

Sylvius Leopold Weiss

Suite III

Manuscrit de Londres

folios. 23 - 32 - (smith3)

Les pièces de la Suite III

- 1 - - Prélude -
- 2 - - 15 - Allemande -
- 3 - - 16 - Cour[ante] -
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- 5 - - 18 - Sarabande -
- 6 - - 19 - Menuet -
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- 8 - Accord = sol mineur

- Prélude -

The image displays a musical score for a piece titled "Prélude". It consists of eight systems of staves, each beginning with a fermata. The notation is highly stylized and includes various musical symbols and dynamics. The first system starts with a fermata and a half note, followed by a series of notes and rests, including dynamics like *f* and *f*. The second system features a fermata, a half note, and notes with slurs and accents. The third system begins with a fermata, a half note, and notes with slurs and accents. The fourth system starts with a fermata, a half note, and notes with slurs and accents. The fifth system features a fermata, a half note, and notes with slurs and accents, including a dynamic of *f*. The sixth system begins with a fermata, a half note, and notes with slurs and accents. The seventh system starts with a fermata, a half note, and notes with slurs and accents. The eighth system features a fermata, a half note, and notes with slurs and accents, including a dynamic of *f*. The score concludes with a fermata and a half note.

22

a b a f e a f h f h g f f h h f f

a a

25

f h f h h k h k k f h f a a r a a e a

29

e r e a r e e r e a r r a e r e a r a f e a r a a b b

a a

33

b a a r a r a r a r a r a a b r a r a b

a a a 4 a a a

37

r r a a a b a a r r a a r a a r a

a b a a b a a 4 r e a

41

b b b a r b a r e r e e f a r e r e e

b a 4 a a a

45

f e e f e a r b a r a r r r r a a r a r a

a 4 a a a a e a

48

b a b b a a a r a a r e r b a a a a

a 4 a a a a a a

WEISS

- 16 - Cour[ante] -

The musical score is written in a single system with a 3/4 time signature. It consists of 37 measures, divided into seven systems of five measures each. The notation includes a variety of rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is heavily ornamented with grace notes, mordents, and trills. Dynamics such as *f* (forte) and *ff* (fortissimo) are used throughout. The piece concludes with a repeat sign in measure 31, indicating a first and second ending. The final measure (37) ends with a fermata over a half note.

42 *ba* *h f h f* *g f a a b* *a b a f* *r a b b a*

4 a b a

46 *b b b r* *a b a a a* *r a r a r* *b a r b*

b a a 4

50 *r a a b* *a b b* *b a b a* *a r b a*

a b a a a a

54 *a b g a r a r* *b r b r a* *e r a r e r*

a a 4 a a a

59 *a r e r* *a a h k i* *k a k k h* *f e f a r b*

a a a

63 *r r b a f h g* *h g f h h f* *e a a a* *b a a r a*

r a 4 4 a a

68 *b a b a r* *b a b a* *r b b a r* *b a b a* *b a r a b*

4 a a a a

73 *b a b a r* *b r a b a* *a* *r r r r*

4 a a a a

- 17 - Bourée -

1
a r e r a e r e a f a e f f a f e f a h f h a
a a a a

5
k a k a k h k k k a r a r b a g h g h f
a a 4

9
h h h a a b a b a r a b a r a b a
a a a a a

13
r a b a b a b a b a b a b a b a b
a a 4 a

4 5 6 a a

17
f a b a b a b r e f a b a b a h r a
a a a a a a a a a

21
a a a a b a b a b a b a b a b a
a 5 6 5 6

25
a a b a b a b a r a b r b a b
5 4 a a a

28

a r a a b a b a a b a r b

a

31

a b a b a a r a r b a r a b a a b

a a a a a a

34

r a b a b b b a b a r a r b a a r

a 4 a 4 a a

37

b a r a b a r a r a b b

a a

40

b a b b a b b a b a a b a a b a

a a

43

a b a r b a b b a r b a r b a r b a a

a a a b a

46

b a b r r r r a a b a b r r

a a a r b

49

a r a b b r e r a e r e a f f f e f f

a a 5 a a 4 a a

- 18 - Sarabande -

3
a a a a

5
4
a a

8
3
a a

11
1ère fois 3 2ème fois 3
a a

14
a a 4

17
a a 4

20
a a

25
a a a a

30

a *b* *a* *a* *b* *a* *b* *h* *e* *f* *f* *h* *e* *a* *k*

a *r* *a* *r* *a* *t* *a*

k *i* *k* *g* *f* *g* *h* *g* *f* *h* *e* *f* *f* *h*

a *t* *t*

35

e *h* *a* *k* *h* *f* *h* *f* *h* *f* *f* *e* *e*

a *k* *a* *t* *a* *a*

39

e *r* *a* *r* *b* *a* *b* *a* *a* *d* *k* *h* *k*

a *a* *a* *a* *a* *a* *k*

44

f *h* *f* *h* *f* *f* *e* *e* *e* *r* *a* *r* *b* *a* *b* *a* *a*

a *t* *a* *a* *a* *a* *a* *a*

d.

d

a

- 19 - Menuet -

3
r *b* *r* *a* *a* *a* *b* *a* *b* *r* *f* *f* *f* *e* *f* *e* *e* *e* *r* *e* *a* *r* *b* *r* *a* *a* *a*
a *a* *a* *a* *a* *a* *a* *r* *a*

6
r *a* *r* *a* *b* *a* *b* *a* *b* *a* *b*
a *4* *a* *a* *a*

11
f *e* *f* *a* *a* *f* *a* *f* *e* *f* *f* *e* *f* *a* *a* *f* *a* *f* *g* *h* *f* *h* *f* *h* *a* *k* *h*
a *a* *a* *a* *a*

16
i *h* *i* *h* *k* *a* *f* *a* *f* *h* *f* *a* *b* *a* *b* *a* *r* *b* *a* *r* *a* *a* *a* *b* *a* *b* *a* *b*
a *a* *a* *a* *4* *a* *a* *a*

21
b *a* *a* *a* *b* *a* *b* *a* *b* *a* *a* *a* *a* *b* *b* *a* *a* *a* *a*
a *a* *a* *a* *a* *a* *a* *a*

26
a *b* *a* *b* *b* *a* *a* *b* *a* *b* *a* *a* *a* *a* *a* *a* *b* *b* *a*
a *a* *a* *a* *a* *a* *a* *a*

32
b *a* *b* *a* *a* *b* *a* *b* *a* *b* *a* *b* *a* *a* *a* *a* *a* *a* *a* *a* *a*
a *a* *a* *4*

38
r *a* *b* *a* *a* *a* *b* *a* *r* *r* *a* *r* *r* *a* *r* *e* *e* *r* *a* *r* *a*
a *a* *a* *a* *a* *4*

- Menuet II -

3

6

11

15

20

25

31

Il primo Minuetto da capo e poi requiescant in pace

Accord = sol mineur

1

b b

a 5