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

I would be most appreciative. Thank you.

劉明睿 **Ming-Jui Liu**, Taiwanese guitarist, arranger
http://imslp.org/wiki/Category:Liu,_Ming-Jui
https://www.facebook.com/mingrui.liu
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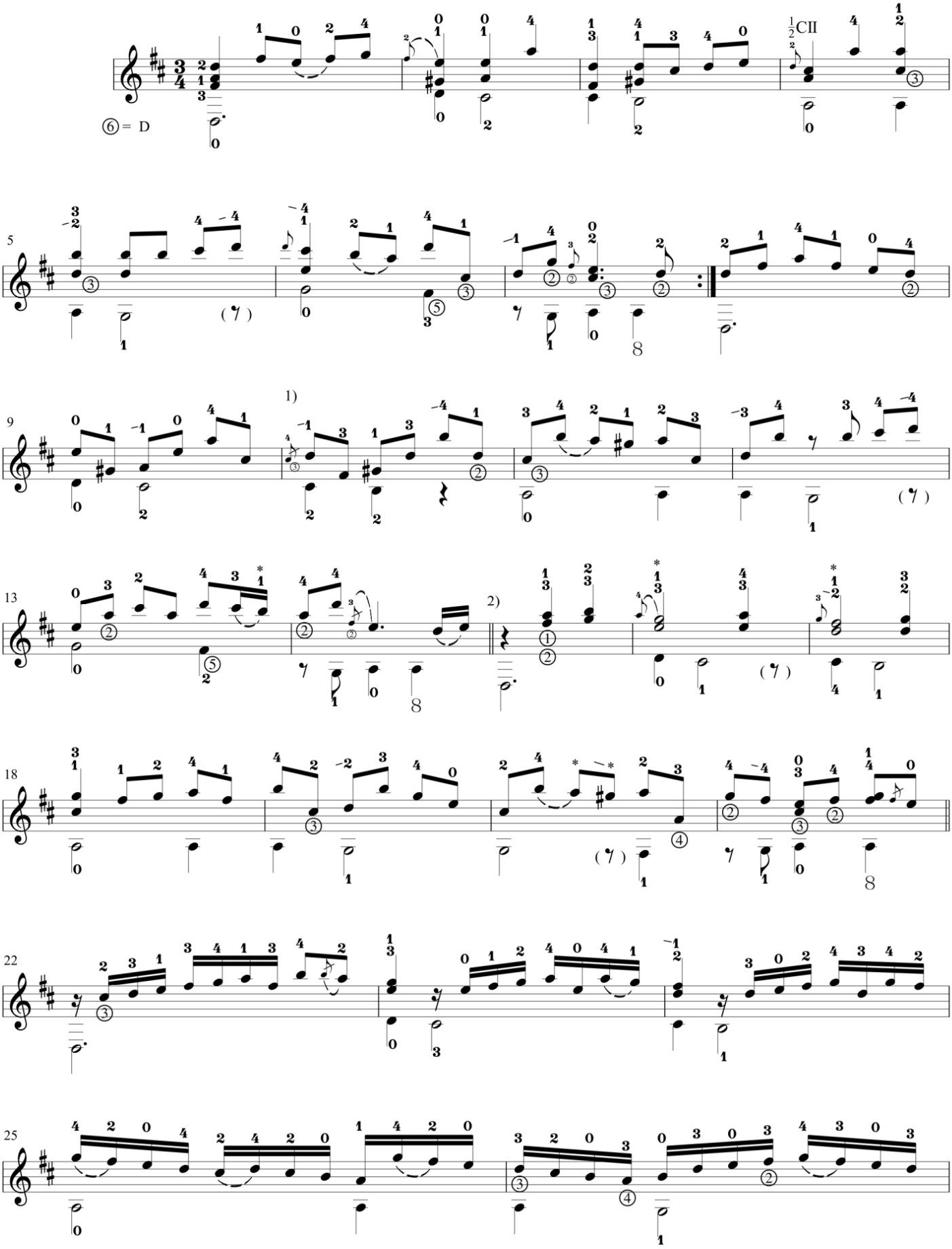
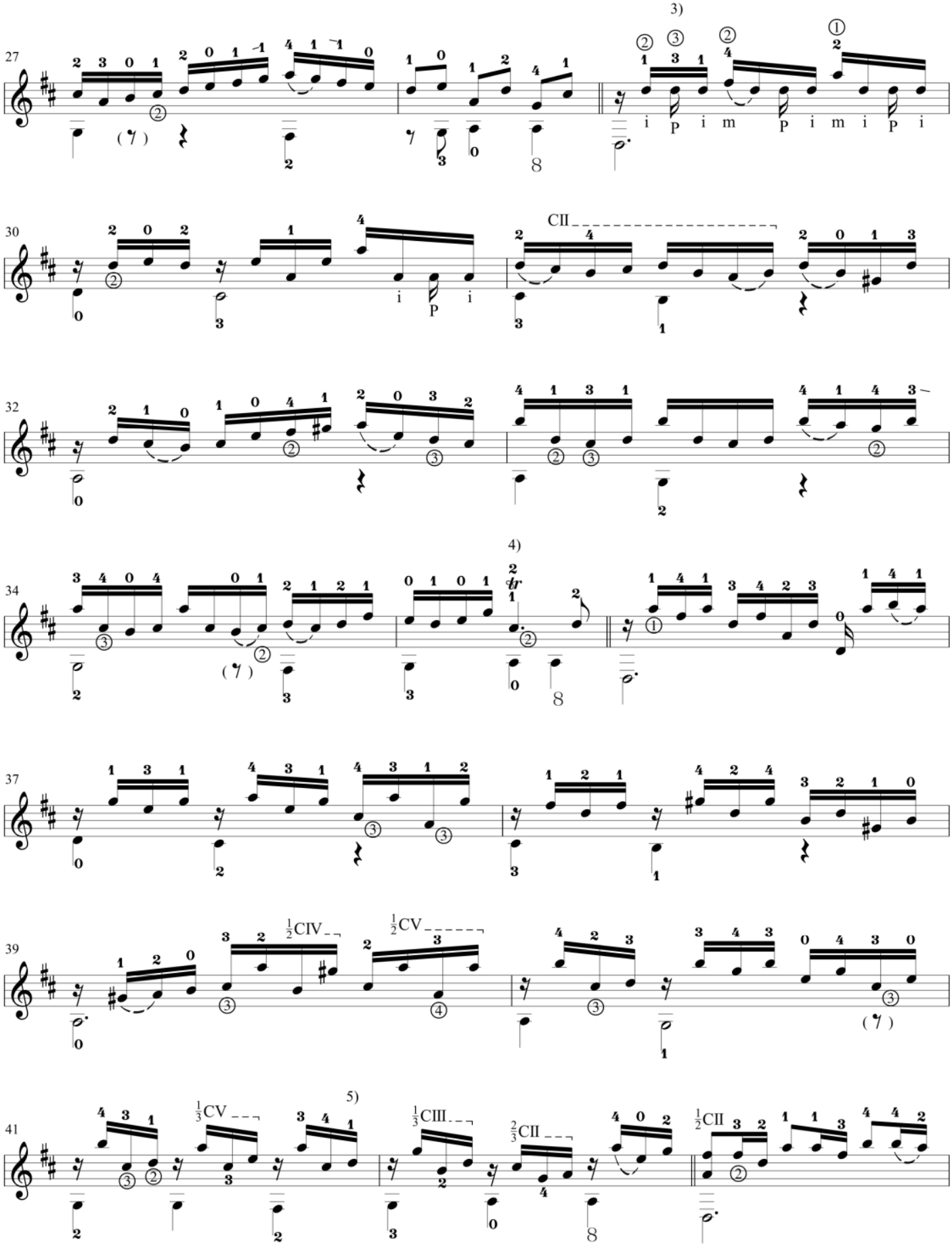
Passagaille

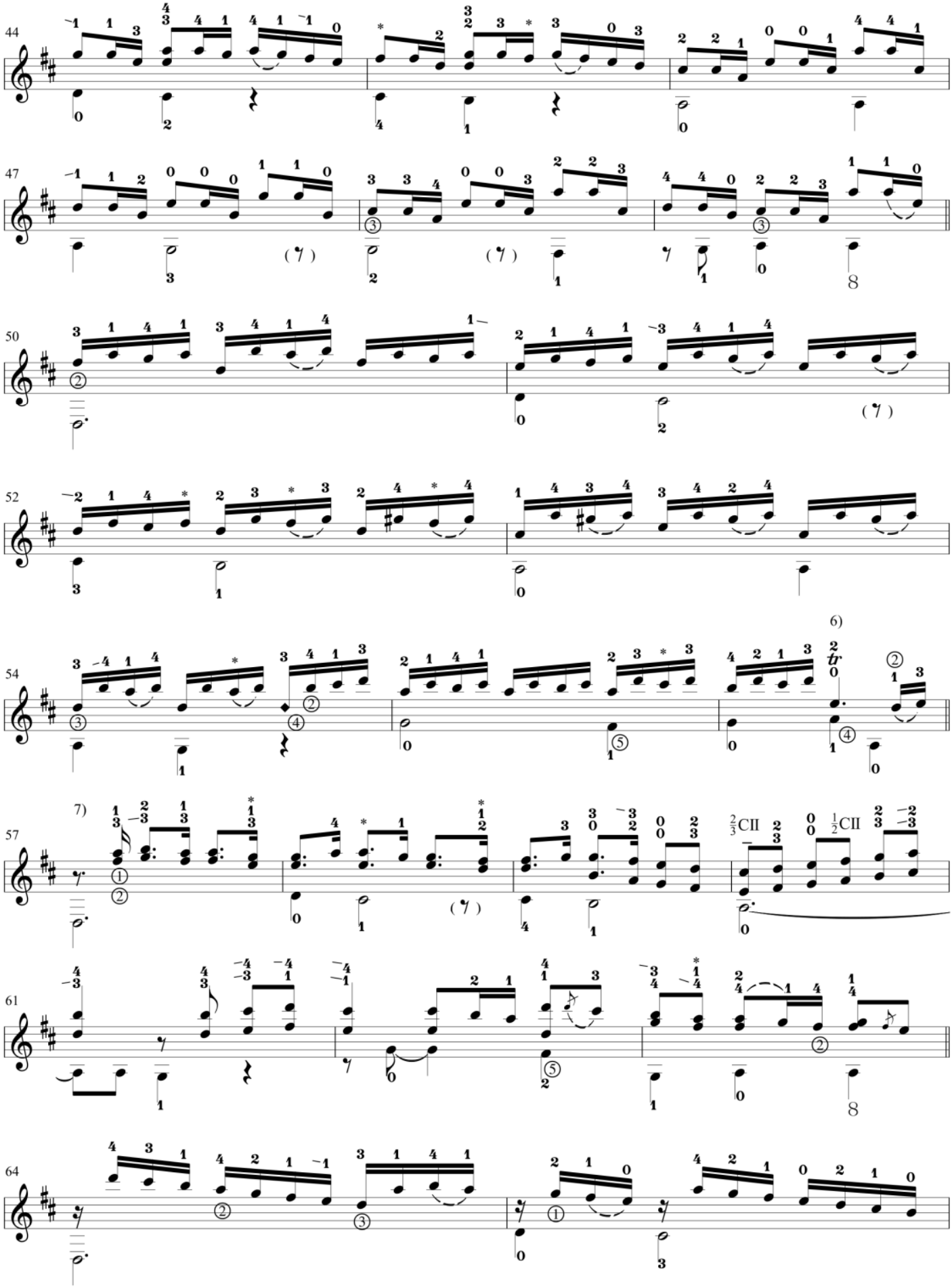
Sylvius Leopold Weiss
(1687-1750)
tr. Ming-Jui Liu (2015)

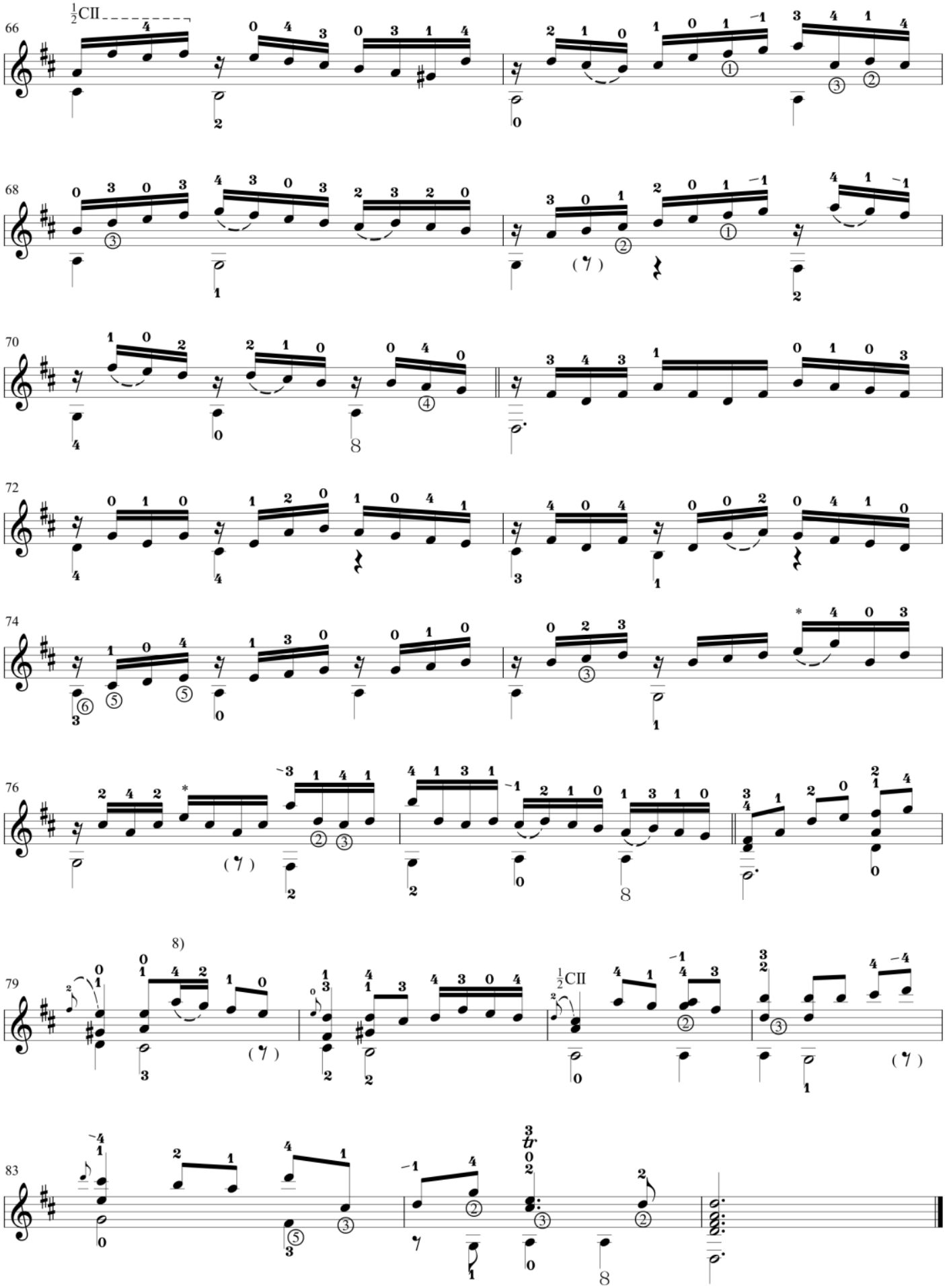
performance version with fingerings



* hinge barre


3)
27
i P i m P i m i P i
30
CII
i P i
32
4)
34
tr
37
39
½CIV
½CV
5)
41
⅓CV
⅓CIII
⅔CII
½CII


44
47
50
52
6)
54
7)
57
61
64


66
½CII
68
70
72
74
76
79
8)
½CII
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 barres 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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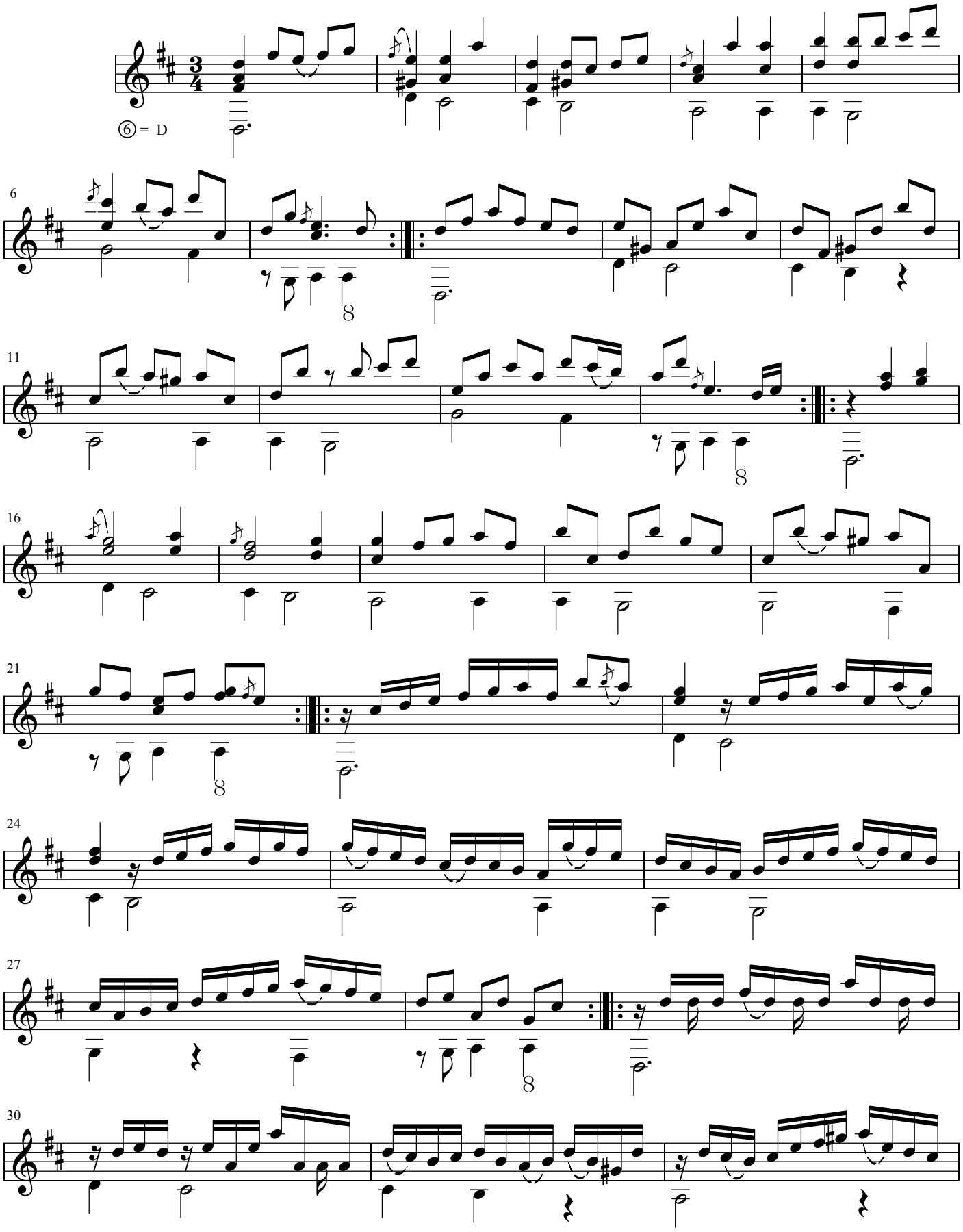
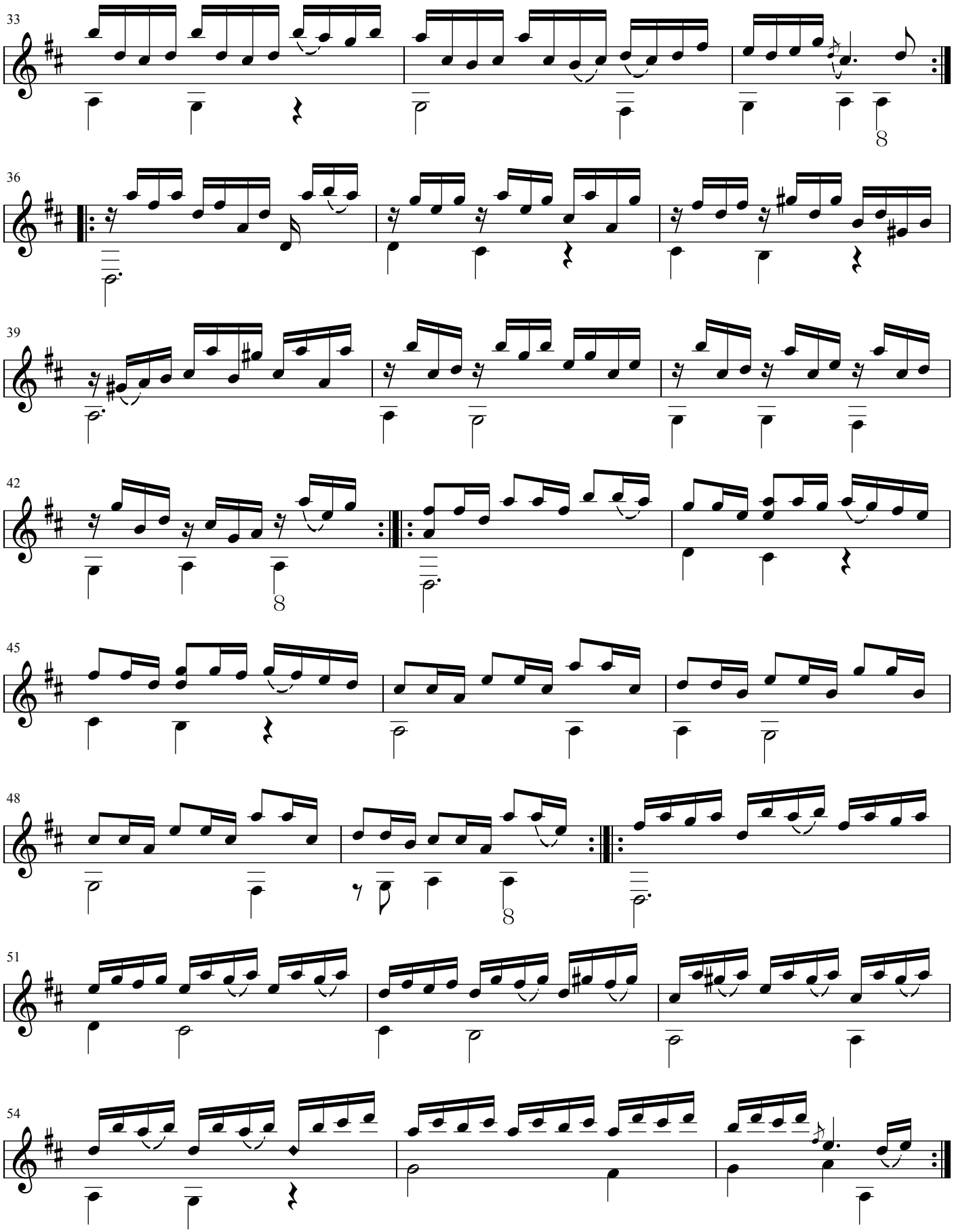
notation version

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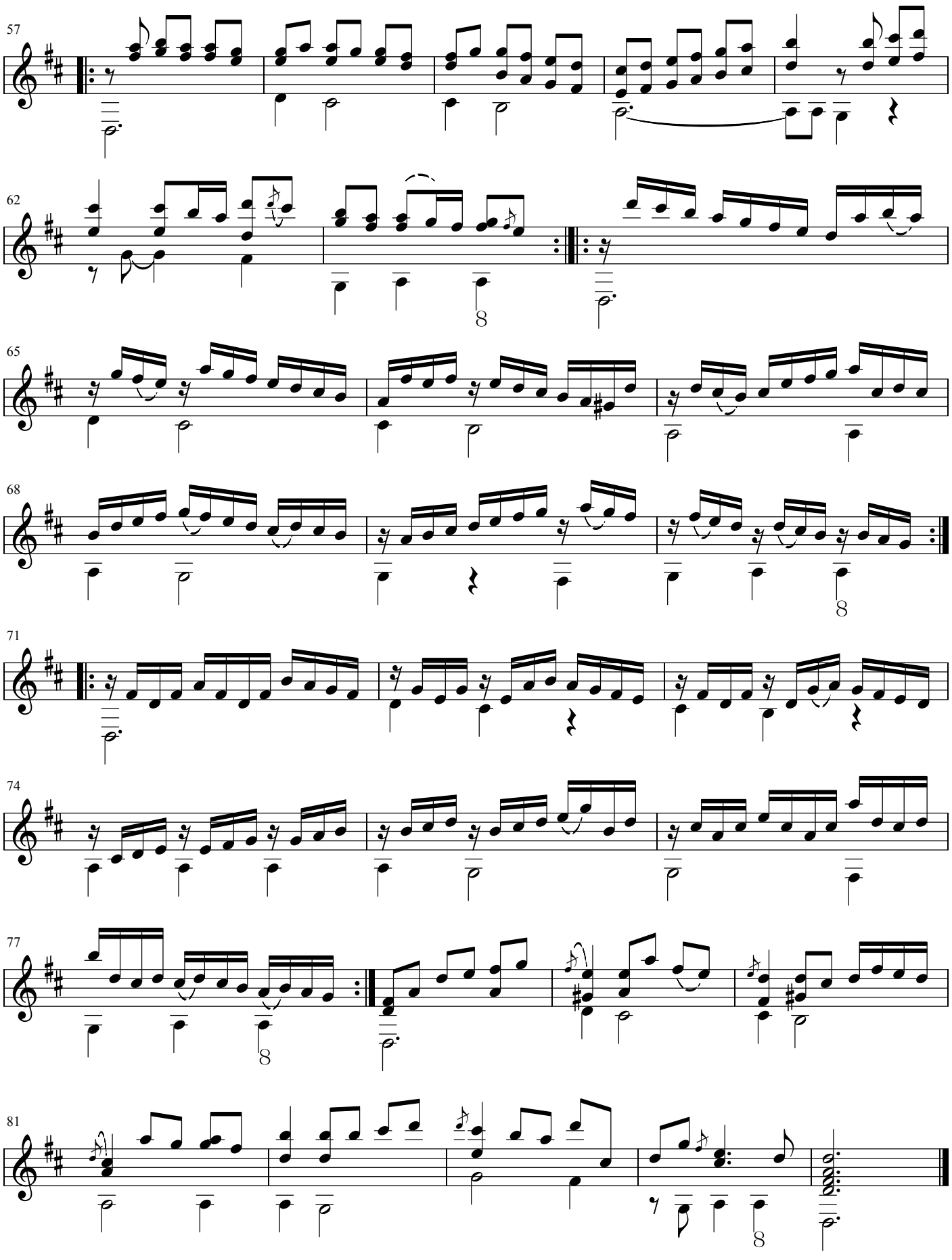
57
62
65
68
71
74
77
81

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 Españolas 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