

Notes sur la Transcription et l'Ornementation

Cette Ciacona (Chaconne) n'appartient à aucune Suite. C'est donc, au titre de pièce isolée dans l'oeuvre de Sylvius Leopold WEISS qu'elle est présentée ici. Comme pour toute transcription se pose le problème de la fidélité à l'original : ici, la ligne de basse a dû être parfois remontée d'une octave pour être jouable à la guitare et quelques rares basses ne peuvent être tenues autant que le texte l'indique. L'interprétation sera réussie si la magie du son du Luth Baroque est remplacée par celle du son de la Guitare. C'est dire que le "style" de l'interprétation sera déterminant.. L'ornementation étant par avance "libre" et non mesurée, c'est à titre purement indicatif que sont données les suggestions ci- dessous.

Ornementation proposée :

The image displays 12 measures of musical notation for the Ciacona (Chaconne) by Sylvius Leopold Weiss. The notation is arranged in two columns. The left column contains measures 1, 3, 5, 7, 9, and 11. The right column contains measures 2, 4, 6, 8, 10, and 12. Each measure is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The ornamentation is indicated by various symbols: 's' for mordent, 'tr' for trill, and '5' for a quintuplet. The bass line is transposed one octave up for guitar playability. The piece concludes with a double bar line and repeat dots in measure 12.

Interprétation du texte :

The image displays 14 measures of musical notation for the Ciacona (Chaconne) by Sylvius Leopold Weiss, representing the original interpretation. The notation is arranged in two lines. The first line contains measures 13 and 14. The second line contains measures 15 and 16. Each measure is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various ornaments such as mordents, trills, and quintuplets, as well as slurs and ties. The piece concludes with a double bar line and repeat dots in measure 16.

CIACONA

Sylvius Leopold WEISS

pour le Luth baroque

.686 - 1710

Transcription pour Guitare
par François CASTET

L'ornementation est indiquée par une + et un numéro renvoyant
à la page 1



Musical staff 1: Treble clef, 2/4 time signature. Features a series of eighth-note chords and a final eighth-note triplet with a sharp sign.

Musical staff 2: Treble clef, 2/4 time signature. Features eighth-note chords and a melodic line starting with a '5+' marking.

Musical staff 3: Treble clef, 2/4 time signature. Features a series of chords and a melodic line ending with a '6+' marking.

Musical staff 4: Treble clef, 2/4 time signature. Features eighth-note chords with '1' and '2' markings and a circled '5' below.

Musical staff 5: Treble clef, 2/4 time signature. Features eighth-note chords with '1' and '2' markings.

Musical staff 6: Treble clef, 2/4 time signature. Features eighth-note chords with '1' and '2' markings and a '7+' marking.

Musical staff 7: Treble clef, 2/4 time signature. Features chords labeled VII, V, and II, with a melodic line labeled 'i m a i m'.

Musical staff 8: Treble clef, 2/4 time signature. Features eighth-note chords with '1' and '2' markings and a circled '5' below.

This page of musical notation is for guitar and consists of ten staves. The notation includes various musical symbols such as notes, rests, and chords. Fingering is indicated by numbers 1-5 in circles. Fret numbers are shown as '0+', '4', '10+', and '12+'. Articulation marks like accents and slurs are present. Roman numerals VII and VIII are used to denote chord positions. The music is written in a treble clef with a key signature of one sharp (F#).