

*Silvius Leopold Weiss*

*(1687 - 16 oct. 1750)*

# [Partie 12]

S.L. Weis.

WeissSW12.10, 1, 2, 4, 6

Prélude (Prelude), Allemande (Allemanda),  
Courante, Sarabande, Chaconne (Ciaconna)

La majeur

Manuscrits de Vienne A-Wn18829

*Vienne, Bibliothèque nationale autrichienne, Collection musicale*

A-Wn ms. 18829

*Folios 21v. - 27r.*

*Voir dans le manuscrit de Londres GB-Lbl30387, folios 52r. à 56r. : Sonata 12  
[Le Luth Doré Urtext Editions]*

*Voir dans le manuscrit de Dresde D-Dl2841, volume 3 pages 134 à 141 :  
Sonata N° 12 [Le Luth Doré Urtext Editions]*

*Voir dans le manuscrit de Varsovie PL-Wu2004, folio 11r. : Sarabande  
[PLWu2004\_3]*



# Tonalité : La majeur

*Accord des basses du luth : 3 dièses*

## *Scordature par octave*

The diagram shows a lute fretboard with six strings. The notes are: 1st string (top): e (open), 2nd string: e (4th fret), 3rd string: a (open), 4th string: a (4th fret), 5th string: a (open), 6th string: a (4th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#).

## *Accord des 13 chœurs du luth*

The diagram shows a lute fretboard with six strings. The notes are: 1st string: a (open), 2nd string: a (2nd fret), 3rd string: a (4th fret), 4th string: a (6th fret), 5th string: a (8th fret), 6th string: a (10th fret). Below the fretboard is a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes in the staff are: a (open), a (2nd fret), a (4th fret), a (6th fret), a (8th fret), a (10th fret), a (12th fret), a (14th fret), a (16th fret), a (18th fret), a (20th fret), a (22nd fret), a (24th fret), a (26th fret), a (28th fret), a (30th fret), a (32nd fret), a (34th fret), a (36th fret), a (38th fret), a (40th fret), a (42nd fret), a (44th fret), a (46th fret), a (48th fret), a (50th fret), a (52nd fret), a (54th fret), a (56th fret), a (58th fret), a (60th fret), a (62nd fret), a (64th fret), a (66th fret), a (68th fret), a (70th fret), a (72nd fret), a (74th fret), a (76th fret), a (78th fret), a (80th fret), a (82nd fret), a (84th fret), a (86th fret), a (88th fret), a (90th fret), a (92nd fret), a (94th fret), a (96th fret), a (98th fret), a (100th fret).

S.L. Weis.

# Prélude (Prelude)

*♩*

1. *C* *r e r e r e f e e f e r f r r f r r e r e r e r*  
*a* | *a* | *a* | *a* |  
(1\*)

3. *♩*  
*a r a a r a a r a* [ *a r a* ] *e e e e e e b r b b r b*  
*a* | *a* | [ *a* ] | *a* | *a* |  
(2\*)

5. *♩*  
*r r r r r r e r e e e b e* *⊙ r ⊙ ⊙ r ⊙* *e r e e r ⊙*  
*a* | *a* | *a* | *a* | 4

7. *♩*  
*e ⊙ e r e r a r a a e r e r a r e ⊙ a r a r b r a*  
*a* | *a* | *a* | *a* | *a* | *a* | 4

9. *♩*  
*b a b r a ⊙ b ⊙ r ⊙ e a ⊙ r e r a r e r a e r a r a e r ⊙*  
*a* | *a* | *a* | *a* | *a* |

12. *♩*  
*a ⊙ e ⊙ e r a e r a ⊙ e r a e r e e r a ⊙ e a*  
*a* | *a* | *a* | *a* | *a* | *a* | 6

1. Original title: Prelude  
2. Original: four notes twice

# Allemande (Allemanda)

Musical score for Allemande (Allemanda) in C major, 3/4 time. The score consists of 15 measures across five systems. It features a single melodic line with various ornaments and fingerings. Measure 9 includes a first ending marked (1\*) and measure 14 includes a second ending marked (2\*). The notes are written in a shorthand style with letters a, e, g, h, b, r and various accidentals.

1. Original: ascending appoggiatura  
 2. Original: note not found

19

22

25

28

32

R

35

# Courante

3

5

10

15

20

25

30

(1\*)

1. Original: thumb fingering found

35

hgh g hgh g hgh h hgh g hgh ikih

a a 4 a a a

41

hgh k kkih gfgi iighg eoe g gge ge

a a a a a a

47

a e e a r e a a e e a e a ge br b r e e e

4 a a a a

53

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

a (1\*) a a a a a

59

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

a a a 4 a 5 4 6

64

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

a a a a a a

69

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

a a 1 e e a 6

1. Original: slur found

# Sarabande

Musical score for Sarabande, featuring a single melodic line on a five-line staff. The score is divided into measures, with measure numbers 3, 4, 7, 10, 13, and 16 indicated. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and articulations (accents, slurs, fermatas). The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.



19

22

25

28

32

1. Original: quarter note  
2. Original: no rhythm sign

# Chaconne (Ciaconna)

3 *e i h* | *g h g k h* | *g e g* | *r e r*

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

5 *r r a r* | *a r a r* | *e r e r* | *e r e i*

4 *a a a* | *a* | *a* | *a a*

(1\*)

9 *g h g g* | *e g e e* | *e r e r* | *e e r e r*

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

4 4

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

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

6

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

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

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

4 *a a a* | *a* | *a* | *a a*

[a] 6

(2\*)

1. Original: ornament not found  
2. Original: bass one note later

22

25

(1\*)

28

(2\*)

31

(3\*) (4\*)

34

37

1. Perhaps bass D and E would be a better to complying with the rules of the chaconne
2. Original: F-natural (a on course 1)
3. other in London manuscript ----->
4. Original: C-natural (h on course 1)

.../...

40 *m* *m* *m*

4  
//a //a

43 *m* *m* *m*

a a a (1\*)

46 *m* *m* *m*

//a //a 4

49 *m* *m* *m* *m*

//a //a (2\*)

52 *m* *m* *m* *m*

h g e a r a

56 *m* *m* *m* *m* *m* *m* *m*

4 //a //a //a //a

1. Original: slur not found  
2. Original: repeat bar not found

60

60 e r a r g e g h g h e e g e g a a a a a

63

63 e b e r b r e e r a r e a r a e e a r a a a a a

67

67 r e i g h g k h g e g e e r a a a a a a a

71

71 e r a r e a r e r a g r a 4 a a a a a a 4

75

75 e a r e r a e r e x a a a a a a

*Fine*

