

LEOPOLD SILVIUS WEISS
(1686 - 1750)

S O N A T A

(D R E S D E N n. 5)

TRASCRIZIONE

DI

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INTRODUZIONE

WEISS

Leopold Sylvius Weiss — considerato da molti dei suoi contemporanei come il migliore liutista di tutti i tempi — nacque a Breslau il 12 ottobre 1686 e morì a Dresden il 15 ottobre 1750.

SONATA o SUITE?

La distinzione tra la Sonata barocca da una parte e la Suite barocca o Partita dall'altra è sottilissima. Le sonate del 17° secolo avevano due direzioni: la *sonata da chiesa* conteneva una maggioranza di movimenti astratti e contribuì allo sviluppo della Sonata: la *sonata da camera* invece conteneva per lo più movimenti di danza e, impercettibilmente, è finita per diventare la Suite.

SCORDATURA

La pratica di alterare l'accordatura fondamentale di uno strumento a corda per determinati effetti — originata nel liuto e nella viola da gamba — è spesso adoperata anche nel violino e Bach la usò per la sua quinta Sonata per violoncello. Nella musica moderna per violoncello, c'è una Sonata di Kodály con un cospicuo uso della scordatura.

Il liuto barocco: apparentemente, le nuove accordature ebbero origine in Francia; tra il 1600 e 1620 incominciarono ad usarsi un'*accordatura acuta* (sol₁, do₂, fa₂, la₂, do₃, mi₃) ed una *grave* (sol₁, do₂, fa₂, la_{b2}, do₃, mi_{b3}) e qualche anno più tardi, verso il 1630, un *accord nouveau* o straordinario (la₁, re₂, fa₂, la₂, re₃, fa₃); se ne trovano anche varie altre ma queste sono le più importanti. L'*accord nouveau* è importante non soltanto per ciò che riguarda la scuola parigina dei liutisti del 17° secolo, ma anche perché essa è stata quella adottata nel rinascimento liutistico in Germania nel secolo successivo. Se avessimo provato ad applicare alla chitarra l'*accord nouveau* in modo assoluto, e cioè fa₁[#], si₁, re₂, fa₂[#], si₂, re₃ — rispettando gli intervalli tra tutte e sei le corde acute del liuto barocco — avremmo sacrificato il nostro MI più grave e reso più difficili alcuni passaggi. Per conseguenza, nella nostra scordatura soltanto le prime quattro corde sono accordate come quelle del liuto.

Vorremmo informare il chitarrista che il piccolo sforzo richiesto nei primi giorni per l'apprendimento della posizione delle note sulla terza e prima corda (rispettivamente abbassate d'un semitono e d'un tono) è altamente ricompensato dal piacere unico che se ne trae eseguendo questa brillante Sonata i cui otto pezzi, se si provasse a suonarli su una chitarra accordata normalmente, risulterebbero o p_{ri}v_i del loro straordinario brio o addirittura inesequibili.

FORWARD

WEISS

Leopold Sylvius Weiss — by many of his contemporaries considered to be the finest lutenist of all time — was born in Breslau on Oct. 12, 1686 and died in Dresden on Oct. 15, 1750.

SONATA or SUITE?

The distinction between the Baroque Sonata on the one hand and the Baroque Suite or Partita on the other is by no means sharp. The sonatas of the 17th century tended in two directions: the « church sonata » (sonata da chiesa) contained a majority of abstract movements, and contributed the most to the subsequent development of the Sonata; the « chamber sonata » (sonata da camera) contained a majority of dance movements, and merged unperceptibly into the Suite.

SCORDATURA

This Italian term (*mis-tuning*) is used to designate some abnormal tunings of string instruments which are occasionally employed to produce particular effects. The scordatura, which originated in the lute and the viol, is also fairly often employed on the violin and Bach used it in his fifth Sonata for cello. In modern cello music Kodály's unaccompanied Sonata is conspicuous for using scordatura.

The baroque lute: the new tunings seem to have originated in France; between 1600 and 1620 a sharp tune of G, c, f, a, c', e' and a flat tune, G, c, f, a_b, c', e'_b, came into use, and a few years later, about 1630, an *accord nouveau* ou *extraordinaire* — A, d, f, a, d', f'; several other tunings are found, but these are the most important. The *accord nouveau* is important not only in relation to the music of the Paris school of lutenists of the 17th century, but also because it was the one used in the German revival of the lute in the following century. Had we tried to apply to the guitar the *accord nouveau* absolutely, i.e. F₁[#], B, a, f₂[#], b, d' — respecting the intervals between all the first six strings of the baroque lute — we would have sacrificed our lowest E and rendered some passages more difficult. Consequently in our scordatura only the first four strings are tuned in conformity with those of the lute.

We wish to inform the guitarist that the small effort needed in the first days to learn the location of the notes on the third and first string (respectively lowered a semitone and a tone) is highly rewarded by the unique enjoyment arising from the performance of this brilliant Sonata whose eight pieces, if tried on a normally tuned guitar, would result either dull or altogether unplayable.

TECNICA

Mano sinistra: Una parte importante della tecnica liutistica è di mantenere sulle corde tante dita quanto è possibile, affinché le loro note continuino a vibrare; con tale effetto si ottiene un'intensificazione della sonorità. Egualmente, una delle caratteristiche fondamentali della tecnica clavicembalistica è quella di mantenere in vibrazione tante note della stessa armonia quante siano possibili per le dita, indipendentemente dalla loro durata scritta e soggette soltanto alle ordinarie considerazioni di traseggio 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: Ci sono parecchi abbellimenti che possono essere eseguiti sul liuto, alcuni dei quali furono introdotti anche nella musica per strumenti a tastiera, come il clavicembalo. Inoltre la scuola clavicembalistica francese del 17° secolo è stata molto influenzata dalla struttura della musica liutistica e dal suo stile delicato ed arpeggiato; infatti, un'altra delle caratteristiche della tecnica liutistica strettamente legata al tocco, è l'impercettibile *spiegamento* di tutti gli accordi costituiti da più di due o tre note. Il suonatore applica lo stesso principio alle sue dita, iniziando dalla più grave delle note, 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 su; 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; soprattutto 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 e la chitarra quanto sul clavicembalo.

M. A.

TECHNIQUE

Left hand: An important part of lute technique is to hold down as many fingers as possible, so that their notes go on ringing; the effect of this is to increase the sonority. Similarly, a fundamental point in harpsichord technique is holding down as many notes within the same harmony as the fingers can manage, irrespective of their written lengths, and subject only to the ordinary considerations of phrasing and articulation. This builds up sonority without blurring the progression. 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: There are a number of ornaments and graces of play which can be executed on the lute, some of which have found their way into keyboard music. Moreover, the 17th-century French school of harpsichordists were also greatly influenced by the texture of lute music, its delicate and arpeggiated style; as a matter of fact, another characteristic feature of lute technique 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 and the guitar as it is on the harpsichord.

M. A.

SONATA

(DRESDEN n. 5)

Trascrizione per chitarra
di Miguel AblónizLEOPOLD SILVIUS WEISS
(1686 - 1750)

PRELUDIO

① = RE
③ = FA#

II

2 1 4 0 1 2 1 4 0 4 4 2 1 2 3 4

i a m i m i m p i p i i a m i a m

3 1 3

3 4 2 4 2 2 4 1 4 3 4 3 2 4

i a m m a i

1 1 1 1 1

1 2 2 1 0 1 2 2 1 4

i m i m i a m i a m i a m

4 1 3 2

4 3 4 3 1

i m i m i m i a m i a

3 2

4 3 0 0 4 4 2

3 3 1 2

4 3 4

i a m

1 1 2 1 1

ALLEMANDA

The musical score for the Allemanda consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. Circled numbers 1, 2, and 3 indicate specific fingering points. A Roman numeral II is placed above the first system, and a Roman numeral 1/2 VII is placed above the sixth system. The notation includes slurs, ties, and various rhythmic markings.

CORRENTE

II

First staff of musical notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes with the following fingering: m2, a3, i4, m0, i2, m0, a, m, i3, m, a4, m, i2, m, i4, m2, i, m4. The bass line consists of whole notes: 3, 3, 3, 1.

Second staff of musical notation. The melody continues with fingering: i2, m, a, m, a2, m4, i2, m, a, m, a2, m4, a0, m2, a0, m0, i3, m. The bass line consists of whole notes: 3, 3, 3, 1.

Third staff of musical notation. The melody continues with fingering: i2, a0, m3, i0, m1, i0, m1, i4, m1, i2, m1, i3, m, a2, m, i2, m, i4. The bass line consists of whole notes: 3, 3, 3, 1.

Fourth staff of musical notation. The melody continues with fingering: a, m4, a, m, i2, m, i1, m, i1, m, i4, m, i4, m2, i, a4, m2, i. The bass line consists of whole notes: 3, 3, 3, 1.

Fifth staff of musical notation. The melody continues with fingering: a3, m2, i, a3, m0, i2, a, m, i, m, i2, m, i4, m2, i, m2, i, m, i, m4. The bass line consists of whole notes: 3, 3, 3, 1.

Sixth staff of musical notation. The melody continues with fingering: 3, 4, 4, 4, 0, 0. The bass line consists of whole notes: 2, 1, 1, 1.

BOURRÉE

m i m i m a m i m i m a m a

m i m i a i m i m i m i a i m i

i a i m i i m i m i m

i m i m i m p i p a m m i

i m a m i

MINUETTO I

Musical score for Minuetto I, featuring five staves of music. The score includes various musical notations such as notes, rests, and fingerings, along with a second ending bracket labeled "II".

SARABANDA

Musical score for Sarabanda, featuring two staves of music. The score includes various musical notations such as notes, rests, and fingerings, along with a second ending bracket labeled "II".

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody begins with a triplet of eighth notes (3 1 2) and continues with various rhythmic patterns. A second ending bracket labeled 'II' spans the final two measures. Fingering numbers (1, 2, 3, 4) are placed above the notes.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The melody continues with a triplet of eighth notes (i 3 1) and a sequence of notes with fingering numbers (1 0 1 0 1 1). A 'p' dynamic marking is present. The staff concludes with a final triplet of eighth notes (3 4 3).

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The melody features a triplet of eighth notes (2 4 2) and continues with various rhythmic patterns. Fingering numbers (1, 2, 3, 4) are placed above the notes. The staff concludes with a final triplet of eighth notes (4 3 1).

MINUETTO II

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The melody begins with a quarter note (1) and continues with various rhythmic patterns. A first ending bracket labeled '1/2 V' spans the final two measures. Fingering numbers (2, 4, a, m, i, 3, 4) are placed above the notes. A circled '2' and '3' are also present.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The melody begins with a quarter note (1) and continues with various rhythmic patterns. A second ending bracket labeled 'II' spans the final two measures. Fingering numbers (2, 4, 1, 4, 3, 2, 4) are placed above the notes.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The melody continues with various rhythmic patterns. Fingering numbers (4, 2, 4, 4, 1, 2, 4, 4, 3, 1, 1, 3, 4) are placed above the notes. A 'p' dynamic marking is present.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The melody begins with a quarter note (1) and continues with various rhythmic patterns. A first ending bracket labeled '1/2 IV' spans the final two measures. Fingering numbers (1, 2, 4, 1, 2, 4, 4, 3, 1, 3, 4) are placed above the notes. A circled '3' is also present.

G I G A

This musical score is for a guitar piece titled "G I G A". It is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The score consists of ten staves of music. The notation includes various guitar-specific techniques such as fingerings (i, m, p), fret numbers (0, 2, 3, 4), and articulation marks like accents (a) and slurs. There are also circled numbers (3, 4, 6) that likely indicate specific fret positions or techniques. The piece concludes with a double bar line and repeat signs.

This page contains ten staves of musical notation for guitar, written in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical elements such as fingerings (e.g., 3, 4, 2, 4, 0, 2, 7, m, i, 4, 1, 1, 4, 4, 2, i, 2, 0, 3, 3, 2, 1, 4, 2, 3, 3, 1, 2, m, 4, 1, m, 4, 1, m, 1, 4, m, i, 2, m, 2, 4, m, i, a, 3, 2, 4, 3, 4, 0, 2, 1, 3, 2, 4, 0, 0, m, i, a, 3, 4, 3, 4, 0, 2, 4, 0, 0, m, i, a, 3, 4, 3, 4, 0, 2, 4, 0, 0, i, i, a, m, i, a, m, i, a, m, i, m, a, i, m, i, 4, 4, 4, 1), dynamics (p, p), and articulations (accents, slurs). The notation is organized into two systems of five staves each. The first system includes a first ending bracket labeled 'V' and a second ending bracket labeled 'II'. The piece concludes with a double bar line and repeat dots.