

# Sylvius Leopold Weiss

(1687 - 1750)



## Dresden Suite No. 24

*Originally for lute in Bb major  
(Sonata 4)*

Arranged for Guitar  
by  
Andrew Forrest

*This suite is taken from the Dresden manuscript of Weiss' works.  
The prelude was added later; 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).  
In the Dresden manuscript, Menuet I is cancelled out and  
the note 'ist nicht von Mr. Weis' is added.*

*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 sometimes had to use  
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. 24

Sylvius Leopold Weiss

(1687 - 1750)

Transcribed from the lute  
tablature by Andrew Forrest

## Prelude

$\frac{1}{2}$ CII

Guitar

3 3

IV VI VII CII

3

7

II

## Ouverture

II

323

4141

4

3131

tr

2020

7

CII

3131

4 0

10

CII

141414

tr

13

CII

1010

CIV

VI

CII

tr

CIV

**Allegro**

IV V I

34313

7

CII 2121

13

CII

20

CIV CII 4343 tr VII

27

1/2CV V

33

CIV II

39

CI CII CVI CIV

45 **CVI** **II**

51 **B**

58

65 **IV** **V** **I**

71 **CII**

77 **4343** **tr**

**Largo**

84 **4343** **tr** **CII**

90 **tr~**

### Courante

II

6

12

17

22

28

33

39

C

II

Ornaments: CII, CIV, CVI, CVII, CIX, VI

Trill: 414141

50 CII

55 CIV

60 ④

65 III CII CIV ⑤

70 II

76 CII

82 CII

88 CII

94 CII CIV

100 II

### Bourrée

The musical score for the Bourrée is presented in five staves. The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a second ending bracket labeled 'II' over the first four measures. The first staff contains measures 1-4 with various fingering numbers (4, 2, 4, 3, 1, 3, 4) and slurs. The second staff starts at measure 5, with a 'CII' marking above the second measure and a 'CIV' marking above the fourth measure. The third staff starts at measure 7, with a 'CII' marking above the second measure. The fourth staff starts at measure 11, with a 'CII' marking above the first measure. The fifth staff starts at measure 16, with a boxed 'D' above the first measure and a 'CI' marking above the eighth measure. The score concludes with a double bar line and repeat dots at the end of the fifth staff.

22

CIII CI CIV

27

V IV II

32

I

36

40

CII

44



Gavotte

CIV

11 CIV CII

13 CI CII

15 CIV II

17 CII

19 I II

21

Menuett I (probably spurious)

CII

7

CII

12

17

**F** IV

21

25 CIV V CIV ½CII

30

Menuett II

39

43 CII 212121 tr

48 IV VI IV 434