

# Sylvius Leopold Weiss

## Two Lute Suites

Suite XIV, Suite XIX "Diversions de Solo"

for Guitar solo

Arranged by Victor Villalobos

シルヴィウス・L. ヴァイス

2つのリュート組曲

www.villalobos.com



Sylvius Leopold Weiss (1686-1750)

# Two Lute Suites

Suite XIV, Suite XIX "Divertimento a Solo" (X)

Arranged by Victor Villadangos

シルヴィウス・レオポルト・ヴァイス

## 2つのリュート組曲

ビクトル・ピラダンゴス●編

本曲集収載の2つの組曲は編曲者自身により  
CD「interpreta Weiss」(LA MUSIQUERIA)  
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These 2 Suites are recorded on CD "interpreta Weiss" (La  
Musiqueria) by the arranger himself.

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## Suite XIV

## 1. Allemande

Sylvius Leopold Weiss

arr. by Victor Villadangos

⑥=D

C II 1)

2) 3) 3) 4)

C II C IV C II 5) C II

6) C II 7)

8) 9) 10) 11) 12)

gliss.

13) 14) C II

1) 2) 3) 4) 5)

6) 7) 8) 9)

10) 11) 12) 13) 14)

This block contains the main musical score, consisting of six staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The score is divided into sections by exercise numbers: 15), 16), 17), 18), 19) = 1), 20), 21), 22), and 23). Various musical notations are present, including slurs, ties, and fingerings. Specific markings include 'C II' above the staff, 'i a' above a note, 'm' above a note, 'p' below a note, and '3' indicating triplets. The exercises are written in a continuous, flowing manner across the staves.

15)

This detail shows exercise 15, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

16)

This detail shows exercise 16, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

17)

This detail shows exercise 17, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

18)

This detail shows exercise 18, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

19) = 1)

20)

This detail shows exercise 20, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

21)

This detail shows exercise 21, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

22)

This detail shows exercise 22, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

23)

This detail shows exercise 23, featuring a triplet of eighth notes in the treble clef, with a bass clef accompaniment. The key signature is two sharps.

24) 25) 26) 27) 28) 29) 30)

a) 1-4

i) Change Finger 1 by 4 without interruption of sound.  
 音を切らずに1指と4指を入れ換える。

24) 25) 26) 27) 28) 29) 30)

## 2. Courante

C.III C.II a) C.V  
 C.II b) C.II C.V  
 1) 2) 3) *a m i a m i* C.II  
 C.II *gliss.* 4)  
 C.IV C.IV *m i m i m i m*  
*a m i a m i a m i p m i* 5) 5)  
 C.II C.II *p m p i p m p i p m p i p p p* 6)  
 1) 2) 3) 4) 5)  
 6) a) ossia C.V b) ossia C.II C.IV C.V

This page contains ten systems of musical notation for guitar, primarily in treble clef and one sharp key signature (F#). The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-4 and 0 for open strings).

Specific markings and annotations include:

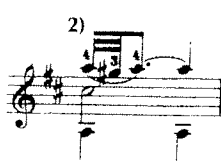
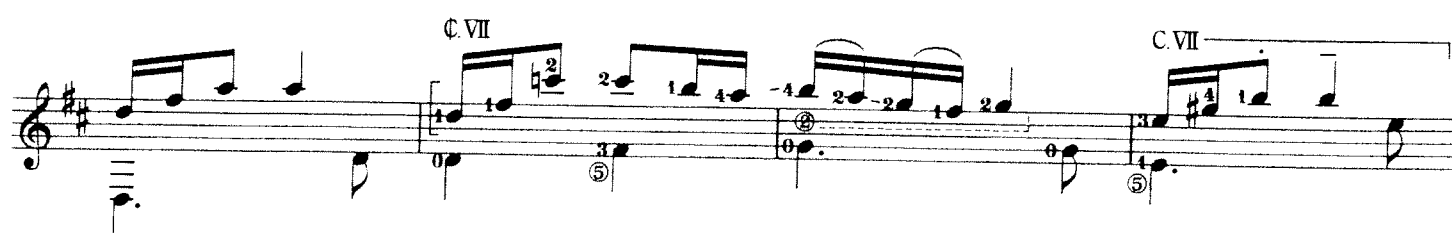
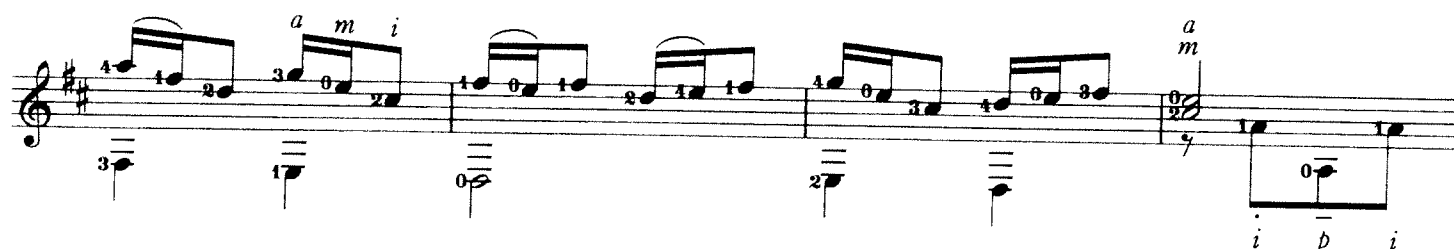
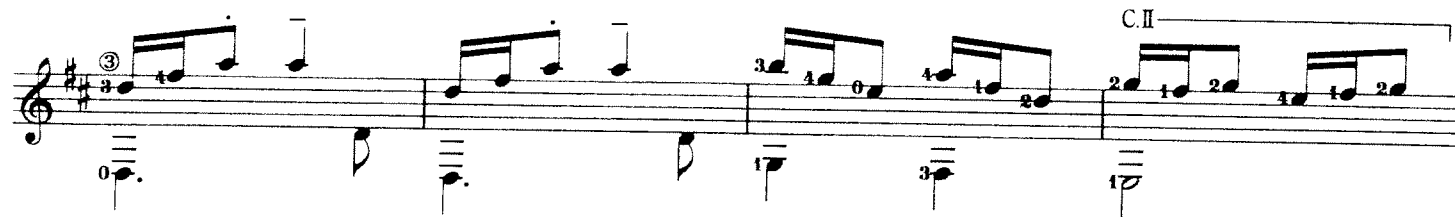
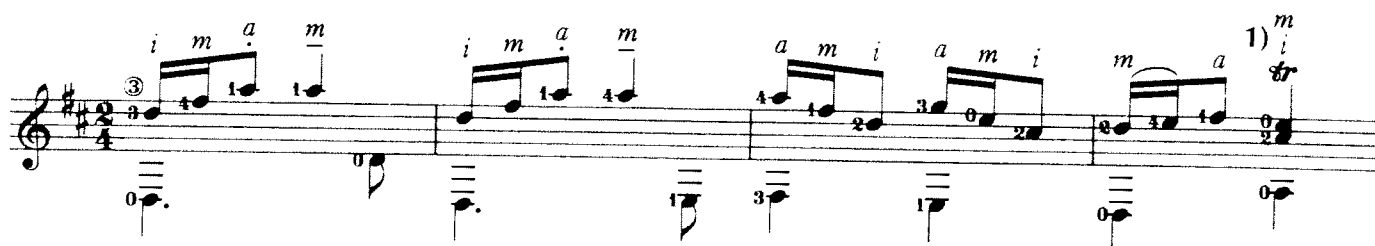
- System 1:** Includes the marking "C.II" and fingerings "i m i a m".
- System 2:** Includes the marking "C.II" and fingerings "m i a m i a m i a".
- System 3:** Includes the marking "C.II" and fingerings "m i a m i a m a m".
- System 4:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 5:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 6:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 7:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 8:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 9:** Includes the marking "C.II" and fingerings "m i a m i a".
- System 10:** Includes the marking "C.II" and fingerings "m i a m i a".

Additional markings include "gliss." (glissando) and "c) ossia" (coda).

[illegible]



## 3. Anglaise



C. VII

\*1 C. VII C. V *a m a i m p i* \*2

3) 4)

C. III

C. II C. X a) C. V 5) 6) 212

3) 4) 3 5) 3 6) 3

ossia a)

\*1 Media ceja with the finger 4  
4の指でセーハする。

\*2 Media ceja with the finger 2  
2の指でセーハする。

## 4. Sarabande

1) C.II

2) 7

3)

C.V

4)

5) C.II

6)

7)

8)

1. C.II

9)

10) C.II

a)

2.

9)

11)

14

C.V

12)

C.II

13)

14)

b)

C.V

C.II

1) *a* *m i*

2) 7

3) 3

4)

5) 3

6)

7) *m i a m i*

8)

9) *i m i*

10) 3

11) 3

12) C.II

13)

14)

a) ossia

b) ossia

15) (C.II)

16)

17) C.IV

18) C.II

19)

20)

21)

22) C.III

C.V

C.VII 23)

C.V

C.V

C.II C.III

24) C.II

25)

15) *m i m i m i*

16)

17) 3

18) C.II 3

19)

20) 3

21) *a m i m i*

22)

23) 3

24) 3

25)

c) ossia C.VII

## 5. Menuet

1) *m* *a* *tr* C.II C.V 2) *tr*

1) *tr* a) C.V

3) *b* *tr* C.VII

4) *tr* C.VII

5) *tr* 6) *tr*

1) 3 2) 3 3) 3 4) 3 5) 3

6) *a* *i* *3* *m* *i* a) *ossia* b) *ossia*

This page of musical notation is for guitar, written in D major (two sharps). It consists of six staves of music. The notation includes various chords (C.II, C.VI, C.IV, C.I), fingerings (1-4), and articulation marks (accents, slurs). The piece is divided into sections labeled 7), 8), 9), 10), 11), 12) = 1), and 13). The notation is in a style typical of classical guitar sheet music, with a focus on fingerings and articulation.

$$12) = 1)$$

c) **ossia**

**d) ossia**

d) ossia

e) ossia

e) ossia

## 6. Passecaille

The main musical score for '6. Passecaille' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of several measures with various musical notations including eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *tr* (trill) and *acc* (accents). The score is divided into sections labeled 1) through 8), with some sections further subdivided into a) and b). Specific markings like 'C.II' and 'C.V' are present above certain measures.

This row contains four alternative musical phrases, numbered 1) through 4). Each phrase is shown in two different notations, separated by the word 'or'. The phrases involve eighth and quarter notes with various fingerings and dynamic markings.

This row contains four alternative musical phrases, numbered 5) through 8). Each phrase is shown in two different notations, separated by the word 'or'. The phrases involve eighth and quarter notes with various fingerings and dynamic markings.

a) ossia

b) ossia

c) ossia

d) ossia

e) ossia

C.II

f) ossia

m

i

a

[illegible]



g) C.II C.II C.II

C.V.

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

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

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

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

C.II

L.V. C.III C.II C.II

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

*a m i m i a m i m*

13) C.II 14) C.II

15) C.II h) 16) i) 17)

12)

13) = 1)

14) *a i m i*

15) = 2)

16) = 3)

17) = 4)

g) ossia

h) ossia

i) ossia

**Sylvius Leopold Weiss**  
arr. by Victor Villadangos

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## 2. Entrée

1) 

C.II 

C.VII 

2) 

C.II 

C.V 

C.II 

1) 

2) 

## 3. Bourrée

The musical score for "3. Bourrée" is written in D major (two sharps) and 3/4 time. It consists of eight staves of music, each with a treble clef. The score includes various musical notations such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a "w" symbol above them, likely indicating a trill or a specific articulation. The score is divided into sections by brackets and labels: C.V (Coda V), C.II (Coda II), C.III (Coda III), C.VII (Coda VII), and C.IV (Coda IV). The first staff has a bracket labeled C.V. The second staff has a bracket labeled C.II. The third staff has a bracket labeled C.II. The fourth staff has a bracket labeled C.VII. The fifth staff has a bracket labeled C.II. The sixth staff has a bracket labeled C.II. The seventh staff has a bracket labeled C.II. The eighth staff has a bracket labeled C.IV. The score also includes various musical notations such as notes, rests, and fingerings. The first staff has a bracket labeled C.V. The second staff has a bracket labeled C.II. The third staff has a bracket labeled C.II. The fourth staff has a bracket labeled C.VII. The fifth staff has a bracket labeled C.II. The sixth staff has a bracket labeled C.II. The seventh staff has a bracket labeled C.II. The eighth staff has a bracket labeled C.IV.

4. Gavotte



## 5. Sarabande

Musical score for 5. Sarabande. The score is written on a single treble clef staff in D major (two sharps) and 3/4 time. It includes various musical notations such as ornaments, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings like *mim*. The piece is divided into several measures, with some measures containing multiple notes and rests. The score concludes with a double bar line and a repeat sign.

## 6. Menuet

Musical score for 6. Menuet. The score is written on a single treble clef staff in D major (two sharps) and 3/4 time. It includes various musical notations such as ornaments, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings like *C.II*, *C.V*, and *C.VII*. The piece is divided into several measures, with some measures containing multiple notes and rests. The score concludes with a double bar line and a repeat sign.

21

C.VII

C.VII

C.II

C.VII

C.II

C.IV

C.II

C.II

C.V

## 7. Saltarella

C.II

C.VII

C.V

C.VII

212

21



This page of musical notation is for a guitar piece, likely a study or a short composition. It consists of ten staves of music, all in G major (one sharp, F#) and common time (C). The notation is written for a single melodic line on a guitar, with various technical markings and section labels.

**Section Labels and Fingerings:**

- C.II:** Appears at the beginning of the first staff and again in the third staff.
- C.IV:** Appears in the fifth staff.
- C.V:** Appears in the sixth staff.
- C.VII:** Appears in the seventh staff.
- C.III:** Appears in the tenth staff.

**Technical Markings:**

- Natural Harmonics:** Indicated by a wavy line above the staff, appearing in the first, second, and tenth staves.
- Fret Numbers:** Numbers 0, 1, 2, 3, and 4 are placed below the staff to indicate fret positions.
- Fingering:** Numbers 1, 2, 3, and 4 are placed below the staff to indicate which finger to use for a note.
- Accents:** A small 'v' symbol is placed above certain notes to indicate an accent.
- Slurs:** Horizontal lines connecting groups of notes to indicate they should be played smoothly.
- Repeat Signs:** Double bar lines with dots, indicating the end of a section or the piece.

The piece begins with a key signature of one sharp (F#) and a common time signature (C). The notation is written in a single system, with the music flowing from the first staff to the tenth. The piece concludes with a final double bar line and a repeat sign.