Sylvius Leopold
Weiss

Lute Sonata IX in C Major

Dresden Manuscript

Arranged for Guitar

Sonata IX in C Major, Dresden Manuscript

Arranged for Guitar by Bradford Werner

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Non-Editorial Edition

Designed for double-sided printing. Both Editions are contained in this PDF, print only what you need.

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The Arrangement - Weiss played a 13-string Baroque lute relative to D minor tuning. In short, the pieces can not be played on the guitar using the same fingerings or octaves as the original. This is a concern because what might easily be played on the lute with open bass strings and familiar chord shapes, quickly becomes awkward and complex on the guitar. This is even more of an issue when we consider the smooth and flowing galant style that Weiss was composing. That said, guitarists will continue to pursue the music of Weiss due to its beauty and historical connection to plucked instruments. I have not re-written any phrases in terms of changing the relative pitch. The most significant changes in my edition are in the bass voice and its octave placement. I have tried to stay true to the original whenever possible and maintain musical ideas and motifs. However, the changes to the octave in the bass voice are significant. That said, Weiss does not always follow voice leading principles in the original tablature and even disrupts musical lines when opens strings are readily available so I believe one can give an authentic performance despite the arranging process.

Editorial Edition - This edition uses my fingerings, slurs, solutions to problems, and suggested ornamentation. In general, I have chosen the type of ornamentation for you and have omitted many ornaments for ease of performance on the modern guitar. Keep in mind that much more ornamentation can be added by a historically informed performer.

The Non-Editorial Edition - This is not to be confused with a facsimile. This clean edition simply presents *my arrangement* without fingering and with the original ornamentation symbol (discussed on page 5). The ornaments require an edition without realization due to the improvisatory nature of the music and the ambiguous nature of ornament symbols used by Weiss. This will mainly be of interest to professional or academically minded players. Some note values may not be possible to sustain depending on your chosen fingering. I do not notate changes to the octave of the bass voice as they would be far too numerous. I imagine that professional players will wish to use the Non-Editorial Edition to create their own slurs and fingerings and so I have kept the score as clean as possible to make it usable as a performance edition. For further examination I suggest you refer directly to the original lute tablature.

Slurs - Slurs in the Editorial Edition are of my own choosing but I have tried to stay true to the compositional intentions of the composer. There are numerous academic articles regarding the nature of slur markings in Baroque lute manuscripts and what they might represent but that is outside the scope of this edition. I consider the markings valuable as indications of legato and motivic ideas but flexible and ambiguous enough that new interpretations by performers are valid and welcome. I have not included slurs in the Non-Editorial Edition because the original slurs are very specific to lute tuning and not always transferable to the guitar. I had difficulty making this decision but ultimately decided to keep the Non-Editorial Edition as clean as possible to make it usable as a possible performance edition.

Legend

Right Hand Fingering: p = thumb / i = index / m = middle / a = ring / c = pinky

Left Hand Fingering: 1 = index / 2 = middle / 3 = ring finger / 4 = pinky

Barre Abbreviations: BV3 = Barre at the 5th fret, over three strings (E, B, G Strings)
BV5 = Barre at the 5th fret, over five strings (E, B, G, D, A, Strings)
BIII2 = Barre at the 3rd fret, over two strings (E, B Strings)

hBV = Hinge Barre, a barre only over some of the strings while allowing open strings to sustain (commonly open bass strings). Usually followed either by a full barre or a new bass note with the 1st finger.

Piv. = Pivot Barre, a technique where the player either pivots into a barre, releases a barre while allowing certain notes to sustain, or avoiding a finger jump to a new string.

Position Numbers: II. = play in second position (1st finger around the second fret)
V. = play in fifth position (1st finger around the fifth fret)
VII. = play in seventh position (1st finger around the seventh fret)

String Numbers: (1) = 1st string (E)
(3) = 3rd string (G)
(5) = 5th string (A)

Signs   ***Fine*** = Finish, end of the piece
D.C. al Fine = Return to the beginning of the piece and play to the *fine*.

Sic.   *sic erat scriptum*, "thus was it written," transcribed as found in the source tablature. In this edition this marking is relative to adjustments for guitar tuning, overall octave of the original, and the overall necessity of change required for the arrangement. Most of the time I place a *sic.* marking when Weiss does something that does not match harmonic voice leading principles or for possible errors in the manuscript.

Ornamentation

Ornaments in this edition - The tablature of Weiss uses a symbol for ornaments (♪) that should not be confused with similar looking musical symbols. The ornament could be interpreted as an appoggiatura, trill, or mordent. It could also be a plethora of other Baroque ornaments or improvisatory embellishments.

Ornamentation needs to be clearly indicated in scores to understand the primary musical lines and how ornaments function within the music. I have chosen to use the same symbol to represent ornaments in the Non-Editorial Edition. This will, at the very least, allow the performer understand the original tablature. The majority of ornaments should be appoggiaturas (as shown below). The mordents are clearly marked in the tablature and are notated in this edition.

Based on the context of where the ornament occurs, certain results can be predicted, but they are nevertheless part of a free interpretation by the performer. The preceding note often implies an appoggiatura functioning as a suspension by placing the accented dissonance on the strong beat of a new harmony. Cadential or spacious moments with ornaments might imply trills with the upper auxiliary dissonance on the strong beat.

Below is the first few bars of the *Allemande*. The top line is how I've notated the Non-Editorial edition. The second line is how I envision the possible ornamentation in the Editorial Edition. The third line is a literal written example of a performance. Notice in the realized version how appoggiaturas are played on the beat and with the rhythmic value indicated by the ornament.

Performers may add extra ornamentation throughout the music and even improvise or rewrite lines and chord textures. This was common performance practice during the era and many lute and guitar players continue the tradition today.

Students: If in doubt, leave it out. This music is beautiful without any ornamentation so please feel free to play the primary musical lines without any embellishment. The best course of action for students is to listen to recordings of lutenists playing this style of music and absorb the improvisatory culture of ornamentation in Baroque music. I would recommend Robert Barto's beautiful Naxos recordings of Weiss on lute as an excellent starting point.