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MASTERARBEIT

Reconstruction of the G minor baroque lute duet by Silvius Leopold Weiss from the London Manuscript

von

Thomas Langlois

Betreuender Dozent: Peter Croton
Hauptfach: Laute
Hauptfach-Dozent: Peter Croton

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Abstract

The lute virtuoso and composer Silvius Leopold Weiss (1687 – 1750) wrote almost a thousand works for the baroque lute. Only a handful of those works are for a chamber music setting, and even less of them are for lute duo. None but one of these lute duets has survived in its entirety, leaving modern day lute players to speculate and to make their own reconstructions. So far, most of Weiss' lute duets have been reconstructed, but not the G minor baroque lute duet from the London Manuscript, which will be reconstructed in this edition.

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1. Introduction

It was in 2020 that I first played the lute music of Silvius Leopold Weiss. Later still, in 2021, I became aware of the fact that he had also written several lute duets. My friend and colleague in the Royal Conservatory of Ghent, Igor Sirotinsky, introduced me to Weiss' duo Concerto in C major[1]. Later (while doing research for this paper) I discovered that this piece is a rarity among the vast repertoire that Weiss wrote for the baroque lute, because it is the only one of his lute duos that has been preserved in its entirety.

At the time I was mainly focused on playing the renaissance lute and the theorbo, so I did not really explore the baroque lute and Weiss any further. But experience of playing the duo Concerto always stayed in the back of my head. Not only because it is rather catchy, but also because playing a duet on any lute type did not regularly happen for me.

In 2023, while studying at the Schola Cantorum Basiliensis, I decided to dedicate a lot more time to the baroque lute. Almost inevitably, I crossed paths again with the lute music composed by Silvius Leopold Weiss. I knew immediately that I wanted to know more about it, and that the topic of my *'Masterarbeit'* would situate somewhere around this huge repertoire of probably almost a thousand baroque lute pieces.

During my first master year in Basel, I started browsing through the available manuscripts in the library. While reading and playing a passage from the famous Dresden Manuscript[2], I noticed that some notes were somehow missing in the tablature. After a short search into this problem, my reservations were confirmed for a very simple reason: this was only one part, one half of a lute duet.

This of course explained everything unusual I encountered in that particular tablature, but it only led to a second problem: where was the second half of this duet by Weiss? It could neither be found in the same Dresden Manuscript I was reading through, nor anywhere in the Basel music library, nor even online. Interestingly, while looking for the missing part on the internet, the only edition I found resembling a full version of the duet was a reconstruction made by lutenist Karl-Ernst Schröder[3].

[1] A-ROI Lauten-Ms.1, (s.a.), folio 13v-24v & 58v-61v
[2] Dresden Ms. D-Dl Mus. 2841
[3] S. L. Weiss : Lute Duos Missing Part Reconstructed by Karl-Ernst Schroeder, (s.a.)

In this edition[4], Schröder had taken on the task of completing the missing parts to all the Dresden lute duo's by himself. To achieve it, he used an interesting and historically sound method[5] to reconstruct the second lute part as close to the 'original' as possible. When I compared it to the musical language and structure of the C major duo Concerto I played years ago (which has a preserved second part provided by Weiss himself), these reconstructions became even more convincing.

From there, I opened the other 'go-to' source of Weiss' lute music in search for other duets: the London Manuscript[6]. This manuscript shared the same problems with the Dresden Manuscript. For the two lute duo's I found inside, only one of the parts was written out in the tablature. Like before, I went looking for the missing part, but was unable to find the original lute score.

Thinking of Schröder's reconstruction of the Dresden duets, I thought he might have reconstructed these two London duets as well. Only partly, it seemed: I could only find a reconstruction of the lute duet in D minor[7].

The duet in G minor[8] remains to, to my present knowledge, unfinished as a lute duet in any edition. The main goal for this *Masterarbeit* will be the reconstruction and publication of this duet in G minor from the London Manuscript.

[4] Schröder (2003), Dresden Lute duos
[5] See chapter 2.2.2.
[6] London Ms. GB-Lbl. Add. 30387)
[7] Schröder (2003), London Sonata 20
[8] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 61v-65r

2. Main Body

2.1. Historical Background

To fully understand the history and the context behind the lute G minor lute duet by Silvius Leopold Weiss, we will take a deeper dive into his biography, the entire oeuvre of lute duos he wrote, the history of the London Manuscript itself, the instrumentation of the duo and the musicians who possibly performed the composition during Weiss' life.

2.1.1.Silvius Leopold Weiss

Silvius Leopold Weiss was born on the 12th of October 1687 in the town of Grotkau[9]. The town was part of the Kingdom of Bohemia, which in turn was part of the Holy Roman Empire. Grotkau still exists in modern day Poland, better known as 'Grodkow'. He was the son of lutenist Johann Jacob Weiss, who educated him and his younger brother Johann Sigismund in music and in lute playing at a very early age. So much so that in 1692, at the age of seven, a young Silvius Leopold Weiss could already give concerts to aristocrats such as Holy Roman Emperor Leopold I himself[10].

It is unclear whether Silvius Leopold Weiss received any further musical education, aside from the lessons he got from his father. But in the opinion of Ernst Gottlieb Baron, a lutenist nine years younger than Silvius Leopold, Weiss' father was very qualified, calling him a "well-educated and profound musician, lute and theorbo player"[11].

In 1706, still at a relatively young age, he was ready for a musical career and entered in the service of an important prince: Charles III Philip of the Palatinate, who held court in Breslau at the time[12]. This Bohemian city, known today as Wroclaw, was only 75 kilometres away from Weiss' hometown Grotkau. His brother Johann Sigismund would also find favour at the Palatine court: by 1708 he was employed by the Prince's elder brother Johann Wilhelm II, the Elector Palatine, who resided in Düsseldorf[13].

[9] Cardin (2008), p.7 (CD-booklet)
[10] Smith, et.al. (2001), p.253
[11] Barto (2008), p.6 (CD-booklet)
[12] Smith, et.al (2001), p.253
[13] Smith, et.al. (2001), p.256

Silvius Leopold Weiss was a well-travelled man, visiting much of Europe's greatest cities. He spent four years in Italy from 1710 until 1714, playing for the Polish Prince Alexander Sobiesky and his mother, who resided in Rome. Here he would have undoubtedly met both Alessandro and Domenico Scarlatti[14]. During this period, influenced by hearing music by some of the best Italian composers of the time like the Scarlattis, Arcangelo Corelli and others, he started experimenting in the Italian style. The results of these 'experiments' are clearly visible in the so-called "Weiss à Rome" manuscript[15].

After the untimely death of the Polish Prince, he went back north. He crossed the Alps and rejoined Charles III Philip of the Palatinate, who was governing Tirol from Innsbruck. Weiss stayed there until the Elector Palatine Johann Willhelm II died in 1716. As his younger brother and as next in line (Johann Willhelm II had no surviving children), Charles III Philip succeeded him and left Tirol to take up his duties in the Palatinate[16].

Because of this, both Weiss brothers were now seeking a new post (Johann Sigismund was of course previously employed by the now deceased former Elector Palatine). Eventually, in 1717, Silvius Leopold Weiss would enter into the service of Augustus II at the Saxon court in Dresden as a "Kammerlautenist"[17]. He would be a part of the Dresden "Hofkapelle" for the rest of his life, playing in the orchestra alongside masters such as Johann Georg Pisendel, Johann Adolf Hasse, Johann Joachim Quantz and Pierre-Gabriel Buffardin. Weiss would become one of the highest paid musicians at court towards the end of his life. At around this time Weiss also married Maria Elizabeth, with whom he would have eleven children[18].

Even though he was employed by the Hofkapelle in Dresden, he was still allowed to undertake a great many journeys to the great cities of Europe to visit his friends and colleagues. He went to Prague in 1717, to Vienna in 1718 to play before the Holy Roman Emperor, again to Prague in 1719, to Munich in 1722 together with the flautist Buffardin, to Prague for a third time in 1723 alongside Quantz and Carl Heinrich Graun, to Berlin in

[14] Smith, et.al. (2001), p.253
[15] Paris Ms. (1740)F-Pn Rés. Vma ms. 1213
[16] Smith, et.al. (2001), p.253
[17] Barto (2008), p.7 (CD-booklet)
[18] Smith, et.al. (2001), p.254

1728 where he played and gave lute lessons at the court of the future King Frederick the Great, and to Leipzig in 1739 to visit Johann Sebastian Bach at his home there[19].

At the Dresden court itself he reportedly took part in ensemble works, such as the operas of Johann Adolf Hasse. He also had a lot of students who became virtuoso lute players and composers themselves, like Adam Falckenhagen and Johann Kropfgans[20], and he taught amateurs all over Europe.

He died in Dresden on the 12th of October 1750, leaving behind his wife Maria Elizabeth, and seven surviving children[21].

2.1.2. The Duets

Silvius Leopold Weiss composed a huge number of works during his life. In fact, he was the most productive lute composer to have ever lived[22]. Remarkably, only a small number of the pieces he wrote are for a chamber music setting. From this handful of works, seven are probably composed for lute duo[23].

Weiss used other chamber music combinations as well. Three pieces for a duo of lute and flute for example can be found in the London Manuscript. These compositions will be discussed further in chapter 2.1.4. Another interesting case of Weiss' chamber music practice is Bach's BWV 1025, the Suite for violin and harpsichord in A major. This is nothing more than an arrangement of Weiss' Sonata in A major from the Dresden manuscript with an added melody line for the violin[24].

These are all examples and evidence of the fact that Weiss performed in a variety of chamber music and duo settings. For this chapter, however, let us keep the focus only on the lute duets.

The lute duos can be found in three sources: the London, Dresden and Harrach-A-ROI Manuscripts. Only the "Concerto" found in the Harrach A-ROI Manuscript is left to us with both luth parts intact. It gives a great insight into the compositional style of Weiss when

[19] Smith, et.al. (2001), p.253
[20] Smith, et.al. (2001), p.253
[21] Smith, et.al. (2001), p.254
[22] Smith, et.al. (2001), p.254
[23] Œuvres de Silvius Leopold Weiss par WeissSW (s.a.)
[24] Dresden Ms. D-Dl2841-V-1 (1700-1750), volume 3, p.181-188

writing for two lutes, which will be discussed in chapter 2.2.1. For the London and Dresden Manuscript duos, the second lute parts are unfortunately lost.

Between these three sources, there are some interesting differences regarding the compositional forms of the duos. The four lute duos in the Dresden Manuscript for example, all have titles for their different movements referring to the tempo or mood[25].

[**Duo] in C major** (D-DI2841, volume 6, page 9-14)
Andante, 1st and 2nd Allegro, Largo, Tempo di Minuetto

[**Duo] in B flat major** (D-DI2841, volume 6, page 19-23)
Adagio, Allegro, Grave, Allegro

[**Duo] in D major** (D-DI2841, volume 6, page 40-45)
Spirituoso, Allegro assai, Un poco Andante, Allegro

[**Duo] in A major** (D-DI2841, volume 6, page 47-52)
Vivace, Allegro, Largo, Presto

By contrast, the two lute duos in the London Manuscript have movement titles referring to dance forms and tempi.

[**Duo] in G minor** (GB-Lbl Add30387, folio 61v-65r)
Adagio, Gavotte, Sarabande, Menuet, Bourée, Ciacona

"**Parte 6ta" in D minor** (GB-Lbl Add30387, folio 96v-100r)
Prelude, Un poco Andante, La Badinage, Le Sicilien, Menuet, Gigue

The one complete lute duo from the Harrach A-ROI Manuscript has three movements with a title referring to a tempo, and a final movement referring to a dance form.

"Concerto dal Weiss" in C minor (A-ROI, folio 13v-24v & folio 58v-61v)
Adagio, Allegro, Adagio, Gigue

From this overview it becomes clear that the lute duos from the Dresden Manuscript and the "Concerto" from the Harrach-A-ROI Manuscript follow the 'Sonata da chiesa' form[26].

[25] Schröder (2003), Dresden Lute duos, p.4
[26] Schröder (2003), Dresden Lute duos, p.4

All four pieces have four movements, which alternate slow and fast tempi. The duos from the London Manuscript are structured more like a 'Suite' of dances.

The pieces from the London Manuscript are different from the other two sources for another reason as well. Both pieces do not mention anything in the title about being specifically a lute duet. In the Dresden Manuscript, the four duos clearly mention that they are only the tablature for a "Leuto 1mo" or a "Leuto 2do". This of course implies that there is at least one lute part missing, and that it is probably a lute duet. In the Harrach-A-ROI Manuscript, both a "Liutto 1mo" and "Liutto 2do" are clearly indicated in the title pages.

By contrast, the two compositions from the London Manuscript have no clear clues about their instrumentation. The piece in D minor only has the rather vague title "Parte 6ta" written on the top of its first page. From this title and the music itself, it is very clear that the lute tablature is only a part of a larger whole: a duo or even a piece for a larger ensemble. The piece in G minor has the same musical features, but no title at all. When playing and studying the composition, it is also clearly not a solo lute piece: too many moments are incomplete, without a melody or without a harmony to support the melodic line.

To uncover the mystery of these two apparently incomplete compositions, we will take a closer look to the London Manuscript itself, its creation and its history.

2.1.3. The London Manuscript

During Weiss' three recorded visits to Prague in 1717, 1719 and 1723, he worked on the collection of compositions we now call the 'London Manuscript'[27]. It is a huge compilation of 26 sonatas, 3 preludes, 2 fugues, 1 prelude & fugue, 2 fantasias, 2 tombeaux, several other smaller works, and 5 duos with a missing part. The whole manuscript has an impressive 317 pages[28].

It ended up in the collection of a certain Count Johann Christian von Adlersfeld, a Prague merchant and music lover who played the flute and the lute. From his possession it passed through several anonymous owners, when finally it was bought by the British Library in

[27] Forget (2021)
[28] Cardin (2008), p.7 (CD-booklet)

1877, hence the name 'London Manuscript'. Right now, the manuscript is still in the collection of the British Library in London.

The Count von Adlersfeld was not the only friend of Silvius Leopold Weiss in Prague. He had connections with a lot of important local nobility, such as Prince Philipp Hiacinth Lobkowitz, an accomplished lute player himself. During his visits to Prague he must have met with Lobkowitz, von Adlersfeld and other aristocrats on several occasions, and made corrections to the manuscript[29].

2.1.4. Lute or Flute?

In total, there are five duets in the London Manuscript. Only three indicate a specific instrumentation: they are all named "Concert d'un Luth et d'une Flute traversière"[30]. The employment of a lute and a flute in these duos are very obvious given the title. But – as was the common performance practice of the time – a violoncello would have also joined the performance[31]. Weiss' lute and flute "Concerti" therefore have probably two missing parts.

Interestingly, the first one of these lute and flute duos (in B flat major) can also be found in the Dresden Manuscript as a lute duet[32]. Why did Weiss decide to recycle a composition from the London Manuscript and why did he adapt it to a different instrumentation? The answer could be that the manuscript's owner, Count von Adlersfeld, was not only an amateur lute player but also an amateur flute player[33]. We can imagine that Silvius Leopold Weiss played these flute and lute Concerti with von Adlersfeld at some time during his visits to Prague. Maybe, when he was back in Dresden, he also wanted to play this duet with one of his colleague-lutenists at the court.

Possibly, he also played these duets with Johann Joachim Quantz, during their travels to Prague together in 1723 to perform an opera there[34]. Weiss had access to some of the most accomplished flute players of the time, like Buffardin and Quantz, who were working

[29] Forget (2021)
[30] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 25v, 33v, 36r.
[31] Schröder (2003), Dresden Lute duos, p.4
[32] Dresden Ms. D-Dl2841-V-1 (1700-1750), volume 6, p.19-23
[33] Forget (2021)
[34] Smith, et.al. (2001), p.253

alongside him in Dresden. It does not seem farfetched to assume he played some of these pieces with them at some point.

The two remaining duos are more mysterious in their instrumentation. The first one, in G minor, does not mention anything specific. There is no indication in the manuscript, aside from the musical clues themselves, that this is a piece for two (or more) instruments. The second one, in D minor, is called "Parte 6ta": indicating that it is at least a part of a larger whole from which the other half has been lost[35].

There are conflicting views about the G minor duo, the duo that this *masterarbeit* is concerned with. The article about Silvius Leopold Weiss in the 'New Groves' lists this particular composition as a lute-flute duo[36]. In his reconstruction of the three lute-flute "Concerti", Michael Cardin adds this piece to the publication with a reconstructed flute part[37]. Other sources – such as the website 'luthbaroque.fr' – name the work as a duo for two lutes[38]. Since Weiss himself clearly had no issues with adapting his works from a lute duet to a lute-flute duet[39], I think it is appropriate to reconstruct a second lute part instead of a flute part.

2.1.5. The Performers

Who were the lutenists that Weiss performed his duos with? There is of course no way of knowing exactly with whom Weiss performed these compositions, if he even performed them himself at all. There are no records as far as I am aware of Silvius Leopold Weiss playing a lute duet with somebody. The only thing we can do is speculate and form theories with the information we have: Weiss's students and colleagues.

Maybe he played them with some of his amateur and professional students. Since the London Manuscript was compiled during his visits to Prague, maybe he played the duos with Prince Philipp Hiacinth Lobkowitz or with Lobkowitz' wife: (both of them were his lute students[40]). Maybe he enjoyed playing them with Count von Adlersfeld, the London

[35] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 96v-100r
[36] Smith, et.al. (2001), p.255
[37] Cardin (2008), p.55
[38] Œuvres de Silvius Leopold Weiss par WeissSW (s.a.)
[39] Dresden Ms. D-Dl2841-V-1 (1700-1750), volume 6, p.19-23; London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 25v-29v
[40] Smith, et.al. (2001), p.253

Manuscript's owner. As mentioned before, von Adlersfeld played both the lute and the flute as an amateur. It would make a lot of sense for Weiss to include both lute and lute-flute duos in the London Manuscript, to play them with von Adlersfeld.

Weiss had several professional students as well, such as Adam Falckenhagen and Johann Kropfgans. These lute players became accomplished virtuosos and composers in their own right, and are perfect candidates to have played these compositions with their teacher.

The Weiss duos switch constantly between melody and accompaniment, implying that the two lutes are treated as equals[41]. This could give a clue to the context in which they were played. Does the fact that there is no real difference in difficulty not imply that they are meant to be played by two equally skilful lute players? For this reason, I think a concert setting with Silvius Leopold Weiss and another professional lute player makes the most historical sense.

[41] See Chapter 2.2.1

2.2. Reconstruction Method

In order to make a reconstruction of this incomplete lute duo, further information is needed, as well as a strategy to complete the missing part.

2.2.1. Analysis of a fully intact Weiss lute duet

In 2004, in the musical library of the Harrach family, two tablature manuscripts were discovered containing compositions by Silvius Leopold Weiss[42]. The first volume bears the title "Weiss Syvio – Lautenmusik", and has music for 11- and 13-course baroque lute. Among those pieces are 11 suites, a triosonata in A major with all parts present, and a Concerto in C major[43] for two lutes with both parts intact.

This complete duo Concerto gives a unique insight into Weiss' compositional methods for lute duo. A lot of musical material is interchanged between the two parts, making them look very similar from a distance. This also means that there is no real difference in difficulty between the first and second lute part: the two parts are treated almost as equals. I have made a selection of nine of the most typical 'tactics' that Weiss used in composing this duo Concerto.

1. Interchange of voices: Weiss switches the exact notes between lute 1 and 2. In this passage, the opening bars of the Concerto, lute 1 has the melody line, lute 2 has the accompaniment. This exact musical phrase is restated in its entirety, but this time with the melody part in lute 2 and the accompaniment in lute 1. Weiss often uses these 'corresponding building blocks' throughout the C major duo Concerto.

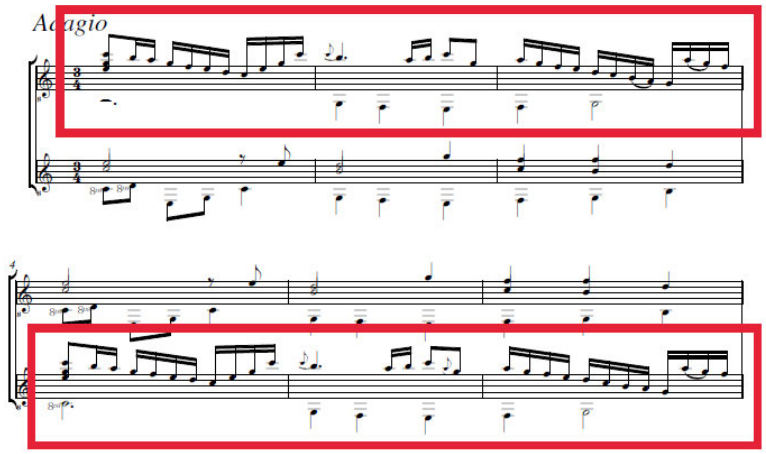

Fig. 1. Duo Concerto in C major (A-ROI Ms.): 1st Adagio, bar 1-6

[42] Forget (s.a.), p.6
[43] Paris Ms. (1740)F-Pn Rés. Vma ms. 1213, p.24-45 & 107-113

In the Allegro, he uses a similar method. This time, when the melody line switches from lute 1 to lute 2, it transposes up a fifth (to G major). The beginning and middle section of the line is identical, the ending is shortened a bit to fit better into the musical context.

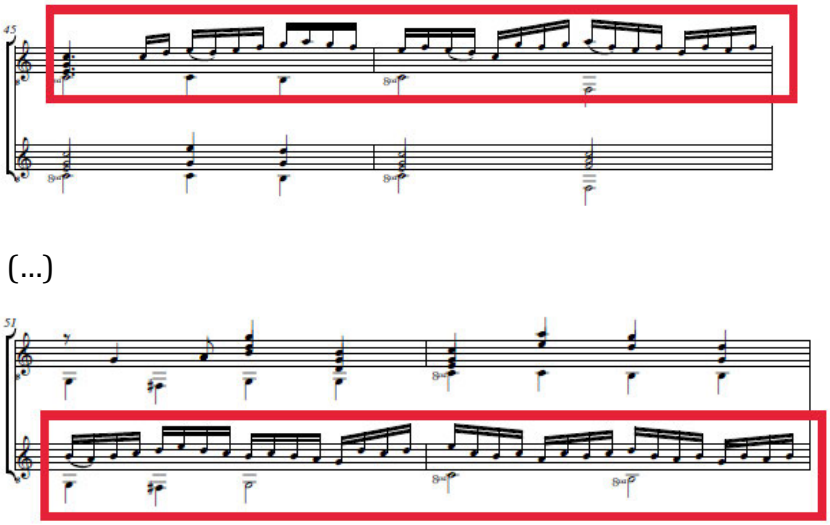

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Fig. 2. Duo Concerto in C major (A-ROI Ms.): 1st Adagio, bar 45-52

2. Weiss frequently plays with short rhythmical motifs, jumping back and forth between the two lute parts constantly as a sort of 'question and answer' or 'ping-pong' game. He works creatively with these rhythmical motifs in several different ways. He transposes them to different keys, he uses them in long sequences, he develops them as needed in the harmonical context and he re-uses them freely in later bars. Here are a few examples from the Concerto.

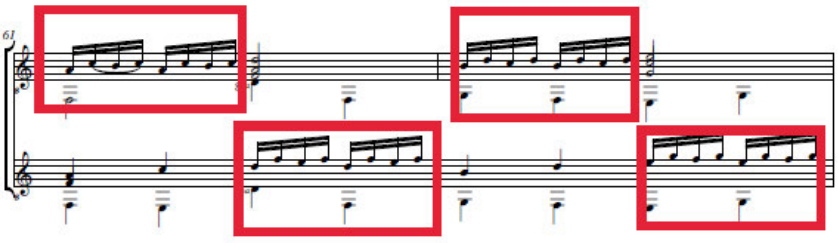


Fig. 3. Duo Concerto in C major (A-ROI Ms.): Allegro, bar 61-62

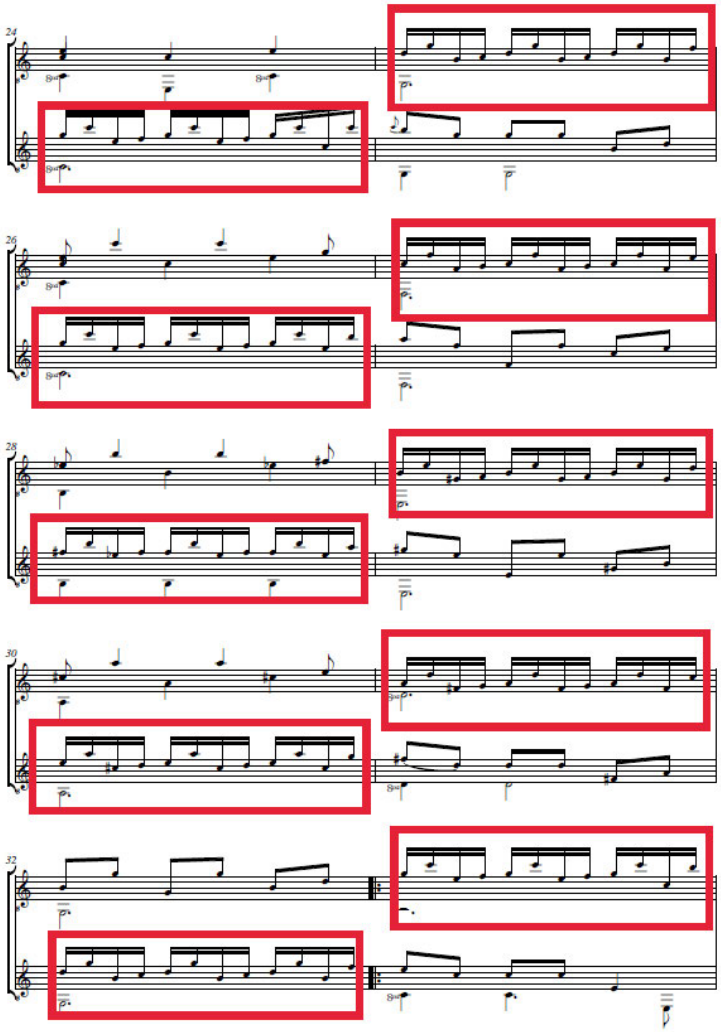


Fig. 4. Duo Concerto in C major (A-ROI Ms.): 1st Adagio, bar 24-33

3. Frequently, Weiss chooses to compose the two lute parts in parallel-third or -sixth motion. In the second Adagio section of the Concerto for example, he uses this technique a lot.

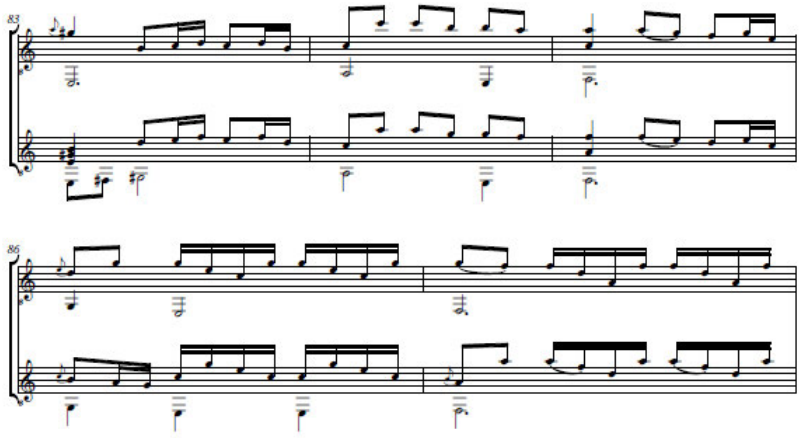


Fig. 5. Duo Concerto in C major (A-ROI Ms.): 2nd Adagio, bar 83-87

4. In the Allegro, Weiss frequently uses close imitations. Similar melodic strands follow each other after a short period of time. Often, these close imitations automatically result in parallel-third movement.

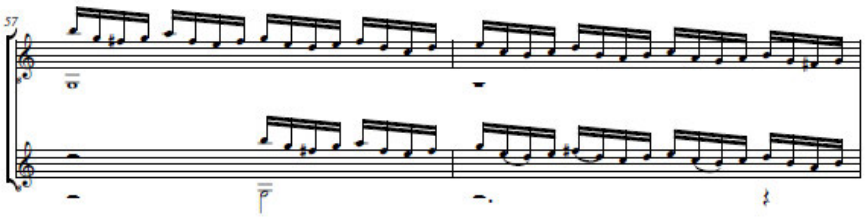


Fig. 6. Duo Concerto in C major (A-ROI Ms.): Allegro, bar 57-58

5. The two lutes almost always come back together to make the cadences. Sometimes, they even use the same rhythm. Mostly, Weiss uses a trill in both lutes on different notes of the cadential chord. Very often, this also results in a cadential 6/4 chord.

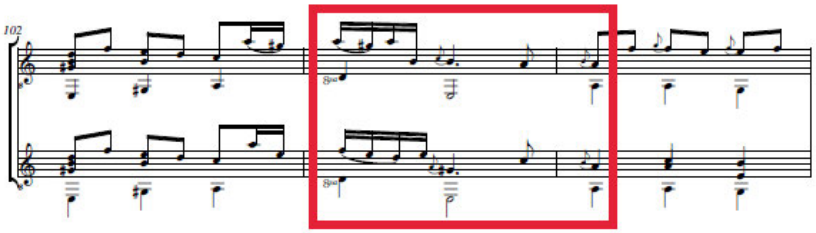


Fig. 7. Duo Concerto in C major (A-ROI Ms.): 2nd Adagio, bar 102-104

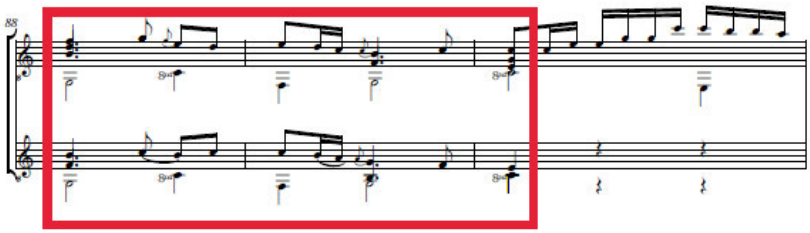


Fig. 8. Duo Concerto in C major (A-ROI Ms.): 2nd Adagio, bar 88-90

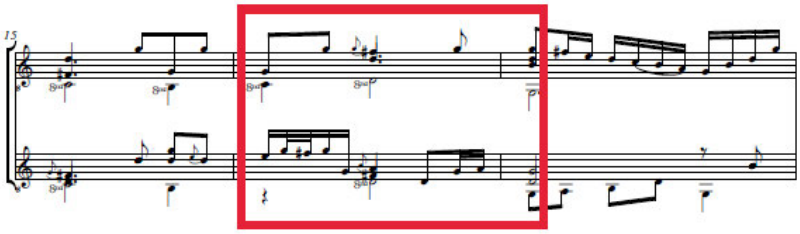


Fig. 9. Duo Concerto in C major (A-ROI Ms.): 1st Adagio, 15-17

6. Weiss does not shy away from using 'unisono' between the two lutes, when there is a rhetorical need for it in the music. Several passages in the Concerto have the two lutes playing completely in unison, and throughout the whole piece, he does not follow the 'rules' of counterpoint too strictly. Parallel octaves or fifths are written into the score quite often.

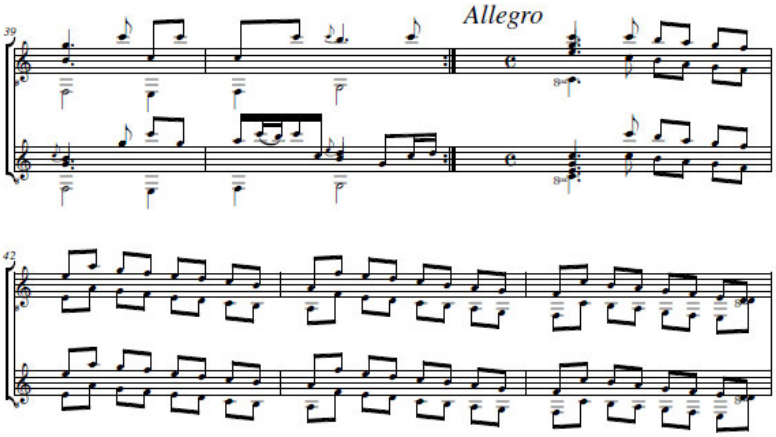


Fig. 10. Duo Concerto in C major (A-ROI Ms.): Allegro, bar 41-44

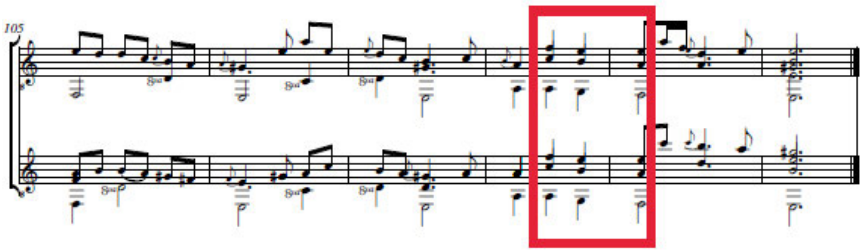


Fig. 11. Duo Concerto in C major (A-ROI Ms.): 2nd Adagio, bar 105-110

7. In the Gigue, there is a section where one of the lutes has an extremely long trill, and the other lute keeps moving in the typical Gigue-rhythm. This kind of writing is certainly interesting, since it is not so easy to hold a trill for such a long time on a lute, and to keep the volume of the trill at an audible level.

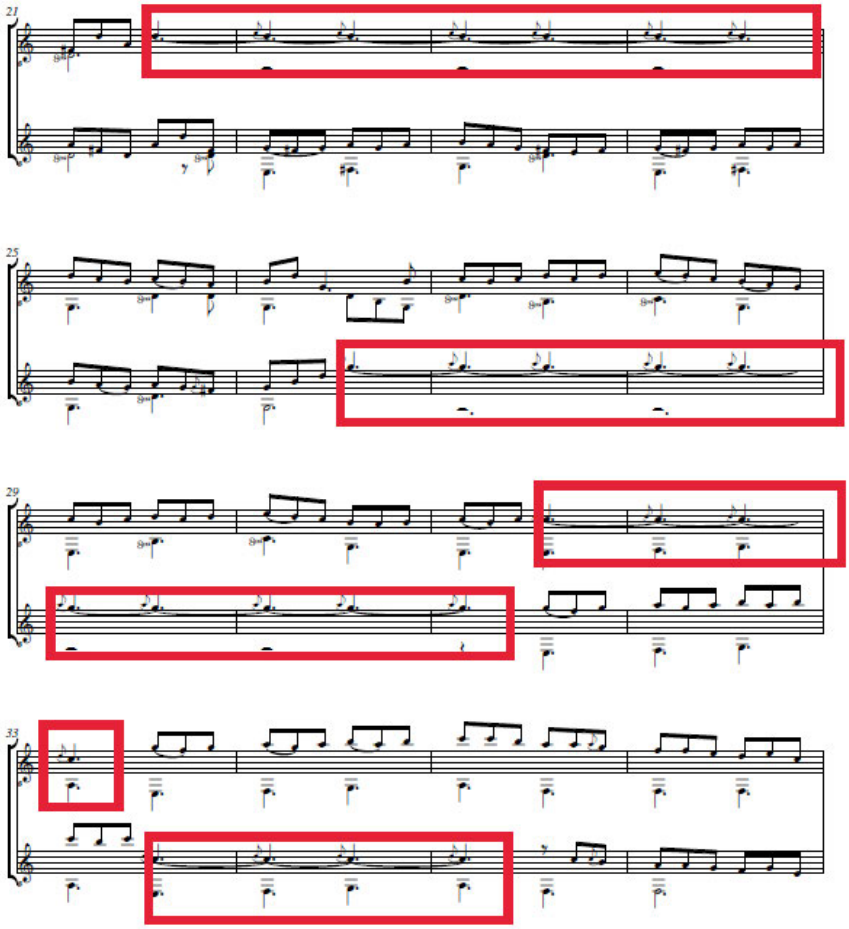


Fig. 12. Duo Concerto in C major (A-ROI Ms.): Gigue, bar 21-36

8. Regarding the bass line, Weiss seldom puts different inversions of chords in the two lute parts. The bass note is almost always the same, with few exceptions.

9. Of course, Weiss does not always 're-cycle' his musical material. There are plenty of examples in the Concerto where he uses motifs that never come back again. These 'free' musical moments make this music truly come alive, and show the individuality of Weiss as a composer.

This selection of nine 'tactics' will be useful not only as an inspirational tool to compose the reconstruction, but also to get stylistically closer to what an original second lute part by Weiss himself might have looked like.

2.2.2. Method used by Karl-Ernst Schröder

In 1998, a lutenist named Karl-Ernst Schröder began reconstructing the four lute duos found in the Dresden Manuscript. This resulted in a celebrated CD-recording of these pieces in June 1998. Unfortunately, he passed away too early in 2003 at the age of 45[44]. Much can be learned however from the publication of his reconstructed parts of the Dresden lute duets. He talks about his method in the preface:

> *"In all of the pieces this lute part consists of solistic passages alternating with accompaniment figures, which shows us that these duets were written with two equally important lutes in mind. For the reconstruction of the pieces this structural aspect was of great help. The solistic lines in the beginning of a movement would very often match accompanying passages later in the piece or vice versa. The process of reconstructing the missing lute part therefore always started out by putting together corresponding sections and later connecting them using as much of the original motivic material as possible. Some pieces I was able to reconstruct using almost exclusively material found in the existing lute part. But sometimes I also had to invent new motives. Many passages might be totally different in the original, but we can only find out about this when, and if, the original parts are found."*[45]

From this preface, Schröder's three-step method becomes clear. Firstly, he would search how he could fit the existing melodic material present in the surviving lute part together with the accompanying material from that same lute part. Secondly, he would connect these sketches with existing motivic material found in the surviving lute part. Thirdly, he would complete the reconstruction with his own freely composed motives. Judging from the publication and the CD-recording Schröder made with lutenist Roberto Barto, I think this method produced very convincing reconstructions for the Dresden lute duos.

[44] Gunsell (2003)
[45] Schröder (2003), Dresden Lute duos p.4

2.2.3. Analysis of the surviving London duo part

With these nine 'tactics' and the method of Karl-Ernst Schröder in mind, the next step will be analysing the surviving lute part from the G minor lute duo from the London Manuscript. This could give an overview of which one of the nine typical writing methods used by Weiss I could possibly apply to reconstruct the missing part.

The surviving part is clearly a mix between melody and accompaniment. This constant switch between melodic material and chords makes sense, since the two lutes are treated as equals. One lute plays the melody, the other lute plays the accompaniment. The next bar, or a few bars later, they switch functions. And since Weiss' writing method, as was shown in the analysis of the Concerto, also re-uses a lot of the musical material, maybe enough material is present in the source to reconstruct the whole piece from only the surviving part.

The first step was to look for corresponding building blocks[46]: melodic and accompanying sections that belong to each other. These were often either close together, or spread out in the original score, depending on each movement or situation.

In the Sarabande[47] for example, the lute changes from an arpeggio to a melodic passage almost every bar. It seems reasonable to assume that the missing lute part follows a similar but opposite pattern: where lute 1 has an arpeggio, lute 2 has chords and vice versa. This is an example of corresponding building blocks that were very close together in the surviving lute part.

In the Bourée[48], it was not very clear which melodies belonged together with which accompaniment figures. The main melody is only found 24 bars into the piece. It only comes so late, because the missing lute part probably played this melody earlier in the Bourée. This is an example of corresponding building blocks that were spread out in the score.

The second step was to certain figures are clearly meant to be answered by the second lute in another way: with close imitations[49], canon or parallel movement[50] in thirds for

[46] See chapter 2.2.1. (1)
[47] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 62v
[48] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 63v-64r
[49] See chapter 2.2.1. (2) (4)
[50] See chapter 2.2.1. (3)

example. Here, it was useful to take inspiration from the Concerto in C major and the reconstructions made by Karl-Ernst Schröder. In these cases, trial and error were needed to find the most appropriate solutions.

The third step was to make use of the cadences. Most of them were clearly marked in the original source, making them a useful tool. The analysis[51] of the Concerto has shown that Weiss frequently used the 6/4 cadential chord, and the lutes almost always came together in these places. This way, the cadences formed useful and reliable 'anchor' points for the reconstruction.

The surviving lute part almost became a puzzle to be solved. But in some places, the available musical material was not enough to solve it. Luckily, with the scaffolding put in place by the corresponding building blocks, the imitations and the cadences, I was able to connect these sections using free counterpoint[52] as the fourth and last step, based loosely on the material from the surviving lute part.

This way, by analysing which musical material from the surviving lute part would fit best in certain places first, the process of writing the second lute part was a lot more comprehensive and structured.

[51] See chapter 2.2.1. (5)
[52] See chapter 2.2.1. (9)

2.3. The Reconstruction Process

After the establishing a working method, it was time to make the actual reconstruction. I will go over the process piece by piece, explaining the most interesting problems I encountered along the way and the decisions I made to solve them.

2.3.1. Adagio

In the Adagio[53], it was not easy at first to find a way to put a second lute part together from the existing material. As far as I could tell, there were not many corresponding building blocks that worked. Other, more creative methods would have to be used.

With the opening bars, I found that the melody works quite well as a canon of itself, with some small adjustments.

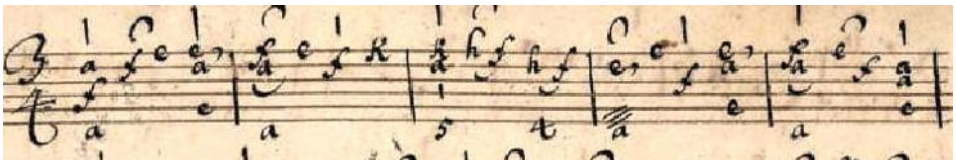


Fig. 13. Duo in G minor (London Ms.): Adagio, bar 1-5

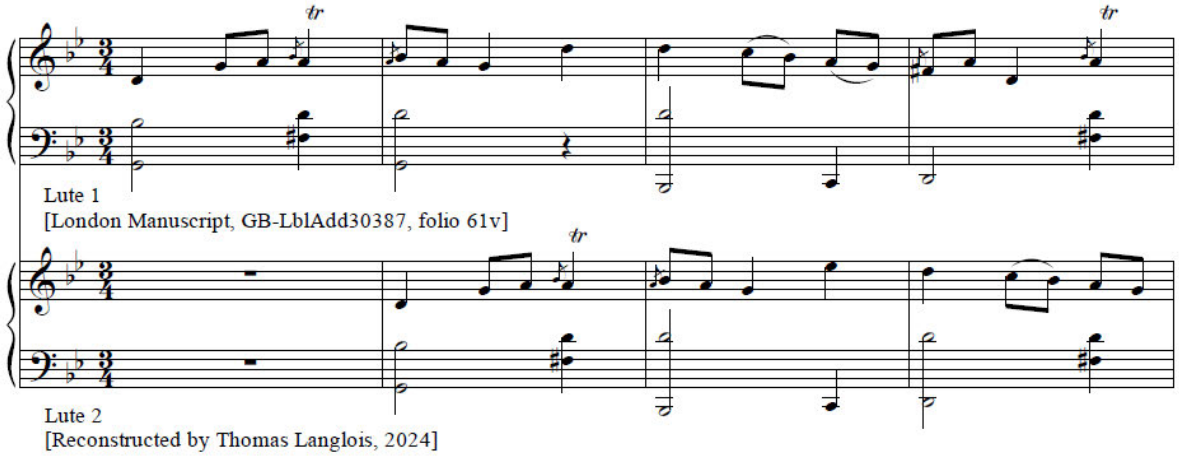


Fig. 14. Duo in G minor (London Ms.): Adagio reconstruction, bar 1-4

For bar 8-12, I used a rhythmical motif found in bar 10-11 in the surviving part. I made it fit with the harmonical progression, and found a way to end up in parallel-third motion with the motive from bar 10-11.

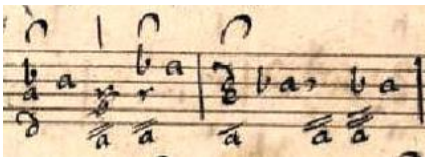


Fig. 15. Duo in G minor (London Ms.): Adagio, bar 1-5

[53] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 61v

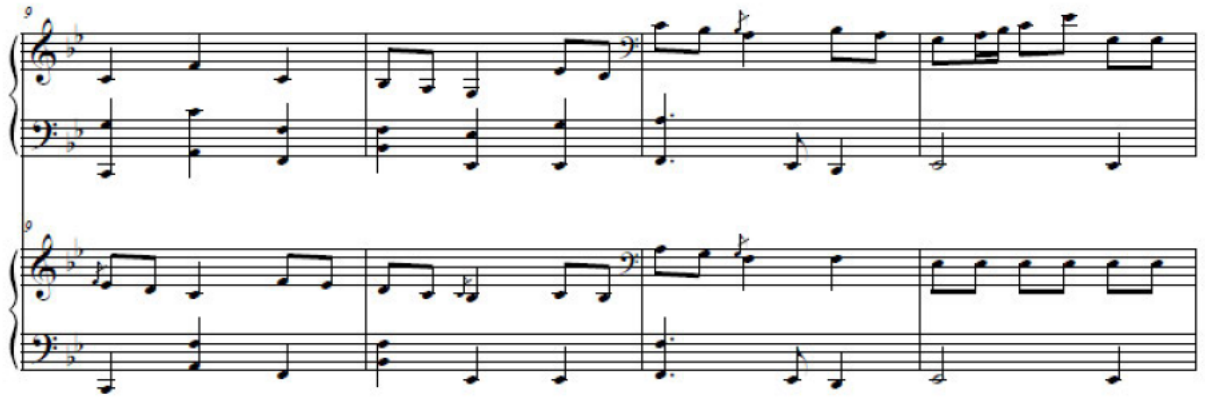


Fig. 16. Duo in G minor (London Ms.): Adagio reconstruction, bar 9-12

In bar 12-13, I found a small corresponding building block. The rhythmical motif in bar 12, and the accompaniment figure in bar 13 work very well together. In order to make the reconstruction, I wrote the second lute part with the accompaniment figure in bar 12, and the rhythmical motif in bar 13. This way, they alternate nicely, and lead into the cadence together.

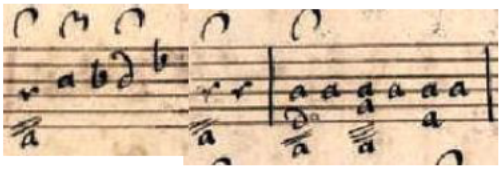


Fig. 17. Duo in G minor (London Ms.): Adagio, bar

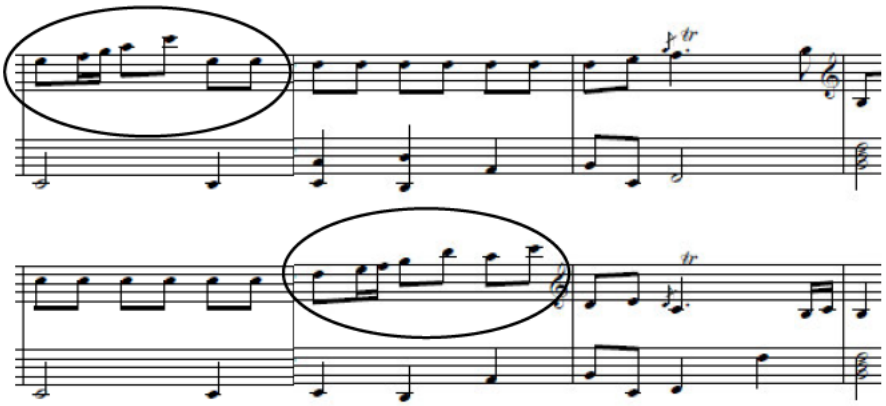


Fig. 18. Duo in G minor (London Ms.): Adagio reconstruction, bar 12-14

I was able to solve bar 15-19 with a close imitation of the melodic strand, and with parallel-third motion. The second lute part follows the same melodic line as the first lute, separated in time by only one crotchet. The imitation is made until bar 17, where they move into a parallel motion.

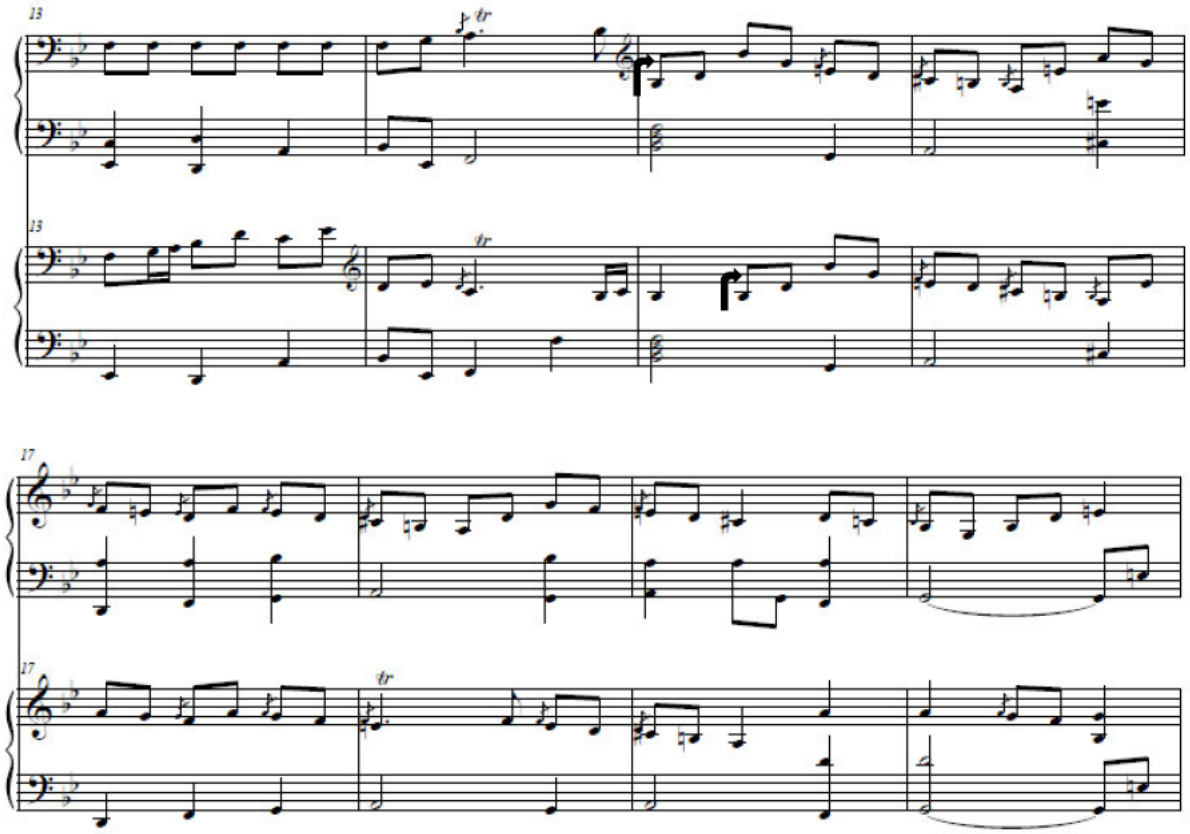


Fig. 19. Duo in G minor (London Ms.): Adagio reconstruction, bar 13-20

In bar 23-24 and again in bar 31-35, I started re-using fragments of the main theme found in the opening bars. It fits well with the harmonical progression, and leads nicely into the "official" restatement of the theme in bar 38.

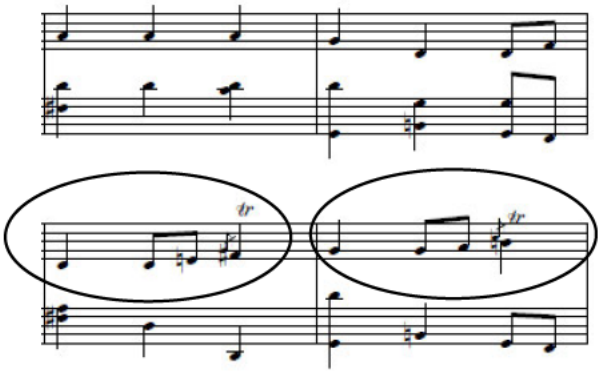


Fig. 20. Duo in G minor (London Ms.): Adagio reconstruction, bar 23-24

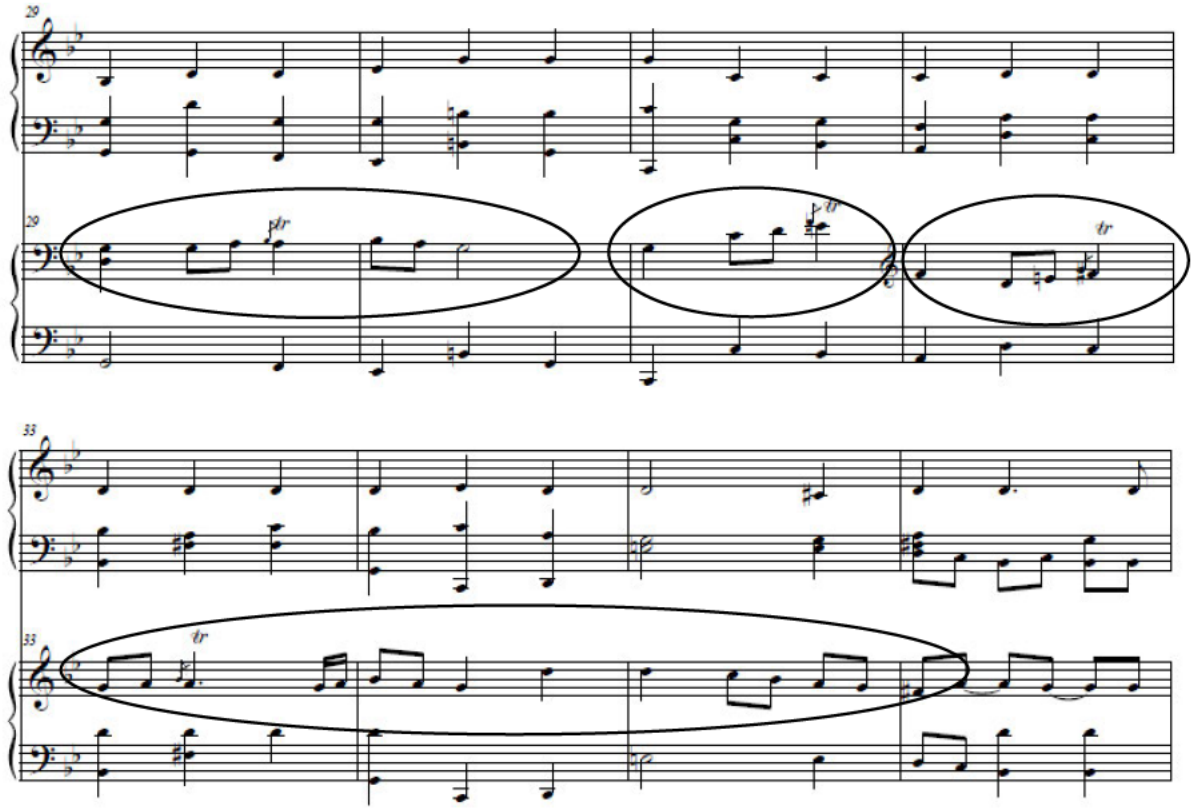


Fig. 21. Duo in G minor (London Ms.): Adagio reconstruction, bar 29-36

2.3.2. Gavotte

The Gavotte[54] proved to be a bit more obvious to reconstruct. At first glance, several corresponding building blocks were already clear. In the first part, there is a constant alternation between melody and accompaniment in the original lute part. All that needed to be done to reconstruct the second part, was to put together the same musical material in the opposite pattern.

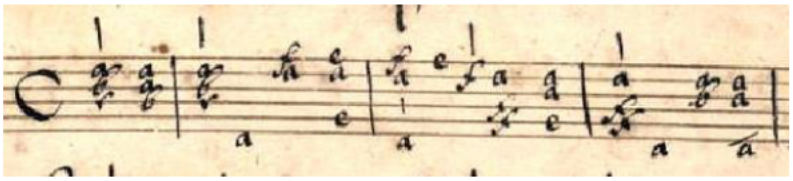


Fig. 22. Duo in G minor (London Ms.): Gavotte, bar 1-4

[54] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 62r

Fig. 23. Duo in G minor (London Ms.): Gavotte reconstruction, bar 1-8

In bar 12-13 and bar 16-20, I used a similar method, only now with another theme.

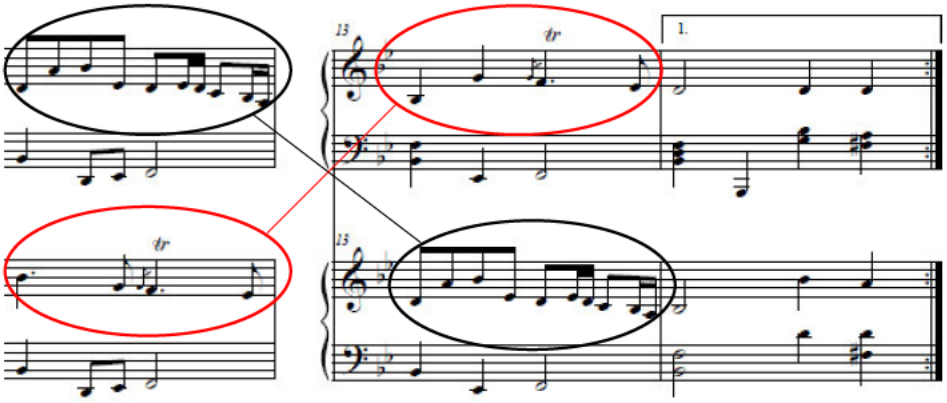


Fig. 24. Duo in G minor (London Ms.): Gavotte reconstruction, bar 12-14

In bar 20-25, I added a theme in the reconstruction, similar to the theme found in the original manuscript in bar 23 and 25. The harmonical sequence in the accompaniment in the surviving part forms the ideal basis for this progression.

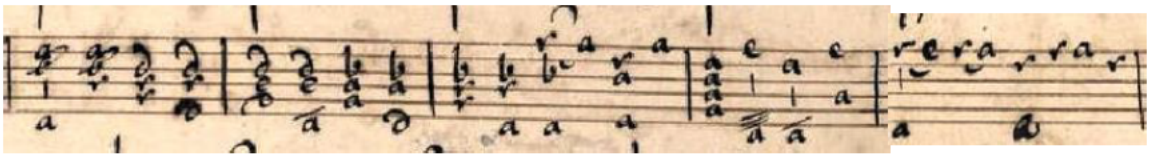


Fig. 25. Duo in G minor (London Ms.): Gavotte, bar 21-25

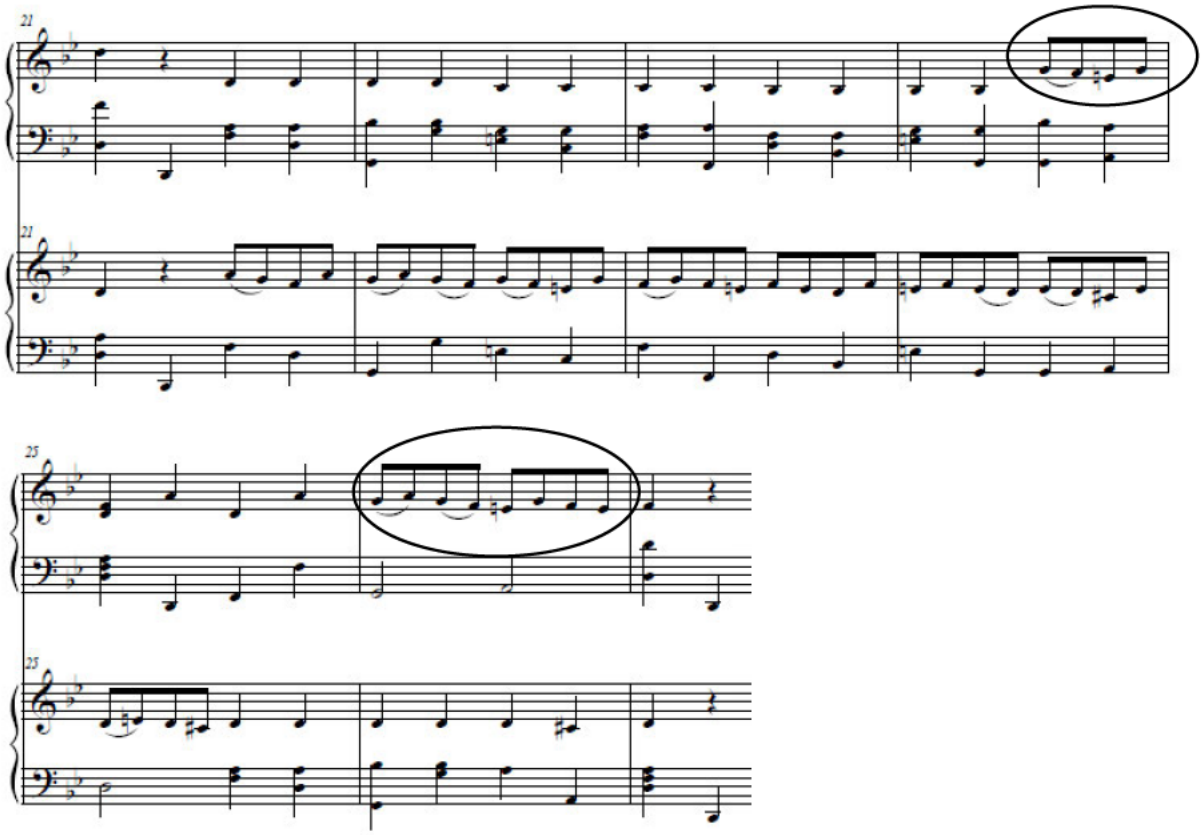


Fig. 26. Duo in G minor (London Ms.): Gavotte reconstruction, bar 21-27

The ending bars are also worth noting, since they only have a single melody line for almost four bars: a unique place in the whole duet. It reminded me of the passage in the Gigue[55] from the duo Concerto in C major, but I made a reconstruction based on close imitation.

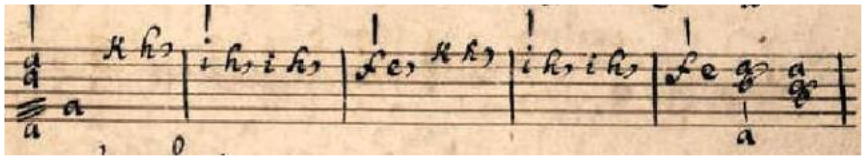


Fig. 27. Duo in G minor (London Ms.): Gavotte, bar 33-37

[55] See Chapter 2.2.1. (7)

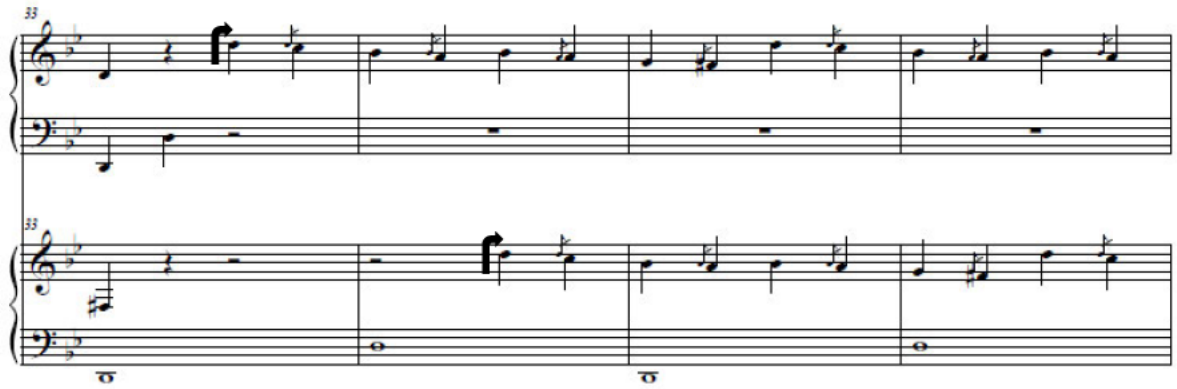


Fig. 28. Duo in G minor (London Ms.): Gavotte reconstruction, bar 33-36

2.3.3. Sarabande

The Sarabande[56] was similar to the Gavotte in difficulty: many corresponding building blocks and other ideas presented themselves quickly and evidently. Therefore, I made the reconstruction of the Sarabande in a similar way.

Like the Gavotte, the surviving lute part alternates constantly: from an arpeggio figure to a more melodic line. These two motifs work well together, and I reconstructed the second lute accordingly.

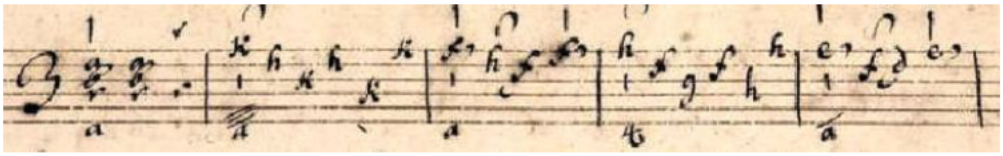


Fig. 29. Duo in G minor (London Ms.): Sarabande, bar 1-5

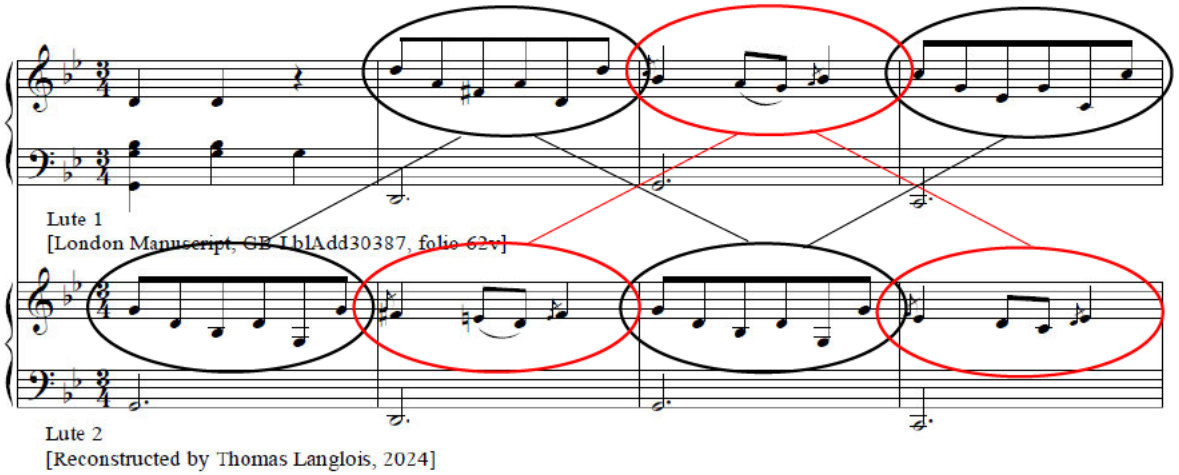


Fig. 30. Duo in G minor (London Ms.): Sarabande reconstruction, bar 1-4

[56] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 62v

This pattern continues all the way through the Sarabande. Of course, sometimes the melodic line varies with another rhythm or with some interval jumps that are slightly different. But the principal I used for the reconstruction remained constant.

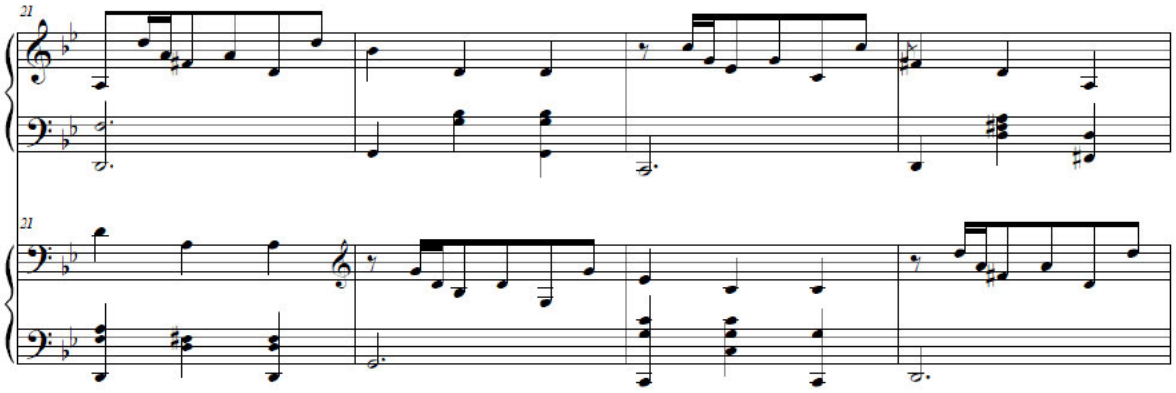


Fig. 31. Duo in G minor (London Ms.): Sarabande reconstruction, bar 21-24

2.3.4. Menuet

The reconstruction of the Menuet[57] had a few more challenges: the corresponding building blocks were difficult to find, since the material that belongs together is separated, and spread out throughout the manuscript source. Because of this, the Menuet seems more fragmentary than the other movements in the surviving lute part.

Starting from bar 1-4, it is not easy to find a counterpart to this melody line. It is quite low in the register of the baroque lute, and it does seem like it is the main melody. I found an arpeggio pattern in bar 37-40, that I used to accompany the opening bars.

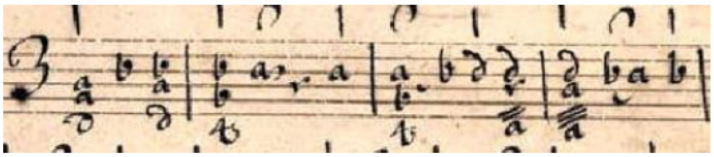


Fig. 32. Duo in G minor (London Ms.): Menuet, bar 1-4

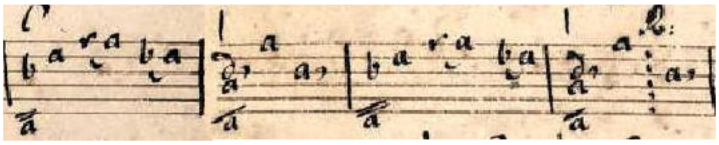


Fig. 33. Duo in G minor (London Ms.): Menuet, bar 37-40

[57] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 62v-63r

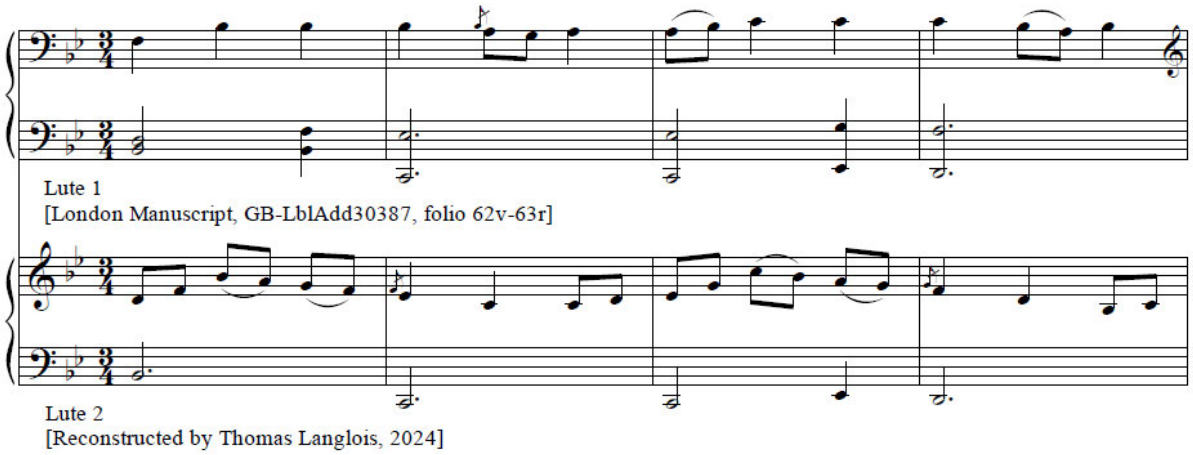


Fig. 34. Duo in G minor (London Ms.): Menuet reconstruction, bar 1-4

Of course, in bar 37-40, when this accompaniment figure is played by the first lute, the second lute plays the melody line.

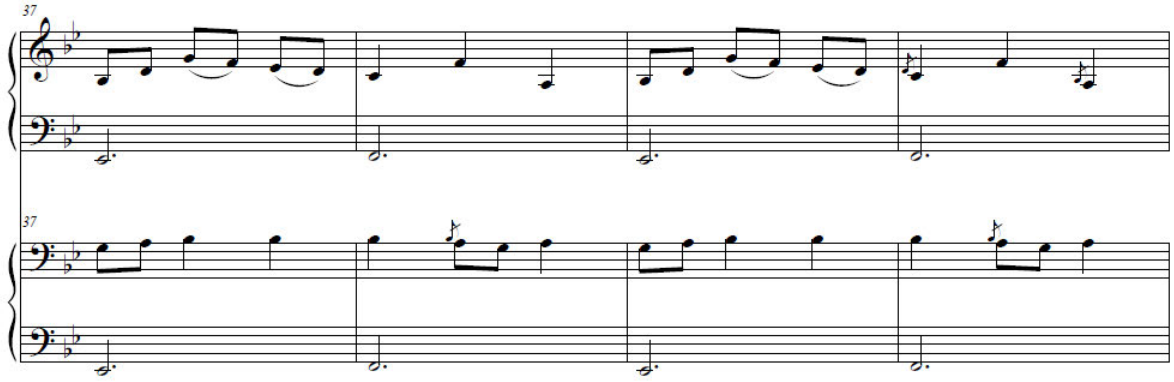


Fig. 35. Duo in G minor (London Ms.): Menuet reconstruction, bar 37-40

In bar 16-18 & 20-22, I used the same strategy. The two passages belong together, but are spread out from each other in the surviving part. In the reconstruction, I brought these corresponding building blocks back together.

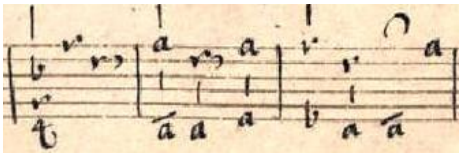


Fig. 36. Duo in G minor (London Ms.): Menuet, bar 16-18

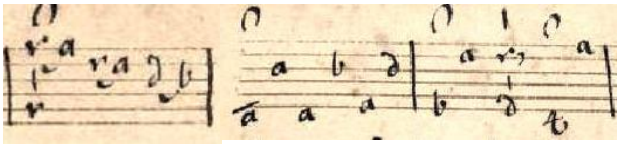


Fig. 37. Duo in G minor (London Ms.): Menuet, bar 20-22

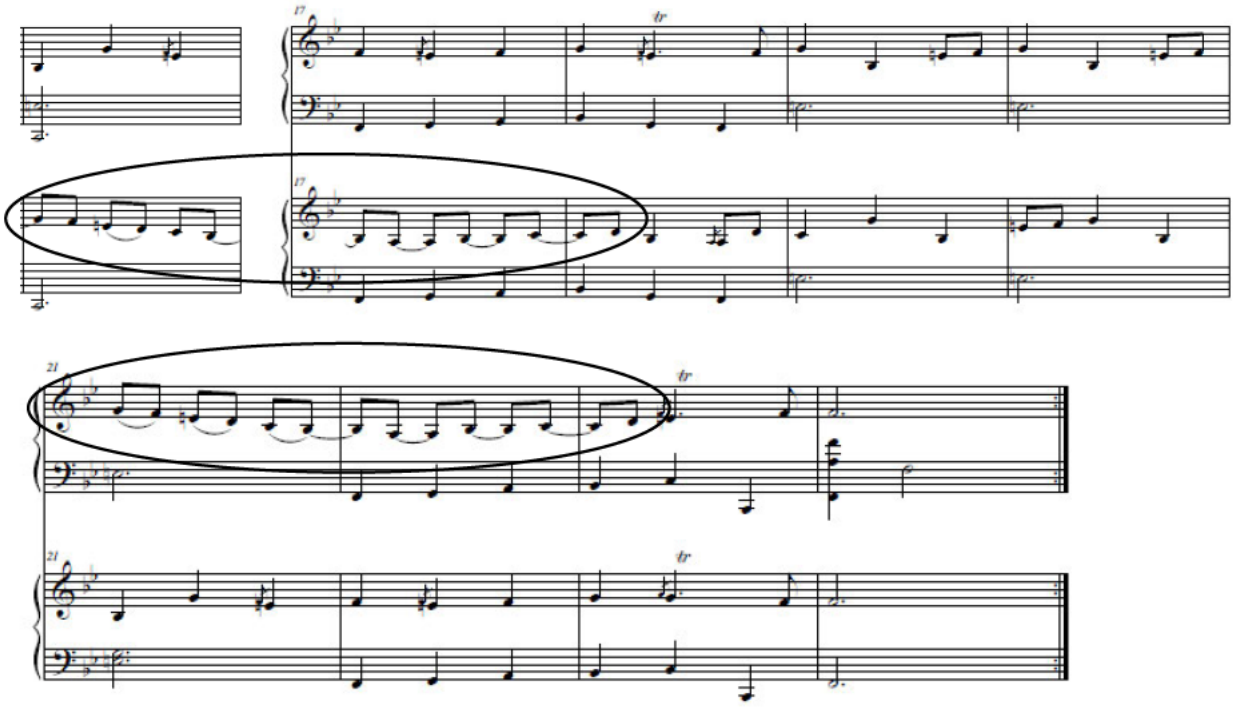


Fig. 38. Duo in G minor (London Ms.): Menuet reconstruction, bar 16-24

Other passages were easier to solve, using a corresponding building block that was closely together in the surviving lute part, such as bar 25-29.

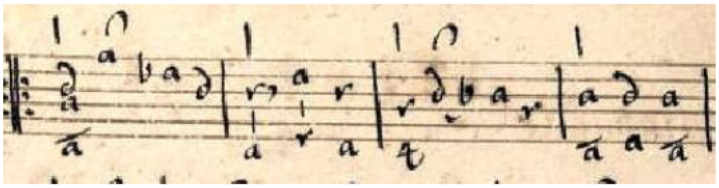


Fig. 39. Duo in G minor (London Ms.): Menuet, bar 25-28

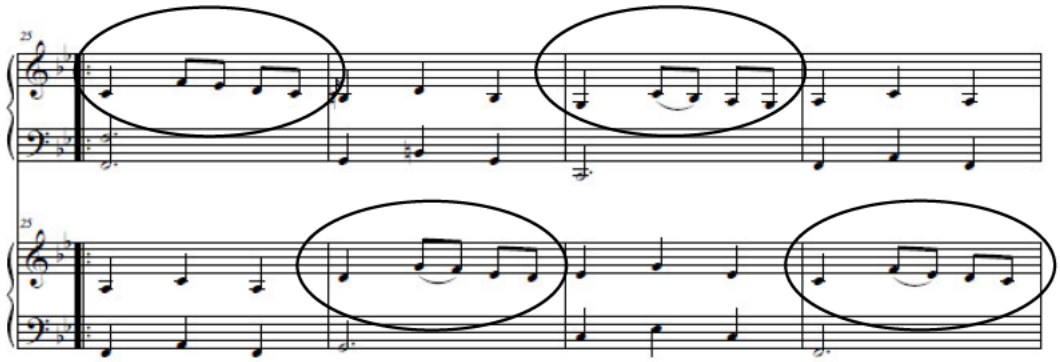


Fig. 40. Duo in G minor (London Ms.): Menuet reconstruction, bar 25-28

And, as always, the cadences helped immensely to have certain 'anchor' points to fill in some of the gaps that were still left in the reconstruction.

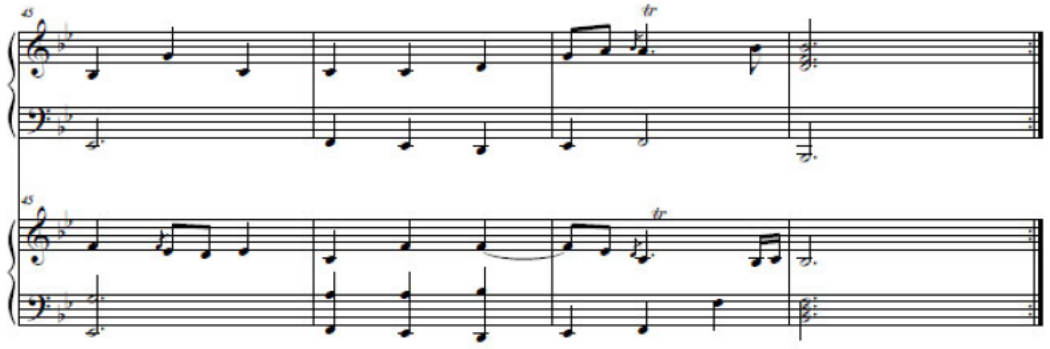


Fig. 41. Duo in G minor (London Ms.): Menuet reconstruction, bar 45-48

2.3.5. Bourée

Like in the Menuet, the main melody of the Bourée[58] was not easy to spot at first glance. The surviving part starts with two bars of accompaniment, followed by two bars of a more melodic nature. However, this melodic line does not really work as the main melody, since the typical Bourée-upbeat is still missing. I eventually chose the beginning of the second part (bar 26-29) as the main melody.

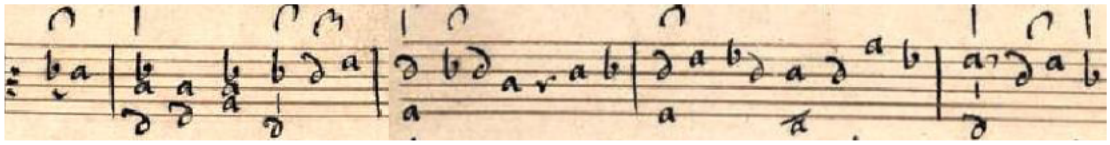


Fig. 42. Duo in G minor (London Ms.): Bourée, bar 26-29

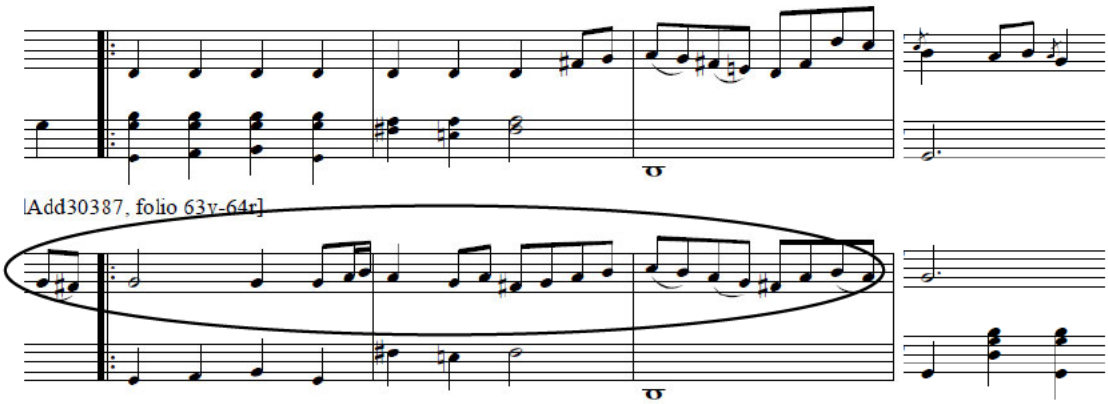


Fig. 43. Duo in G minor (London Ms.): Bourée reconstruction, bar 1-5

[58] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 63v-64r

In bar 11-14, I used a simple canon imitation, that automatically led to parallel-third motion.

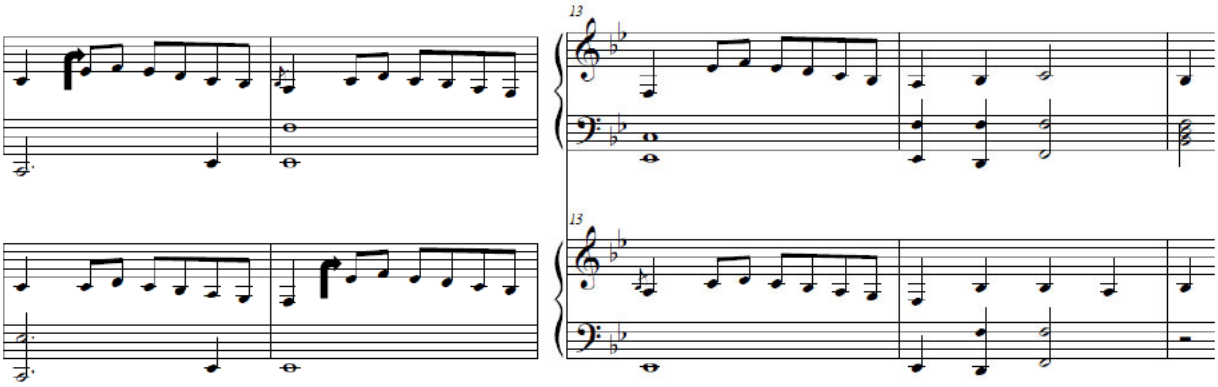


Fig. 44. Duo in G minor (London Ms.): Bourée reconstruction, bar 11-14

The solution in bar 38-43 for example was more evident: with the original lute part alternating nicely between melody and chords, I applied the pattern in reverse to the reconstruction.

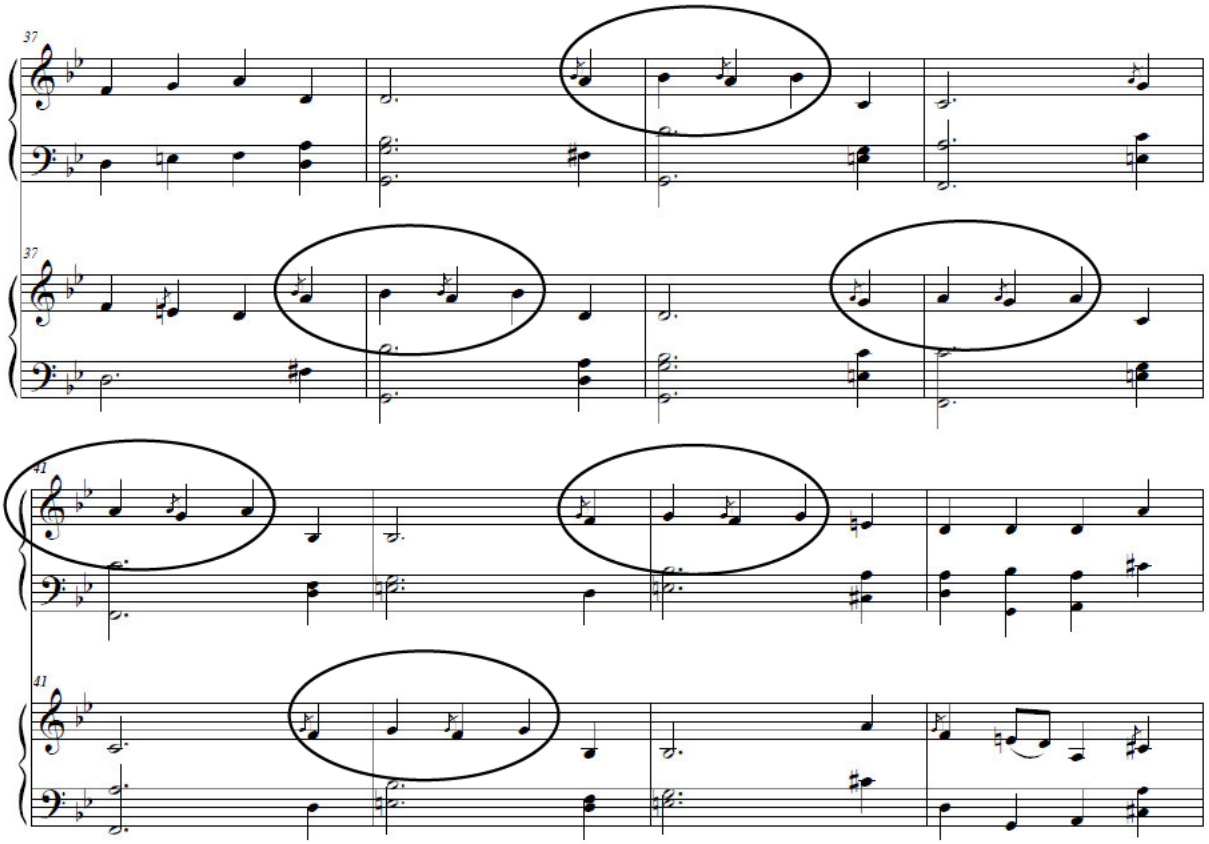


Fig. 45. Duo in G minor (London Ms.): Bourée reconstruction, bar 37-44

2.3.6. Ciacona

The Ciacona[59] was perhaps the most difficult movement to reconstruct reliably. It is a series of variations on a bass progression, and therefore it was not really suited to the reconstruction method I was using up until now. A series of variations implies that there is not a lot of repeating musical material: the melodic line is constantly evolving, and the accompaniment is adapting accordingly.

Therefore, a lot of the reconstruction had to be my own 'free' composition, and it is only one of the many options available to make a second lute part. However, I did use some of the musical material in the Ciacona in several places.

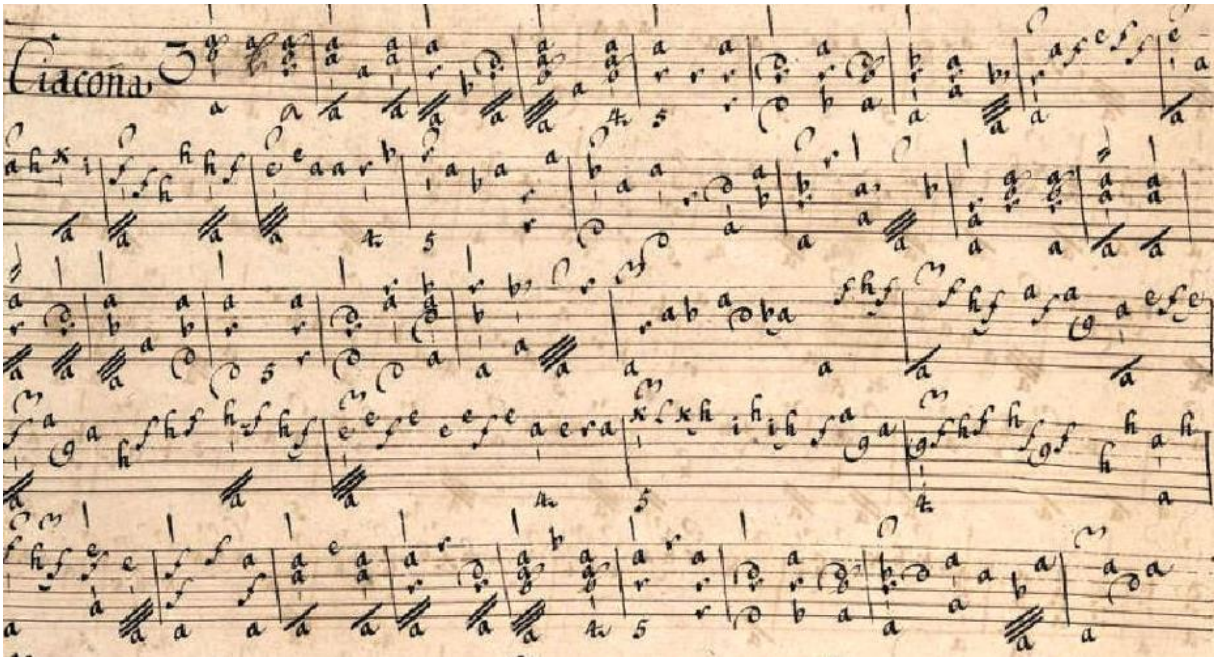


Fig. 46. Duo in G minor (London Ms.): Ciacona

As shown in the picture above, the surviving lute part constantly switches between accompaniment and a melodic variation. It only seems logical to make a reconstruction where the second lute plays the accompaniment when the first lute has the melody, and vice versa. For the accompaniment figures, I took a lot of inspiration from the original source, with some adjustments to the variations taking place at the same time in the first lute part.

[59] London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 64v-65r

In some places, for example in bar 50-56, I decided to let the two lutes interact a bit more. In these passages, both lutes play variations together, while also playing the bass line.

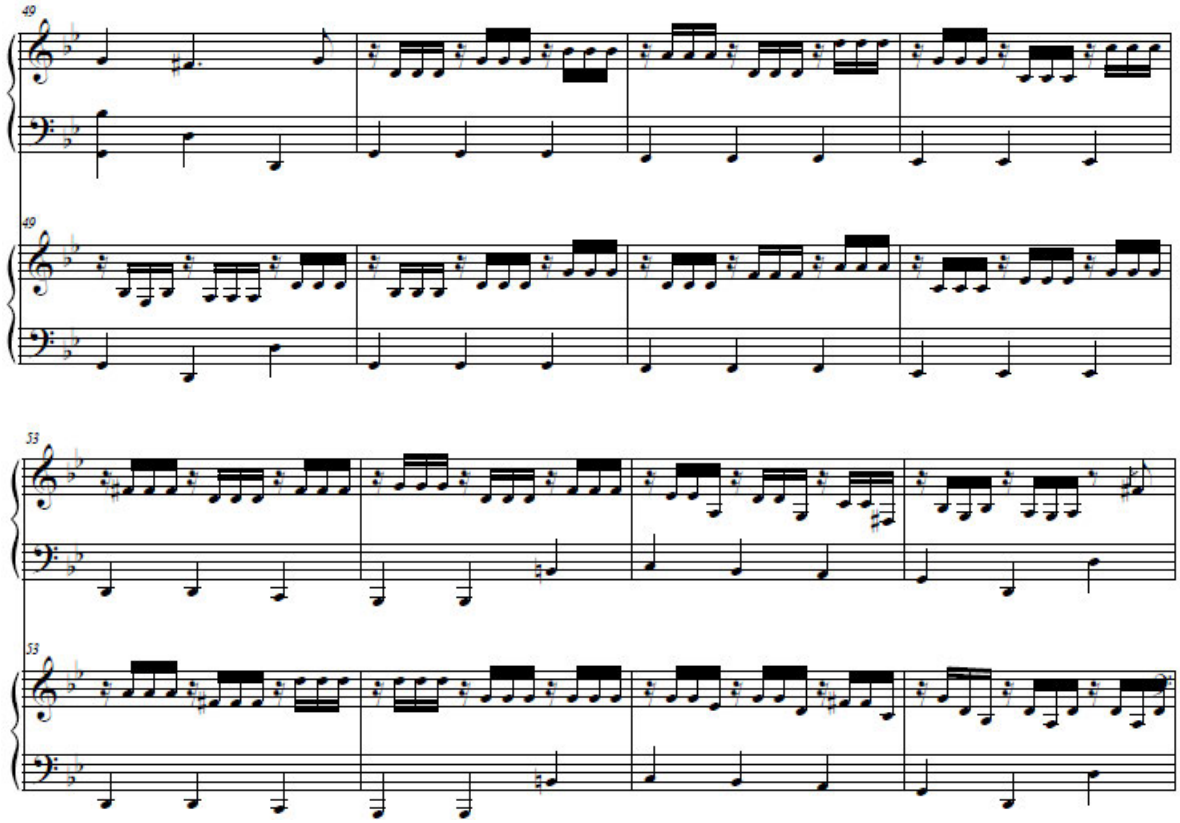


Fig. 47. Duo in G minor (London Ms.): Ciacona reconstruction, bar 49-56

I also used corresponding building blocks where they were appropriate. This happens for example in bar 71-74 & 92-95. These motifs work well together, and lead to an interesting interaction between the two lutes.

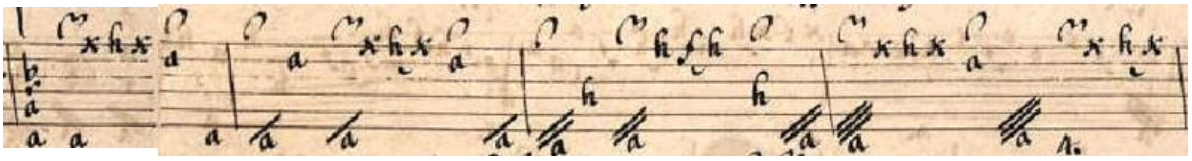


Fig. 48. Duo in G minor (London Ms.): Ciacona, bar 71-74

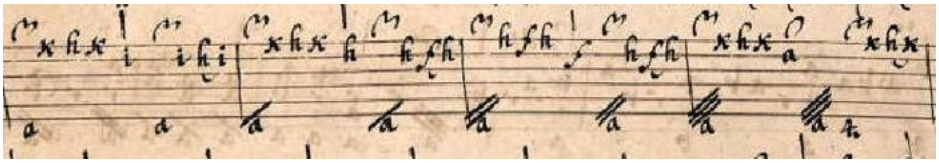


Fig. 49. Duo in G minor (London Ms.): Ciacona, bar 92-95

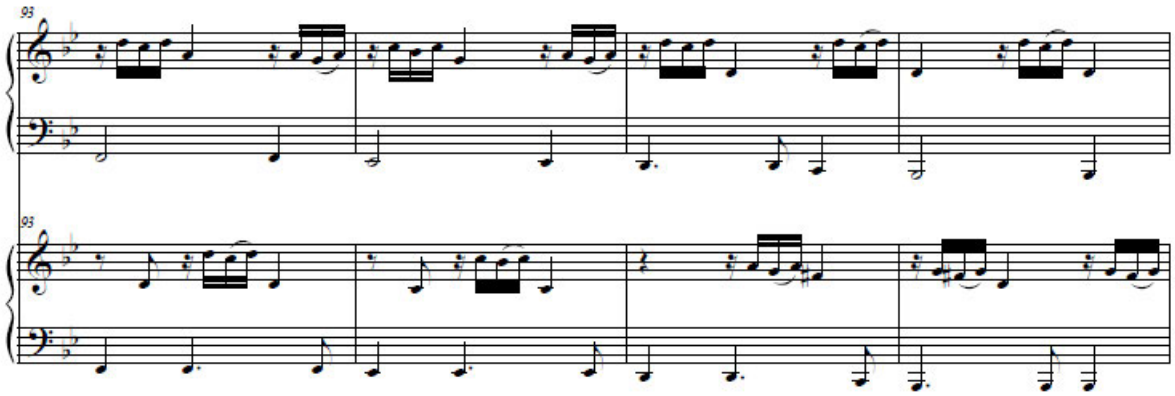


Fig. 50. Duo in G minor (London Ms.): Ciacona, bar 93-96

2.3.7. Conclusion

Having completed the reconstruction, I think the method I used worked very well as a good helping tool. Its shortcomings, as shown in the Ciacona, were only due to the nature of such a piece: a bass progression with variations. The other movements however, were much easier to reconstruct using this method.

The biggest help was the complete duo Concerto in C major. It was eye-opening to see how Silvius Leopold Weiss himself would compose a lute duet. Looking at the method used by Karl-Ernst Schröder was also useful, since it confirmed a lot of my ideas and a lot of the strategies I had already planned before researching this topic.

3. Critical Notes

Editorial Notes

Time signatures

I have tried to keep the same time signatures as they were indicated by Weiss in the original manuscript.

Adagio	Manuscript:	3/4	Edition:	3/4
Gavotte	Manuscript:	C	Edition:	C
Sarabande	Manuscript:	3	Edition:	3/4
Menuet	Manuscript:	3	Edition:	3/4
Bourée	Manuscript:	¢	Edition:	¢
Ciacona	Manuscript:	3	Edition:	3/4

Ornaments

All the ornament signs that are in the original manuscript are included in the edition. I have notated them in two ways: with a 'slashed-quaver' sign or with a 'trill' sign. The 'slashed-quaver' sign only means that the ornament is in the original manuscript. o further implications for the performance of the ornament itself are implied (to keep the artistic and rhetorical freedom intact). When there is a 'trill' sign added, it only means that I think the ornament should really be a trill (for example in the cadences).

Slurs

I added all the slur signs that are in the original manuscript to the edition. In the reconstructed part, I also included slur signs, according to what worked well on the instrument and copied slur signs from similar or identical passages from the original manuscript.

Dissonances

In some places, for example in the Bourée, Weiss writes sharp dissonances that seemingly clash very harshly and suddenly. These are idiomatic to Weiss' writing style however, and I adopted them into the edition. When played on the baroque lute, they sound more like an ornament, than an actual dissonance.

Instrument

The duo is arranged for two 13-course baroque lutes. The low 'A' is required to play the Menuet and the Ciacona, as Weiss uses the 13th course in these movements.

Corrections

1. Adagio

   London Manuscript [GB-LblAdd30387, folio 61v] "Adagio"

Bar	2	Not a slur on the first beat, but an ornament sign
		Comes back in bar 5, 39, 42
	32	Unclear on the first beat, probably 'e' on 4
	42	Small slur sign on last the beat?

2. Gavotte

   London Manuscript [GB-LblAdd30387, folio 62r] "Gavotte"

Bar	13	Unclear on the second beat, probably 'c' on 1
	36	Ornament sign missing on the second beat

3. Sarabande

   London Manuscript [GB-LblAdd30387, folio 62v] "Sarabande"

Bar	1	Rest sign above the staff on the third beat
		Comes back in bar 12, 14, 16
	8	Unclear on the first beat, probably 'd' on 6
	12	Rest sign above the staff on the third beat, not 'f' on 1

4. Menuet

London Manuscript [GB-LblAdd30387, folio 62v-63r] “Menuet”

Bar	6	Placement of the slur sign unclear: on the second beat?
	10	Ornament added on the second beat, cf. bar 2
	25	Ornament sign for ‘d’ on 2
	32	Small slur sign on the first beat?
	42	Unclear meaning of the sign, not adopted in the edition

5. Bourée

London Manuscript [GB-LblAdd30387, folio 63v-64r] “Bourée”

Bar	5	Rest sign above the staff on the fourth beat
	8	Placement of the slur sign unclear: on the first beat?
	12	Bass not clear, probably ‘E’ flat
	30	Rest sign above the staff on the fourth beat
	53	Small slur sign on the first to second beat?
	54	Unclear meaning of the sign, not adopted in the edition
	56	Unclear meaning of the sign, not adopted in the edition

6. Ciacona

London Manuscript [GB-LblAdd30387, folio 64v-65r] “Ciacona”

Bar	1	Unclear on the second beat, probably ‘c’ on 4
	25	Small slur sign on the third beat?
	54	Bass not clear on third beat, probably ‘c’ on 6
	71	Slur sign missing on second beat?
		Comes back in 74, 78
	96	Rest sign above the staff on the second beat

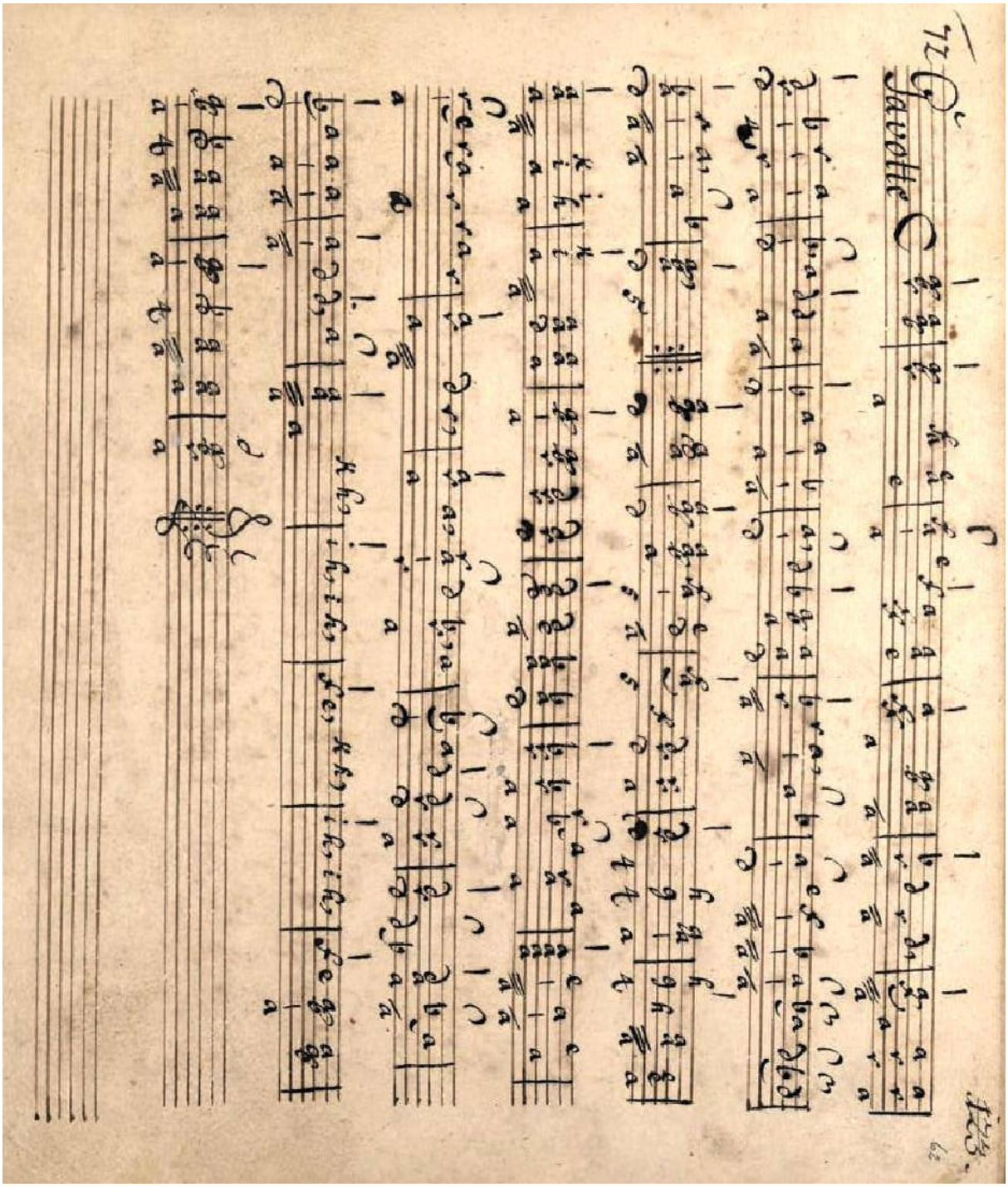
4. Edition

4.1. Original Manuscript Facsimile

London Ms. GB-Lbl Add. Ms. 30387 (1717-1723), folio 61v-65r

Adagio	42
Gavotte	43
Sarabande	44
Menuet	44
Bourée	46
Ciacona	48

Adagio



Sarabande
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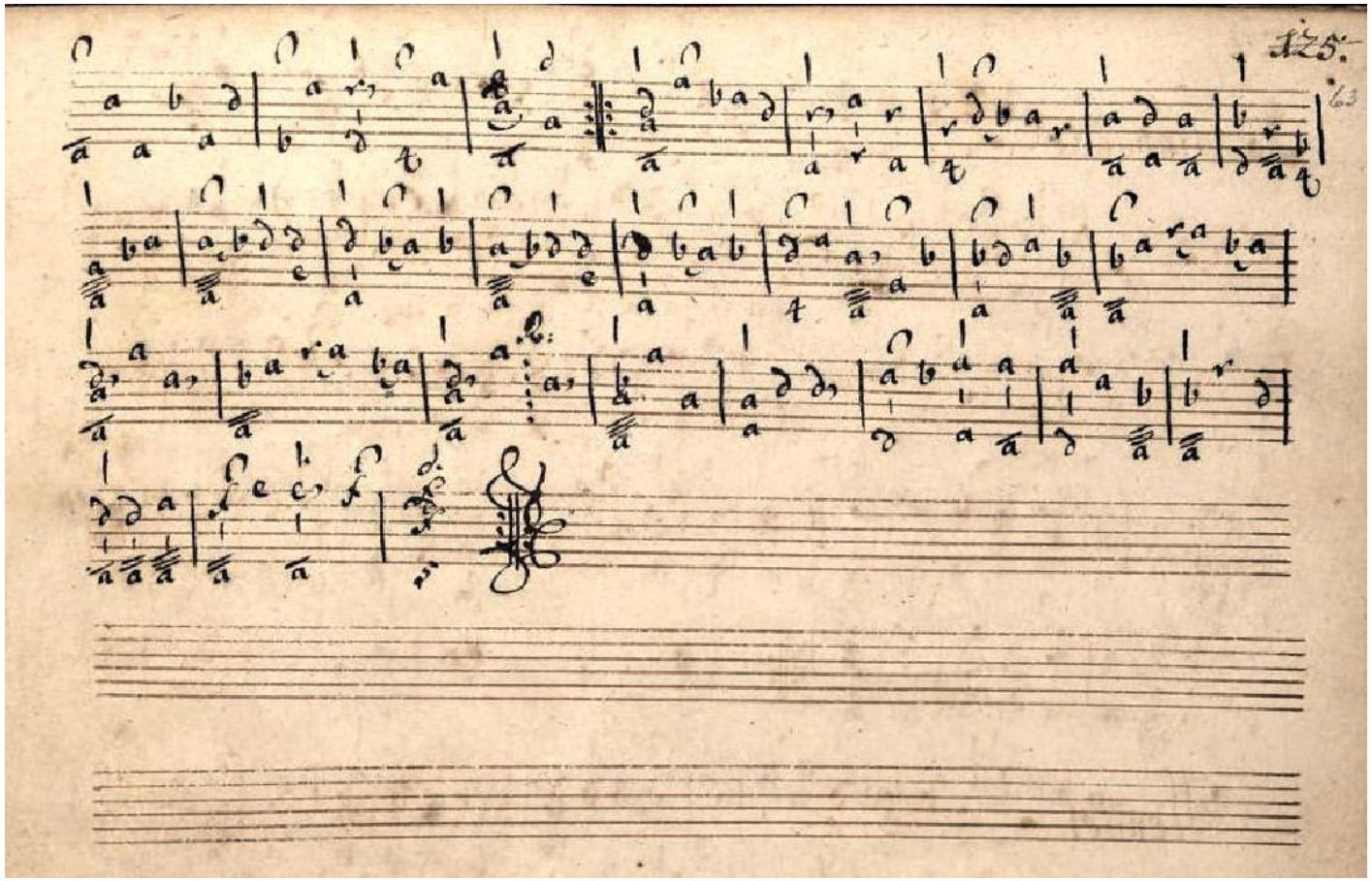
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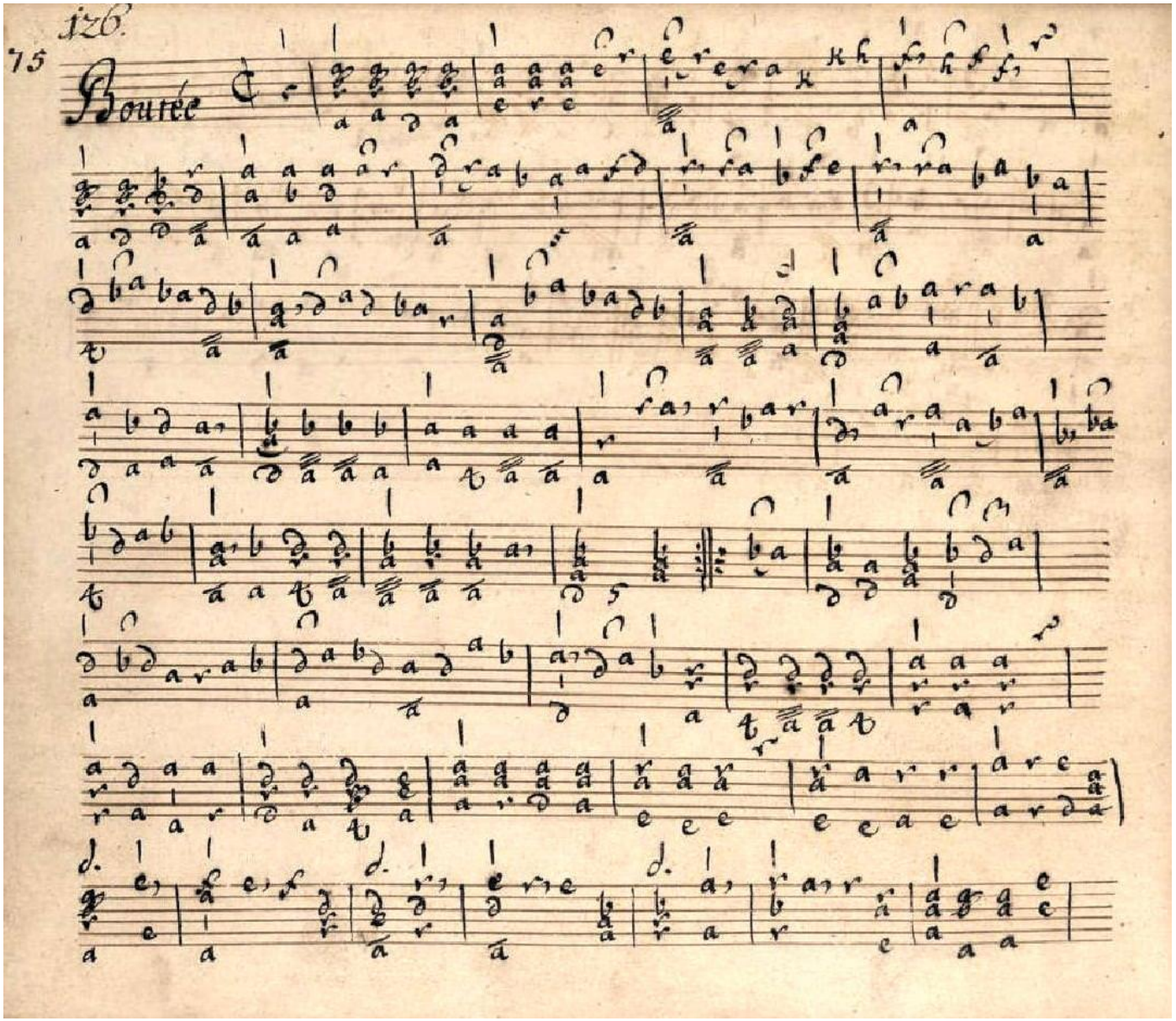
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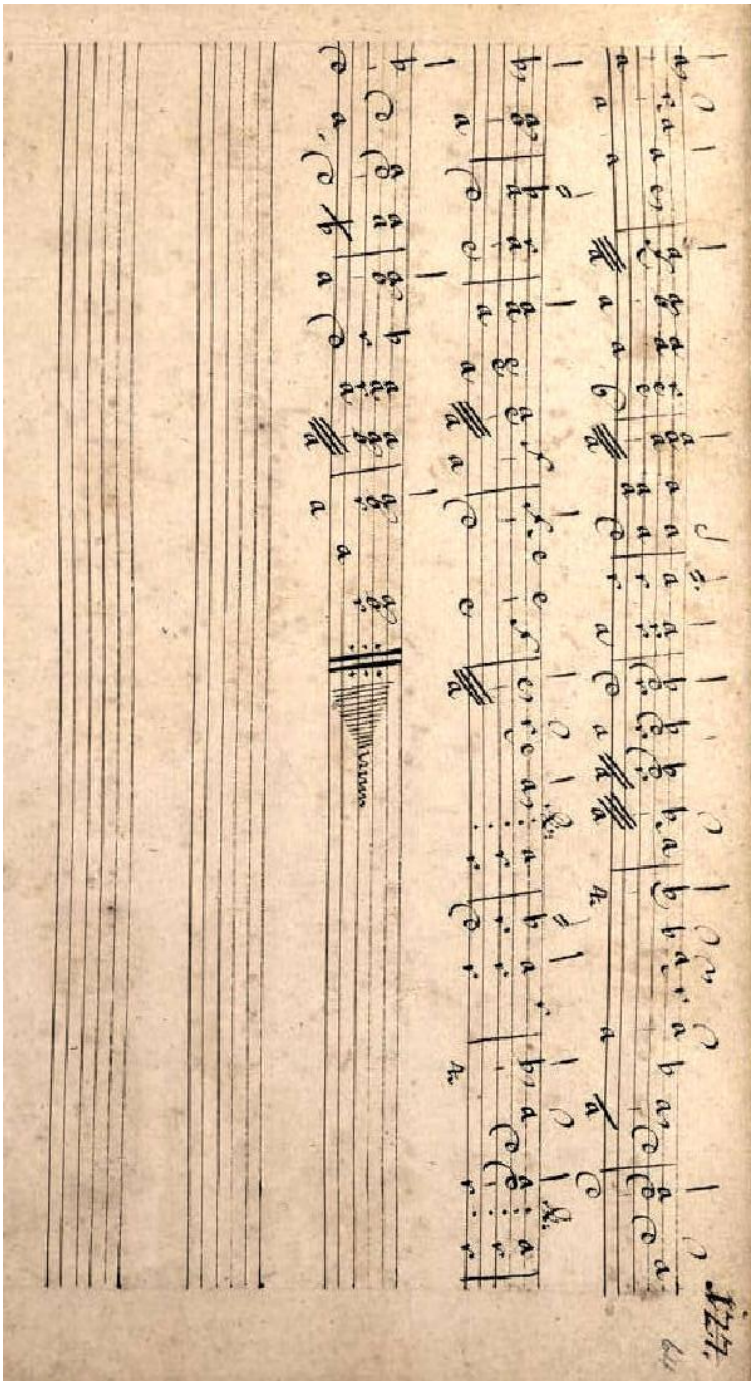
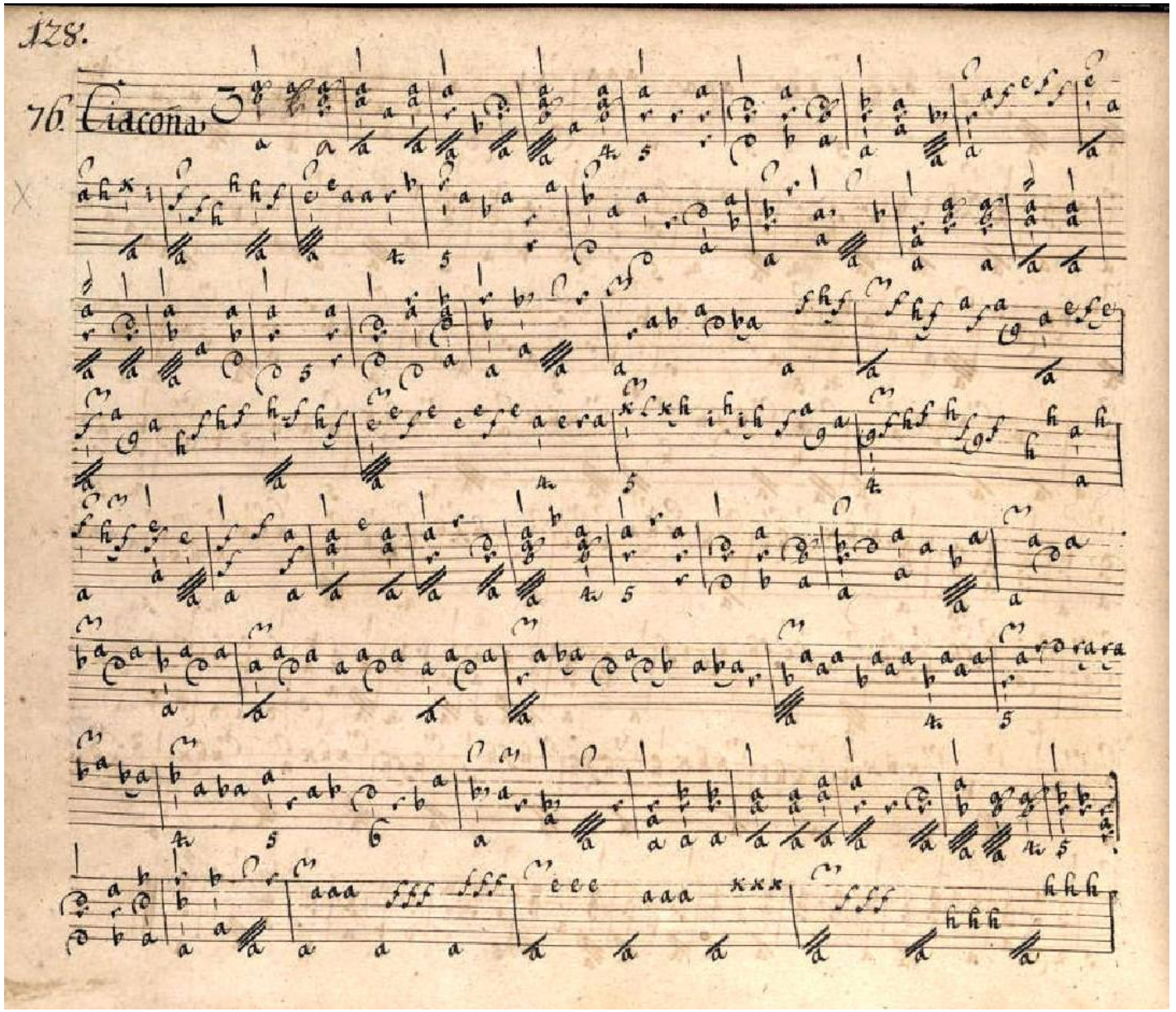
Bourée

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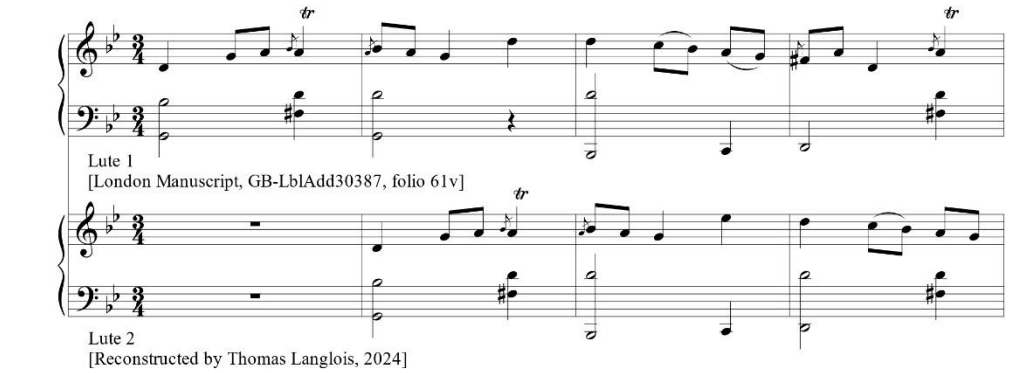
76. Ciacona. 3

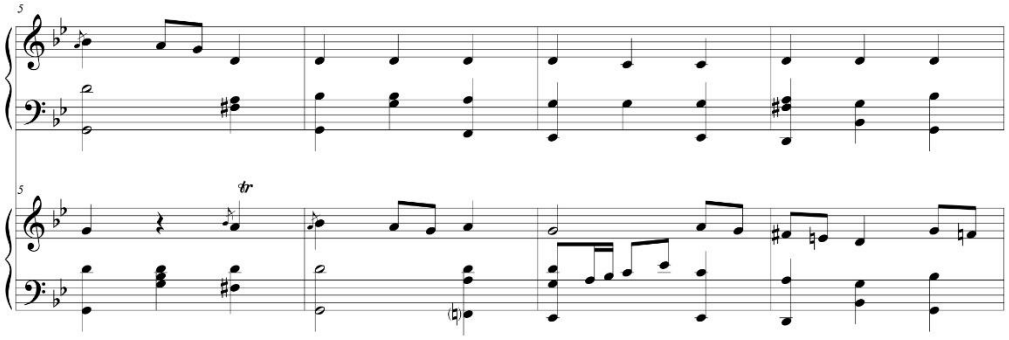
4.2. The two lute parts together in staff notation

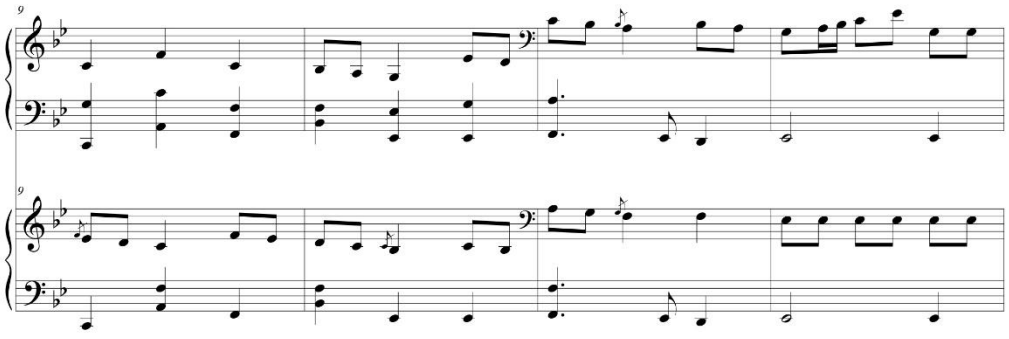
Adagio	51
Gavotte	55
Sarabande	59
Menuet	62
Bourée	66
Ciacona	71

Adagio

Silvius Leopold Weiss







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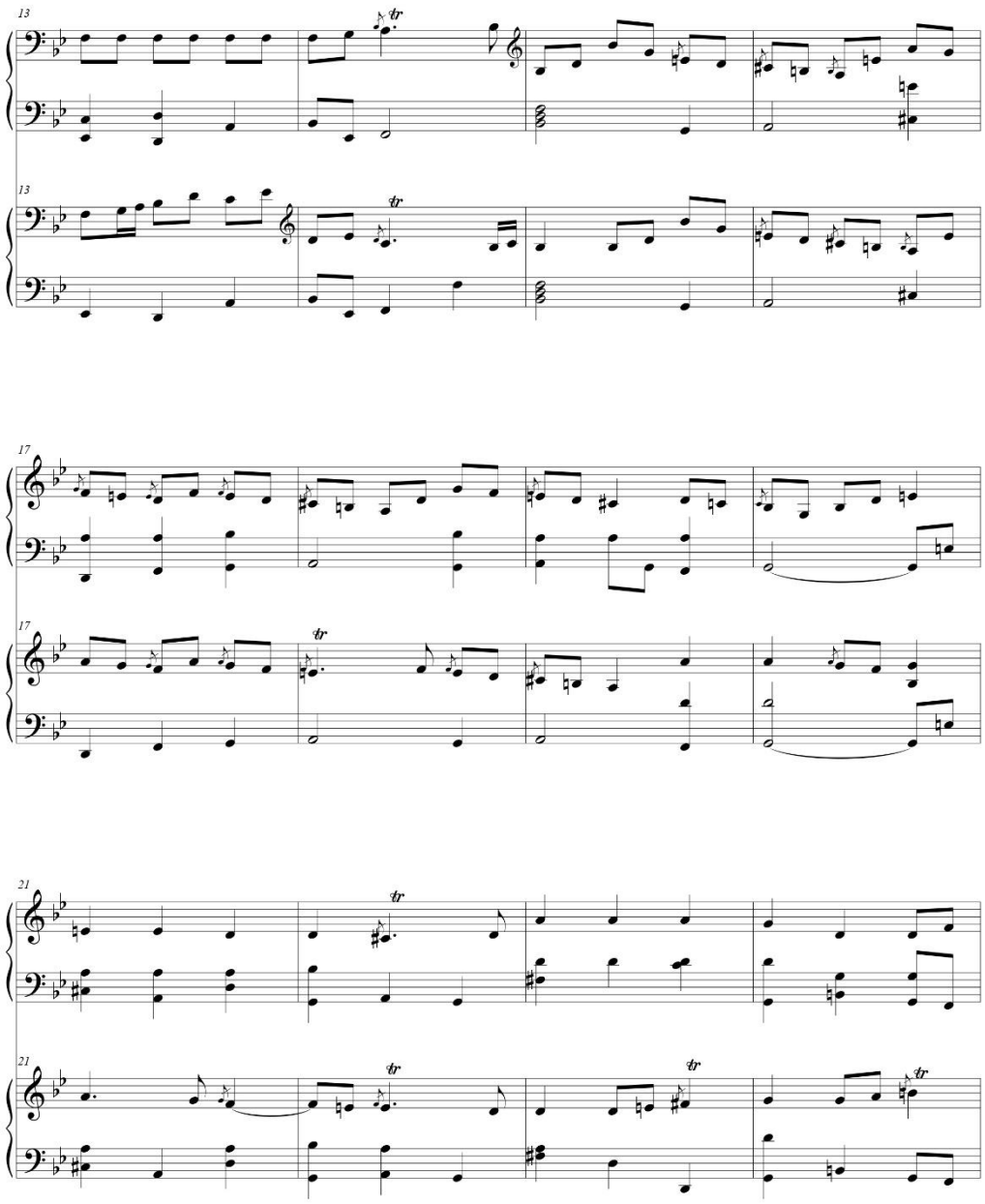
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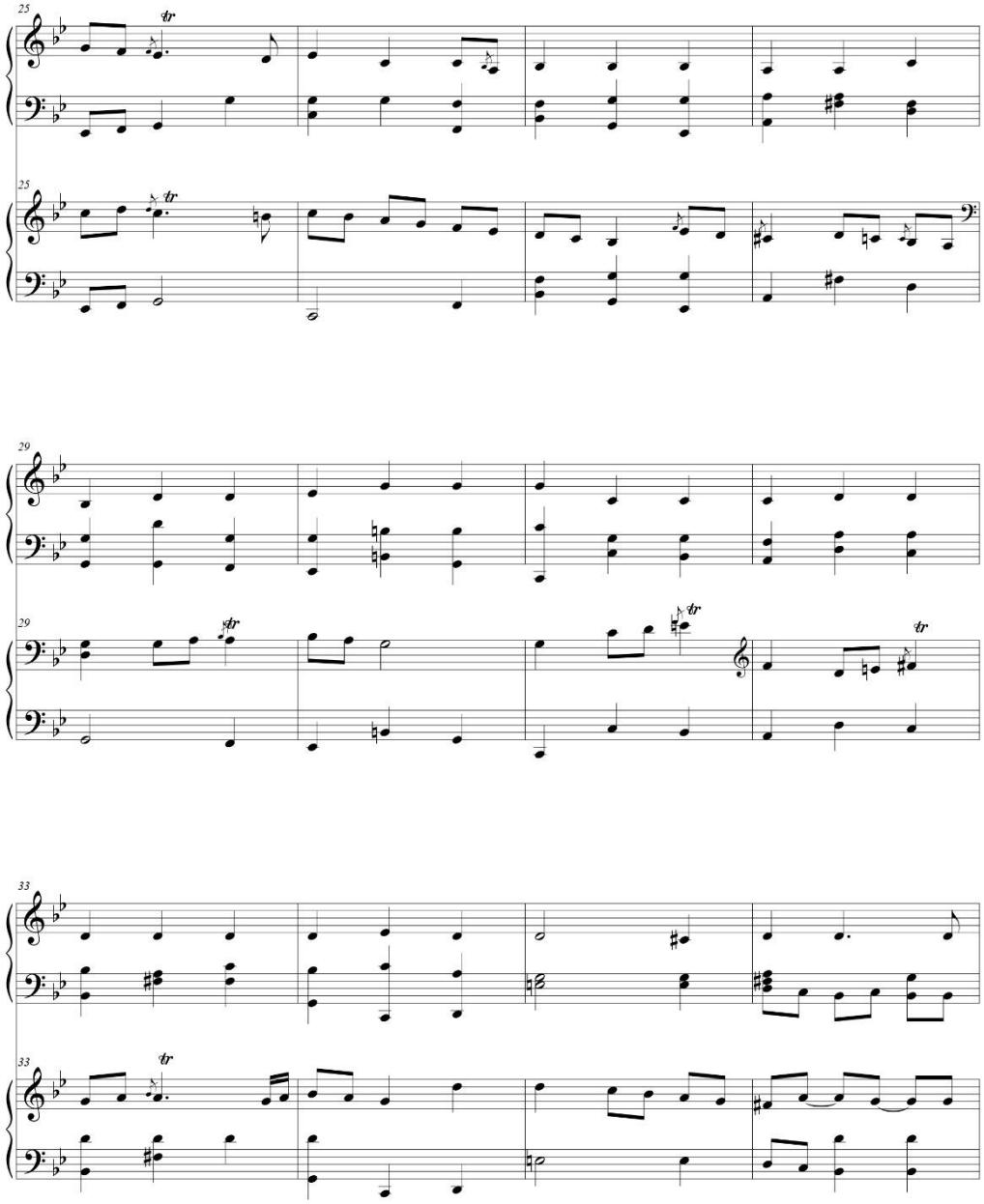
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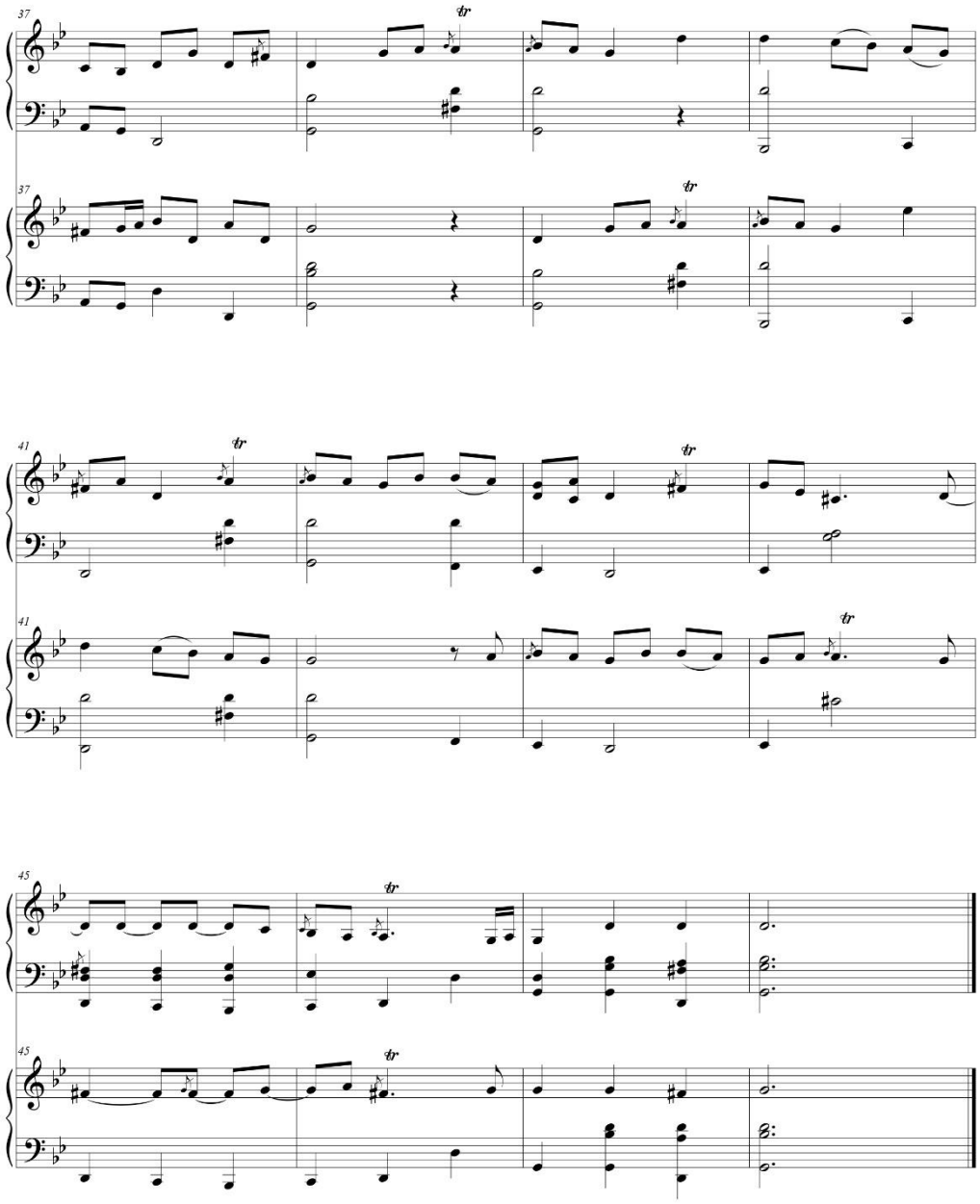
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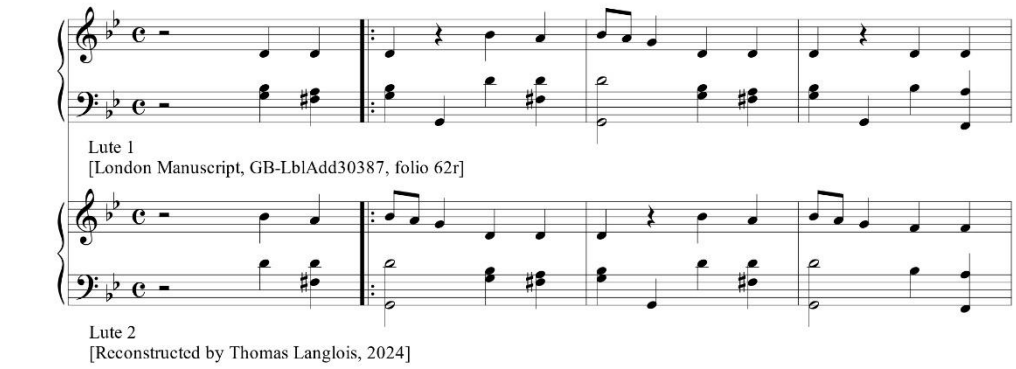
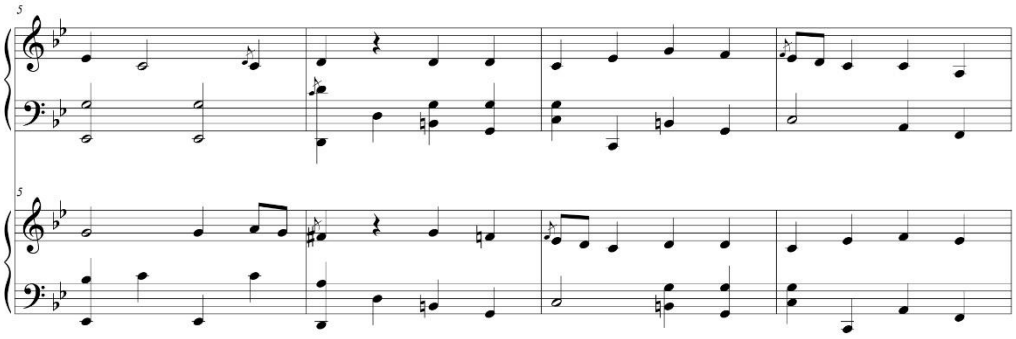
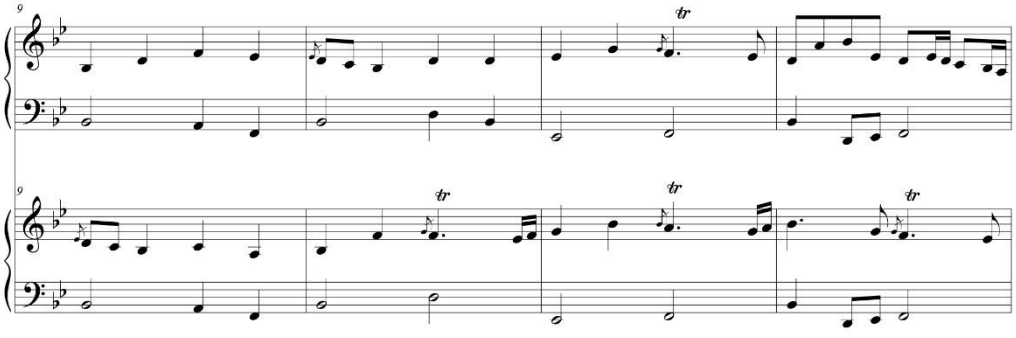
Gavotte

Silvius Leopold Weiss







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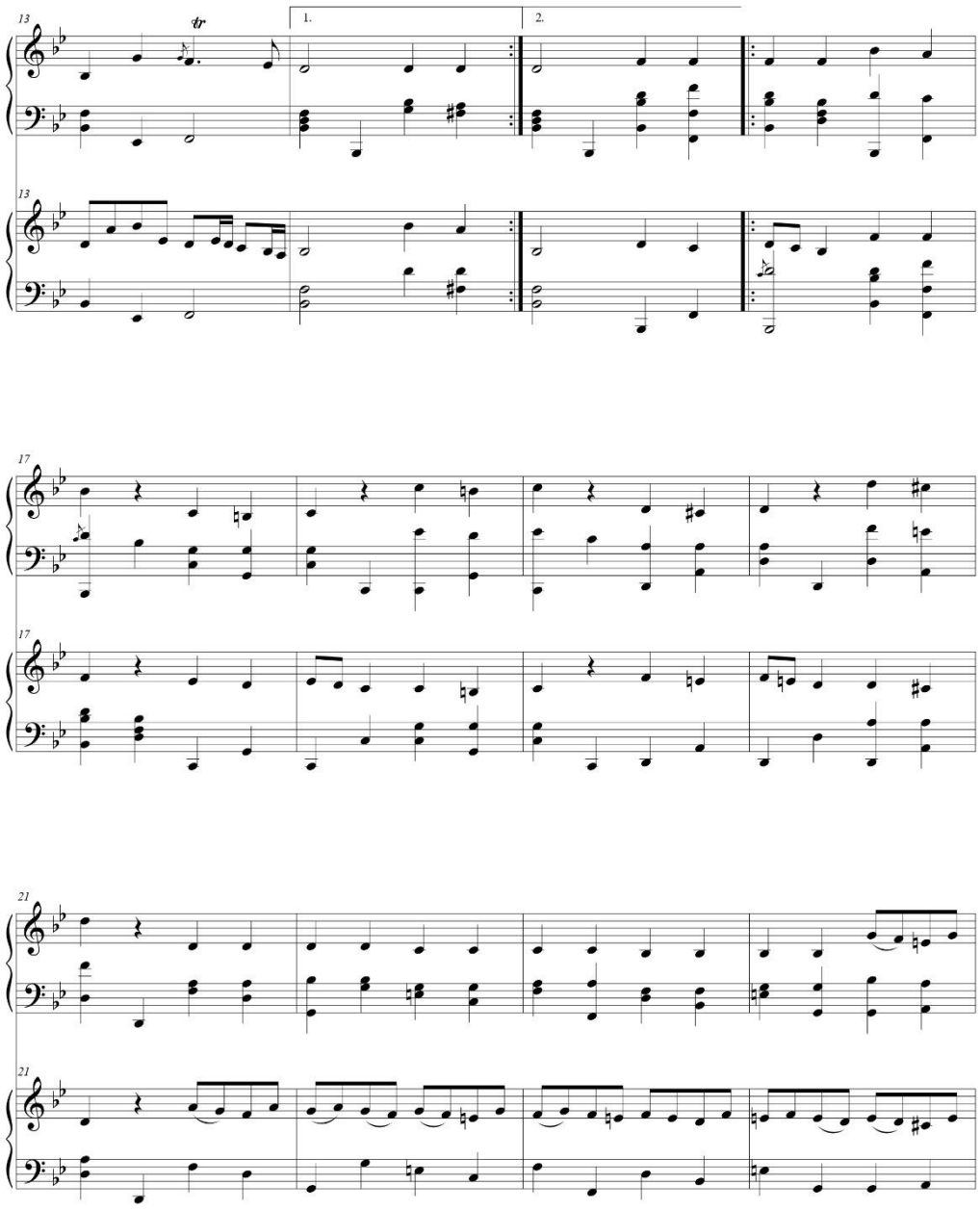
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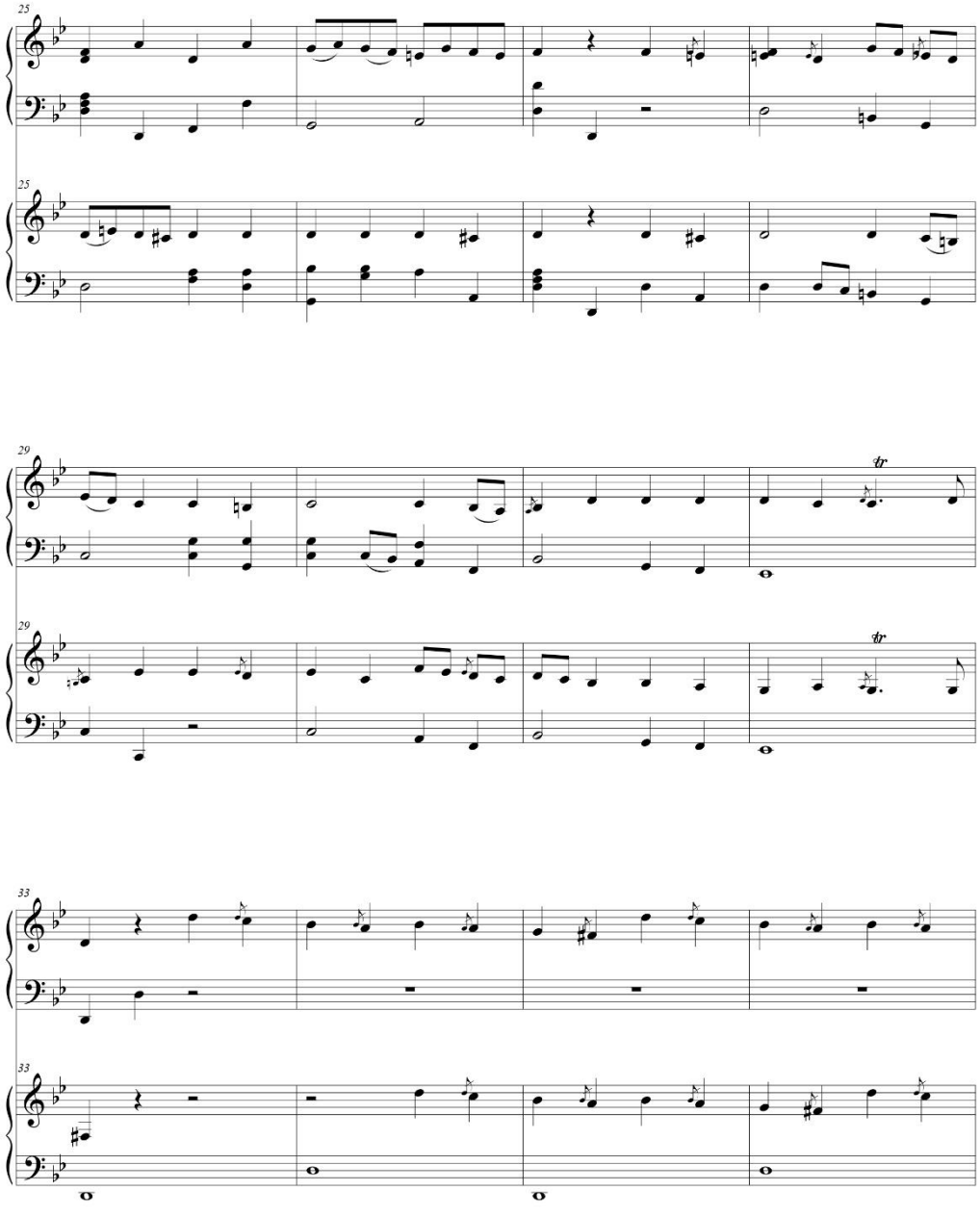
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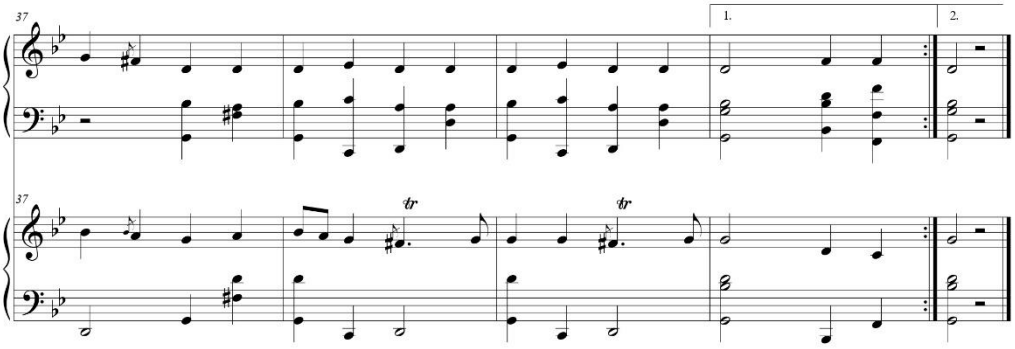
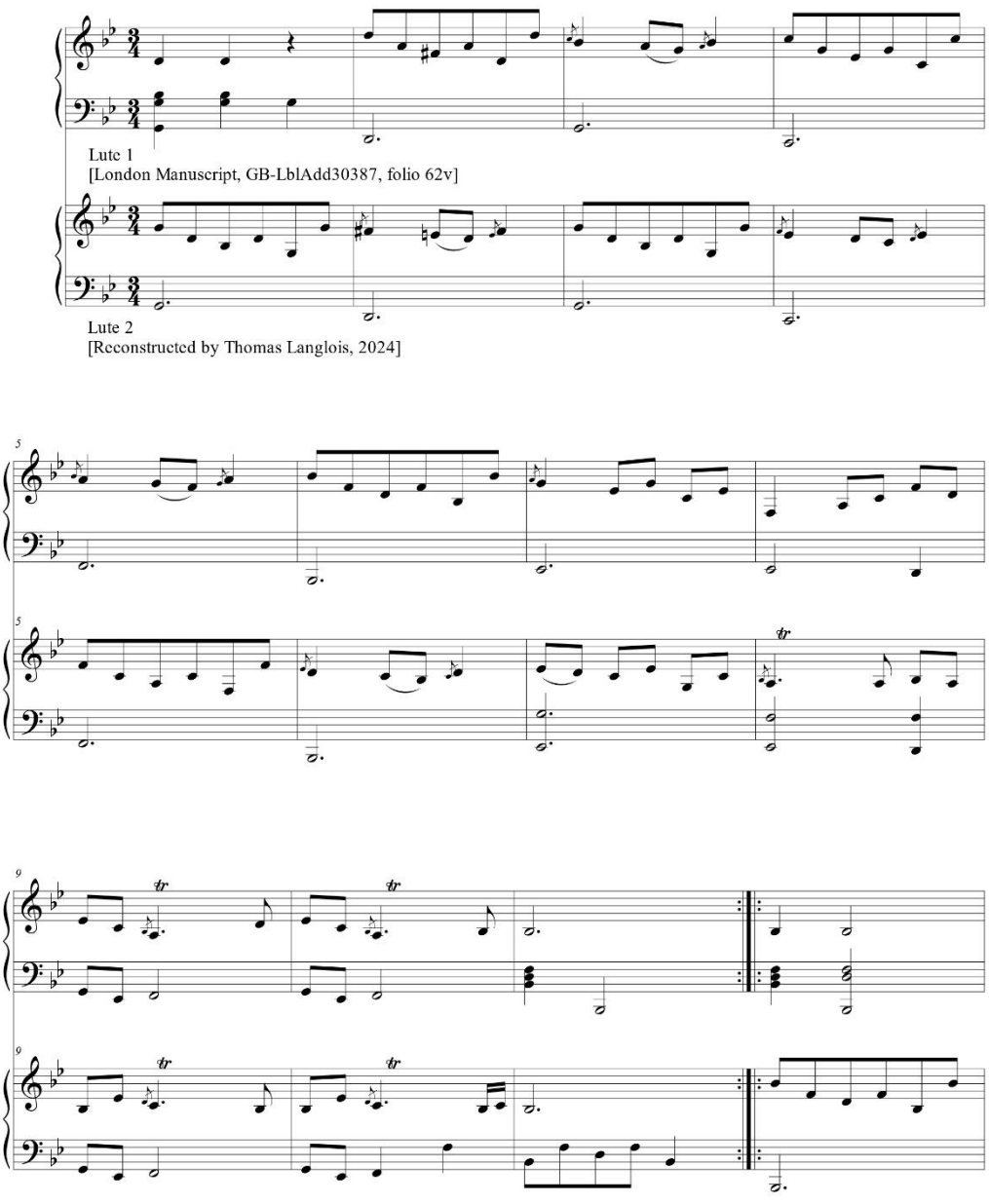


Sarabande

Silvius Leopold Weiss



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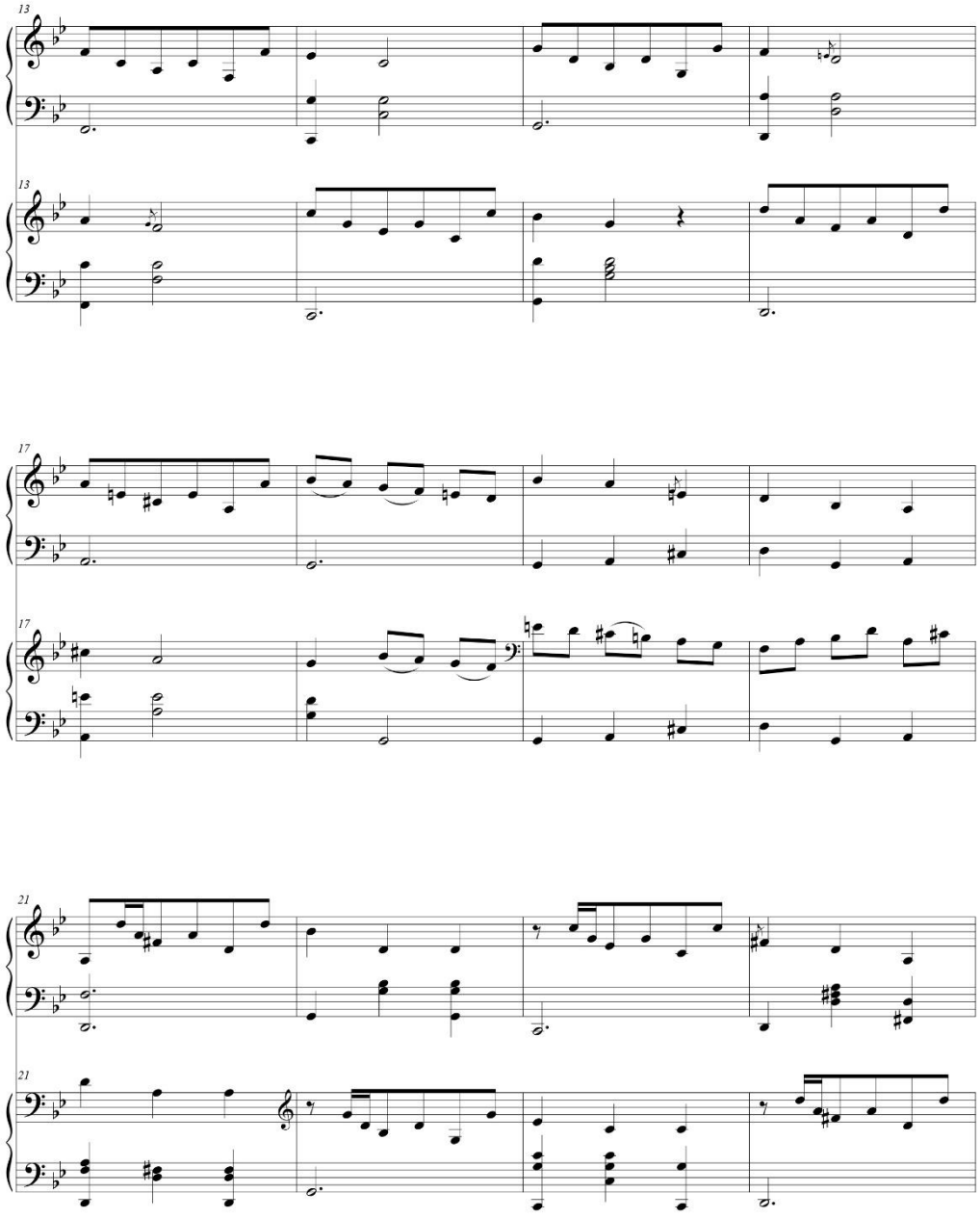
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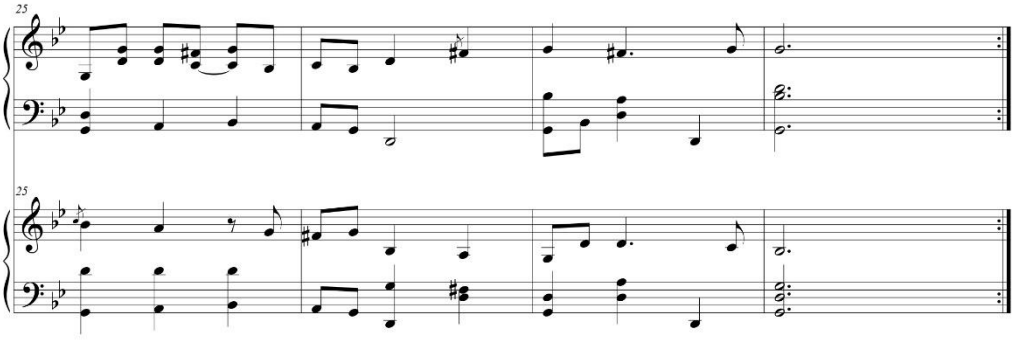
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Menuet

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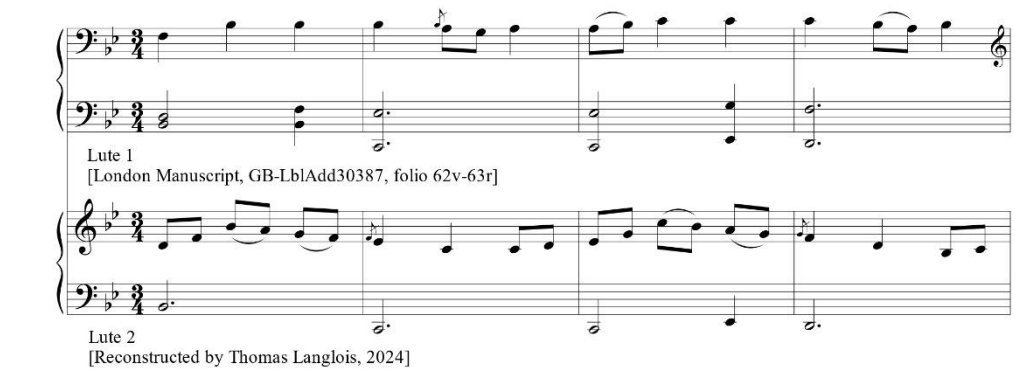

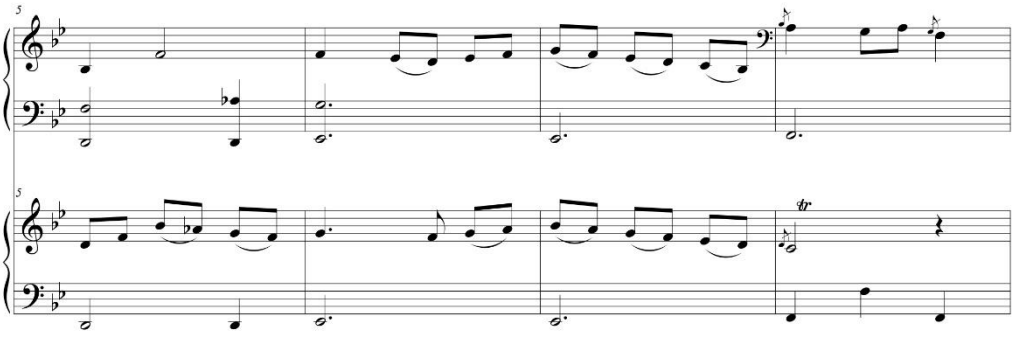

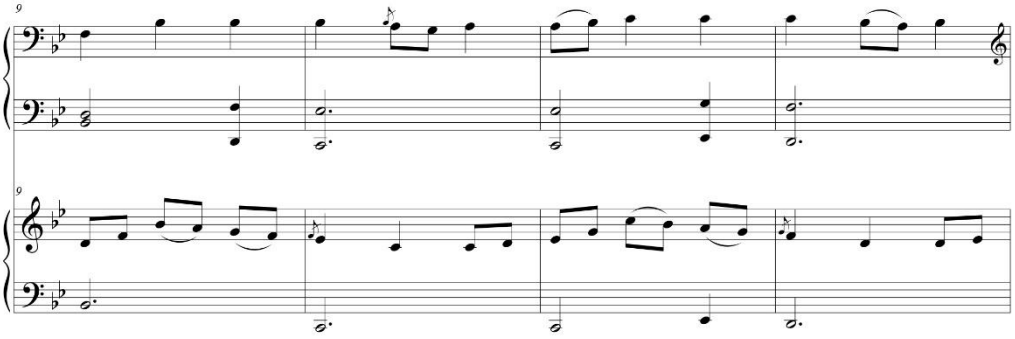

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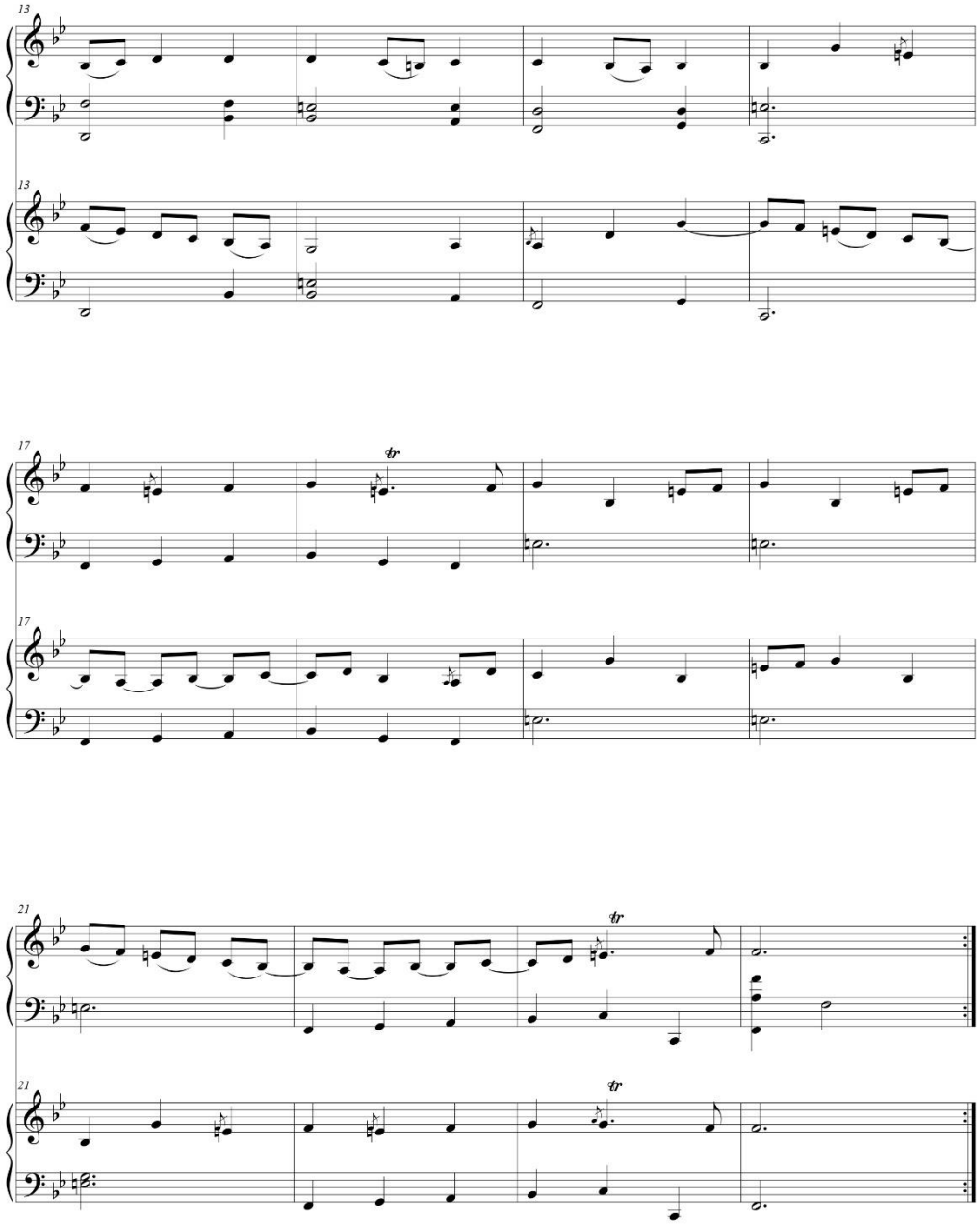
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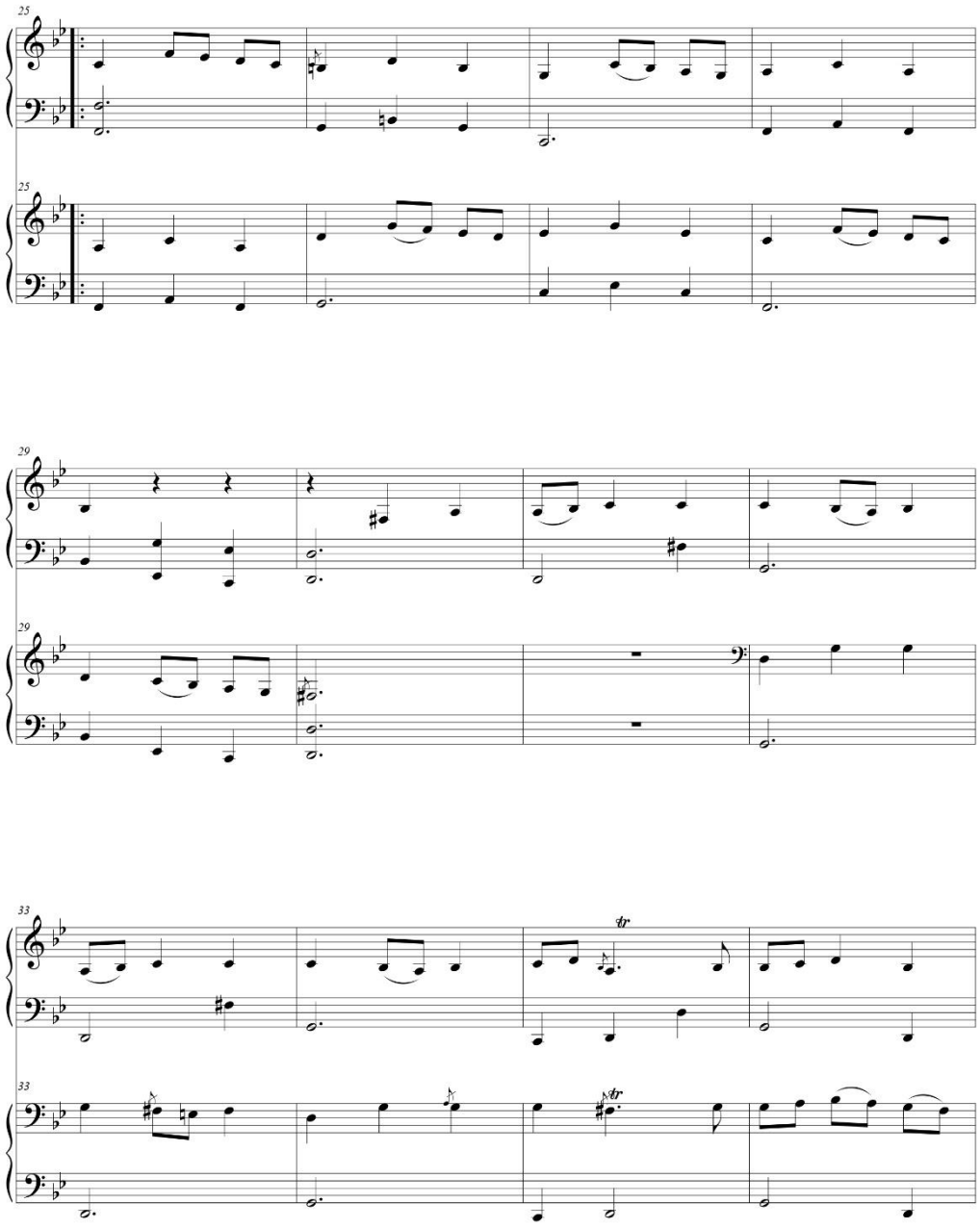
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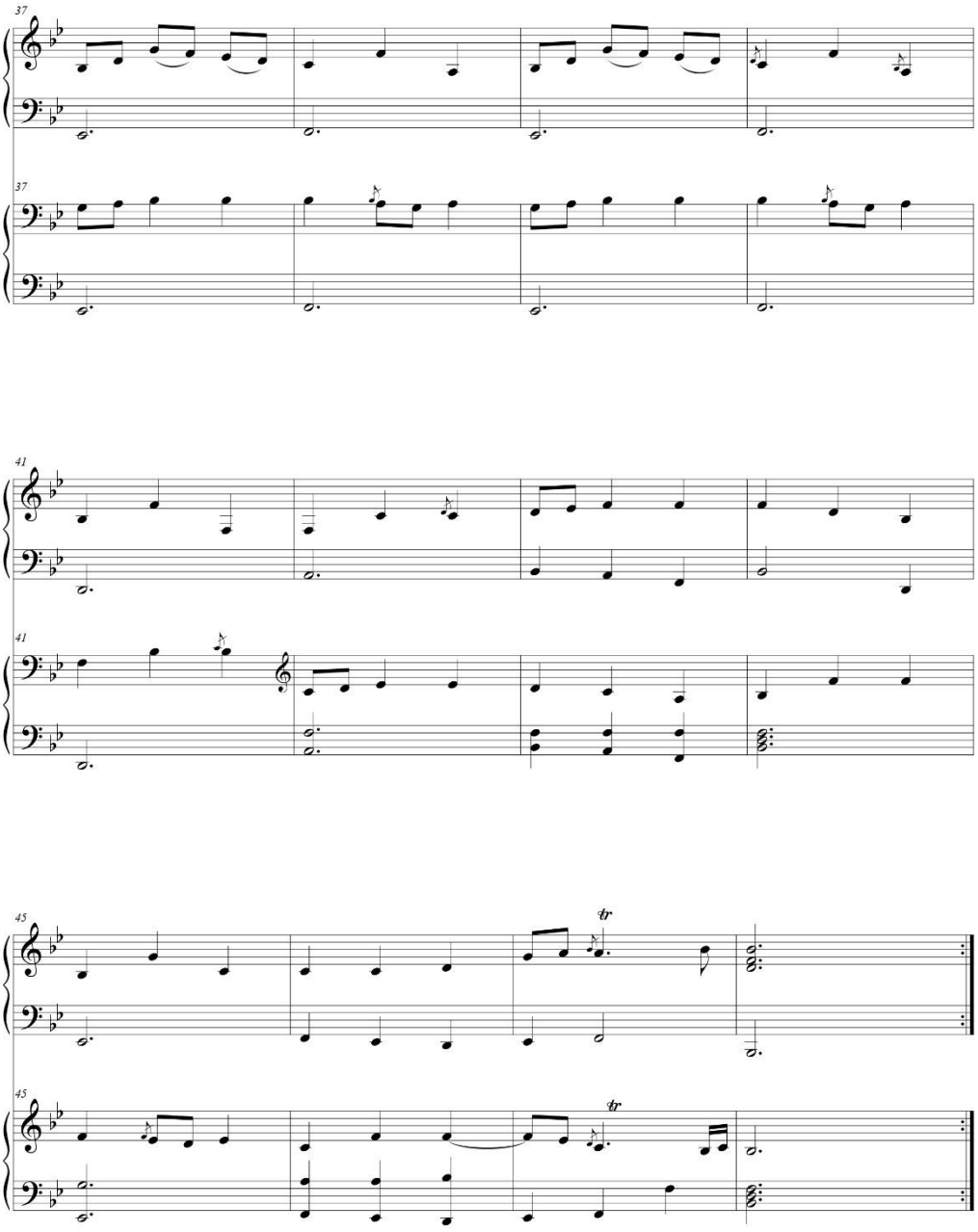
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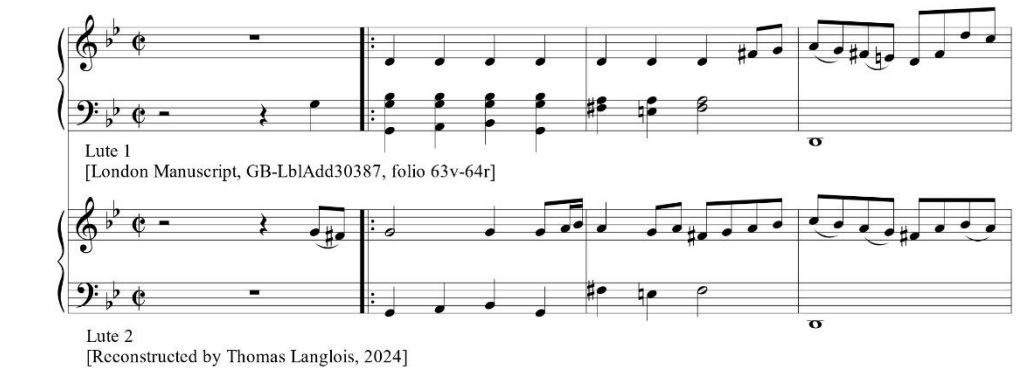
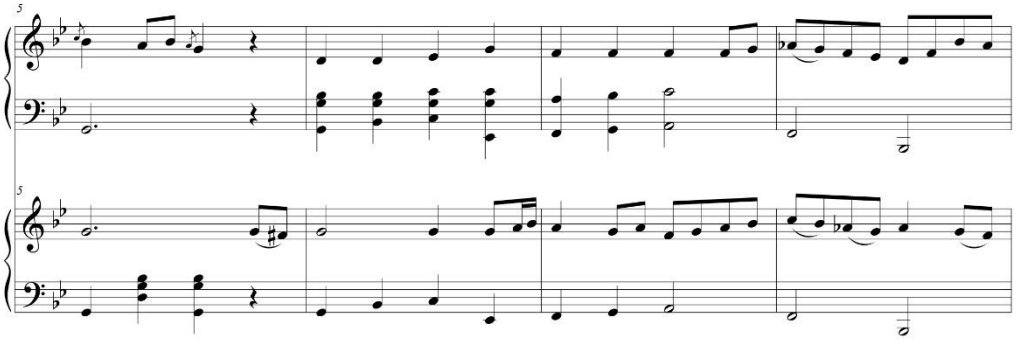
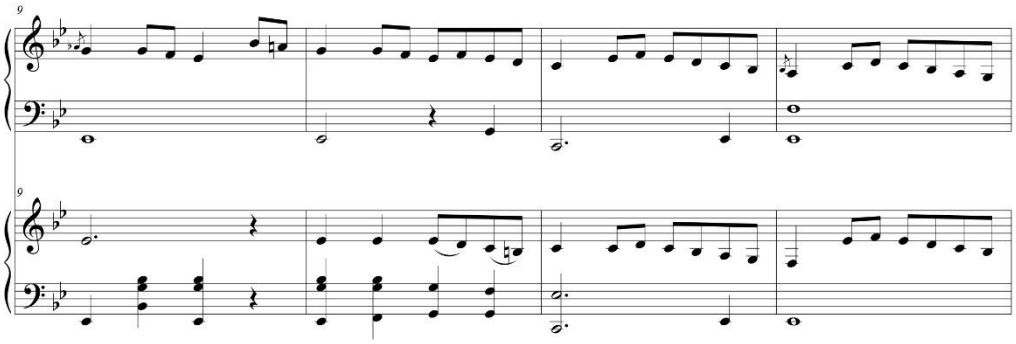
Bourée

Silvius Leopold Weiss







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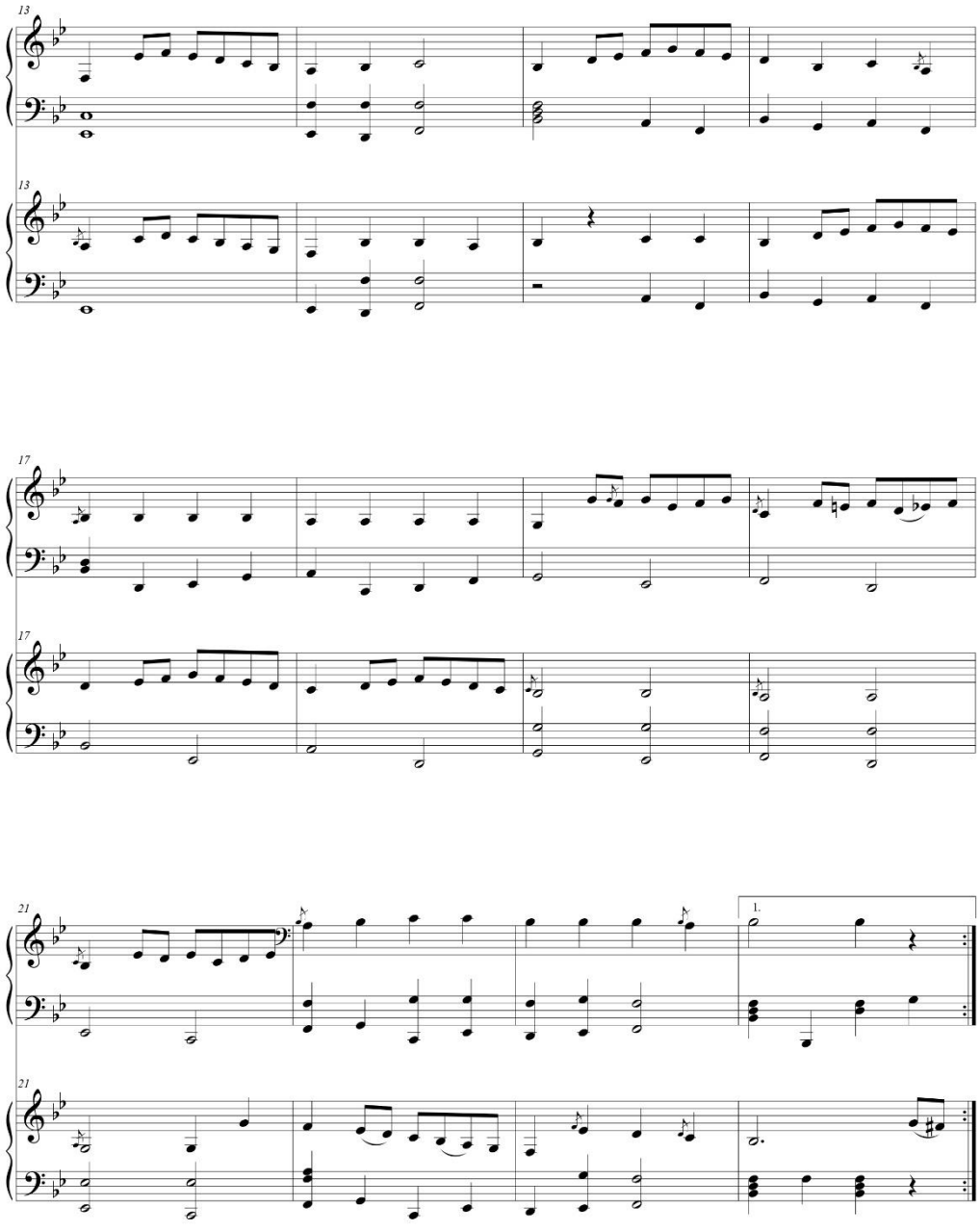
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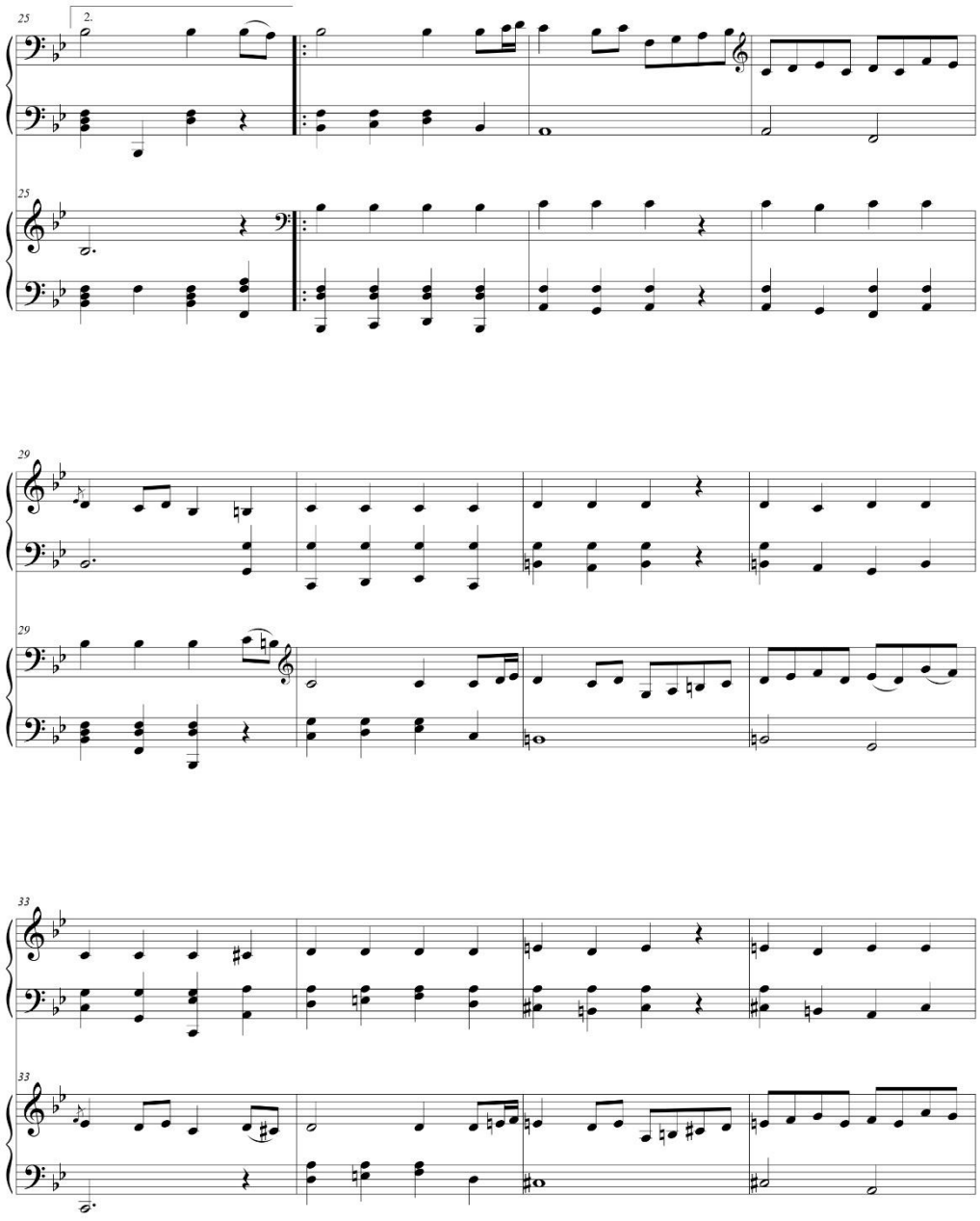
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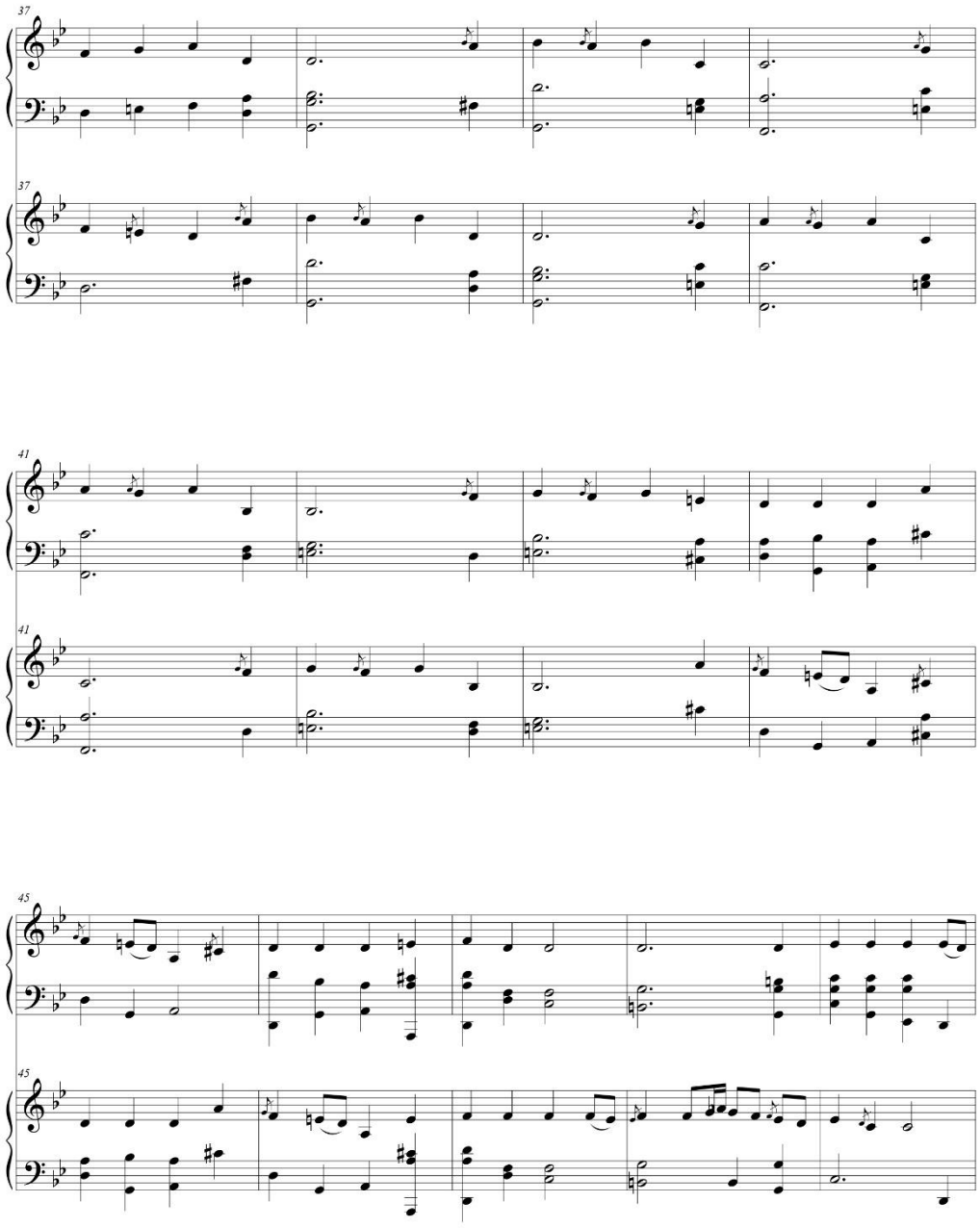
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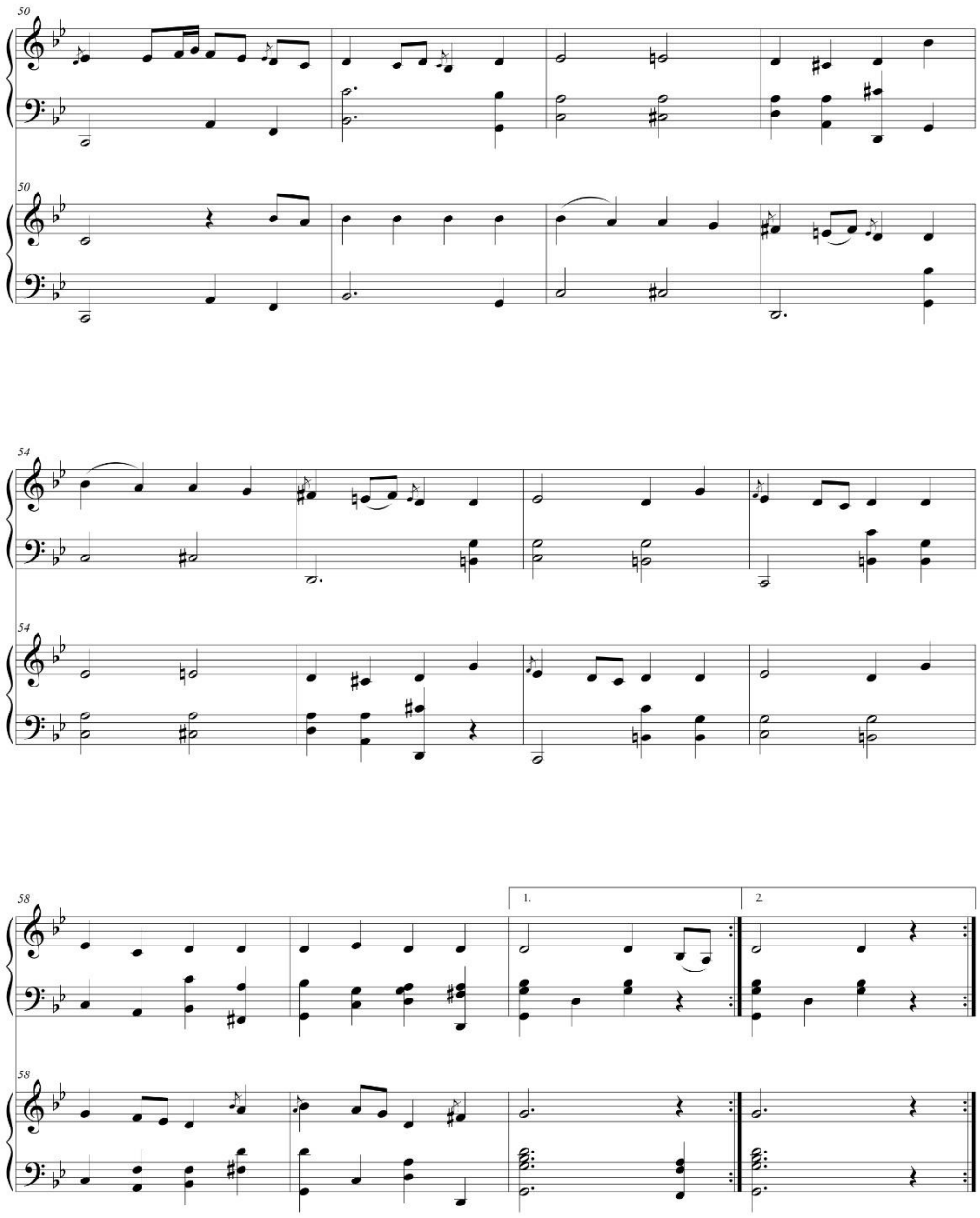
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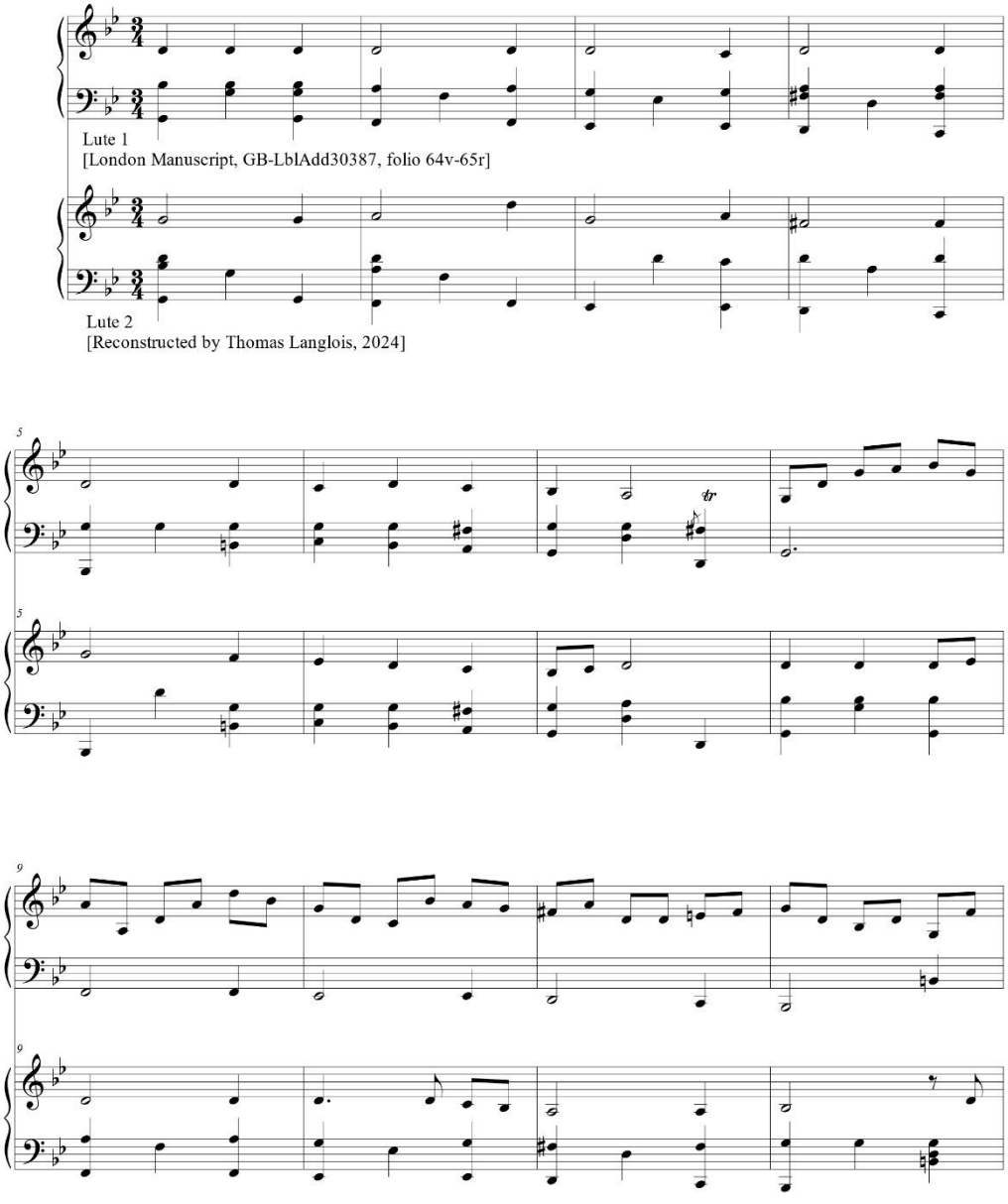

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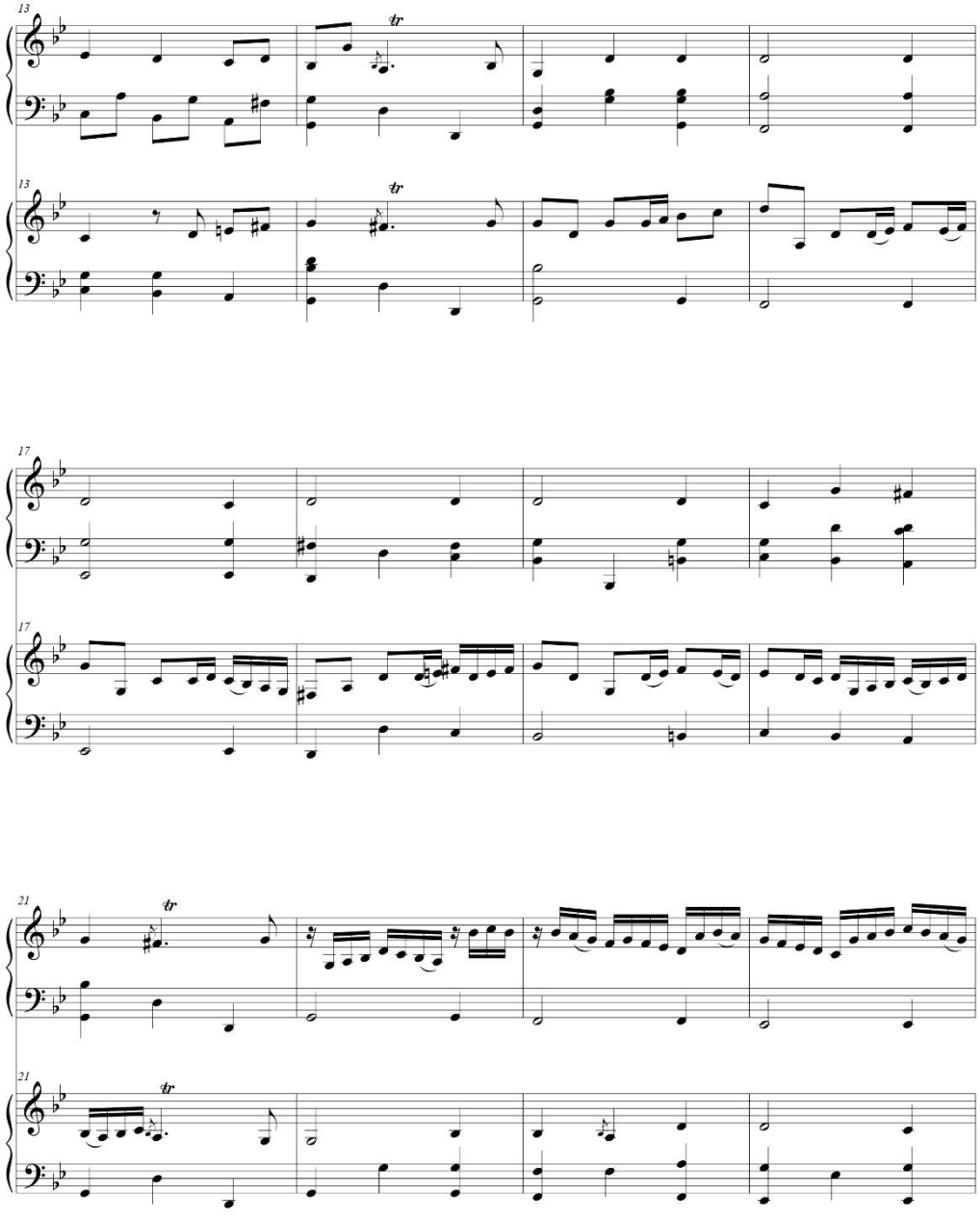
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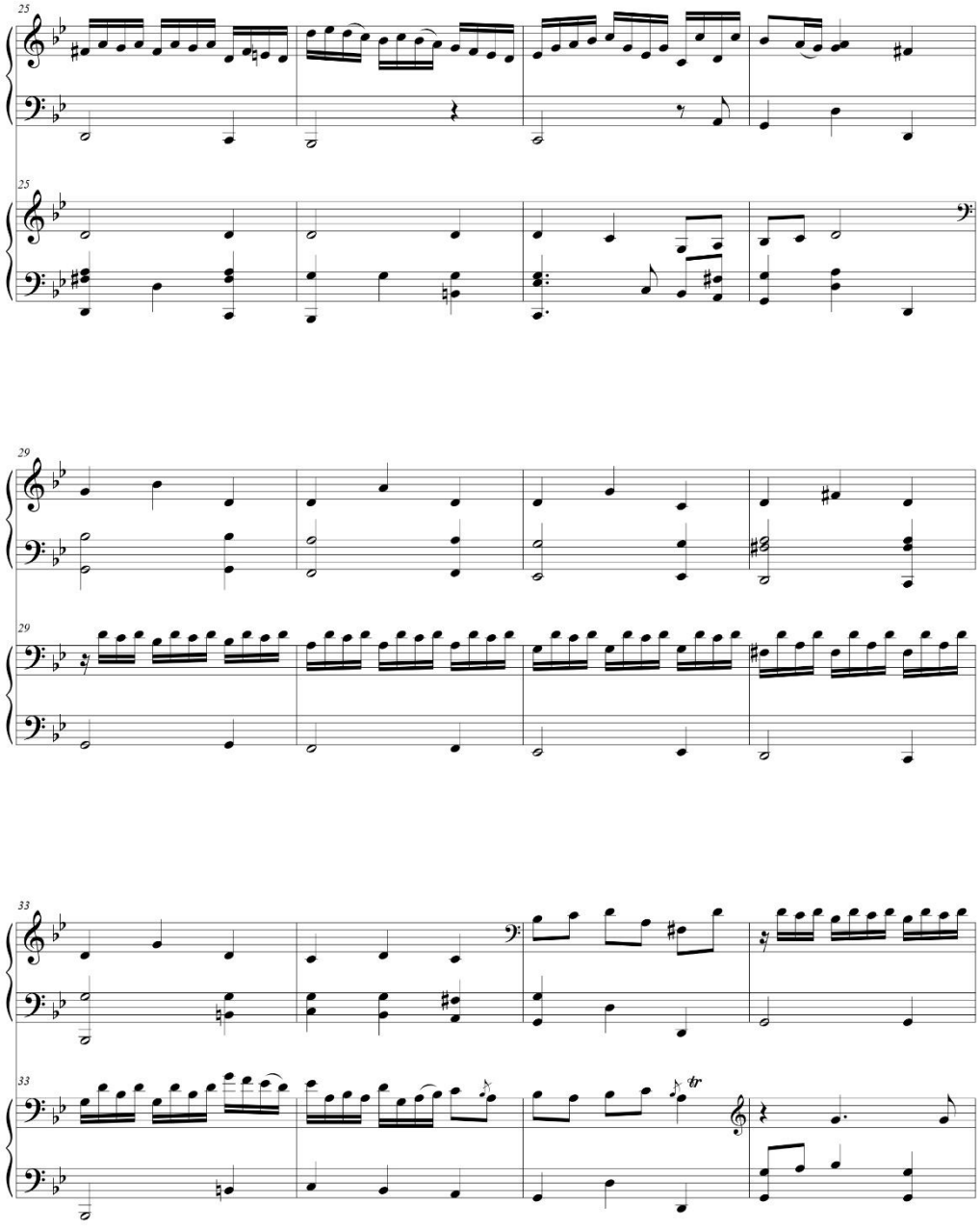
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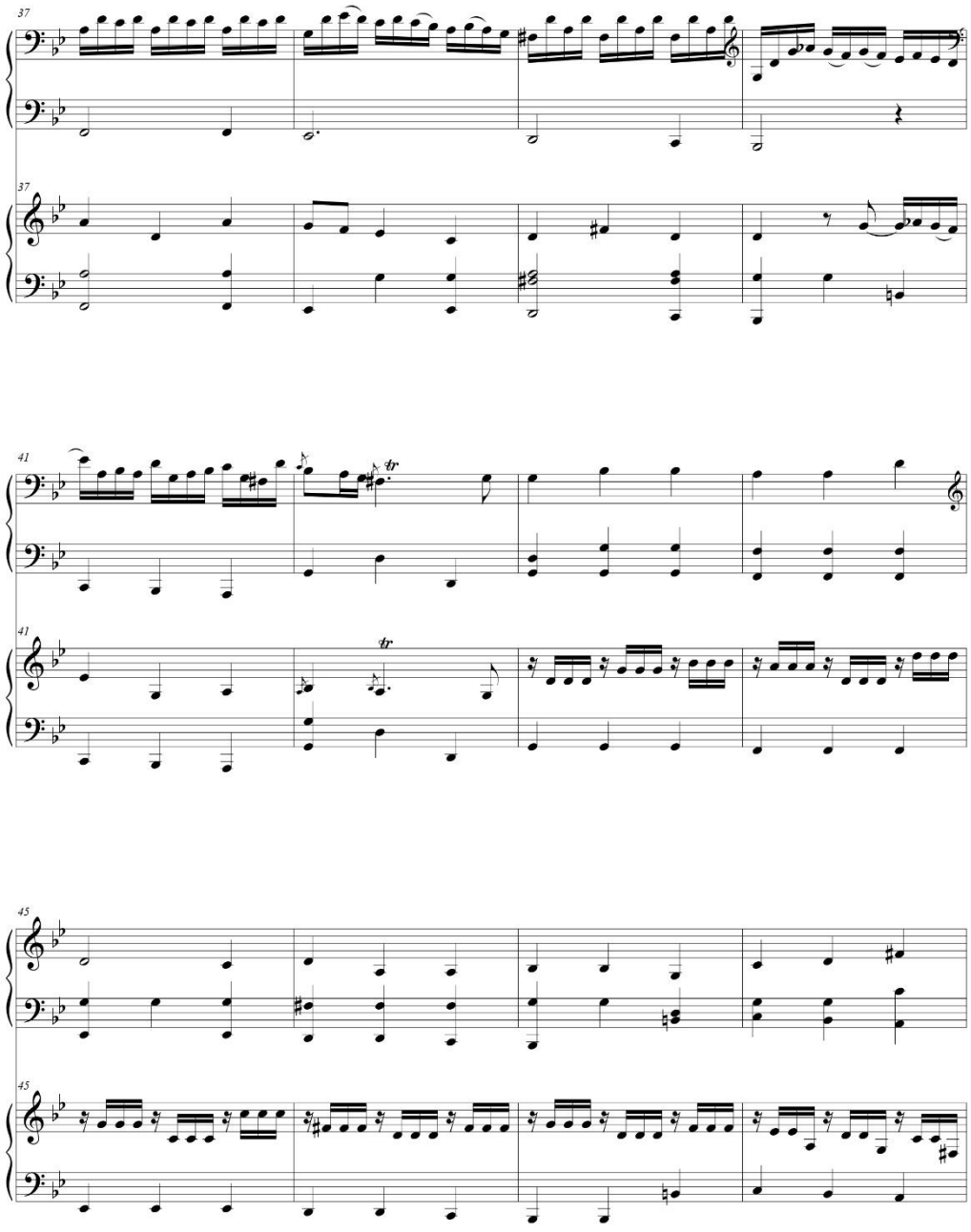
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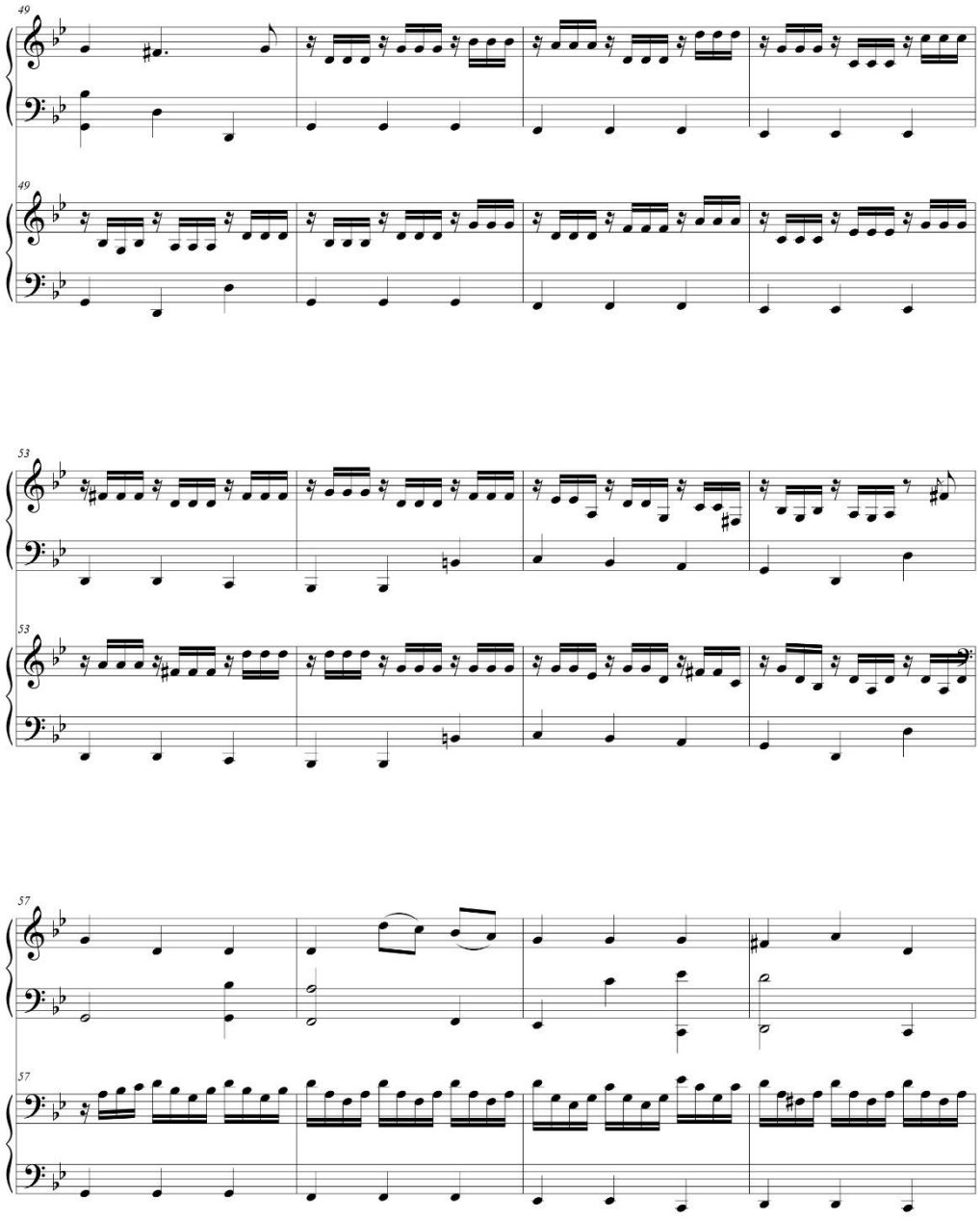
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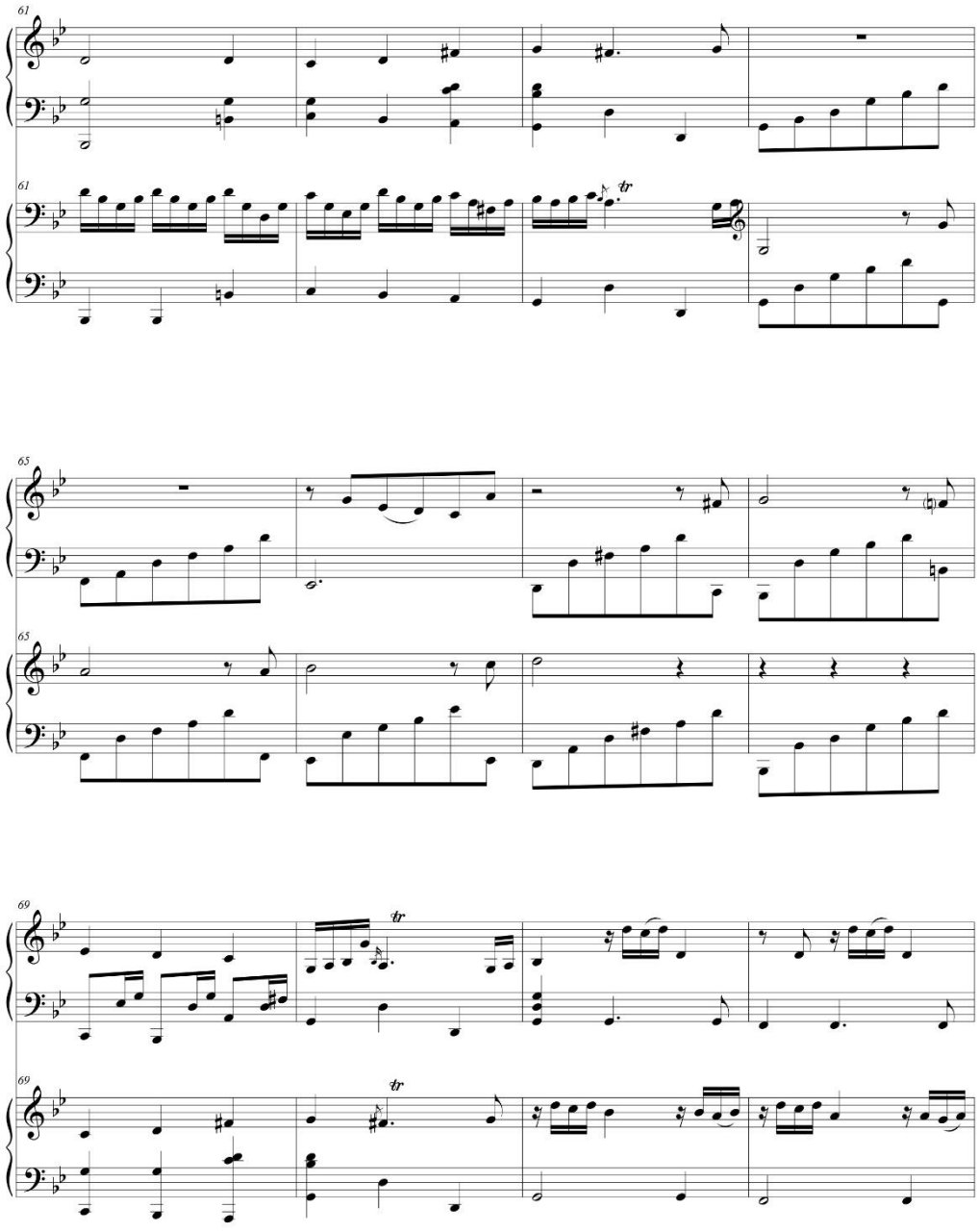
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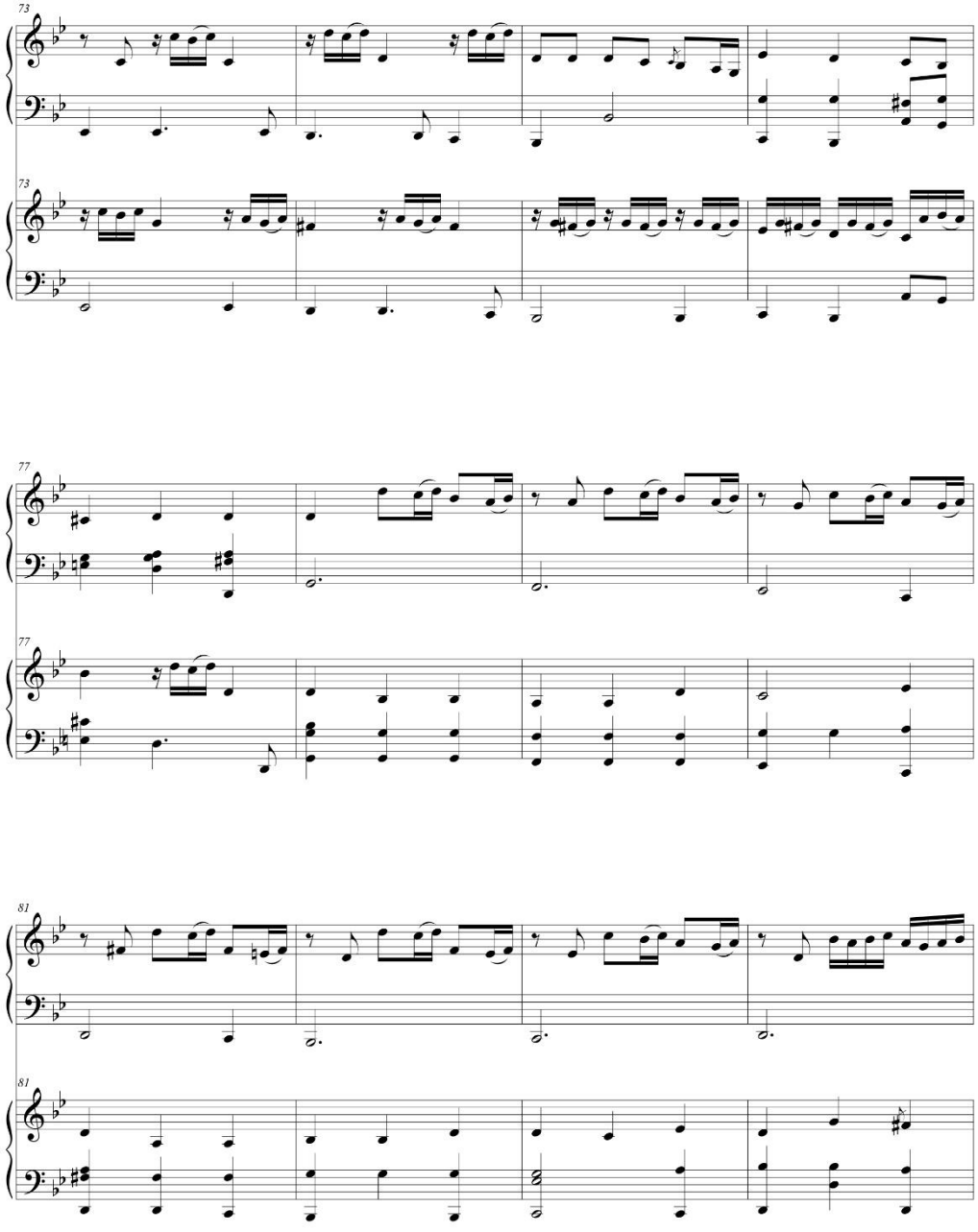
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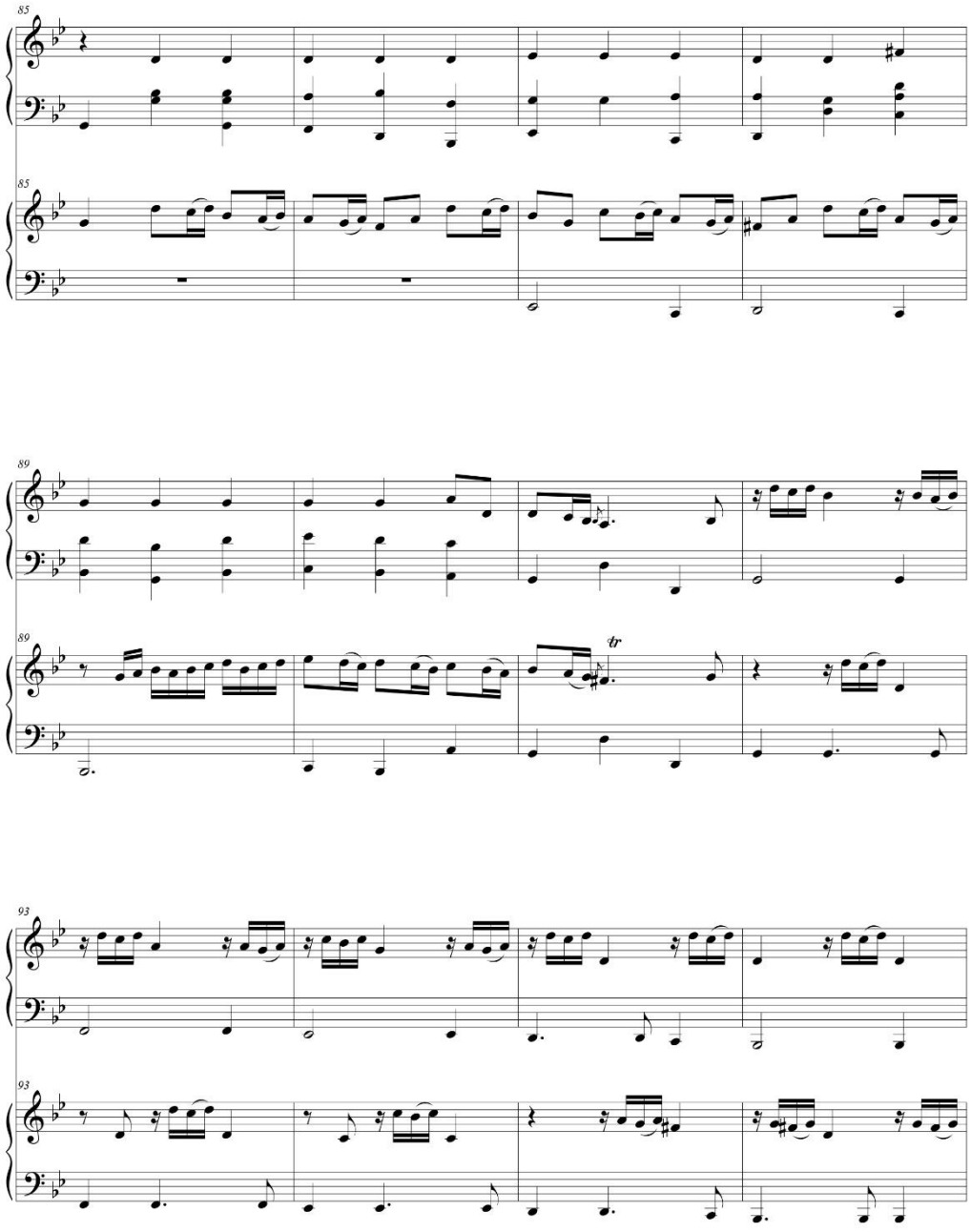
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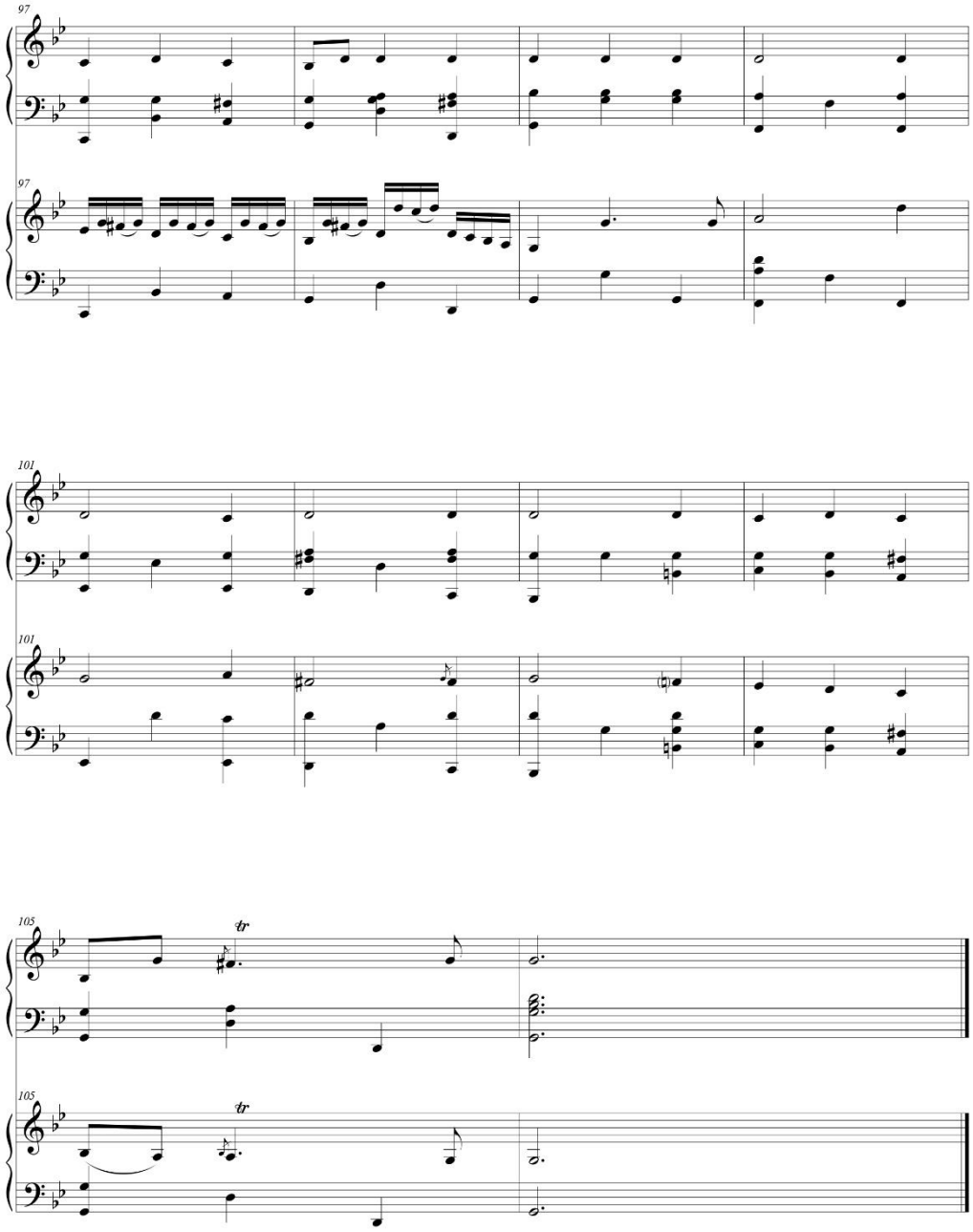
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