

# Suite No. 1

WD1 in F

Sylvius Leopold Weiss  
(1687-1750)

## Prelude

Guitar

The musical score is written for guitar in a single system with four staves. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece is characterized by intricate sixteenth-note passages and a mix of melodic and harmonic textures.

Key markings and dynamics include:

- Staff 1:** *p p*, *m i p m*, *i*, *2*, *4*, *4*, *3*, *3*, *4*. Chordal markings:  $\text{C}5$ ,  $\text{C}3$ .
- Staff 2:** *a i m*, *a*, *m a m i m a m*, *a i*, *a m*. Chordal marking:  $\text{C}3$ .
- Staff 3:** *m i m*, *a m i m*, *i m i m*, *i a m i*, *m i m i*, *p m i*, *i m i a*, *i m i a*. Chordal markings:  $\text{C}3$ ,  $\text{C}1$ ,  $\text{C}1$ .
- Staff 4:** *i m i m i m i*, *m i m*, *p i m i m i m*, *m a m*. Chordal marking:  $\text{C}3$ .

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

*i a*  
*i m*

(6)

(2)

(5)

*tr* 212121  
(2)

## Allemande

Musical score for Allemande, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The score consists of five staves of music with various fingerings, slurs, and dynamic markings.

The first staff (measures 1-3) includes fingerings (3, 2, 1, 4, 2, 3, 4, 1, 3, 1, 0, 1, 0, 0, 4, 1, 4, 1) and a first ending bracket labeled  $\text{C}1$ .

The second staff (measures 4-6) includes fingerings (1, 4, 2, 4, 0, 2, 1, 4, 2, 4, 3, 4, 2, 0, 0, 3, 4, 2, 0, 0, 1, 4, 1).

The third staff (measures 7-9) includes fingerings (3, 1, 3, 1, 3, 4, 4, 4, 3, 4, 3, 4, 1, 0, 1, 1) and a first ending bracket labeled  $\text{C}1$ .

The fourth staff (measures 10-12) includes fingerings (4, 1, 4, 1, 0, 4, 1, 2, 0, 1, 0, 1, 1, 2, 3, 4, 2, 4, 4) and a first ending bracket labeled  $\text{C}3$ .

The fifth staff (measures 13-15) includes fingerings (4, 3, 1, 1, 4, 3, 4, 1, 4, 4, 2, 0, 3, 4, 1, 3, 1, 0, 3, 4, 3, 4) and dynamic markings (*i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*, *a*, *m*, *i*, *m*). It also includes a first ending bracket labeled  $\text{C}1$ .

16 *a* *a* *m* *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a*

19 *m* (2) *C5*

22 *C3* (2) *C3* *a* *i*

25 *m* *i* *a* *i* *C1* *a* *i* *m* *i* *a* *i* *m* *i* *a* *i* *m* *i* *p* *m* *i*

28 *i* *a* *m* *i* *a* *i* *a* *i* *P* 0 2

# Courante ♩ = 168-176

Guitar

♩ = 168-176

**C1**

*m i m a*

**C3**

*a m i*

**C3**

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

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

*aimp p i p*

*m i m i m i*

24 *m i* **C1** *m i*

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

32 *a m a i* *a m i a m i* **C3** *a m i a m i*

36 **C3** *a m i m i* *m i m i a i* *m i m i* **C3** *i m i m i*

40 *m i m i m a* *m i m i m i* *m i* *m i*

44 *m i* *m i* *m i* *m i* *m i* *m i* *m i* *m i*

## Sarabande

Adagio

Guitar

4

7

10

13

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16

(2) (2) (4) (4)

19

(3) (3)

22

C3 C3 C3

(6)

25

C3 C1 C3

(6)

28

C3 C1 (2)

31

(2) (3) (2) (3) (2)

(4) (4) (4) (4)



# Gigue

Guitar

(1) *i* *p a i p a i p a i p a i*

5

10

15 *i m i m i m i m*

20 *p i p i*

25 *a i m a i m a m i m a i m*

30 *a i m a i m a i m i m i a m i a m i a i m i m a m a m*

8

35

8

40 *i m a i m a m a*

8

45 **C3** *m i m a m i a i m a*

8

50 *a i m a a m i*

8

55 **C3** *m a i m p i a m a m i m p m a m a*

8

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

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

70 *i m i m a m* *a i m a m a* *m i m i* *m m a* *m i a m a m*

75 *i m i m a* *i m i m a* *m i m i a* *i m a m* *a m a m*

80 *m a* *i m* *i m i m i m* *i m i a m i* *a m a m i m* *a m i m i m*

85 *a i m a i m* *a m i a m i* *m a m i* *(3) (2) (2) (1) (3)* *a i m a m i*

90 *a i a m i m* *a i m* *i m i* *(3) (2) (2) (1) (3)*