SYLVIUS LEOPOLD WEISS

INTAVOLATURA
DI
LIUTO

TRASCRIZIONE IN NOTAZIONE MODERNA

DI RUGGERO CHIESA

DALL'ORIGINALE DEL BRITISH MUSEUM

EDIZIONI SUVINI ZERBONI - MILANO

SYLVIUS LEOPOLD WEISS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[3] *Di cui due appartengono a Sigismundo Weiss, fratello di Silvius Leopold, anch'egli celebre liutista.*

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

[3] Of which two belong to Sigismund Weiss, his brother, also a celebrated Lutist.

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

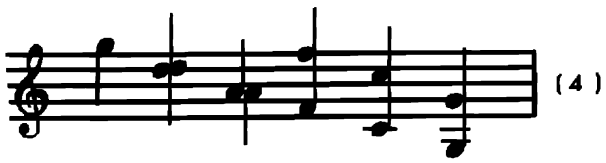
The work of Weiss, who can rightly lay claim to a place among the most important musicians of his time, has been transcribed only to a minimal degree and if it is considered that many of his known compositions are really apocryphal, we can legitimately defend the efforts of infusing new life into the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

L'INTAVOLATURA DI WEISS

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

WEISS'S TABLATURE

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

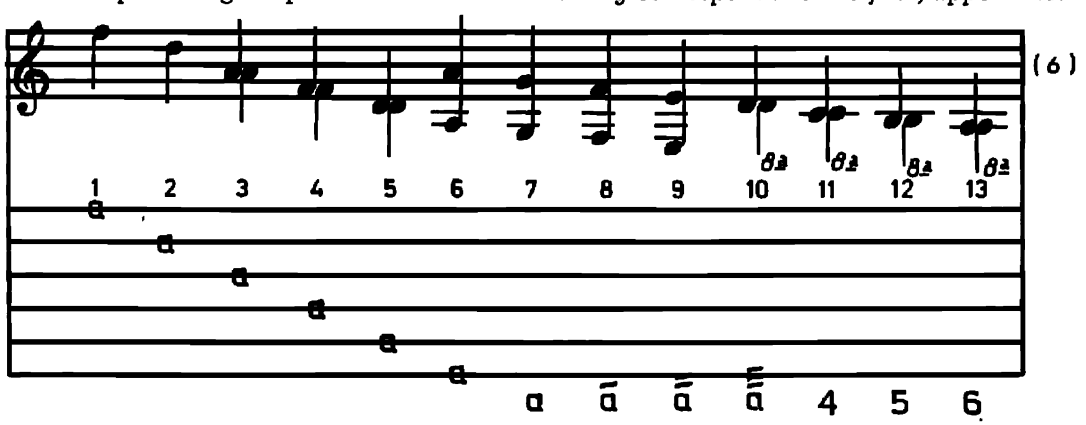


rappresentava graficamente i sei ordini di corde dello strumento con altrettante linee orizzontali, sulle quali erano posti numeri (intavolatura italiana) o lettere (intavolatura francese) indicanti i tasti da premere. In Germania era in vigore un principio completamente diverso, dove, combinando numeri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

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

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

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



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

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

[6] *La stessa osservazione di*[4]

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

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

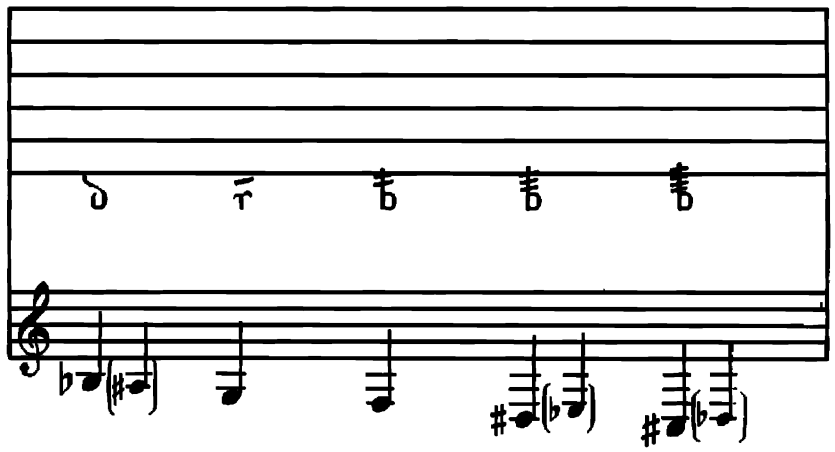
[6] The same as [4]

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

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

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

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

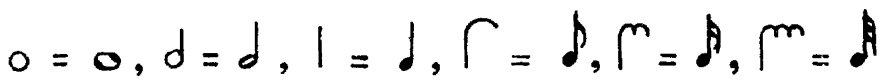


Le ultime due corde erano sempre toccate a vuoto.

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

The two last strings were always struck open.

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



Altri particolari segni, contenuti nel manoscritto originale, sono:

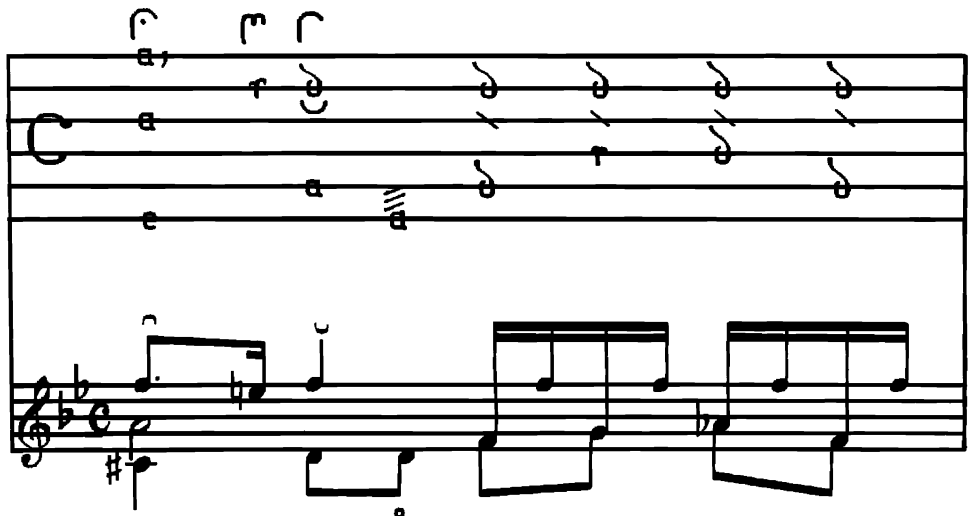
Linee verticali: | che univano due o più lettere corrispondenti a note che dovevano suonarsi simultaneamente.

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

Other distinctive markings in the original MS are

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

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



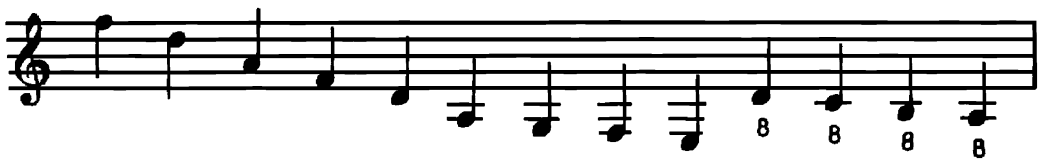
Ritornello, segnato con ‖: :‖ , oppure con ¦ , oppure con la lettera *R*
Piano e Forte: p: e f:, Arpeggio: arp.
Legature, consistenti in un segno ⌒ che univa due o più lettere.
Diteggiatura della mano destra: pollice = | , indice = • , medio = •• , segni tutti posti sotto o sopra le lettere.
Abbellimenti: c , ɔ , ~ , x , di cui daremo in seguito spiegazioni.

Ritornello marked with ‖: :‖ *or with* ¦ *or again with the letter R Piano and Forte: p: and f:, Arpeggio: arp.*
Ligatures consist of the sign ⌒ *which unites one or more letters. Fingering of the right hand: thumb = | , first finger = • , middle finger = •• , marked all either above or below the letters.*

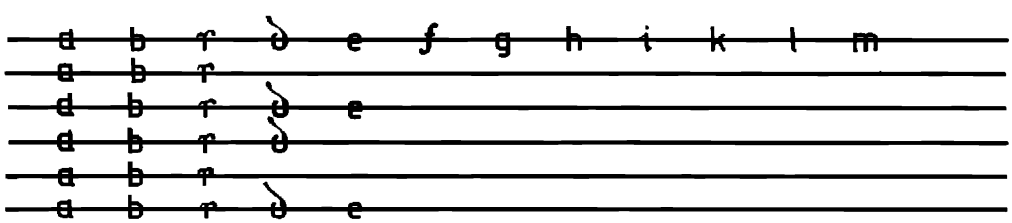
Ornaments: c , ɔ , ~ , x , *of these the explanations will appear further on.*

CRITERI SEGUITI NELLA NOSTRA TRASCRIZIONE IN NOTAZIONE MODERNA

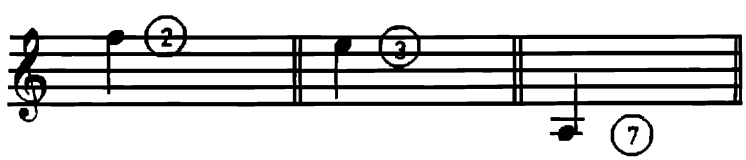
La presente edizione è stata suddivisa in due volumi: nel primo sono comprese sedici suites, nel secondo le rimanenti dodici suites e i pezzi staccati (fra i quali compaiono anche alcune suites incompiute). Per facilitare la lettura dell'esecutore, liutista o chitarrista, abbiamo adottato la scrittura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



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



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



GENERAL RULES FOLLOWED IN THIS TRANSCRIPTION IN MODERN NOTATION

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

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

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

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

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

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

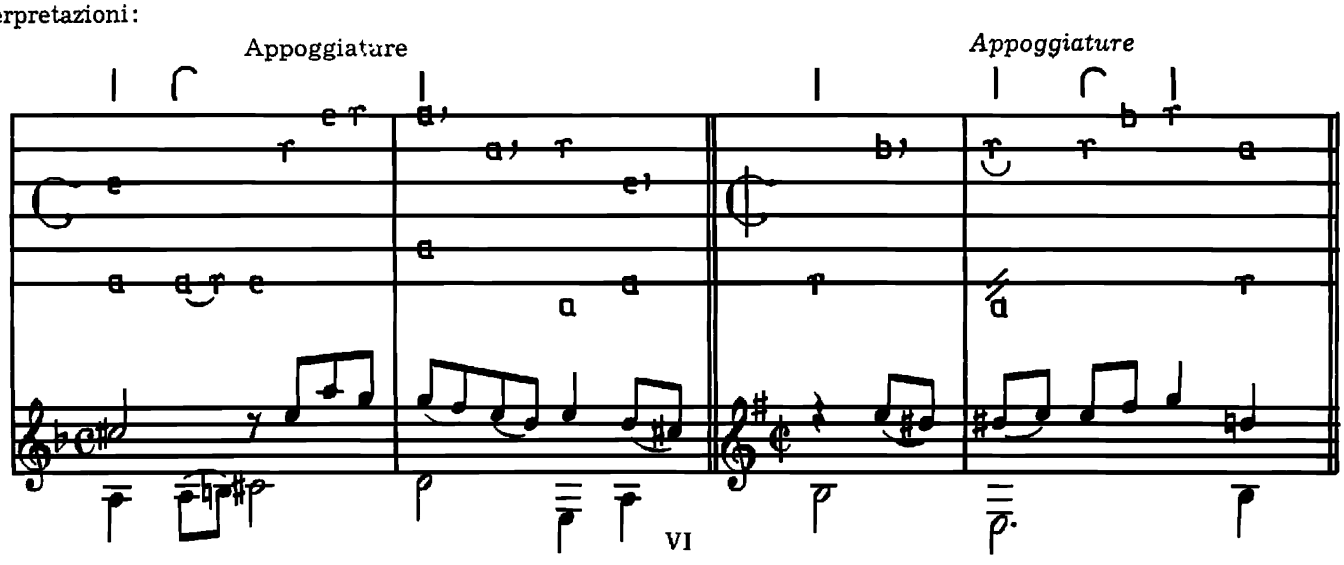
Riguardo i segni di abbellimento C , Ↄ (scritti da noi, per ragioni di maggiore chiarezza, con ∪ e ∩ , posti sopra o a lato delle rispettive note), ~ e X, non esistendo nessuna spiegazione circa il loro significato, bisognerà affidarci a semplici congetture. Per poter trarre delle logiche conclusioni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

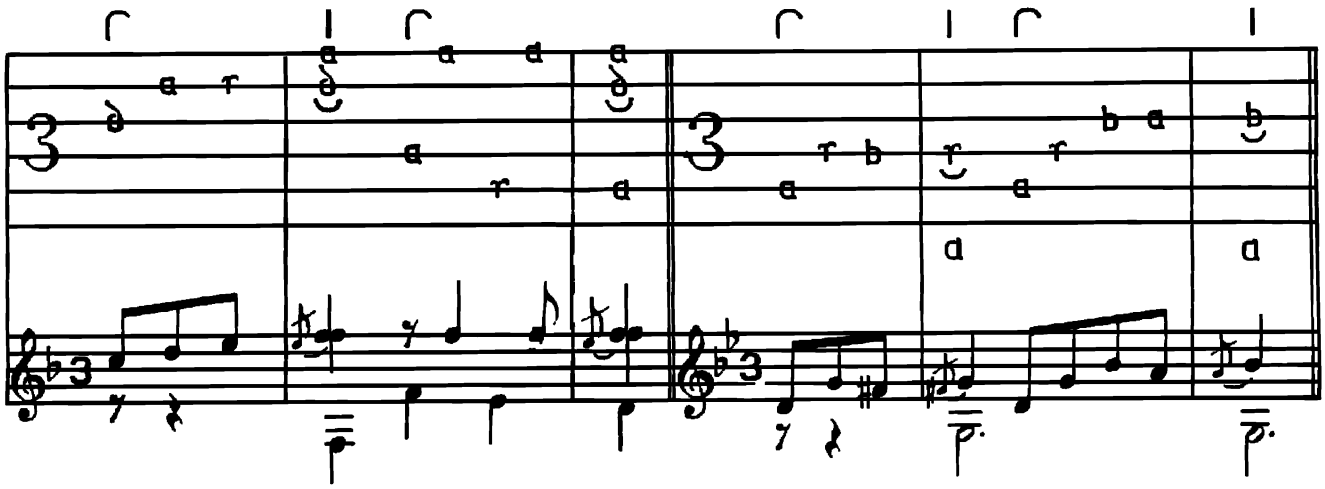
because these notes could also be obtained by sounding the first open string, or by pressing the second fret of the third string, or again on the sixth open string.

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

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

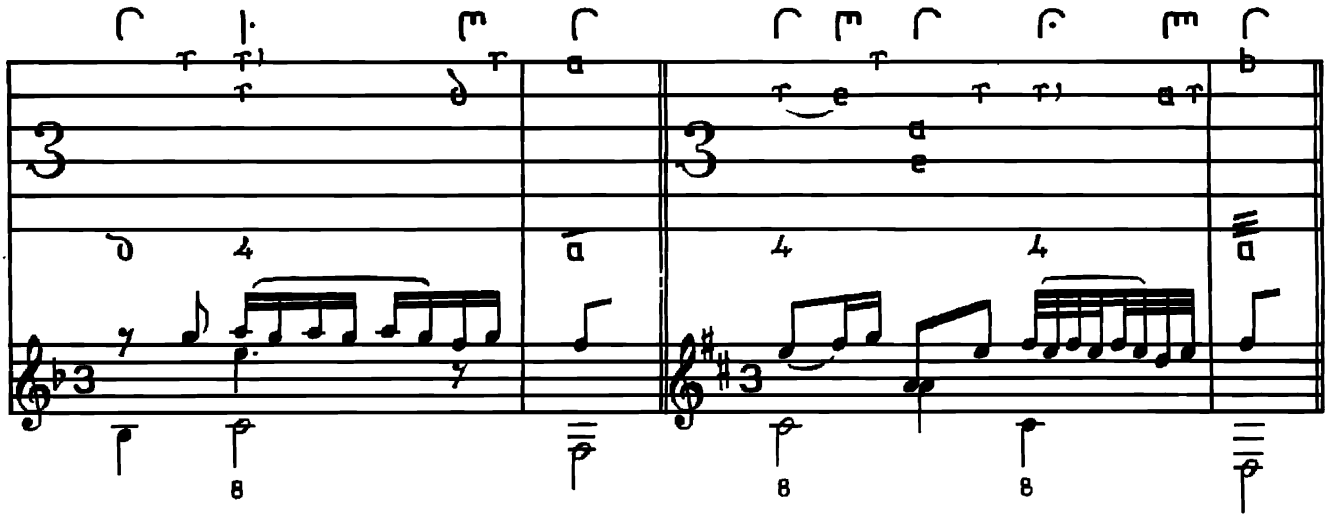
Regarding the ornament markings C, Ↄ *(for greater clarity marked by us with the signs* ∪ *and* ∩ *either above or at the side of their respective notes)* ~ *and* X *there not being any explanation on hand, we can only guess at their meaning. In order to be able to arrive at a logical conclusion one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





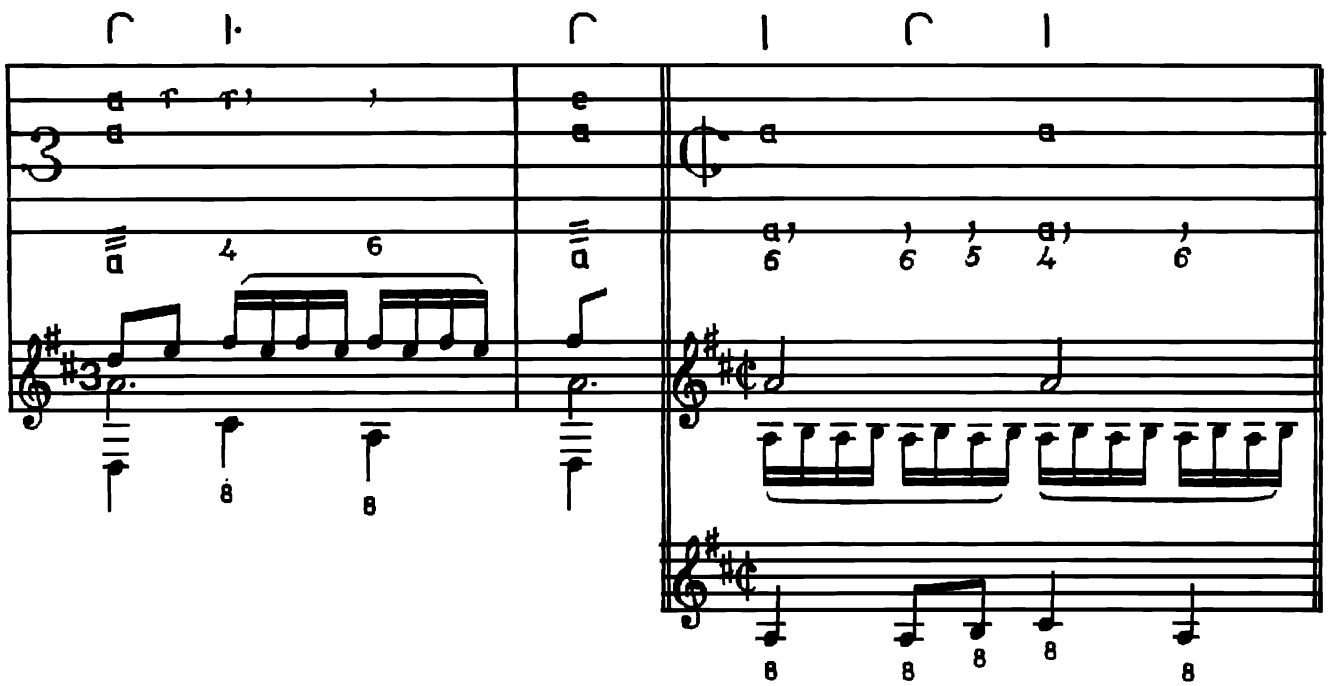
I mordenti superiori e inferiori possono sostituire, in ogni caso, le rispettive acciaccature, mentre il trillo sembra la risoluzione più naturale nelle seguenti note puntate:

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



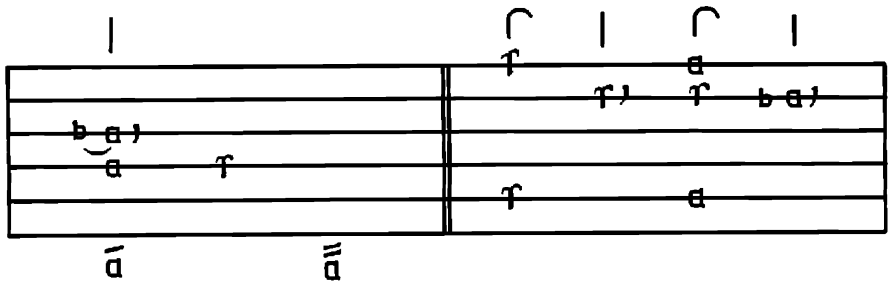
Il segno) (∩) si trova anche ripetuto, e la realizzazione più semplice sembra ancora il trillo:

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



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

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



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

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

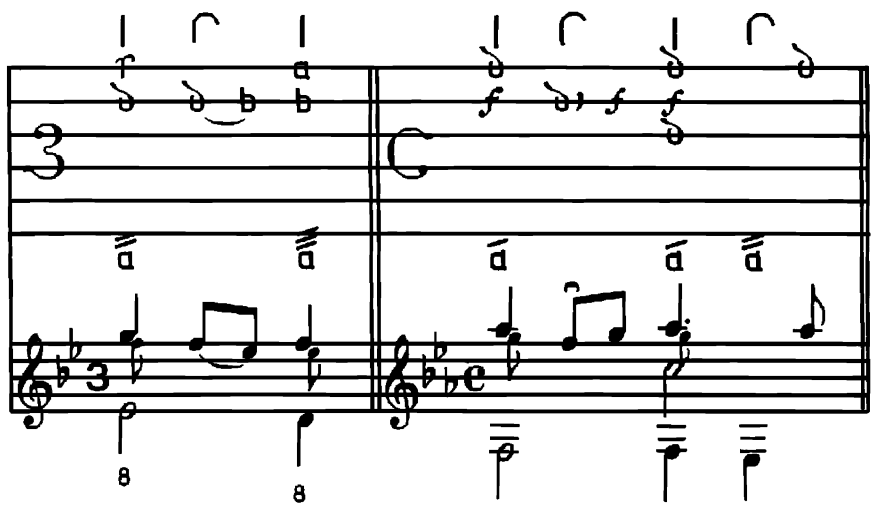
Un altro tipo di abbellimento, questa volta di chiarissima scrittura, è l'acciaccatura ottenuta su due corde pizzicate simultaneamente (pratica usata anche in alcune pagine clavicembalistiche dell'epoca). La nota inferiore, nella nostra trascrizione, sarà sempre scritta con una grafia più minuta e con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

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

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

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

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



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

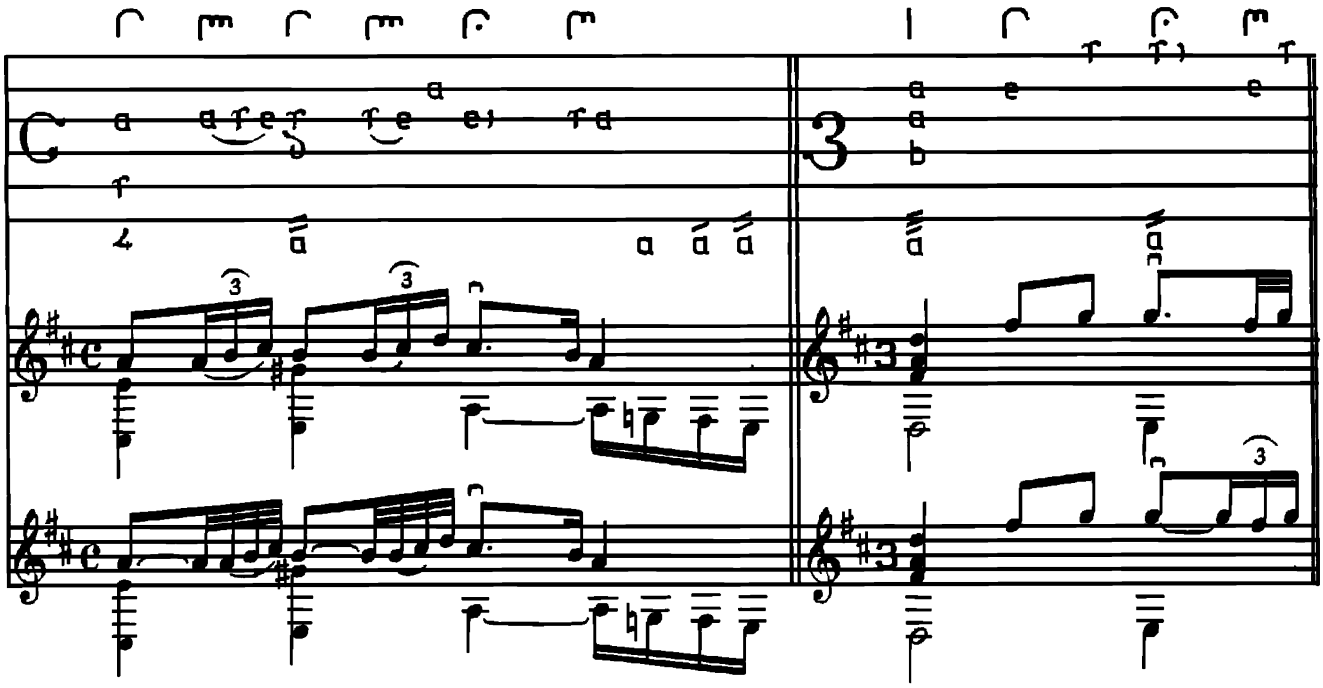
Of course when the same dissonance does not qualify as an acciaccatura, the writing is not modified.

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

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

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

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

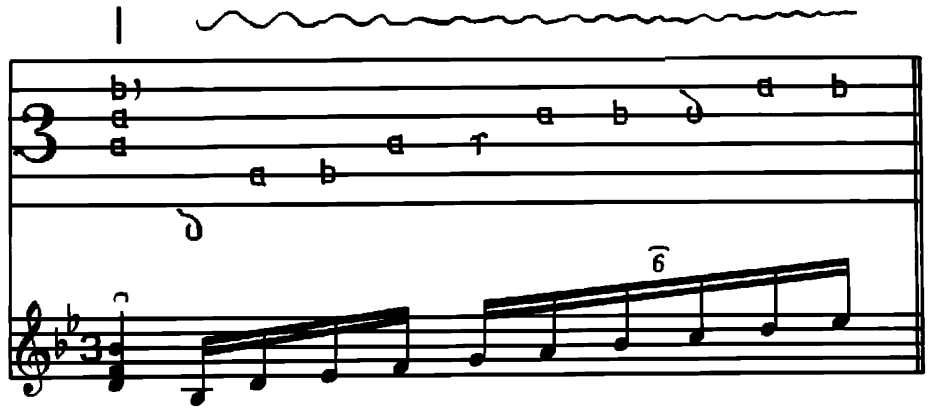


Nella nostra trascrizione ci siamo regolati scegliendo ora l'una ora l'altra soluzione, secondo le circostanze.

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

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

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



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

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

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

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

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

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

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

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

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

RUGGERO CHIESA

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

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

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

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

RUGGERO CHIESA

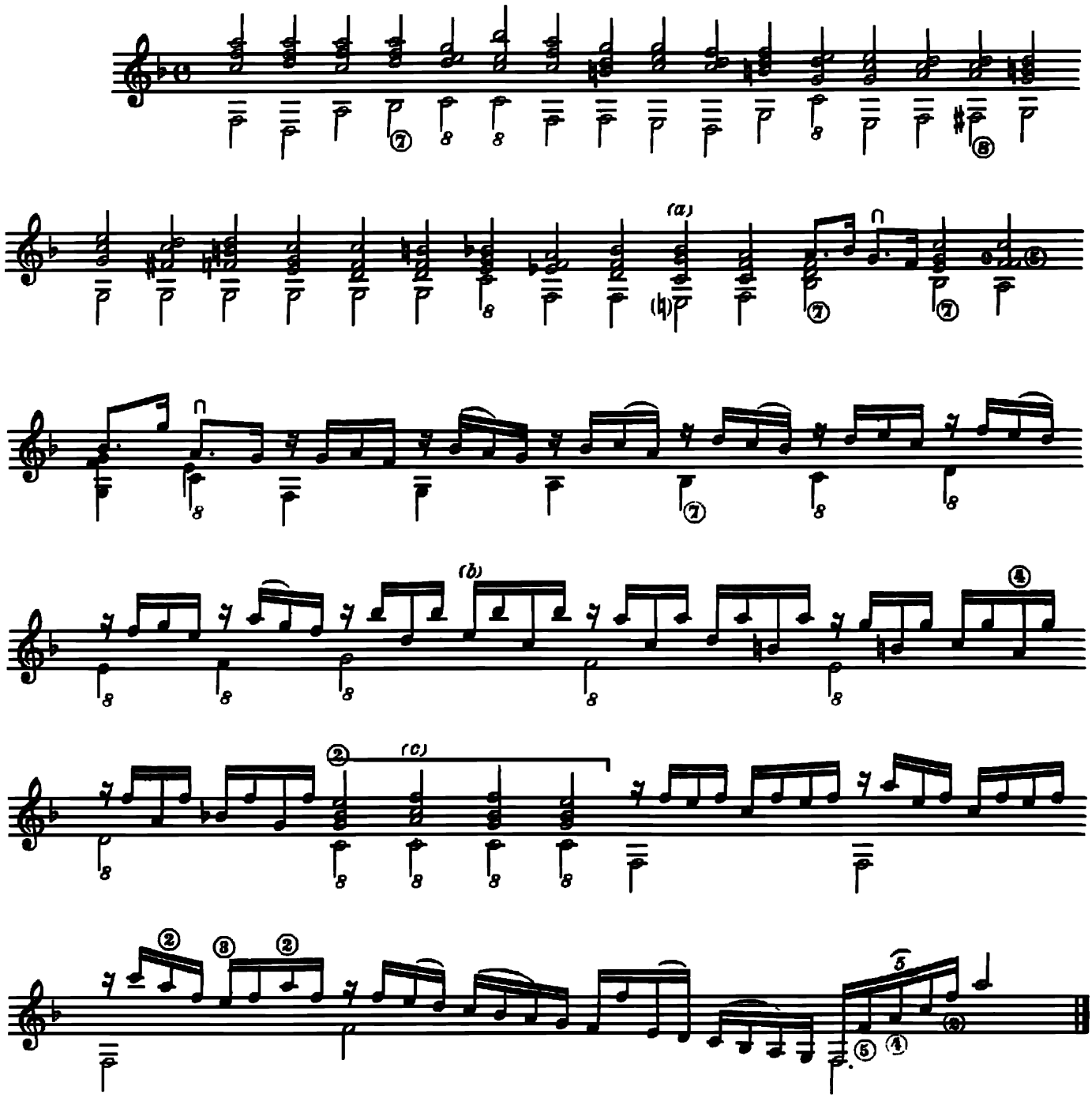
[8] *Incompleto*
(a) Tonality B flat major
(b) Tonality B flat major
(c) Tonality F major

INTAVOLATURA DI LIUTO

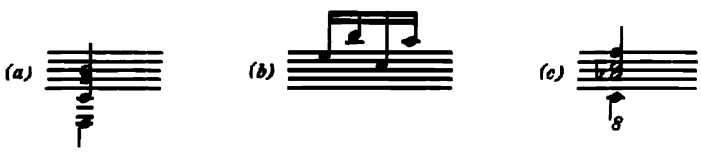
SYLVIUS LEOPOLD WEISS
(Trascrizione di R. CHIESA)

SUITE I

PRELUDE



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



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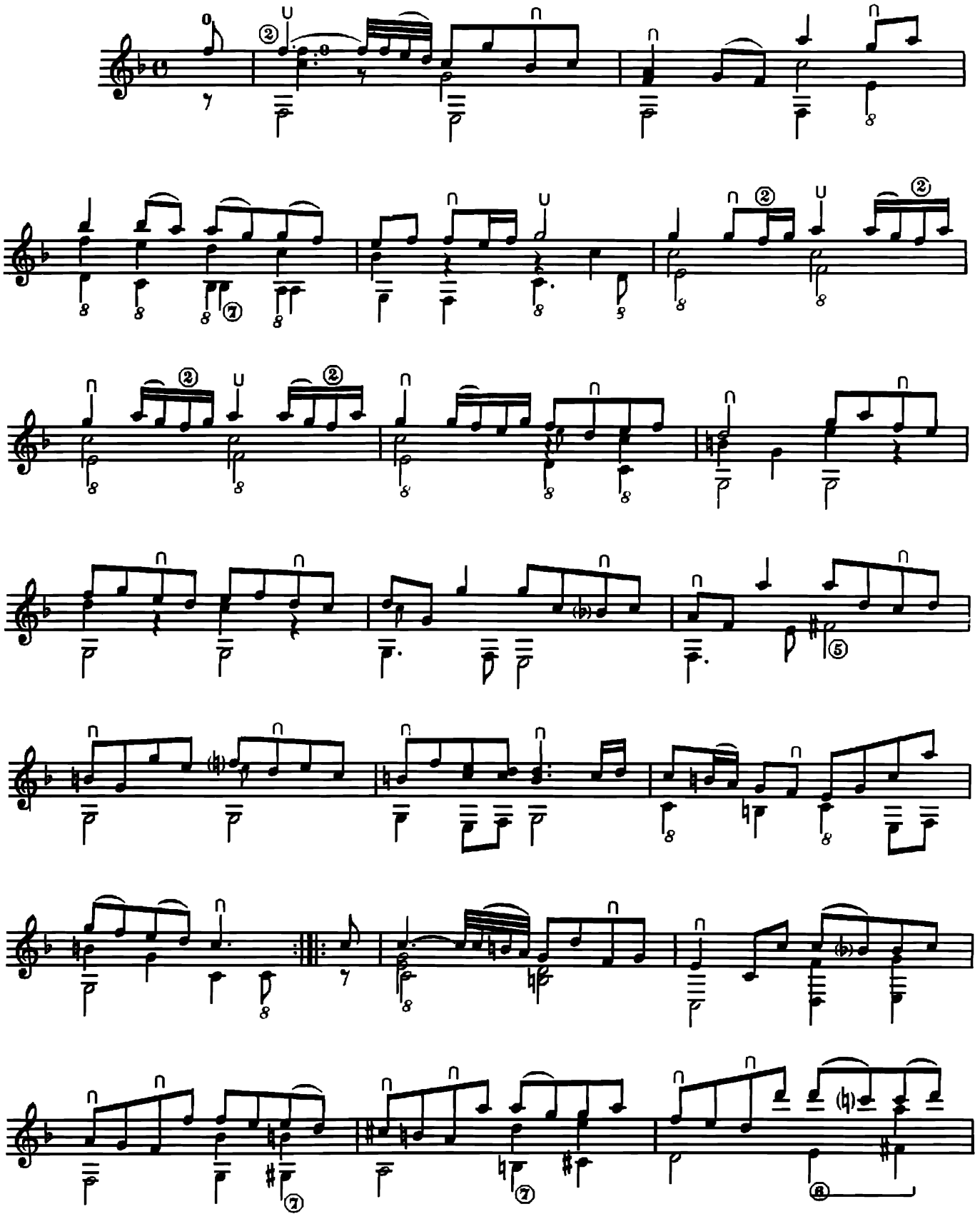
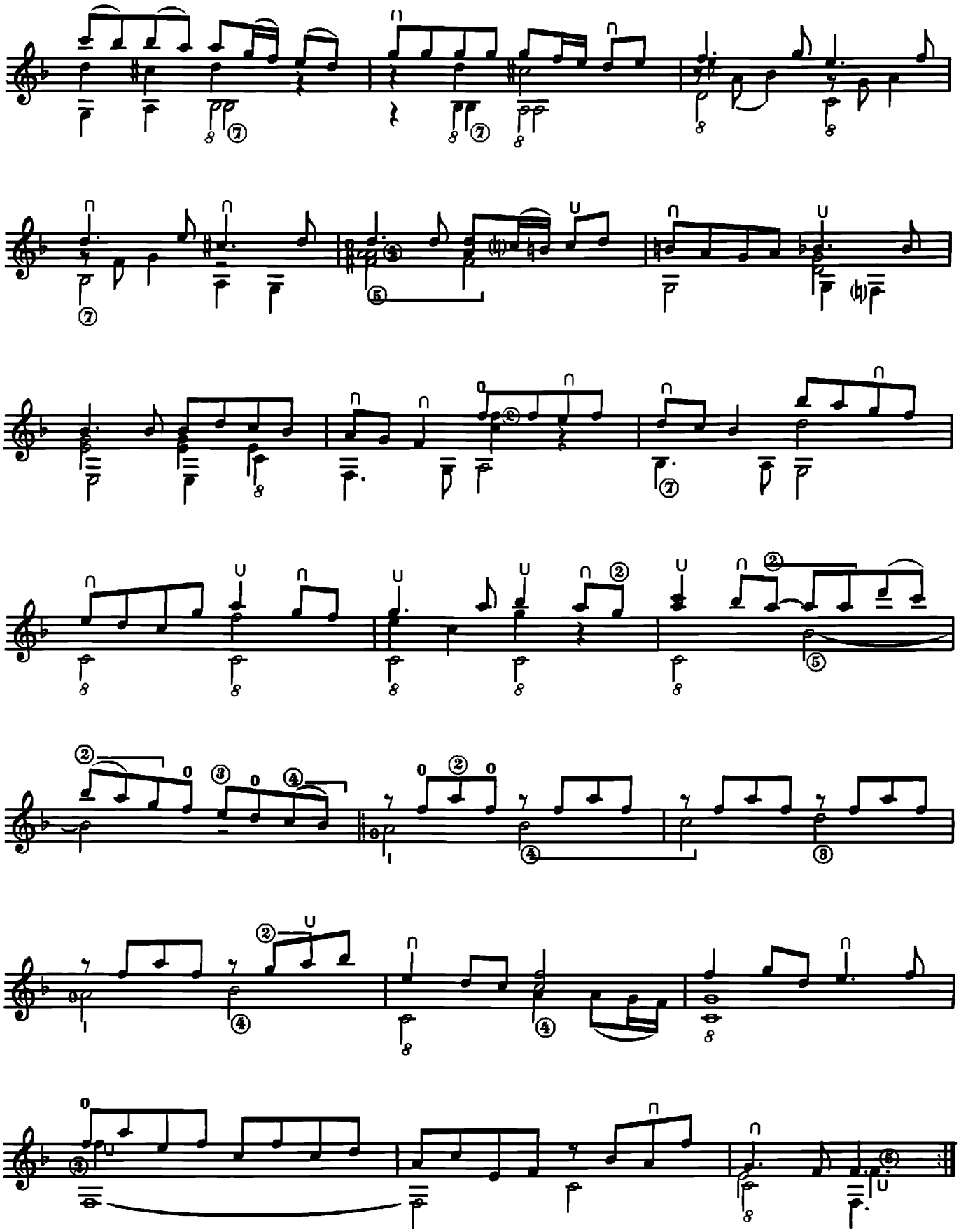
S. 8217 Z.

ALLEMANDE

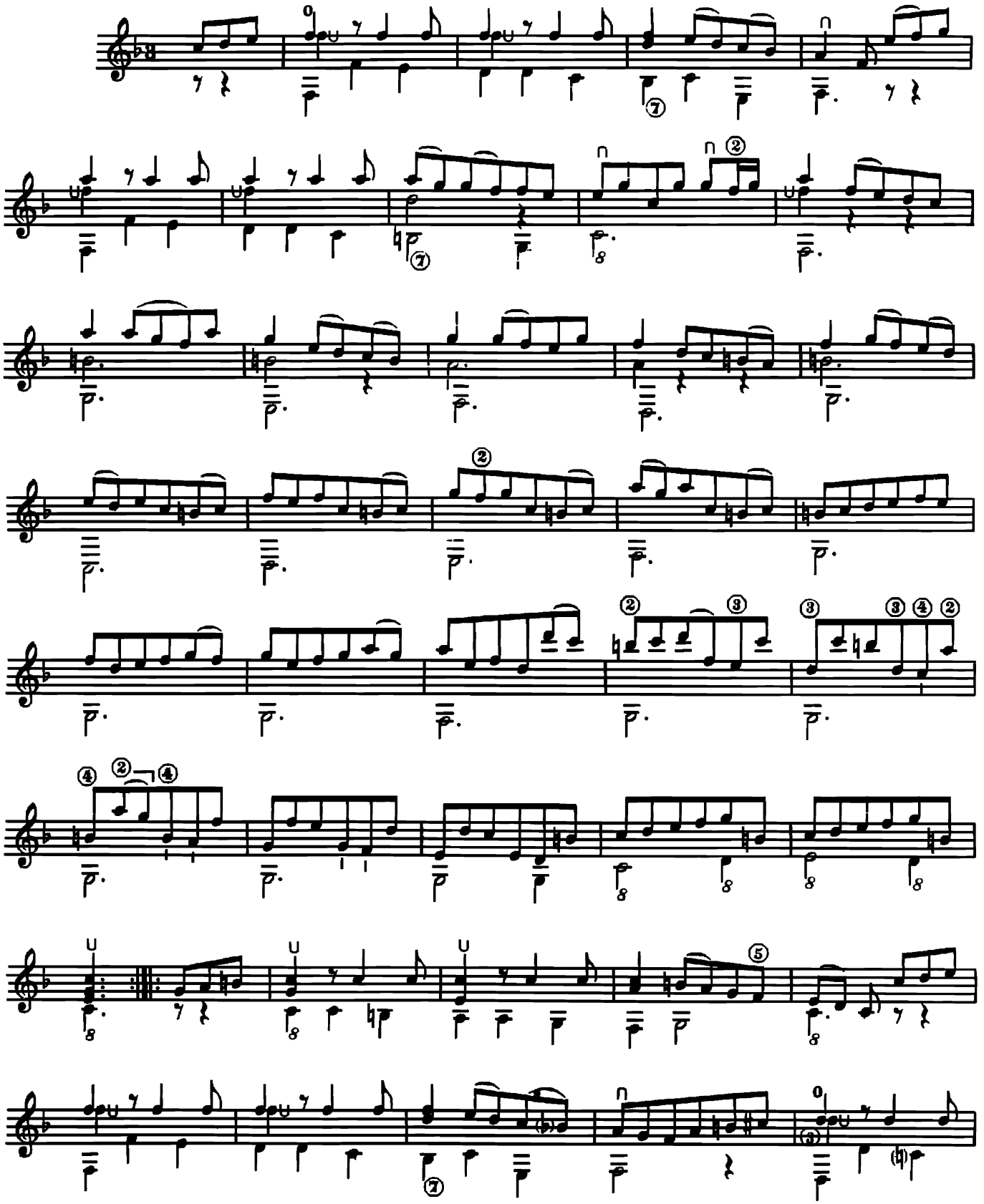


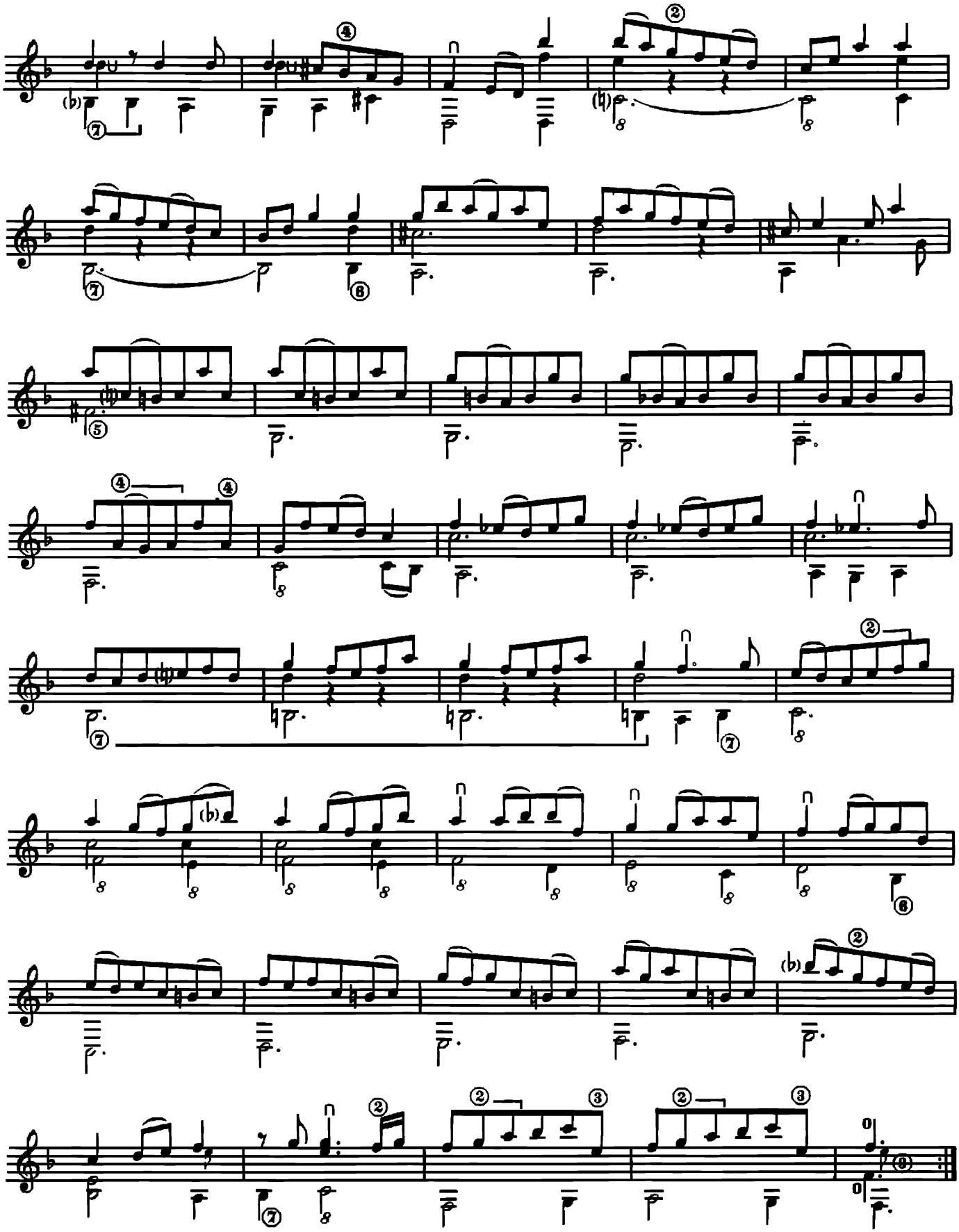


WEISS, ORIGINAL FAIT Á PRAGUE 1717 (1)

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

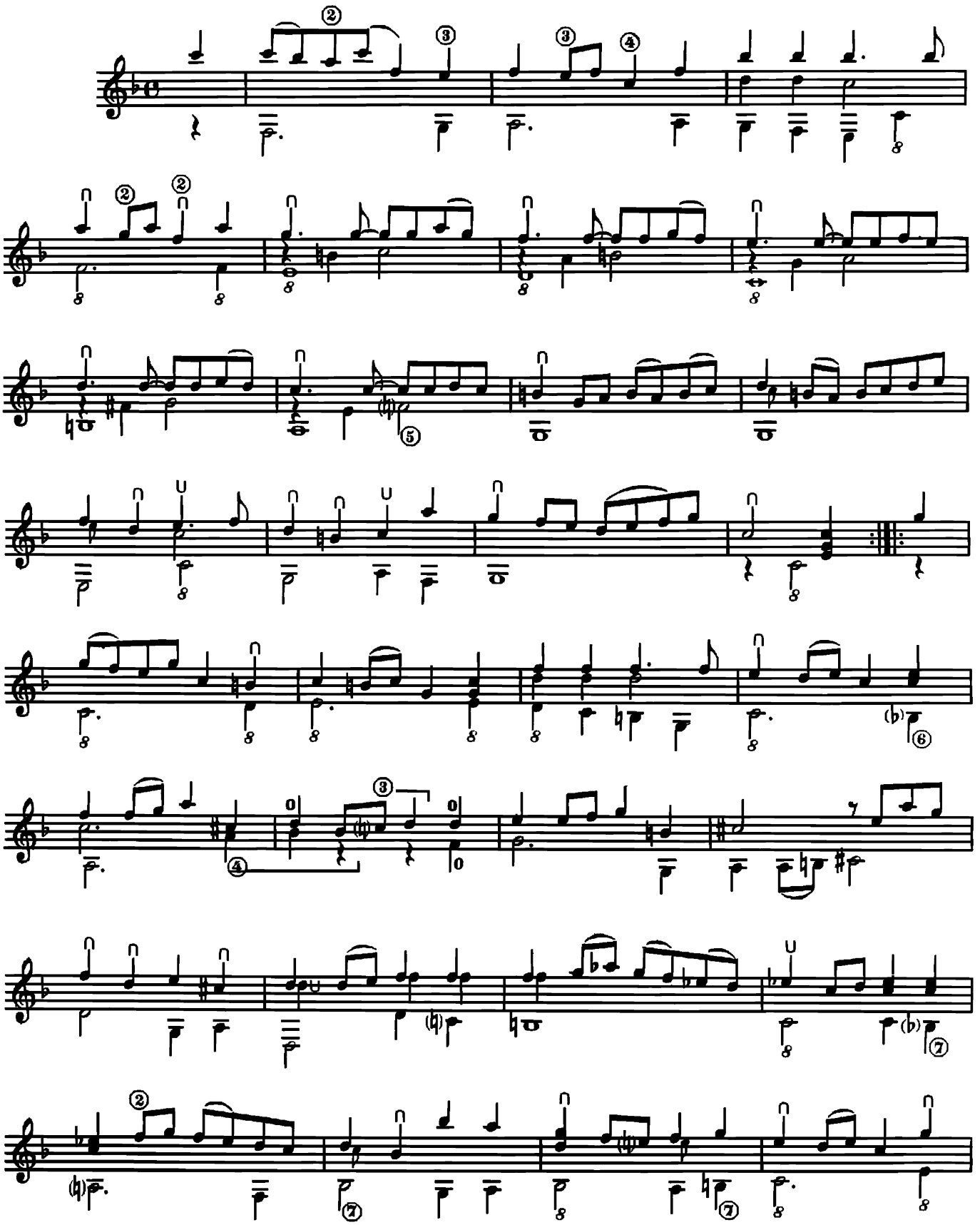
COURANTE

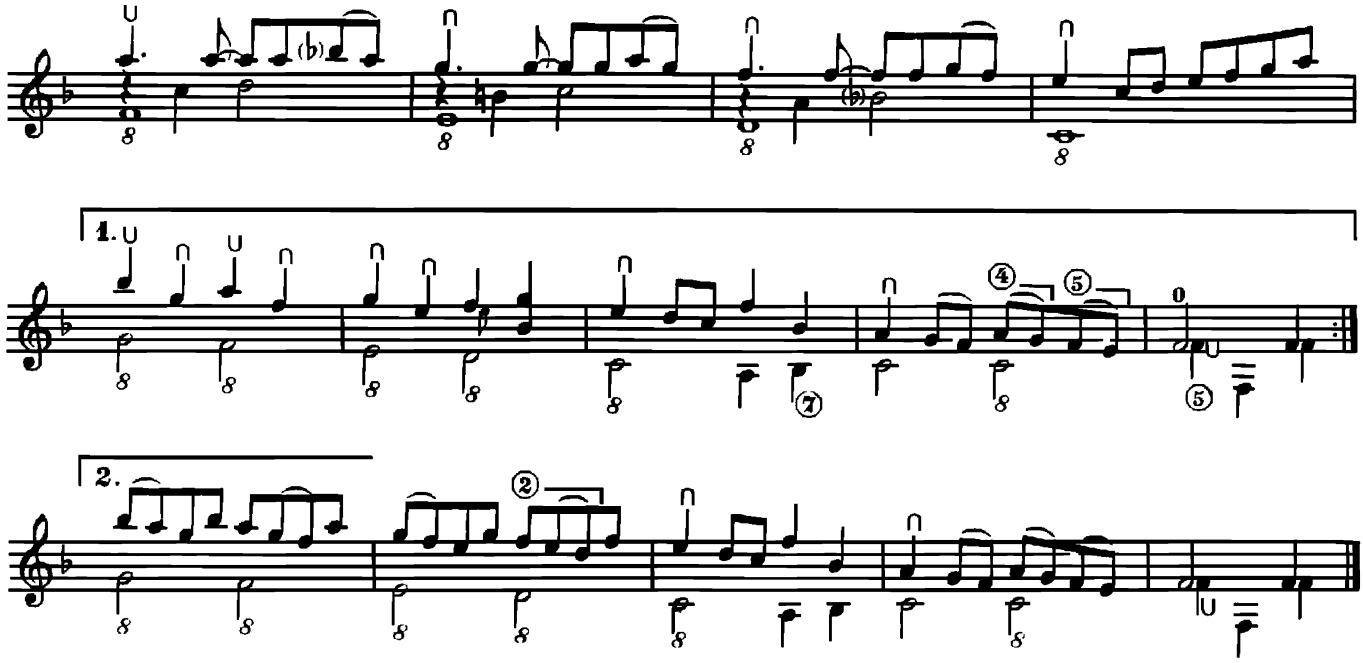




WEISS

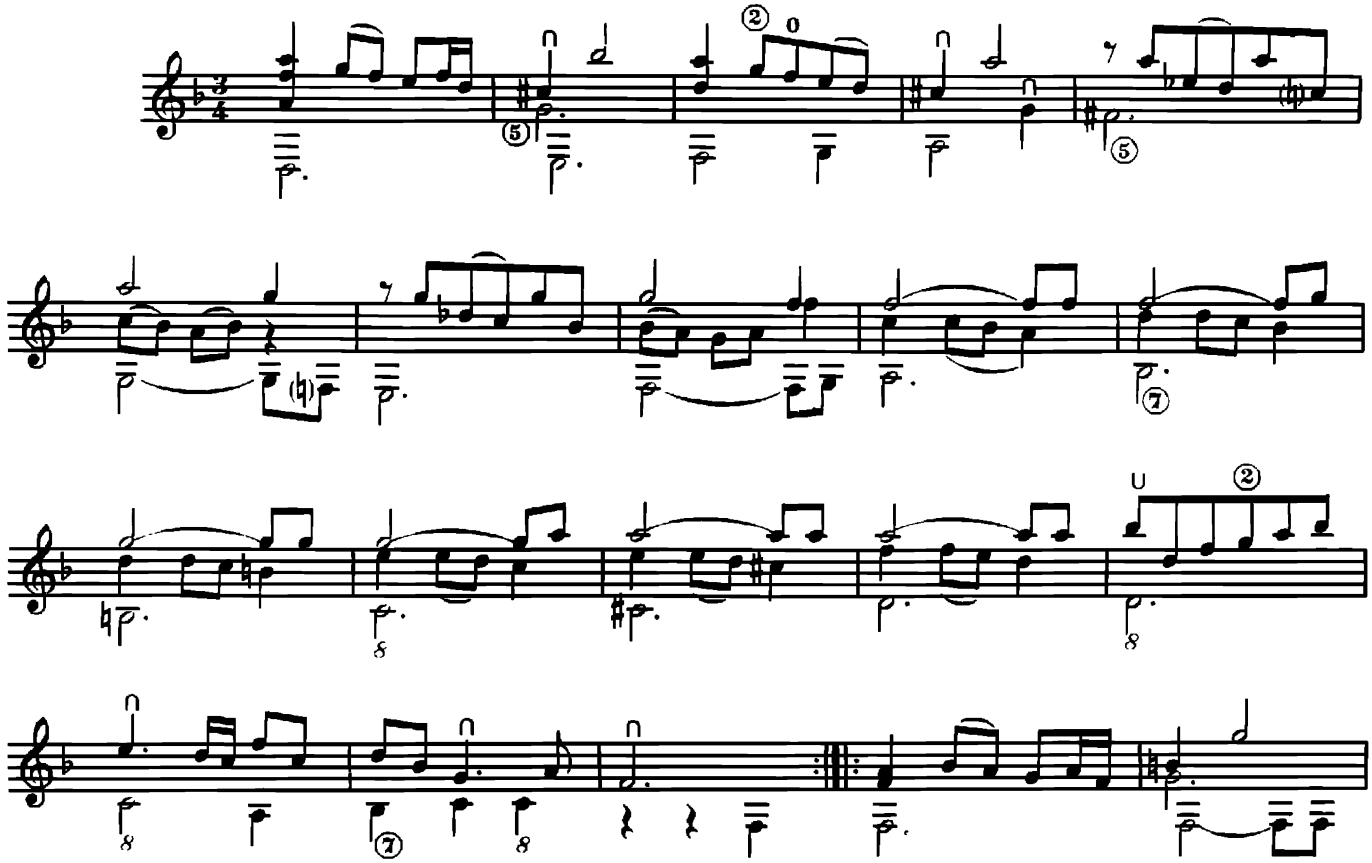
BOURÉE

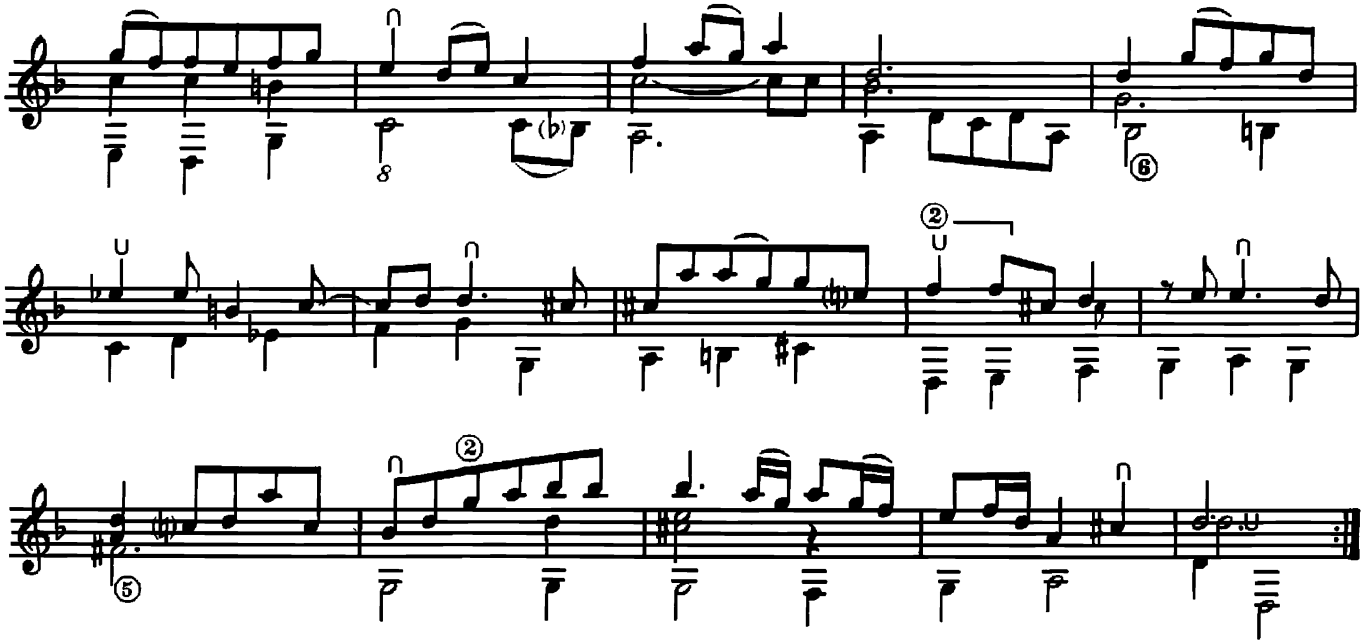




WEISS ORIGINAL 1717

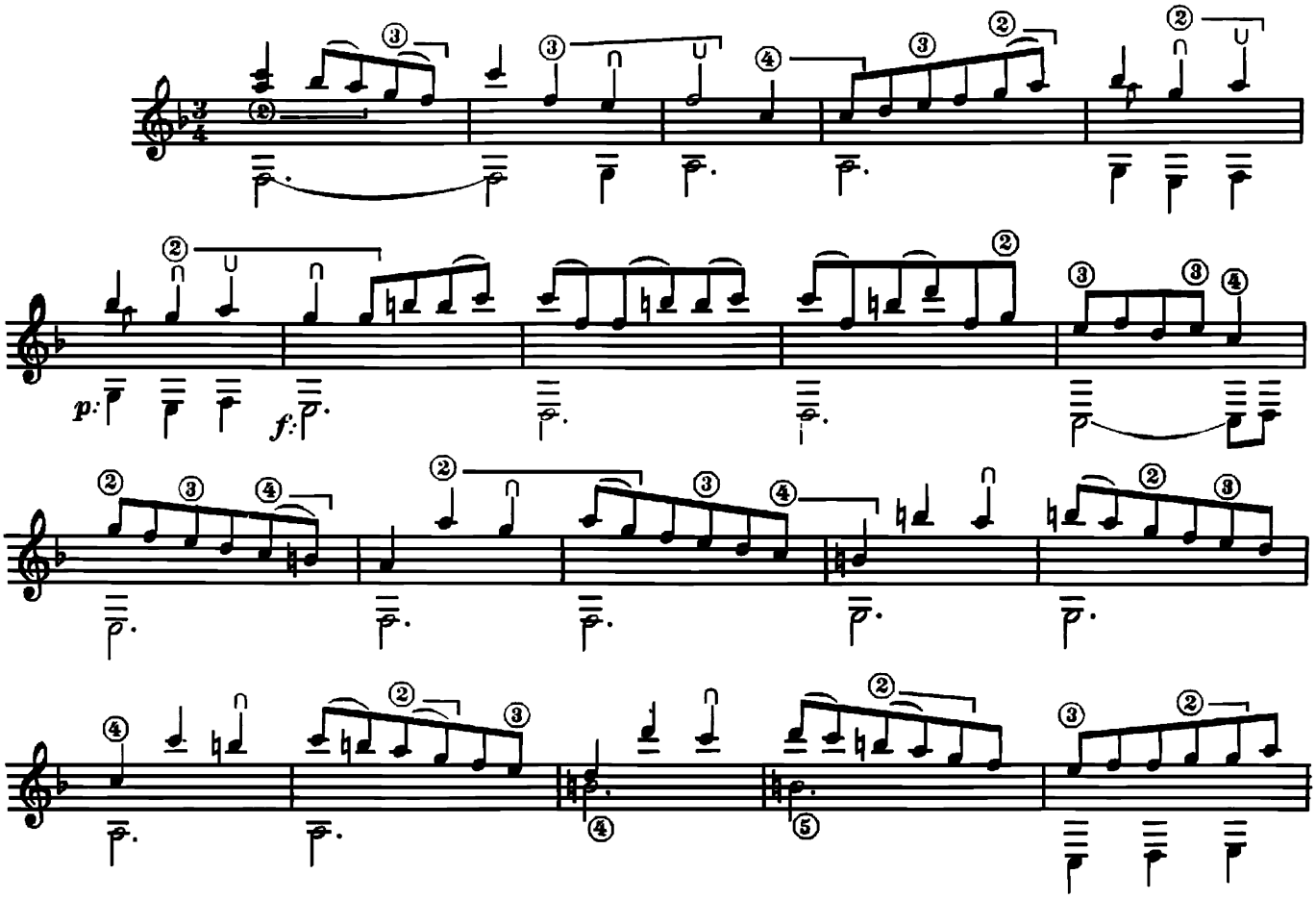
SARABANDE

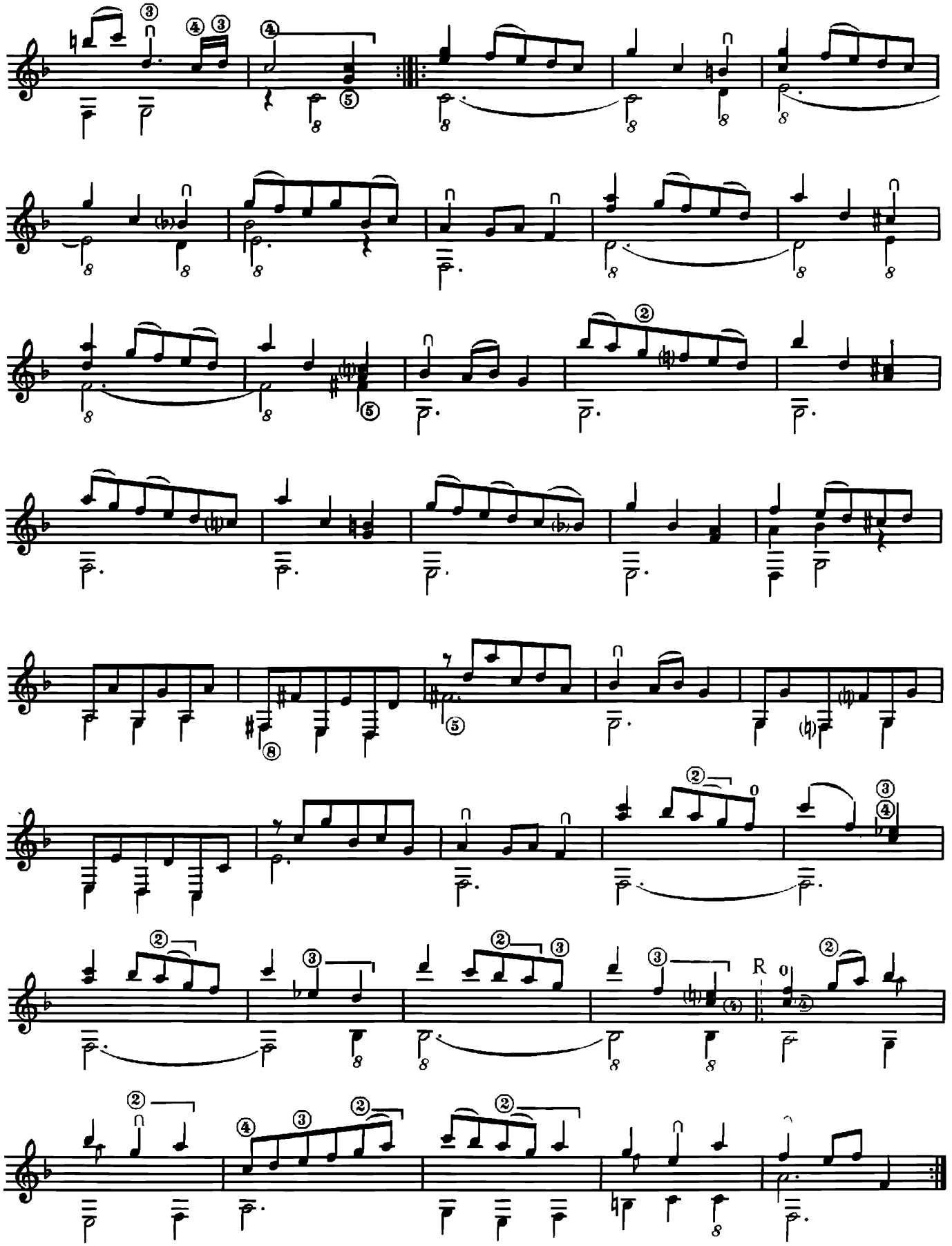




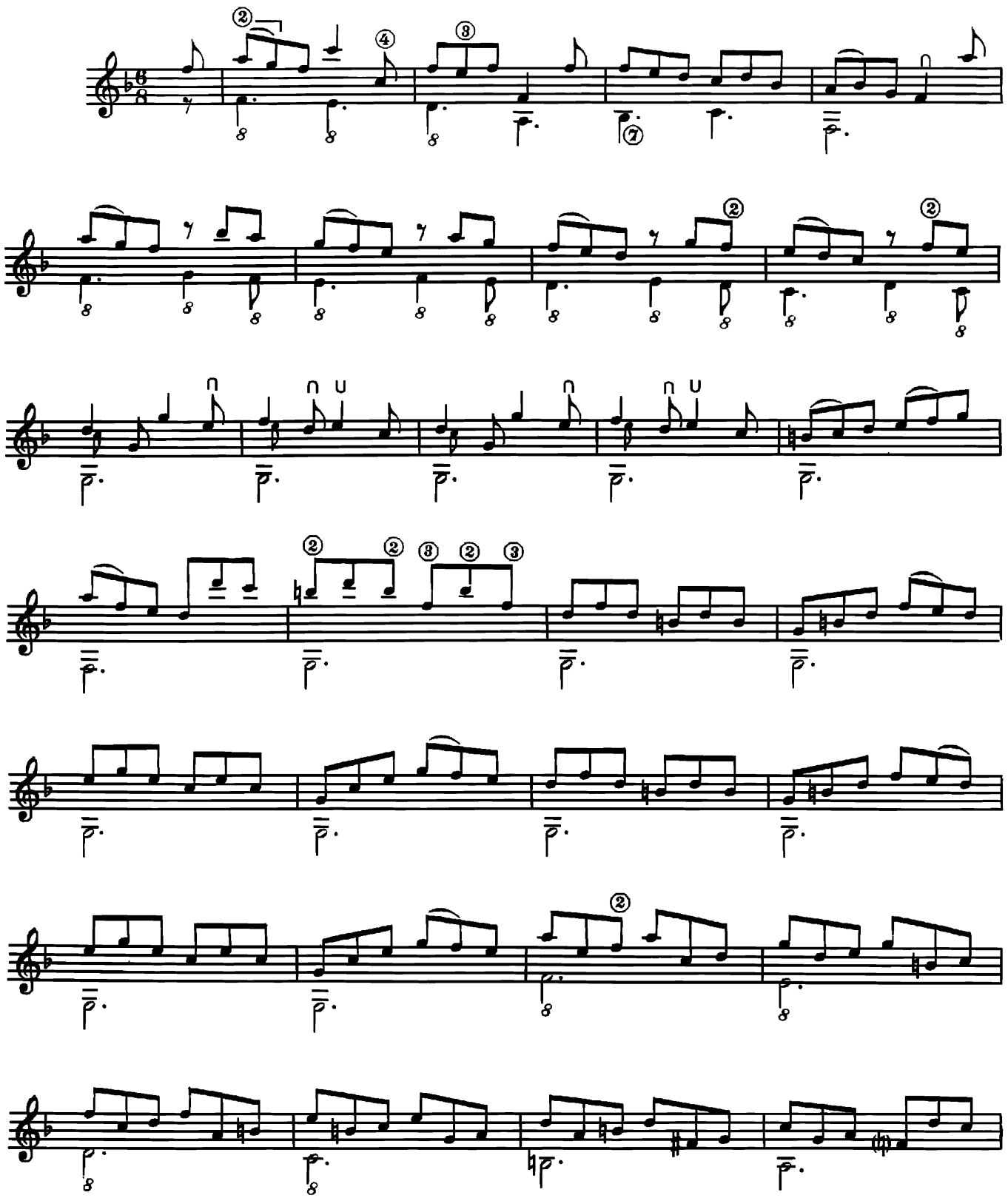
WEISS 1717

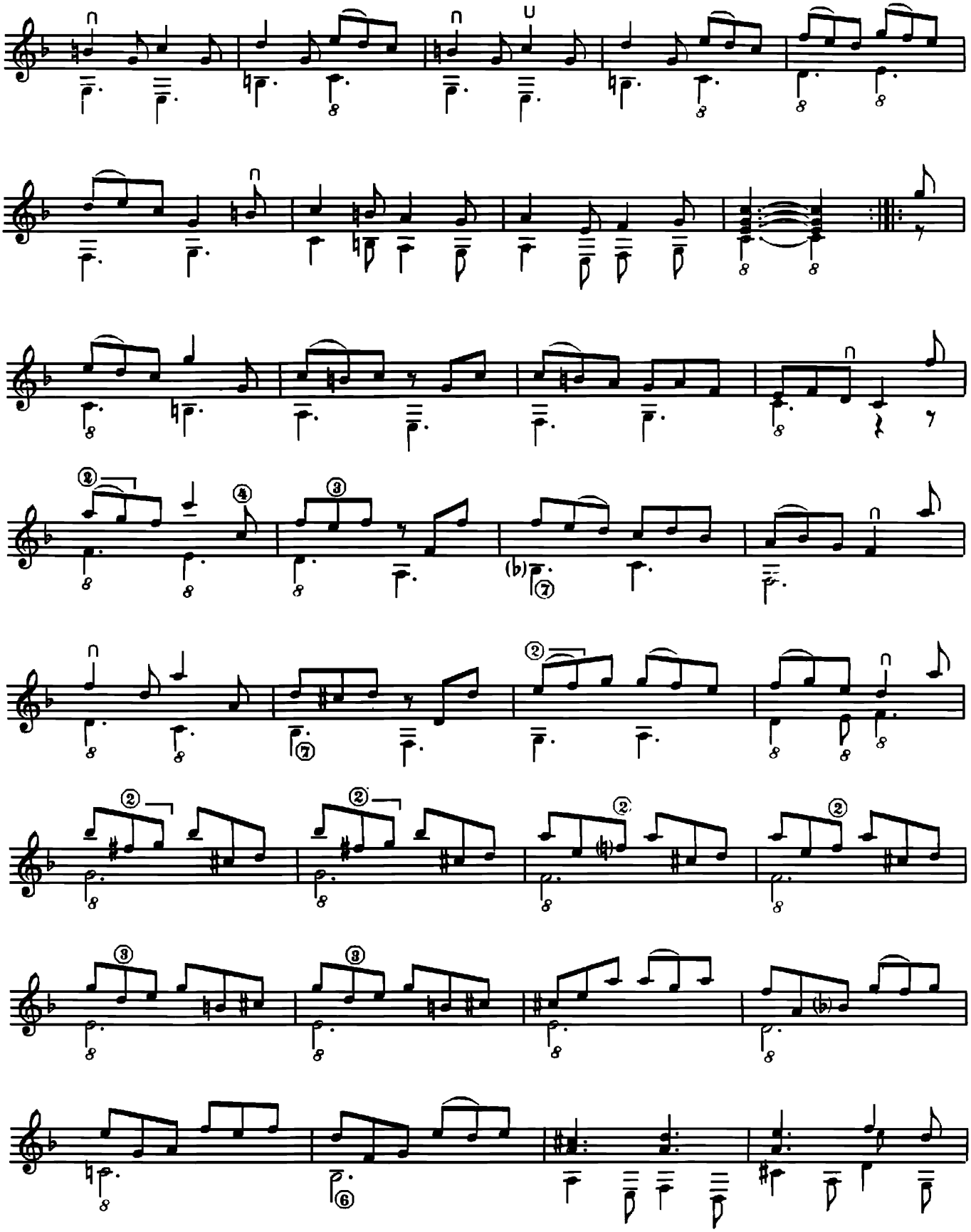
MENUET

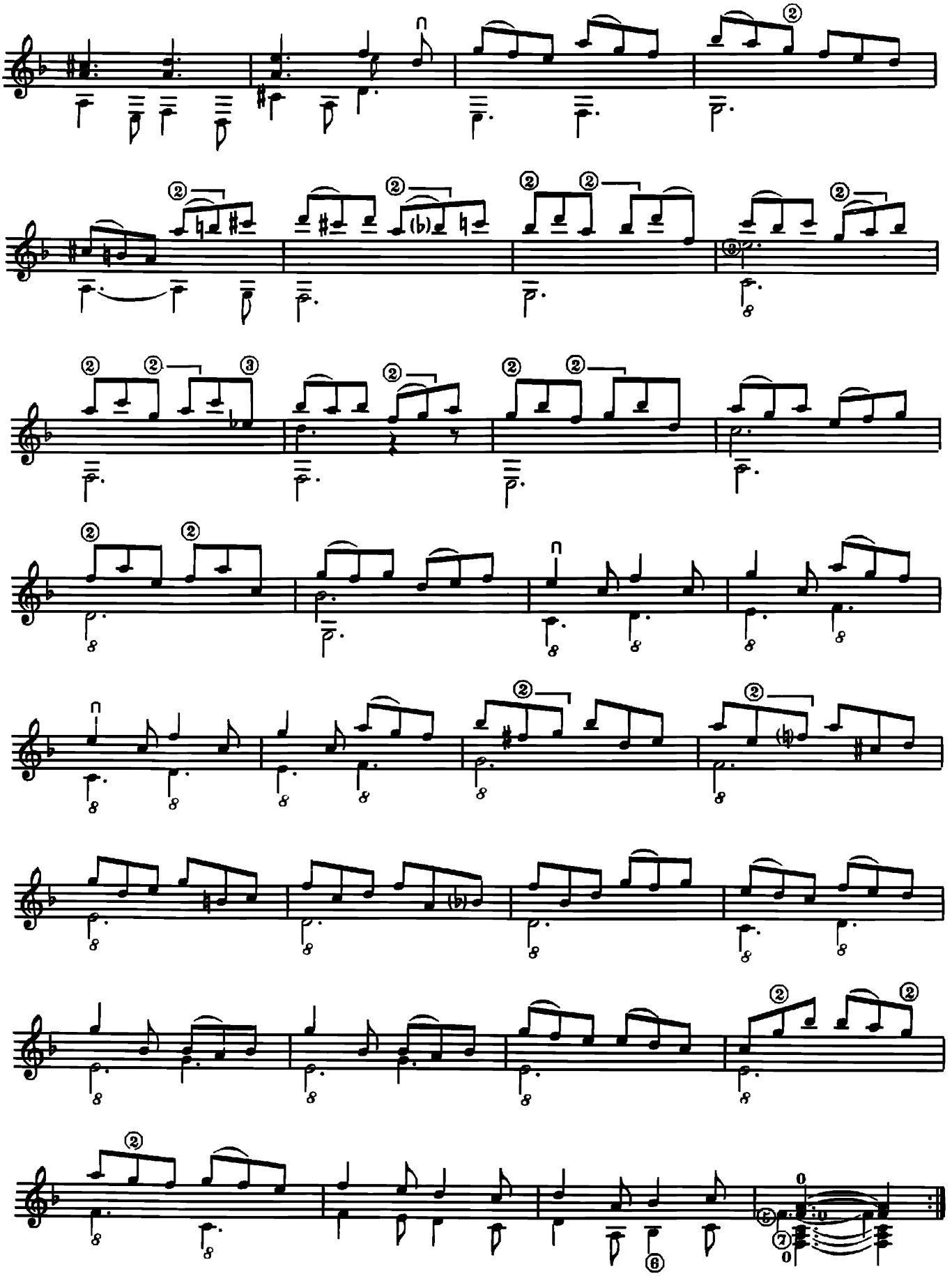




GIGUE

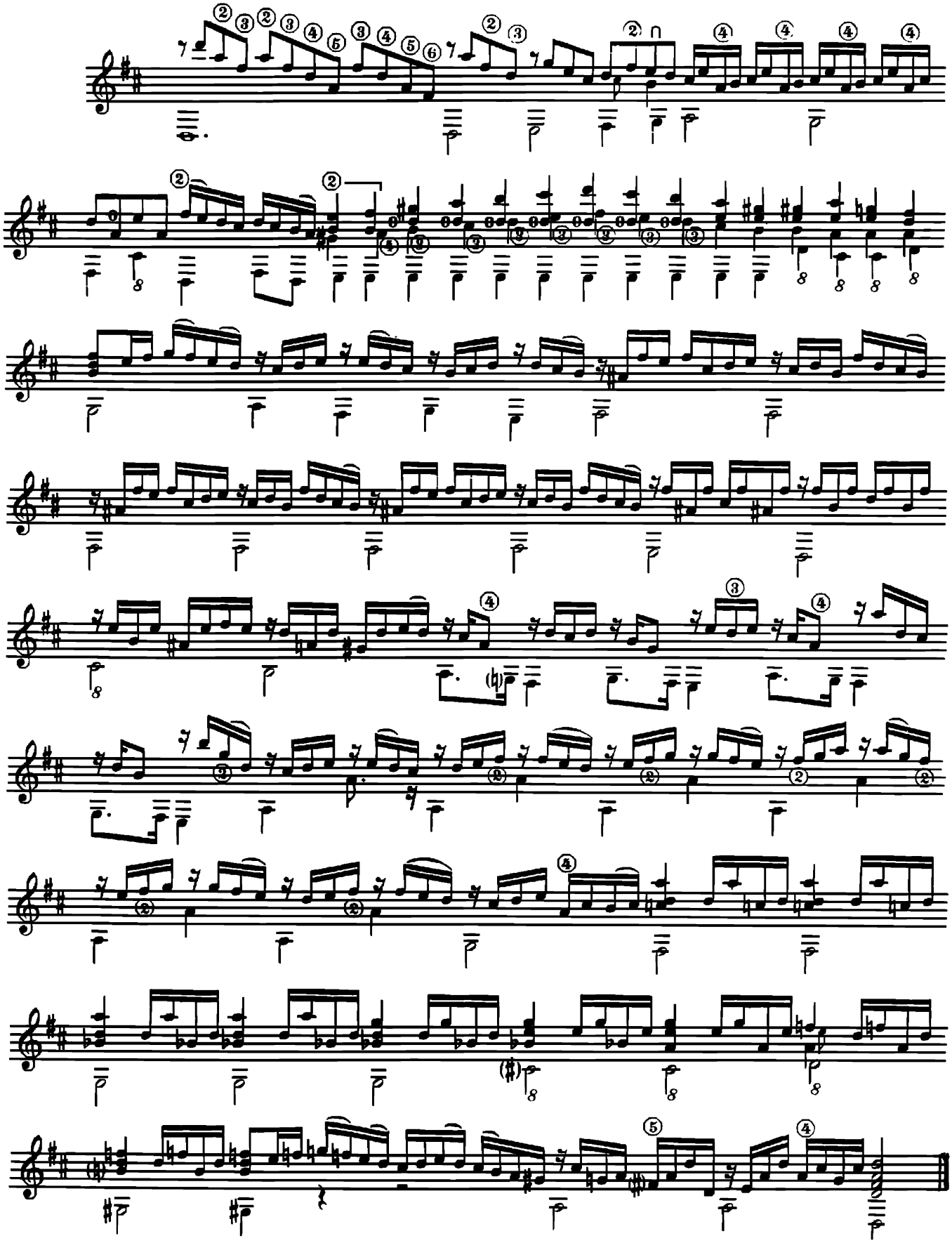




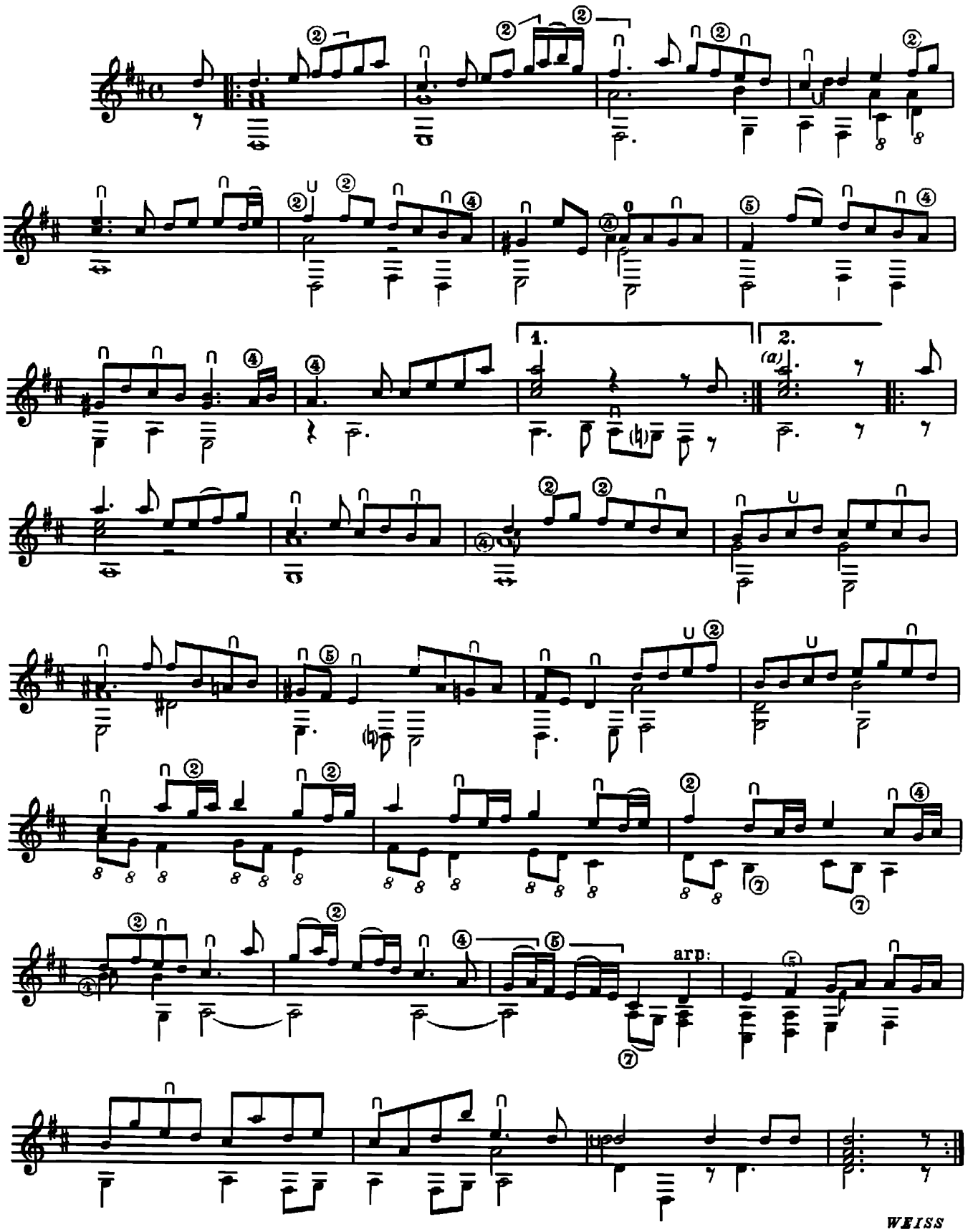


SUITE II

PRELUDE

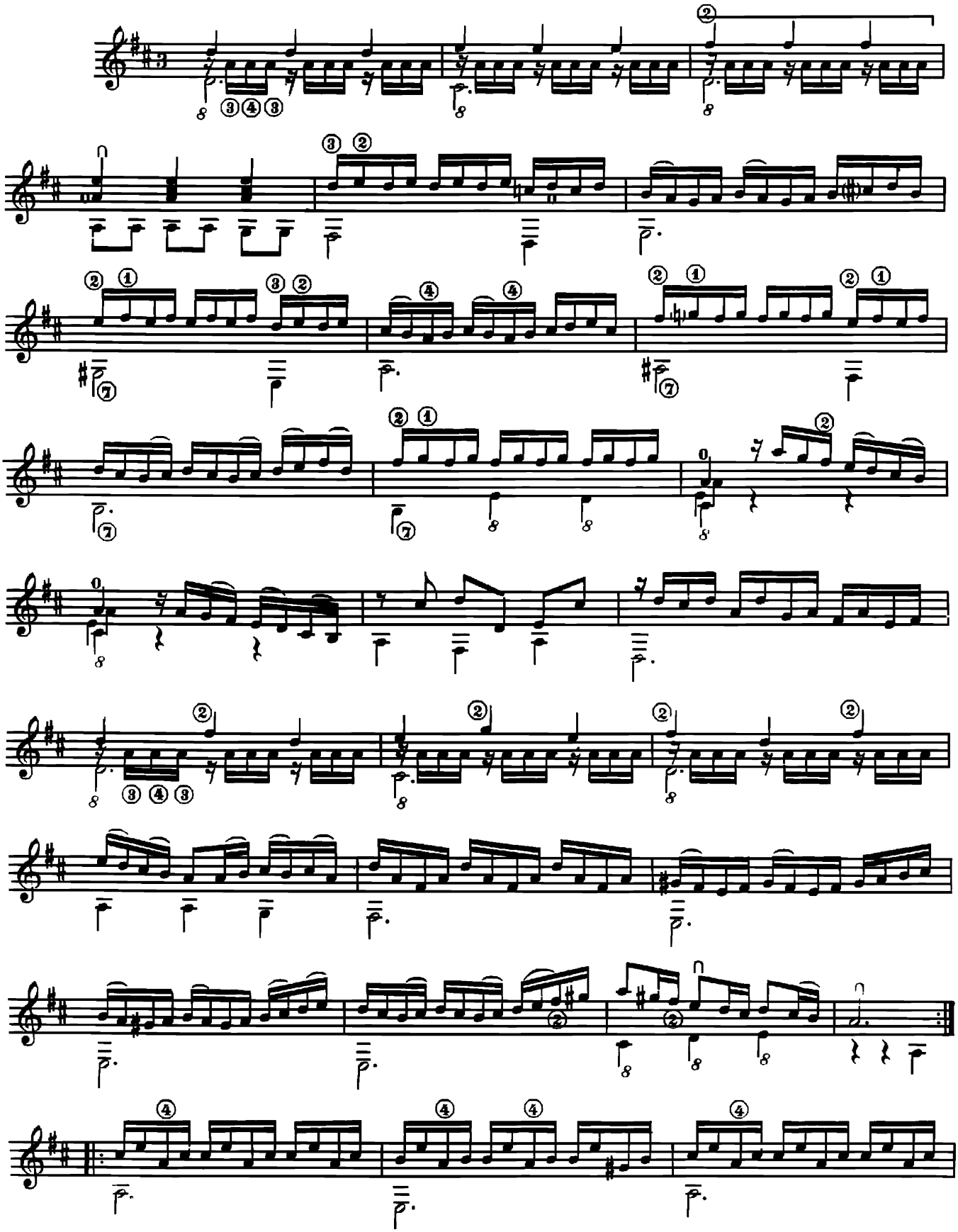


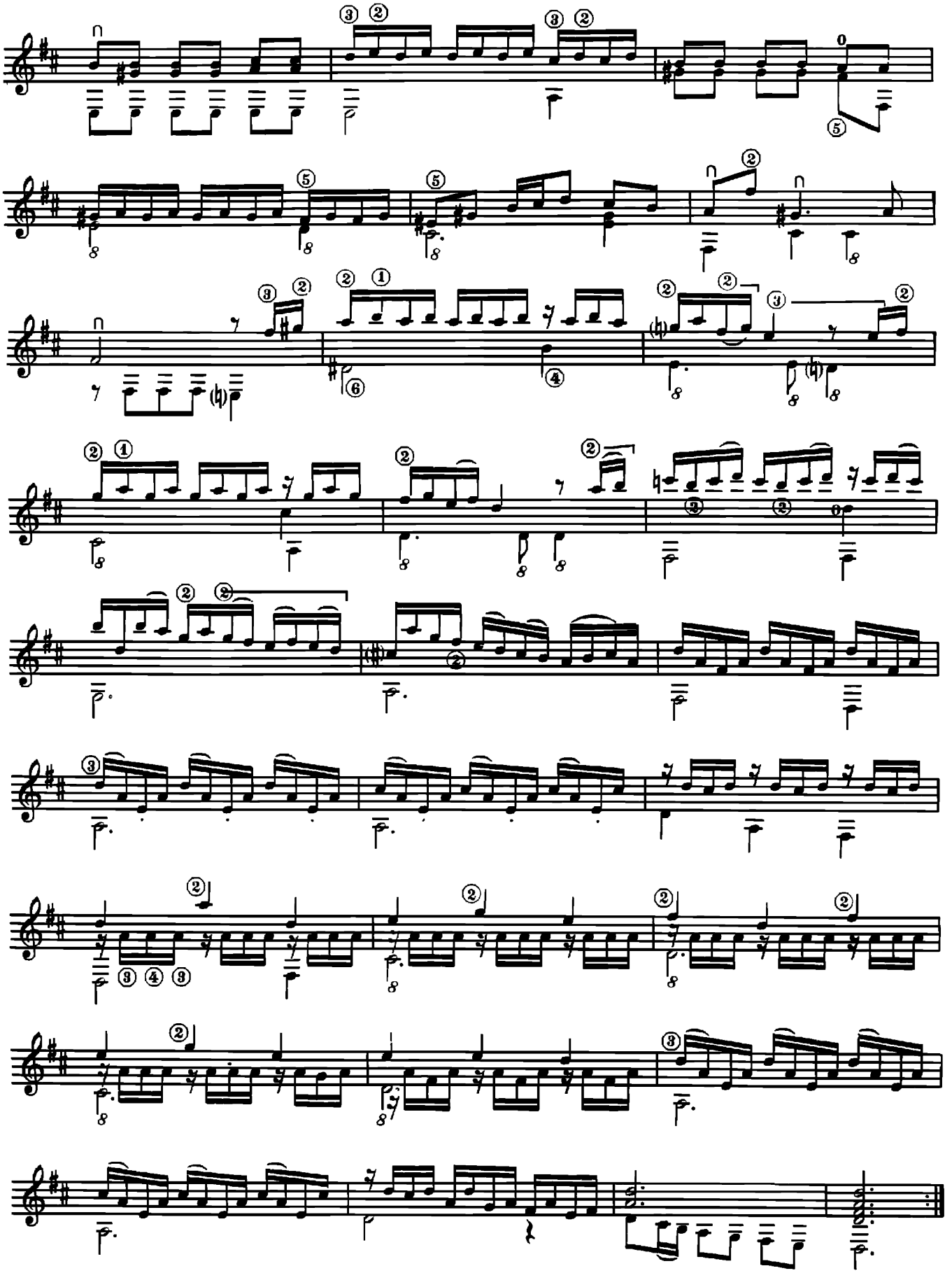
ALLEMANDE



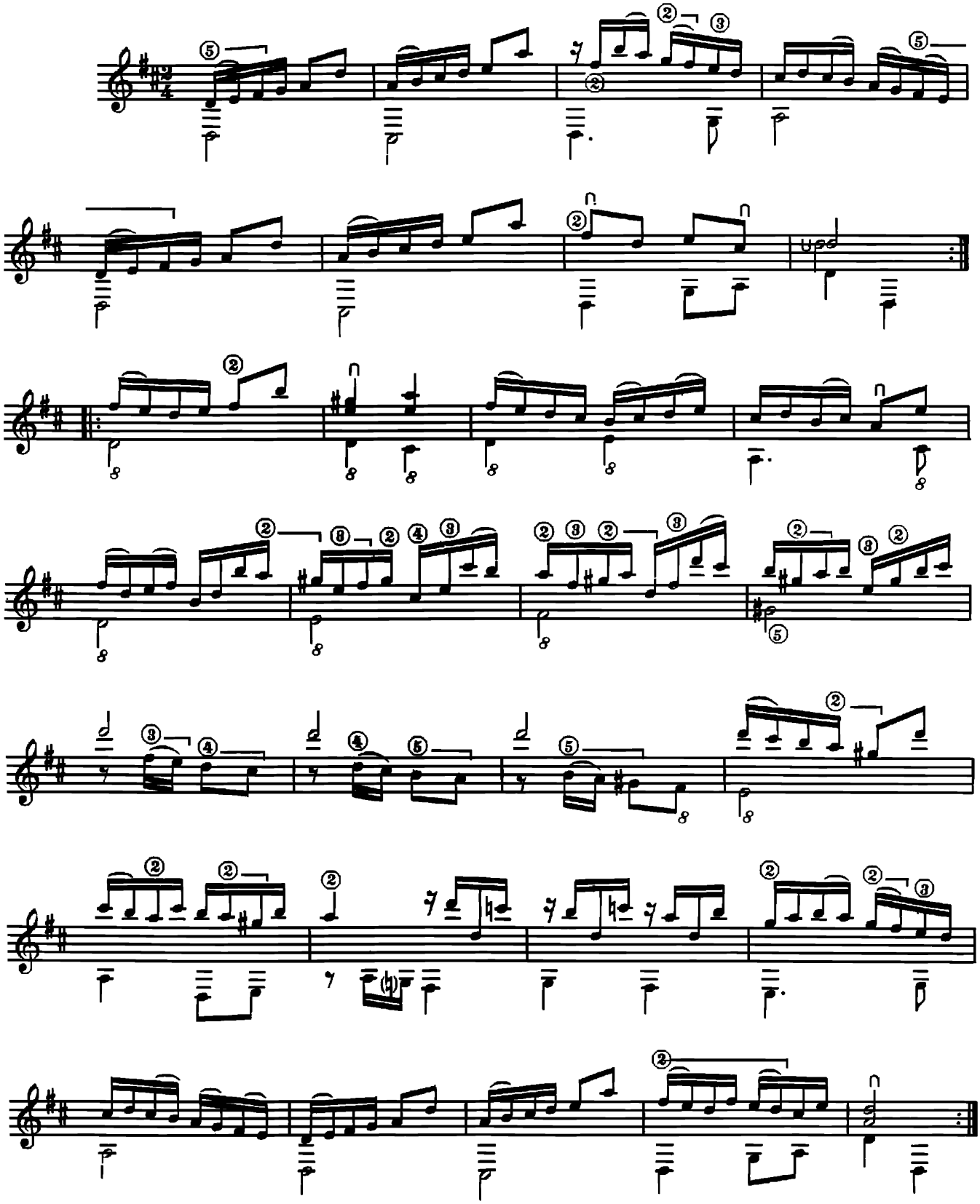
a) Accordo mancante nell'originale.
In the original the chord is missing.
Dans l'original l'accord manque.
Im Original fehlt der Akkord.

COURANTE

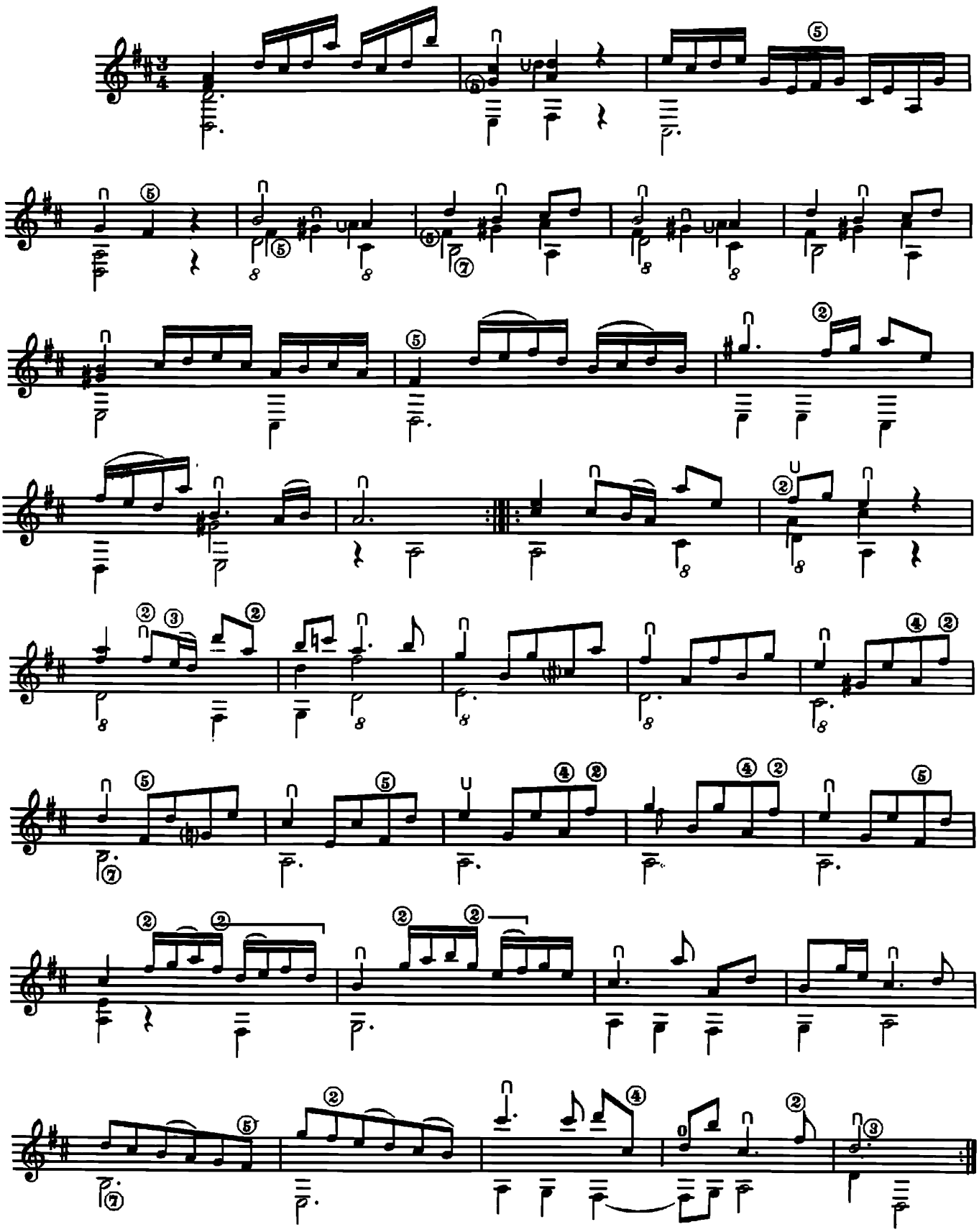




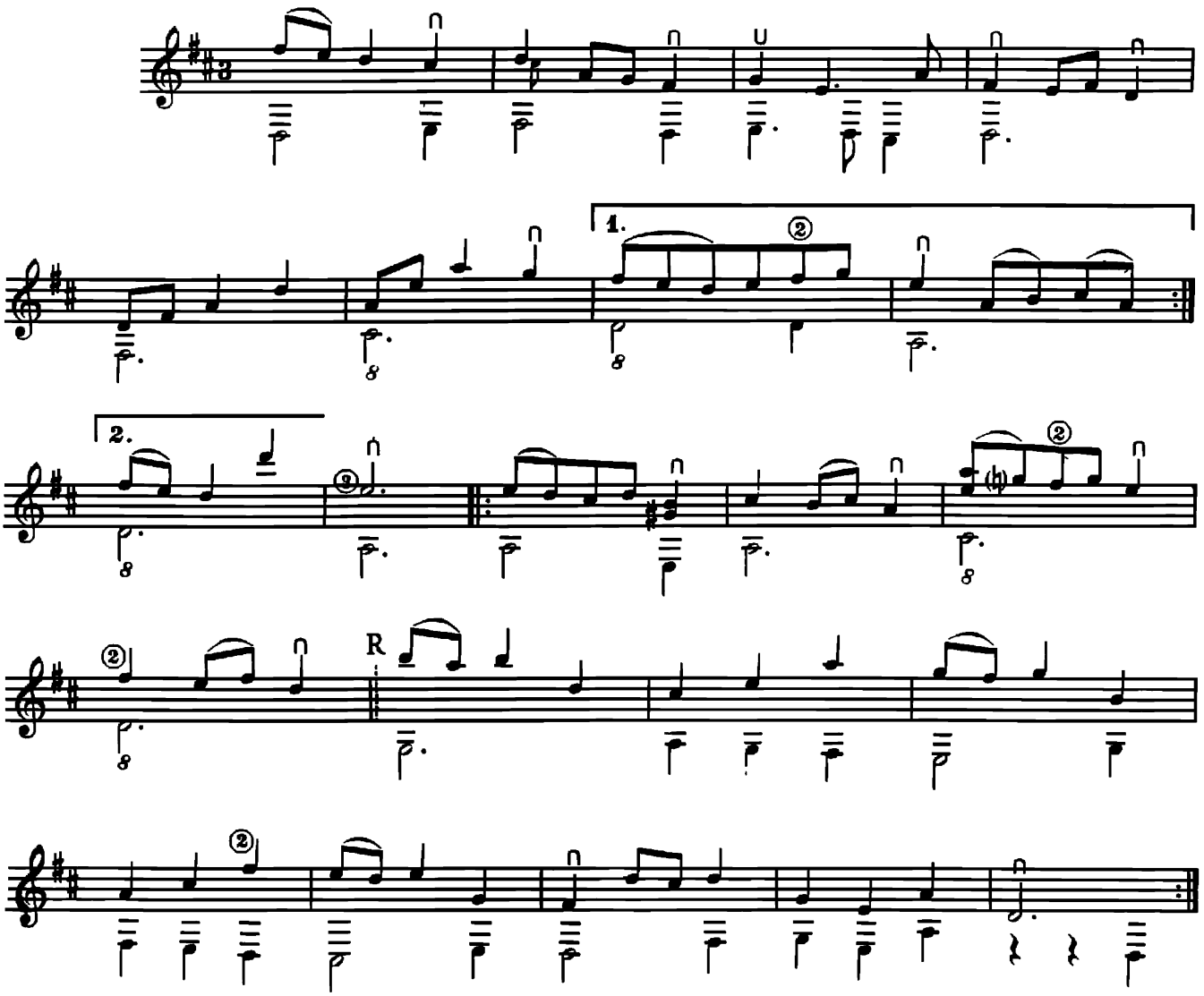
BOURÉE



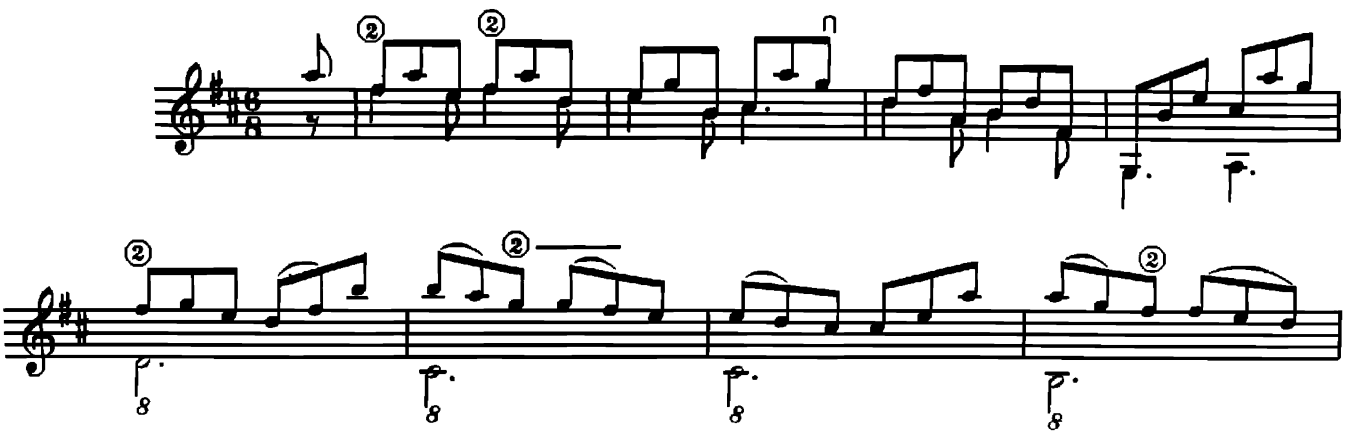
SARABANDE

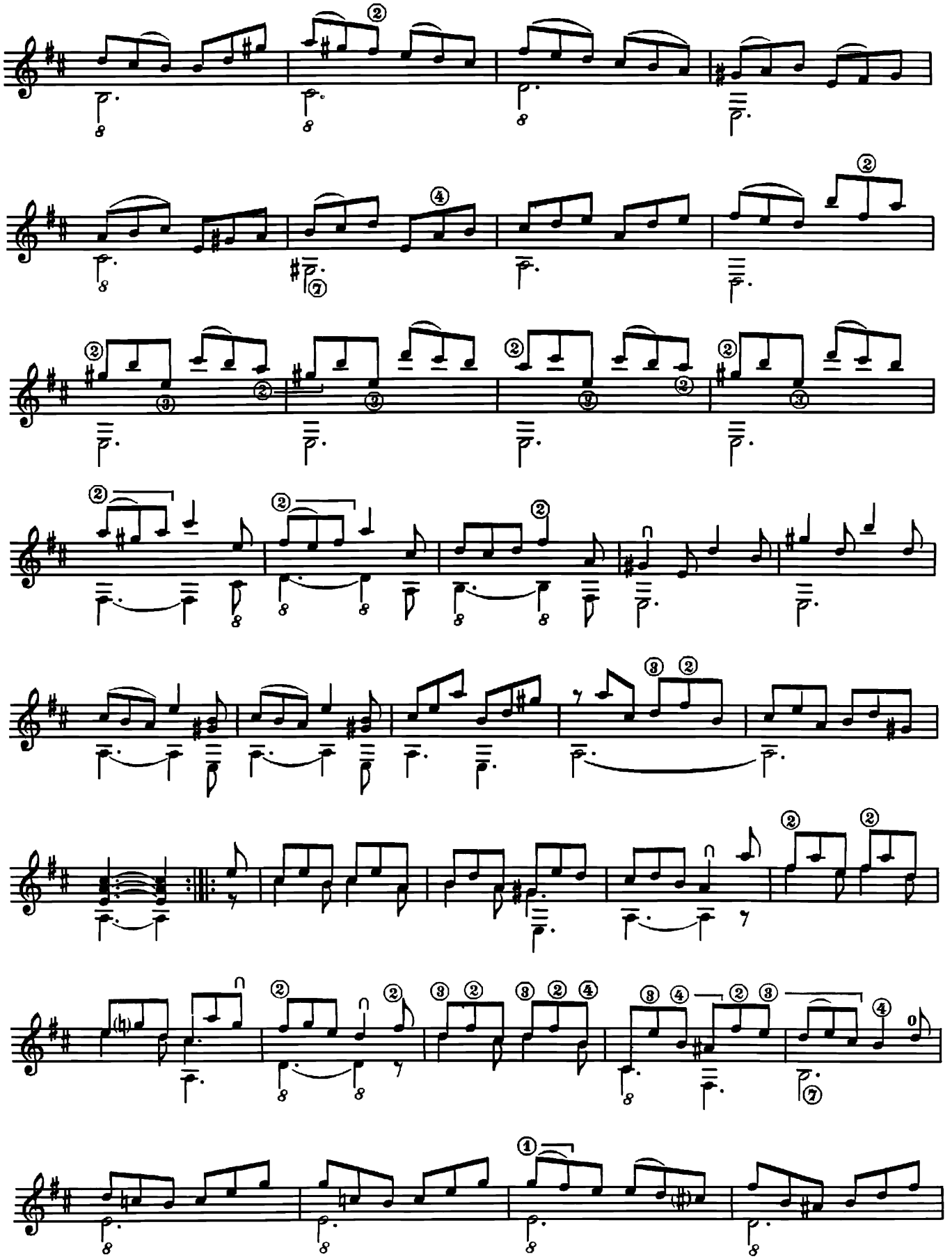


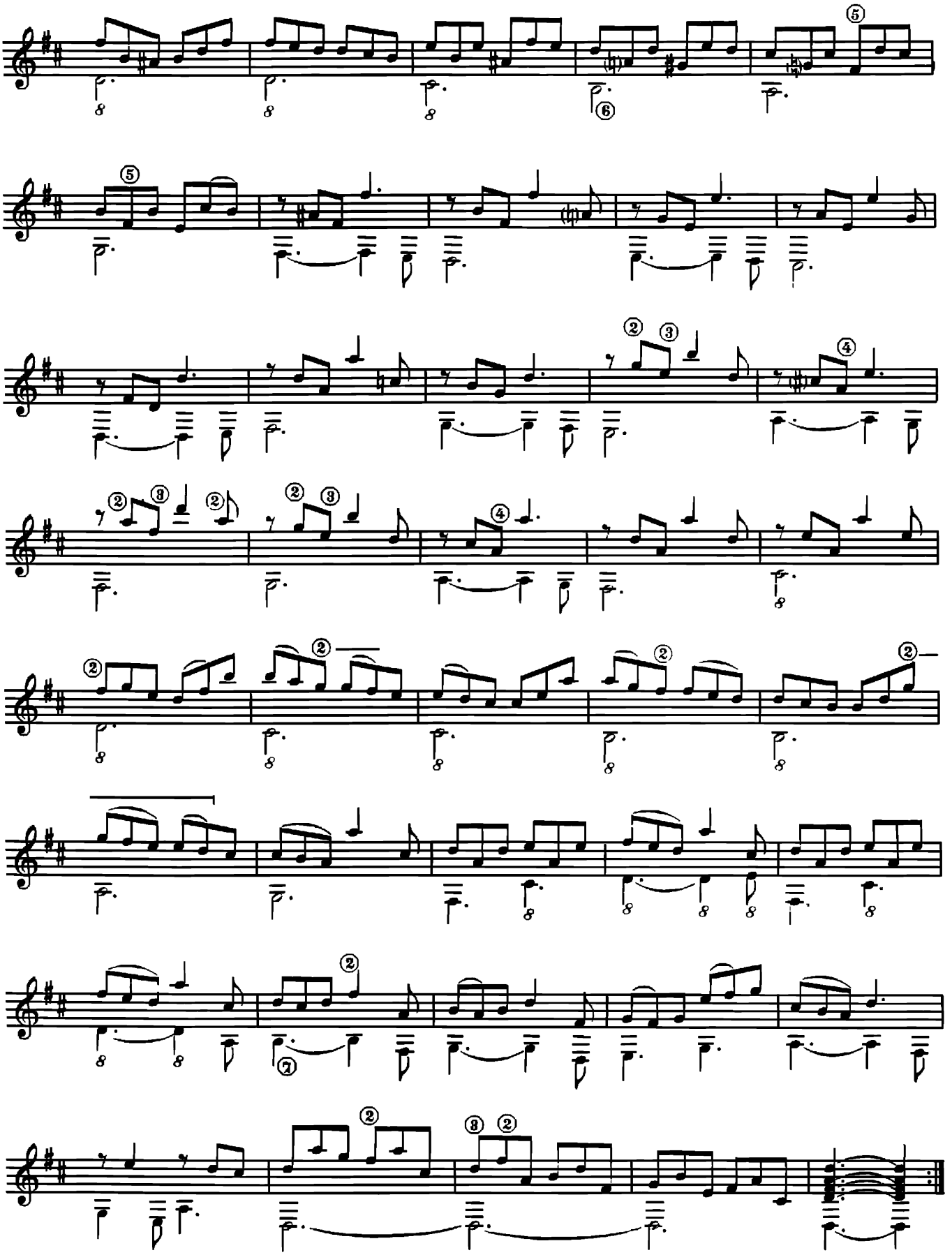
MENUET



GIGA

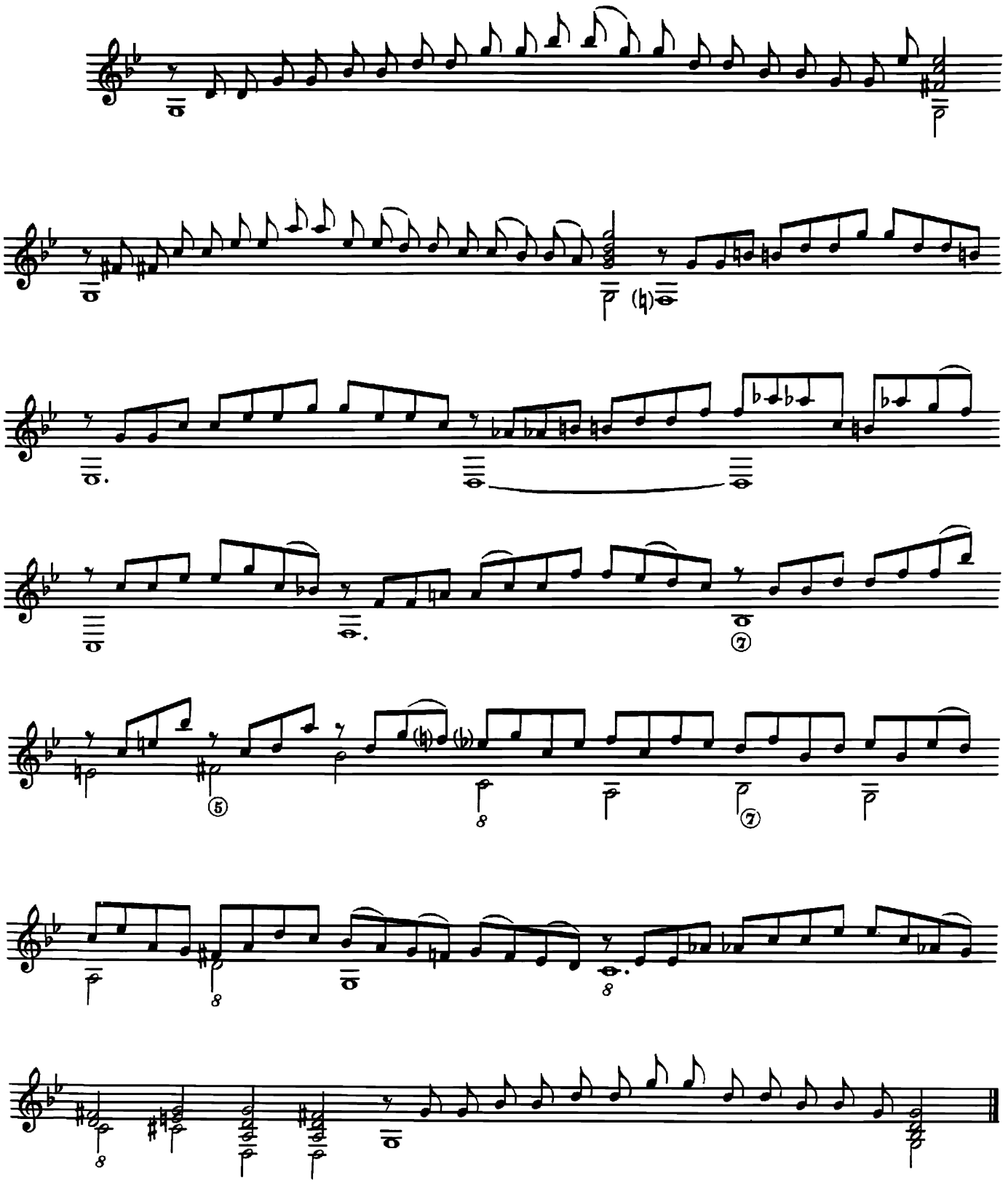




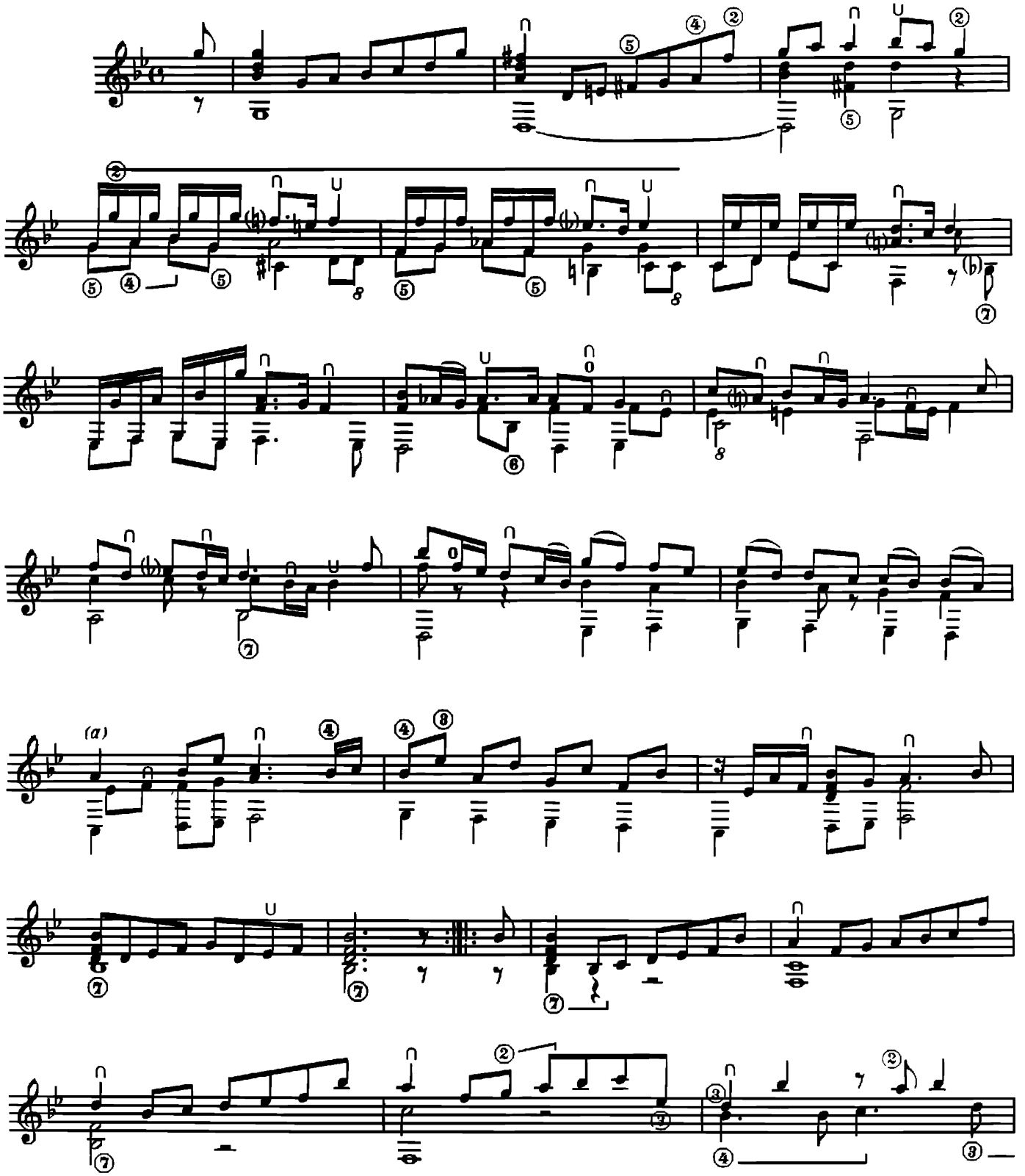


SUITE III

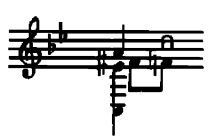
PRELUDE

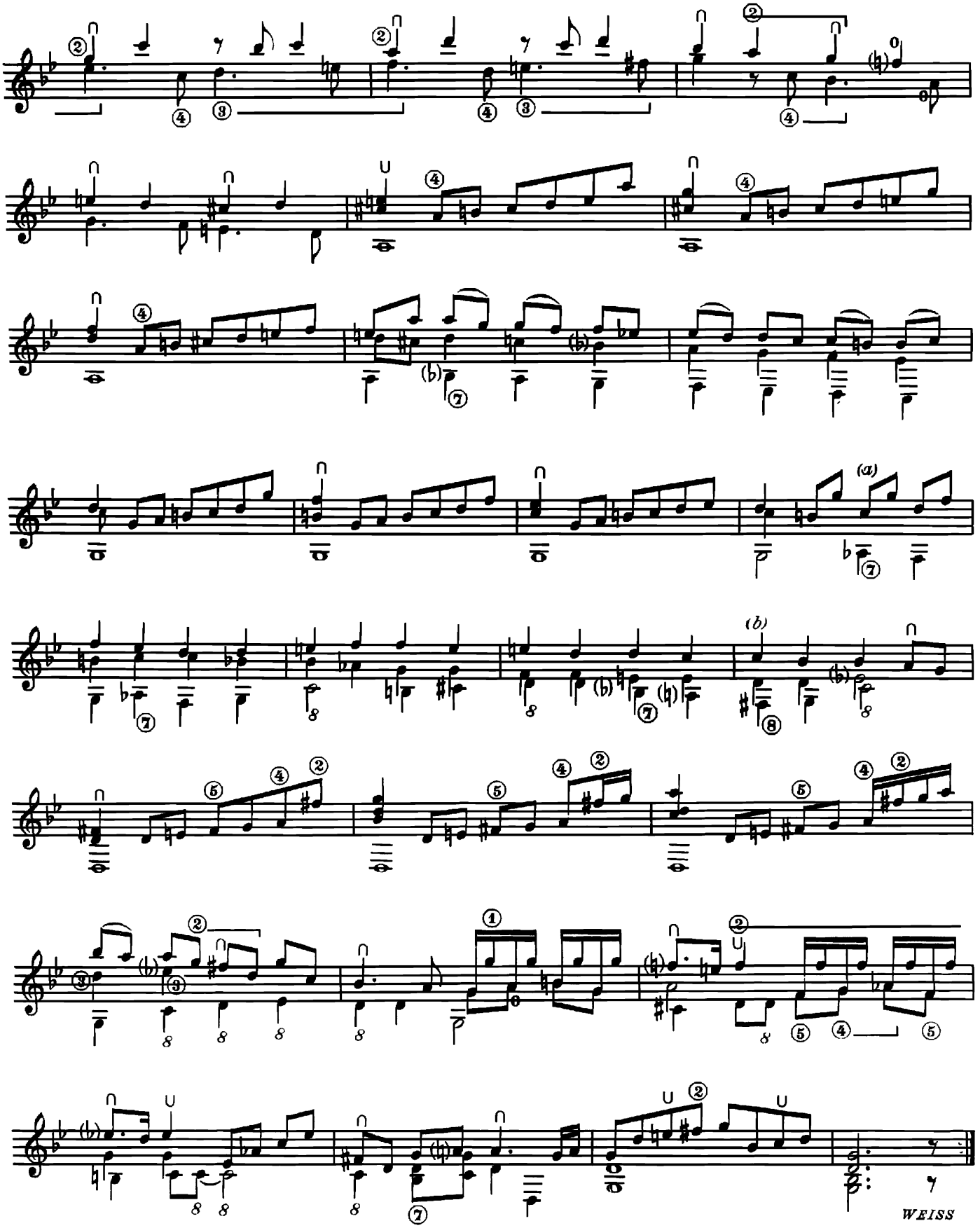


ALLEMANDE



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





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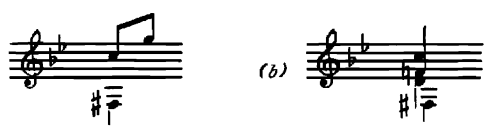
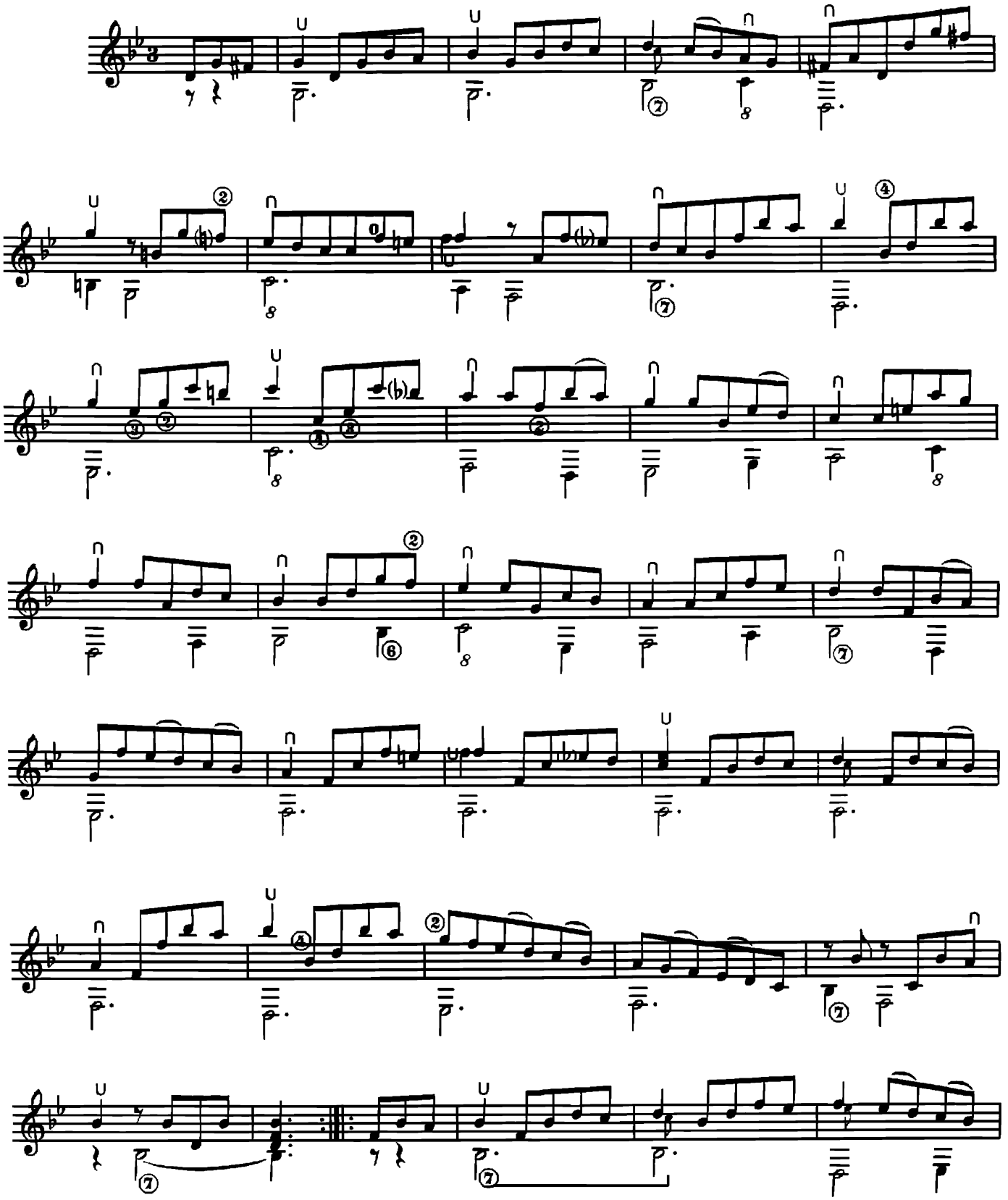
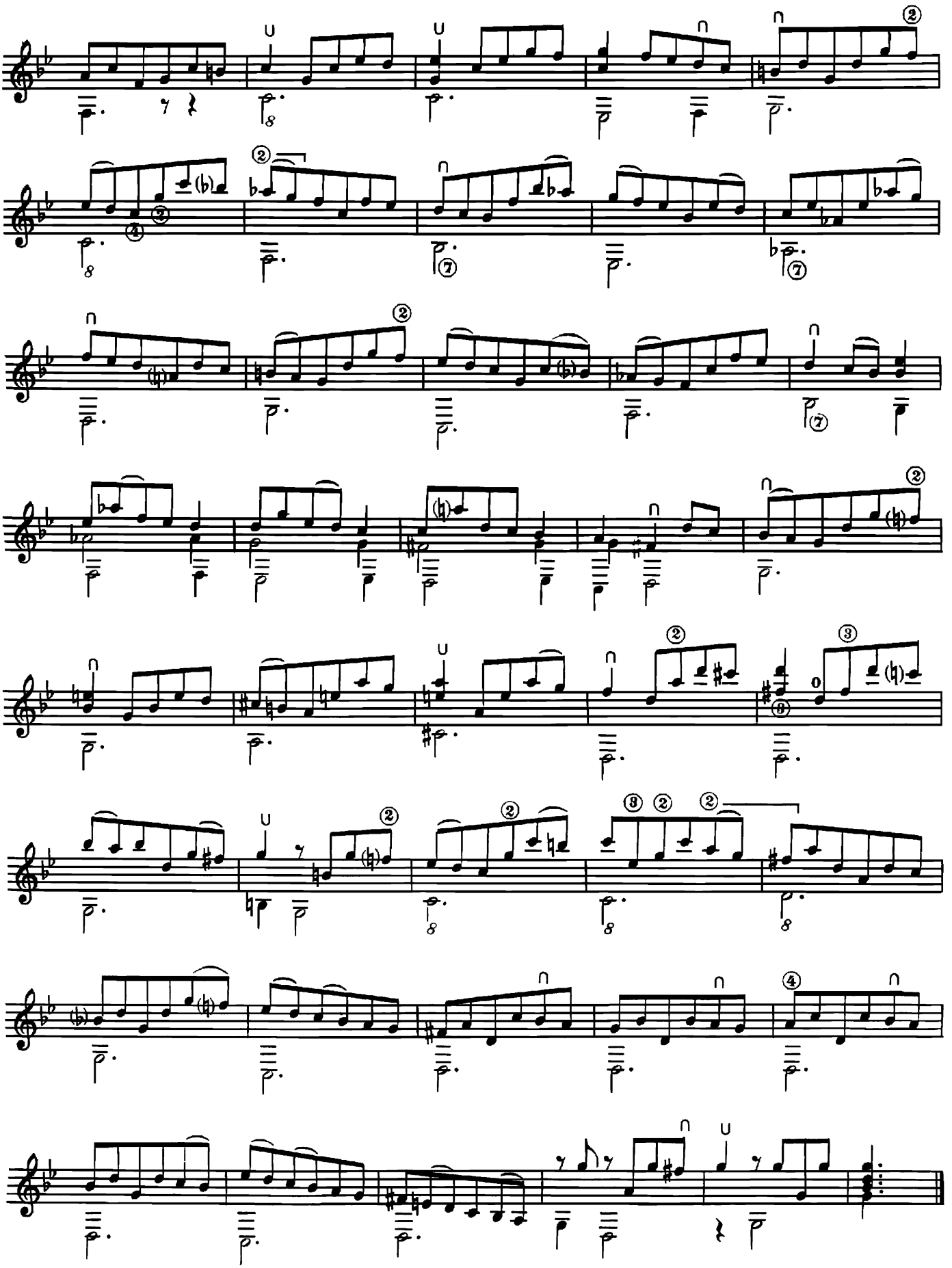
Dans l'original:
Im Original:

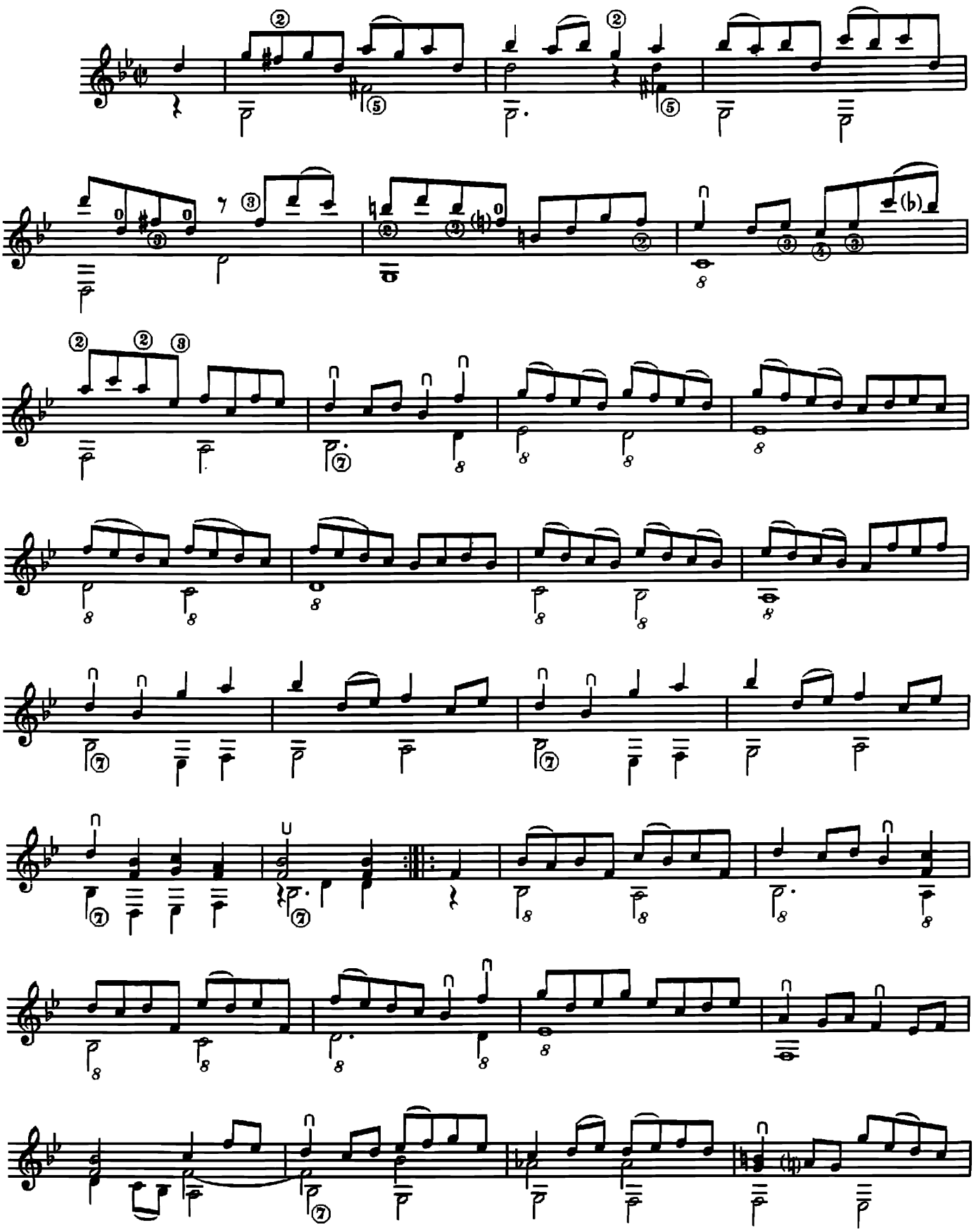


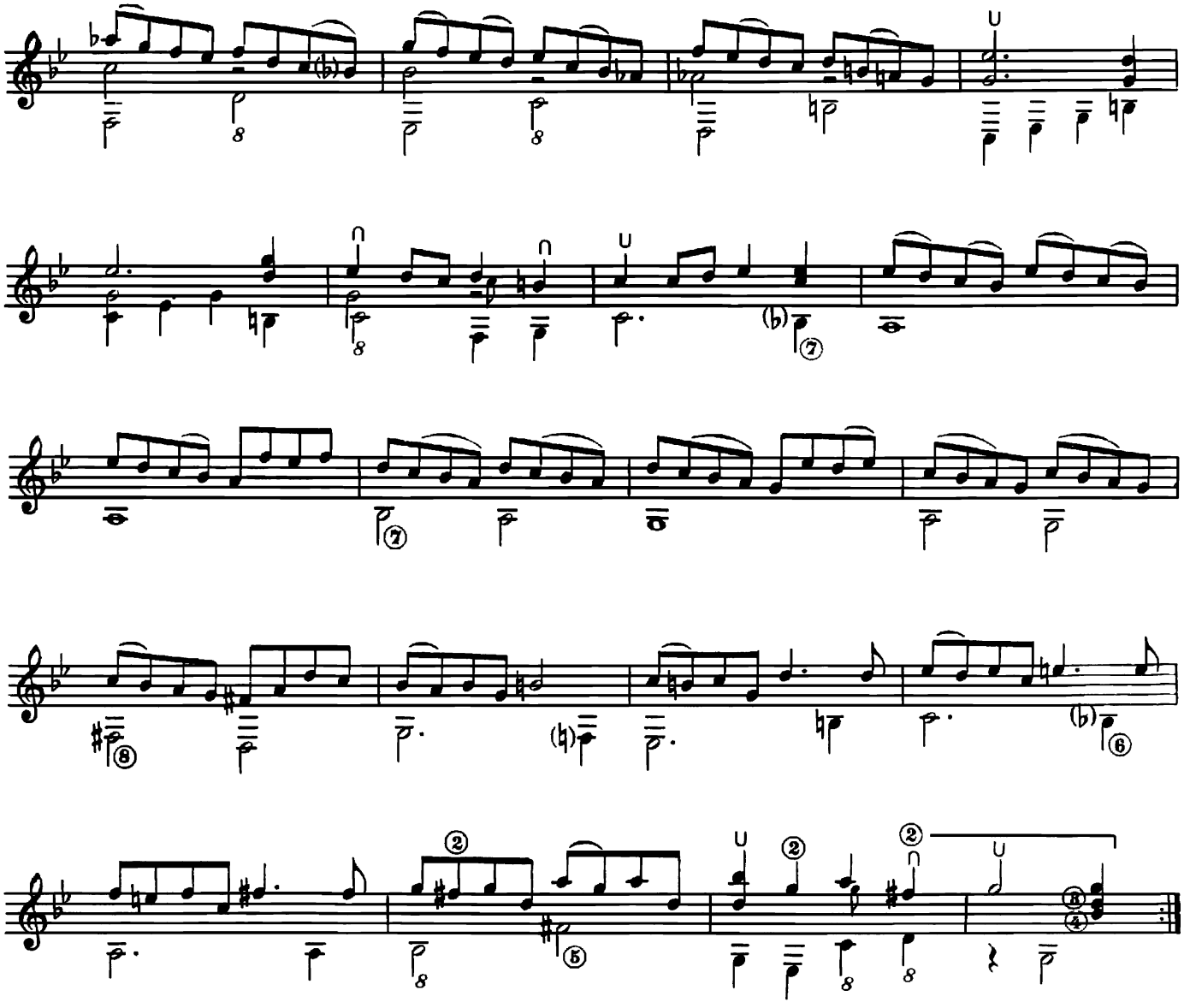
COURANTE



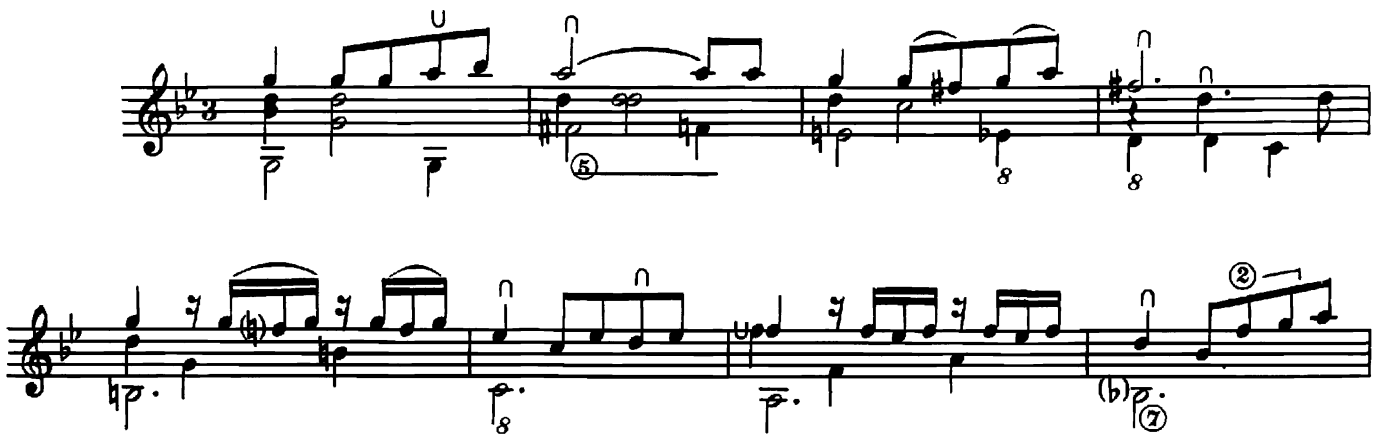


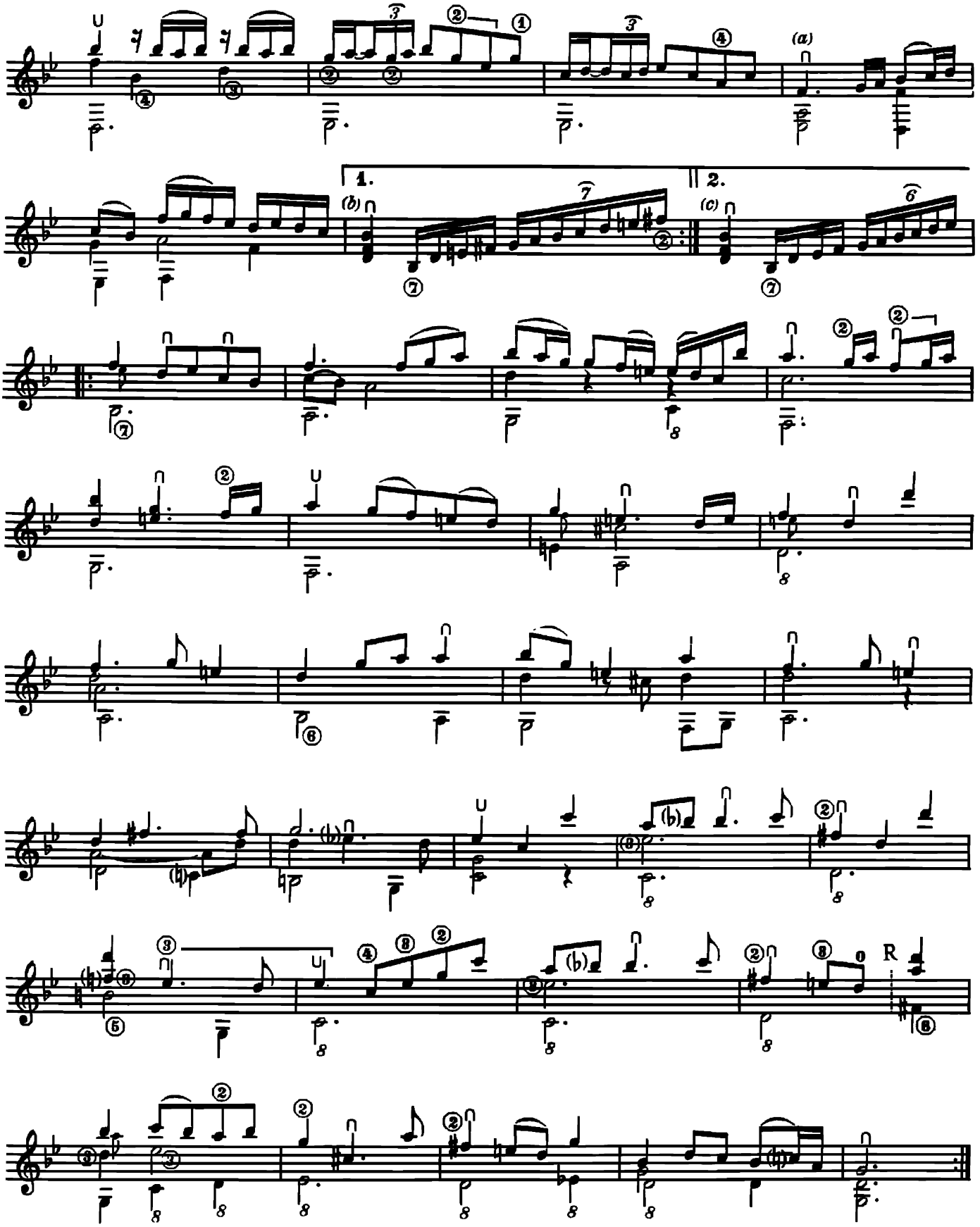
BOURÉE



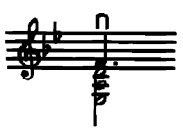


SARABANDE





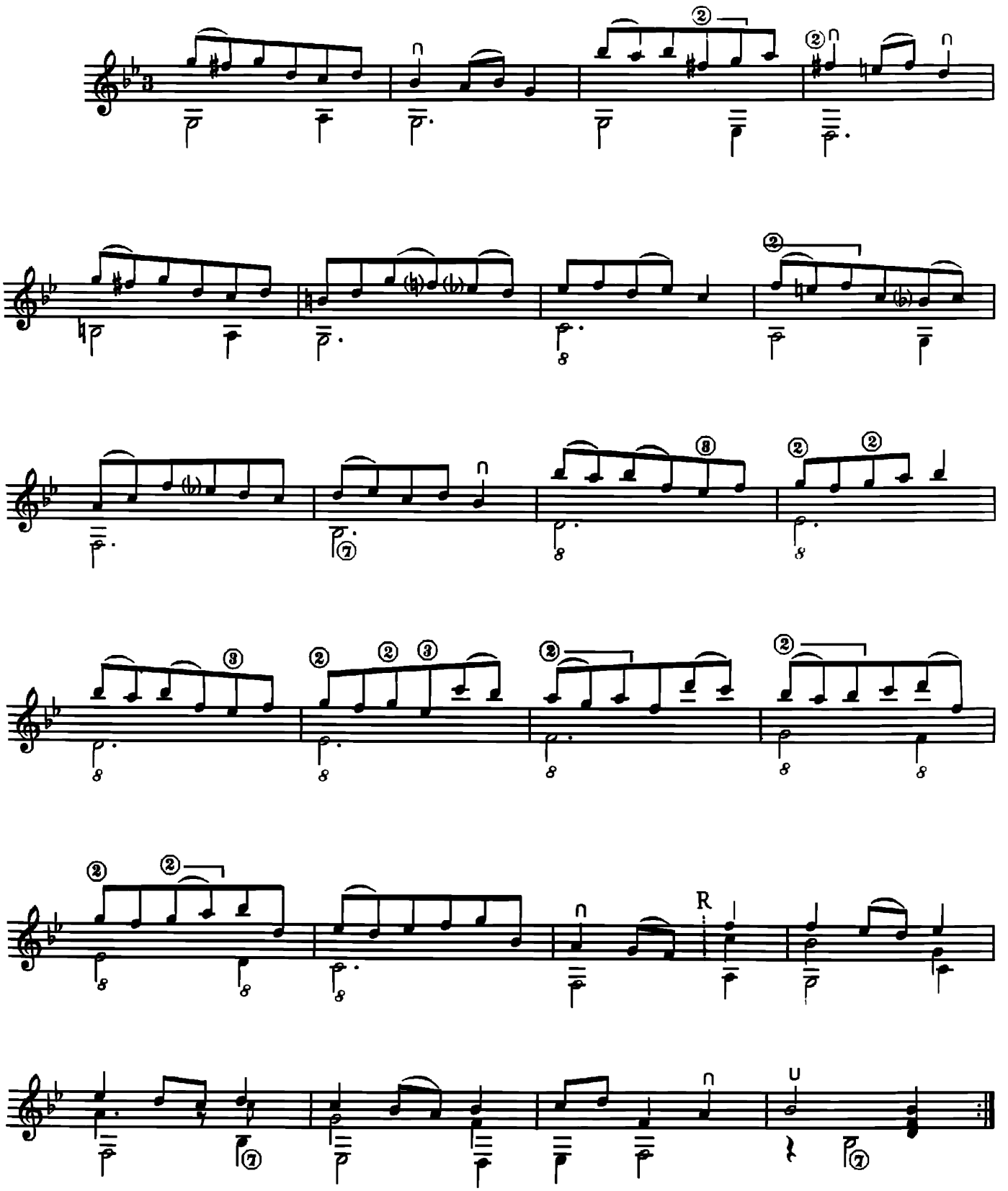
Nell'originale:
In the original:
Dans l'original:
Im Original:

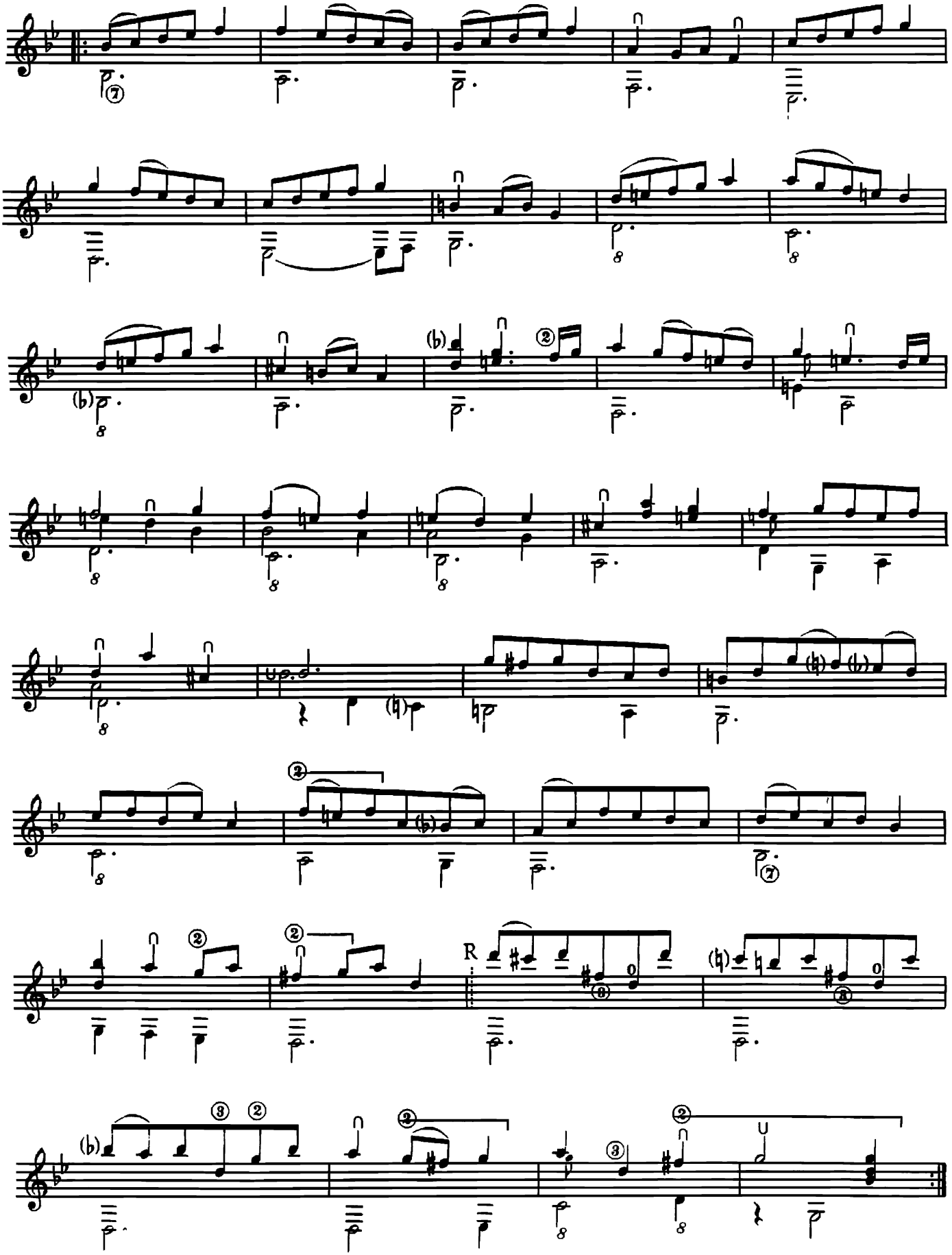


(b) (c)

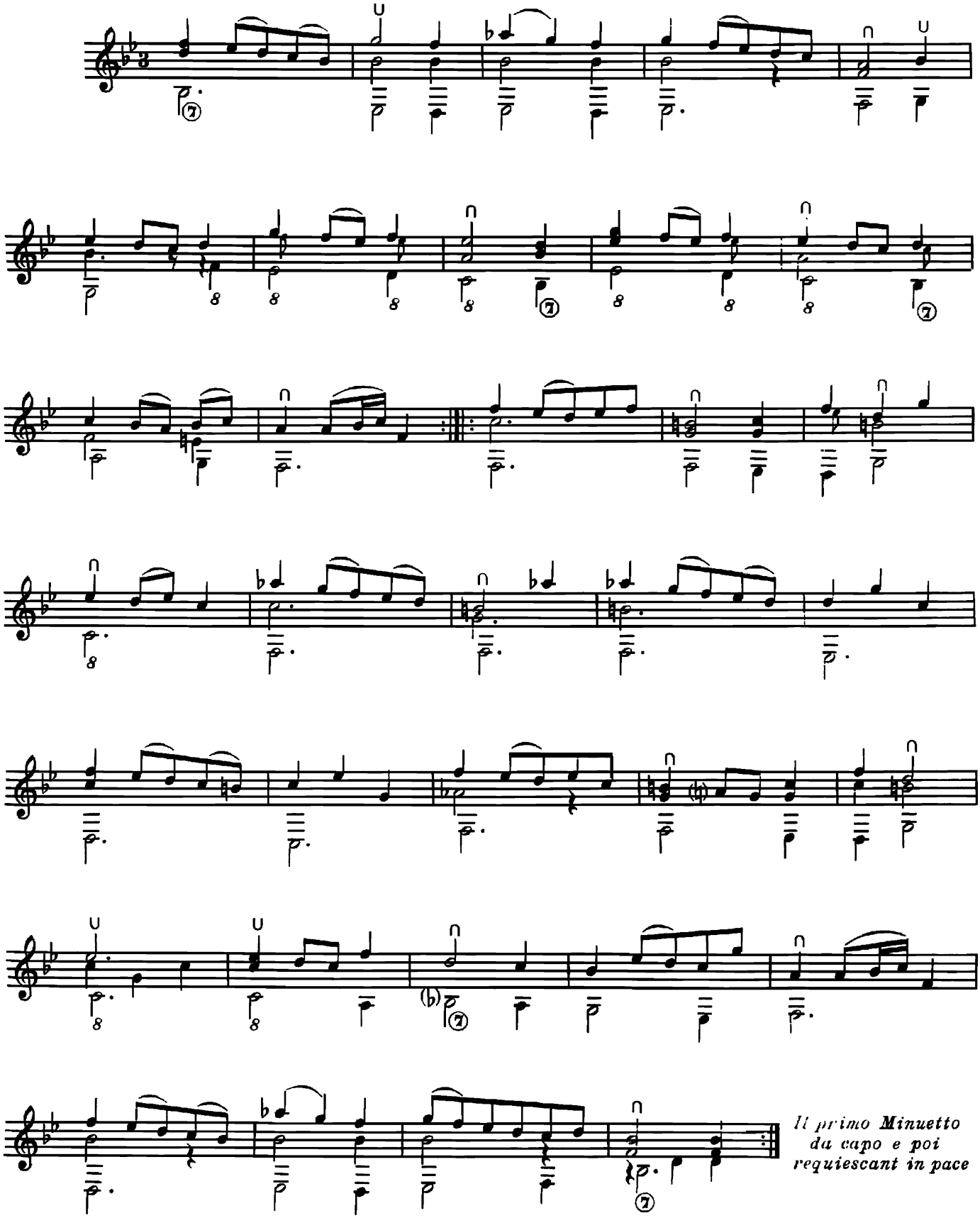
Le figurazioni ritmiche del secondo e del terzo tempo non sono precisate.
The rythmic figurations of the second and third movement are not specified.
Les figurations rythmiques du deuxième et du troisième mouvement ne sont pas précisées.
Die rhythmischen Figuren des zweiten und dritten Satzes sind nicht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

MENUET



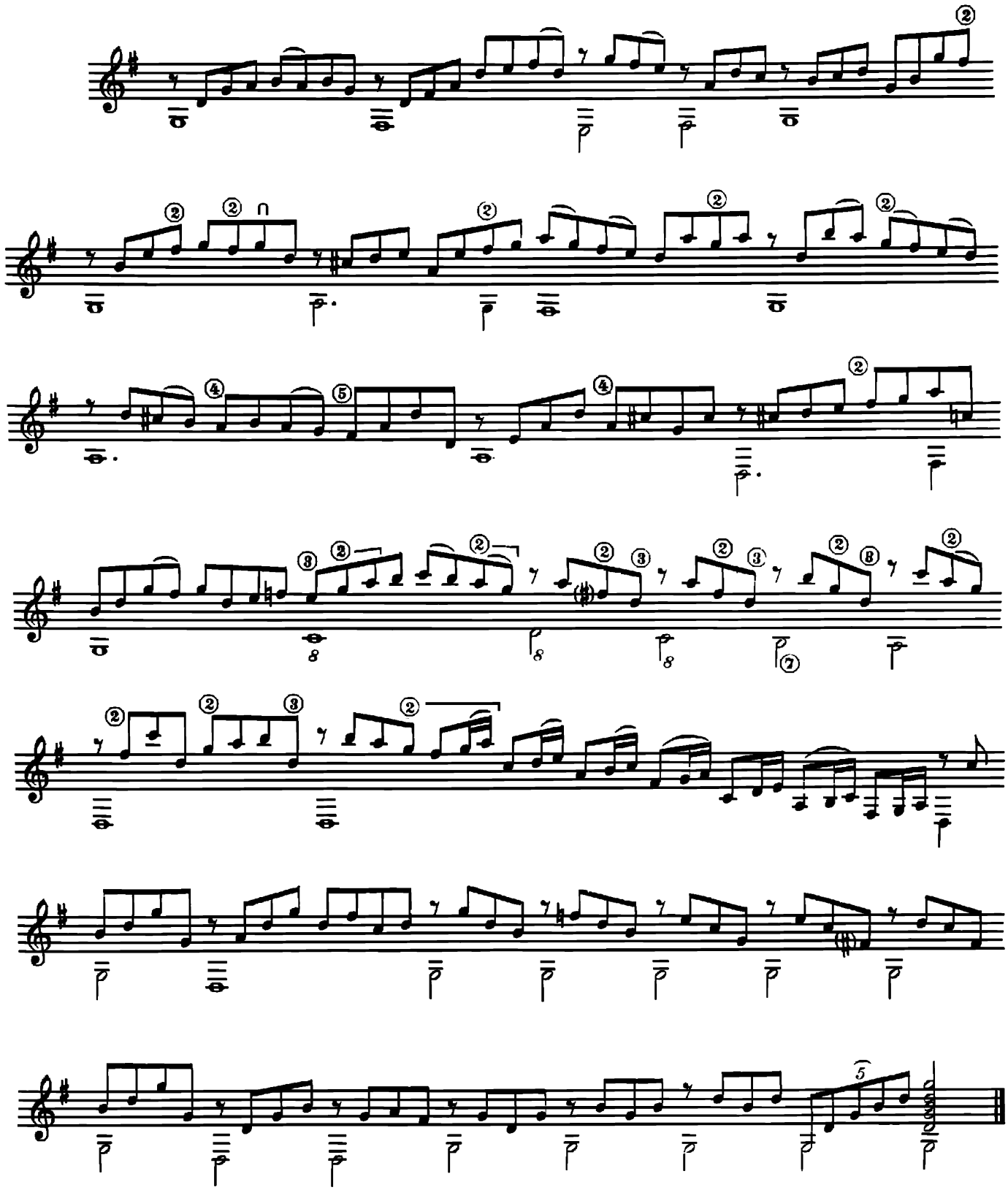


MENUET 2do

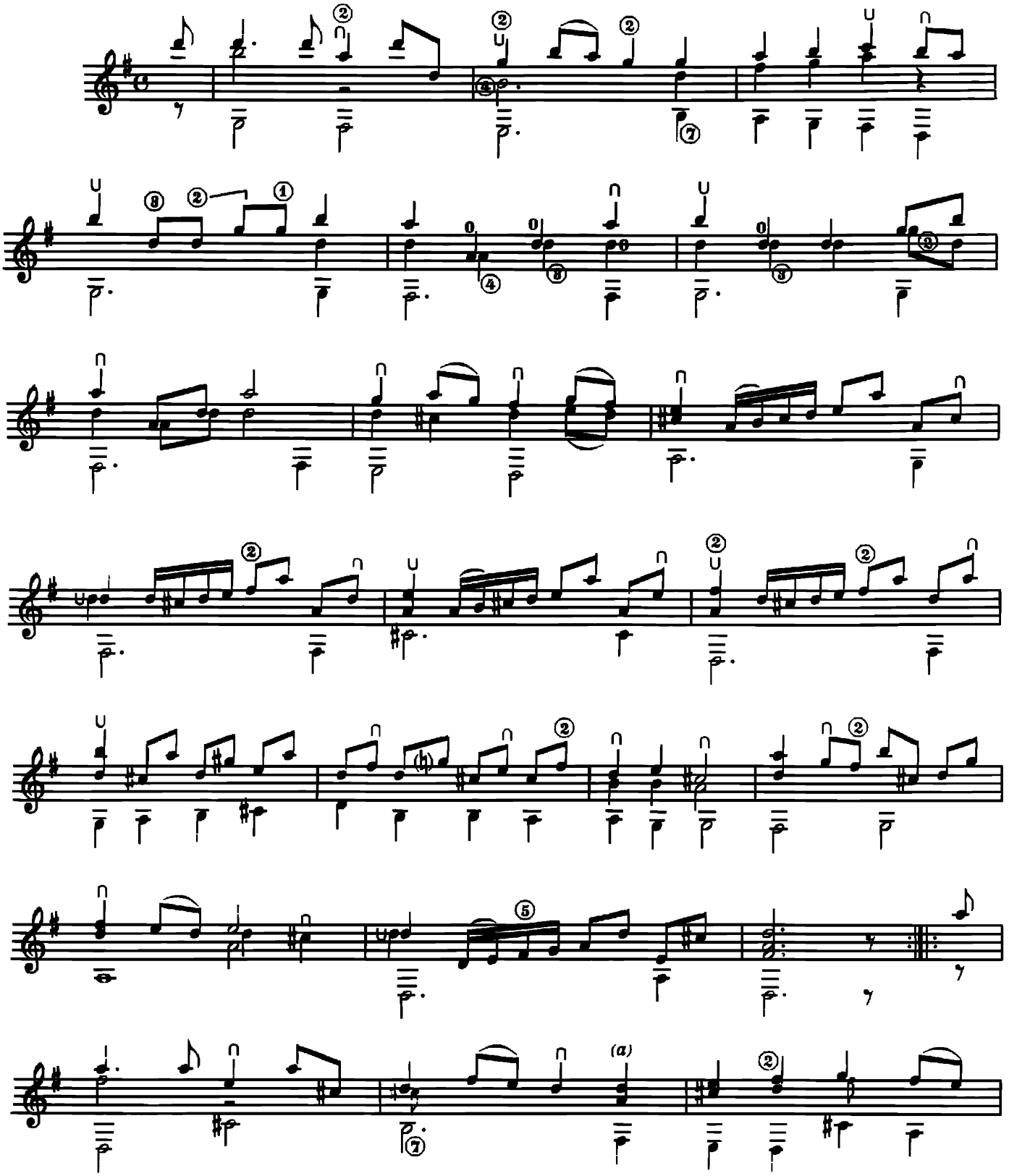


SUITE IV

PRELUDE



ALLEMANDE



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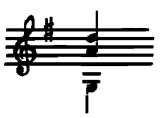
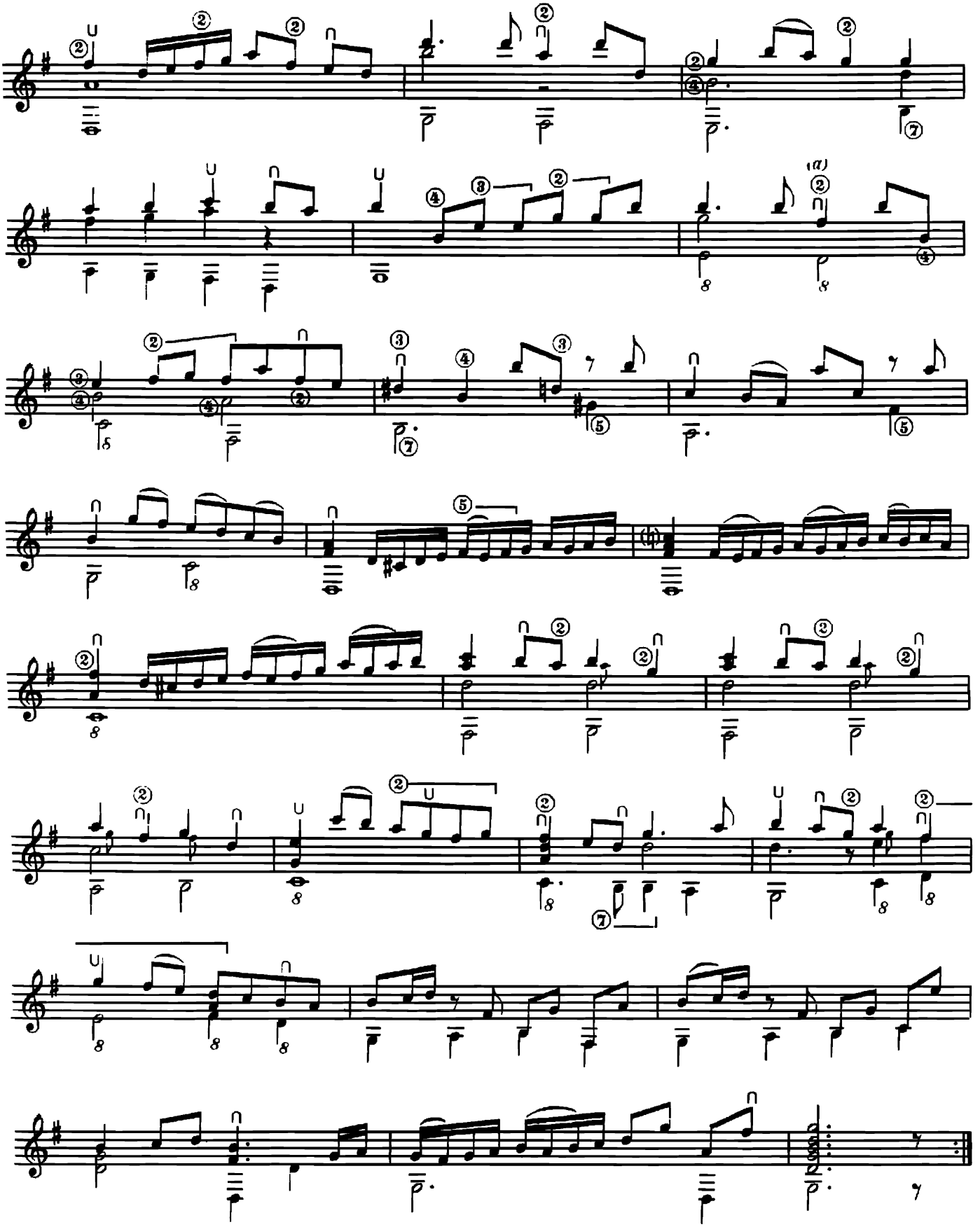
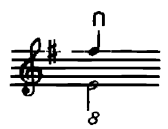
Dans l'original:
Im Original:

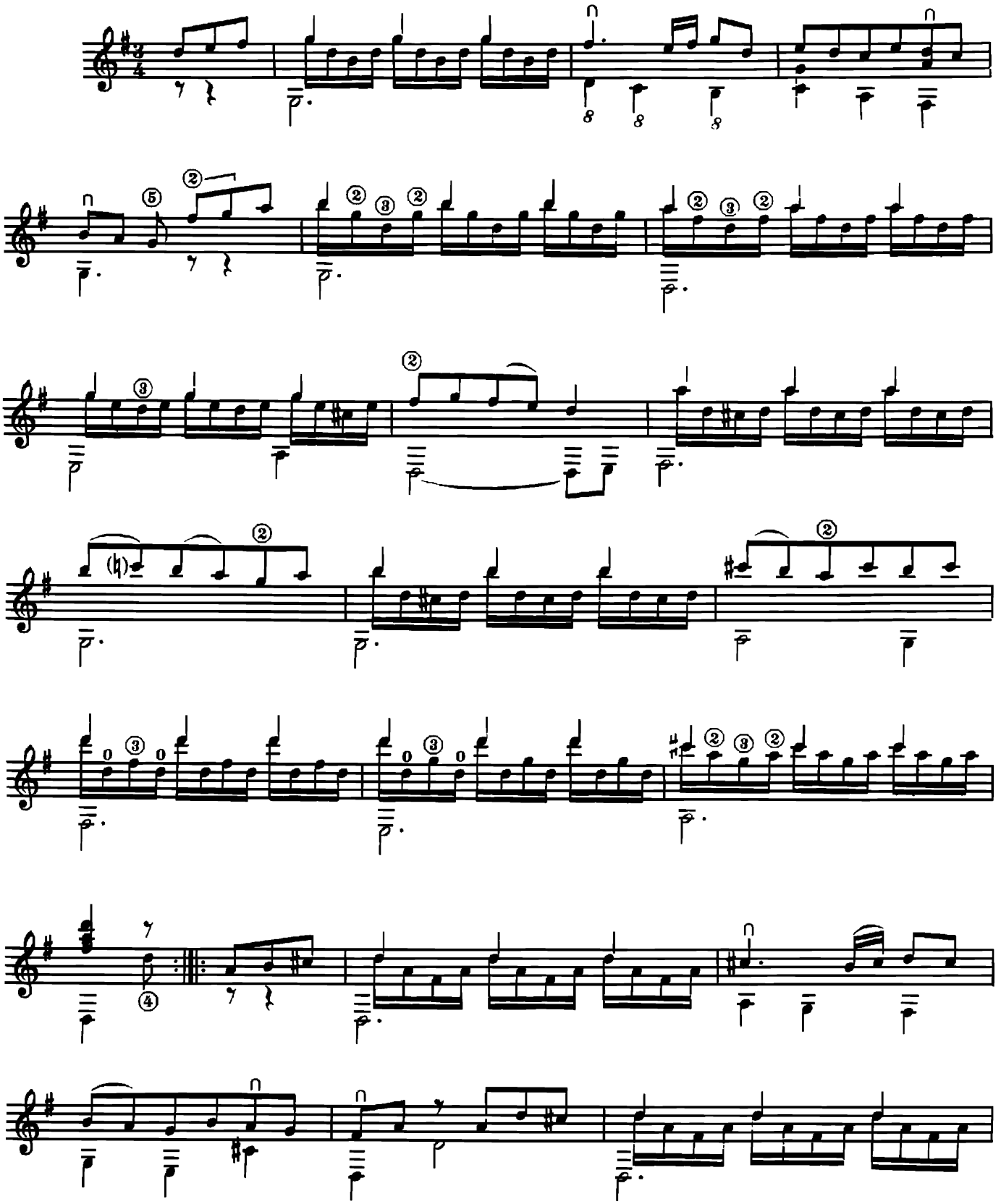


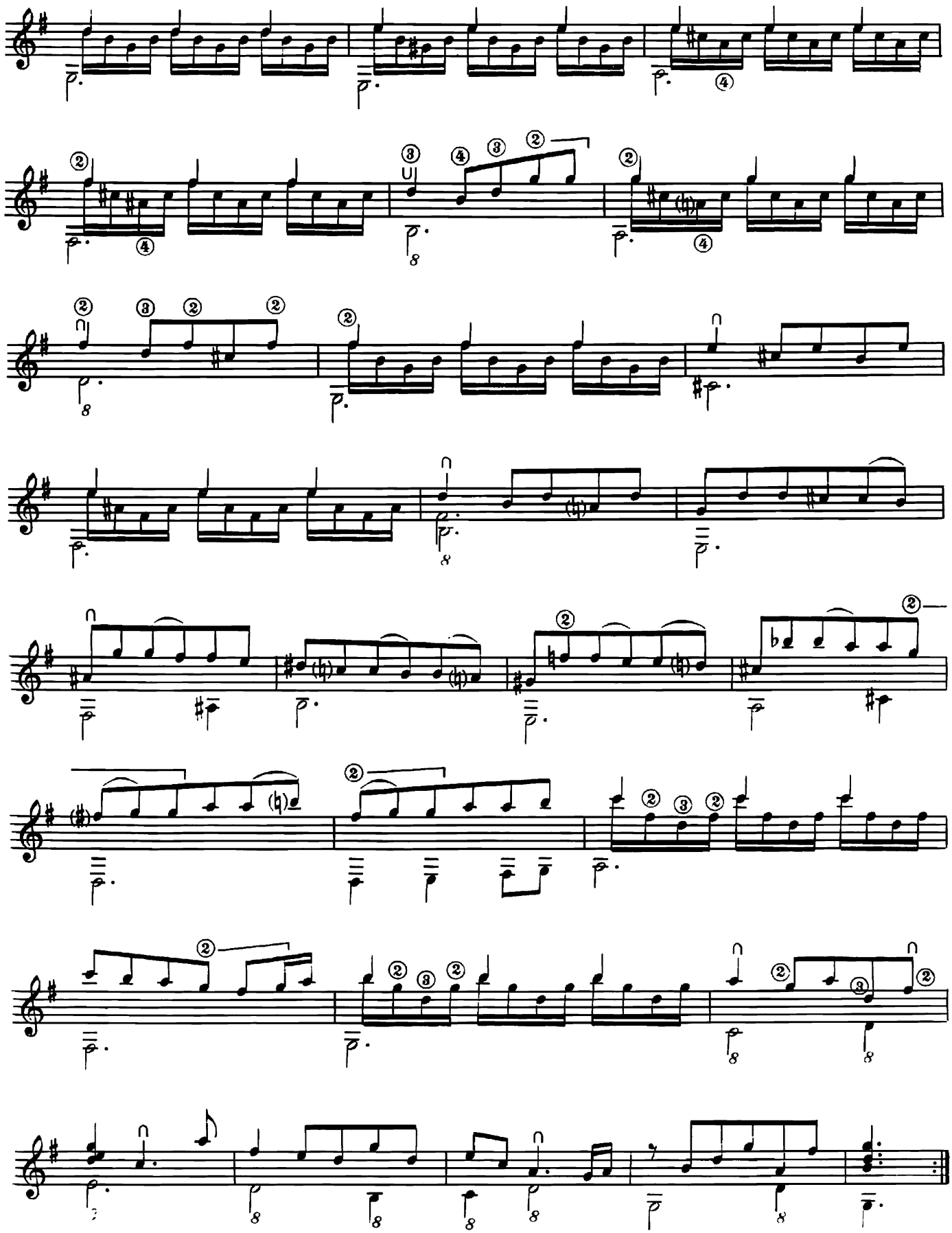


Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)



COURANTE





BOURÉE

Nell'originale:
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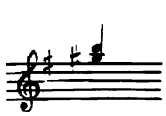
Dans l'originale:
Im Original:
(a)



WEISS

SARABANDE

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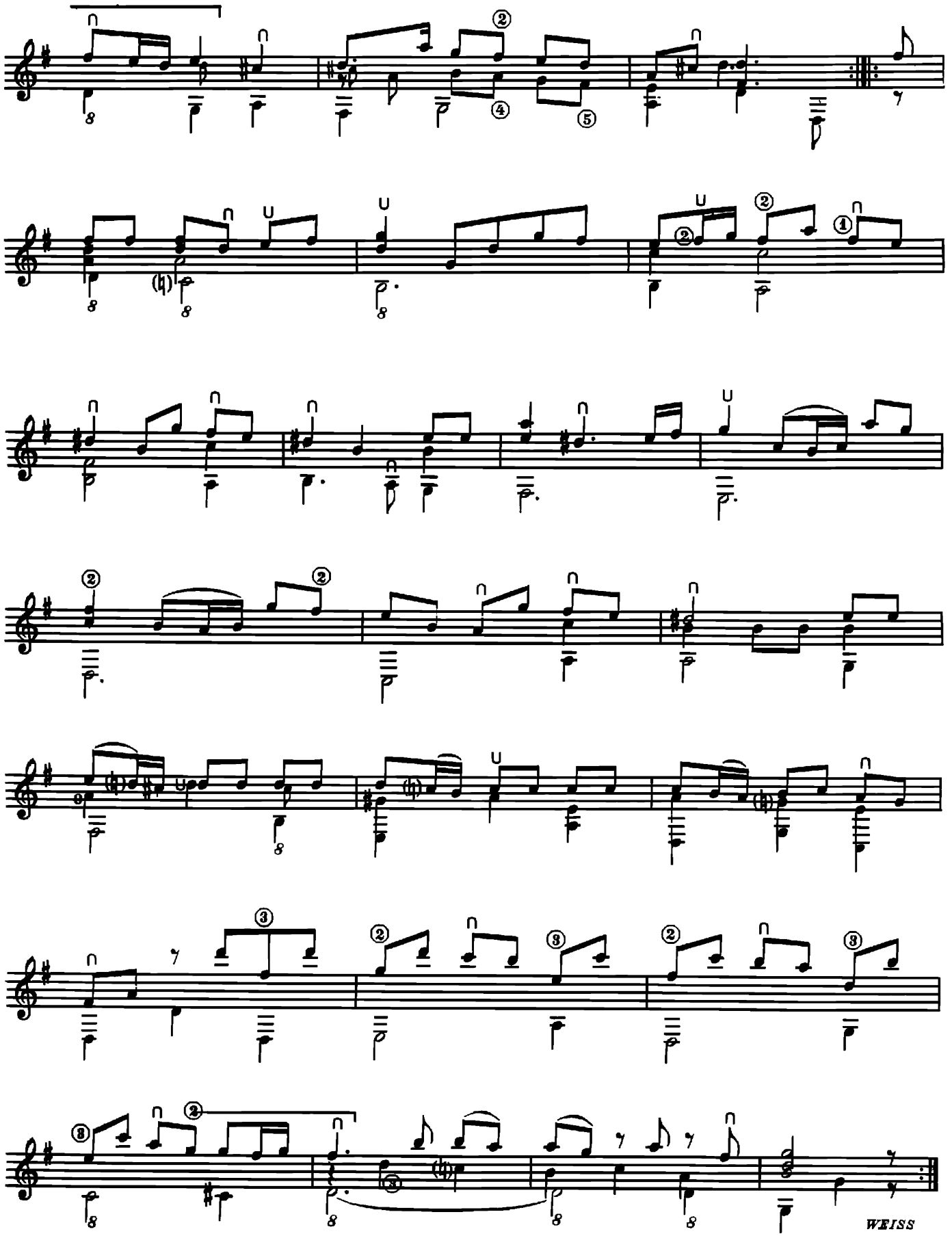
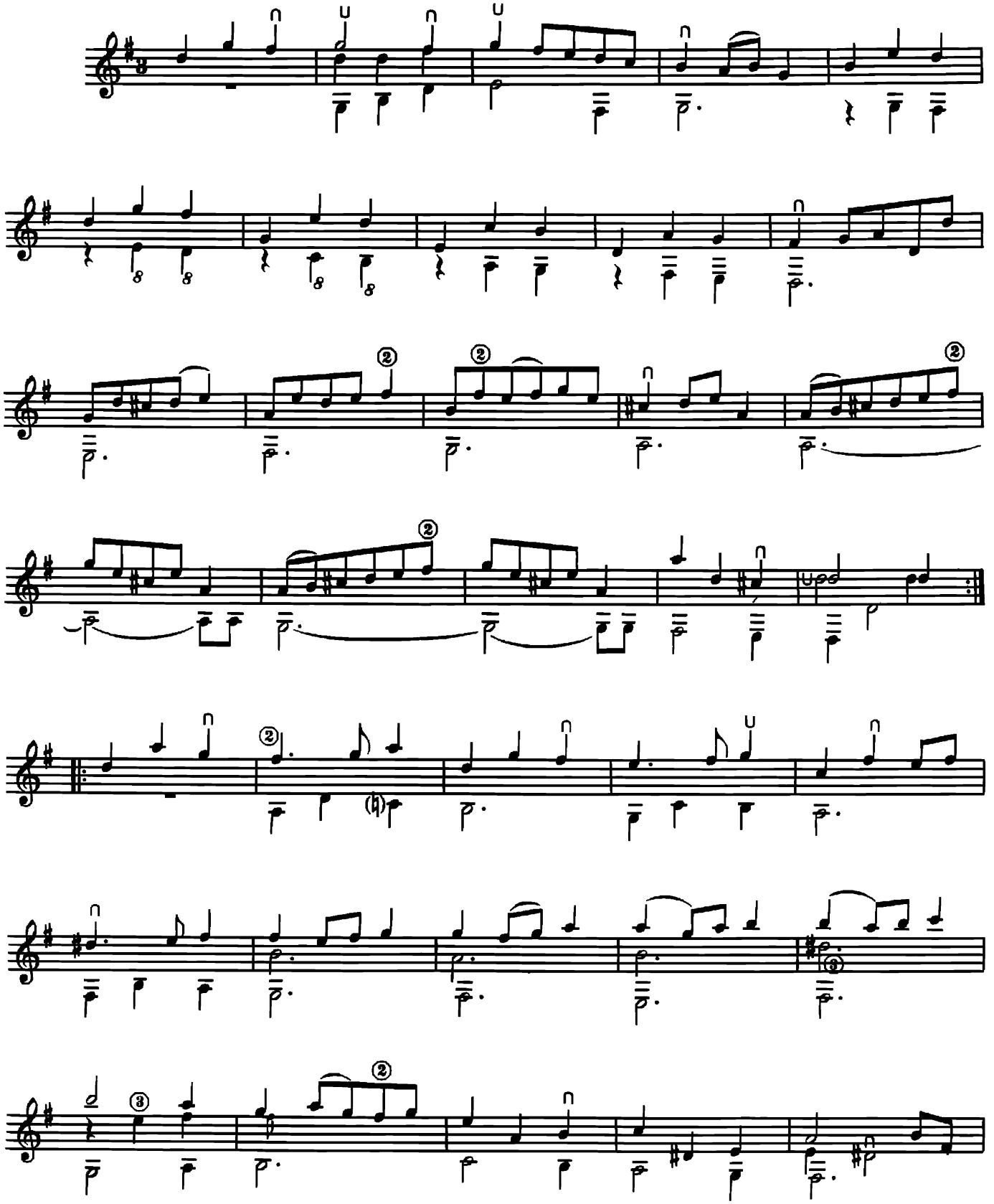
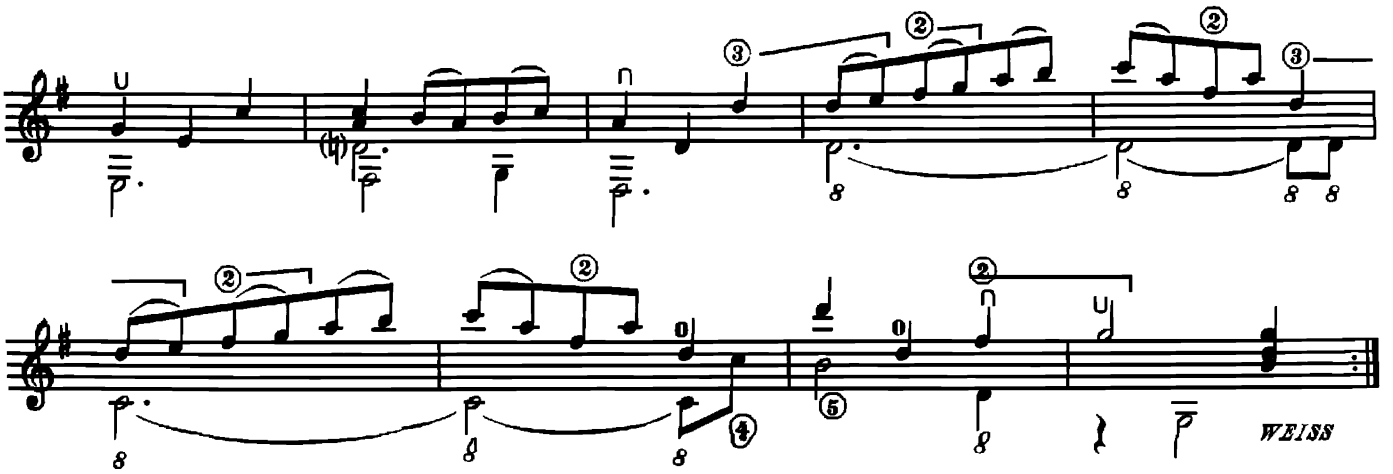
Dans l'original.
Im Original:

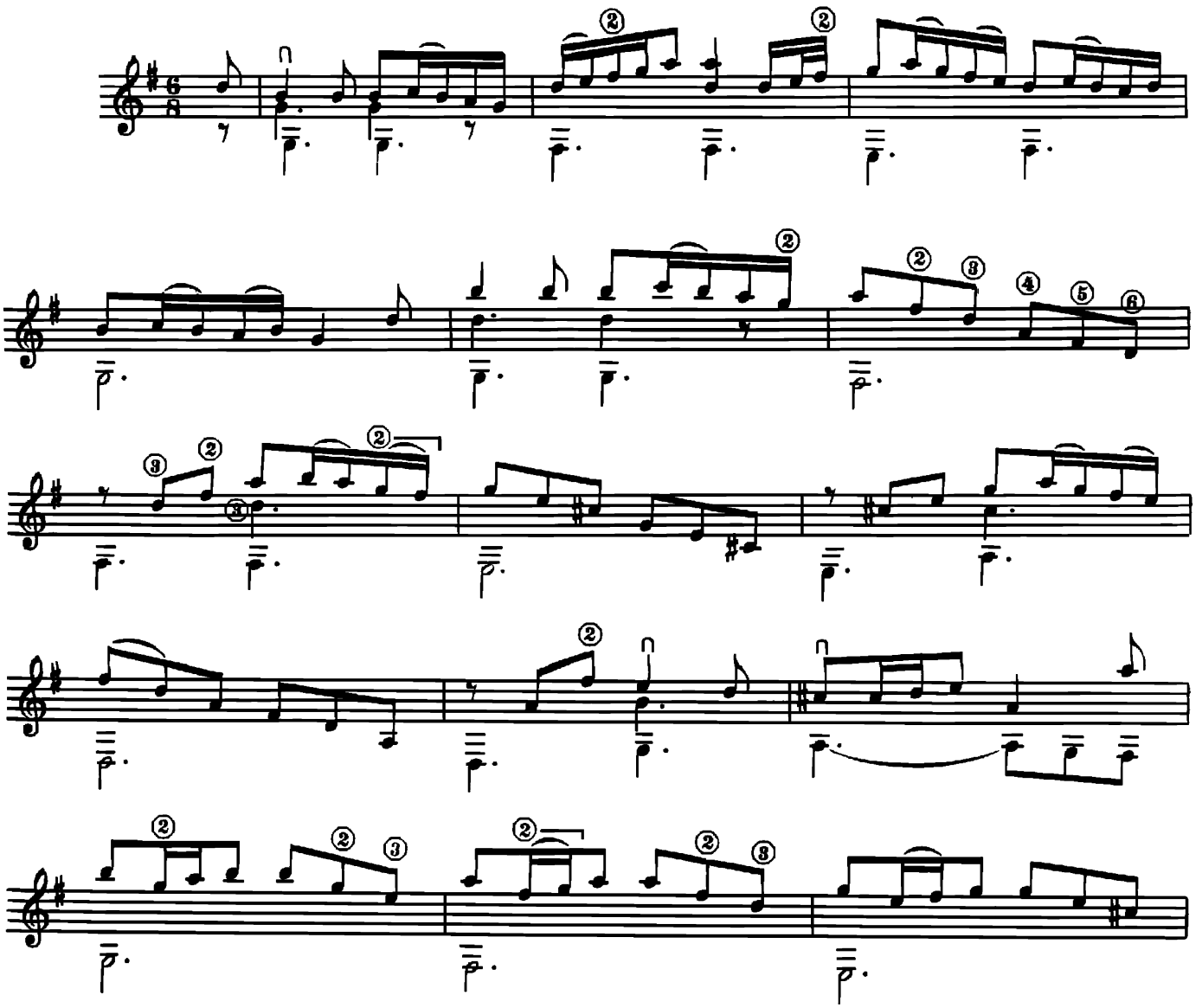

WEISS

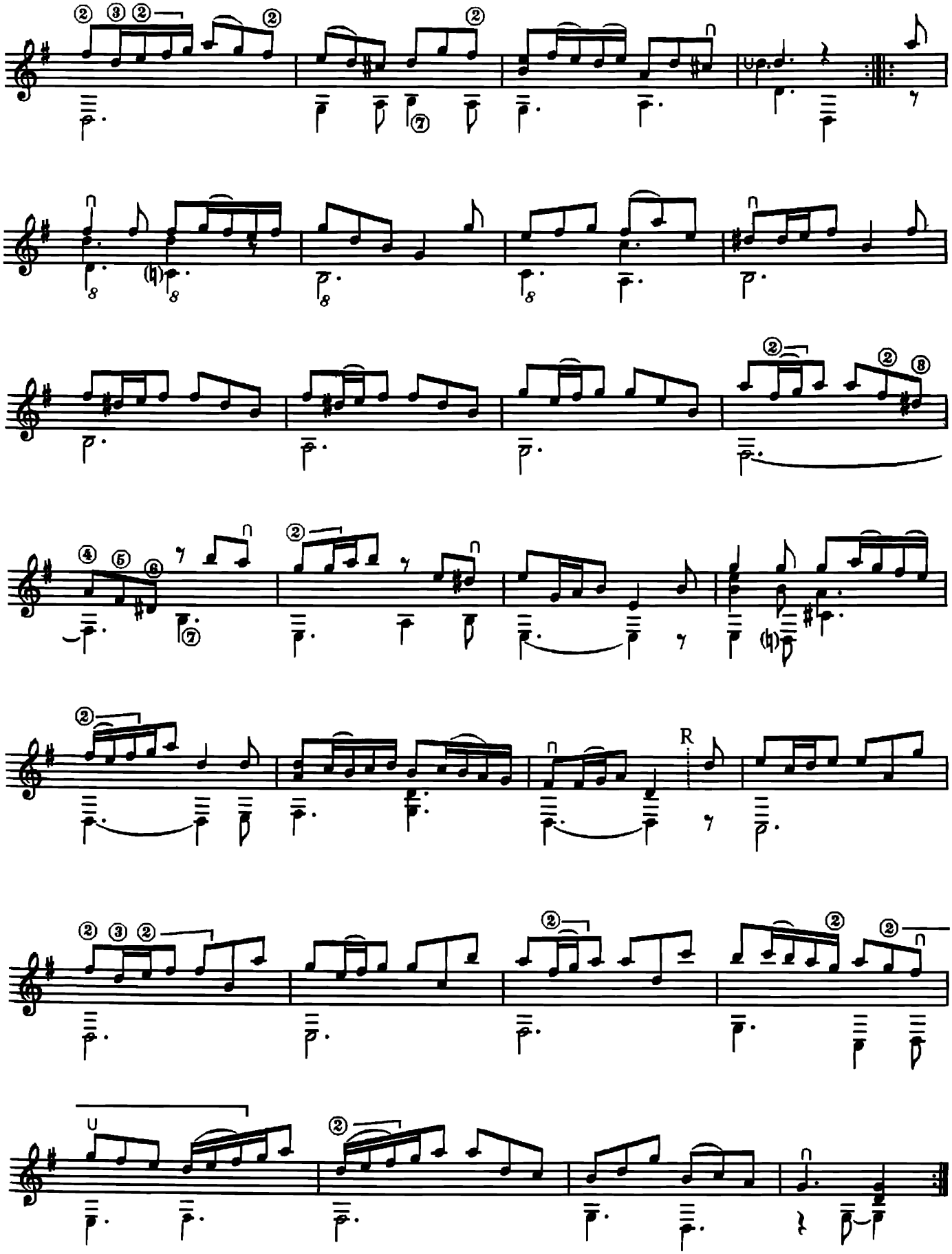
MENUET





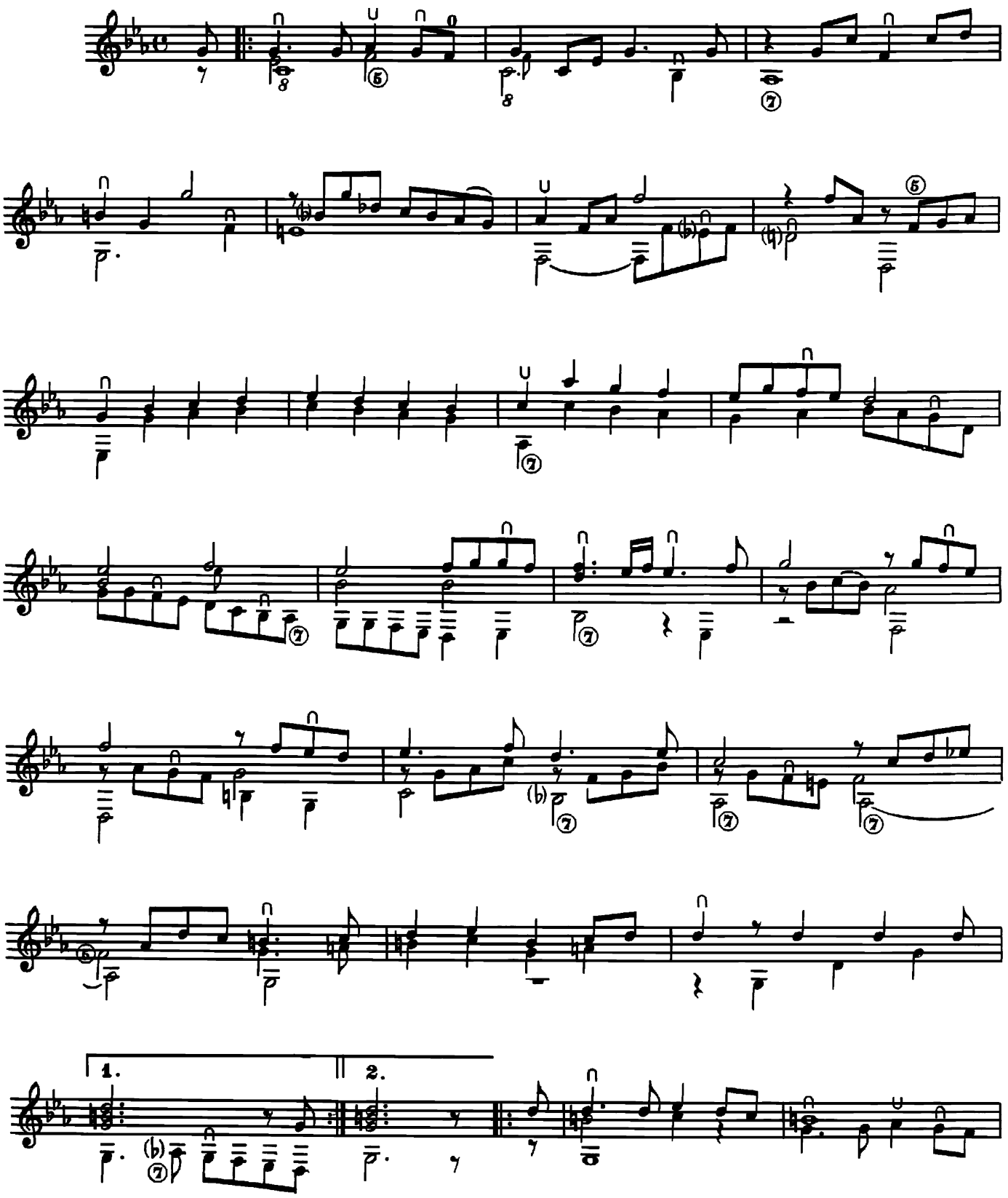
GIGUE

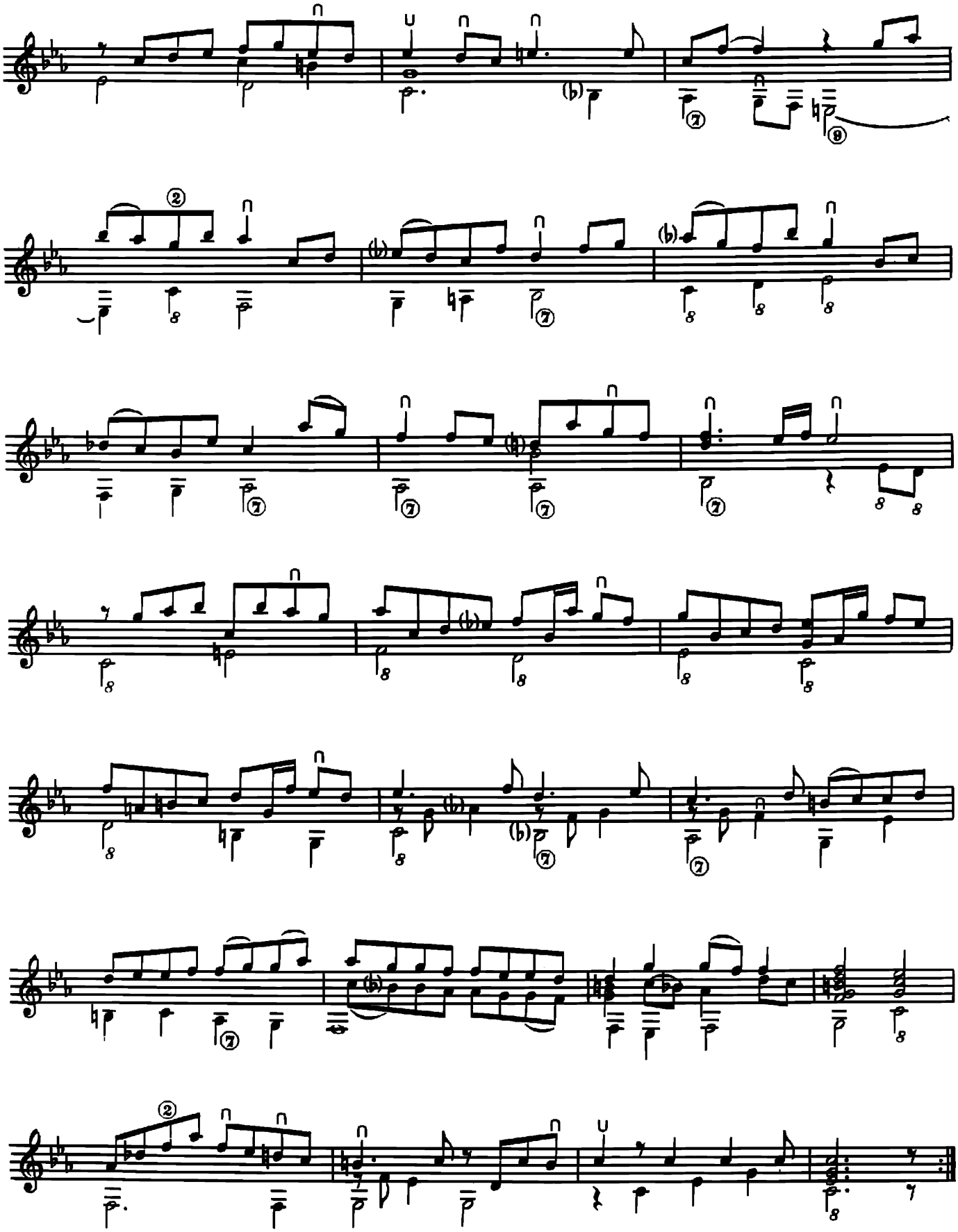



R

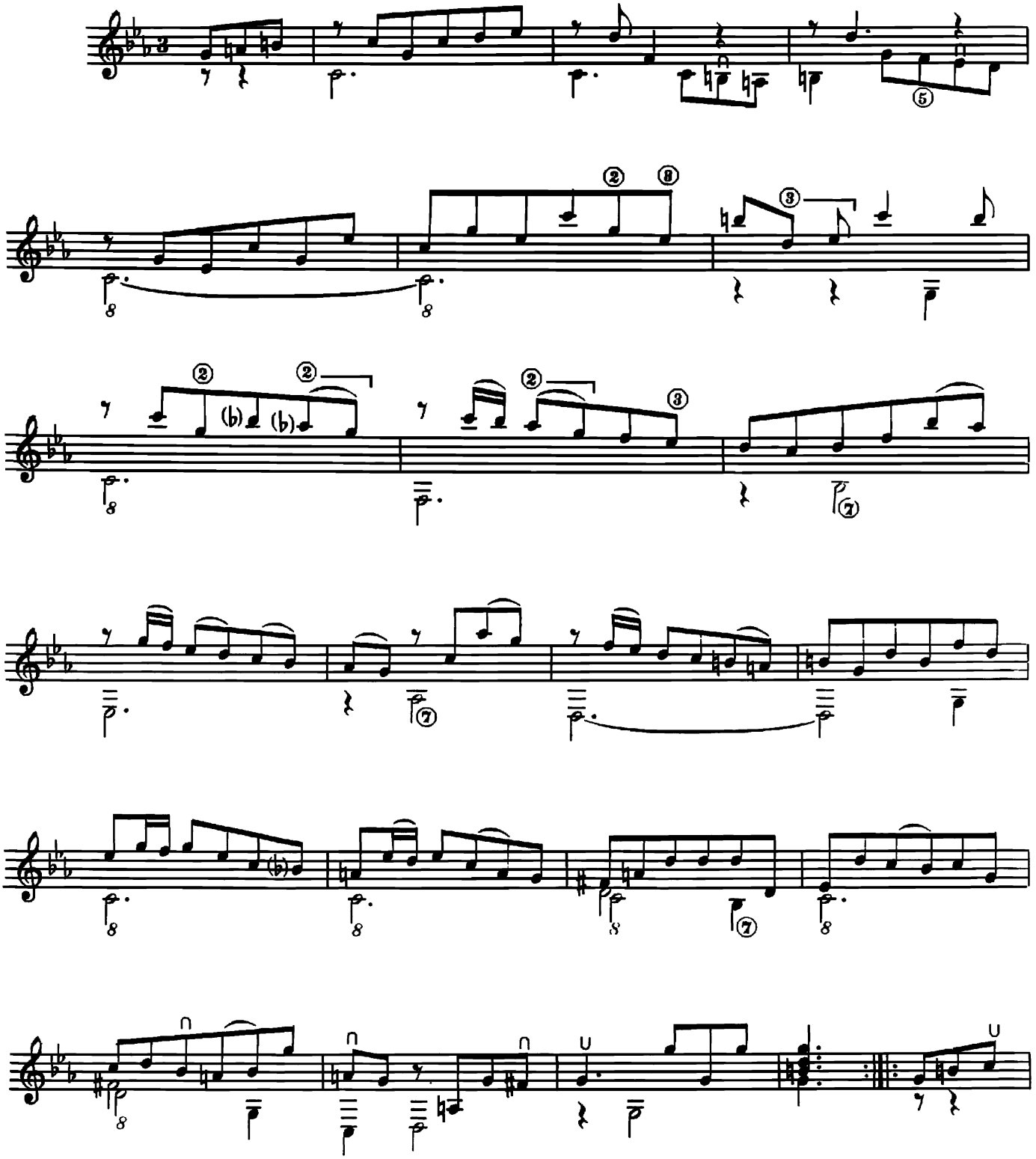
SUITE V

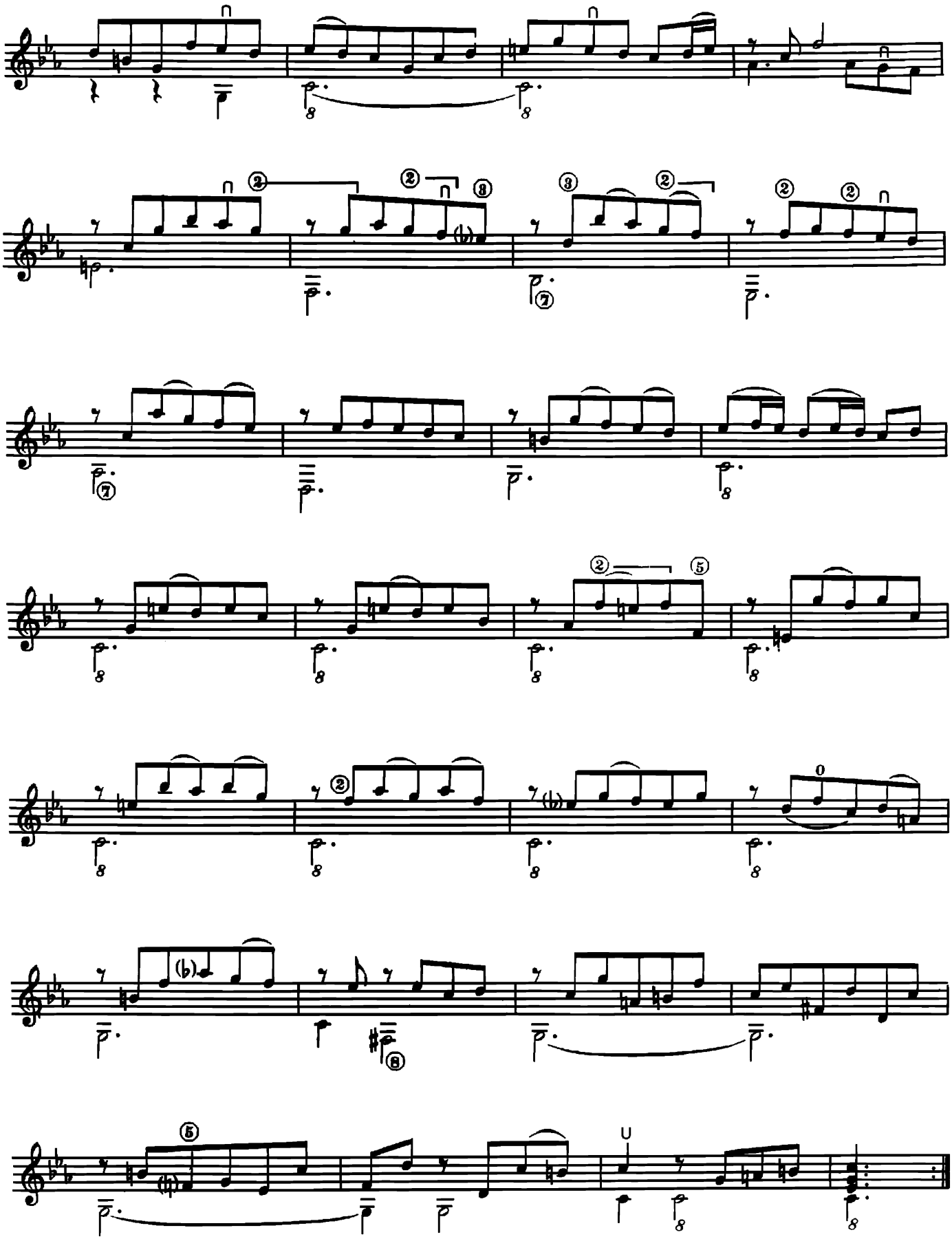
ALLEMANDE



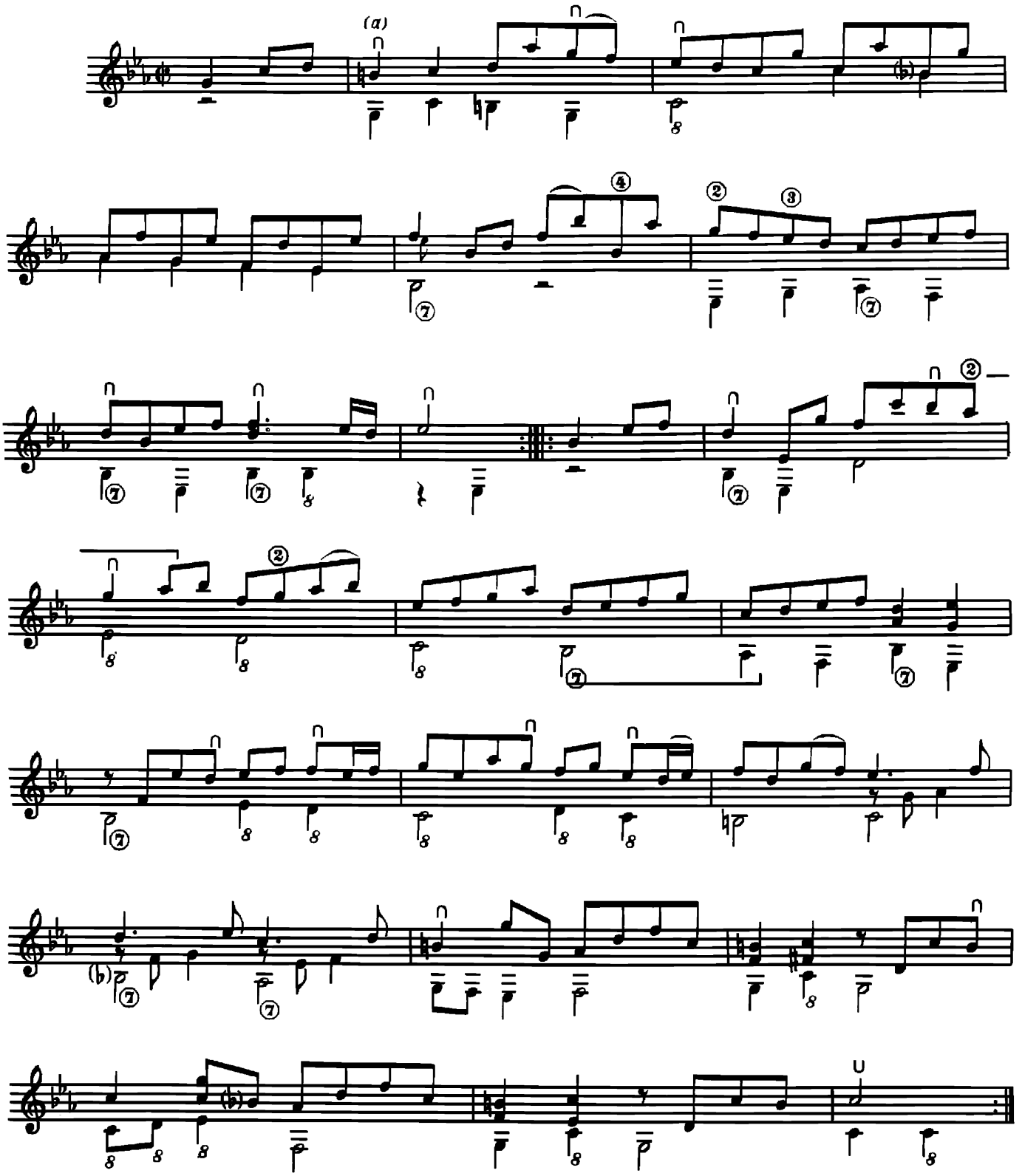


COURANTE



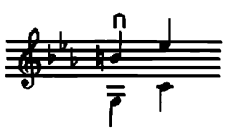


GAVOTTE

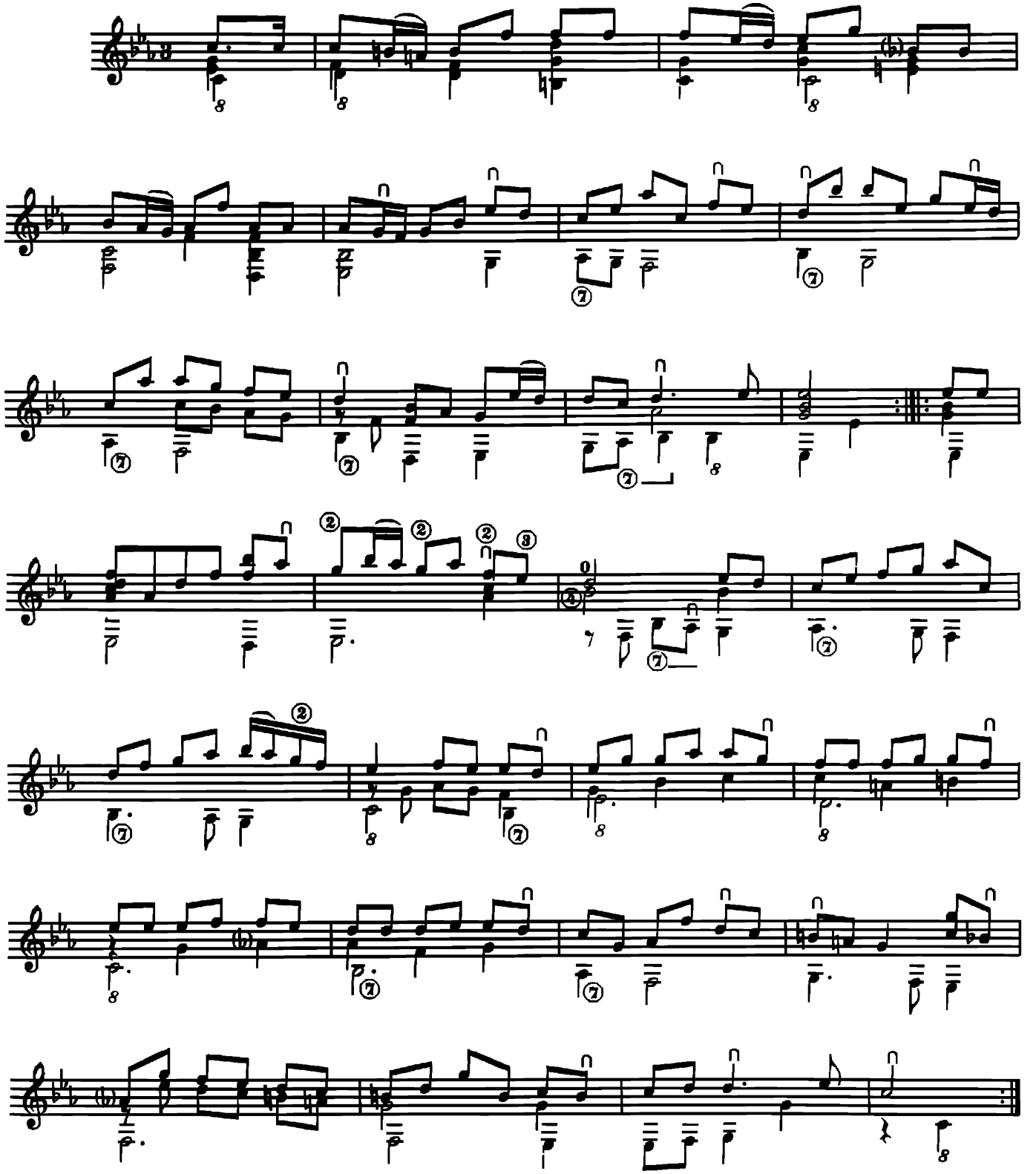


Nell'originale:
In the original:
Dans l'original:
Im Original:

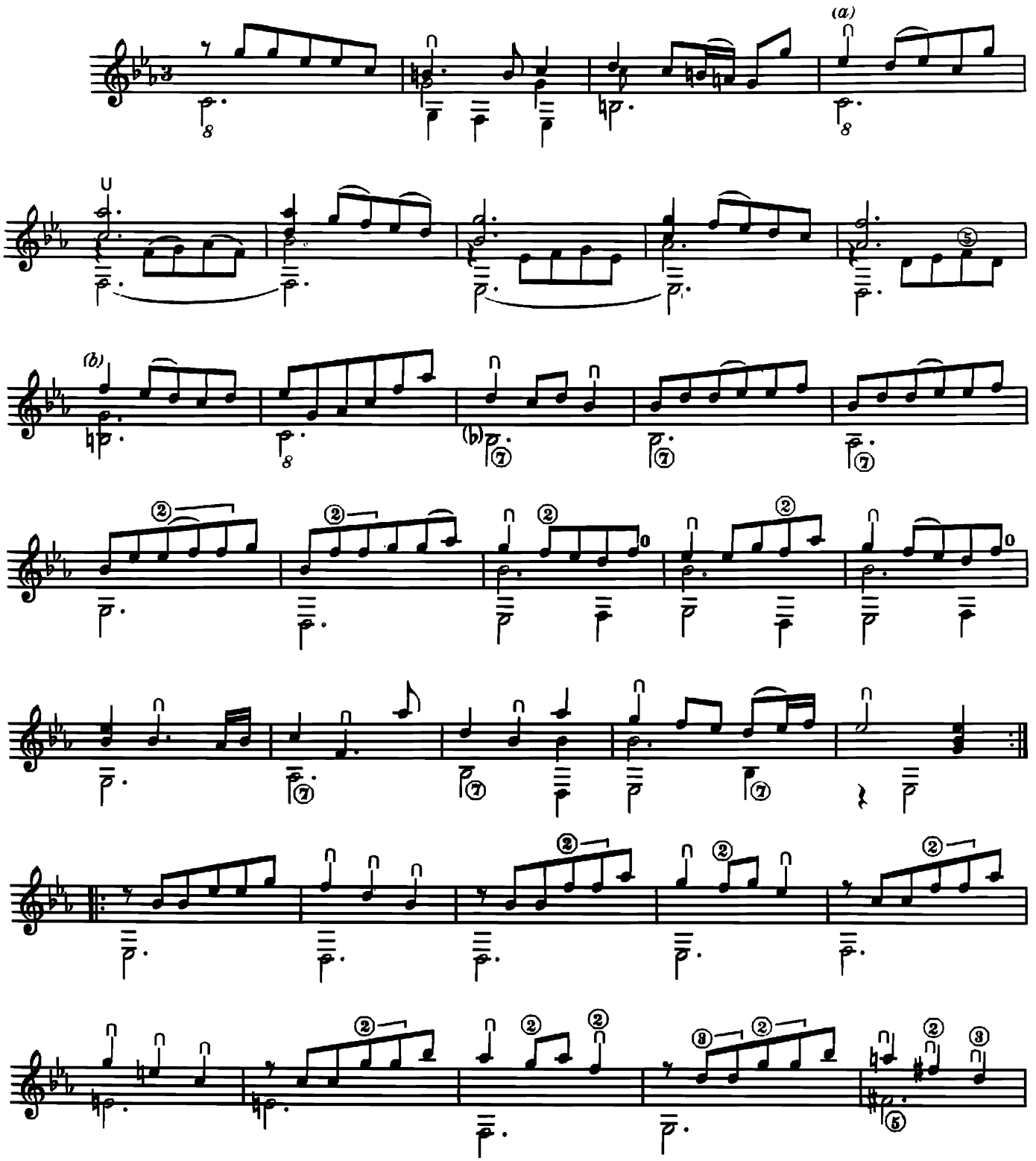
(a)



SARABANDE



MENUET



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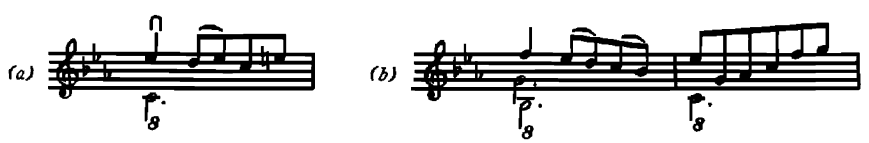

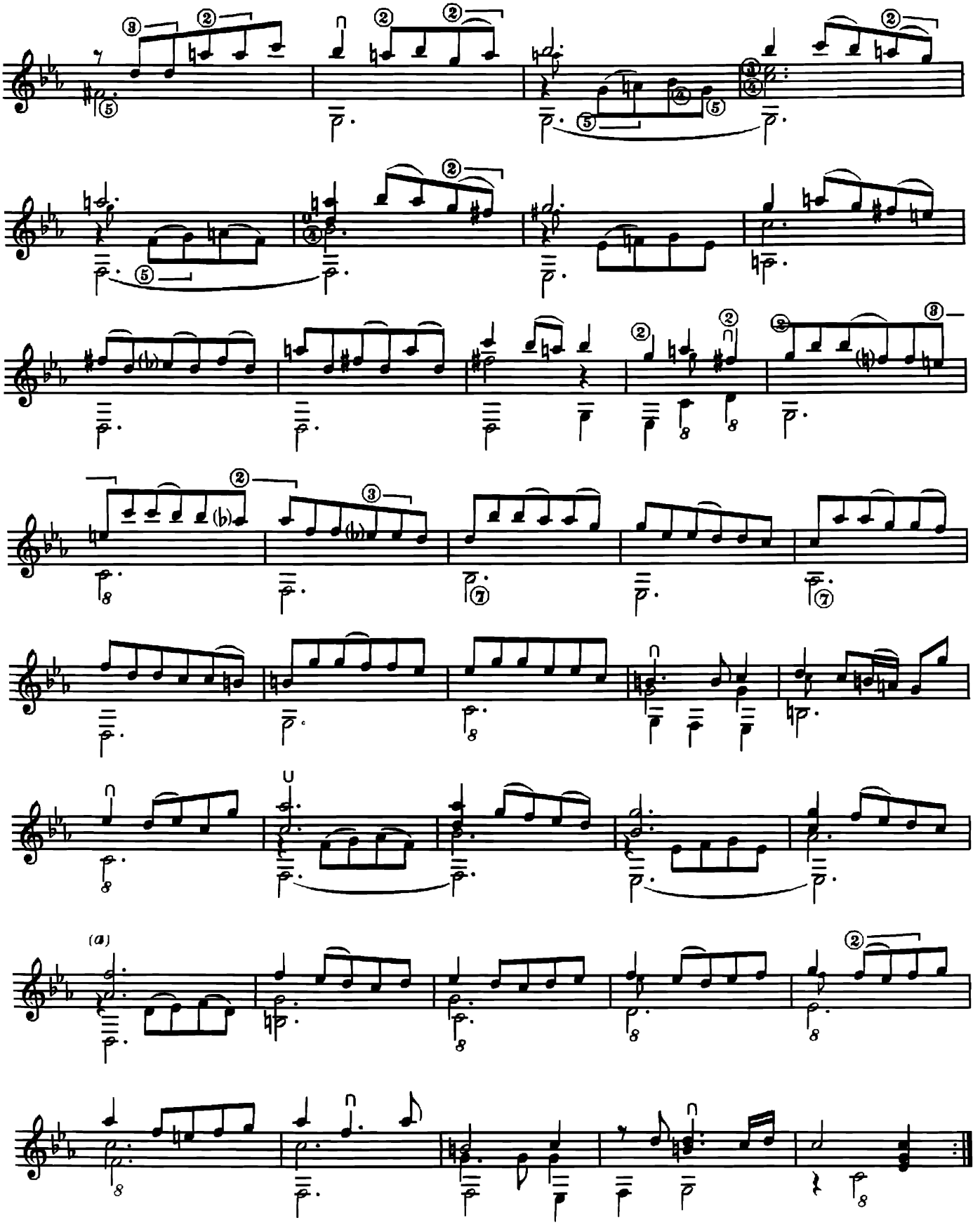

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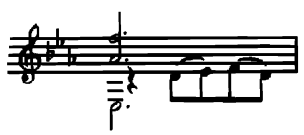
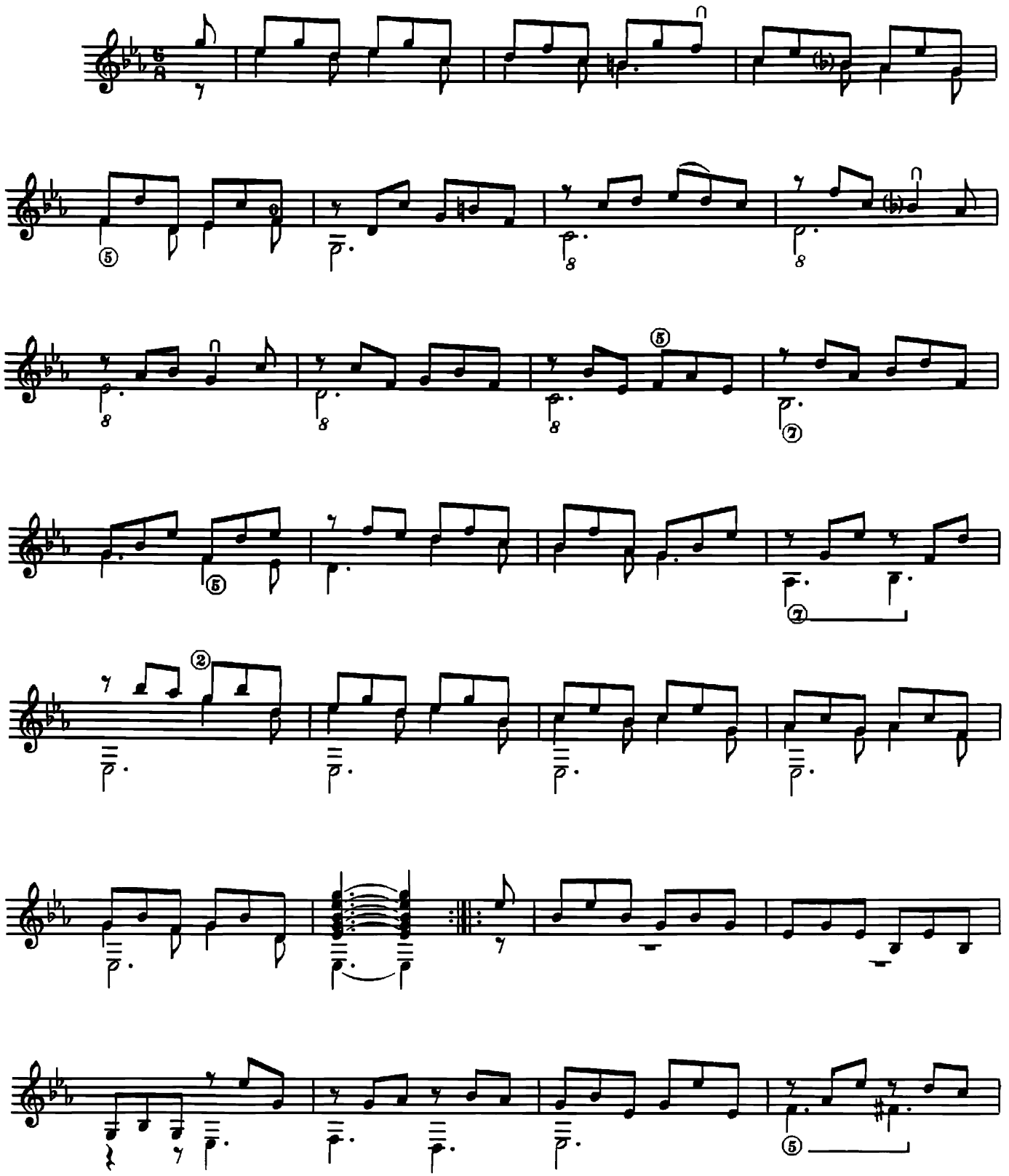
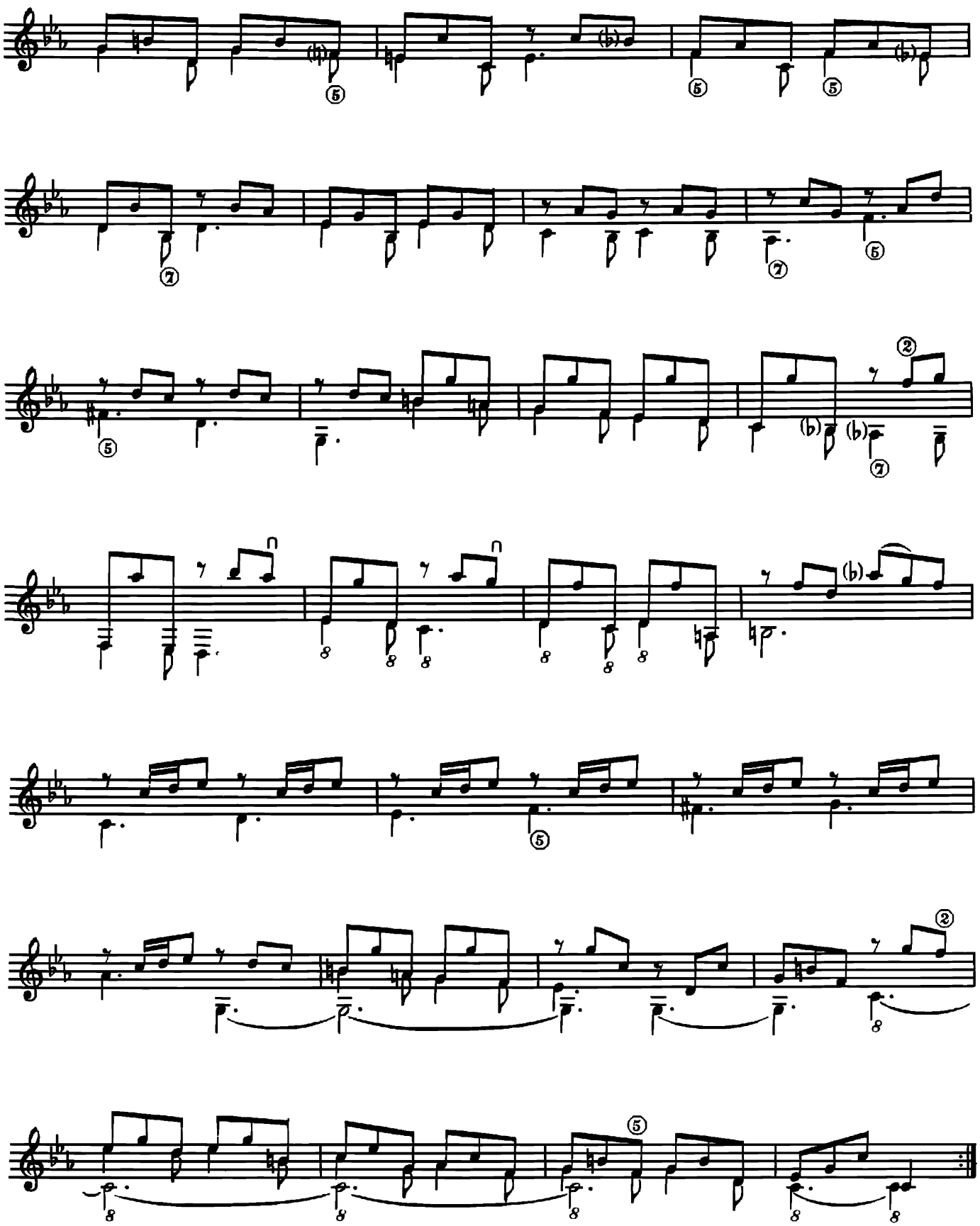


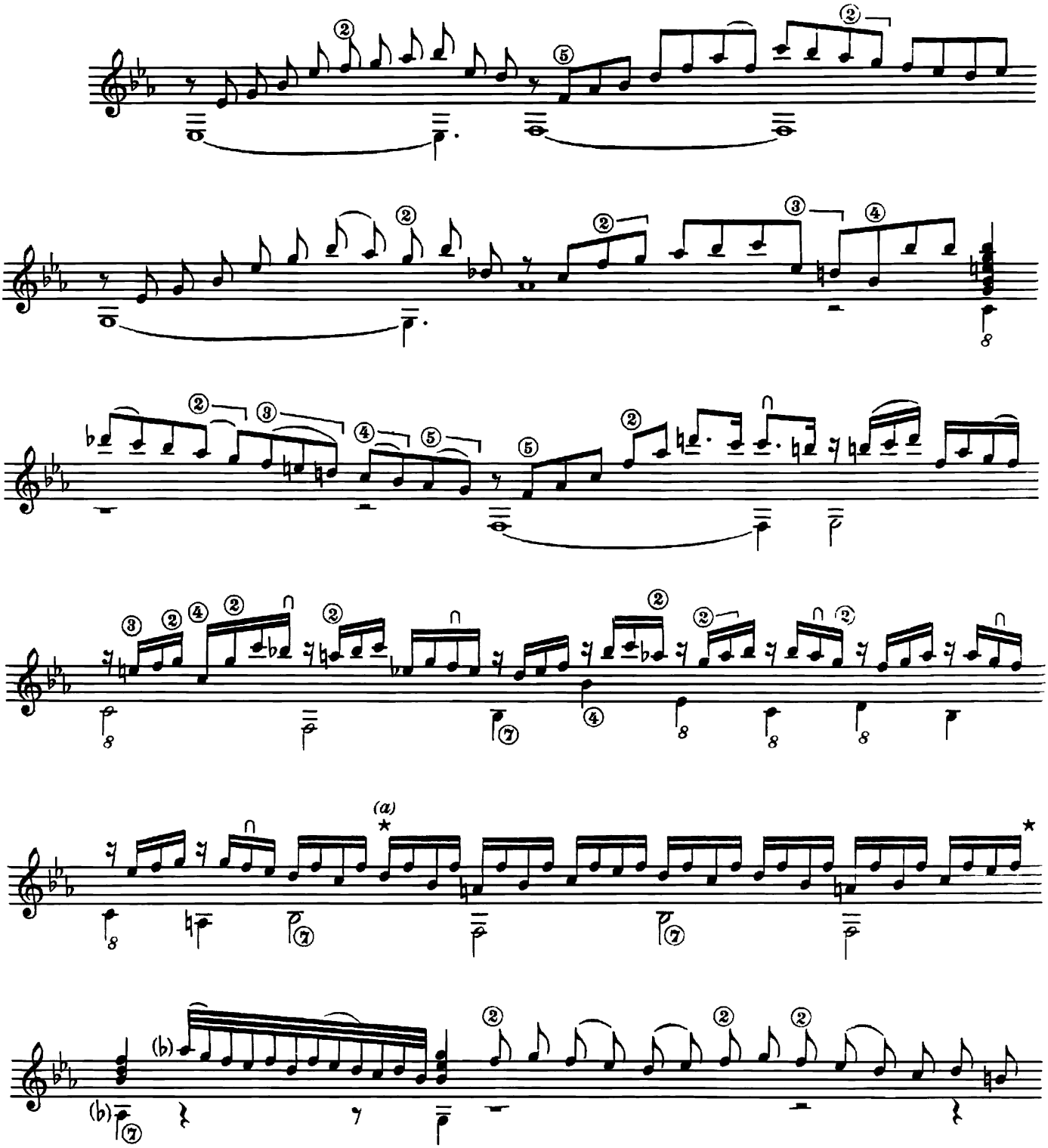
GIGUE



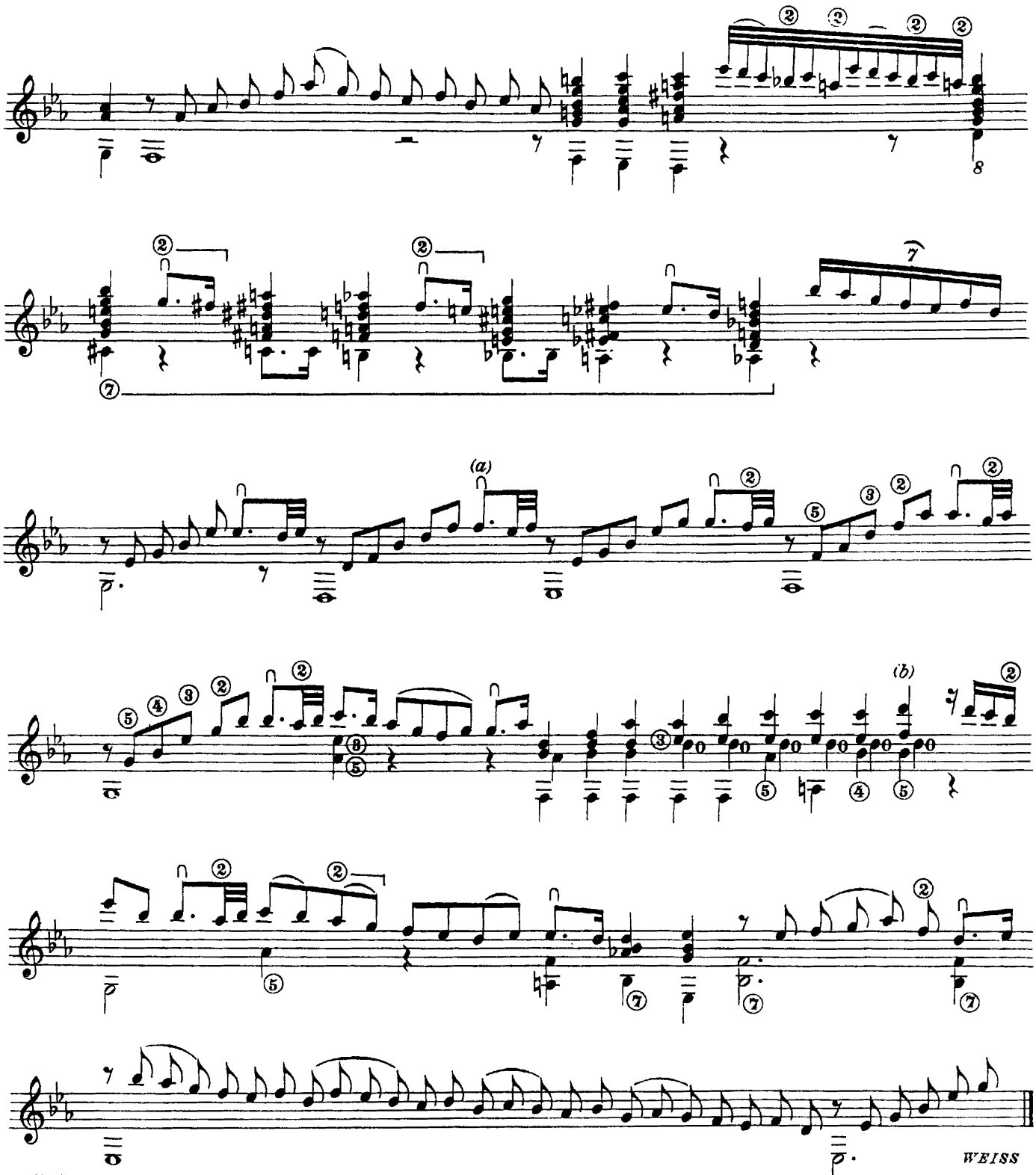


SUITE VI

PRELUDE



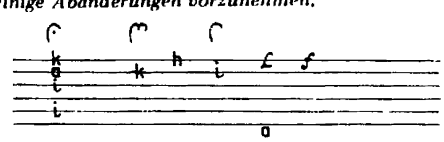
Nell'originale le figurazioni ritmiche della voce superiore, comprese tra i due asterischi, hanno il valore di crome.
In the original the rythmic figurations of the upper line between the asterisks are quavers.
(a) Dans l'original les figurations rythmiques de la voix supérieure, comprises entre deux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



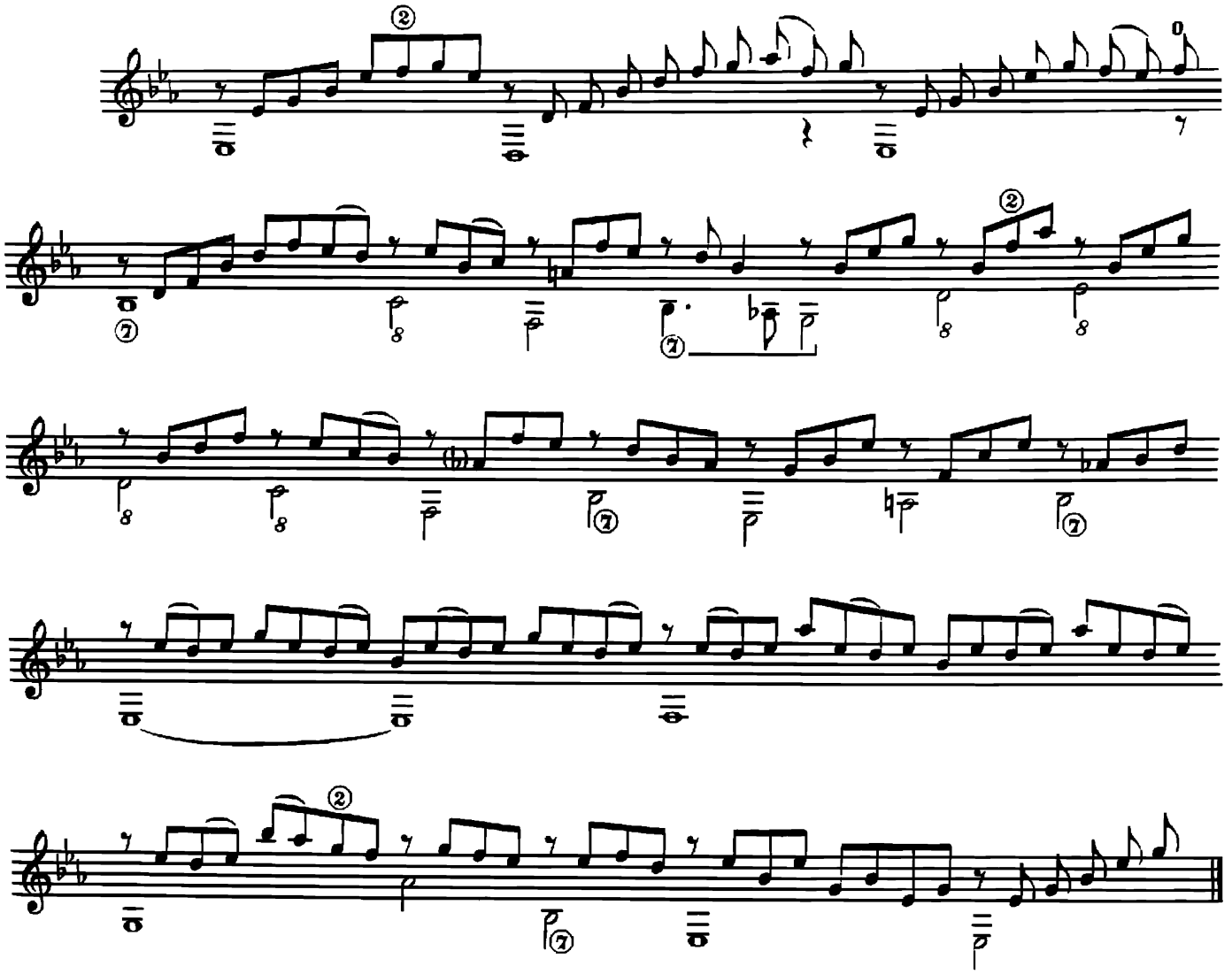
Nell'originale manca il segno ∩

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

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

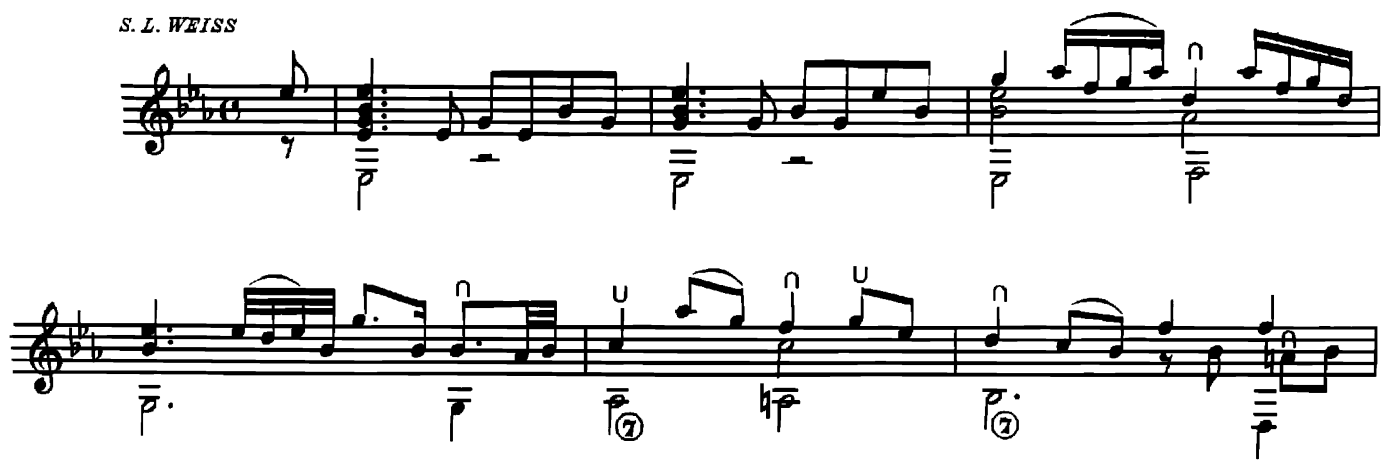


PRELUDE



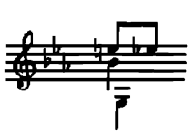
ALLEMANDE

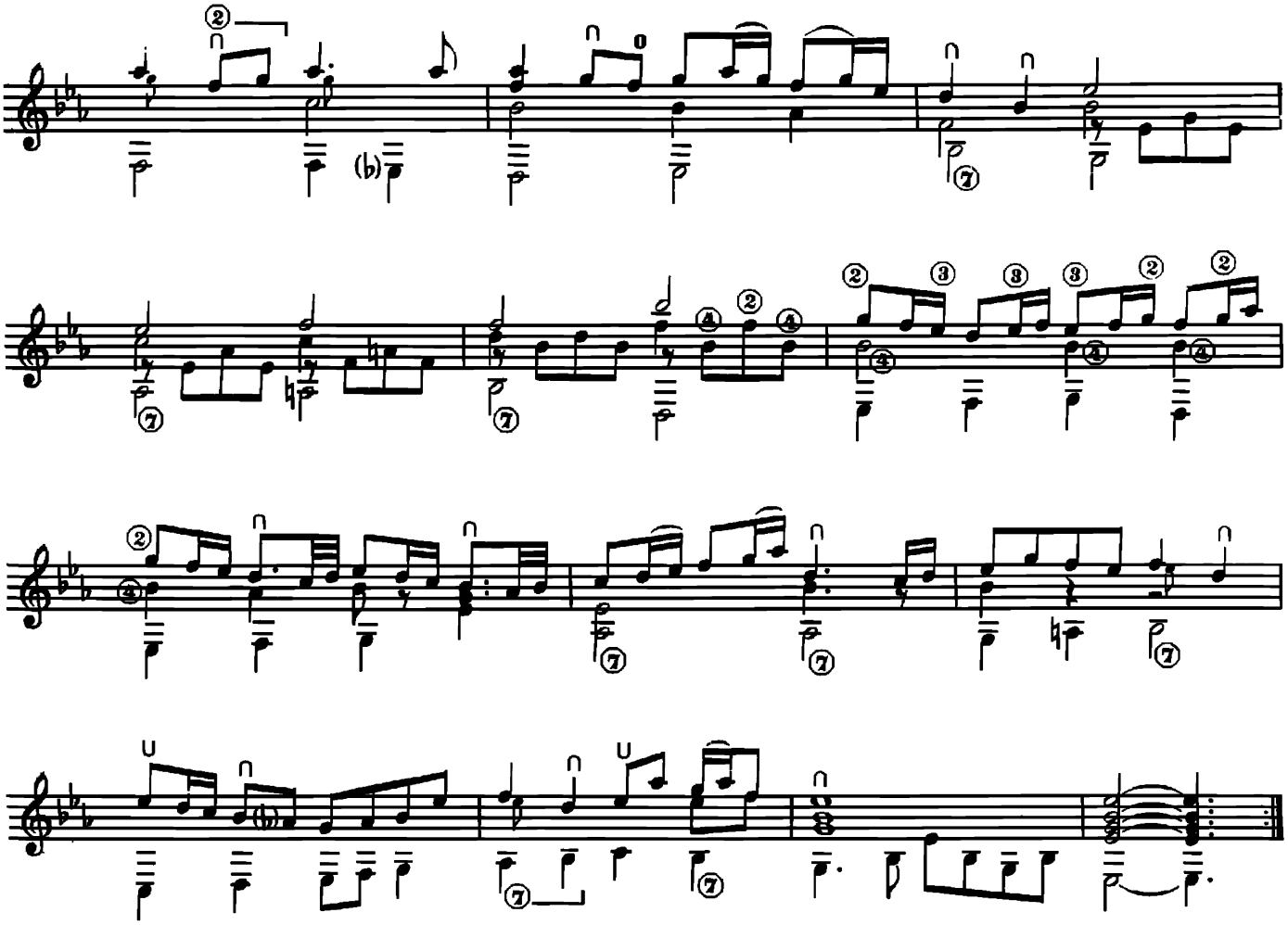
S. L. WEISS



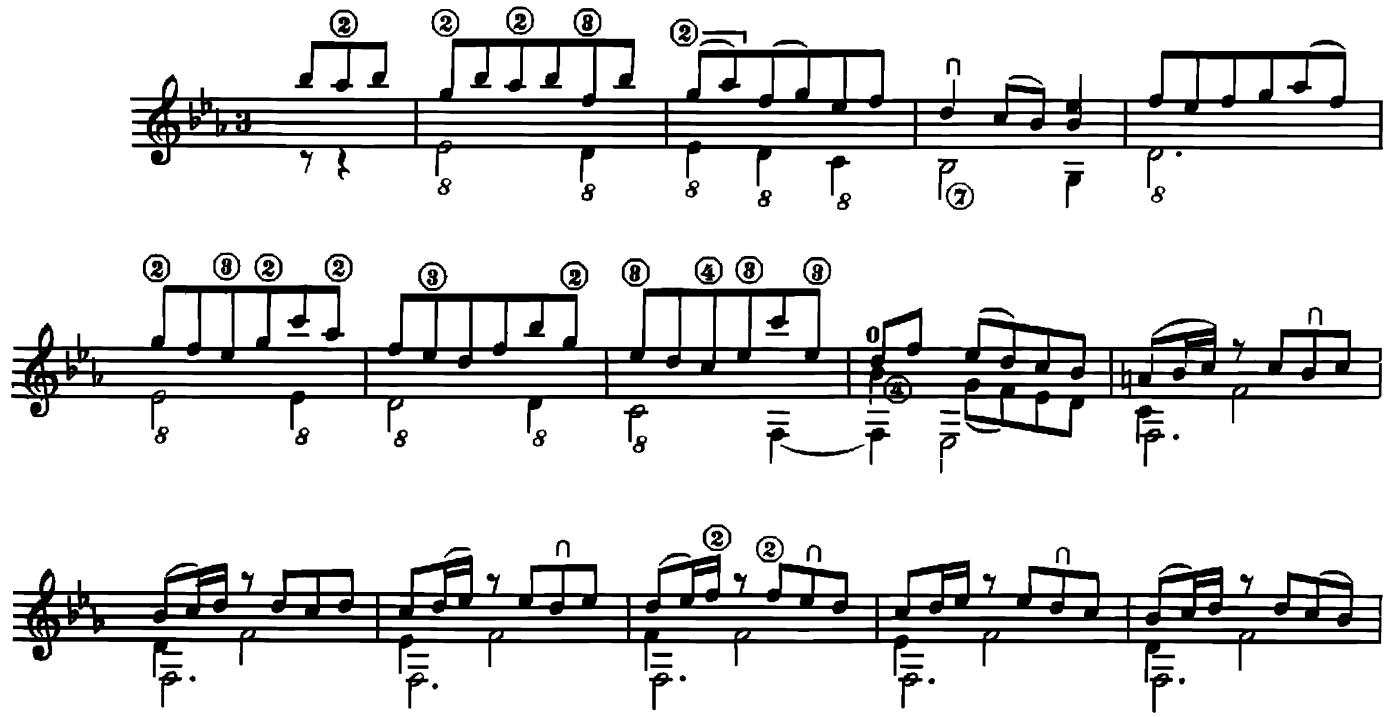
(a)

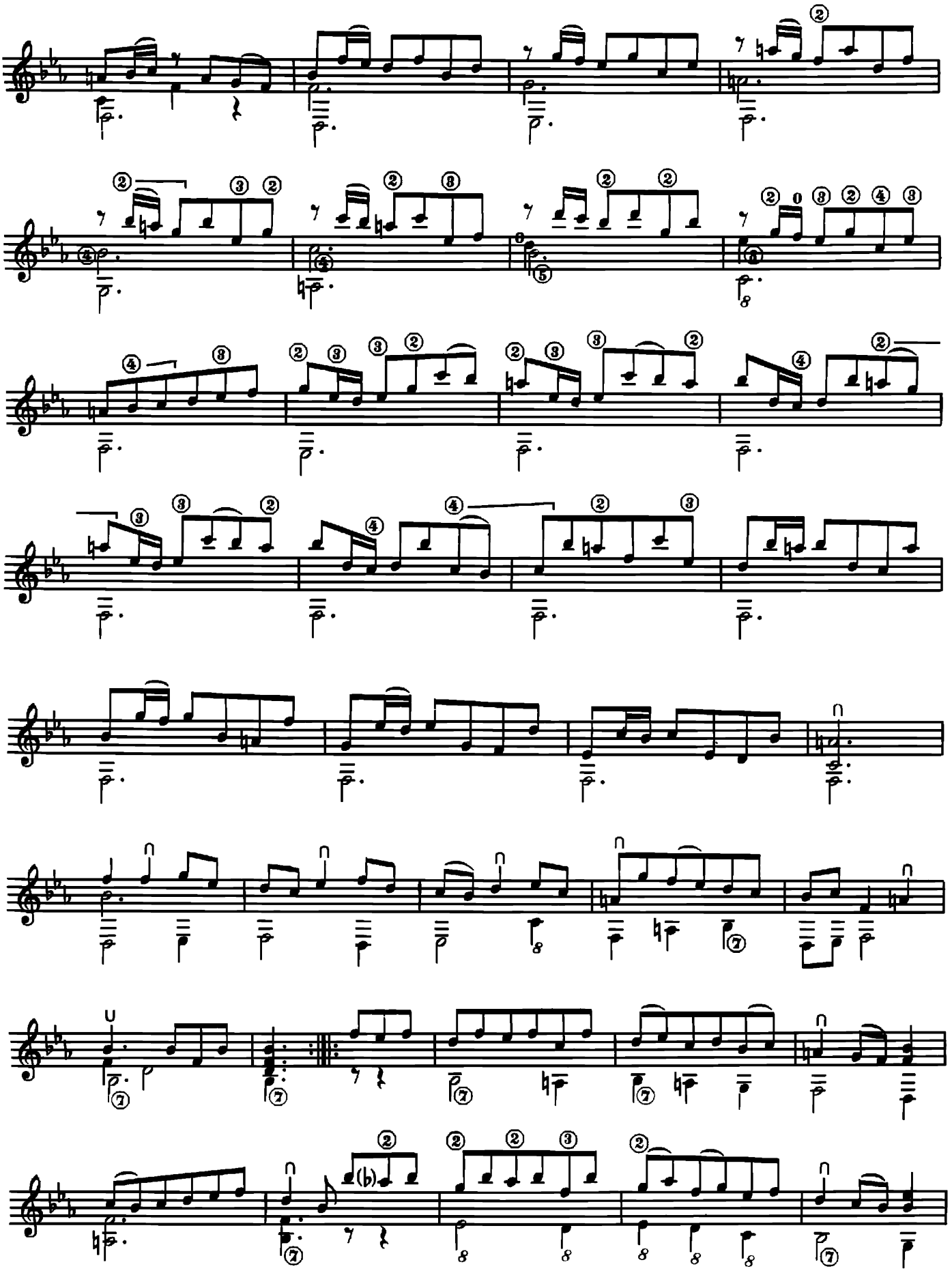
Nell'originale:
In the original:
Dans l'original:
Im Original:

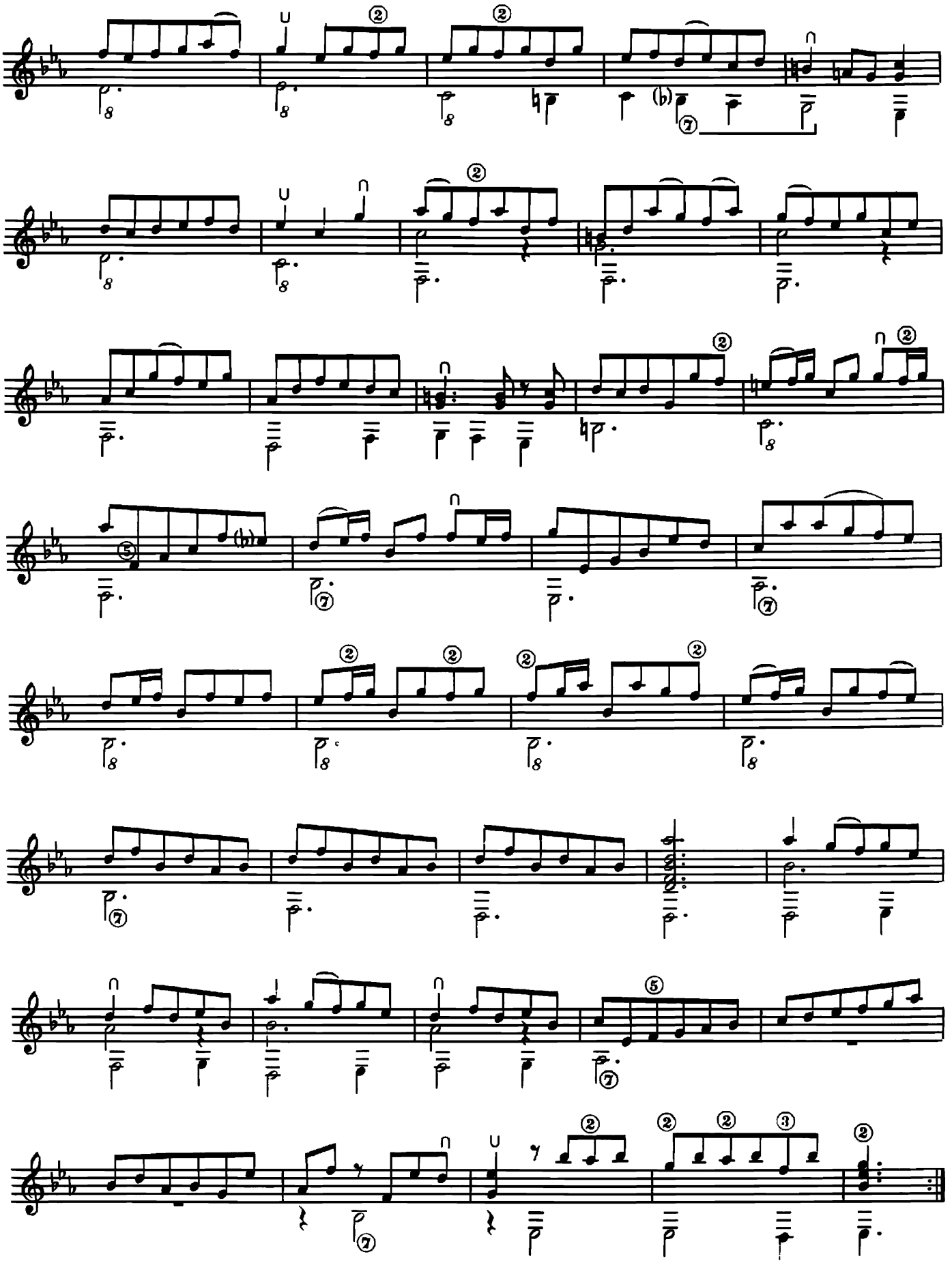




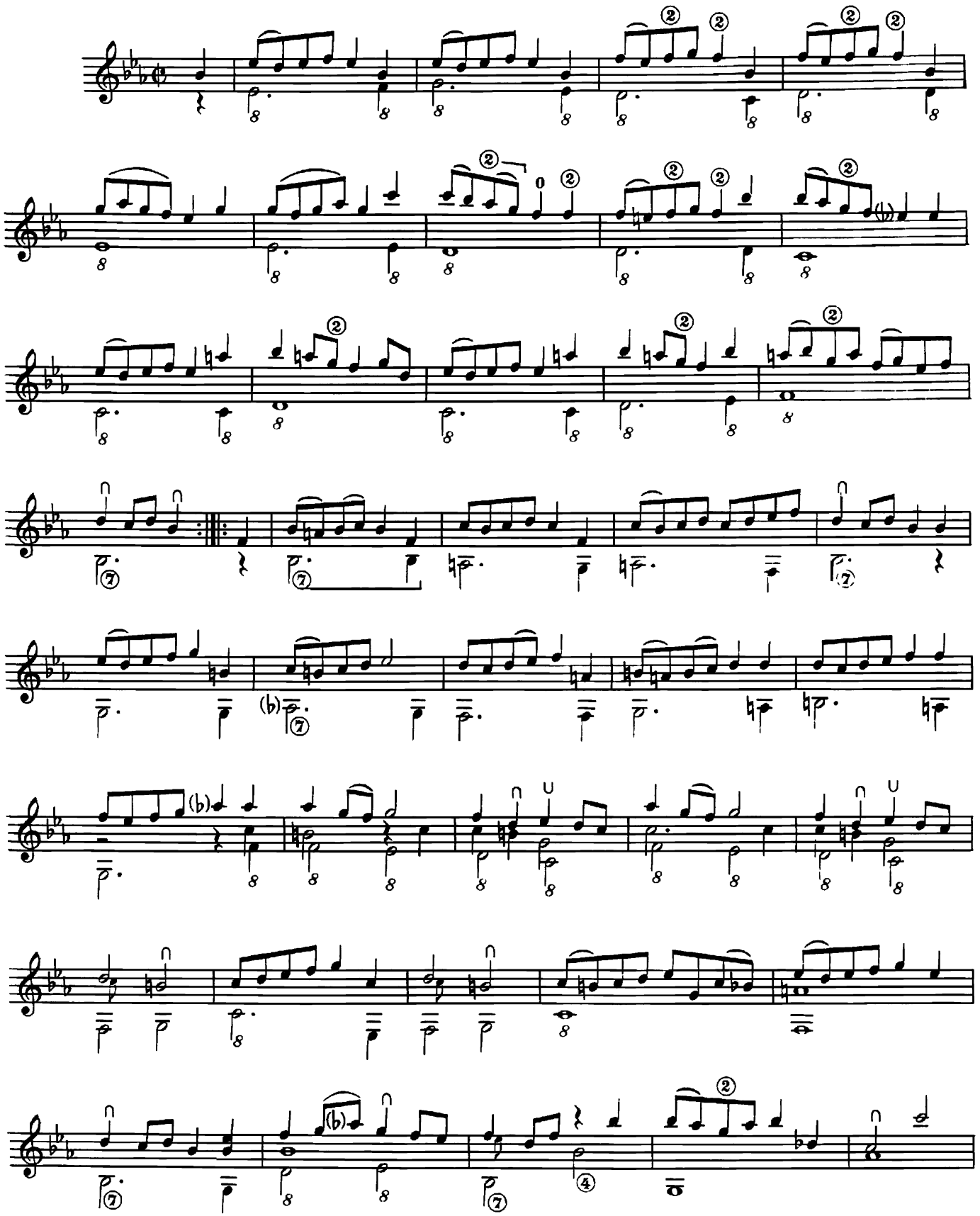
COURANTE

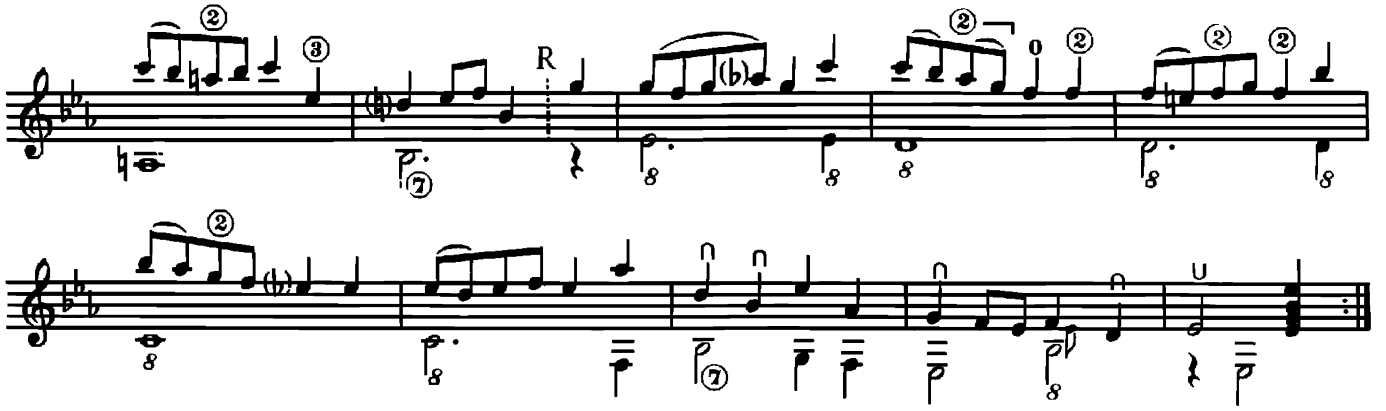






BOURÉE





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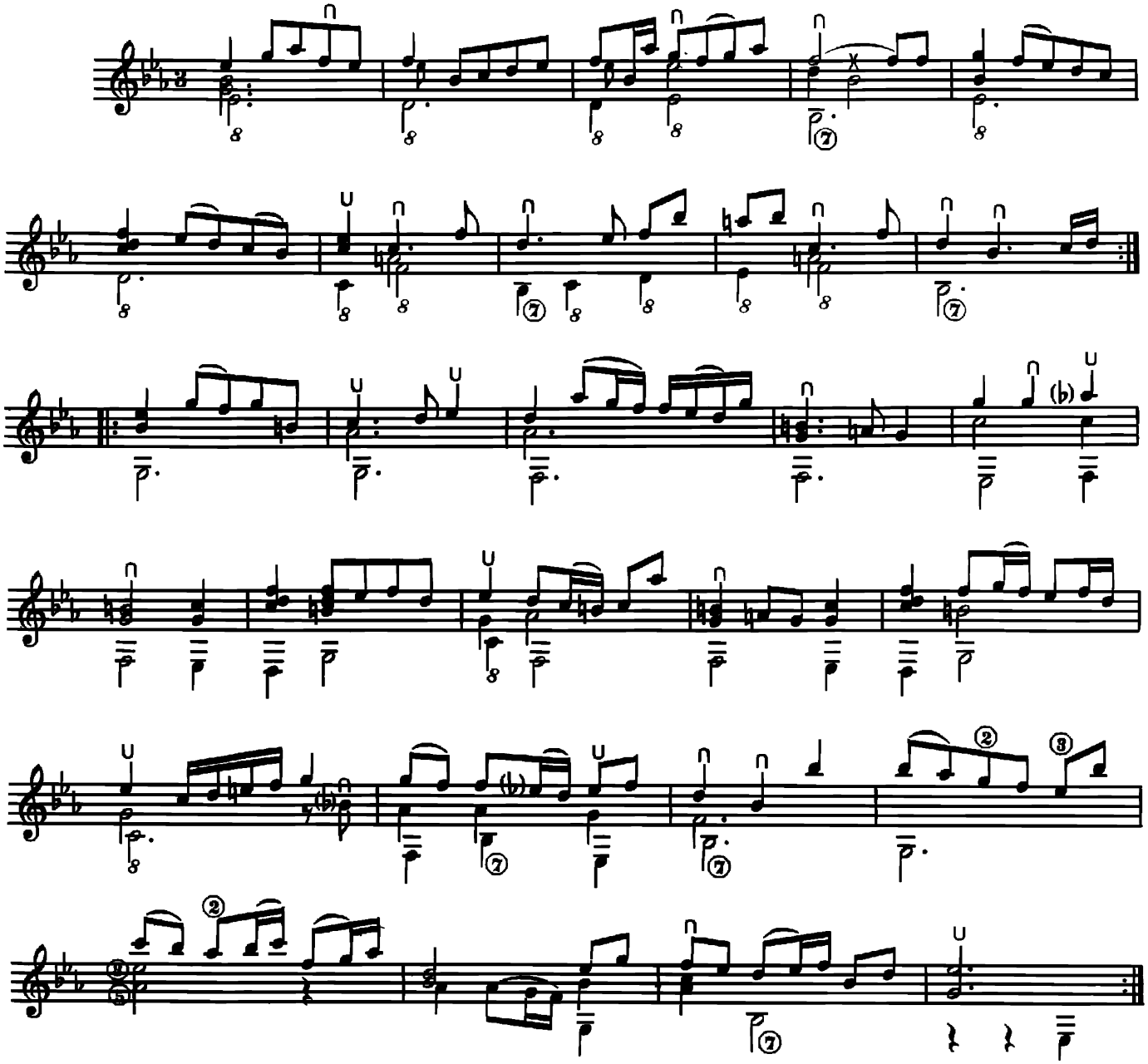
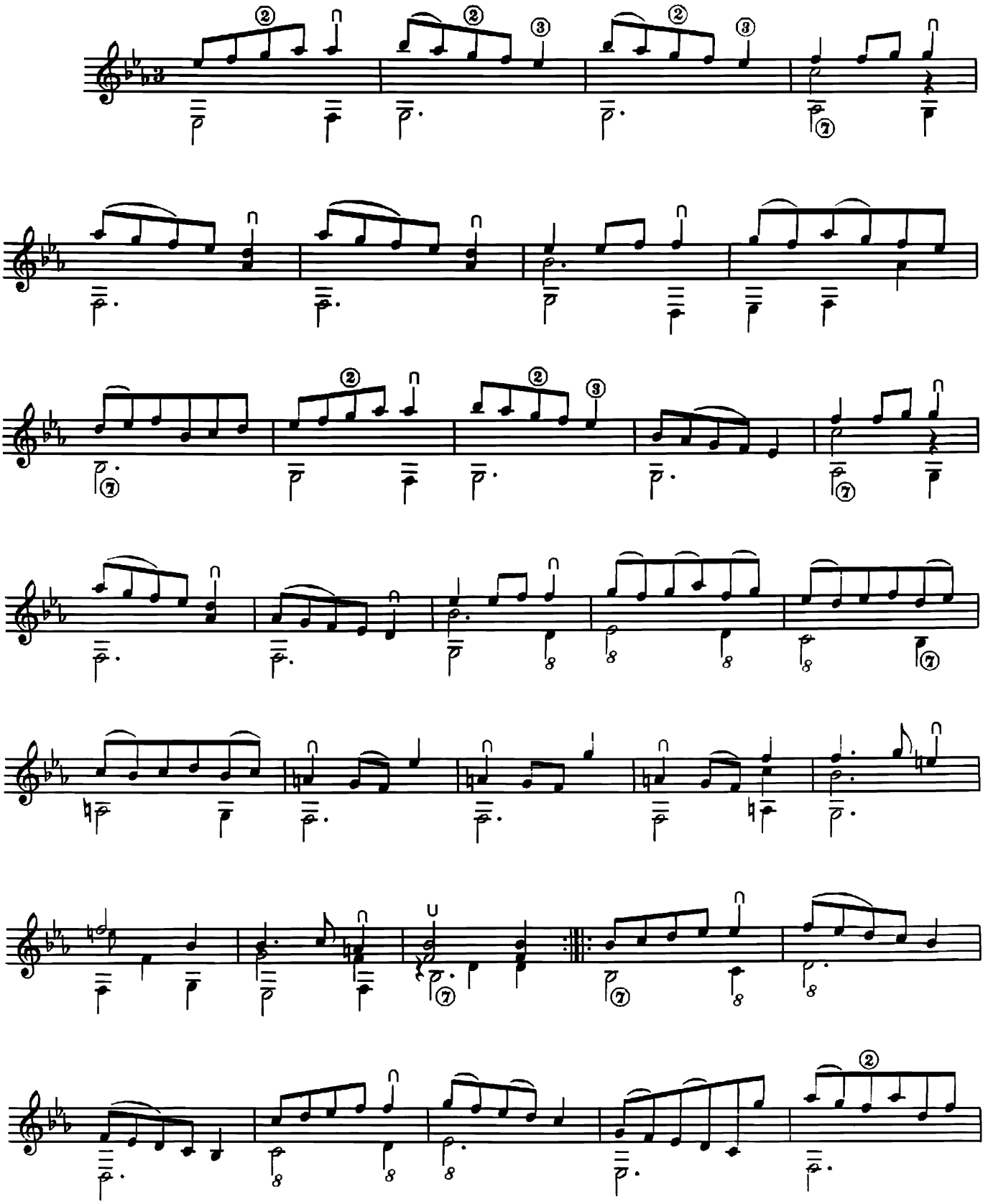
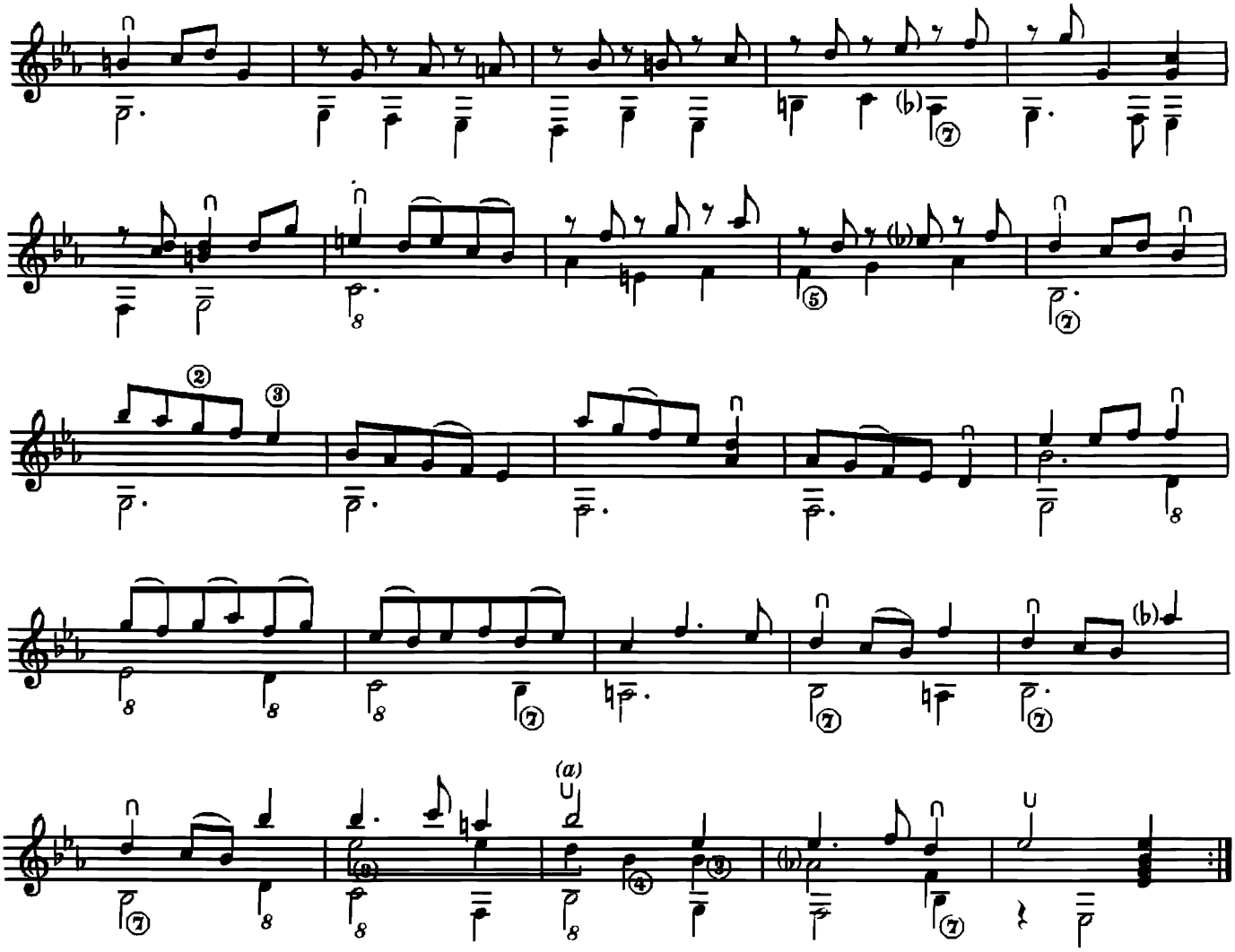
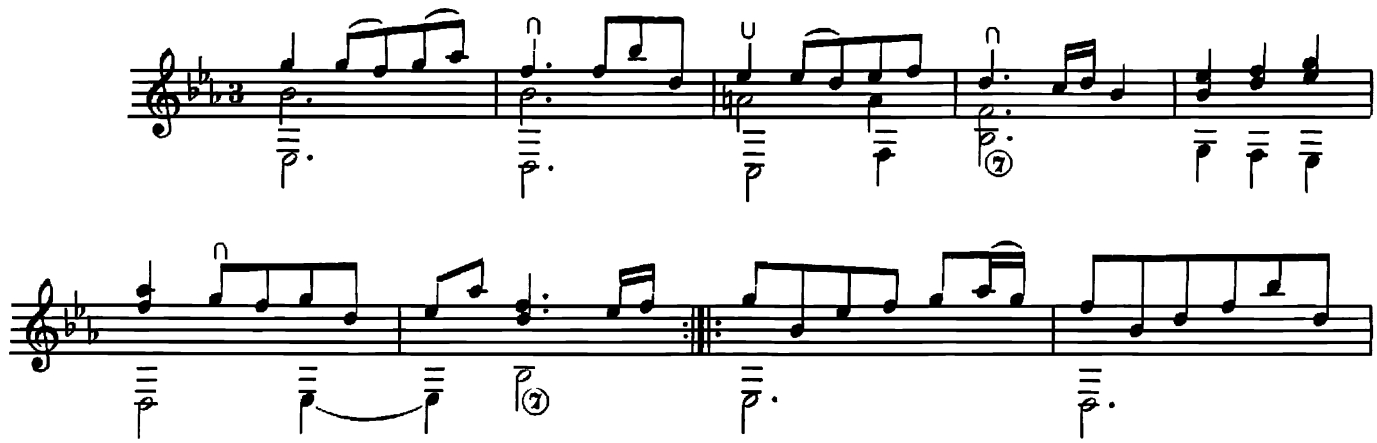


MENUET





CIACCONE



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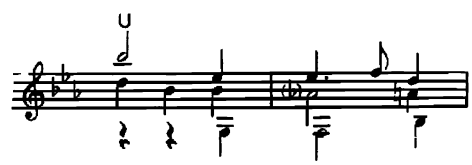
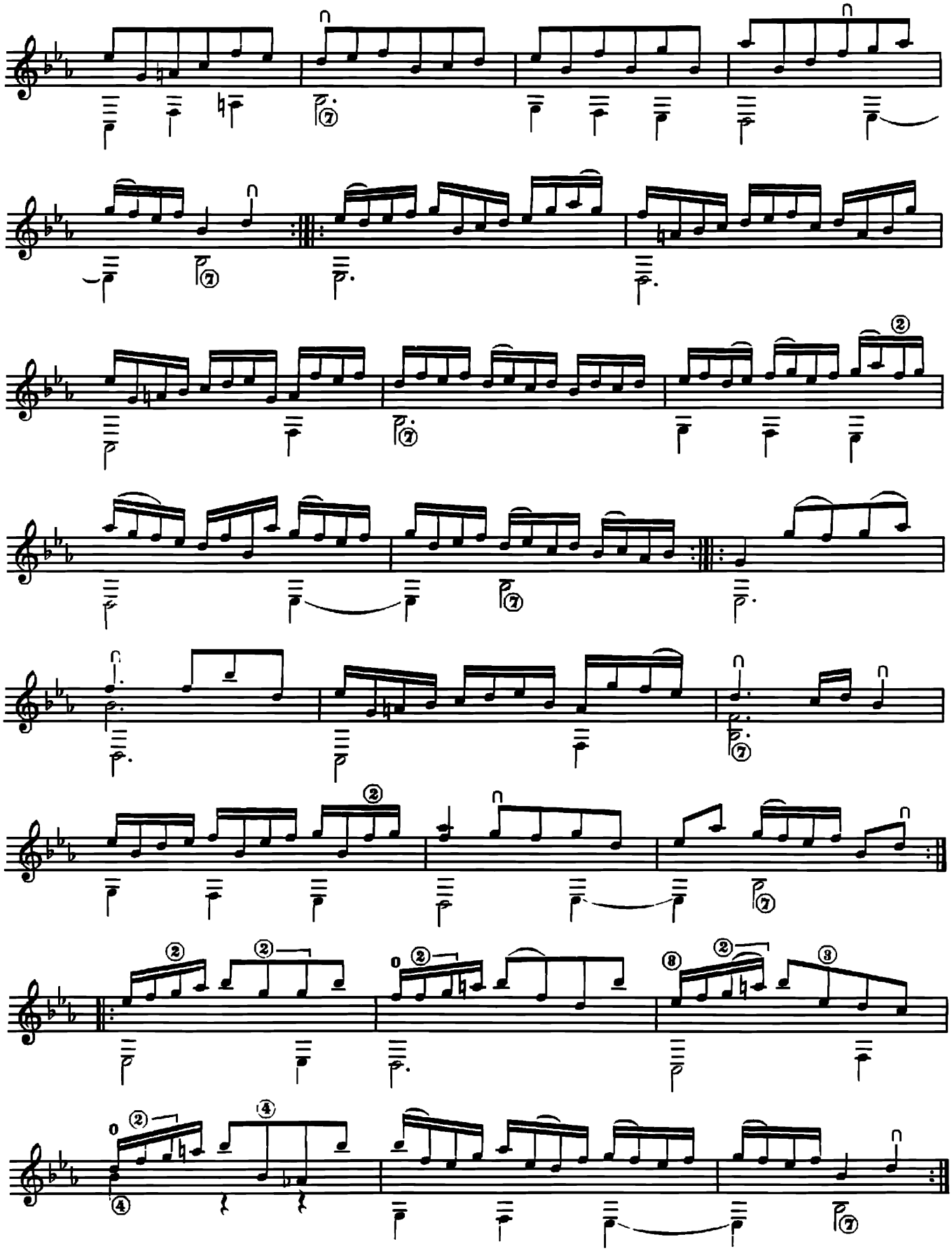
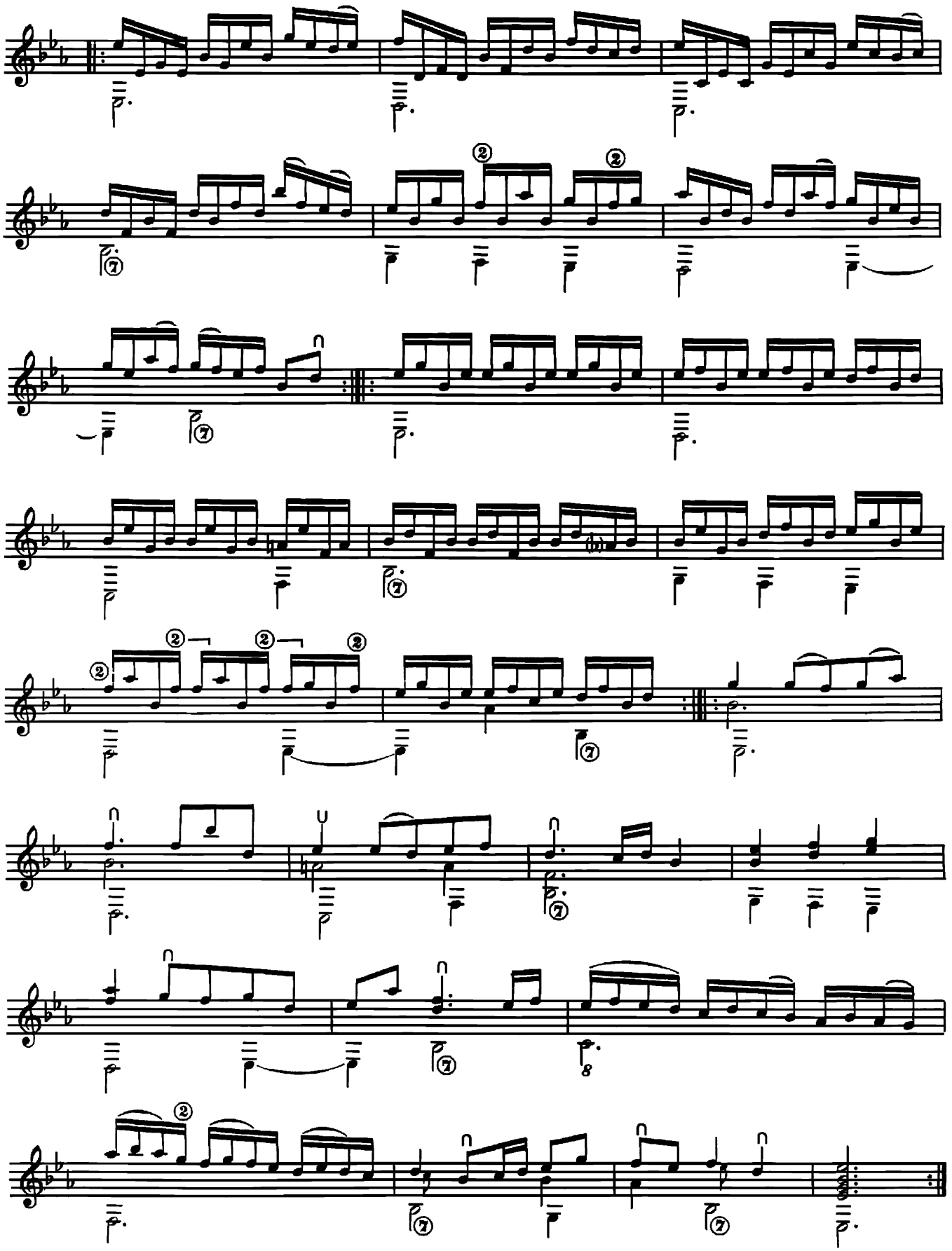
In the original:
Dans l'original:
Im Original:

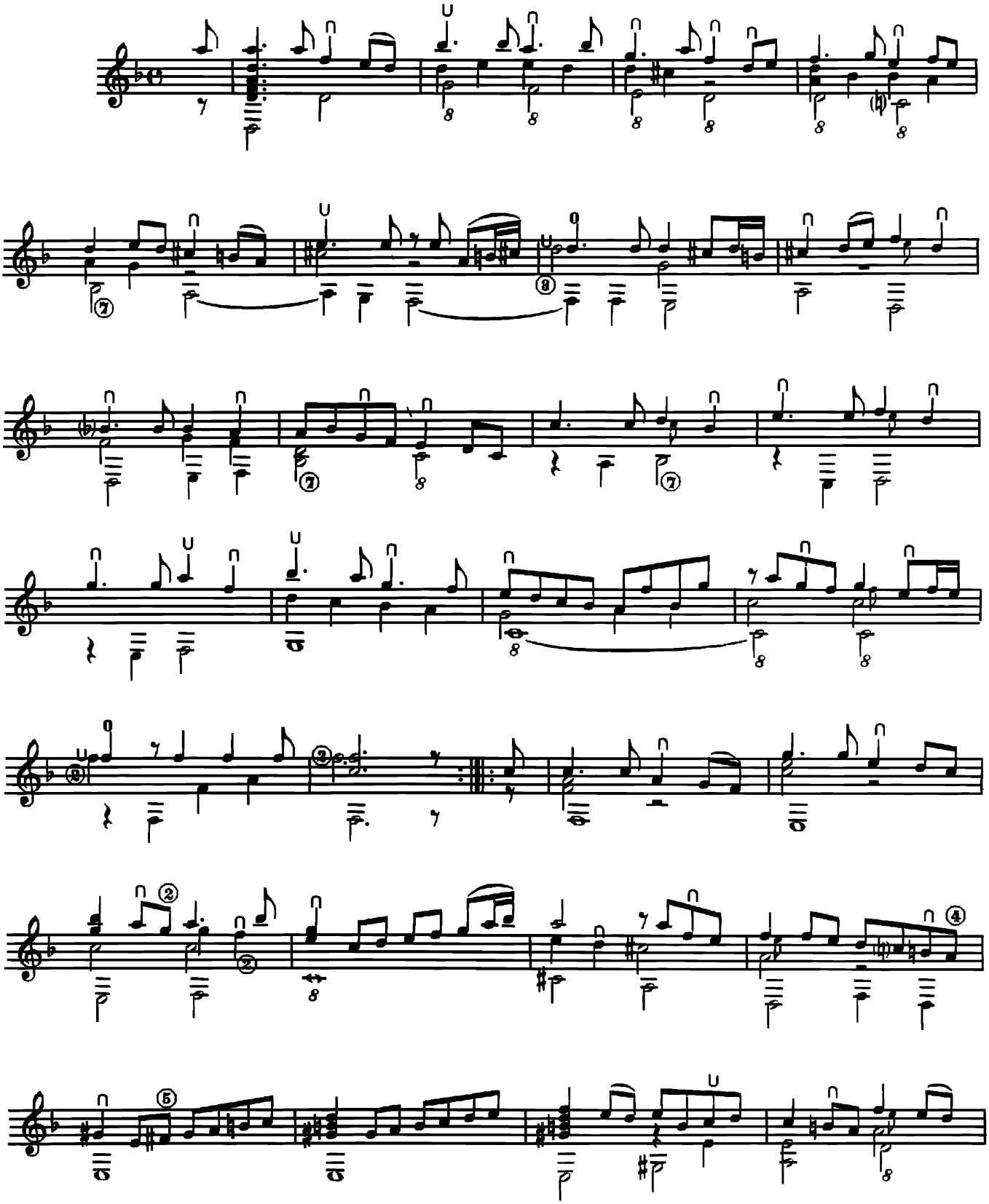


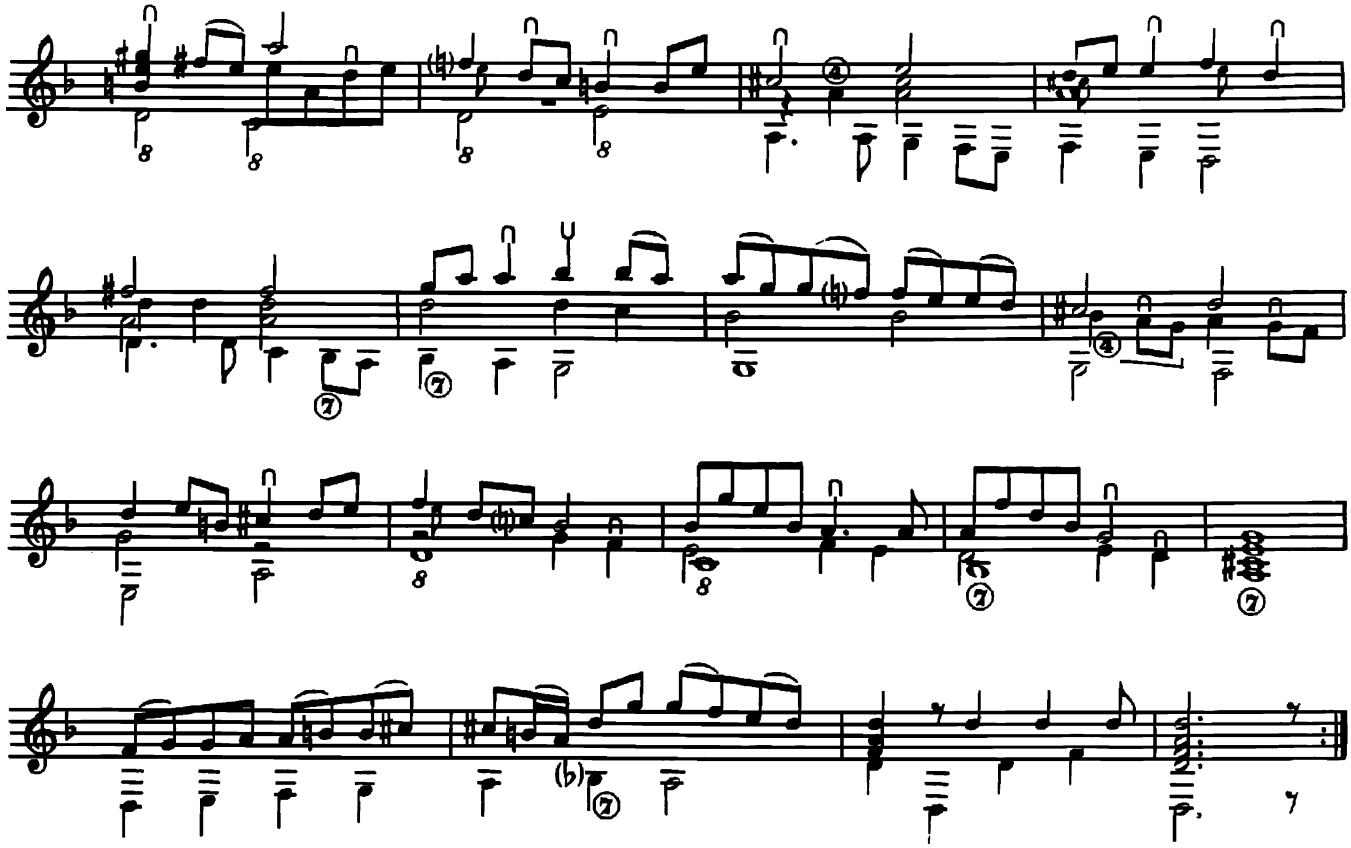




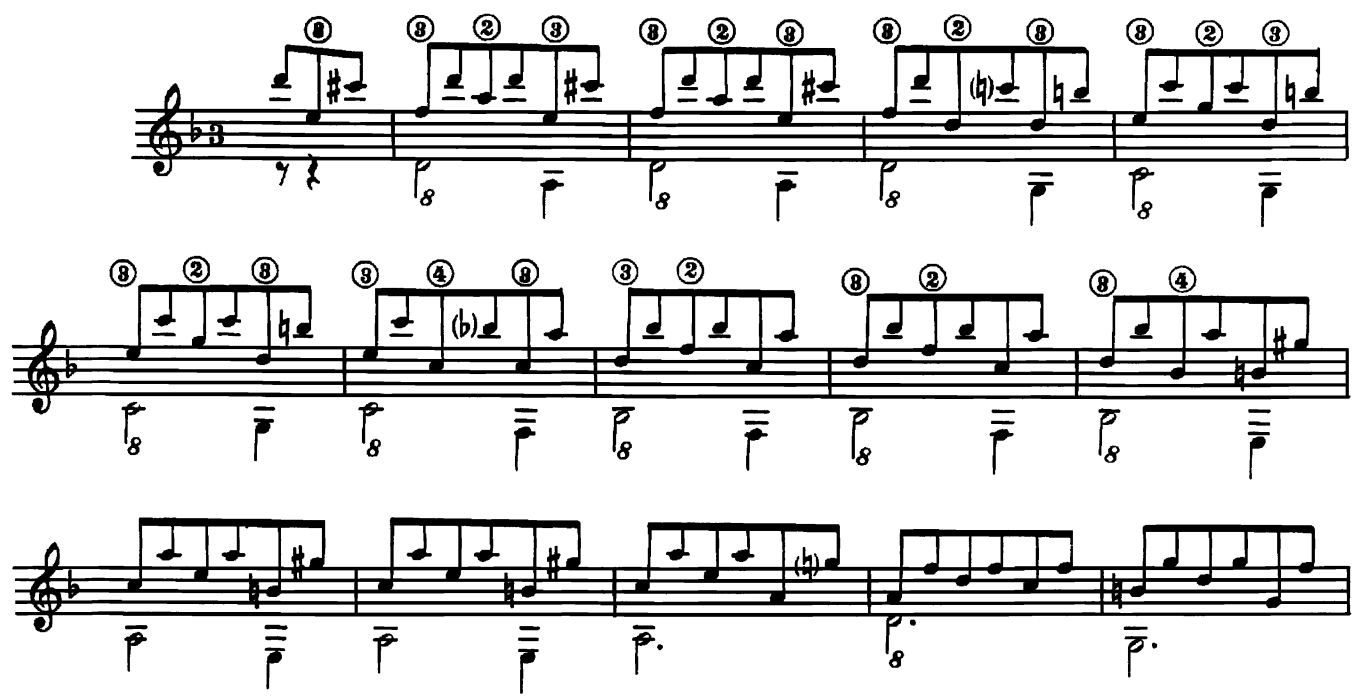
SUITE VII

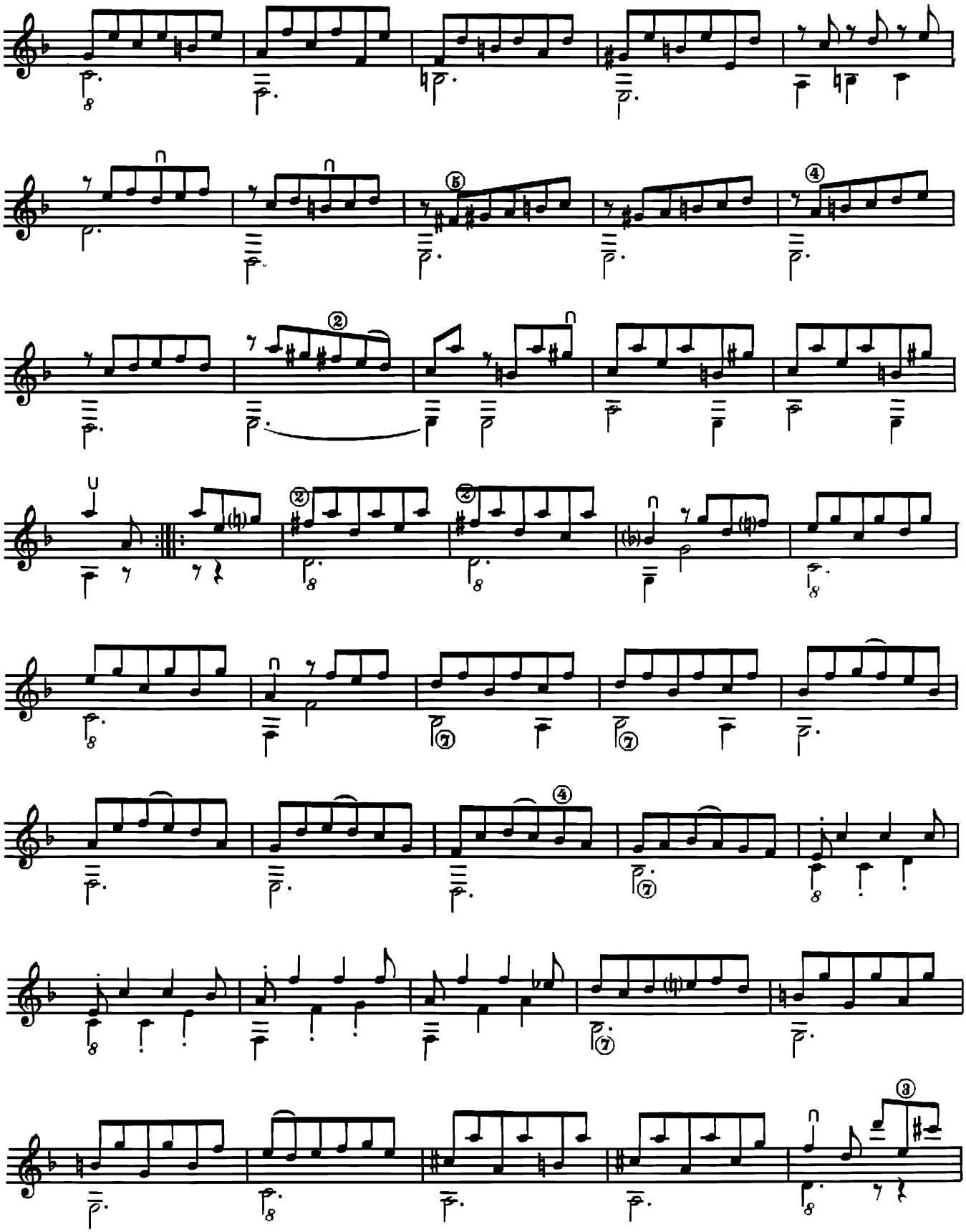
ALLEMANDE





COURANTE

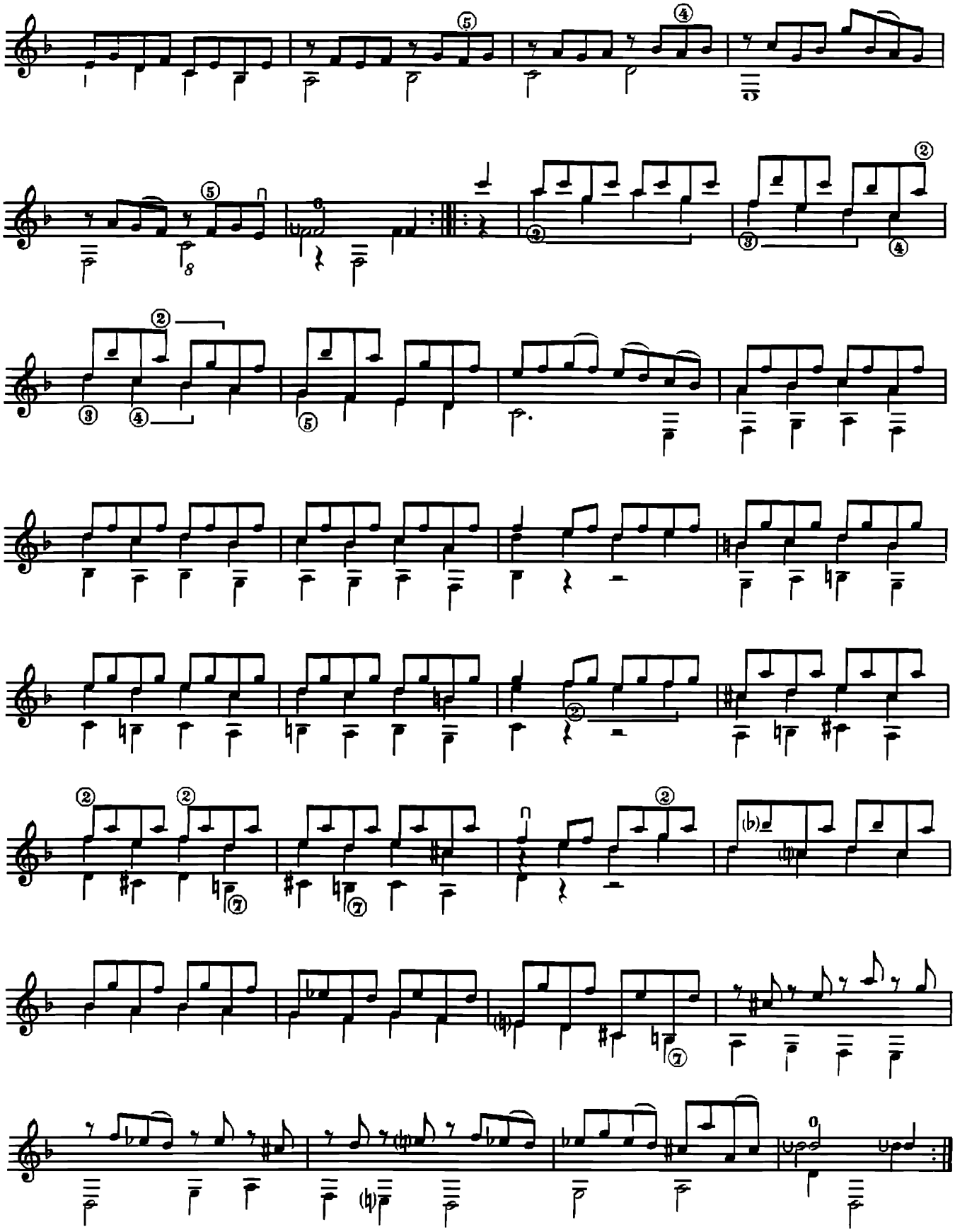




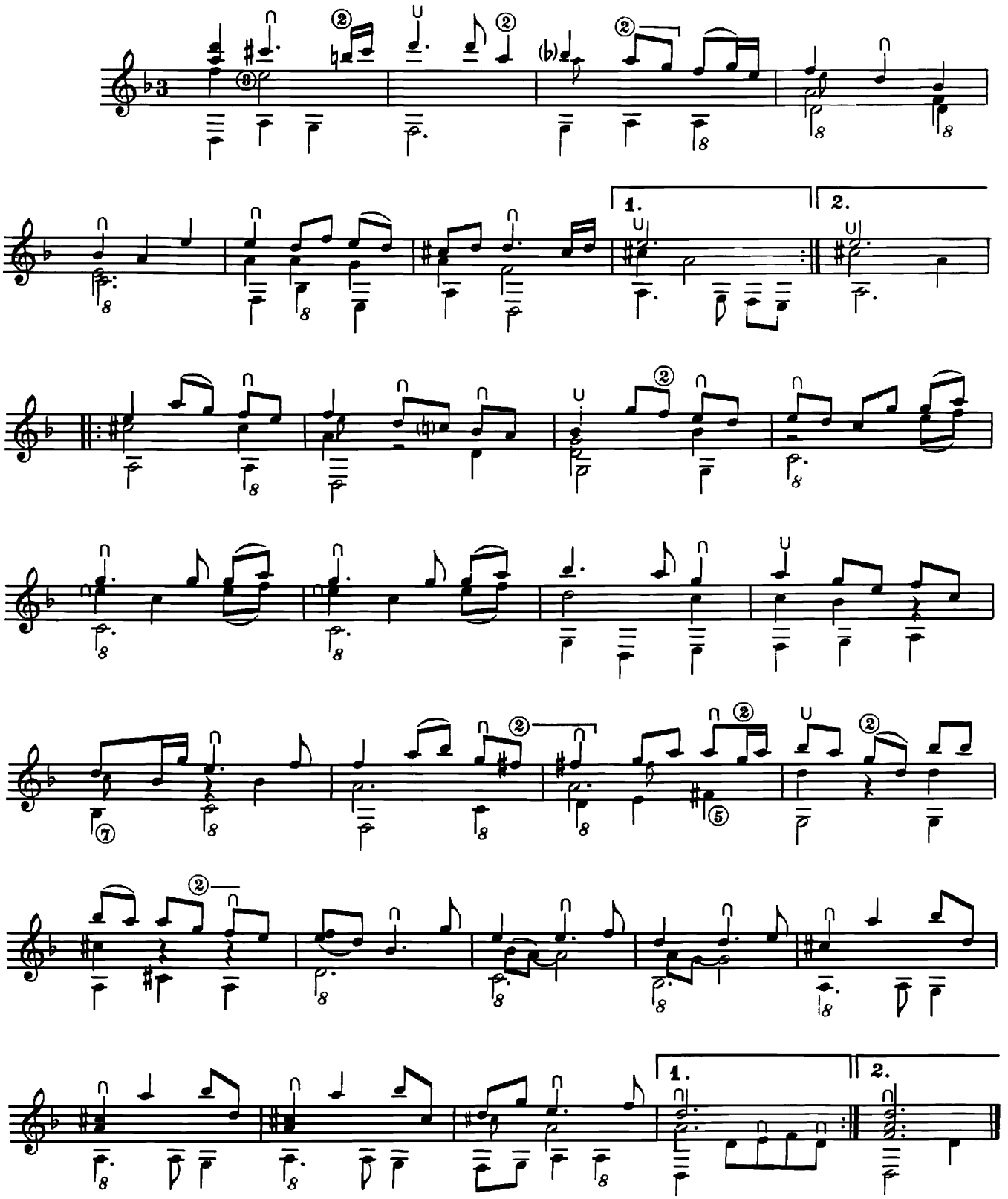
(a)

GAVOTTE

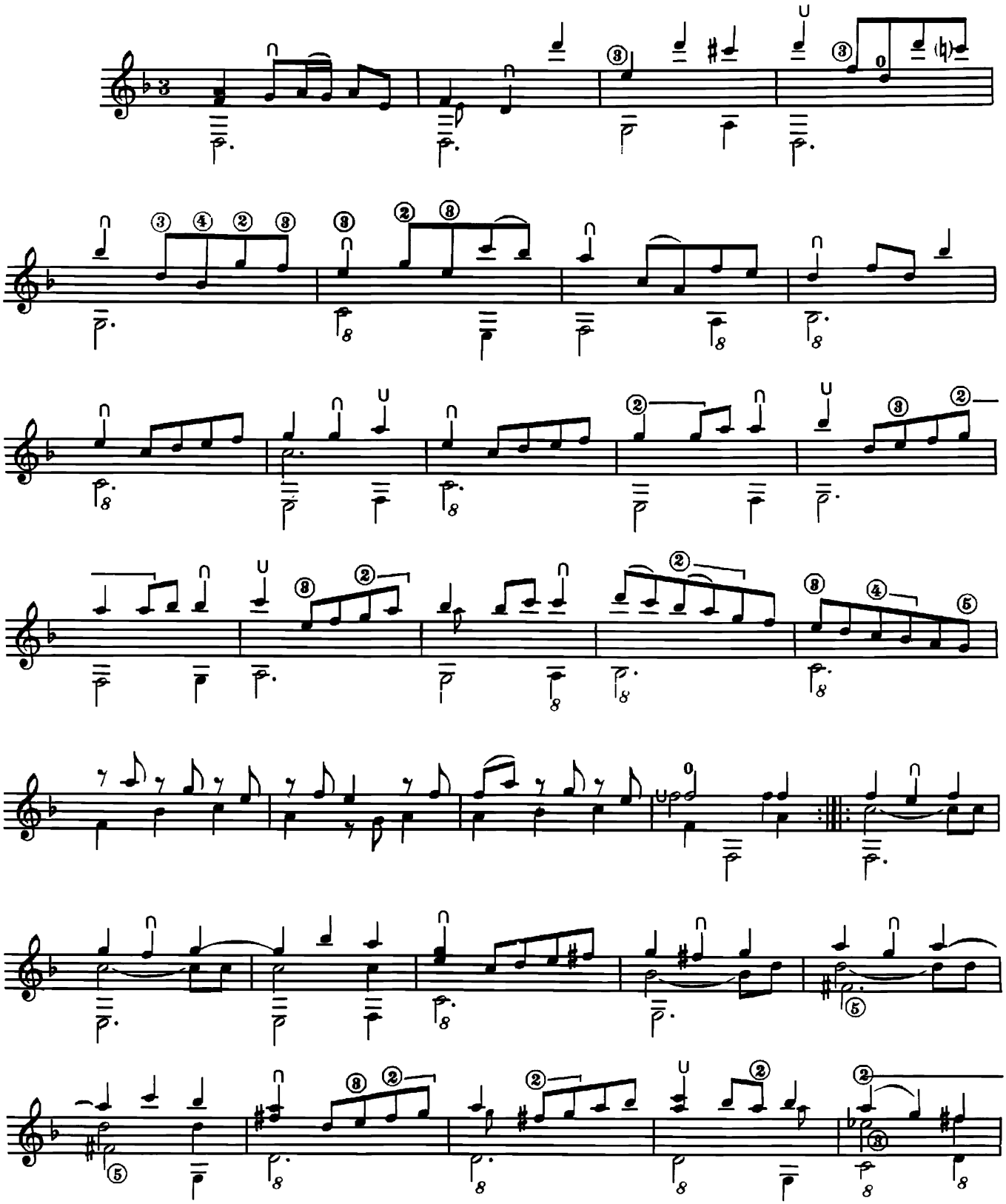
Nell'originale
In the original:
Dans l'original
Im Original:
(a)

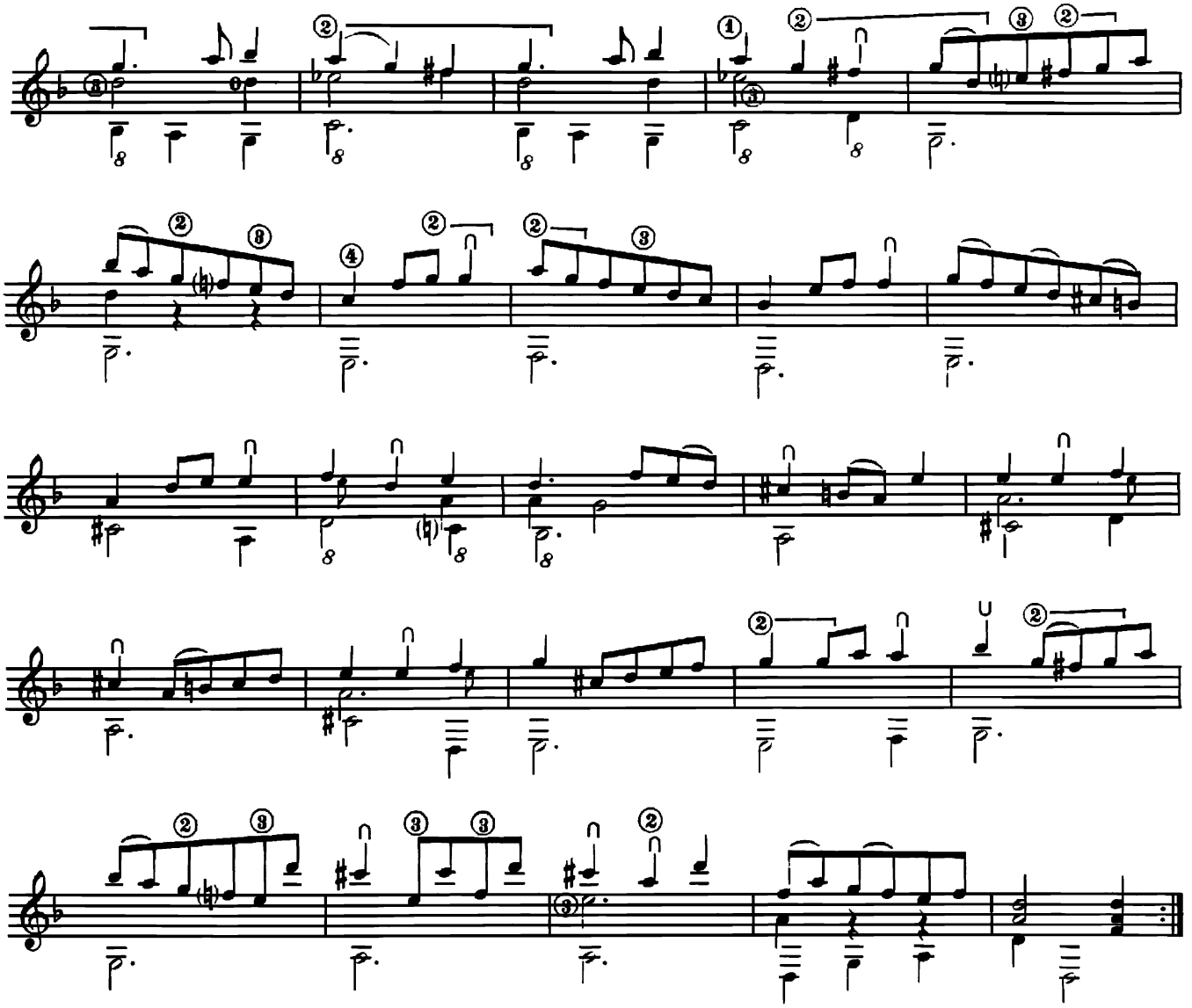


SARABANDE

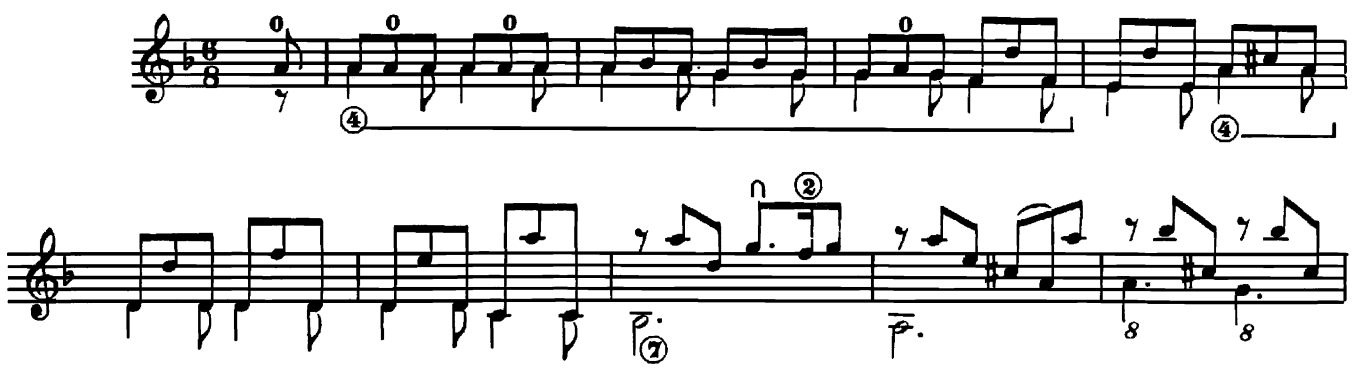


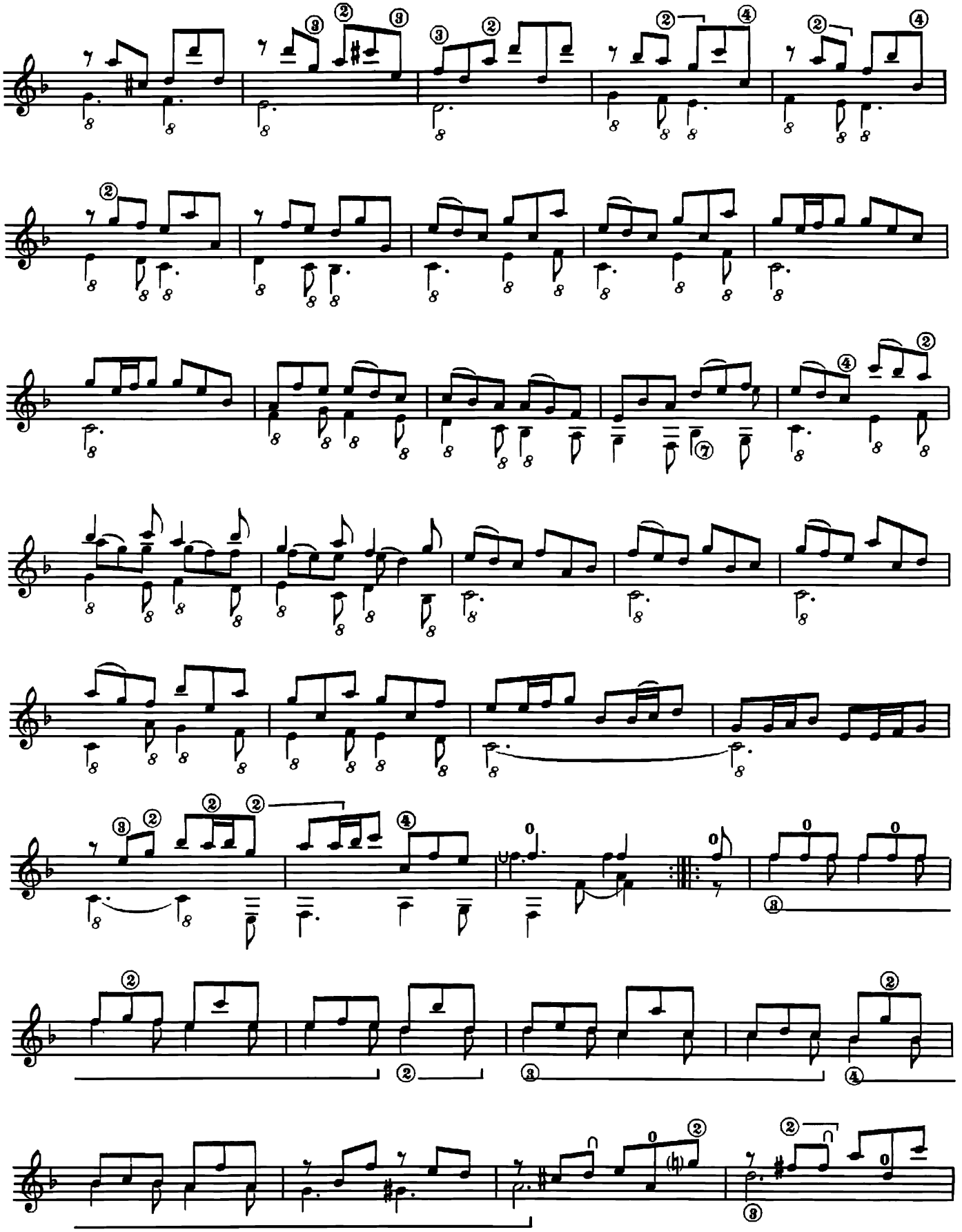
MENUET

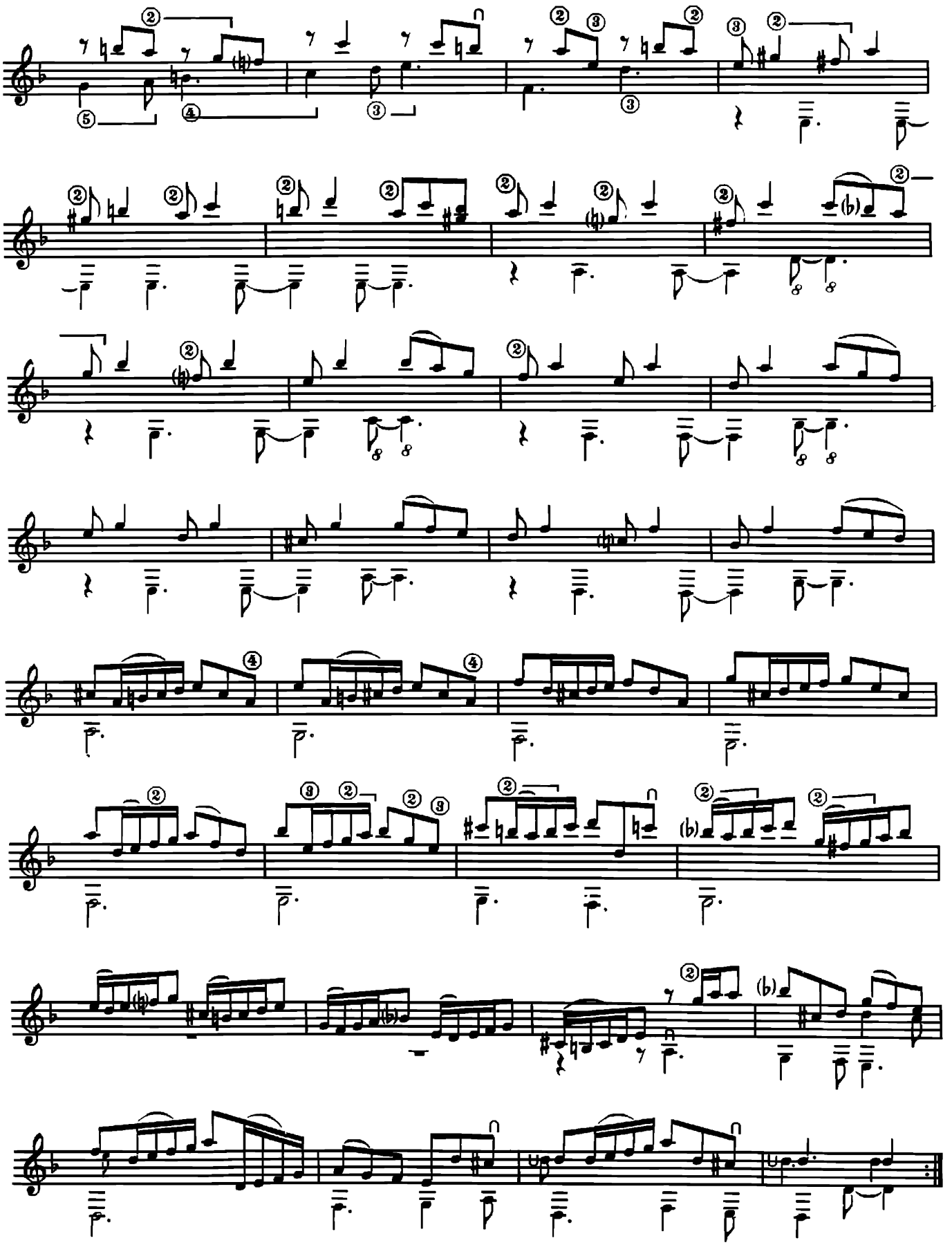




GIGUE

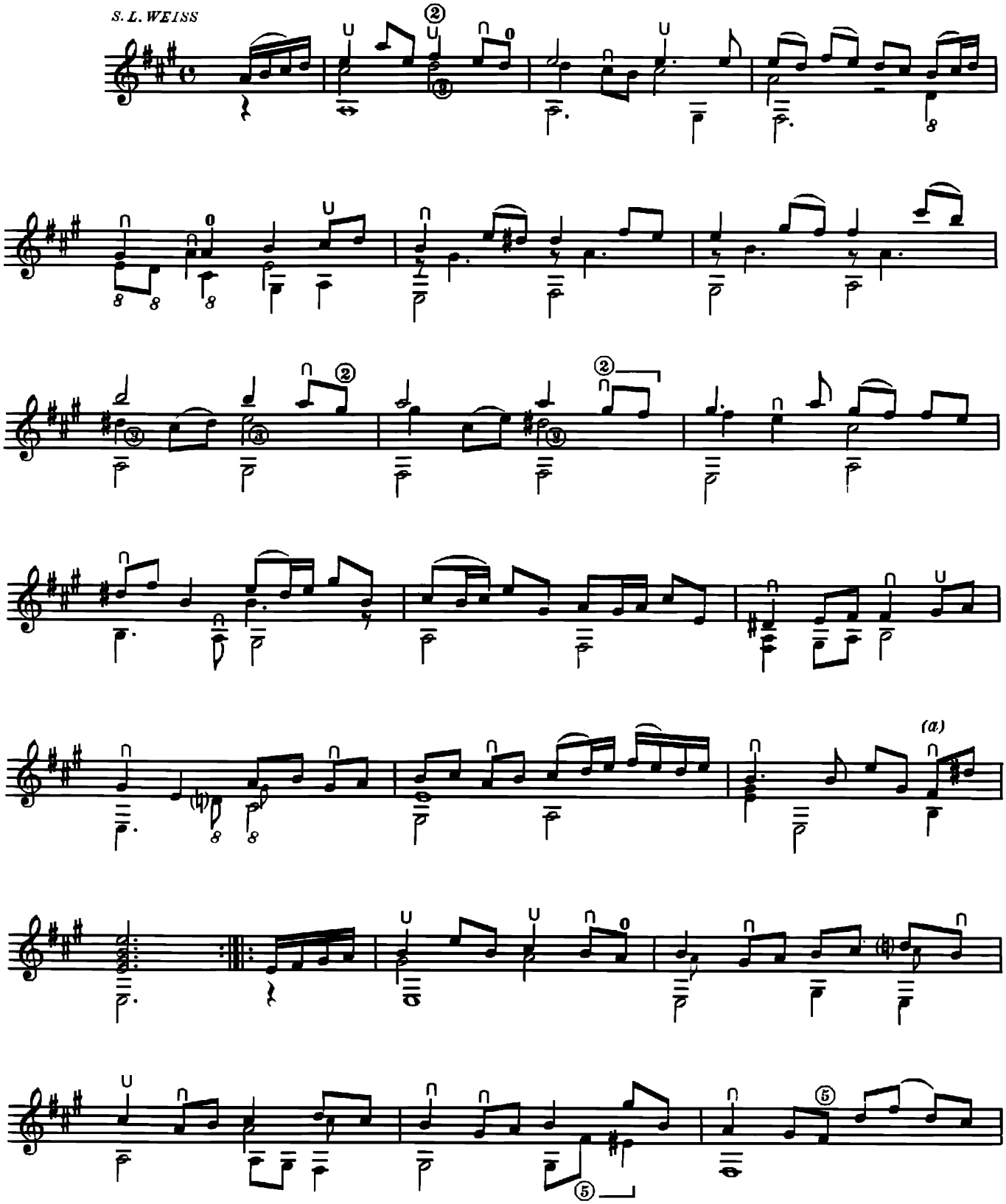






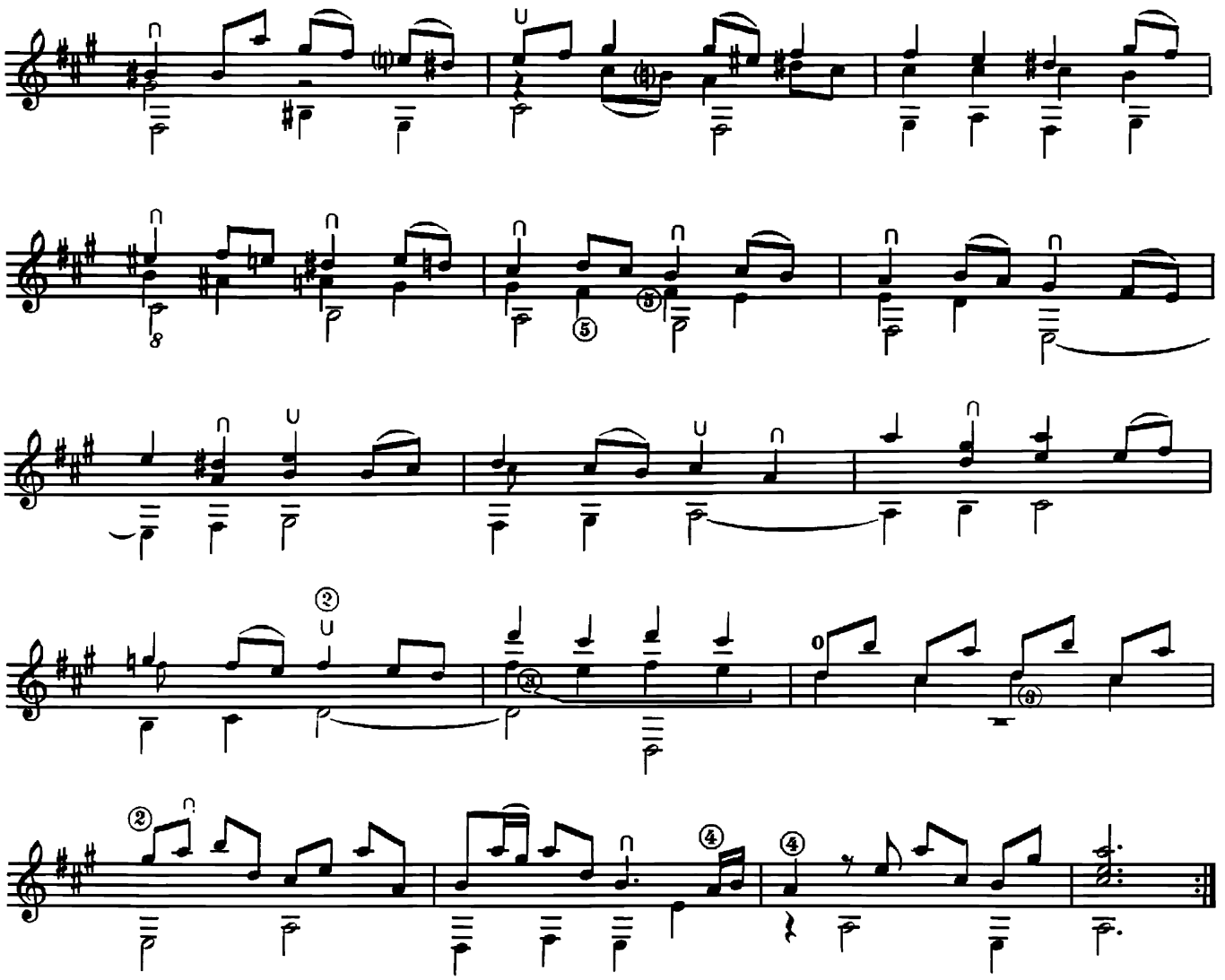
SUITE VIII

ALLEMANDE

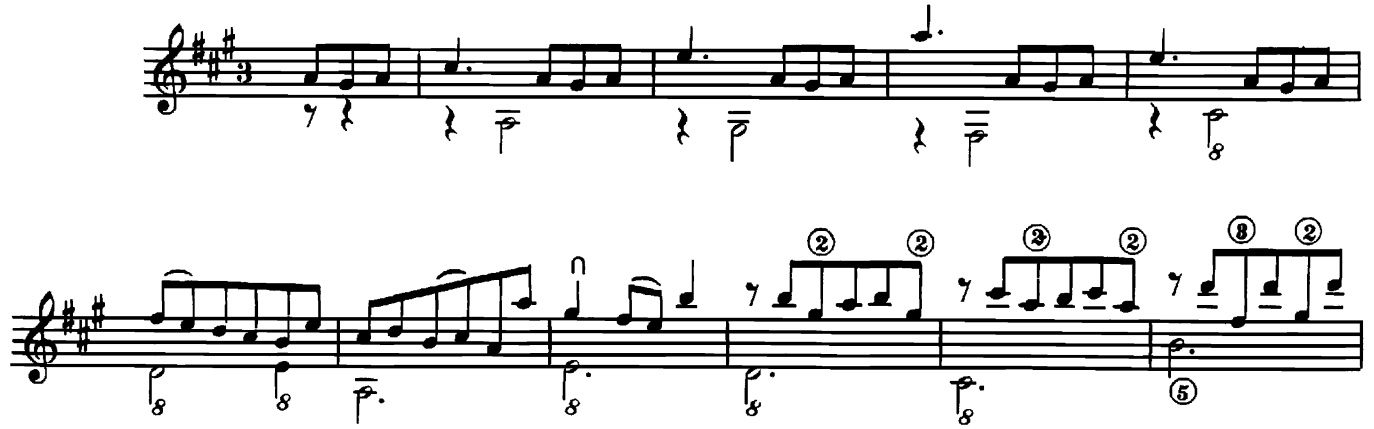


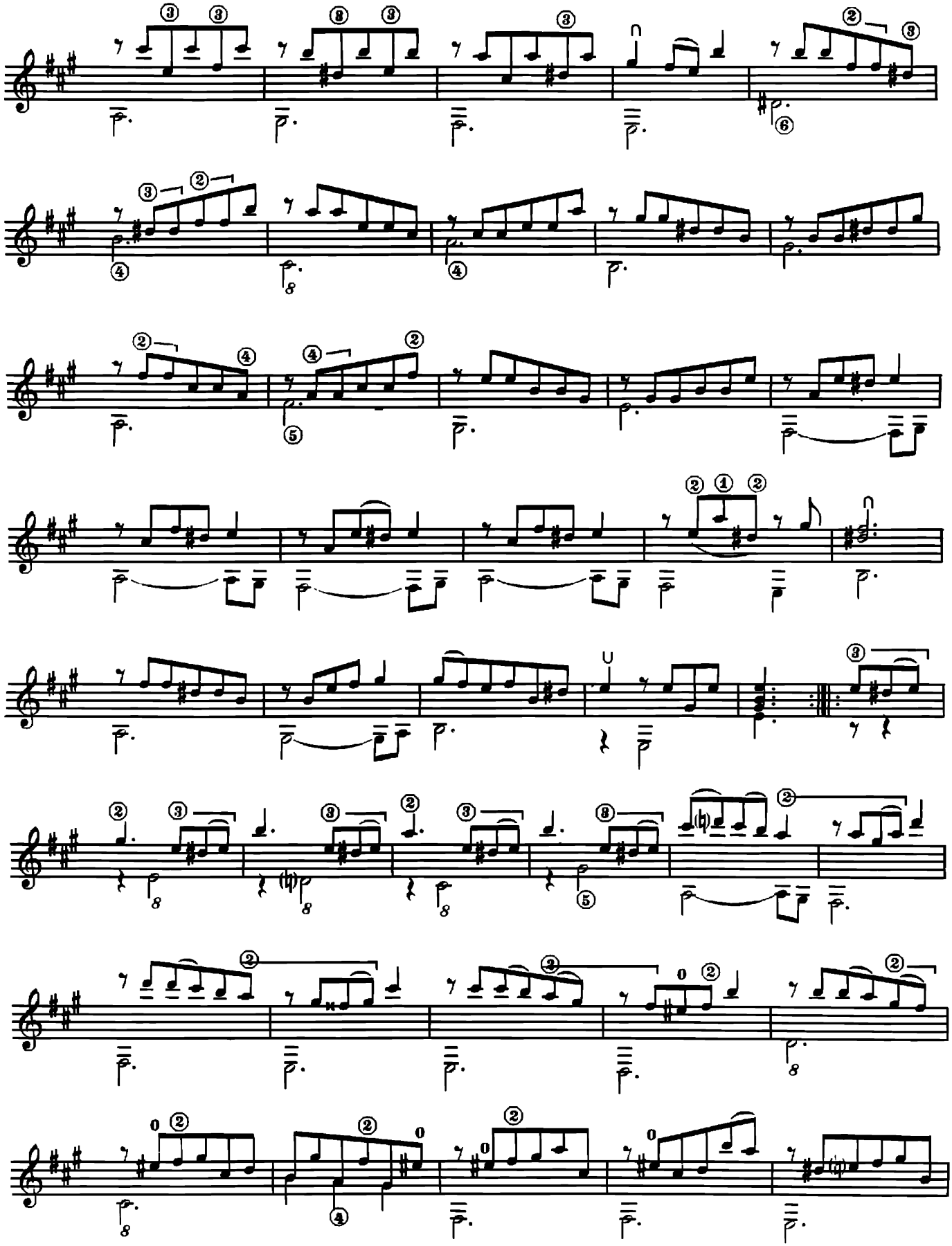
Nell'originale manca il Si del quarto tempo.

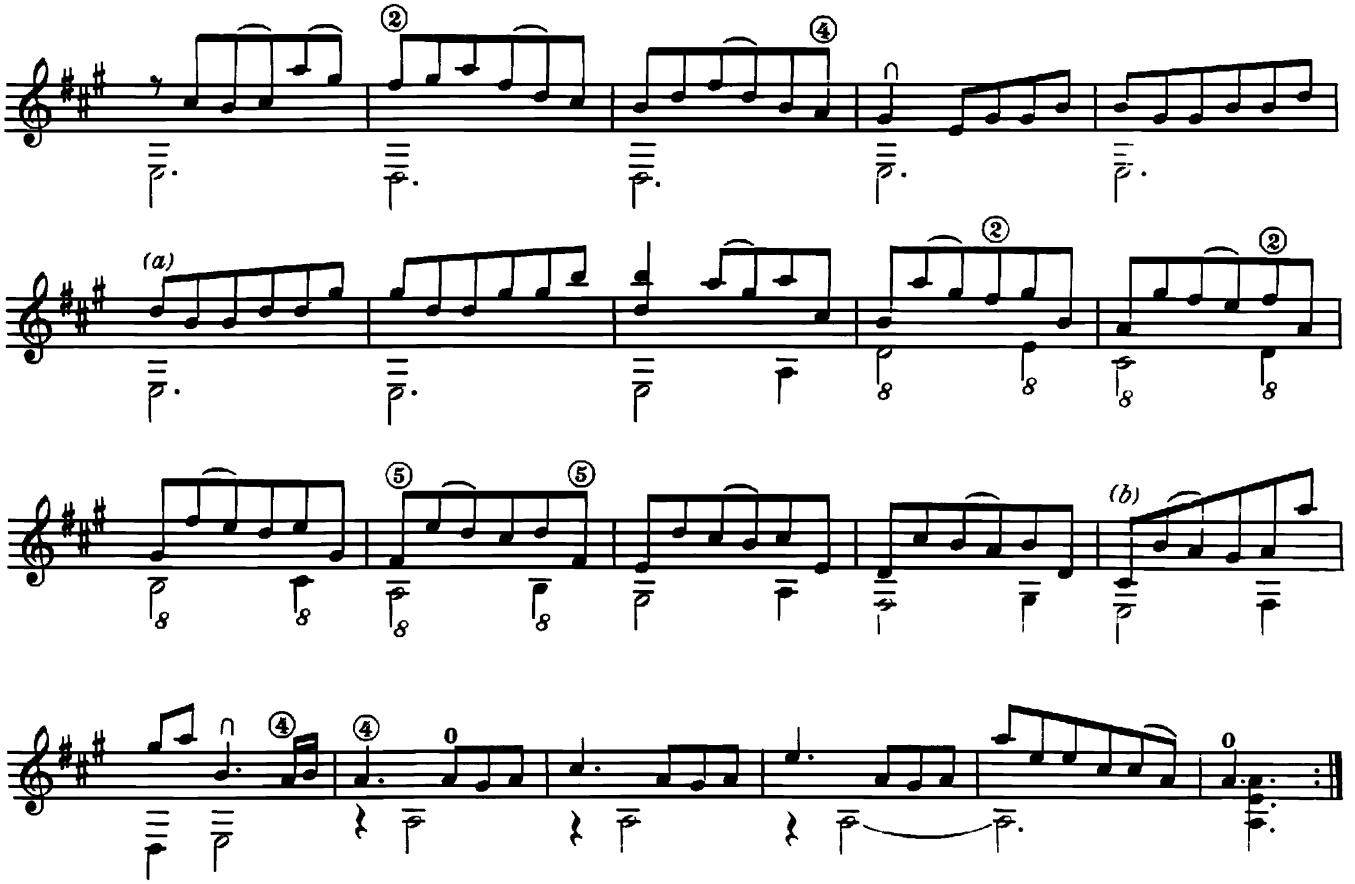
(a) *In the original the B natural in the fourth movement is missing.*
Dans l'original le Si du quatrième mouvement manque.
Im Original fehlt das H des vierten Satzes.



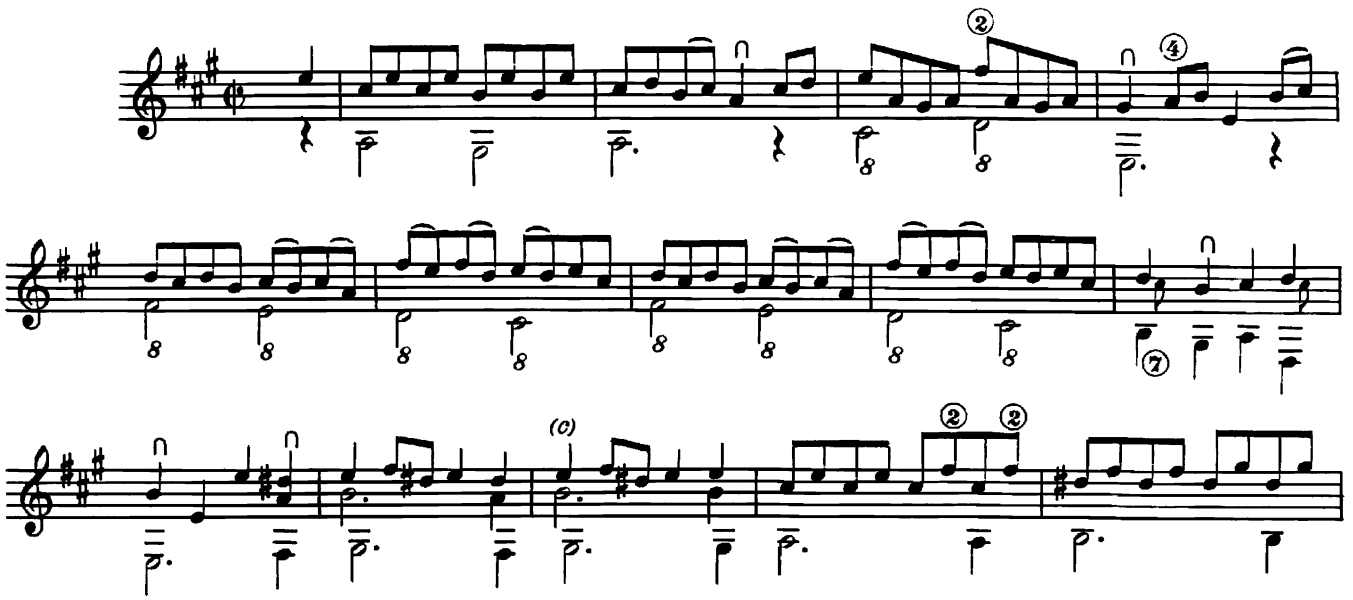
COURANTE



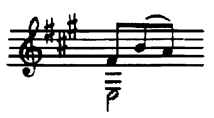




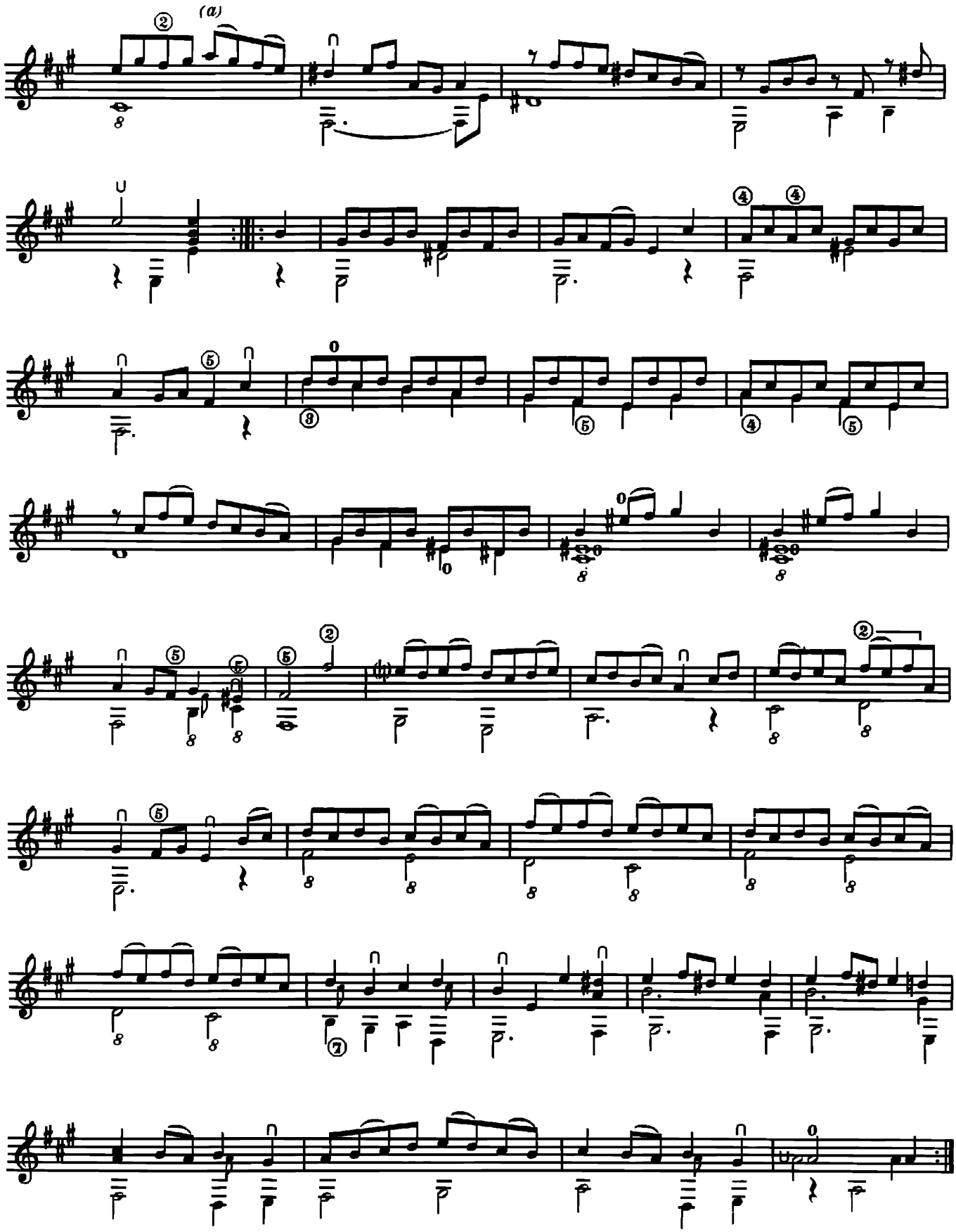
BOURÉE



Nell'originale: La nota del basso è Re.
In the original: *The bass note is a D natural.*
Dans l'original: (a) La note de la basse est Ré.
Im Original: *Die Note vom Bass ist D.*

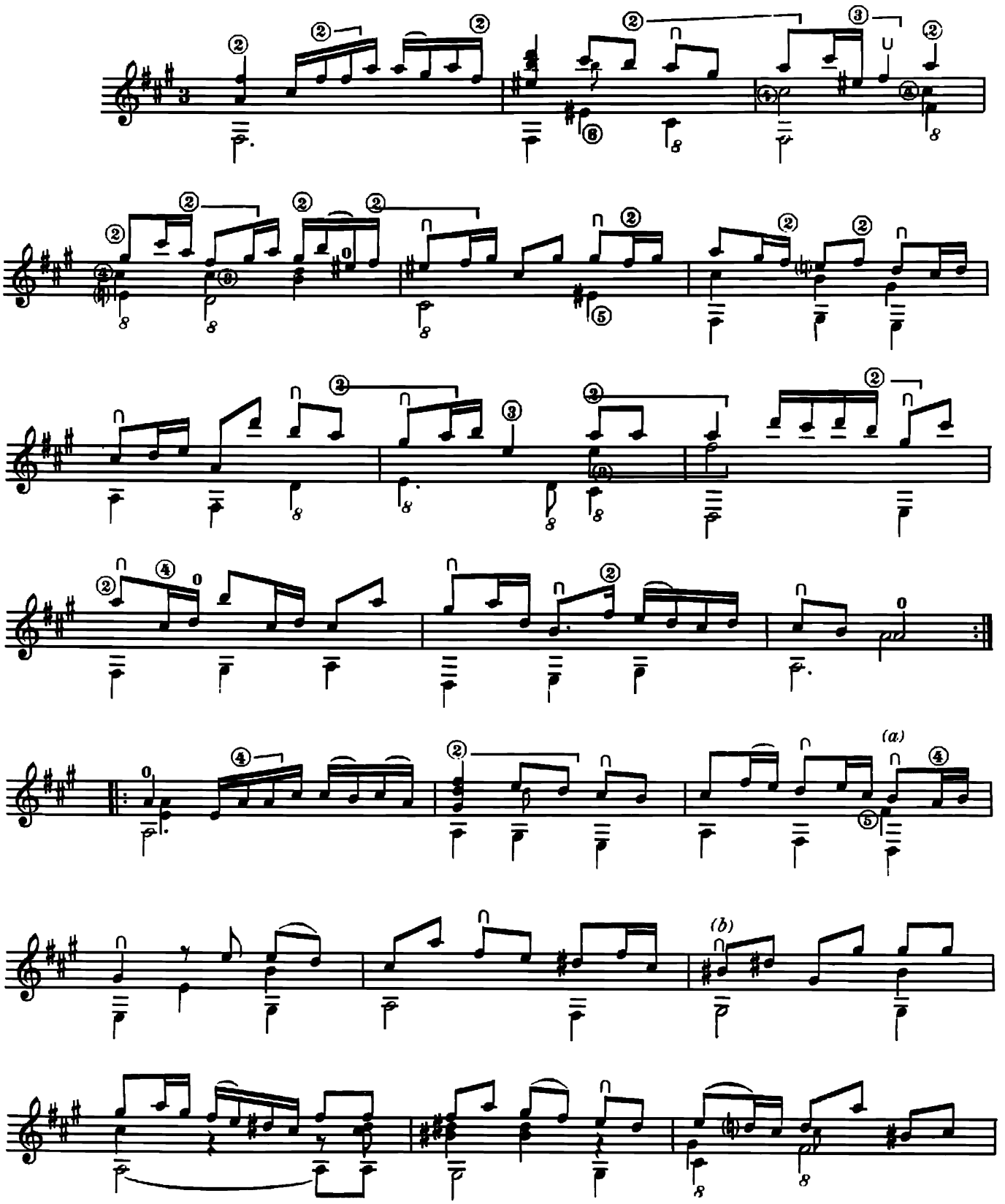
(b) 

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

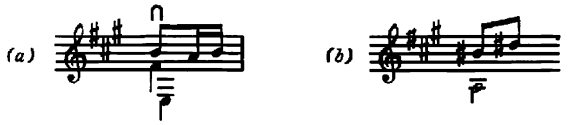


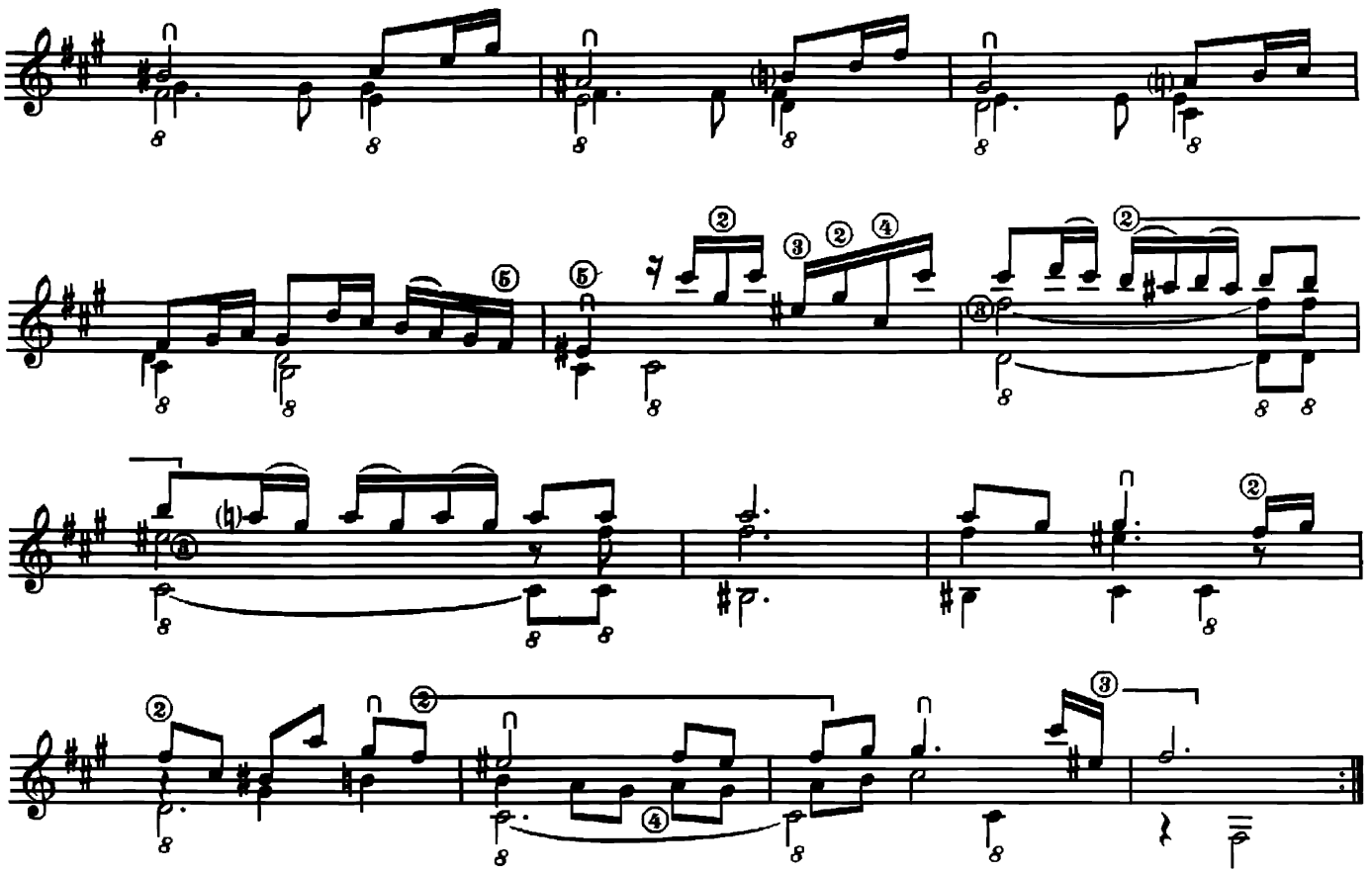
Nell'originale:
In the original:
Dans l'original:
Im Original:

SARABANDA

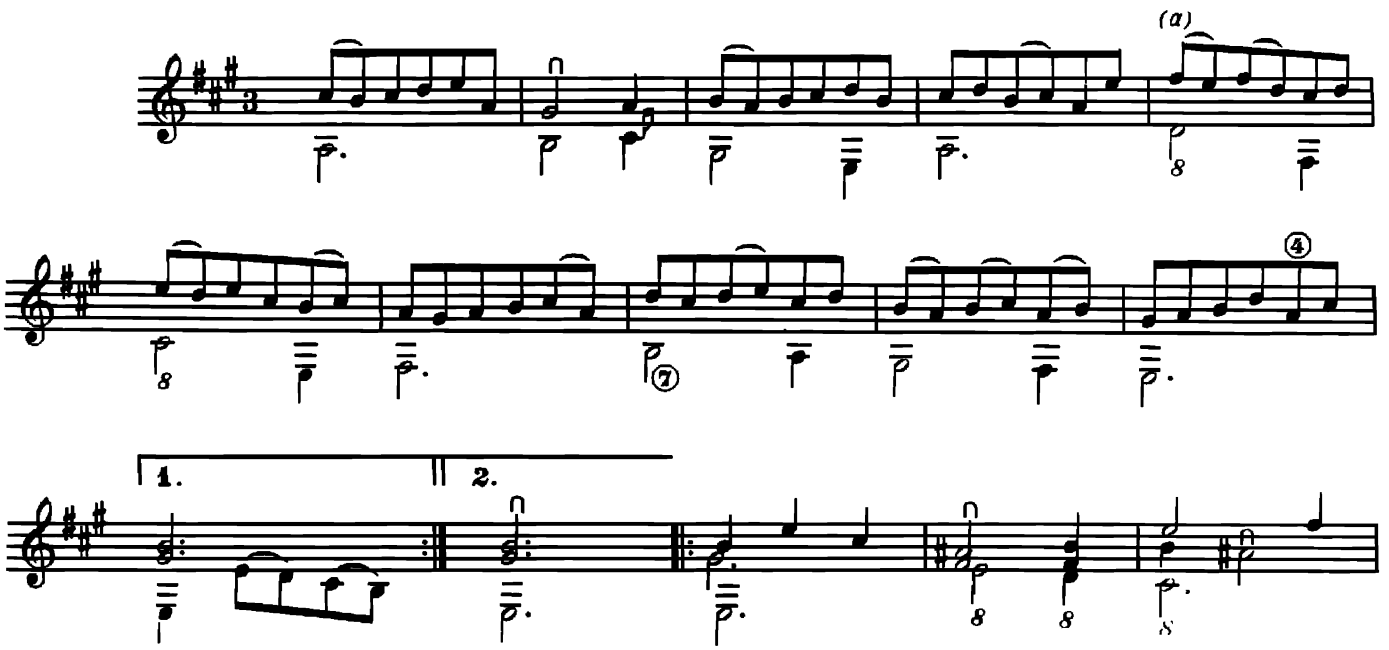


Nell'originale:
In the original:
Dans l'original:
Im Original:





MENUET



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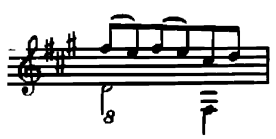
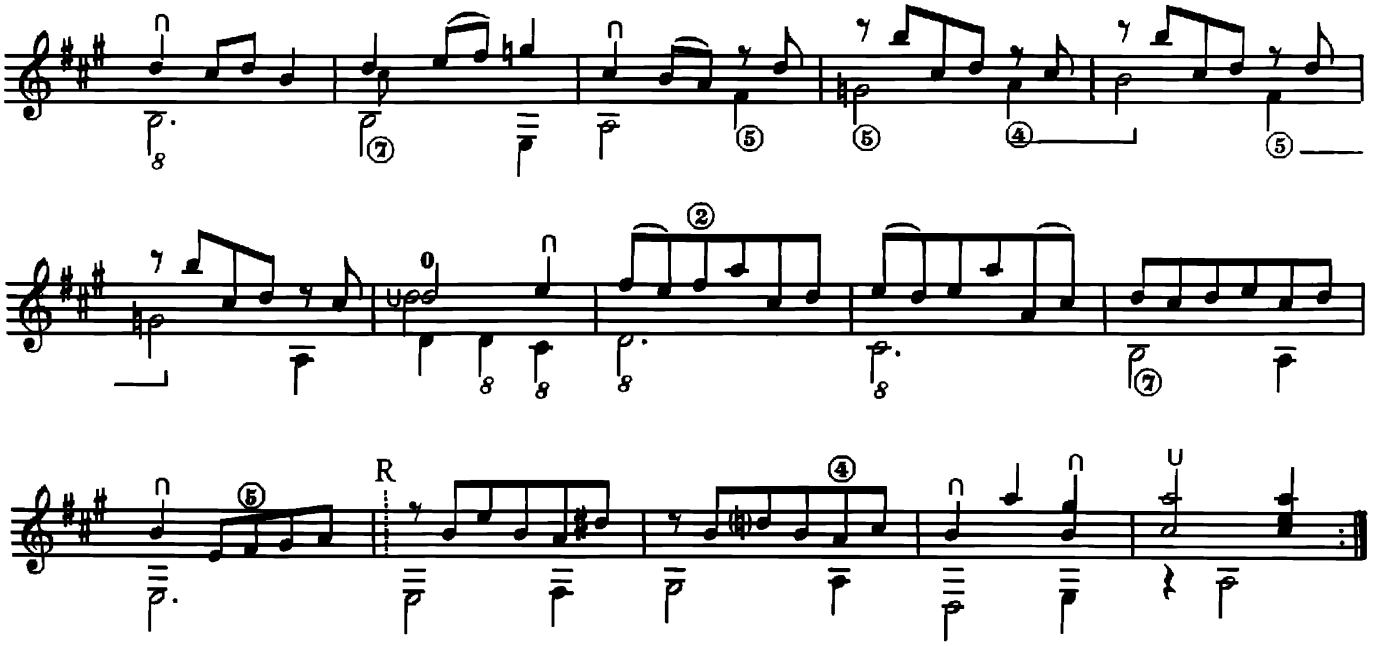
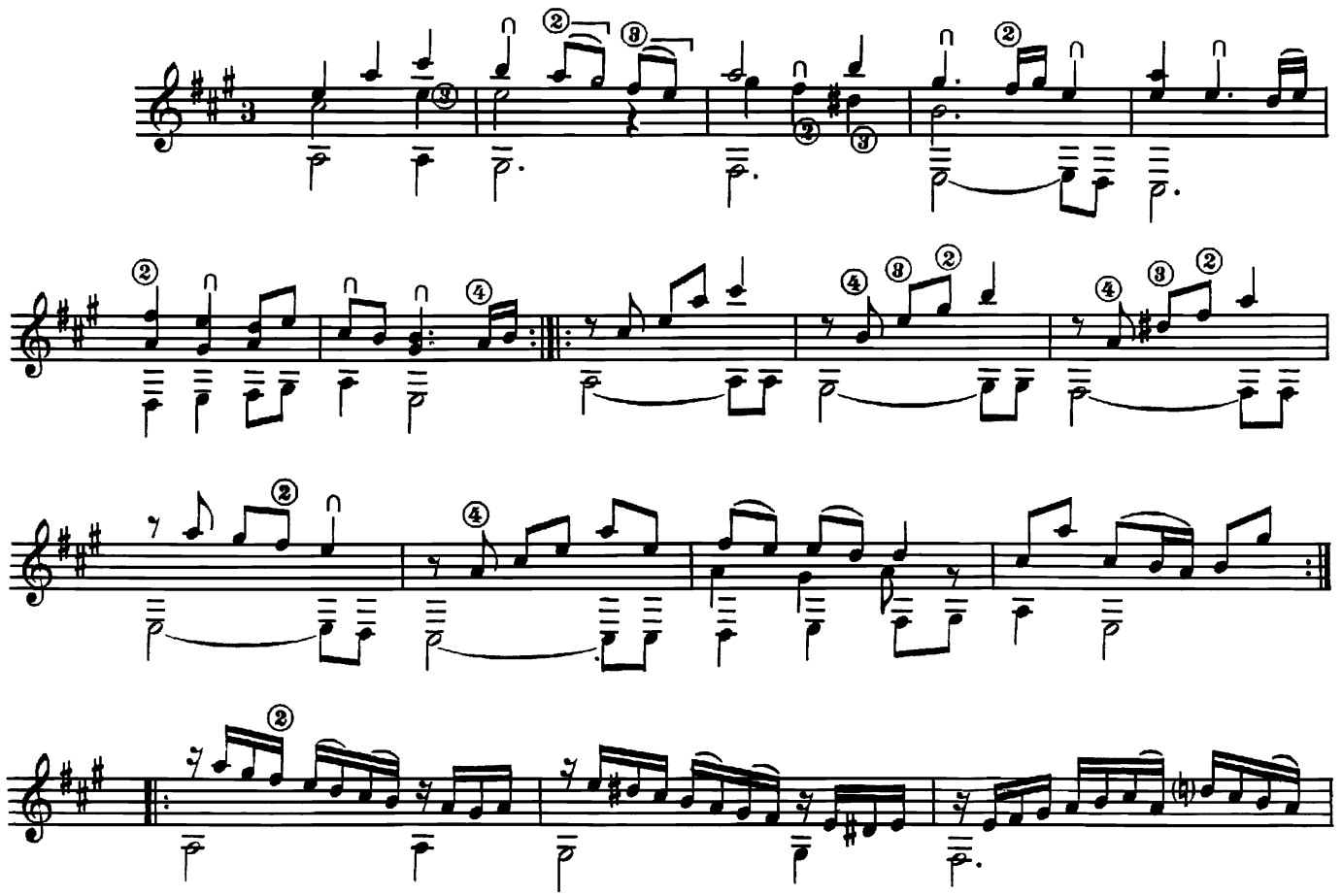
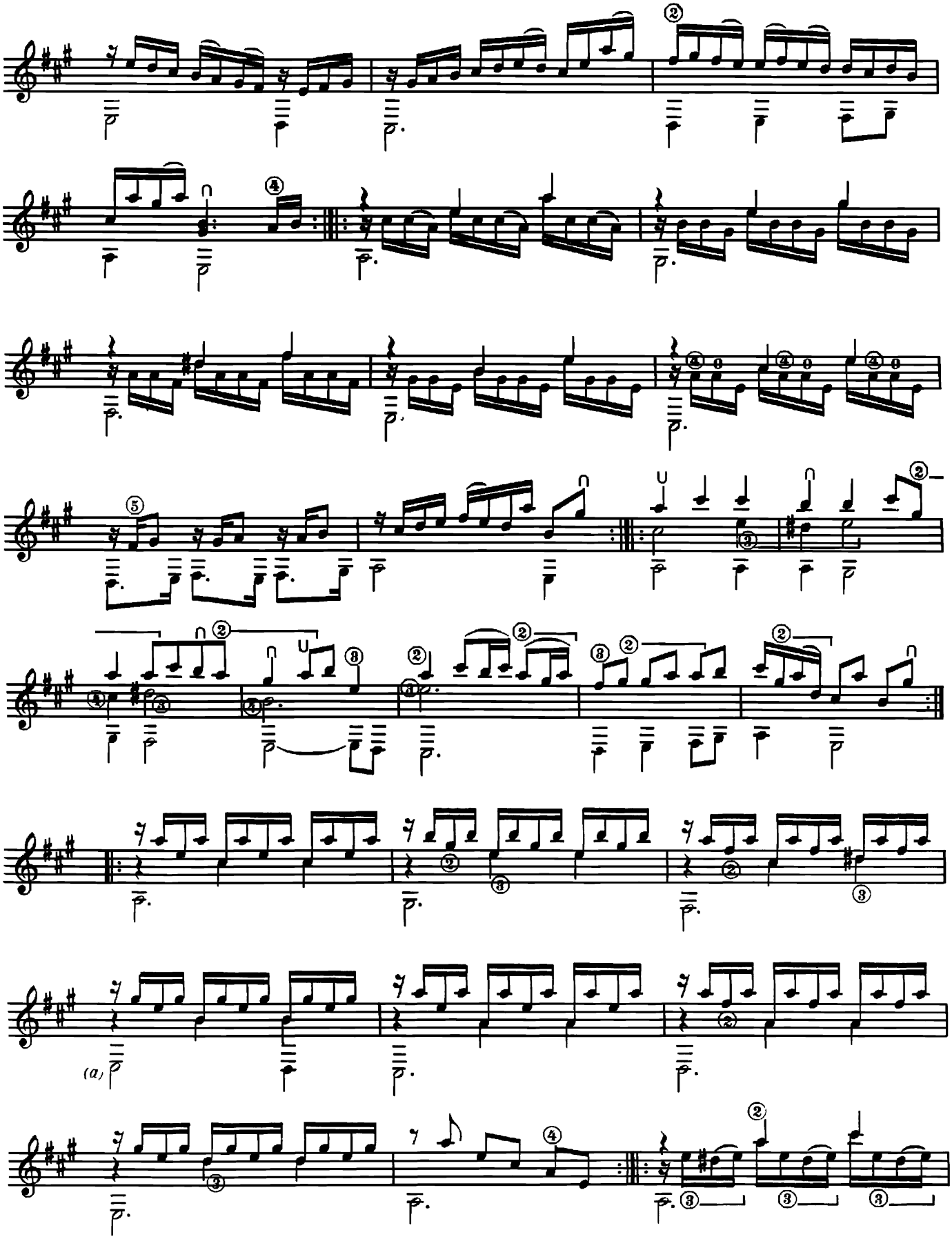
Dans l'original:
Im Original:



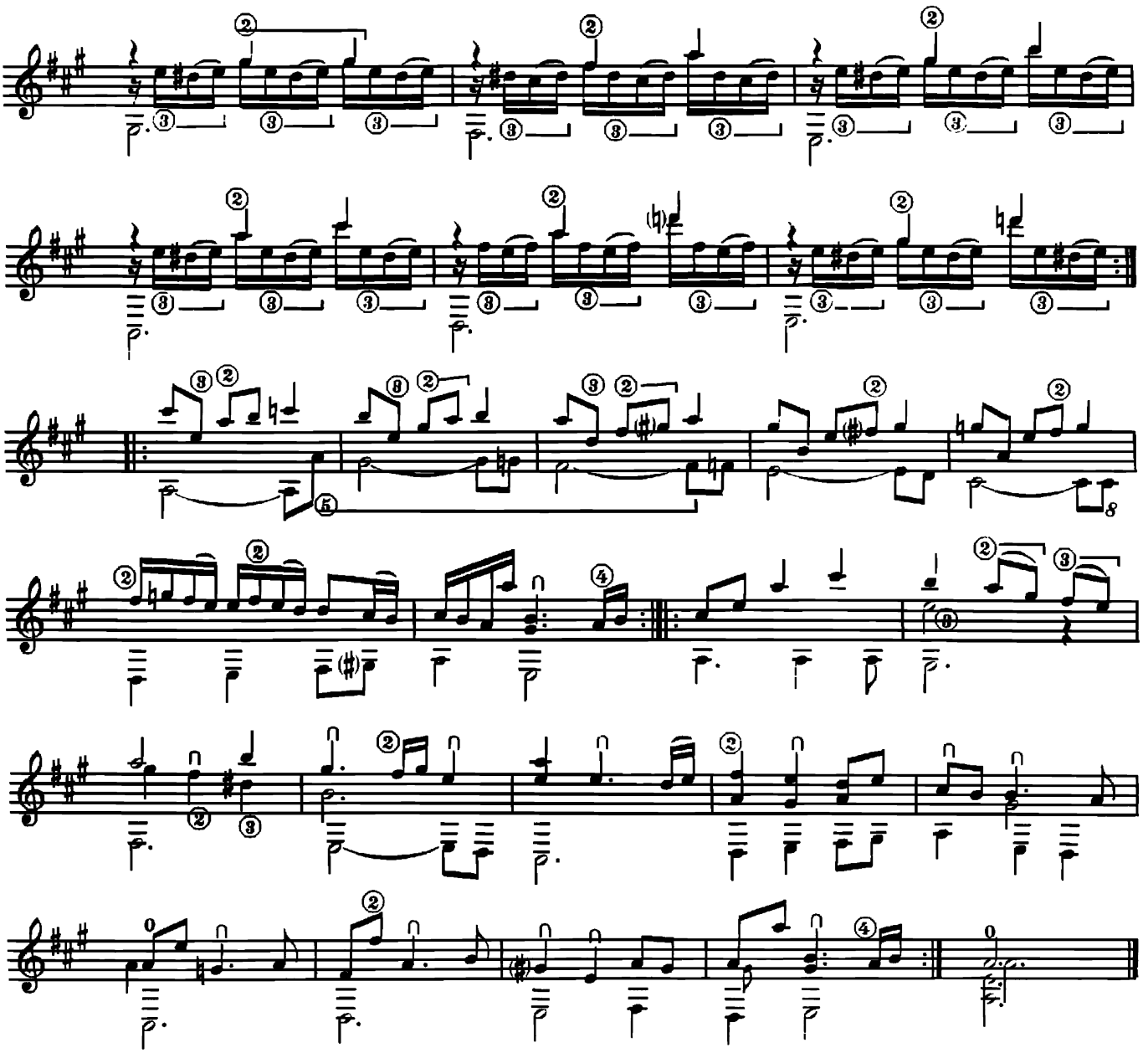


CIACONA

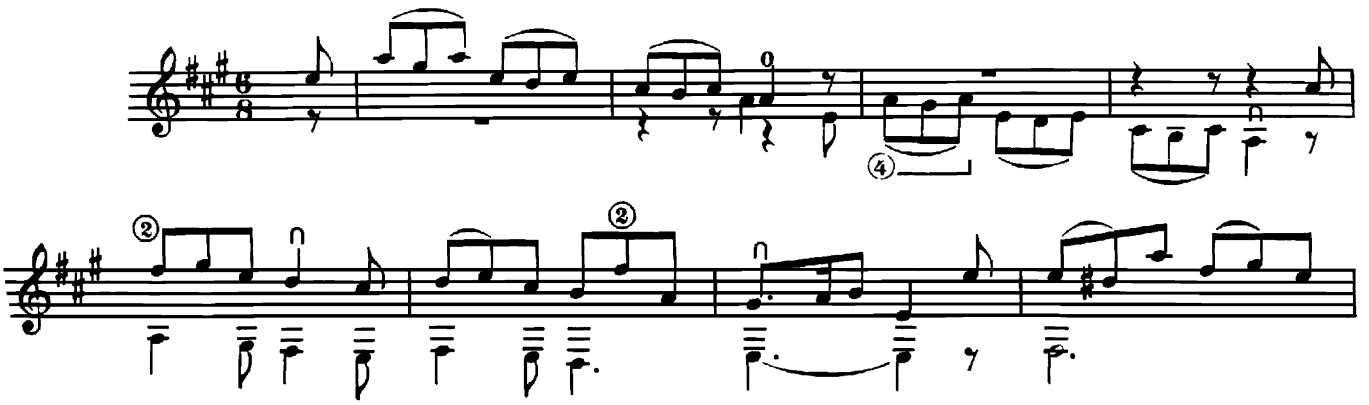


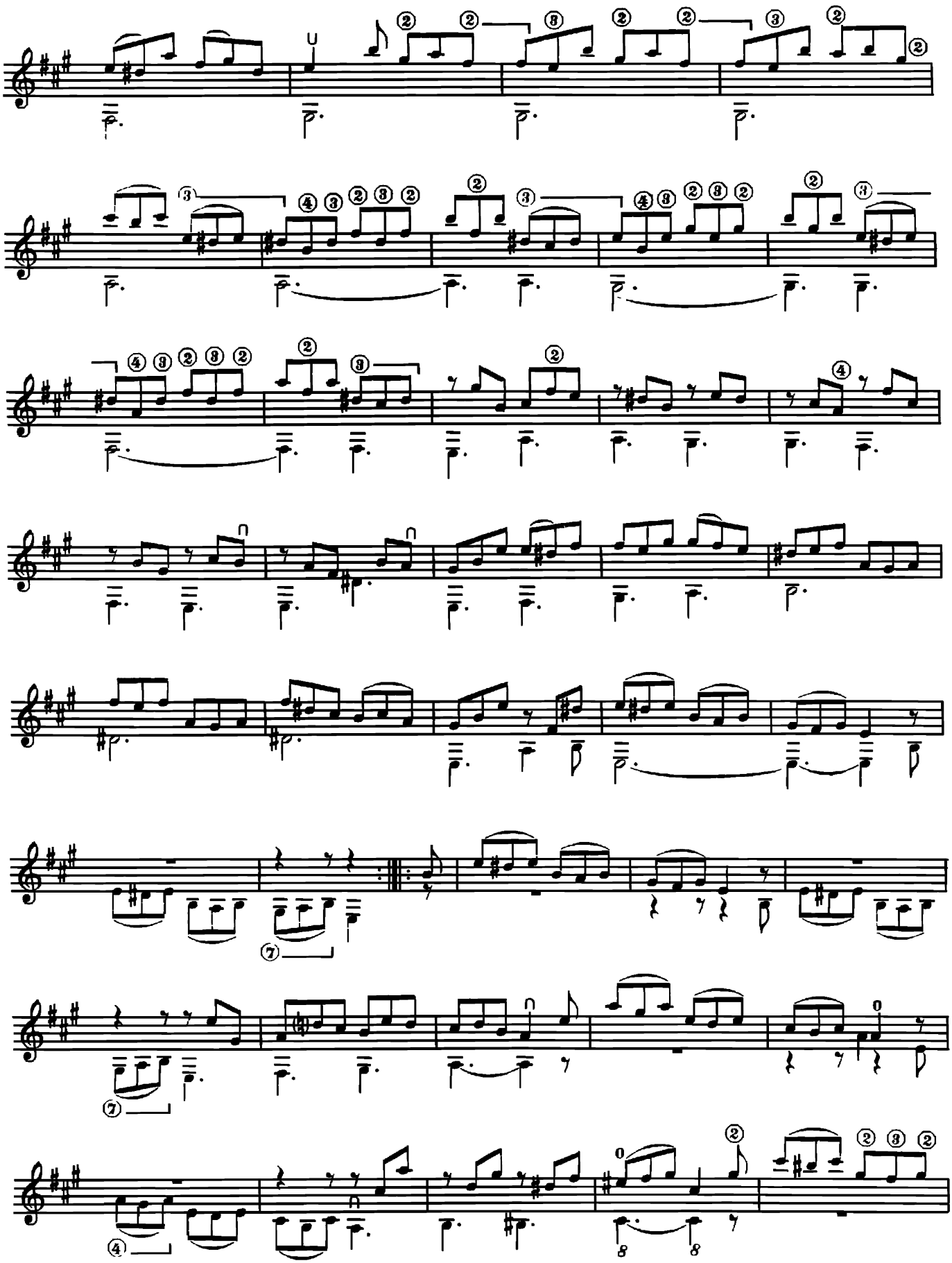


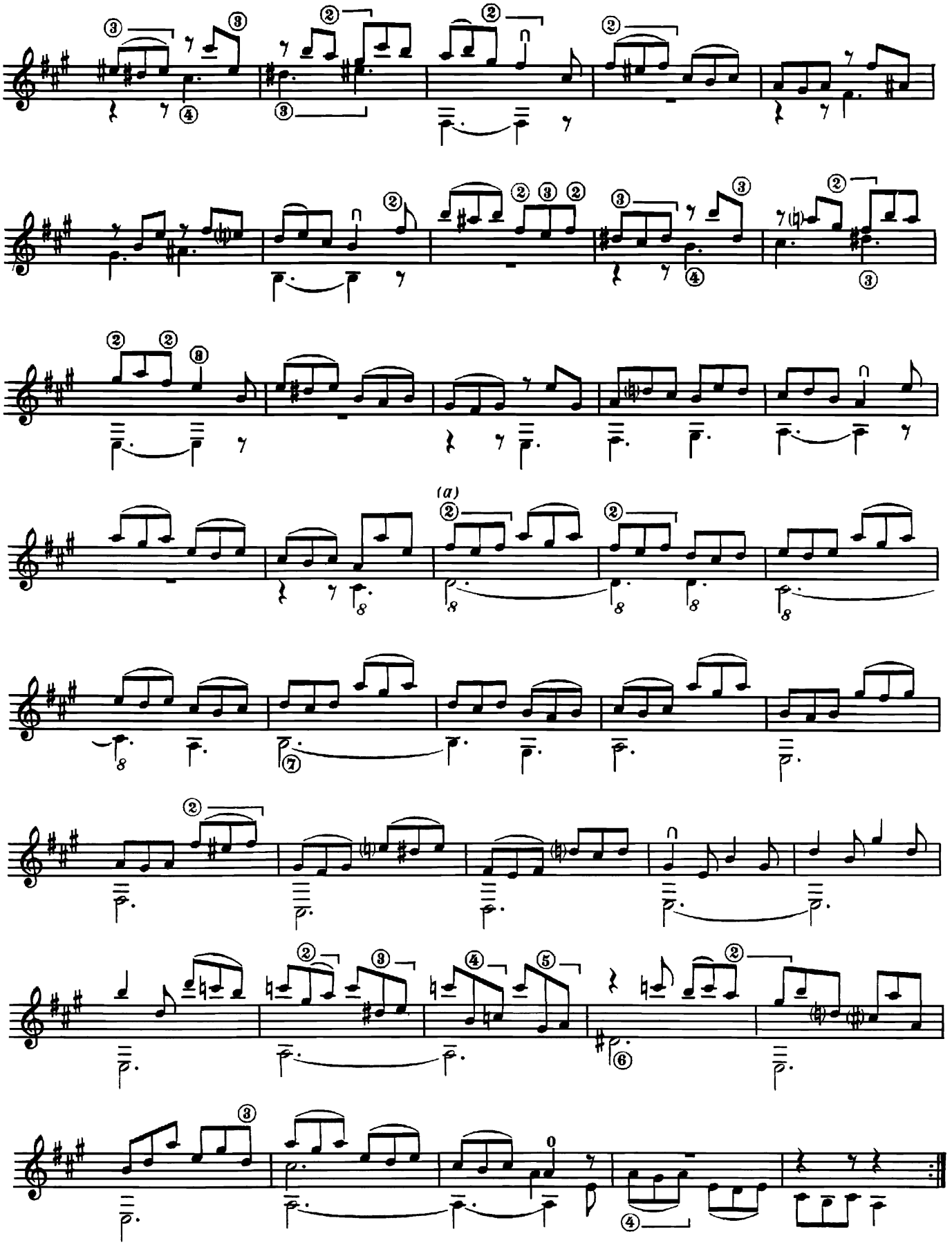
(a) Nell'originale: Re.
In the original: D natural.
Dans l'original: Ré.
Im Original: D.



GIGUE



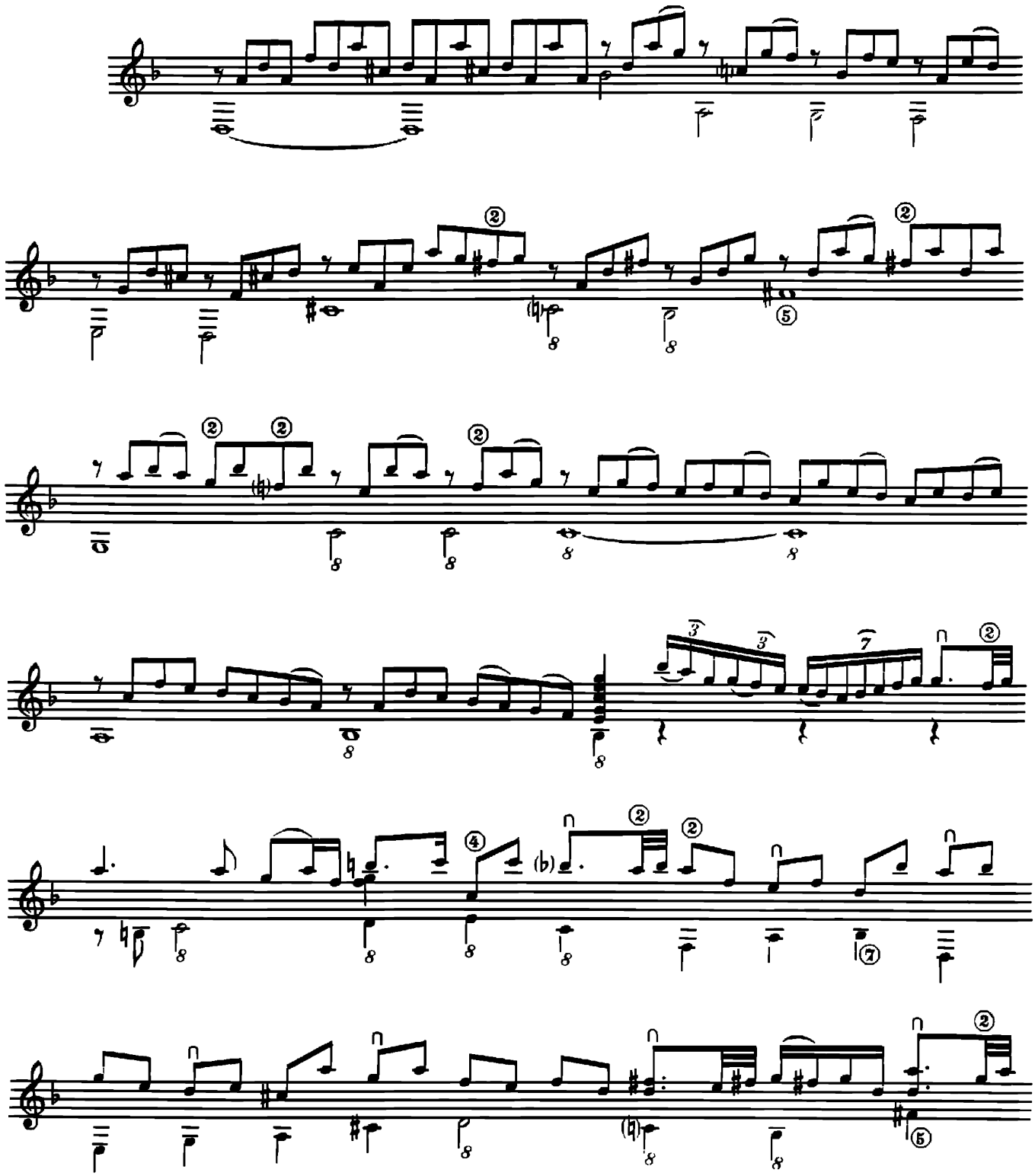


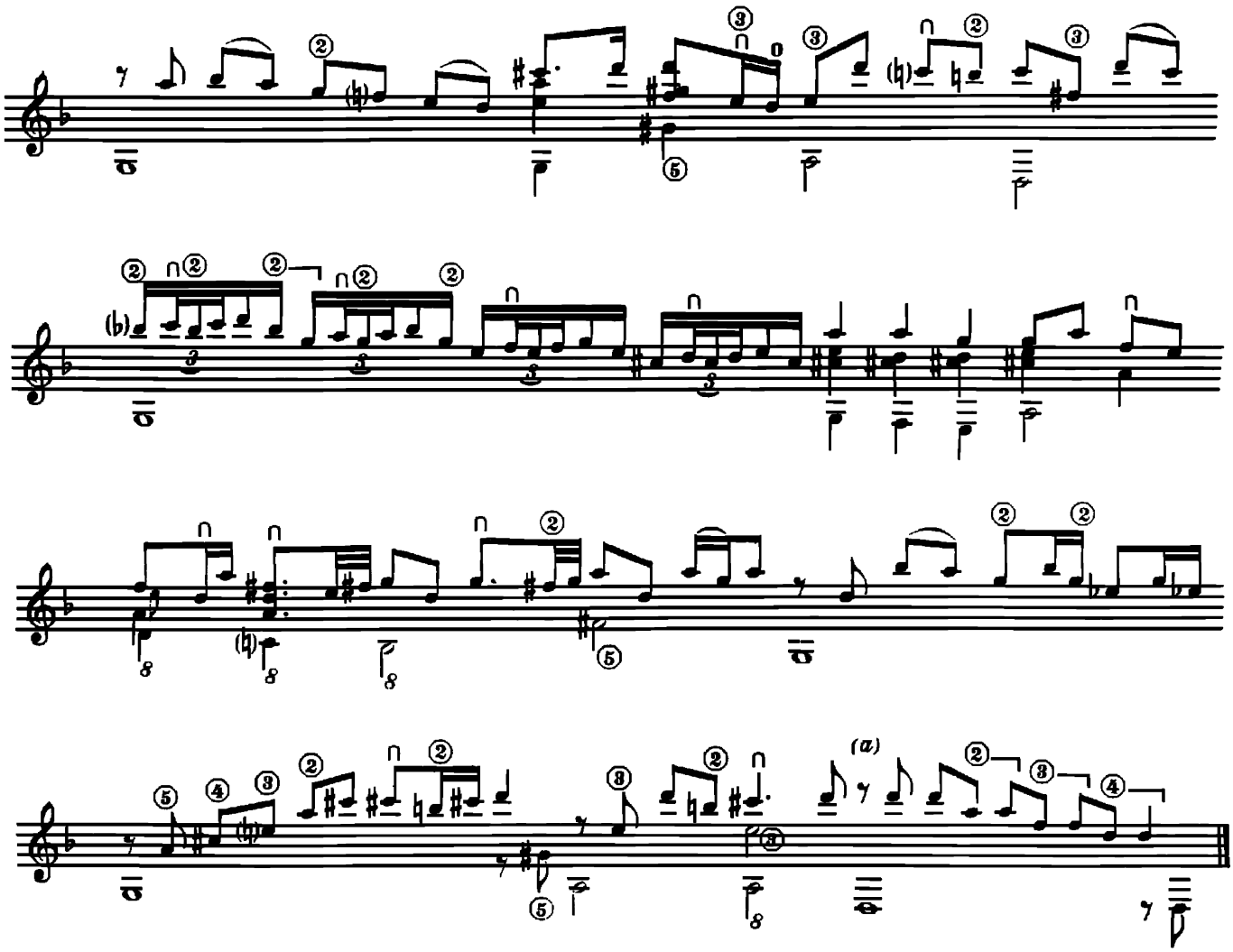


(a) Nell'originale manca il Re basso.
In the original the low D is missing.
Dans l'original le Ré bas manque.
Im Original fehlt das tiefe D.

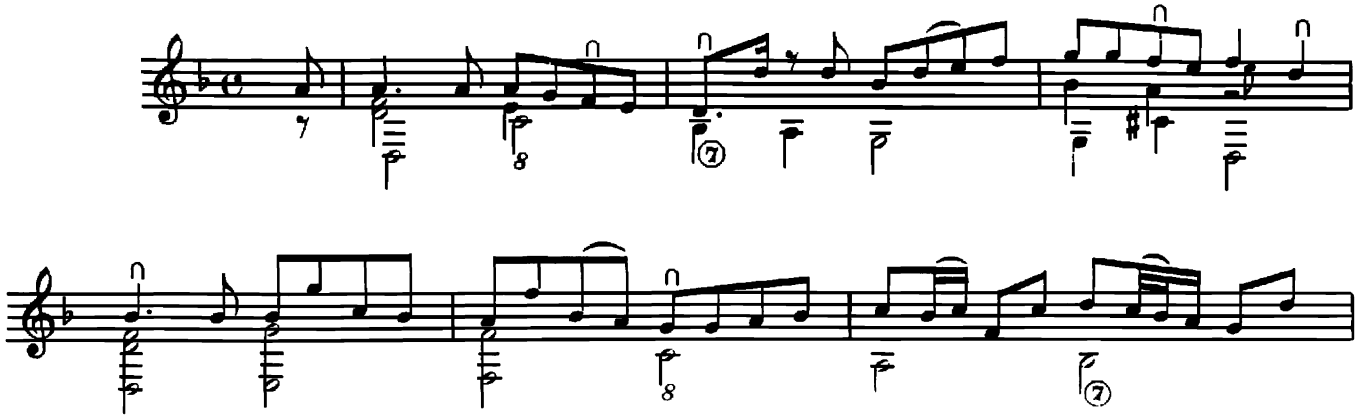
SUITE IX

PRELUDIE





ALLEMANDE

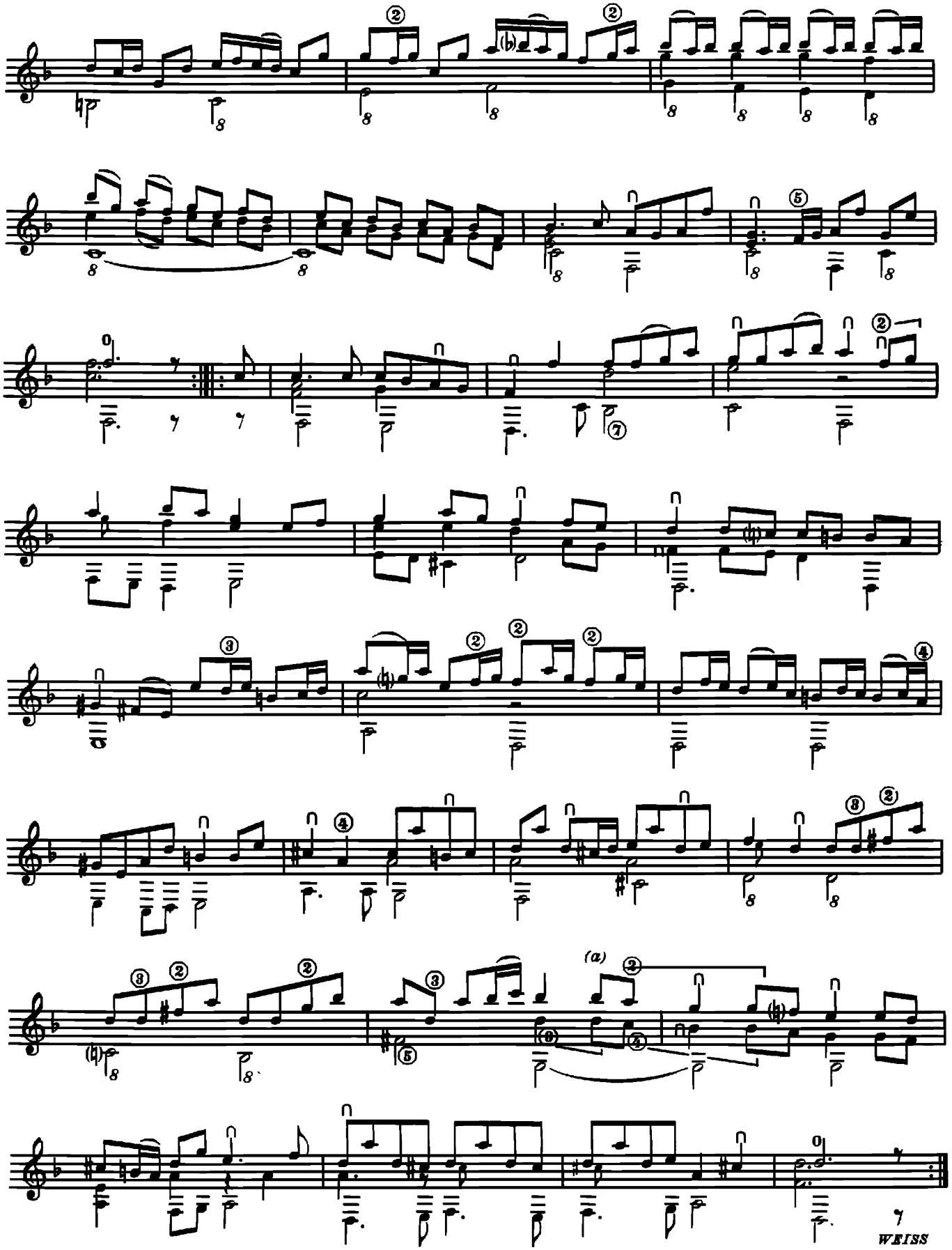


In questo punto dell'originale vi è un segno di richiamo per un nuovo breve periodo musicale riportato in calce alla pagina, che però non conclude definitivamente il Preludio, nè si riallaccia alla frase finale. Per questa ragione abbiamo ritenuto di ometterne la trascrizione.

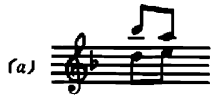
At this point the original shows a repeat sign for a new short period carried at the foot of the page. This however, does not conclude the Prelude nor does it tie itself to the final phrase. For this reason we have omitted this from the transcription.

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

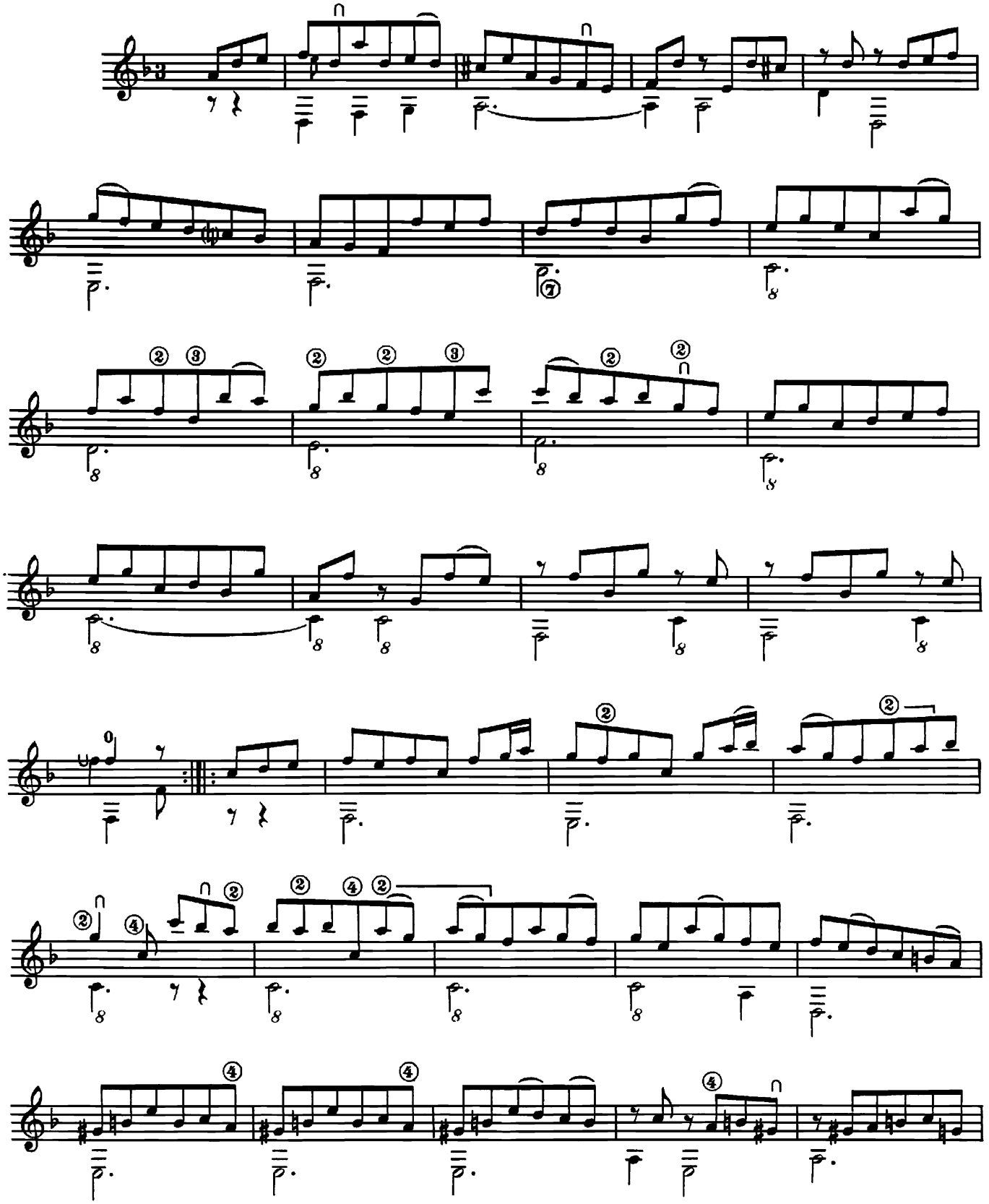
An diesem Punkt angelangt bemerkt man im Original einen Verweis hinsichtlich einer neuen, kurzen am Fusse der Seite wiedergegebenen Musikperiode, die jedoch weder das Präludium abschliesst noch zum Finale überleitet. Aus diesem Grunde haben wir es für besser gefunden, denselben aus unser Ausgabe wegzulassen.

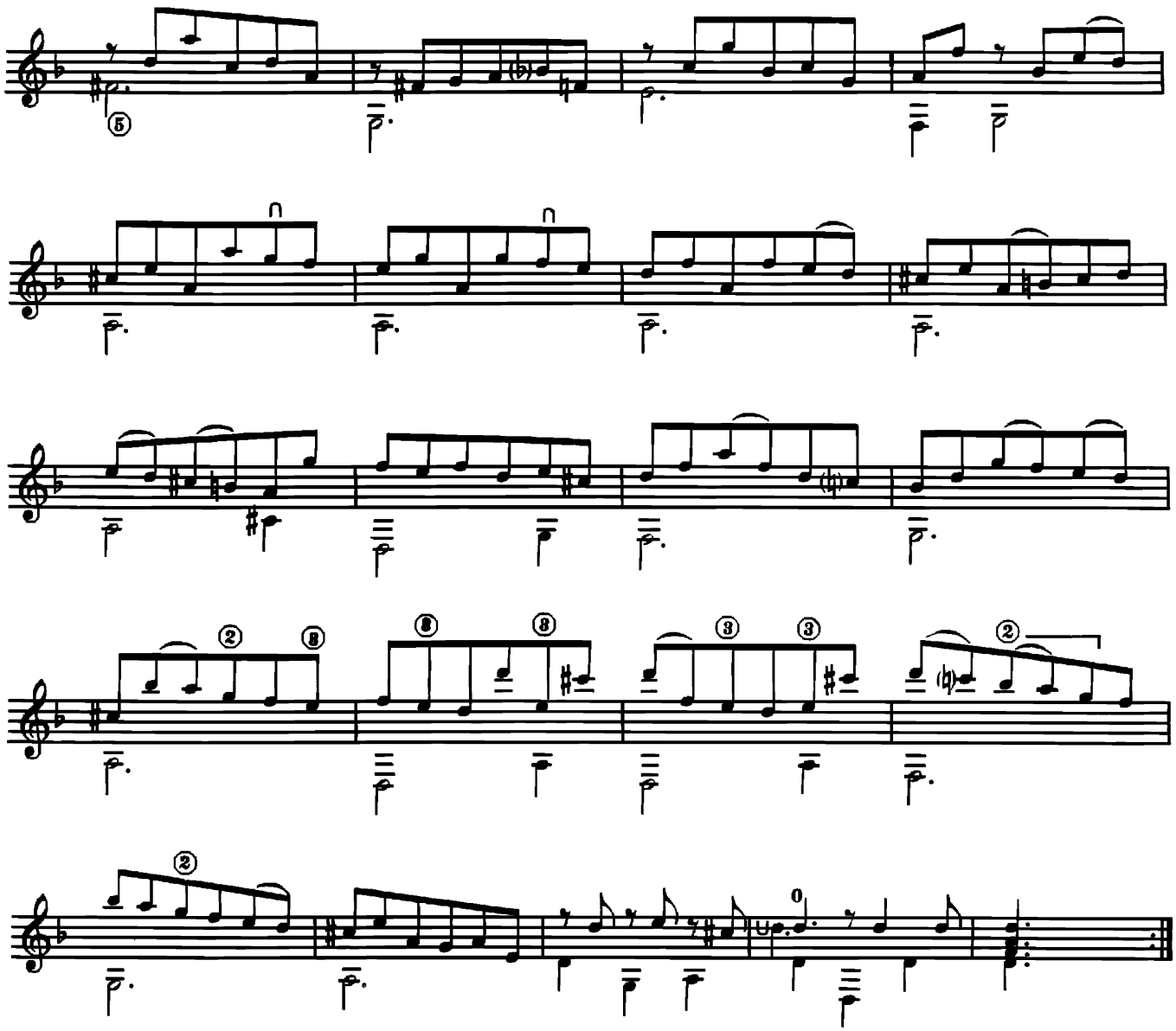


Nell'originale:
In the original:
Dans l'original:
Im Original:

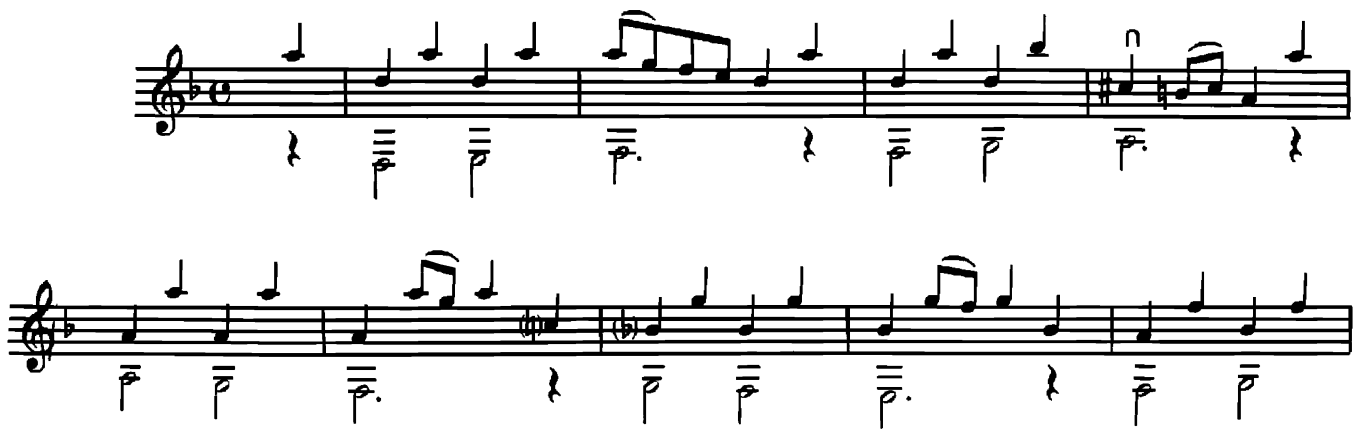


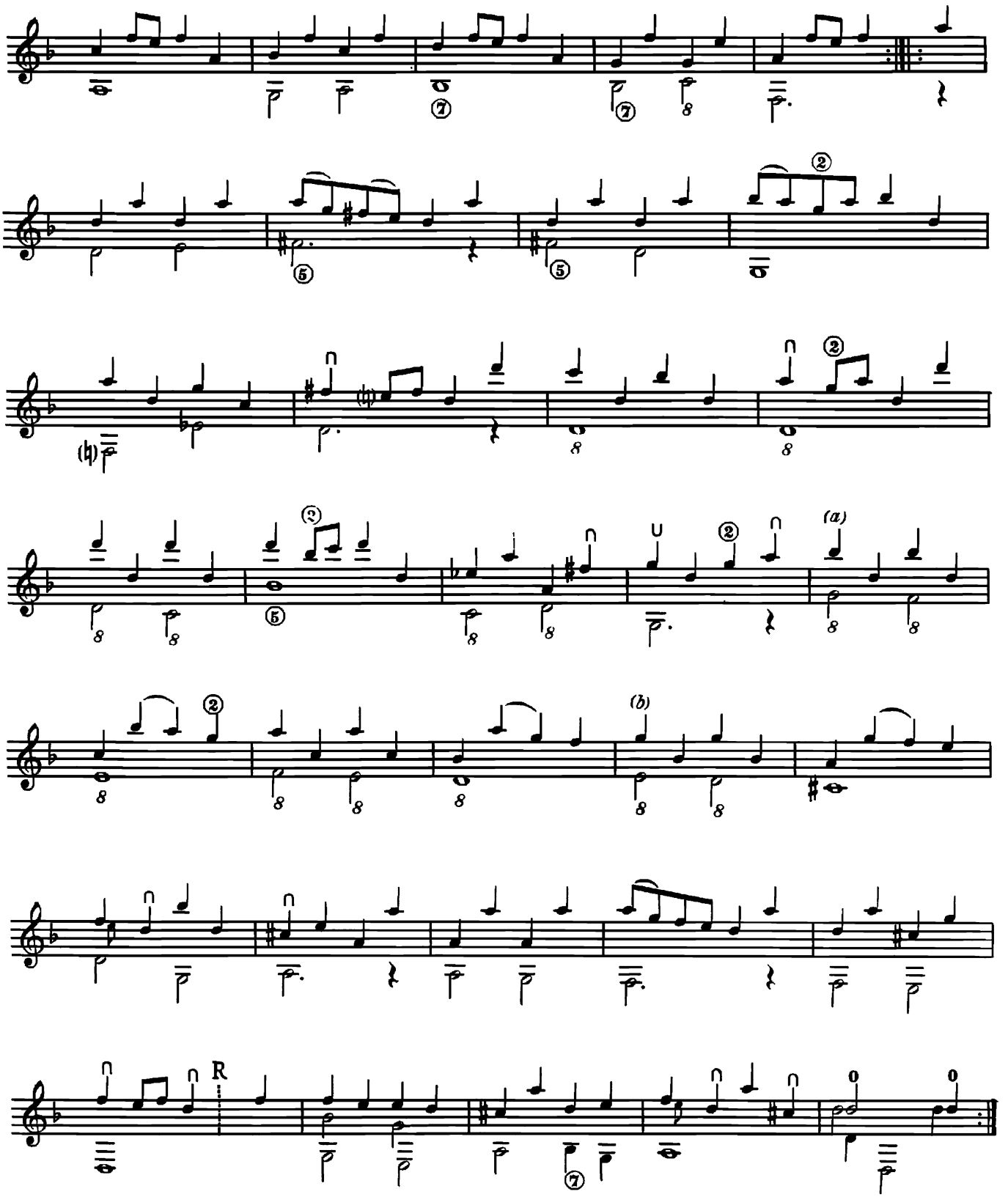
COURANTE





BOURÉE





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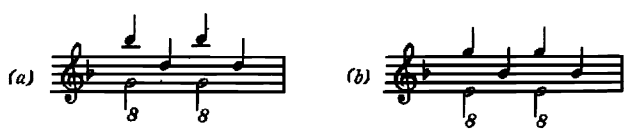

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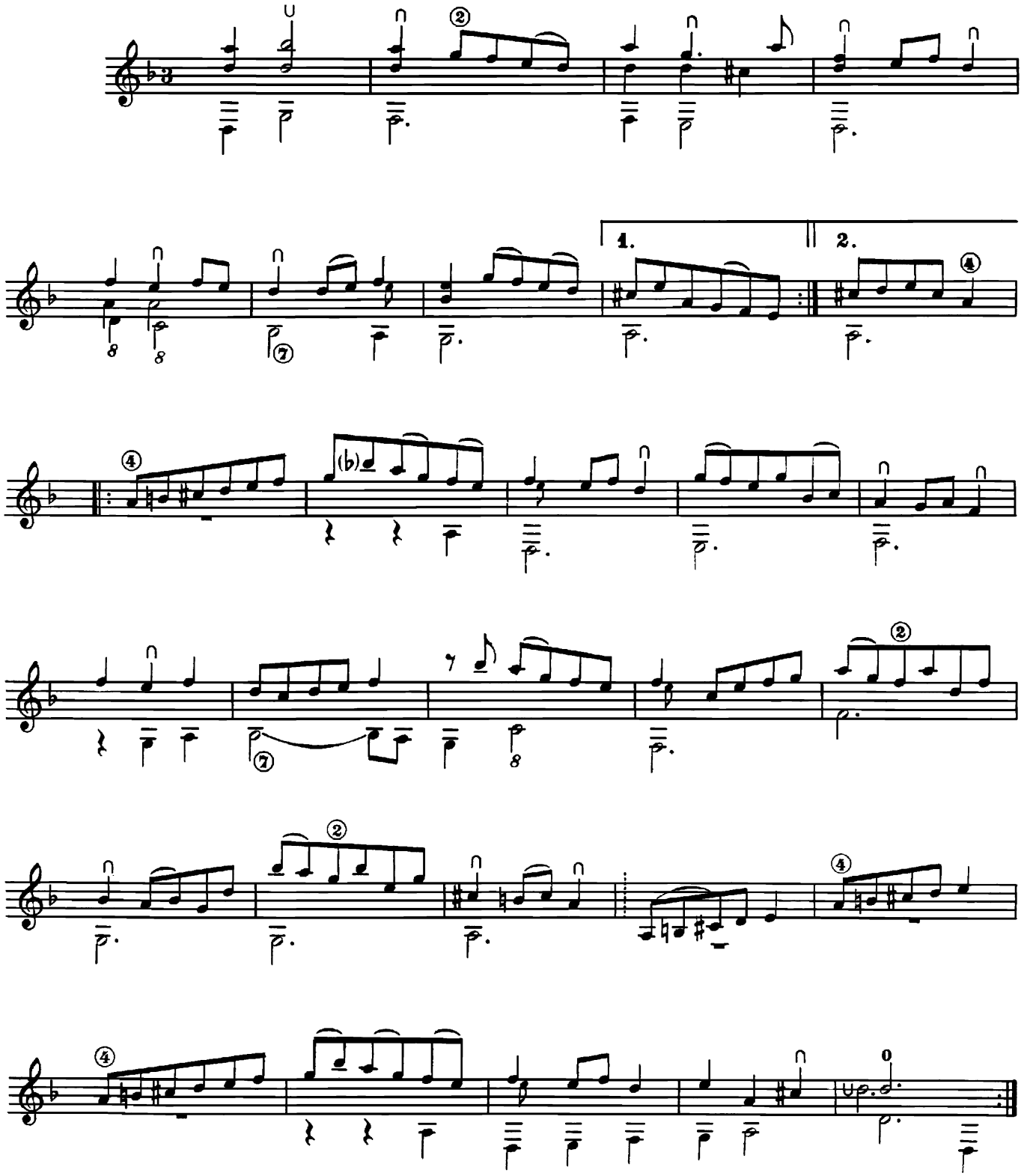
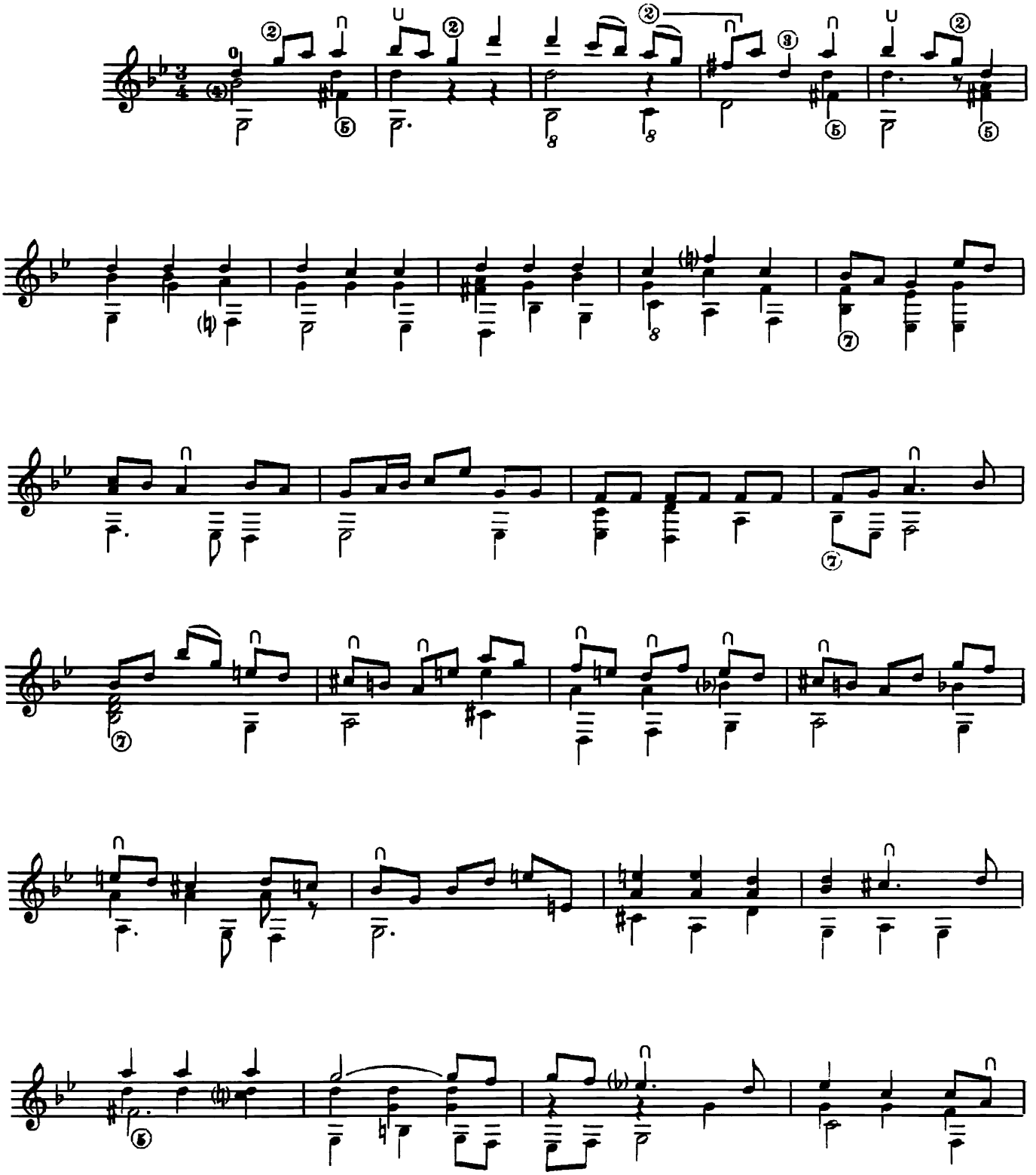
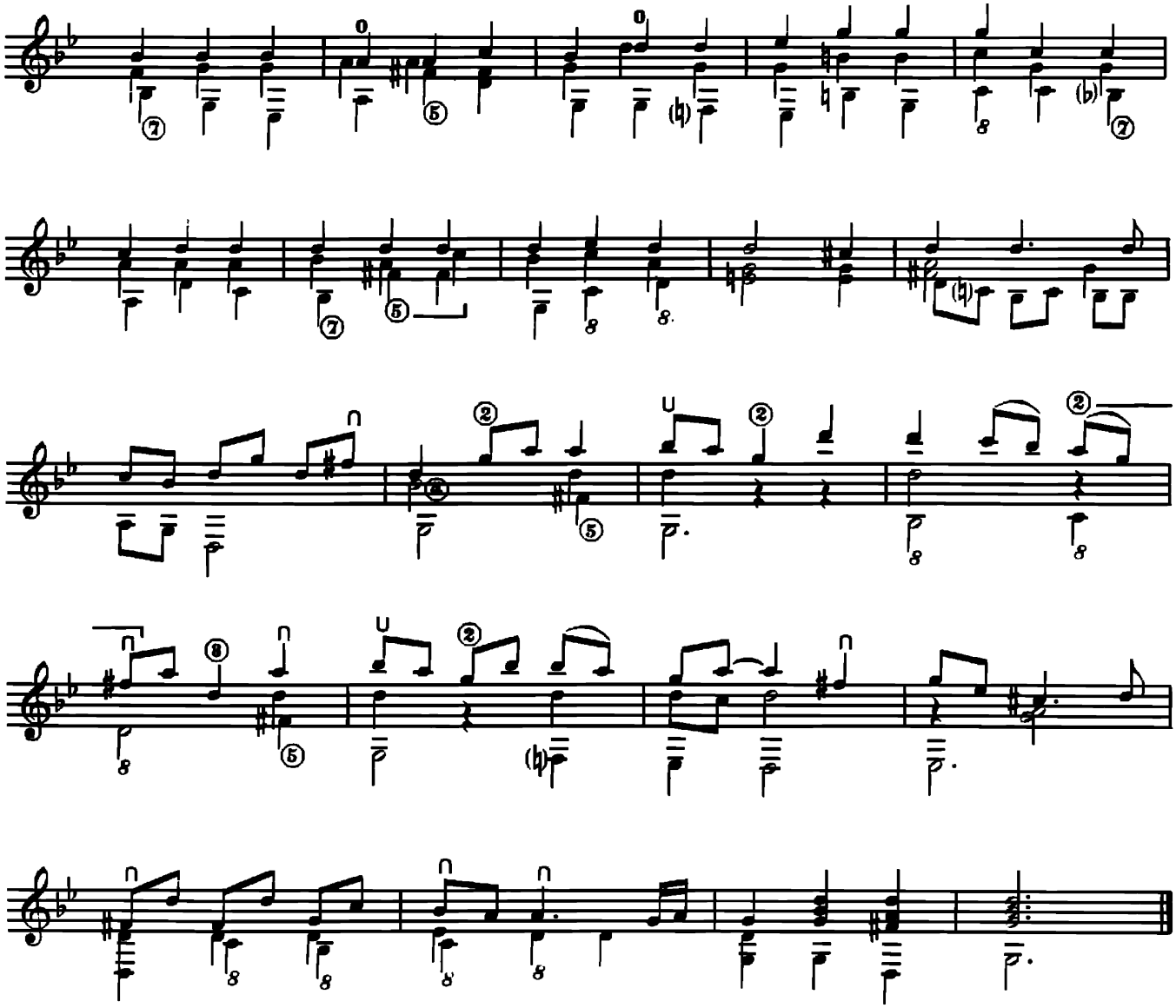


SUITE X

ADAGIO





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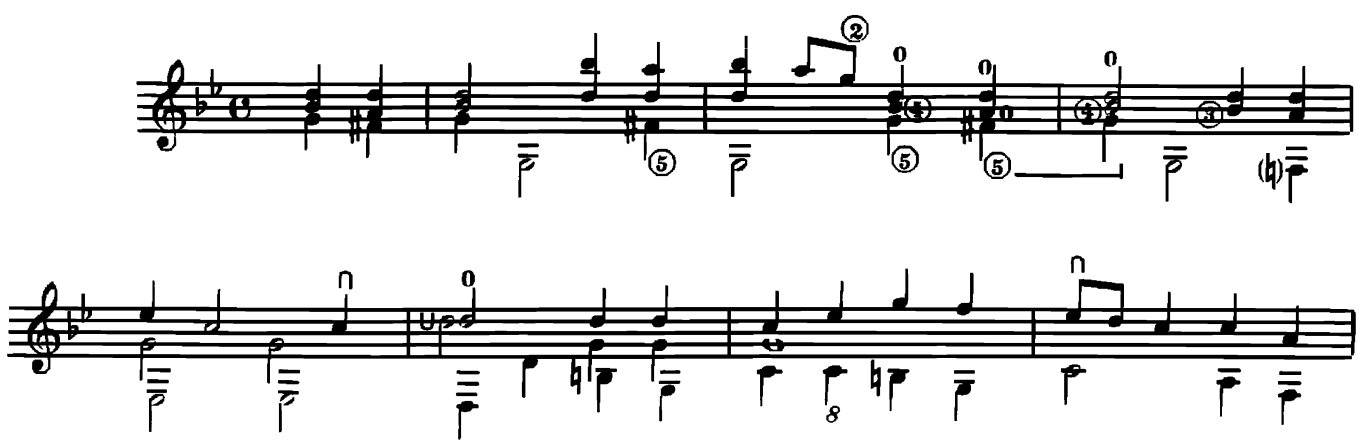

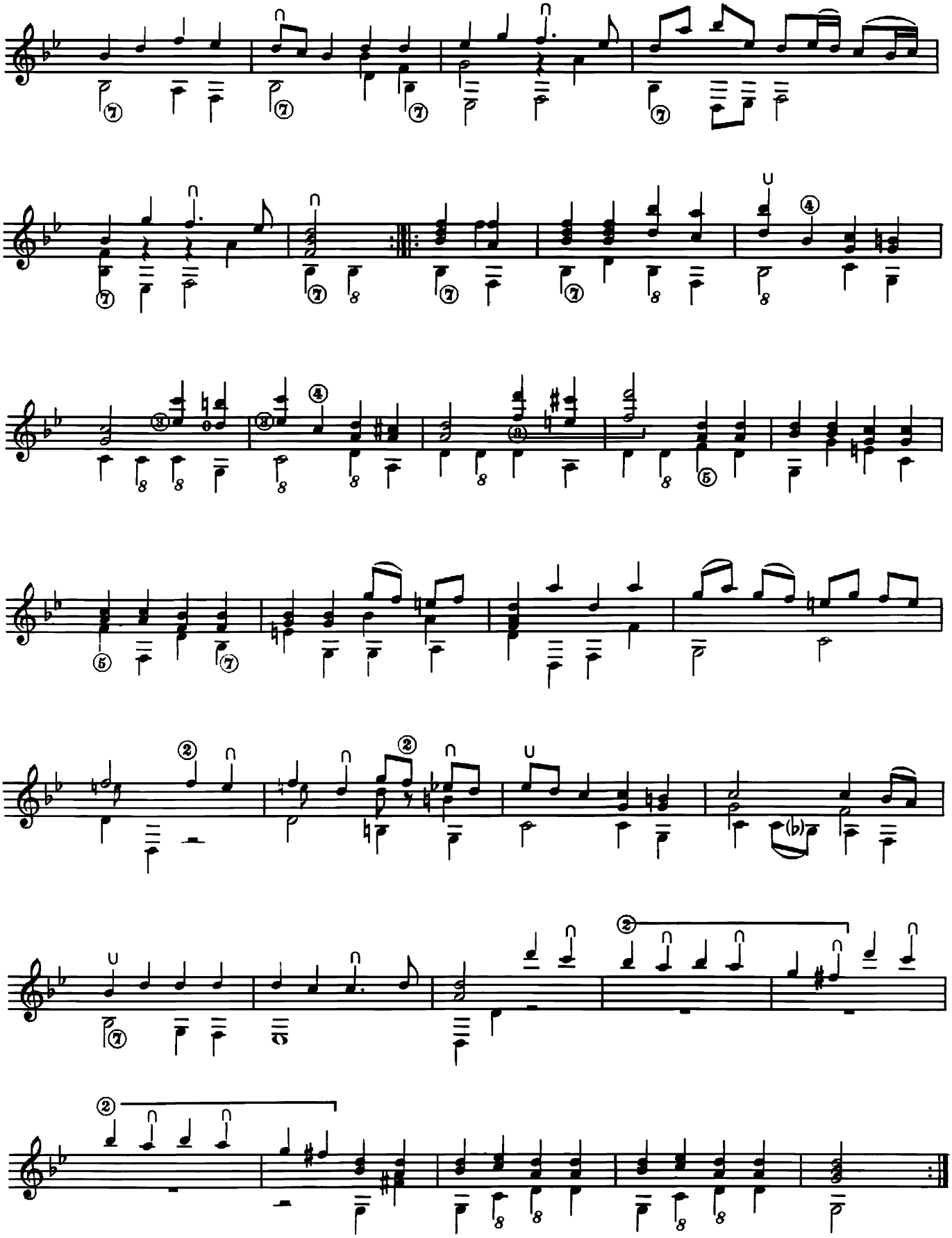

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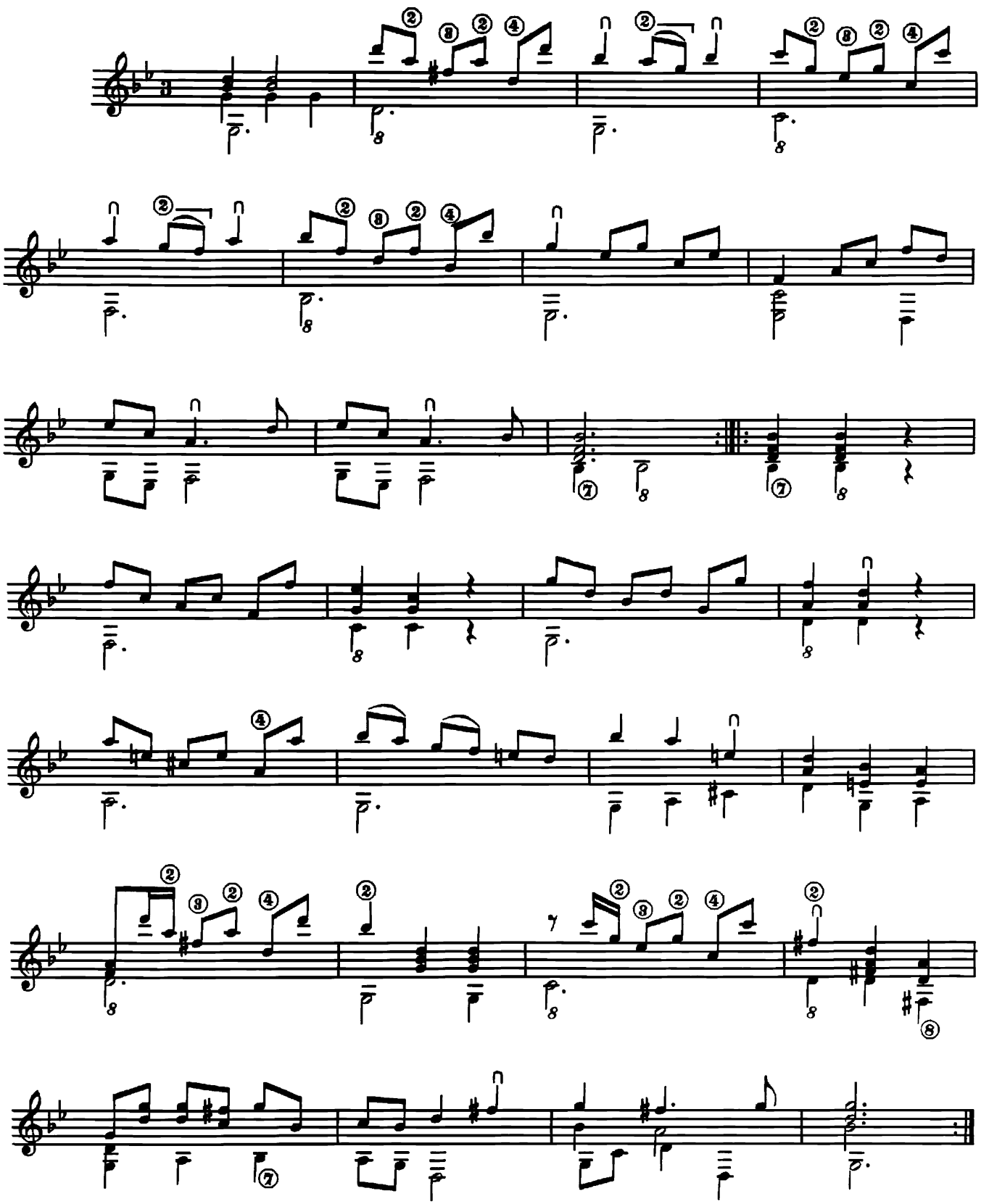

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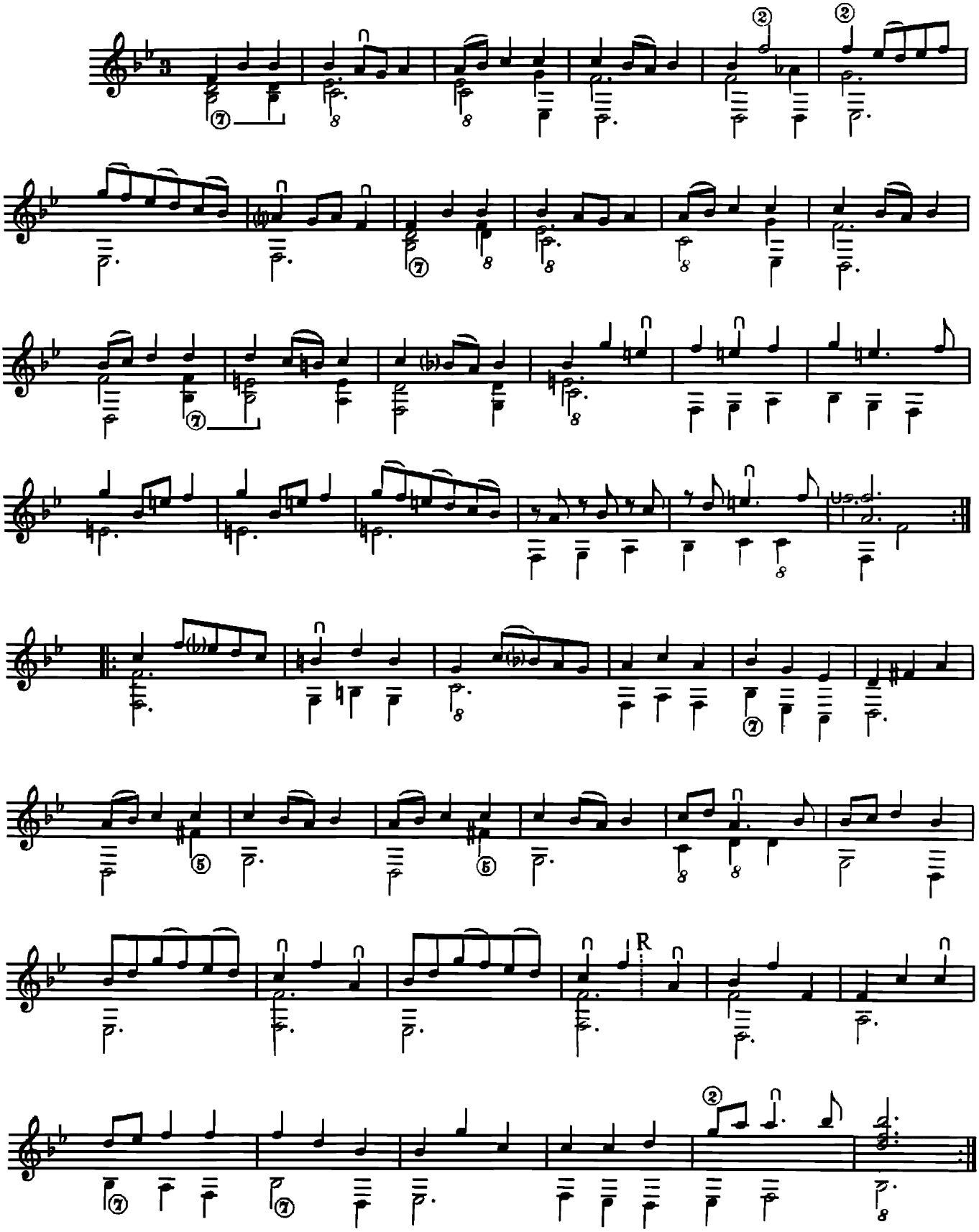

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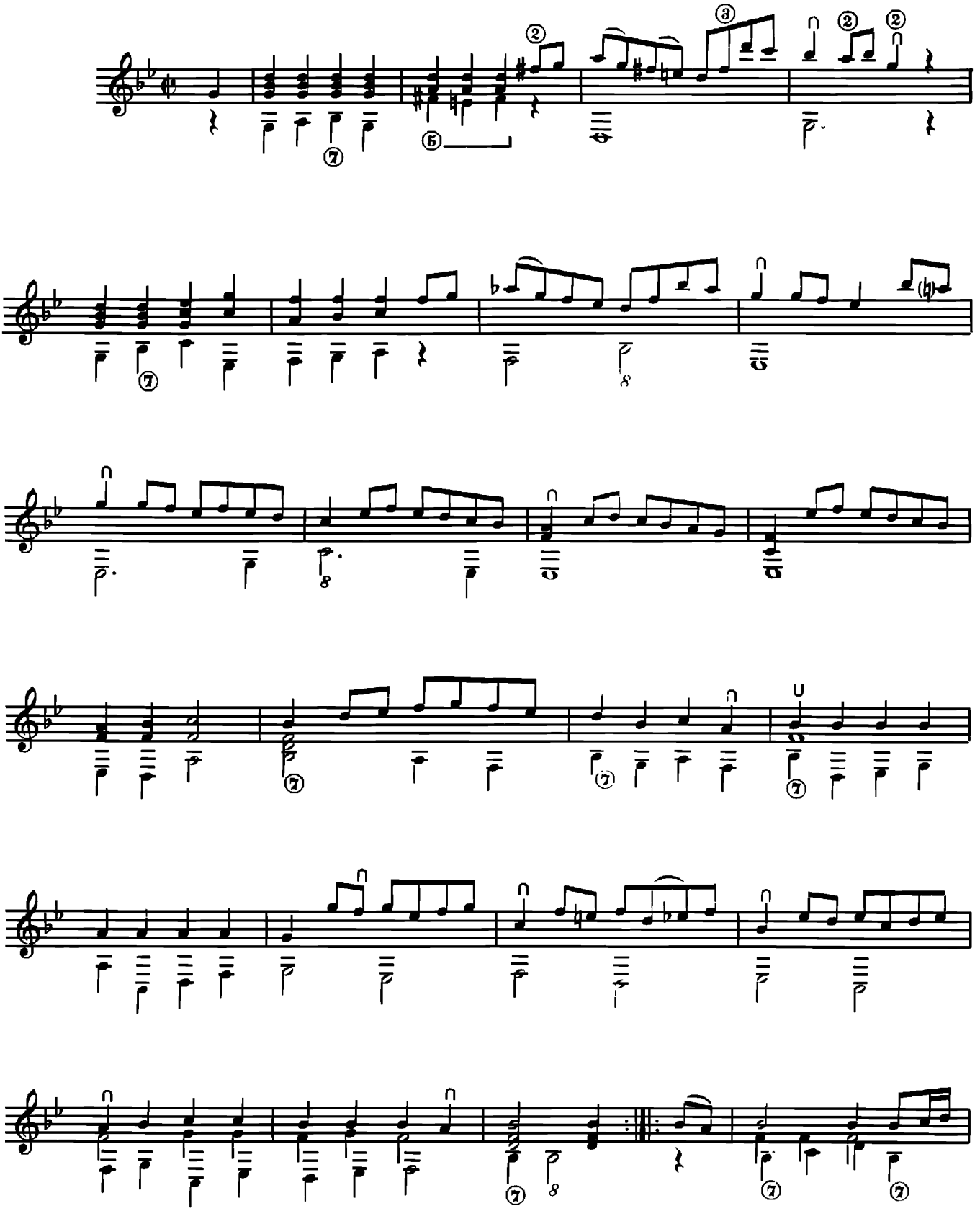

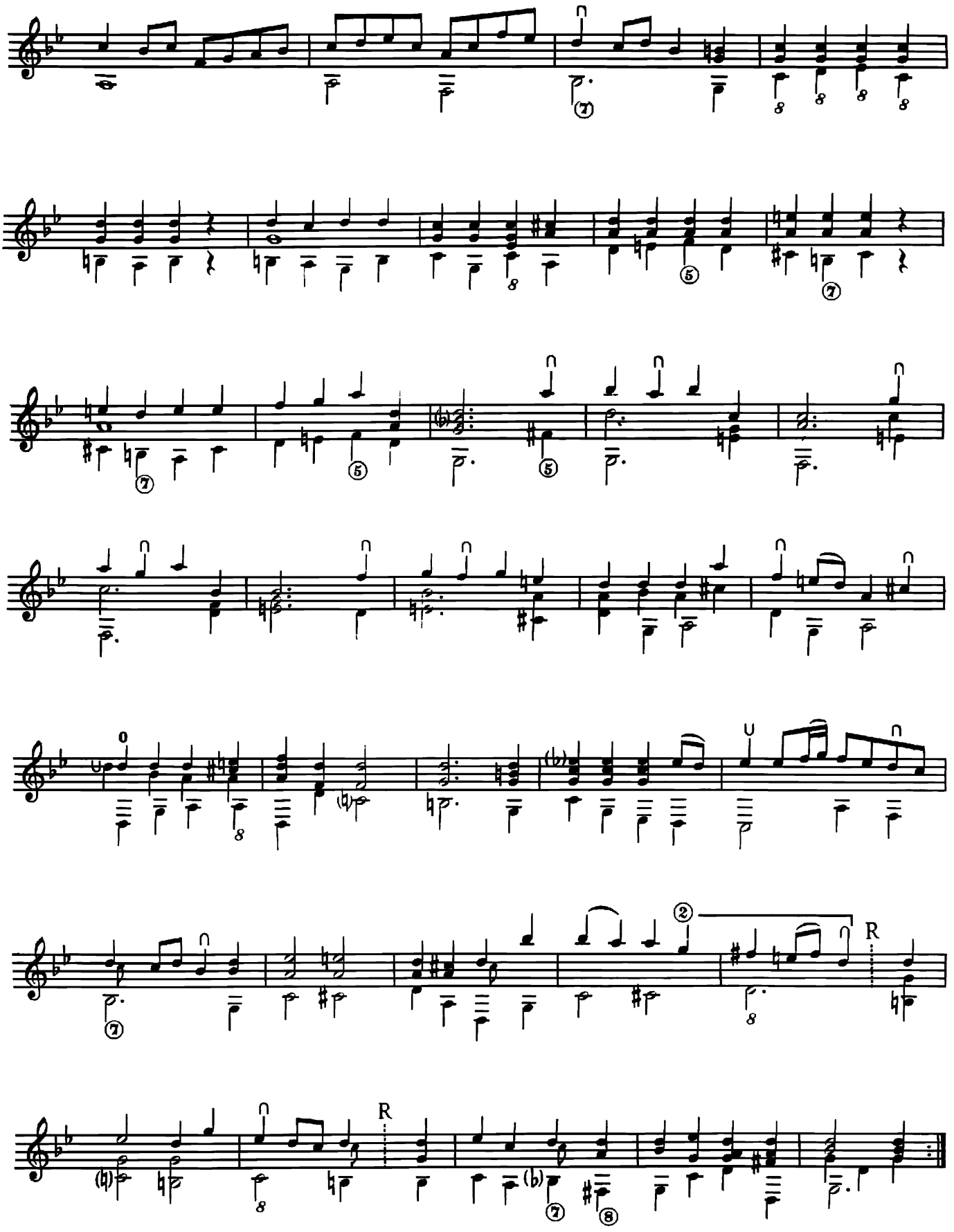

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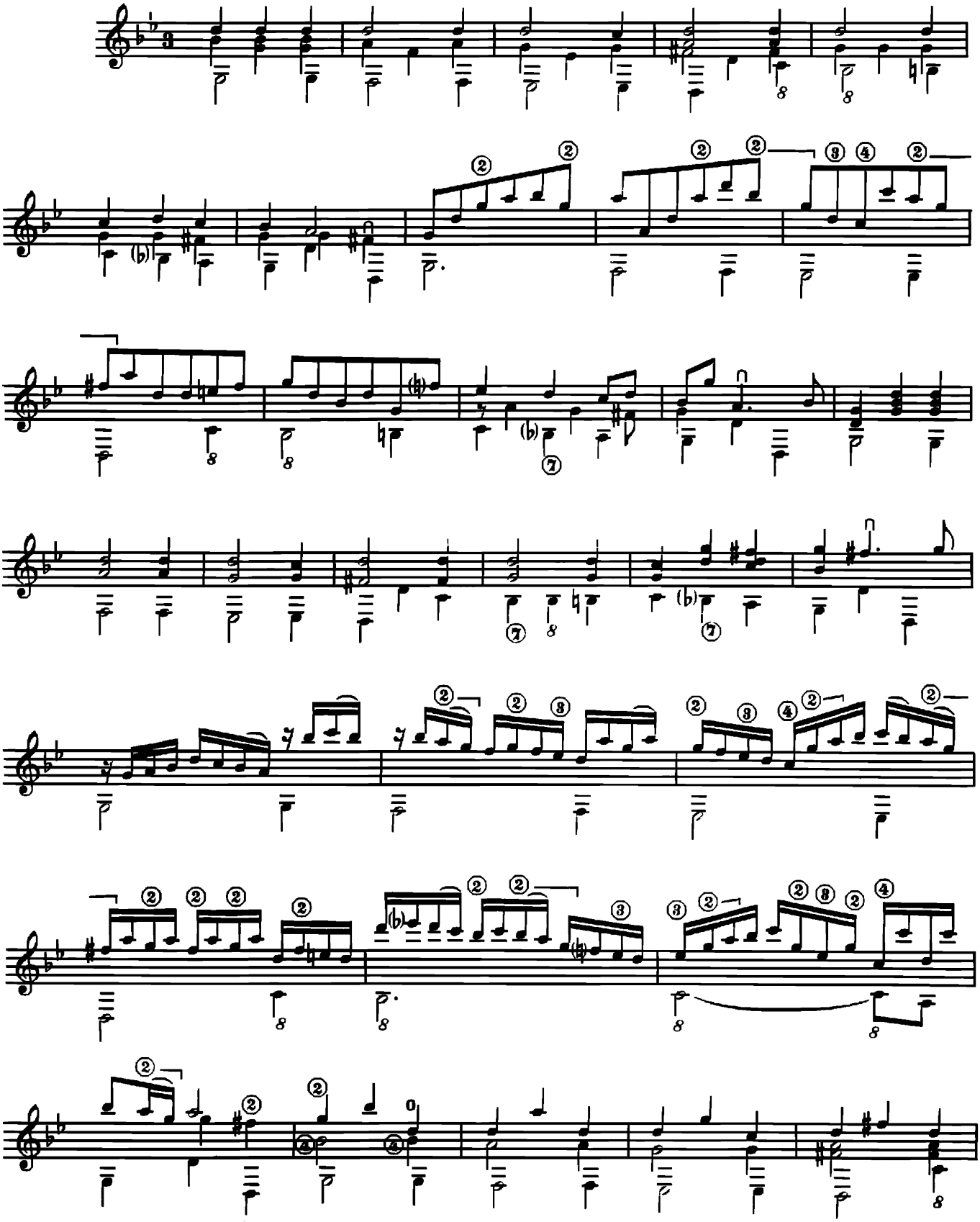
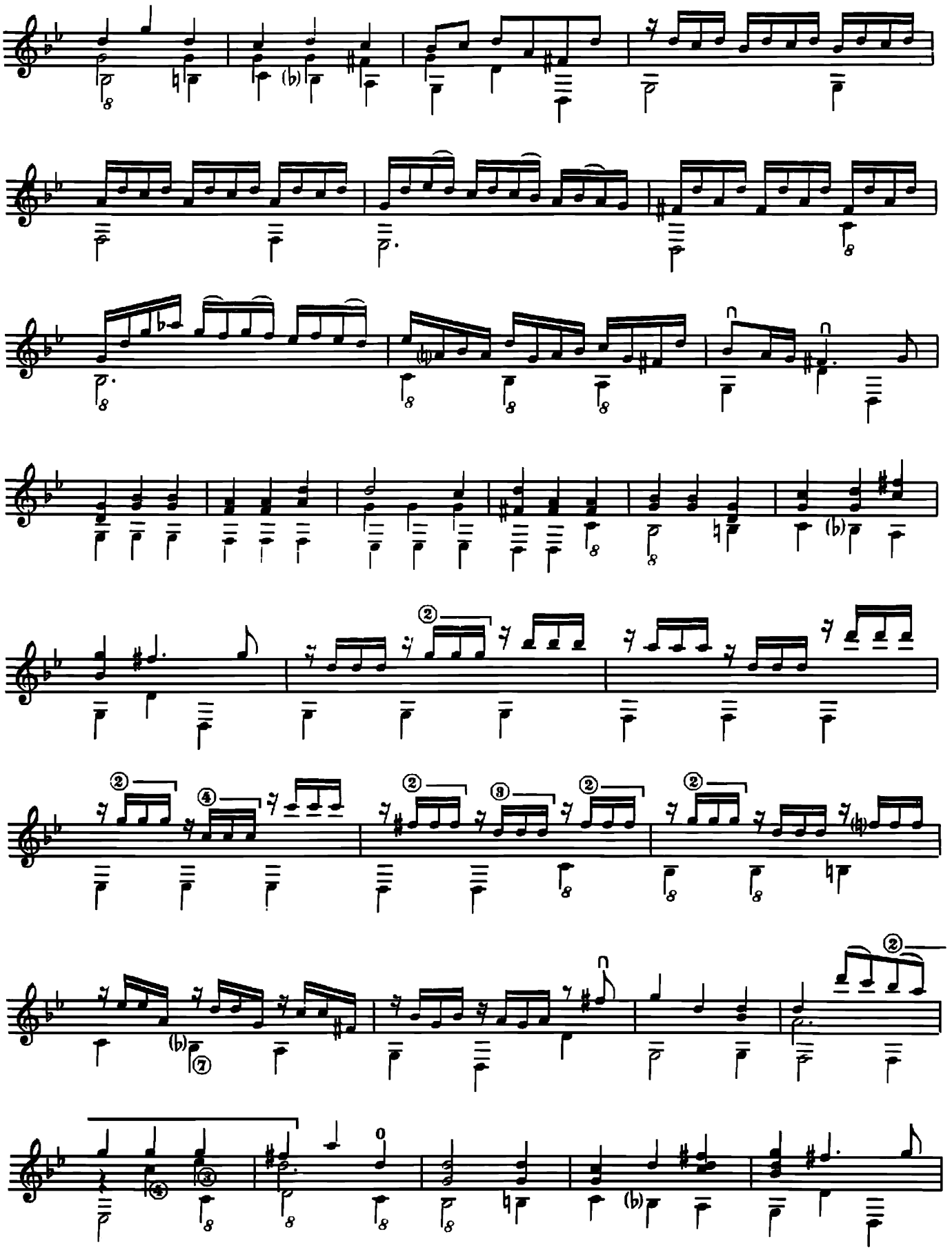
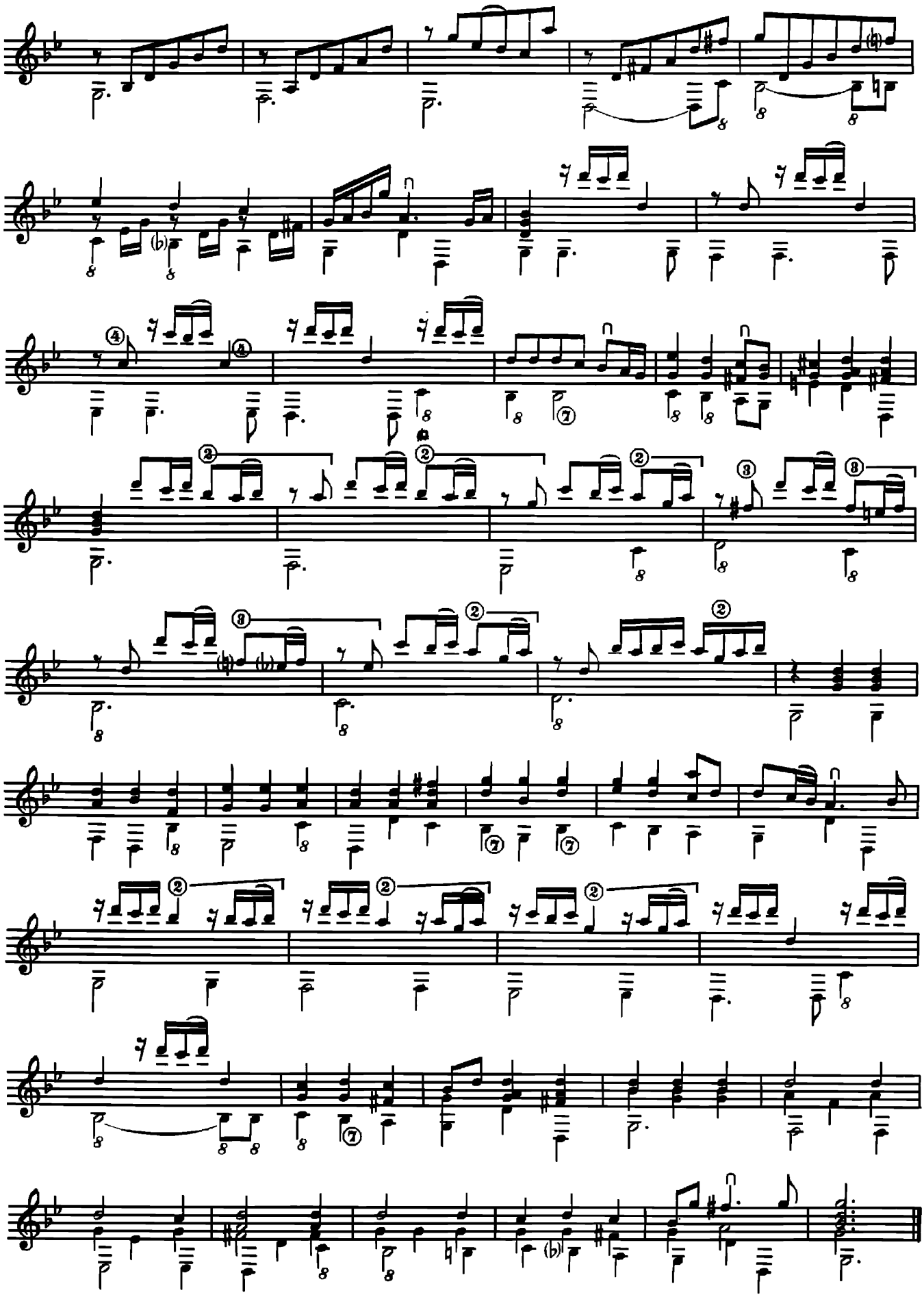
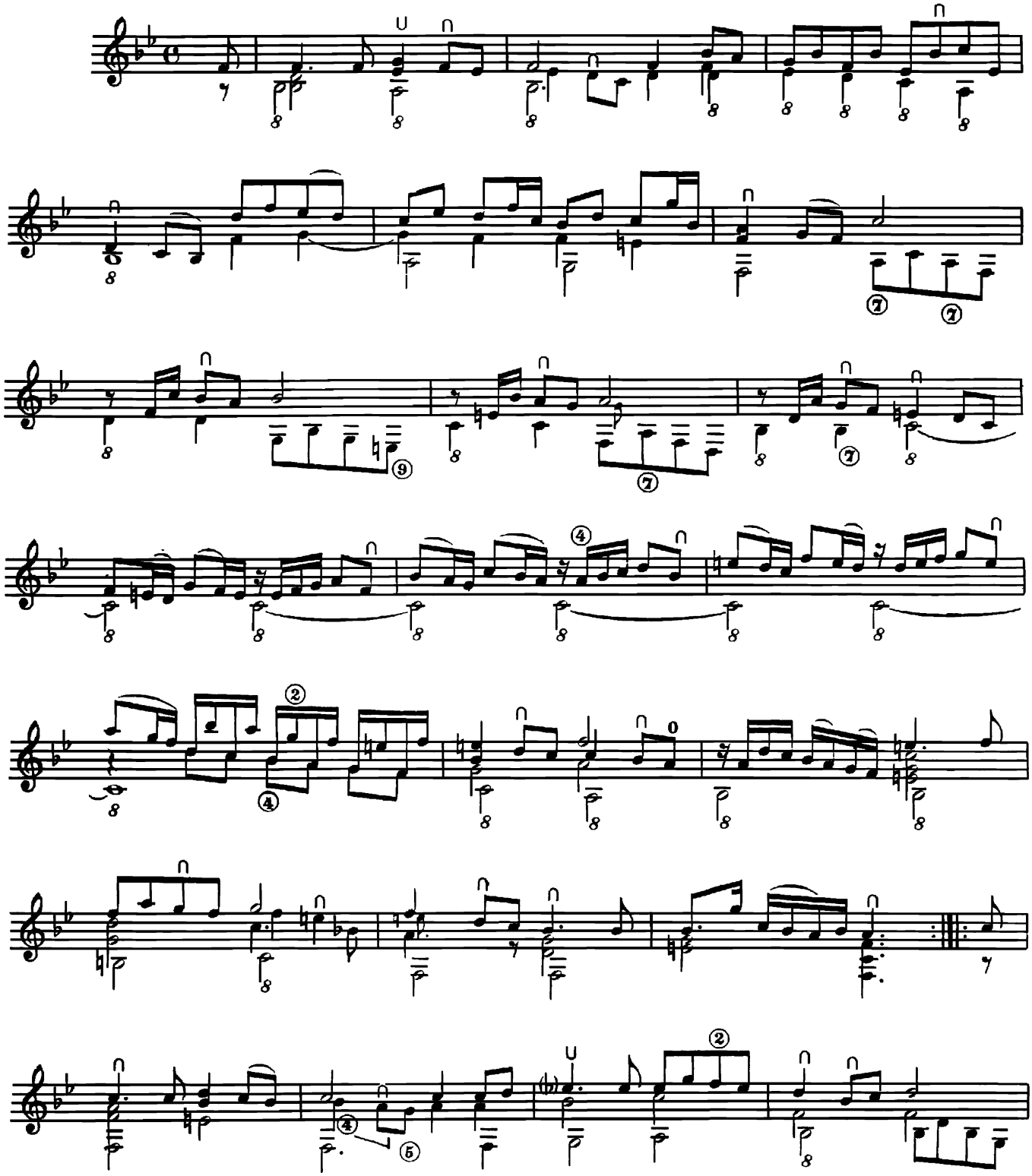


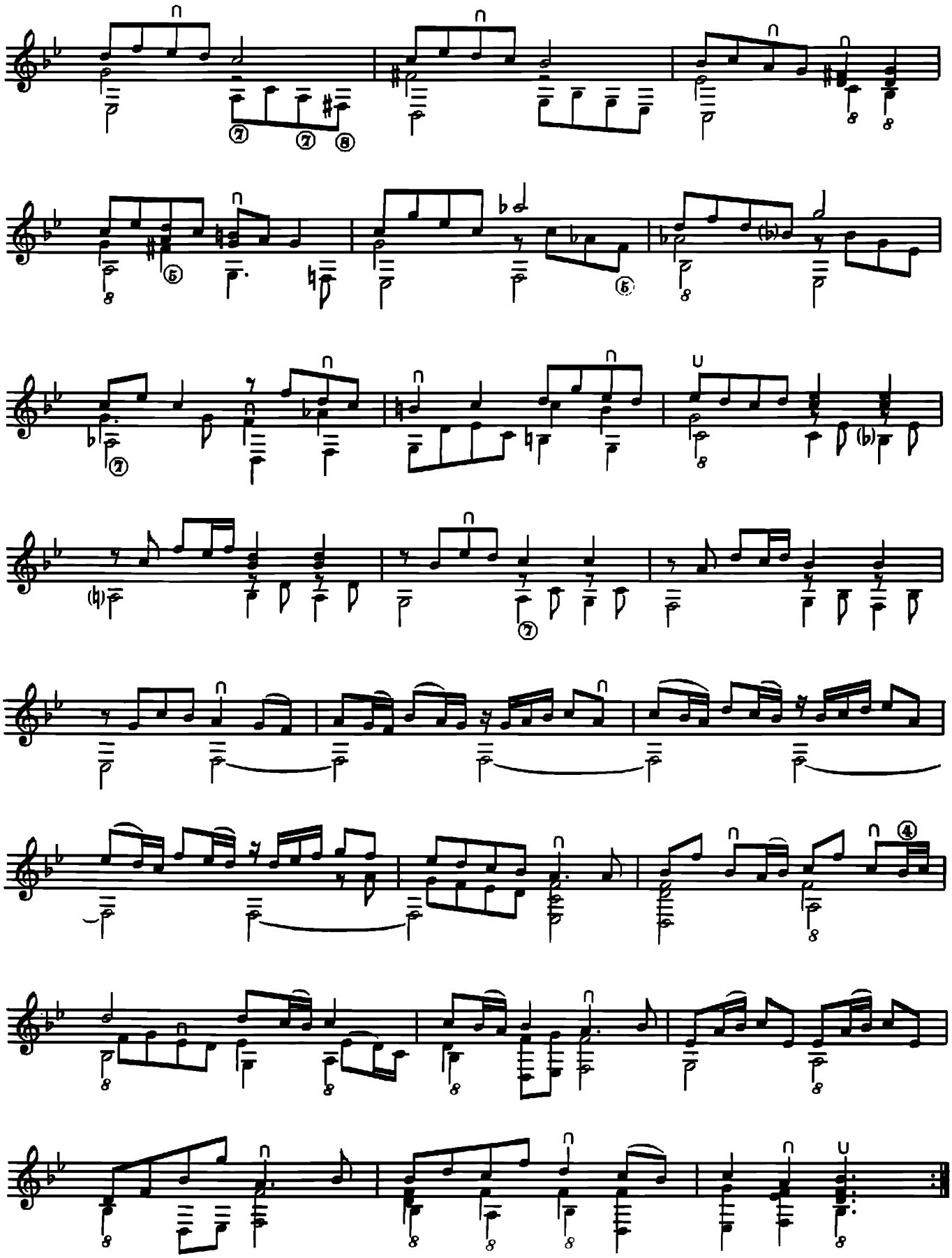




SUITE XI

ALLEMANDE





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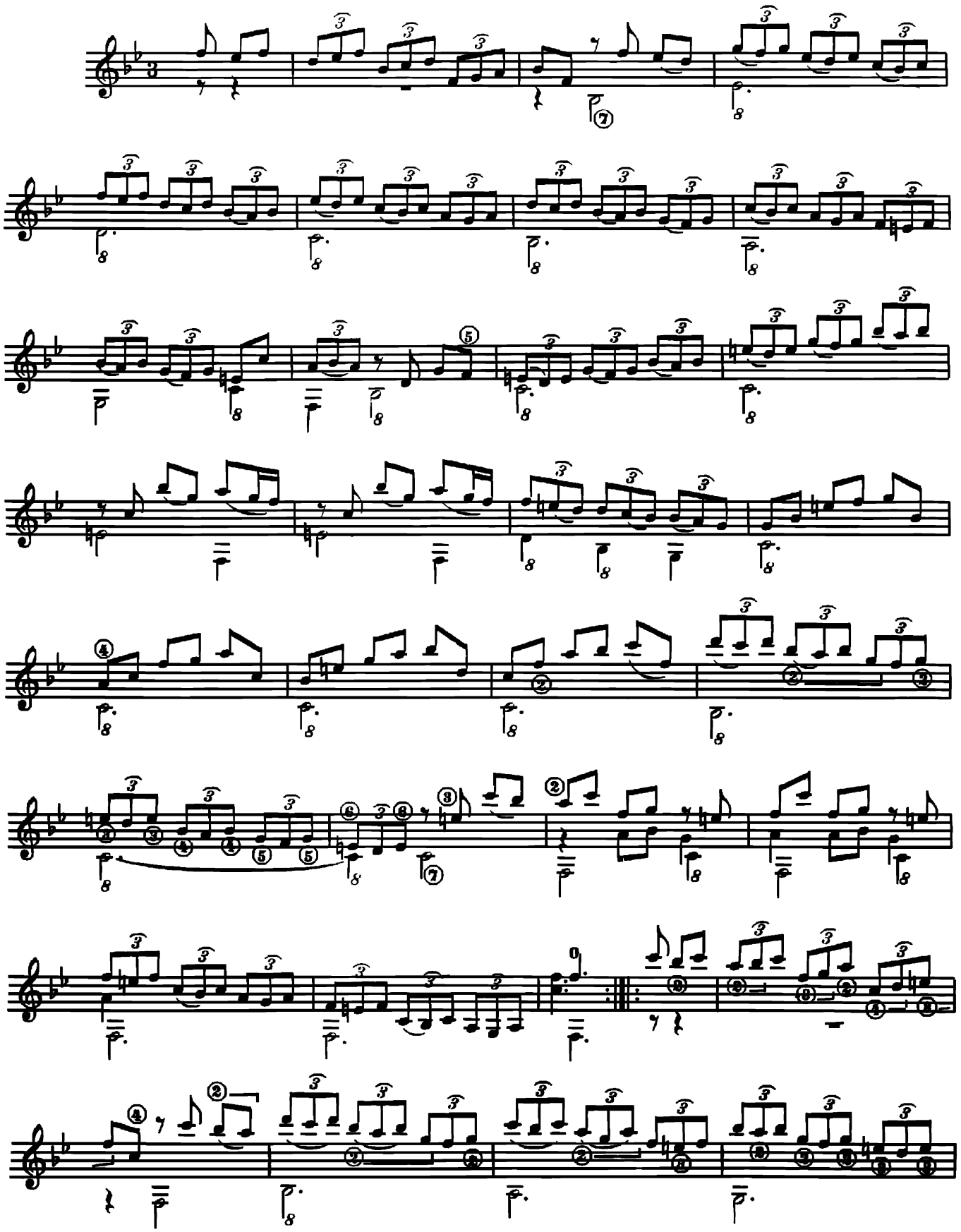

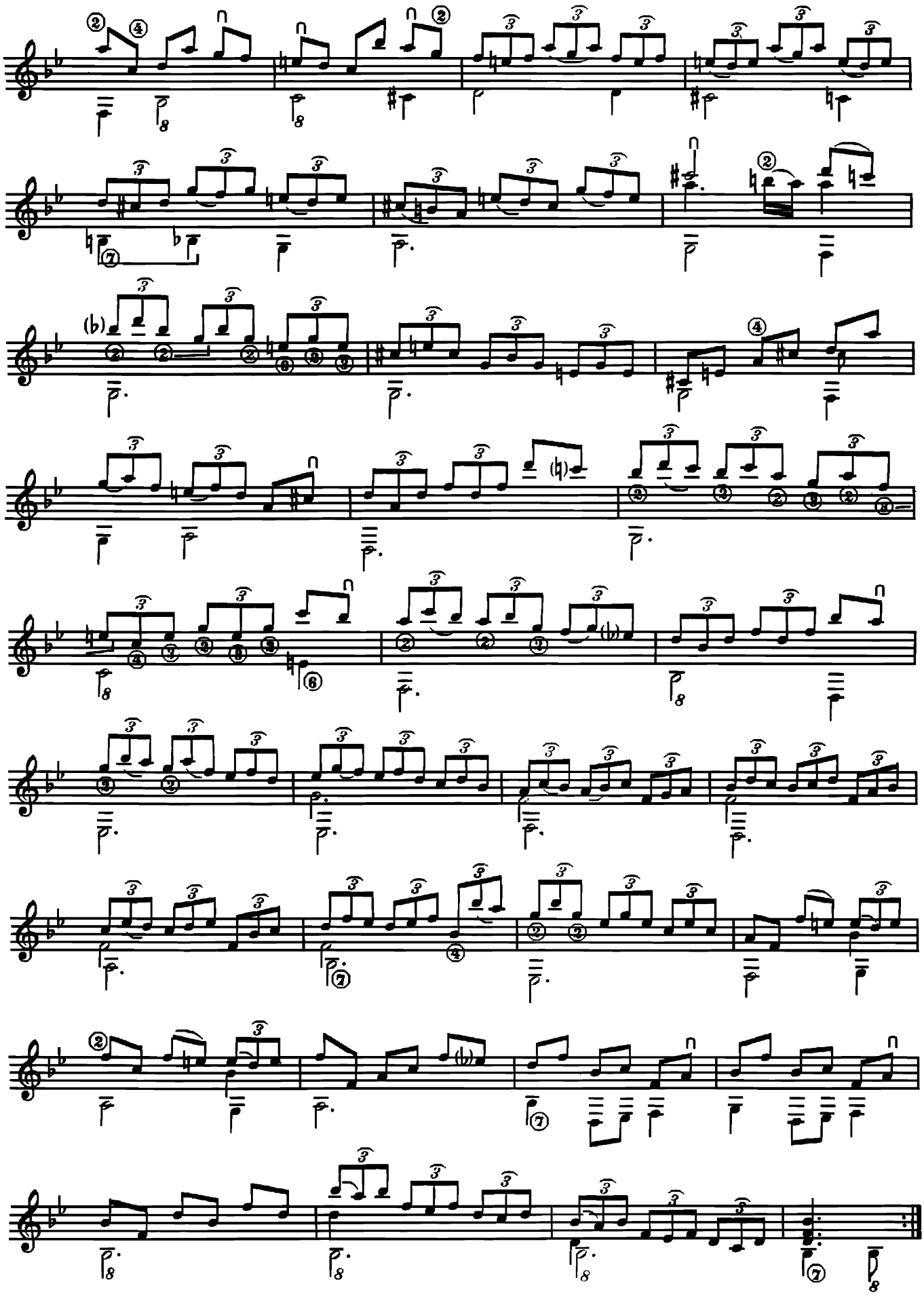

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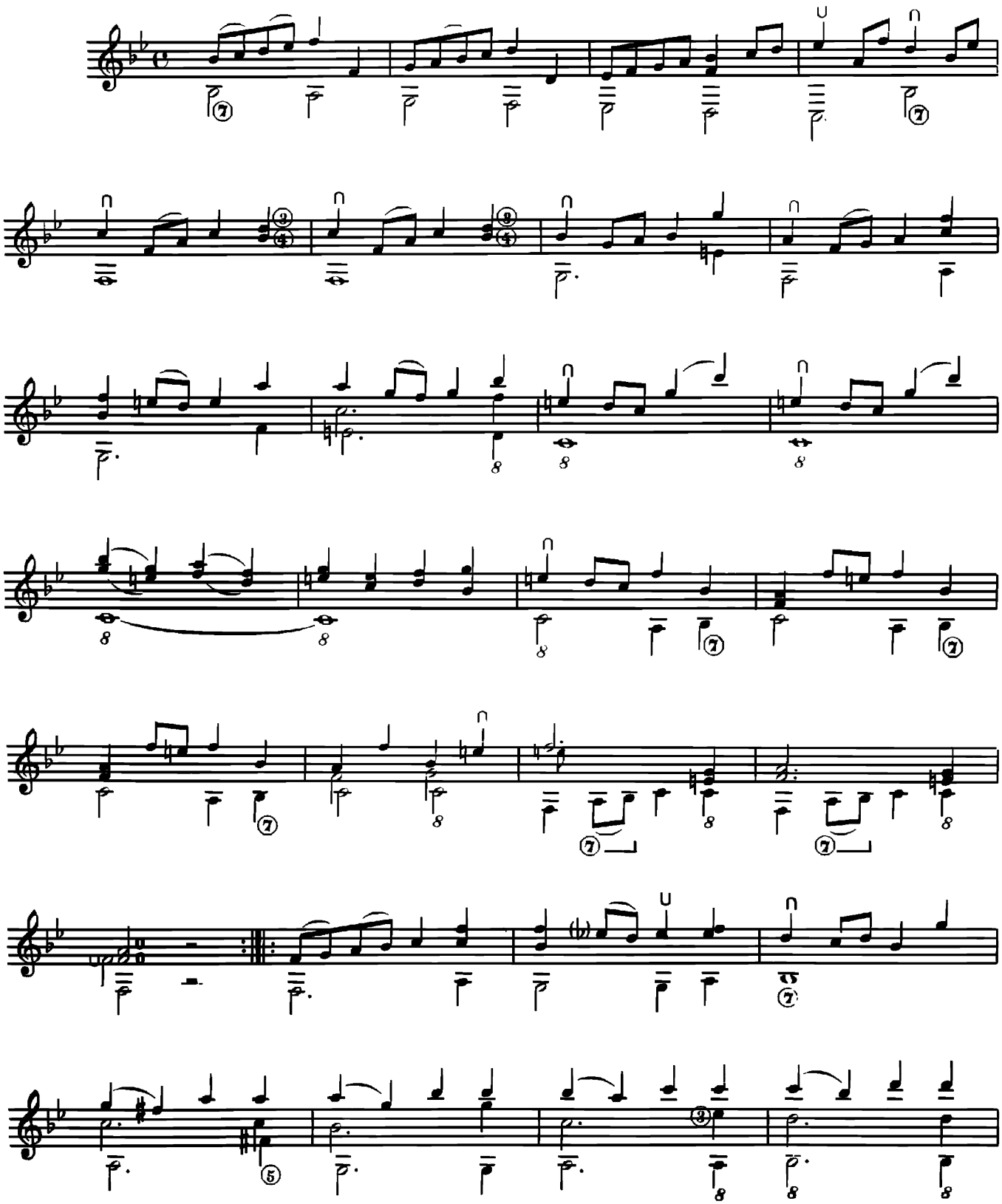

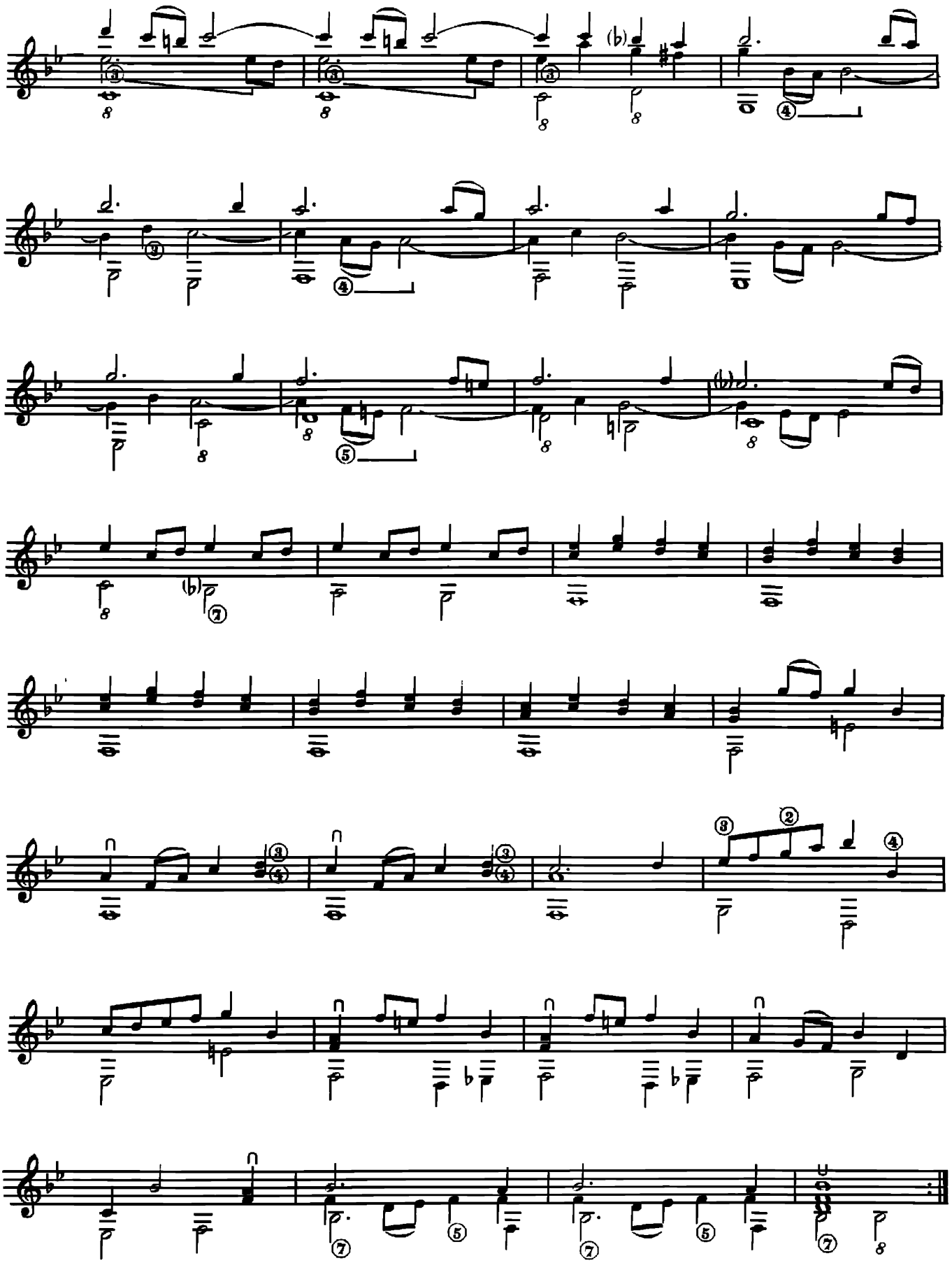

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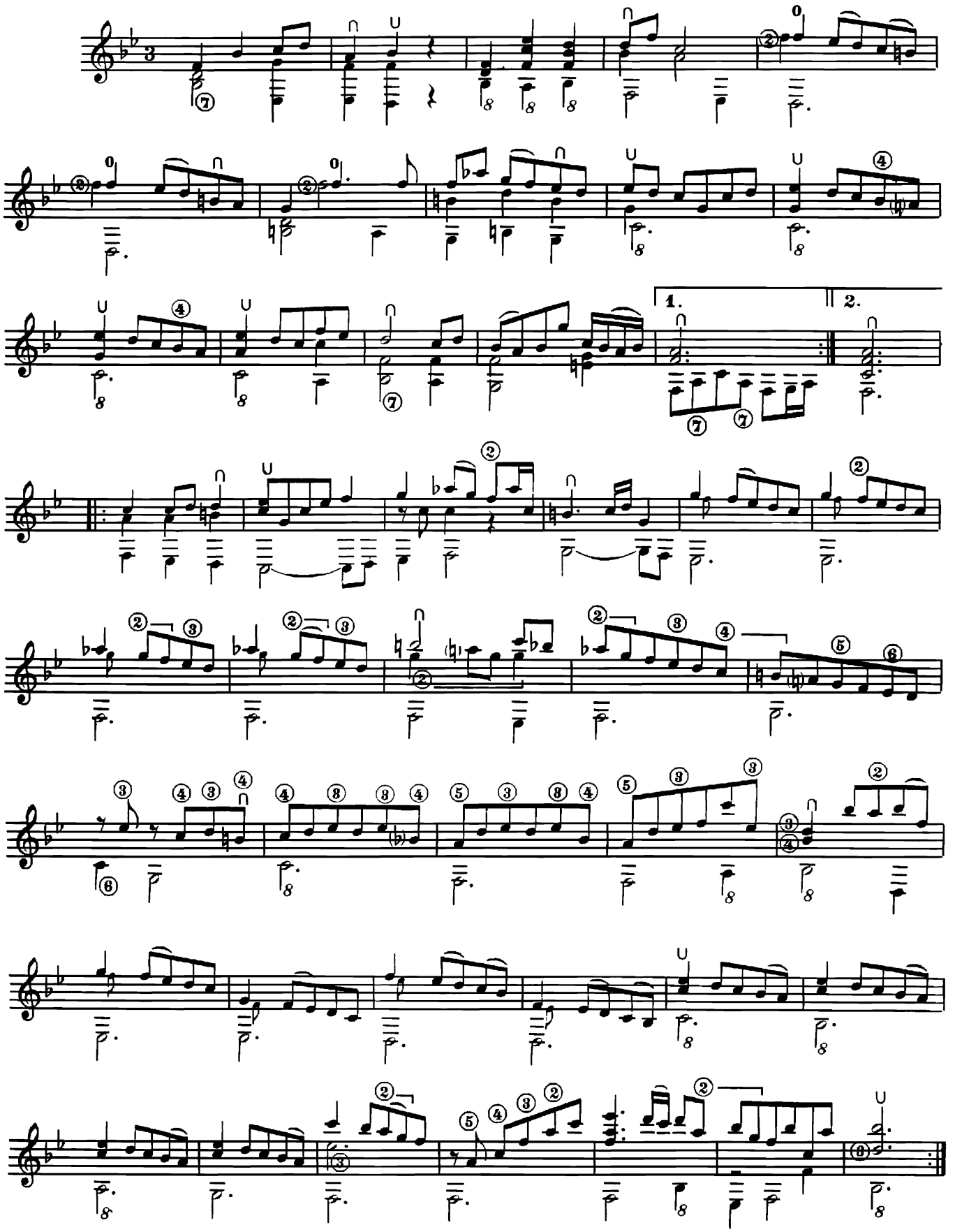

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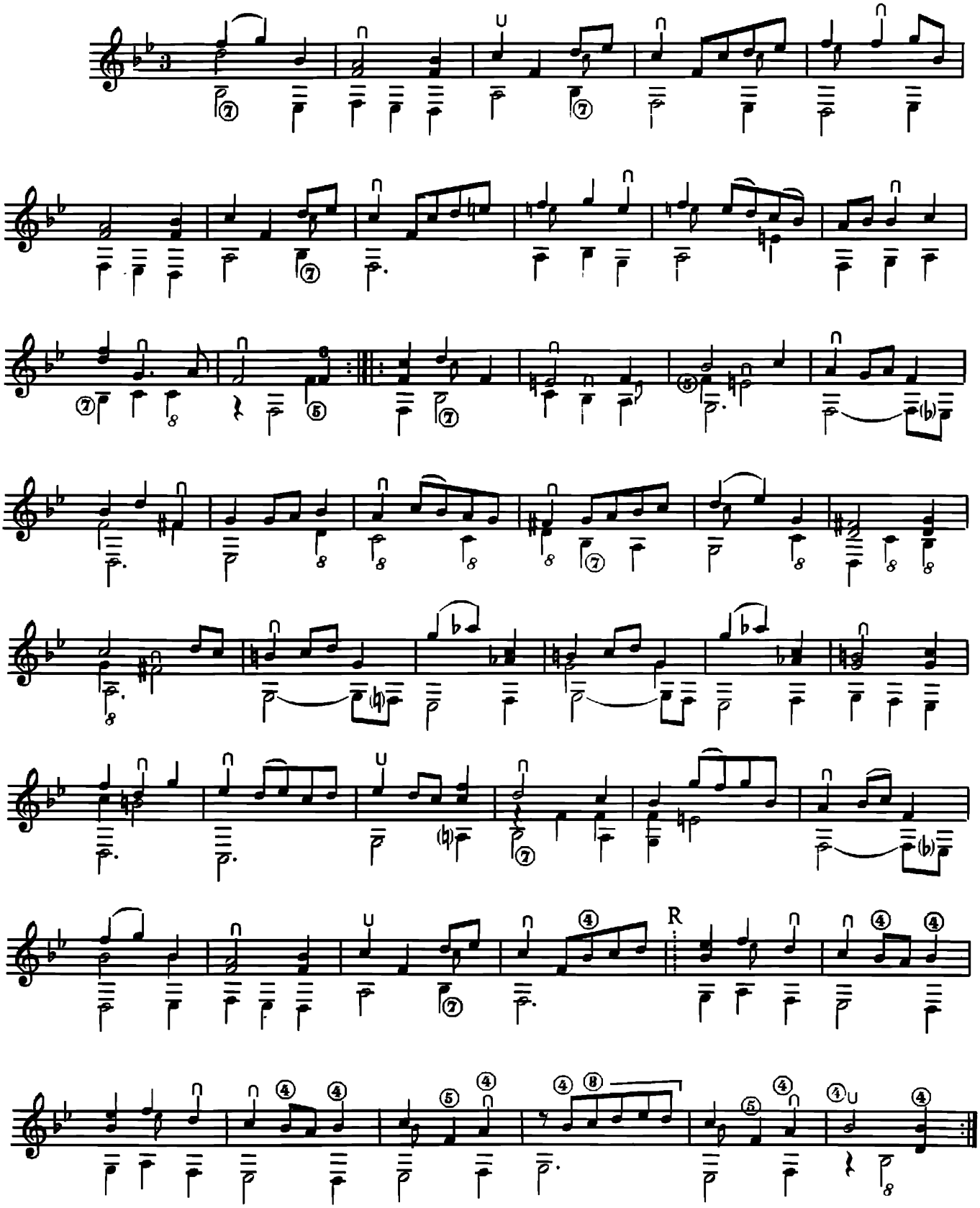

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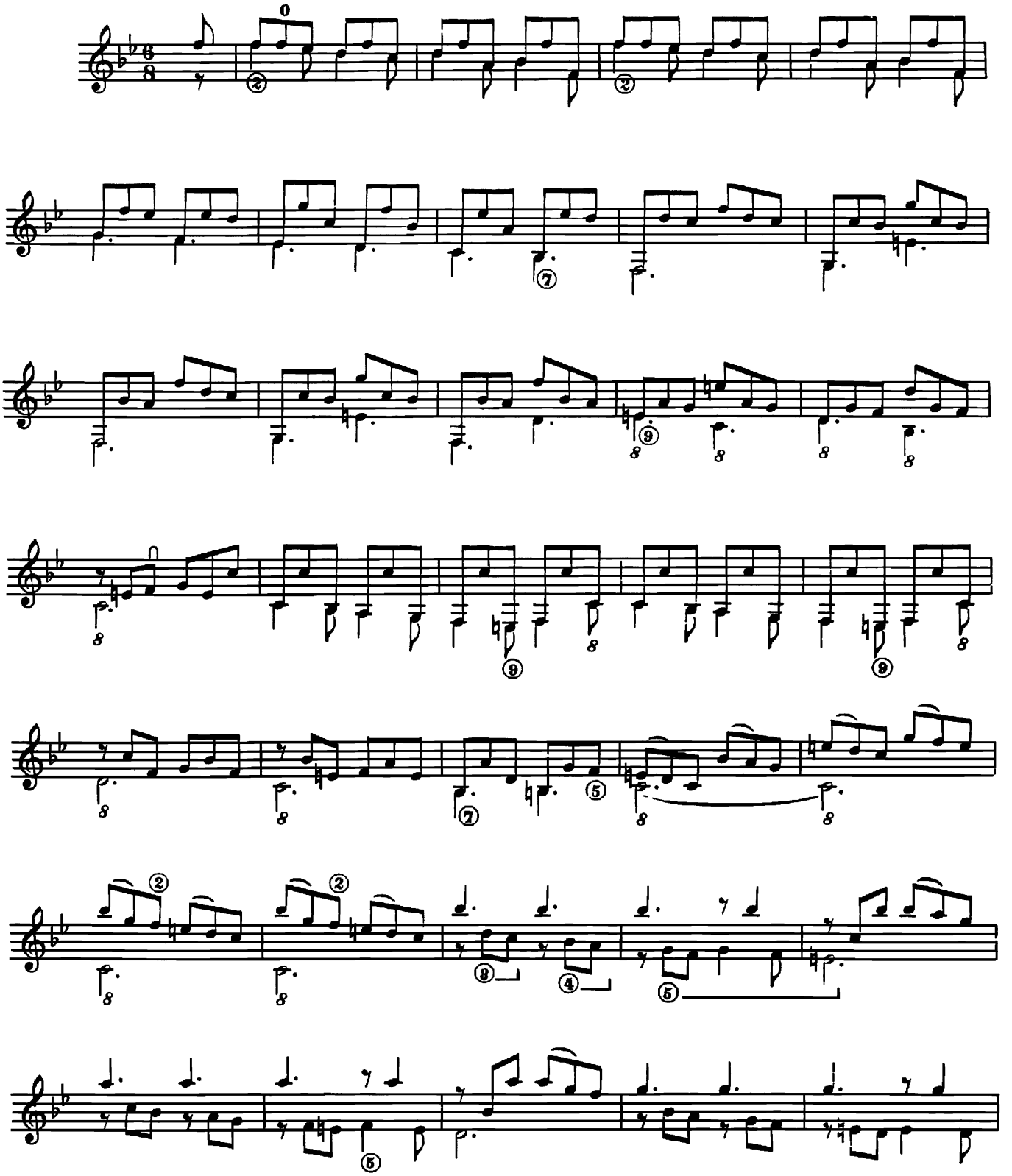

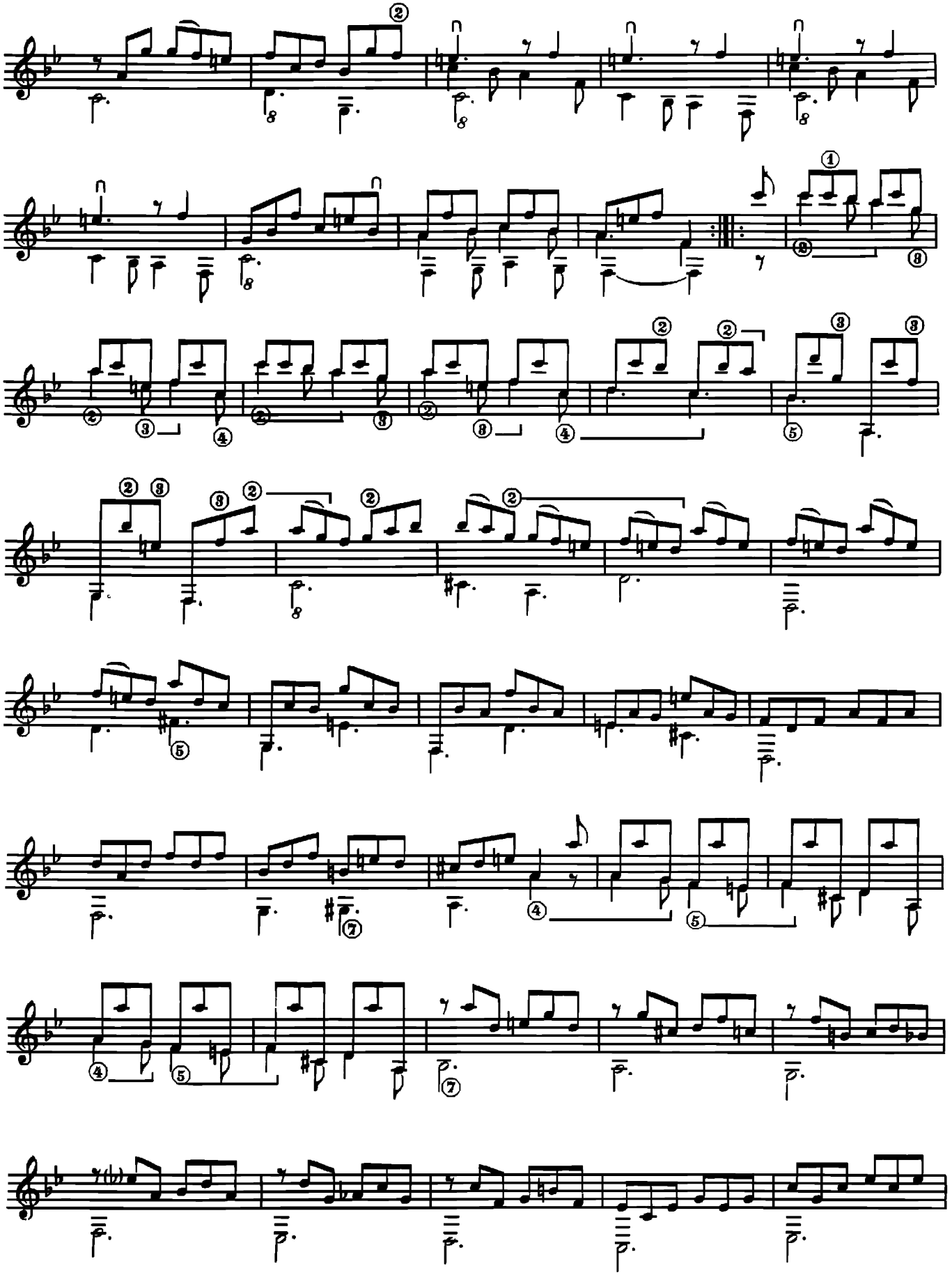

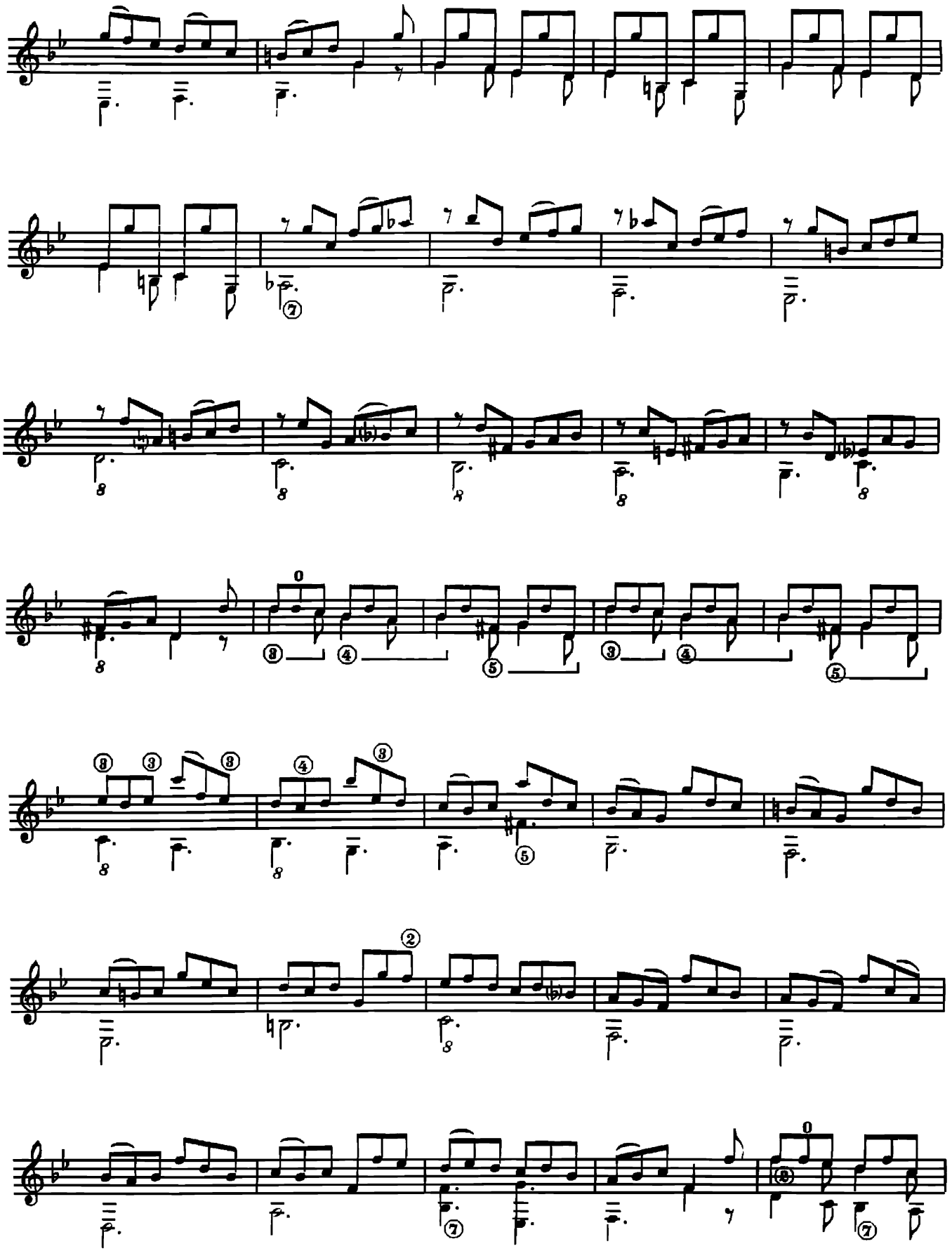

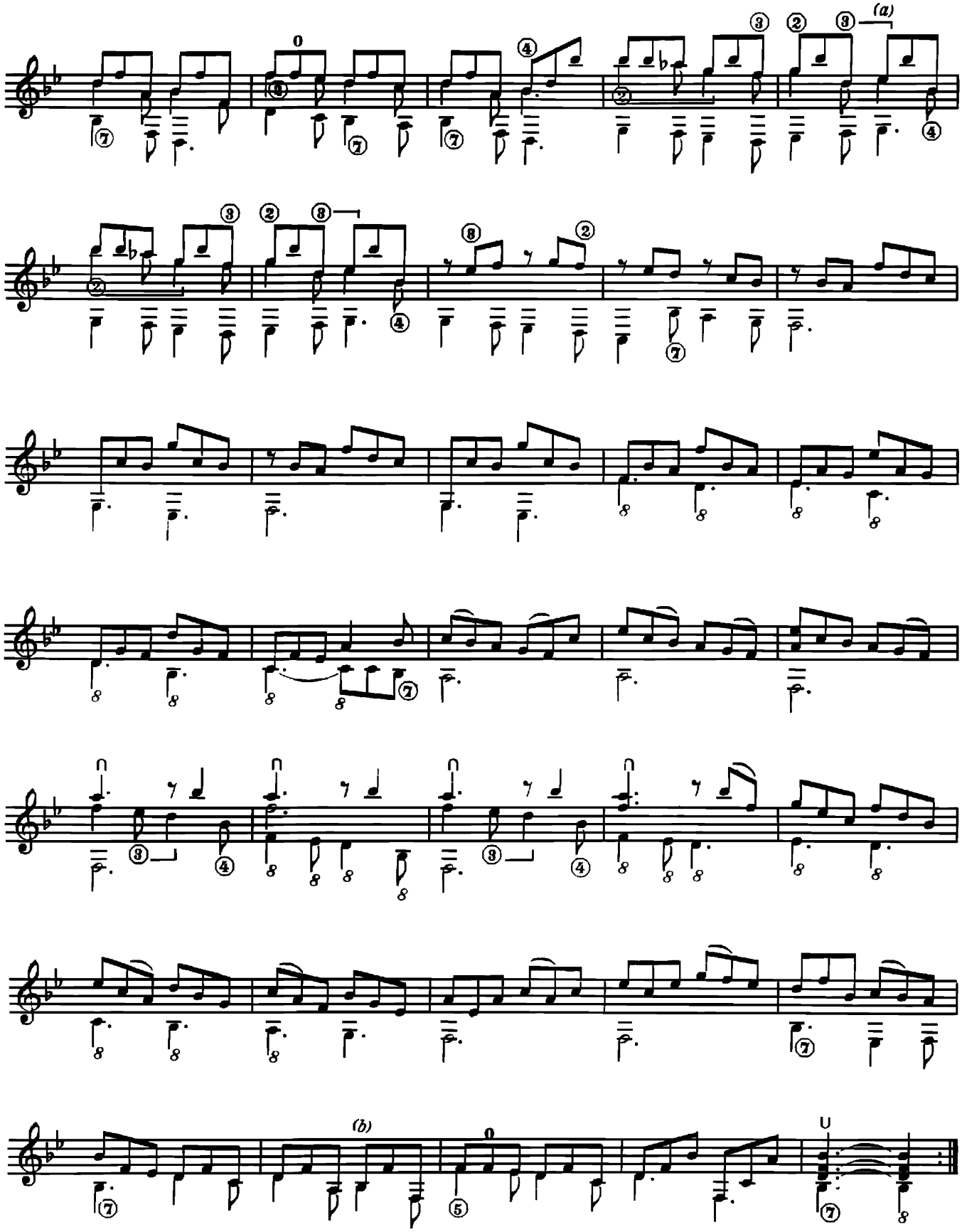

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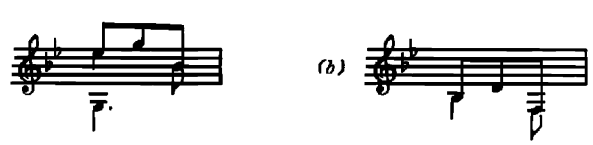
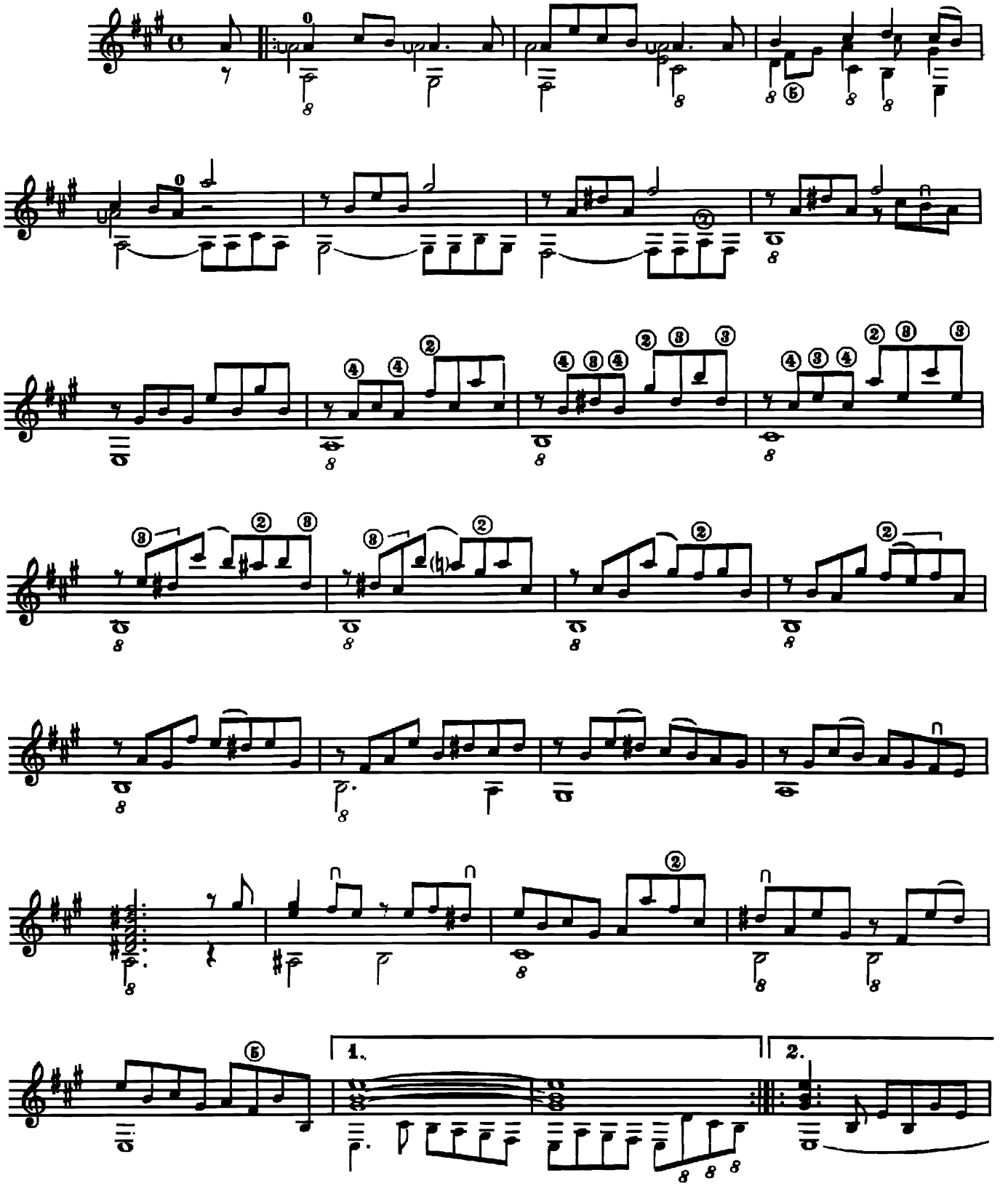
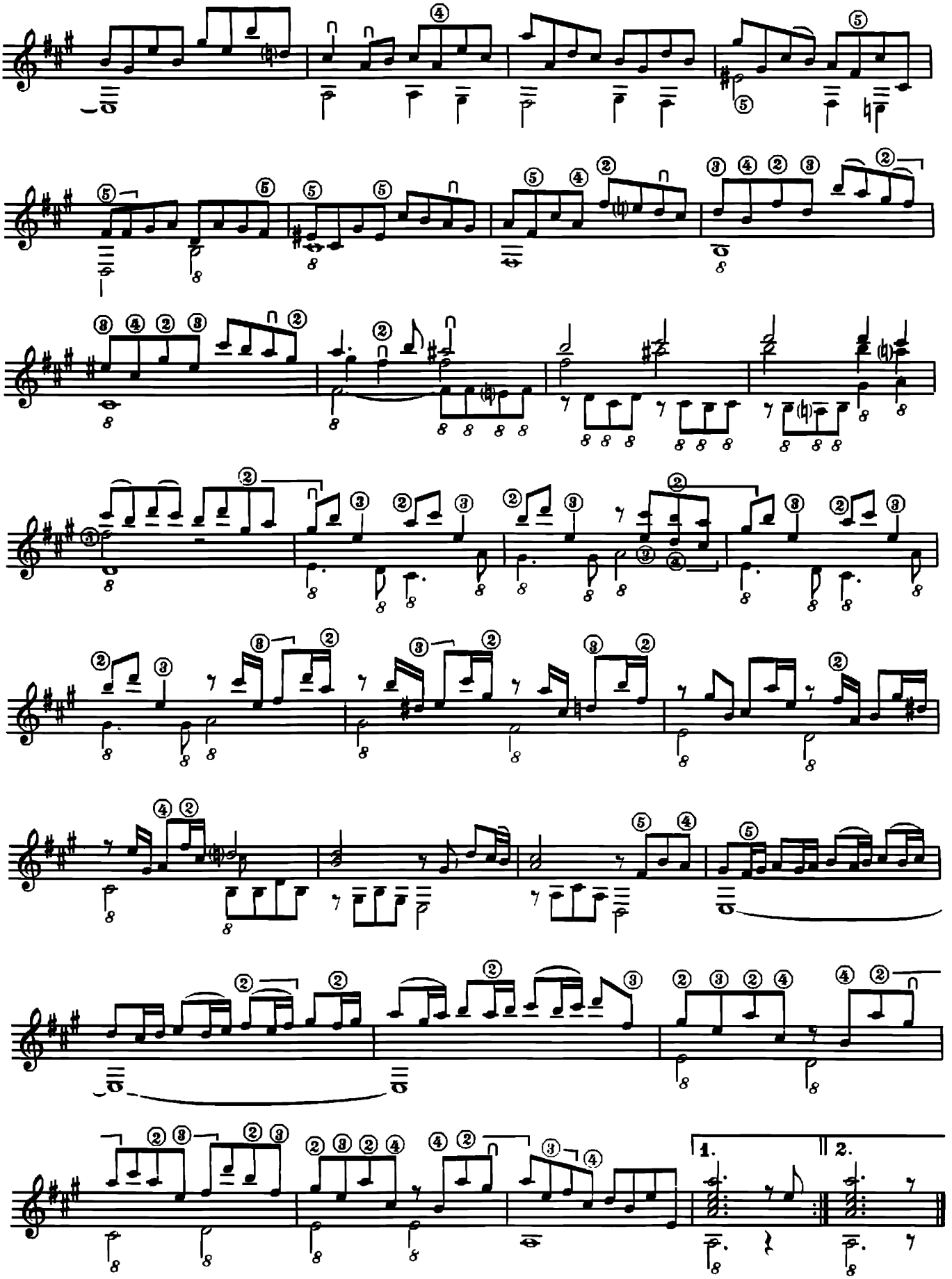


SUITE XII

ALLEMANDE

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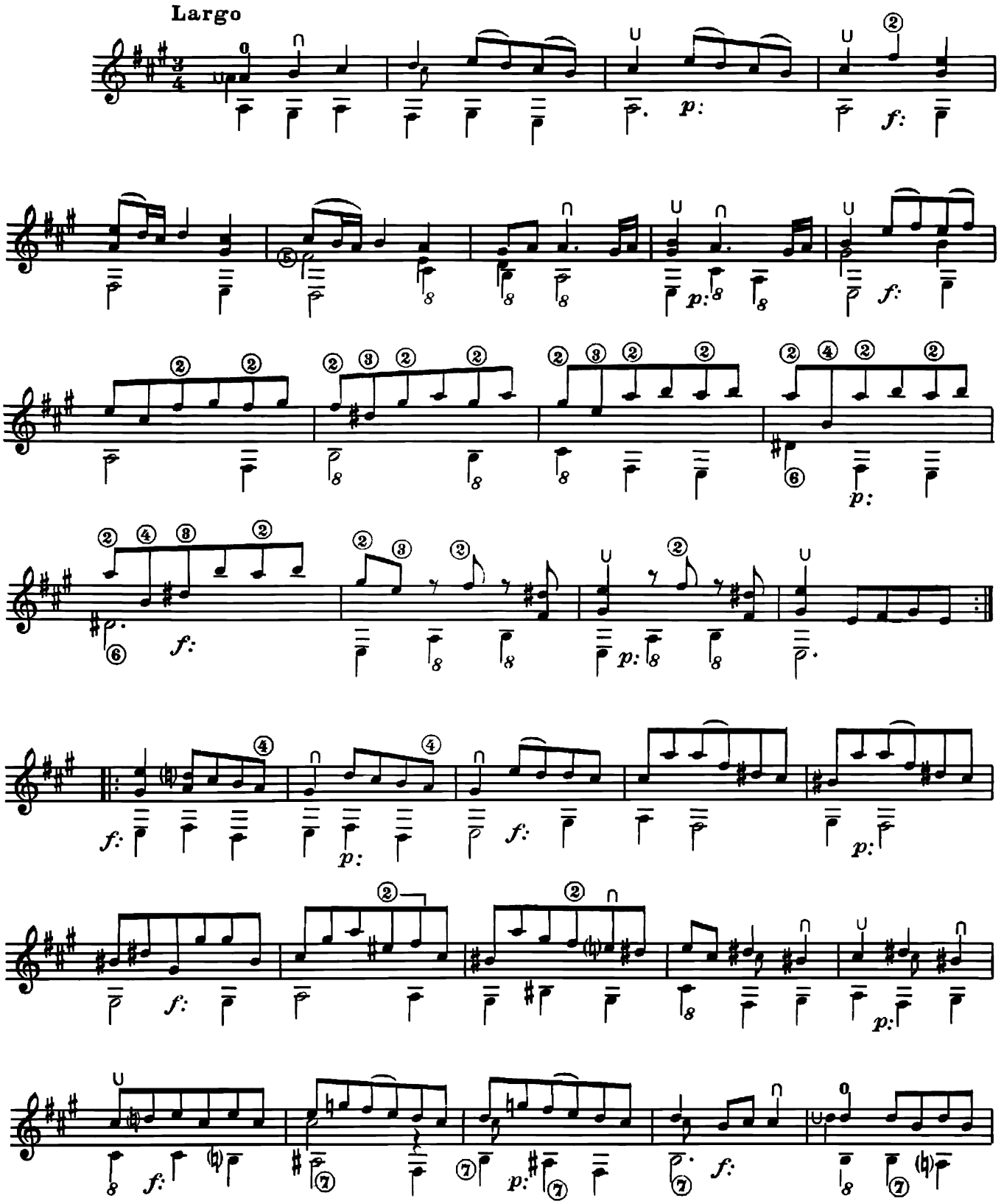

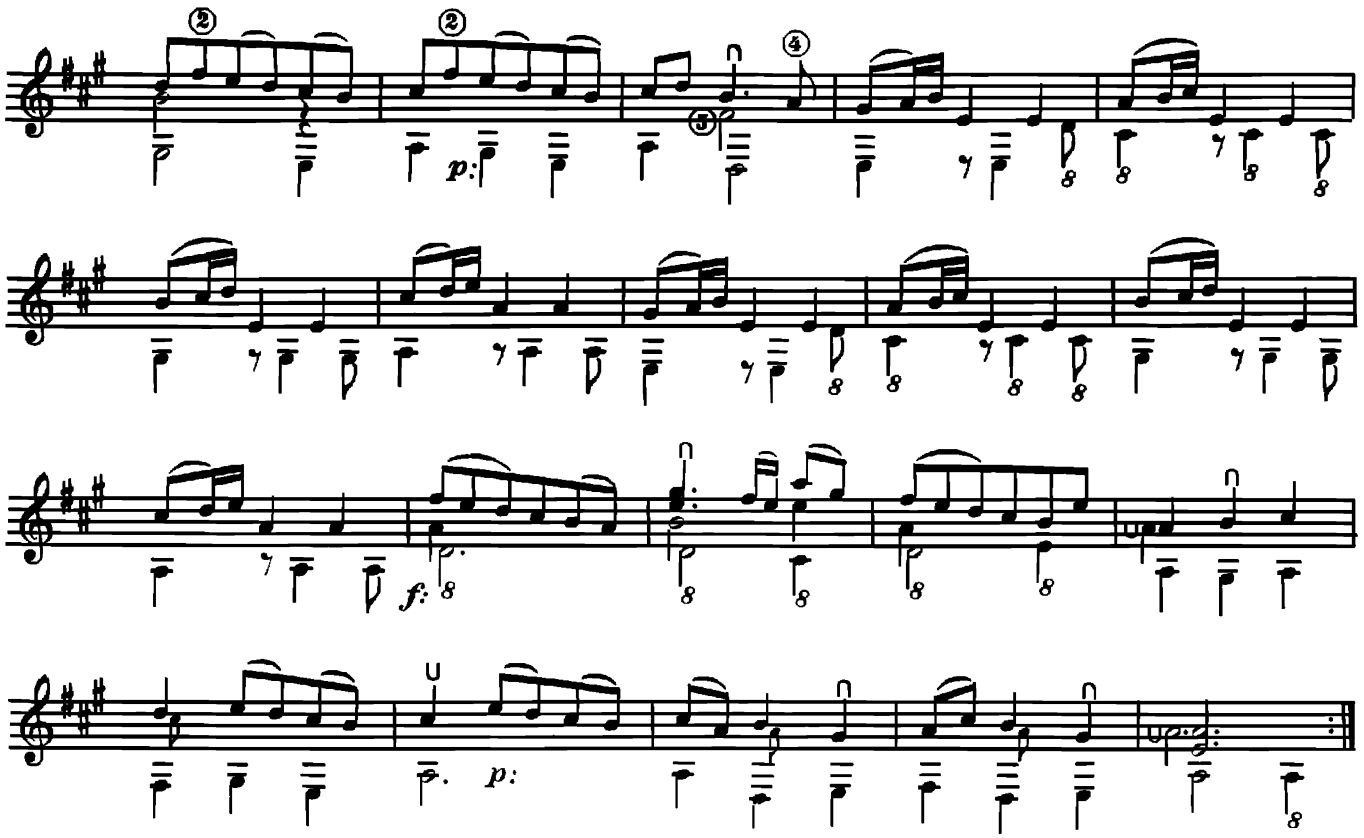

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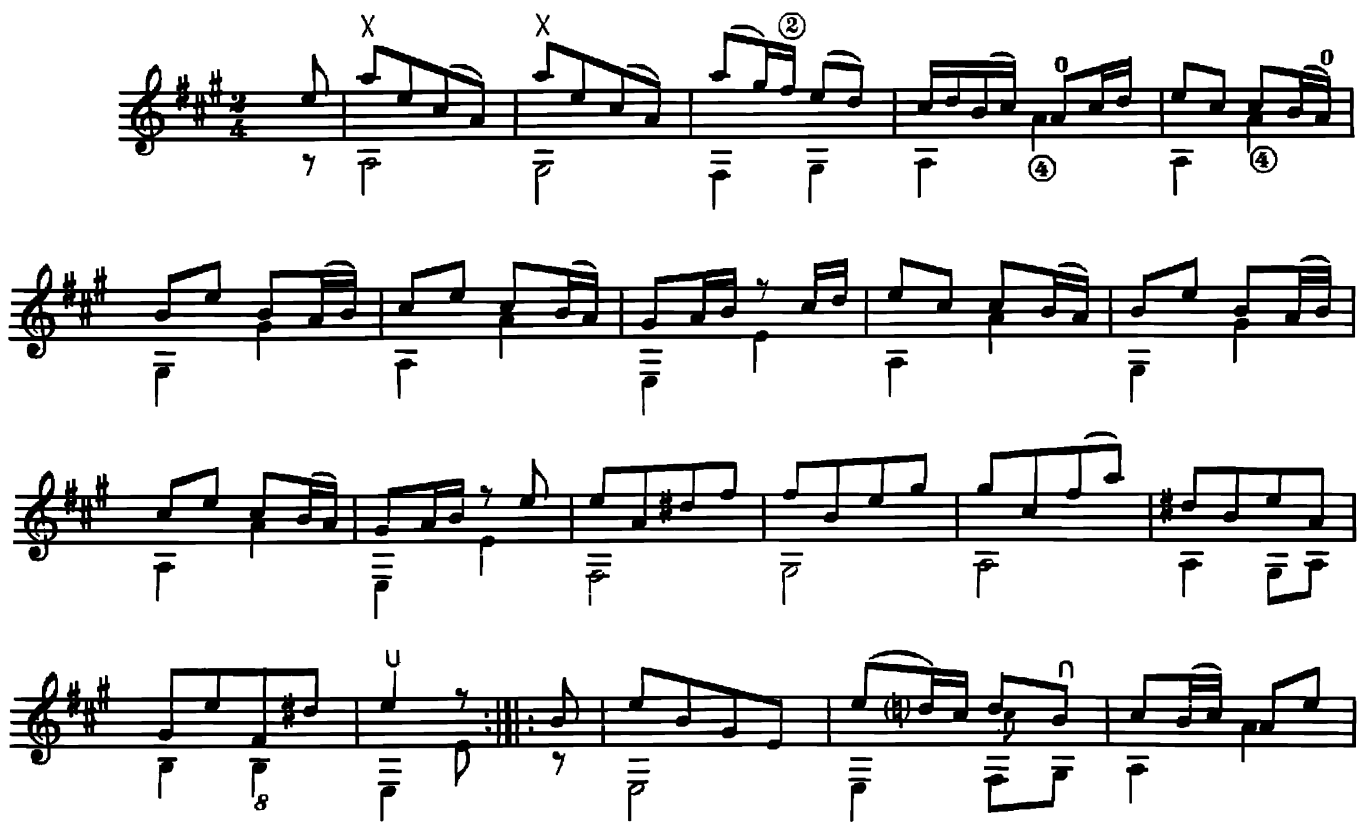

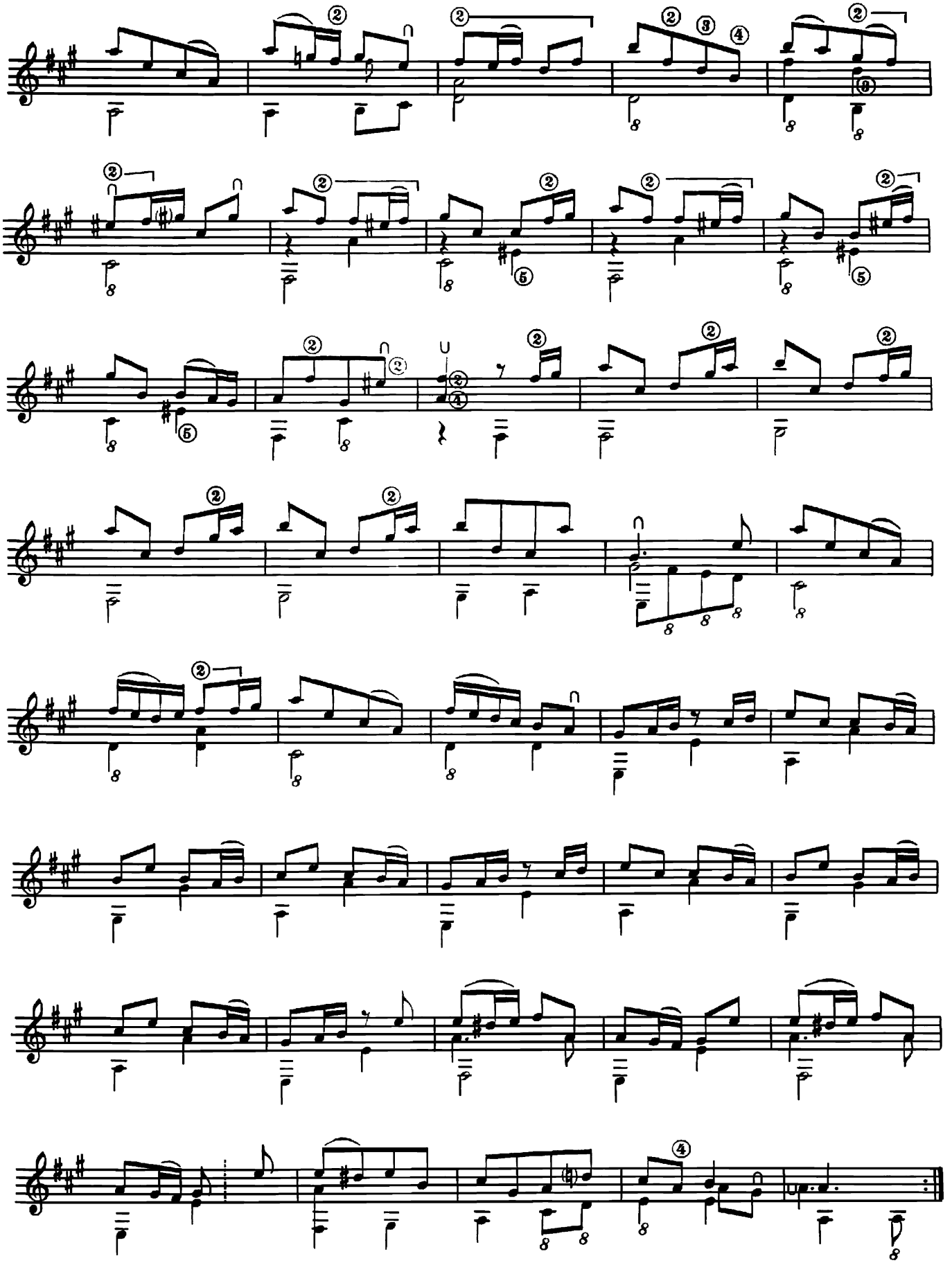

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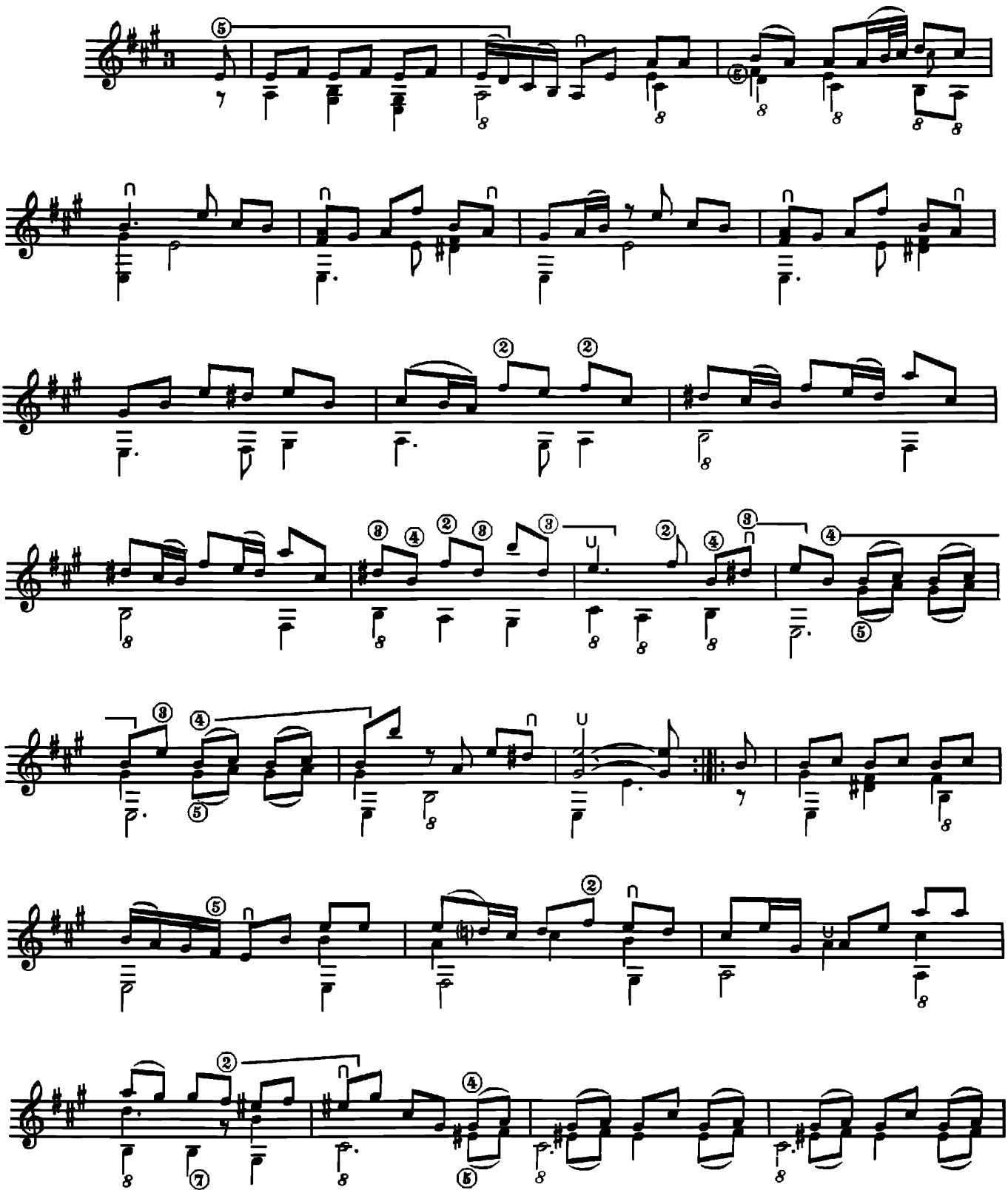

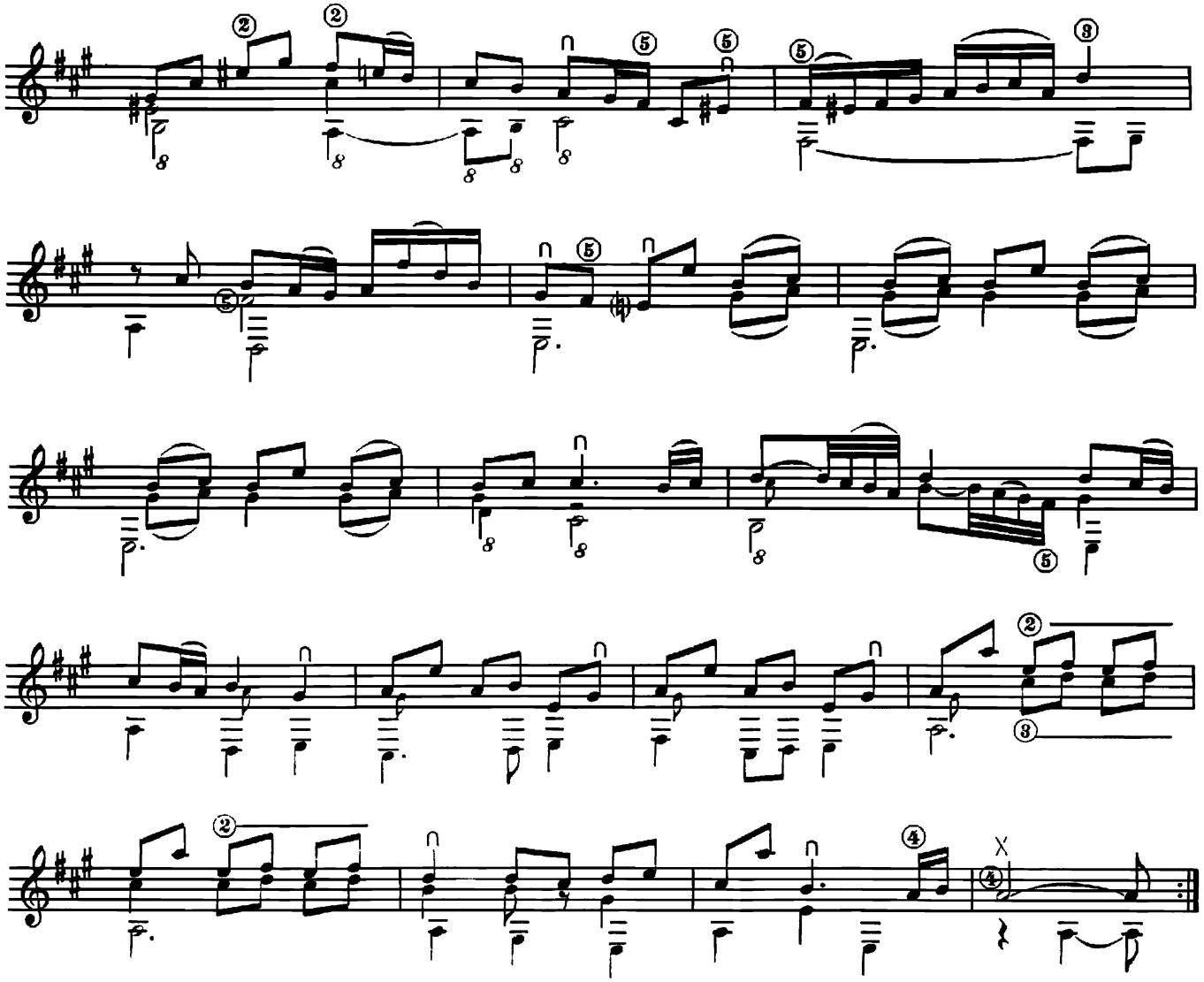

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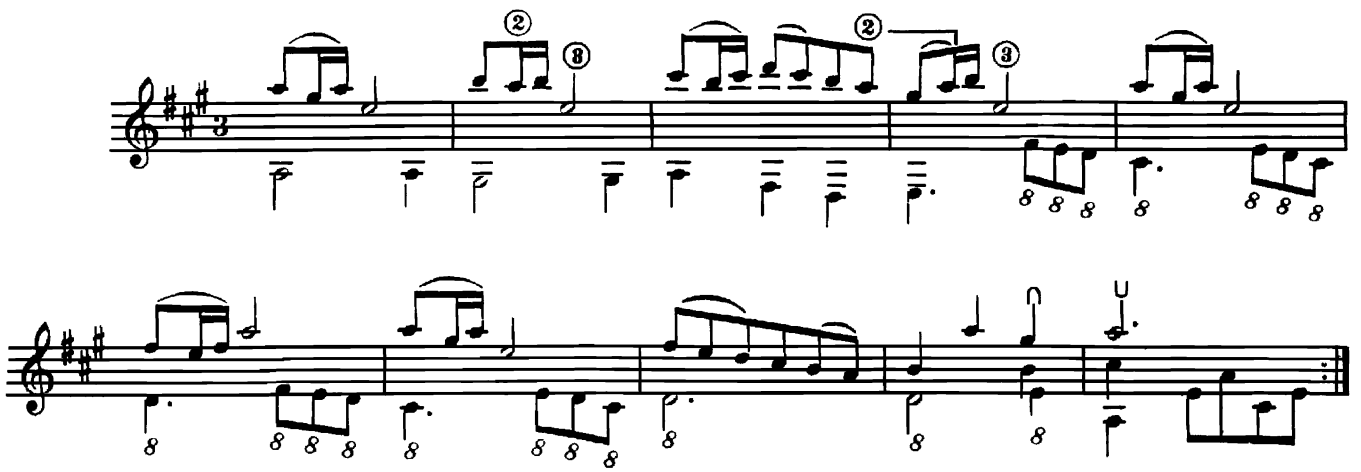

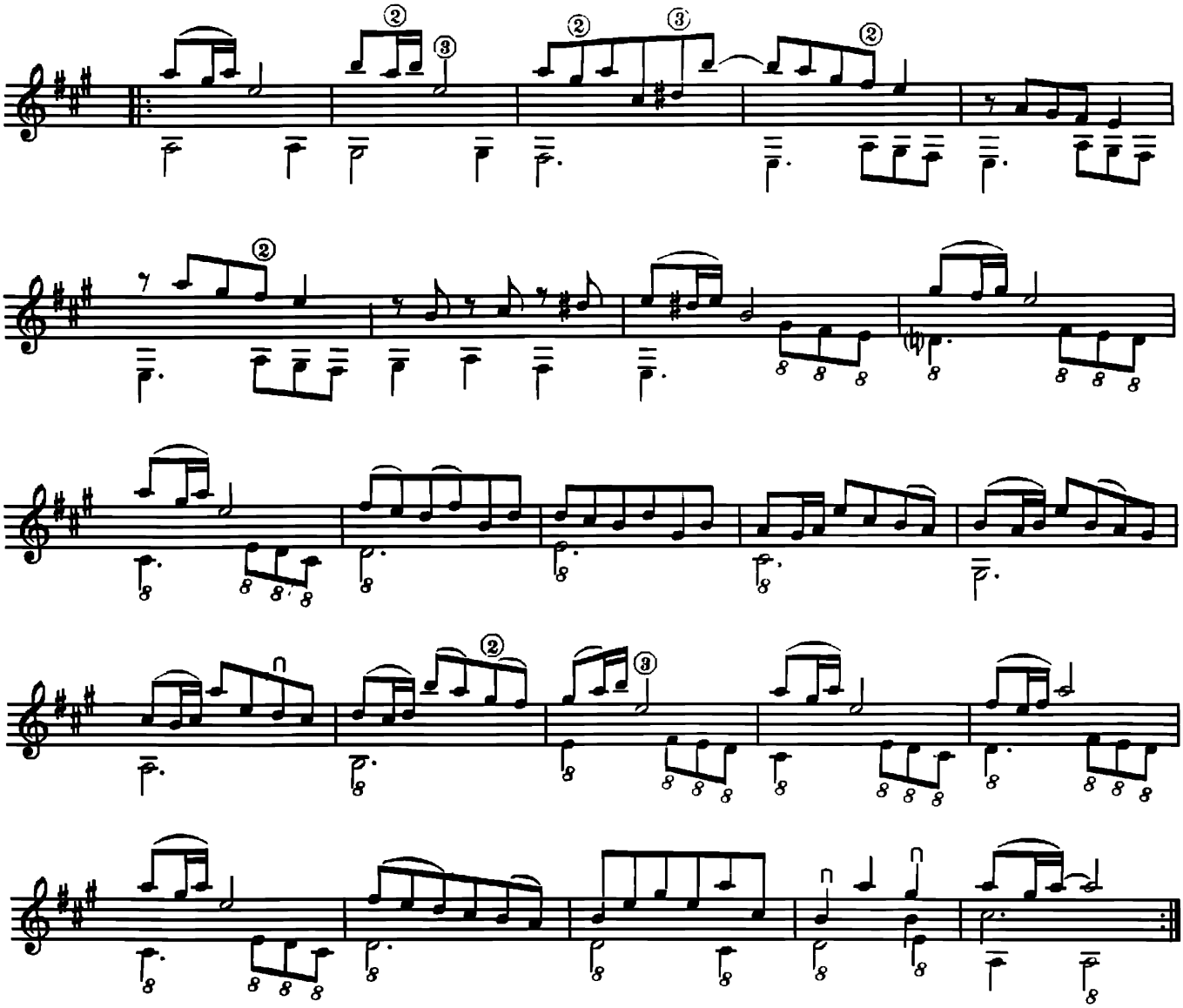

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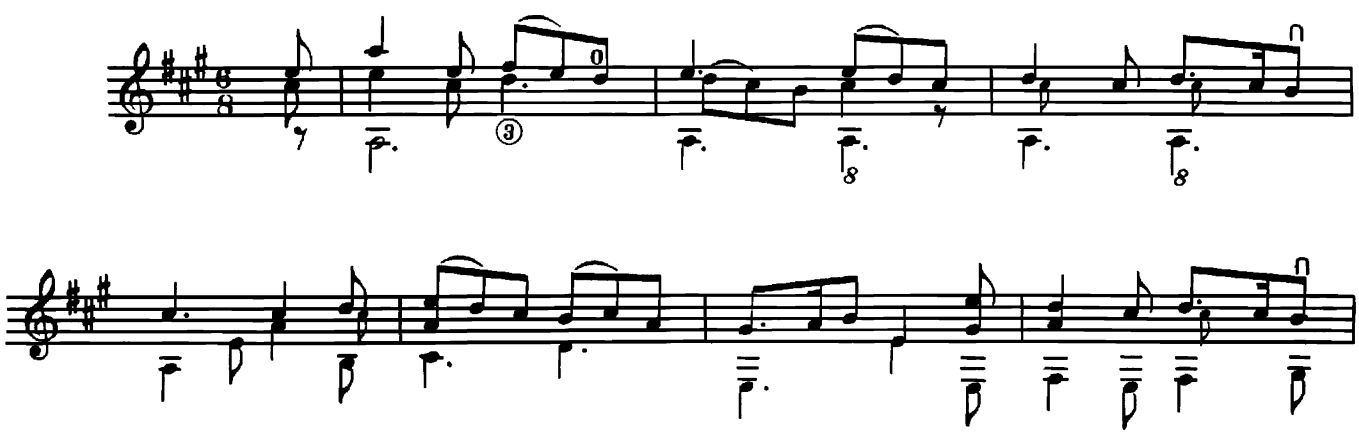
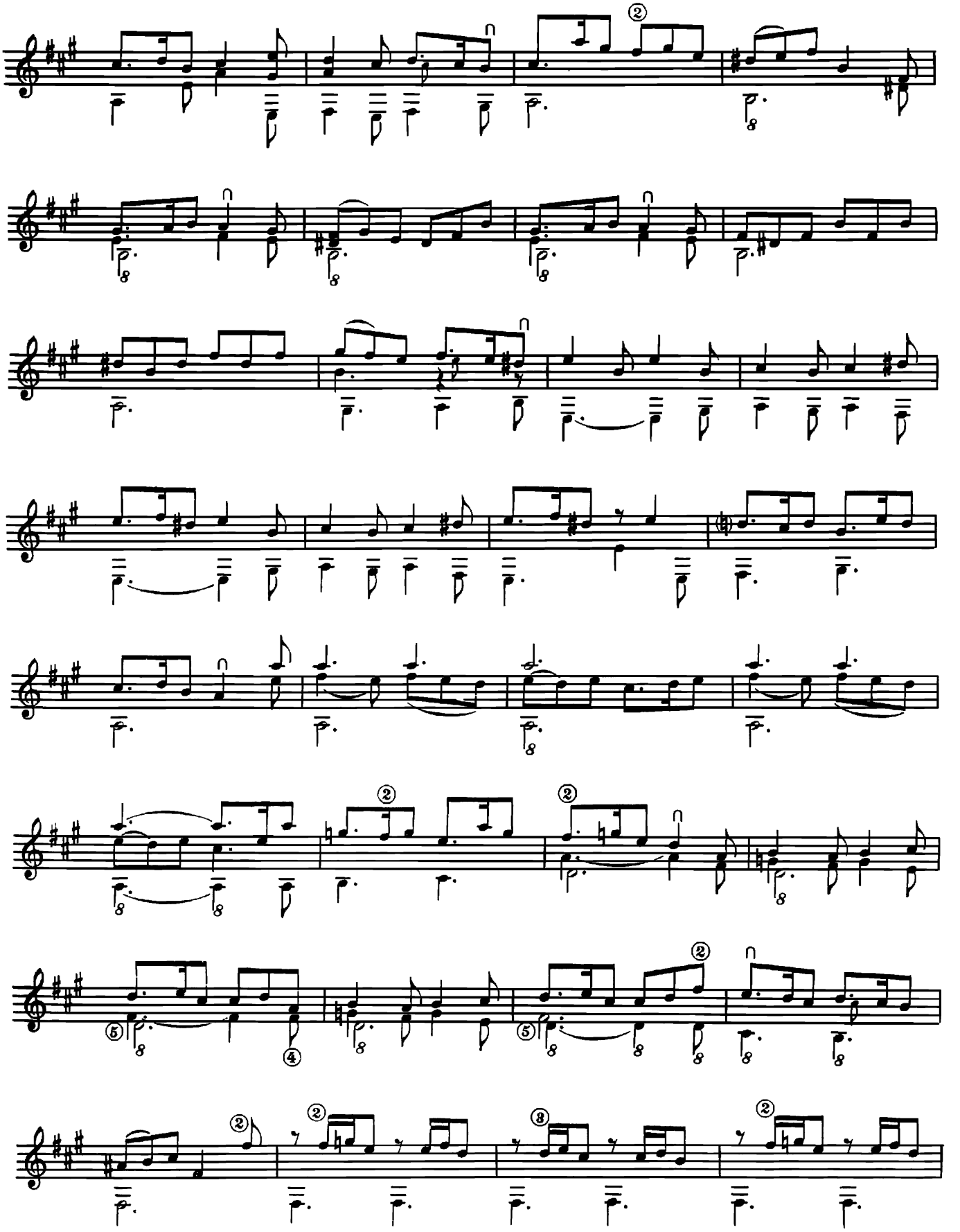
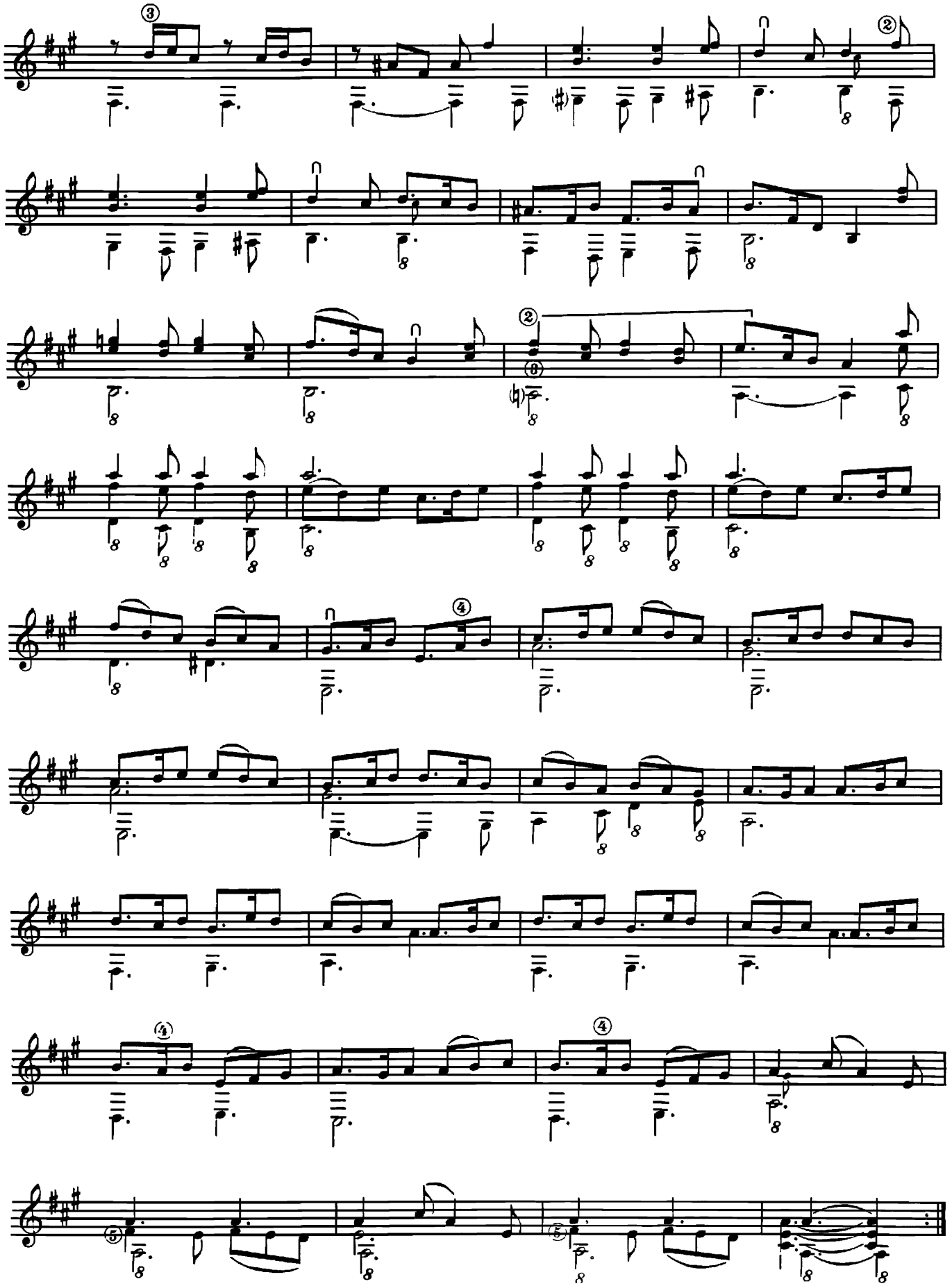


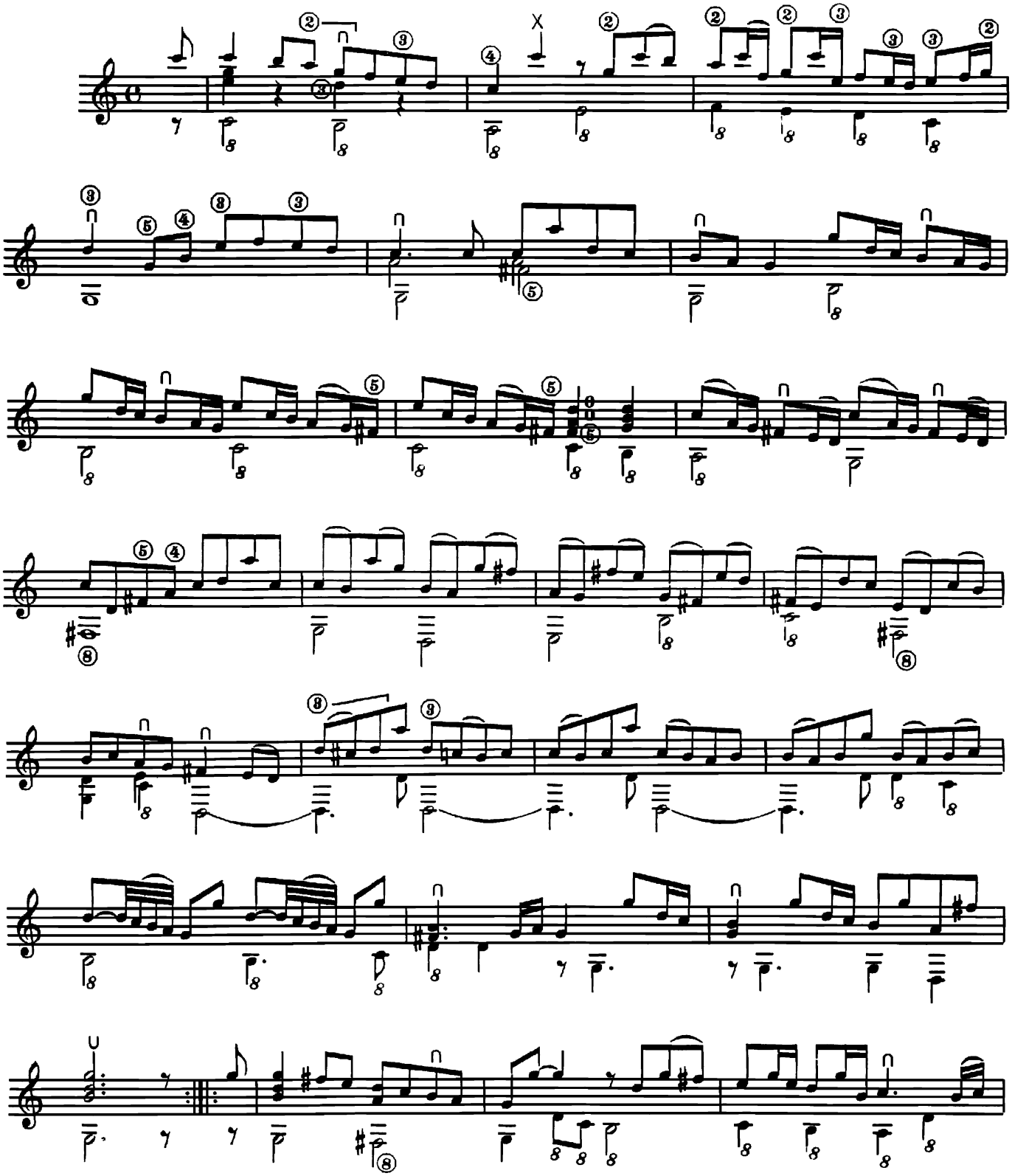


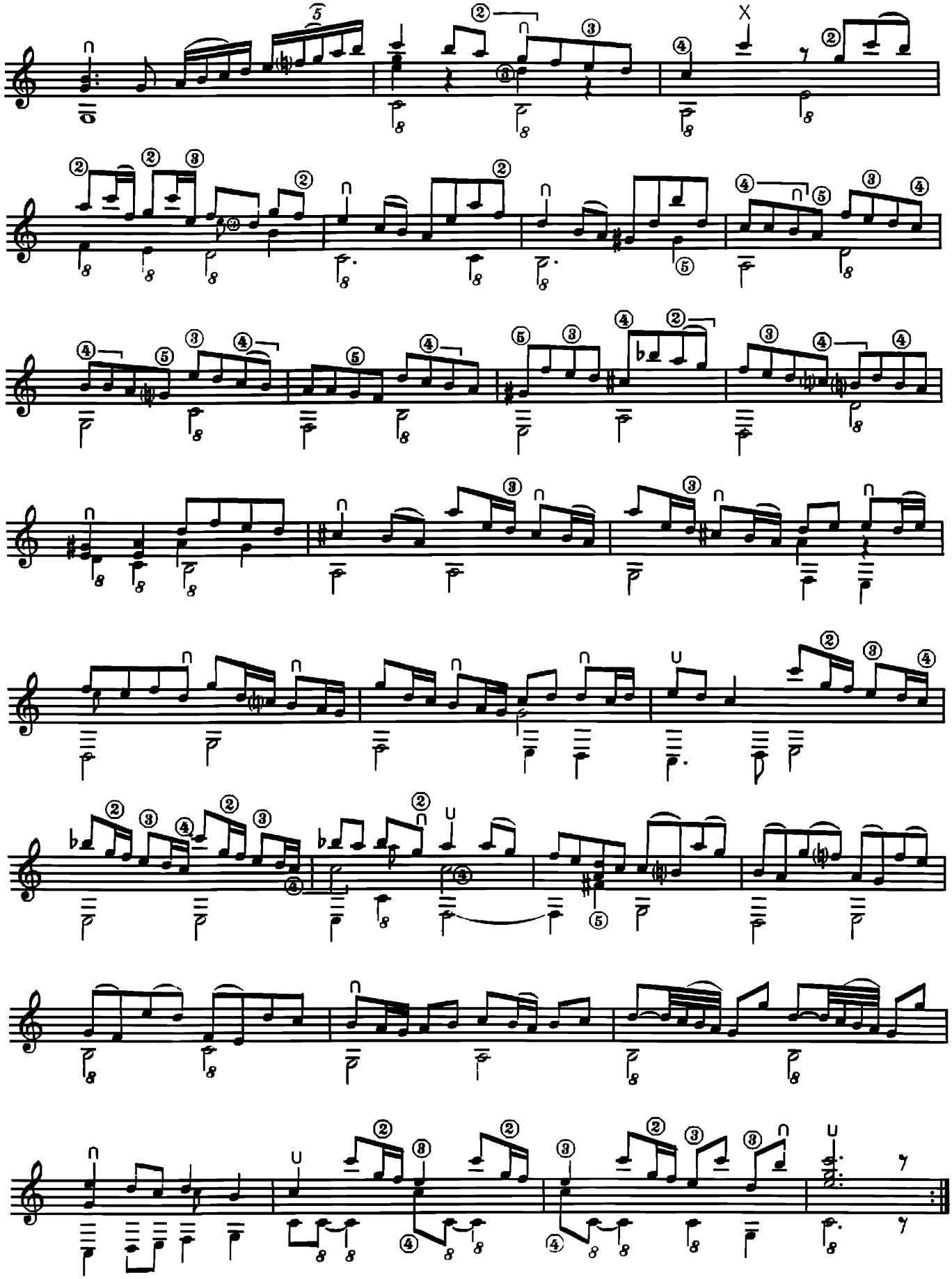


SUITE XIII

ALLEMANDE

VERITABLE ORIGINAL S. L. WEISS





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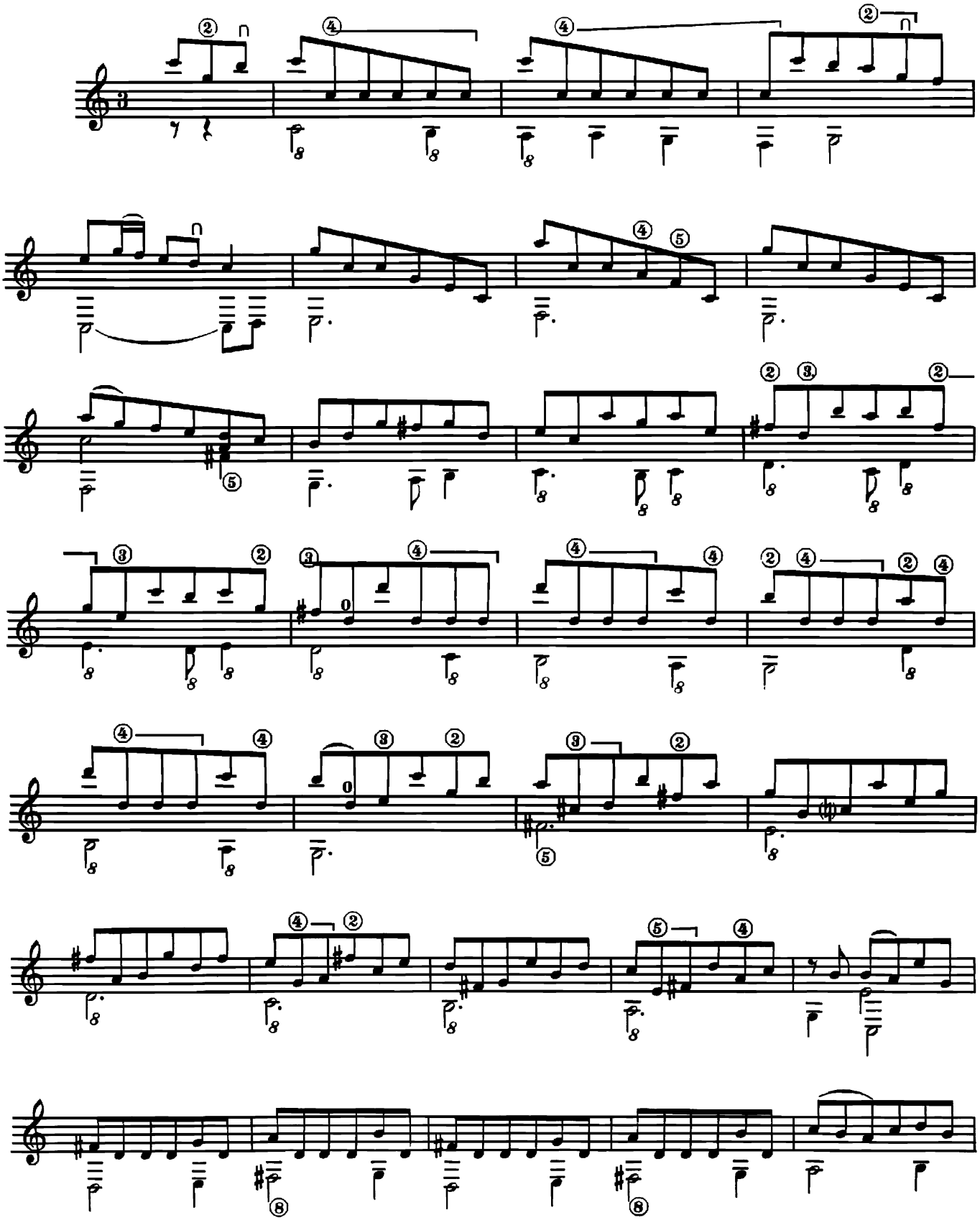

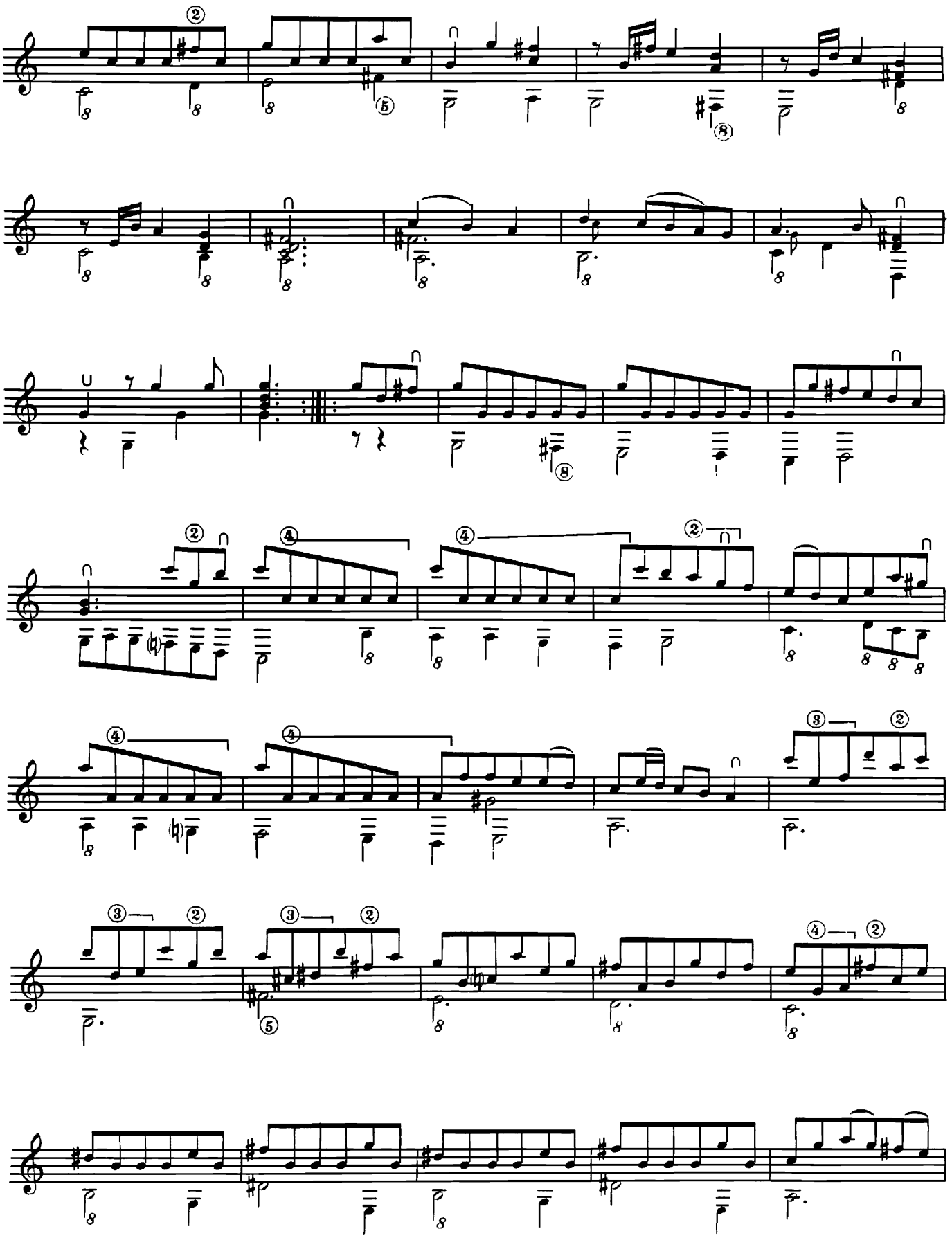

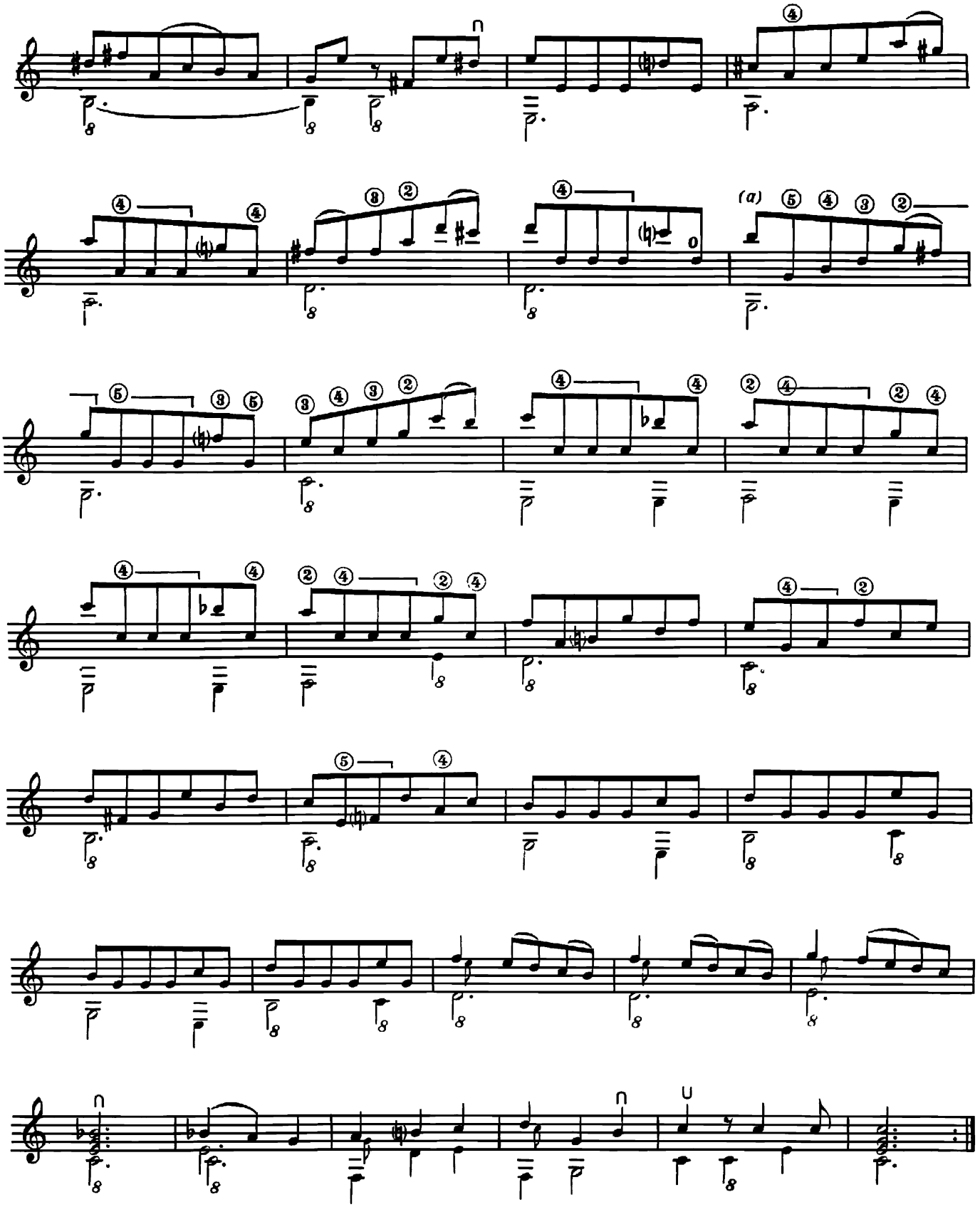

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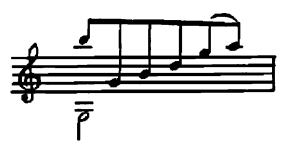

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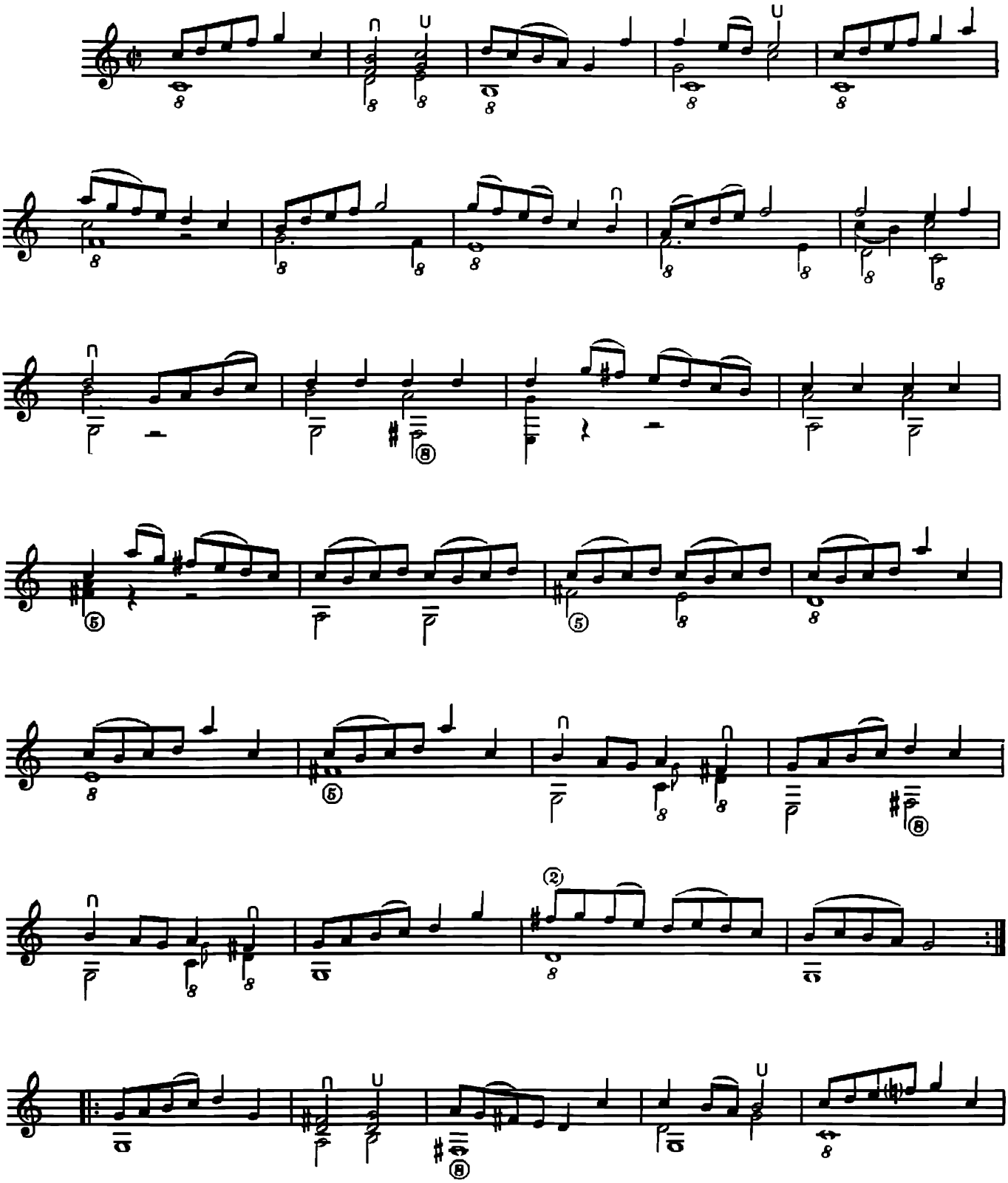

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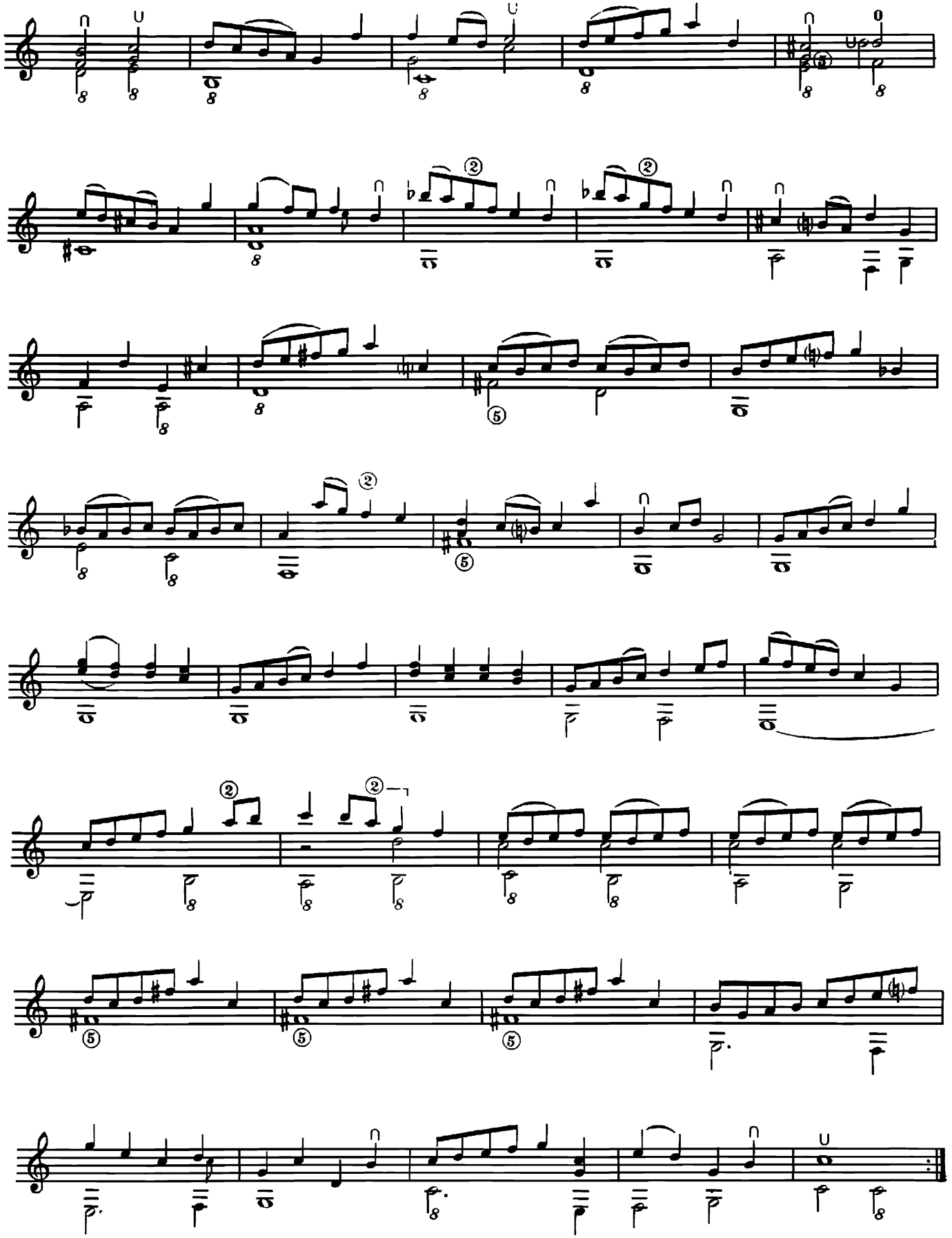
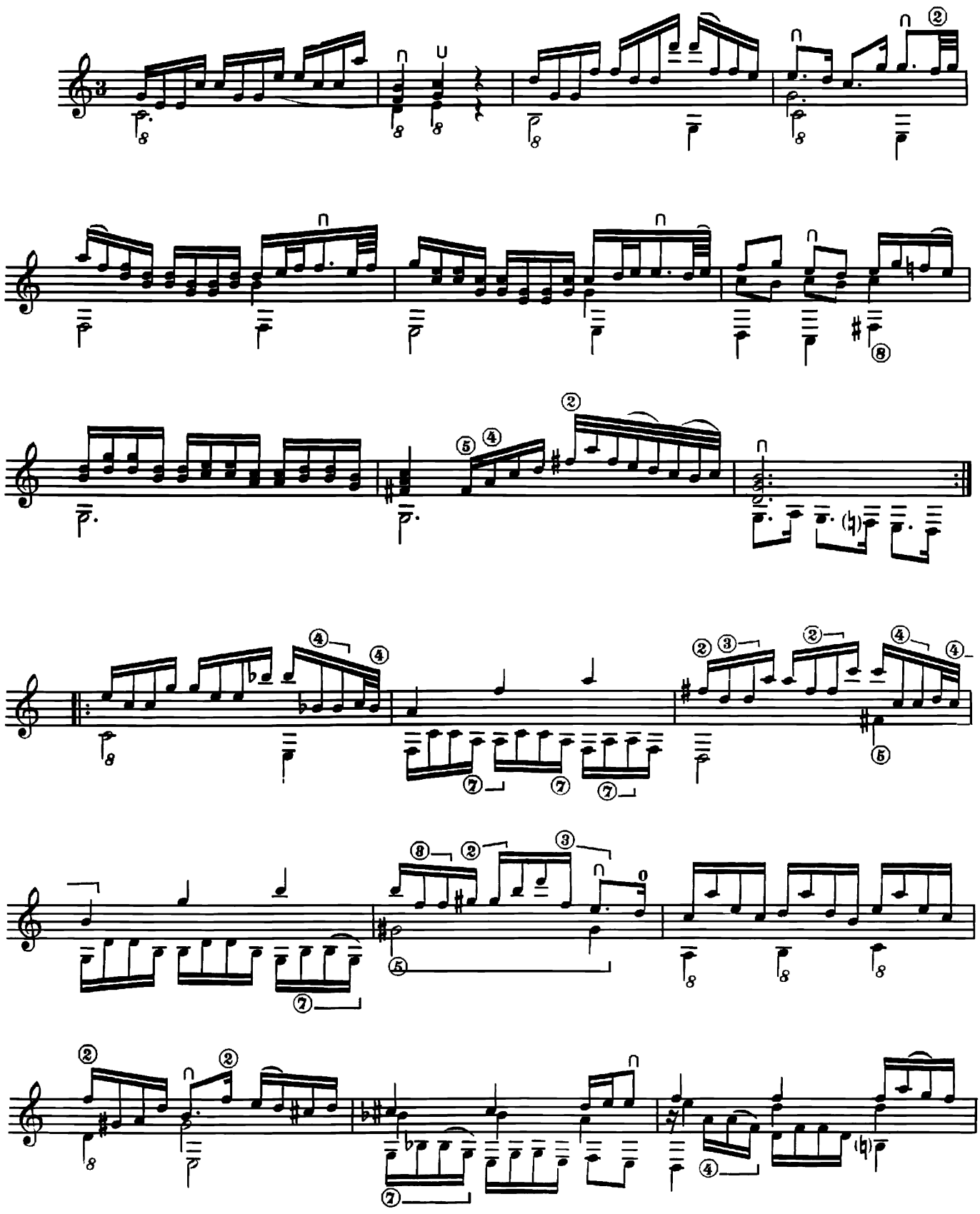
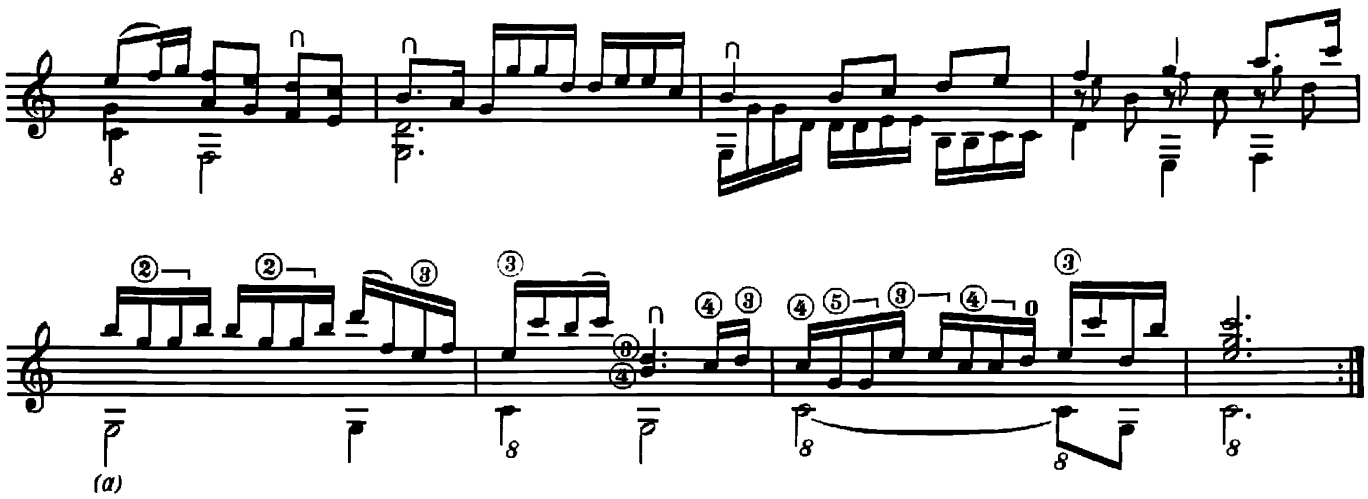


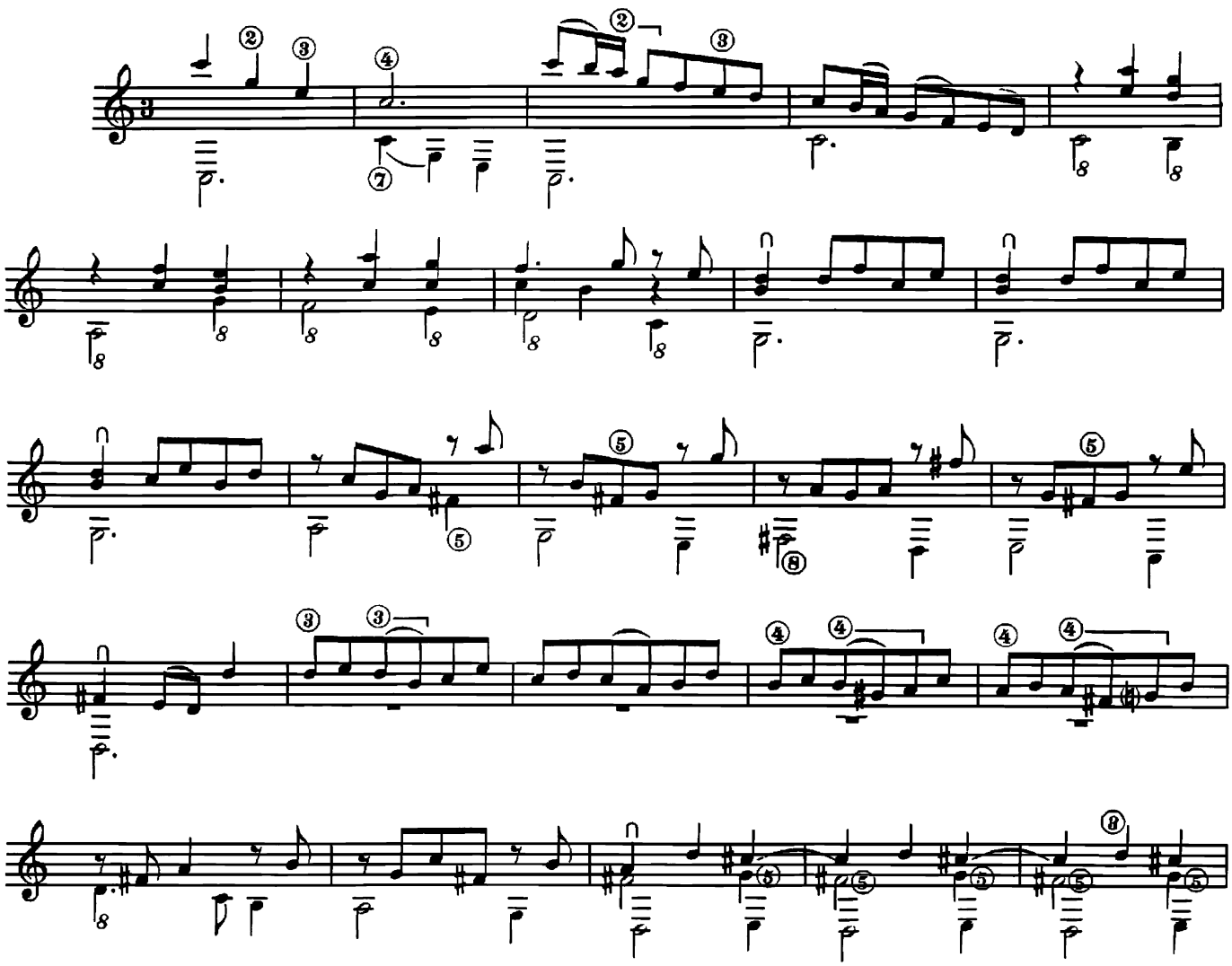
SARABANDE





(a)

MENUET



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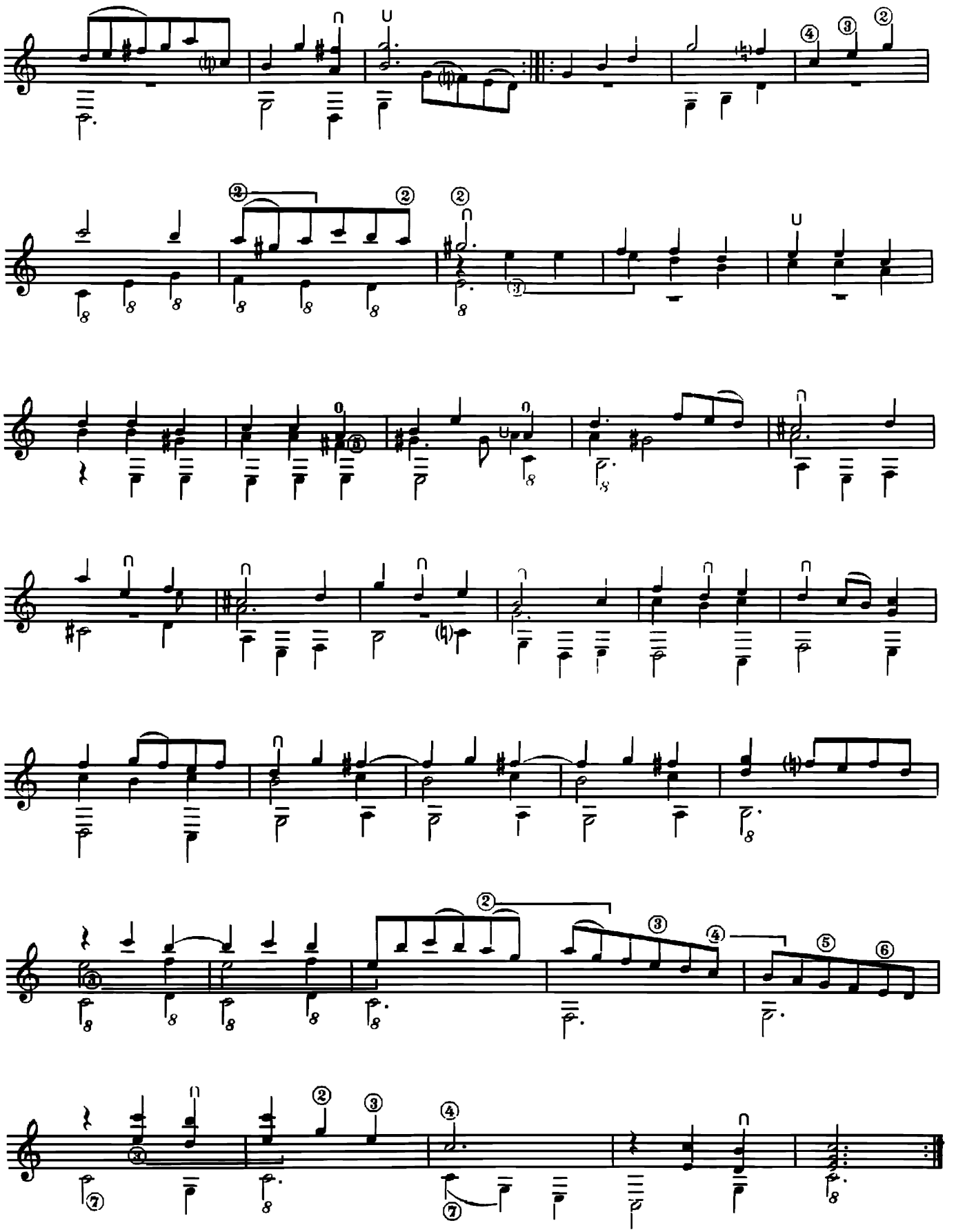

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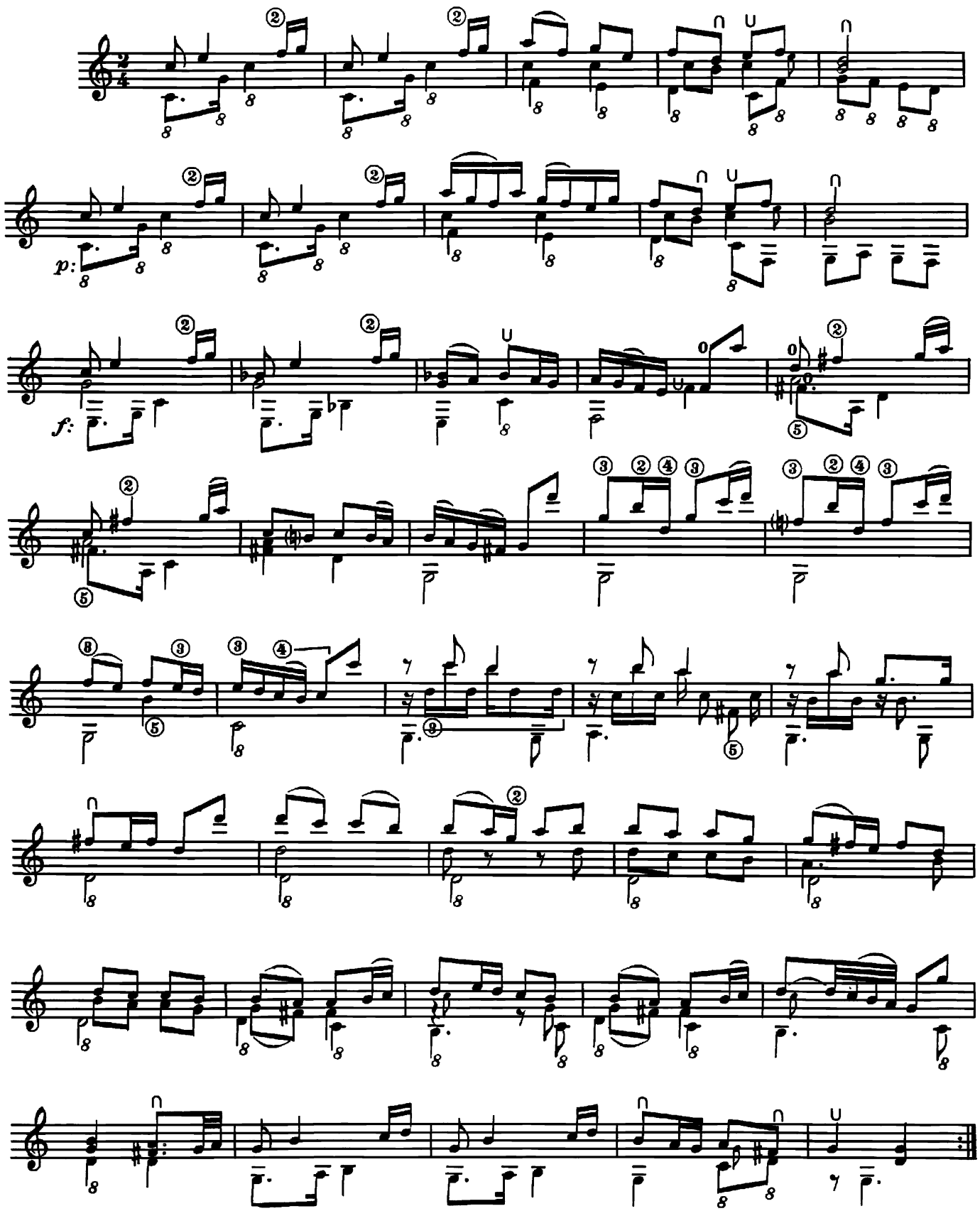

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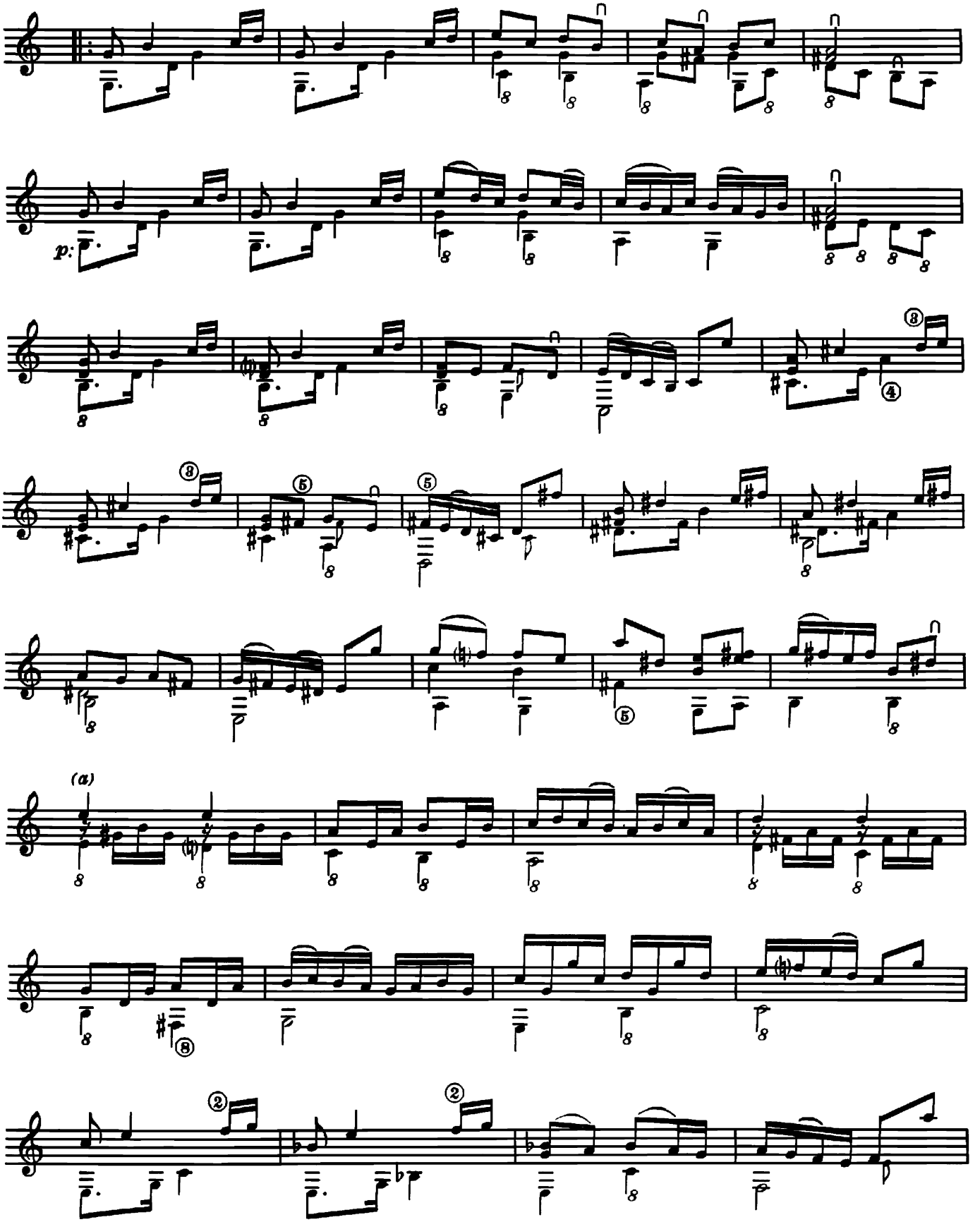

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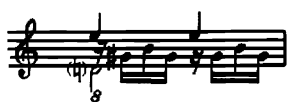
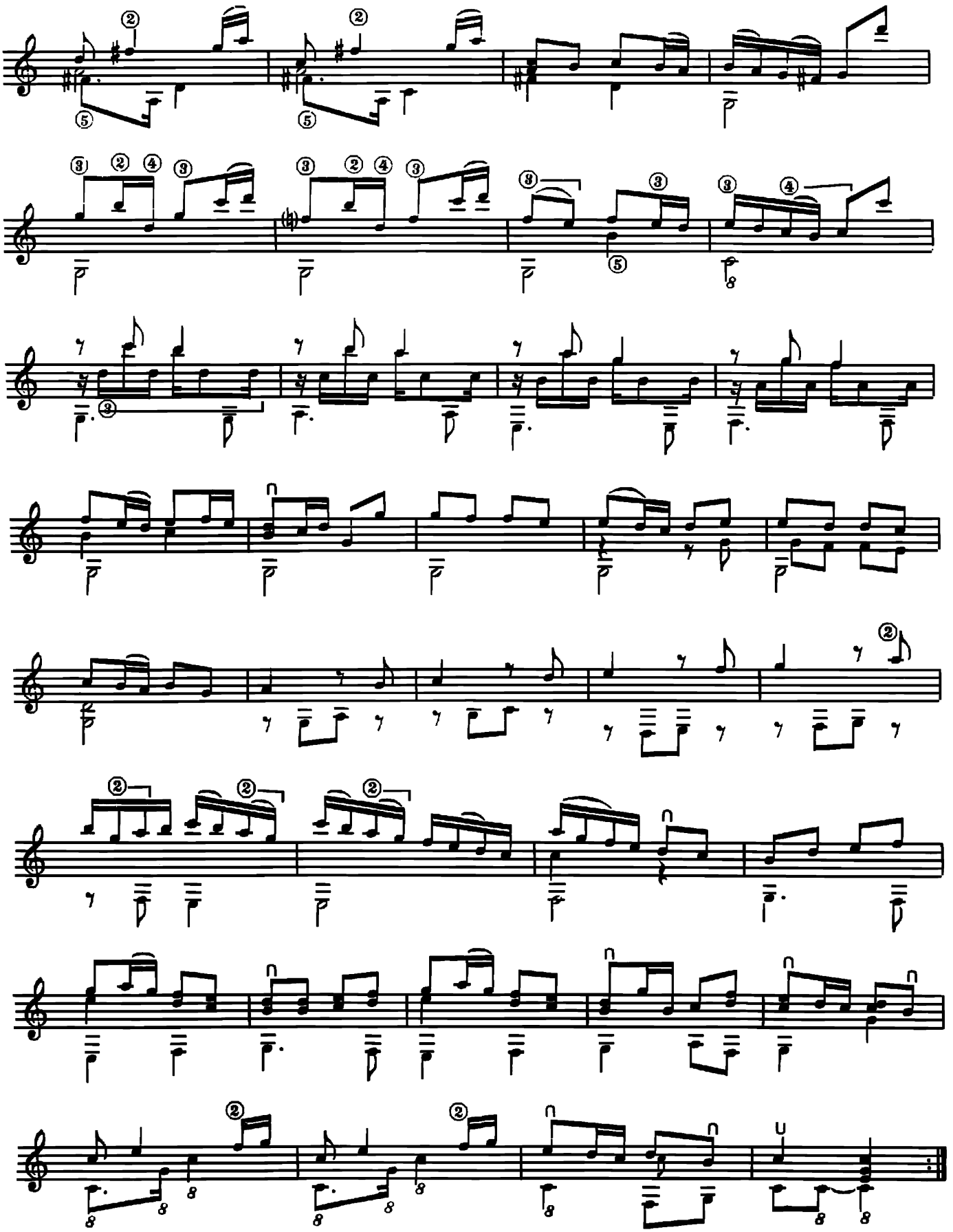
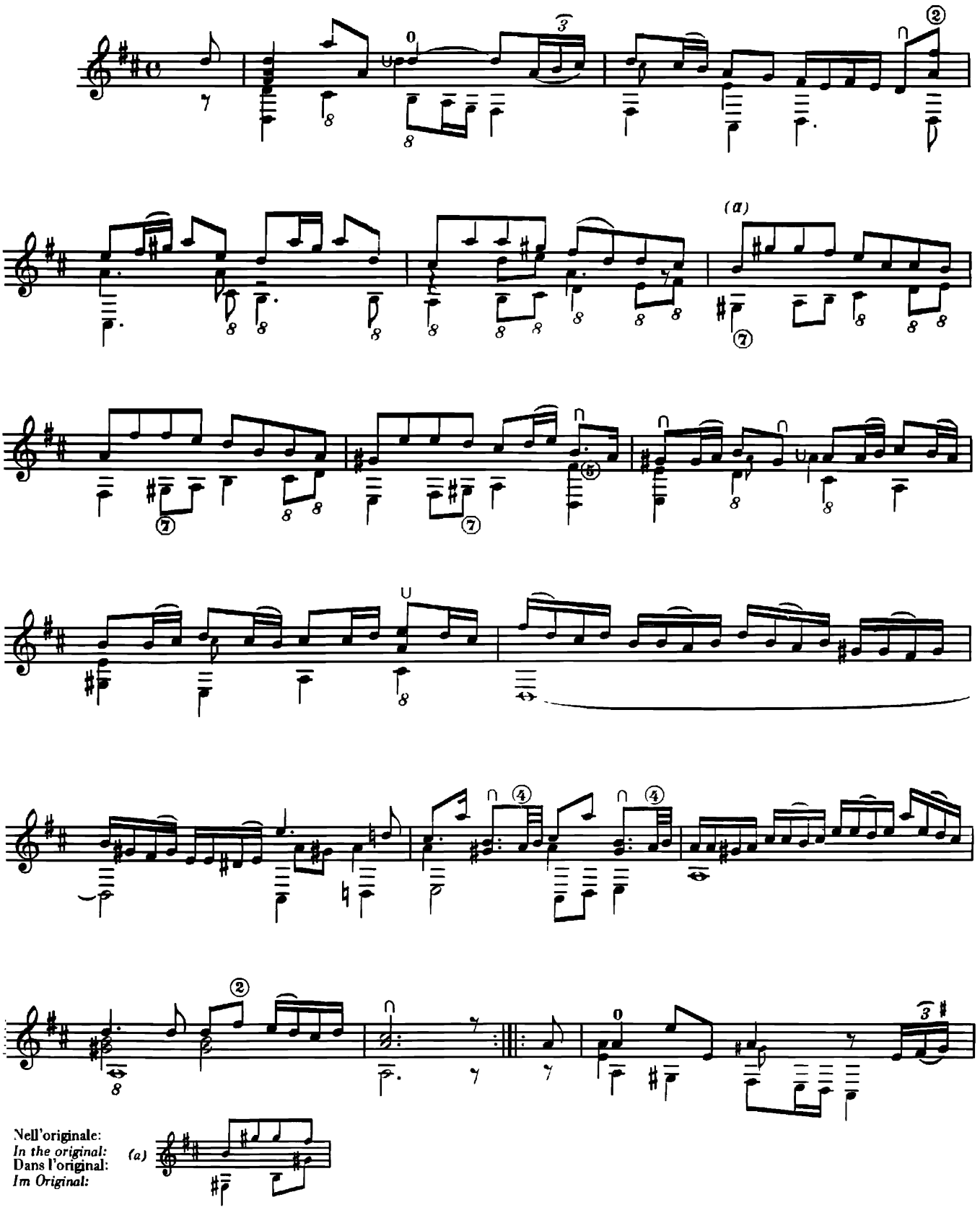




SUITE XIV

ALLEMANDE



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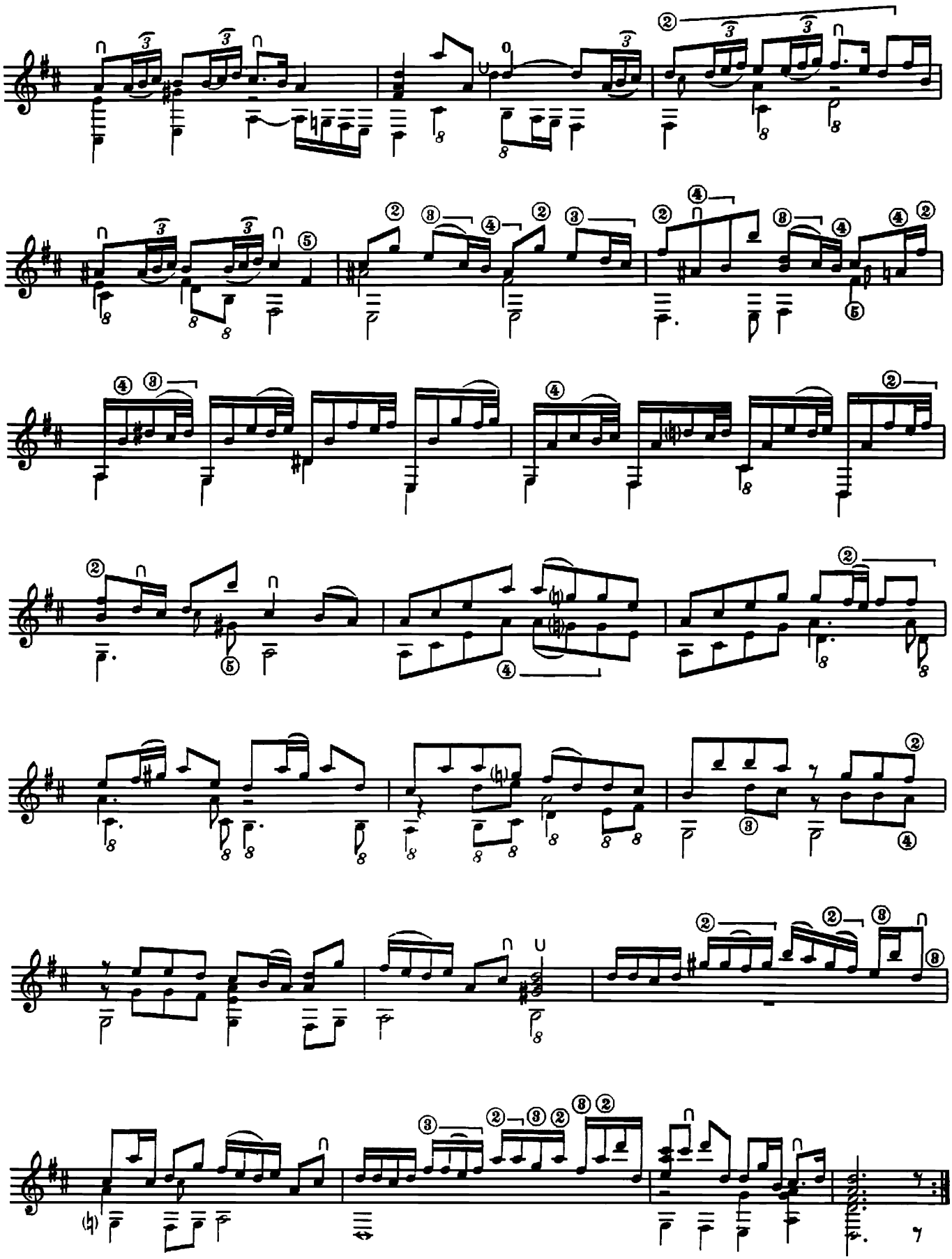
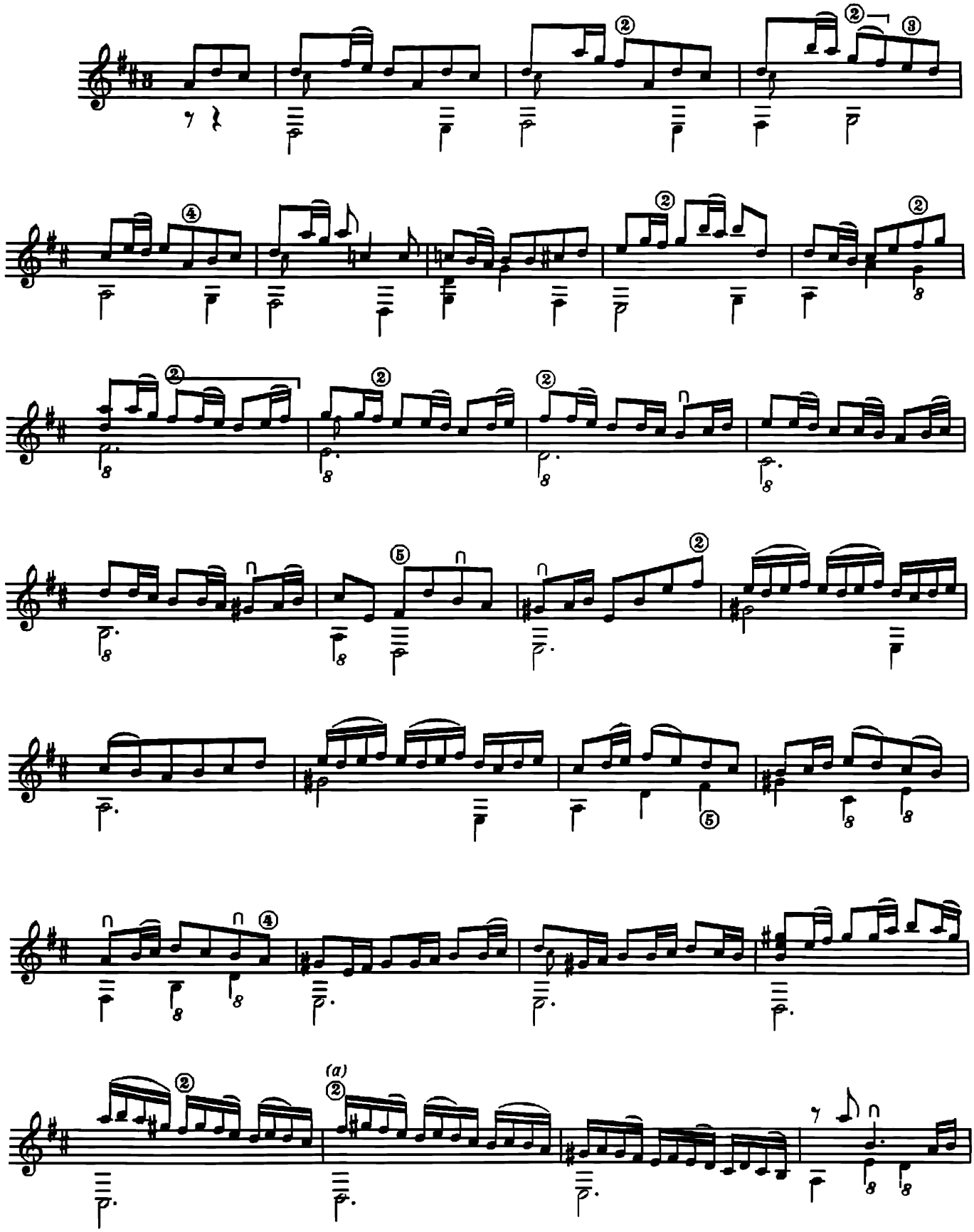


WEISS 1719

COURANTE



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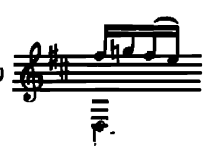
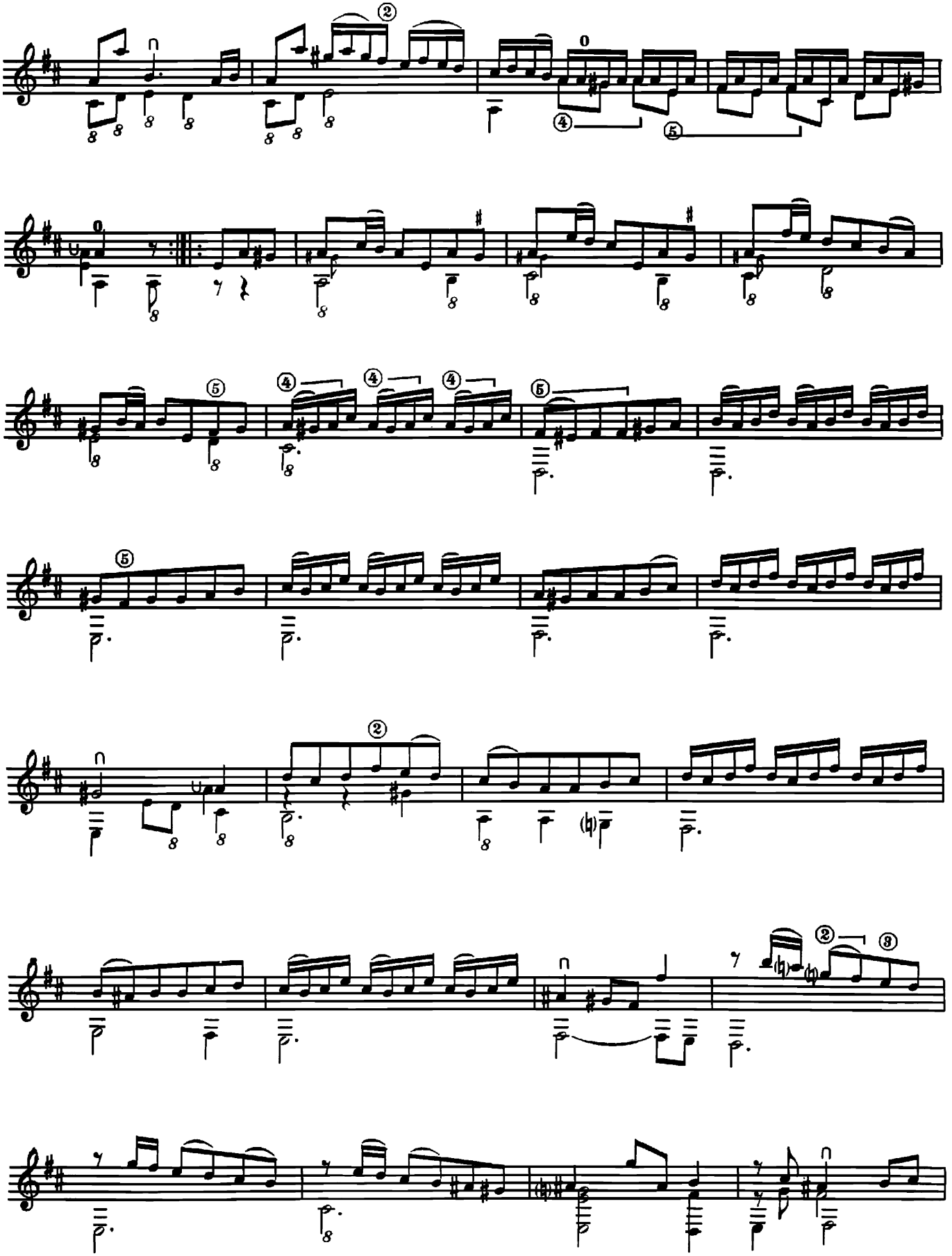
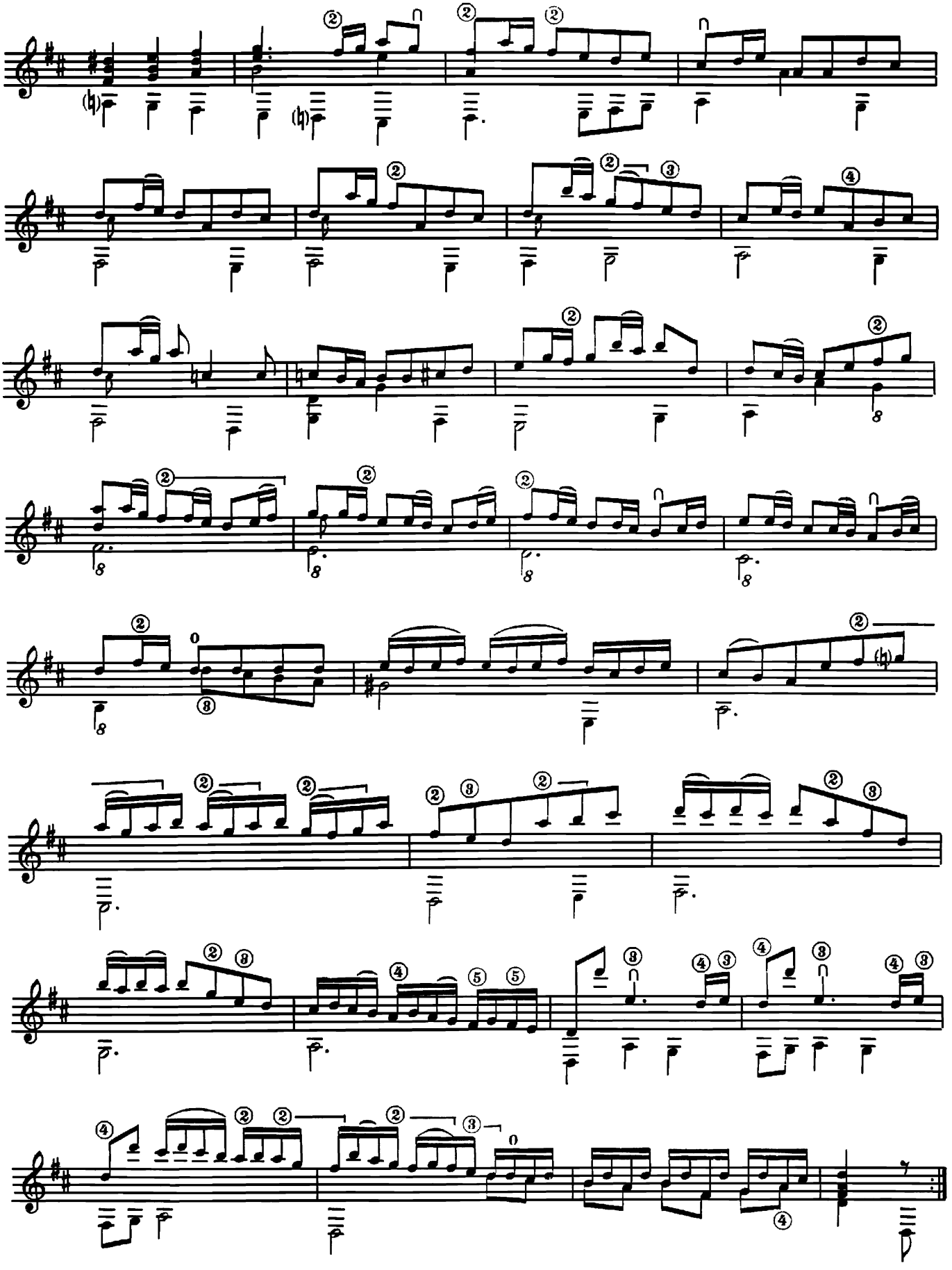
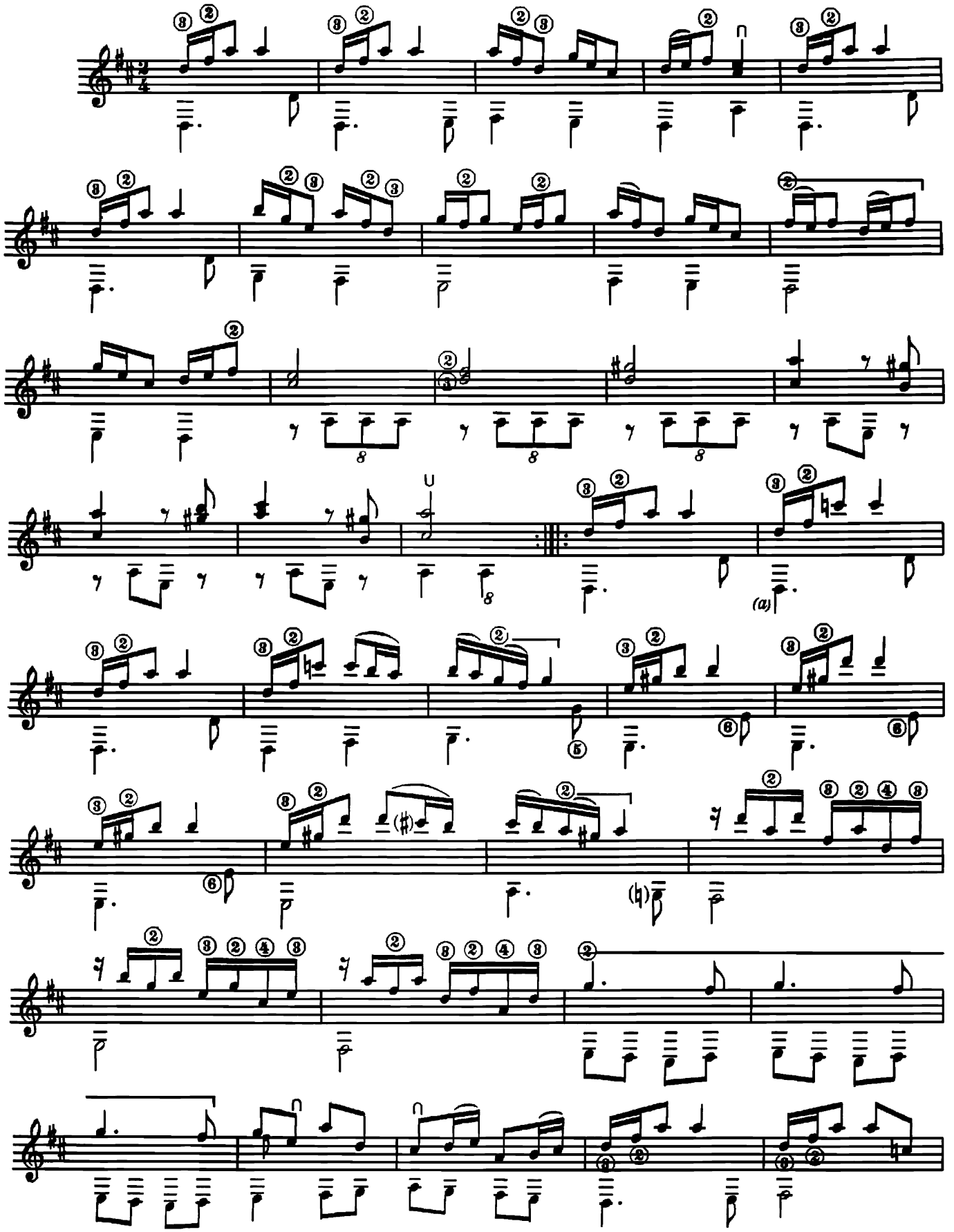






WEISS

ANGLOISE



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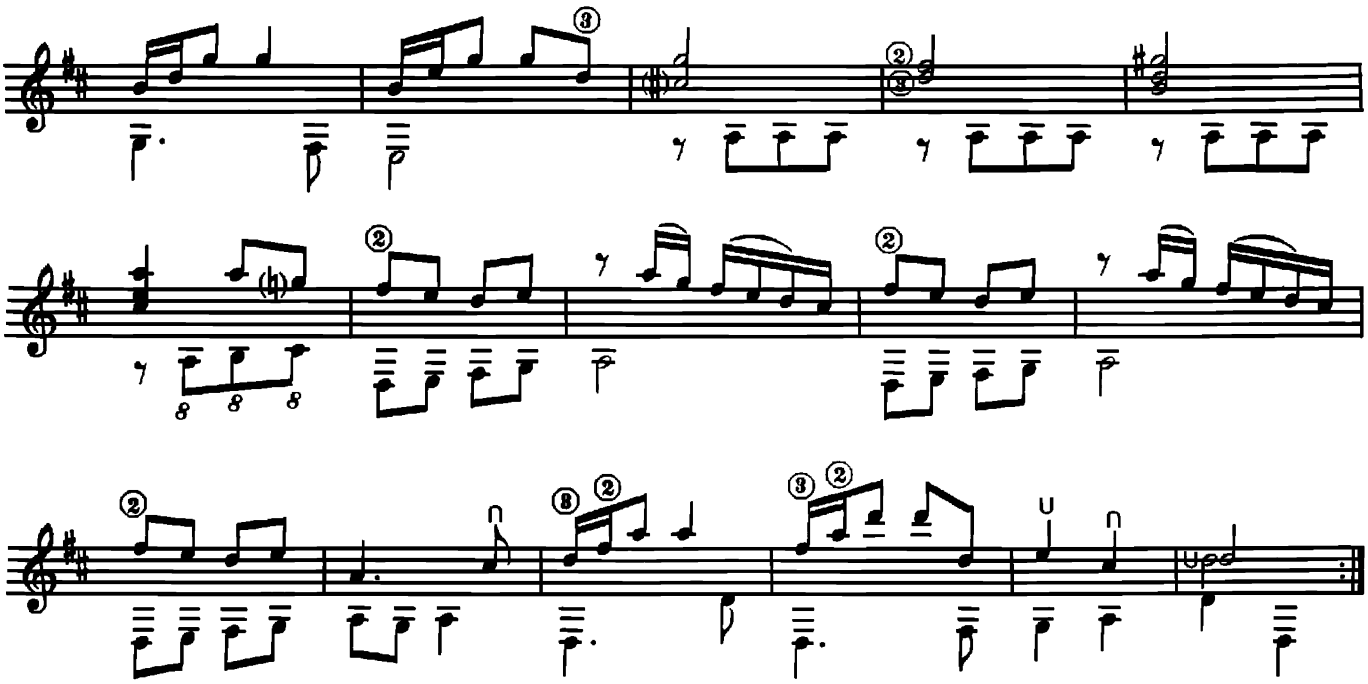
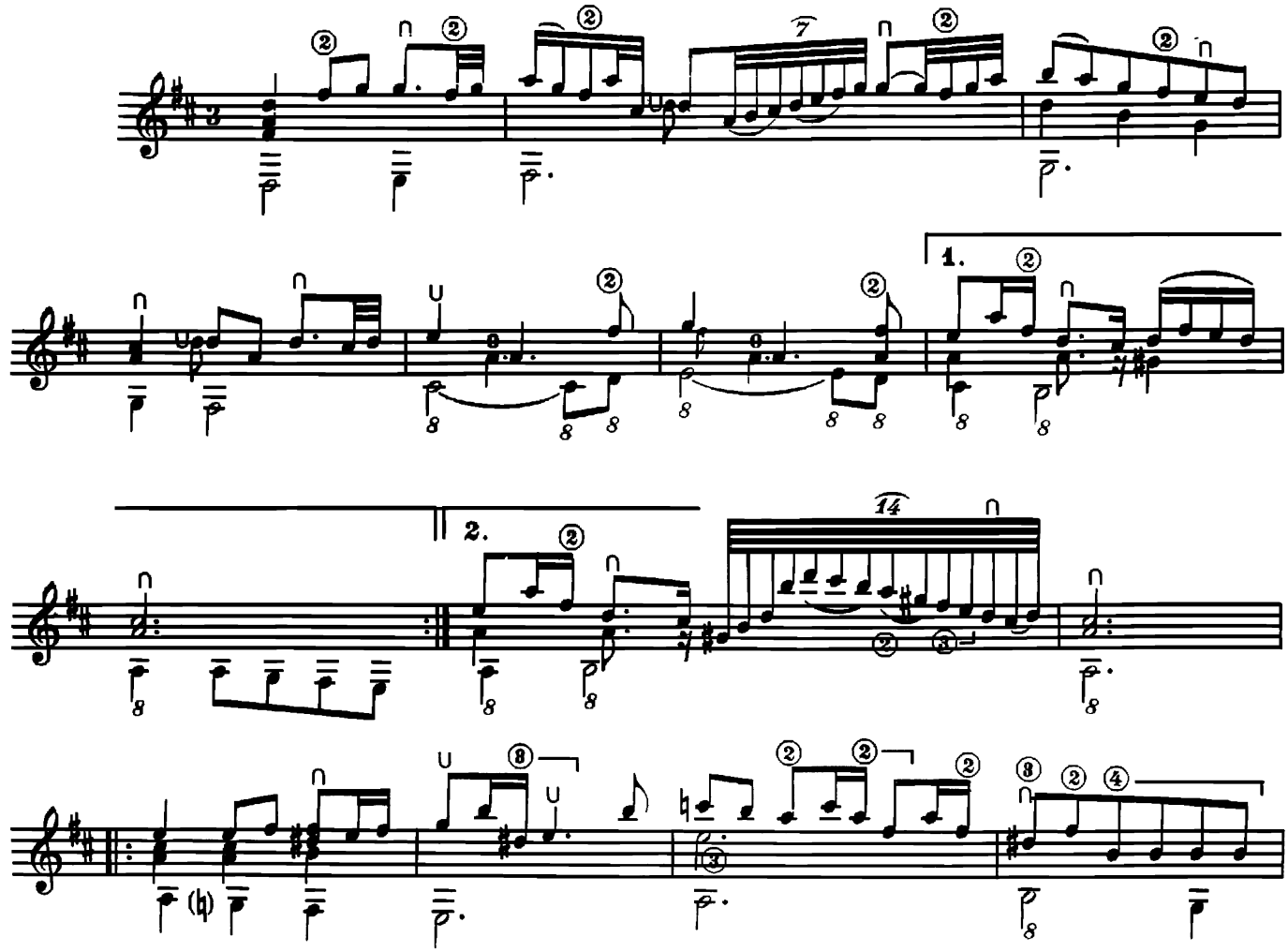
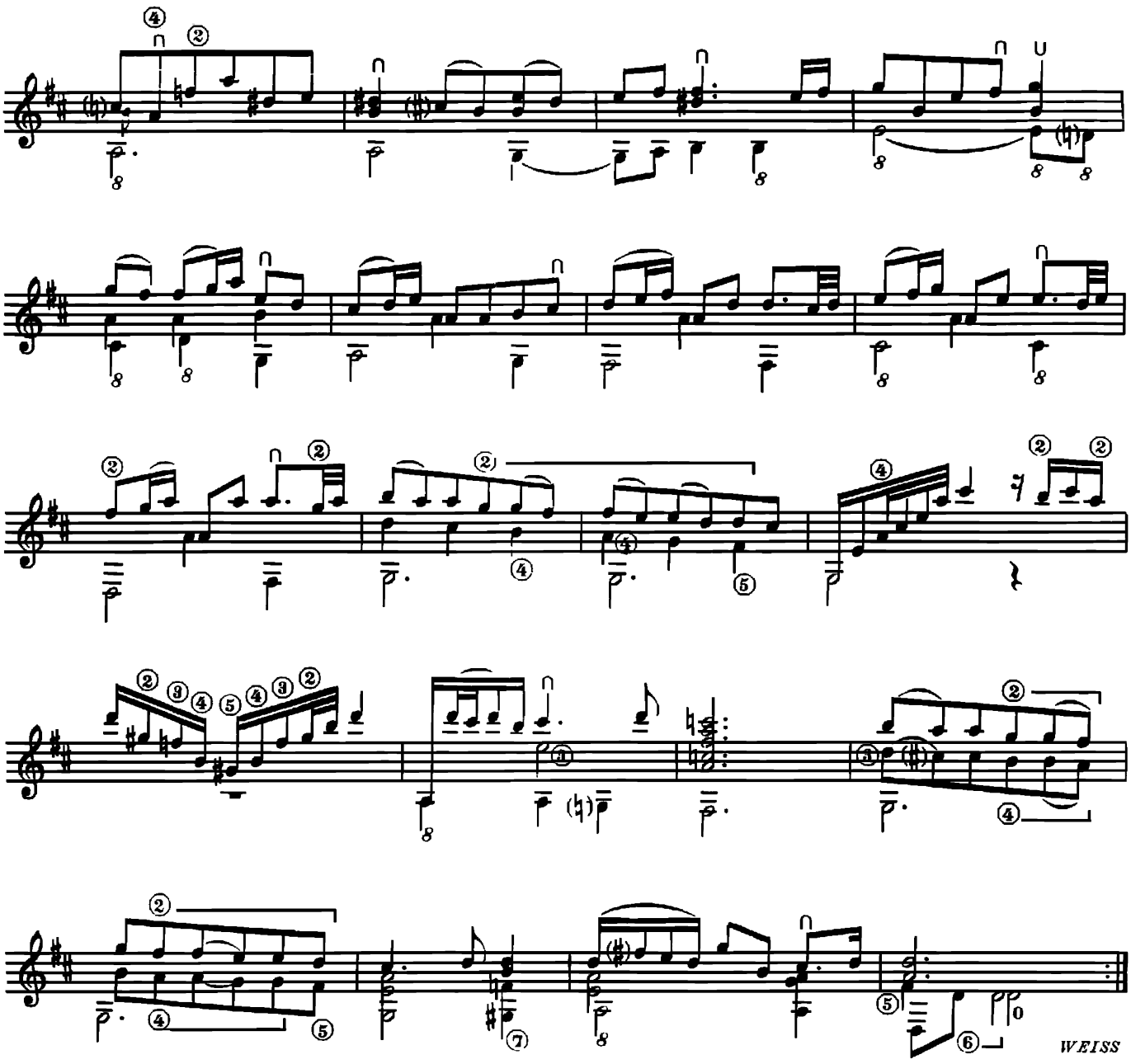
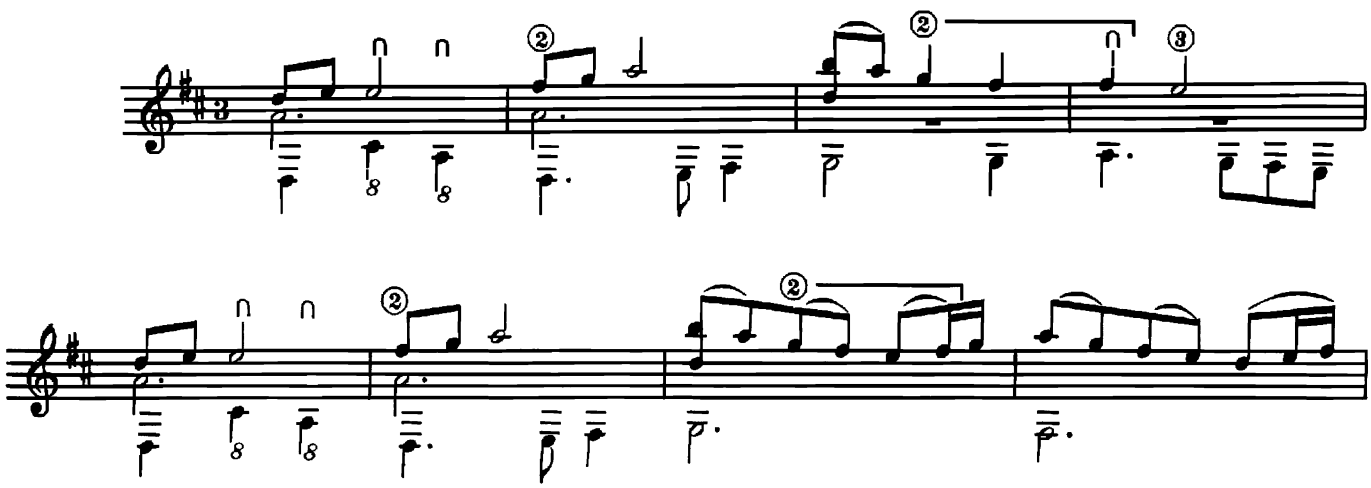


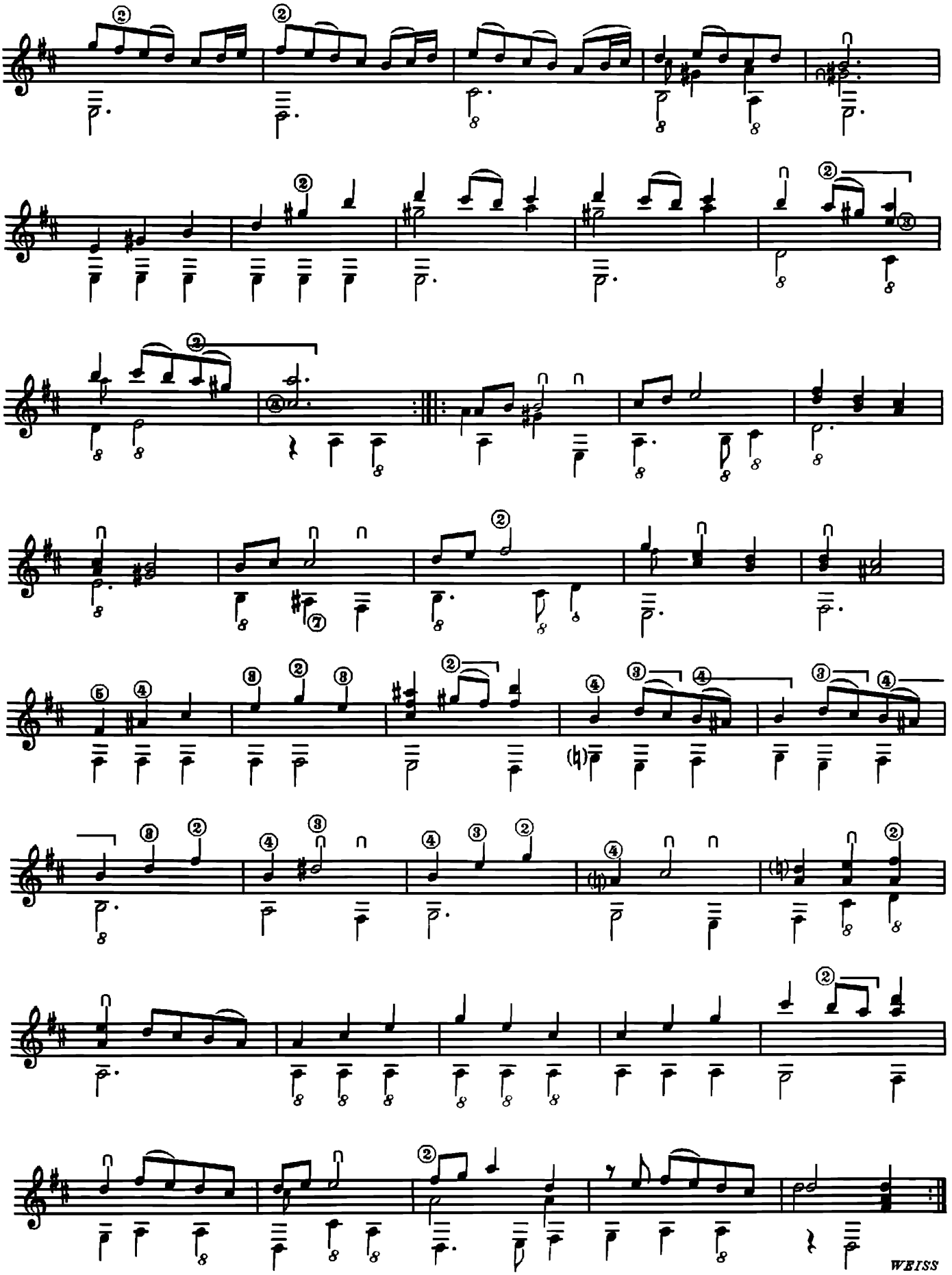
SARABANDE





MENUET




WEISS

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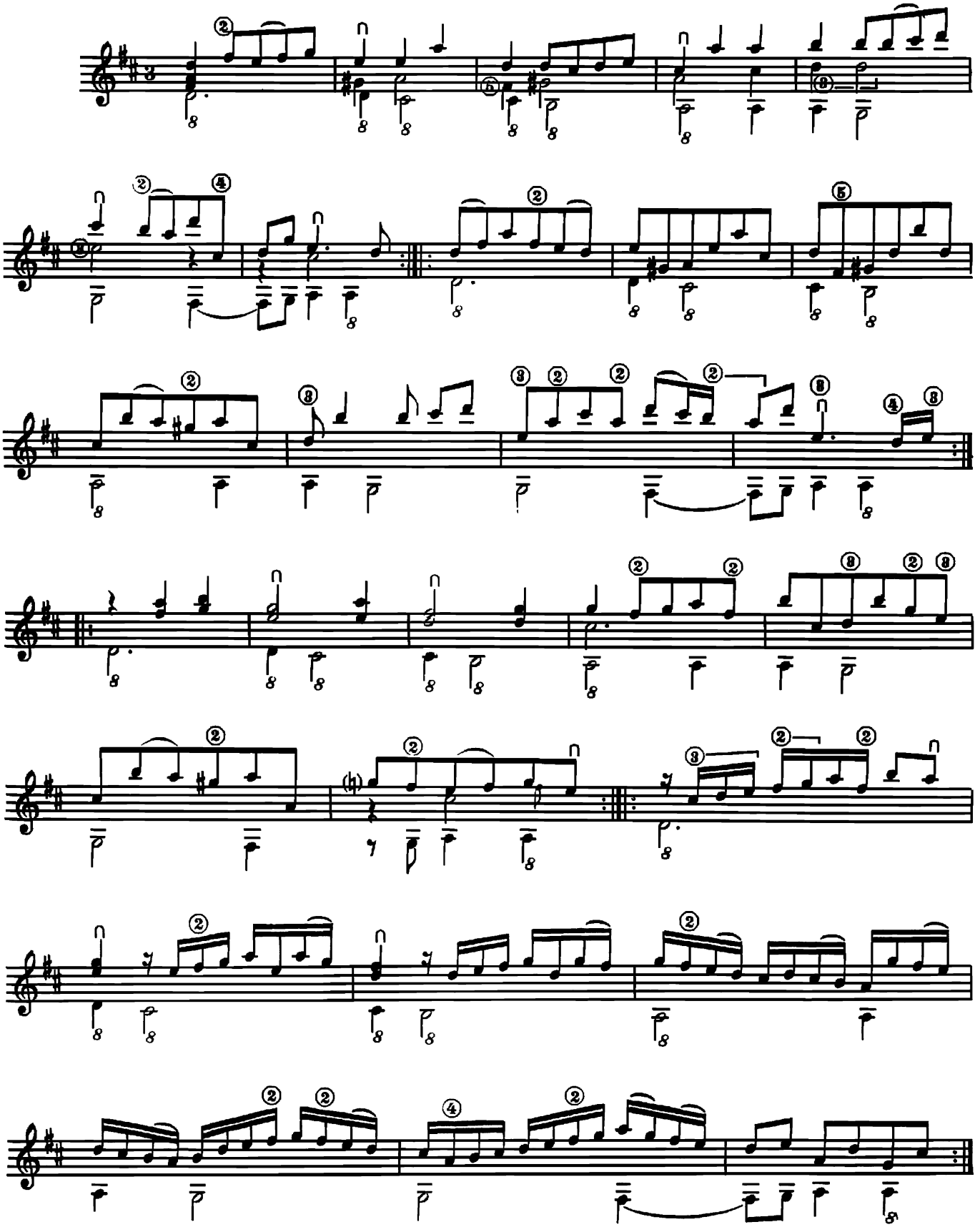
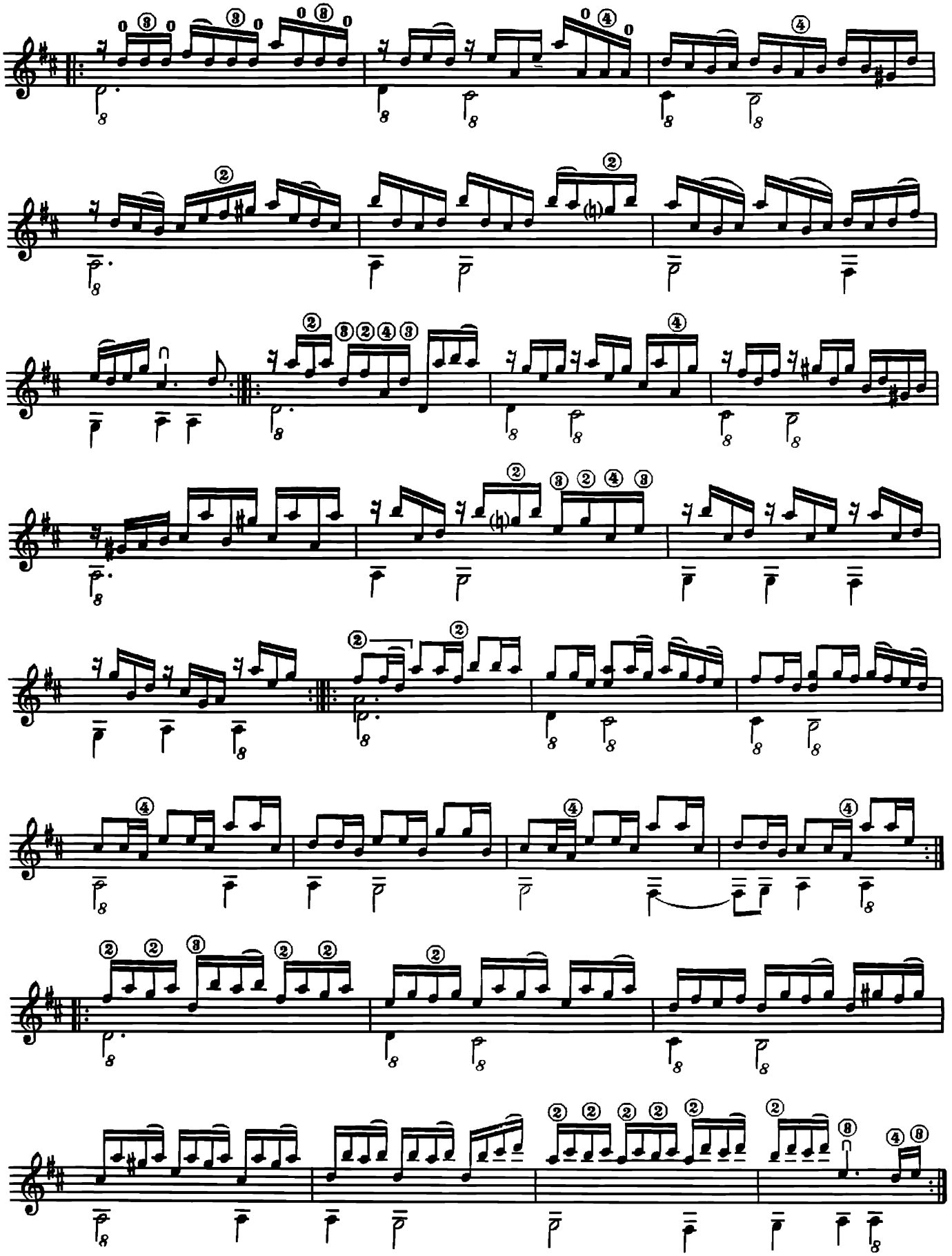
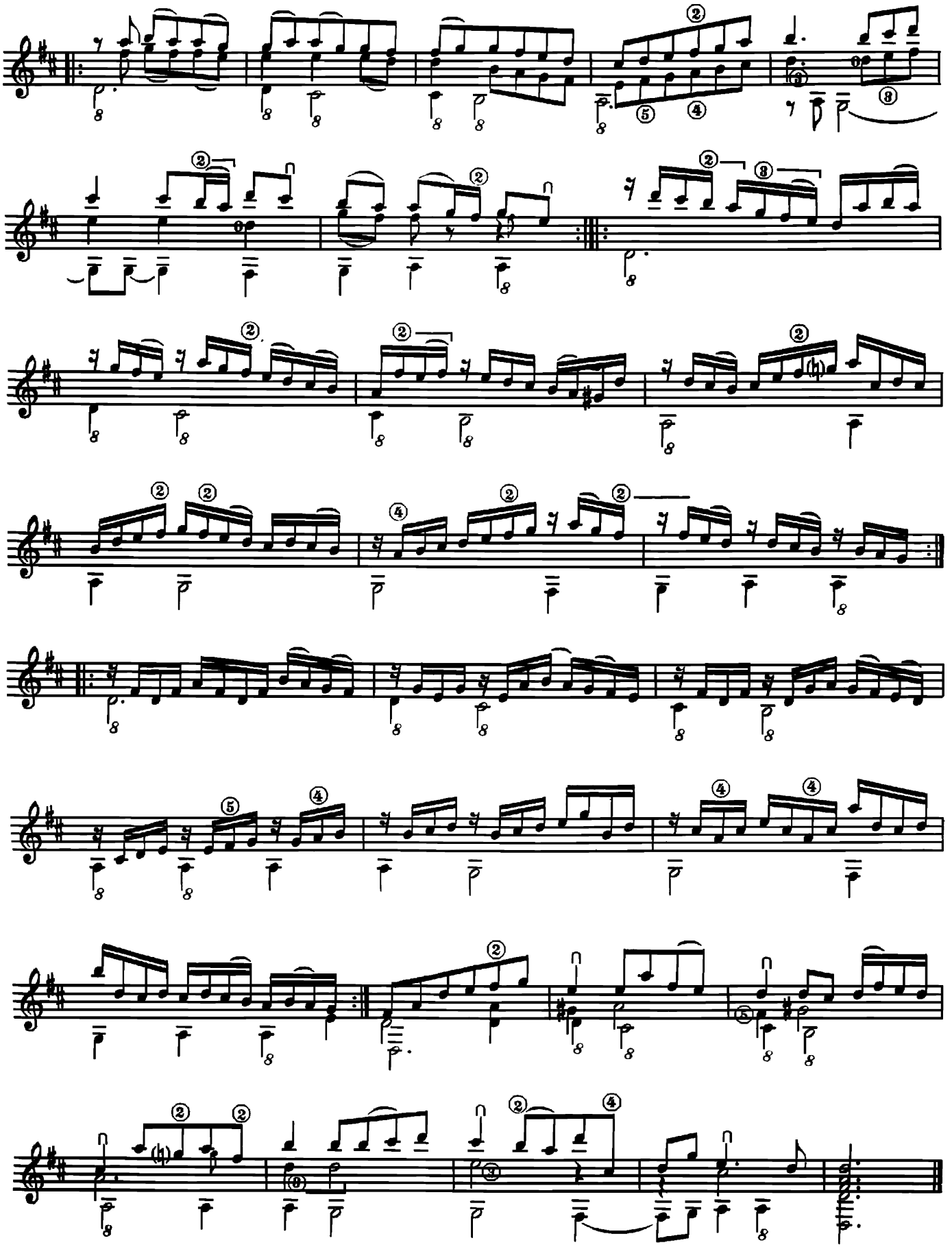
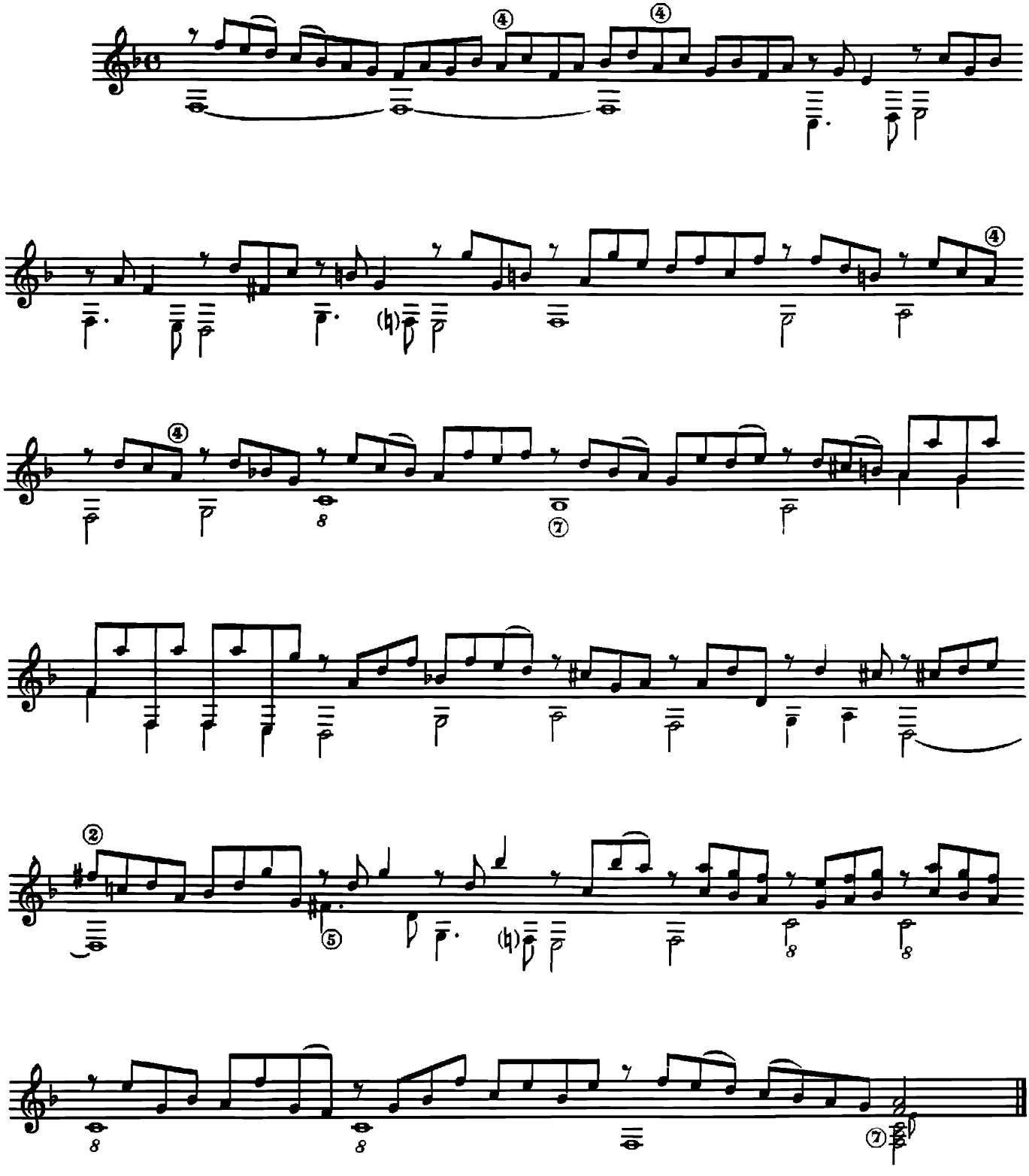






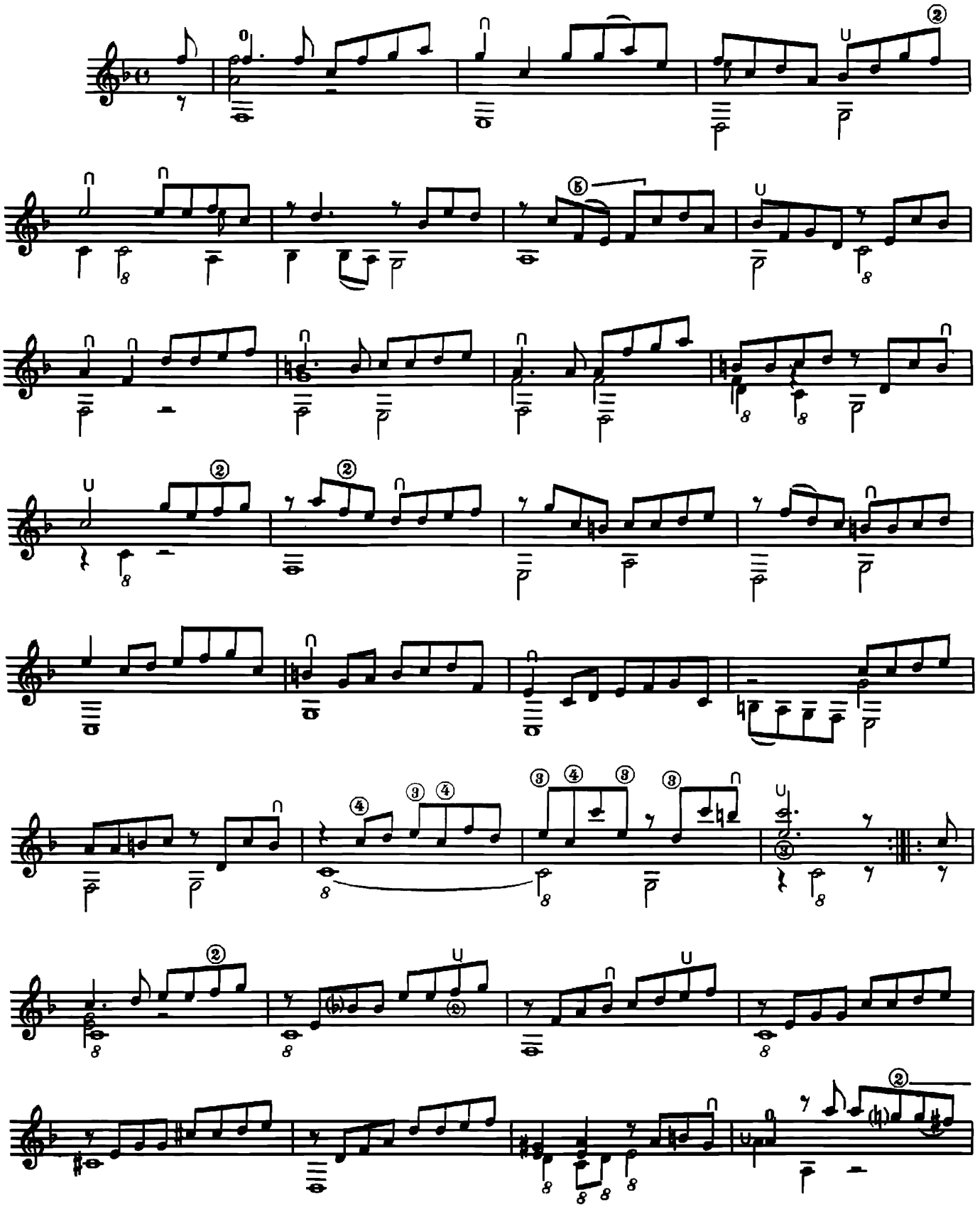
SUITE XV

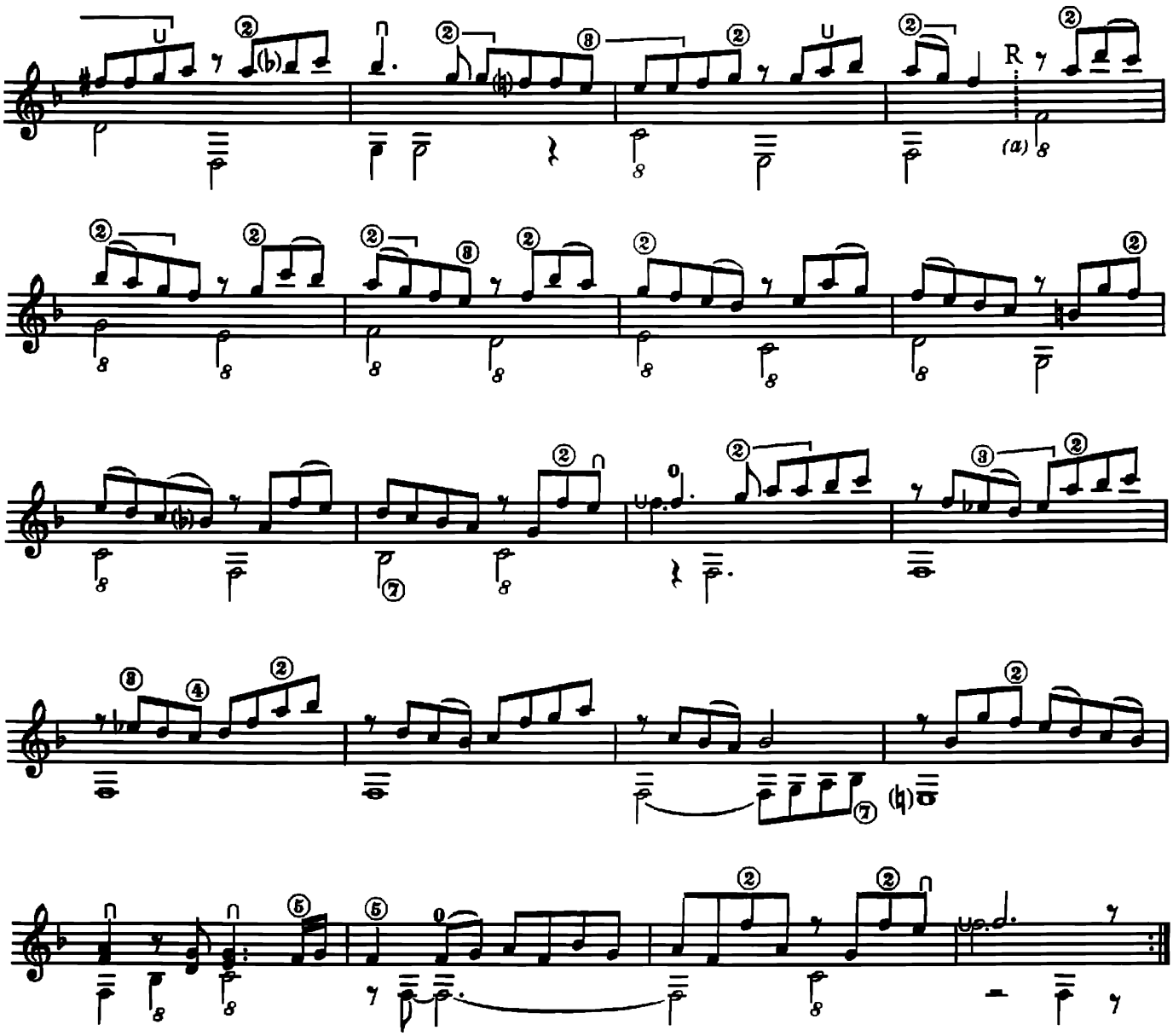
PRELUDE



S. L. WEISS

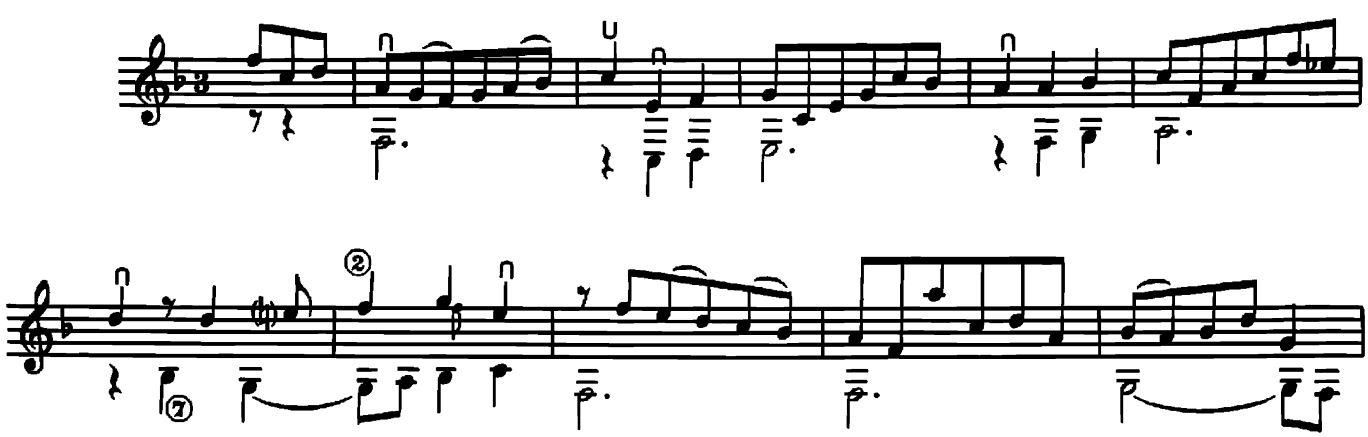
ALLEMANDE





WEISS 1719

COURANTE



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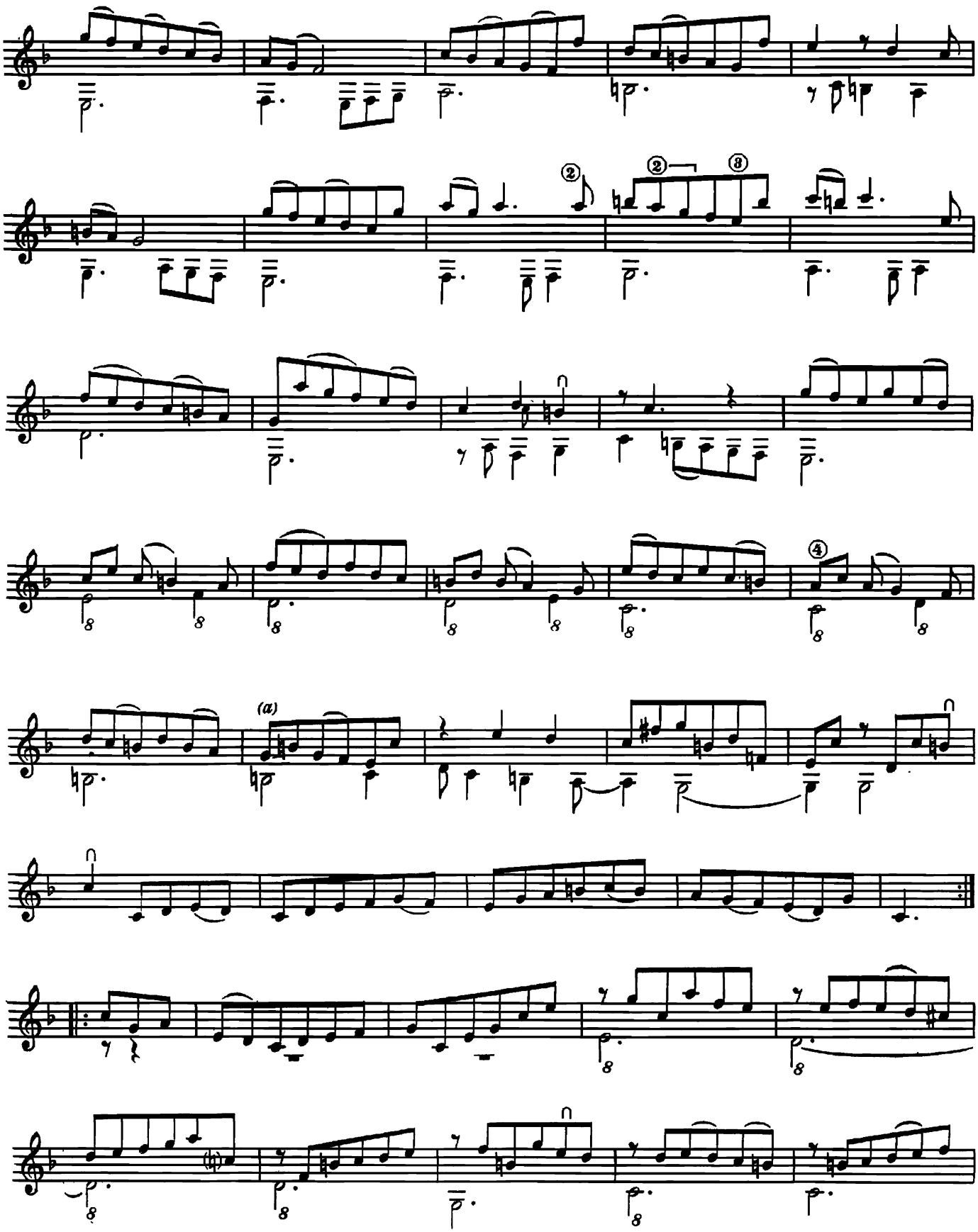
Im Original: G



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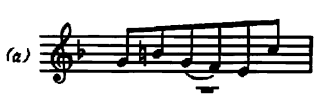
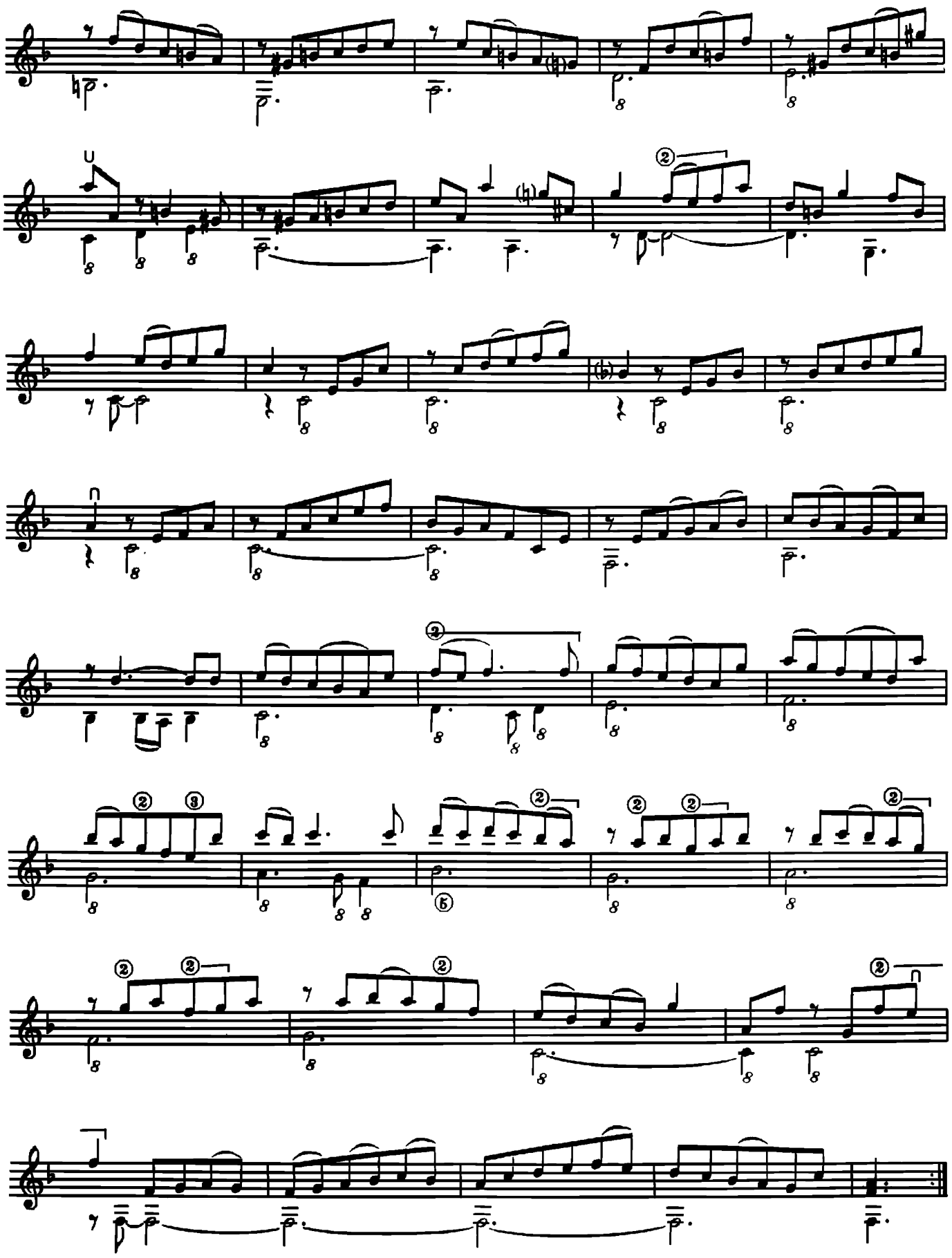
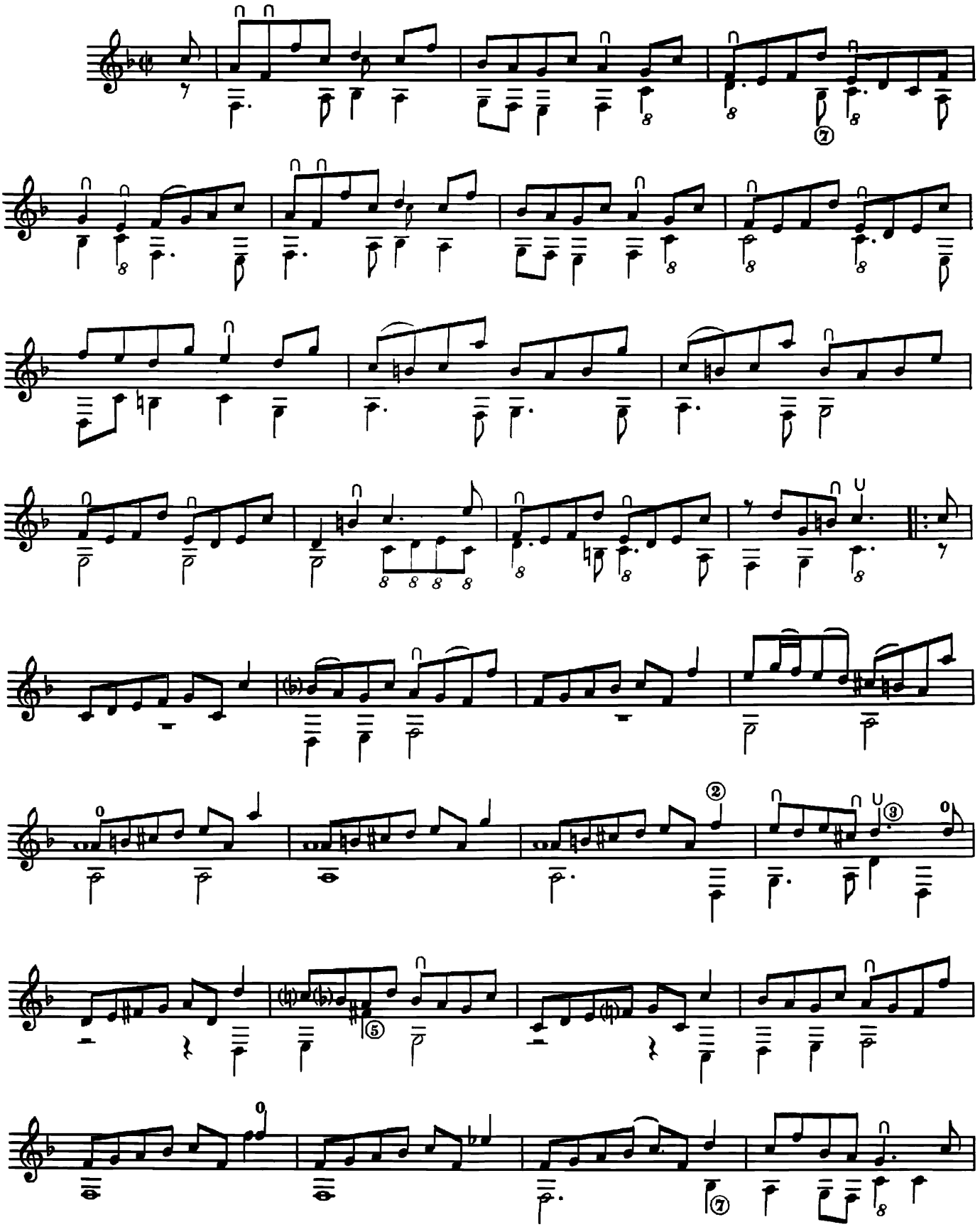
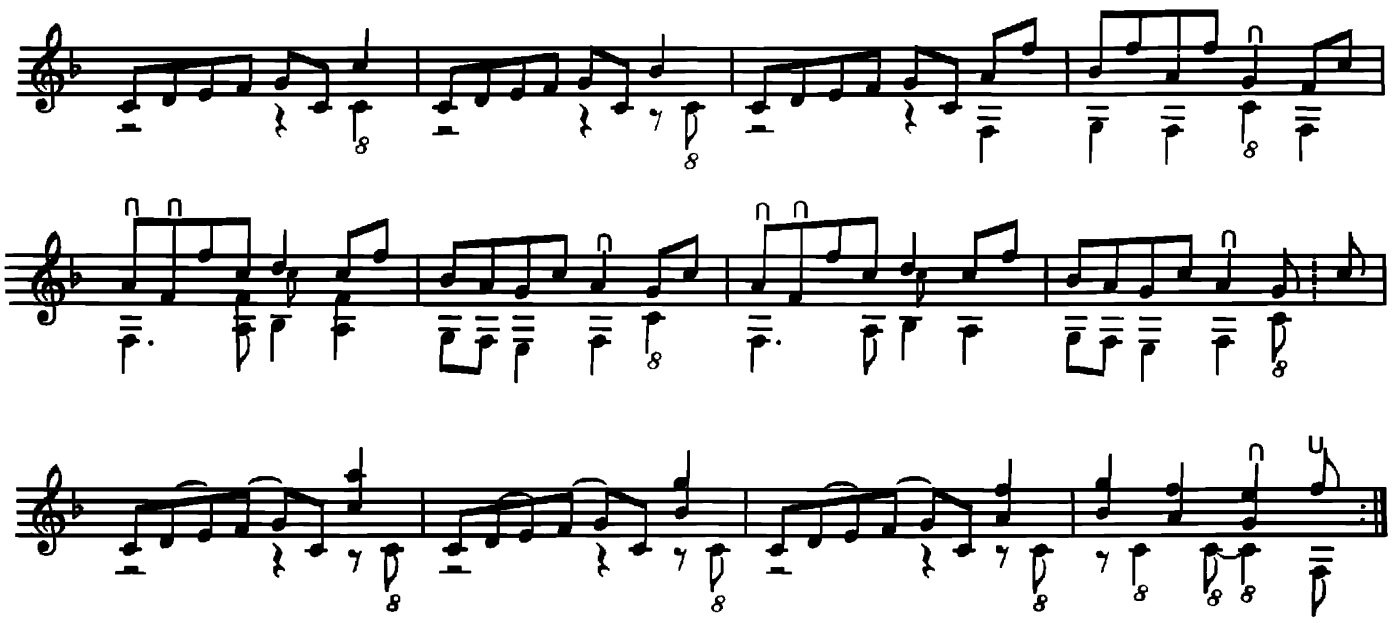




WEISS 1719

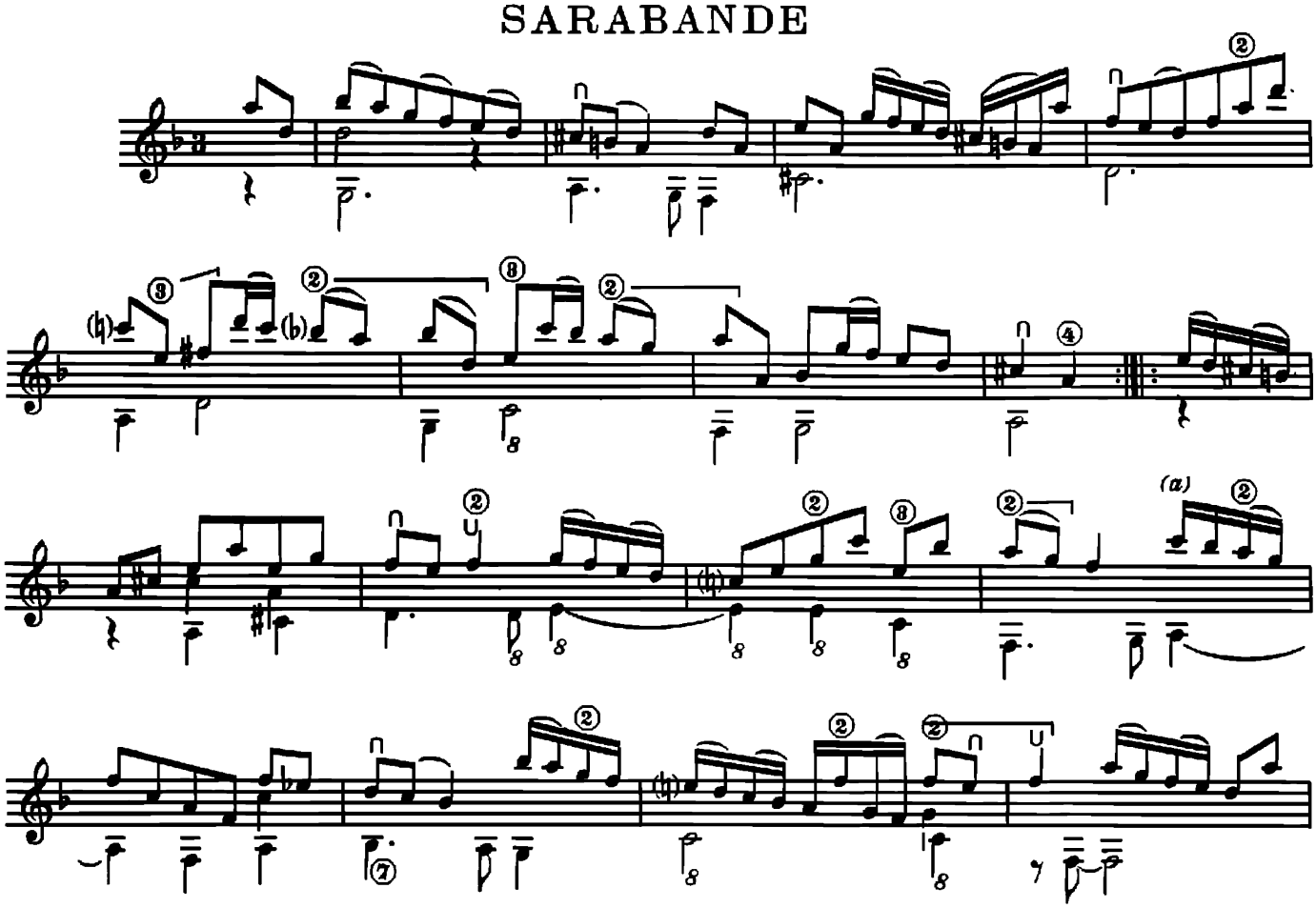
BOURÉE





WEISS 1719

SARABANDE



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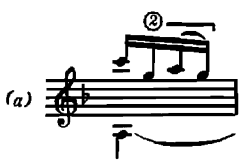
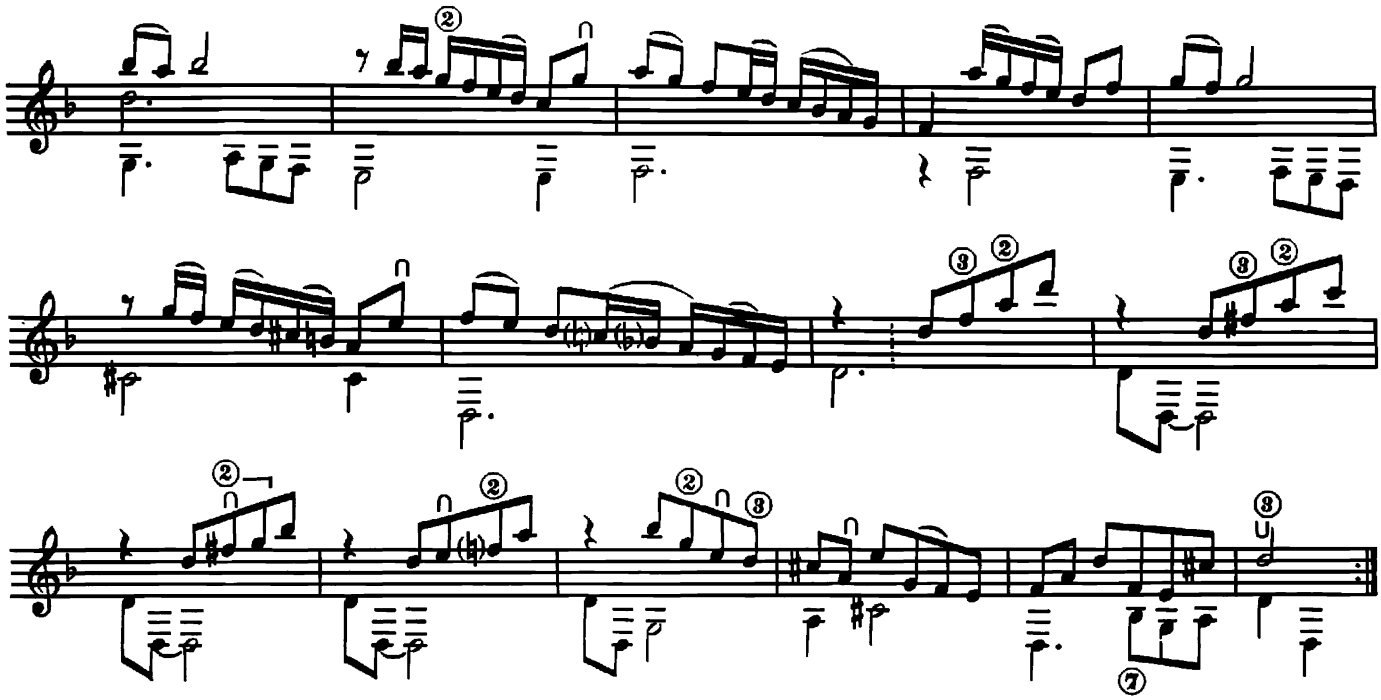
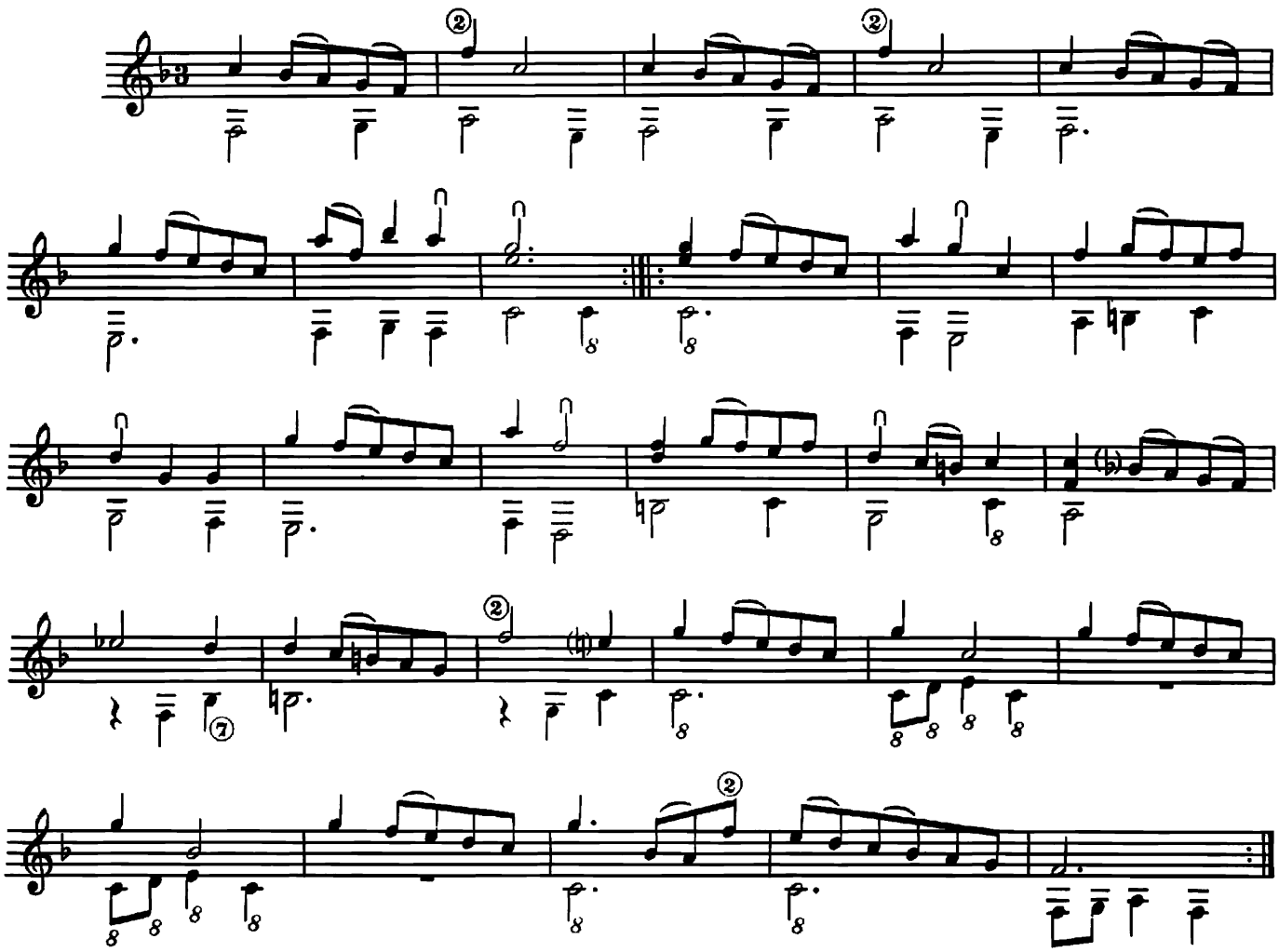




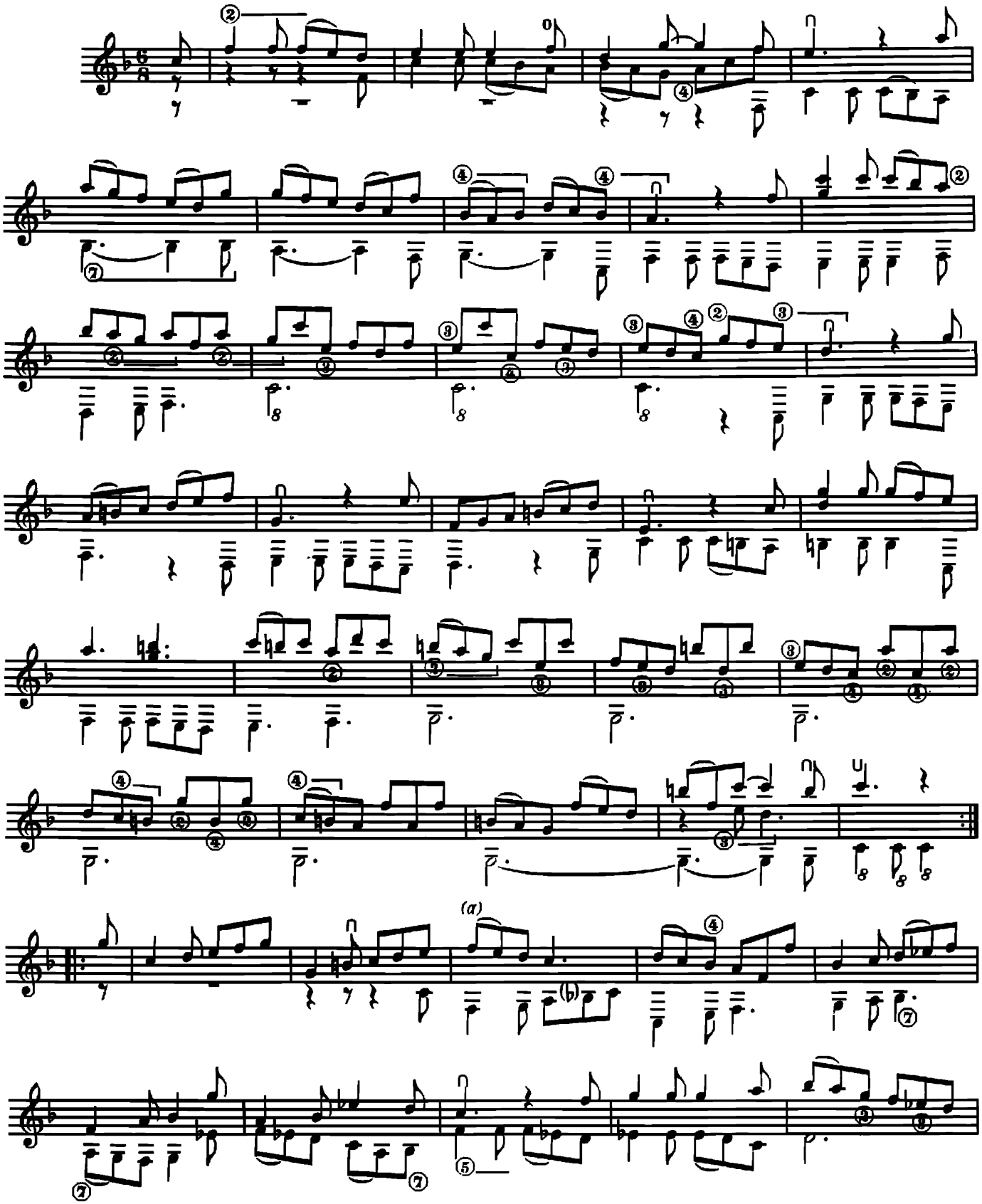
WEISS 1719

MENUET



WEISS 1719

GIGUE



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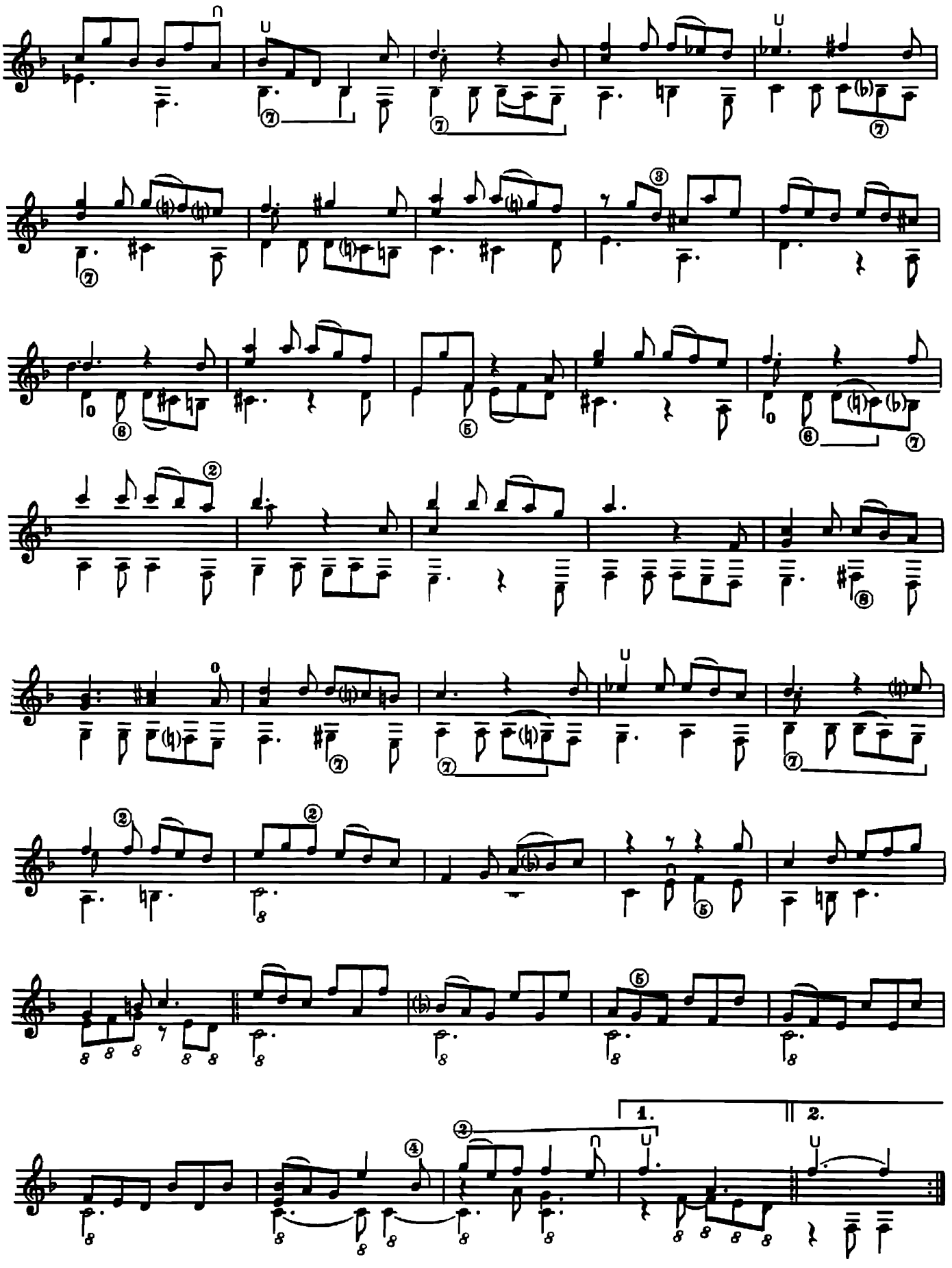
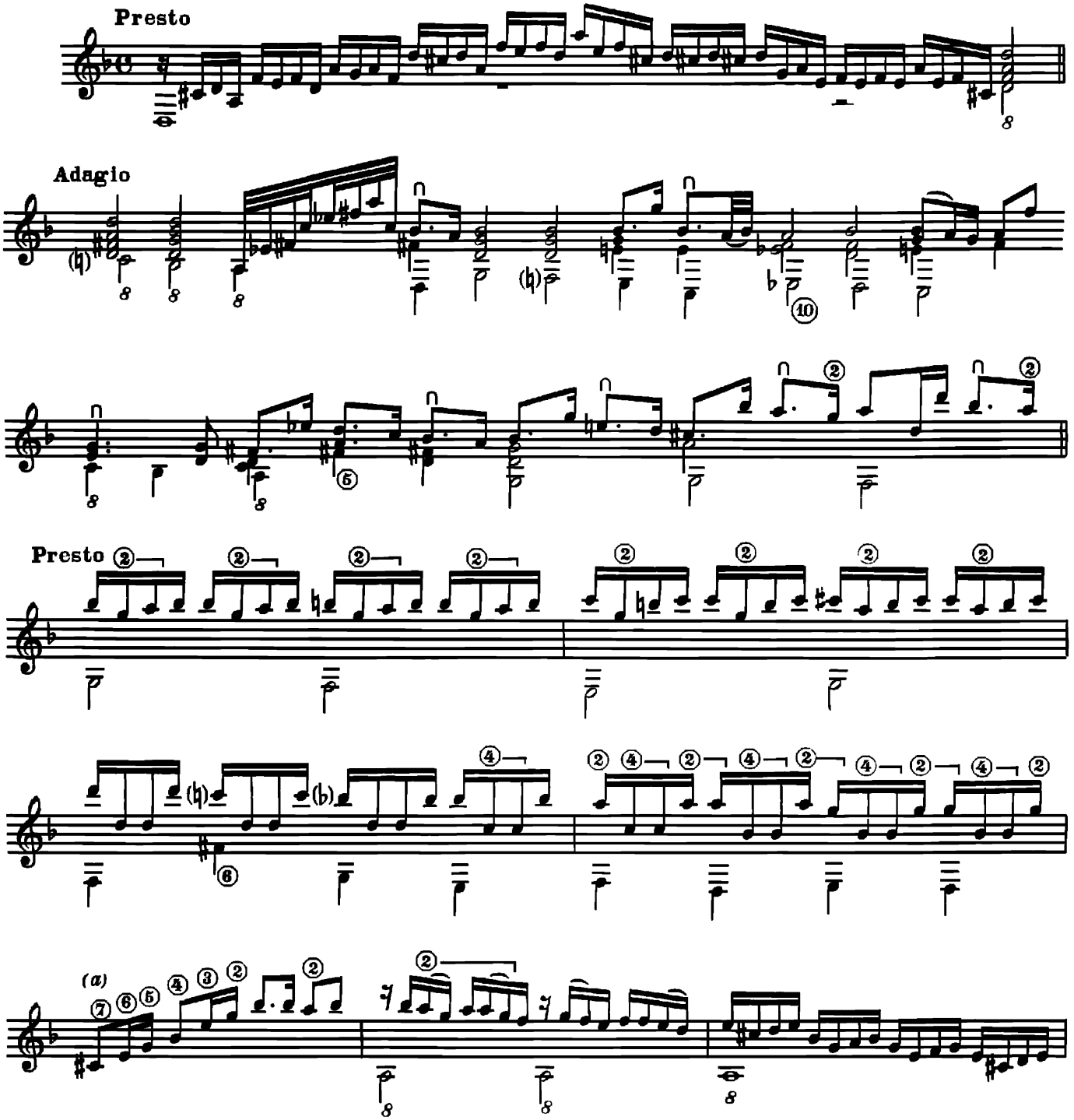


WEISS 1719

SUITE XVI

PRELUDE



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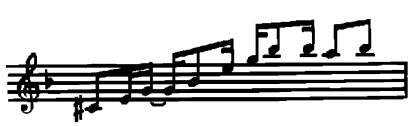
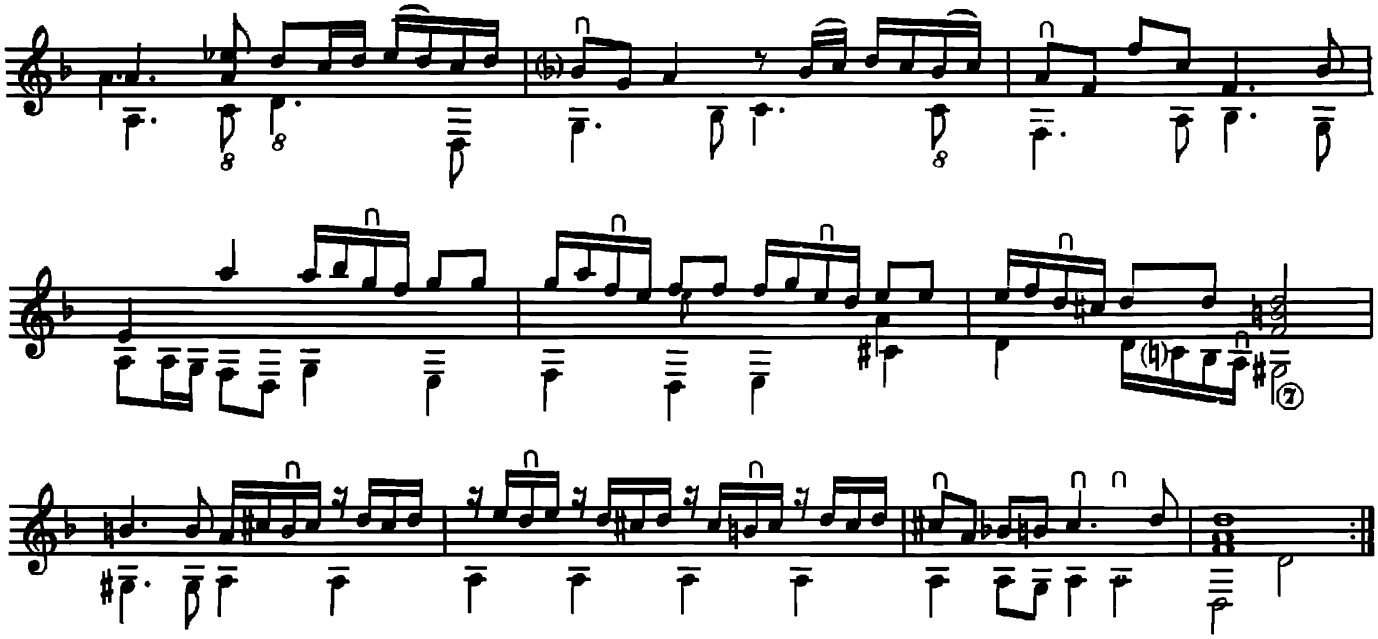


WEISS 1719

UN POCO ANDANTE



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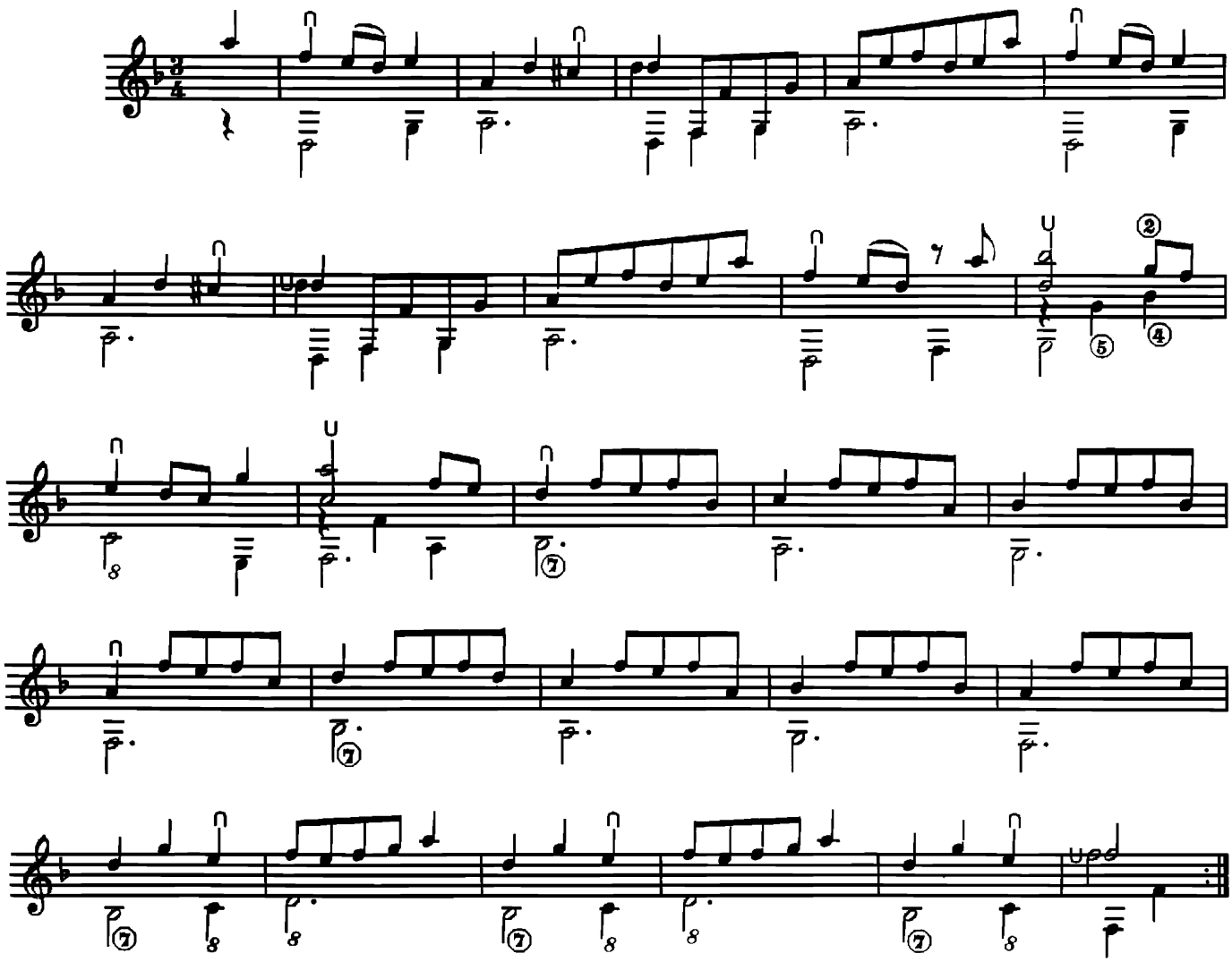

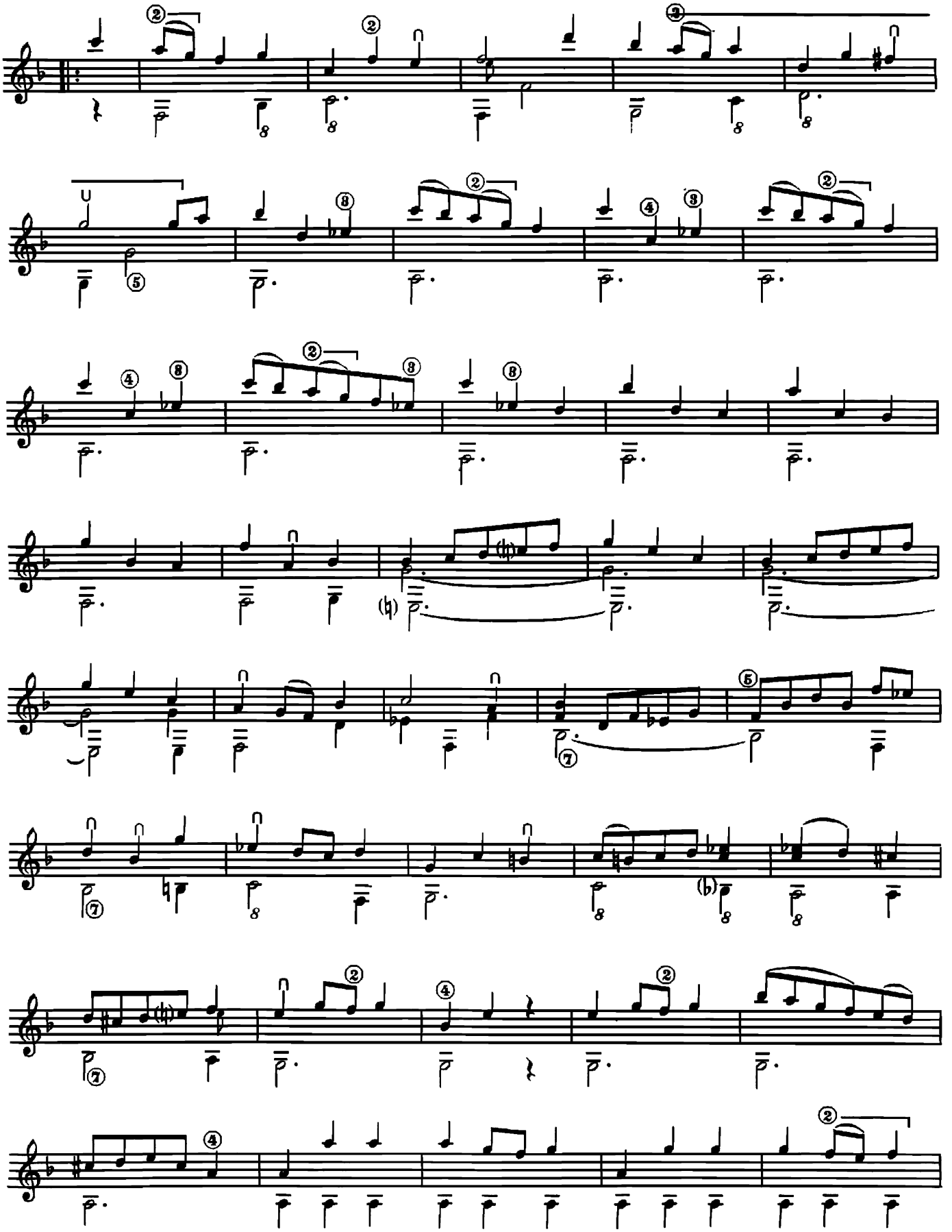

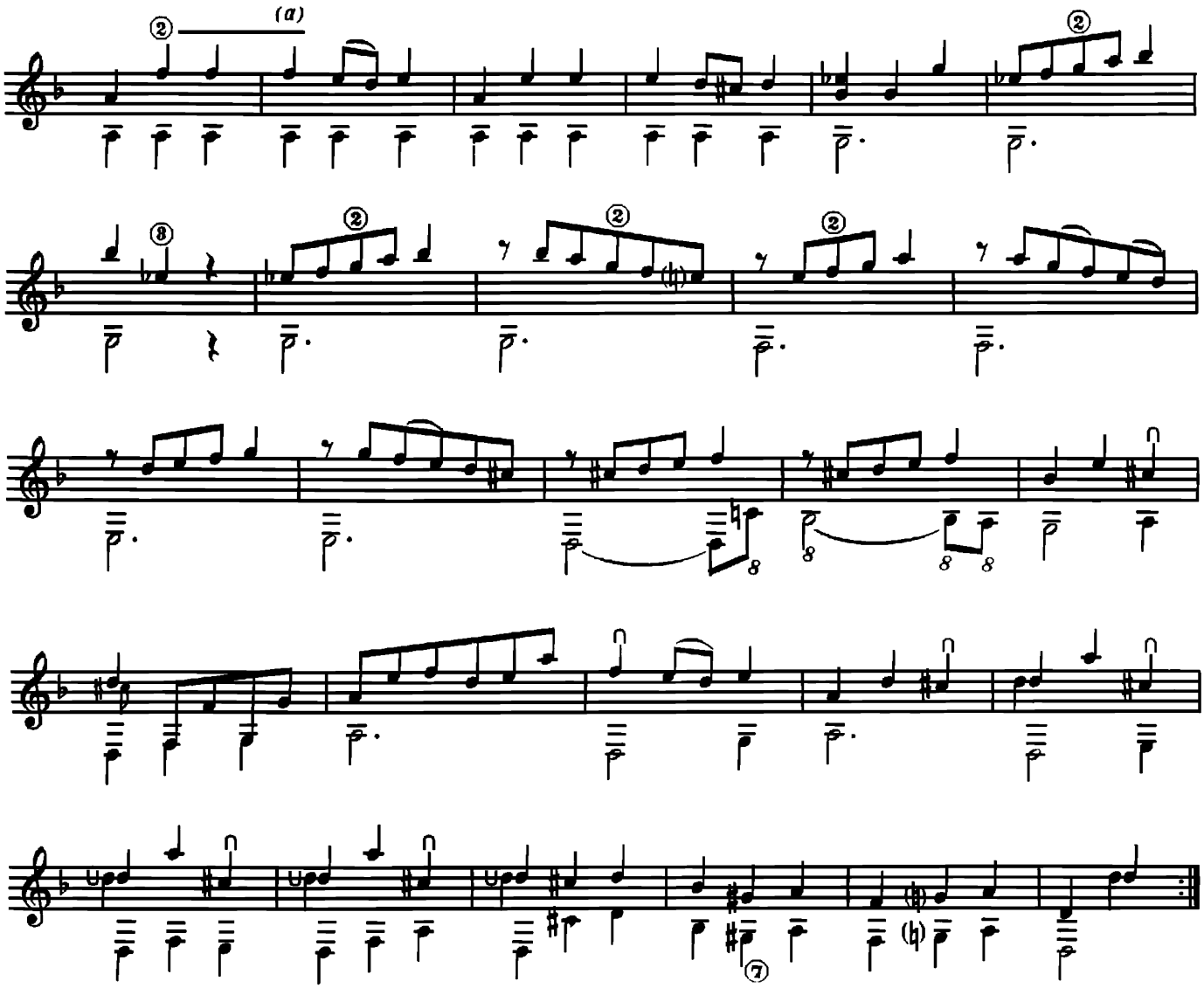

WEISS 1719

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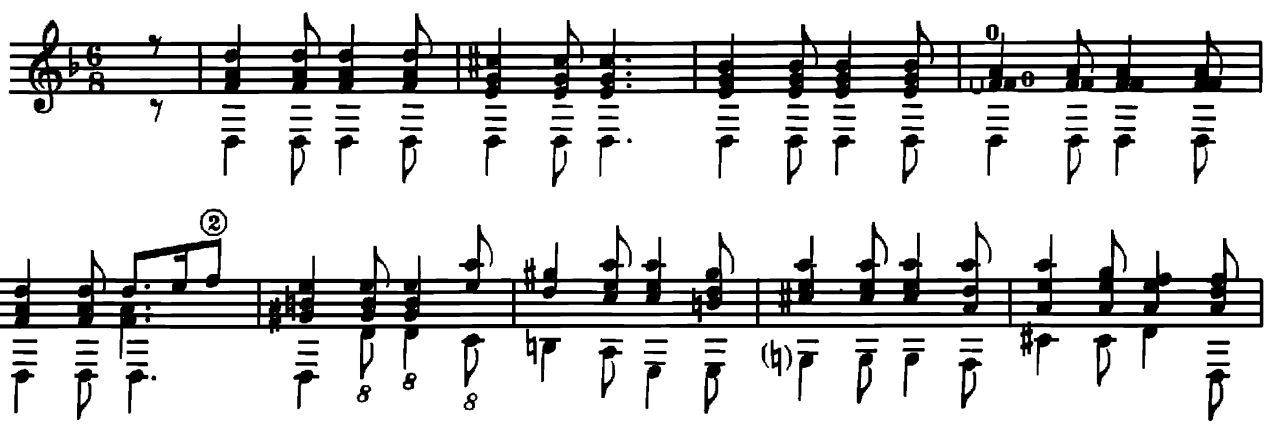

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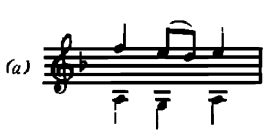
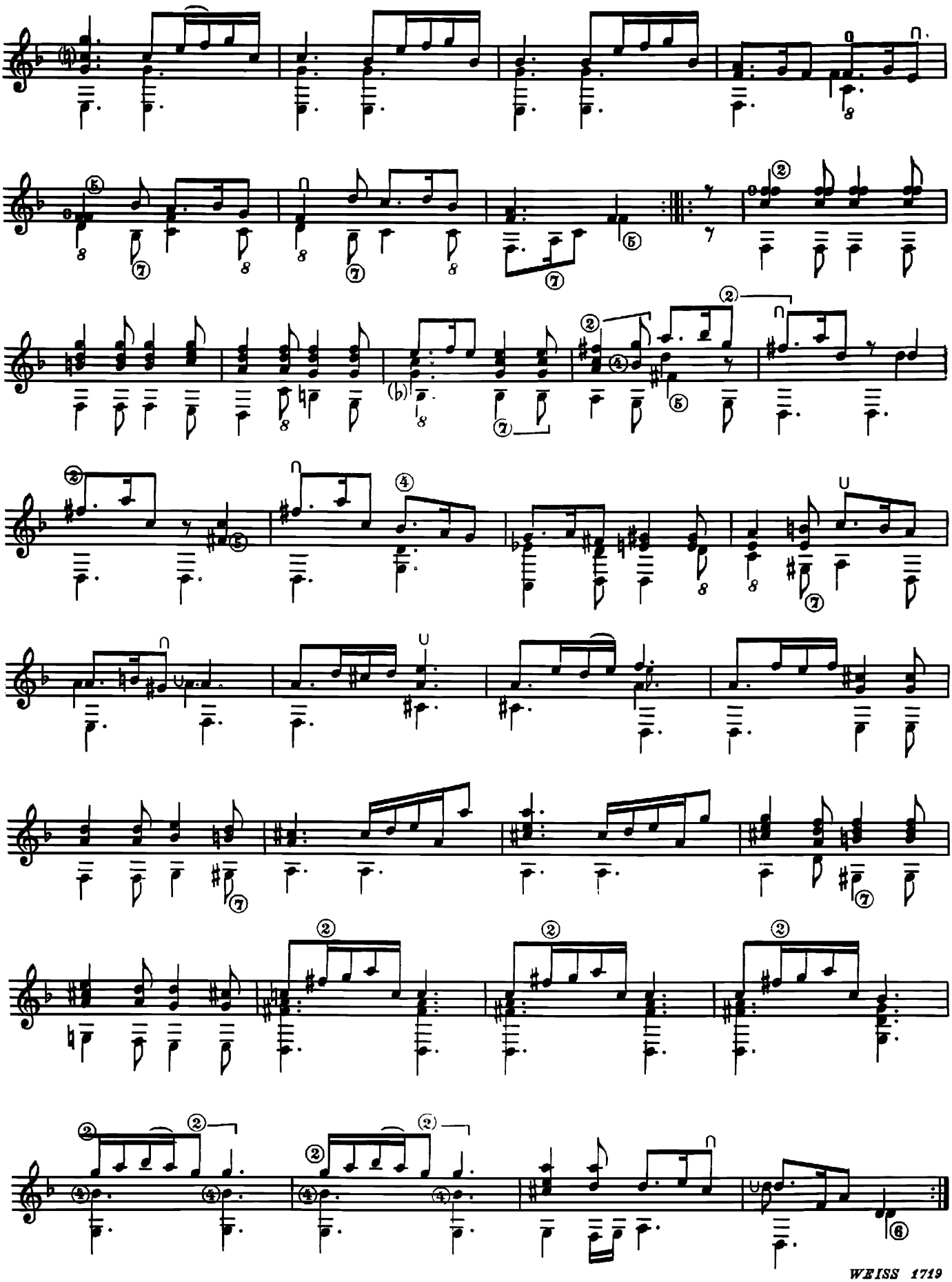
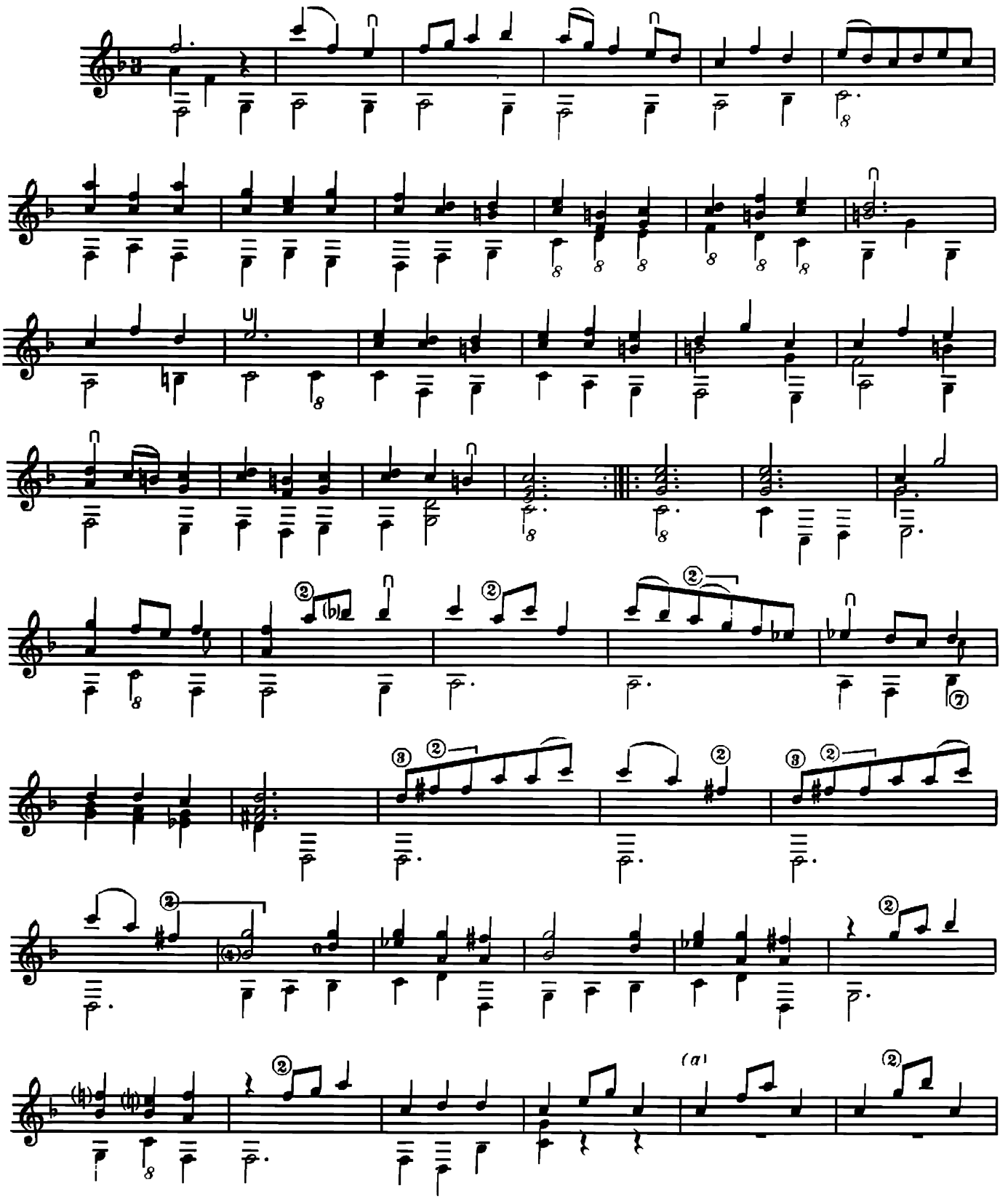




WEISS 1719

MENUET



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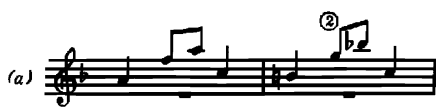
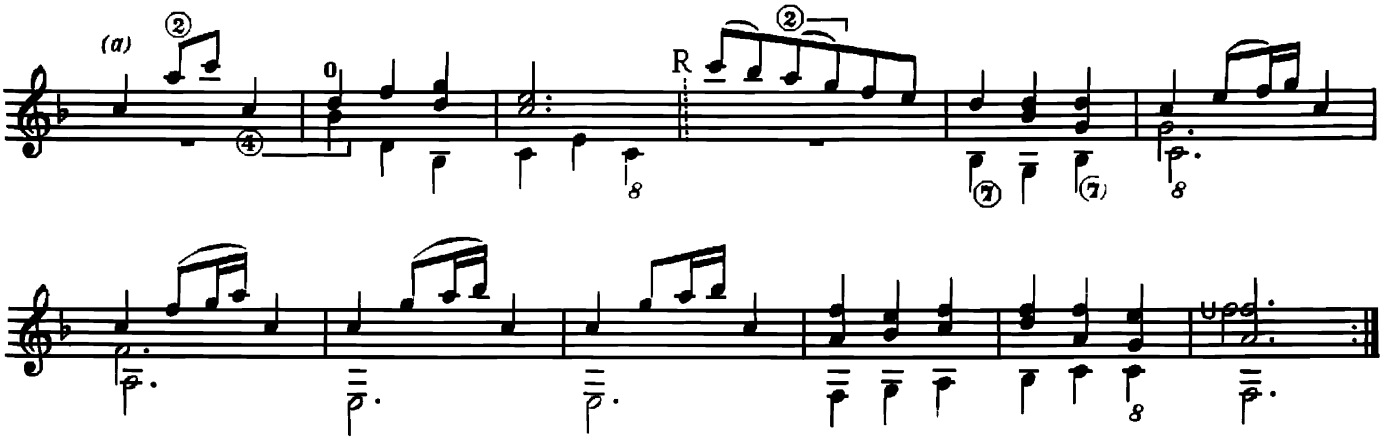
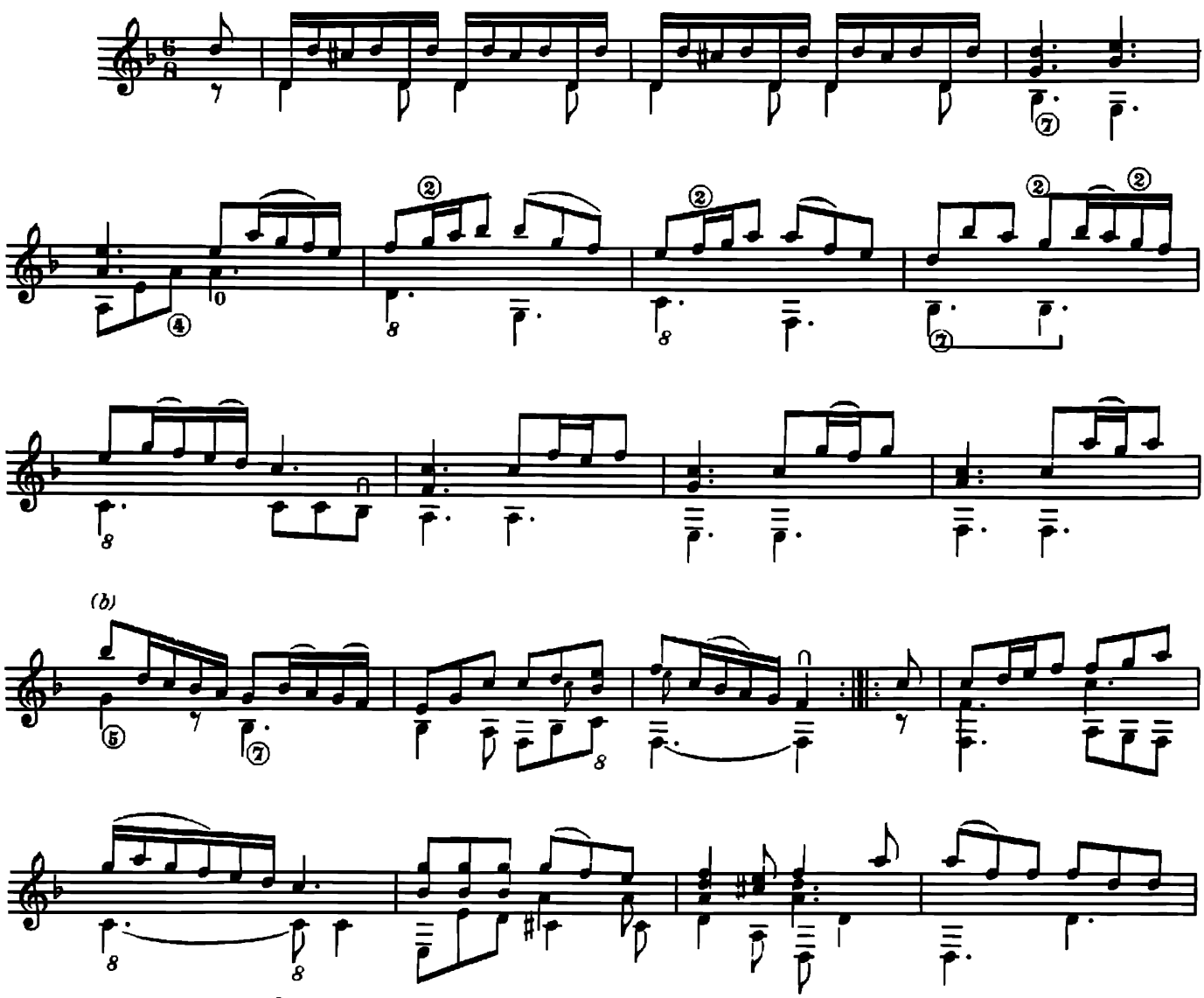




GIGUE



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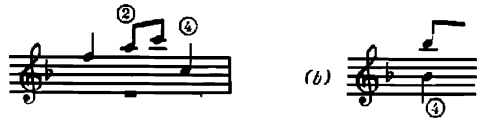
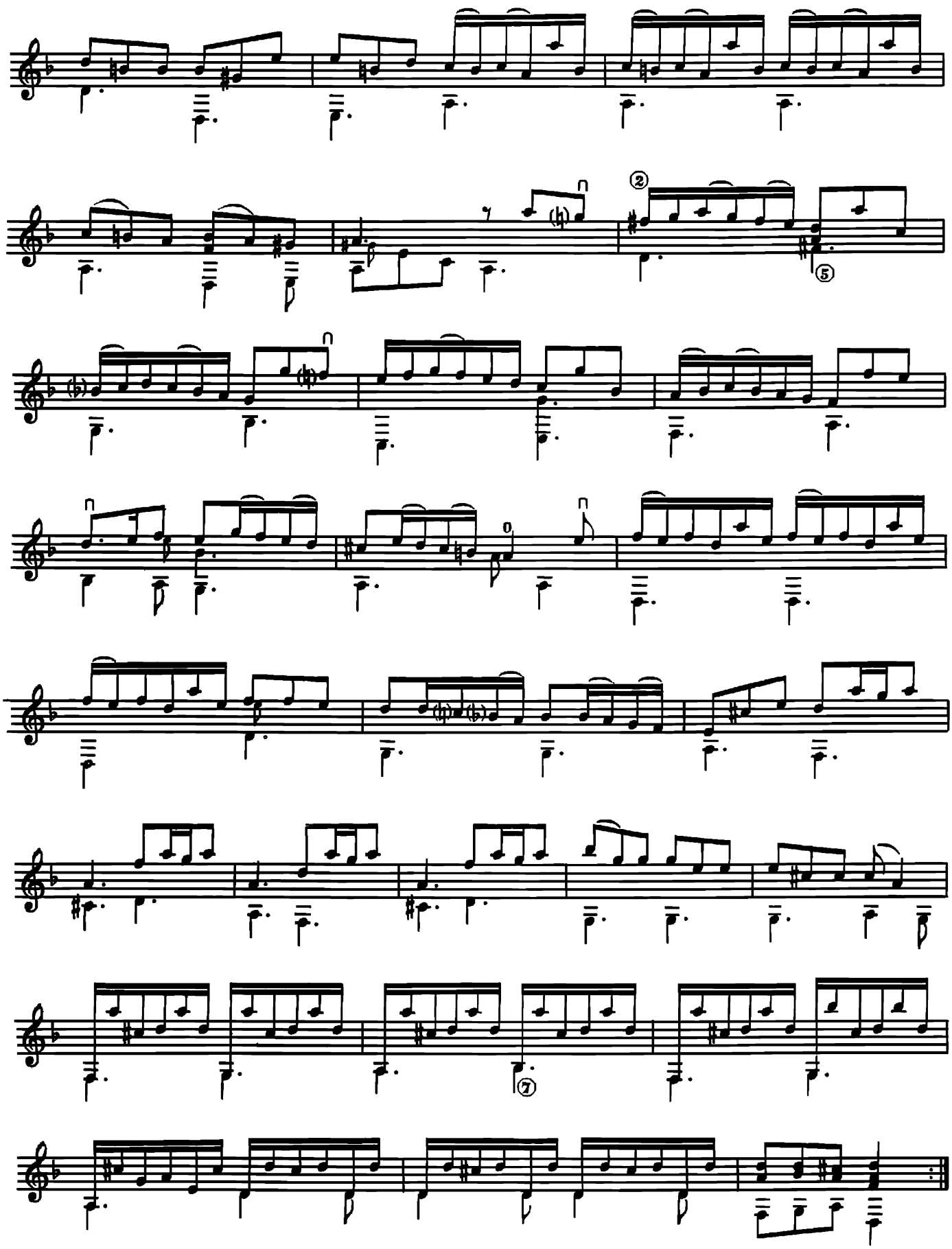
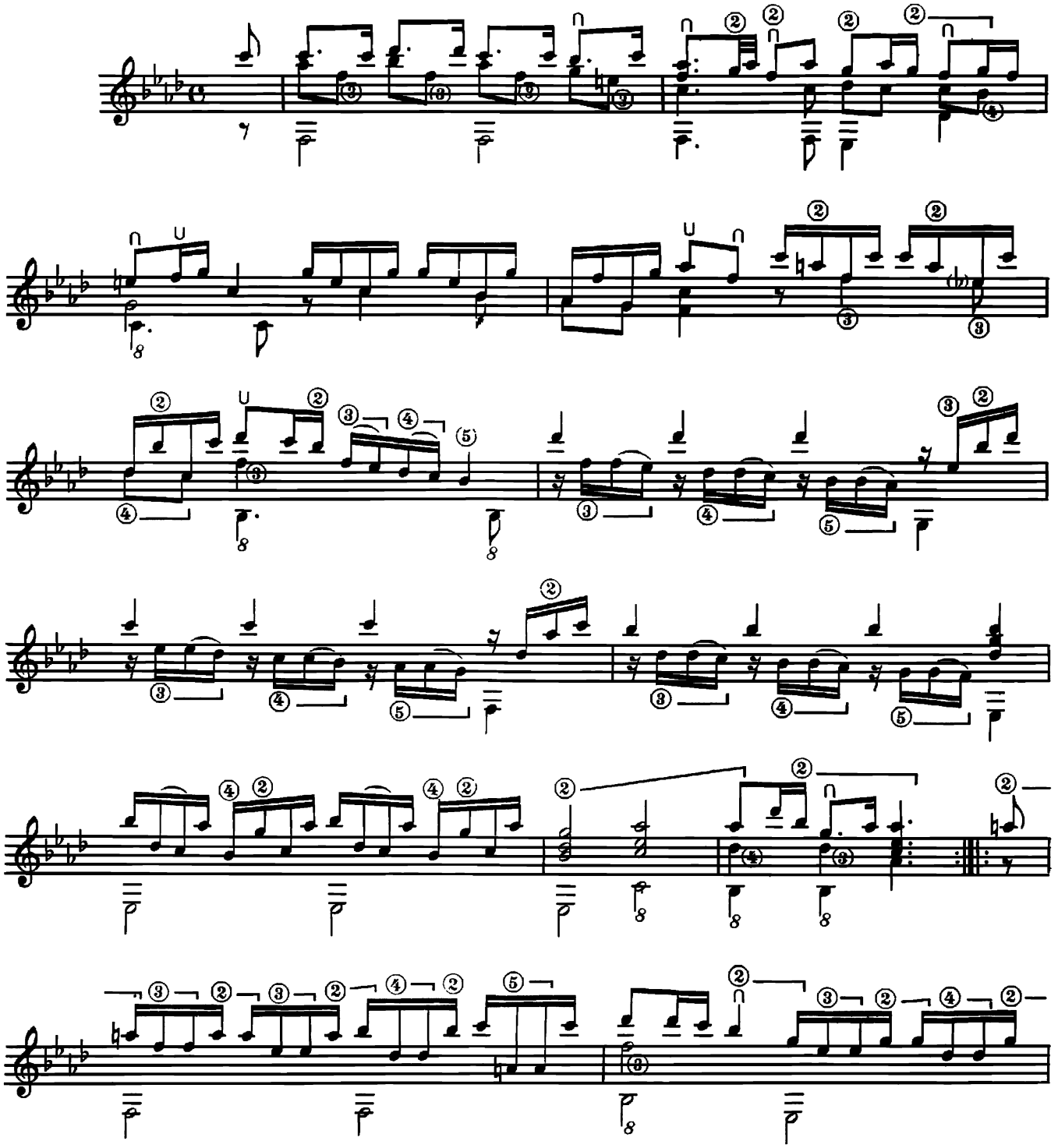




SUITE XVII(1)

ALLEMANDE



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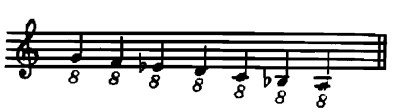
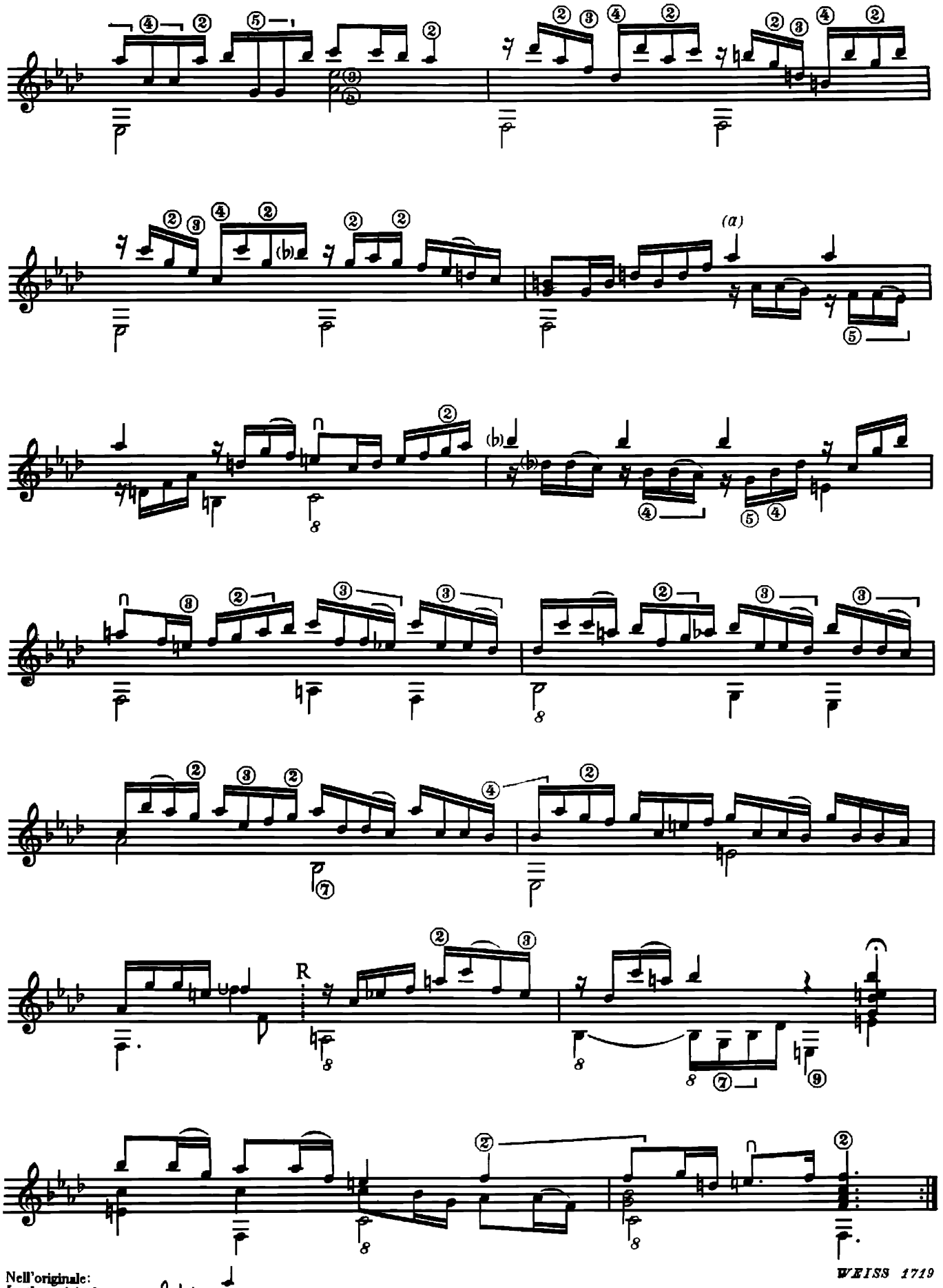
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:





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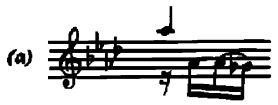
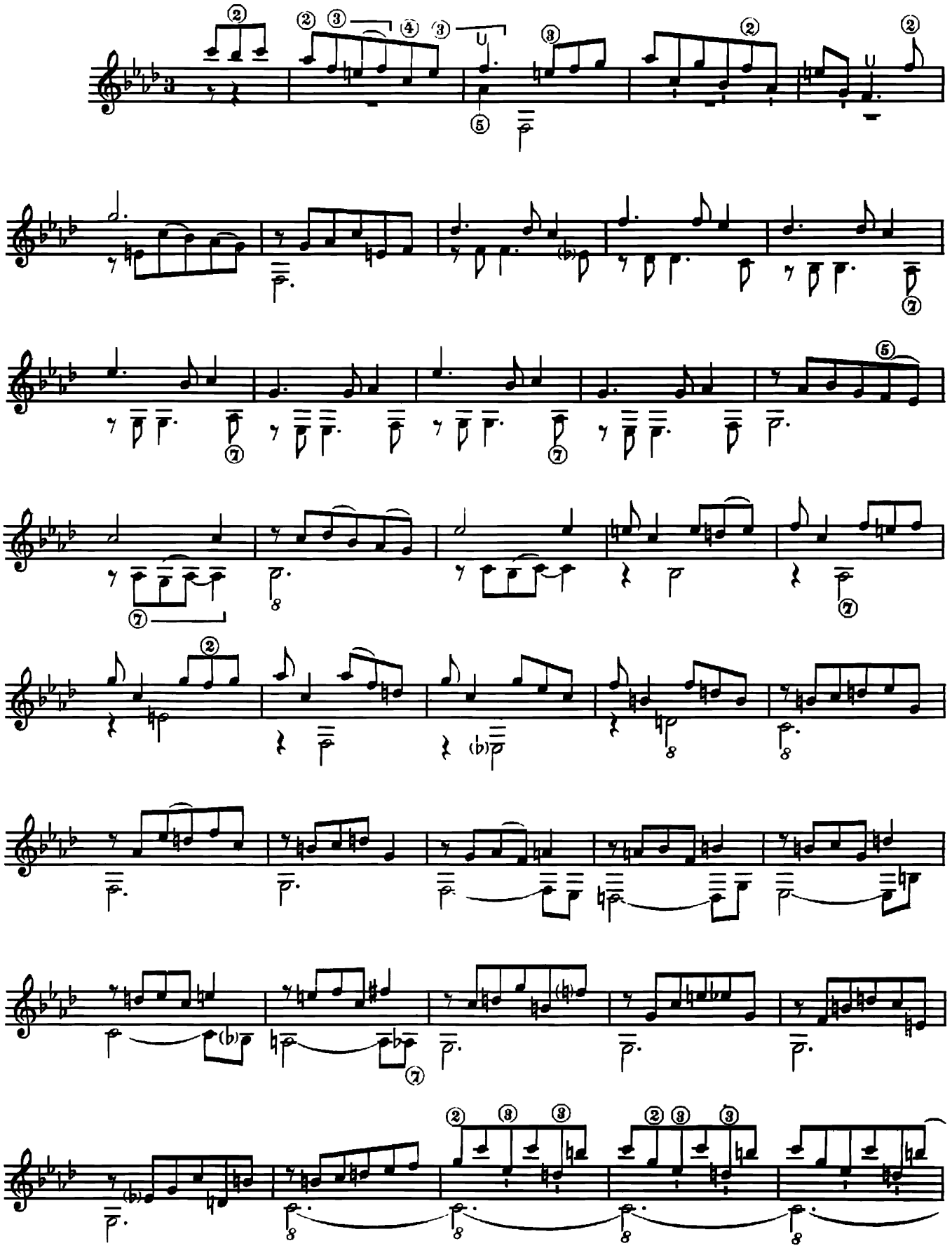
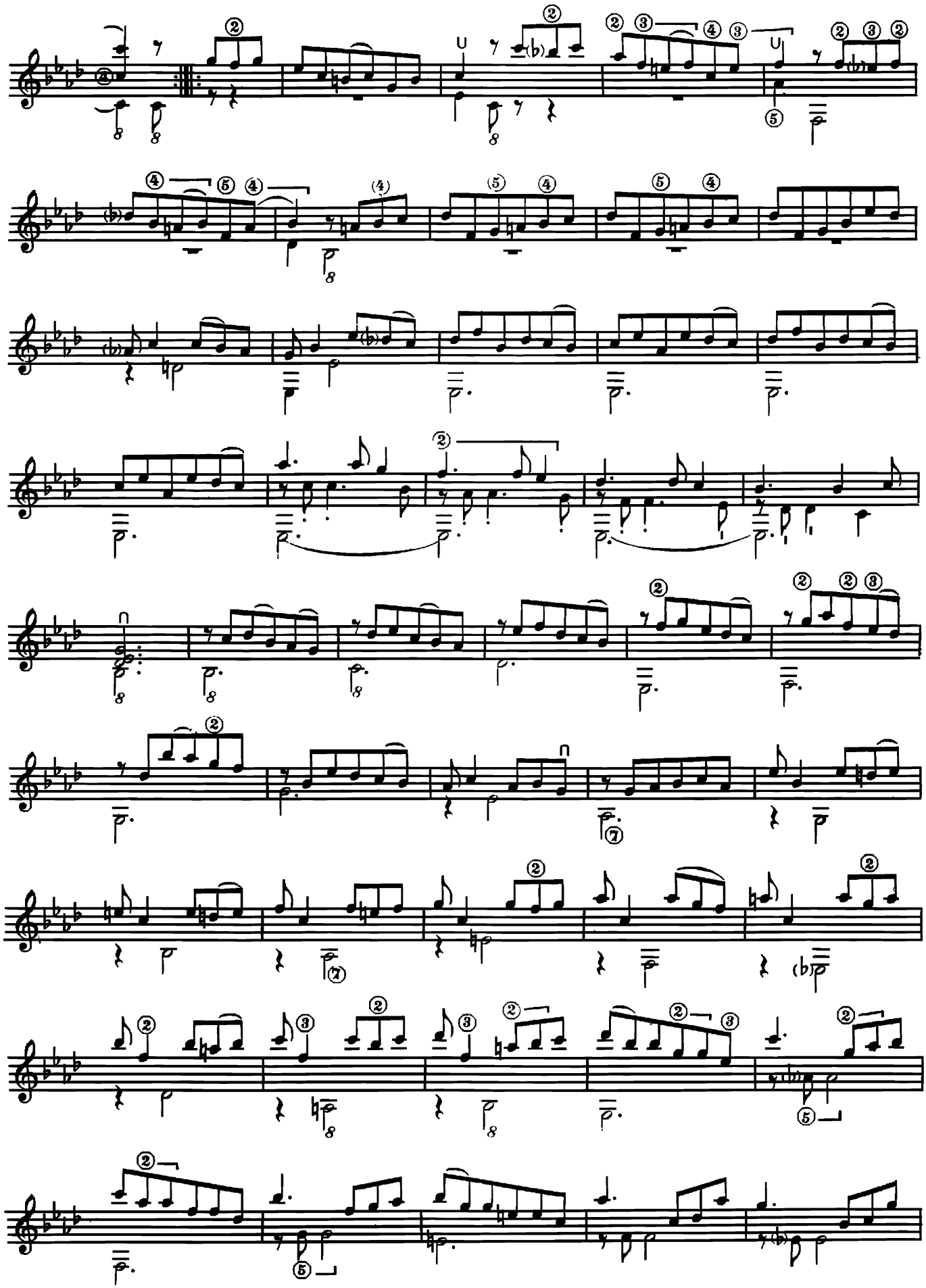
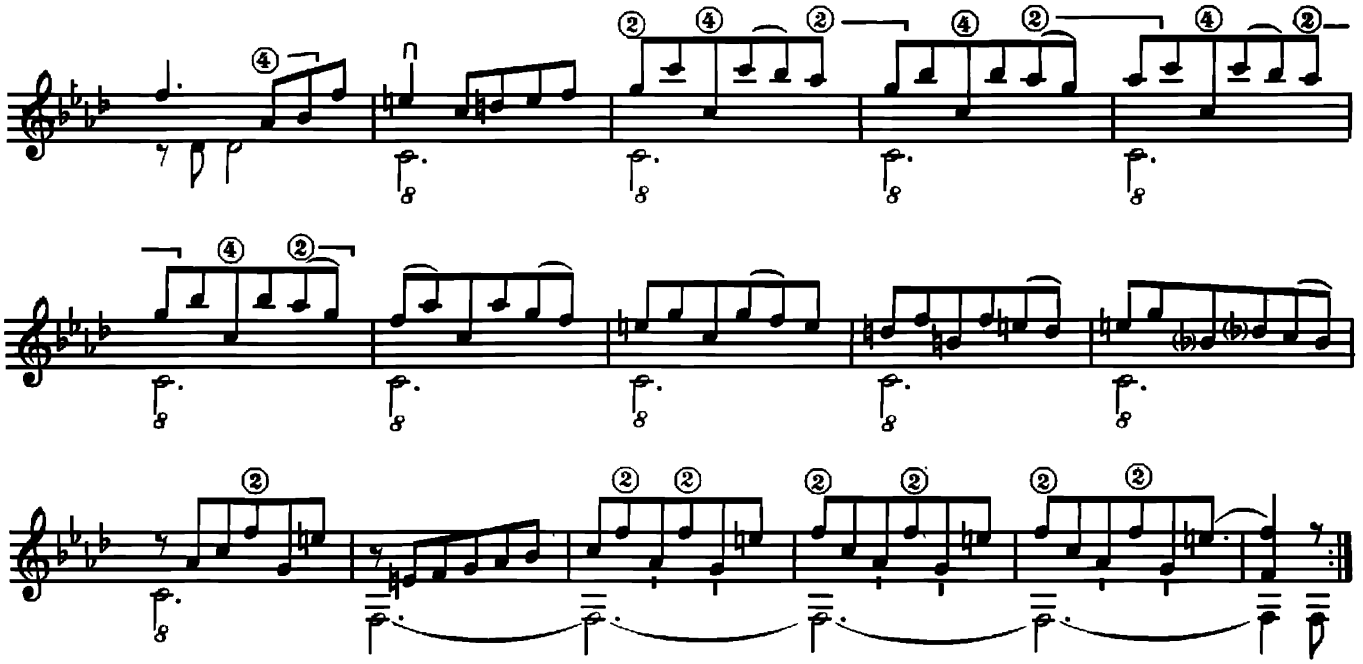


COURANTE







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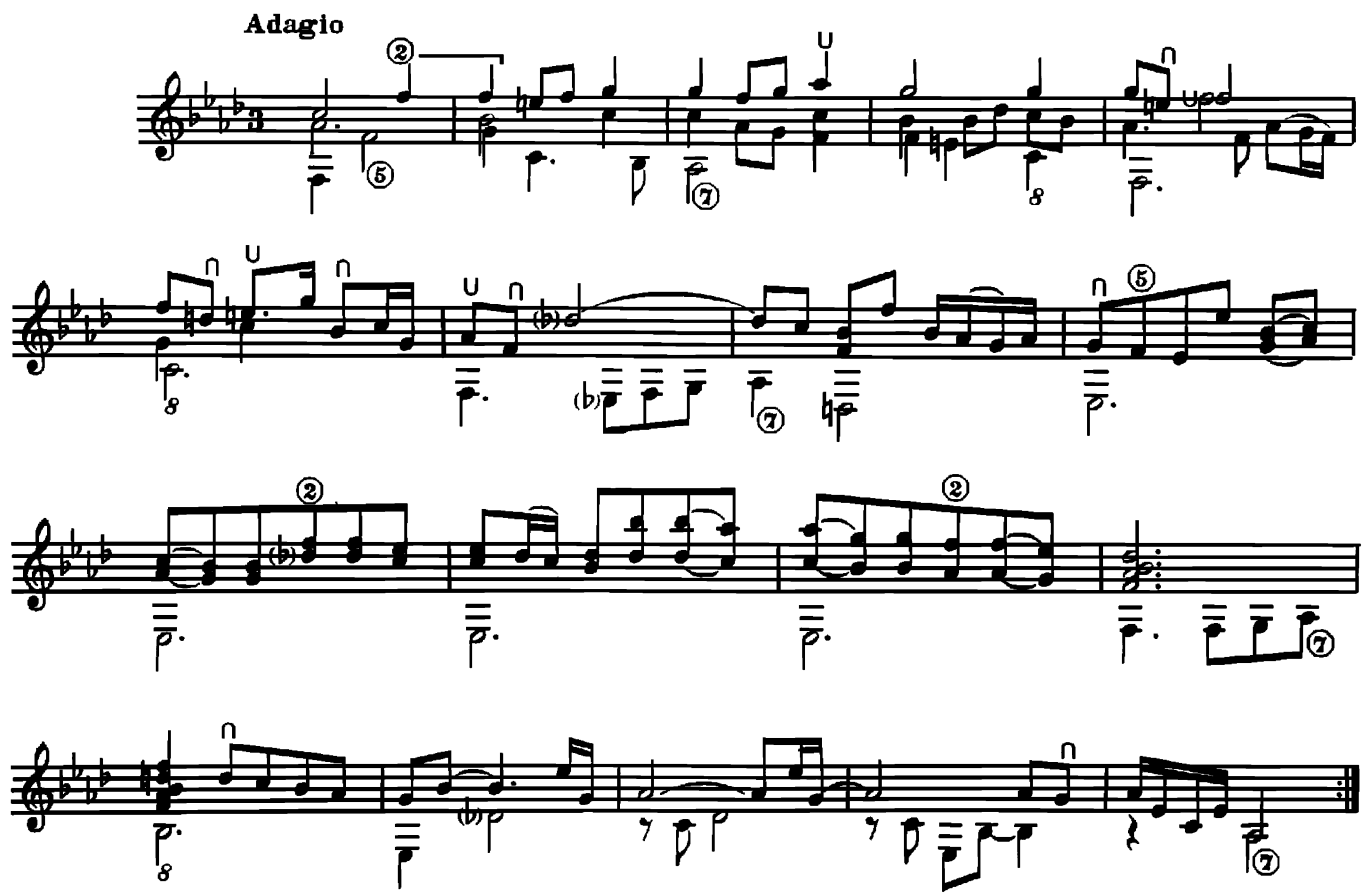
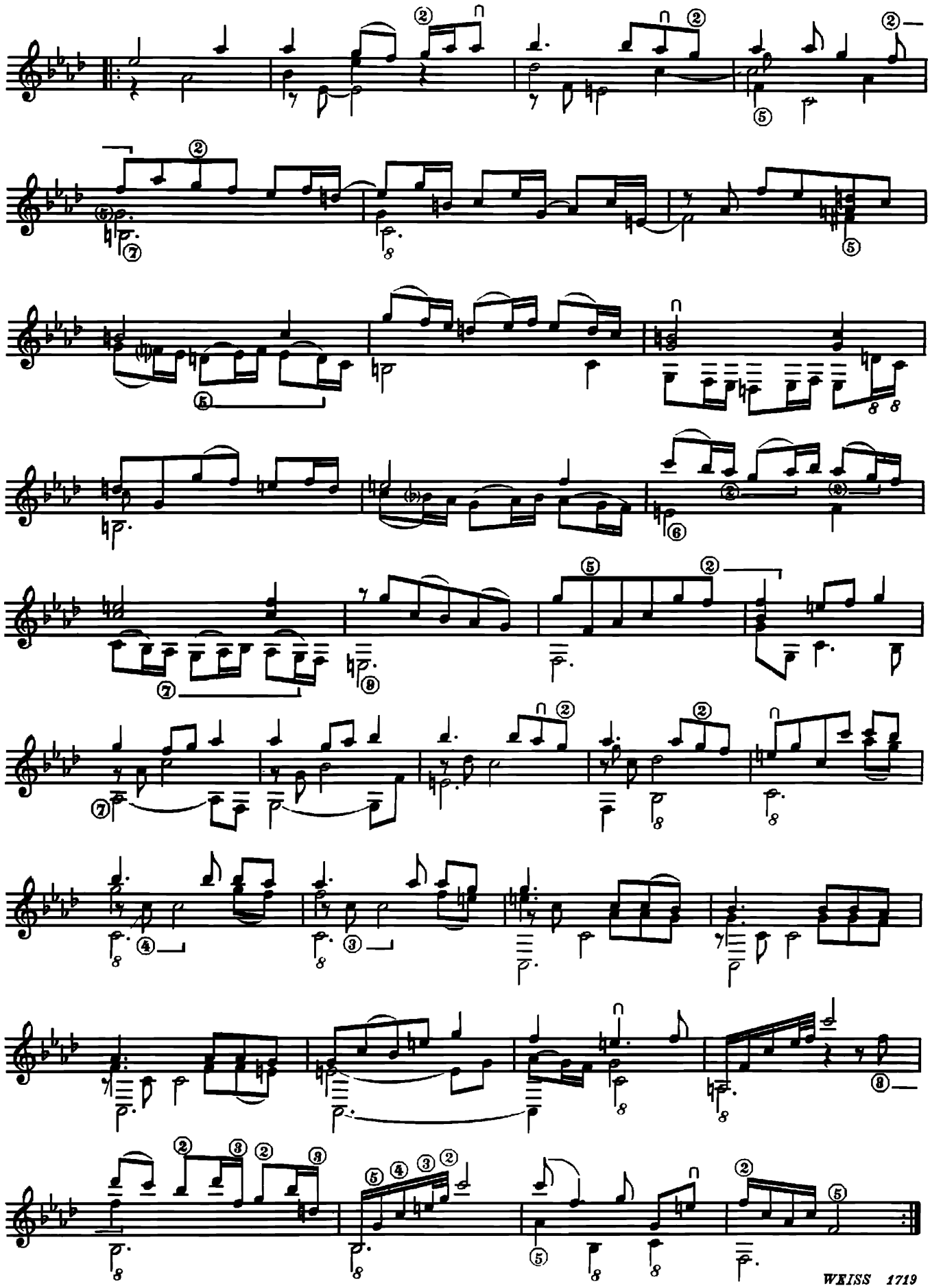
SARABANDE




WEISS 1719

BOURÉE

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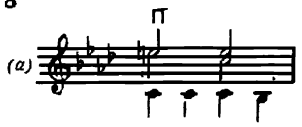
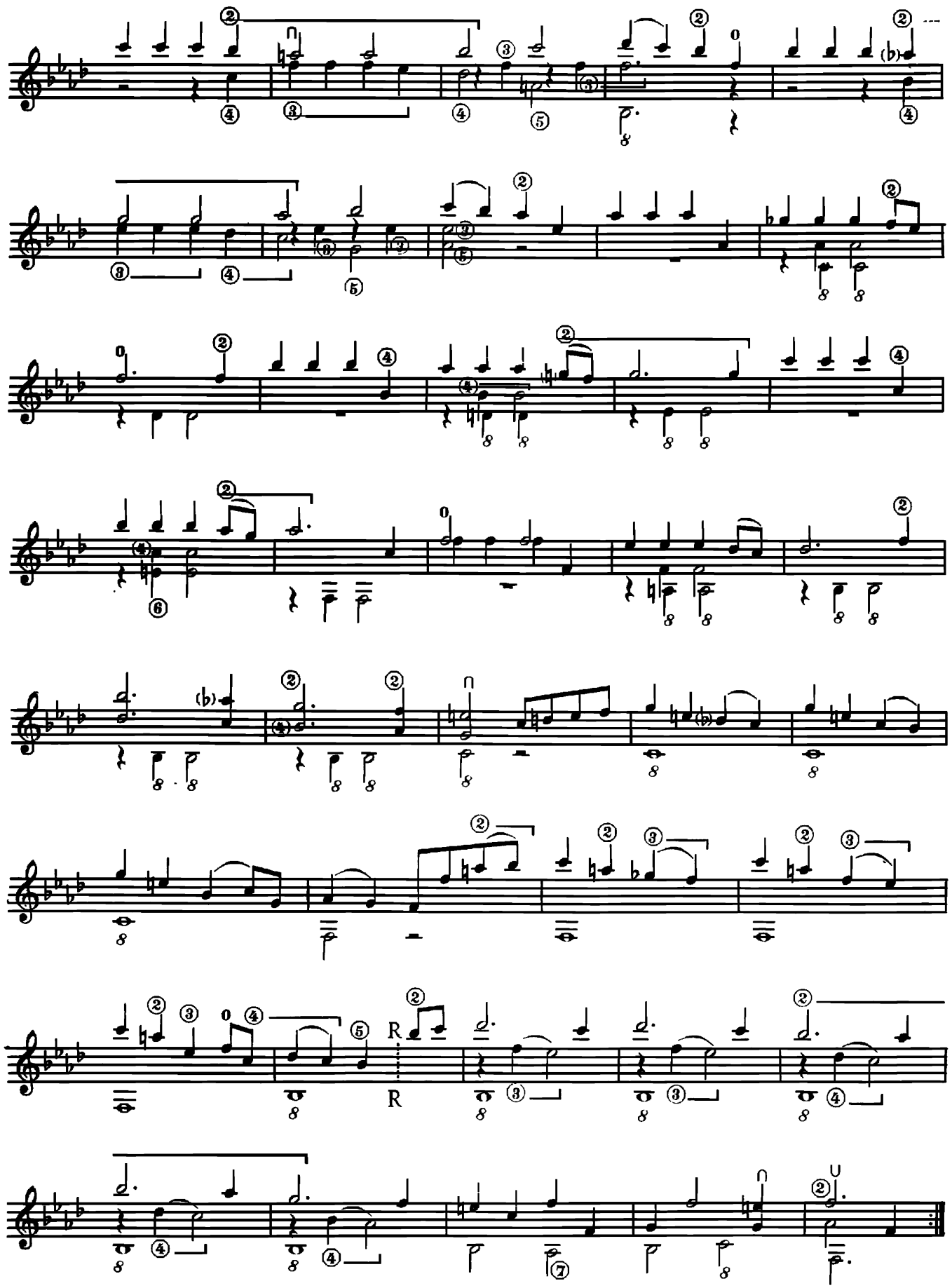
In the original:
Dans l'original:
Im Original:





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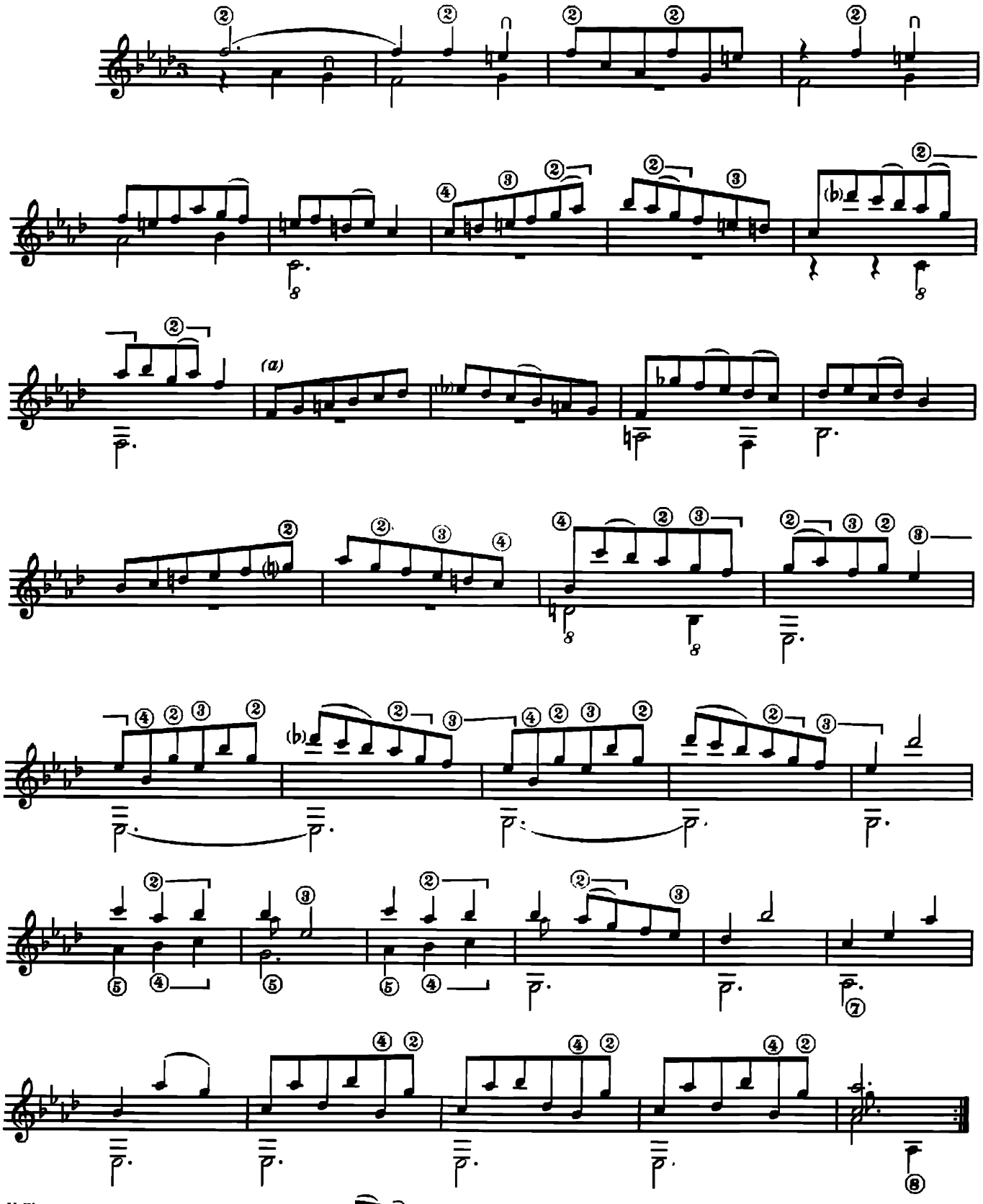
TEMPO DI MENUETO



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Dans l'original:
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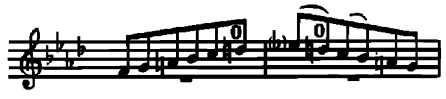
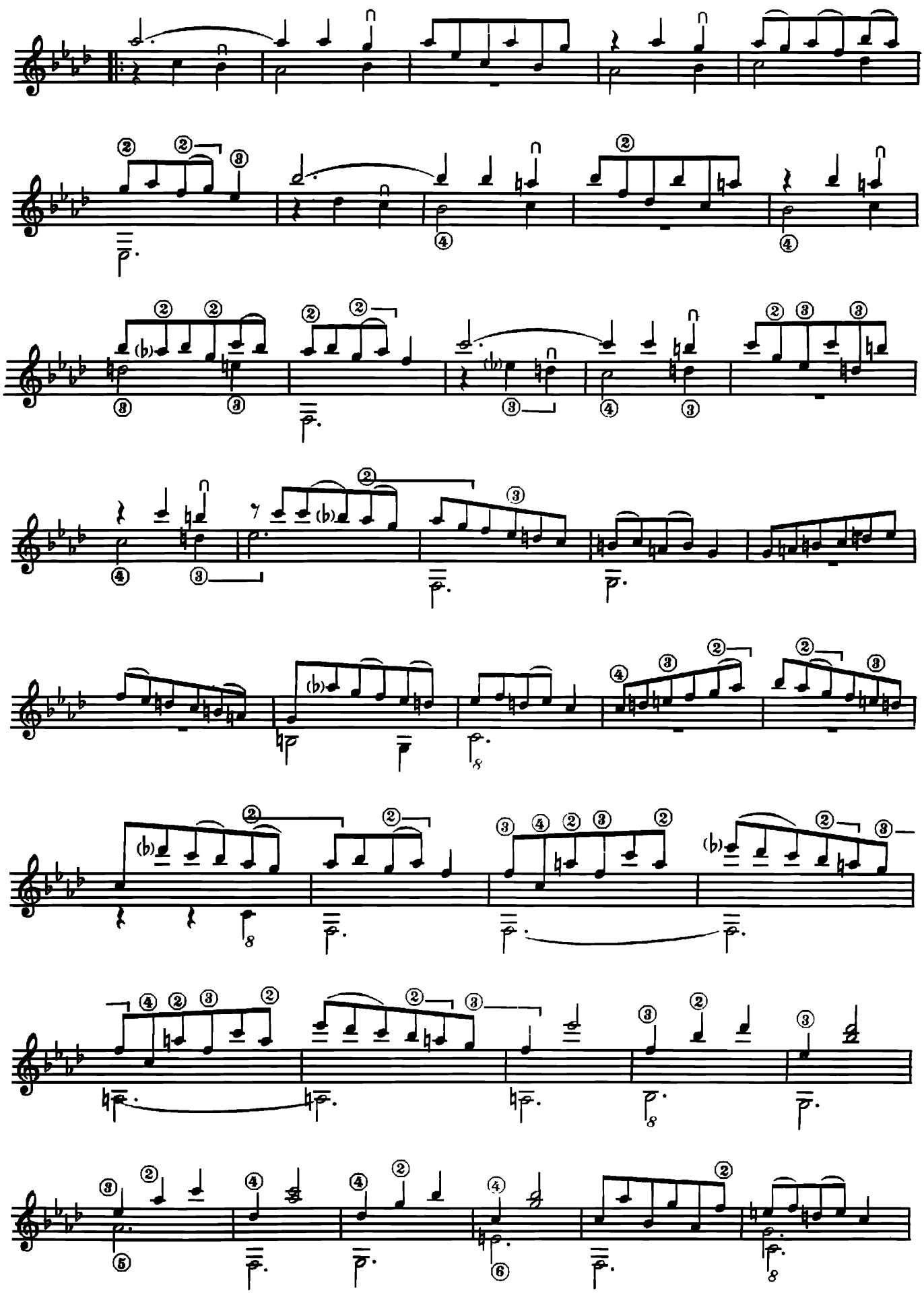
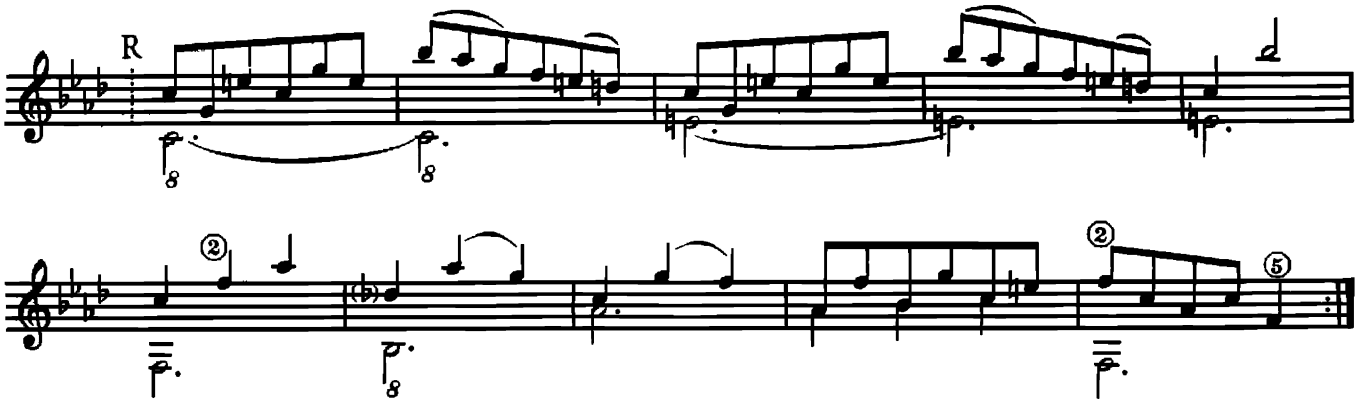
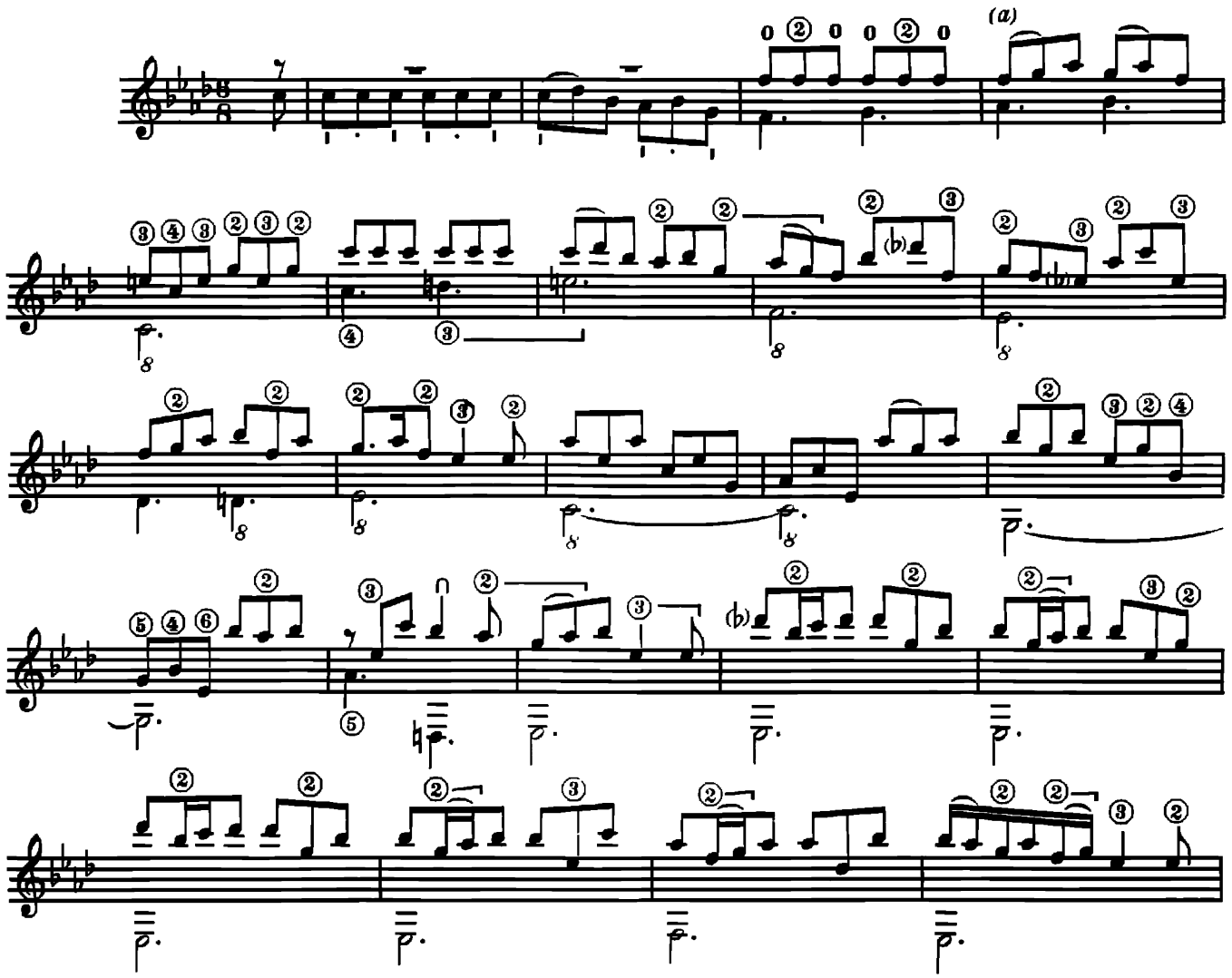


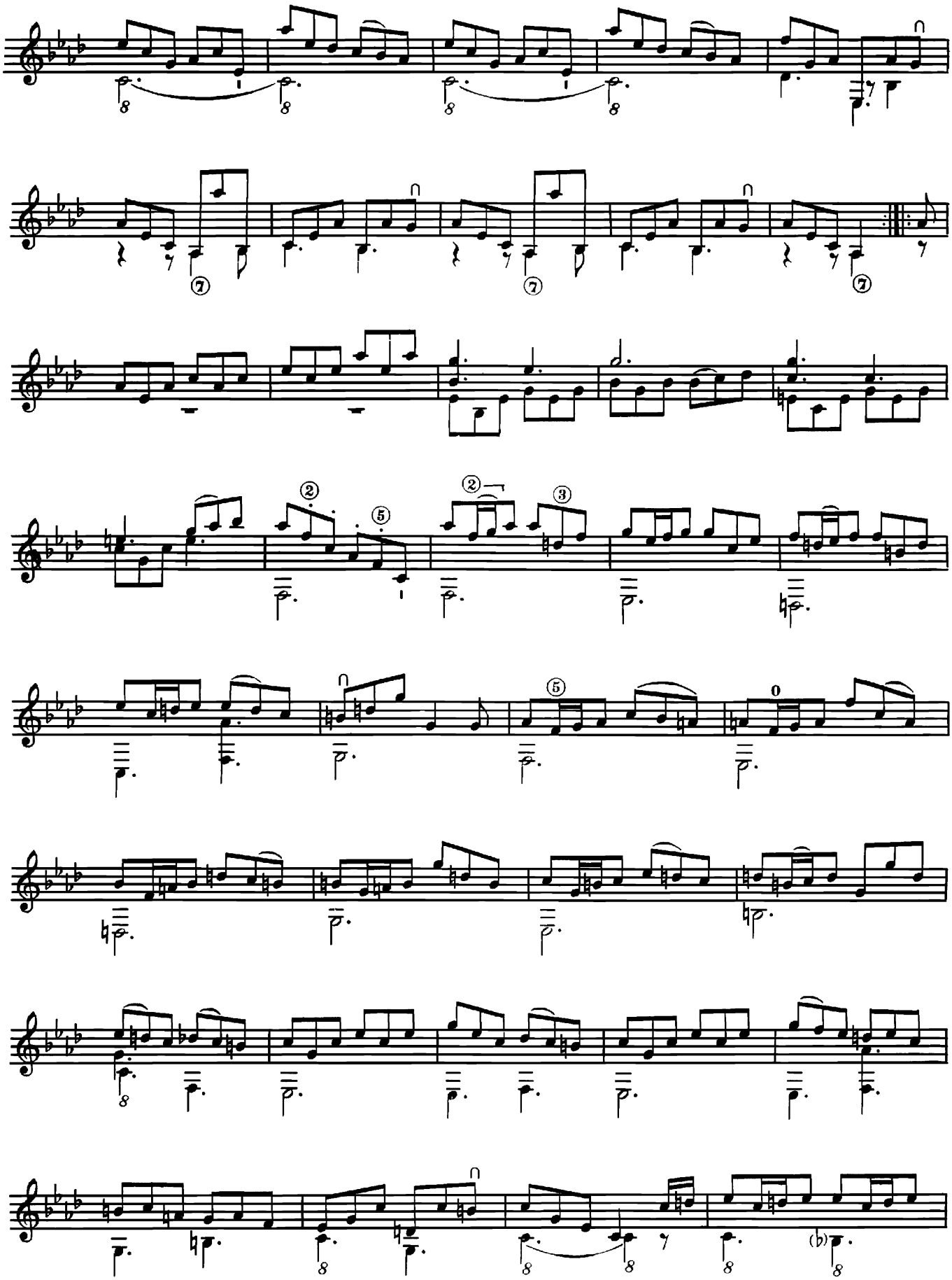


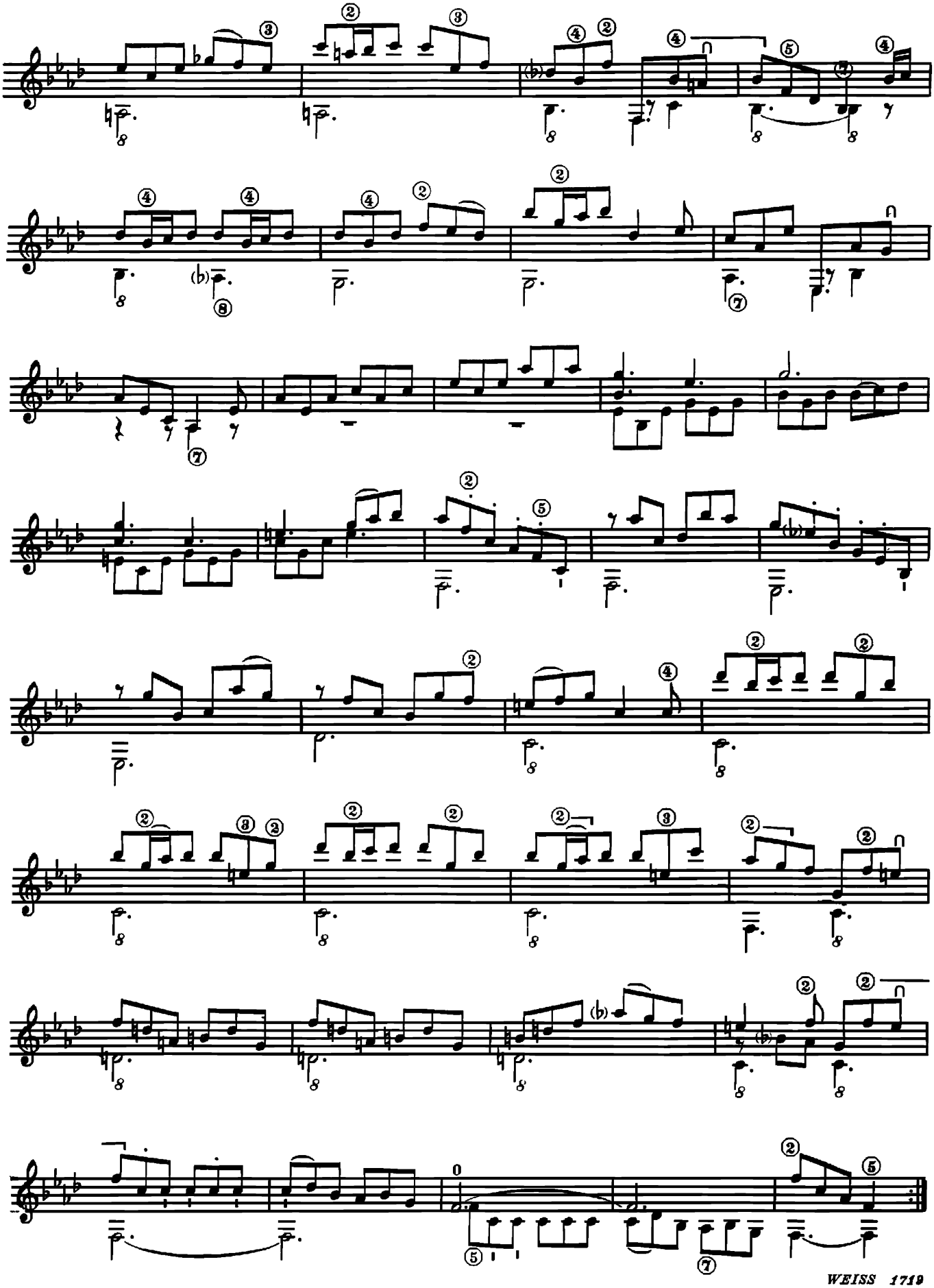


GIGUE



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

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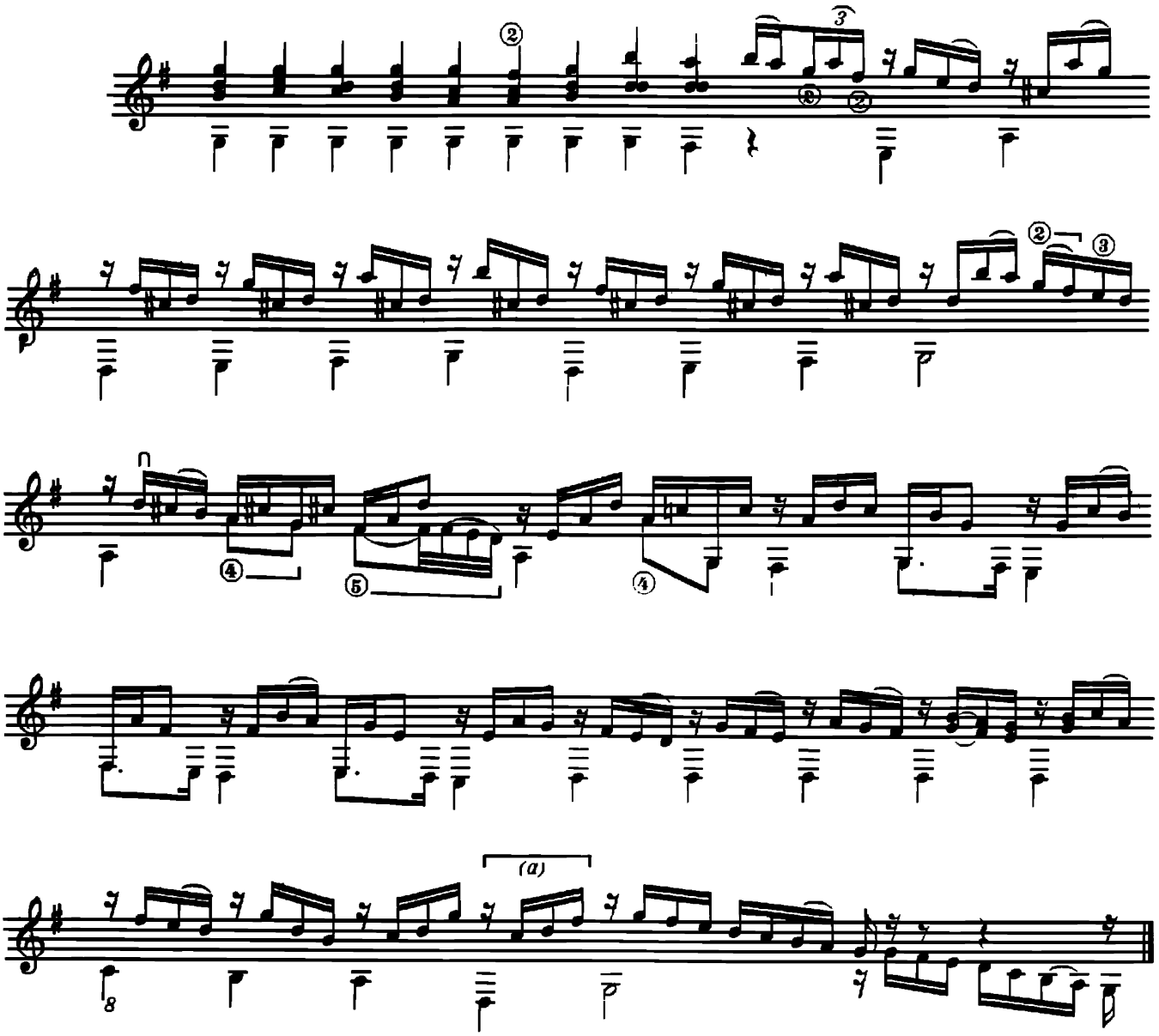
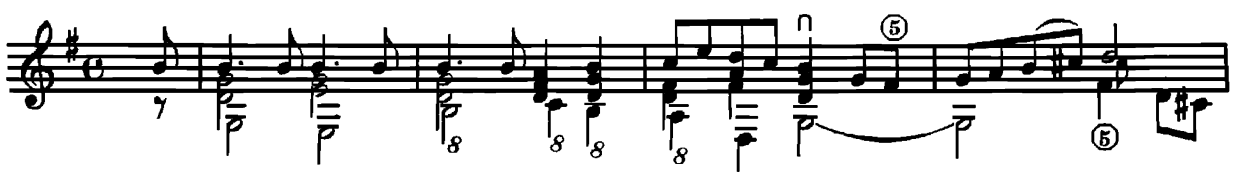
SUITE XVIII

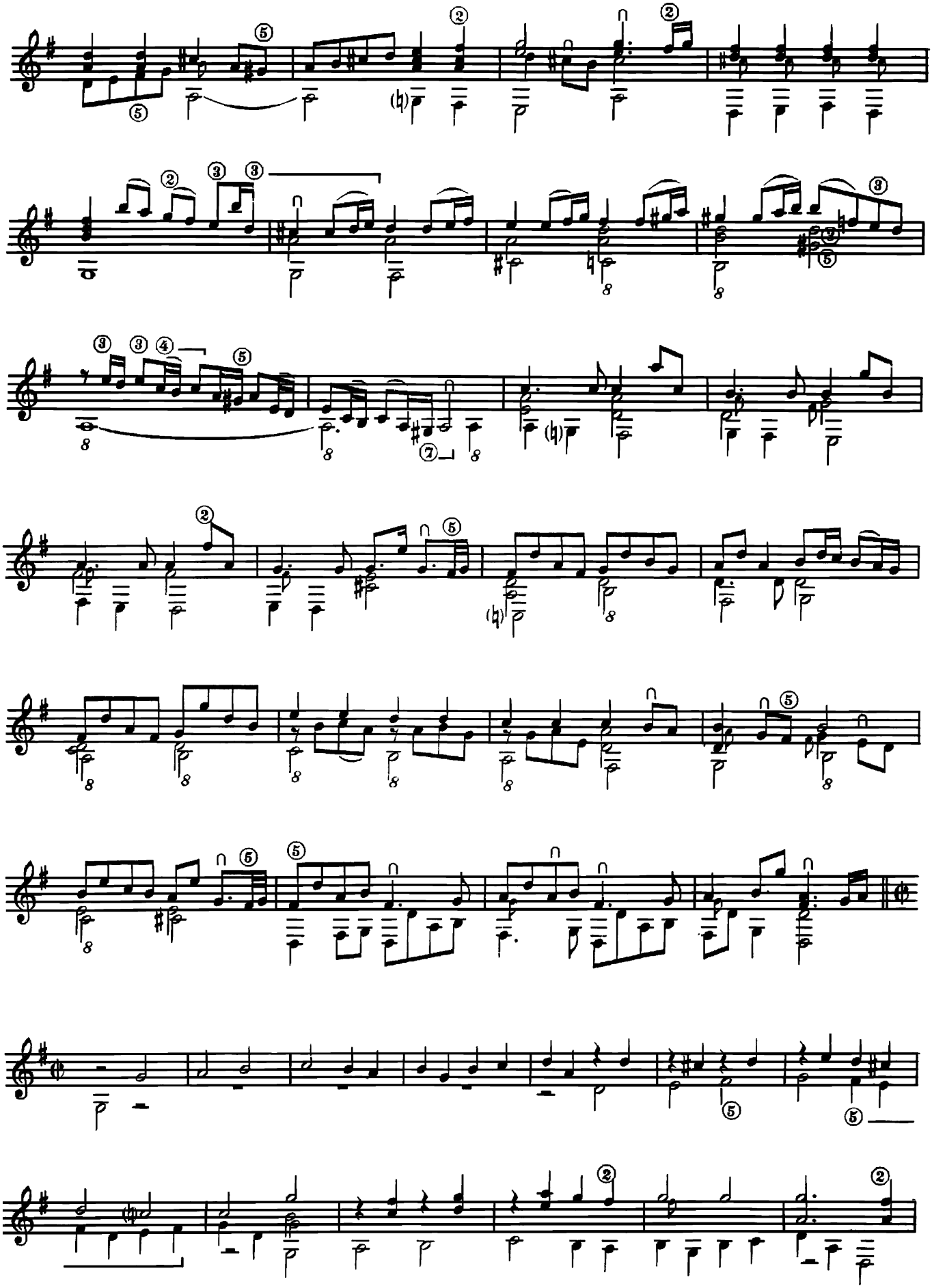
PRELUDIE

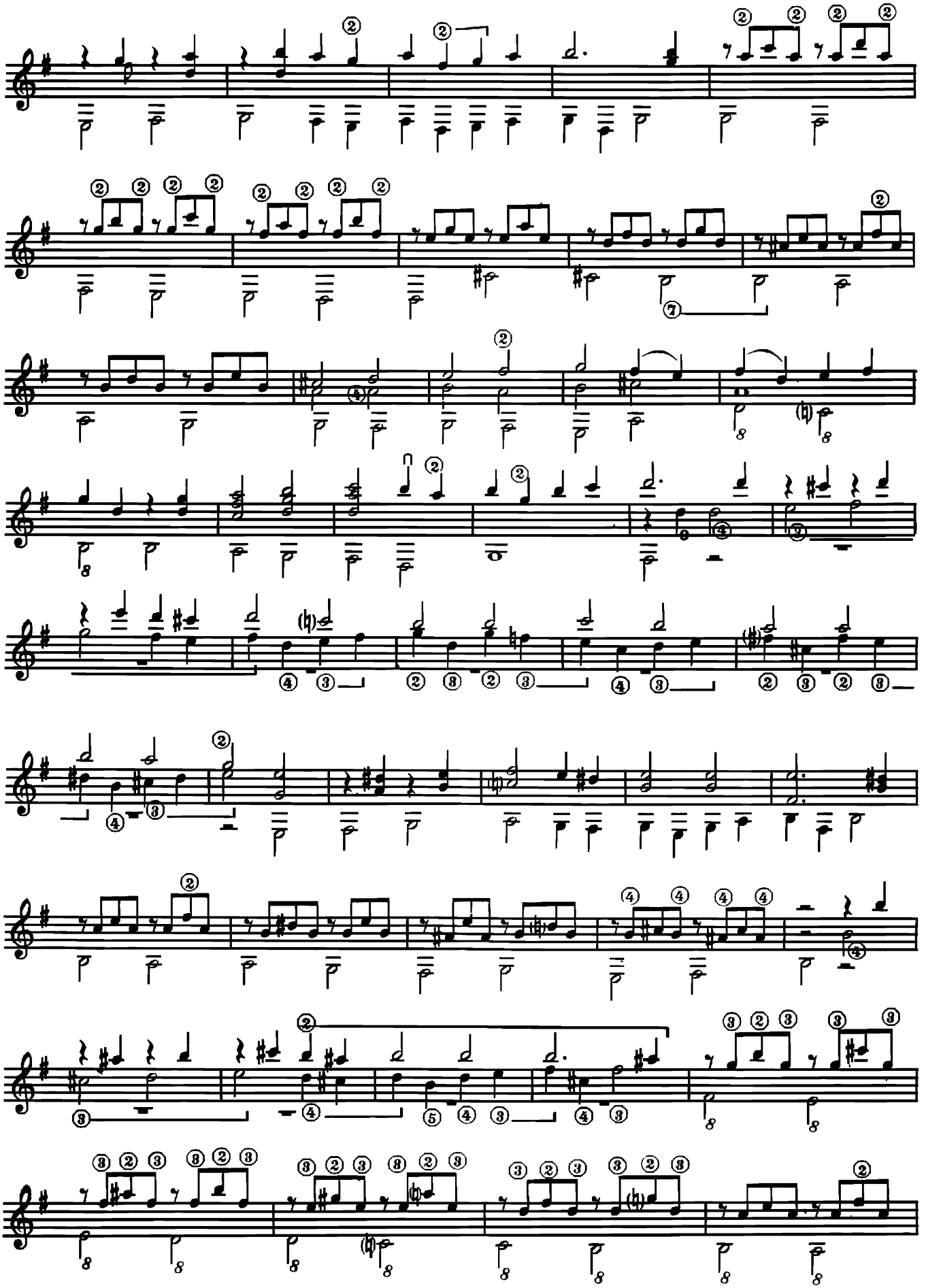


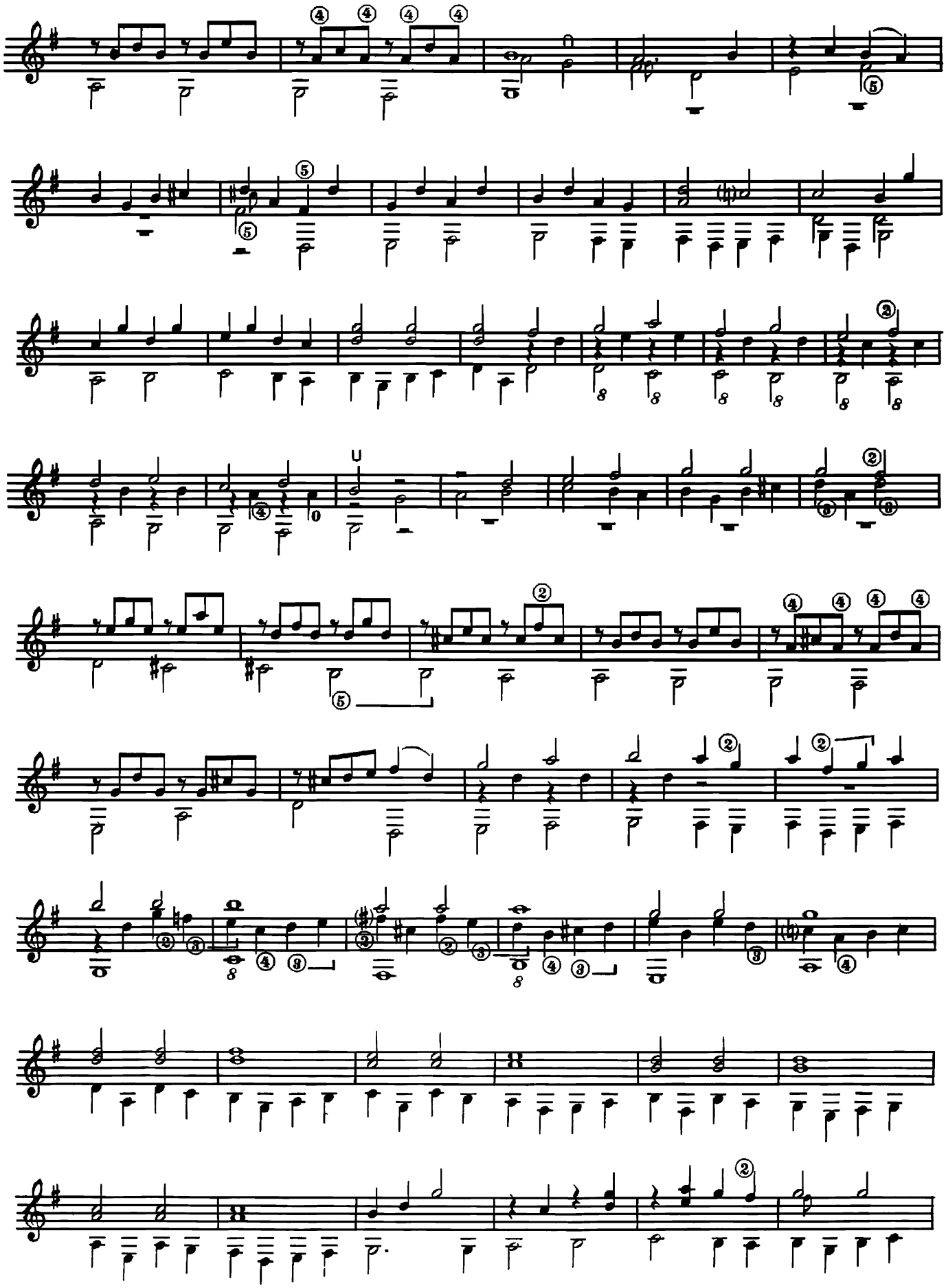
TOCCATA E FUGA

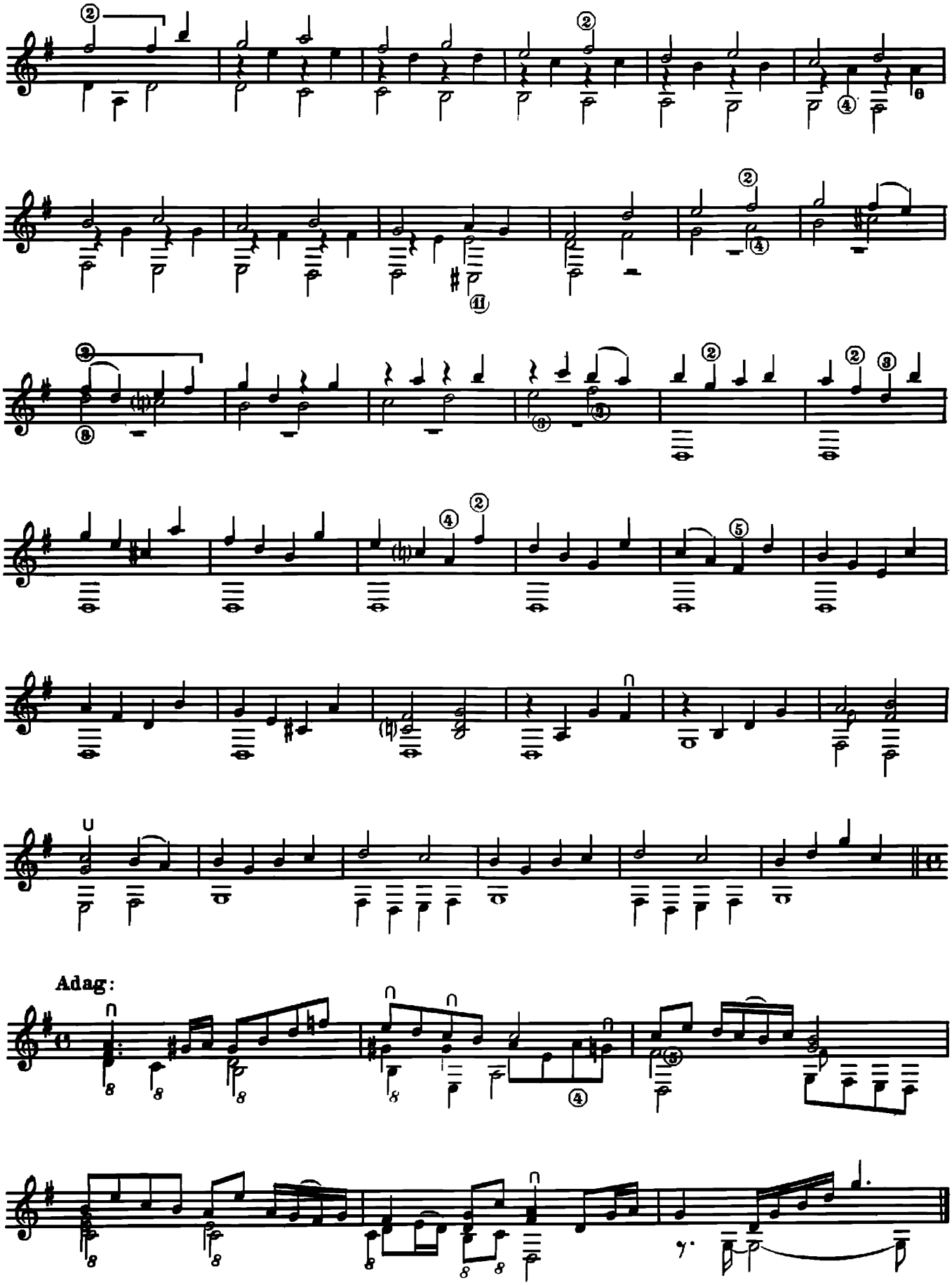


(a) Accordo mancante nell'originale.
In the original the chord is missing.
Dans l'original l'accord manque.
Im Original fehlender Akkord.

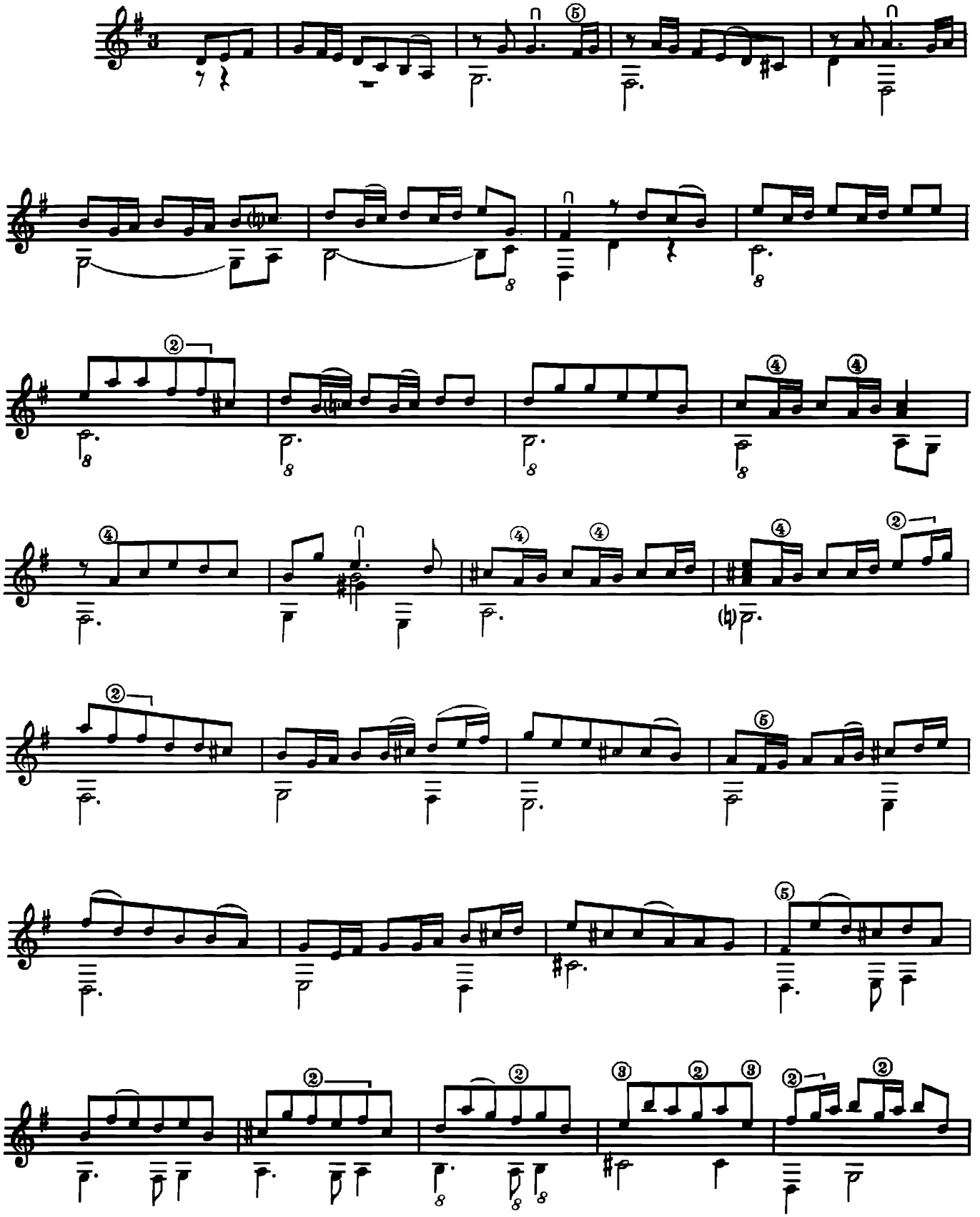


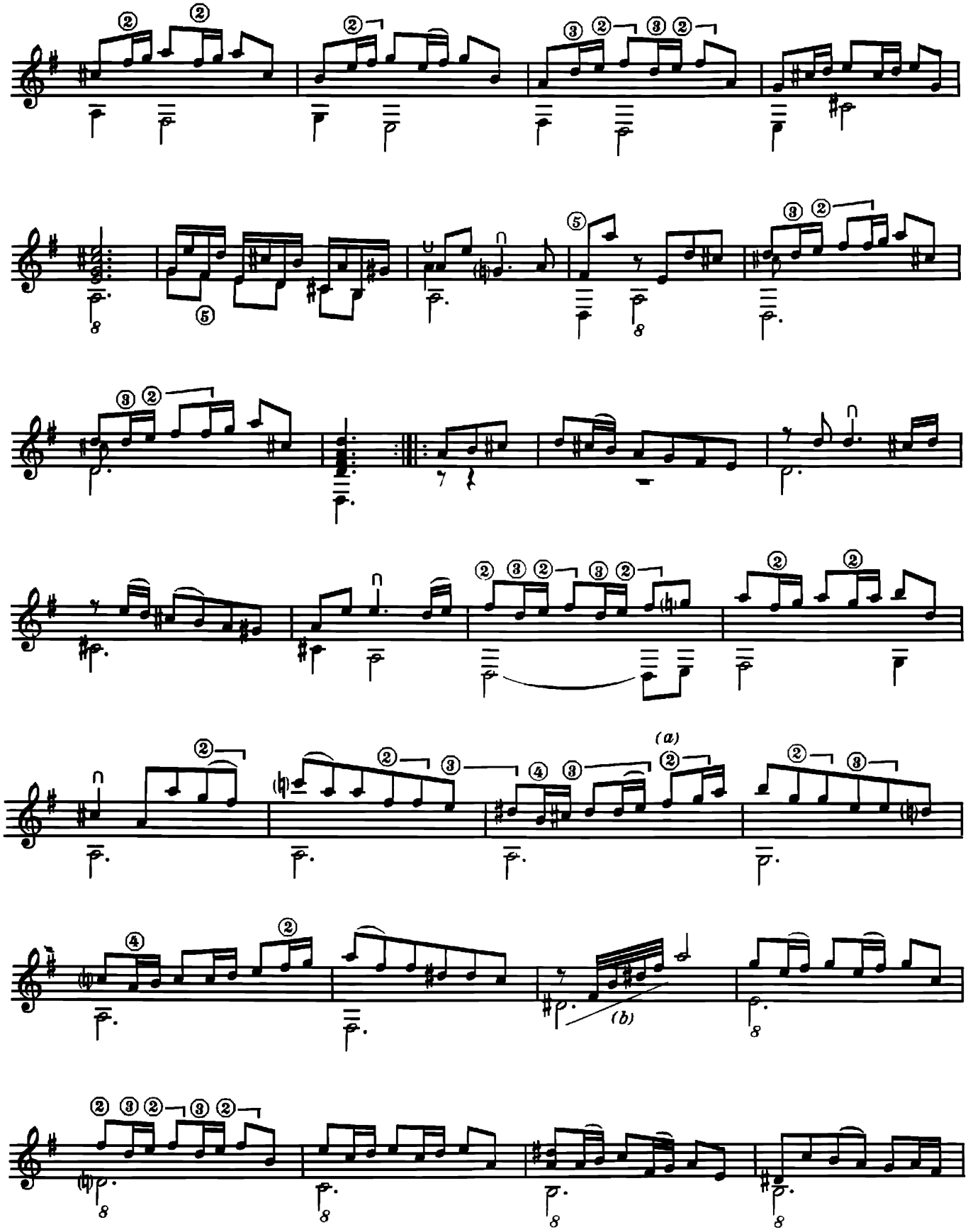




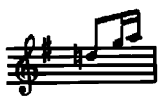

Adag:

COURANTE





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



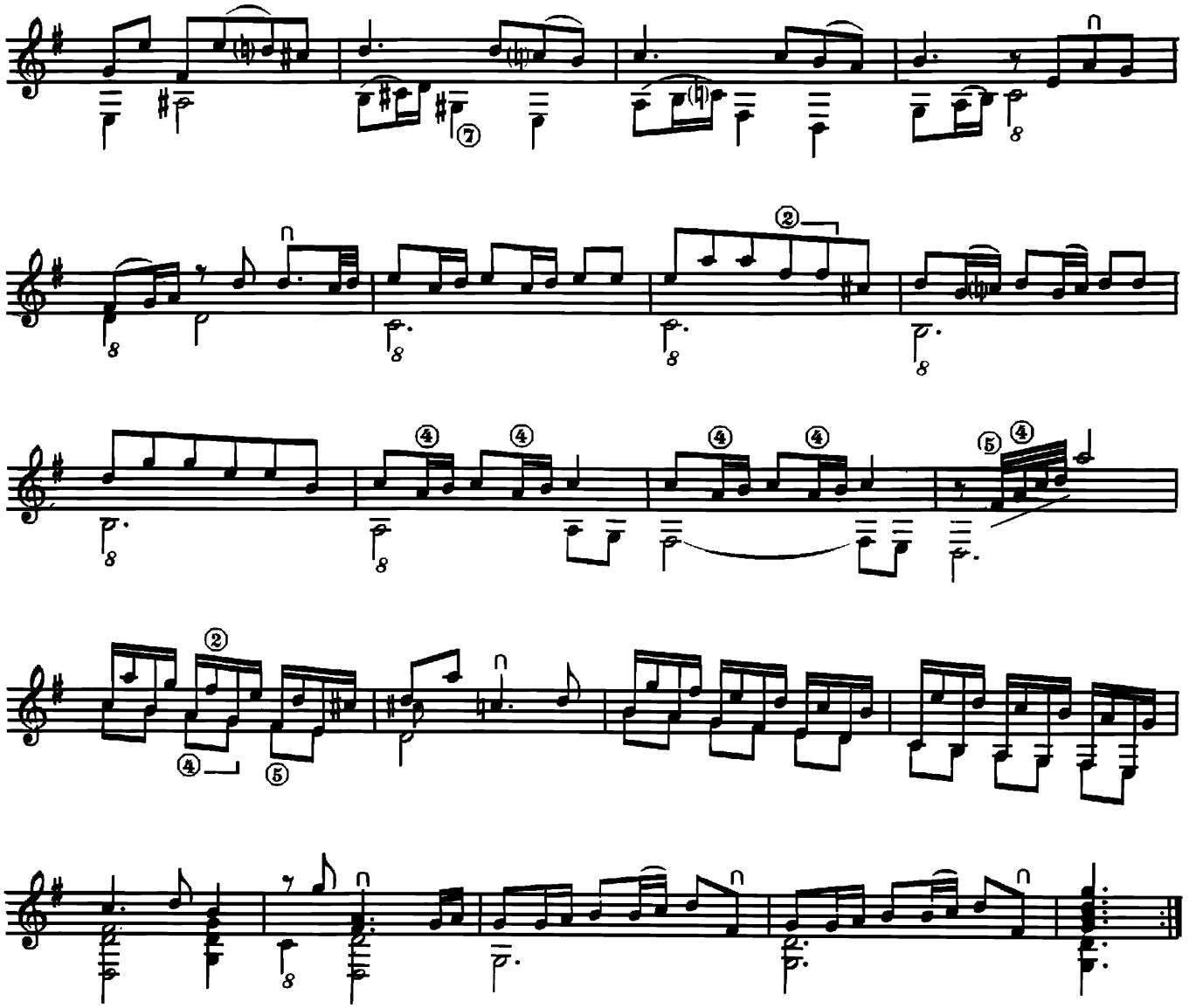
(b)

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

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

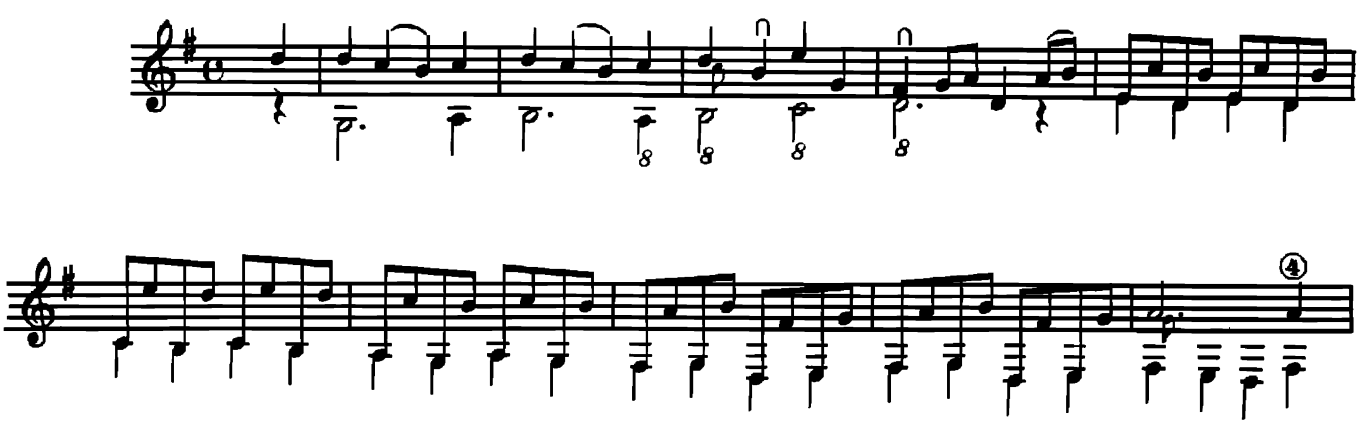
Le signe ——— signifie sans doute que les cordes doivent être touchées en faisant glisser le pouce de la main droite.

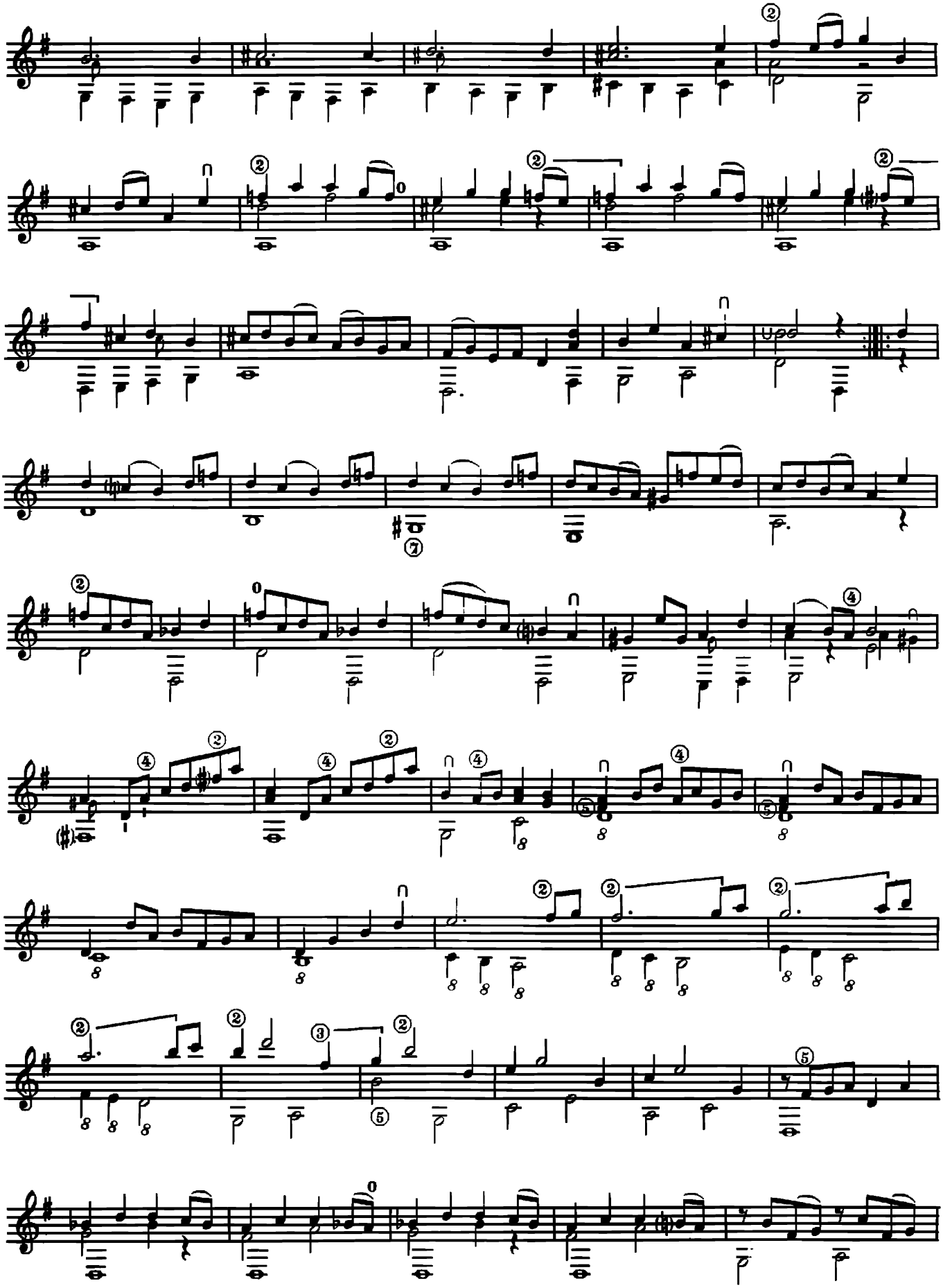
Das Zeichen ——— bedeutet wahrscheinlich, dass die Saiten mit einem rechten Daumengleiten berührt werden müssen.

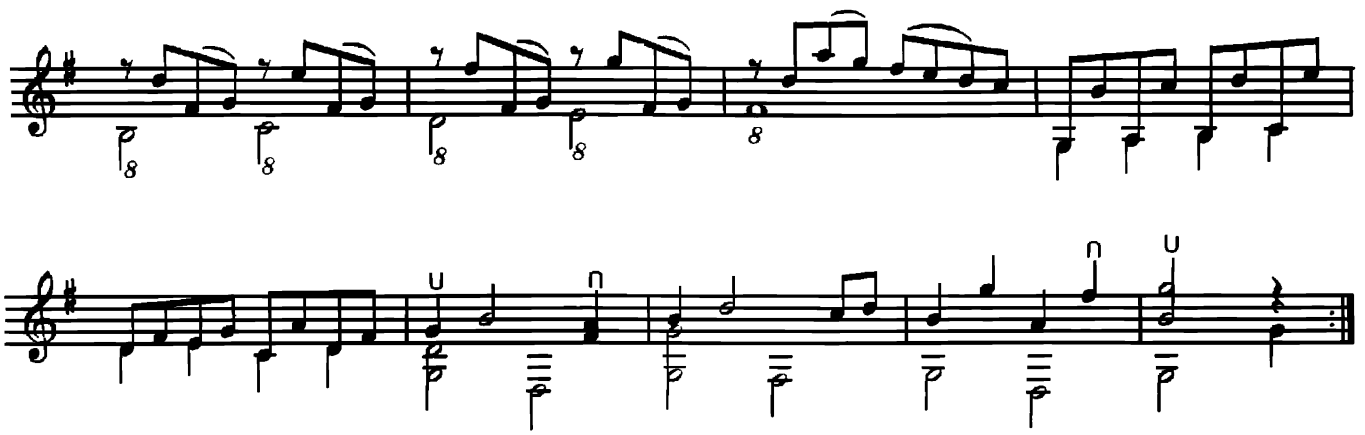


S. L. WEISS 1719

BOURÉE



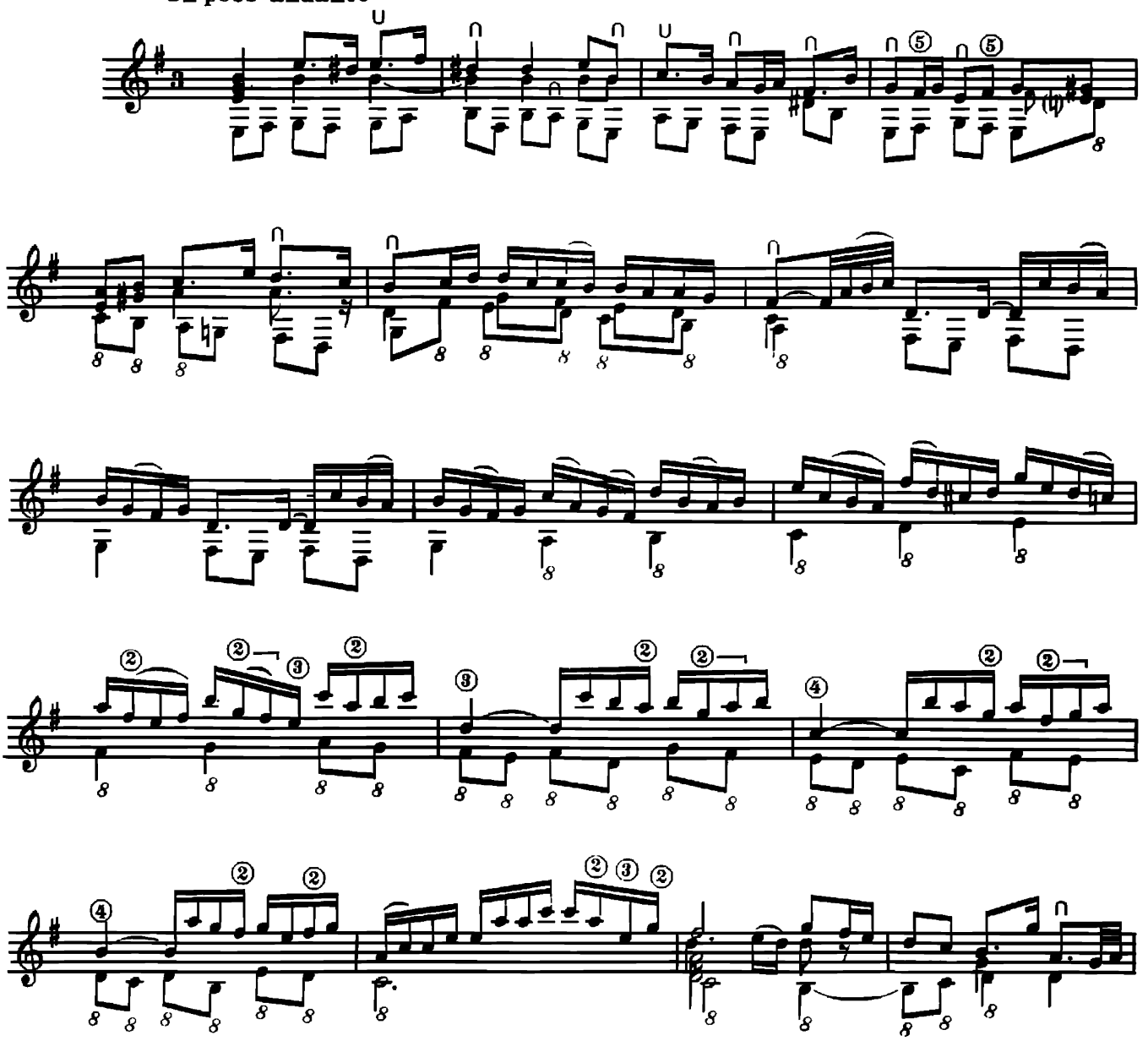


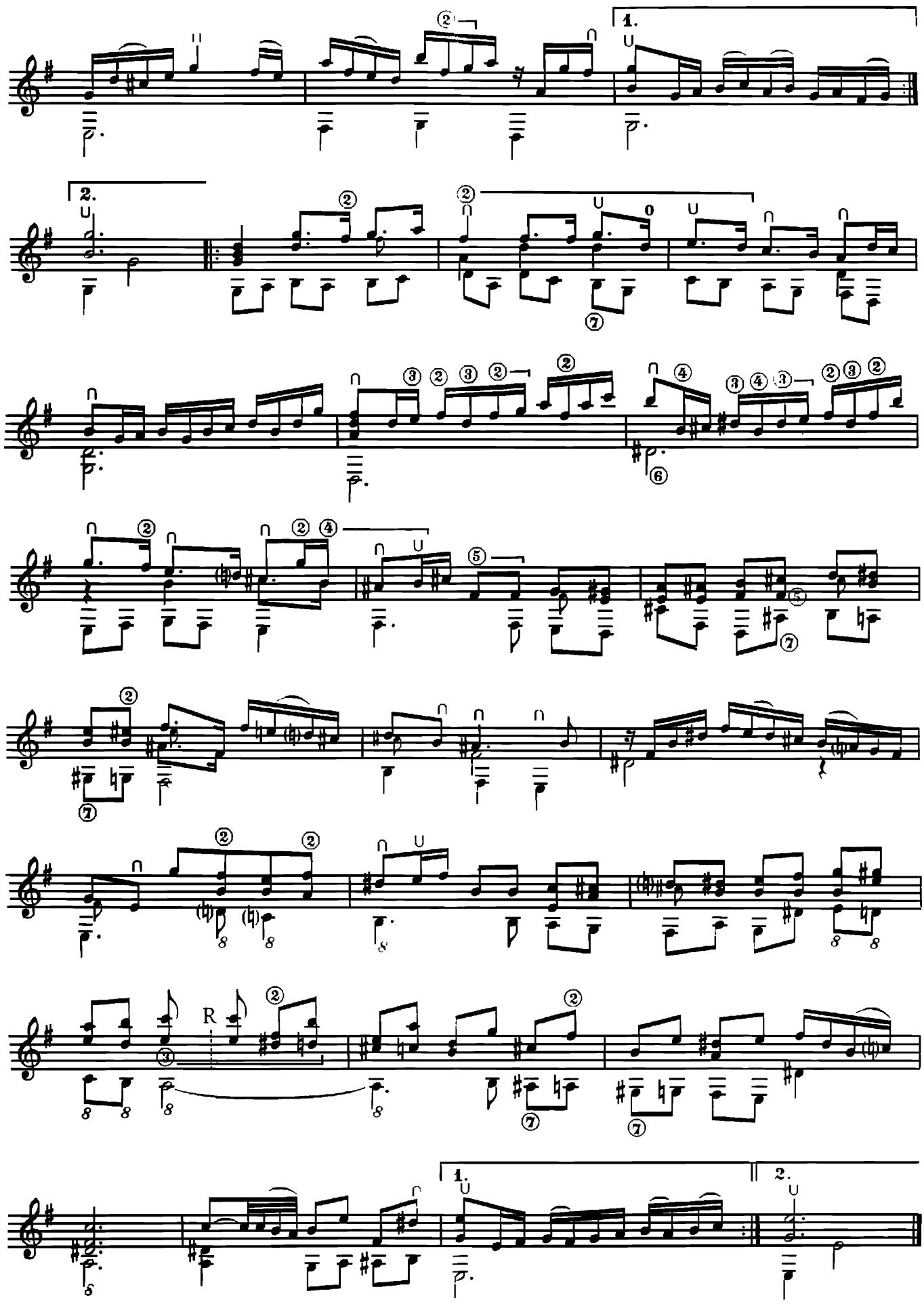


S. L. WEISS 1719

SARABANDE

Un poco andante





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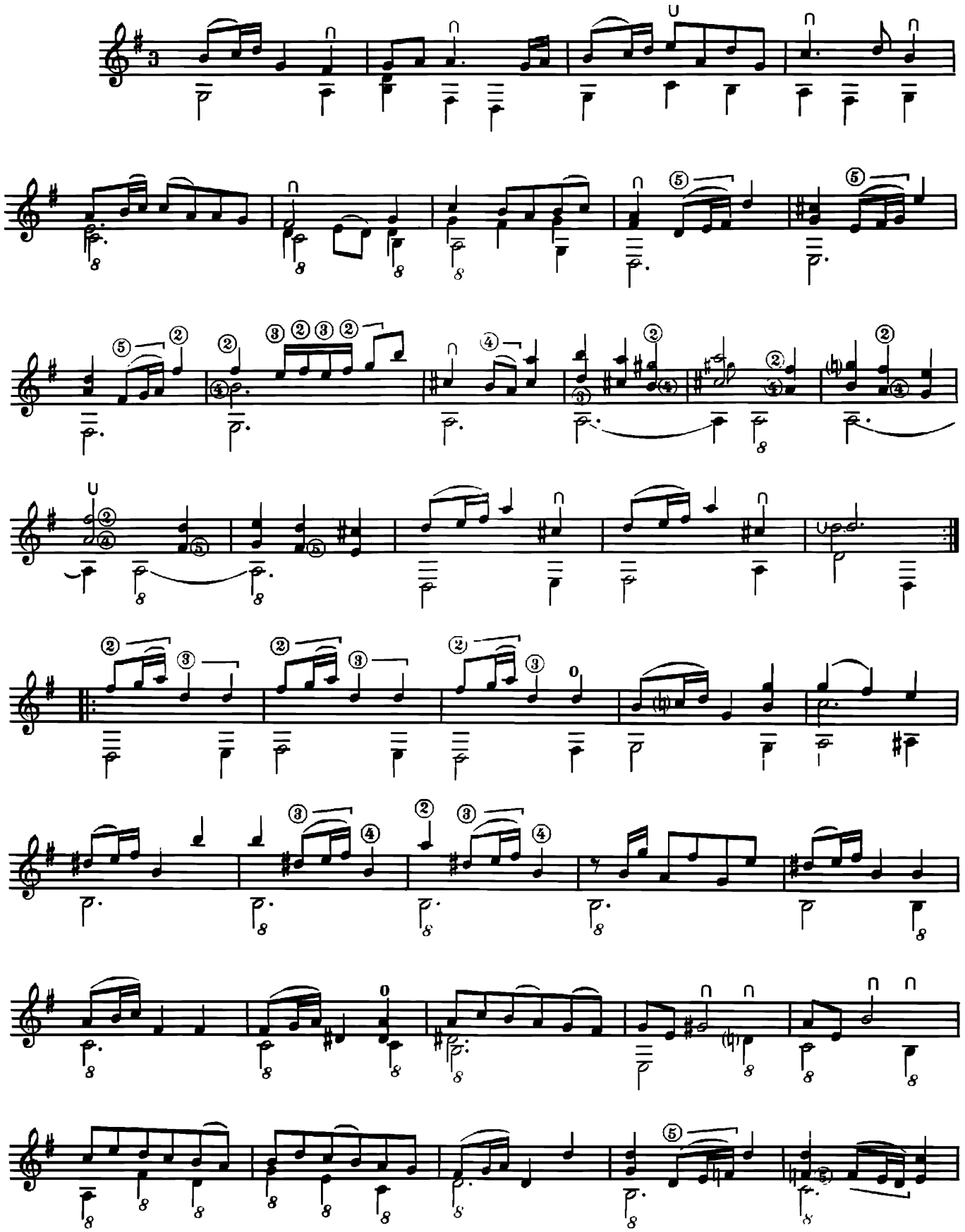
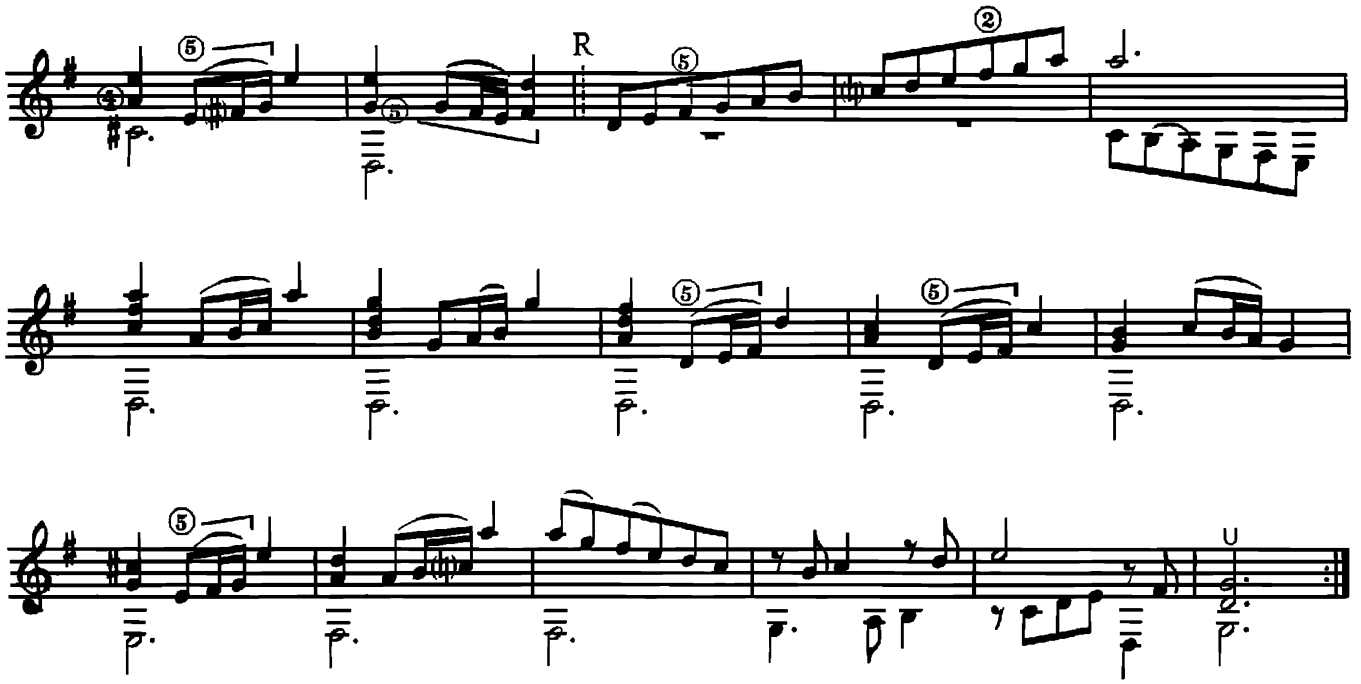
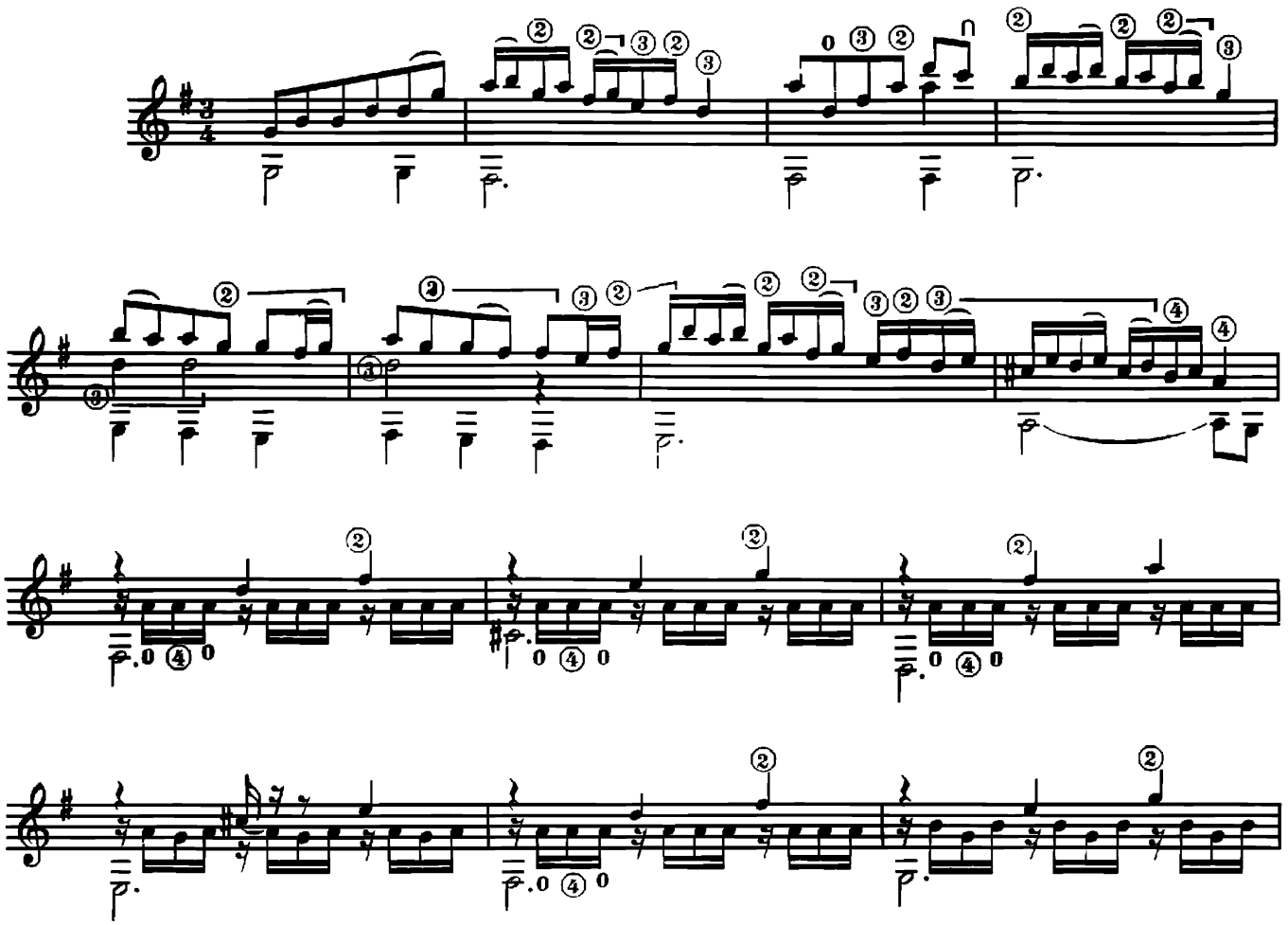
MENUET

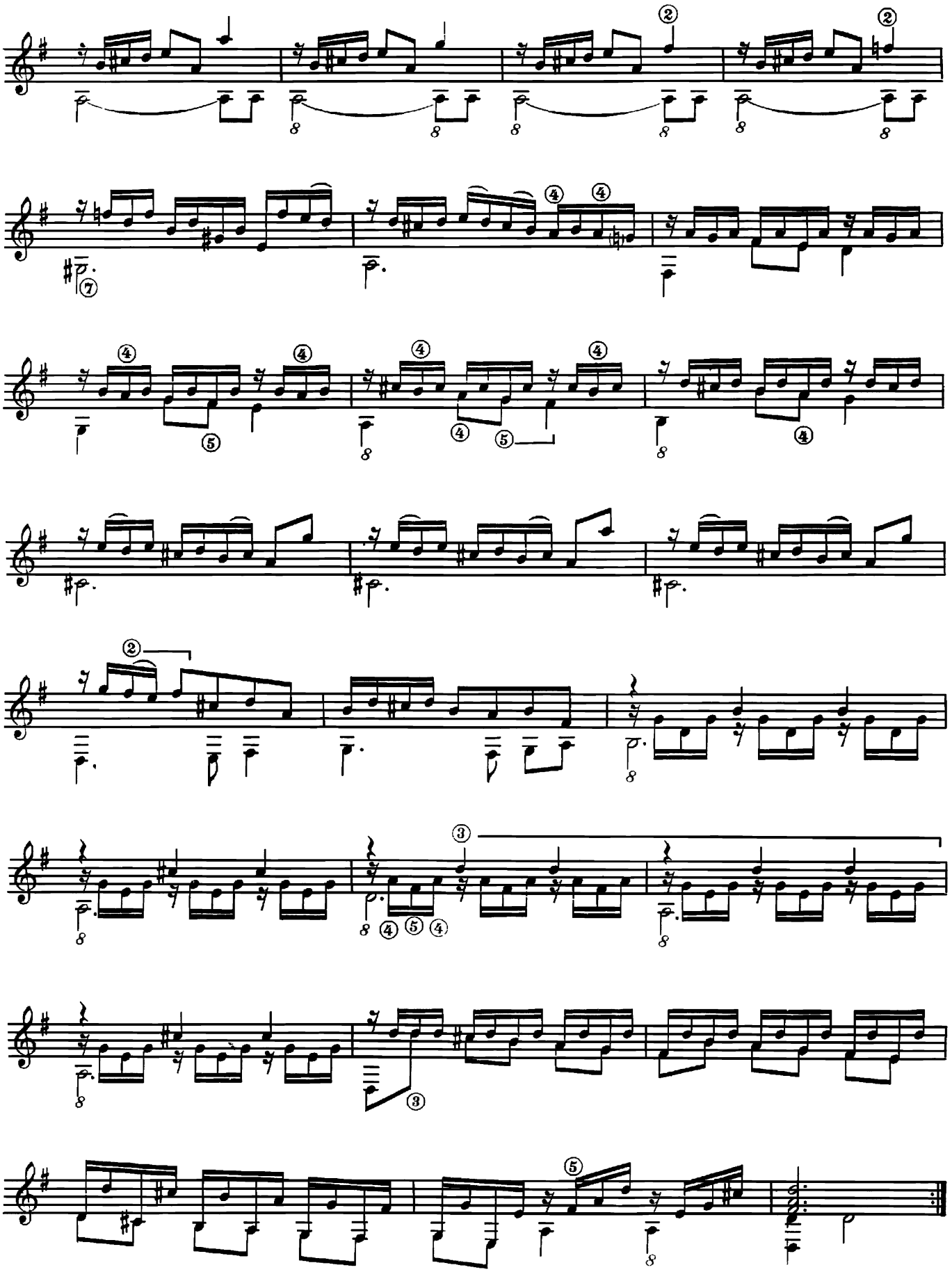


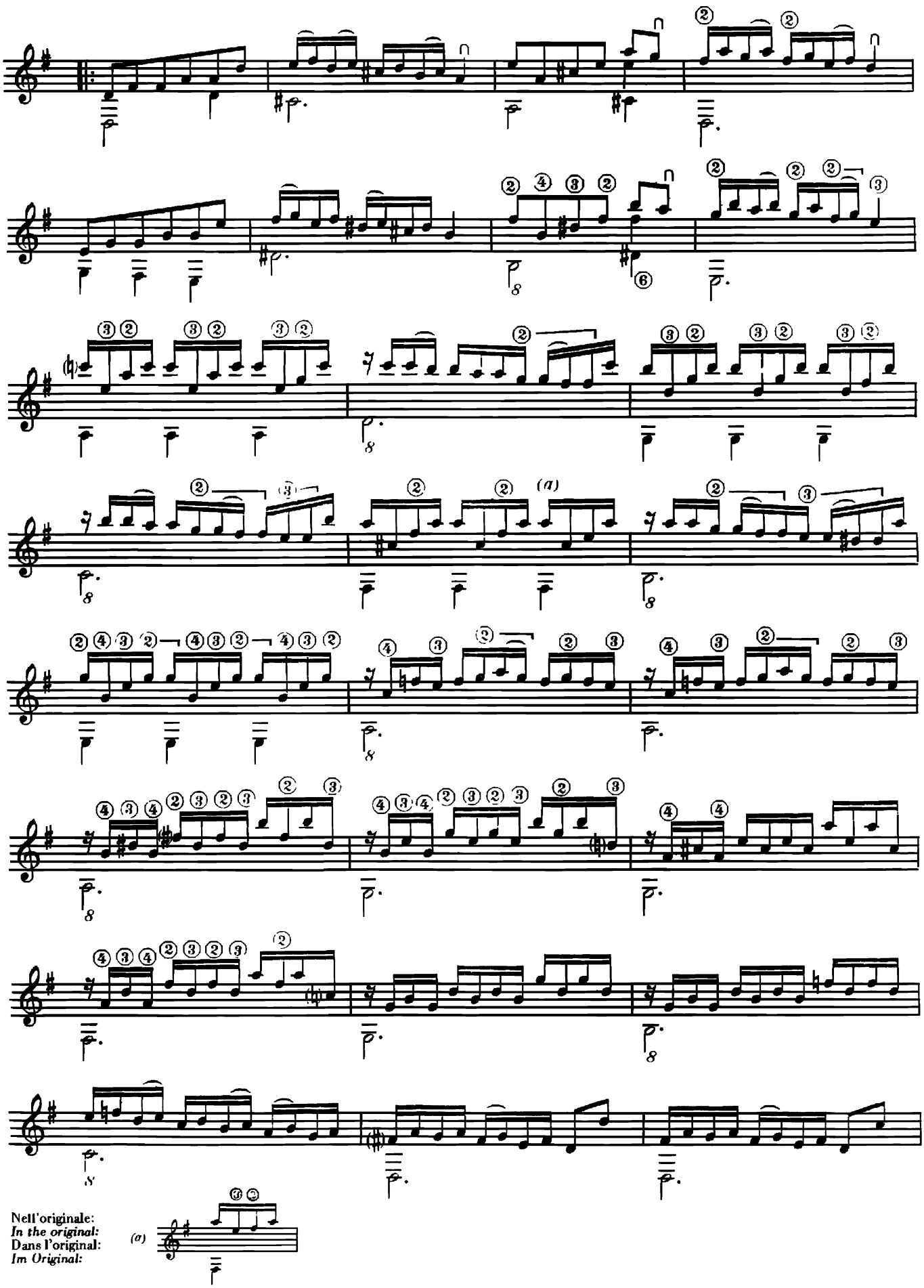


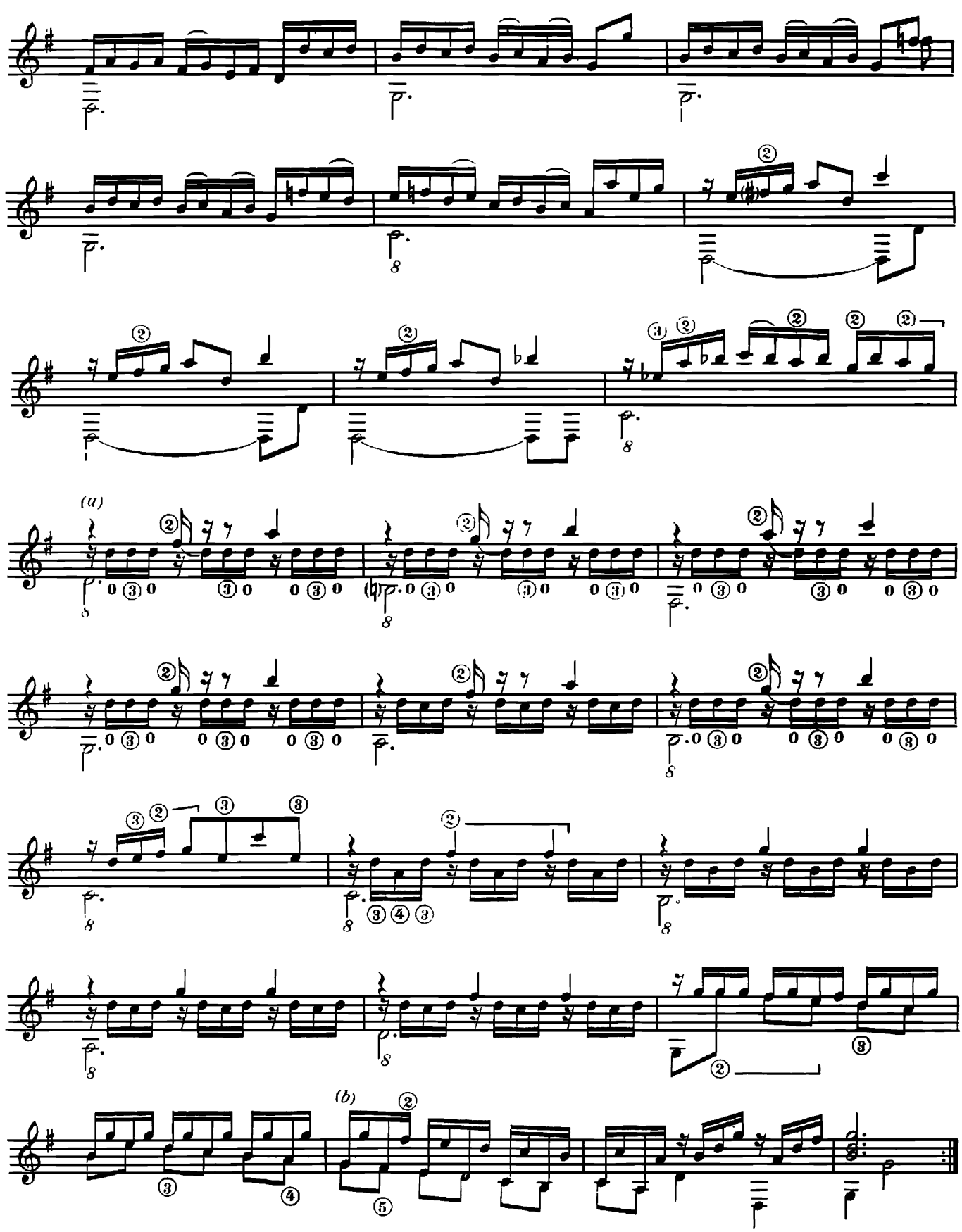
S. L. WEISS 1719

ALLEGRO






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



S. L. WEISS 1719

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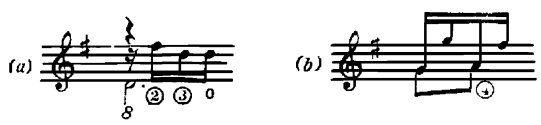
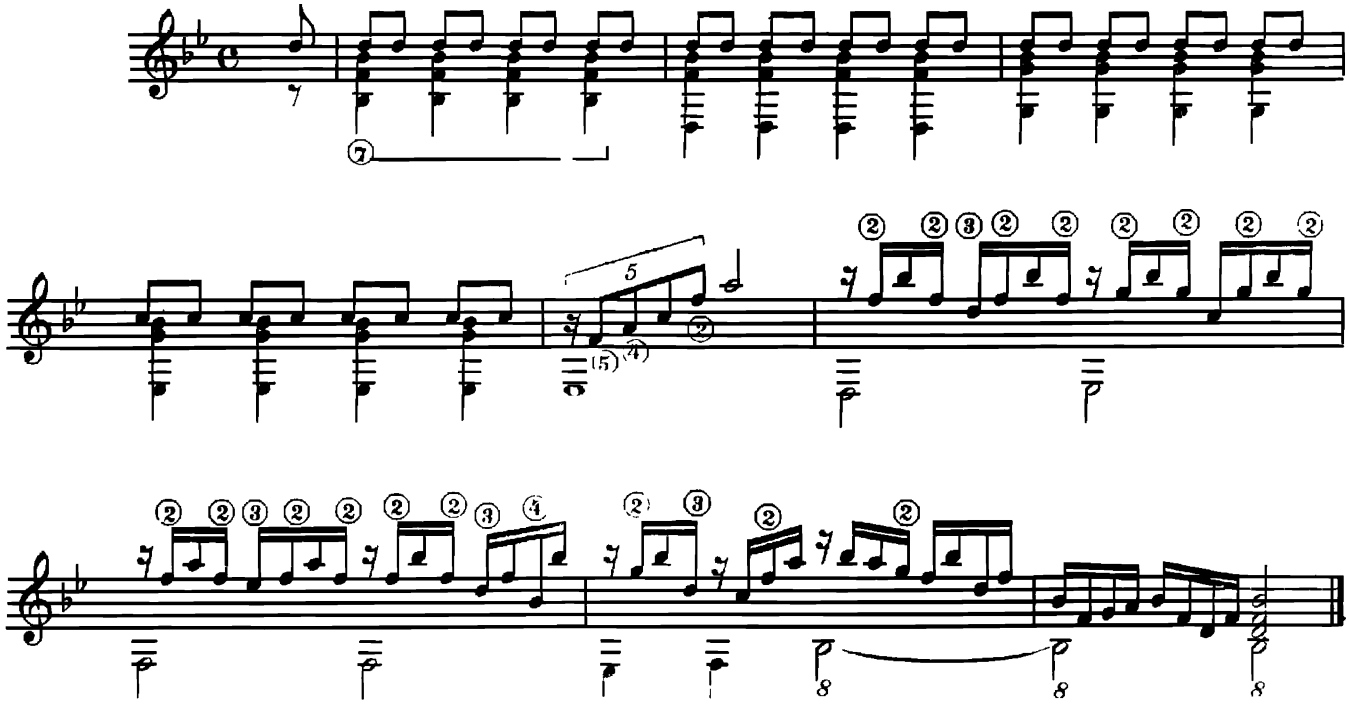
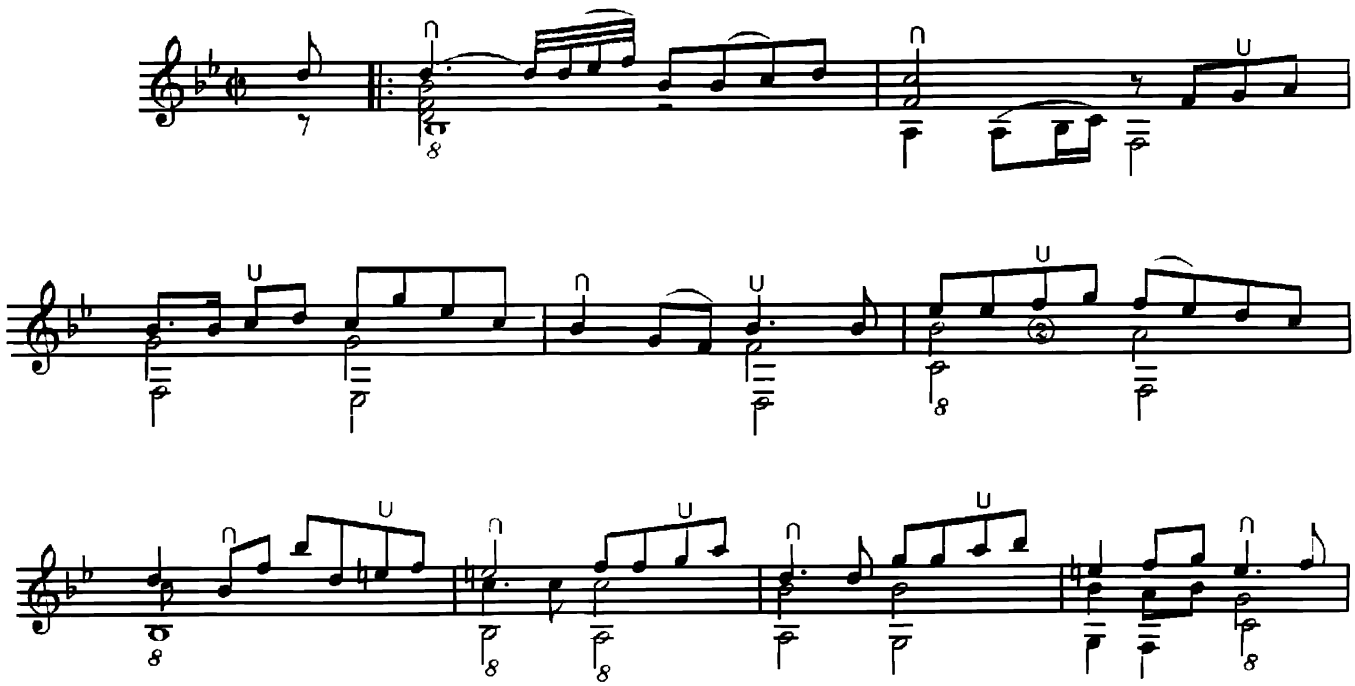


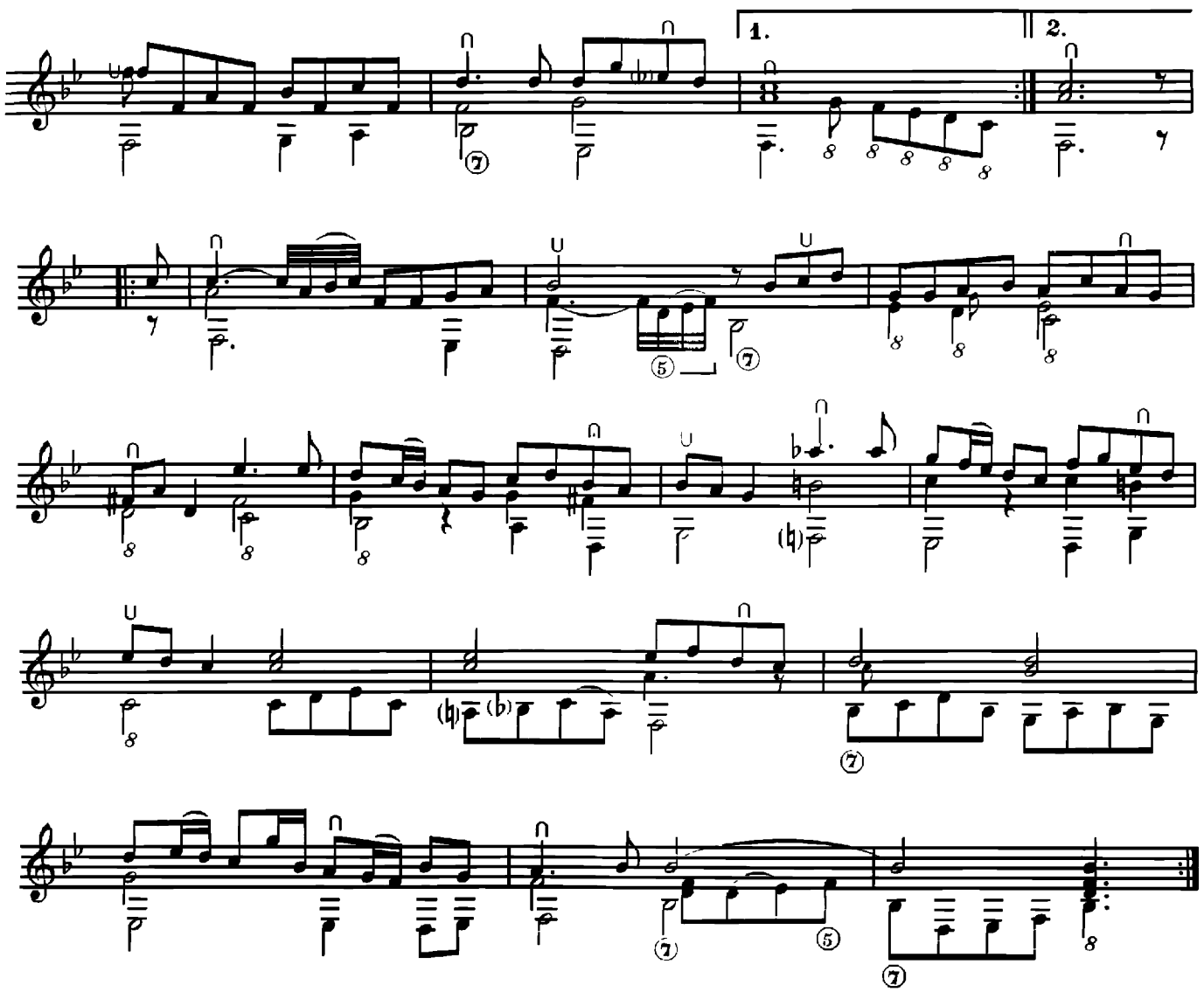
SUITE XIX
DIVERTIMENTO A SOLO

PRELUDE

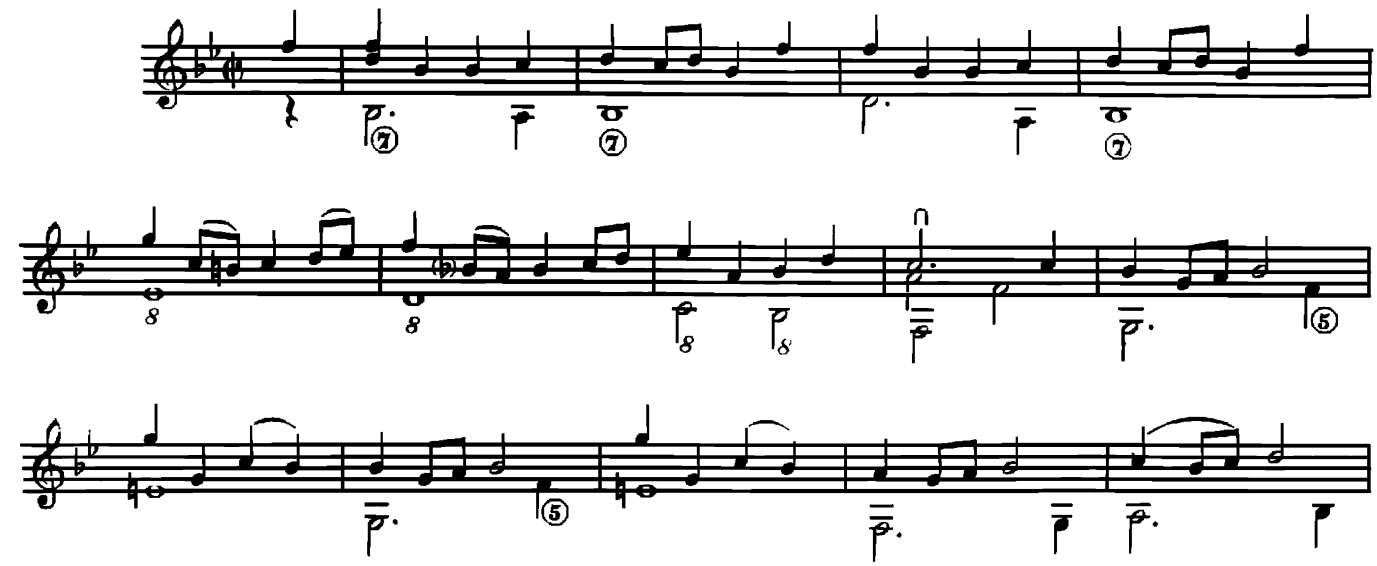


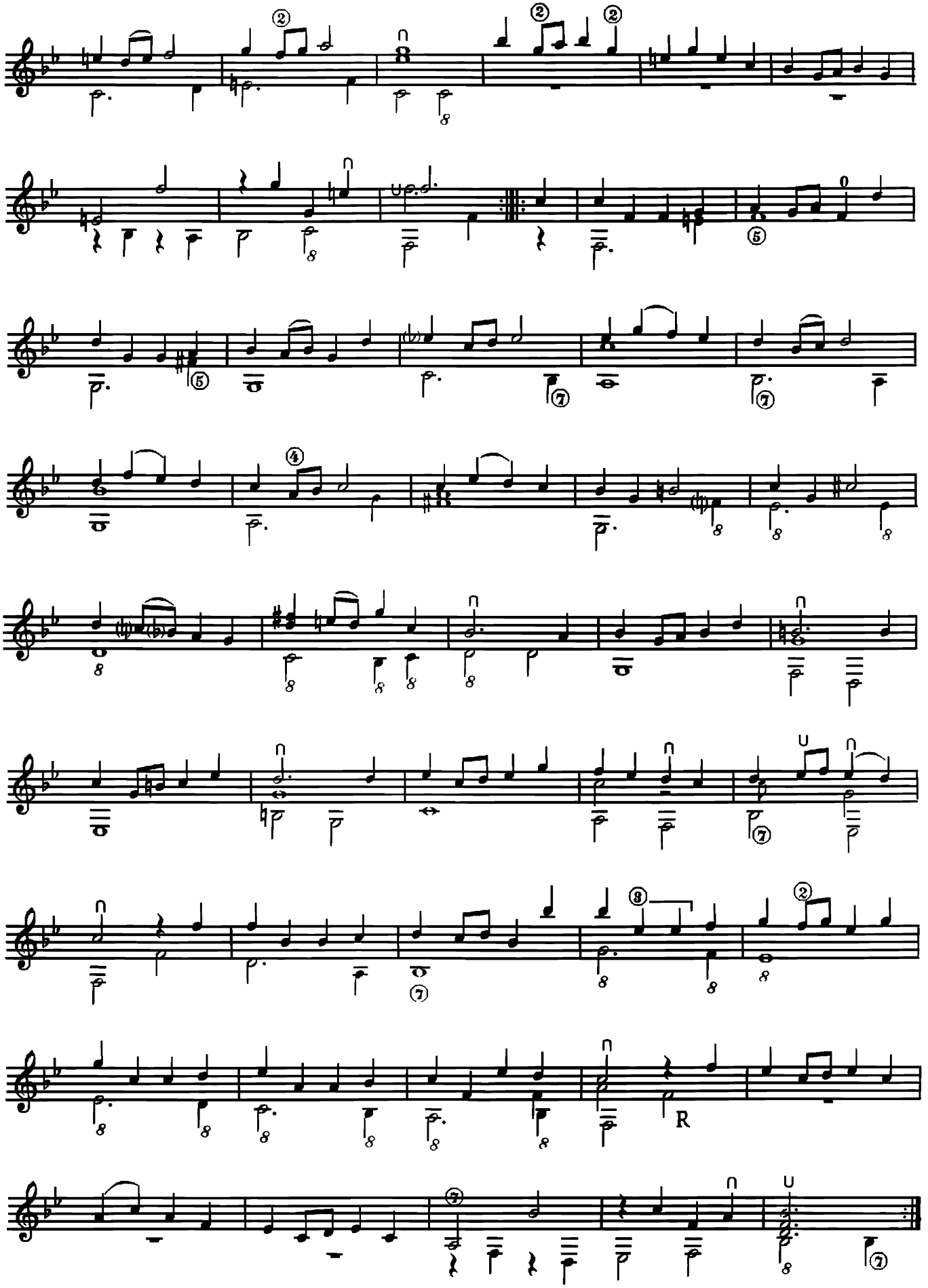
ENTRÉE



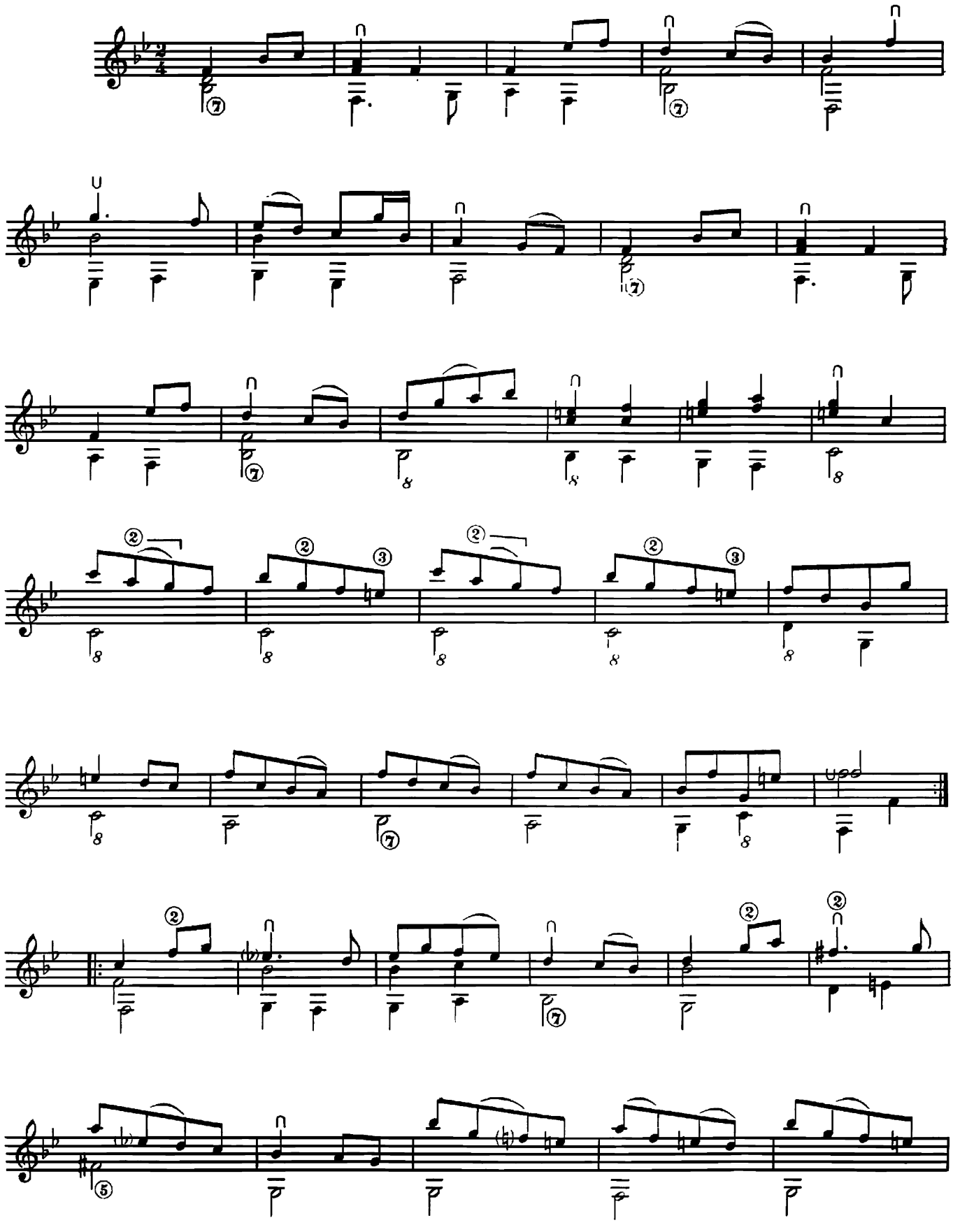


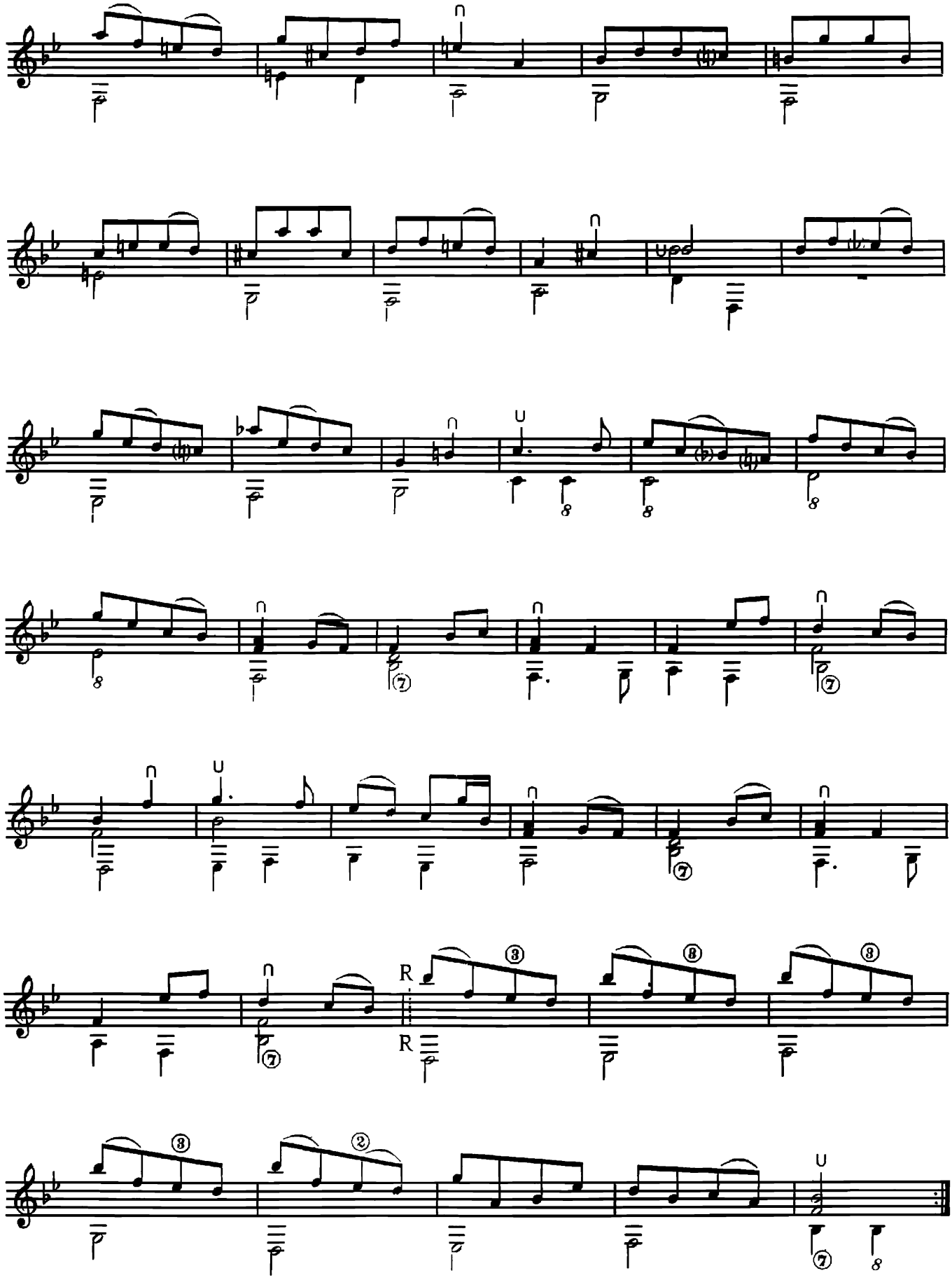
BOURÉE



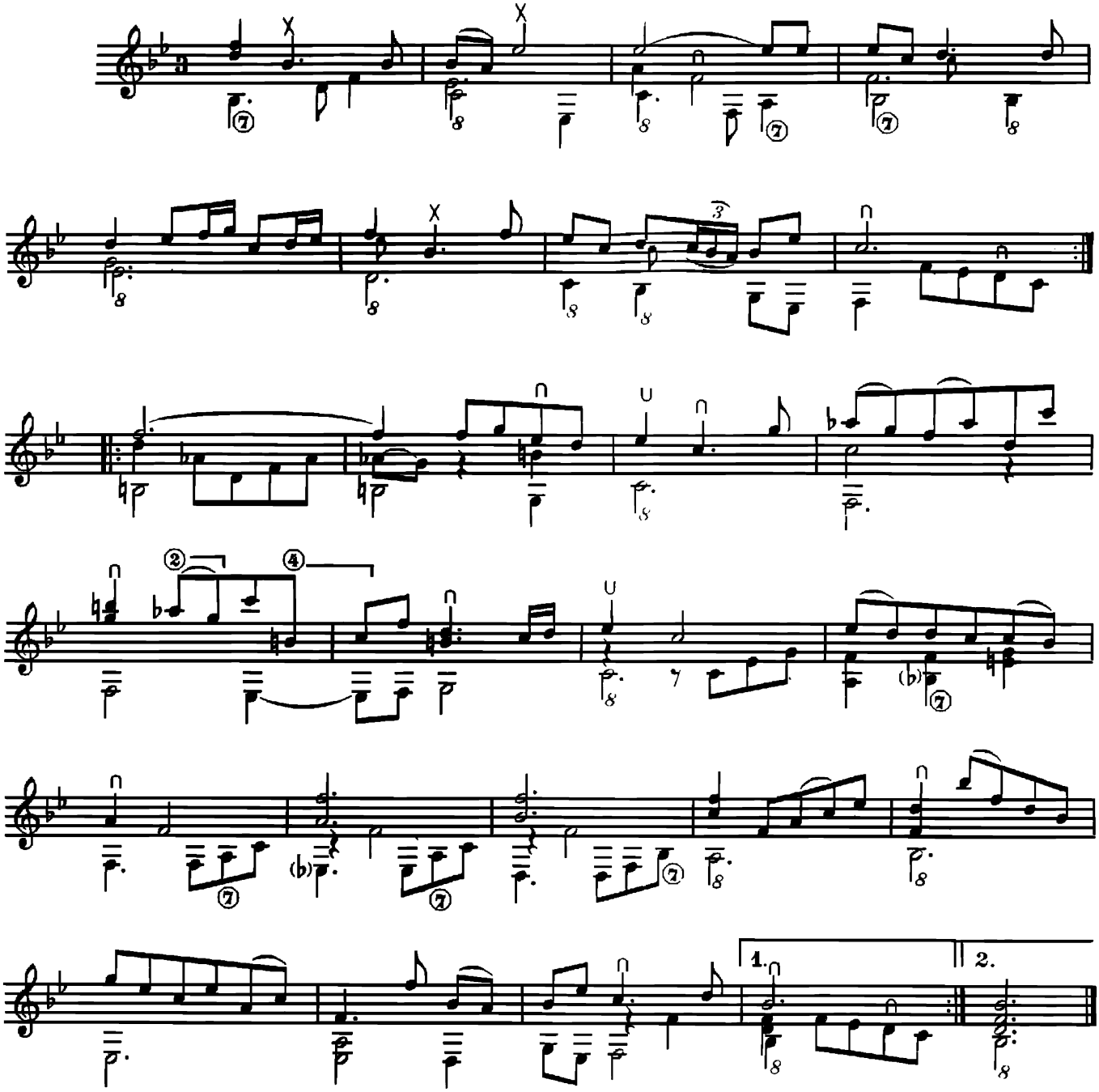


GAVOTTE

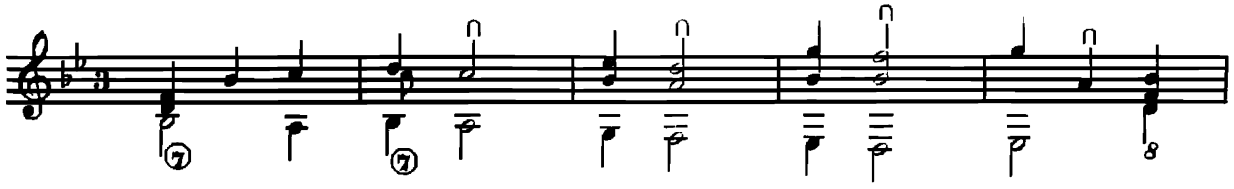


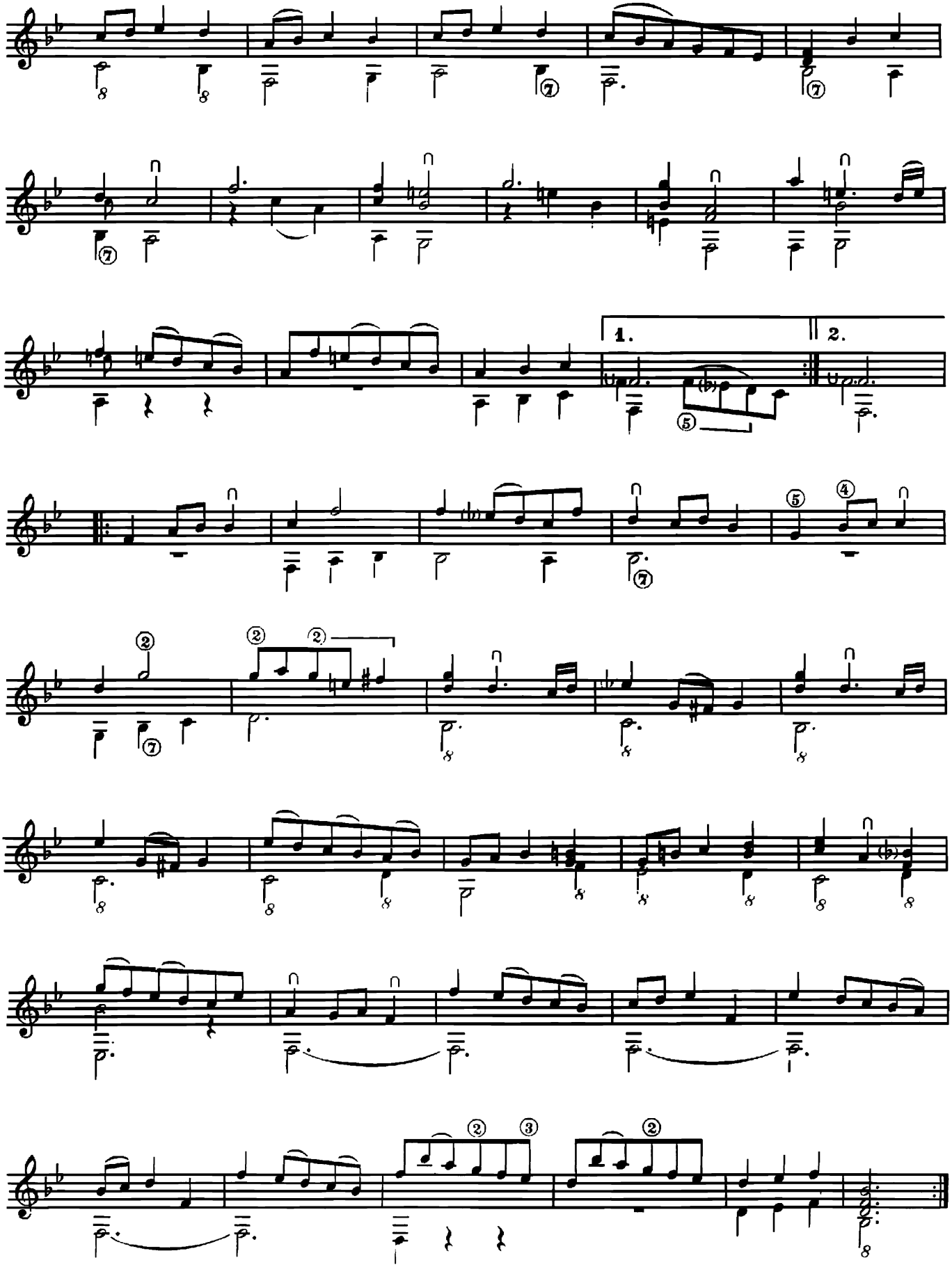


SARABANDE

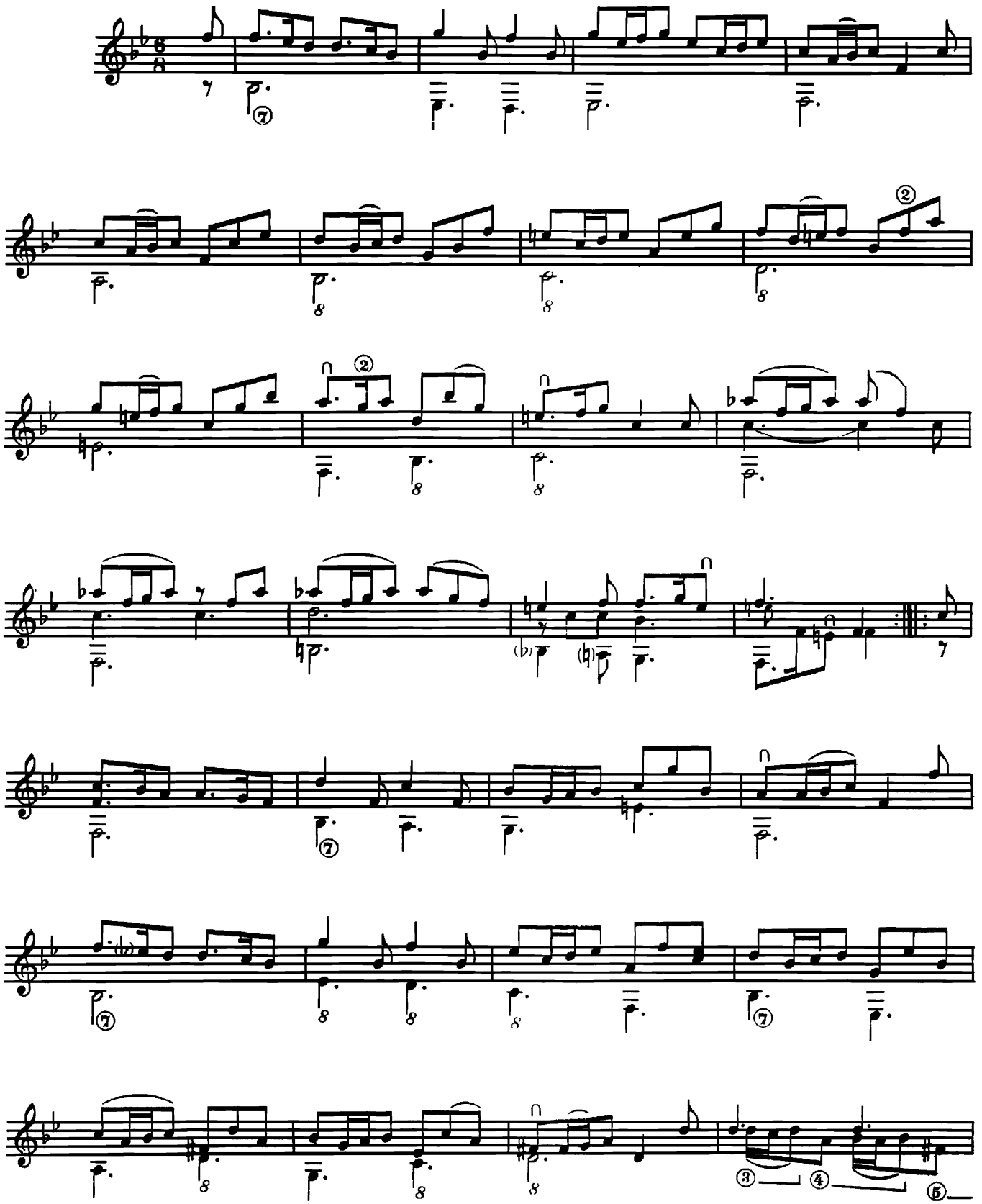


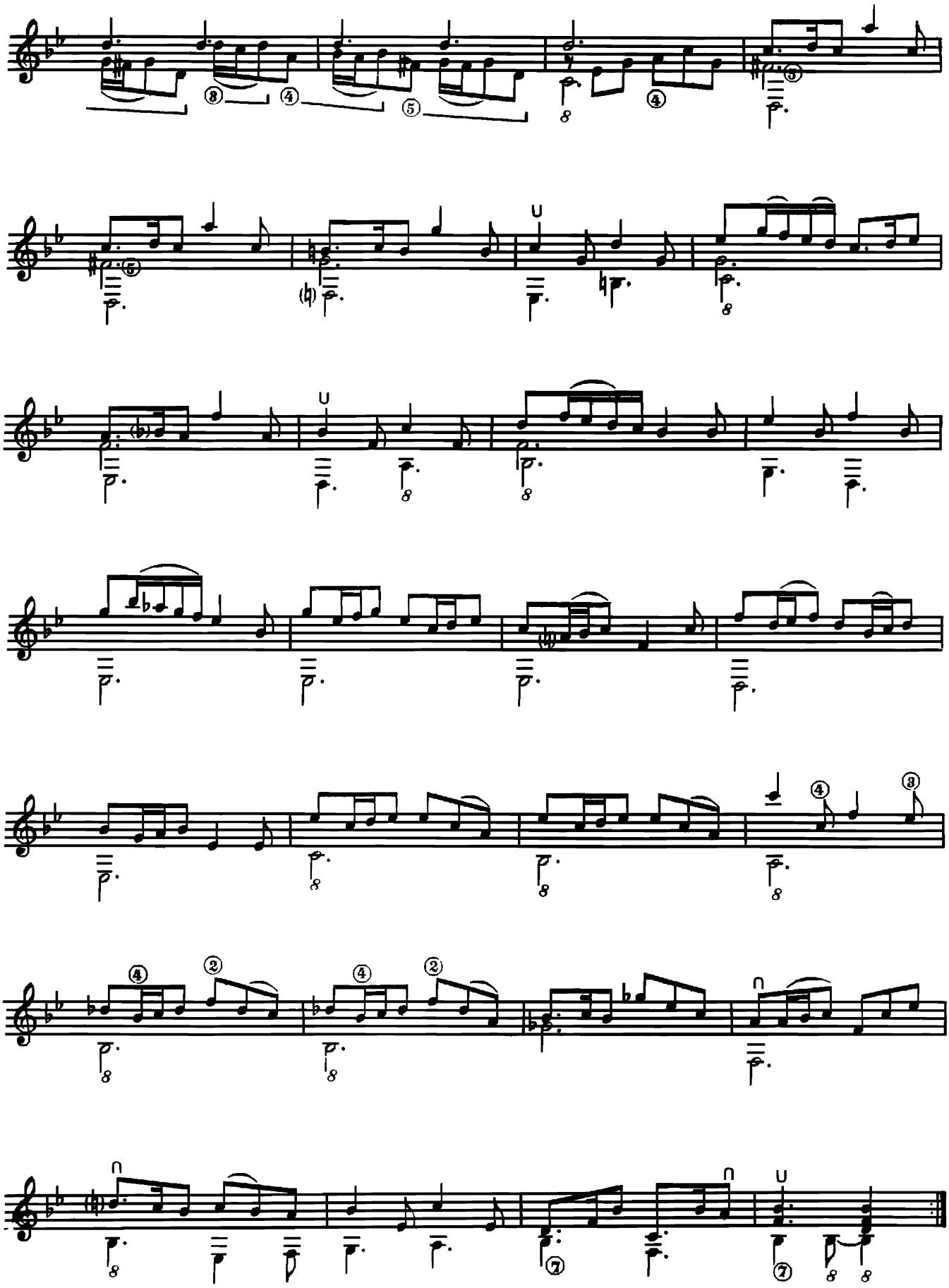
MENUET




1.
2.

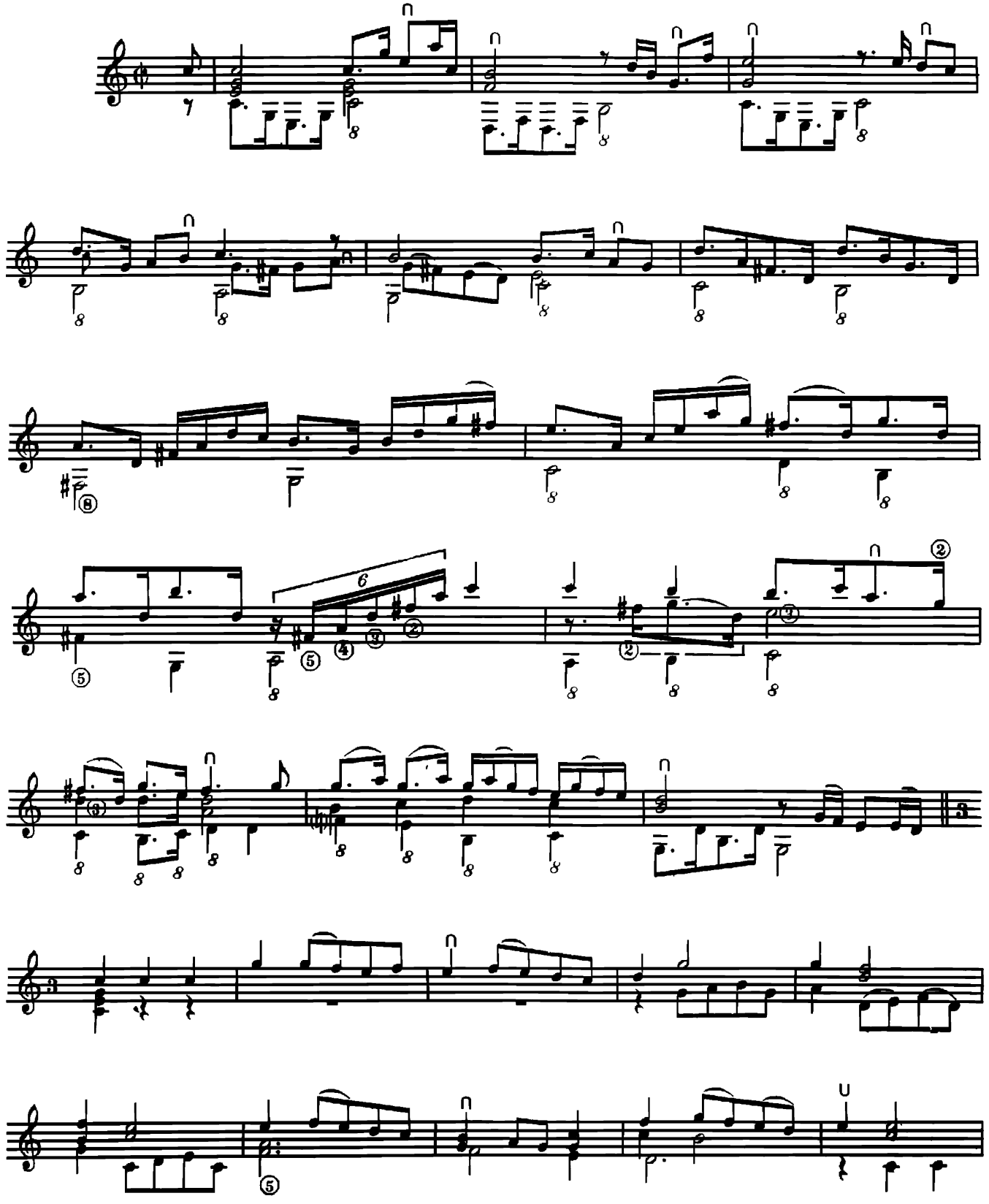
SALTARELLA

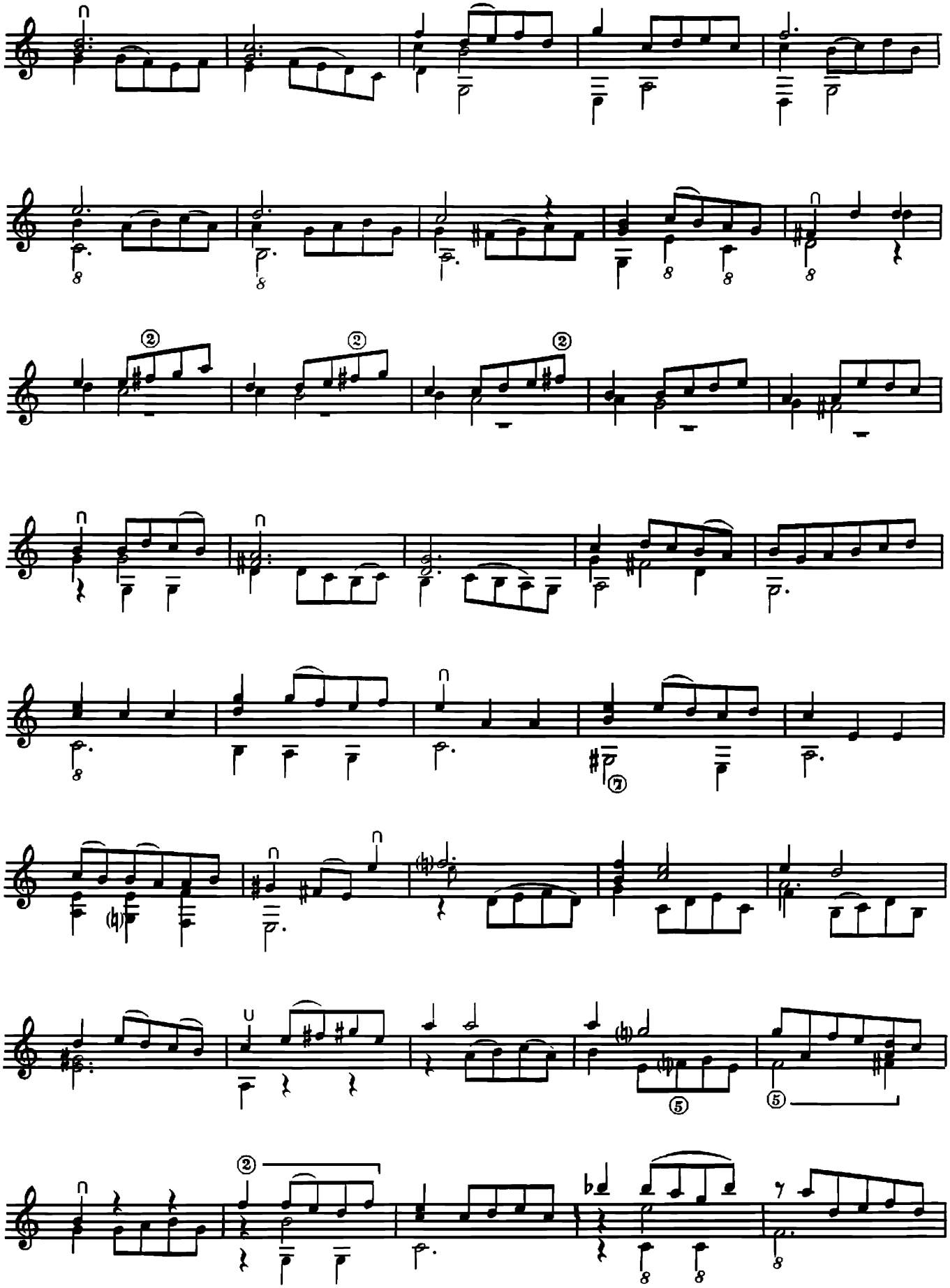


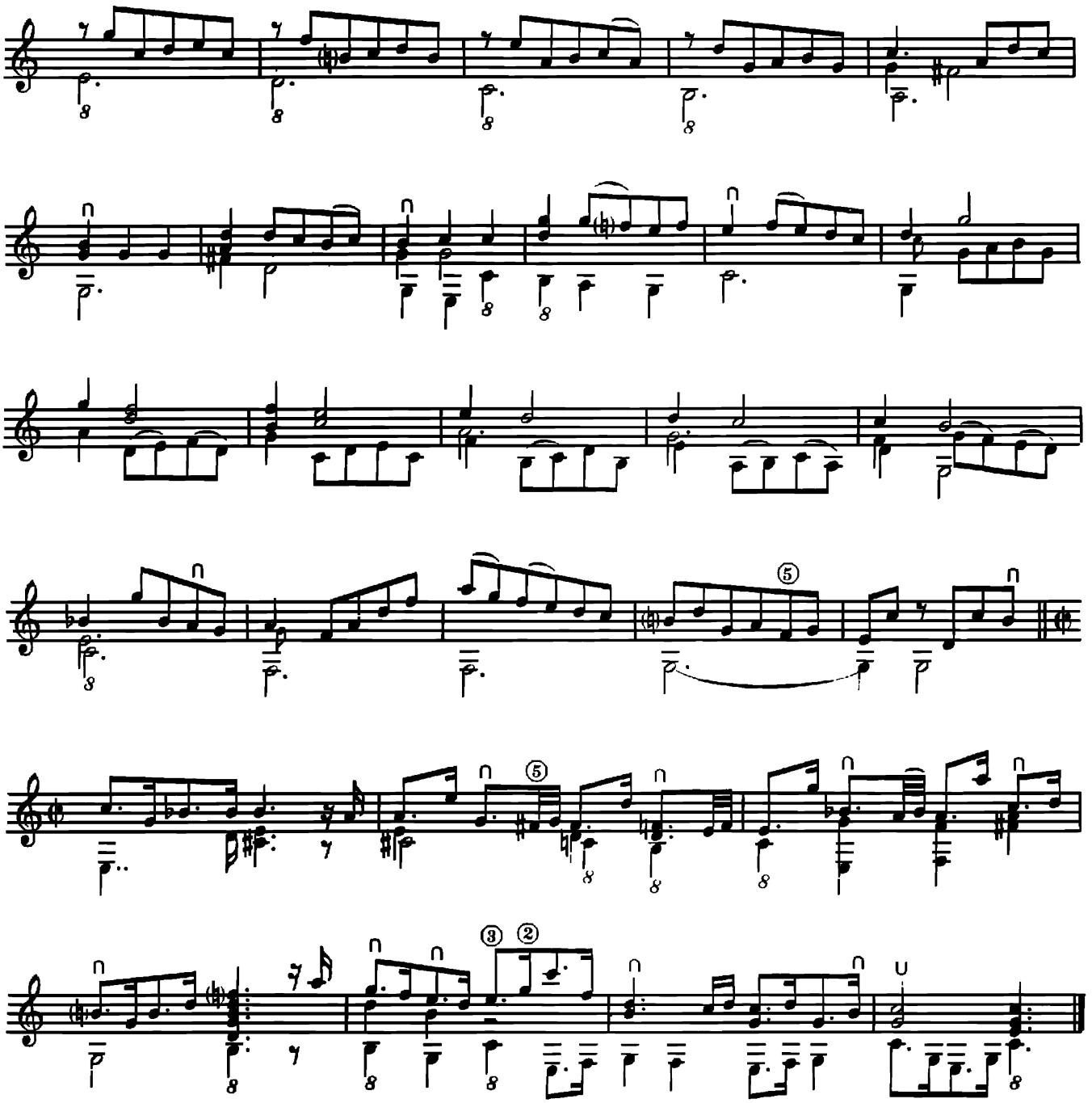


SUITE XX

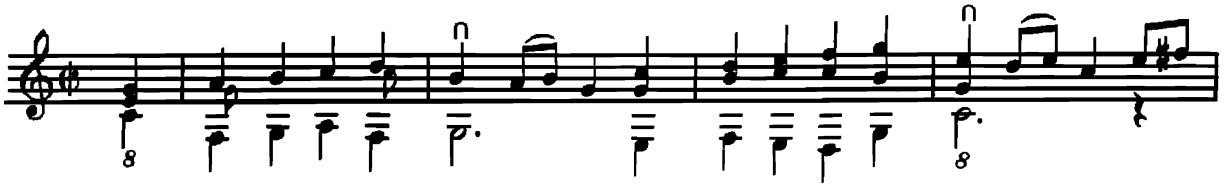
OUVERTURE

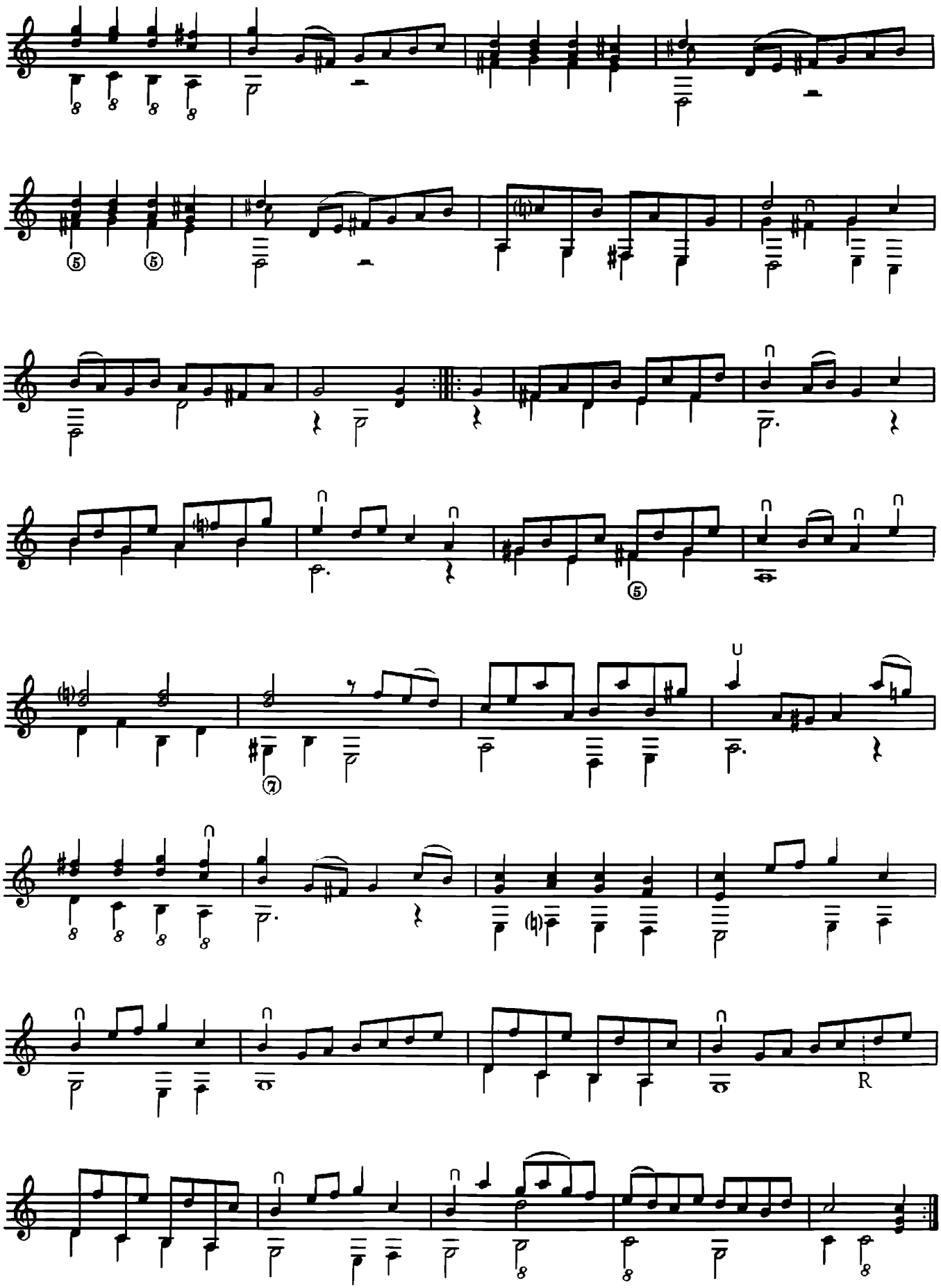




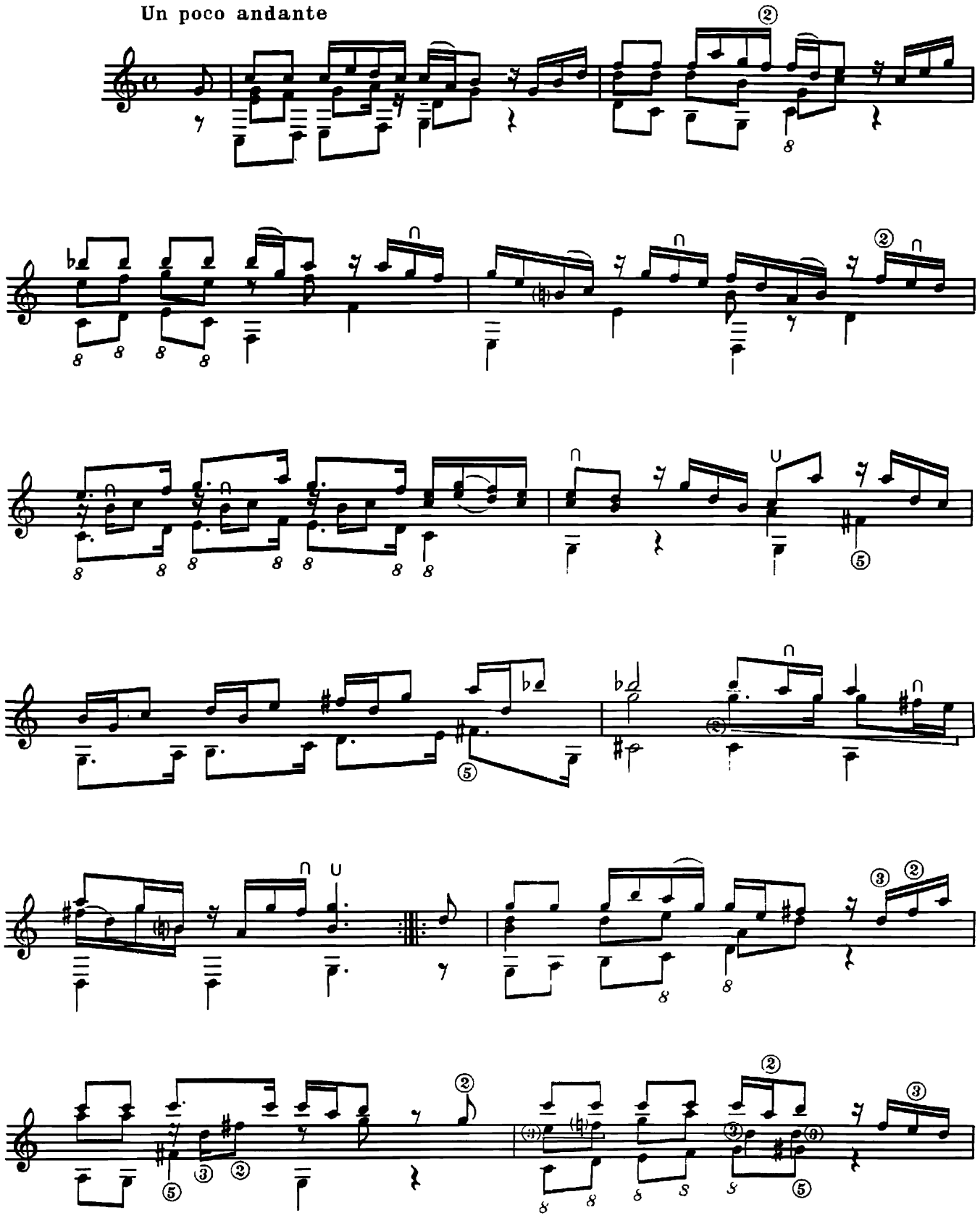


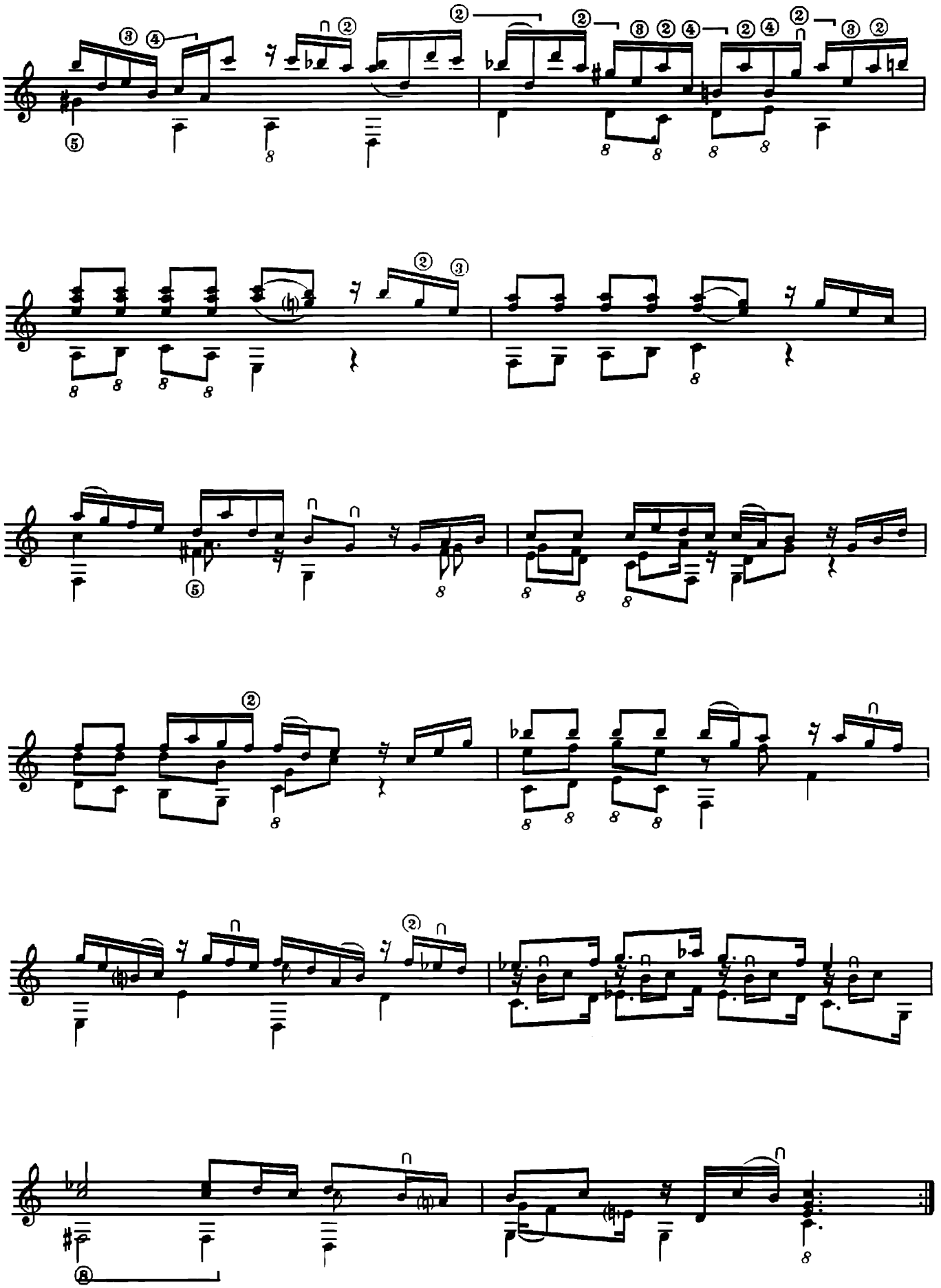
BOUREÉ



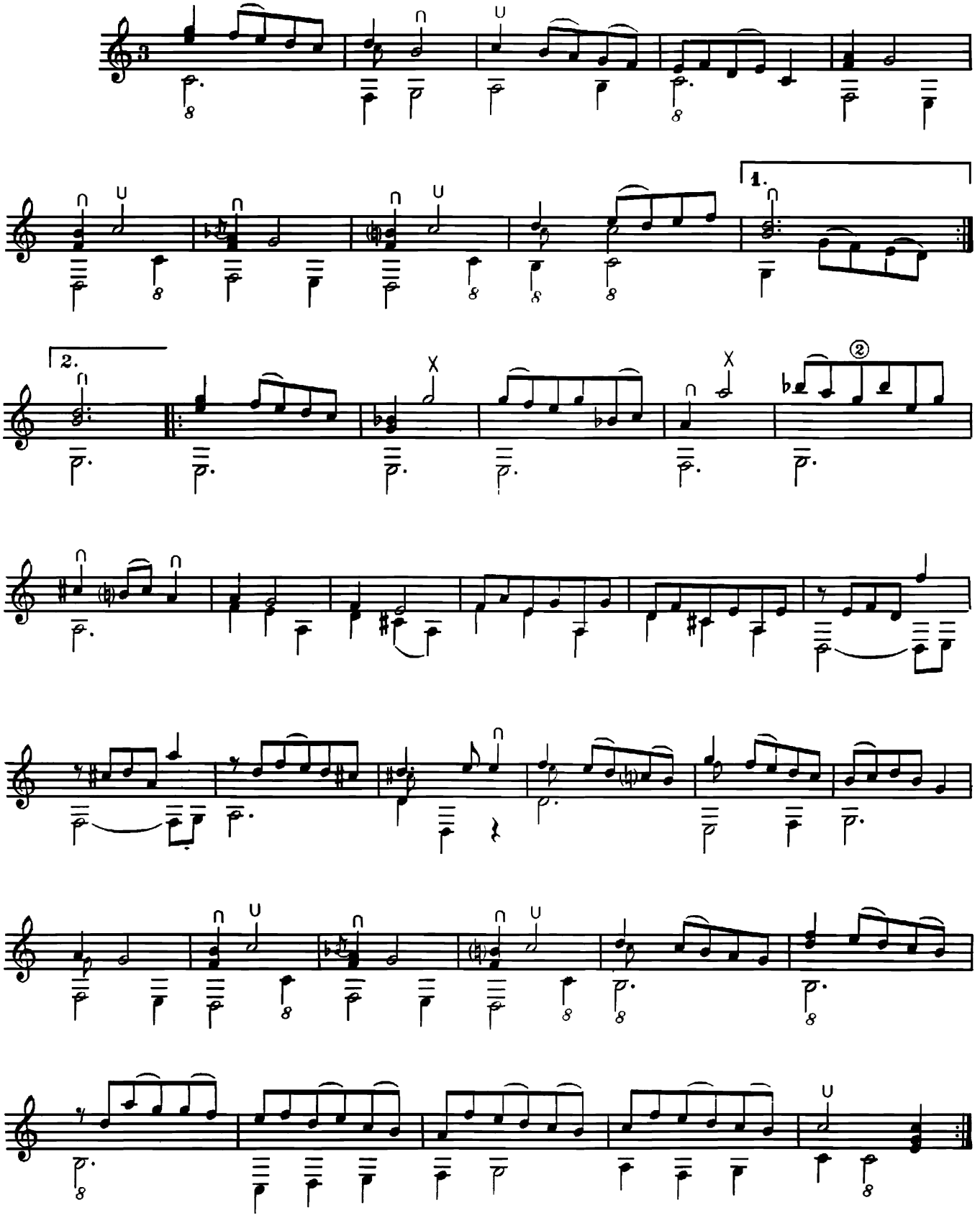

R

ARIA

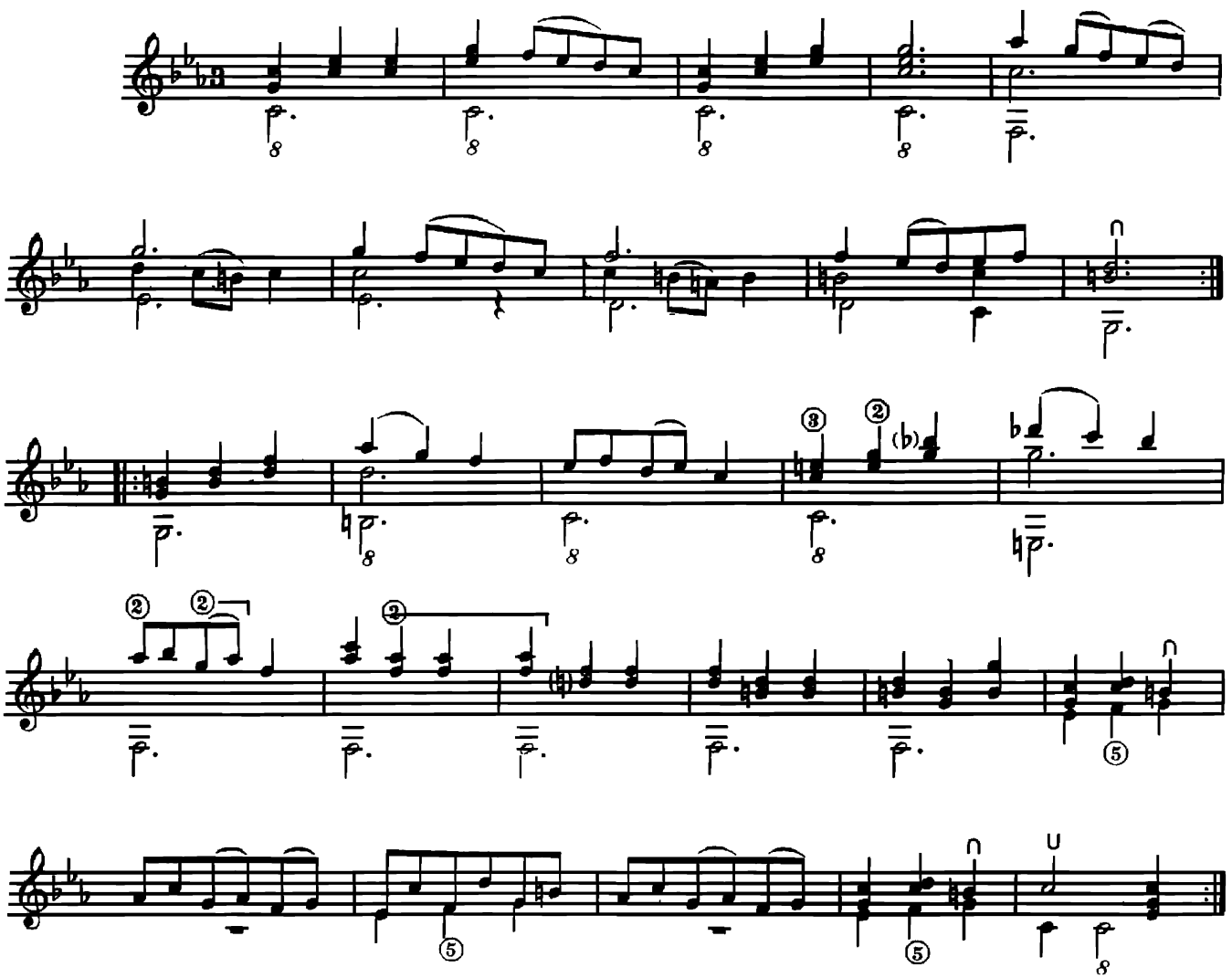




MENUET

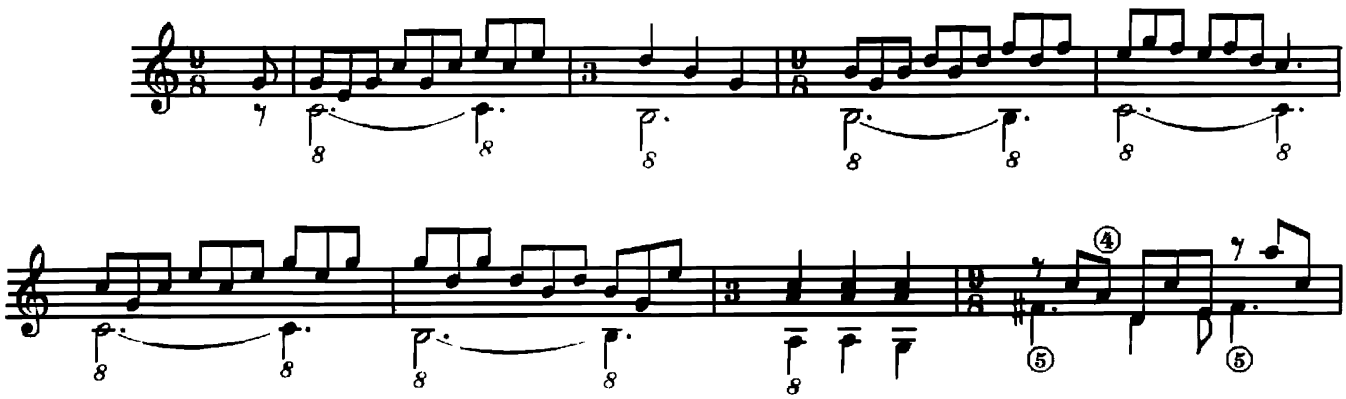


TRIO (1)

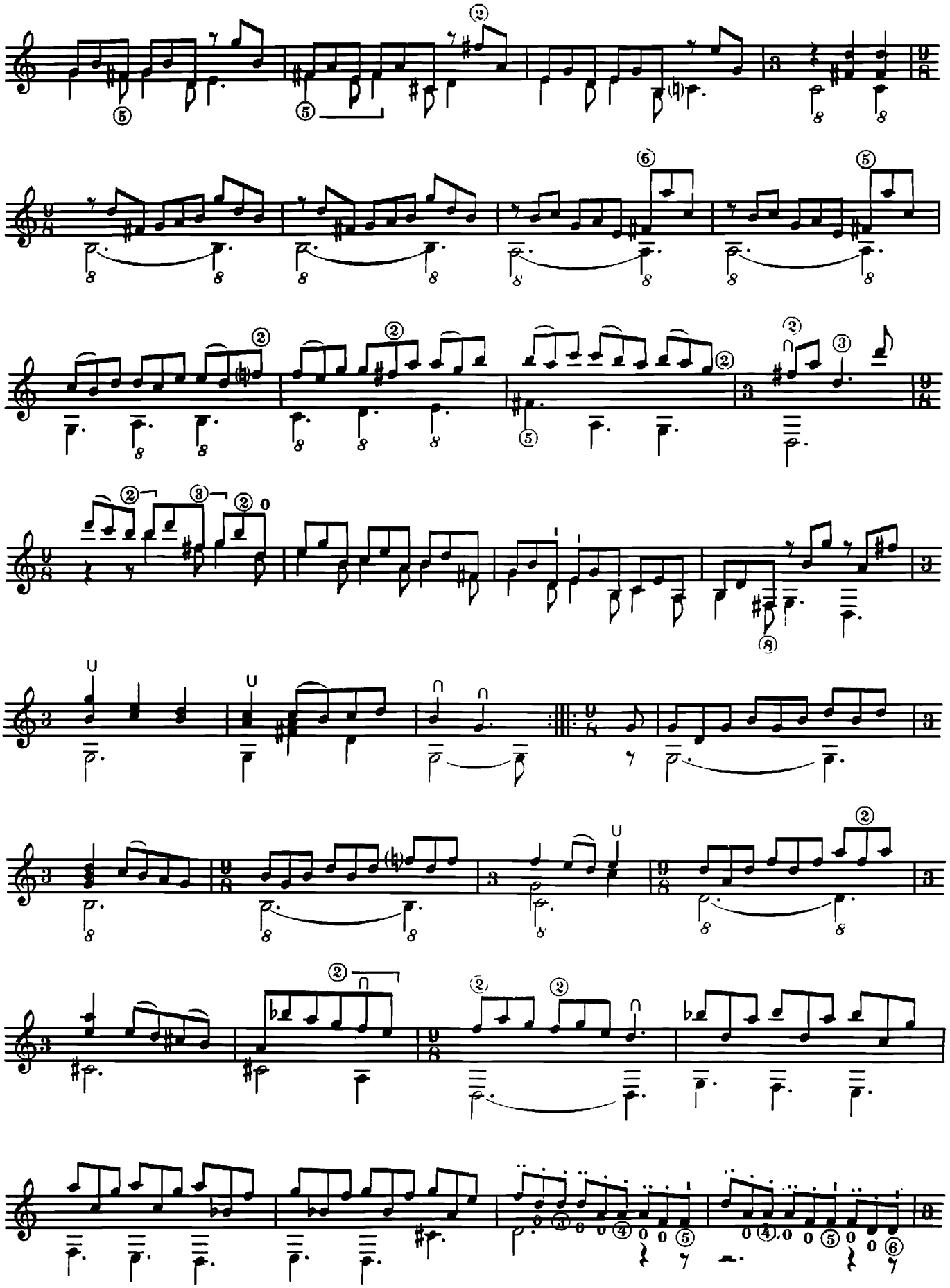


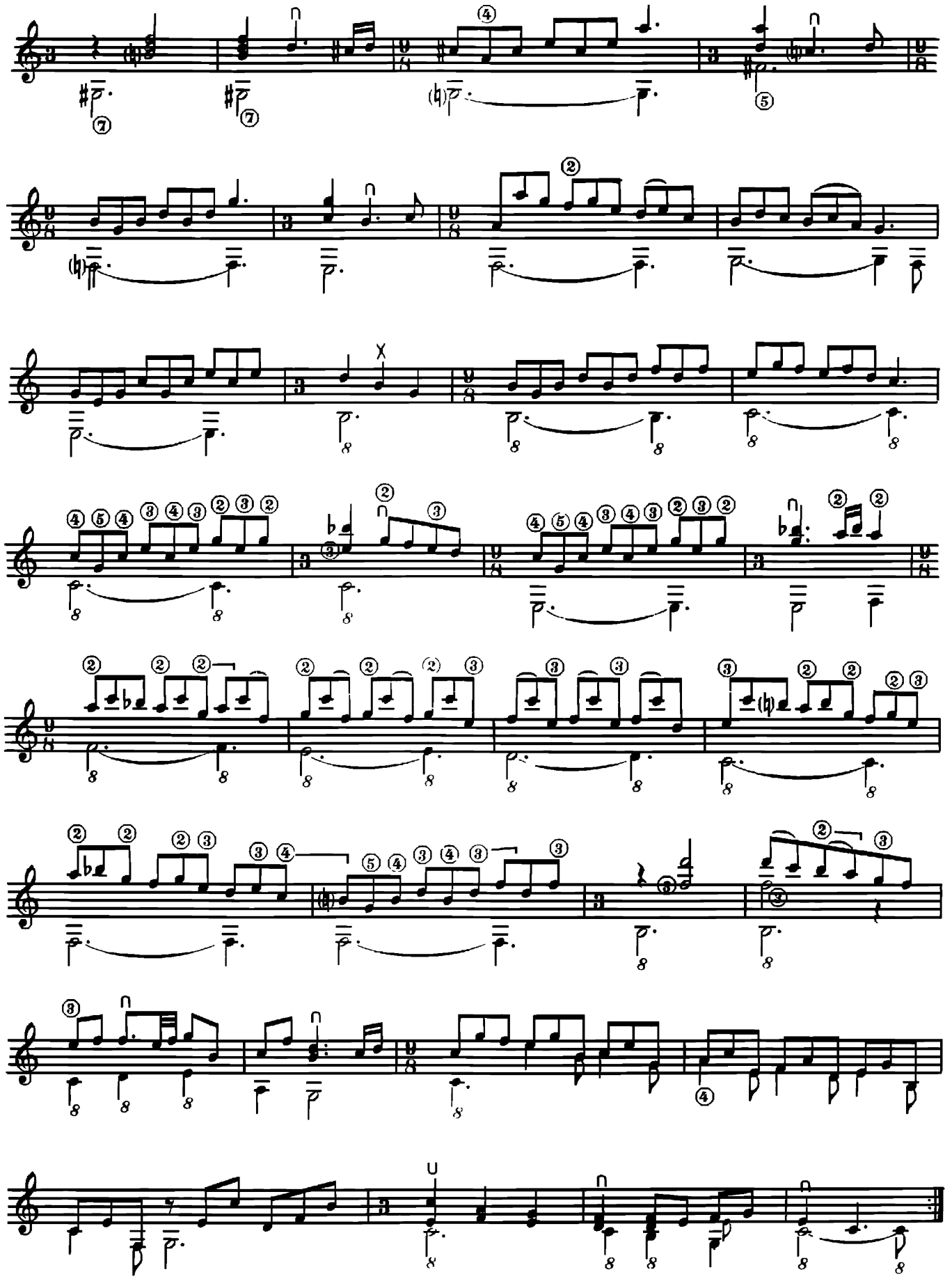
Menuet da Capo

GIGUE



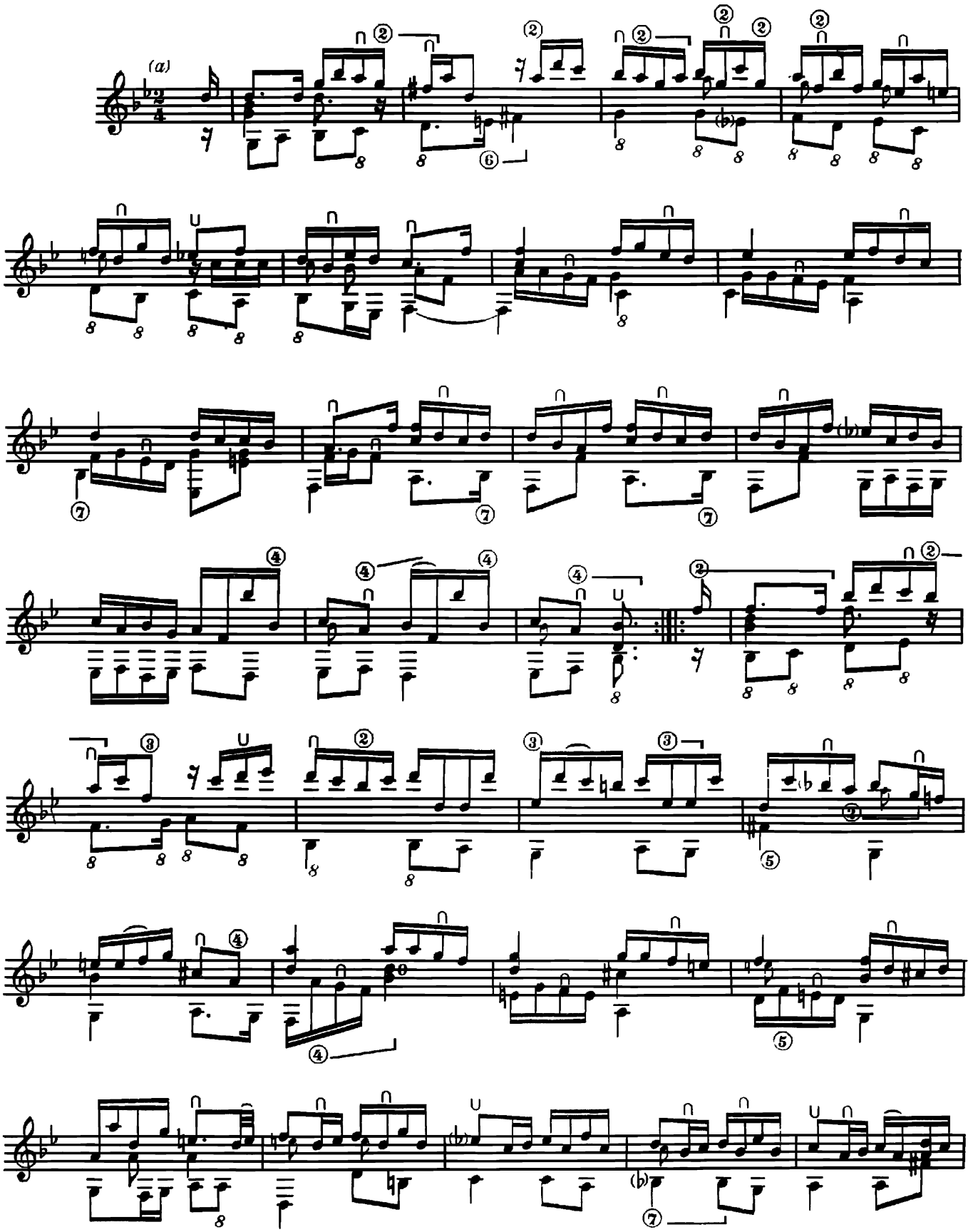
(1) L'accordatura dei bassi rimane immutata.
The tuning of the basses remains unchanged.
L'accord des basses reste inchangé.
Das Stimmen der Bässe bleibt unverändert.



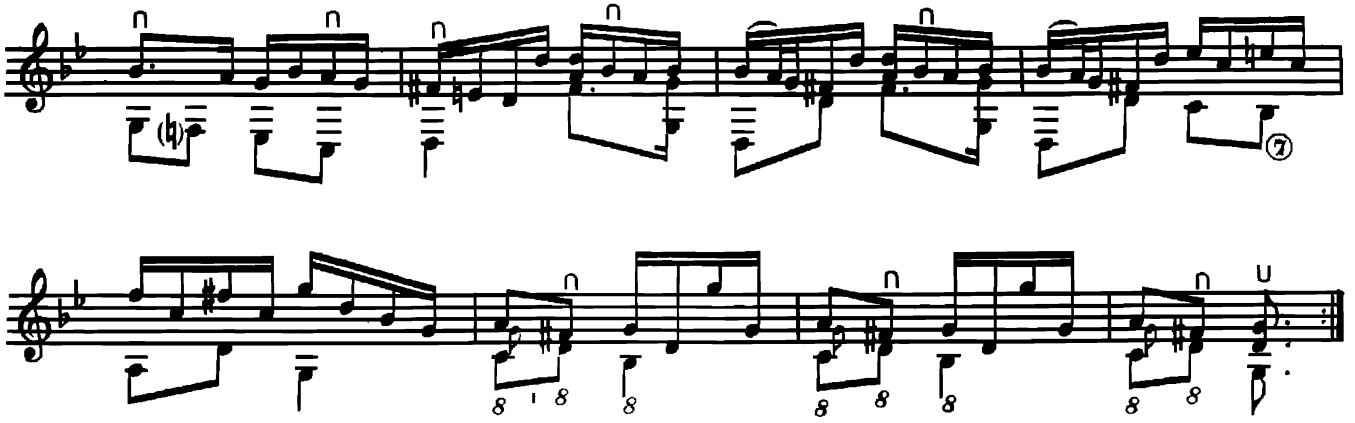


SUITE XXI

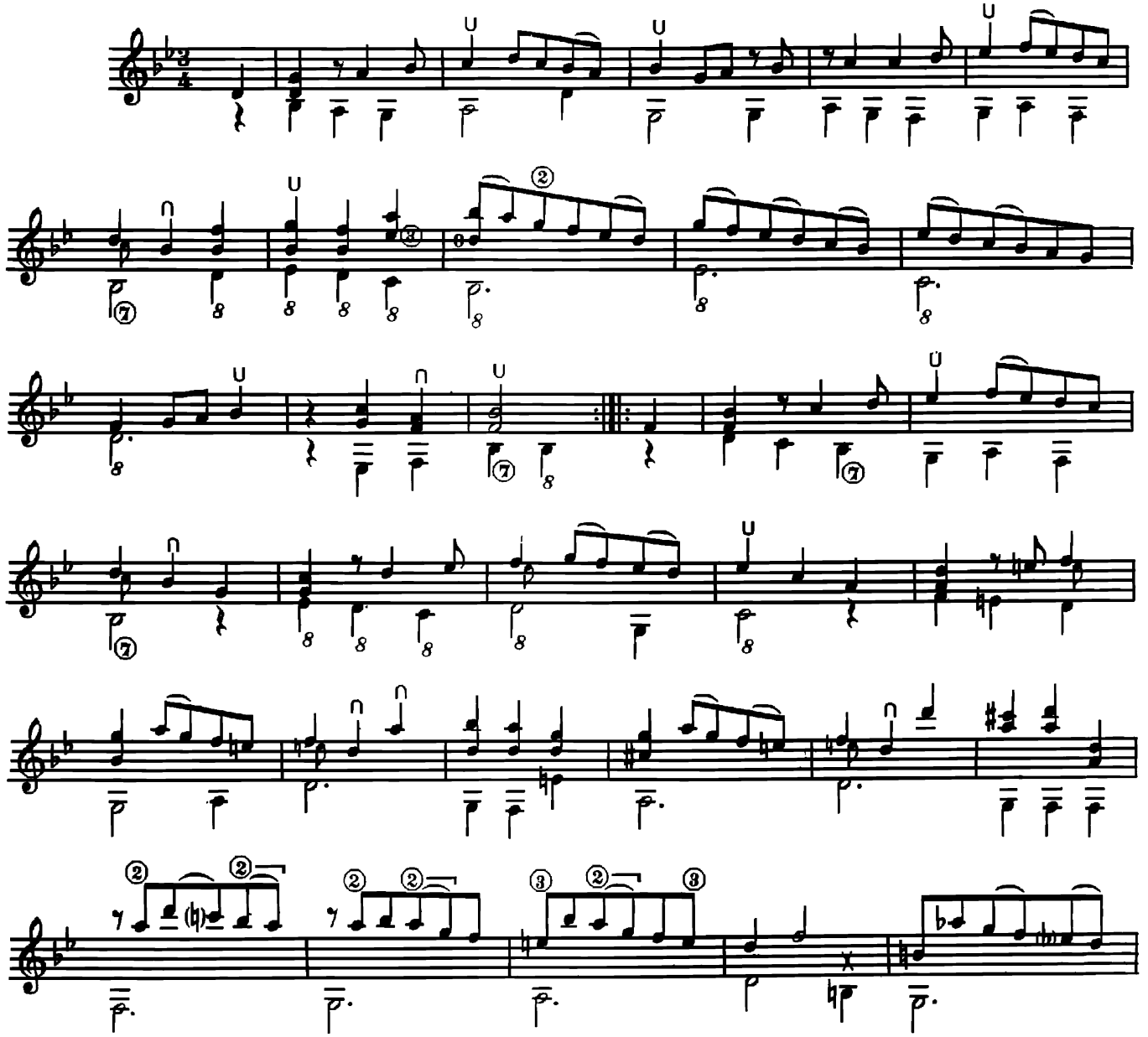
ANDANTE

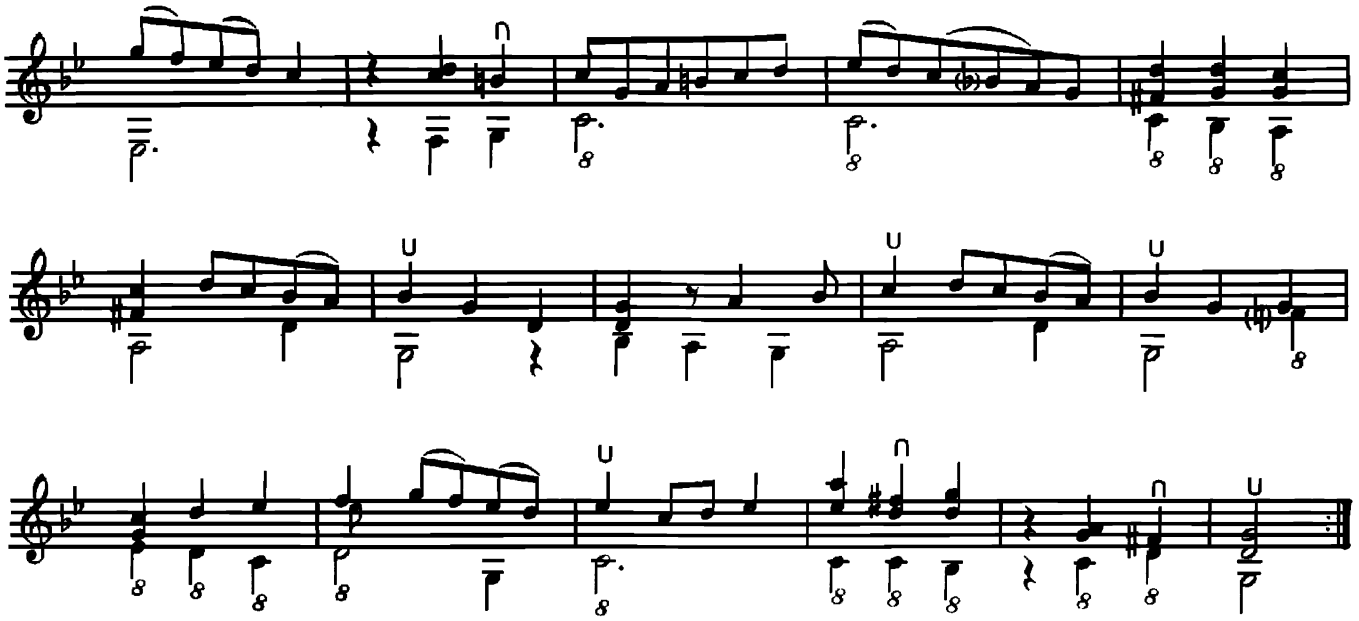


(a) Nell'originale il tempo è indicato con ¢
In the original the tempo is indicated by ¢
Dans l'original le temps est indiqué par ¢
Im Original ist das Tempo mit ¢ angegeben.

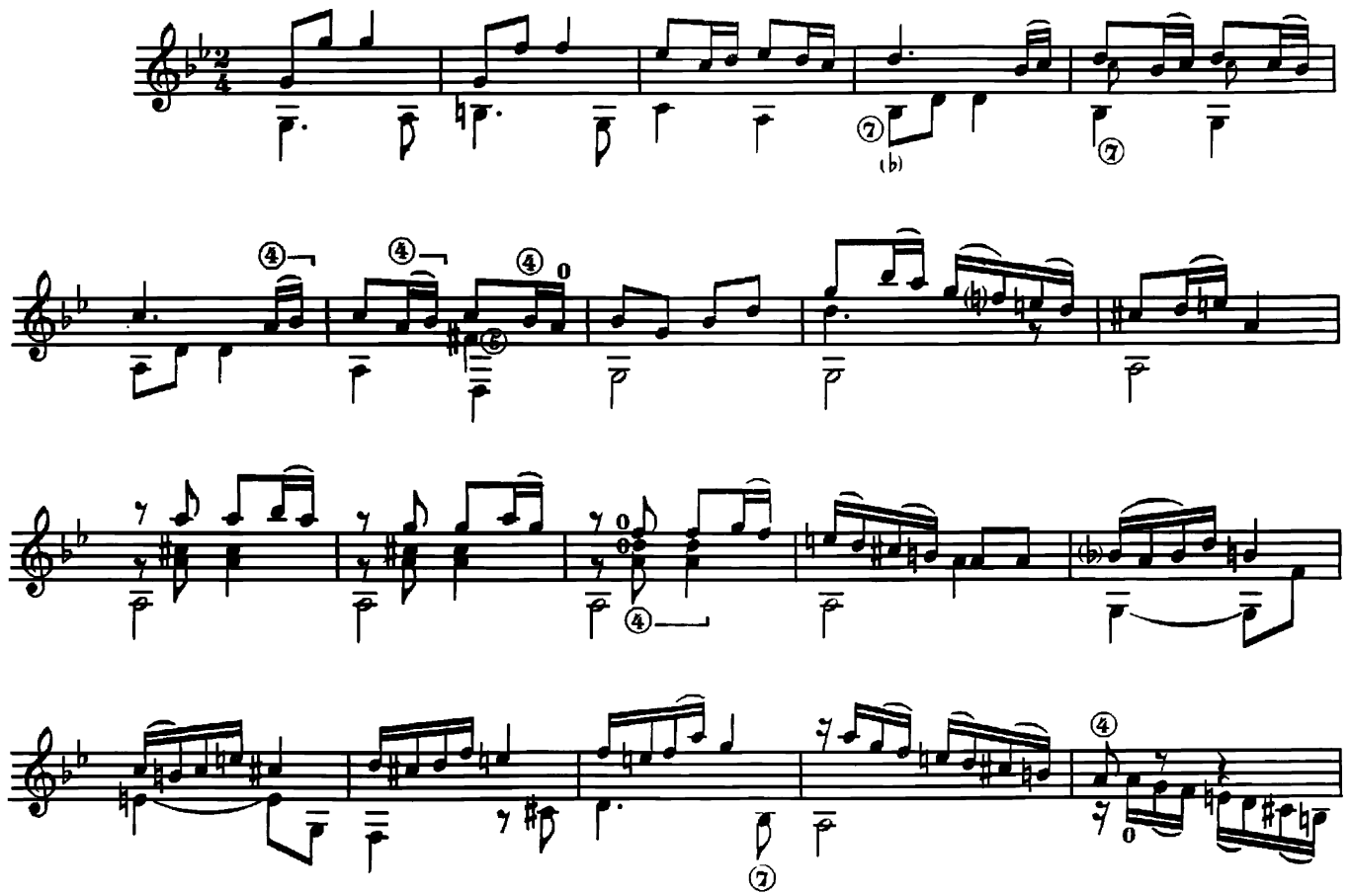


PASSEPIED



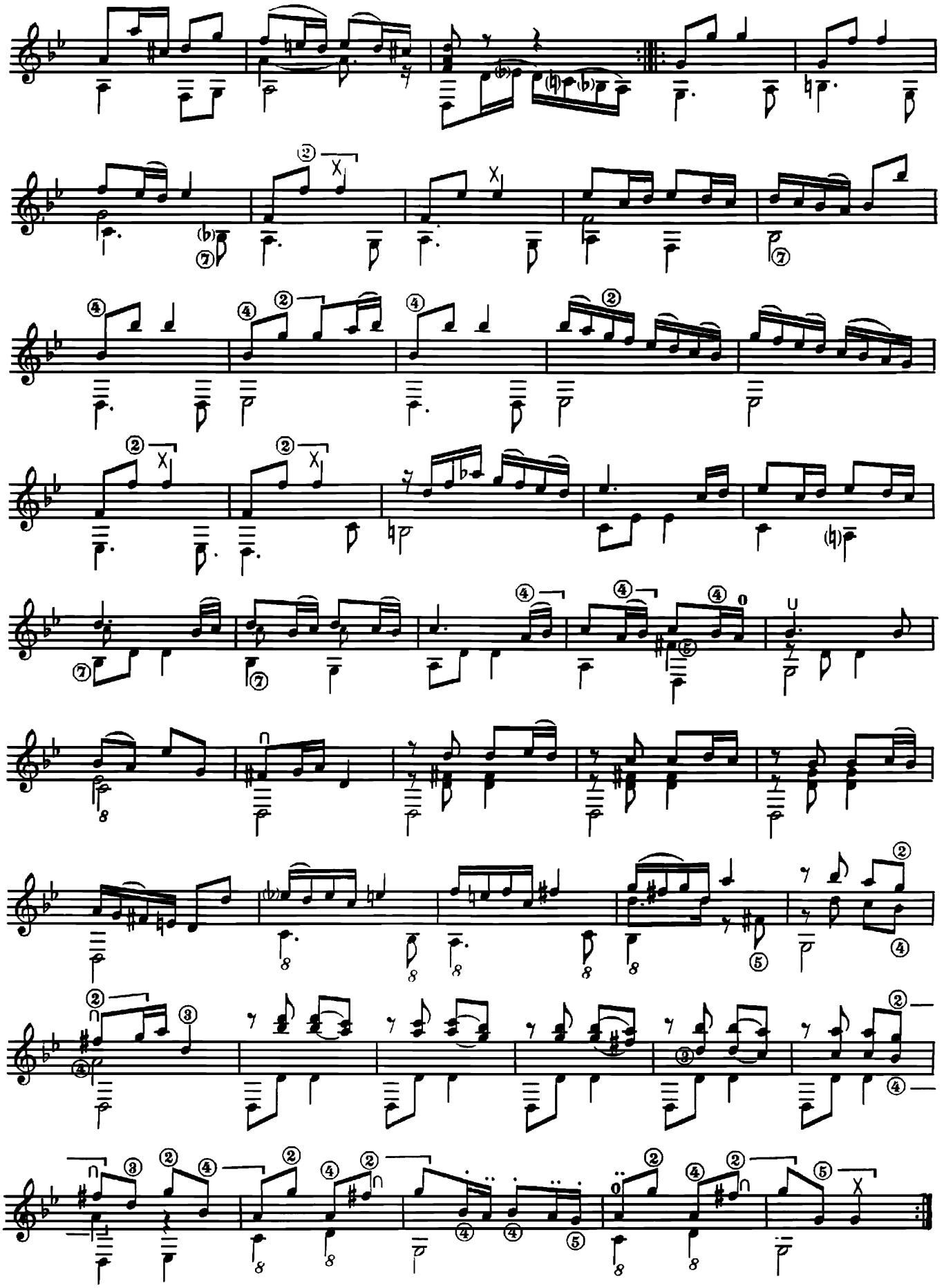


BOURÉE (1)

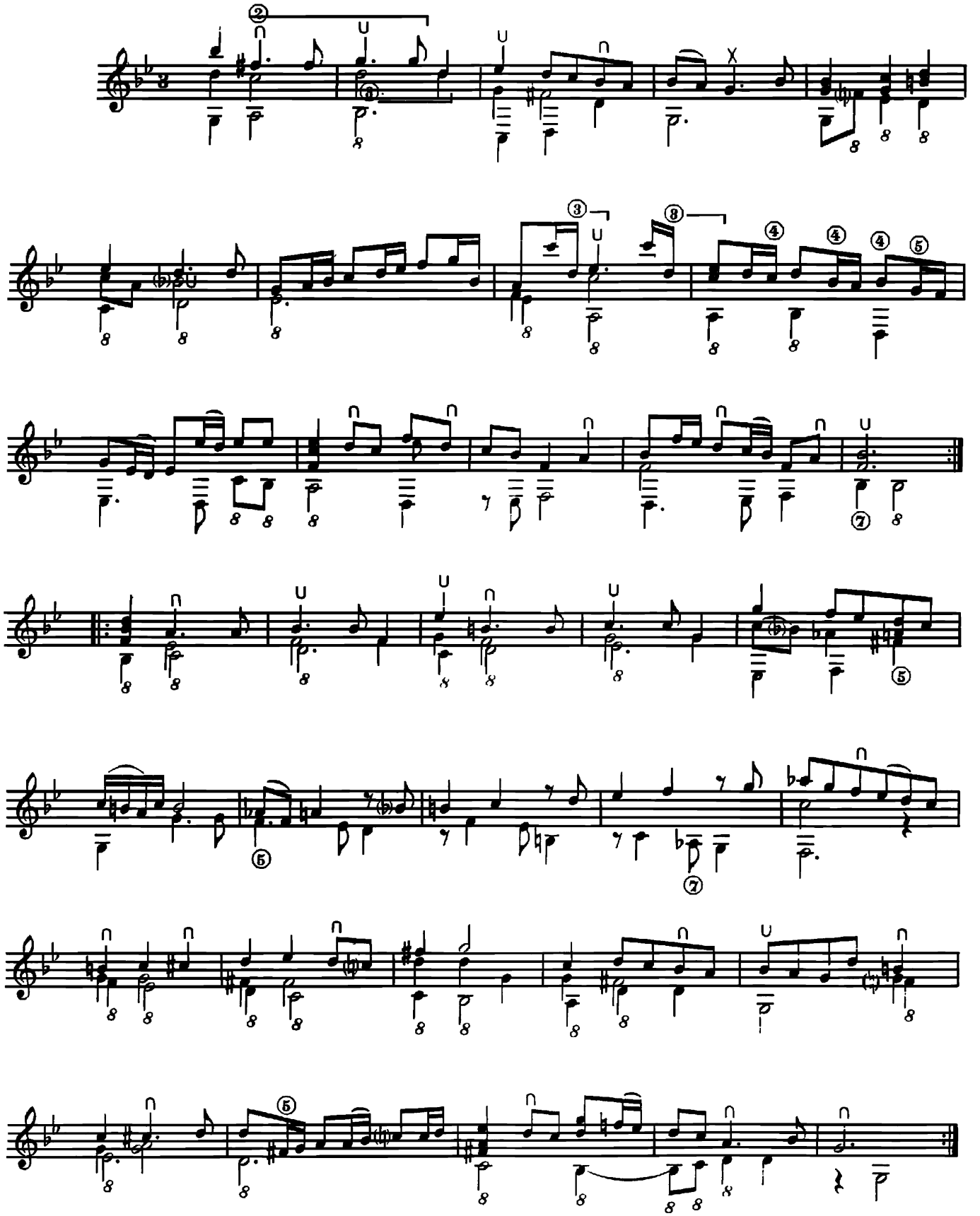


Titolo mancante nell'originale, ma la stessa composizione appare come Bourée in una Suite del manoscritto di Dresda.

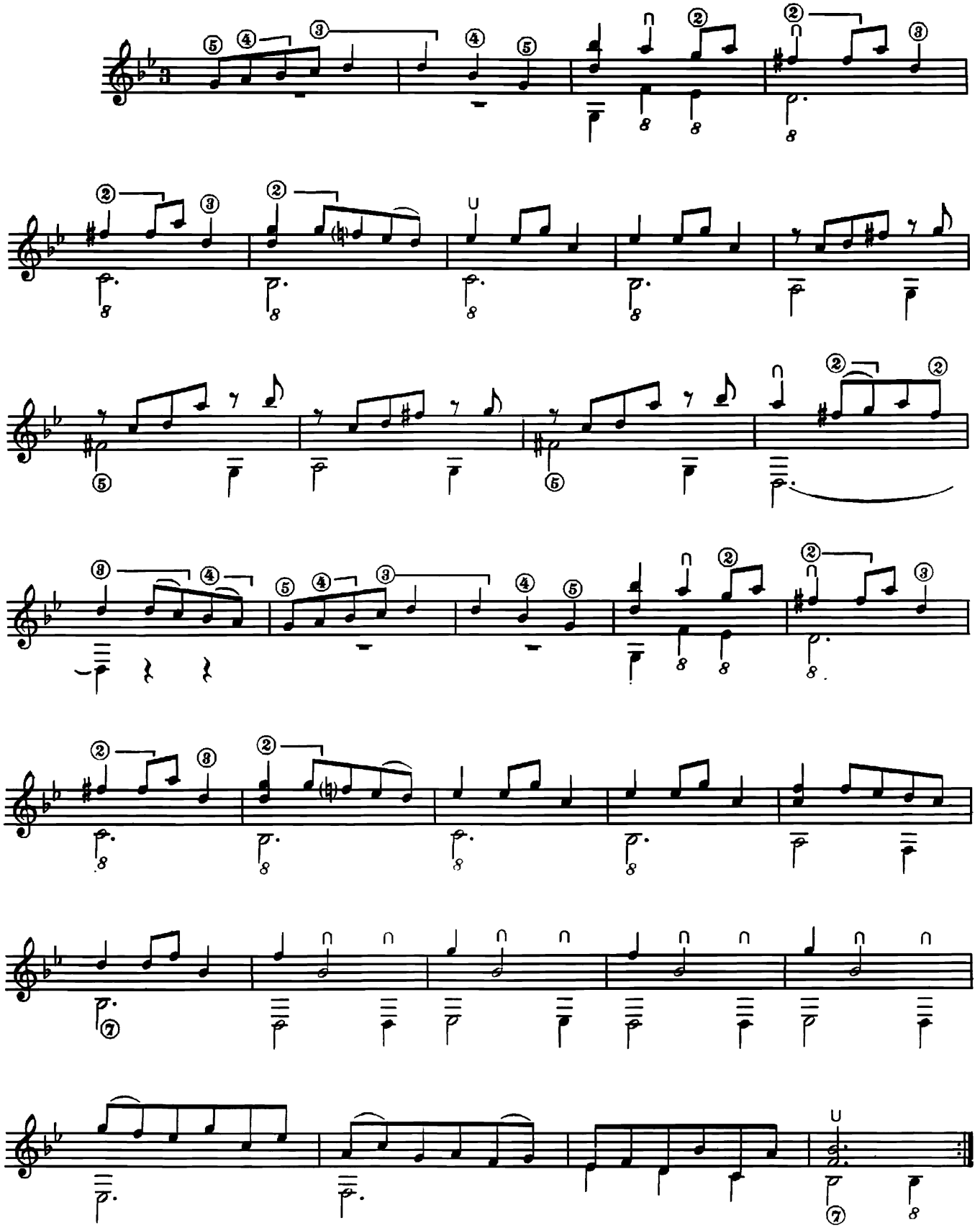
(1) *The title is missing in the original, but the same composition appears as "Bourée" in a Suite of the Dresden Manuscript.*
Le titre manque dans l'original, mais la même composition paraît comme Bourée dans une Suite du manuscrit de Dresde.
Im Original fehlender Titel, aber die gleiche Komposition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

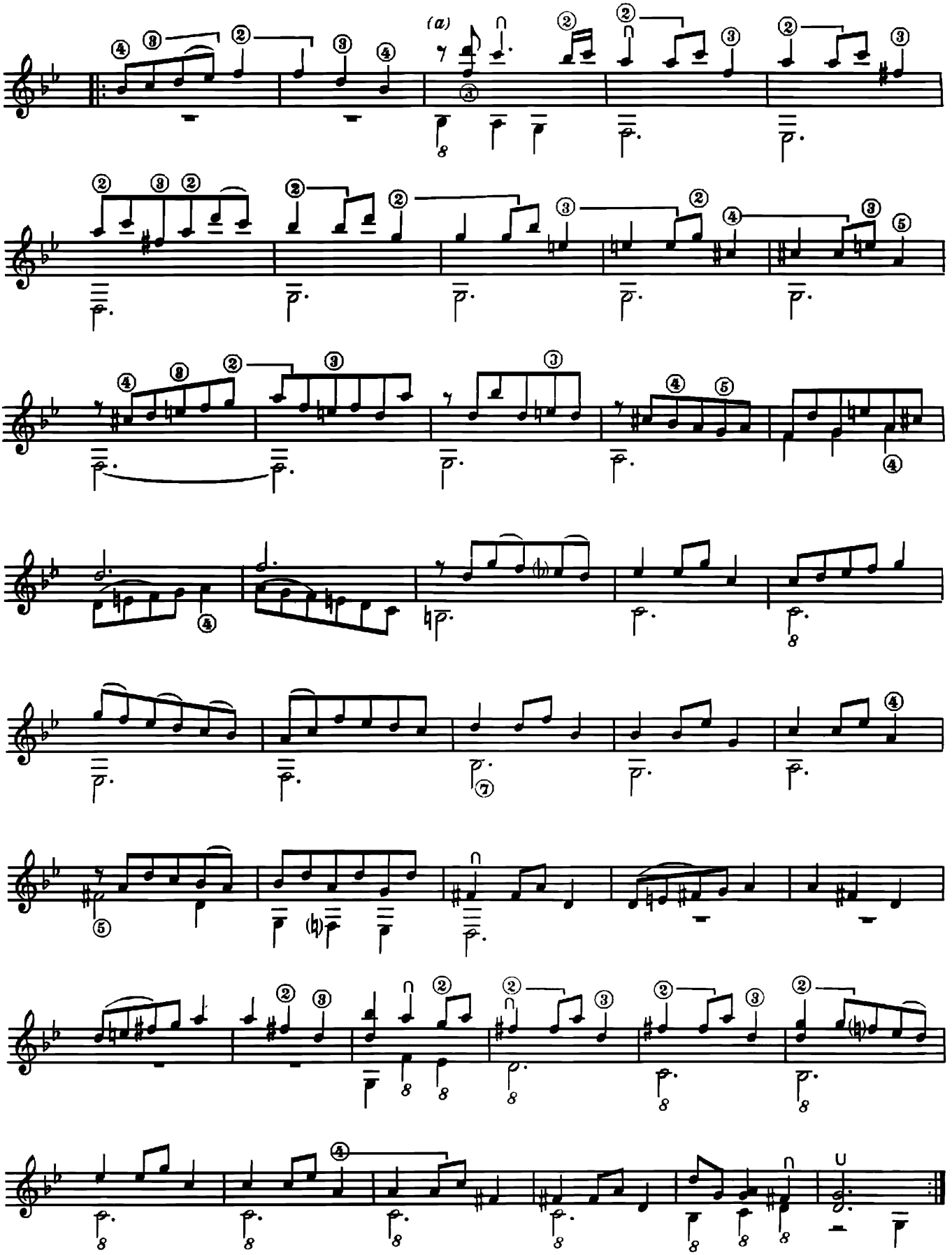


SARABANDE

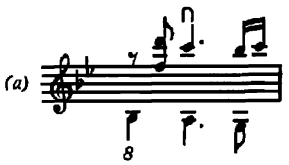


LA BABILIEUSE EN MENUET

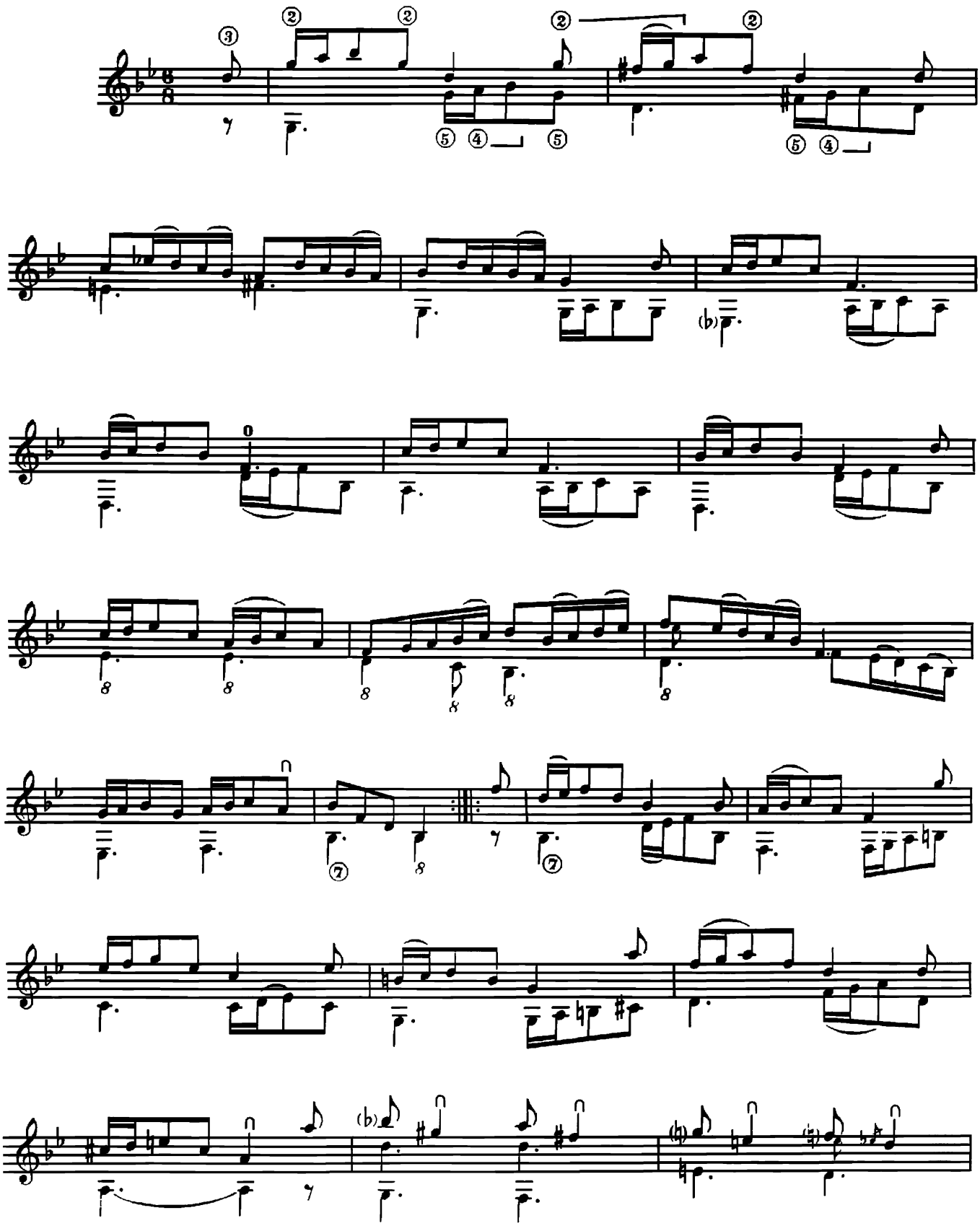


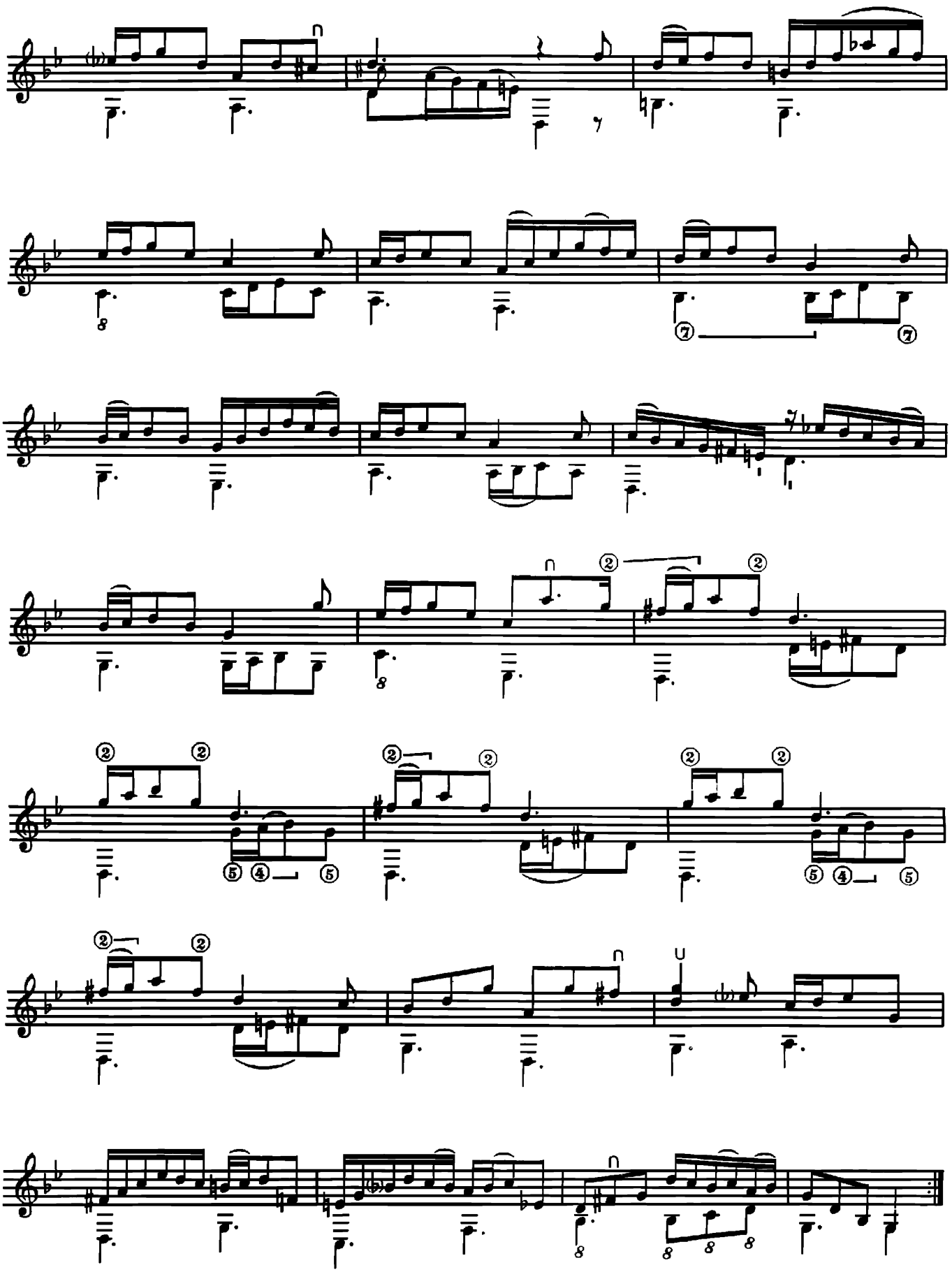


Nell'originale:
In the original:
Dans l'original:
Im Original:



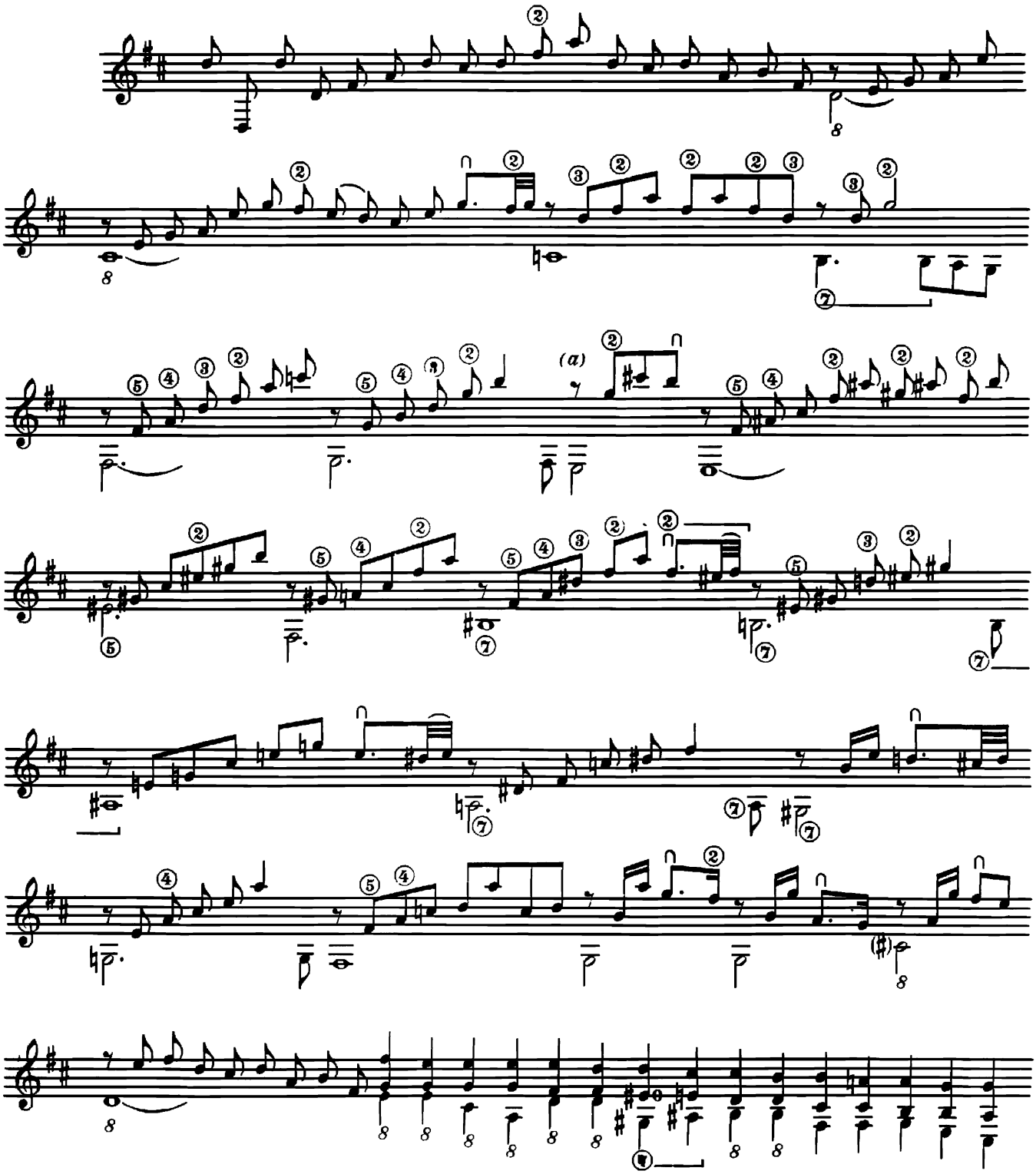
GIGUE





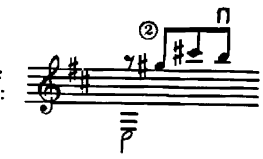
SUITE XXII

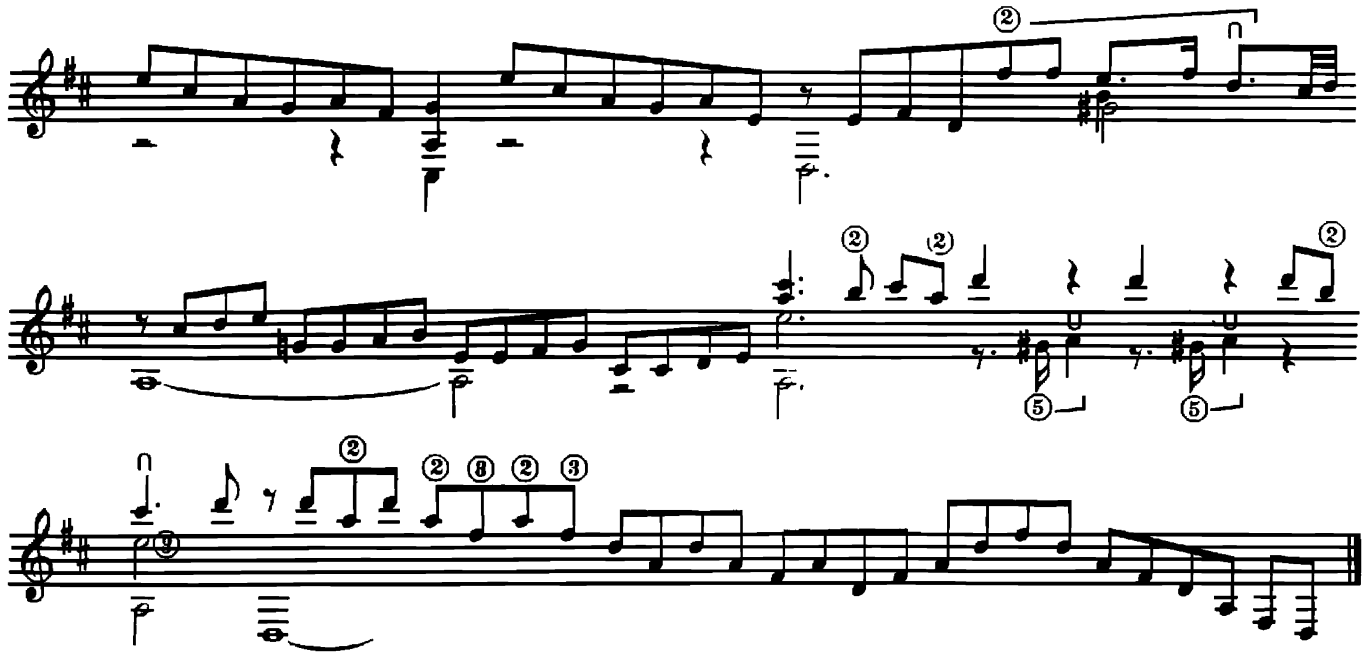
PRELUDE (1)



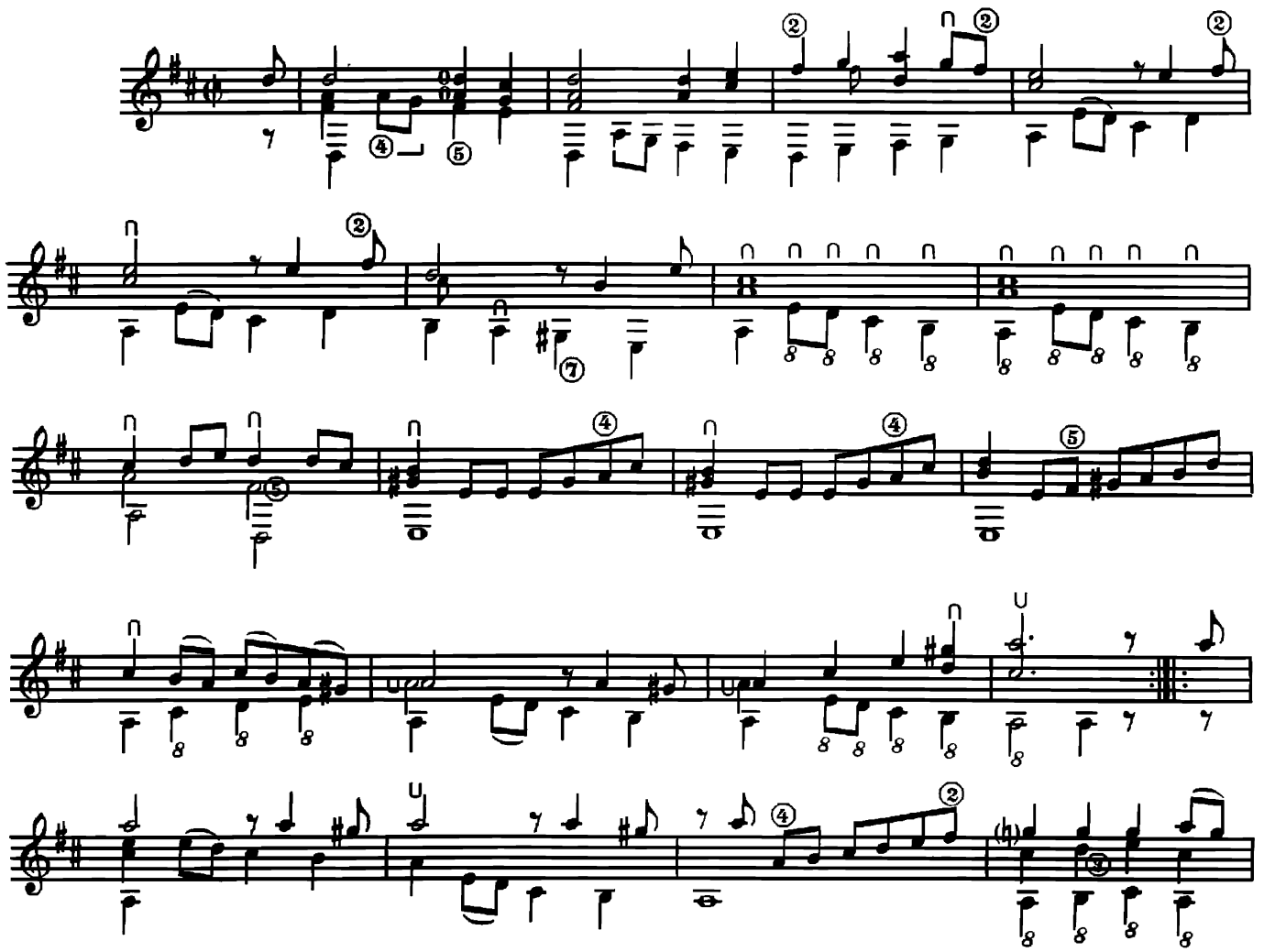
(1) Titolo mancante nell'originale.
The title is missing in the original.
Dans l'original le titre manque.
Im Original fehlt der Titel.

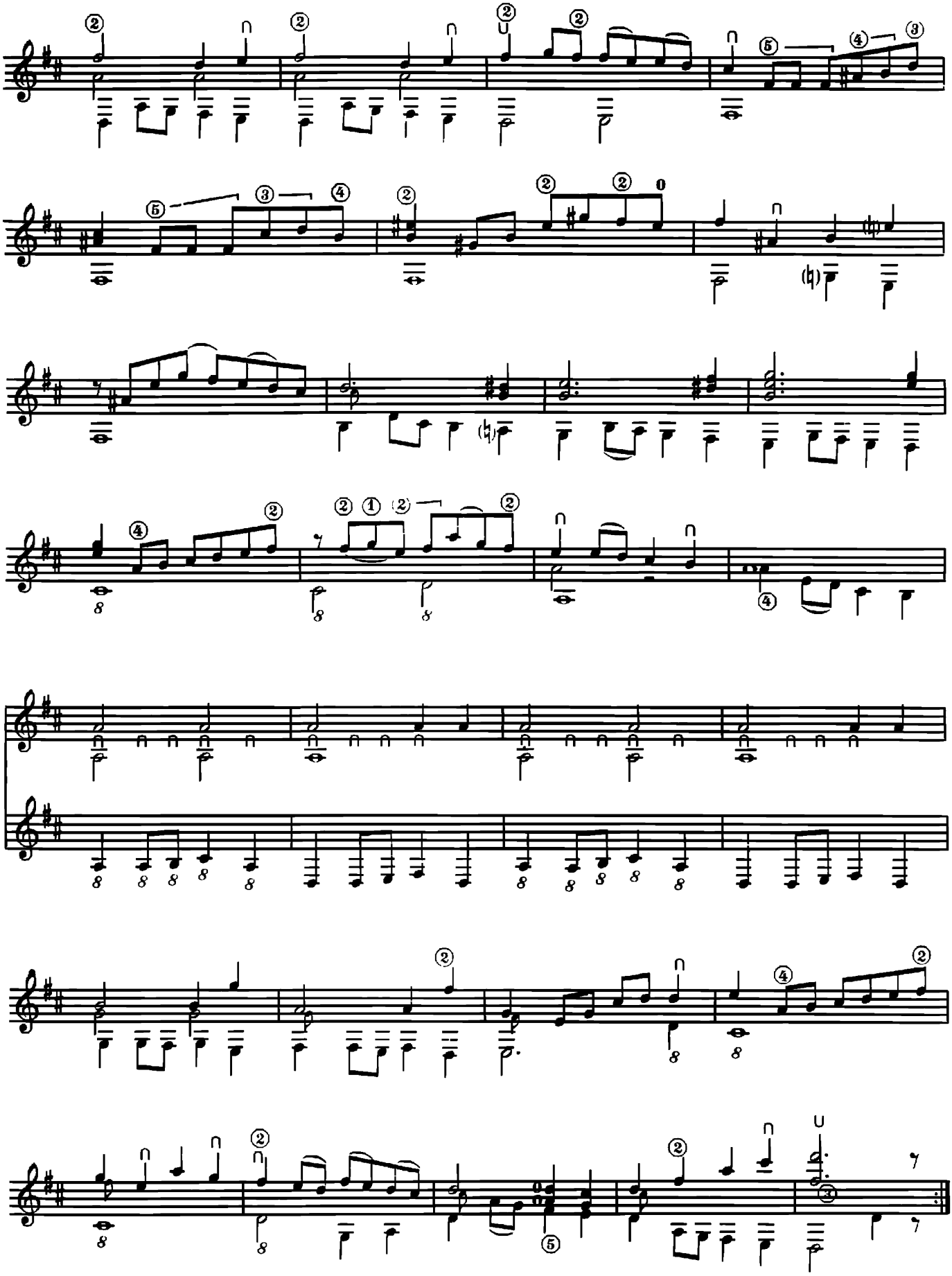
(a) Nell'originale:
In the original:
Dans l'original:
Im Original:



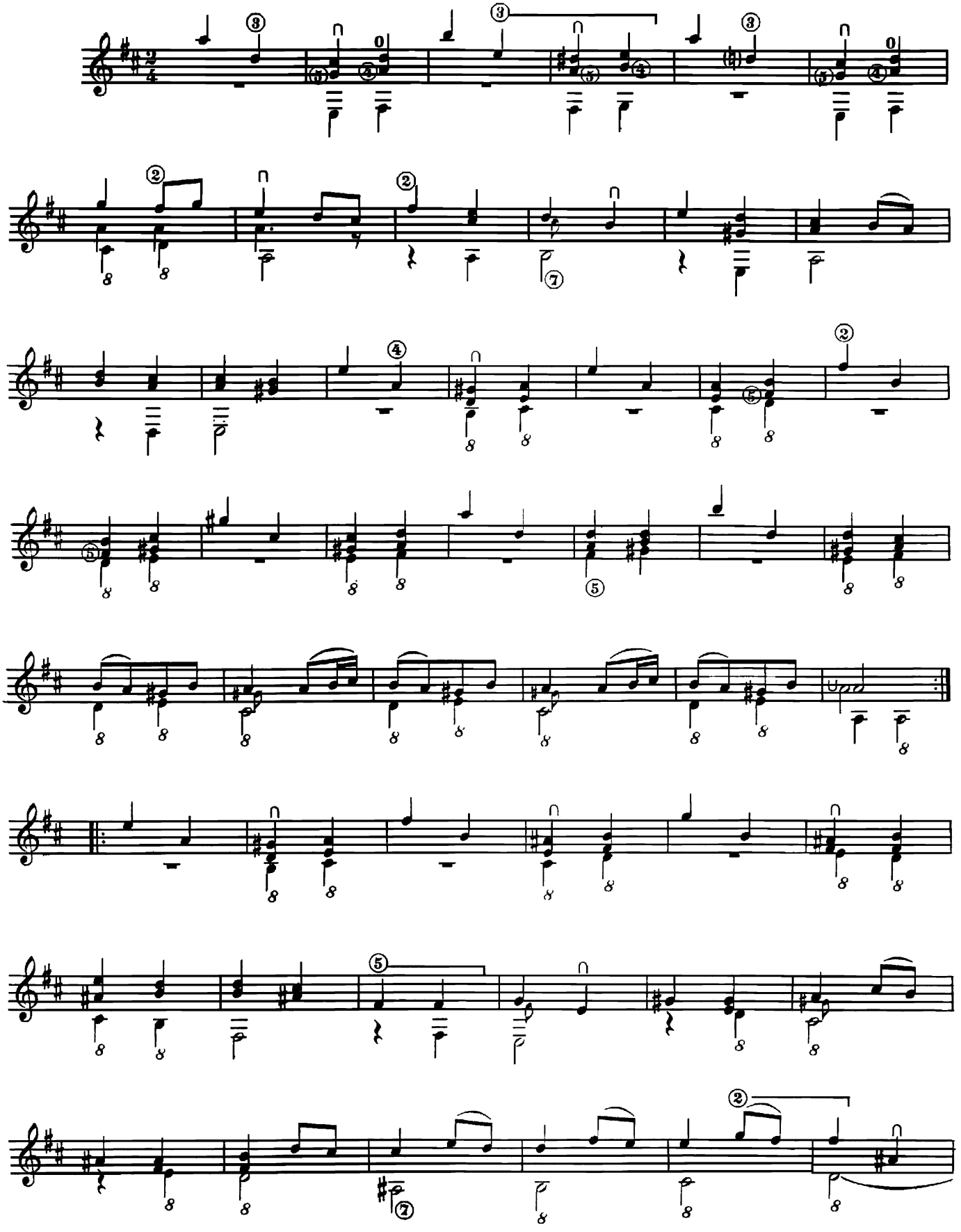


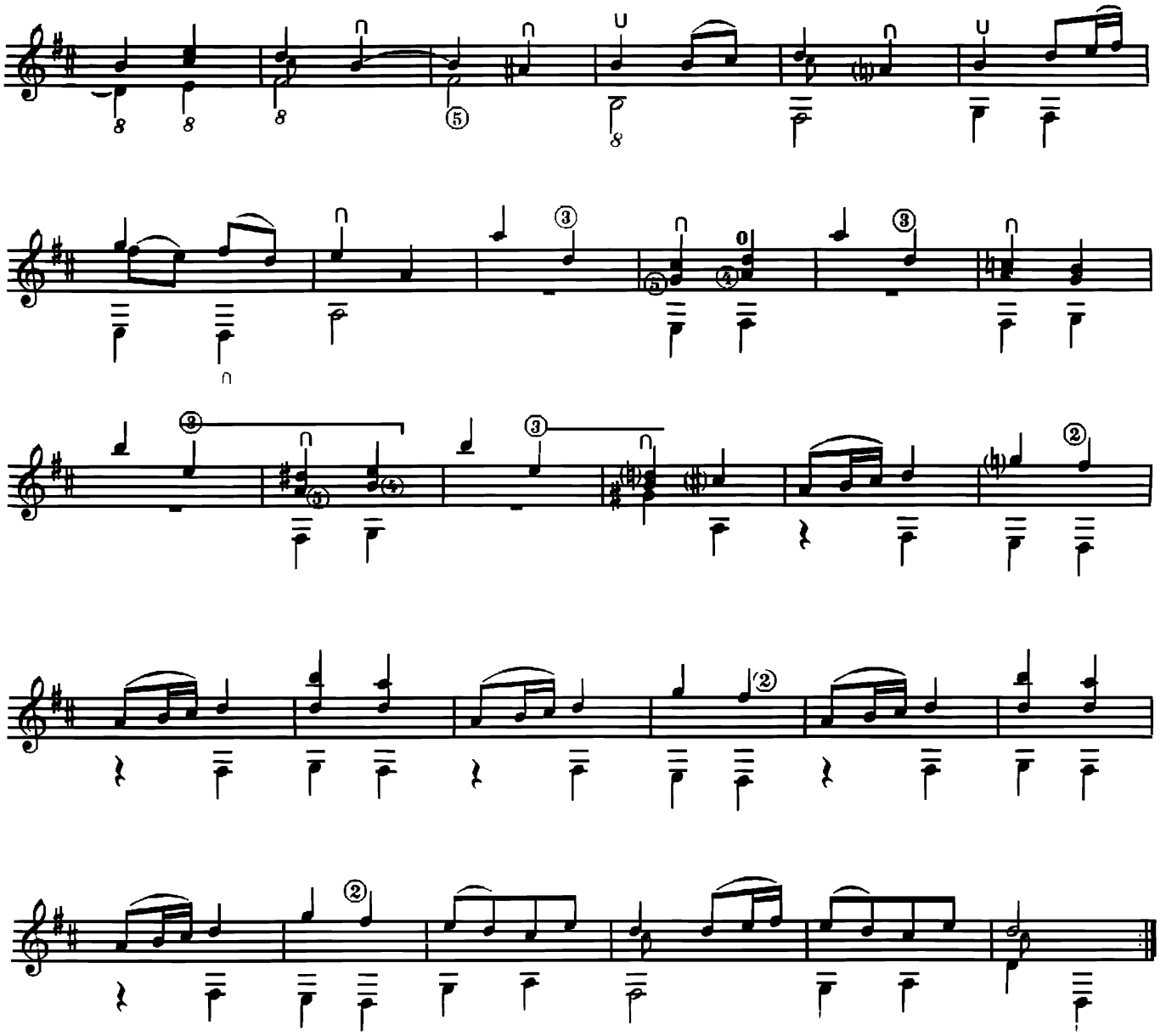
MARCHE



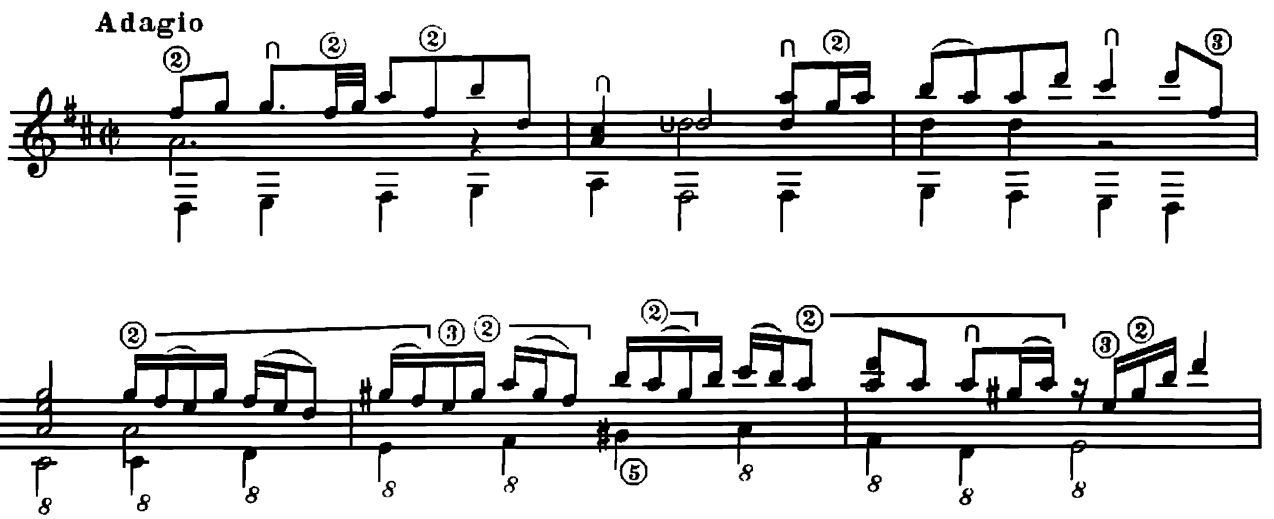


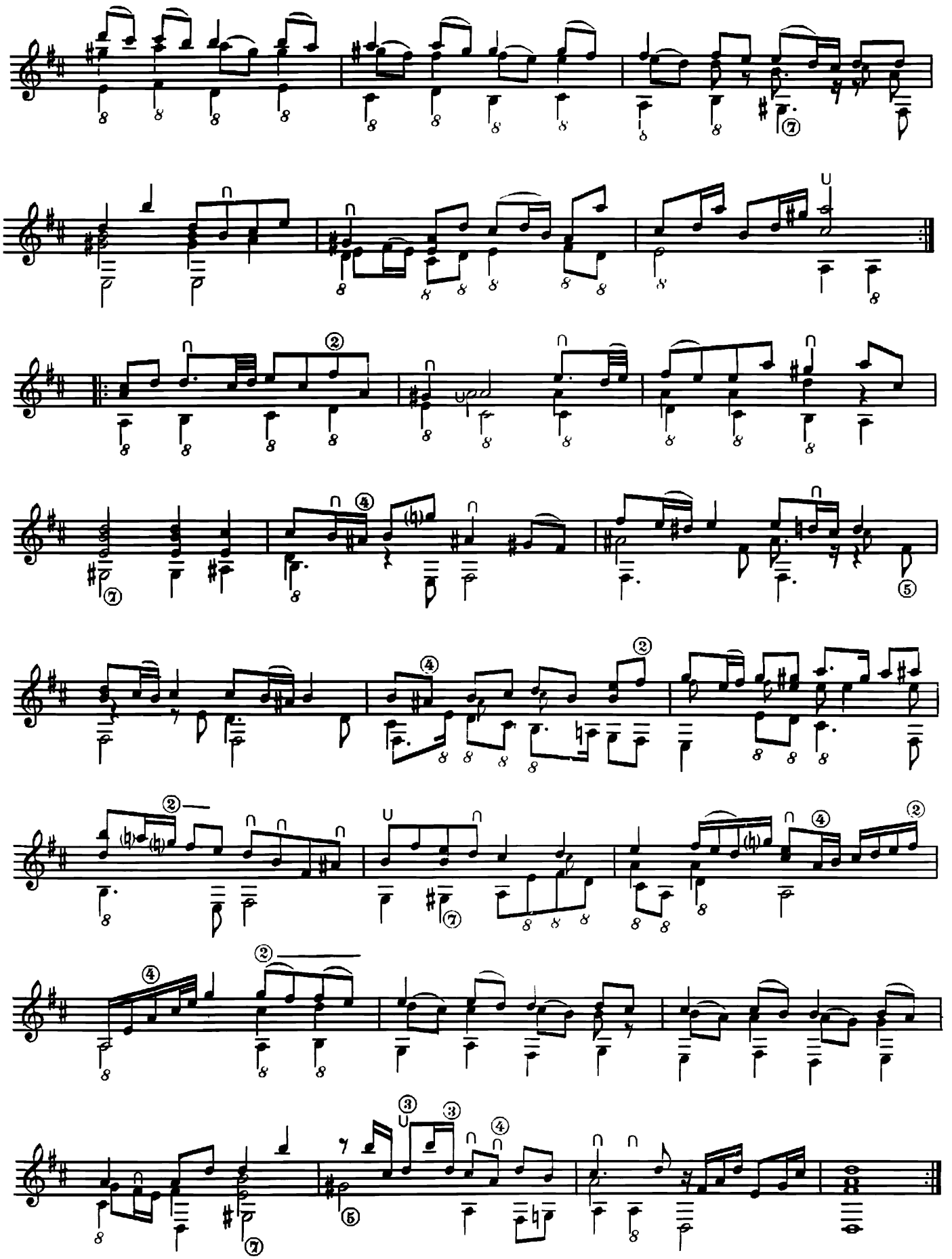
GAVOTTE



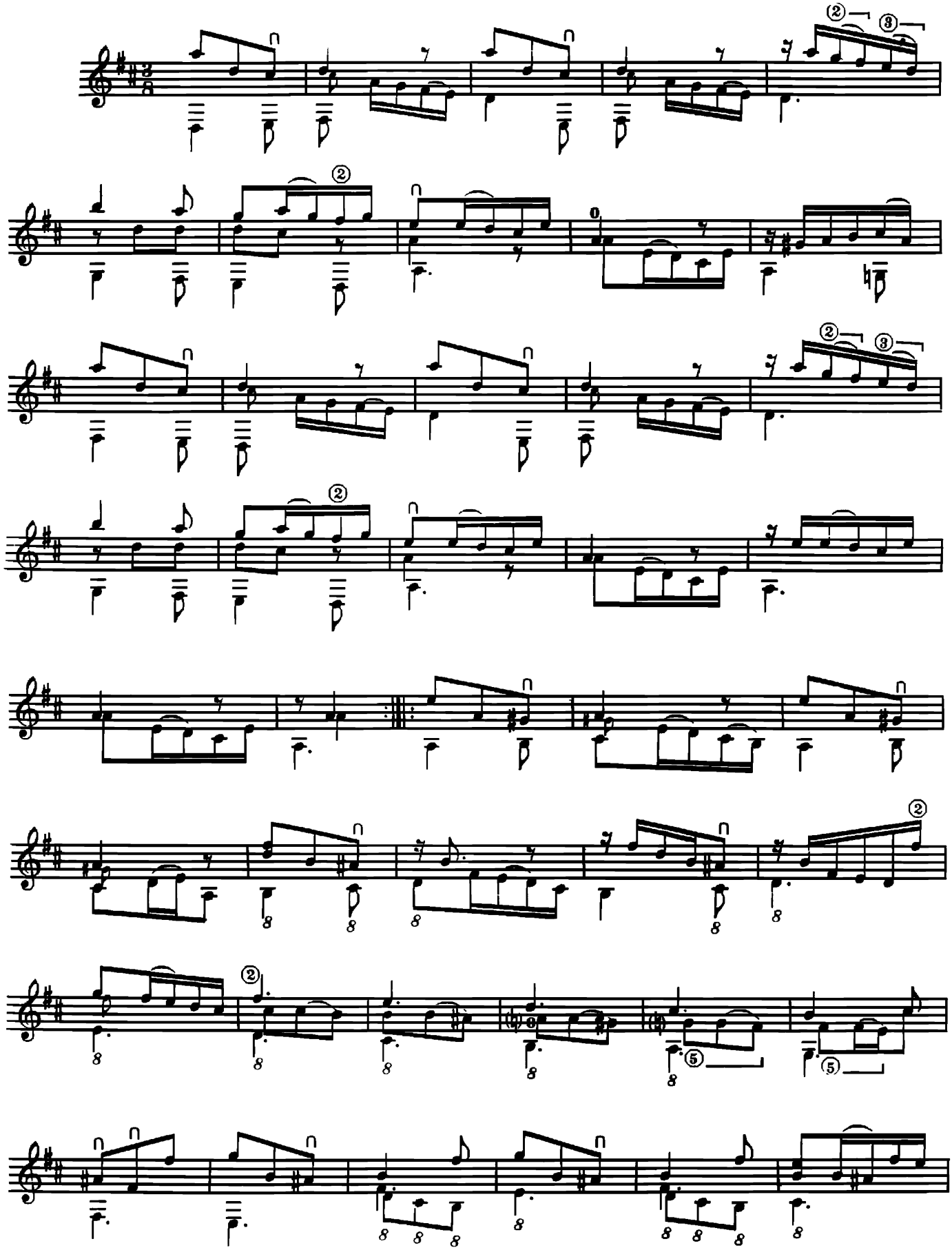


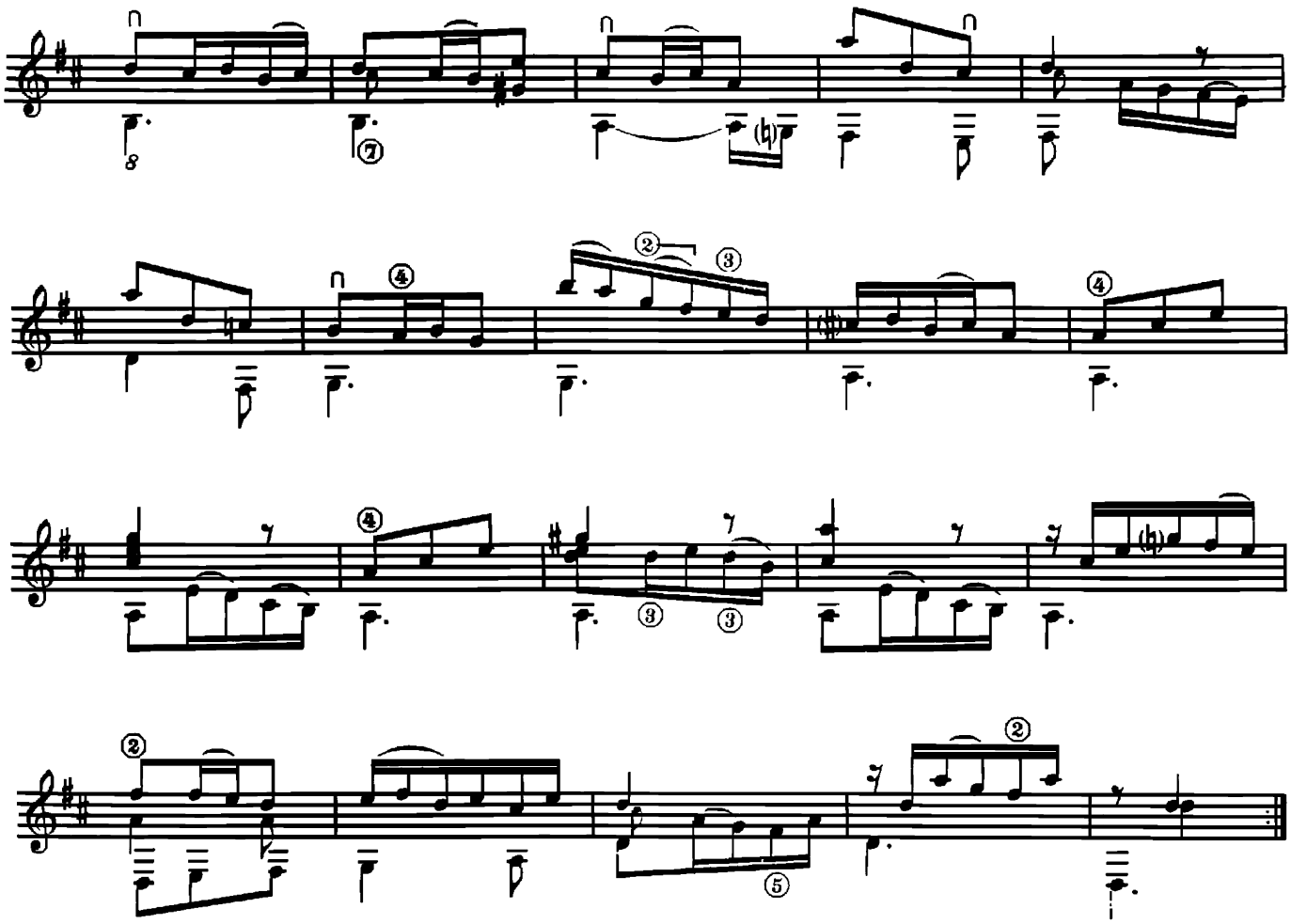
ARIA



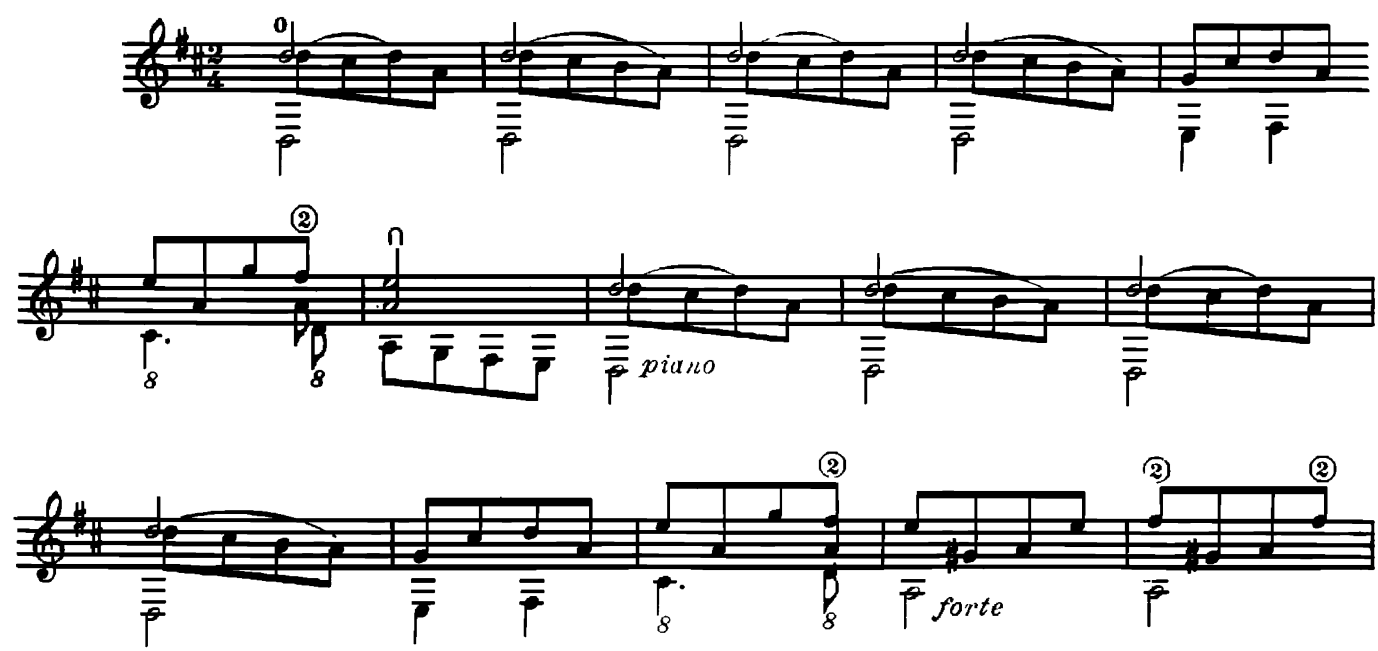


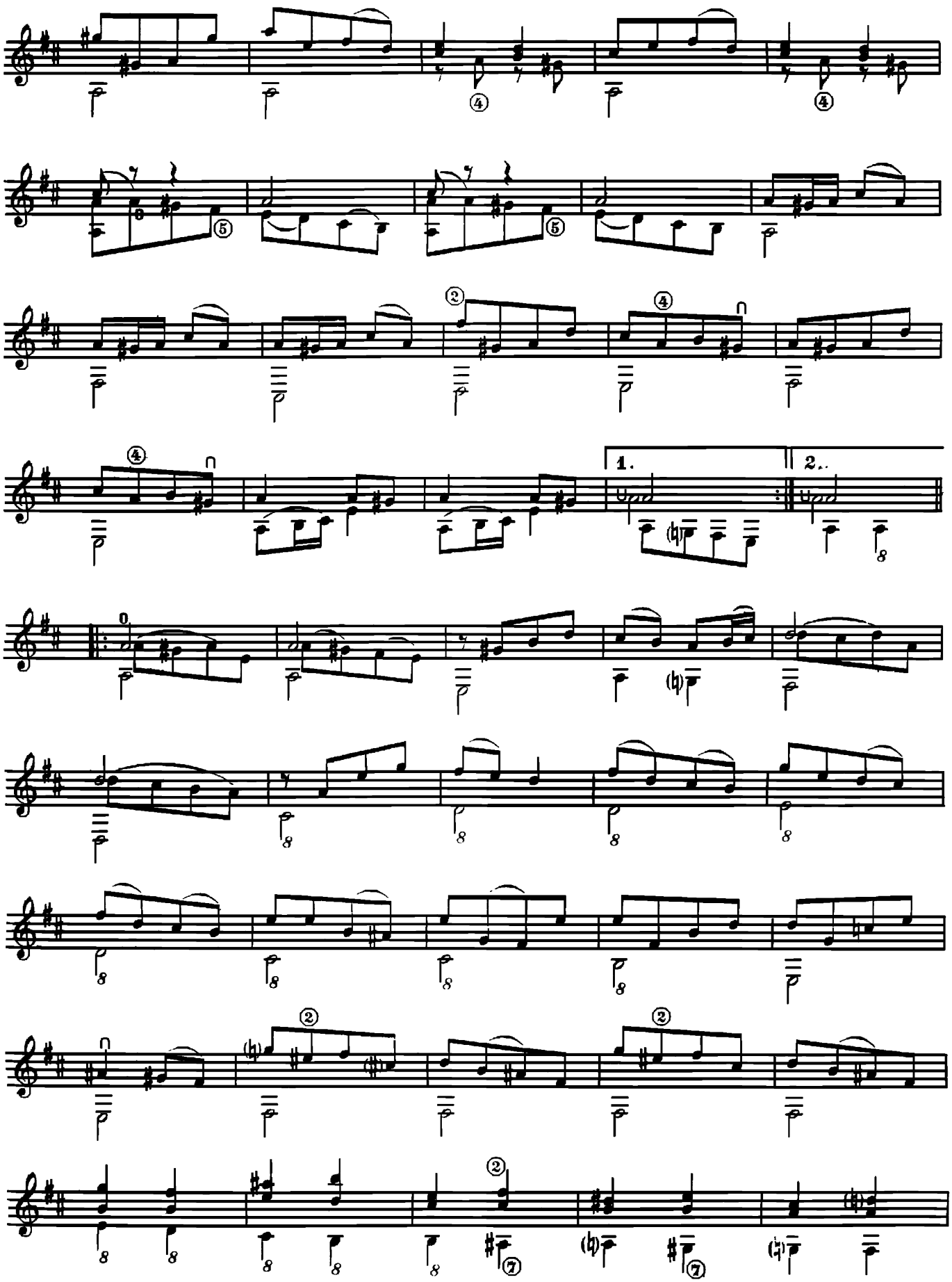
MENUET

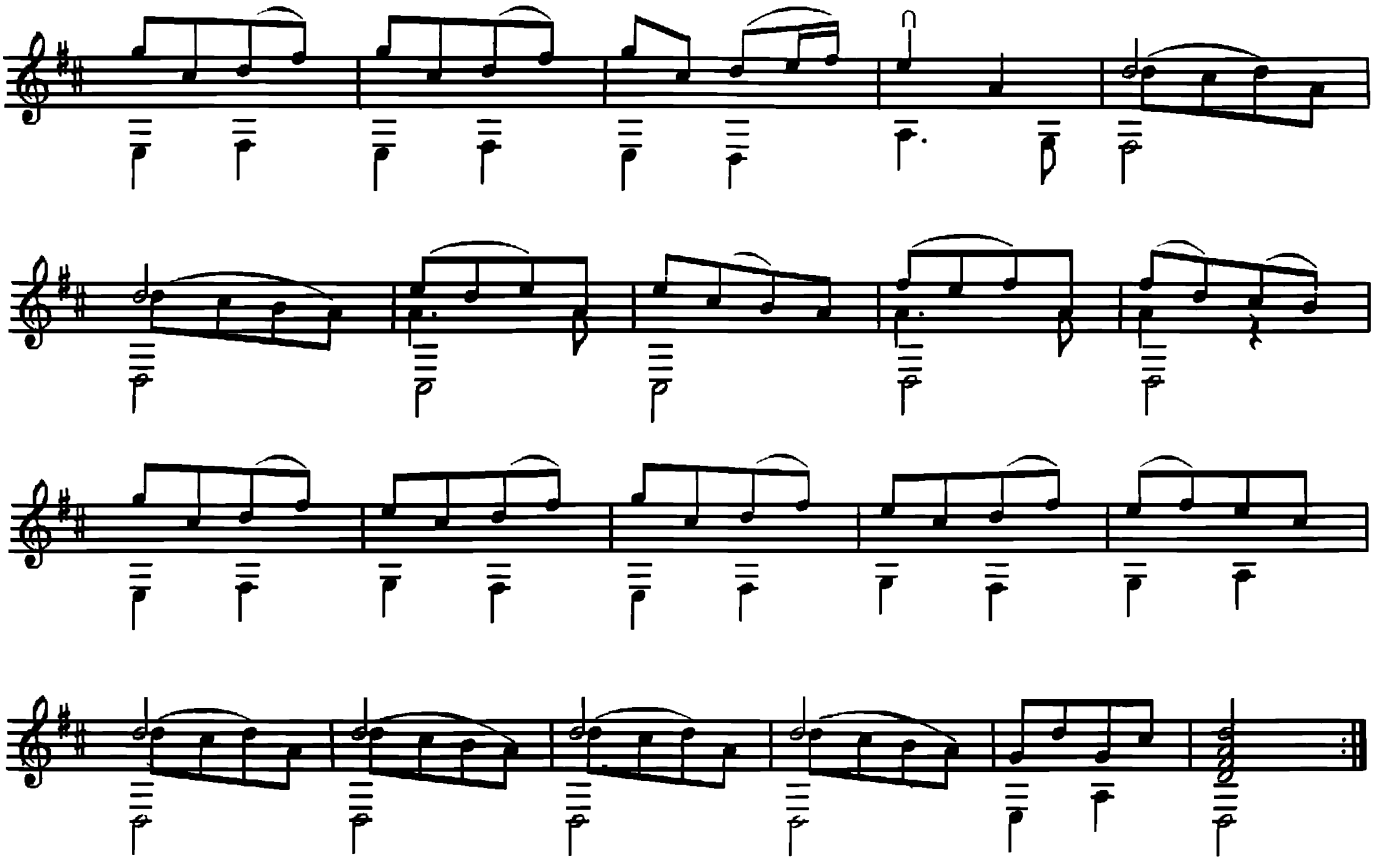




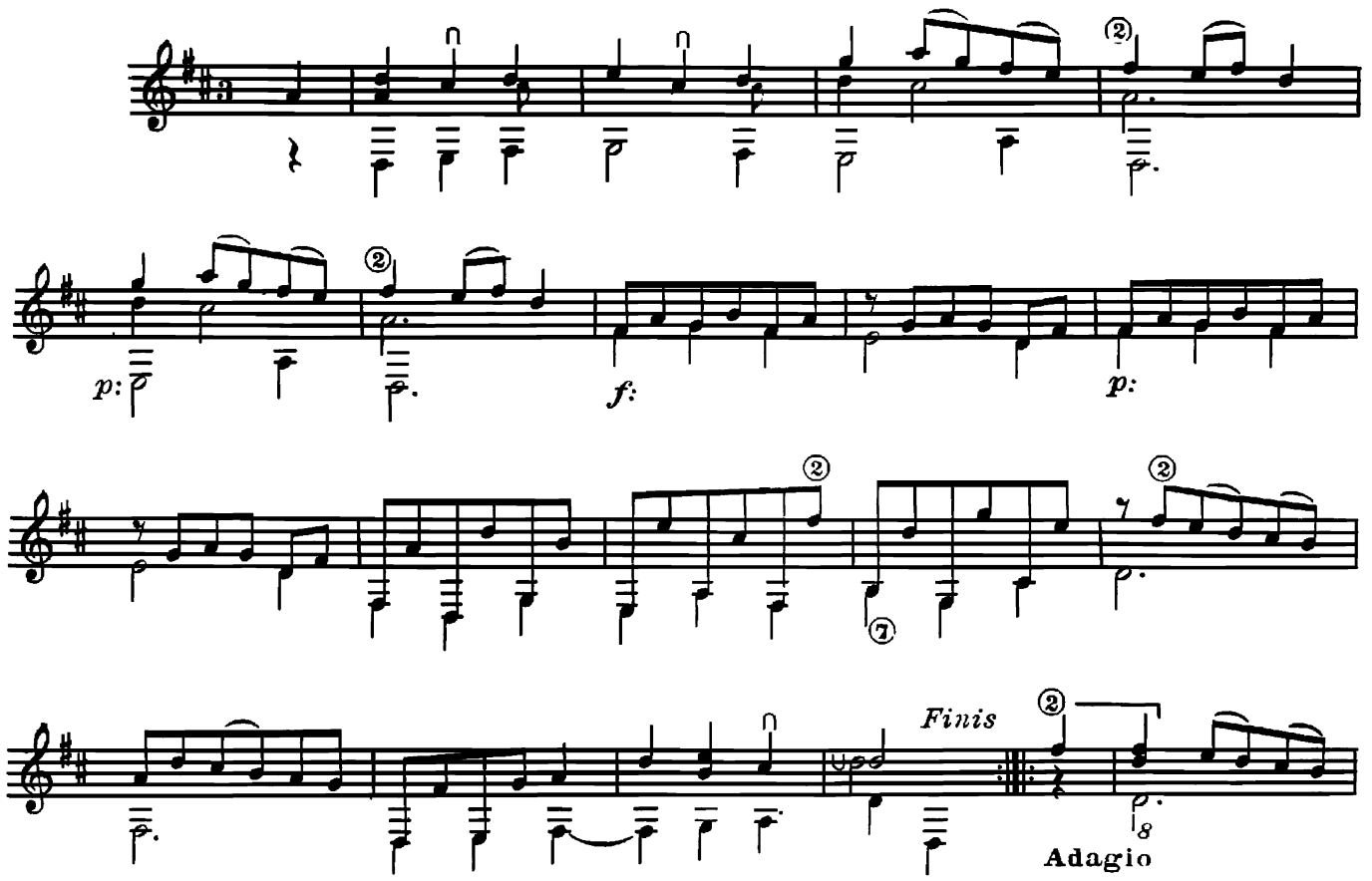
MUSETTE

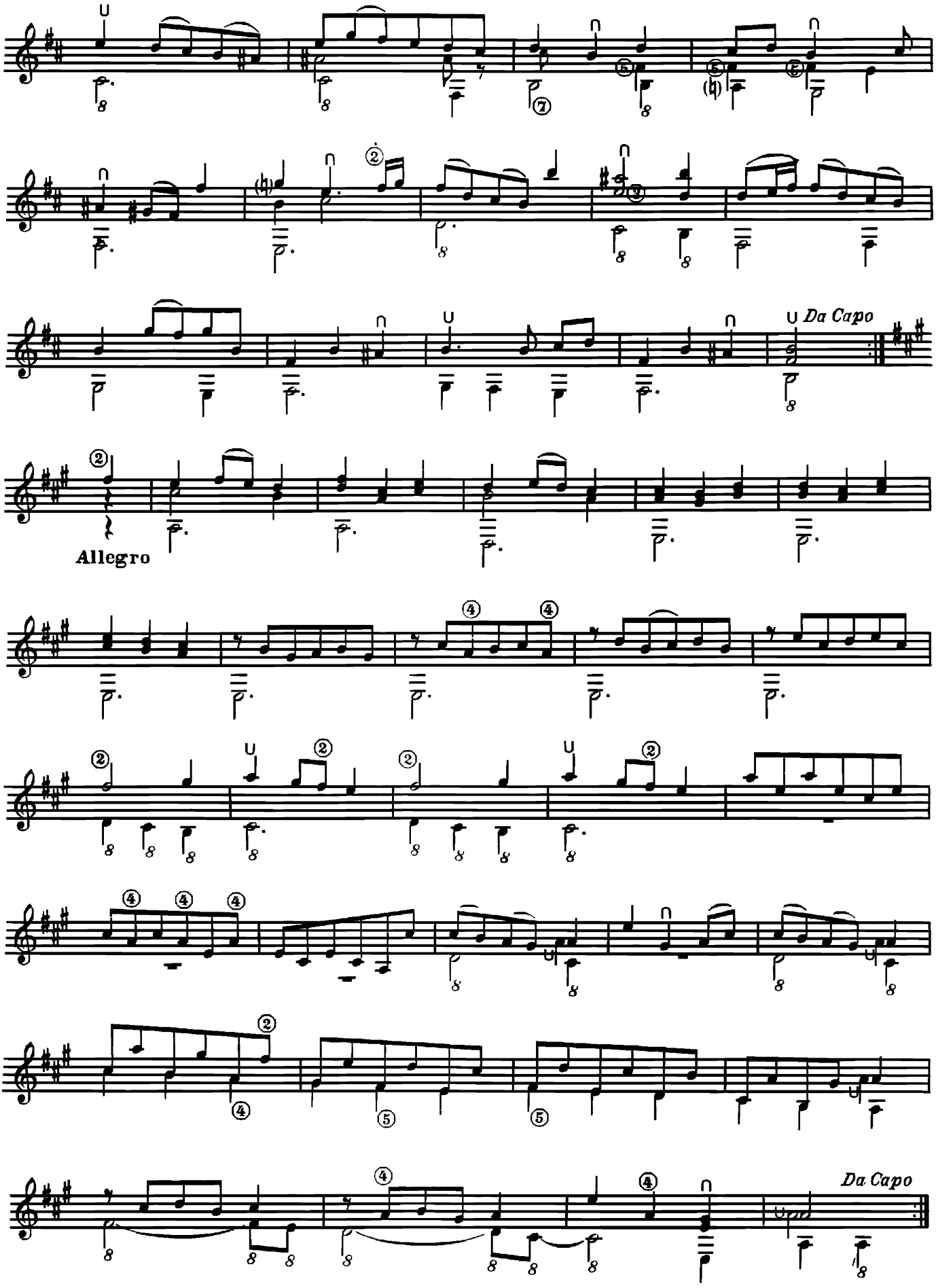



1.
2.

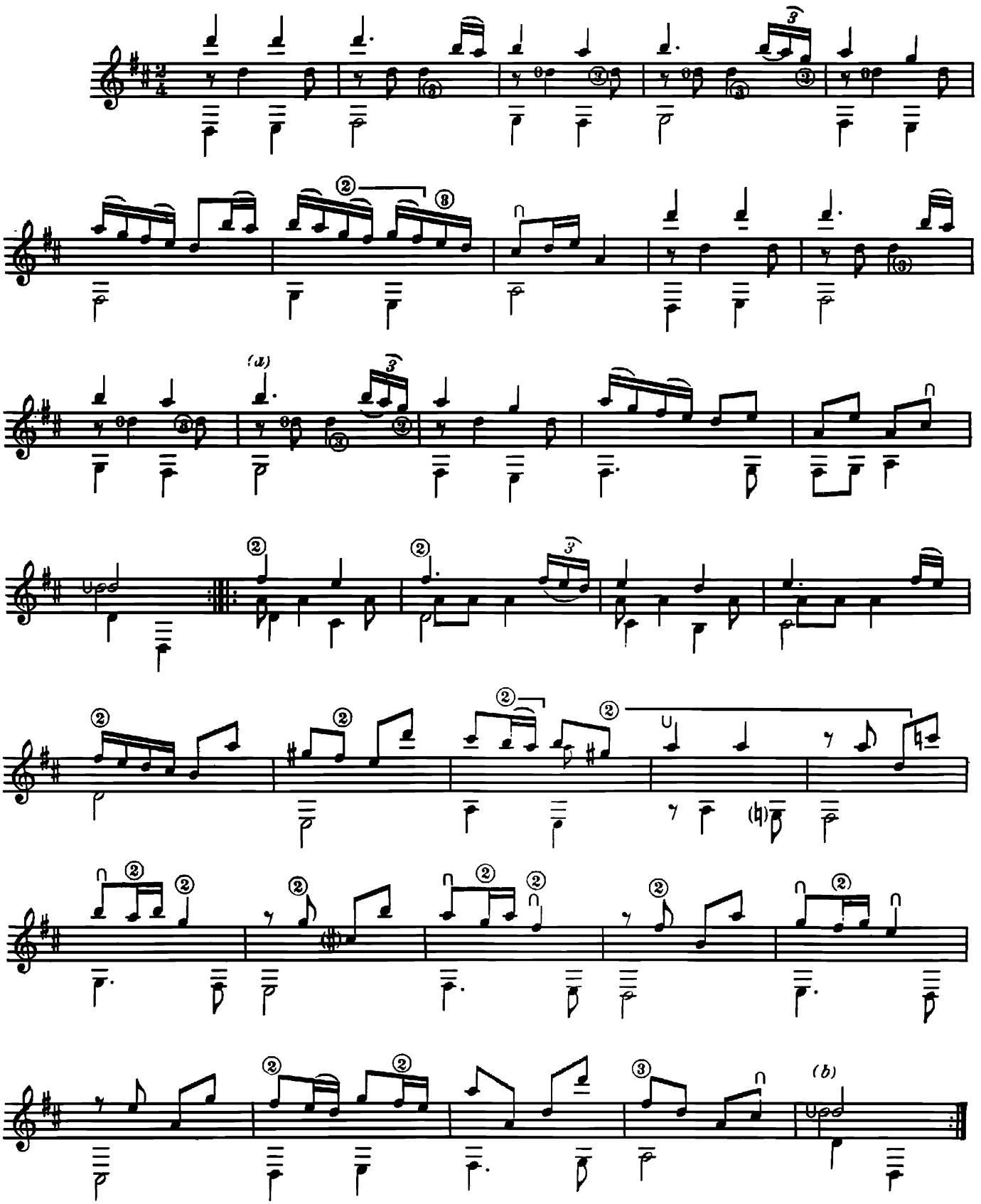


RONDEAU EN ECHO




Da Capo
Allegro
Da Capo

COMMENT SÇAVEZ VOUS



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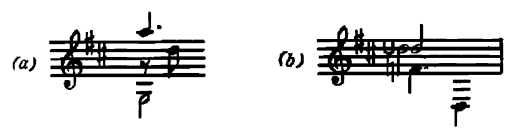
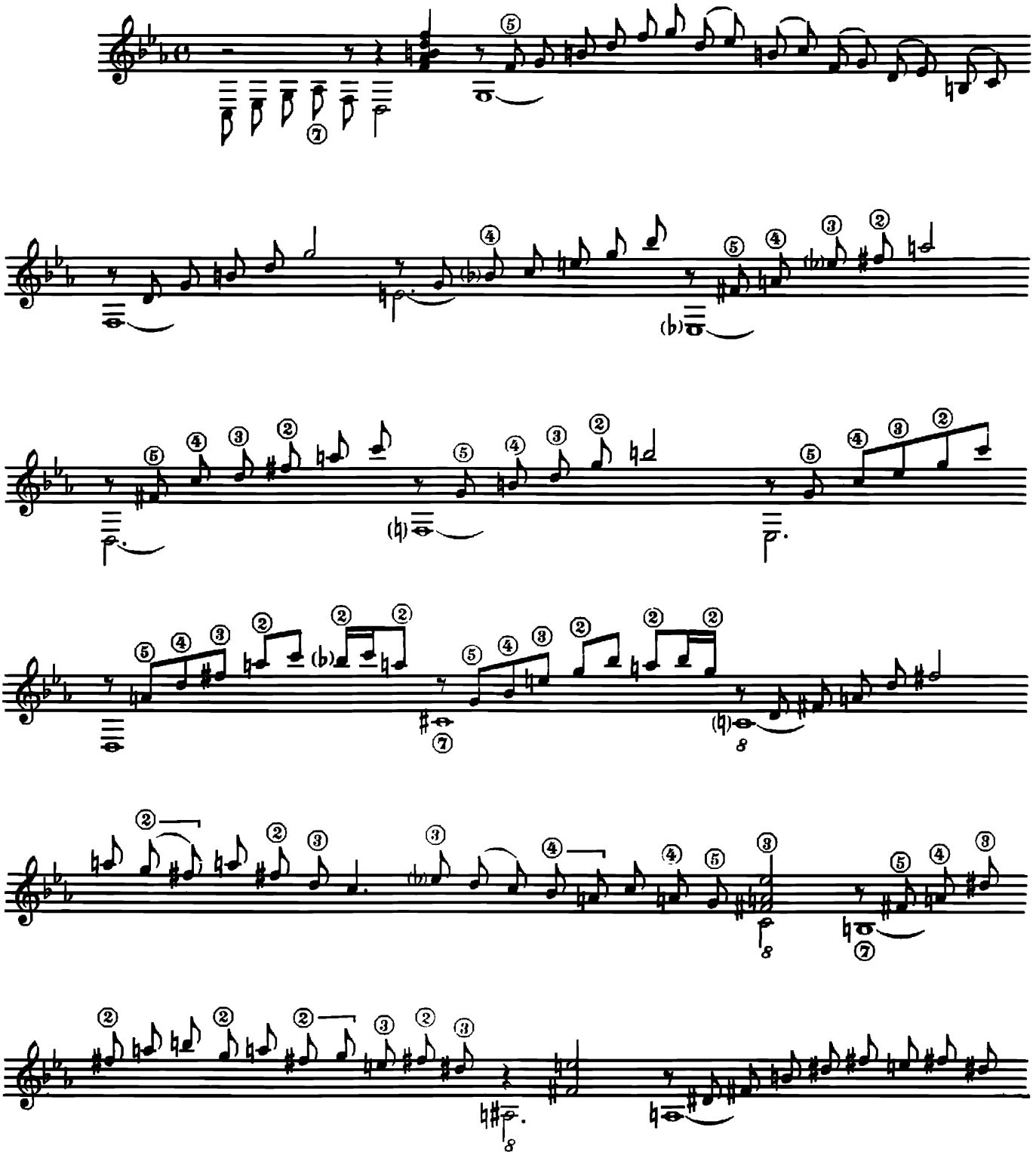
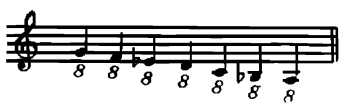


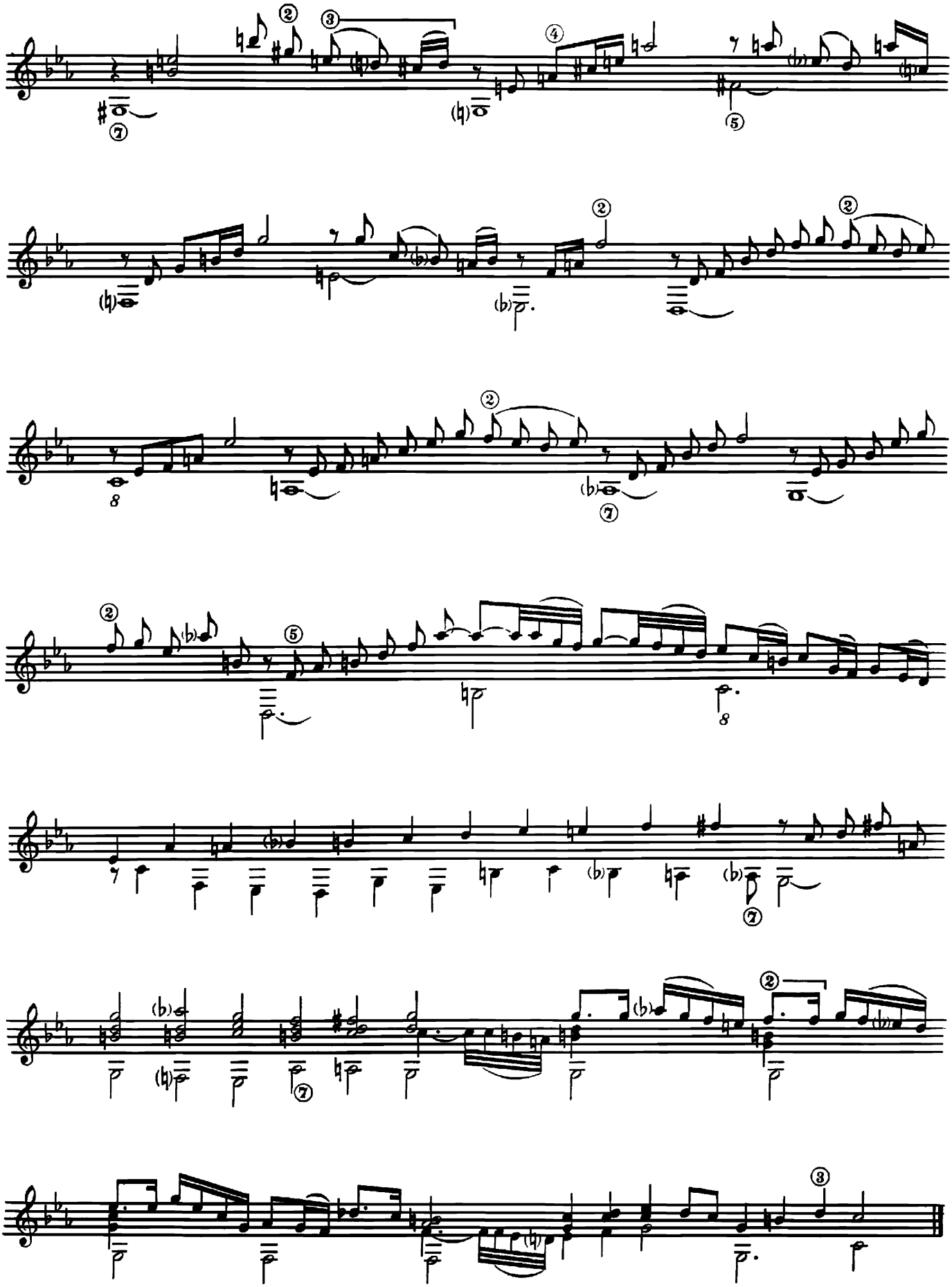
SUITE XXIII(1)

PRELUDE

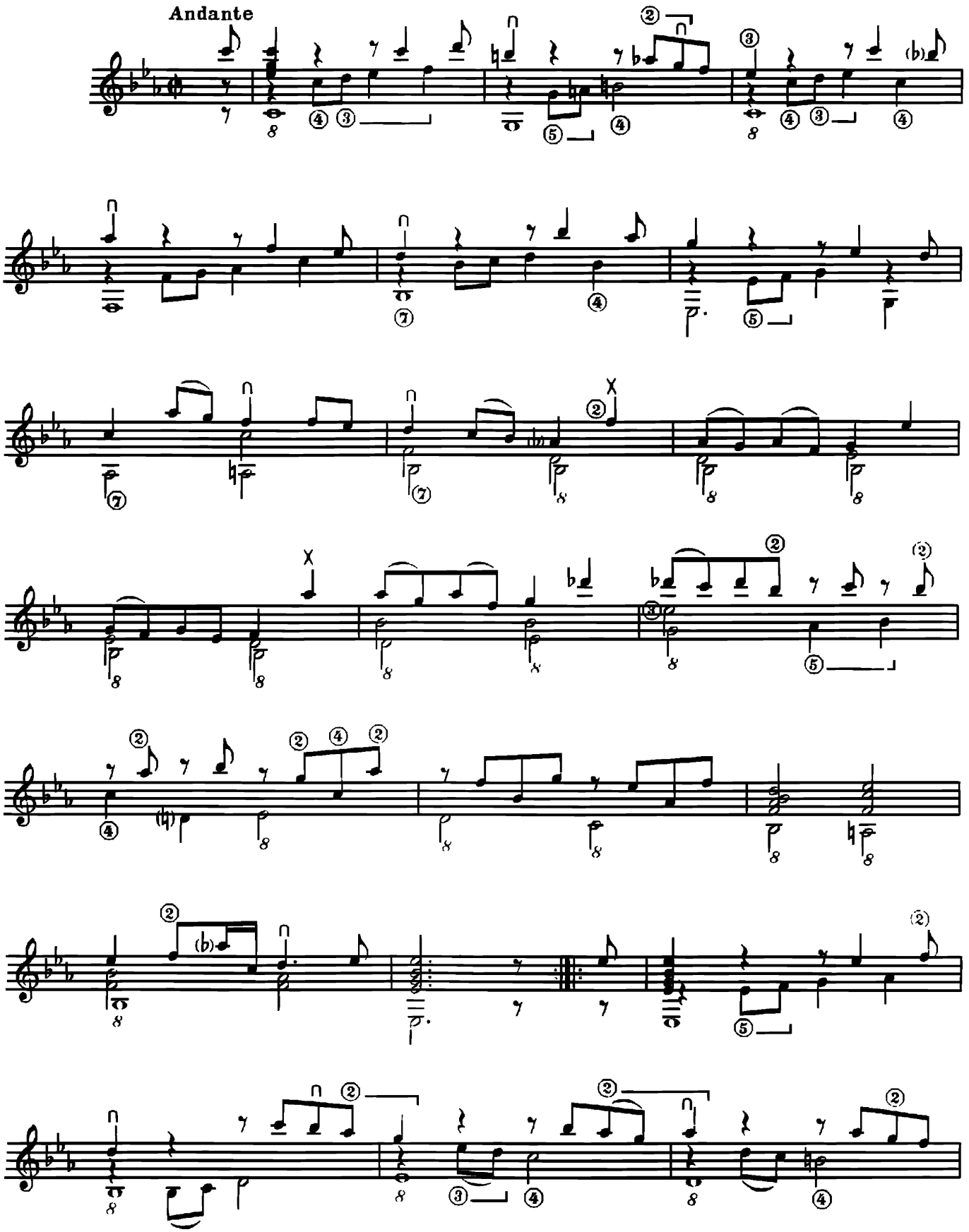


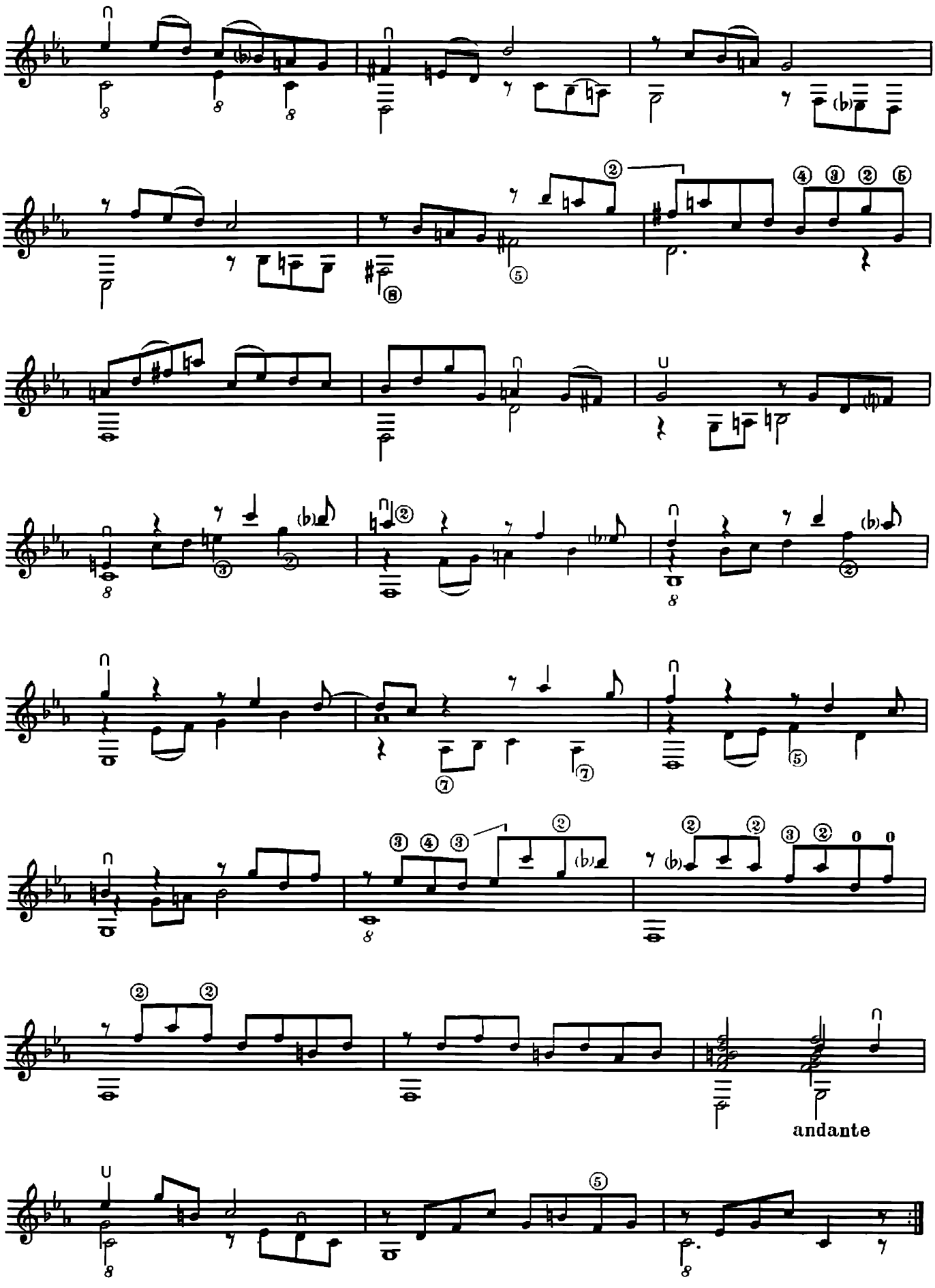
(1) **Accordatura dei bassi:**
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



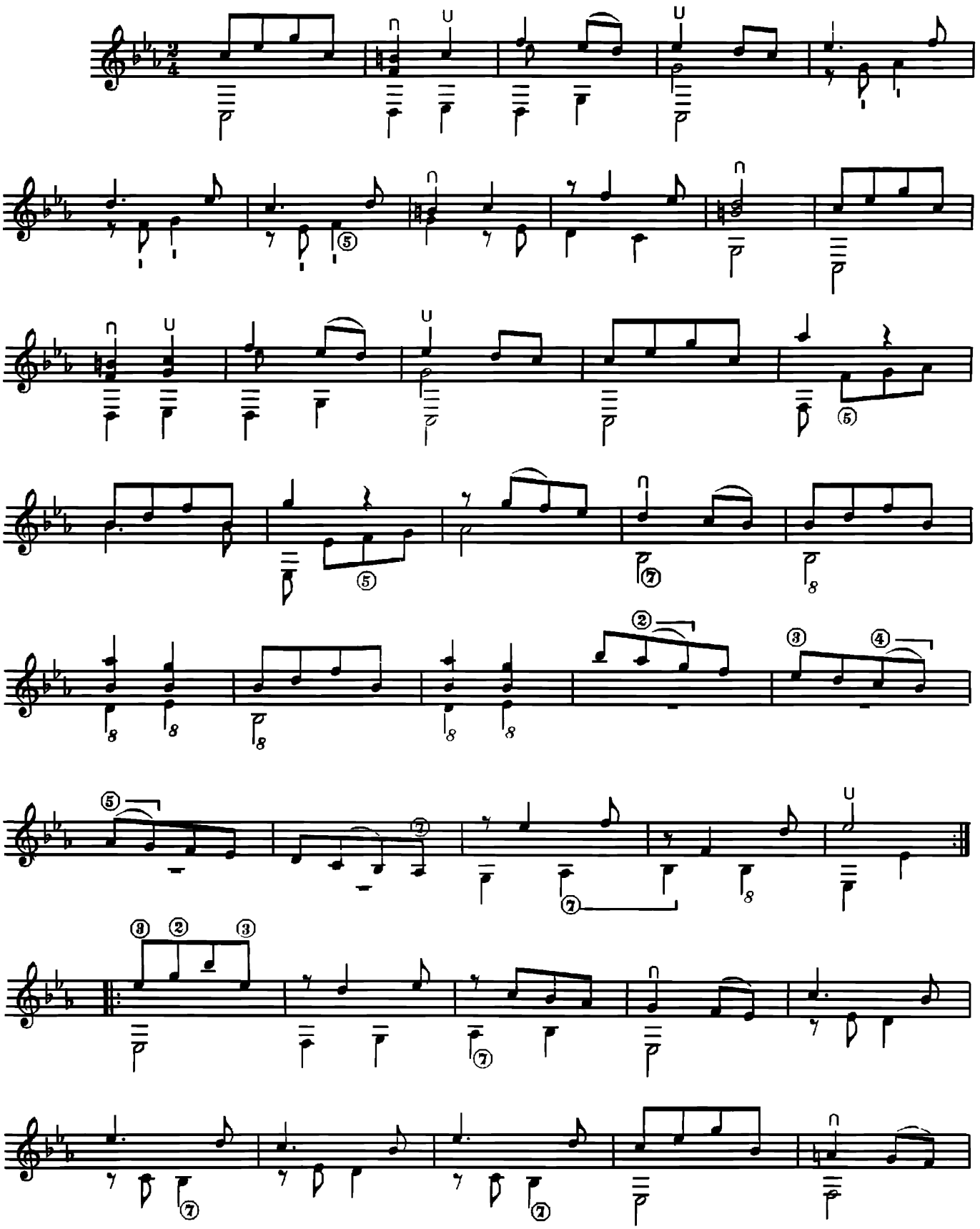


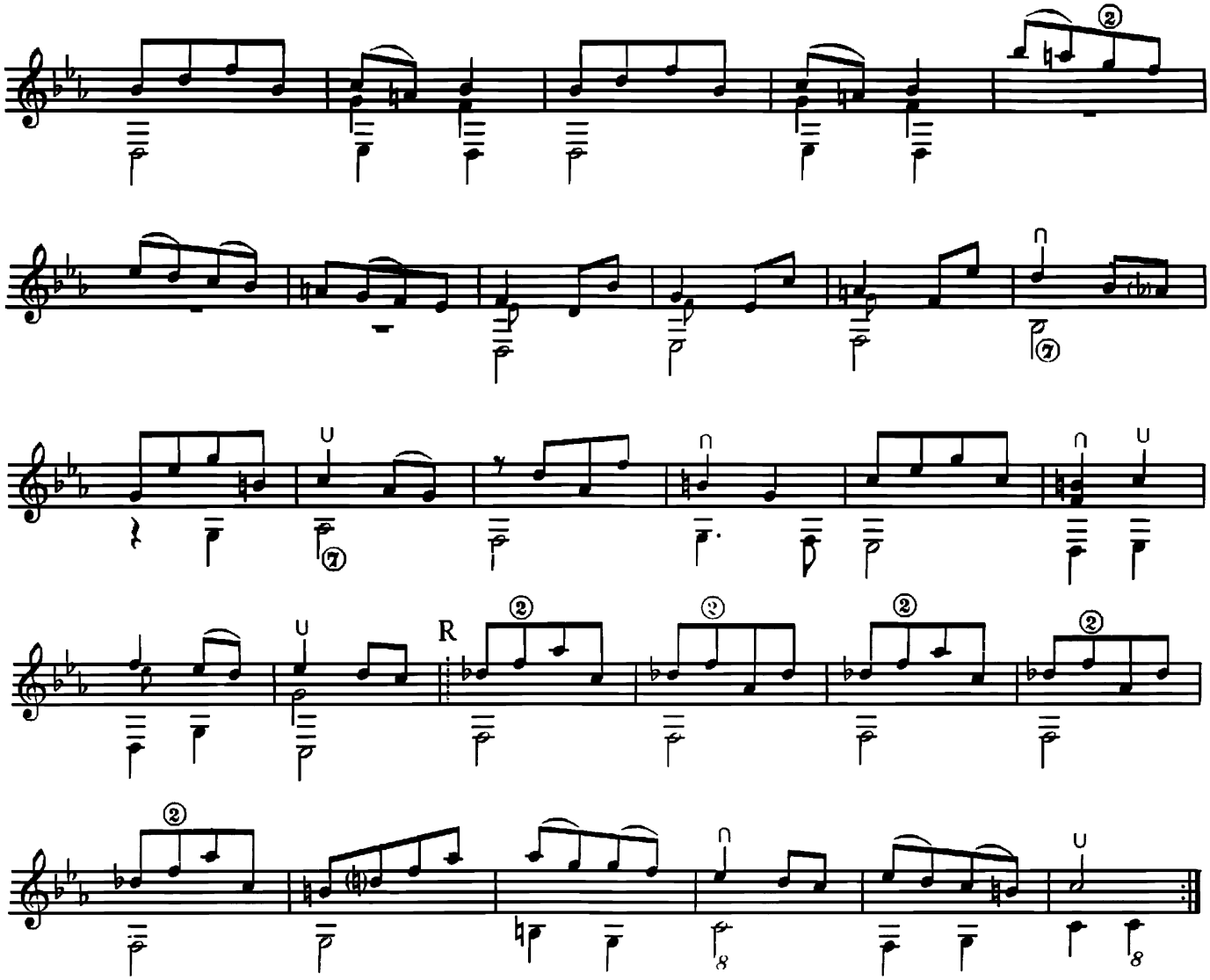
ALLEMANDE



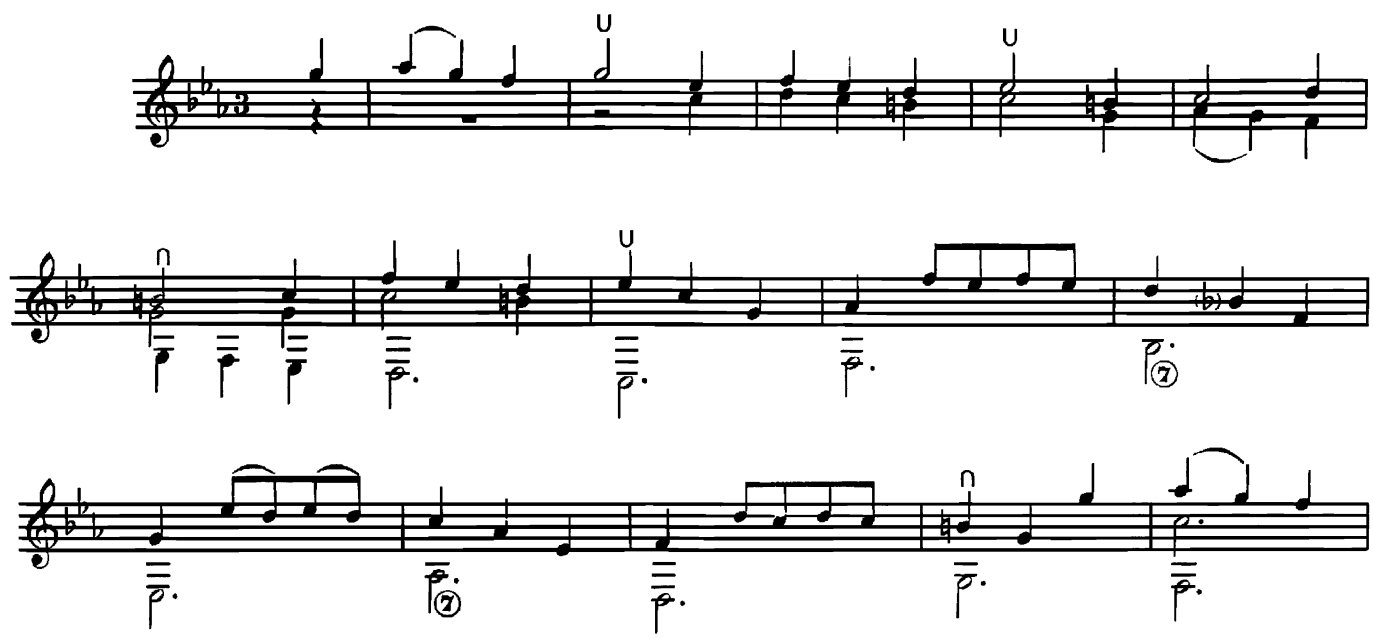

andante

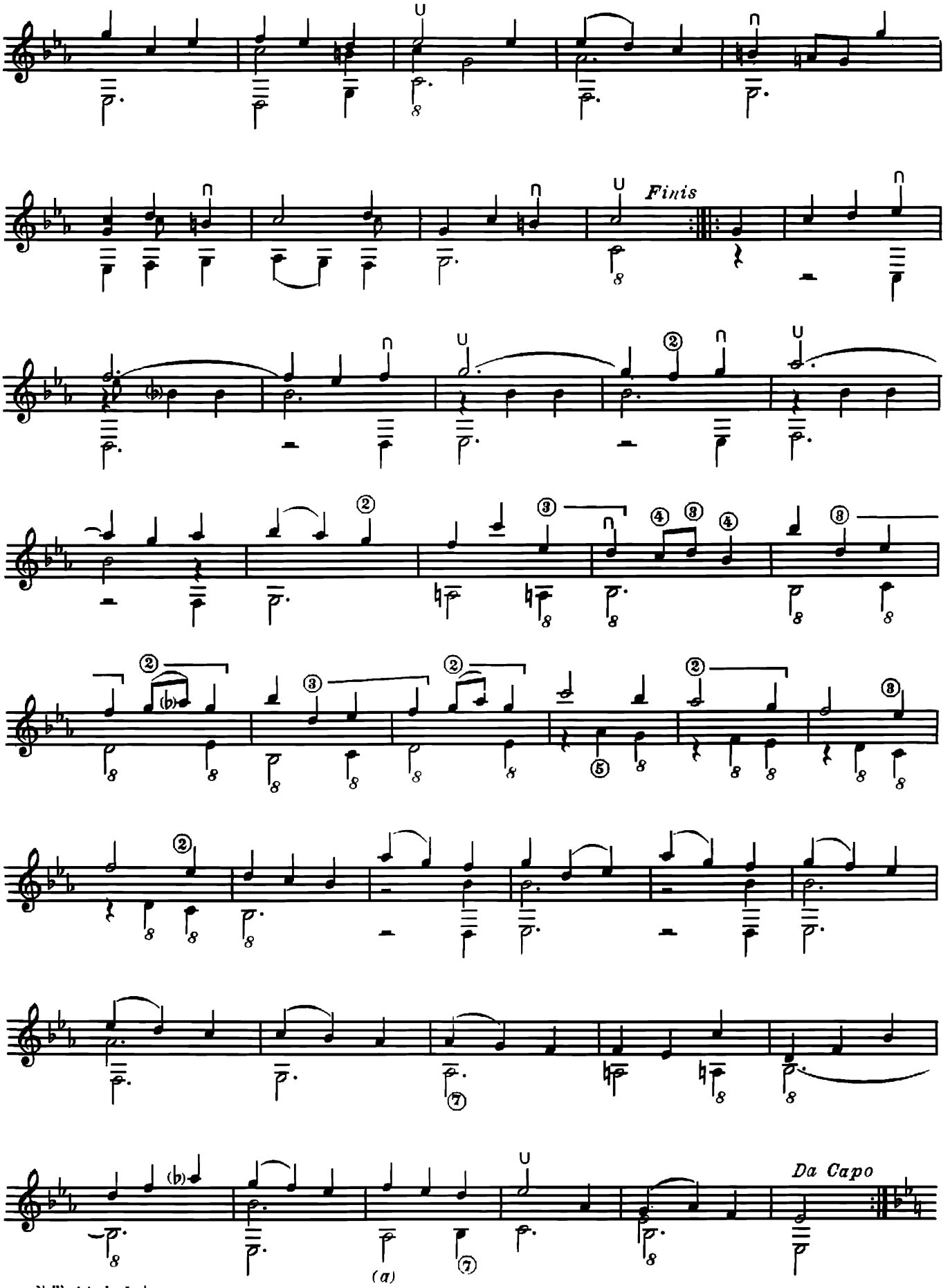
GAVOTTE



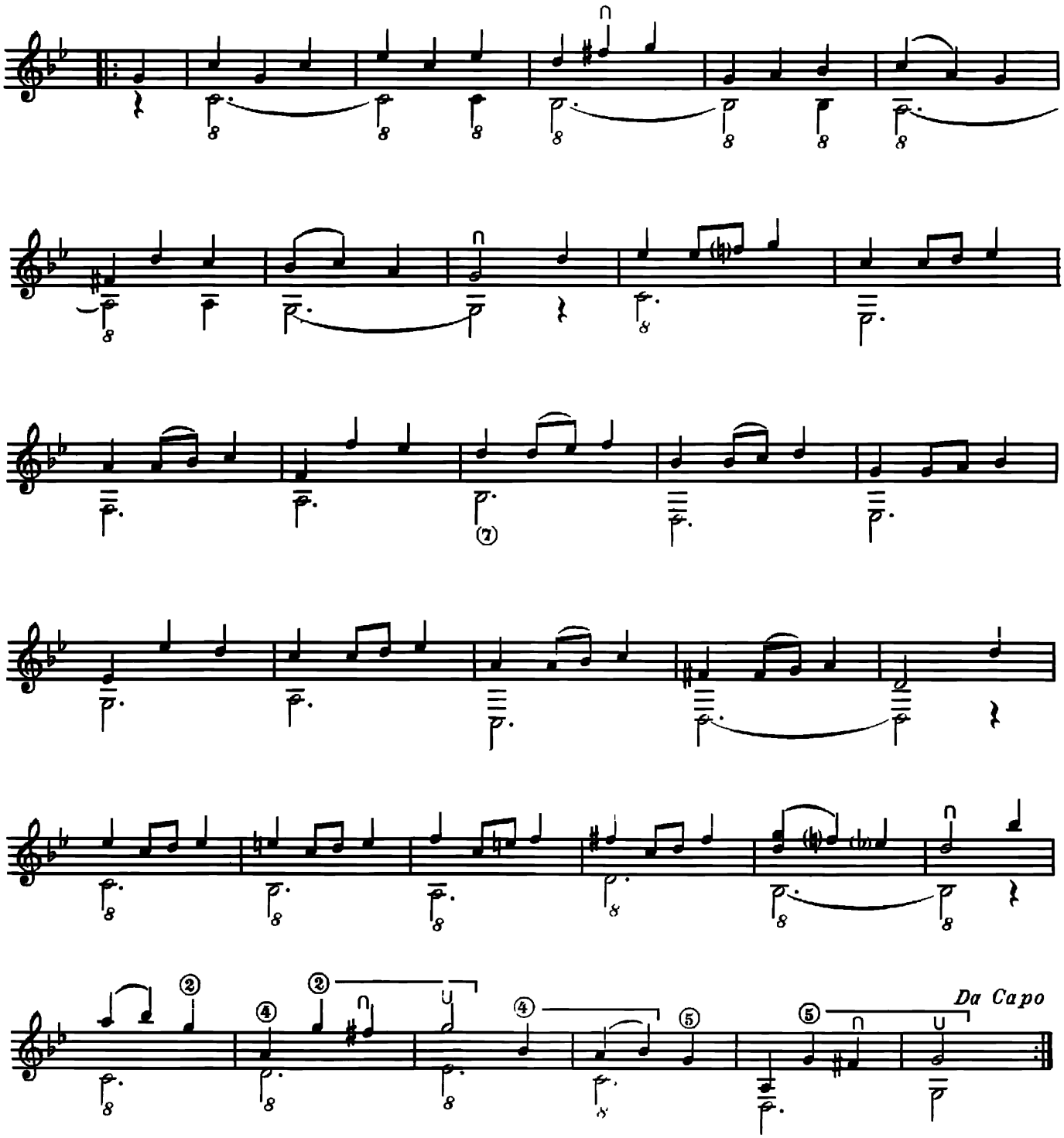


RONDEAU

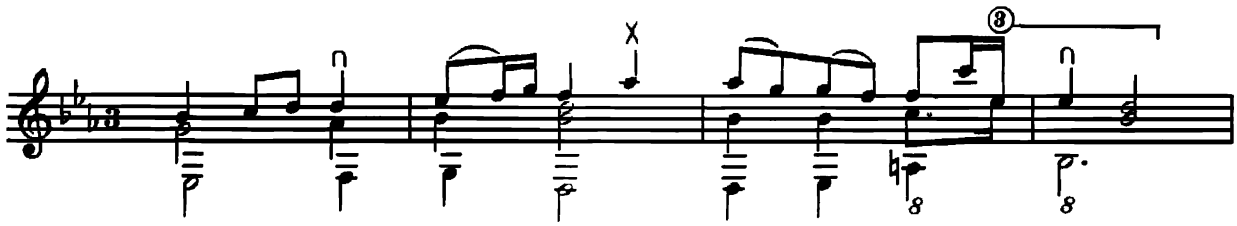




(a) Nell'originale: La ♭
In the original: A ♭
Dans l'original: La ♭
Im Original: A ♭



SARABANDA



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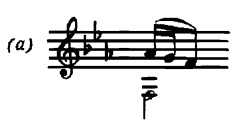
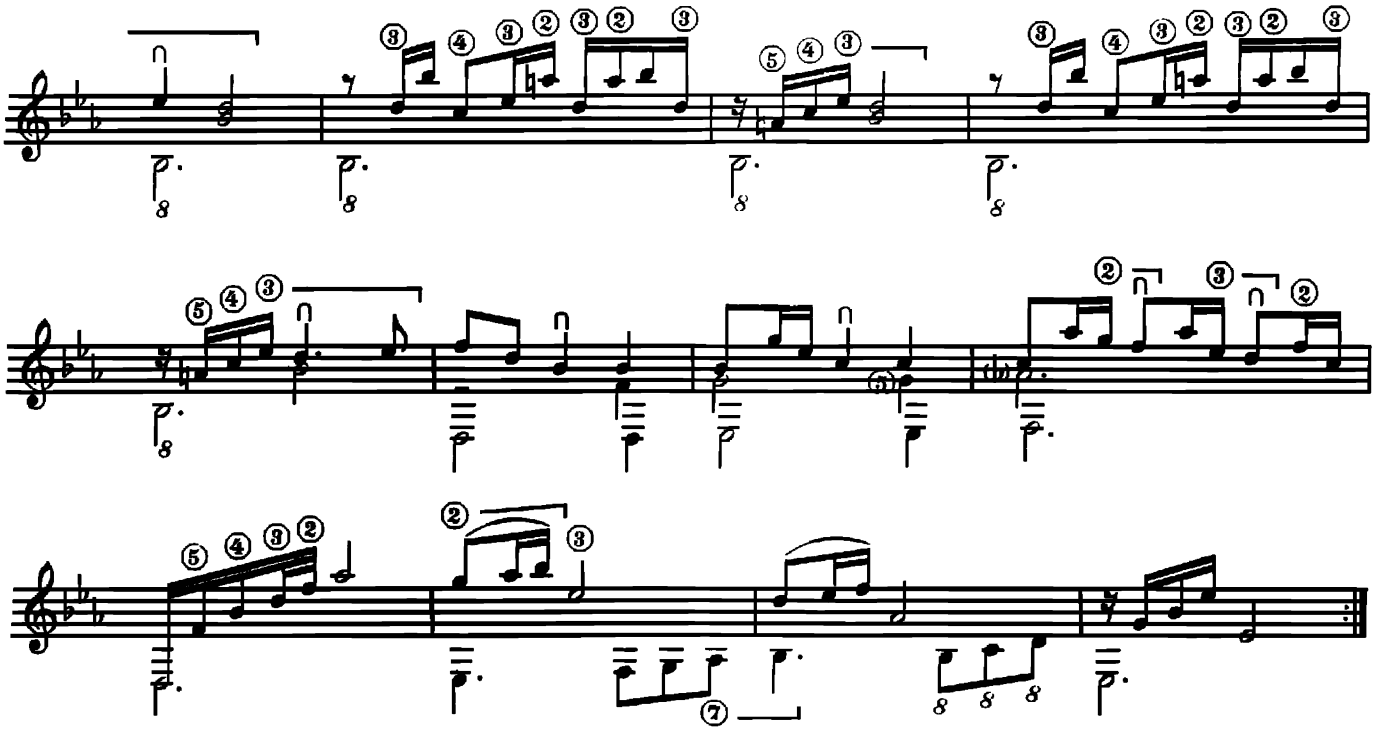
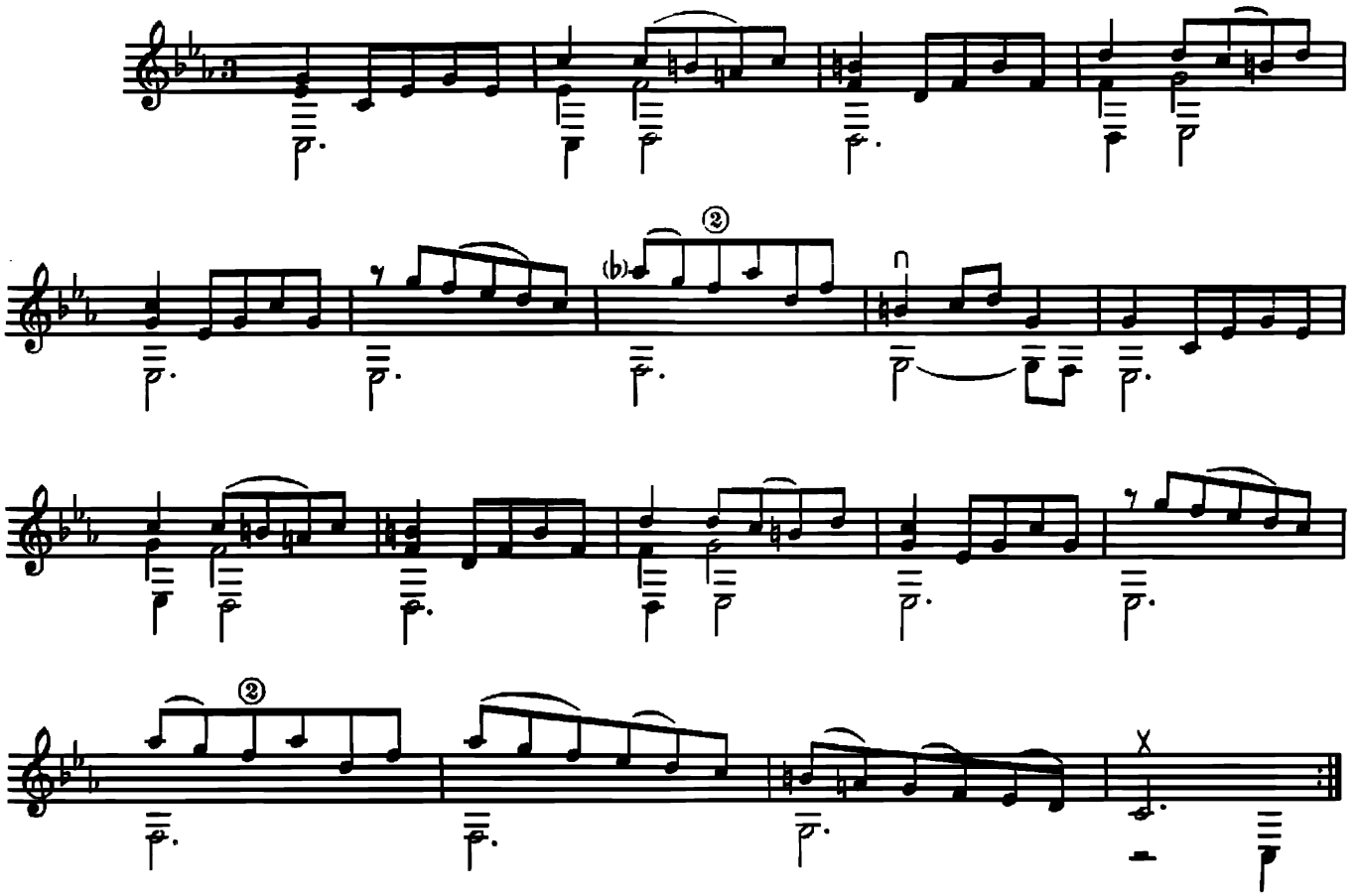
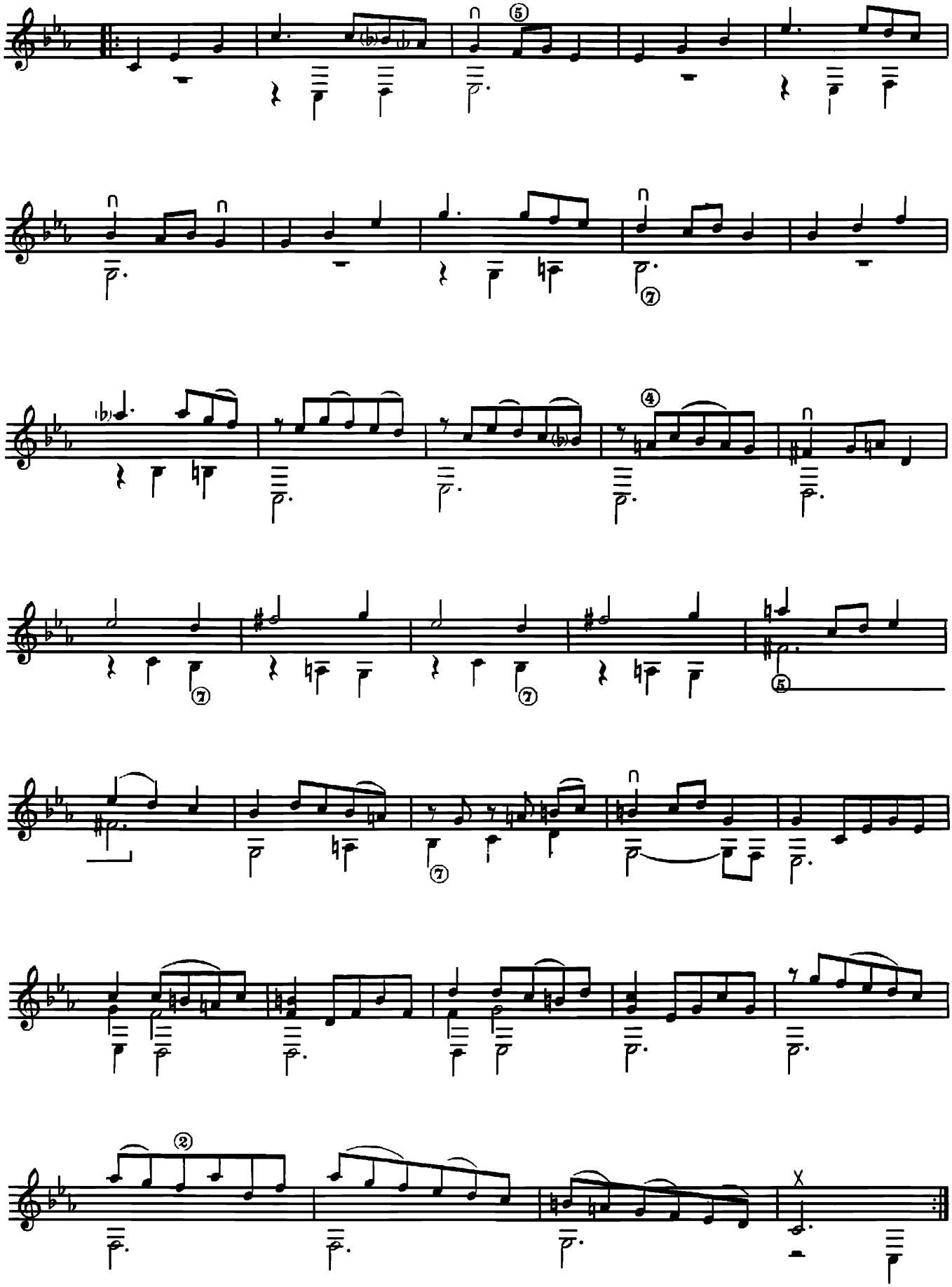


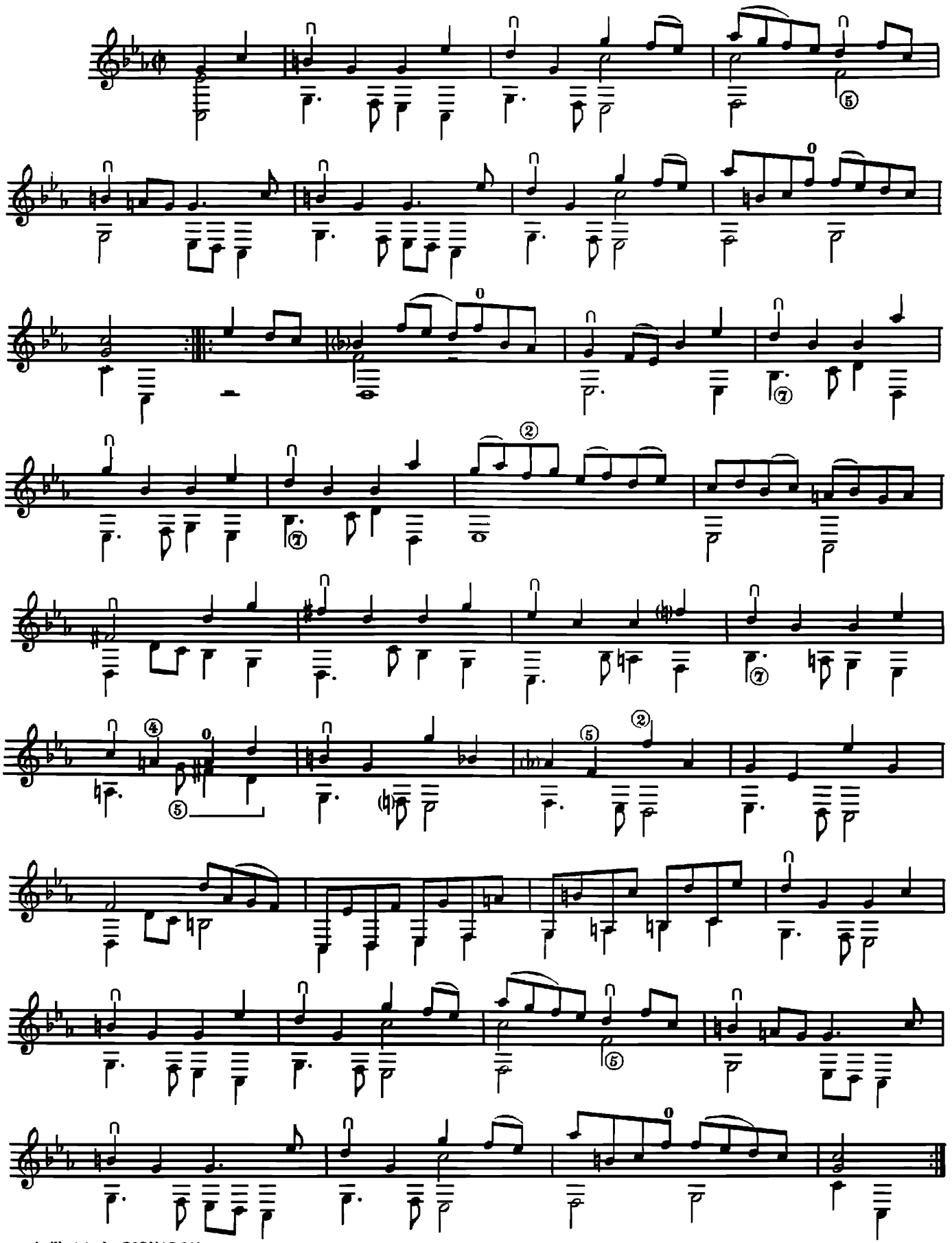


MENUET





RIGAUDON [1]



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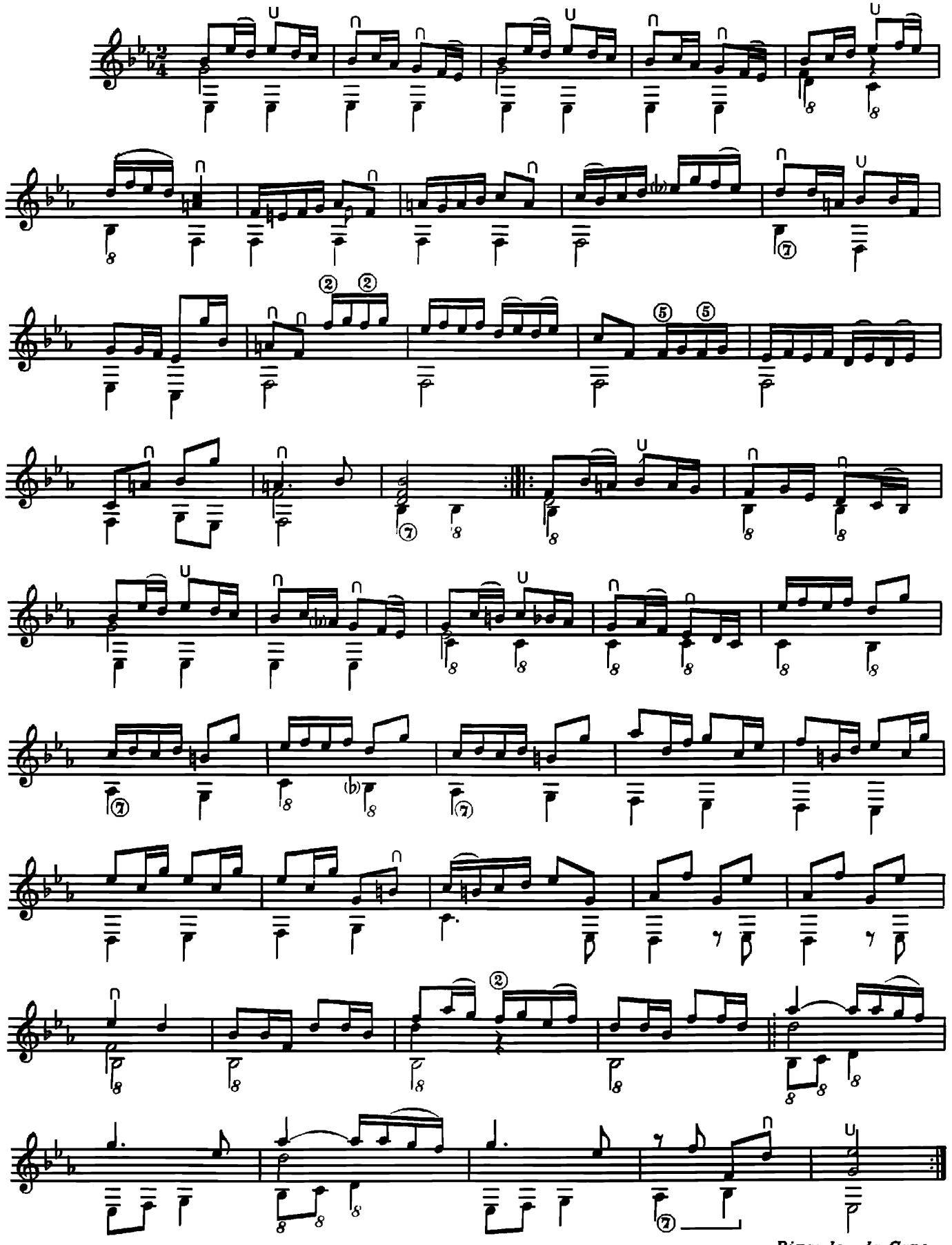
Dans l'original: RIGUADON
Im Original: RIGUADON

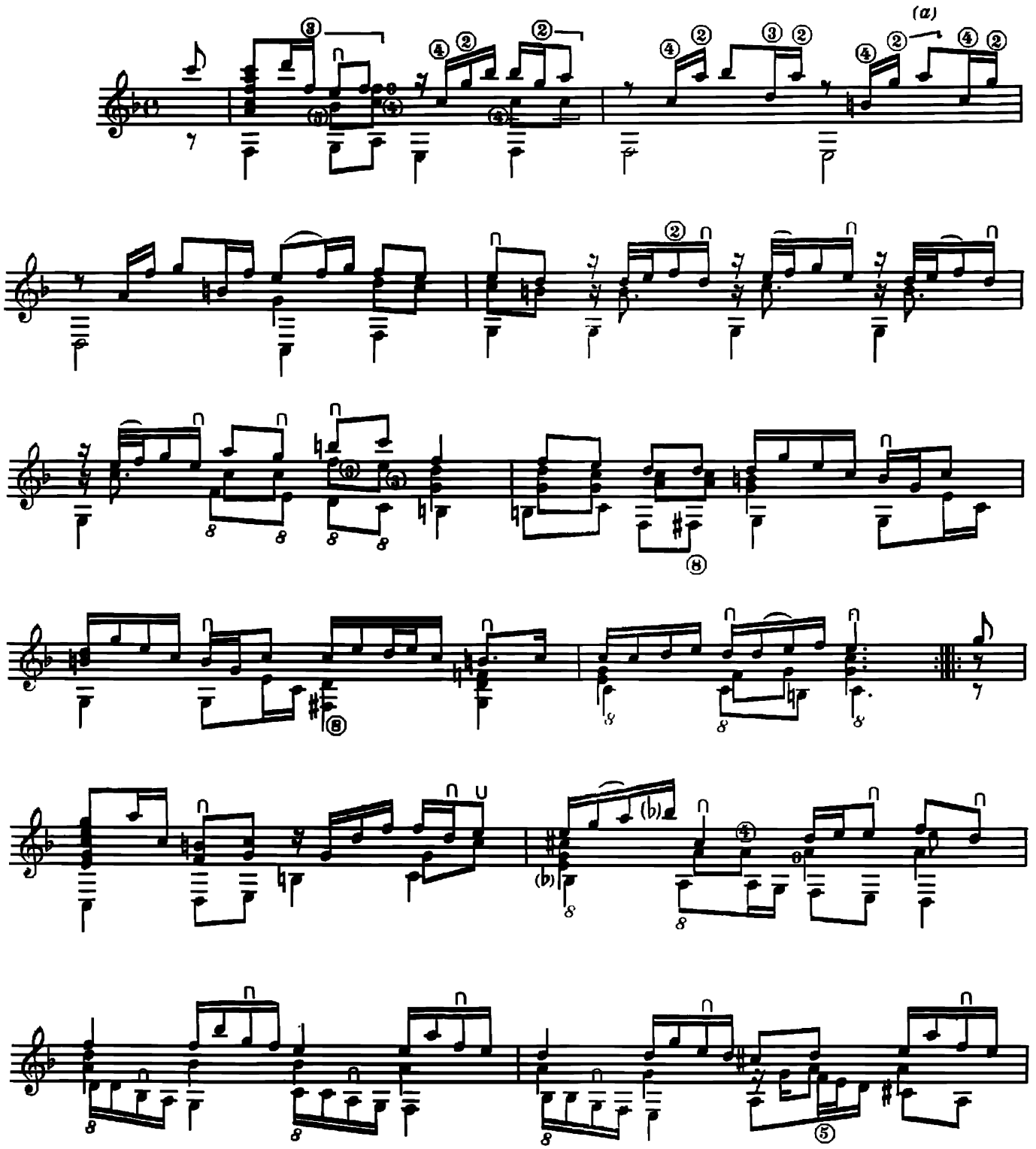
LA BELLE TIROLOISE



SUITE XXIV

LE FAMEUX CORSAIRE

ALLEMANDE



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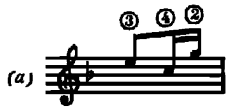
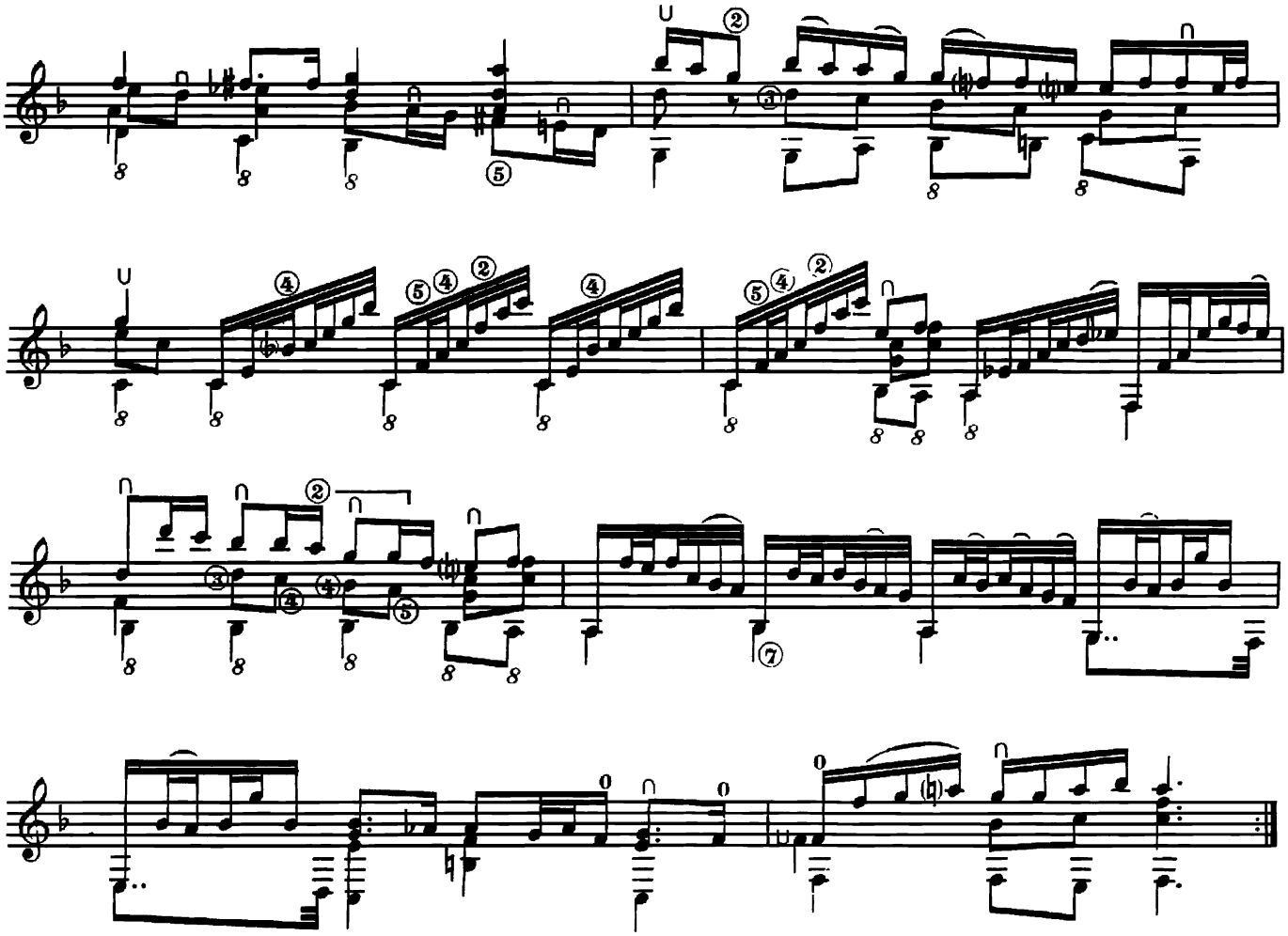
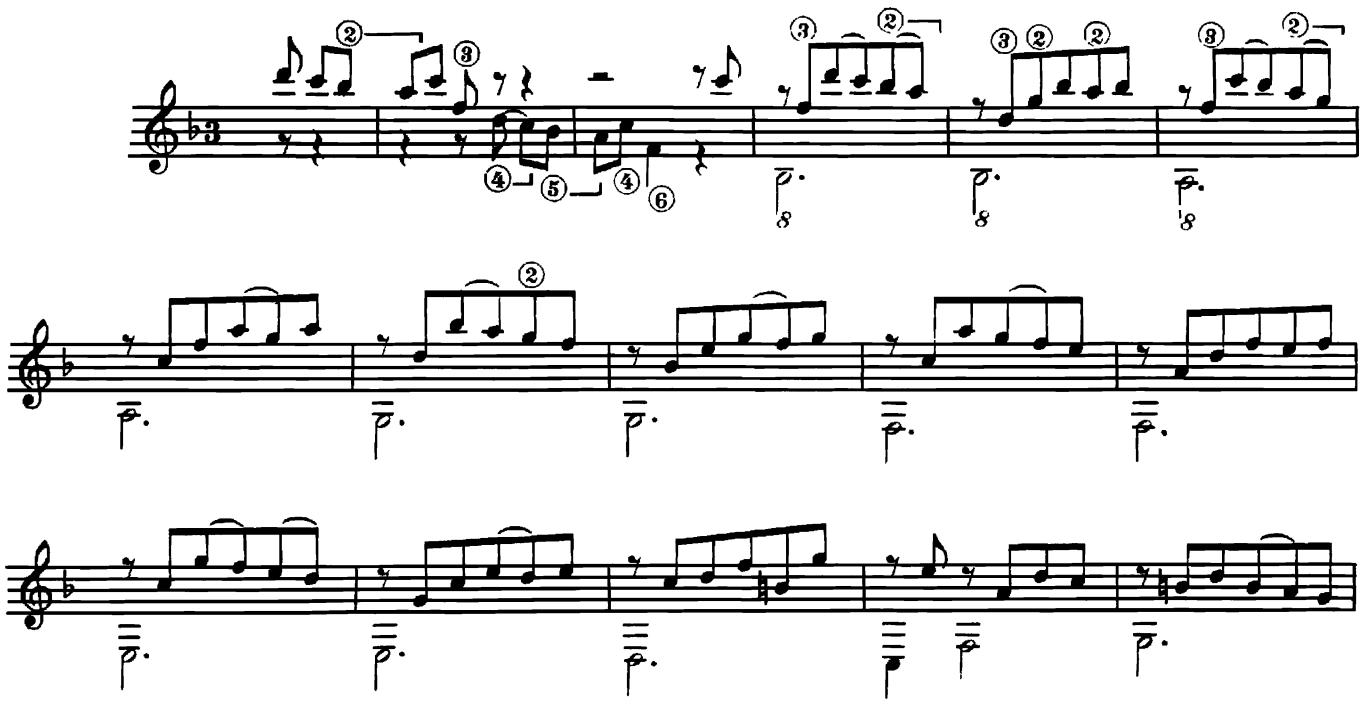
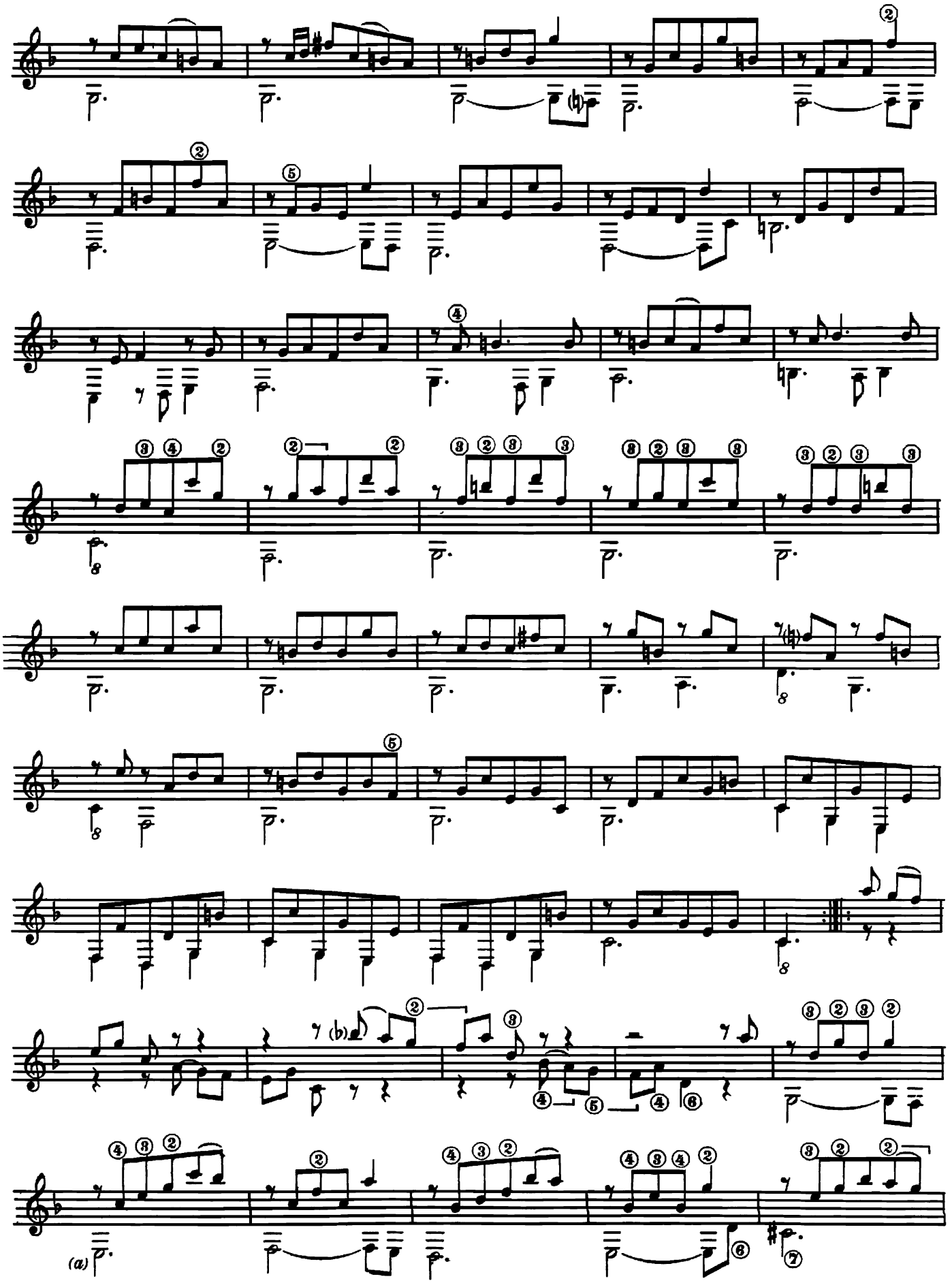




COURANTE





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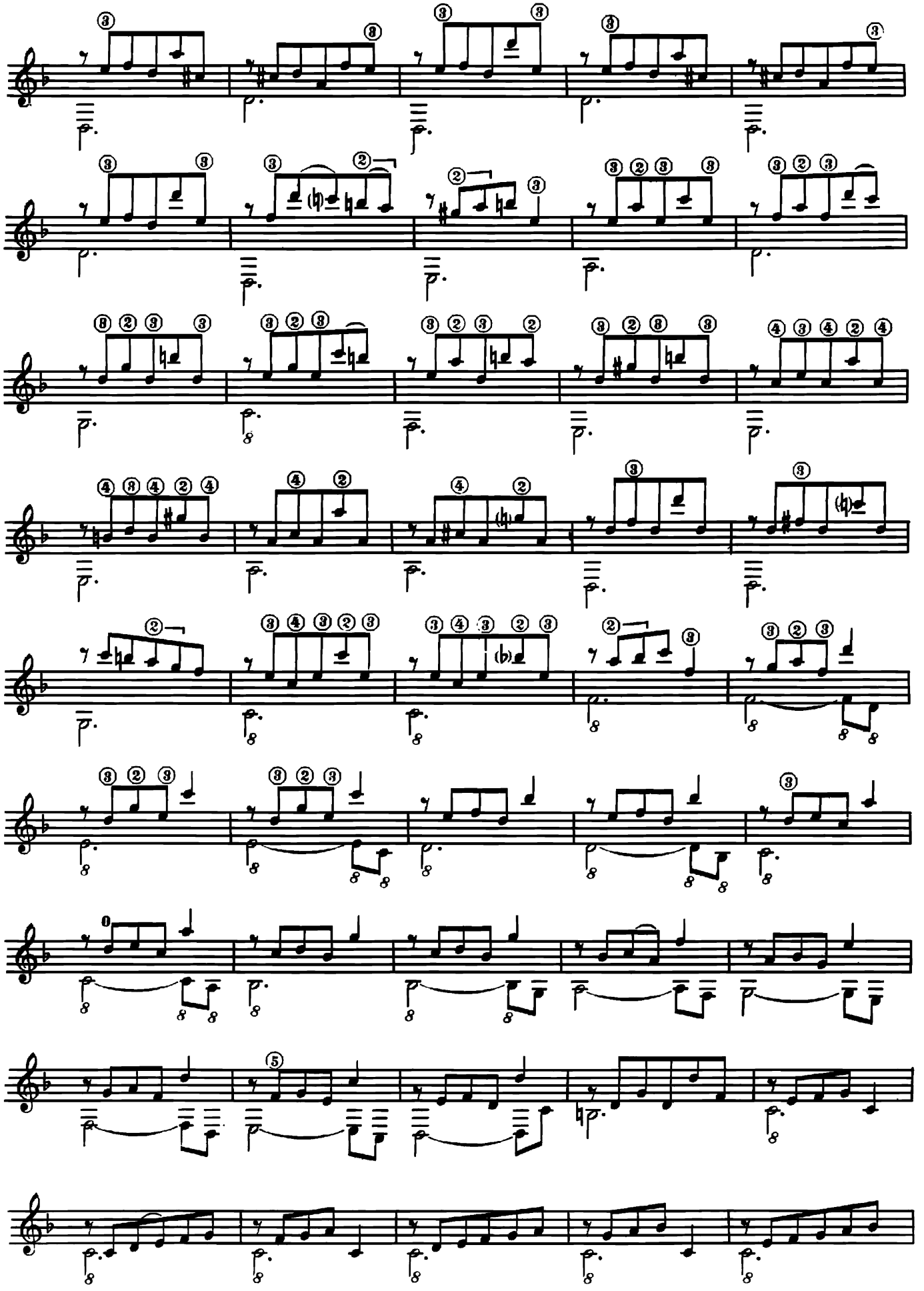
Dans l'original: Sol.
Im Original: G.



bis

BOURÉE

(a)

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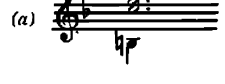
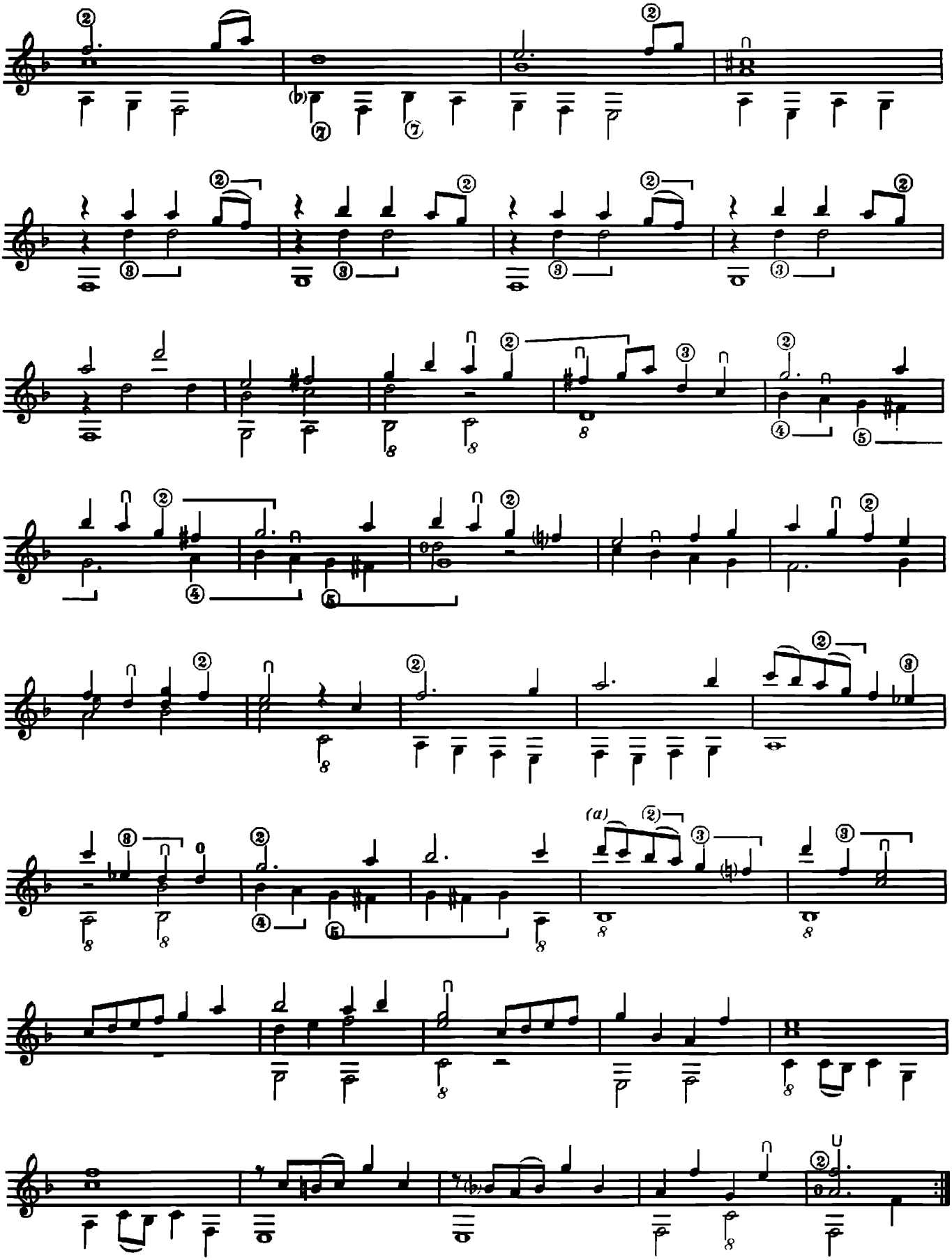
Dans l'original:
Im Original:





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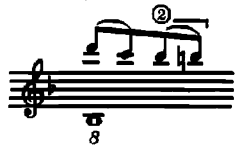
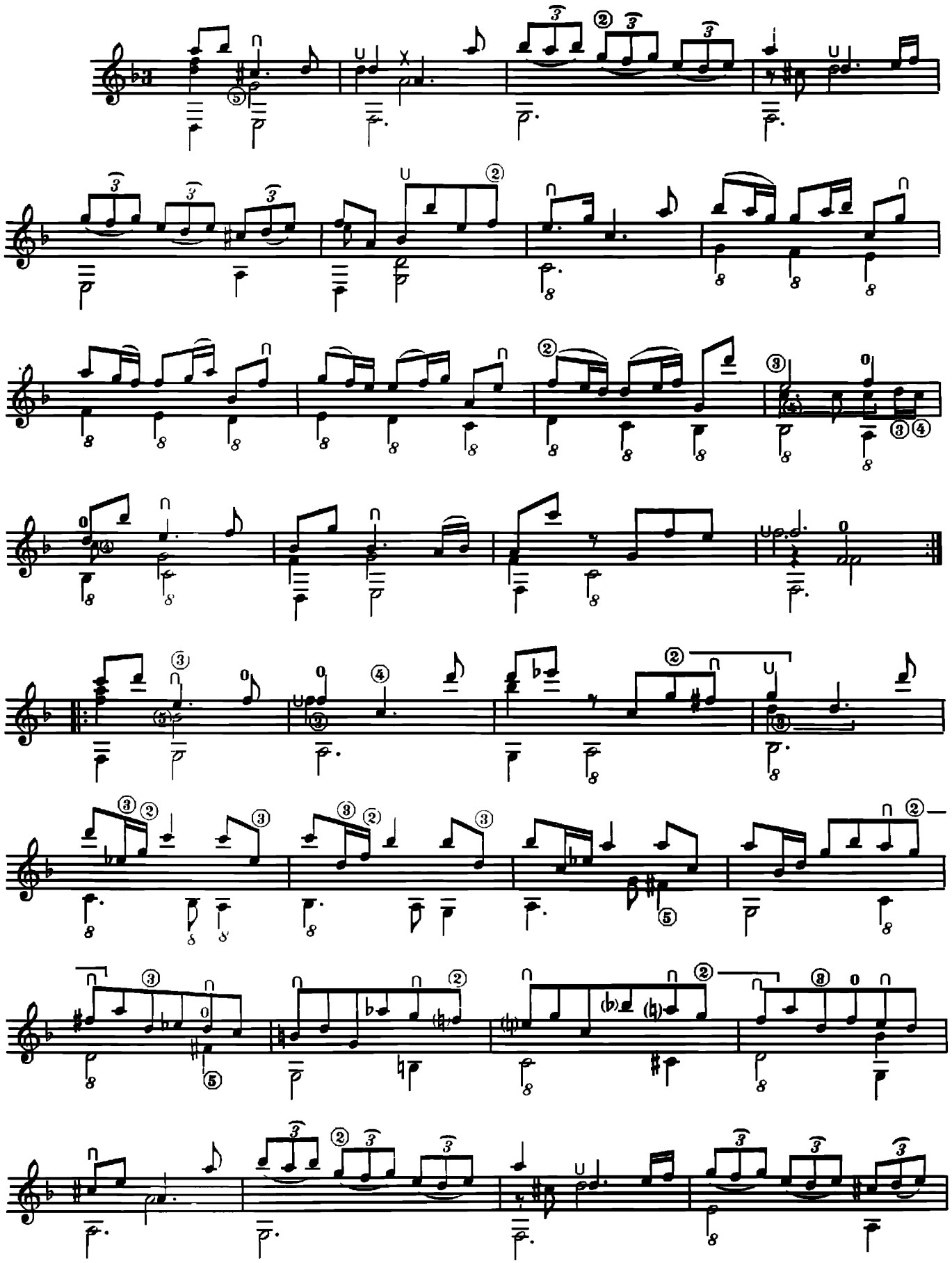
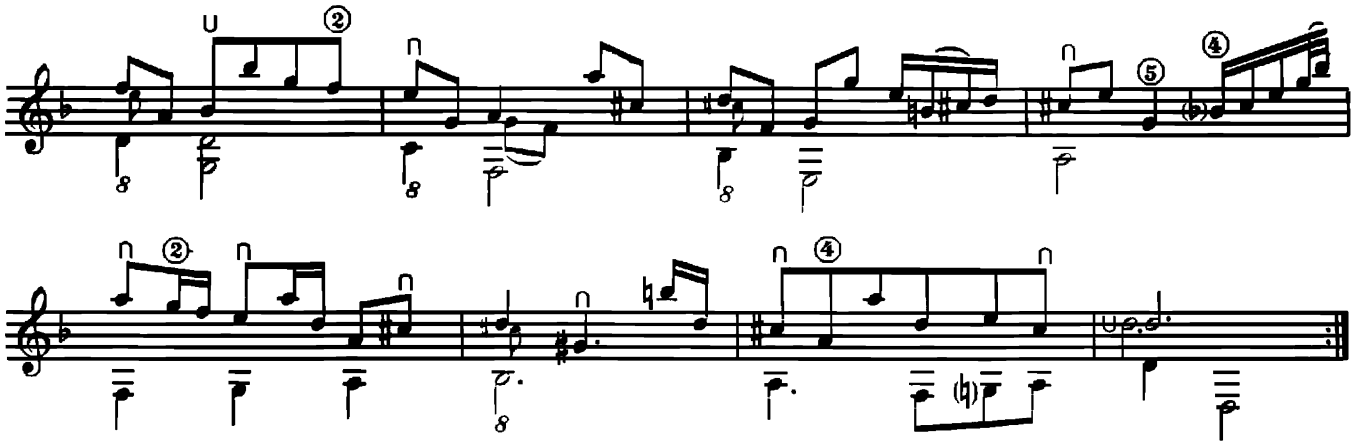
Im Original:

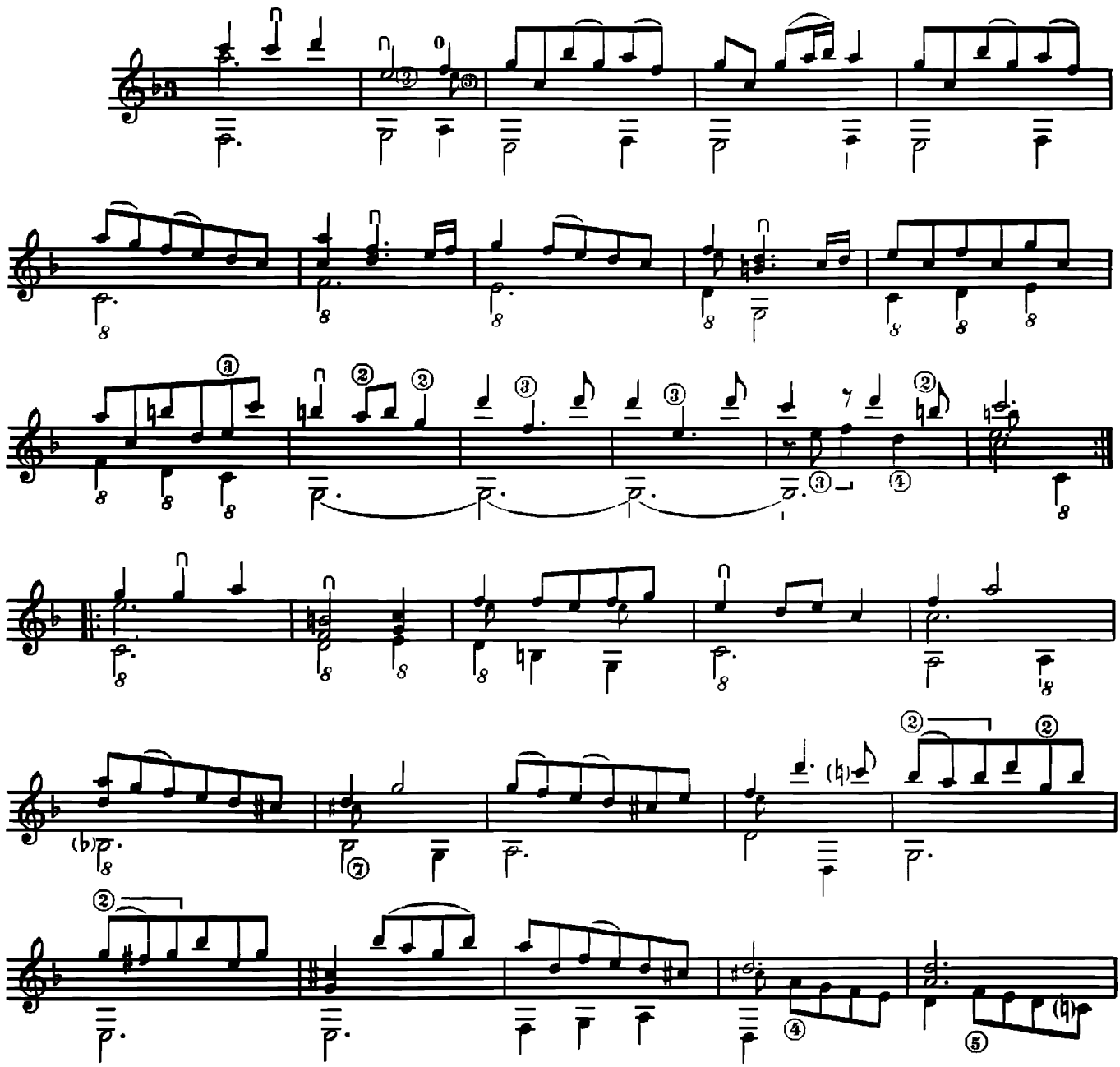


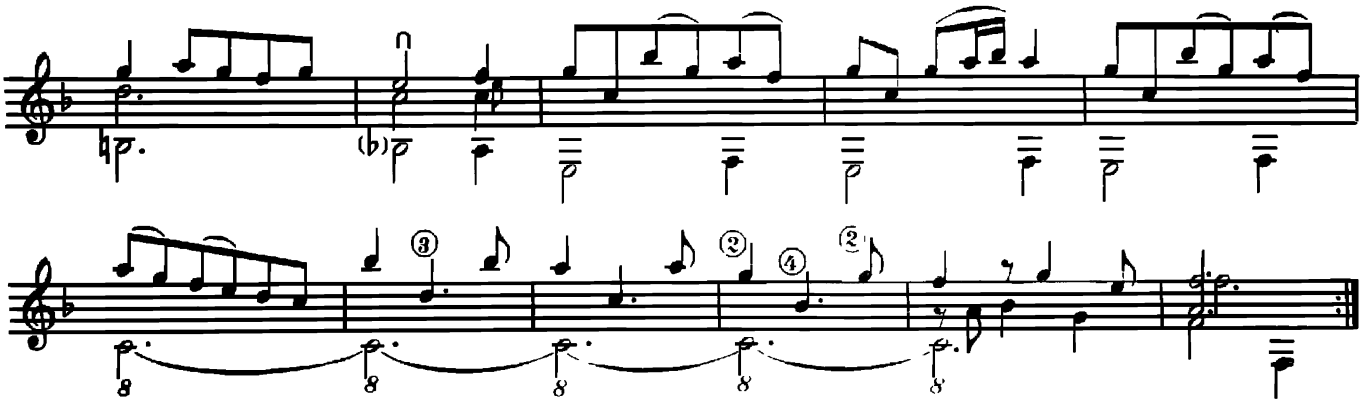
SARABANDE



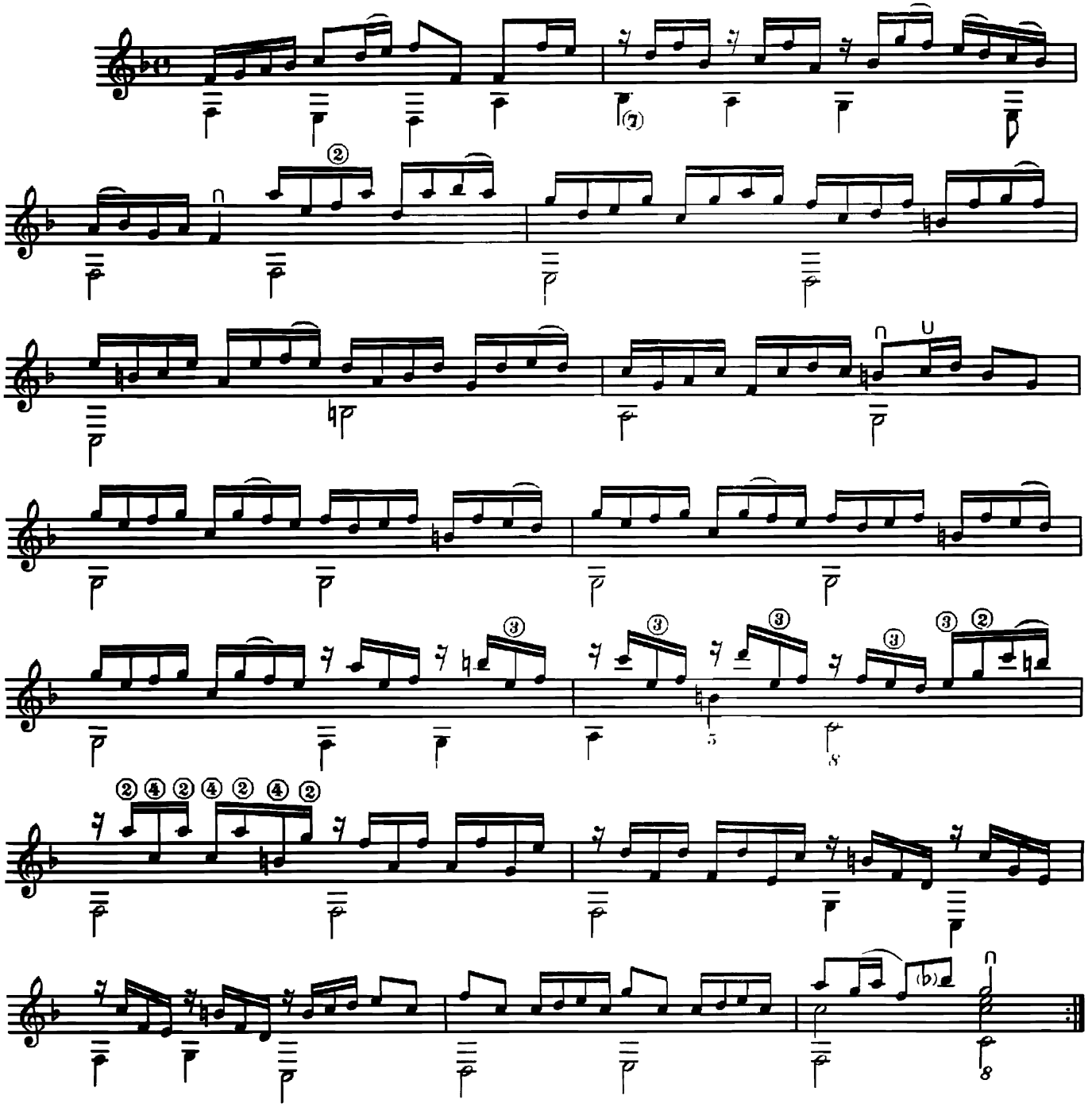


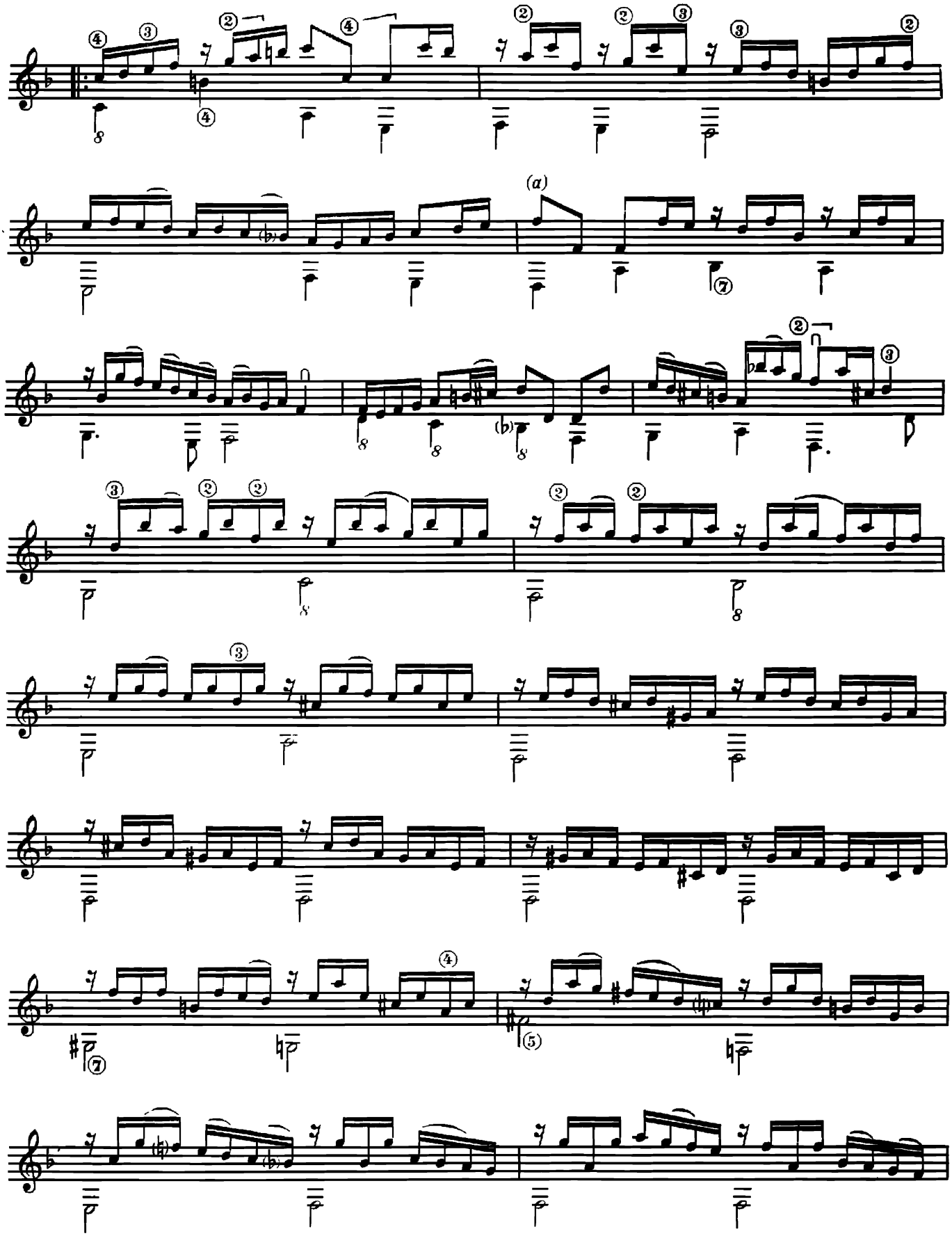
MENUET





PRESTO





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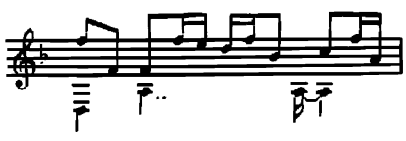
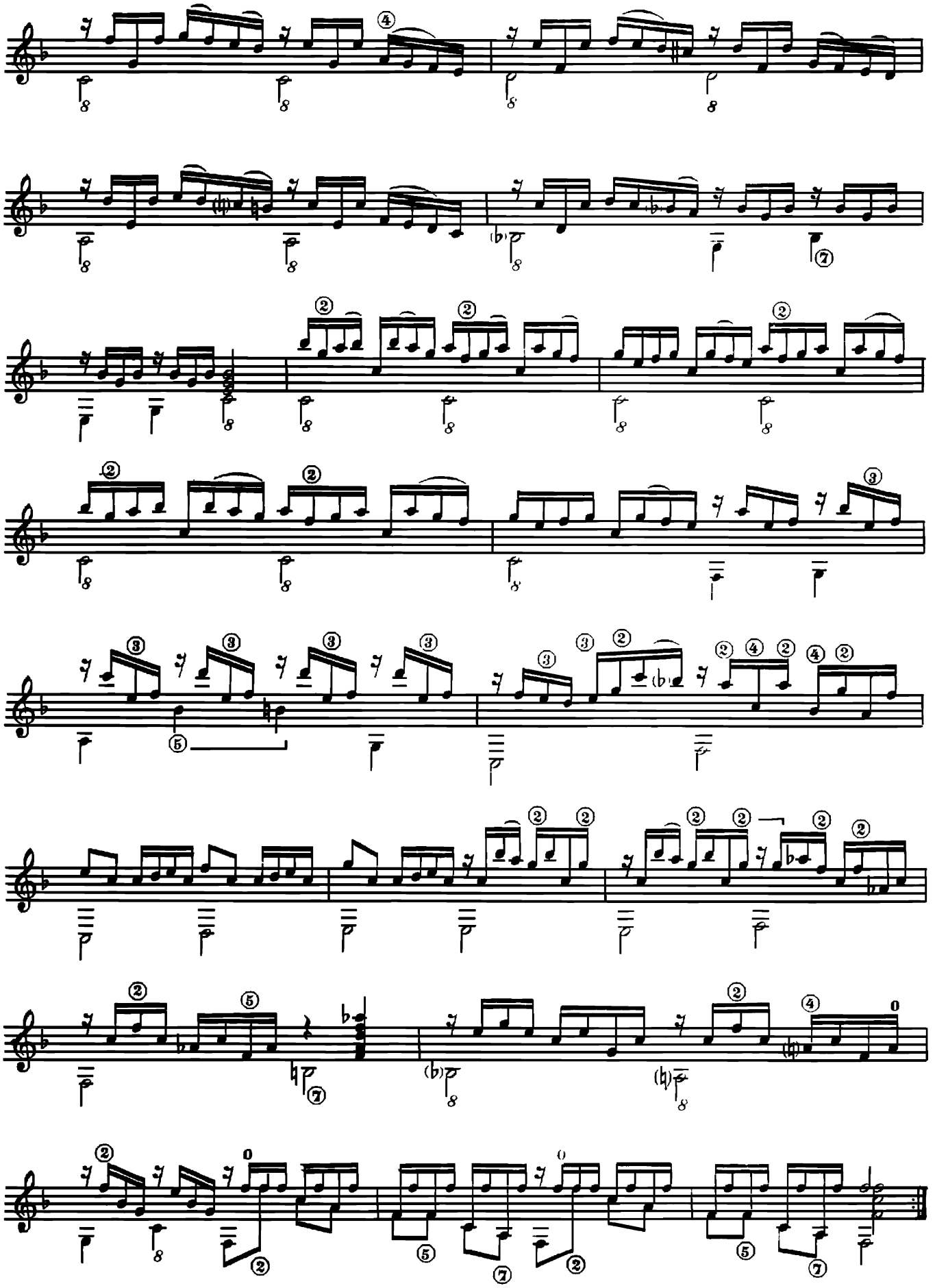
Dans l'original:
Im Original:

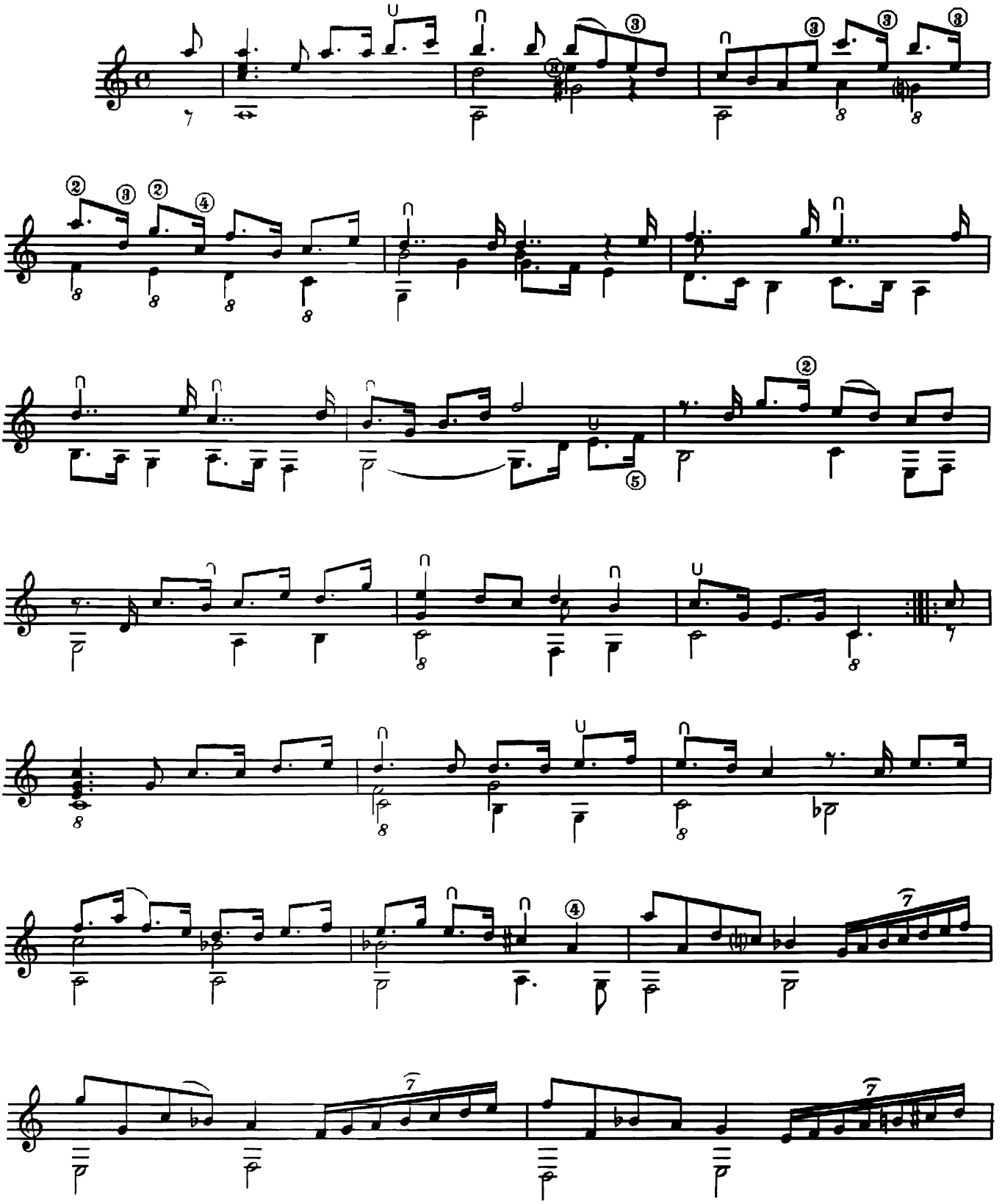


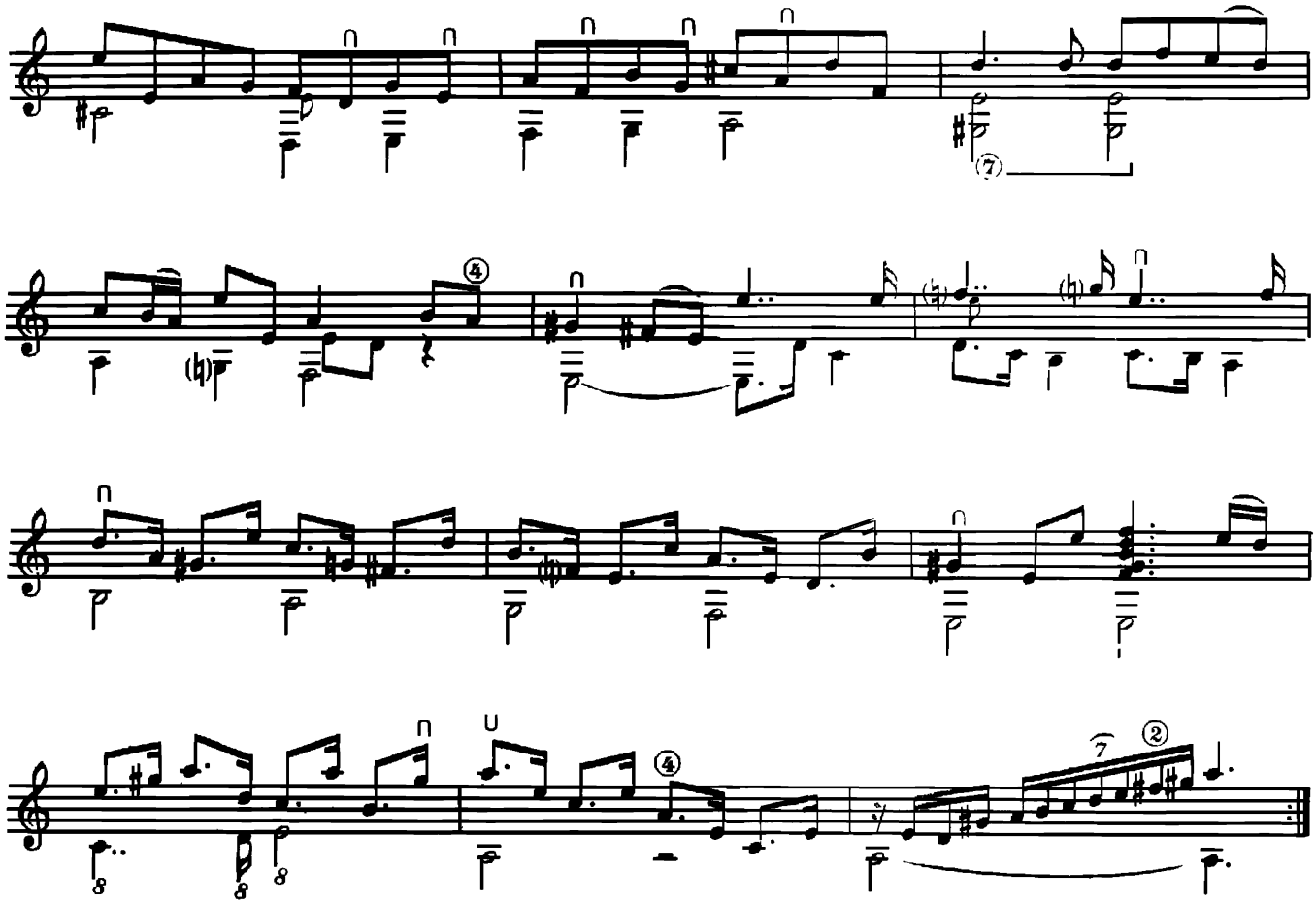


SUITE XXV

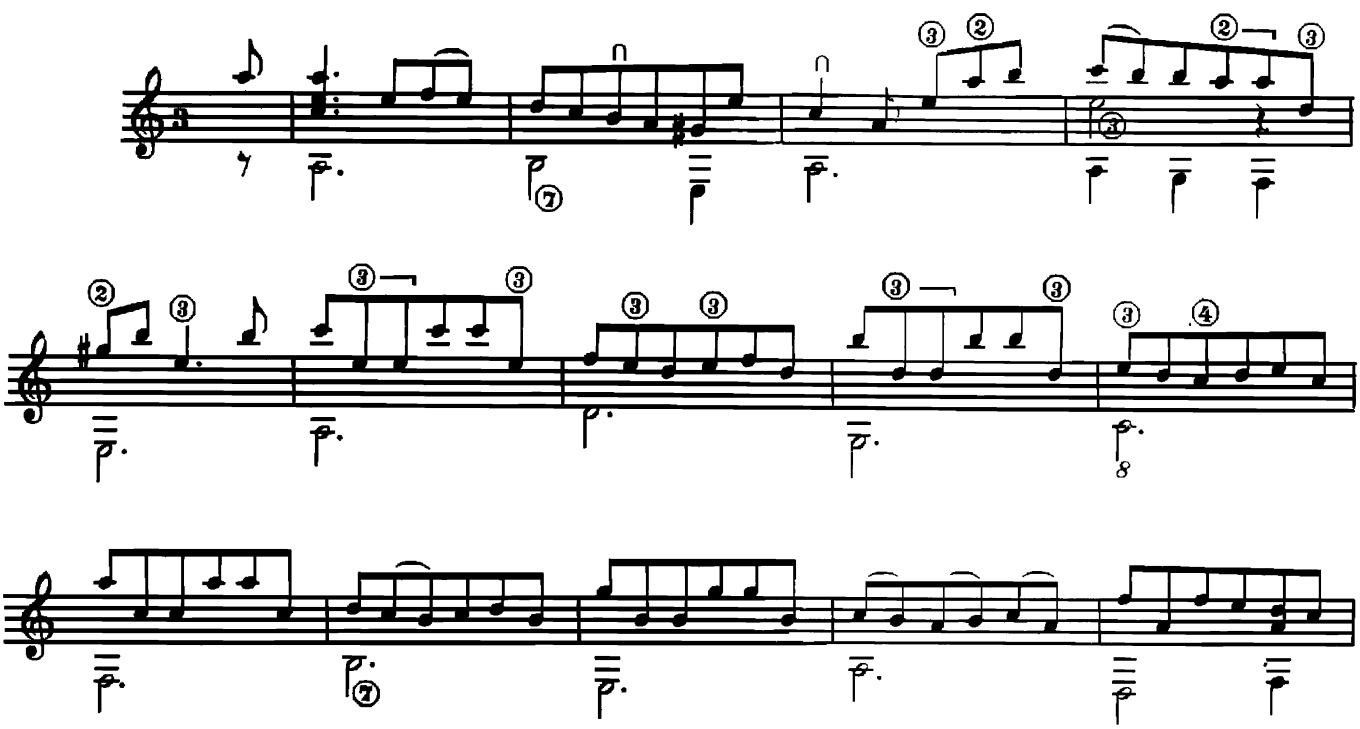
L' INFIDELE

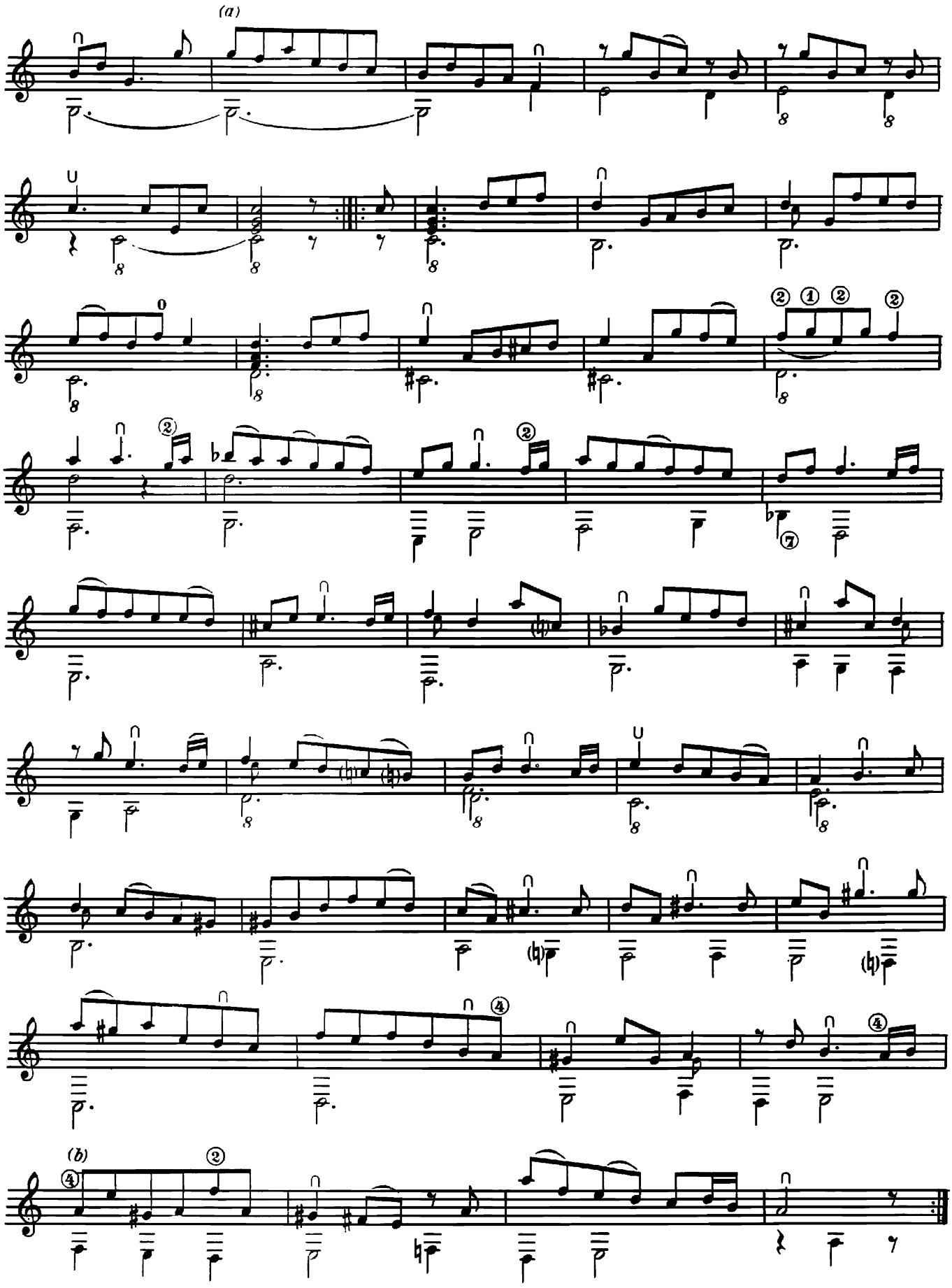
ENTRÉE





COURANTE





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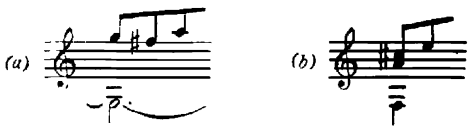
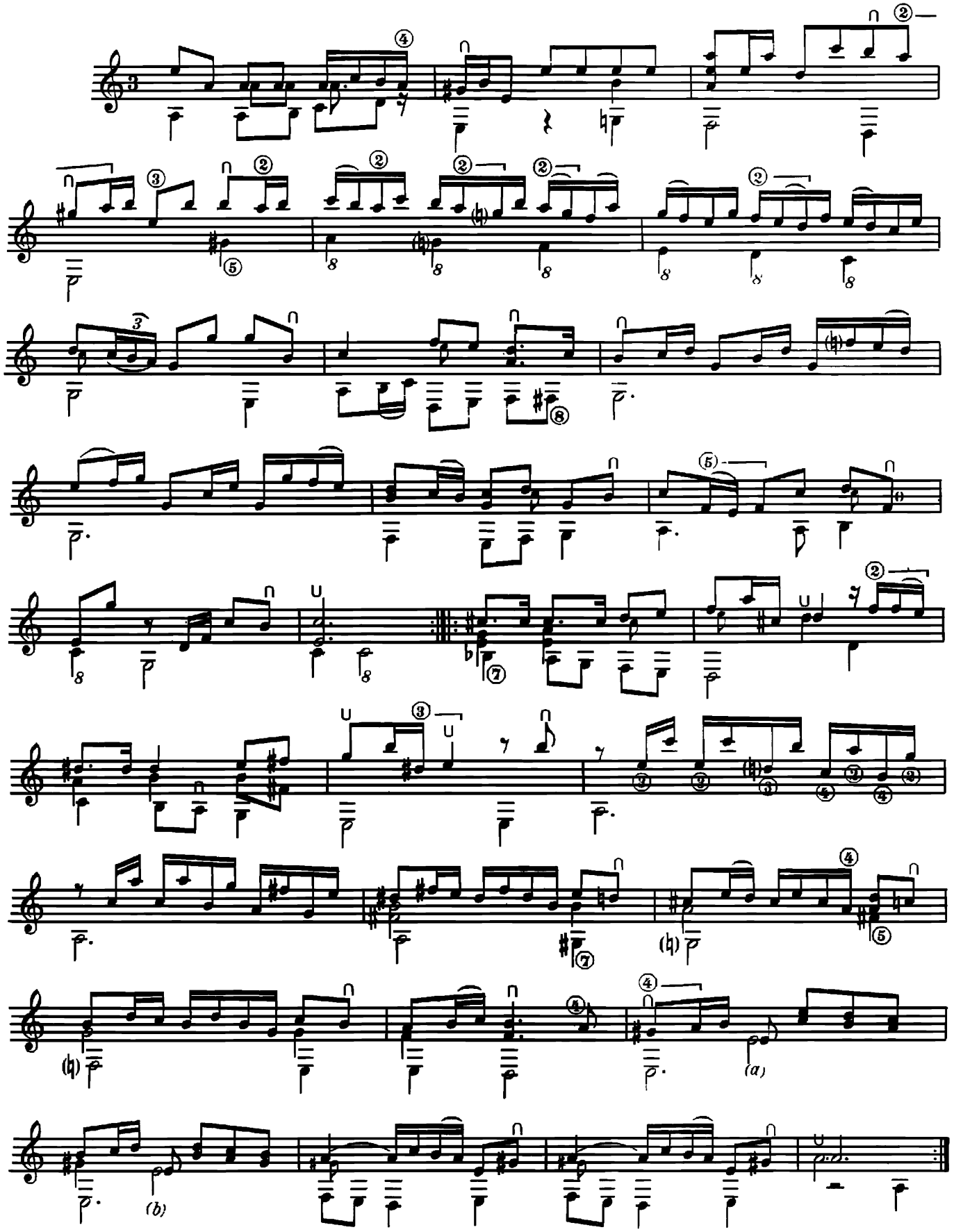
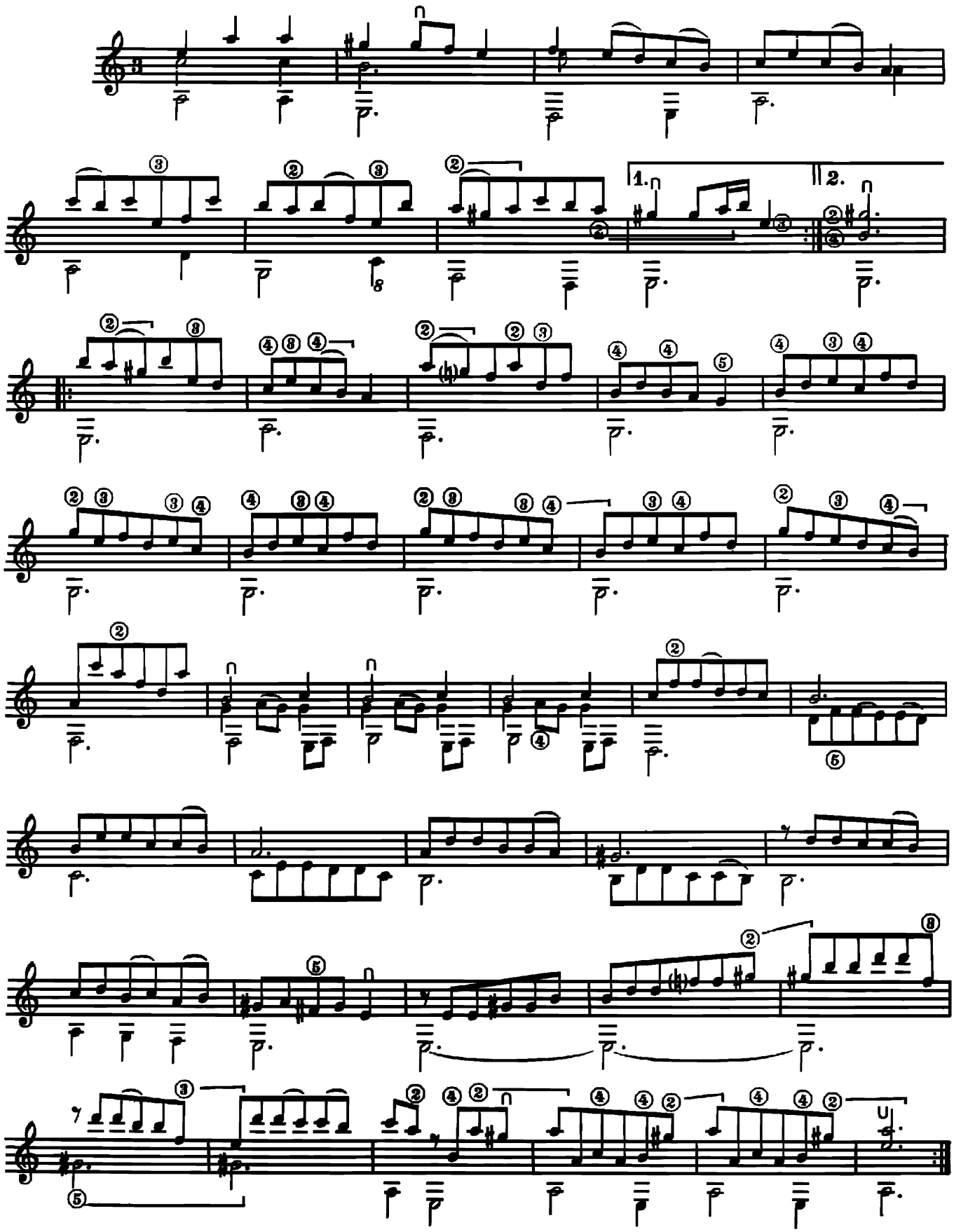


SARABANDE

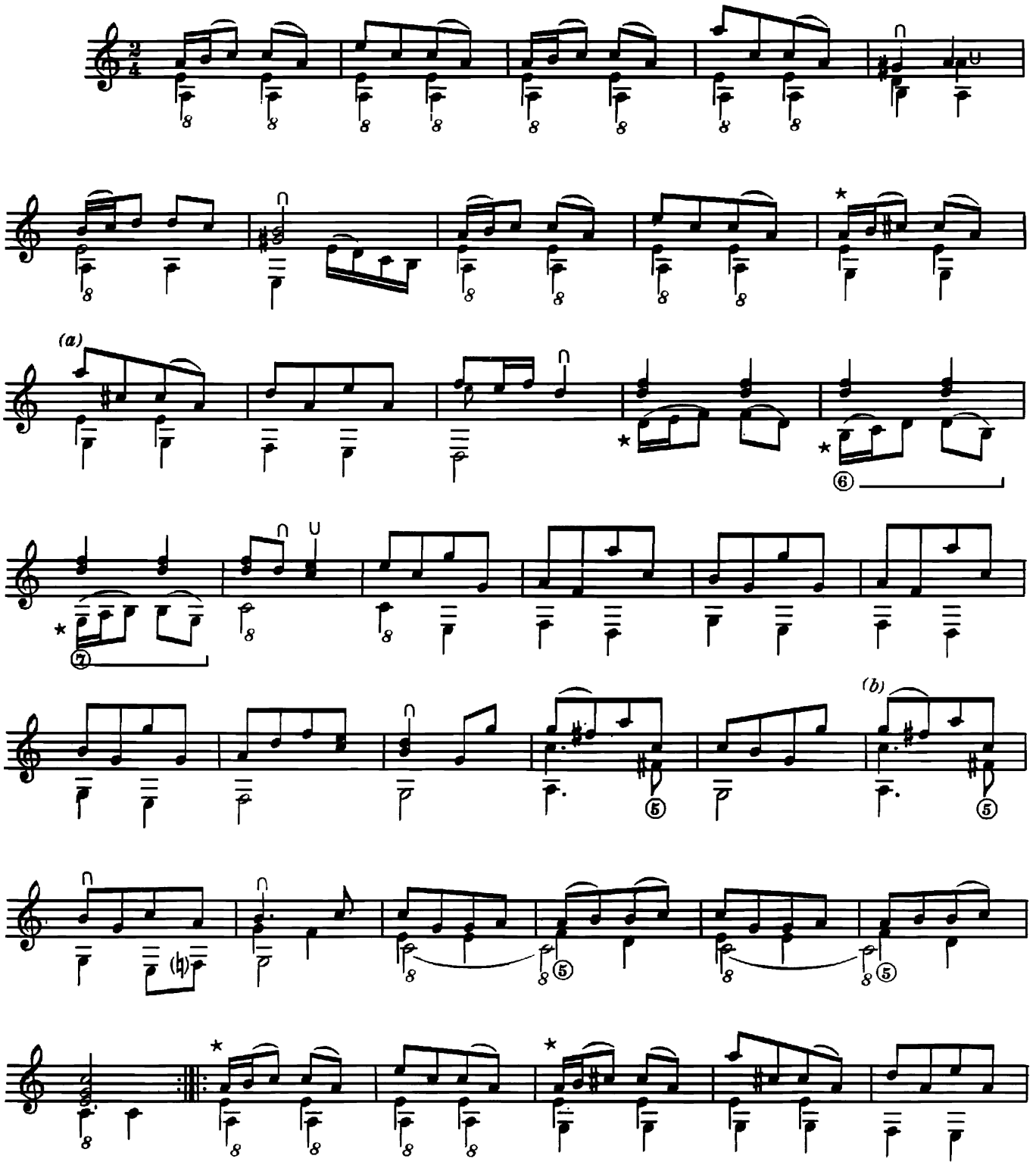


(a), (b) I due Mi rappresentano una scrittura puramente musicale, e non devono quindi ottenersi su due diverse corde.
The two E represent a simple musical writing and therefore they must not be obtained on two different strings.
Les deux Mi représentent une écriture purement musicale et ne doivent pas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

MENUET

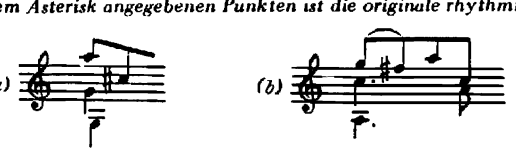


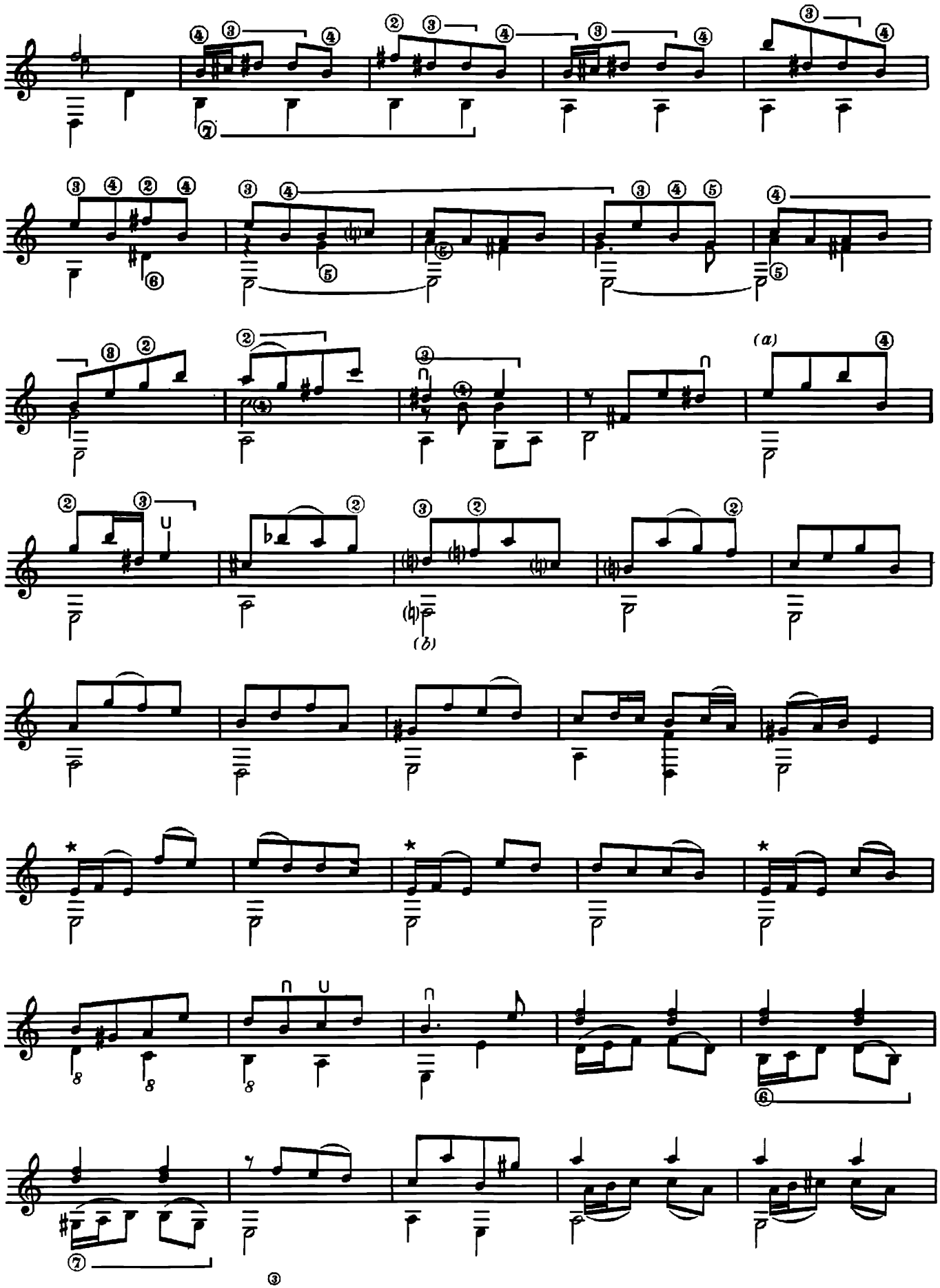
MUSETTE (1)



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

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





Nell'originale:
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Dans l'original:
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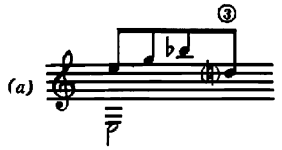
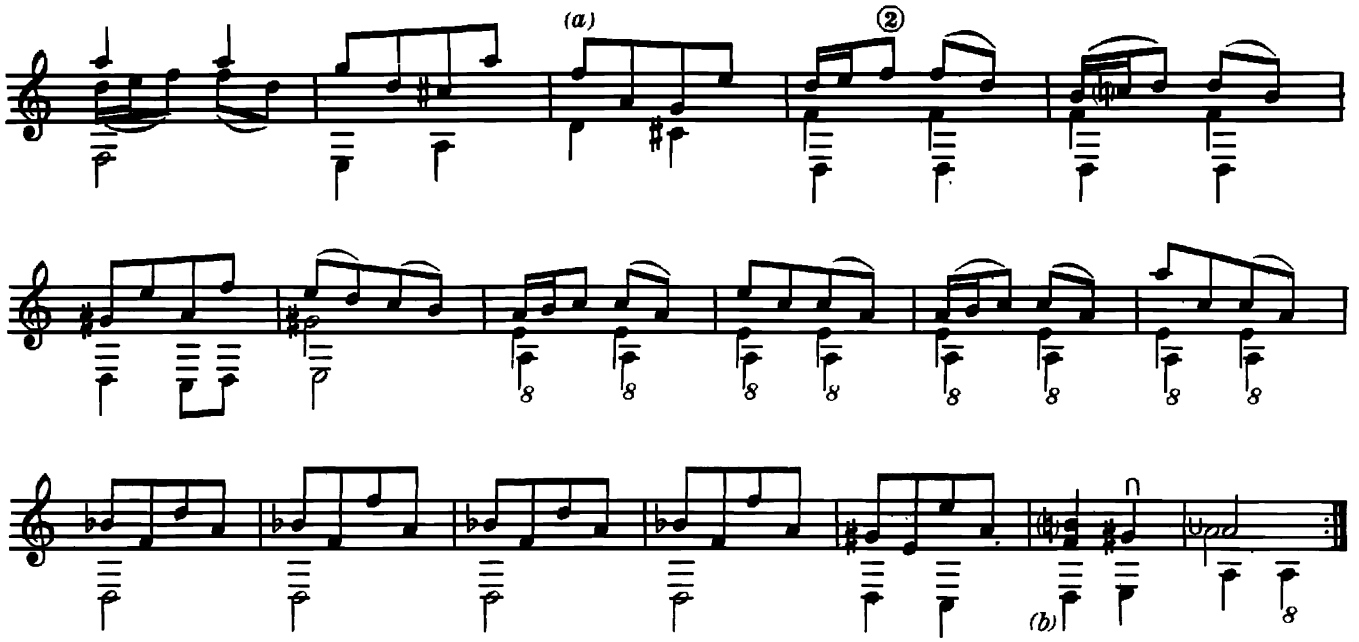
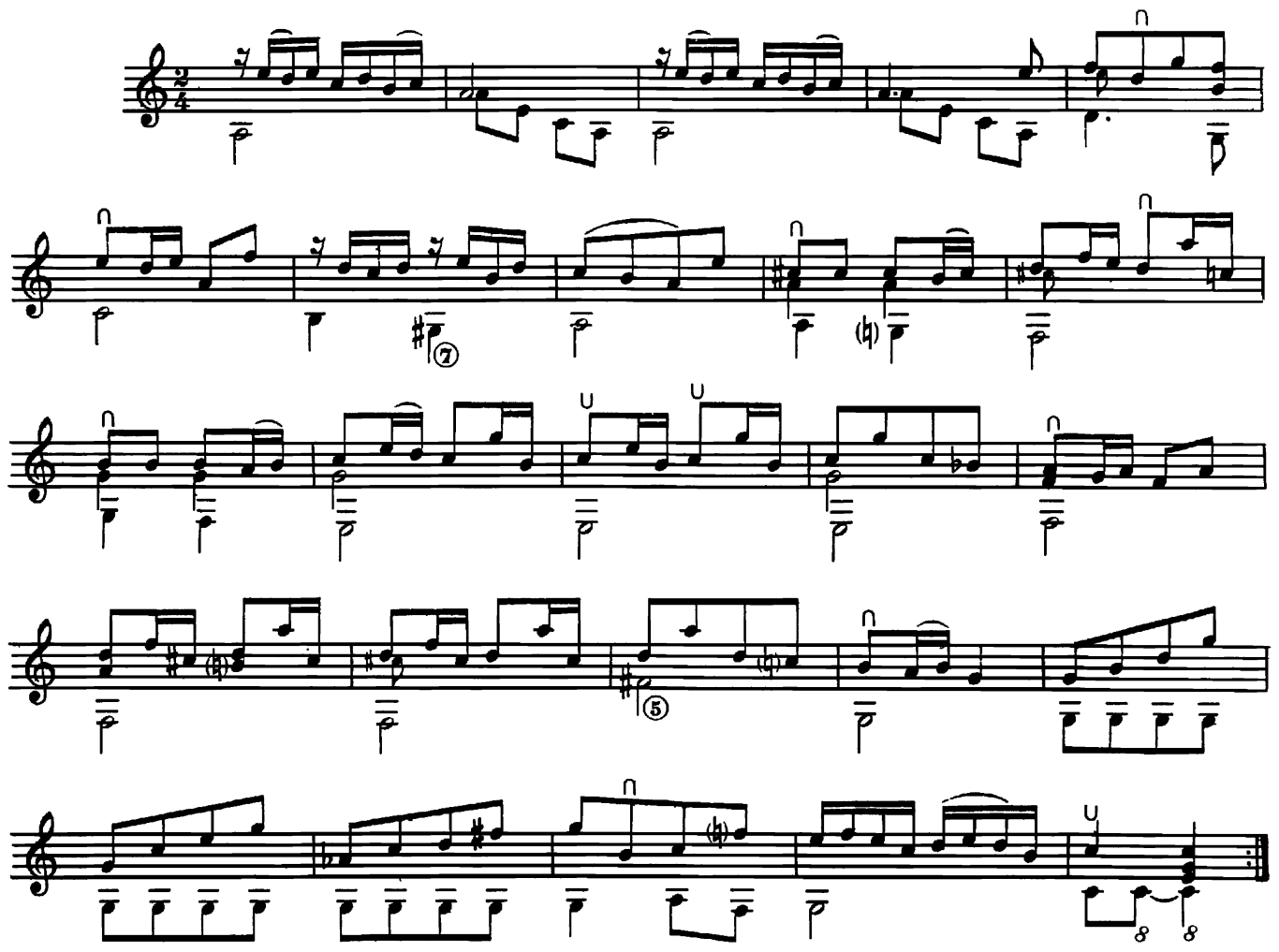




PAYSANE



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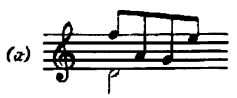
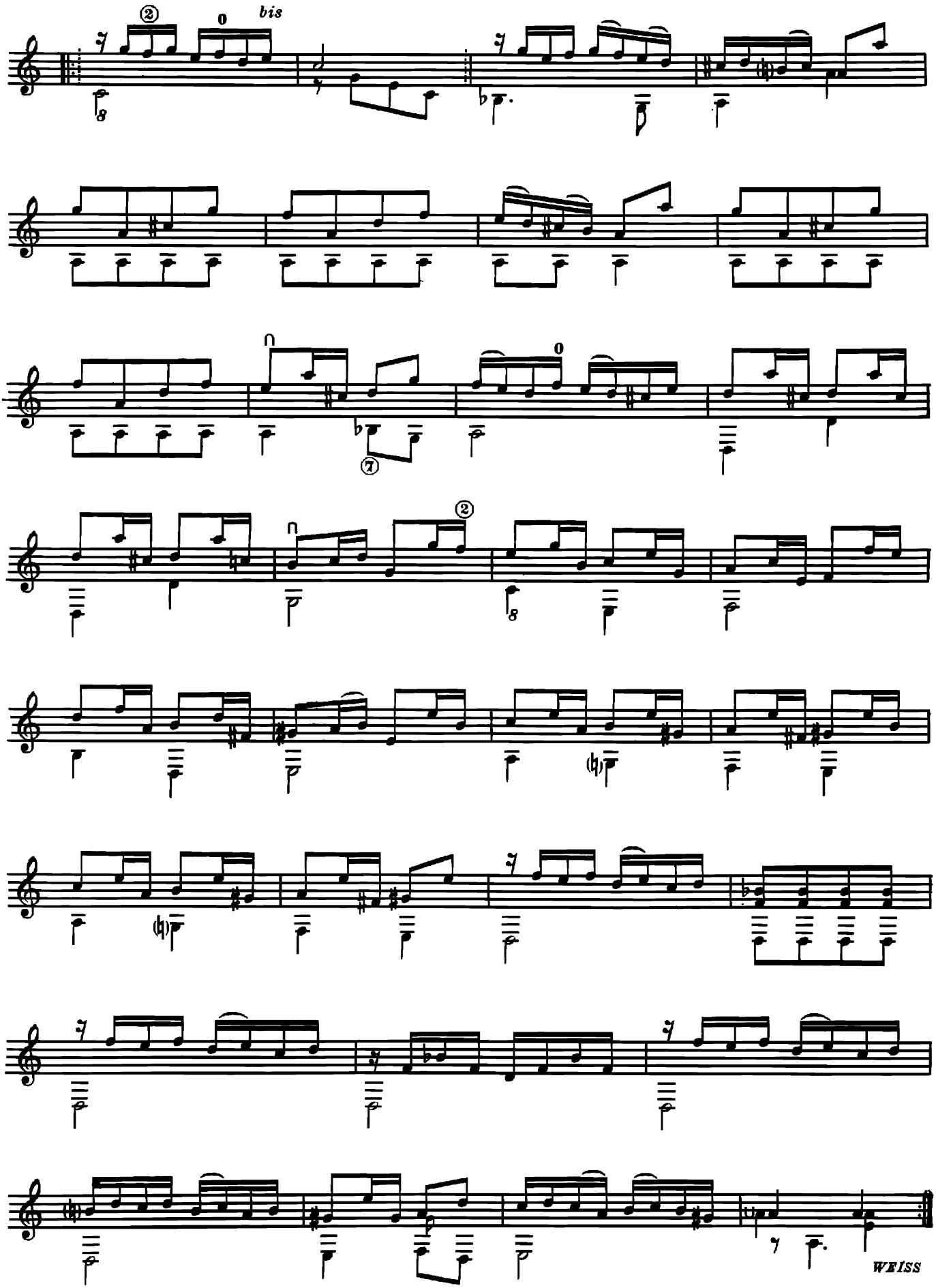
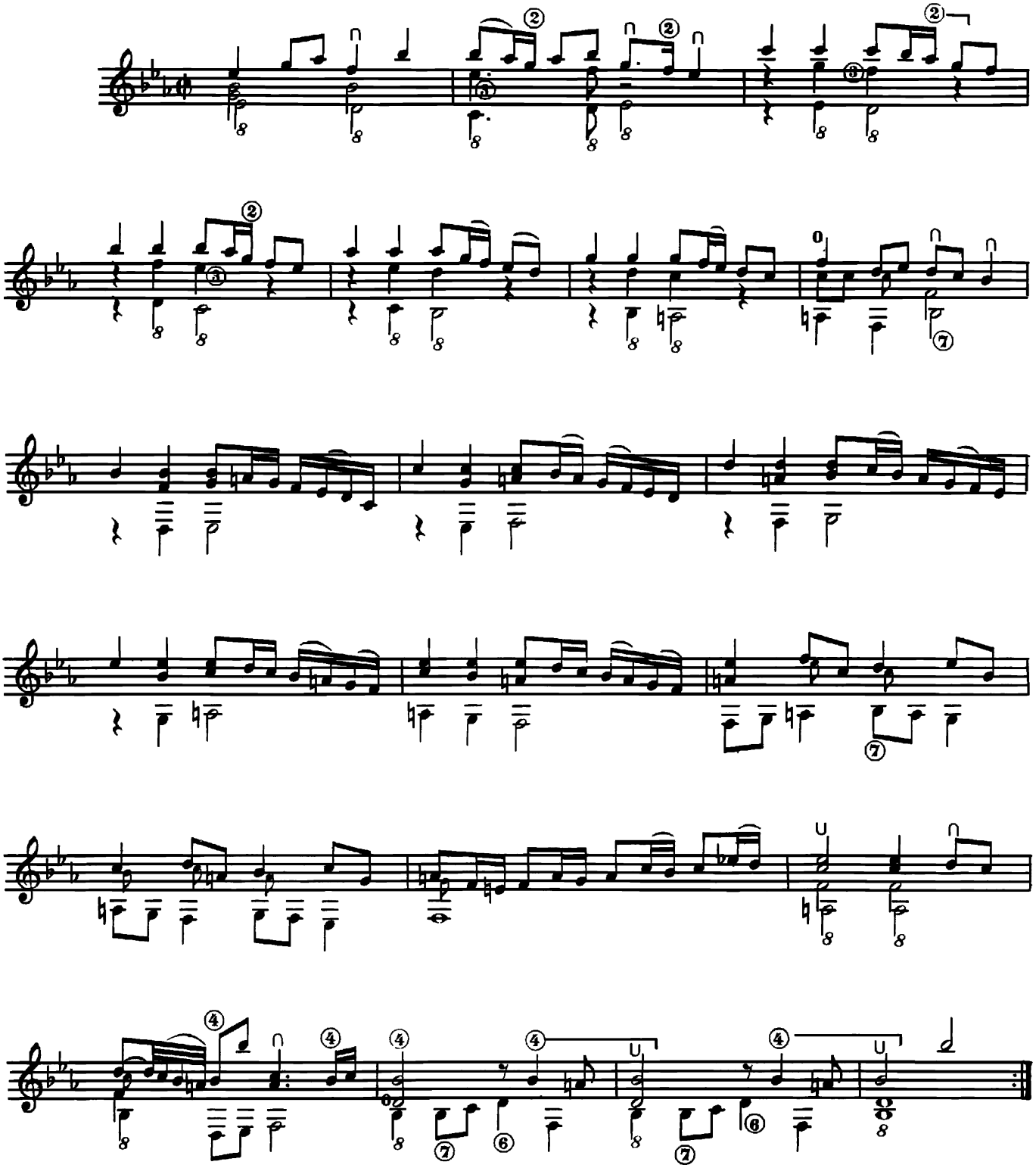


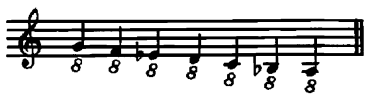

bis
WEISS

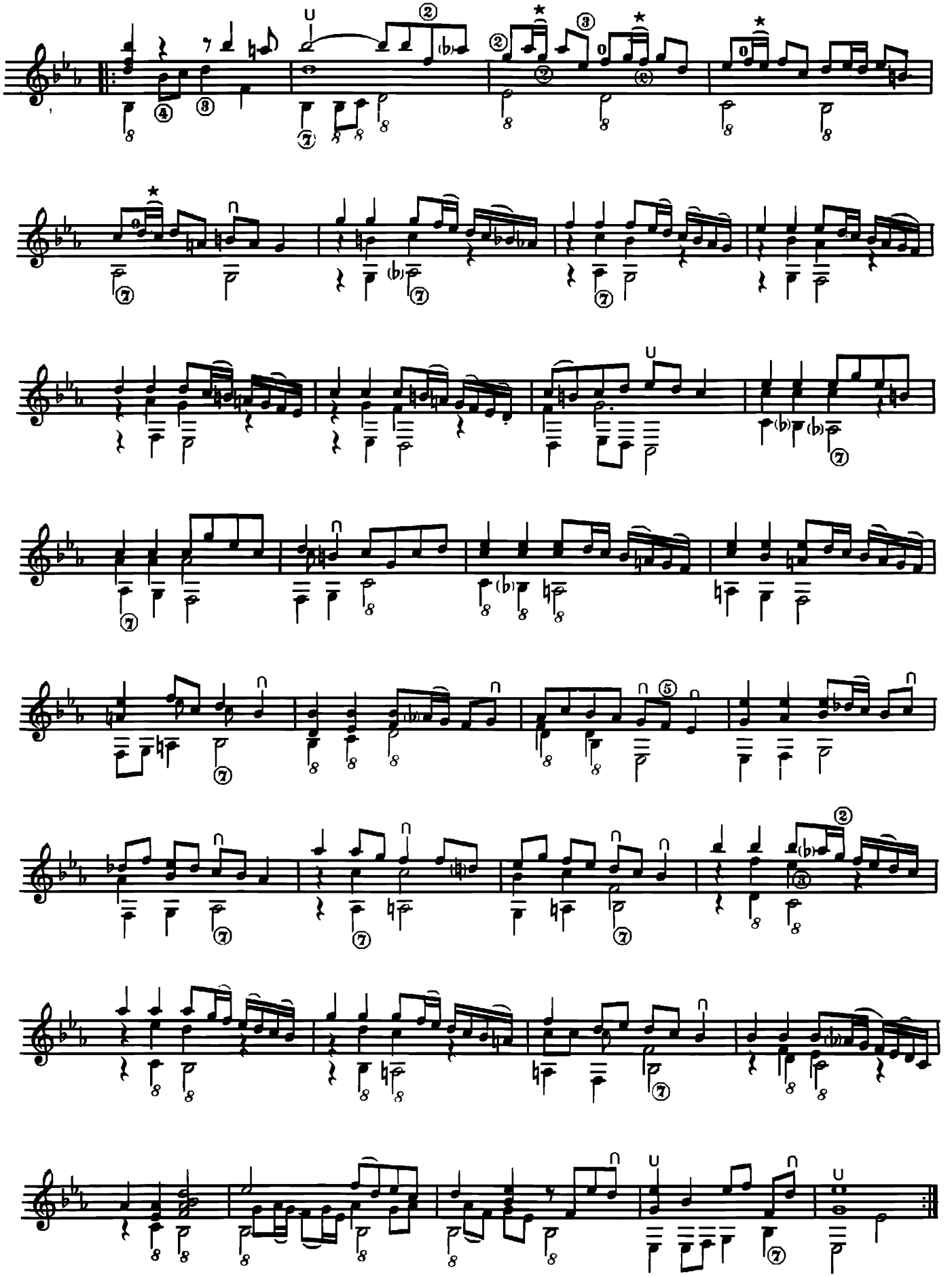
SUITE XXVI (1)

ALLEMANDE



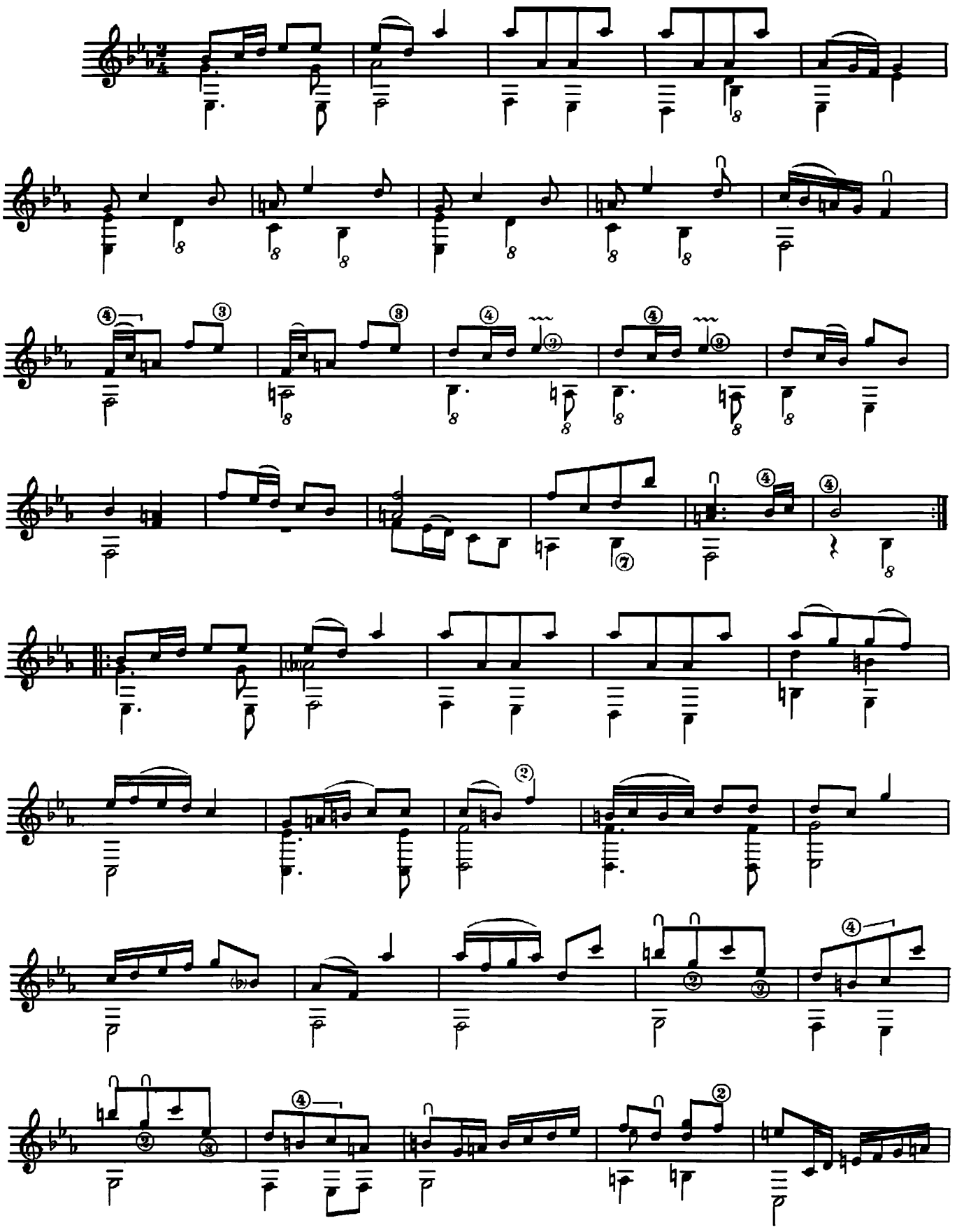
Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:

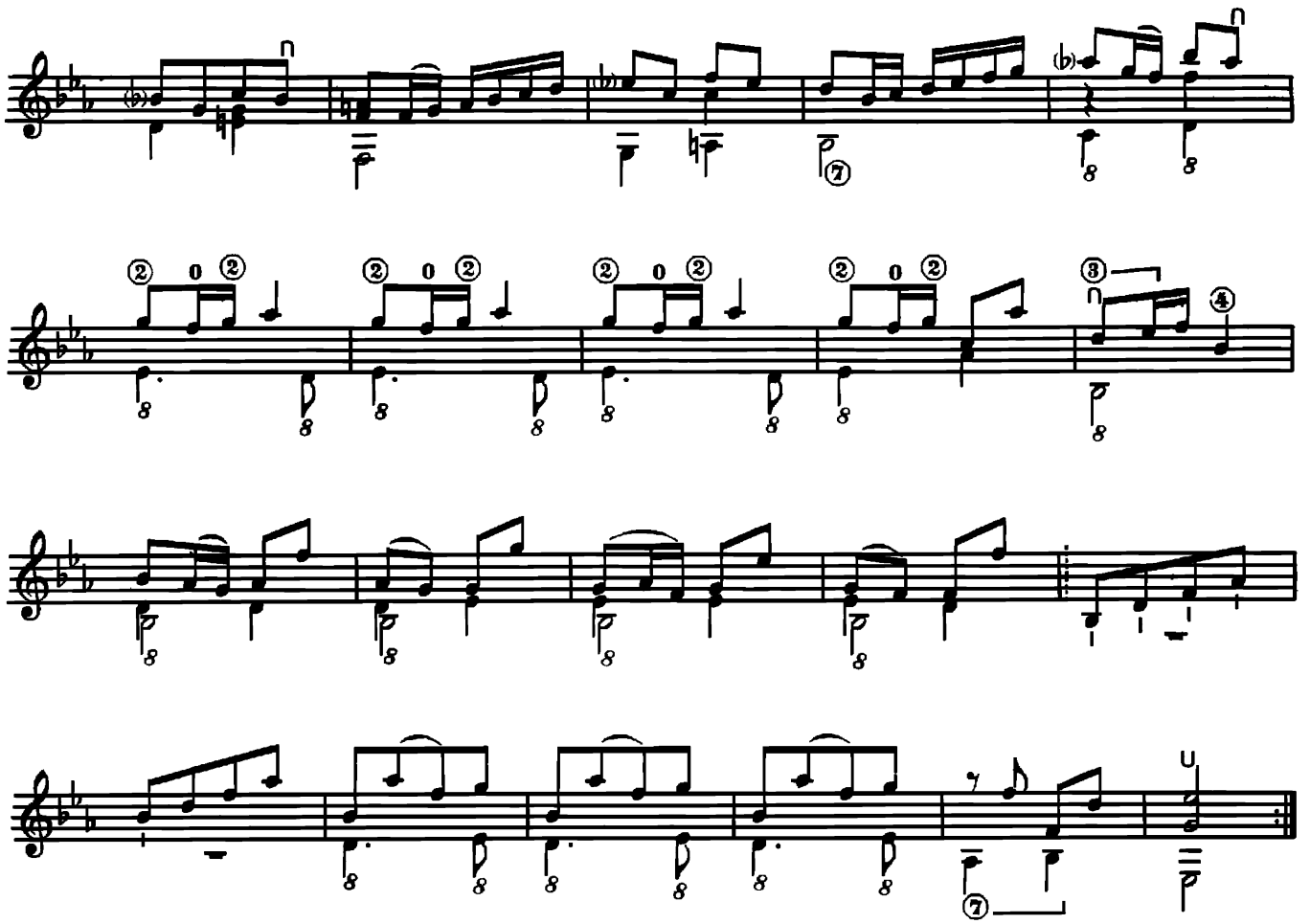




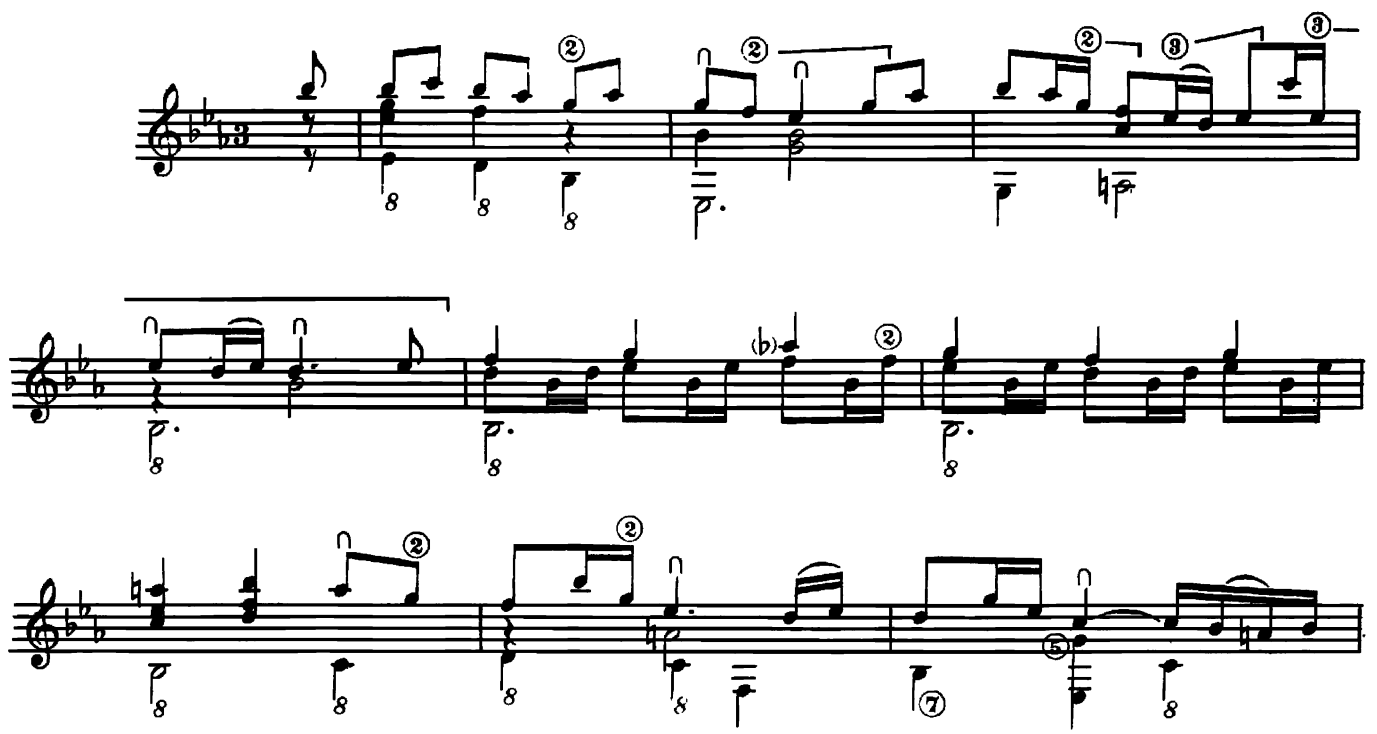
★ Legatura ad eco
Echo slur
Liaison à écho
Echogebunden

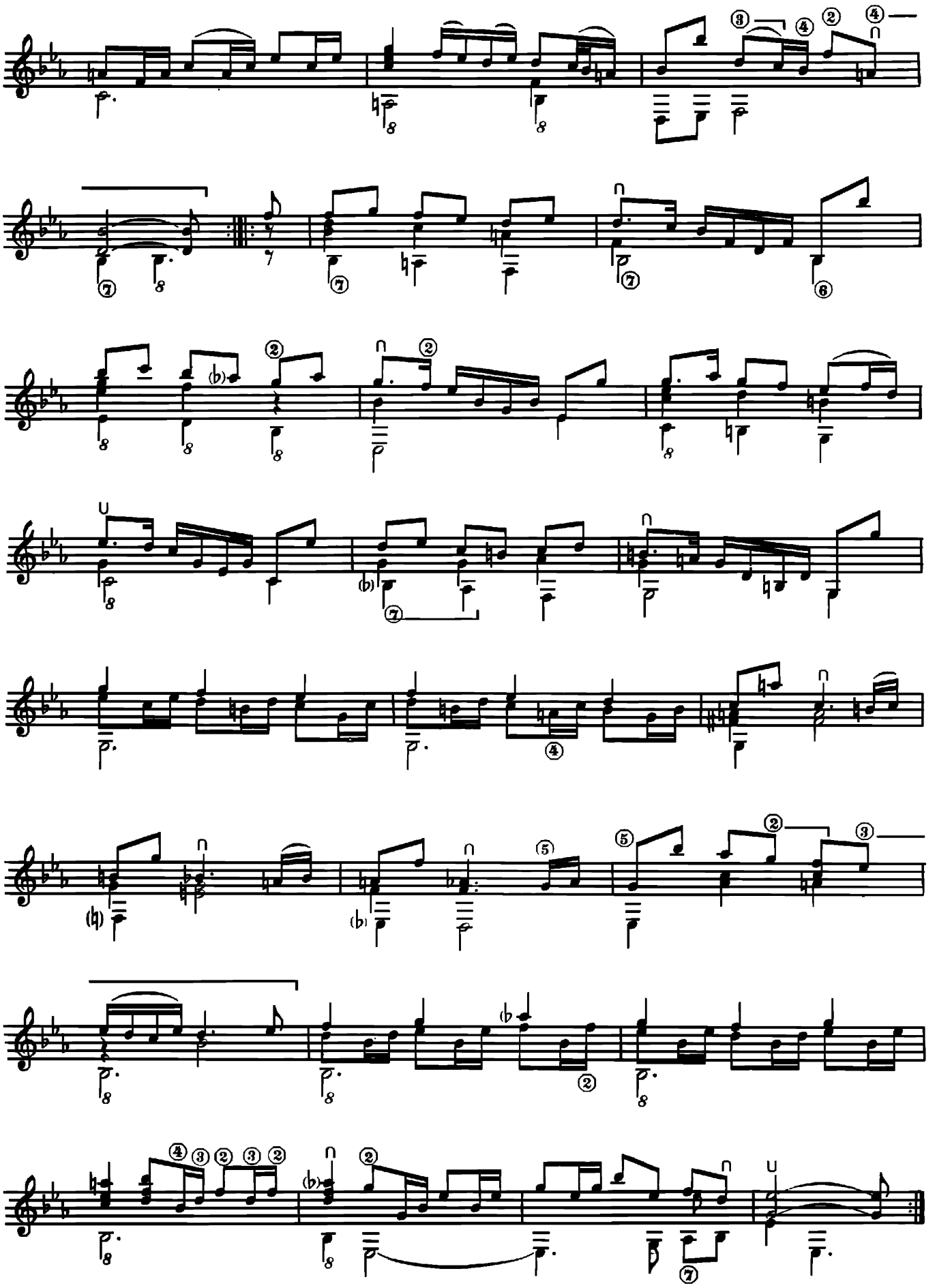
RIGAUDON



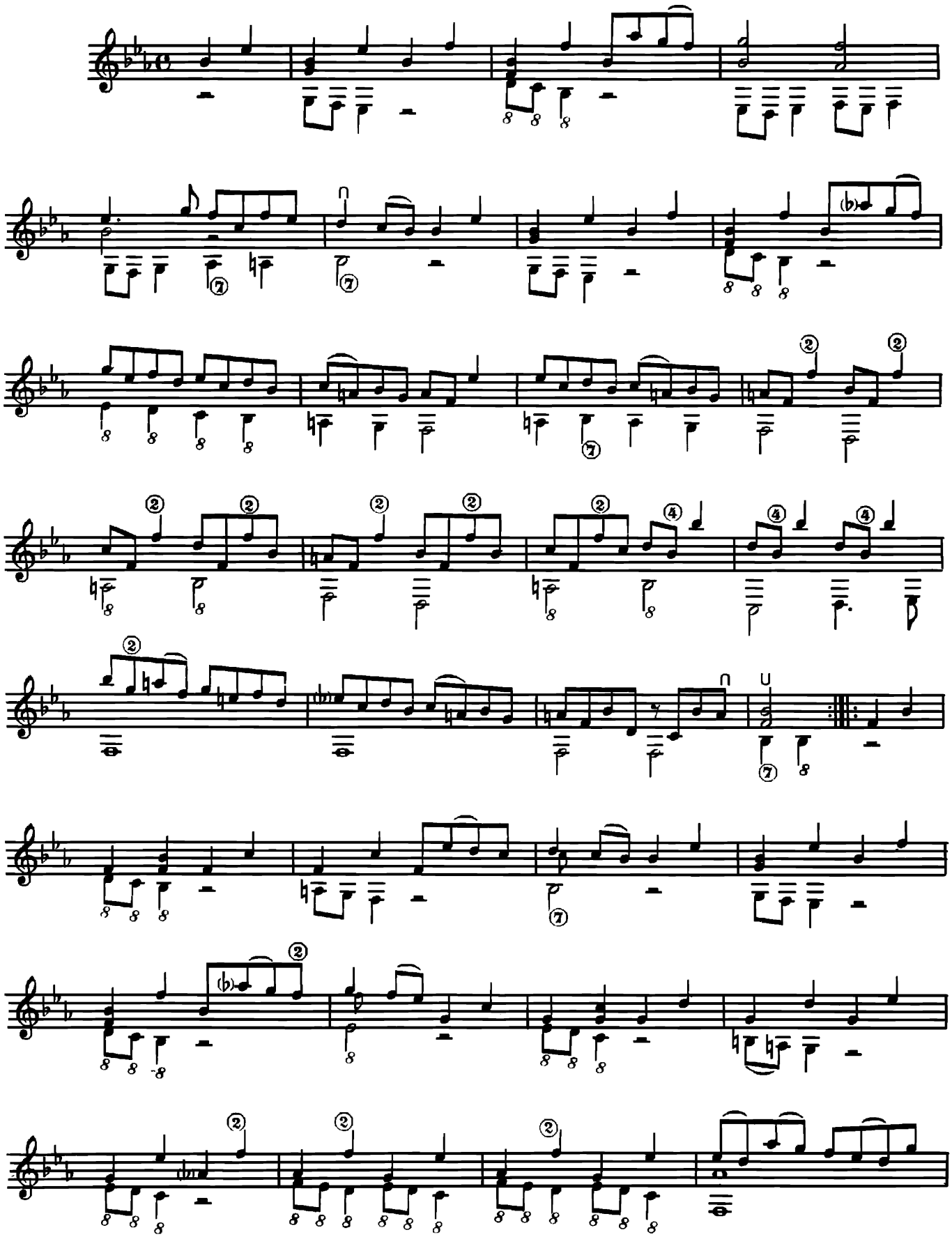


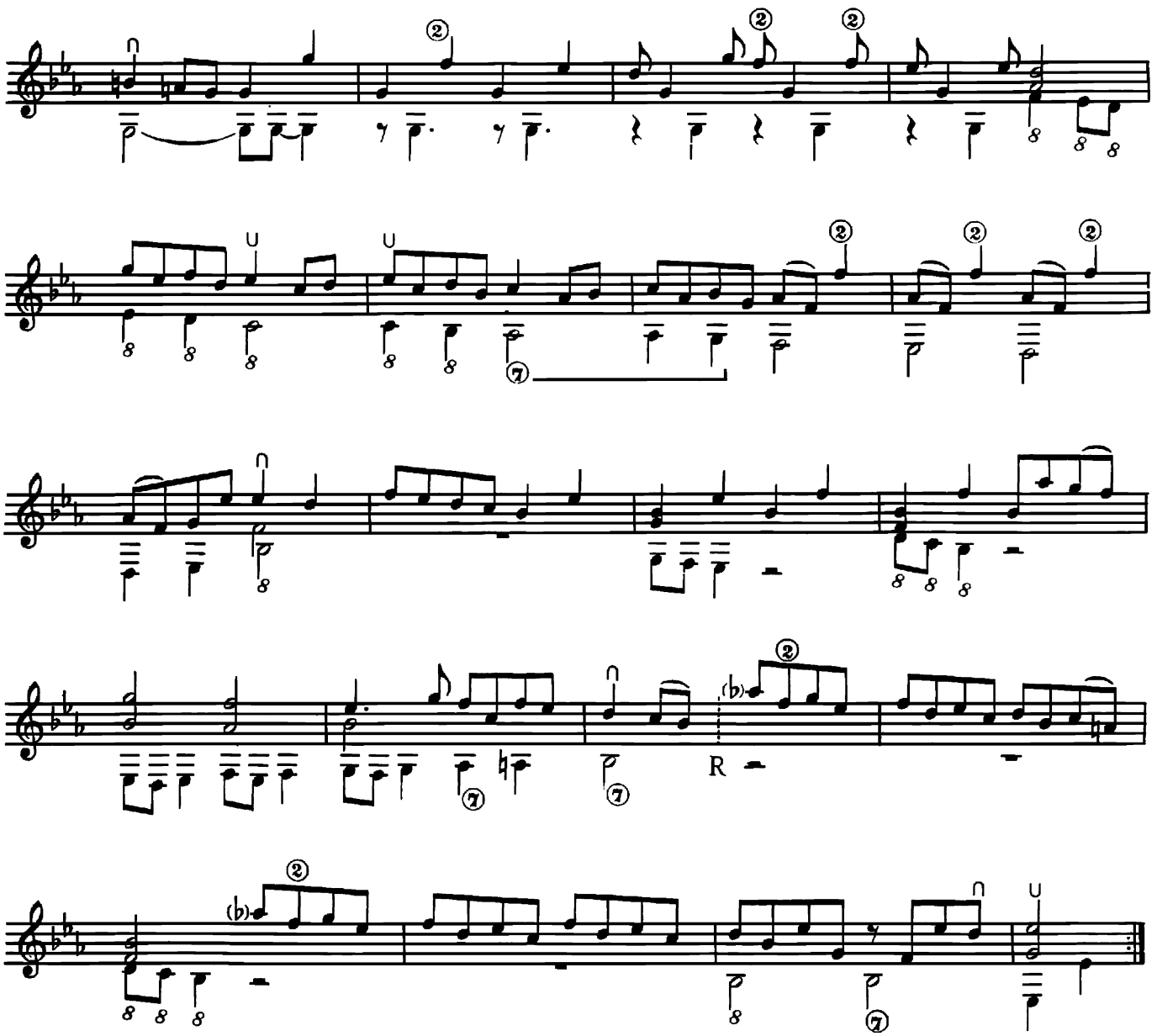
SARABANDE



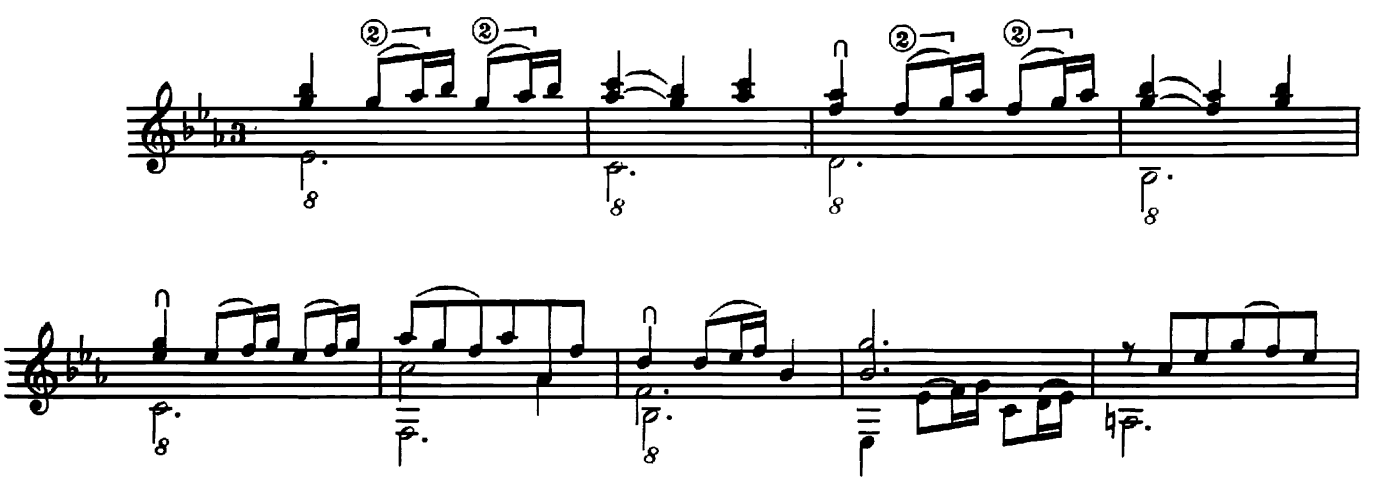


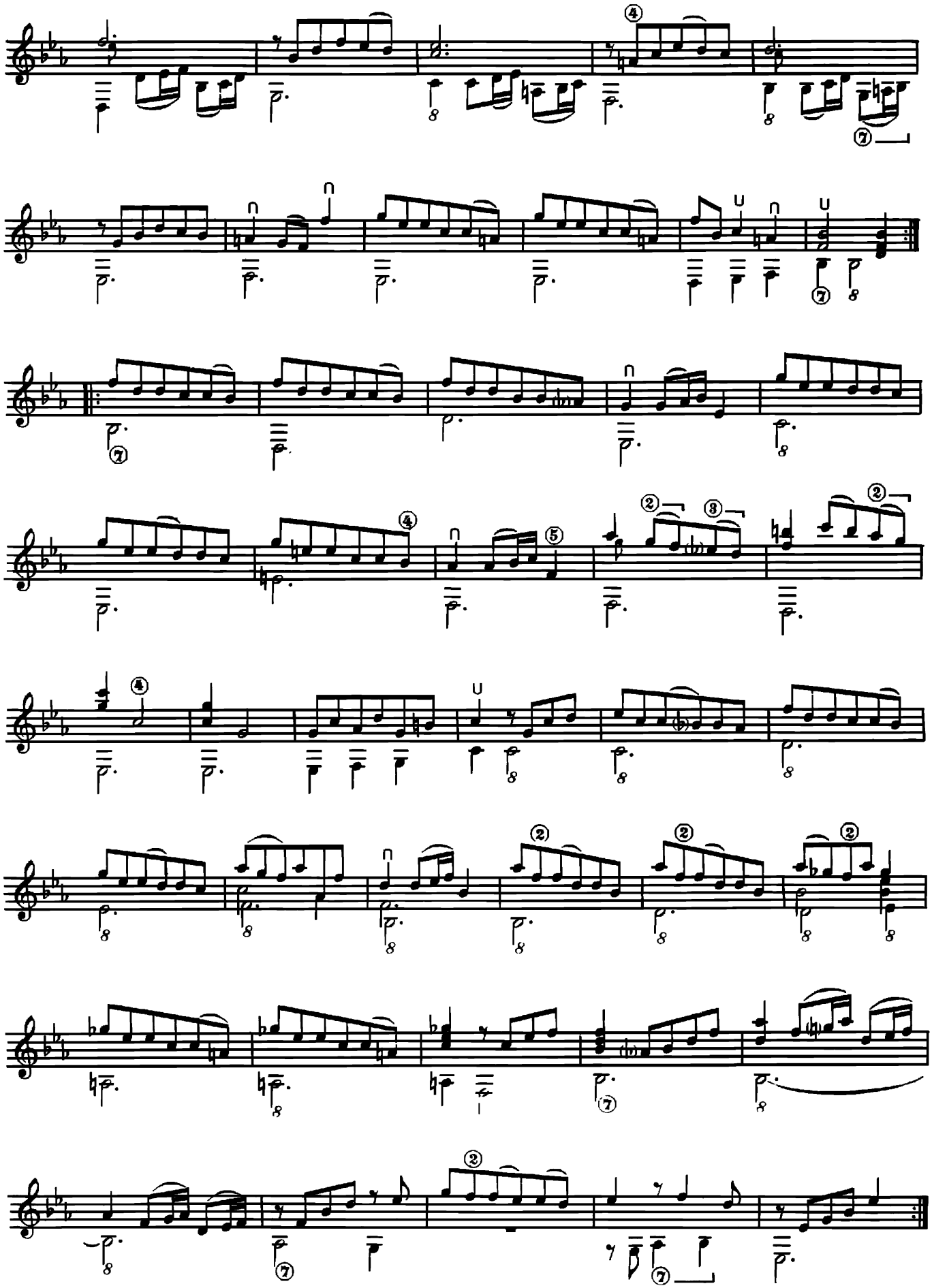
GAVOTTE



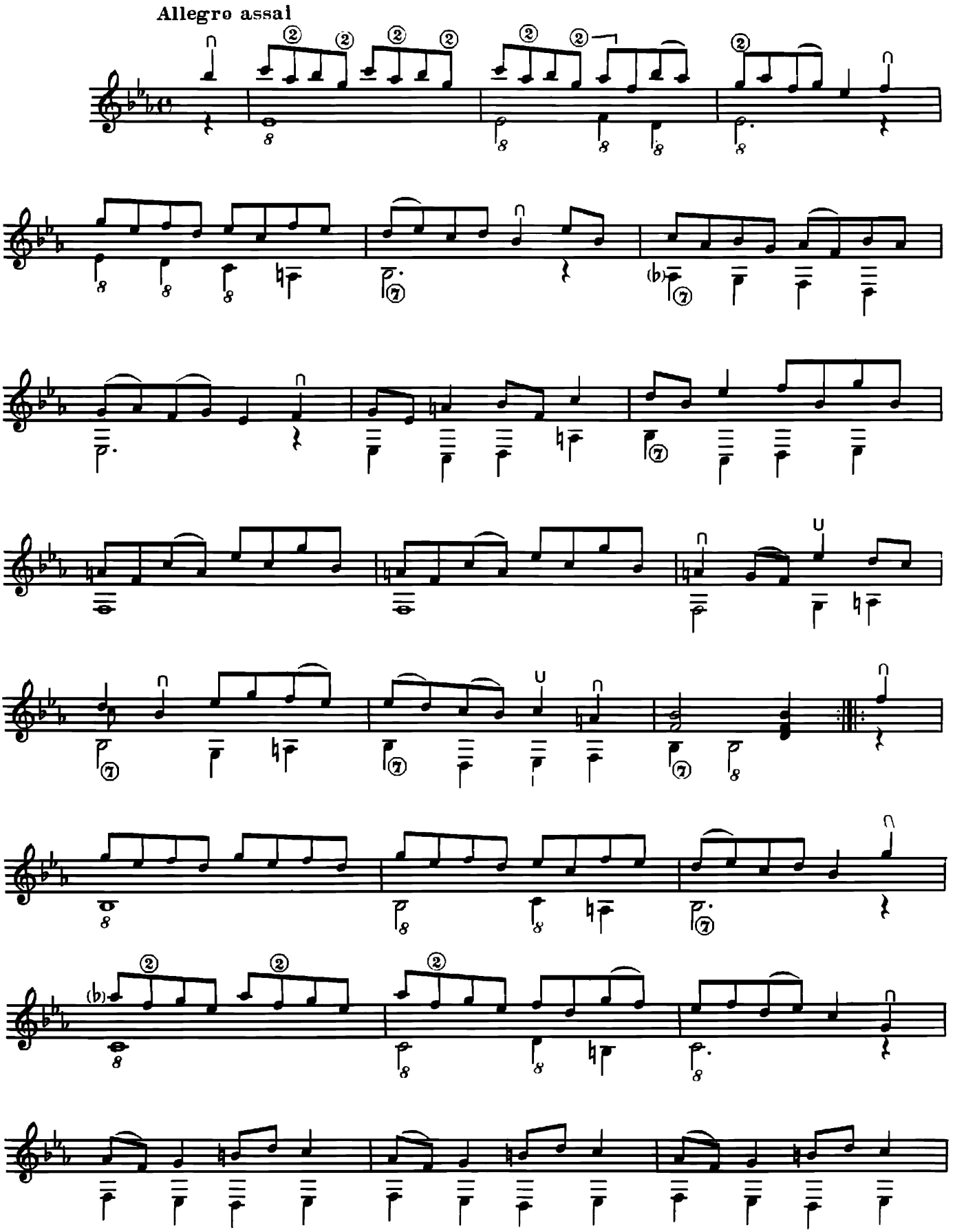


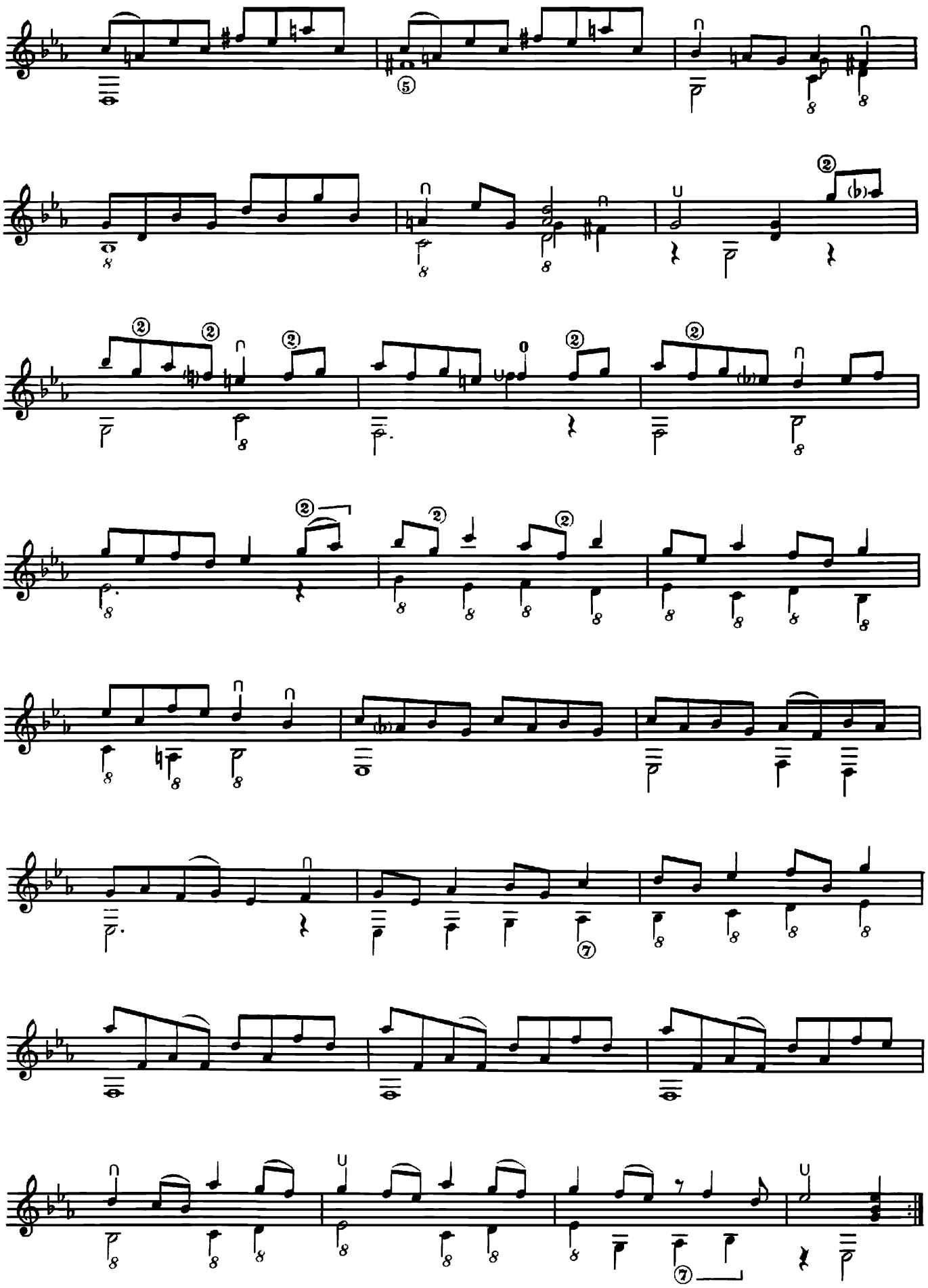
MENUET





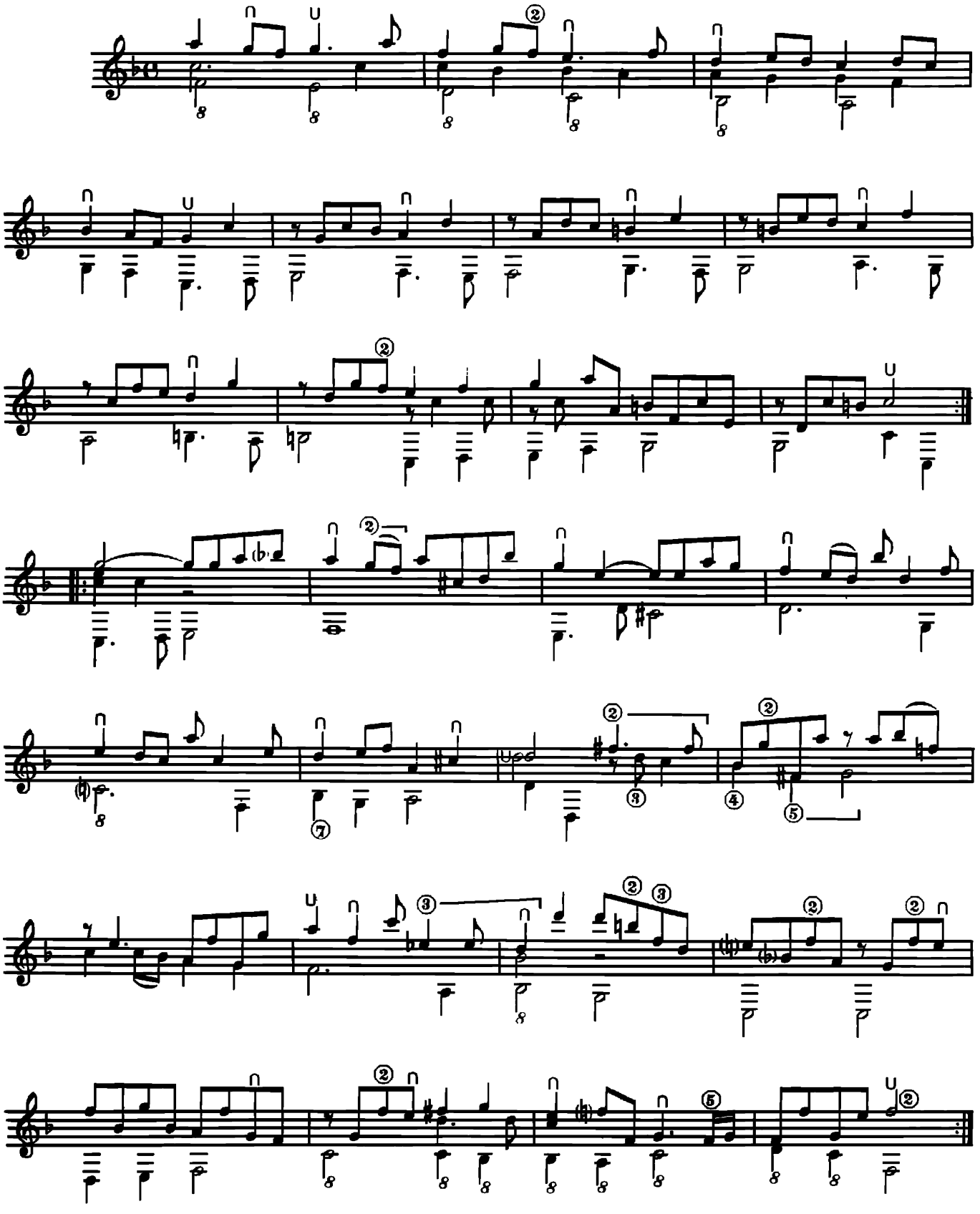
LE SANS SOUCIE



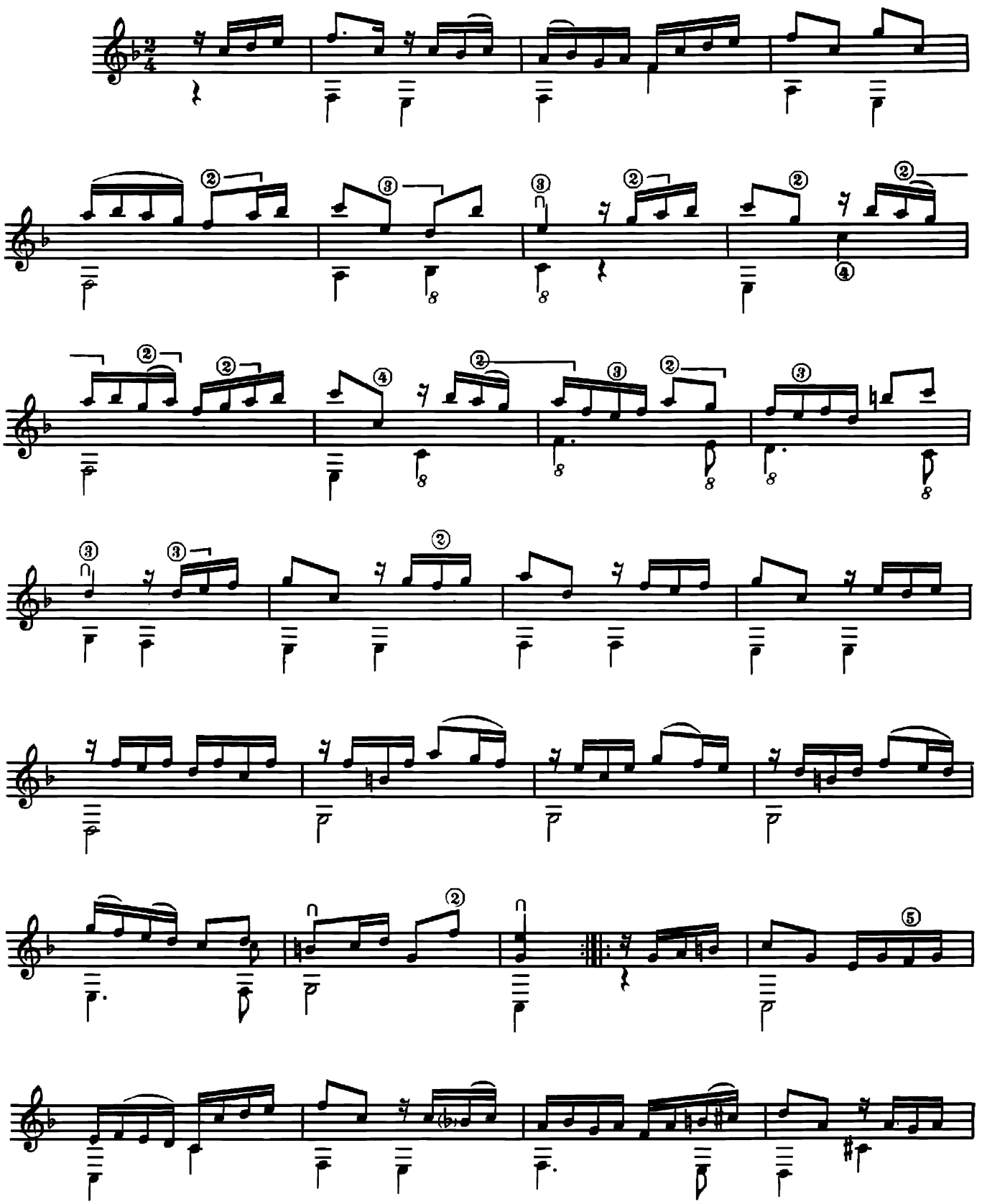


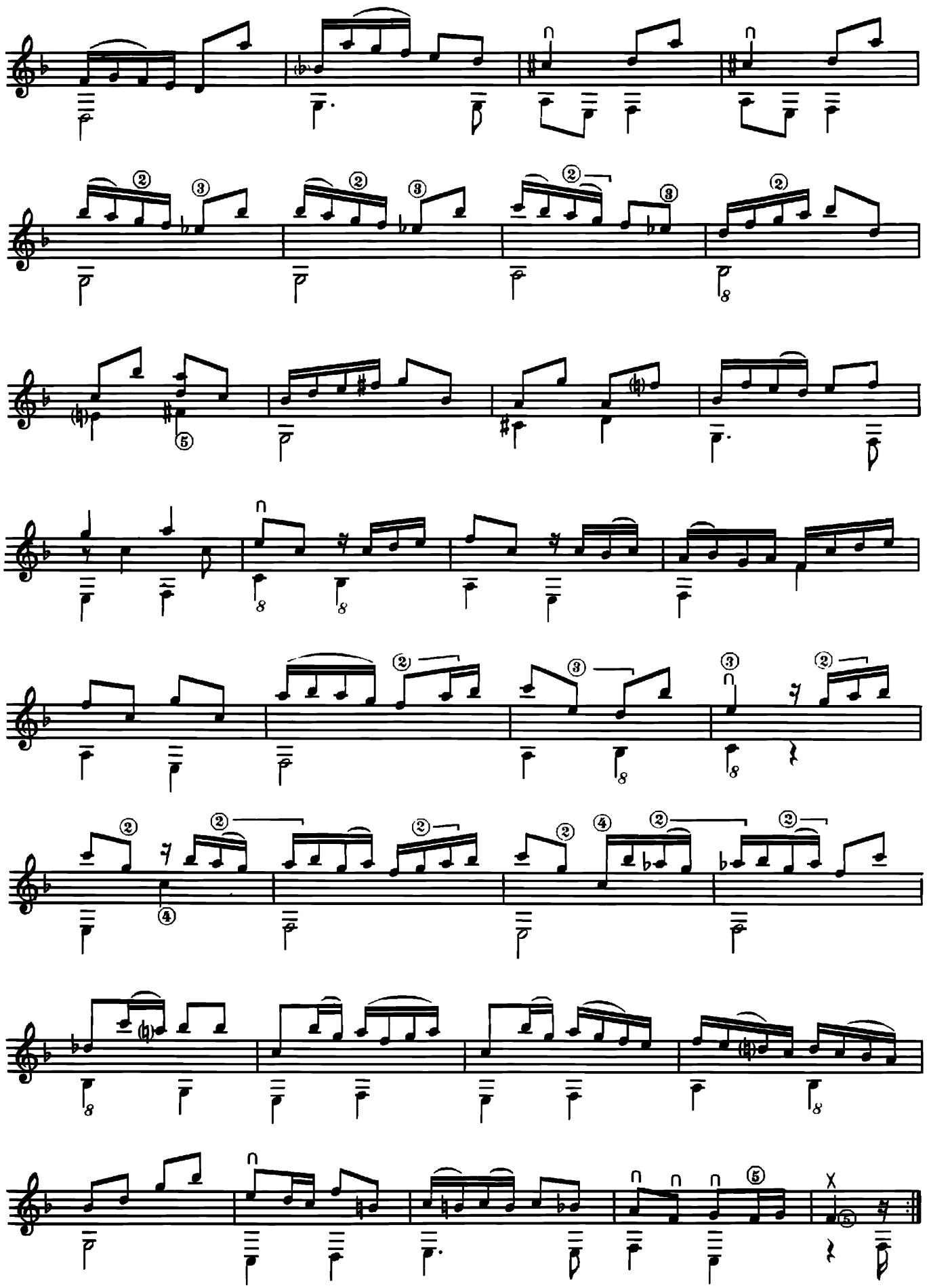
SUITE XXVII

ALLEMANDE



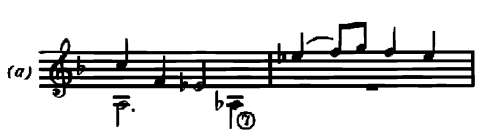
ALLEGRO

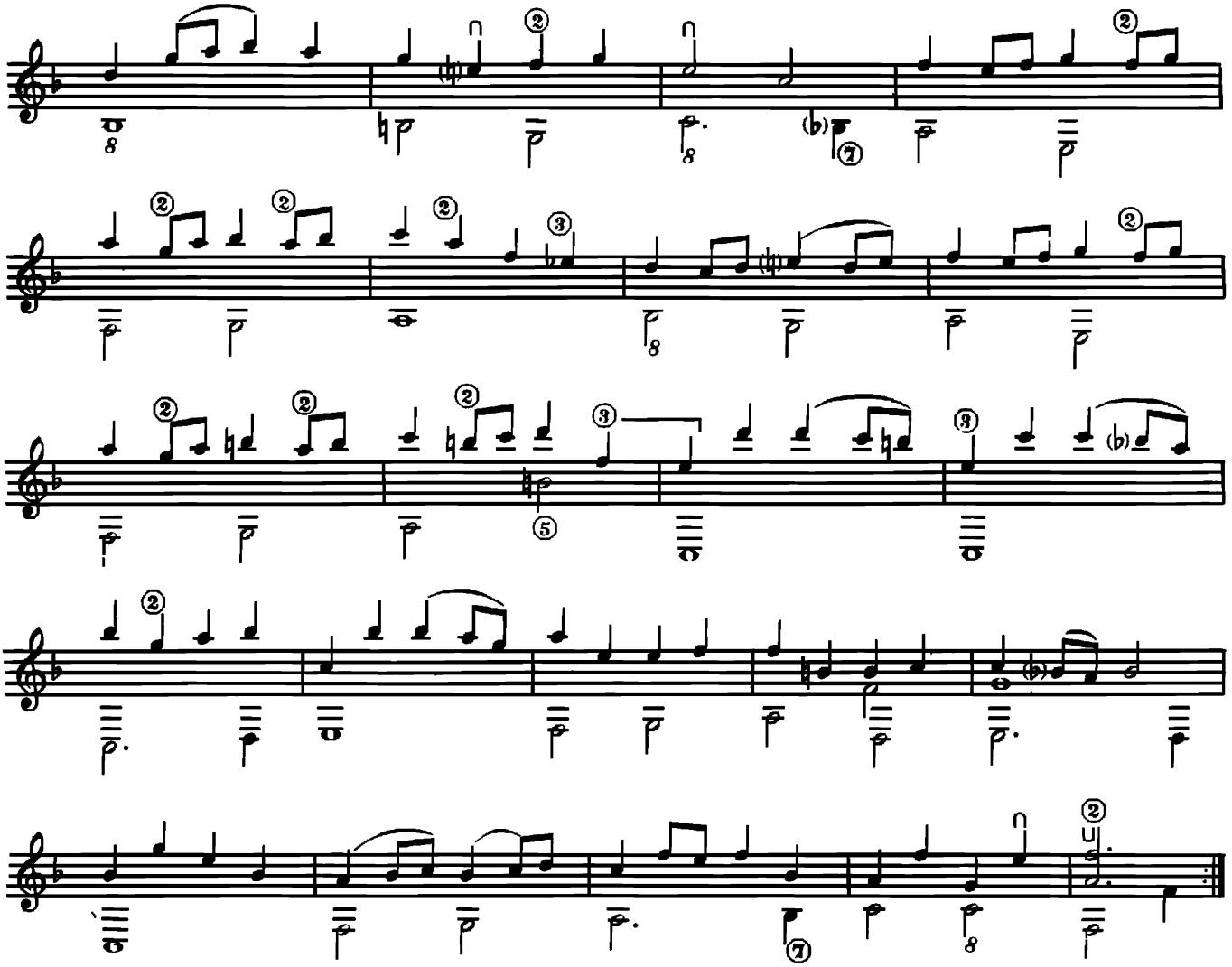




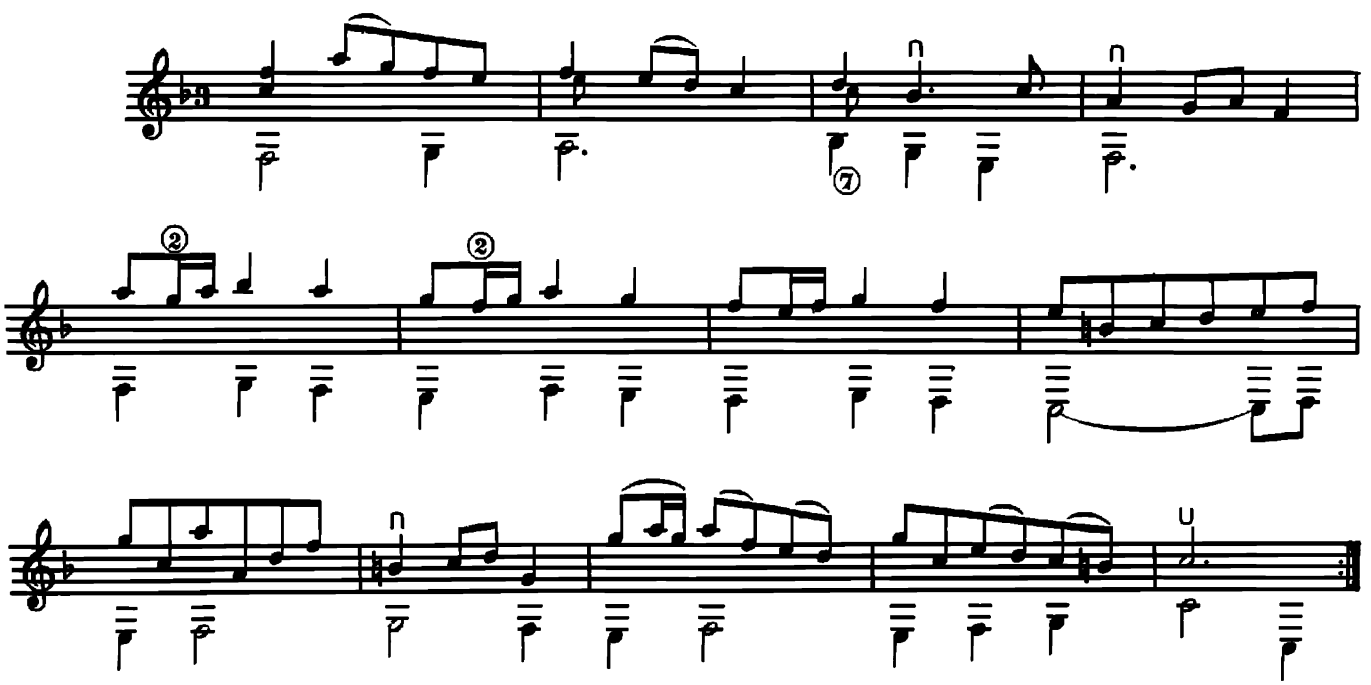
BOURÉE

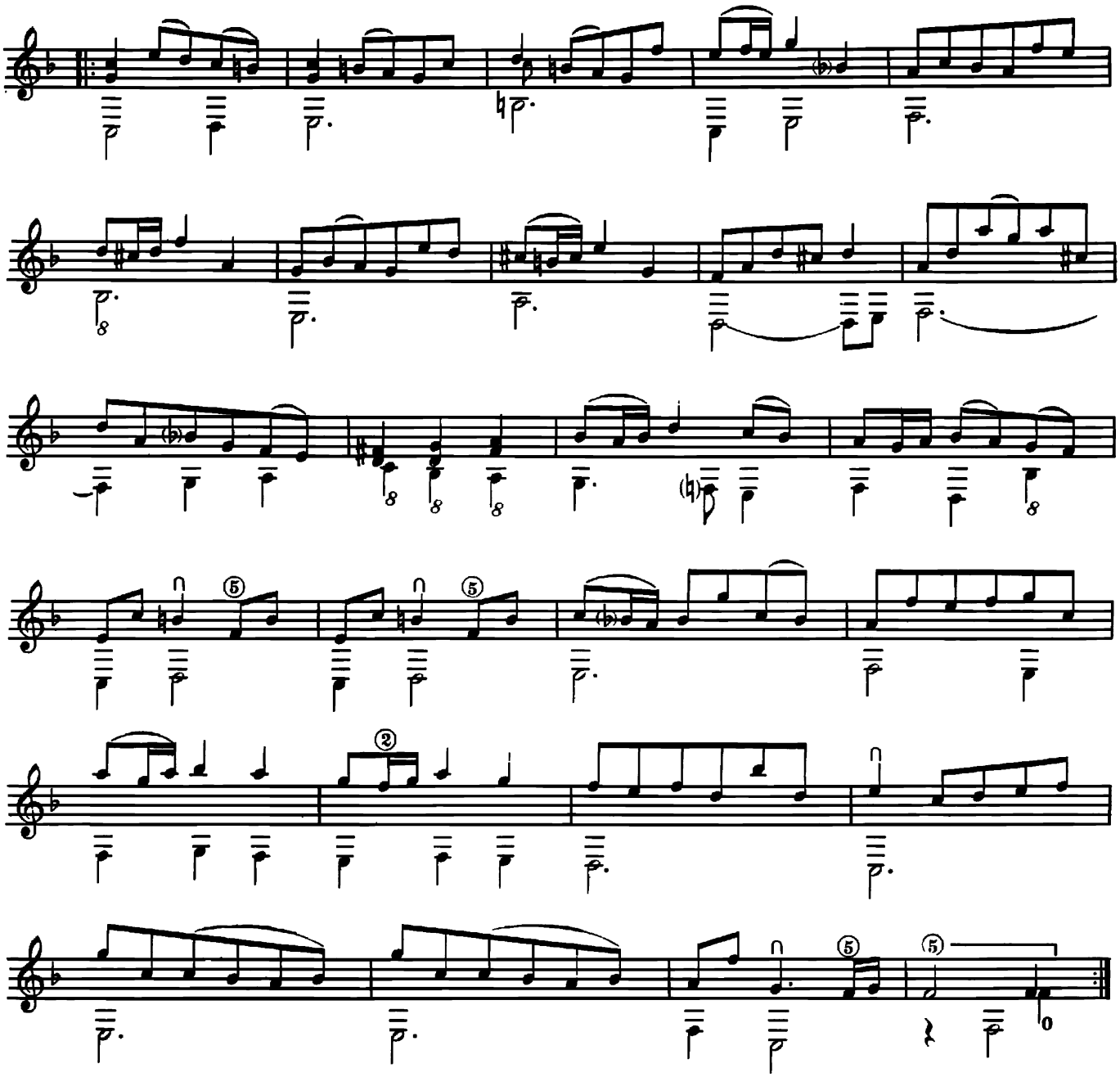
Nell'originale.
In the original:
Dans l'original:
Im Original:



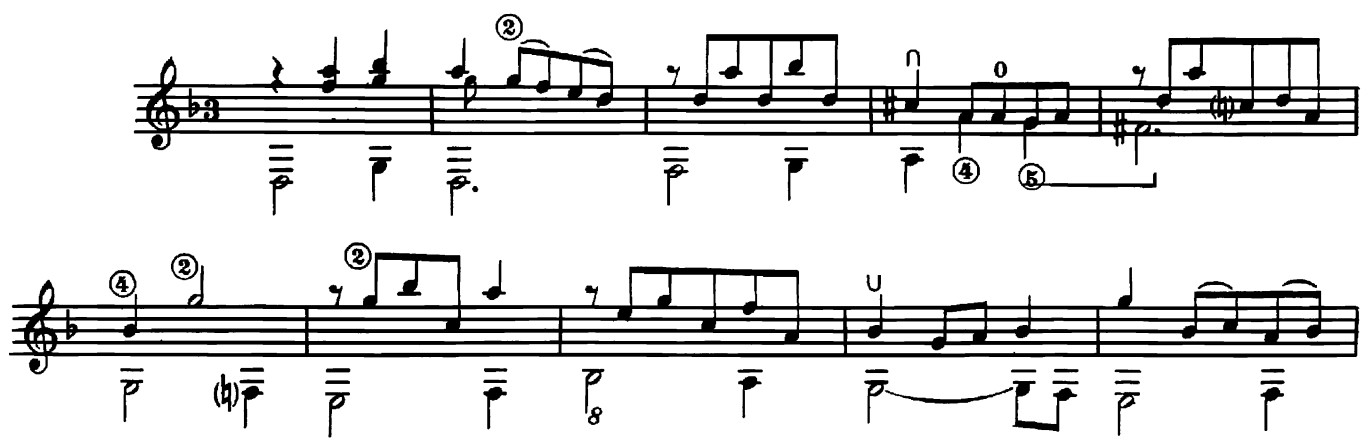


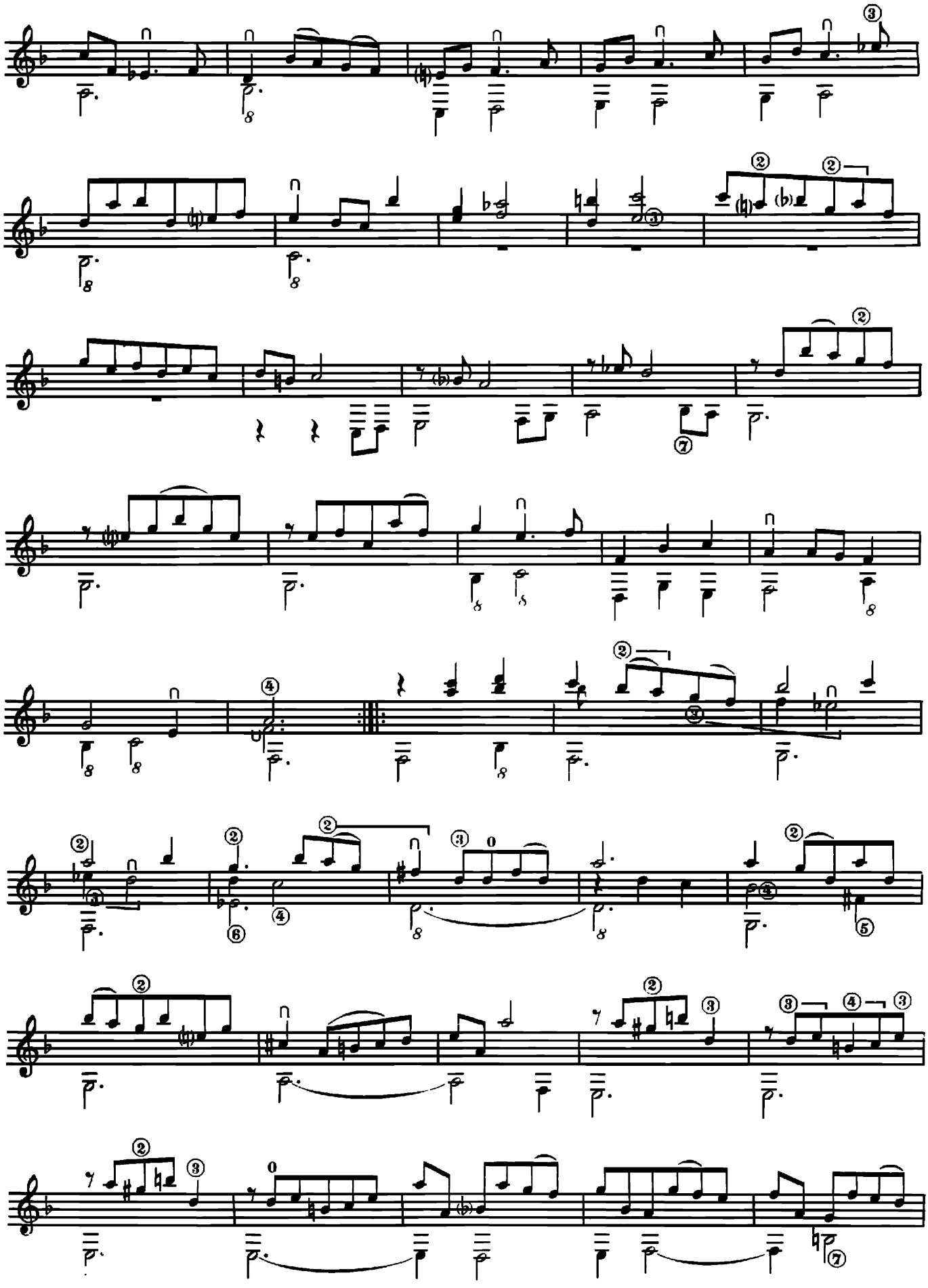
MENUET

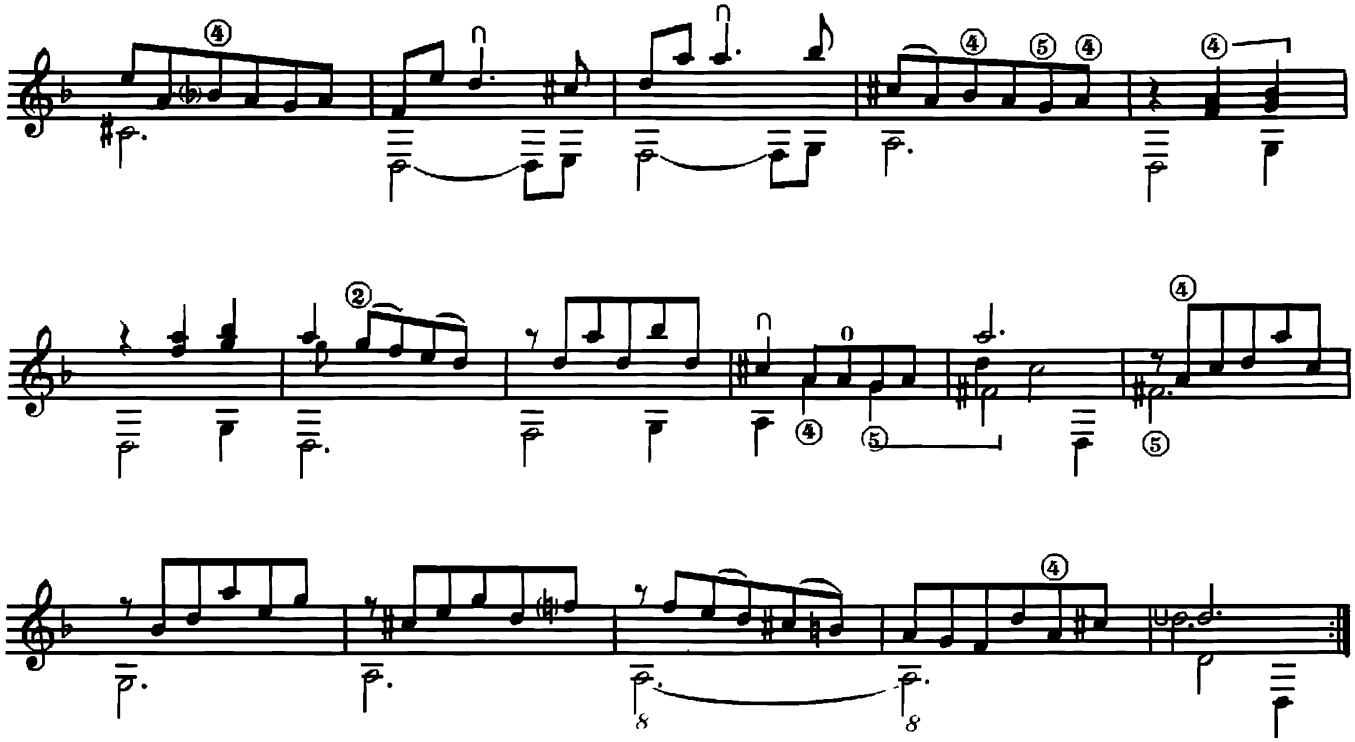




MENUET 2do







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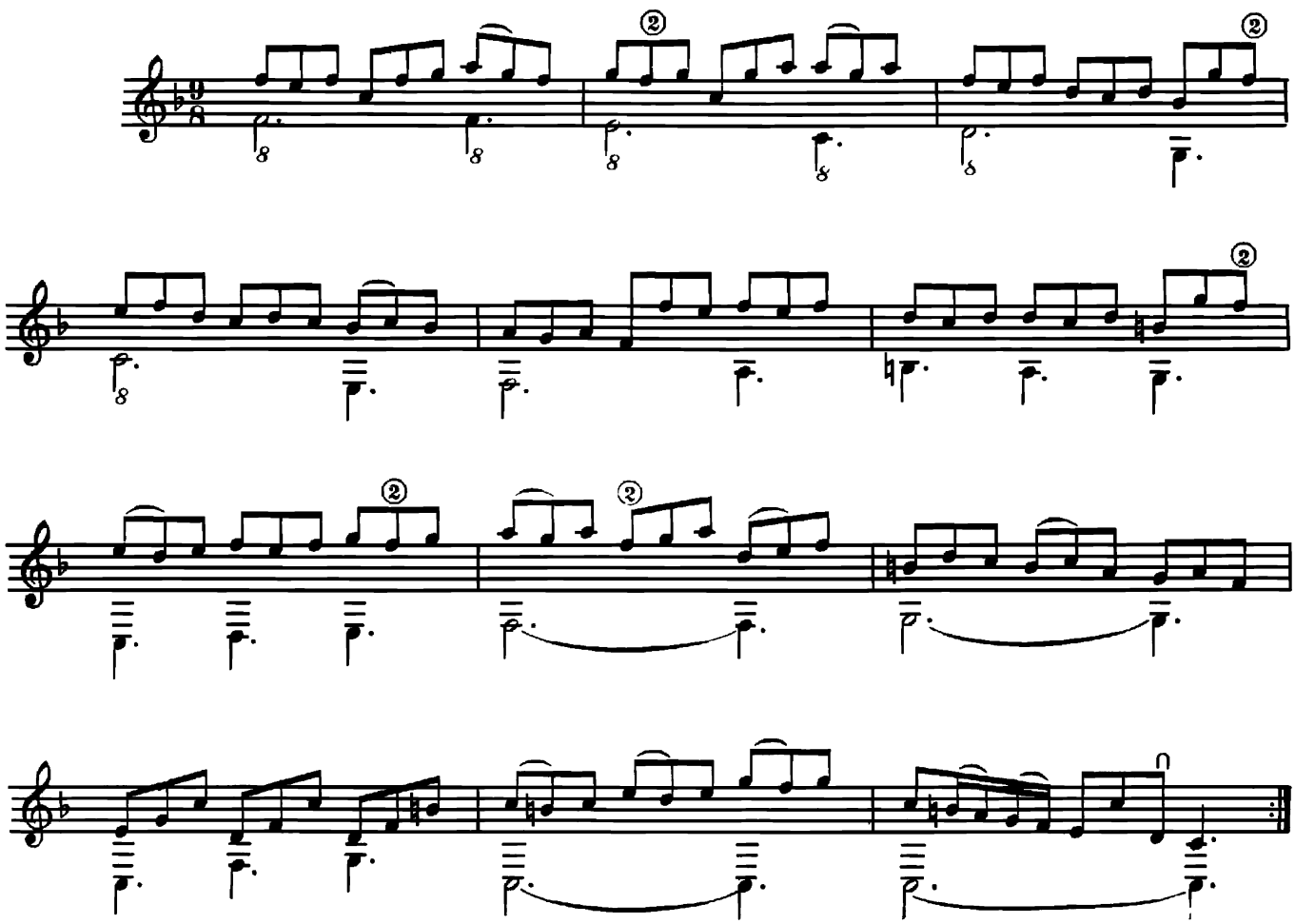
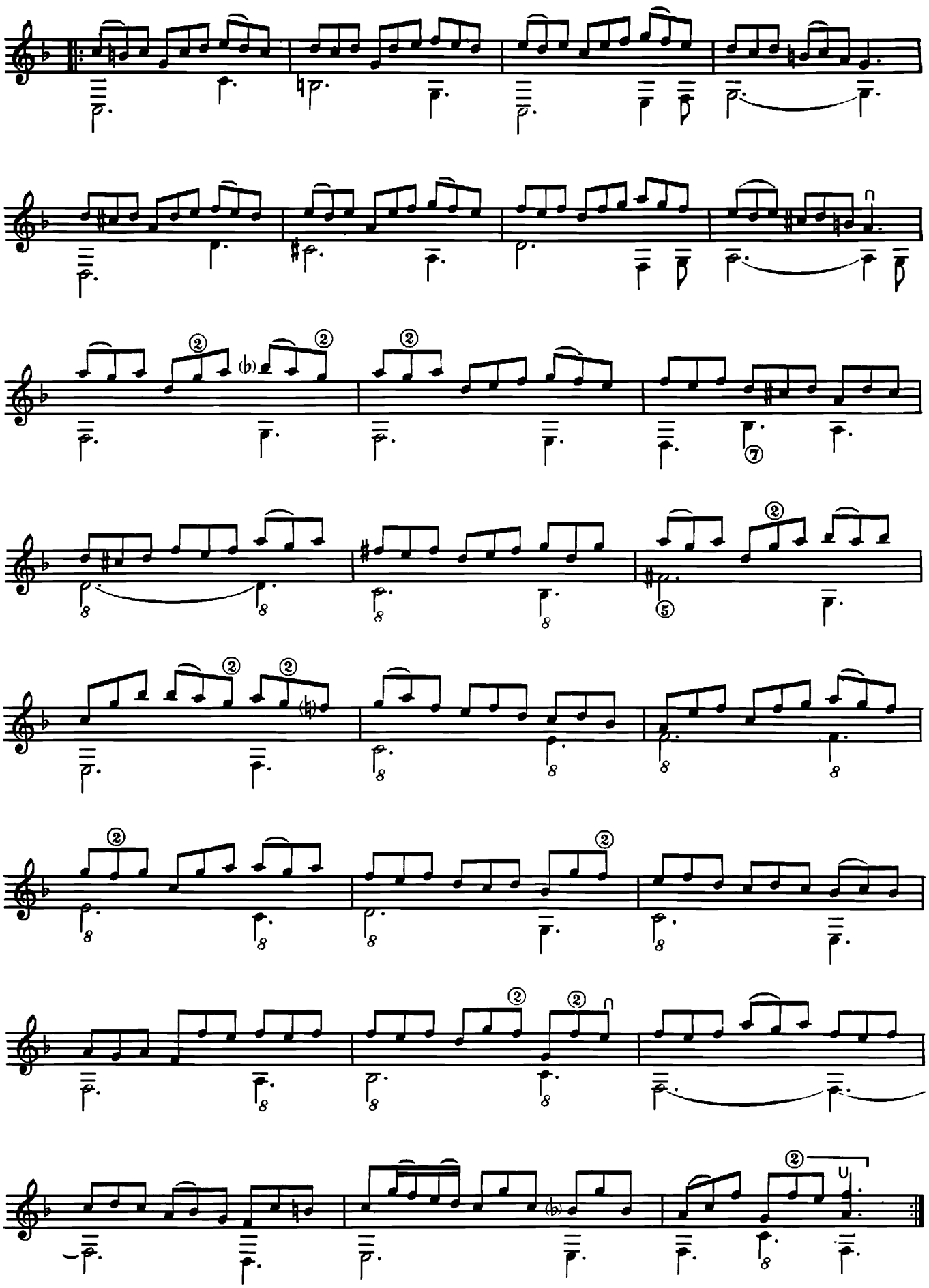
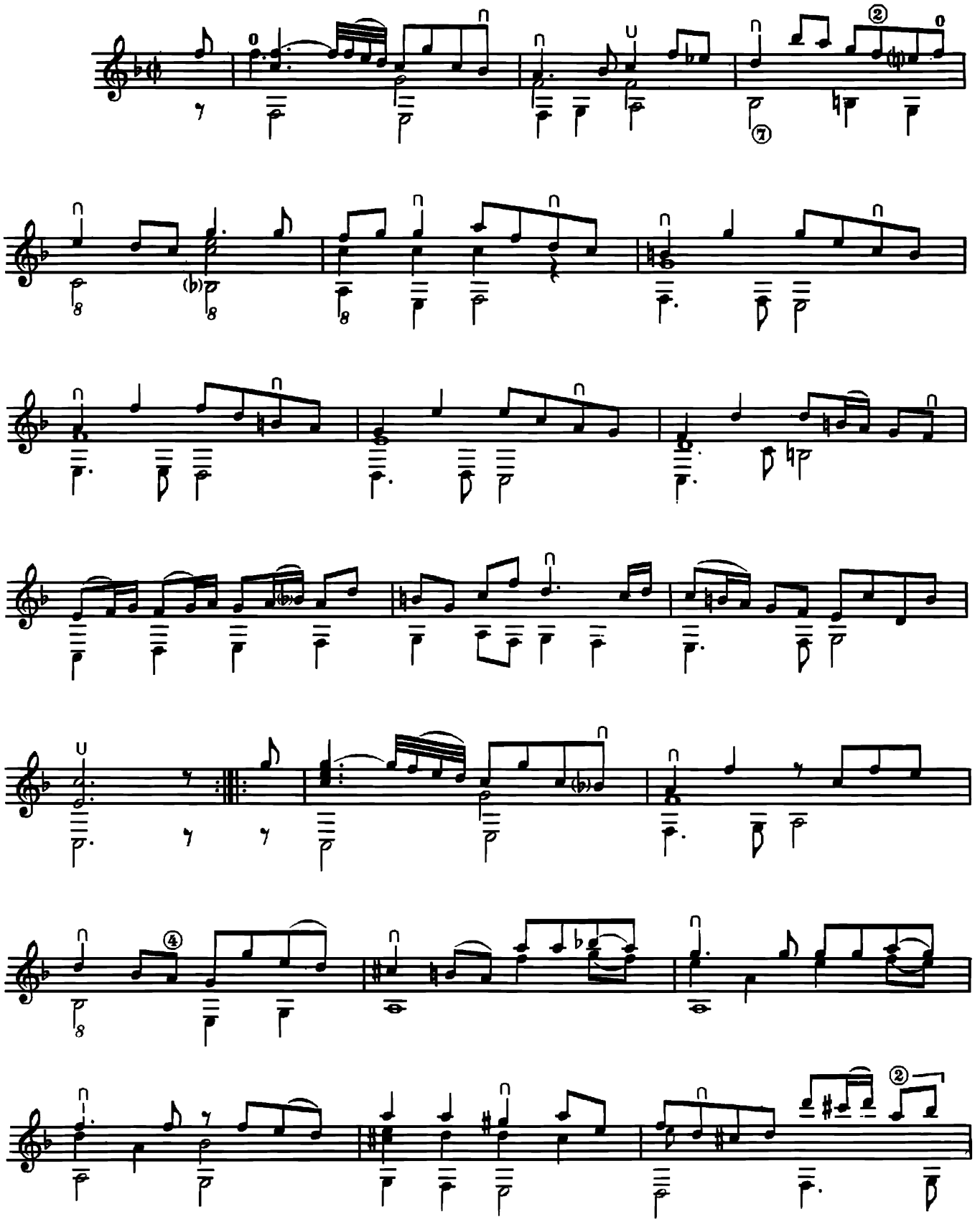
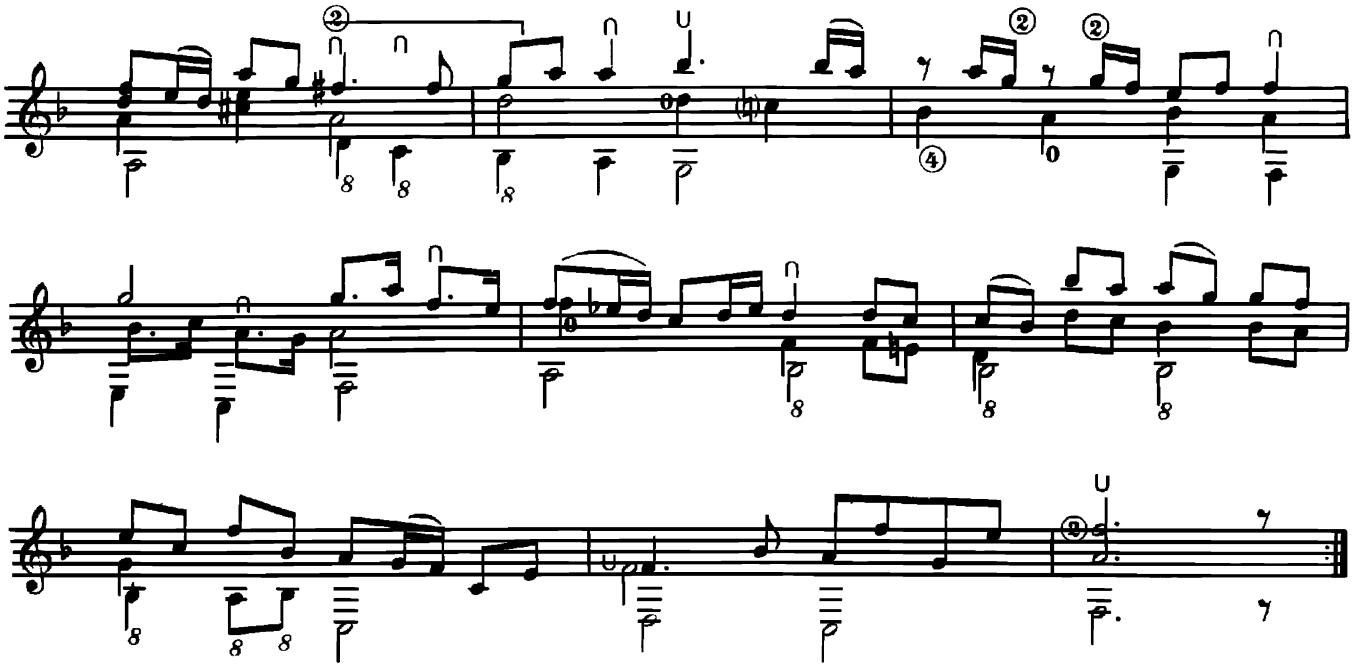




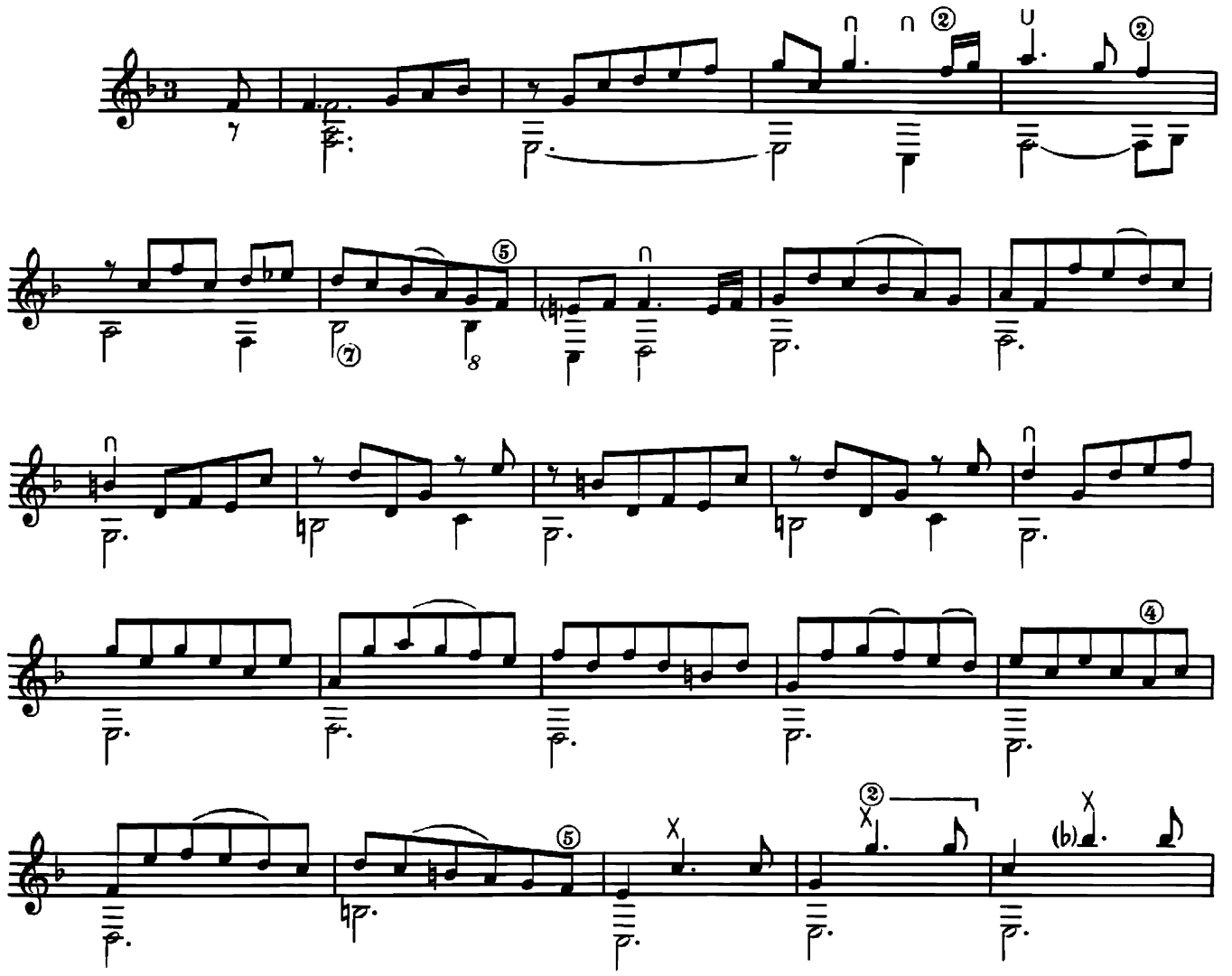
SUITE XXVIII

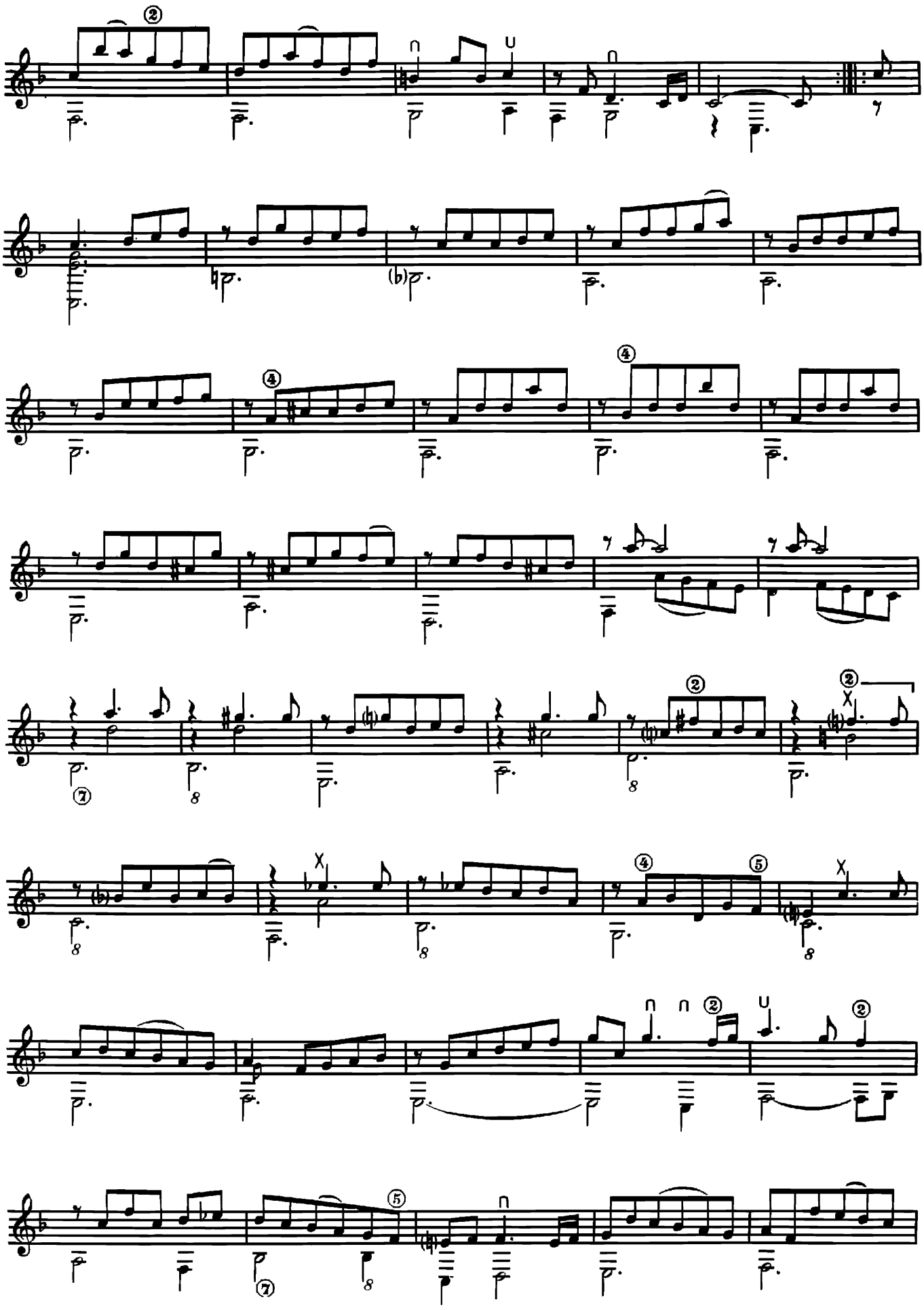
ALLEMANDE

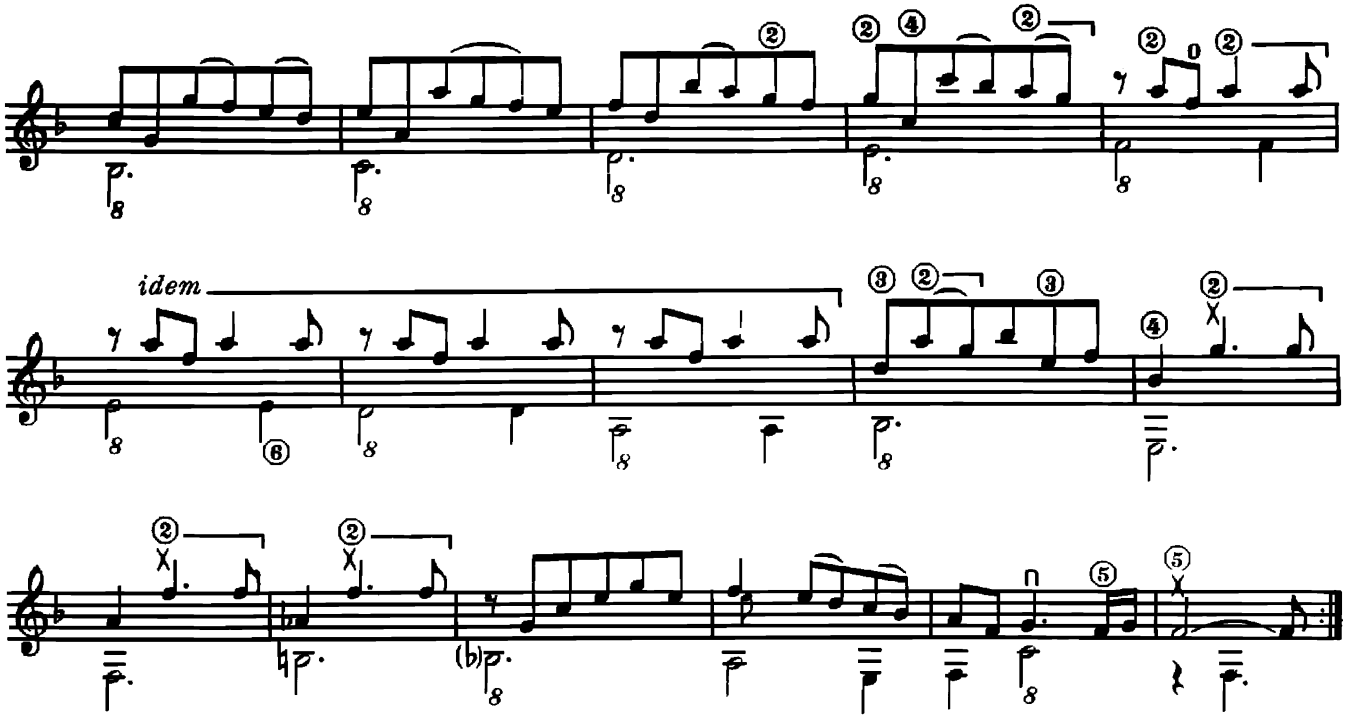




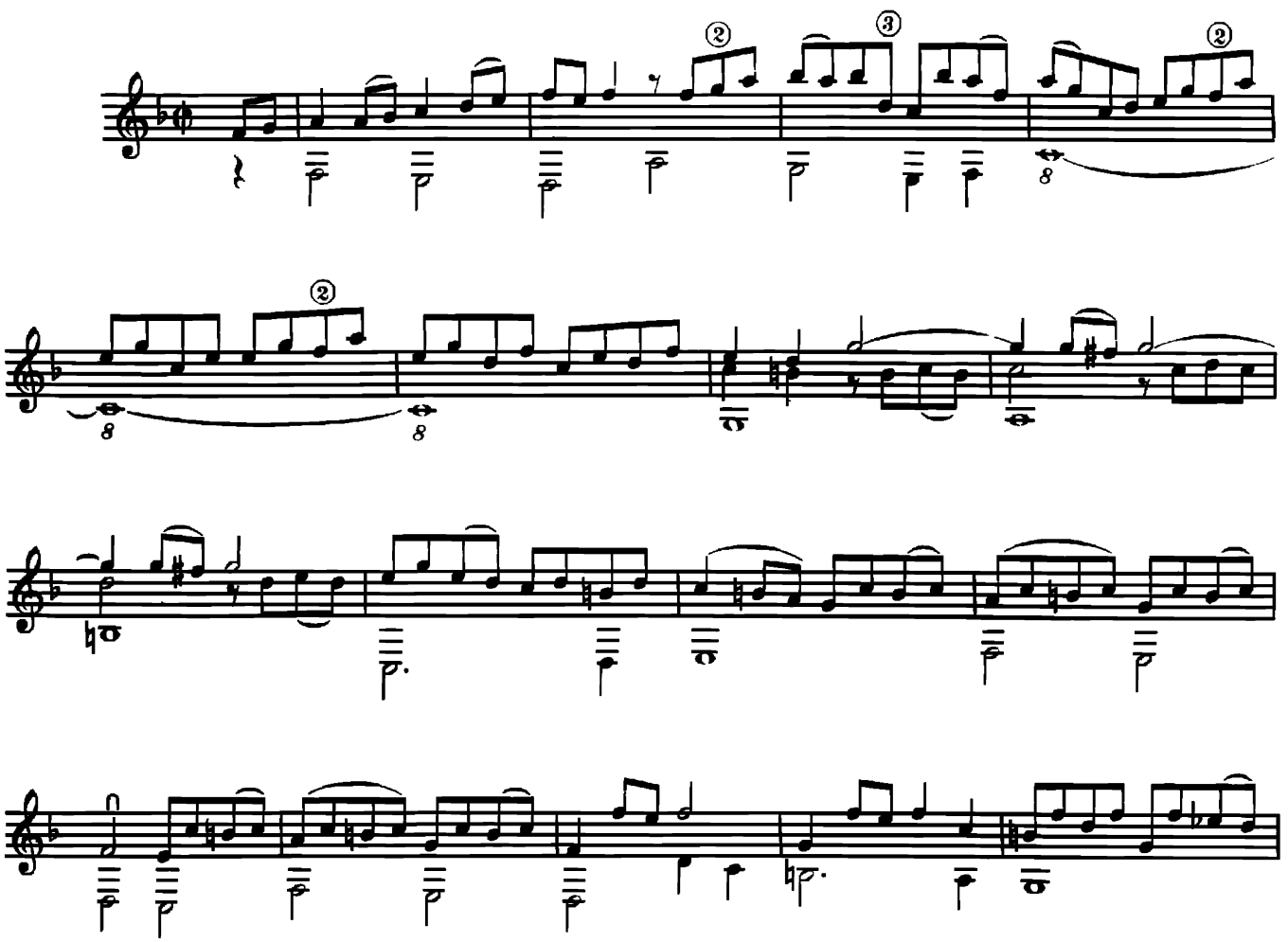
COURANTE

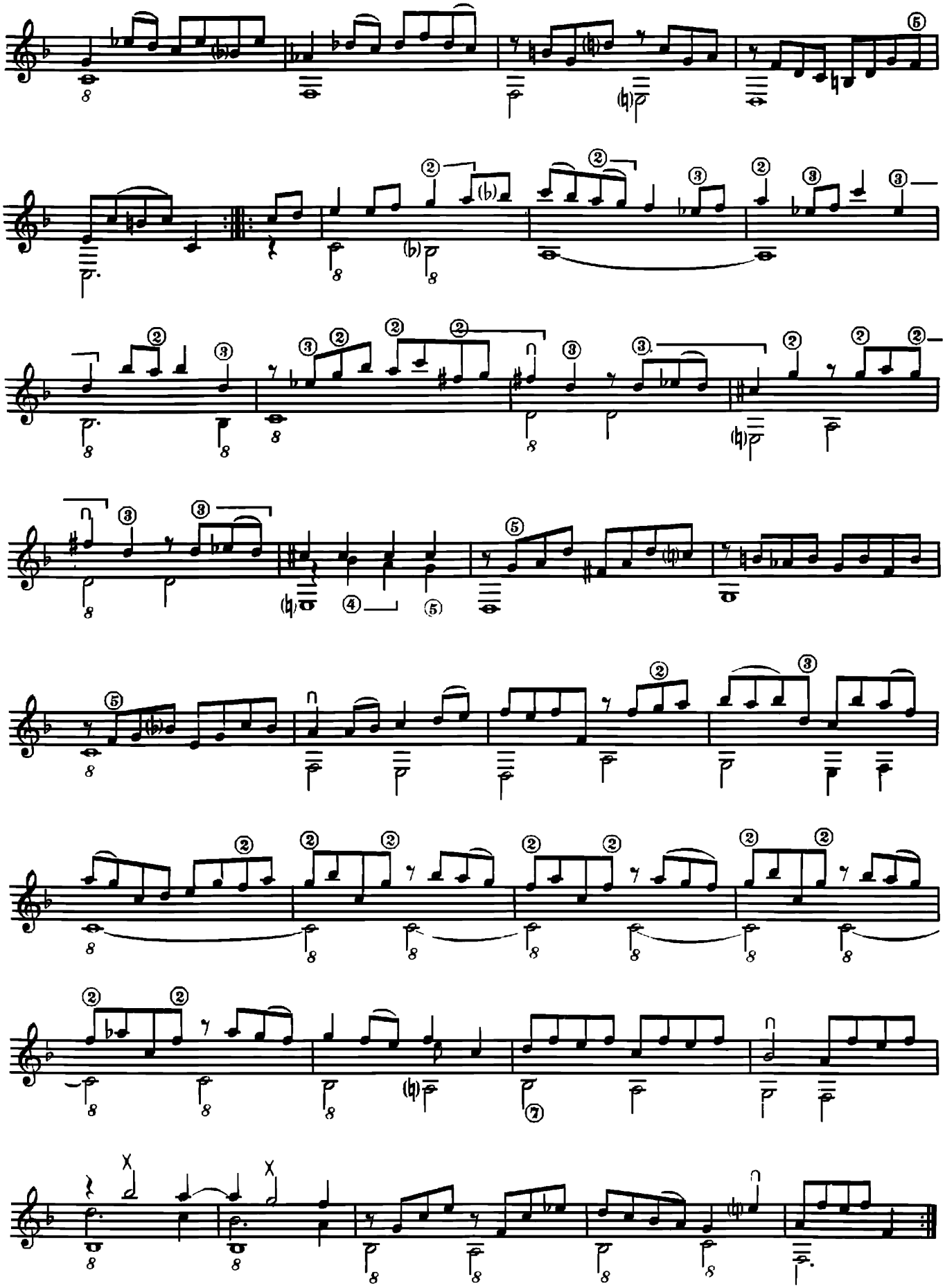




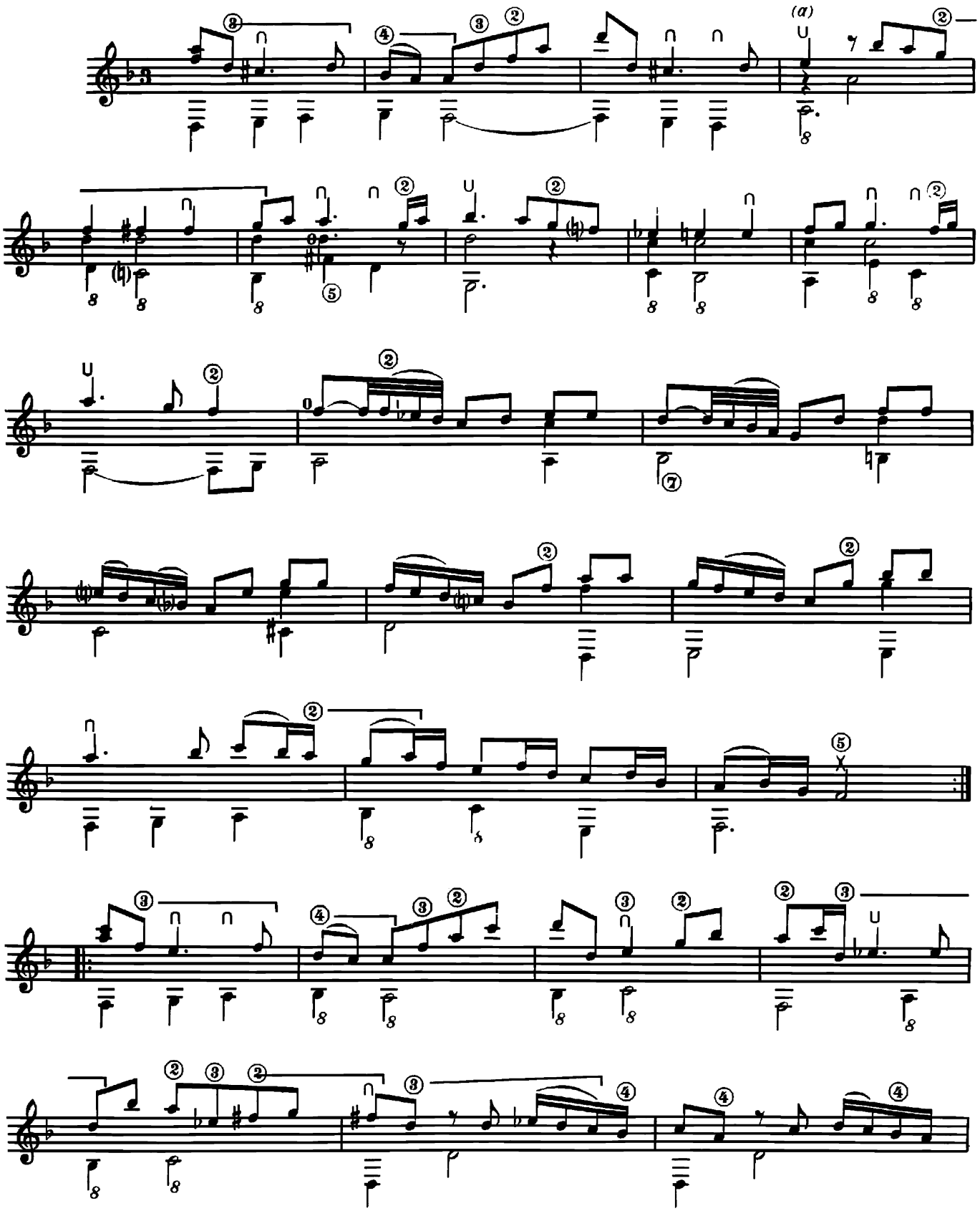


BOURÉE

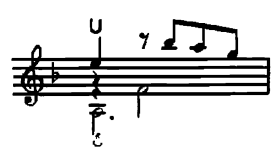


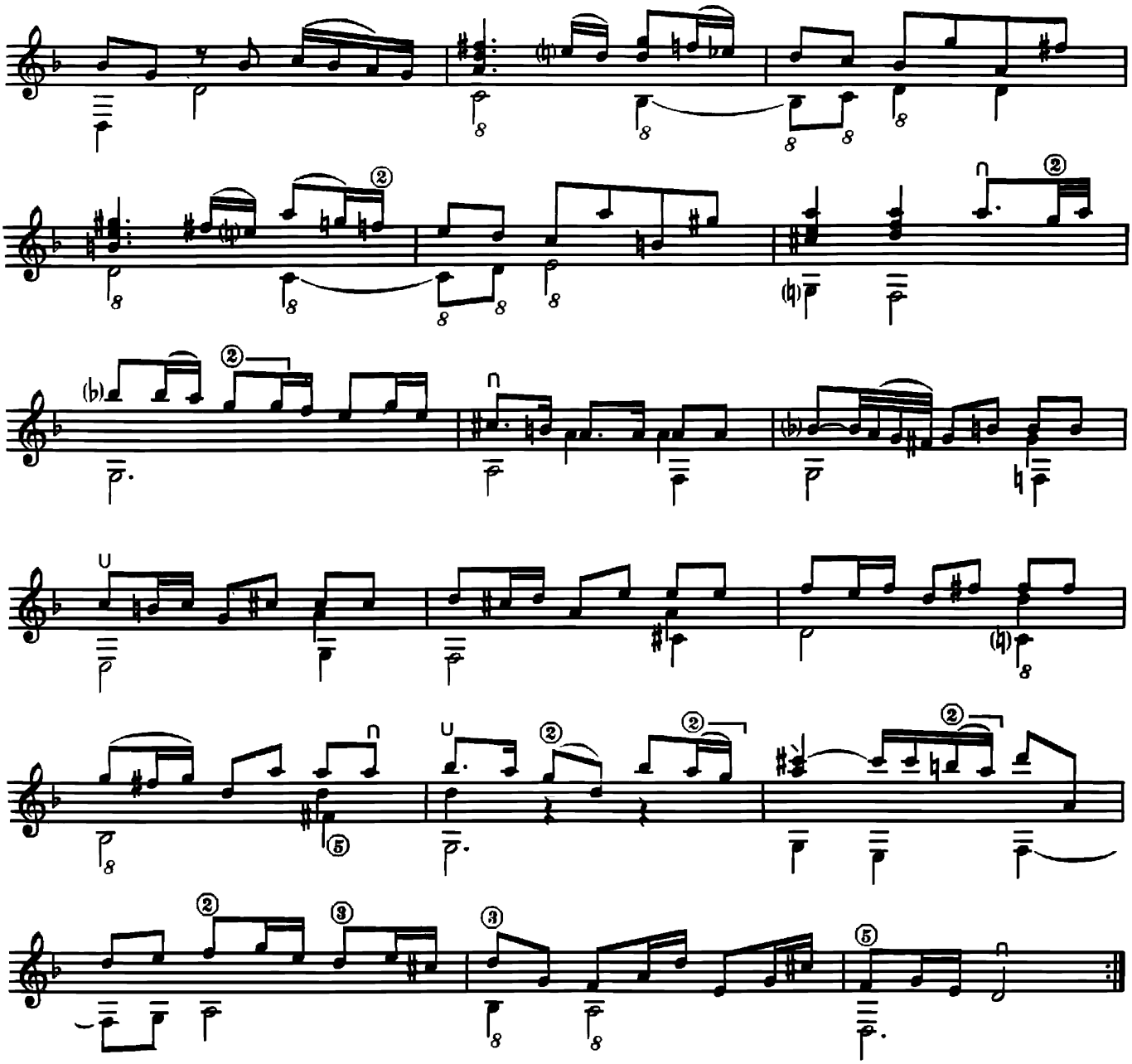


SARABANDE



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





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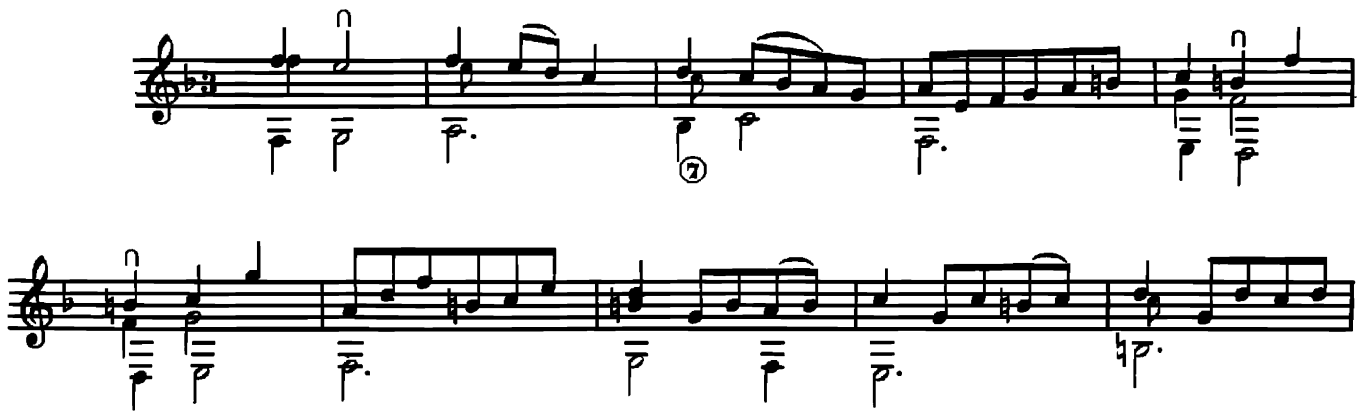

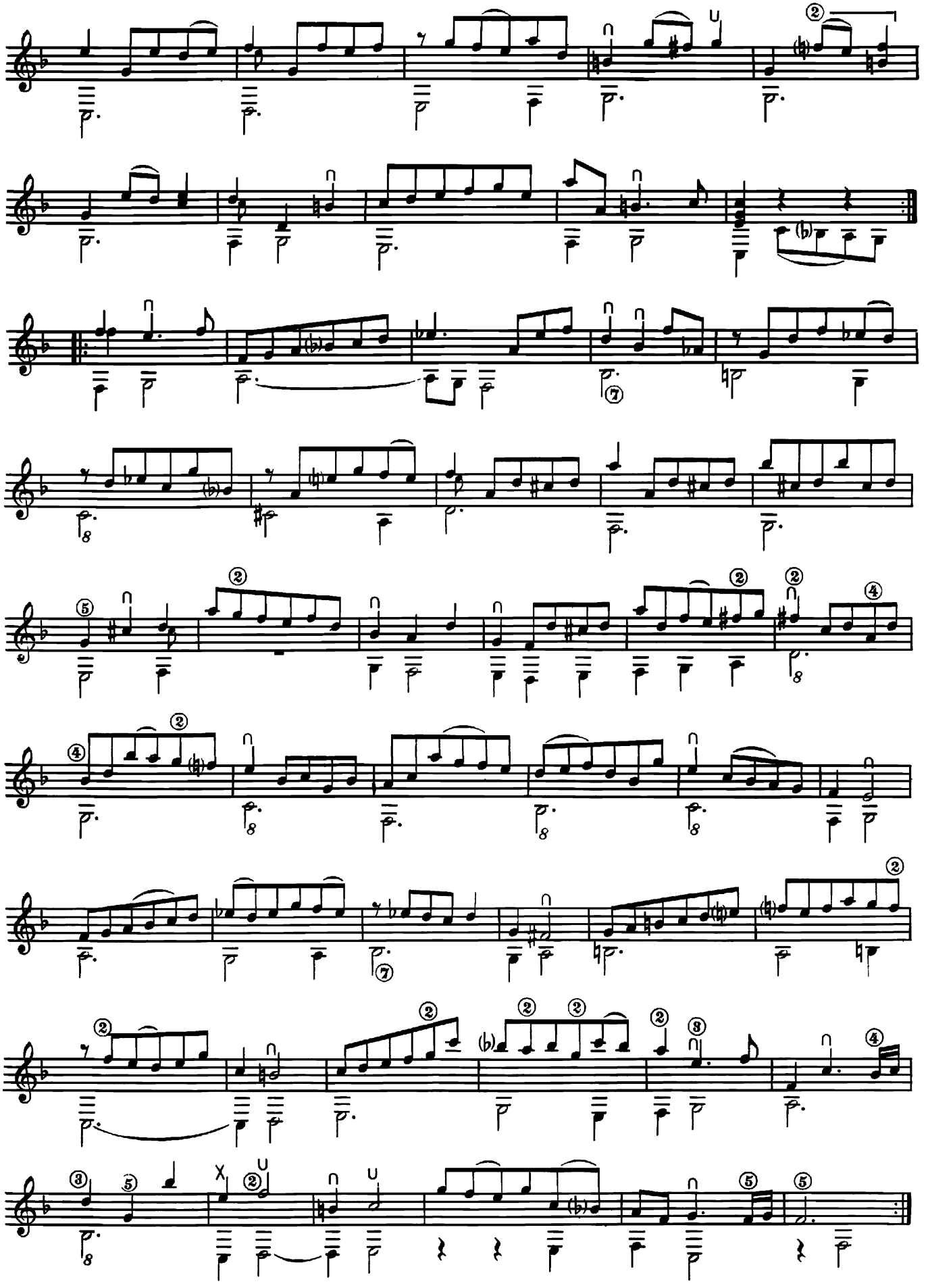

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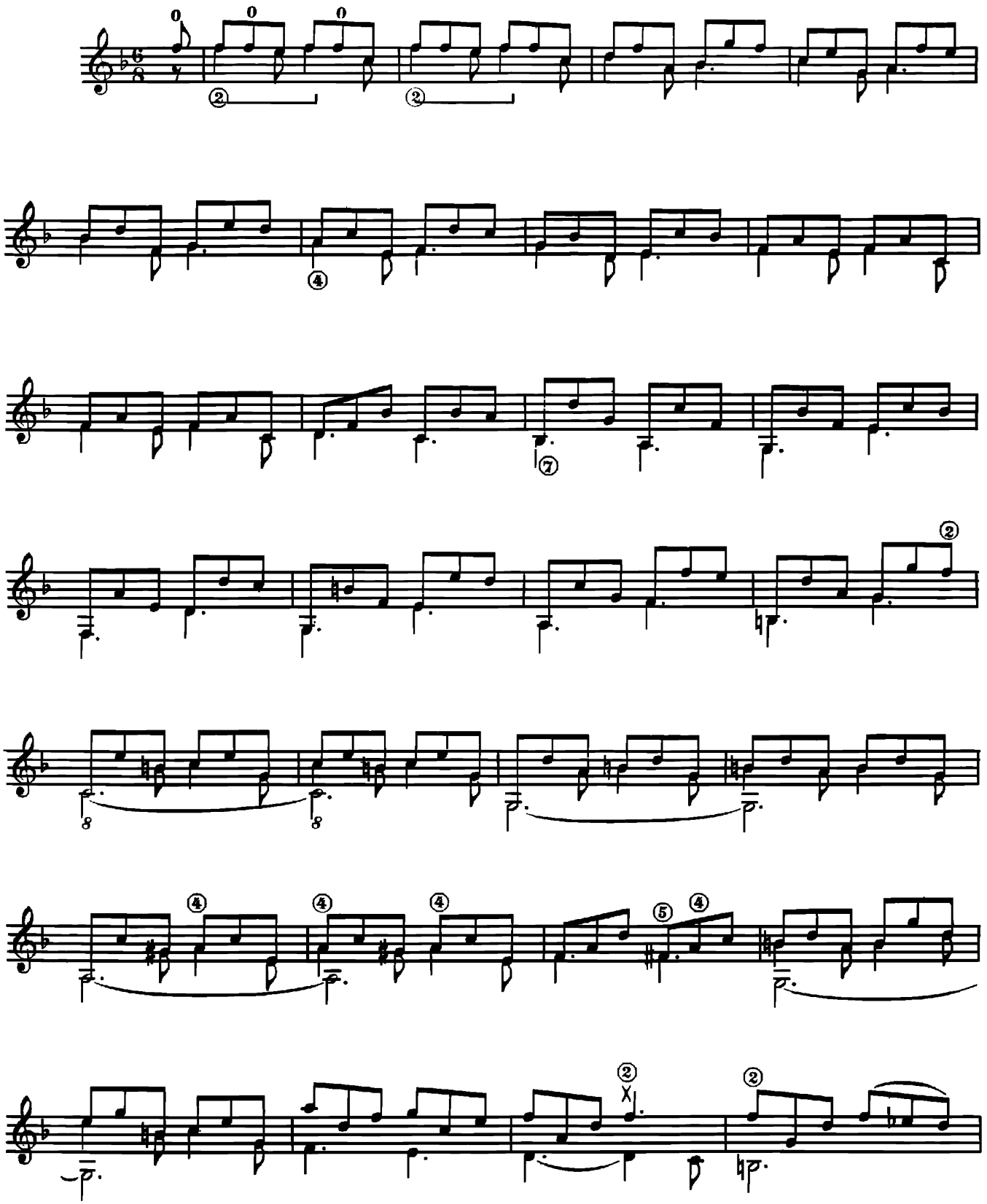
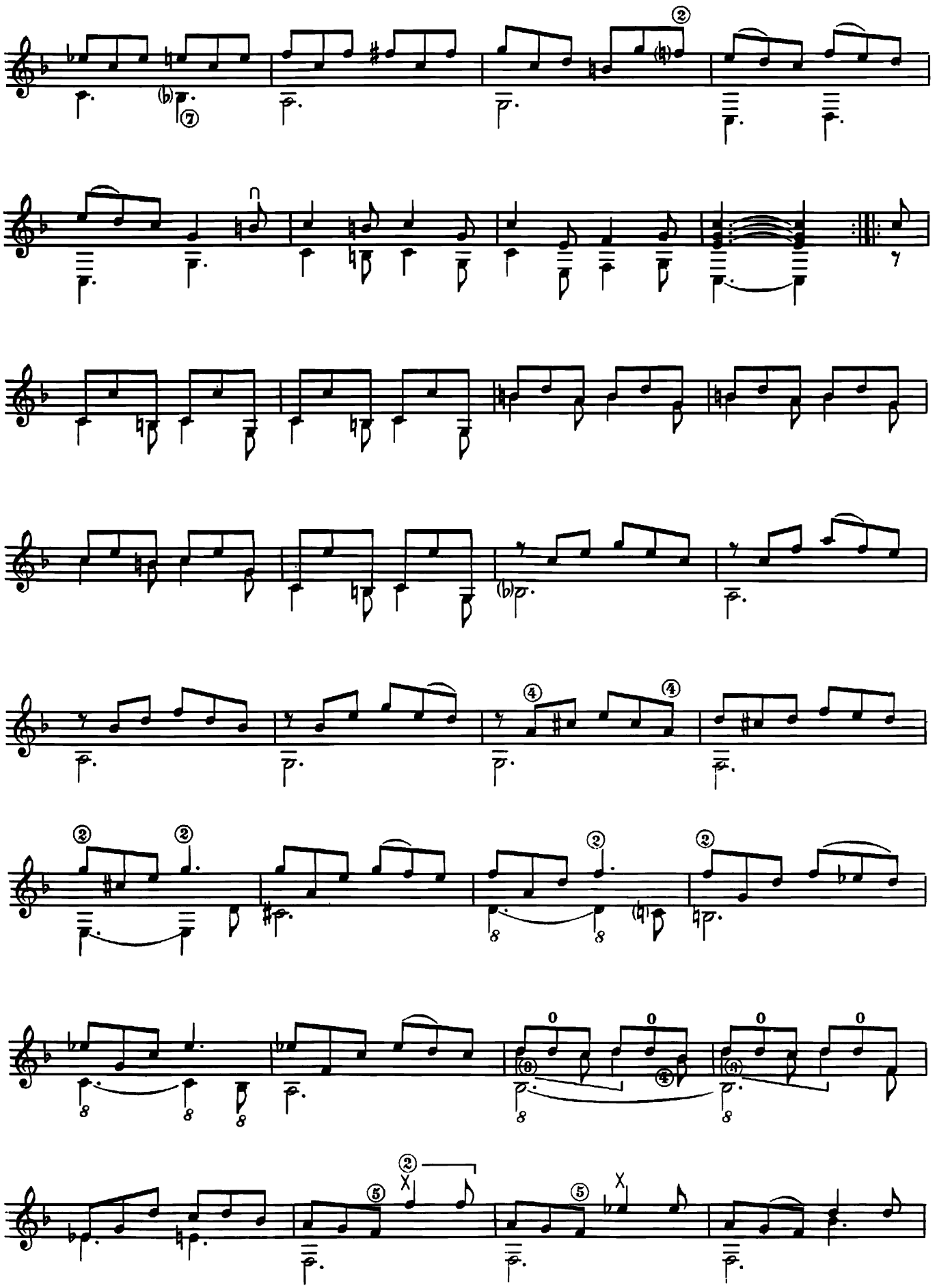
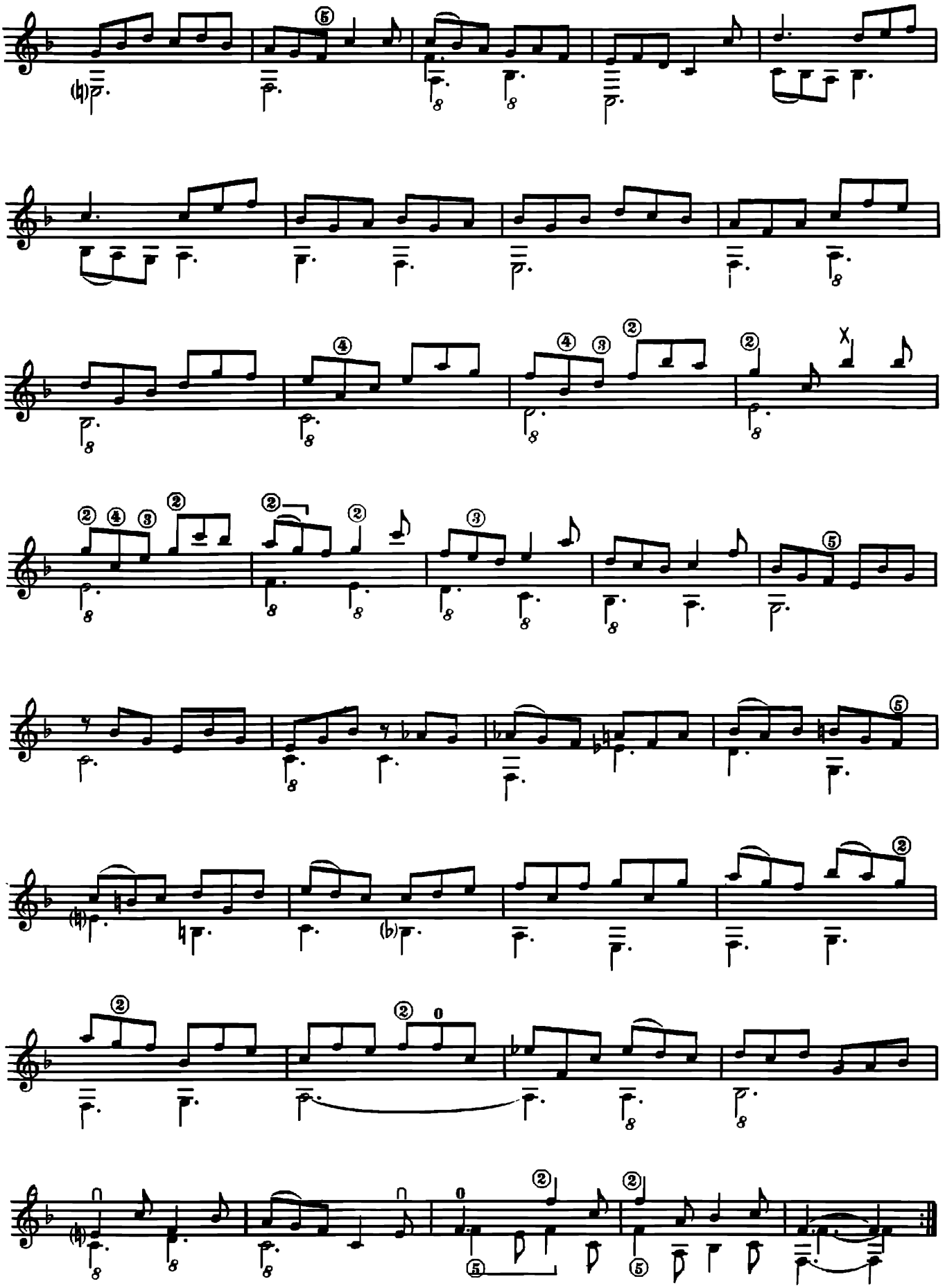


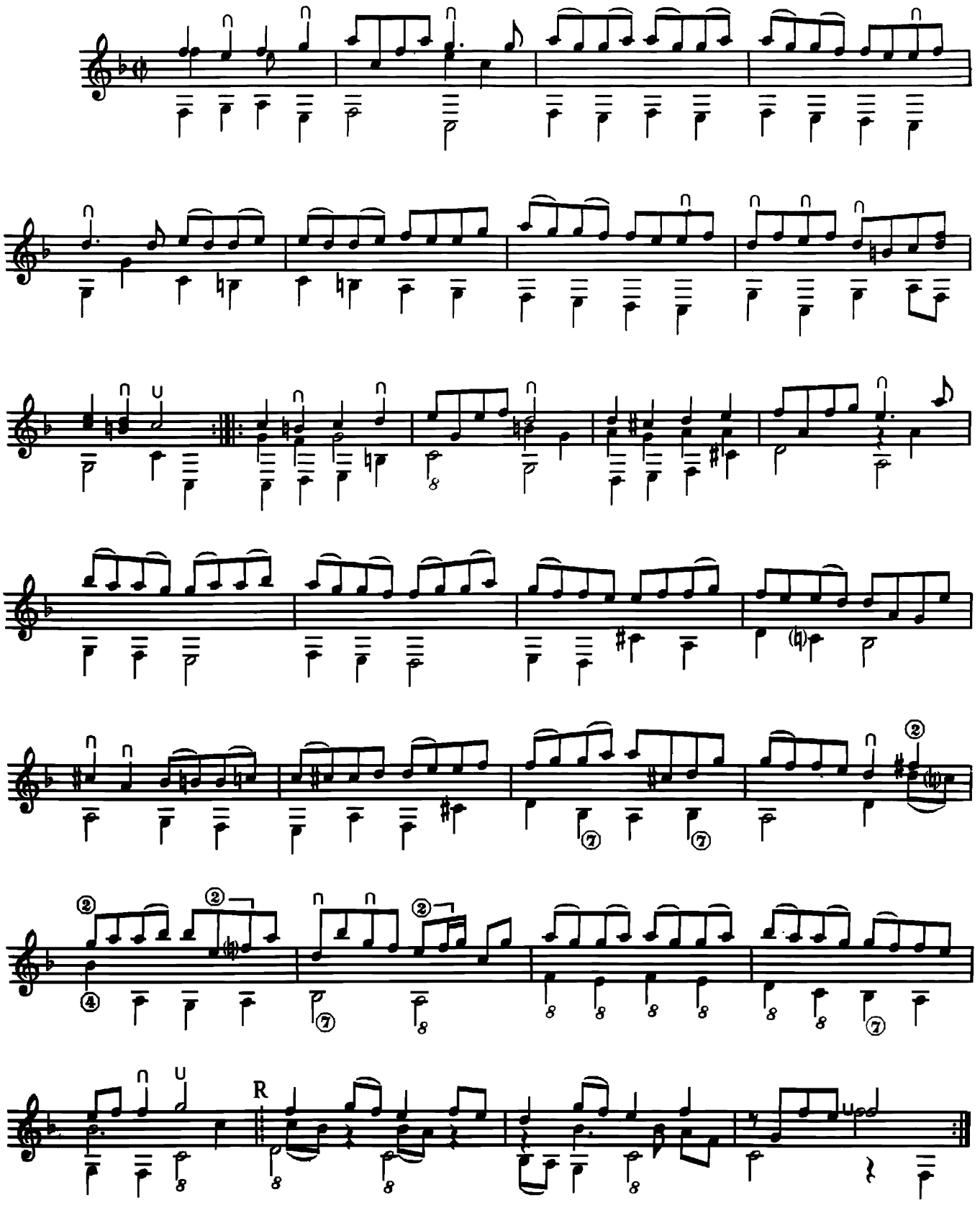




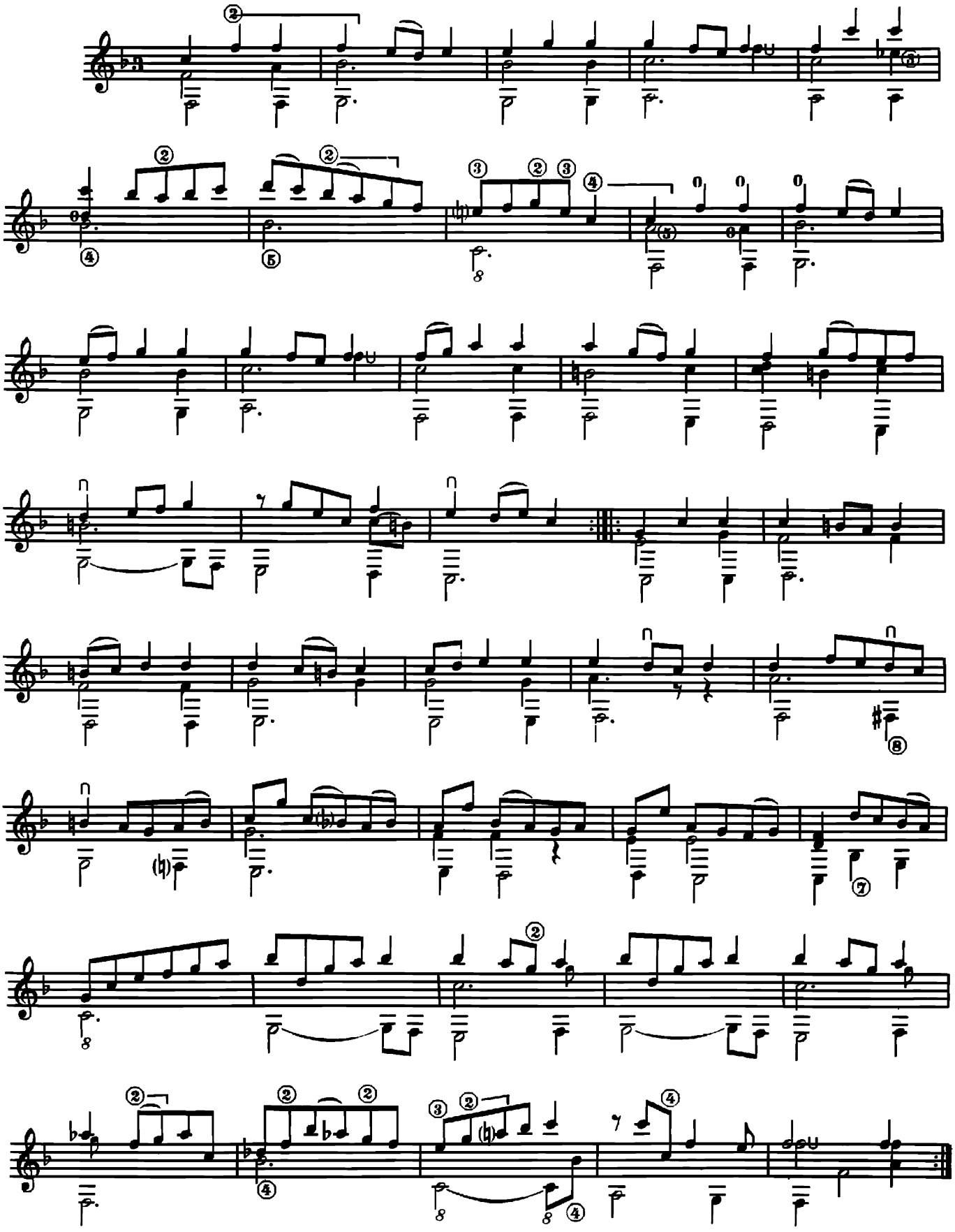
PEZZI STACCATI

INDIVIDUAL PIECES - PIECES SEPAREES - ANDERE STUECKE

GAVOTTE



MENUET

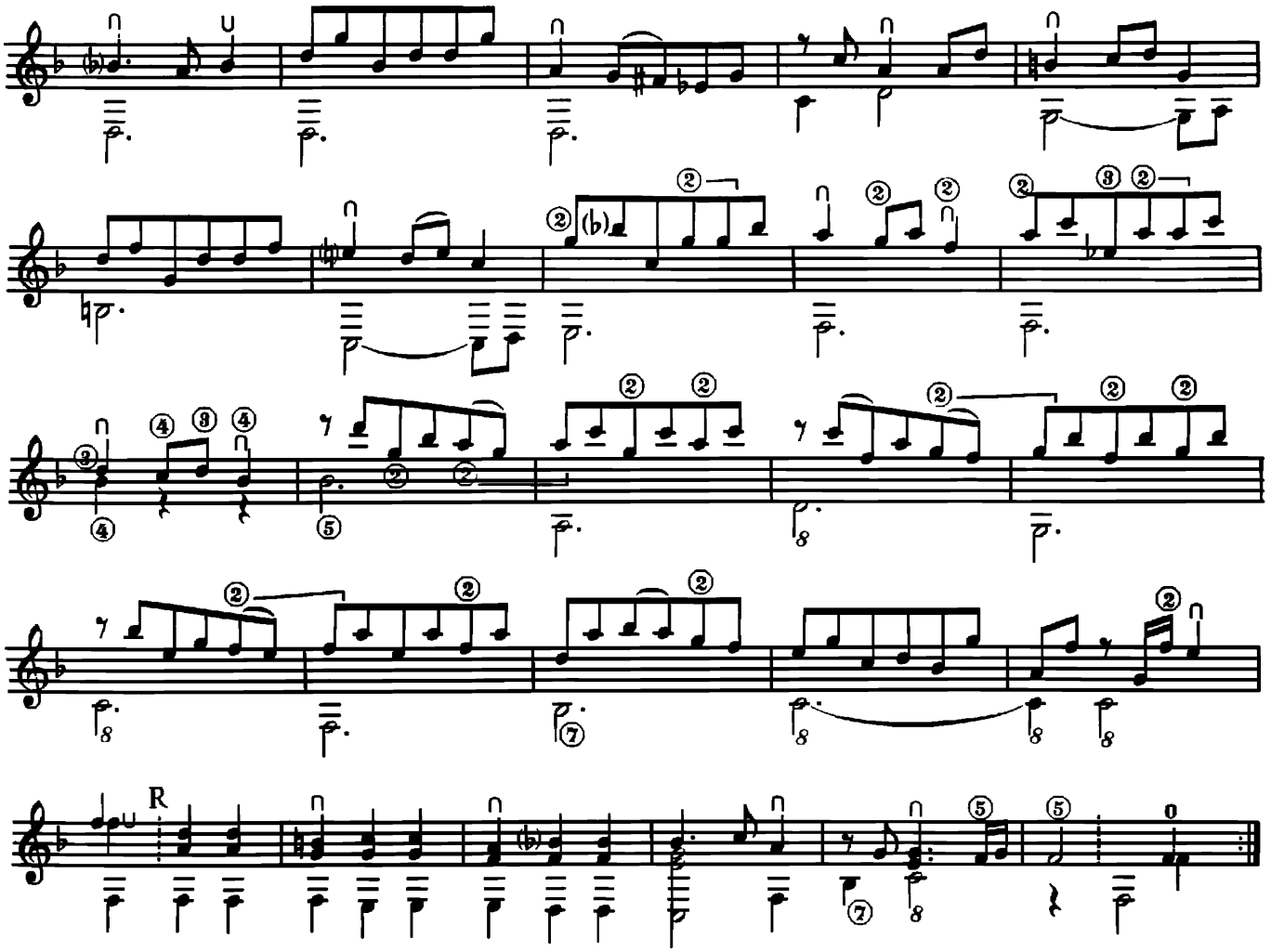


MENUET

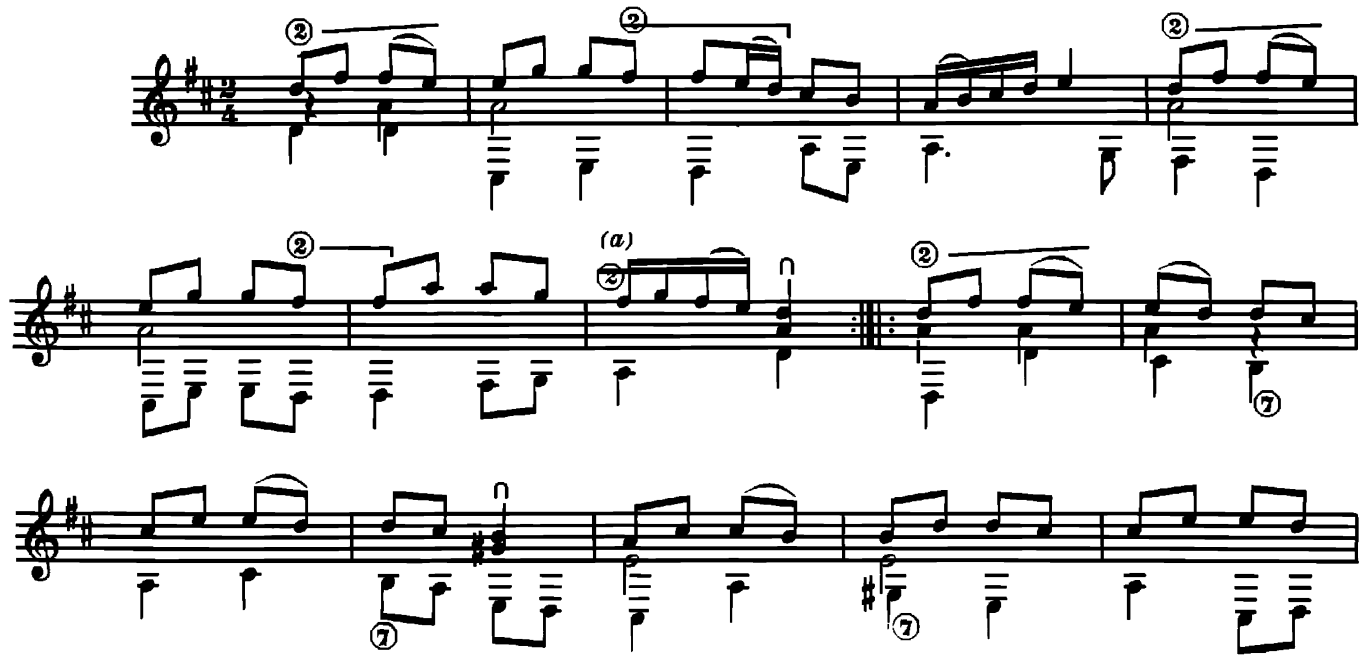
(a)

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

(a)



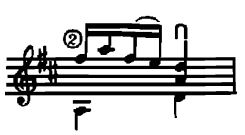
(1) GAVOTTE ?

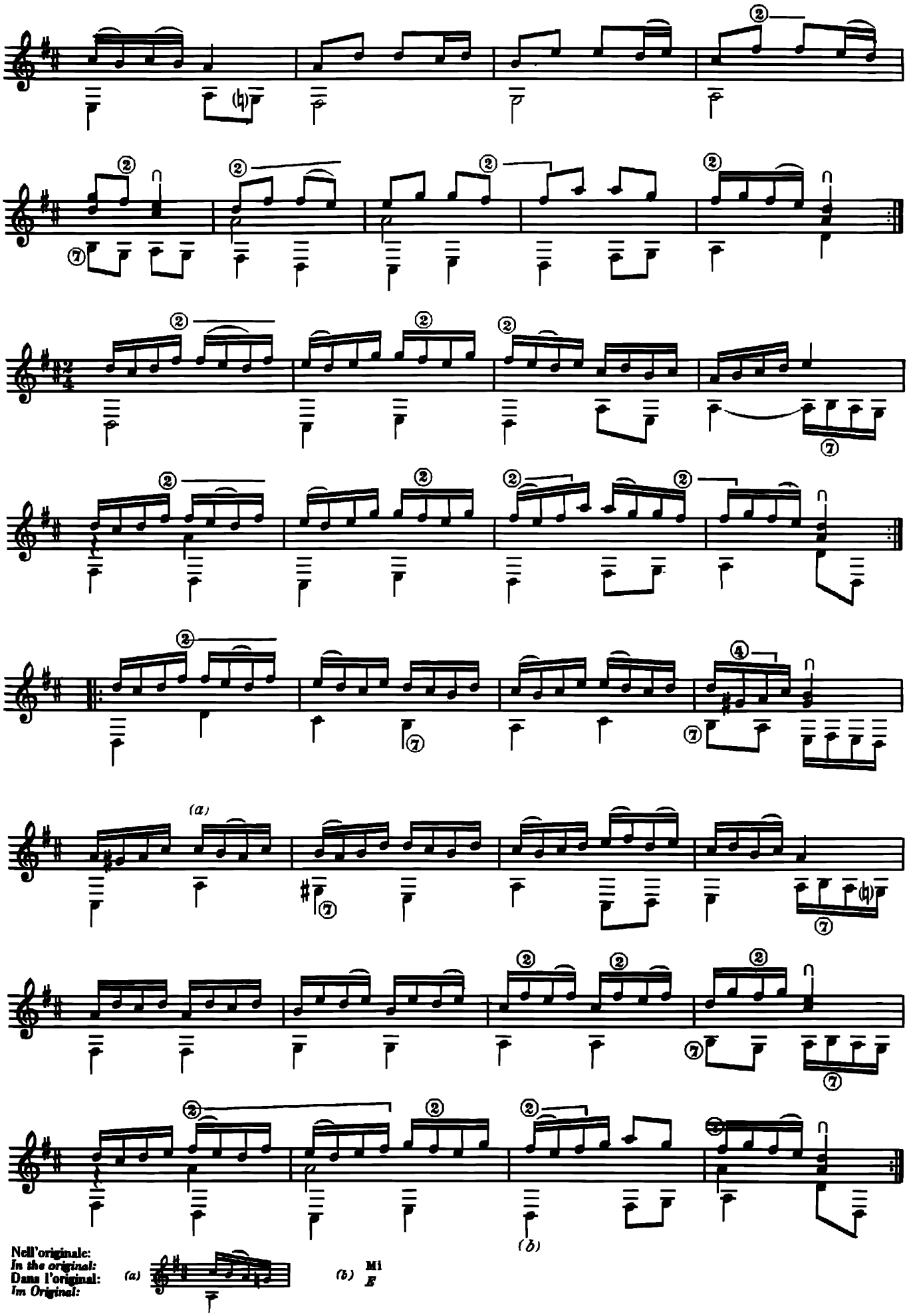


(1) Titolo mancante nell'originale.
The title is missing in the original.
Dans l'original le titre manque.
Im Original fehlt der Titel.

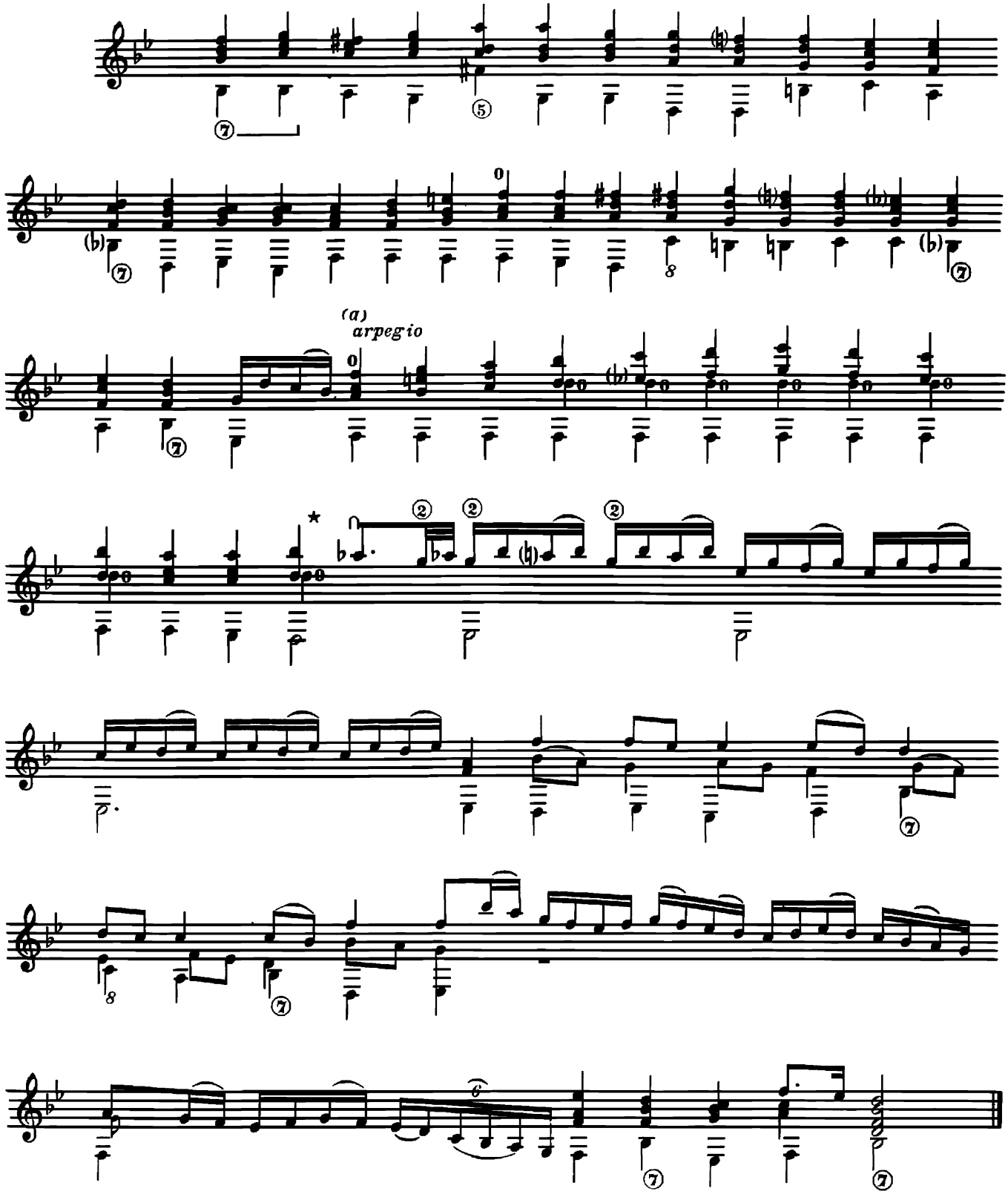
Nell'originale:
In the original:
Dans l'original:
Im Original:

(a)




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

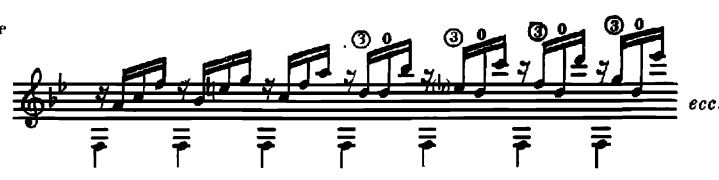
PRELUDE (1)



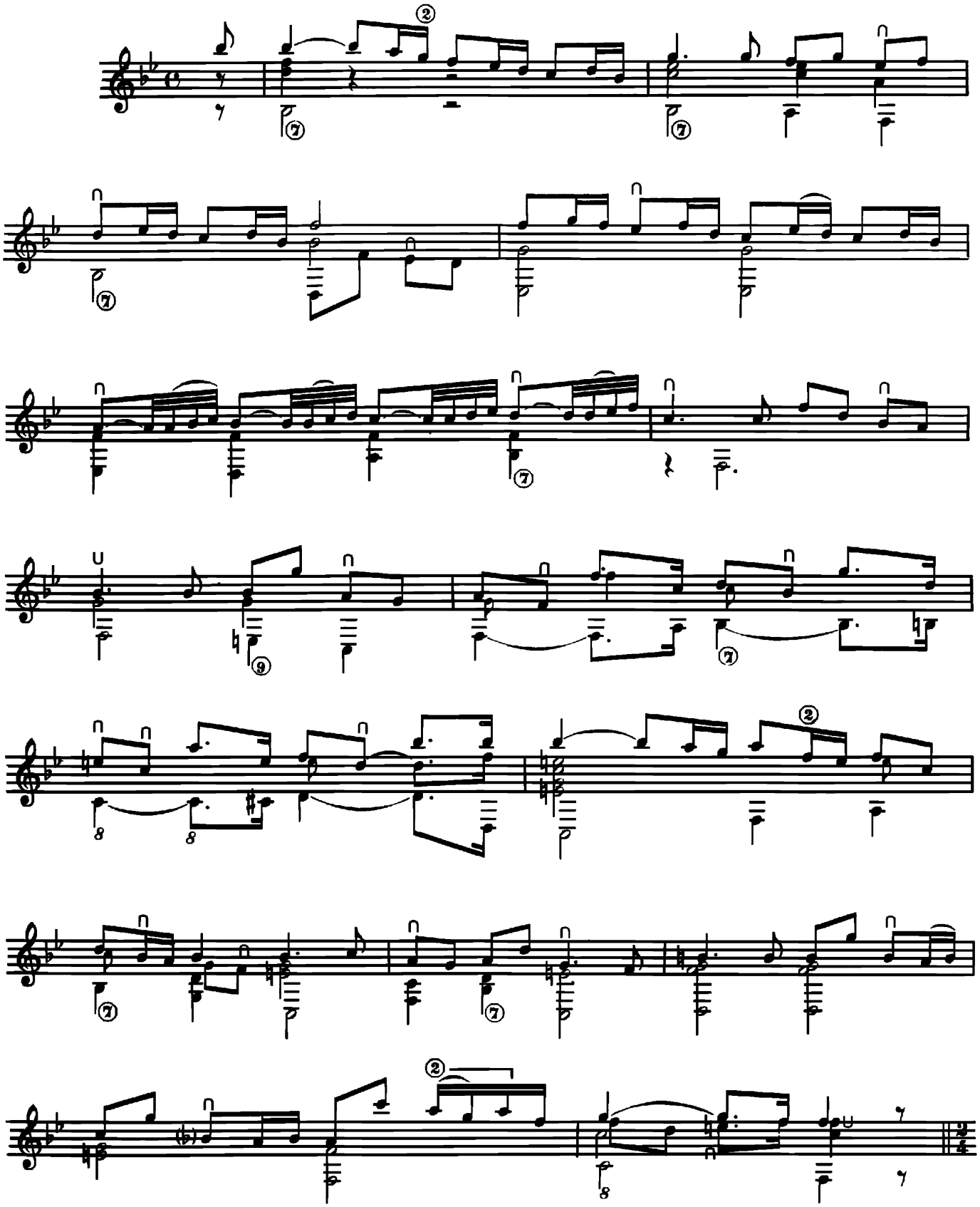
Nell'originale dall'inizio del Prelude sino all'asterisco non vi sono figurazioni ritmiche.

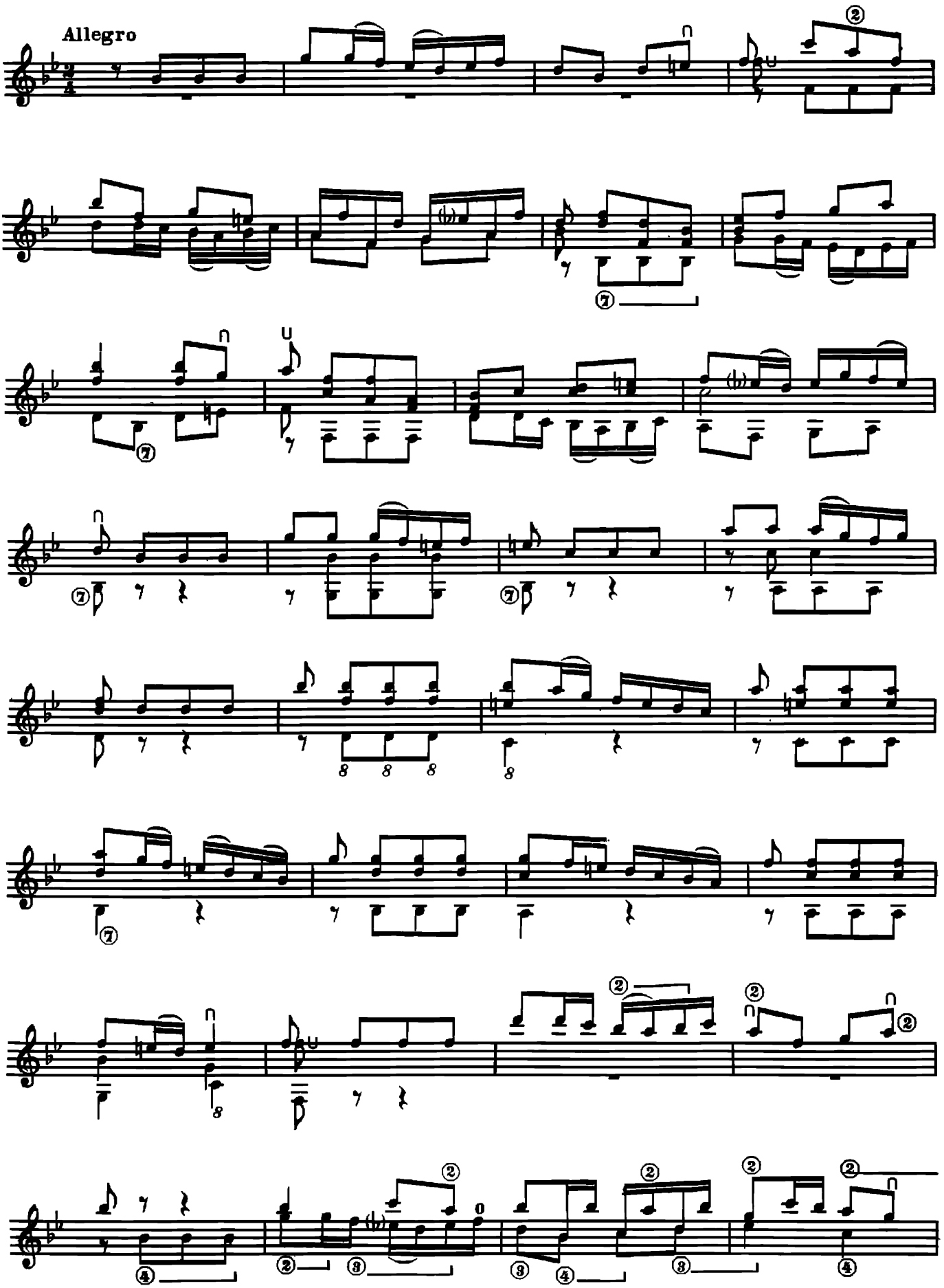
(1) *In the original from the beginning of the Prelude up to the asterisk there are no rhythmic figurations.*
Dans l'original, depuis le début du Prélude jusqu'à l'astérisque, il n'y a pas de figurations rythmiques.
Im Original sind vom Anfang des Preludiums bis zum Asterisk keine rhythmischen Darstellungen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

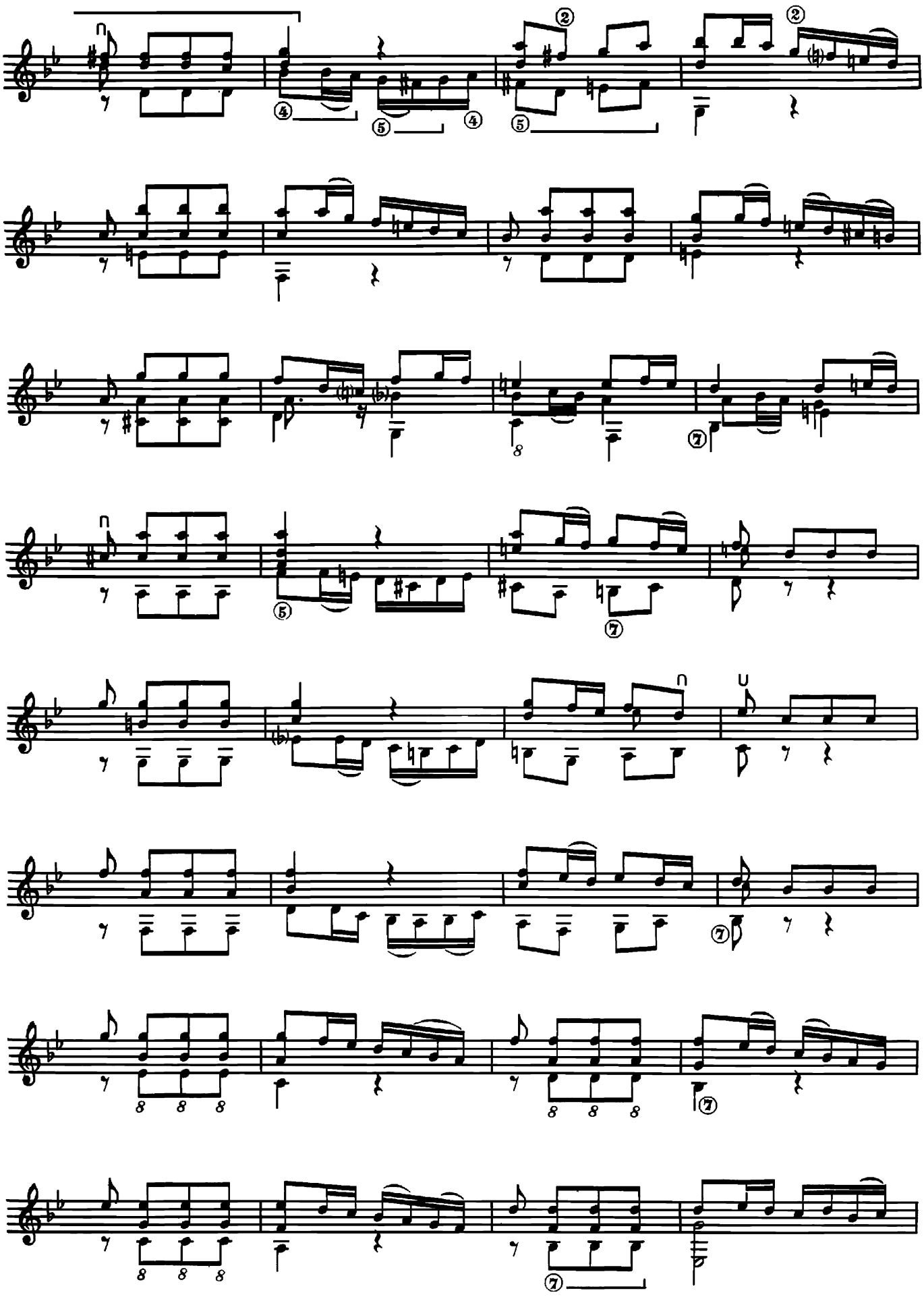
Una delle più logiche interpretazioni della parola "arpegio" potrebbe essere la seguente:
One of the most logical interpretations of the word "Arpegio"
(a) *could be as follows:*
L'une des interprétations les plus logiques du mot "arpegio" peut être la suivante:
Eine der logischsten Auslegungen des Wortes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

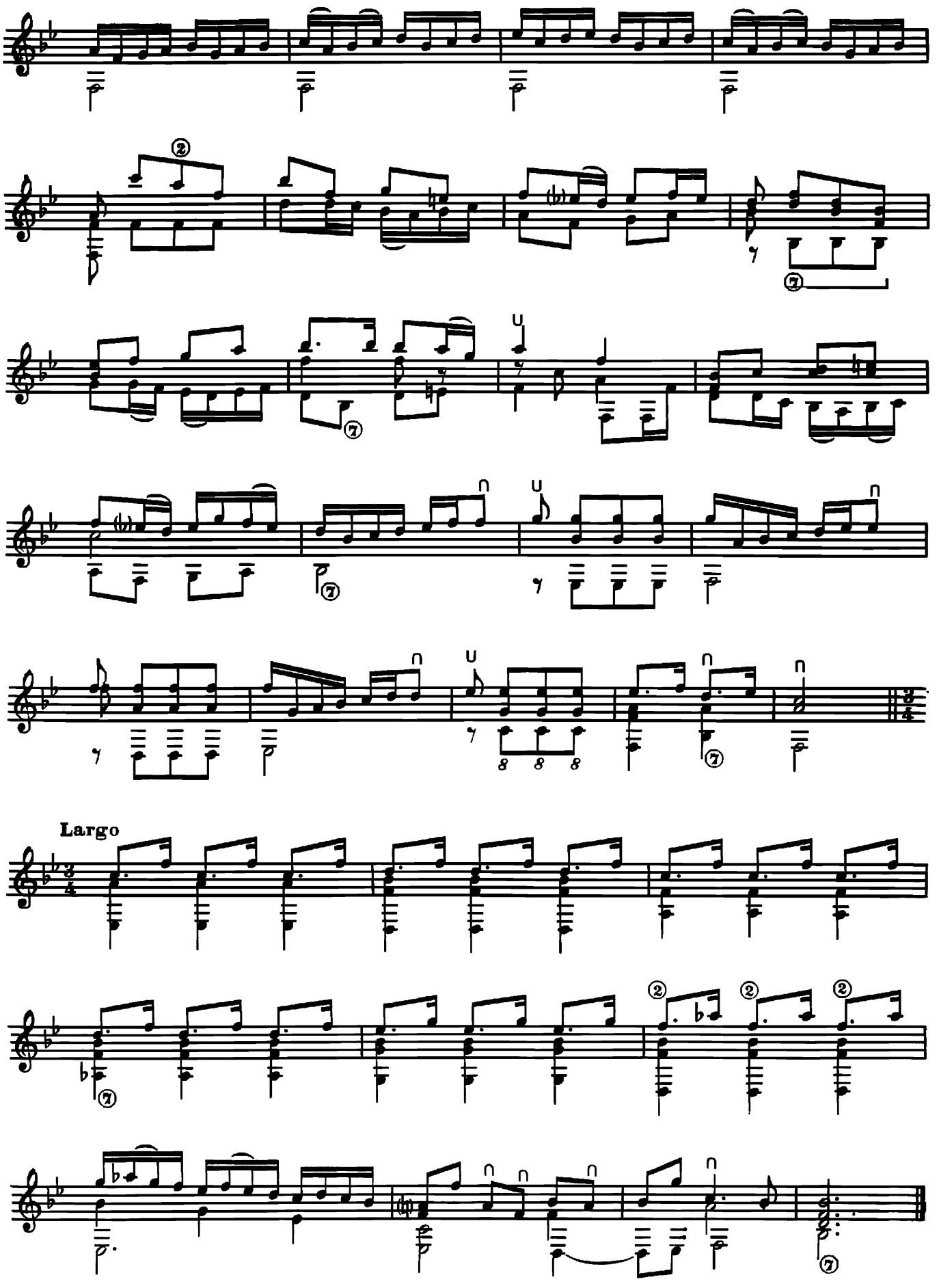


OUVERTURE

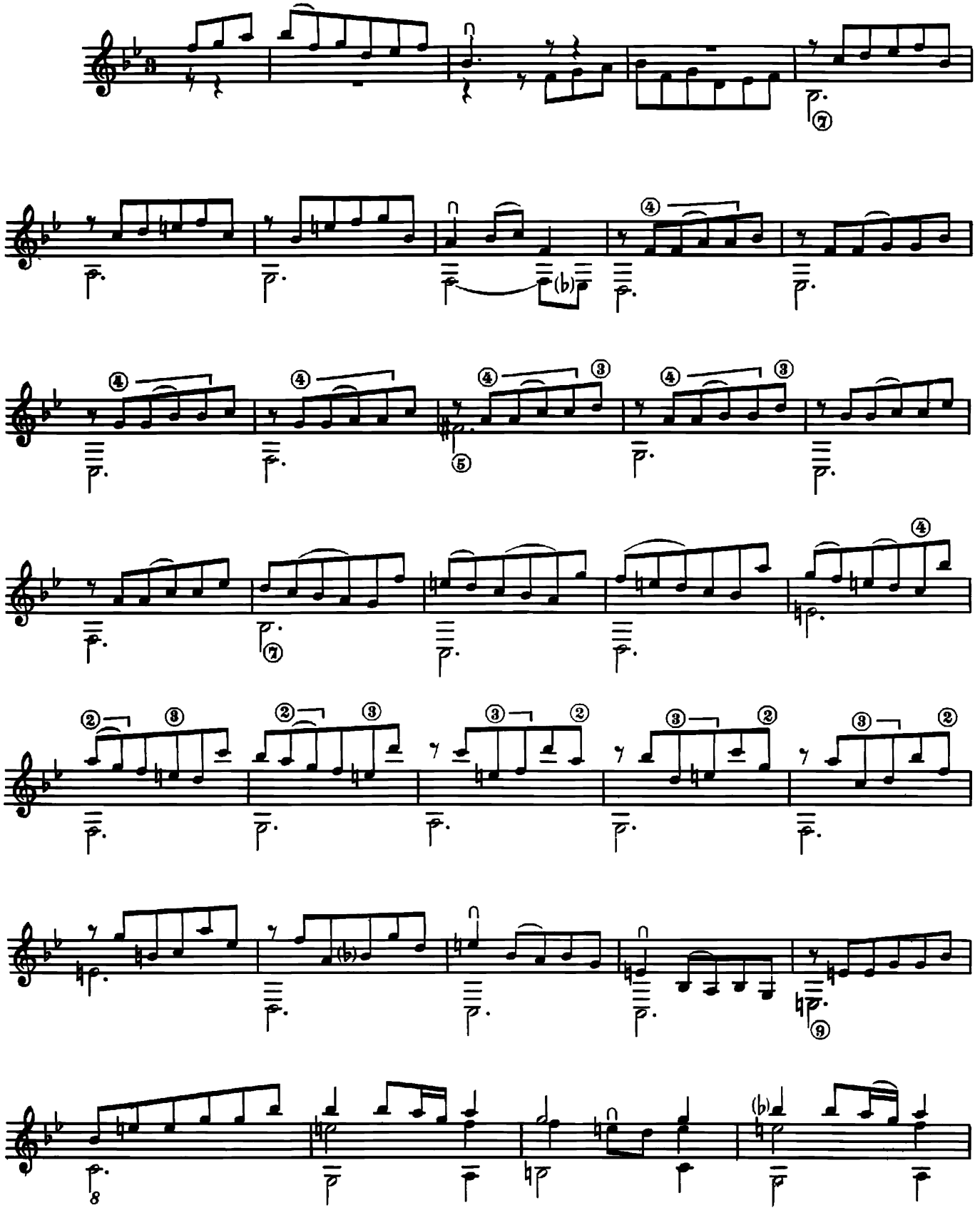


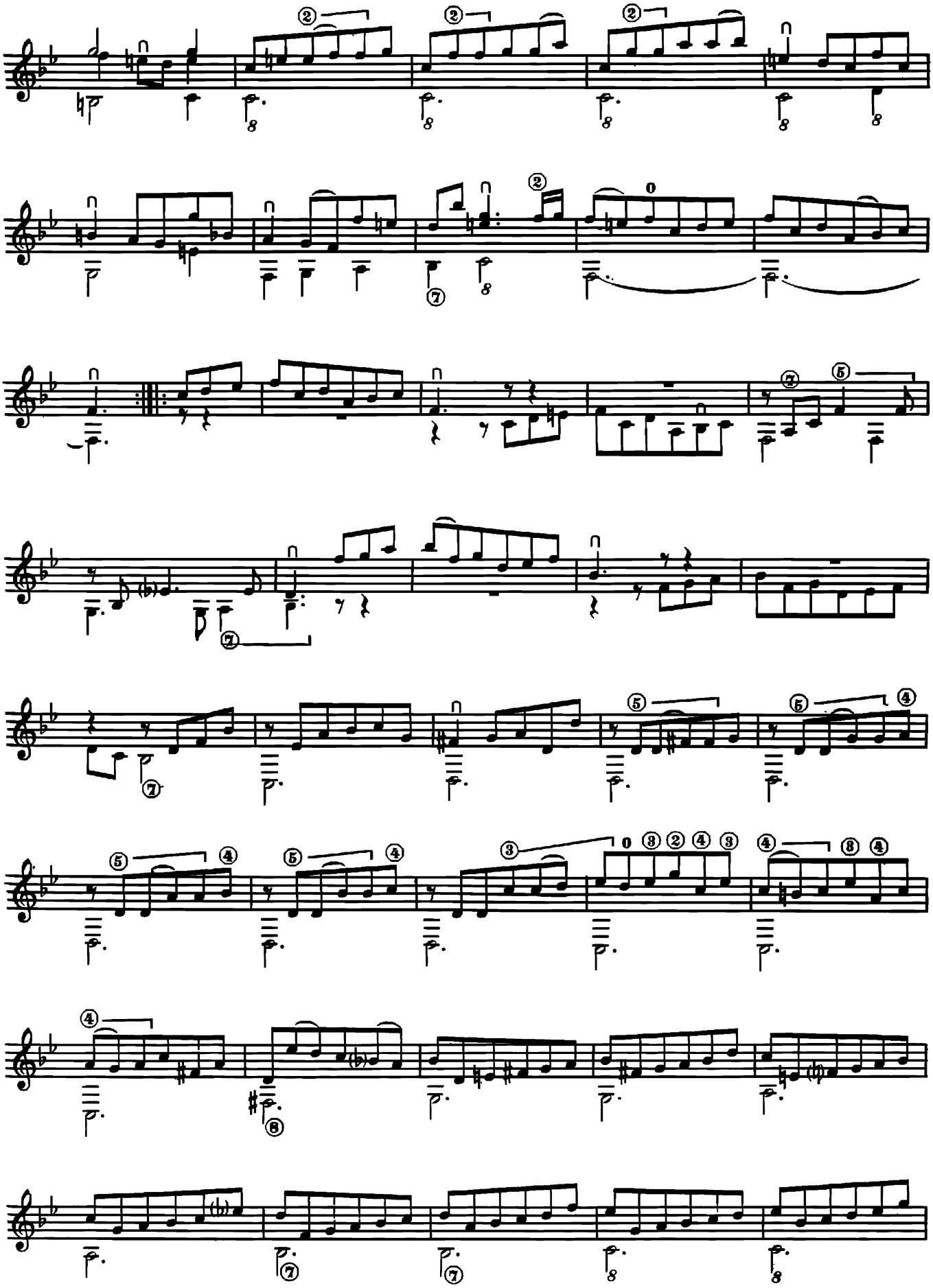

Allegro

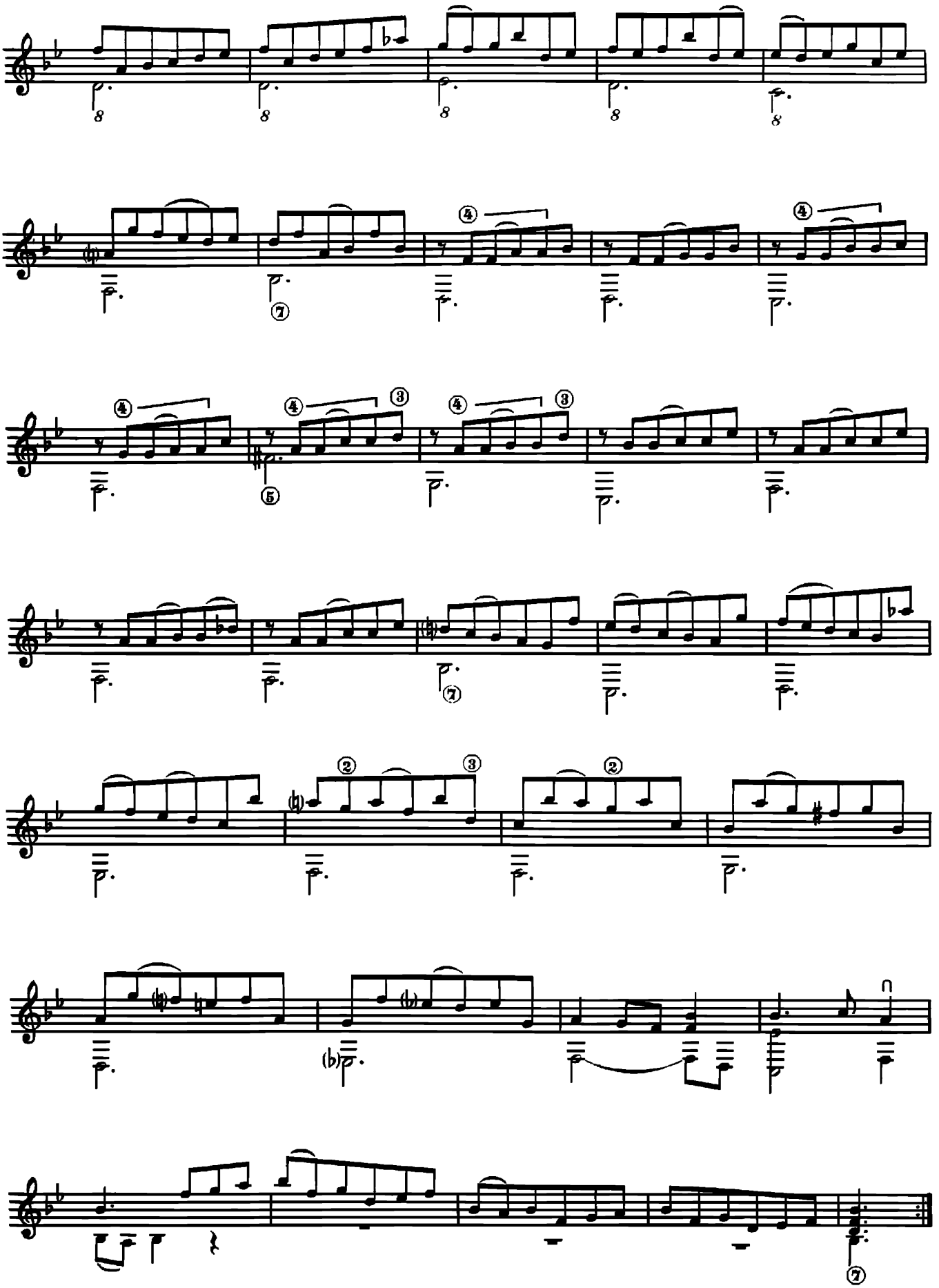



Largo

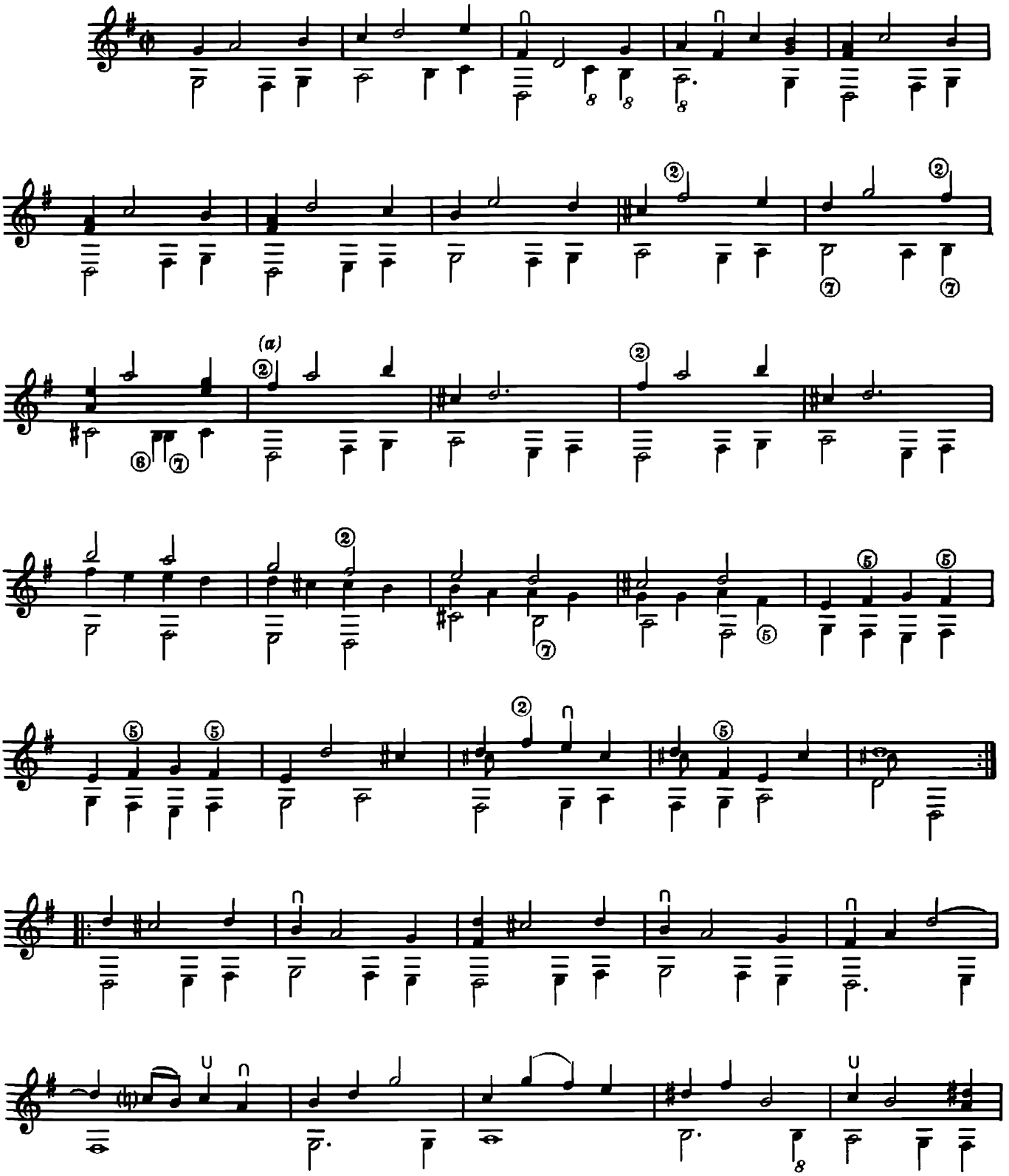
COURANTE







ALLEGRO



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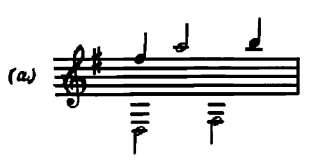
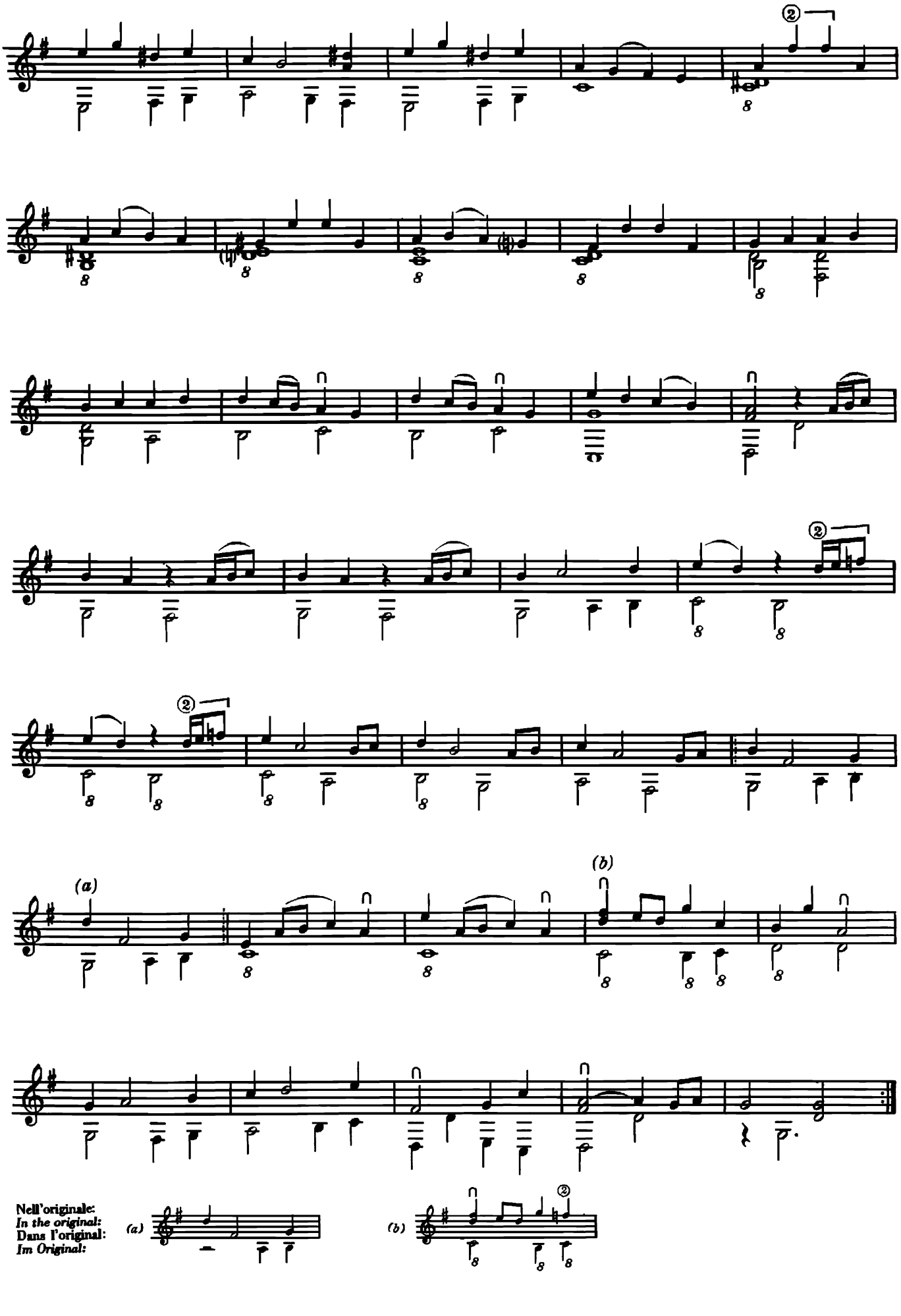
In the original:
Dans l'original:
Im Original:

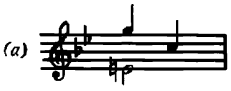


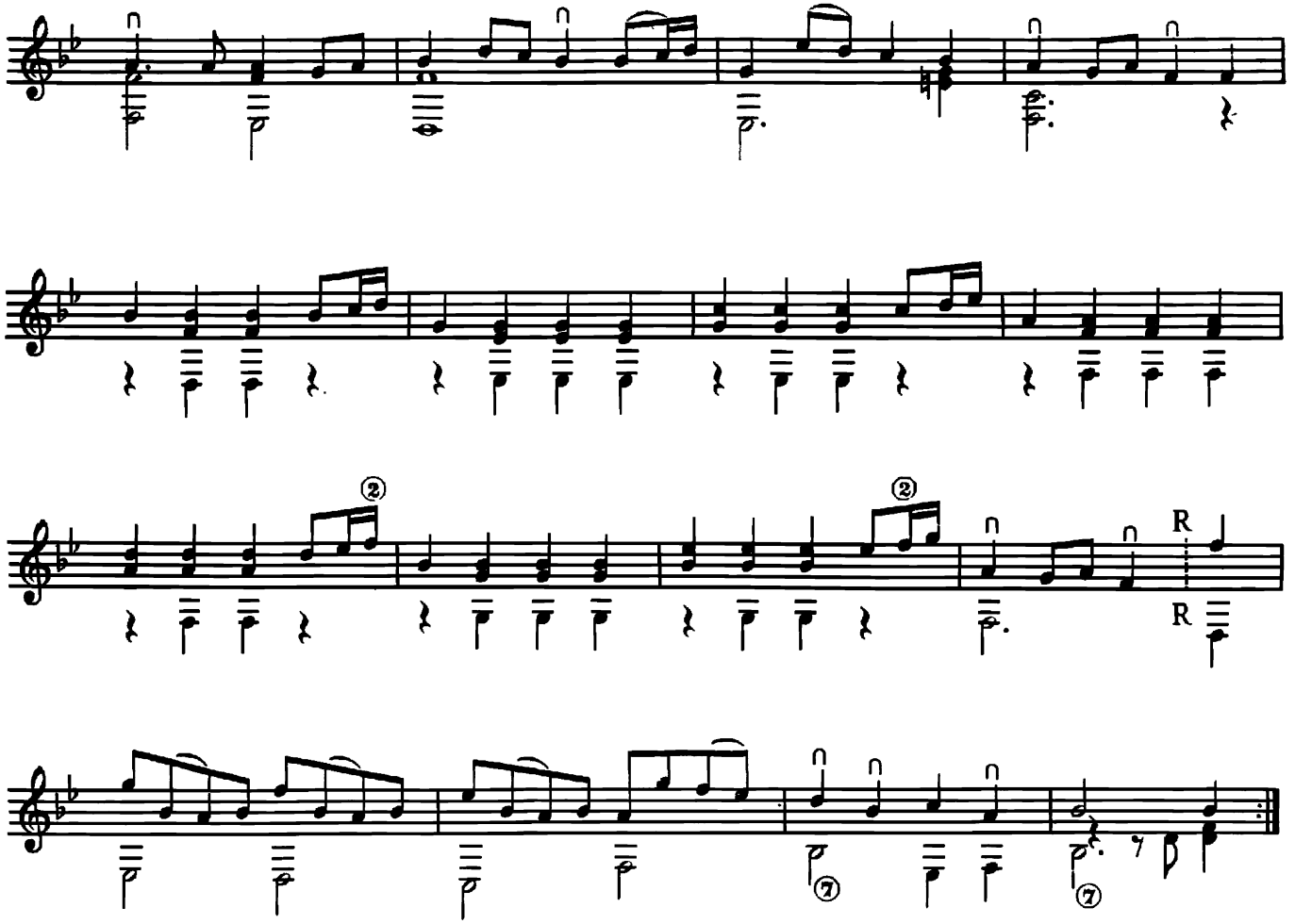


Nell'originale:
In the original:
Dans l'original:
Im Original:

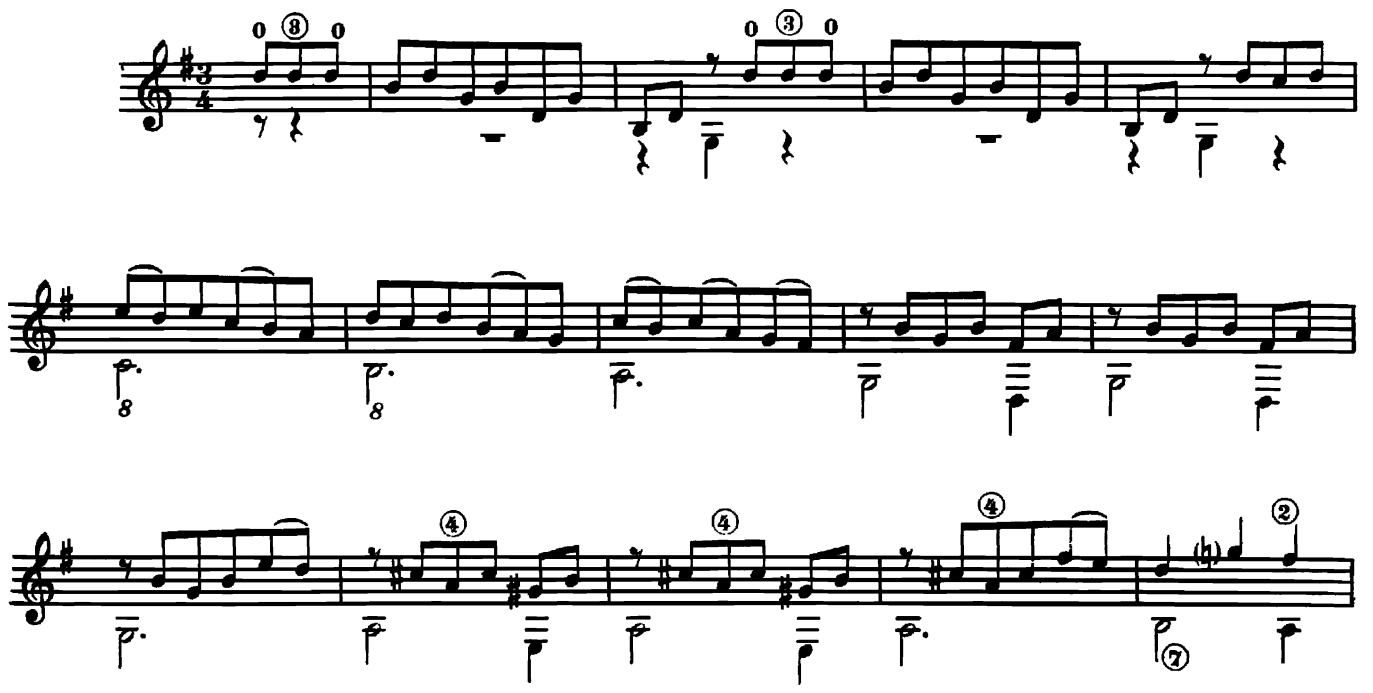
BOURÉE

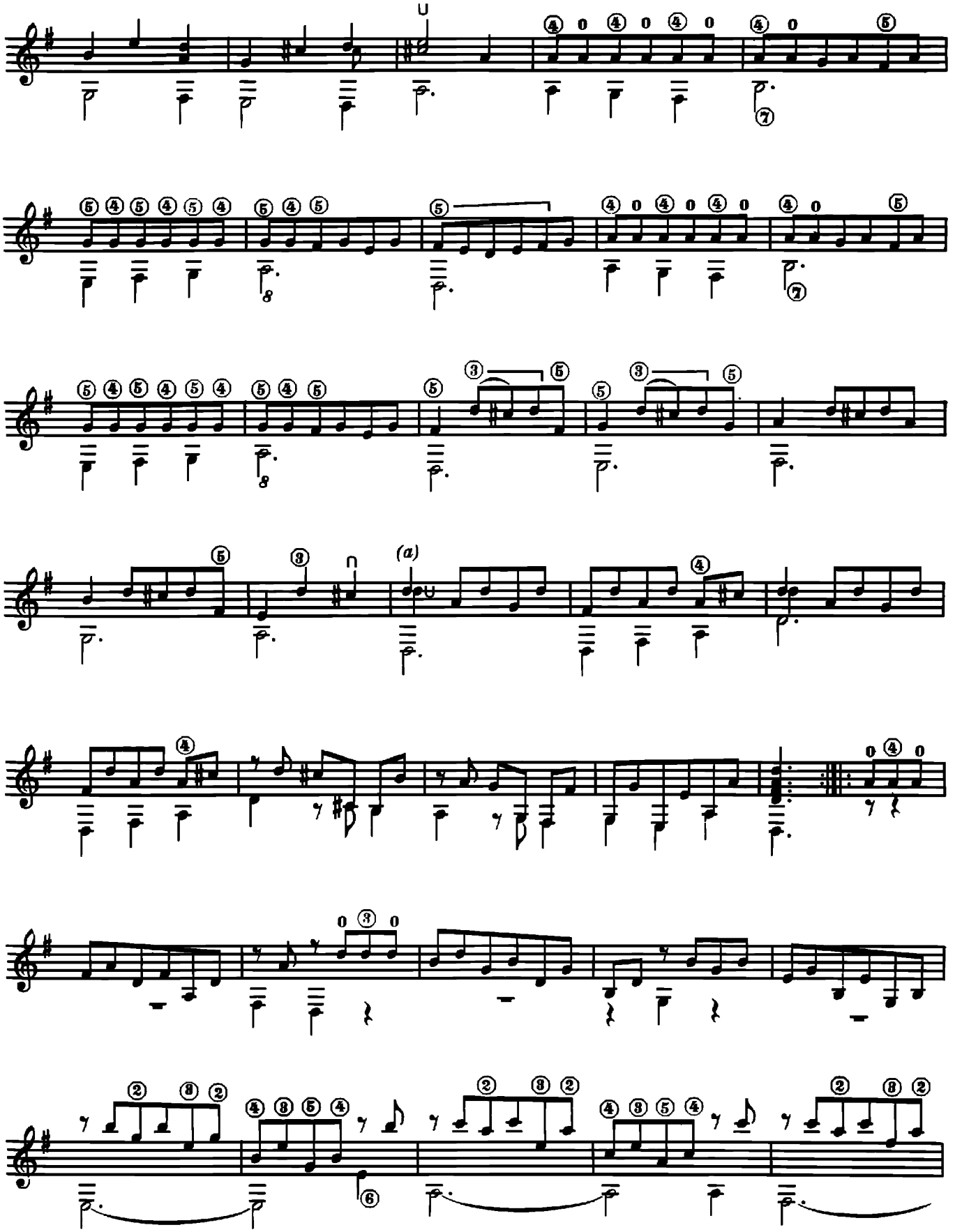
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)



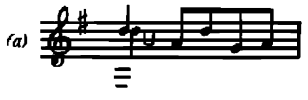


COURENTE ROYALE



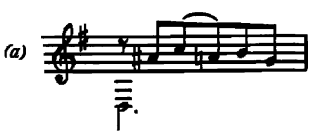


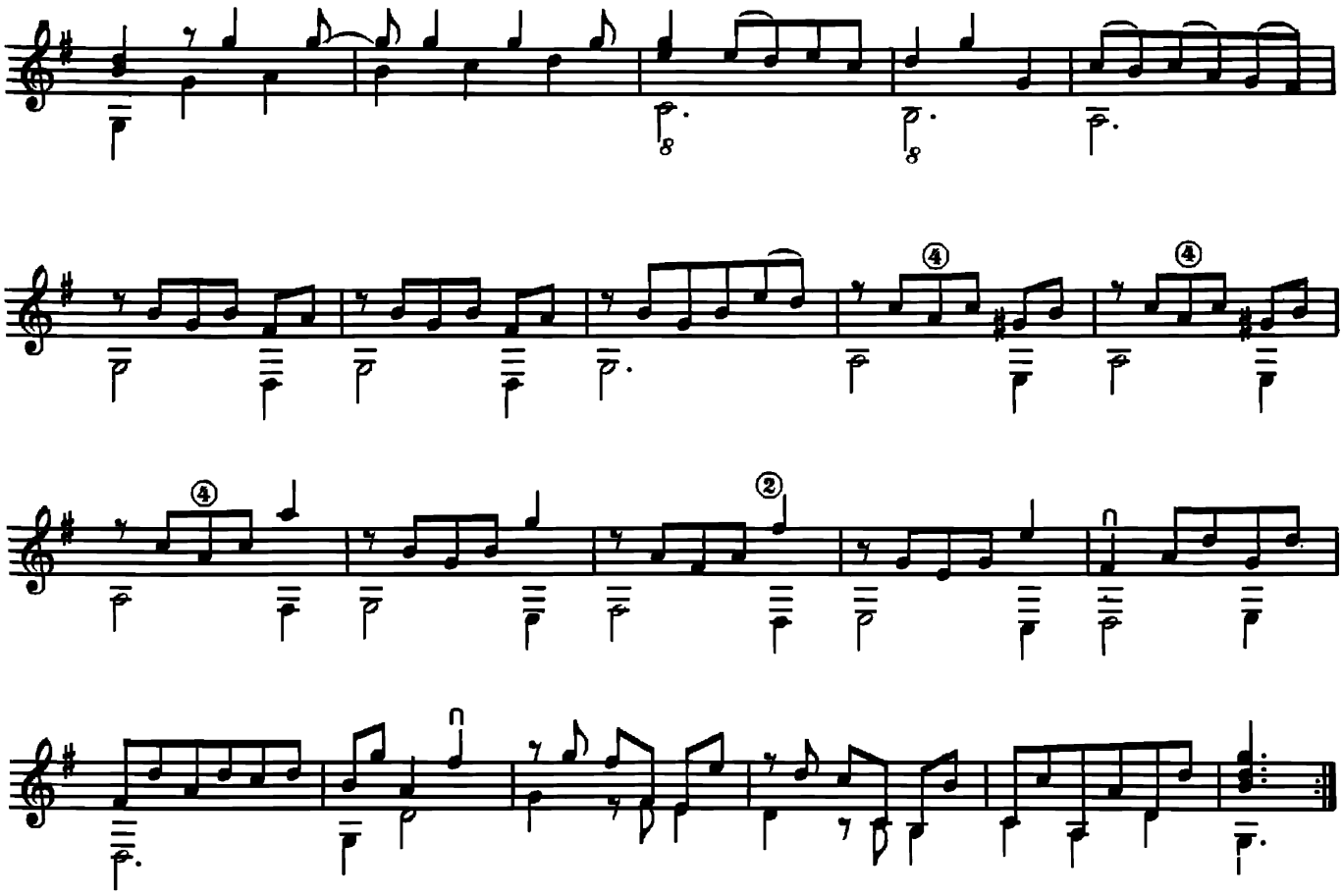
Nell'originale:
In the original:
Dans l'original:
Im Original:



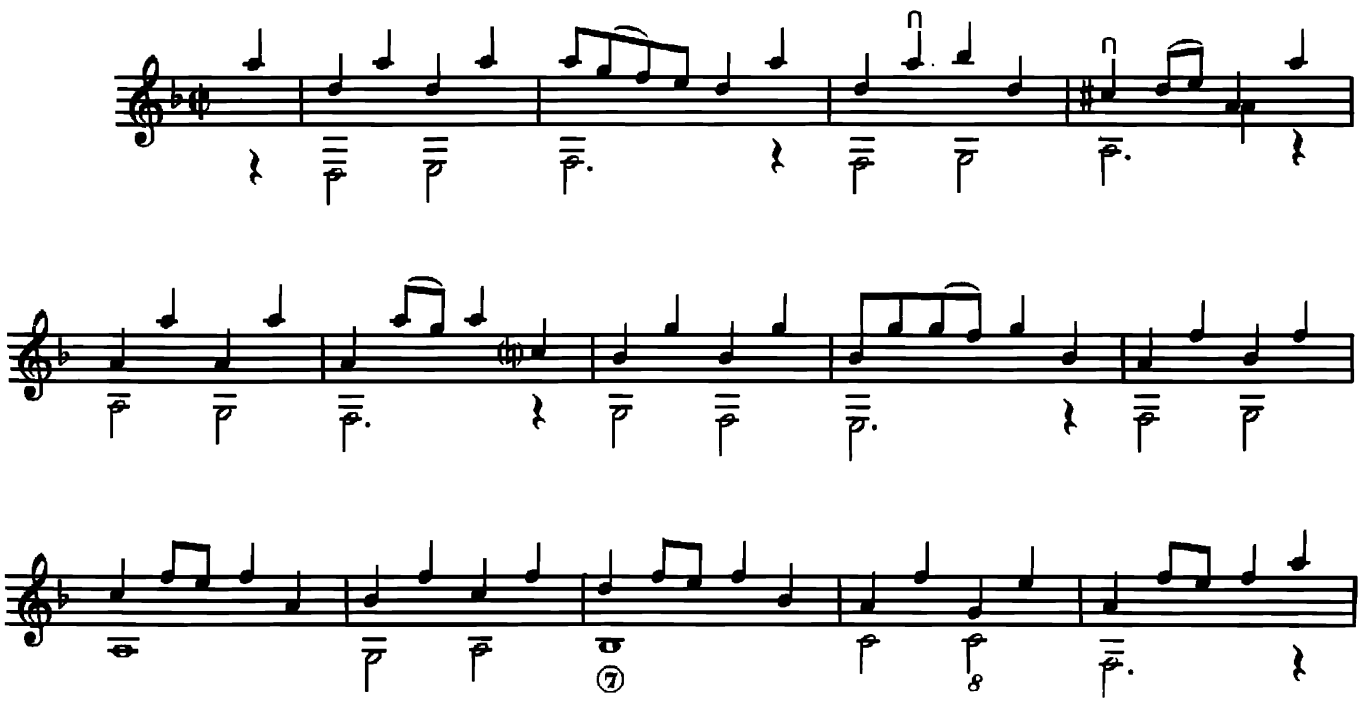
(a)

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





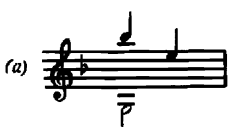
BOURÉE (1)

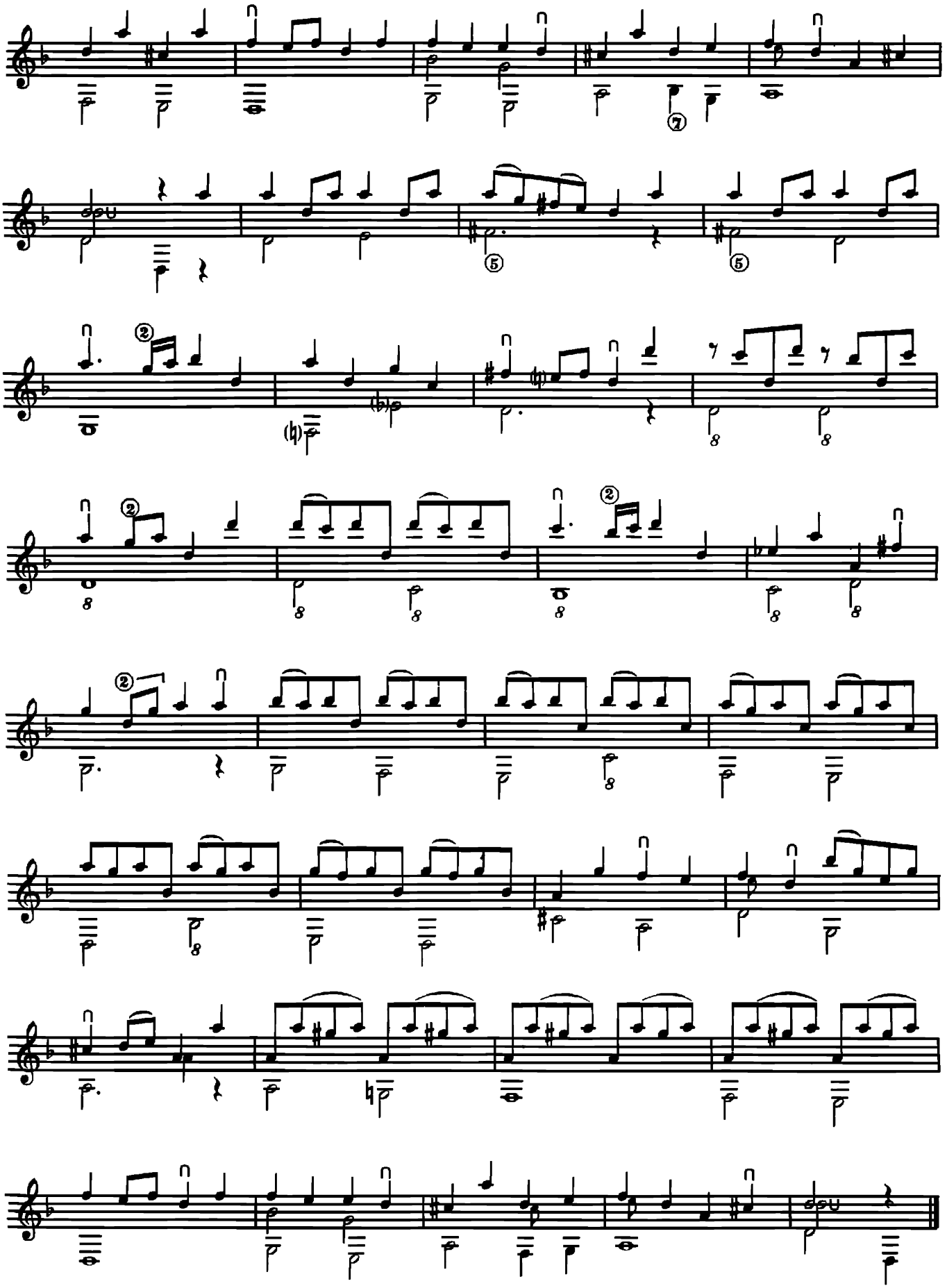


Questo brano è simile alla Bourée della Suite IX. I suoi ritornelli sono variati.
(1) *This piece is similar to the Bourée of the Suite IX. Its refrains are varied.*
Ce morceau est semblable à la Bourée de la Suite IX. Ses refrains sont variés.
Dieses Stück ähnelt der Bourée der Suite IX. Ihre Refrains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

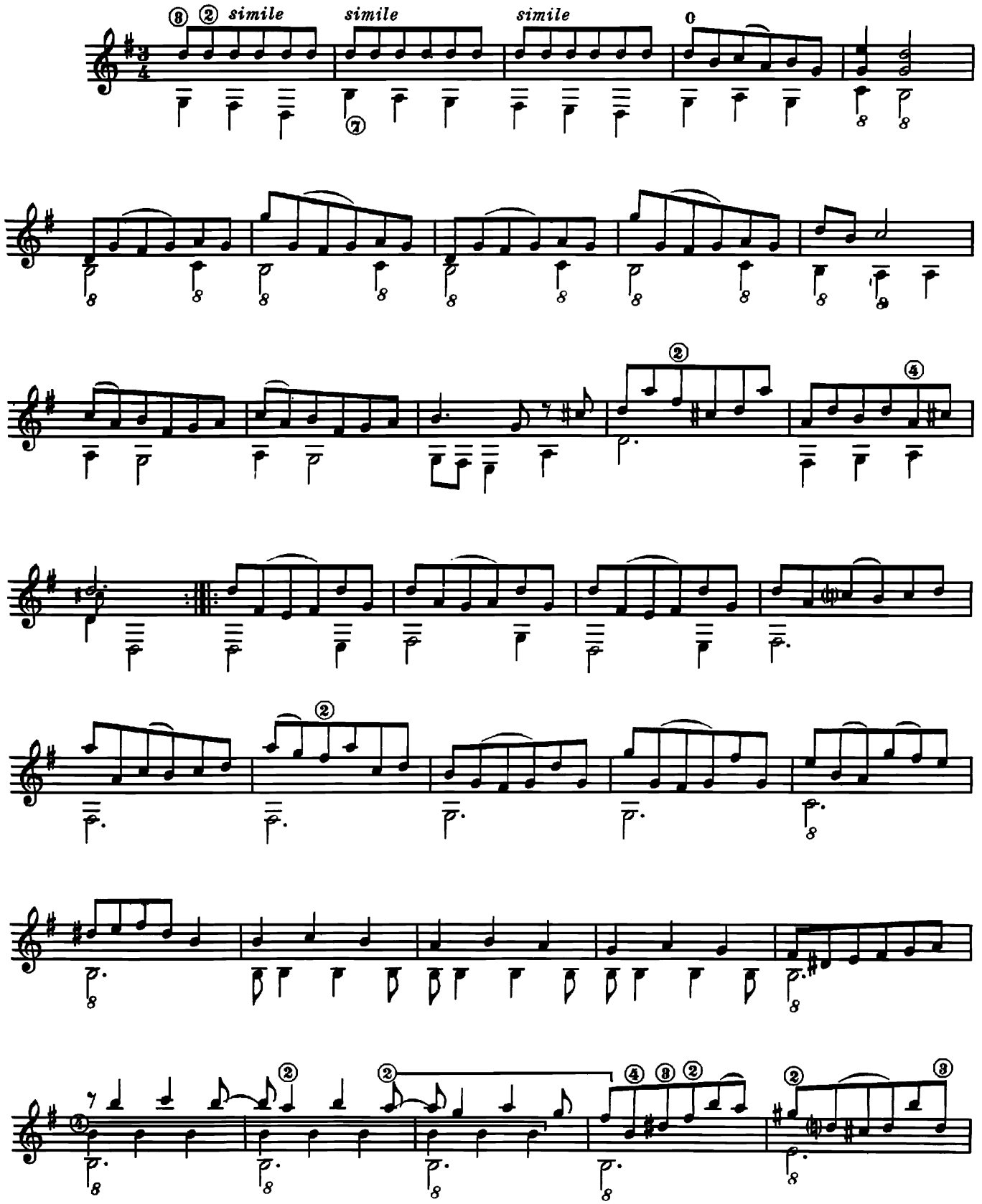
(a)

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





(1) COURANTE ?



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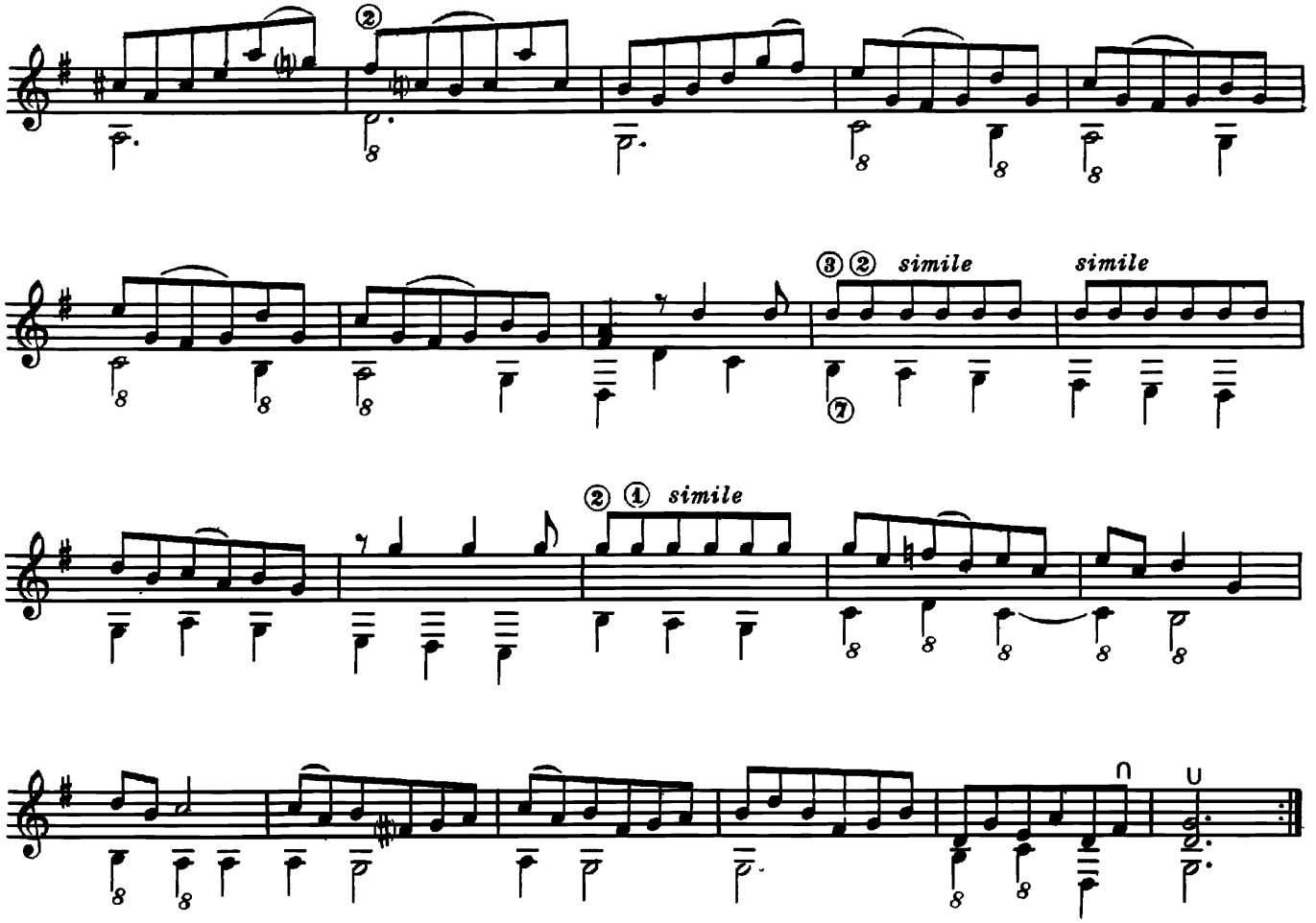
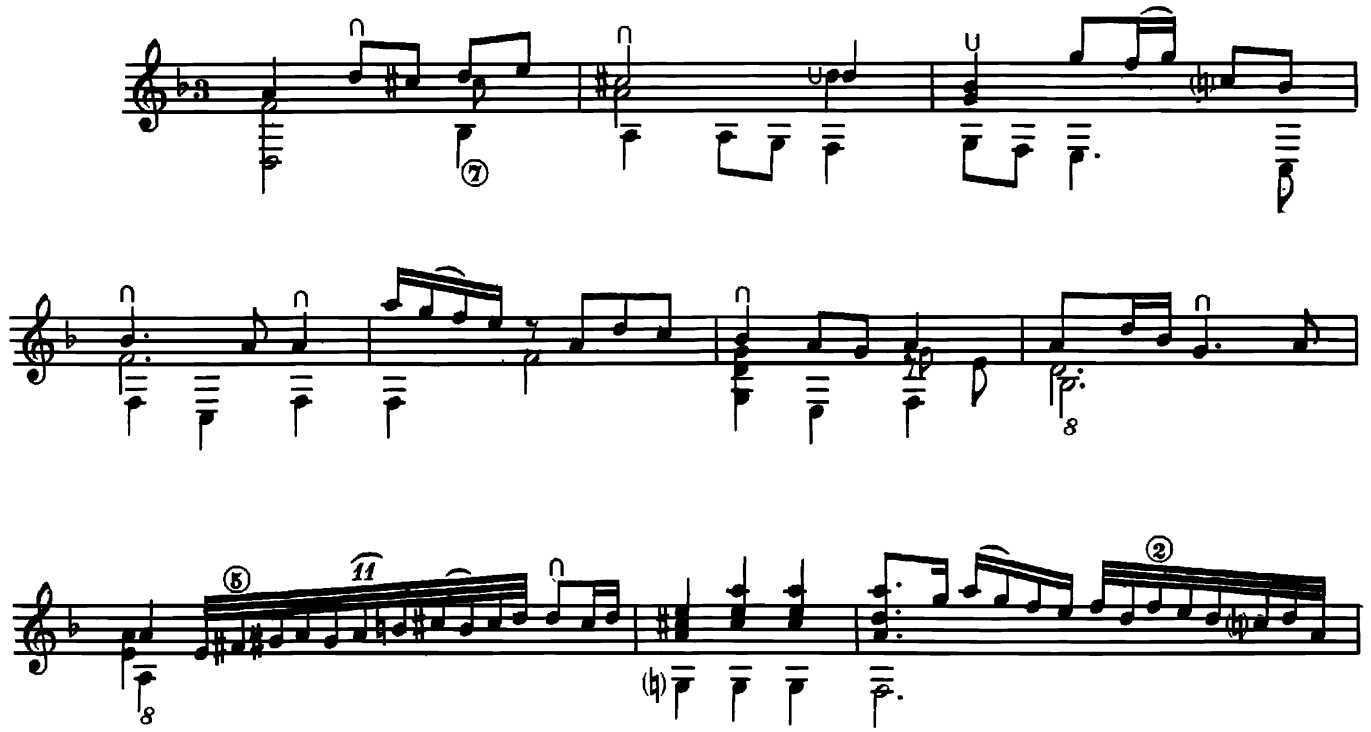
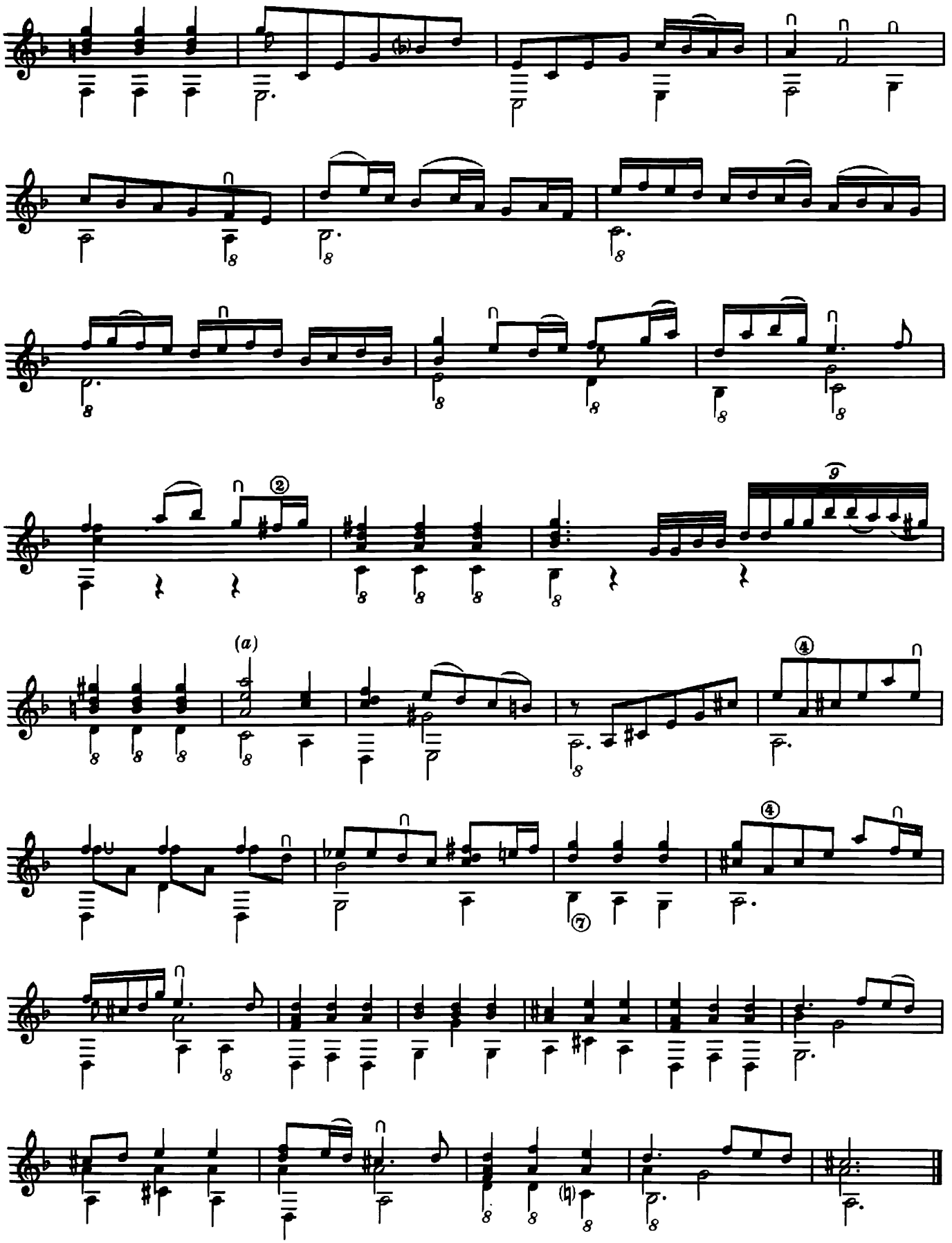
Dans l'original le titre manque:
Im Original fehlt der Titel:

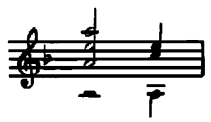


LARGO

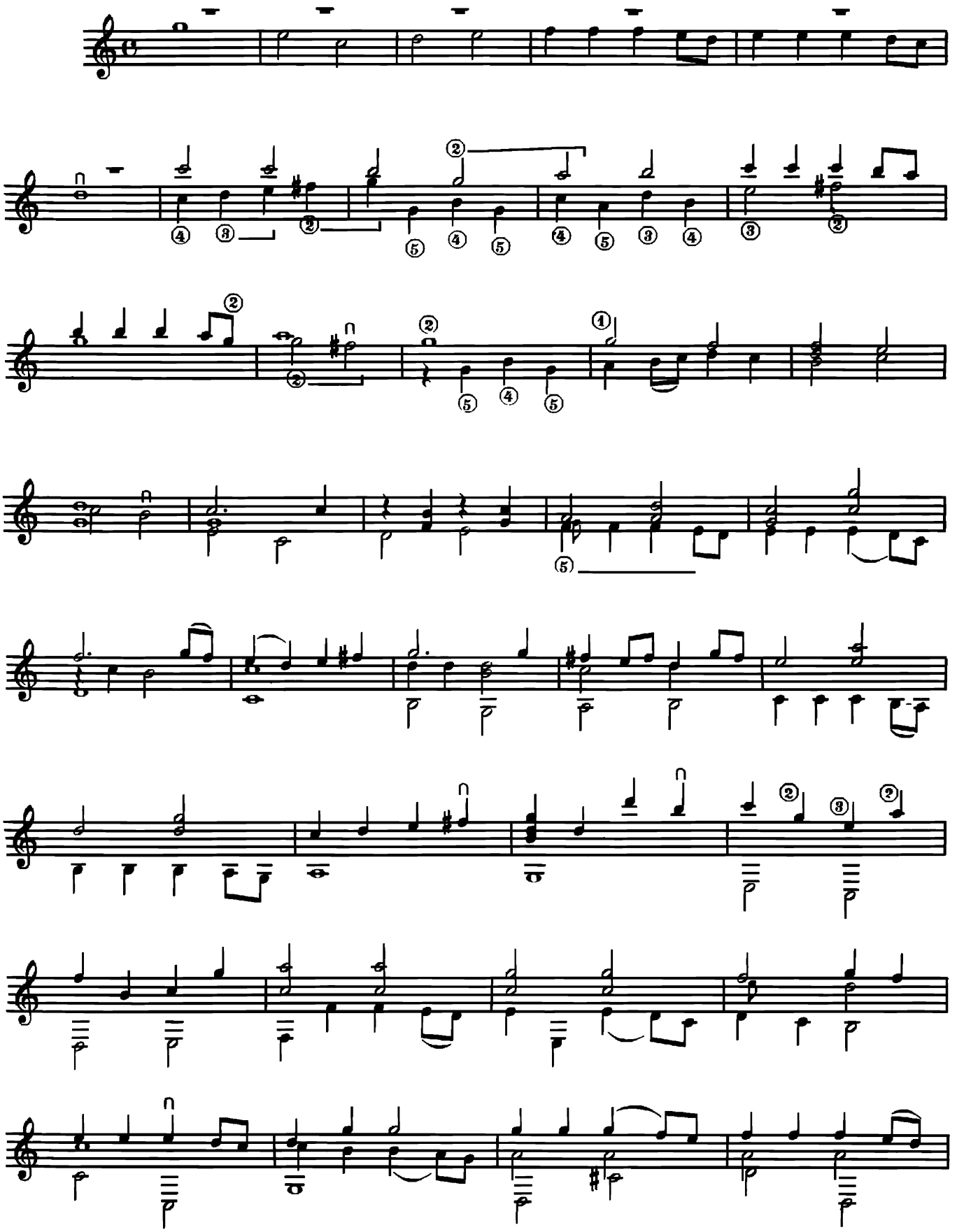


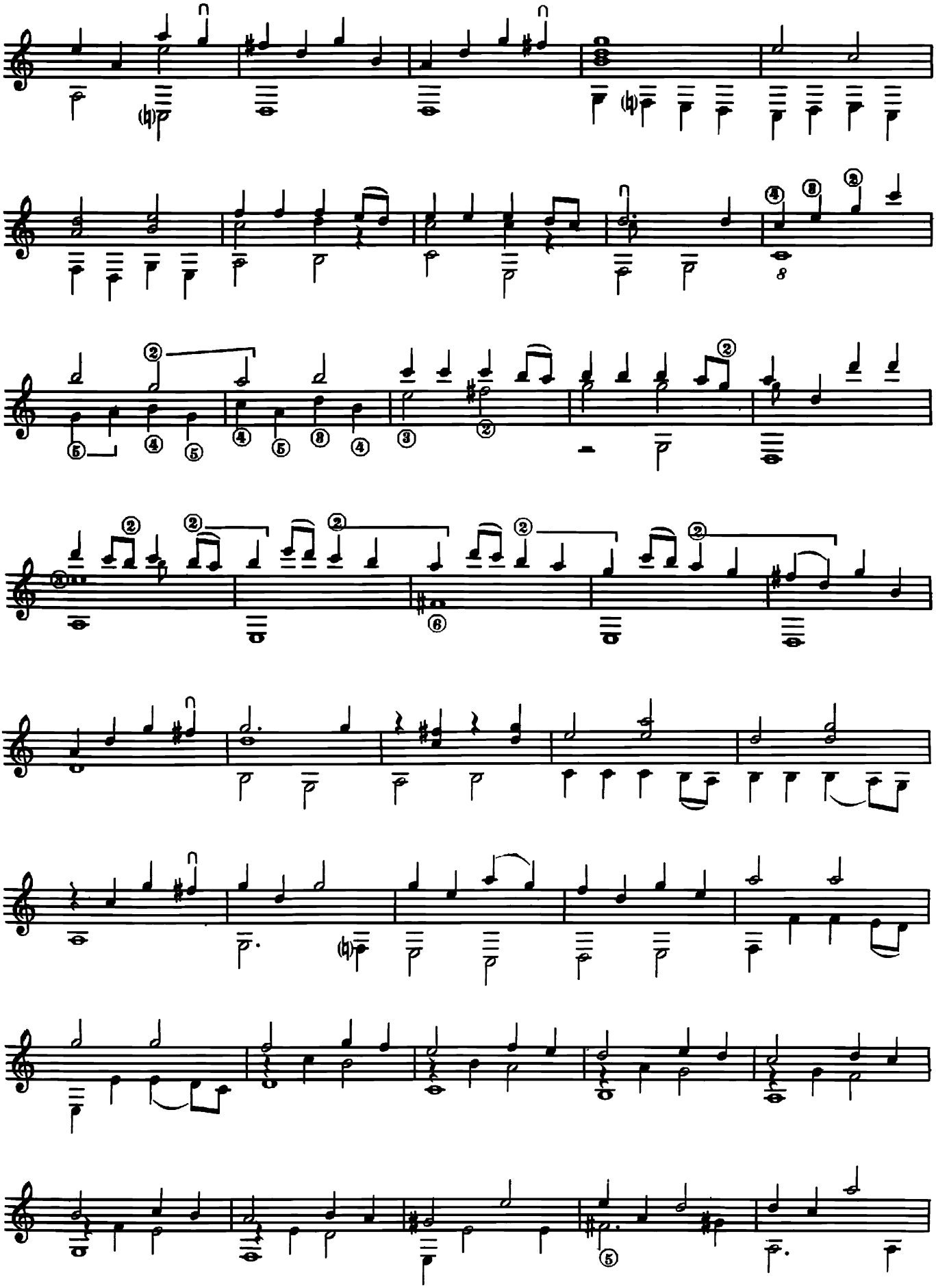


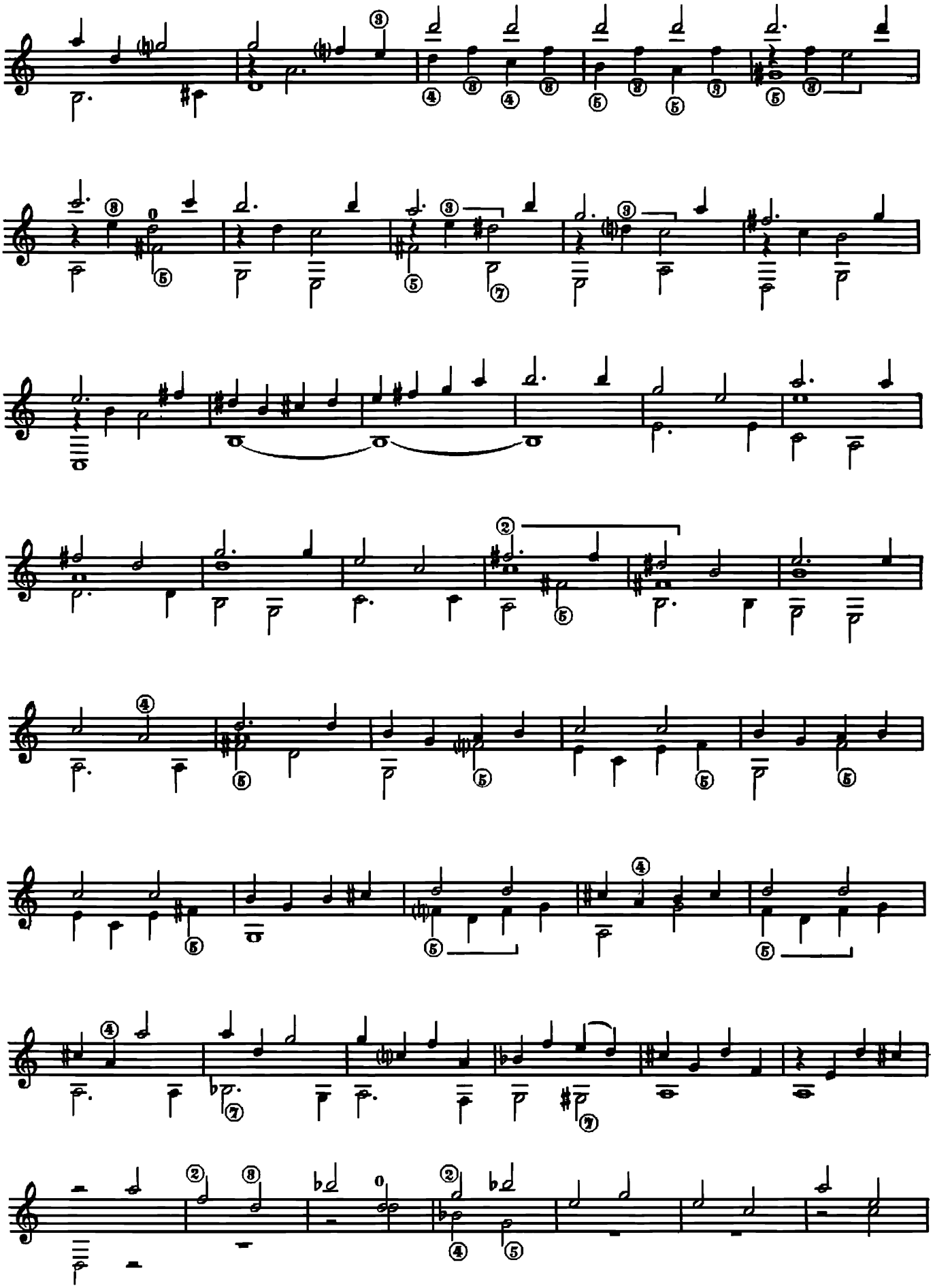
Nell'originale:
In the original:
Dans l'original:
Im Original:

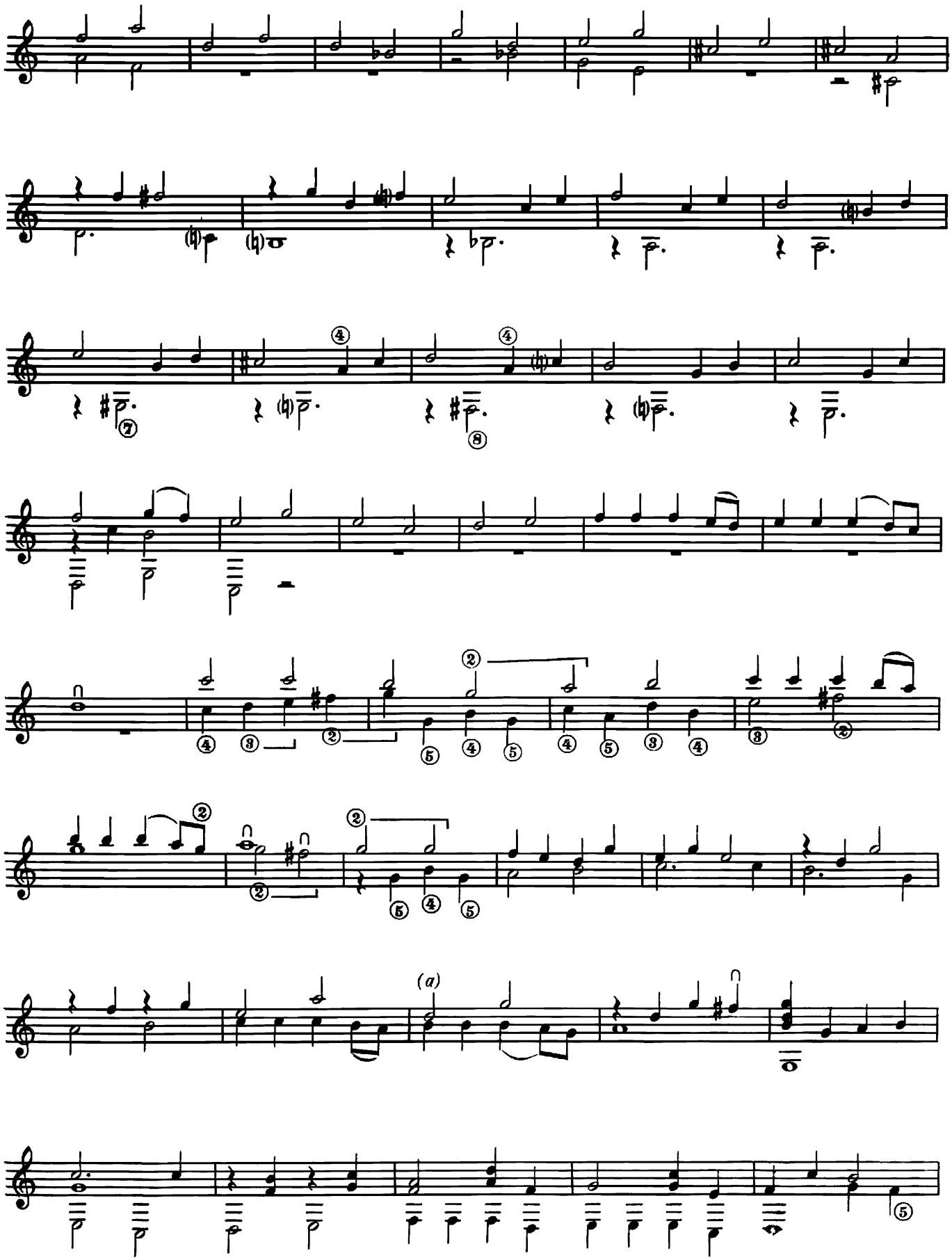


FUGA

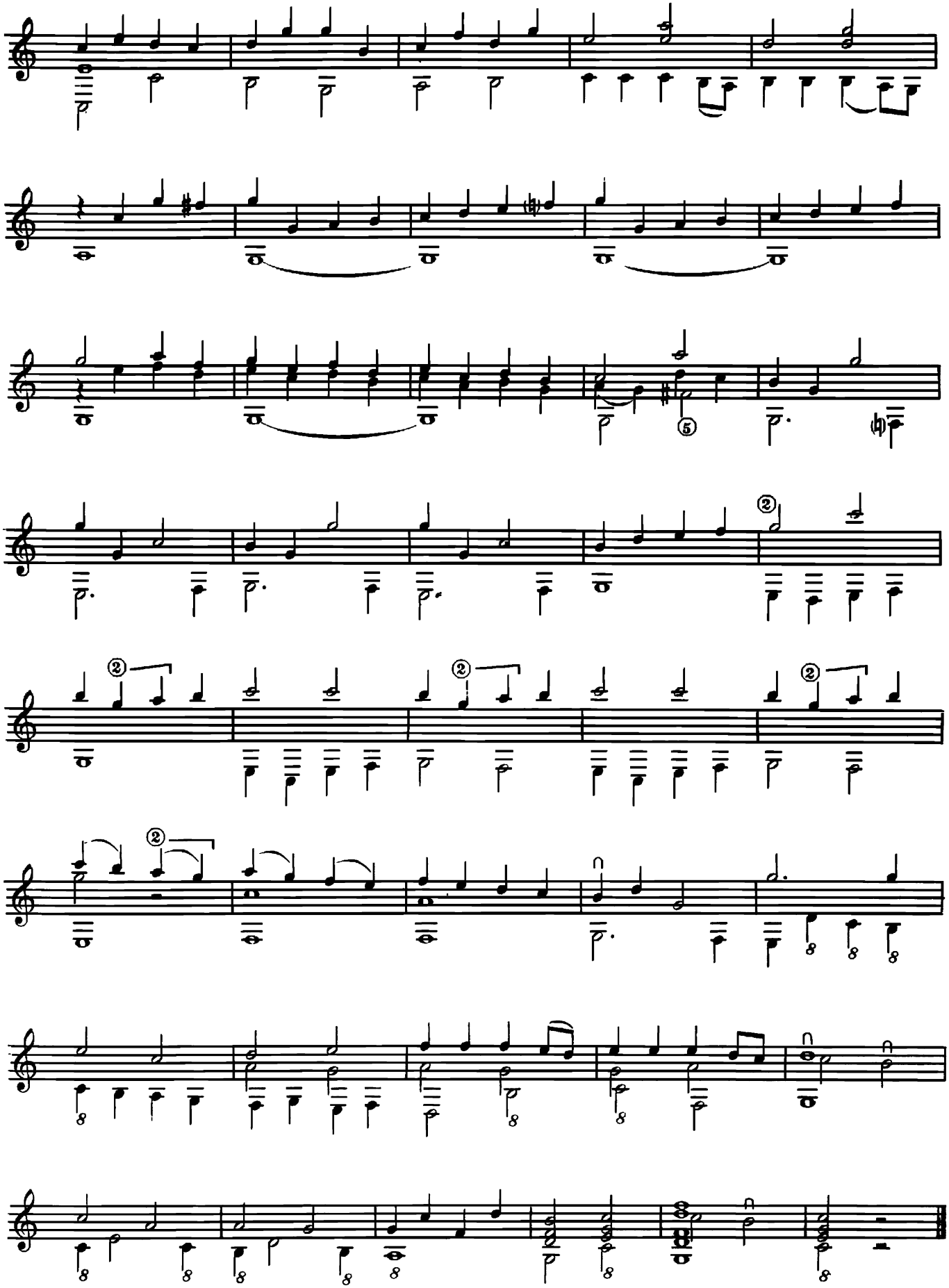




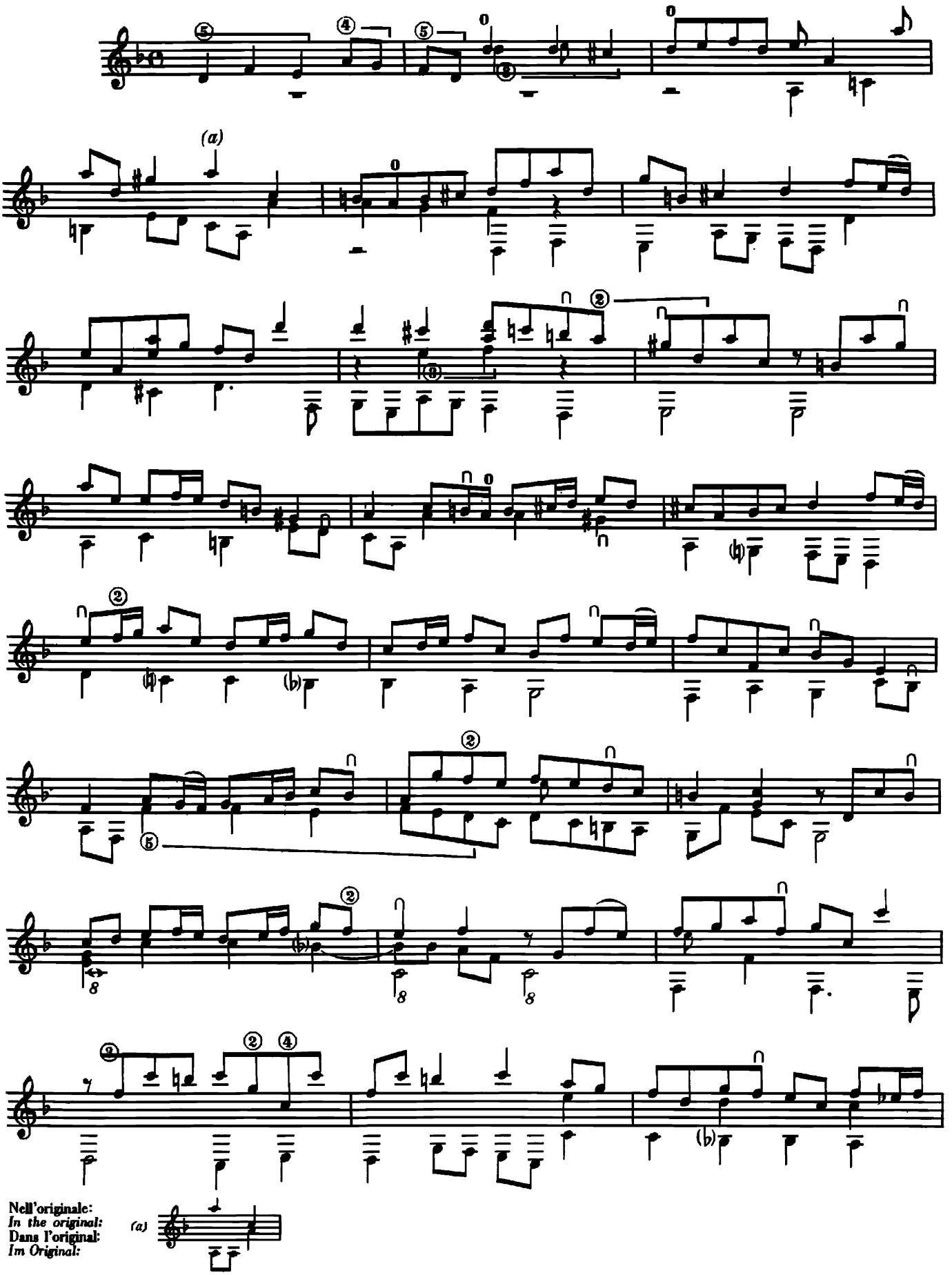


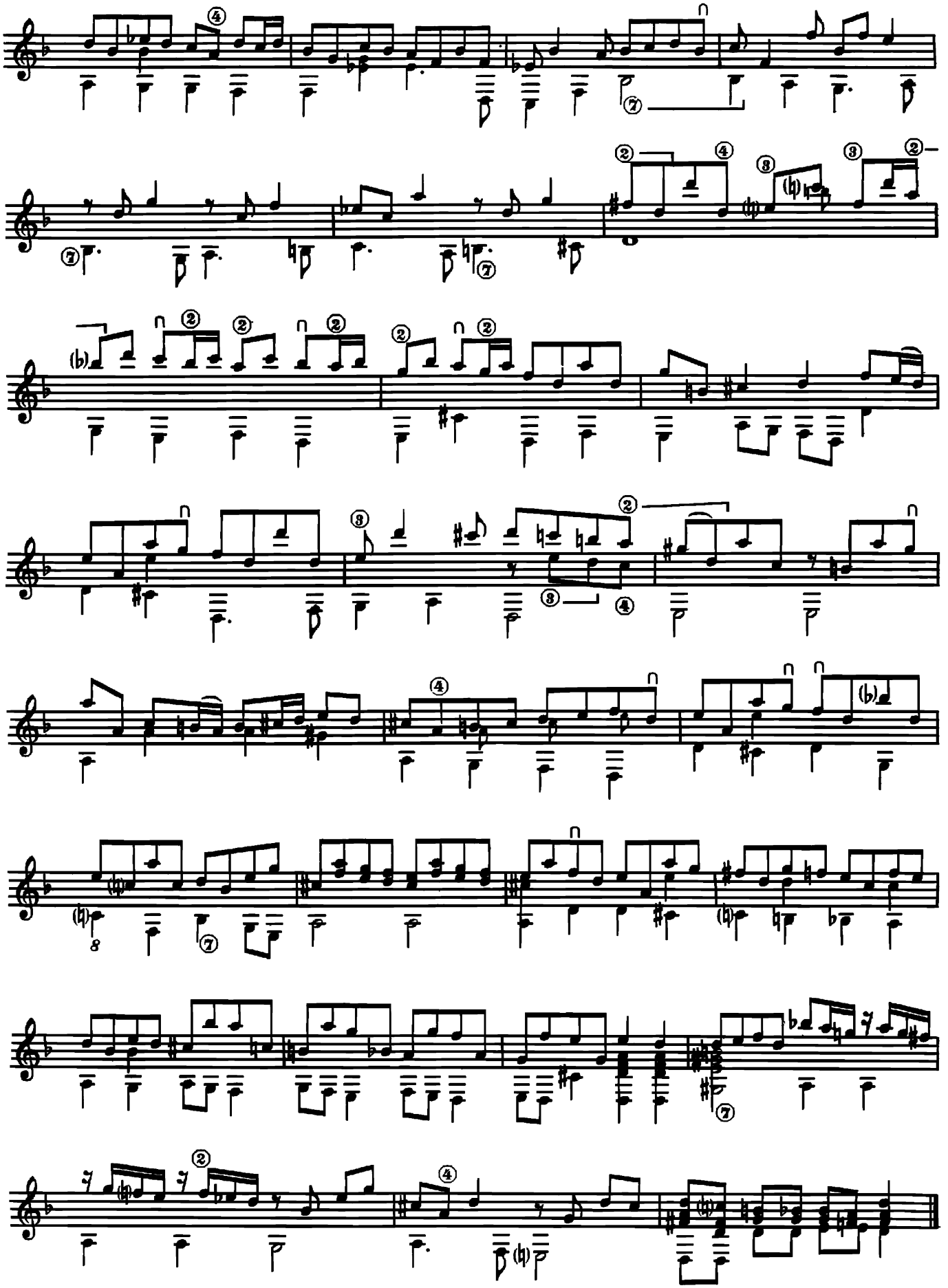


(a) Nell'originale manca il Si del terzo tempo.
In the original the B of the third time is missing.
Le Si du troisième temps manque dans l'original.
Im Original fehlt das H des dritten Tempos.

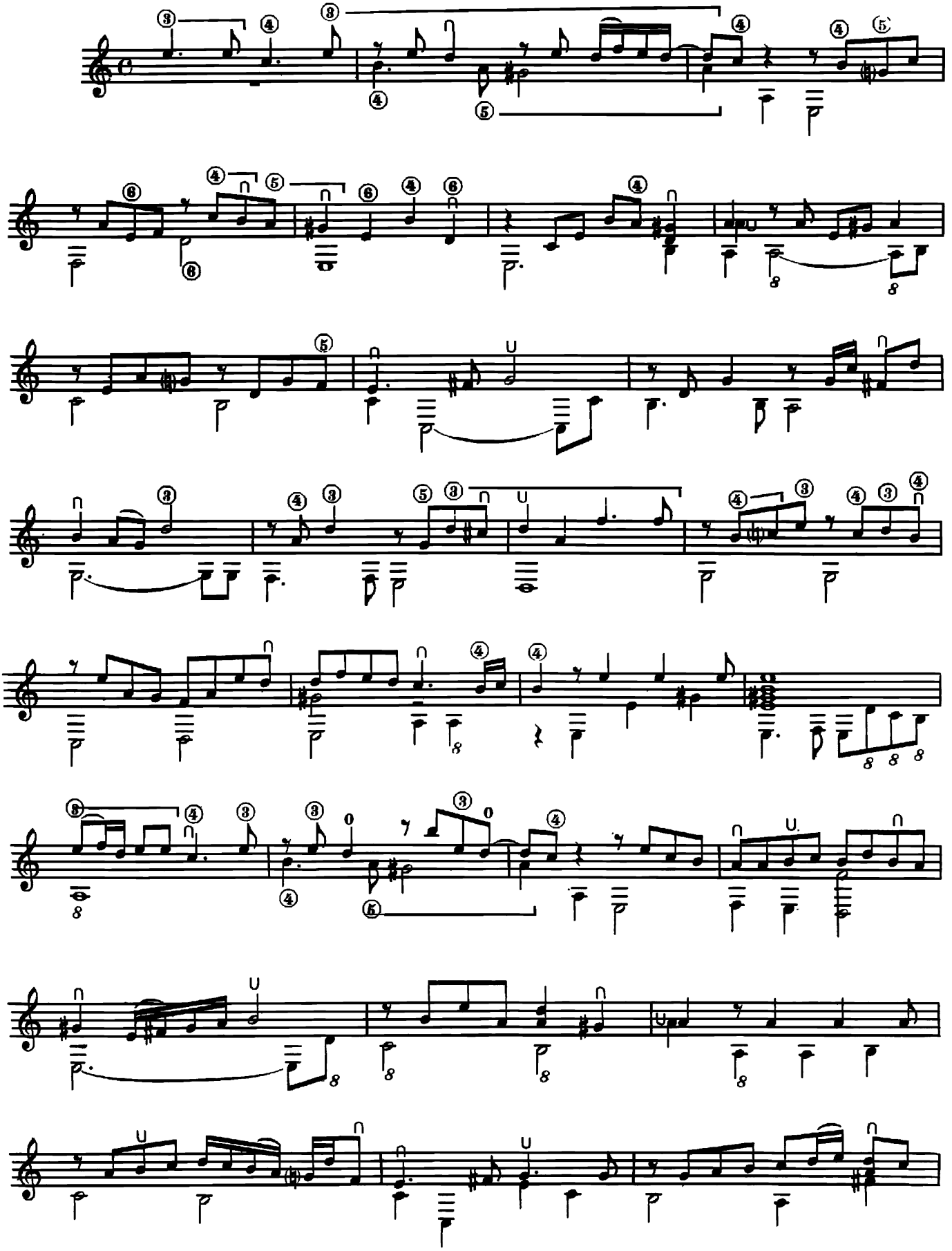


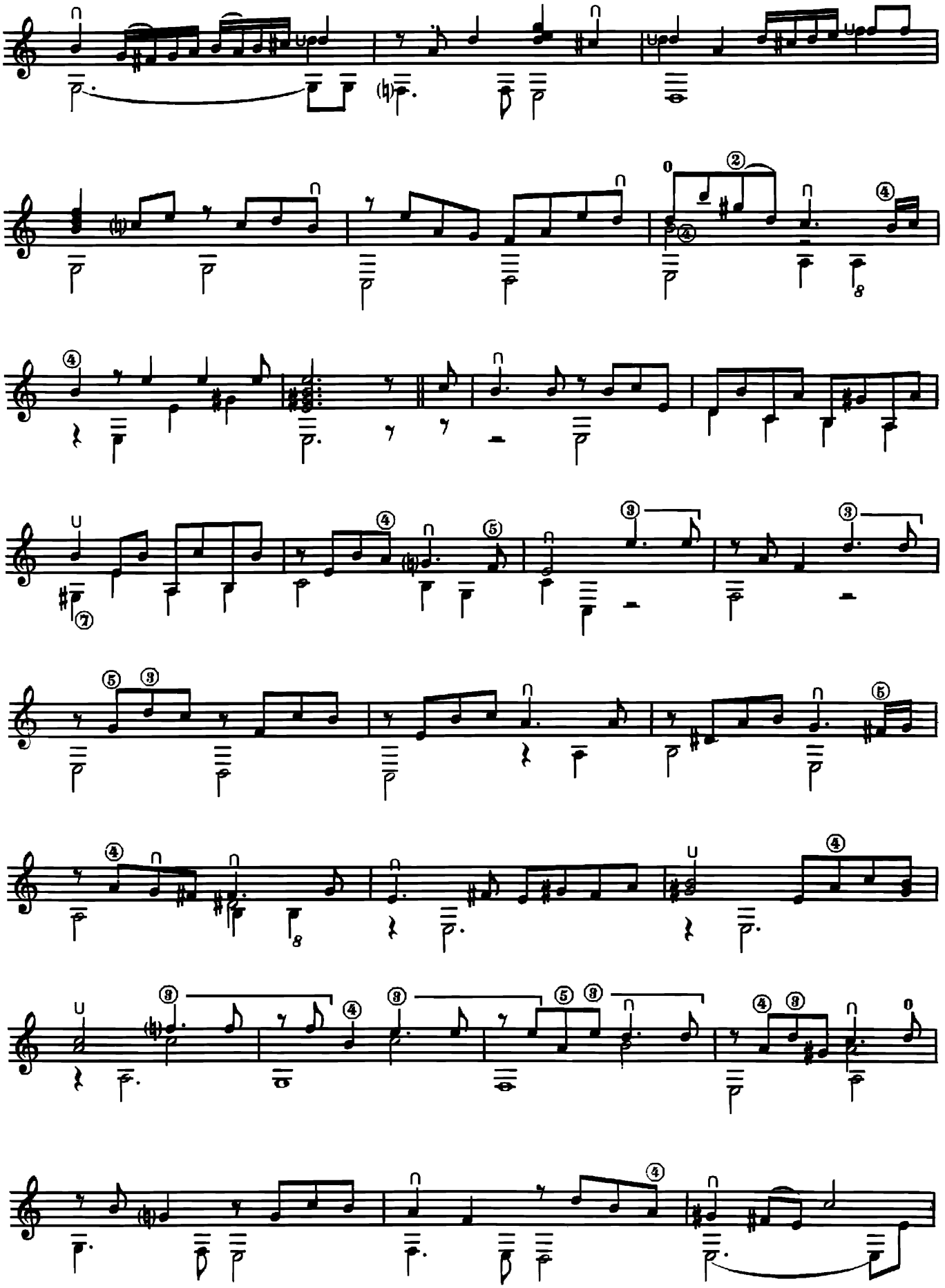
FUGA

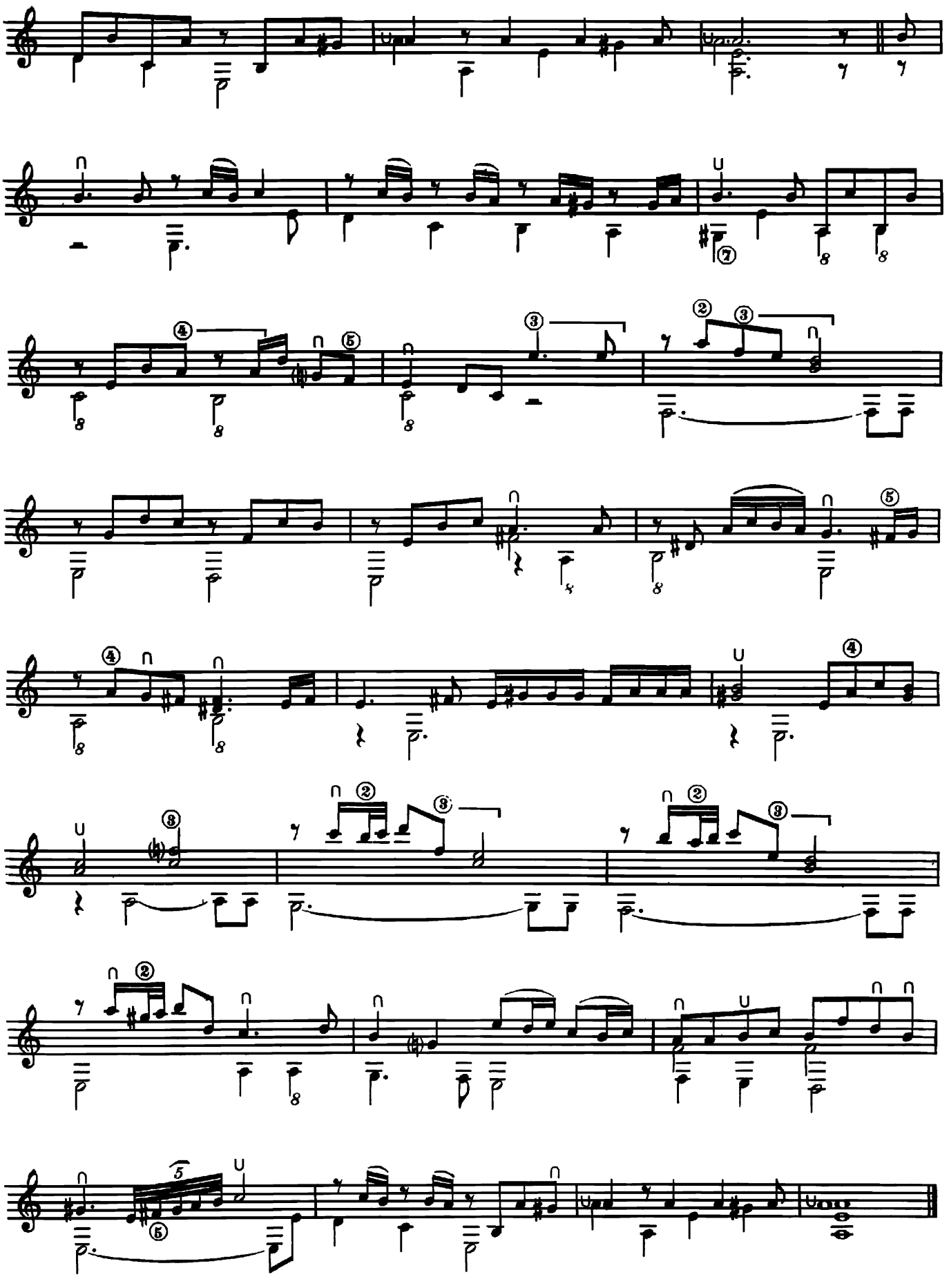

(a)
Nell'originale:
In the original:
Dans l'original:
Im Original:
(a)



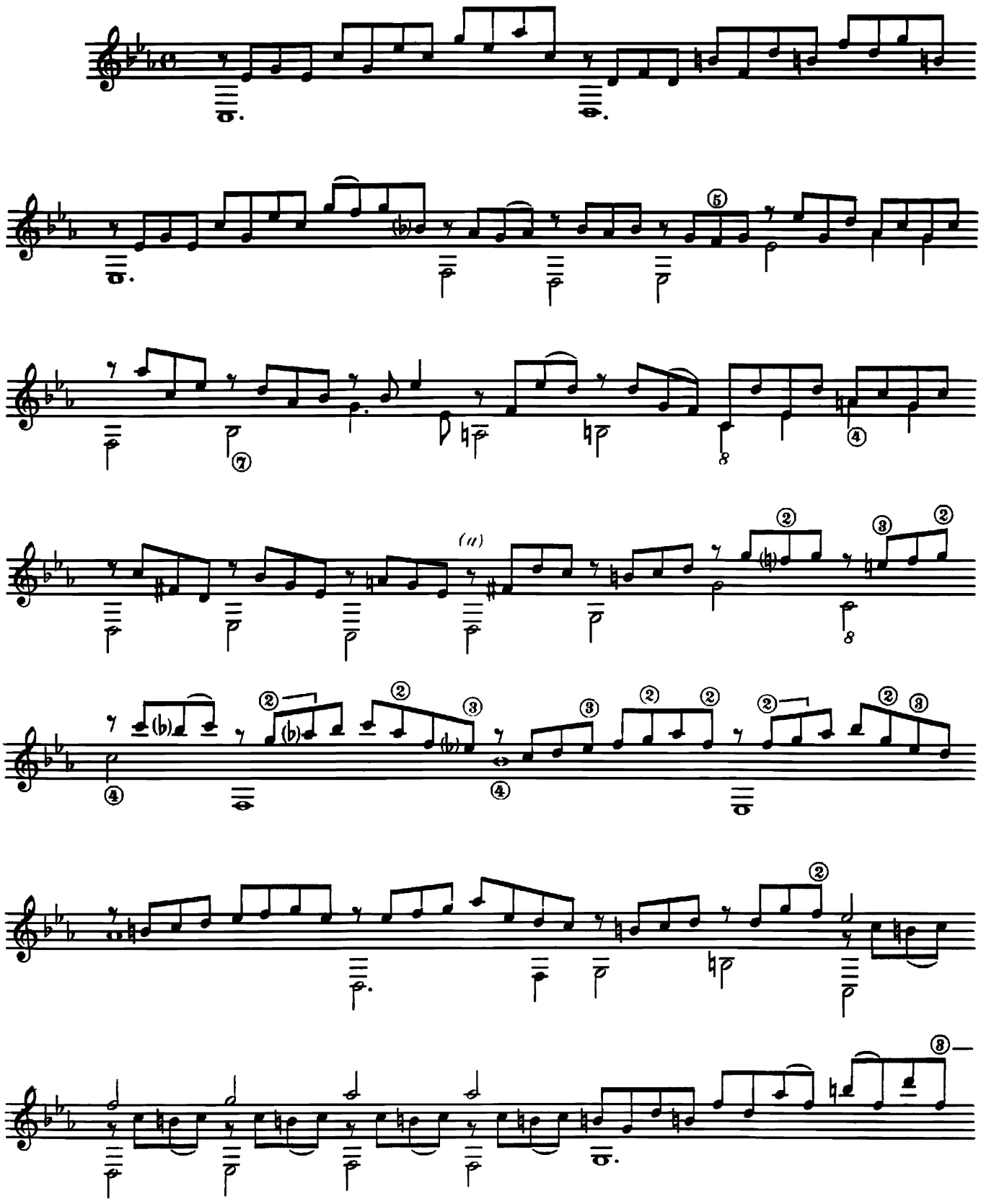
L'AMANT MALHEUREUX







FANTASIE



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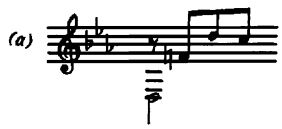
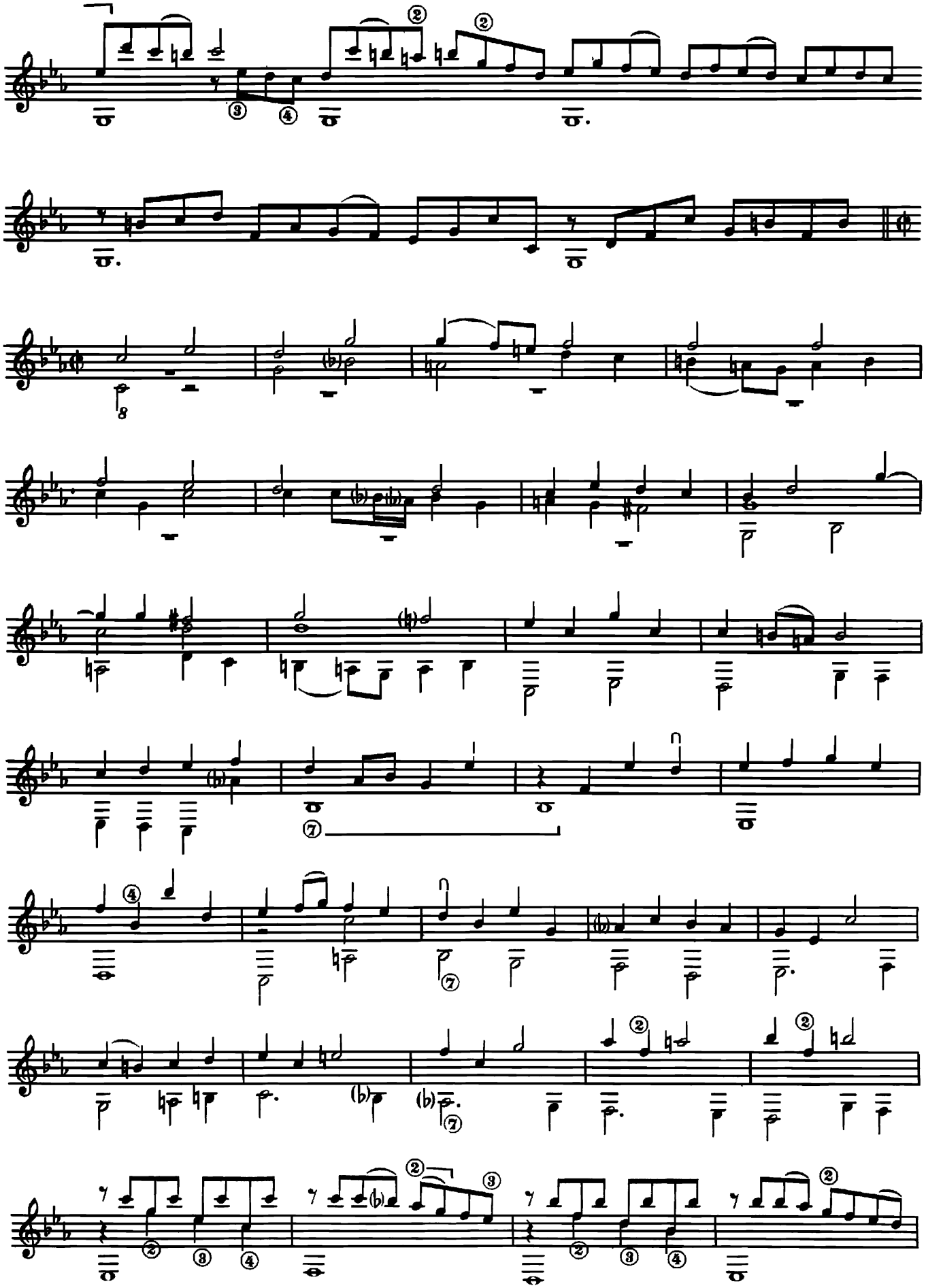
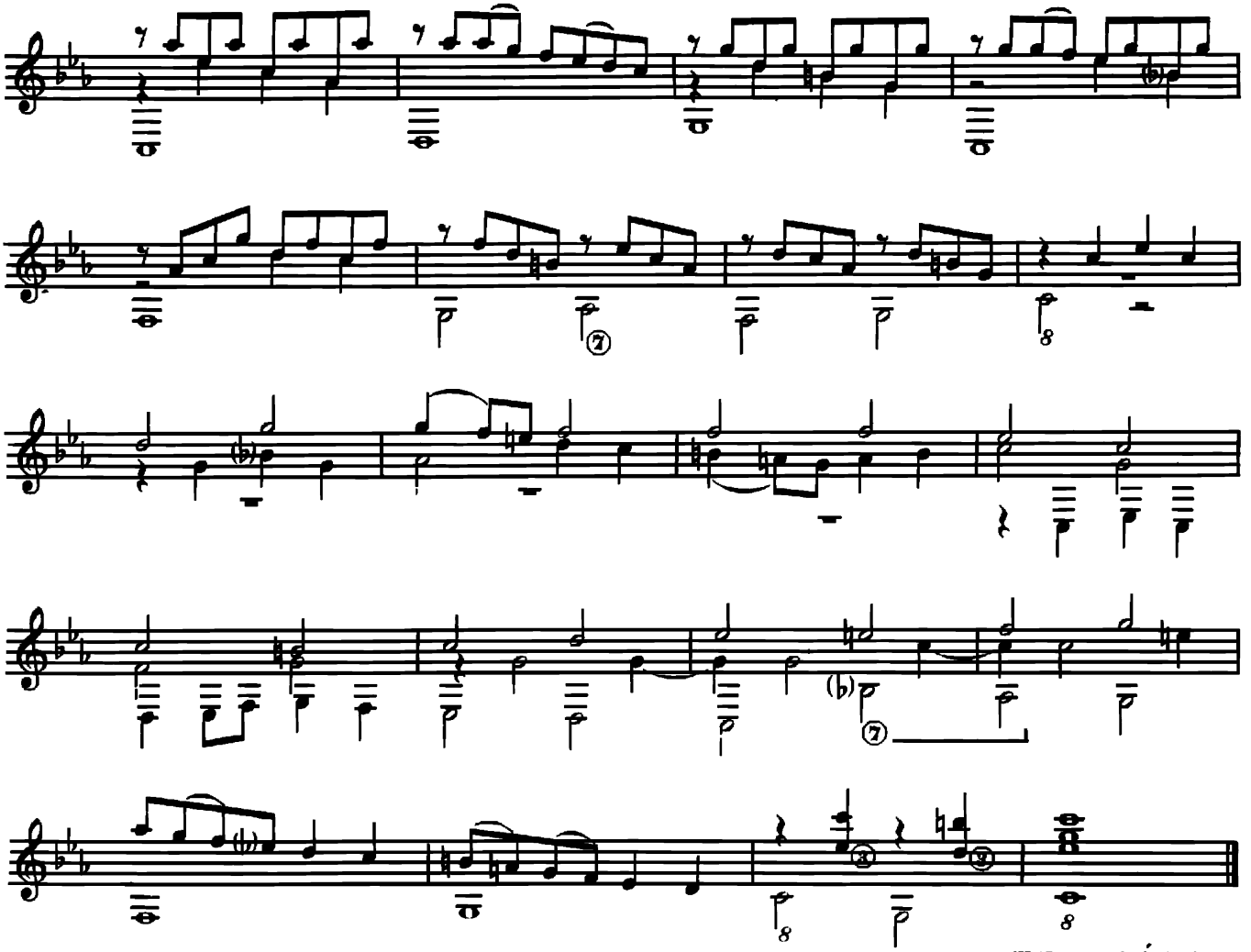
In the original:
Dans l'original:
Im Original:

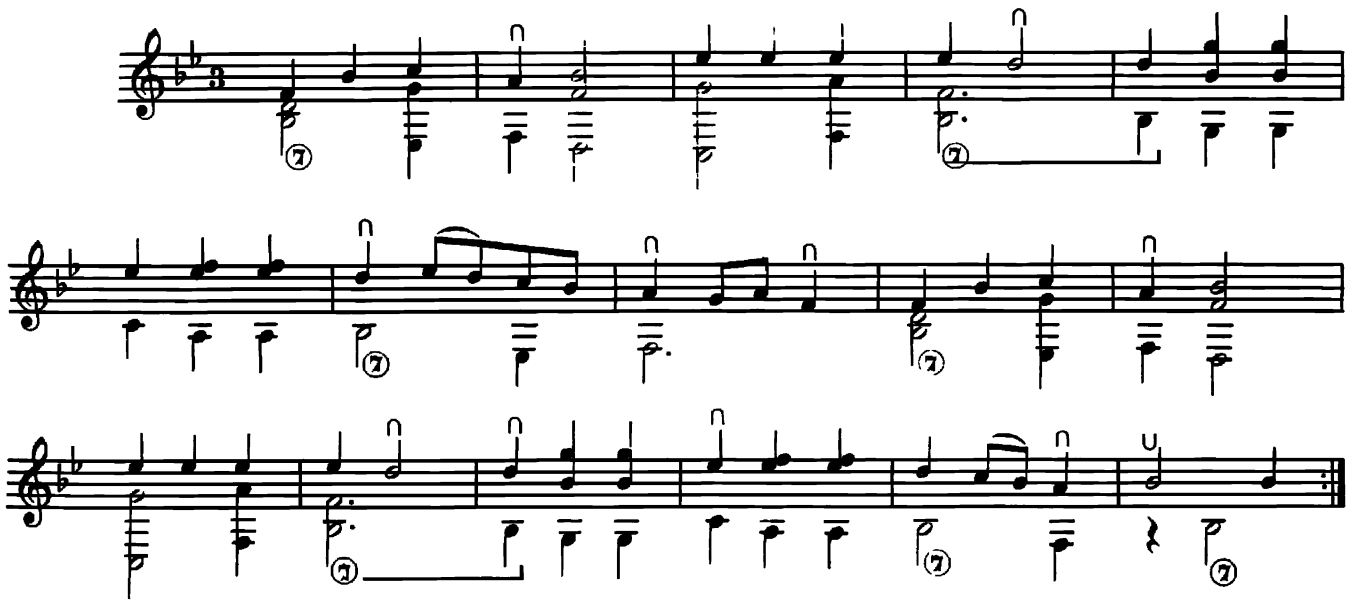






WEISS 1719 Á PRAGUE

(1) MENUET ?



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

(a)

R

(b)

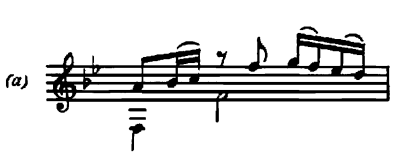
Nell'originale:
In the original:
Dans l'original:
Im Original:

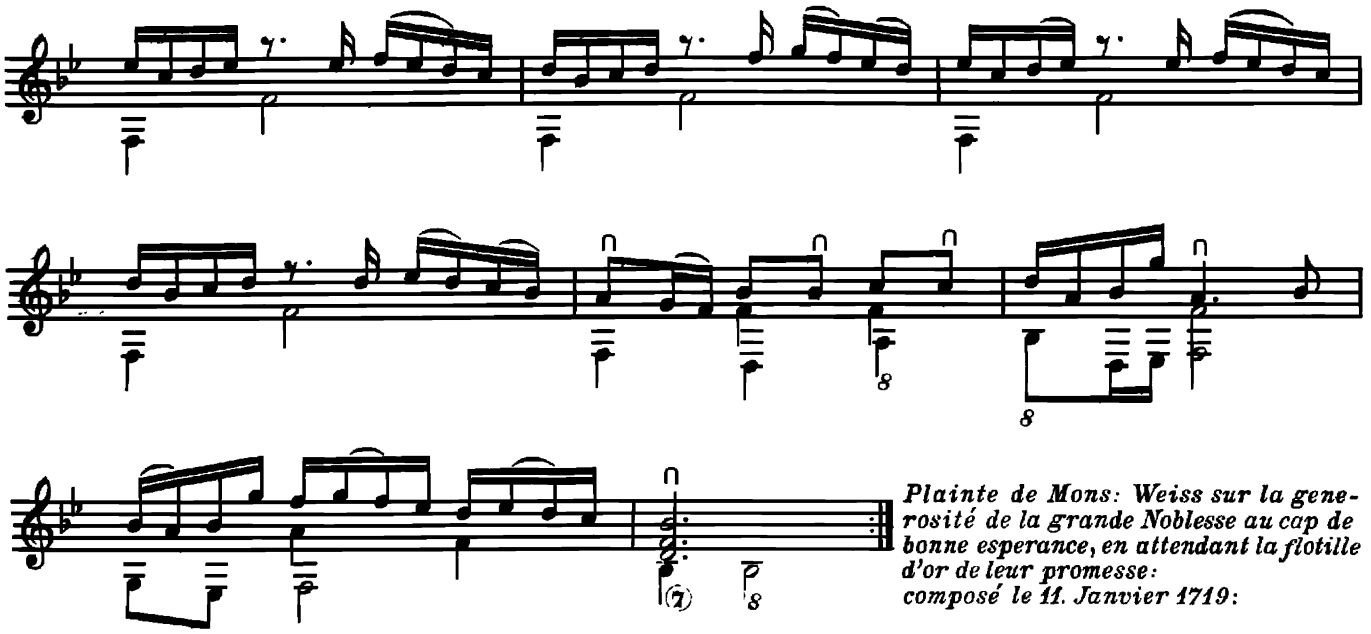
(a)

(b)

PLAINTE

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



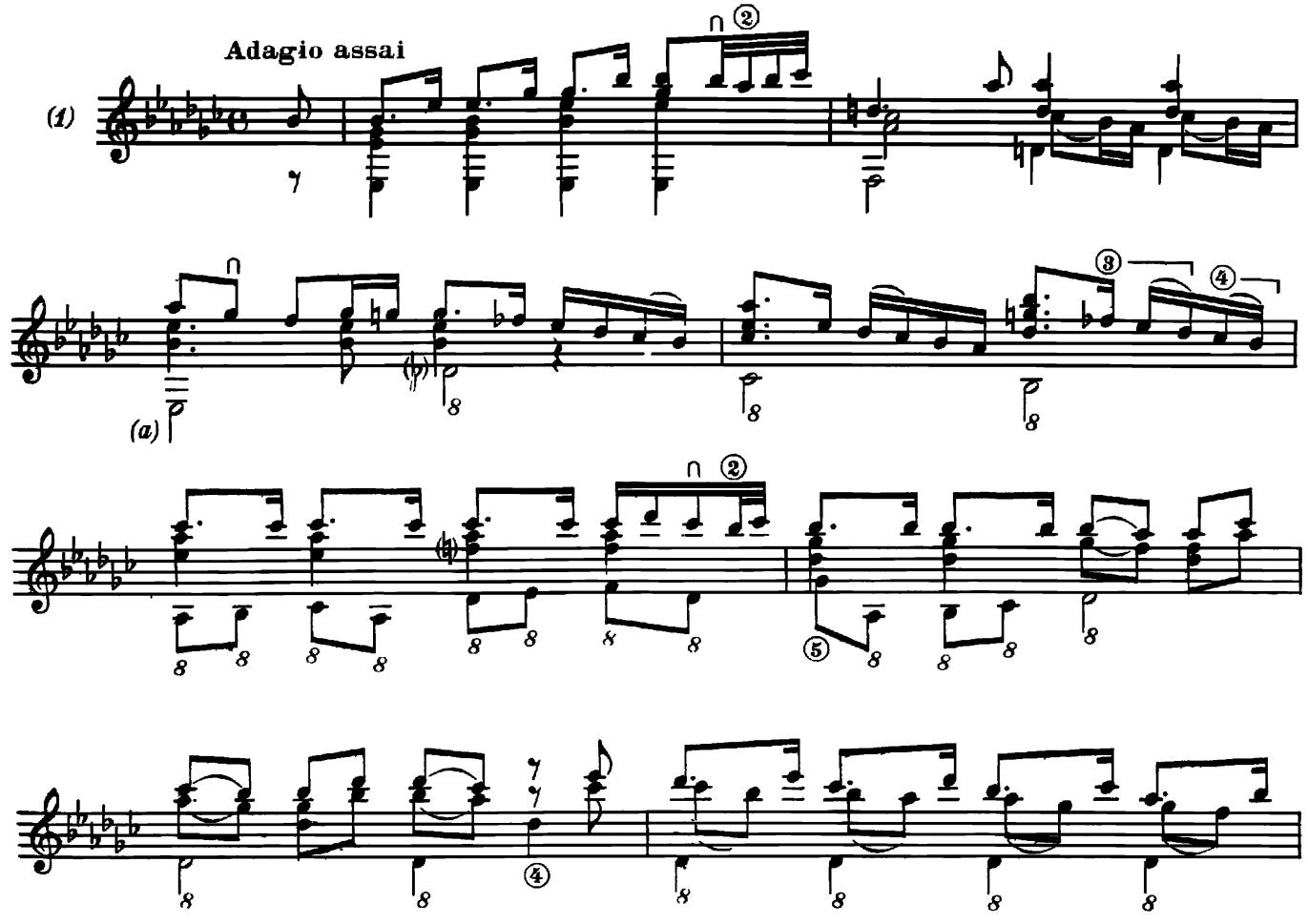


Plainte de Mons: Weiss sur la generosité de la grande Noblesse au cap de bonne esperance, en attendant la flotille d'or de leur promesse: composé le 11. Janvier 1719:

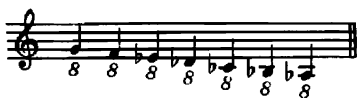
TOMBEAU SUR LA MORT DE M: CAJETAN BARON D'HARTIG

ARRIVÉE LE 25 DE MARS 1719

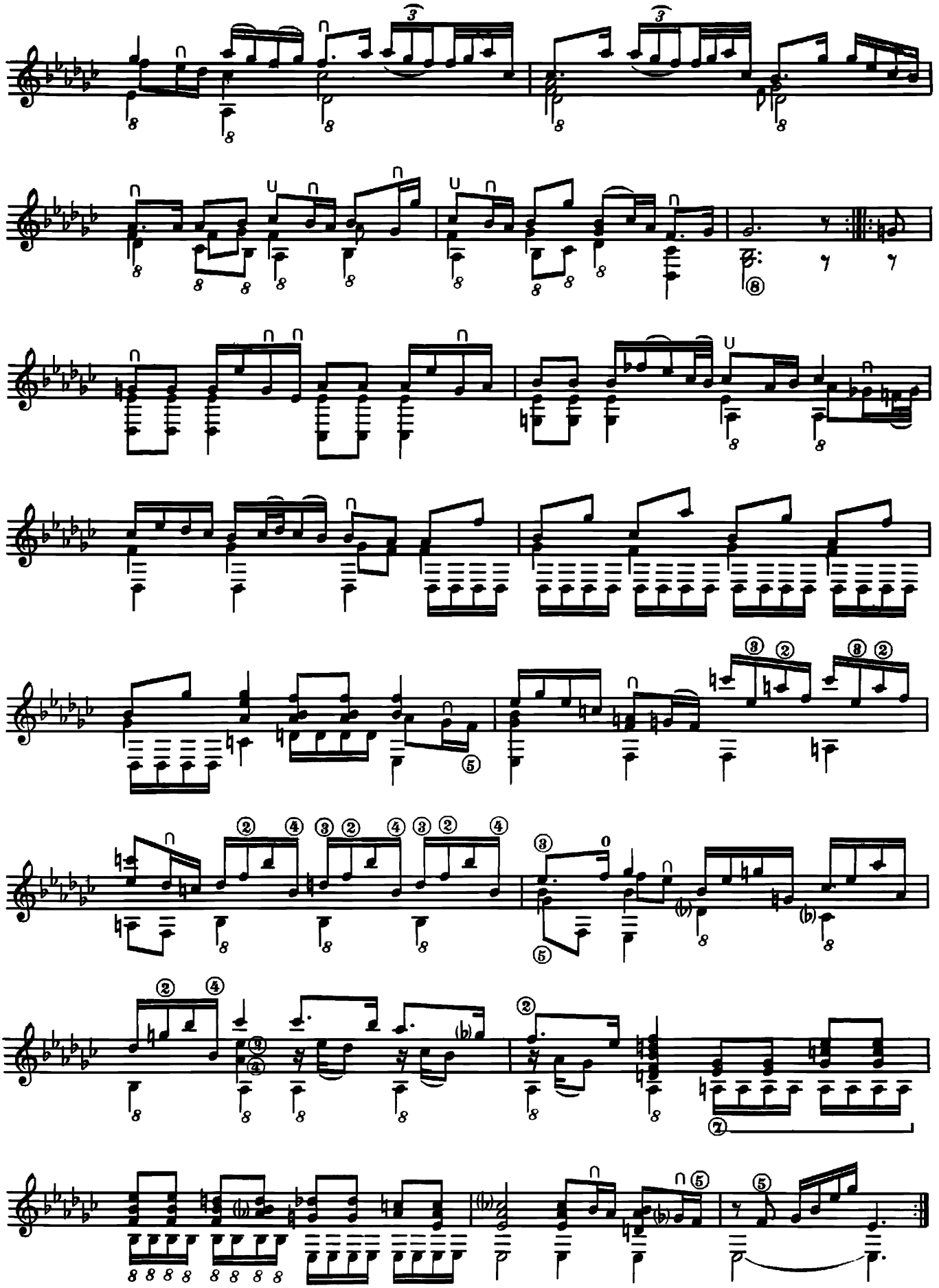
COMPOSÉE PAR SILVIO LEOPOLD WEISS Á DRESDEN



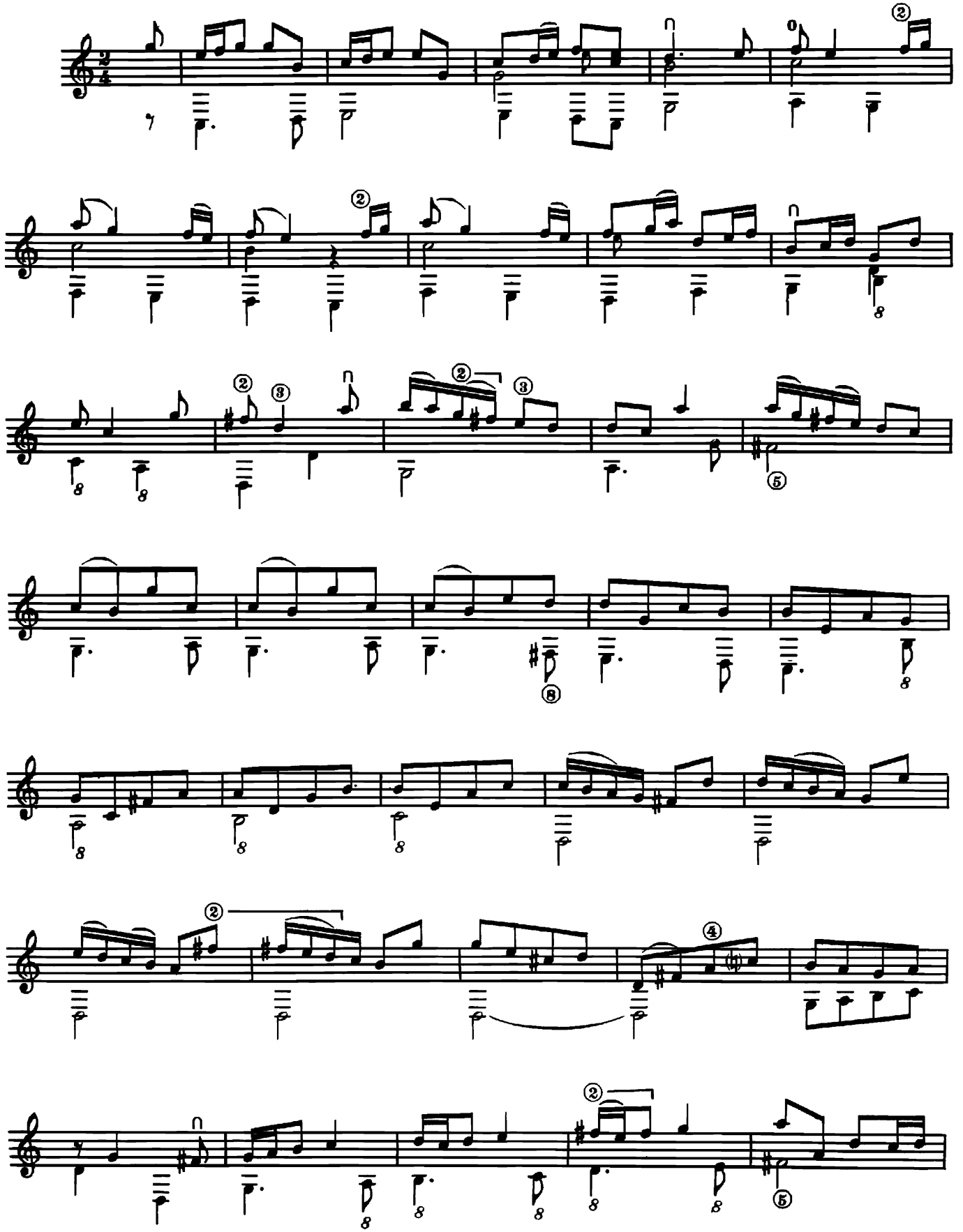
(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



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



(1) ANGLOISE ?



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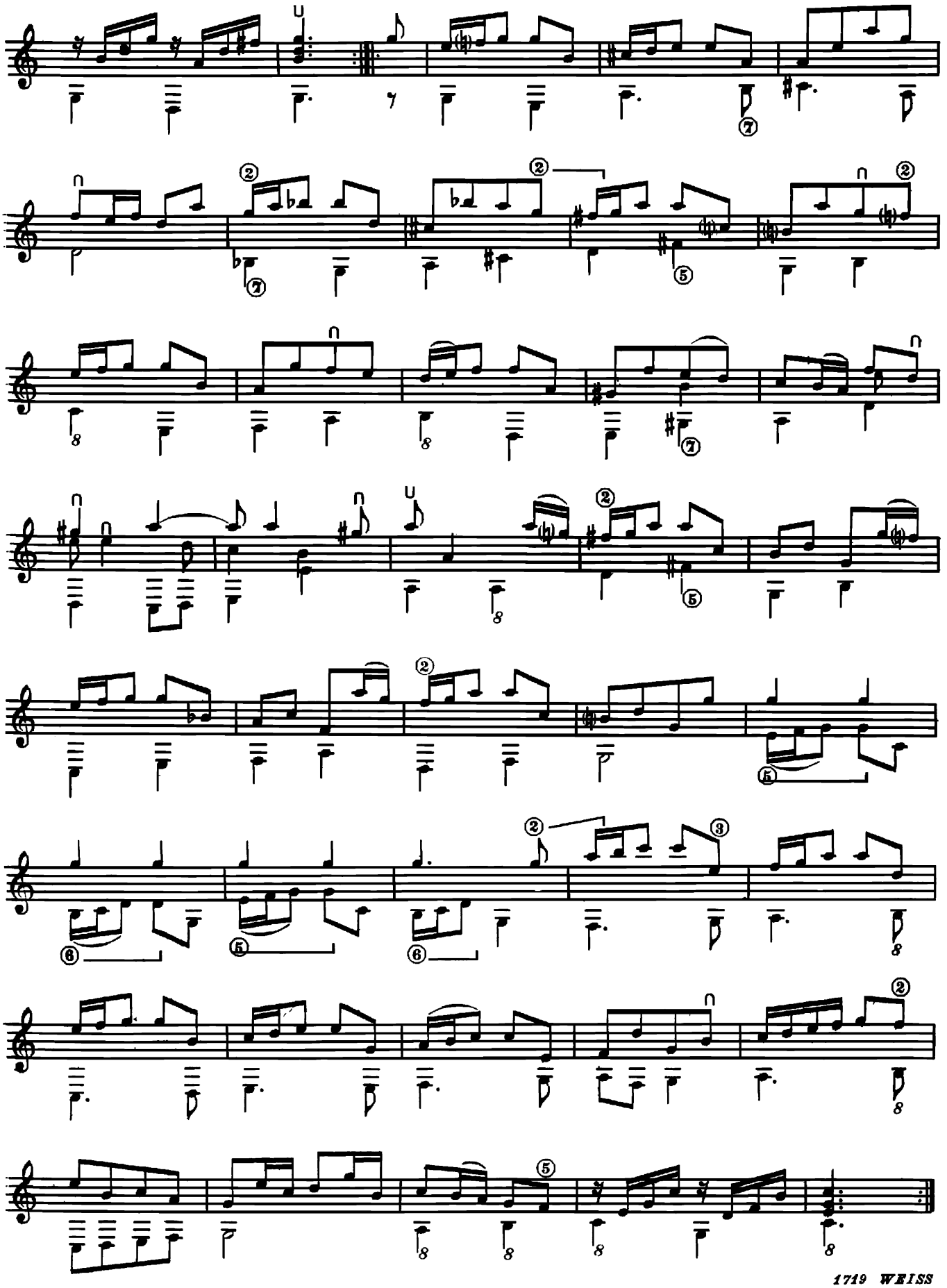
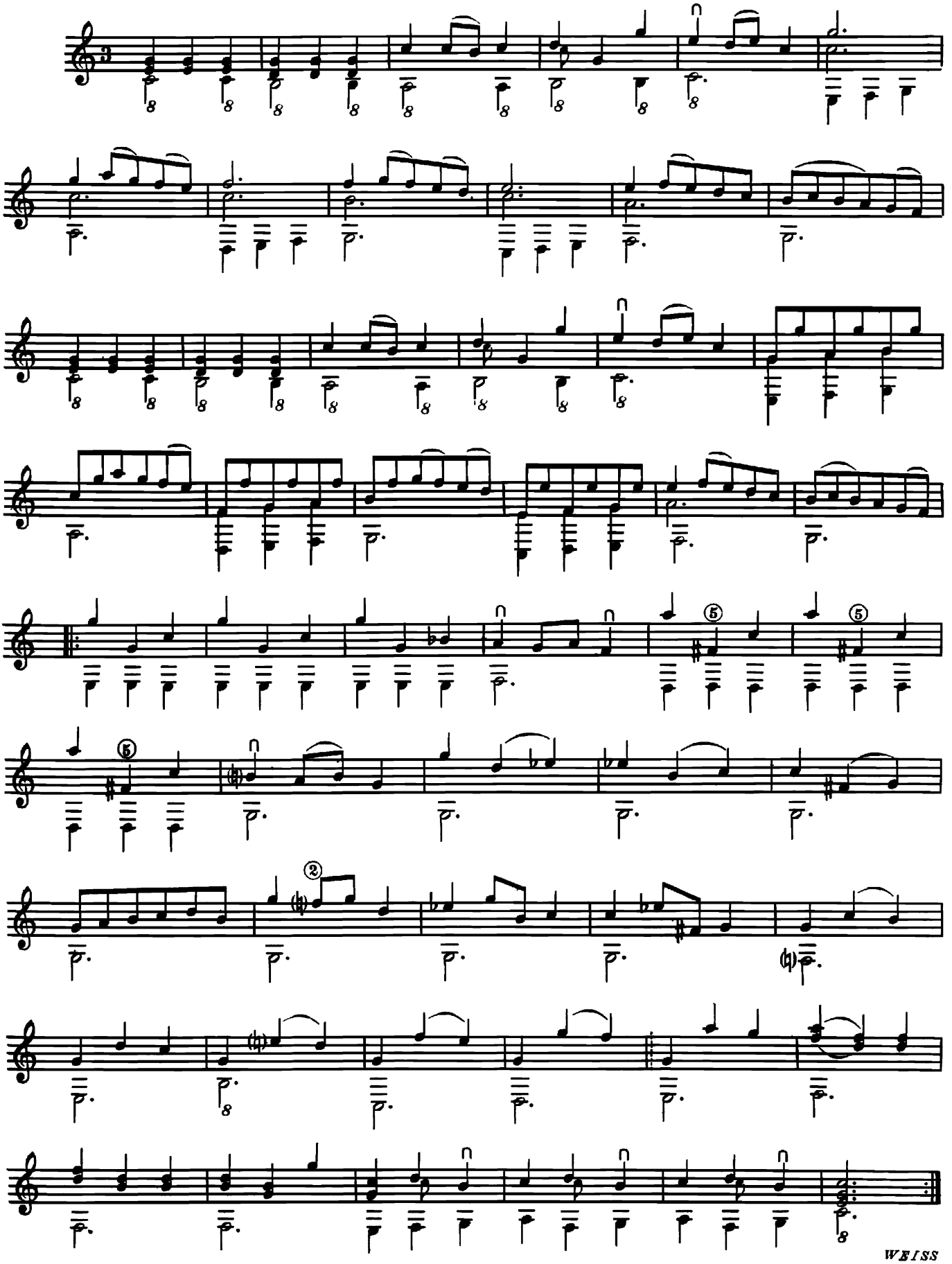
Dans l'original le titre manque.
Im Original fehlt der Titel.



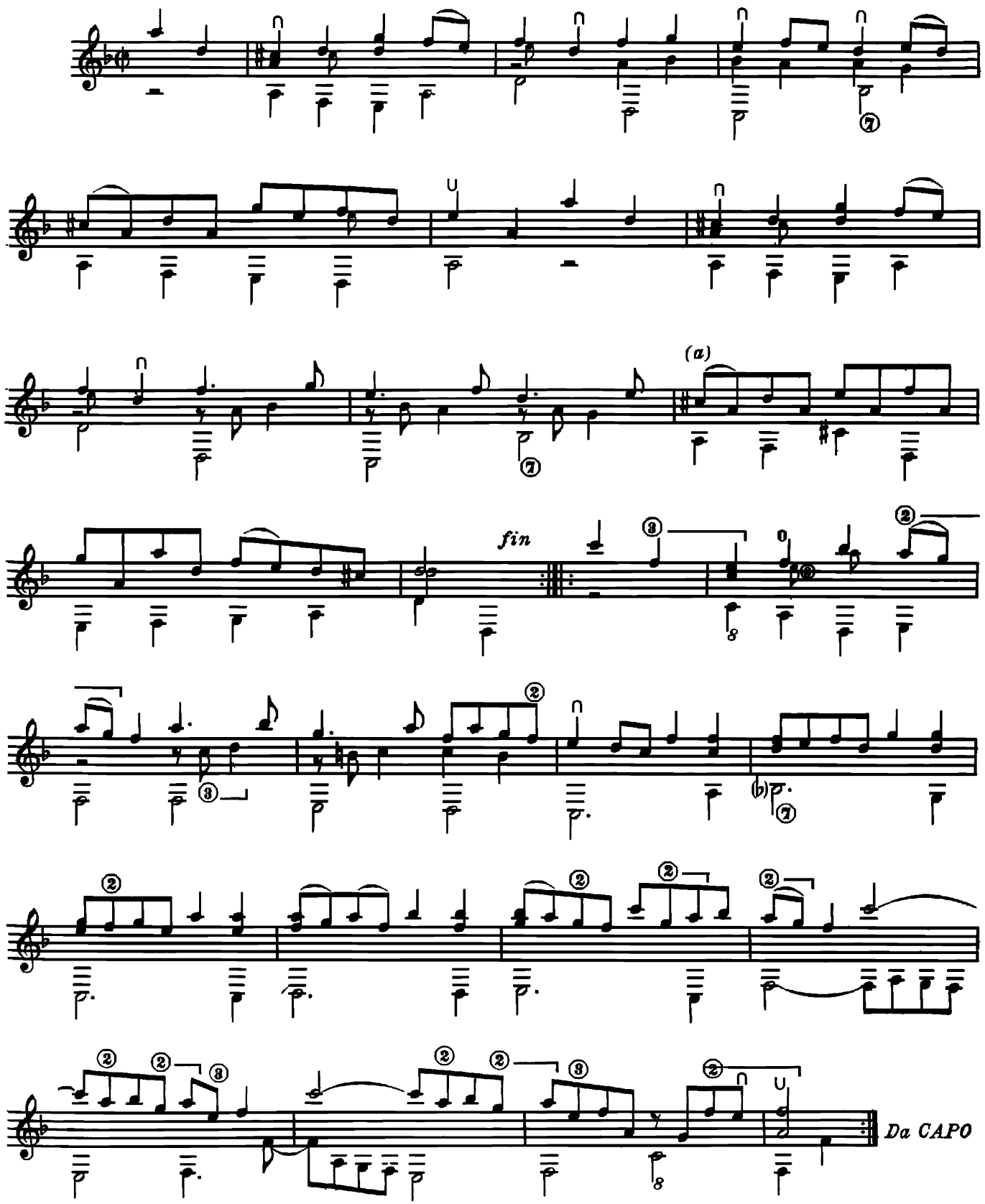
1719 WEISS

MENUET



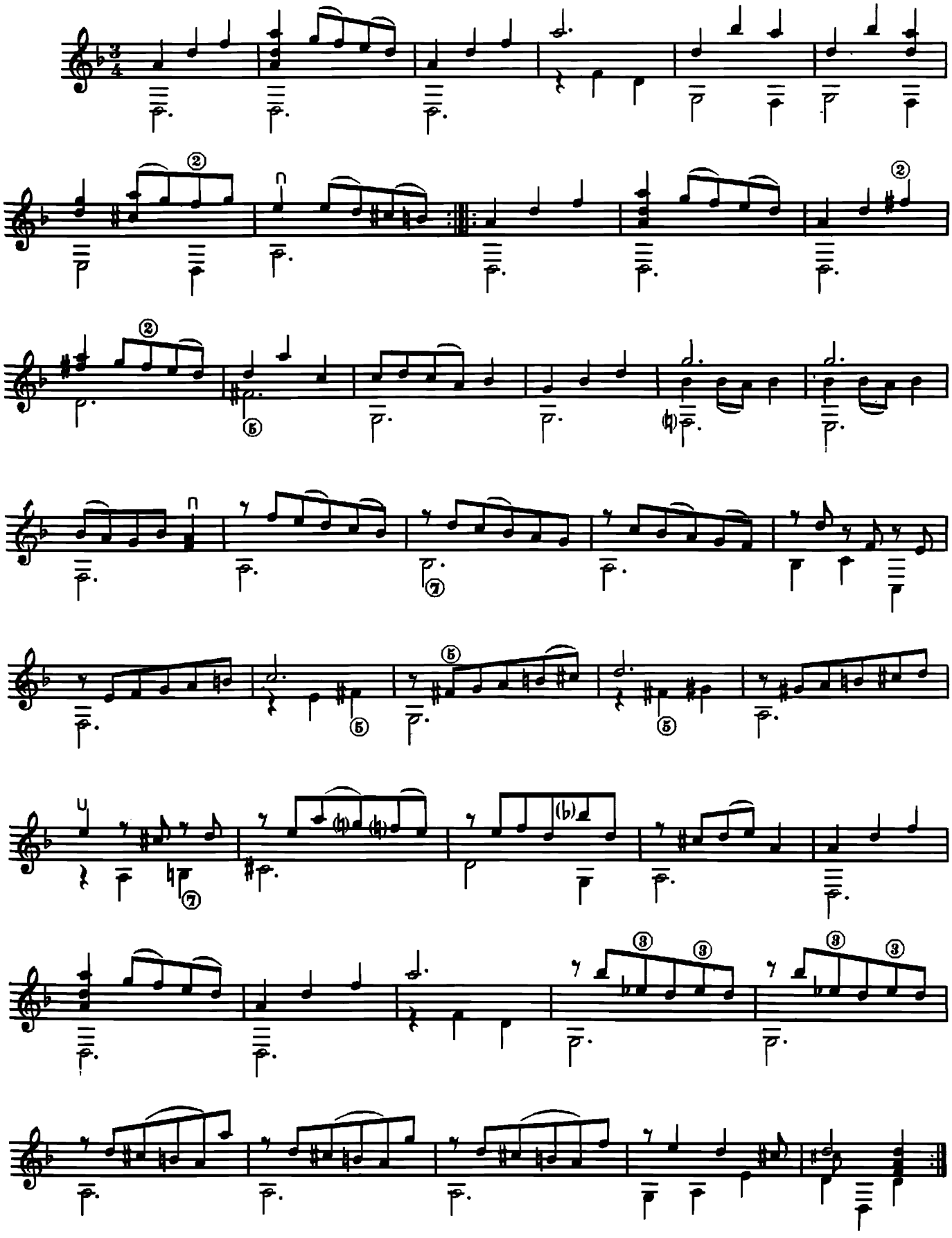
WEISS

GAVOTTE



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

MENUET

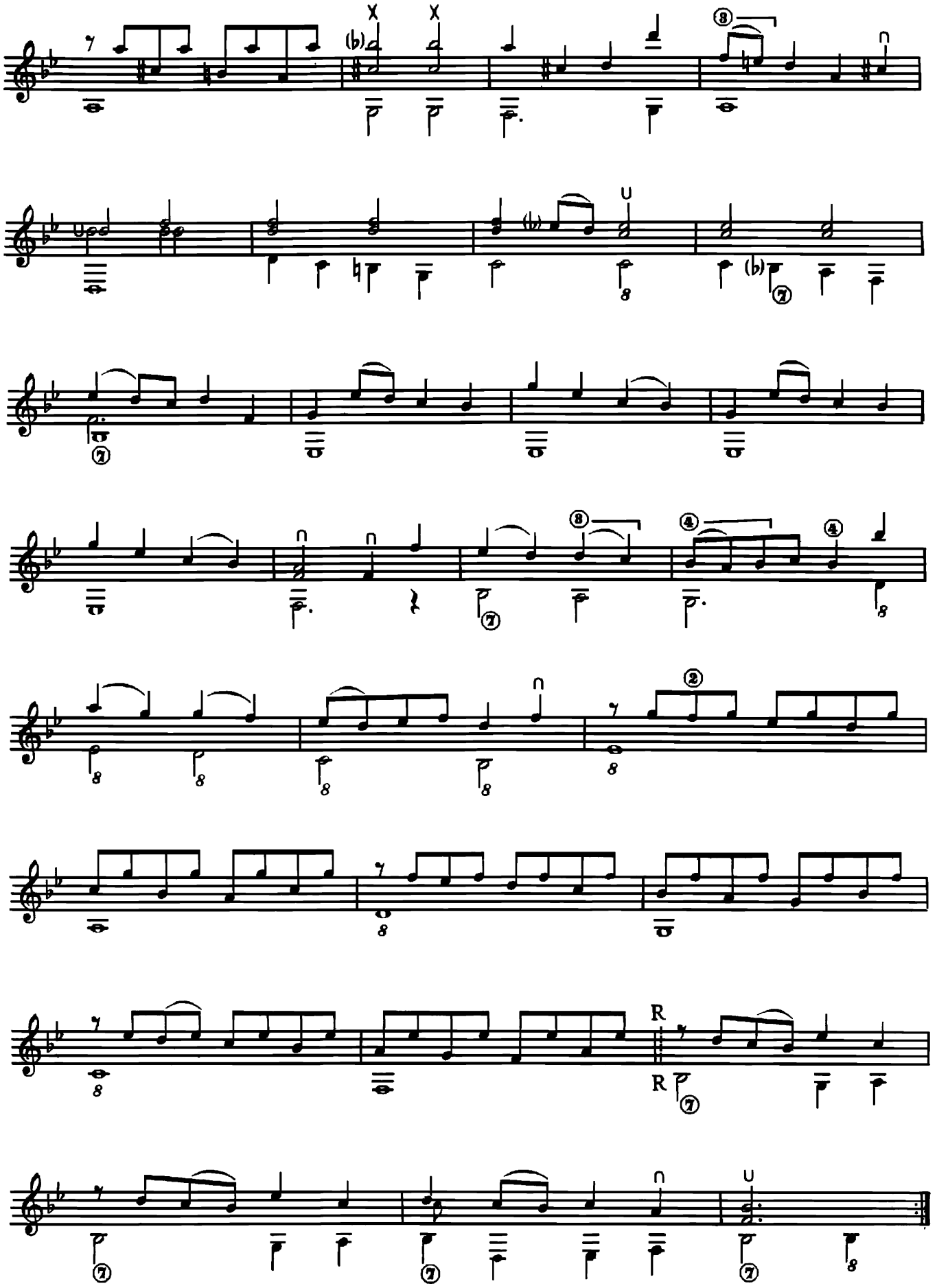


BOURÉE

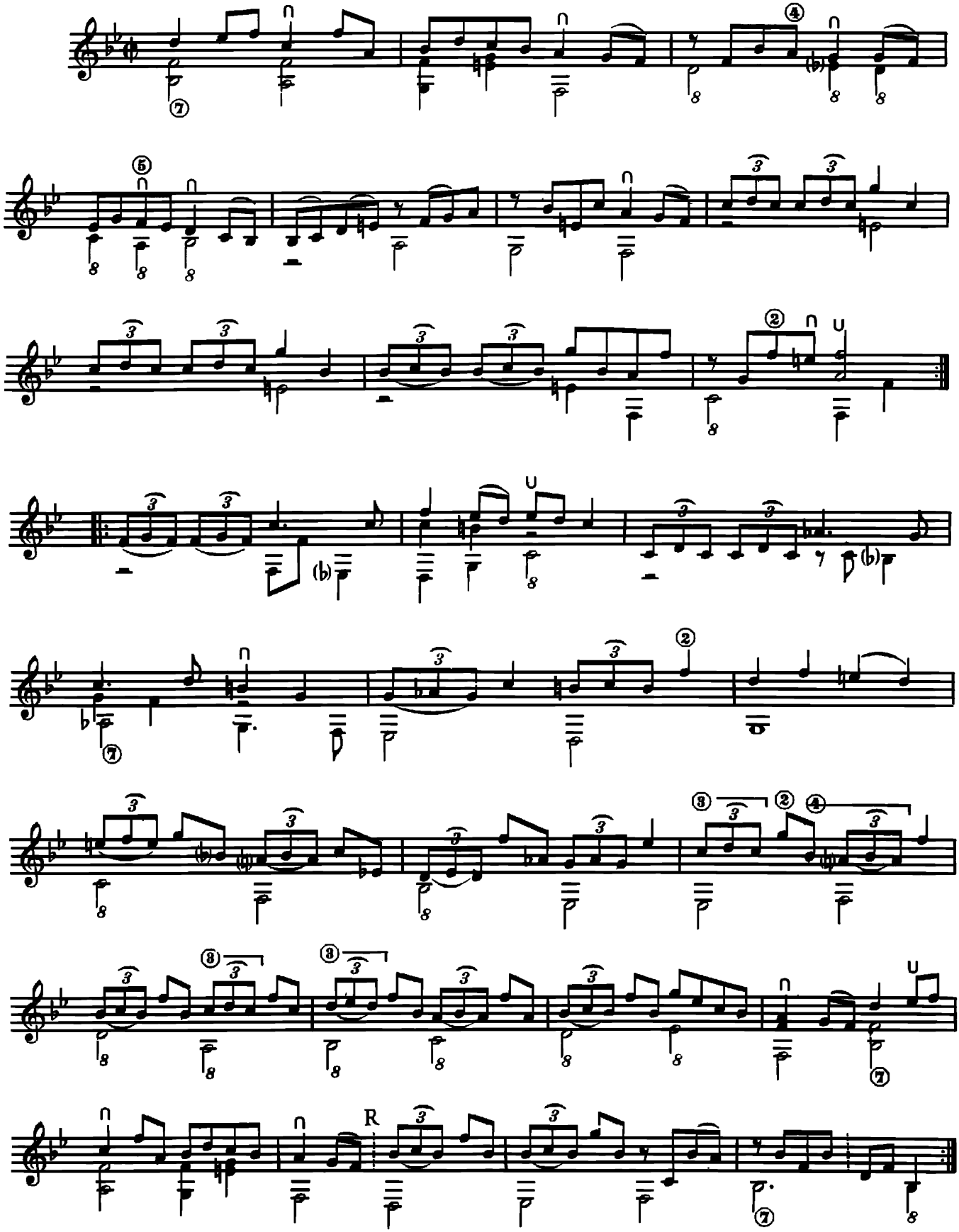
(a)

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

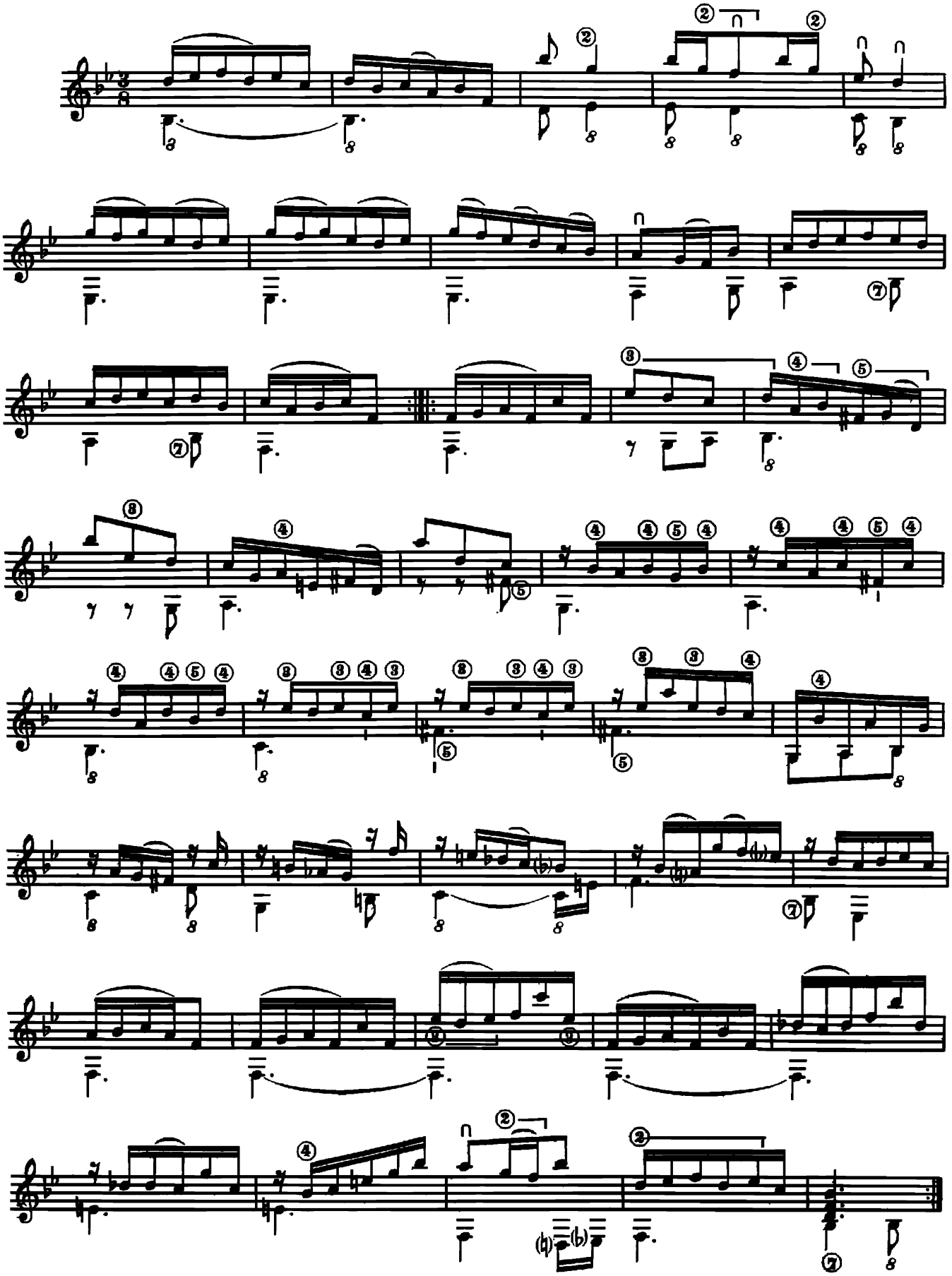
(a)



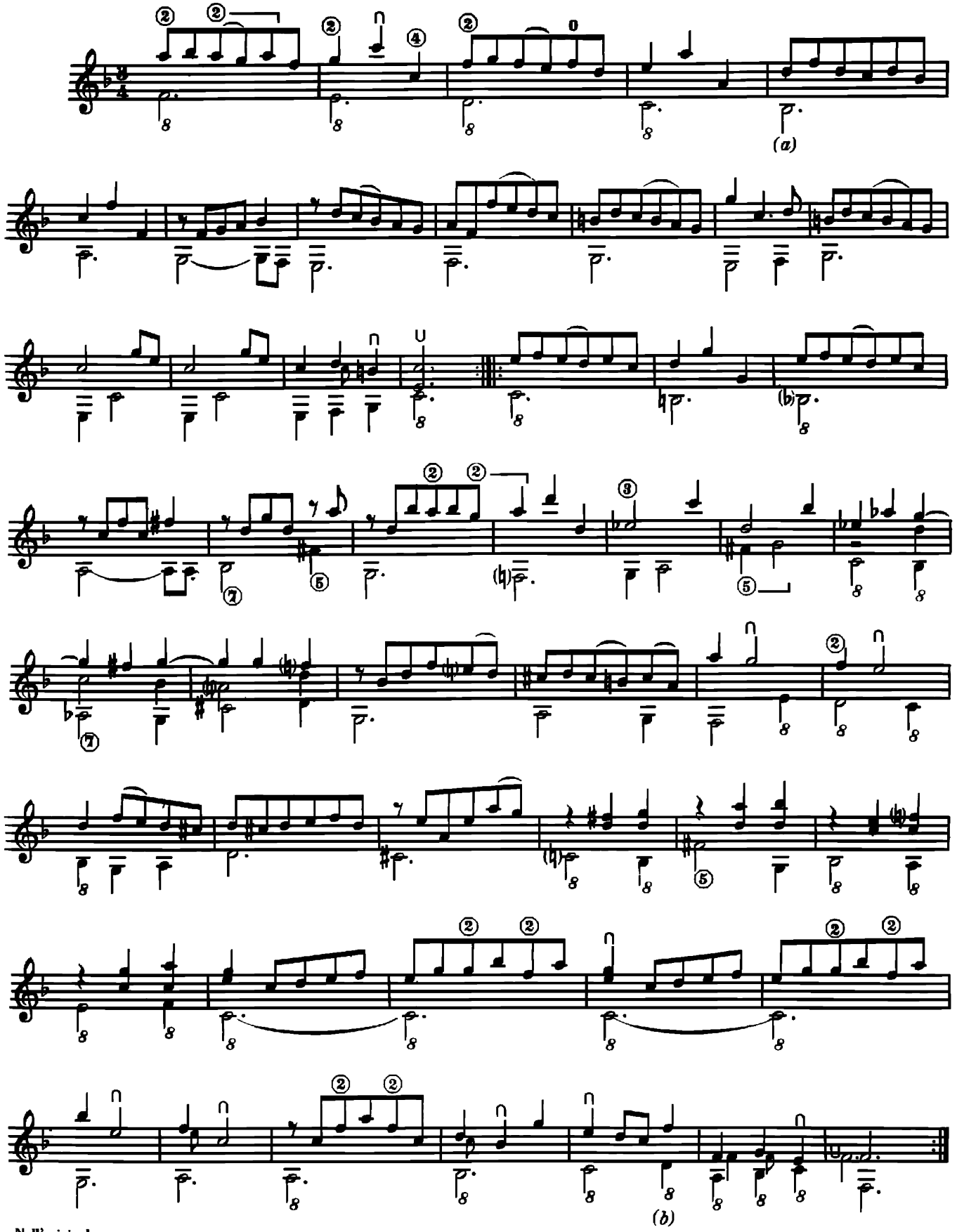
GAVOTTE



MENUET



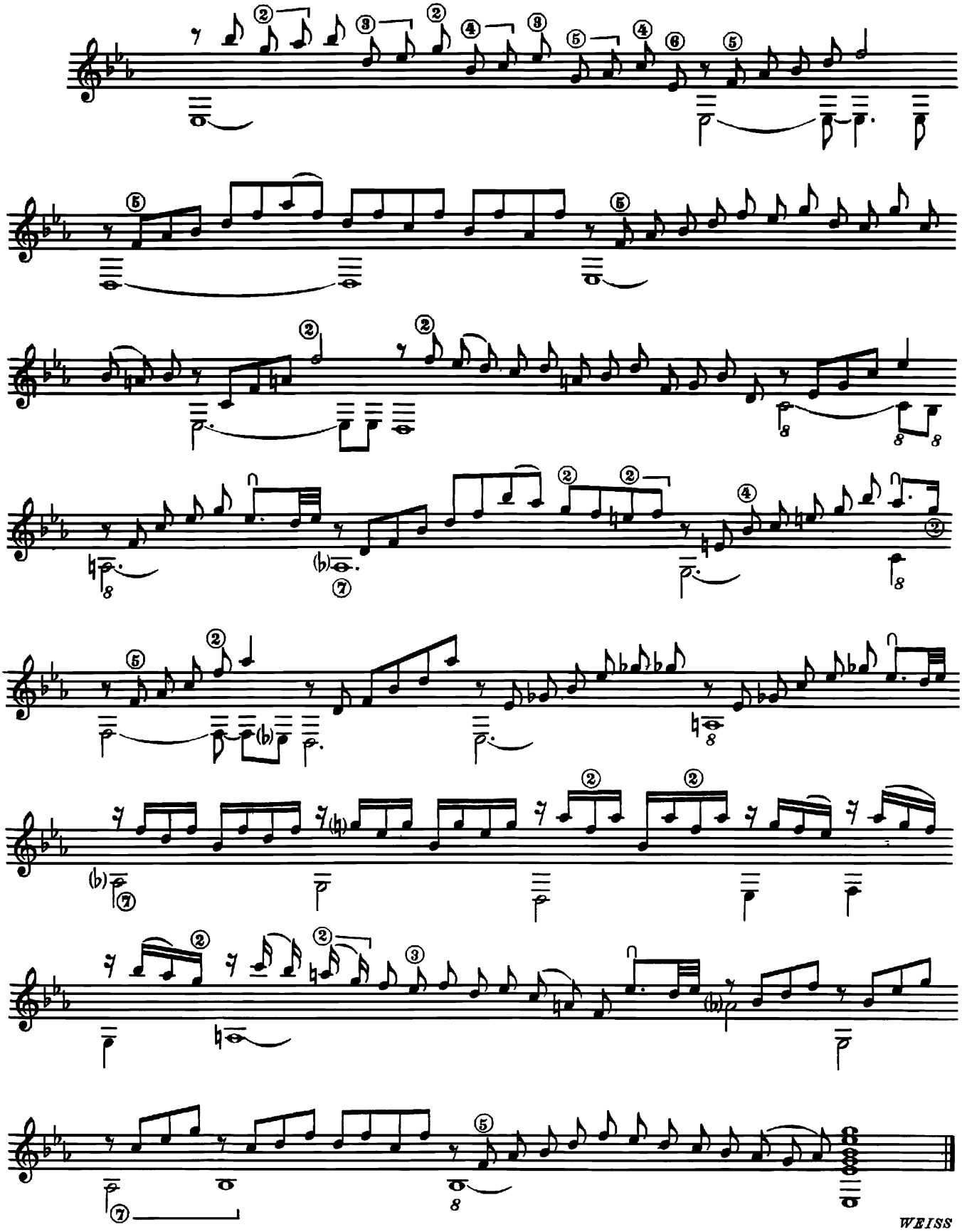
MENUET



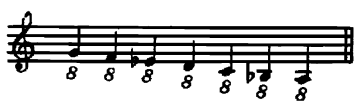
Nell'originale:
In the original:
Dans l'original:
Im Original:

(a) Fa. *F*
(b) Mi *E*

(1) PRELUDE

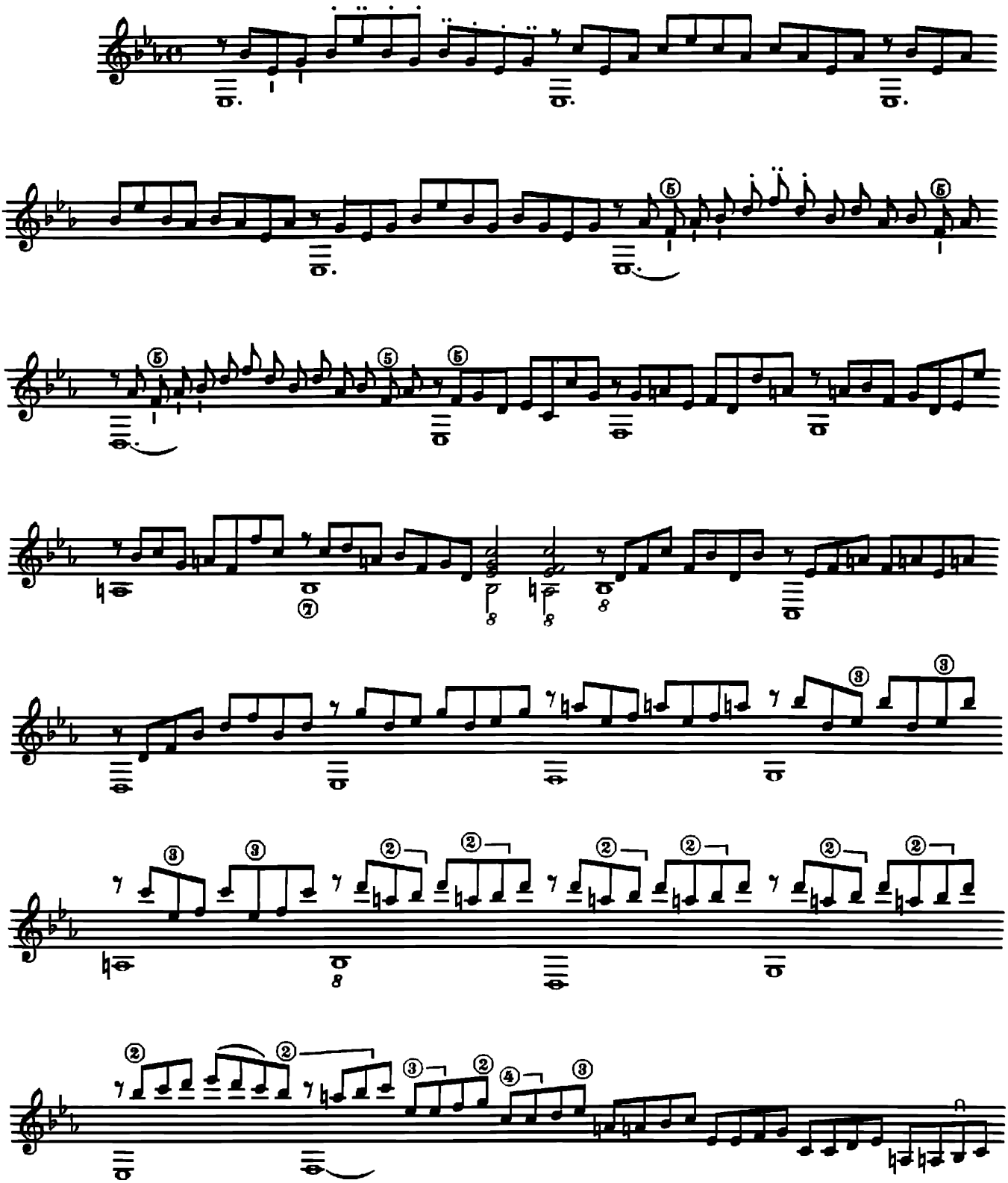


(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:

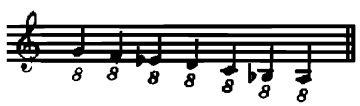


(1) PRELUDE

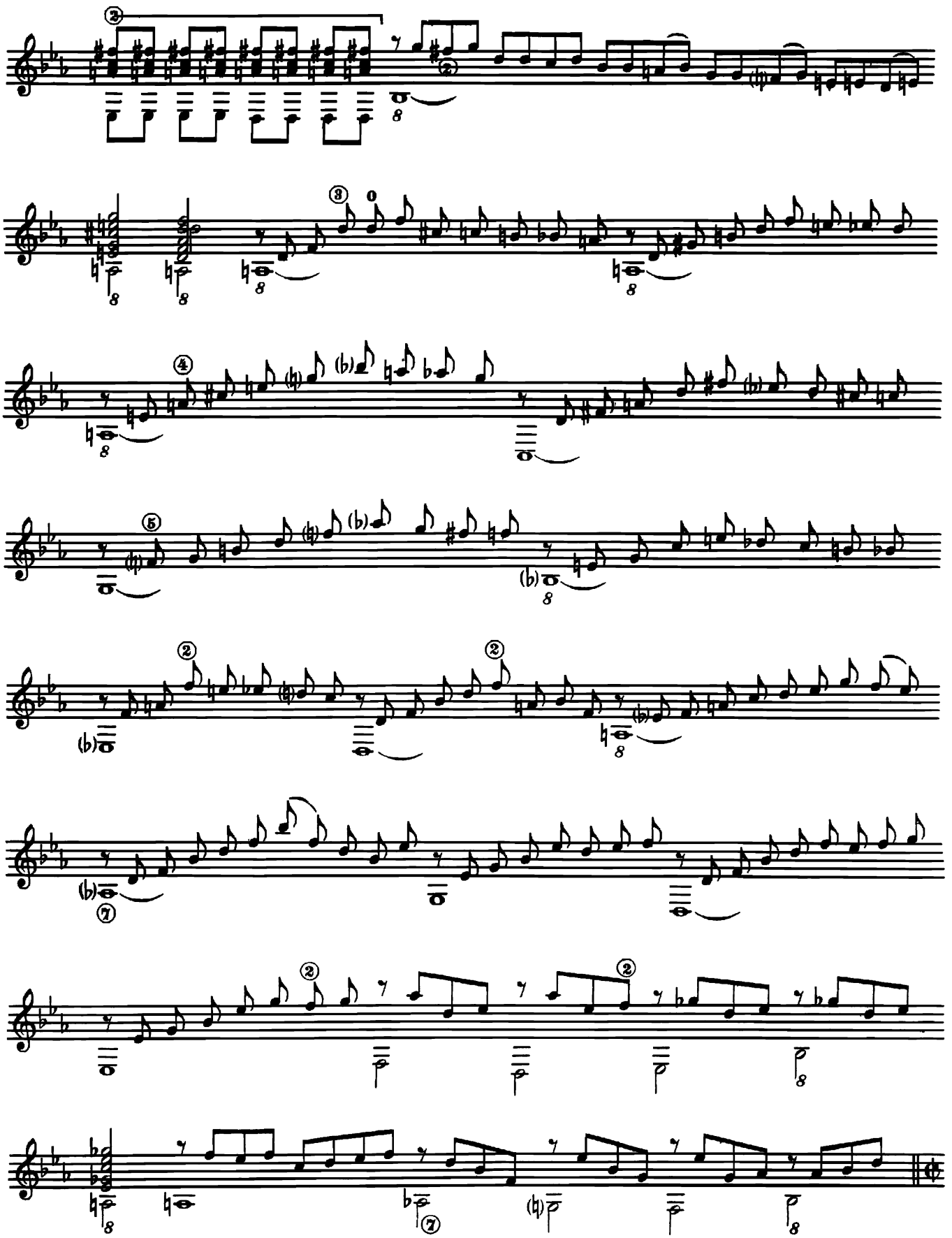
del Sig.re Silvio Leopold Weiss

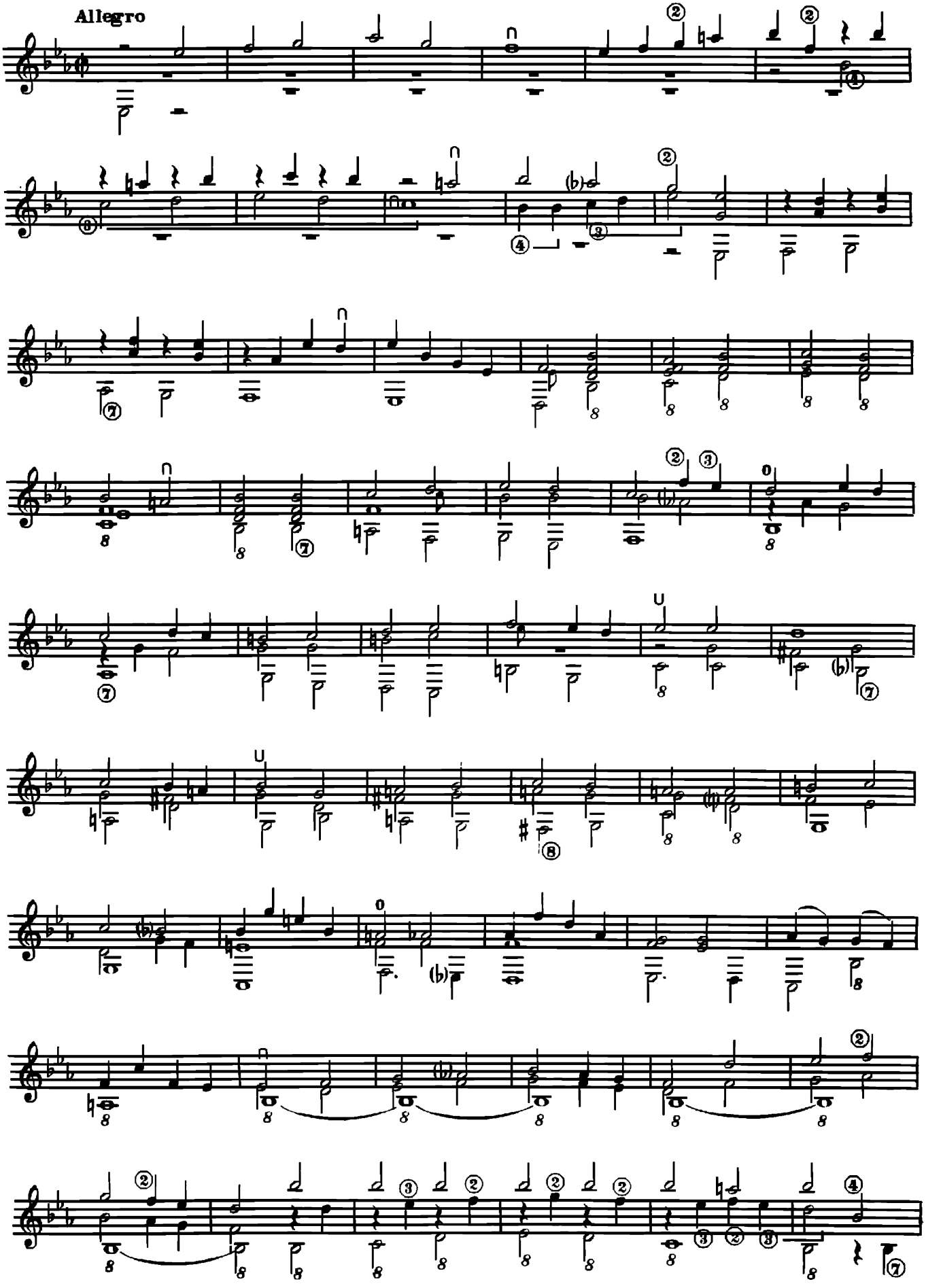


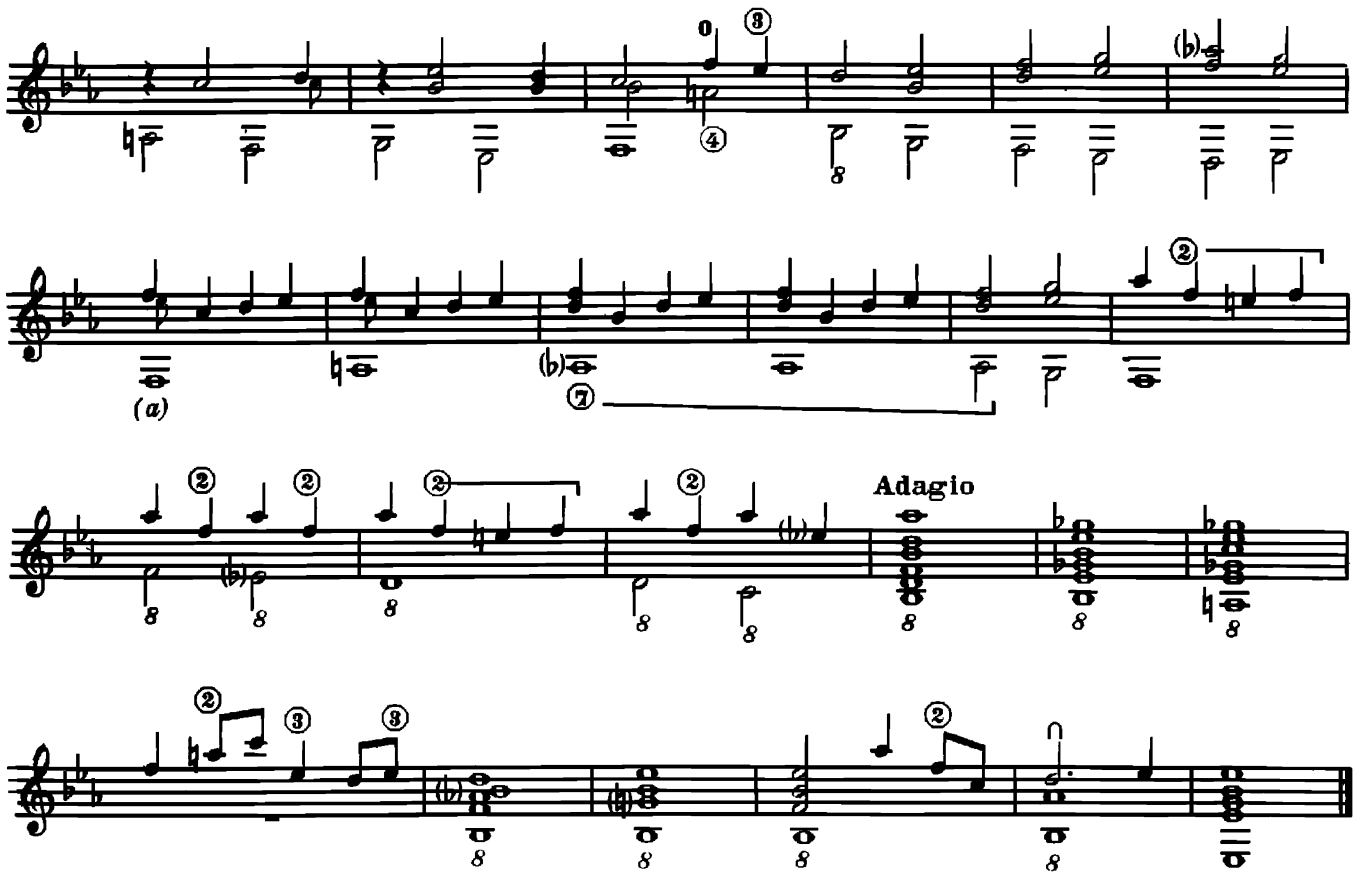
(1) **Accordatura dei bassi:**
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



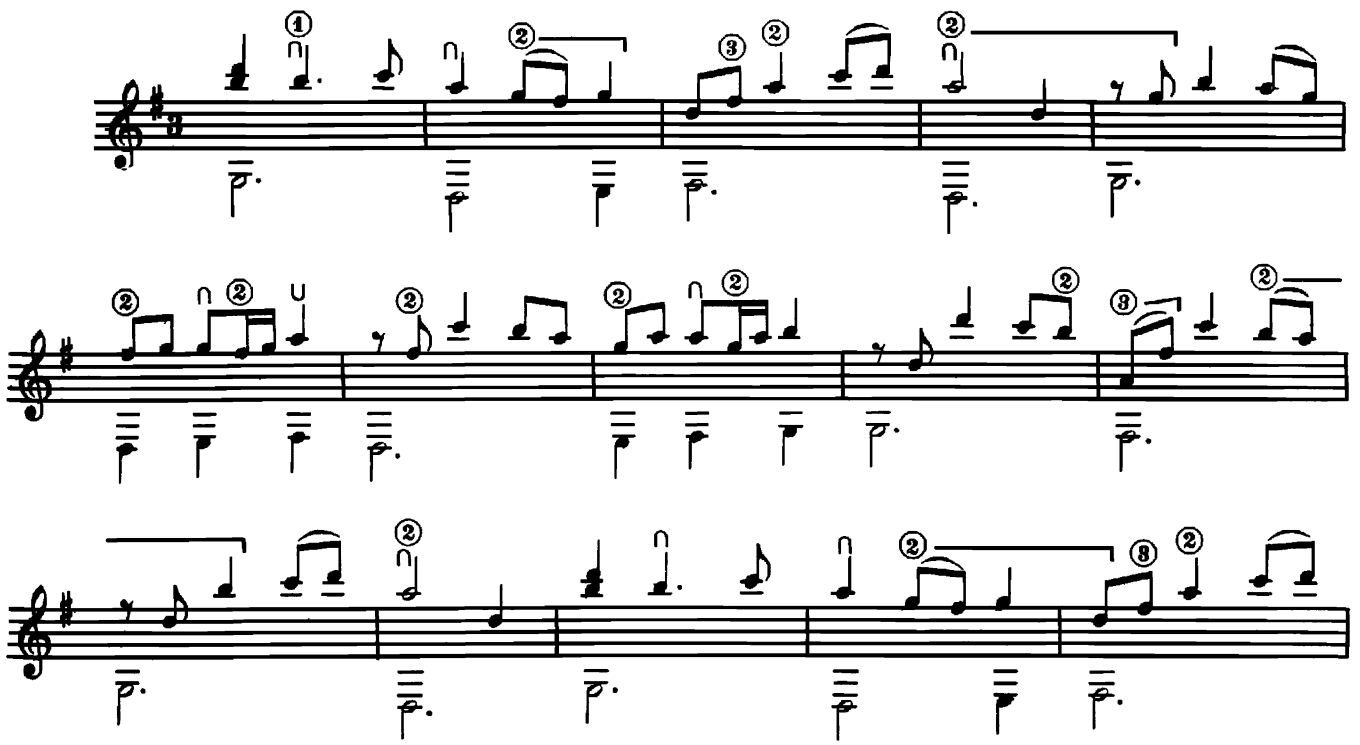
adagio einen jeden ein Mahl f toccato. ***presto***




Allegro



(1) MENUET ?



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

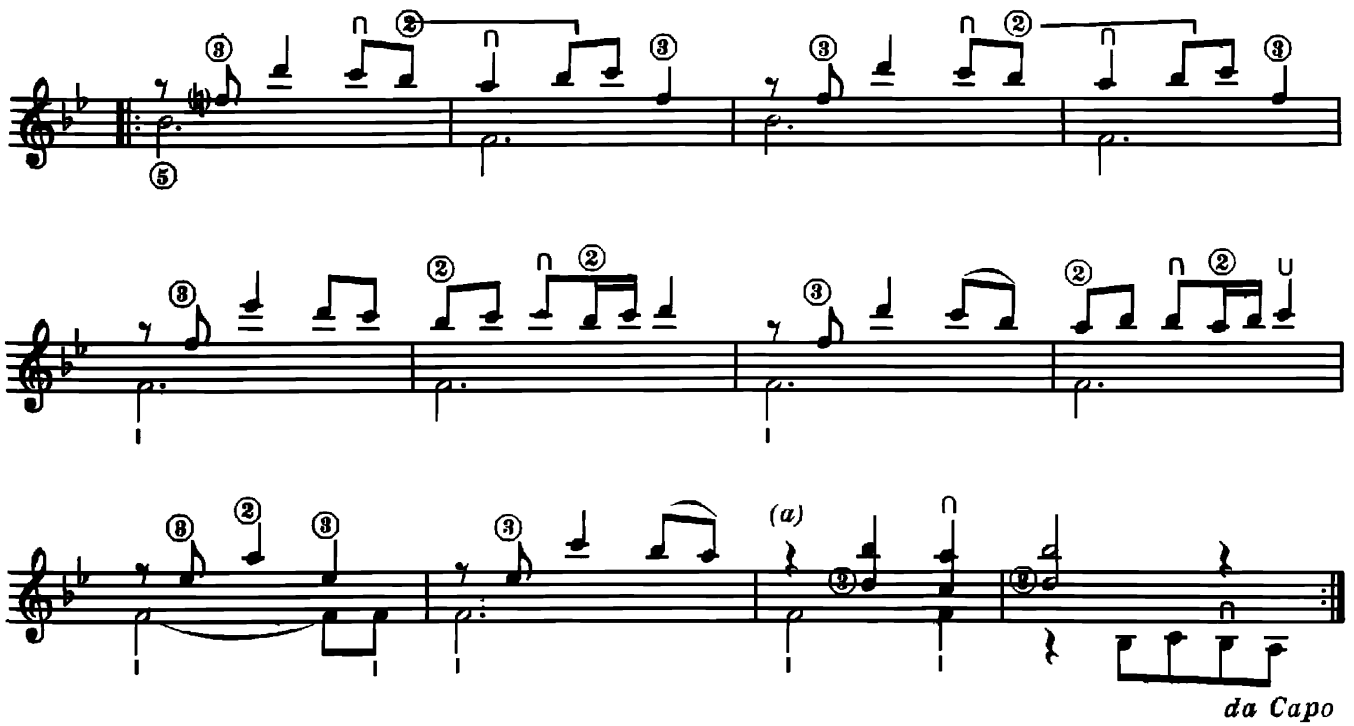
(1) Nell'originale il titolo è mancante.
The title is missing in the original.
Dans l'original le titre manque.
Im Original fehlt der Titel.

(a) Da Capo

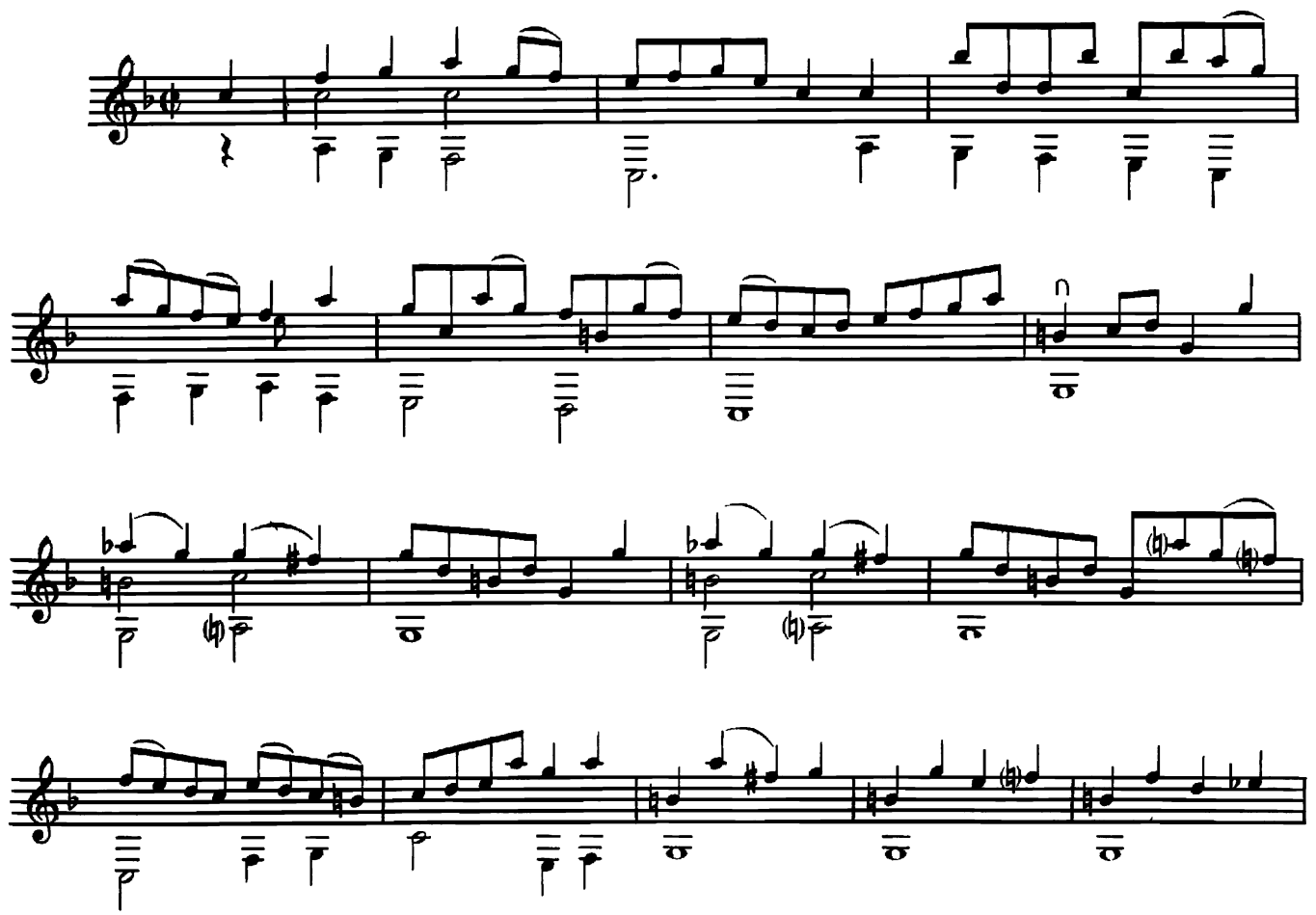
TRIO

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

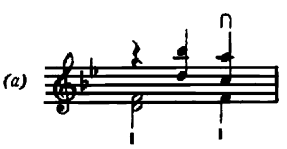
(a)

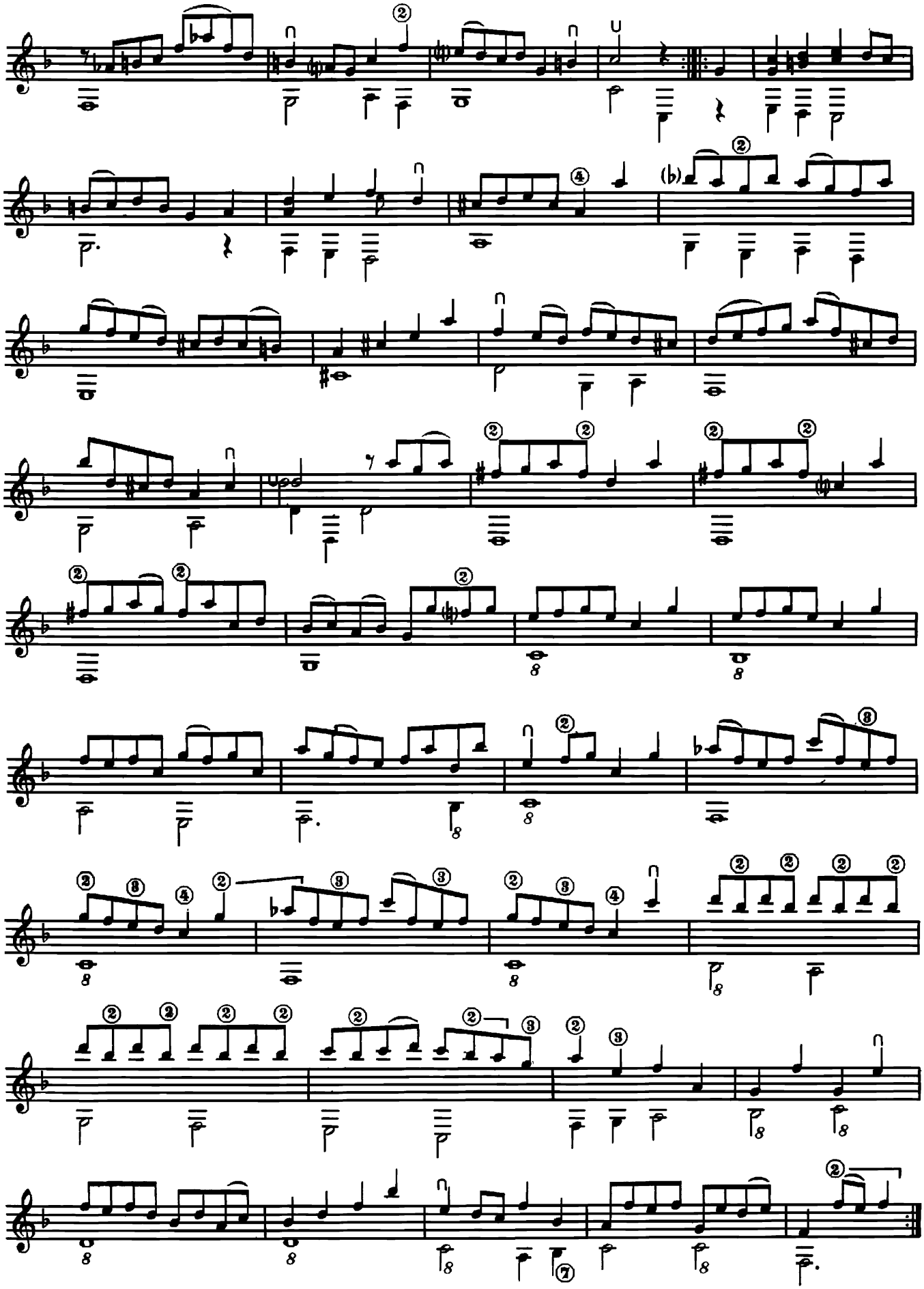


BOURÉE



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



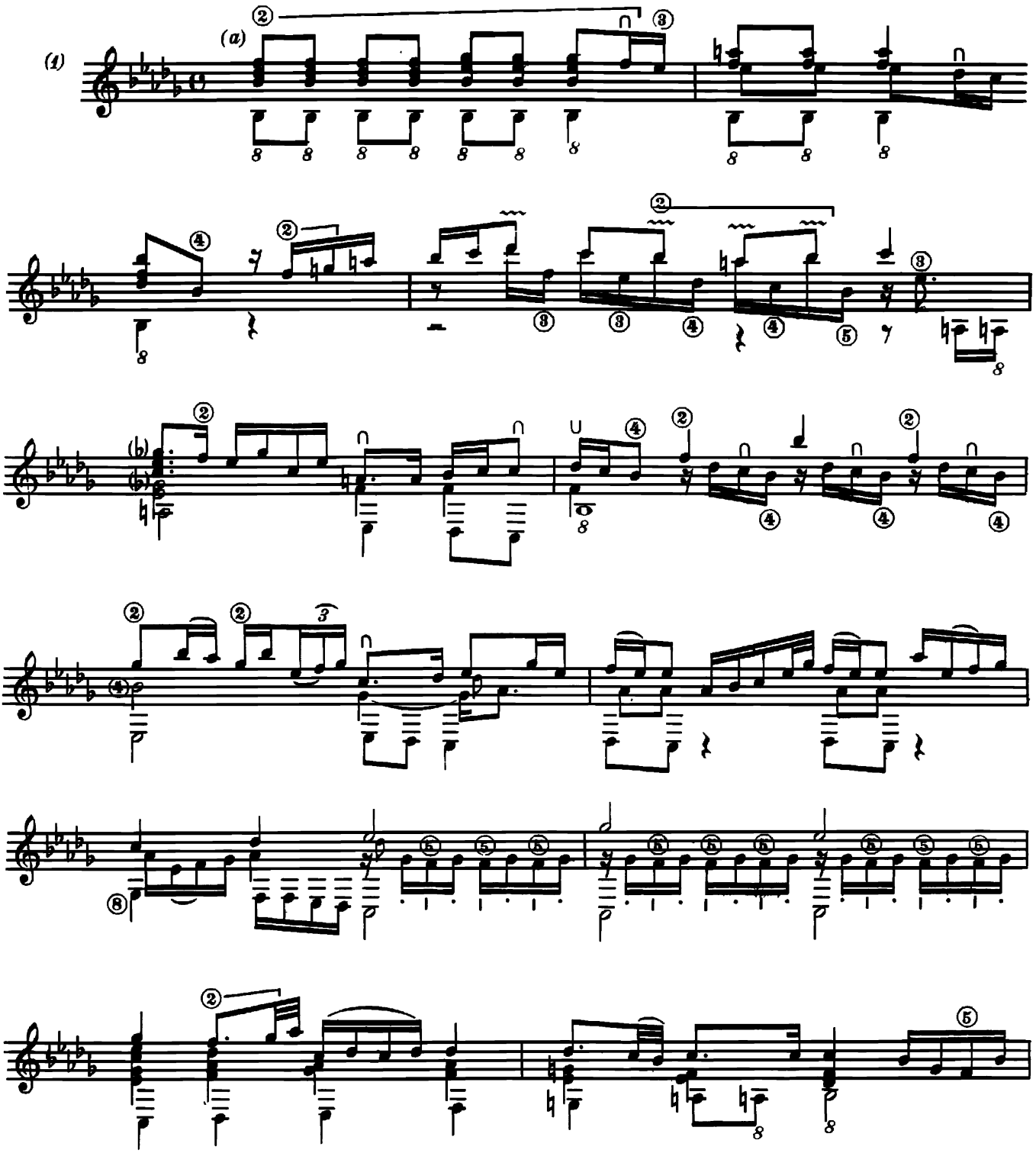


TOMBEAU SUR LA MORT DE M.ur COMTE D'LOGÿ

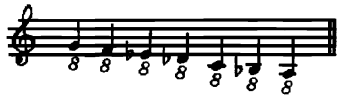
ARRIVÉE 1721

COMPOSÉE PAR SILVIO LEOPOLD WEISS

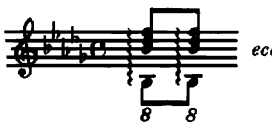
Adagio

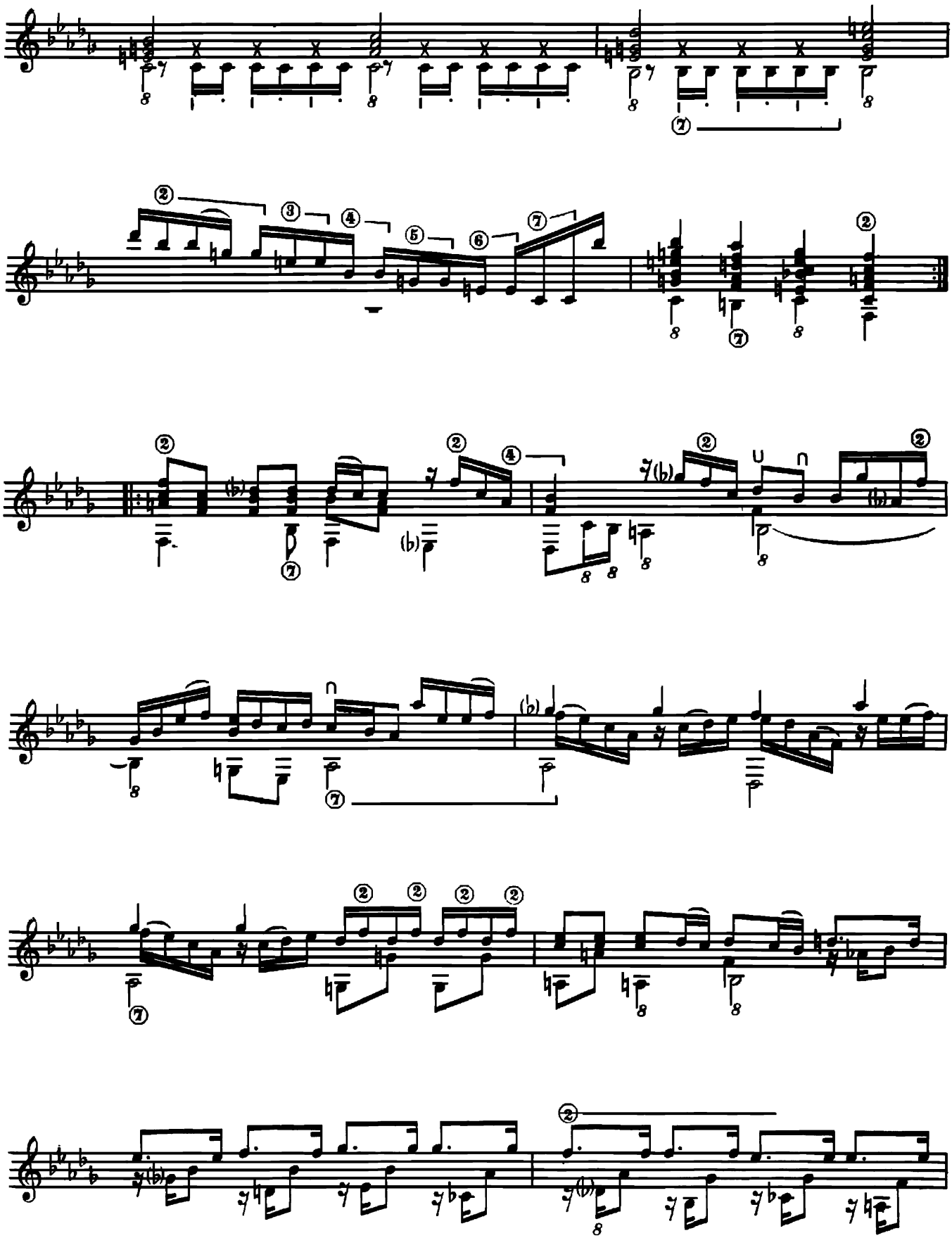


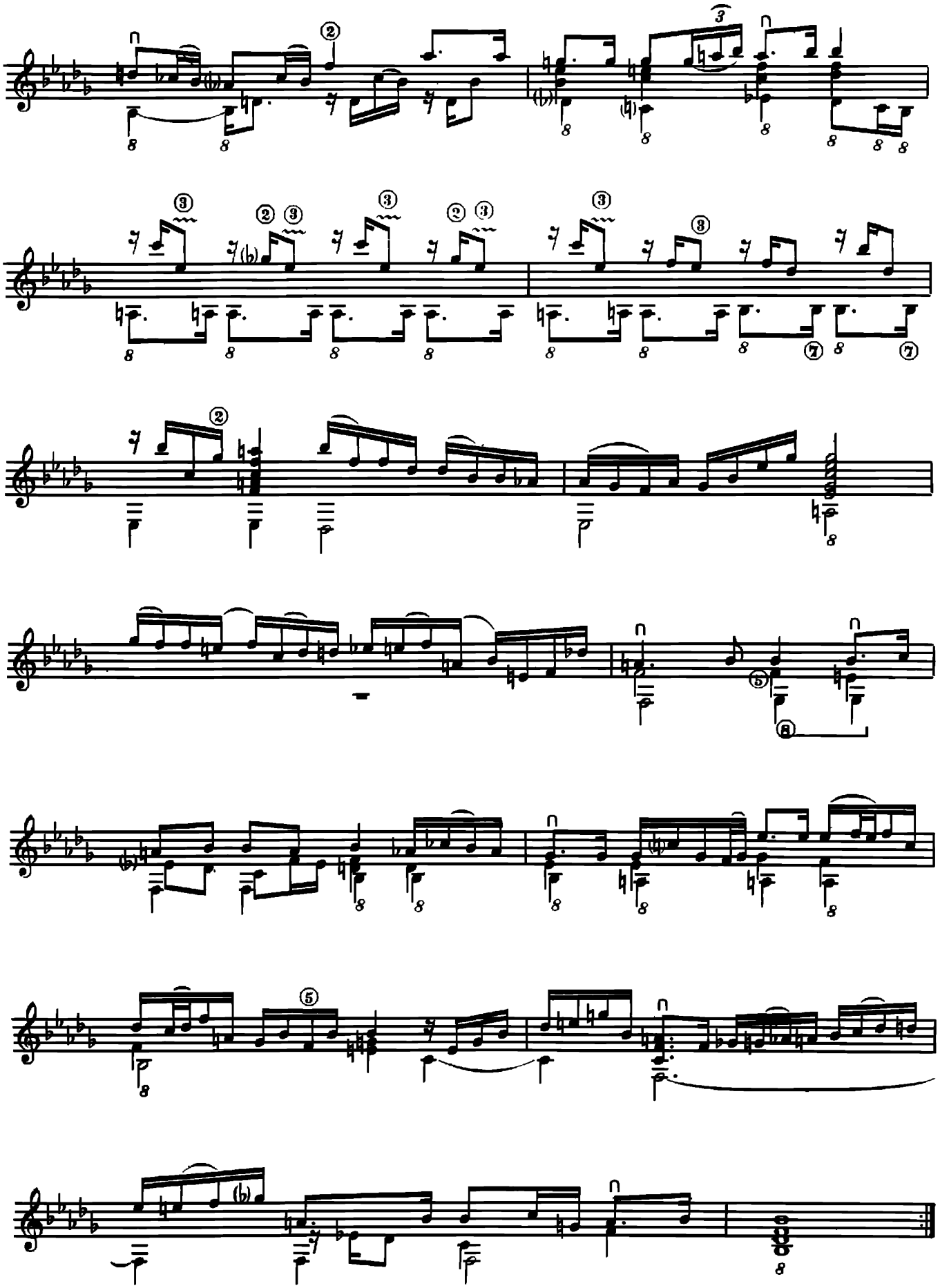
(1) Accordatura dei bassi:
Tuning of the basses:
Accord des basses:
Stimmen der Bässe:



(a) Nell'originale le tre note più acute degli accordi della prima battuta sono inframezzate da segni obliqui, il cui significato potrebbe essere il seguente:
In the original the three highest notes of the chords in the first measure are kept separated by oblique signs, the meaning of which could be:
Dans l'original, les trois notes les plus aigües des accords de la première mesure sont entremêlées de ~~signes obliques~~, dont le sens peut être le suivant:
Im Original sind schräge Zeichen zwischen die drei höchsten Noten der Akkorde des ersten Takts eingefügt worden, deren Auslegung die Folgende sein könnte:

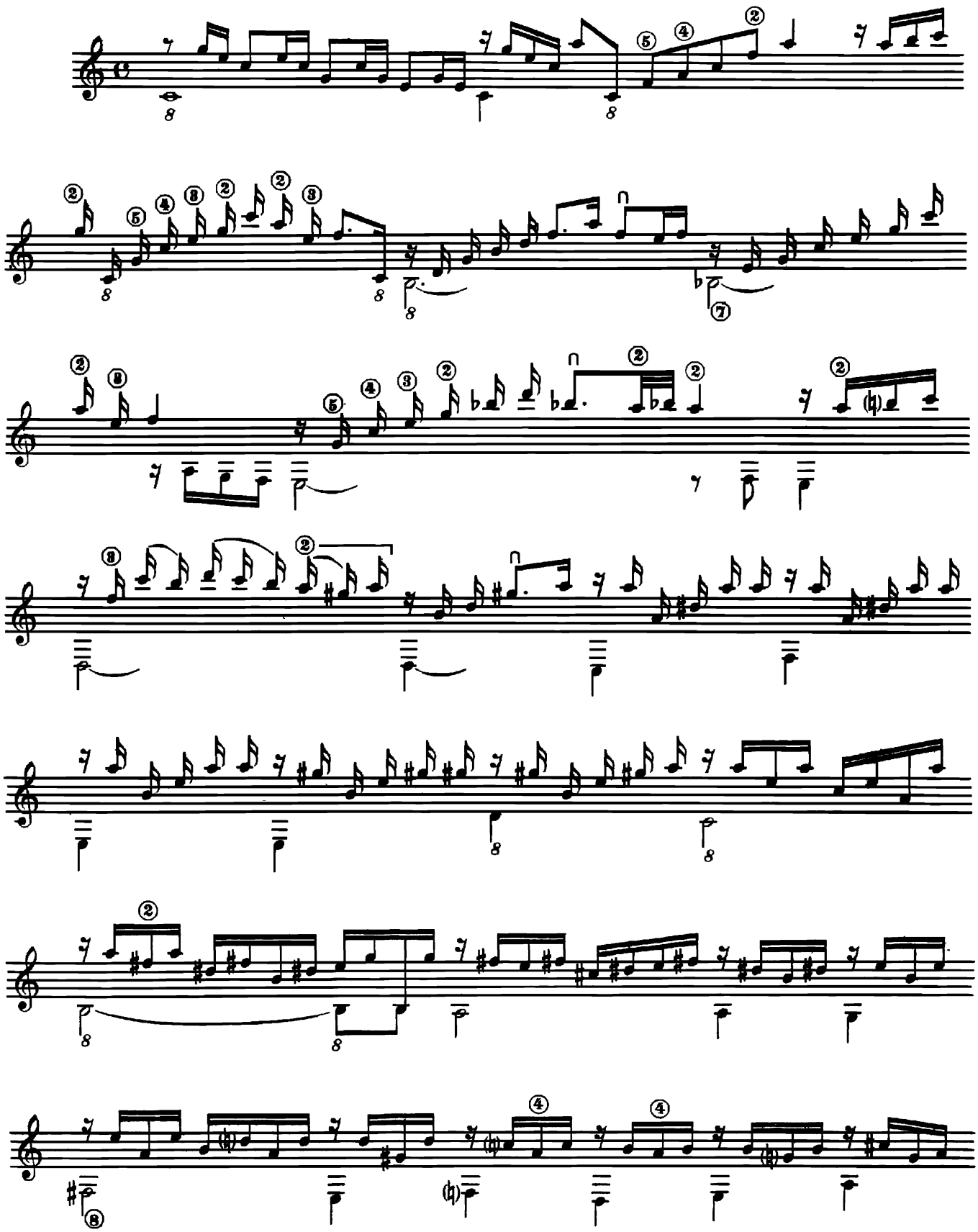


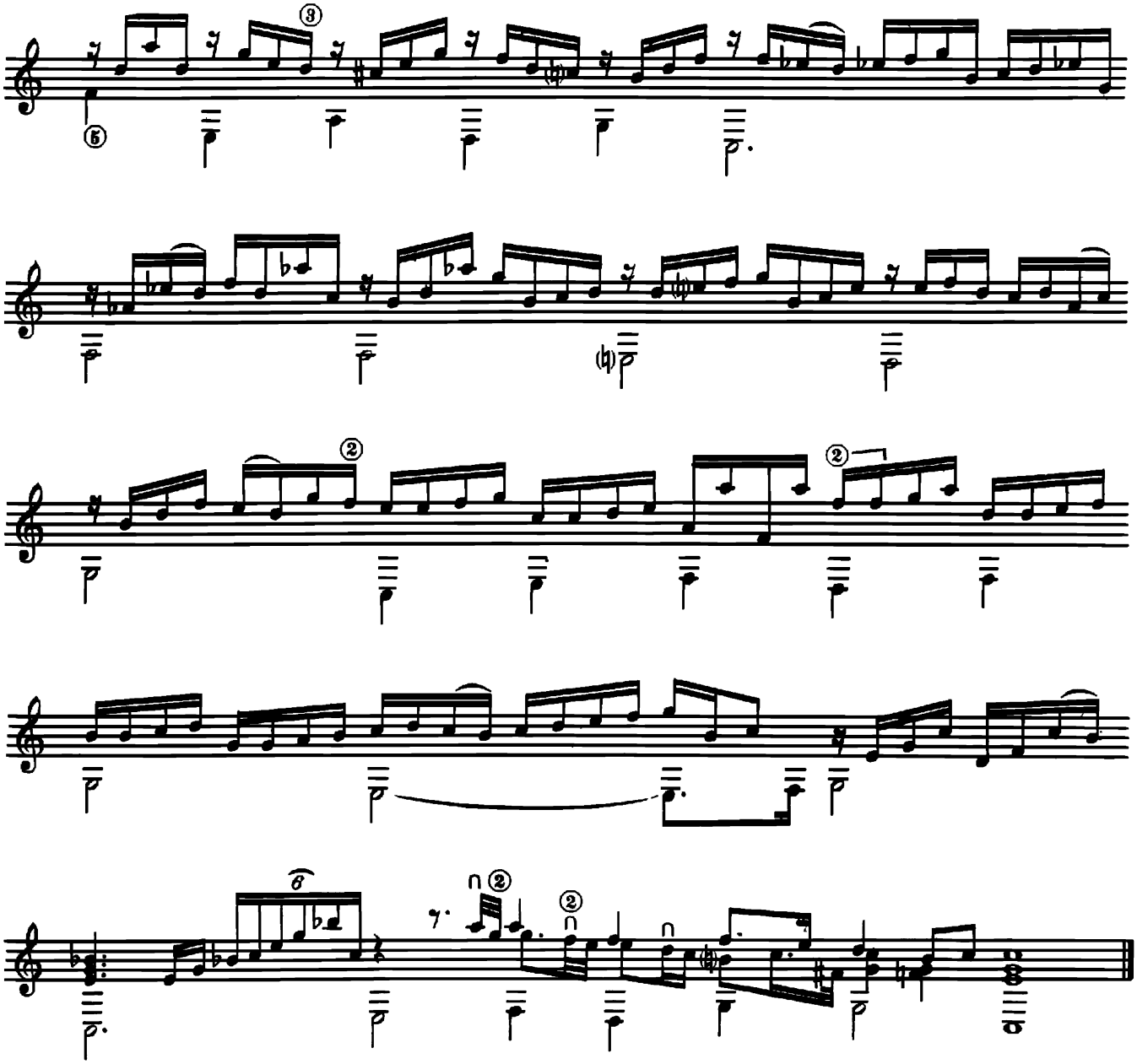




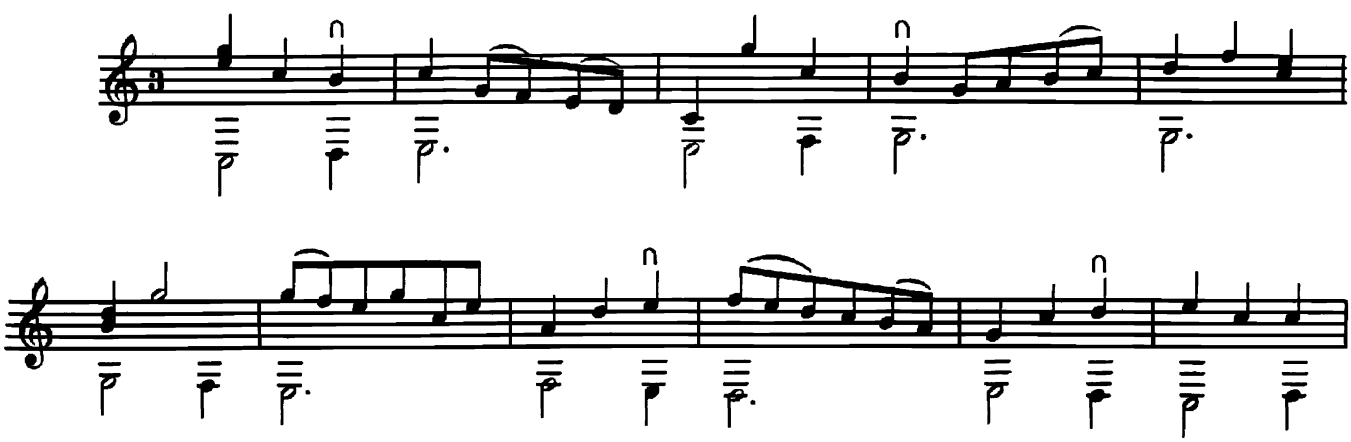
PRELUDE

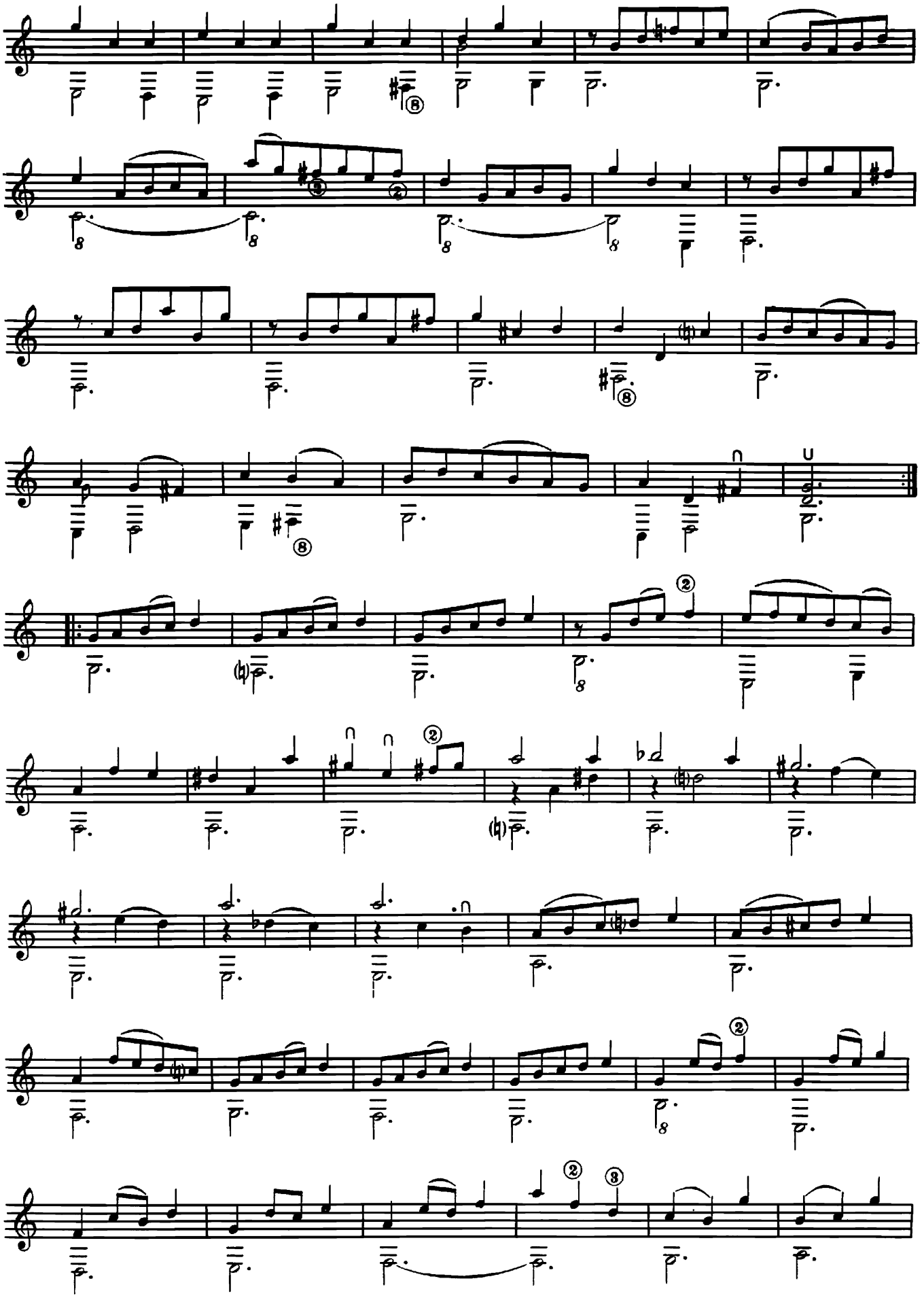
DE WEISS

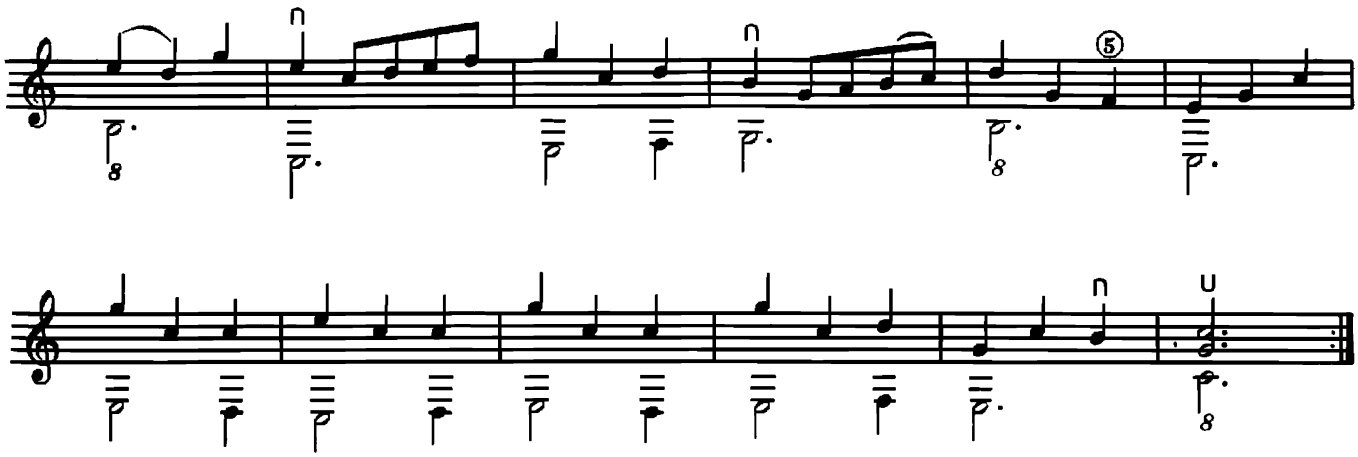




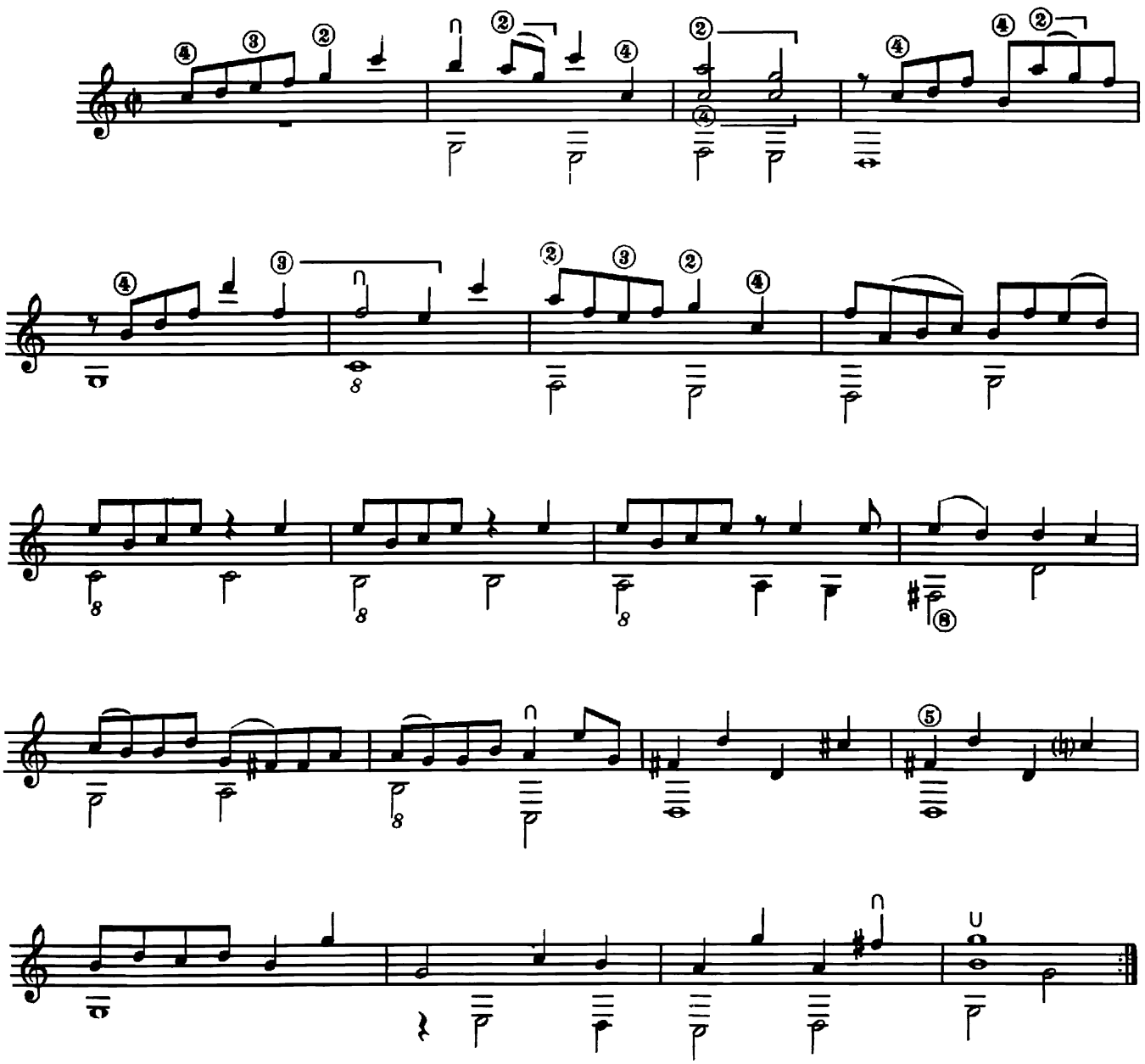
MENUET

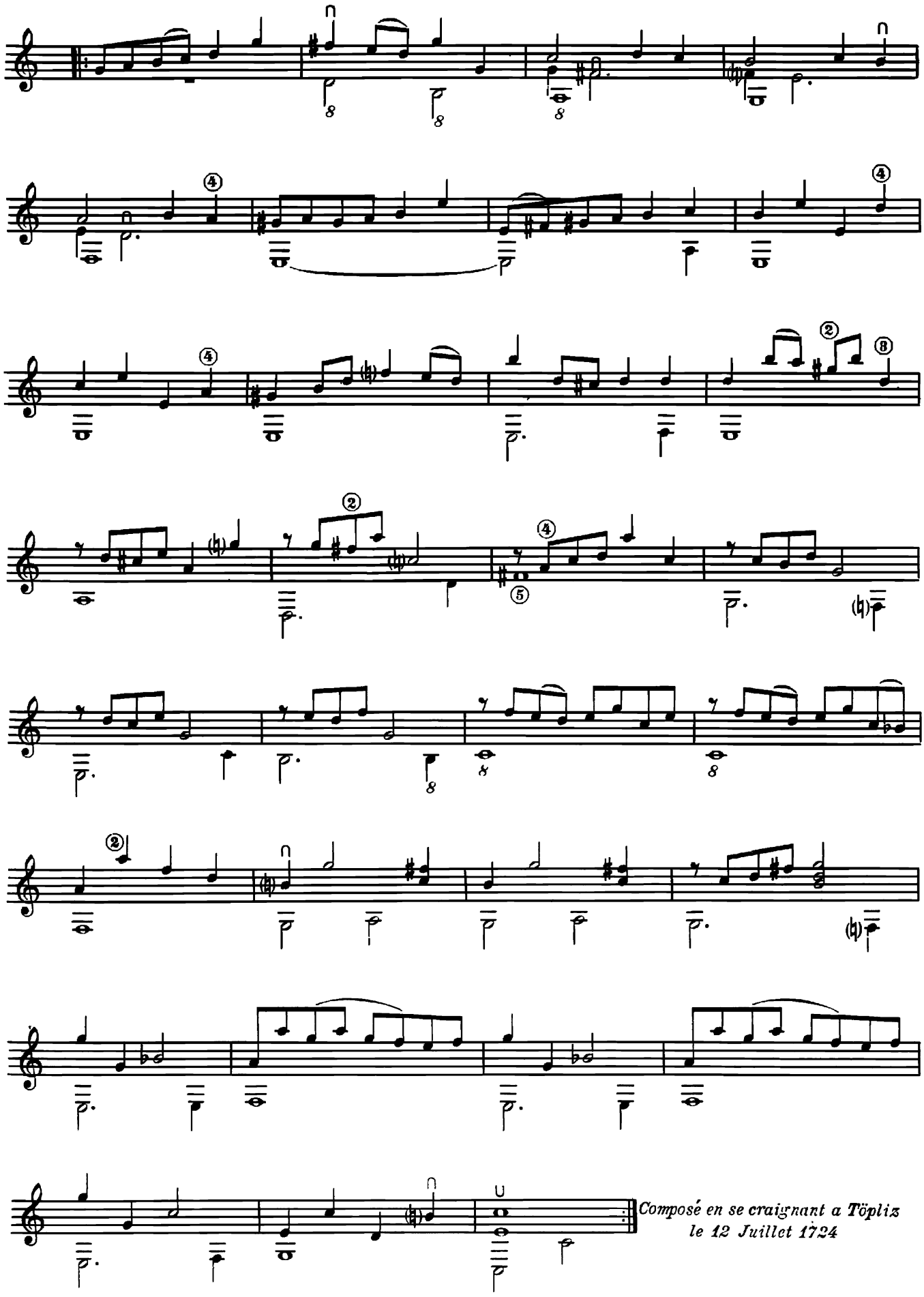




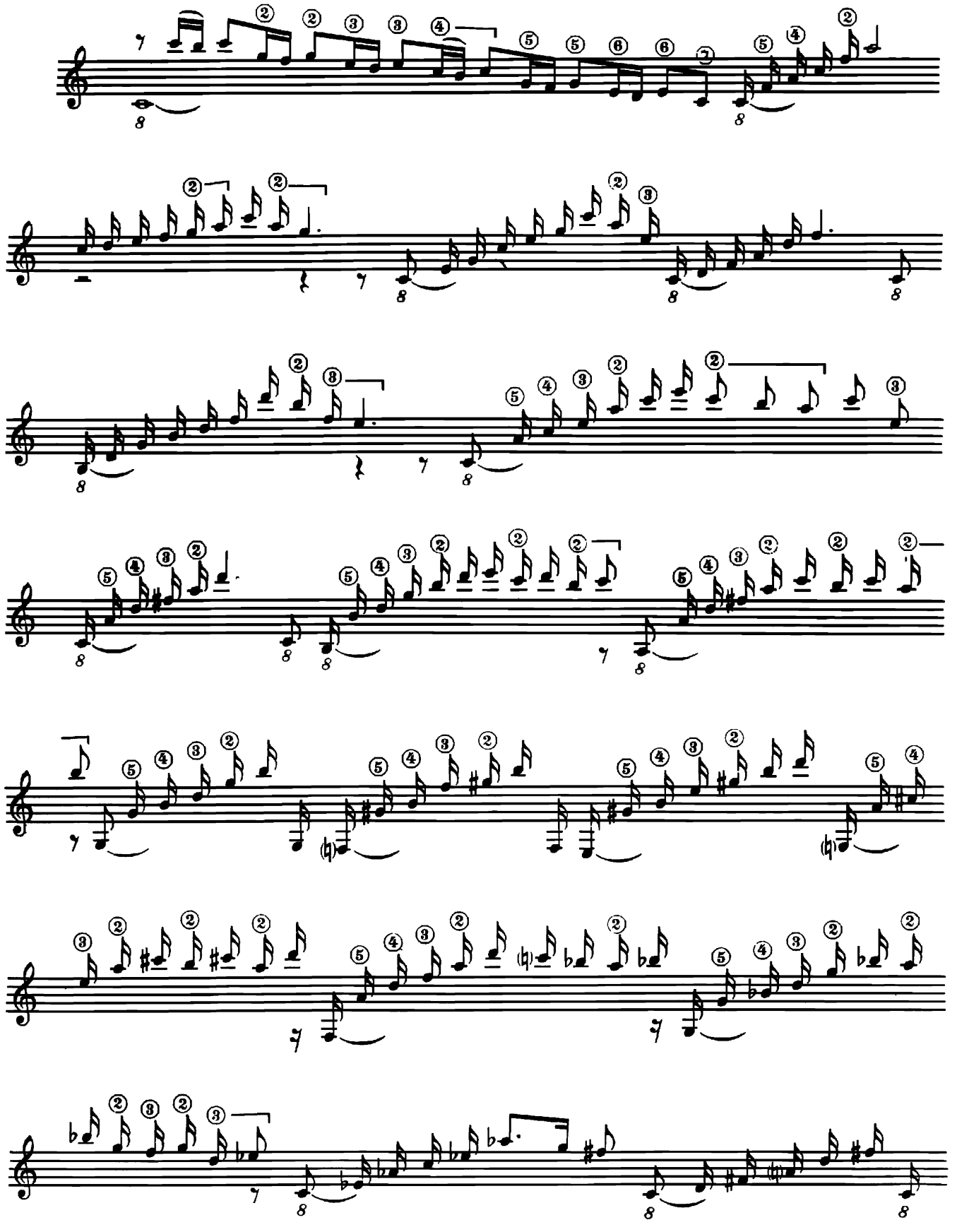


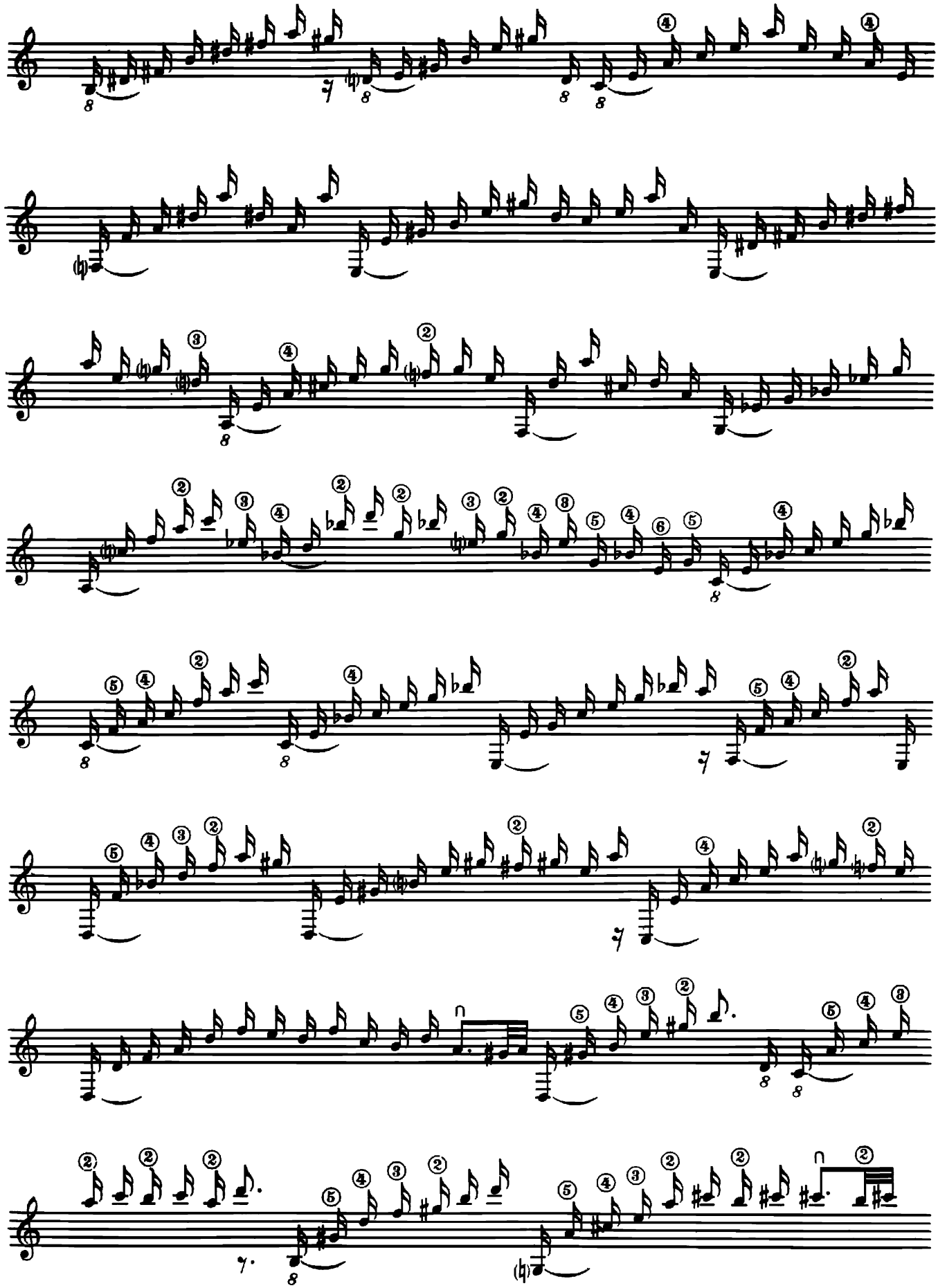
GAVOTTE




Composé en se craignant a Töpliz
le 12 Juillet 1724

FANTASIE

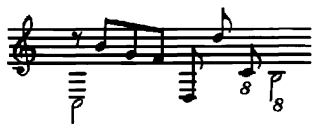




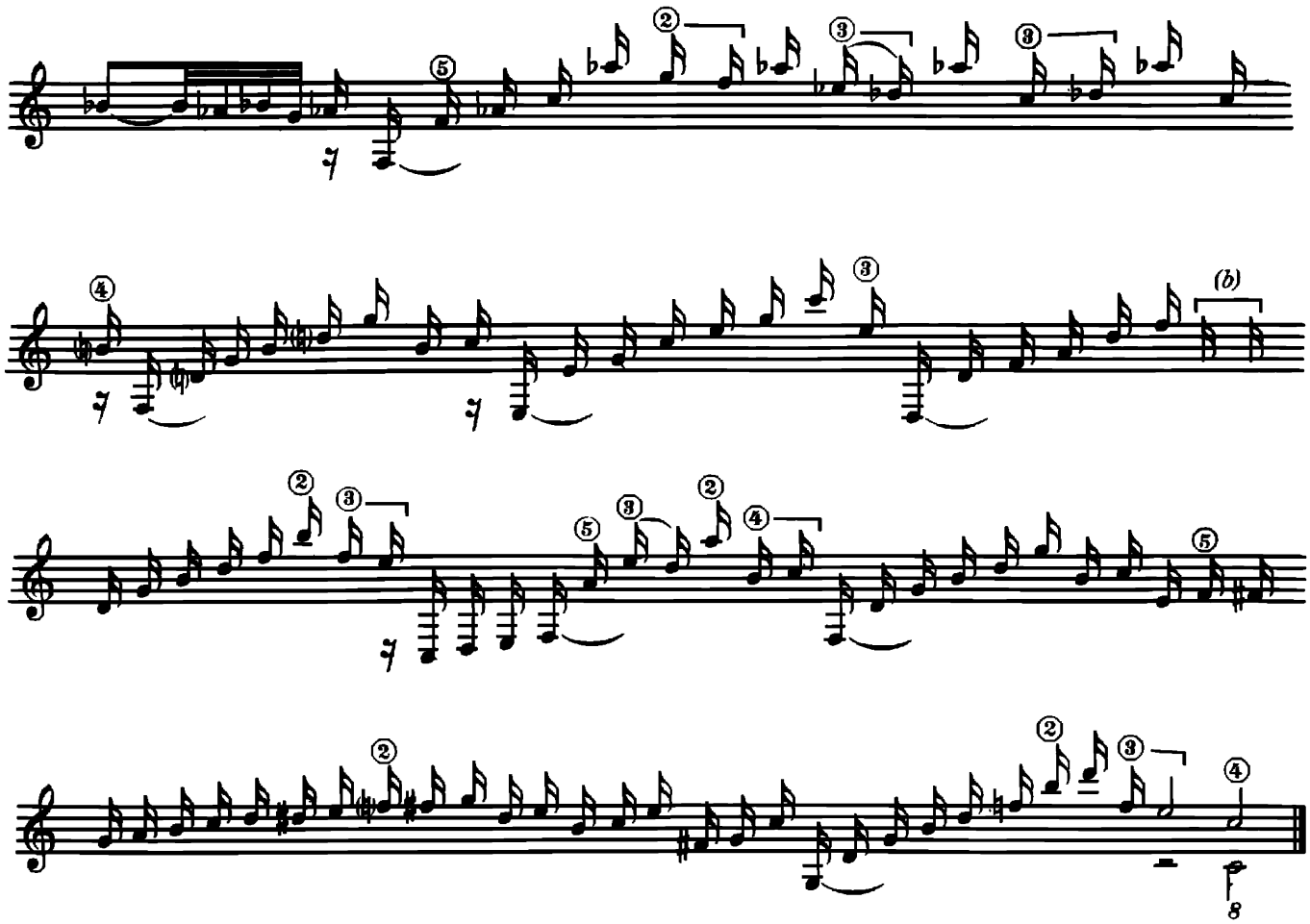
(a)

(b)

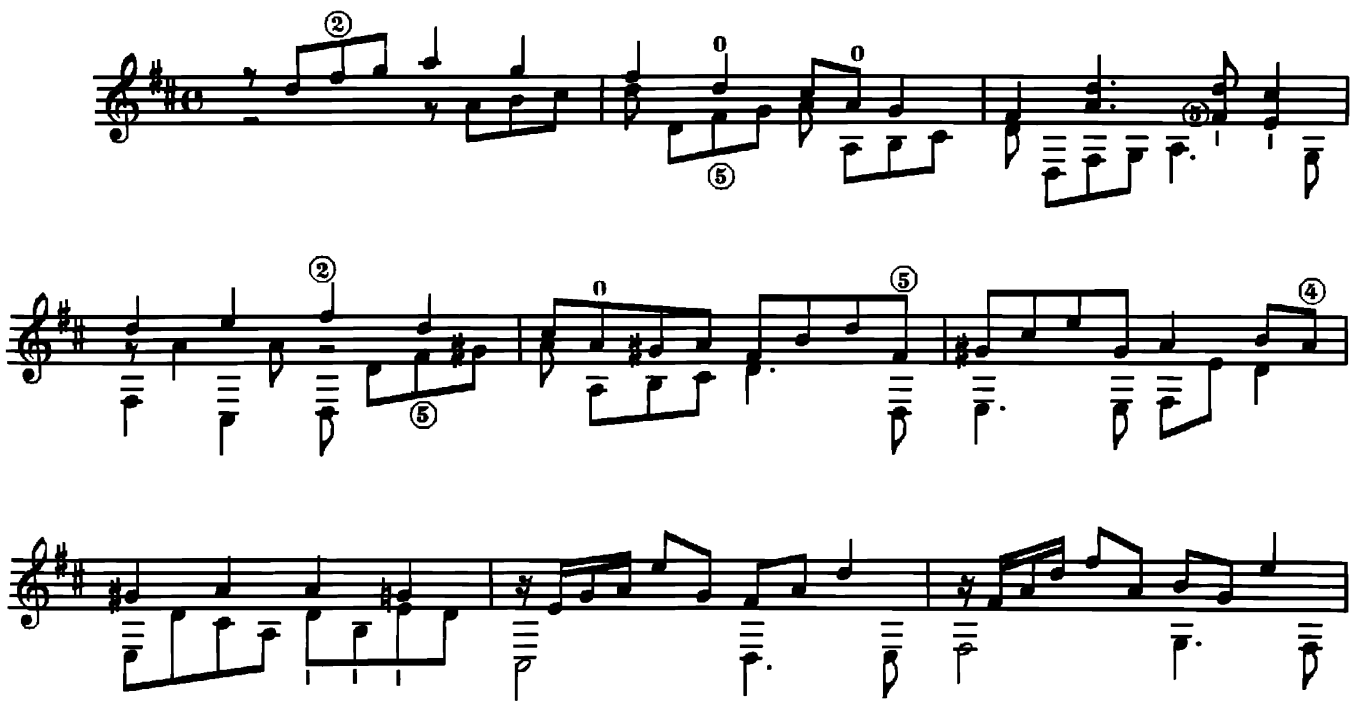
Nell'originale:
In the original:
Dans l'original:
Im Original:

(a)  ecc.

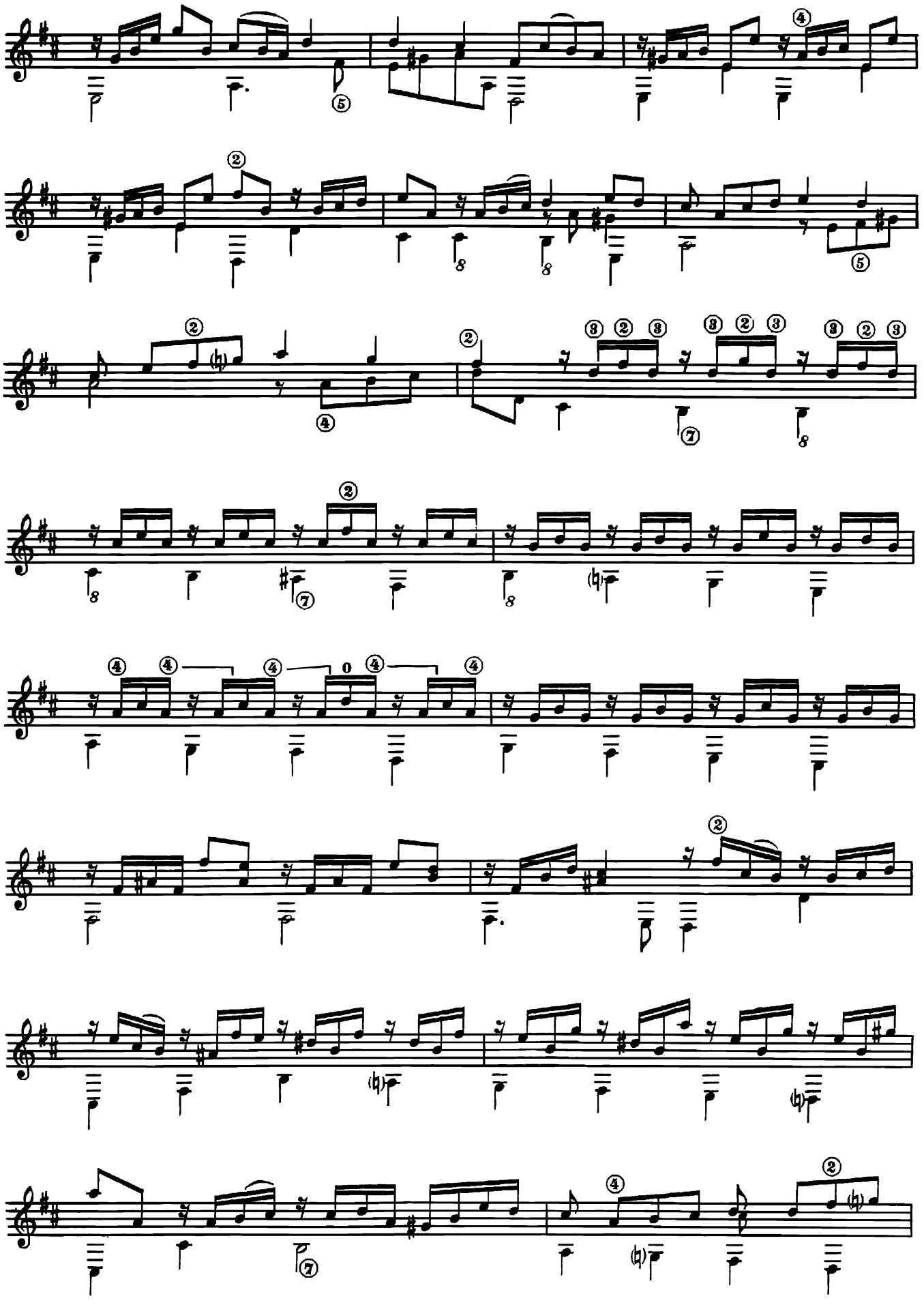
(b) Re
D

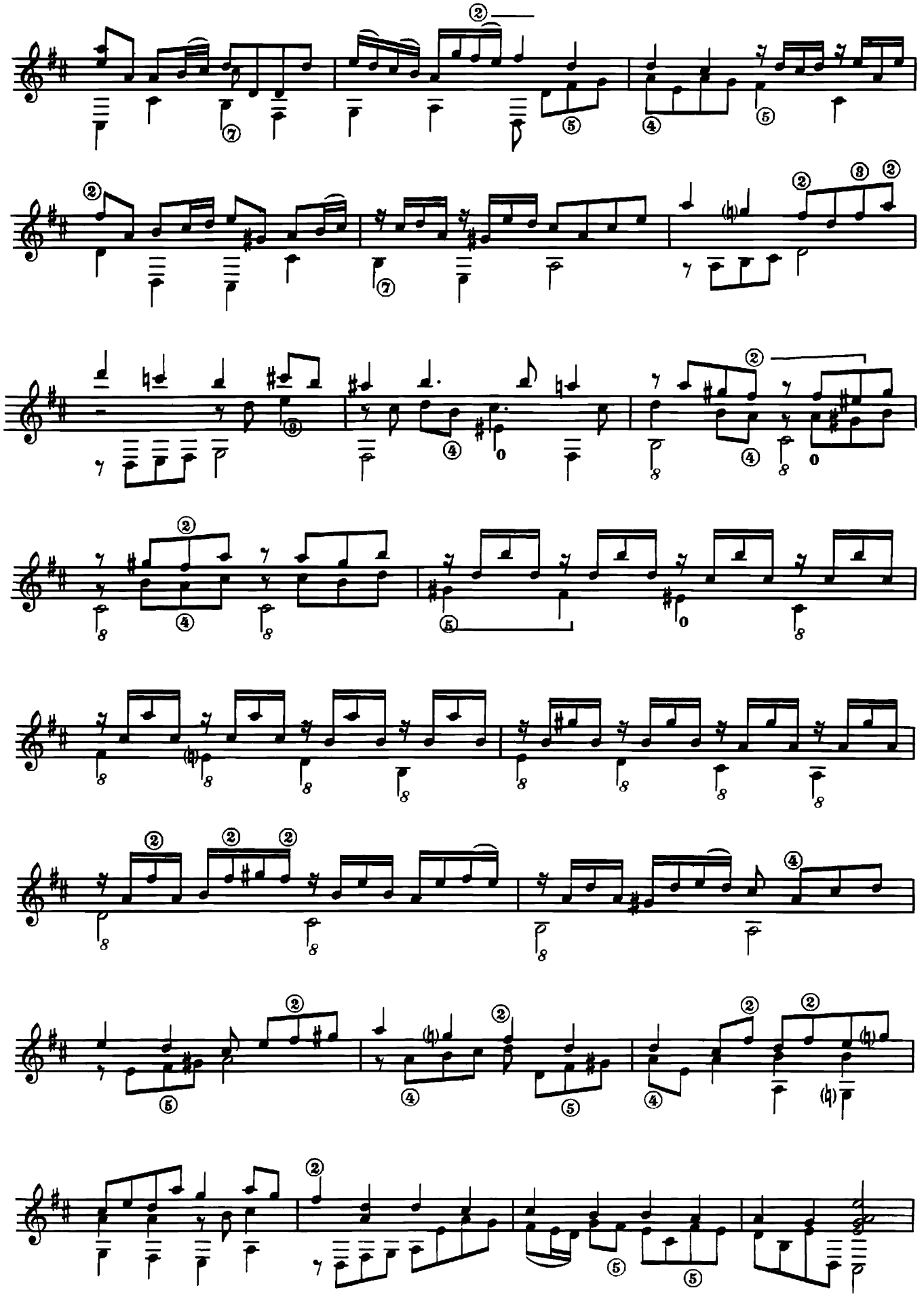


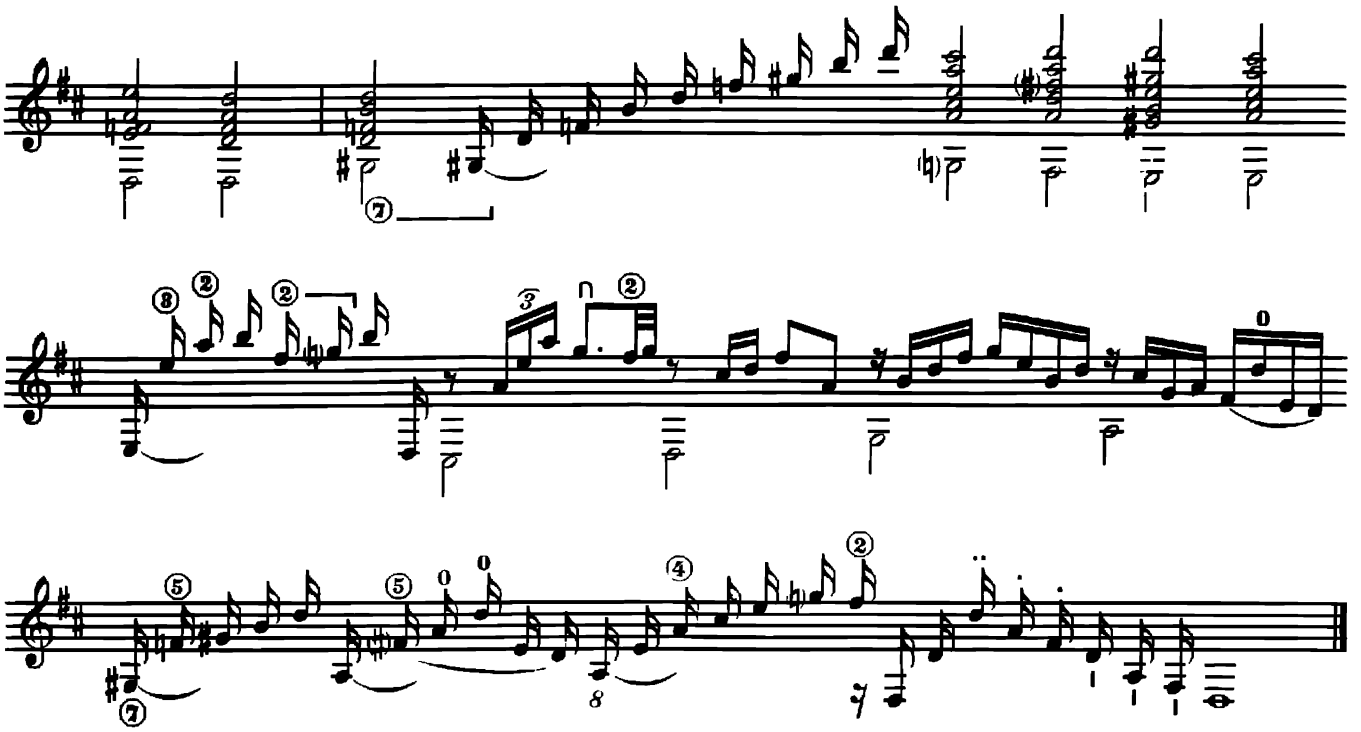
CAPRICIO



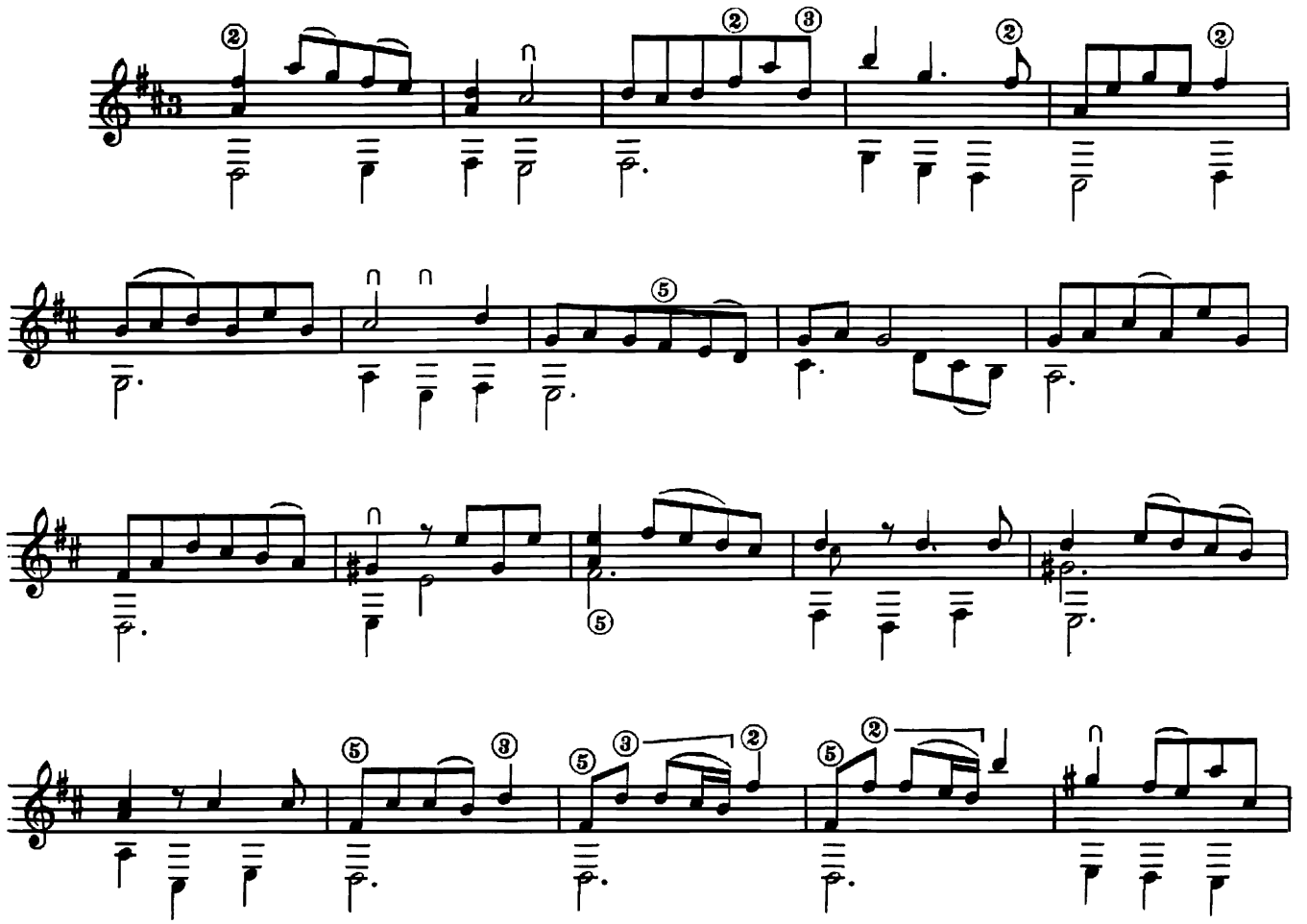
(a) Lettere incomprensibili nell'originale.
In the original these letters cannot be understood.
Lettres indéchiffrables dans l'original.
Unverständliche Buchstaben im Original.

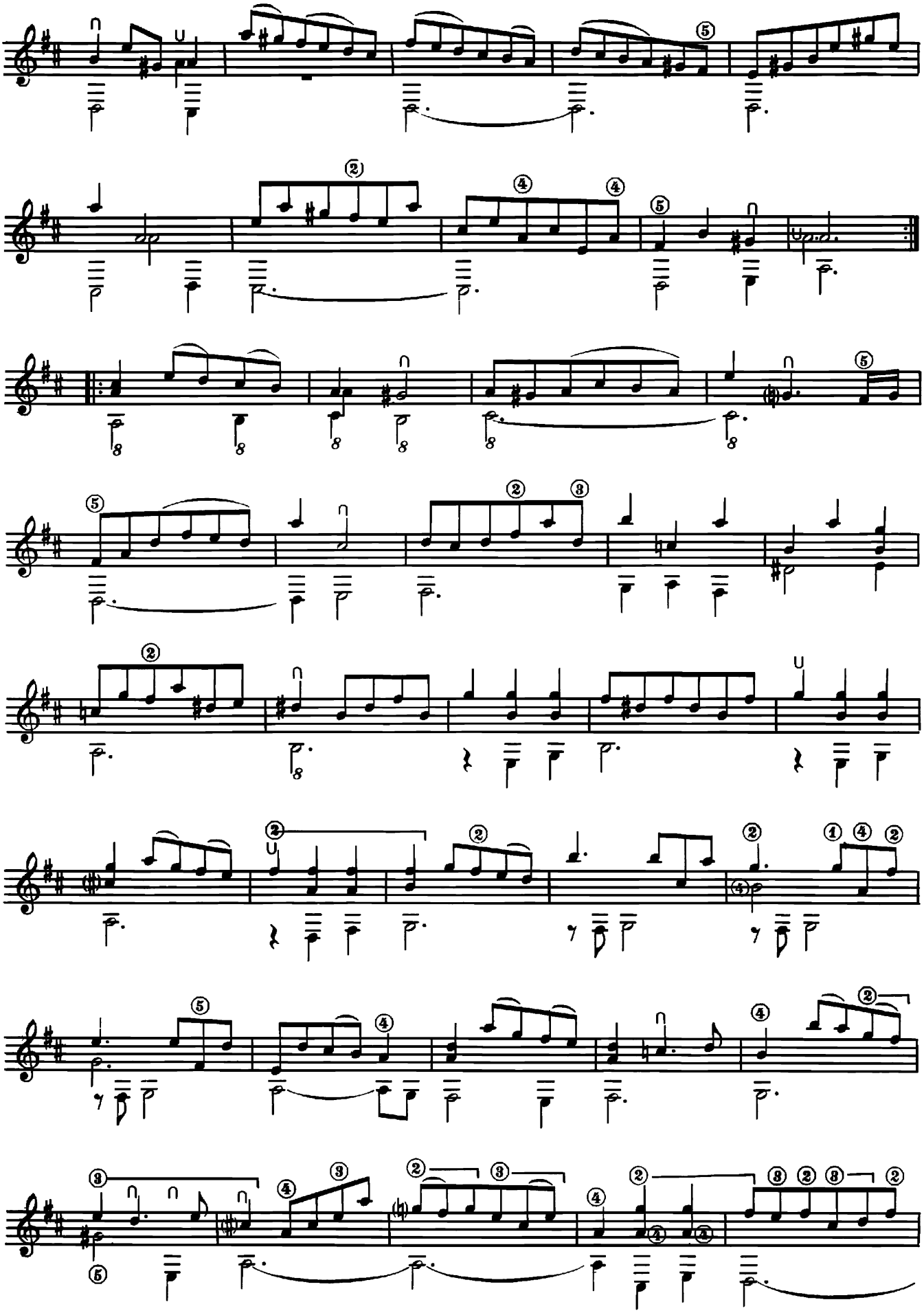


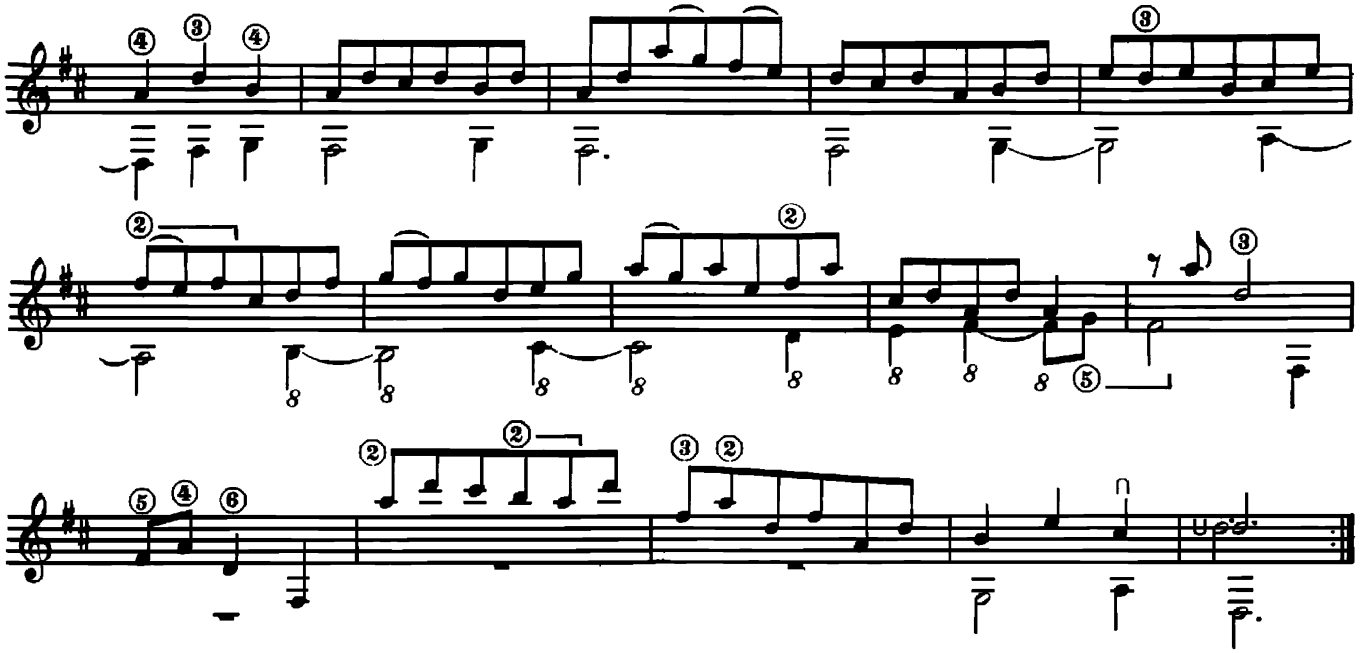




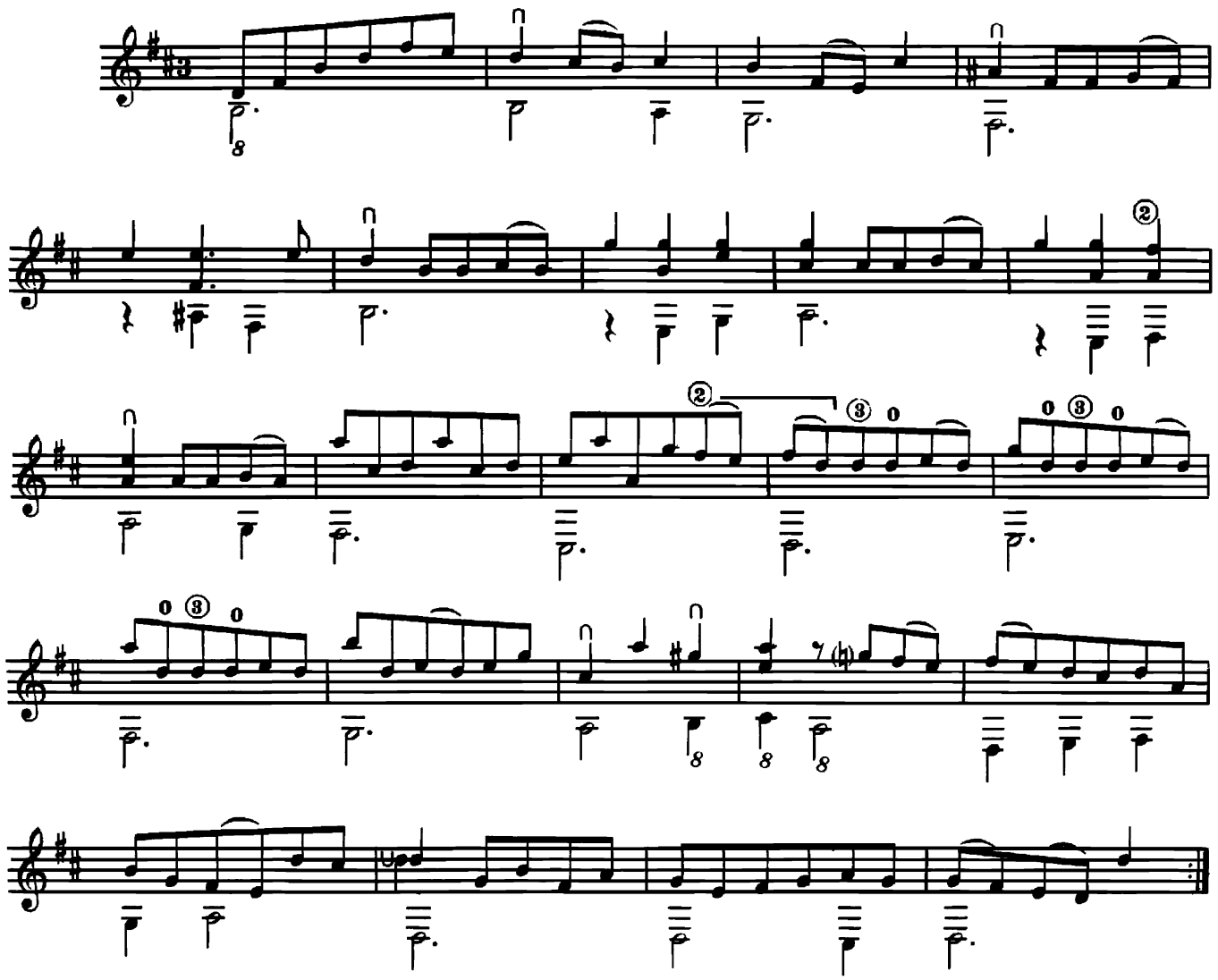
MENUET





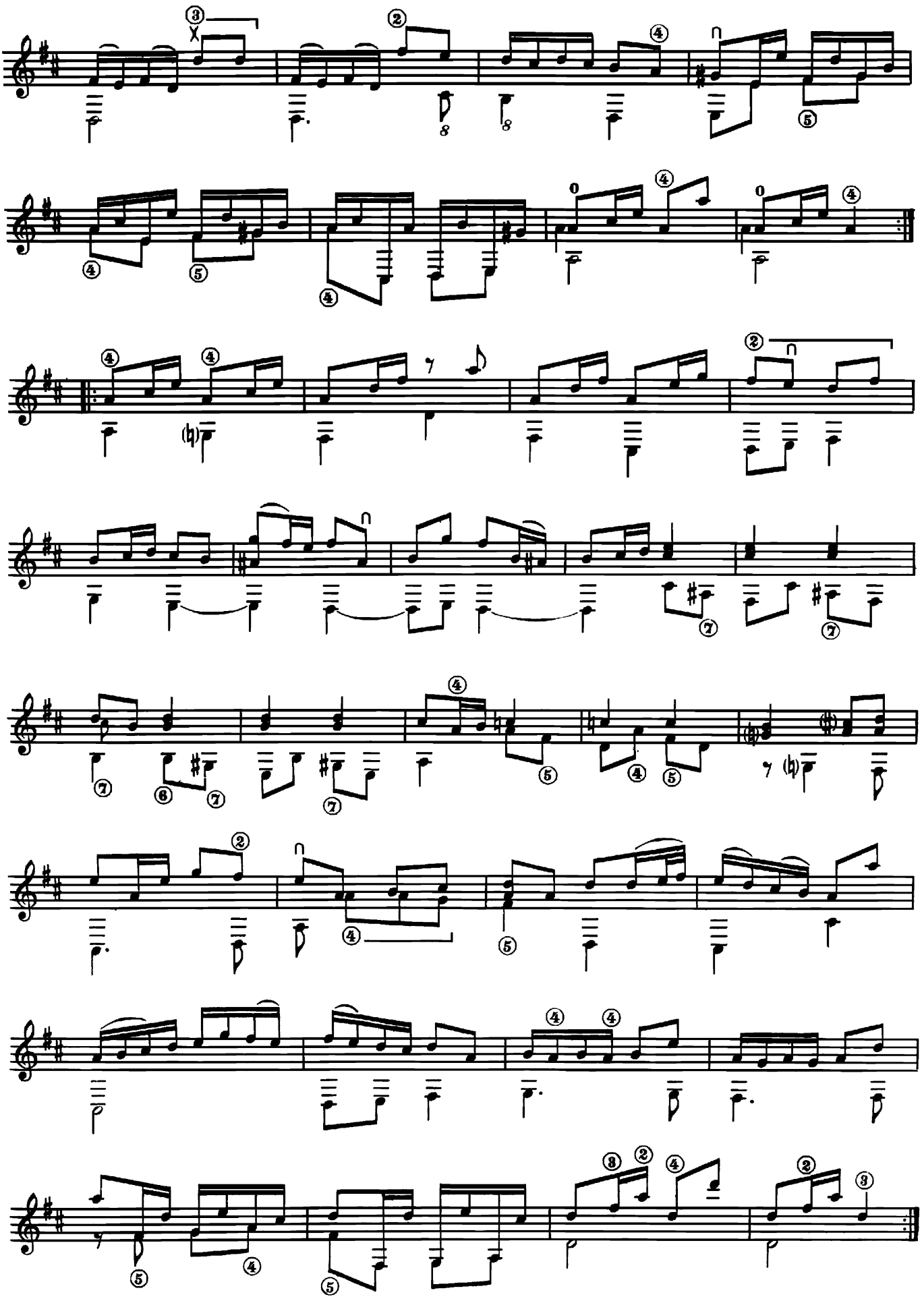


MENUET 2



Il primo Minuetto si replica ma senza ripetizione

MADEMOISELLE TIROLOISE



INDICE - INDEX

SUITE I

Prelude	(S.N. - 1 - p. 1)	pag.	1
Allemande	(1 - 2 - p. 2)	»	2
Courante	(2 - 3 - p. 4)	»	4
Bourée	(3 - 4 - p. 6)	»	6
Sarabande	(4 - 5 - p. 7)	»	7
Menuet	(5 - 6 - p. 8)	»	8
Gigue	(6 - 7 - p. 9)	»	10

SUITE II

Prelude	(S.N. - 9 - p, 12)	pag.	13
Allemande	(9 - 12 - p. 15)	»	14
Courante	(10 - 13 - p. 16)	»	15
Bourée	(11 - 14 - p. 18)	»	17
Sarabande	(11 - 15 - p. 18)	»	18
Menuet	(12 - 16 - p. 19)	»	19
Giga	(13 - 17 - p. 20)	»	19

SUITE III

Prelude	(S.N. - 19 - p. 23)	pag.	22
Allemande	(15 - 20 - p. 24)	»	23
Courante	(16 - 21 - p. 26)	»	25
Bourée	(17 - 22 - p. 28)	»	27
Sarabande	(18 - 23 - p. 30)	»	28
Menuet	(19 - 24 - p. 31)	»	30
Menute II	(S.N. - 25 - p. 32)	»	32

SUITE IV

Prelude	(S.N. - 32 - p. 42)	pag.	33
Allemande	(25 - 33 - p. 43)	»	34
Courante	(25 - 34 - p. 44)	pag.	36
Bourée	(26 - 35 - p. 46)	»	38
Sarabande	(27 - 36 - p. 47)	»	39
Menuet	(28 - 37 - p. 48)	»	41
Gigue	(29 - 38 - p. 48)	»	42

SUITE V

Allemande	(34 - 43 - p. 59)	pag.	44
Courante	(35 - 44 - p. 60)	»	46
Gavotte	(36 - 45 - p. 61)	»	48
Sarabande	(37 - 46 - p. 62)	»	49
Menuet	(38 - 47 - p. 62)	»	50
Gigue	(39 - 48 - p. 64)	»	52

SUITE VI

Prelude	(S.N. - 58 - p. 80)	pag.	54
Prelude	(S.N. - 59 - p. 81)	»	56
Allemande	(48 - 60 - p. 82)	»	56
Courante	(49 - 61 - p. 84)	»	58
Bourée	(50 - 62 - p. 86)	»	61
Sarabande	(51 - 63 - p. 87)	»	62
Menuet	(52 - 64 - p. 88)	»	63
Ciaccone	(53 - 65 - p. 90)	»	64

SUITE VII

Allemande	(54 - 67 - p. 93)	pag.	67
Courante	(55 - 68 p. 94)	»	68
Gavotte	(56 - 69 - p. 96)	»	70
Sarabande	(57 - 70 - p. 97)	»	72
Menuet	(58 - 71 - p. 98)	»	73
Gigue	(59 - 72 - p. 100)	»	74

SUITE VIII

Allemande	(60 - 73 - p. 102)	pag. 77
Courante	(61 - 74 - p. 103)	» 78
Bourée	(62 - 75 - p. 104)	» 80
Sarabanda	(63 - 76 - p. 106)	» 82
Menuet	(64 - 77 - p. 107)	» 83
Ciacona	(65 - 78 - p. 108)	» 84
Gigue	(S.N. - 79 - p. 110)	» 86

SUITE IX

Prelude	(S.N. - 80 - p. 112)	pag. 89
Allemande	(66 - 81 - p. 113)	» 90
Courante	(S.N. - 82 - p. 114)	» 92
Bourée	(67 - 83 - p. 115)	» 93
Menuet	(68 - 84 - p. 116)	» 95

SUITE X

Adagio	(71 - 87 - p. 122)	pag. 96
Gavotte	(72 - 88 - p. 123)	» 97
Sarabande	(73 - 89 - p. 124)	» 99
Menuet	(74 - 90 - p. 124)	» 100
Bourée	(75 - 91 - p. 126)	» 101
Ciacona	(76 - 92 - p. 128)	» 103

SUITE XI

Allemande	(81 - 98 - p. 138)	pag. 106
Courante	(82 - 99 - p. 140)	» 108
Paisane	(83 - 100 - p. 142)	» 110
Sarabande	(84 - 101 - p. 143)	» 112
Menuet	(85 - 102 - p. 144)	» 113
Gigue	(86 - 103 - p. 146)	» 114

SUITE XII

Allemande	(87 - 104 - p. 148)	pag. 118
Air en echo	(88 - 105 - p. 150)	» 120
Paisane	(89 - 106 - p. 151)	» 121
Sarabande	(90 - 107 - p. 152)	pag. 123
Menuet	(91 - 108 - p. 153)	» 124
Pastorrel	(92 - 109 - p. 154)	» 125

SUITE XIII

Allemande	(93 - 110 - p. 156)	pag. 128
Courante	(94 - 111 - p. 158)	» 130
Bourée?	(95 - 112 - p. 160)	» 133
Sarabande	(96 - 113 - p. 162)	» 135
Menuet	(97 - 114 - p. 163)	» 136
Allegro?	(98 - 115 - p. 164)	» 138

SUITE XIV

Allemande	(99 - 116 - p. 166)	pag. 141
Courante	(100 - 117 - p. 168)	» 143
Angloise	(S.N. - 118 - p. 170)	» 146
Sarabande	(102 - 119 - p. 171)	» 147
Menuet	(103 - 120 - p. 172)	» 148
Passagaille	(104 - 121 - p. 174)	» 150

SUITE XV

Prelude	(S.N. - 125 - p. 181)	pag. 153
Allemande	(109 - 126 - p. 182)	» 154
Courante	(110 - 127 - p. 184)	» 155
Bourée	(111 - 128 - p. 186)	» 158
Sarabande	(112 - 129 - p. 188)	» 159
Menuet	(113 - 130 - p. 189)	» 160
Gigue	(114 - 131 - p. 190)	» 161

SUITE XVI

Prelude	(115 - 132 - p. 192)	pag. 163
Un poco andante	(116 - 133 - p. 193)	» 164
La Badinage	(117 - 134 - p. 194)	» 165
Le Sicilien	(118 - 135 - p. 196)	» 167
Menuet	(119 - 136 - p. 197)	» 169
Gigue	(120 - 137 - p. 198)	» 170

SUITE XVII

Allemande	(121 - 140 - p. 200)	Pag. 172
Courante	(122 - 141 - p. 202)	» 174
Sarabande	(123 - 142 - p. 204)	» 176
Bourée	(124 - 143 - p. 206)	» 178
Tempo di Menueto	(125 - 144 - p. 207)	» 180
Gigue	(126 - 145 - p. 208)	» 182

SUITE XVIII

Prelude	(127 - 146 - p. 210)	Pag. 185
Toccata e Fuga	(128 - 147 - p. 211)	» 185
Courante	(129 - 148 - p. 214)	» 190
Bourée	(130 - 149 - p. 216)	» 192
Sarabande	(131 - 150 - p. 218)	» 194
Menuet	(132 - 151 - p. 220)	» 196
Allegro	(133 - 152 - p. 222)	» 197

SUITE XIX

DIVERTIMENTO A SOLO

Prelude	(134 - 153 - p. 224)	Pag. 201
Entrée	(135 - 154 - p. 225)	» 201
Bourée	(136 - 155 - p. 226)	» 202
Gavotte	(137 - 157 - p. 228)	» 204
Sarabande	(138 - 159 - p. 230)	» 206
Menuet	(139 - 160 - p. 230)	» 206
Saltarella	(140 - 162 - p. 232)	» 208

SUITE XX

Ouverture	(141 - 163 - p. 234)	Pag. 210
Bourée	(142 - 164 - p. 236)	» 212
Aria	(143 - 165 - p. 236)	» 214
Menuet	(144 - 166 - p. 238)	Pag. 216
Trio	(145 - 167 - p. 238)	» 217
Gigue	(146 - 168 - p. 240)	» 217

SUITE XXI

Andante	(147 - 170 - p. 243)	Pag. 220
Passepied	(148 - 171 - p. 244)	» 221
Bourée	(149 - 172 - p. 244)	» 222
Sarabande	(150 - 173 - p. 246)	» 224
La Babilieuse en Menuet	(151 - 174 - p. 246)	» 225
Gigue	(152 - 175 - p. 248)	» 227

SUITE XXII

Prelude	(S.N. - 176 - p. 250)	Pag. 229
Marche	(153 - 177 - p. 251)	» 230
Gavotte	(154 - 178 - p. 252)	» 232
Aria	(155 - 179 - p. 252)	» 233
Menuet	(156 - 180 - p. 254)	» 235
Musette	(157 - 181 - p. 254)	» 236
Rondeau en echo	(158 - 182 - p. 256)	» 238
Comment Sçavez vous	(S.N. - 183 - p. 257)	» 240

SUITE XXIII

Prelude	(S.N. - 184 - p. 258)	Pag. 241
Allemande	(159 - 185 - p. 259)	» 243
Gavotte	(160 - 186 - p. 260)	» 245
Rondeau	(161 - 187 - p. 261)	» 246
Sarabanda	(162 - 188 - p. 262)	» 248
Menuet	(163 - 189 - p. 263)	» 250
Rigaudon	(164 - 190 - p. 264)	» 252
La belle Tiroloise	(165 - 191 - p. 265)	» 253

SUITE XXIV

LE FAMEUX CORSAIRE

Allemande	(166 - 192 - p. 266)	Pag. 254
Courante	(167 - 193 - p. 268)	» 255
Bourée	(168 - 194 - p. 270)	» 258
Sarabande	(169 - 195 - p. 271)	» 260
Menuet	(170 - 196 - p. 272)	» 261
Presto	(171 - 197 - p. 274)	» 262

SUITE XXV

L'INFIDELE

Entrée	(172 - 198 - p. 276)	Pag. 265
Courante	(173 - 199 - p. 277)	» 266
Sarabande	(174 - 200 - p. 278)	» 268
Menuet	(175 - 201 - p. 279)	» 269
Musette	(176 - 202 - p. 280)	» 270
Paysane	(177 - 203 - p. 281)	» 272

SUITE XXVI

Allemande	(178 - 204 - p. 282)	Pag. 274
Rigaudon	(179 - 206 - p. 284)	» 276
Sarabande	(180 - 207 - p. 285)	» 277
Gavotte	(181 - 208 - p. 286)	» 279
Menuet	(182 - 209 - p. 287)	» 280
Le Sans Soucie	(183 - 210 - p. 288)	» 282

SUITE XXVII

Allemande	(S.N. - 213 - p. 293)	Pag. 284
Allegro	(S.N. - 214 - p. 294)	» 285
Bourée	(S.N. - 215 - p. 295)	» 287
Menuet	(S.N. - 216 - p. 296)	» 288
Menuet 2do	(S.N. - 217 - p. 296)	» 289
Gigue	(S.N. - 218 - p. 298)	» 291

SUITE XXVIII

Allemande	(S.N. - 229 - p. 311)	Pag. 293
Courante	(S.N. - 230 - p. 312)	» 294
Bourée	(S.N. - 231 - p. 313)	» 296
Sarabande	(S.N. - 232 - p. 314)	» 298
Menuet	(S.N. - 233 - p. 315)	» 299
Gigue	(S.N. - 234 - p. 316)	» 301

PEZZI STACCATI - INDIVIDUAL PIECES
PIECES SEPAREES - ANDERE STUECKE

Gavotte	(8 - 8 - p. 11)	Pag. 304
Menuet	(7 - 10 - p. 13)	» 305
Menuet	(7 - 11 - p. 14)	» 306
Gavotte?	(14 - 18 - p. 22)	» 307
Prelude	(S.N. - 26 - p. 33)	» 309
Ouverture	(21 - 27 - p. 34)	» 310
Courante	(22 - 28 - p. 36)	» 314
Allegro	(S.N. - 29 - p. 38)	» 317
Bourée	(23 - 30 - p. 39)	» 319
Courente Royale	(S.N. - 31 - p. 40)	» 320
Bourée	(S.N. - 57 - p. 78)	» 323
Courante	(S.N. - 66 - p. 92)	» 326
Largo	(S.N. - 85 - p. 117)	» 327
Fuga	(S.N. - 86 - p. 118)	» 329
Fuga	(77 - 93 - p. 130)	» 334
L'Amant Malheureux	(78 - 94 - p. 132)	» 336
Fantasie	(79 - 95 - p. 134)	» 339
Menuet?	(S.N. - 96 - p. 136)	» 341
Plainte	(S.N. - 97 - p. 137)	» 343
Tombeau sur la mort de M: Cajetan Baron d'Hartig	(105 - 122 - p. 176)	» 344
Angloise?	(106 - 123 - p. 178)	» 346
Menuet	(107 - 124 - p. 180)	» 348
Gavotte	(S.N. - 138 - p. 199)	» 349
Menuet	(S.N. - 139 - p. 199)	» 350
Bourée	(S.N. - 156 - p. 227)	» 351
Gavotte	(S.N. - 158 - p. 229)	» 353
Menuet	(S.N. - 161 - p. 231)	» 354

Menuet	(S.N. - 169 - p. 242)	Pag. 355
Prelude	(S.N. - 205 - p. 283)	» 356
Prelude	(184 - 211 - p. 290)	» 357
Menuet?	(S.N. - 212 - p. 292)	» 360
Bourée	(S.N. - 219 - p. 299)	» 362
Tombeau sur la mort de M^{ur}. Comte d'Logy	(S.N. - 220 - p. 300)	» 364
Prelude	(S.N. - 221 - p. 302)	» 367
Menuet	(S.N. - 222 - p. 303)	Pag. 368
Gavotte	(S.N. - 223 - p. 304)	» 370
Fantasie	(S.N. - 224 - p. 305)	» 372
Capricio	(S.N. - 225 - p. 306)	» 375
Menuet	(S.N. - 226 - p. 308)	» 378
Menuet 2	(S.N. - 227 - p. 309)	» 380
Mademoiselle Tiroloise	(S.N. - 228 - p. 310)	» 381