

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No. 11

*Originally for baroque lute in A major
(Sonata SC16)*

Arranged for Guitar
by
Andrew Forrest

Allemande, Air en Echo, Paisañe,
Sarabande, Menuet, Pastorell

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.

London Suite No.11

Arranged from the lute tablature
by Andrew Forrest

Sylvius Leopold Weiss
(1687 - 1750)

1. Allemande

II

⑥ = D

4

8

V VII

12

V

16

CII II CII

20

24

1.

2. Air en Echo

Largo

3 3 4 2 -2 1 *p* *f*

5 *tr* 1010 101 2020 *p*

9 *f* CII *p*

14 *f* *p*

18 *f* *p* *f*

22 CIII *p* *f*

25 CIII CII 323 *p* *f*

29 ② ③ ③ 212 *p* *f*

33 CII IV 4141 *p* *f*

37 *p*

41 *f*

45 CII 4141

49 *p* *f* *p*

3. Paisa~ne

CIII

5

9

14

[18]

CV II I CIII V

22

CII

27

31

36

41

46

51

57

4. Sarabande

The musical score for the Sarabande in G major, BWV 1011 by Sylvius Leopold Weiss, is presented in six staves. The piece is in 3/4 time and G major. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. Fingerings are indicated by numbers 1-4 below notes. Performance markings include a wavy line above the staff at measure 4 labeled '2020', and another wavy line above the staff at measure 11 labeled 'CII 212'. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

6. Pastorell

The musical score for '6. Pastorell' is written for a single melodic line in G major, 3/4 time. It consists of 35 measures, divided into eight systems. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is annotated with figured bass notation (numbers 0-4) and various ornaments (wavy lines) and trills (zigzag lines). The piece is divided into sections labeled I, II, III, V, and CII. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated at the start of their respective systems. The score concludes with a final cadence in measure 35.

