



# Weiss

## for Guitar

Ten arrangements by  
Peter Batchelar & Richard Wright

The Associated Board of  
the Royal Schools of Music

Introduction		<i>page 4</i>
1. <b>Prelude</b>	S-C 34/1 .....	6
2. <b>Menuet</b>	S-C 13/5 .....	7
3. <b>Gavotte</b>	S-C 14 .....	8
4. <b>Menuet</b>	S-C 18/5 .....	9
5. <b>Rondeau</b>	S-C 27/4 .....	10
6. <b>Sarabande</b>	S-C 2/5 .....	11
7. <b>Bourrée</b>	S-C 23/3 .....	12
8. <b>Paysane</b>	S-C 29/7 .....	14
9. <b>Courante</b>	S-C 21/2 .....	16
10. <b>Giga</b>	S-C 2/7 .....	18

© 2008 by The Associated Board of the Royal Schools of Music

Cover design by Dahlia Designs, text setting by Adam Hay Studio

Music origination by Andrew Jones

Printed in England by Calgraving Ltd, Thetford, Norfolk.

# Introduction

Silvius Leopold Weiss was born in Grottkau (now Grodków), Silesia in 1687. He started playing the lute at a young age and took lessons from his father. In 1710, like Handel and many other German musicians, he travelled to Italy, where he spent four years in Rome in the service of the Polish Prince Alexander Sobieski. The prince's mother, Maria Casimira, who also held court in Rome, engaged Alessandro Scarlatti and then (in 1709) his son Domenico as her composer and music director. Weiss played continuo in operas and would certainly have worked with the Scarlattis and heard the music of Corelli and Vivaldi. On the death of Prince Sobieski in 1714, Weiss returned to Germany, taking a position in Kassel. In 1718 he was appointed to the court of the King of Poland and Elector of Saxony in Dresden, where he became the highest paid instrumentalist. He held this post until his death in 1750. In 1718, also, he gave a series of weekly concerts in London and even played for King George I, but in 1722 suffered a career-threatening injury when a French violinist called Petit tried to bite off the tip of his right thumb. He had 11 children, of whom 7 survived him.

As a musician, Weiss enjoyed a similar status to J. S. Bach: they were almost the same age, they were renowned improvisers and unrivalled masters of lute and keyboard respectively, and they were exemplary composers for their instruments. Weiss visited Bach in 1739, in Leipzig, though the two probably met earlier during one of Bach's many visits to his son Wilhelm Friedemann, another employee of the Dresden court. According to an anonymous contemporary

account of one of their meetings, 'whoever knows the difficulty of playing harmonic modulations and good counterpoint on the lute will be astounded and scarcely believe when eyewitnesses assure us that the great Dresden lutenist Weiss competed in playing fantasias and fugues with Sebastian Bach'. Bach too must have admired Weiss's abilities since he arranged his suite No. 47 as a duo for violin and harpsichord (BWV 1025).

Weiss stands alongside Francesco da Milano and John Dowland – the two outstanding figures of the Renaissance lute – as one of the greatest players of all time. Ernst Gottlieb Baron, a younger contemporary of Weiss, describes the 'Weissian method' of playing with reference to the composer's masterly fingerings and ability to play a cantabile line above a clearly defined bass. In about 1717 Weiss was responsible for the addition of two extra pairs of bass strings, making 13 in all, and around 1732 he had the bass strings mounted onto a second peg-box, which gave the bass extra power and resonance.

Despite constituting the largest body of work in the lute's history, the music of Weiss is only today being afforded its true status. Had it not been written for what became an obsolete instrument, it would surely have achieved this status much sooner. Like Bach's music, it is a typically German synthesis of 17th-century French and Italian influences. The French elements are primarily the dance forms, unbarred preludes and certain motifs, while the Italian influences (occurring more in later compositions) are the strong

harmonic progressions, robust architecture, sequences and driving rhythms. Though not as intricately contrapuntal as Bach's, the music is nevertheless harmonically sophisticated, involving skilful modulation to remote keys, particularly in the late works.



### The present collection

The majority of Weiss's 850 or so surviving works are in six-movement suites (or *suonaten* as he called them), the most common sequence being allemande, courante, bourrée, sarabande, menuet and gigue. This collection includes an example of each movement-type with the exception of an allemande, and the pieces are presented in approximate order of technical difficulty.

Many of the suites open with a prelude or fantasia, which would originally have been improvised. When written down, this was deliberately left unbarred. To suggest flexibility within the tempo, therefore, the present Prelude carries a range of metronome marks.

The S-C (Smith-Crawford) numbers under the individual titles refer to suite and movement respectively. This catalogue system was developed for D. A. Smith, ed., *Silvius Leopold Weiss: Samtliche Werke für Laute in Tabulatur und Übertragung* [Complete works for lute in tablature and transcription], vols. i–iv (Frankfurt, 1983–90); and T. Crawford, ed., *ibid.*, vols. v–x (Kassel, 2003–). The two parts to this complete edition represent the so-called London and Dresden

manuscripts held at the British Library and Sächsische Landesbibliothek respectively. Of the present pieces, eight are among the early and middle period works forming the London manuscript, and two – the Prelude and Paysane – are among the Dresden manuscript's later works. In the course of arranging these pieces, seven were transposed. The original keys are: Menuet, D minor; Gavotte, D minor; Menuet, D major; Rondeau, C minor; Bourrée, B♭ major; Paysane, A minor; and Courante, F minor.

The ornaments signs are the stave-notation equivalents of symbols found in Baroque lute tablature. The most common of these were the , an ornament starting on the upper note; and the , one that starts on the lower note. These were played as either an appoggiatura or, depending on the context, a trill. Both types occur in bar 2 of the Sarabande, for example, while in bar 4 the upper-note sign has been interpreted as a trill. In the case of appoggiaturas, the small notes subtract their value from the note they precede – in other words, they should be played according to their written value. A solid slur indicates both notes are to be played with the right hand; a dashed line means a left-hand slur is intended. The 'crushed' grace-note, as found in the Bourrée and Paysane, is played simultaneously on the adjacent string to its main note, to create an expressive dissonance.

Peter Batchelar & Richard Wright, 2008

# Prelude

S-C 34/1

(♩ = c. 50-58)

②

1

⑥=D

②

③

CIII

④

CV

*m i p*

*i m a*

CI CV CIII

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

# Menuet

S-C 13/5

(♩ = c.104)

2 CII CII

6 1. 2. CII CII

9 CII *a m i a i*

14 CII *m a*

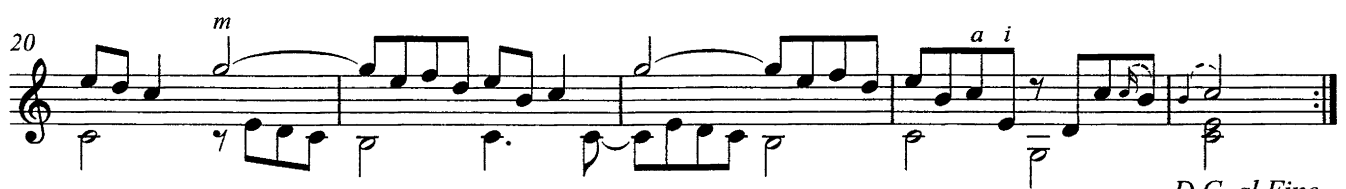
19 *m a* *p* *p*

24 CII

## Gavotte

S-C 14

(♩ = c.58)



D.C. al Fine

## Menuet

S-C 18/5

 $\text{♩} = c.108$ 

4 *m a m* *a m a* CIII

7 CIII

12 C V

18

24 *p*

31 C I

37

43 ① ②



# Rondeau

S-C 27/4

(♩. = c.63)

5

6

12

19

25

31

38

45

52

*D.C. al Fine*

# Sarabande

S-C 2/5

(♩ = c.50)

6  $\text{D} = \text{D}$

5  $\text{IV}$

10

14

19

24

29

(a) (b) (c)

# Bourrée

S-C 23/3

(♩ = c.84)

7 *a* *m* CIII—

5 3 0 1 2 4 CIII—

9 4 3 1 2 4

14 4 4 2 2 *m*

19 *a* ③ *m* *p* *a*

24 4 1

28

33

37

42

46

51

56

# Paysane

S-C 29/7

(♩ = c. 80)

8 *p* 4 2 2

6 2 2 3 4 CII 4 3

11 ② CII CII CII 1

16 *m i m* *a* 4 4 1 3 ③

21 3 2 4

The musical score is written on a grand staff (treble and bass clefs) in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system (measures 8-10) features a treble clef staff with eighth-note patterns and a bass clef staff with a simple accompaniment. The second system (measures 6-10) includes a 'CII' marking above the treble staff. The third system (measures 11-15) has three 'CII' markings above the treble staff. The fourth system (measures 16-20) includes dynamic markings 'm i m' and 'a' above the treble staff. The fifth system (measures 21-24) concludes with a double bar line and repeat dots. Fingerings are indicated by numbers 1-4, and articulation marks like slurs and accents are present throughout.

26 *a m i a m i* CII

32 CII CVII CII

37 *a i m a i* CII

42

47 *m a*

52 *m i a m* CII

# Courante

S-C 21/2

(♩ = c.138)

9 *m i a* *m i p i* *a i* *p* *m*

6 *i m p i* *p p* *m p*

12 *m a* *a i p* *a m i* *a i p*

18 *a i m* *a a m i* *a m i*

24 *i* *i m a m* *m a* *i p i* *p p*

29 *p i a* *a* *CII*

35 *CII* *m* *p m p a m*

*m i a* *p i* *m i m* *P i*

46 *i* *i p i* *m* *a m*

52 *a i a* *a i* *a p p i m p*

58 *a* *m a* *CI* *m a*

65 *m* *i a m* *p i* *m a*

71 *II* *a* *a i* *m i*

77 *III* *m i a* *a* *m i a* *a* *i*

83 *a m i a* *m* *m* *i* *a m p m*

89 *m*

95 *a i m* *m* *p m p a*



# Giga

S-C2/7

(♩. = c.92)

10 *p m i p m i* *p p p* *i a m*  
⑥=D

5 *i* *m* *CII* *CII* *a*

10 *m* *a* *m* *i* *a* *m* *a* *i* *a* *i* *a*  
*CIV* *CVII*

15 *m* *a* *i* *a* *a* *a* *a* *a* *a* *a* *a*  
*CVII*

20 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*CIX* *CII*

26 *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*CI* *CII*

32 *i a m* *i* *a m* *i a m* *i a m*  
*p m i p p a m* *p m i*

37 *i* *a m* *i a m* *i* *a m* *m*  
*CII*

42 *a m* *m* *a m i p i m* *a m*

47 *p i a* *m* *p a i* *m* *p m i* *a i* *p m a* CII

52 CII ③

58 ③ ② CV CII

64 CII

69 CII *m* *i* *a* *m* *i* *a*

74 CII CV *a i m*

79 ③ *m i p p* *p p p*