

Silvius Leopold Weiss

(1687 - 16 oct. 1750)

Concerto et Gigue Dal Weiss S.

Duo

Liutto 1mo et liutto 2do

WeissSW 78.1 à 4

Do majeur et La mineur

Manuscrits Harrach, Schloß Rohrau

Rohrau, Graf Harrach'sche Familiensammlung

A-RO Lauten-Ms. 1

Weiss Sylvio Lautenmusik

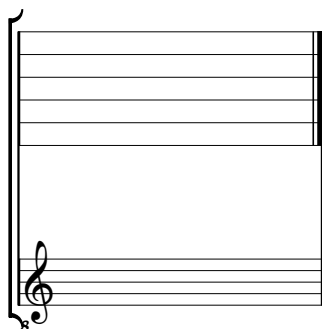
Pages 24 à 45 et 107 à 113 (folios 13 v. à 24 v. et 58 v. à 61 v.)

Les pièces du duo

*Concerto
Gigue*

Tonalité et accord des luths : Do majeur (et La mineur)

Pas de scordature par octave



Accord ordinaire des 13 chœurs des luths



Concerto

Adagio

Liutto 1mo

Liutto 2o

4

7

10

13

15

18

21

24

27

The image displays a musical score for a duo, consisting of two systems of three staves each. The first system covers measures 15 to 17, the second system covers measures 18 to 20, the third system covers measures 21 to 23, the fourth system covers measures 24 to 26, and the fifth system covers measures 27 to 29. The notation is dense, featuring a variety of rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings like *f*, *m*, and *mf*. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by complex rhythmic patterns and melodic lines across multiple staves.

30

33

36

39

42

The image displays a musical score for a duo, consisting of vocal and instrumental parts. The score is divided into systems, with measure numbers 30, 33, 36, 39, and 42 marked at the beginning of each system. The notation includes various note values, rests, and dynamic markings such as *Allegro*. The vocal parts are written on a grand staff (treble and bass clefs), while the instrumental parts are written on a grand staff (treble and bass clefs). The score features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. The tempo marking *Allegro* appears in measures 39 and 42. The score is written in a style that is common in early manuscript editions, with some notes and rests represented by symbols that may be interpreted as double crotchets in the original notation.

1. Dans la tablature originale, les notes de cette mesure et de la suivante sont en doubles croches.

45

1. m m m m

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

4 | 4

r a | *r a*

4 | 4

47

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

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

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

49

¹*g h g e f e f e* | *r e r e r e r e* | *e a r r a r b* | ³*r a r r a r r*

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

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

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

51

²*r* | *a* | *r* | *a* | *r* | *a* | *r* | *a*

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

m | *m* | *m* | *m* | *m* | *m* | *m* | *m* | *m*

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

a | *b* | *a* | 4 | 5 | *a* | *a*

53

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

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

m | *m* | *m* | *m* | *m* | *m* | *m* | *m* | *m* | *m* | *m*

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

a | *a* | [a] | *e* | 4 | *a* | *a*

(1*)

1. Dans la seconde tablature originale, ce La est absent.

55

57

59

61

63

66

7 7 m m

68

h hgh hgh a g e g a g e g e r e e r e

70

r a r r a r a r a a r a a r a a r a r a r a r a

72

r a r r a r a r a r a

74

r a r a r a r a r a r a a r a r a r a r a

76

79

83

87

91

1. Tablatures originales : La (a sur le 6ème chœur).

94

98

102

105

Segue Gique

1. Dans les deux tablatures originales, l'ornement semble être un point d'orgue !?

Gique

Liutto 1mo

Liutto 2o

5

10

14

19

25

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

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

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

30

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

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

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

35

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

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

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

40

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

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

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

46

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

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

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