

Sylvius Leopold Weiss

(1687 - 1750)



London Suite No.3

*Originally for baroque lute in G in jor
(Sonata SC3)*

для Зураба Парастаева

Arranged for Guitar
by
Andrew Forrest

Praelude, Allemande, Courrante, Bourrée,
Sarabande, Menuet I, Menuet II

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.3

Arranged from the lute tablature
by Andrew Forrest

Sylvius Leopold Weiss
(1687 - 1750)

1. Praelude

⑥ = D

2. Allemande

The musical score for the second Allemande from the London Suite No. 3 by Sylvius Leopold Weiss is presented in a single system with seven staves. The piece is in 3/4 time and G major. The notation includes a treble clef and a common time signature. The score is marked with various fingering numbers (1-4) and includes several performance markings: **CII** (Cello II), **II**, **CIII**, and **I**. There are also circled numbers 2 and 3, and a trill marking (*tr*) above measure 12. The piece concludes with a repeat sign and a fermata over the final measure.

Measure 1: **CII**

Measure 4: **II**

Measure 6: ②

Measure 8: **CII**

Measure 10: **CIII** **I**

Measure 12: *tr*

Measure 15: *tr* 414141

3. Courrante

The musical score for '3. Courrante' is presented in a single staff with a treble clef and a 3/4 time signature. The piece consists of 31 measures, with measure numbers 1, 5, 9, 13, 17, 22, 27, and [31] indicated at the beginning of their respective lines. The score includes various fingering numbers (1-4) and ornaments (marked with a 'K' and a flourish) above notes. Chordal structures are labeled with Roman numerals: I, CIII, V, VII, CV, CII, and I. The piece concludes with a repeat sign and a double bar line at measure 31. The key signature is one sharp (F#).

36 CIII CV VII

Musical staff 36-40. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letters CIII, CV, and VII are positioned over the first, second, and third measures respectively. The music features eighth-note patterns with various fingerings (e.g., 4 2, 4 2 1 3, 1 3 0 4 2) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

41 CV CIII CIII CI

Musical staff 41-45. Treble clef, key signature of one flat (Bb). The staff contains five measures of music. Above the staff, the letters CV, CIII, CIII, and CI are positioned over the first, second, third, and fourth measures respectively. The music features eighth-note patterns with various fingerings (e.g., 4 3, 3 3 4 2, 3 4 3 3, -3 2 4 3) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

46 1/2 CIII CIV

Musical staff 46-50. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letters 1/2 CIII and CIV are positioned over the second and fourth measures respectively. The music features eighth-note patterns with various fingerings (e.g., 2 1 4, 2 3 4 4, 3 4 4 4) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

51 V II VI

Musical staff 51-55. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letters V, II, and VI are positioned over the first, second, and third measures respectively. The music features eighth-note patterns with various fingerings (e.g., 1 2 0 3, 3 0 4 1 2, 4 3 2 1) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

56 CII I

Musical staff 56-60. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letters CII and I are positioned over the first and third measures respectively. The music features eighth-note patterns with various fingerings (e.g., 3 1, 3 0 3 0 4 #, 1 4 0 0 4 #, 3 0 4 #) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

61 V CVII

Musical staff 61-65. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letters V and CVII are positioned over the first and third measures respectively. The music features eighth-note patterns with various fingerings (e.g., 1 4 #, 2 3 # 1, 1 2 3 4 2, 3 0 0 2) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

66 I

Musical staff 66-70. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Above the staff, the letter I is positioned over the first measure. The music features eighth-note patterns with various fingerings (e.g., 4 1 3 4, 0 4 3 4) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

71

Musical staff 71-75. Treble clef, key signature of one sharp (F#). The staff contains five measures of music. The music features eighth-note patterns with various fingerings (e.g., 4 3, 3 2 1) and a circled '3' above the final measure. Below the staff, there are five half-note chords with horizontal lines above them, indicating fingerings.

4. Bourrée

The musical score for '4. Bourrée' is presented in five systems, each consisting of a treble clef staff and a bass clef staff. The piece is in 3/4 time and features a variety of technical challenges and ornaments.

- System 1:** Measures 1-4. Includes fingerings such as 2, 1, 4, 4, 3, 1, 1, 4, 2, 4. Ornaments are indicated by a '0' above the notes.
- System 2:** Measures 5-8. Includes fingerings such as 4, 4, 3, 1, 4, 4, 3, 1, 2, 4, 2, 1, 1, 4, 3, 1, 4, 3, 1. A circled '3' and a '1' above a measure indicate specific techniques.
- System 3:** Measures 9-12. Includes ornaments labeled CII, CIII, CV, CIII, and I.
- System 4:** Measures 13-16. Includes ornaments labeled I and I.
- System 5:** Measures 17-20. Includes an ornament labeled CII.

25 III I

29 1/2CII CIII

32 CIII I

36 I III

40 III V I

44 CII

48 CII

5. Sarabande

1/2CV

CII
tr
4343

5

tr
4141

I

9

VIII

CIII

tr
2020

13

1.

11

2 4 1 2 4 1 3 0 1 3

Detailed description: This is a musical score for a Sarabande in 3/4 time. It consists of four staves of music. The first staff (measures 1-4) features a treble clef and a 3/4 time signature. It includes a half-crescendo marking (1/2CV) and a trill (tr) with the sequence 4343. The second staff (measures 5-8) starts with a measure number '5' and includes a trill (tr) with the sequence 4141 and a first fingering (I). The third staff (measures 9-12) starts with a measure number '9' and includes markings for 'VIII' and 'CIII', along with a trill (tr) and the sequence 2020. The fourth staff (measures 13-14) starts with a measure number '13' and includes a first ending bracket (1.) and a double bar line with repeat dots. A sequence of fingerings (2 4 1 2 4 1 3 0 1 3) is written above the final measure.

15 $\overset{2.}{\boxed{\quad}}$ $\overset{10}{\boxed{\quad}}$ CIII

19 *tr* 4343 *tr* 4141 IX CVIII

24 $\frac{1}{2}$ CV

28 *tr* 4141

32 *tr* 4343 CVII

37 *tr* 2121 I

42 III CII

6. Menuet I

The musical score for Menuet I is presented in a single system with a treble clef and a 3/4 time signature. The piece consists of 25 measures. The notation includes a melodic line with various ornaments and a bass line with chords and single notes. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective lines. Roman numerals II, VII, III, CVII, CVIII, and V are placed above the staff to denote specific fingering or ornamentation points. The piece concludes with a repeat sign in the final measure.

This musical score consists of eight staves of music, each starting with a measure number and a Roman numeral indicating the fret position. The notation includes various rhythmic values, accidentals, and performance markings such as *tr* (trills) and *fr* (fermata). Fingerings are indicated by numbers 1-4, and some notes have circled numbers above them. The key signature is one sharp (F#).

Staff 1: Measure 30, Roman numeral I. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, 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E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, 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E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B

7. Menuet II

CIII

Musical notation for measures 1-6. The piece is in 3/4 time. Measure 1 starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Fingering numbers 3, 4, 2, 1, 2, 3 are indicated below the notes. The bass line consists of whole notes: B-flat, D, F, B-flat, D, F.

Musical notation for measures 7-12. Measure 7 continues the melody with a triplet of eighth notes. Fingering numbers 3, 4, 2, 3, 4, 2, 3, 1, 3, 1, 4, 2 are indicated. The bass line continues with whole notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F.

CV

I

Musical notation for measures 13-17. Measure 13 starts with a double bar line. The melody continues with eighth and sixteenth notes. Fingering numbers 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2 are indicated. The bass line continues with whole notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F.

CIII

Musical notation for measures 18-23. Measure 18 continues the melody. Fingering numbers 3, 2, 4, 3, 2, 1, 2, 3, 4, 3, 2, 3 are indicated. The bass line continues with whole notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F.

1/2 CII

CIII

Musical notation for measures 24-29. Measure 24 starts with a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes. Fingering numbers 4, 2, 1, 3, 2, 1, 2, 3, 4, 3, 2, 3, 4 are indicated. The bass line continues with whole notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F.

Musical notation for measures 30-35. Measure 30 continues the melody. Fingering numbers 3, 2, 4, 3, 2, 1, 2, 3, 4, 3, 2, 3, 4 are indicated. The bass line continues with whole notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. The piece ends with a double bar line.