

Silvius Leopold Weiss

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



edited
by
Michel Cardin

FLUTE

TREE EDITION

Silvius Leopold Weiss
(1687 - 1750)

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(complete)

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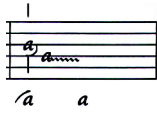
FLUTE

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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 contemporaneity 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 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

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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

Flute

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par Michel Cardin et Eileen Hadidian

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Adagio

5

7

9

12

14

16

19

22

26

The musical score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio'. The score consists of 28 measures. Measures 1-4 are marked with a 'tr' (trill) above the eighth note. Measures 5-8 are marked with a 'tr' above the eighth note. Measures 9-11 are marked with a 'tr' above the eighth note. Measures 12-14 are marked with a 'tr' above the eighth note. Measures 15-17 are marked with a 'tr' above the eighth note. Measures 18-20 are marked with a 'tr' above the eighth note. Measures 21-23 are marked with a 'tr' above the eighth note. Measures 24-26 are marked with a 'tr' above the eighth note. Measures 27-28 are marked with a 'tr' above the eighth note. The score ends with a double bar line and a repeat sign.

Voltate subito

Allegro

This musical score is for a piece in 2/4 time, marked 'Allegro'. It is written on a single staff in B-flat major (two flats). The key signature is B-flat major, and the time signature is 2/4. The score consists of 30 measures, divided into 10 systems of three measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. There are several trills (tr) and grace notes (7) throughout the piece. The piece ends with a repeat sign at measure 23, followed by a double bar line and a repeat sign at measure 27.

4

7

9

11

14

16

19

23

27

30

33



37



41



45



49



52



57



60



62



65



Grave

6

13

17

23

27

31

Fine

Cadence

D.C. al Fine

The musical score is written on a single staff in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a series of eighth and sixteenth notes, followed by a measure with a whole rest. The melody continues with various rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes. Trills (tr) are marked above several notes. A fermata is placed over a note at measure 13. The score concludes with a 'Fine' marking at measure 31, followed by a 'Cadence' section and a 'D.C. al Fine' instruction, which leads back to the beginning of the piece.

Allegro



8



14



19



26



32



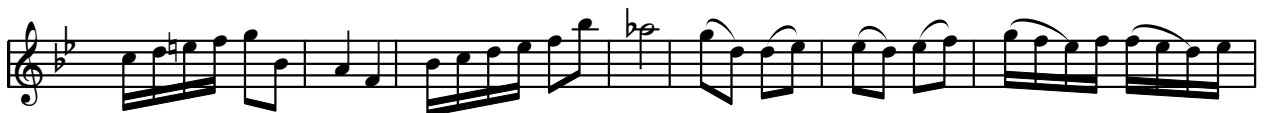
36



42



48



55



60



66



70



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Concert d'un Luth
avec une Flûte traversière
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Andante

6

10

14

18

20

22

24

28

31

piano

forte

This musical score is for a piece in 3/4 time, marked Andante. It consists of 31 measures. The key signature has two flats (B-flat and E-flat). The score is written on a single staff. Measures 1-5 show a melodic line with eighth and sixteenth notes. Measures 6-13 continue the melodic development with some grace notes. Measures 14-17 feature a triplet of eighth notes. Measures 18-21 are marked 'piano' and consist of a continuous sixteenth-note pattern. Measures 22-25 continue this pattern. Measures 26-27 are marked 'forte' and feature a melodic line with grace notes. Measures 28-31 continue the melodic line with eighth and sixteenth notes.

34



37



39



44



Attacca

Presto

6

11

15

19

23

30

36

41

46

51

57

R

p.

f.

tr

Andante

6

12

15

18

20

22

28

35

38

42

pp.

ppp.

R

tr

Allegro

6

stacc. simile

11

16

22

27

32

37

42

46

R

52



R

58



63



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

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Adagio



3



6



8



10



13



Allegro

4

6

10

13

16

19

22

25

28

This musical score is for a piece in 2/4 time, marked 'Allegro'. It is the second page of a 30-measure piece, starting at measure 4. The key signature has one flat (B-flat). The notation is on a single staff with a treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (tr) and grace notes (v) throughout. The piece concludes with a double bar line at the end of measure 31.

32



35



37



42



46



48



51



54



Amoroso

5

8

11

15

18

21

24

27

30

This musical score is for a piece titled "Amoroso" on page 4, covering measures 1 through 32. The music is written in a single staff in treble clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo/mood is indicated as "Amoroso". The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. Trills are marked with "tr" above notes in measures 11 and 15. Trills are also indicated by wavy lines above notes in measures 1, 5, 11, 15, 21, 24, and 30. Triplet markings, consisting of a bracket with the number "3" below it, are present in measures 5, 8, 11, 15, 18, 21, 24, 27, and 30. The piece concludes with a final whole note in measure 32.

33



36



39



43



47



50



Allegro

5

10

15

20

24

28

33

38

43

45

53

57

62

69

76

82

87

93

99

104

109

115

121

tr

tr

p.

tr

fort:

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DUO 4

Lbm pages 122 - 129

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Adagio

6

11

14

20

23

26

29

33

37

41

46

Gavotte

6

10

13

16

20

24

29

32

36

Sarabande

6

11

16

21

26

Menuet

6

11

16

21

25

30

35

40

45

R

1.

2.

p.

7

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats) and 3/4 time. The piece consists of 48 measures. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, rests, and accidentals. There are two first and second endings at measures 21-22. A piano (p.) dynamic marking appears at measure 32. A repeat sign with a first ending bracket is at measure 40, with a '7' below the first measure of the repeat. The score concludes with a double bar line and a final chord at measure 48.

Bourée

5

9

13

17

20

25

31

35

40

44



48



53



57



Ciacona

6

15

19

23

30

33

36

43

45

47

49

57



60



62



65



72



75



77



85



88



91



96



100



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DUO 5

Lbm pages 192 - 198, 117

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Un poco andante

A musical score for a piece titled "Un poco andante". The score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is indicated by the title. The score consists of 20 measures, with measure numbers 3, 5, 7, 9, 11, 12, 15, 18, and 20 marked at the beginning of their respective lines. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, as well as dynamic markings like accents (^) and trills (tr). A repeat sign with first and second endings is present at measure 11. The score ends with a final measure at measure 20.

3

5

7

9

11

12

15

18

20

22



25



29



31



Le Badinage

8

14

22

31

39

46

54

61

70

77

88

The musical score for 'Le Badinage' is written on ten staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also trills (tr) and grace notes (v) indicated. The piece concludes with a double bar line and a repeat sign at the end of the eighth staff.

Largo

This musical score is for a piece titled "Largo" on page 4, covering measures 1 through 26. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Measures 9, 11, 13, 16, 19, 22, 24, and 26 are marked with blue numbers on the left. Measure 13 features a "+" symbol above the staff. Measure 24 includes a triplet of eighth notes. Measure 26 ends with a fermata over the final note.

29



32



35



38



41



Le Sicilien

5

8

11

15

18

22

26

29

33

36

40

Menuet

7

13

19

25

31

37

44

51

57

R

The image displays a musical score for a Minuet in B-flat major, measures 1 through 60. The score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Trills are indicated by 'tr' above notes at measures 1, 7, 13, 19, 31, 37, and 51. Slurs are used to group eighth notes in measures 25, 31, 37, and 57. A repeat sign with first and second endings is present at measure 19. A fermata is placed over a half note at measure 51, which is also marked with a large 'R'. The piece concludes with a double bar line and a repeat sign at measure 60.

Gigue

5

9

13

18

22

25

28

31

36

41



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