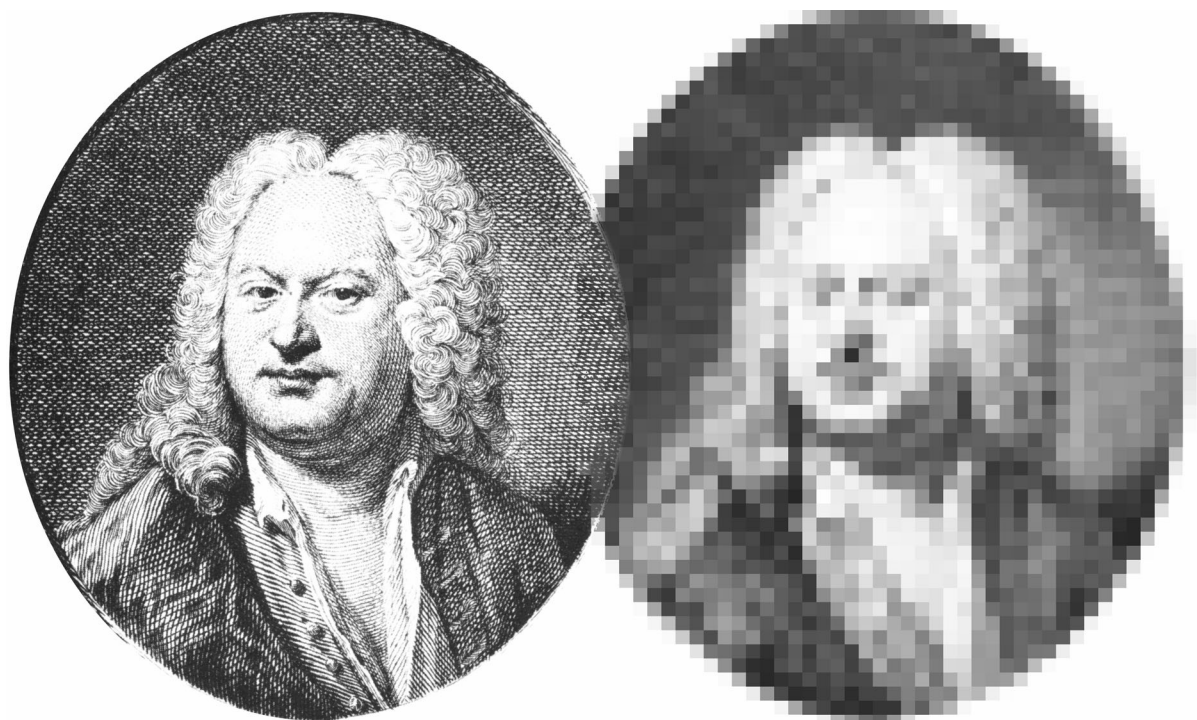


Silvius Leopold Weiss

London, Sonata 20



Lute 2

Reconstructed by Karl-Ernst Schröder

VI/2003

Preface

In the source the Sonata is called “Parte 6^a”. There is no indication in the Manuscript declaring the tablature to be an ensemble part, but several features suggest, that a second melody line is missing, e.g. the Siciliano starts with a rest and continues like a written out basso continuo part, or in the Minuet we find a whole bar rest. The second melody instrument could have been a violin, a traverso or a viola da gamba (in these cases there probably would also have been a violoncello part) - or a lute.

In the beginning I wrote the missing part for viola da gamba, which worked quite well. Searching for more repertoire, which would fit into the Baroque Lute Duo program Robert Barto and I have been doing since many years, and considering the fact that Weiss already used his “Concert d’un Luth et d’une Flûte traversiere” also as a lute duo in the Dresden Manuscript, I turned this Sonata into a lute duo as well.

The reconstructions of the Prelude and the Siciliano are quite conjectural because the original material contains almost no indication regarding the missing part.

The Prelude I keep changing around every time I look at it. The version presented here is just one of many possible ones. To facilitate making your own version, I include a transcription of the Weiss part along with a version in thorough bass notation

In the case of the Siciliano, I simply decided on a Melody that I could carry through the piece and then stuck to it. It could of course be completely different.

I would be happy to hear or see other people’s ideas on these pieces.

For the first lute part see: SILVIUS LEOPOLD WEISS, Complete Works for Lute, Volume 2, The London Manuscript, British Library Add. 30387, Edited by Douglas Alton Smith, C. F. Peters, Frankfurt New York London, fol. 96^v ff.

Karl-Ernst Schröder, Basel, 12/06/2003

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Prelud: Transcription of the original Tablature

Presto Adagio

4 6 b5 #

2 5 7 2 6 7 6 4 5 3 5 3 6 4 6

Presto

4+ 6 4+ 6 6 5 6 5 6 5 5 -

b7 4+ #b7

Pretud:
presto

Adagio

presto

Un poco Andante

The musical score is written for voice and piano. It consists of eight systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Un poco Andante'. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). The lyrics are written below the vocal line.

Lyrics:
a a a o r a e r a f e f e r r a a b a b r a a a a a a r a r
a a a a a e a a a a a 4 a a a a a a a a a a a a
r e e f r a r r e a r a a r r a r r a r a a a r r
e r e f e f h x h f e f e r e f e f r r a f r i a a
a a a a a r r r a a a a r a e a a a r r e e r e g e e e
a e e f r a r r e a r r a a r r a r r e h g r e e e e e r e f e r e
r f e r a r a r r a r e r a r a a f e f h k i k f h f f h e f
e e e f r a r r r e a r a a a a a e g a r a a a a r a r a r a e r a r
r a r r a r r a r r a r r e r a r a a a a a a a a a a a a a a

La Badinage

1

3/4

10

19

29

39

49

59

69

79

88

The musical score consists of ten systems of music. Each system includes a treble clef staff with notes, rests, and ornaments, and a bass clef staff with notes and rests. The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'g'. Measure numbers 1, 10, 19, 29, 39, 49, 59, 69, 79, and 88 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots.

Le Sicilien

The musical score for "Le Sicilien" is presented in a system with two staves: a vocal line (treble clef) and a guitar accompaniment line (treble clef). The guitar line includes both standard notation and tablature. The score is divided into systems, with measure numbers 7, 13, 19, 25, 31, and 37 indicated on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots at the end of the final system.

System 1 (Measures 1-6): The vocal line begins with a melodic phrase: *a r e a a a*. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 4-measure rest in the final measure.

System 2 (Measures 7-12): The vocal line continues with *r r a r a f e r a) r a a a r e a a a*. The guitar accompaniment maintains the rhythmic pattern, with a 4-measure rest in the final measure.

System 3 (Measures 13-18): The vocal line has *a r e a a a r a r a r a r a r a r*. The guitar accompaniment includes a 4-measure rest, a 5-measure rest, and a 4-measure rest. A double bar line with repeat dots is present at the end of this system.

System 4 (Measures 19-24): The vocal line features *a r a a b r a a a r e b a b a b a a e e a a e e a a b a b a b r*. The guitar accompaniment includes a 4-measure rest and a 5-measure rest.

System 5 (Measures 25-30): The vocal line has *a r r e a r a r a r a r a r a r a r a r a r a r e*. The guitar accompaniment includes a 4-measure rest and a 4-measure rest.

System 6 (Measures 31-36): The vocal line continues with *a r e a r a r a r a e e e r r r a r a e a a a r e e*. The guitar accompaniment includes a 4-measure rest and a 4-measure rest.

System 7 (Measures 37-42): The vocal line has *e r e a b a b a r b e r f e r a b a b e a r r a a a a*. The guitar accompaniment includes a 4-measure rest and a 4-measure rest. The piece ends with a double bar line and repeat dots.

Menuet

3 4

h a r a r e f e r a a r a r e r a r e r a r e r

a a a a a a a a b a a a a a a a a

10

r a f h g h k h g h f a e r a r a a r a r e g h r a r a r e

a a a a a a a a a r a a a a a a a

18

r a a a a r a a r a r a r f e r e r a r a r e

a a a a a a a a a a a a a a a a a a

29

a h f e f f e r b r b a f e e e h h e e f e e e h h e e h e x e h

a a a a a a a a a a a a a a a a a a

38

f e r b a b a r b a r f e f e f e a r a r e r e r

a a a a a a a a a a a a a a a a a a

47

a a r r e e f e r a r a r a r k h i h f a r a r r e

a a a a a a a a a a a a a a a a a a

56

r e f r a r r e f r a r r e f e r a r r a a a a

a a a a a a a a a a a a a a a a a a

Gigue

The musical score for 'Gigue' is written on a single staff in treble clef. It consists of several systems of music, each with a measure number on the left. The notes are primarily eighth and sixteenth notes, often beamed together. The piece includes various ornaments, such as mordents and grace notes, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The key signature is one flat (B-flat), and the time signature is 3/4. The score ends with a double bar line and repeat dots.

6

11

16

22

27

32

38

44