

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

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Dresden Suite No.1

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Transcribed from the lute tablature
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Prelude

Guitar

I CVII VII
CIV CII IV
CII II
A CIV CVII CIX II
CIV CII
CVII CIX
CIX CVII IX
VII CII V CII trm

Courante

IV

5

CVII IX

11

CVII IV CII CIV

17

3131 tr I C IV

22

CIV CII IV

28

CII CIV

33

CVI CIV CII V VII CV

39

V CIX CVII

44

CIV 101010 tr

Bourrée

II CII V CVII CV CVII II

5

10 CIV CII

14 **D** CIV II

18 V CVII IV CII

22 CIV CIV CVII

26 II CII CII

30

Sarabande

141

IV

6

4343 CII

4343 tr

12

E

141

CVIII

CVII

17

CIV

22

VII

CVII

Menuet I

141

1/2 CVII

IV

8

tr

CIX

CVII

CV

14

F

IV

VII

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

This page of the musical score for Dresden Suite No. 1, Op. 15, by Sebastian Weiss, contains measures 48 through 90. The piece is in 8/8 time and the key signature has three sharps (F#, C#, G#). The score is divided into several sections, each labeled with a Roman numeral: CVI (measures 48-53), IV (measures 54-59), CIV (measures 60-65), CIV (measures 66-71), CVII (measures 72-77), VI (measures 78-83), II (measures 84-89), and II (measures 90-95). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Ornaments are present on several notes, with specific fingerings (e.g., 434, 323) indicated above them. A repeat sign is used at the end of the piece in measure 95. The bass line is consistently simple, often consisting of single notes or rests.