

# Sylvius Leopold Weiss

(1687 - 1750)



## London Suite No.15

*Originally for baroque lute in F minor  
(Sonata 21 - see Dresden Suite 28)*

Arranged for Guitar  
by  
Andrew Forrest

Allemande, Courrante, Sarabande,  
Bourrée, Gigue, Tempo di Menueto

*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.forrestguitarenssembles.co.uk/>

# London Suite No.15

Sylvius Leopold Weiss

(1687 - 1750)

## 1. Allemande

Arranged from the lute tablature  
by Andrew Forrest

Guitar

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six systems of music, each with a treble staff and a guitar-specific staff below it. The guitar staff contains fretboard diagrams with numbers 1-4 indicating fingerings. The music includes various techniques such as triplets, slurs, and specific fingering patterns. Fretboard diagrams are labeled with Roman numerals: VII, V, I, CII, VII, CVII, CV, 1/2CV, 1/2CII, V, III, IV, and II. Some diagrams include specific fingering patterns like 4343, 4141, 212, 1010, 212, 4343, and 4343. The score ends with a double bar line and repeat dots.

15 CIII CVIII CVI

17 CII

19 CII IV

21 II

23

25 CIV CIV

27 IV CII

## 2. Courante

IV II

IV

5

10

16

22

27

32 CII

37 II

43 CVII I

48

53

59 CII

65 CII

70

76

81

87

93

98

3. Sarabande

⑥ = D

CI

6

9

12

16

V

I III CII

21

25

28

4242

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of eight staves of music, numbered 6 through 28. The piece features various ornaments, including mordents and grace notes, and includes specific fingering instructions (e.g., 0, 1, 2, 3, 4) and bowing or breath marks (e.g., accents, slurs). The score is divided into sections labeled with Roman numerals: CI (measures 6-15), V (measures 16-20), and I III CII (measures 21-28). The key signature is G major, and the time signature is 3/4. The piece concludes with a final ornamented note at measure 28.

31 V II I

34

38 CI CII VII

42 II IV II

47 VI

50 CIV II



### 4. Bourrée

CVII

⑥ = E

4

9

14

20

26

30

IV

I

CII

4242

121

35 <sup>②</sup> 4343

41 <sup>4242</sup> II

47 CV I

53

59

65 IV ③

70 I R V

74

# 5. Gigue

IV *i p m i p m i m i p m i p* II

⑥ = D      ③      ⑤

5 CII V

10 II

15 V

20 II

24

29

34

39

44

CII

48

CII

1/2 CII

52

CII

56

CI

61

I

65 CV II

70

75 CIV 1/2CV 1/2CII

80 V CII

85 IV

89 II a m i p m i

93 m i p p i p

# 6. Tempo di Menueto

⑥ = E

6

11

16

22

29

35

V VII

I V

CVII 1/2CII V CVII

CVII II 424 CII

CIII

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

46

51  $\frac{1}{2}$ CVII I

56 CII II

61 CIV

67 IV

74 CII R CIV II

79