



SYLVIUS LEOPOLD WEISS

VENTI
DANZE BAROCCHE

Trascrizione per chitarra di
MIGUEL ABLÓNIZ

APPUNTI

Il liutista e compositore tedesco *Sylvius Leopold Weiss* nacque a Breslavia il 12 ottobre 1686 e morì a Dresda il 15 ottobre 1750.

Nel libro *Landowska on music* (pubblicato da Stein and Day), a proposito del barone Hermann Karl von Kayserling, nato a Courland nel 1696, si legge: «Nonostante il suo successo come diplomatico, egli dedicava la maggior parte del suo tempo alle belle arti, e in particolare alla musica, che amava con passione. Erano al suo servizio famosi strumentisti, ed i più grandi musicisti dell'epoca, come G.J. Pisendel, Franz Benda e Wilhelm Friedmann Bach, onorarono con la loro presenza le famose riunioni musicali che si tenevano presso la sua casa a Neustadt. Là si poteva incontrare lo straordinario Sylvius Leopold Weiss, un amico di J.S. Bach, la cui *arte di esprimere passioni, di improvvisare fantasie e fughe, e la cui raffinatezza e grazia nell'arte del cantabile erano incomparabili*. Walther e Gerber descrissero entusiasticamente il virtuosismo di Weiss, e, citando il liutista e compositore Ernst Theophil Baron (1696-1760), dichiaravano che egli era senza rivali. Weiss poteva leggere a prima vista intere partiture di concerti per violino ed eseguirle sul liuto; mentre lo si ascoltava, si immaginava di sentire un organo o un clavicembalo suonato da un grande artista.»

Requisiti: musicalità, buon gusto, oltre che una tecnica ben sviluppata.

Per progredire, ascoltare buoni musicisti e leggere libri appropriati. Cognizioni ed ispirazione devono andare di pari passo.

Il tempo base può essere stabilito solo quando l'arte e l'abilità del musicista sono buone.

A discrezione dell'esecutore, il numero degli abbellimenti facoltativi può variare moltissimo, sebbene non si dovesse ometterli tutti perché costituiscono una caratteristica essenziale della musica barocca.

«*Il trillo* inizia sempre con la nota immediatamente più alta di quella principale.» *Carl Philipp Emanuel Bach*.

«Nella terminologia barocca, l'inizio con la nota ausiliare era dato per scontato. Il classico trillo barocco è un abbellimento armonico e di conseguenza incomincia, in tutti i casi autentici, con la nota più alta (ausiliare), ben accentata per sottolineare il susseguente cambio di armonia, e spesso prolungato più o meno per rendere ancora più evidente tale cambio. L'inizio riceve il battito.» *Robert Donington*.

«Quando un trillo barocco è preceduto da una nota che è la stessa della propria ausiliare, si può eseguire in due modi: a) ripetendo la nota precedente, oppure, b) legando l'ausiliare alla nota precedente e allora l'ausiliare non si suona. Essendo corrette entrambe le esecuzioni, la scelta tra loro dipende dal gusto e dal contesto.» *Jean-Jacques Rousseau*. Da notare che in questo caso Pablo Casals consigliava di non iniziare con la nota ausiliare, e citava come esempio la 20^a misura dell'Adagio della Sonata in re maggiore per viola da gamba di J.S. Bach.

Sulla chitarra si possono produrre tutt'e due le note del trillo su una sola corda oppure la nota principale su una corda e l'ausiliare su un'altra.

MANO SINISTRA: mantenere in vibrazione tante note della stessa armonia quante siano possibili per le dita, indipendentemente dal loro valore scritto e soggette soltanto alle ordinarie considerazioni di fraseggio ed articolazione; ciò accresce la sonorità senza offuscare le progressioni. Come con tutte le sottigliezze di questo genere, le occasioni in cui si hanno tali indicazioni nella notazione sono poche mentre le occasioni in cui dovrebbero applicarsi sono numerose.

MANO DESTRA: una caratteristica strumentale strettamente legata al tocco è l'impercettibile *spiegamento* (spezzamento) di tutti gli accordi costituiti da più di due o tre note. L'esecutore applica lo stesso principio alle sue dita, iniziando dalla nota più bassa, la quale coincide col battito; ma le note successive dell'accordo seguono talmente da vicino da non essere percepite come se fossero state suonate, una dopo l'altra, *dopo* il battito. Esse sono *sentite* come simultanee, a meno che, ovviamente, non siano state *disseminate* in un tempo più lungo per un effetto voluto di arpeggio. Il grado di spiegamento varia secondo il gusto e le circostanze, dal minimo possibile in sù; però un certo minimo è assolutamente indispensabile. Molti accordi risultano più ricchi e più pieni quando sono eseguiti *spiegati* anziché con tutte le note simultaneamente. Però non si dovrebbe esagerare con l'ammorbidimento di certi accordi; in particolare alcune delle dissonanze prodotte con le acciaccature simultanee risultano ancor più sorprendenti e intenzionalmente brutali quando siano eseguite tutte insieme. L'intero vocabolario dell'arpeggiamento e le sue gradazioni dalla morbidezza alla durezza è di grande effetto tanto sul liuto che sulla chitarra.

La diteggiatura non è mai un ordine ma semplicemente un suggerimento. Imparare a distinguere quali sono le soluzioni più adatte alle vostre mani. Utilizzare dita diverse quando è possibile. Per delle note richiedenti il massimo grado di controllo, come per esempio i trilli, usare le dita che si vuole.

Le legature, a seconda del contesto, possono essere ignorate oppure introdotte in altri punti.

La «R» verso la fine di quattro brani sta per *ripetere*.

Milano, marzo 1983

Miguel Ablónic

NOTES

The German lutenist and composer Sylvius Leopold Weiss was born at Breslau, 12 October 1686 and died at Dresden, 15 October 1750.

In the book Landowska on music (Stein and Day publishers) we read about Baron Hermann Karl von Kayserling, born in Courland in 1696, that: «Despite his success as a diplomat, he devoted the greater part of his time to the arts, especially to music, which he loved passionately. Famous instrumentalists were at his service, and the greatest musicians of the time, such as G.J. Pisendel, Franz Benda and Wilhelm Friedmann Bach, honored with their presence the renowned musicales given at his home in Neustadt. One could meet there the extraordinary lutenist Sylvius Leopold Weiss, a friend of J.S. Bach, whose art of expressing passions, of improvising fantasies and fugues, and whose refinement and grace in cantabile art were incomparable. Walther and Gerber described enthusiastically the virtuosity of Weiss and quoting the lutenist and composer Ernst Theophilus Baron (1696-1760) they declared that he was unrivaled. Weiss could sightread entire scores of violin concertos and play them on the lute; while listening to him, one imagined hearing an organ or an harpsichord being played by a great artist.»

Requisites: musicality, good taste, besides a quite developed technique.

To improve, listen to good musicians and read appropriate books. Knowledge and inspiration must go hand in hand.

The basic tempo can only be discovered by good musicianship.

The number of optional ornaments may be widely varied at the performer's discretion, though they should not be omitted altogether because they constitute an essential characteristic of baroque music.

«The trill always begins on the note above the main note.» Carl Philipp Emanuel Bach.

«In baroque terminology, the upper-note start was taken for granted. The baroque trill proper is an harmonic ornament, and consequently starts, in all standard cases, from its upper (accessory) note, well accented to mark the ensuing modification of the harmony, and often to a greater or lesser extent prolonged so as to give this modification still greater prominence. The start takes the beat.» Robert Donington.

«When a baroque trill is preceded by a note which is the same as its own accessory note, the accessory (i.e. upper) note begins the trill, whether by repeating the previous note, or by being tied to it; either interpretation being equally correct and the choice between them depending on taste and context.» Jean-Jacques Rousseau. Note: in this case Pablo Casals advised not to start with the accessory note, giving as an example the 20th measure of the Adagio in Bach's Gamba Sonata in D major.

On the guitar both notes of the trill may either be performed on a single string or the main note on one string and the accessory note on another.

LEFT HAND: hold down as many notes within the same harmony as the fingers can manage, irrespective of their written values, and subject only to the ordinary considerations of phrasing and articulation; this builds up sonority without blurring the progressions. As with all such refinements, the occasions on which the notation shows any indication are few while the occasions on which they should be used are numerous.

RIGHT HAND: a characteristic technical feature closely related to touch is the almost imperceptible spreading of all the chords containing more than two or three notes. The player applies the same principle to the fingers, starting from the lowest note, which takes the beat; but the successive notes of the chord follow so closely that they are not heard as coming after the beat. They are heard as simultaneous unless, of course, they are more perceptibly spread for a deliberate effect of arpeggiation. The degree of spreading varies with taste and circumstances from the least possible onwards; but a certain minimum is absolutely indispensable. Many a chord will sound richer and fuller when imperceptibly broken than when all the notes are struck at once. Yet the softening of certain chords should not be overdone; especially some of the acciaccatura dissonances sound all the more startling and intentionally brutal when struck all at once. The vocabulary of arpeggiation and its gradations from softness to hardness is as effective on the lute as it is on the guitar.

The fingering is never a command but just a hint. Learn to distinguish which is the more suitable for your hands. Use different fingers whenever possible. For notes requiring the greatest degree of control, such as trills for example, use the fingers you want.

The slurs, depending on context, may be ignored or introduced in other places.

The «R» near the end of four dances stands for repeat.

Milan, March 1983.

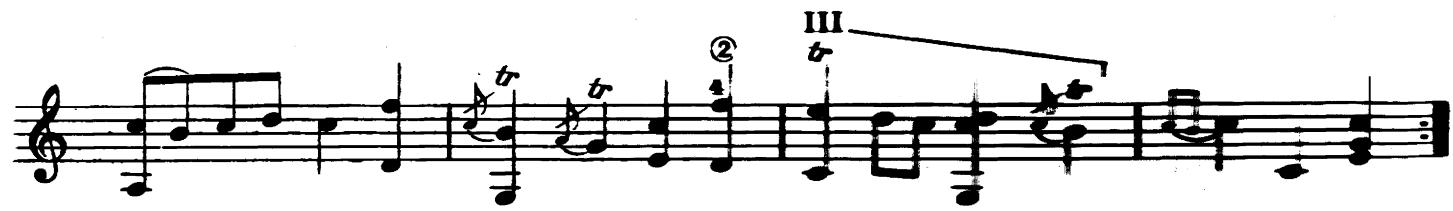
Miguel Ablóniz

I - BOURRÉE

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music consists of eight staves of musical notation for guitar, arranged in two columns of four staves each. The notation uses a treble clef and common time. The first staff begins with a single note followed by a sixteenth-note pattern. The second staff continues the sixteenth-note pattern. The third staff begins with a single note followed by a sixteenth-note pattern. The fourth staff continues the sixteenth-note pattern. The fifth staff begins with a single note followed by a sixteenth-note pattern. The sixth staff continues the sixteenth-note pattern. The seventh staff begins with a single note followed by a sixteenth-note pattern. The eighth staff continues the sixteenth-note pattern. Measure numbers 1 through 8 are indicated above the staves. Measure 3 has a 3--- overline, measure 4 has a 4 overline, measure 8 has an 8 overline, and measure 7 has a tr (trill) overline. Measure 4 has a fermata overline.



II - BOURRÉE

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The music is a transcription for guitar, featuring six staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp, followed by a measure in 2/4 time. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. Various performance markings are included, such as 'tr' (trill) over a note in the final staff.

The sheet music consists of six staves of musical notation, likely for a solo instrument such as flute or oboe. The music is divided into sections labeled I, II, III, and IV, which appear to correspond to the six staves. The notation includes various note heads, stems, and bar lines. Fingerings are indicated by numbers above or below the notes. Performance instructions like 'tr' (trill) and 'b' (bend) are also present. The music starts in G major and moves through different keys, including A major and B major.

I

III

II

IV

III - BOURRÉE

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music contains six staves of musical notation for guitar. The key signature is G major (two sharps). The time signature is common time (C). Measure numbers 1 through 12 are indicated above the staves. The music includes dynamic markings such as 'tr' (trill) and 'p' (piano). Measures 11 and 12 are marked with a repeat sign and a double bar line, indicating a return to the beginning of the section.



IV - GAVOTTA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WE

Musical score consisting of six staves of music for a single instrument. The music is in common time (indicated by 'C'). The key signature changes throughout the piece, indicated by the treble clef and the presence of sharps and flats.

- Staff 1:** Starts with a half note (A), followed by eighth notes (B, C, D). Ends with a half note (E).
- Staff 2:** Starts with a half note (F), followed by eighth notes (G, A, B). Ends with a half note (C).
- Staff 3:** Starts with a half note (D), followed by eighth notes (E, F, G). Ends with a half note (A).
- Staff 4:** Starts with a half note (B), followed by eighth notes (C, D, E, F). Ends with a half note (G).
- Staff 5:** Starts with a half note (E), followed by eighth notes (F, G, A, B). Ends with a half note (D).
- Staff 6:** Starts with a half note (A), followed by eighth notes (B, C, D, E, F). Ends with a half note (G).

Measure numbers are present above the first two staves: 'III' above the first staff and 'I' above the second staff. Measure numbers are also present above the last two staves: '4' above the third staff and '5' above the fourth staff. Measure numbers are also present above the last two staves: '6' above the fifth staff and '7' above the sixth staff. Measure numbers are also present above the last two staves: '8' above the seventh staff and '9' above the eighth staff.

V - GAVOTTA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEIS

The sheet music for the guitar transcription of "V - GAVOTTA" by S.L. WEIS consists of six staves of musical notation. The key signature is one sharp (G major). The time signature is 4/4.

- Staff 1:** Starts with a common time signature. Measures 1-4 show chords in G major. Measure 5 begins in 2/4 time, with a trill over the first measure. Measures 6-7 show chords in G major.
- Staff 2:** Measures 1-4 show chords in G major. Measure 5 begins in 2/4 time, with a trill over the first measure. Measures 6-7 show chords in G major.
- Staff 3:** Measures 1-4 show chords in G major. Measure 5 begins in 2/4 time, with a trill over the first measure. Measures 6-7 show chords in G major.
- Staff 4:** Measures 1-4 show chords in G major. Measure 5 begins in 2/4 time, with a trill over the first measure. Measures 6-7 show chords in G major.
- Staff 5:** Measures 1-4 show chords in G major. Measure 5 begins in 2/4 time, with a trill over the first measure. Measures 6-7 show chords in G major.
- Staff 6:** Measures 1-4 show chords in G major. Measures 5-6 show chords in G major. Measures 7-8 show chords in G major.

Section labels are present in the music:

- II**: Indicated above the first four measures of each staff.
- III**: Indicated above the fifth measure of each staff.
- VII**: Indicated above the first measure of the final staff.
- VI**: Indicated above the second measure of the final staff.
- VII**: Indicated above the third measure of the final staff.



VI - GAVOTTA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEI

The sheet music for the guitar transcription of Gavotta, VI, is presented in eight staves. The time signature is 2/4, and the key signature is two sharps. The music features various slurs, grace notes, and dynamic markings such as 'tr' (trill) and '2...' (two endings). Measure numbers I, II, III, and IV are indicated above certain measures. The notation is typical of classical guitar tablature.

The sheet music consists of six staves of musical notation for a solo instrument, likely trumpet, in G major (one sharp). The notation includes quarter notes, eighth notes, sixteenth notes, and grace notes. Articulations such as trills and slurs are indicated by 'tr' and curved lines above the notes. Measure numbers 11 through 17 are present above the staves. The first staff begins with a trill over two measures. The second staff starts with a trill over one measure. The third staff begins with a trill over two measures. The fourth staff begins with a trill over one measure. The fifth staff begins with a trill over two measures. The sixth staff begins with a trill over one measure. Measure 17 concludes with a final trill.

VII - ALLEMANDA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEI

The sheet music consists of eight staves of musical notation for guitar. The first staff begins with a treble clef and a '4' indicating common time. It features fingerings (1, 2, 3, 4) and trills ('tr'). The second staff begins with a trill and fingerings (1, 2, 3, 4). The third staff starts with a 5/8 time signature and a trill. The fourth staff starts with a 3/4 time signature and a trill. The fifth staff starts with a 3/4 time signature and a trill. The sixth staff starts with a 3/4 time signature and a trill. The seventh staff starts with a 3/4 time signature and a trill. The eighth staff starts with a 3/4 time signature and a trill.

Sheet music for a solo instrument, likely guitar, featuring six staves of musical notation. The music includes various techniques such as trills, grace notes, and slurs. Measure numbers 1 through 12 are indicated above the staves. Chord symbols like V, II, III, VI, VII, and II are placed above specific measures. The notation uses a treble clef and common time.

1 2 3 4 5 6 7 8 9 10 11 12

$\frac{3}{6}$ V

$\frac{3}{6}$ II

$\frac{3}{6}$ VII

VI

V

III

$\frac{4}{6}$ II

$\frac{4}{6}$ III

$\frac{3}{6}$ II

VIII - ALLEMANDA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WE

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by a 'C') and 2/4 time (indicated by a '2'). Fingerings are indicated above the notes, such as 'II' or 'I', and dynamic markings like 'tr' (trill) and '0' (pizzicato). The music is divided into measures by vertical bar lines.

V

II

III

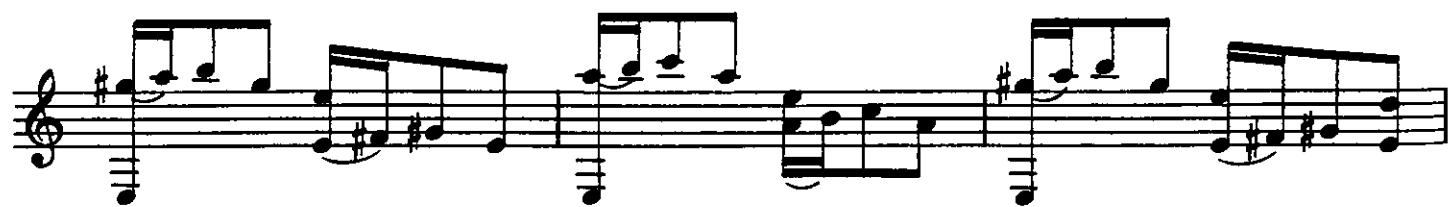
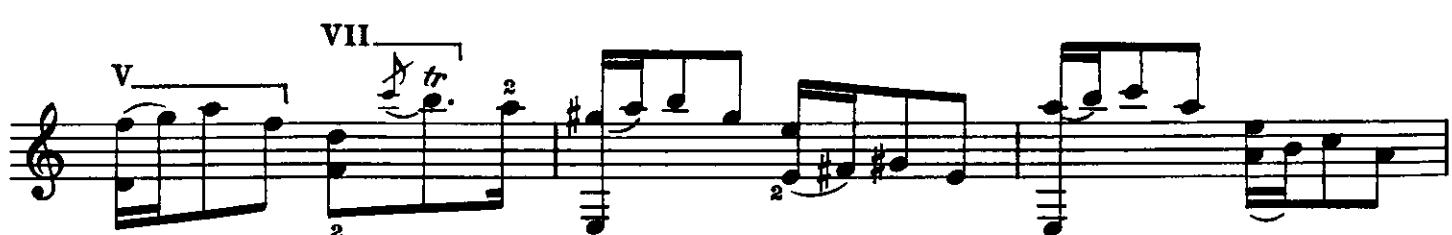
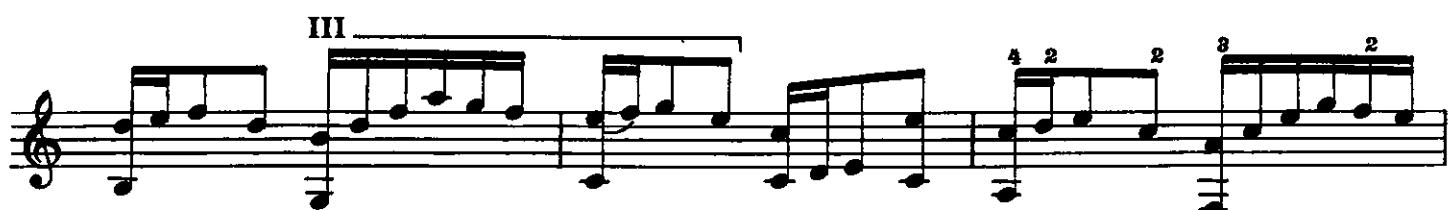
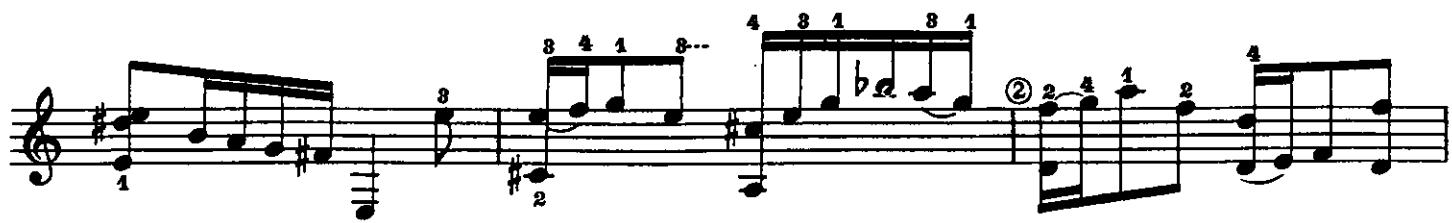
IX - GIGA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music for the guitar transcription of "IX - GIGA" by S.L. Weiss is presented in sixteenth-note patterns across eight staves. The time signature is 6/8 throughout. Fingerings are marked above the notes, and performance techniques like trills and slurs are indicated. Roman numerals (V, III, IV, VI, VII, II) are placed above specific measures to identify sections of the piece.

- Staff 1:** Starts with a measure labeled **V**. Fingerings: 3 6, 3 4, 4 1 4.
- Staff 2:** Starts with a measure labeled **③**. Fingerings: 4 1 3, 2 4, III, 2 4, ③, 4 2 4, 2 4.
- Staff 3:** Starts with a measure labeled **2**. Fingerings: 4 2 4, 2 4, III, 2 4.
- Staff 4:** Starts with a measure labeled **2**. Fingerings: 8 2, 4.
- Staff 5:** Starts with a measure labeled **III**. Fingerings: 2 4, 4 2 4, 2 4, (IV), 2 4.
- Staff 6:** Starts with a measure labeled **(VI)**. Fingerings: 2 2 4 1, 2, VII, 2 4, 2 4, II, VII.
- Staff 7:** Starts with a measure labeled **V**. Fingerings: 2 4 1, 2 4, 2 4, 2 4.



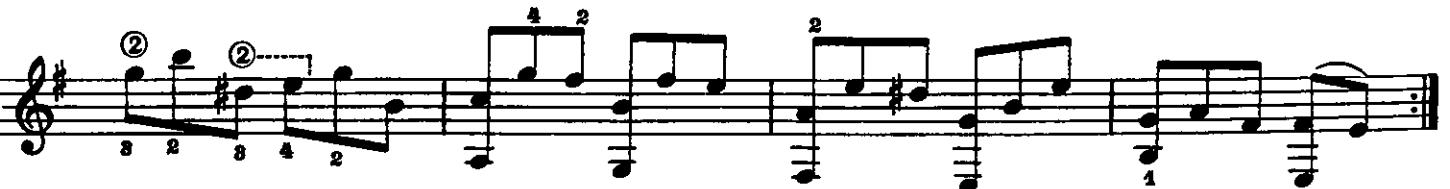
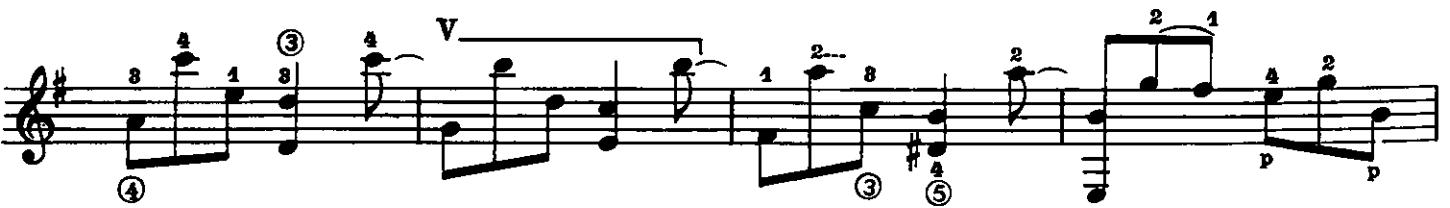
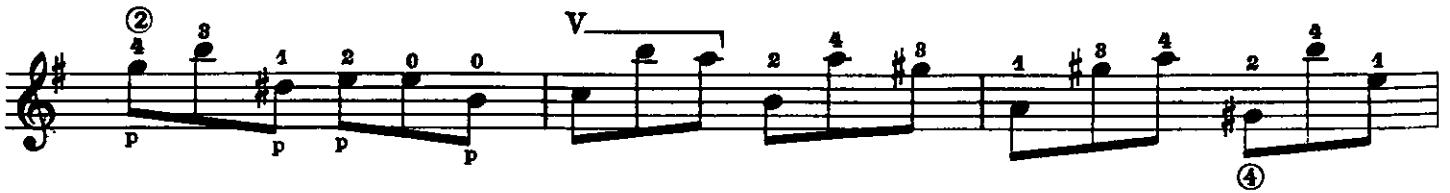
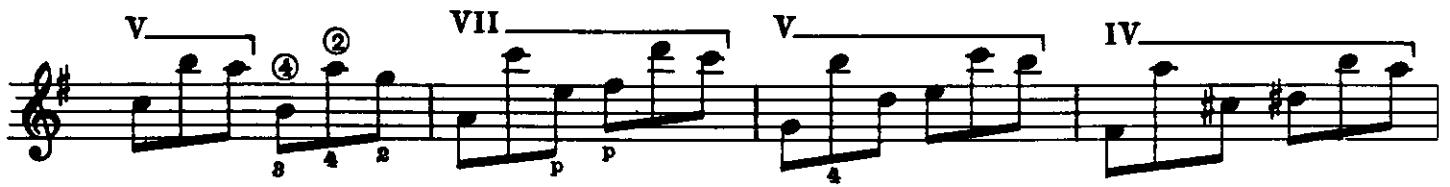
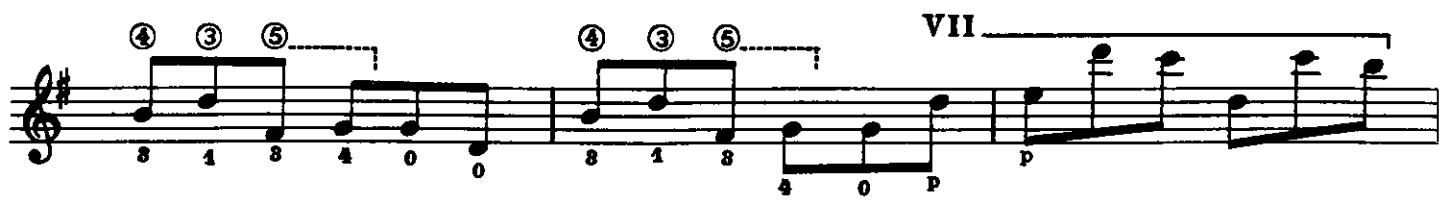
X - GIGA

*Trascrizione per chitarra
di MIGUEL ABLÓNIZ*

S.L. WEISS

The sheet music for the guitar transcription of "X - GIGA" by S.L. Weiss is presented in eight staves. Each staff begins with a treble clef and a key signature of one sharp (F#).

- Staff 1:** Starts with dynamic **p**. Fingerings include (2) over a note, (1) over a note, (2) over a note, (4) over a note, (1) over a note, (2) over a note, (4) over a note, (1) over a note, (2) over a note, (4) over a note, (1) over a note, (2) over a note, (4) over a note, (1) over a note, (2) over a note.
- Staff 2:** Features a **V** above the staff. Fingerings include (2), (4), (1), (2), (4), (3).
- Staff 3:** Features a **III** above the staff.
- Staff 4:** Features a **2** at the beginning.
- Staff 5:** Starts with a **4**.
- Staff 6:** Starts with a **3...**
- Staff 7:** Starts with a **2**.
- Staff 8:** Ends with a circled **4** and a **5** over a note.



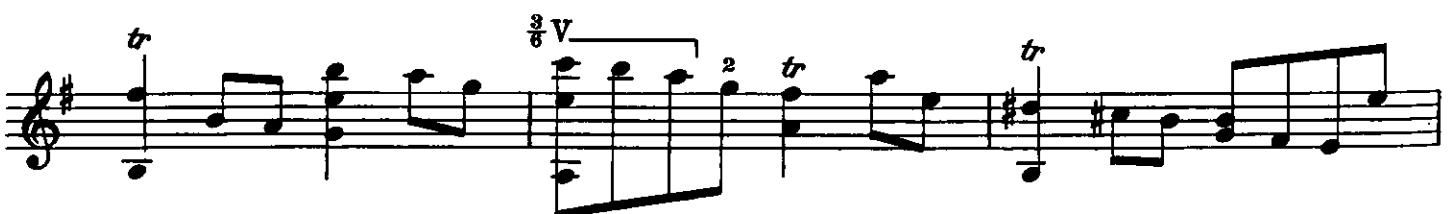
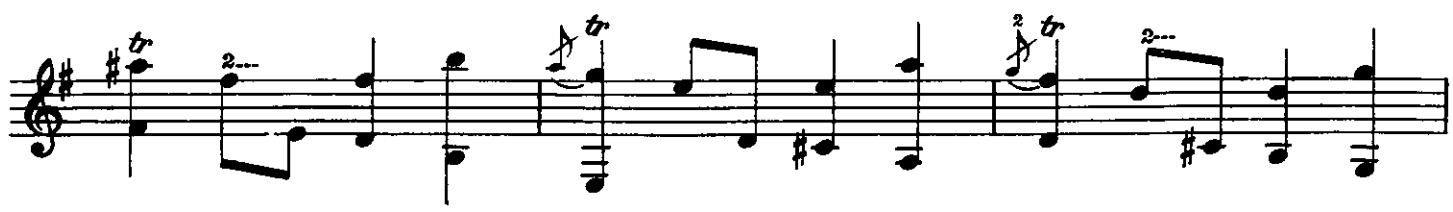
XI - RIGAUDON

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music consists of six staves of musical notation for guitar. Each staff uses a treble clef and a key signature of one sharp (F#). The time signature varies across the staves: the first, second, and third staves are in common time (indicated by 'C'); the fourth staff is in 3/8; the fifth staff begins with 3/8 (labeled 'V') and then changes to 2/4 (labeled 'II'); the sixth staff is in common time again.

Each staff contains a series of notes connected by vertical stems. Above the notes, there are markings such as 'tr' (trill) and numbers (1, 2, 3, 4) indicating specific fingerings or techniques. The first staff has a trill over two notes. The second staff starts with a trill over three notes, followed by a trill over four notes. The third staff has a trill over three notes. The fourth staff has a trill over four notes. The fifth staff starts with a trill over three notes, followed by a trill over four notes. The sixth staff ends with a trill over four notes.



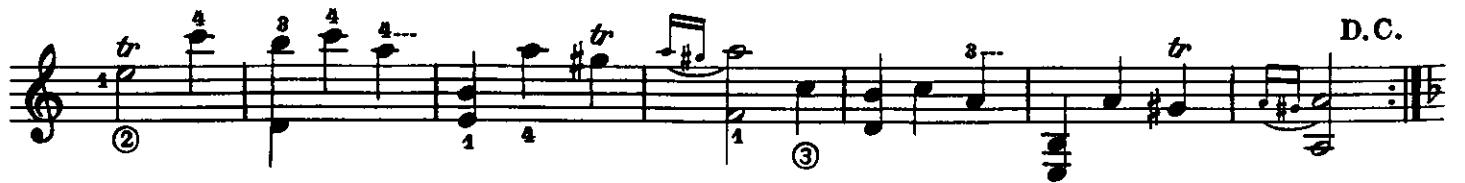
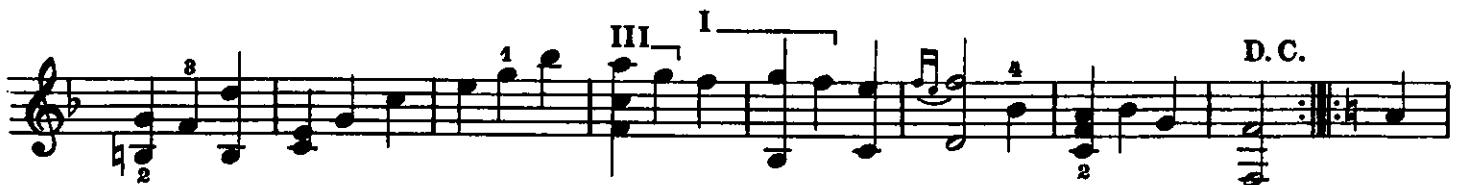
XII - RONDEAU

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEI

The sheet music consists of six staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one flat. Fingerings are indicated above the notes, and performance techniques like trills and grace notes are shown. The staves are labeled with Roman numerals:

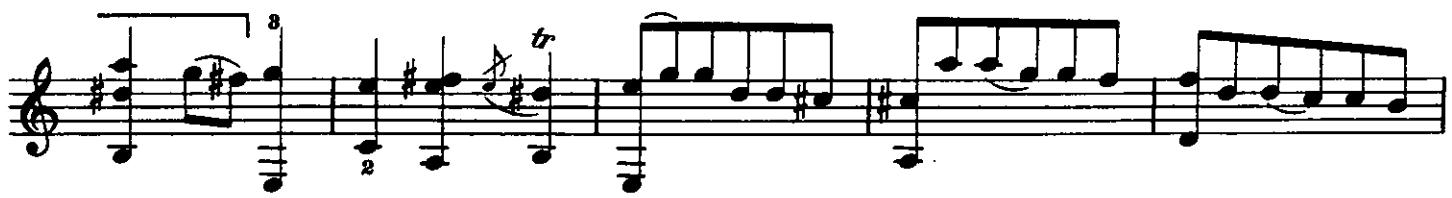
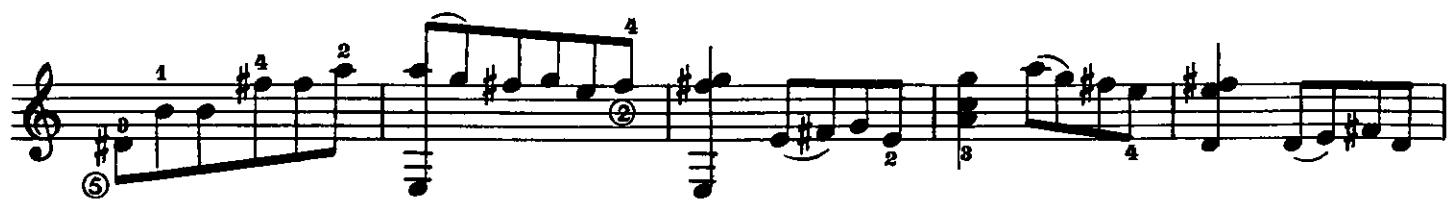
- Staff 1: II
- Staff 2: III
- Staff 3: $\frac{2}{3}$ II
- Staff 4: III
- Staff 5: ②
- Staff 6: V
- Staff 7: FIN
- Staff 8: (This staff begins with a repeat sign and a circled ④ below it.)



XIII - MINUETTO

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

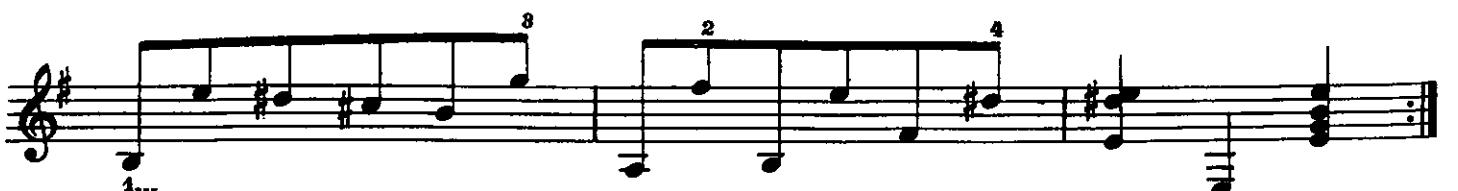


XIV - MINUETTO

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WE

The sheet music for the guitar transcription of Minuetto XIV is divided into six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a sequence of notes with fingerings: 2, 4, 1, followed by a measure with a vertical bar line. The second staff starts with a 4/4 time signature and a dynamic 'f'. It includes a bracket labeled 'V' above four measures. The third staff continues with a 4/4 time signature and a dynamic 'p'. The fourth staff begins with a 2/4 time signature and a dynamic 'f'. The fifth staff starts with a 2/4 time signature and a dynamic 'p'. The sixth staff concludes the piece with a 4/4 time signature and a dynamic 'f'.



XV - MINUETTO

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

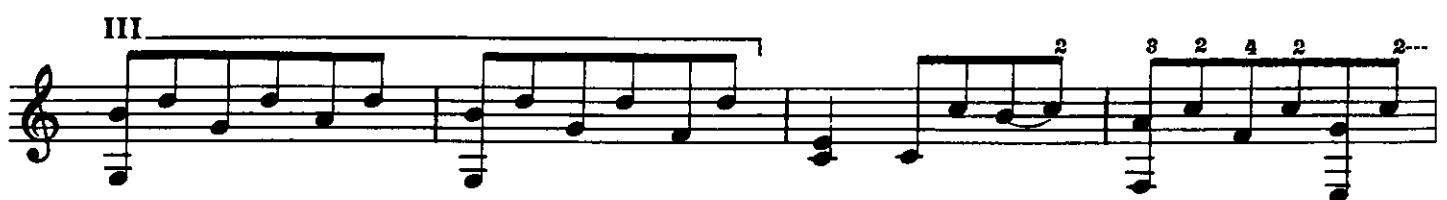
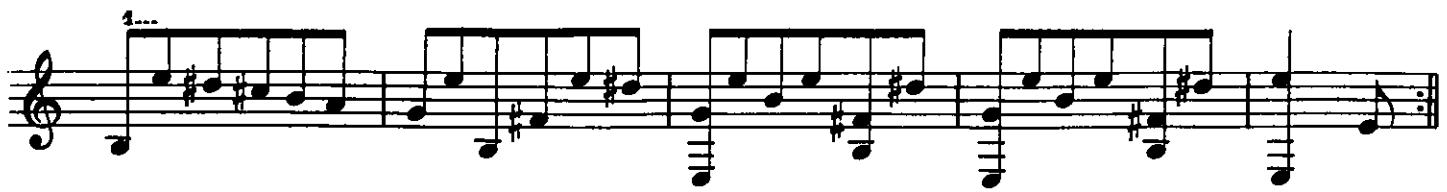
The sheet music consists of eight staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a common time signature. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'tr' (trill) and 's' (slur). Fingerings are indicated above certain notes in some staves. The first staff starts with a single note followed by a trill. The second staff features a trill over a series of eighth notes. The third staff contains two endings, labeled '1.' and '2.', separated by a double bar line with repeat dots. The fourth staff begins with a trill over eighth notes. The fifth staff shows a trill over eighth notes followed by a melodic line. The sixth staff includes fingerings like 1, 2, 0, 2... and 4... above specific notes. The seventh staff starts with a trill and includes a 'R' above the first note. The eighth staff concludes the piece with a final trill.

XVI - CORRENTE

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music for the guitar transcription of "XVI - CORRENTE" by S.L. Weiss consists of six staves of musical notation. The music is in common time (indicated by '3'). The first staff starts with a measure labeled '2' followed by '3/4 IV'. The second staff starts with a measure labeled '4 8 1 2--'. The third staff starts with a measure labeled 'I'. The fourth staff starts with a measure labeled 'II'. The fifth staff starts with a measure labeled '4 2 1'. The sixth staff starts with a measure labeled '2 4--'. The music features various note heads, stems, and bar lines, with some measures containing multiple notes per beat.



A sixteenth-note exercise for a single staff, consisting of eight lines of music. The first line starts with a measure in $\frac{3}{8}$ V, followed by measures in $\frac{3}{8}$ IV, $\frac{3}{8}$ II, and $\frac{3}{8}$. The second line starts with a measure in $\frac{3}{8}$. The third line starts with a measure in $\frac{3}{8}$. The fourth line starts with a measure in $\frac{2}{8}$, followed by measures in $\frac{8}{8}$, $\frac{4}{8}$, and $\frac{2}{8}$. The fifth line starts with a measure in $\frac{3}{8}$, followed by measures in $\frac{4}{8}$, $\frac{1}{8}$, and $\frac{2}{8}$. The sixth line starts with a measure in $\frac{2}{8}$, followed by measures in $\frac{8}{8}$, $\frac{4}{8}$, and $\frac{2}{8}$. The seventh line starts with a measure in $\frac{3}{8}$, followed by measures in $\frac{4}{8}$, $\frac{1}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$. The eighth line starts with a measure in $\frac{3}{8}$, followed by measures in $\frac{4}{8}$, $\frac{1}{8}$, $\frac{2}{8}$, and $\frac{2}{8}$. The ninth line starts with a measure in $\frac{3}{8}$ I, followed by measures in $\frac{2}{8}$, $\frac{4}{8}$, and $\frac{3}{8}$. The tenth line starts with a measure in $\frac{4}{8}$, followed by measures in $\frac{2}{8}$, $\frac{3}{8}$, and $\frac{1}{8}$. The eleventh line starts with a measure in $\frac{3}{8}$, followed by measures in $\frac{2}{8}$, $\frac{2}{8}$, and $\frac{3}{8}$. The twelfth line starts with a measure in $\frac{2}{8}$, followed by measures in $\frac{3}{8}$ V, $\frac{3}{8}$ IV, and $\frac{3}{8}$.

XVII - CORRENTE

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEISS

The sheet music consists of six staves of musical notation for guitar. Each staff begins with a treble clef and a 3/4 time signature. The notation uses eighth-note patterns, with some measures featuring grace notes and specific fingerings indicated by numbers (e.g., 2, 4, 8) above or below the notes. The first staff shows a descending eighth-note scale. The second staff includes a measure with a circled '3' below it. The third staff has a section labeled 'III' above the staff. The fourth staff continues the eighth-note patterns. The fifth staff includes a section labeled '4---'. The sixth staff concludes with a section labeled 'tr'.

Sheet music for a solo instrument, likely flute or recorder, featuring ten staves of musical notation. The music includes various dynamics like trills and grace notes, and measures are numbered with figures above the notes. The key signature changes between staves, and time signatures include common time and 6/8.

Measure 1: 2, 4..., 2, 3 1 4, tr.

Measure 2: tr.

Measure 3: tr.

Measure 4: 3 2 1, 2, 3

Measure 5: 4 2, 3 1 4, 6/8 II, 1

Measure 6: 3...

Measure 7: 4 3, 4 2

Measure 8: 2, 3

Measure 9: 2, 3, 4, 8 2 1 2 3

Measure 10: -4, 3, 4, 8

XVIII - SARABANDA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEIS

The music consists of six staves of guitar tablature. Each staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated above the strings, and trill markings (tr) are placed above certain notes. Measure numbers are present in some staves.

- Staff 1:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.
- Staff 2:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.
- Staff 3:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.
- Staff 4:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.
- Staff 5:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.
- Staff 6:** Starts with a treble clef, 3/4 time, and a key signature of one sharp. Fingerings: 1, 2, 3, 4. Trill: tr.



XIX - SARABANDA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEIS

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a '3' indicating three measures. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes in some measures, such as '4' over a eighth-note, '3' over a sixteenth-note, and 'tr' (trill) over a eighth-note. Measure numbers are also present, such as '2' and '3'. The music includes dynamic markings like 'tr' (trill) and '2-' (two-measure rest). The final staff ends with a double bar line and the Roman numeral 'III'.

The sheet music consists of six staves of musical notation for a solo instrument, likely trumpet. The music is written in common time and uses a treble clef. The notation includes various note heads, stems, and bar lines. Performance instructions such as 'tr' (trill) and '1 2' (indicating fingerings) are placed above the staff. The staves are labeled I, II, III, IV, V, and VI.

- Staff I:** Starts with a dynamic of $\frac{4}{4}$. Includes a trill over two measures, followed by a measure with a grace note (2) and a main note (4). A dynamic of $\frac{2}{4}$ follows. Measures 4-5 show a trill over two measures, ending with a dynamic of $\frac{1}{4}$.
- Staff II:** Labeled 'I'. Contains a series of eighth-note patterns, some with grace notes and dynamic markings like $\frac{2}{4}$ and $\frac{4}{4}$.
- Staff III:** Labeled 'III'. Shows a sequence of eighth-note patterns with dynamic markings like $\frac{2}{4}$ and $\frac{4}{4}$.
- Staff IV:** Contains measures with dynamic markings like $\frac{tr}{tr}$, $\frac{1}{2}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, and $\frac{2}{tr}$.
- Staff V:** Contains measures with dynamic markings like $\frac{tr}{tr}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, and $\frac{tr}{tr}$.
- Staff VI:** Contains measures with dynamic markings like $\frac{tr}{tr}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, $\frac{2}{4}$, and $\frac{tr}{tr}$.
- Staff VII:** Labeled 'I'. Contains measures with dynamic markings like $\frac{tr}{tr}$, $\frac{1}{2}$, $\frac{tr}{tr}$, $\frac{tr}{tr}$, $\frac{3}{4}$, $\frac{tr}{tr}$, and $\frac{2}{4}$.
- Staff VIII:** Contains measures with dynamic markings like $\frac{tr}{tr}$, $\frac{3}{4}$, $\frac{tr}{tr}$, and $\frac{tr}{tr}$.

XX - SARABANDA

Trascrizione per chitarra
di MIGUEL ABLÓNIZ

S.L. WEIS

The sheet music for the guitar transcription of Sarabanda, XX, is composed of nine staves of musical notation. The music is in 3/4 time and treble clef. Various performance techniques are indicated, such as 'tr' (trill), '1.', '2.', '3.', '4.', 'III.', 'II.', and 'I.'. The notation includes eighth and sixteenth note patterns, with some notes having stems pointing in different directions. The music is divided into measures by vertical bar lines.

SYLVIUS LEOPOLD WEISS

**VENTI
DANZE BAROCCHE**

Trascrizione per chitarra

di

MIGUEL ABLÓNIZ

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