

c. 6

Silvius Leopold Weiss



# L'infidèle

sonate  
sonata

GITARREN BEARBEITUNG ~ GUITAR ARRANGEMENT

Petr Saidl

OPUS  
PRINT

**Silvius Leopold Weiss** was born in Breslau in 1686. In 1708 he left his home town and he set out for Italy. His life in Rome, where he was living until 1714, influenced him a lot. Then he settled down in Dresden from where he took many trips around the whole Europe (e.g. Vienna, Prague, Munich, Berlin). In 1739 he visited Bach in Leipzig. He died in Dresden in 1750.

In the 18<sup>th</sup> century lute was still one of popular instruments with a rich literature. S.L. Weiss may be designated as one of the most significant personalities connected with lute at that time. He was admired by his contemporaries for his playing, improvisation and composing skills.

The sonata included in this booklet has two versions. One of them is kept at the Saxony State Library in Dresden, while the second manuscript is owned by the British Museum in London (both versions differ in some details).

The second manuscript is named "L'infidele" – Unfaithful. As already mentioned above, during his trips over Europe Weiss also visited Vienna (1719). At that time the popular style was so called „gallant„, one, among others influenced by the characteristic music of Turks who besieged the city at the end of the 17<sup>th</sup> century. Just in the sonata "L'infidele" we can observe these inspiration sources (bourdon background tones, oriental melodies, interval steps, percussion, etc.). Also name of the sonata is of the same origin. The catholic Austria considered Turks misbelievers due to their Islamic religion – i.e. "unfaithful,. Therefore the name of sonata is "Unfaithful,,.

**Silvius Leopold Weiss** wurde im Jahre 1686 in Wroclaw geboren. 1708 verließ er seine Heimatstadt und begab sich nach Italien. Das Leben in Rom, wo er sich bis 1714 aufhielt, beeinflußte ihn sehr. Danach nahm er seinen Wohnsitz in Dresden und von dort aus unternahm er europaweit viele Reisen (z.B. Wien, Prag, München, Berlin). 1739 besuchte er in Leipzig Bach. Er starb 1750 in Dresden.

Im 18. Jahrhundert gehörte die Laute immer zu den beliebten Instrumenten mit zahlreicher Literatur. Eben S. L. Weiss kann zu den größten zu damaligen Zeiten mit der Laute verbundenen Personen eingegliedert werden. Für seine Spieler-, Improvisations-, sowie Schöpferkunst begeisterte er seine Zeitgenossen.

Die in diesen Noten angeführte Sonate hat zwei Versionen. Eine befindet sich im Sächsischer Landesbibliothek in Dresden, das andere Manuskript besitzt das Britische Museum in London ( die beiden Versionen unterscheiden sich in wenigen Deteils).

Das zweite Manuskript trägt den Titel „L'infidele, – die Untreue. Wie schon oben genannt wurde, besuchte Weiss bei seinen Europareisen auch Wien (1719). Hier war damals der unter anderem durch die eigenartige türkische Musik beeinflußte „galante Stil, populär, obwohl die Türken Ende 17. Jahrhundert die Stadt belagerten. Gerade in der Sonate „L'infidele, sind diese Inspirationsquellen (Bordonbegleittöne, orientale Melodien, Intervalschritte, Schlagzeug usw.) abzusehen. Auch der Titel der Sonate ist der gleichen Herkunft. Das katholische Österreich hielt damals die Türken hinsichtlich deren islamischen Religion für Ungläubige – deshalb „Untreue,, daher trägt die Sonate den Titel „die Untreue,,.

6

Silvius Leopold Weiss

# L'infidèle

**SONATE  
SONATA**

**GITARREN BEARBEITUNG - GUITAR ARRANGEMENT**

**PETR SAIDL**

# ,L'infidèle”

## I. Entrée

(6) = D

Silvius Leopold Weiss

(1686 - 1750)

Kytarová úprava: Petr Saidl

The sheet music consists of six staves of guitar tablature. Staff 1 starts with a common time signature and changes to 8/8. Staff 2 begins with a 3/8 signature. Staff 3 starts with a 4/4 signature. Staff 4 starts with a 4/2 signature. Staff 5 starts with a 4/0 signature. Staff 6 starts with a 4/2 signature. Various performance markings are present, including trills (tr), dynamic changes (e.g., 324232, 4042, 101, 314131), and fingerings (e.g., 0, 1, 2, 3, 4).

213121      *tr*

## II. Courante

V

VII

2 4 | 2 1 0 | 1 2 4 2 1 | 3 4 3 | 4 1 | 2 1 1 4 4 2 |

3 | 0 | 1 | 1 | 0 | 1 | 2 | 1 1 0 0 2 |

*tr* 4242 | 3 1 1 4 4 0 | 3 1 | 0 1 | 4 1 1 0 0 2 |

1 | 1 | 0 | 1 | 0 | 2 | 4 |

102010 | 2 3 | 2 4 | 4 1 4 2 | 3 4 | 1 3 3 4 | 4 3 4 4 1 |

0 | 0 | 2 | 0 | 2 | 1 |

313131 | 1 | 2 4 | 4 2 1 0 | 0 | 2 | 4 2 | 2 4 0 1 |

2 | 0 | 1 | 0 | 1 | 1 |

*tr* 3141 | 3 1 4 | 2 4 | 2 4 0 1 |

1313 | 1 | 4 | 2 0 3 1 | 0 4 1 0 4 | 1 2 3 1 | 1 |

2 | 1 | 2 | 0 | 2 | 0 | 4 |

3242 | 3 | 2 0 | 0 | 2 | 1 | 3 2 | 0 2 | 4 |

2 | 1 | 0 | 1 | 1 | 0 | 1 |

1 | 0 | 1 | 0 | 1 | 0 | 1 |

1 0 | 4 0 | 0 2 | 3 2 | 0 2 | 4 |

0 | 2 | 0 | 2 | 0 | 3 |

2 0 | 2 0 | 2 0 | 2 0 | 1 0 | 3 0 | 0 |

## III. Sarabande

Sheet music for III. Sarabande, featuring ten staves of tablature for a bowed instrument like the cello. The music is in 3/4 time and includes various dynamics, articulations, and performance instructions such as "tr" (trill) and "V" (Vivace). Fingerings are indicated by numbers above or below the notes. Measure numbers are present at the beginning of some staves.

Staff 1: 324232

Staff 2: tr V

Staff 3: 3

Staff 4: VI 2323

Staff 5: 101010 tr

Staff 6: 1212

## IV. Menuet

The sheet music consists of ten staves of musical notation for a string instrument, likely a cello or bass. The music is in 3/4 time. The first staff begins with a dynamic of  $0\overline{P}$ . Measure 6 is labeled VI. Measures 13-14 are labeled 4343. Measure 17 is labeled VII. Measures 24-25 are labeled III. Measure 30 is labeled 1010. Measure 37 is labeled 2. Measures 44-45 are labeled 1. Measures 52-53 are labeled 2. Measure 60 is labeled 0. Measure 67 is labeled 1. Measure 74 is labeled 2. Measure 81 is labeled 3. Measure 88 is labeled 4. Measure 95 is labeled VII. Measure 102 is labeled II. Measure 109 is labeled X.

## V. Musette

The sheet music consists of six staves of tablature, likely for a band instrument like a flute or piccolo. The music is in common time (indicated by '2/4' on the first staff). The key signature changes between G major (one sharp) and F major (one flat). The first staff begins with a bass clef, while the subsequent staves begin with a treble clef.

**Staff 1:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Staff 2:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Staff 3:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Staff 4:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Staff 5:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Staff 6:** Starts with a bass clef. Measures 1-5 show eighth-note patterns. Measure 6 starts with a treble clef, followed by a measure with a bass clef, then a measure with a treble clef.

**Key Signatures:** The key signatures are indicated above the staff lines. 'VI' appears above the first three staves, 'IV' above the fourth, fifth, and sixth staves, and 'VI' again above the final two measures of the sixth staff.

This image shows ten staves of sheet music for a six-string guitar. The music is written in standard staff notation with a treble clef. Each staff includes a set of numbers below the staff, likely indicating fingerings or specific string-picking techniques. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves contain text or symbols such as 'III', '1212', and '1421'. The overall style is complex and technical, typical of advanced guitar tablature.

## VI. Paisanne

The music is arranged in eight staves, each representing a different string. The strings are labeled VI, V, IV, III, II, and I from top to bottom. The time signature is 2/4. The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes standard musical notes and rests, as well as tablature numbers below the staff. The piece consists of a continuous sequence of measures, with some measures featuring grace notes and slurs.

This page contains eight staves of musical notation for a string instrument, such as a guitar. Each staff is in common time (indicated by a 'C') and uses a treble clef. Fingerings are indicated above the notes, and strumming or picking patterns are shown below the strings. The notation includes various note heads (solid black, open circles, etc.) and rests, with some notes having horizontal dashes through them.

- Staff 1:** Shows a sequence of eighth-note pairs. Fingerings: 1-0, 4-2, 0-1, 1-0, 4-2, 2-3, 4-2, 2-1, 1-2, 2-0. Strumming: 0, 0, 0, 0, 0, 0, 0, 3, 1.
- Staff 2:** Shows a sequence of eighth-note pairs. Fingerings: 2-1, 3-2, 2-1, 3-2, 0, 3-1, 2, 3-4, 1, 2-1, 2, 3, 4-3. Strumming: 0, 0, 0, 0.
- Staff 3:** Shows a sequence of eighth-note pairs. Fingerings: 3-1, 3-1, 0, 4-1, 0, 4-0, 1-0, 0, 2-1, 2, 1-0. Strumming: 2, 3, 2, 3.
- Staff 4:** Shows a sequence of eighth-note pairs. Fingerings: 4-1, 3-0, 0, 4-1, 3-0, 0, 0, 1-0, 1-1, 3-0, 1-0, 1-0, 3-1. Strumming: 2, 0, 2, 3, 0, 0.
- Staff 5:** Shows a sequence of eighth-note pairs. Fingerings: 2-0, 0-1, 0-1, 0-1, 1-3, 0-1, 1-2, 0-1, 2-0, 4-1, 0. Strumming: 3, 2, 1, 4, 3, 2, 1, 4, 2.
- Staff 6:** Shows a sequence of eighth-note pairs. Fingerings: 3-0, 3, 4-0, 2, 4, 4, 3, 0, 3, 4-0, 2, 4. Strumming: 0, 0, 0, 0.
- Staff 7:** Shows a sequence of eighth-note pairs. Fingerings: 3-0, 2, 1-1, 1-1, 2-0, 2, 3-0, 1-3, 3-2, 4-2, 4-1, 2-4. Strumming: 0, 0.
- Staff 8:** Shows a sequence of eighth-note pairs. Fingerings: 3-0, 1-2, 4, 1-4, 1-3, 0-1, 0-1, 1-3, 1-3, 2-3, 2-2, 0. Strumming: 2, 3, 0, 0, 2, 2, 0.