

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.30

*Originally for baroque lute in G minor
(Sonata 51)*

Arranged for Guitar
by
Andrew Forrest

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 Presto it is hard to achieve a correct tempo - but it still sounds good if a little slow!

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

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Dresden Suite No.30

Sylvius Leopold Weiss
(1687 - 1750)

Arranged from the lute tablature
by Andrew Forrest

1. Allemande

Guitar

1

3

5

7

9

11

14

V

$\frac{1}{2}$ CII

3131

3131

II

4343
tr

V

CVII

CIX

X

CVIII

V

III

CV

CVII

4343
tr

CIII ②

4141

Dresden Suite No.30 - Weiss

18 $\frac{1}{2}$ CII

20 $\frac{1}{2}$ CIII

22

24 CVI CV CIII I

26 V

29

31 IV

33 $\frac{1}{2}$ CIV IV tr CV

2. Courante

I CII

5

10 3232 CIII

16 CII III

21 CIII I

27

32 414 CVII

37 ⑤ ①

43 ②

48 ⁴¹⁴ CIII

Musical staff 48-53: Treble clef, 2/4 time signature. Measure 48 starts with a treble clef and a 414 fingering. The melody consists of eighth-note runs. The bass line features chords with stems pointing down. Measure 53 ends with a repeat sign.

54 I CI

Musical staff 54-59: Treble clef. Measure 54 starts with a treble clef and a 3 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 59 ends with a repeat sign.

60 I

Musical staff 60-64: Treble clef. Measure 60 starts with a treble clef and a 4 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 64 ends with a repeat sign.

65 I CV I IV

Musical staff 65-70: Treble clef. Measure 65 starts with a treble clef and a 4 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 70 ends with a repeat sign.

71 CVII

Musical staff 71-75: Treble clef. Measure 71 starts with a treble clef and a 1 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 75 ends with a repeat sign.

76 V

Musical staff 76-80: Treble clef. Measure 76 starts with a treble clef and a 1 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 80 ends with a repeat sign.

81 1/2CV

Musical staff 81-85: Treble clef. Measure 81 starts with a treble clef and a 0 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 85 ends with a repeat sign.

86 CIII I I

Musical staff 86-90: Treble clef. Measure 86 starts with a treble clef and a 4 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 90 ends with a repeat sign.

91 CI

Musical staff 91-95: Treble clef. Measure 91 starts with a treble clef and a 202 fingering. The melody continues with eighth-note runs. The bass line has chords with stems pointing down. Measure 95 ends with a repeat sign.

97 CI V

102 CVII ② CVII

107 CV

112 V VII

117 CVII

123 II ½ CII

128 omitted E

134 CII CII

139

144

7

149

CIII

CI

154

½CII

159

CVII

164

169

III

175

180

CII

3. Bourrée

V I

5

9

13

18 CV

CVII V I

28 CIII

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece is divided into systems with measure numbers 1, 5, 9, 13, 18, 23, and 28. Fingerings (1-4) and bowings (V, I, CV, CVII, CIII) are indicated throughout. The accompaniment is represented by numbers 0-4 below the staff.

33

37

41

CVIII

CVII

46

50

CVII

54

I

58

62

66



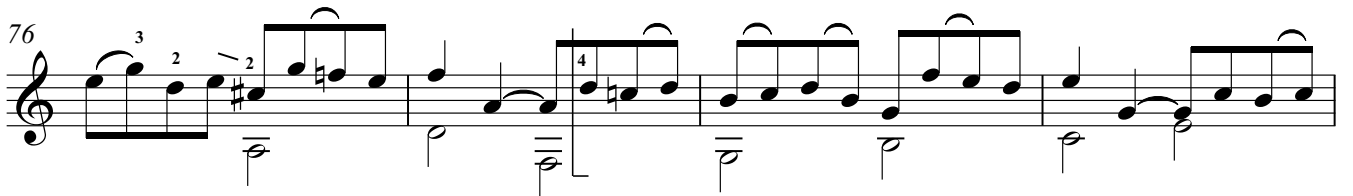
70



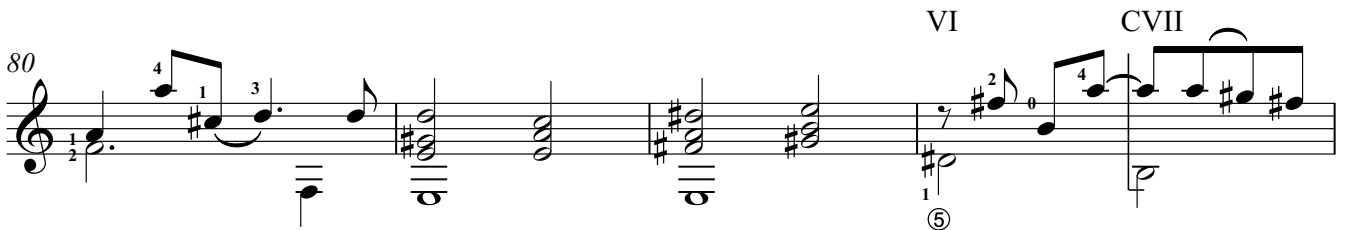
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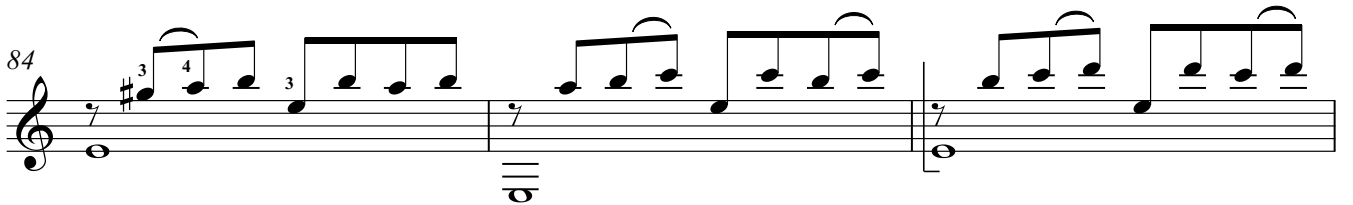
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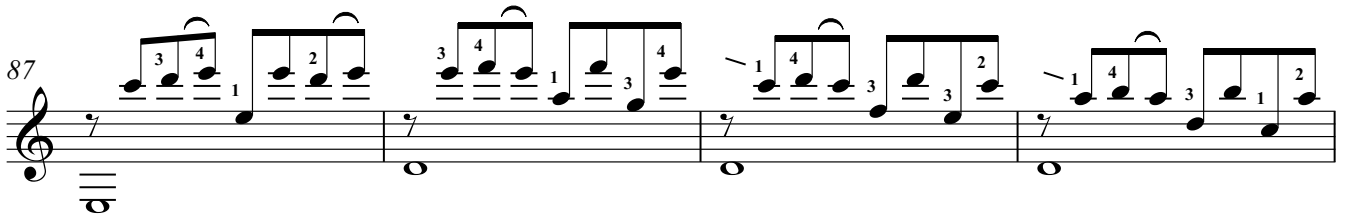
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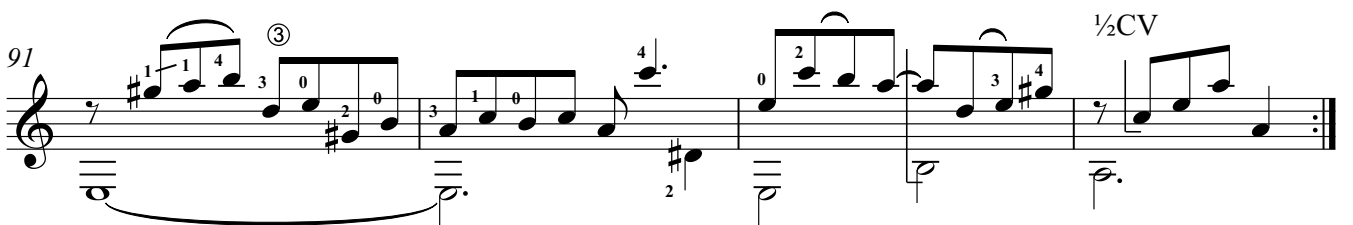
84



87



91



4. Polonoise

5

9

13

17

21

25

29

CI

CIII

I

5. Presto

I $\frac{1}{2}$ CV I

5 V

9 CIII I

13 V

17 ③

21 CVIII VII I

25 CI

29 moved E V CIII

CI

33

37

41

VIII

CVIII

45

I

CIII

49

I

CI

53

CIV

56

CVIII

59

62

CVI

65 CIV CVII

68 CVII

71 V II

75

79 CIII VII

83 V

87 III

91

94 CIII 1/2 CII CI

98 III

102 III

106 1/2CV I

110 1/2CV

114 V

117 I

121

124

6. Menuet

⑤ ④

CIII 4343 1010

7 IV CII 4343 tr

13 3131 tr 1010 tr 4141

20 CIII 3030

26 CVII CVIII ③ 1 2

31 I ③ 2121 tr

37 4242 3131 ④ CIII

