

LEOPOLD SILVIUS WEISS
(1686 - 1750)

S O N A T A
(DRESDEN n. 5)

TRASCRIZIONE

DI

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INTRODUZIONE

WEISS

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

SONATA o SUITE?

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

SCORDATURA

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

Il liuto barocco: apparentemente, le nuove accordature ebbero origine in Francia; tra il 1600 e 1620 incominciarono ad usarsi un'accordatura acuta ($\text{sol}_1, \text{do}_2, \text{fa}_2, \text{la}_2, \text{do}_3, \text{mi}_3$) ed una grave ($\text{sol}_1, \text{do}_2, \text{fa}_2, \text{la}_{2\flat}, \text{do}_{3\flat}, \text{mi}_{3\flat}$) e qualche anno più tardi, verso il 1630, un *accord nouveau* o straordinario ($\text{la}_1, \text{re}_2, \text{fa}_2, \text{la}_2, \text{re}_3, \text{fa}_3$); se ne trovano anche varie altre ma queste sono le più importanti. L'*accord nouveau* è importante non soltanto per ciò che riguarda la scuola parigina dei liutisti del 17^o secolo, ma anche perché essa è stata quella adottata nel rinascimento liutistico in Germania nel secolo successivo. Se avessimo provato ad applicare alla chitarra l'*accord nouveau* in modo assoluto, e cioè $\text{fa}_1^\sharp, \text{si}_1, \text{re}_2, \text{fa}_2^\sharp, \text{si}_2, \text{re}_3$ — rispettando gli intervalli tra tutte e sei le corde acute del liuto barocco — avremmo sacrificato il nostro MI più grave e reso più difficili alcuni passaggi. Per conseguenza, nella nostra scordatura soltanto le prime quattro corde sono accordate come quelle del liuto.

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

FORWORD

WEISS

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

SONATA or SUITE?

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

SCORDATURA

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

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

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

TECNICA

Mano sinistra: Una parte importante della tecnica liutistica è di mantenere sulle corde tante dita quanto è possibile, affinché le loro note continuino a vibrare; con tale effetto si ottiene un'intensificazione della sonorità. Egualmente, una delle caratteristiche fondamentali della tecnica clavicembalistica è quella di mantenere in vibrazione tante note della stessa armonia quante siano possibili per le dita, indipendentemente dalla loro durata scritta e soggette soltanto alle ordinarie considerazioni di fraseggio ed articolazione. Ciò accresce la sonorità senza offuscare le progressioni. Come con tutte le sottigliezze di questo genere, le occasioni in cui si hanno tali indicazioni nella notazione sono poche mentre le occasioni in cui dovrebbero applicarsi sono numerose.

TECHNIQUE

Left hand: An important part of lute technique is to hold down as many fingers as possible, so that their notes go on ringing; the effect of this is to increase the sonority. Similarly, a fundamental point in harpsichord technique is holding down as many notes within the same harmony as the fingers can manage, irrespective of their written lengths, and subject only to the ordinary considerations of phrasing and articulation. This builds up sonority without blurring the progression. As with all such refinements, the occasions on which the notation shows any indication are few while the occasions on which they should be used are numerous.

Mano destra: Ci sono parecchi abbellimenti che possono essere eseguiti sul liuto, alcuni dei quali furono introdotti anche nella musica per strumenti a tastiera, come il clavicembalo. Inoltre la scuola clavicembalistica francese del 17^o secolo è stata molto influenzata dalla struttura della musica liutistica e dal suo stile delicato ed arpeggiato; infatti, un'altra delle caratteristiche della tecnica liutistica strettamente legata al tocco, è l'impercettibile *spiegamento* di tutti gli accordi costituiti da più di due o tre note. Il suonatore applica lo stesso principio alle sue dita, iniziando dalla più grave delle note, la quale coincide col battito; ma le note successive dell'accordo seguono talmente da vicino da non essere percepite come se fossero state suonate, una dopo l'altra, *dopo* il battito. Esse sono *sentite* come simultanee — a meno che, ovviamente, non siano state *disseminate* in un tempo più lungo per un effetto voluto di arpeggio. Il grado di spiegamento varia secondo il gusto e le circostanze, dal minimo possibile in su; però un certo minimo è assolutamente indispensabile.

Molti accordi risultano più ricchi e più pieni quando sono eseguiti *spiegati* anziché con tutte le note simultaneamente. Però non si dovrebbe esagerare con l'ammorbidente di certi accordi; soprattutto alcune delle dissonanze prodotte con le acciaccature simultanee risultano ancor più sorprendenti e intenzionalmente brutali quando siano eseguite tutte insieme. L'intero vocabolario dell'arpeggiamento e le sue gradazioni dalla morbidezza alla durezza è di grande effetto tanto sul liuto e la chitarra quanto sul clavicembalo.

Right hand: There are a number of ornaments and graces of play which can be executed on the lute, some of which have found their way into keyboard music. Moreover, the 17th-century French school of harpsichordists were also greatly influenced by the texture of lute music, its delicate and arpeggiated style; as a matter of fact, another characteristic feature of lute technique closely related to touch is the almost imperceptible spreading of all the chords containing more than two or three notes. The player applies the same principle to the fingers, starting from the lowest note, which takes the beat; but the successive notes of the chord follow so closely that they are not heard as coming after the beat. They are heard as simultaneous unless, of course, they are more perceptibly spread for a deliberate effect of arpeggiation. The degree of spreading varies with taste and circumstances from the least possible onwards; but a certain minimum is absolutely indispensable. Many a chord will sound richer and fuller when imperceptibly broken than when all the notes are struck at once. Yet the softening of certain chords should not be overdone; especially some of the acciaccatura dissonances sound all the more startling and intentionally brutal when struck all at once. The vocabulary of arpeggiation and its gradations from softness to hardness is as effective on the lute and the guitar as it is on the harpsichord.

M. A.

M. A.

SONATA

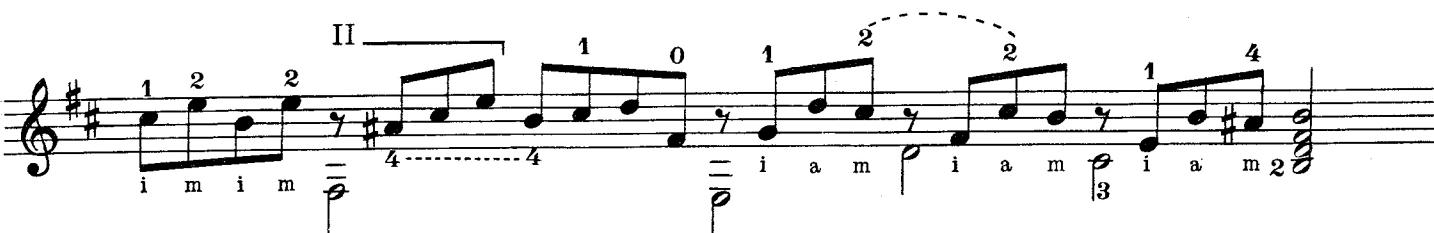
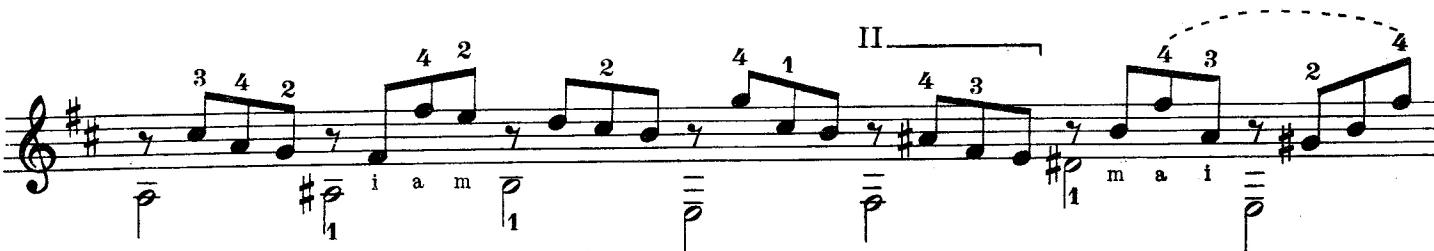
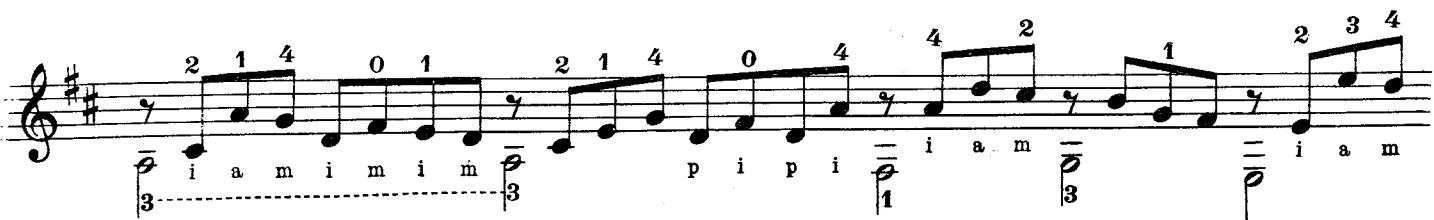
(DRESDEN n. 5)

Trascrizione per chitarra
di Miguel Ablóniz

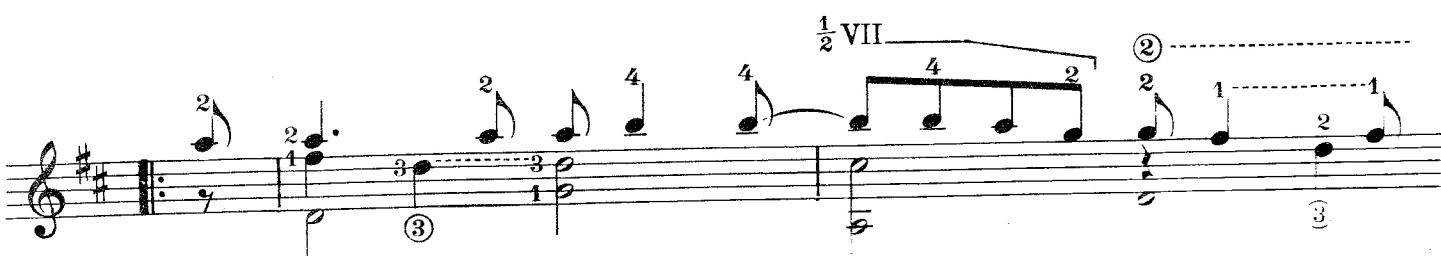
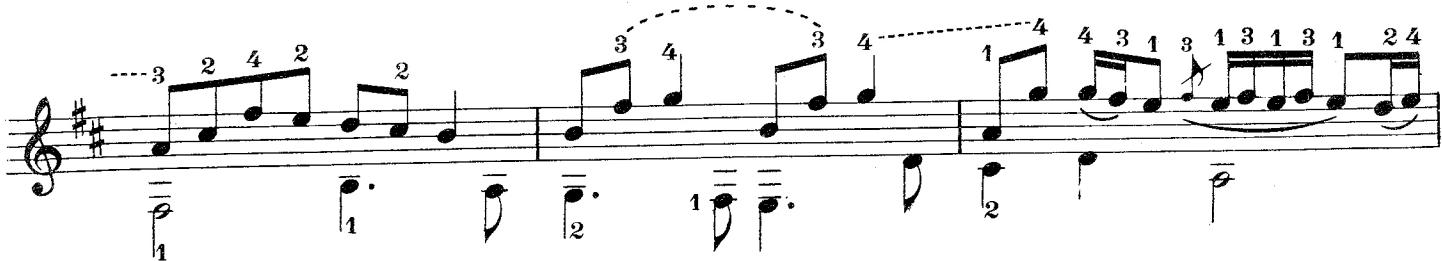
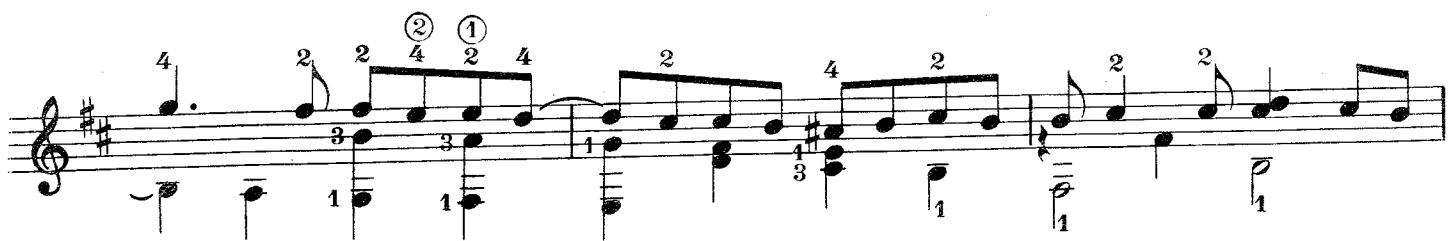
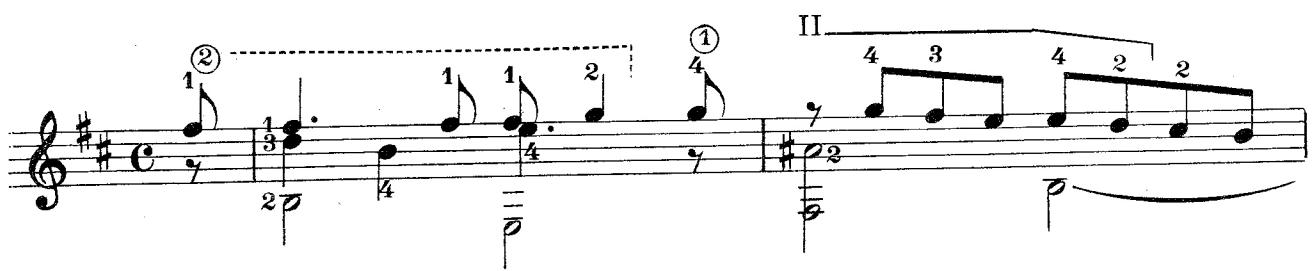
LEOPOLD SILVIUS WEISS
(1686 - 1750)

PRELUDIO

① = RE ② = MI ③ = FA #



ALLEMANDA



Musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score shows measures 4 through 10. Measure 4 starts with a dotted half note (fingering 4) followed by a quarter note (fingering 4), a eighth note (fingering 1), and a sixteenth note (fingering 1). Measure 5 begins with a eighth note (fingering 4), followed by a sixteenth note (fingering 2), another sixteenth note (fingering 2), and a eighth note (fingering 1). Measure 6 starts with a eighth note (fingering 0). Measure 7 begins with a eighth note (fingering 1), followed by a eighth note (fingering 3). Measure 8 starts with a eighth note (fingering 1). Measure 9 begins with a eighth note (fingering 3), followed by a eighth note (fingering 4). A dynamic marking 'II' with a bracket covers measures 4 through 10. Measures 4-5 are labeled with circled '1'. Measures 6-7 are labeled with circled '2'. Measures 8-9 are labeled with circled '3'.

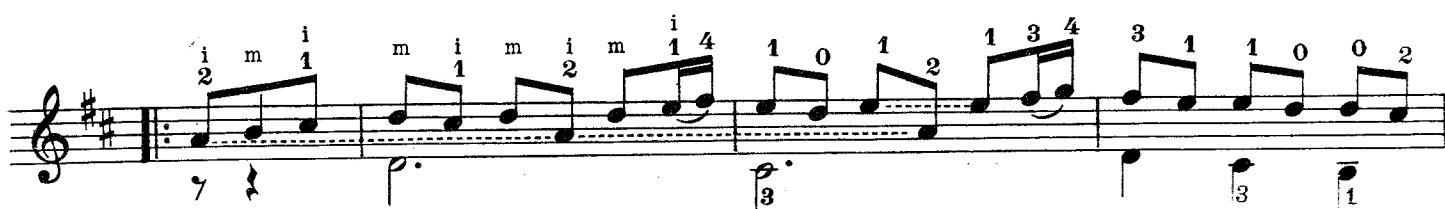
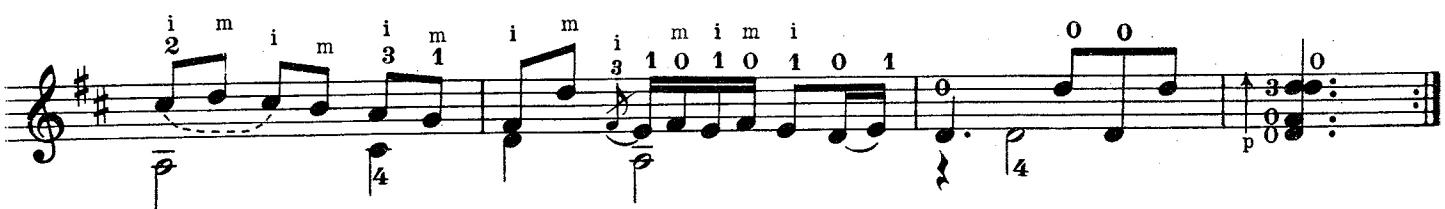
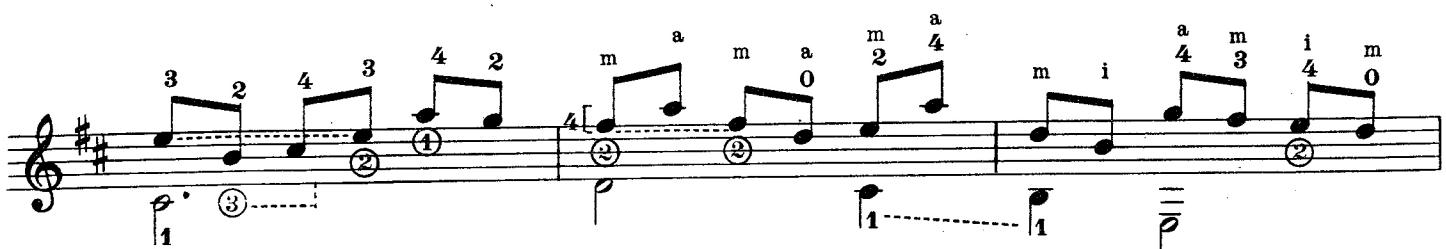
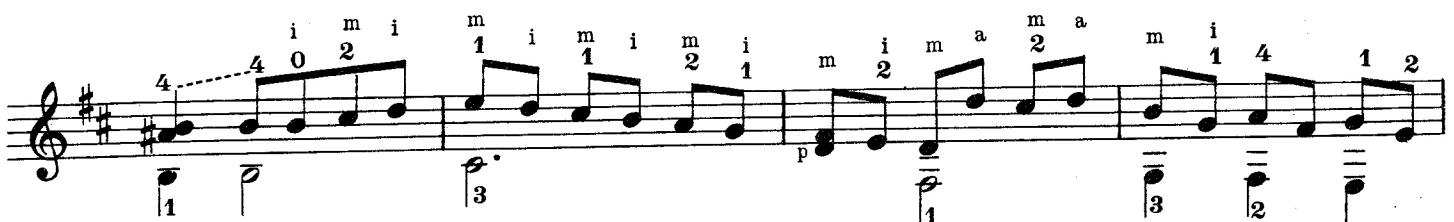
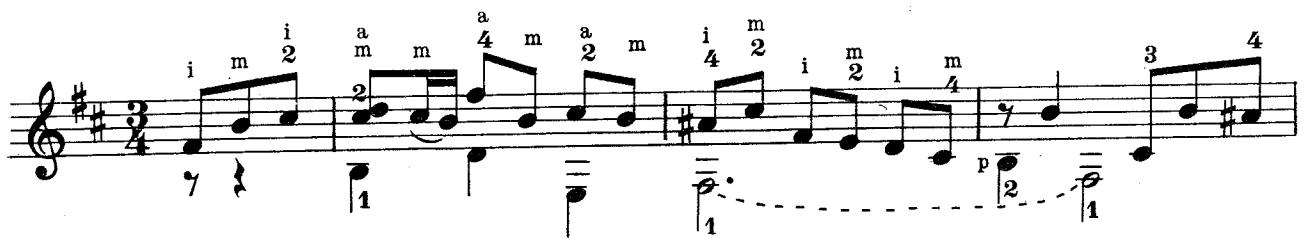
Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in common time and the bottom staff is in 2/4 time. Measure 11 starts with a whole note (C) on the first staff. Measure 12 begins with a half note (D) on the second staff.

This image shows two measures of handwritten musical notation on five-line staff paper. The key signature is A major (no sharps or flats). Measure 11 starts with a half note 'V' at the top of the staff. It contains six eighth-note groups, each consisting of a vertical stem with a dot above it followed by a horizontal bar with three dots above it. The first group is labeled '3', the second '3', the third '3', and the fourth '4'. Measure 12 begins with a half note 'II' at the top. It contains four eighth-note groups: the first is labeled '4', the second '3', and the third '0'. The fourth group consists of a vertical stem with a dot above it followed by a horizontal bar with three dots above it, labeled '3'. The measure ends with a half note '4'.

Musical score for piano, page 10, measures 4-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 4 starts with a half note followed by a quarter note. Measure 5 starts with a half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note. Measure 9 starts with a half note followed by a quarter note. Measure 10 starts with a half note followed by a quarter note.

A musical score for piano, page 10, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in A major (two sharps). Measure 11 starts with a whole rest followed by a half note. The left hand has a eighth-note pattern (D, E, F#) over three beats. The right hand has a eighth-note pattern (A, B, C#) over three beats. Measure 12 starts with a half note. The left hand has a eighth-note pattern (D, E, F#) over three beats. The right hand has a eighth-note pattern (A, B, C#) over three beats.

CORRENTE



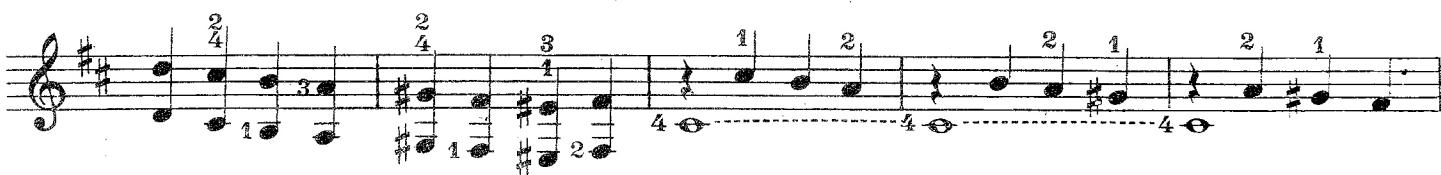
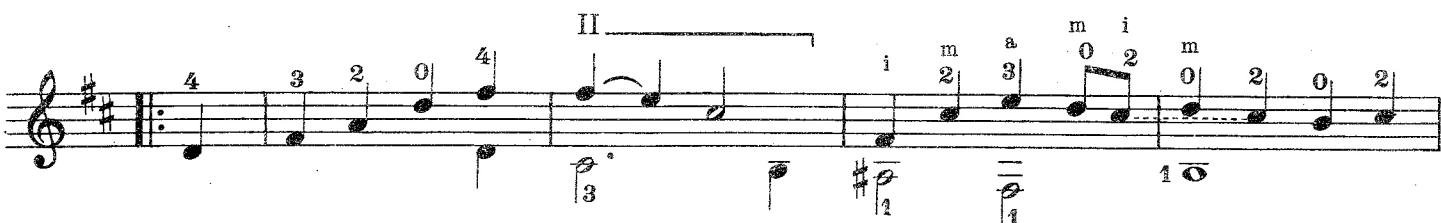
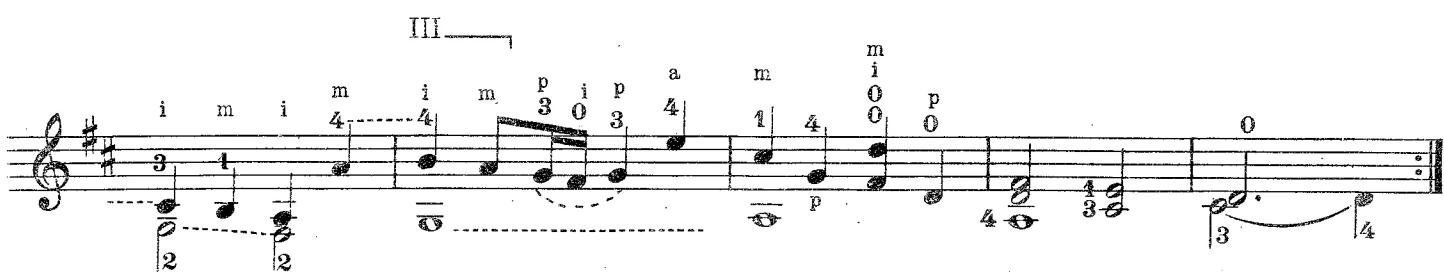
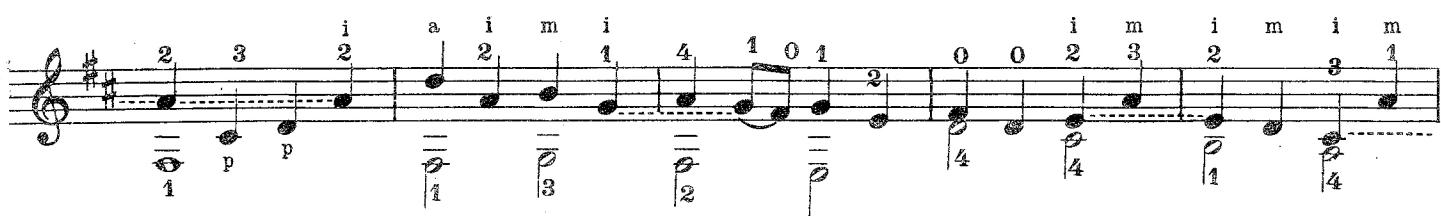
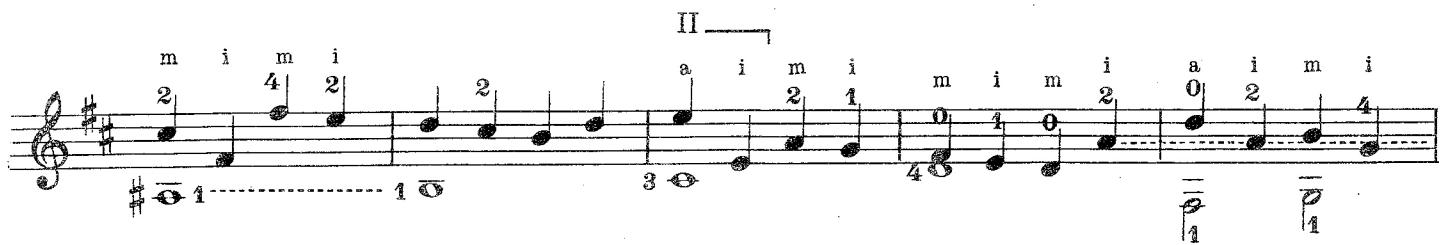
II.

The sheet music consists of six staves of music, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, and dynamic markings (p, f, ff) are placed below the staff. The first five staves are identical, while the sixth staff begins with a rest and ends with a double bar line.

Measure 1:

- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: m2, a3, i4, m0; i2, m0; a m; i3, m; a4, m; i2, m; i4, m2; i m4.
- Dynamic: $\text{p} \cdot$
- Measure 2:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: i2, m a m; a2, m4; i2, m a m; a2, m4; a0, m2; a0, m0; i3, m.
- Dynamic: $\text{p} \cdot$
- Measure 3:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: i2, a0, m3, i0, m1, i0; m1, i4, m1, i2, m1, i3; m2, m i2, m, i4.
- Dynamic: $\text{p} \cdot$
- Measure 4:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: a m4, a m i2, m; i1, m; i1, m; i4, m; i4, m2; i a4, m2; i.
- Dynamic: $\text{p} \cdot$
- Measure 5:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: a3, m2, i a3, m0, i2; a m, i m; i2, m; i4, m2; i m2, i m4.
- Dynamic: $\text{p} \cdot$
- Measure 6:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: 3, 4, 4, 4, 0, 0.
- Dynamic: $\text{p} \cdot$
- Measure 7:
- Meter: Common time (indicated by 'C').
- Notes: Eighth notes.
- Fingerings: 2, 1.
- Dynamic: $\text{p} \cdot$

BOURRÉE



The musical score consists of two staves of music. The top staff is in common time and has a key signature of one sharp. It features a treble clef and includes dynamic markings such as 'II' above the first measure, '4' above the second measure, and '2' above the third measure. The bottom staff is also in common time and has a key signature of one sharp. It features a bass clef and includes dynamic markings such as '3 ♂' below the first measure, '1 ♂' below the fourth measure, '2 ♂' below the fifth measure, and '0' below the eighth measure.

Musical score for piano, page 1, measures 3-4. The score consists of two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef. Measure 3 starts with a dotted half note followed by a quarter note. Measure 4 starts with a half note. The music concludes with a repeat sign and a double bar line.

A musical score for piano in G major (two sharps) and common time. The melody is played with the right hand. Fingerings are indicated above the notes: 3, 0, i, 4, m, 4, i, 2, m, 4, i, 2, m. Dynamics include a forte dynamic (f) at the beginning and a piano dynamic (p) near the end. The left hand provides harmonic support with sustained notes and chords.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef. Measure 11 starts with a half note 'm' on the left staff followed by a quarter note 'i'. The right staff begins with a half note '2'. Measure 12 starts with a half note 'a' on the left staff followed by a quarter note '4'. The right staff begins with a half note '3'. Measures 11 and 12 end with a repeat sign. Measure 13 begins with a half note 'm' on the left staff followed by a quarter note '2'. The right staff begins with a half note '3'. Measure 14 begins with a half note 'm' on the left staff followed by a quarter note 'i'. The right staff begins with a half note '2'. Measure 15 begins with a half note '2' on the left staff followed by a quarter note '2'. The right staff begins with a half note '3'. Measure 16 begins with a half note '1' on the left staff followed by a quarter note '3'. The right staff begins with a half note '3'. Measure 17 begins with a half note '1' on the left staff followed by a quarter note '3'. The right staff begins with a half note '3'. Measure 18 begins with a half note '1' on the left staff followed by a quarter note '3'. The right staff begins with a half note '3'.

MINUETTO I

II

SARABANDA

II

The image shows three staves of sheet music for a solo instrument, likely a flute or piccolo. The music is in common time and consists of measures 11 through 14. Measure 11 starts with a grace note followed by eighth-note pairs. Measure 12 begins with a dynamic p . Measure 13 features a sixteenth-note pattern. Measure 14 concludes with a dynamic $\#f$.

MINUETTO III

Musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score shows two staves of music. The first staff begins with a bass clef, a key signature of two sharps, and a common time signature. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a bass note followed by a quarter note (4) and a half note (2). The first measure of measure 12 starts with a bass note followed by a half note (2). The second measure of measure 12 starts with a bass note followed by a half note (2).

G | G A

Sheet music for a piece titled "G | G A". The music is written in 6/8 time with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings and dynamic markings are included throughout the piece.

The music consists of eight staves of musical notation. The first staff begins with a bass note followed by a series of eighth notes. Subsequent staves show various patterns of eighth and sixteenth notes, often with grace notes or slurs. The notation includes many rests and dynamic markings like "p" (piano) and "m" (mezzo-forte). Fingerings such as "4", "3", "2", "1", "0", "i", "m", and "a" are used to indicate specific fingerings for each note. The music concludes with a final staff showing a series of eighth notes with fingerings "2", "3", "4", and "0".

3 4 2 4 0 2 m 4 i 1 m 1 i 4 4 2 i 2 m
 (2) (3) p (4) 0 . 3 . (2) 1 . (2) 0 . (2) p
 V 2 1 4 2 II 4
 3 p 3 p 3 p 3
 m p 4 0 3 4 m 2 4 i 0 0 1 2 m 4 1 m
 3 p 0 p p p 3
 i 4 m 2 m 4 a 2 3 4 0 3 a m i 4 m 2 m 2 4
 1 p p p 1
 m i a m i a m 2 a 4 3 4 0 2 1 3 2 4 0 0
 1 p p p 1
 m 2 4 i 4 3 m 3 4 i m 4 i a 4 m i 4
 (4) 0 . (2) 1 p p 1
 a 4 m 3 i 4 a 1 i 4 m a 2 i m 2 i m 0 a i
 0 2 p . 3 #1 p 1
 m 2 a 3 m a i i a m 3 i a m i a m i 2 4 4 4
 1 p : 2 p : 3 p : 4 p : 1 p : 2 p : 3 p : 4 p :