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The process of arranging Silvius Leopold Weiss' solo lute works for guitar from
the Rohrau collection

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To my parents

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“Sylvius Leopold [Weiss] has especially excelled with his perfect compositions [...] He is the first to show that more could be done on the lute than was hitherto thought possible.” (Baron 1727).

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INTRODUCTION

In lute history Silvius Leopold Weiss (1687-1750) was the most prolific composer for this instrument (Reilly, Smith & Crawford 2001, p. 254). He left an immense production encompassing more than 650 works (Schlegel & Lüdtké 2011, p. 198) which are distributed through collections in many libraries worldwide.¹ The most significant of these collections are in the British Library, London, and in the Sächsische Landesbibliothek, Dresden (Crawford 2002, p. XVIII). These pieces are grouped in suites which the composer named *Suonaten* or *Parthien*² (they are generally arranged in the sequence of dances movements: allemande, courante, bourrée, sarabande, menuet and gigue or allegro – and their structure is frequently altered with enlargements or modifications). They can also appear as unconnected dance movements and as free compositions such as fantasias, capriccios, preludes, fugues and others (Crawford 2002, p. XVII).

In 1998 the restorer Thomas Schaupper found in the archives of the Schloss Rohrau, Austria, a collection of Weiss³ and other composers' manuscripts of lute works, which belonged to the Harrach Family's collection (Freimuth, Legl & Lutz 2010, p. V). The facsimile of this collection was published by the Deutsche Lautengesellschaft in 2010⁴ and some of these works were recorded by the lutenist Michael Freimuth in 2008.⁵ This collection is divided into two volumes, and it comprises Weiss' works for solo lute or chamber music, solo lute works from other composers and some works whose composers are still unknown. The works for solo lute attributed to Weiss in the collection reach a total 101 pages of tablatures and many of them can be found in other archives with Weiss' works.⁶ However, before the collection was discovered, about 44 movements in Weiss' works were not known (Freimuth, Legl & Lutz 2010, p. XVIII), among them, 30 movements for solo lute.⁷

¹ See Work List in Reilly, Smith & Crawford 2001, p. 254-256.

² In the Rohrau Collection, however, the actual word is *Suite*.

³ From this point of the master thesis on, the name of the composer Silvius Leopold Weiss will be abbreviated to "Weiss".

⁴ Freimuth, Michael; Frank Legl and Markus Lutz: Lautenmusik aus Schloss Rohrau. Werke von Silvius Leopold Weiss und anderen. Frankfurt/Main: Deutsche Lautengesellschaft e.V, 2010.

⁵ Freimuth, Michael: Klingende Schätze aus Schloss Rohrau. Musikalien aus der Graf Harrach'schen Familiensammlung. Lautenmusik von Silvius Leopold Weiss. Bamberg: Cavalli-Records LC 05724, 2008.

⁶ See the topic 11. Incipits und Konkordanz in Freimuth, Legl & Lutz 2010, p. XXV-XLVII.

⁷ Ibid.6

It is interesting to note the connection between the Rohrau manuscripts and the city of Salzburg: the great majority of manuscripts are in two scribes' handwriting and part of the paper they were written on displays a "Wilder Mann" watermark (scribe B), that comes from the outskirts of Salzburg and is directly associated with the lutenist and musician Matthias Siegmund Biechteler (1668-1743) (Freimuth, Legl & Lutz 2010, p. XI-XIII). The following Excerpt illustrates the connection between Biechteler with Salzburg and with the Harrach family:

"Who is known from several sources to have been an active player and teacher of the lute, can be associated closely with the copies made by these two scribes. [...] He became deputy master of court music in Salzburg in 1703, and was *Kapellmeister* from 1706 until his death. From 1709 Biechteler became directly dependent on a member of the Harrach family: Franz Anton Harrach (1665-1727), the brother of the Spanish viceroy Aloys Thomas Raymund, ruled as Prince-Bishop of Salzburg from 1709. [...] It may have been the Prince-Bishop who charged him with providing for the musical needs of his lute-playing relations" (Crawford 2007b, p. 6-7).

Although many of Weiss' works were written for the lute just a small number of them were adapted for the guitar,⁸ whereas works written by his contemporary Johann Sebastian Bach supposedly for the lute⁹ - consisting of four Suites, one Prelude, Fugue and Allegro, and the unconnected Prelude and Fugue movements¹⁰ - are widely performed on the guitar with several available adaptations. The production of these two composers was already compared in 1782 by Bach's biographer Johann Nikolaus Forkel who stated: "The excellent and difficult compositions [of Weiss], which are written in the pure and pithy style, much like the harpsichord works of the late J.S. Bach" (Forkel 1782, p. 111, qtd. in Crawford 2002, p. XVII). Paradoxically, one single search in the catalogs of editors and recorders demonstrates that guitar players are more interested in Bach's works for the lute than in Weiss', although the latter has written much more works for this instrument than Bach. From this fact it can be assumed that either the guitarists are not interested in producing fresh arrangements for

⁸ Although Ruggero Chiesa has transcribed into two volumes the works for the lute which were in the London Manuscript to the standard guitar notation with a single G-clef stave (Chiesa 1967) these transcriptions do not aim at an adaptation for the guitar. The works *Passacaille* in D, the *Fantasia* in C minor and the *Tombeau sur la mort de M. Comte de Logy arrive* – which are celebrated in Julian Bream's recording – were arranged many times by different guitarists. The following editions can be considered as Weiss' works arranged for the guitar: Burley 1993, who arranged some unconnected works and Rinehart 1995, who arranged 48 movements which belong to the Moscow Manuscript. There are also several movement arrangements or isolated suites which can be consulted from Schott Editions: <http://www.schott-music.com>

⁹ It is impossible to know for sure if J.S. Bach's works for the lute were actually written for this instrument or for lute-harpsichord, a Baroque keyboard instrument with a sound similar to the lute. (Koonce 2002, p. IX).

¹⁰ BWV 995-1000 and BWV 1006a (Koonce 2002, p.ii).

Weiss' works or that there are features in his work which turns the performance on the guitar extremely difficult.

Transcribing or arranging renaissance or Baroque works for the modern guitar are constants in this instrument repertoire since the Spanish composer and guitarist Francisco Tárrega's (1852-1909) transcriptions. At the end of the 19th century Tárrega arranged for the guitar some movements from Bach's violin or cello suites and choir.¹¹ In the XX century the guitarist Andrés Segovia (1893-1987) also performed arrangements from renaissance and baroque works in order to expand the guitar repertoire thus improving the instrument status (Boyd 2001, p. 66) and placing it in the concert halls as solo instrument. One of Segovia's best examples is his *Ciaccona* transcription from Bach's (BWV 1004) solo violin – there is a statement by the polish composer Alexandre Tansman (1897-1986) who listened to Segovia as he played the *Ciaccona* at a dinner for artists in Paris, and he said that this performance was an overwhelming experience for him (Otero 1997, p. 21).

The practice of transcription goes back into the lute history as we can see in this excerpt:

“During the second half of the 15th century, there was a change to playing [from plectrum to] fingertips, though, as Page (B1981) pointed out, the two methods continued for some time side by side. Tinctoris (c1481–3) wrote of holding the lute ‘while the strings are struck by the right hand either with the fingers or with a plectrum’, but did not imply that the use of the fingers was a novelty. However, the change was very significant for the lute's future development, for it allowed the playing of several parts at once, and meant that the huge repertory of vocal part music both sacred and secular became available to lute players. This function was made easier by the invention about this time of special systems of notation known as tablature, into which much of this repertory was transcribed (intabulated)” (Harwood, Poulton & Edwards 2011, p. 336).

So one can perceive that much of the lute initial repertoire consisted of transcriptions.

¹¹ Tárrega's transcriptions are compiled in: Tárrega, Francisco: *Opere per chitarra. Vol. 4º – Trascrizioni*. Ancona: Bèrben, 1971.

Correspondingly there are some indications that works originally written for the baroque lute were played by harpsichordists in the baroque period, and this shows that the transcription process at that time was a usual activity concerning other instruments as well.¹²

“It is also interesting to note that, according to the musicological research of Dr. Johanne Couture, no publications for harpsichord were created in France between 1529 and 1670. We note, interestingly enough that harpsichordists of the time could read fluently from lute tablature and we have several indications that would support the thesis that lute repertoire was considered also to be harpsichord repertoire. This, in my view, goes one step further from the idea of transcription, which was also widely practiced at the time, as much on the lute as on any other instrument. This linkage remains intact until the end of the Baroque era, a fact revealed by the flexibility of the repertoire and the presence of the lute-harpsichord” (Cardin 4, 2005, p. 2).

These facts corroborate the relevance of transcription as manner of enlarging an instrument repertoire. Therefore, when adapting a piece from an instrument to another, according to the current aesthetic tendency of achieving a performance of baroque music based on historical research, it is essential to examine which are the characteristics of its original sound, that is, which are its idiomatic features and how they can be adapted to the new sonic possibilities of an instrument. So, understanding Weiss’ musical language for the lute should be the first step when one thinks of the feasibility of adapting his works for the guitar, thus avoiding significant losses in its peculiarities and qualities, which were revered by his contemporaries. This is why the aim of this master thesis, more than being a mere transcription and arrangement of Weiss’ works for the lute, is to set out the difficulties of adapting these works for the guitar, and to indicate facts that either substantiate, or not, their performance on this instrument. The activity of arranging Weiss’ works for the guitar is relevant because it may expand the guitar repertoire, which will then become enriched with the composer’s legacy.

Therefore, the main goal of this master thesis is to consider the possibilities of adapting Weiss’ lute works for the guitar, taking the Rohrau Collection as basis. The entire

¹² Farstad (2000, p. 175) also quotes examples from transcriptions by J.S.Bach: “J.S. Bach wrote for one instrument and transcribed the same music to another. This is the case with most of this lute music: BWV 995 *Suite in g-minor* for the baroque lute – nowadays numbered as lute suite no.3 for the guitar – is an adaptation or arrangement of a Suite in c-minor for solo violoncello (BWV 1011). BWV 1000 *Fugue in g-minor* is an arrangement of the violin fugue BWV 1001/2, which is also arranged for the organ: BWV 539/2. The *Suite in E-major* BWV 1006a – nowadays numbered as lute suite no. 4 for the guitar – is an arrangement of the E-major Partita for solo violin (BWV 1006)”.

transcription of the 101 pages of the collection corresponding to Weiss' works for solo lute would exceed the scope of this master thesis and this is why the Suite in D minor (S-C 80)¹³ in 9 movements was chosen in order to illustrate the process of adapting a work in its entirety for the guitar. This suite was chosen because its adaptation for the guitar can be performed without significant losses concerning the text and the idiomatism that can be observed in the original version. Besides, this is Weiss' work in the collection which contains more movements in the suite (six out of nine) which were not found in other sources.¹⁴

The Rohrau Collection novelty and its relationship with the city of Salzburg were the motivating factors for the choice of the current master thesis theme, and this can be added to the fact that still “Only few works¹⁵ [by Weiss] have become staples in the [guitar] repertoire” and that “However, there is a vast treasure of Weiss' work waiting for the curious player who is willing to transcribe from tablature or keyboard editions” (Rinehart 1995, last page).

Methodology

This master thesis comprises three chapters. Chapter one, “Preliminary Considerations”, will provide the reader with basic information that will be helpful for the understanding of the next chapters: a brief description of Weiss' musical style, the particularities of the baroque lute played by Weiss, the notation system used by the composer as well as the consequences of its transcription into a modern notation and the fingering signals which will be employed on the guitar arrangements.

¹³ The abbreviation “S-C” (Smith –Crawford) refers to the catalogue of Silvius Leopold Weiss' Works for the lute (and also of Johann Sigismund Weiss) which was designed by Douglas Alton Smith, Tim Crawford and Dieter Kirsch for the complete edition from these Works in 10 volumes, that was and still is being published by “Das Erbe Deutscher Musik” (Freimuth, Legl & Lutz 2010, p. XLVIII).

¹⁴ Ibid. 6

¹⁵ Here we can quote the following Works: *Passacaille* in D (S-C 18.6) that is part of Sonata n° 13 in D major, but which is usually performed as an independent movement, and is one of the few works from the London manuscripts which has been widely performed and is used as a pedagogic piece worldwide (Cardin 3, 2005, p. 18-19); the *Fantasia* in C minor (S-C 9*) e the *Tombeau sur la mort de M. Commte de Logy arrivee* (S-C 20*), both recorded in the 60's by the guitarist Julian Bream together with the *Passacaille* - these recordings show a perfect mastery of legato and they encouraged “novices toward the works of Weiss” (Cardin 3, 2005, p. 44).

Chapter two will study the instrument's influence in the construction of the idiomatic characteristics in the composer's work, in order to establish a theoretical reference basis when adapting these works for the guitar. It will also consider the performance's technical aspects and the interpretation of the ornaments used by Weiss. In each topic the consequences of adapting these characteristics for the guitar will be discussed and also eventual losses or solutions for the process will be illustrated.

Chapter three will present the process of adapting one of Weiss' works for the guitar. It will be developed identifying how the idiomatic features studied in chapter two appear in the chosen piece and how they could be simultaneously in an arrangement for the guitar.

Conclusion will consist of final comments and end results. Appendix will consist of the complete arrangement for the guitar of the Suite in D minor (S-C 80).

This master thesis main theoretical references are:

- The lutenist and composer Ernst Baron's (1696-1760) treatise *Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten*, printed in Nuremberg in 1727 and, according to Farstad, "[It] is the most important theoretical source on the 18th century German lute. He claims to be the first to write a comprehensive book about the lute and lute playing" (2000, p. 55). This book, which discusses the historical, technical and musical issues of the German baroque lute, was translated into English by Douglas Alton Smith, and this edition (Baron 1976) will be the main reference because it is the nearest source of information on the time when Weiss worked as a composer and performer.

- Douglas Alton Smith's (1977) PhD thesis *The Late Sonatas of Silvius Leopold Weiss*, discusses technical and musical issues observed in Weiss' works and will help with the disposition of the second chapter.

- Fejtil Farstad's (2000) dissertation *German Galant Music in the 18th Century* and Rafael Garcia Borges' (2007) master thesis *O uso de scordatura para a execução no violão de obras compostas para alaúde barroco: Transcrição e exemplos extraídos da obra de Silvius Leopold Weiss* (Using scordatura when performing on the guitar works written for

baroque lute: Transcription and examples from Silvius Leopold Weiss' oeuvre), consider the difficulties of adapting Weiss' works for the guitar. For this reason, they will also be used as reference to the second chapter.

Once the aim of this master thesis is studying and analysing the possibilities of adapting the solo lute works from the Rohrau collection, the musical examples used here are taken from it.

1 PRELIMINARY CONSIDERATIONS

1.1 Weiss' musical language

Weiss' work took place in the historical moment when the performance of concert music was still firmly associated with life in the courts. However, in the beginning of the 18th century, as the bourgeoisie ascended, its members started practicing amateur music and this generated an increase in the number of concerts. The bourgeoisie didn't have the same degree of refinement, as the aristocracy, regarding a more sophisticated musical culture, and this caused the development of a musical style which was lighter and simpler when compared with the complex baroque polyphonic style (Massin 1997, p. 411-414, 453-454). This new musical style was called *gallant style*, which, as it was the case with the Enlightenment new concepts, also represented reaction and opposition to the late baroque period music which was cherished by the aristocracy and the Church. This new style, however, had its origins in France and Italy, mainly due to the influence of the opera *buffa* (Farstad 2000, p. 47). The following passage by Baron illustrates how, at that time, the Germans were influenced by the French and Italian cultures:

“Whereas the Italian manner is grave and the French taste diverting, we in Germany have adopted both, since our nation loves change and jumps from one thing or extreme to another. [...] Many Germans want to acquire all wisdom and skill from foreign countries and spend a great deal of money and trouble in the process. Very few notice what fine artists and people they have in their own fatherland. If we throw some light on this, we see that very few Germans are sophisticated or adroit, but most have a good taste for *Lacrymis Christi Vino Montepoliziano*, *vin de Bourgogne*, and champagne that they have brought home to serve the fatherland” (Baron 1976, p. 149).

In spite of the flourishing of the *gallant* style and French and Italian musical influences experienced and assimilated by Weiss, the composer's work can be still considered as pertaining to the late baroque period in Germany. In this aspect his work is similar to Bach's and is considered as the “Bach-style lute composer” (Farstad 2000, p. 53). In short,

“Like the music of Bach, Weiss' style is a synthesis of 17th-century French and Italian styles, fused with German gravity. The French elements are principally the dances themselves and the unbarred preludes, in addition to some stereotyped rhythmic and

melodic motives in the early pieces. The Italian style elements dominate later, perhaps because of Weiss' lengthy stay in Italy as a young man and because of his continued exposure to Italian music, especially opera and concerti, in Dresden. The Italian elements are the strong tonal harmony, the sequences, the driving rhythms reminiscent of Corelli's and Vivaldi's concert, and the *cantabile* influence of Italian opera and song. One hears the German, though, in the bold harmonies, the skillful, sometimes remote modulations, and in the serious pathetic mood of almost all the pieces" (Smith 19??, qtd. in Farstad 2000, p. 60).

In a closer comparison between Weiss and Bach's music, Smith illustrates the similarities between the two composers and also the complexity that differentiates Bach's music from Weiss':

"In his capacity to create extended forms with clearly defined harmonic and motivic curves and infuse them with strong rhythmic drive and mood of gravity and pathos, Weiss is similar to J. S. Bach. The fundamental difference between the styles of the two composers lies in Bach's even more skillful use of harmonic and thematic devices, especially the frequent tonicization of related keys to underline the tonic, and his ability to build forms even larger than those of Weiss. In addition Weiss cannot approach Bach as a contrapuntist; in his fugal movements Weiss rarely exploits intellectual devices of stretto, inversion and so forth. On the other hand, most of Bach's lute music is awkward to play on the lute and may well have been conceived at the harpsichord. The lute music of Weiss is far more idiomatic to the instrument" (Smith I, 1977, p.113-114).

So, unlike Bach, Weiss' work for lute was primarily determined by the technical and expressive possibilities of this instrument. This doesn't mean, however, that the composer was limited to creating a work subordinated to what was technically feasible to perform in the baroque lute at his time: he extended the technical feasibility of this instrument in order to express his imagination and the different influences which built his musical language. Baron, his contemporary, stated:

"Sylvius Leopold [Weiss] has especially excelled with his perfect compositions [...] He is the first to show that more could be done on the lute than was hitherto thought possible. And in regard to his skill, I can sincerely testify that it makes no difference whether one hears an ingenious organist performing his fantasias and fugues on a harpsichord or hears Monsieur Weiss playing" (Baron 1976, p. 70).

1.2 Instruments anatomical characteristics

During the time when Weiss wrote his work, the structure of Baroque lute as well as the material used for its string, and the tessitura expansion of the instrument were in a developing process, under the influence of the search for a sound quality observed in the Italian Renaissance lutes: “The dominant reason for the earlier French and now German interest in these sixteenth century Italian lutes was their wonderful tone. The tone of the lute is primarily related to the construction of the belly, and then to the body size, shape, and materials” (Lundberg 1999a, p. 4).

Thanks to the beginning of the use of the overspun bass strings the instrument tessitura could be extended. According to Lundberg:

“The century between 1650 and 1750 completely encompasses the significant developments of the German Baroque lute, beginning with the general introduction of overspun bass strings and ending with the death of Silvius Leopold Weiss in 1750. Overspun bass strings made possible the first truly successful and convenient use of an extended bass range on the lute, an imperative at this stage of the instrument’s development” (Lundberg 1999a, p. 1).

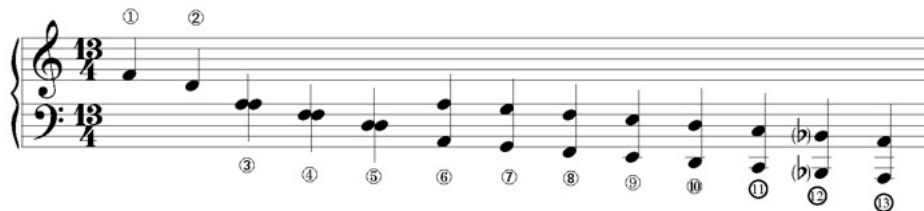
In two articles Lundberg (1999a and 1999b) explains the development of the German baroque lute which had started with the reconstruction of the Italian renaissance lute by the luthiers and the establishment of the model 11-course¹⁶ lutes. This development culminated in what he calls the instrument’s “final stage of development” around 1718, when Weiss collaborated for the development of the 13-course lute with the Edlinger workshop in Prague (Lundberg 1999a, p. 2). The manuscripts collections of Weiss’ works show no evidence that he had written for the 13-course lute before 1719 (Lundberg 1999b, p. 36). One can believe, however, that the works in the Rohrau collection were written at the time when Weiss was widening the lute tessitura from 11 to 13 courses. It can also be noted that some of the works were explicitly written for 13-course lute, but that other ones seem to have been composed at first for the 11-course lute and then have been adapted by the copyists widening the tessitura for the use of 12 and 13 courses (Freimuth, Legl & Lutz 2010, p. XVIII).

¹⁶ *Course* here refers to the strings disposition in the baroque lute, which each course were arranged either in a single string (the first and second one) or in paired strings (tuned in unison or in a octave) which were played together (Crawford 2002, p. XXVI).

Crawford explains the 11- and 13-course lute tuning:

“Until about 1718 Weiss composed for an 11-course lute tuned: f' d' a f d A G F E D C. The f' and d' strings were single, the a, f, and d courses were doubled at the unison, and from A the basses were tuned in pairs of a fundamental and an octave string [diapasons¹⁷]. The bass courses [¹⁸] needed to be tuned according to the key of the music, so that, for example, for pieces in A major, the bass courses pitched at G, F and C would be retuned to G#, F# and C#, respectively. After his arrival at the Dresden court in 1718, Weiss began to compose for a 13-course instrument with two extra bass courses, B₁ (or Bb₁) and A₁” (Crawford 2002, p. XXVI).

Ex.1 shows the sequence of strings on a 13-course lute, from 1 to 13 totaling 24 strings:



Ex.1: 13-course lute tuning.

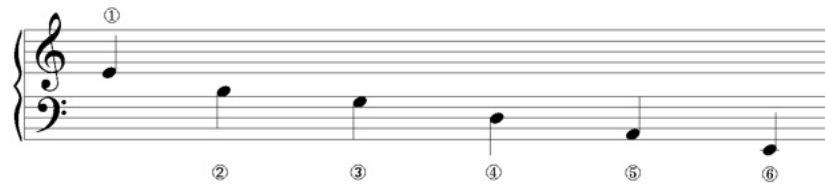
According to Schlegel, the objective of the disposition of the lute strings, which were grouped and played simultaneously in pairs (with the exception of the two first ones), was to increase volume, allowing a better harmonic projection and more tone colours (Schlegel 2006, p. 42-44).

It can be seen that this tuning produces the key of D minor when the strings are played openly in the instrument, and the predominant interval relation in the six first courses is the third: 3-4-3-3-4. According to Farstad, “This [lute] tuning [...] produces certain idiomatic features which present problems on the guitar with a tuning containing mostly intervals of fourths [4-3-4-4-4]” (Farstad 2000, p. 179).

¹⁷ In ex.1 it can be observed that the *diapasons* (or the courses tuned in the eight interval relation) correspond from the sixth to the thirteenth course.

¹⁸ In Weiss' works the tune in the six first courses was not altered (Chiesa 1967, Vol.1, p. IV).

Ex.2 shows the guitar tuning from the first to the sixth string:



Ex.2: guitar tuning

As the problems in adapting Weiss' works for the guitar are related to the tuning difference and to the number of strings in the baroque lute and those in the guitar, guitarists found different solutions in order to make an arrangement as close as possible to its original. Such solutions are the use of different scordaturas on the guitar to make the interval relation of its tuning closer to the one in the lute as well as using guitars with 8 or more strings.¹⁹ However, in this master thesis it was decided, when adapting these pieces, to opt for the use of conventional guitar with six strings without radical differences in tuning, because a change in the tuning of more than 2 strings of the guitar is not practicable on stage (mainly when the program consists of works from different epochs and styles) and also because none of this alternatives can solve completely the problems of adapting every idiomatic feature in Weiss' works for the guitar.

As Weiss often used notes in the open strings the idiomatic features in his work such as the disposition of chords and arpeggios, acciaccaturas, unisons, cross-string scales, articulations and slurs sometimes cannot be easily performed on the guitar and with the same sonic effect as on the lute, because of this interval difference in the tuning between the instruments.

¹⁹ Here we can quote Borges (2007) on his study in which he defends the use of scordatura in four strings of the guitar so that the resultant tuning in this instrument has the same interval relation to the first six strings of the lute. He justifies the alteration in the tuning of 4 from the 6 strings of the guitar through historical aspects of scordatura, as well as through the quotation of original works from the 20th century for the guitar which show differences in the tuning of 1 up to 4 strings. However, this solution makes the tuning of the guitar difficult, mainly on the stage, and does not solve definitely the problem of adapting basses, once they are displayed in 7 additional open courses on the diapasons of the lute. Farstad proposes as a solution the use of an 8-string guitar (with the addition of two bass strings in a conventional guitar) when transcribing Weiss' and other composer's works which have written for the baroque lute. He defends the idea that this instrument facilitates a performance more vertically oriented with the use of these two additional bass strings (Farstad 2000, p.160-161). This solution favours the adaptation of the bass line and of passages which have wide texture, but does not solve completely the problems of adapting idiomatic features which are conceived on a base of the tuning of the baroque lute.

Meanwhile, the advantage of lute having the diapasons tuned in second intervals made it possible for Weiss and for other lutenists to explore a more vertical instrumental writing, using more open strings in the bass line. So, “When using diapasons the left-hand fingers do not have to stop the required bass-tones in different horizontal positions on the neck, because most of the basses are open strings and are playing by the right hand” (Farstad 2000, p. 165). This 13-course lute tessitura widened by the diapasons enables this instrument to have more bass notes than the guitar.²⁰

1.3 Notation

1.3.1 The french tablature

During the baroque period Weiss and every German lutenists wrote their music in French tablature which is a notation system that consists basically of six horizontal lines on which letters are written to show the pitch of notes and particular signs to indicate the rhythm, ornament and fingering. The six lines from up to down represent the lute six first courses (from the higher to the sixth). To write the note from the seventh course on, one uses the corresponding signals which are under the six lines: *a* for the seventh course, */a* for the eighth course, *//a* for the ninth course, *///a* for the tenth course, number *4* for the eleventh course, *5* for the twelfth course and *6* for the thirteenth course (Crawford 2002, p. XXVI). Each letter corresponds to the fret where the note should be pressed on the fingerboard (from the first to eighth course) with the left hand fingers: *a* = open string (open course), *b* = first fret, *r* = second fret, *d* = third fret, *e* = fourth fret, *f* = fifth fret, *g* = sixth fret, *h* = seventh fret, *i* = eighth fret, *k* = ninth fret, *l* = tenth fret, *m* = eleventh fret and *n* = twelfth fret. On the above described sequence it can be seen that the letter *r* is used instead of *c* and that letter *j* is omitted within the sequence. The reason of using the letter *r* instead of *c* is not to confound it with letter *e* when the tablature is read (Ragossnig 2003, p. 22).

²⁰ Originally the 13-course baroque lute has four lower tones than the guitar placed in four open courses. But on the guitar, mainly in transcriptions of works that were not written for this instrument, one uses to tune the sixth string one or two tones lower to expand the tessitura - this scordatura process on the sixth string could be useful for a better adaptation of the works and will be considered in this master thesis.

In the following passage, taken from a Weiss' Menuet manuscript from the Rohrau collection, we can recognize how those signals were written on the tablature:

The image shows a handwritten musical score for a Minuet in F major. The notation consists of a single staff with letters (a, b, r, d, e) written above the notes. Various tablature signs, including rhythmic flags and course numbers (10th, 11th, 12th, 9th, 8th), are interspersed throughout the piece. Annotations with arrows point to specific features: 'Letters a b r d' points to the first four letters; 'Appoggiatura from above or trill' points to a sign above a note; 'Rhythm indications: quarter and eighth notes' points to rhythmic flags; 'Rhythm indication: sixteenth note' points to a specific sign; '10th 11th 12th courses' points to course numbers; and '9th and 8th courses' points to another set of course numbers.

This trace (above the *a*) indicates that the bass note should be played together with the upper note, without arpeggio.

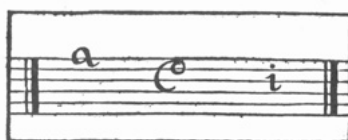
Ex.3: Random demonstration of tablature signs. Excerpt from *Menuet* in F major (S-C 75.5) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 3).

Finally, ex.4 shows all the notes of the baroque lute and where each one of them can be written in the French tablature:

Ex.4: baroque lute tessitura.

In ex.3 and 4 we can see that letters always yield two kinds of information: on which fret and on which string each note will be played. Besides defining the note's tone this information also partially defines the fingering wanted by the composer for this note, and this happens because one same note can be played as on open course or can be pressed on one lower course. As it happens with the guitar, the lute open course notes can be played in other positions. Due to this instrumental feature, unisons and acciaccaturas are constant idiomatic element in Weiss' work. Additionally Baron argues that using the tablature in musical notation for the lute is more appropriate than the conventional musical notation because it shows clearly the "nature of the instrument" as, for instance, the notation of unison (Baron 1976, p. 123). It is illustrated below the reproduction of the passage where Baron demonstrates the advantage of noting unison on the tablature:

"For example, the chanterelle [²¹] is the first *a* and is the musical note *f*', the *d* on the next course is also an *f*', and the *i* on the third course sounds just like the first *a* and second *d*, so that according to mathematical proportions all three unisons are the same tone. These three unisons can be conveniently distinguished with different letters, since the player then knows where he should place his fingers" (Baron 1976, p. 123).



Ex.5: (Baron 1976, p. 124).

²¹ *Chanterelle* was the given name to the 1st course.

“If we were to take conventional notation for beginners and set pieces in it, it would be impossible for the amateur to guess which of these three he should select, and whether he should move his hand up or down the neck” (Baron 1976, p. 124).

So, transcribing the three notes in ex.5 for the modern standard notation:

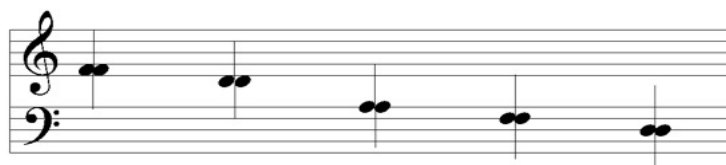


Ex.6: transcription of ex.5.

There is still another example of unisons in tablature (ex.7) and its transcription (ex.8):



Ex.7: Examples of unisons written in tablature (Baron 1976, p. 125).



Ex.8: transcription of ex.7.

We can deduce from all these examples that the French tablature was a satisfactory and practical notation system for the lutenists, most of all because it can represent essentially the sequence of hands movements and also the pitch, ornament and rhythm for each note. Nevertheless, the rhythmic elements such as agogic, rubato, the duration of notes, duration of chords and the dynamic signals as well, were not written in the tablature, but were known by the performers (Farstad 2000, p. 167) and during this period in the history of music they were also rarely written out on scores.

1.3.2 Transcribing from tablature to the modern notation

Tim Crawford, editor of the last volumes of Weiss' works for the collection *Das Erbe deutscher Musik*²², comments on the difficulty of transcribing the voice-leading and the texture features of lute music to the conventional notation. He says that the pieces with an improvisatory character (such as prelude, fantasia²³ and capriccio) do express better their rhythm features in the tablature notation (Crawford 2007a, p. X). Although the lute tessitura is not so extensive, Weiss's works were transcribed by Douglas Alton Smith²⁴ and Tim Crawford in the conventional "keyboard" notation. The use of a pair of staves for the transcription of these works eliminates the need of the constant use of ledger lines, therefore better adjusting to the instrument's tessitura (Crawford 1995, p. XIX). That is an advantage compared to Ruggero Chiesa's transcriptions²⁵ in only one treble staff, as in the normal guitar notation. This is the reason why the transcriptions from tablature to conventional notation in this master thesis will be based on Crawford's transcriptions format in two staves.

Musical score in this master thesis will thereby be presented in three parts: 1. Copy of the tablature, according to all the signals in the original one such as fingerings, slurs and ornamentation signals; 2. The respective tablature transcription in two staves; 3. Display of the proposed arrangement for guitar according to the instrument conventional notation²⁶. Thus the display of the works will be more complete so that the differences between the original and the final arrangement for guitar can be easily seen as it is illustrated below:

²² Weiss, Silvius Leopold; Crawford, Tim (Ed.): *Complete Works for Lute*. Band 5-10. Kassel: Bärenreiter, 2002 and 2007. – Das Erbe Deutscher Musik.

²³ Neu affirms that in Weiss Works it is not possible to set limits for the terms "Preludes" and "Fantasies" because they represent in the composer work pieces which liken each other for their free and improvisatorial form (Neu 1995, p. 76).

²⁴ Weiss, Silvius Leopold; Smith, Douglas Alton (Ed.): *Complete Works for Lute*. Band 1-4. Frankfurt: C.F. Peters, 1983-1990.

²⁵ Weiss, Silvius Leopold; Chiesa, Ruggero (Ed.): *Intavolatura di liuto: Transcrizione in notazione moderna di Ruggero Chiesa (conforme all'originale del British Museum)*. Milano: Edizioni Suvini Zerboni, 1967.

²⁶ In this master thesis as well as in Farstad's dissertation the term *transcription* is applied to the process of re-writing the tablature written music into the conventional musical notation. The term *arrangement* corresponds to the method of adapting this music to the guitar (Farstad 2000, p.174).

Prelude

The image displays three musical staves for the beginning of the Prelude in the Suite in D minor (S-C 80). The top staff is Lute Tablature, featuring letters (a, e, r, f) and numbers (1-6) on a six-line staff. The middle staff is Lute Transcription, showing a grand staff with treble and bass clefs, with notes and chords. The bottom staff is Guitar Arrangement, showing a single staff with notes and chords, including a double bar line with a star symbol and the number 8 below it.

Ex.9: presentation of the transcription for the modern notation and arrangement for guitar at the beginning of *Prelude* in the Suite in D minor (S-C 80), in the Rohrau collection.

When transcribing music from French tablature into conventional notation one must pay careful attention to some aspects: the overlap of sounds, the transcriptions of bass courses, the notation of slurs and ornament signals, and the rhythmic asymmetry.

1.3.2.1 Sound overlapping

This feature deals with the difficulty in determining the precise duration of each note through the overlap of sounds occurring in the sequences of notes played on different courses. In most of the modern transcriptions of Weiss' works it can be frequently observed that the musical material within the tablature is always adapted for two or even three voices in the conventional notation²⁷. As the rhythm notation on tablature shows the duration of only one voice, it is difficult to establish in the transcription the duration of the secondary voices in polyphonic passages. Koonce comments on this difficulty and gives a solution:

“Music that survives only in lute tablature presents a particular set of problems for the modern performer. One of the limitations of this notation is that the duration of slower moving voices is not specified. The most widely accepted practice when transcribing is to write the longest note values possible within the harmonic and rhythmic structure of the music. This practice originates from period lute treatises that often give a directive

²⁷ See edition of Weiss' works by Chiesa 1967, Crawford 1995 and 2002.

to sound notes for their maximum possible length. One must consider, however, that this simplistic advice may have been intended to serve only as a starting point for amateur players; advanced musicians would certainly consider how to use degrees of articulation to the greatest musical effect. We should also take into consideration other evidence, such as variant manuscripts in staff notation and the writings of prominent musicians besides lutenists, to gain a general perspective on the tastes and techniques of the period” (Koonce 2002, p. xviii).

So, it is essential to observe if a passage in tablature presents a clear polyphonic texture so that it can be indicated in the transcription, as in the following example:

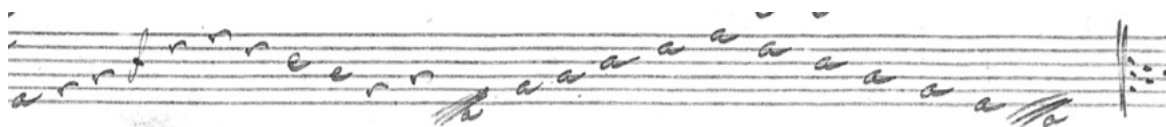


Ex.10: excerpt from *Fantasia* in D minor (S-C 82.2), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 110, bars 4-5) and the corresponding transcription.

On Weiss’ tablatures evident polyphonic passages in three voices, such as in the above Example, are usually not found. Additionally Neu affirms that Weiss Preludes and Fantasies, with few exceptions, are limited to two voices (Neu 1995, p. 86). However Cardin points to the relation of what is noted in the tablature and the performance sonic result:

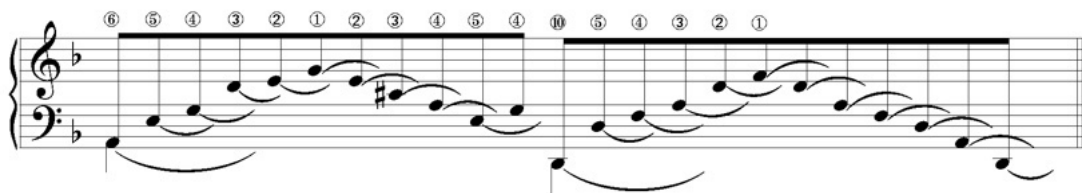
“We should likewise consider the most important aspect regarding the Baroque lute: the relationship between the score and the ultimate sonic experience. Simply put, little relationship exists between what is written and what is heard. [...] with the Baroque lute, we suddenly and frankly come upon a universe of shimmering sounds like those of a harp, serious and lingering like those of an organ, all the while infinitely diversified not only because of the double stops [courses] at the unison or at the octave and the numerous open strings with their rich harmonics, but precisely because of the *prolonged notes*. This gives a discrete sonic richness not readily apparent by a casual reading of the score. [...] in the case of the baroque lute, many strings *prolong* the melodic-harmonic information. This overlapping of durations, under conscious control, creates in reality other lines” (Cardin 4, 2005, p. 3-4).

This characteristic can be usually observed in Weiss’ tablatures as, for example, in arpeggios sections:



Ex.11: excerpt from *Prelude* in D minor (S-C 43*), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 116, line 5).

The passage in ex.11 corresponds to two arpeggiated chords: the first chord (the dominant 7th chord with the suspended 4th) is played on 6 courses and in a left-hand fixed position through a barré on the second fret of the lute. The second chord (D Minor) is entirely played on the six open courses of this instrument. The fact of these chords being played with a left-hand fixed position and each new note played on a different course creates the arpeggio effect through the overlapping of notes. It would be difficult to try reproducing in a conventional musical notation the precise duration of each note and the resonance result. However, a modern notation transcription for this passage, intending to characterize the effect of overlapping sounds, could be shown in the following way:




Ex.12: transcription of ex.11.

Employing a curved line in this case helps understanding that one note can sound beyond its duration indicated in tablature and that its resonance is extended to the next note. For this reason this procedure will be employed in this master thesis when noting down the overlapping sounds whenever examples concerning this matter are studied, as it happens in the second chapter subtopic *arpeggiations*.

In order to turn them graphically understandable, however, these curved lines will be removed in the transcriptions and arrangements for guitar shown in this master thesis because the displaying of tablature copy together with its respective transcription and arrangement for guitar enables the reader, when confronting these three elements, to see and perform every technical and musical detail of the work.

Farstad considers this kind of leap of seventh as an idiomatic bass move in the baroque lute as well as in Weiss' works. He also comments that this sonic effect is acceptable and that it doesn't cause one "usual feeling of leaping a seventh" because the octave string (b^b) on this diapason (B^b) resolves to the melodic line in a second interval ($a-b^b$ in ex.14) (Farstad 2000, p.178). This fact makes it necessary in this master thesis to study the adapting of the bass line in the guitar arrangements, so that the bass line can be better adjusted to the guitar arrangement.

For the bass notation, which has indeterminate duration, the transcription will use a whole note with slur:  However, Neu believes it is implausible that one note in Weiss' works can lengths for more than two bars (Neu 1995, p. 73).

1.3.2.3 Slurs Notation

Crawford states "that slurs in lute tablature are mainly a technical feature: only the first of a group of slurred notes is plucked with the right-hand fingers, while subsequent notes are 'pulled off' or 'hammered on' with the left hand only" (Crawford 2002, p. XI). So, slurs indicate the way that slurred notes are articulated and fingered on the lute and for this reason all slurs will be kept in the lute transcriptions in this master thesis. Nevertheless, it will be necessary to adapt them in the guitar arrangement, as it can be seen further on.

In the following passage it can be seen the use of these two kinds of slurs: in the first one e is hammered on after playing the d . In the second slur e is pulled off after f is played:



Ex.15: excerpt from *Guigue* in D minor (S-C 80.9), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.77, bar 1) and corresponding transcription.

On the above example the writing used to mark the different slurs is identical. However, an opposite curve line placed between two notes can also represent a descending slur (Ragosnig 2003, p.29) as it can be seen in the following excerpt:



Ex.16: excerpt from *Fantasia* in F major (S-C 75.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 9, bar 4) and corresponding transcription.

Three or more notes can also be slurred together and only the first one is played with the right-hand, while the subsequent ones are hammered on or pulled off with the left-hand (Ragosnig 2003, p. 30):

Ex.17: excerpt from *Bourée* in D minor (S-C 80.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 74, bars 6-7) and corresponding transcription.

1.3.2.4 Ornament and fingering signals

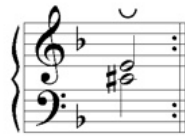
Another aspect to be considered in the transcription process is how one should note the ornament signals. Crawford gives examples of all ornaments and fingering signs which are in the tablatures of Weiss' works:

Sometimes the signal of appoggiatura from below can be found in the Rohrau collection between two notes, and this signal refers to the upper note:



Ex.20: excerpt from *Courente* in D minor (S-C 80.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.73, l.3).

As this signal can be more understandable in the transcriptions of this master thesis it will be noted above the corresponding note:

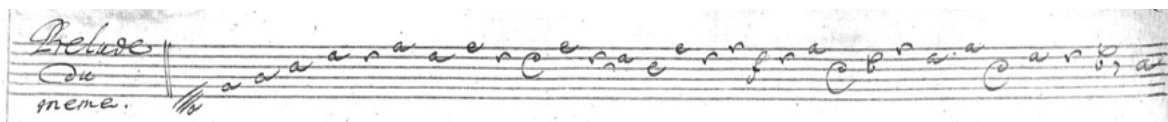


Ex.21: transcription of ex.20.

1.3.2.5 Rhythmic asymmetry

Some considerations are necessary concerning the rhythmical notation in Weiss' pieces with a free and improvisatory style, such as his preludes, fantasias or capriccios. Firstly, it can be observed that the composer, in these works, didn't use one time signature or barlines, but he made use of a free rhythmical figuration when writing them. This notation procedure goes back to the *Préludes non mesurés* French style that influenced Weiss to accentuate the improvisatory character of these works (Neu 1995, p.84). Crawford states that "As records of improvisatory procedures written down in tablature, these preludes contain features that cannot be satisfactorily transcribed literally" (Crawford 1995, p. XX).

Rhythmic notation can also be omitted in some excerpts of these works (Neu 1995, p. 82), as it can be observed in the following example:



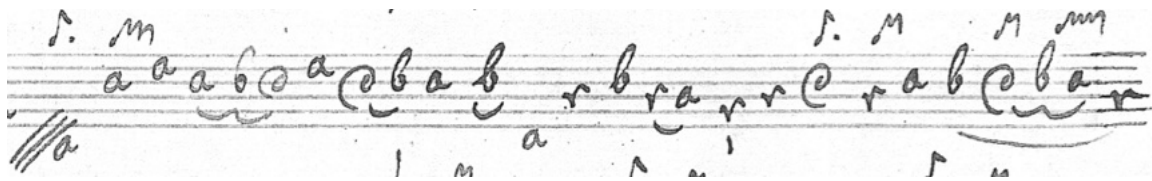
Ex.22: beginning of *Prelude* in D minor (S-C 43*), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 116).

Any rhythmic indication for the transcription of the above passage is subject to numerous interpretations. One solution for its transcription into a modern notation can be achieved by observing Weiss' tablatures: in some cases the eighth note sign is used to indicate the rhythmic value of notes in passages such as these, composed of arpeggios and small melodic motives of free figuration. If we take this occurrence into consideration, passages such as these will be transcribed in this master thesis using the rhythmic value of an eighth note and with a grouping of notes according to the motivic subdivision performed in the passage. Thus, ex.23 shows a suggestion for the transcription of ex.22:



Ex.23: Transcription of ex.22.

It is important to accentuate that “most of the figurations of Weiss’s preludes fall into regular duple rhythmic patterns, although there are many cases of asymmetrical rhythms (for instance, five, seven or eleven running eighth notes between two block chords) interrupting an otherwise regular sequence of duple meter” (Smith 1977, p. 48). The following passage exemplifies this asymmetric rhythmic feature:



Ex.24: *Prelude* in D minor (S-C 80.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 71, line 3) .

Here the transcription of this passage into the conventional notation is subject to various interpretations and the order of notes in rhythmic group can vary. A suggestion for the transcription of this passage could be:



Ex.25: Transcription of ex.24.

In this master thesis, passages such as this one which have a rhythmic asymmetry it will be employed a transcription which keeps the rhythm values, ornaments and slurs indicated in the tablature. Moreover, the musical texture will be split basically between the bass voice and the upper material with a subdivision of notes in groups that shape a motivic performance. But the performer must be aware that these Weiss' pieces which have an improvisatory character, feature flexible rhythmic configuration, make necessary the observation of their graphic disposition in a tablature and their resulting sonic effect on the lute.

Another rhythmic feature in Weiss' pieces is the use of hemiola groups which contribute for an elasticity of the durations (Cardin 4, 2005, p. 7). For a better understanding of this rhythmical occurrence, the hemiolas should be transcribed literally, employing in the transcription a rhythmical subdivision that groups the notes according to the thematic material, as it is shown in the following example:

Ex.26: *Courante* in A minor (S-C 76.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 15, line 2) and corresponding transcription.

1.3.3 Fingering and notation symbols for the transcriptions and arrangements

The fingering signals in this master thesis will be those which are necessary to specify the way some notes should be played on the guitar in order to keep the sonic effect of the same notes as in the original, excluding the complete fingering notation in every note. There are also specific signals to note down sonic effects on the lute transcriptions. The employed signs are:

② The number within a circle shows the respective string/course on which the note should be played.

* The asterisk above a note ou chord shows a comment corresponding to a footnote.

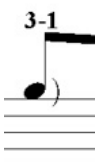
8 Number 8 below a note shows that this was transposed one upper octave from the original to accommodate in the guitar tessitura.

V₃ ——— Representation of a barré: “the Roman numeral indicates a barré at the designated fret; an Arabic numeral to its right specifies the minimum number of strings to be barred at that fret” (Koonce 2002, p. xix).

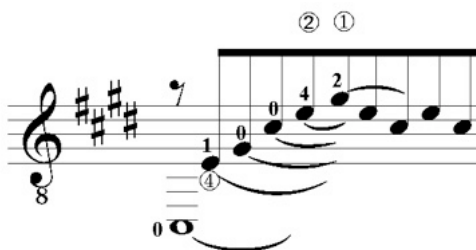
V A single Roman numeral indicates the left-hand position.



“A curved and dotted line between two notes of different pitches indicates a suggested left-hand (technical) slur” (Koonce 2002, p. xix).



A note fingering followed by an ornament will be represented by two numbers – they correspond to the fingers of the left-hand. In this example, note g¹ is followed by an apoggiatura from above, that is, the two notes which will be played are a¹ (with finger 3) and g¹ (with finger 1) respectively.



These curved lines indicate that the corresponding notes longer the written duration, with a resonance overlapping between them, like the sonic effect from an arpeggiated chord.



The black and smaller noteheads without note stem represent the octave strings on the bass courses. This procedure will be employed just for the study of the basses adaptation in subtopic 2.2.

2 IDIOMATIC CHARACTERISTICS OF WEISS' WORKS FOR SOLO LUTE AND THE PROBLEMS TO ADAPT THEM FOR THE GUITAR

On account of the tuning and tessitura differences between the baroque lute and guitar some problems which can be initially observed in the short passages appear in the adaptation for the guitar of Weiss' works. Part of these problems are due to the fact that the lute idiomatism in Weiss is characterized by his "legato effect" which consists mainly of the constant use of notes played on the lute on open courses²⁹, as it will be studied in this chapter. Besides features in his work such as ornaments and dynamics, should also be considered in the process of adapting for the guitar.

Re-creating these elements is something that must be intended and hoped for in an arrangement, so that losses or significant changes from the original text should not occur. Thus, the subtopics in this chapter will study each one of these elements, observing them separately in short passages from the Rohrau collection, giving examples that corroborate if any of these adaptations for the guitar can, or cannot be made. The passages in this chapter are grouped according to the technical or musical characteristic they present – in a first step the intention is to analyse the adaptation for these short passages, not to find a solution for adapting a complete piece. For this reason, at this point, it will not be taken into consideration the relationship between the passage and the whole work it is taken from.

2.1 Characteristics related to the legato effect in Weiss

Lutenist and composer Ernst Gottlieb Baron wrote about experiencing the Weiss' art as a witness:

“Because I have seen several pieces by the elder Herr Weiss and have heard him play, I will take the liberty of saying somewhat more about him. [...] In arpeggios he has an extraordinary full-voiced texture, in expression of emotions he is incomparable, he has

²⁹ *Open course* can also be understood as open string. In order to organize this master thesis the expression *open course* will be used when referring to the lute and, *open string* when referring to the guitar.

a stupendous technique and an unheard-of delicacy and *cantabile* charm. He is a great improviser, for he can play extemporaneously the most beautiful themes, or even violin concerti directly from their notation, and he plays thorough-bass extraordinarily well on either lute or theorbo [...] Because the Weissian manner of playing the lute is considered the best, most sound, *galant*, and perfect of all, many have striven to attain this new method” (Baron 1976, pp. 70-72).³⁰

Through the analysis of Weiss’ work it can be observed that the use of extended chords is frequent, with a demanding left-handholding and rich with dissonances, and a constant use of open courses combined with fretted notes. These features can represent what was defined by Baron in the above quotation, as “most sound”. Smith, quoting the expression “Weiss’s Legato Style”, states:

“One of the most notable characteristics of French and German baroque lute music is the legato effect that permeates almost every piece. This effect is a smooth, continuous fabric of sound designed by the composer to closely interweave different voices into the texture. It is created in two principal ways: (1) by arpeggiations and string changes, and (2) by means of slurs” (Smith I, 1977, p. 35).

Besides these two principal ways defined by Smith there are other musical elements which can be referred to as accounting for the legato effect in Weiss: intervals of unison and acciaccatura, cross scales, pedal point, displaying of chords and arpeggios – as it will be observed here through the analysis of each one in the passages. These elements are constant in Weiss’ work and the open courses have a fundamental role for their idiomatic performance on the baroque lute. The constant use of open courses enables a better use of the instrument resonance. Weiss knew how to use the lute open courses effectively and with virtuosity when he created his “Legato Style”.

³⁰ Farstad calls attention to the word *gallant* in this Baron’s quotation which is more related to Weiss’ fluent performance on the lute, with its high technical level, and not to the labeling of the composer’s work as the *gallant* musical style (Farstad 2000, p.51). Additionally, in the preface of its translation of Baron’s treatise, Smith comments on the meaning that this author attributed to the word *galant* in this work: “For Baron, *galant* – seems to have primarily a social and secondarily a musical significance. To be a *galant homme* was to be a man of refined manners, with the well-bred nobleman as the ideal to be emulated, and to be conversant on a wide range of topics in the arts and sciences – in other words, to be a man of the Enlightenment” (Baron-Smith, p. V).

2.1.1 Arpeggiations

Smith uses this term referring to a passage that “outlines a chord”, through the addition of the resonance of each fretted or open note from different courses and that could sound until the lutenist had to change the position of the left-hand (Smith I, 1977, p. 36).

The next examples (ex.27, 29 and 31) demonstrate this effect. Ex.27 shows the original version of, respectively, the chords of A minor, E minor and F major (the *e* in the third chord works here as a passing note) which are always played on four courses. The fingering displayed in tablature indicates that Weiss performed the *arpeggiations* effect by holding on to the left-hand fixed in the fifth position on the lute combining fretted notes with open courses:



Ex.27: excerpt from *Allemande en Double* in A minor (S-C 76.2), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 13, bar 2) and corresponding transcription.

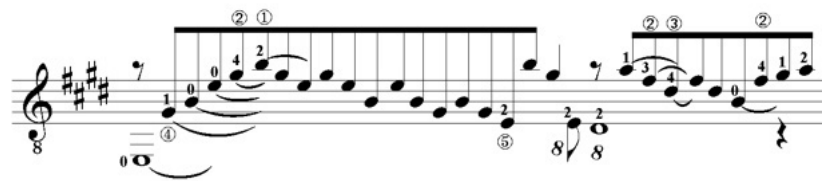
In order to keep this arpeggiations effect on the guitar, where each one of these three chords are played on four strings, the adaptation of this passage can be done in the key of B minor.



Ex.28: adaptation of excerpt from ex.27 for the guitar.

Not always can a passage in arpeggiations be adapted for the guitar exactly as in the original form, mainly in passages that use more courses on the lute than the ones observed in ex.27. In this case, however, it is possible to re-create the sonic effect by adapting it into the capabilities of the new instrument, the guitar. The next example shows this problem – it

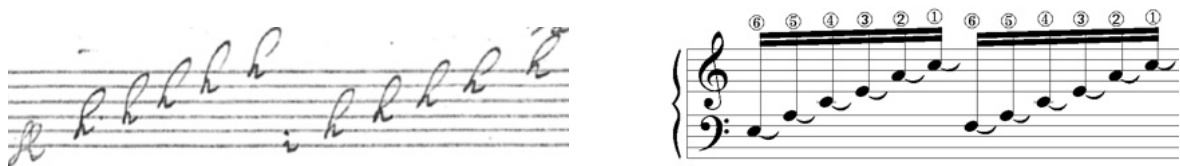
However, the arpeggiations effect observed in ex.29 can only be partially produced on the guitar, and should be re-created for this instrument: this passage can be played on the guitar if it is adapted in the key of E major, thus profiting from the resonance from some open strings combined with fixed positions and transposing up an octave the second and third basses as it can be seen in this example:



Ex.30: trial adaptation of excerpt from ex.29 for the guitar.

In the adaptation of the passage in ex.30, the first chord, which was displayed on the lute on seven courses, needs to be rearranged for the guitar on five strings, and the second chord, displayed on the lute on five courses is compressed into four strings on the guitar – demanding with more movements of the left-hand and, consequently, with interruptions on the notes resonance. This causes a loss in resonance and legato in this adaptation in relation to the original. So, the adaptation of this passage is an example of a partial adaptation of one arpeggiations in which it is not possible to keep entirely the original sound characteristic, but in which it is possible to re-create it within the guitar anatomical capabilities.

The next example consists of an arpeggiations passage in which it is not possible to re-create acceptably on the guitar this effect which is observed in the original version. As it can be seen below, the passage consists of two chords – the second inversion A minor and the third inversion A minor added sixth – played on 6 courses of the lute with the left-hand fixed in the seventh position through a barré:



Ex.31: excerpt from *Fantasia* in A minor (S-C 76.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 17, line 4) and corresponding transcription.

In this case, the lute tuning enables the composition of these two chords through the predominant use of a third interval between the courses. Besides, they are in a higher position on the lute in a higher tessitura of the instrument. This is the reason why it is impossible to adapt this passage for the guitar in any key with the intention of keeping the same legato effect as in the original. A partial re-creation of the effect in this case is ineffective because of the need of two consecutive notes in the passage to be played on the same string of the guitar as well of the greater resonance discontinuance between the notes, thus not allowing re-creation of the legato style.

Studying these three examples and similar ones in the Rohrau Collection, one can observe that a passage in arpeggiations can only be satisfactorily adapted for the guitar when its texture comprises a maximum of five courses, and when there is the possibility of using in the adaptation for the guitar a key which is favourable to the use of open courses. Arpeggiation passages written on five courses can cause problems in the adaptation for the guitar and, if they are written on six orders or more the adaptation becomes more troublesome and sometimes ineffective. The lute tuning is also a cause of difficulty for the adaptation of some arpeggiations for the guitar.

2.1.2 Strings-durations with implied polyphony

One sonic effect similar to the arpeggiations, but with a different musical outcome is what Cardin refers to in the expression “strings-durations”. With this expression he defines a characteristic of a note that, when played on open course or fretted in a left-hand fixed position, prolongs more than the rhythm notated on the tablature. He says that this enables each string to constitute an independent voice, for instance, because of the sum of the resonance of the open string with the fretted notes, creating an overlap of durations (4, 2005, pp, 5-6). Cardin also states that:

“Due to the difficulty of playing several simultaneous independent voices, Weiss became master of a technique wherein several levels of musical thoughts are elaborated in a deceptively simple melodic continuum. This is a much more elaborated process than in solo violin or solo cello works like those of Bach since they do not imply duration overlapping” (Cardin 4, 2005, p. 7).

This is corroborated by the ex.32 and 35:

An ordinary transcription of the passage below into conventional notation can indicate that it originally comprises two voices:

The image shows two musical representations of the same passage. The top part is a handwritten tablature on a single staff, using letters 'a', 'b', and 'r' to denote fret positions. The bottom part is a conventional musical transcription in 3/4 time, showing two voices: a treble clef line and a bass clef line.

Ex.32: excerpt from *Courente* in D minor (S-C 80.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 73, line 2) and corresponding transcription.

However, if we consider the notes disposition on the different courses, the same passage can assume a texture comprised of three and even four voices:

This musical notation shows the same passage as Ex.32 but with numbers 2, 3, 4, 5, 6, and 7 placed below the notes to indicate the specific lute course (string) being played. The notation is spread across two systems, each with a treble and bass clef line, illustrating how different courses are used to create a multi-voiced texture.

Ex.33: Approximate representation of sonic effect from ex.32.

Lute is a plucked string instrument and for this reason its sound emission constitutes a gradual diminution of intensity immediately after the strumming of a note. Thus, ex.33 – which is based on Cardin's statement - can be partially speculative, due to the nature of the sound emission on the lute and also to the difficulty for noting the exact duration of these notes that stay reverberating beyond the corresponding duration specified in tablature. Actually passages such as this display an interweaving of voices, in which the main voice has greater motion and is more active whereas the others are less active or start arising within

texture for a short period, according to the resonance possibilities of the lute strings. In reality it consists more of a polyphonic conjecture than a real polyphony in three or more voices in each one of them has the same level of development. This is one of the reasons why Crawford and other authors' transcriptions present just one ordinary view of the duration of notes, usually divided into two voices, as it has already been commented in this master thesis.

31

However, an adaptation for the guitar of the example above should take into consideration the polyphonic richness which was observed in the original version. To make this passage feasible, it should be transcribed into the key of E minor, so that the resonance outcome on the guitar could be approximate to the one in the original, with the prolonged resonance of the notes played on open strings or kept fretted.



Ex.34: adaptation of excerpt from ex.32 for the guitar.

A passage of strings-durations with an implied or conjectured polyphony can also be performed differently according to its texture, as it can be seen in the next passage. This passage comprises three voices and is weaved into a melodic motif (shaped into four eighth notes and one quaver) that interposes itself and is repeated between the first and the second voice

Ex.35: excerpt from *Gigue* in D minor (S-C 87.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 236, bars 9-13) and corresponding transcription in three voices.

³¹ See in this master thesis chapter 1.3.2 (Transcribing from tablature into the modern notation), p. 23.

If we consider Cardin's conclusion which states that each string can constitute an independent voice, the performance of this passage would result in a overlapping of resonance between the notes that opposes to the development of the melodic motif observed in the transcription of the same passage in ex.35. Thus, the following transcription based on the strings-durations could create an incorrect musical performance in relation to the counterpoint in this passage, because the melodic motif would be divided into two courses (and into supposed voices) in bars 1, 2 and 4, although the same motif is being played in bar 3 on just one course:

Ex.36: transcription of ex.35 taking into consideration the prolonged duration of notes.

Weiss' own fingering displayed in tablature tells us that the development of the melodic motif (once its notes are played on two adjacent courses or on just one course) is the musical event of most importance in this passage and that, a possible overlapping of durations of notes from this melodic motif does not have a relevant musical significance.

An adaptation of this passage for the guitar can be done, for instance, in the keys of D minor or E minor. However, the key of E minor is the more comfortable when performing this passage:

Ex.37: adaptation of excerpt from ex.35 for the guitar.

The analysis of the two examples in this topic demonstrates different interpretations of the concept of strings-durations in relation with an idea of polyphony. When adapting this effect for the guitar one should at first take into consideration the musical characteristic of a passage, instead of trying to play each note according to its supposed length on the lute.

2.1.3 Sequences of block chords

This feature is mainly found in Weiss' works in a free, improvisatory form, as in preludes, fantasias or capriccios "which [the chords] were almost certainly intended to be performed arpeggio" (Crawford 2007a, p. X). It is known that Weiss had also adopted for his music elements originated from France, such as the use of dance movements and elements from the *brisé* style as well as the sequence of block chords performed in arpeggios (Crawford 2002, p. XVII).³²

Baron, in his treatise, exemplifies as only one chord can be played in different ways, mainly because of different arpeggios patterns, contributing to the improvisatory character in preludes and fantasias:

"Who would wish to deny that harmony is the principle from which all manner of alterations and passages can be derived, which can well serve in preludes and fantasias? This can be seen in the following illustration."

The image displays six musical staves arranged in two columns and three rows. Each staff is labeled with a '4' below it, indicating a four-measure phrase. The top-left staff is labeled 'Accord' and shows a sequence of notes in a treble clef. The other staves show various rhythmic and melodic patterns derived from a single chord, illustrating different arpeggiations and textures.

Ex.38: Examples of derivations from one same chord (Baron 1976, p. 151-152).

³² The word *arpeggiato* can also be found above two sequences of chords in a *Ciaccona* in F major from the Rohrau collection (S-C 62.12, S-C 1.12), which corroborates this statement. See in Freimuth, Legl & Lutz 2010, p. 225.

Ex.39: transcription of ex.38

“All of this flows out of a single chord, and such derivations could be extended much further, especially if we used the higher and lower registers. I have shown this here so that it can be seen how a single chord can spawn many passages. Now if you add an inventive genius who is more or less profound, then by much permutation and inversion of tones, a good and lovely prelude will necessarily result. Of course, I would not actually vary a single passage so much, for then the harmony would be all the same and it would be apparent that the performer had little genius and resolve” (Baron 1976, p. 150-153).

This passage from Baron’s treatise explains how a chord could be freely arpeggiated in pieces of an improvisatory character and also demonstrates the musical value of this effect once it is a performing particularity among others, which Baron called “playing with proper taste” (Baron 1976, p. 127). So, each chord in a sequence of block chords can be arpeggiated freely and in different ways, and the number of courses per chord used by the composer influences directly on the proportions and outcome of its resonance.

The following examples display different sequences of block chords. The first one, ex.40, consists of the introduction of a *Prelude* in D minor, in which Weiss used four courses per chord. One can also observe features as the bass *D* with a pedal function, the upper voice that introduces the melody and some dissonances such as the acciaccatura (the interval of minor second):

The image shows two musical staves. The top staff is a handwritten manuscript in C major, featuring a sequence of block chords with a constant bass line of eighth notes. The bottom staff is a printed transcription of the same piece, showing the chord voicings and the bass line in a more formal notation.

Ex.40: excerpt from *Prelude* in D minor (S-C 80.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 71, line 1) and corresponding transcription.

It is important to emphasize that the bass pedal in *D*, which is played on open course, contributes to a smoother left-hand position change between each chord, thus resulting in a better legato for the passage. Considering this, an adaptation of ex.40 for the guitar should keep this idiomatic feature. In this sense E minor is the key that better accommodates this passage on the guitar, with a better use of the notes played on open strings on the instrument. Ex.41 displays, for instance, one adaptation in which the pedal note can be kept in the sixth open string of the guitar, as well as all chords, representing how a sequence of block chords can be adapted for the guitar with a satisfactory result, without losing of the idiomaticism observed in the original version:

The image shows a guitar adaptation of the excerpt from Ex.40. It is written in E minor (one sharp) and features a constant bass line on the sixth string (open). The chords are adapted to fit the guitar's fretboard, with fingerings indicated by numbers 1-4. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Ex.41: adaptation of excerpt from ex.40 for the guitar.

In most of the sequences of block chords in the Rohrau collection this effect of pedal through the bass in open course is observed. However, in some passages, the notes in the bass line can alternate, but they continue to be played on open courses, as it can be seen in the next passage:



Ex.42: excerpt from *Fantasia* in F major (S-C 75.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 8, line 4) and corresponding transcription.

In ex.42 the diatonic bass line is played entirely on open courses of the lute, thanks to the tuning and to the number of chords of this instrument. This instrumental feature facilitates the passage performance and contributes to the legato effect. As the guitar doesn't have the same number of basses on open string (as the lute does) this effect cannot be reproduced on the guitar. Besides, the tuning and tessitura differences between the two instruments, together with a range observed between the bass line and the chords, makes the adaptation of this passage for the guitar difficult. A partial solution towards the adaptation from the original could be to adapt the passage maintaining the key of F major and the disposition of chords, but in this case one would need to play some notes in the bass line on higher octave as it can be noticed in the following example:



Ex.43: adaptation of excerpt from ex.42 for the guitar.

In spite of the tuning and tessitura differences between the instruments, the passage in the ex.42 can be satisfactorily performed on the guitar because it is possible to maintain the same number of notes per chord and thus play them in arpeggios with the same number of strings.

It is also usual to find in Weiss' works passages with wide chords comprising five or more notes, with the bass line also played on open courses. The following example is composed mainly of six notes chords in which Weiss uses barrés on different frets together with bass notes in open courses in order to compose a passage with wide chords enabling

them to be played in wide arpeggios and, consequently, with a better employment of the lute resonance:

The image shows two musical staves. The top staff is a handwritten manuscript in a cursive style, featuring a series of six-note chords. The bottom staff is a printed transcription of the same passage, showing the chords as block chords in a grand staff (treble and bass clefs) with a single bass note on the bottom line of the bass clef. The chords are: C major (C, E, G, C, E, G), D minor (D, F, A, D, F, A), E major (E, G, B, E, G, B), F major (F, A, C, F, A, C), G major (G, B, D, G, B, D), and A minor (A, C, E, A, C, E).

Ex.44: excerpt from *Fantasia* in A minor (S-C 76.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 16, line 5) and corresponding transcription.

An attempt to adapt this passage for the guitar can be considered ineffective mainly because it has a texture that this instrument cannot comprise: it would be impossible, in any key, to play these six-notes chords on the guitar as it is in the original. It is obvious that these chords are major or minor triads with doubled notes on different octaves and that, eventually, a reduced version of them could be played on the guitar. However, such a reduction would imply a great loss of texture and resonance for the passage which would result in an uninteresting version that is less significant than the original one.

Thus, in order to enable a chord sequence to be played on the guitar in different arpeggios patterns and with the resonance effect similar to the original, it is important to keep, in the adaptation for this instrument, the same number of strings per chord from the original. Usually, in sequences of block chords with four notes per chord, the adaptation for the guitar is more feasible. Chords with five or more notes can be troublesome and can consist of passages which are impracticable as far as the adaptation for the guitar is concerned. It is also important to try keeping the bass pedal note on an open string, so that the change of the left-hand position between the chords becomes easier, resulting in more legato and resonance.

2.1.4 String changes³³

Smith observes that, in the baroque music for lute, seldom more than three notes of a diatonic sequence were played on a same course. He also states that, contrary to the Renaissance lutenists that played a diatonic sequence with more than three notes on a same course (for which they had to change the left-hand position), in the tablatures for the baroque lute a diatonic sequence is played with several string changes with little or no change of the position (Smith I, 1977, p. 35). This is possible because the baroque lute was tuned at the predominant interval of a third, contrary to the renaissance lute which was basically tuned at intervals of fourth, as on the guitar.

Ex.45 demonstrates this way of playing a diatonic passage in a fixed position, without being necessary a change of the left-hand position. This is possible in this passage thanks to the use of six different courses with string changes at each one or two notes and also because of the use of f^l played on the first open course (a in tablature):

Ex.45: excerpt from *Allemande* in D minor (S-C 41*) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.78, bar 7) and corresponding transcription.

When performing this passage on the lute, b^{bl} (f on the first line in tablature) and f^l (open course a in tablature) can sound a little more than its specified durations because the following notes are on other courses. This technical feature allows a resonance overlap between the notes played on different courses, thus favouring the legato and avoiding a possible gap between the notes (Smith 1977, I, p. 36).

This passage is comfortably played on the lute because every note is played with only one distance between three frets, keeping the left-hand fixed in the fifth position. The adaptation of this passage for the guitar, maintaining the original key, is feasible with various

³³ Or “Course changes”.

fingerings but with different resonance and articulation outcomes if compared to the original version for the lute, as it is demonstrated in this example:

Ex.46: adaptation of excerpt from ex.45 for the guitar with possible fingerings.

In the suggested fingerings in ex.46, version *a* consists of the easiest fingering for the guitar, keeping the left-hand fixed in the fifth position, but with a considerable change in articulation and resonance in relation to the original. Fingering *d* is the one that demonstrates a better adaptation where keeping the legato is concerned: in spite of the omission of the two last slurs³⁴, in the original version between e^l-d^l and c^l-b^b in this fingering it has been settled the use of three strings on the guitar to play this short diatonic passage of five notes, keeping the left-hand in the same position, thus re-creating in the process of adaptation for this instrument the string changes effect. Although the choice of a fingering on the guitar can be variable and dependent on the performer's hand size, as well as of his musical taste (Käpell 2011, p. 218), it is important to search for a fingering in the adaptation for the guitar, which intends to reproduce completely, or even partially, this string change effect.

³⁴ The next subtopic will discuss the slurs function in Weiss' works and the argumentation concerning the possibility of their eventual exclusion from the adaptation for the guitar.

This technical artifice of string changes can usually be found in Weiss' tablatures and sometimes this effect can have a passage with a cross-strings scale.³⁵ However, there are exceptions in which a diatonic passage cannot always be played in the same left-hand position, as it can be observed in the following example:

The image shows two musical examples. The top one is a handwritten lute tablature on a six-line staff, with letters 'a', 'b', 'c', 'd', 'e', 'f' written across the lines. The bottom one is a printed transcription of the same passage in standard musical notation, featuring a treble and bass clef, a key signature of one flat, and a common time signature. The transcription includes fingerings (1-5) and a dashed line labeled 'left-hand position change' indicating a shift in the left hand.

Ex.47: excerpt from *Fantasia* in F major (S-C 75.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 8, line 4) and corresponding transcription.

Observing ex.47 one can note that Weiss wrote a diatonic sequence with five notes on the first course on the lute (from g^1 to d^2) and to perform this there must be a change of the left-hand position between a^1 to b^1 . An adaptation of this passage for the guitar can be comfortably made in the original key of D minor, using the open string e^1 to perform a smooth left-hand position change:

The image shows a guitar adaptation of the excerpt from ex.47. It is written in standard musical notation on a single staff with a treble clef, a key signature of one flat, and a common time signature. The notation includes fingerings (0, 2, 4, 0, 2, 0, 1, 3, 0, 1, 2, 4, 1, 2, 4, 1) and a dashed line labeled 'left-hand position change' with a Roman numeral 'VII' and a circled '2' below it, indicating the change in fret position.

Ex.48: adaptation of excerpt from ex.47 for the guitar.

³⁵ See subtopic 2.1.8 about the cross-strings scales.

When studying these examples and other passages with string changes in the Rohrau Collection it can be noticed that they usually adapt for the guitar without difficulty, and with different fingerings possibilities. To re-create this effect on this instrument it is essential to choose the fingering which comes closest to the original, since it can be well performed on the guitar and enables the legato performance.

2.1.5 Slur

Slur is a technical feature characteristic of the Baroque lute and which is constantly present in Weiss' tablatures although it doesn't mean phrase marking as in the musical writing for other instruments. On the lute slurs represent essentially an instrumental technical element: two or three adjacent tones played on the same string can be slurred by a left-hand fall (Einfall) or back-fall (Abzug) (Smith I, 1977, p. 37). Besides enabling considerable articulation richness the slur is effective for the creation of legato, once two notes are more easily connected through the use of slur than if they were struck: it avoids gaps due to an eventual lack of synchronisation between the simultaneous strums of the hands. Baron comments on the use of slurs on the lute:

“The slurring of tones, which is technically called the hammer stroke and pull-off (Einfallen und Abziehen) comes out very naturally and in a singing manner on the lute. The essence of a hammer stroke is to fall upon a tone that is still sounding with the second or fourth or little finger a second or third higher without striking the note with the right hand. The pull-off is the opposite; from higher, still-sounding tones the finger is pulled off to lower ones” (Baron 1976, p. 141).

This way of playing the slurs on the lute “very naturally and in a singing way” is achievable due to the thin and low tension strings of this instrument. However, the performing of slurs on the guitar, as well as of ornaments played with slurs, is technically more difficult since the tension of strings in this instrument is much harder than those of the lute. This feature results in a harder sonority than on the lute and which is more vulnerable to the noise in slurs performances (Farstad 2000, p. 161, 183).

Cardin in his article “The slur concept in the late Baroque lute tablatures”, points to differences observed in the use of slurs, when comparing the same passage of Weiss' works in different manuscripts collections written by different copyists. Analysing this fact

he concludes that “Except for special cases, the slurs were of secondary importance to the actual notes in the 18th century lute repertoire, providing an optional, deliberately imprecise adjunct to the musical gesture, and were providing first and foremost an important contribution to the visual flow of the calligraphy” (Cardin 6, 2005, p. 1-2). On this subject, Farstad states that “Slurs in the lute manuscripts are highly idiomatic, and most of them do not fit into the guitar arrangements. The guitarist, then, has to make his own slur choices” (Farstad 2000, p. 184).

Thus the adaptation of slurs in Weiss’ manuscripts for the guitar can be flexible, so that a passage with slurred notes can be adapted for this instrument allowing the performing of legato. When re-examining Weiss’ *Allemande* passage shown in ex.45 (p. 49), one can see the use of slurs in the sixteenth notes in bar 4. Initially these slurs can also be played on the guitar, as it has been seen in fingerings *b* and *c* from ex.46 (p. 50). However, a good solution to adapting the slurs for the guitar, in order to keep higher control of legato, would be the use of string changes effect, playing these slurred tones in adjacent strings on the guitar, as it is suggested in fingerings *a* and *d* from ex.46 (p. 50). This alteration in the original regarding a better adaptation for the guitar can be performed through the technique of playing adjacent tones in different strings, which was commonly used in Weiss works, as it has been demonstrated in the previous subtopic.

Another aspect to be considered is that the choice of key doesn’t have a main significance when adapting slurs for the guitar. The tuning difference between the instruments is the feature that defines if one group of idiomatic slurred notes on the lute can be idiomatic, or not, on the guitar. Thus, it is impossible to keep in the arrangement for the guitar some slurs which were written in tablature and, consequently, some transcribed passages will suffer a change of articulation in relation to the original version. An adaptation of slurred notes for the guitar must consider the highest possible legato between the notes. Thus, when adapting these passages for the guitar, one should employ the highest use of slurs as possible, because the slur on the guitar also, “allows a perfect legato” (Käppel 2011, p.138).³⁶ When slurred notes from the tablature cannot be played on the guitar with slurs, one

³⁶ “Bei der Aufschlage- und Abzugbindung wird der Ton mit der LH [linke Hand] produziert. Dabei entsteht ein perfektes Legato” (Käppel 2011, p. 138).

can use the string change technique, thus widening the possibilities of legato in the slurred passages.

The short passage below can demonstrate how the slurred notes could be adapted for the guitar in different ways and in different keys:

The image shows two versions of a musical passage. On the left is a handwritten manuscript on a five-line staff. The notes are slurred in pairs, and there are some markings above and below the staff, including a 'M' at the beginning and a 'a' below the first note. On the right is a printed transcription of the same passage on a grand staff (treble and bass clefs). The notes are slurred in pairs, and the transcription includes fingerings and a '0' below the bass clef.

Ex.49: excerpt from *Prelude* in D minor (S-C 80.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 71, line 7) and corresponding transcription.

In the passage in ex.49, it can be observed that articulation results from the idiomatism of the lute: the slurs were added in groups of two notes which are always played on the same string. The first note is played with both hands and the second is slurred, and this enables a better legato than it could be done if each of these notes were played always with both hands. The following example displays some of the various possibilities of adaptation of this passage for the guitar which intend to keep the legato effect in the passage, at the same time avoiding an awkward performance:

The image shows four staves of musical notation, each representing a different key adaptation for guitar. The keys are labeled on the left: D minor, E minor, F# minor, and G minor. Each staff shows the same melodic line as in Ex.49, but with specific guitar fingerings and string changes indicated. The D minor staff has a '0' below the bass clef. The E minor staff has a '2' below the bass clef. The F# minor staff has a '3' below the bass clef. The G minor staff has a '0' below the bass clef. The notation includes slurs, fingerings, and string change markings.

Ex.50: adaptation of excerpt from ex.49 for the guitar in different keys.

When analysing adaptations suggested in ex.50 one can observe that some slurs were omitted but that a string change between the corresponding notes was used instead. In the versions in D minor, F# minor, and G minor, slurs were used in different positions from the original, in order to prevent the performance of two consecutive notes in the same string with the strum of both hands. These two procedures contribute to a better legato in this passage and can be used as reference when adapting slurred passages on the guitar.

However, there are passages in Weiss' tablatures in which slurs specify an established articulation. For this reason they should be kept, as far as possible, in the adaptation for the guitar. The two next examples illustrate this feature:

The image displays two musical staves. The top staff is a handwritten manuscript in a cursive style, featuring a series of notes connected by a long, sweeping slur. The bottom staff is a printed transcription of the same passage, showing the notes on a grand staff (treble and bass clefs). Above the transcription, there are circled numbers 3, 4, 3, 5, 4, 5, 6, indicating specific fingerings or positions for the notes. The transcription uses slurs to group the notes, mirroring the articulation in the original manuscript.

Ex.51: excerpt from *Capricio* in A minor (S-C 76.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 12, line 7) and corresponding transcription.

Ex.51 constitutes a passage with a cadential function at the end of a Weiss' Capriccio, where the free rhythm figuration contributes to the improvisatory character of the passage. One can observe at the end of the passage two groups of seven notes each, which are signalled with the use of extensive slurs. The seven notes of these groups are played on the same course on the lute (fifth and sixth courses). This indicates that only the first note of each group is played with the right-hand and that, to play the remaining notes, the slur technique is employed with hammering and pulling of the adjacent notes.³⁷ This technical feature enables the performing of the articulation which causes fluidity and, consequently, accentuates the

³⁷ See Ragossnig 2003, p. 30.

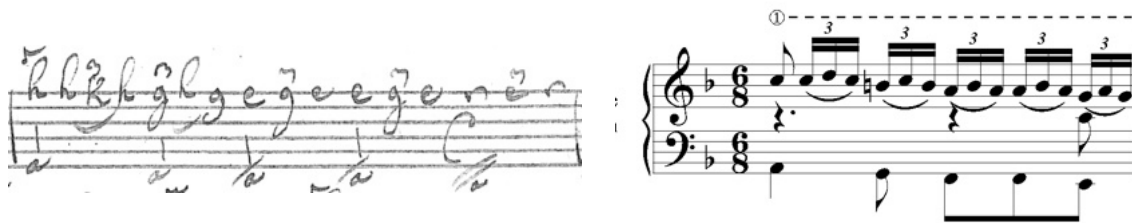
conclusion character of the passage which is typical in baroque cadences. Thus, the use of slurs or string changes should be employed for these notes when adapting for the guitar. In this case the passage can be adapted for the guitar in the original key of A minor, effectively using the slurs from the original version, because the seven notes of each one of the two groups can also be played on the same string on the guitar:



Ex.52: adaptation of the end of excerpt from ex.51 for the guitar.

Although the performance of slurs is more difficult on the guitar than it is on the lute, as it has been previously commented in this subtopic, the employment of this technical feature on the guitar also contributes to more fluidity in the passage. A similar example, well known in the repertoire for the guitar, is the performance of cadence at the ending of Fugue in G minor for lute by Johann Sebastian Bach (BWV 1000) in which a group of slurred notes allows the passage to be played swiftly.³⁸

The following example also displays a passage in which the slurs delimitate each one of the triplets groups, allowing for an articulation which accentuates the rhythm alteration of the passage and makes the performance on the lute easier.



Ex.53: excerpt from *Gigue* in F major (S-C 75.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 10, line 3) and corresponding transcription.

In ex.53 the use of slurs is essential to make the performance of the passage easier on the lute, since the right-hand has to play simultaneously the upper voice with the open bass

³⁸ See Koonce 2002, p. 86 and many other arrangements of this work for the guitar which are available at several Publishers.

2.1.6 Using the open course to change the position

Smith also shows that one of the technical features constantly used by Weiss and which facilitates the legato in his works is the change of the left-hand position made easier through the use of one or more notes on open courses while the hand shifts (Smith I, 1977, p. 38). As it can be observed in Weiss' tablatures this feature can be performed by any of the thirteen courses on the instrument as it will be studied in the next examples.

Ex.55 shows an passage in which the change of the left-hand position is performed by *f* played on the first open course on the lute:

The image displays two musical staves. The top staff is a handwritten manuscript in a historical style, featuring a treble clef and a 6/8 time signature. It contains a melodic line with various note values and rests, including some accidentals. The bottom staff is a modern transcription of the same passage, also in a treble clef and 6/8 time. It is divided into two sections: the first section is labeled '2nd position' and the second is labeled '5th position'. An upward-pointing arrow between the two sections is labeled 'left-hand position change', indicating the shift from the second to the fifth position on the lute.

Ex.55: excerpt from *Gigue* in D minor (S-C 87.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 236, line 4) and corresponding transcription.

As the texture of this passage is short and doesn't have a bass line, it is possible to adapt it easily for the guitar in different keys with, or without, the need to perform a change of the left-hand position. The next example shows the adaptation of the passage in the keys of D minor and C# minor:

The image shows two musical staves for guitar. The top staff is in D minor (one flat) and the bottom staff is in C# minor (three sharps). Both are in 6/8 time. The D minor staff is labeled '5th position' and the C# minor staff is labeled '2nd position'. Both staves show a melodic line with fingerings (1, 2, 3, 4) and an upward-pointing arrow between the two staves labeled 'left-hand position change', indicating the shift from the second to the fifth position on the guitar.

Ex.56: adaptation of excerpt from ex.55 for the guitar.

As it can be observed in ex.56, this passage can be played on the guitar with the same position of the left-hand in the key of D minor, and in any other key, if the slur between the a^1-g^1 from the original version is omitted and the use of string changes technique substitute for it. When observing the adaptation of the excerpt in C# minor it can be observed that the slur can be kept as in the original and the change of the left-hand position can be performed through the open string b on the guitar, what makes this adaptation the closest possible to the original regarding articulation and resonance.

In Weiss' tablatures the shift of the left-hand position through the open bass courses is commonly observed. It happens because the baroque lute has seven bass courses tuned in second intervals (the diapasons), allowing the performance of this technical feature to be easily carried out. Ex.57 illustrates this feature, showing two shifts of the left hand position through the bass courses in a single short excerpt.

The image displays a handwritten lute tablature at the top, which is a form of musical notation using letters and numbers on a staff. Below it is a modern musical transcription in 12/8 time, showing a bass line with open strings. The transcription is divided into three sections: '1st position', '5th position', and '2nd'. Arrows point to the transitions between these positions, labeled 'left-hand position change'.

Ex.57: excerpt from *Gigue* in A minor (S-C 76.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 18, line 6) and corresponding transcription.

In the above example the open courses extended resonance is also used to compose the bass voice. Transcribing this passage for the guitar with the same number of open courses is impossible as the guitar doesn't have so many bass tones in open courses diatonically distributed as the lute does. However, it is possible to adapt this passage for the guitar: exceptionally in this case the key of A minor allows the whole passage to be played in the first position on the guitar, and still use some notes played on open strings:



Ex.58: adaptation of excerpt from ex.57 for the guitar.

It can also be observed within a same passage the use of open treble and bass courses when performing the change of the left-hand position. The following example demonstrates this feature, in which the first change of position is performed by d^1 and played on the second open course of the lute. Then the same d^1 is played together with the open bass course G in order to facilitate when the left-hand shifts:

Ex.59: Excerpt from *Gigue* in F major (S-C 1.7) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.250, line 3) and corresponding transcription.

This example also demonstrates a difference on tessitura regarding the two previous examples, the upper voice being farther from the bass voice. This particularity, combined with the disposition of the basses which are played on open courses of the lute, hampers the complete adaptation of this passage for the guitar, as this instrument doesn't have the same number of open bass strings as the lute does. Therefore, any key chosen to adapt this passage for the guitar would result in a partial legato effect compared to the original. The distance between the upper voice and the bass in bar 1 also represents a problem for the adaptation: the bass line should in some keys, be played an octave higher in order to adjust the tessitura to the technical possibilities of the guitar. The key of G major was chosen for the adaptation of this passage because it is the nearest to the articulation and legato compared to the original

(also because it allows the use of a fingering which favours the arpeggiations technique found in the original). In this key the bass line can be kept in its original pitch, but in this case the first bass (*G* in the adaptation) can last just one beat as it can be seen in the example below:

Ex.60: adaptation of excerpt from ex.59 for the guitar.

The adaptation of ex.60 could also be resolved considering other details:

- If the entire bass line was played in an upper octave the first bass *G* could sound in the whole bar because it would be played on the third open string of the guitar. However, the resonance of bass *A* played on open string of the guitar would be lost (if it were played an upper octave).

- The entire last bar could also be played in the ninth position if *g*¹ and *c*[#] were played, respectively, on the third and fourth string. Nevertheless, this fingering could bring tuning problems to the performance on the guitar.

As Weiss uses open courses to change the left-hand position many times within the same piece, it is difficult to reproduce it completely in the adaptation for the guitar: some passages are easier when played on the guitar, others are more difficult and reduced resonance, mainly due to the lack of bass. When choosing the key for the arrangement for the guitar, it is important to observe that it should be the one which has as many notes played on open strings as possible, once this fact is extremely important for the adaptation of this technical feature.

2.1.7 Unison and Acciaccatura

The intervals of unison and acciaccatura (the minor second dissonance) represent an idiomatic characteristic widely employed by the baroque lutenists, thanks to the baroque lute D-minor tuning, which favours the performance of these intervals on adjacent courses (Farstad 2000, p. 179-180). As it was seen in ex.5 to 8 of this master thesis (p. 21-22), Baron presents in his treatise examples of unisons and the advantages of writing them in tablature. The two notes forming a unison or acciaccatura are played combining one open course with a fretted note and this effect is easily performed on the lute (Farstad 2000, p. 181). Nevertheless, when adapting these intervals for the guitar sometimes it is not possible to use one open string on this instrument in the same way as it is used on the lute and consequently, the performance becomes awkward due to the finger stretching on the left-hand.

The best solution would be then, to adapt the piece in a key which favours the performance of unisons and acciaccatura on two strings of the guitar with one note played on open string. Baron shows the following unisons which are easily performed on the lute using an open course together with a fretted note: f^1-f^1 , d^1-d^1 , $a-a$, $f-f$, $d-d$.³⁹ On the guitar unisons which are easily performed using an open string are: e^1-e^1 , $b-b$, $g-g$, $d-d$, $A-A$ (Farstad 2000, p. 181). Thus, one piece for the lute containing unisons d^1-d^1 , $a-a$, $f-f$ (or the corresponding acciaccaturas $c\sharp^1-d^1$, $g\sharp-a$, $e-f$) could be adapted for the guitar basically up a tone from the original in order to take the most possible advantage of natural unisons and acciaccaturas of the lute (when transcribed up a tone, these unisons on the guitar would be e^1-e^1 , $b-b$, $g-g$). The following example illustrates this idea, with the unison $f-f$ occurring in bar 2:

Ex.61: excerpt from *Courante* in D minor (S-C 80.3), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 73, lines 2-3) and corresponding transcription.

³⁹ See Examples 7 and 8 of this master thesis (p. 22).

If the original key of D minor was kept, the performance of this passage would be awkward on the guitar, due to the large stretching of the left-hand when trying to play the unison $f-f$ combined with the leap of octave in this unison with the next F . The solution would be to play this passage up a tone, in the key of E minor, in such a way that the unison would be played using an open string with the octave interval on the bass displayed in the same position of the left-hand ($g-G$ on bar 2), enabling, then, an anatomically easier and natural performance:



Ex.62: adaptation of excerpt from ex.61 for the guitar.

It can also be noticed in Weiss' tablatures that unison f^1-f^1 and corresponding acciaccatura e^1f^1 are usually found in pieces written in the key of F major or D minor, using the first open course of the lute (f^1) to perform it. This unison and acciaccatura can be played easily on the guitar if they are transposed down a semitone taking advantage from the guitar unison e^1-e^1 which is also played on the first open string. Therefore, the favourable keys for the idiomatic reproduction of this unison and acciaccatura on the guitar are E major and C# minor.

The following example contains this unison which is part of the F major chord:



Ex.63: excerpt from *Menuet* in F major (S-C 75.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 3, last bar) and corresponding transcription.

The key which best adjusts this unison on the guitar is, therefore, E major, one semitone down from original performed on open string:



Ex.64: adaptation of excerpt from ex.63 for the guitar.

One of the features also very frequent in Weiss' music is the use of unison in a cadence, followed by a *port de voix*⁴⁰ (Crawford 1995, p. xix). The following example shows this feature with the unison $d^1 - d^1$ followed by the *port de voix* $c\#^1 - d^1$:



Ex.65: excerpt from *Sarabande* in D minor (S-C 80.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 75, last line) and corresponding transcription.

The adaptation of this passage for the guitar transposed up a tone from the original also favours the use of the open string in unison and allows for a comfortable performance *port de voix*.



Ex.66: adaptation of excerpt from ex.65 for the guitar.

⁴⁰*Port de voix* means in baroque music an appoggiatura from below that resolves upwards by a tone or semitone (Garden, 2001).

The solutions shown above for adapting unisons and acciaccaturas for the guitar either transposing them up a tone or down a semitone in relation to the original may not be the best solution or even not suitable for every case. What determines the choice of the best key for an arrangement of an entire work for the guitar isn't just the adaptation of these intervals on that instrument. The best solution when adapting an unison or acciaccatura for the guitar depends on other idiomatic elements of the lute which accompany these intervals, such as, for instance, the bass disposition on open courses. The next example shows an acciaccatura e^l-f^d on bar 2 and the different ways in which they can be adapted for the guitar.

The image shows a handwritten musical score on the left and its corresponding transcription on the right. The handwritten score is in a cursive style, showing a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The transcription on the right is in a standard printed style, showing a treble clef, a 3/4 time signature, and a key signature of one flat. The transcription shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line consists of a single note G2 on the first beat.

Ex.67: *Menuet* in F major (S-C 75.5), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 3, bars 3-4) and corresponding transcription.

In ex.67, the acciaccatura e^l-f^d on the guitar could be performed in the original key of F major, but with a left-hand stretching in order to play these notes on different strings:

The image shows a guitar adaptation of the excerpt from Ex. 67. It is a single-staff notation in treble clef, 3/4 time, and one flat key signature. The notes are: G4 (4th fret, 2nd string), A4 (2nd fret, 2nd string), B4 (0th fret, 2nd string), C5 (1st fret, 0th string), B4 (4th fret, 1st string), A4 (1st fret, 1st string), and G4 (4th fret, 2nd string). The bass line consists of a single note G2 (5th open string, 1st fret).

Ex.68: adaptation of excerpt from ex.67 for the guitar.

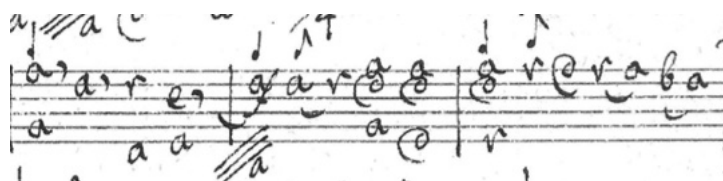
Another option for performing this acciaccatura on the guitar would be to play e^l on the first open string and f^d on the second string. However, e^l played on the open string sounds more brilliant and is more emphasized than f^d played on the second string – such a performance would modify the original sonority of this acciaccatura. This is why the suggested fingering above is the best compatible with the lute sonority. It can also be observed in this passage that, in spite of the left-hand stretching, the adaptation of this acciaccatura for the guitar in the key of F major was feasible because the bass A is played on the fifth open string of the instrument. This passage could also be adapted for the guitar in the key of E major, down a semitone from the original, and this would enable a performance of

acciaccatura which is more comfortable using e^l on the first open string. But an adaptation of this passage in the key of E major would demand the two last basses E and F to be played an octave higher (d and e in the next adaptation):



Ex.69: adaptation of excerpt from ex.67 for the guitar in the key of E major.

It is also important to accentuate that the use of the left-hand finger stretching (as seen in ex.68) in order to adapt an acciaccatura or unison for the guitar cannot always be employed due to the technical difficulty for the performance on this instrument, even if the guitarist has a technical ability and the anatomical prerequisite to perform it. The analysis of the following passage discusses this matter:



Ex.70: excerpt from *Bourée* in F major (S-C 1.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 246, line 5) and corresponding transcription.

In ex.70 one can see unisons d^l-d^l and f^l-f^l followed by the bass line. These features, in addition to the appoggiaturas from above in bar 1, and to the *port de voix* in unison d^l-d^l in bar 2, make it impossible to perform entirely on the guitar all these idiomatic features as effortlessly they can be performed on the lute. The key of E major is the one that could be used to adapt this passage for the guitar, aiming to keep all the unisons and the idiomatic features that follow them. However, the performance of this passage in the key of E major on the guitar would be very difficult due to the several left-hand finger stretchings and to the

2.1.8 Cross-strings scales

Farstad uses the expression *cross-strings scales* (Farstad 2000, p.181) to define scale passages in which the campanella effect is employed, that is, the sound effect from the largest possible number of notes of a scale which are played on open strings, what makes these notes sound through the following ones, creating a sonority similar to the ringing of bells. This effect can be seen in tablatures of baroque guitar from the 17th and 18th centuries, as well as in lute and theorbo music (Tyler 2001, p. 885).

In the modern guitar repertoire this effect can usually be found, as it can be observed in this passage from the piece *Paisaje cubano con campanas*, written in 1986 by Leo Brouwer in which the campanella is indicated with fingering signals:



Ex.72: Leo Brouwer: first staff from the *Paisaje cubano con campanas*. Ricordi, 1988.

In order to make the campanella effect clear in the notation for the guitar, it is necessary to indicate it with the left-hand fingering signals which represent in which string the notes are played, as it is shown in ex.72. Therefore, this technical feature can also be employed on the guitar in the process of adapting works originally written for the lute. However, one should consider the fact that the guitar has less possibilities of notes played on open strings than the lute has, and, as it has already been said in this master thesis, the interval relation between the tuning of both instruments is different: the two factors can represent difficulty in the process of adapting the cross-strings scales from the lute for the guitar. This is the reason why it is so important in passages with campanellas to choose a key which favours the use of notes played on open strings, allowing a better reproduction of this idiomatic feature.

Weiss used open courses in cross-string scales competently and with virtuosity in order to create the campanella effect and to enable an easier performance, as it can be observed in this example in which seven notes from the F major scale are played on open courses:

The image shows two musical examples. The top one is a handwritten manuscript on a single staff, showing a scale in F major with notes: f, a, c, a, f, a, f, a. The bottom one is a printed transcription in a grand staff (treble and bass clefs) in B-flat major, 3/4 time. The transcription shows the same scale notes with fingerings: 2, 4, 2, 3, 1, 3, 2, 4 for the first measure and 3, 5, 4, 6, 5, 7, 1 for the second measure. Open strings are indicated by '0'.

Ex.73: excerpt from *Allemande* in Bb major (S-C 77.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 20, line 6) and corresponding transcription.

In ex.73 the scale notes played on open courses of the lute are: d^1 , f^1 , a , f , and d , respectively the first, second, third, fourth, and fifth open courses of the lute. If this scale should be played up an octave on the guitar, three of these five notes played on the lute on open courses could be played on open strings of the guitar: e^1 , h , g . Additionally, the fourth open string d on the guitar can be used in order to contribute for the campanella performance in the passage. Thus, the key of C major (up one tone from the original) is the best one to perform this idiomatic feature on the guitar:

The image shows a musical transcription for guitar in C major, 3/4 time. The notes are: e, g, a, g, e, g, a, g. Fingerings are indicated by numbers 1-4. Open strings are indicated by '0'. The transcription is written on a single staff with a treble clef and a '8' below the staff.

Ex.74: adaptation of excerpt from ex.73 for the guitar.

Comparing the passage from ex.73 to its adaptation for the guitar (ex.74), one can notice that it is possible to play a larger number of notes on open strings on the lute than on the guitar (seven notes on the lute and five notes on the guitar) and also that the left-hand stands in the same position when playing the scale on the lute, whereas on the guitar one needs to change positions to perform the suggested fingering. This scale could present

The aim of the suggested fingering from ex.76 is to be the nearest possible to the campanella effect observed in the original version (ex.75). It also allows a smoother performance on the guitar. The notes indicated to sound through the following note are marked with a slur. Once this adaptation has been done in the key of A major (up two tones from the original) only two notes in the scale (e^1 and h) can be played on open strings of the guitar, and this is significantly less than the five open courses used when playing this scale on the lute. As both instruments have a different interval relation between open strings, the adaptation of these campanellas from the lute for the guitar originated a different resonance production among overlapping tones in the key of A major: in this adaptation the prolonged resonance of e^1 and b , played on open strings, sound more than the corresponding notes on the original, which are played on fretted notes. In contraposition, the sound overlapping of one open course on the adjacent note on the lute cannot be entirely performed in this adaptation. Thus, this adaptation is a partial achievement of the effect in relation to the original, thus the campanella effect having to be recreated.

It can also be found in Weiss' tablatures motivic passages which present a campanella effect with short duration, as it can be observed in the following example:

Ex.77: excerpt from *Menuet* in D minor (S-C 80.8), in the Rohrau (Freimuth, Legl & Lutz 2010, p. 77, line 2) and corresponding transcription.

In this passage it can be observed the sequence with $G-b^1-d^{\#1}-d^1-d^{\#1}-d^1$ played on four courses of the lute (two of them on open courses). Therefore, the tablature of this passage shows a fingering which designs an overlapping of tones between the first, second, third, and sixth courses, resulting in a resonance that can produce a dissonant chord. In this example it can be recognized the importance of observing the disposition of notes in tablature and the resulting fingering for the performance of the sound effect the composer intends: if we take literally only the transcription of the passage in modern notation in two staves it would not be possible to see that the passage designs a campanella because this sequence of notes could be articulated and played just as a chromatic motif. This is why it is extremely important to

adapt this passage for the guitar observing this arpeggiations effect through the corresponding fingering indication. Hence the passage from ex.77 can be adapted for the guitar in the keys of D minor (with the sixth string tuned to *D*) or in E minor, with different fingerings and without losses in the sonic characteristic observed in the original as it can be seen in the following example:

The image displays three musical staves, labeled a), b), and c), each representing a different adaptation of a musical passage for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#).
 - Staff a) is labeled '6 to D' on the left. It shows a scale starting on the 6th fret. The first measure contains a triplet of eighth notes with fingerings 3, 2, and 3. The second measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 4 and 3. The third measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fourth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fifth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The sixth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The seventh measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The eighth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The guitar-specific notation includes a '2' under the first measure and a '0' under the eighth measure.
 - Staff b) shows a scale starting on the 0th fret. The first measure contains a triplet of eighth notes with fingerings 3, 2, and 3. The second measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 4 and 3. The third measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fourth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fifth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The sixth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The seventh measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The eighth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The guitar-specific notation includes a '0' under the first measure and a '0' under the eighth measure.
 - Staff c) shows a scale starting on the 0th fret. The first measure contains a triplet of eighth notes with fingerings 3, 2, and 3. The second measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 4 and 3. The third measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fourth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The fifth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The sixth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The seventh measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The eighth measure contains a quarter note with fingering 1, followed by two eighth notes with fingerings 2 and 3. The guitar-specific notation includes a '0' under the first measure and a '0' under the eighth measure.

Ex.78: possible adaptations of the excerpt from ex.77 for the guitar.

In the example above in a) one can note that it is possible to play the passage on the guitar in the original key of D minor. However, in c) the suggested fingering recommends using more open strings, thus favouring a more resonance and making the performance on the guitar easier.

Therefore, when adapting cross-strings scales for the guitar with the aim of reaching sonority the nearest possible to the original, the possibility of playing them on the instrument taking advantage of the campanella effect should be considered, but, at the same time, overlappings and dissonances not present in the original should be avoided to the maximum.

2.1.9 Pedal point

In Weiss' music a pedal can have either the function of increasing the harmonic tension or can be the peak of the piece itself (Neu 1995, p. 94-96). In the Rohrau manuscripts it can be observed that the bass pedal points are performed with the use of open courses, thus letting the left-hand free to play other voices or chords. In the collection the bass pedal point occurs most frequently in chords sequences such as in this example:

The image shows two musical staves. The top staff is a handwritten manuscript in cursive, featuring a treble clef and a common time signature. It contains a sequence of chords with a constant bass note. The bottom staff is a printed transcription of the same piece, showing a treble and bass clef. The bass line consists of a single, repeated note (the pedal point), while the treble line shows a sequence of chords. The transcription includes a key signature of one flat and a common time signature.

Ex.79: Excerpt from *Prelude* in D minor (S-C 80.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.71, line 1) and corresponding transcription.

In order to keep legato and to make easy the performance on the guitar of a passage with bass pedal point the bass note must be played on an open string. Thus, passage in ex.79 can be adapted for the guitar in the original key of D minor (with the sixth string tuned to *D*) or still in E minor. However, the adaptation of this passage for the guitar is better accomplished in E minor, which enables the entire transcription of every chord and an extensive use of open strings:

The image shows a guitar adaptation of the excerpt from Ex. 79. It features a treble clef and a key signature of one sharp (F#). The bass line consists of a single, repeated note (the pedal point) on an open string. The treble line shows a sequence of chords with fingerings indicated by numbers 1-4. The transcription includes a key signature of one sharp and a common time signature. The final chord is labeled IV₃ with a fermata.

Ex.80 : adaptation of the excerpt from ex.79 for the guitar.

In Weiss works, the bass pedal point on open course can also be accompanied by the repetition of a motif which designs a harmonic evolution (Neu 1995, p. 95) as it can be seen in the following example:

The image shows a handwritten musical score for a piece in C minor. At the top, there is a single staff with a complex melodic line. Below it, there are two systems of a grand staff (treble and bass clefs). The first system shows a bass pedal point (marked 'p.') on the open C string (C2) in the bass clef, while the right hand plays a melodic motif. The second system continues this pattern with the same bass pedal point and a slightly varied melodic motif. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Ex.81: Excerpt from *Courante* in C minor (S-C 79.2) in the Rohrau collection (Freimuth Legl & Lutz 2010, p. 68, lines 5-7) and corresponding transcription.

The above passage could be easily adapted for the guitar in the original key of C minor or D minor, if the sixth string were tuned to *C* or *D* respectively:

This image shows a guitar transcription of the excerpt from Ex. 81. It consists of two systems of a single staff in treble clef. The first system is labeled '6 to C' and the second '6 to D', indicating the tuning of the sixth string. The music is in 3/4 time and C minor. Fingerings are indicated by numbers 1-4 above the notes. The bass pedal point is represented by a 'p.' with a vertical line and a brace, indicating it is played on the open sixth string. The melodic line is transcribed with appropriate fingerings for each tuning.

Ex.82: adaptation of excerpt from ex.81 for the guitar.

When comparing ex.81 and 82, it can be noticed that the fingering for the suggested version in the key of D minor is the most similar to the fingering in tablature. This is why, in the original key of C minor, d^l and a are played respectively on the second and third open courses of the lute. In the transcription of passage in D minor on the guitar these same notes can be played correspondingly on the first and second open strings: e^l and h . This corroborates the conclusion that, besides favouring adaptation of bass pedal point, the key of D minor can be quite useful when adapting for the guitar works written in C minor on the lute, due to the similarity of the perfect fourth interval relation between the open strings of the lute ($a-d^l$) and those of the guitar ($h-e^l$).

A close examination of tablatures in the Rohrau collection shows that every bass pedal point is written to be performed on open courses of the lute. Their adaptation on open strings on the guitar can usually be successfully achieved, eventually demanding a scordatura on the sixth string in order to accommodate this idiomatic feature, as seen in the previous examples.

It can also be observed in these tablatures the frequent use of the inverted pedal on the superior voice, performed on open or fretted courses. The following example displays a passage in which f^l accomplishes an inverted pedal because it is played on the first open course of the lute, followed by a bottom voice:

The image shows two musical staves. The top staff is a handwritten musical score in D minor, 3/4 time, with notes and slurs. The bottom staff is a printed transcription of the same passage, also in D minor, 3/4 time. A red box highlights a specific section of the transcription, with the text 'inverted pedal in f'' written above it.

Ex.83: excerpt from *Courante* in D minor (S-C 77.2) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 23, lines 4-5) and corresponding transcription.

As the passage from ex.83 displays a compact and thin texture its adaptation for the guitar can be entirely done in the key of A major, down a semitone from the original, thus enabling the pedal note (e^1 in the adaptation) to be played on the first open string of the guitar, as seen below:

The image shows a musical staff for guitar in A major, 3/4 time. The key signature has two sharps (F# and C#). The notation includes fret numbers (0, 1, 2, 3, 4) and fingering numbers (1, 2, 3, 4). A bass clef is used for the first few notes, indicating the bass line. The pedal note is marked with a circled '3'.

Ex.84: adaptation of excerpt from ex.83 for the guitar.

The key of A major in this adaptation enables the bass E to be played on the sixth open string of the guitar, thus maintaining the idiomatism from the original. Therefore, this adaptation corroborates the importance of choosing the best key in order to do the best possible adaptation of the idiomatic features for the guitar.

The following example illustrates a passage which has two inverted pedal: f^d functions as an inverted pedal, played on the first open course between bars 1 to 5 of the passage, while the middle voice and the bass execute a harmonic progression through intervals of third. From bar 5 on, Weiss again uses the inverted pedal through inverted fretted c^1 , played on the fourth fret on the third course and which sounds until the last bar in the passage, followed by intervals of octave between the middle voice and bass. It is interesting to note that the inverted pedal on the fretted c^1 can only be performed because Weiss

facilitates the performing of the passage when he combines this fretted note with continuous open courses on the bass, thus keeping the left-hand in a fixed position and the resonance of pedal c^1 constant:

The image displays three musical staves. The top staff is a handwritten manuscript in G-clef, showing a melodic line with various note values and accidentals. Below it is another handwritten staff, likely a bass line, with notes and a '4' marking. The bottom two staves are printed transcriptions in F-clef. The first transcription is labeled 'inverted pedal in f' and shows a melodic line in the treble clef and a bass line with a constant pedal point on F. The second transcription is labeled 'inverted pedal in c' and shows a similar melodic line in the treble clef and a bass line with a constant pedal point on C.

Ex.85: excerpt from *Courante* in D minor (S-C 87.2) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 232, lines 2-4) and corresponding transcription.

Any attempt to adapting the passage in ex.85 for the guitar is problematic and unsatisfactory because there is not a key that could keep at the same time the bass tessitura and the legato on the two mentioned pedals. A re-adaptation of basses in order to fit into the guitar tessitura and the performance of pedal with changes in the left-hand position together with the subsequent cuts in the resonance of this note would result in an adaptation which opposes Weiss' legato style.

In short, when adapting bass or inverted pedal point on the guitar it is very important the choice of a key in which they could be performed on the open strings of this instrument or, when a pedal note has to be played on a fretted position, the adaptation should permit a

left-hand fingering which does not require frequent changes positions so that legato could be kept in this technical feature. Examining the examples in this subtopic one can conclude that the lute tuning favours the variety of pedal points used by Weiss.

2.2 Bass adaptation

According to Farstad, the lack of bass tones is the biggest problem when adapting the music from baroque lute to the guitar (Farstad 2000, p. 159). This happens because the baroque lute has a larger range of tones on the bass than the one on the guitar and because these tones are tuned in second intervals, allowing the notes on the bass line to be usually played on open course, thus creating a more vertical orientation in this instrument's performance. On the contrary, as the guitar is basically tuned in intervals of the fourth and as it has much less strings than the lute, the guitar arrangements from baroque lute pieces present a more horizontal orientation in which many of the bass notes played on open courses of the lute must be played on fretted notes of the guitar, demanding more changes position of the left-hand.⁴¹

Koonce points that the raising of octaves in the bass line is one of the most common necessary modifications when adapting lute music to the guitar. He shows a way to solve this problem:

“In the Prelude to the *Suite, BWV 995*, for instance, certain notes in the bass line of the autograph are re-articulated at the lower octave, and sometimes these notes fall below the range of the guitar. One must decide, therefore whether to play them at the same octave, omit them, or taking the preceding note up an octave. Historical models for this process are found in the lute-tablature and cello versions, and these are a source for possible solutions on the guitar as well” (Koonce 2002, p. xviii).

In this sense, some bass notes must be transposed up one octave for a better voicing motion. If we take into consideration that a pair of strings of the diapasons (from seventh to thirteenth courses) on the lute is tuned in an octave and that, consequently, the two notes can be heard in a performance on the lute, the device of octaving notes from the seventh course of the lute would sound as if only the highest string of the bass courses were being played

⁴¹ See the tuning comparison between the baroque lute and the guitar in this master thesis, p. 17-18.

(Borges 2007, p. 42-43). However, this solution does not fit into every circumstance, because the fact of simply raising the bass tones an octave higher could also result in undesirable voice crossings.

In order to adapt the bass lines of the lute for the guitar one must check what is the function of the bass in one phrase: either it has a more harmonic significance figuring just an element of the resulting harmony; or it has a melodic significance, constituting an independent line in the polyphonic fabric. Therefore, the following examples, will be studied and grouped according to these two possibilities. It is also important to always consider the adaptation of a bass line within the dimension of a phrase, so that it could be adapted in one coherent motion in relation to the musical texture of a passage.

2.2.1 Basses with harmonic significance

The following examples show phrases which contain essentially basses of a harmonic significance and the way they can be adapted for the guitar. Ex.86 is a phrase in which the melody is followed by a bass line supporting the harmony:

The image displays three musical examples. The top two are handwritten lute tablatures on a six-line staff, with letters 'a', 'r', 'e', and 'a' indicating fret positions. The first line shows a sequence of notes: a, r, a, r, a, r, | e, | a, e, r, a, r, e, | a. The second line shows: a, a, r, e, a, | r, e, a, | r, e, r, e, | r, a, a, f, a, | e, a, r, a. The bottom two examples are printed guitar transcriptions in D minor, 3/4 time. The first transcription shows a melody in the treble clef and a supporting bass line in the bass clef. The second transcription shows a similar melody and bass line, but with a different bass line structure.

Ex.86: excerpt from *Menuet* in D minor (S-C 80.8) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 76, line 8 and p. 77, line 1) and corresponding transcription.

As the passage in ex.86 has a compact tessitura, it can be transcribed for the guitar in different keys, with no need of transposing the bass line up an octave. The key of E minor was the chosen one to adapt it here for the guitar:

Ex.87: adaptation of excerpt from ex.86 for the guitar.

However, the constant use of diapasons in order to compose the bass line can be observed in Weiss tablatures. Ex.88 presents a phrase with this feature, in which all the basses are played on open courses of the lute:

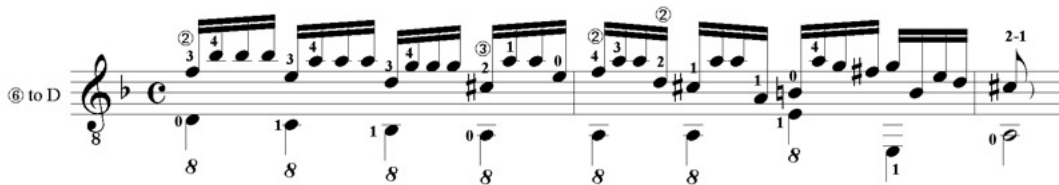
Ex.88: excerpt from *Sonata* in D minor (S-C 82.4), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 112, lines 3-4) and corresponding transcription.

In ex.88 it can be observed a large range between the bass line and the upper voice. If we consider the octave string of each bass course this passage can sound as an additional intermediate line that reduces the distance between the voices:



Ex.89 : transcription of ex.88 displaying the octave string of the bass courses.

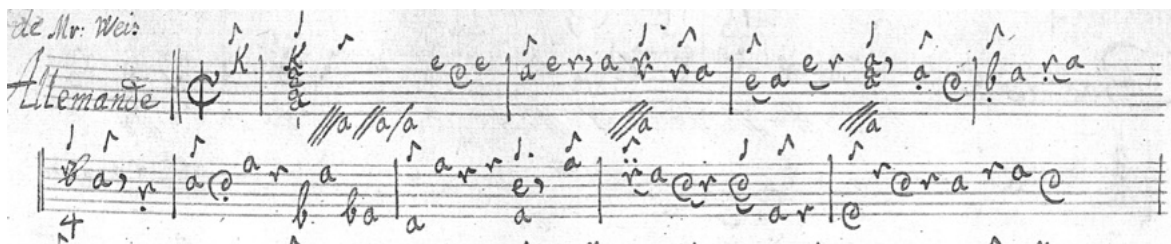
Due to the fact that the lowest note on the guitar corresponds to bass *E* (or also the bass *D* or *C* in a possible scordatura) it is impossible to adapt the pitches from ex.89 entirely for this instrument. The solution, therefore, would be to accommodate this bass line on the guitar employing the raising of octave, as only the octave string of each bass courses were been played on the lute. Thus, this phrase fits into the guitar tessitura in different keys, as, for instance, in the same key of D minor:



Ex.90 : adaptation of excerpts from ex.88-89 for the guitar.

In this adaptation it was decided to keep the penultimate bass from phrase (*E*) in the original pitch in order to have a better polyphonic motion. The other basses, when played on upper octave follow the bass motion as in the original version, without any problems of voice crossing.

The following example shows a passage in which the basses are played on open or fretted courses on the lute. Here the octave string of the bass courses also fills in the range between the bass line and melody:



Ex.91: excerpt from *Allemande* in D minor (S-C 80.2) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.72, lines 1-2) and corresponding transcription with the octave string of the bass courses.

When adapting the passage from ex.91 for the guitar, some basses should be played an octave higher while others can be kept in the original octave. The key of E minor is still the one that best adapts the passage for the guitar, thus enabling more basses to be played on open strings as well as the disposition of the initial chord with the use of open strings to play it:

Ex.92 : adaptation of excerpt from ex.91 for the guitar.

The texture and tessitura in bar 1 are problematic when adapting this passage for the guitar: notes in the chord must be re-arranged and the solution found was transpose the first bass (*e*) down one octave from the original and play it on the sixth open string of the guitar, which also contributes to a larger resonance of this chord. As there is a large range between the melody and the bass, basses *E*, *F#*, and *G* in this bar have to be played one octave higher

(*e*, *f*[#], and *g* in the ex.92). In bars 2 and 3 bass *E* can be played on open string *e* and in bar 4 bass *D* must be played one octave higher, but still played on open string of the guitar. The convenience of raising bass *D* one octave is to enable a better bass motion with the next bass *c*. The next bars (second staff in the ex.92) do not demand the raising of one octave in the bass, due to its thinner tessitura. Here it is also important to stress that this bass line can be adapted for the guitar in different ways: one alternative would be playing the two basses *E* in bars 2-3 one octave higher, but then it would not be possible to play them on the open strings of the guitar thus not taking advantage of the wider resonance of open strings which is the main feature in Weiss' legato style. If bass *E* would be played in bar 3 one octave higher it would not be possible to perform the appoggiatura from above in *g*^l. Therefore, this passage shows how different alternatives can be employed in order to partially perform the basses when compared to the original, but keeping a satisfactory result with the performance on the guitar.

2.2.2 Basses with melodic significance

In some passages in Weiss' works the bass line can display the melody, thus having more significance in the polyphonic fabric. In this sense, whenever adaptations for the guitar are concerned, these melodic bass phrases are mostly limited to changes in passages where the notes should keep the same motivic configuration and pitch relation among them. There are passages in the Rohrau collection in which the bass line is even employed as the only element in texture, as it can be seen in this example:

The image shows two musical staves. The top staff is a handwritten manuscript in a single system, featuring a treble clef and a key signature of one sharp (F#). The notes are written in a cursive, handwritten style. The bottom staff is a printed transcription of the same piece, showing a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The bass line is the primary focus, showing a sequence of notes that correspond to the handwritten manuscript above.

Ex.93: excerpt from *Courante* in A minor (S-C 76.3) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 14, lines 5-6) and corresponding transcription with the octave string of the bass courses.

Here a passage with a plain texture as the one in ex.93 can be easily adapted for the guitar in different keys, once the bass tessitura is kept. The presence of octave strings in the bass courses can be noticed in bar 2. However, the melodic pattern suggests that the fundamental strings of the bass courses have a more important role and that they should be chosen for the adaptation for the guitar:



Ex.94: adaptation of excerpt from ex.93 for the guitar.

In Weiss' tablatures one can usually observe passages in which the polyphonic fabric constitutes a dialogue between the bass line and the upper voice. The following example shows this feature in which both lines create a polyphonic texture:

Ex.95: excerpt from *Sonata* in D minor (S-C 82.4) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p.112, lines 2-3) and corresponding transcription with the octave string of the bass courses.

The bass line pitch disposition in ex.95 is worth noticing: from beat 3 in bar 1 to beat 1 in bar 3 the basses distanced from the upper voice and then met it in a higher tessitura. If these basses were written on an octave higher a better voice leading would be made, but Weiss has probably written the basses in this melodic disposition in order to make the

performance of the left-hand easier with all the basses played on the open courses of the lute. As these open courses are the diapasons, actually the resultant line of the octave strings full the large range between the voices favouring a better disposition of the melodic pattern. Thus, an adaptation of this passage for the guitar can profit from the projection of notes on octave strings of the bass courses in order to accomplish a better voice leading and a more organic melodic pattern:

Ex.96: adaptation of excerpt from ex.95 for the guitar.

In ex.96 the adaptation has been made in the key of E minor, allowing for a smoother performance on the guitar. This adaptation could also be made in other keys, as in D minor or C# minor. The bass disposition in one octave higher from beat 3 in bar 1 to the first sixteenth note in bar 3 was also essential so that this passage could be performed on the guitar.

2.2.3 Idiomatic bass leaps

Leaps in the bass line of sevenths, octaves or chromatics are usually found in Weiss' and in his contemporaneous' tablatures. This procedure was employed due to the lute tuning: as the diapasons were diatonically tuned in the relation of second intervals and according with the key of a piece some chromatic steps in the bass line could not be performed. Lutenists solved this problem using the artifice of leaping up or down intervals in the bass line, even if this method was not in accordance with the rules of the strict style (Farstad 2000, p. 176). This feature can be found in different passages in the Rohrau tablatures, as seen in the next examples:

Ex.97: excerpt from *Rigaudon* in D minor (S-C 80.7), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 76, line 3) and its corresponding transcription with the octave string of the bass courses.

In ex.97, in bar 1 it can be observed a leap of augmented octave between $F\text{-}f\#$ and next g and D in the bass line. These pitches configuration is due to the fact that $f\#$ cannot be played one octave below on the lute because of the tuning of the instrument. However, if we consider the resonance of the octave string in the first and fourth basses (f and d) this bass leap would be softened by the resulting sequence in the first four notes in the bass: $f\text{-}f\#\text{-}g\text{-}d$. Thus, the sum of resonance from octave strings on the bass courses F and D covers this leap and allows a better melodic pattern in the bass line. An adaptation of this passage for the guitar should consider the melodic line formed on the bass rather than a literal performance of the augmented octave leap. Thus, the first four bass notes could be adapted for the guitar in the sequence $f\text{-}f\#\text{-}g\text{-}d$ or still in the sequence $F\text{-}F\#\text{-}G\text{-}D$. The key of E minor can yield these two versions for the adaptation, the second alternative ($G\text{-}G\#\text{-}A\text{-}E$ in the key of E minor) is the one that best adapts for the guitar, mainly due to the possibility of playing the basses A and E on open strings:

Ex.98: adaptation of excerpt from ex.97 for the guitar.

The following example displays a passage with two leaps of seventh in the bass line in bar 2 between *C-B-C*. Weiss used this leap in order to facilitate the performance of the left-hand when using the open bass *C*. As this work is written in the key of *C* minor, the twelfth course should be tuned in *Bb*, which does not allow the performance of *B* in this diapason of the lute. Another aspect which must be considered is the fact that this work has probably been written for a 11-courses lute, since in its tablature there is no indication to the use of twelfth or thirteenth courses. For this reason Weiss wrote *b* instead of *B* in bar 2, which caused these bass leaps. However, if the resonance of the octave strings of the bass courses is considered, a bass line in stepwise motion could be heard through the three bars (*g-a^b-g-f-e^b-d-c-B-c*) thus covering the bass leaps and contributing to a better bass motion:

The image shows two musical representations of the same passage. The top one is a handwritten lute tablature on a six-line staff, with letters 'a', 'r', 'a', 'b', 'a', 'r', 'r', 'a', 'b', 'a', 'r' written on the lines. The bottom one is a printed musical transcription in C minor, showing a bass line with notes G, A-flat, G, F, E-flat, D, C, B, C. The transcription includes a treble clef and a key signature of two flats.

Ex.99: excerpt from *Marche* in *C* minor (S-C 40*) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 24, line 2) and corresponding transcription with the octave string of the bass courses.

Therefore, if this stepwise bass line originated by the addition of the octave strings resonance (*g-a^b-g-f-e^b-d-c-B-c*) should be considered, the adaptation of this passage for the guitar could be carried out in several keys, the key of *D* minor being the one which best fits into the guitar because it enables the use of more open strings, and slurs and, consequently, a smoother performance of the left-hand:

The image shows a musical transcription for guitar in D minor. It features a treble clef and a key signature of one flat. The bass line consists of notes G, A, G, F, E, D, C, B, C. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group the notes in a way that facilitates smoother performance.

Ex.100: adaptation of excerpt from ex.99 for the guitar.

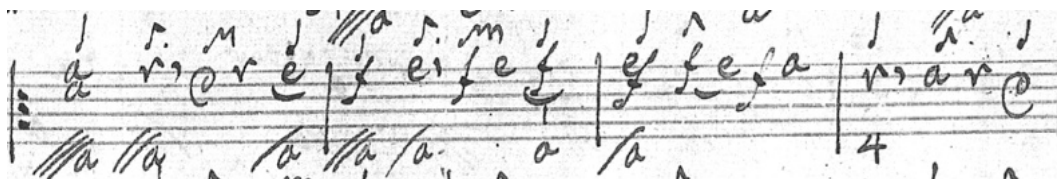
To summarize, in order to adapt bass lines with leaps of sevenths, octaves or chromatics for the guitar, it should be considered the bass melody that can result from the combination between the fundamental note and the octave string on each bass course. It should also be considered how this melody, displayed on the guitar, could improve, either by raising the octave or by keeping all the notes in the original pitch and transposing the leaped bass down in an octave.

2.3 Ornaments

Ornamentation is an important feature in the baroque lute music, once its role is to compensate for the lack of sustain, to express affects and to decorate the music (Farstad 2000, p. 124). Baron comments on the significance of ornaments on the lute, stating that the human voice is the inspiration source for ornamentation:

“This consists of a dexterity of the hand deliberated with reason, giving a tone its proper power through pressing or shaking, so that when the player ornaments the middle tones, some of which comprise the melody, the music may emerge freely and flowing in a singing manner. All instruments must imitate the well-cultivated human voice” (Baron 1976, p. 140).

Farstad also states that the main ornaments written in Weiss’ tablatures are the appoggiaturas and port de voix, the trills, the mordents and the vibratos (Farstad 2000, p. 126). Signals used to write these ornaments down are shown in this master thesis in ex.18 (p. 30). According to tablature signals each of these ornaments was intended to be performed on the lute always in one course, with the use the slurring technique (Baron 1976, p. 141). The following passage contains written ornaments such as appoggiaturas from above (or short trills) and appoggiaturas from below:





Ex.101: excerpt from *Menuet* in D minor (S-C 80.6), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 75, line 5) and corresponding transcription.

In ex.101 can be observed the occurrence of three appoggiaturas from above (or short trill) each one of them in one bar and, and also two appoggiaturas from below (bars 1 and 2). Weiss used the same “comma” signal to write down the appoggiaturas from below, or the short trills, in which the note length or the musical context decide which of the written ornaments could be performed (Farstad 2000, p.126). Thus, this passage could be performed:



Ex.102: suggested performance of ornaments for the passage in ex.101.

In this passage it can be observed that ornamented notes are placed on the first and second courses of the lute. When adapting this passage for the guitar it should be first taken into consideration the idiomatic element of the lute that consists of playing each ornament always on the same string using slurs. When considering the melodic line from ex.101 separately, ornaments on it could be played on the guitar through slurs in different keys. However, idiomatic elements observed in this passage, such as the bass line entirely played on open courses, as well as the range of tessitura between the two voices and the acciaccatura g^1 - a^1 in bar 3 limit the choice of the key in the adaptation of this passage for the guitar. Thus, the key of E minor is the right one to keep all ornamented notes performed always on the same string together with the acciaccatura, but the bass line should be performed one octave higher:



Ex.103: adaptation of excerpt from ex.102 for the guitar.

These lute ornaments cannot always be smoothly performed on the same strings of the guitar due to the tuning difference between the instruments and also to the idiomatic features following the ornamented notes in one passage. It could be used in the adaptation for the guitar, as an alternative, the cross-string ornaments technique, in which the two notes in an ornament are played on two adjacent strings on the guitar. However, when performing cross-string ornaments there must be a special attention: “The upper auxiliary note also should be muted after the final resolution, usually with a finger of the right hand, so that these two tones do not continue to clash harmonically” (Koonce 2002, p.xiii). The performance of ornaments in two strings, besides easing the left-hand, can also (mainly in trill) contribute to a better resonance of a passage. Reviewing ex.98 (p. 86) we can see that the last note is followed by the signal of appoggiatura from above or trill, resulting in its performance in $e^1-d^{\#1}$. In this case interpreting this ornament signal as a trill is more convenient because this is a resolution of a phrase through a dominant and also because this note has a larger note length when compared to the others in the passage (a half-note with dot). Thus, performing this note with a trill $e^1-d^{\#1}$ is smoother when played in two strings than it would be awkwardly performed with fingers 4-3 of the left-hand:



Ex.104: performance of end of excerpt from ex.103 on the guitar.

The use of first string e^1 of the guitar when performing this ornament also results in a better resonance and legato. Thus, when adapting ornaments, it is important to verify for each passage how they could be smoother performed on the guitar: either in one or in two strings, in the case of cross-string ornaments. The option of playing ornaments in one string with the

slurs is the one that best approaches their performance on the lute and so it should be the first option when adapting ornaments on the guitar.

It is essential to emphasize that baroque lutenists played more ornaments than those written in tablature and that they were expected to improvise using ornaments in order to express their own creativity and inventiveness at each new performance (Cardin 5, 2005, p.1). Baron in his treatise comments on this autonomy the performer should consider concerning the use of ornaments:

“Yet one must not think that all of them [the ornaments] are indicated there⁴², because many cannot be indicated as well as invented and executed [extemporaneously]⁴³. The best ornaments depend upon the player’s invention and the manner in which he produces them. He must alternately moderate or force the sound of his lute in such a way that it does not exceed the nature of the instrument – we cannot give strict rules for this. Each player must himself judge what sort of affect he wishes to express with this or that ornament” (Baron 1976, p. 144).

Therefore, ornaments indicated and adapted in the guitar arrangements in this master thesis represent just the ones which were written in tablature; a guitarist should always consider their re-creation and the addition of new ones, according to his technical capabilities and his knowledge of baroque music performance.

2.4 Dynamics

“Weiss was the master of *affekten* thanks to his mastery of *forte* and *piano* dynamics. The combined ingredients of a violin-like cantabile, the sustained harmonies of a keyboard instrument and its unique timbre colours made of the lute the ideal vehicle for the expression of musical thought. The only aspect of the new musical *zeitgeist* that could not be adequately expressed on the lute was loudness, a feature that contributed to the extinction of the instrument” (Cardin 4, 2005, p. 1).

Baroque lute, as the guitar, has a smaller volume if compared to other contemporaneous instruments. This does not indicate, however, that both instruments produce low dynamic gradation. As it happens with the guitar, the dynamic nuances on the lute are more related to the physical characteristics of the instrument and with the qualities of

⁴² Baron exemplifies in this chapter the following ornaments: slurring of tones, trill, and vibratos.

⁴³ TN

the musical writing. The lute, as the guitar, enables the performer to alter the character of a tone (the timbre) through the positioning of the right-hand and it also produces innumerable dynamic gradations (Neu 1995, p. 51). In his treatise Baron comments on the way these dynamic nuances can be obtained from the lute:

“As to the question of where to strike the strings of the lute so that the tone will be powerful enough, it will serve to know that this must be in the center of the space between the rose and the bridge, for there the contact will have the greatest effect. The further toward the fingerboard the strings are struck with the right hand, the softer and weaker will be the tone – it will lose power, so to speak. However the player can certainly also move back and forth, once he has the necessary skill, when he wishes to change [the tone⁴⁴] and express something” (Baron 1976, p. 122).

And still on performing the dynamics on arpeggios passages:

“The lutenist can strike a chord very strongly and allow the tone to die away imperceptibly while arpeggiating, so that it becomes first louder, then softer, which cannot be done on the harpsichord without great affectation, since the player must hop from one keyboard to the other” (Baron 1976, p. 106-107).

In Weiss’ tablatures dynamic signals cannot be found. However, Neu states that the *crescendo* effect in Weiss’ work can be implicit when there is a progression, as a whole, in the melody, harmony and rhythm (Neu 1995, p. 87). The following passage exemplifies this idea, in which musical notation suggests a crescendo from the second to the fifth bars, through the tension gotten through the harmonic progression and the widening of tessitura until the peak of the section: the first beat on bar 6. Next, from bar 6 on, Weiss presents a new descending melodic motif with altered rhythm and reduced tessitura:

Ex.105: excerpt from *Menuet* from *Sonata* in F major (S-C 75.5) in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 3, line 4) and corresponding transcription.

⁴⁴ TN

Additionally, Lundberg defends the idea a crescendo through the performance of movements of a suite, thanks to the physical characteristics of the baroque lute:

“An 11- or 13-course Baroque lute or German theorboed lute which is truly based on the Italian Renaissance models of Magno Tieffenbrucker, et al. [...] have an enormous dynamics range. When the Baroque requirements for a longer string length and additional courses are combined with instruments possessing the characteristic Italian tone, with their obvious elegance, colorful and expanded dynamic range and magnificent character of bass response, we can indeed meet that long-sought interpretive ideal of playing an entire suite by Weiss or Bach as if it were practically one long and engaging crescendo” (Lundberg 1999b, p. 54).

In Weiss’ works it is also frequent the abrupt change of texture within a same passage, a device that contributes to a larger variation in dynamics. The two following examples illustrate this characteristic:

1. The passage below comprehends basically two main voices, with the inclusion of a third note in some chords. However, on the first beat of bar 3 Weiss inserts the chord of dominant seventh with four notes, emphasizing the tension of this harmonic function and widening volume in relation to the previous bars:

The image shows two musical staves. The top staff is a handwritten manuscript in G-clef, showing a melodic line with various ornaments and slurs. The bottom staff is a printed transcription in F-clef, showing a bass line with chords and a triplet. The transcription is in D minor, 3/4 time, and consists of four measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The transcription includes a triplet of eighth notes in the second measure and a sharp sign on the bass line in the fourth measure.

Ex.106: excerpt from *Allamande* in D minor (S-C 87.1), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 230, line 2) and corresponding transcription.

In order to adapt ex.106 for the guitar with the same dynamics effect observed in the original the same texture must be kept. Thus, the key of E major is the one that best adapts this passage for the guitar, keeping the texture as well the idiomatic elements of the passage such as ornaments, implied polyphony and an organic bass line motion:

Weiss employed the unison interval in the fourth and fifth chords from the example above, with the respective notes of this interval displayed on an open course and on a fretted course. Thus, these unisons provide larger volume and resonance which also contributes to improve the richness of the tone colour. In the works for the lute as well as in those for the guitar, the use of unison interval represents an inseparable characteristic of the idiomatism of these instruments, as it has been studied in subtopic 2.1.7 in this master thesis.

An attempt to adapt ex.108 for the guitar with the aim of keeping the dynamic variation of the lute is not possible, because on the guitar it is impossible to play all unisons as well as the change in texture from the fourth and fifth chords. A reduction of texture for these chords would render the original dynamics in the passage completely uncharacteristic.

Thus, when adapting Weiss' works for the guitar it is extremely important to try, to the maximum, to keep the texture frame as close as possible to the original, so that these subtleties in dynamics and tone colours would not be omitted from the arrangement.

3 PROCEDURE FOR ARRANGING ONE OF WEISS' PIECES FOR THE GUITAR

The previous chapter has studied how each of the idiomatic elements in Weiss' work can be adapted for the guitar. In the previous examples it could be noticed that a same idiomatic feature can be entirely or partially adapted or that it may even not allow a satisfactory adaptation for this instrument and that this achievement depends on the nature of the texture of each passage. This study considered small passages so that the meaning and variety of each one of these elements could be recognized and observed independently. So, what should be, then, the procedure for arranging a complete Weiss' work for the guitar?

The aim of this chapter is, exactly, to introduce the procedures and steps for adapting a Weiss' work for the guitar. The idiomatic features in Weiss' works which were studied independently in the previous chapter have now to be related to each other and simultaneously combined according to their occurrence within a piece.

At this point, it must be reminded that there are two aspects that make the adaptation for the guitar of each idiomatic element in Weiss' work difficult: the tuning difference and the difference in the number of strings of the lute and those of the guitar. It was also verified that the choice of the key can be most significant for a well adaptation for the guitar, since the majority of idiomatic elements in Weiss' works were written through the constant use of open courses on the lute and that this characteristic contributes for the legato effect in his work. Therefore, when adapting a complete work of Weiss for the guitar one must be aware of the interaction of each idiomatic feature and of its relation with these three elements: difference in tuning, in the number of the strings on the lute and on the guitar, and the choice of the key.

The following chart discusses this interaction. The first column indicates each studied idiomatic feature and from the second to the fourth column the result for the adaptation of these features for the guitar is shown according to the three mentioned elements above:

Idiomatic feature	Does the difference of tuning between the baroque lute and guitar cause problems for the arrangement these idiomatic features?	Do the difference of strings number and the lack of the diapasons on the guitar cause problems for the arrangement these idiomatic features?	Is it essential the choice of a key which favours the use of open strings to adapt this idiomatic feature for guitar?
Arpeggiations (p. 37)	yes	yes	yes
Strings-durations (implied polyphony) (p. 40)	yes	yes	yes
Sequences of block chords (p. 44)	yes	yes	yes
String changes (p. 49)	yes	no	no
Slur (p. 52)	yes	no	no
Using the open course to change the position (p. 58)	yes	yes	yes
Unison and Acciaccatura (p. 62)	yes	no	yes
Cross-strings scales (campanella) (p. 68)	yes	yes	yes
Pedal point (p. 73)	yes	yes	yes
Bass line (p. 78)	yes	yes	yes
Ornaments (p. 88)	yes	no	no
Dynamics (p. 91)	yes	yes	yes

Ex.109: chart representing the relationship between the idiomatic elements and aspects that are favourable or unfavourable in the adaptation of these elements for the guitar.

From this chart it can be inferred that:

- Difference of tuning between the two instruments causes difficulty for adapting all these idiomatic features on the guitar;
- With the exception of the unison and acciaccaturas feature, the results in the second column row coincide with those in the third column: string changes, slurs and ornaments can be adapted for the guitar in different keys, in spite of the difference in the number of strings between the baroque lute and the guitar;
- The choice of a key which is favourable to a larger use of open strings on the guitar is essential for the performance of the majority of these idiomatic features consequently allowing a better legato.

The following subtopics indicate in five steps the procedure for adapting a Weiss' work for the guitar in the best manner possible. This procedure will be carried out through the adaptation of *Courente* in D minor (S-C 80.3) which is a piece that can be well adapted for this instrument. This *Courente* is in the first volume in the Rohrau collection (Band 1-36r – see a copy of the manuscript from this piece on p. 152) and it is part of Suite in D minor in 9 movements (S-C 80) a work that was also completely transcribed and adapted for the guitar in this master thesis (see Appendix A and B).

3.1 Analysis of the general texture of the piece

In a first examination of tablature it can be observed whether a piece has a texture which can cause problems when adapting it for the guitar, such as sequences of block of chords or arpeggiations comprising four or more courses. In this aspect this *Courente* does not offer great problems in texture to be adapted for the guitar once it is a work that suggests mostly a two-voice texture (see original tablature on p. 152). This is the first reason for the feasibility of this adaptation for this instrument.

However, there are some Weiss' works which cannot be successfully adapted for the guitar because they have a thick texture. An example is the *Capricio* in F major (S-C 75.2) (see the copy of manuscript on Appendix C). An attempt for adapting it for the guitar could

be problematic since it has, right in the first line of tablature, a thick texture which comprises wide 7-notes chords:

Capricio (S-C 75.2) S.L. Weiss

Ex.110: excerpt from *Capricio* in F major (S-C 75.2), in the Rohrau collection (Freimuth, Legl & Lutz 2010, p. 6, line 1) and corresponding transcription.

On the guitar it is impossible to reproduce the resonance of these wide chords added to the bass line displayed on open courses of the lute. The same problem also occurs again in this piece (in line 5 from the manuscript) at the point where a variation of texture between the chords also contributes to a variation in dynamics. An alternative of reducing and re-arranging these chords for the guitar would imply a large loss of resonance in relation to the original and so this *Capricio* cannot be adapted for the guitar without losing the characteristic idiomatism of this piece.

3.2 Transcription from tablature into modern notation

There are passages in tablature in which one cannot, at first sight, detect exactly if there will be a problem in texture when adapting it for the guitar, mainly in passages which combine different idiomatic features such as seen in ex.85 (p. 77). This is the reason why the tablature should be transcribed for modern notation mainly in the case of guitarists who do not have a lute or who cannot read tablature fluently.

3.3 Identifying every occurring idiomatic feature

The concomitant use of tablature and its transcription into modern notation eases the process of locating every idiomatic element in one work and in which way they occur separately or simultaneously within a passage. Adaptation for the guitar can become troublesome when they coincide.

Example 111 (p. 101-103) shows simultaneously a copy of tablature from *Courente* and its transcription into modern notation in which every occurring idiomatic feature is signalled. In the whole 50 occurrences of the following idiomatic features were found in this piece: slurs, string-durations, ornaments, unisons and use of the open course to change position. It can be observed that most of the time they occur separately with the following exceptions: one open course to change the position with arpeggiations (charts 32 and 33 in ex.111) and one arpeggiation with an ornament (chart 35 and 36 in ex. 111).

Courente (S-C 80.3)

S.L. Weiss

Lute Tablature

3
4

1. Slur

2. Arpeggiation

3. Slur

4. Arpeggiation

5. Slur

6. Arpeggiation

7. Slur

Transcription

L.T.

6

8. Arpeggiation

9. Slur

10. String durations

Tr.

6

Ex.111a

The image displays a musical score for two parts: L.T. (Left Trumpet) and Tr. (Trumpet). The score is divided into two systems, each with a measure number 12 and 18. The L.T. part is written on a single staff, while the Tr. part is written on a grand staff (treble and bass clefs). The score includes various musical notations and annotations:

- 11. Ornament**: Annotated on the L.T. staff at measure 12.
- 12. Unison**: Annotated on the L.T. staff at measure 12.
- 13. Ornament**: Annotated on the L.T. staff at measure 13.
- 14. Arpeggiation**: Annotated on the L.T. staff at measure 14.
- 15. Ornament**: Annotated on the L.T. staff at measure 15.
- 16. Ornament**: Annotated on the L.T. staff at measure 16.
- 17. Slur**: Annotated on the L.T. staff at measure 18.
- 18. Slur**: Annotated on the Tr. staff at measure 18.
- 19. Arpeggiation**: Annotated on the L.T. staff at measure 19.
- 20. Slur**: Annotated on the L.T. staff at measure 20.
- 21. Arpeggiation**: Annotated on the L.T. staff at measure 21.
- 22. Ornament**: Annotated on the L.T. staff at measure 22.
- 23. String durations**: Annotated on the L.T. staff at measure 23.
- 24. Arpeggiation**: Annotated on the L.T. staff at measure 24.
- 25. Ornament**: Annotated on the L.T. staff at measure 25.
- 26. Change pos. through open course**: Annotated on the L.T. staff at measure 26.
- 27. Arpeggiation**: Annotated on the L.T. staff at measure 27.

Ex. 111b

25 L.T. 25 Tr.

28. Slur
29. Arpeggiation
30. Slurs
31. Ornament
32. Change pos. through open course
33. Arpeggiations
34. Ornament
35. Arpeggiation
36. Ornament
37. Unison
38. Slur
39. Ornament
40. Arpeggiation

32 L.T. 32 Tr.

41. Ornament
42. Arpeggiation
43. Ornament
44. Arpeggiation
45. Ornament
46. Slur
47. Arpeggiation
48. Ornament
49. Unison
50. Arpeggiation

Ex.111c

3.4 The choice of a key for a guitar arrangement

Farstad points to the fact that the guitar, just like the lute, produces a better sound when it is played in a key that favours the use of open strings. This happens mainly due to two factors: 1: to enable the larger number possible of notes in the tonic, subdominant and dominant chords to be played on open strings, which contributes to wider resonance and a better legato. 2: open strings also support the harmonics causing wider resonance (Farstad 2000, p. 162).

Weiss conceived the idiomatism of his works from the lute tuning. He refined the art of legato through the conscious use of open courses choosing a key that usually favours the larger number of open courses possible (Neu 1995, p. 91). For this reason, in an arrangement for the guitar it is important to always look for a key that enables the larger number possible of open strings.

Thus, the better keys for each of these instruments are (Farstad 2000, p. 162-166):

Lute: A, Am, C, Cm, D, Dm, F, Bb, G, Gm, D#, F#, E, Em, Bm.

Guitar: C, Am, G, Em, D, Dm, A, E.

A solution which can be useful when choosing the key for the guitar arrangement can be found if we compare the interval relation between the tuning of the baroque lute and that of the guitar:

The image shows two musical staves. The top staff is labeled '13-course baroque lute' and the bottom staff is labeled 'Guitar'. Both staves are in bass clef. The lute staff has 13 notes, numbered 1 to 13. The guitar staff has 6 notes, numbered 1 to 6. Arrows indicate interval relations between notes in both staves. The first note of the lute (1) and the first note of the guitar (1) are connected by a double-headed arrow labeled 'SAME INTERVAL RELATION'. Other intervals shown are m3 (between lute notes 1-2 and 4-5), P4 (between lute notes 2-3, 5-6, and guitar notes 1-2, 3-4, 4-5), and M3 (between lute notes 3-4 and guitar notes 2-3).

Ex.112: comparison between baroque lute and guitar tuning.

In this comparison it can be found the same interval relation of perfect fourth and major third from the second to the fourth course of the lute and from the first to the third string of the guitar. These three open courses on the lute are, respectively: d^1 - a - f . And, on the guitar, these open strings are: e^1 - b - g . Thus, every idiomatic element of the lute occurring from its second to fourth courses can be best adapted for the guitar from the first to the third strings, in order to keep the same interval relation. In this comparison it can be observed that these open strings on the guitar are tuned up a tone in relation to those open courses on the lute. This means that on work written for the lute in which idiomatic elements occur from the second to fourth courses can be better adapted for the guitar when transposed up a tone. For this reason many examples studied in the previous chapter, in which there are passages originally written in the key of D minor, are better adapted for the guitar in the key of E minor. This solution is very useful mainly when adapting elements which occur in Weiss' works between the second and the fourth courses of the lute, such as unisons, acciaccaturas and port de voix.

Although this solution is not applicable to every case, at first it should be taken into consideration when adapting a Weiss' work for the guitar, once this is the procedure that best approximates the tuning of instruments without the need of performing a scordatura.

Additionally, the chart shown in ex.109 (p. 97) is also a useful tool when choosing the key for the arrangement, and it can be a basis when analysing which key would better simultaneously accommodate every idiomatic element occurring in one work. It is also important to choose a key that best accommodates the original tessitura, avoiding the frequent bass transposition and still consider the use of scordatura on the sixth string of the guitar.

Choosing the key for the *Courante*: after each occurring idiomatic feature has been detected in the piece (ex.111, p. 101-103) one should analyse which are the keys in which each of them better adapts for the guitar through the use of open strings. Hence, the keys which were chosen in an attempt for adapting these idiomatic elements were D minor (with the sixth string of the guitar tuned to D) and E minor. D minor corresponds to the original key of the piece and E minor is its transposition up a tone, according to the solution suggested above for the choice of the key. After performing on the guitar each one of the 50

occurrences of idiomatic elements in these two keys the result is the one in the chart that follows:

Integral adaptation – I.A.

Partial adaptation – P.A.

Non possible adaptation – N.P.

Occurrence Nr./ Idiomatic feature (Ex. 111)	Adaptation in D minor	Adaptation in E minor	Comments
1. Slur	P.A.	I.A.	D minor: the use of string change eases the performance of this slur
2. Arpeggiation	I.A.	I.A.	
3. Slur	I.A.	I.A.	
4. Arpeggiation	I.A.	I.A.	
5. Slur	I.A.	I.A.	
6. Arpeggiation	I.A.	I.A.	
7. Slur	I.A.	I.A.	
8. Arpeggiation	I.A.	I.A.	
9. Slur	I.A.	I.A.	
10. String durations	P.A.	I.A.	D minor: the <i>a</i> in bar 9 cannot be lengthened through <i>g</i> .
11. Ornament	I.A.	I.A.	
12. Unison	P.A.	I.A.	D minor: the unison $g^{\prime}-g^{\prime}$ is awkward to perform on the guitar. For this reason, it is better to substitute it with an appoggiatura from below
13. Ornament	I.A.	I.A.	
14. Arpeggiation	I.A.	I.A.	
15. Ornament	I.A.	I.A.	
16. Ornament	I.A.	I.A.	D minor: a cross-string ornament sounds better her.

17. Slur	I.A.	I.A.	
18. Slur	I.A.	I.A.	
19. Arpeggiation	I.A.	I.A.	
20. Slur	I.A.	I.A.	
21. Arpeggiation	I.A.	I.A.	
22. Ornament	I.A.	I.A.	
23. String durations	I.A.	P.A.	
24. Arpeggiation	I.A.	I.A.	
25. Ornament	I.A.	I.A.	
26. Change of position through open course	I.A.	I.A.	
27. Arpeggiation	I.A.	I.A.	
28. Slur	I.A.	I.A.	
29. Arpeggiation	I.A.	I.A.	
30. Slurs	P.A.	P.A.	D minor and E minor: the second slur must be omitted in order to the bass lengthening 3 beats.
31. Ornament	I.A.	I.A.	E minor: a cross-string ornament here fits better into the fingering.
32. Change of position through open course with 33. Arpeggiations	I.A.	I.A.	E minor: the left-hand can be kept in the seventh position and the use of the open string <i>e</i> favours arpeggiations performance.
34. Ornament	I.A.	I.A.	
35. Arpeggiation with 36. Ornament	I.A.	I.A.	
37. Unison	P.A.	P.A.	D minor and E minor: the unison in both keys is awkward to perform on the guitar. For this reason, it is better replace it with an appoggiatura from below

38. Slur	P.A.	P.A.	D minor and E minor: the use of string change eases the performance of this slur
39. Ornament	I.A.	I.A.	D minor: the use of string change eases the performance of this slur.
40. Arpeggiation	I.A.	I.A.	
41. Ornament	I.A.	I.A.	
42. Arpeggiation	I.A.	I.A.	
43. Ornament	I.A.	I.A.	
44. Arpeggiation	I.A.	I.A.	
45. Ornament	I.A.	I.A.	D minor: the use of string change eases the performance of this slur.
46. Slur	I.A.	I.A.	
47. Arpeggiation	I.A.	I.A.	
48. Ornament	I.A.	I.A.	
49. Unison	I.A.	I.A.	
50. Arpeggiation	I.A.	I.A.	

Ex. 113 : demonstrative chart for the adaptation process from the *Courente* of the ex.111.

Observing the transcription from *Courente* in the above chart it can be seen that this piece can, initially, be adapted for the guitar in the keys of D minor or E minor without much problem for the re-creation of its idiomatic features. This happens because the texture in this *Courente* is not thick. The majority of idiomatic features can be entirely performed on the guitar in the two chosen keys (I.A. cells in the chart), with the exception of 6 of them in the key of D minor and 4 in the key of E minor which can be partially re-created on the guitar (P.A. cells in the chart). However, when adapting this piece, the key of E minor is more favourable than the one in D minor because E minor favours a wider use of open strings on the guitar and a more idiomatic performance of slurs, unisons and the string-durations which results in an easier performance and a better use of the guitar natural resonance.

3.5 Adapting the bass line

Once the key for the arrangement is chosen one must check which are the basses that cannot be performed in the original pitch, for being very low and outside the guitar tessitura, or still because it is not possible to play them combined with other idiomatic elements. Correspondingly, it is important to analyse whether the bass line in a passage has either a harmonic or a melodic significance, and also the possibility of occasional idiomatic bass leaps must be detected. Next it can be decided which basses can be played on an octave higher accomplishing a better bass motion.

After choosing the key of E minor for the adaptation of *Courente* the next step is adapting the bass line in the whole piece. Ex. 114 (p. 110) consists of the arrangement of *Courente* for the guitar with the basses already adapted according to the criteria described above. Alterations in the bass line were:

- Bar 11: bass *d* must be transposed up an octave in order to be accommodated to the guitar tessitura. This alteration favours the bass line motion because the bass pitch becomes closer to the adjacent basses.
- Bars 20-26: this section has a bass line of melodic significance which moves in an ascending diatonic sequence. These basses could be played on the guitar in their original pitch, but they were transposed up an octave in order to enable a better bass motion. Additionally, bass *e* (bar 20), when transposed up one octave resolves the idiomatic bass leap between *d#-e* (bars 19-20).
- Bar 28: bass *d* must be transposed up an octave in order to be accommodated to the guitar tessitura. The adjacent basses were kept at the original pitch for a better bass motion.
- Bass 30-32: bass *f* (bar 30) must be transposed up an octave in order to enable the performance of the passage. Bass *e* (bar 31) could be played at its original pitch, but it was transposed up an octave for a better bass motion. Bass *d* (bar 32) must be transposed up an octave in order to be accommodated to the guitar tessitura.

Courente

S.L. Weiss (S-C 80.3)

Arrangement for Guitar: André Simão

8

5

10

14

18

22

27

32

VII₆

II₄

IV₄

Ex. 114 : guitar arrangement for *Courente*.

Although the outcome of any arrangement for the guitar is subordinated to the technical capabilities and to the performer's musical background, the sequence of the above steps aims to being a basis for the better achievement of this task. It can also be observed that this *Courente* arrangement for the guitar is an example of one of Weiss' pieces which can be well adapted for this instrument, as well as the other eighth movements in *Suite* in D minor (S-C 80) which this piece belongs to. The complete arrangement of this Suite for the guitar is in Appendix A of this master thesis (p. 128-148) and, through the comparison between tablature, conventional musical notation and the proposed arrangement, one can observe as the idiomatic elements are successfully performed on the guitar.

CONCLUSION

This master thesis studied the process of arranging for the guitar Weiss' pieces written for the lute, aiming to re-create in these arrangements a sonic identity the closest possible to the one in the original. Thus, each musical and instrumental characteristic in Weiss' work was separately studied as well as their possibilities of being, or not, adapted or re-created for the guitar. The following theoretical references were essential as a basis for this process. Baron's baroque lute treatise, published in Nürnberg in 1727 was the starting point for this research. Additionally, studies from Smith, Cardin, Neu, Farstad, Borges, and Koonce contributed to the study of the technical and musical characteristics of Weiss' works. A literature review of several themes, such as musical language in Weiss, anatomical differences between baroque lute and guitar, a study of aspects regarding reading and performing baroque lute tablature, as well as other aspects related to its transcription into conventional musical notation, were essential in supporting the procedures employed in the arrangements for the guitar.

As Weiss has written hundreds of works for solo lute it was decided to focus on his works in the Rohrau collection, in Austria, due to their novelty and relation to the city of Salzburg, as it was mentioned in the introduction. Thus, every musical example studied in this master thesis was selected from this collection. Studying the possibility of adapting every work in this collection for the guitar would exceed the aim of this master thesis. Suite in D minor (S-C 80) was, then, the one chosen to achieve a complete arrangement for the guitar.

Through analysis of passages that study idiomatic features in Weiss' works it became clear that not every piece can be successfully adapted for the guitar. At the same time this analysis also helped to find out the composer's pieces which can be well performed on the guitar. Additionally,

“The music of S.L. Weiss, written very much in the traditional baroque style, can in some cases be as difficult to play on the lute as on the guitar. The *Tombeau sur la mort de M. Comte de Logy* is an example of a piece that can be played very well on the guitar. My experience is that it works better for the guitar than for the lute. On the other hand, the C-minor *Fantasia* (D-minor on the guitar) – especially the first part – does *not* work as well on the guitar as on the lute. It thus depends very much on the piece” (Farstad 2000, p. 175).

Therefore, it is essential to investigate, in Weiss' extensive repertoire, which of his works can be well performed on the guitar. Thus, the present master thesis showed in the third chapter which are the steps that must be considered when adapting Weiss' works for the guitar, and *Courante* in D minor (S-C 80.3) was chosen as an example of a work that can be best entirely adapted for the guitar. It is important to explain that even if we try to create a system for arranging one of Weiss' lute work for the guitar (based on the study of its features as developed in this master thesis), an arrangement will always depend on the technical capabilities and on the musical background of the arranger as well as of his experience with the instrument and with this process. For this reason the sequence of steps in this third chapter should not be considered as the only, or best way to make an arrangement, but as a suggestion for this process to be achieved in an easy and objective way, always keeping in mind the re-creation of Weiss' music on the guitar in the best way possible.

Analysis of Weiss' idiomatic features in the second chapter, as well as the steps for arranging a complete work as studied in the third chapter, could provide guidelines for adapting any of Weiss' works. Any of these suggestions could be subjected to exceptions and, therefore, it could happen that an adaptation for the guitar of any of Weiss' work could rise questions that cannot be answered or that can still determine choices which are different from the suggestions proposed in this master thesis.

The present study focused in the process of transcription and arrangement of Weiss's lute works for the guitar and therefore it would be out of its reach to deal with aspects of the baroque performance of these works, such as improvisation of ornaments, embellishment, agogic, rhetoric and affect, as well as the meaning of the articulations. Any guitarist who intends to perform baroque music on the guitar should additionally research these issues.

To summarize, this master thesis is intended to encourage guitarists to include more of Weiss' works in their repertoire and consequently to revisit his music more frequently.

FAZIT

In der Geschichte der Lautenmusik war Silvius Leopold Weiss (1687 – 1750) der produktivste Komponist für dieses Instrument (Reilly, Smith & Crawford 2001, S. 254). Er hinterließ ein immenses Werk von über 650 Kompositionen (Schlegel & Lüdtko 2011, S. 198).

Im Jahr 1998 fand der Restaurator Thomas Schaupper in den Archiven von Schloss Rohrau (Österreich) eine Sammlung von Manuskripten mit Lautenmusik von Weiss⁴⁵ und anderen Komponisten aus der Sammlung der alten Adelsfamilie Harrach (Freimuth, Legl & Lutz 2010, S. V). Interessant ist die Verbindung der Rohrau-Manuskripte mit der Stadt Salzburg: deren große Mehrzahl stammt der Handschrift nach von zwei Schreibern und ein Teil des benutzten Papiers (Schreiber B) weist ein "Wilder Mann"-Wasserzeichen auf, das aus der Umgebung von Salzburg stammt und das eine direkte Verbindung zu dem Lautenisten Matthias Siegmund Biechteler hat (1668-1743) (Freimuth, Legl & Lutz 2010, S. XI-XIII).

Von den vielen Lautenkompositionen von Weiss wurde nur eine kleine Anzahl für die Gitarre adaptiert⁴⁶, wogegen die Werke seines Zeitgenossen Johann Sebastian Bach für die Laute⁴⁷ - vier Suiten, Präludium, Fuge und Allegro und diverse Einzelsätze (Präludien und Fugen-Sätze) - weit verbreitet auf der Gitarre ausgeführt werden, wobei diverse Adaptionen zur Verfügung stehen. Bei einer Suche in den Katalogen von Musikverlagen und Musikaufnahmen stellt sich heraus, dass die Gitarristen anscheinend mehr an Bachs Werken für Laute interessiert sind als an denen von Weiss, obwohl letzterer viel mehr Werke für dieses Instrument hinterlassen hat. Das legt die Vermutung nahe, dass die Gitarristen an der

⁴⁵ Von dieser Stelle an wird der Name des Komponisten Silvius Leopold Weiss zu "Weiss" abgekürzt.

⁴⁶ Obwohl Ruggero Chiesa die Werke für Laute aus dem London Manuskript in zwei Bänden in die Violinschlüssel-Notation transkribiert hat (Chiesa 1967), war es nicht seine Intention, damit eine Transkription für Gitarre zu schaffen. Die *Passacaille* in D, die *Fantasia* in c-moll und das *Tombeau sur la mort de M. Commte de Logy arrive* – die in Julian Breams Aufnahme große Beachtung fanden, wurden von unterschiedlichen Gitarristen schon wiederholt transkribiert. Die folgenden Ausgaben können als Arrangements von Weiss' Werken für die Gitarre angesehen werden.: Burley 1993, der einige eher zufällig ausgewählte Stücke arrangierte und Rinehart 1995, der 48 Sätze aus dem Moskauer Manuskript bearbeitete. Daneben gibt es verschiedene Bearbeitungen einzelner Sätze und Suiten, die man bei der Edition Schott (<http://www.schott-music.com>) finden kann.

⁴⁷ Man weiß nicht mit Sicherheit, ob J. S. Bachs Werke für die Laute tatsächlich für dieses Instrument oder für ein Lautenwerk geschrieben wurden, einem Tasteninstrument der Barockzeit mit einem lautenähnlichen Klang.

Herstellung von neuen Arrangements von Weiss' Werken weniger interessiert sind oder dass es Elemente in seinen Kompositionen gibt, die die Aufführung auf einer Gitarre extrem erschweren.

Transkriptionen oder Arrangements von Kompositionen der Renaissance und des Barock für die moderne Gitarre sind seit den Arbeiten des spanischen Komponisten und Gitarristen Francisco Tárrega (1852-1909) fester Bestandteil des Repertoires (Harwood, Poulton & Edwards 2011, S. 336). Parallel dazu gibt es Anzeichen dafür, dass Originalkompositionen für die Laute in Zeiten des Barock von Cembalisten gespielt wurden, und dies zeigt, dass die Praxis der Transkription damals durchaus üblich war und auch andere Instrumente betraf (Cardin 4, 2005, S. 2).

Diese Tatsachen unterstreichen die Rolle, die die Praxis der Transkription bei der Repertoireerweiterung von Instrumenten spielt. Wenn man ein Stück auf ein anderes Instrument adaptiert unter Berücksichtigung der heutigen ästhetischen Tendenz, Barockmusik gemäß den Ergebnissen historischer Forschung aufzuführen, so ist hierfür eine entscheidende Voraussetzung, die Charakteristik des Originalklangs zu untersuchen. Die Frage ist also: welche sind die idiomatischen Merkmale und wie können diese auf die andersartigen klanglichen Möglichkeiten eines modernen Instruments übertragen werden. Wenn man über die Machbarkeit der Adaption von Weiss' Musik für Laute nachdenkt, wäre der erste Schritt das Verständnis für Weiss' Musiksprache. Dies würde dazu beitragen, bei der Übertragung die Besonderheiten und die besondere Qualität der Musik nicht zu verlieren, die von seinen Zeitgenossen so gerühmt wurde. Es ist deshalb die Intention dieser Arbeit - über die Erstellung einer weiteren Adaption von Weiss' Werken für Gitarre hinaus - die Schwierigkeiten aufzuzeigen, die Adaptionen dieser Werke für Gitarre mit sich bringen, und die Faktoren darzustellen, die für die Aufführung auf diesem Instrument relevant sind. Das Arrangement von Weiss Werken für die Gitarre wäre für die Erweiterung des Repertoires von Bedeutung; mit dem Vermächtnis des Komponisten würde es eine bedeutende Bereicherung erfahren.

Unter diesem Aspekt ist das Hauptziel dieser Dissertation, die Möglichkeiten der Adaption von Weiss' Lautenkompositionen für die Gitarre zu erörtern. Die komplette Transkription der 101 Seiten umfassenden Sammlung von Weiss Werken für Solo-Laute würde den Rahmen dieser Dissertation sprengen. Deshalb wurde die Suite in d-Moll mit neun

Sätzen (S-C 80) ausgewählt, um den Adaptionprozess für Gitarre in seiner Gesamtheit darzustellen. Bei dieser Suite ist eine Adaption ohne signifikante Verluste in Bezug auf Notentext und Idiomatik der Originalversion möglich. Es kommt hinzu, dass diese Suite aus der Sammlung sechs Sätze enthält, die in anderen Quellen nicht enthalten sind.

Der Neuheitswert der Rohrau-Sammlung und ihr Bezug zur Stadt Salzburg ergaben die Motivation zur Wahl des Themas dieser Arbeit. Hinzu kommt, das weiterhin „nur eine geringe Anzahl von [Weiss’] Werken zu Grundpfeilern des [Gitarren-] Repertoires geworden sind“ und dass „ein großer Schatz von Weiss’ Werken auf den neugierigen Spieler wartet, der bereit ist, diese aus der Tabulatur oder aus den Editionen für Tasteninstrumente zu transkribieren“ (Rinehart 1995, letzte Seite).

Diese Arbeit besteht aus 3 Kapiteln. Kapitel 1, „Preliminary Considerations“, gibt dem Leser Grundinformationen, die das Verständnis der nächsten Kapitel erleichtern: eine kurze Beschreibung von Weiss’ Musikstil, Informationen zu den Besonderheiten der Barocklaute, die Weiss spielte, zum Notationssystem, das der Komponist benutzte, sowie zu den Konsequenzen der Transkription in moderne Notation und zu den Fingersätzen, die bei einem Arrangement für Gitarre zum Einsatz kommen.

Kapitel 2 beschäftigt sich mit dem Einfluss des Instruments auf die idiomatische Charakteristik im Werk des Komponisten, um eine theoretische Referenzbasis für die Adaption für die Gitarre zu erhalten. Einige der auftretenden Probleme aufgrund der Unterschiede zwischen Barocklaute und Gitarre in Stimmung und Tonumfang werden in ersten kurzen Adaptionspassagen dargestellt. Ein Teil dieser Probleme ergibt sich aus der Idiomatik der Laute bei Weiss, die durch seinen „Legato-Effekt“ gekennzeichnet ist. Dieser beruht hauptsächlich auf dem konstanten Gebrauch von Noten, die auf leeren Chören der Laute gespielt werden. Bei dem Prozess der Adaption für Gitarre sind daneben auch Elemente wie Ornamentik und Dynamik zu berücksichtigen.

Die Neu-Schaffung dieser Element in der Adaption ist das, was beabsichtigt ist und erhofft wird, so dass Verluste oder signifikante Veränderungen vermieden werden. Die Abschnitte dieses Kapitels widmen sich diesen Elementen, in dem sie diese anhand von kurzen Passagen aus der Rohrau-Sammlung beleuchten, und damit Beispiele dafür anführen, wann eine Adaption für Gitarre möglich ist und wann nicht. Die Passagen in diesem Kapitel

sind nach ihrer technischen bzw. musikalischen Besonderheit gruppiert. In einem ersten Schritt soll nur die Adaption dieser kurzen Passagen analysiert werden, es ist nicht beabsichtigt, hier schon eine Lösung für die Adaption des ganzen Stückes zu finden, aus dem sie entnommen wurden.

Die Elemente, die zu Weiss' Legatoeffekt führen sind:

- Arpeggien
- nachklingenden Saiten mit einem beabsichtigten Polyphonie-Effekt
- Passagen mit Akkordblöcken,
- Saitenwechsel
- Bindung
- Benutzung einer leeren Saite während des Positionswechsel der linken Hand
- Unisono und Acciaccatura
- Tonleitern mit Saitenwechseln und
- Orgelpunkt-Effekte.

Diese Elemente werden im folgenden kurz beschrieben.

Arpeggien: Dieser Terminus beschreibt eine Passage, in der ein Akkord in seine Einzeltöne aufgelöst wird, die auf gegriffenen oder leeren Chören erklingen. Die Resonanz hält hierbei solange an, bis der Lautenist die Position seiner linken Hand wechseln muss (Smith I, 1977, S. 36). Anhand der Betrachtung von drei Beispielen in diesem Abschnitt kann man feststellen, dass Arpeggien nur dann zufriedenstellend für die Gitarre adaptiert werden können, wenn ihre Textur maximal fünf Chöre umfasst und wenn hierbei eine Tonart gewählt wird, die häufig die Benutzung von leeren Saiten erlaubt. Arpeggien über fünf Saiten sind auf der Gitarre bereits problematisch, wenn sie sechs Saiten oder mehr umfassen, wird die Adaption schwierig bis unmöglich. Neben der Anzahl der Saiten ist auch die Stimmung der Laute eine der Ursachen für die Schwierigkeiten bei der Adaption von Arpeggien.

Nachklingende Chöre mit Polyphonie-Effekt: Dies ist ein klanglicher Effekt ähnlich dem bei den Arpeggien aber mit einem anderen musikalischen Ergebnis. Cardin definiert diesen mit dem Ausdruck "string-durations". Damit beschreibt er die klanglichen Auswirkungen einer Note, die auf einem leeren Chor oder bei unveränderter Position mit der linken Hand gegriffen wird, und damit länger anhält als die Notation in der Tabulatur angibt.

Er sagt, dass dies jedem Chor eine eigene unabhängige Stimme gibt, weil die Summe der Resonanz aus leeren und gegriffenen Chören in der Dauer überlappt (Cardin 4, 2005, S. 5-6). Die Analyse von zwei Beispielen in diesem Abschnitt zeigt verschiedene Interpretationen des Konzepts der nachklingenden Chöre unter dem Aspekt von Polyphonieeffekten. Bei der Adaption für die Gitarre ist es wichtiger, die musikalische Besonderheit einer Passage zu berücksichtigen, als zu versuchen, jede Note in der vermeintlichen Länge der Lautenversion zu spielen.

Akkordblöcke: Dieses Klangelement findet sich hauptsächlich in den freien, improvisatorischen Formen wie Präludien, Fantasien oder Capriccios, bei den die Akkorde wohl meistens als Arpeggien gedacht waren (Crawford 2007a, S. X). Will man Akkordfolgen in verschiedenen Arpeggio-Mustern auf der Gitarre spielen und dabei einen ähnlichen Klangeffekt erzielen wie auf dem Originalinstrument, so ist es wichtig, für den einzelnen Akkord die gleiche Anzahl Saiten zu benutzen. In Sequenzen mit vier Noten pro Akkord ist die Adaption für die Gitarre leichter möglich. Akkorde mit fünf oder mehr Noten können problematisch bis unspielbar werden. Um einen Legato-Effekt und mehr Resonanz zu erzielen, sollte die Bassnote, soweit möglich, auf einer leeren Saite gespielt werden, damit die linke Hand zwischen den Akkorden leichter die Position wechseln kann.

Saitenwechsel: Smith bemerkt, dass in der Lautenmusik des Barock selten mehr als drei Noten einer diatonischen Sequenz auf dem selben Chor gespielt werden. Er stellt ebenso fest, dass im Gegensatz zu den Lautenisten der Renaissance, die eine diatonische Sequenz mit mehr als drei Noten auf demselben Chor spielten (hierbei mussten sie die Position der linken Hand wechseln) in den Tabulaturen für die Barocklaute eine diatonische Sequenz mit diversen Chorwechseln aber ohne Wechsel der Handposition gespielt wurde (Smith I, 1977, S. 35). Das war möglich, weil die barocken Laute hauptsächlich in Terzen gestimmt war, während die Stimmung der Renaissance-Laute (wie die der Gitarre) primär in Quartan erfolgte. Beim Studium einzelner Passagen der Rohrau-Sammlung mit Saitenwechseln ergibt sich, dass diese zumeist ohne Schwierigkeiten für die Gitarre adaptiert werden können, wobei durchaus auch verschiedene Fingersätze möglich sind. Wenn man diesen Effekt auf der Gitarre wieder hörbar machen will, so ist ein Fingersatz zu benutzen, der sich möglichst eng am Original orientiert, weil dies gut zu realisieren ist und ein Legato-Spiel ermöglicht.

Bindung: Die Bindung ist ein technisches Element der Barocklaute und in Weiss' Tabulaturen ständig präsent. Es stellt allerdings nicht die Markierung einer Phrase dar wie bei anderen Instrumenten; bei der Laute haben Bindungen zunächst nur spieltechnisches Bedeutung (Smith I, 1977, S. 37). Neben der Eröffnung vielfältiger Möglichkeiten der Artikulation ist die Bindung für das Legato förderlich, da zwei Noten einfacher durch die Nutzung der Bindung aneinander gebunden werden können als wenn sie angeschlagen würden: klangliche Lücken durch nicht perfekte Synchronisation der beiden Hände werden vermieden. Bindungen können mit einigen Ausnahmen ohne große Probleme für die Gitarre adaptiert werden. Die Wahl der Tonart ist in diesem Zusammenhang nicht von Bedeutung. Die Technik des Saitenwechsels kann ersatzweise eingesetzt werden, wenn gebundene Noten der Laute nicht durch die gleiche Technik auf der Gitarre dargestellt werden können.

Nutzung von leeren Chören zum Positionswechsel der linken Hand: Smith weist auch nach, dass ein ständiges Element der Spieltechnik bei Weiss, das ebenfalls zum Legatospiel beiträgt, die Nutzung von einer oder mehrerer leeren Saiten ist, was den Positionswechsel der linken Hand erleichtert (Smith I, 1977, S. 38). Weiss nutzt leere Chöre oft vielfach in einem Stück, eine vollständige Adaption für die Gitarre ist nicht immer möglich. Manche Passagen sind einfacher darzustellen, andere gestalten sich schwieriger oder ergeben nur einen reduzierten Klang, häufig durch das Fehlen von Bassnoten. Die Wahl der Tonart ist bei diesem Element besonders wichtig. Es ist diejenige zu wählen, die das Spielen von möglichst vielen Noten auf leeren Saiten erlaubt; dies ist für die Qualität der Adaption von essentieller Bedeutung.

Unisono und Acciaccatura: Diese Elemente sind idiomatisch und bei den Lautenisten des Barock weit verbreitet, begünstigt durch die Stimmung der barocken Laute in d-Moll, die die Ausführung dieser Intervalle auf zwei nebeneinander liegenden Chören ermöglicht (Farstad 2000, S. 179-180). Die beiden Noten, die das Unisono oder die Acciaccatura bilden, werden mit der Kombination von einem offenen und einem gegriffenen Chor gebildet und damit ist dieser Effekt auf der Laute einfach zu realisieren (Farstad 2000, S. 181). Bei der Adaption dieser Effekte für die Gitarre ist es nicht immer möglich in der gleichen Weise eine leere Saite zu benutzen, weil dies zu unbequemen Fingerspreizungen in der linken Hand führt. So spielt wiederum bei der Adaption die Wahl der Tonart eine wichtige Rolle, damit möglichst viele dieser Intervalle auf leeren Saiten gespielt werden können.

Tonleitern mit Saitenwechsel: Farstad benutzt den Ausdruck *cross-strings scales* (Farstad 2000, S. 181), um Passagen zu charakterisieren, in denen der Campanella-Effekt eingesetzt wird. Dies ist ein Klangeffekt, bei dem möglichst viele Noten einer Tonleiter auf offenen Chören gespielt werden. Dies lässt die Noten in die folgenden hineinklingen, was einen glockenähnlichen Klang erzeugt. Wenn man Tonleitern mit Saitenwechseln für die Gitarre adaptiert mit Absicht, eine Klangwirkung möglichst nahe am Original zu erzielen, sollte versucht werden, den Campanella-Effekt ebenfalls einzusetzen. Hierbei ist aber darauf zu achten, Klangüberlappungen und Dissonanzen, die nicht dem Original entsprechen, weitestgehend zu vermeiden.

Orgelpunkt: In Weiss' Musik kann der Orgelpunkt die harmonische Spannung einer Phrase erhöhen, oder er selbst kann den Höhepunkt eines Stückes bilden (Neu 1995, S. 94-96). In den Rohrau-Manuskripten kann man beobachten, dass der Orgelpunkt auf offenen Chören ausgeführt wird, was der linken Hand die Freiheit lässt, andere Stimmen oder Akkorde zu greifen. Wenn man Orgelpunkte im Bass oder in anderen Lagen für die Gitarre adaptiert, so muss die Wahl der Tonart sicherstellen, dass sie auf leeren Saiten ausgeführt werden können, bzw. dass bei einem gegriffenen Orgelpunkt die Adaption einen Fingersatz in der linken Hand ermöglicht, der möglichst wenige Positionswechsel erfordert, damit der Legatoeffekt trotzdem realisiert werden kann. Bei der Untersuchung der Beispiele in diesem Abschnitt wird die maßgebliche Bedeutung der Lautenstimmung für den vielfältigen Einsatz von Orgelpunkten bei Weiss deutlich.

Im zweiten Kapitel befasst sich ein weiterer Abschnitt mit der Adaption der **Bassnoten**. Nach Farstad ist das Fehlen von Basstönen das größte Problem bei der Adaption von barocker Lautenmusik für die Gitarre (Farstad 2000, S. 159). Die barocke Laute hat im Bass einen größeren Tonumfang. Weil die Basschöre in Sekundenintervallen gestimmt sind, können die Noten in einer Basslinie häufig auf leeren Chören gespielt werden. Hieraus ergibt sich eine mehr vertikale Orientierung beim Spiel dieses Instruments. Koonce stellt heraus, dass die Transposition von Oktaven eine der am häufigsten notwendigen Veränderungen bei der Adaption von Lautenmusik für die Gitarre darstellt (Koonce 2002, S. xviii).

Es ist demnach teilweise zwingend erforderlich, für die Gitarre Bassnoten eine Oktave höher zu transponieren. Bei der Adaption von Basslinien muss allerdings zunächst die Funktion des Basses in einer Phrase analysiert werden: der Bass kann eine eher harmonische

Bedeutung haben, wobei er dann nur ein Element der resultierenden Harmonie ist, oder der Bass hat eine melodische Bedeutung, wenn er eine eigene Linie in die polyphone Textur einbringt. Bei der Adaption muss auch immer eine Phrase als Ganzes betrachtet werden; das Resultat der Adaption muss in der musikalischen Textur einer ganzen Passage für die Basslinie einen kohärenten Verlauf sicherstellen.

Die letzten beiden Abschnitte des zweiten Kapitels befassen sich mit der Adaption von Verzierungen und Dynamikelementen.

Verzierungen sind ein wichtiges Element in der barocken Lautenmusik. Ihre Funktionen sind die Kompensation der geringen Nachklingzeit, Affekten Ausdruck zu verleihen und die Verzierung der Musik (Farstad 2000, S. 124). Die Hauptverzierungen in Weiss' Tabulaturen sind Appoggiaturen, *port de voix*, Triller, Mordent und Vibrato (Farstad 2000, S. 126). Diese Ornamente können auf der Gitarre nicht immer – wie für die Laute notiert - problemlos auf einer Saite ausgeführt werden. Das beruht auf den Unterschieden in der Stimmung der Instrumente, ergibt sich aber auch aus den idiomatischen Elementen, die den Verzierungen im weiteren Verlauf folgen. Als Ausweg kann bei der Adaption für die Gitarre die Technik des Saitenwechsels genutzt werden, bei dem zwei Noten innerhalb einer Verzierung auf benachbarten Saiten ausgeführt werden.

Dynamik: Die barocke Laute hat, wie auch die heutige Gitarre, ein geringeres Klangvolumen als andere Instrumente ihrer Zeit. Das soll aber nicht bedeuten, dass beide Instrument nur über geringe Möglichkeiten dynamischer Abstufung verfügen. Genauso wie bei der Gitarre hängen die dynamischen Möglichkeiten sowohl von den physikalischen Gegebenheiten ab als auch von Qualität der Komposition in dynamischer Hinsicht. Bei der Adaption von Weiss' Werken für die Gitarre ist es deshalb extrem wichtig, die musikalische Textur so nah als möglich beim Original zu belassen, damit dessen subtile dynamische Eigenschaften durch das Arrangement nicht überdeckt werden.

Das dritte Kapitel beschäftigt sich mit den einzelnen Tätigkeiten deren Abfolge bei der Adaption eines Werks von Weiss für die Gitarre. Die idiomatischen Besonderheiten in Weiss' Kompositionen, die im zweiten Kapitel jeweils isoliert betrachtet wurden, müssen nun in Beziehungen zu einander gesetzt werden, so wie sie in einem Stück simultan auftreten.

Das dritte Kapitel ist in fünf Abschnitte aufgeteilt, die die einzelnen Schritte bei der Herstellung einer Adaption beschreiben:

- Analyse des generellen Textur des Stückes
- Transkription aus der Tabulatur in moderne Notation
- Identifikation der vorkommenden idiomatischen Elemente
- Wahl einer geeigneten Tonart für eine Adaption
- Adaption der Basslinie.

Diese Prozedur wird für die Adaption der *Courente* in d-Moll (S-C 80.3) angewandt, einem Stück, das sich als gut geeignet erweist für eine Adaption auf die Gitarre.

Bei der Analyse isolierter Passagen, die sich mit einzelnen idiomatischen Besonderheiten von Weiss' Werk beschäftigten wurde klar, dass sich nicht jedes Werk für eine Gitarrenadaption eignet. Auf der anderen Seite hilft die Analyse dabei, die Kompositionen herauszufinden, die sich sehr wohl für eine Übertragung anbieten. Diese Arbeit bietet die Kriterien dafür, welche Teile aus Weiss' immensum Werk sich für Adaptionen eignen und stellt die erforderlichen Schritte des Adaptionsprozesses vor.

Die Analyse von Weiss' idiomatischen Elementen im zweiten Kapitel als auch die einzelnen Schritte bei der Adaption eines vollständigen Stückes im dritten Kapitel können Leitlinien und Regeln für die Adaption von Weiss' Stücken anbieten. Für jeden Vorschlag werden sich in der konkreten Anwendung Ausnahmen finden, und es werden sich sicher Fragen ergeben, die hier nicht gestellt wurden, und Lösungen, die aus guten Gründen von denen in dieser Arbeit abweichen.

Die vorliegende Arbeit legt ihr Hauptaugenmerk auf den Prozess von Transkription und Arrangement von Weiss' Lautenwerken. Deshalb mussten Aspekte der barocken Aufführungspraxis, wie die Improvisation von Verzierungen, Agogik, Rhetorik, die Darstellung von Affekten sowie die wichtige Rolle der Artikulation außer Acht gelassen werden. Jeder Gitarrist, der Barockmusik auf der Gitarre aufzuführen gedenkt, muss sich natürlich zusätzlich mit diesen Themen befassen.

Zusammenfassend soll diese Arbeit die Gitarristen ermutigen, mehr Werke von Weiss in ihr Repertoire aufzunehmen und sich immer wieder mit seinem Werk zu beschäftigen.

Reinhold A. Nießen - Übertragung des Fazit ins Deutsche

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APPENDIX A

This musical score presents the Suite in D minor (S-C 80) in three parts: 1. Copy of the tablature, according to all the signals in the original one such as fingerings, slurs and ornamentation signals (see copy of the facsimile on Appendix B); 2. The respective tablature transcription in two staves; 3. Display of the proposed arrangement for guitar according to the instrument conventional notation.

Suite in D minor

S-C 80

S.L. Weiss

Score

Transcription and Guitar Arrangement: André Simão

Prelude

The score is divided into three main systems. The first system includes Lute Tablature (two staves), Lute Score (treble and bass clefs), and Guitar Arrangement (treble clef). The Lute Tablature uses letters 'a', 'e', 'r', 'f', and 'b' to denote fret positions. The Lute Score shows chordal accompaniment. The Guitar Arrangement includes fingering numbers (1-4) and chord diagrams for IV₃, V₃, and VII₃. The second system includes L.T. (Lute Treble), L.S. (Lute Bass), and G. (Guitar). The L.T. staff shows a melodic line with tablature. The L.S. and G. staves show the corresponding bass lines with fingering and chord diagrams.

Allemande

The image displays a musical score for a piece titled "Allemande". The score is arranged in three systems, each containing three staves: L.T. (Lyrics), L.S. (Left Hand), and G. (Guitar). The L.T. staff contains the lyrics in a stylized font, such as "e e a e r a r r a" and "e a e a a o b a r a a r". The L.S. staff is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The G. staff is written in a single treble clef with a key signature of one sharp and a common time signature, featuring numerous fingerings and techniques like "V" (vibrato) and "8" (octave). The score concludes with a double bar line and repeat dots in the final measures of each system.

The image shows a musical score for guitar and voice, page 134. It is divided into two systems. Each system contains three staves: a vocal line (L.T.), a piano accompaniment (L.S.), and a guitar part (G.).

System 1:

- L.T. (Vocal):** The first staff shows vocal notes with lyrics: *a a a*, *h i h*, *k h k h f*, *r r r r a r*, and *a o b b a*.
- L.S. (Piano):** The second staff shows piano accompaniment with various rhythmic patterns and dynamics.
- G. (Guitar):** The third staff shows guitar notation with fret numbers (e.g., 2-4, 0, 1, 3, 4, 4+2, 1, 0, 3, 4, 2, 1, 1-2, 1, 0, 2) and fingerings (e.g., 2, 3, 4, 2, 1, 1-2, 1, 0, 2).

System 2:

- L.T. (Vocal):** The first staff shows vocal notes with lyrics: *a r a e e a r*, *e r a e e a e*, *a a*, and *a a a a*.
- L.S. (Piano):** The second staff shows piano accompaniment.
- G. (Guitar):** The third staff shows guitar notation with fret numbers (e.g., 3, 1, 2, 3, 4, 0, 3, 0, 3-4) and fingerings (e.g., 3, 1, 2, 3, 4, 0, 3, 0, 3-4).

Courente

L.T. $\frac{3}{4}$: a r e a a o r a r a e r e a a a r a a a r a
 a a
 L.S. $\frac{3}{4}$: 
 G. $\frac{3}{4}$: 

L.T. e e r a r a a r a a b a a a r a r r a a a b a r
 a a
 L.S. 
 G. 

L.T. a) r r a r a o r a e e r e a a r a r a e a e
 a a
 L.S. 
 G. 

L.T. *ora r a r a r a a a r r r e* *(h i h i h*

L.S.

G. *II₄ IV₄*

L.T. *khf f fhf hf h a a a re r a r a era r r e*

L.S.

G. *IV₄*

L.T. *a) a r r) r a a) r e e r a r e a e g a a a a*

L.S.

G. *II₅ 0.3*

L.T. *ra r r r a r a* *a a a r* *a r a r a a r* *a* *h f*

a a r a a *4*

L.S.

G. *8* *1* *3* *0-1* *1* *3* *8*

L.T. *h f a a a f e f a r a e a e r a* *r a r a r a* *e a e r a a r e*

a a a a

L.S.

G. *1 4 2* *0 2* *4 1 0 2* *4 2* *4 2 0* *4* *4 2* *0* *4* *2-0*

8 *8* *3 5 8* *8* *8* *1 0*

VII₄ *VII₆*

L.T. *a a a r a r r o e r a r f e f e h g h g k* *h i k h k i k*

||a a ||a ||a 4 a) a ||a

L.S.

G. *2-1 3* *4 2* *2-1 4 4* *4 3* *4* *4 3* *3* *4* *3* *3-4*

8 *8* *8* *8* *8* *8* *8* *8* *8* *8*

VII₆ *VII* *VII₆*

L.T. *e f* *h f* *h a r r* | *r* *a r* *o a r* *a r* *o* | *e f* *h f* *h a r* | *r*

L.S.

G. ²⁻⁴ ^{4 2} ¹ ²⁻⁴ ² ² ² ^{4 3} ¹ ⁴ ³ ^{III₂} ³ ³⁻⁴ ^{4 2} ^{VII₄} ⁴ ² ³⁻¹

L.T. *e* *e* *f* | *e* *f* *r* | *e r a r a* | *e* *a r e r* *o r* *o*

L.S.

G. ³ ⁴ ^{4 2} ^{III₆} ⁴ ² ² ⁰ ⁰⁻⁴ ³ ^{VII₆}

L.T. *r a r e* | *r r e a* | *a r r r a r e a* | *r o r o* | *r a r e*

L.S.

G. ^{VII₆} ³ ⁴ ⁴ ² ² ³

L.T. *r a e a e r e a a r a r e a r r e r e a*
a a la la la la la a a

L.S.

G. VII_6 II_4 IV_4
 4 2 3 0 2 4 2 4 0 4
 2 3 1-3 2 4 2-4 0 0-4
 8 8 8 8 8 8 8 1

L.T. *a r e a e a r a r a r a e a f a a e a r*
a la la la la la a a a r la

L.S.

G. 4 2 3 2 0 4 4 0
 2 3 2 3 3 0 4 0
 8 1 1 1 1 1 1 1

Menuet

204

L.T. $\frac{3}{4}$ a a a e r a r a a a e a f e) a f e) a e r r

L.S. a a a e e r e r a a e a a a

G. $\frac{3}{4}$ 2 3 1 4 4 3 1 4 1 4 3 0 2 1 4 3 0 8 8 8 8 8 8

204

L.T. r r a e r :|| a a a e r a r a a a e e r e r a a e a a a b

L.S. a a a e e r e r a a e a a a

G. $\frac{3}{4}$ 2 3 1 4 4 3 1 4 1 4 3 0 2 1 4 3 0 8 8 8 8 8 8

L.T. r b a b b a b b a r b a) a r a b a o b a r b a r a a

L.S. a a a a a a a a a a a a a a a a

G. $\frac{3}{4}$ 2 3 1 4 4 3 1 4 1 4 3 0 2 1 4 3 0 8 8 8 8 8 8

Guigue

L.T. $\frac{6}{8}$: a *arora rarara aeara earabr ereoa*
 a e o e o a e

L.S. $\frac{6}{8}$: *arora rarara aeara earabr ereoa*
 a e o e o a e

G. $\frac{6}{8}$: *arora rarara aeara earabr ereoa*
 a e o e o a e

L.T. *barbararab abrararara aeara*
 a a a b a a a a a a a

L.S. *barbararab abrararara aeara*
 a a a b a a a a a a a

G. *barbararab abrararara aeara*
 a a a b a a a a a a a

L.T. *rarara er) arara rarar ab) abo araaa*
 e a a a a a a a a a a a

L.S. *rarara er) arara rarar ab) abo araaa*
 e a a a a a a a a a a a

G. *rarara er) arara rarar ab) abo araaa*
 e a a a a a a a a a a a

L.T. *a a a a a r a f e f r a a r a r a r e f f e f*
a la a a b 4 a la la

L.S.

G. *4 0 1 3 1 3 4 2 3 1 3 4 2 1 4*
8 8 8 8 8 8 8 8 8 8 8 8 8 8

L.T. *f e r a r r a r a r a r a r a r a a*
la la la la la 4 la 4 4 a b a

L.S.

G. *4 1 4 2 2 3 4 2 3 3*
8 8 8 8 8 8 8 8 8 8 8 8 8 8
VII₅
h.12

L.T. *e g e a a a r a r a a r r e e f e f a e r e a r a e a a a a*
a la e la la la a la la la la

L.S.

G. *3 0 3 0 2 3 4 4 2 2 0 4*
8 8 8 8 8 8 8 8 8 8 8 8 8 8
IV₄