

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No.16

*Originally for lute in G major
(Sonata SC22 1-7)*

Arranged for Guitar
by
Andrew Forrest

*My profound thanks to Zurab Parastaev for
his most helpful comments and advice.*

*This suite is taken from the London manuscript of Weiss' works.
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.
The scordatura of 6th string to D in the Prelude is optional but, with the
bass in E, it is impossible to preserve the fine descending bass line.*

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

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London Suite No.16

Sylvius Leopold Weiss
(1687 - 1750)

Arranged from the lute tablature
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1. Prelude

Guitar

⑥ = D

1/2CV 1/2CIX

4 II II

6 1/2CII

8

10

2. Toccata

The musical score for '2. Toccata' is presented in a single system with a treble clef and a key signature of three sharps (F#, C#, G#). The piece begins with a circled '6' and an equals sign followed by 'E', indicating the starting pitch. The notation includes various rhythmic values, accidentals, and fingerings. Above the staff, several chordal figures are labeled: CII, CIV, CVII, and 1/2 CIV. Trills are marked with '2121' and '212'. Trills at measures 15 and 26 are specifically labeled '3131 tr'. A trill at measure 23 is labeled '3131 tr'. The score concludes with the instruction 'Vertatur segue Fuga' at measure 26, followed by a trill labeled '3030 tr'. The piece ends with a final chord.

3. Fuga

434

7

13

19

23 CII

28 CVII

34

40 1/2CVI CII CIV VII I

46 CIV

50 V

55

59

64

70

76 IV

82 V

87 CII

91 1/2 CVII

97 CIV CII

103

2/3

109

CVII

115

121

IV 1/2CII 1/2CV

127

133

IV I

139

CII

145

tr

150

152

3030 tr

4. Courante

IV ⁴²⁴²tr CIV I ²⁰²⁰tr

5

10 ³⁴³

15

19 CIV II

23 CIV

28 ² VII CII CIV II

32 CII

36 ⁴²⁴tr ⁴¹⁴¹tr II V

41 II

3030 tr 4242 tr

47 CIV CVII CVI

3232 (?)

52 CIV CVI II

3 2 1

57 CIV I

4 2

62

1 1 1 1

67 IV

3 1 3 1

72 1/2 CIV

3131 tr 1

S.L. Weiss 1719

76 tr

1 1 1 1

5. Bourrée

Measures 1-4 of the Bourrée. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and fingerings (0, 3, 2, 2, 1, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and single notes, including a double bar line at the end of the first measure.

Measures 5-8 of the Bourrée. The right hand continues the melodic line with slurs and fingerings (2, 1, 3, 2, 1, 3, 1, 3). The left hand accompaniment includes chords and single notes, with a double bar line at the end of the eighth measure.

Measures 9-12 of the Bourrée. The right hand has a melodic line with slurs and fingerings (1, 3, 2, 1, 3). The left hand accompaniment consists of chords and single notes, with a double bar line at the end of the twelfth measure.

Measures 13-17 of the Bourrée. The right hand features a melodic line with slurs and fingerings (3, 4, 2, 4, 2, 0, 4, 4, 3, 1). The left hand accompaniment includes chords and single notes, with a double bar line at the end of the seventeenth measure.

Measures 18-21 of the Bourrée. The right hand has a melodic line with slurs and fingerings (3, 4, 1, 4, 3, 4). The left hand accompaniment includes chords and single notes, with a double bar line at the end of the twenty-first measure.

Measures 22-25 of the Bourrée. The right hand features a melodic line with slurs and fingerings (4, 2, 0, 3, 2, 4, 2, 2, 3, 0, 4). The left hand accompaniment includes chords and single notes, with a double bar line at the end of the twenty-fifth measure.

Measures 26-29 of the Bourrée. The right hand has a melodic line with slurs and fingerings (2, 3, 2, 3, 4, 2, 3, 3). The left hand accompaniment includes chords and single notes, with a double bar line at the end of the twenty-ninth measure.

32 CII

37 II 3030

42 V

47 II 6

53

58 IV I

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62 313 434

6. Sarabande

un poco andante

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of seven systems of music, each with a bass line below the treble line. Measure numbers 1, 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective systems. Fingerings are shown with numbers 1-4 below notes. Ornaments are indicated by a double-headed arrow above notes in measures 1, 4, 16, and 19. Chordal figures are labeled CII, IV, CIV, CVII, and 1/2 CVII. A trill is marked 'tr' in measure 16. A circled 5 is present in measure 10. A first and second ending bracket is shown in measure 19.

1. CII 313 4343 212 3232

4 CII CIV 4242

7 3131 3

10 CVII ⑤

13 1/2 CVII

16 CIV CII 2020 tr 434

19 CIV 434 1. 2.

22

434 4343 424 101 4242 3131

25

4242 4242 3232

28

II CIV CII I

31

CIV II 2121 tr CI

34

CII CIV 4343

37

CVII CVII CVII CI

41

3 1.141 2

7. Menuet

The musical score for "7. Menuet" is presented in five staves, each containing a line of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks. Fingerings are indicated by numbers 1-4 below notes. Specific markings include "I", "3131", "2121", "CII", "CIV", "CVII", "II", "CIV", "II", and "434".

Staff 1: Measures 1-3. Markings: I, 3131. Fingerings: 1, 3, 1, 3, 1, 3.

Staff 2: Measures 4-6. Markings: 2121. Fingerings: 1, 3, 4, 3, 2, 1, 4, 3, 2.

Staff 3: Measures 7-9. Markings: CII, CIV. Fingerings: 3, 4, 2, 3, 4, 1, 2, 4.

Staff 4: Measures 10-12. Markings: CVII, II. Fingerings: 3, 2, 4, 3, 4, 3, 2, 3, 4, 3.

Staff 5: Measures 13-15. Markings: CIV, II, 434. Fingerings: 4, 0, 4, 3, 1, 3, 4, 3, 2, 1, 3, 4, 3, 1, 4, 3.

21 CIV CIV CIX

27 CIV

31 I CII 4242 tr CIV 4343 tr

36

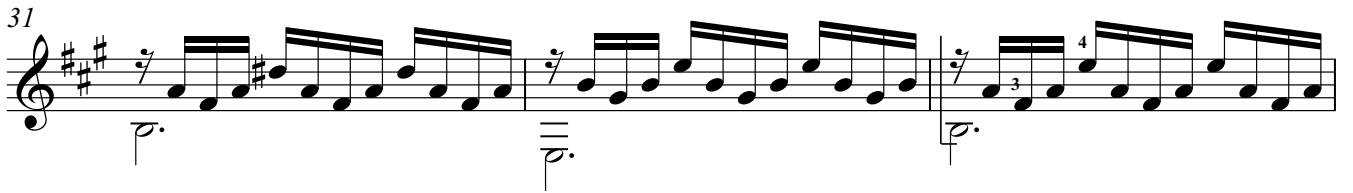
41 IV R

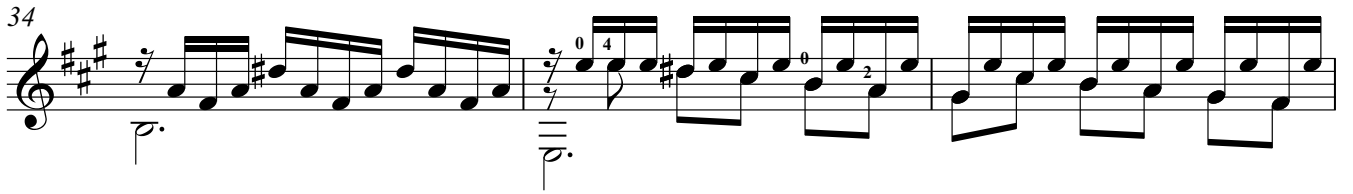
46 CIV

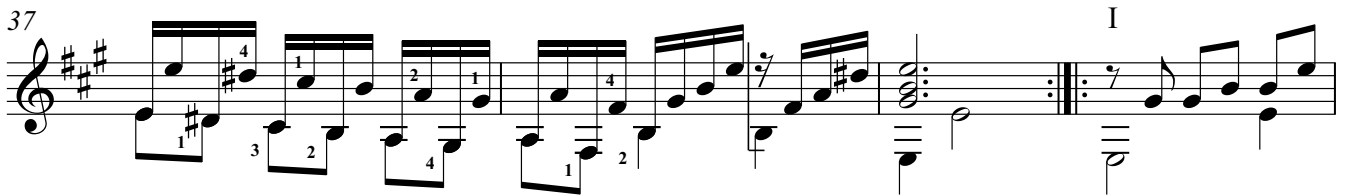
51 CII CIV II S.L.Weiss 1719 313

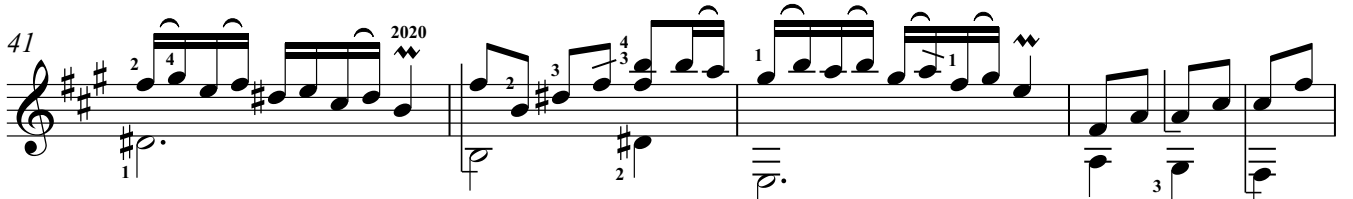
8. Allegro

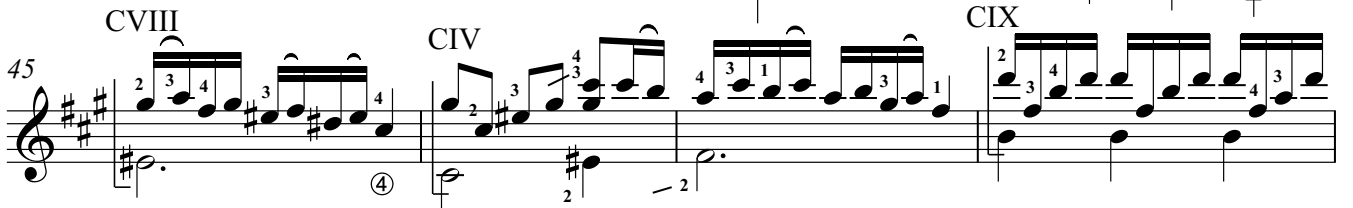
Musical score for "8. Allegro" from "London Suite No. 16" by S.L. Weiss. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of eight staves of music, each with a measure number and a Roman numeral indicating the fret position. The staves are numbered 1, 5, 9, 12, 16, 20, 23, and 27. The Roman numerals are VII, CVII, CIV, 1/2CII, II, CIV, II, CII, IV, II, and CII. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes have accents or slurs. The score ends with a double bar line and repeat dots.

31  Musical notation for measures 31-33. Measure 31 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with a dotted quarter rest. Measure 32 continues with eighth notes. Measure 33 features a triplet of eighth notes followed by a quarter note. Fingerings are indicated by numbers 1-4.

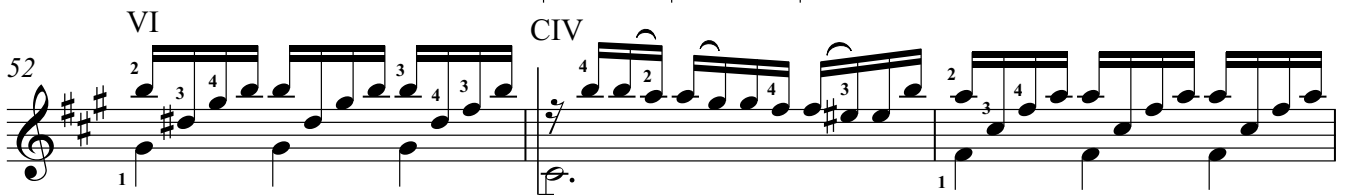
34  Musical notation for measures 34-36. Measure 34 continues the eighth-note pattern. Measure 35 includes a triplet of eighth notes and a quarter note. Measure 36 continues with eighth notes. Fingerings are indicated by numbers 0, 4, 2.

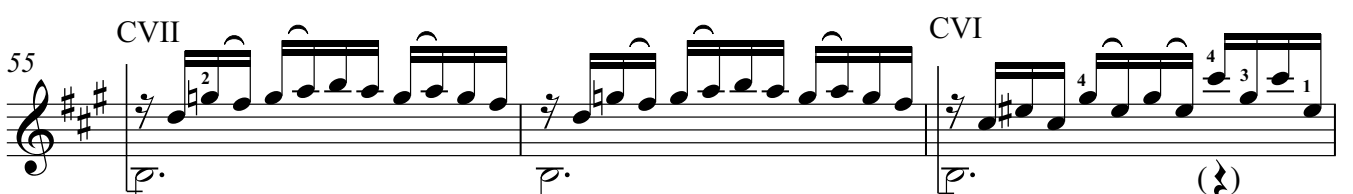
37  Musical notation for measures 37-40. Measure 37 has eighth notes with fingerings 1, 3, 2, 4. Measure 38 has eighth notes with fingerings 1, 2. Measure 39 has eighth notes with fingerings 4, 1, 2. Measure 40 has a whole note chord with a repeat sign and a first ending bracket. A Roman numeral 'I' is placed above the measure.

41  Musical notation for measures 41-44. Measure 41 has eighth notes with fingerings 1, 2, 4, 1. A '2020' annotation is above the second eighth note. Measure 42 has eighth notes with fingerings 2, 3, 4, 1. Measure 43 has eighth notes with fingerings 3, 1. Measure 44 has eighth notes with fingerings 1, 3. A fermata is over the final note.

45  Musical notation for measures 45-48. Measure 45 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral 'CVIII' is above. Measure 46 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral 'CIV' is above. Measure 47 has eighth notes with fingerings 4, 3, 1, 3, 1. A Roman numeral 'CIX' is above. Measure 48 has eighth notes with fingerings 2, 3, 4, 3, 4. A circled '4' is below the first eighth note.

49  Musical notation for measures 49-51. Measure 49 has eighth notes with fingerings 4, 3, 4, 3, 4. A Roman numeral 'CVII' is above. Measure 50 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral '1/2 CIX' is above. Measure 51 has eighth notes with fingerings 3, 4, 3, 4. A Roman numeral 'VII' is above.

52  Musical notation for measures 52-54. Measure 52 has eighth notes with fingerings 2, 3, 4, 3, 4, 3, 4. A Roman numeral 'VI' is above. Measure 53 has eighth notes with fingerings 4, 2, 4, 3. A Roman numeral 'CIV' is above. Measure 54 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral 'VI' is above.

55  Musical notation for measures 55-57. Measure 55 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral 'CVII' is above. Measure 56 has eighth notes with fingerings 2, 3, 4, 3, 4. A Roman numeral 'CVI' is above. Measure 57 has eighth notes with fingerings 4, 3, 1. A Roman numeral 'CVI' is above. A circled '2' is below the first eighth note.

58  Musical notation for measures 58-60. Measure 58 has eighth notes with fingerings 2, 3, 1, 2, 3, 1. A Roman numeral 'V' is above. Measure 59 has eighth notes with fingerings 3, 4, 3, 4. A Roman numeral 'CVII' is above. Measure 60 has eighth notes with fingerings 0, 2, 4, 3. A Roman numeral 'CIV' is above. A circled '1' is below the first eighth note.

61 II

64

67 V

71 VII

75 IX

78 CVII

81 1/2CIV

84 II

87 CV 1/2CIV