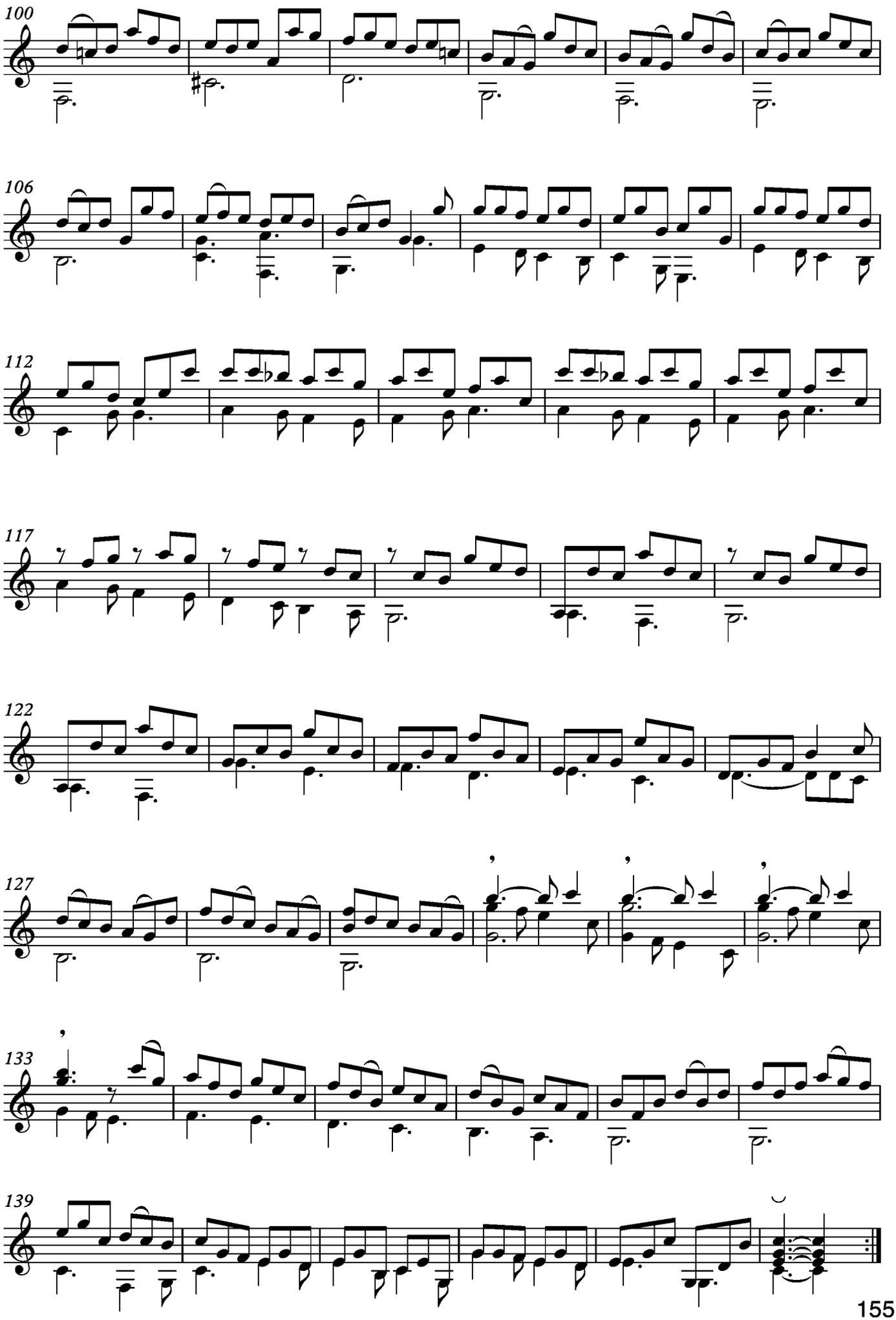
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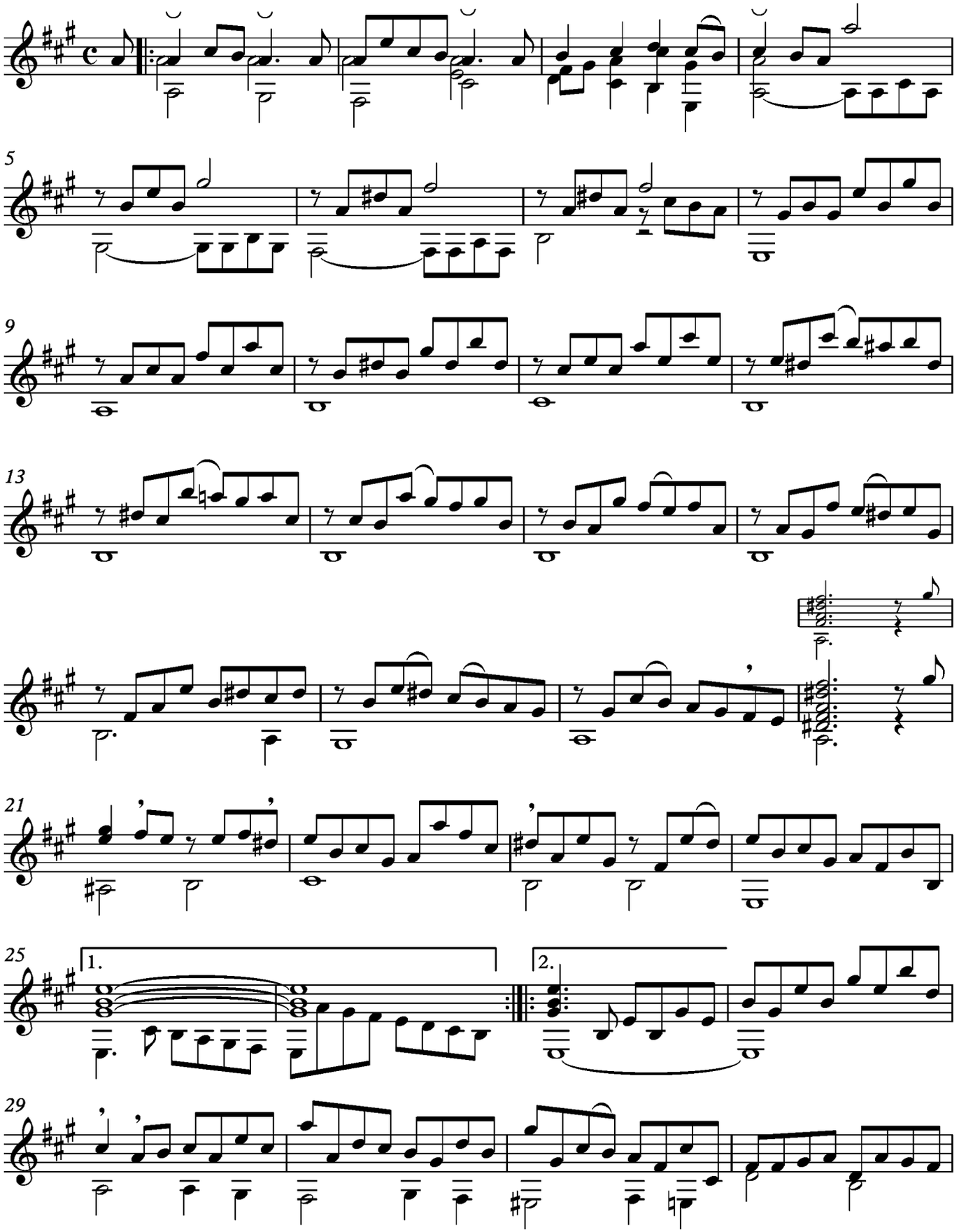
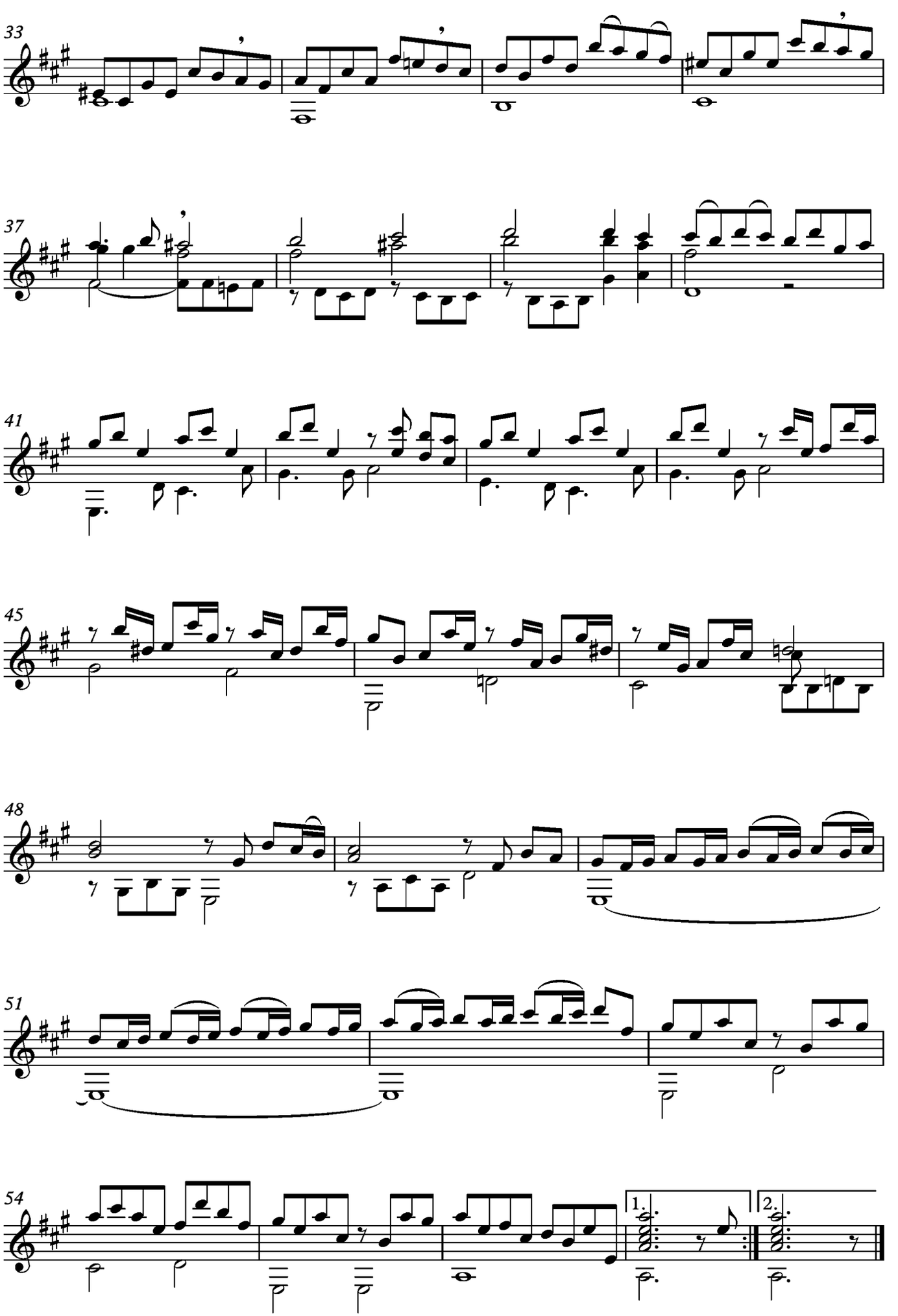
Suite XII

Allemande

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

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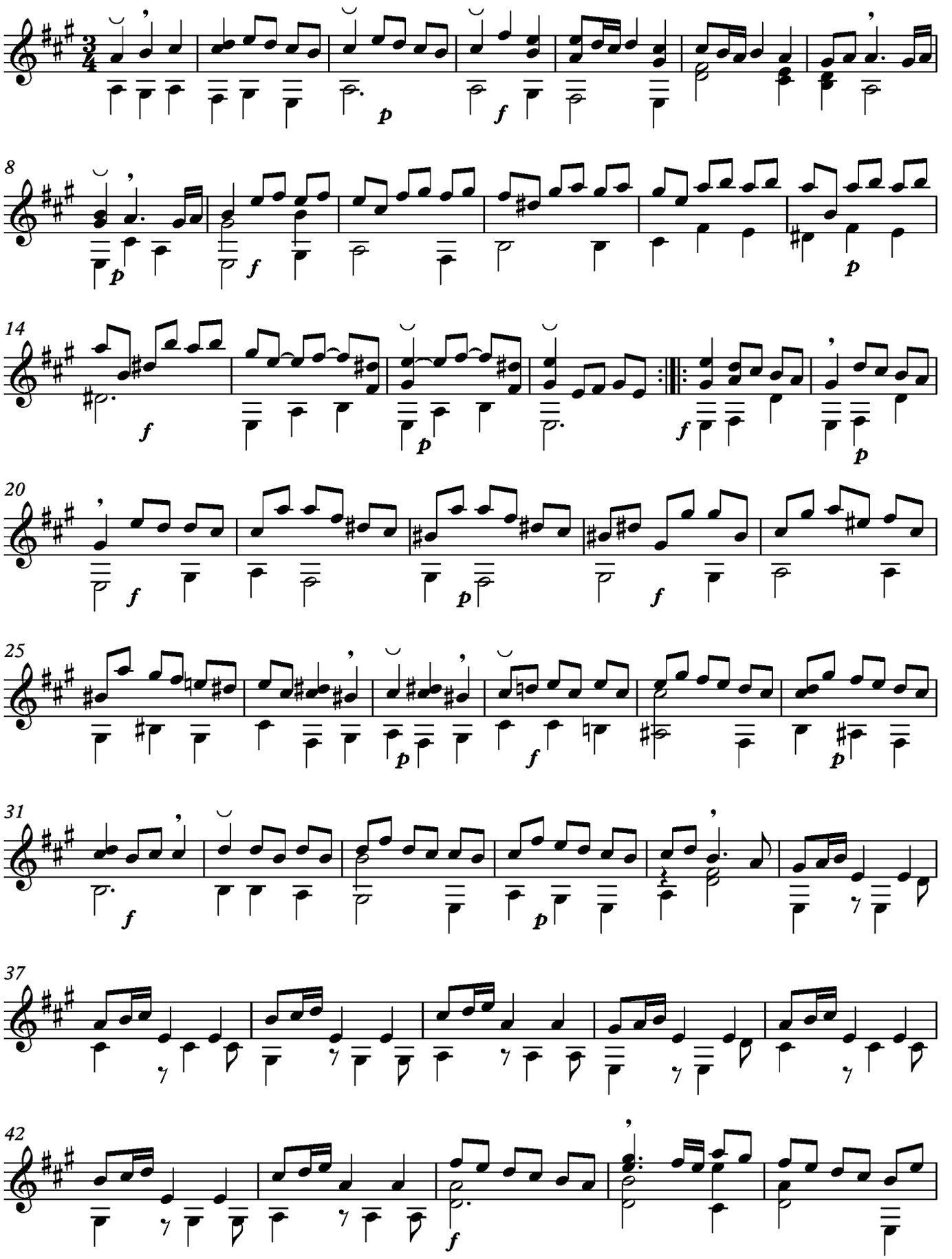
Air en echo

Largo



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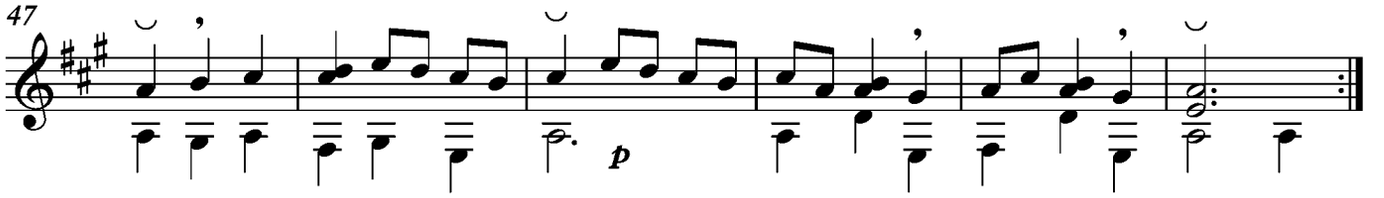

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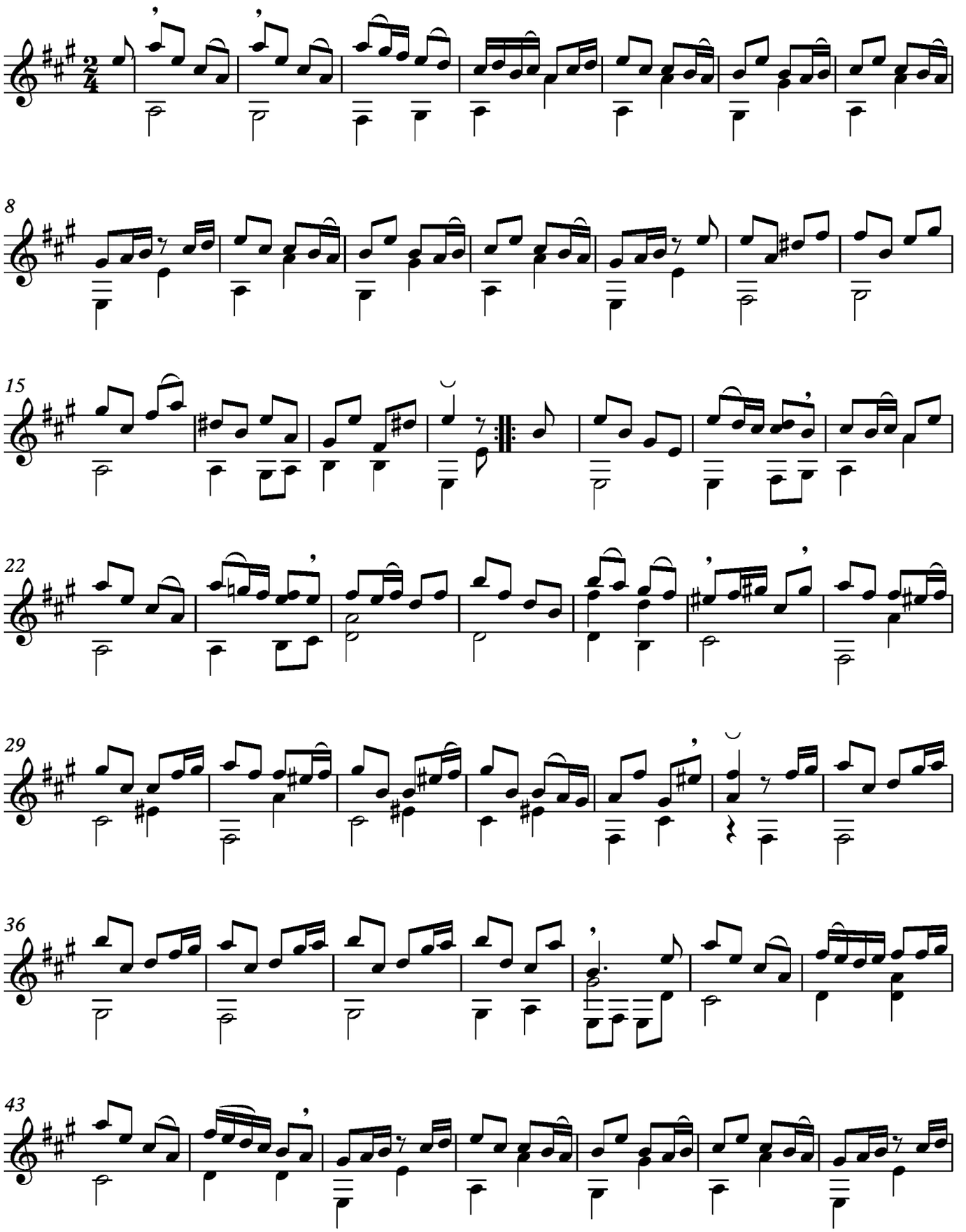

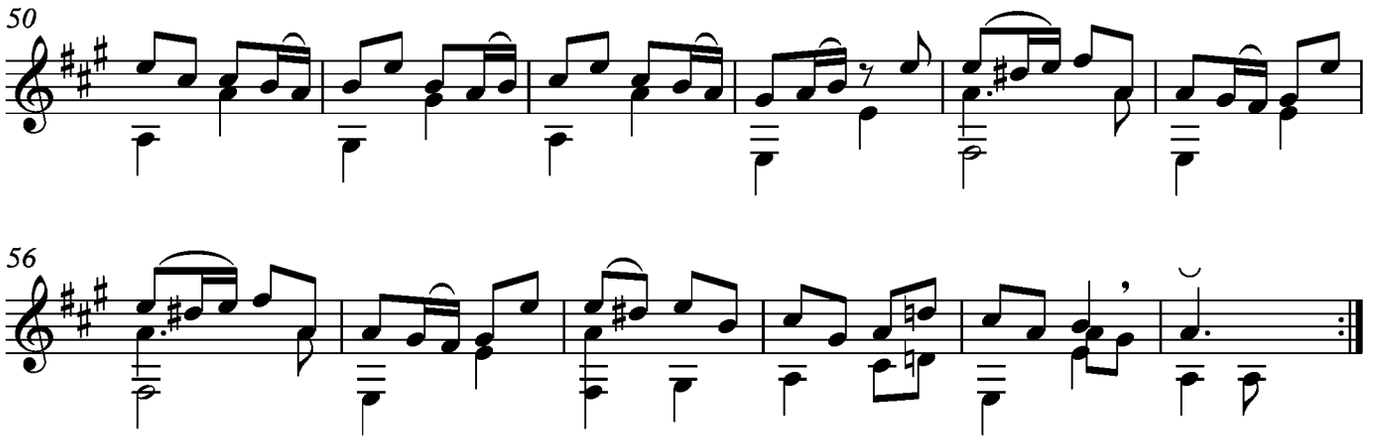
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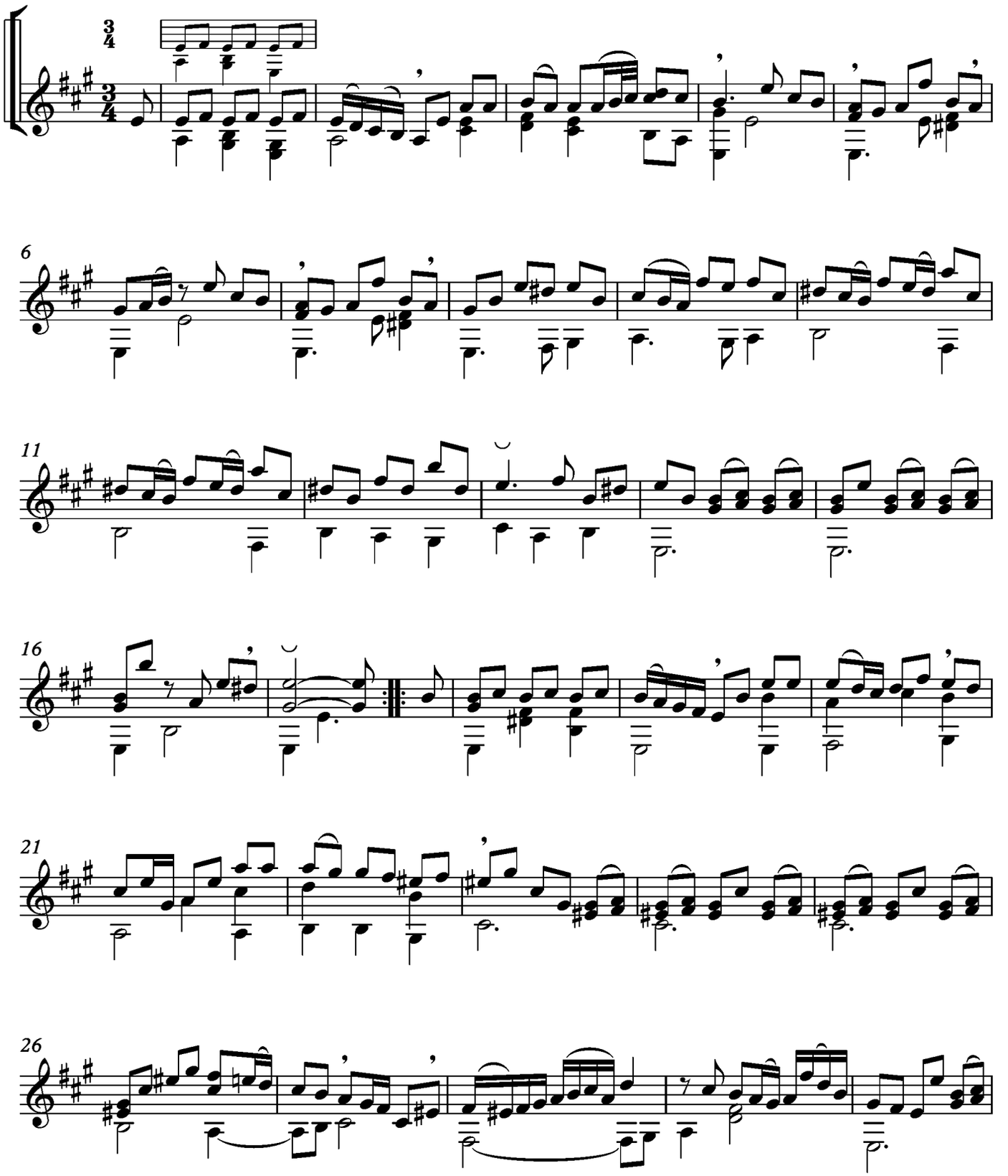
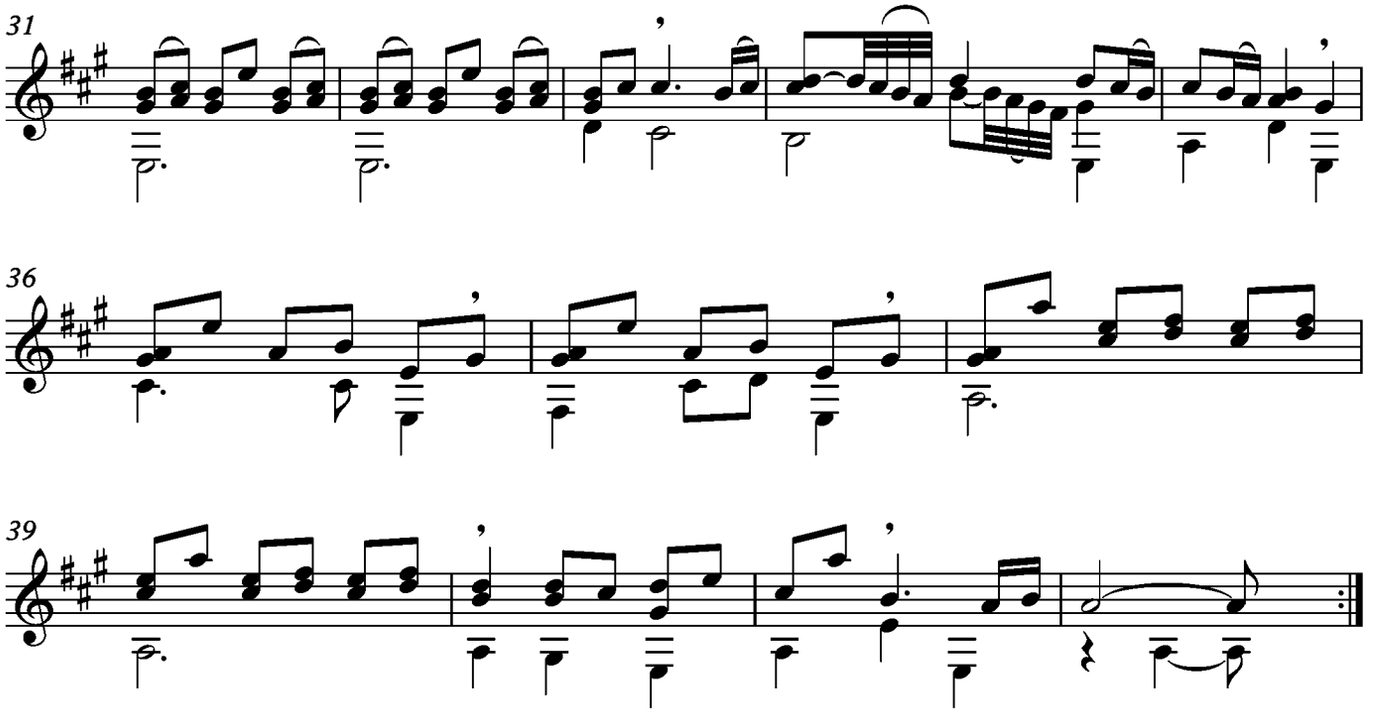
Sarabande

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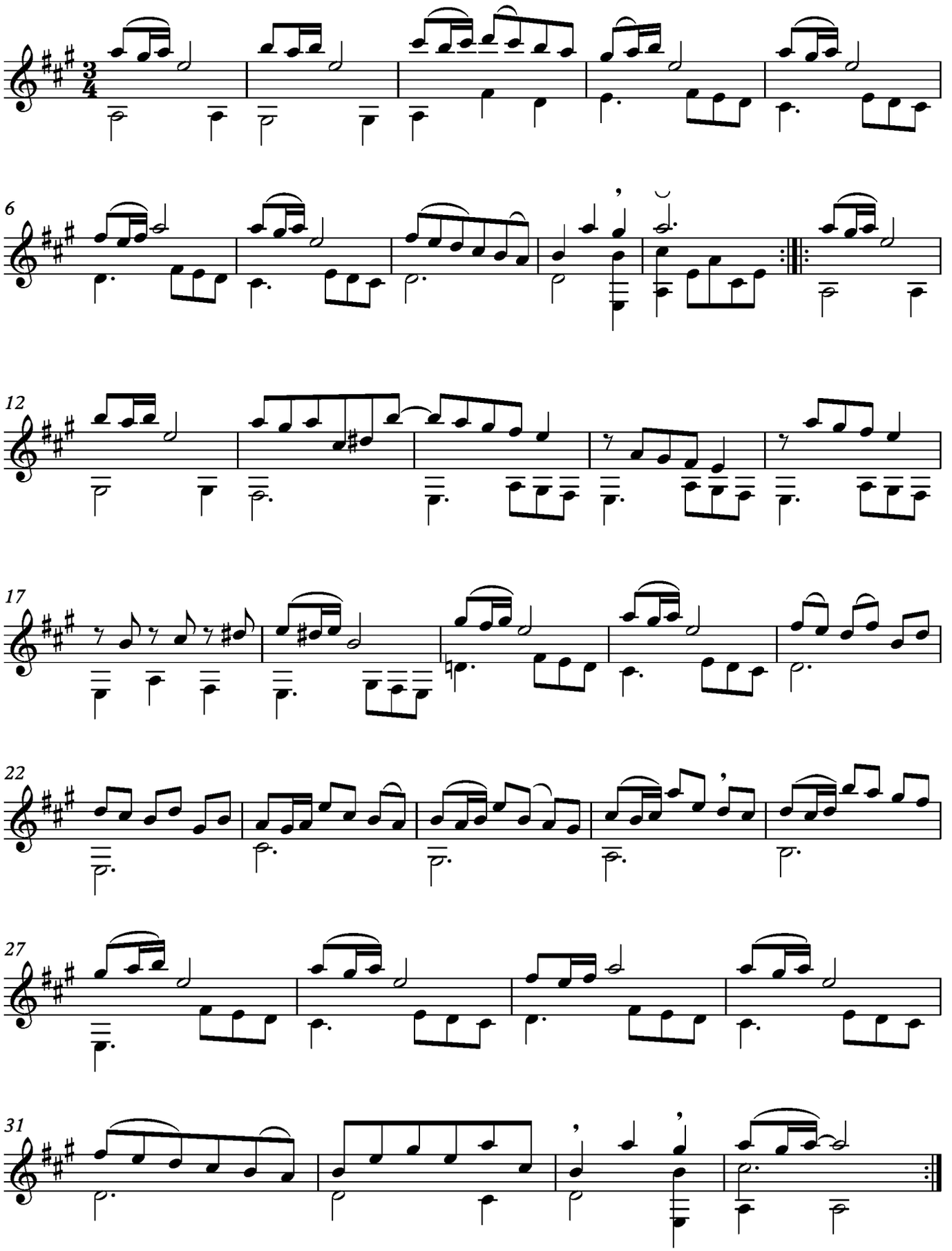
Menuet



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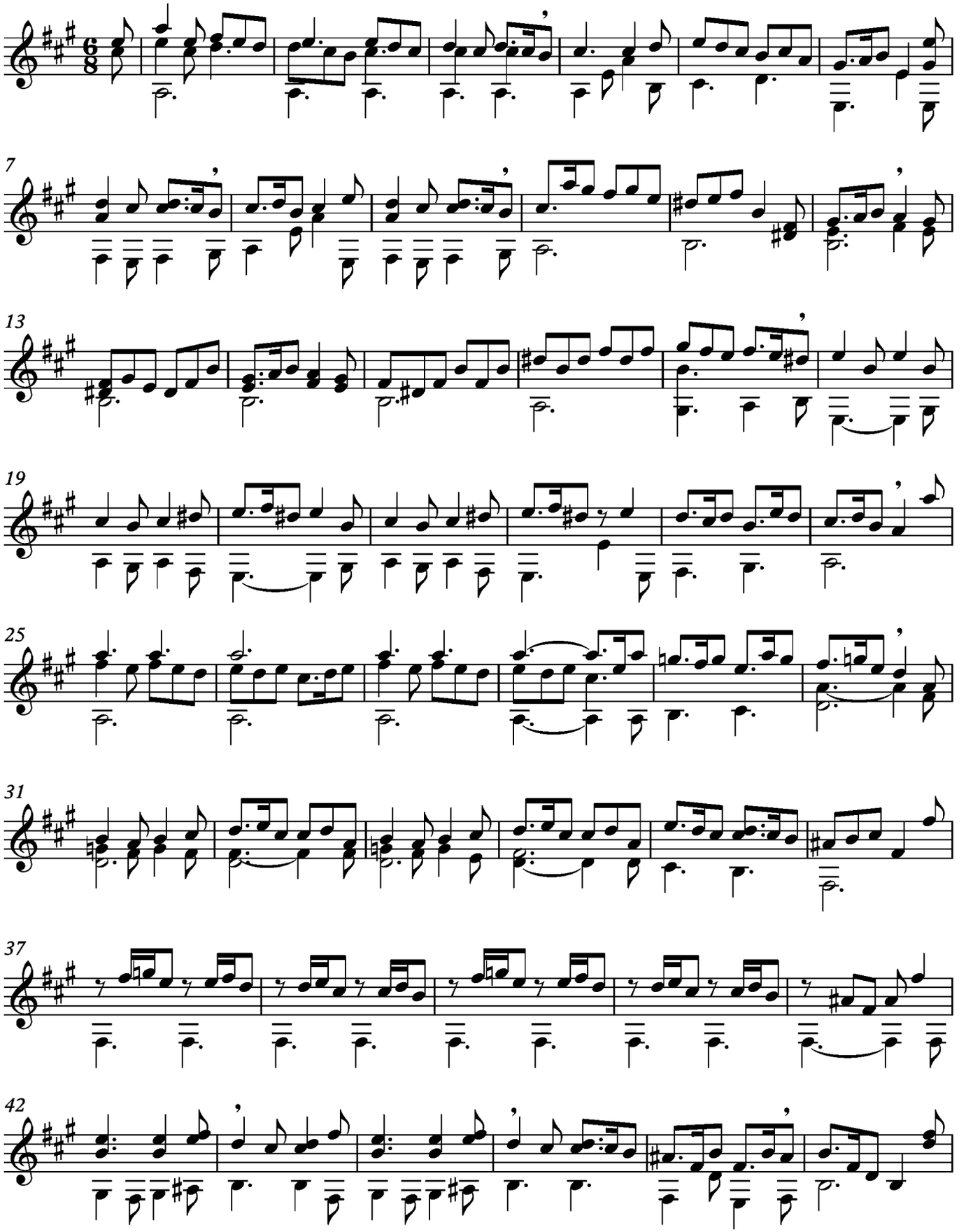

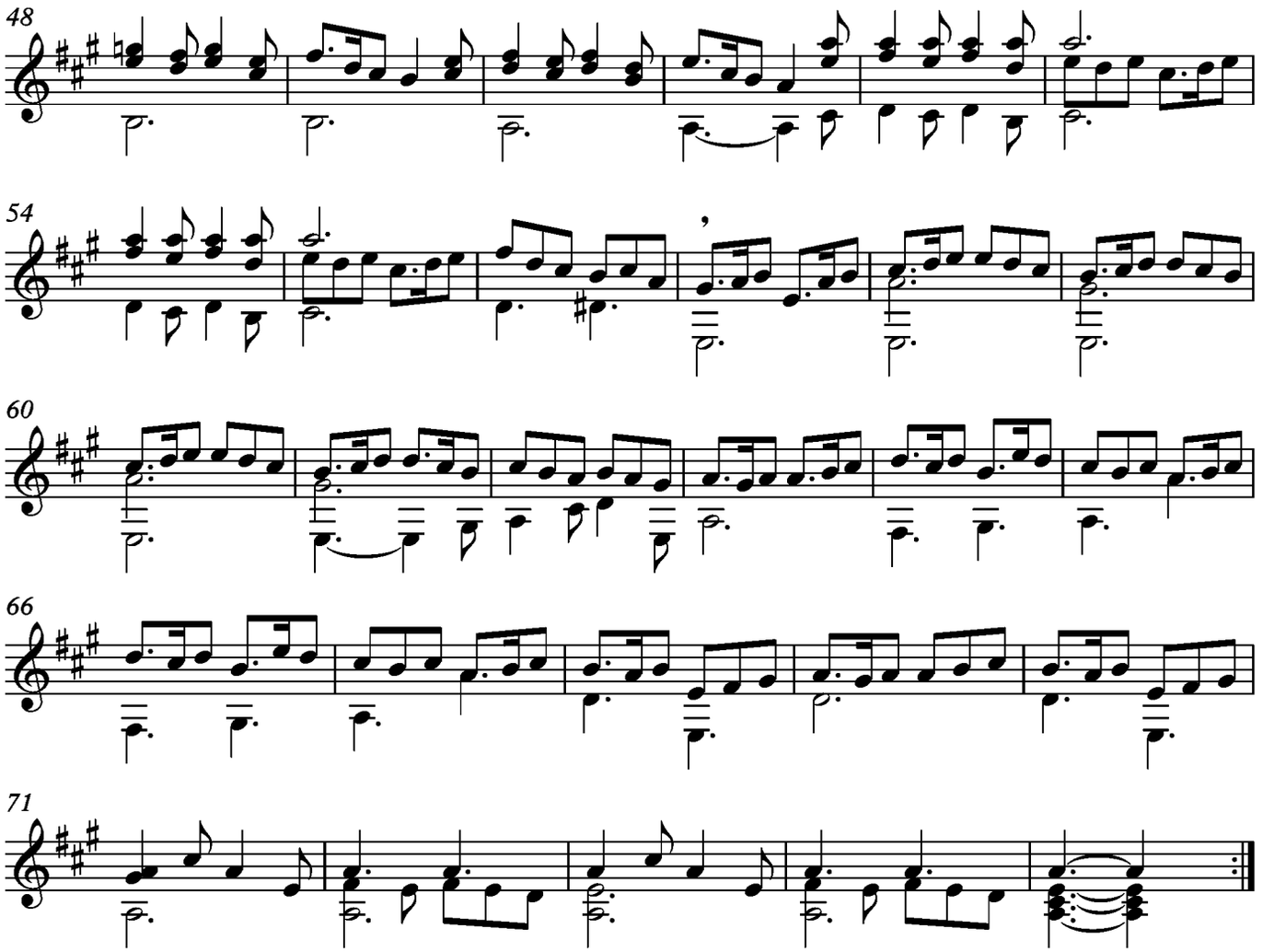
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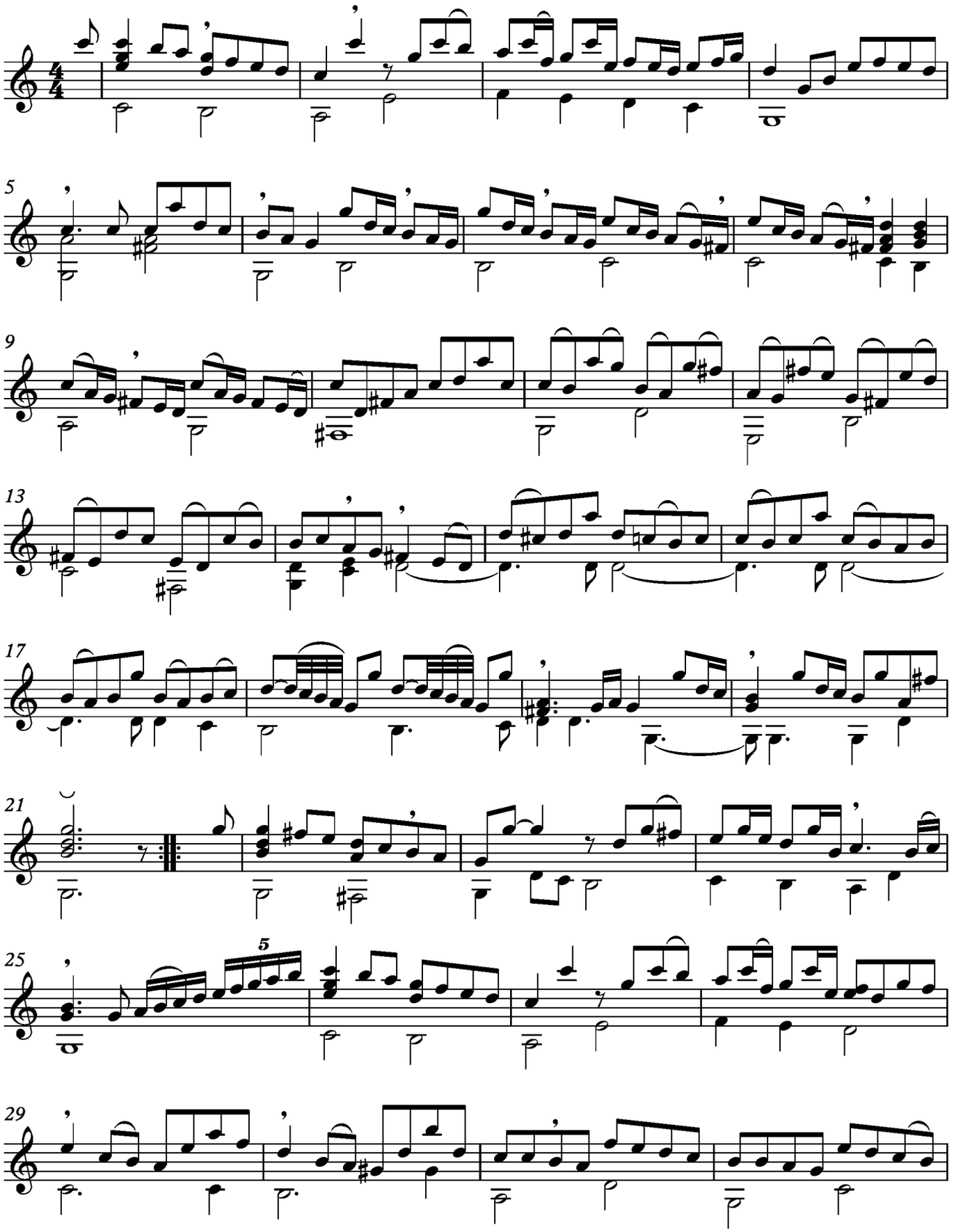
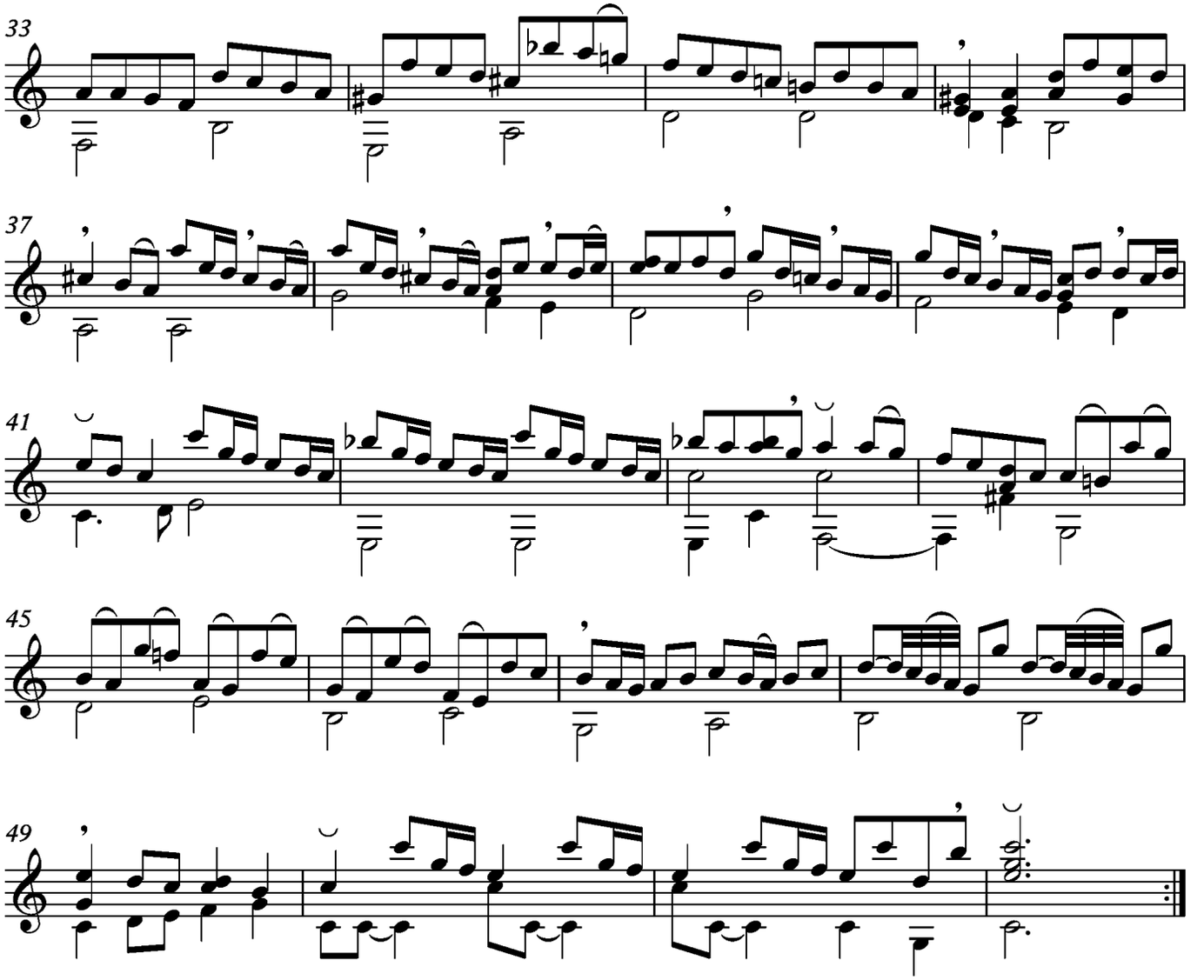
Suite XIII

Allemande

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

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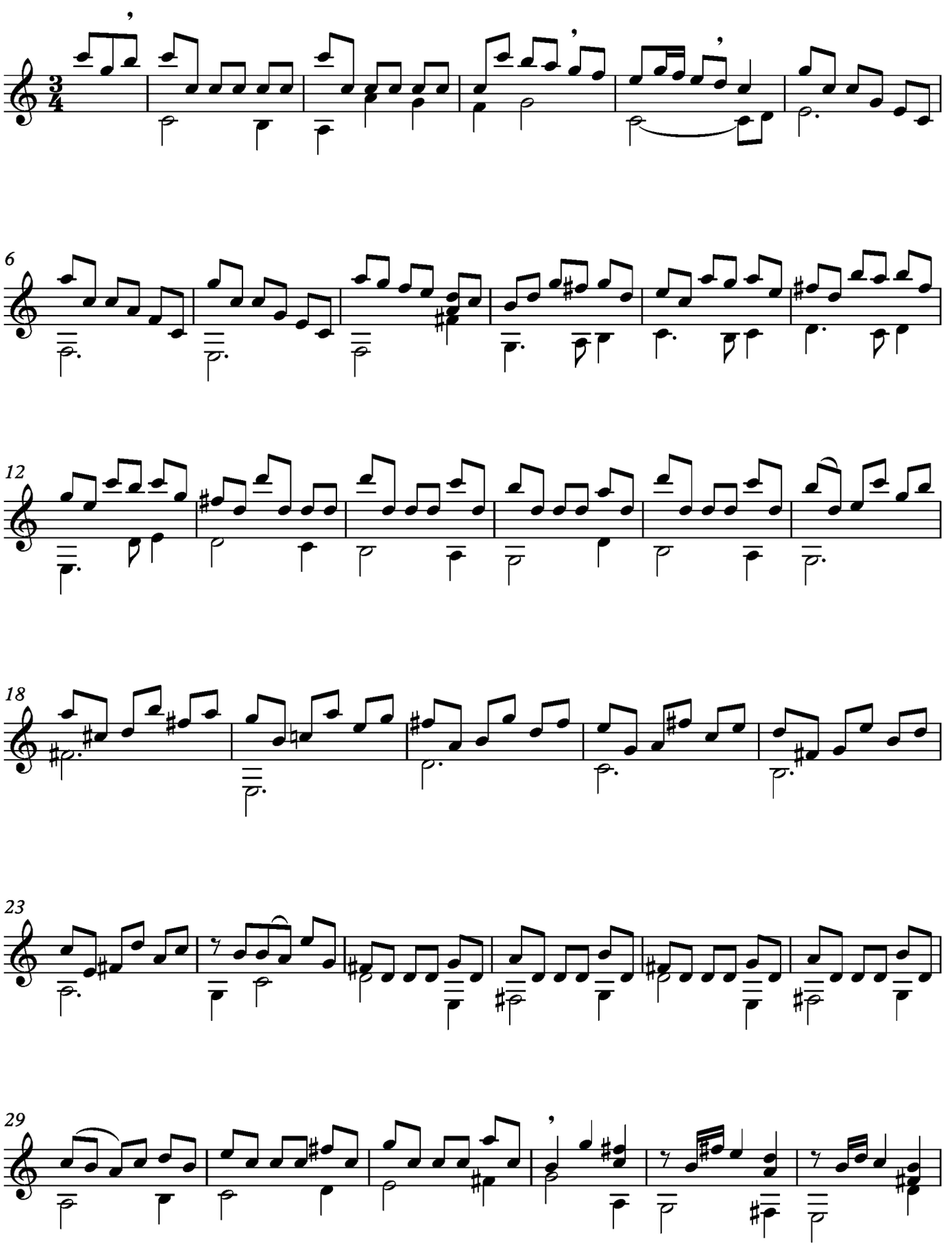
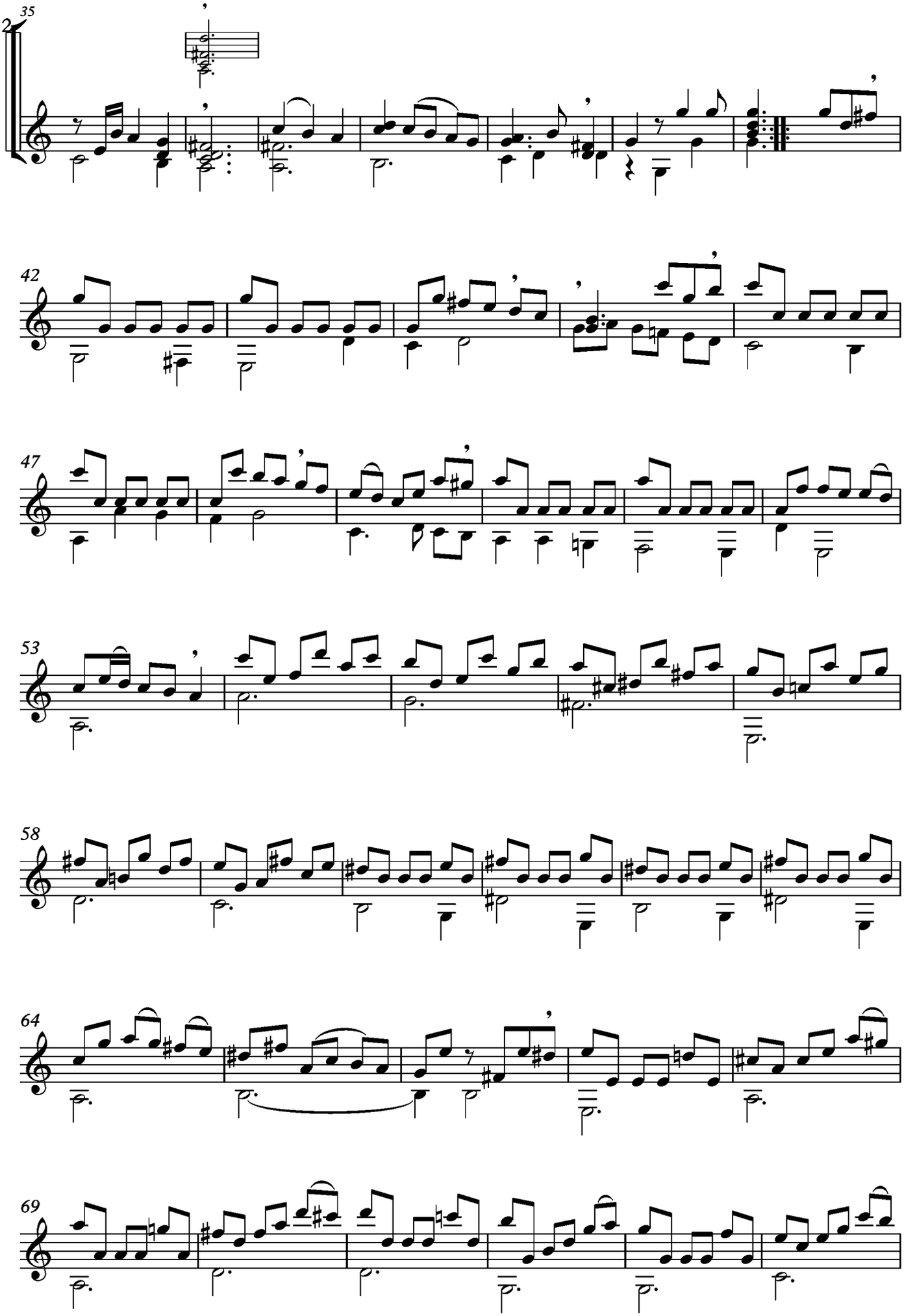
Courante

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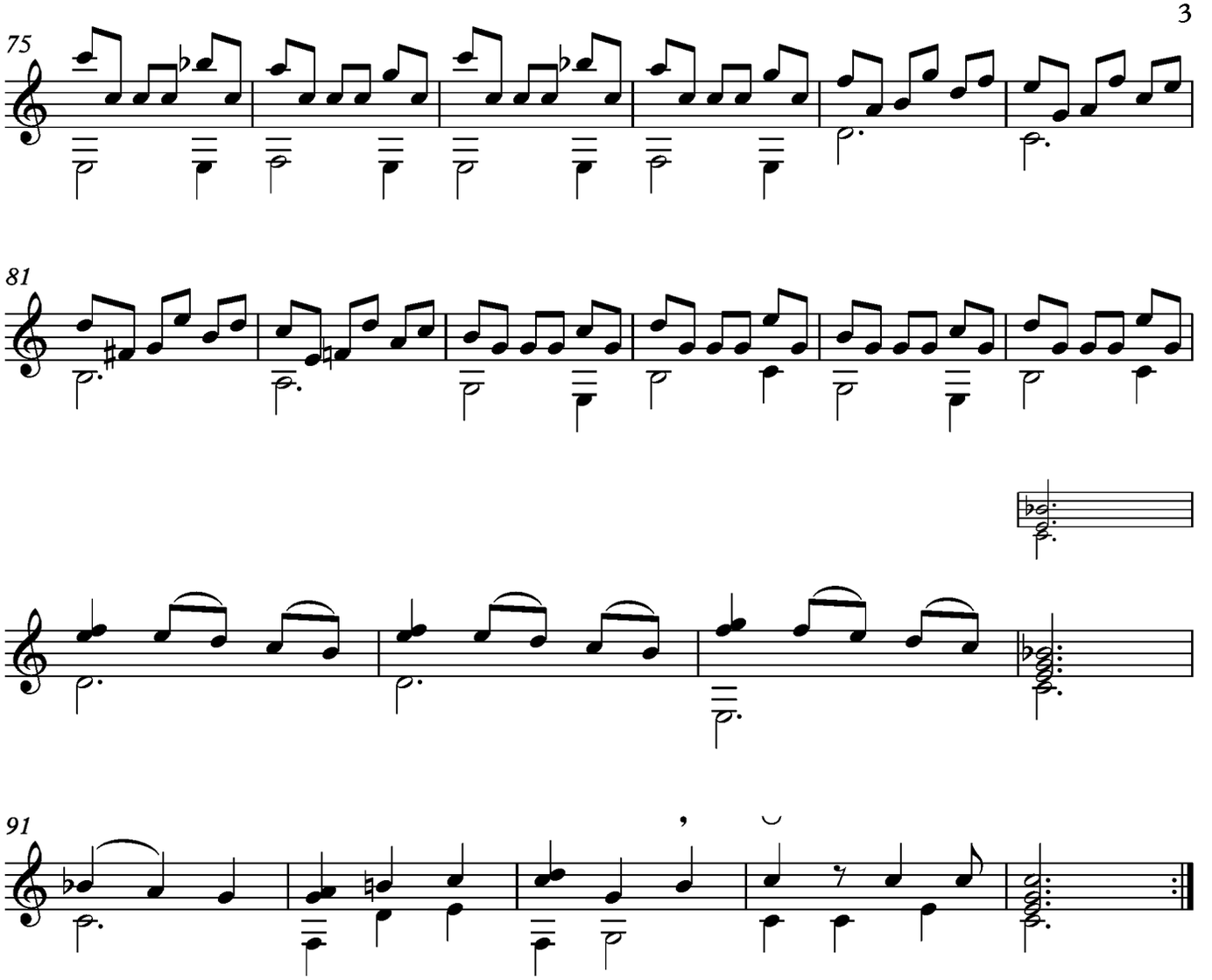
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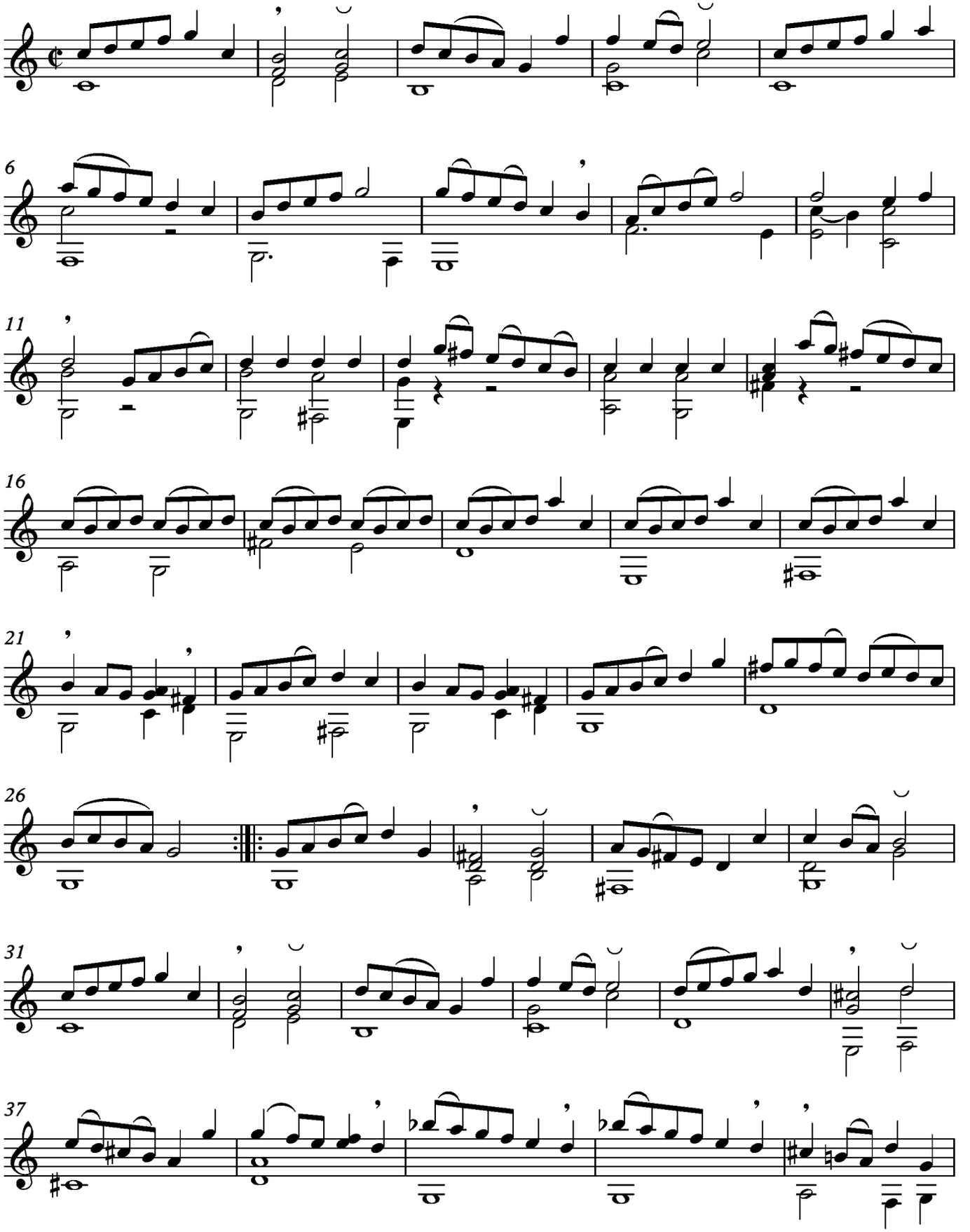
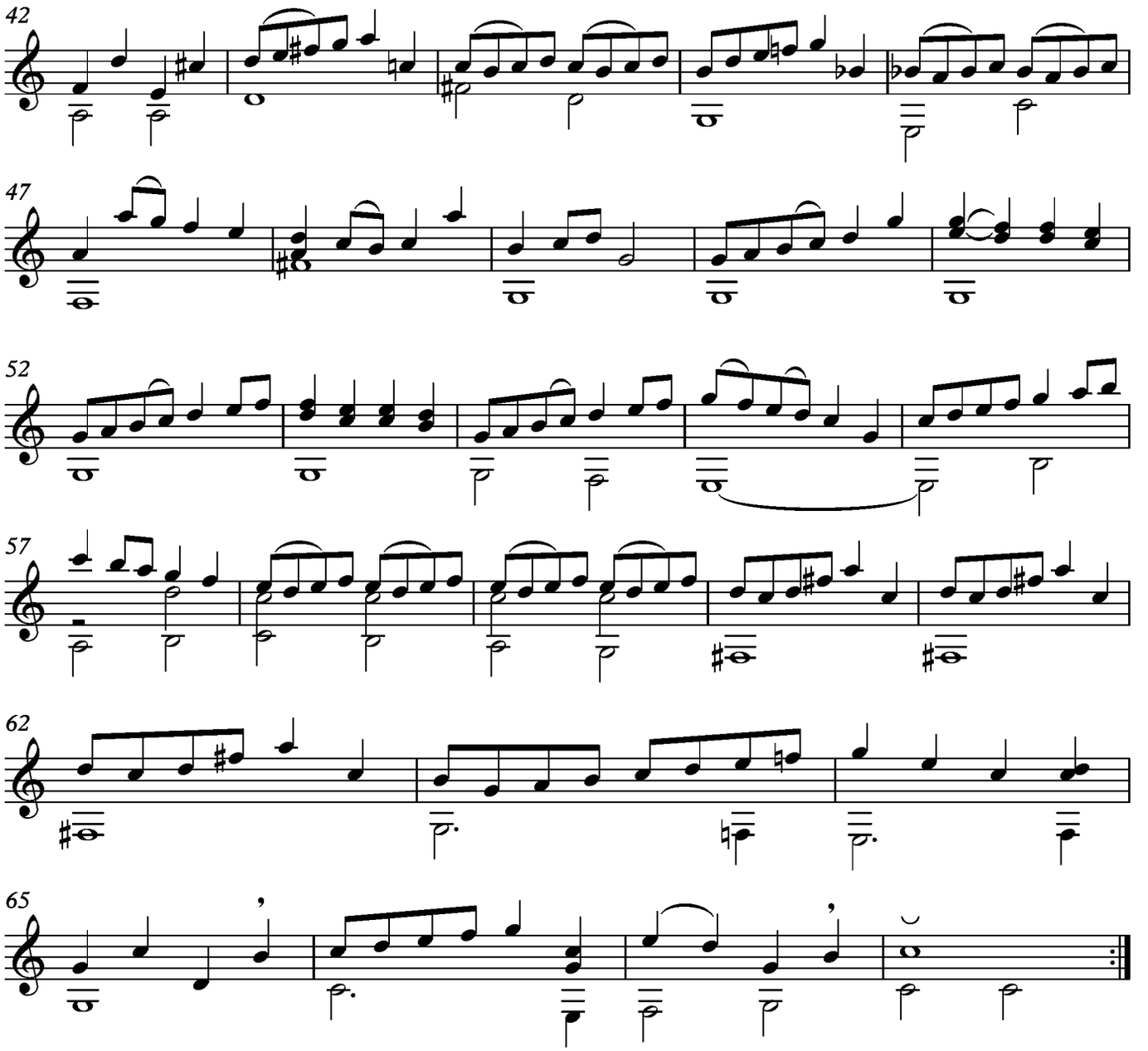
Movimiento sin título

Posible Bouree - pag 160 del manuscrito

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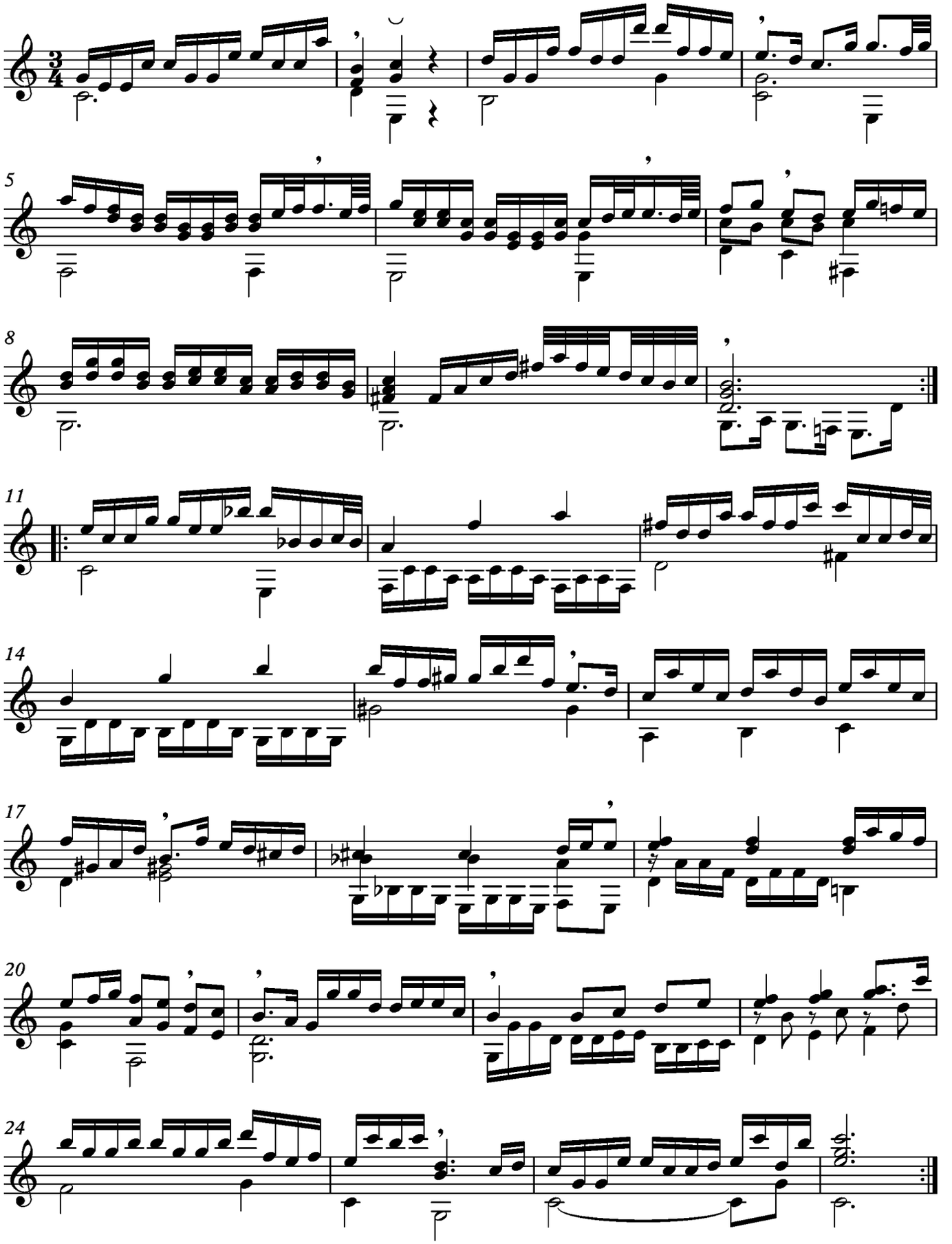
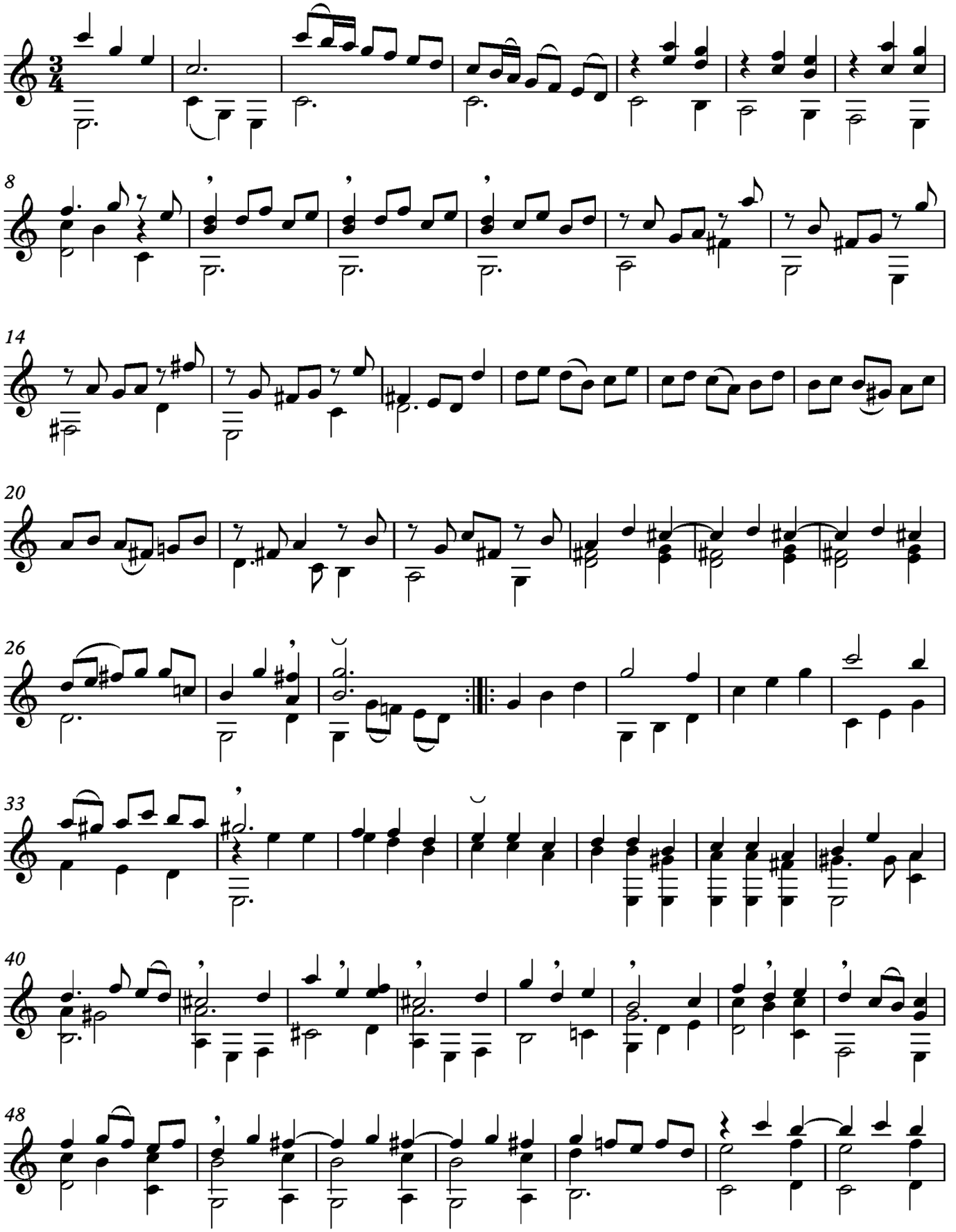
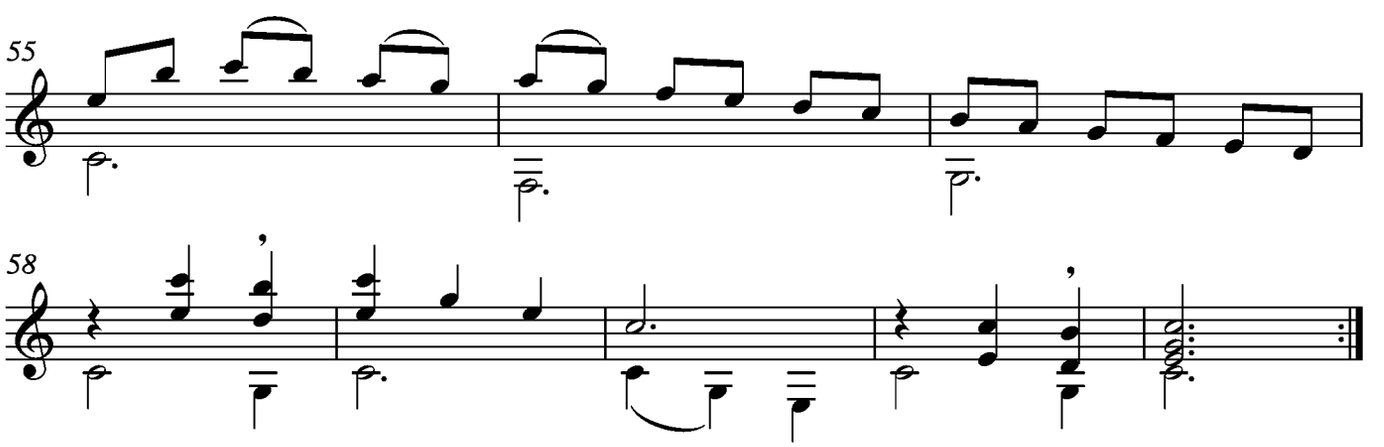
Sarabande



Menuet

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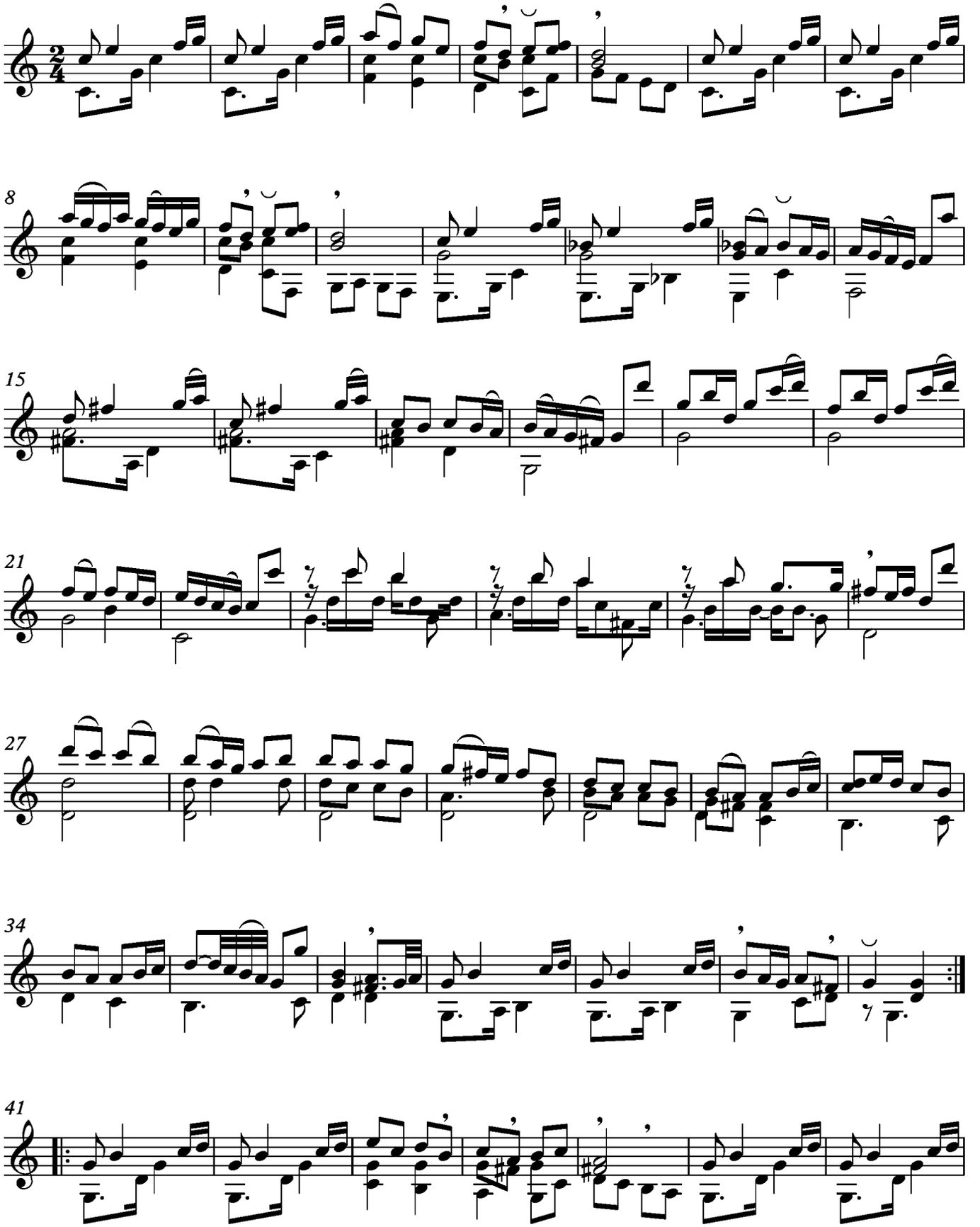
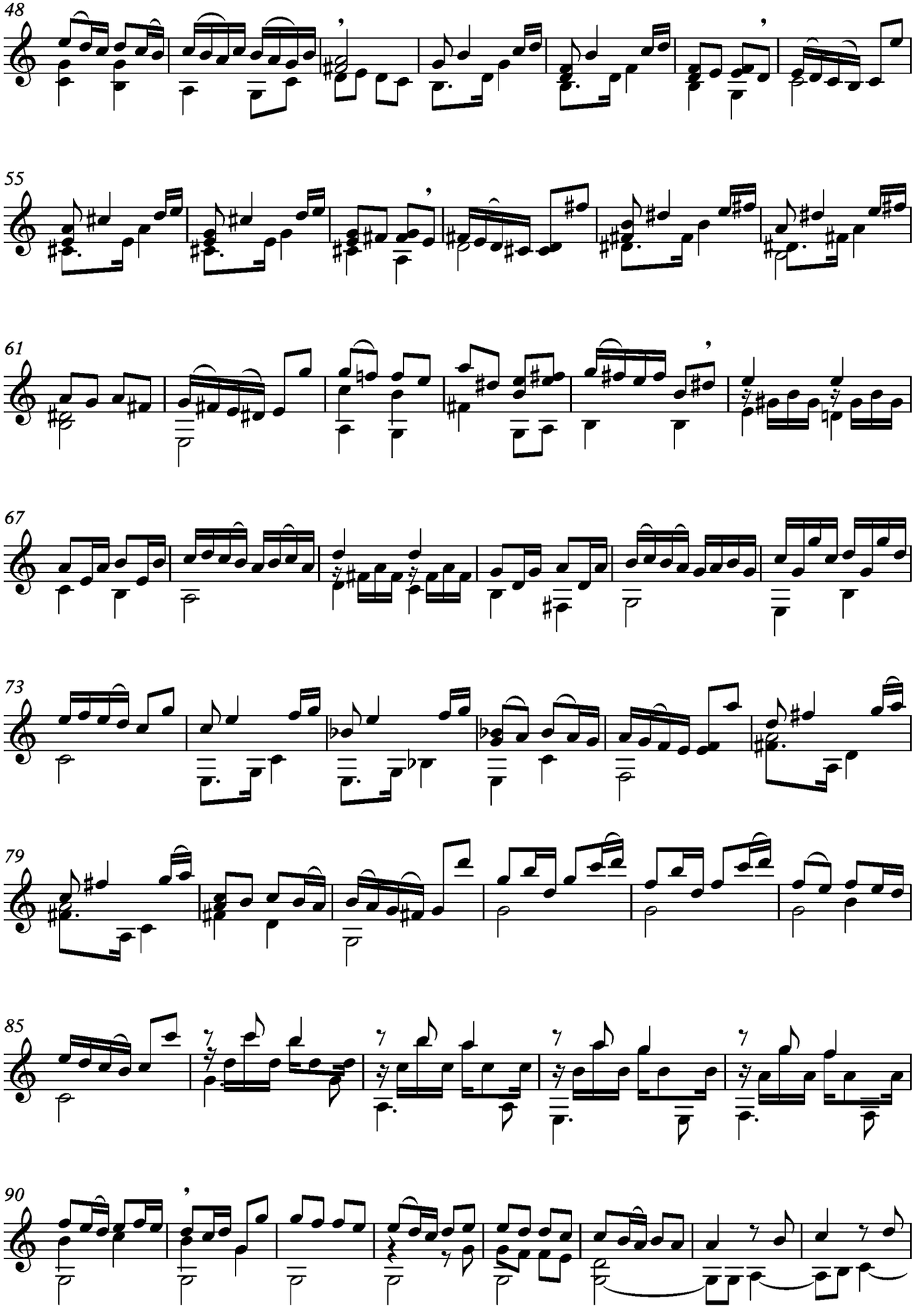
Movimiento sin título

Posible Paisane - pag 164 del manuscrito

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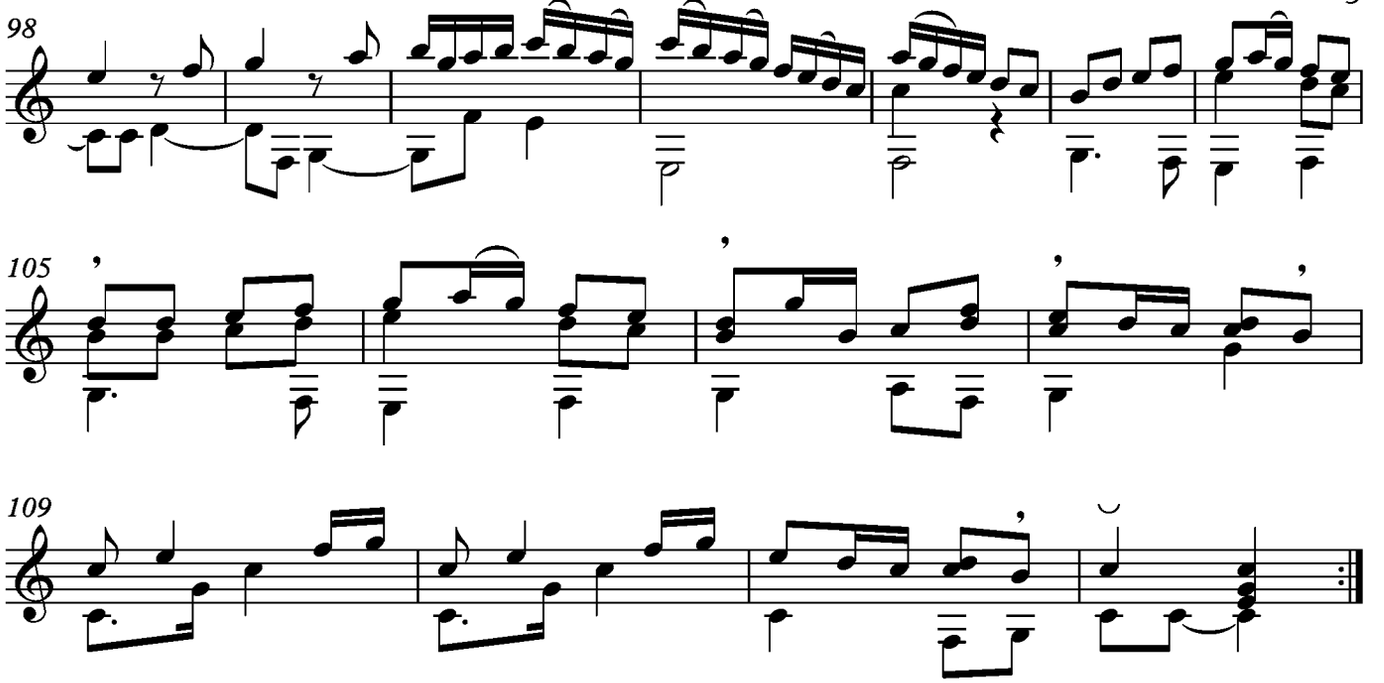
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Suite XIV

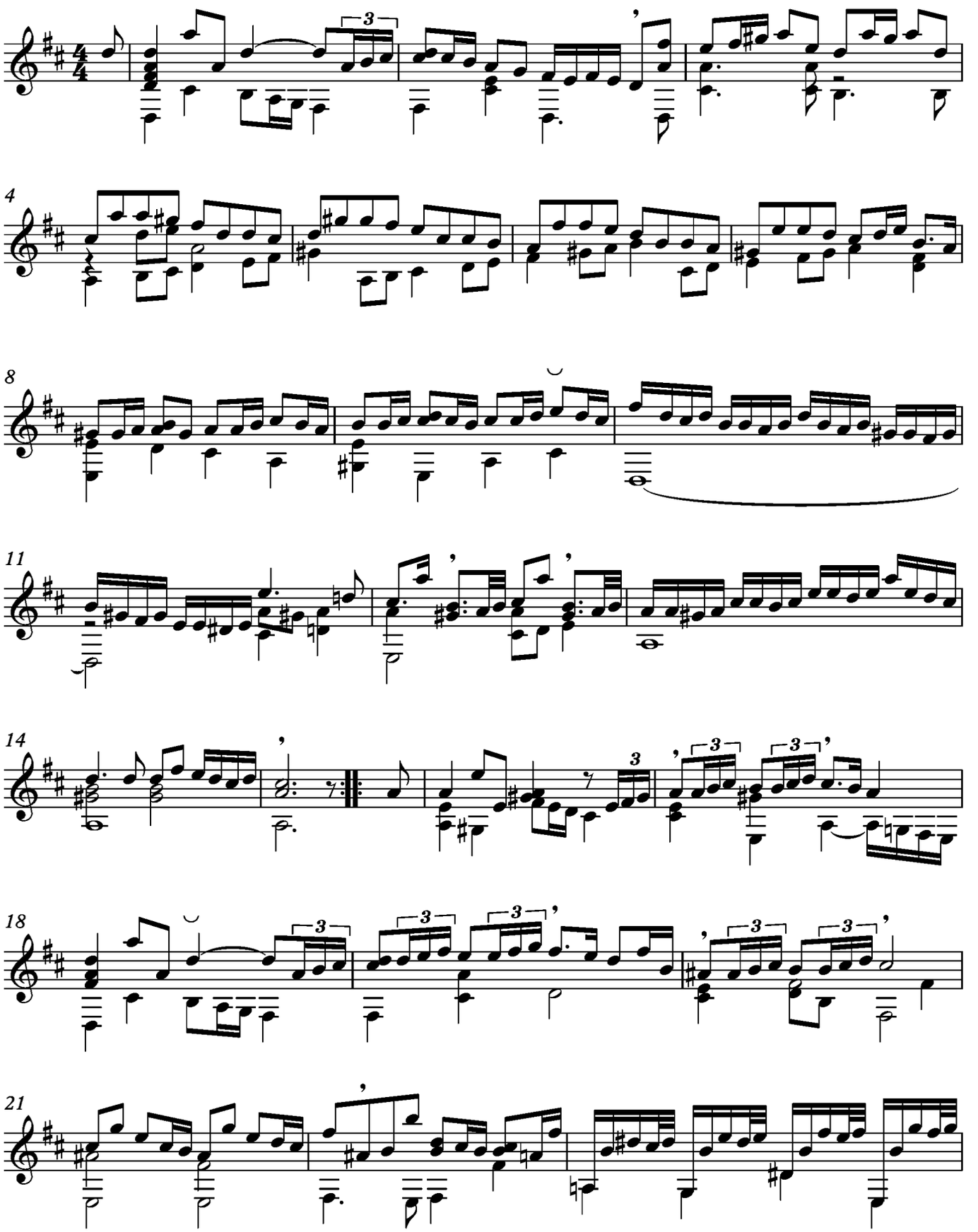
Allemande

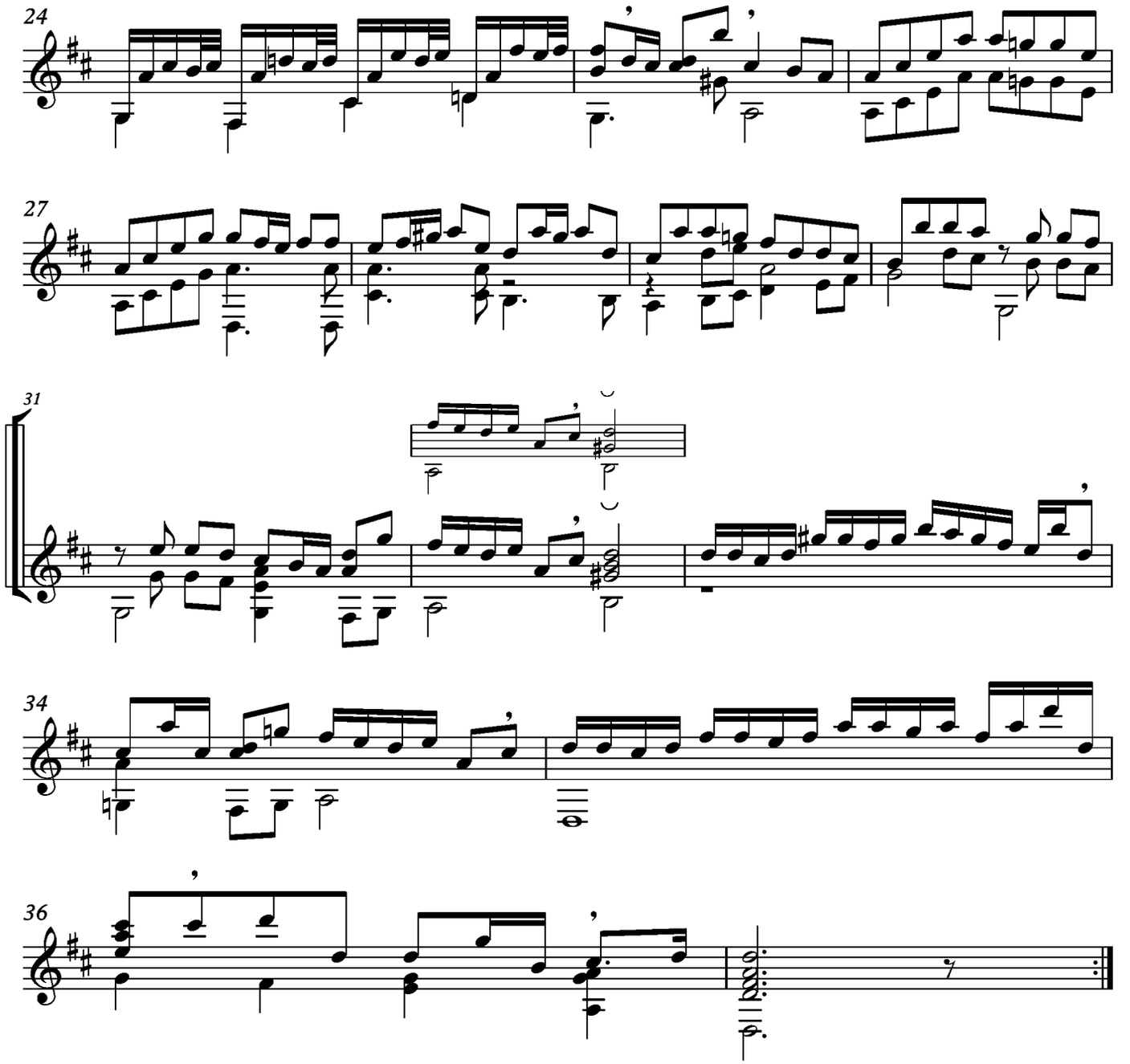
Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

⑥

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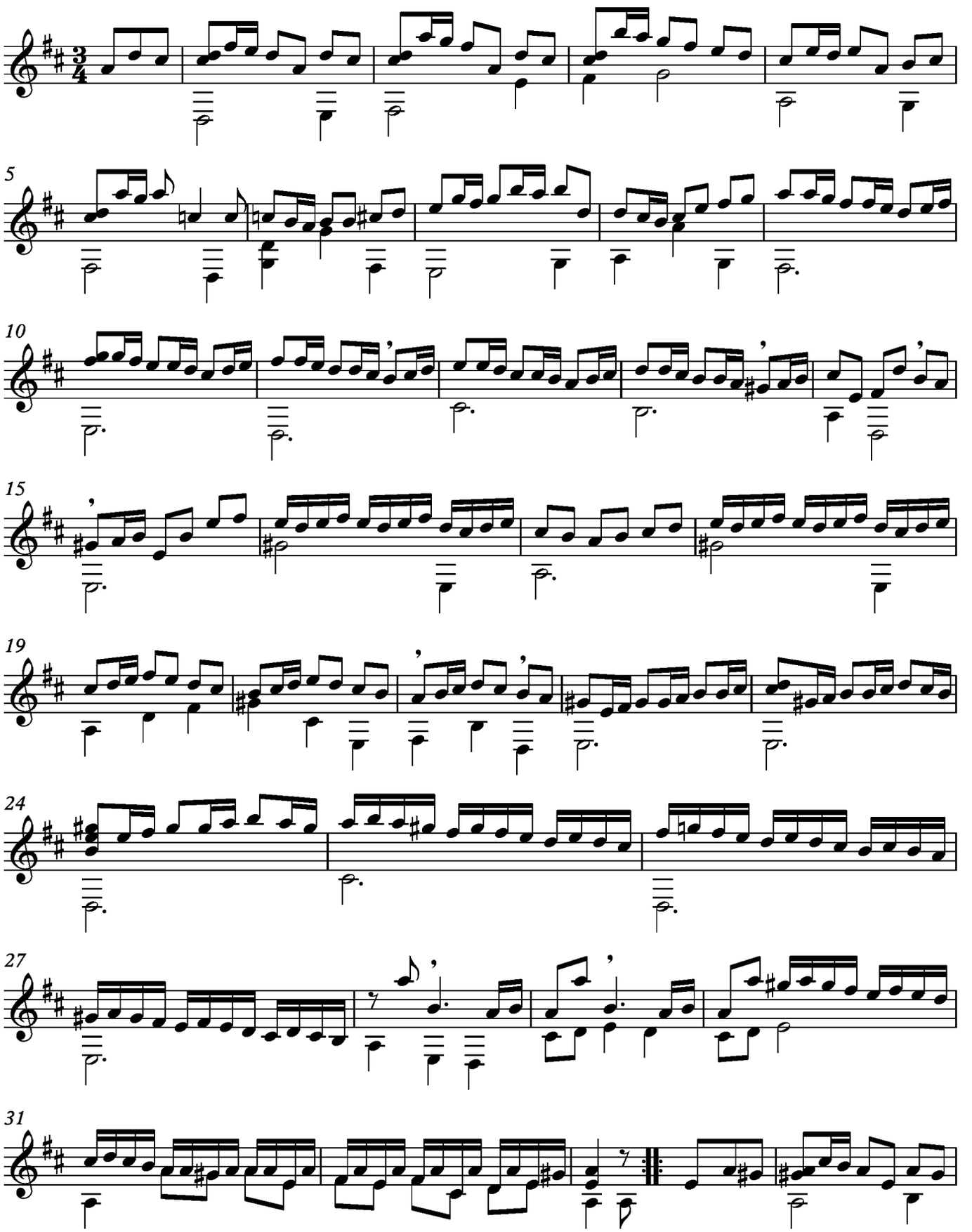
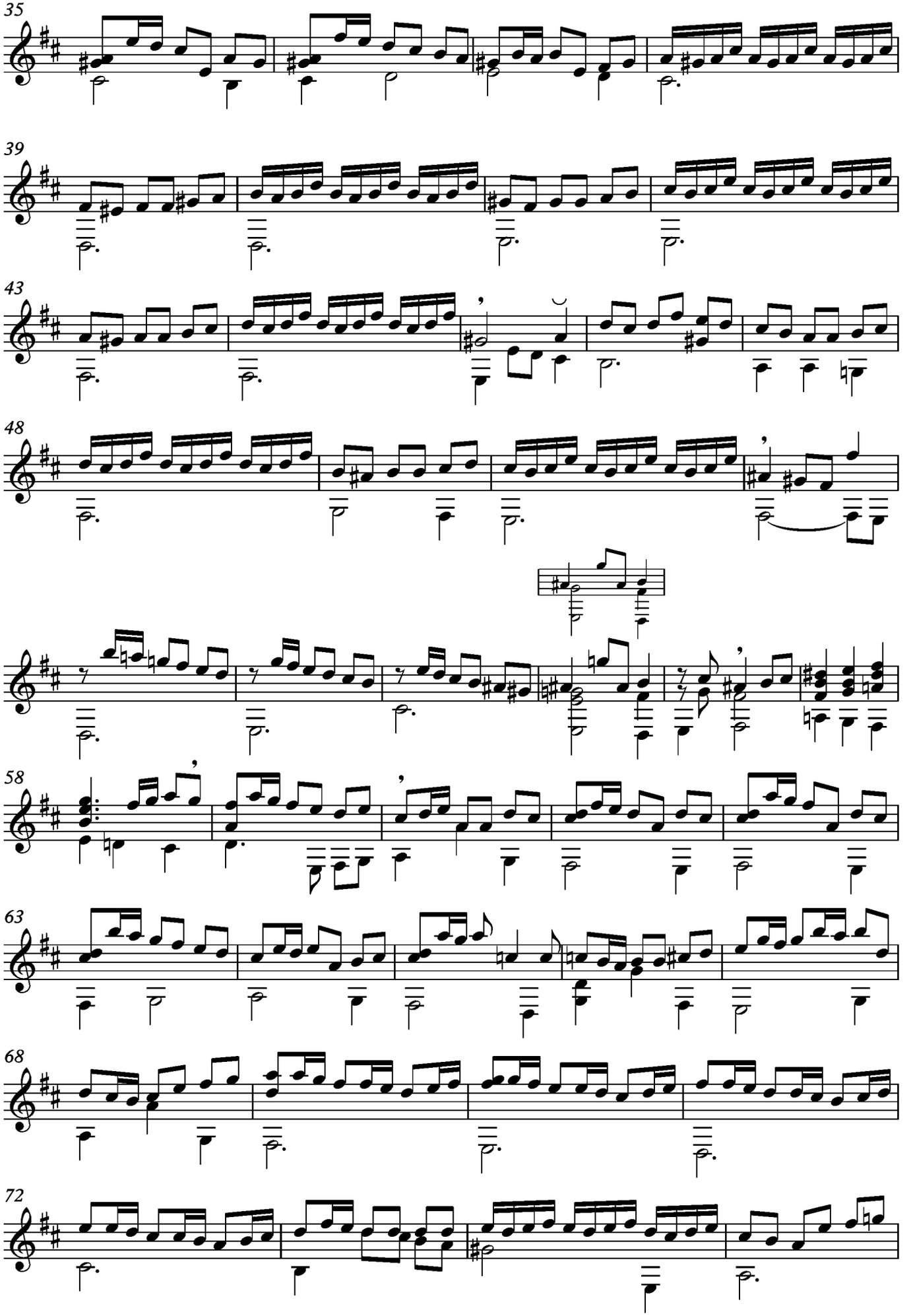
Courante

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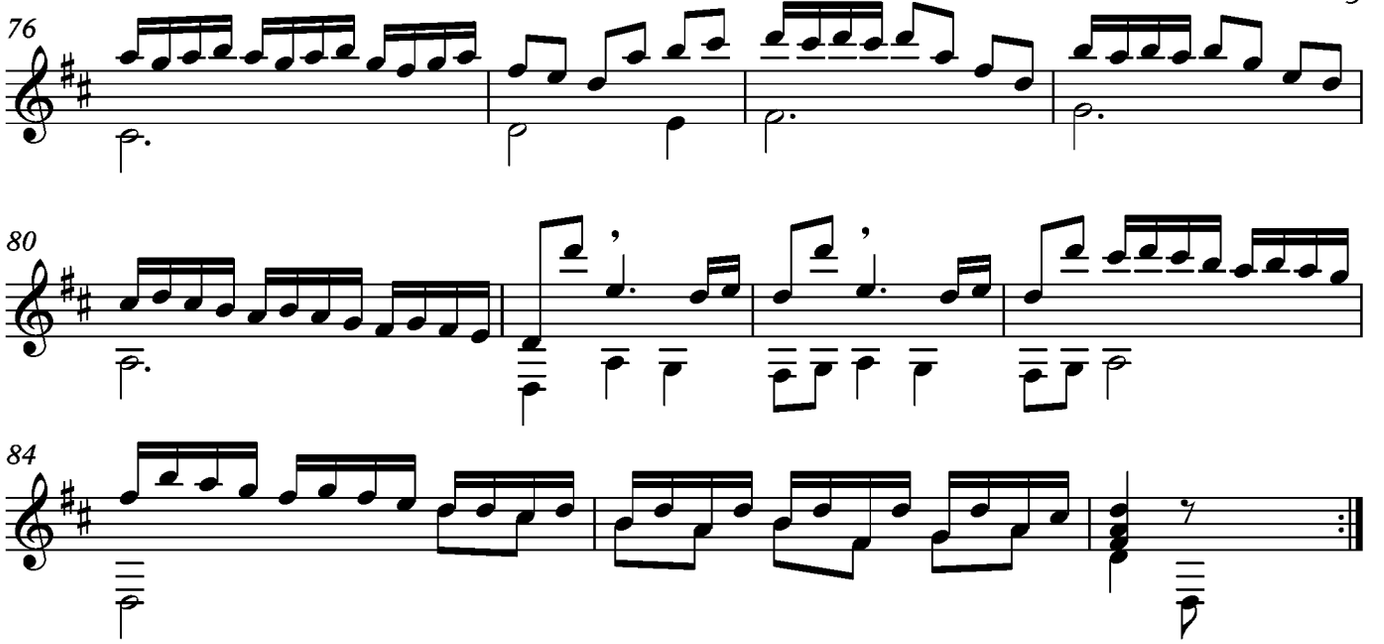
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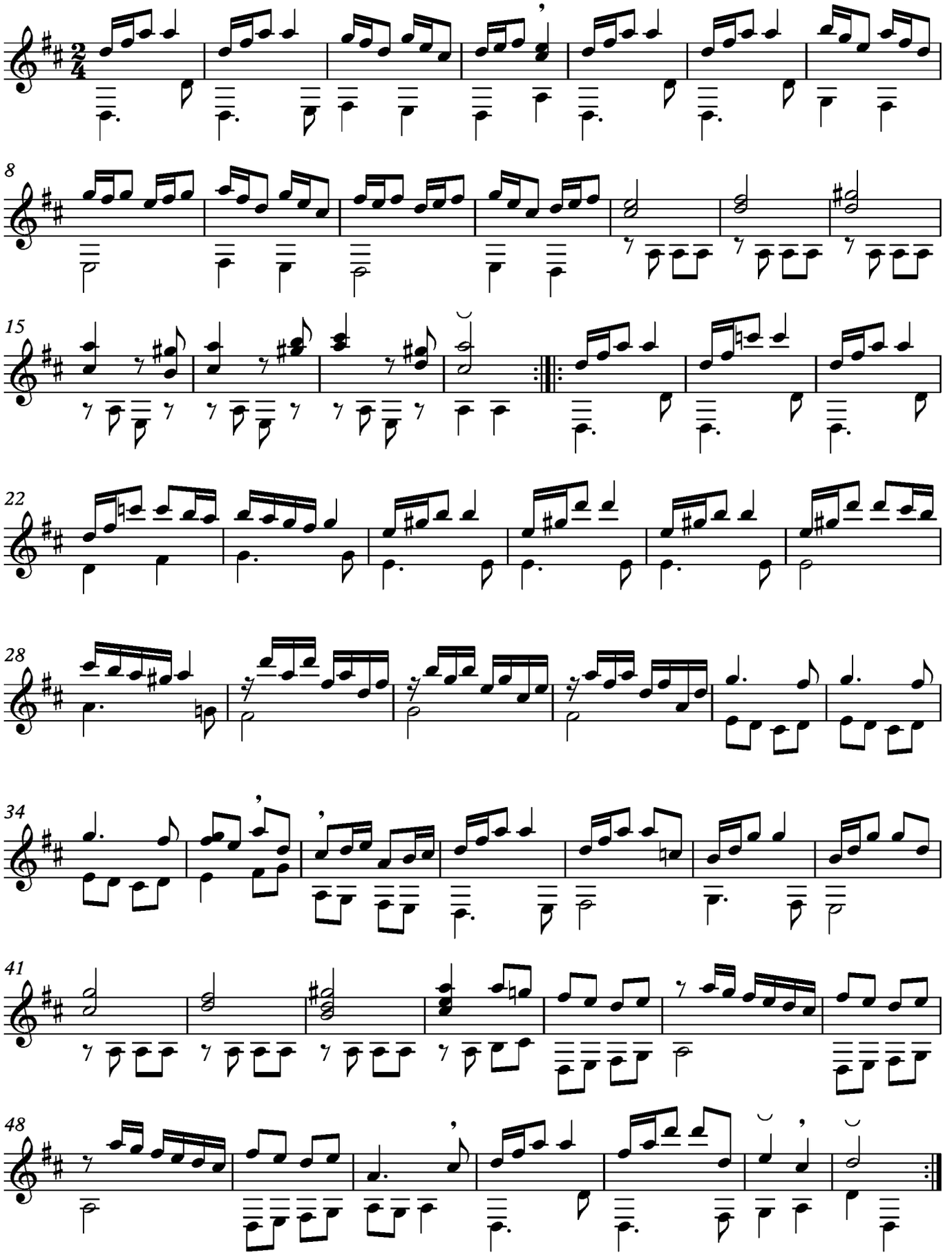
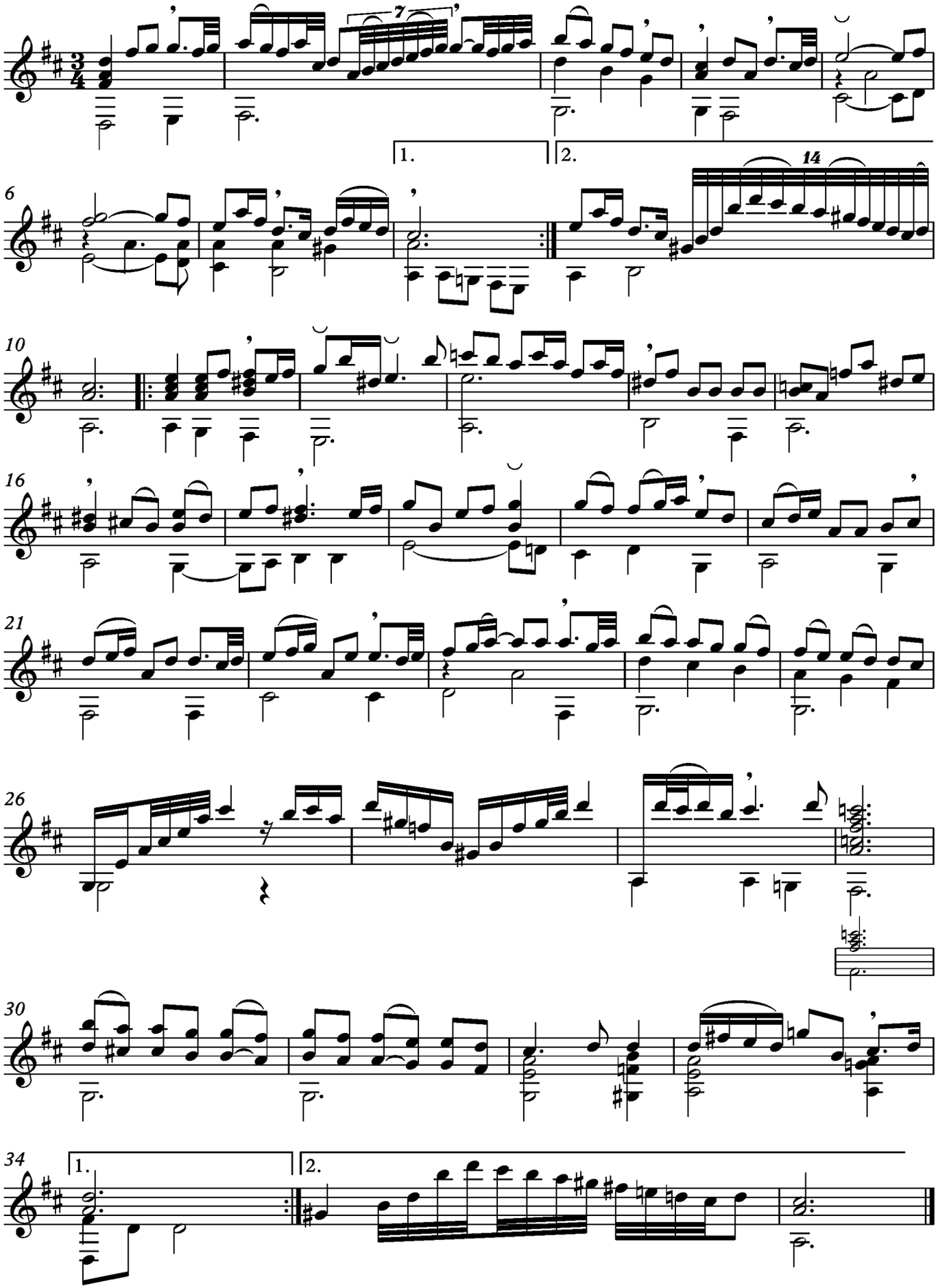
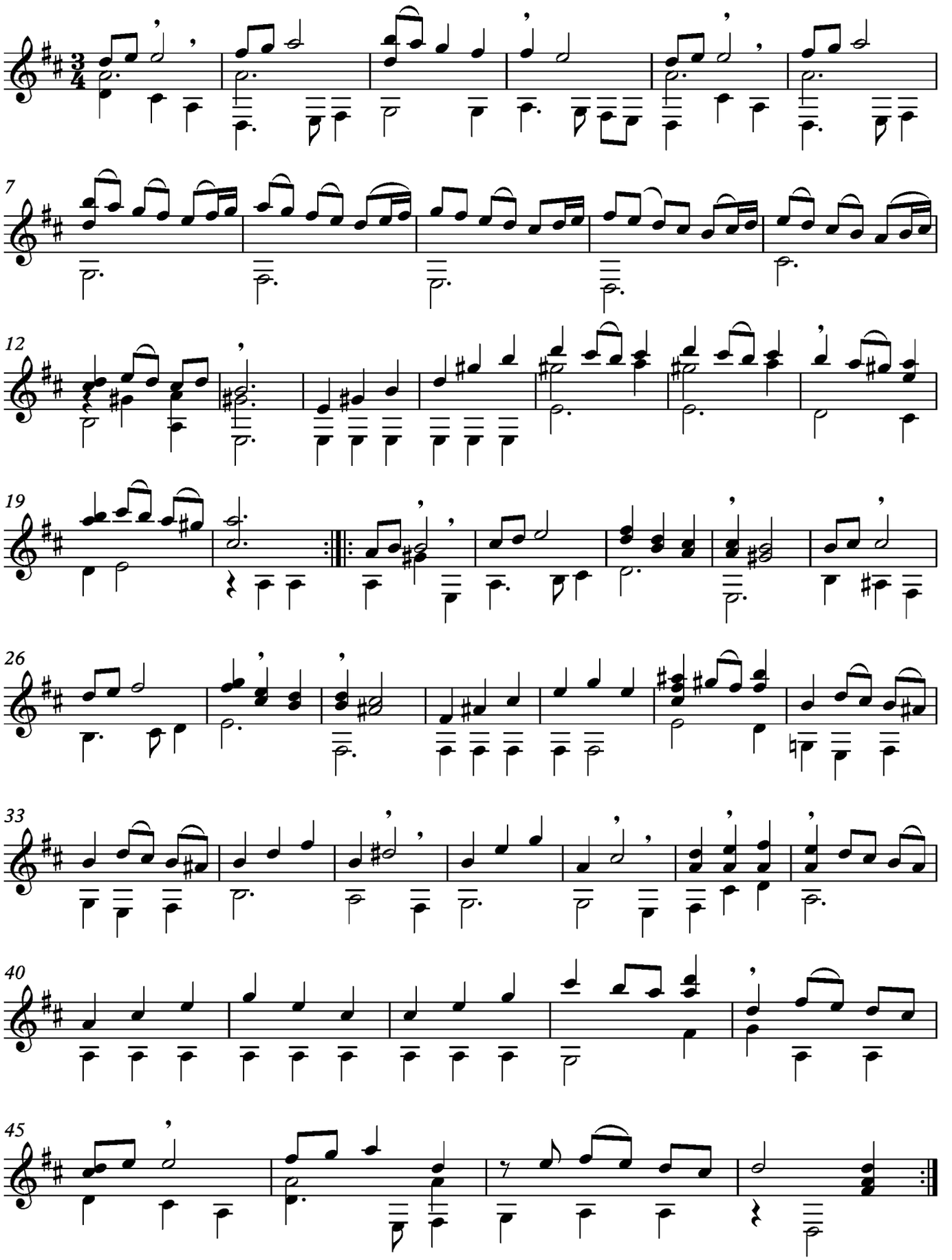
Angloise



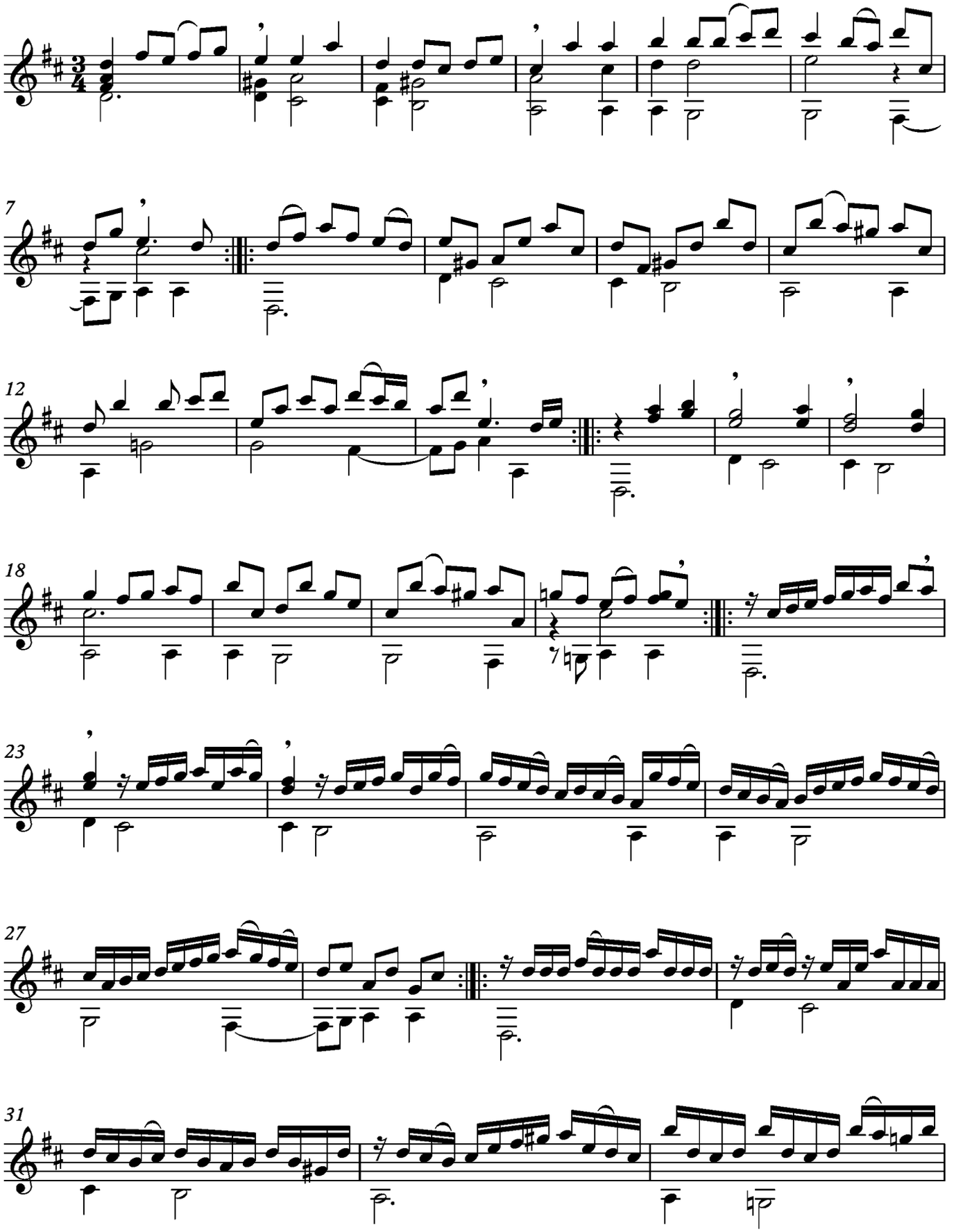
Sarabande

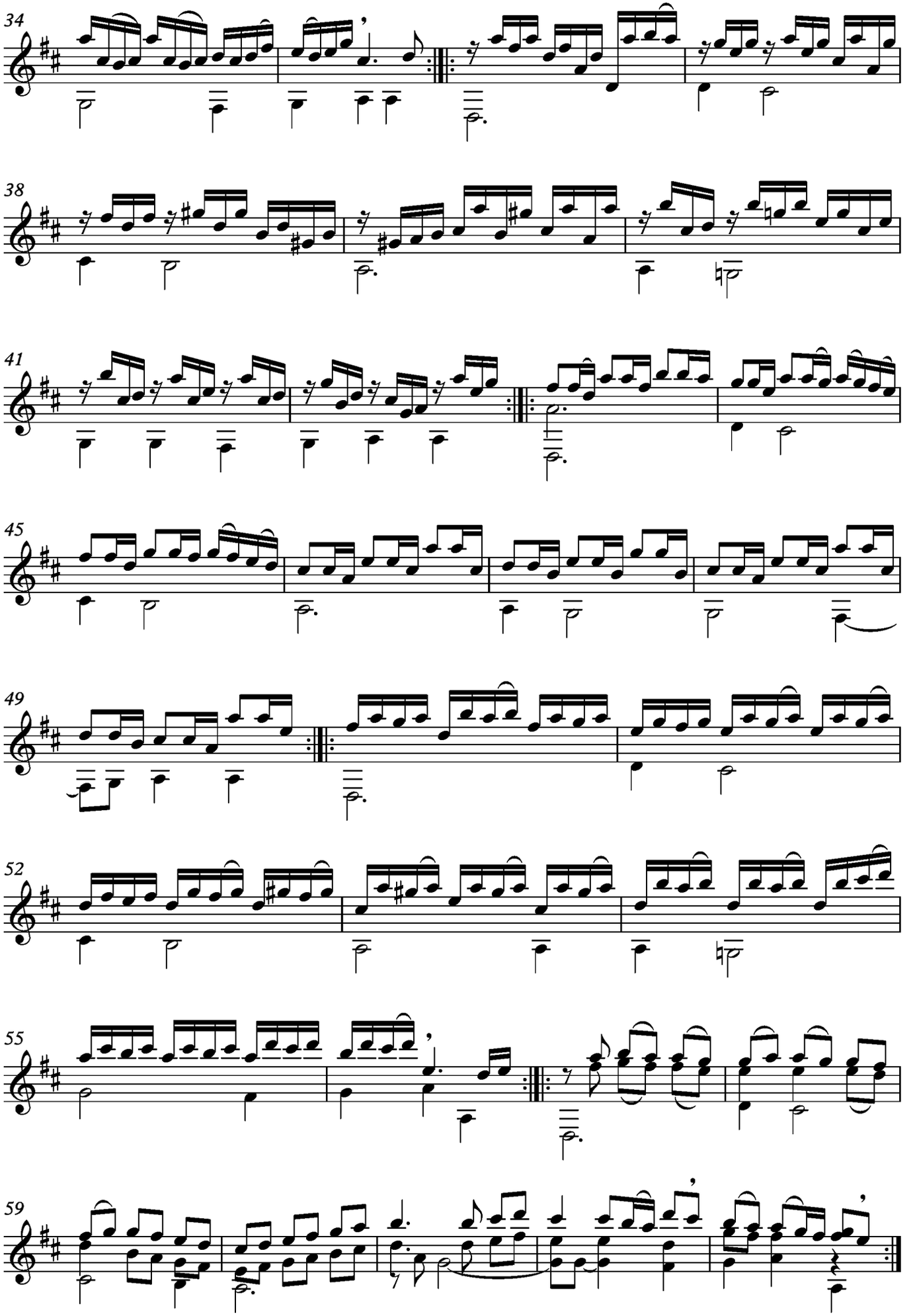


Menuet



Passagaille

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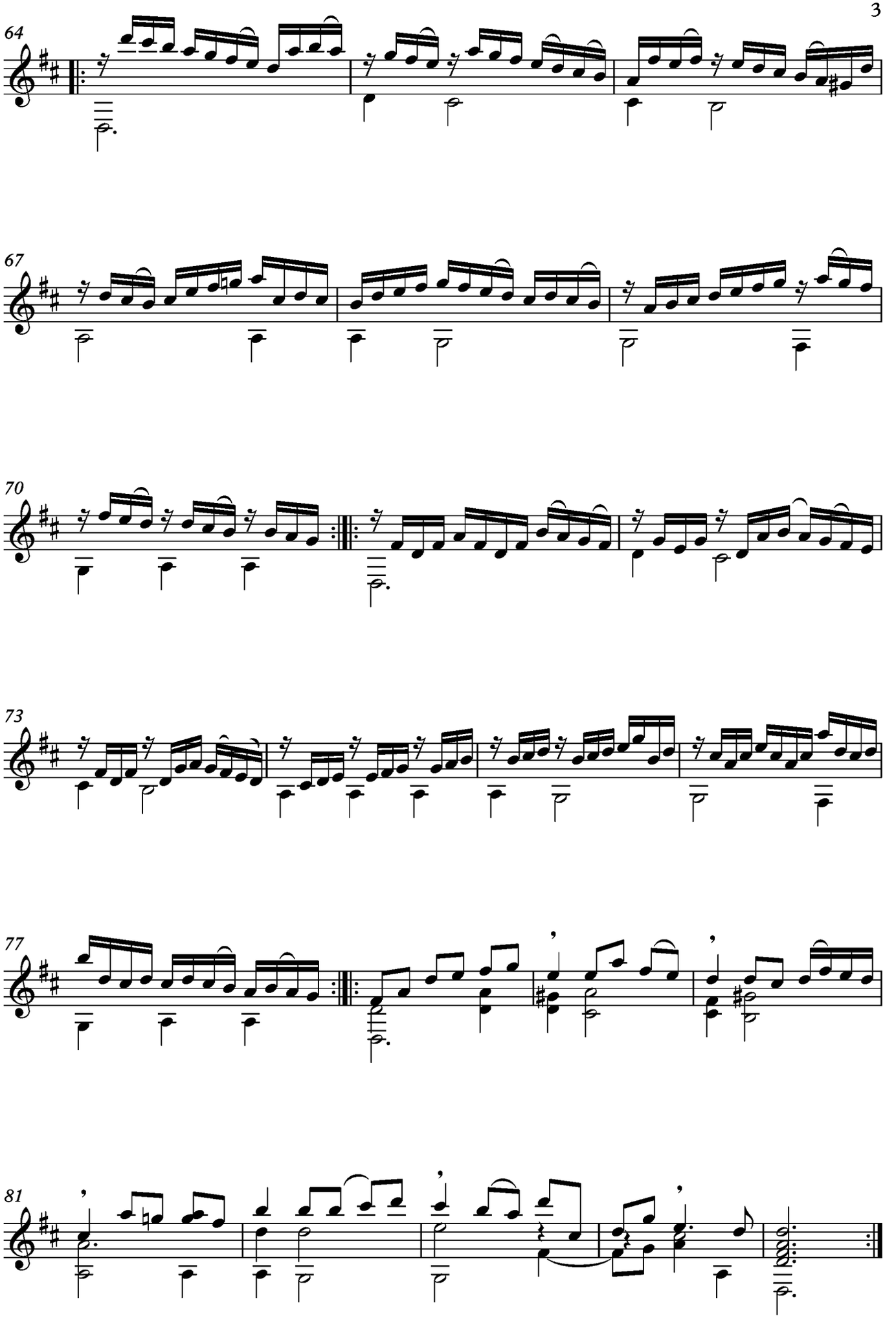
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Suite XV

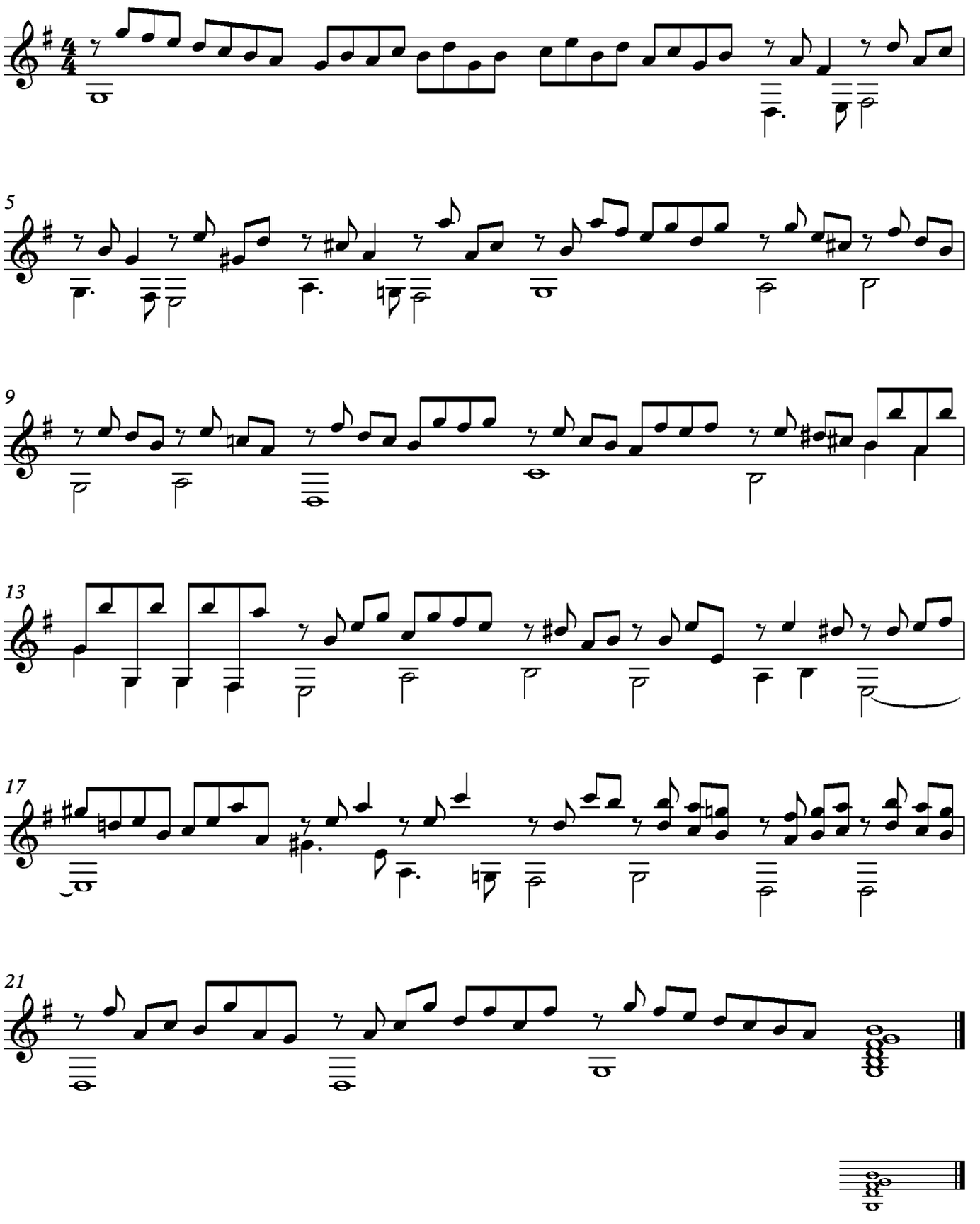
Prelude

Tono original Fa

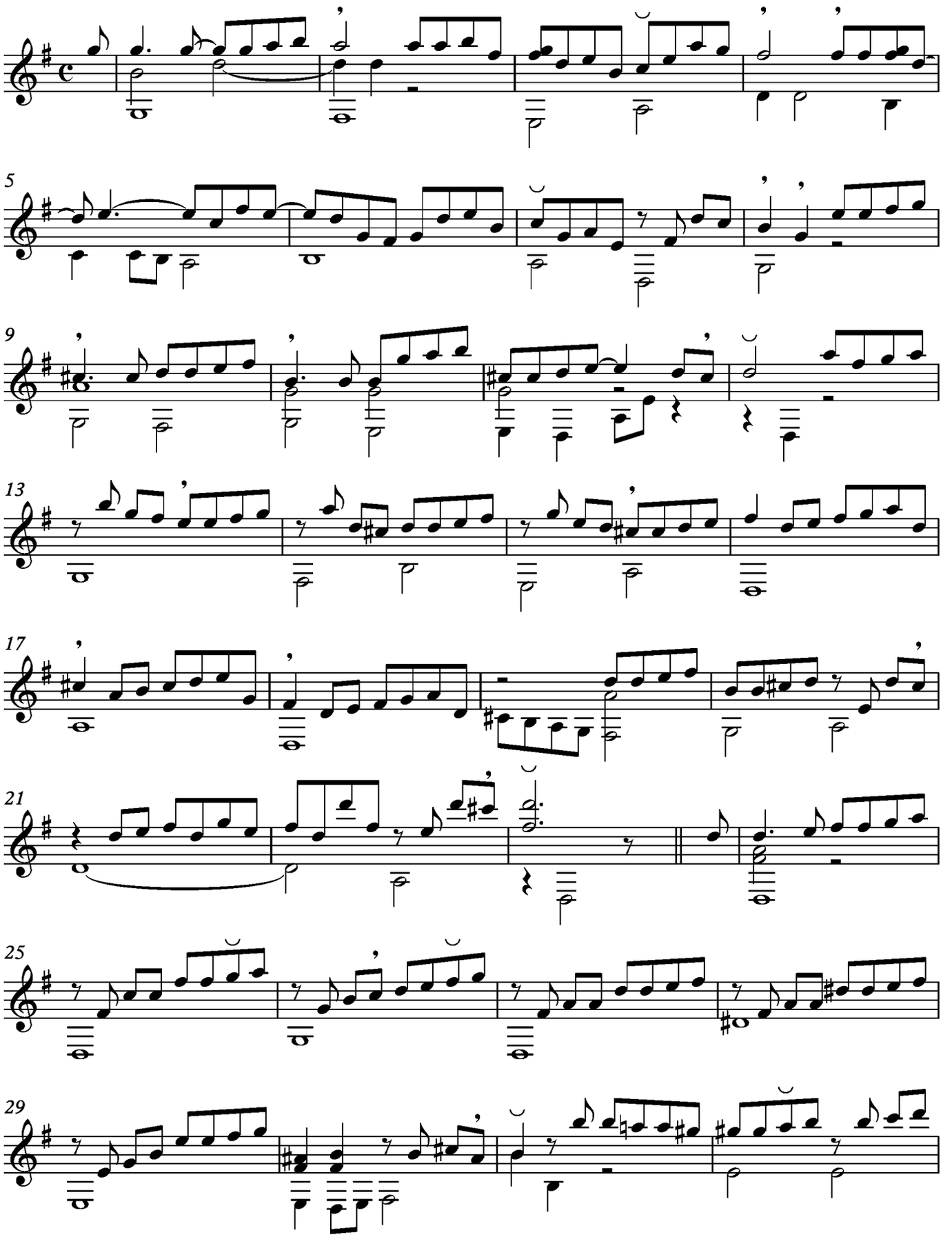
Transcripción: Jonathan Galicia

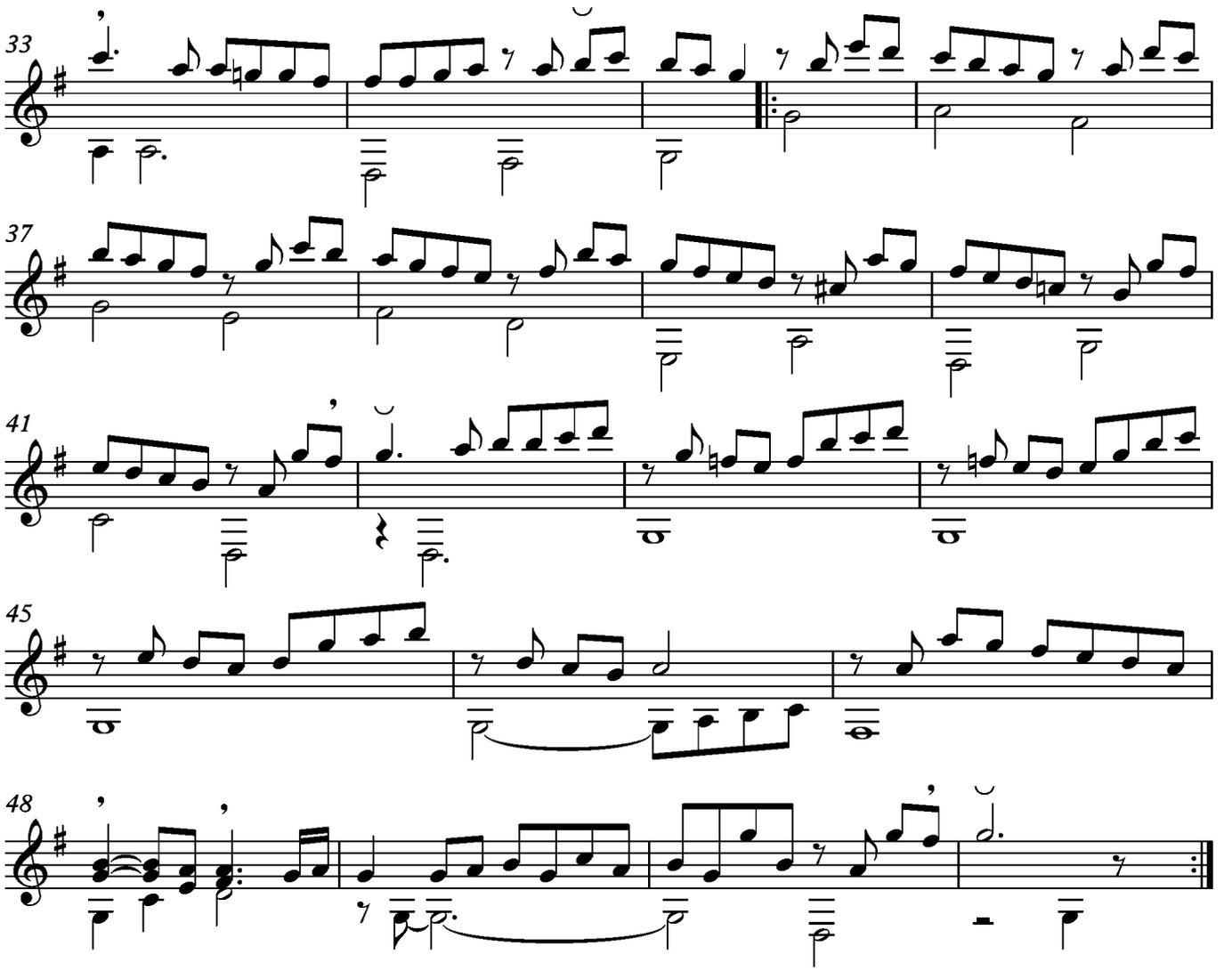
Sylvius Leopold Weiss

⑥ =*Re*



Allemande

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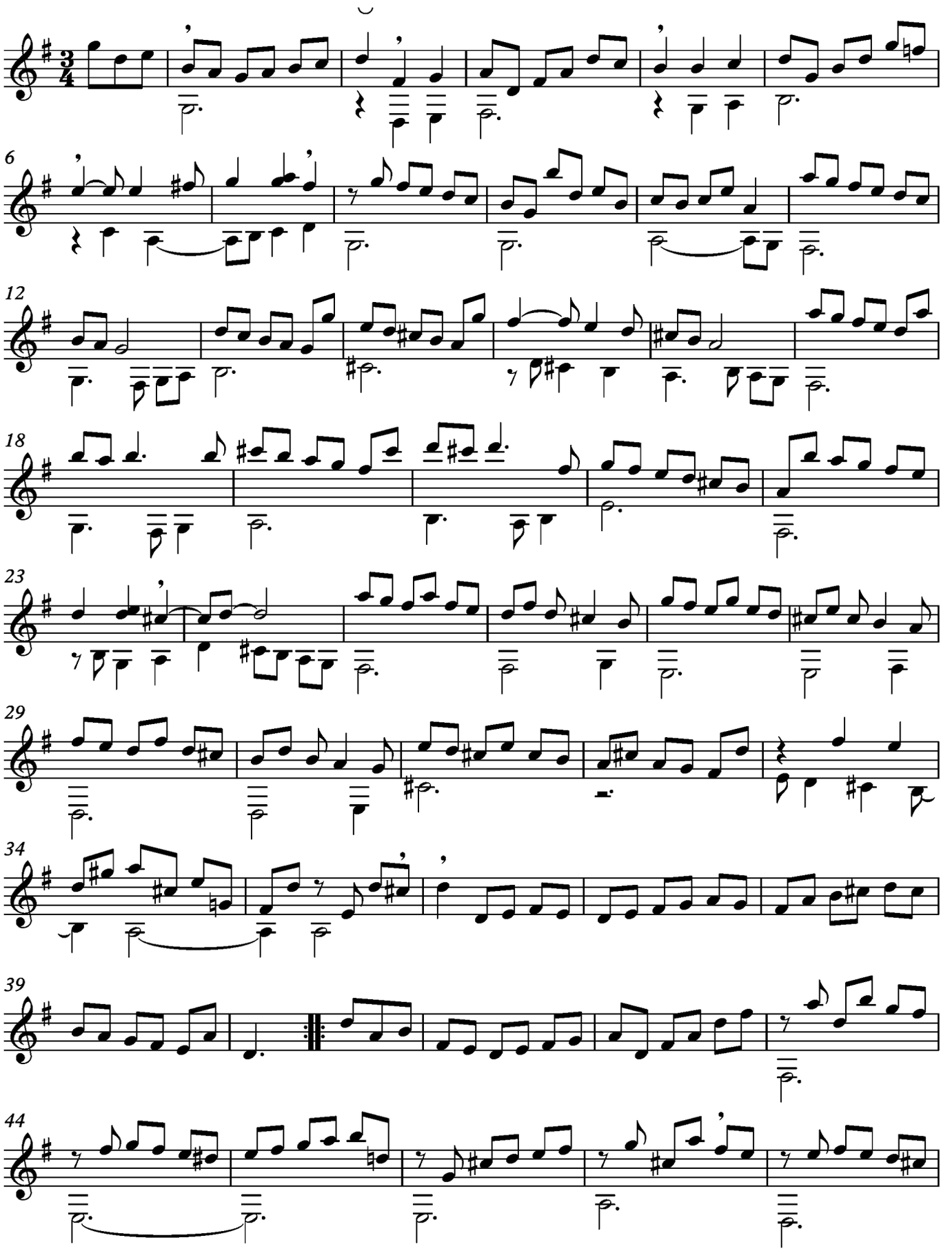
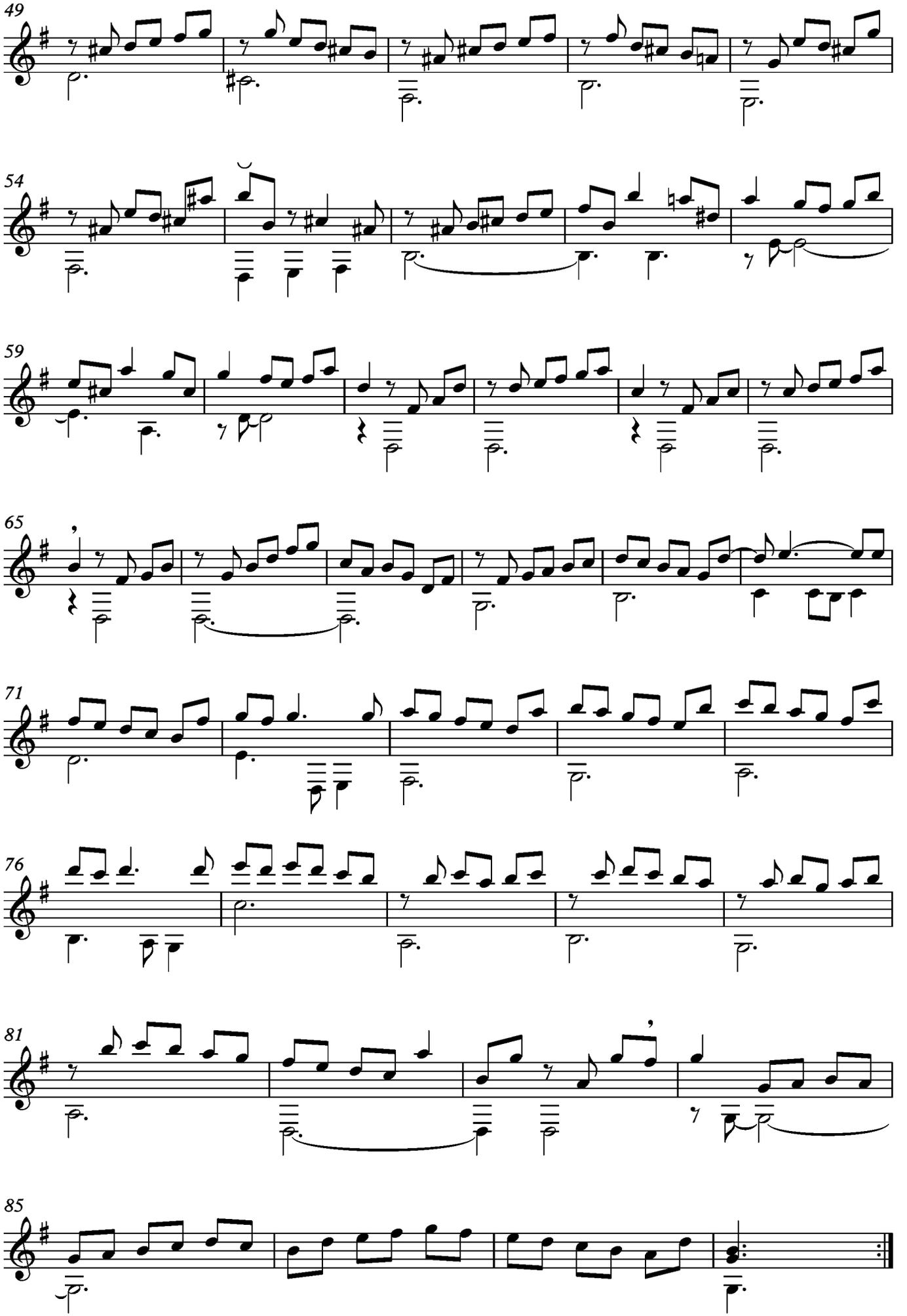
Courante

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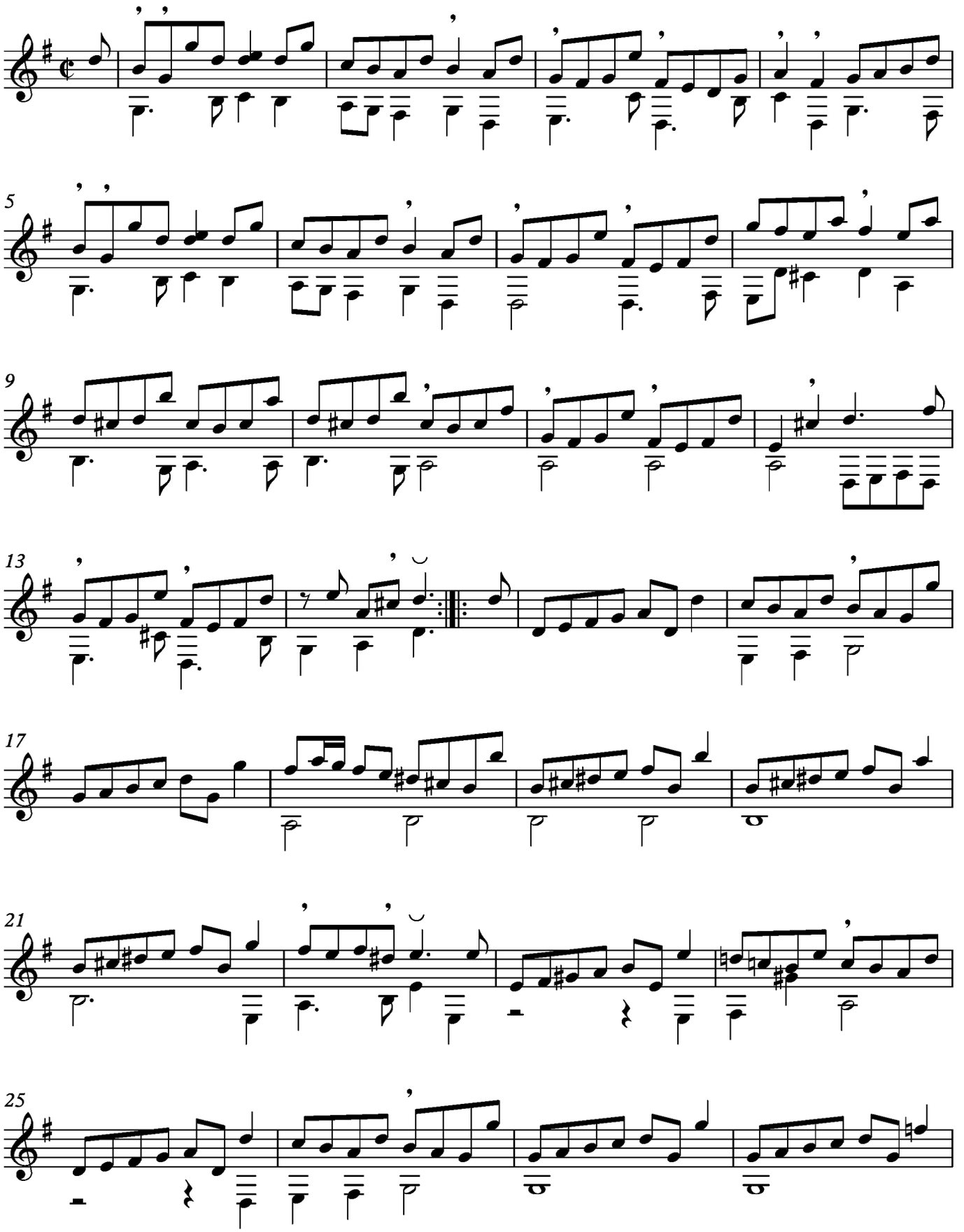
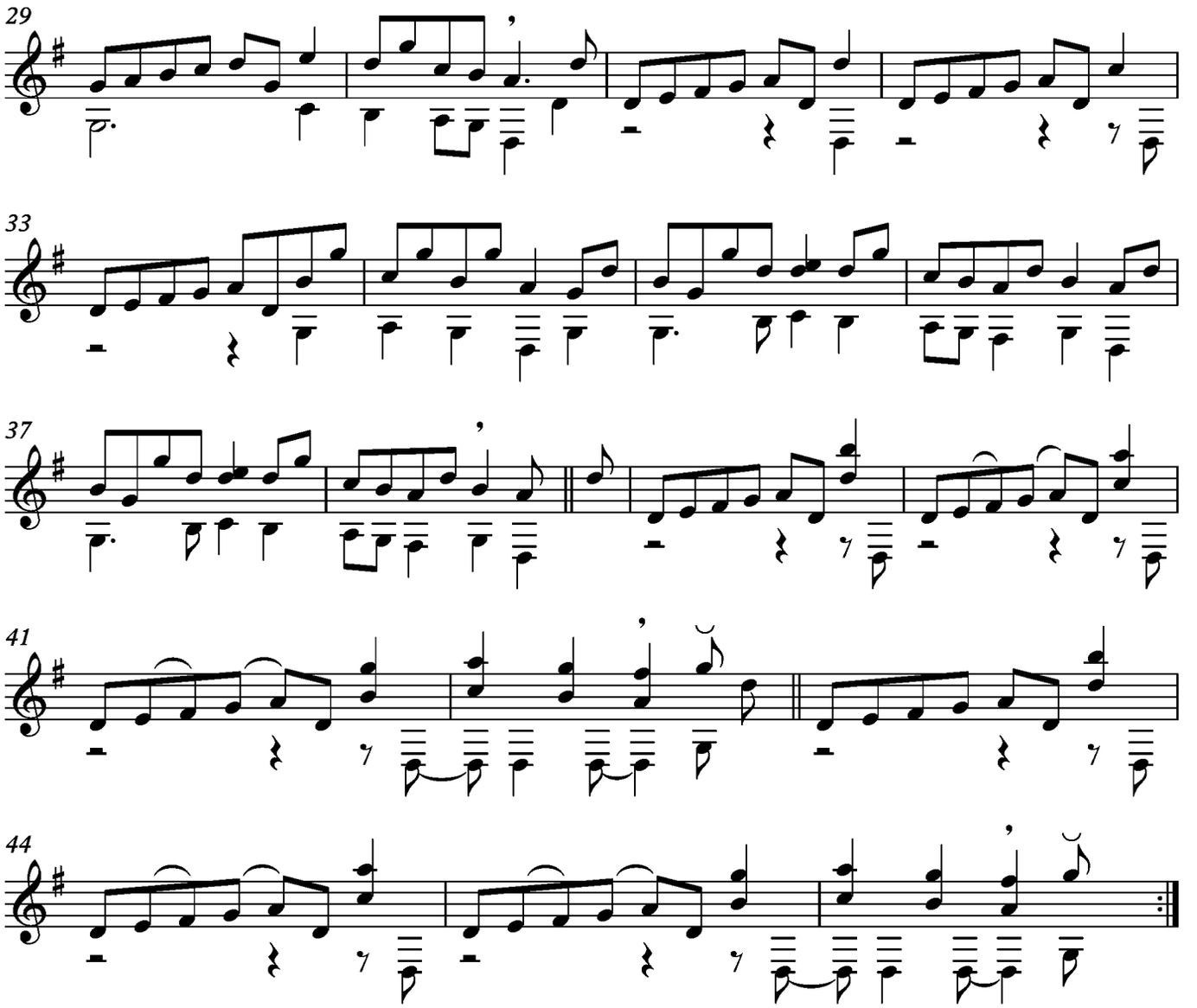
Bourée

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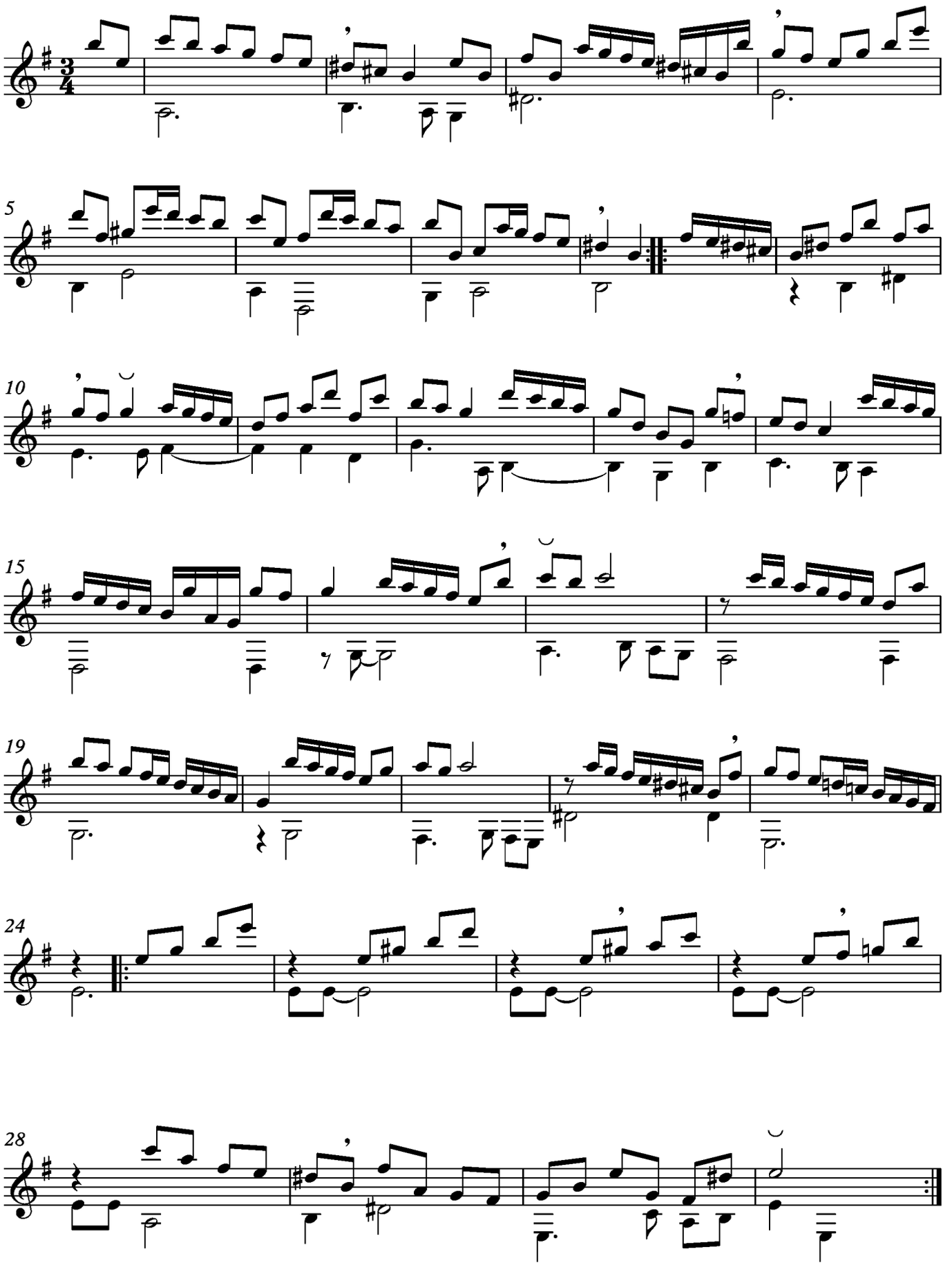
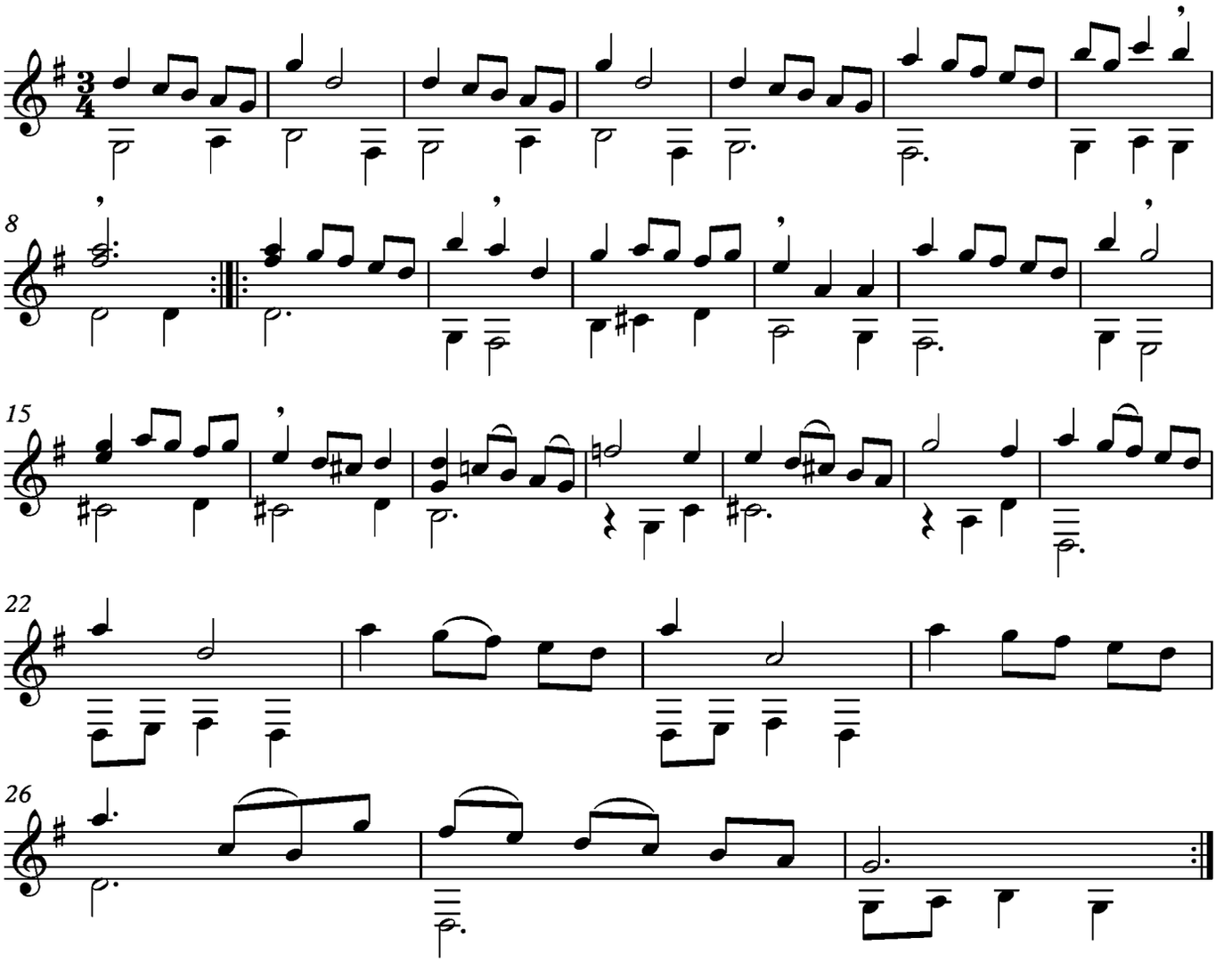
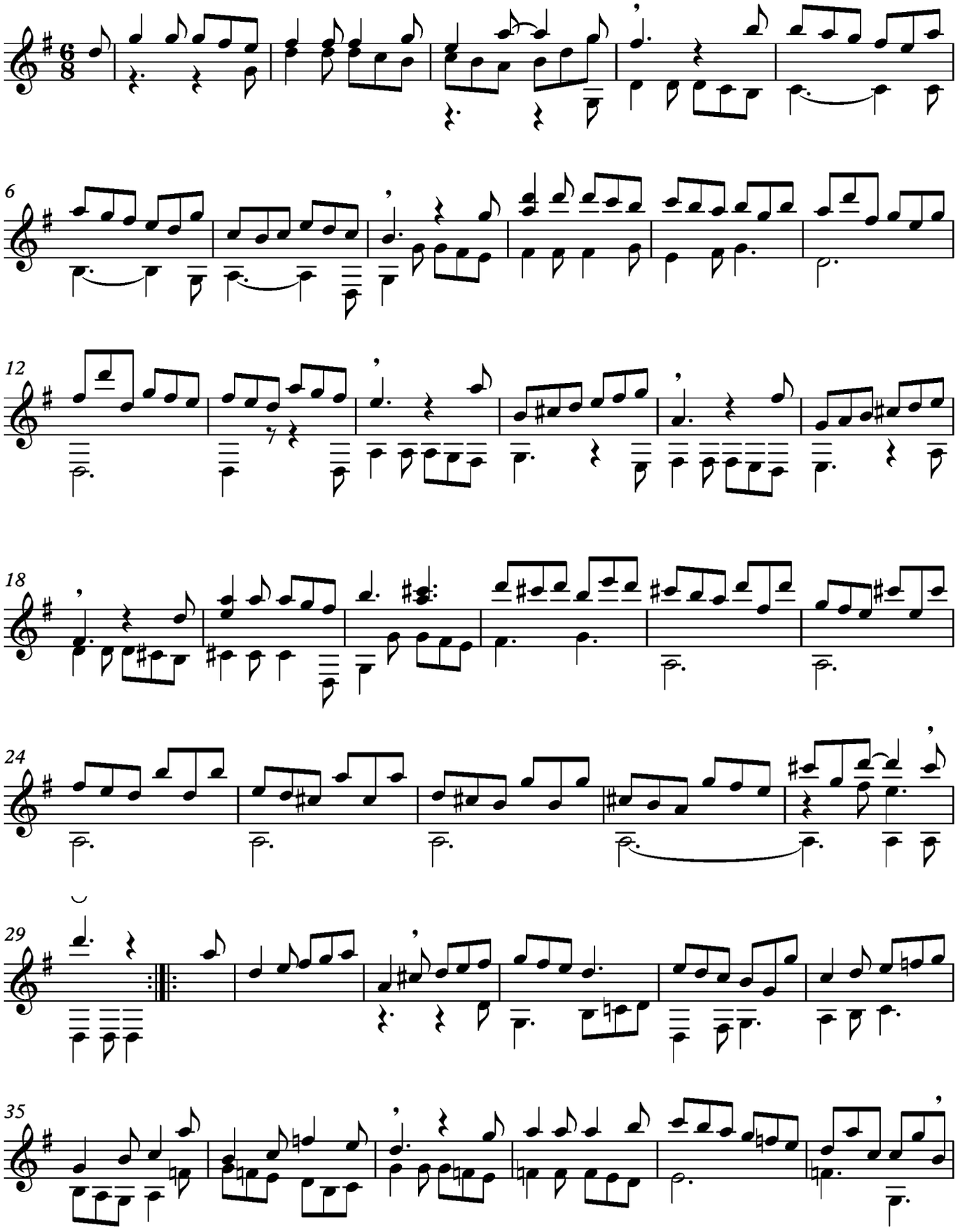
Sarabande

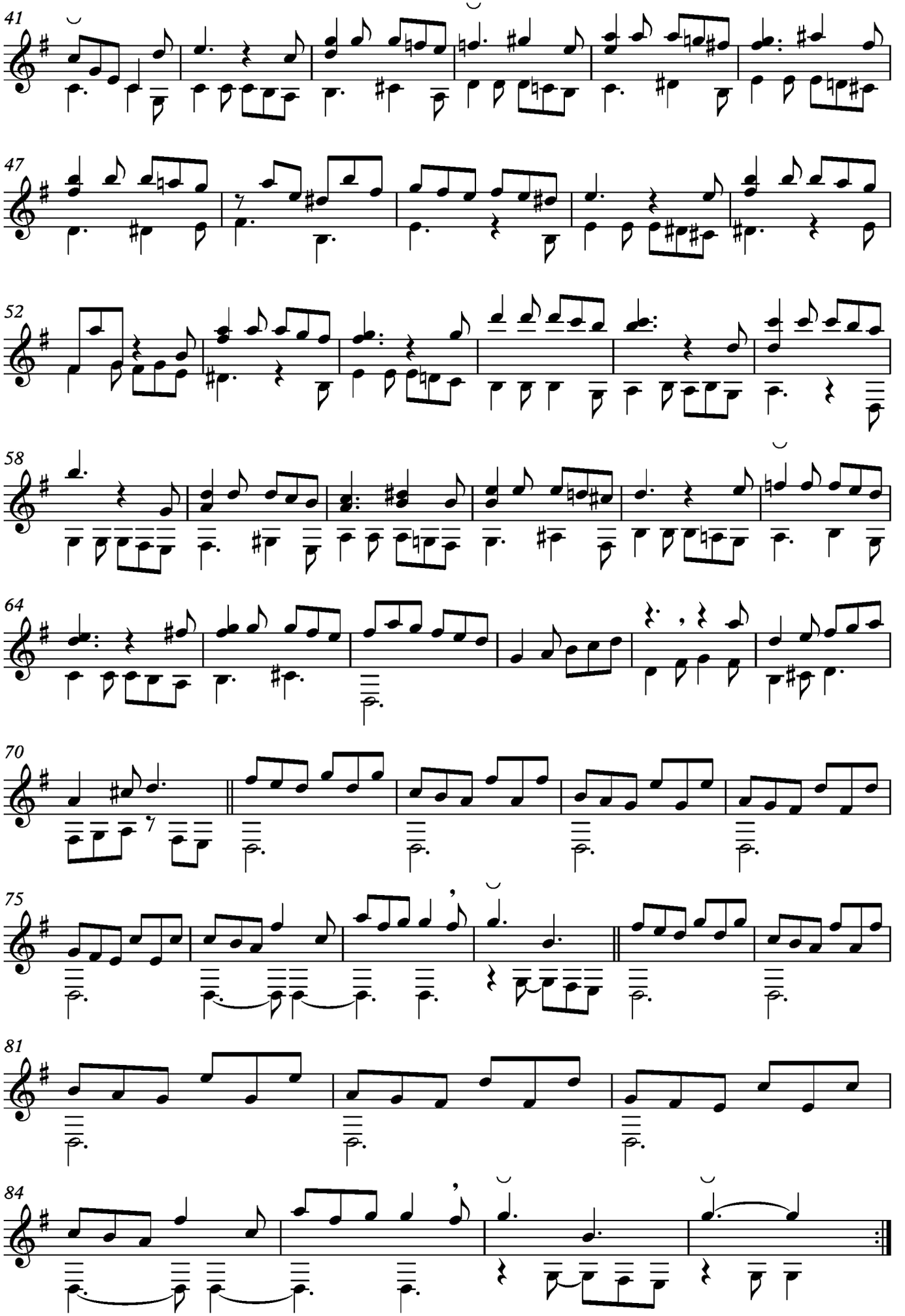


Menuet



Gigue

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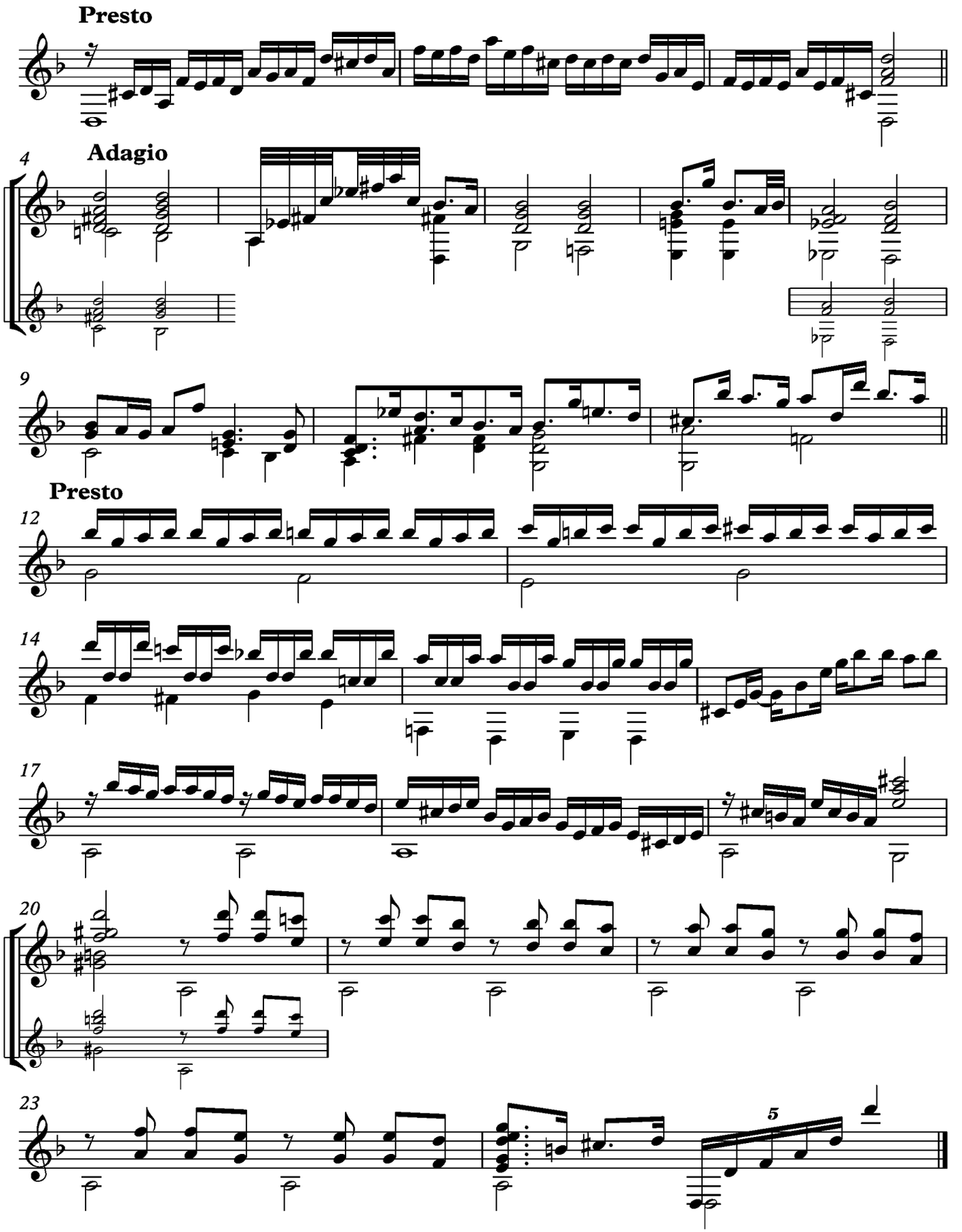
Suite XVI

Prelude

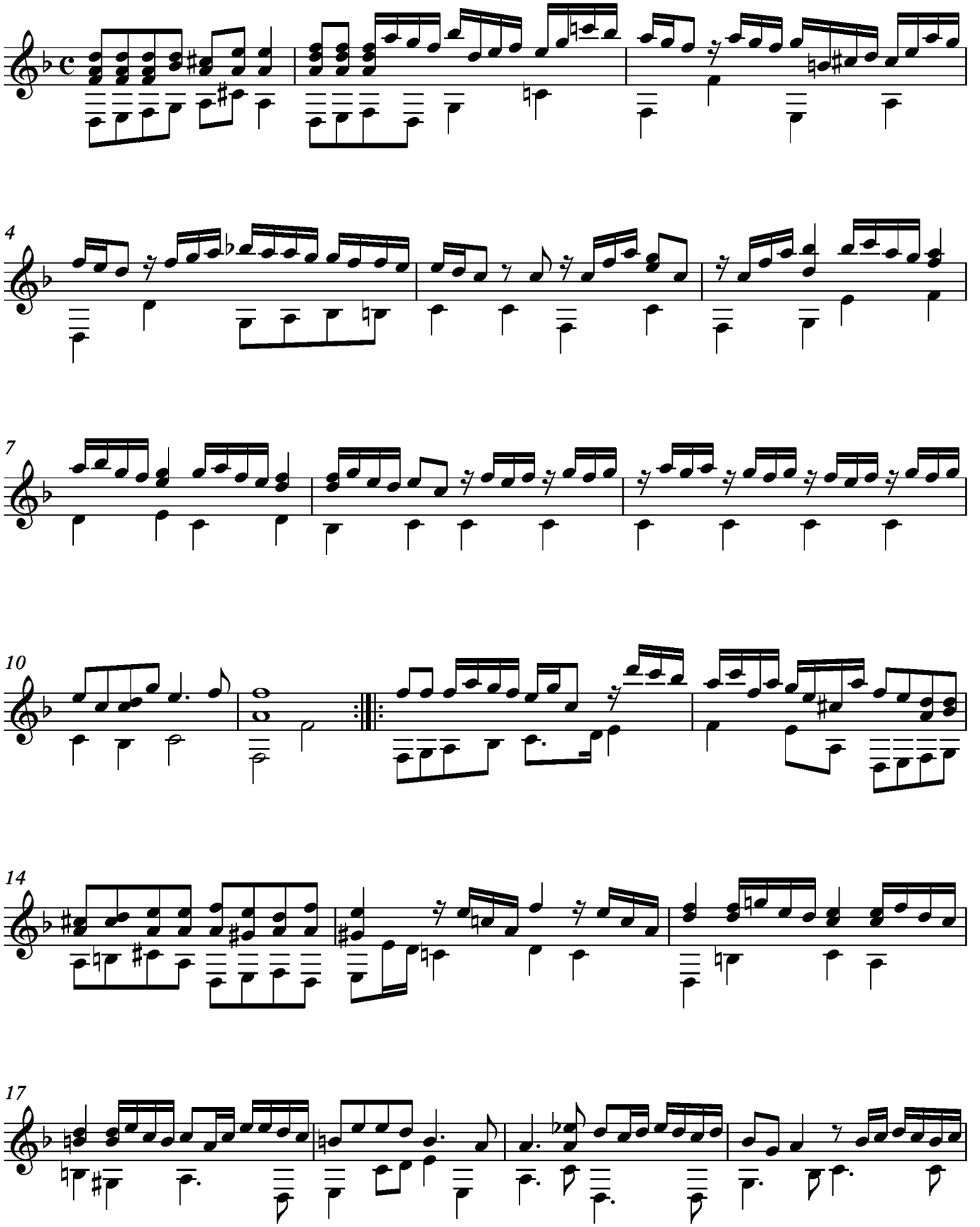
Transcripción: Jonathan Galicia

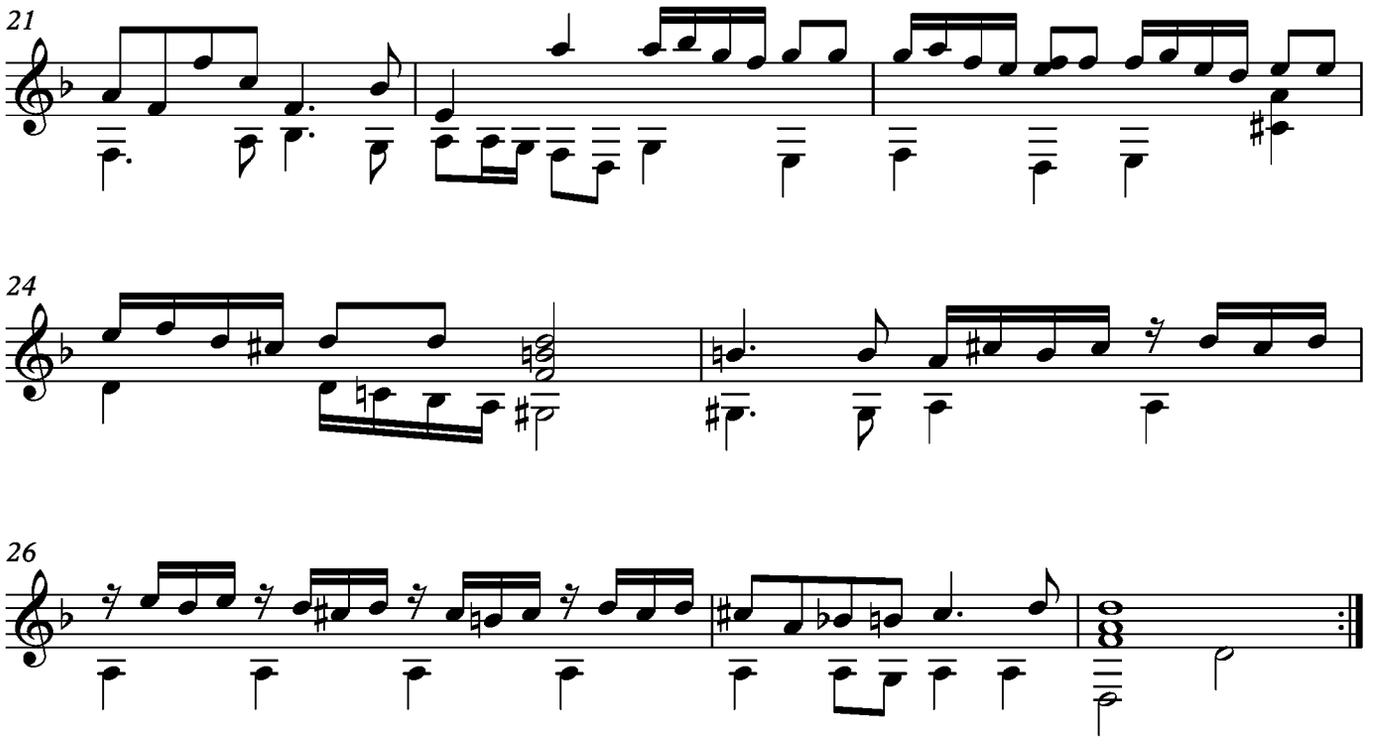
Sylvius Leopold Weiss

⑥ =*Re*



Un poco andante

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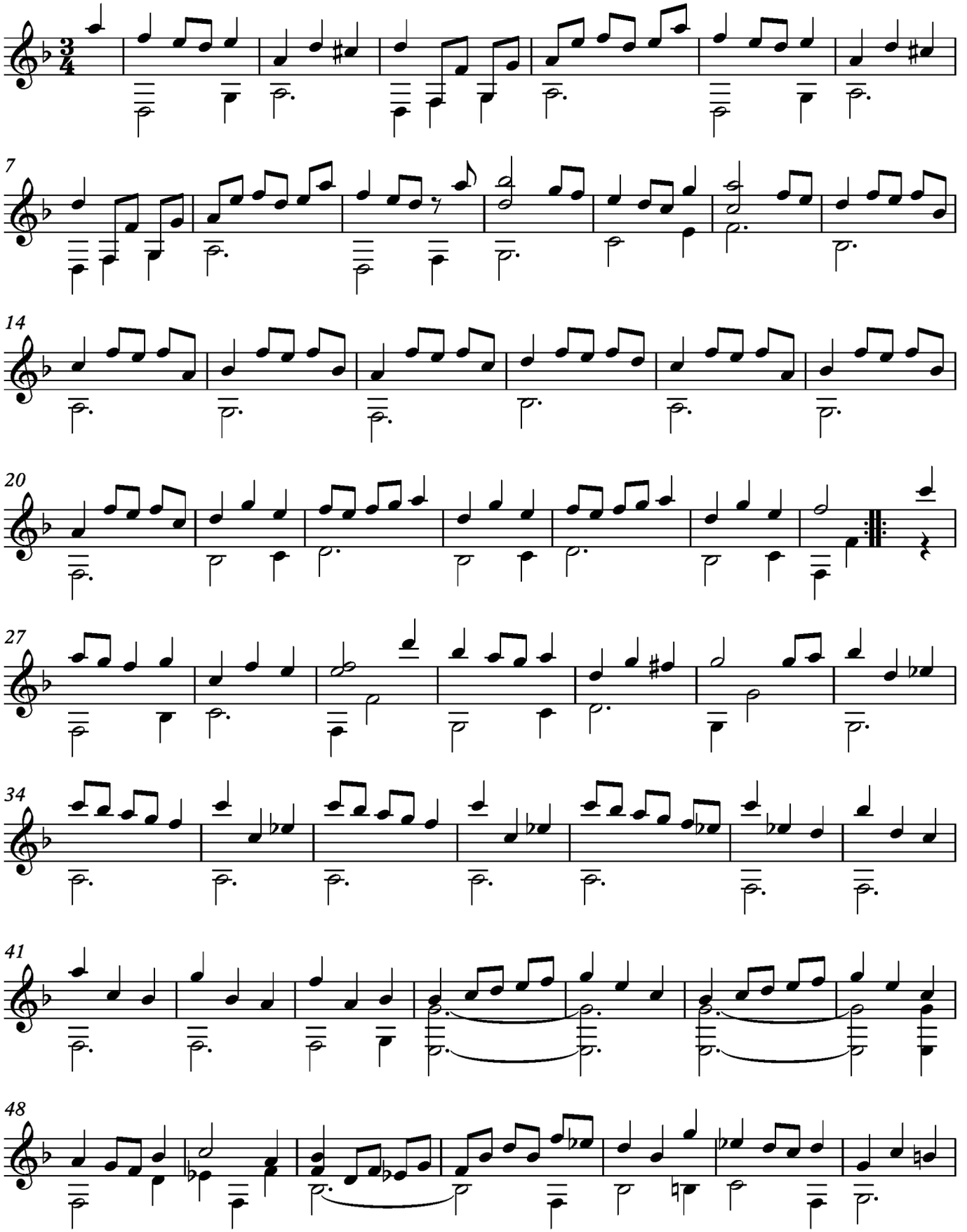
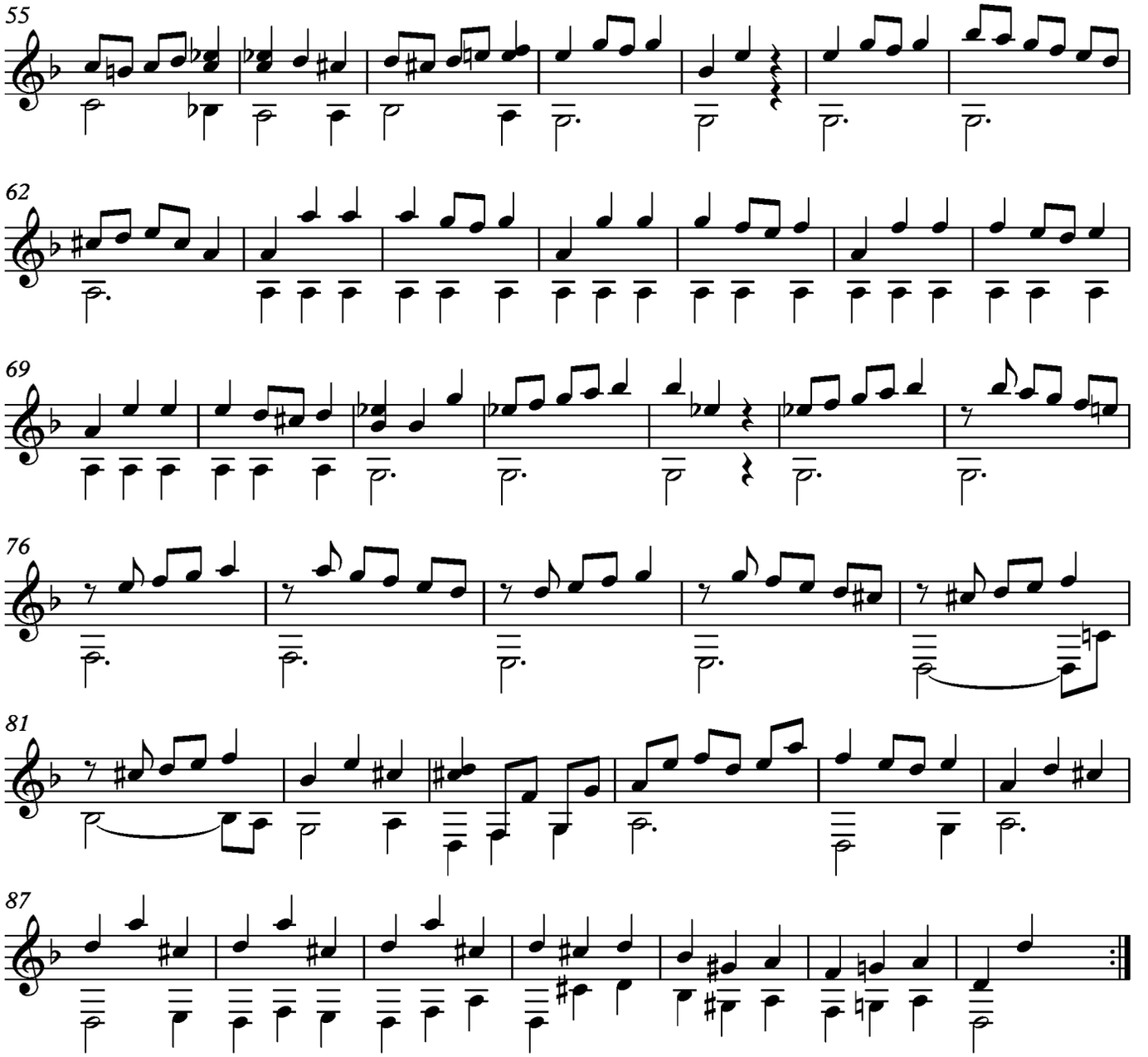
La Badinage

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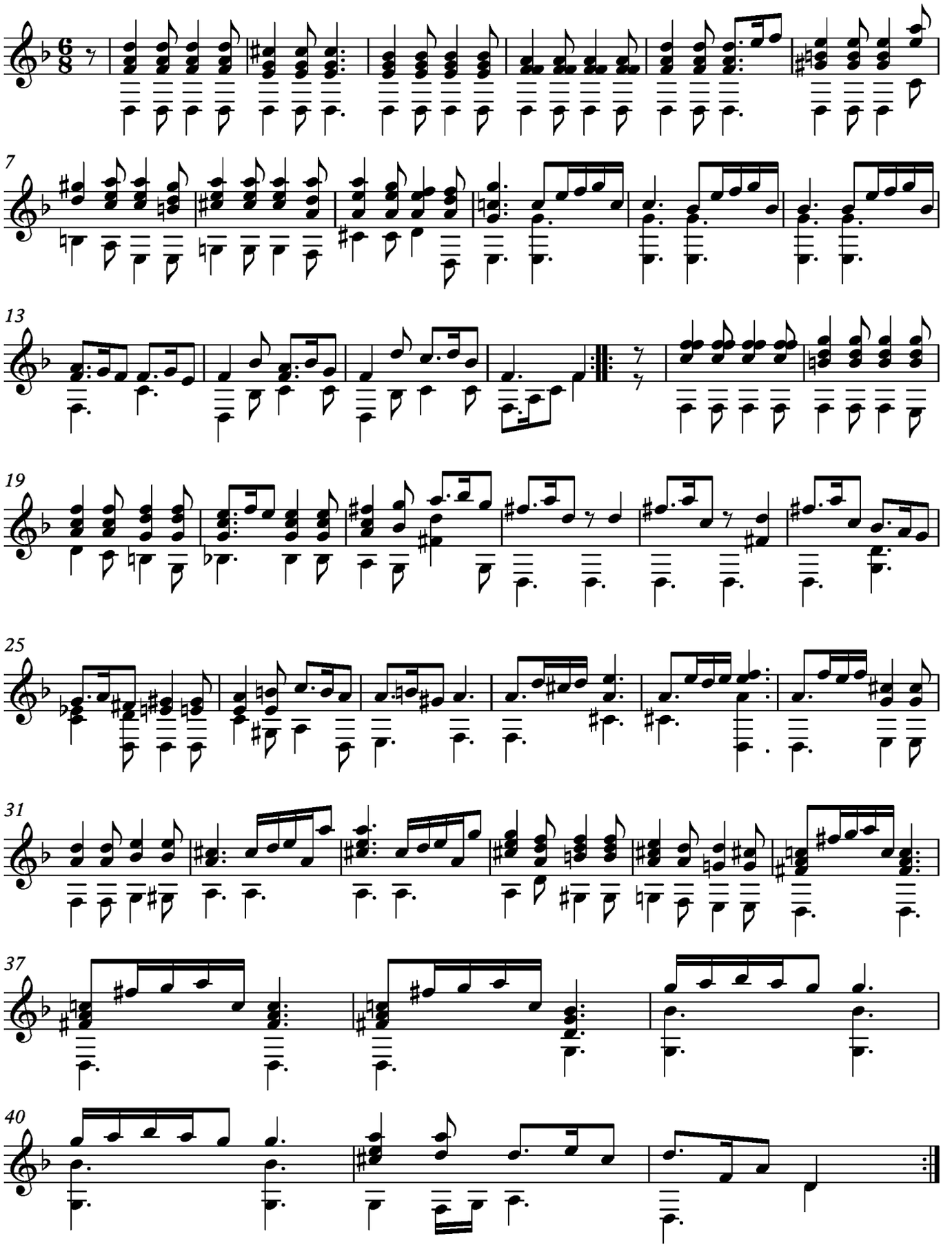
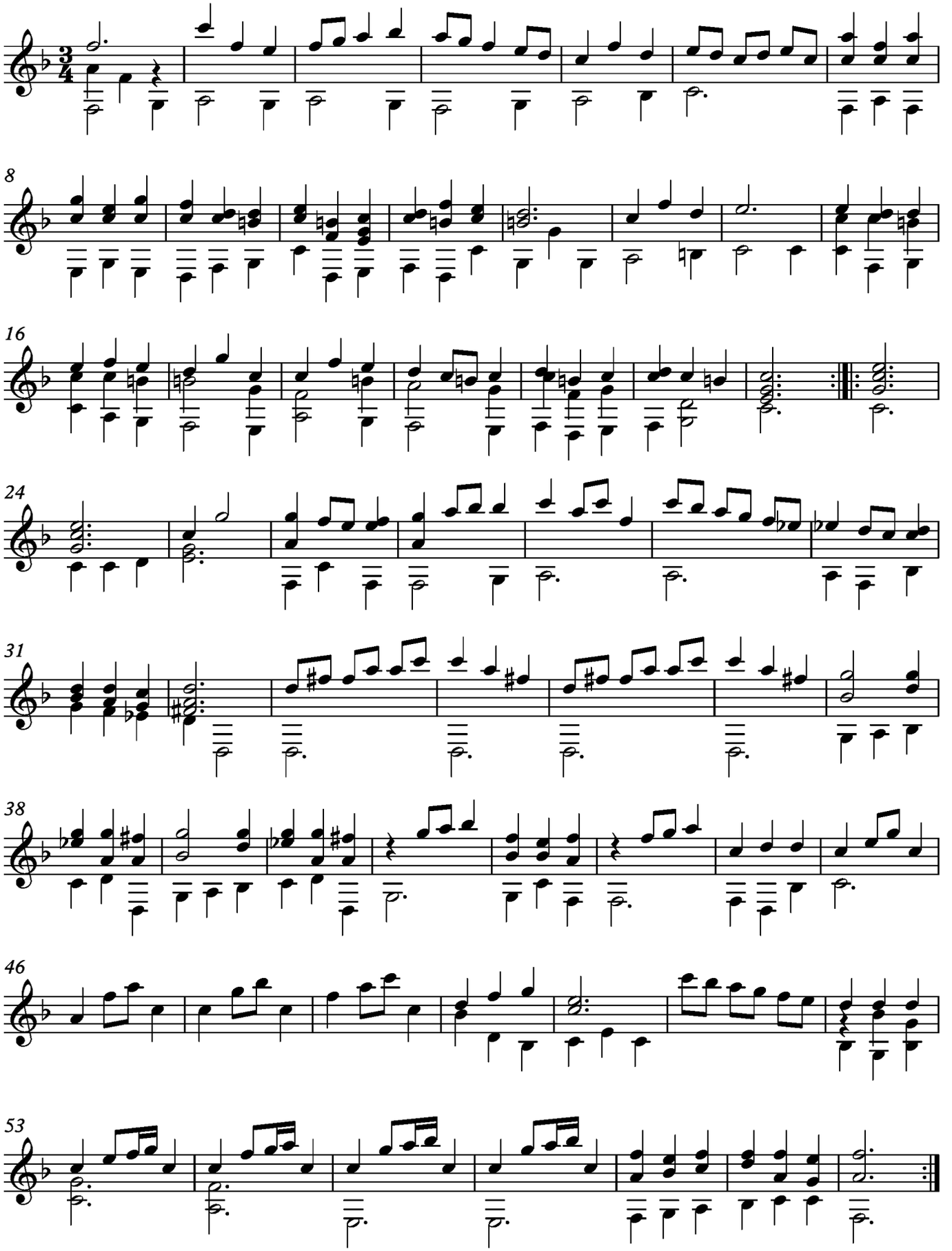
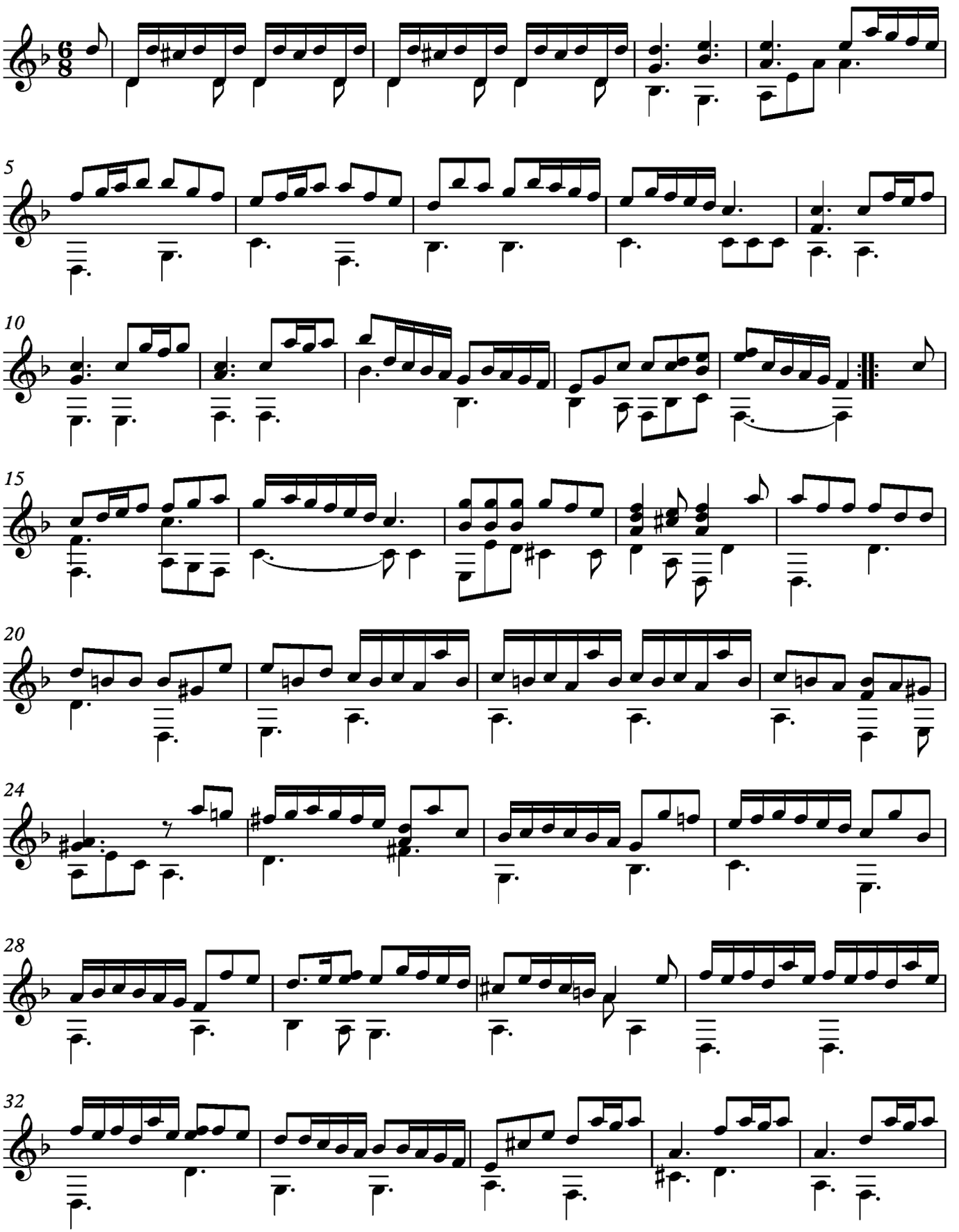
Le Sicilien

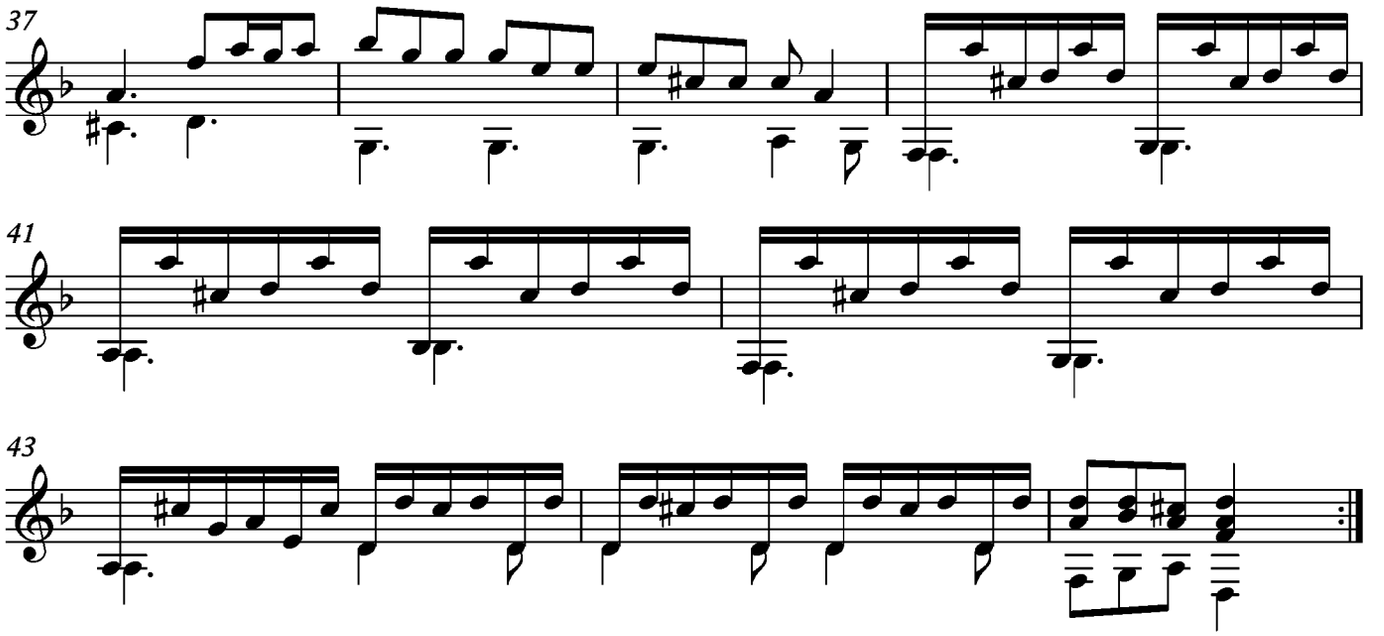


Menuet



Gigue

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43

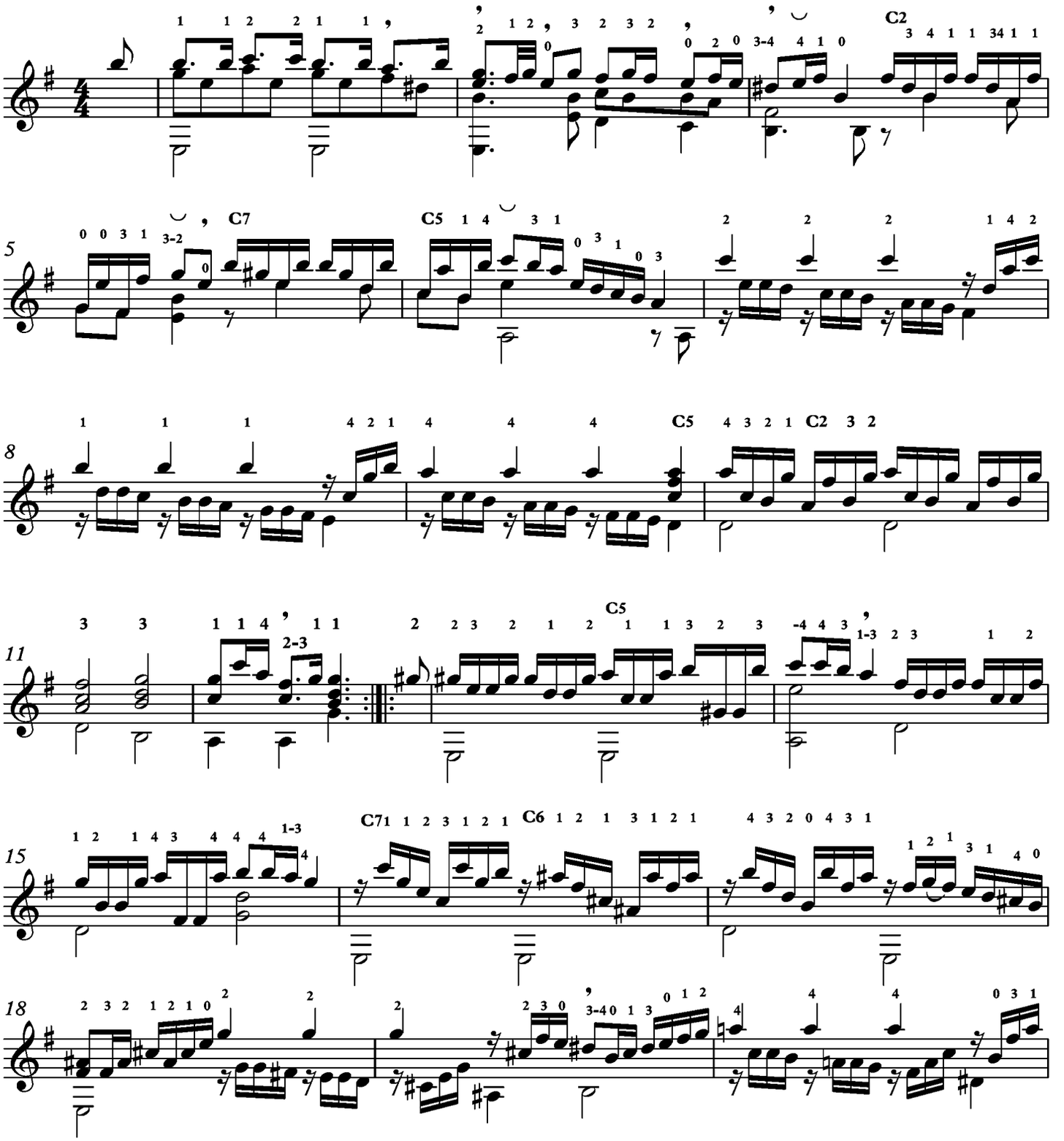
Suite XVII

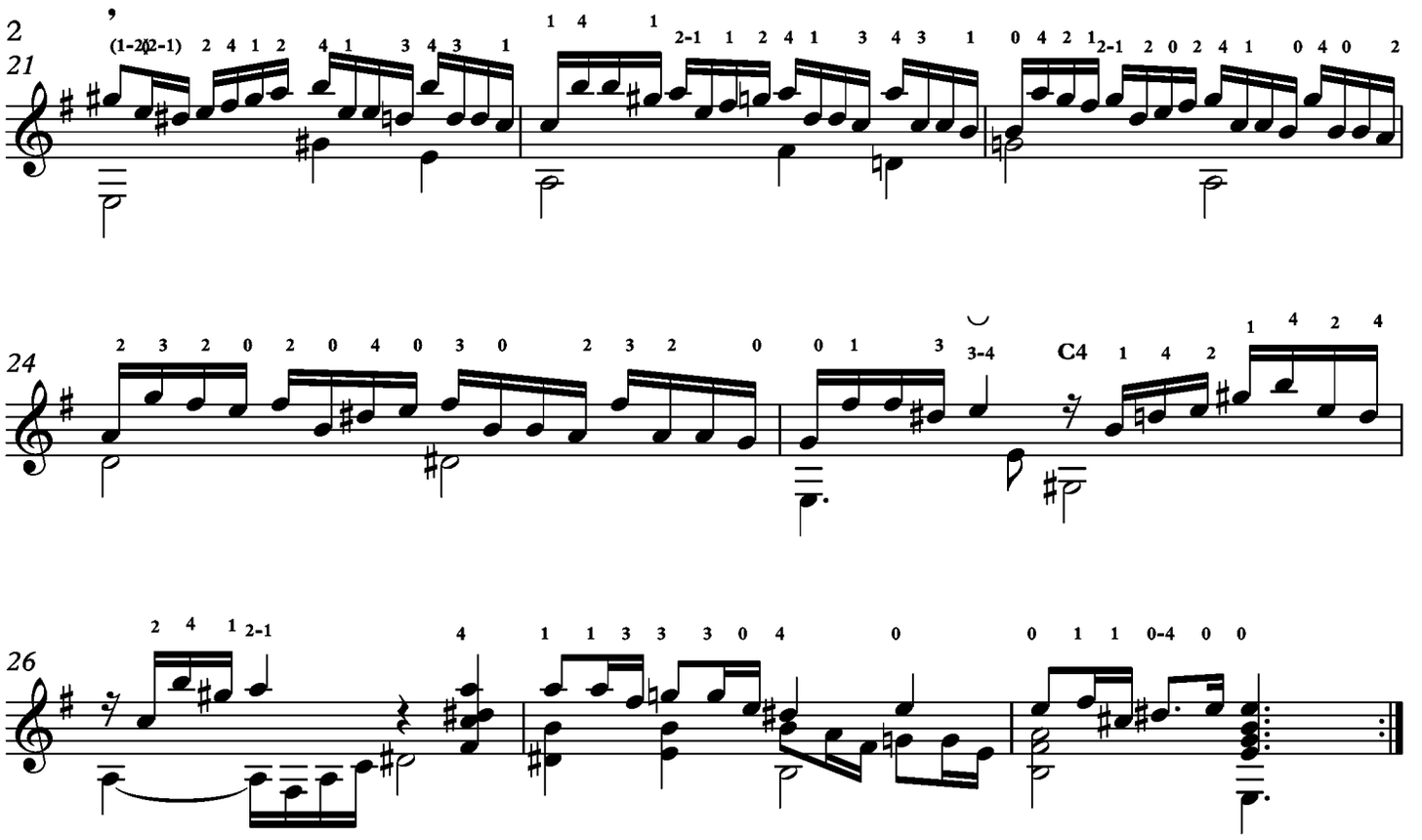
Allemande

Tono original Fa

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

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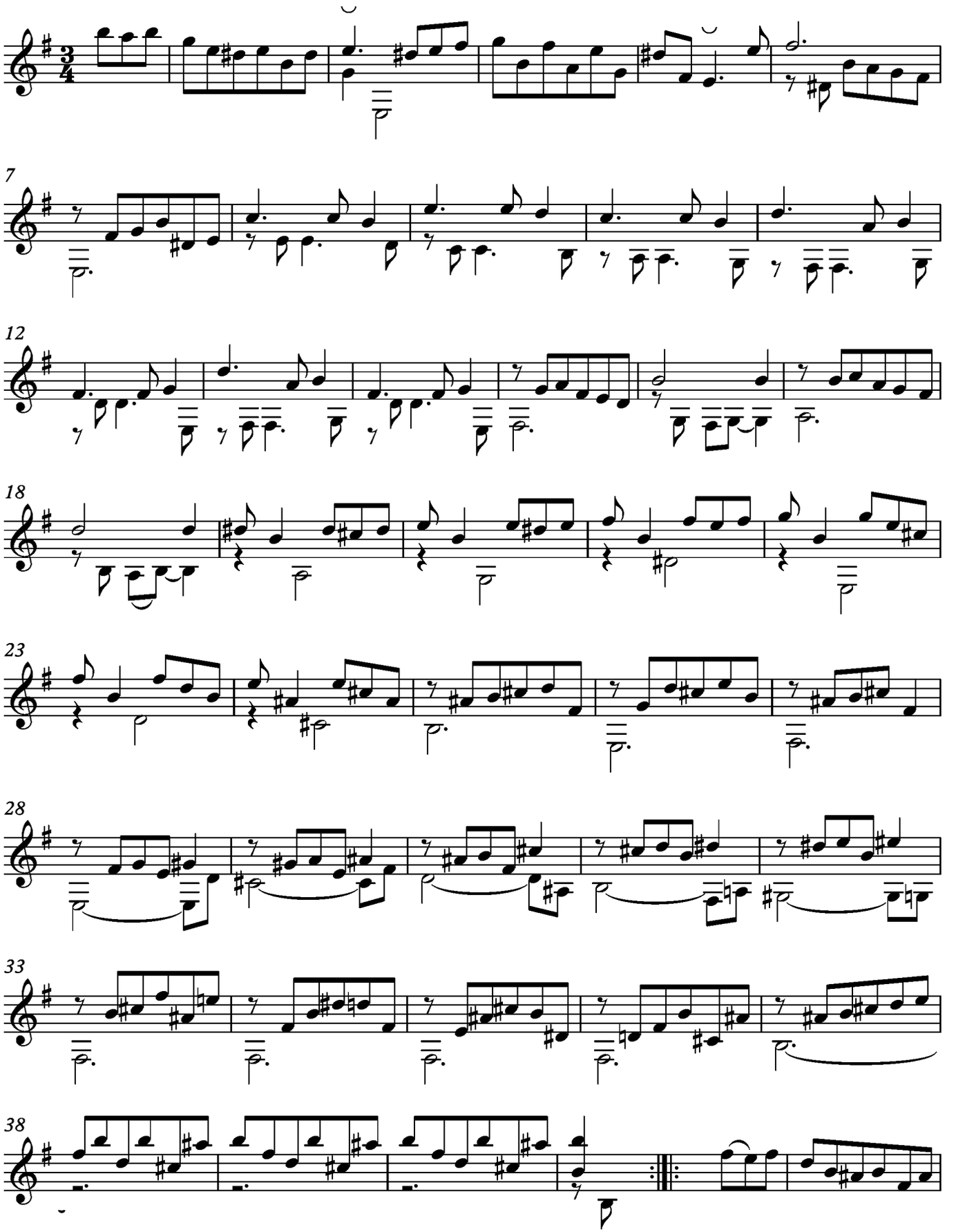
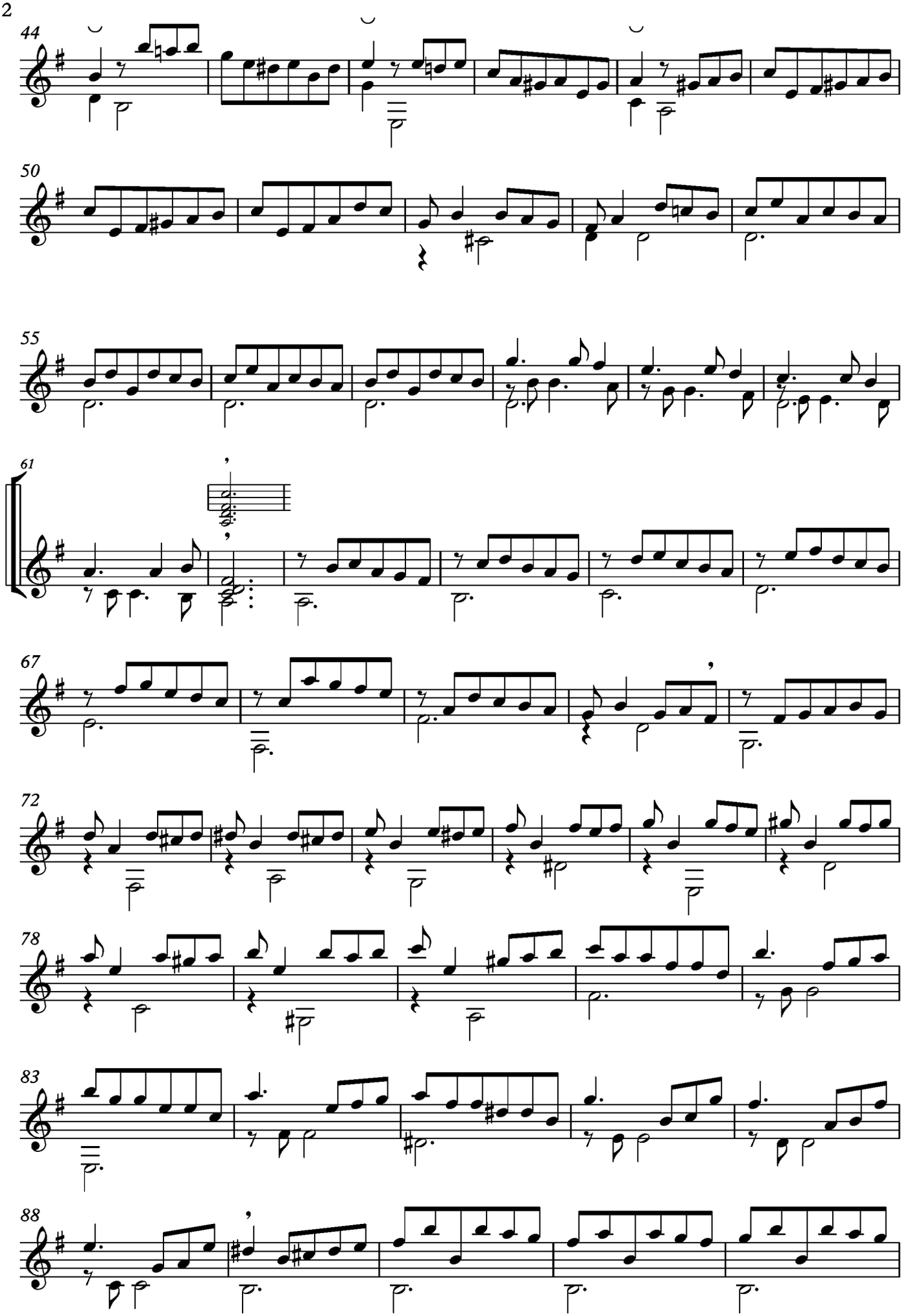
Courante

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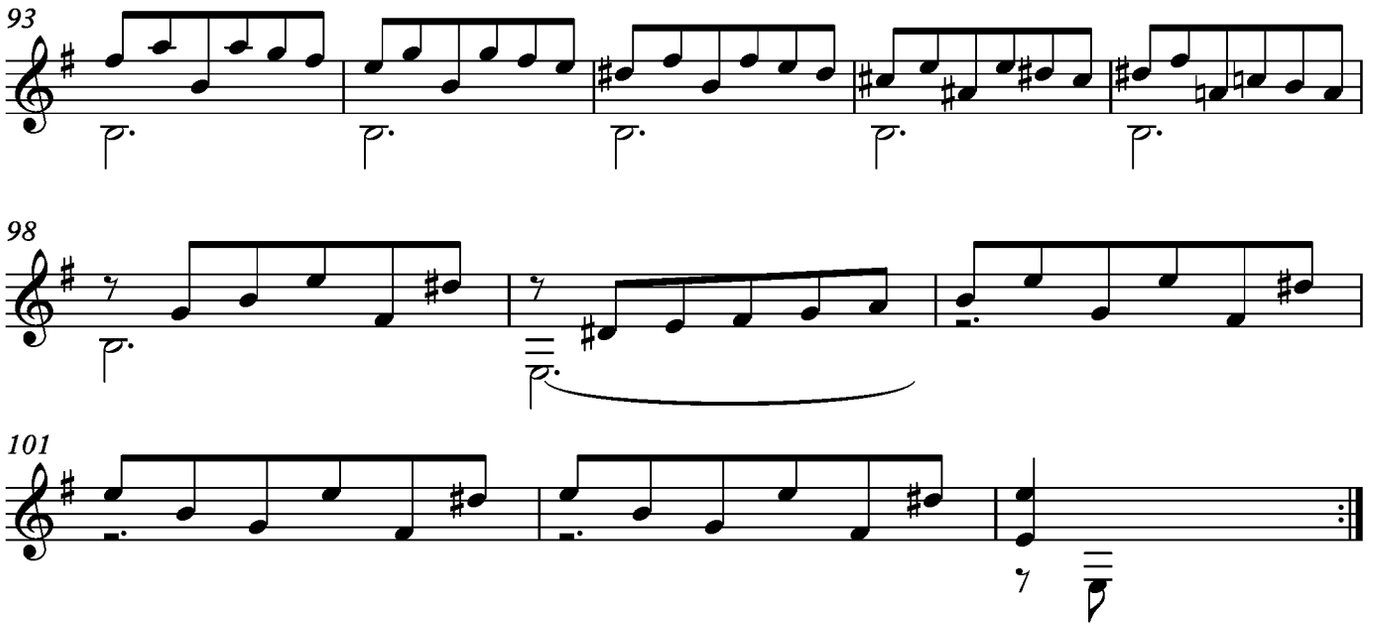
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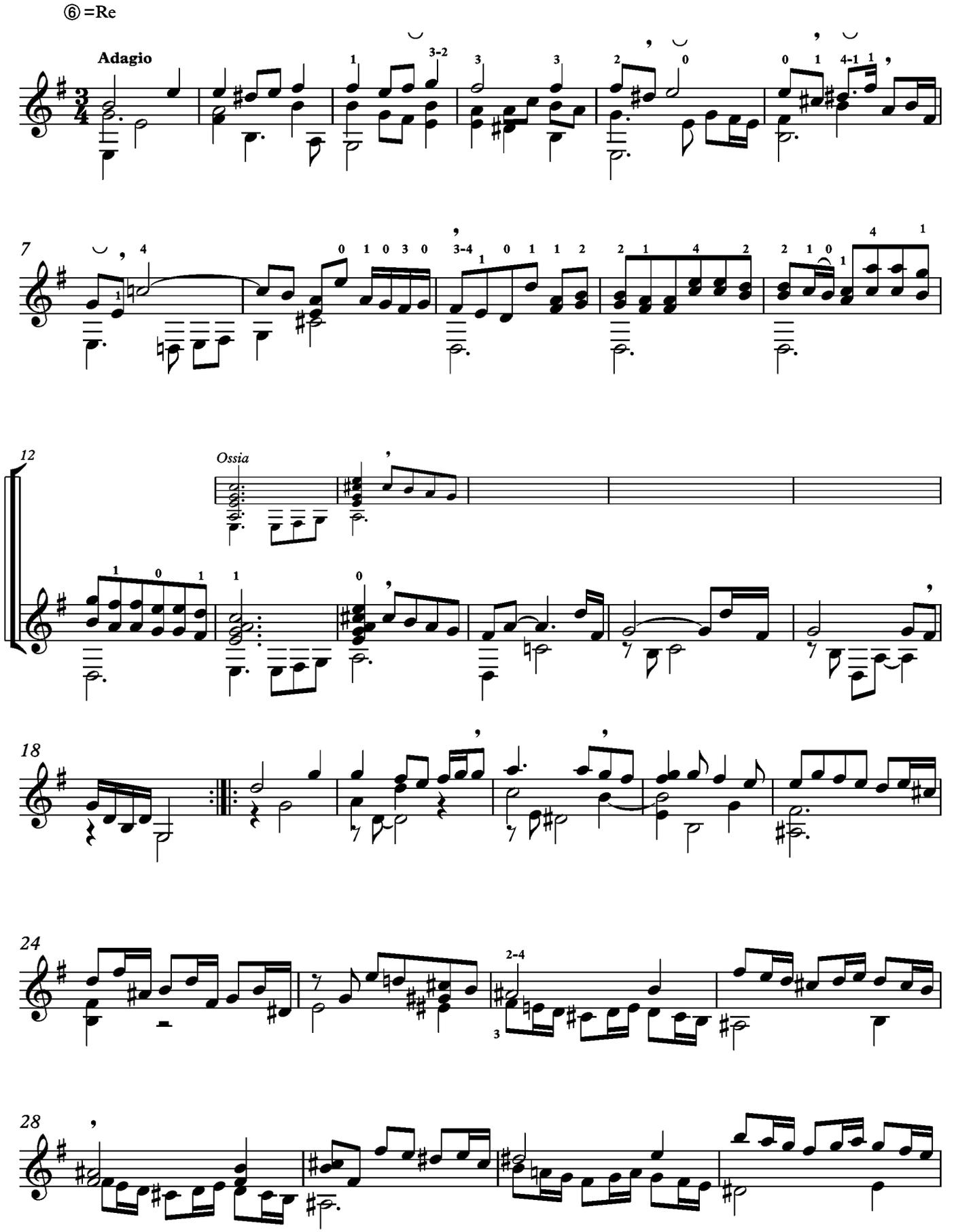
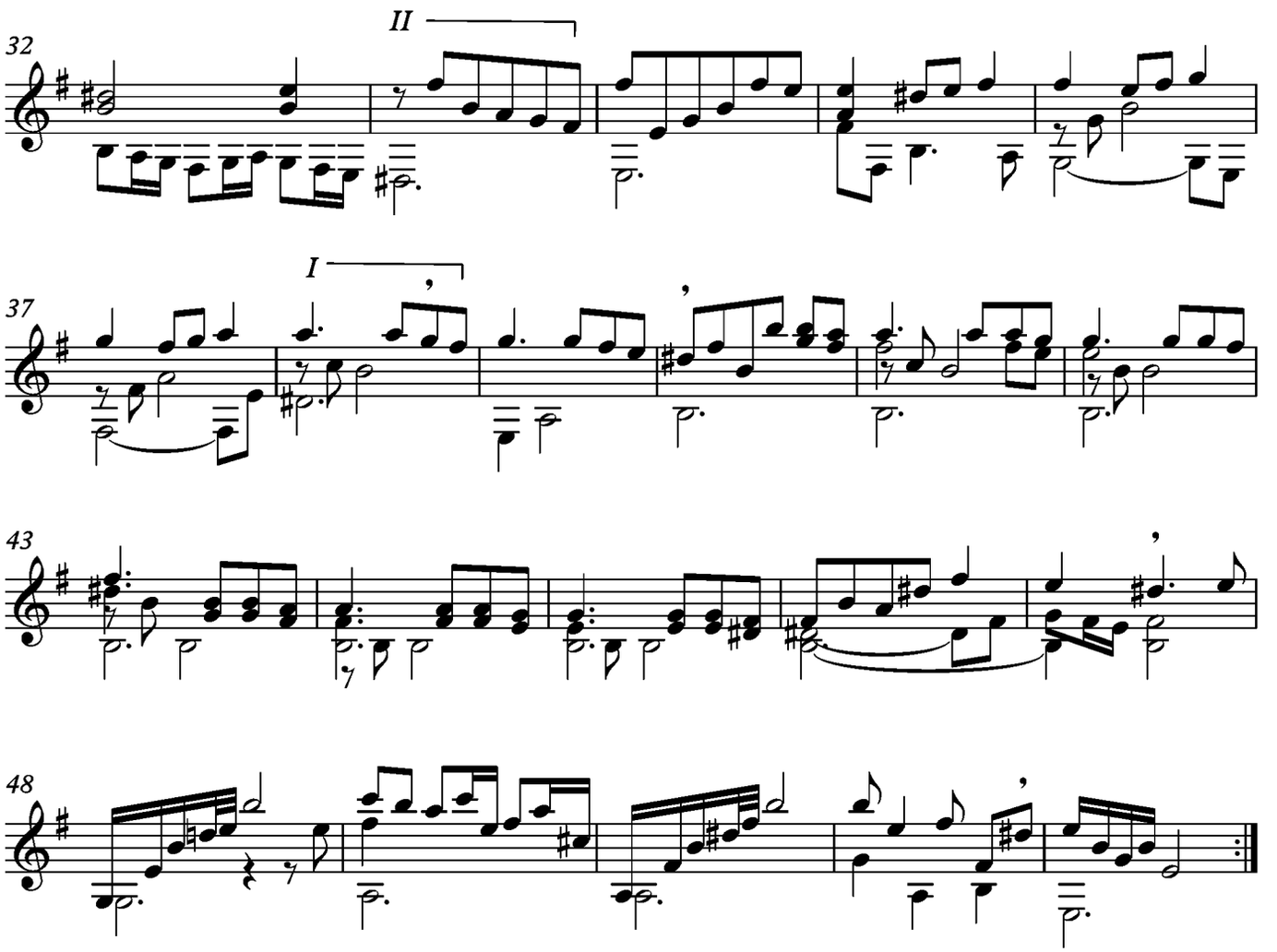
Sarabande

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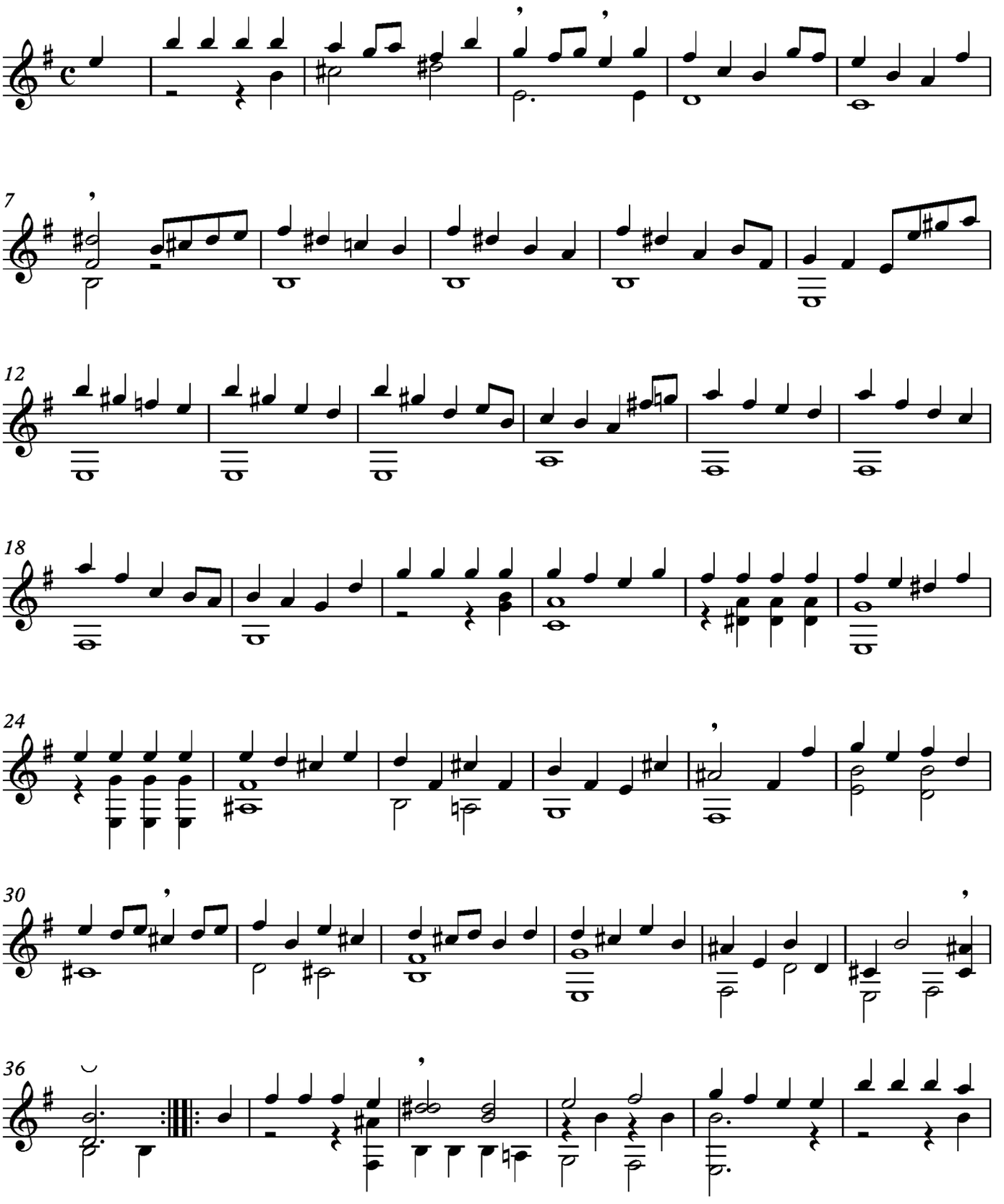
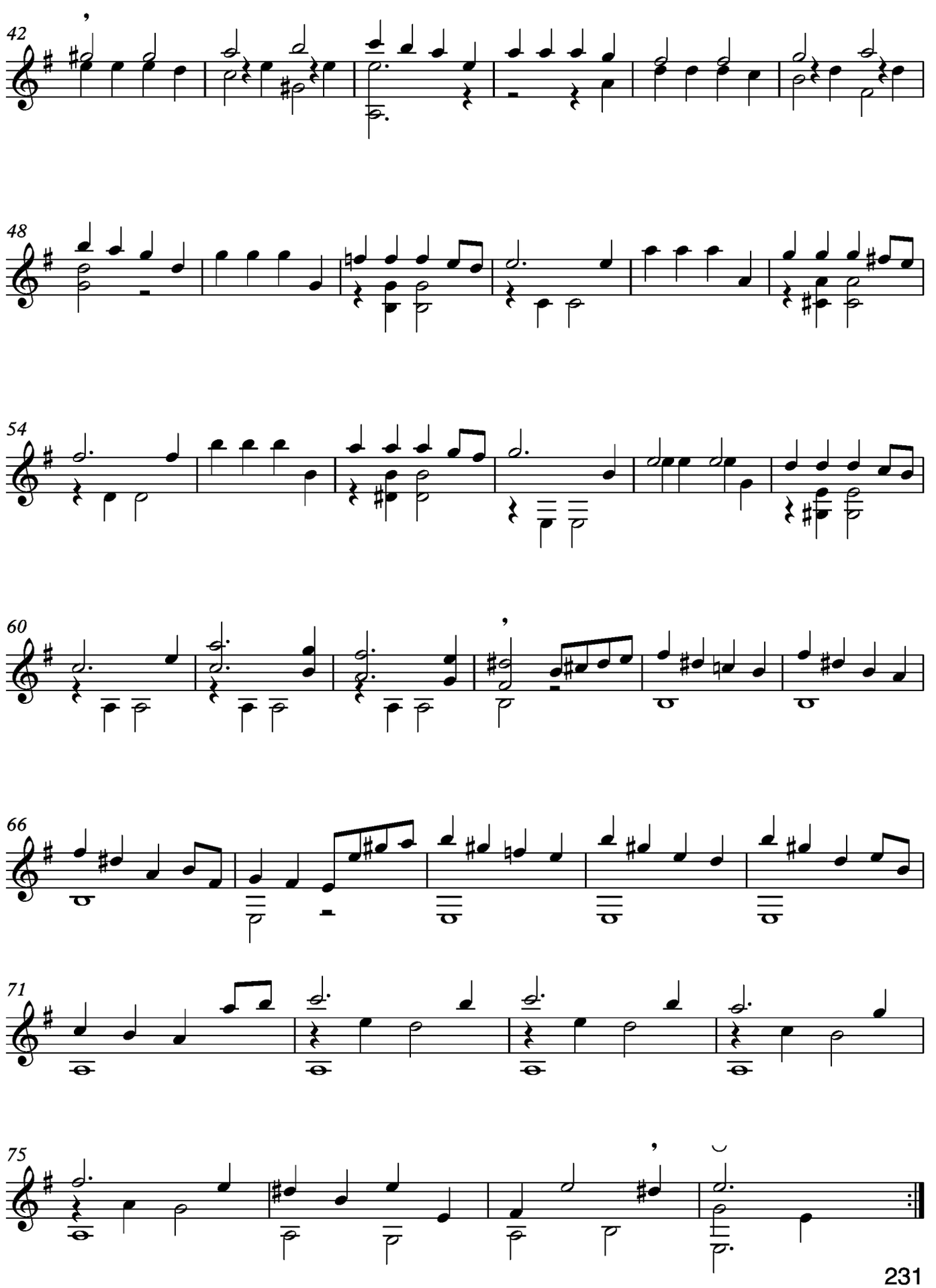
48

Bourée

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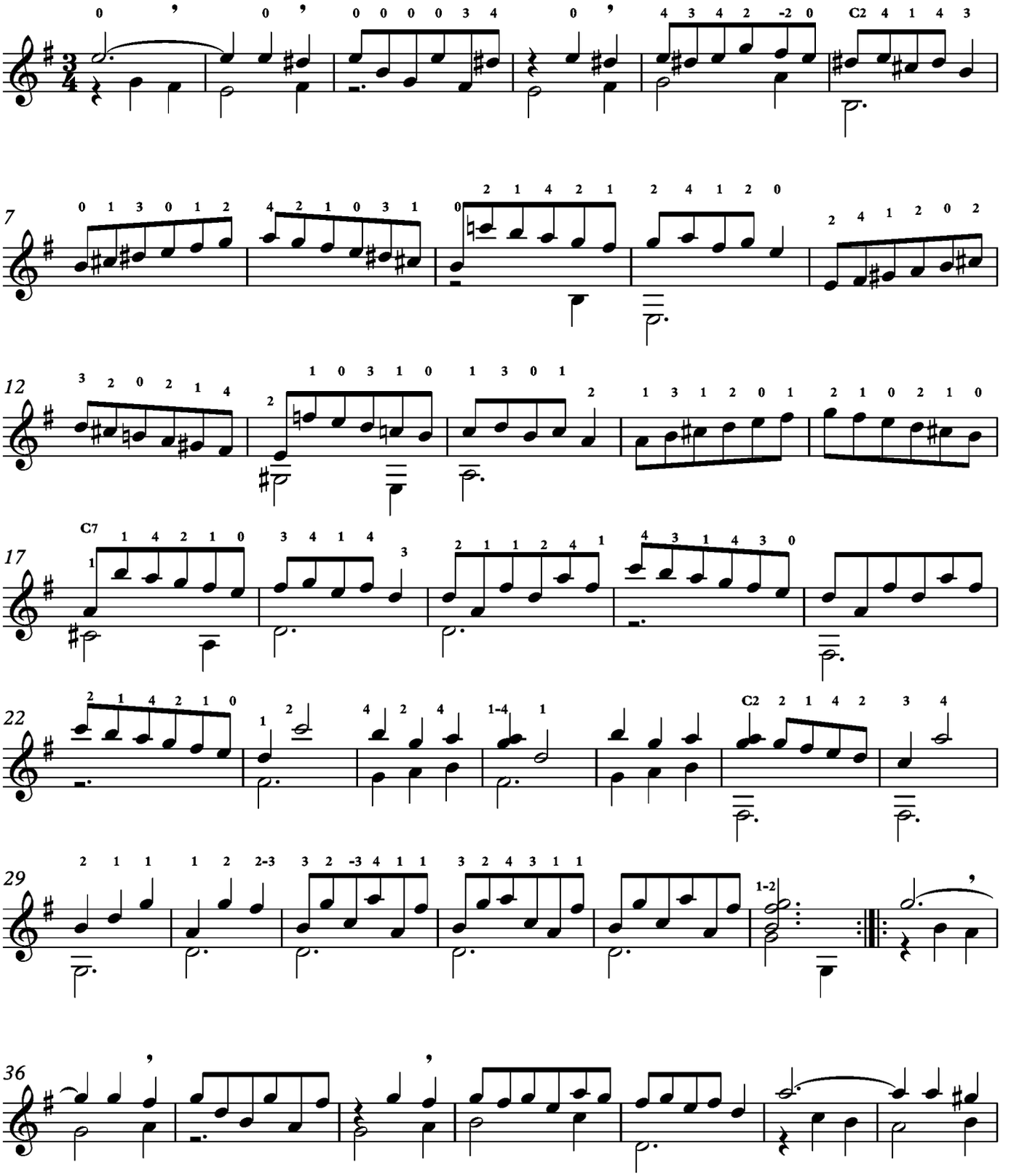
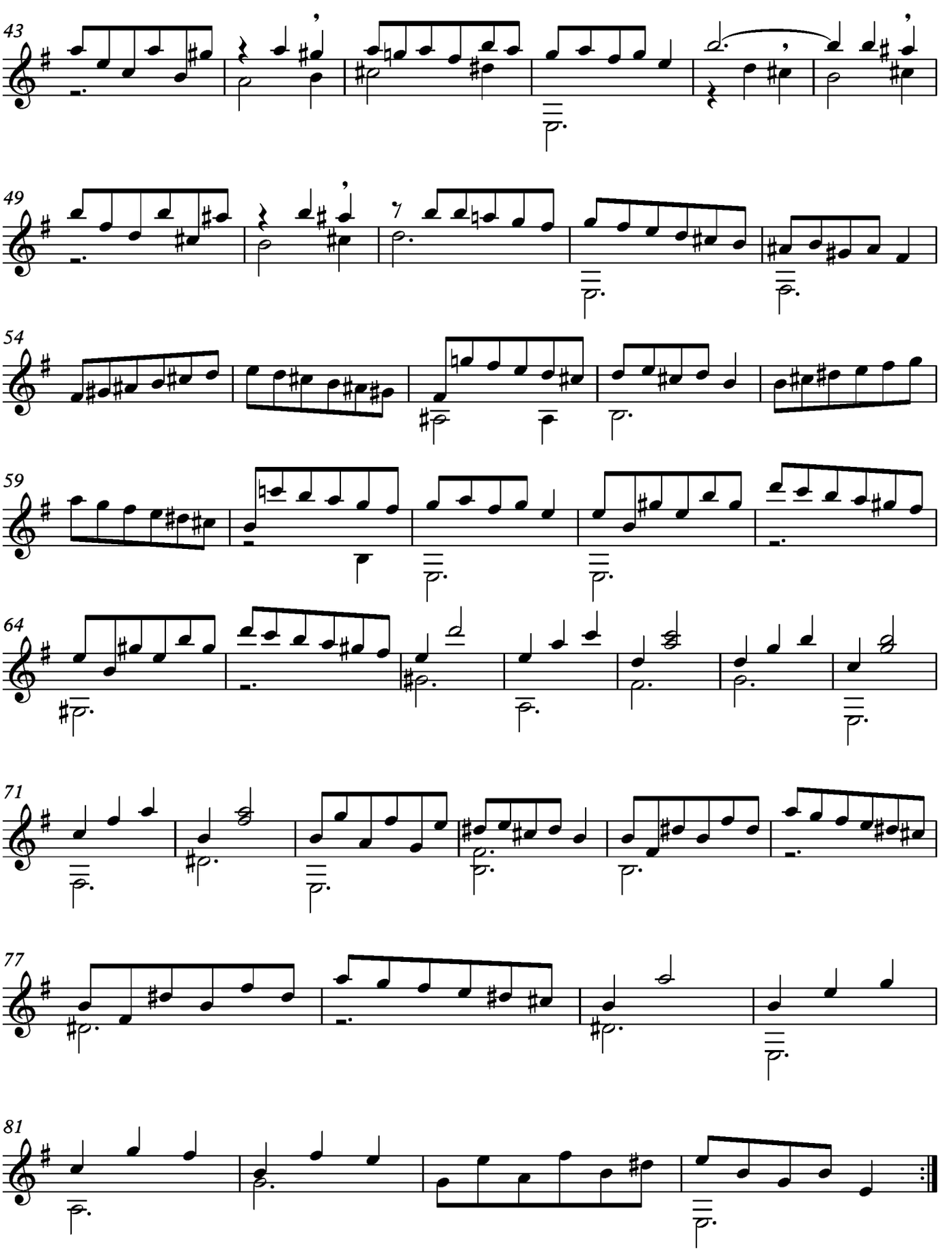
Tempo di Menueto

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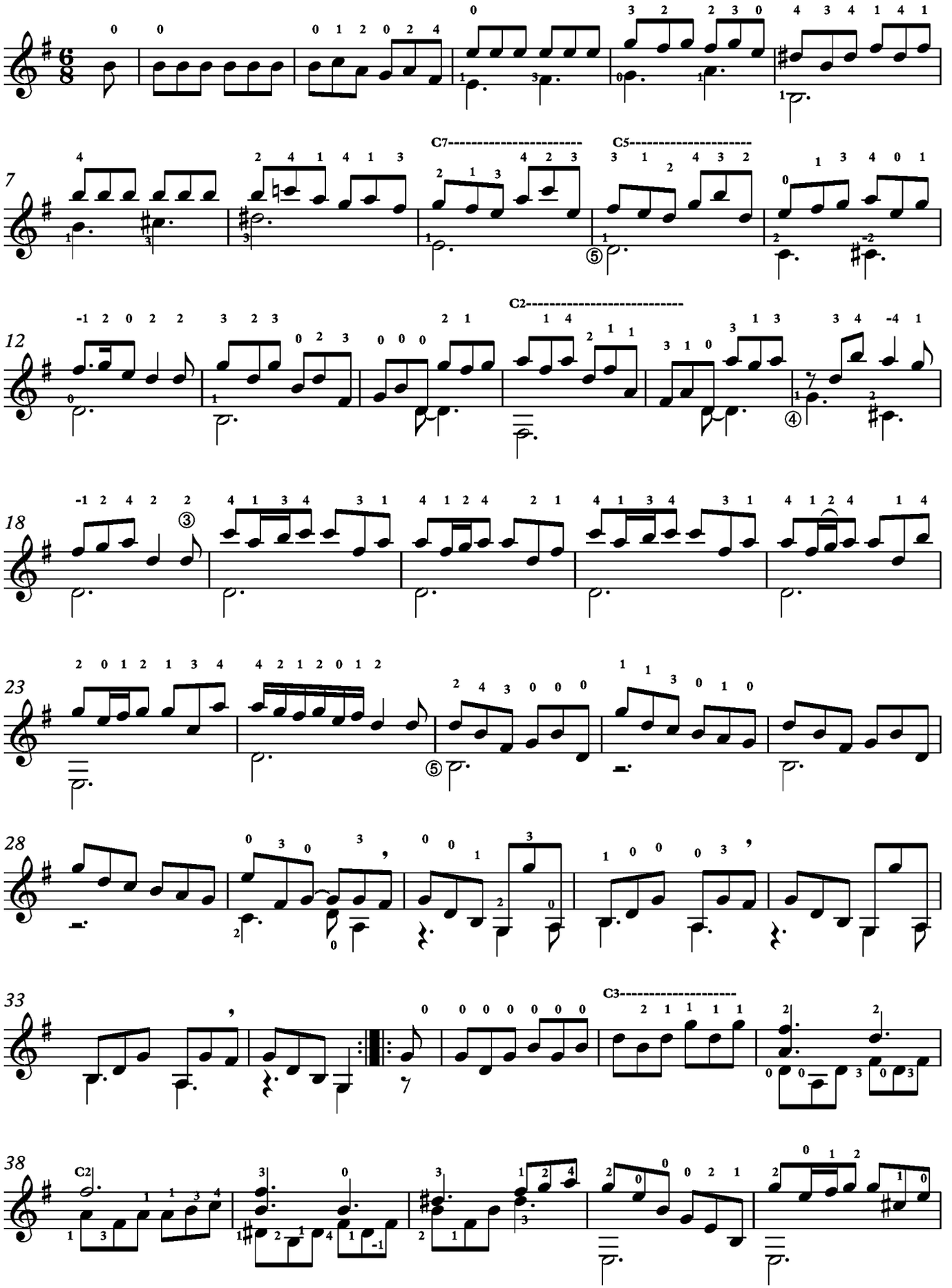
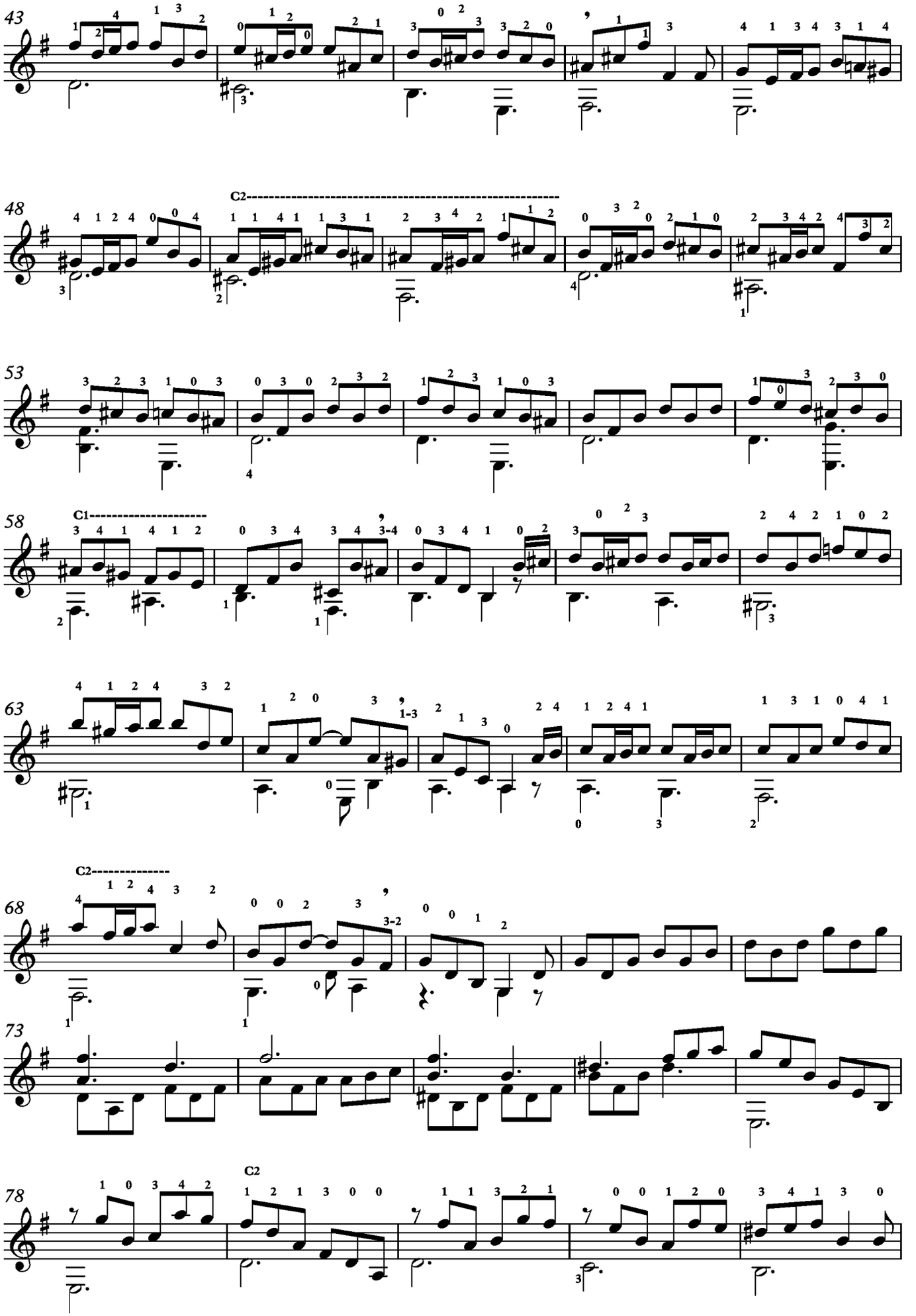
Gigue

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C2----------
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C2----------
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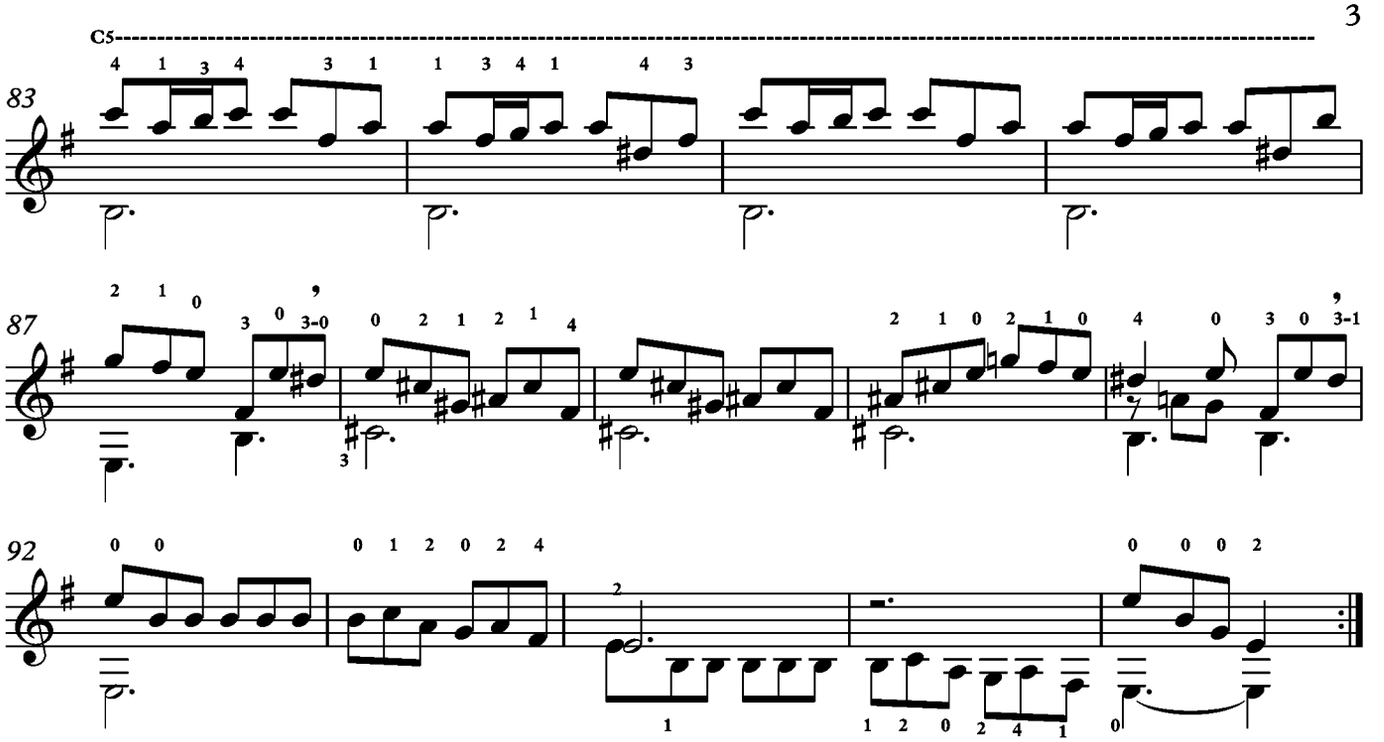
78
C2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87
92

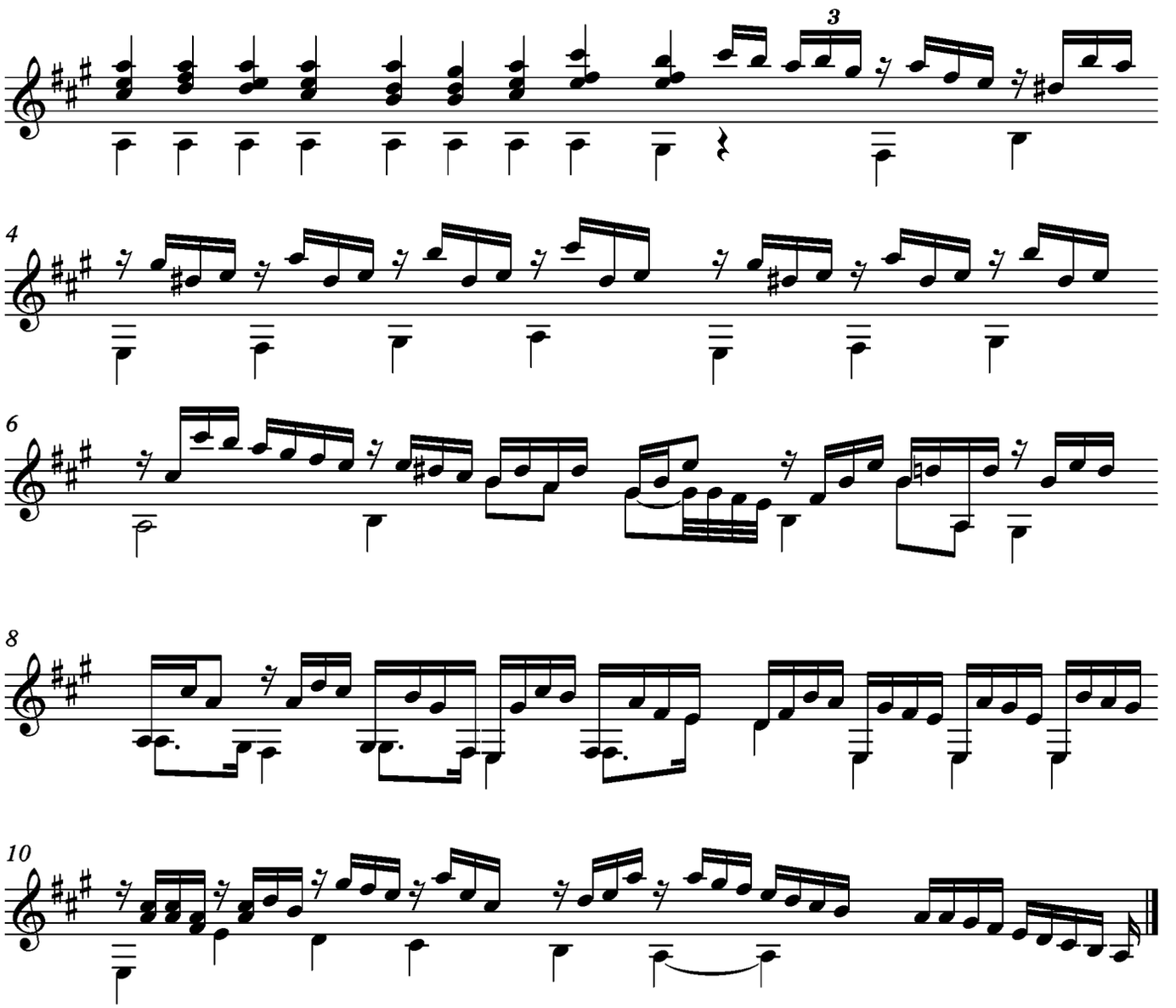
Suite XVIII

Preludie

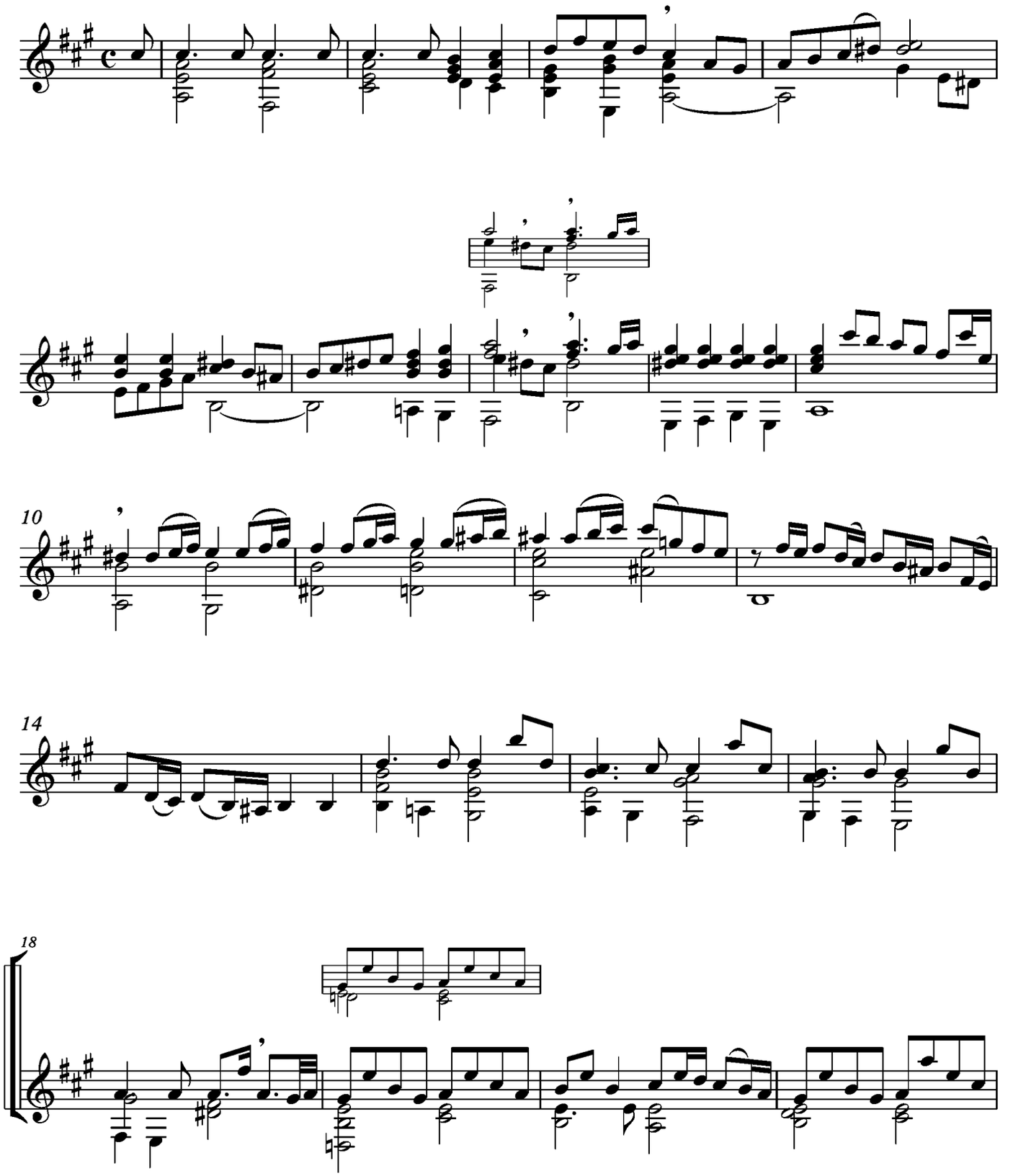
Tono original Sol

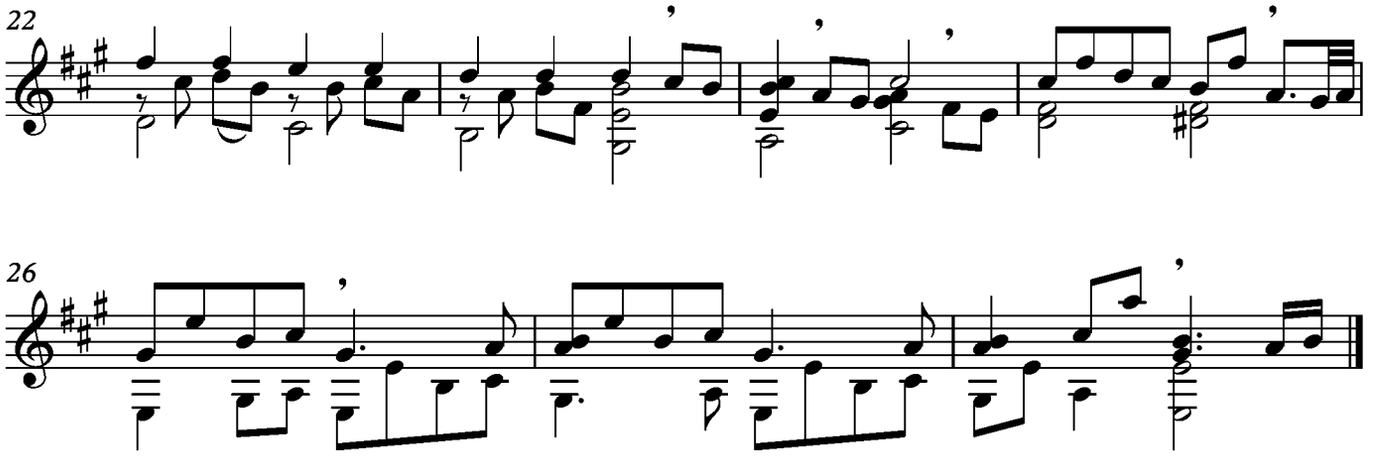
Transcripción: Jonathan Galicia

Sylvius Leopold Weiss



Toccata



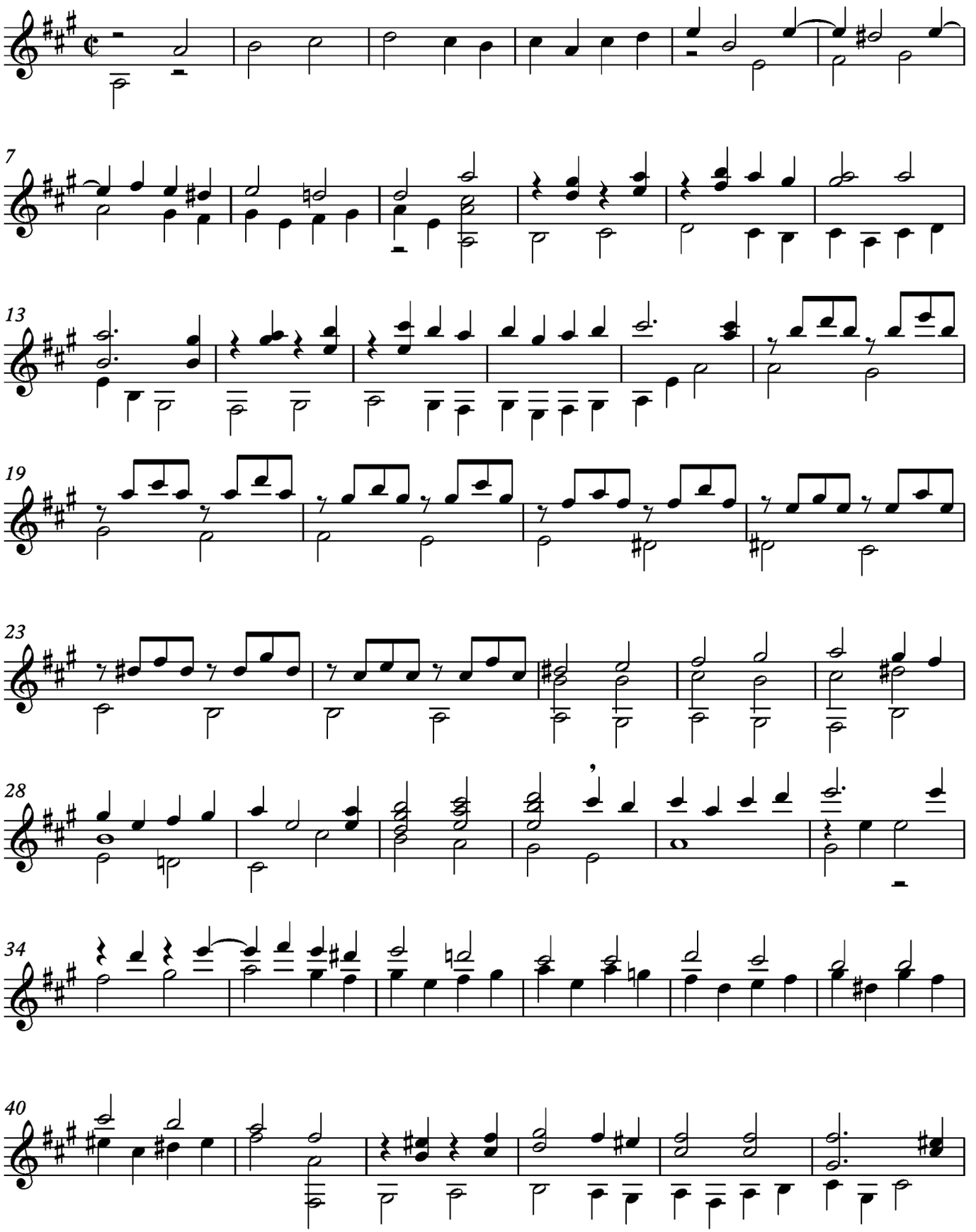


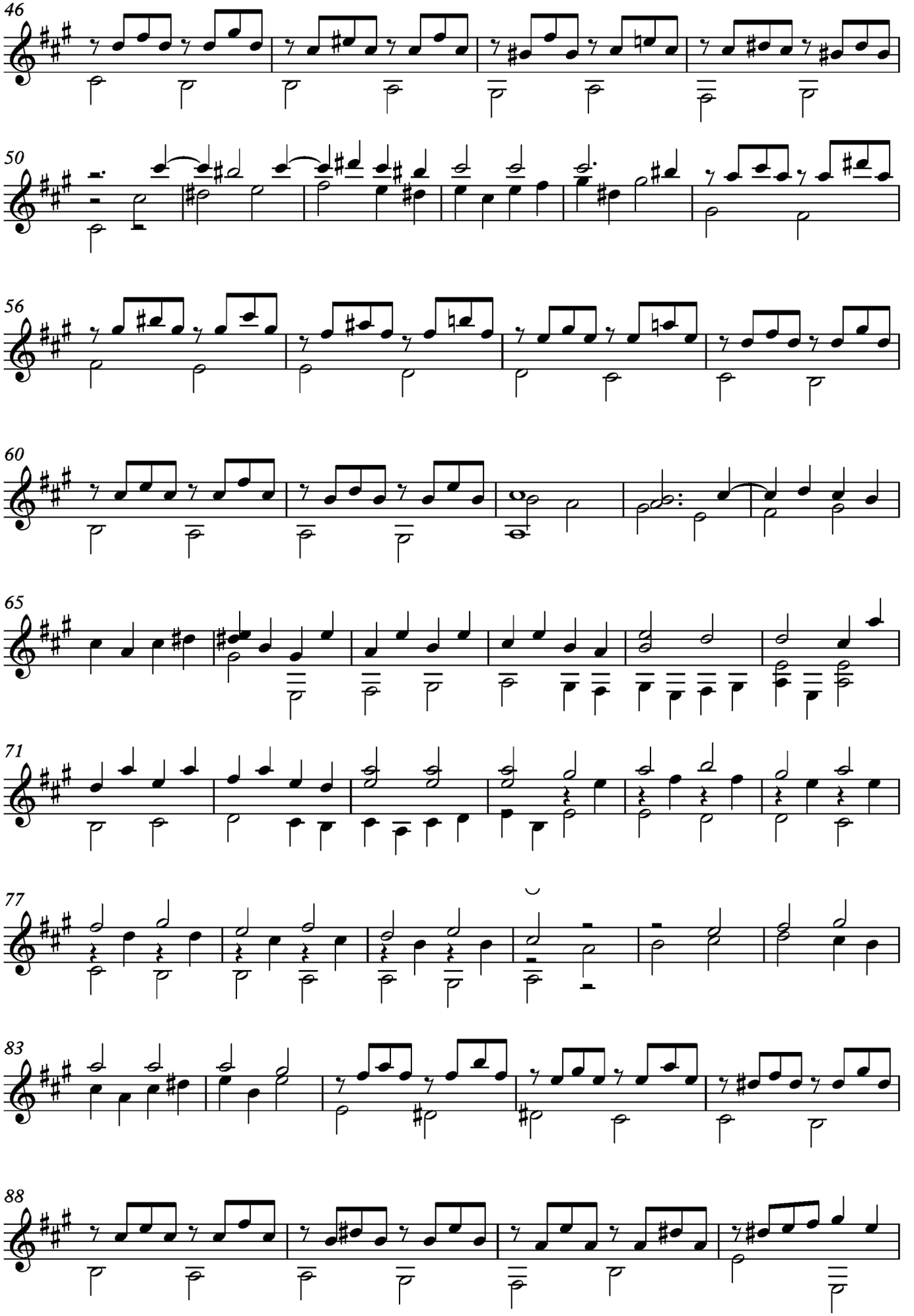
***Vertatur**

Segue Fuga

*Texto incluìdo en el facsimil

Fuga

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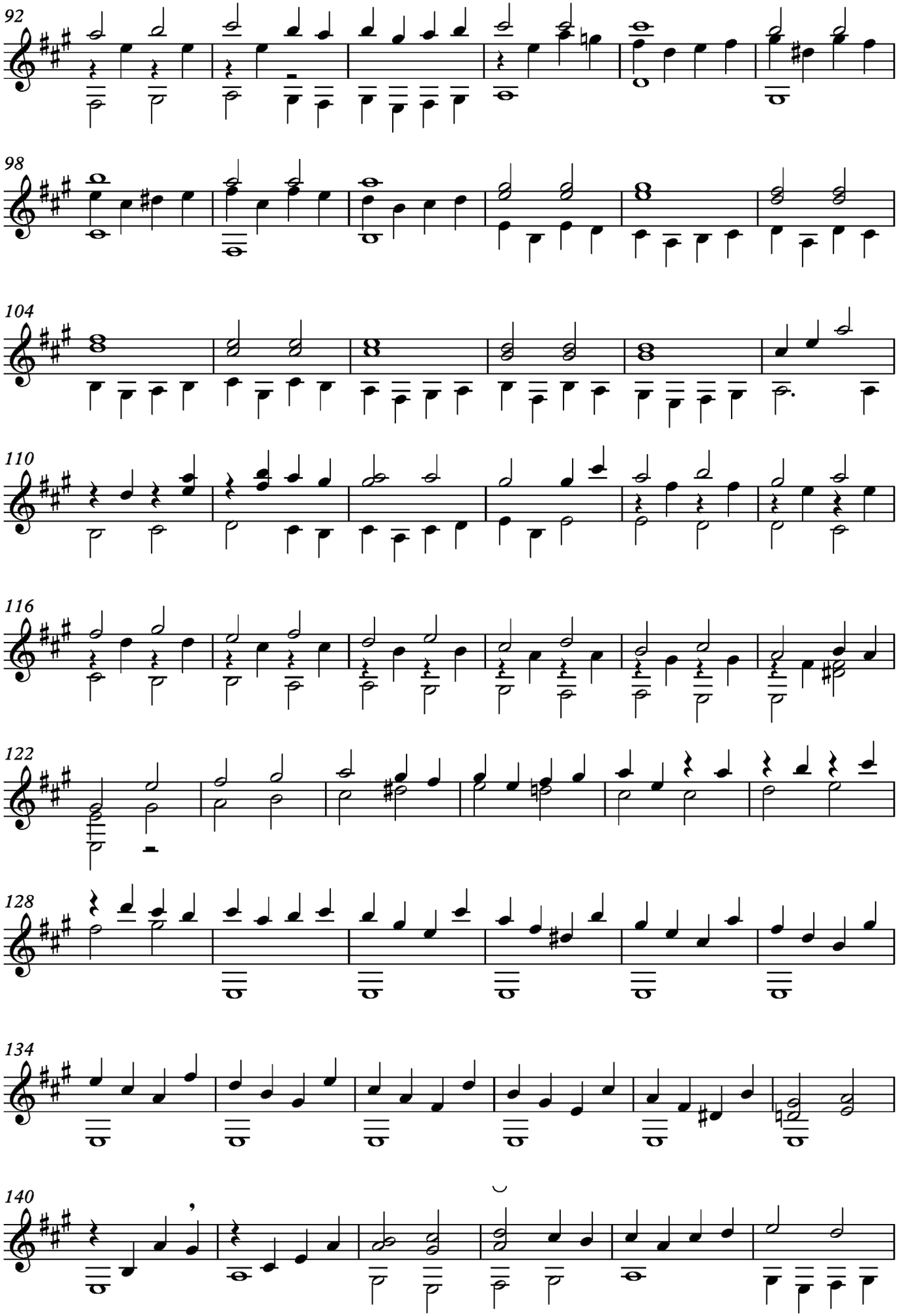
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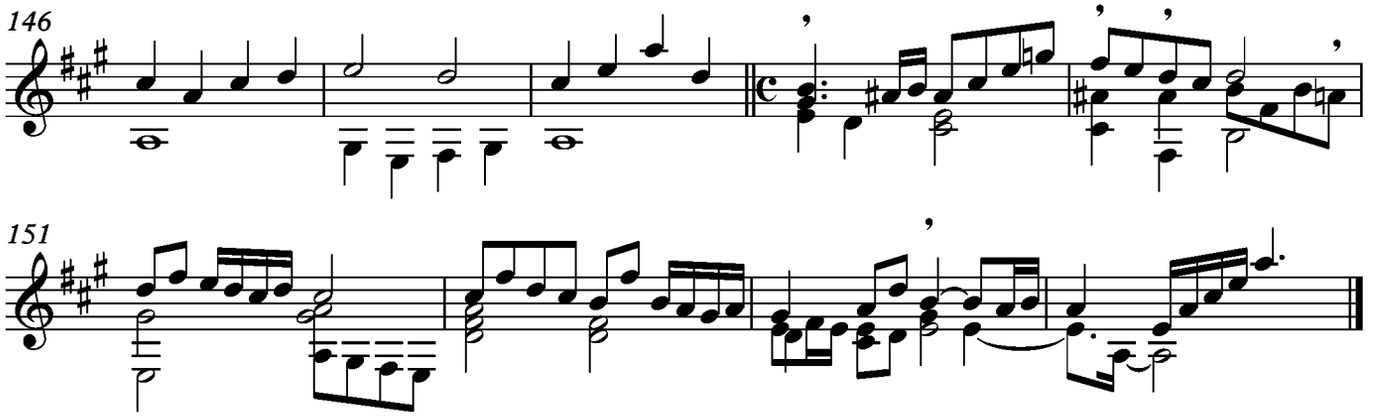
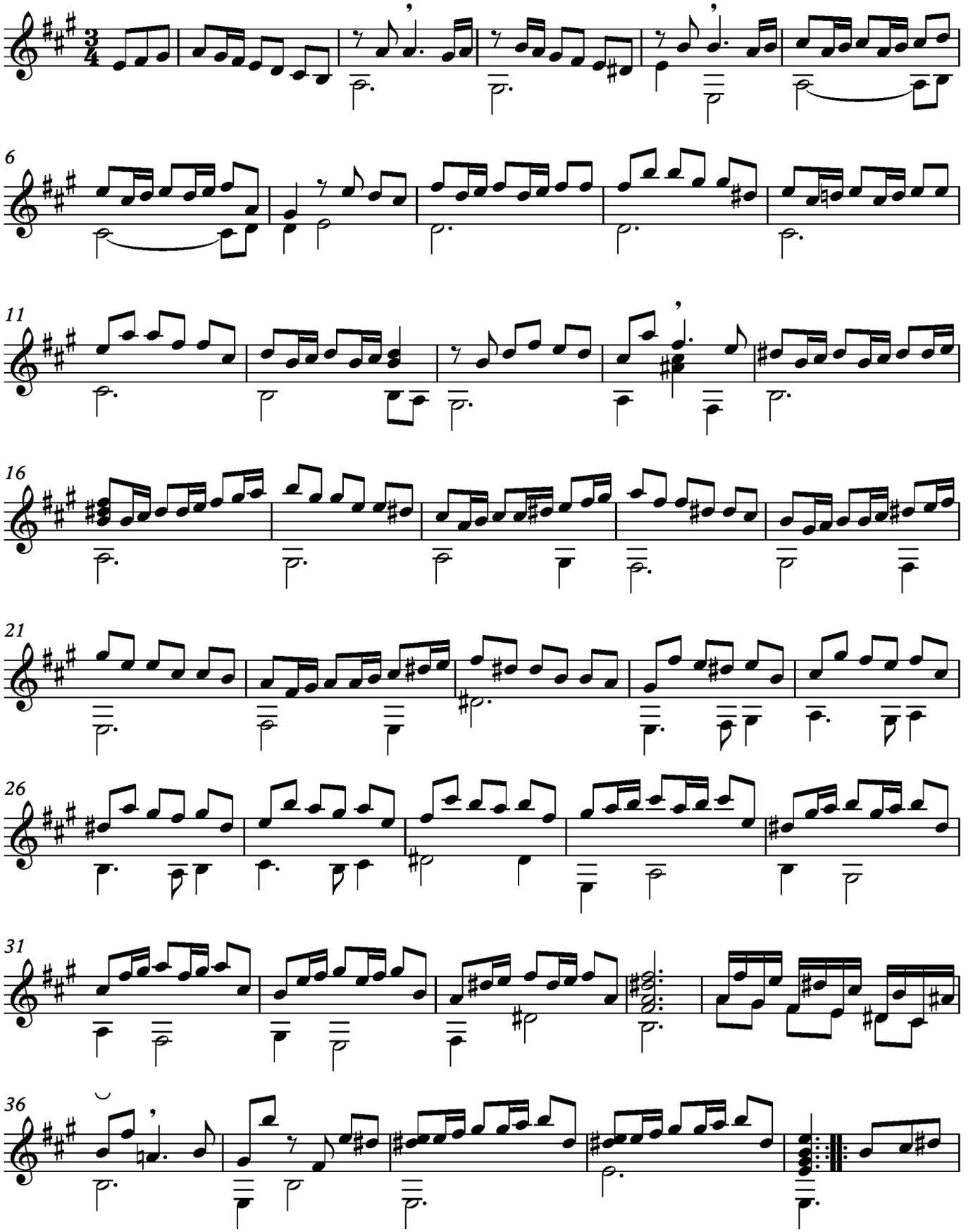
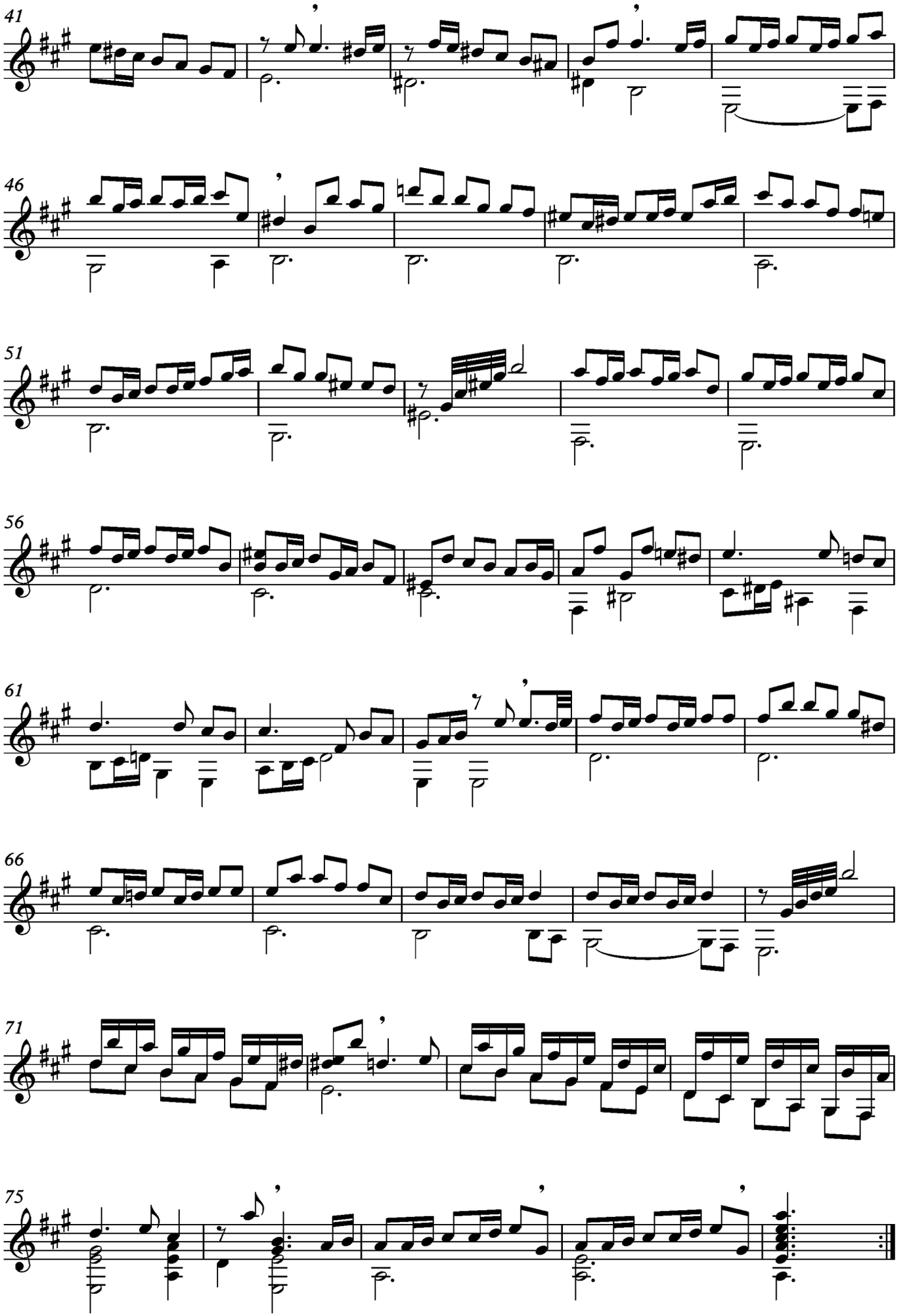
Adagio



Courante

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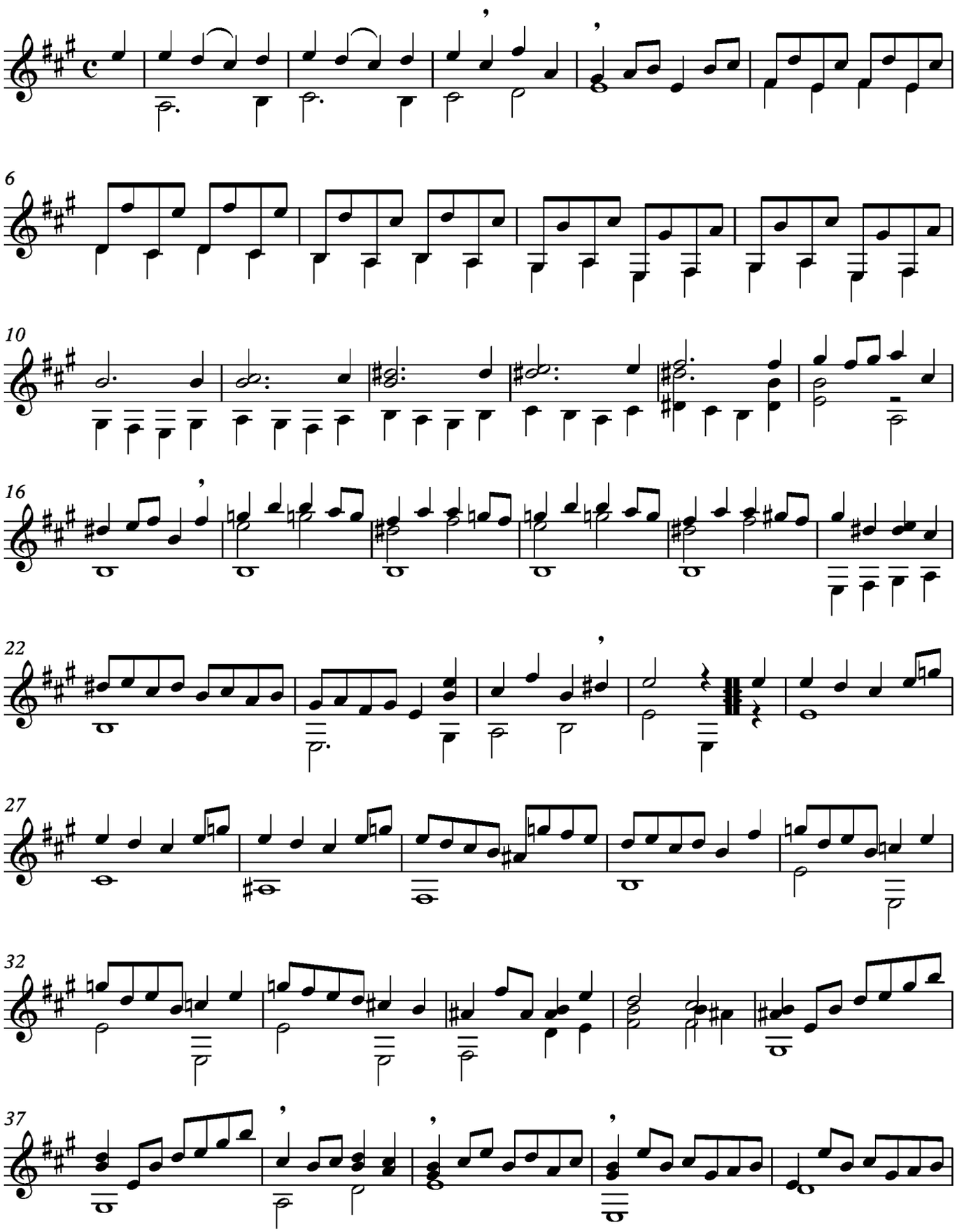
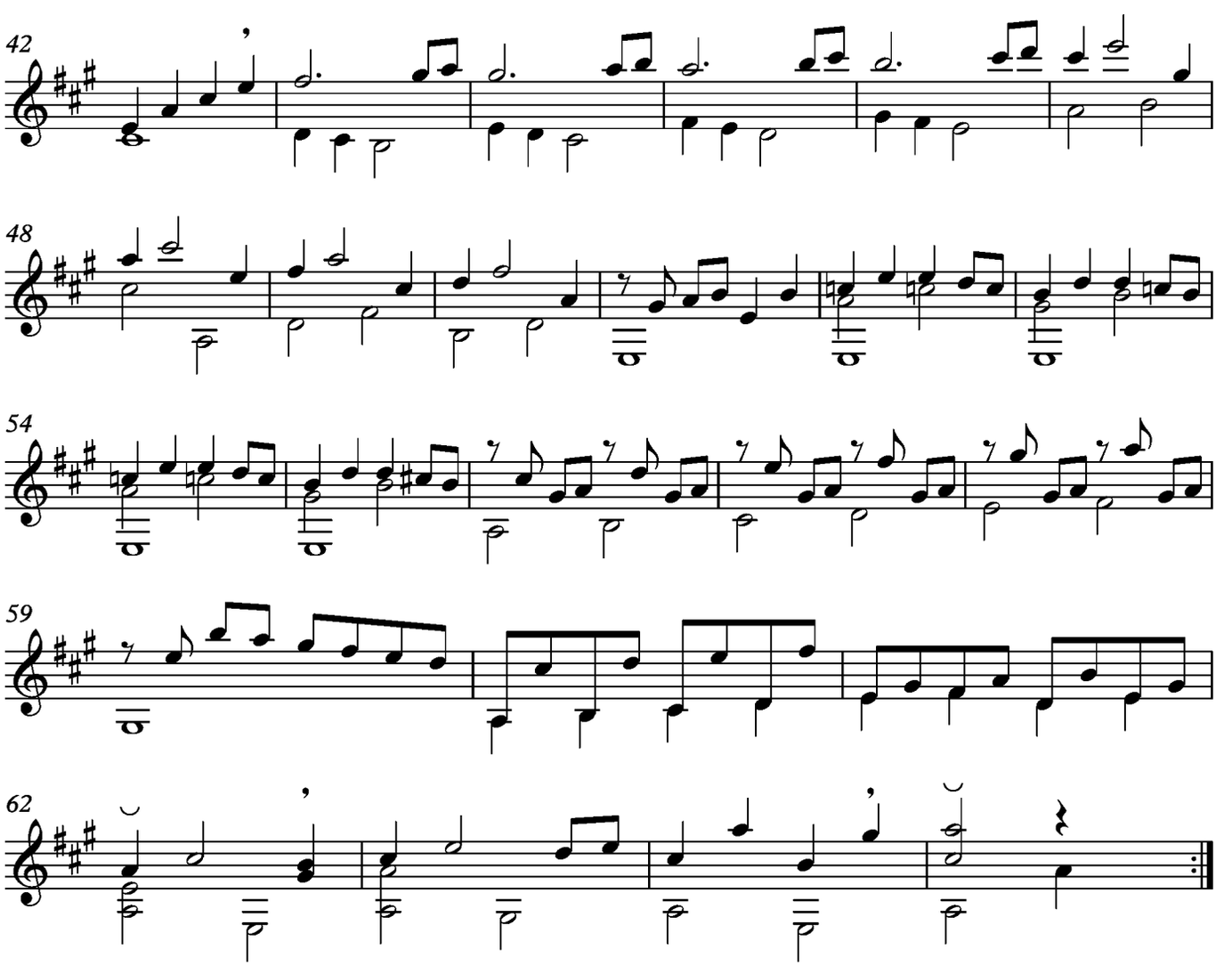
Bourée

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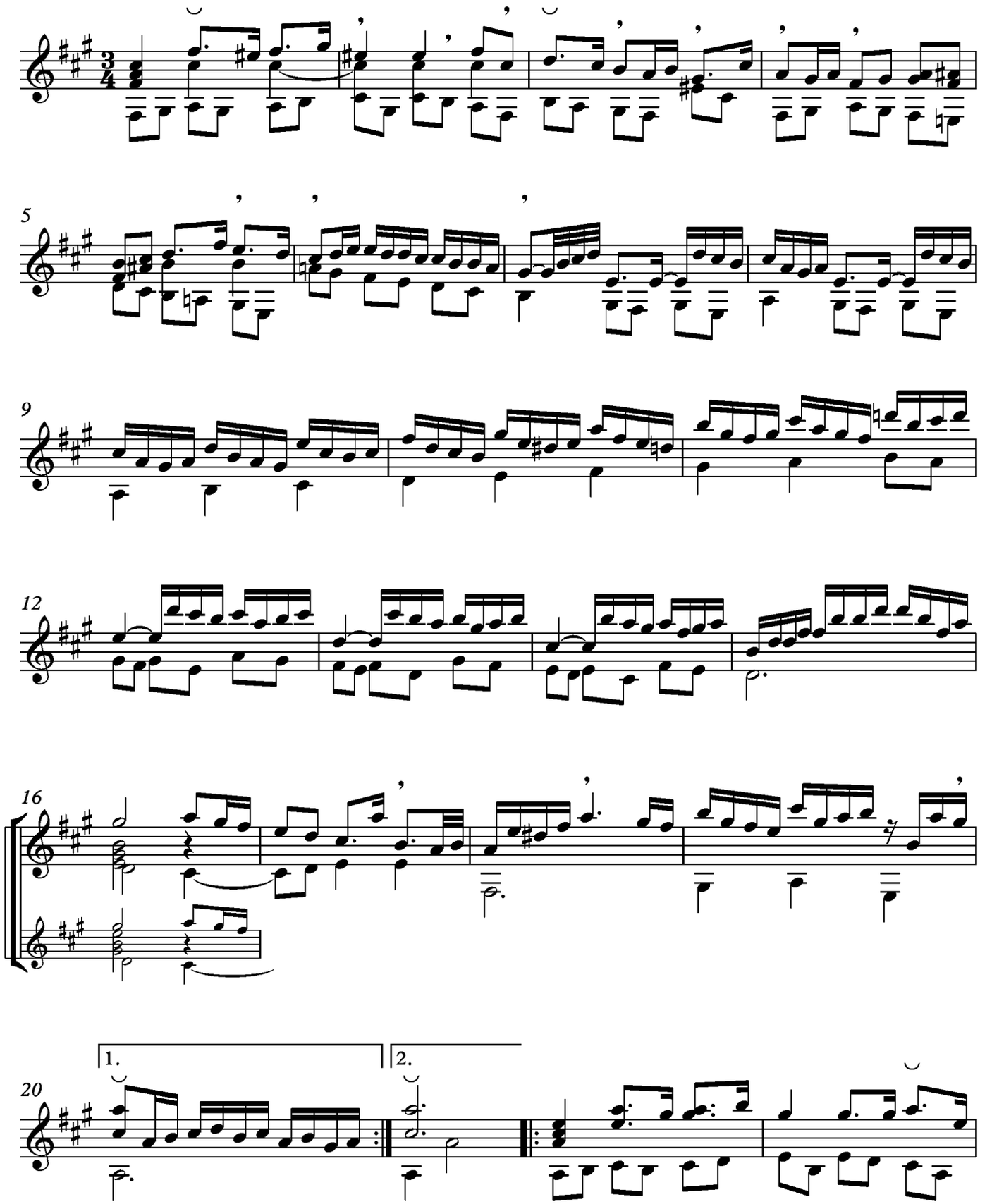
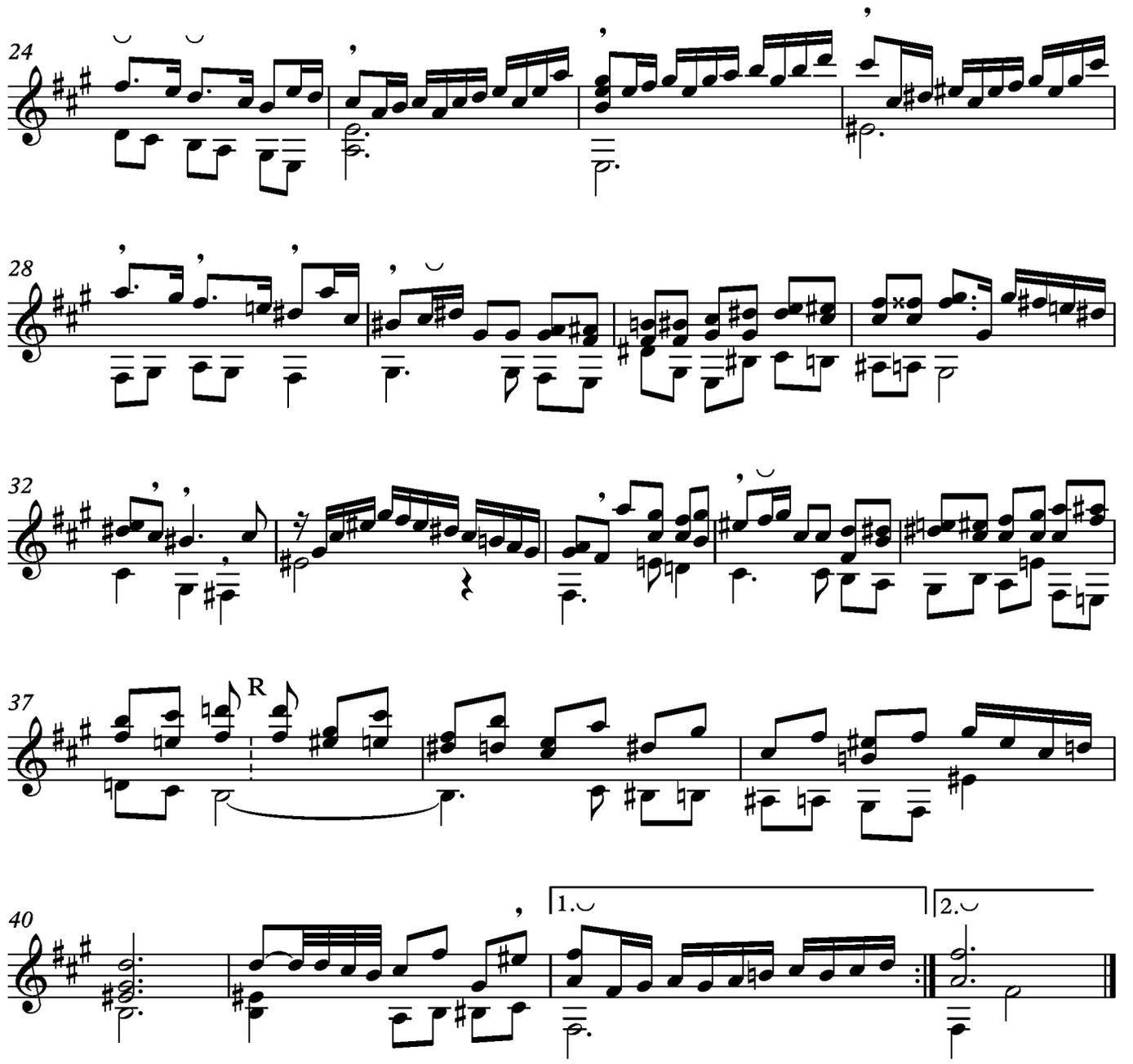
Sarabande

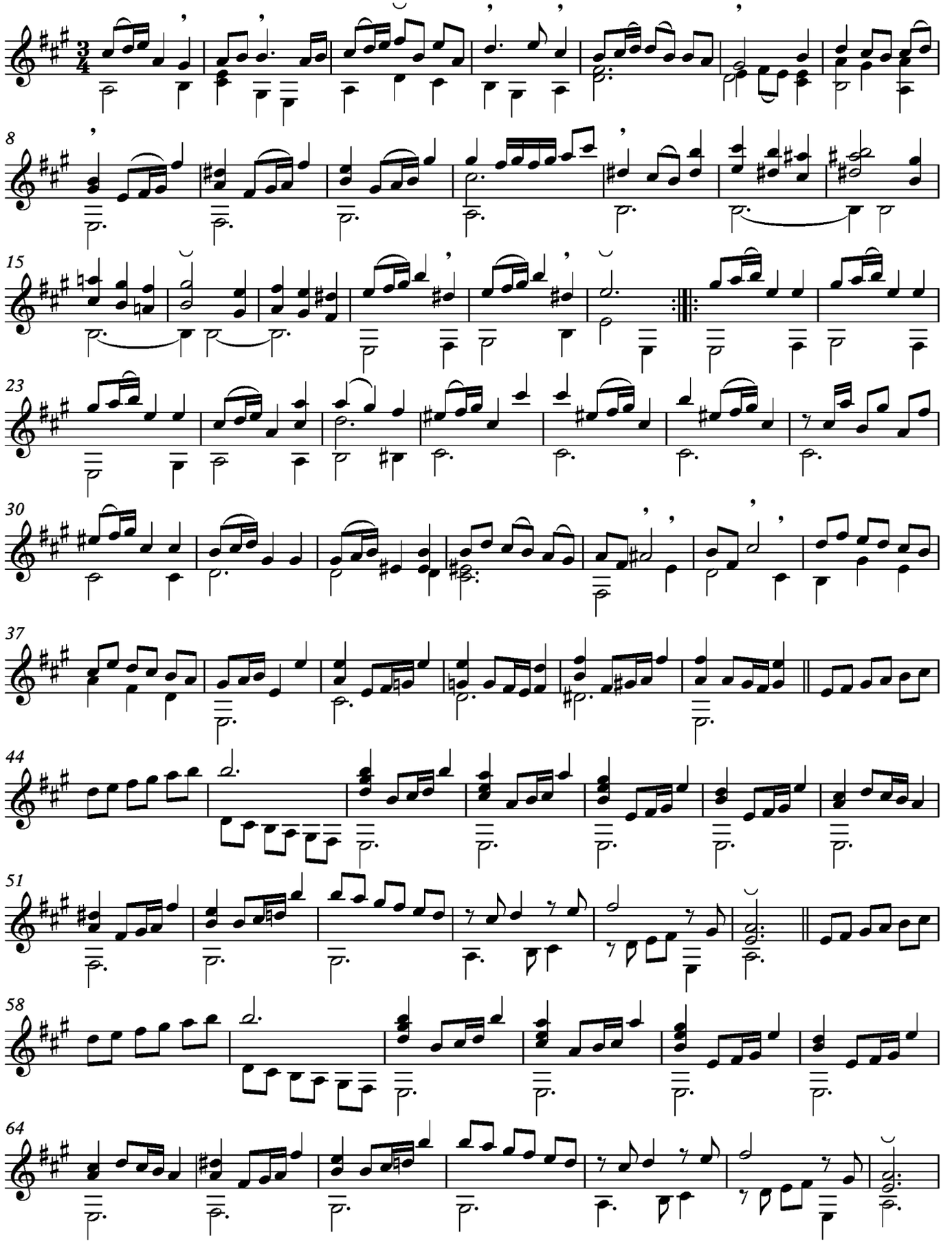
Un poco andante



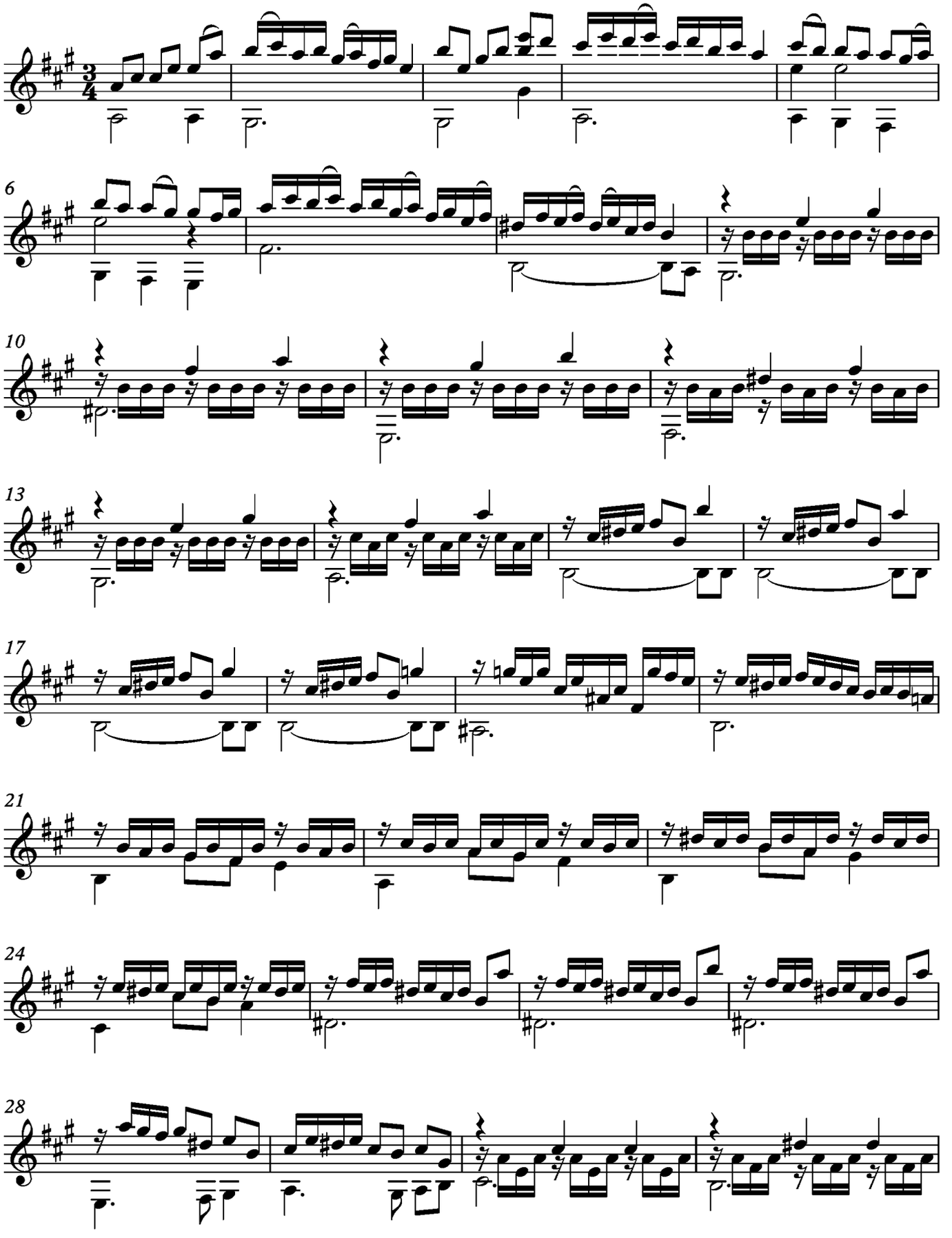


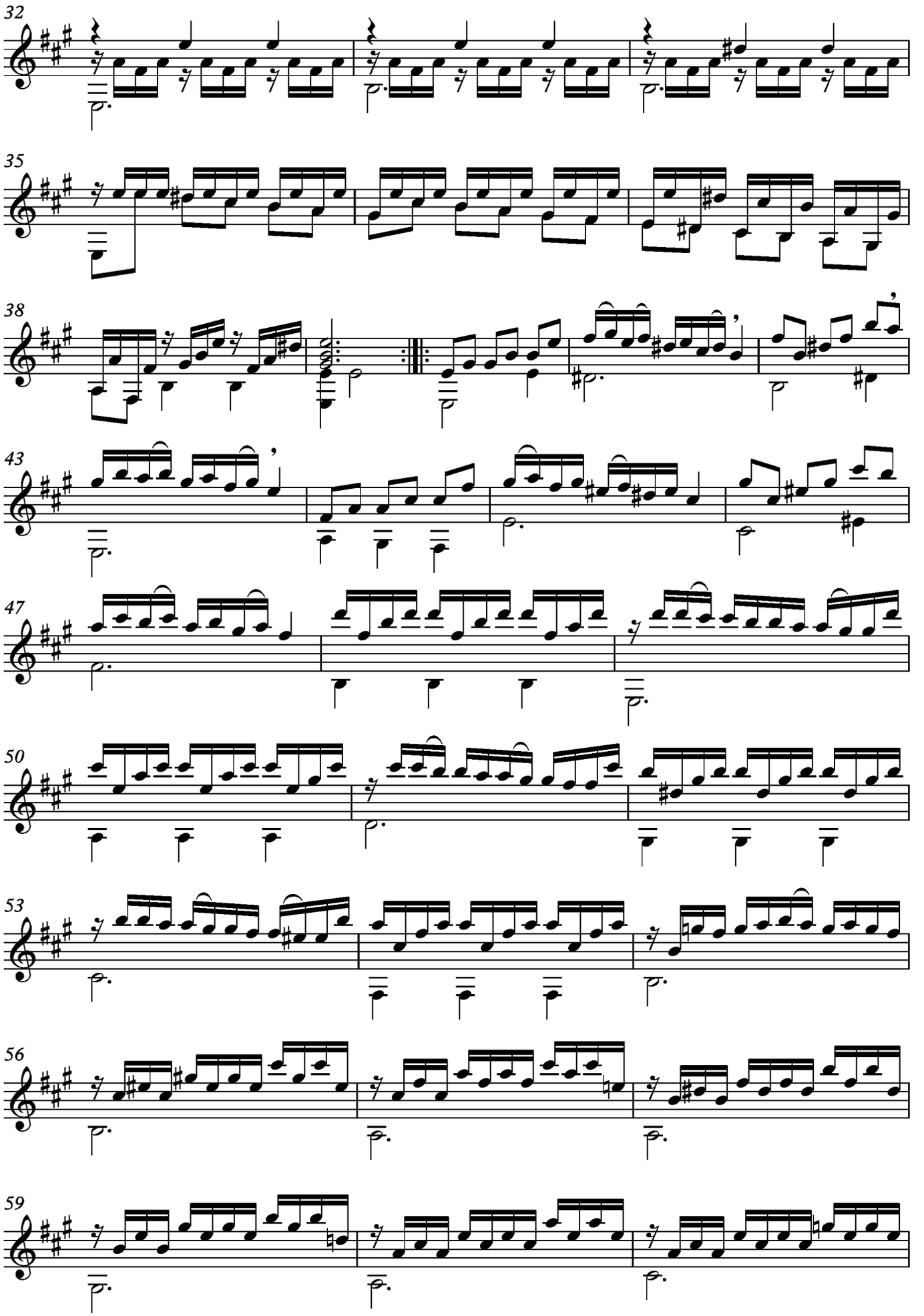
*R: signo de repetición que usa el compositor en las secciones finales, aunque en este caso no es del todo claro en qué momento regresa a ese punto, pero lo dejaré al criterio del interprete

Menuet



Allegro

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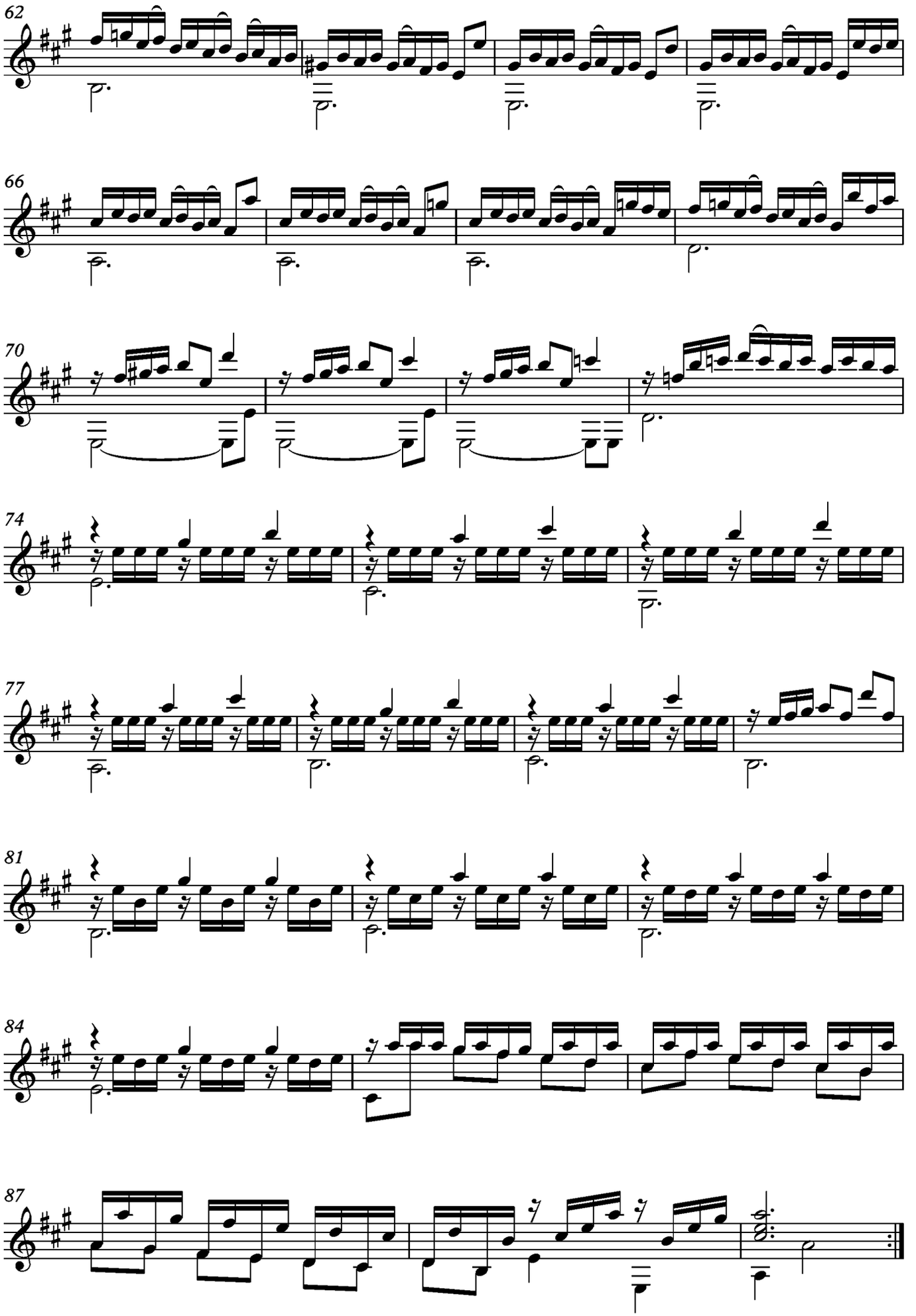
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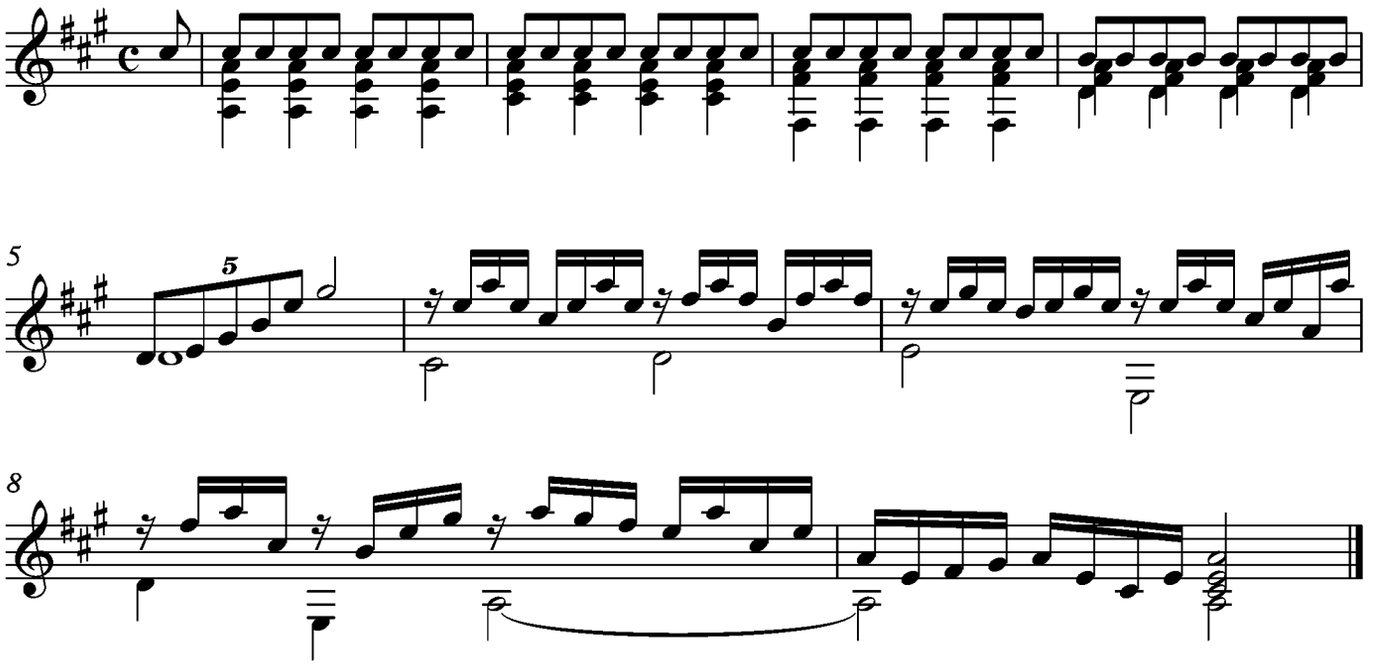
Suite XIX

Prelude

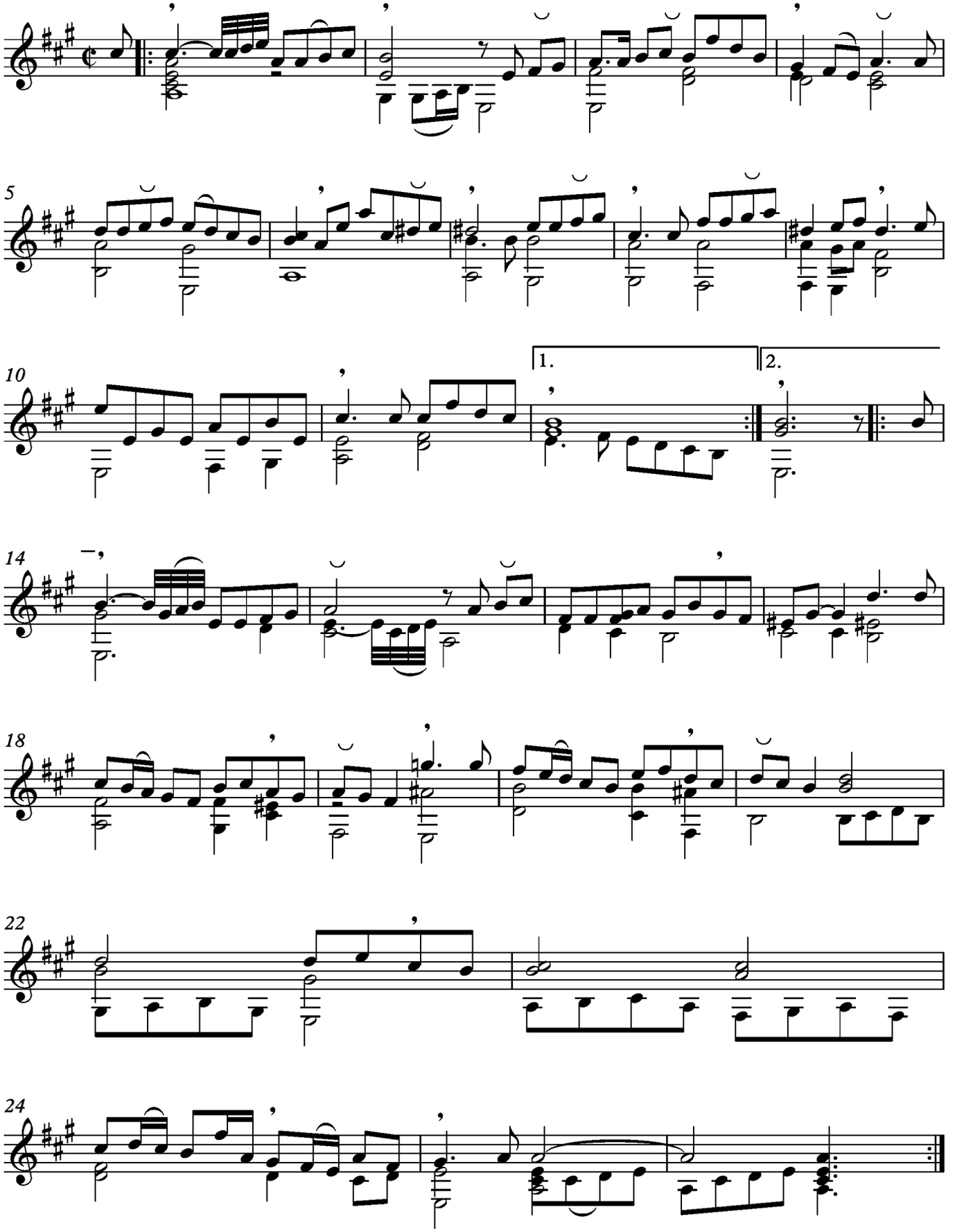
Tono original Sib

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss



Entrée



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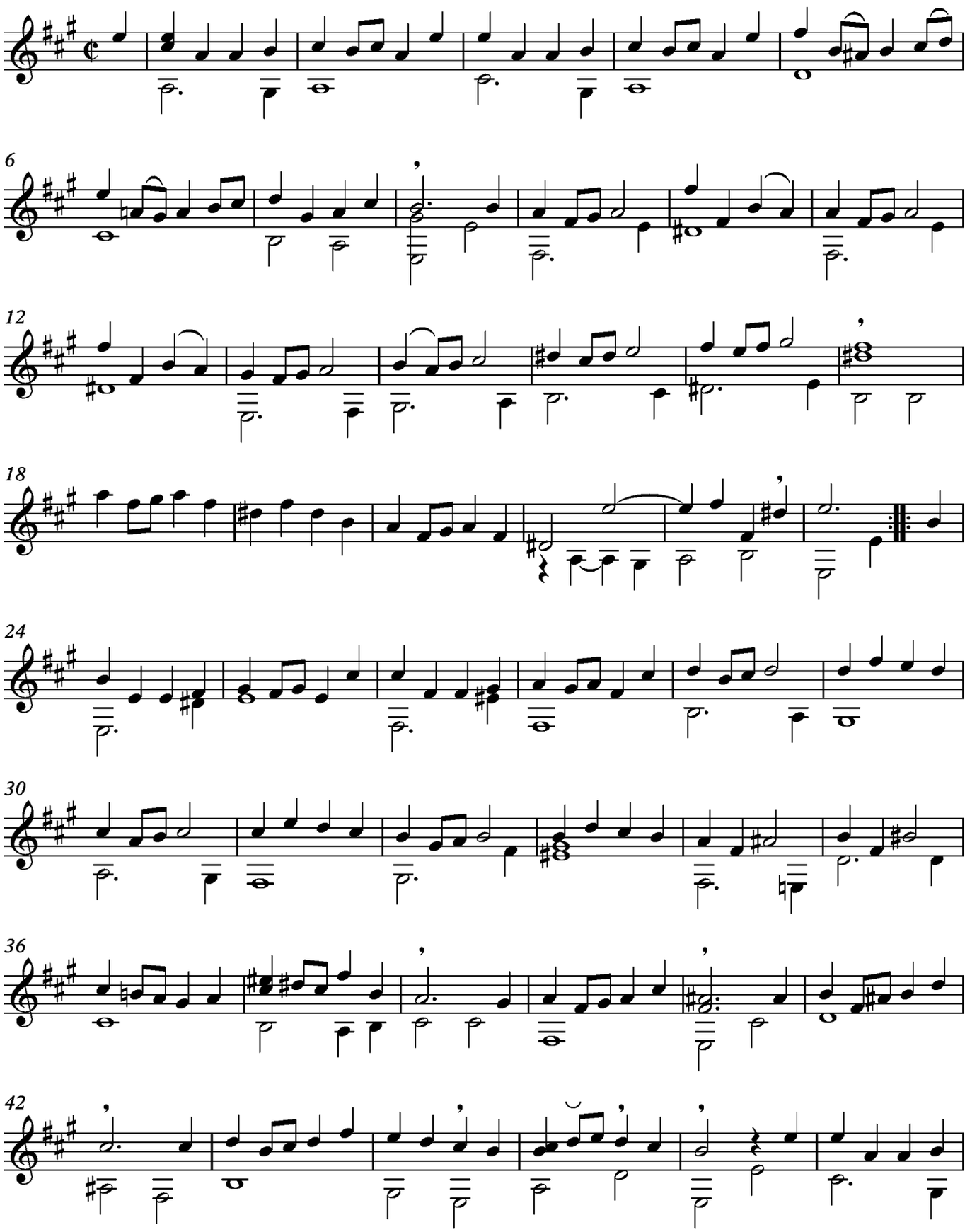

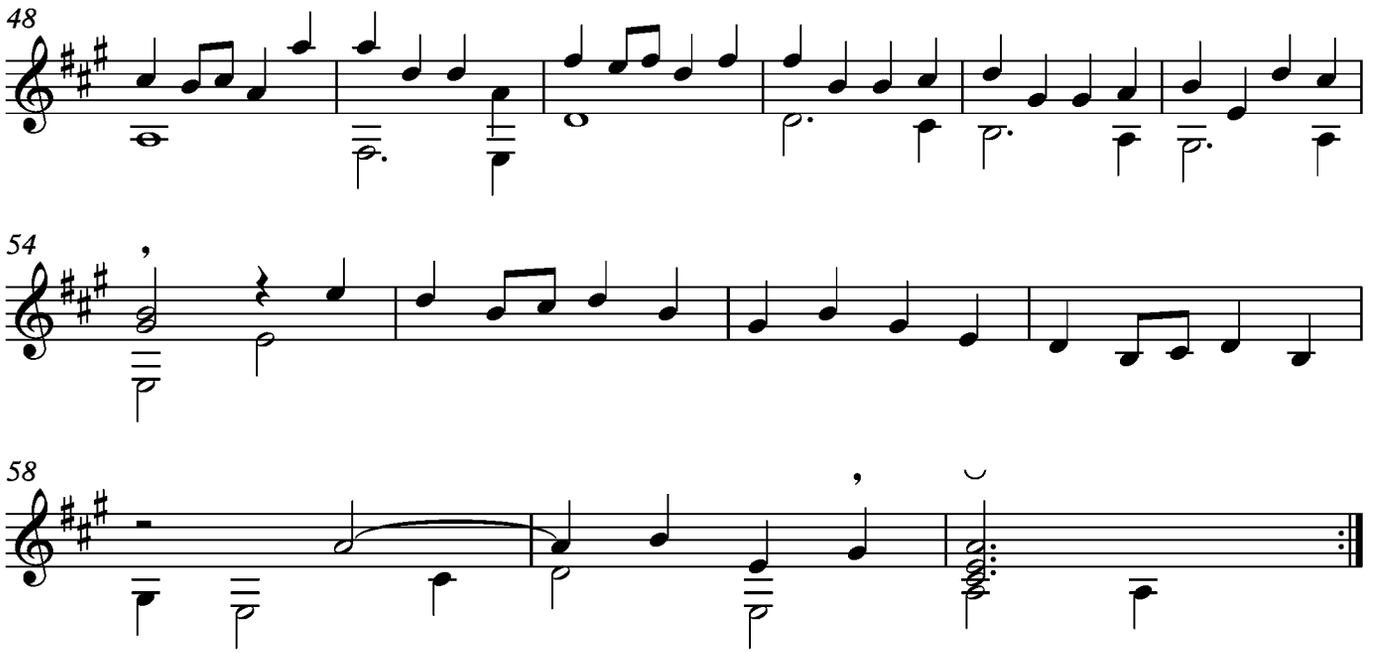
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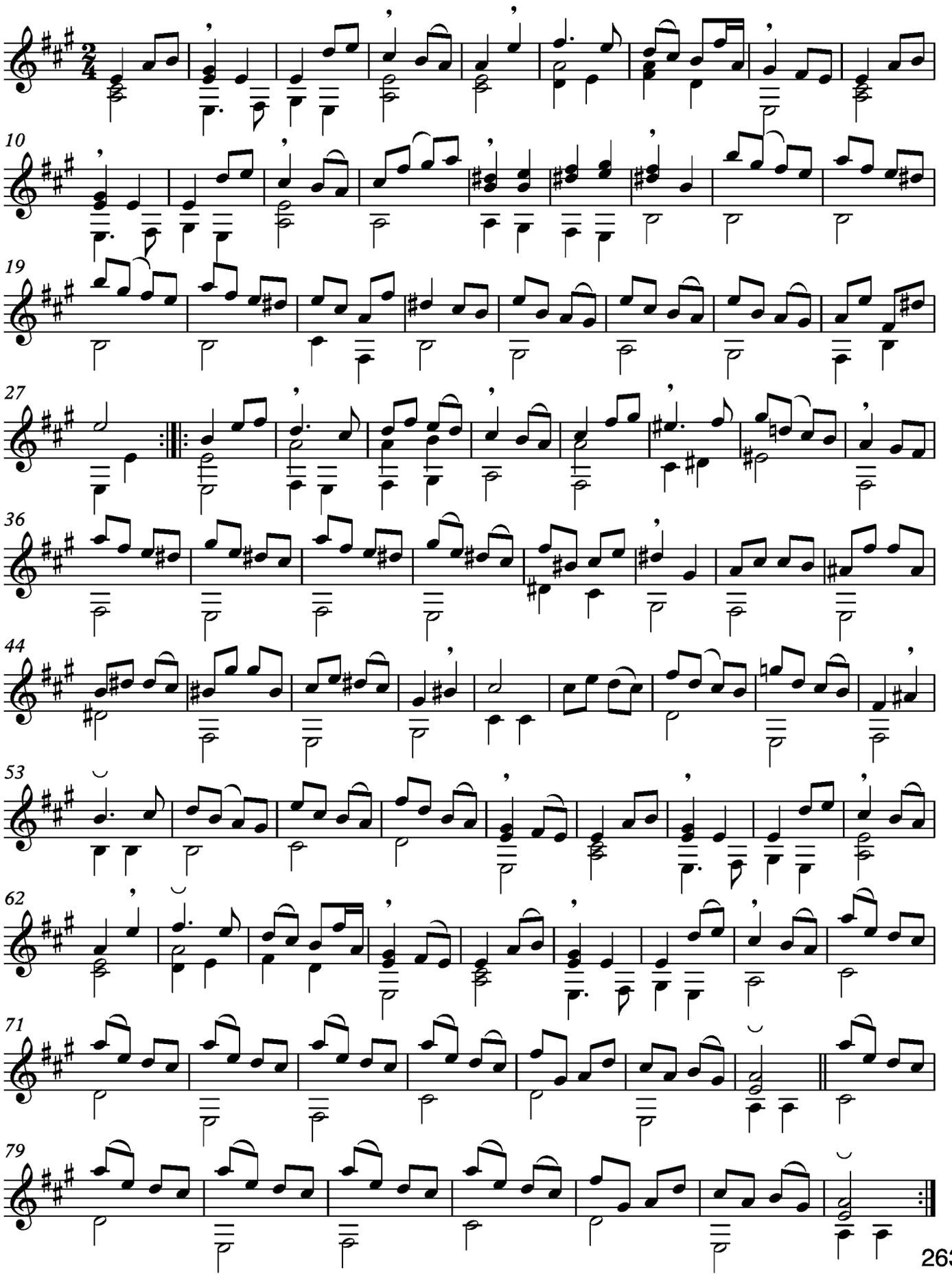
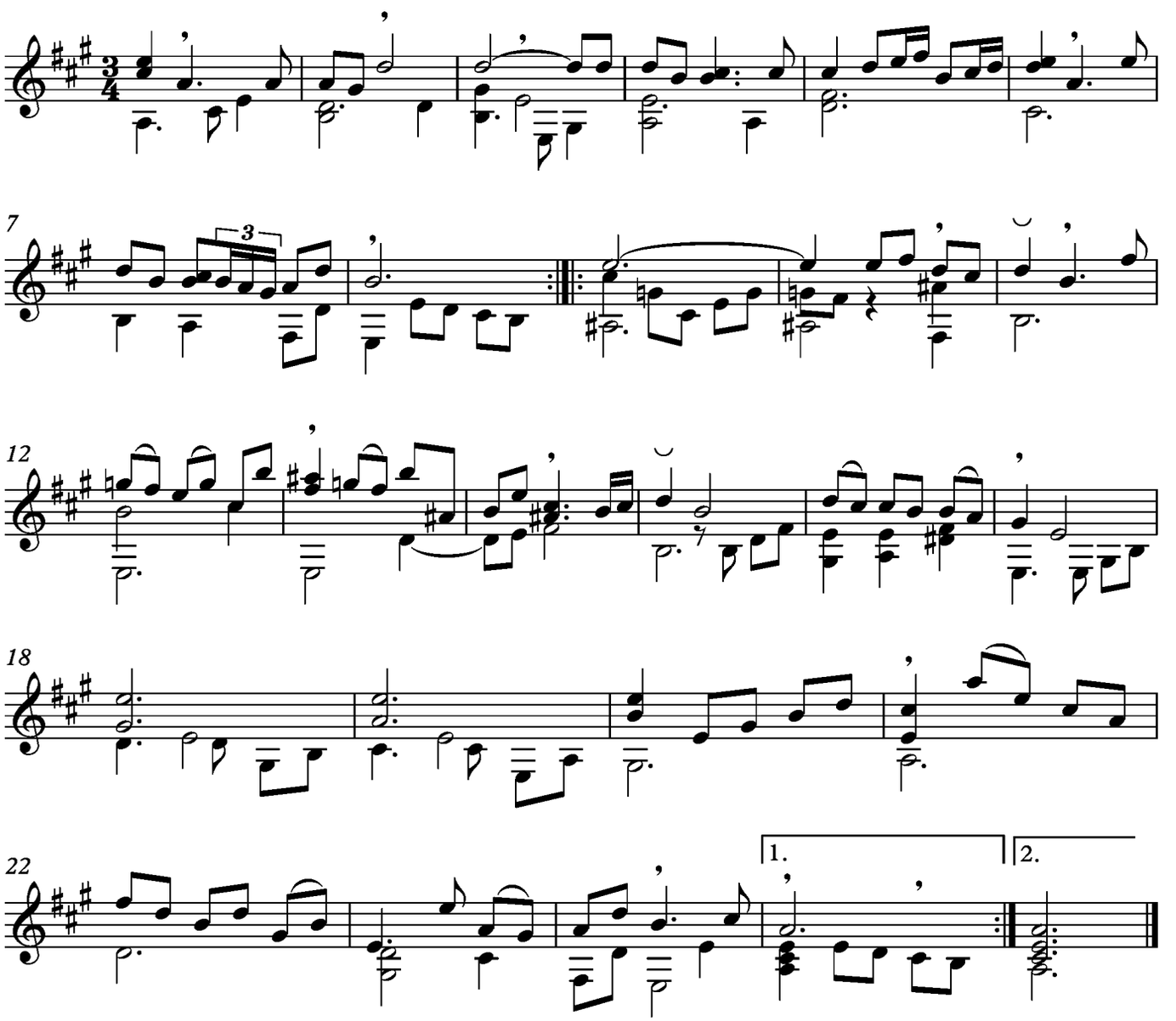
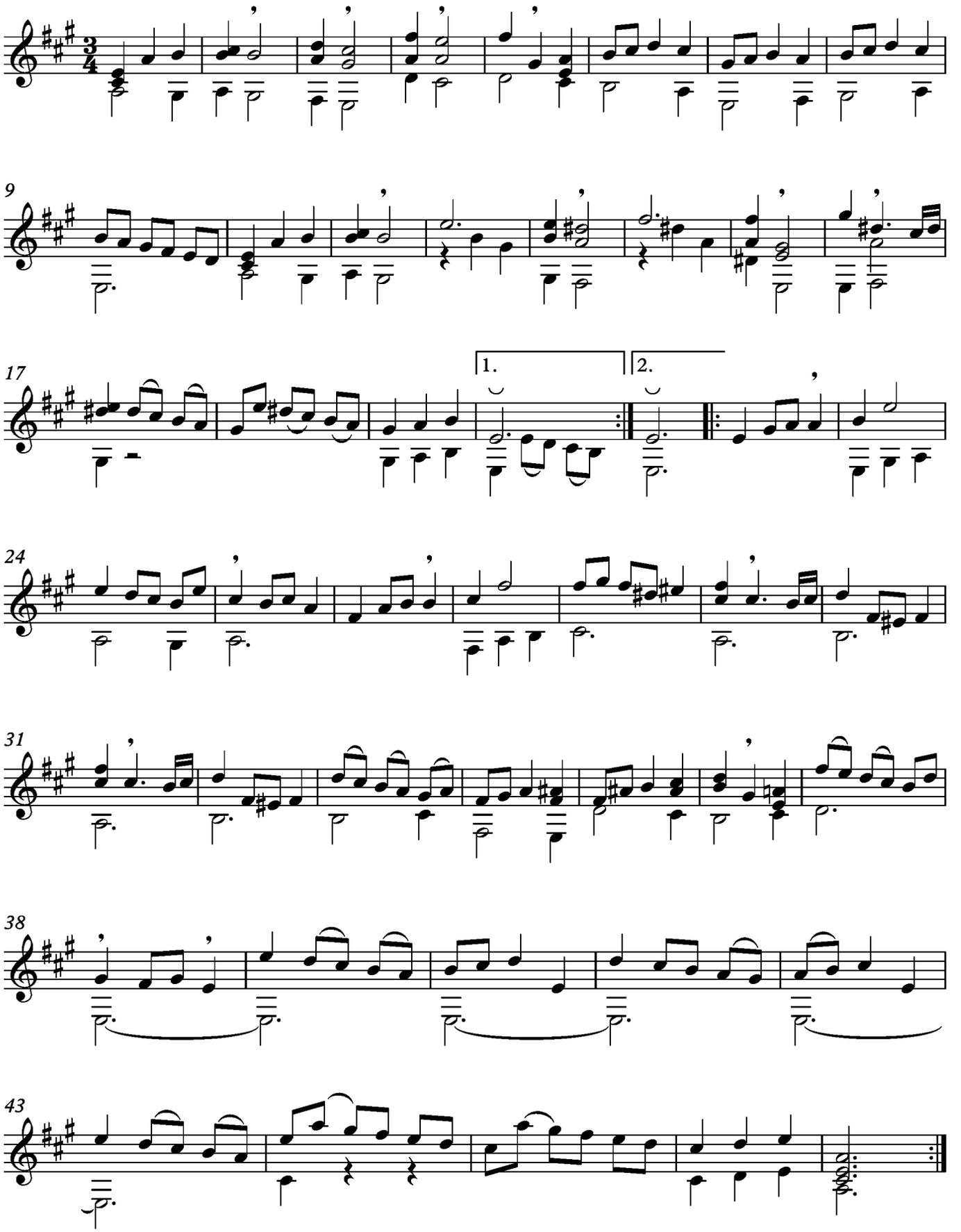
Gavotte



Sarabande



Menuet



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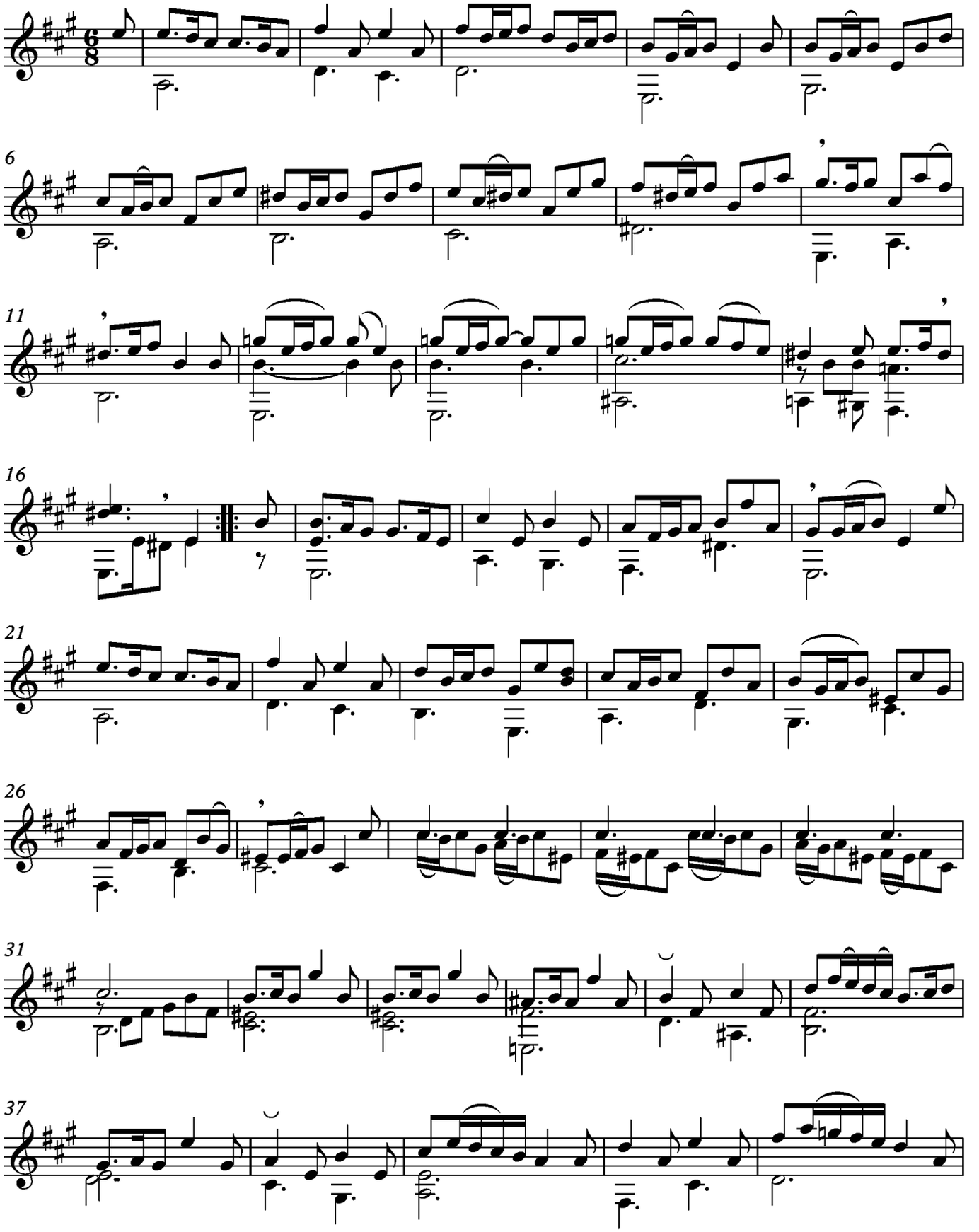

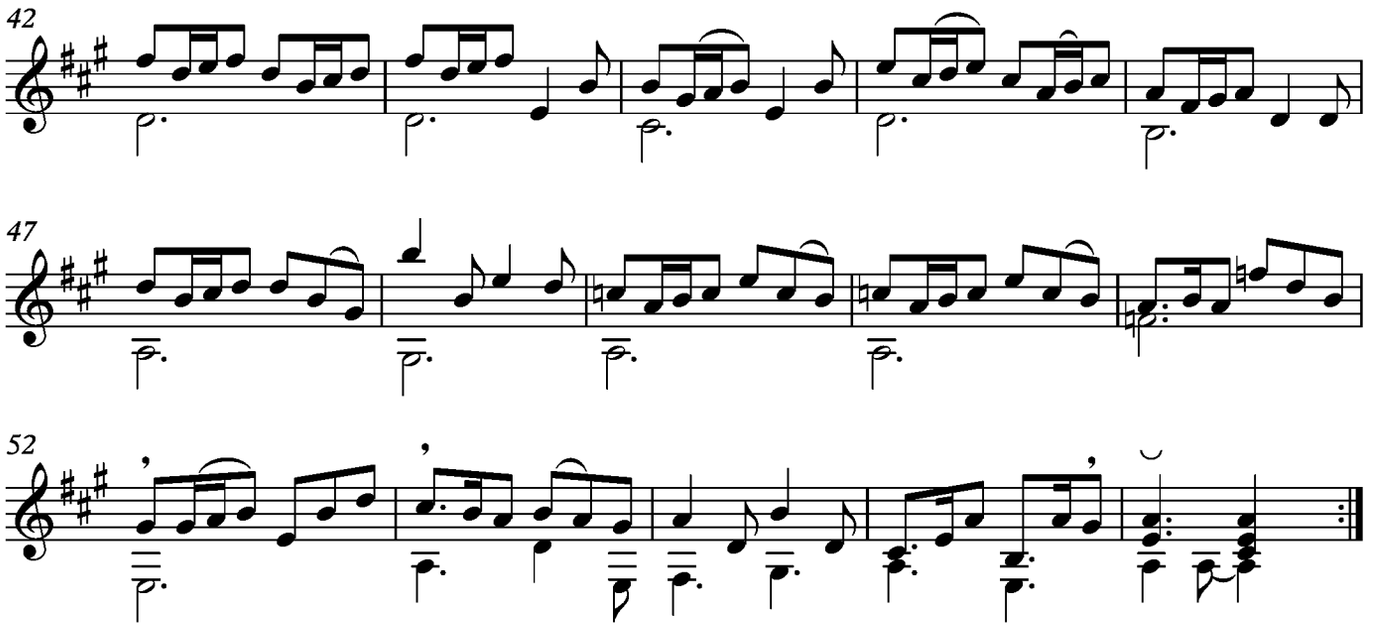
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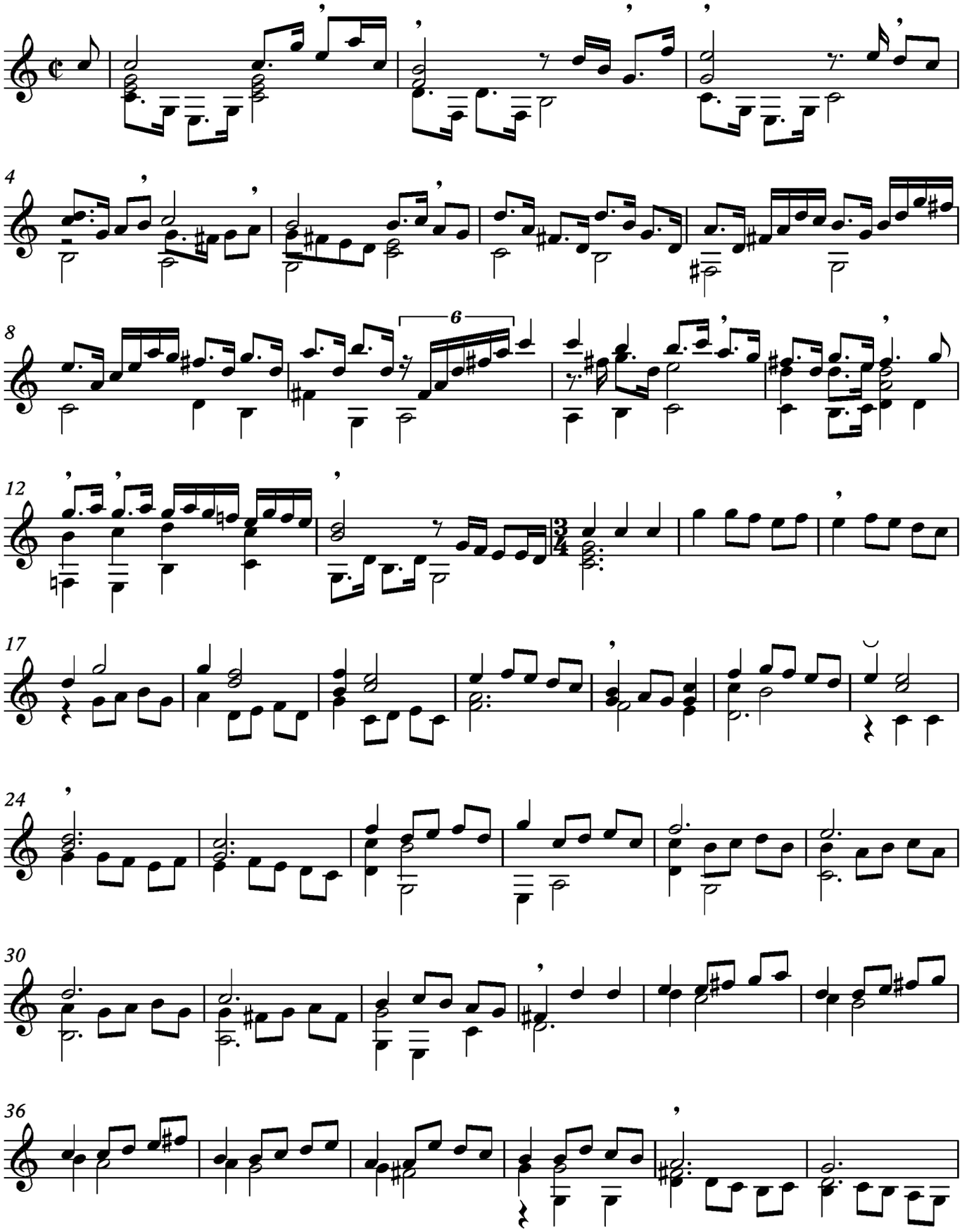
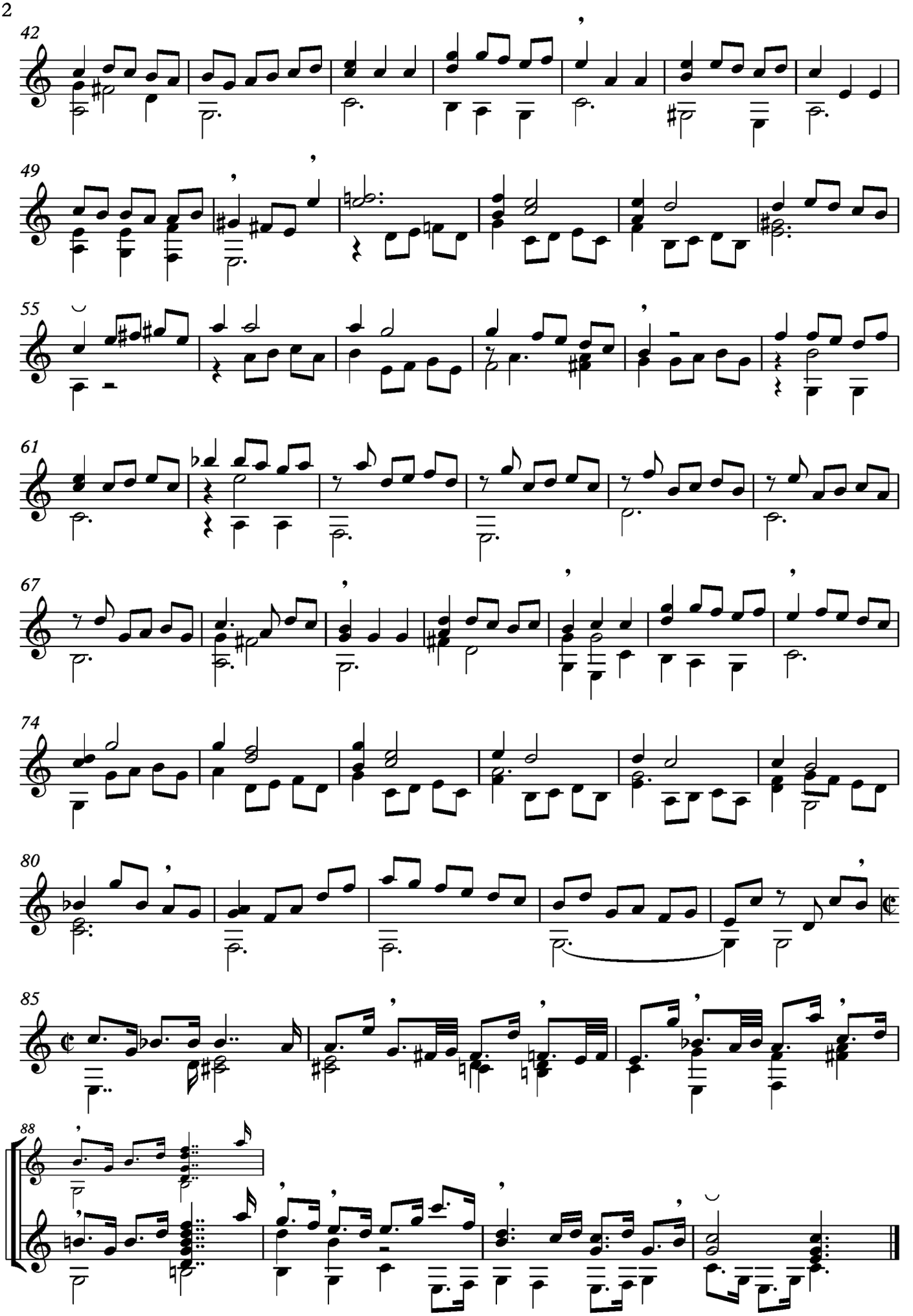
Suite XX

Ouverture

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

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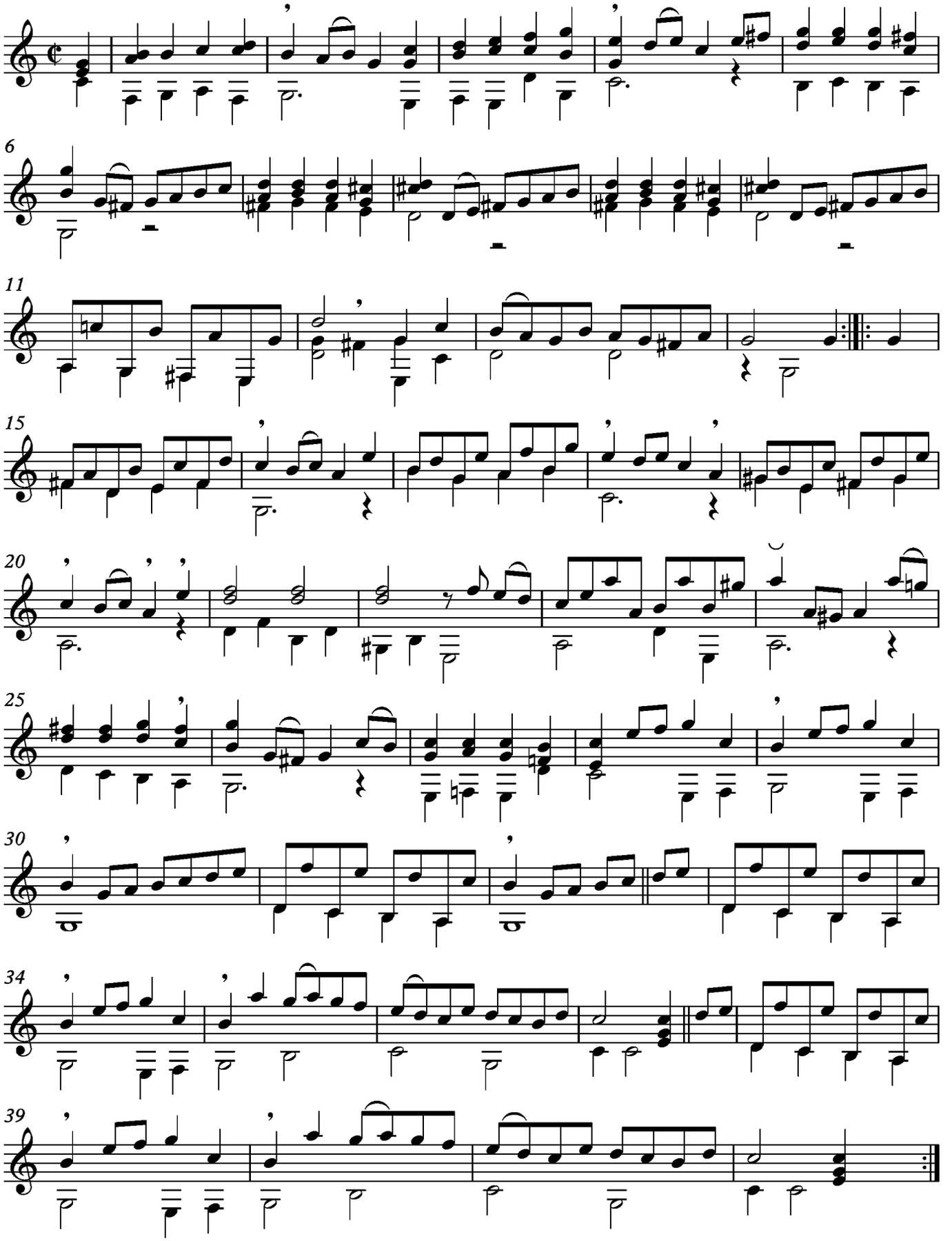
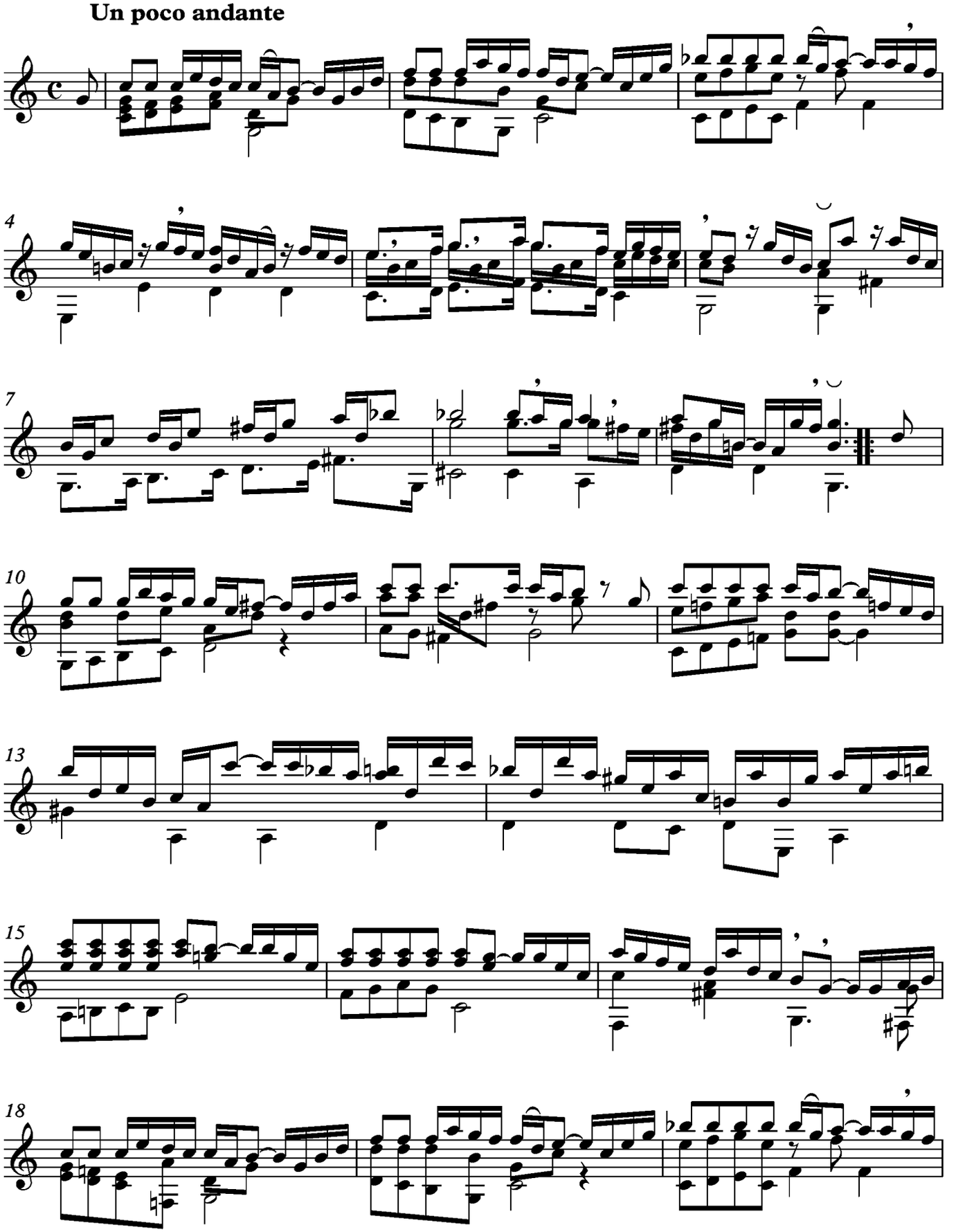
Bourée



Aria

Un poco andante



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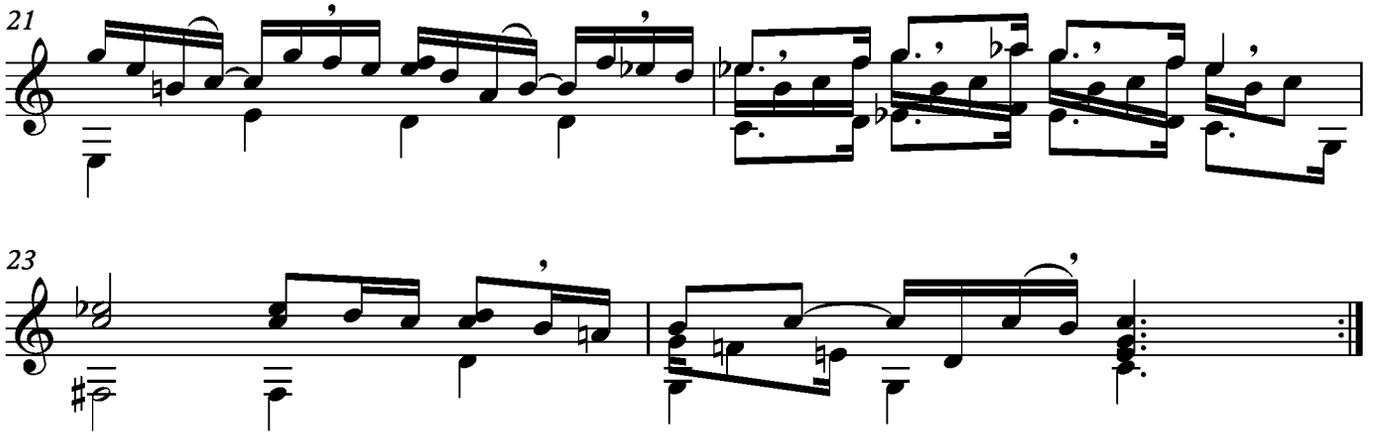
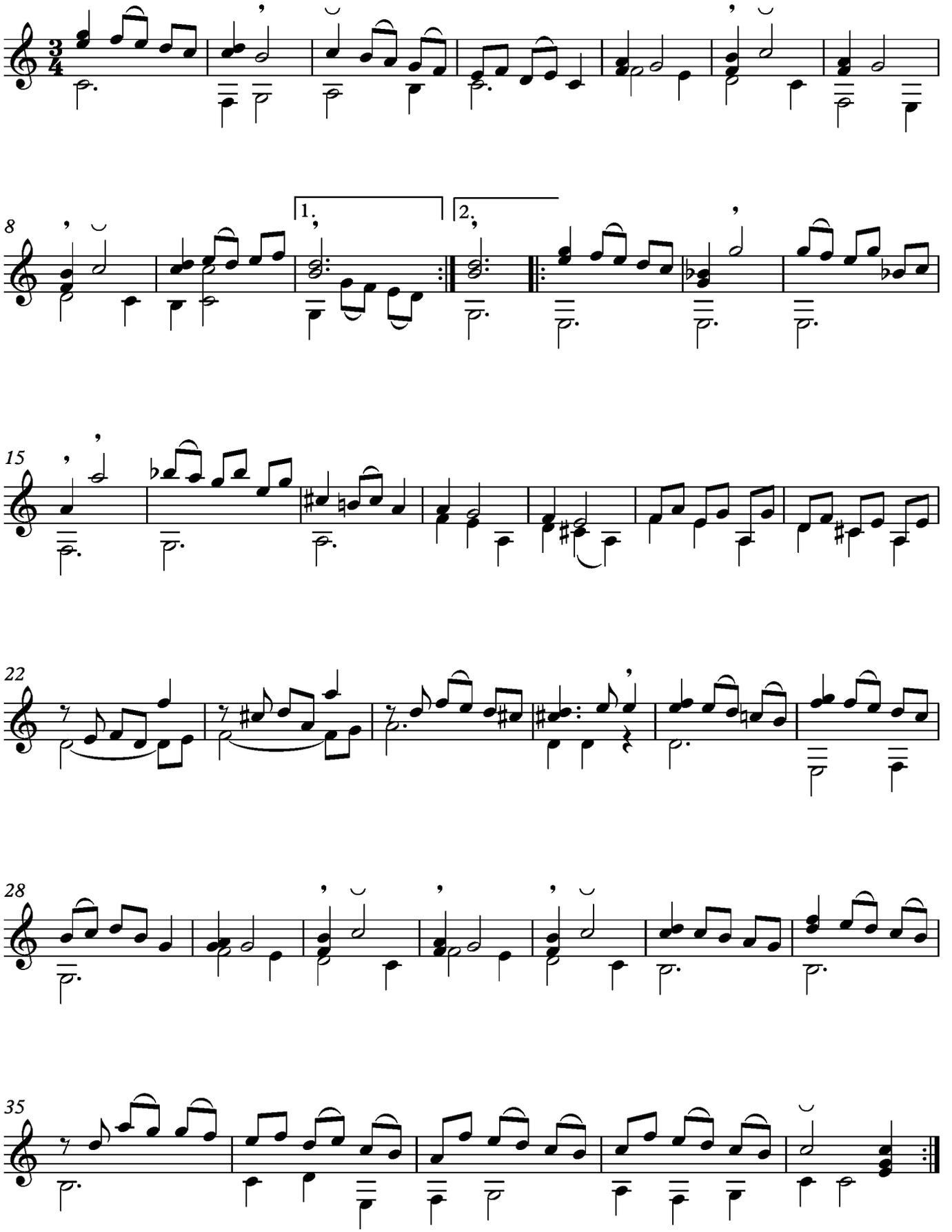
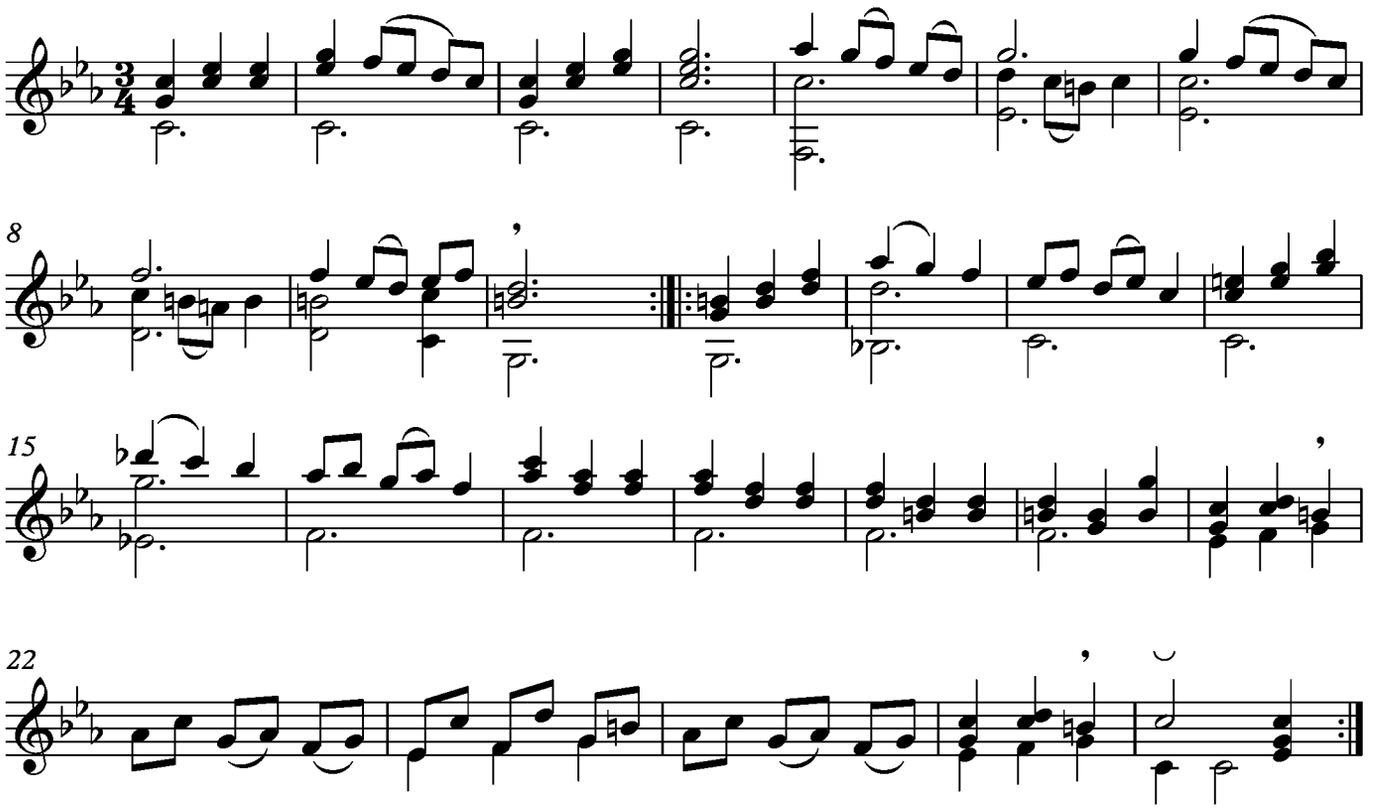


Menuet

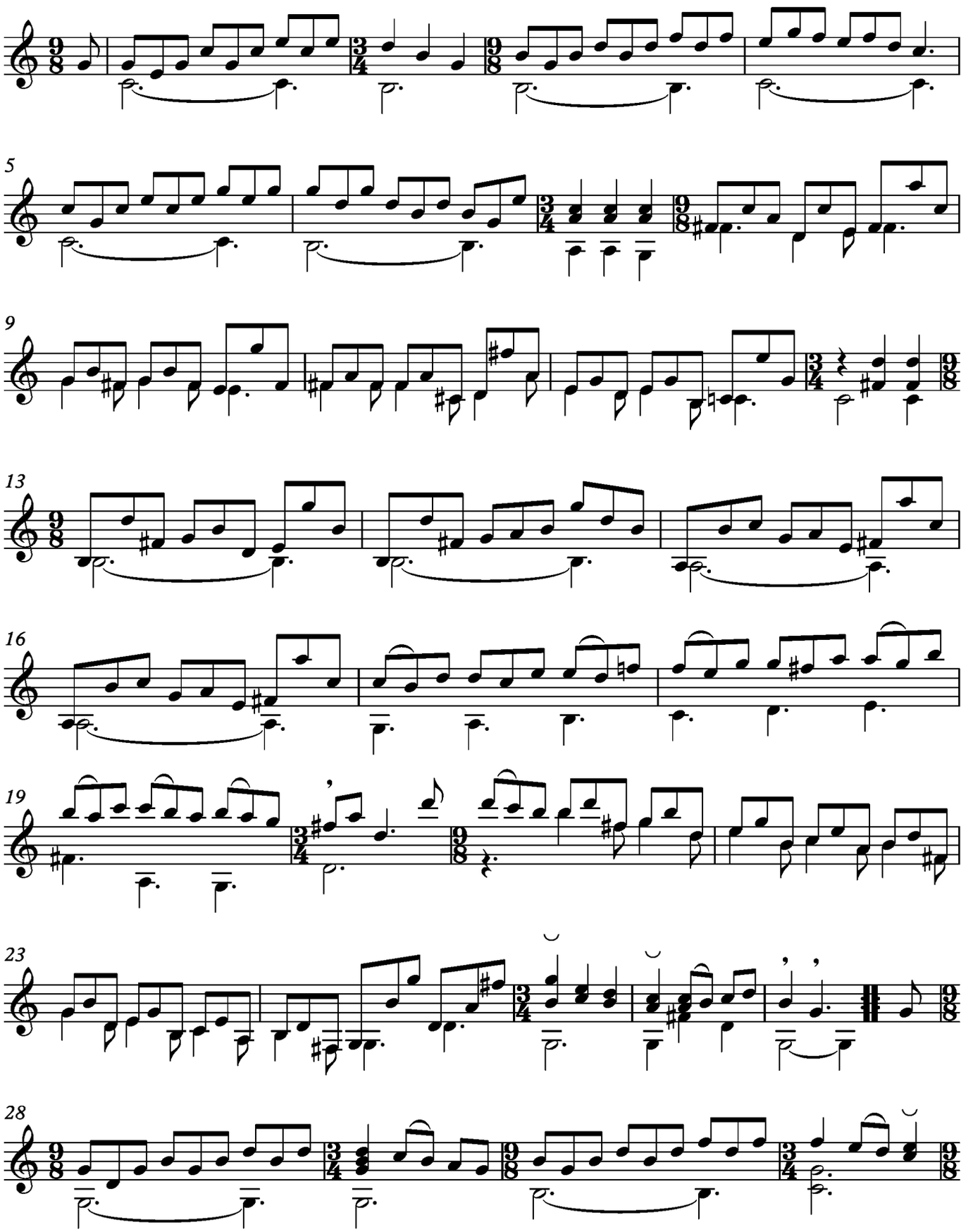


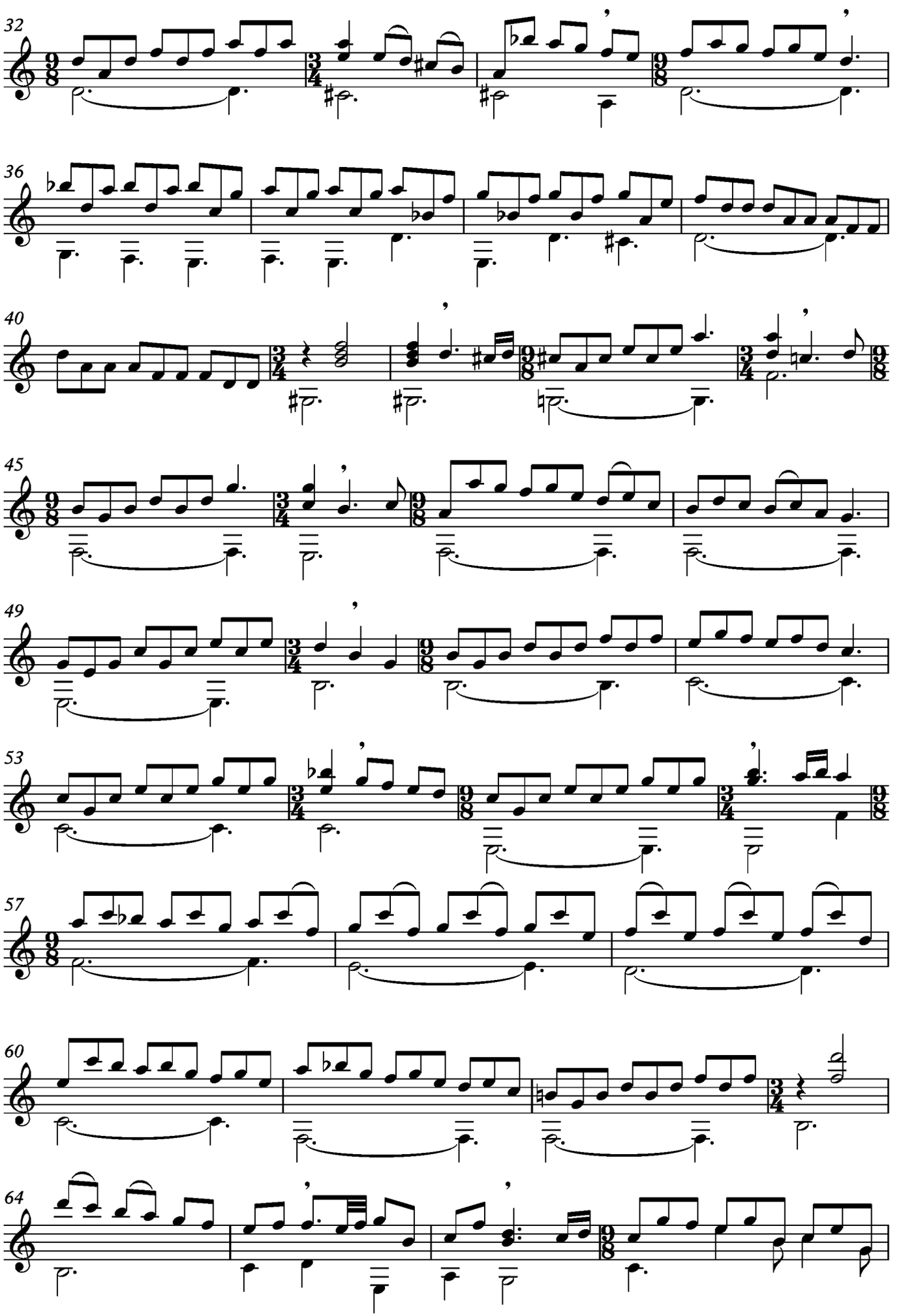
Trio



Menuet da Capo

Gigue

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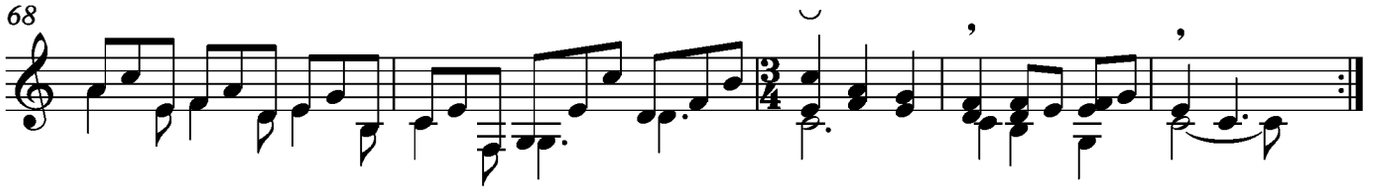
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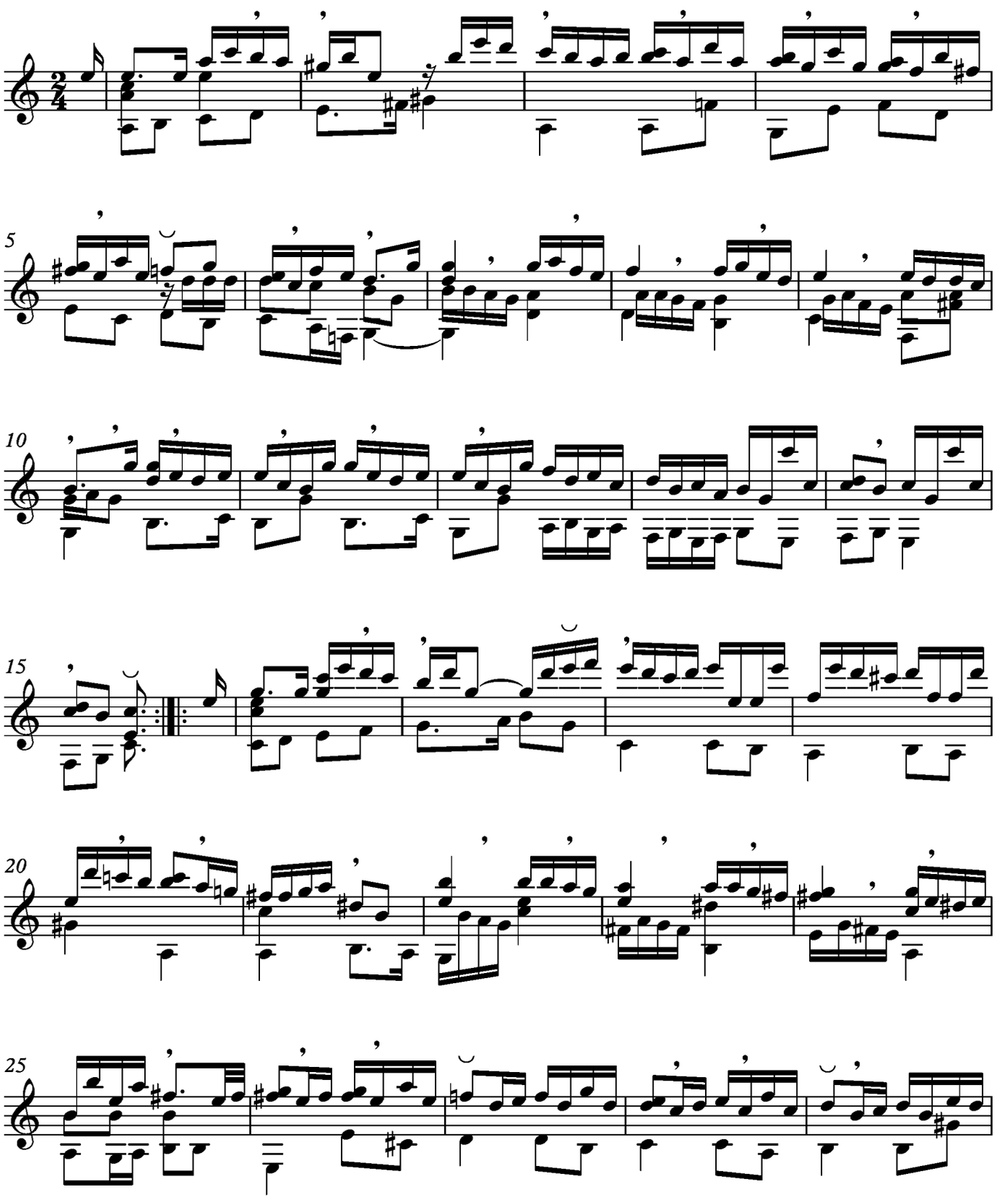
Suite XXI

Andante

Tono original sol m

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss



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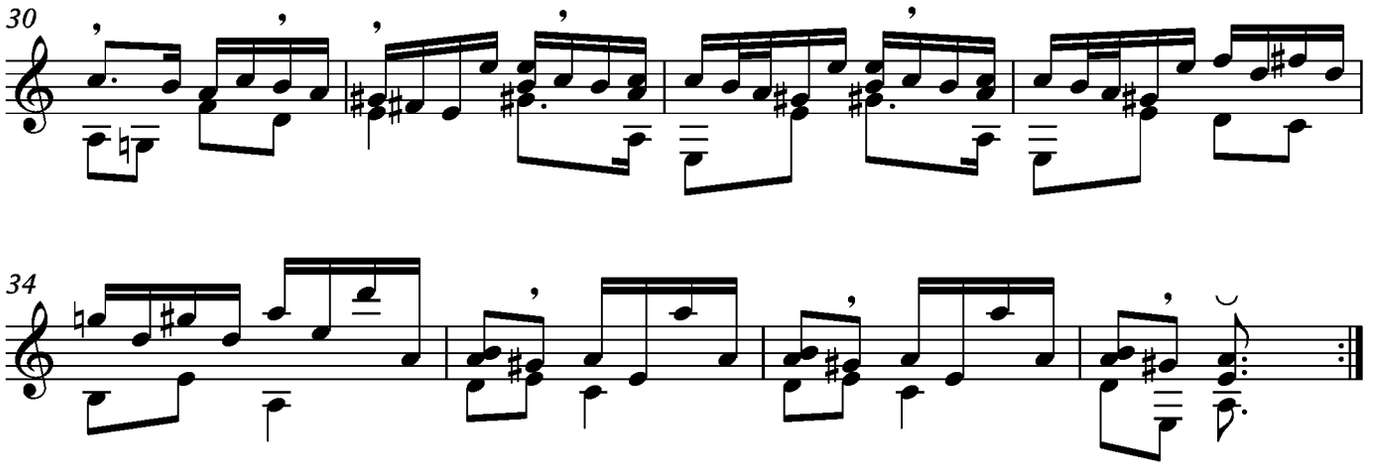
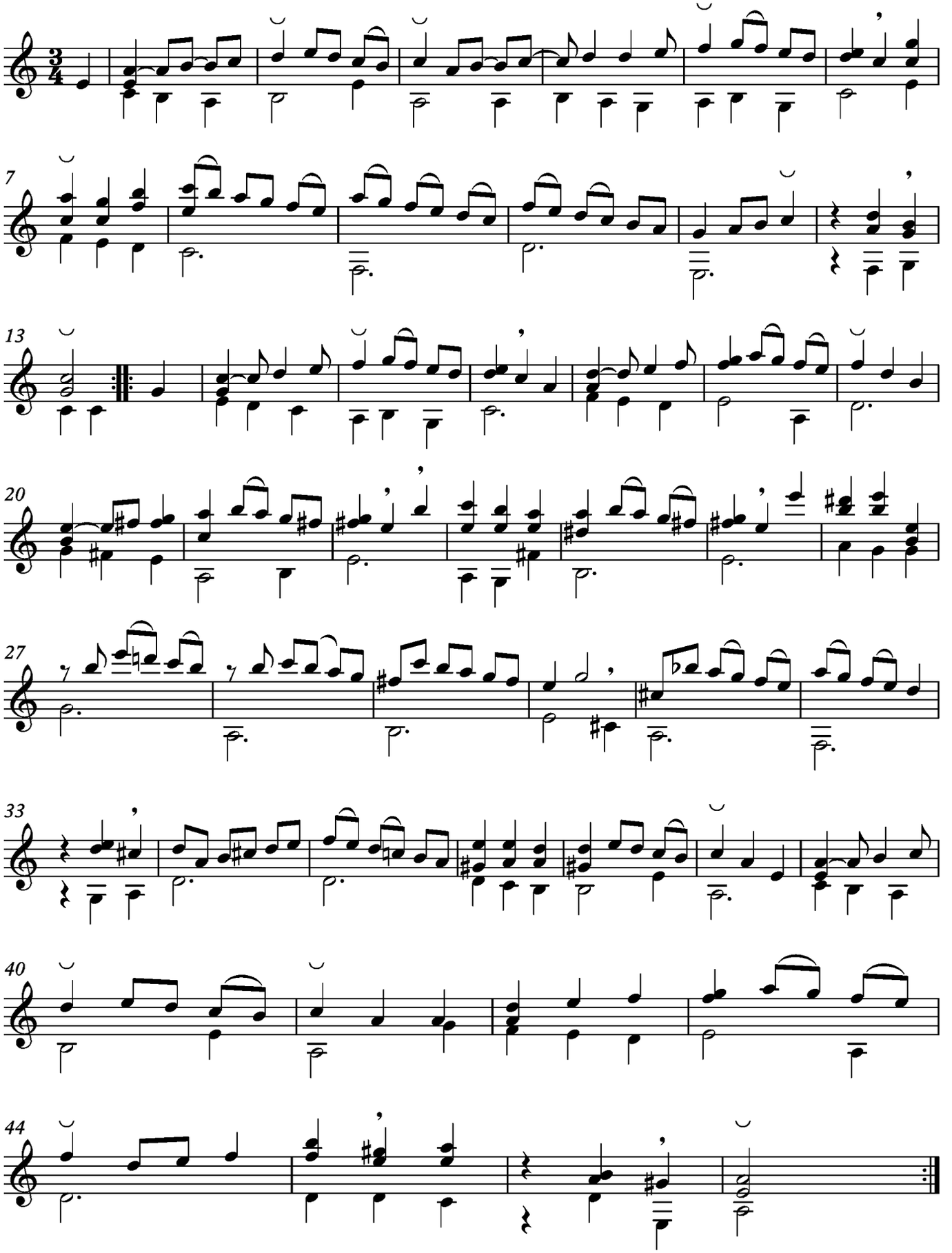
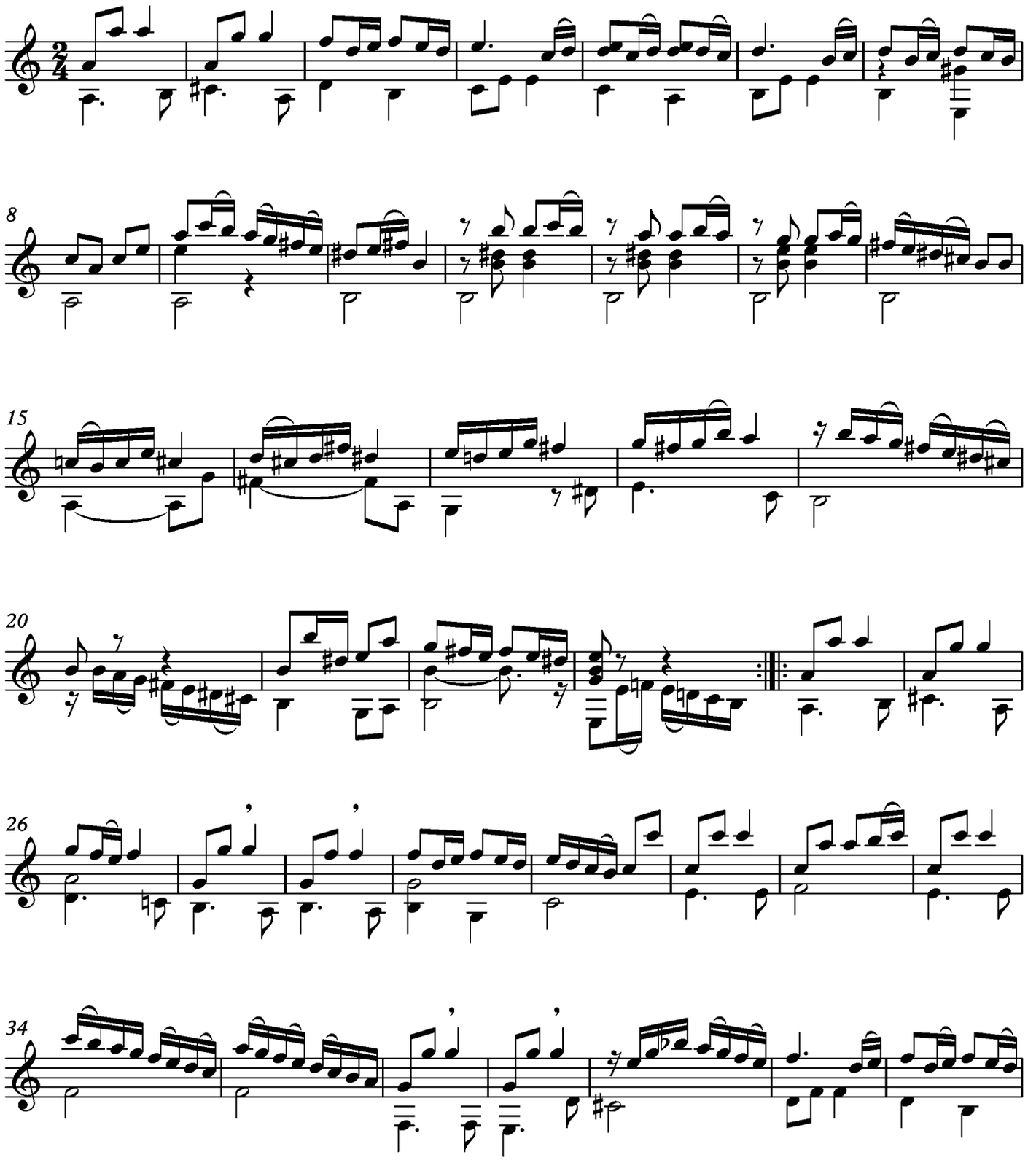
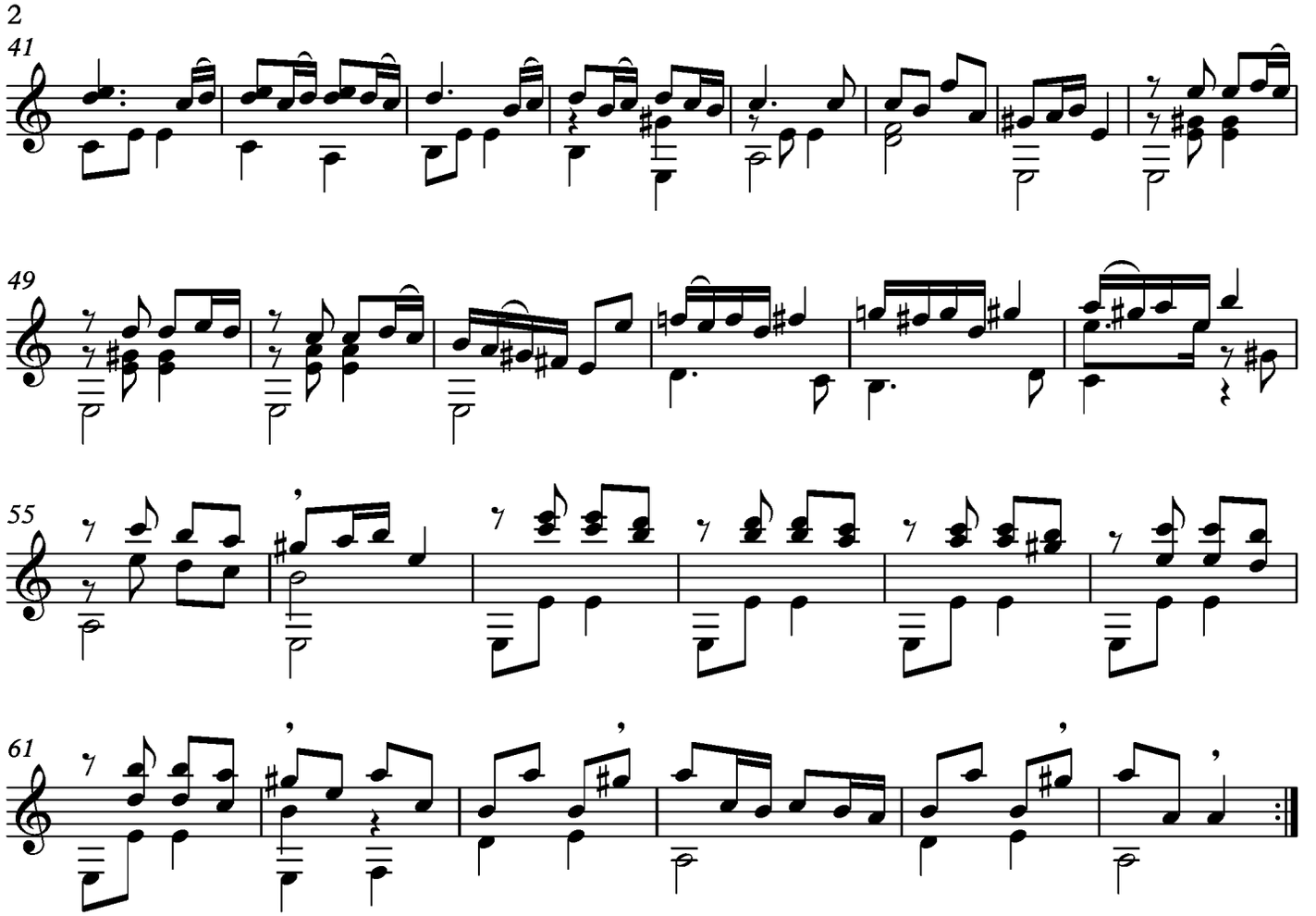


Passepied



Bourée

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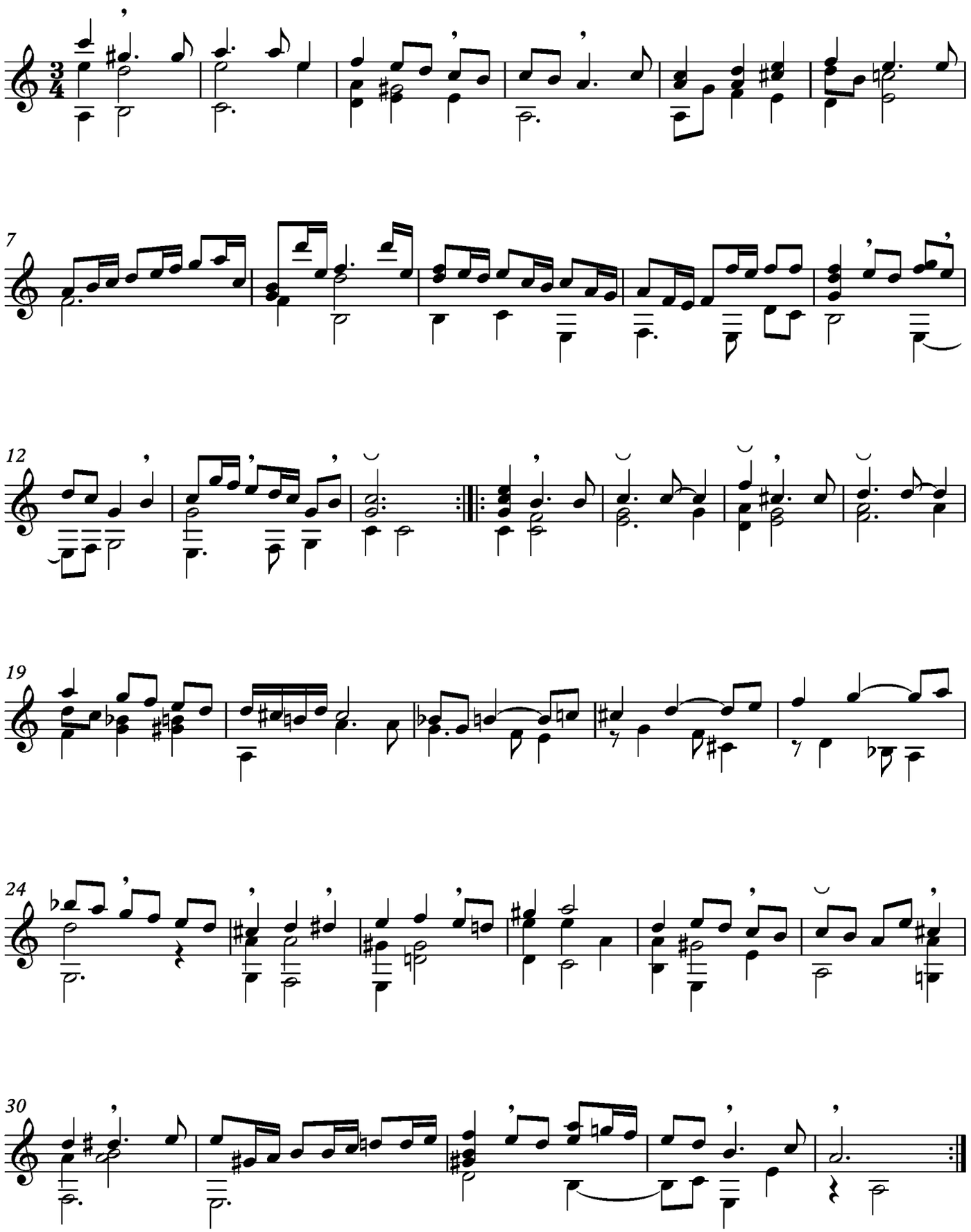
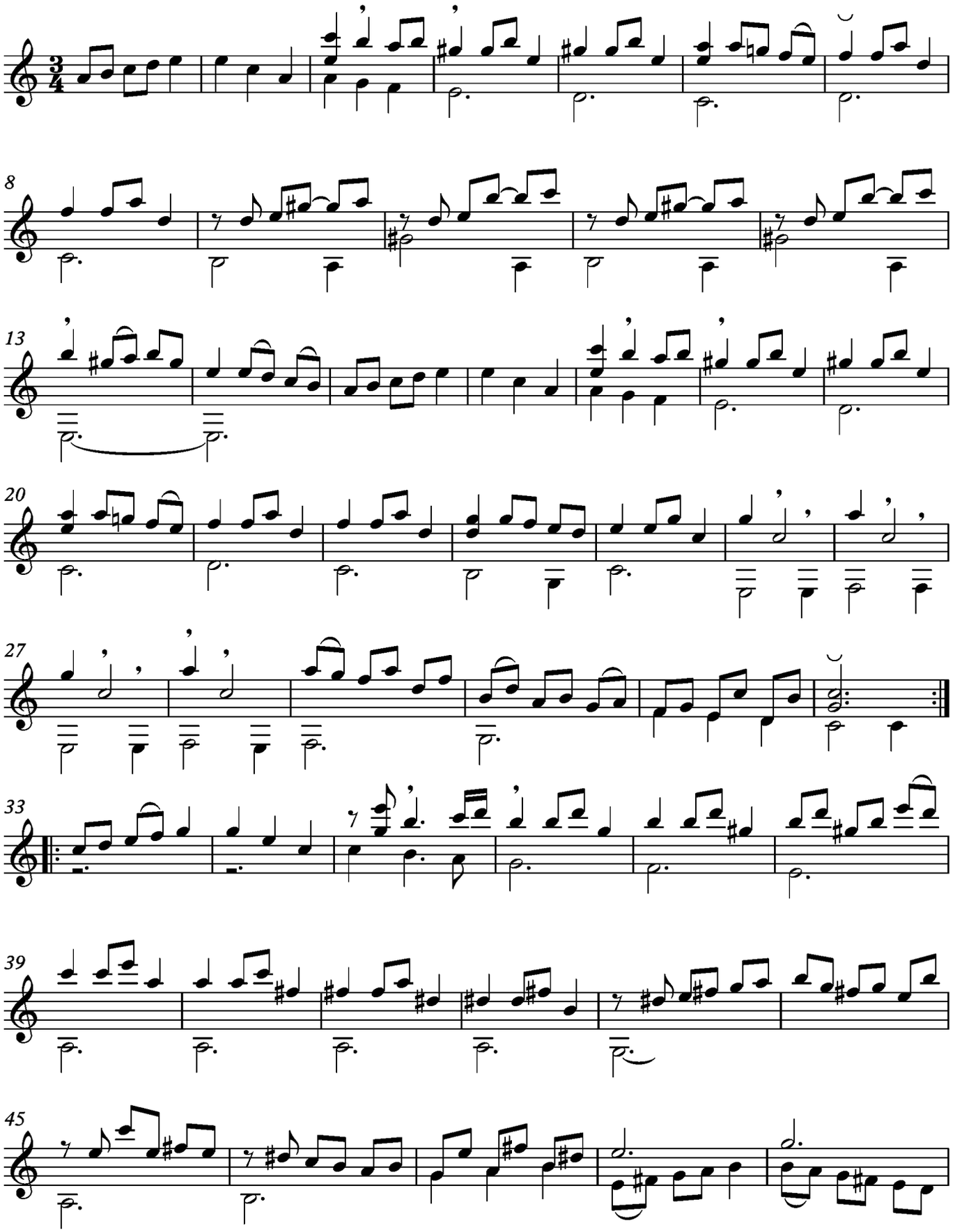
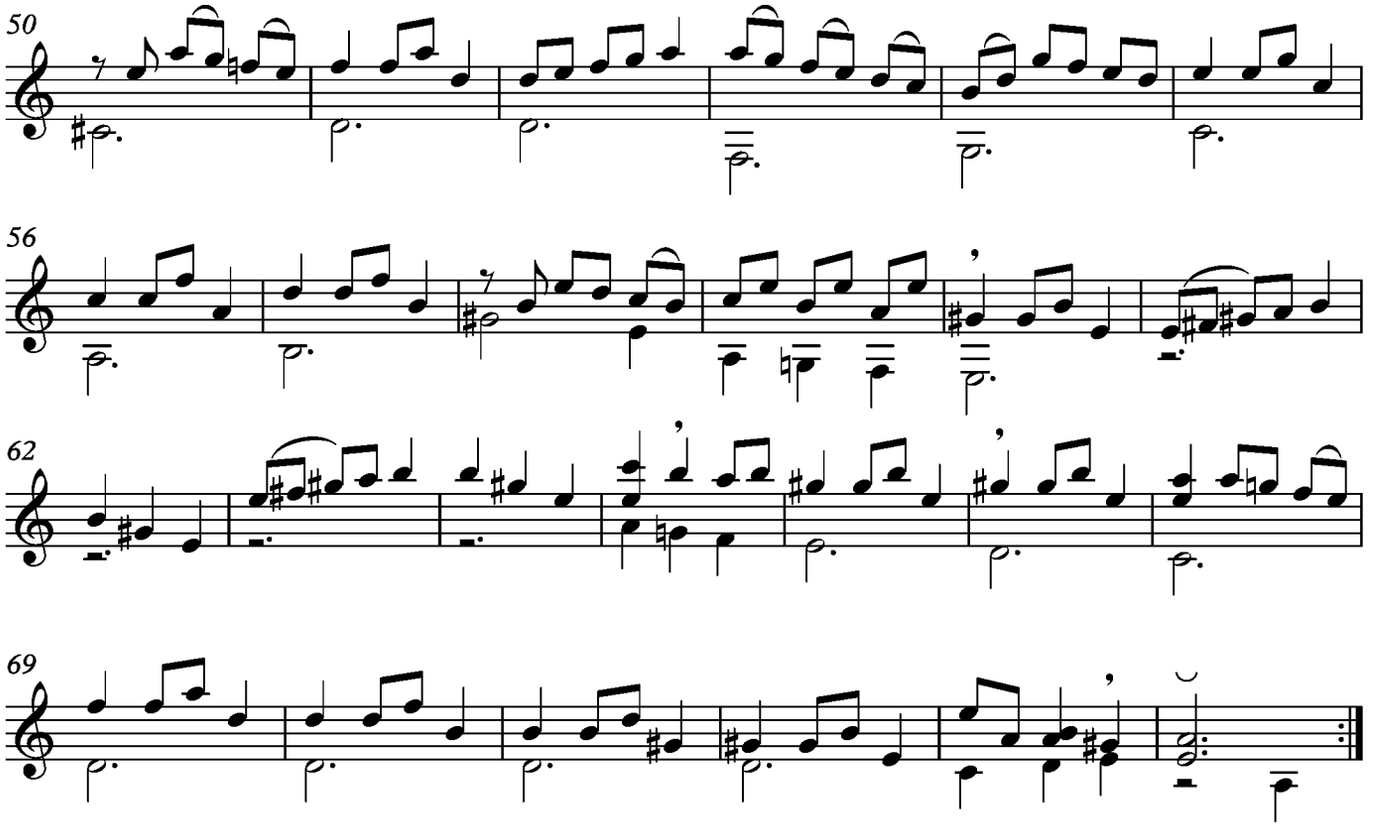
Sarabande



La Babilieuse en Menuet

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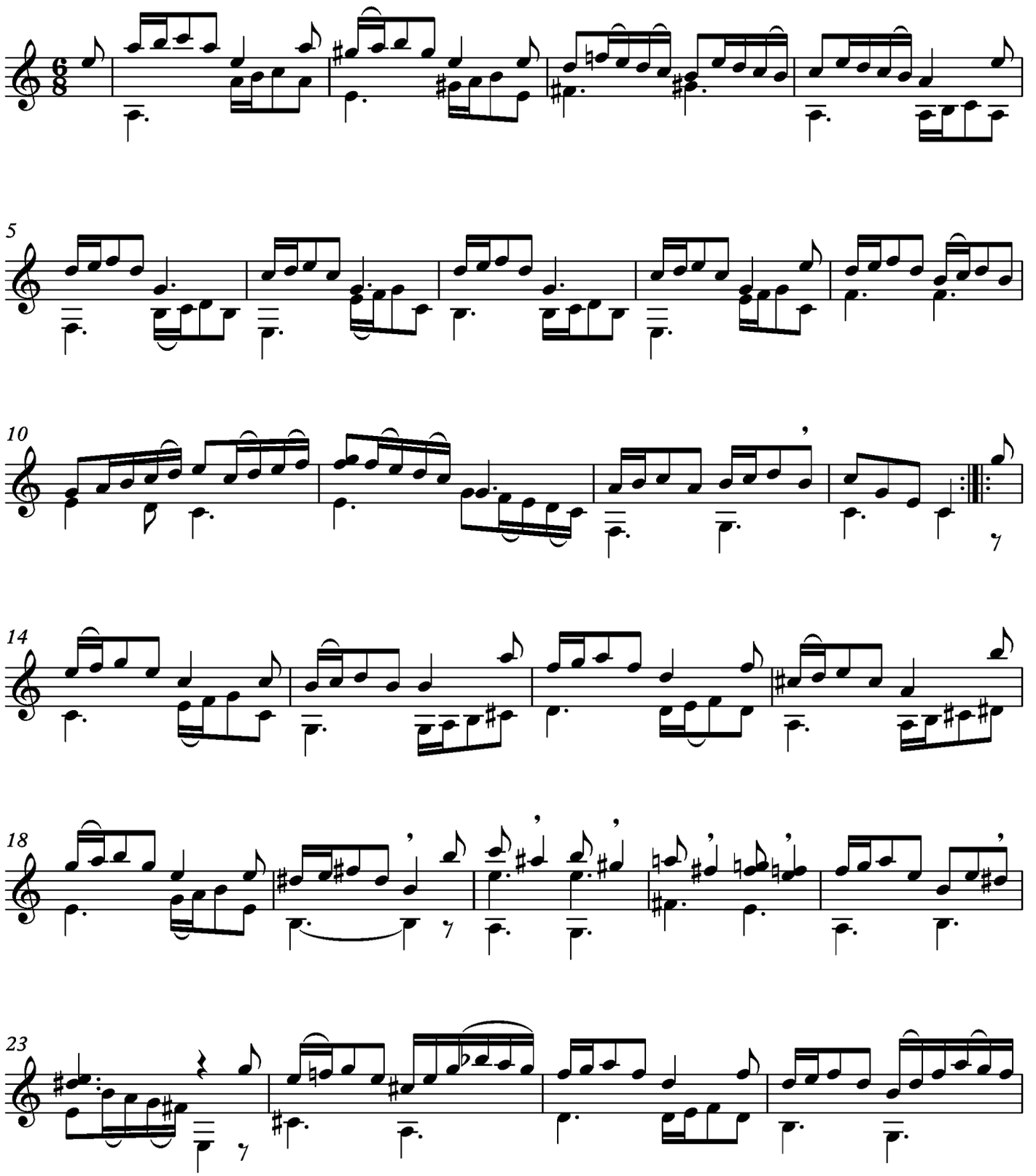
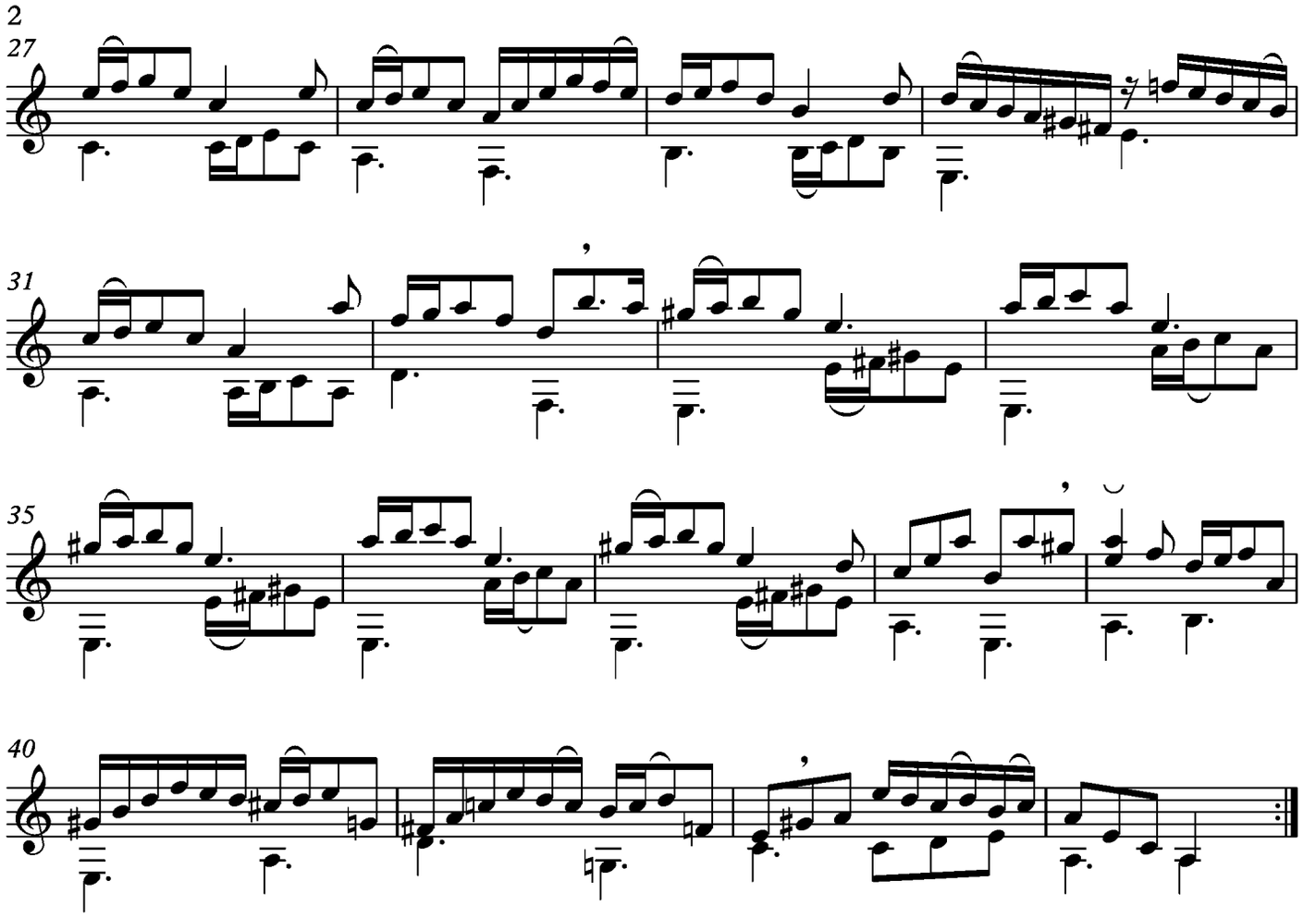
Gigue

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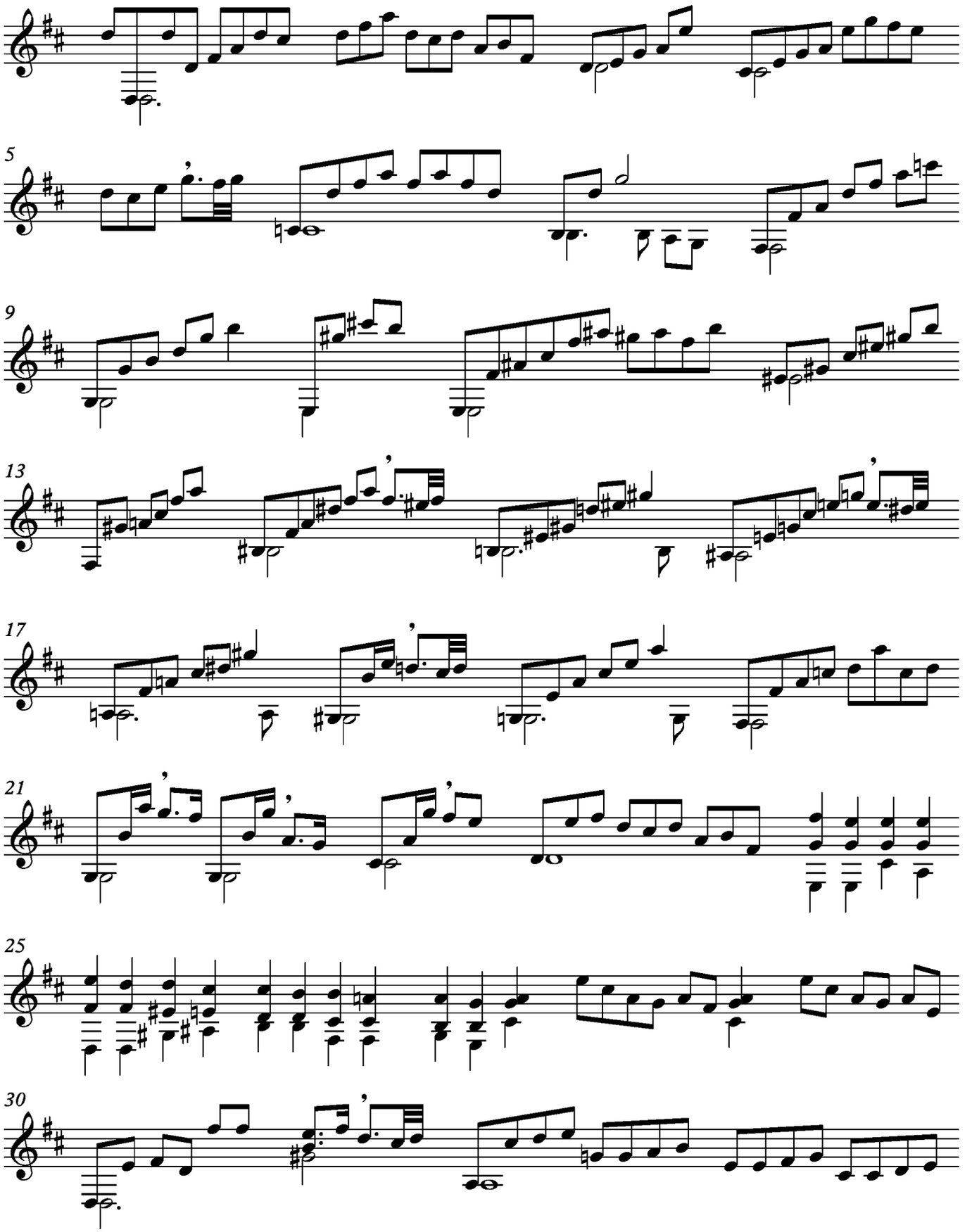
Suite XXII

Prelude

Transcripción: Jonathan Galicia

⑥ = Re

Sylvius Leopold Weiss



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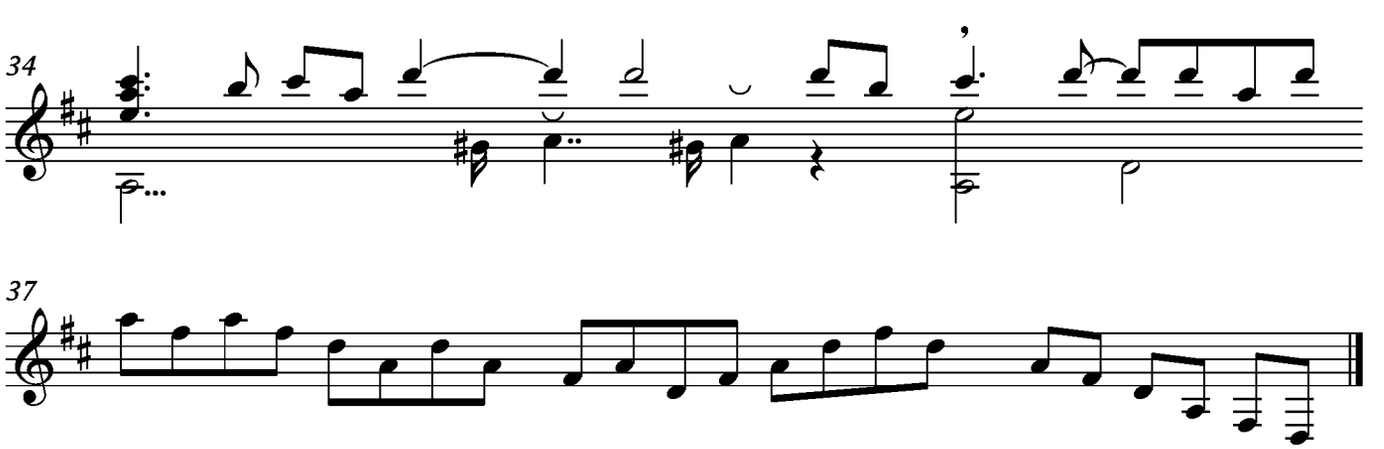
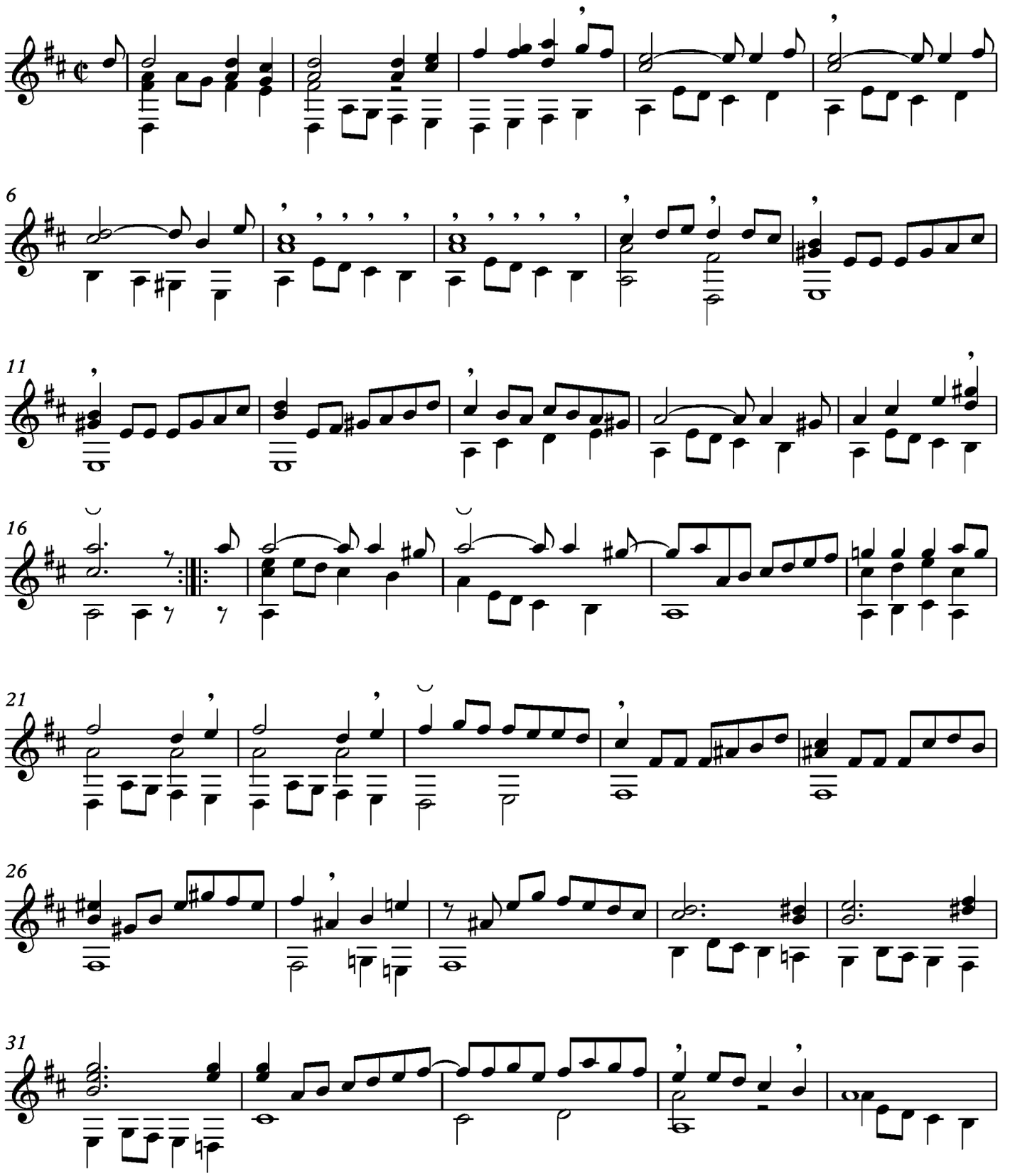
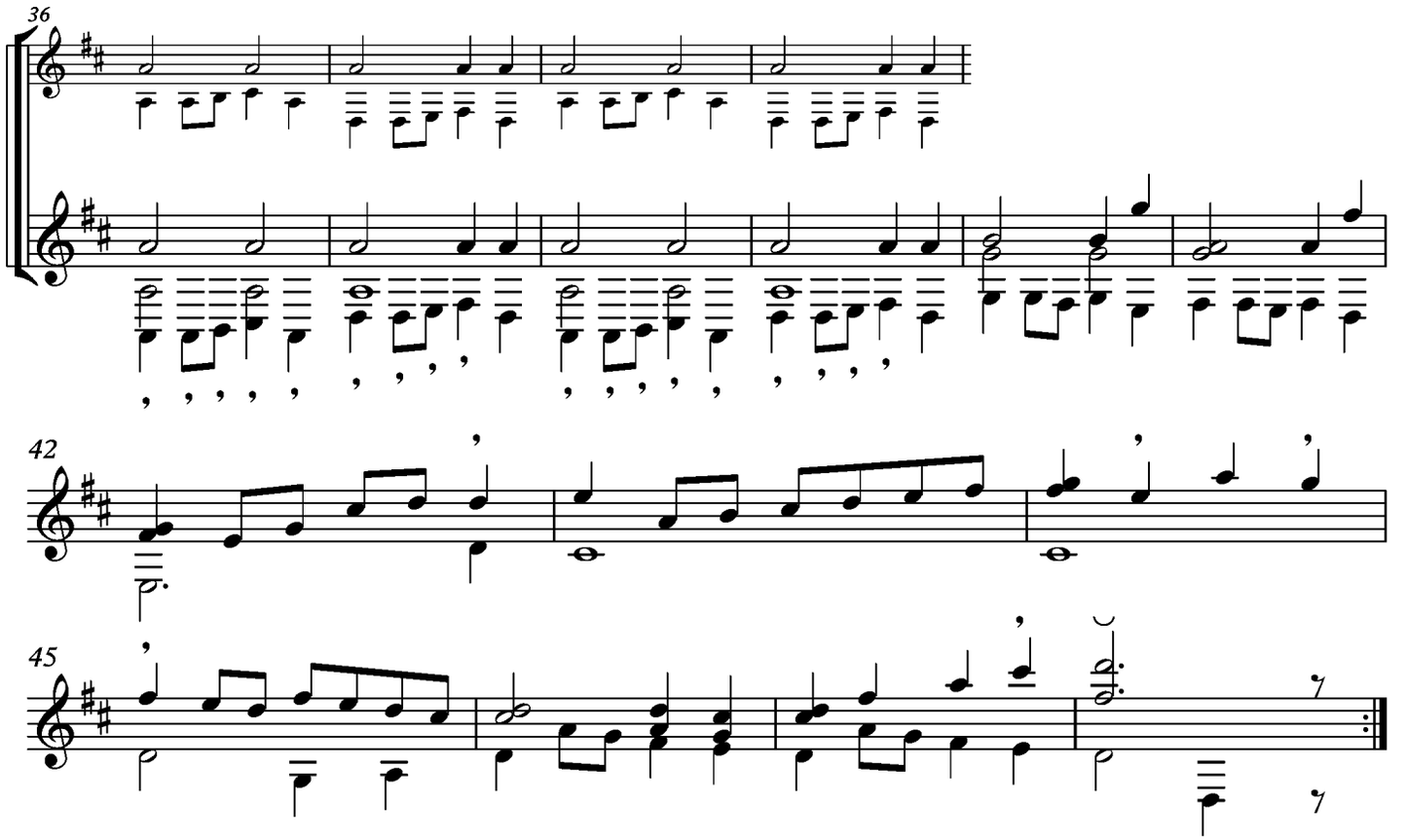


Marche

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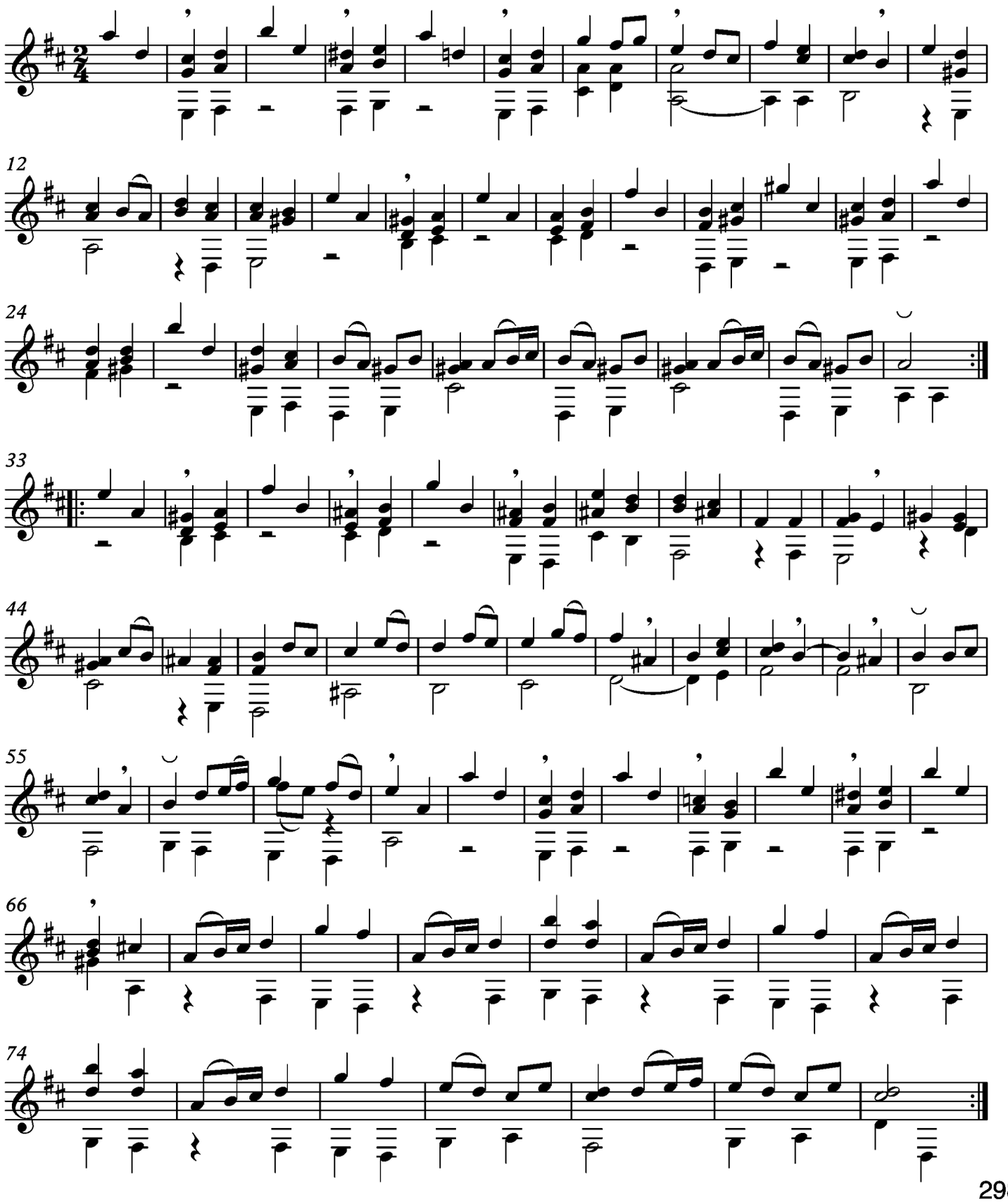
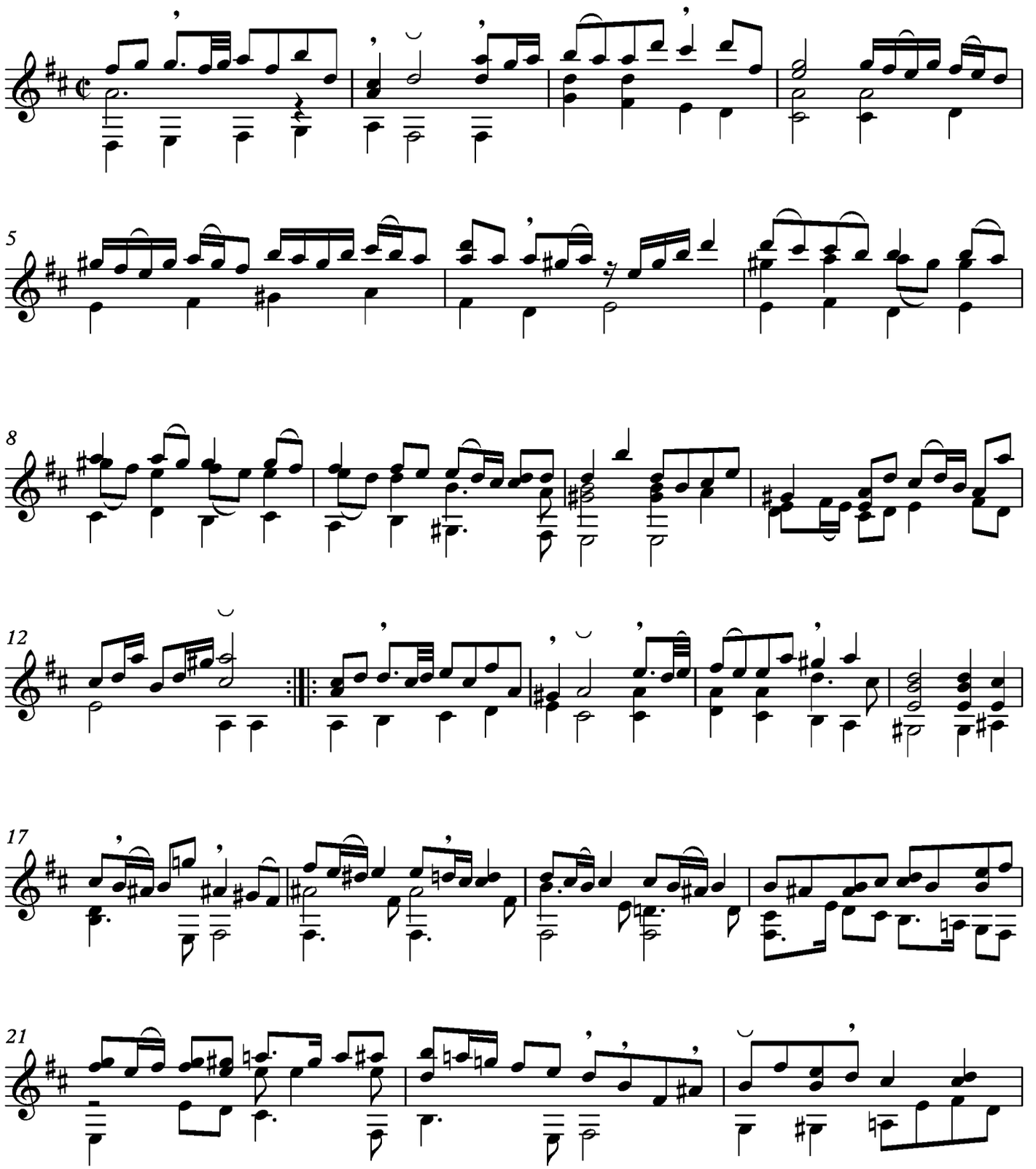
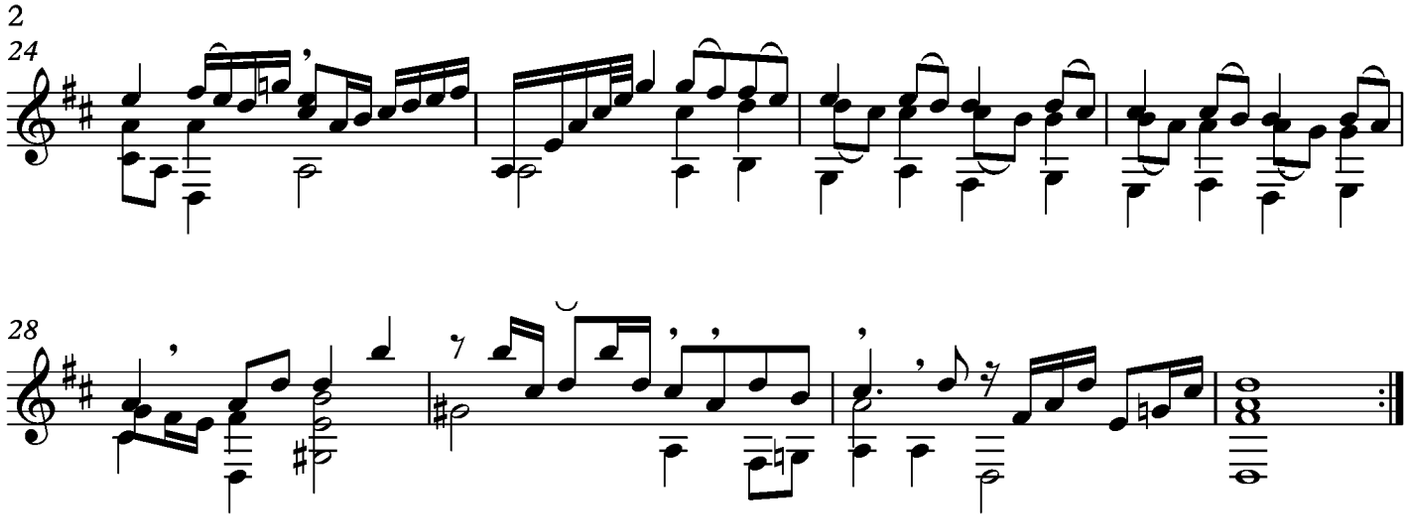
Gavotte



Aria

Adagio

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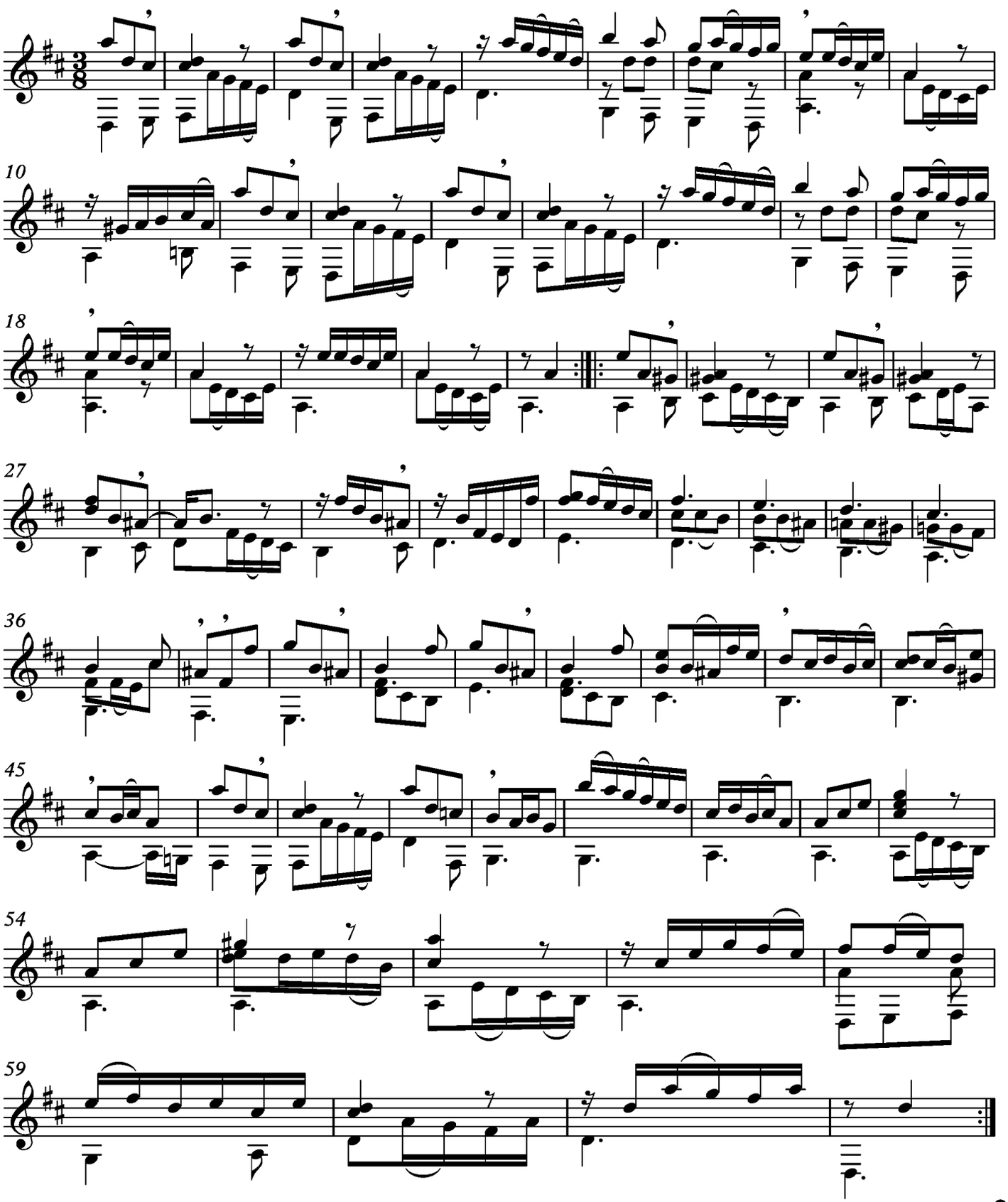
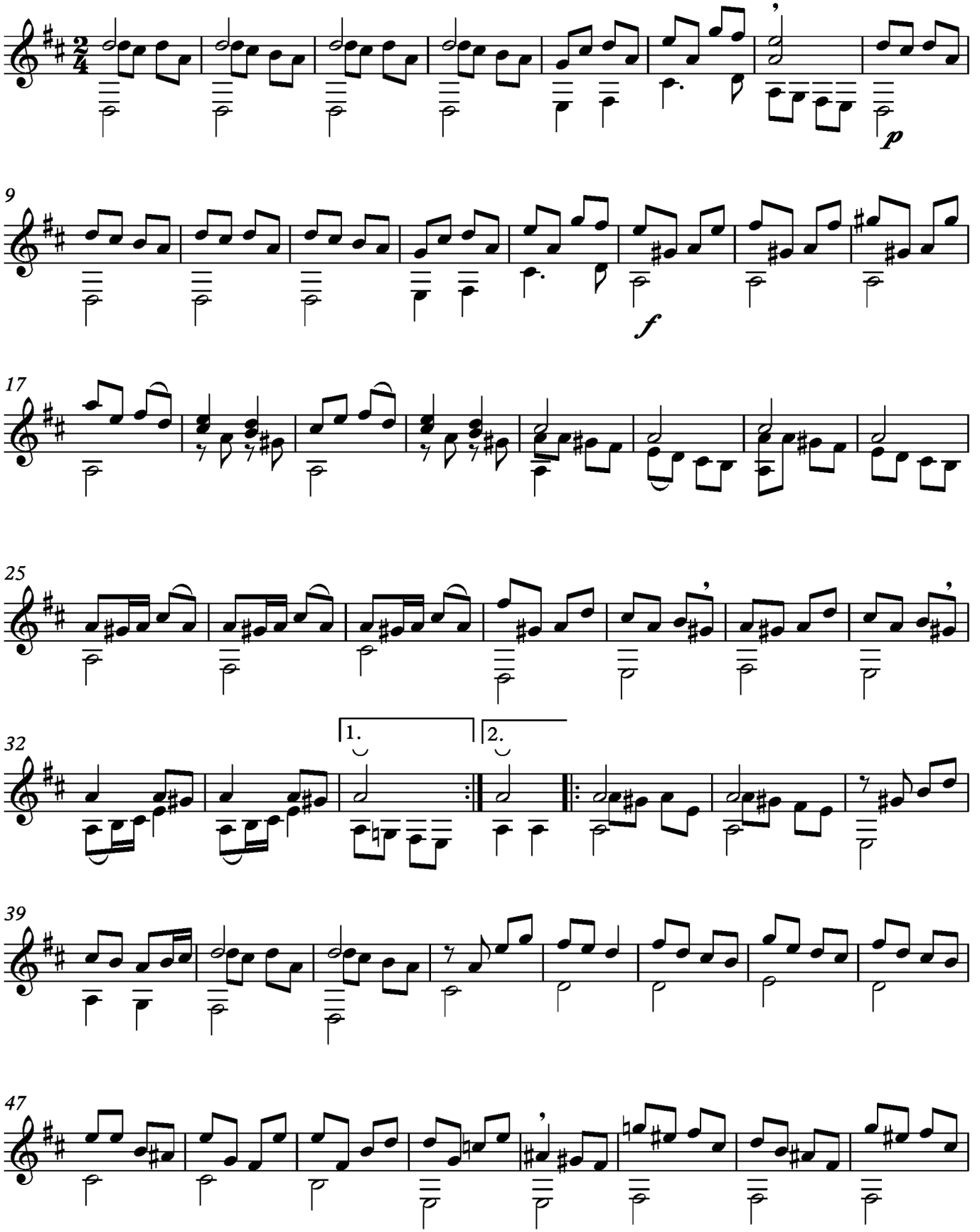
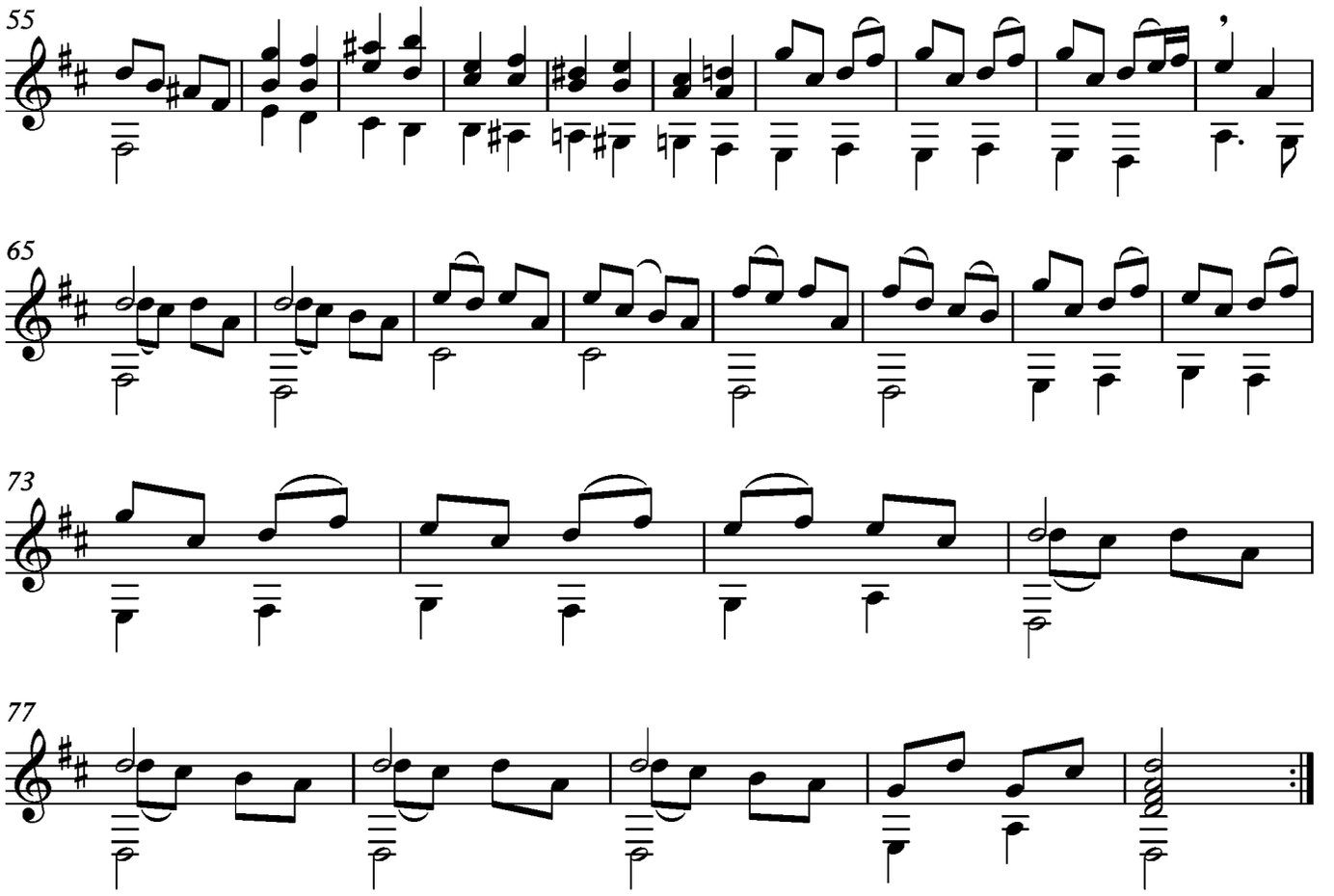
28

Menuet



Musette

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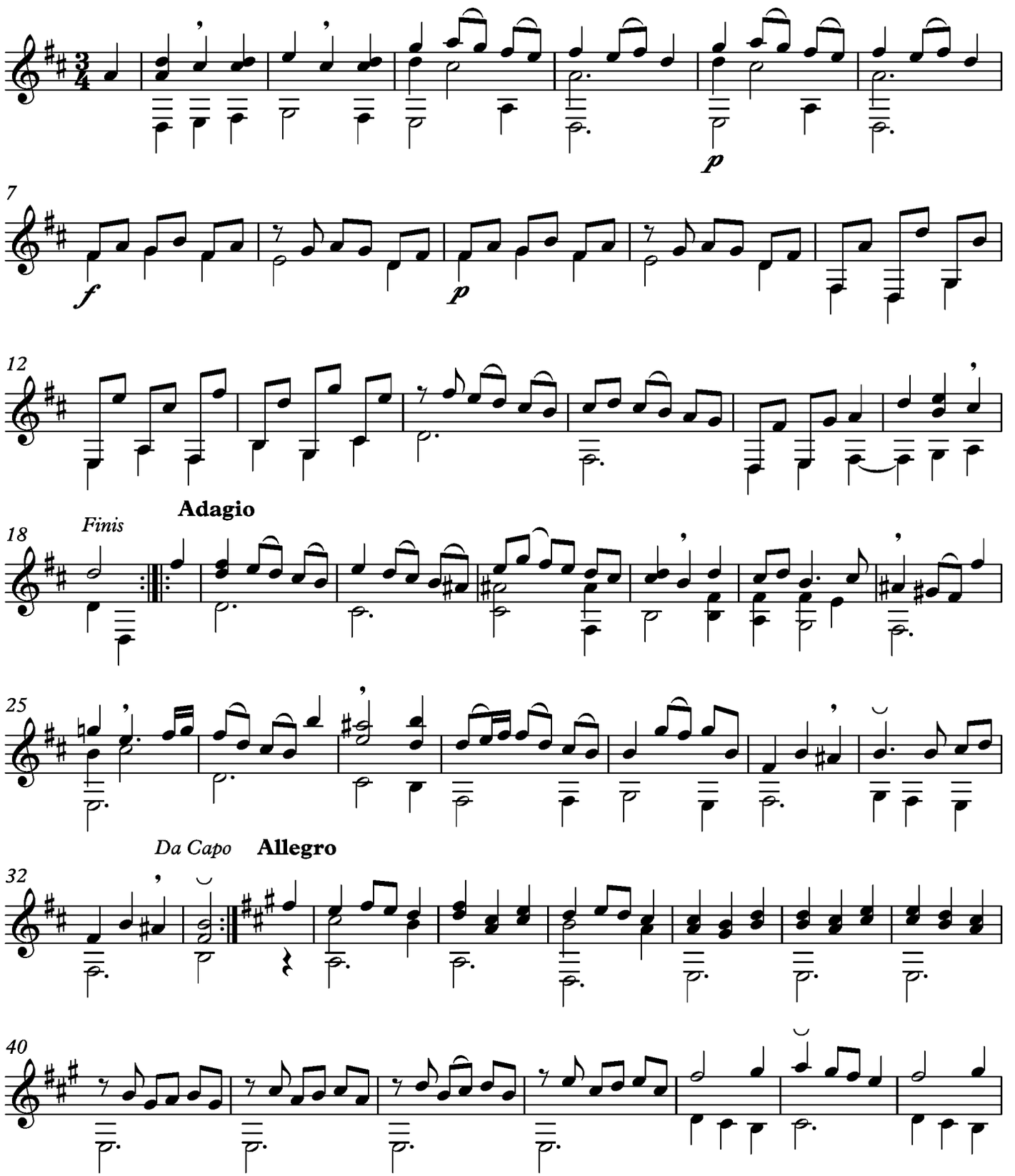
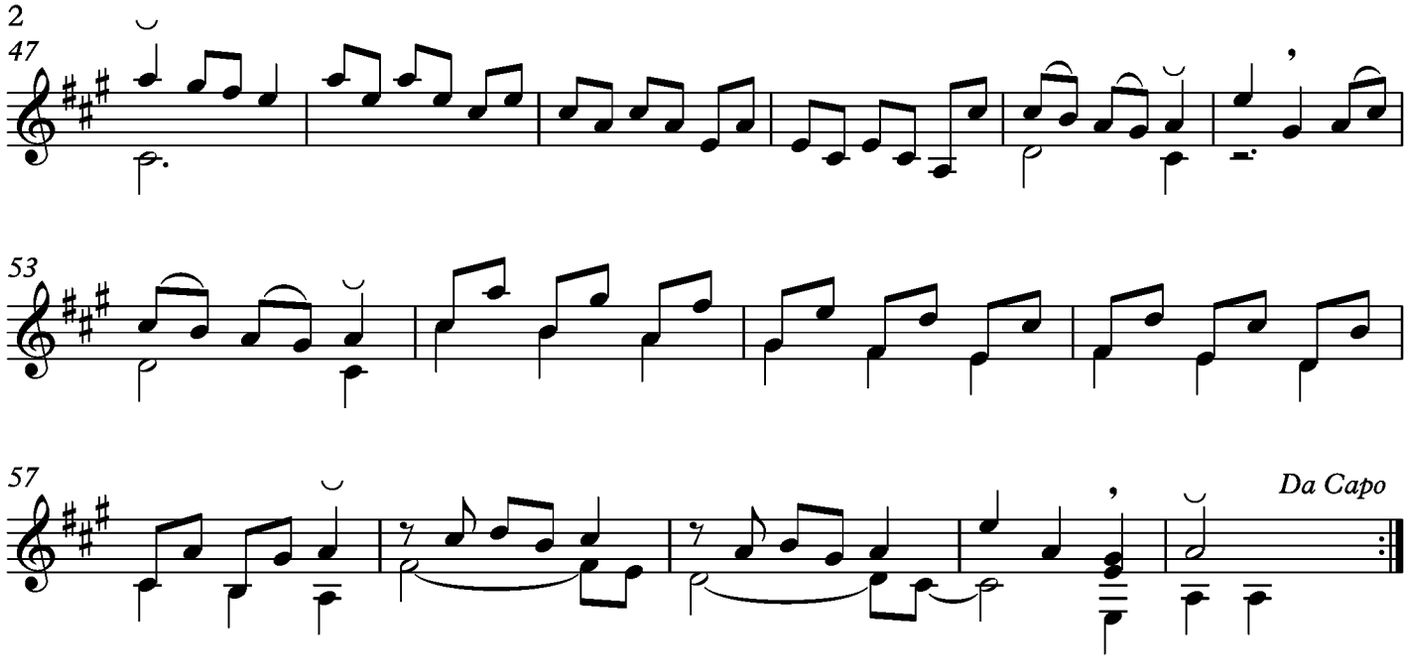
73
77

Rondeau en Echo

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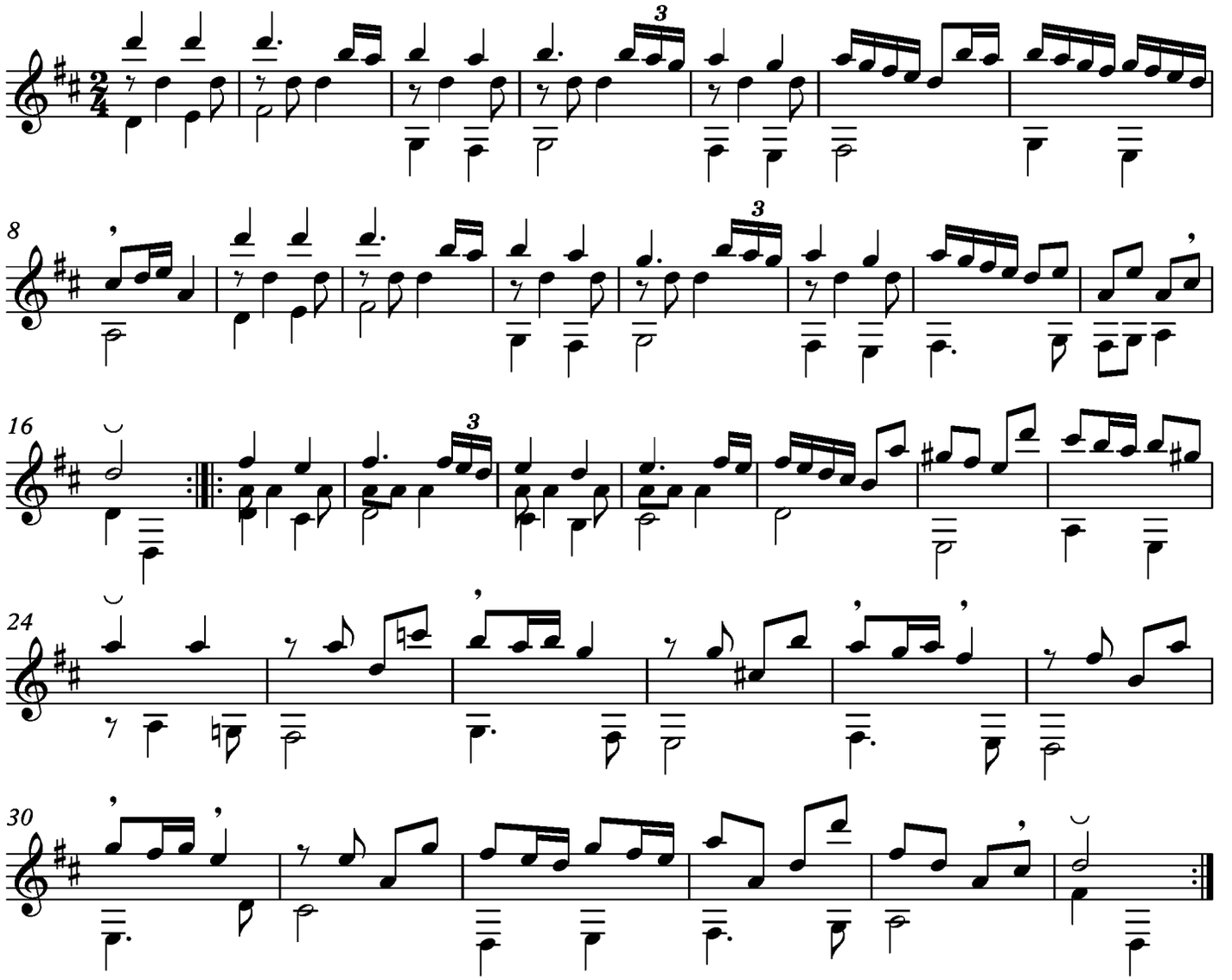
Da Capo

Comment sçavez vous



Suite XXIII

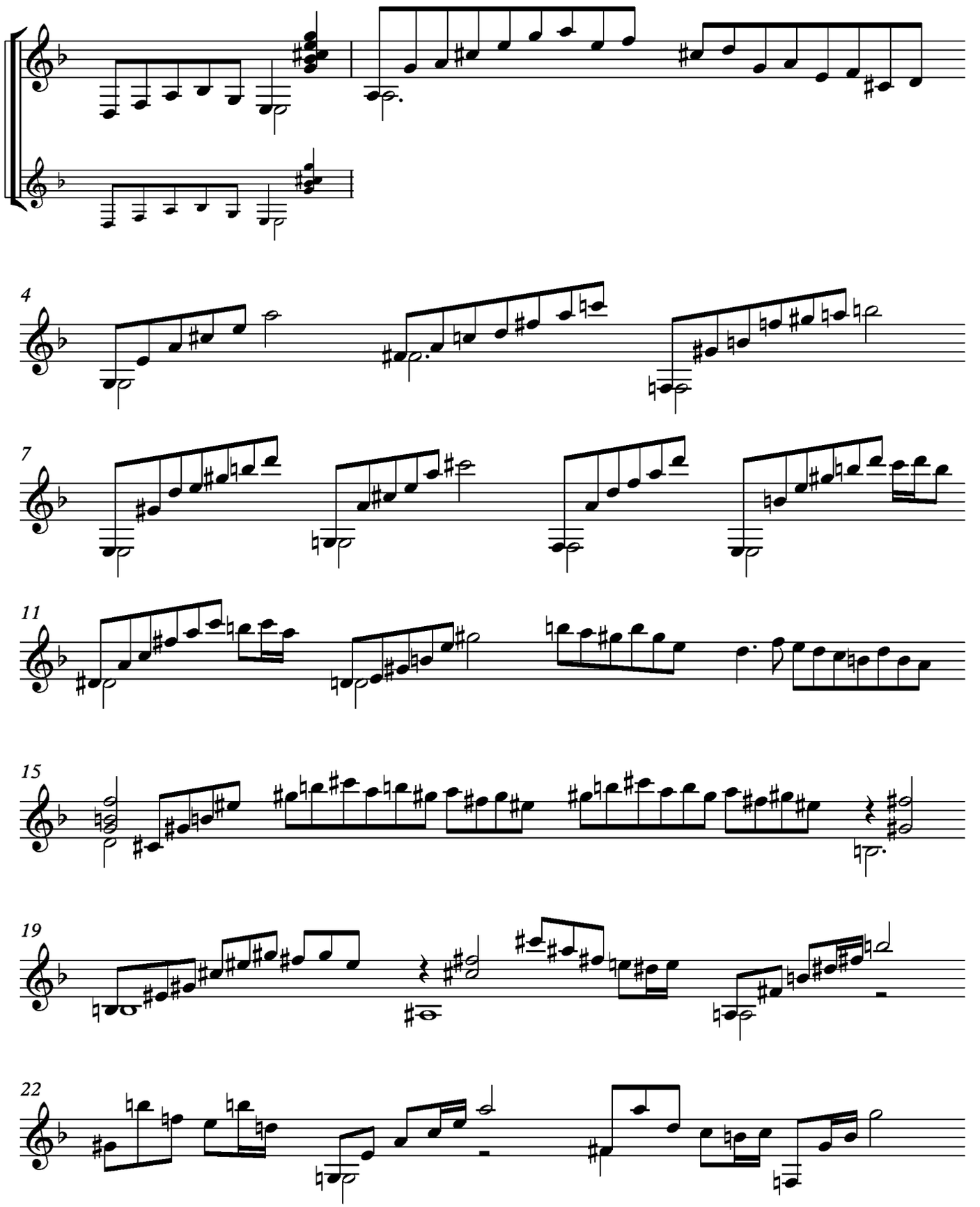
Prelude

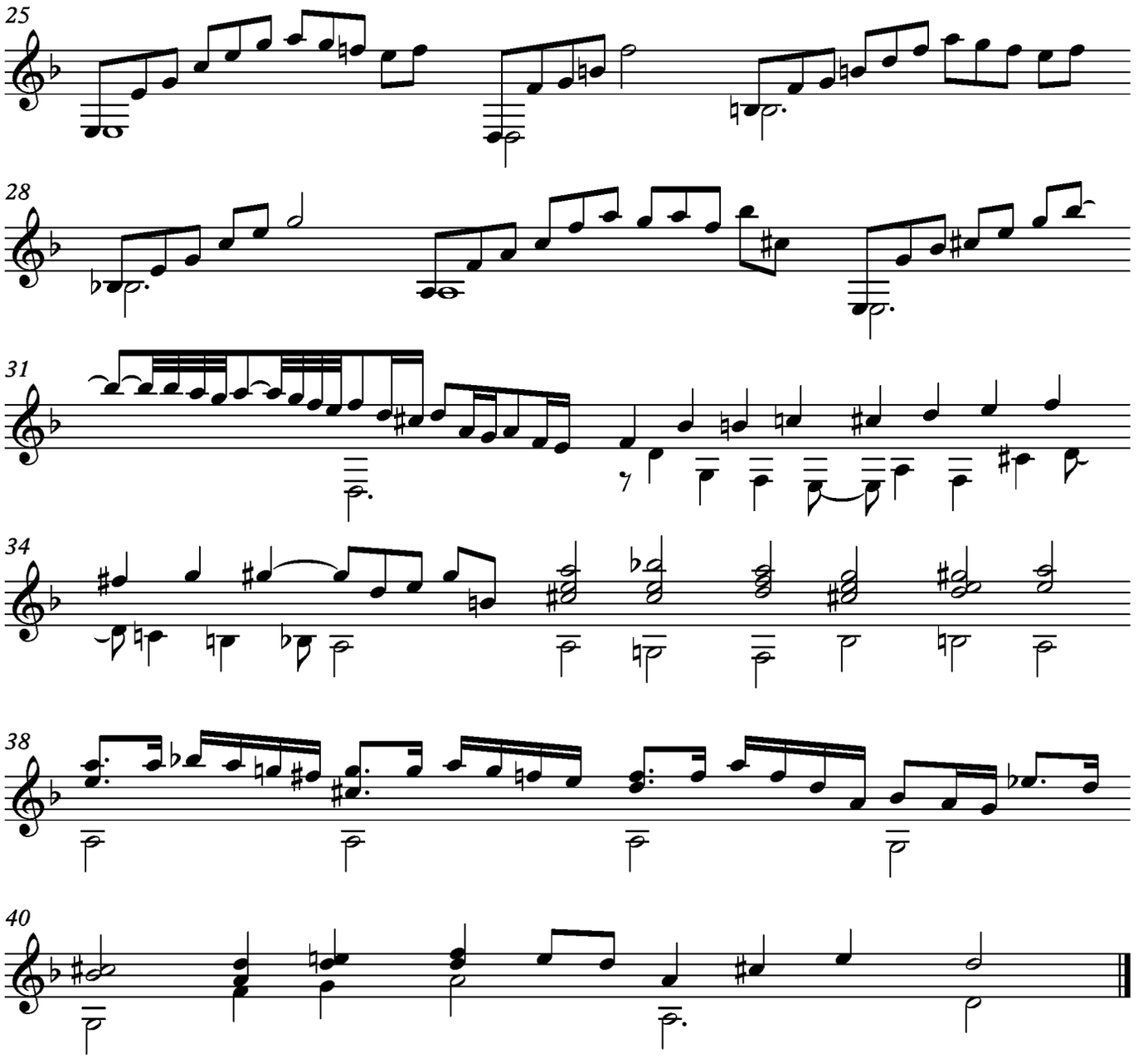
Tono original Do menor

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

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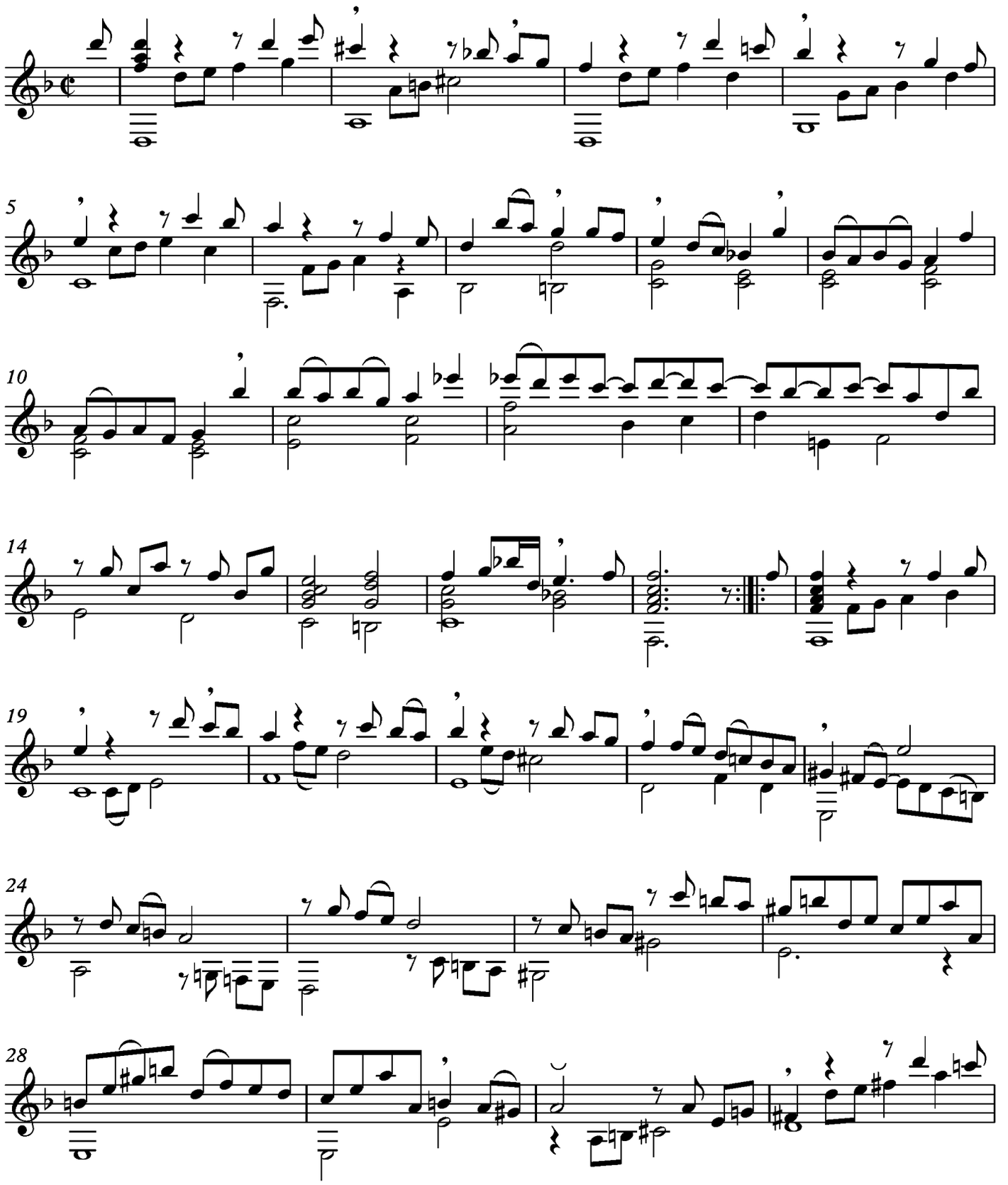
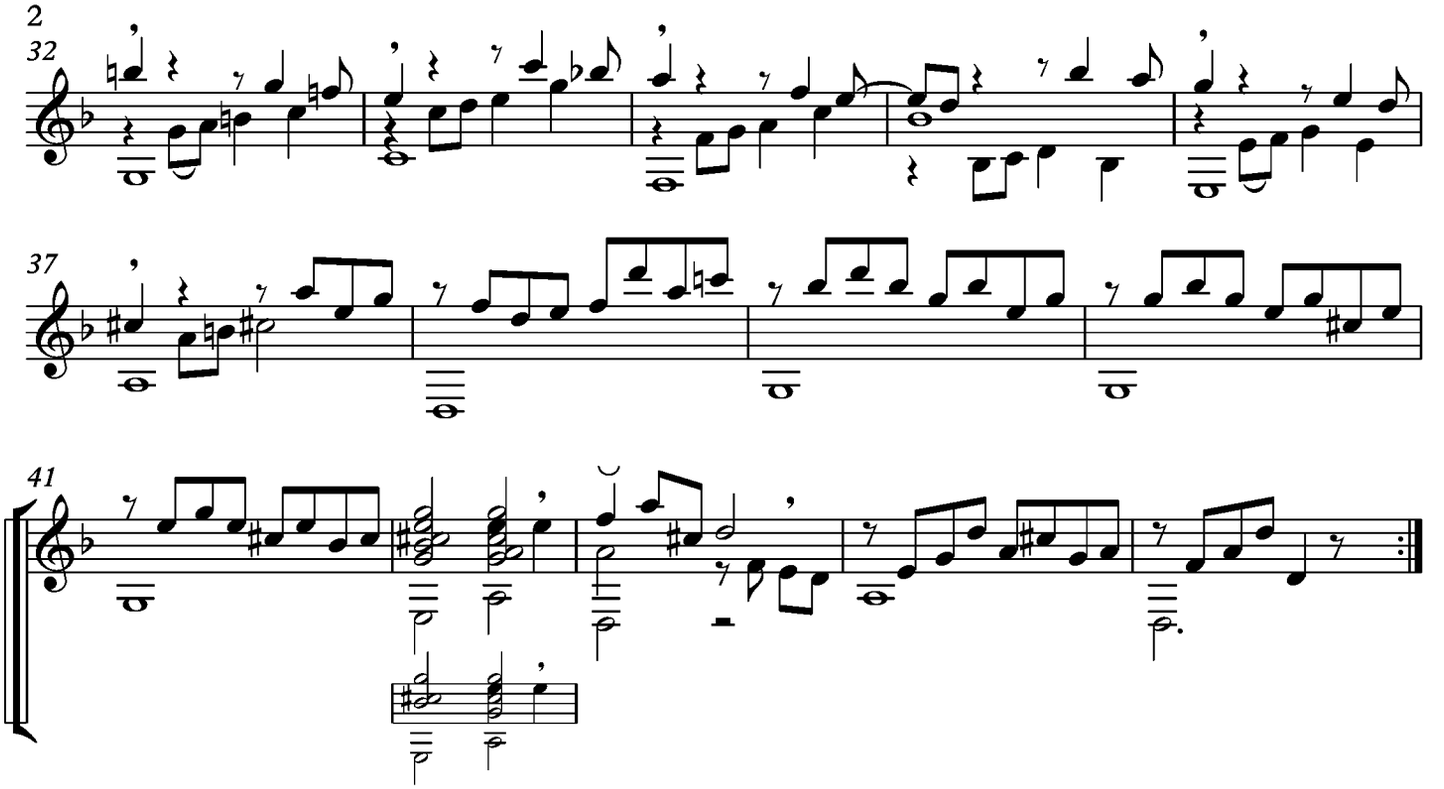
Allemande

Andante

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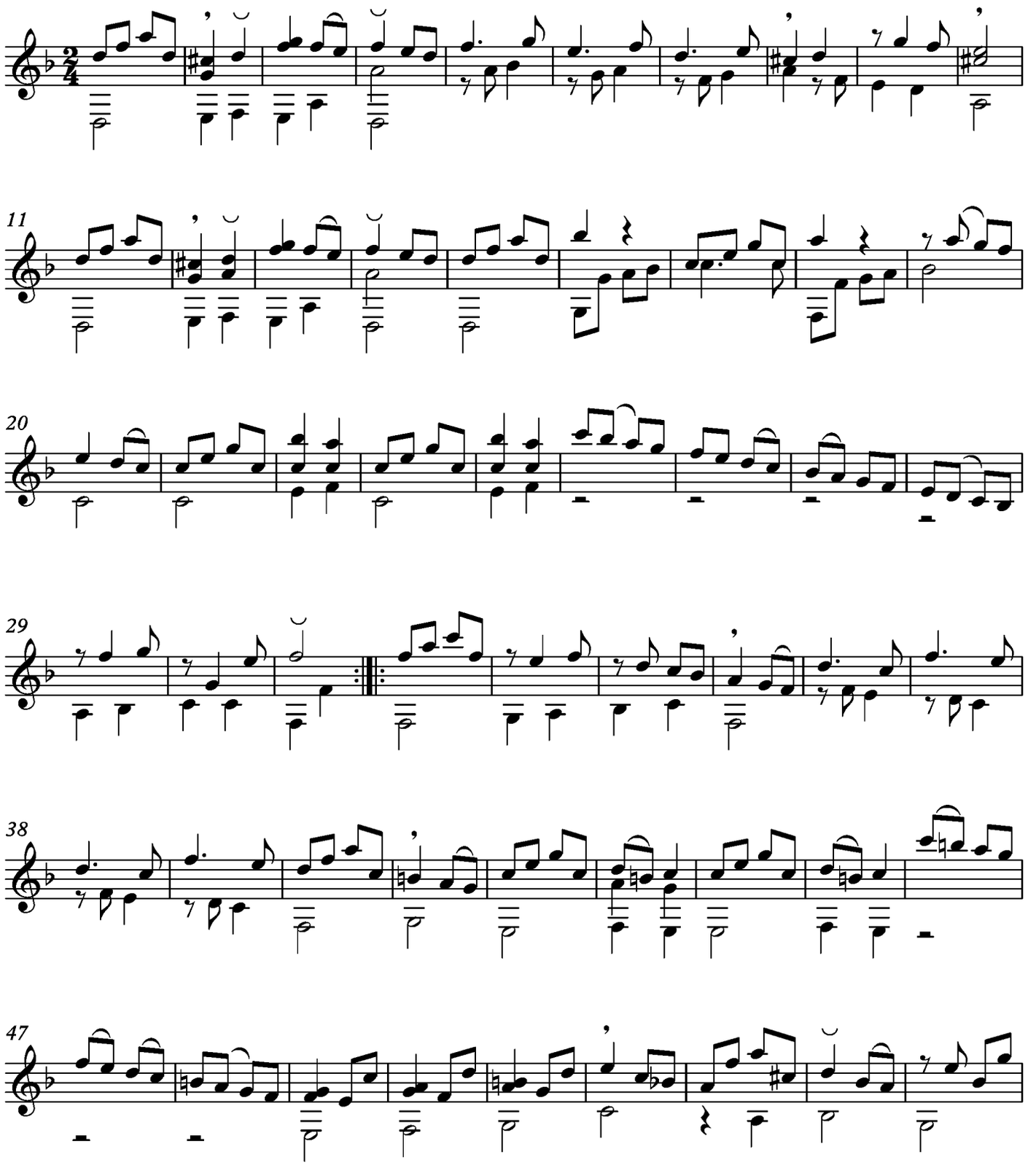
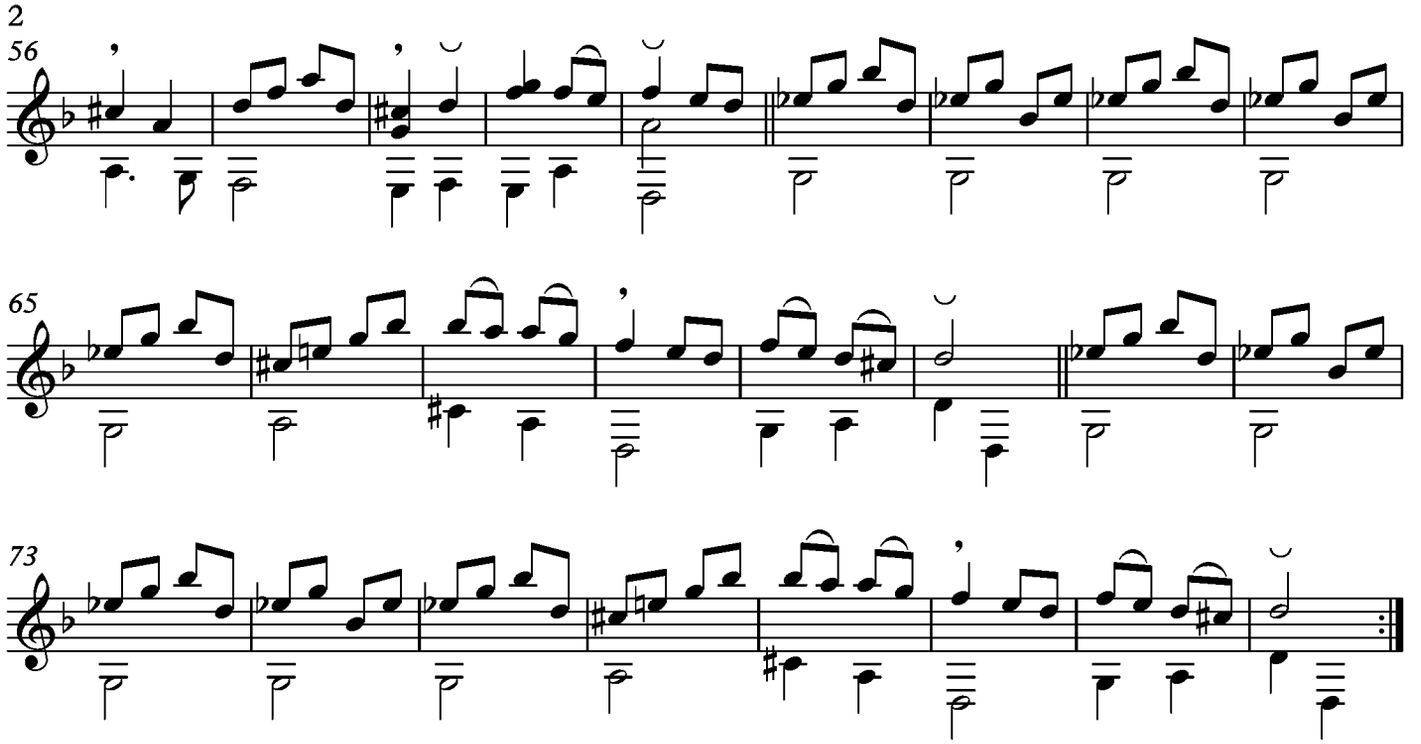
Gavotte

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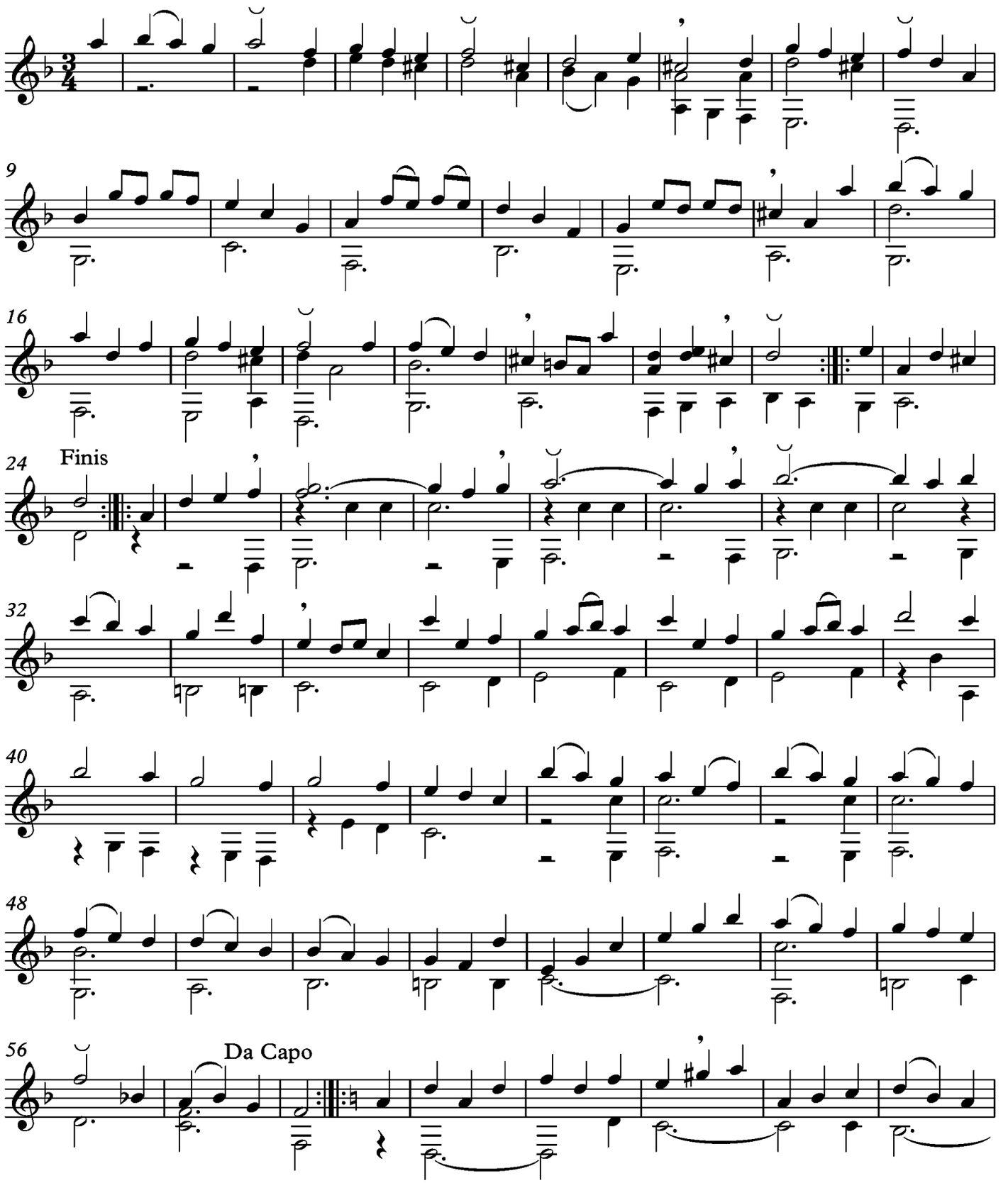
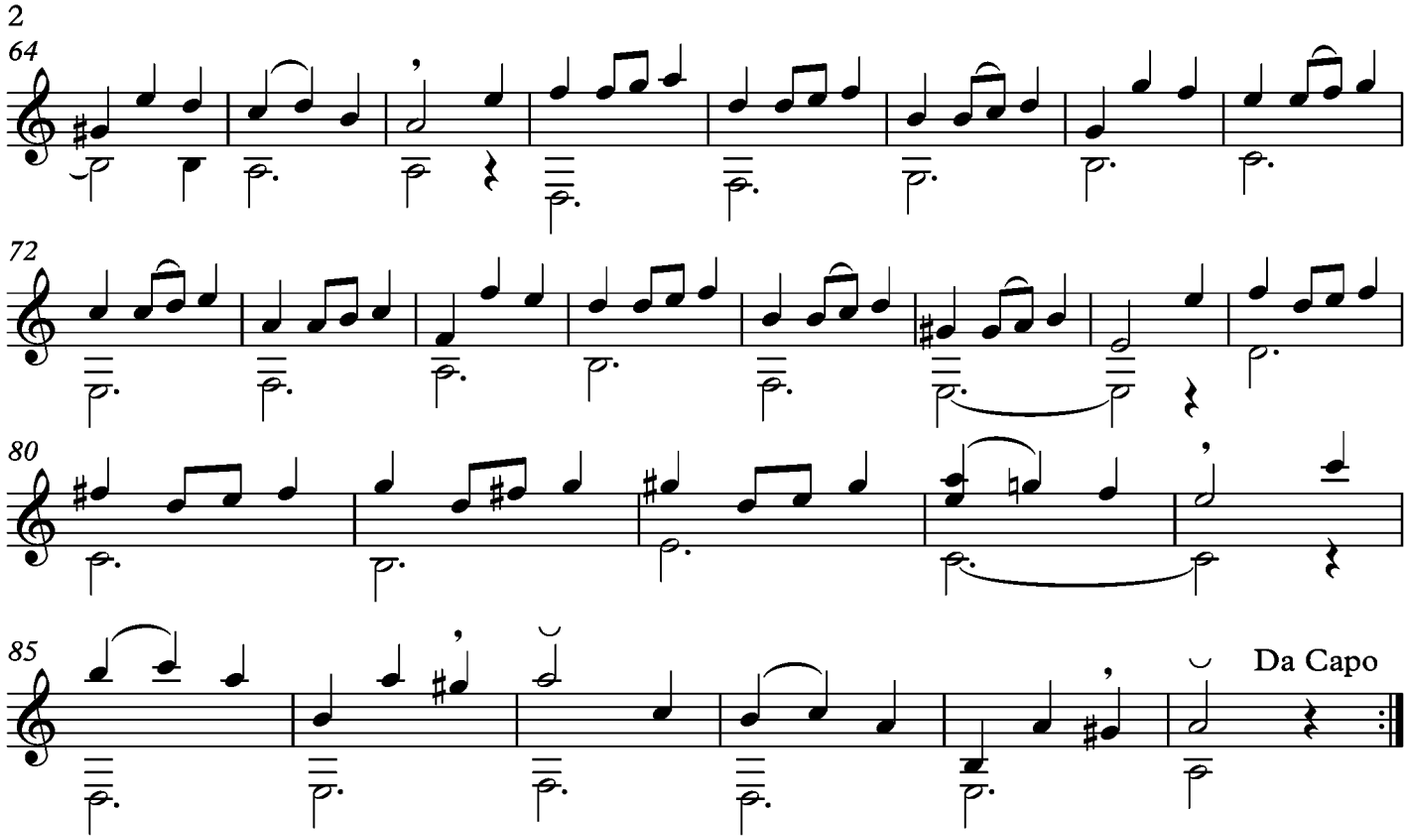
Rondeau

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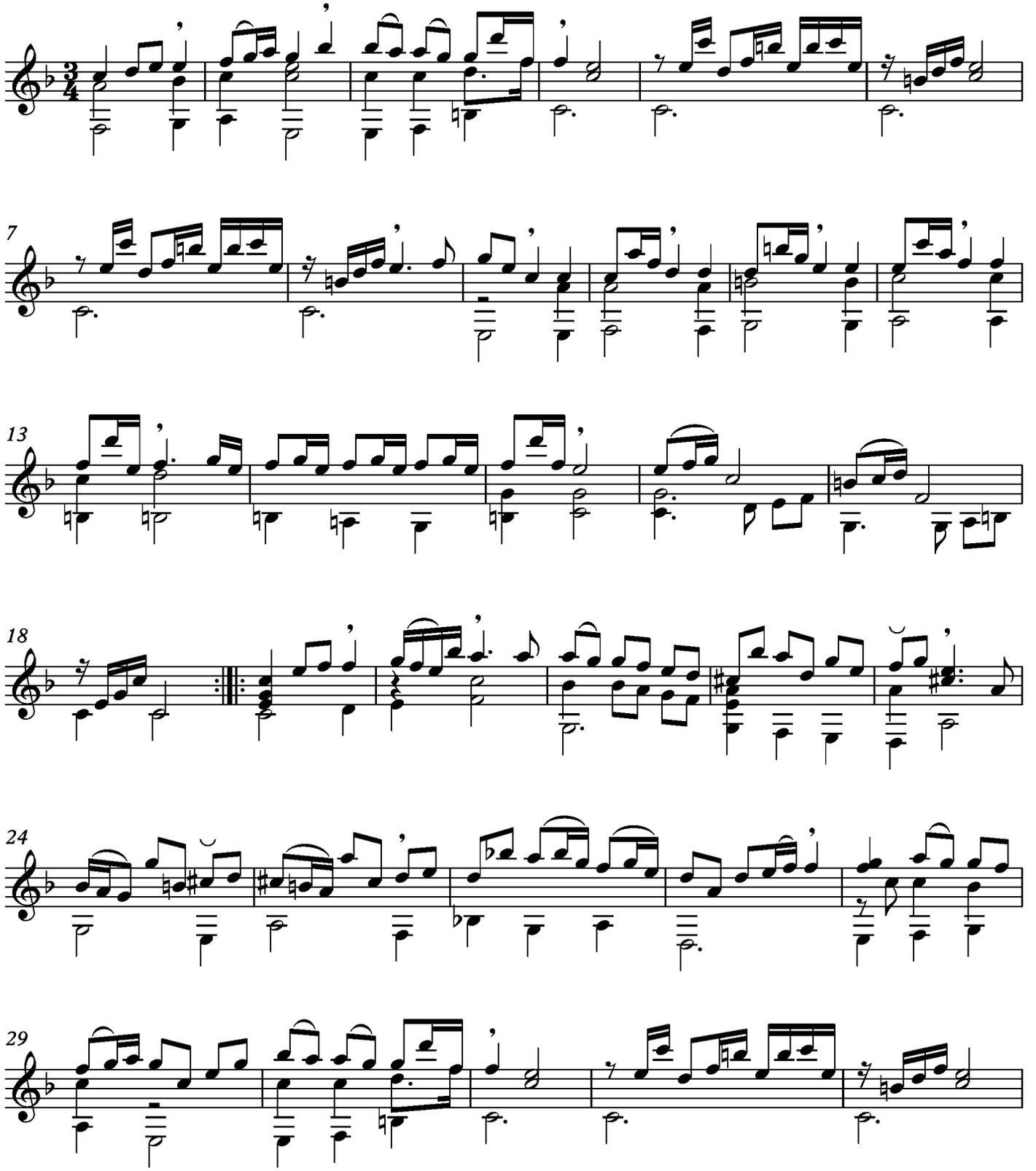
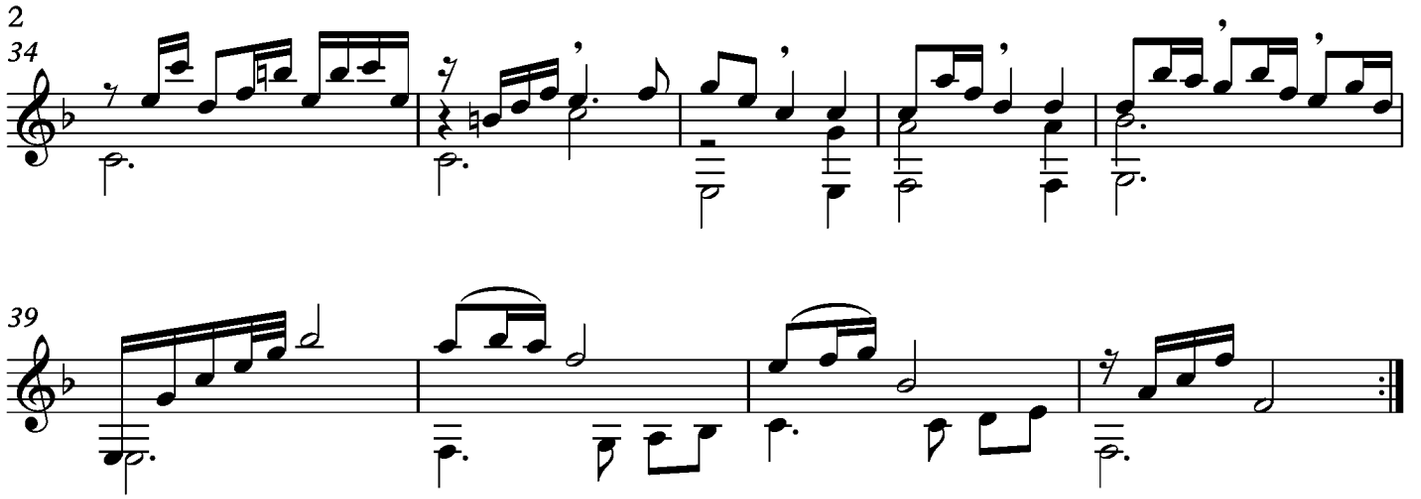
Da Capo

Sarabanda

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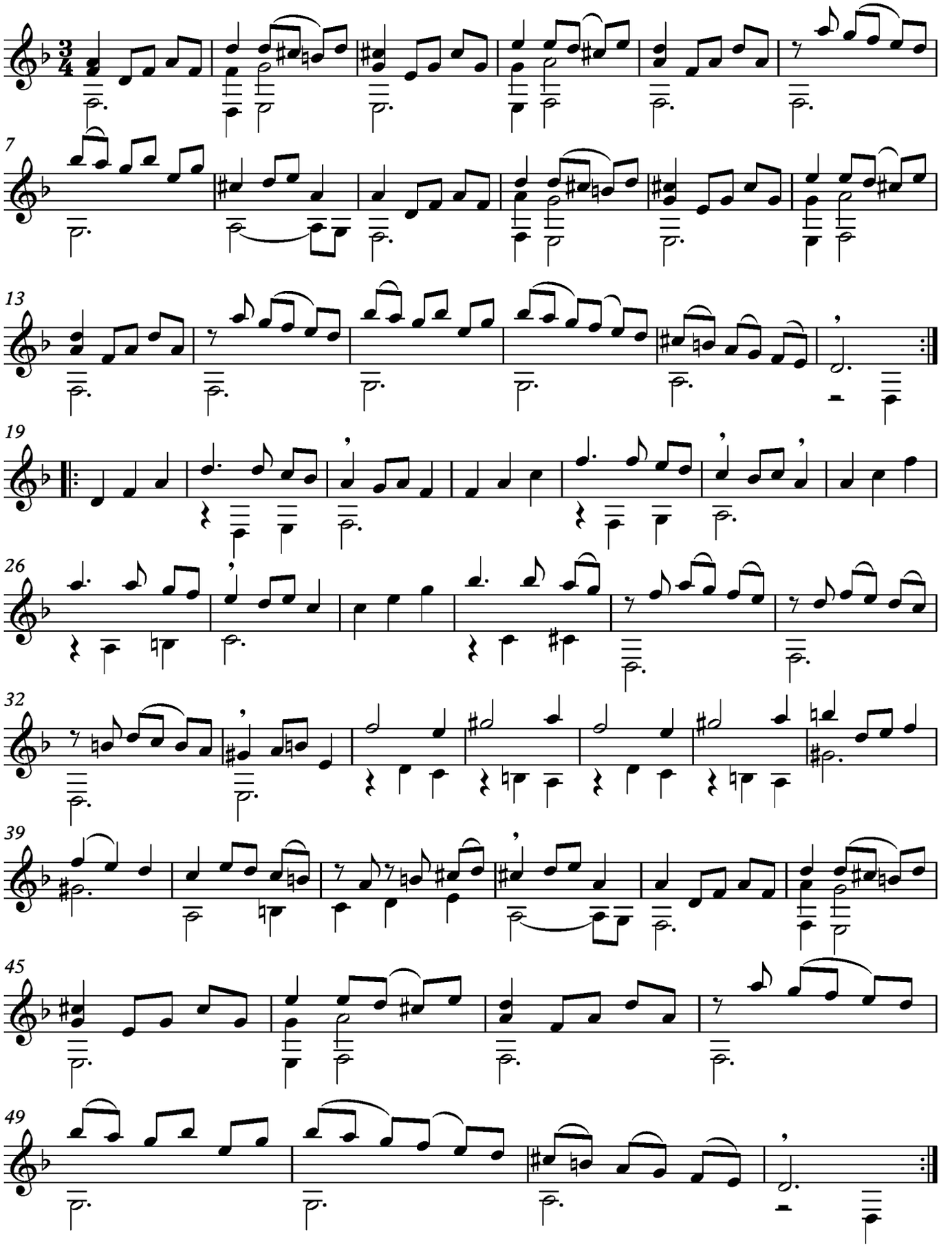
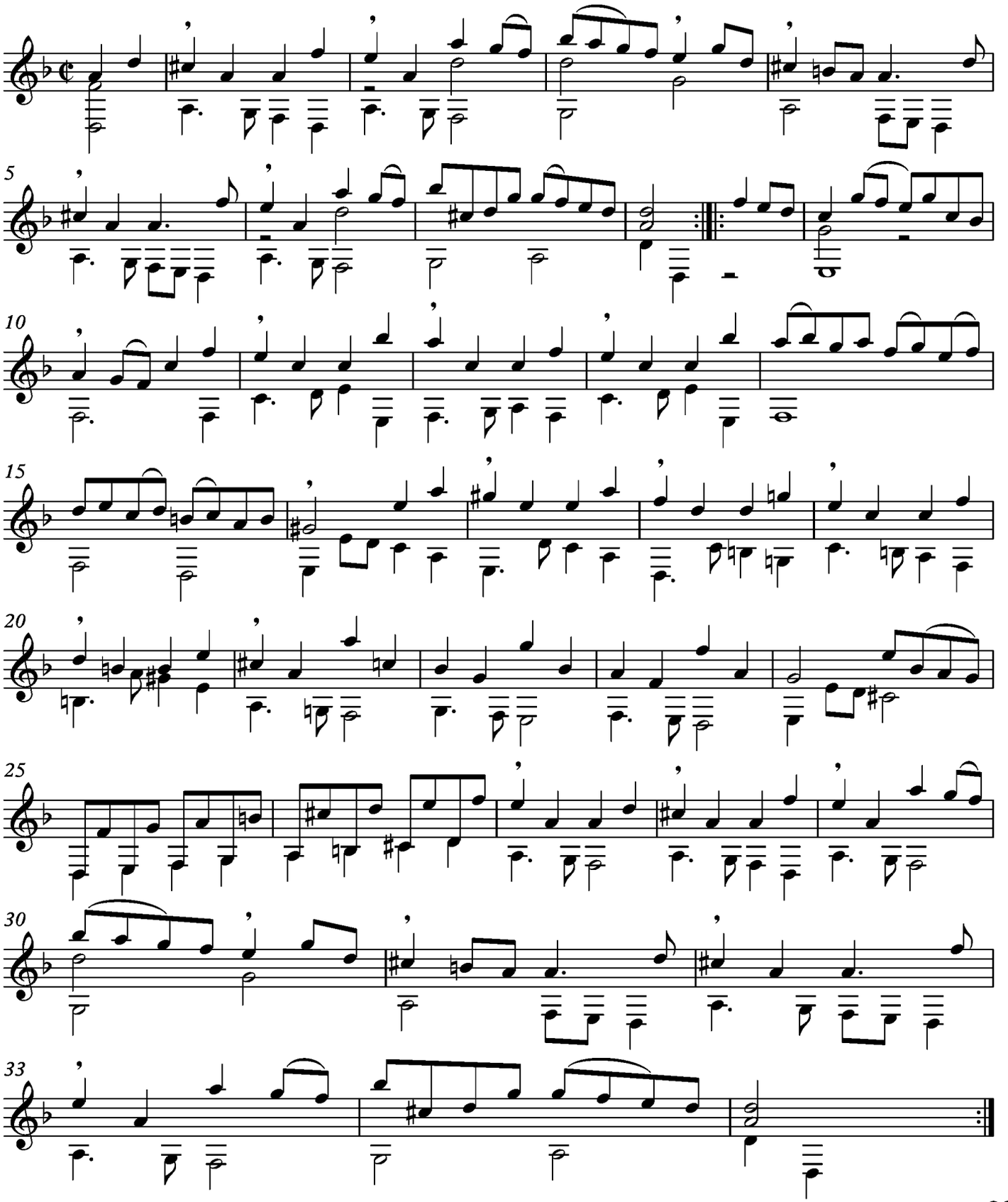
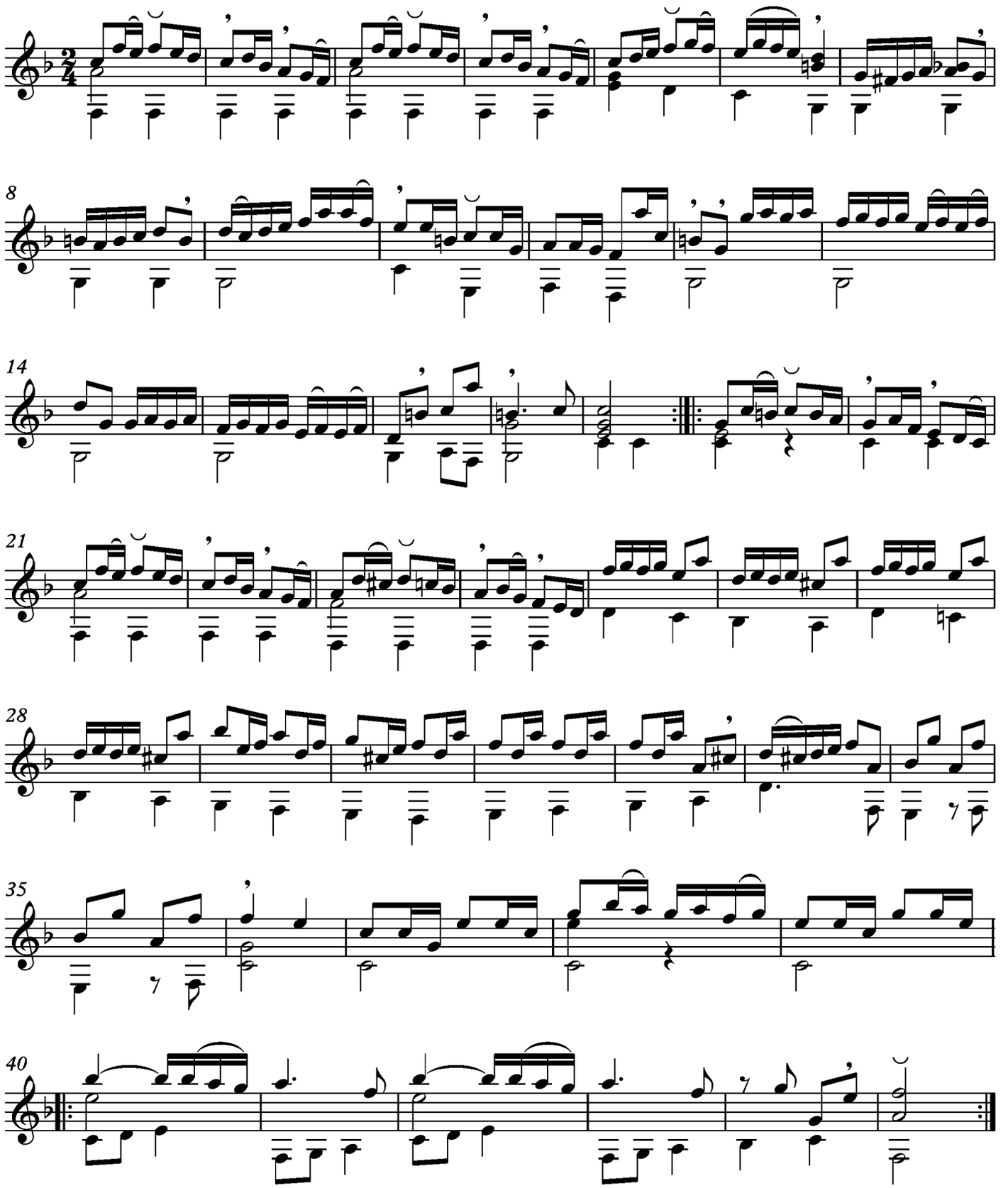
Menuet



Rigaudon



La belle tiroloise



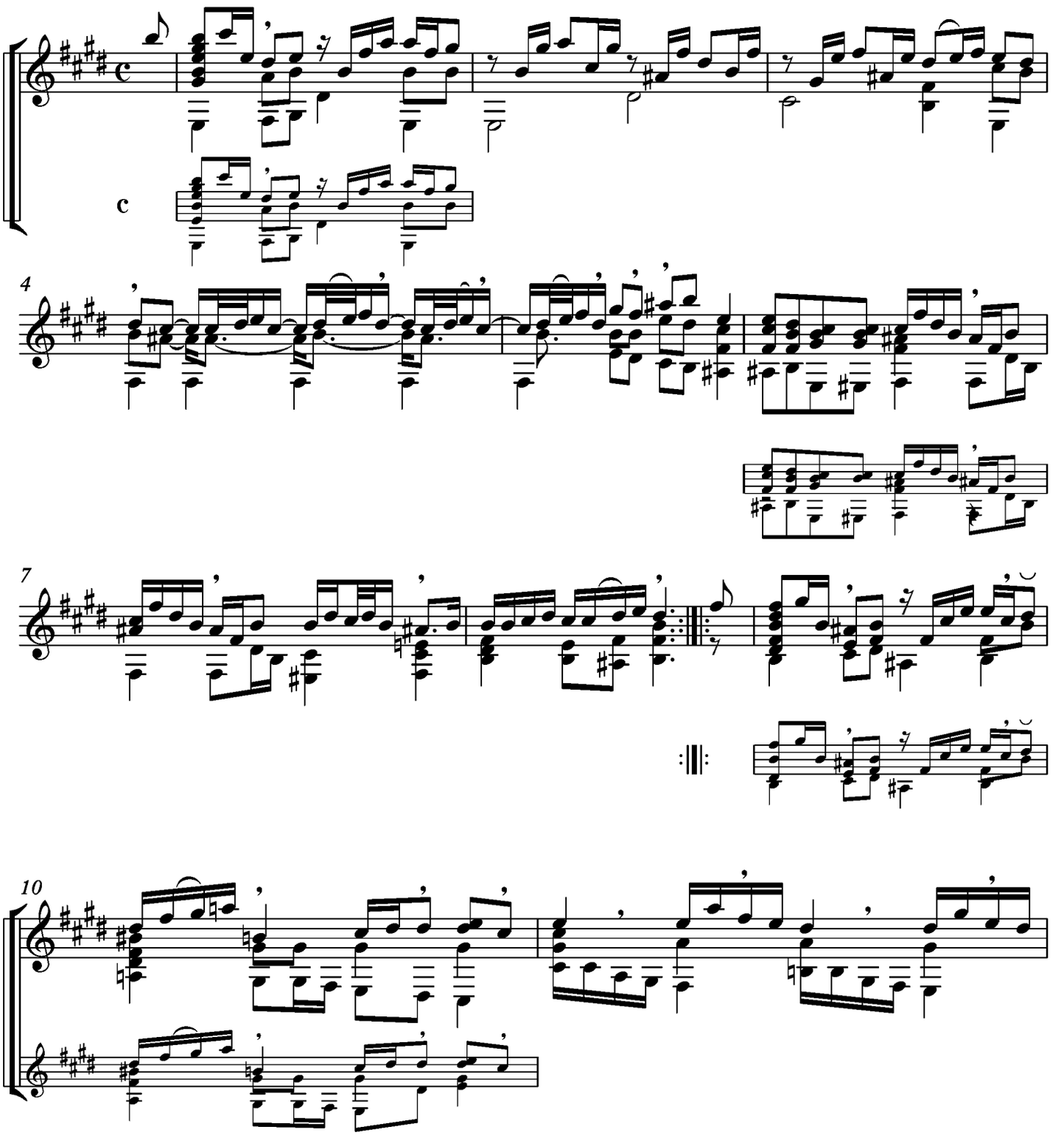
Rigaudon da Capo

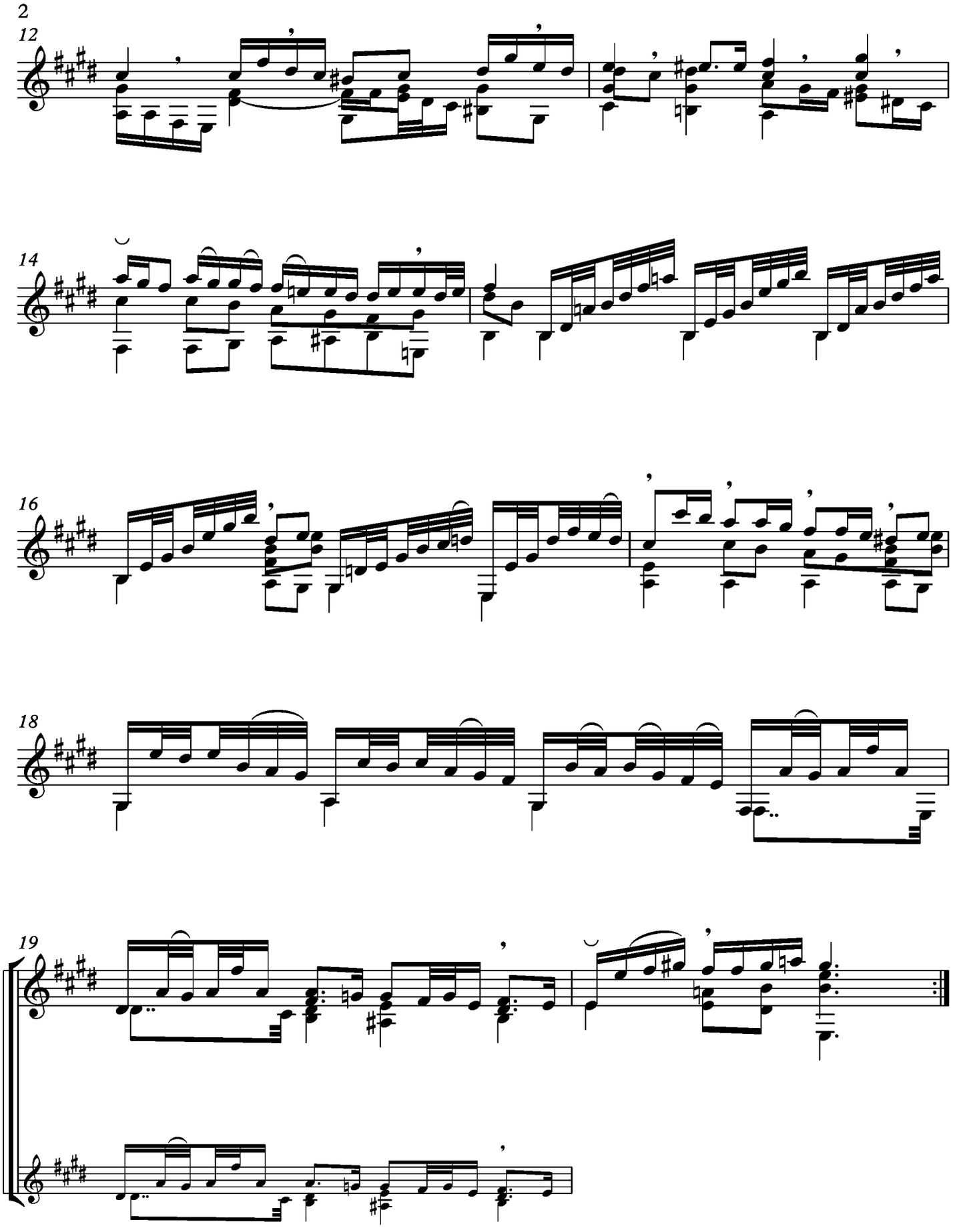
Suite XXIV
Le Fameux Corsaire
Allemande

Transcripción: Jonathan Galicia

Tono original Fa

Sylvius Leopold Weiss

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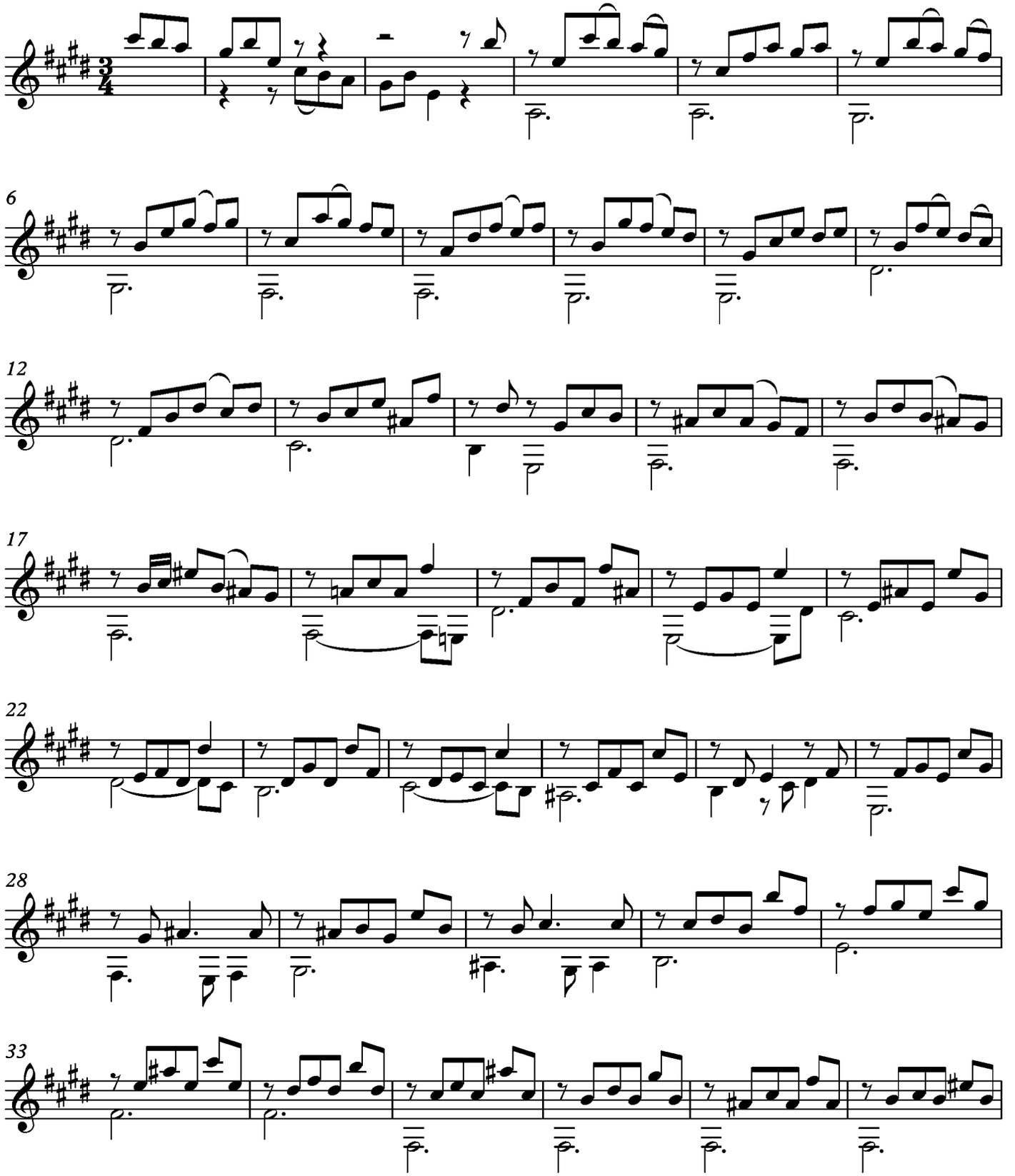
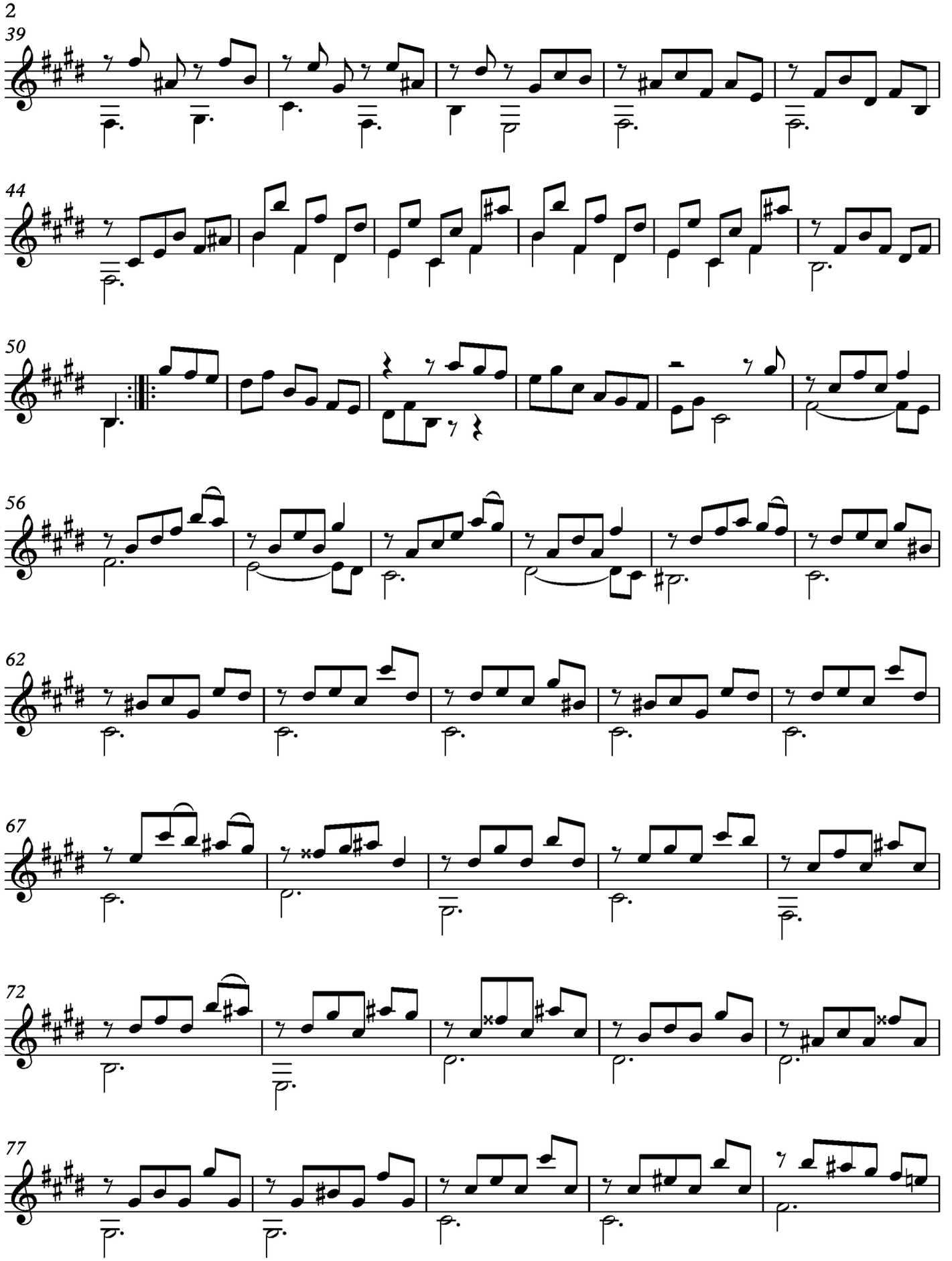
Courante

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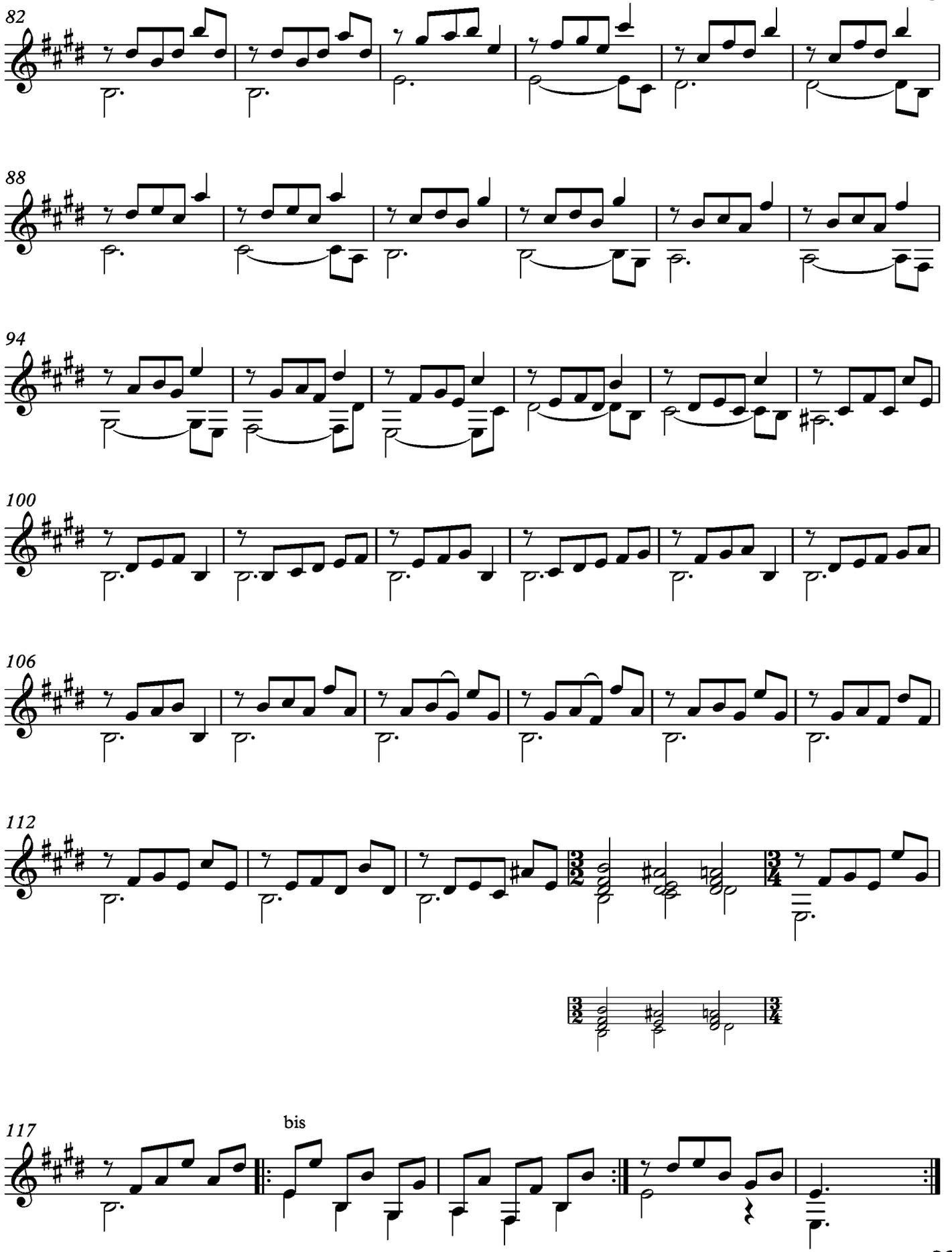
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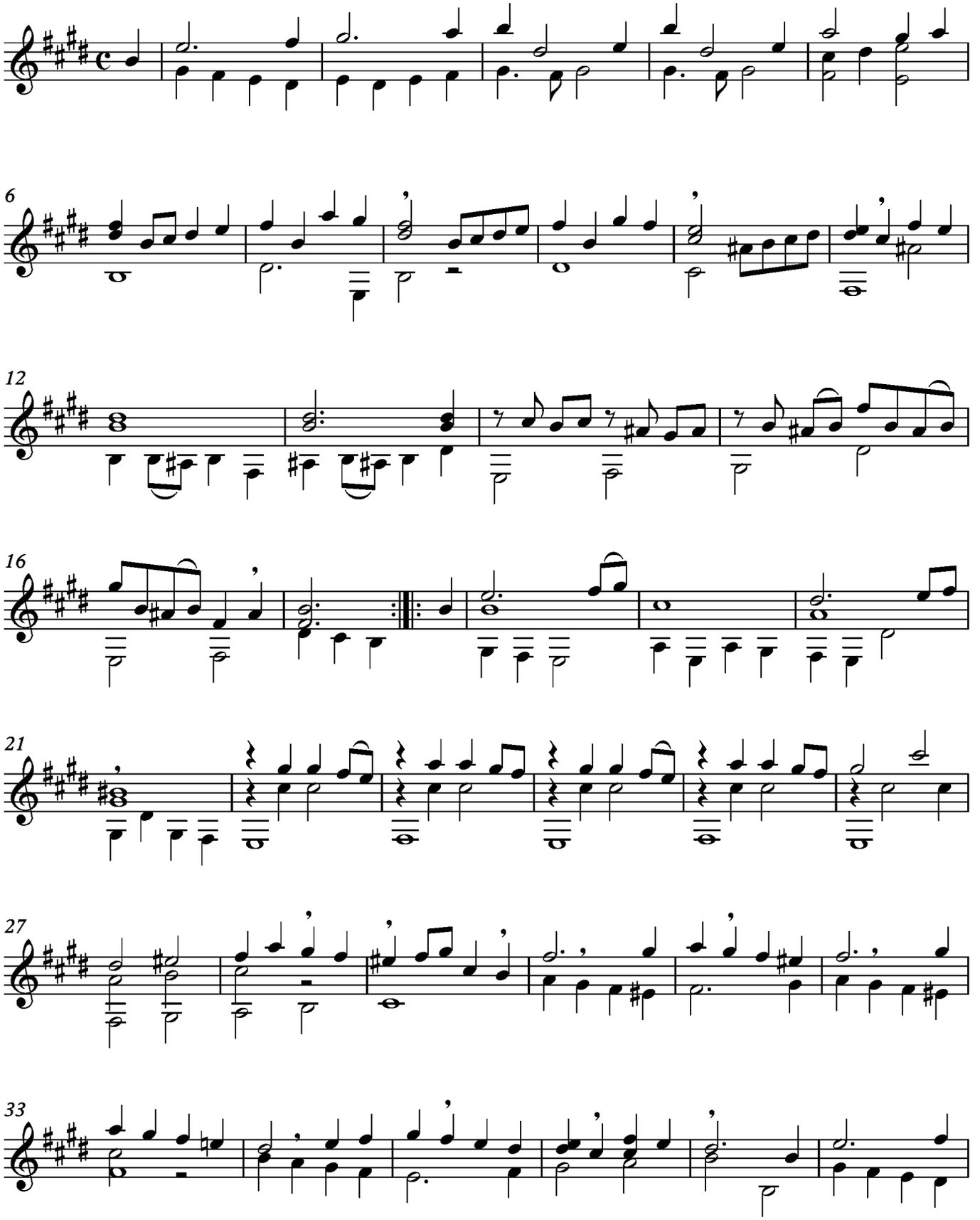
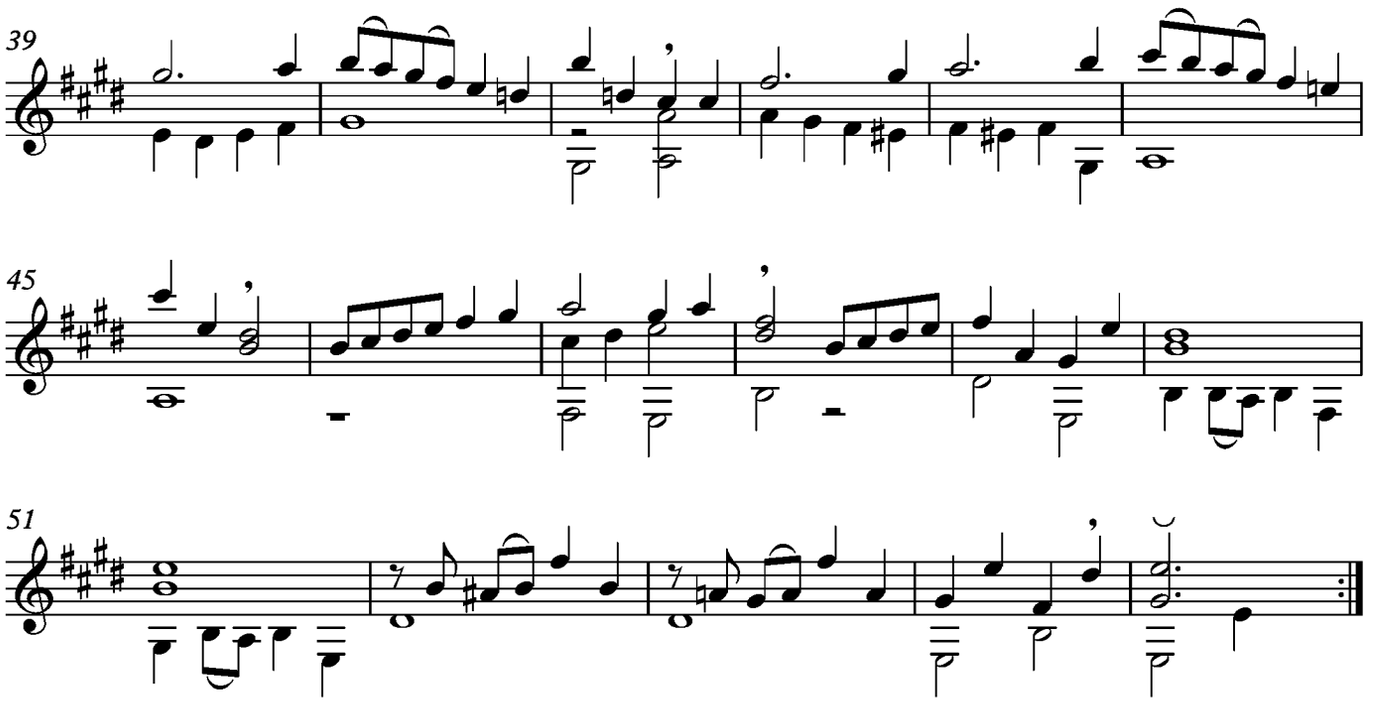
bis

Bourée

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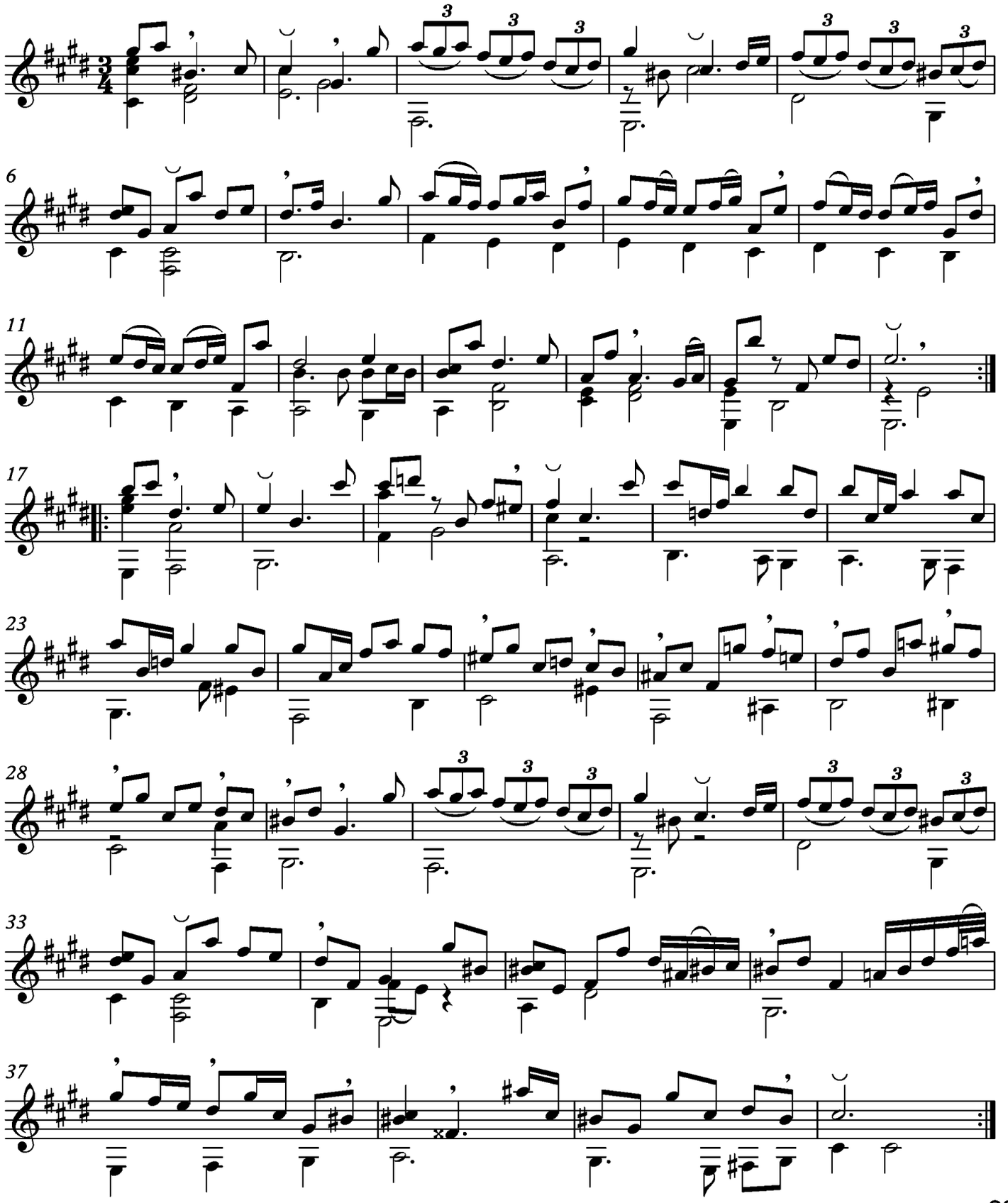
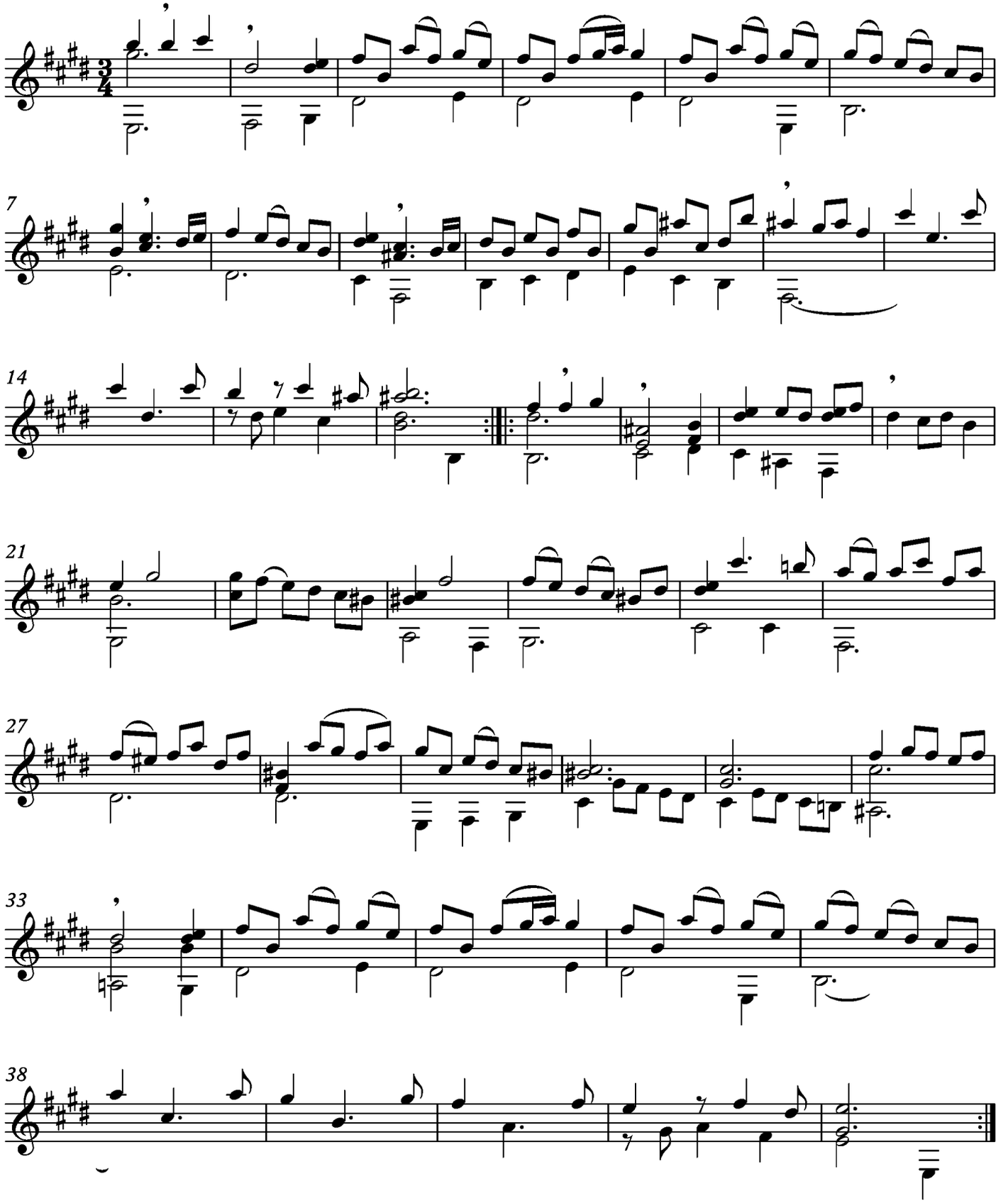
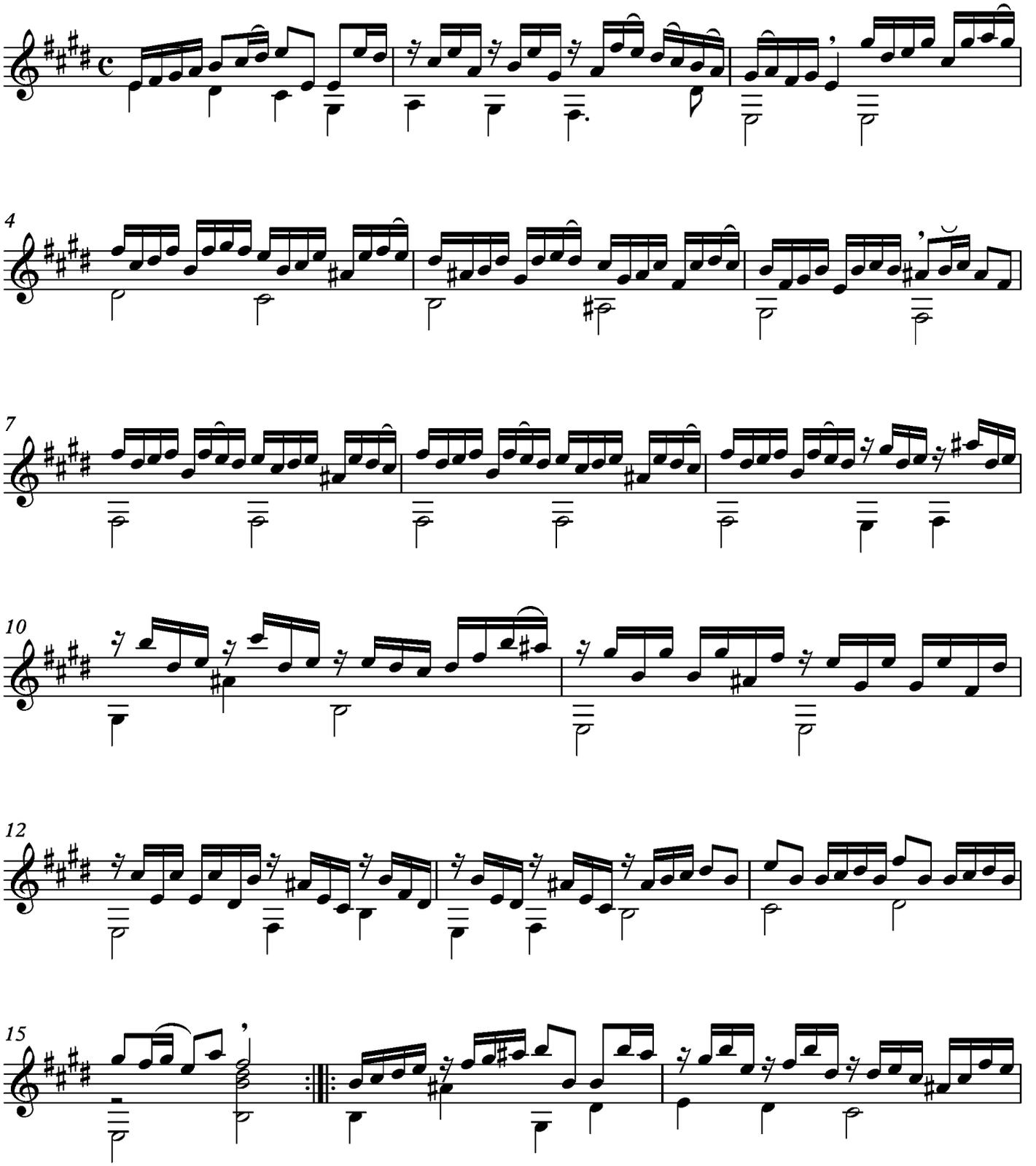
Sarabande

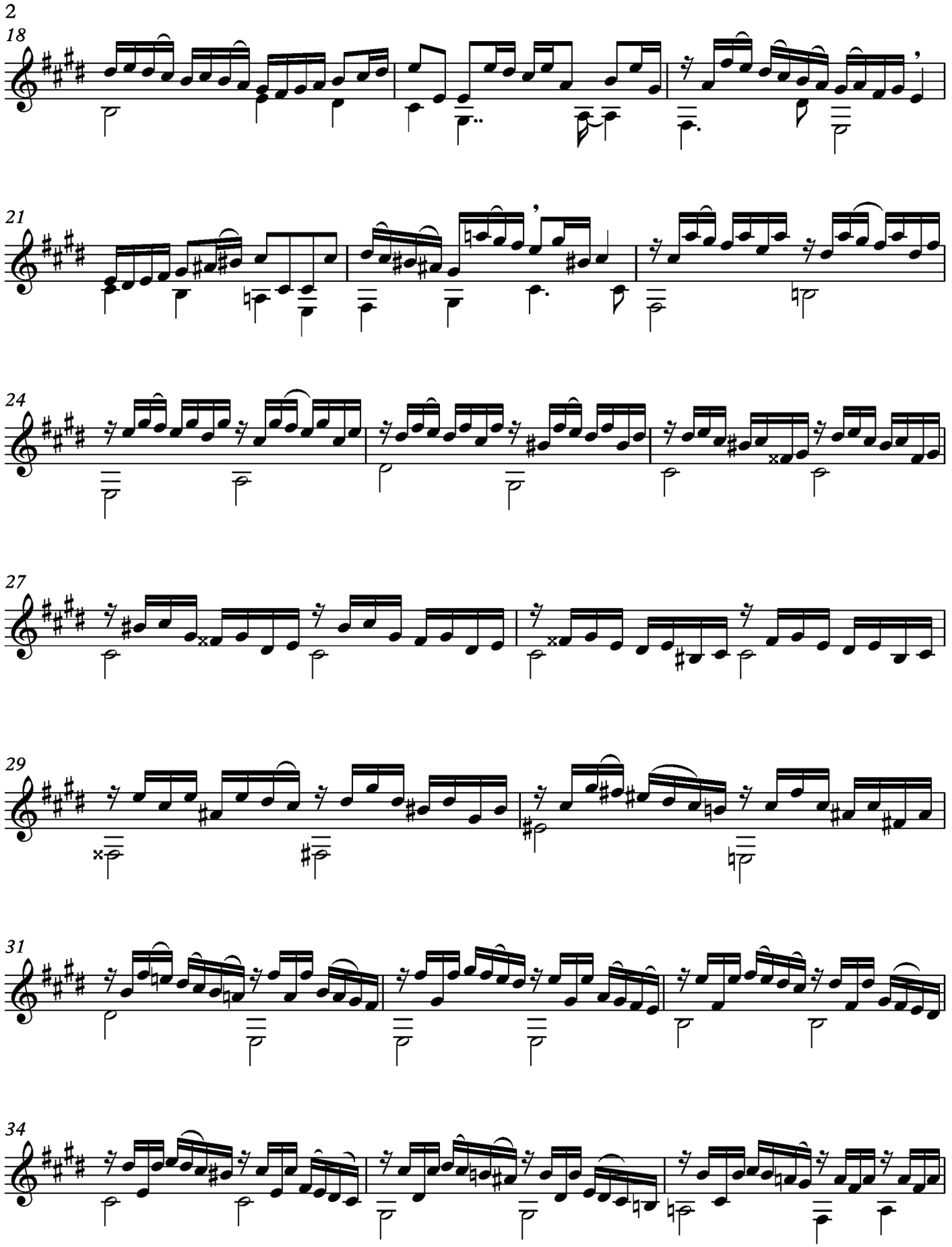


Menuet



Presto

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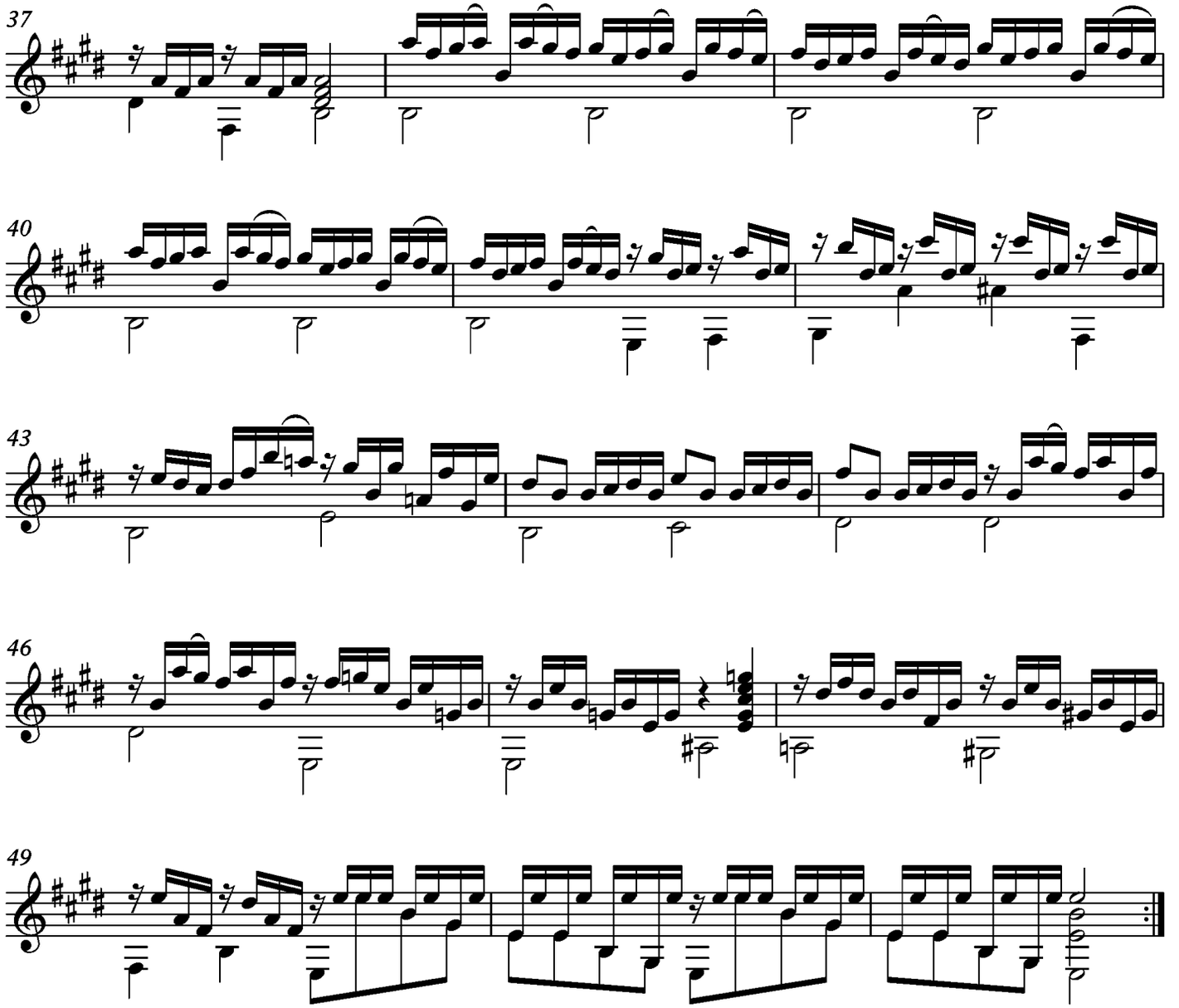
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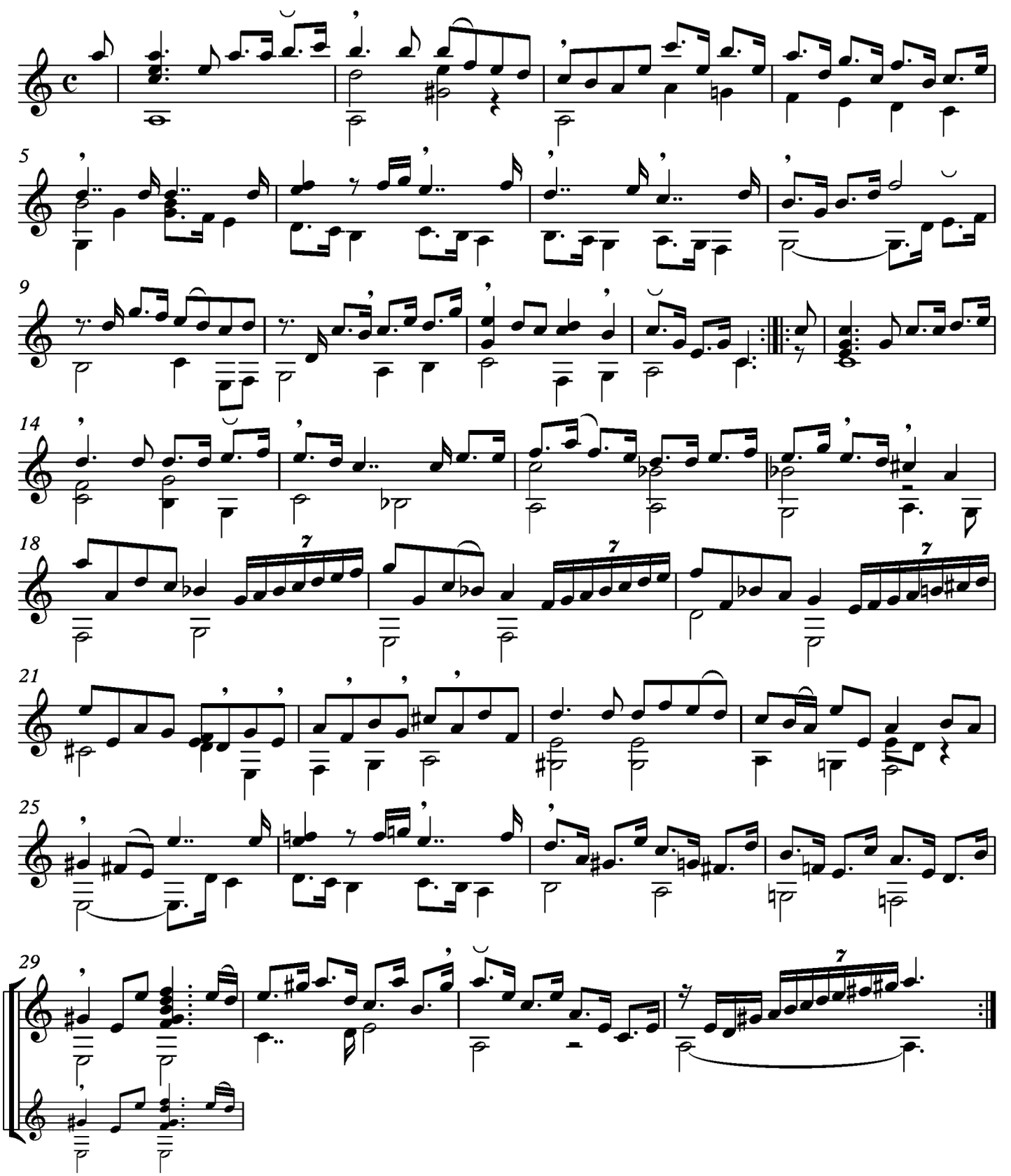
Suite XXV

L'infidele

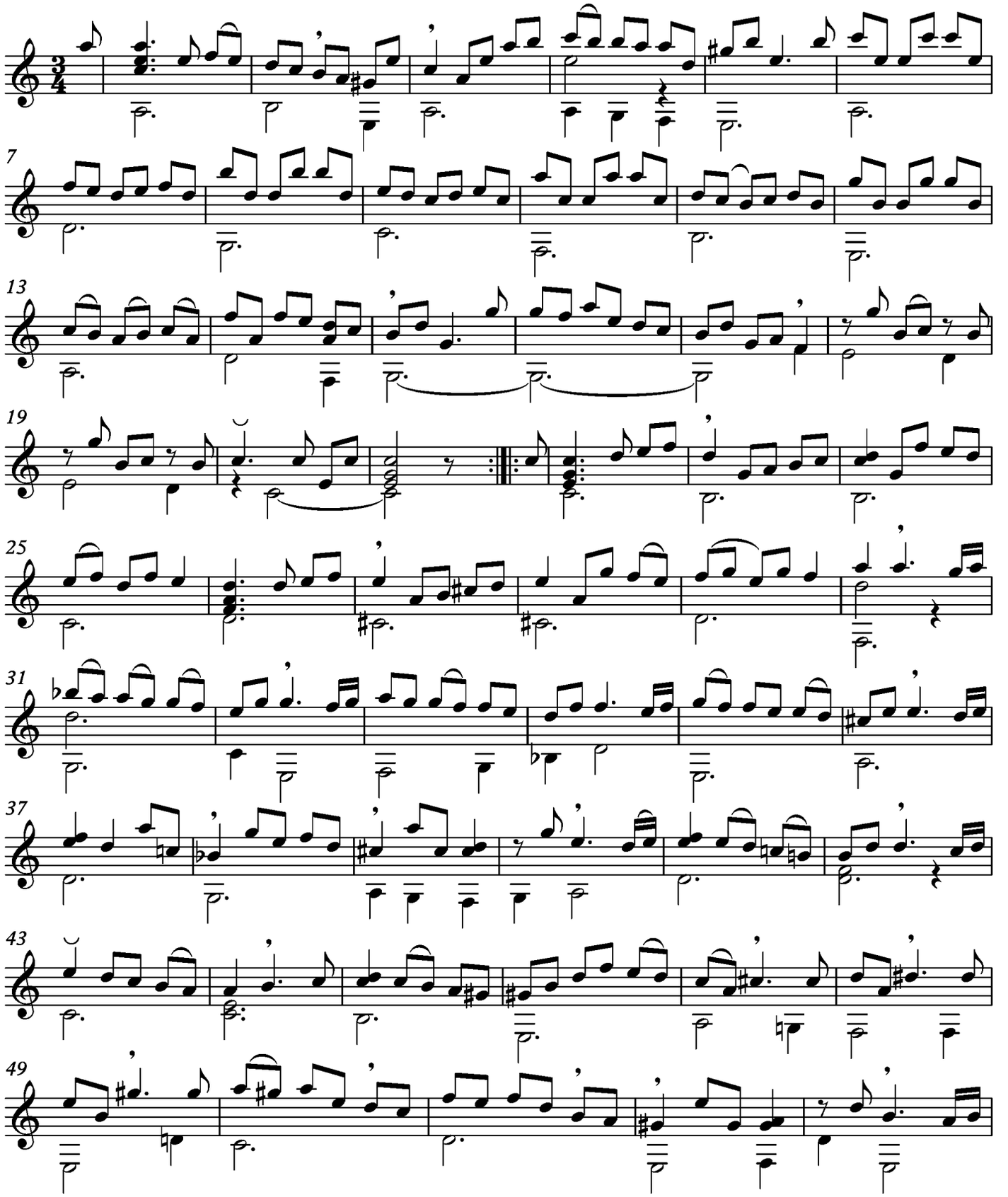
Entrée

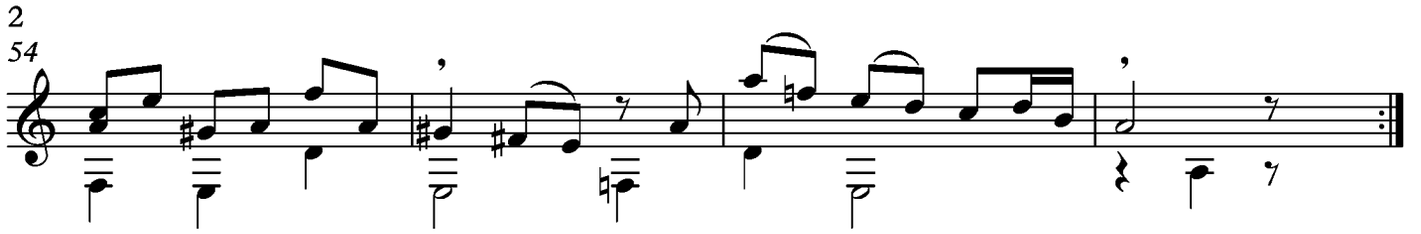
Transcripción: Jonathan Galicia

Sylvius Leopold Weiss



Courante

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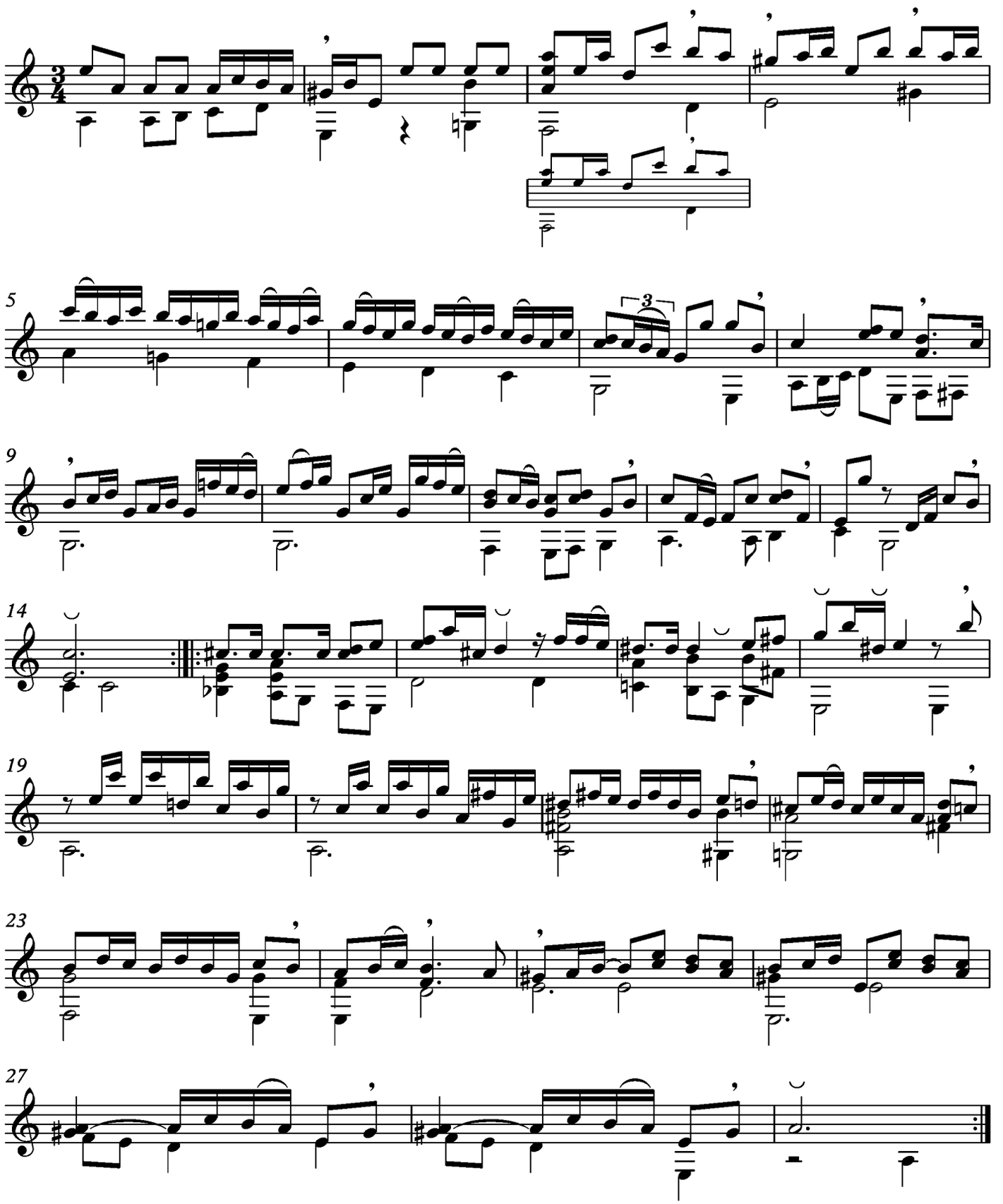
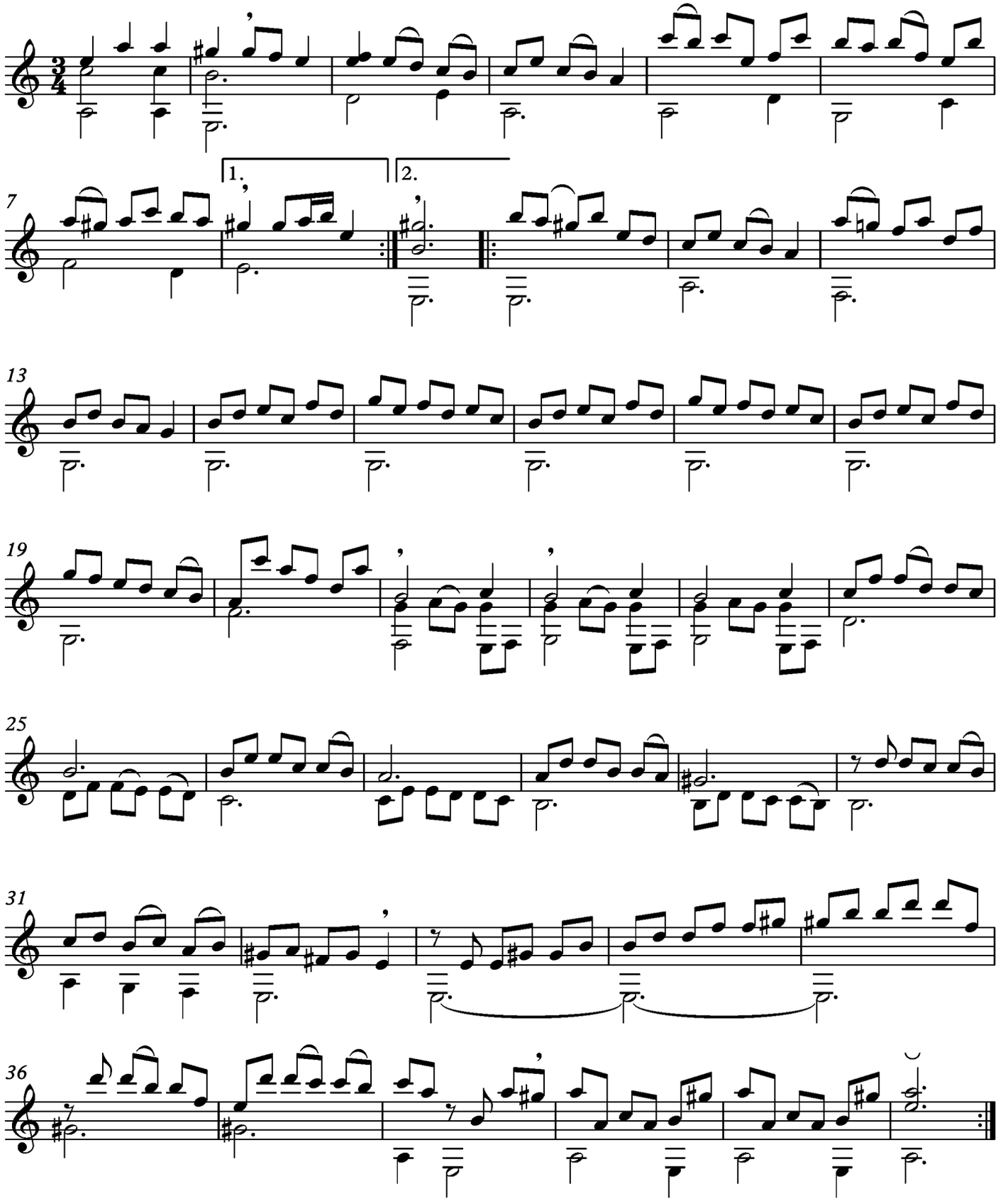
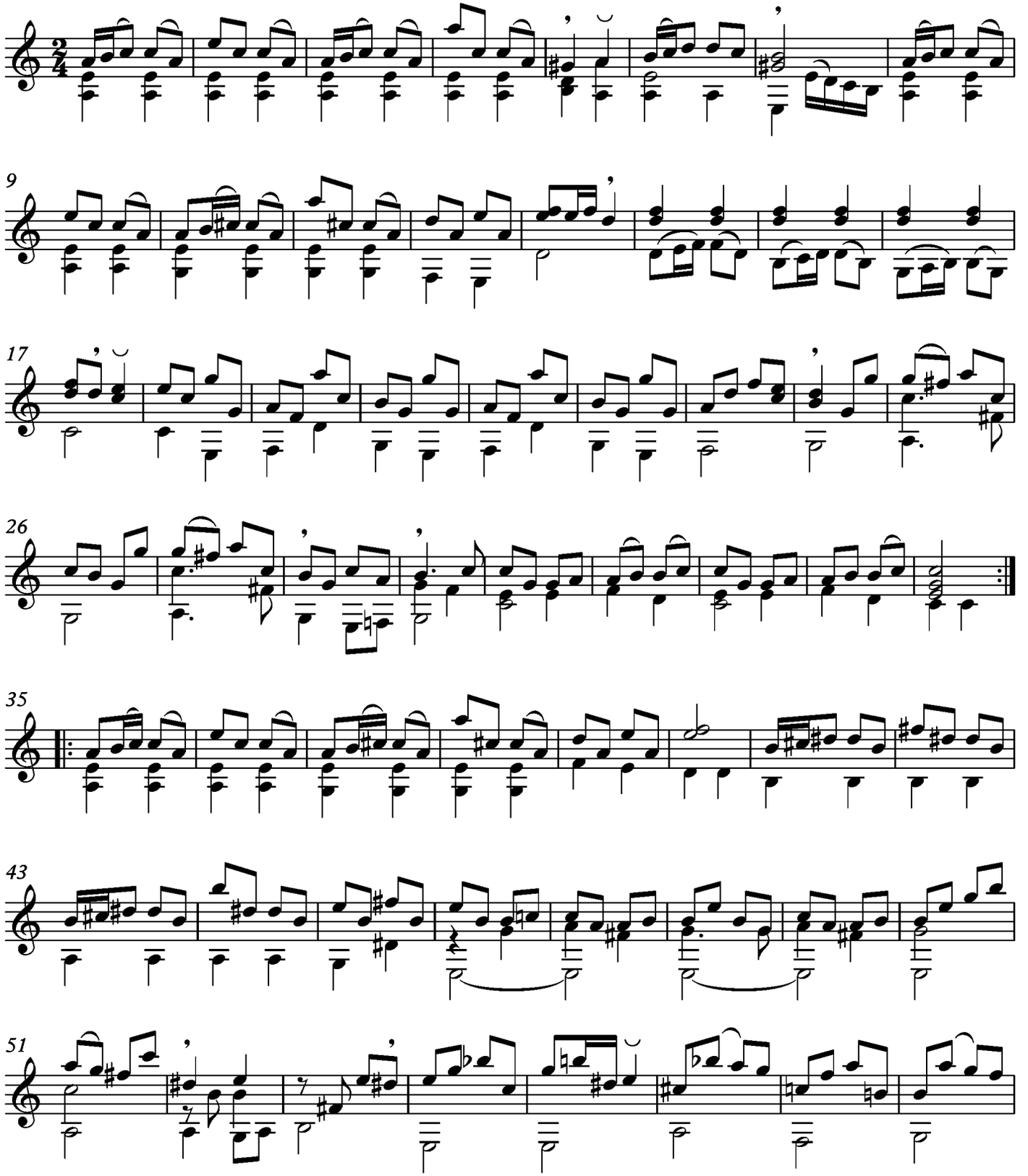
Sarabande

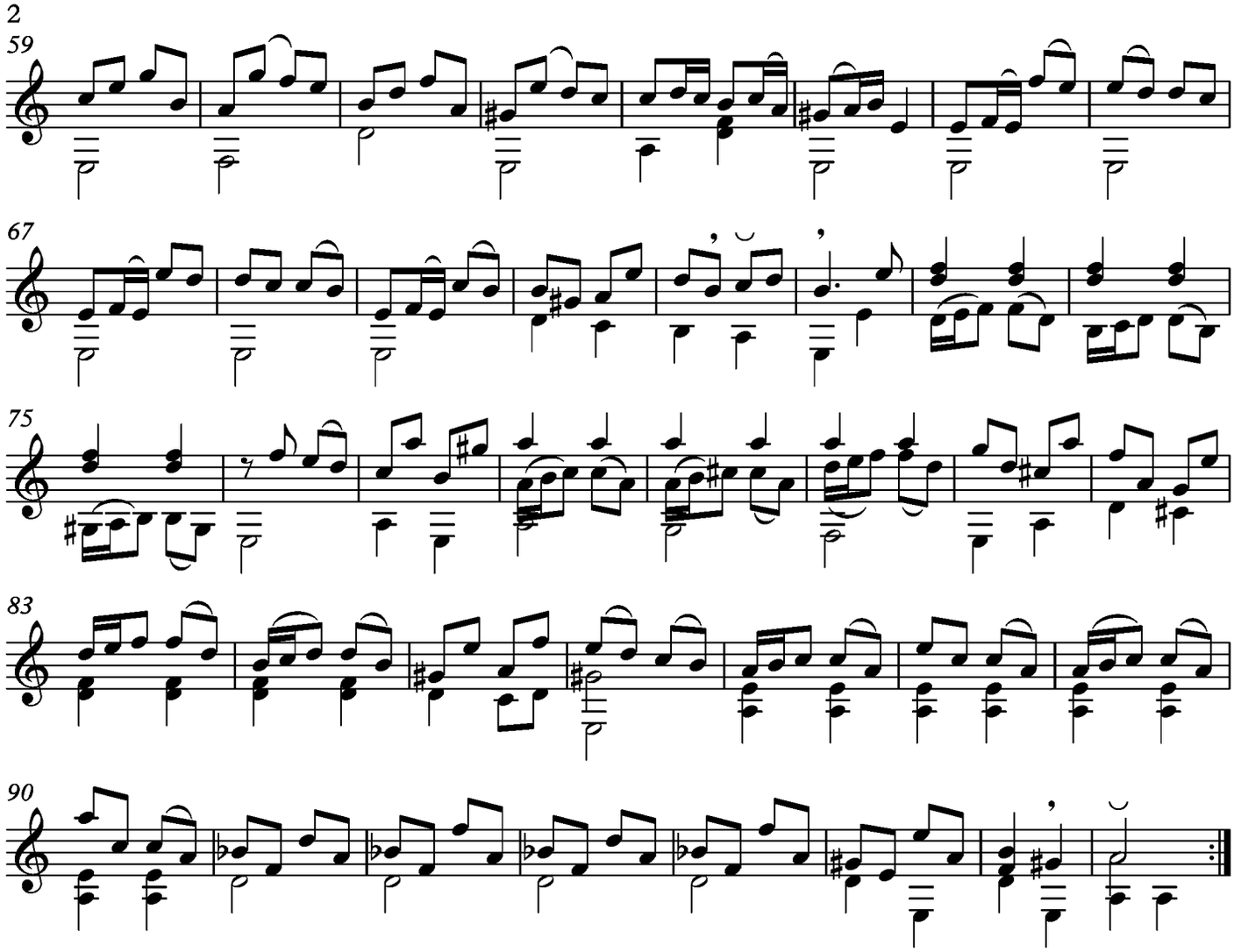


Menuet



Musette

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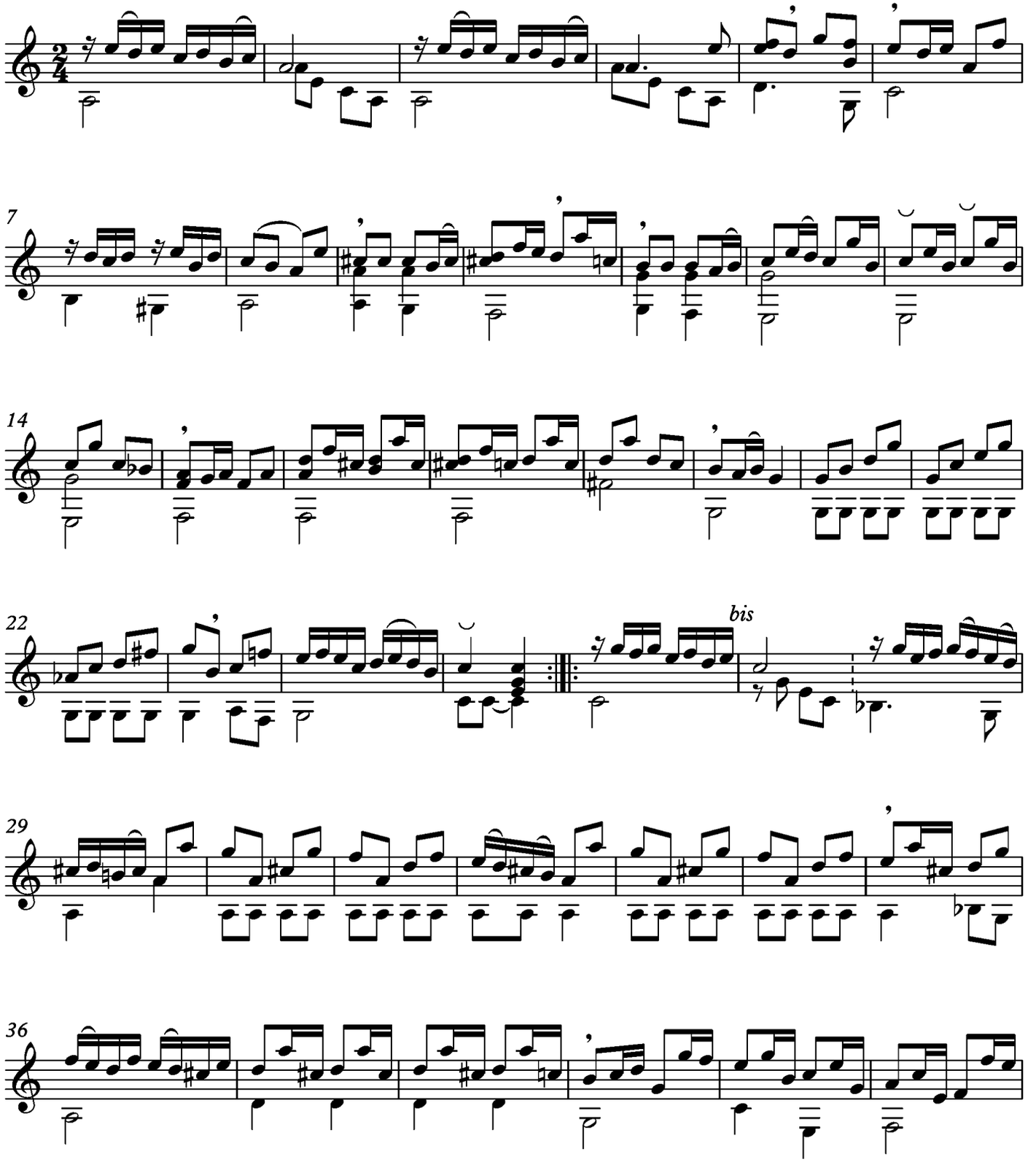
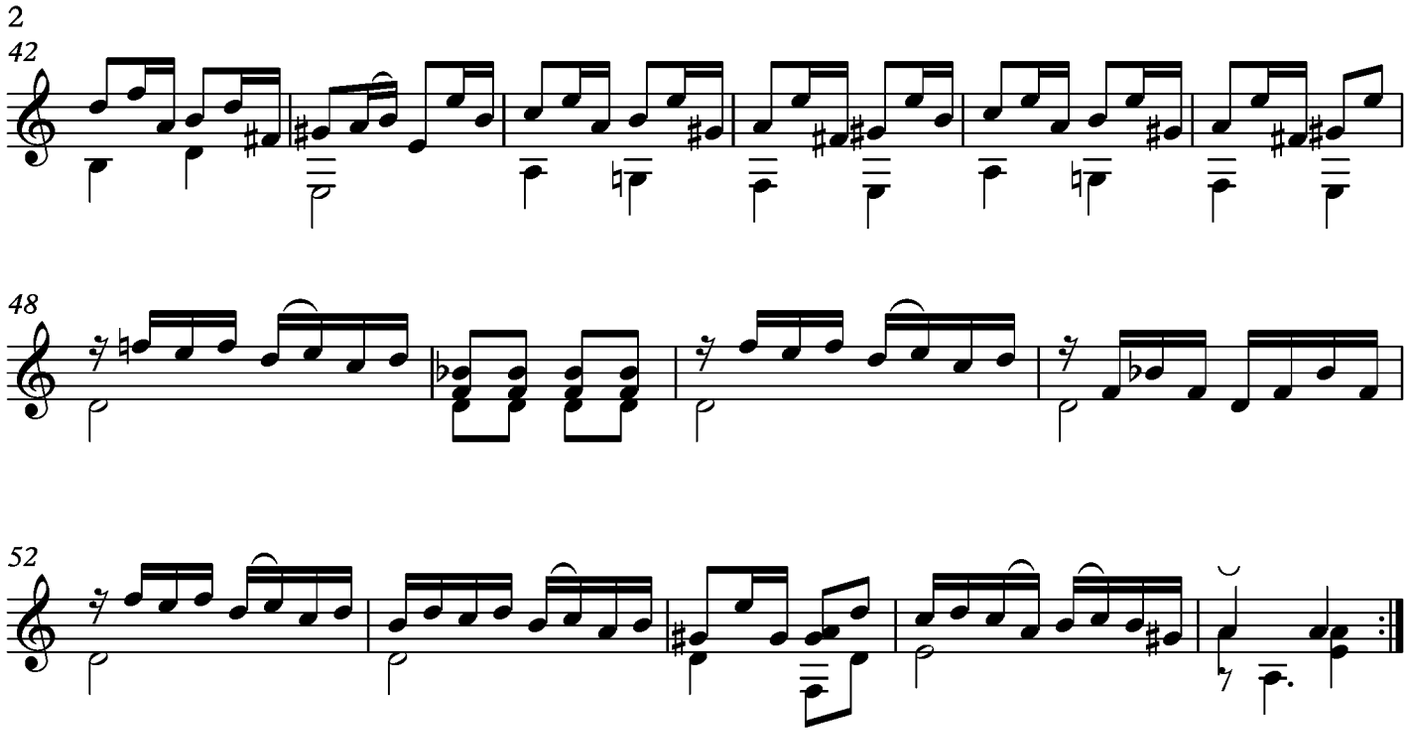
Paysane




2
42
48
52

Suite XXVI

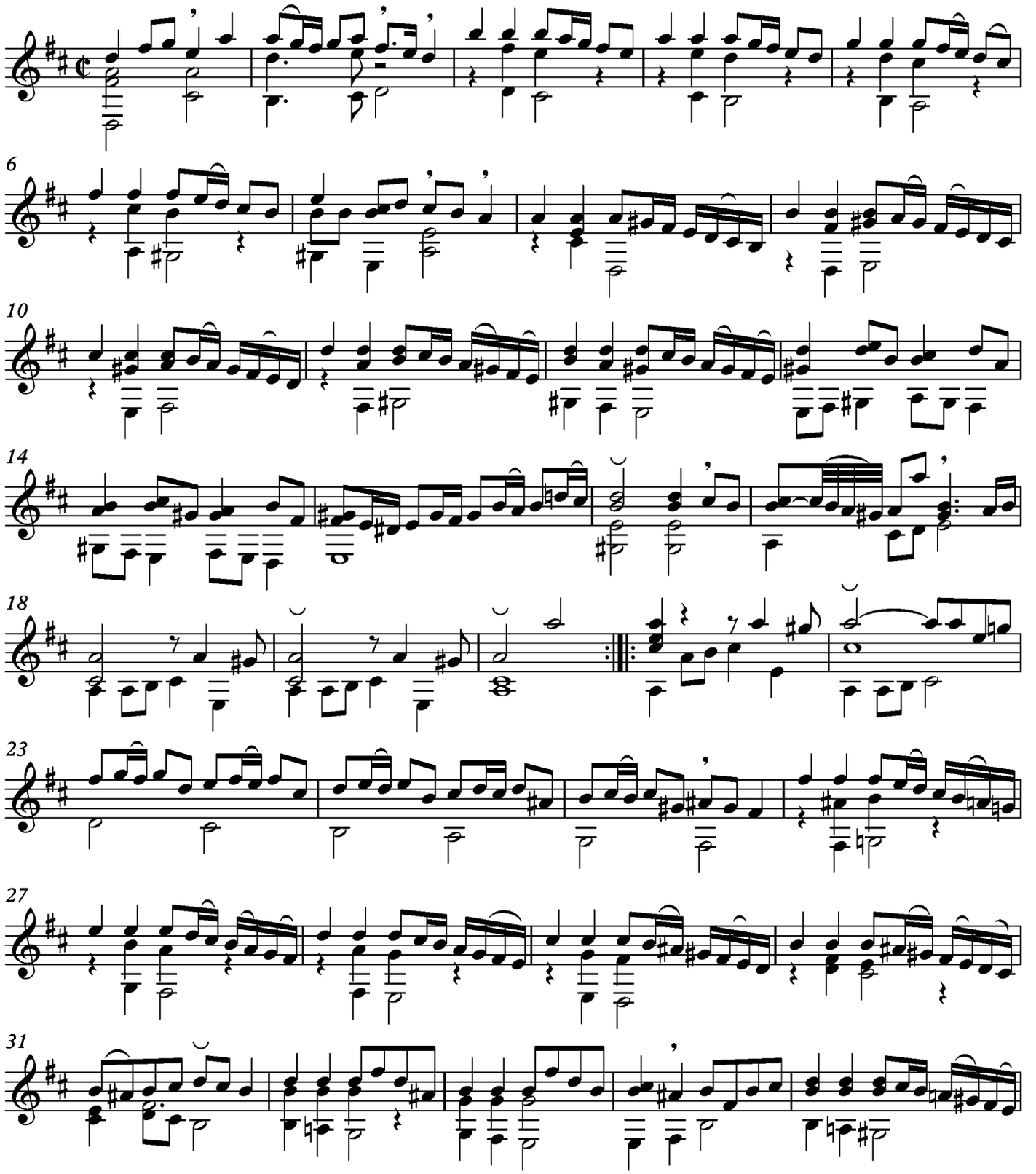
Allemande

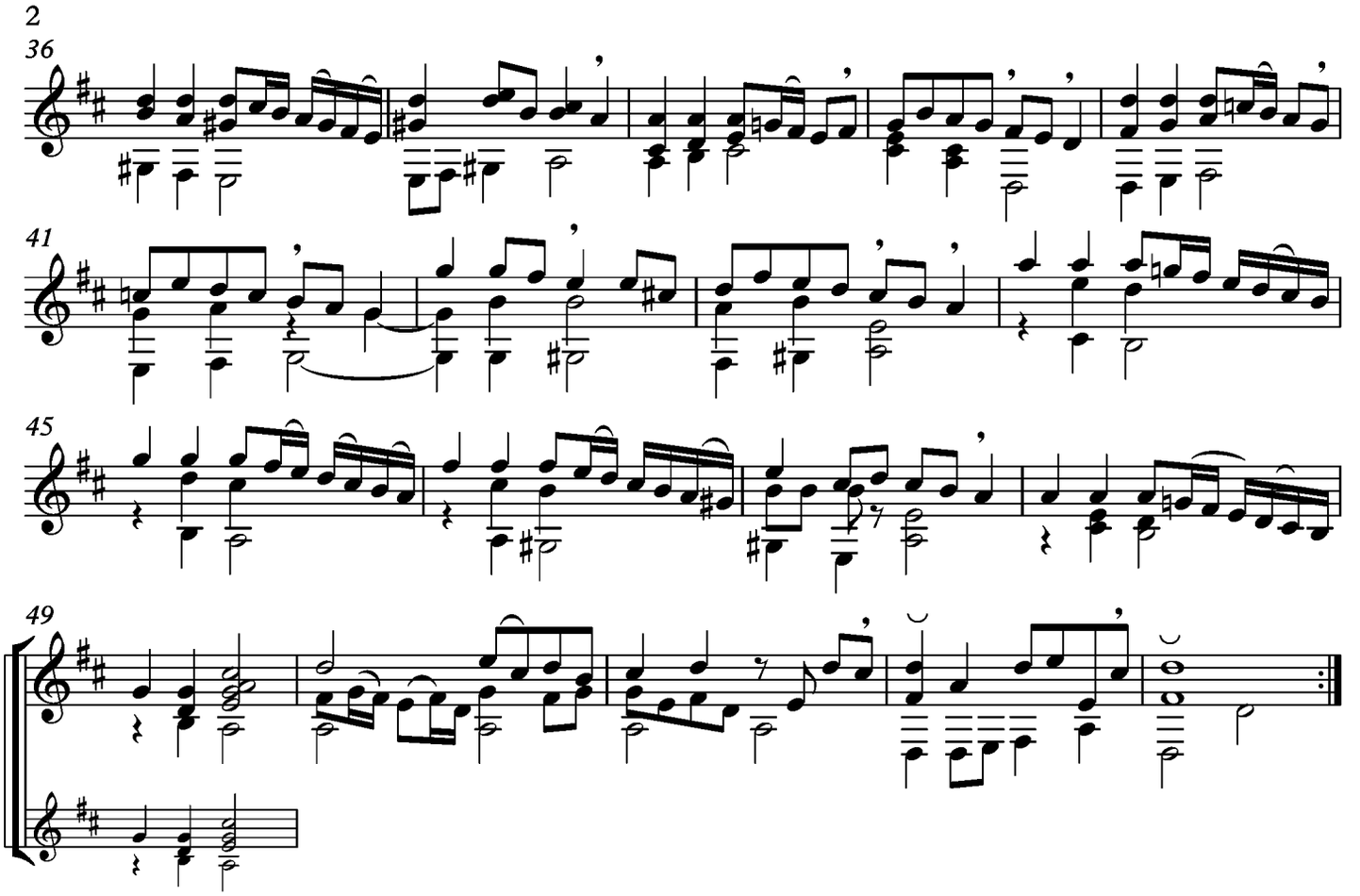
Tono original Mib

Transcripción: Jonathan Galicia

Sylvius Leopold Weiss

⑥ = Re

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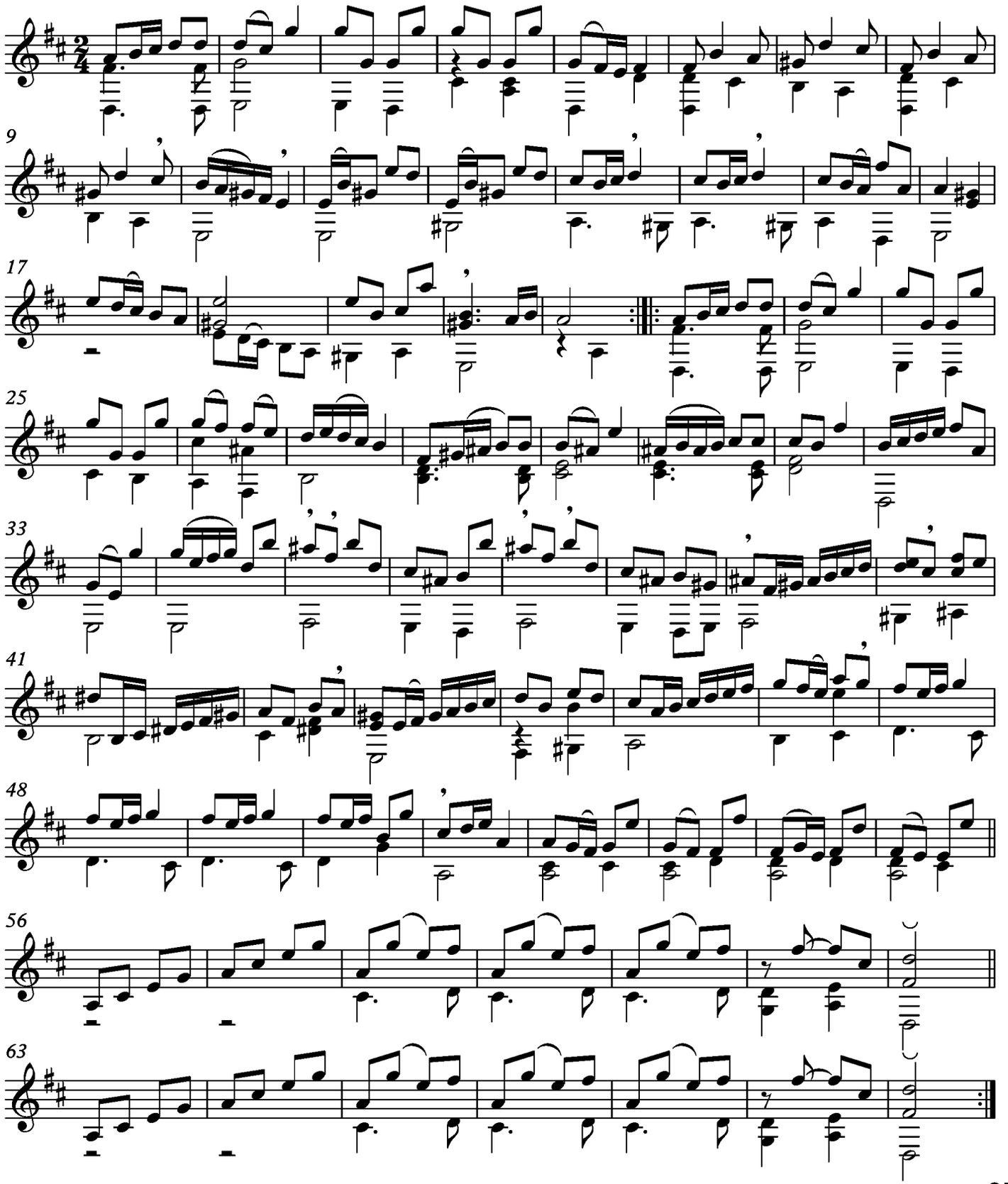
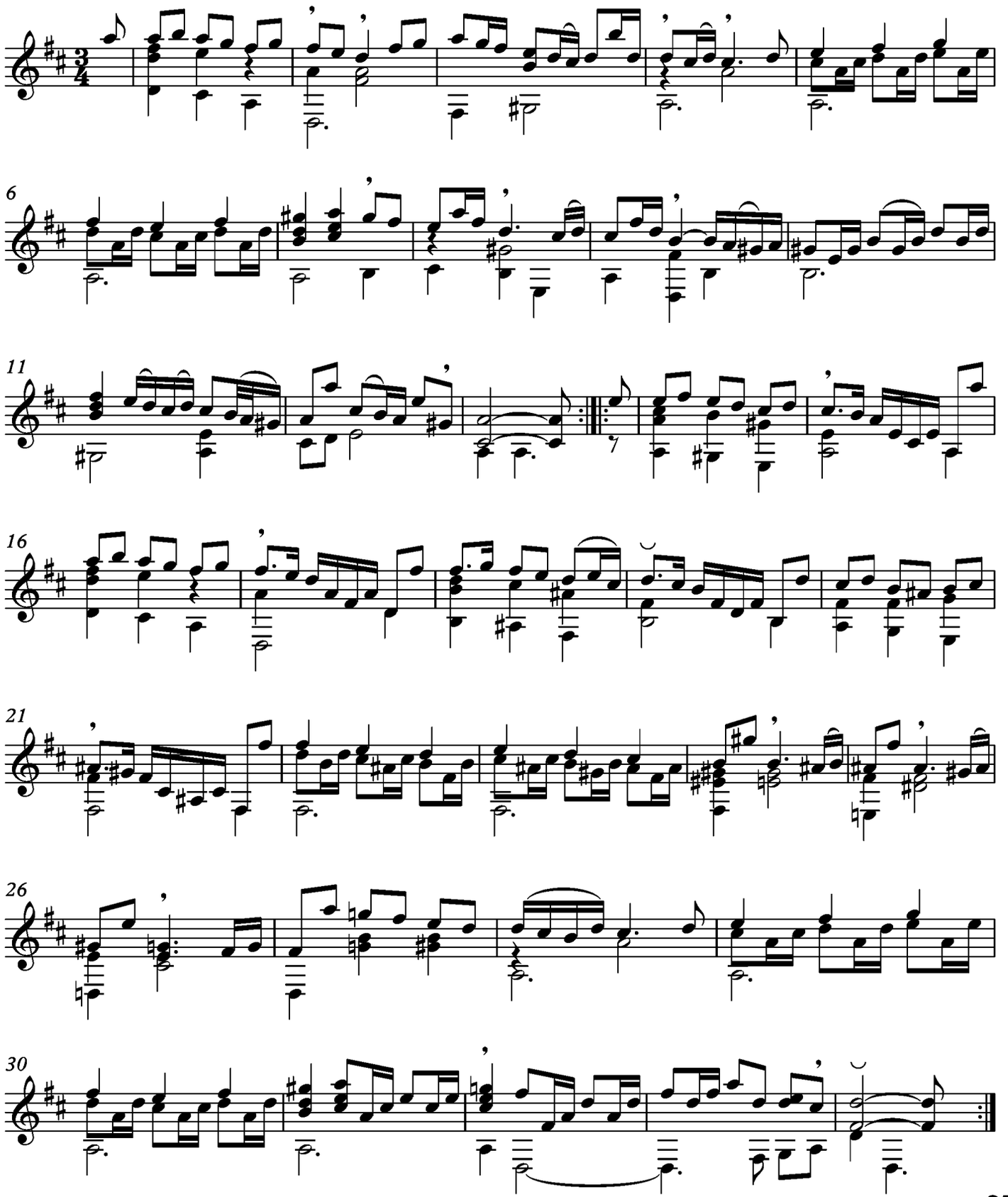
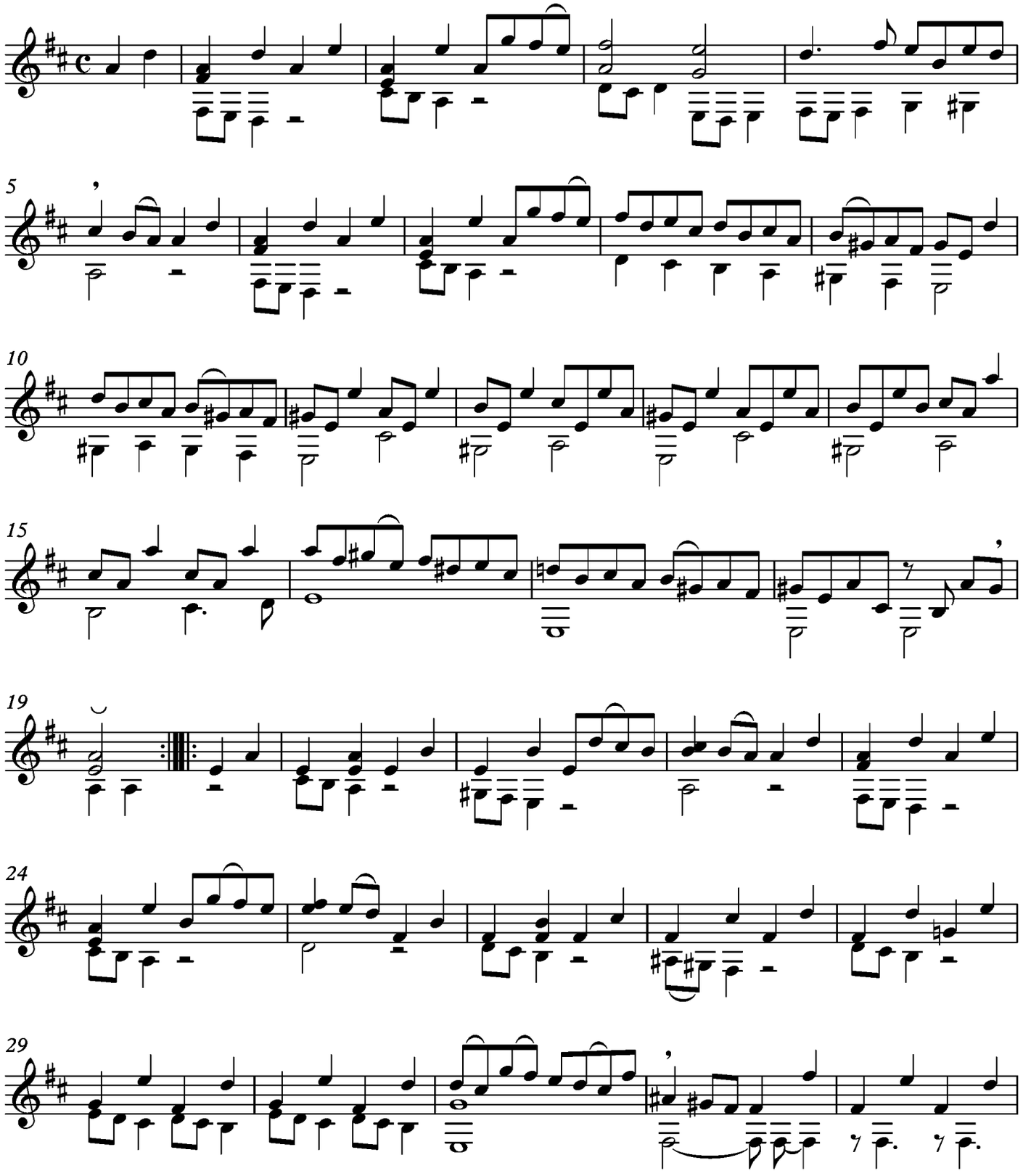
Rigaudon

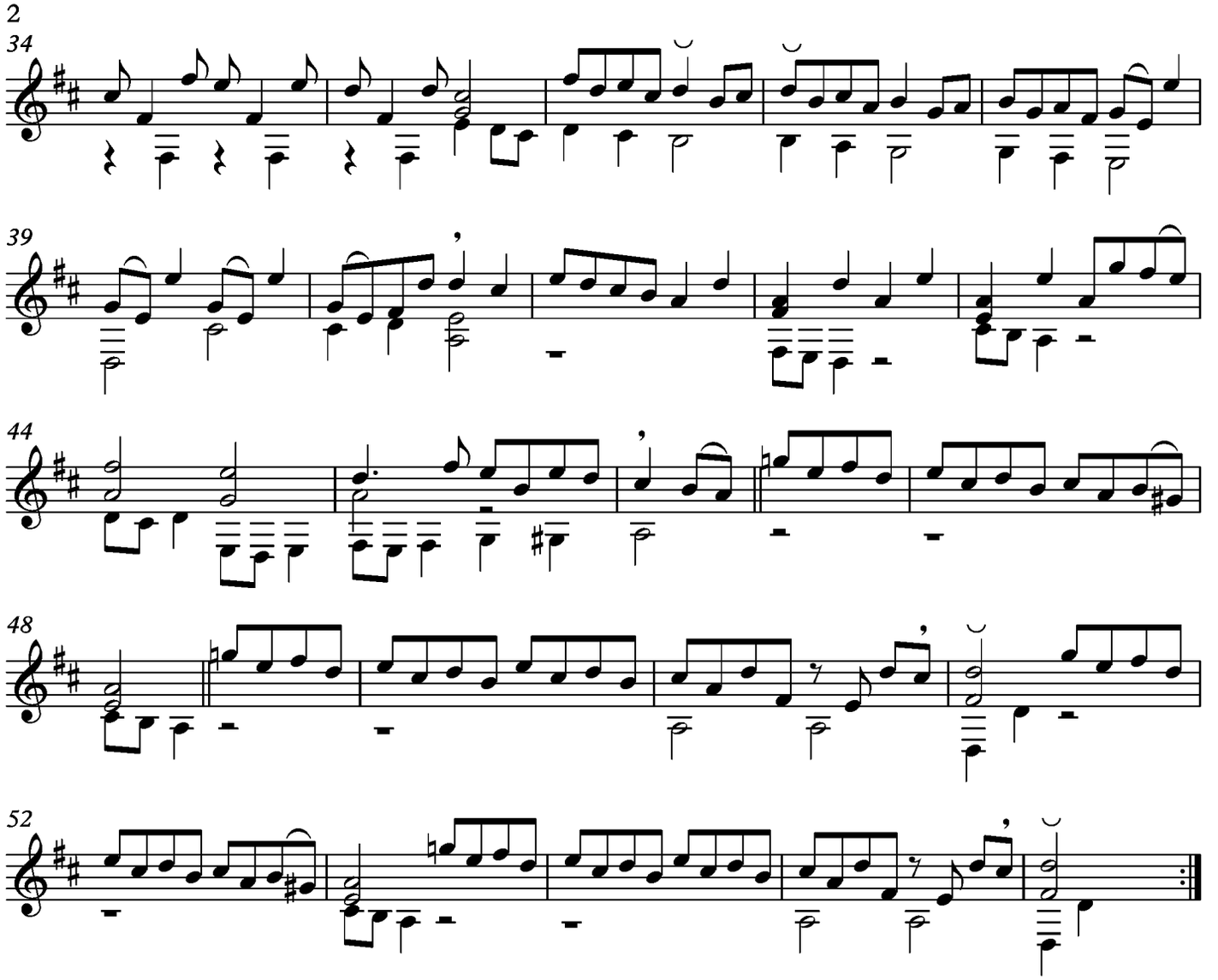


Sarabande



Gavotte

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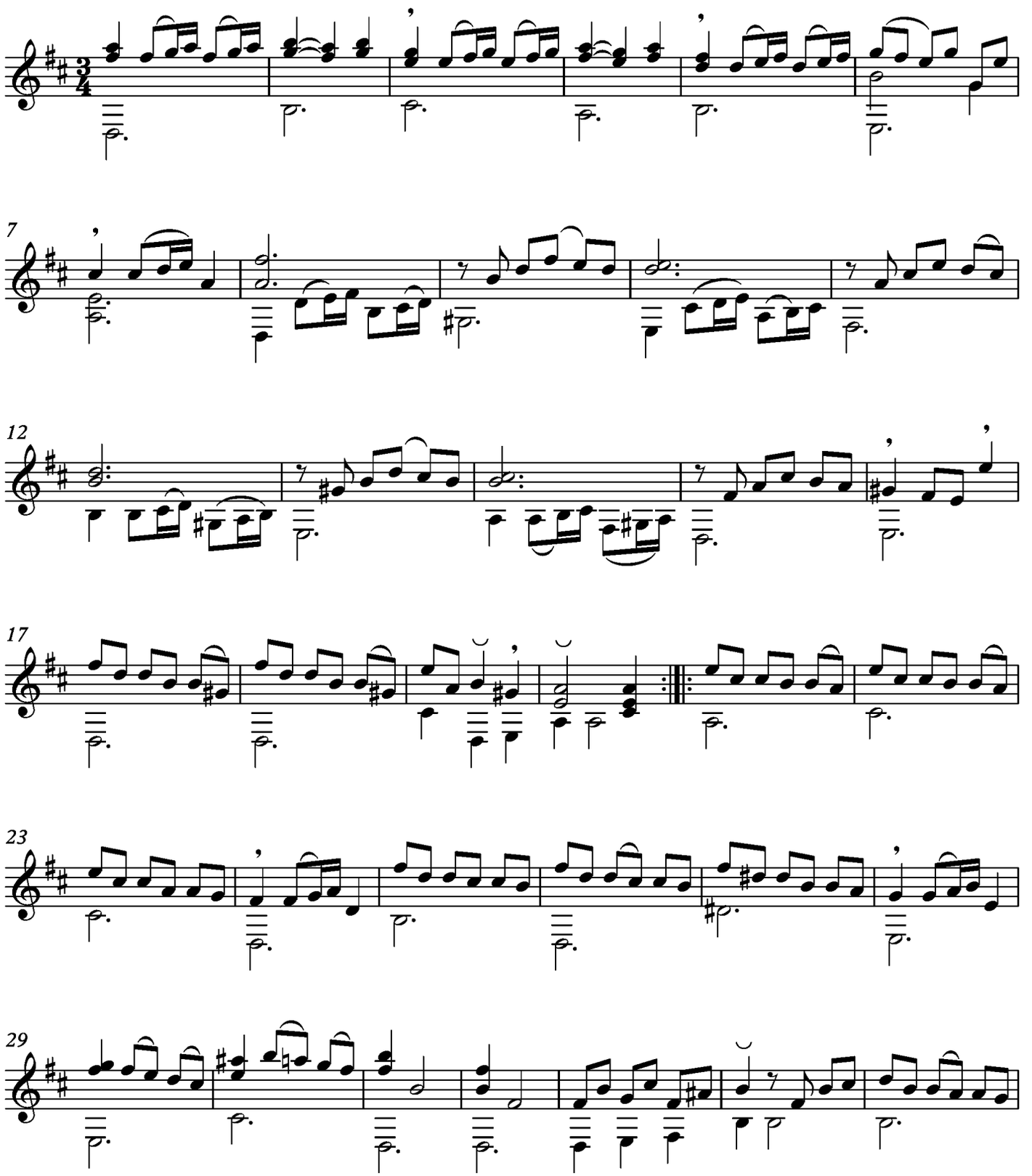
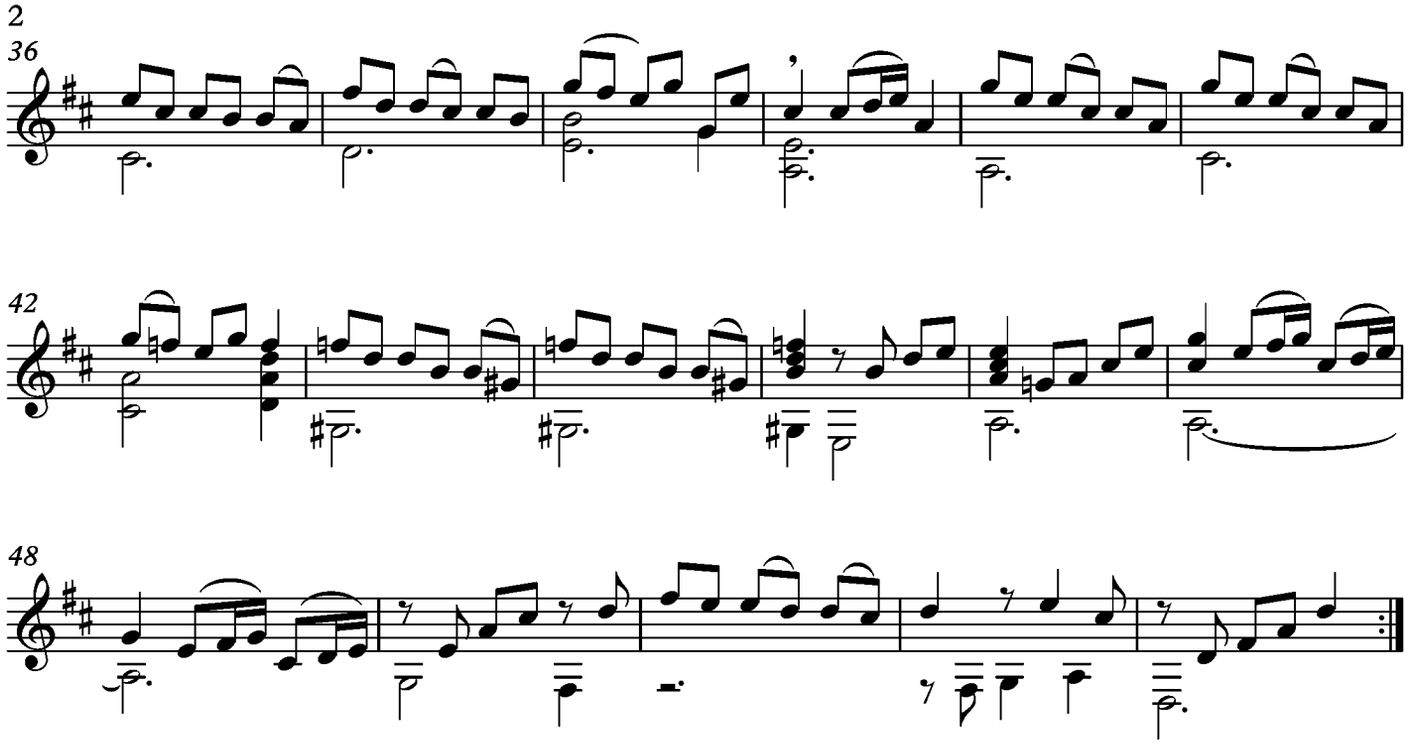
Menuet

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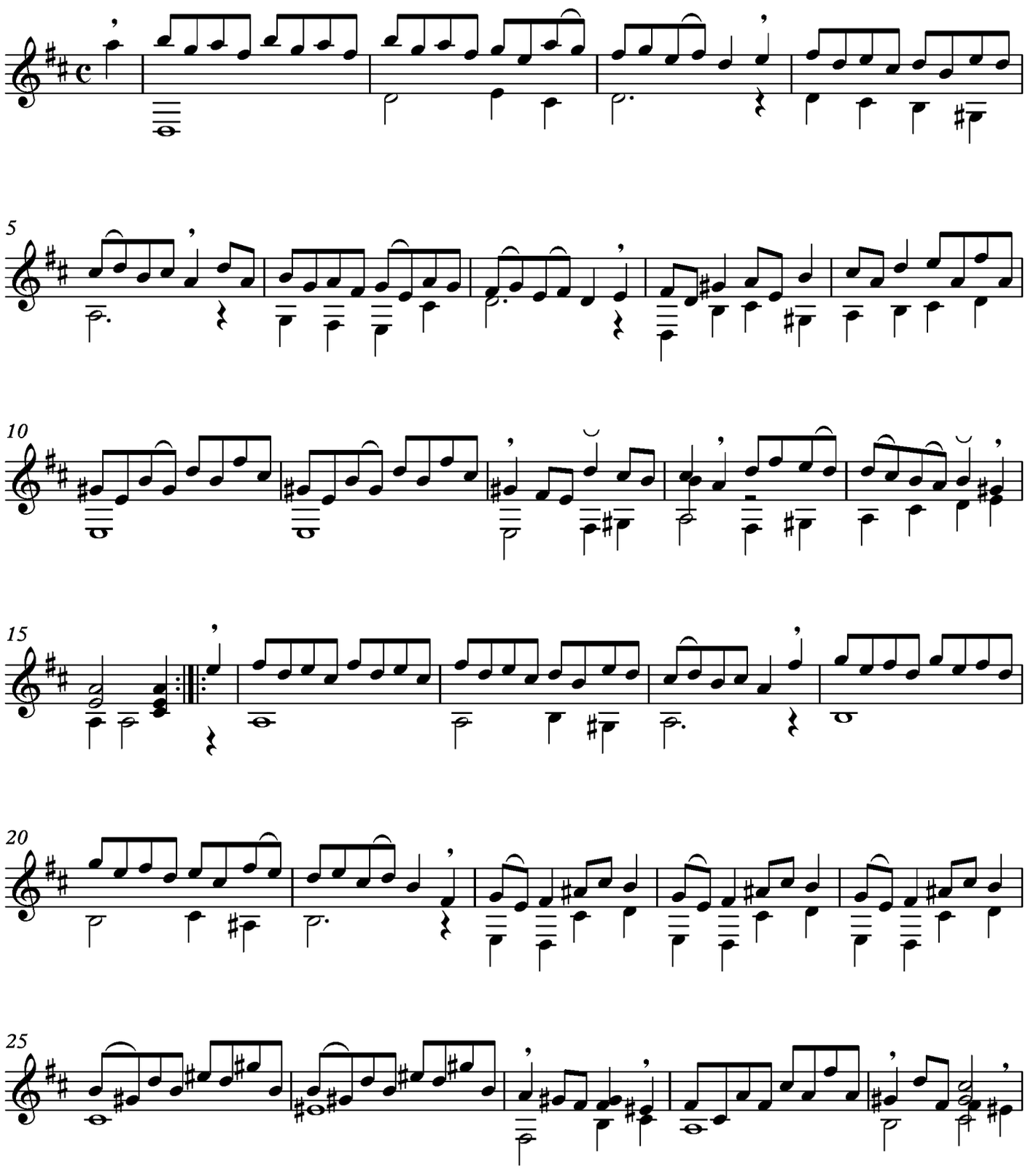
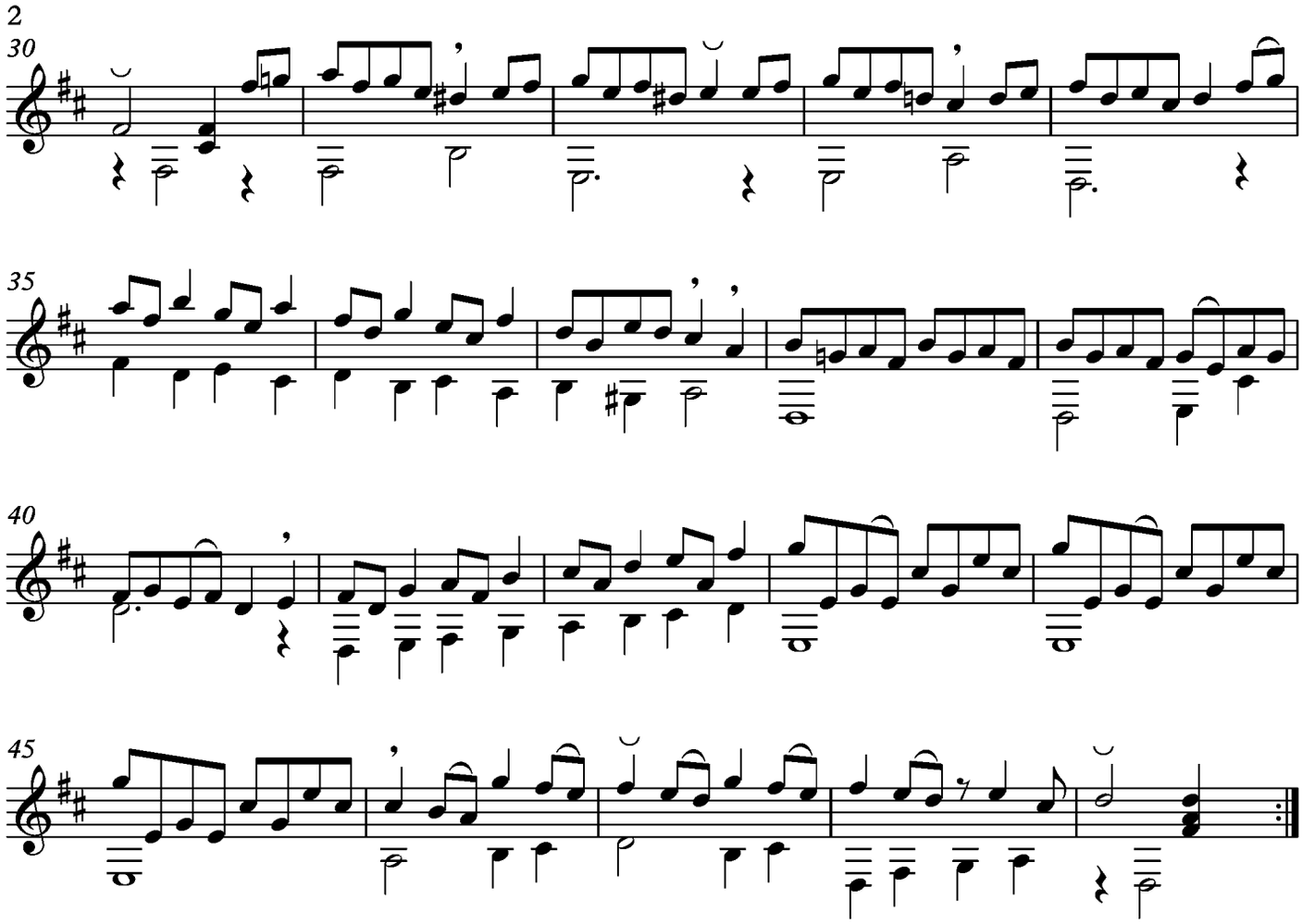
48

Le Sans Soucie

Allegro Assai

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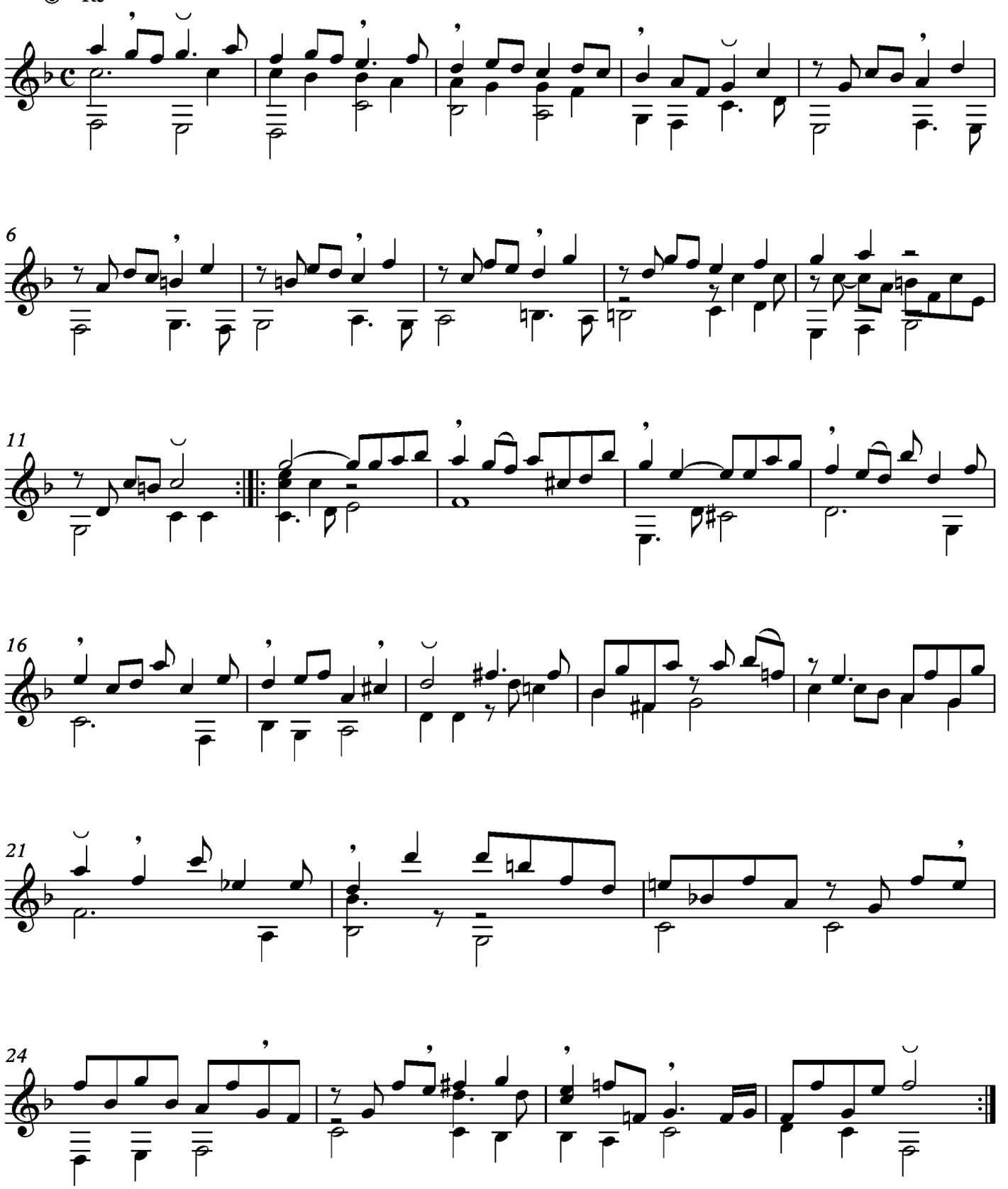
Suite XXVII

Allemande

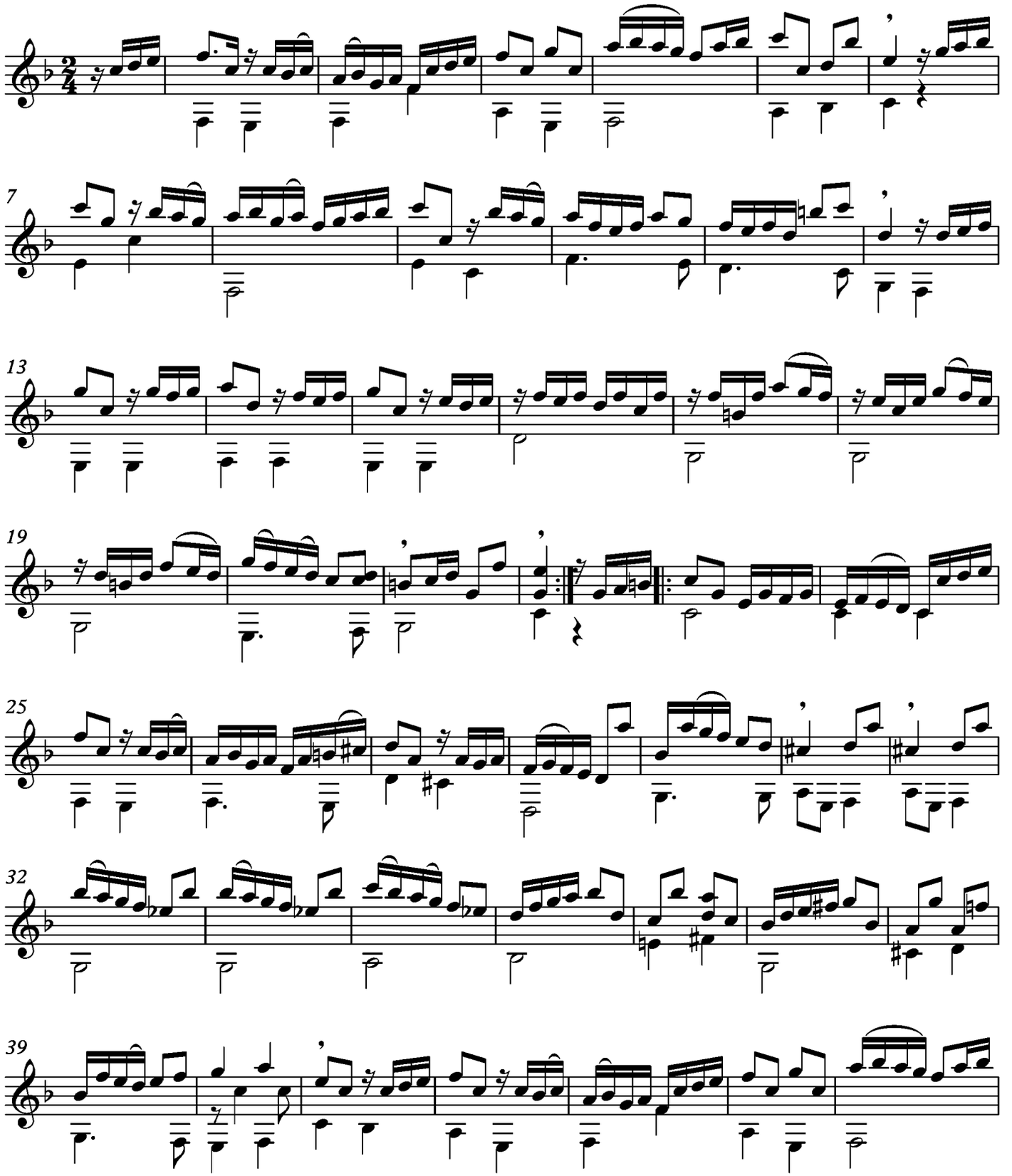
Transcripción: Jonathan Galicia

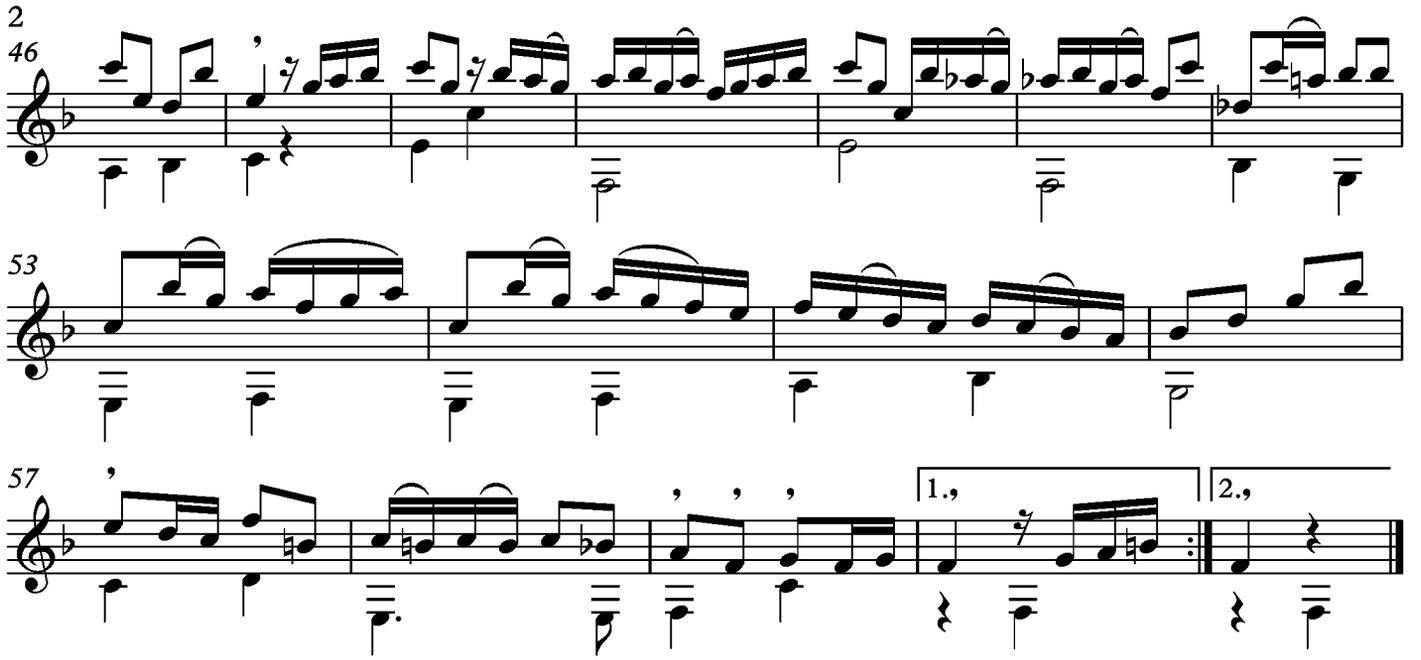
Sylvius Leopold Weiss

⑥ = Re



Allegro




2
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53
57
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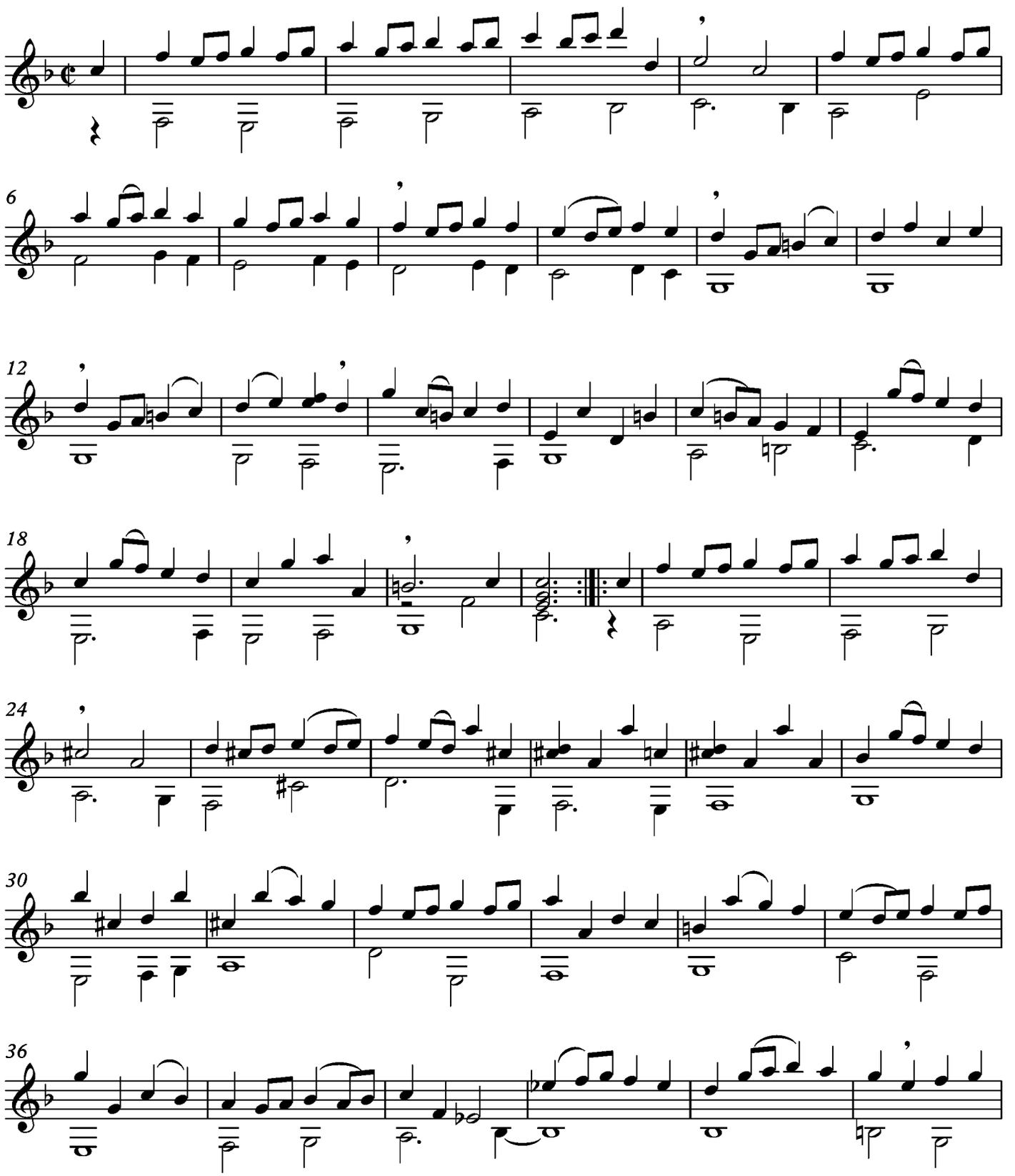

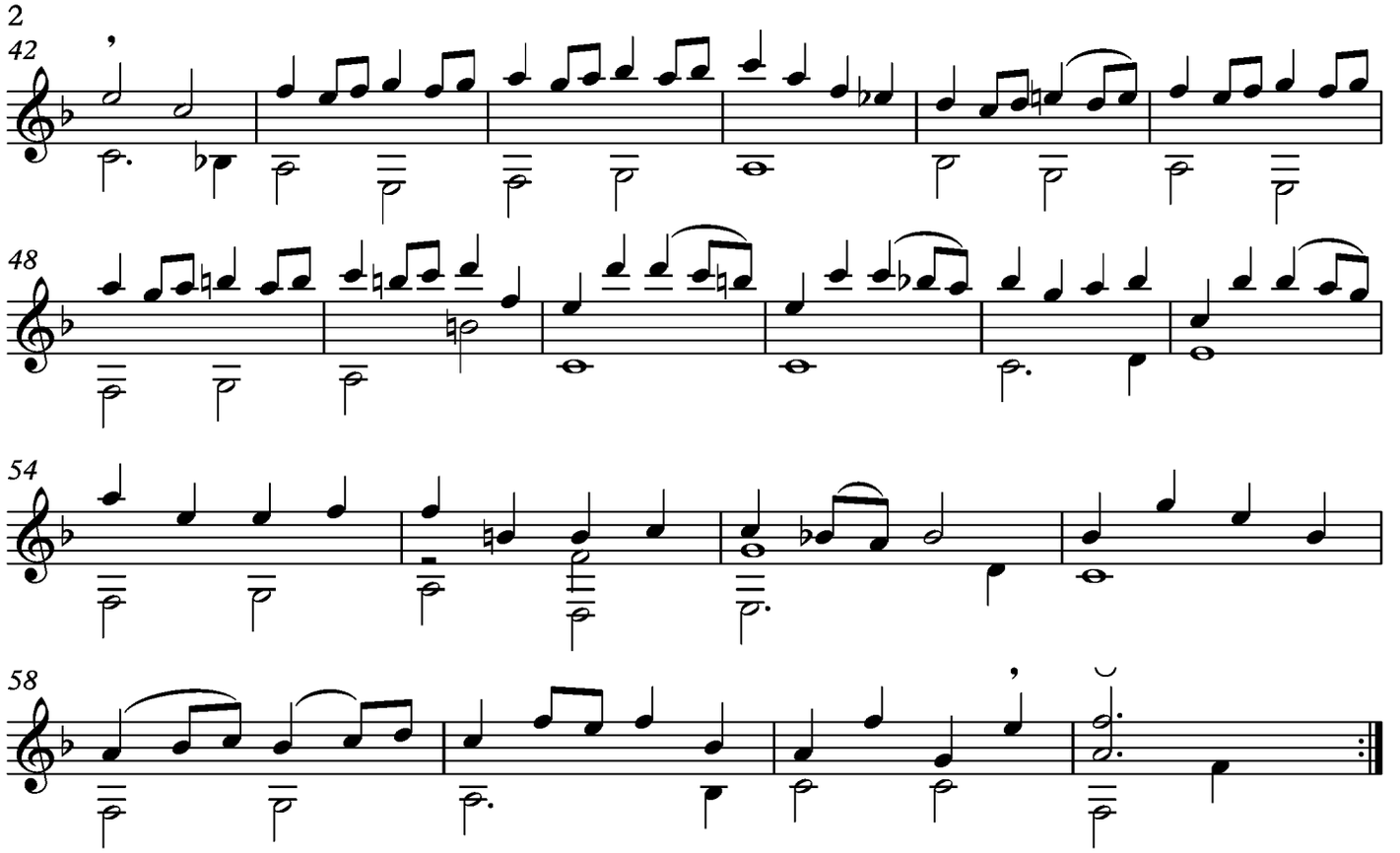
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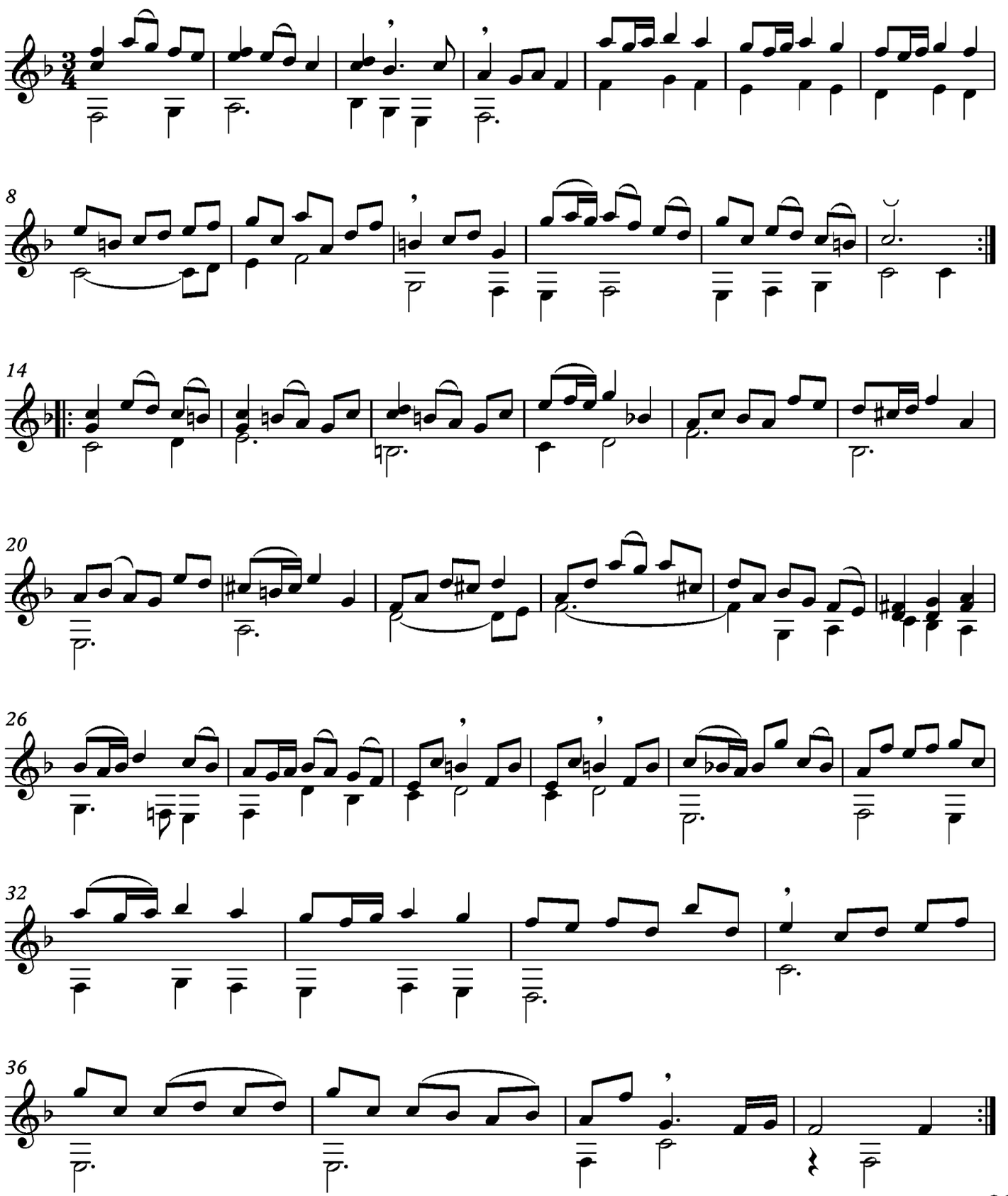

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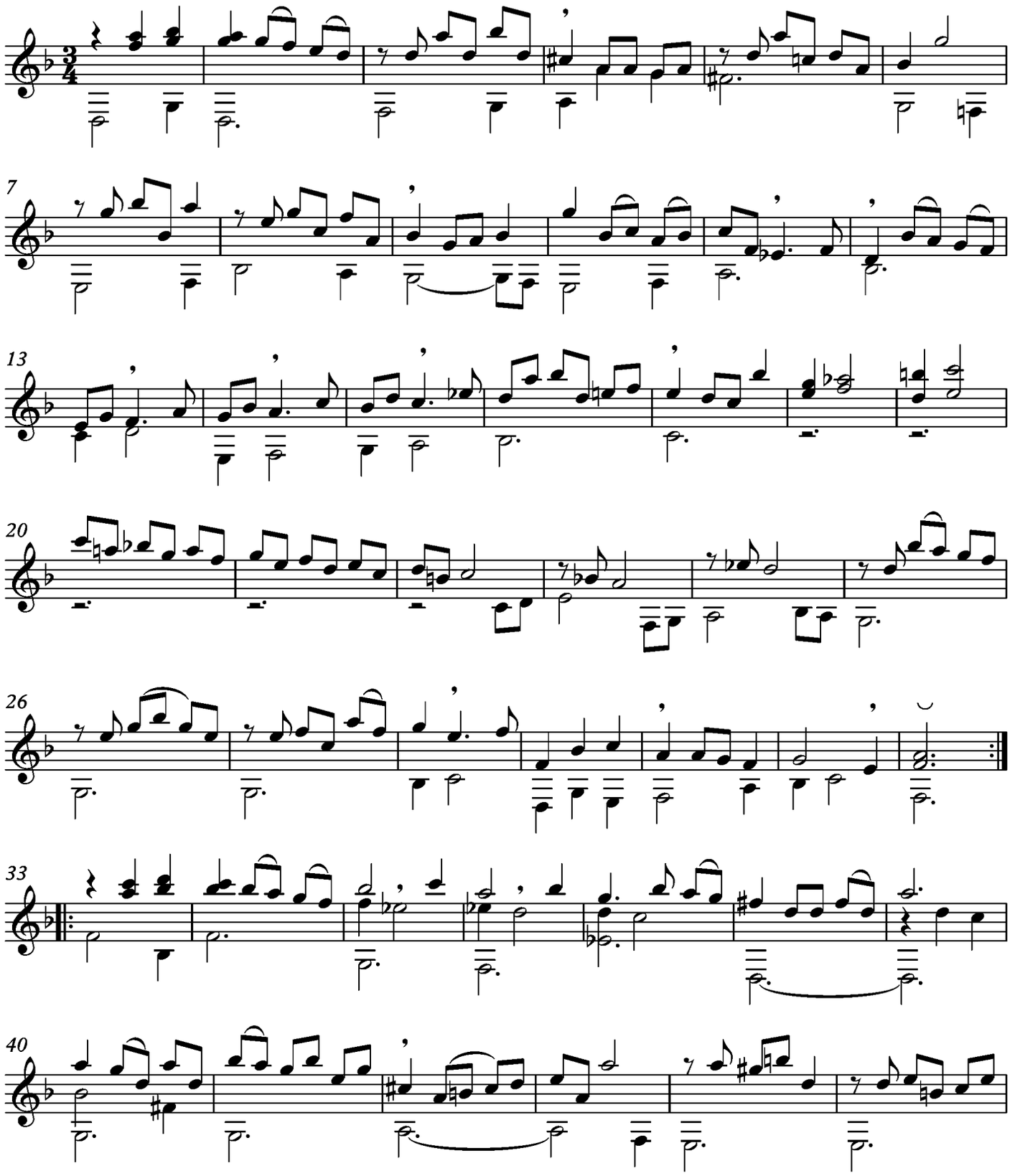

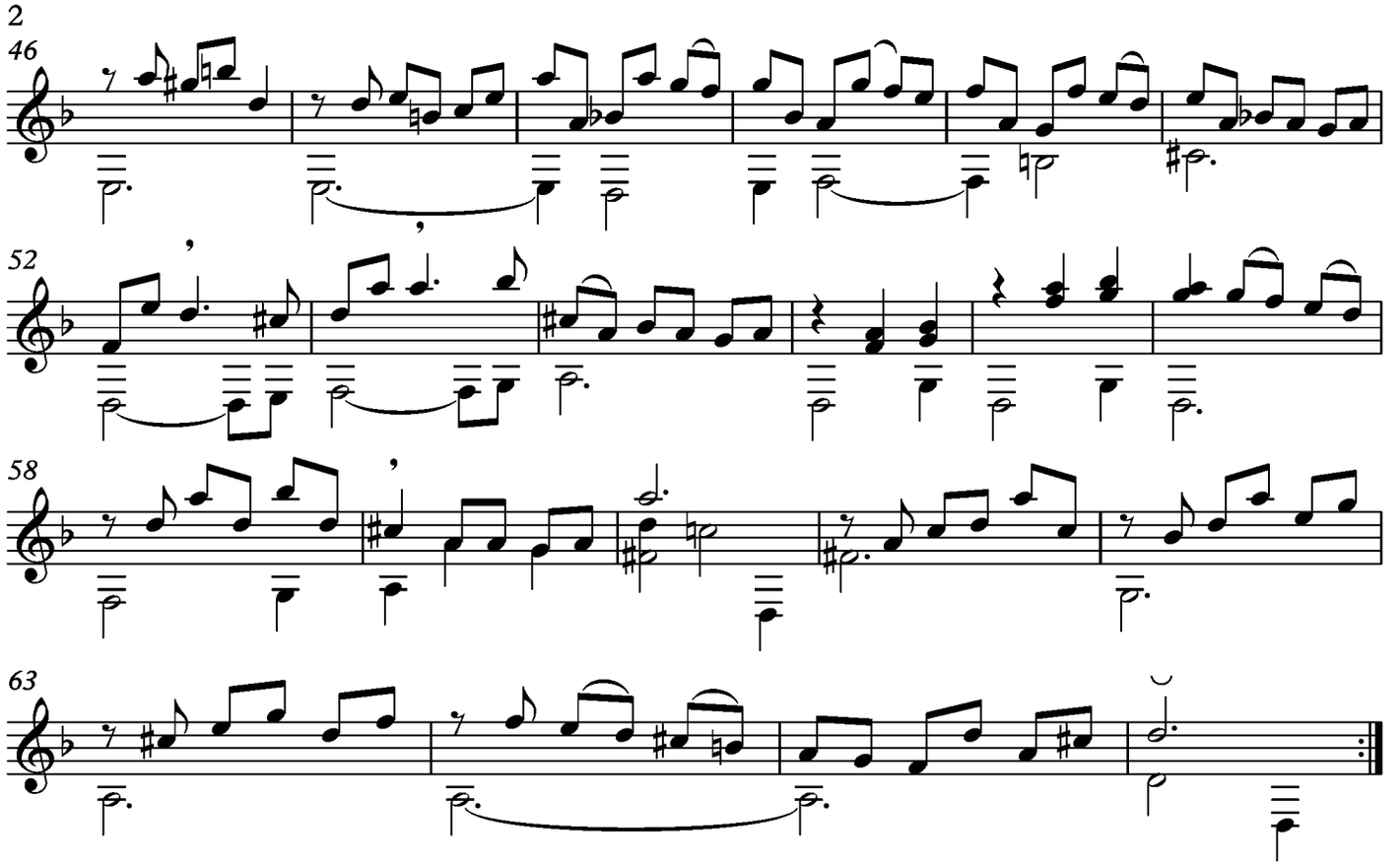
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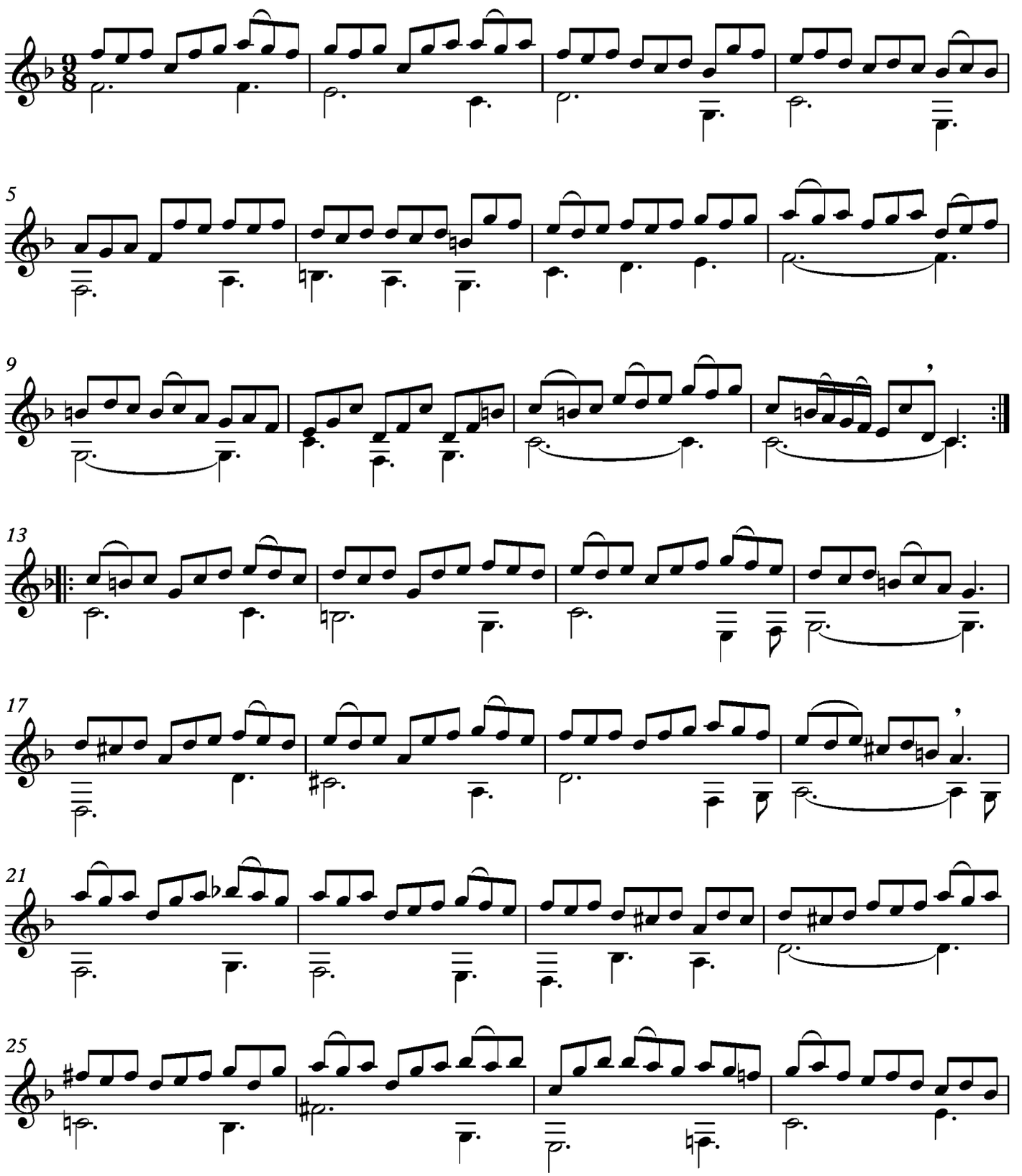

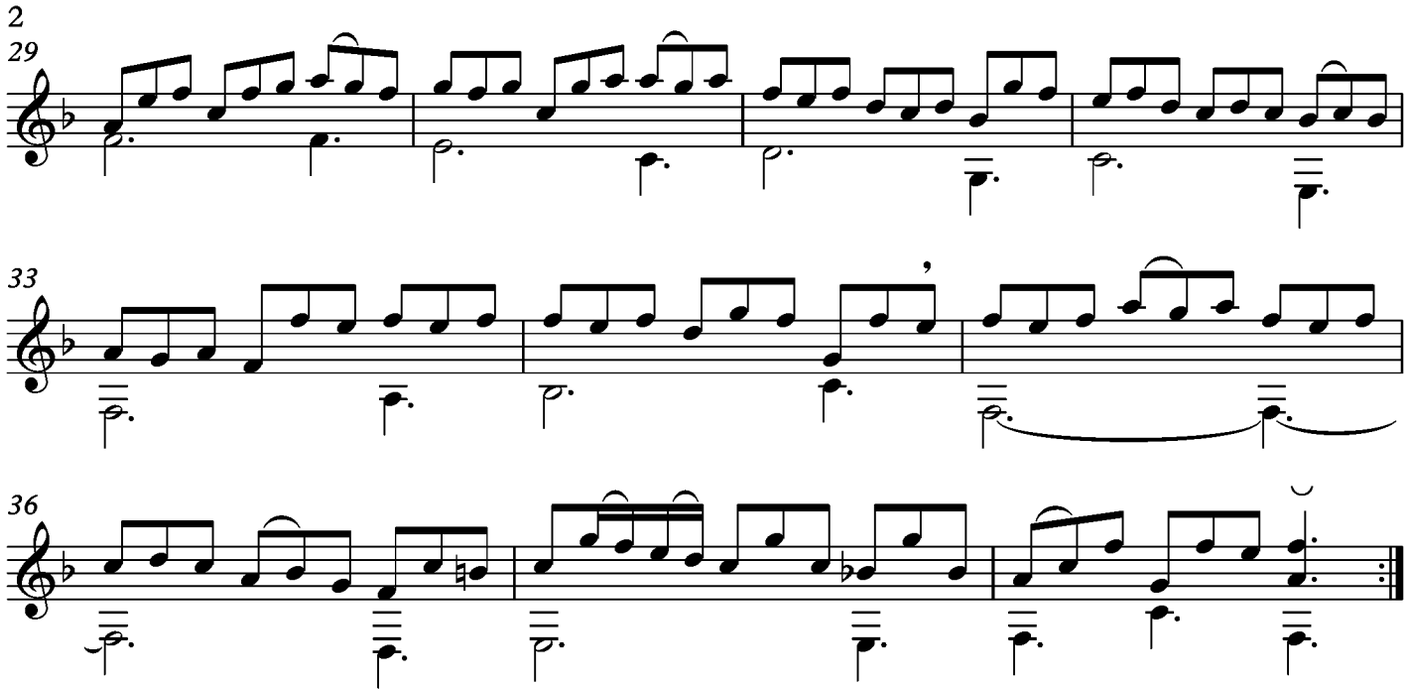
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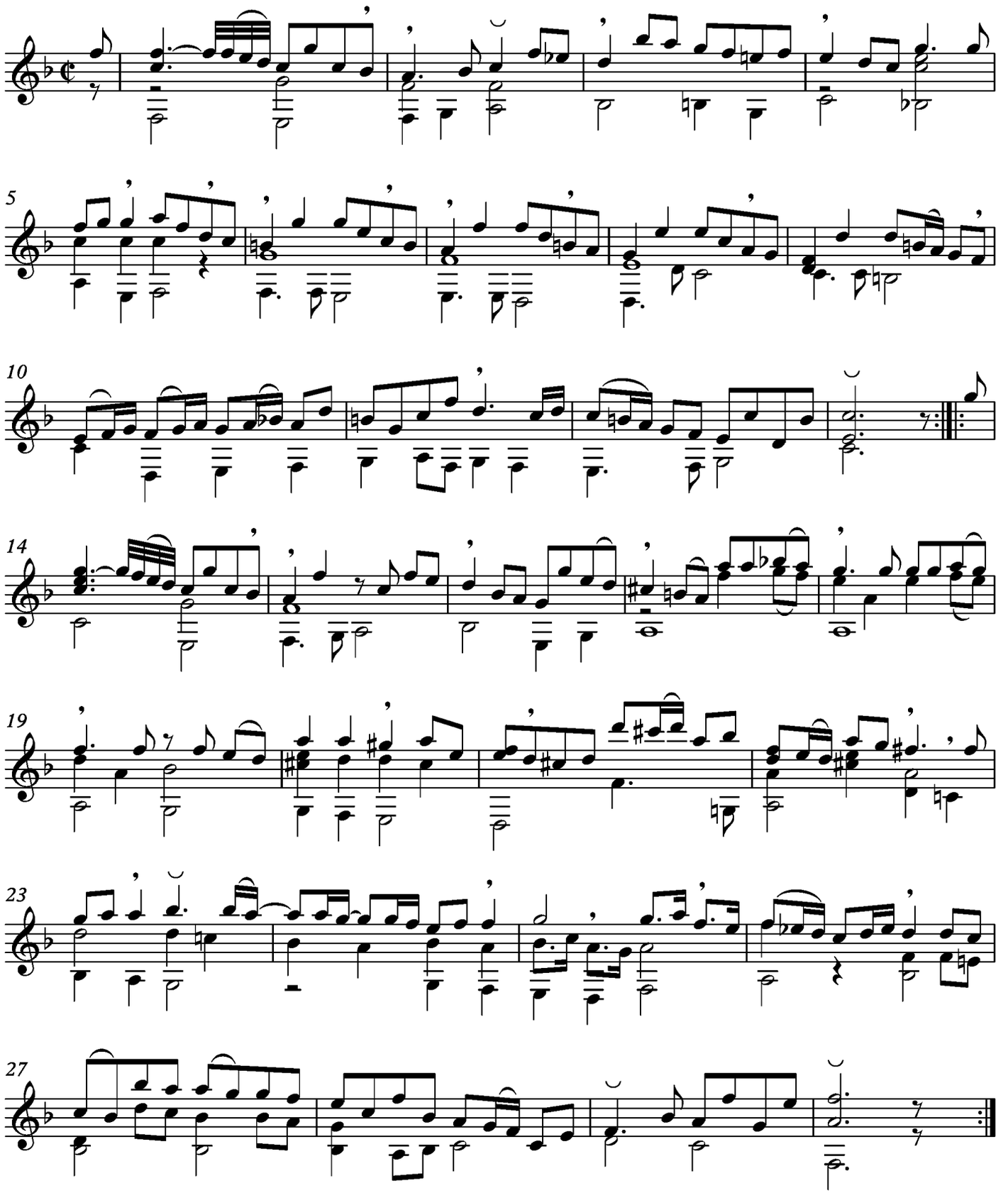
Suite XXVIII

Allemande

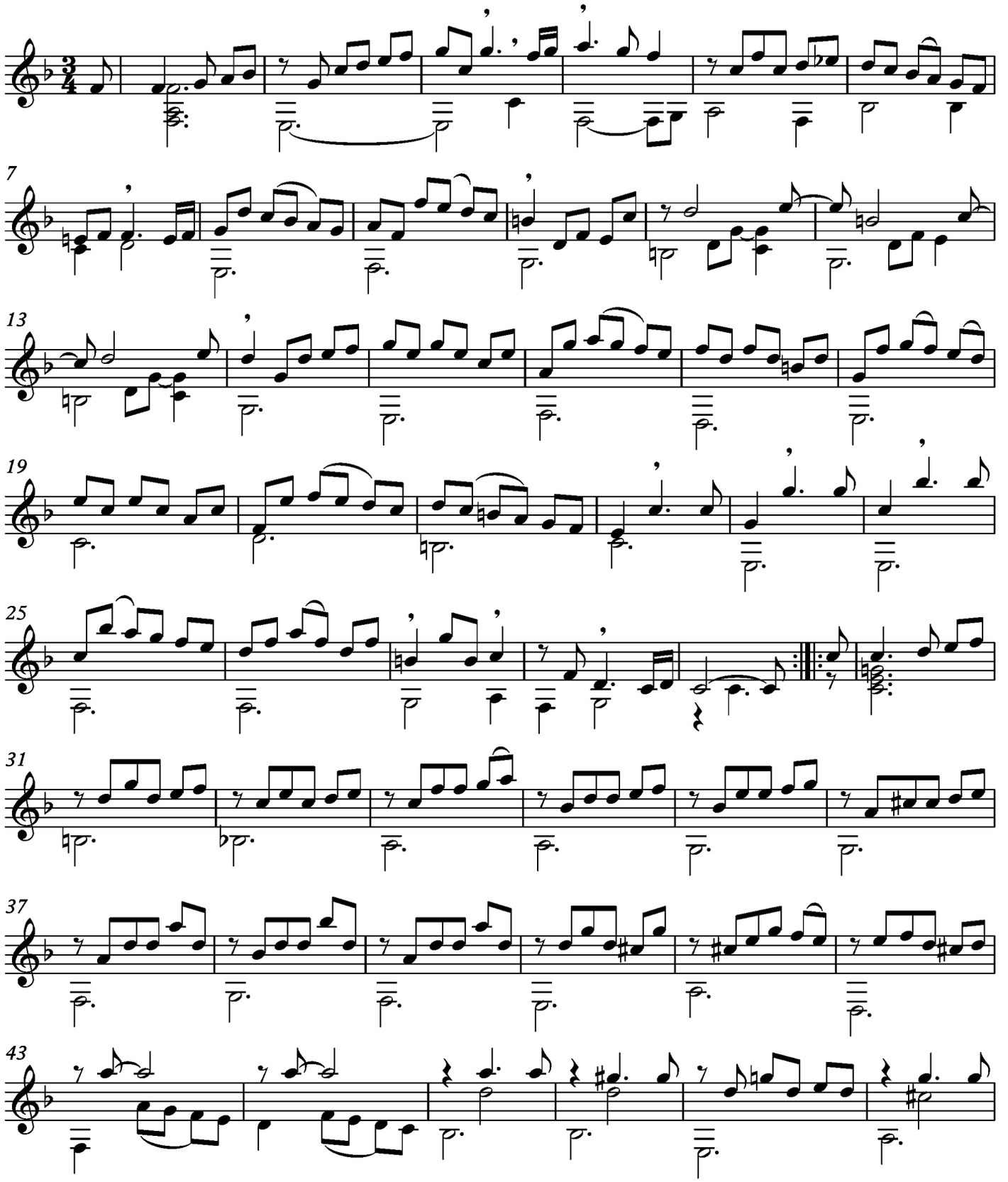
Transcripción: Jonathan Galicia

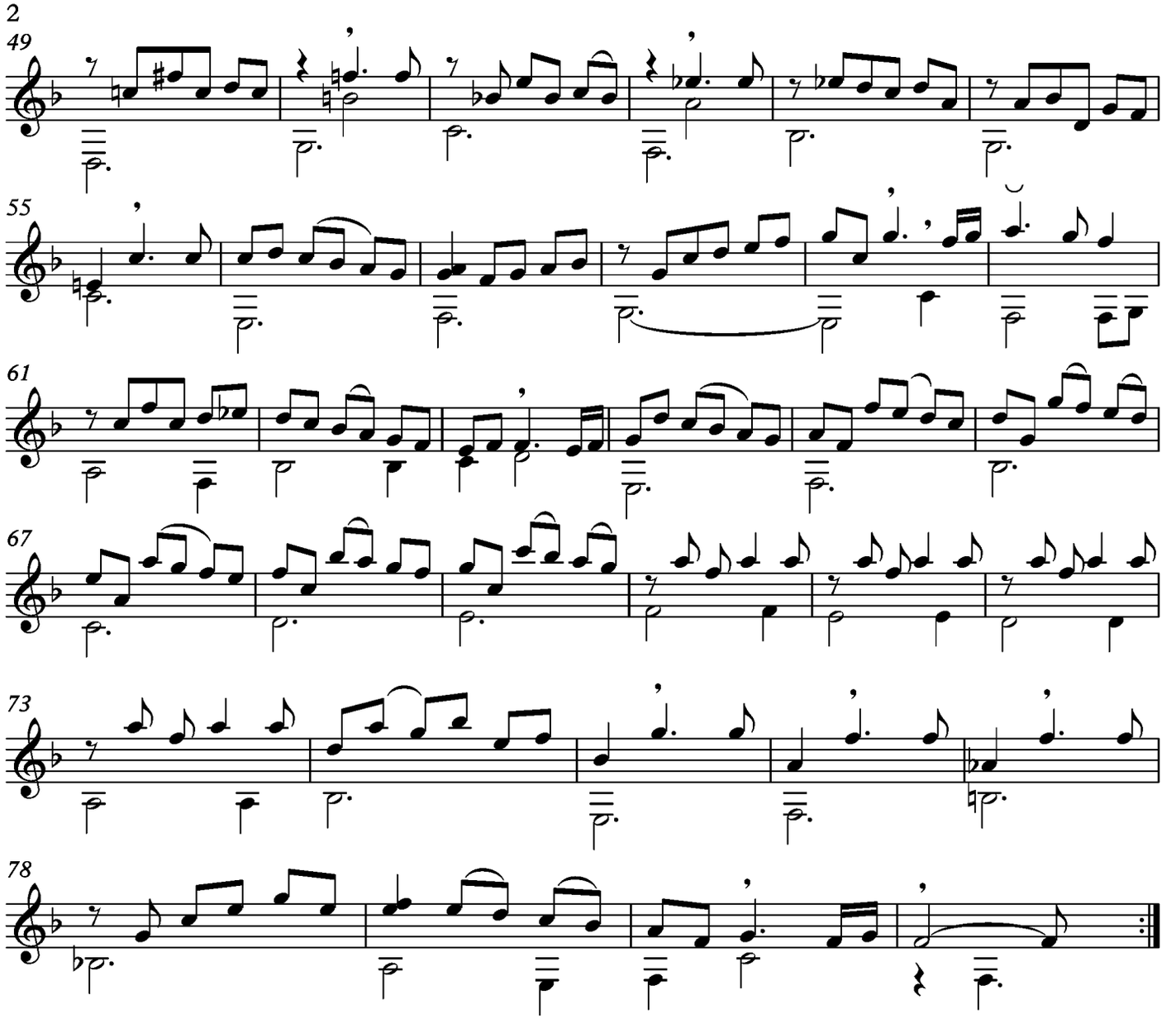
Sylvius Leopold Weiss

⑥ = Re



Courante

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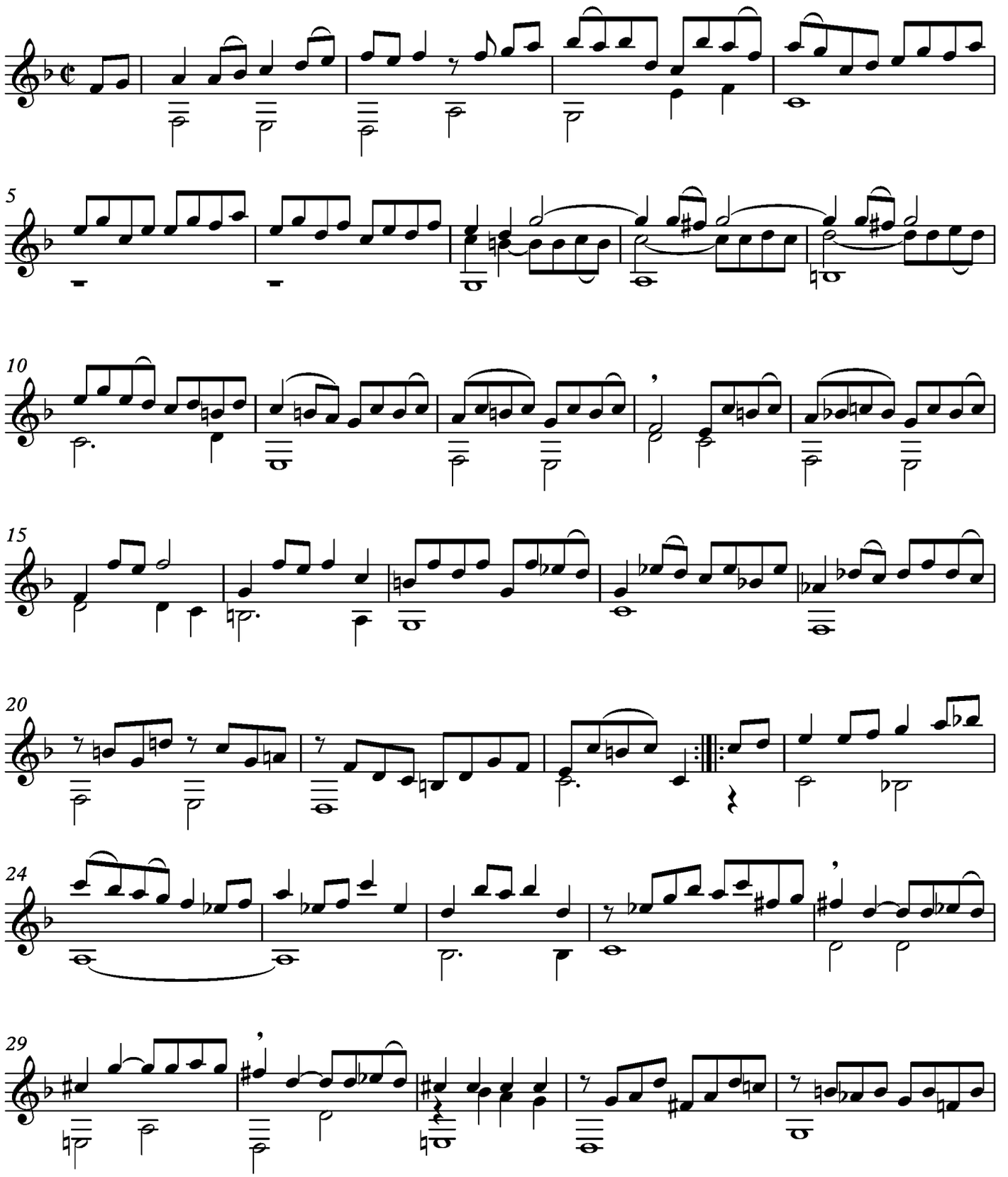

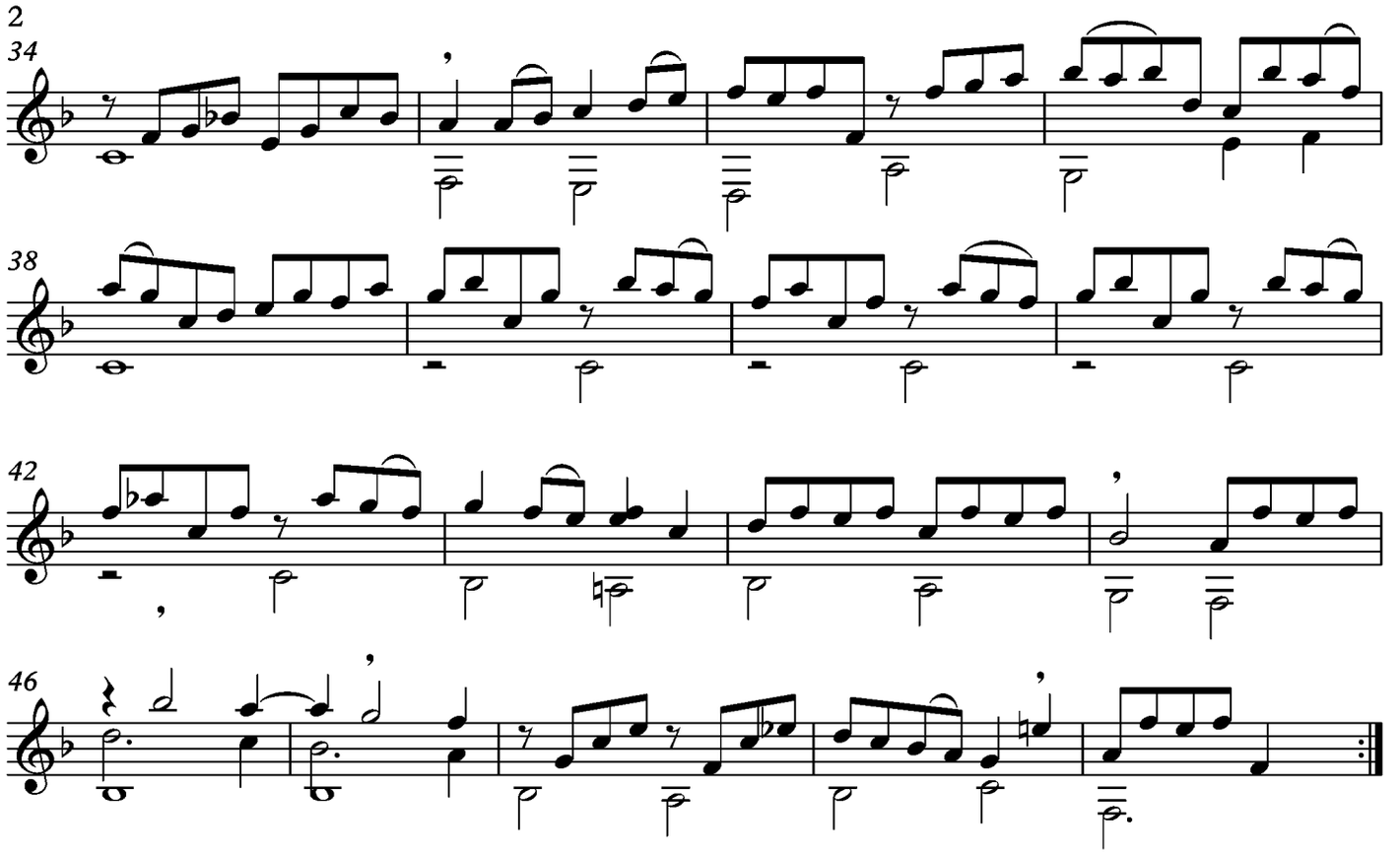
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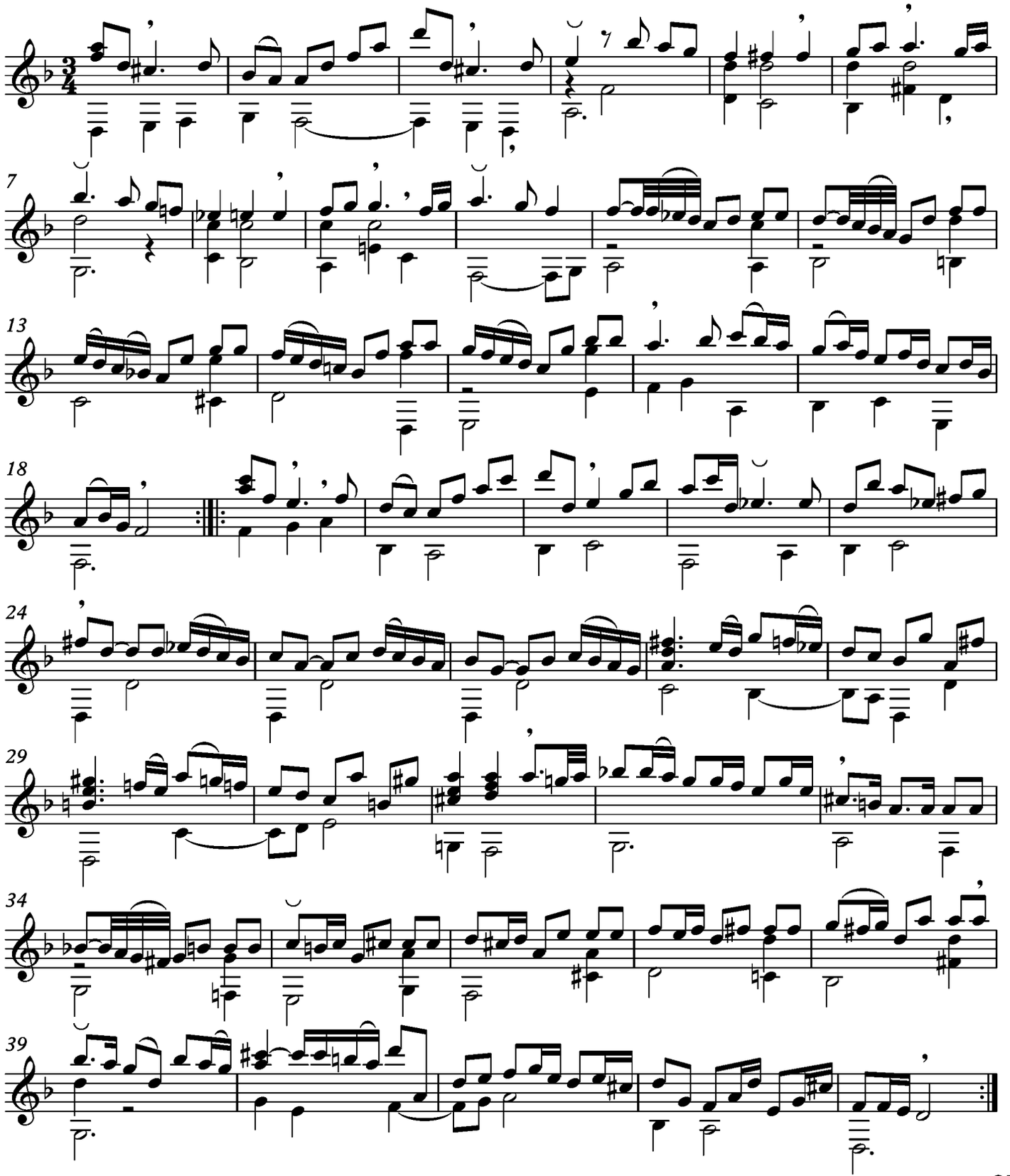

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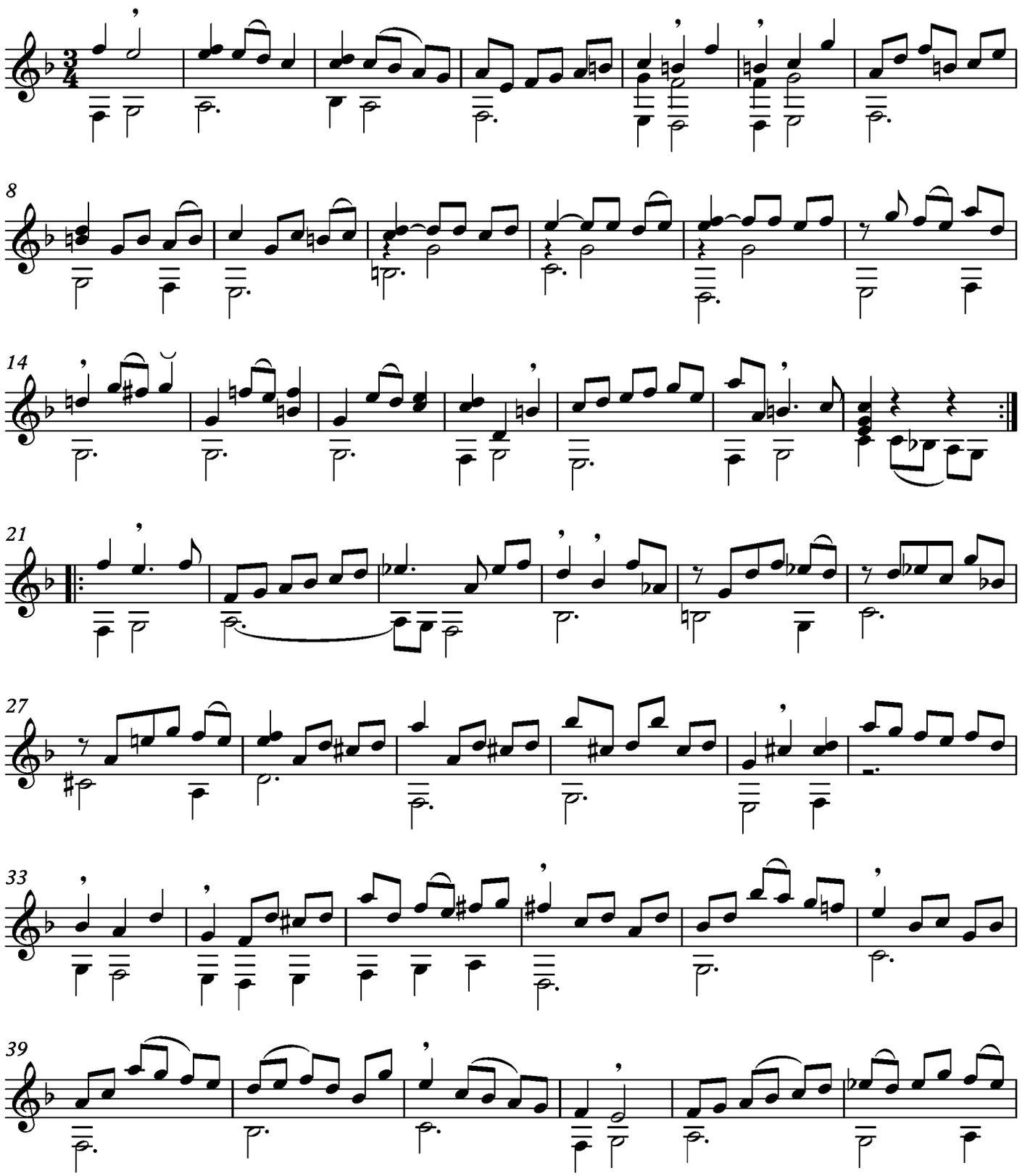

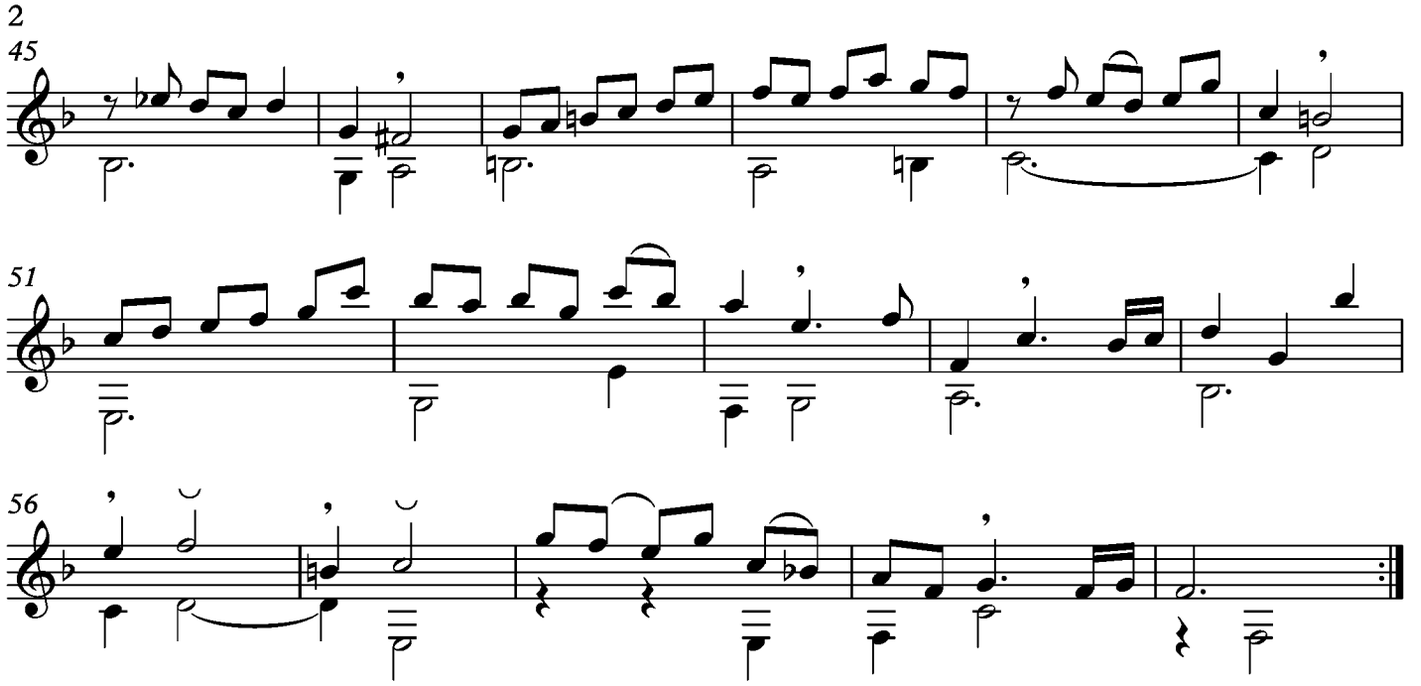
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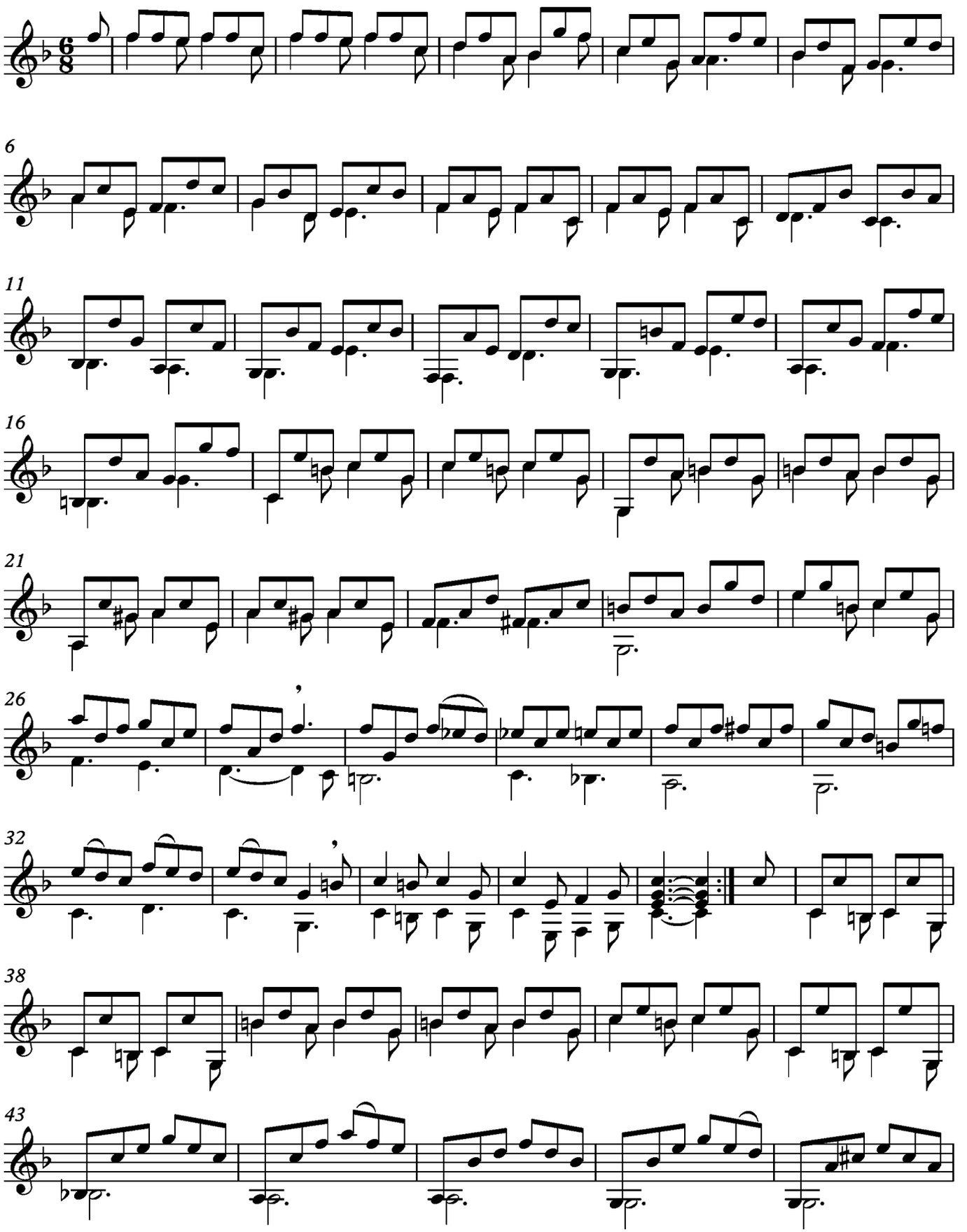

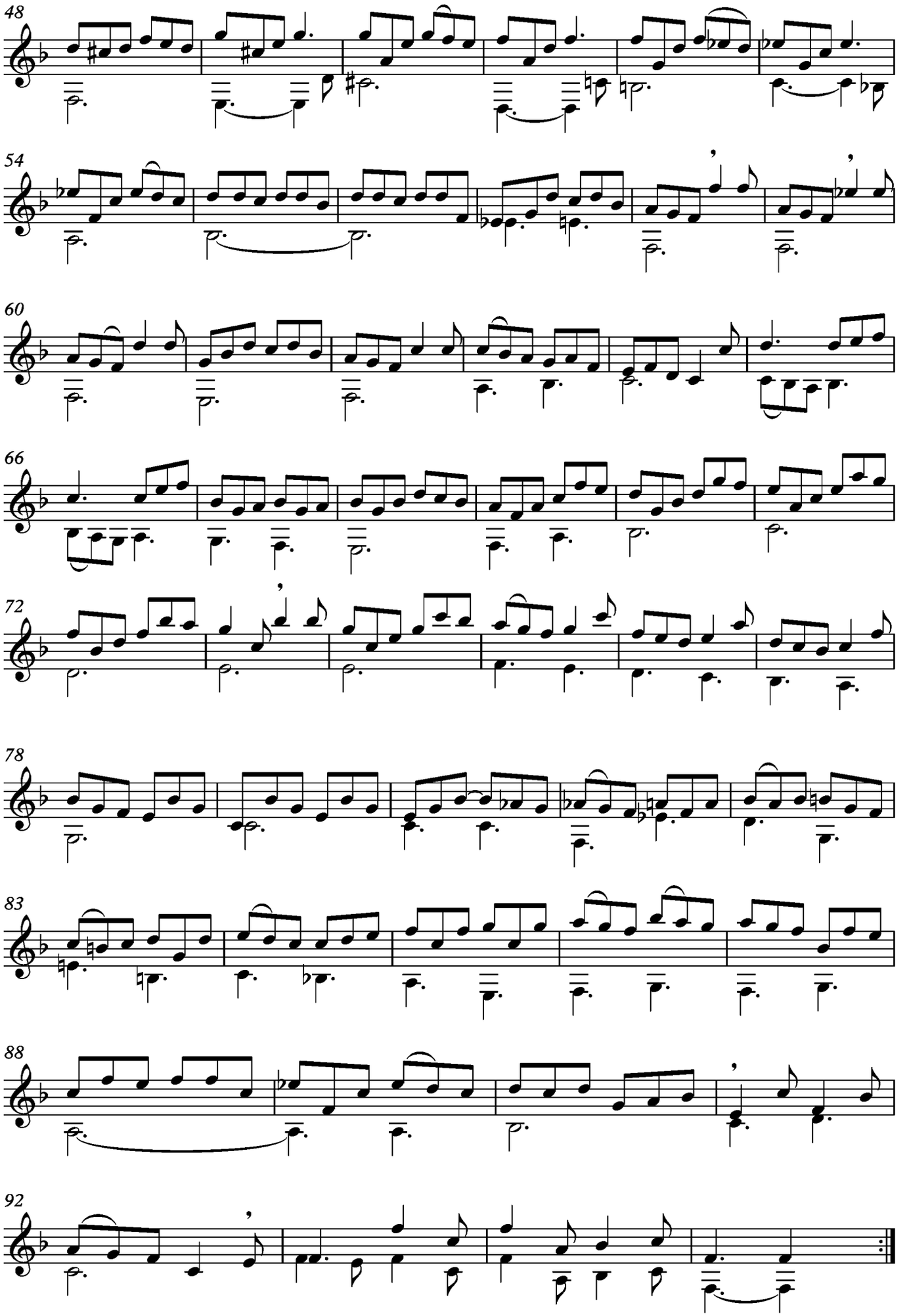
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“Este libro fue realizado con el apoyo del Sistema de Apoyos a la creación y Proyectos Culturales (Fonca), A través del programa de Fomento a Proyectos y Coinversiones Culturales 2019”

Jonathan Galicia

Originario de la Ciudad de México, es egresado de la Escuela Superior de Música del INBA de la Licenciatura en Guitarra, de la cual se graduó con mención honorífica. Inició sus estudios de guitarra bajo la tutela de Mario Beltrán del Río y finalizó la licenciatura en la cátedra de Isabelle Villey Desmeserets.

Realizó sus estudios de posgrado en el Conservatorio de Aosta (Italia) en guitarra barroca y guitarra clásica con Lorenzo Micheli como profesor principal, además de contar con profesores como Matteo Mela, Massimo Lonardi y Frédéric Zigante.

Su actividad profesional se ha desarrollado en México y Europa. Ha obtenido diversos premios en concursos de música de cámara y fue miembro fundador del Cuarteto Dionisiaco y del Ensamble Ars Lignorum.

Ha sido becario del Fondo Nacional para la Cultura y las Artes en el programa de Estudios en el Extranjero, así como beneficiario del programa de Fomento a Proyectos y Coinversiones Culturales, apoyo con el que realizó la transcripción para guitarra de 28 suites de Sylvius Leopold Weiss compuestas para laúd, además de grabar su primer disco.

Actualmente imparte la cátedra de Música Antigua para guitarristas y es director de la Orquesta de Guitarras en la Escuela Superior de Música.

Agradecimientos

En primer lugar, agradezco al Fondo Nacional para la Cultura y las Artes por brindarme el apoyo para concluir este proyecto. En segundo lugar, a todos los que hicieron posible la realización del mismo: a Tania Vélez, José Luis Galicia, Sonia Aceves, Isabelle Villey, al estudio 3cnuno, a Itzel Escoto, y a todas las personas y amigos que colaboraron directa o indirectamente en este proyecto.

La transcripción

Los criterios de transcripción utilizados en la obra están basados en tener la mayor facilidad para interpretar este repertorio en la guitarra moderna, con las complicaciones y sacrificios que esto implica, ya que el laúd barroco utiliza una afinación completamente diferente a la de la guitarra moderna, además de contar con una extensión de notas diferentes entre los dos instrumentos. Esto hace que el transcriptor utilice su criterio para modificar ciertos pasajes como cambios de octavas, tonos, notas e incluso técnica.

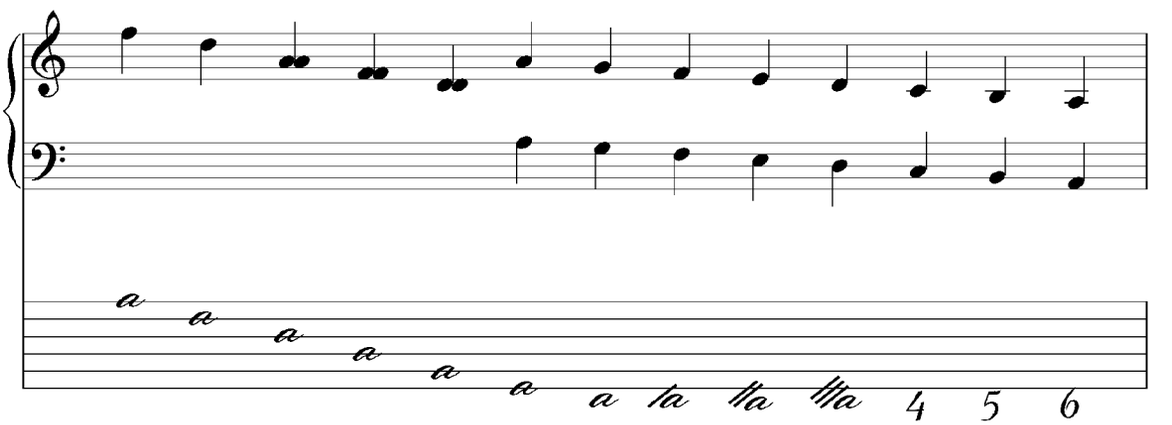
Otra particularidad de la obra fue intentar guardar la afinación de la guitarra como se utiliza con mayor frecuencia (comenzando desde la primera cuerda) de Mi, Si, Sol, Re, La, Mi y sólo afinando la sexta cuerda en algunas ocasiones en Re, lo cual es una práctica común entre guitarristas.

Considero que cambiar drásticamente la afinación del instrumento es parte del problema de los guitarristas de acercarse a este repertorio. Hay trabajos realizados sobre este tipo de repertorio que utilizan estas afinaciones alternas, pero, en mi opinión, si únicamente tuviera que cambiarse la afinación, bastaría con sustituirla por la original de laúd (comenzando desde la primera cuerda) Fa, Re, La, Fa, Re, La, más los bordones que excederían el número de cuerdas de la guitarra y, francamente, estimo que dificultarían incluso más su interpretación.

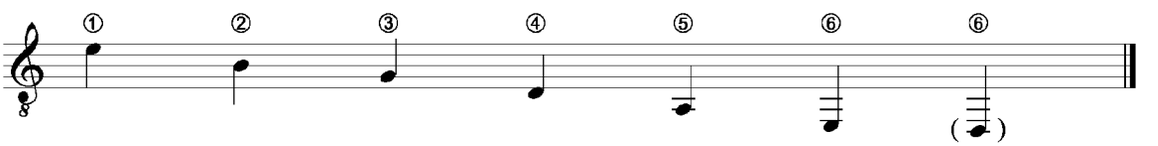
La perspectiva que tuve al realizar este trabajo fue mantener la mayor cercanía posible con la obra original, procuré dejar intacta la conducción correcta de las voces, respetando la ornamentación sin modificarla siquiera en su escritura.

A continuación, daré una breve explicación del proceso que seguí para que, en caso de que algún intérprete que se adentre en la obra y desee modificarla bajo su propio criterio, tenga la libertad de hacerlo.

Comenzaré con la comparativa de la afinación del laúd de trece órdenes de Sylvius Leopold Weiss, así como la transcripción a notación moderna de ésta y la diferencia con la afinación de la guitarra.



Afinación laúd barroco. Grafica 1.



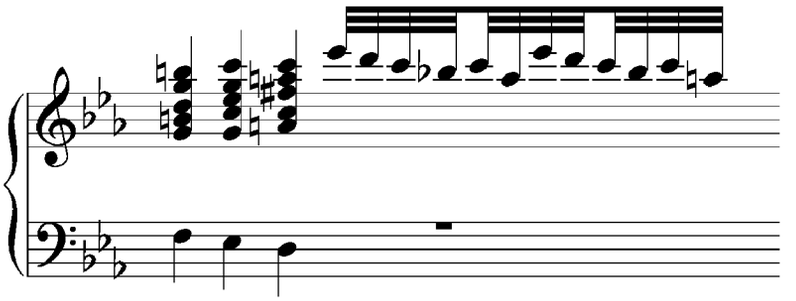
Afinación de la guitarra. Gráfica 2.

Tomando en cuenta la primera gráfica de afinación del laúd, inicialmente transcribí la tablatura a notación moderna en dos claves y en su tono original.

En la tablatura para laúd las cuerdas al vacío se representan con la letra ***a*** minúscula, si se continúa en el orden de los trastes en relación a una letra del abecedario, es decir, si la letra A representa la nota Fa de la afinación original de laúd, la letra B representará el Fa# y de esta forma seguirá cromáticamente cada letra. Además, deben tomarse en cuenta un par de reglas importantes para no caer en errores de notas equivocadas:

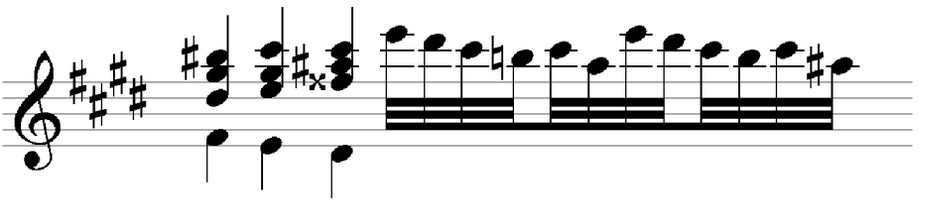
1. La letra **c** se representa con una ***r***
2. La letra **j** no se utilizaba por no crear una confusión con la letra **i** , por ello se pasaba directamente de la letra **i** a la **k**. Siguiendo estas sencillas instrucciones, si se transcriben letras de la tablatura de la siguiente gráfica 3, utilizando la afinación de la gráfica 1, quedaría de la siguiente forma (gráfica 4) :

Preludio I - Suite VI (tablatura original). Gráfica 3.



Preludio I - Suite VI (notación moderna- tono original). Gráfica 4.

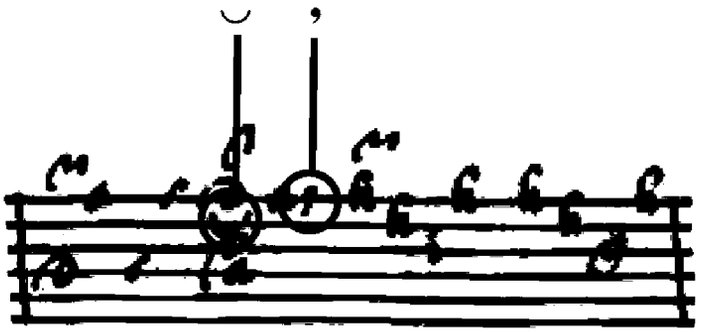
Este tono no es el más cómodo para la guitarra además de que sería casi imposible tocar todas las notas puestas originalmente por lo tanto se realiza un cambio de tono y un cambio de disposición de los acordes para hacer posible su ejecución como en el siguiente ejemplo.



Preludio I - Suite VI (arreglo a guitarra). Gráfica 5.

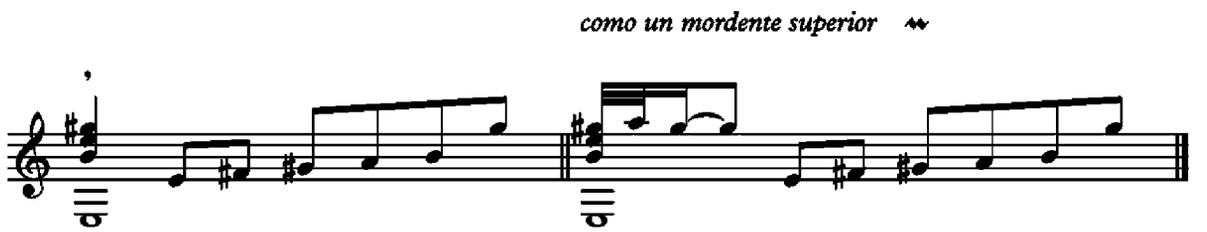
La ornamentación

Primeramente, hablaré sobre la escritura de la ornamentación en comparación de la escritura utilizada por Weiss en el manuscrito. Después de pasar por un dilema del como escribir la ornamentación utilizada en el manuscrito dado el problema que tendría que especificar cual de los signos utilizados por Weiss representa exactamente lo que él concibió al escribir su música (apoyatura, morderte simples o doble, trino , etc.) y esto es prácticamente imposible de saber sin una tabla de ornamentación hecha por el compositor, y aunque hay ciertos convenios de interpretación de cada uno de los signos utilizados, así como posibles interpretaciones de los signos de acuerdo a la figura rítmica que lo contiene o a la naturalidad técnica que se percibe, decidí que el interprete utilizara el que mejor le acomode a sus posibilidades técnicas e interpretativas y me limité a poner la ornamentación en los lugares señalados originalmente por el compositor, ya que al final se interpretará en un instrumento totalmente diferente para el que fueron concebidas estas obras y sería inviable seguir la ornamentación original de cualquier forma, ya que las diferencias de los instrumentos no lo permitirían.
Por ello señalo la forma en que escribí los ornamentos que aparecen en el original y el signo que utilizo para sustituir cada uno.

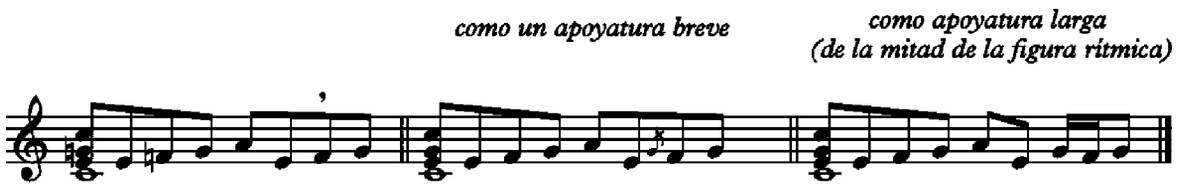


Suite XVII - Allemande. Gráfica 6.

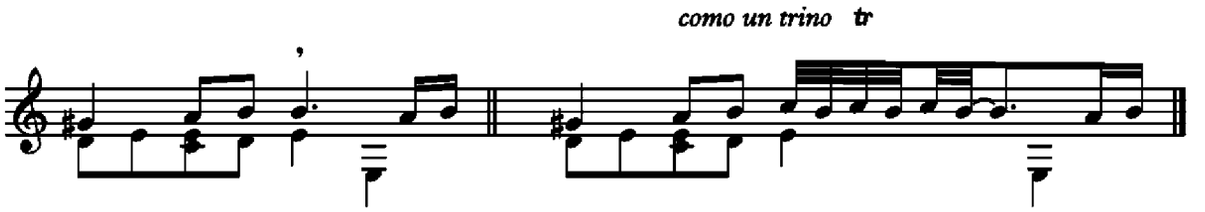
Algunos de los ornamentos que se sugiere utilizar reemplazando los signos que utiliza Leopold Weiss, son los siguientes:



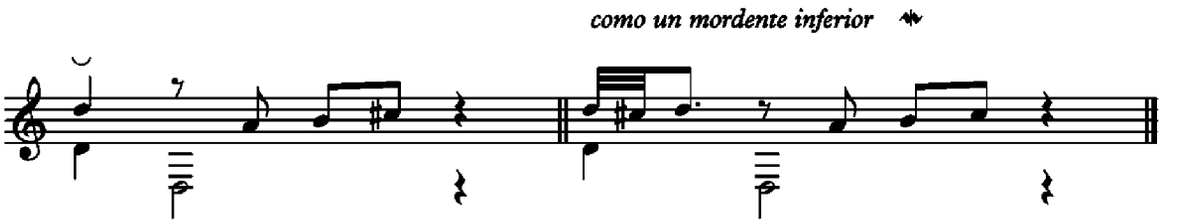
Allemande - Suite III - Gráfica 7.



Allemande - Suite III - Gráfica 8.

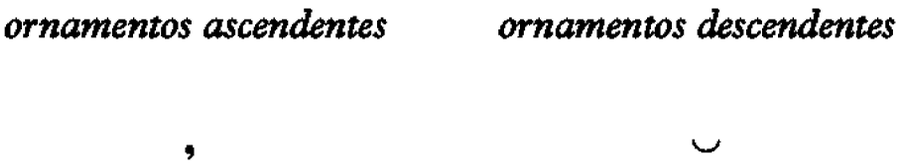


Allemande - Suite III - Gráfica 9.



Courante - Suite V - Gráfica 10

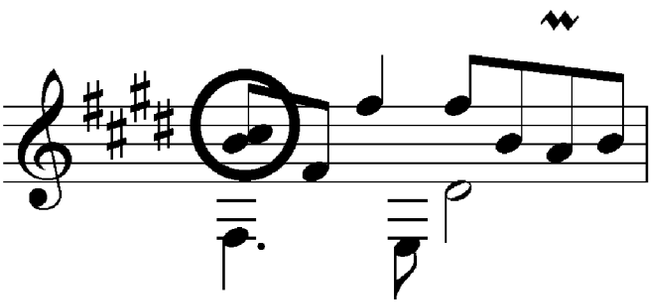
Es importante aclarar que estos ornamentos solo son ejemplos de las posibilidades que existen para sustituir los signos del compositor, mi teoría es que Weiss lejos de querer asignar un signo para un ornamento definido solo lo ponía para definir la dirección de este, como en la siguiente gráfica.



Gráfica 11.

Además de que el interprete debe seguir su instinto musical para poner su ornamentación en el lugar que le acomode mejor ya que el simple cambio de instrumento imposibilita ejecutar cada uno de los ornamentos sugeridos por el autor.

En cuanto a la ornamentación escrita (apoyaturas) en primera instancia había tomado la decisión de escribir las notas con la simbología de la apoyatura moderna, pero decidí finalmente dejarlas como notas reales y que el interprete decida cómo interpretarlas, ya que existen diversos criterios de interpretación sobre ellas, ya sea como apoyaturas largas o breves, acciaccatura o simplemente como una disonancia de notas interpretadas juntas o en arpegio.



Suite VI - Allemande. Gráfica 12.