

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.1

*Originally for baroque lute in F major
(Sonata 33)*

Arranged for Guitar
by
Andrew Forrest

Prelude, Allemande, Courante, Bourrée,
Sarabande, Menuet I, Menuet II, Gigue

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. Also, since the interval between the top 2 courses was only a third, unisons and 2nds were easy to obtain. I have here used appoggiaturas and ornamentation to attempt to convey the effect.

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

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Dresden Suite No.1

Sylvius Leopold Weiss
(1687 - 1750)

Transcribed from the lute tablature
by Andrew Forrest

Prelude

Guitar

VI IX CVII VII

CIV CII IV CII II

A CIV CVII CIX II

CIV CII

CVII CIX

CIX CVII IX VII

CII V II

trill

Courante

IV

5

CVII IX

11

CVII IV CII CIV

17

3131 trm I C IV

22

CIV CII IV

28

CII CIV

33

CVI CIV CII V VII CV

39

V CIX CVII

44

CIV 101010 trm

Detailed description of the musical score: The score is for a piece titled 'Courante' from the 'Dresden Suite No. 1' by S.L. Weiss. It is written for a single melodic line on a treble clef staff in 3/4 time and D major (two sharps). The piece is 44 measures long. The notation includes various fingering numbers (1-4), slurs, and articulation marks such as 'trm' (trill) and 'trm' (trill) with specific fingerings like '3131' and '101010'. There are also some circled numbers like '4' and '5' at the bottom of the staff. The score is divided into measures by bar lines, with measure numbers 5, 11, 17, 22, 28, 33, 39, and 44 clearly marked. The piece ends with a double bar line and repeat dots.

Bourrée

II CII V CVII CVII CV CVII II

5

10 CIV CII

14 **D** II CIV II

18 V CVII IV CII

22 CIV CIV CVII

26 II CII CII

30

Sarabande

141

IV

6

4343 CII

4343 trm

12

E

4141

CVIII

212

CVII

17

CIV

22

VII

CVII

Menuet I

1/2 CVII

IV

8

tr

CIX

CVII

CV

14

F

IV

VII

21 CVII VII

29 IV CVII

35 CVII

40 IV

Menuet II

IV *trm* VI *trm* CVII

6 IV II *trm* II

12 II CIV CVII

Menuet I da Capo

Gigue

X
 1 7 3 4 1 0 7 7 3 2 3 4 7 1 4
 i p i p p i m ④ p m i p p p

5 V III a i VI
 7 4 1 3 0 7 1 0 3 2 1 3 3 1 3

10 II IV VI
 3 4 2 4 3 1 4 3 4 0 4 3 1 4 3 0 4 3

16 G IV CII
 4 3 0 2 1 3 2 1 4 3 4 3 4 3 4 3

21 IV CVII
 0 2 4 3 2 4 3 1 0 2 4 3 3 2 0 3

26 IV II
 3 1 4 2 0 4 2 3 4 2 1 4 4 2 3 4 3 4

31 CVII CIV II
 3 2 4 4 2 0 2 4 4 4 4 4 4 4 4 4 4 4

H I II ½CIV
 7 1 3 2 4 7 1 7 2 7 2

42 VII CIX CVII CVI
 1 3 4 2 1 4 3 2 4 3 2 4 3 2 4 3 2 4 3

This page of the musical score for Dresden Suite No. 1, Op. 15, by Sebastian Weiss, contains measures 48 through 90. The music is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The score is divided into measures of 6, 6, 6, 6, 6, 6, 6, and 6 measures respectively. Roman numerals (CIV, CVI, IV, CII, VI, CIX, I, J, CII, CIV, II) are placed above the staff to indicate chord changes. Fingerings (1-4) and accents are clearly marked throughout. Measure 48 starts with a forte dynamic. Measure 54 features a trill (434) and a grace note (323). Measure 60 includes a first ending bracket labeled 'I'. Measure 66 has a first ending bracket labeled 'I'. Measure 72 includes a trill (212) and a circled '5' below the staff. Measure 78 includes a first ending bracket labeled 'J'. Measure 84 includes a first ending bracket labeled 'II'. Measure 90 ends with a double bar line and repeat dots.