

Sylvius Leopold Weiss

Passagaille

From Suite XIII in D major

Transcribed for guitar by Ming-Jui Liu

Score and fingerings

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The arranger's name should be mentioned in concert programs.

I performed this transcription at Stony Brook University in the fall of 2015. Special thanks to my teacher **Jerry Willard**, my teacher **Kevin R. Gallagher**, my friends: **Qiao Feng, Ming Chao, and Koh Kazama**.
Enjoy this music, my friends!

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*Dear friends in the vast music world:*

I will try my best to share my passion for music, in the hopes that these works will inspire as many people as possible. If you would like to support my projects, please donate to my PayPal at: [b94302340@ntu.edu.tw](mailto:b94302340@ntu.edu.tw)

I would be most appreciative. Thank you.

劉明睿 **Ming-Jui Liu**, Taiwanese guitarist, arranger  
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# Passagaille

Sylvius Leopold Weiss

(1687-1750)

tr. Ming-Jui Liu (2015)

performance version with fingerings

The musical score is written for guitar in D major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef and a bass line. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-4 above notes. Bar numbers 5, 9, 13, 18, 22, and 25 are marked at the beginning of their respective systems. A key signature change to C major (no sharps or flats) is indicated by '1/2 CII' above the staff at measure 11. A circled '6' at the beginning of the first system indicates the key signature. The score concludes with a double bar line at the end of the sixth system.

\* hinge barre

27

28

29

3)

i p i m p i m i p i

30

31

CII

i p i

32

33

34

35

4)

37

38

39

40

7)

41

42

44

47

50

52

54

57

61

64

- 3 -

66  $\frac{1}{2}$ CII

68

70

72

74

76

79

83

## Performance note:

- A) Although Weiss indicated the ornaments in the manners of his way on the lute tablature, performers should try to create their own versions.
- B) Some hinge bars are across two frets. For example, in m. 16, the performer should press G and then C-sharp with the left hand index finger.

### On the score

- 1) Acciaccatura by the arranger.
- 2) See the notation version for the original repetitions.
- 3) Although Weiss assigned these repeated "Ds" with a campanella effect, the performer may play these repeated "Ds" all on the second string.
- 4) See the notation version for the original ornament.
- 5) In this case, when playing the "D", release the third finger to prepare for the bass "G" in the next chord. This demonstrates an instance in which the performer does not always need to hold the fingers down too long. Releasing some fingers earlier does not influence the effect of the music; rather, it makes the movement and shifting of the left hand smoother.
- 6) See the notation version for the original ornament.
- 7) See the notation version for the original rhythm. This rhythmic alteration was inspired by John Williams' recording, *The Baroque Album*. To make the rhythmic alteration more convincing, the performer may try to play the opening theme with dotted rhythms in the repeat.
- 8) See the notation version for the original passage.

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notation version

The image displays a musical score for a piece titled "Passagaille" by Sylvius Leopold Weiss (1687-1750), transcribed by Ming-Jui Liu in 2015. The score is presented in a notation version, featuring a single melodic line on a treble clef staff and a corresponding bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a circled number 6 followed by an equals sign and the letter D, indicating the starting fret for a guitar. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The score is divided into measures, with measure numbers 6, 11, 16, 21, 24, 27, and 30 clearly marked at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots.



33

8

36

8

39

8

42

8

45

8

48

8

51

8

54

8

57

Musical staff 57: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. A repeat sign is present at the beginning of the staff.

62

Musical staff 62: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A repeat sign is present at the end of the staff.

65

Musical staff 65: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes.

68

Musical staff 68: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. An '8' is written below the bass line.

71

Musical staff 71: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A repeat sign is present at the beginning of the staff.

74

Musical staff 74: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes.

77

Musical staff 77: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. An '8' is written below the bass line.

81

Musical staff 81: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. An '8' is written below the bass line.

## 劉明睿 *Ming-Jui Liu*

Taiwanese Guitarist, Arranger

### Biography:

After receiving a Bachelor of Arts in Political Science at National Taiwan University, Mr. Liu went on to pursue a Master of Music degree and an Artist Diploma in Classical Guitar Performance at SUNY Purchase Conservatory of Music.

Mr. Liu has been awarded several prizes at various guitar competitions in Taiwan and was a semifinalist in the 2009 Tokyo International Guitar Competition. He has performed as a soloist and a chamber musician in venues such as the National Concert Hall and Recital Hall (Taipei, Taiwan), Zhongshan Hall (Taipei, Taiwan), and the SUNY Purchase Recital Hall. In addition to his performing career, Mr. Liu is a prolific arranger and has published several arrangements for guitar.

Mr. Liu has studied under 邱嬋娟, 謝忠興, Kevin R. Gallagher, Frederic Hand, and João Luiz Rezende Lopes. He has been selected to perform in masterclasses for many renowned guitarists, including Pepe Romero, Eduardo Fernández, Carlo Domeniconi, Pablo Márquez, Shin-Ichi Fukuda, Vladislav Bláha, Benjamin Verdery, Sharon Isbin, Adam Holzman, Jeffrey McFadden, Miguel Trápaga, Fabio Zanon, Judicaël Perroy, Denis Azabagić, and SoloDuo. Mr. Liu has participated in numerous music festivals, including New York Guitar Seminars, Maui classes held by Benjamin Verdery, and summer study with Adam Holzman. Currently, Mr. Liu is pursuing his Doctor of Musical Arts degree at Stony Brook University under the tutelage of guitarist and lutenist Jerry Willard.



### Published works:

- Arrangement of Manuel Maria Ponce's *Prelude and Fugue* for solo guitar in the Gendai Guitar Magazine 2014 March issue
- Arrangement of Enrique Granados' *Danza Española no. 2: Oriental* for guitar duo in the Gendai Guitar Magazine 2015 February issue
- Three keyboard sonatas arr. for solo guitar by Domenico Cimarosa on IMSLP
- *Arpeggione Sonata, D. 821* arr. for flute and guitar by Franz Schubert on IMSLP