

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.14

*Originally for lute in A minor
(Sonata 42)*

Arranged for Guitar
by
Andrew Forrest

Allemande, Allegro, Bourrée,
Sarabande, Menuet, Giga

This suite is taken from the Dresden 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.

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

<http://www.forrestguitarembles.co.uk>

Dresden Suite No.14

Sylvius Leopold Weiss
(1687 - 1750)

Arranged from the lute tablature
by Andrew Forrest

1. Allemande

Largo

Guitar

4 3 2 1 3 4 2 1 2121 3 2 1 3 4

4 CIII 2121 2 2 2 4 4 1 1 4

7 CV CIII 4 3 2 3 4 3 4 2 0 1 4 2 0 2 3 4 2 0 3 2

10 I 4242 1.

13 2. IV I 3 2 1 3 4 3 4 2 4

2. Allegro

IV

4

8 CV CVIII VII V I

12 CIII

16 V II

21 CVII 1/2CV

25 I

29 CIII

33 CIII

37 V CV I CVIII

41 CVIII VII

45 CVIII V CIV II

50 CII

54 CIII 1/2CV

58 II CIII

62 1/2CIX

p m i a

66 $\frac{1}{2}$ CVII

70 IV II

74

78

82

87 CVII

91 CV CIII

95

3. Bourrée

Posato
CV

5

10

15

20

24

29

IV

CIII

III

CVIII

CVII

I

CVIII

V

CX

VII

(?)

⑥

35 CII

39

44 CII

49

54

59 *tr*

64 CV CIII

69 III I

4. Sarabande

$\text{♩} = 60$

CIII

CV

III

I

$\frac{1}{2}$ CII

II

CIII

22 I 2121

25

29 424

32 III ② CIII I

35 tr CIII ③

38 ③ tr

5. Menuet

p *i p*

6

11

16

21

26

32

37

CI

III V CV

I IV I

42

47

CII IV I

52

57

61

66

71

77

323

82

tr

6. Giga

Presto

IV

The musical score for '6. Giga' is presented in a single staff with a treble clef and a 3/8 time signature. The tempo is marked 'Presto'. The score consists of 27 measures, with various ornaments and fingering indications. Roman numerals (I, IV, CV, VII, CIII) are placed above the staff to denote specific sections or ornaments. The notation includes slurs, ties, and various rhythmic values such as eighth and sixteenth notes. The bass line is complex, often featuring chords and moving lines that support the melodic line. The piece concludes with a double bar line and repeat dots.

31 V CIII 323

35

38

41 III V

44 CIII

47 CII II

50

53 CII CIV I

56

59

62

65

68

71

74

CV

77

II I