

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Prélude avec la Parthi de mons: Weis.

WeissSW2.1 - WeissSW18

Prélude (Prelude), Allemande (Allemanda),
Courante, Sarabande (Sarabanda), Angloise

Ré majeur

Manuscrits de Vienne A-Wn18829

Vienne, Bibliothèque nationale autrichienne, Collection musicale

A-Wn ms. 18829

Folios 7v. - 13r.

Voir dans le manuscrit de Londres GB-Lbl30387,

... page 12, Prélude [WL5]

... pages 166 à 175, Allemande, Courante, Sarabande, Angloise [WL33]

Voir dans le manuscrit de Moscou RF-Mcm, folio 7r, Prelludium [WM3]

Voir dans le manuscrit de Varsovie PL-Wu2004,

... folios 11r à 12v, Sarabande, Gigue [PLWu2004_3]

... folios 35v et 36r, Paisana [PLWU2004_8]



Préface

Sur cette somptueuse Suite, tout en sensibilité et en subtilité, plane un climat un peu inquiet, un peu fébrile, avec ses multiples facettes qui font alterner ombre et lumière, temps calmes et périodes intenses de tension.

Comme l'indique le titre qui est porté en tête des pièces : « Prelude avec la Parthi de mons: Weis », cette sonate fait précéder d'un « Prélude de Weiss » des pièces regroupées pour former une suite (qui est présente également dans le manuscrit de Londres GB- Lbl30387). Le Prélude est aussi présent de façon autonome dans le manuscrit de Moscou RF-Mcm (Prelludium) ; dans le manuscrit de Londres, il est associé à une autre sonate.

Dans le manuscrit de Londres, la Sonate WeissSW18 est datée de 1719. L'Allemande, la Courante, la Sarabande et l'Angloise de cette suite sont présentes ici, dans le manuscrit de Vienne A-Wn18829. Le Menuet et la Passacaille (qui, par ailleurs, figure de façon autonome dans le Manuscrit d'Haslemere GB-HAB2) ne sont pas présents. L'ordre de la Sarabande et de l'Angloise est inversé.

Dans la présente version du manuscrit de Vienne A-Wn18829, le copiste avait d'abord destiné cette Suite au luth à 11 chœurs. Une autre main a ultérieurement doublé des basses à l'octave afin d'utiliser les deux bourdons supplémentaires du luth baroque.

Jean-Daniel Forget

Tonalité : Ré majeur

Accord des basses du luth : 2 dièses

Scordature par octave

Musical notation for 'Scordature par octave'. It features a lute fretboard diagram with six strings. The top two strings have notes labeled 'e' on the first and second frets. The bottom string has a note labeled '4' on the fourth fret. Below the fretboard is a treble clef with two sharps (F# and C#).

Accord des 13 chœurs du luth

Musical notation for 'Accord des 13 chœurs du luth'. It features a lute fretboard diagram with six strings. The top five strings have notes labeled 'a' on the first, second, third, fourth, and fifth frets. The bottom string has a sequence of notes labeled 'a / a / a / a 4 5 6' on the first, second, third, and fourth frets. Below the fretboard is a treble clef with two sharps (F# and C#).

2 - Prelude avec la Parthi de Mons: Weis.

The image displays a handwritten musical score for guitar, consisting of six systems of notation. Each system includes a staff with notes and a corresponding line of fret numbers (tablature). The notation includes various symbols such as 'k', 'h', 'e', 'f', 'r', 'a', 'b', and 'i', which represent different fret positions and techniques. The score is in common time (C) and features various rhythmic patterns and articulations. The systems are numbered 1 through 6 on the left side.

System 1: *k h k h k k h k k h k* | *e e f r r e e e r a*
a | *a* | *a*

System 2: *e r e r e r e r e r e e a a r a e r a e a e r a*
a | *a* | *a* 4 *a* | *a* *a*

System 3: *r e a e f i k i g e r r e r a a b*
a | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *a* | 4 | 4 | *a*
 (1*)

System 4: *r b r b r a e a r r a e r e a a e r b b r*
a | *a* | *a* | *a* | *a* | *a*

System 5: *e a r e a r b a e r b b r b e a r e a r b a e r*
a | *a* | *a*

System 6: *b b r b e a r e a r b a e r b b e b b b r b*
a | *a* | *a* | *a*

1. E (a on course 9) in the original tablature

7 *m*
a *b* *r* *b* *r* *r* *r* *b* *r* *b* *r* *a* *a* *a* *a* *r* *a* *e* *e* *a* *e* *a*
a *a/a* *a* *a/a* *a* *a/a*

8 *m*
r *r* *r* *f* *r* *e* *e* *e* *a* *e* *a* *r* *g* *f* *a* *e* *a* *r*
a *a/a* *a* *a/a* *a* *a/a* *a*

9 *m*
a *r* *a* *e* *a* *r* *e* *a* *e* *r* *a* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e* *r* *e* *r*
a *a* *a* *a*

10 *m* *m* *m*
a *r* *e* *r* *a* *r* *e* *a* *e* *r* *a* *e* *r* *e* *r* *e* *e* *r* *e* *e* *a* *e* *a* *e* *a*
a *a* *a/a* *a/a*

11 *m* *m* *m* *m* *m* *m* *m* *m* *m* *m*
e *a* *e* *b* *a* *g* *a* *e* *b* *a* *g* *a* *e* *b* *a* *g* *a* *r* *b* *a* *g* *r* *r* *b* *r* *r* *b* *r* *r* *a* *r* *r* *a* *r* *a* *a* *a* *a*
a *a* *a* [4] 4 *a*
 (*)

12 *m* *m* *m* *m*
a *a* *r* *a* *a* *r* *a* *r* *a* *r* *a* *e* *a* *r* *a* *e* *r* *a* *e* *r* *a* *a* *a* *a*
a *a* *a* *a*

13 *m* *m*
a *r* *a* *a* *e* *e* *r* *e* *a* *a* *a*
a *a* *a*



1. Original: G (a on course 7)

Allemande (Allemanda)

1. Original: A (c on course 7)
2. Ornament not found in the original

18

21

(1*)

24

27

(2*)

30

33

35

1. Bass not found in the original
 2. Three octaved bass not found in the original tablature

Courante

The musical score for 'Courante' is presented in six systems, each with a treble clef and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), slurs, and performance markings such as 'a' and 'a' with double slashes. The score is divided into measures by vertical bar lines.

System 1 (Measures 1-3):
 Measure 1: Quarter note 'a', quarter note 'a', quarter note 'e'.
 Measure 2: Quarter note 'g', eighth note 'e', eighth note 'r', quarter note 'a', quarter note 'a', quarter note 'e'.
 Measure 3: Quarter note 'g', eighth note 'e', eighth note 'r', quarter note 'e', quarter note 'a', quarter note 'e'.
 Performance markings: 'a' (double slash) under measures 2 and 3.

System 2 (Measures 4-6):
 Measure 4: Quarter note 'g', eighth note 'e', eighth note 'f', quarter note 'e', quarter note 'h', quarter note 'a'.
 Measure 5: Quarter note 'e', eighth note 'r', eighth note 'a', quarter note 'r', quarter note 'e', quarter note 'r', quarter note 'e'.
 Measure 6: Quarter note 'g', eighth note 'e', eighth note 'r', quarter note 'e', quarter rest, quarter rest.
 Performance markings: 'a' (double slash) under measures 4, 5, and 6.

System 3 (Measures 7-9):
 Measure 7: Quarter rest, eighth note 'r', eighth note 'a', eighth note 'r', quarter note 'r', quarter note 'e', quarter note 'a'.
 Measure 8: Quarter note 'r', eighth note 'r', eighth note 'e', eighth note 'r', quarter note 'g', quarter note 'e', quarter note 'g', quarter note 'a'.
 Measure 9: Quarter note 'a', eighth note 'e', eighth note 'r', eighth note 'e', quarter note 'r', quarter note 'e', quarter note 'r'.
 Performance markings: 'a' (double slash) under measures 7, 8, and 9. A circled 'a' is under measure 8.

System 4 (Measures 10-12):
 Measure 10: Quarter note 'g', eighth note 'e', eighth note 'r', quarter note 'e', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'r', quarter note 'e'.
 Measure 11: Quarter note 'e', eighth note 'r', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'e', quarter note 'a', quarter note 'r'.
 Measure 12: Quarter note 'e', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'a', quarter note 'e', eighth note 'r', quarter note 'e', quarter note 'a'.
 Performance markings: 'a' (double slash) under measures 10, 11, and 12.

System 5 (Measures 13-15):
 Measure 13: Quarter note 'r', eighth note 'r', eighth note 'a', quarter note 'e', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'r', quarter note 'e'.
 Measure 14: Quarter note 'a', quarter note 'a', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'a', quarter note 'a', quarter note 'r'.
 Measure 15: Quarter note 'e', quarter note 'a', eighth note 'r', eighth note 'e', quarter note 'a', quarter note 'r', quarter note 'e', quarter note 'a'.
 Performance markings: '4' under measure 13, '5' under measure 14, '6' under measure 15. 'a' (double slash) under measures 13, 14, and 15.

System 6 (Measures 16-18):
 Measure 16: Quarter note 'a', eighth note 'r', eighth note 'r', eighth note 'r', eighth note 'e', quarter note 'e'.
 Measure 17: Quarter note 'r', eighth note 'a', eighth note 'r', eighth note 'e', eighth note 'r', eighth note 'a', quarter note 'e', quarter note 'a', quarter note 'r'.
 Measure 18: Quarter note 'e', eighth note 'r', eighth note 'a', eighth note 'r', eighth note 'e', quarter note 'a', quarter note 'e', quarter note 'a'.
 Performance markings: 'a' (double slash) under measures 16, 17, and 18. A circled 'a' is under measure 16.

1. Slur not found in the original

2. One bass C-sharp (course 11) was blacked out (also the same bar 18)

21

a r e a e r e
a 5 //a //a //a

24

r e e g e e e r a r a e
//a 4

26

e r a r a e r e r a
//a (1) //a*

28

e a r a r a e r e r a
g //a //a 4 //a //a //a 4 //a //a

31

e a e r e a a e a a a a a a
g //a //a (2) 6*

33

r a e r a r a e r a e r a
//a g 4 4 //a

37

r a r r e e e e e e e e e a
//a //a 4 //a

.../...

1. Original: G (c on course 1)
 2. Original: dotted quarter note and nothing else

40 *m* *n* *m*

r a r a r a r a r a | *e e e e a r* | *e r e r e r e r e r*

a *a* *a*

43 *n* *m* *n* *n*

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

a *a* *a 4*

46 *n* *n* *m* *n*

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

a *a* *a* *a*

50 *m* *n* *n* *m* *n* *n* *n*

e r e r e r e r e r | *b b* | *g e f e h a* | *r b r a e r*

a *a* *a* *a*

54 *n* *m* *n* *n* *n* *n* *n*

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

a *a* *a* *a*

58 *n* *m* *n* *n* *n* *m* *n*

e r e r | *e a e r a r* | *e a r g a a e*

a *a* *a* *a*

61 *n* *m* *n* *n* *m* *n* *n* *n*

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

a *a* *a* *a*

65

ere e r r e e a r r e r g e g a a e r e r e r

a a a a a a a a

69

e e r e e r a r e e r e r r a e a r e e r a a e r e e a

a a a

72

r r a e e r a r e a e r g g g g a r a r e r a r e a e a r

4 5 a

75

e r a r e f h f h g h f h g f e f e e h a h k i

a 4 a a(1*)

78

k i k i k h k a g e g e g f h a e a e r e r e r e r e r

a a a

81

k h k h k h k i k i g h g h f

a a(2*) a a a a a a

84

e g e f e f e h f a e a r a a a r a a a e e a a a

a a a

1. Bass not found in the original
 2. Appoggiatura not found in the original

Sarabande (Sarabanda)

3/8

3

7

10

14

18

21

24

(1*)

(2*)

(3*)

(4*)

1. Other rhythm found in the London manuscript ⇒⇒⇒⇒⇒
2. Original: no rhythmic sign
3. Original: appoggiatura
4. Original: F (a on course 1)

27

31

1. Bass not found in the original

Angloise

1. Slur not found in the original
 2. Slur not found in the original
 3. Bass not found in the original
 4. Original: no rhythm sign
 5. Slur not found in the original
 6. Original: A (a on course 6)
 7. Original: G (a on course 7)

32

f e f e f e e r e a

36

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

41

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

(1*)

46

e r e r a e e r a r e r e r a e e r a r a e

51

f e e e k h k k a r e f

Fine

1. B (e on course 7) in the original tablature

