

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No.9

*Originally for lute in D minor
(Sonata SC13)*

Arranged for Guitar
by
Andrew Forrest

This suite is taken from the London manuscript of Weiss' works. Bourrée II has been added as an 'extra'; though clearly similar to Bourrée I, it is extended and more developed. It is found within the Moscow Manuscripts as an individual piece, SW13.4, in D minor. In the Prelude, the passage between asterisks () is missing in the original MS. These notes have been added to link to the ending.*

Prelude, Allemande, Courante,
Bourrée, Bourrée II, Menuet,

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.forrestguitaresembles.co.uk/>*

London Suite No.9

Sylvius Leopold Weiss
(1687 - 1750)

Arranged from the lute tablature
by Andrew Forrest

1. Prelude

Guitar

VII

4

V IV $\frac{1}{2}$ CIV $\frac{1}{2}$ CV

8

CIV II

12

15

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

p *p* *i* *m* *a* *p* *i* *p* *i* *p* *i*

16

tr CVII

18 II ⁴²⁴²tr

20 CVIII

23 CVII CV VII

25 ½CIV IV ⁴²⁴²tr V

28 VII CIX ⁴³⁴³tr CVII

31 CV CVII ²⁴²⁴²⁴²tr I * see note on title page

34 *

2. Allemande

3131 $\frac{1}{2}$ CV VII

I 4141 ② 4242

7

CVII 9

12 010101 tr

A CIII CIII

2. Courrante

IV II CII

3 CII

6 CVII

10

14 CIII

18 V VII

Detailed description of the musical score: The score is for a piece in 3/4 time with a key signature of one sharp (F#). It is divided into six systems of music. The first system (measures 1-2) is labeled with Roman numerals IV, II, and CII. The second system (measures 3-5) is labeled CII. The third system (measures 6-9) is labeled CVII. The fourth system (measures 10-13) is unlabeled. The fifth system (measures 14-17) is labeled CIII. The sixth system (measures 18-21) is labeled V and VII. The notation includes treble clefs, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by numbers 1-4 and 0. Slurs and accents are used throughout. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

22 $\frac{1}{2}$ CVII

26 II

30 V IV

34 V CII

39 CII CIII $\frac{1}{2}$ CV

44 CVII

48 V CII

4. Bourrée

V

II

5

10 CII

15 V

21 CII CVIII

26 II VII V

32 CII

38 CVII

43 I

5. Bourrée II*

V

II

5

11

16

20

CIII

CII

24

29

V

34

CII

38

CVIII

II

V

VII

⑤

* see note on title page

6. Menuet

4 1 4 0 4 3 4 2 1

5 4 2 323 1. CII 2. 3 4 0 1 3 4 0 1

10 II 323 CII 1 2

15 V CIII 3 2 3 4 4 3 4 3 1

20 3 4 3 4 2 2 4 1 2

24 0 1 3 4 1 3 2 3 2

28 4 3 2 1 2 3 2 1

32 2 3 2 1 2 3 2 1