

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

[Suite]

WeissSW1.11, 2, 3, 5, 7

WeissSW28.3, WeissSW28.5

Fa majeur

Manuscrit de Vienne A-Wn1078

Wien, Österreichische Nationalbibliothek,

Musiksammlung

A-Wn ms. Suppl. Mus. 1078

Pages 73 à 86 (folios 39 v. à 46 v.)

Voir les concordances page suivante.



Les pièces de la Suite

Prælude

Allemande

Cour[ante]

Bourée

Sarab[ande]

Menuet

Gigue

Concordances

- Voir dans le manuscrit de Dresde D-Dl2841, volume 1 :
 - pages 11 à 16, la Suite 3. [WD3]
 - pages 2 et 3, une variante, la Courante de la Suite 1. [WD1]
 - pages 20 et 24, la Bourée et le Menuet de la Suite 4. [WD4]

- Voir dans le manuscrit de Londres GB-Lbl30387 :
 - pages 1 à 10, la Suite I. [WL1]
 - pages 266 à 275, la Bourée de la Suite XXII, Le fameux Corsaire. [WL52]
 - page 311, l'Allemande de la Suite XXVI. [WL68]

- Voir le manuscrit Harrach II Schloss Rohrau A-ROII, pages 92 à 10, la Suite 5. [HRII12_W]

- Voir le manuscrit de Varsovie PLWu 2003, folios 2 r. à 5 r., la Suite 1. [PLWu2003_1]

- Voir dans le manuscrit de Varsovie PL-Wu2004, folios 4 v. à 8 v., la Parthia ex F. [PLWu2004_2]

- Voir dans le manuscrit de Varsovie PL-Wu2005, pages 1 à 7, la Suite 1. [PLWu2005_1]

Prælude

(1*)

The image displays a musical score for a piece titled "Prælude". It consists of six systems of musical notation, each with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The notes are often grouped with slurs and include fingerings (e.g., 1, 2, 3, 4). Below the musical staves, there are several lines of text, likely representing a transcription of the notes or a specific notation system, including characters like 'a', 'r', 'e', 'f', 'h', 'k', 'i', 'b', and '4'. The systems are numbered 1 through 6 on the left side.

1. Dans le manuscrit original, ce Prælude est placé après la Gigue.

7

r
b *a* *r* *a* *a* *b* *a* *r* *a* *r* *e* *f* *f* *r* *f* *a* *f*
a 4 *a* 4

8

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *b* *r* *b*
a *a* *a* *e* *r* 4 4 4 4 4 4 4 4 4 4

9

a *a* *r* *b* *r* *r* *a* *e* *r* *a* *a* *b* *a* *b* *r* *a* *r* *a* *a*
 4 *a* *a*

10

r *a* *a* *a* *r* *r* *a* *r* *b* *r* *a* *a* *a* *b* *r* *b* *r* *a* *a*
 4 4 4 *a* *a* *a*

Allemande

The image displays a musical score for the piece 'Allemande' by Silvius Leopoldus Weiß. The score is written on a single staff with a treble clef and a common time signature (C). The music is characterized by its rhythmic complexity and the use of various ornaments and accidentals. The score is divided into six systems, each starting with a measure number (1, 4, 7, 11, 15, 19). The notes are often beamed together in groups, and there are frequent use of slurs and ties. The ornaments include mordents, mordent-like symbols, and various accidentals (sharps, flats, naturals). The rhythm is primarily based on eighth and sixteenth notes, with some measures containing triplets. The overall style is Baroque, reflecting the composer's 17th-century origins.

22

22

26

26

30

30

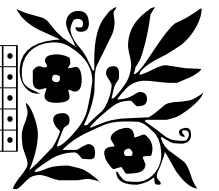
34

34

R

38

38



n

vR

Cour[ante]

The musical score is written on a single staff in 3/4 time. It consists of 34 measures, divided into systems of five measures each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Articulations like accents and slurs are used throughout. The piece begins with a treble clef and a 3/4 time signature. The first measure starts with a quarter rest followed by a quarter note 'a'. The melody continues with eighth and sixteenth notes, often beamed together. There are several measures with quarter notes, some with accents. The score concludes with a quarter note 'e' in the final measure.

39

44

49

54

60

66

71

76

1. Tablature originale : Sol (a sur le 7ème chœur).

2. Tablature originale : dans cette mesure et les trois suivantes, les liaisons sont décalées à gauche.

Bourée

The musical score for the Bourée consists of six systems of music, each with a treble clef and a common time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Dynamics like *f* (forte) and *h* (hairpins) are used throughout. Articulations such as accents and slurs are present. The score includes several measures with a 4-measure rest, indicated by a '4' below the staff. The piece concludes with a double bar line and repeat dots.

5

11

16

20

26

32

f e f e | *f e f e* | *f e f a* | *b a r* | *e r a r* | *a a r*

f e | *f e f e* | *f* | *b a r* | *a r* | *a a r*

38

r e f | *h f h f a* | *h* | *f e*

a a/a/a | *a/a/a a* | *a* | *a*

44

f e f h | *kh i h* | *k a r* | *a r a r e* | *f r f* | *r a r a*

a a | *i* | *r* | *a a* | *a*

50

r b a | *r* | *a r* | *b a b b*

a a | *a* | *a* | *a*

55

a a r | *a a*

a a

Sarab[ande]

3/4

r a r a a *f* *a f a r a* *e*

a *a* *a* *a* *a*

5

e b a e *e r* *r r* *r r* *a a* *a a*

e *a* *a* *a* *a* *a*

11

r a r *r r a e* *r r a e* *b r a e* *f a a f e f* *r a a*

r *4* *e* *a* *a* *4* *a*

17

a b r a *a* *a b a r a a* *a r r a r* *r a a r a r* *r a r*

a *4* *a* *a* *a* *a* *4* *a*

23

a e r e *a* *a r a r a* *b b r* *a a e a* *e e r e r*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

29

a e e *r r* *a* *a a e* *b a f e f a f* *f e r e r a*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

34

r a a a e *f*

a *a* *a* *a*



Menuet

6

12

19

26

32

voir V

(3*)

V[ariante]

1. Mesure en partie illisible dans la tablature originale.
2. Basse absente de la tablature originale.
3. Doigté du pouce absent de la tablature originale.

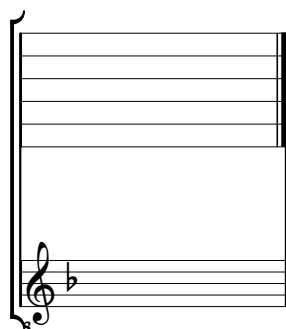
Gigue

5
 10
 15
 22
 28
 34
 40
 45

1. Liaison absente de la tablature originale.
 2. Tablature originale : ces deux mesures ne sont pas répétées.

Tonalité et accord du luth : Fa majeur.

Scordature par octave



Accord ordinaire des 11 chœurs du luth

