

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No.2

Originally for baroque lute

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 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.*

V CVII CV CIV

CII

First musical staff with treble clef and key signature of two sharps (F# and C#). It contains a series of eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). A double bar line is present after the second measure.

Second musical staff, continuing the eighth-note patterns. Fingerings include 2, 1, 4, 3, 2, 1, 0, 2, 3, 4, 1. A double bar line is present after the fourth measure.

II

Third musical staff, continuing the eighth-note patterns. Fingerings include 1, 2, 3, 4, 2, 0, 3, 2, 2, 4. A double bar line is present after the second measure.

½CII

Fourth musical staff, continuing the eighth-note patterns. Fingerings include 3, 1, 1, 4, 3, 4. A double bar line is present after the sixth measure.

CIII

Fifth musical staff, continuing the eighth-note patterns. Fingerings include 4, 2, 3, 2, 2, 2, 1, 2, 3. A double bar line is present after the eighth measure.

CII

V

Sixth musical staff, continuing the eighth-note patterns. Fingerings include 2, 1, 3, 2, 4, 3, 1, 4, 0, 4, 1, 0, 1. A double bar line is present after the eighth measure.

CII

Seventh musical staff, continuing the eighth-note patterns. Fingerings include 1, 2, 4, 0, 4, 4. The piece concludes with a double bar line and a repeat sign.

2. Allemande

2
4
3
1 3 4 2
CII

4
212
trm
3
2

8
4
trm

11
1. 2.
V CII
4

14
4242
2
3
1
1
2
1 0 4

18
CII
3
4
2
4
3
1
1
0
1
1

21
CII CII
3
trm ②
4

24
② ③
2 1 4 3
trm ④
4
2
1
1
3

27
V
4141
trm
4
3
1
2
3

3. Courante

m i p i *a*

4 *IV* *a m* *i*

8 *II* *CII*

11

15 *CII*

19 *CII*

22 *tr*

26 *m a p i*

3 0 2

29 CII III II

33 434343 *tr*

37 CII VII

41 CV II CII

45

49

53

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

Detailed description of the musical score: The score is written on a single staff in treble clef, G major (one sharp), and 3/4 time. It consists of 32 measures. Measure 1 starts with a V-shaped fingering (3, 2) on a sixteenth-note triplet. Measures 4-8 include various fingerings (2, 4, 2, 3, 2) and articulations. Measure 9 features a CII fingering (3, 4) and a trill. Measure 13 has a II fingering (4, 0) and a trill. Measure 17 includes CVII (4), V (2), and CII (4, 2) fingerings. Measure 22 is marked CII and features a 1/4 note. Measure 27 is marked V and features a 1/4 note. Measure 31 includes a trill (323232) and a 323 fingering. The score concludes with a double bar line.

6. Menuet

CII III

5

9

14

20

25

VII

V II

V II

7. Giga

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

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

II CIV

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

CII

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

CVII

21 4 3 3 0 4 3 1 3 4 3 4 4 3 2

II CII

26 I 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

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

I

42 II

47

53

59 V V II

65 II

70

75 CII

80 1/2 CII

8. Gavotte

♩ = 96

5

9

13 CII V

17 1/2CII V

21 CII

9. Double

II

4

CII

7

10

13

IV CII

16

CII CII

19

CII CII

22