

# Silvius Leopold Weiß

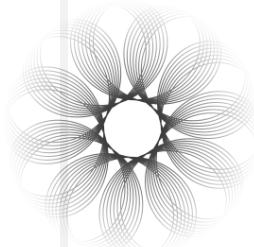
## Partita (Suite) in A-Dur

Mus.Hs.18829 Mus, f. 21v-27r

Für Gitarre bearbeitet von  
Transcribed for guitar by

**Stefan Apke**

Vlotho, den 20. Juni 2019





## Software

MuseScore  
 $\text{\LaTeX}$   
Inkscape  
GIMP  
GNU/Linux, Kubuntu

**Silvius Leopold Weiß**  
**Partita (Suite) in A-Dur\***  
**(Original für Laute)**  
**Aus: »Mus.Hs.18829 Mus«, f. 21v-27r**

- 1. Prelude (Prélude)**
- 2. Allemanda (Allemande)**
- 3. Courante**
- 4. Sarabande**
- 5. Ciaconna (Ciacona, Chaconne)**

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**MIDI-Dateien / MIDI-Files**

Prelude  Allemanda  Courante  Sarabande  Ciaconna 



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\*Inoffizielle Bezeichnung. Im Manuskript ist nur der Beginn erkennbar durch »S.L. Weis.« oberhalb des Preludes und das Ende durch »Fine« am Schluss der Ciaconna. / Inofficial designation. In the manuscript there is just the beginning identifiable because of "S.L. Weis." above the Prelude and the end because of the "Fine" at the ending of the Ciaconna.

### **Silvius Leopold Weiß und die Laute**

Lauten oder lautenähnliche Instrumente gibt es im assyrischen Bereich nachweisbar seit grob geschätzt ca. 4000 (oder sogar noch weit mehr) Jahren. Nach Europa kam die Laute vermutlich in der ersten Hälfte des 8. Jahrhunderts. Zunächst wurde sie mit einem Plektrum (Federkiel) angeschlagen (»Lautenschläger«) und erst seit dem Ende des 15. Jahrhunderts wurde die Laute gezupft, wodurch eine gemäßigt polyphonic Spielweise möglich wurde. Von der in Europa zunächst verwendeten einfachen Laute mit anfänglich 4 oder 5, später 6 Chören ging es instrumentenbaulich weiter zu 7, 8, 11 und schließlich bis zu filigranen Lauten mit einer Besaitung von 13 und sogar 14 Chören. Weiß verwendete eine mit 13 Chören (Deutsche Barocklaute).

Der Niedergang der Laute in Europa (je nach Land früher oder später) begann in der Barockmusikzeit. In Deutschland konnte sie sich noch bis zum Ende der derselben (Mitte des 18. Jh.) halten.

In der Geschichte der Lautenmusik gibt es einige herausragende Lautenisten und Komponisten für dieses Instrument. Der bedeutendste Vertreter der Kombination Lautenvirtuose und Komponist war Silvius Leopold Weiß, zu Lebzeiten bereits sehr anerkannt, bestens bezahlt (was durchaus nicht selbstverständlich war) und international gut vernetzt.

Silvius Leopold Weiß wurde wohl 1687 in Grottkau geboren und nicht 1686 in Breslau, wie man lange Zeit annahm. Gestorben ist er im gleichen Jahr (1750) wie sein Freund Johann Sebastian Bach, mit dem er mitunter gemeinsam musizierte.

Er hat hunderte von Werken für die Laute (auch in Verbindung mit anderen Instrumenten) komponiert, aber zu seinen Lebzeiten so gut wie keine gedruckt veröffentlicht, weil er es finanziell nicht nötig hatte, aber sicherlich auch, weil er sein Alleinstellungsmerkmal als außergewöhnlicher Lautenvirtuose und Komponist nicht gefährden wollte. (Eine gewisse Analogie zu Paganini.)

Da seine Familie eine Dynastie von Lautenisten war (zumindest sein Vater Johann Jacob, sein jüngerer Bruder Johann Sigismund, seine jüngere Schwester Juliana Margaretha, sein Sohn Adolph Faustinus, und ein weiterer Verwandter, ein Neffe (Sohn der Schwester), Carl Franz Josef Weiß aus Königsberg) und da viele der erhaltenen Manuskripte ohne Angabe eines Verfassers überliefert wurden, lässt sich die Gesamtzahl seiner Werke nur mit großen Ungenauigkeiten angeben.

Wenn man dann auch noch bedenkt, dass bereits so etwas Einfaches wie die schlichte Angabe seines Geburtsdatums und -ortes über lange Zeit hinweg falsch war und wenn man sich dann noch verschiedene genutzte Namensvarianten (Silvius, Sylvius, Silvyus Leopold(us) Weiß, Weifs, Weiss) vor Augen führt, dann kommt man sehr schnell zu der Vermutung, dass sicherlich einige Werke von ihm oder seinen Verwandten falsch zugeordnet worden sind und auch bleiben werden.

Mit ziemlicher Sicherheit hat Silvius Leopold

### **Silvius Leopold Weiß and the lute**

The lute or instruments similar to the lute are verifiable roughly estimated since c. 4000 (or even many more) years in the territory of Assyria. Probably in the first half of the 8th century the lute came to Europe. First of all this instrument was played with a plectrum (quill) and foremost since the end of the 15th century the lute was plucked with the fingertips. Thus, a moderately polyphonic playing was possible. The simple lute primary used in Europe had 4 or 5 courses, later 6 and then 7, 8, 11 and up to the delicate manufacture of lute instruments with 13 and even 14 courses. Weiß used a lute with 13 courses (German baroque lute).

The decline of the lute in Europe (earlier or later, depending on the country) began in the time of the Baroque music. In Germany the lute was still on top until the end (middle of the 18th c.) of this period.

In the history of the lute music there were some outstanding lutenists and composers for this instrument. The most important exponent of the combination lutenist and composer was Silvius Leopold Weiß, already in his lifetimes optimally paid (which was not entirely obvious) and internationally well linked.

Silvius Leopold Weiß was assumably born 1687 in Grottkau and not 1686 in Breslau, as it was assumed for a long time. He died in the same year (1750) as his friend Johann Sebastian Bach, with whom he occasionally played music together.

He composed hundreds of works for the lute (also together with other instruments), but in his lifetimes he had published nearly nothing. Because he was not in the need of earning money from that. But also because he did not want to compromise his unique characteristic as an extraordinary lutenist and composer. (A certain analogy to Paganini.)

Because his family was a dynasty of lutenists (at least his father Johann Jacob, his younger brother Johann Sigismund, his younger sister Juliana Margaretha, his son Adolph Faustinus, and another relative, his nephew (son of his sister) Carl Franz Josef Weiß from Königsberg) and because a lot of the manuscripts that have survived do not directly tell the composer, it is not easy to count the overall number of his works.

Thinking additionally about the fact that simple informations like his date of birth and birthplace were wrong for a long time, and thinking about different spellings of his name (Silvius, Sylvius, Silvyus Leopold(us) Weiß, Weifs, Weiss) the assumption that surely some of his works or from his relatives are assigned wrongly will be in the future.

It is pretty sure that Silvius Leopold Weiß did ar-

Weiß auch Werke anderer Komponisten bearbeitet, deren originärer Ursprung nicht immer leicht zu erkennen sein wird. Und umgekehrt haben gewiss auch andere Komponisten Stücke von ihm für Weiterbearbeitungen genutzt. Eine feine, Silvius Leopold Weiß gewidmete Website, gibt ein Beispiel:

BWV 1025 (J.S. Bach), zumindest die Cembalostimme / at least the harpsichord part  
[www.slweiss.de](http://www.slweiss.de) (Laurent Duroselle, Markus Lutz)

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range works from other composers and the original source will not always be easy to detect. Vice versa other composers will have arranged Weiß' compositions. A nice website, dedicated to Silvius Leopold Weiß gives an example:

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# Partita (Suite) in A-Dur

Aus: »Mus.Hs.18829 Mus«, f. 21v-27r

Eingerichtet von Stefan Apke

Silvius Leopold Weiß (1687 – 1750)

## 1. Prelude

The sheet music consists of six staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in A-Dur (one sharp) and common time (indicated by 'C'). The first staff begins with a dynamic 'p' and a tempo marking 'V'. The second staff starts at measure 3. The third staff starts at measure 5, indicated by 'II'. The fourth staff starts at measure 7. The fifth staff starts at measure 9. The sixth staff starts at measure 11. Various performance techniques are indicated, such as fingerings (e.g., 1, 2, 3, 4), slurs, and grace notes. Measure 11 includes a tempo change to '343 [wavy]' and a dynamic 'p'.

## 2. Allemanda

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar instrument. The key signature is A major (three sharps). The time signature varies throughout the piece.

- Staff 1:** Measures 1-2. Key signature changes to G major (one sharp). Measure 1 starts with a bass note followed by a treble note. Measure 2 ends with a fermata over the last note.
- Staff 2:** Measures 3-4. Key signature changes to F# major (two sharps). Measure 3 starts with a bass note followed by a treble note. Measure 4 ends with a fermata over the last note.
- Staff 3:** Measures 5-6. Key signature changes to D major (one sharp). Measure 5 starts with a bass note followed by a treble note. Measure 6 ends with a fermata over the last note.
- Staff 4:** Measures 7-8. Key signature changes to C major (no sharps or flats). Measure 7 starts with a bass note followed by a treble note. Measure 8 ends with a fermata over the last note.
- Staff 5:** Measures 9-10. Key signature changes to G major (one sharp). Measure 9 starts with a bass note followed by a treble note. Measure 10 ends with a fermata over the last note.
- Staff 6:** Measures 11-12. Key signature changes to F# major (two sharps). Measure 11 starts with a bass note followed by a treble note. Measure 12 ends with a fermata over the last note.
- Staff 7:** Measures 13-14. Key signature changes to D major (one sharp). Measure 13 starts with a bass note followed by a treble note. Measure 14 ends with a fermata over the last note.

Various dynamics are indicated throughout the piece, including forte (f), piano (p), and sforzando (sf). Measure numbers (e.g., 131) and section markers (e.g., IV, I) are also present.

17

I

Measure 17: Treble clef, 8/8 time, key signature of two sharps. The melody consists of eighth-note pairs with grace notes. Dynamic markings include a forte dynamic at the beginning and a piano dynamic later.

19

II

Measure 19: Treble clef, 8/8 time, key signature of two sharps. The melody continues with eighth-note pairs and grace notes. Dynamic markings include a forte dynamic at the beginning and a piano dynamic later.

22

IV II IV II IV II IV II

Measure 22: Treble clef, 8/8 time, key signature of two sharps. The melody features eighth-note pairs and grace notes. The measure is divided into five groups labeled IV, II, IV, II, IV, II, IV, II, IV, II.

25

II

Measure 25: Treble clef, 8/8 time, key signature of two sharps. The melody consists of eighth-note pairs and grace notes. The measure is divided into four groups labeled II, II, II, II.

28

II IV II II

Measure 28: Treble clef, 8/8 time, key signature of two sharps. The melody features eighth-note pairs and grace notes. The measure is divided into four groups labeled II, IV, II, II.

31

V

Measure 31: Treble clef, 8/8 time, key signature of two sharps. The melody consists of eighth-note pairs and grace notes. The measure is divided into four groups labeled V, V, V, V.

35

IV V

Measure 35: Treble clef, 8/8 time, key signature of two sharps. The melody features eighth-note pairs and grace notes. The measure is divided into four groups labeled IV, V, IV, V.

### 3. Courante

The sheet music consists of ten staves of musical notation for a single instrument, likely a harpsichord or organ. The music is in common time (indicated by '3') and uses a treble clef. The key signature changes frequently, indicated by sharp symbols (#). The dynamics include  $\text{p}$  (piano),  $\text{f}$  (forte),  $\text{ff}$  (double forte), and  $\text{pp}$  (pianissimo). The music is divided into sections by dashed horizontal lines, labeled with Roman numerals: II, IX, VII, IV, II, IV, II, II, and II. Measure numbers are provided at the beginning of each staff: 1, 4, 8, 12, 16, 20, 24, 28, and 32. Various performance techniques are marked with numbers 1 through 6 above the notes, such as '1' over a grace note in measure 8 and '5' over a sixteenth-note cluster in measure 28.

36

VII

IV

IV

II

IV

IV

6

V

#### 4. Sarabande

The sheet music consists of nine staves of musical notation, likely for a harpsichord or similar instrument. The music is in common time (indicated by '3' over '8') and uses a treble clef. The notation includes various note heads (black, white, and grey) and stems, with some notes having horizontal dashes through them. There are several dynamic markings and performance instructions, such as 'IX' at the top right, 'IV', 'II', 'VI', 'VII', '11', and '13'. Measures are numbered 1 through 15. The music is divided into sections by dashed lines and Roman numerals (II, IV, VI, VII, IX). Measure 1 starts with a black note head, followed by a white note head, and then a grey note head. Measure 2 starts with a white note head, followed by a black note head, and then a grey note head. Measure 3 starts with a grey note head, followed by a black note head, and then a white note head. Measure 4 starts with a black note head, followed by a white note head, and then a grey note head. Measure 5 starts with a white note head, followed by a black note head, and then a grey note head. Measure 6 starts with a grey note head, followed by a black note head, and then a white note head. Measure 7 starts with a black note head, followed by a white note head, and then a grey note head. Measure 8 starts with a white note head, followed by a black note head, and then a grey note head. Measure 9 starts with a grey note head, followed by a black note head, and then a white note head. Measure 10 starts with a black note head, followed by a white note head, and then a grey note head. Measure 11 starts with a white note head, followed by a black note head, and then a grey note head. Measure 12 starts with a grey note head, followed by a black note head, and then a white note head. Measure 13 starts with a black note head, followed by a white note head, and then a grey note head. Measure 14 starts with a white note head, followed by a black note head, and then a grey note head. Measure 15 starts with a grey note head, followed by a black note head, and then a white note head.

17

II

IV

19

IV

21

I

23

II

25

IX

27

IV

29

IV

32

IX

6

IV

6

11

## 5. Ciaconna

The sheet music consists of 12 staves of musical notation for a solo instrument. The key signature is A major (three sharps). The time signature varies between common time (indicated by '8') and 3/4 time (indicated by '3'). The music is divided into sections labeled I through VII, with some sections further subdivided. The notation includes various note heads, stems, and beams. Measure numbers are provided at the start of each staff: 4, 7, 11, 15, 18, 21, 24, 27, 31, and 35. The first staff begins with a dynamic of  $p\cdot$ . Subsequent staves begin with  $p$ ,  $p\cdot$ ,  $p$ ,  $p\cdot$ ,  $p$ ,  $p\cdot$ ,  $p$ ,  $p\cdot$ , and  $p$  respectively. The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note pairs.

38 II  
 41 II  
 44 IV II  
 47 ③ ④ ⑤ ⑥  
 50 VII IV II  
 54 6  
 58 IV II  
 62 II IV  
 67 343 6 I 3  
 72 II 6 II

## Revision

Die Tonhöhen einiger Noten mussten um (mindestens) eine Oktave geändert werden. Es sind zu viele, deshalb werden sie hier nicht aufgeführt. Hinzugefügte Noten wurden in Klammern gesetzt.

Normalerweise lässt man bei Akkorden die jeweils unwichtigste(n) Noten weg, falls sie an einer bestimmten Stelle nicht auf der Gitarre gespielt werden können.

Es kann auch manchmal sinnvoll sein, aus schwer oder gar nicht spielbaren Akkorden einzelne Noten herauszunehmen und sie zu Verzierungen (z. B. acciaccatura) zu machen. Arpeggieren ist gelegentlich auch eine Möglichkeit sich zu behelfen. Und manchmal wandelt man Verzierungen in normale Noten um.

Beispiel: Allemanda, Takt 28-30: Tabulatur (Tab.), eine mögliche direkte Transkription (VO), die hier gewählte Version (V1) oder eine Version (V2) von Robert Brojer.<sup>†</sup>

The pitches of several notes had to be changed by (at least) one octave. There are too many, so they are not mentioned here. Additional notes were bracketed.

Normally, if a chord can't be played with the guitar, the most unimportant note(s) are omitted in a transcription.

Sometimes it can be useful to fetch single notes from chords that can't be played and change them to grace notes. An arpeggio is also from time to time a help in such a case. And sometimes it is possible to change an ornament / grace note into (a) normal note(s).

Example: Allemanda, Measures 28-30: Tablature (Tab.), a possible direct transcription (VO), the version used here (V1) and a version (V2) from Robert Brojer.<sup>†</sup>

## Prelude

Normalerweise ist es als eine üble Schmiererei anzusehen, wenn jemand mittig in einem historisch wertvollen Dokument handschriftliche Anmerkungen einfügt. In diesem Fall war es allerdings jemand, der über Sachverständ verfügte, denn er hat vier 1/16-Noten eingeklammert, die tatsächlich als Schreibfehler anzusehen sind. (Hier: am Ende von Takt 3.) Außerdem hat derjenige auch noch kleine Taktstrichelchen eingefügt.

Das Präludium, als die Suite einleitender Satz, kann hier, abgesehen von einigen Oktavierungen und der Hinzufügung eines Ornamentes, inhaltlich weitgehend unverändert für die Gitarre übernommen werden.

Tempo: 1/4 = 100 sollte passen.



If someone adds handwritten notes central to a historical valuable document, this is normally nothing more than a simple smearing. But in this case it was someone with fundamental knowledge, because he parenthesized four 1/16 notes that surely can be seen as a typewriting mistake. (Here at the end of bar 3.) Also he added some little bar lines.

The Prelude as an introducing piece to the suite can be used nearly unchanged (apart from octave changes and adding an ornament) for the usage with the guitar.

Tempo: 1/4 = 100 will fit.

## Allemanda

Die stets geradtaktige Allemanda (Allemande, Almain) ist ein langsamer Reigentanz, der allerdings in der ersten Hälfte des 18. Jh. seine Bedeutung als Tanzmusik verliert und zum Einleitungssatz der Solosuite wird; manchmal, wie hier, nach einem Präludium.<sup>‡</sup>



<sup>†</sup>Robert Brojer: *Silvius Leopold Weiss, Suite in A*. Mainz 1979, B. Schott's Söhne, GA 462.

<sup>‡</sup>Vgl. hierzu und nachfolgend die umfangreicheren Ausführungen von Konrad Ragossnig zum Thema »Musikalische Formen der Lauten- und Gitarrenmusik des 16. bis 18. Jahrhunderts«: *Handbuch der Gitarre und Laute*. Mainz 1978, Schott's Söhne, S. 104 ff.

The Allemanda (Allemande, Almain) is a slow round dance, but the meaning changed in the first half of the 18th c. and it lost its characteristic as dance music and was getting to be the introducing piece to the suite; sometimes, as here, after a Prelude.<sup>†</sup>

## Courante

Die Courante (Corrente, Corranto) als Nachtanz der Allemande hatte zunächst ein langsames, im 17. Jh. allerdings bereits ein schnelles Tempo.

Sehr wahrscheinlich ein Schreibfehler in Takt 34. Ebenso: Richard Civial.<sup>§</sup>



The Courante (Corrente, Corranto) as a following dance to the Allemande was primarily slow, but in the 17th c. indeed it was faster.

There is surely a writing error in measure 34. Same opinion: Richard Civial.<sup>§</sup>

## Sarabande

Charakter der Sarabande: Was zunächst als wilder, schneller Tanz begann, änderte sich im Lauf der Zeit zu einem sehr langsamem Tanz.



Primarily the Sarabande was a wild, fast dance but the character changed to very slow.

## Ciaconna

Die Ciaconna (Chaconne, Ciacona), ein vermutlich nicht originär europäischer Tanz (Mexiko?), in Spanien seit 1600 anzutreffen, ist hier als Variationsform anzusehen.

Schreibfehler in den Taktten 28 (Zeichen »a« muss »b« sein) und 33 (Zeichen »h« muss »e« sein).



The Ciaconna (Chaconne, Ciacona) is originally probably a dance not from Europe (Mexico?), since 1600 known in Spain. Here it is to be seen as a variation form.

Writing errors in measures 28 (char “a” has to be “b”) and 33 (char “h” has to be “e”).

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<sup>§</sup>Richard Civial: *Pieces de S.L. Weiss*, Vienna MS V18829, **Manuscrit de Vienne: MSV 18829**, vienna2.pdf, p. 28.

## Faksimiles

Das Manuskript Mus.Hs.18829 Mus, f. 21v-27r stammt ursprünglich aus einem Konvolut/Buch »Stücke in französischer Lautentabulatur« (Titel fingiert, unbekannte Provenienz) mit Stücken von Weiß, Hoffer, Anonymus, Gäsrock.

[Österreichische Nationalbibliothek Musiksammlung](#)

The manuscript Mus.Hs.18829 Mus, f. 21v-27r is originally from a collection/book “Stücke in französischer Lautentabulatur” (fictitious title, unknown origin) with pieces from Weiß, Hoffer, Anonymous, Gäsrock.



