

# Sylvius Leopold Weiss

(1687 - 1750)



## Dresden Suite No.21

*Originally for lute in A major  
(Sonata 46)*

Arranged for Guitar  
by  
Andrew Forrest

Ouverture, Courante, Bourrée,  
Sarabande, Menuet, Presto

*This suite is taken from the Dresden manuscript of Weiss' works.*

*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.*

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

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# Dresden Suite No.21

Sylvius Leopold Weiss

(1687 - 1750)

Arranged from the lute tablature  
by Andrew Forrest

## 1. Overture

Largo

Guitar

1010 212 323

CIV I

4

8 CII

12 I

15

18

21 V.S.

Allegro

II

6

12 CIV

17

22 I

28 IV I

34 CII

40 CVII II

46 CII CII

50 CIV

(?)

54

59 III II

64 3232 2020

70 1/2CV 1/2CII

75 CIV CII

79

83

88 II CII

93 CIV CII

96

99 IV CII

103

107 IV

112 II

117

122 I

127

132 CII

136

139 434

## 2. Courante

I      1/2CV      IV      313      CVII

5

10      CIV      I      CII

15

20

24

28      I

32

36 CI

40

CII IV

49 IV CIII CII IV

54

58

62 4242

67 CII

71 <sup>2121</sup>

77

82 CIV I CII

87

92

97

101 CVII 1010

106 ② 1/2 CV



### 3. Bourrée

4

9

13

18

23

28

33

37

IV II

IV II

II CII CIV

CIV



# 4. Sarabande

The musical score for the Sarabande is presented in six systems. The key signature is G major (two sharps) and the time signature is 3/4. The piece is divided into two sections, CII and I, indicated by the letters above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings (p for piano, f for forte). Fingering numbers (1-4) are provided for many notes. The piece begins with a treble clef and a common time signature of 3/4. The first system shows the beginning of the piece, with a CII section. The second system starts at measure 6. The third system starts at measure 10 and includes a section marked I. The fourth system starts at measure 14. The fifth system starts at measure 18. The sixth system starts at measure 21. The piece concludes with a final cadence.

24

27

III

31

CII

34

CIV I CII

37

2020

40

CII CII

# 5. Menuet

CII

121

8

2121

1010

15

3131

I

22

323

30

323

37

CII

2020

44

50

# 6. Presto

3  
2  
4  
3  
2

4

8

12

15 CII

19 V IV II

24 *m a p i m a*

28 I *i a m i* CII

31

36

0 3 4 1 2 2 2 2 1

39

3 0 1 0 1 1 1 ⑥

42

1 3 3 4 4 3 0 2 1 4 4 VI IV II ④

47

I CIV 3 2 4 4 4 3 2 4 4 3

51

4 2 1 4 4 3 2 3 4 3 1 1 2 3 3

55

CII CIV 4 1 4 4 4 3 2 1 1

58

I CI 3 4 3 4 3 1 4 4 3 2 1 ⑦

