

Silvius Leopold Weiss

1686 - 1750

Suite in d

Dresden Manuskript (Volume I, Folios 23-31)

Aus der Lautentabulatur übertragen und für Gitarre bearbeitet von

Thomas Königs

Suite in d

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Für Gitarre bearbeitet
von Thomas Königs (2007)

Silvius Leopold Weiss
1686 - 1750

Prélude

⑥=D

8

2 1

4 2

1

4 3

4 1

4 1

2

4

3 2

3 0

3

4 1

3 2

0

3

2 4

2 1

1 2

1 4

3 4

0

1

3

2 1 0

1 4 2

4 2 4

0 4 1

1 0 4

4 1 0

2

4

1

3

2

CIII -----

Musical notation for section CIII, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of eighth-note patterns with various fingerings (3, 2, 4, 1, 4, 1, 0, 1, 4) and a bass line with chords and triplets (3).

Musical notation for sections III, CIII, and CV. It includes a treble clef, a key signature of one flat, and a common time signature. The notation features eighth-note patterns with fingerings (3, 4, 0, 4, 3, 2, 4, 2, 1, 4, 3, 4) and a bass line with chords and triplets (3, 2, 3).

Musical notation for section CIII, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes eighth-note patterns with fingerings (3, 4, 1, 4, 3, 0, 4, 3, 1, 2, 0, 4, 1, 1, 4, 0) and a bass line with chords and triplets (2, 3, 0, 3).

Musical notation for section CIII, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes eighth-note patterns with fingerings (2, 0, 4, 0, 4, 3, 3, 0, 2, 2, 0, 4, 1, 1, 4, 0) and a bass line with chords and triplets (3, 2, 3, 4).

CIII CV-----

Musical notation for sections CIII and CV, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes eighth-note patterns with fingerings (4, 3, 3, 3) and a bass line with chords and triplets (4, 1, 2, 3).

CVI

Musical notation for section CVI, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes eighth-note patterns with fingerings (0, 1, 4, 3, 3) and a bass line with chords and triplets (0, 4, 3).

CVIII.....

CV

CIII

CIII

III

First musical staff in treble clef with a key signature of one flat. It features a melodic line with eighth-note runs and a bass line with chords and single notes. A fermata is placed over the final note of the bass line.

Second musical staff in treble clef with a key signature of one flat. It continues the melodic and bass lines from the first staff, including a triplet in the melody and a fermata in the bass.

CIII.....

Third musical staff in treble clef with a key signature of one flat. It begins with a triplet in the melody and includes various fingering numbers (4, 3, 2) and a fermata in the bass.

Fourth musical staff in treble clef with a key signature of one flat. It features a melodic line with a slur and a bass line with chords and single notes, including a fermata.

Fifth musical staff in treble clef with a key signature of one flat. It shows a melodic line with a slur and a bass line with chords and single notes, including a fermata.

Sixth musical staff in treble clef with a key signature of one flat. It concludes the piece with a melodic line and a bass line, featuring circled fingering numbers (2, 3) and a final chord.

Bourée

I CIII.....

②

③

④

CI

(tr) (tr)

I CIII

④

First musical staff with treble clef, key signature of one flat, and common time signature. It features a melody with various note values and rests, and a bass line with chords and single notes. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

Second musical staff, continuing the piece. It includes a circled '2' above a note and a circled '3' below a note. Fingering numbers 1, 2, 3, and 4 are present.

Third musical staff, featuring a circled '2' above a note and a circled '4' below a note. Fingering numbers 1, 2, 3, and 4 are present.

Fourth musical staff, featuring a circled '2' above a note. Fingering numbers 1, 2, 3, and 4 are present.

Fifth musical staff, featuring a circled '4' below a note. Fingering numbers 1, 2, 3, and 4 are present.

Sixth musical staff, featuring a circled '2' below a note. Fingering numbers 1, 2, 3, and 4 are present.

Seventh musical staff, concluding the piece. It includes the Roman numerals II, III, and I above the staff. Fingering numbers 1, 2, 3, and 4 are present.

Menuet

CIII

Sarabande

CIII

Menuet

② ③ ② ④ ④ ④ ④

② ½CV ② ③ ½CV ½CIII

½CII ② ④ ④ ③ 4 4 1 1

④ 0 1 4 4 4 5 3 3

④ V III 4 3 4 III

III ③ CII ② ③ 4 4 0 3 2 4

④ 3 3 1 4 2 1 4 2

Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:



„Kipp - *barré*“, d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so daß fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.

„Hinge - *barré*“, first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.



Bindung - erzeugt durch die linke Hand.

LH - hammer on or pull off.



Flageolettöne werden mit viereckigen Notenköpfen in der richtigen Tonhöhe angezeigt.

Harmonics are shown by a diamond shaped note-head at their true pitch.

(5)

Bundangabe.

Fret indication.

\bar{i}

apoyando

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Erik Satie (1866-1925): La Diva de l'Empire

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Präludium BWV 999
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Joseph Haydn (1732-1809): Sonata, Hob. XVI:27

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7 Duos der Renaissance

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Claude Debussy - Des pas sur la neige (Prélude)
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