

# Sylvius Leopold Weiss

(1687 - 1750)



## London Suite No.15

*Originally for baroque lute in F minor  
(Sonata 21 - see Dresden Suite 28)*

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*

<http://www.forrestguitaresembles>

# London Suite No.15

Sylvius Leopold Weiss

(1687 - 1750)

## 1. Allemande

Arranged from the lute tablature  
by Andrew Forrest

Guitar

The score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef and a key signature of one sharp. The music is a single melodic line with a simple bass line. The score includes various fret positions (VII, V, I, CII, VII, CVII, CV, 1/2CV, 1/2CII, V, III, IV, II) and techniques such as triplets, slurs, and fingerings. The piece ends with a repeat sign at the end of the sixth system.

7

3

5

7

9

12

15 CIII CVIII CVI

17 CII

19 CII IV

21 II

23

25 CIV CIV

27 IV CII

## 2. Courante

IV II

4 2 1 3 2 4 3 2 - 2 4

IV

5

4 1 2 1 - 4 4

10

3 2 3 1 2 1

16

3 4 1 4 3 0

22

1 2 3 2 3 4

27

4 0 1 2 4

32 CII

37 II

43 CVII I

48

53

59 CII

65 CII

70

Musical notation for measures 70-75. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

76

VII

Musical notation for measures 76-80. The piece continues in G major. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

V II IV I

81

Musical notation for measures 81-86. The piece continues in G major. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

CVII

87

Musical notation for measures 87-92. The piece continues in G major. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

II

93

Musical notation for measures 93-97. The piece continues in G major. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

98

Musical notation for measures 98-103. The piece continues in G major. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Fingering numbers (1-4) are indicated for the right hand.

3. Sarabande

⑥ = D

CI

6

9

12

16

V

I III CII

21

25

28

4242

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of eight staves of music, each containing a single melodic line with various ornaments and fingerings. The score is marked with a circled '6' and 'D' at the beginning, indicating the starting position and key signature. The piece is titled '3. Sarabande' and is part of 'London Suite No. 15' by Jean-Philippe Weiss. The page number '7' is in the top right corner. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and articulation marks. The piece is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines. The score is divided into measures, with measure numbers 6, 9, 12, 16, 21, 25, and 28 indicated. The piece concludes with a double bar line and repeat signs.

31 V II I

34

38 CI CII VII

42 II IV II

47 VI

50 CIV II



### 4. Bourrée

⑥ = E

0

3

4

2

4242

4

0

3

1

2

4

0

3

4

3

4

3

9

IV

1

4

1

3

3

1

4

0

I

1

14

4

2

4

0

1

3

2

4

3

2

20

3

3

3

2

3

2

3

4

1

3

26

4242

3

1

2

4

121

3

30

CII

2

3

4

4

1

2

3

1

35 <sup>②</sup> <sup>4343</sup>

41 <sup>4242</sup> II

CV I

47

53

59

IV

65 <sup>③</sup>

I R V

70

74

# 5. Gigue

IV  
*i p m i p m i m i p m i p*

⑥ = D

③

⑤

5

CII

V

10

II

15

V

20

II

24

29

Detailed description: This is a musical score for a Gigue in D major, 6/8 time. The score is divided into seven systems of five staves each. The first system (measures 1-4) features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes fingerings (0, 1, 0, 1, 0, 1, 3, 0, 2, 4, 1, 0) and dynamic markings (i, p, m, i, p, m, i, m, i, p, m, i, p). A circled 6 indicates the key signature, and circled 3 and 5 indicate fingerings. The second system (measures 5-8) is marked with a circled 5 and Roman numerals CII and V. The third system (measures 9-12) is marked with Roman numeral II. The fourth system (measures 13-16) is marked with Roman numeral V. The fifth system (measures 17-20) is marked with Roman numeral II. The sixth system (measures 21-24) is marked with Roman numeral II. The seventh system (measures 25-30) concludes the piece with a double bar line and repeat dots.

34

39

44

CII

48

CII

1/2 CII

52

CII

56

CI

61

I

65 CV II

70

75 CIV 1/2CV 1/2CII

80 V CII

85 IV

89 II a m i p m i

93 m i p p i p

# 6. Tempo di Menueto

⑥ = E

6

11

16

22

29

35

V VII

I V

CVII 1/2CII V CVII

CVII II 424 CII

CIII

40  $\frac{1}{2}$ CV  $\frac{1}{2}$ CVII

46

51  $\frac{1}{2}$ CVII I

56 CII II

61 CIV

67 IV

74 CII R CIV II

79