

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.1

Originally for baroque lute in F major

Arranged for Guitar
by
Andrew Forrest

Competent lutenists of the time would be expected to create their own preludes, setting the key for the following suites (or Suonaten as Weiss called them). This prelude had no time signature nor bar lines suggesting a free performance. The bar lines added here give some indication of an underlying pulse and rhythmic structure.

The baroque lute for which Weiss wrote had 13 courses including a complete diatonic scale in the bass. I have endeavoured to keep the performance of this piece simple, though having to stop the strings for the bass part inevitably makes the piece less easy to perform and it has not been possible to include all the lower range of notes at their original pitch. Also, since the interval between the top 2 courses was only a third, unisons and 2nds were easy to obtain. I have here used appoggiaturas and ornamentation to attempt to convey the effect.

In the event of a public performance, please include the arranger's name on the programme

<http://www.forrestguitarembles>

Dresden Suite No.1

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Transcribed from the lute tablature
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Prelude

Guitar

VI IX CVII VII
CIV CII IV
CII II
A CIV CVII CIX II
CIV CII
CVII CIX
CIX CVII IX VII
CII V II

Allemande

3131 IV CII 343 3131

4 1/2CII

8 CIV CVII

12 B 4343 CIV

16 II CIX

20 1/2CVII CVII

24 4141 1/2CVII IV

28 VII CVII

Courante

IV
5
CVII IX
11 CVII IV CII CIV
17 3131 trill I C IV
22 CIV CII IV
28 CII CIV
33 CVI CIV CII V VII CV
39 V CIX CVII
44 CIV 101010 trill

Bourrée

II CII V CVII CV CVII II

5

10 CIV CII

14 **D** II CIV II

18 V CVII IV CII

22 CIV CIV CVII

26 II CII CII

30

Sarabande

Musical score for Sarabande, measures 1-22. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features various technical markings such as fingering (1-4), slurs, and accents. Specific measures are labeled with Roman numerals: IV (measures 1-4), CII (measures 6-8), CVIII (measures 10-12), CVII (measures 13-15), CIV (measures 17-19), VII (measures 21-22), and CVII (measures 23-25). Measure numbers 1, 6, 12, 17, and 22 are indicated at the start of their respective lines. A box labeled 'E' is placed above measure 12. Trills are marked with 'tr' and 'trm' above measures 8 and 15. A circled '6' appears below measure 8.

Menuet I

Musical score for Menuet I, measures 1-14. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It includes technical markings such as fingering (1-4), slurs, and accents. Specific measures are labeled with Roman numerals: 1/2 CVII (measures 6-7), IV (measures 8-9), CIX (measures 10-11), CVII (measures 12-13), and CV (measures 14-15). Measure numbers 1, 8, and 14 are indicated at the start of their respective lines. A box labeled 'F' is placed above measure 14. Trills are marked with 'tr' above measures 8 and 10. A circled '6' appears below measure 14.

21 CVII VII

29 IV CVII

35 CVII

40 IV

Menuet II

IV *424242 trm* VI *424242 trm* CVII

6 IV II *trm* II

12 II CIV CVII **Menuet I da Capo**

Gigue

X
① ② ③ ④
i p i p p i m p m i p p p

5
p p p

10
p p p

16
G IV CII

21
IV CVII

26
IV

31
CVII CIV II

H I II ½CIV
p i p

42
VII CIX CVII CVI

48

CVI IV CIV

54

434 323

60

I

66

CIV CVII VI

72

CIX 212

78

I J CII CIV

84

II II

90

8'33"