

Sylvius Leopold Weiss

(1687 - 1750)



Dresden Suite No.21

*Originally for baroque lute in A major
(Sonata 46)*

Arranged for Guitar
by
Andrew Forrest

Ouverture, Courante, Bourree, Sarabande,
Menuet, Presto, *{@flow7title@}*

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.21

Arranged from the lute tablature
by Andrew Forrest

Sylvius Leopold Weiss
(1687 - 1750)

1. Overture

Largo

1010 212 323

4 CIV I

8 CII

12 I

15

18

21 V.S.

Allegro

II

7

13 CIV

18

23 I IV I

29

35 CII CVII

41 CII

47 CII CIV

51

56

62

68

74

79

84

89

94

This musical score consists of nine staves of music, numbered 98 through 139. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings like *p* and *f* are present. Specific measures are labeled with Roman numerals: IV and CII at measure 98, I and IV at measure 103, II at measure 108, I at measure 123, and CII at measure 134. Measure 139 features a double bar line with a repeat sign and the number 434 below it. The bass line is indicated by a 'b' in a circle below the staff.

2. Courante

I 1/2CV IV CVII

6 CIV I CII

11 16 21 26 31

36 CI

41

A

CII IV IV

50 CIII CII IV

55

60

65 CII

70

4242

2121

75

Musical staff 75: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Fingerings are indicated with numbers 1-4. A 3-measure rest is present in the bass line.

80

CIV

Musical staff 80: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4. A 3-measure rest is present in the bass line.

85

CII

Musical staff 85: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4. A 3-measure rest is present in the bass line.

91

Musical staff 91: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4.

96

Musical staff 96: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4.

101

CVII¹⁰¹⁰

Musical staff 101: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4. A 3-measure rest is present in the bass line.

106

② 1/2 CV

Musical staff 106: Treble clef, key signature of three sharps. The staff contains a melodic line and a bass line with chords. Fingerings are indicated with numbers 1-4. A 3-measure rest is present in the bass line.

3. Bourree

The musical score for "3. Bourree" is presented in a single system with eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes a treble clef and a common time signature. The score is characterized by its rhythmic complexity, featuring numerous triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4 below the notes, and articulation is shown with accents and slurs. The piece is divided into measures, with measure numbers 4, 9, 13, 18, [22], 28, and 33 clearly marked. Roman numerals (IV, II, I, CII, CIV) are placed above the staff to indicate chord positions. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

38 Musical notation for measures 38-42. Measure 38 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody begins with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and B4. The bass line consists of a dotted half note G3. Measure 39 has a quarter rest, followed by eighth notes A4, B4, C5, and B4. Measure 40 has a quarter rest, followed by eighth notes A4, B4, C5, and B4. Measure 41 has a quarter rest, followed by eighth notes A4, B4, C5, and B4. Measure 42 has a quarter rest, followed by eighth notes A4, B4, C5, and B4. Above measure 41 is the Roman numeral 'II'. Above measure 42 are two wavy lines with the numbers '323' and '1010' below them. The bass line for measures 39-42 consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

43 Musical notation for measures 43-47. Measures 43-47 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

48 Musical notation for measures 48-51. Measures 48-51 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

52 Musical notation for measures 52-55. Measures 52-55 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2. Above measure 54 is the Roman numeral 'IV' with a circled '3' and a dashed line with a '1' below it.

56 Musical notation for measures 56-58. Measures 56-58 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2. Above measure 56 is the Roman numeral 'I'.

59 Musical notation for measures 59-62. Measures 59-62 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

63 Musical notation for measures 63-66. Measures 63-66 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

67 Musical notation for measures 67-70. Measures 67-70 feature a treble clef, a key signature of three sharps, and a common time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of dotted half notes: G3, F#3, E3, D3, C3, B2, A2, G2.

4. Sarabande

The image shows a musical score for the Sarabande, measures 1 through 21. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Ornaments are marked with a wavy line above the notes. Chordal structures are labeled with Roman numerals: CII (Chord II) and I (Chord I). Measure numbers 6, 10, 14, 18, and 21 are placed at the beginning of their respective lines. A double bar line with repeat dots is used at the end of measure 10. A wavy line with the number 323 is placed above the final measure (measure 21).

24

27

29

32

35

37

40

5. Menuet

CII

7

14

20

27

34

41

48

6. Presto

4

9

14 CII

19 V IV

23 II *m a p i m a*

28 *i a m i* CII

32

36

1 2 2 2 2 1

39

1 0 1 1 -1 1

⑥

42

1 3 3 4 4 3 7 4 4 1

0 2 1 1 4

VI 242 IV

46

7 7 7 7 7 7 7 7 7 7

1 1 4 4 4 4 4 4

II I CIV

50

2 4 3 3 3 1 1 1 1 1

3 3 -3 1 -1 2

④

54

2 3 3 1 4 4 4 4 4 4

1 4 1 0 0 0

CII CIV ③

58

3 4 3 4 3 1 1 1 1 1

-2 4 4 4 1

I 1/2CI ⑦

62 IV I

68

73 2121

78

82 CIV CVII

85 CVIII

89 II