

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)

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from the London Manuscript
(complete)

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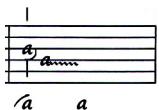
LUTE

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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 : 2^d, 3rd et 4th movements
 - 3rd Concert : 2^d and 4th movements
 - Duo 5 in d minor : 2^d, 3^d, 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 amplexness. 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 (by Sigismund Weiss)	19
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
Bourée	50
Ciacona	52
5. Duo in d minor, S-C 20 (including the Largo, Lbm p.117)	55
<i>Prelude (Lute solo)</i>	56
Un poco andante	58
Le Badinage	60
Largo	62
Le Sicilien	64
Menuet	66
Gigue	68

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

LUTE

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par Michel Cardin et Eileen Hadidian

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Adagio

1

2

3

4

5

6

7

8

9

10

11

16

O say can you see, a
tis the land of the free,
the home of the brave.
O say does that star-spangled banner yet wave
o'er the land of the free,
and the home of the brave.

Arpeg.

Allegro

21 

44

48

52

56

61

65

Grave

3/4

6

11

16

20

24

27

Allegro

43

48

53

58

66

71

Silvius Leopold Weiss

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

Lbm pages 66 - 70

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Andante

25

27

32

34

37

39

43

46

Attacca

Presto

Andante

1 | | | | |

3/4

5 *ff* *dd* *aa* 5 *ff* *dd* *aa* *o* 5 4 *ra* *ra*

6 | | | | | |

o b a *f e* *r r* *b a r* *o* *o b a r a* *e* *f* *o b* *a* *o b b o a a*

o *ra* *ra* *ra* *ra* 5 *ff* *dd* *aa* 5 *ff* *dd* *aa*

11 | | | | | |

b *o b* *a* *o b* *:* *:* *ora* *oba* *ra* *fera* *ra* *o b*

5 *ff* *dd* *aa* *o* *o* *ora* *a* *a* *a* *a* *a*

15 | | |

a *ra* *oba* *ra* *a* *ba* *oba* *ra* *a* *ra* *oba* *ra*

ra *a* *ra* *o* *ra* *o* *ra* *a* *a*

18 | | | | | |

a *o b* *a r a* *a* *b a* *r a a* *fe* *r* *r* *o m a r s*

o *a* *ra* *b o* *a* *ra* *o a* *o a a b* *a a* *ra* *a b o* *4*

23 | | | | | |

a *r* *o r a b a* *o a b a* *o b* *a a* *o r a b a* *o a b o r o b*

ra *a* *ra* *o a b o* *a a* *ra* *o a b o r o b* *ra*

28

31

36

40

Allegro

1 | P | | | | | |

3/4

1 2 3 4 5 6 7

7 | | | | | | |

a r a //a 4 r a a r a //a

13 | | | | | | |

b a a a r b a r b a a a r a //a //a a a //a //a a a //a //a

19 | | | | | | |

b a a a r b a r b a a a r a //a //a a a //a //a a a //a //a

26 | | | | | | |

b a a a r b a r b a a a r a //a //a a a r a r

33 | | P | | | | |

a b a a r b a a r b a a a r a b a a r

39

(Handwritten musical notation for measure 39)

45

(Handwritten musical notation for measure 45)

52

(Handwritten musical notation for measure 52)

58

(Handwritten musical notation for measure 58)

63

(Handwritten musical notation for measure 63)

Silvius Leopold Weiss

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

Lbm pages 71 - 77

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Adagio

1

3

5

7

9

11

13

Allegro

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, squares, and triangles, often with internal markings like 'a', 'b', or 'r'. Rests are represented by vertical dashes. Measure numbers 1 through 18 are indicated above each staff. The first staff begins with a 'C' and includes a dynamic marking 'ff'. The second staff features a bass clef. The third staff includes a tempo marking 'a 4'. The fourth staff includes a tempo marking 'a a'. The fifth staff includes a tempo marking 'a a'. The sixth staff begins with a '1'.

21

24

27

30

33

36

39

41

44

49

52

Amoroso

1 | P | | | P | |

3/4

6 | | P | | | | |

11 | | P | P | | P | |

15 | P | | | P | | |

20 | P | | | | | |

24 | | P | | | ³P | P | |

29 | | ³P | P | D | | P | P |

34

This block contains four staves of handwritten musical notation. Measure 34 starts with a single note followed by a six-note melodic line. Measure 35 begins with a single note, followed by a measure of three eighth notes. Measure 36 consists of two measures of eighth notes. Measure 37 contains a single note. Measure 38 features a six-note melodic line. Measure 39 begins with a single note, followed by a measure of three eighth notes. Measure 40 consists of two measures of eighth notes. Measure 41 contains a single note. Measure 42 features a six-note melodic line. Measure 43 begins with a single note, followed by a measure of three eighth notes. Measure 44 consists of two measures of eighth notes. Measure 45 contains a single note. Measure 46 features a six-note melodic line. Measure 47 begins with a single note, followed by a measure of three eighth notes.

39

43

47

Allegro

2/4

6

14

20

24

29

36

42

45

49

54

62

66

70

74

79

84

88

93

98

104

112

117

123

fort:

p.

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DUO 4

Lbm pages 122 - 129

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Adagio

35

Handwritten musical score for a six-string instrument, likely guitar tablature. The score consists of four staves, each representing a string. The notes are indicated by letters (a, b, f, etc.) and rhythmic values (dots for eighth notes, vertical strokes for sixteenth notes). Measure 35 starts with a dotted half note on the first string, followed by a sixteenth-note pattern. Measure 36 begins with a sixteenth note on the second string. Measure 37 features a sixteenth-note pattern on the third string. Measure 38 concludes with a sixteenth-note pattern on the fourth string. Measure 39 begins with a sixteenth note on the fifth string. Measure 40 starts with a sixteenth note on the sixth string. Measures 41-42 show a sixteenth-note pattern on the first string. Measure 43 shows a sixteenth-note pattern on the second string. Measure 44 shows a sixteenth-note pattern on the third string. Measure 45 shows a sixteenth-note pattern on the fourth string. Measure 46 shows a sixteenth-note pattern on the fifth string.

39

43

46

Gavotte

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is C major, indicated by a 'C' at the beginning of the first staff. The time signature appears to be common time. The lyrics 'a' or 'aa' are written below each note across all staves.

Staff 1: Starts with a 'C' (key signature). Notes include: $\text{g} \text{a}$, $\text{f} \text{a} \text{a}$, $\text{f} \text{a} \text{e}$, $\text{f} \text{a} \text{a}$, $\text{f} \text{a} \text{a}$, $\text{f} \text{a} \text{a}$, $\text{f} \text{a} \text{a}$. The lyrics are: a , a , a , $/a$, aa , aa .

Staff 2: Starts with a 'f'. Notes include: $\text{a} \text{f}$, $\text{a} \text{a}$, $\text{f} \text{r} \text{a}$, $\text{b} \text{a}$, $\text{b} \text{a}$, $\text{b} \text{a}$, $\text{b} \text{a}$. The lyrics are: aa , a , 4 , a , $/a$, a , a .

Staff 3: Starts with a 'r'. Notes include: $\text{a} \text{a}$, $\text{b} \text{b} \text{g} \text{a}$, $\text{b} \text{r} \text{a}$, $\text{a} \text{b}$, $\text{a} \text{e} \text{f}$, $\text{b} \text{a} \text{b} \text{a}$, $\text{b} \text{a} \text{b} \text{a}$. The lyrics are: a , a , r , a , $/a$, a , a .

Staff 4: Starts with a 'r'. Notes include: $\text{a} \text{a}$, $\text{b} \text{a} \text{a}$, $\text{b} \text{a} \text{a}$, $\text{f} \text{a} \text{a}$. The lyrics are: a , a , a , a .

Staff 5: Starts with a 'f'. Notes include: $\text{f} \text{a}$, $\text{f} \text{r} \text{r} \text{r}$, $\text{f} \text{r} \text{r}$, $\text{h} \text{g}$, $\text{h} \text{g}$, $\text{g} \text{h} \text{a} \text{e}$, $\text{a} \text{a} \text{f} \text{e}$. The lyrics are: 5 , a , 4 , 4 , a , 4 , $/a$, a .

Staff 6: Starts with a 'k'. Notes include: $\text{k} \text{i}$, $\text{i} \text{a} \text{a}$, $\text{a} \text{b} \text{a} \text{b}$, $\text{b} \text{b} \text{b}$, $\text{b} \text{b} \text{b}$, $\text{b} \text{b} \text{b}$, $\text{b} \text{b} \text{b}$. The lyrics are: aa , a , a , a , a , a .

Staff 7: Starts with a 'a'. Notes include: $\text{a} \text{a} \text{a}$, $\text{r} \text{r} \text{r} \text{r}$. The lyrics are: aa , a , a , a , a , a .

28 | | | | | . |

32 | | | |

37 | | |

Sarabande

3/4

Menuet

35

Handwritten musical score for a string instrument, likely cello or bass. The score consists of three staves of music. Measure 35 starts with a single note followed by a repeat sign and two notes. Measures 36-39 show a repeating pattern of two notes, followed by a measure of two notes with grace notes. Measure 40 begins with a single note. Measures 41-44 show a repeating pattern of two notes, followed by a measure of two notes with grace notes. Measure 45 ends with a single note followed by a repeat sign and a measure of two notes.

40

45

5

Bourée

27 | P | | | | |

32 | | | | | | D. |

37 | | | | | | D. | | | | |

42 | | P | | | | | | D.

46 | | P | | | | | | | |

50 | | | | | | P | | | | | | D. |

55 | | | | | | | | | | | |

Ciacona

38

41

45

50

54

58

64

69

74

78

83

89

94

99

104

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DUO 5

Lbm pages 192 - 198, 117

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Prelude (Luth solo)

1

C

presto

2

f Adagio

3

rit.

4

ff h k f ff

5

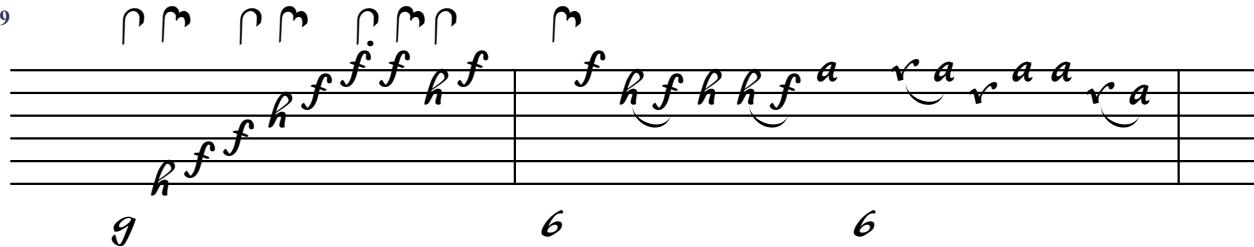
ff f g h f g h i h g i i h g i

a presto

6

7

k aa kh aa hf aa ff f h h h h hf ff ff ff f

9 

11 

13 

16 

Un poco andante

1

C

2

3

4

5

6

7

8

9

10

11

12

13

14

16

18

21

24

26

Le Badinage

WEISS 1719

Largo

24

4 6

29

a a 4 a

33

a a 6 a a a a

39

a a a a a a 4 5 6

Le Sicilien

6/8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

30

34

38

42

WEISS 1719

Menuet

44

51

4 R 4

57

4 4

Page 12

Gigue

6/8

1. 1.

4

7

10

13

16

20

23

27

30

33

38

42

45



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