

# Sylvius Leopold Weiss

(1687 - 1750)



## Dresden Suite No.6

*Originally for lute in D minor  
(Sonata 11)*

Arranged for Guitar  
by  
Andrew Forrest

Fantasia, Allemande, Courante,  
Gavotte, Sarabande, Menuet, Giga

*My thanks to Zurab Parastaev  
for his helpful suggestions and proof-reading.*

*This suite is taken from the Dresden manuscript of Weiss' works.  
However, it is nearly identical with Suite No.7 in the London and  
Warsaw manuscripts so I have included some of the slight  
differences which I thought best suited to performance on the guitar.  
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*

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# Dresden Suite No.6

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(1687 - 1750)

Arranged from the lute tablature  
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## 1. Fantasia

Guitar  
© = D

II I 1/2 CIII

CII CIII CIII

CII

CV II CIII

V

CV III II

## 2. Allemande

The musical score for "2. Allemande" is presented in seven staves. The key signature is G minor (one flat) and the time signature is 3/4. The score includes various ornaments and fingering indications.

- Staff 1:** Measures 1-3. Section CIII. Includes a trill (3) and fingering (1, 4, 3, 1).
- Staff 2:** Measures 4-6. Section CII. Includes a mordent (101) and fingering (4, 1, 4, 3).
- Staff 3:** Measures 7-9. Section V. Includes a mordent (4242) and fingering (3, 1, 0).
- Staff 4:** Measures 10-12. Section CIII. Includes a trill (313) and fingering (1, 2, 4, 0, 3).
- Staff 5:** Measures 13-15. Section CI. Includes a trill (3131) and fingering (2, 3, 3, 4).
- Staff 6:** Measures 16-17. Section I. Includes a mordent and fingering (4, 2, 3, 4).
- Staff 7:** Measures 18-20. Section CV. Includes a mordent (4343) and fingering (1, 4, 2, 3).

23

1 4 2 0-4 1 3 3131

26

$\frac{1}{2}$ CI V

2 3 2 0 2 4

29

$\frac{1}{2}$ CIV VII VI

② ③ 2121 tr 4343 tr 313 VI

4 0 0 4 2-2 2 4 0 3 3 1 2 2 2

33

CVII V CIII

tr

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

37

V

4141 tr 3030 tr

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

41

CIII

tr

0 2 4 0 3 1 3 1 4 2 3 4 3 3 3

# 3. Courante

CVII CVIII CVII

CVIII CVI CV CVI

CIII II CI

CII I

III CIII

II CI CIII

3131

42

48

54

60

65

70

75

80

I V

CVII CVIII CVI CV

CIII II CIII



# 5. Sarabande

4343 *tr* CIII

5 I 1010 *tr* ½CII 4242 *tr* 1. *tr* 2. *tr*

10 V VI CIII

14 *tr* ½CI

18 1010 *tr* 3232 *tr* 4343 *tr*

22 III 3131 *tr* 1010 *tr* 424 *tr*

26 2121 *tr* CIII *tr*



# 6. Menuet

The musical score for '6. Menuet' is presented in a single system with five staves. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various guitar-specific notations such as natural harmonics (indicated by a double wavy line), fret numbers, and chord diagrams. The piece is divided into measures, with measure numbers 6, 12, 18, and 23 marked at the beginning of their respective staves. Chord diagrams are labeled with Roman numerals: V, CV, CIII, V, CIII, II, III, CIII, VII, CVIII, I, III, V, I, III, CV, III, and CVII. Fingerings are indicated by numbers 1-4, and triplets are marked with a '3' and a wavy line. The notation includes eighth and sixteenth notes, rests, and a final double bar line with repeat dots.

29  $\frac{1}{2}$ CV CIII

35 CV

40 CIII

46

51 V

57 V

# 7. Giga

*i p m i p m i*

CV

I

III

I

CIII

CIII

I

CIII

CIII

II

CIII

CVIII

*a*

*i p m i p m i*

42

1 2 3 4 0 2 3 4 1 4 1 2 4

④

47

V CV VII

4 3 1 4 3 0 3 4 3 2 4 2 3

⑤

52

CIII

4 2 2 3 2 4 2 4 2 3 4 4 3 4

57

2 4 1 0 4 3 2 4 4 1 2 1 4 0 1

③

62

CIII

2 1 3 0 1 3 1 4 2 0 4 3 4 0 3 3 4

③

67

CV VII

2 4 0 3 1 4 4 1 3 2 4 4 2 4 3 1 4

① ②

71

4 2 0 1 3 4 4 3 4 2 3 4 1 0 3

③

74

III II III

3 0 1 2 1 1 2 1 1 3 2

③