

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.9

*Originally for baroque lute in C major
(Sonata 37)*

*My thanks to Zurab Parastaev
for his helpful suggestions and proof-reading*

Arranged for Guitar
by
Andrew Forrest

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

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.*

Dresden Suite No.9

Arranged from the lute tablature
by Andrew Forrest

Sylvius Leopold Weiss
(1687 - 1750)

1. Prelude

CIX II

⑥ = D

VI

II

½CII

CV VII

CV

arpeggios ad lib.

323

2. Allemande

V

CVII CV II 4343

5 CII

9 $\frac{1}{2}$ CV

[12] II 2121 CII

17 V

20 *tr* 3232

23 IV CVII II

26 $\frac{1}{2}$ CII

29 II *tr* 212

3. Courante

1/2 CII

6

11

16

[21]

27

32

37

41

tr

414141

tr

101010

4. Bourrée

The musical score for "4. Bourrée" is presented in ten staves. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation includes a treble clef and various musical symbols such as slurs, ornaments, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Performance markings include accents (wavy lines) and breath marks (zig-zag lines). The score is divided into measures, with measure numbers 6, 11, 15, 21, 26, 32, 37, and 42 clearly marked. Specific fingering patterns are noted as 2121, 3131, 4343, and 323. Chordal structures are labeled as CII, CV, 1/2 CVII, and V. The piece concludes with a double bar line and repeat dots at the end of the final staff.

5. Sarabande

The musical score for the Sarabande is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece consists of 22 measures. The notation includes various rhythmic values, accidentals, and performance markings such as trills and ornaments. Fingerings are indicated by numbers 1-4. Chordal structures are labeled with Roman numerals: V, IV, and CII. Measure numbers 5, 9, 12, 17, and 22 are placed at the beginning of their respective lines. The score concludes with a repeat sign at the end of the 22nd measure.

Measure 1: *tr* - 323232

Measure 5: CII

Measure 9: V, IV, CVII

Measure 12: *tr*

Measure 17: CII

Measure 22: *tr* 101010

6. Menuet I

2121 323 212

7 2020

13 414 CII

19

25 323 424

31 I

36

(7)

7. Menuet II

V CV

6 CIII

11 I V

16 V CII

Si replica il Primo

21

8. Presto

The musical score for "8. Presto" is written in G major (one sharp) and 3/4 time. It consists of a single melodic line with a bass accompaniment. The score is divided into sections labeled CII, VII, II, CII, IX, VII, and II. The piece features various fingering numbers (1-4, 0, 2, 3, 4), slurs, and dynamic markings (p, f). The tempo is marked "Presto".

Section CII (measures 1-5):
1. 2 4 0 4 2 1 2 4 4 1 3 3 4 2 1 0 1

Section VII (measures 6-10):
6. 7 3 4 2 0 3 7 2 0 2 7 2 1 7 0 4 2 7 1 2 2

Section II (measures 11-15):
11. 7 0 1 3 7 4 3 7 2 4 0 3 7 1 7 3 7 3 2

Section CII (measures 16-20):
16. 7 7 7 4 7 3 3 4 7 3 4 4 7 4 3 3 7 4 3 3

Section VII (measures 21-25):
21. 7 2 1 1 2 3 3 3 3 3 3 3 3 3 3 3 3 4 2 4

Section II (measures 26-30):
26. 7 3 1 4 1 2 4 4 0 4 4 4 0 4 4 4 4 4 4 4

Section IX (measures 31-35):
31. 7 4 3 1 3 7 1 2 7 0 1 2 4 7 4 3 0 3 4 7

Section VII (measures 36-40):
36. 7 3 3 0 7 2 4 2 0 2 7 0 4 3 0 7 0 4 3 0

Section II (measures 41-45):
41. 7 4 2 2 0 2 1 2 2 0 2 1 2 2 2 3 4 2 2 2