

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No.2

*Originally for baroque lute
(Sonata SC2)*

Arranged for Guitar
by
Andrew Forrest

Prelude, Allemande, Courante, Sarabande
Menuet, Giga, Gavotte, Double

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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London Suite No.2

Sylvius Leopold Weiss
(1687 - 1750)

1. Prelude

Arranged from the lute tablature
by Andrew Forrest

Guitar

⑥ = D

ossia **6** *sim.*

First musical staff with treble clef and key signature of two sharps (F# and C#). It contains a sequence of eighth-note chords and single notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string).

Second musical staff, continuing the piece. It features similar rhythmic patterns with various fingerings and some slurs.

II

Third musical staff, starting with a double bar line. It continues the melodic and harmonic development with slurs and specific fingerings.

1/2 CII

Fourth musical staff, marked with a half-measure rest (1/2 CII). It consists of a series of eighth-note chords.

CIII

Fifth musical staff, marked with a whole-measure rest (CIII). It features a sequence of chords, some with slurs.

CII

V

Sixth musical staff, marked with a whole-measure rest (CII) and a five-measure rest (V). It contains a sequence of chords and notes.

CII

Seventh musical staff, marked with a whole-measure rest (CII). It concludes the piece with a final sequence of notes and a double bar line.

2. Allemande

1. CII

2. 212 trm

3. 4 trm

4. 1. 2. V CII

5. 4242

6. CII CII

7. 2 4 1 4 1 1 trm 2

8. 2 1 4 3 4 1 4 1 1 1 3

9. 4141 trm

3. Courante

m i p i *a*

4 *IV* ③ *a m* *i*

8 *II* *CII*

11

15 *CII*

19 *CII*

22 *tr*

4. Bourée

II

4

8

13

17

22

26

II VII VI IV 1/2 CVII CIX CVII V II

5. Sarabande

V

4

CIV II CII CIV 434

9

CII

13

II

17

CVII V CII

22

CII

27

V

31

323232 tr 323

6. Menuet

CII III

5

9

VII

14

V II

20

V II

25

Detailed description: This is a musical score for a Minuet in G major, 3/4 time. The score is written on a single treble clef staff. It consists of 25 measures. The key signature has one sharp (F#). The piece is divided into several sections marked with Roman numerals: CII (measures 1-4), III (measures 5-8), VII (measures 9-13), V II (measures 14-19), and V II (measures 20-25). The notation includes eighth and sixteenth notes, often beamed together. There are numerous fingering numbers (1-4) and breath marks (wavy lines) throughout. A first ending bracket spans measures 8-13, and a second ending bracket spans measures 13-19. The piece concludes with a double bar line and repeat dots at the end of measure 25.

7. Giga

V 1 4 0 3 4 1 0 1/2CII

5 3 0 2 3 4 4 3 0 4 3 0 4 3 2 0 2 0 4 2 1 4

II CIV

11 4 2 2 1 3 1 4 4 0 2 4 0 2 3 0

CII

16 3 1 3 4 3 1 3 2 3 4 3 4 3 2 4 3 2

II CII

21 4 3 3 0 4 3 1 4 3 1 4 4 3 4 3

I

26 2 2 2 0 2 4 2 1 3 2 0 1 3 2 1

31 0 2 4 1 4 3 1 4 4 1 3 1 4 3 4

36 4 1 2 1 4 2 1 2 2 0 2 4 3 4 1 4

I

8. Gavotte

♩ = 96

5

9

13

CII V

17

1/2CII V

21

CII

9. Double

The musical score for "9. Double" is written in G major (one sharp) and 2/4 time. It consists of a single melodic line for the double bass, with various fretting techniques and chordal accompaniment indicated by numbers and symbols.

The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 marked at the beginning of their respective lines. The piece features several chordal changes, labeled with Roman numerals: II, CII, IV, and CII. The notation includes various fretting techniques such as double stops, triplets, and slurs, as well as dynamic markings like *mf* and *ff*. The piece concludes with a double bar line and repeat dots.