Silvius Leopold Weiss

5 Duo-Sonatas for Flute and Lute from the London Manuscript

edited
by
Michel Cardin

LUTE

TREE EDITION

Silvius Leopold Weiss
(1687 - 1750)

5 Duo-Sonatas for Flute and Lute from the London Manuscript (complete)

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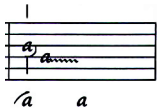
Albert Reyerman

Editorial notes

- The current rediscovery of Weiss's chamber music is both surprising and amazing the musical world of the present. The chamber works seem to reveal the composer's genius with even more aplomb than his works for lute solo, owing to their easier comparison to the chamber music of such composers as Bach, Haendel and Telemann. Weiss's solo works, albeit more and more admired –and with good reason-, tend to disclose little of their intrinsic worth due to of a lack of grounds for comparison, notwithstanding their contemporaneousness to Bach's solo lute works. Moreover, there are three additional surprises. Firstly, the second *Concert* of the London Manuscript is composed not by Silvius Leopold but by Sigismund Weiss (c. 1695-1737), the younger brother of Silvius. Secondly, all the flute parts in the manuscript have been reconstructed, since the originals have disappeared. To our knowledge, Eileen Hadidian is the first to have published, in the Smith-Peters edition (1983-1990), complete reconstructions. This edition has helped performers in considering these works as both valid and playable.
- The reconstructions presented here are by Michel Cardin except for :
  - 1st Concert : 2d , 3rd et 4th movements
  - 3rd Concert : 2d and 4th movements
  - Duo 5 in d minor : 2d, 3d, 6th and 7th movements. These nine reconstructions are by Eileen Hadidian and have been revised by Michel Cardin and Christiane Laflamme. They can be consulted in their original version in the Peters Edition.
- The third surprise is that the duos 4 and 5 have no indication whatsoever to prove they are indeed duos, except … strong musical evidence.
- The Largo of Duo 5 is actually an isolated piece located seventy five pages prior to this duo, and serves perfectly as a sarabande. It is possible that Weiss and Adlersfeld (the owner of the London Manuscript who lived in Prague) had decided to insert it in the neighborhood of Sonata S-C13 because a sarabande in the same key is missing there, and also because the piece is adaptable as a solo.
- All the ensemble works of the London Ms are from unique source, with the exception of the first *Concert,* also found in the Dresden ms, from which was taken also the second half of the last movement, missing in London. Three different copyist handwritings, aside from the hand of Weiss himself, have been identified. More than mere accompaniment, the lute parts provide at least two complete voices in a trio sonata context, sometimes even more, to the point of sounding almost like solo works. This ensemble music would be equally beautiful with the addition of harpsichord and viola da gamba, which would give the works a whole new dimension, as well as added ampleness. However, a very important aspect to consider is the intimacy of the musical dialogue, the full, rich sonority of the lute, as well as Weiss's writing style, which put lute and flute in close relation. One can deliberately choose to play the concertos without the 'cello or viola da gamba and count on the capability of the lute to project a consistent, stable bass line. The fluid sonority of the flute works well in combination with the plucked strings and the well-separated basses of the lute, to give an amply sonorous musical envelope.
- Our thanks to Jean-Daniel Forget for the computerization of the music.
- The notes suggested in parentheses and other rare little note changes come mostly from the other source, the Dresden Manuscript, and secondly from us when it obviously appears as a copy mistake.

- Computerwise speaking, one will remark that appoggiaturas or other signs are not always exactly as in the common notation. However, the score remains entirely readable, as these are steadily following the same graphic settings.
- The sign / in the tablature (ex.: Un poco andante, Duo 5, m.13) means what is called „notes séparées“.
- In the tablature font used for this edition, the letter ***b*** and the ornament sign) are not exactly in the middle of the line, rather slightly under. It is not difficult for the reader to get used to this.
- Interesting detail to note : in the Prelude of Duo 5, middle of line 3, we find a chord containing the bass f# playable only on the standard lute and the other f# one octave higher, which theorbo-lute players will use. It seems that the author thought he would offer both possibilities, that is for both instruments.
- In the Duo 4, Adagio m.28, the appoggiatura is an Eb.
- The sign ~~~~ as in  replaces the original double coma)) which means a prolonged trill on the next beat.

M.Cardin, Moncton, December 11, 2007

1. Concert in B_b, S-C6 page 9

Adagio 10
Allegro 12
Grave 15
Allegro 16

2. Concert in B_b, S-C 8 19
(by Sigismund Weiss)

Andante 20
Presto 22
Andante 24
Allegro 26

3. Concert in F, S-C 9 29

Adagio 30
Allegro 31
Amoroso 33
Allegro 37

4. Duo in g minor, S-C 14 41

Adagio 42
Gavotte 44
Sarabande 46
Menuet 48
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5. Duo in d minor, S-C 20
(including the Largo, Lbm p.117) 55

Prelude (Lute solo) 56
Un poco andante 58
Le Badinage 60
Largo 62
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Menuet 66
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Computer settings by Jean-Daniel Forget

Silvius Leopold Weiss

Concert d´un Luth et d´une Flûte traversière del Sig.re Weiss

Lbm pages 50-58, Mov. 4 completed from D1

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par Michel Cardin et Eileen Hadidian

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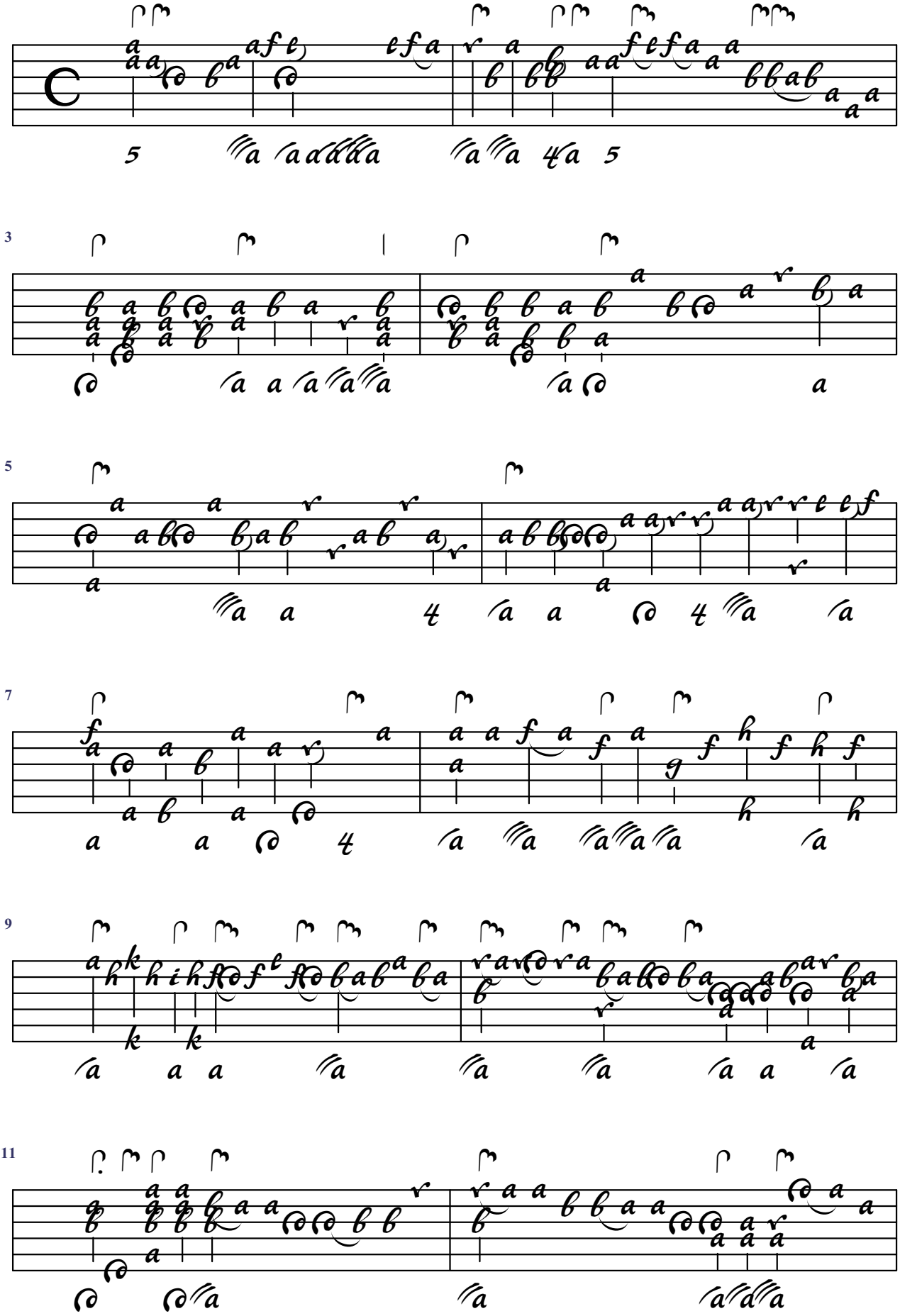
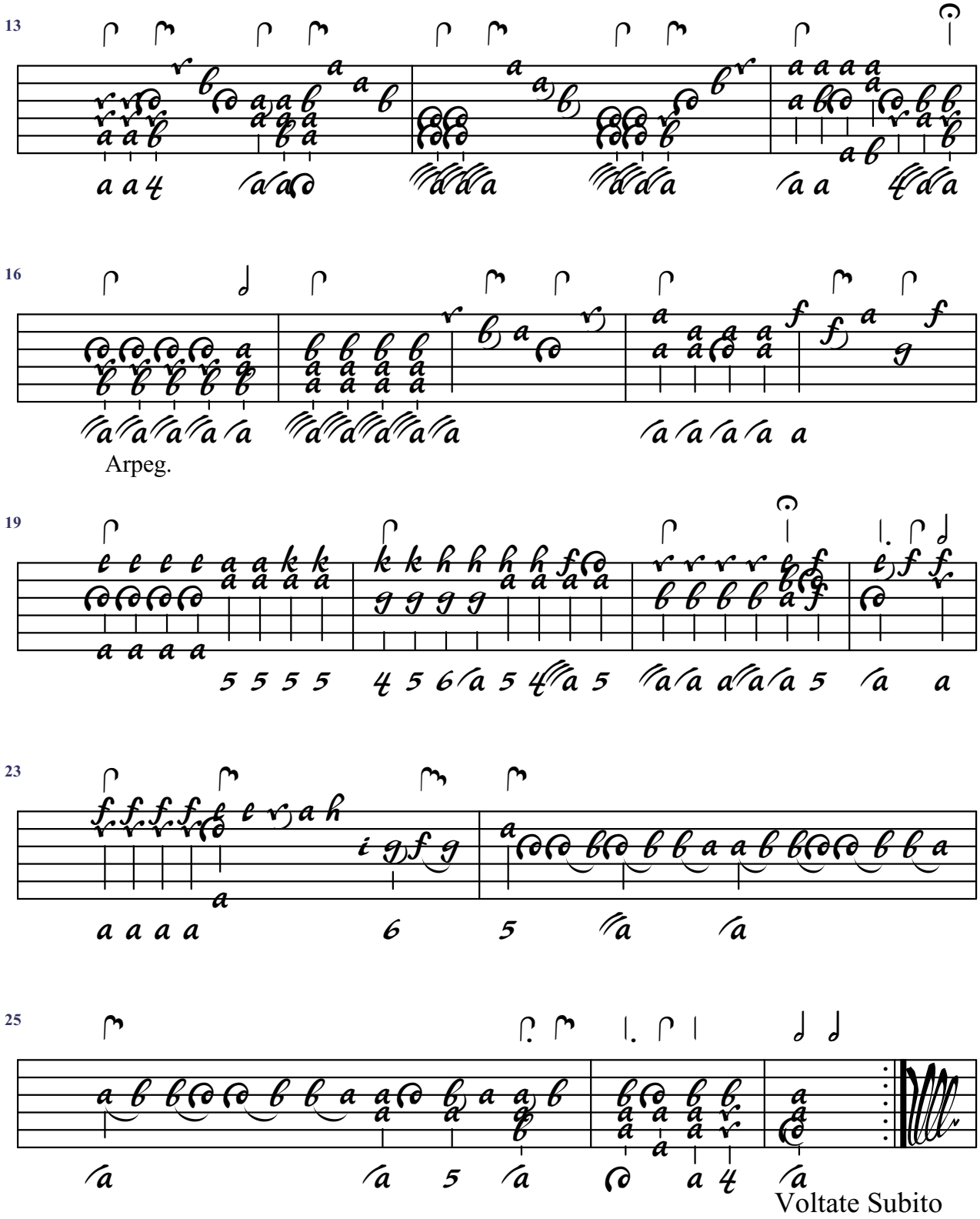
Adagio

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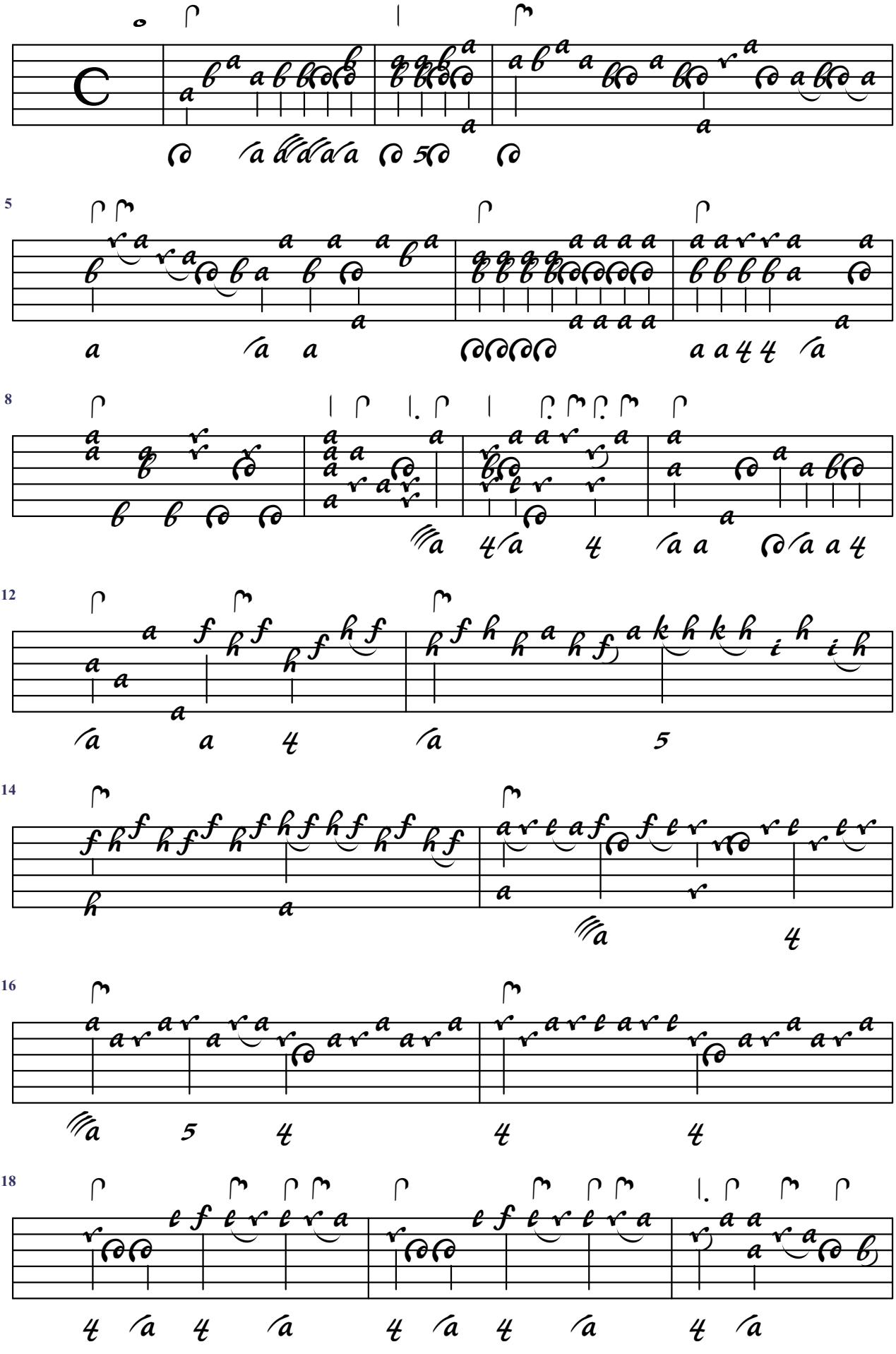
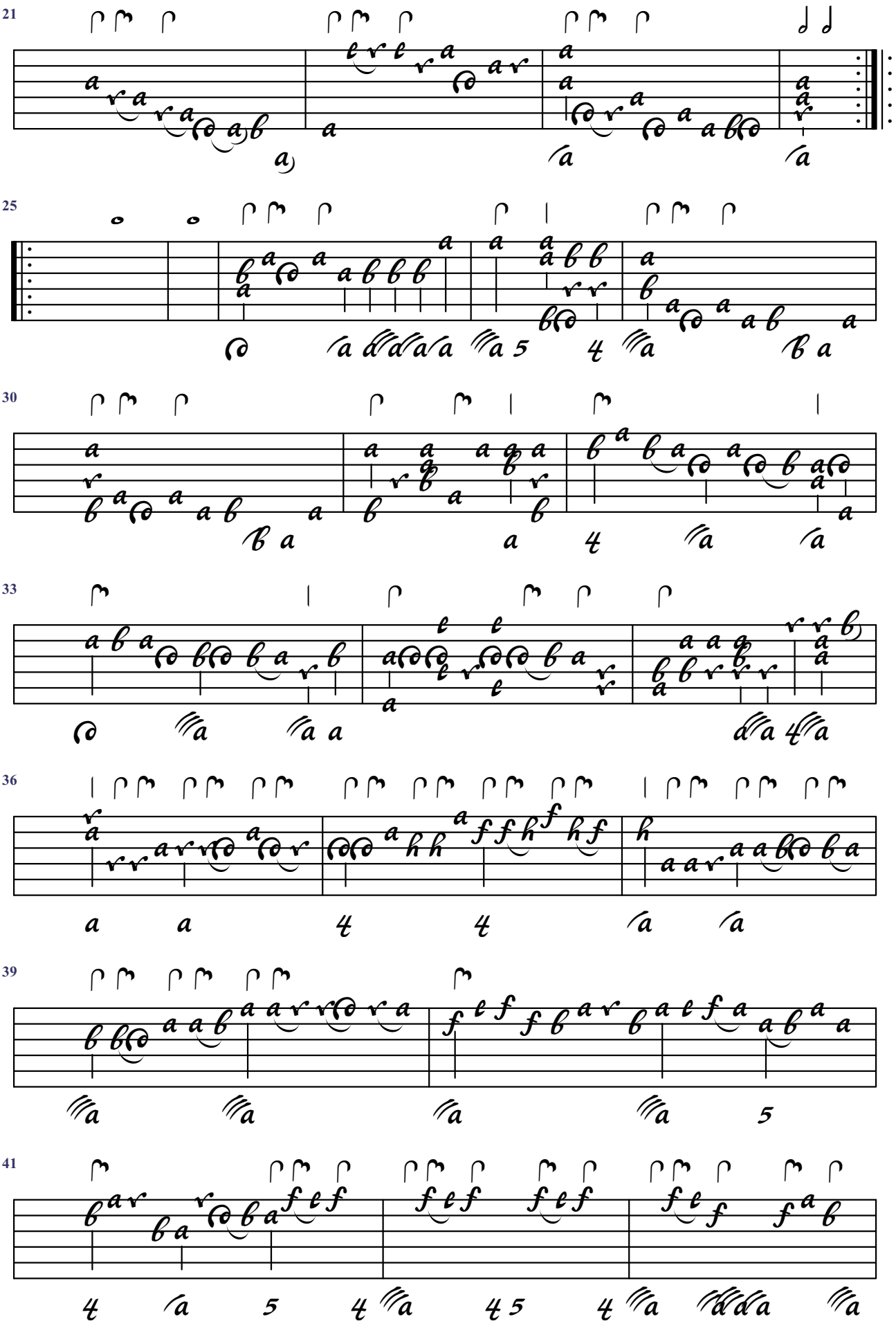
Allegro

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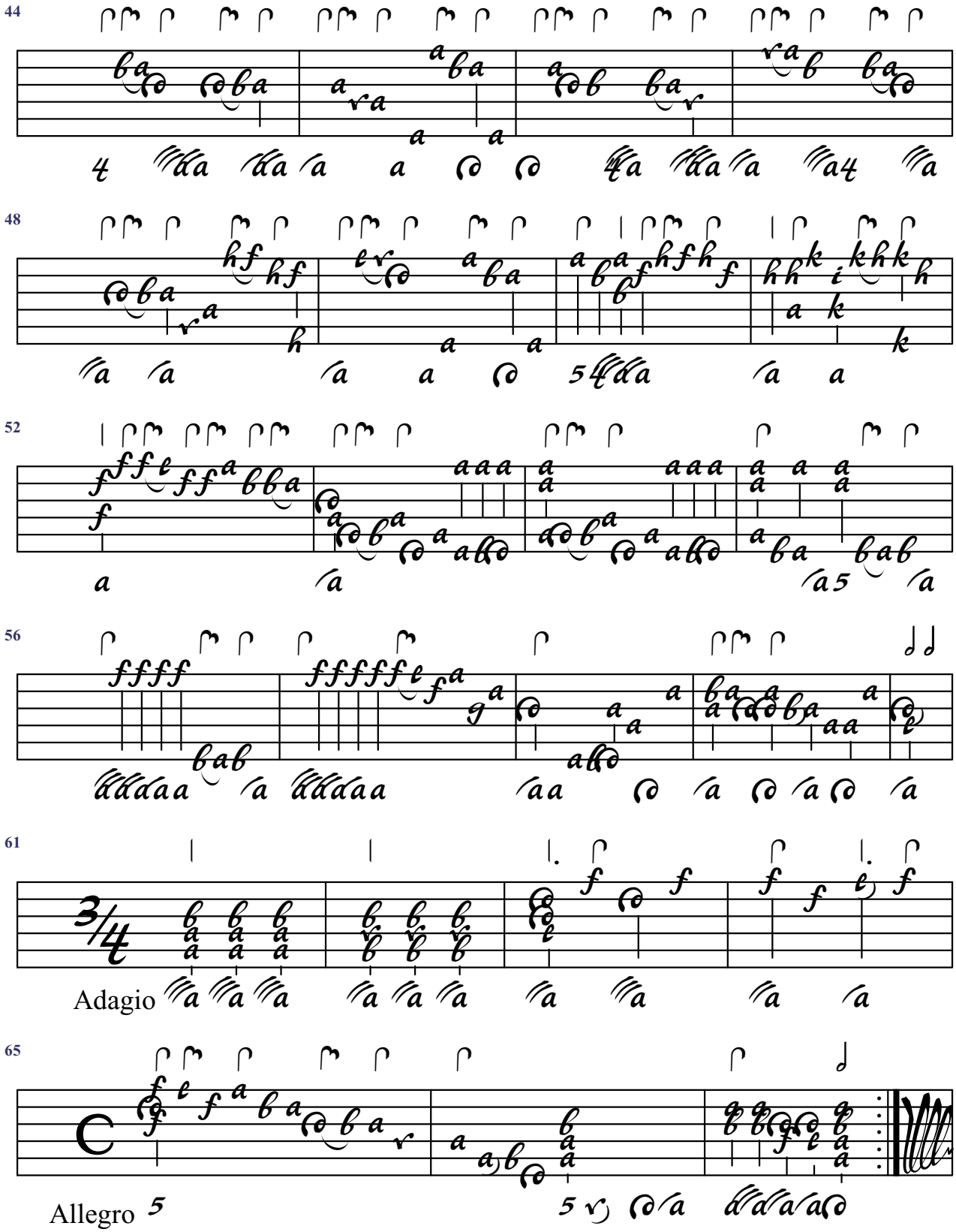
44
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Adagio
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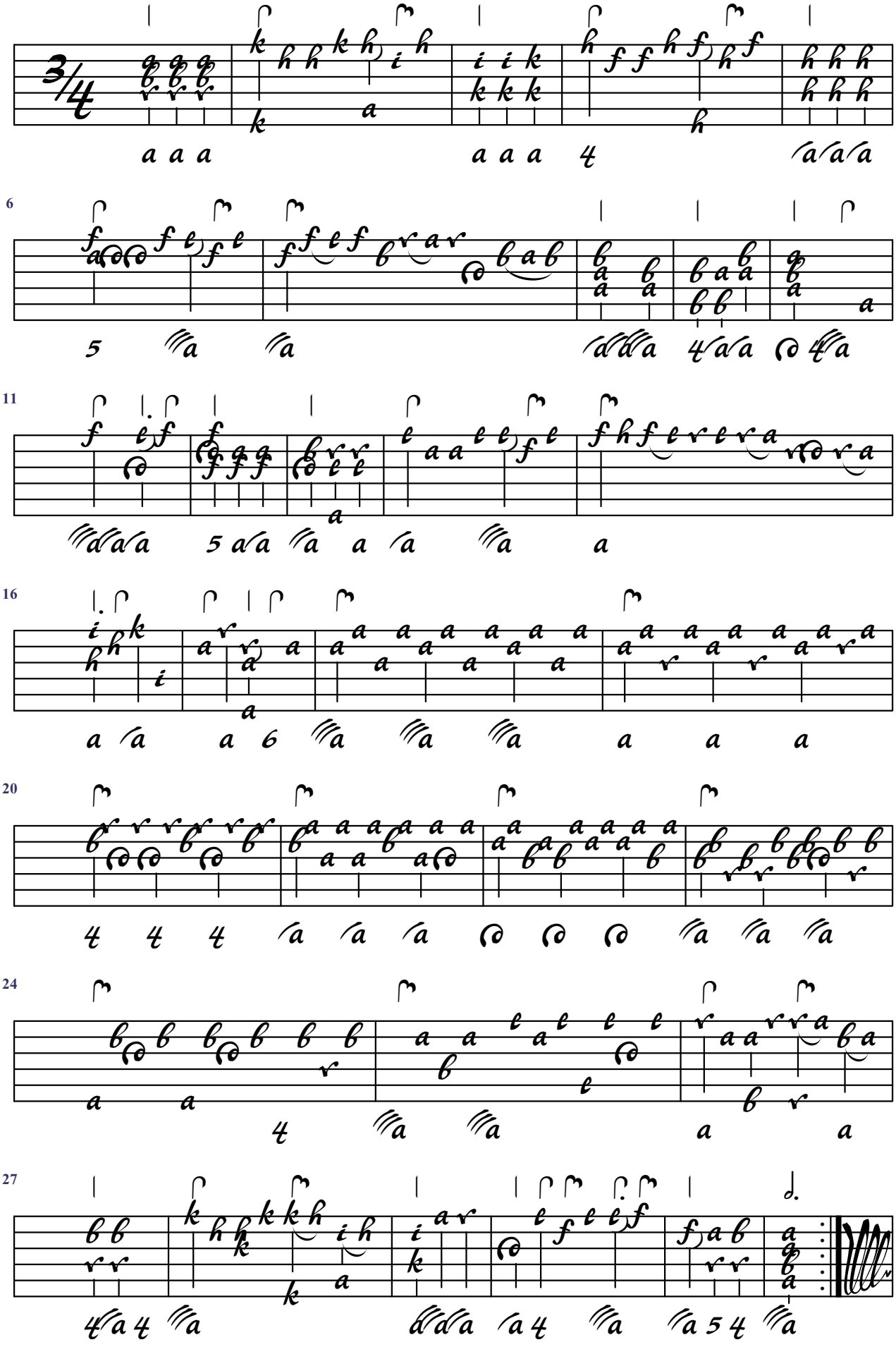
Allegro

Grave



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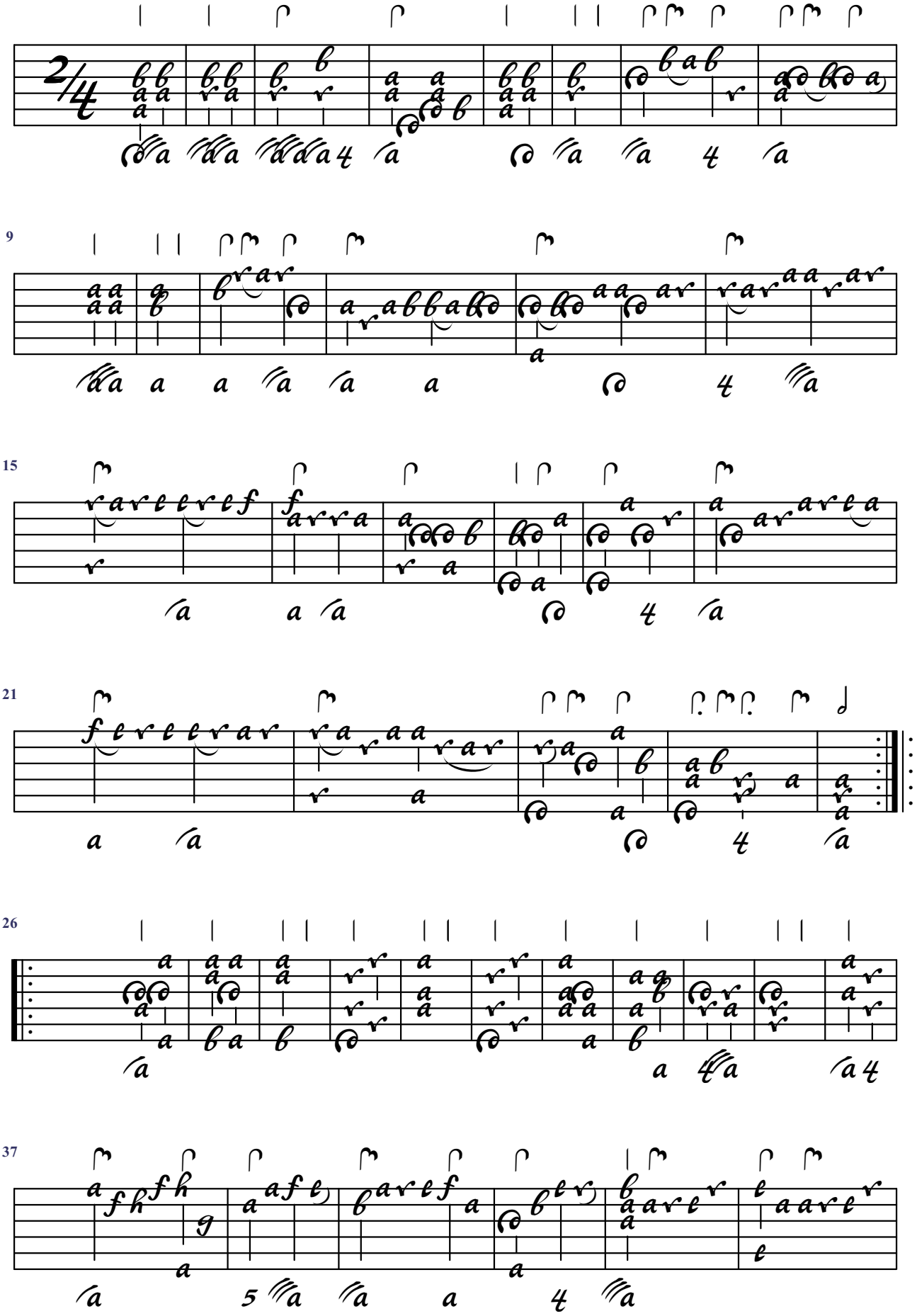

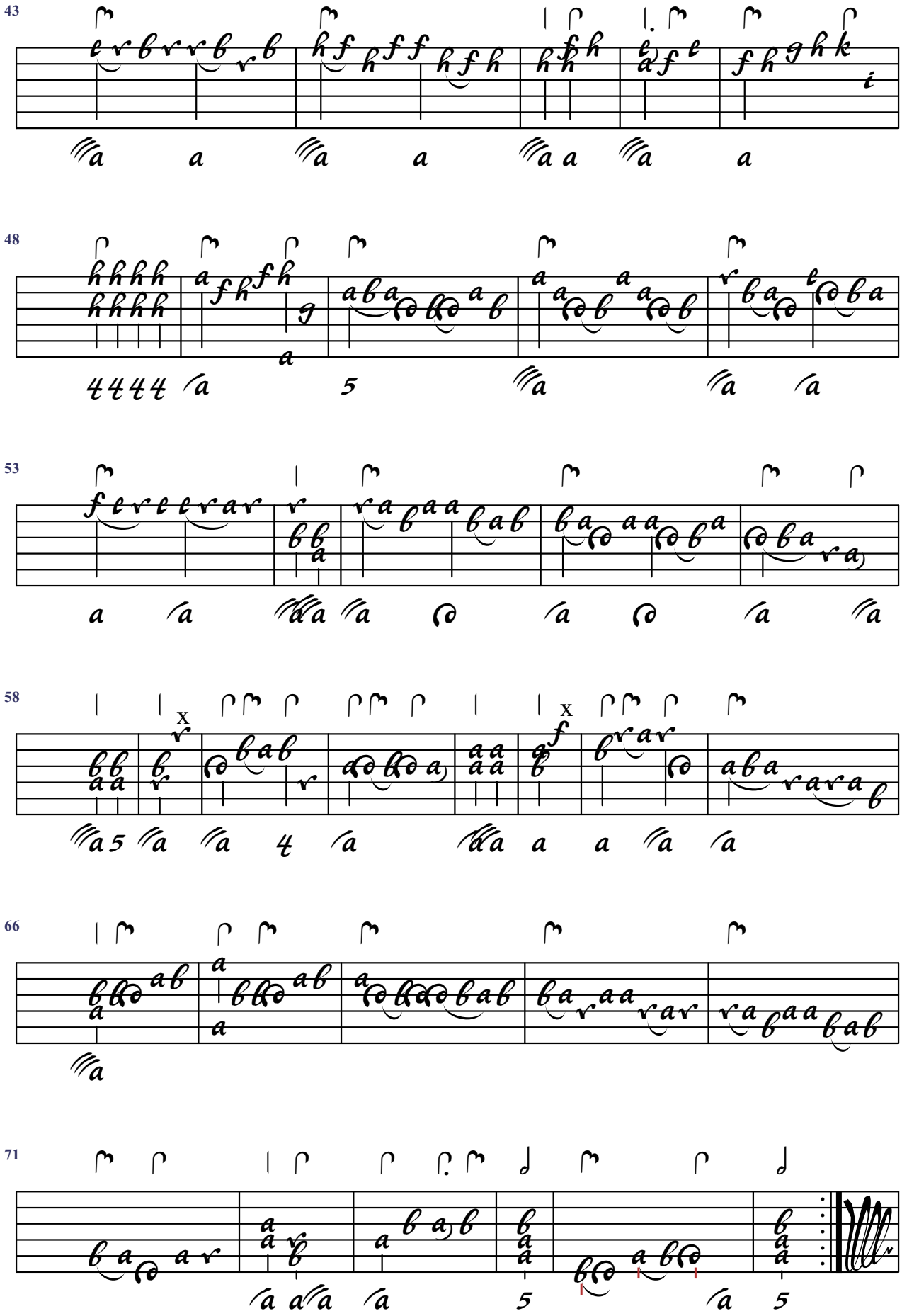
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Silvius Leopold Weiss

Concert d´un Luth avec une Flûte traversière Del Sigismundo Weis

Lbm pages 66 - 70

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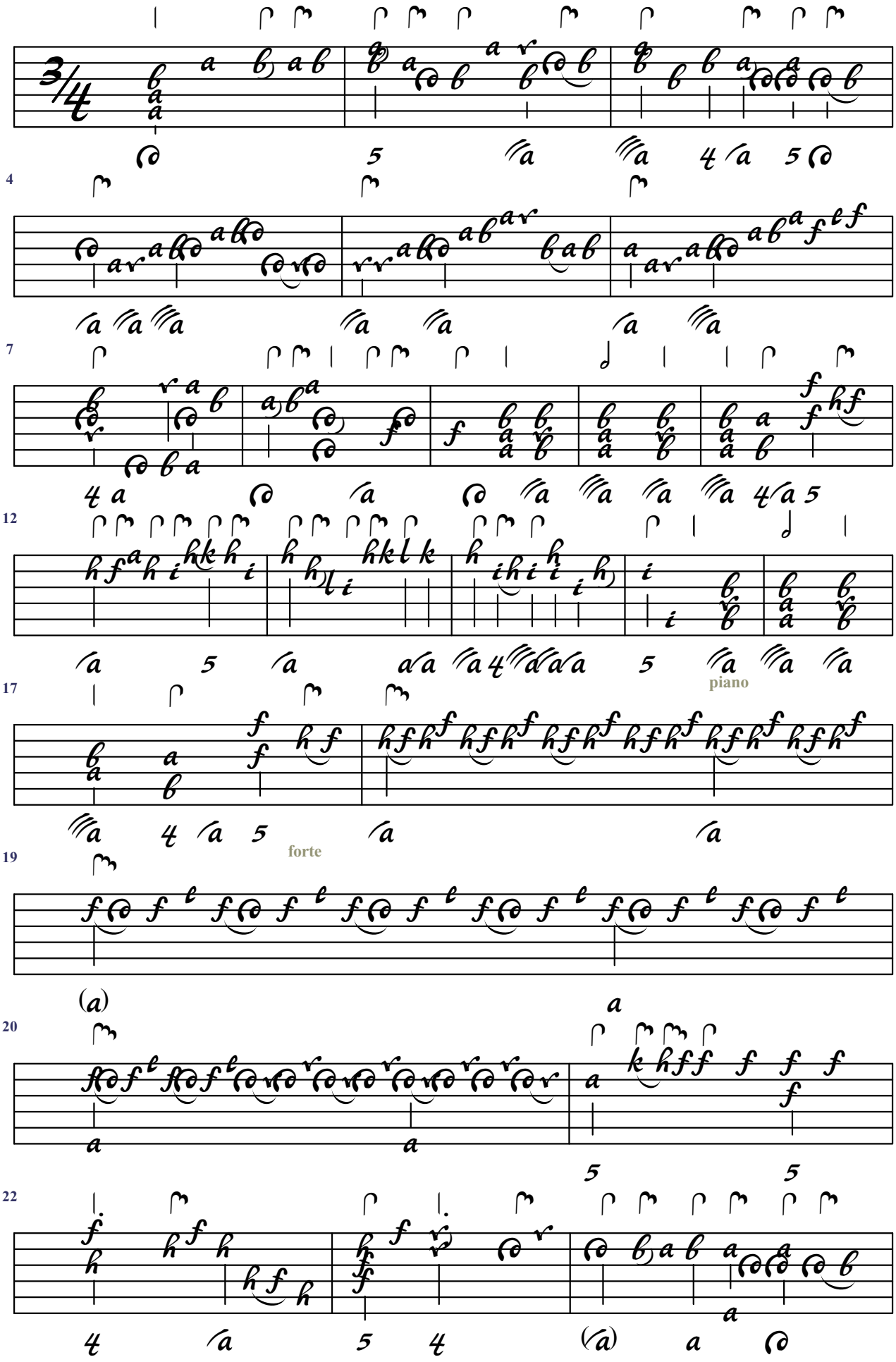
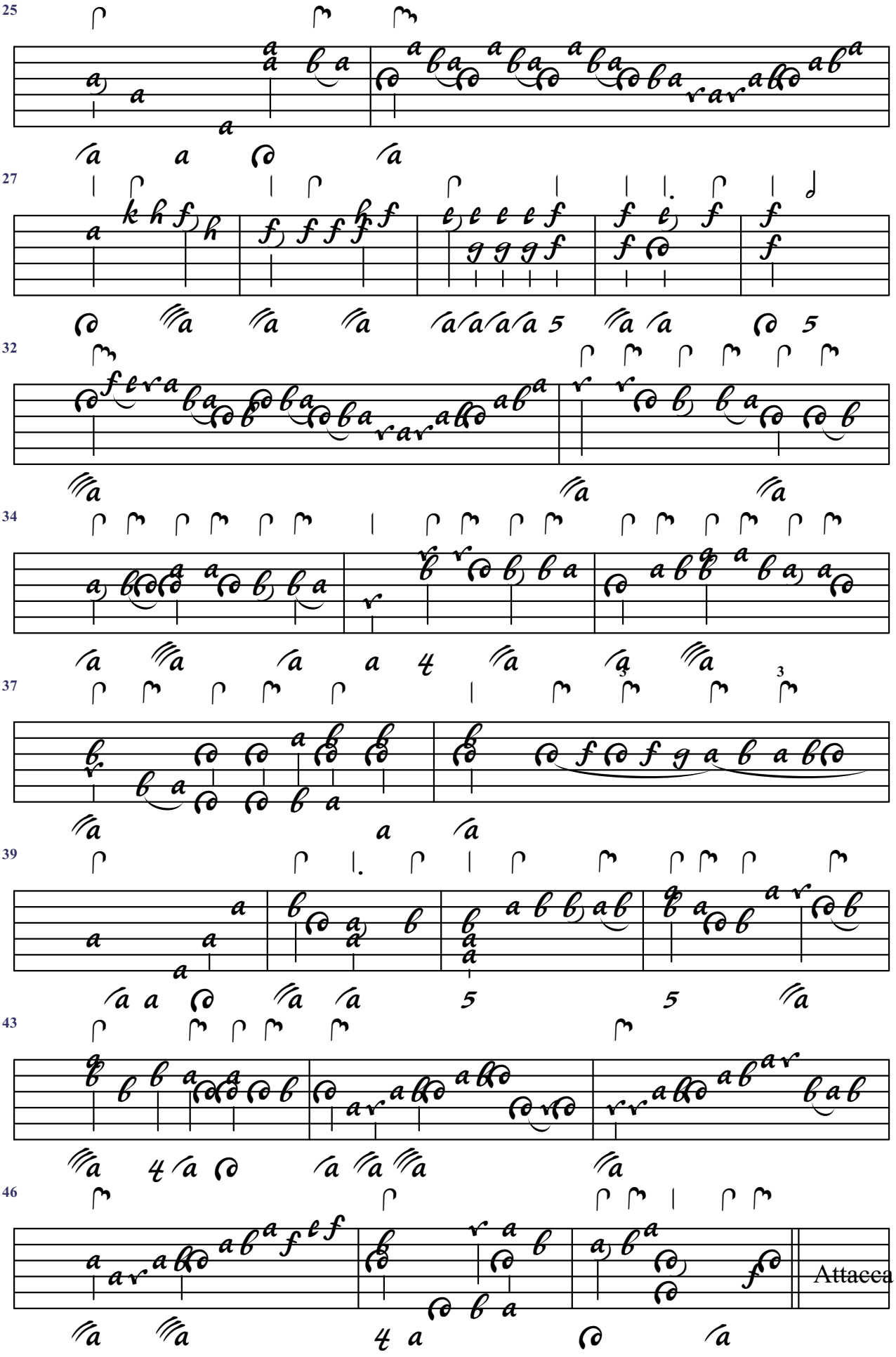
Andante

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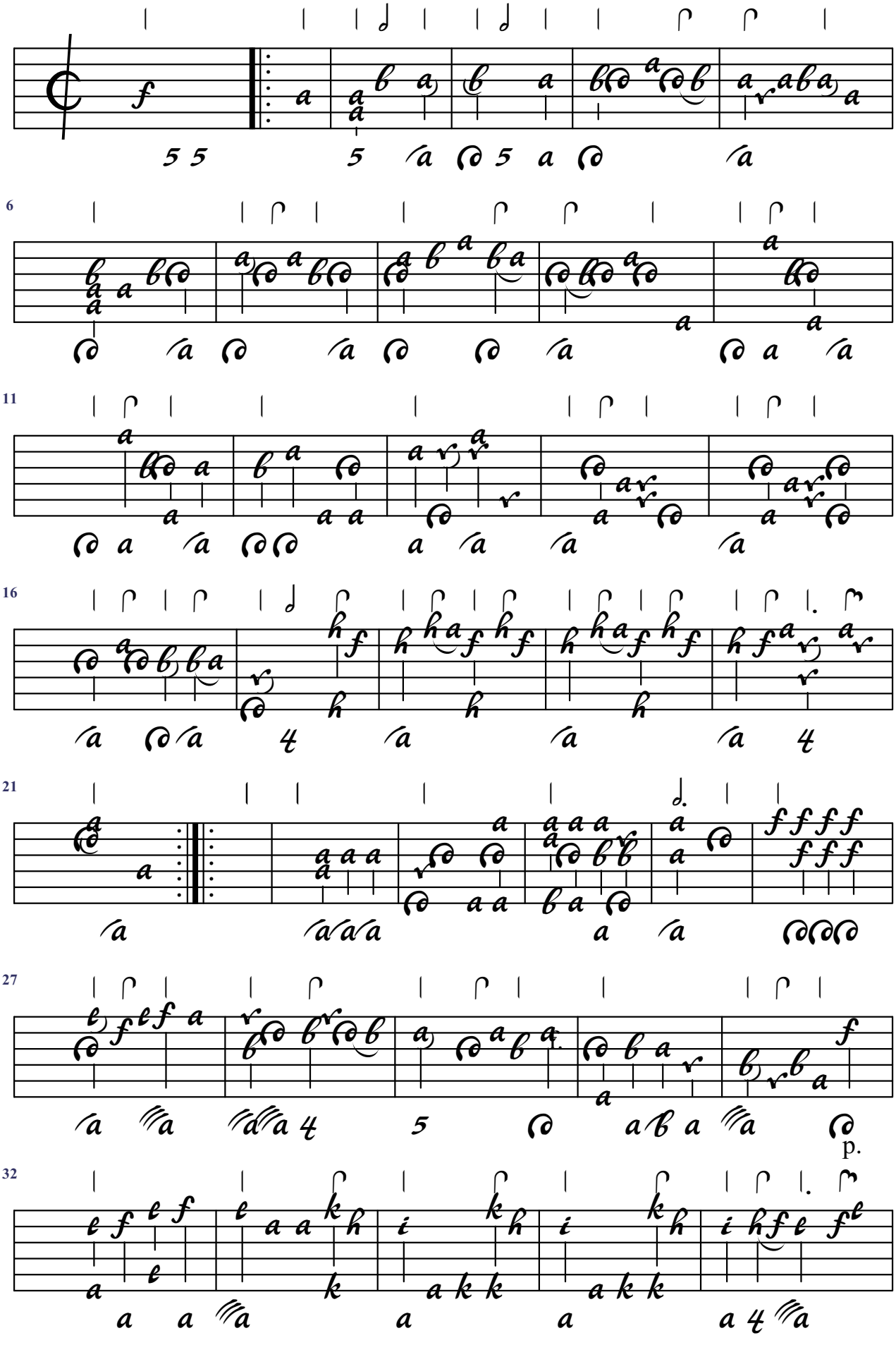
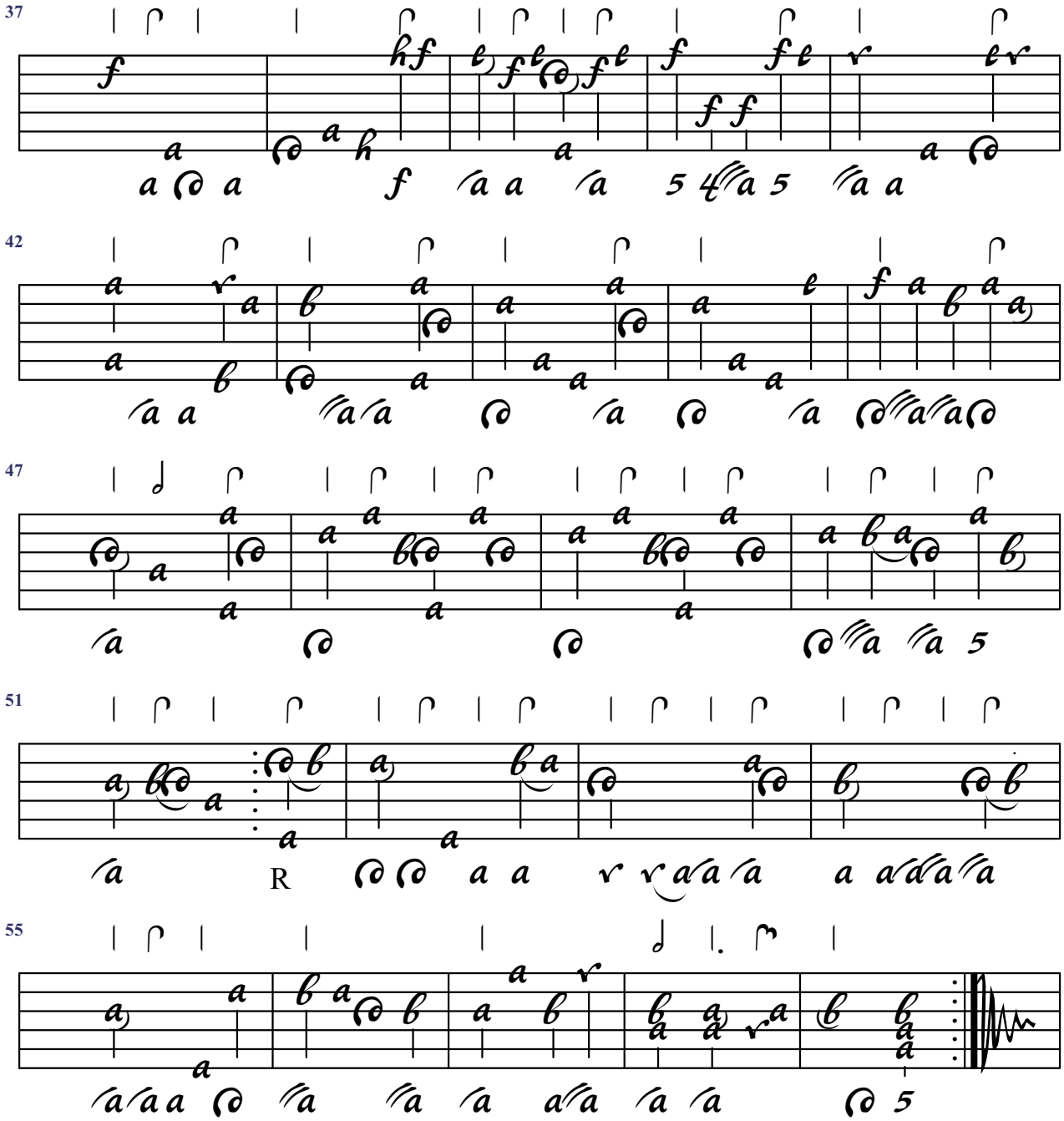
Attacca

Presto

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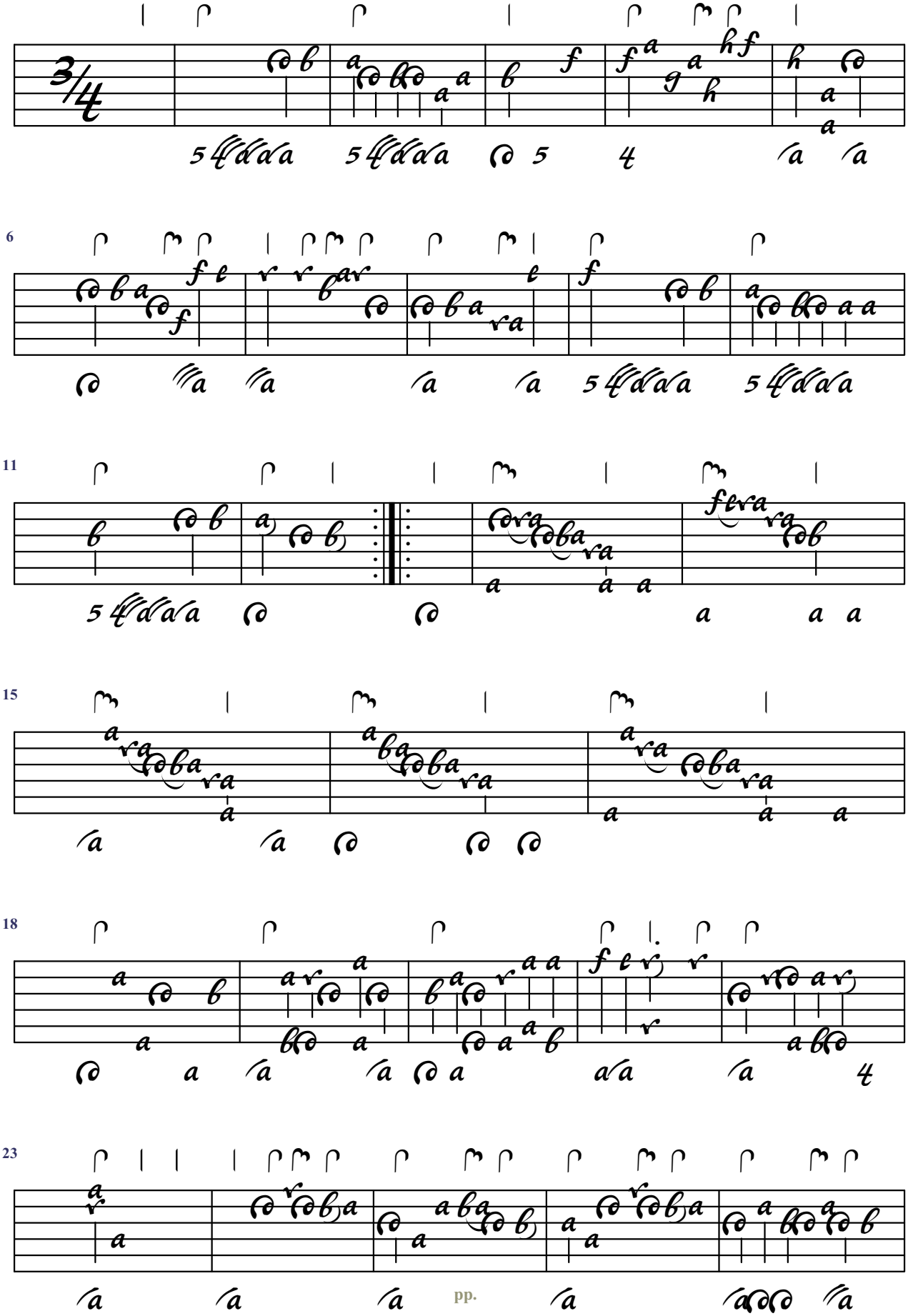
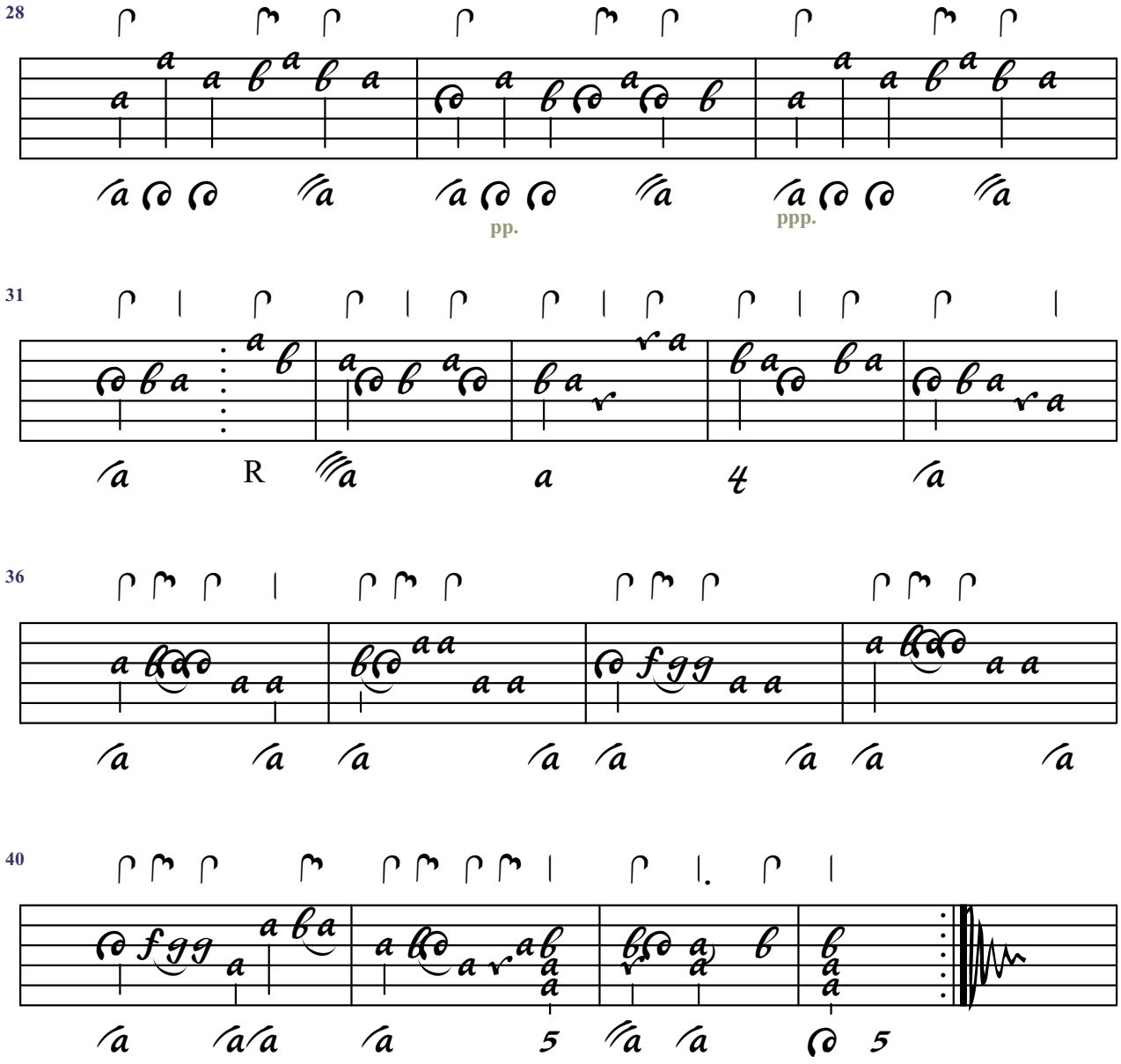
Andante

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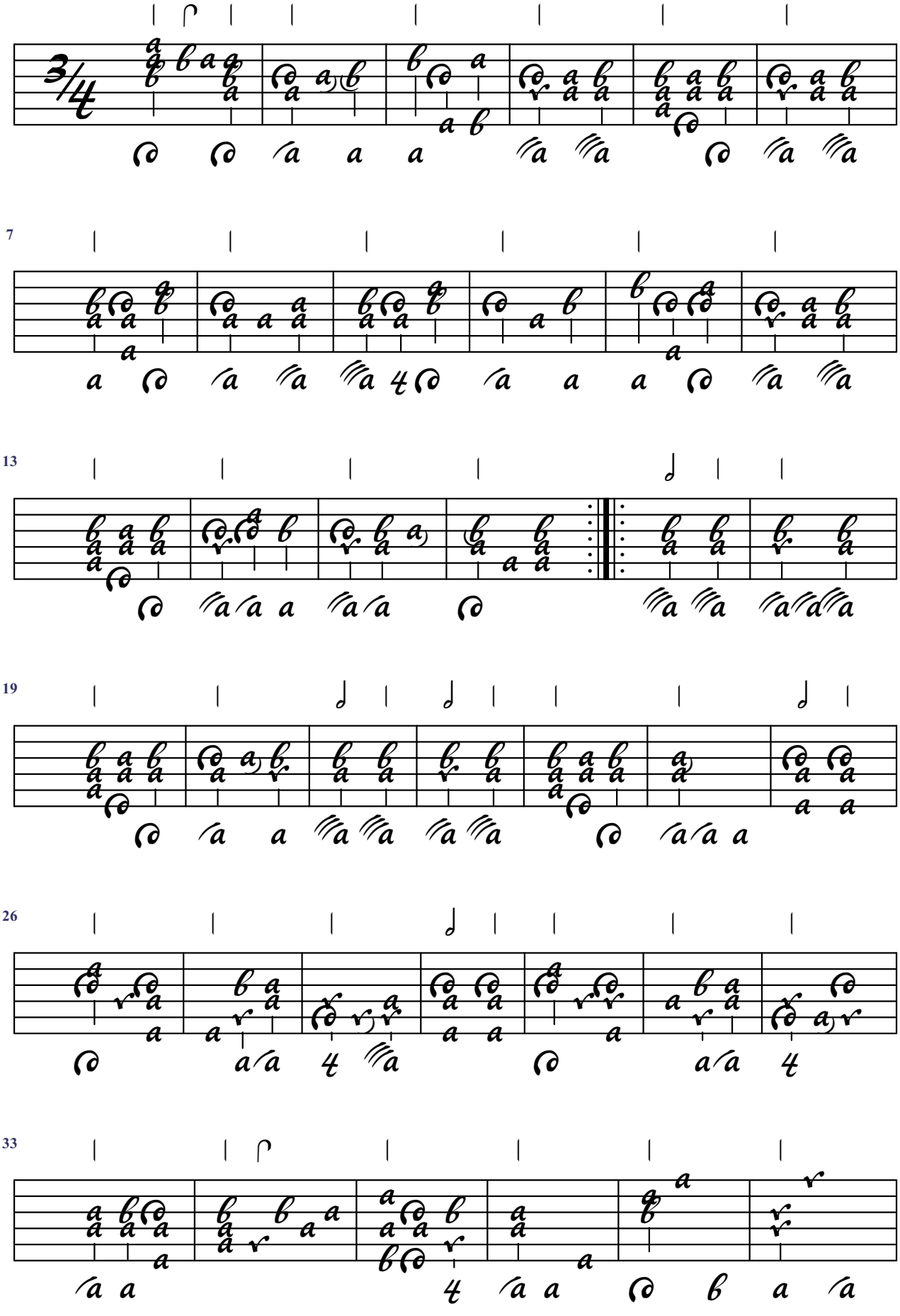
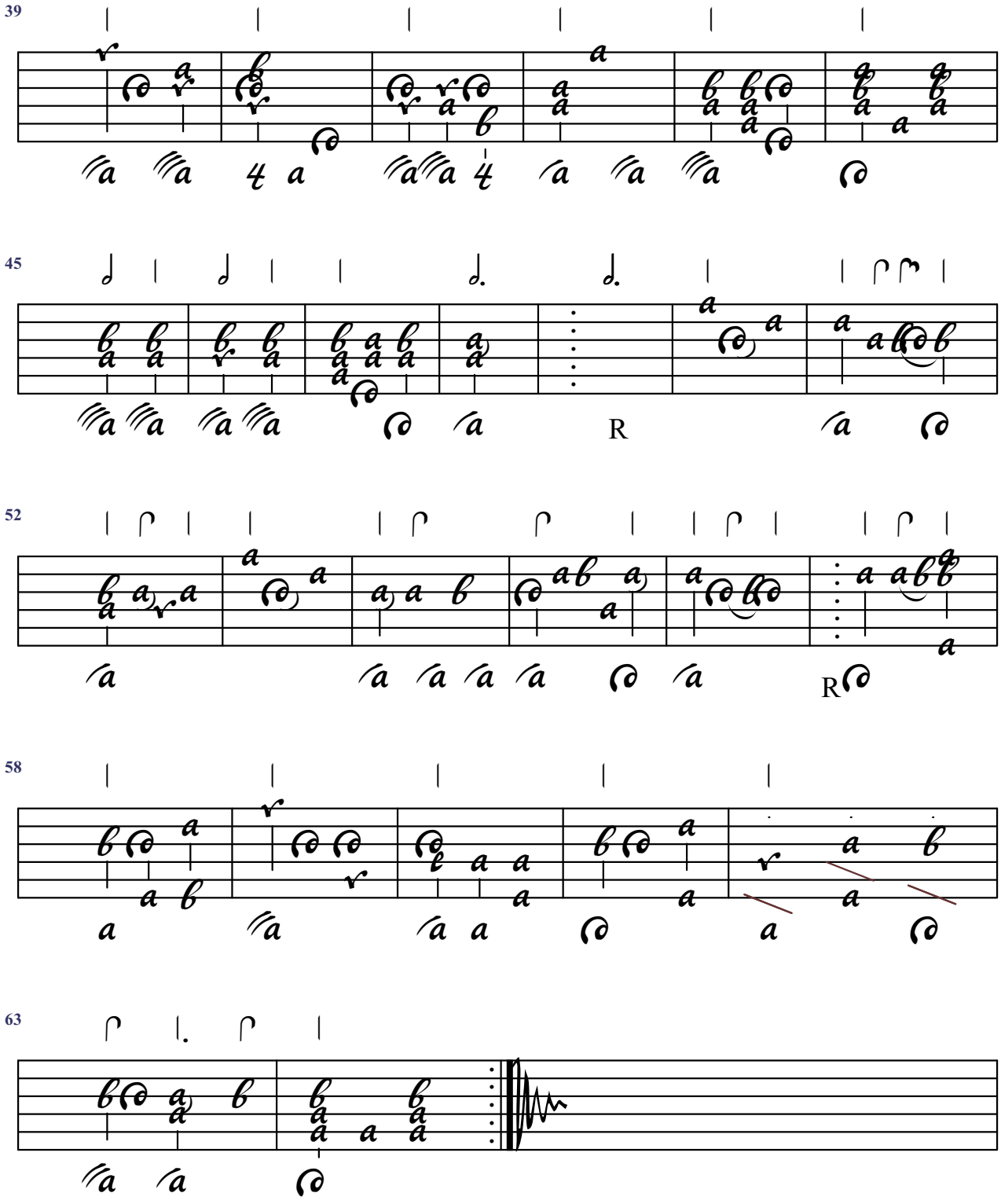
Allegro

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Silvius Leopold Weiss

Concert d´un Luth
avec La Flûte traversière
Del S. L. Weis

Lbm pages 71 - 77

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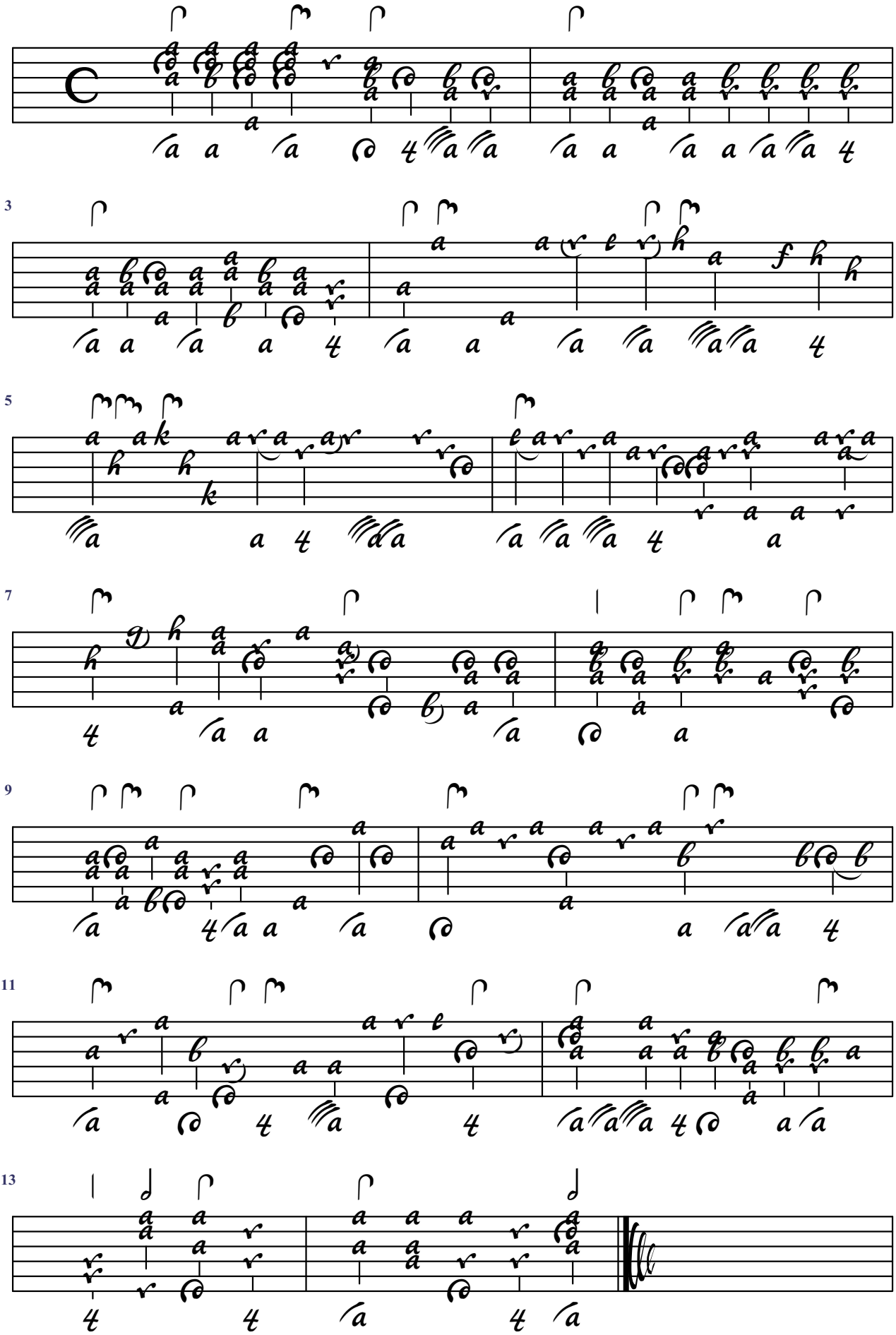
Adagio



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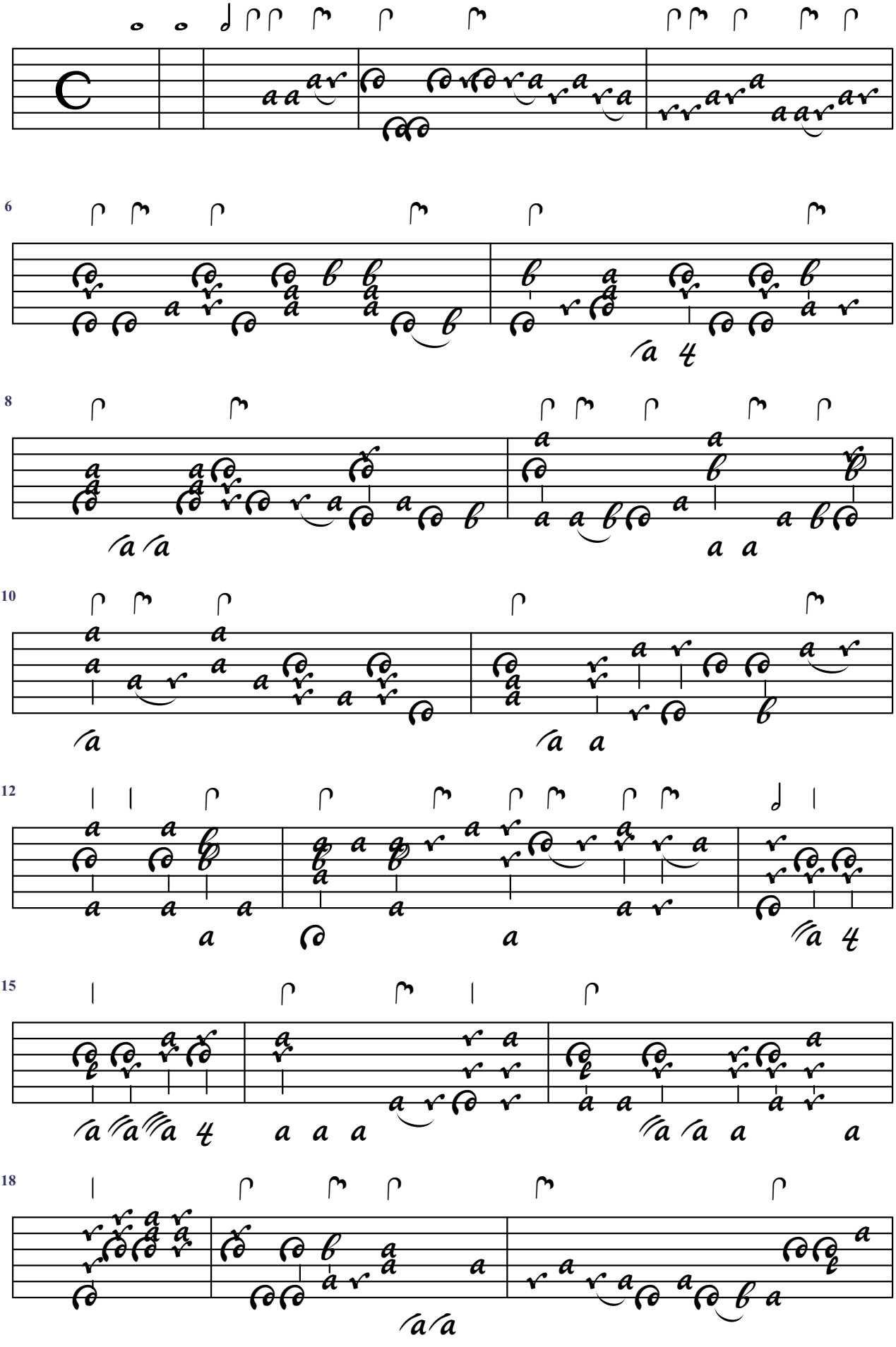

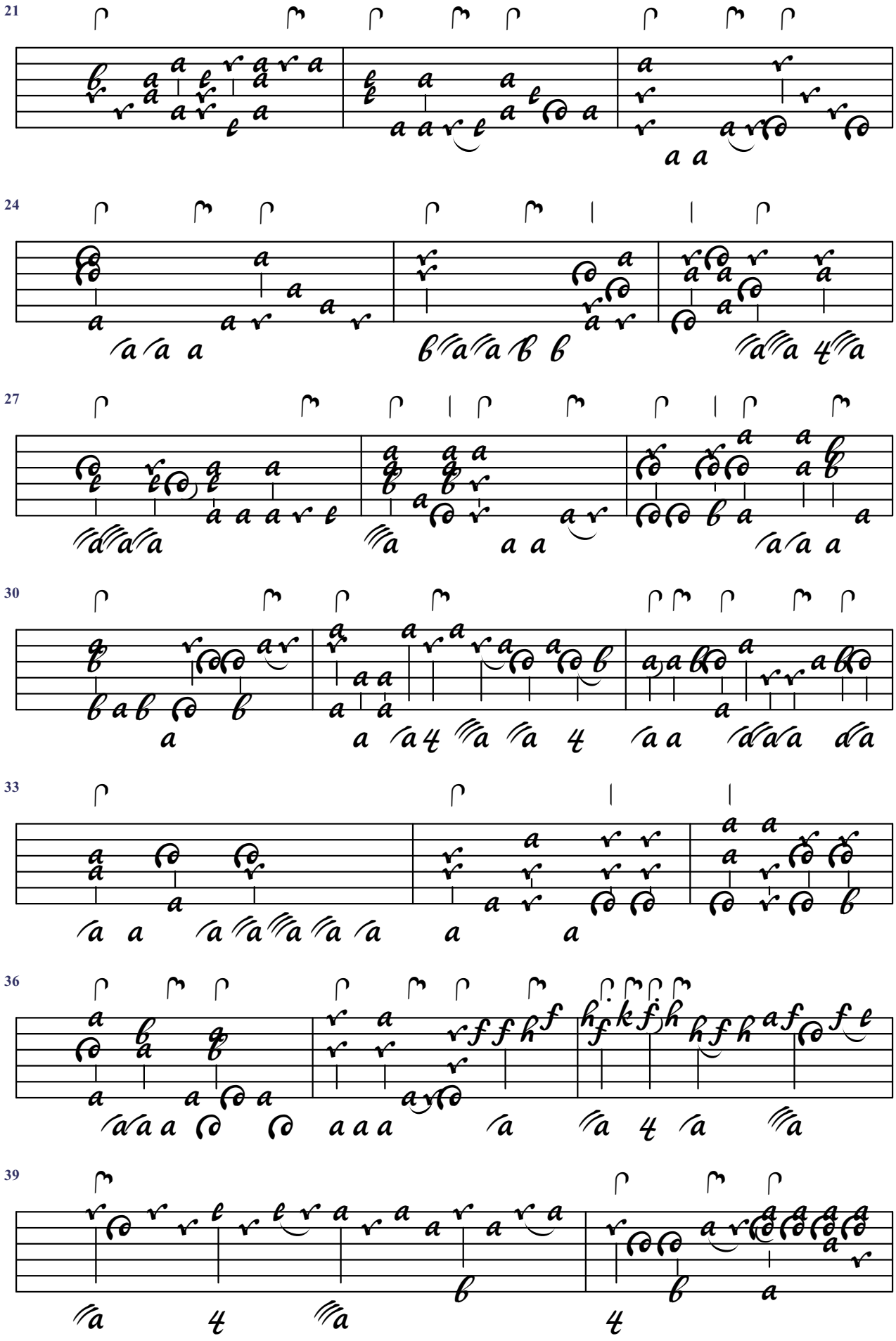
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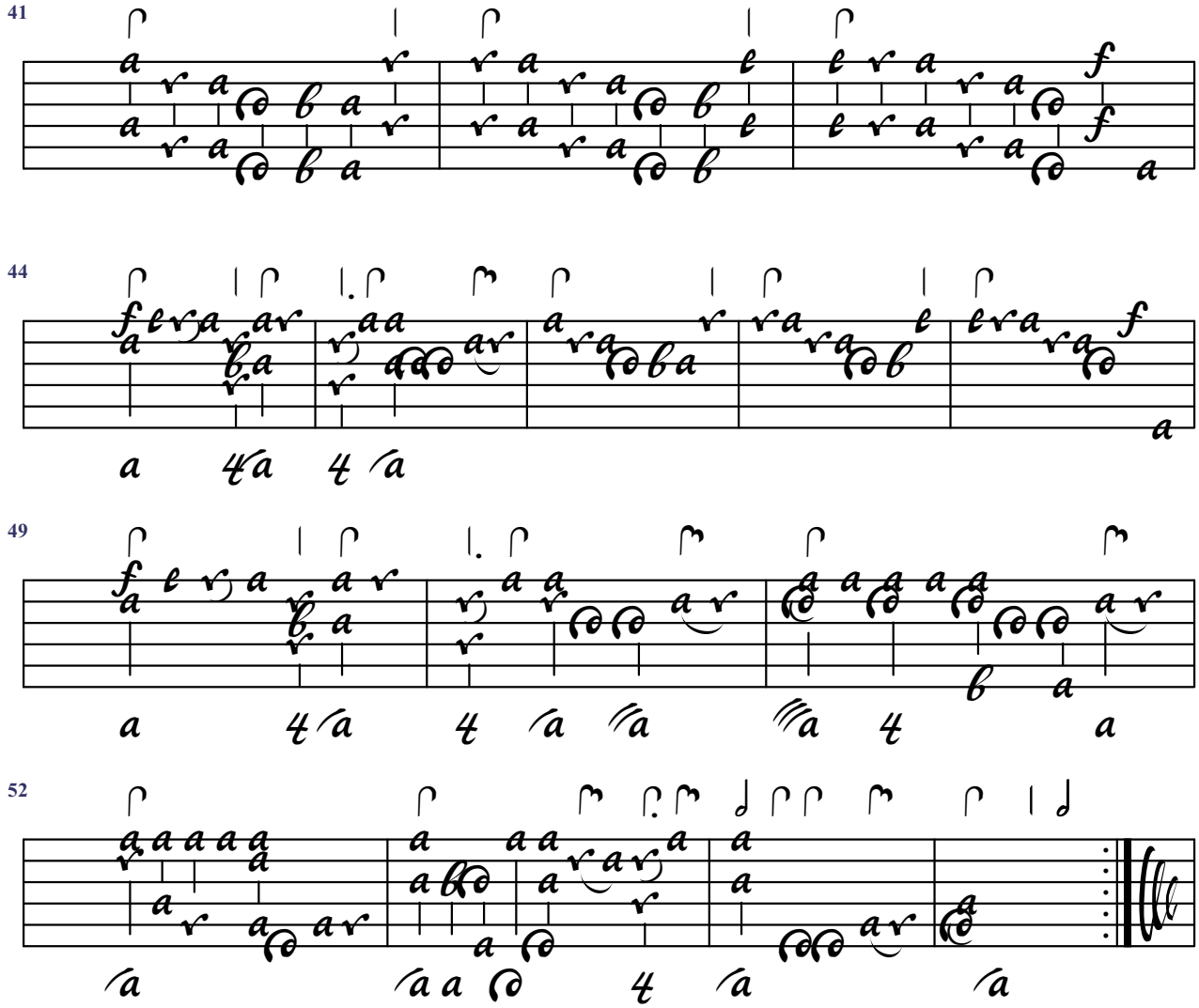
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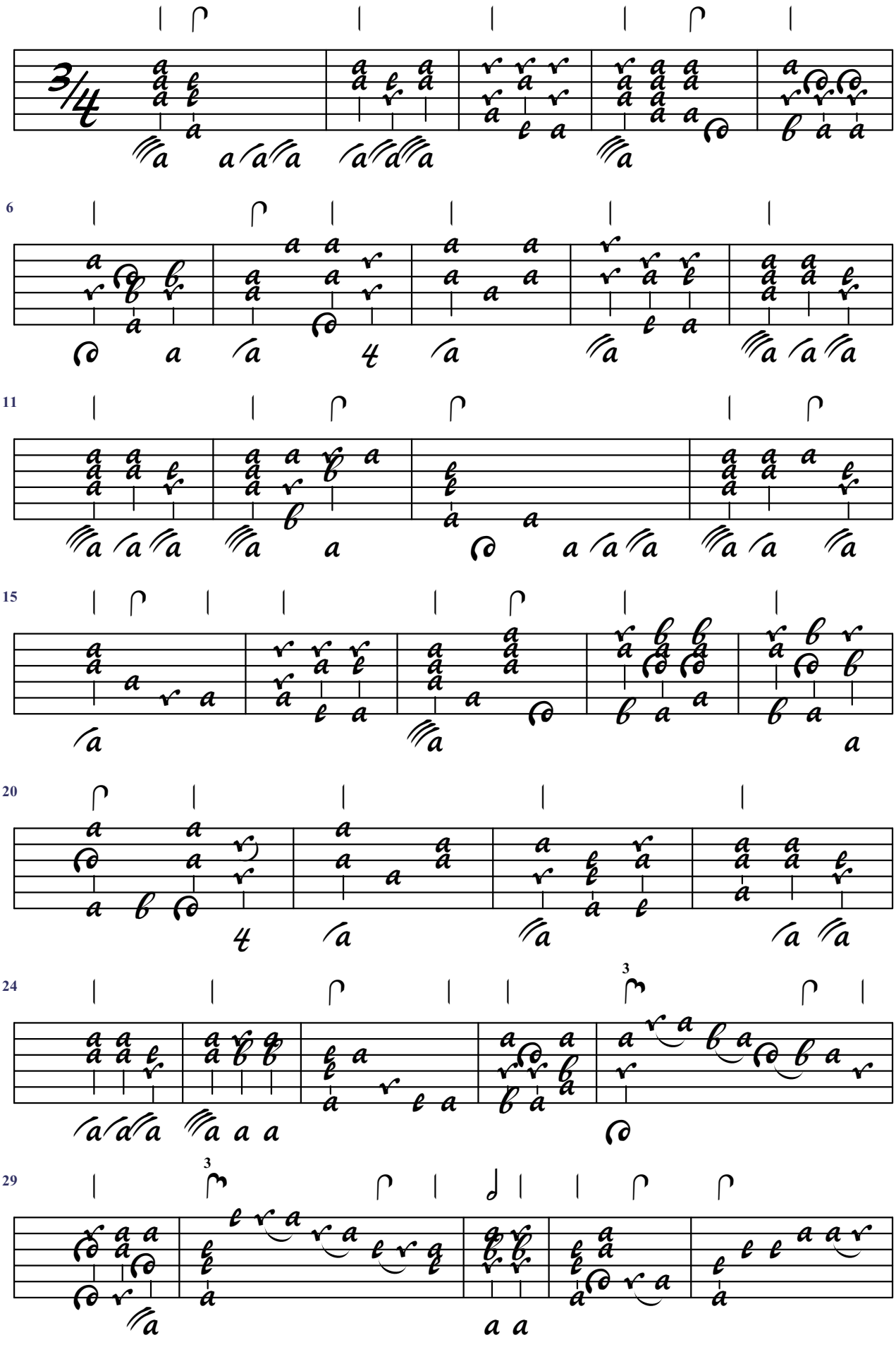
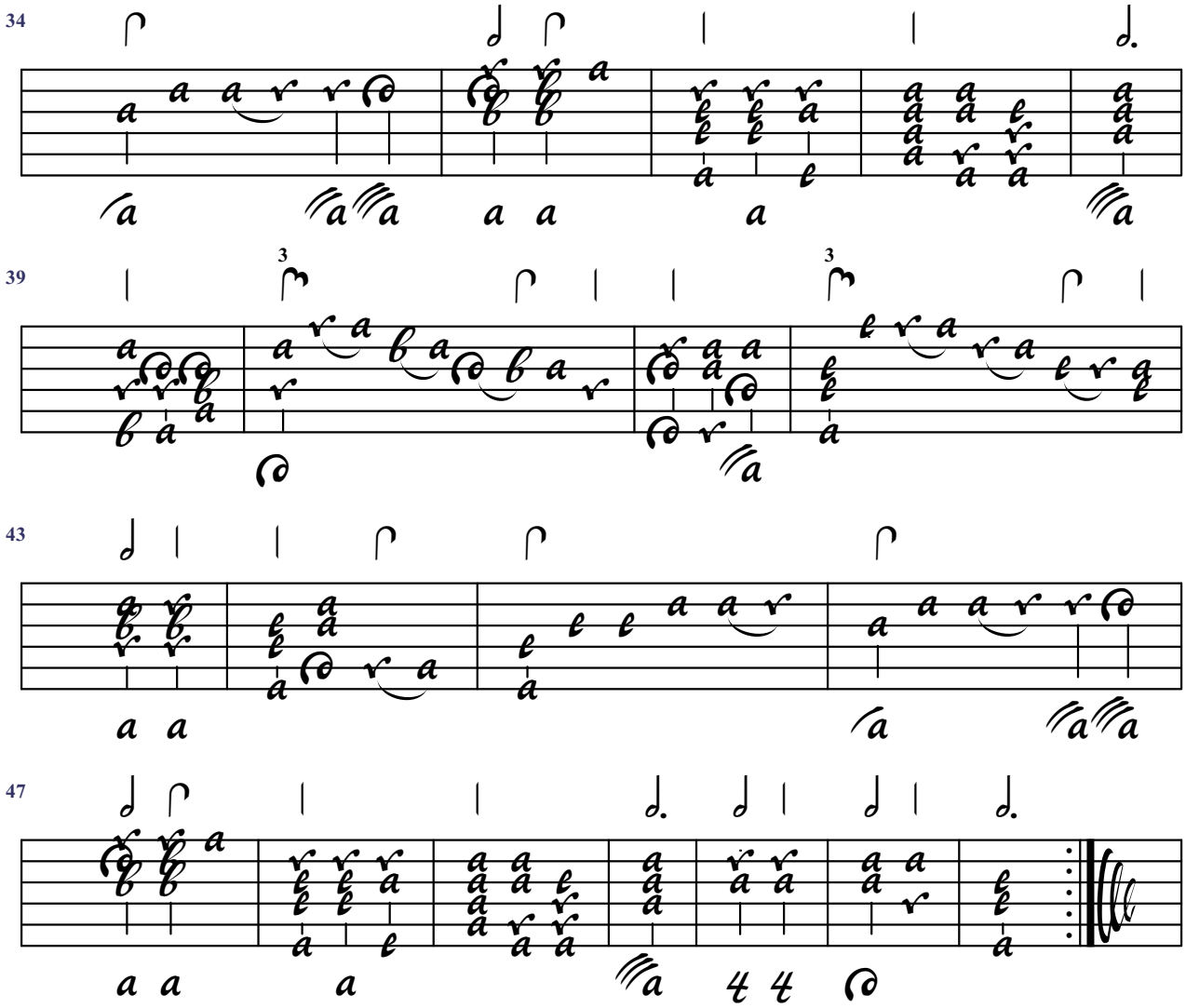
Amoroso

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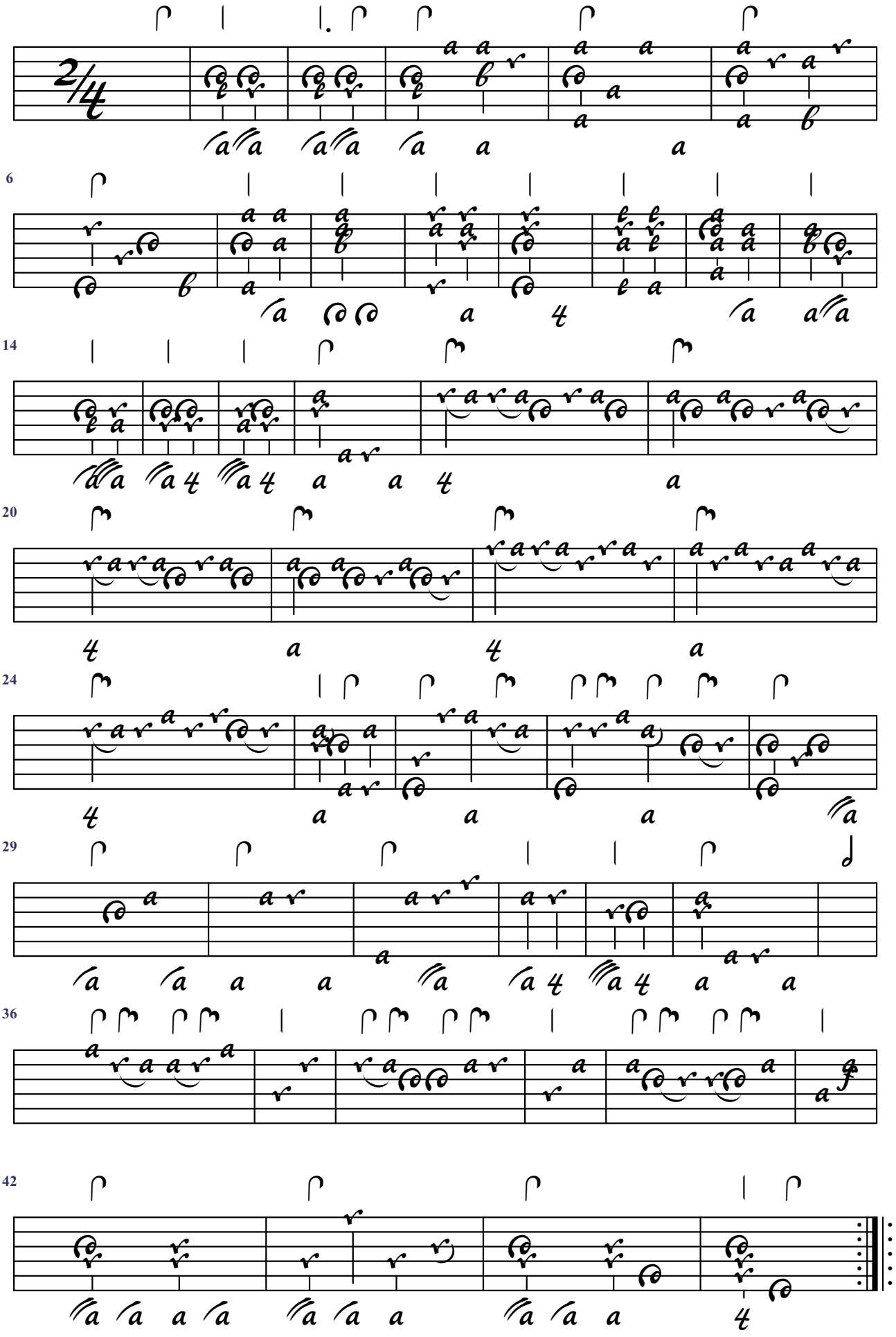

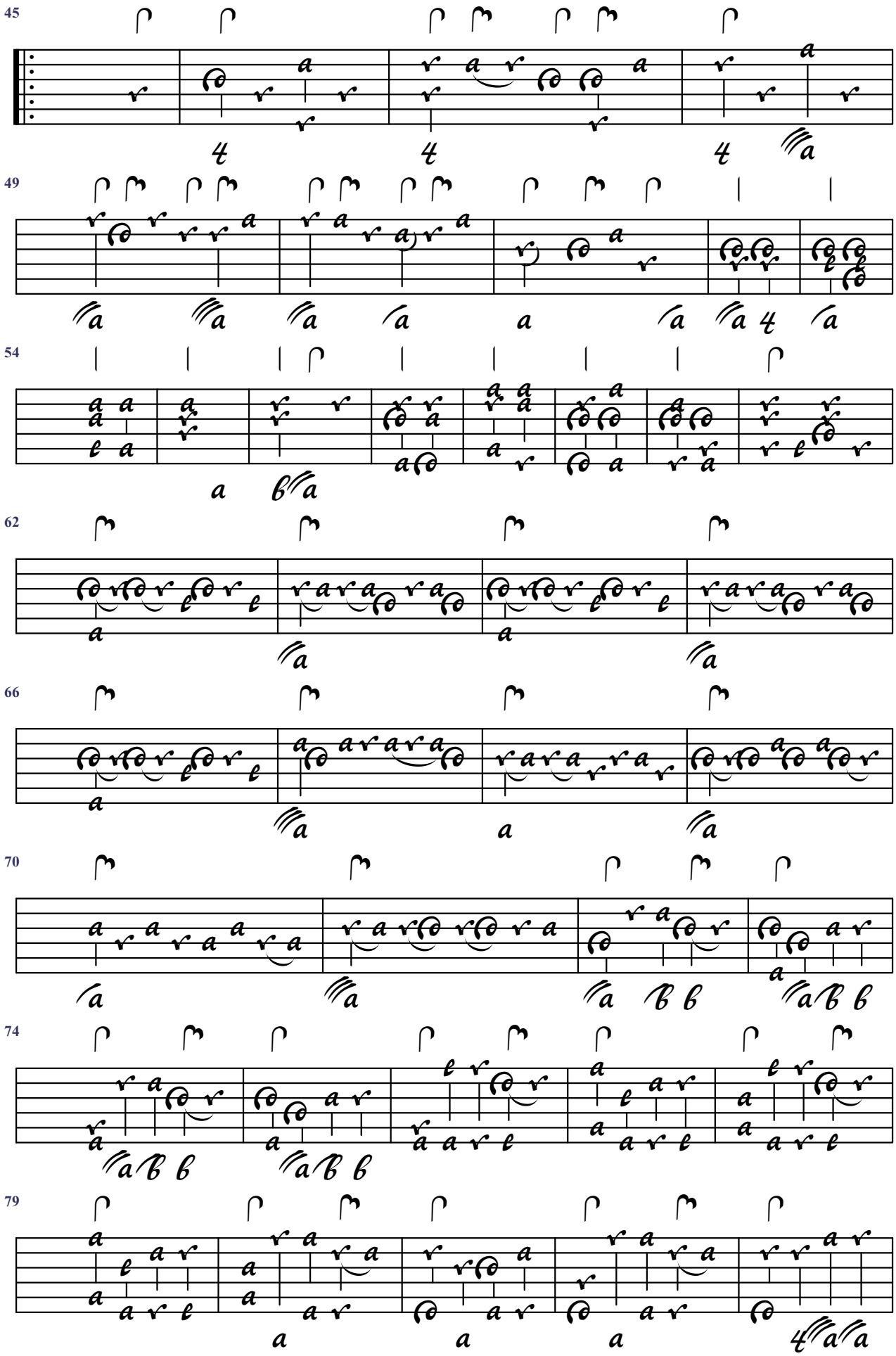
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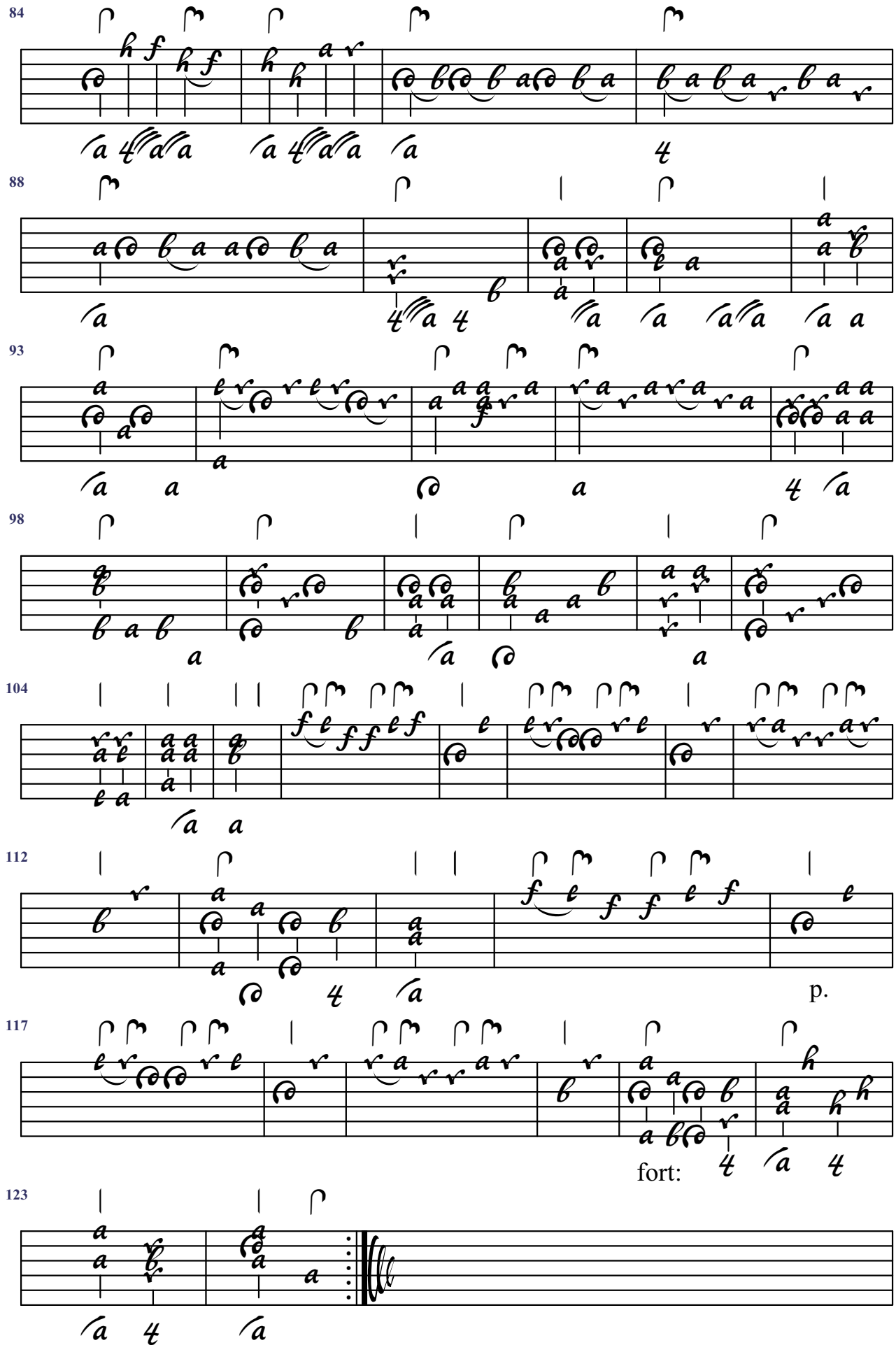
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Silvius Leopold Weiss

DUO 4

Lbm pages 122 - 129

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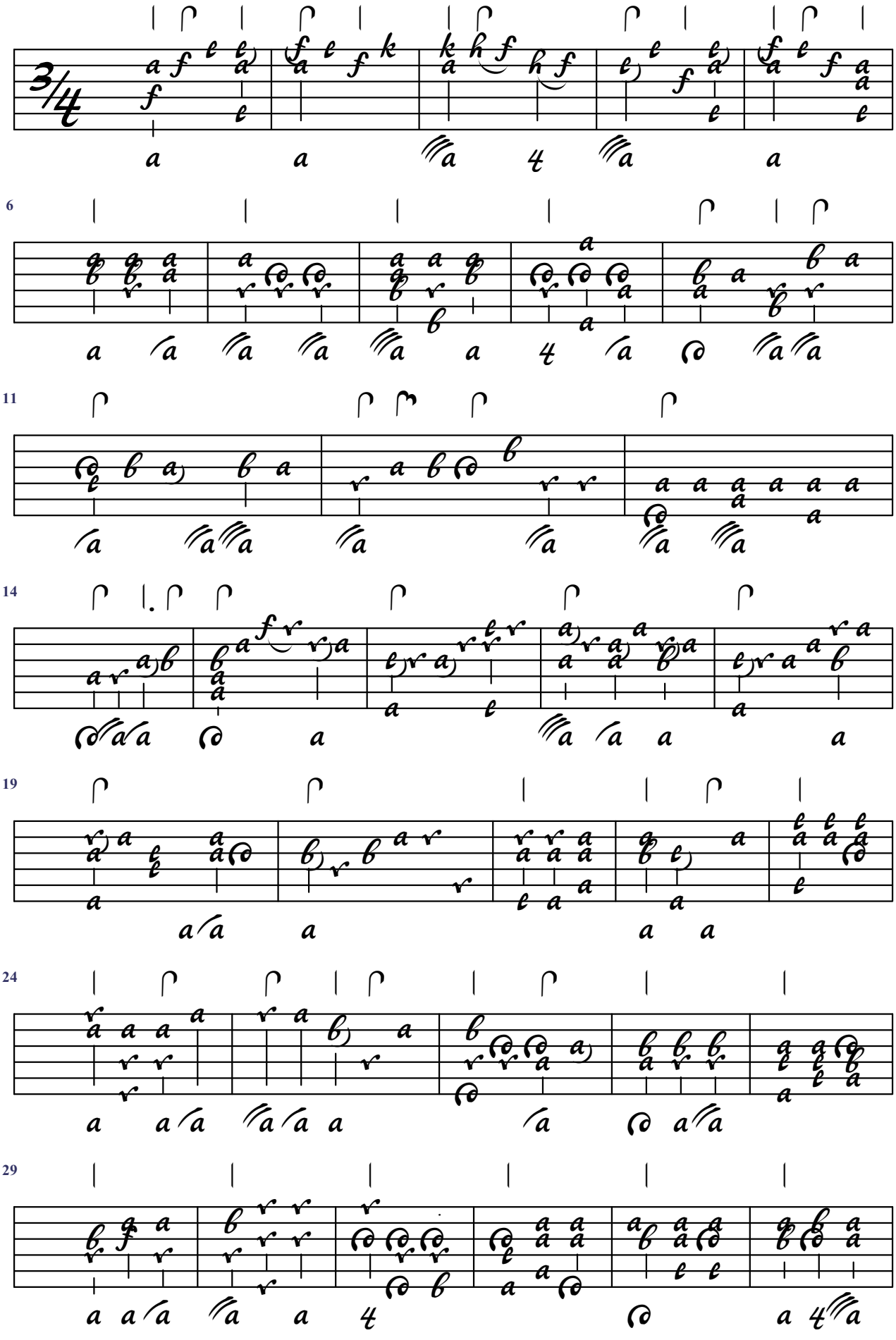
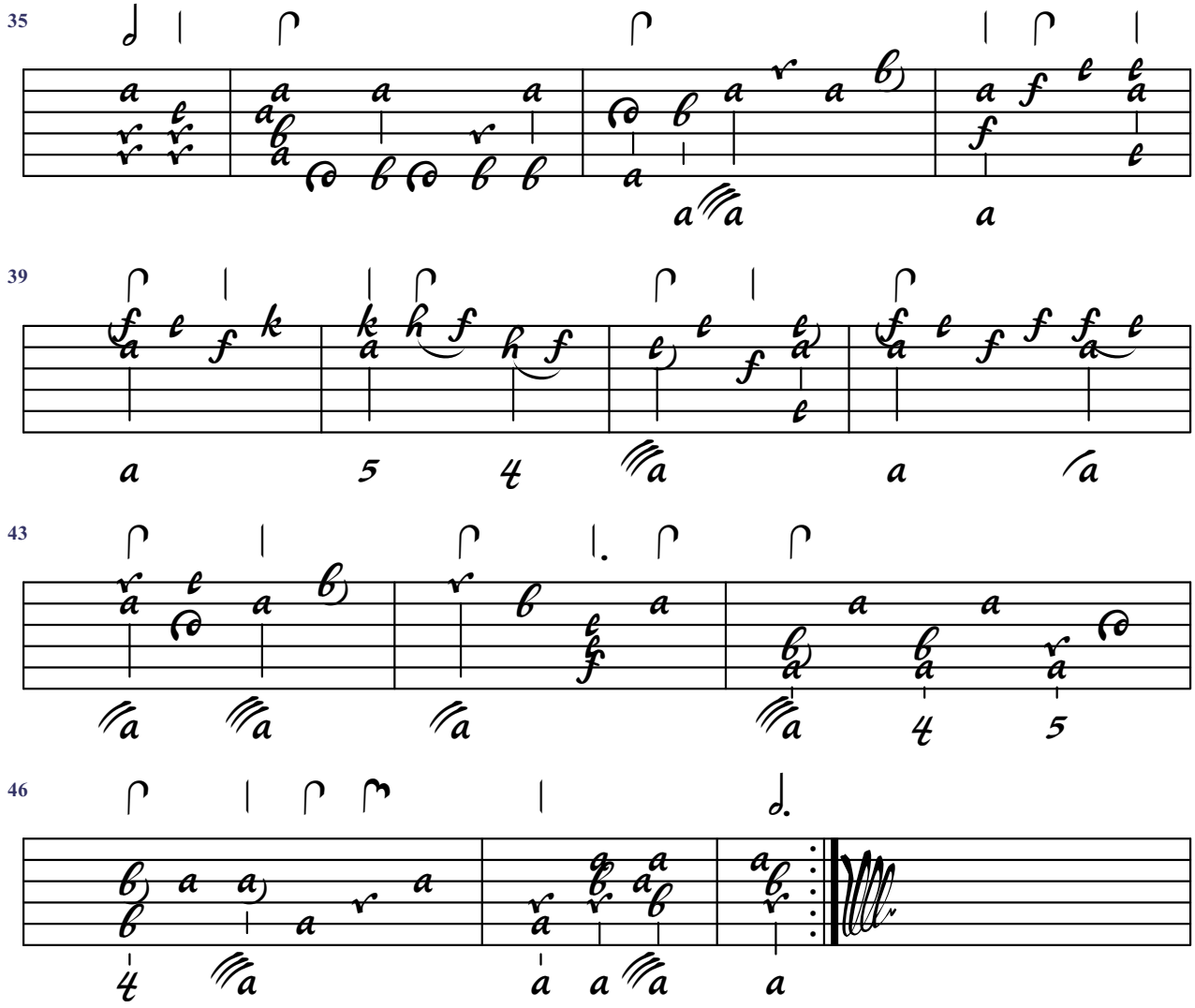
Adagio

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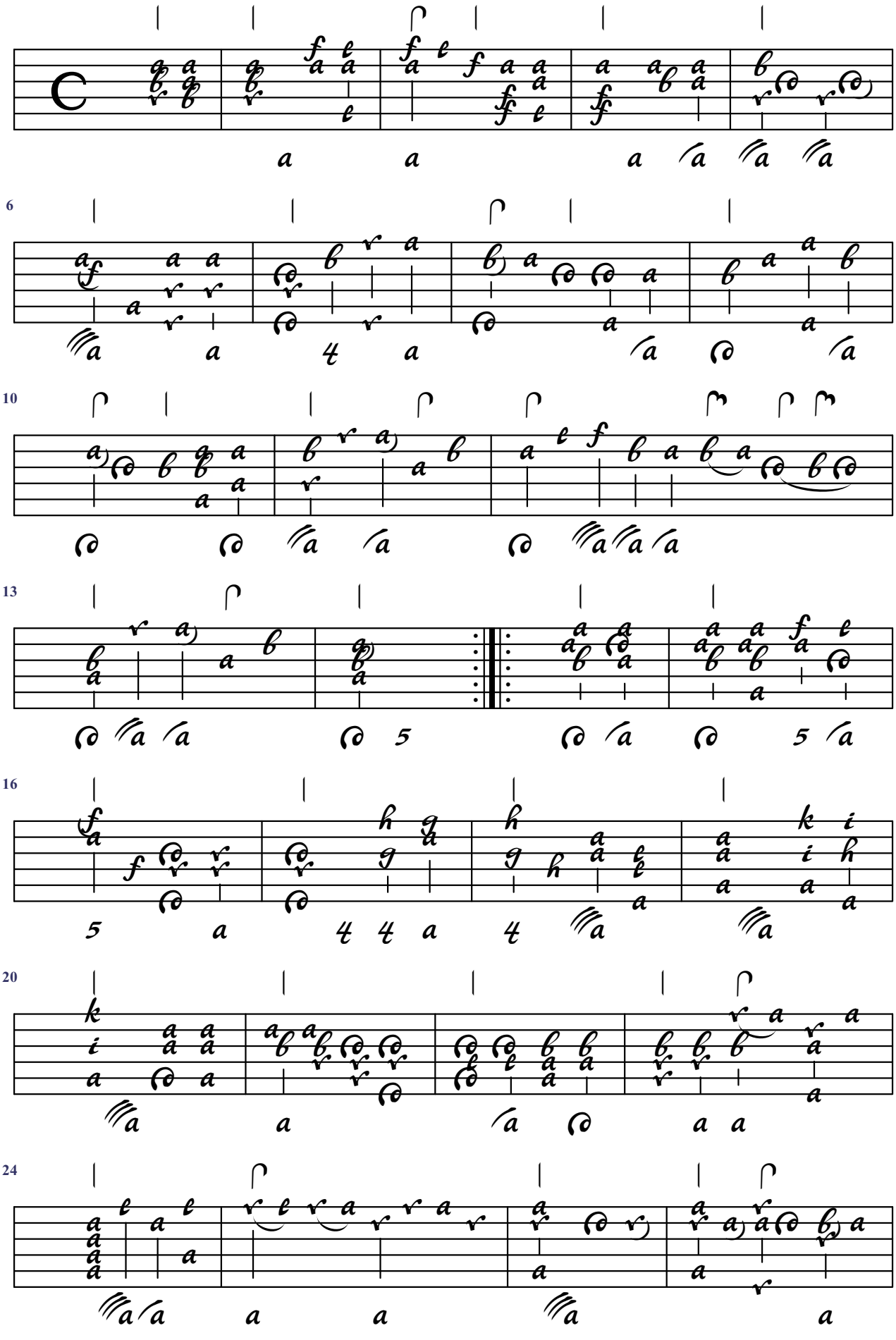
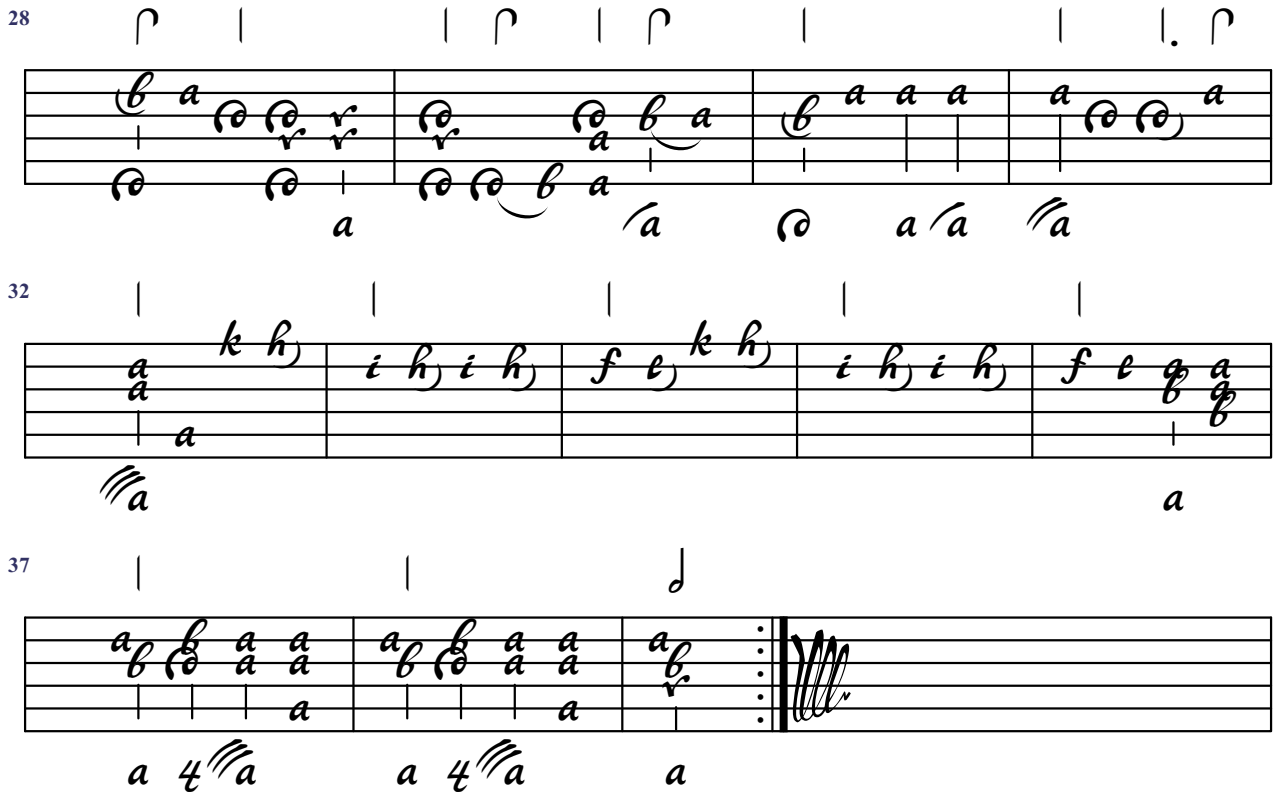
Gavotte

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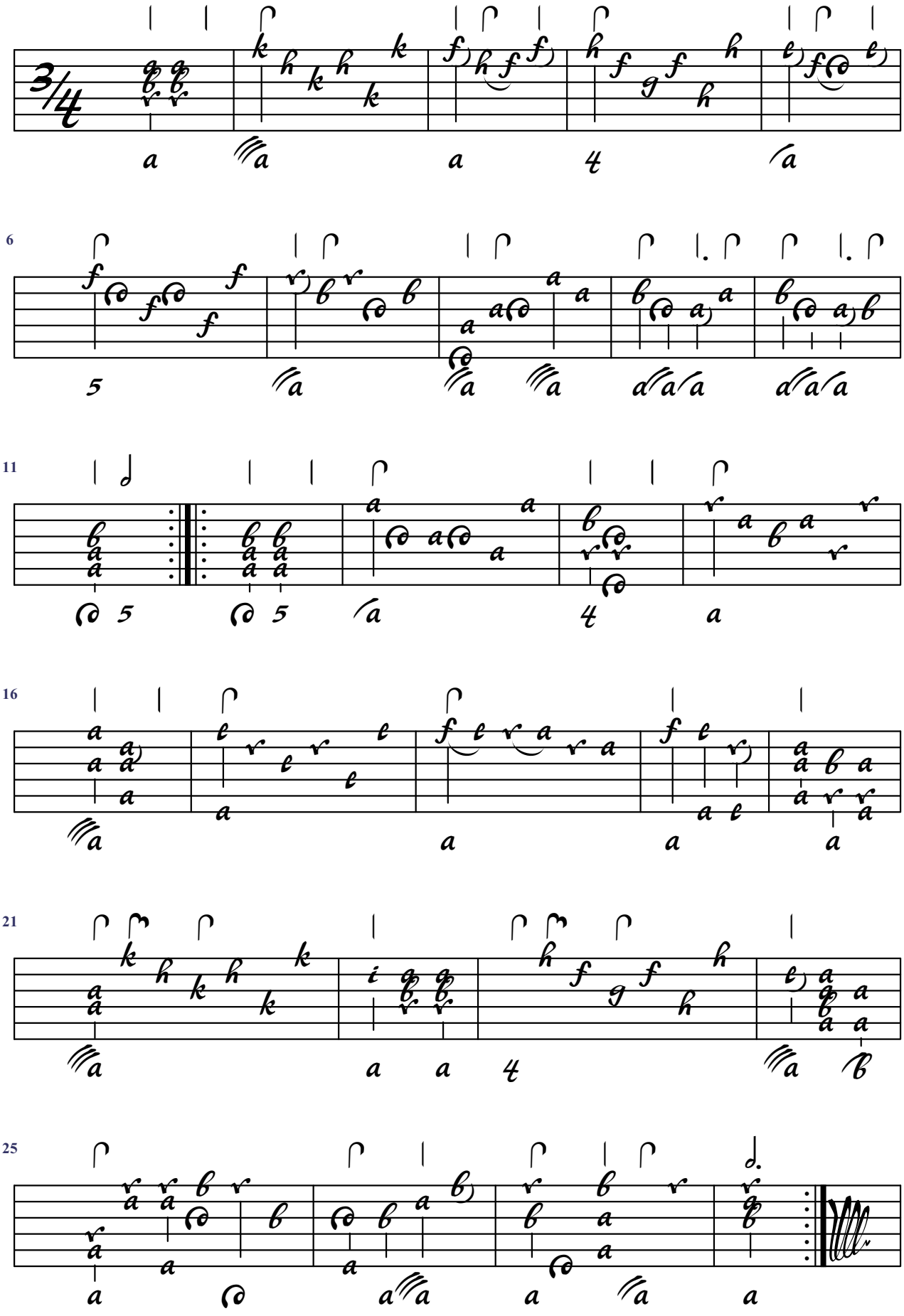
Sarabande



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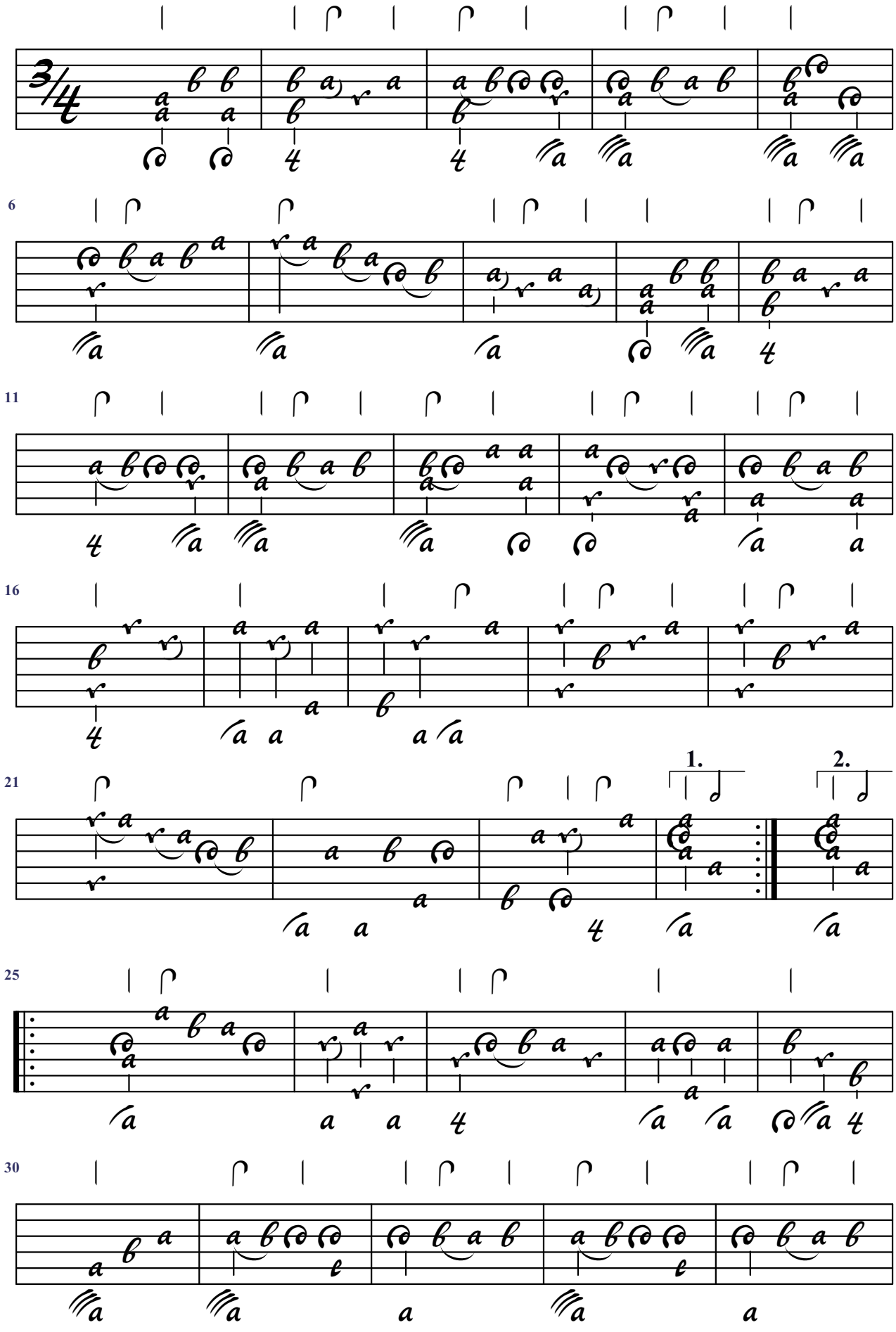

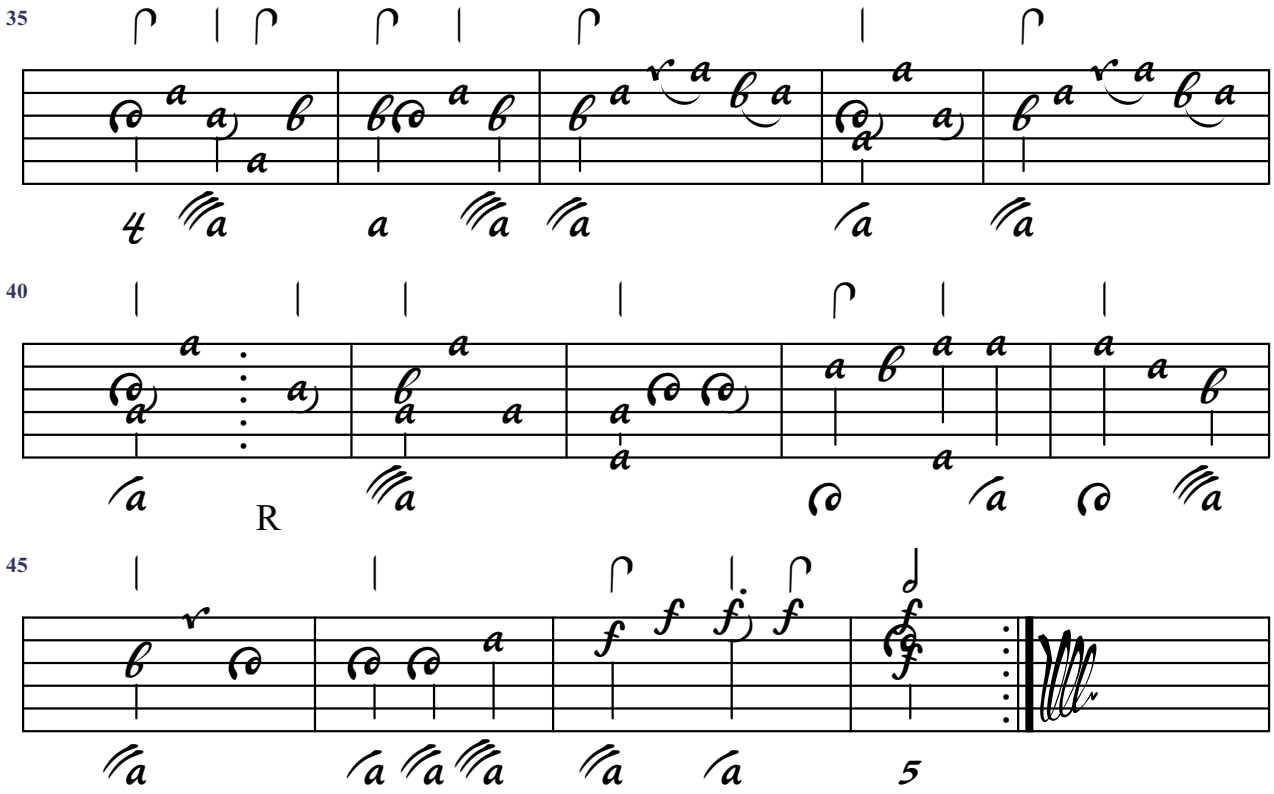
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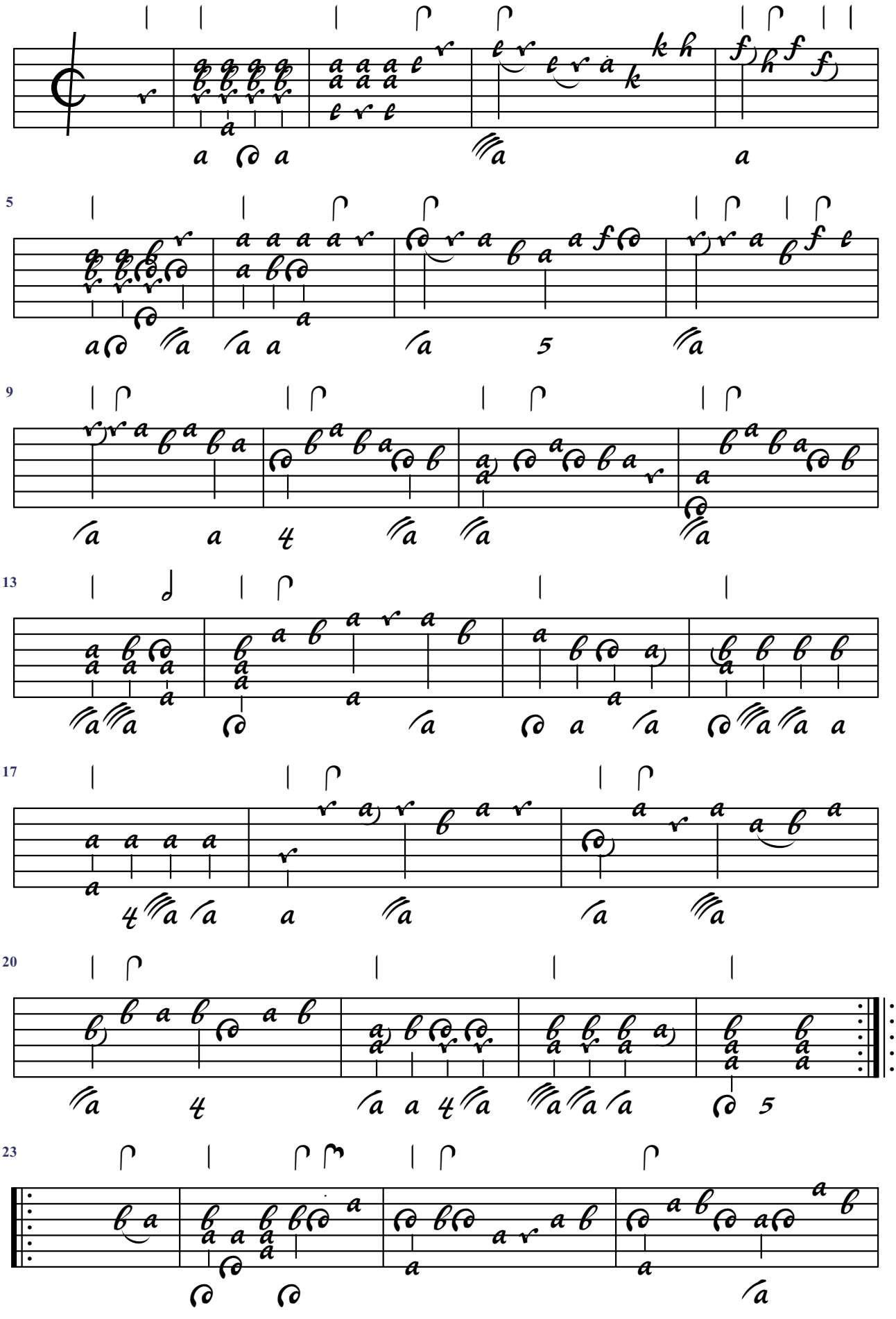

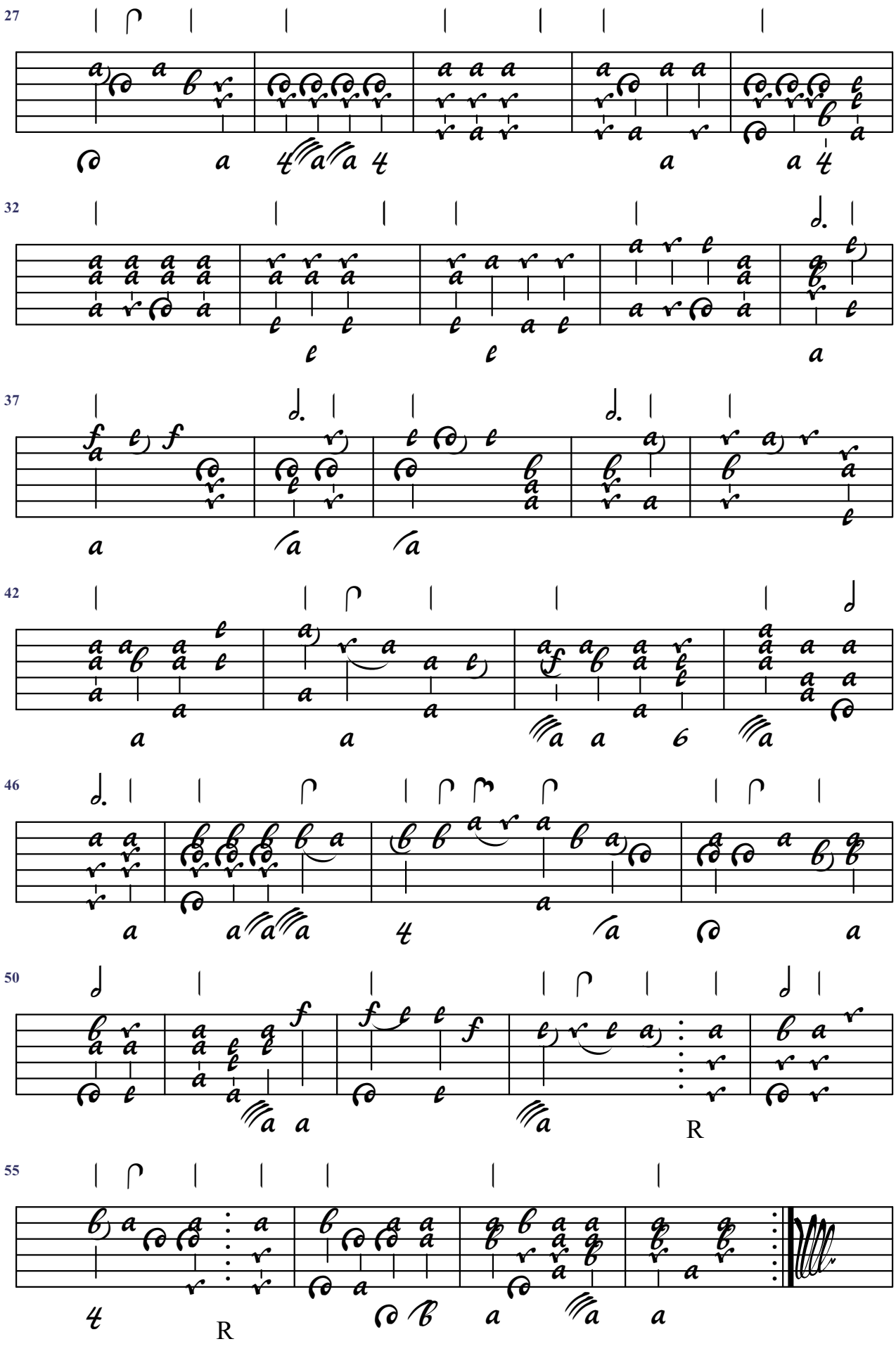
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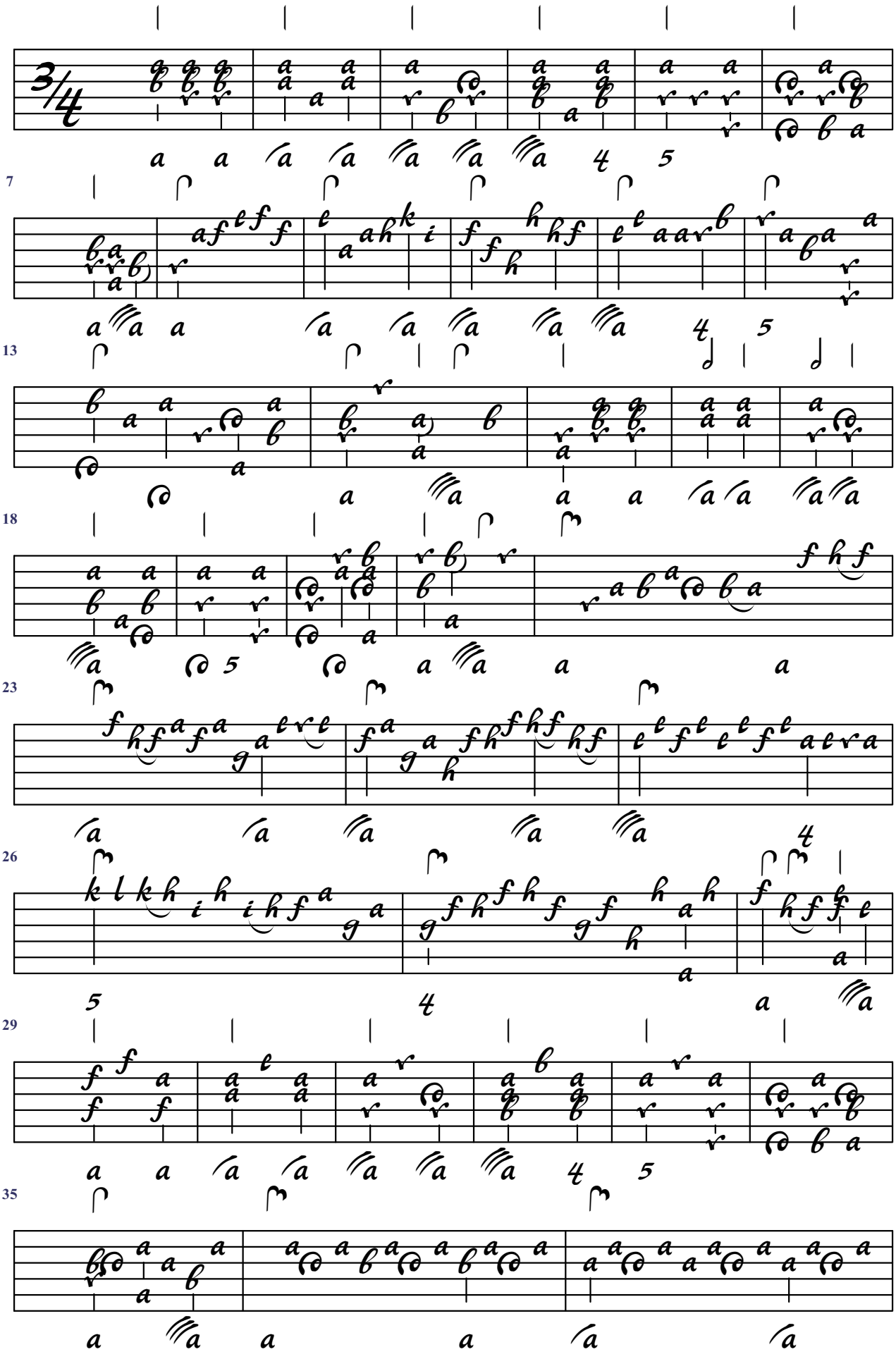
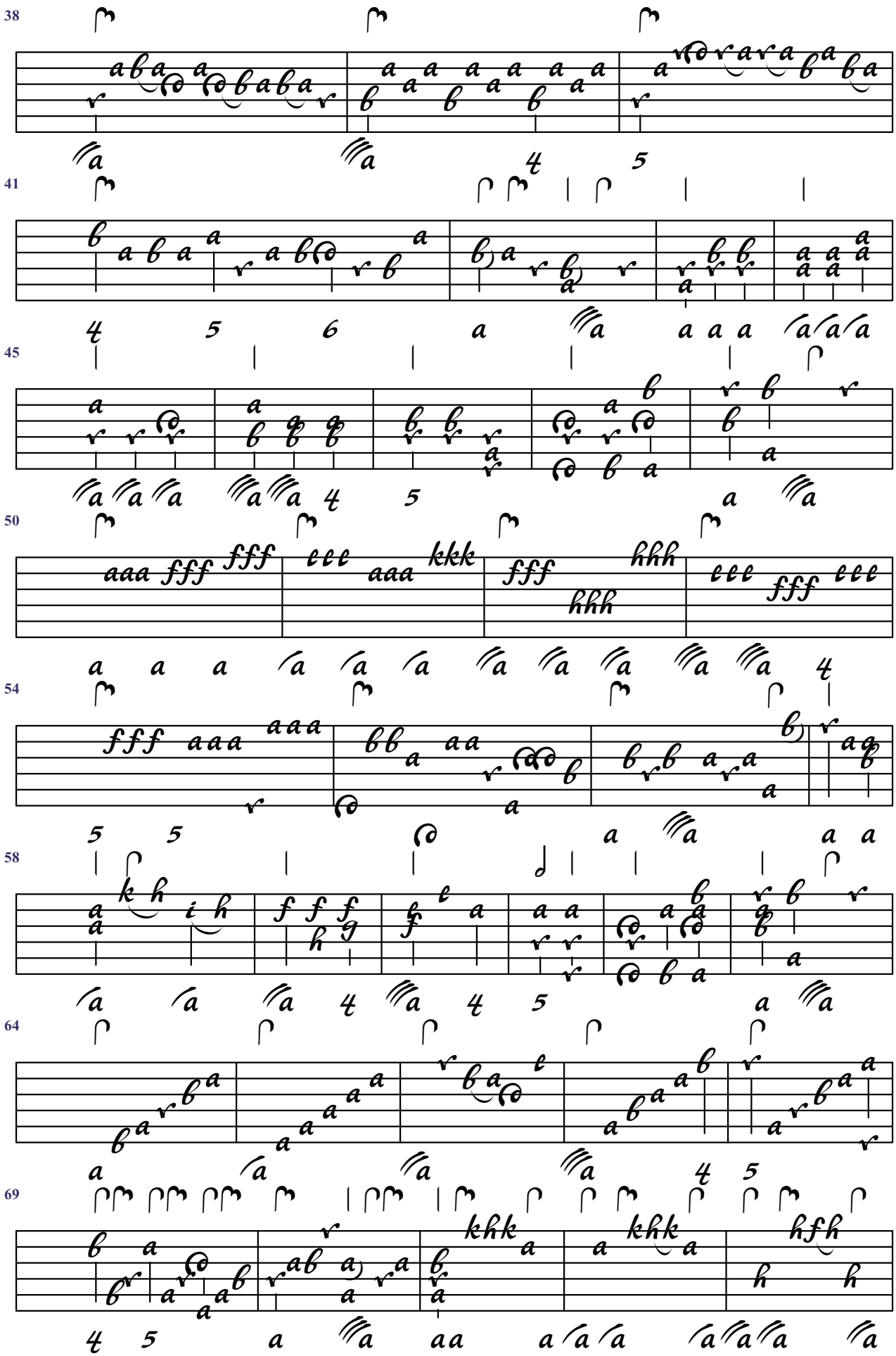
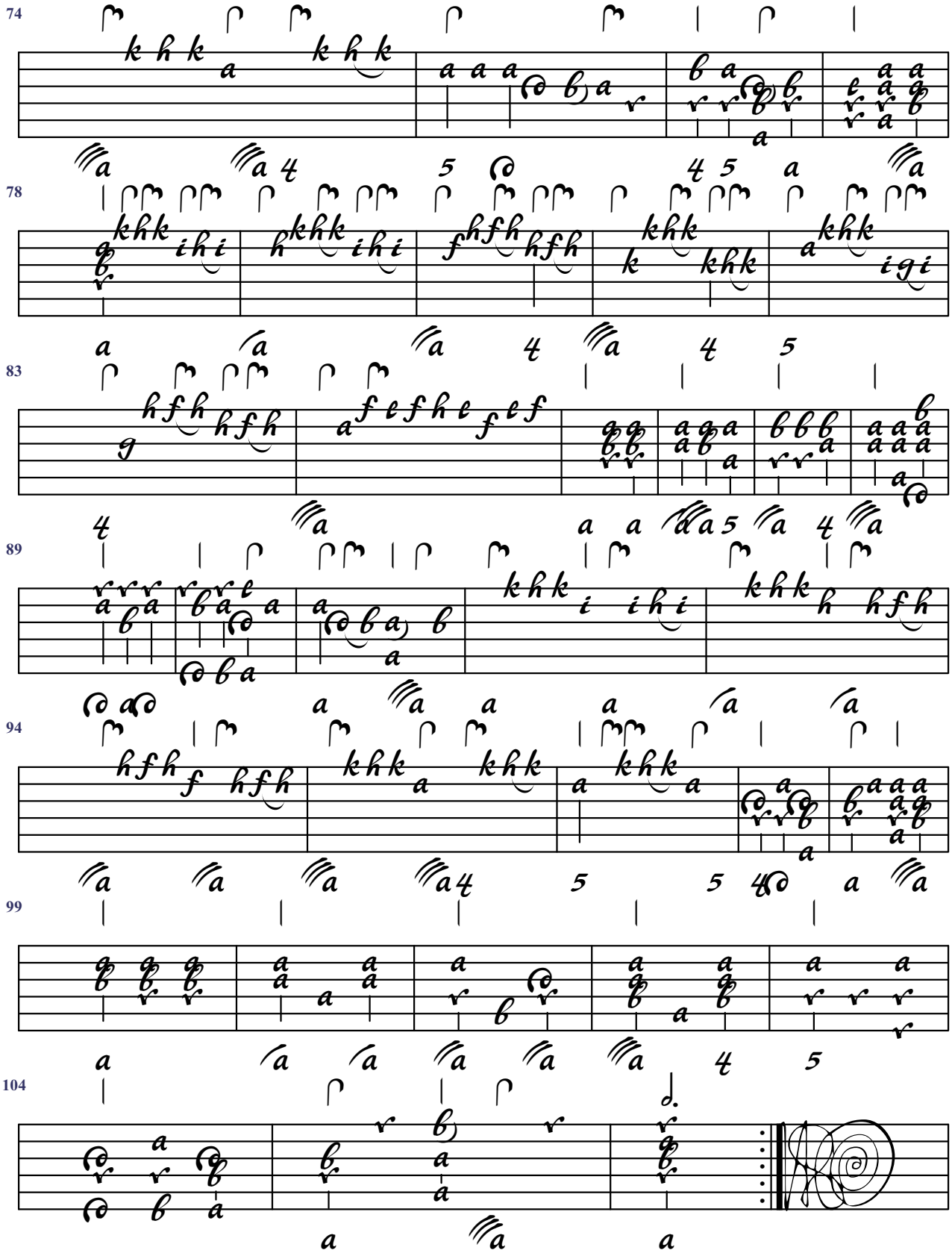
Ciacona







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DUO 5

Lbm pages 192 - 198, 117

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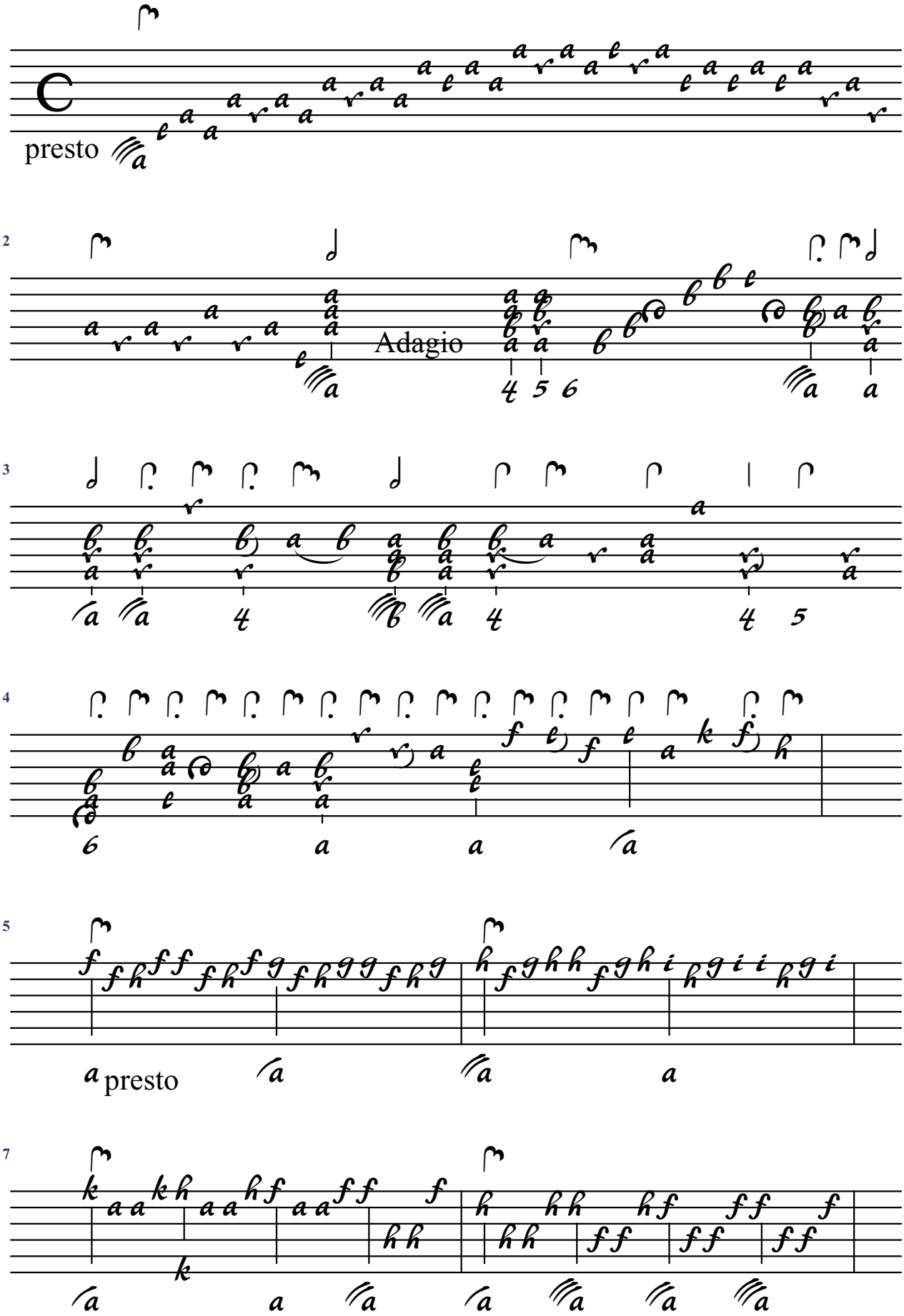
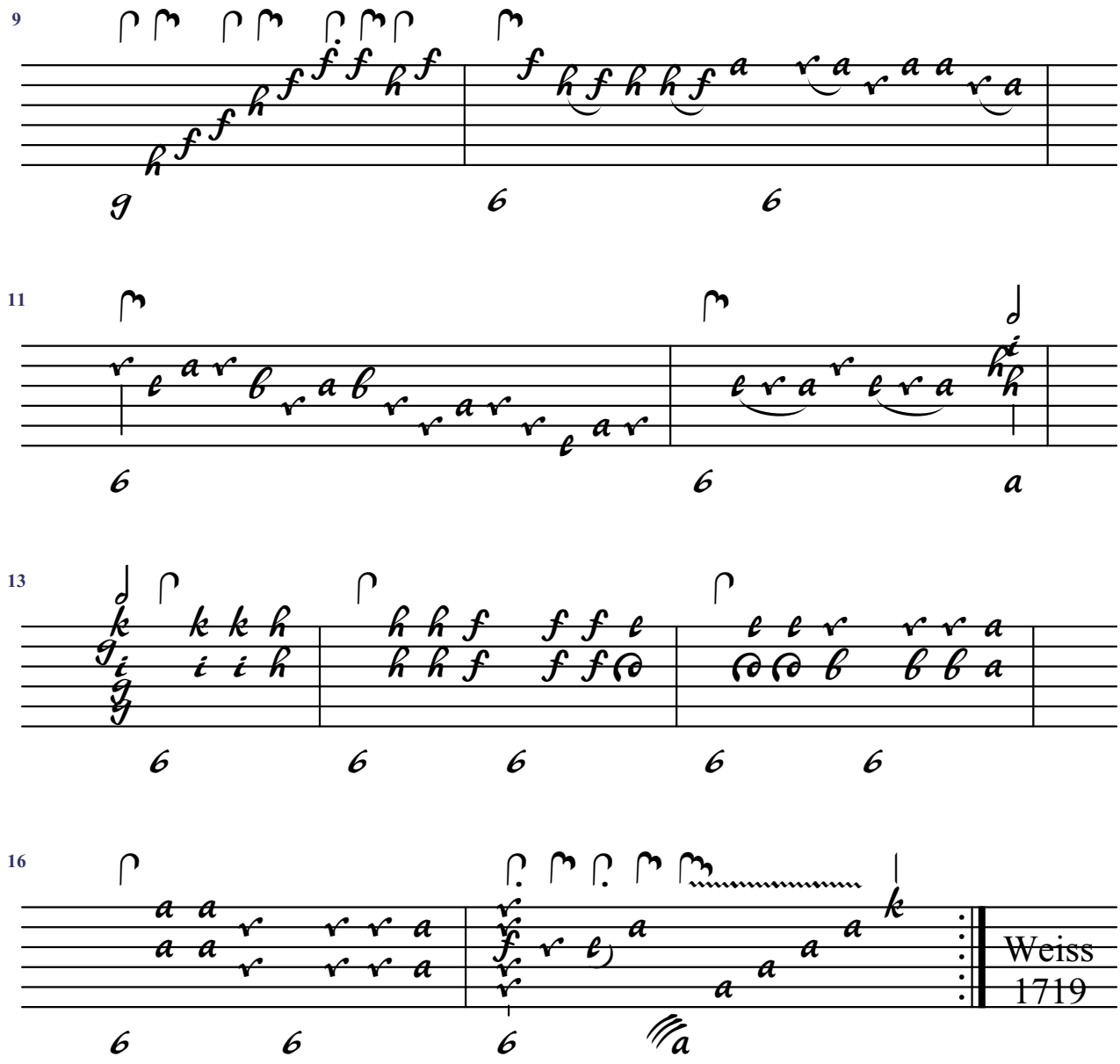
Prelude (Luth solo)

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Weiss
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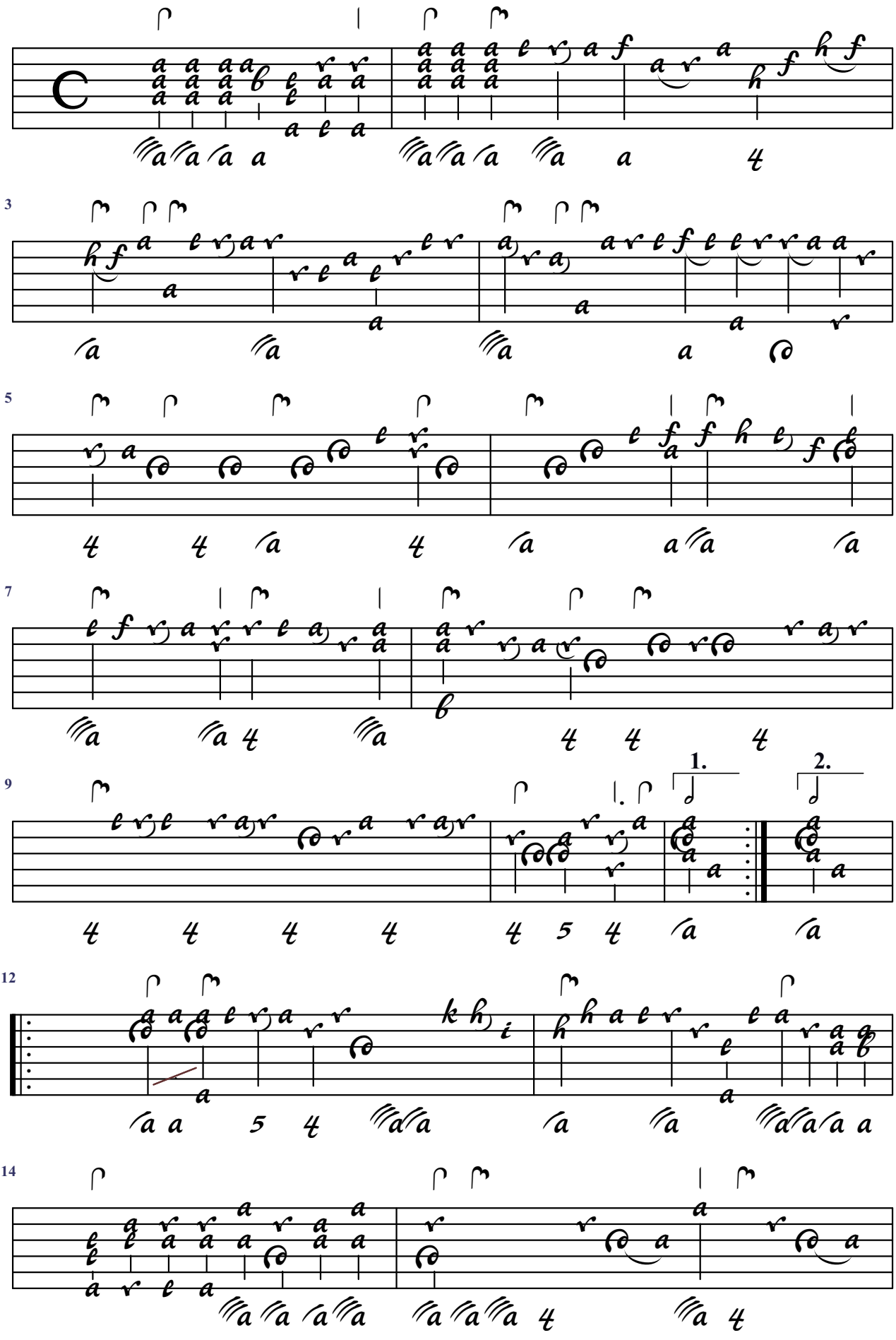
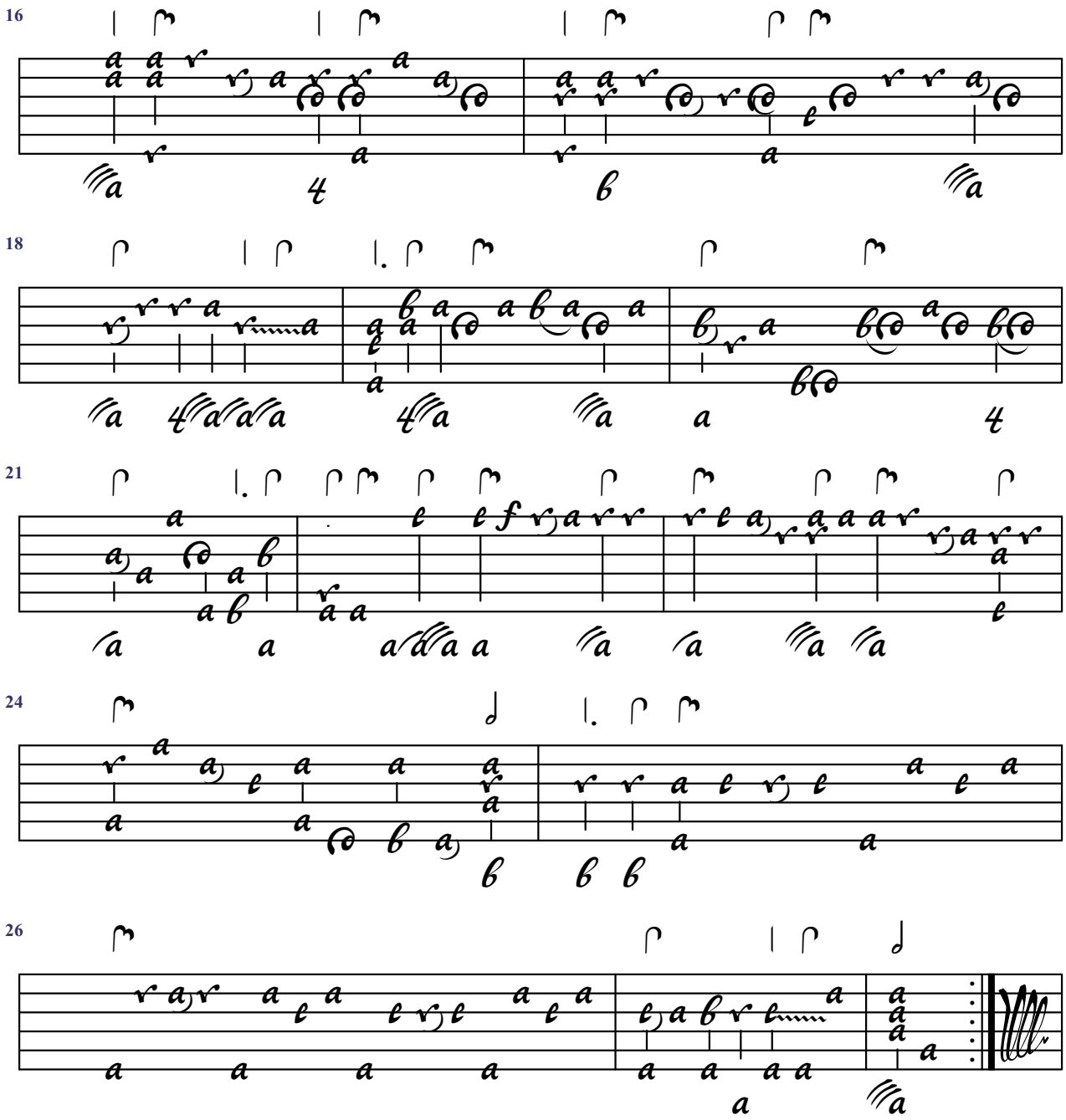
Un poco andante

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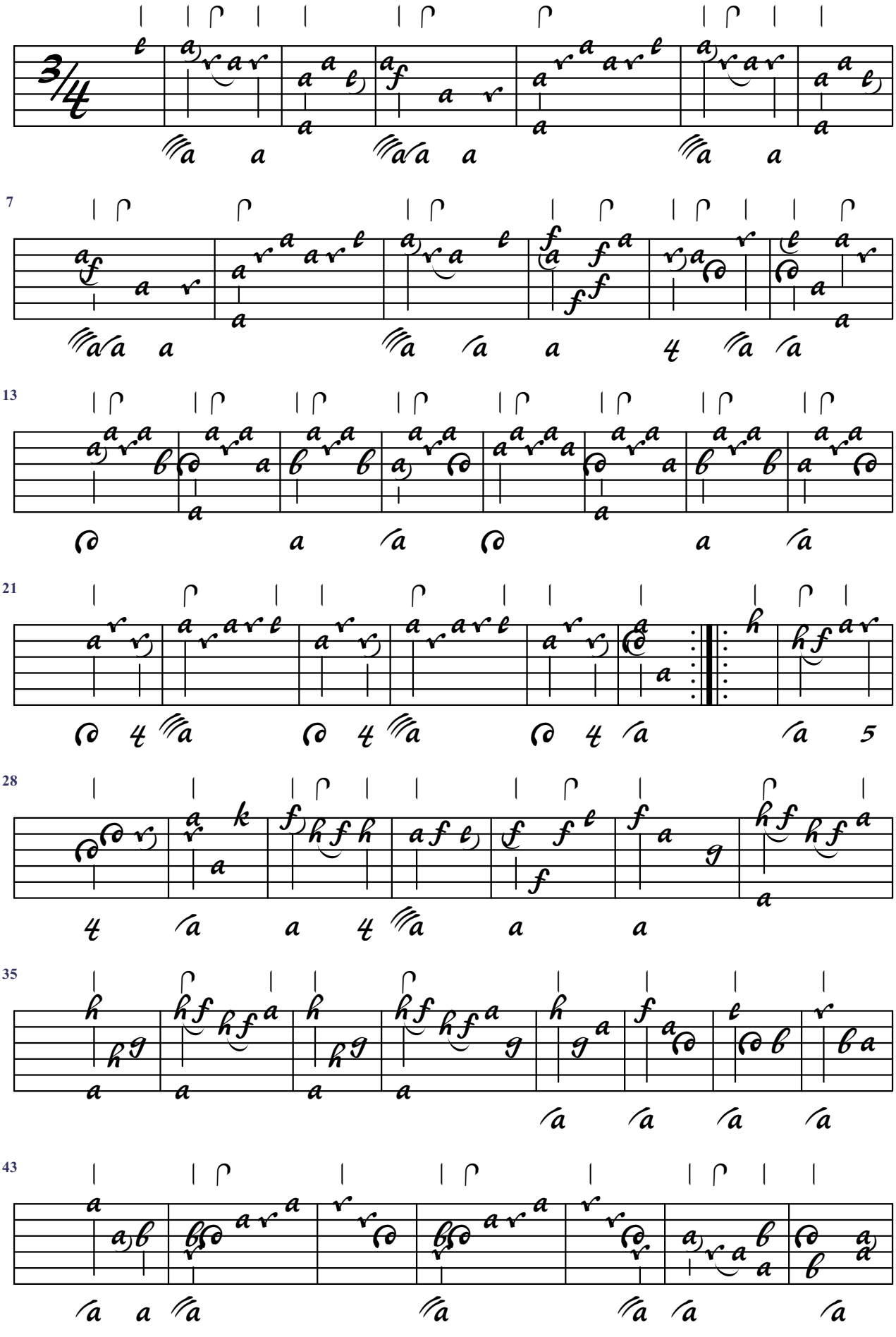
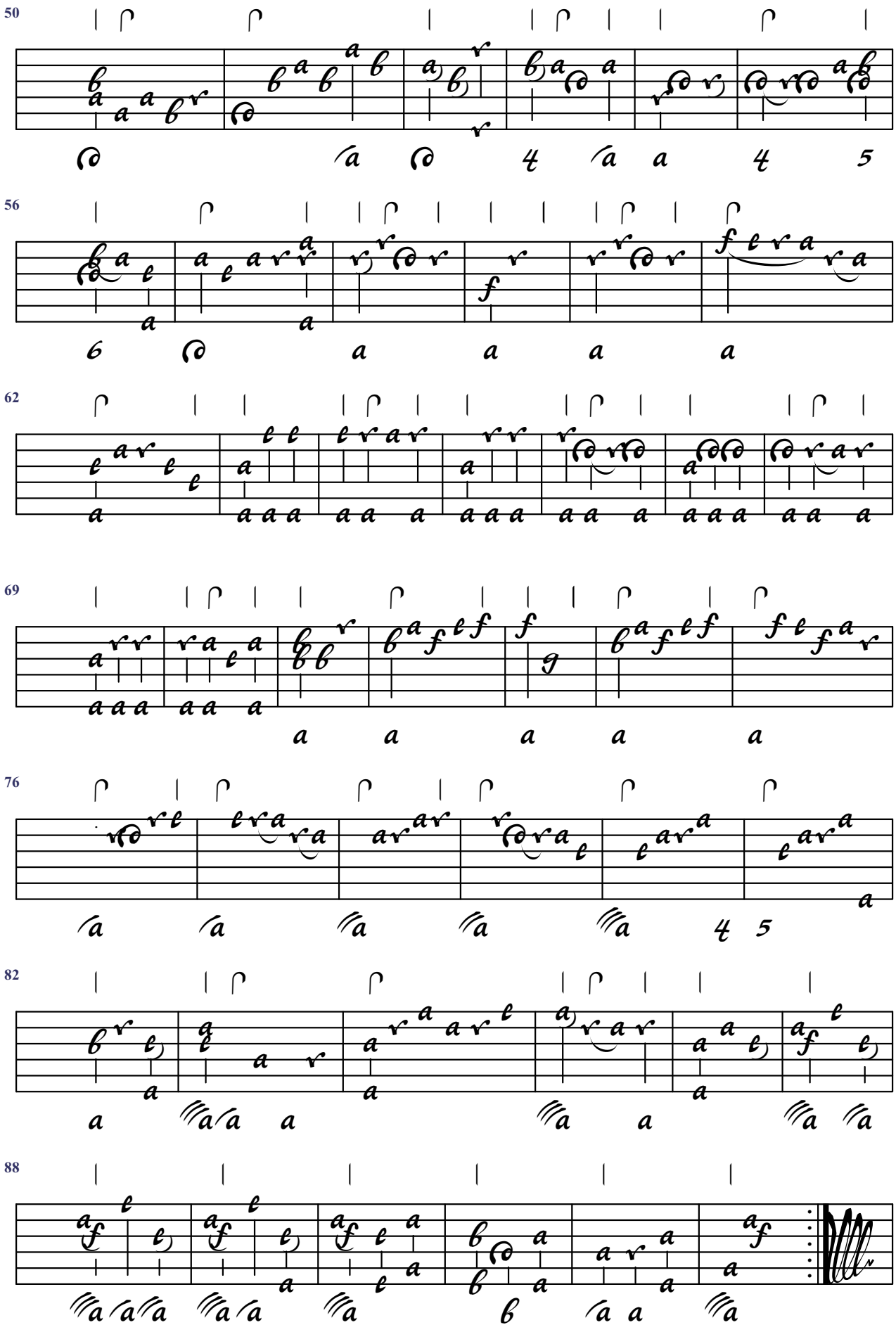
Le Badinage





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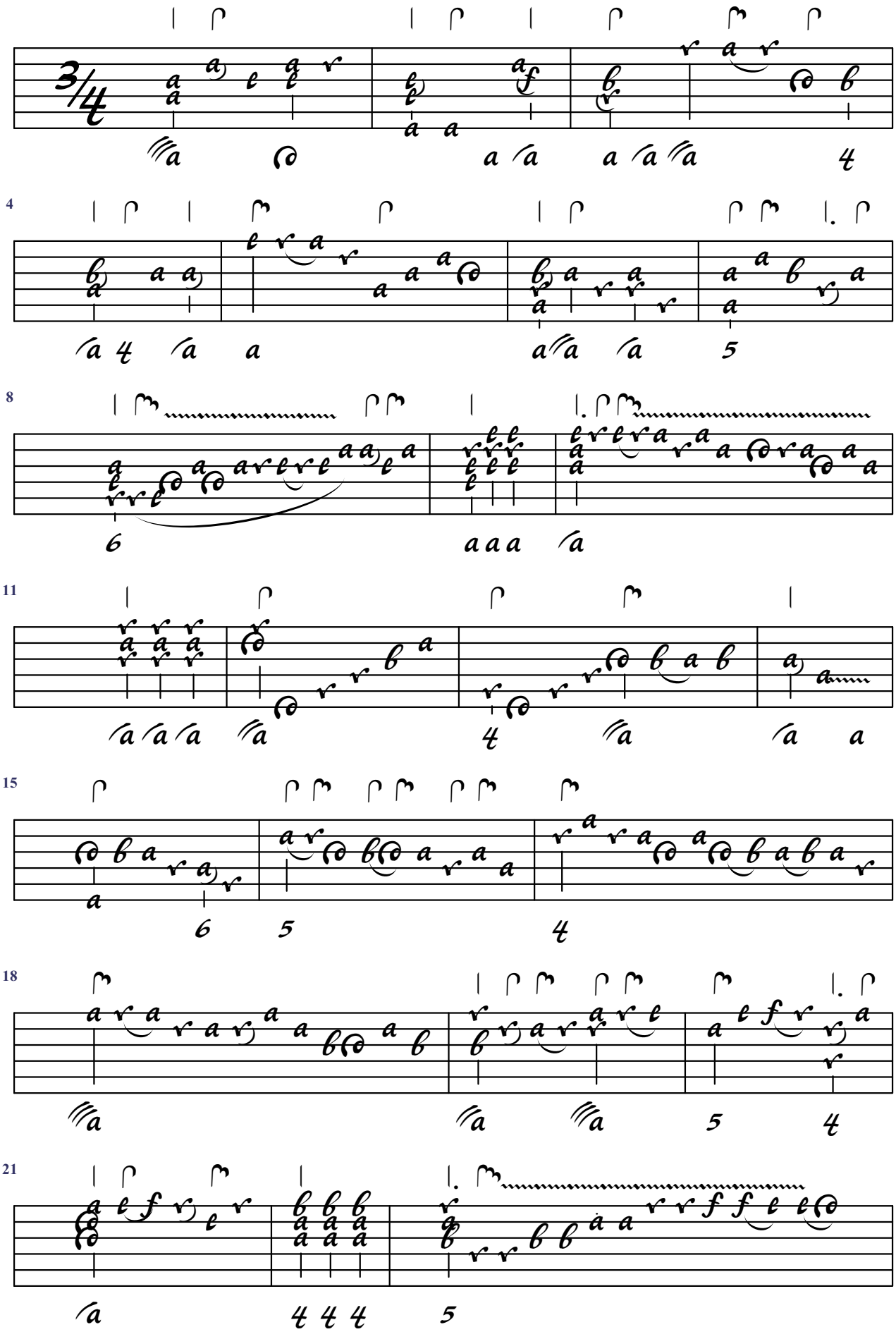
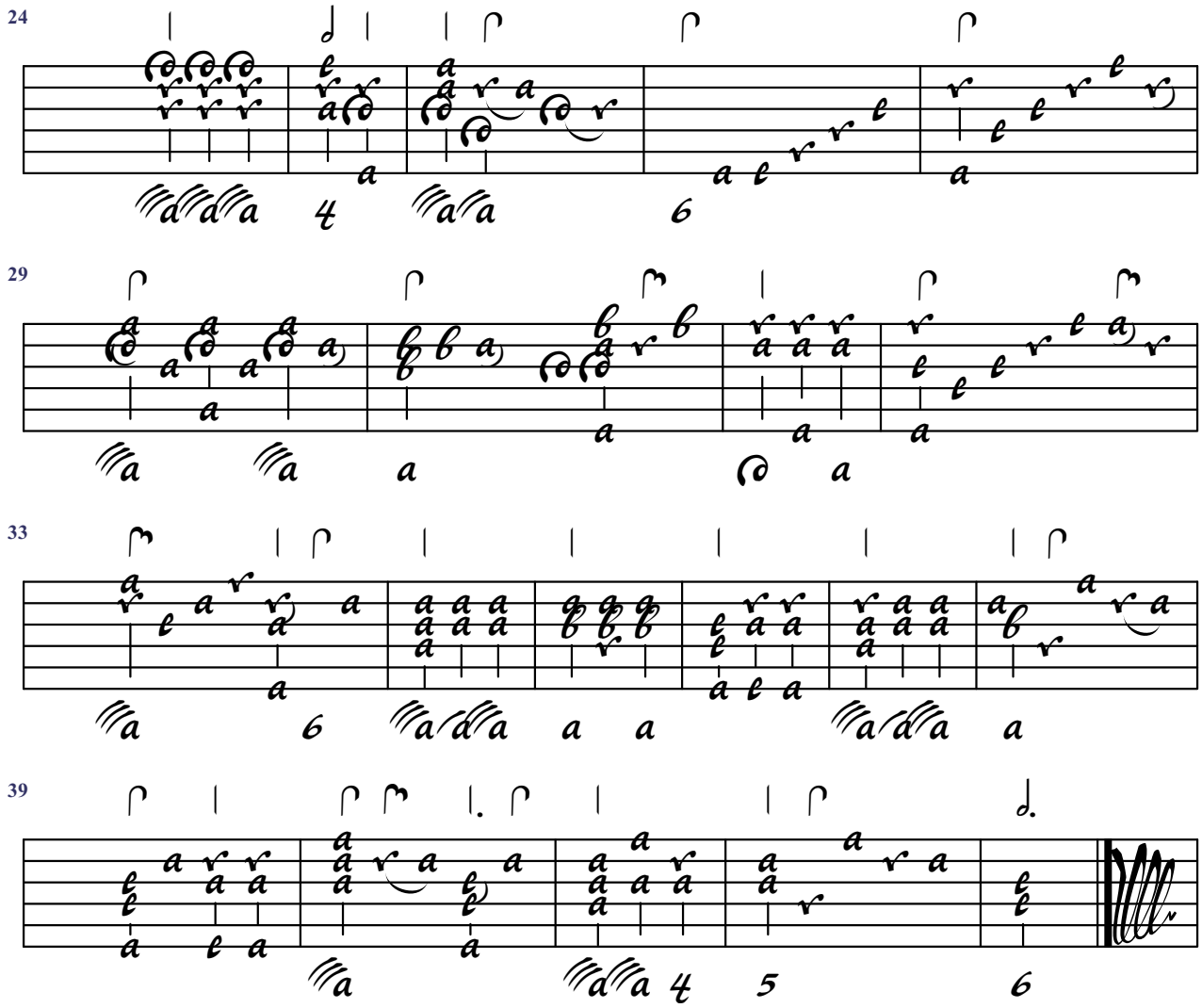
Largo

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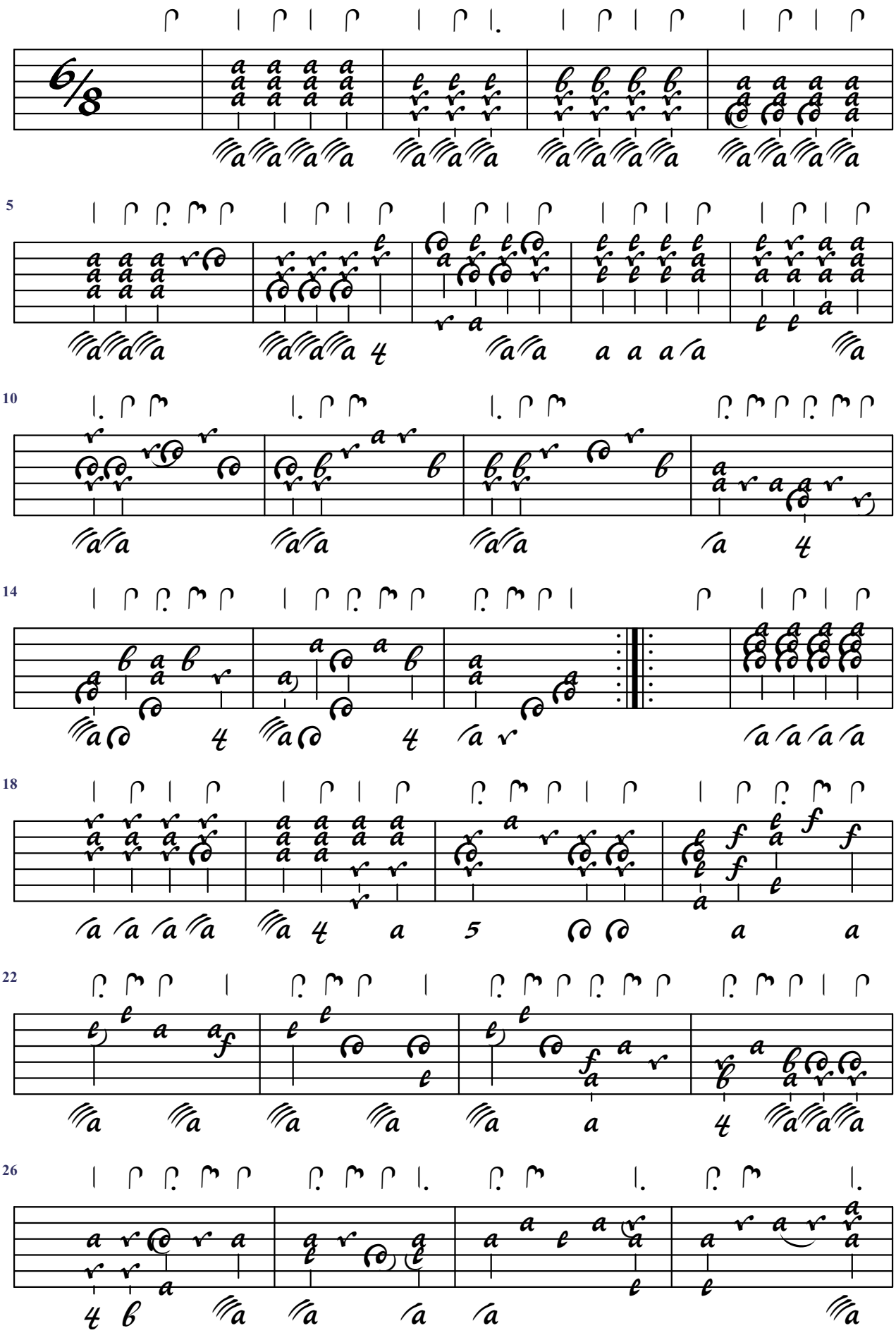
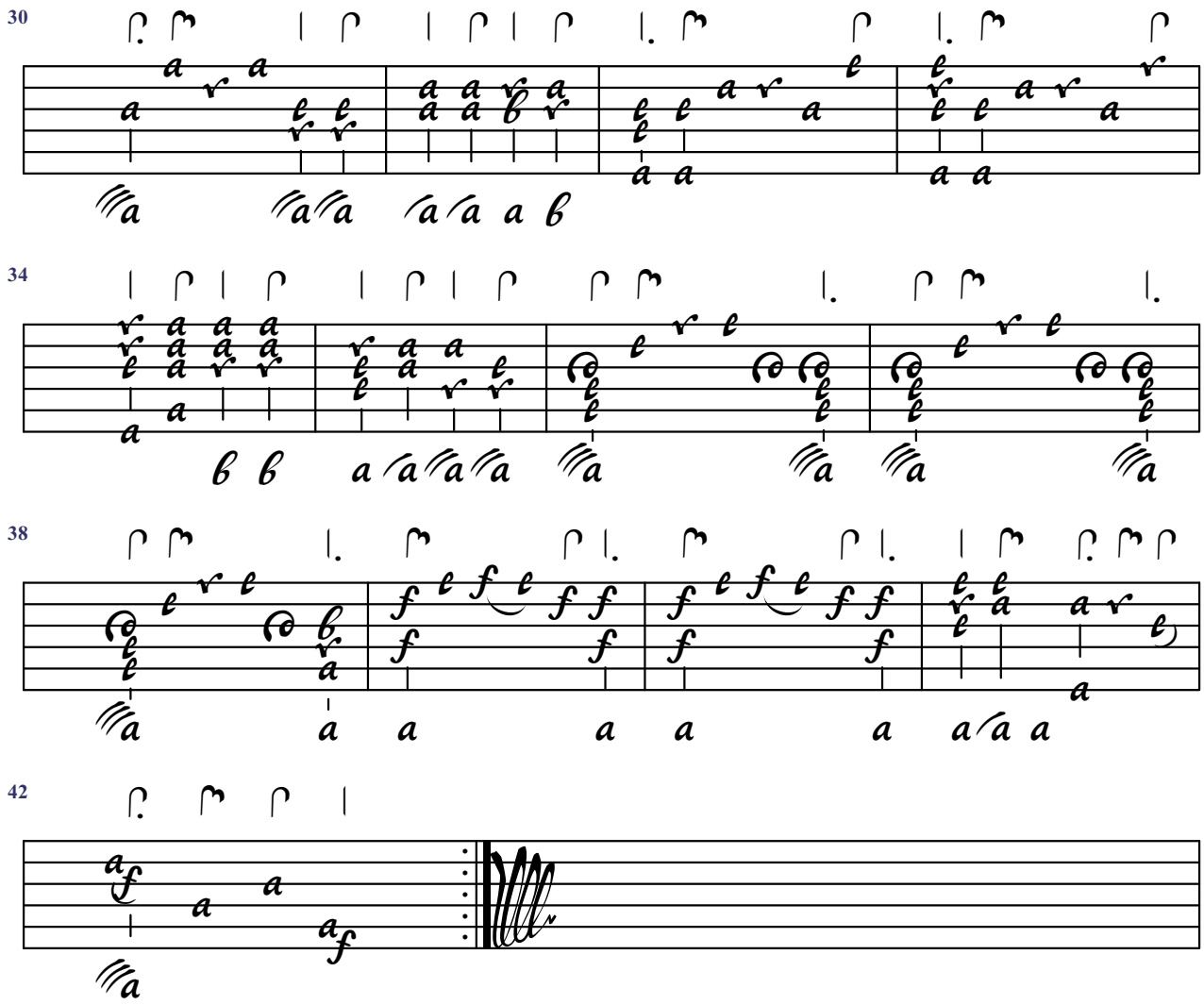
Le Sicilien





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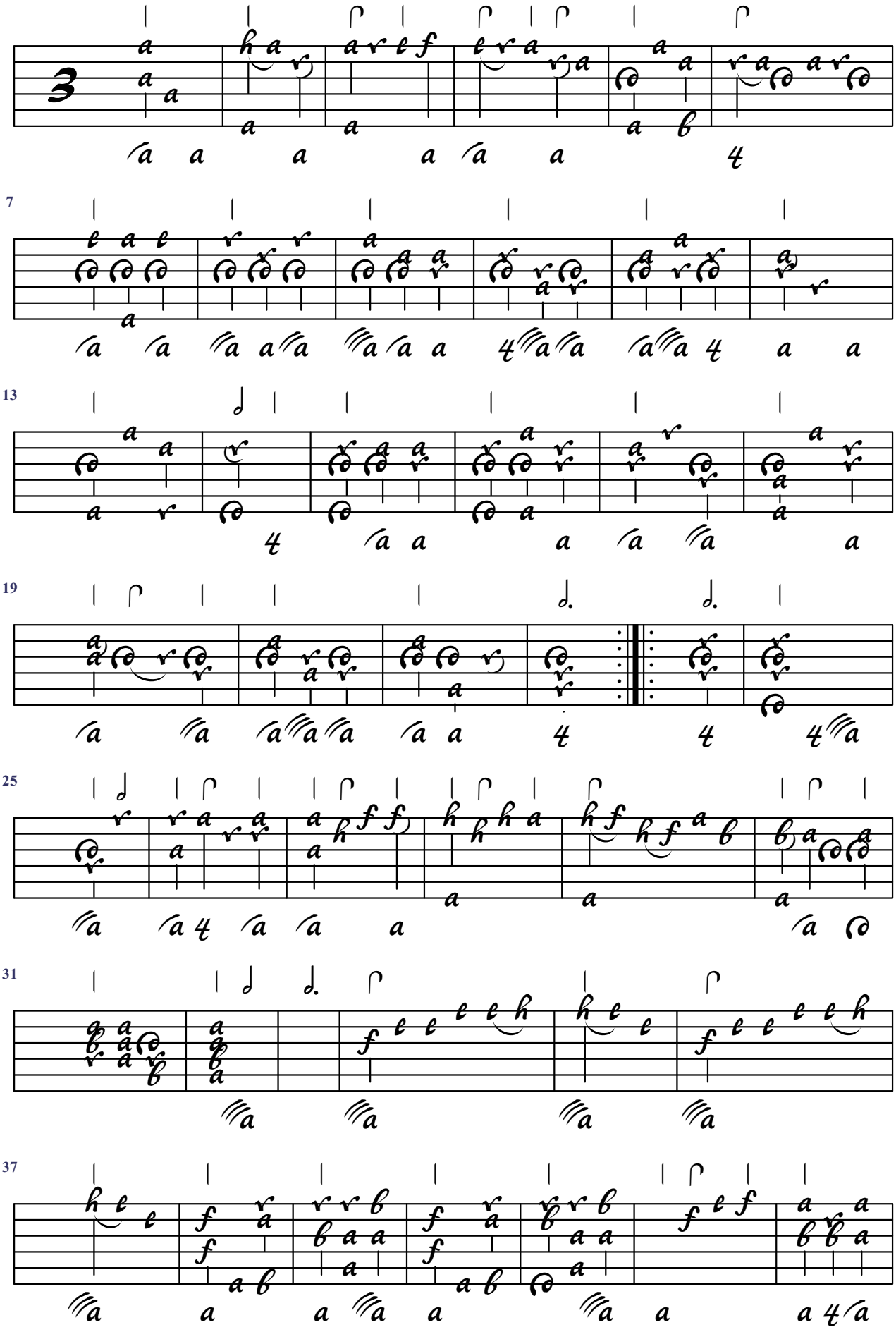
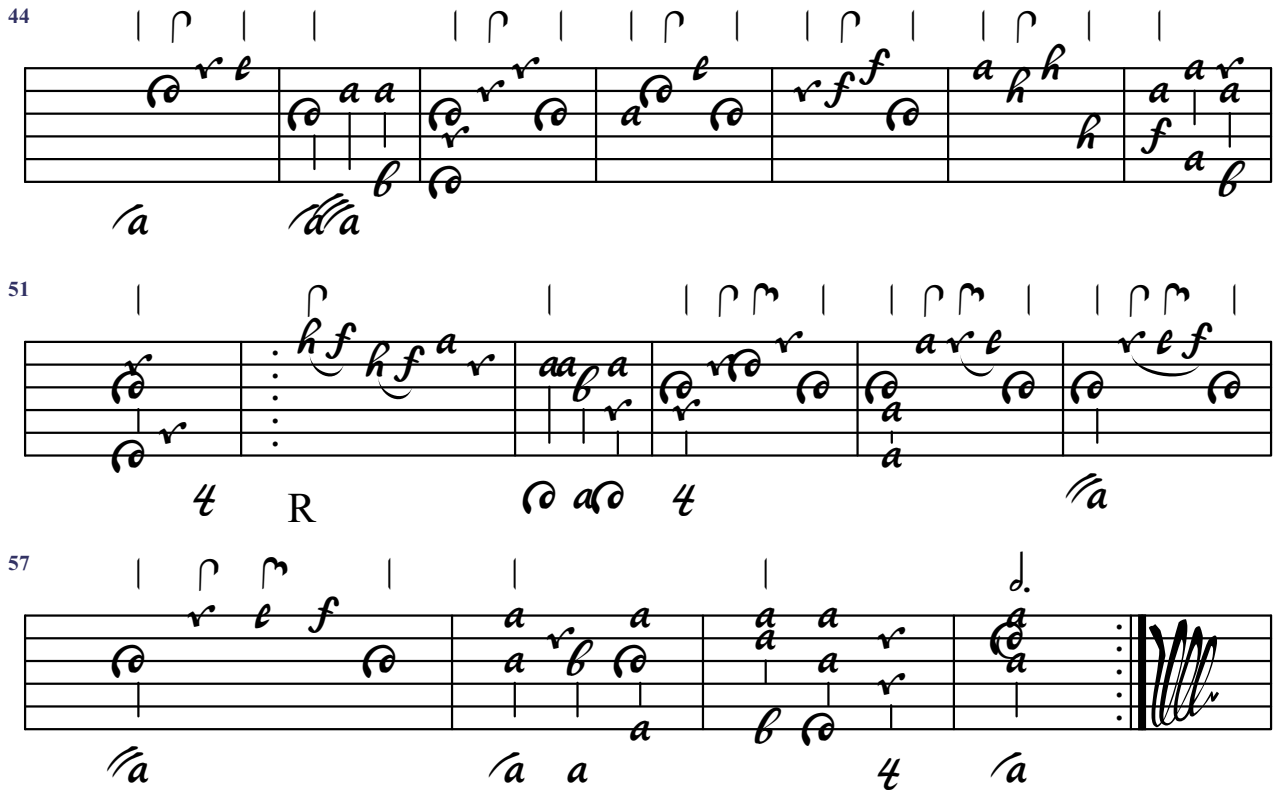
Menuet

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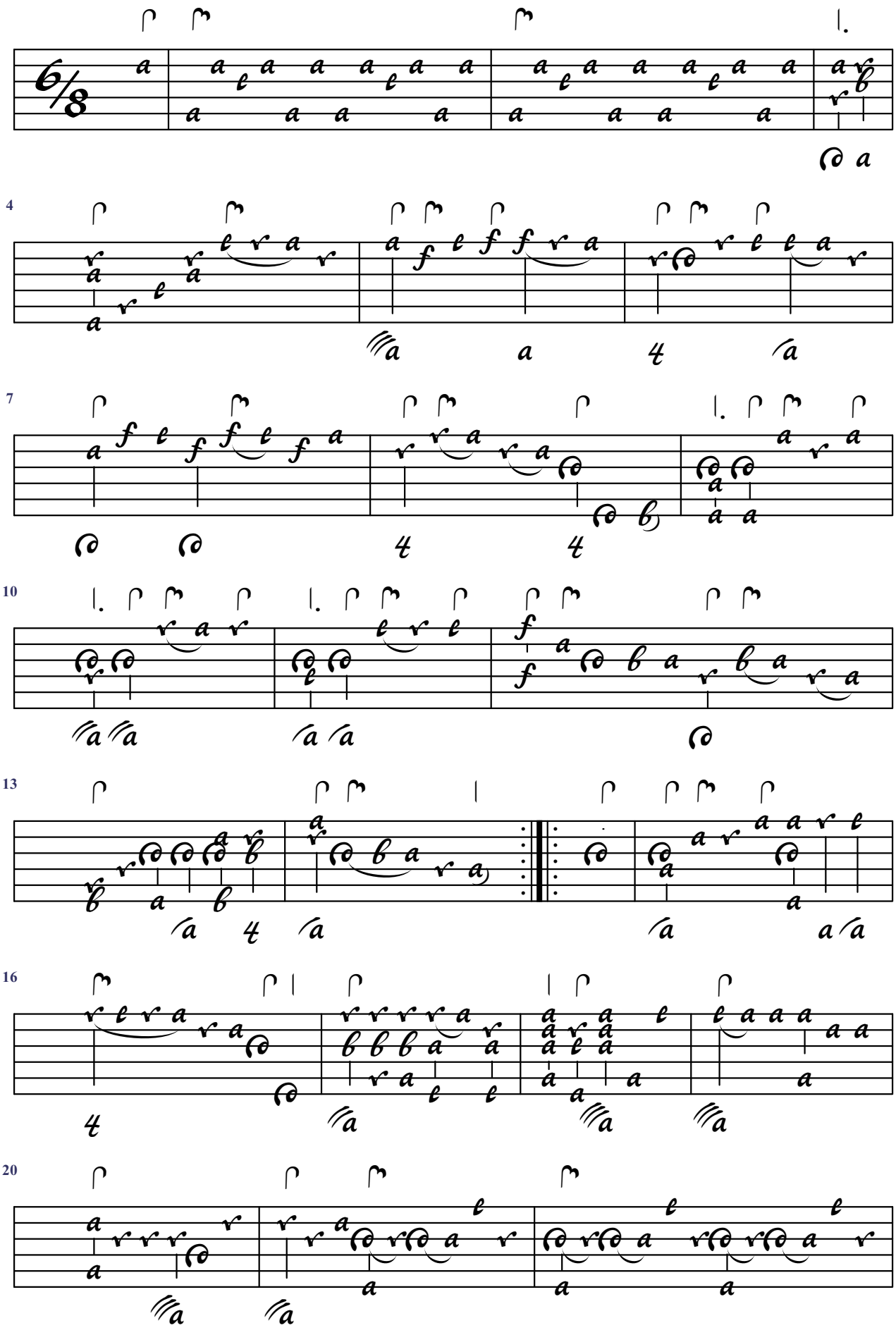
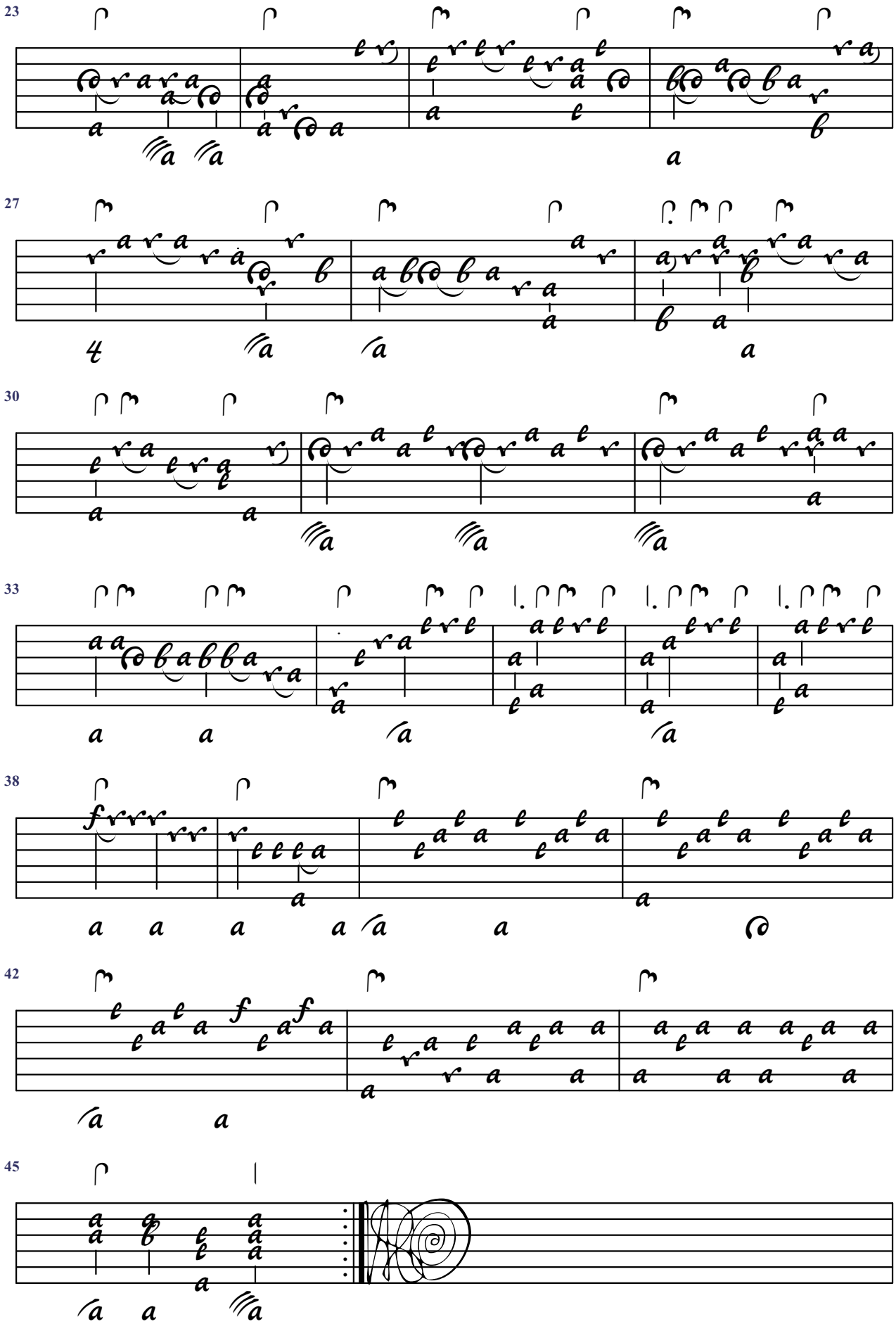
Gigue

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TREE EDITION