NAGELS MUSIK-ARCHIV

209

JEAN-MARIE LECLAIR

1697-1764

KONZERT A-MOLL

für Violine, Streichorchester und Basso continuo

CONCERTO IN A MINOR

for Violin, String Orchestra and Basso continuo

op. VII/5

Herausgegeben von / Edited by
HUGO RUF

NAGELS VERLAG KASSEL

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Neben der Partitur erschienen die Instrumentalstimmen gesondert

In addition to the score the parts are published separately

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VORWORT

Jean-Marie Leclair l'Aîné* zählt als Komponist und Violinist zu den größten unter den älteren französischen Meistern. Er wurde 1697 in Lyon geboren und erhielt früh eine Ausbildung als Tänzer. Den ersten Violinunterricht erteilte ihm vermutlich sein Vater, der Posamentier und Musiker Antoine Leclair. Im Jahre 1722 wurde Jean-Marie Ballettmeister in Turin, wo sein späterer Lehrer, der Komponist, Geiger und Kapellmeister Giovanni Battista Somis, ein Schüler Arcangelo Corellis, wirkte. Diesem Meister verdankt er die Vervollkommnung seiner Kenntnisse im Violinspiel und in der Komposition.

Mit dem ersten Auftreten im „Concert spirituel" in den Ostertagen des Jahres 1728 begann für Leclair in Paris eine mehrjährige glanzvolle Laufbahn als gefeierter Violinvirtuose. 1734 wurde er Mitglied der königlichen Kapelle, der er aber nur kurze Zeit angehörte. Er quittierte diesen Dienst, um fortwährenden Streitigkeiten mit seinem Rivalen Jean-Pierre Guignon aus dem Wege zu gehen, verließ Paris für mehrere Jahre und begab sich in die Niederlande, wo er die Bekanntschaft des berühmten Pietro Locatelli machte (Fontenai: „ . . . fit un voyage en Hollande, où il s'occupa moins de ses succès et de l'accueil honorable que lui fit la princesse d'Orange que du plaisir d'entendre le célèbre Locatelli. Il profita avidement des lumières qu'il daigna lui communiquer sur les profondeurs de l'harmonie. On s'en aperçut bientôt à son retour en France; et ce fut avec admiration que l'on reconnut la grande manière du maître dans les chef-d'œuvres de l'écolier."). 1743 kehrte Leclair nach Frankreich zurück. Er ließ sich wieder in Paris nieder und widmete sich bis zu seinem gewaltsamen Tod im Jahre 1764 hauptsächlich der Komposition und der Unterweisung seiner Schüler.

Leclair veröffentlichte zu seinen Lebzeiten dreizehn umfangreiche Werke, darunter zwölf Violinkonzerte (6 Konzerte op. VII und 6 Konzerte op. X). Sein persönlicher Stil vereinigt die Vorzüge des italienischen Stils, den Adel und das edle Pathos der Schule Corellis, mit dem lebhaften Geiste der französischen Komposition.

Das vorliegende Konzert in a-moll ist dem ca. 1737 in Paris erschienenen Opus VII entnommen. Der vollständige Titel lautet:

PREFACE

As composer and violinist Jean-Marie Leclair l'Aîné may be counted amongst the greatest of the older French masters. He was born in 1697 in Lyons and received early training as a dancer. His first violin instruction was presumably given him by his father, the lace-maker and musician Antoine Leclair. In 1722 Jean-Marie became ballet master in Turin, where his future teacher, the composer, violinist and Kapellmeister (orchestral director) Giovanni Battista Somis, a pupil of Arcangelo Corelli, worked. To this master was due Leclair's perfection of his knowledge of violin playing and composition.*

With his first appearance in the "Concert Spirituel" at Easter 1728, Leclair began in Paris a brilliant career as a celebrated virtuoso of the violin, lasting for several years. In 1734 he joined the royal orchestra, but only for a short time. He left in order to avoid continual disputes with his rival Jean-Pierre Guignon, stayed away from Paris for several years and lived in the Netherlands where he made the acquaintance of the famous Pietro Locatelli (Fontenai: ". . . fit un voyage en Hollande, où il s'occupa moins de ses succès et de l'accueil honorable que lui fit la princesse d'Orange que du plaisir d'entendre le célèbre Locatelli. Il profita avidement des lumières qu'il daigna lui communiquer sur les profondeurs de l'harmonie. On s'en aperçut bientôt à son retour en France; et ce fut avec admiration que l'on reconnut la grande manière du maître dans les chef-d'œuvres de l'écolier"). Leclair returned to France in 1743. He settled again in Paris and up to his violent death in 1764 devoted himself principally to composition and teaching.

During his lifetime Leclair published thirteen voluminous works which include twelve violin concertos (6 concertos op. VII and 6 op. X). In his individual style are fused the best qualities of the Italian style, the nobility and pathos of the Corelli school, with the vitality of French composition.

The present concerto in A major is selected from op. VII published in Paris about 1737. The complete title reads:

SIX / CONCERTO / A TRE VIOLINI, ALTO, E BASSO, / per Organo, e Violoncello. / Composés / PAR M^R LE CLAIR L'AINE. / Gravés par son Epouse. / Dédiés / A M^R CHERON, MAITRE DE CHAPELLE. / Prix . . . / Première Partie. / ŒUVRE VII^me.

Dem hier gebotenen Notentext wurde die in der Nationalbibliothek Paris befindliche Originalausgabe zugrunde gelegt. Die Arbeit des Herausgebers erstreckte sich auf die Zusammenstellung der Partitur aus den sechs Stimmheften, die Aussetzung des bezifferten Basses, sowie auf die stillschweigende Berichtigung einiger in der Vorlage enthaltener Fehler.

Hugo Ruf

The original edition preserved in the National Library at Paris forms the source of the present edition. Editorial work comprises the construction of the score from the six partbooks, the realisation of the figured bass and the tacit correction of a few errors contained in the source.

Hugo Ruf

(translated by Laurence Swinyard)

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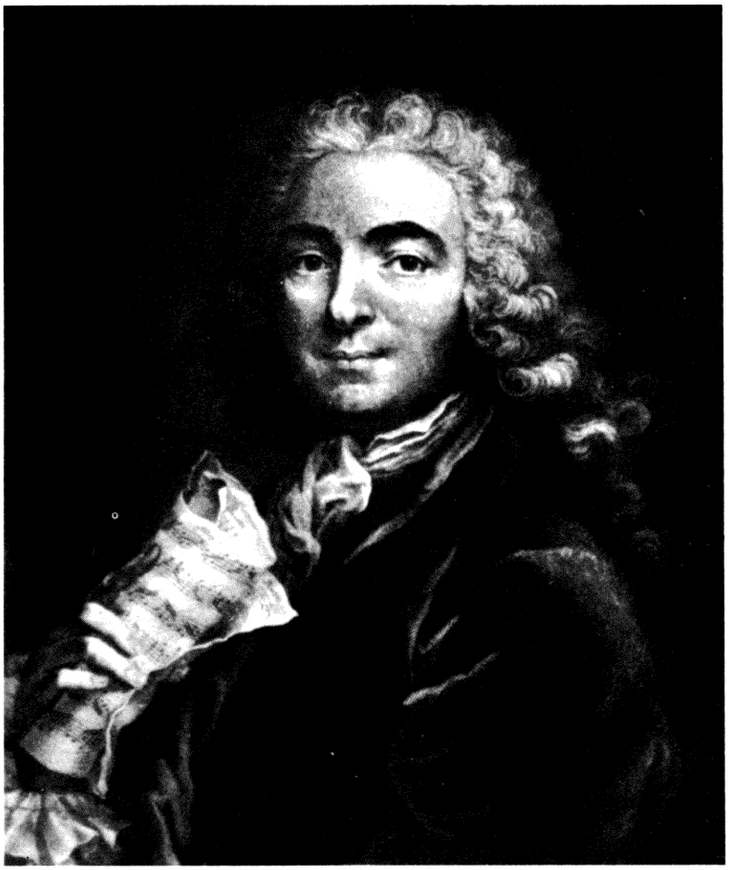
* Zur Biographie vergleiche den Artikel von Aristide Wirsta in der Enzyklopädie „Die Musik in Geschichte und Gegenwart", Band VIII.

* *For biographical details cf. article by Aristide Wirsta in the encyclopaedia "Die Musik in Geschichte und Gegenwart", Vol. VIII.*



JEAN-MARIE LECLAIR

Kupferstich von François nach einem Gemälde von A. Loir

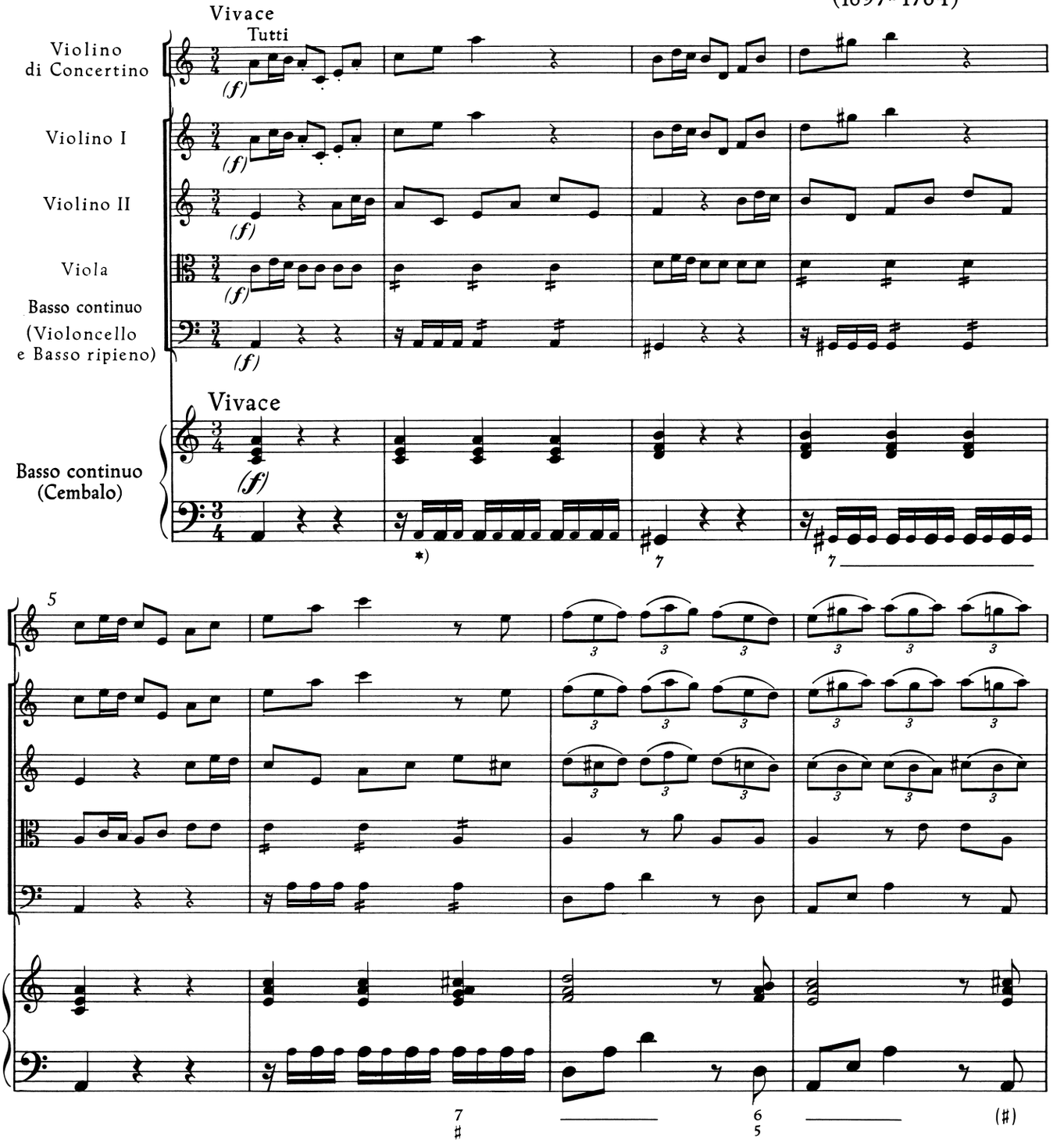
Copper engraving by François after a portrait by A. Loir

CONCERTO

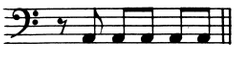
op. VII/5

I

Jean-Marie Leclair l'Aîné
(1697-1764)



* Anmerkung des Herausgebers / Editor's note:
Der Cembalist lasse die absichtlich kleiner gedruckten Noten im System der linken Hand weg und spiele an dieser und an ähnlichen Stellen nur Achtel / The Cembalo player should omit the notes in small print in the left hand part and play quavers only in these similar passages:



„Denen zu Gefallen, welchen das Amt den Generalbaß zu spielen aufgetragen ist", hat C. Ph. E. Bach seine „Gedancken über die Art geschwinde Noten auf einem Tone mit der lincken Hand abzufertigen" in der Einleitung zum ersten Teil seines grundlegenden Werkes „Versuch über die wahre Art das Clavier zu spielen" mitgeteilt.

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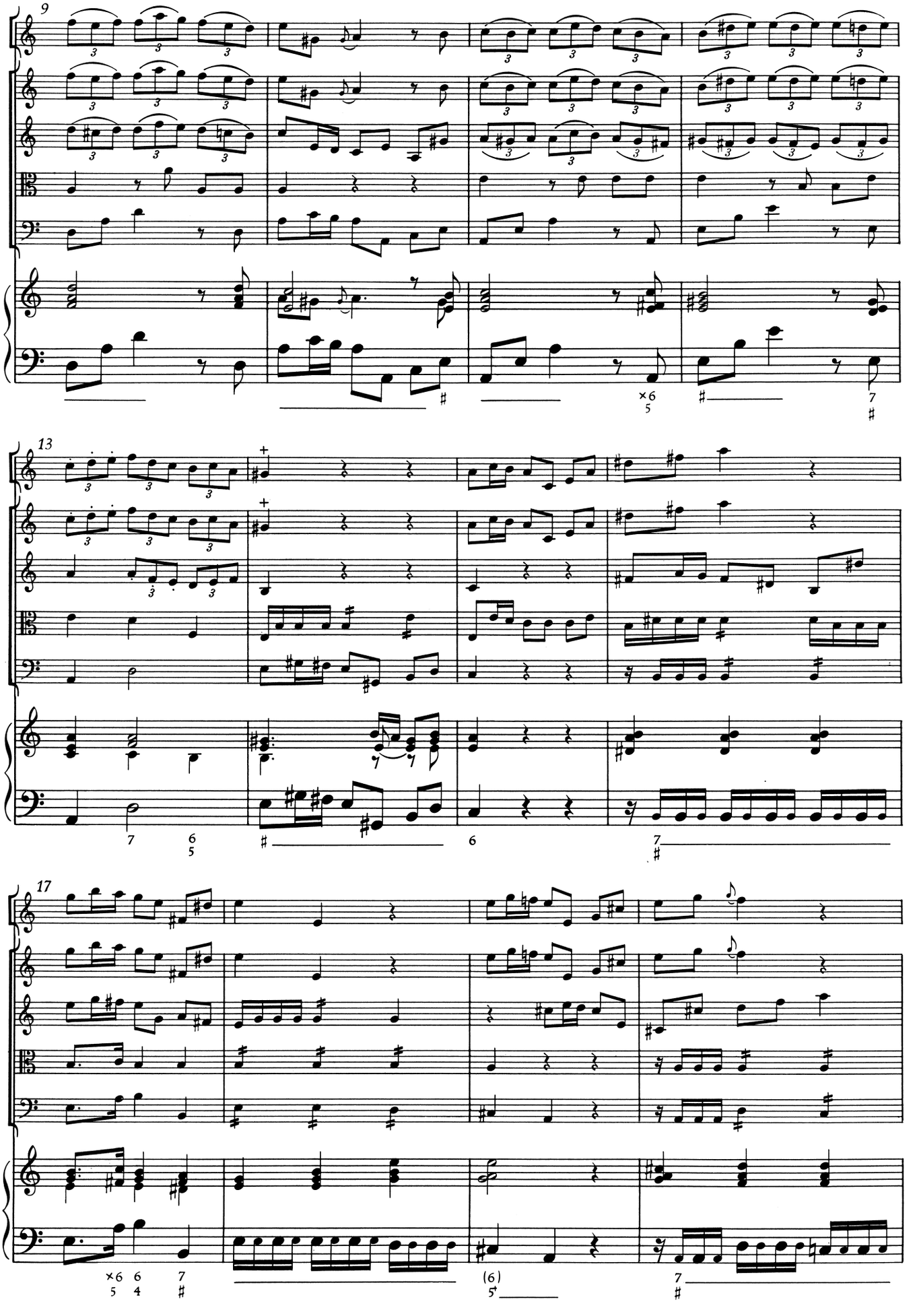
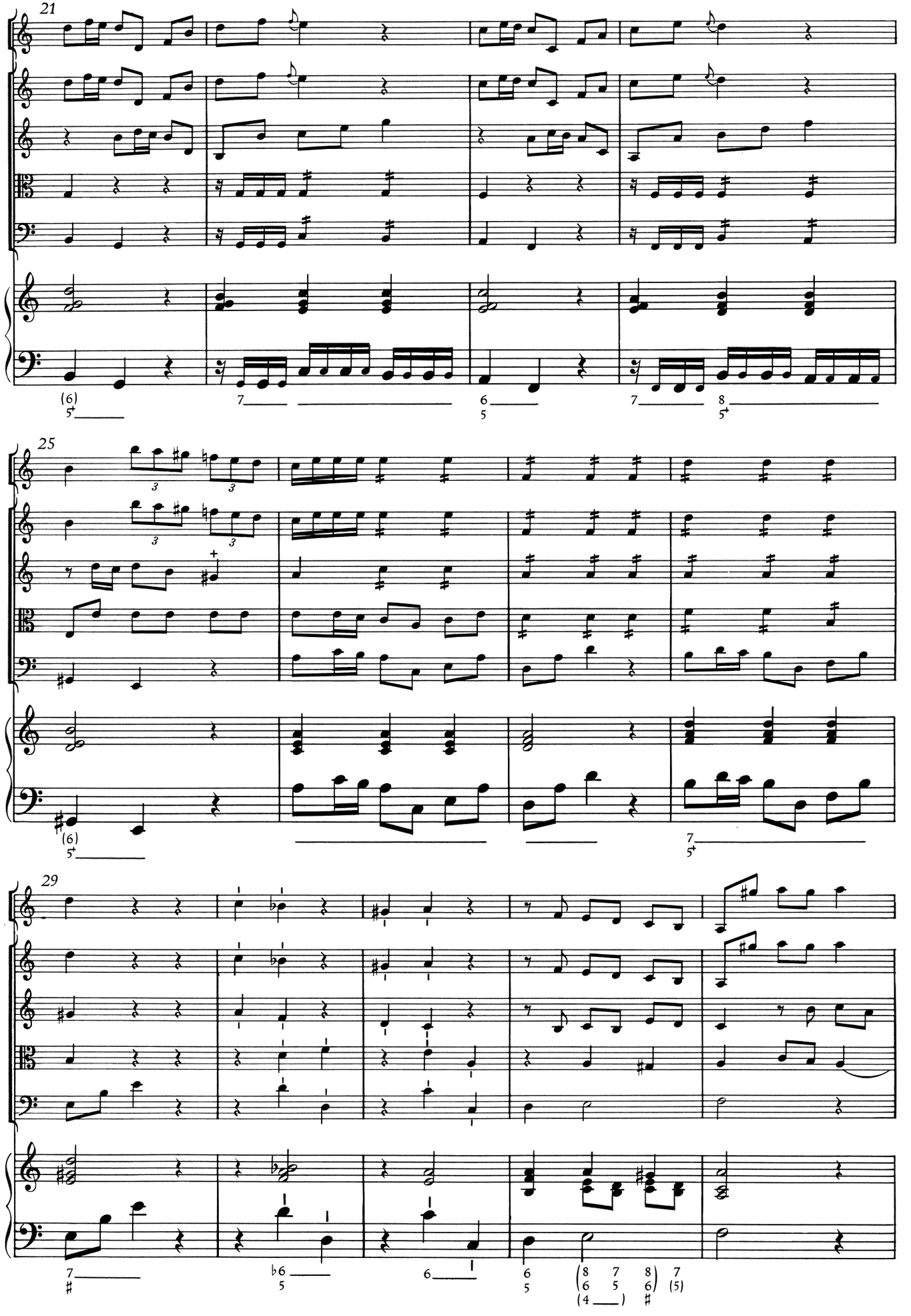
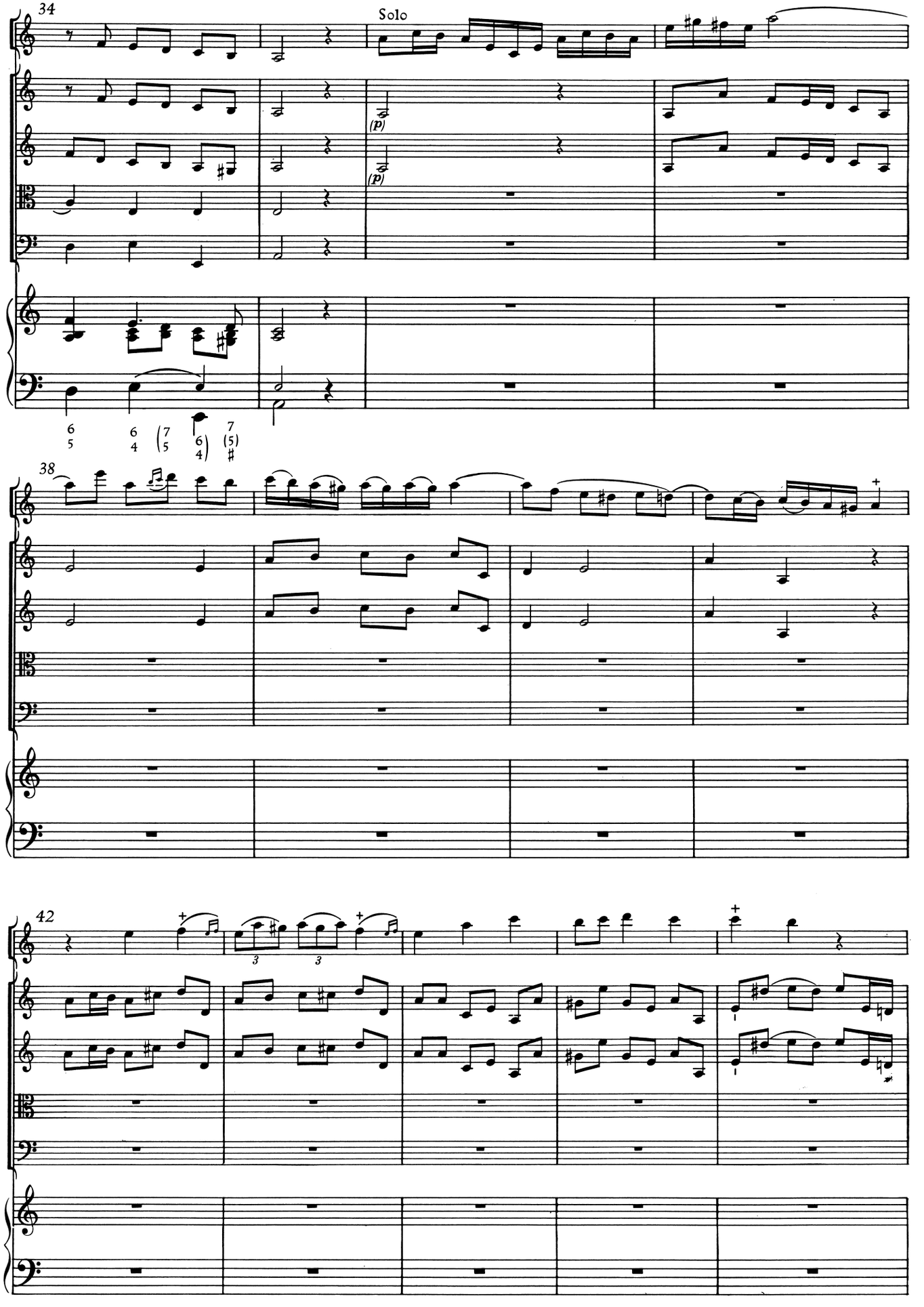
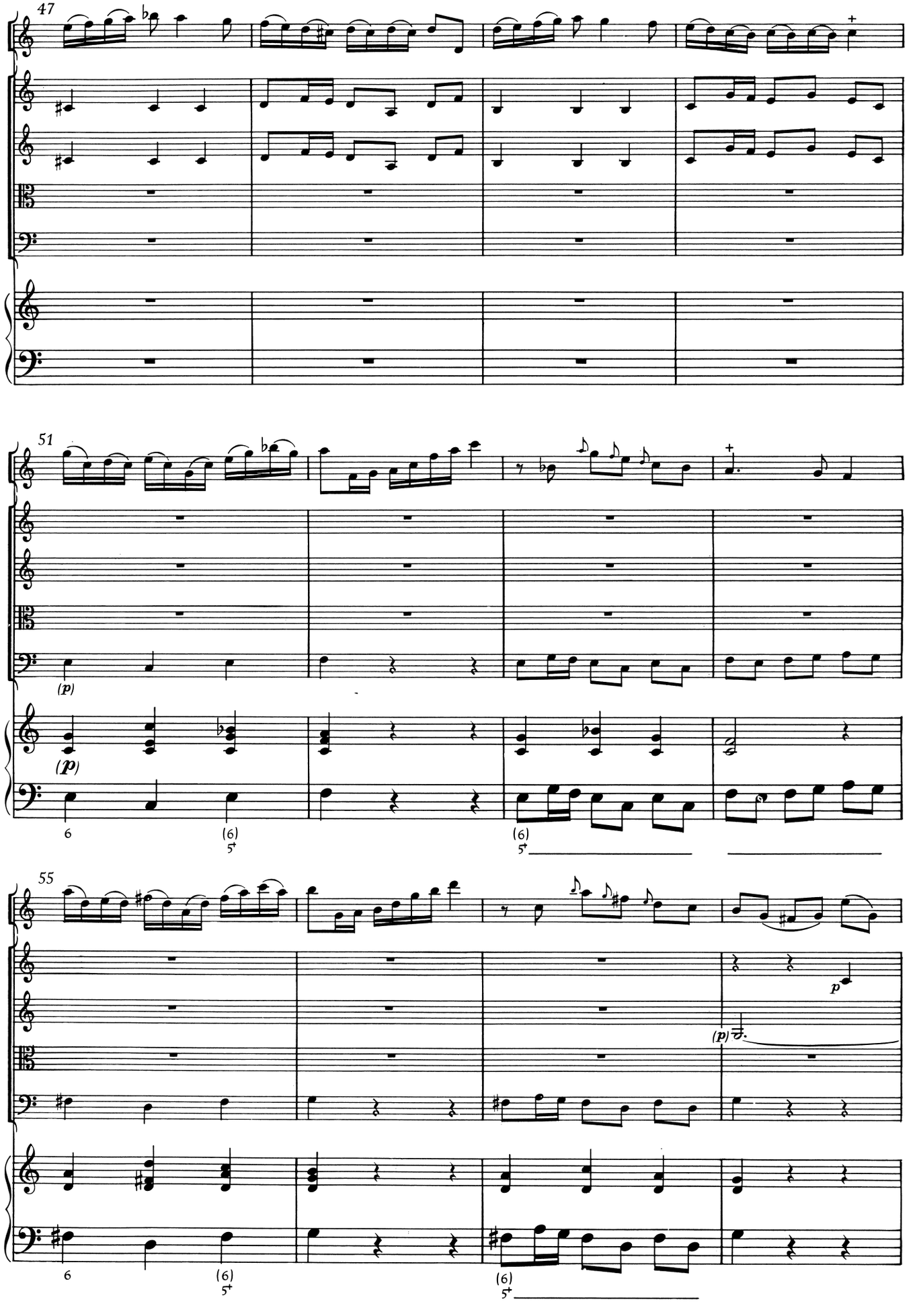
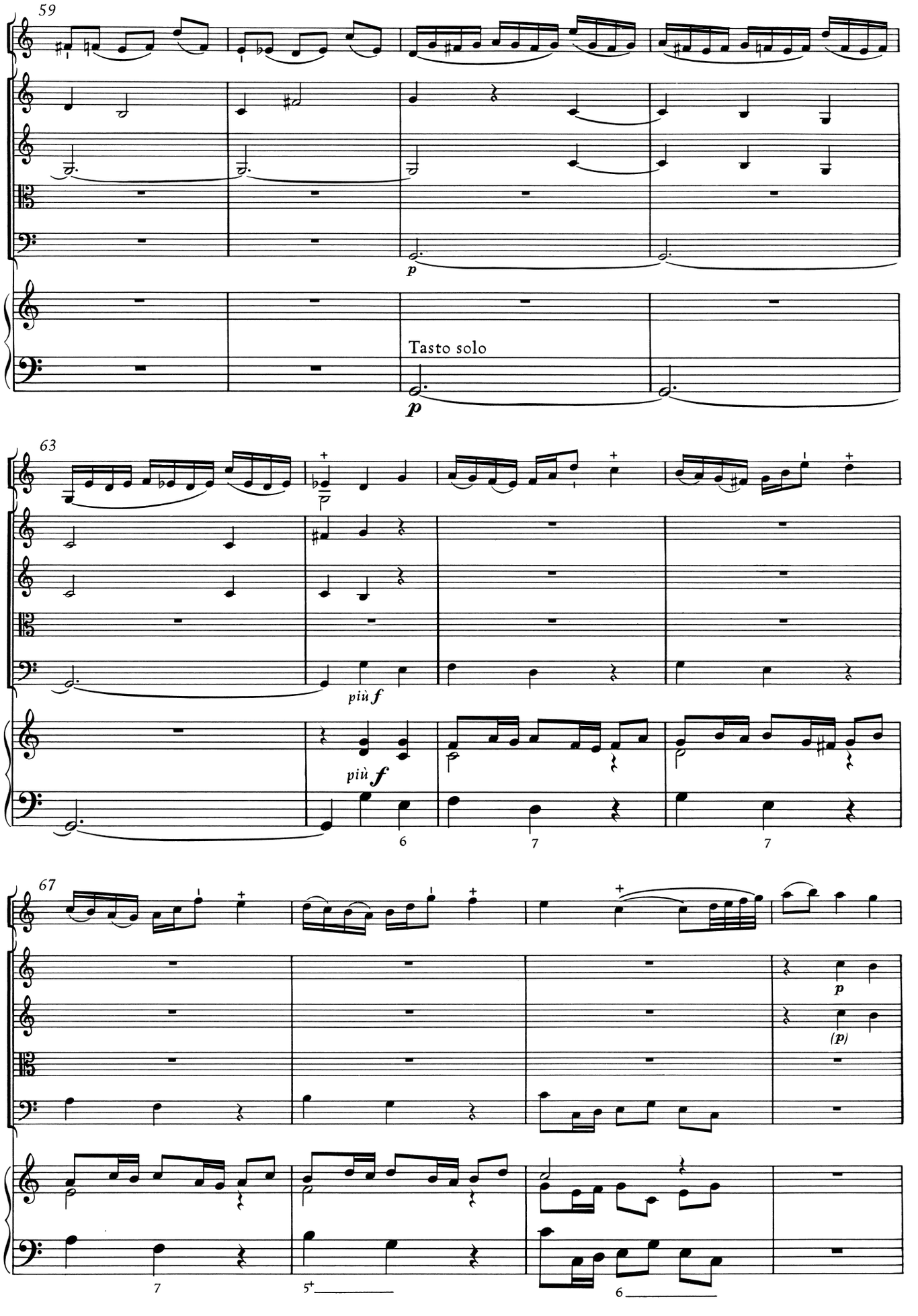
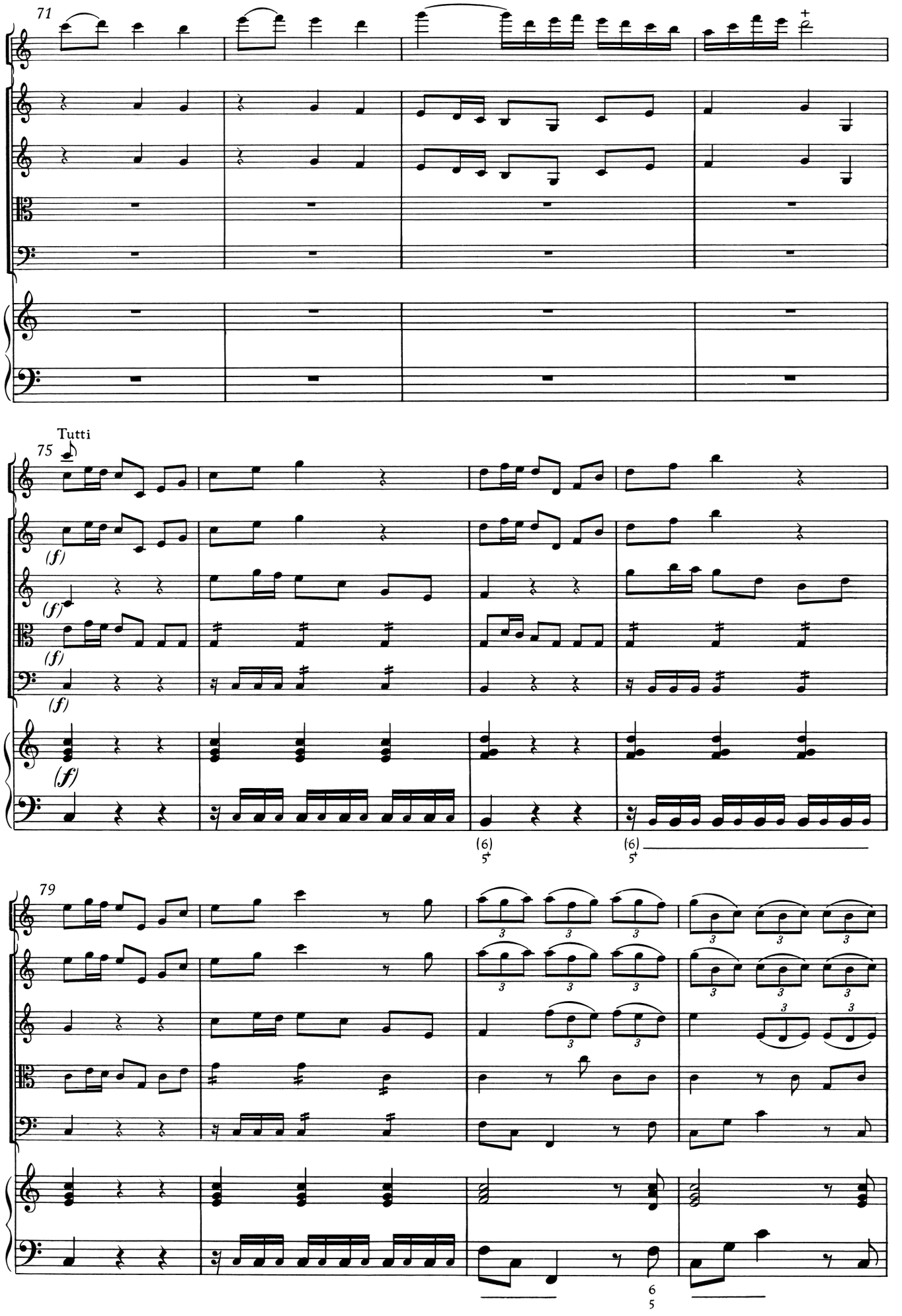

9
13
17

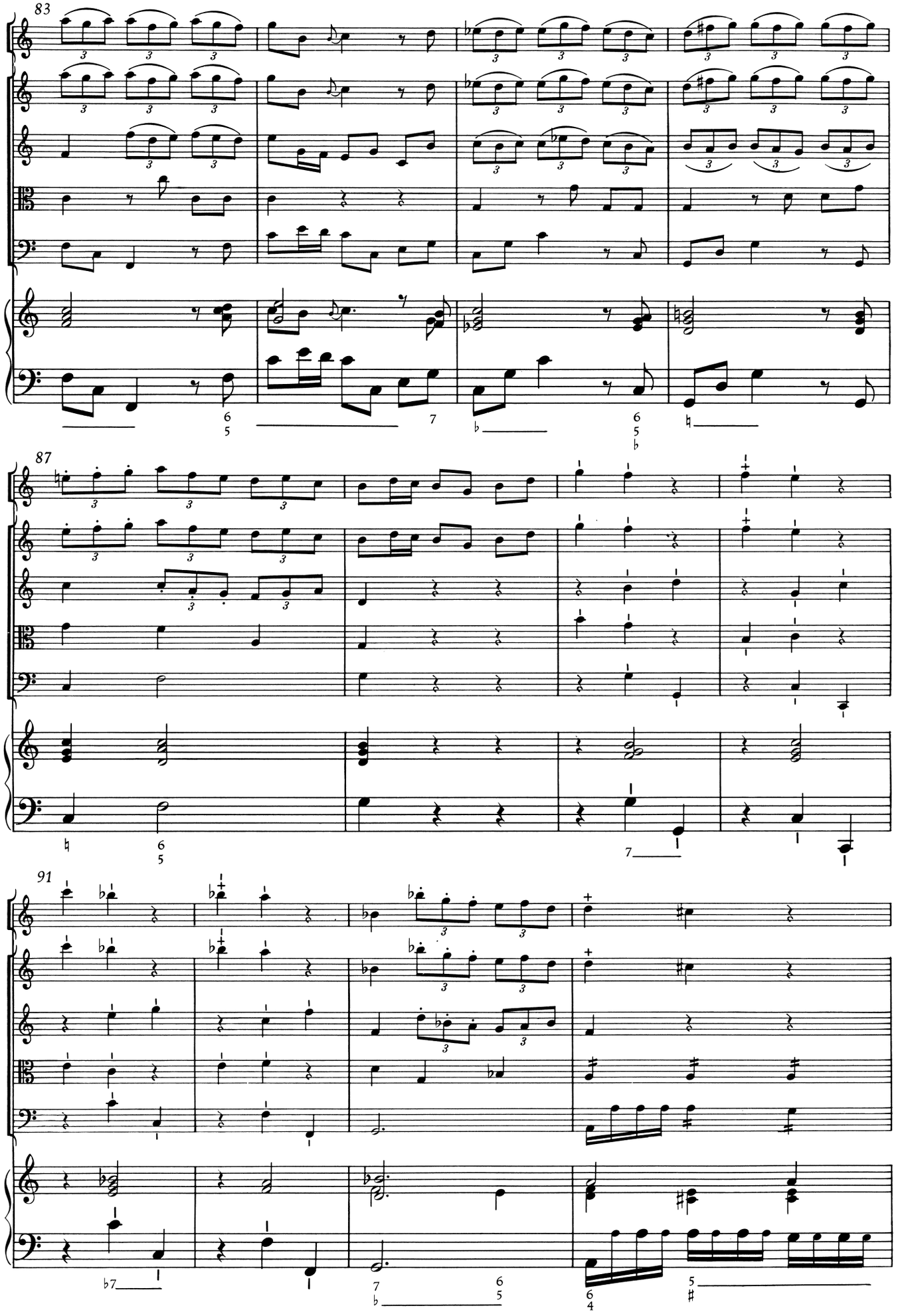

21
25
29


34
Solo
(p)
(p)
38
42


47
51
(p)
(p)
6
(6)
5
(6)
5
55
p
(p)
6
(6)
5
(6)
5


59
Tasto solo
p
63
più f
6
7
7
67
p
(p)
7
5+
6


71
Tutti
75
(f)
(f)
(f)
(f)
(6)
5
(6)
5
79
3
6
5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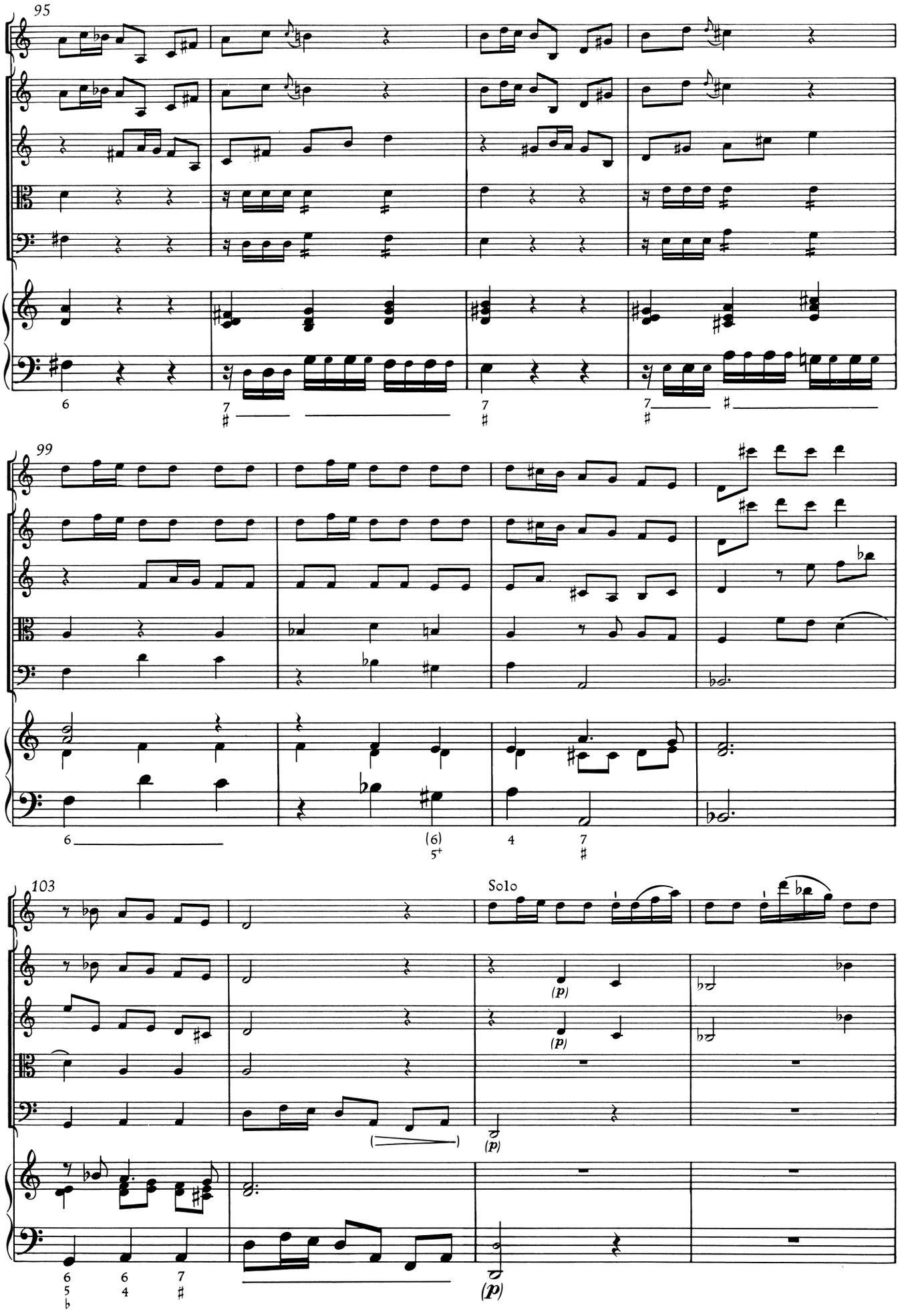
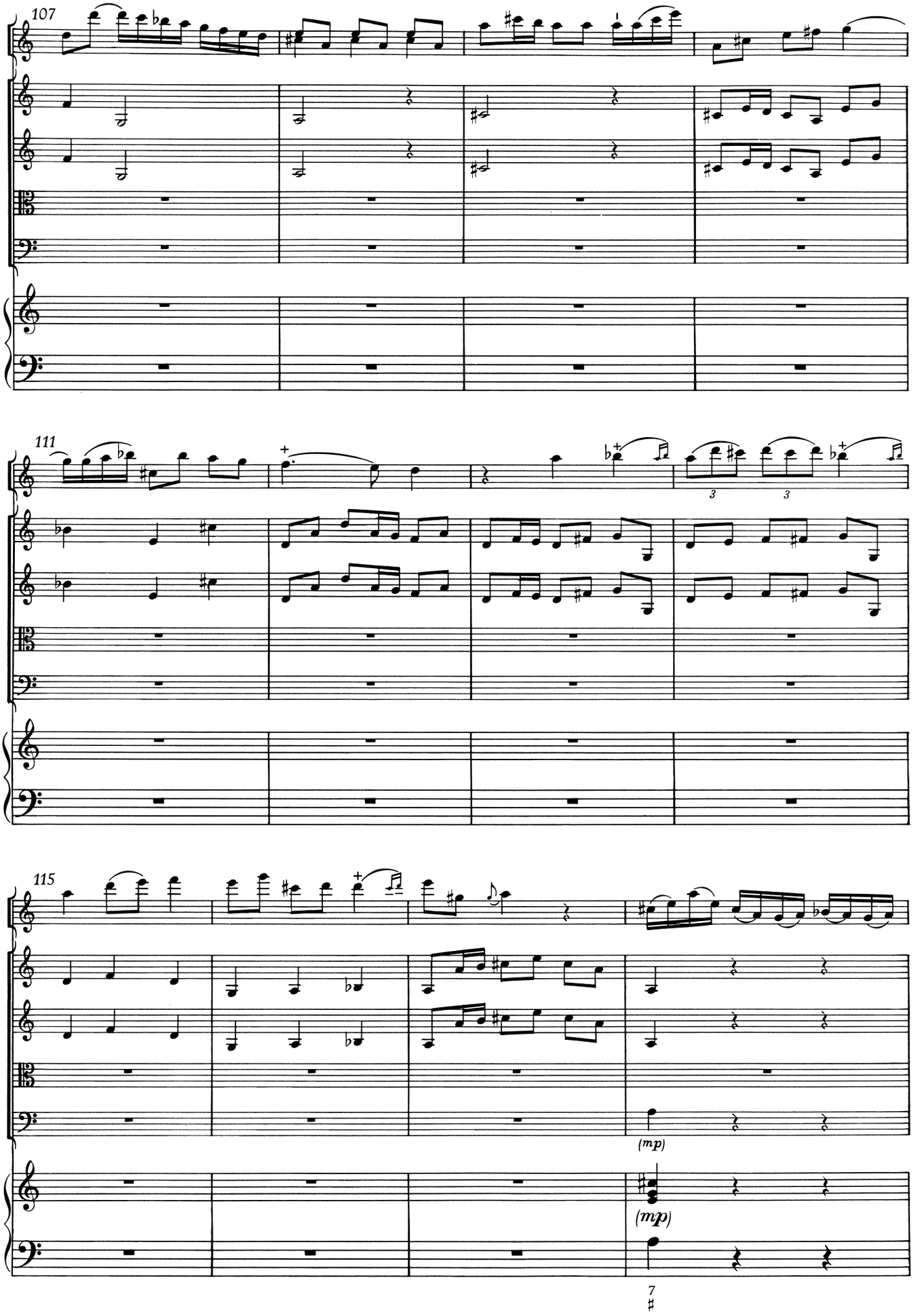
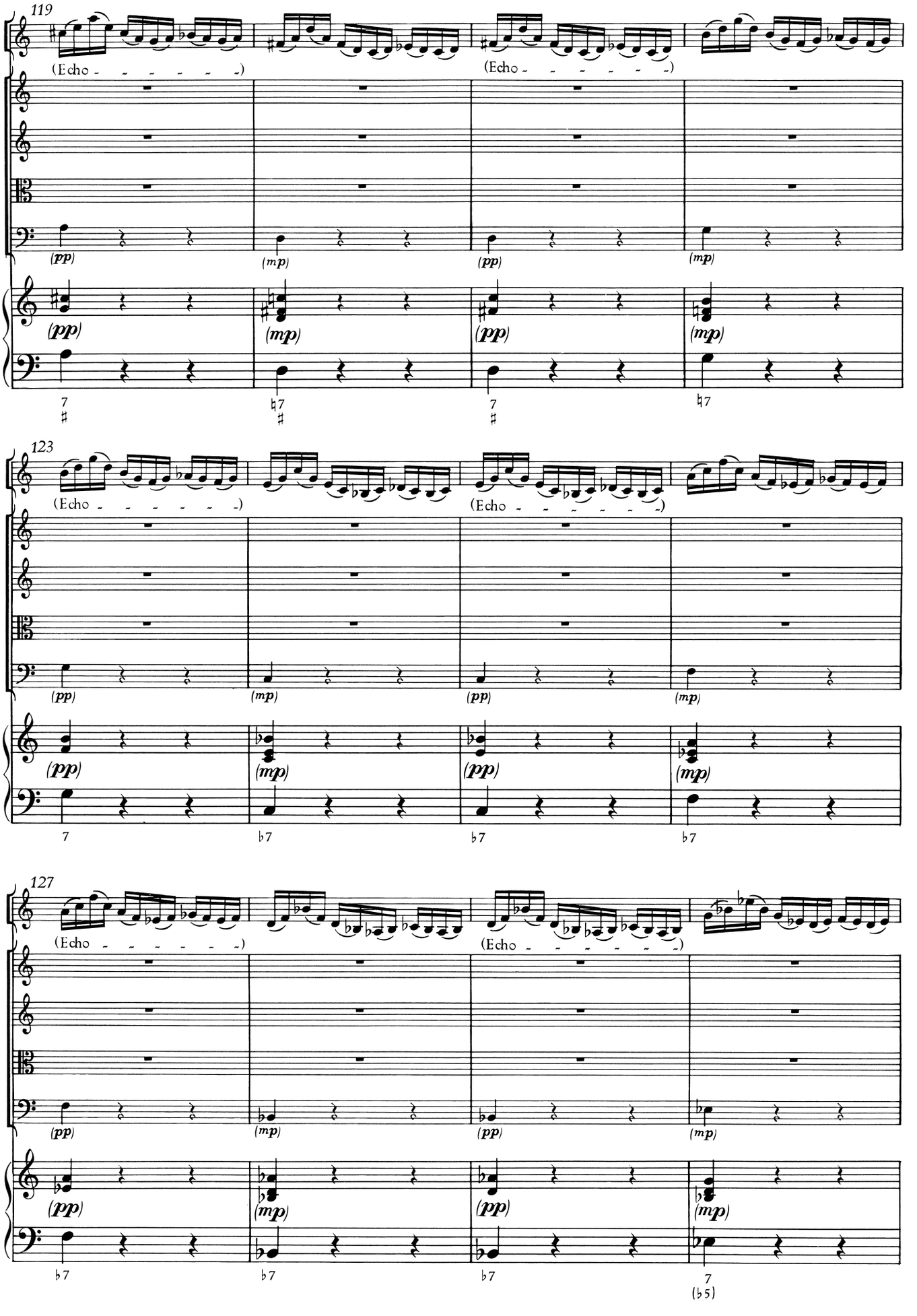
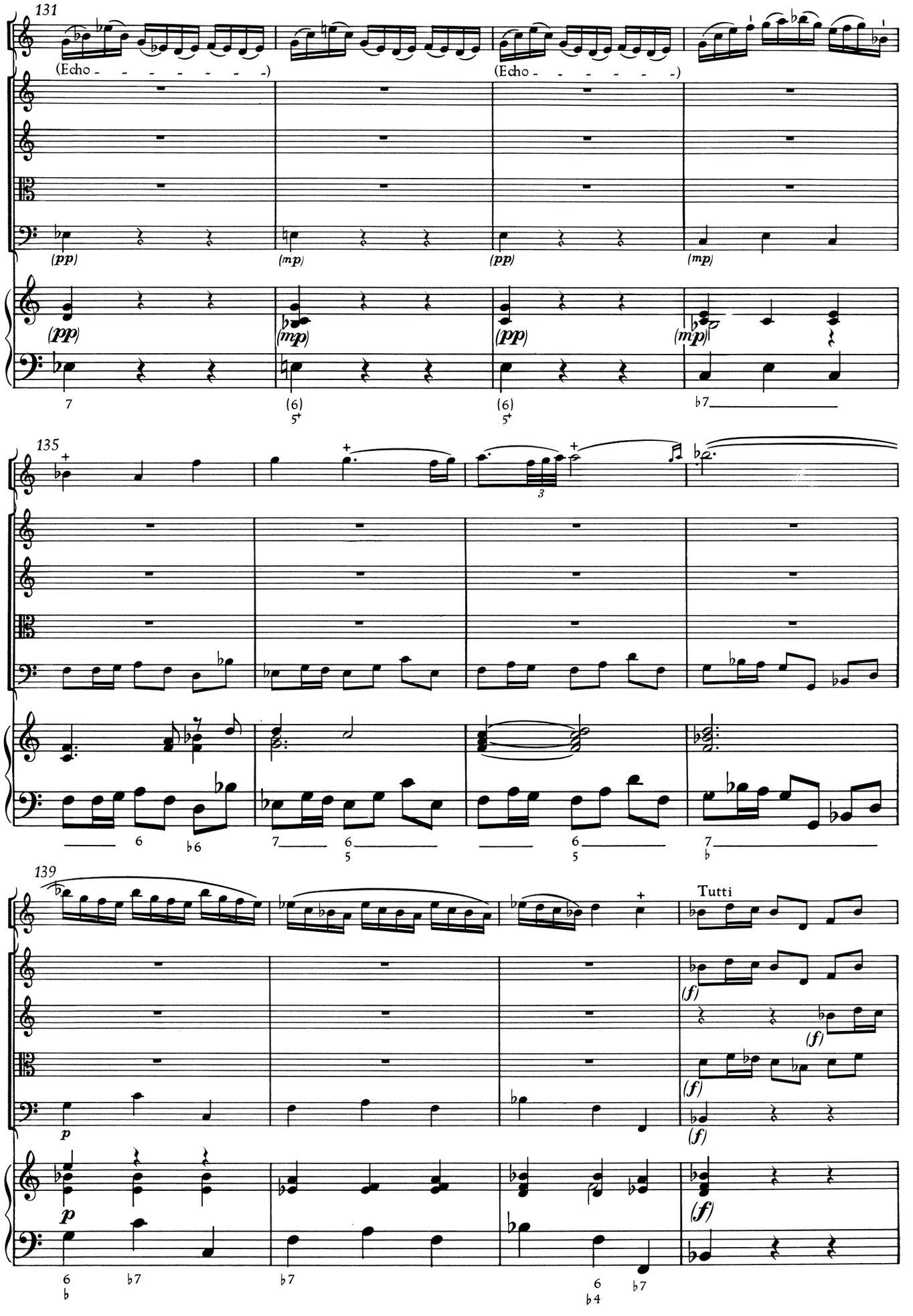
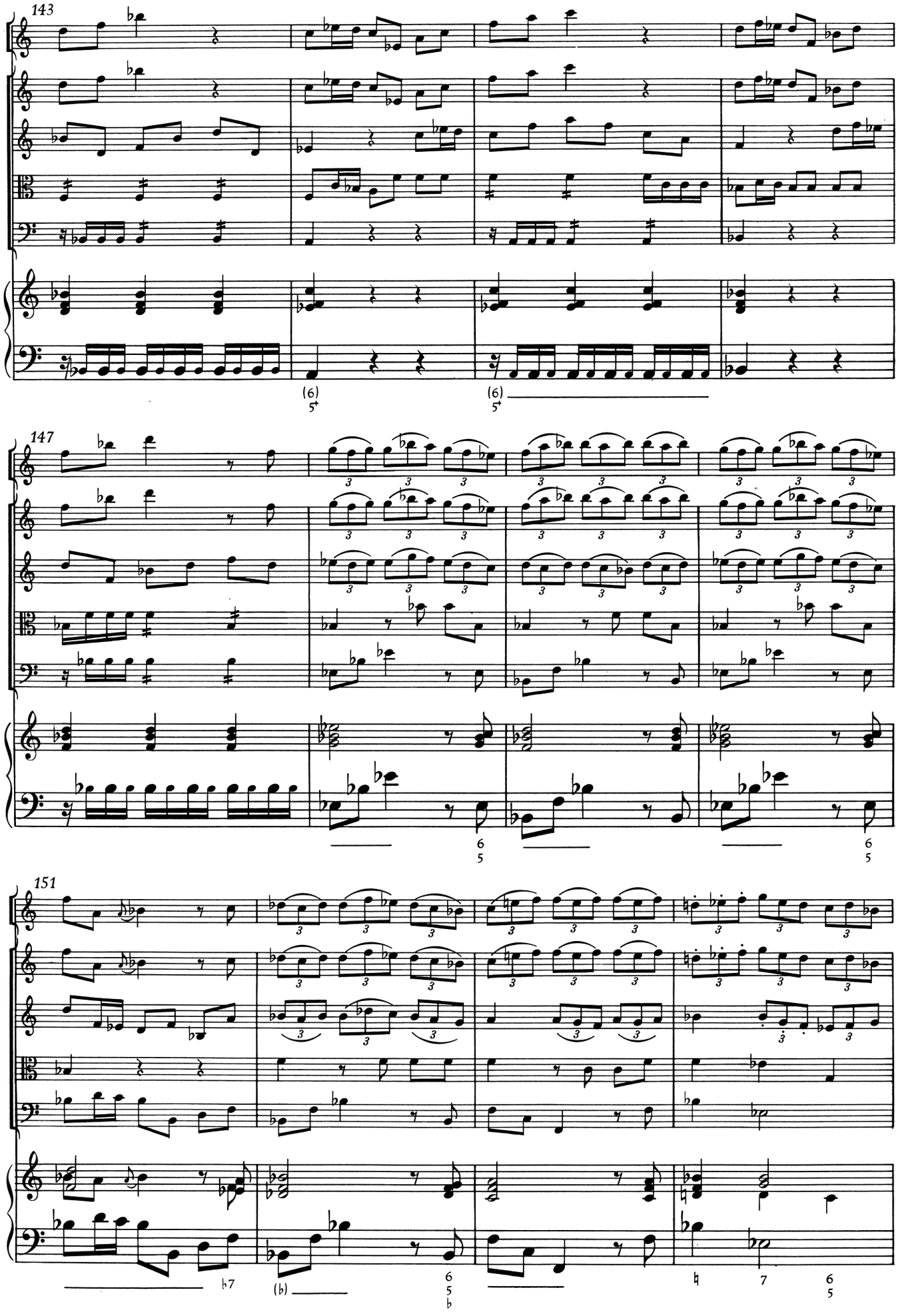

95
99
103
Solo
(p)
(p)
(p)
(p)


107
111
115
(mp)
(mp)


119
(Echo - - - - - - -)
(Echo - - - - - - -)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
7
♯7
7
♯7
123
(Echo - - - - - - -)
(Echo - - - - - - -)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
7
♭7
♭7
♭7
127
(Echo - - - - - - -)
(Echo - - - - - - -)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
♭7
♭7
♭7
7
(♭5)


131
(Echo - - - - - - -)
(Echo - - - - - - -)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
(pp)
(mp)
135
3
139
Tutti
(f)
(f)
(f)
(f)
(f)
p
p


143
147
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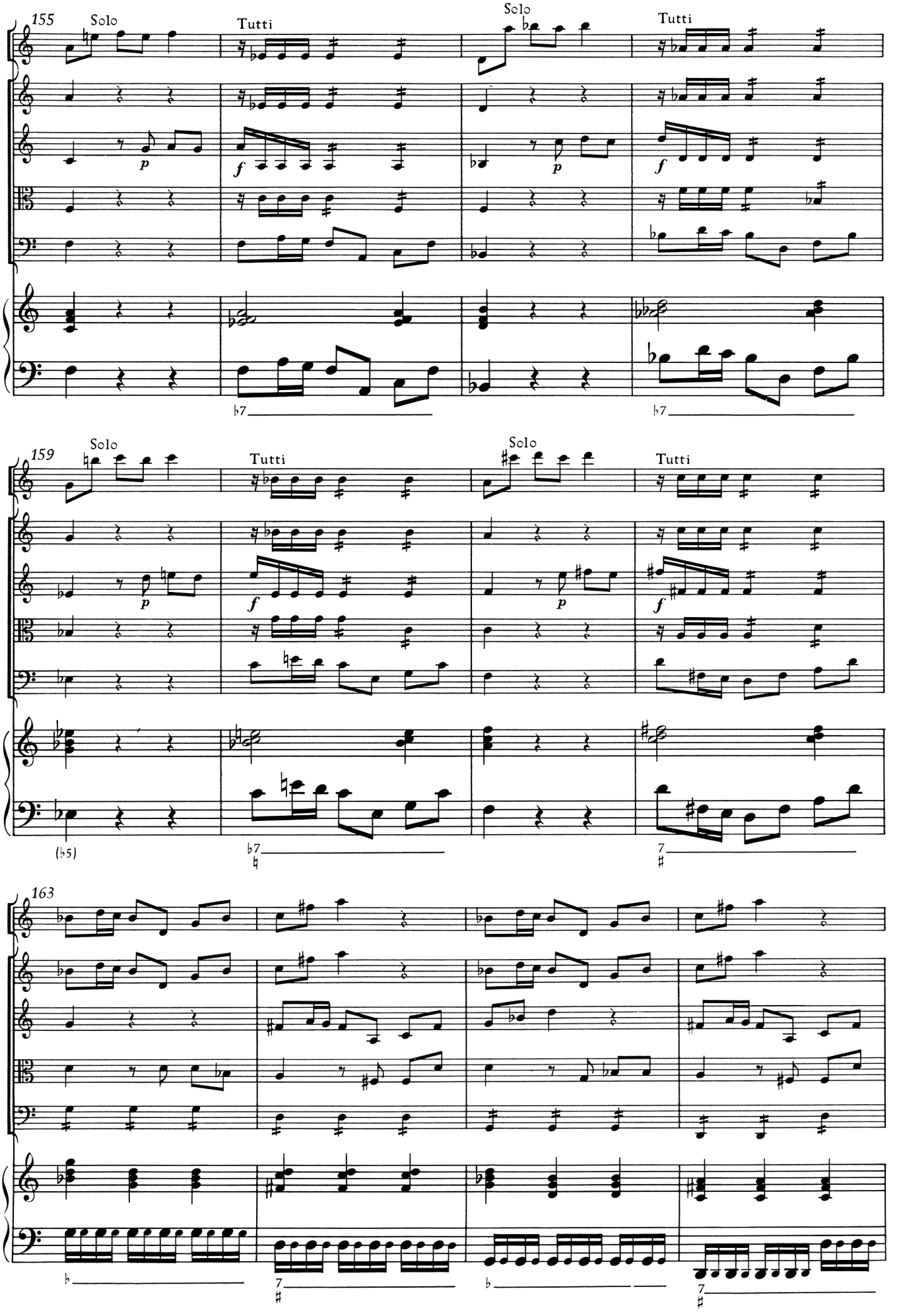
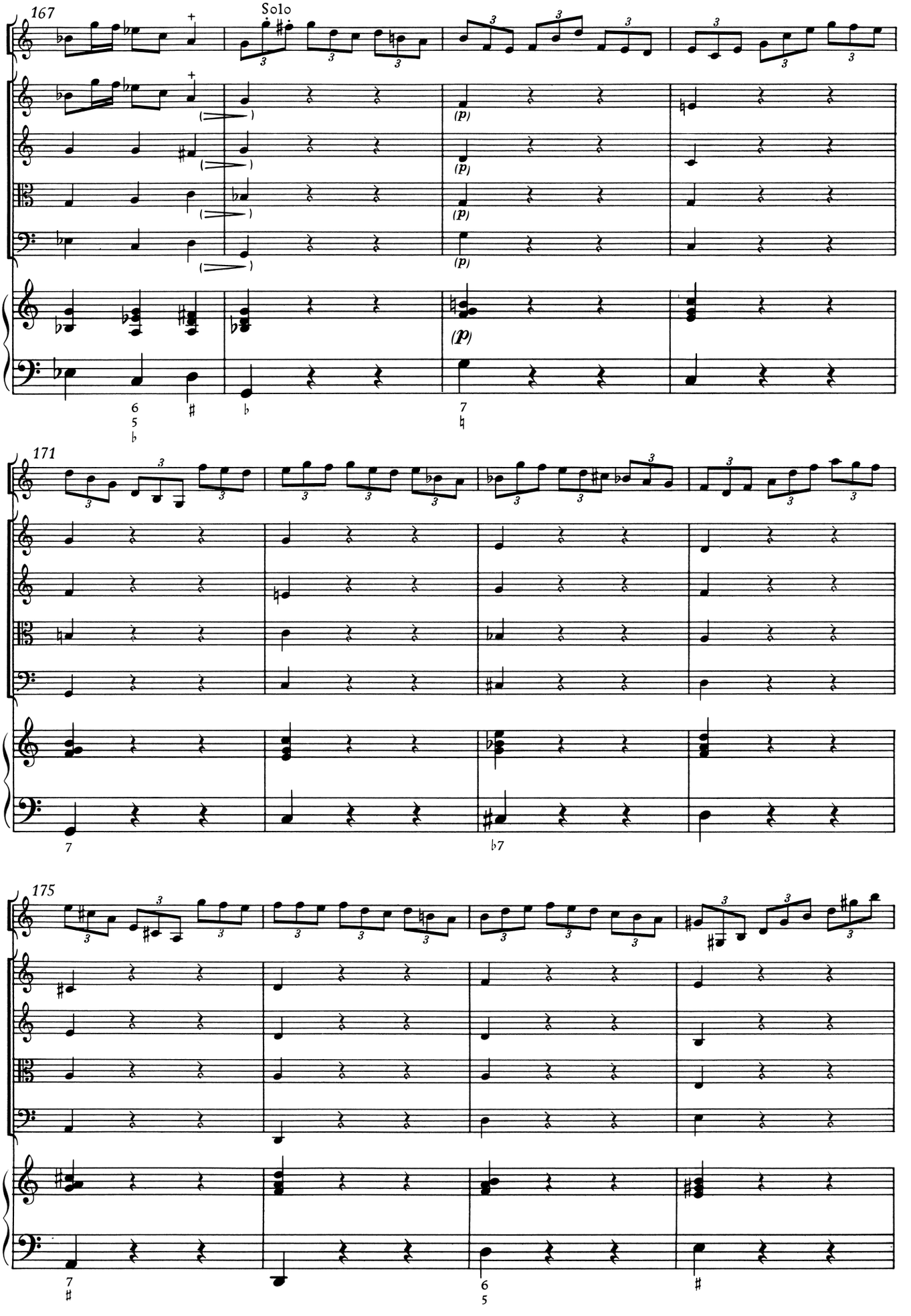
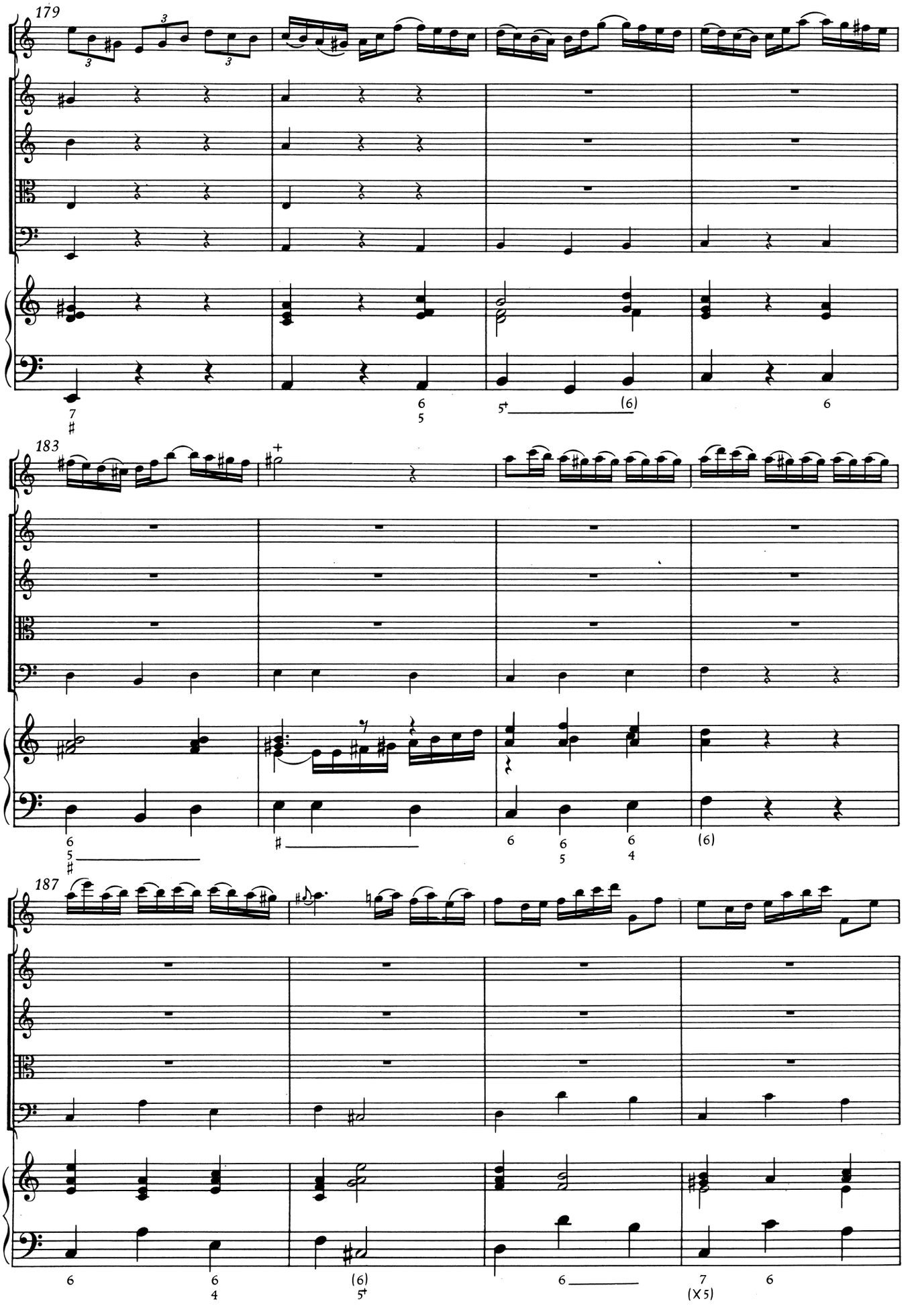

155
Solo
Tutti
Solo
Tutti
159
Solo
Tutti
Solo
Tutti
163


167
Solo
(p)
171
175


179
183
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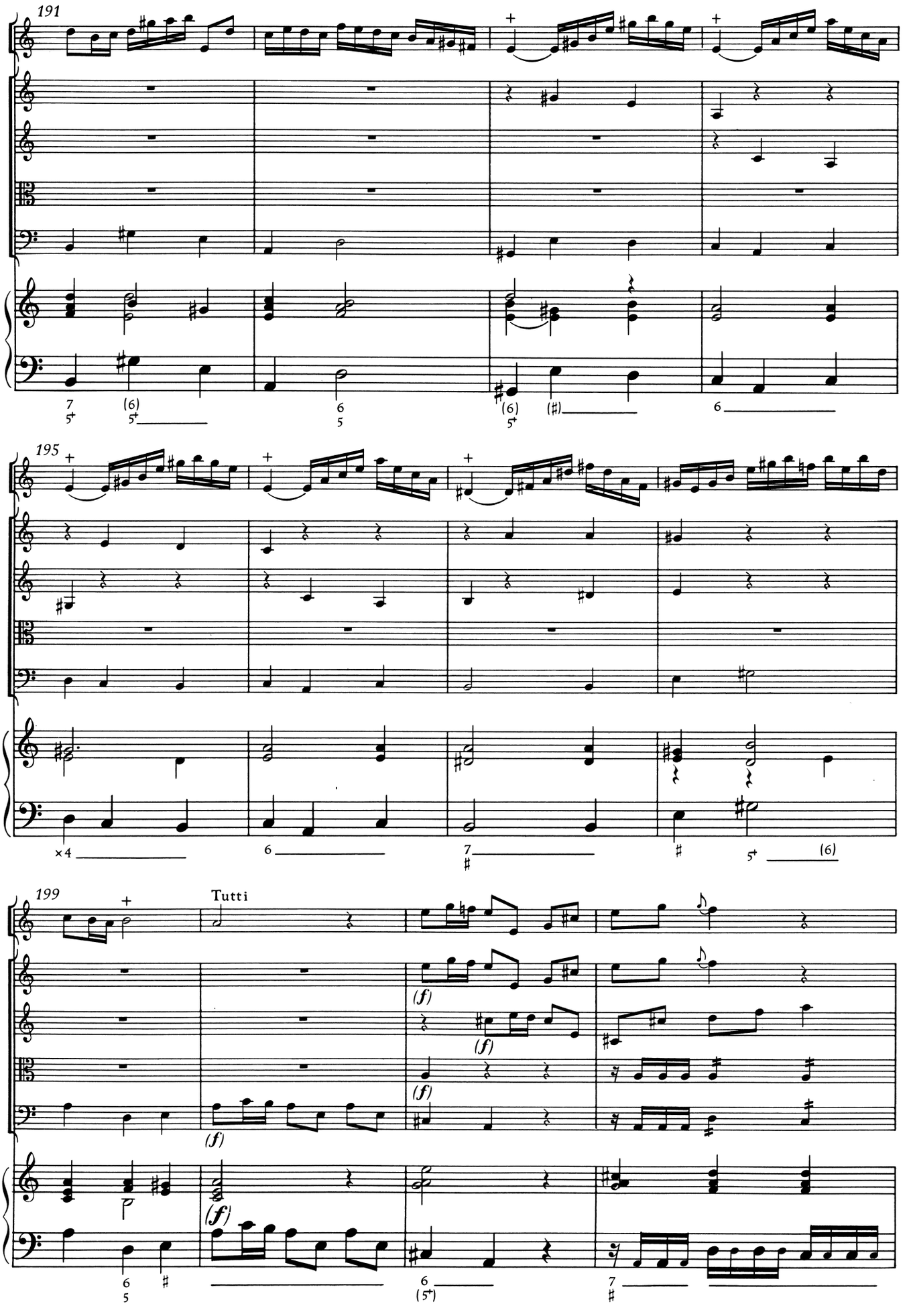
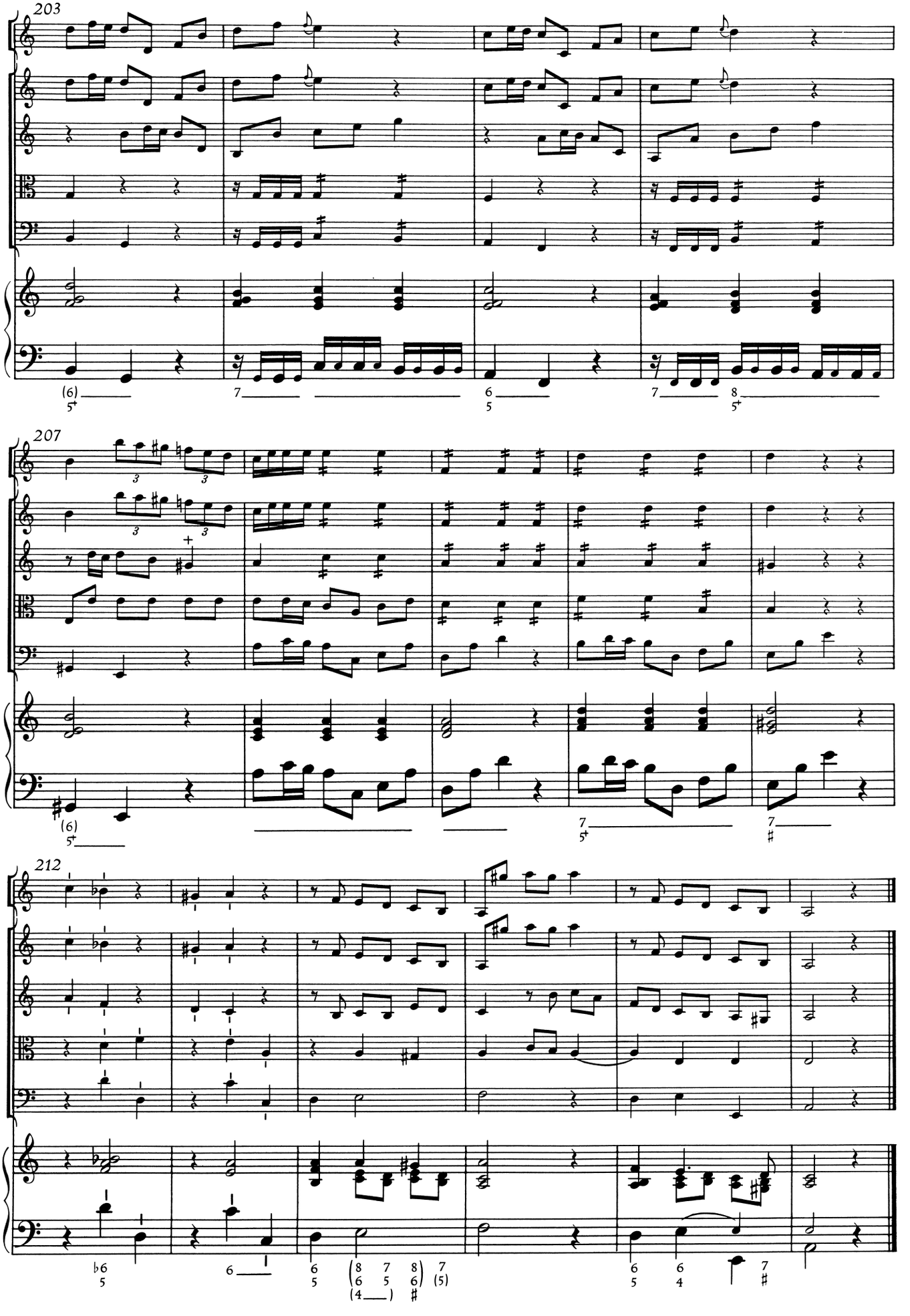
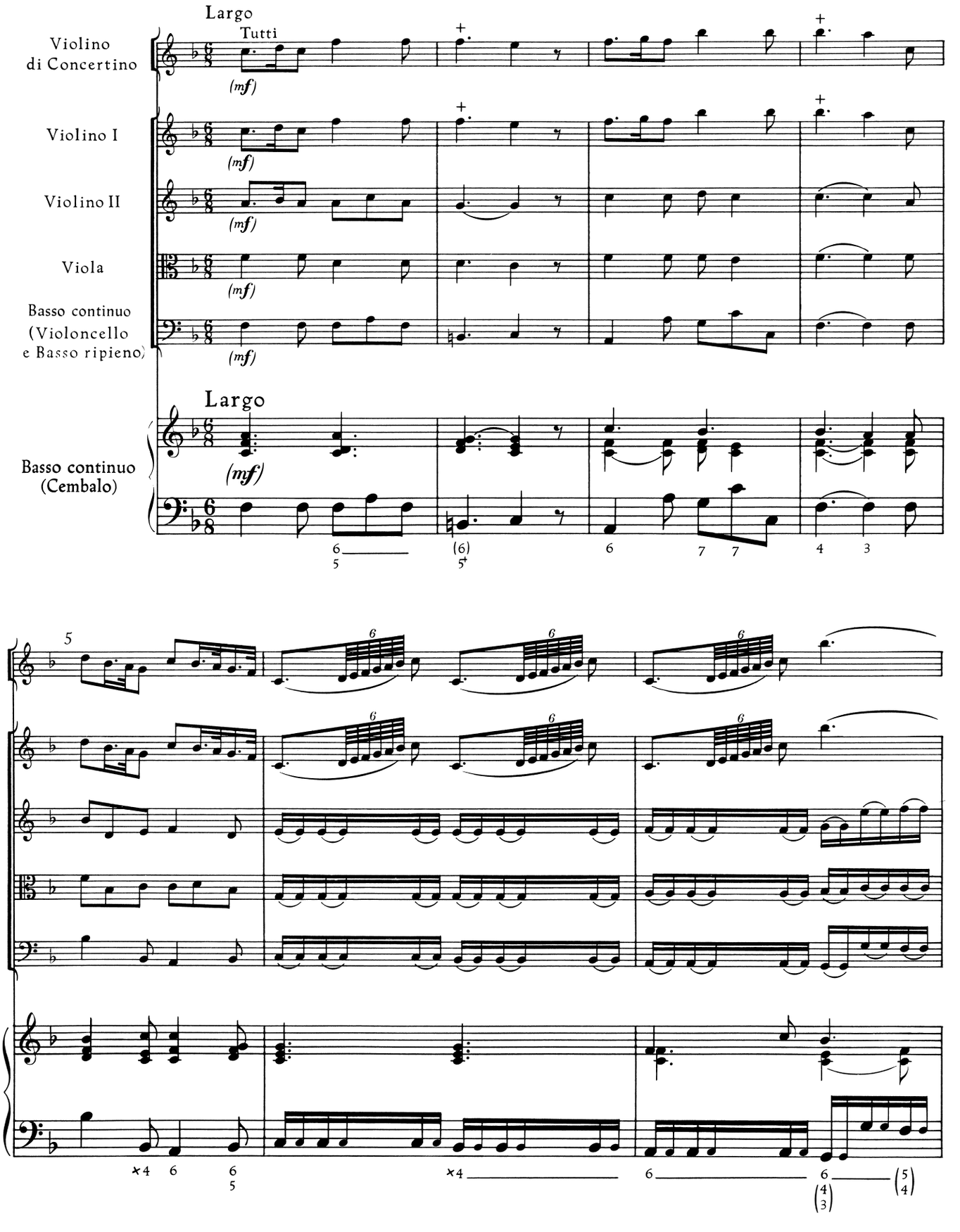
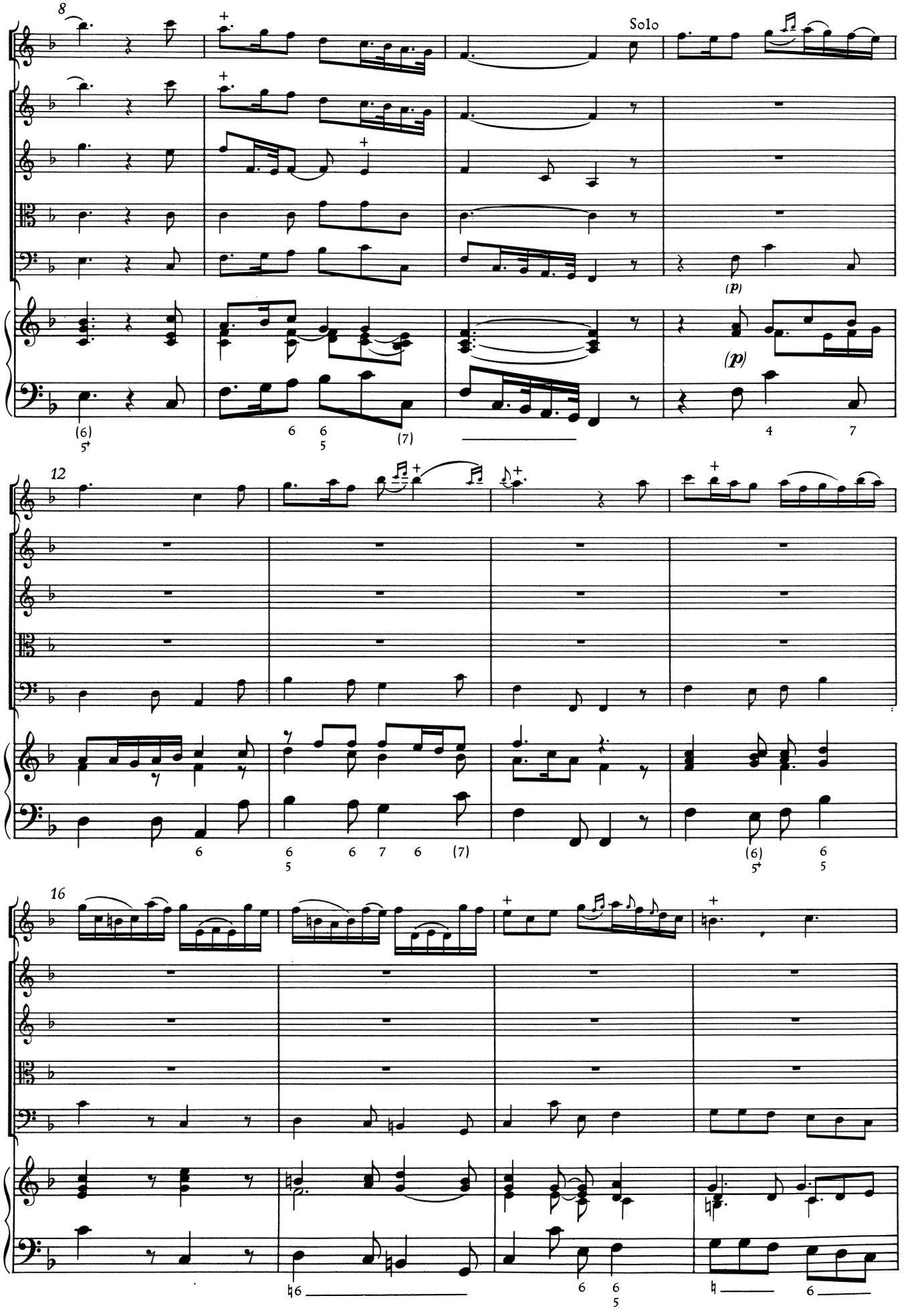
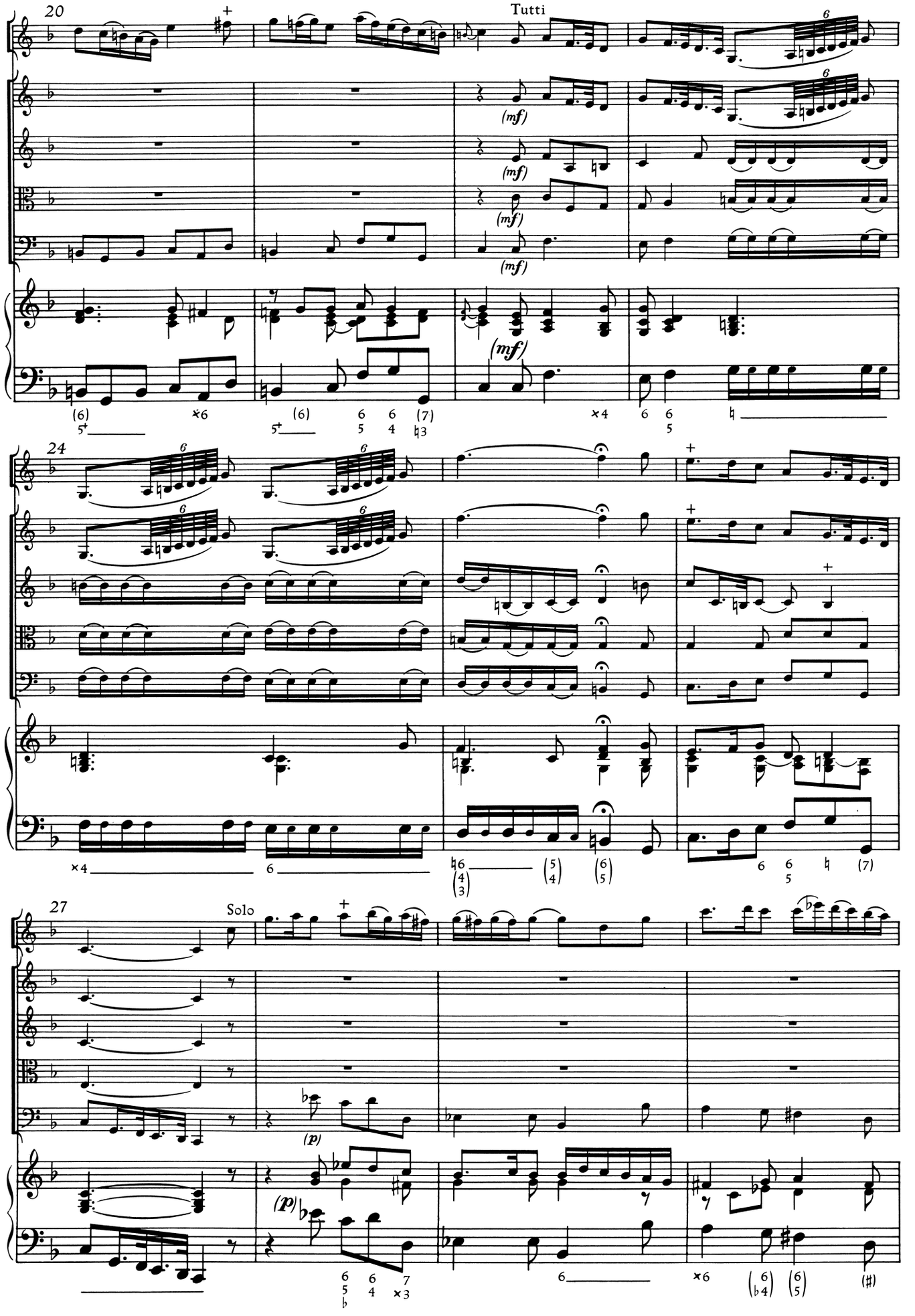

191
195
199
Tutti

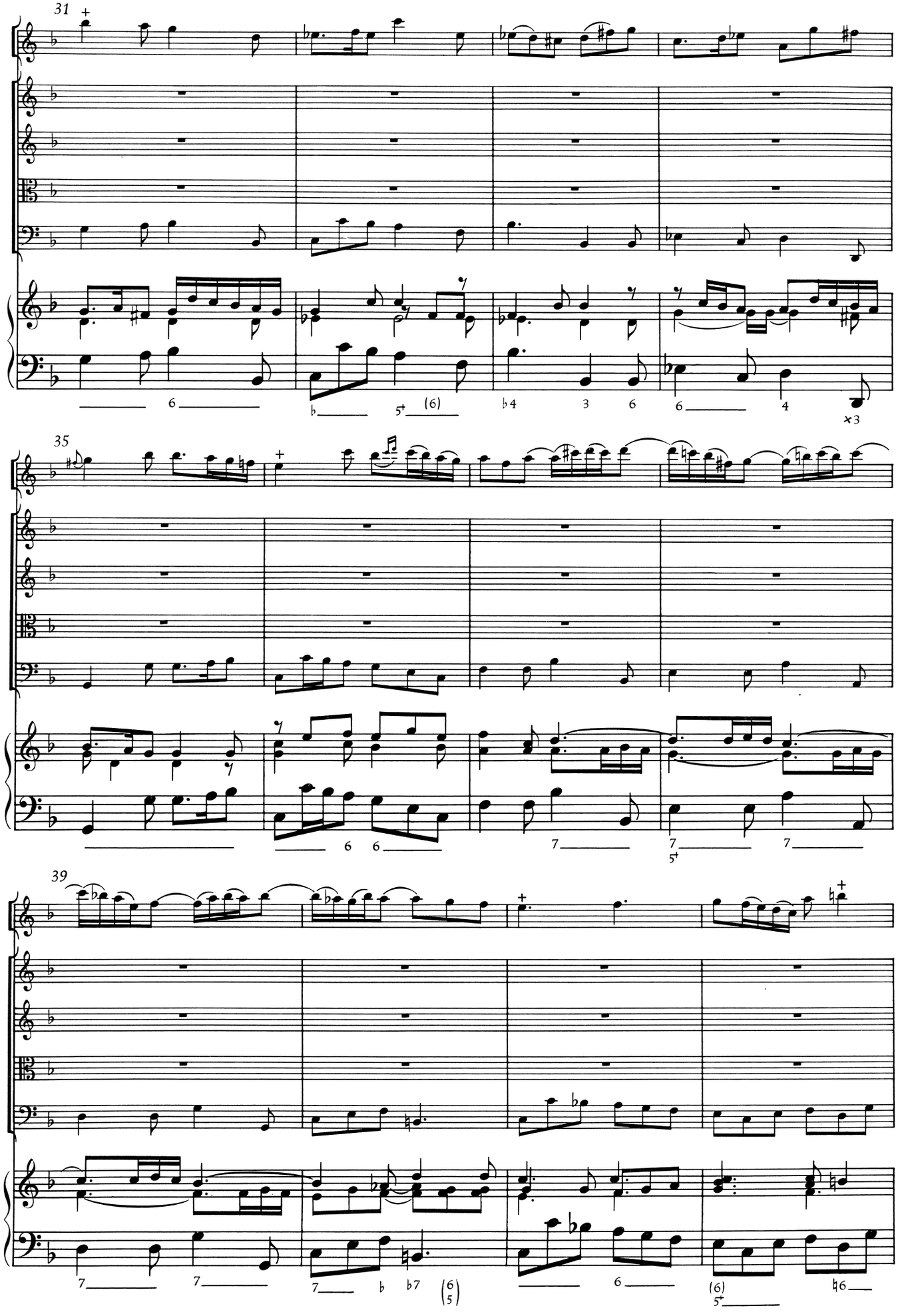

203
207
212

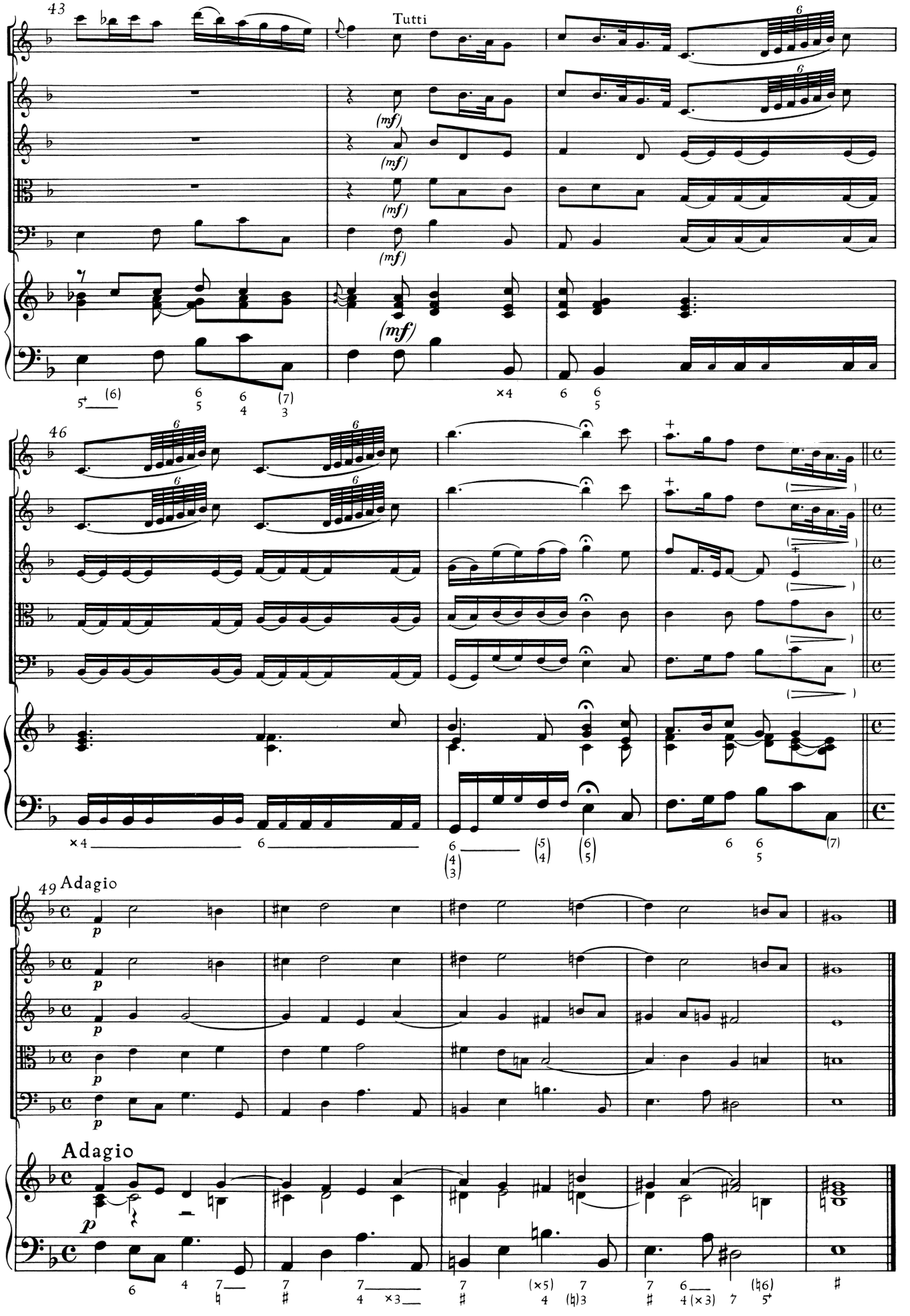
II


Largo
Tutti
Violino di Concertino
Violino I
Violino II
Viola
Basso continuo (Violoncello e Basso ripieno)
(mf)
Largo
Basso continuo (Cembalo)
(mf)


8
Solo
(p)
(p)
12
16


20
Tutti
(mf)
(mf)
(mf)
(mf)
24
27
Solo
(p)
(p)


31
35
39


43
Tutti
(mf)
(mf)
(mf)
(mf)
46
49 Adagio
p
Adagio
p

III

Allegro assai

Tutti

Violino di Concertino

Violino I

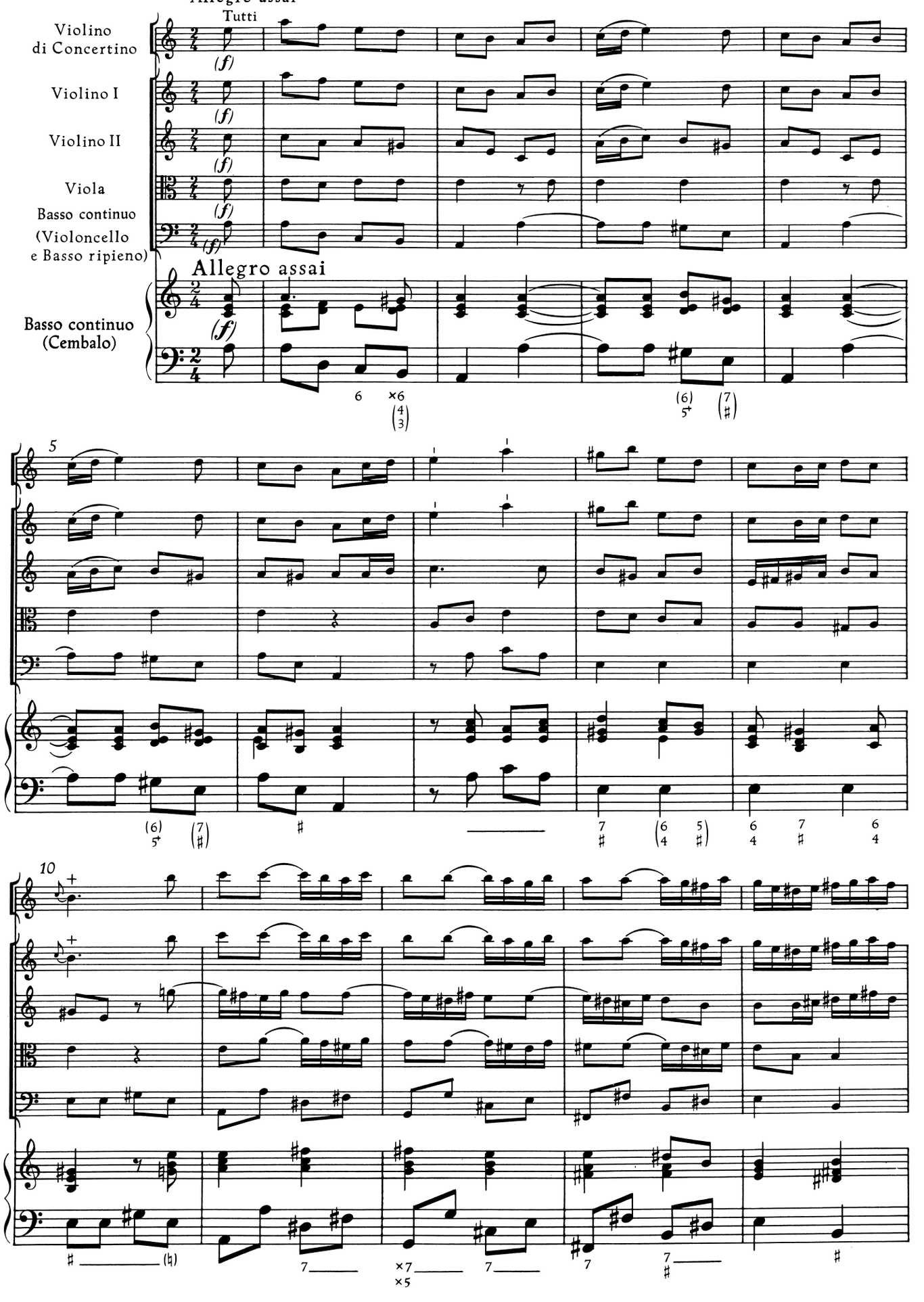
Violino II

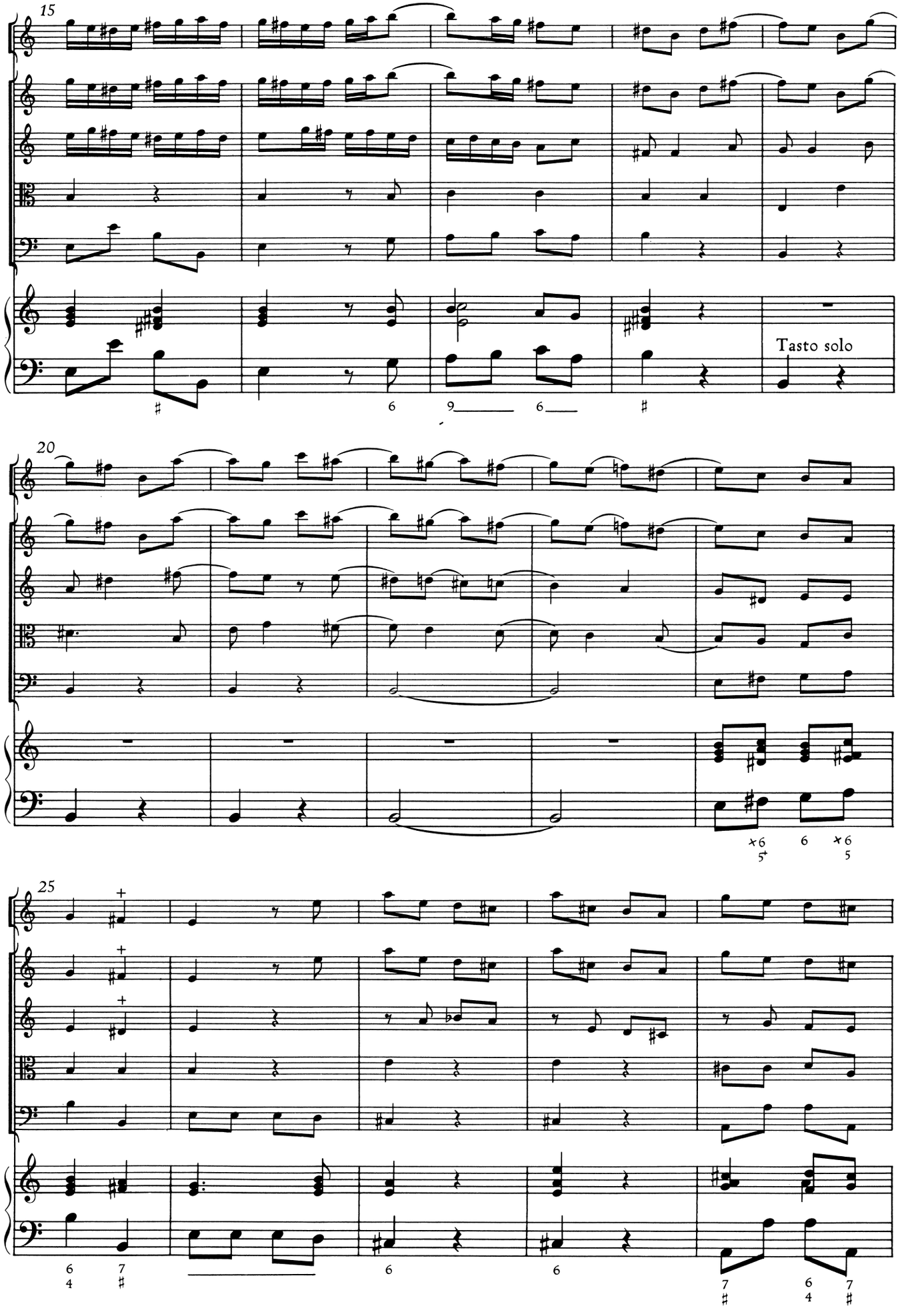
Viola

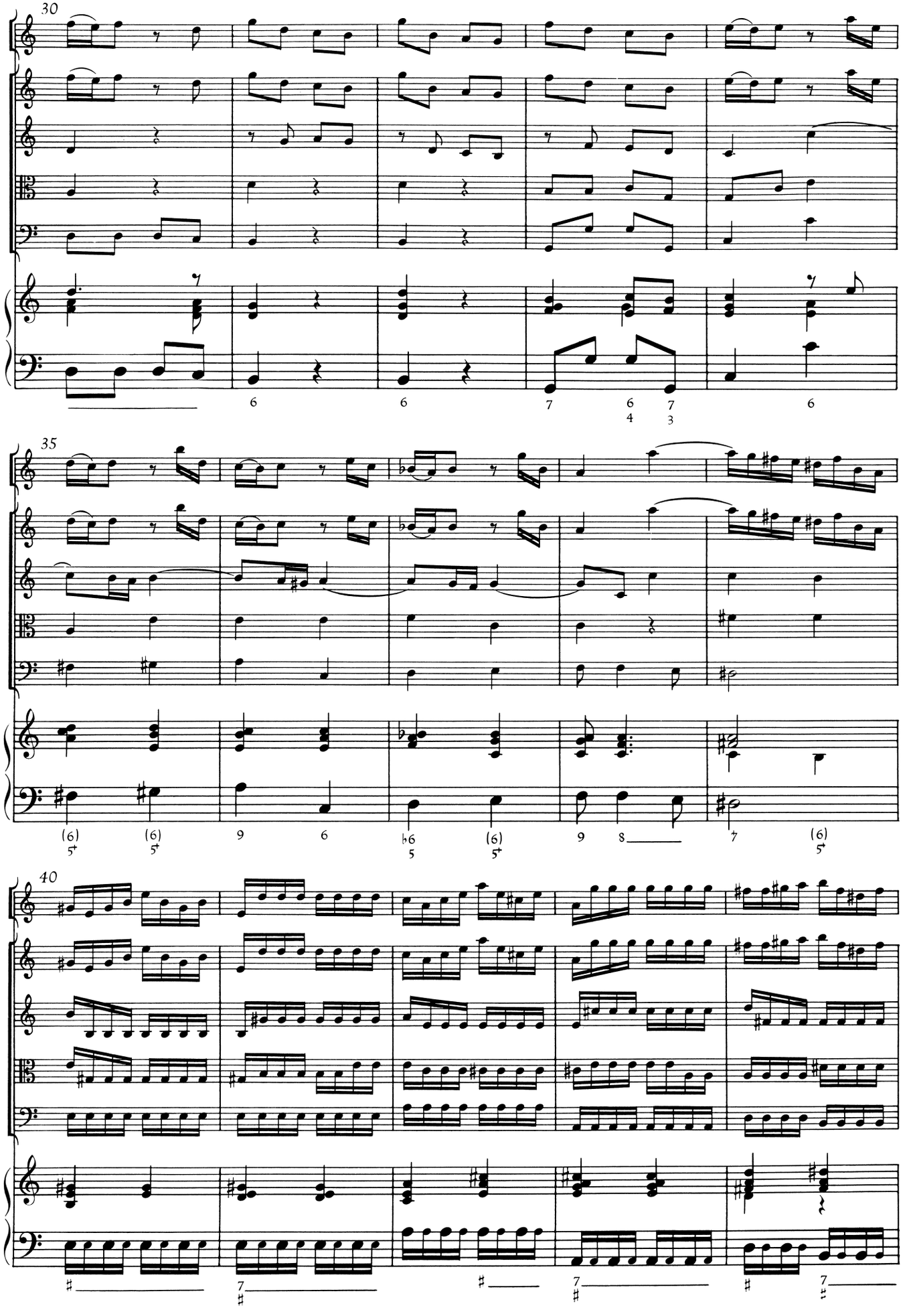
Basso continuo (Violoncello e Basso ripieno)

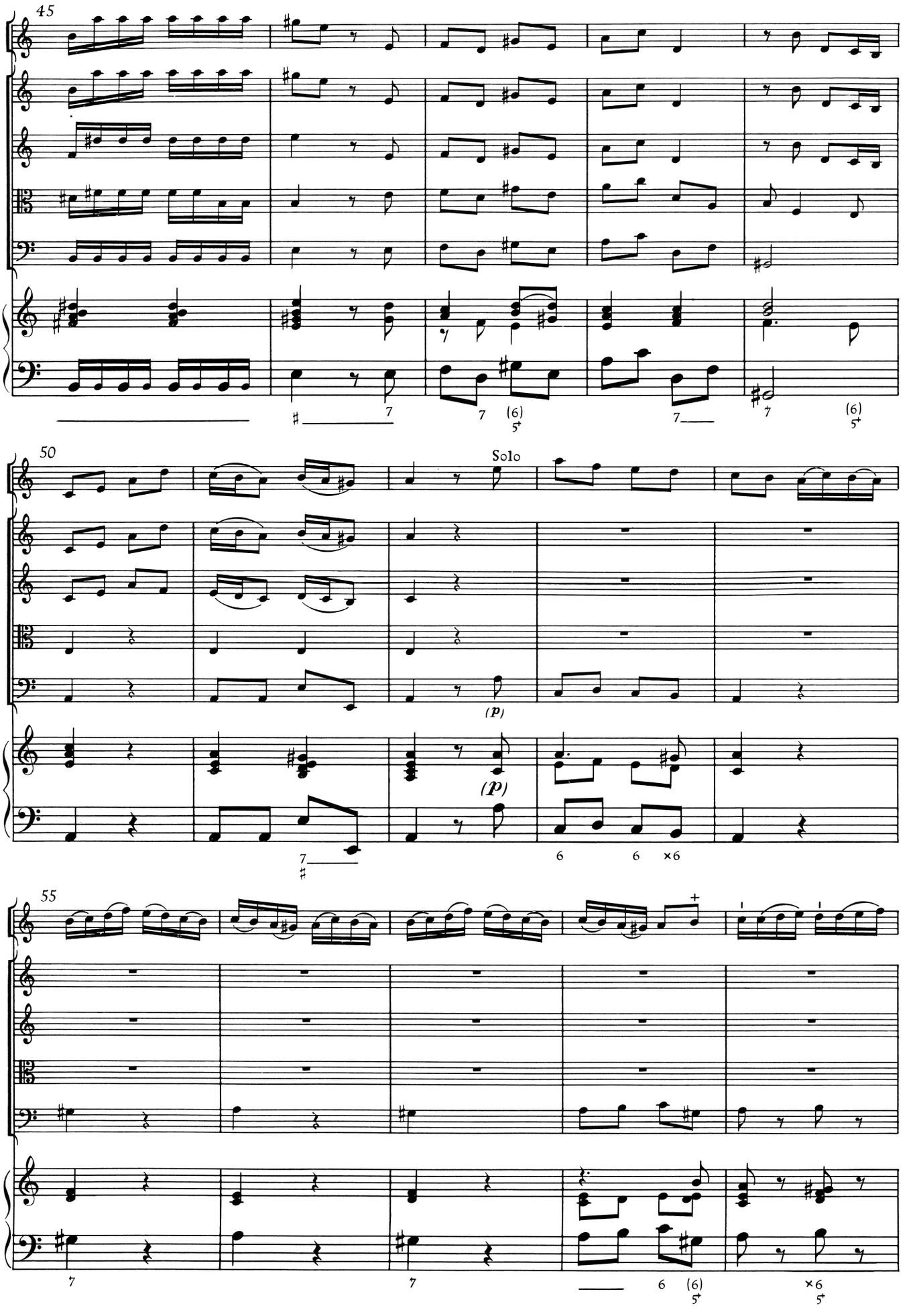
Allegro assai

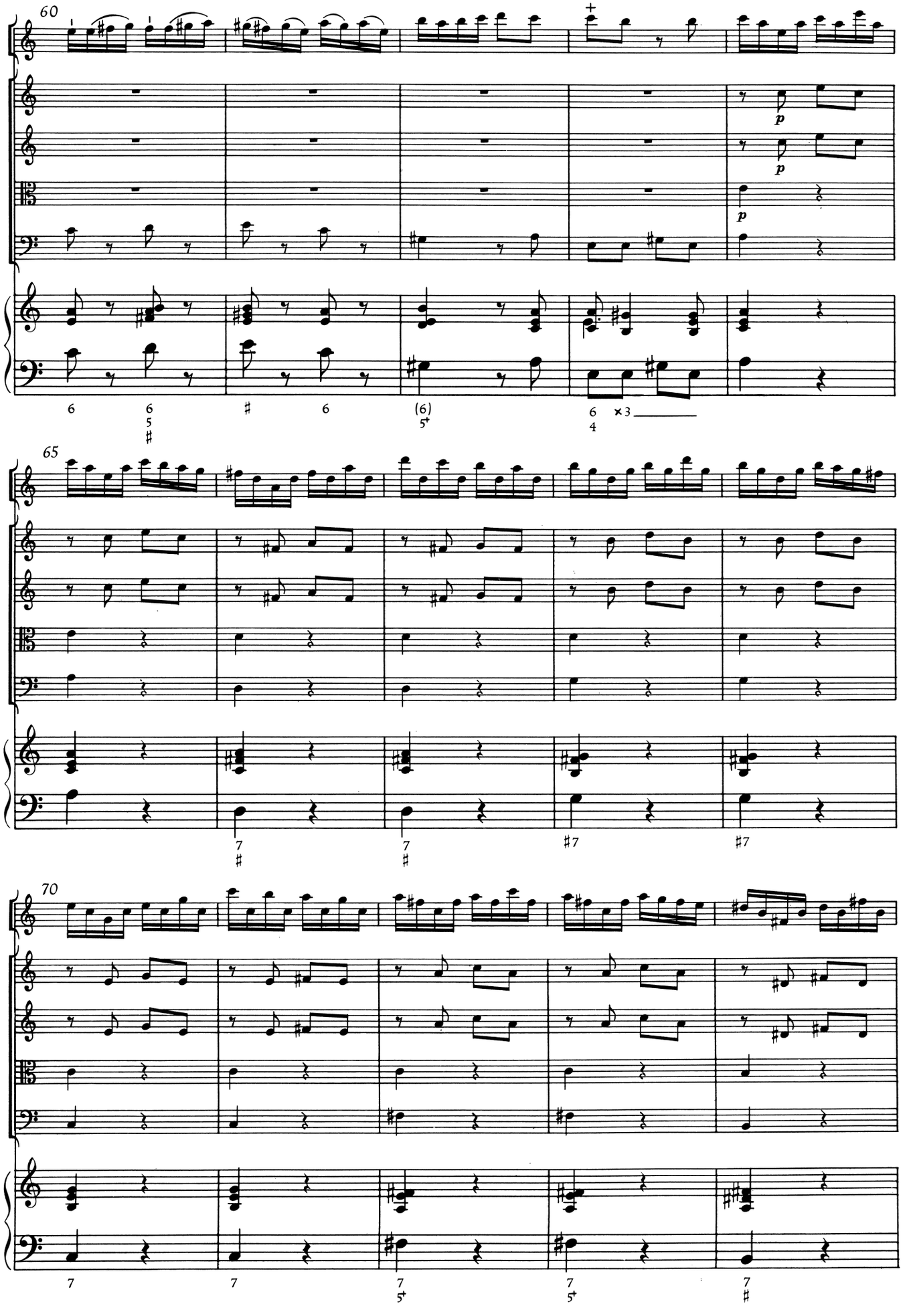
Basso continuo (Cembalo)

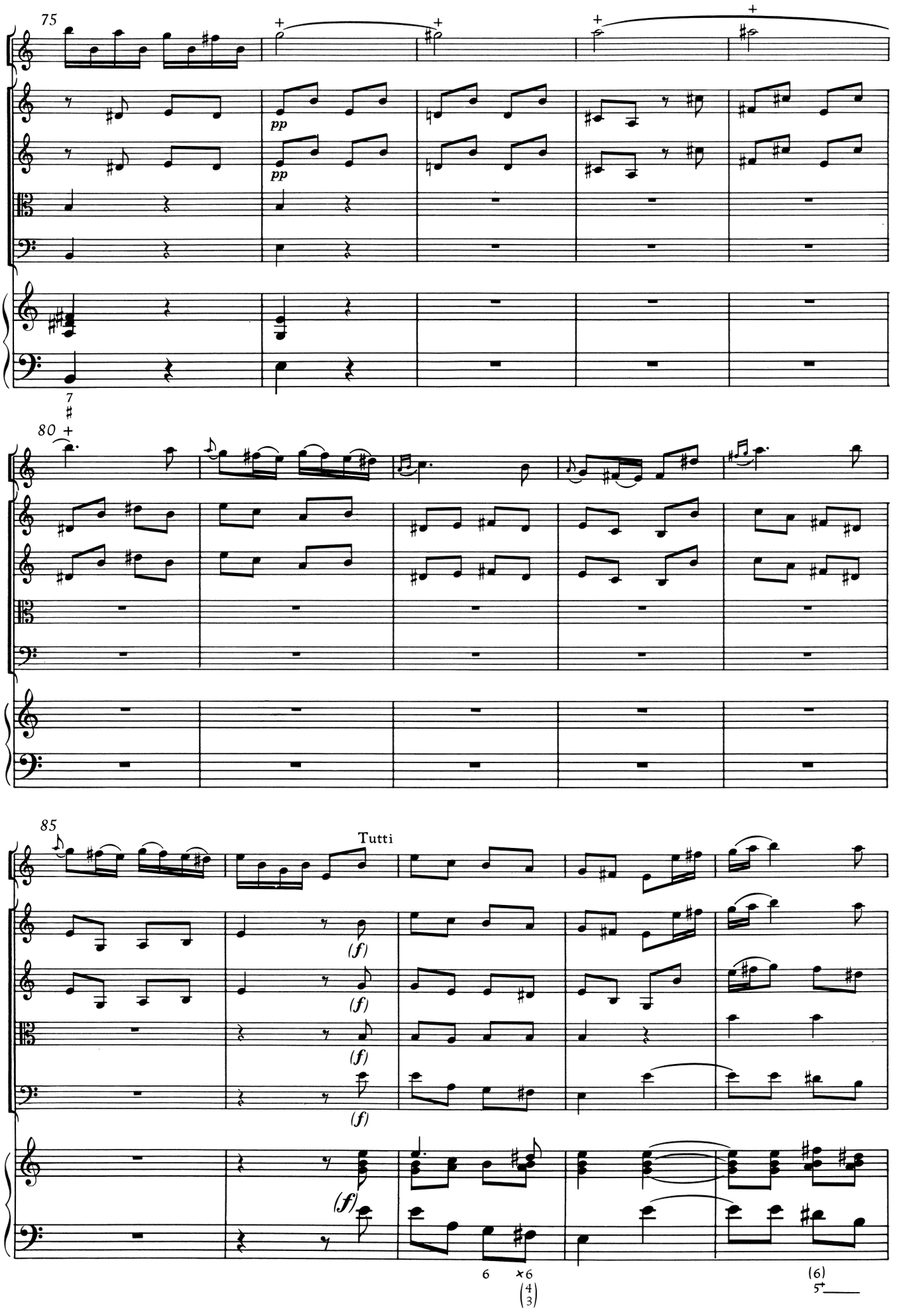


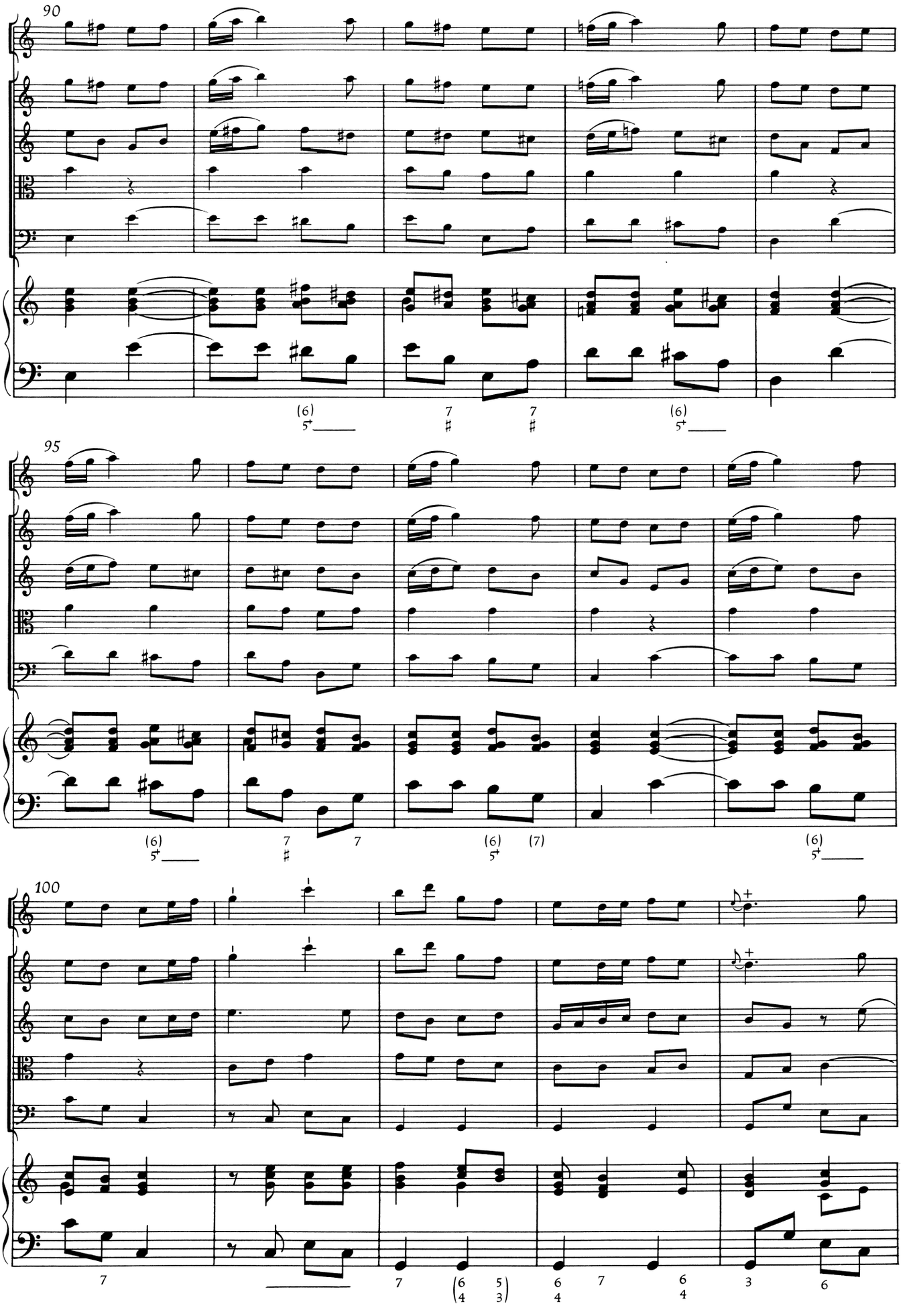

15
Tasto solo
20
25

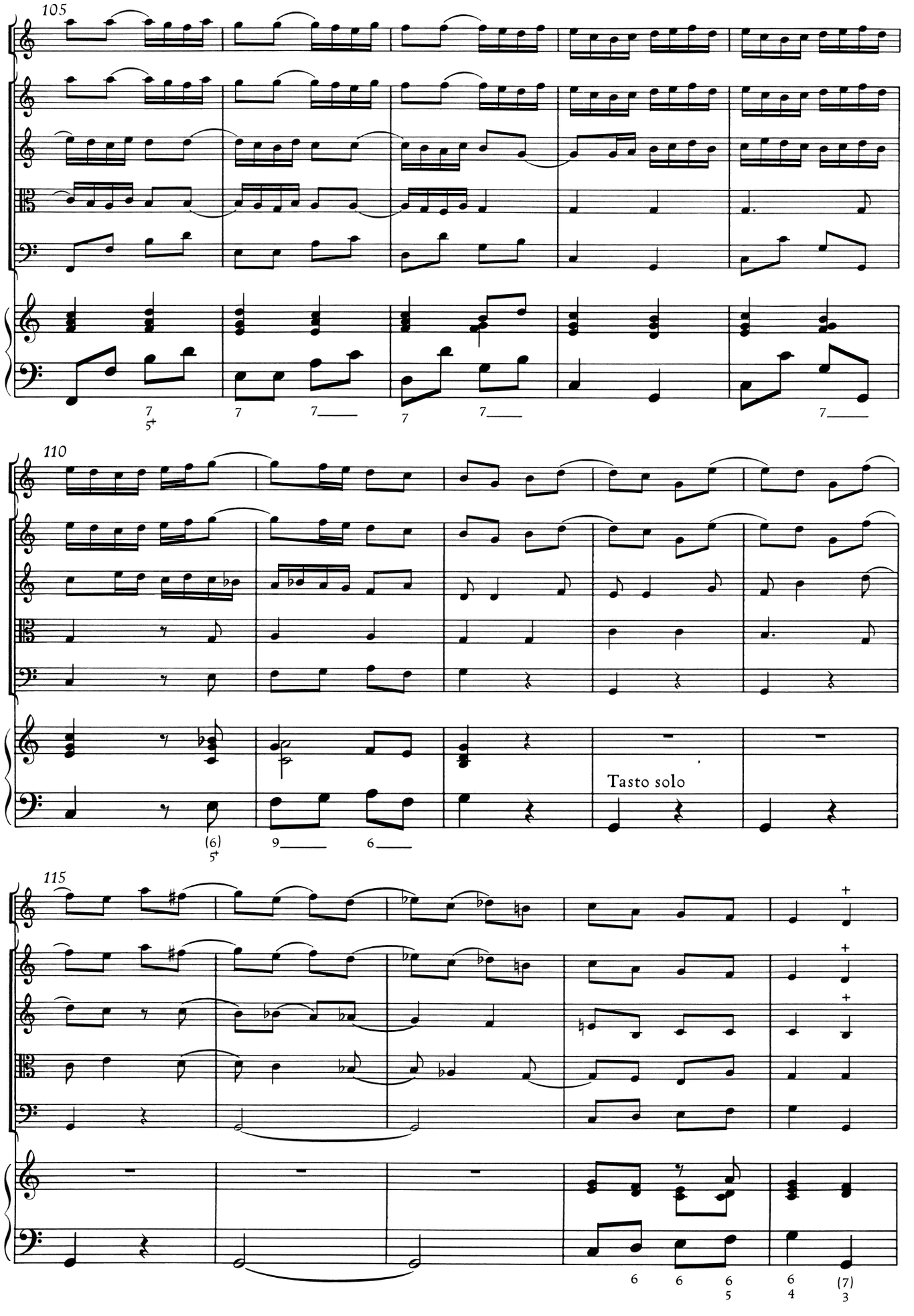

30
35
40

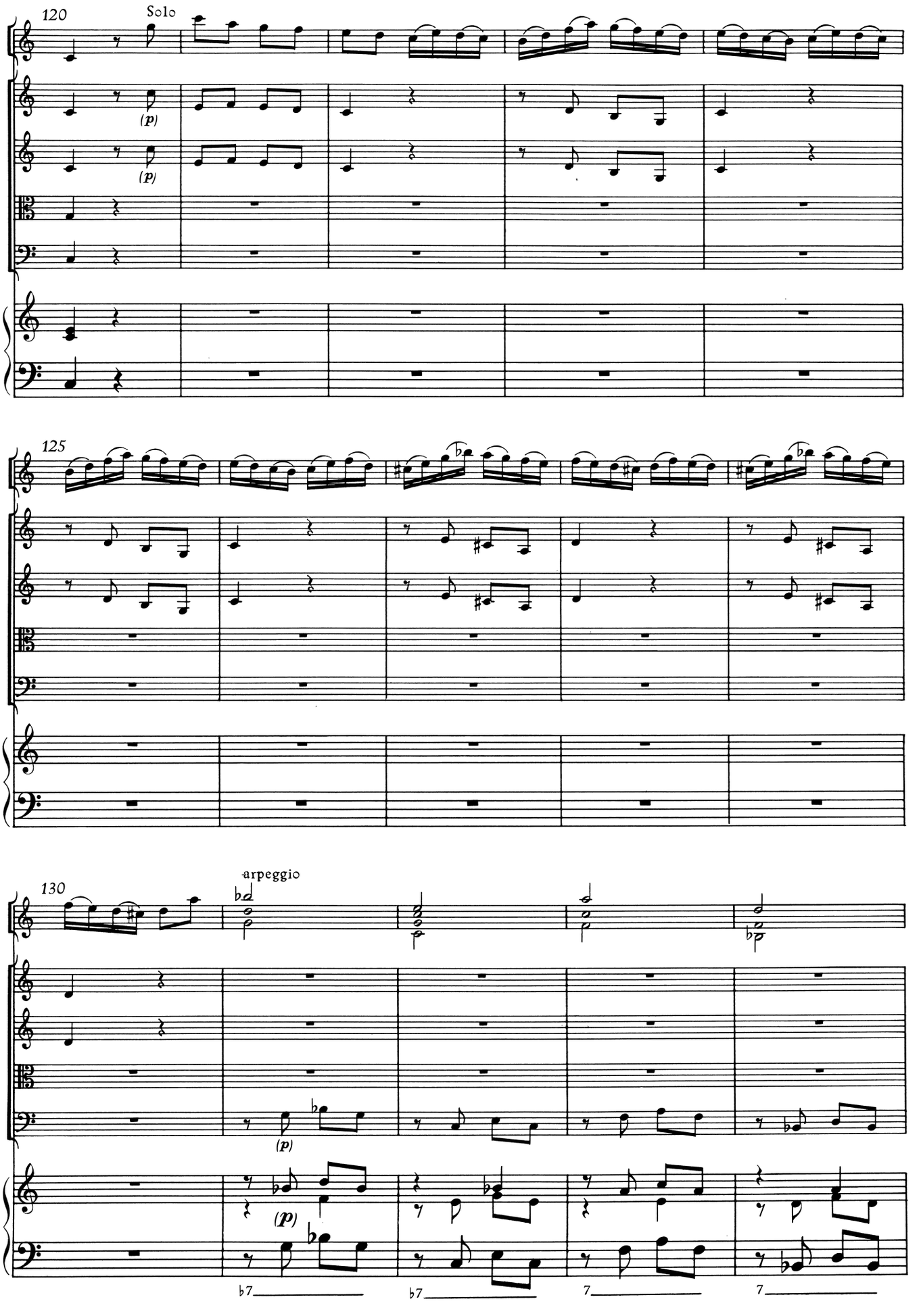

45
50
Solo
(p)
(p)
55

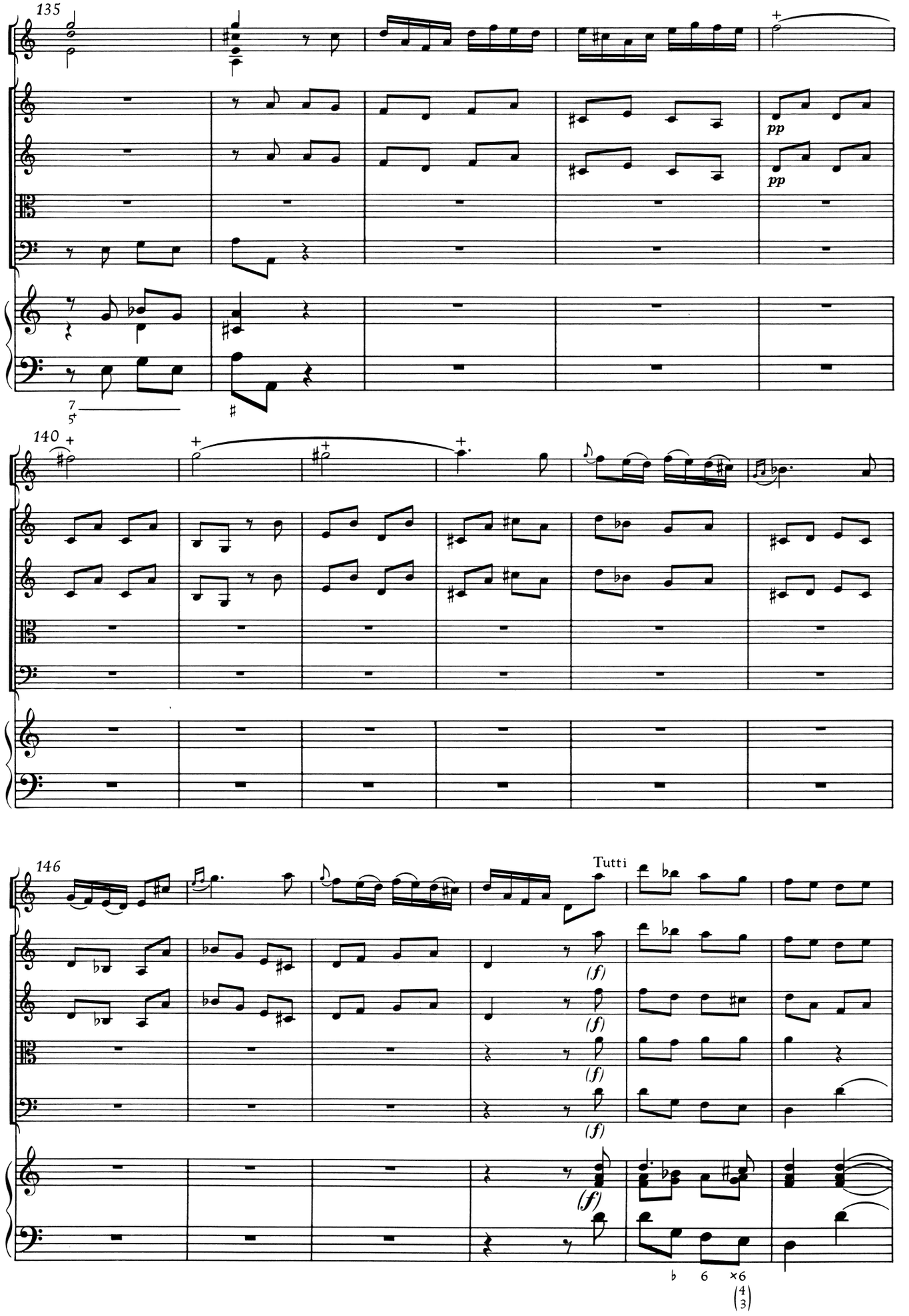

60
p
p
p
6
6
5
♯
♯
6
(6)
5♮
6
4
×3
65
7
♯
7
♯
♯7
♯7
70
7
7
7
5♮
7
5♮
7
♯

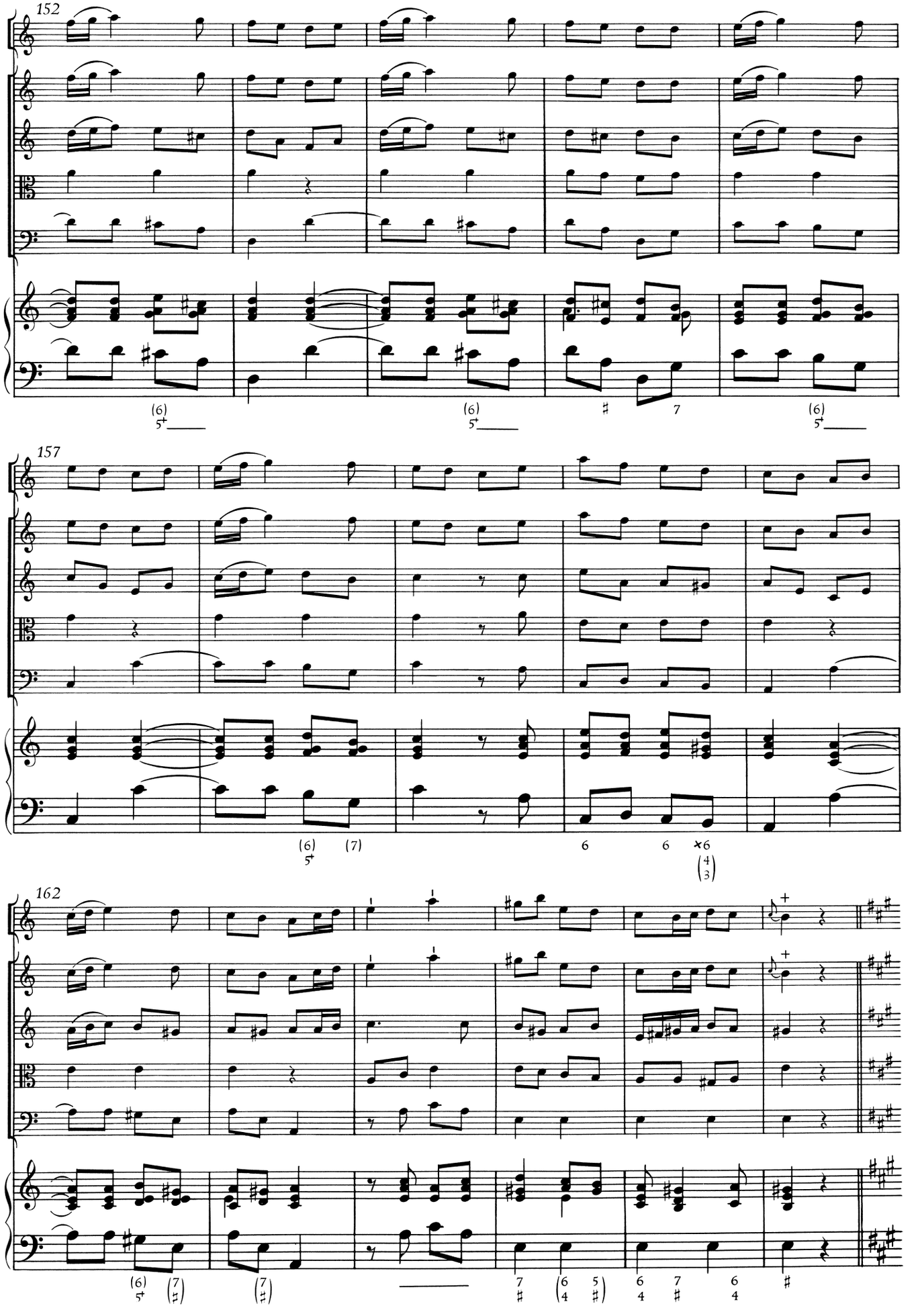

75
pp
pp
7
80
85
Tutti
(f)
(f)
(f)
(f)
(f)
6
x6
(4/3)
(6)
5


90
95
100


105
110
Tasto solo
115


120
Solo
(p)
(p)
125
130
arpeggio
(p)
(p)
b7
b7
7
7


135
pp
pp
7
5
140
146
Tutti
(f)
(f)
(f)
(f)
(f)
♭ 6 ×6
4
3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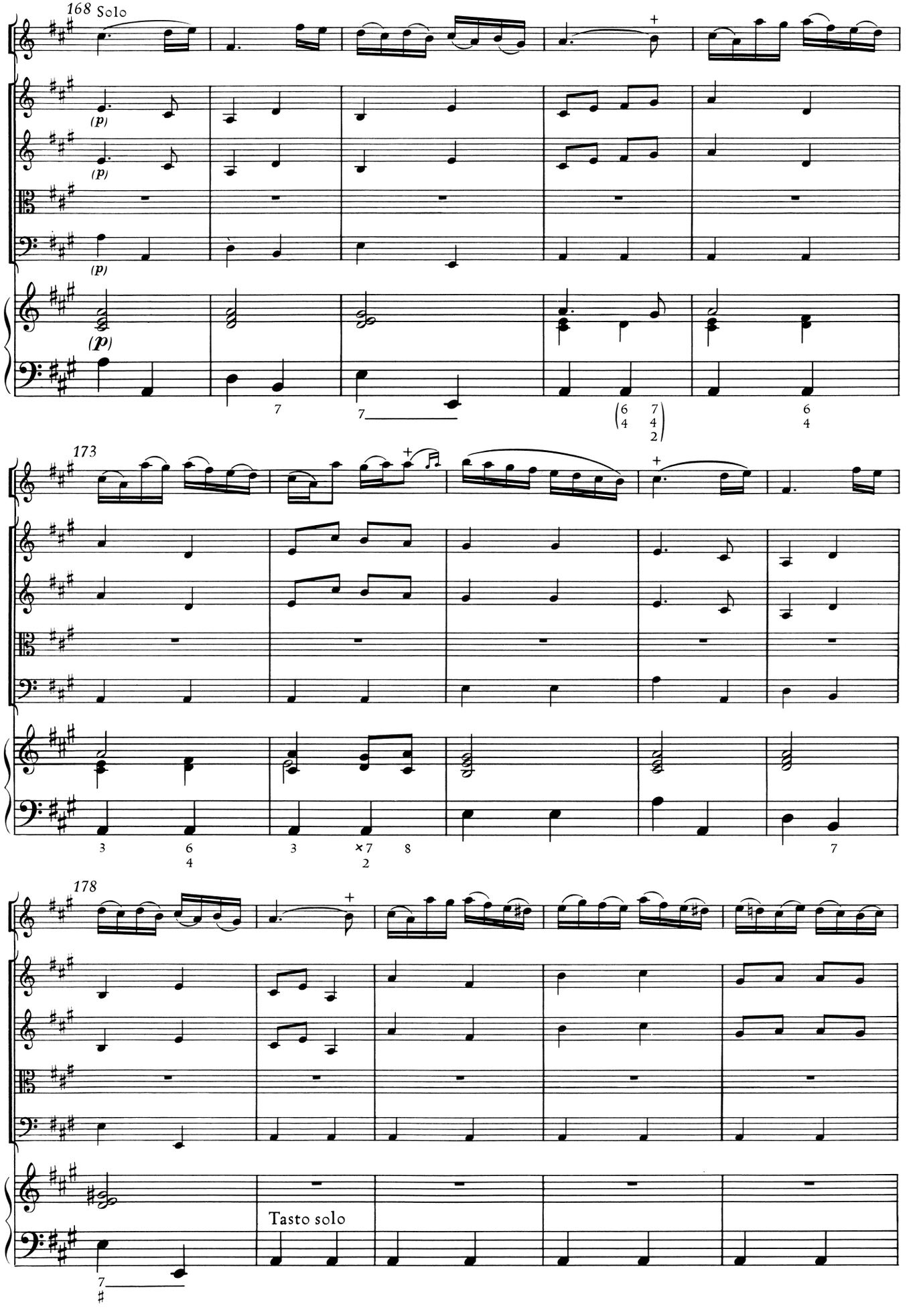
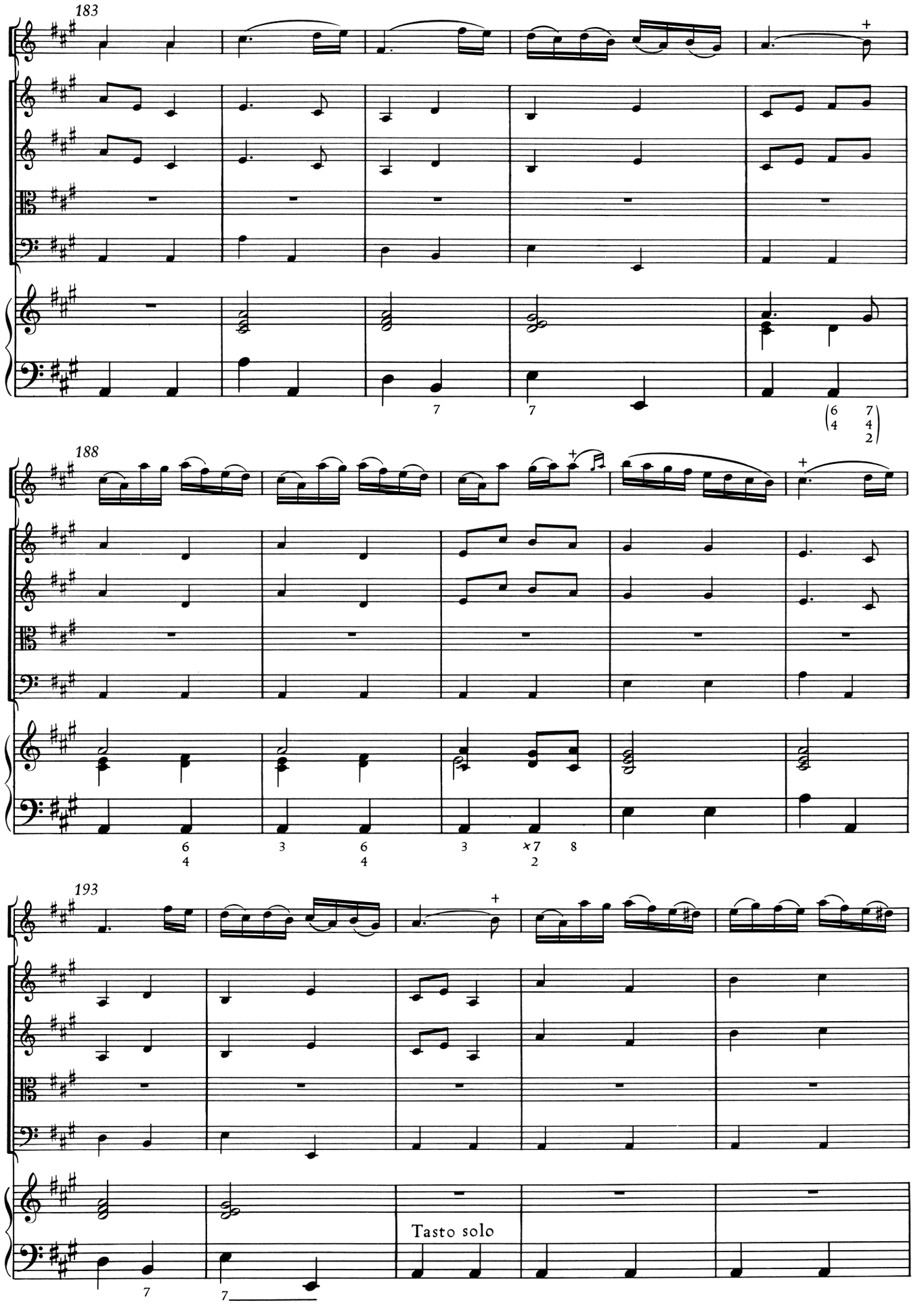

168 Solo
(p)
(p)
(p)
(p)
173
178
Tasto solo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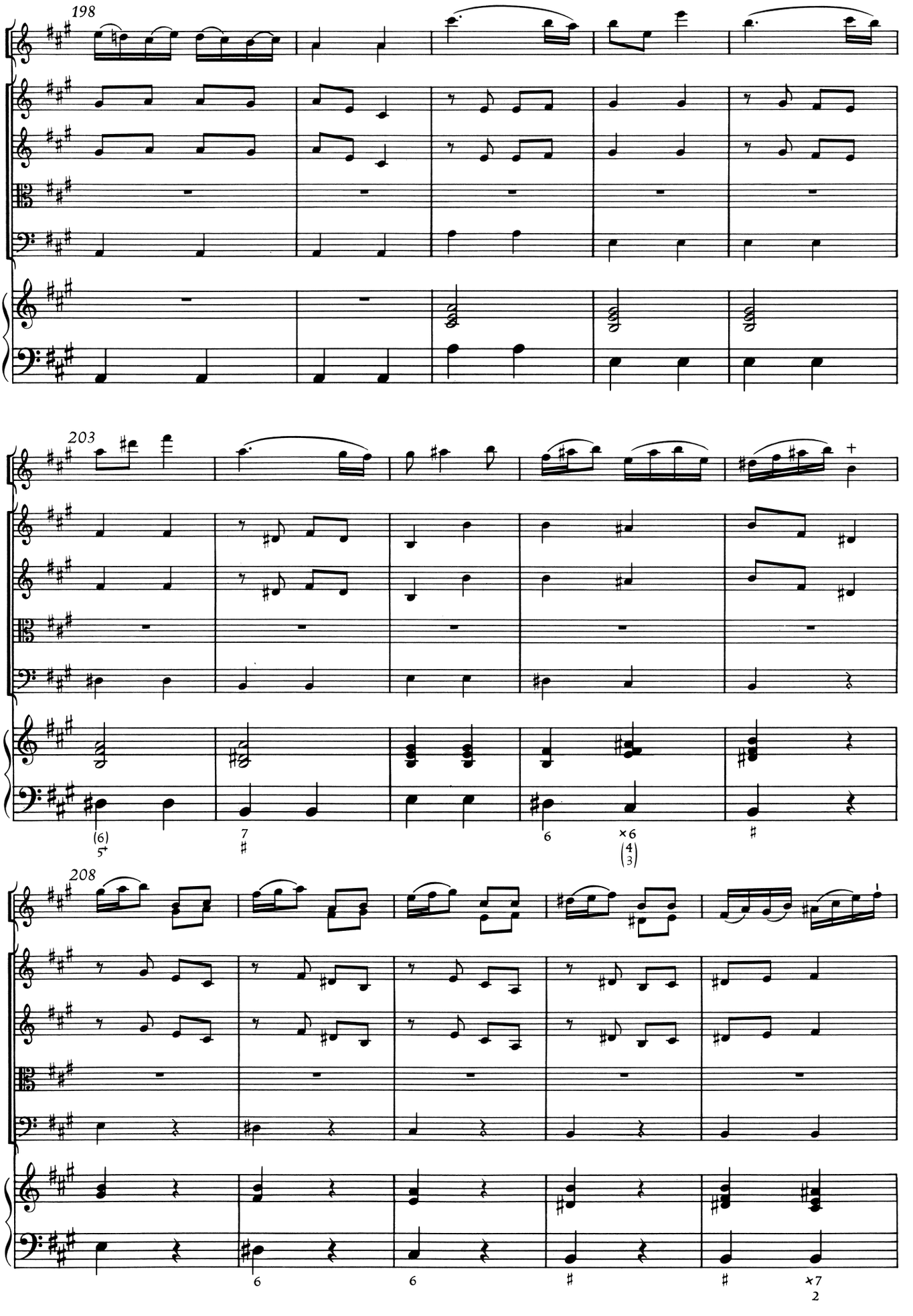
Tasto solo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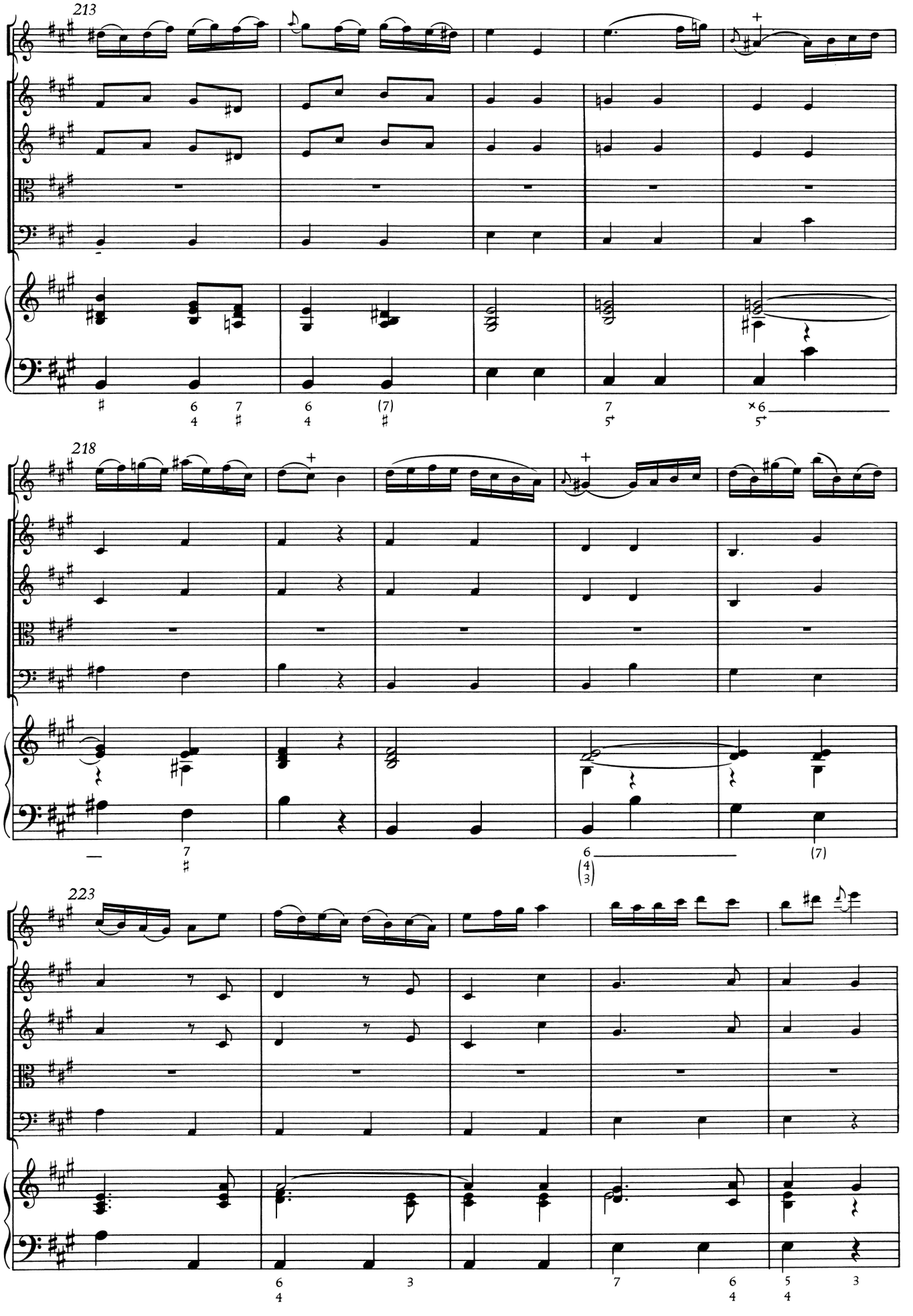
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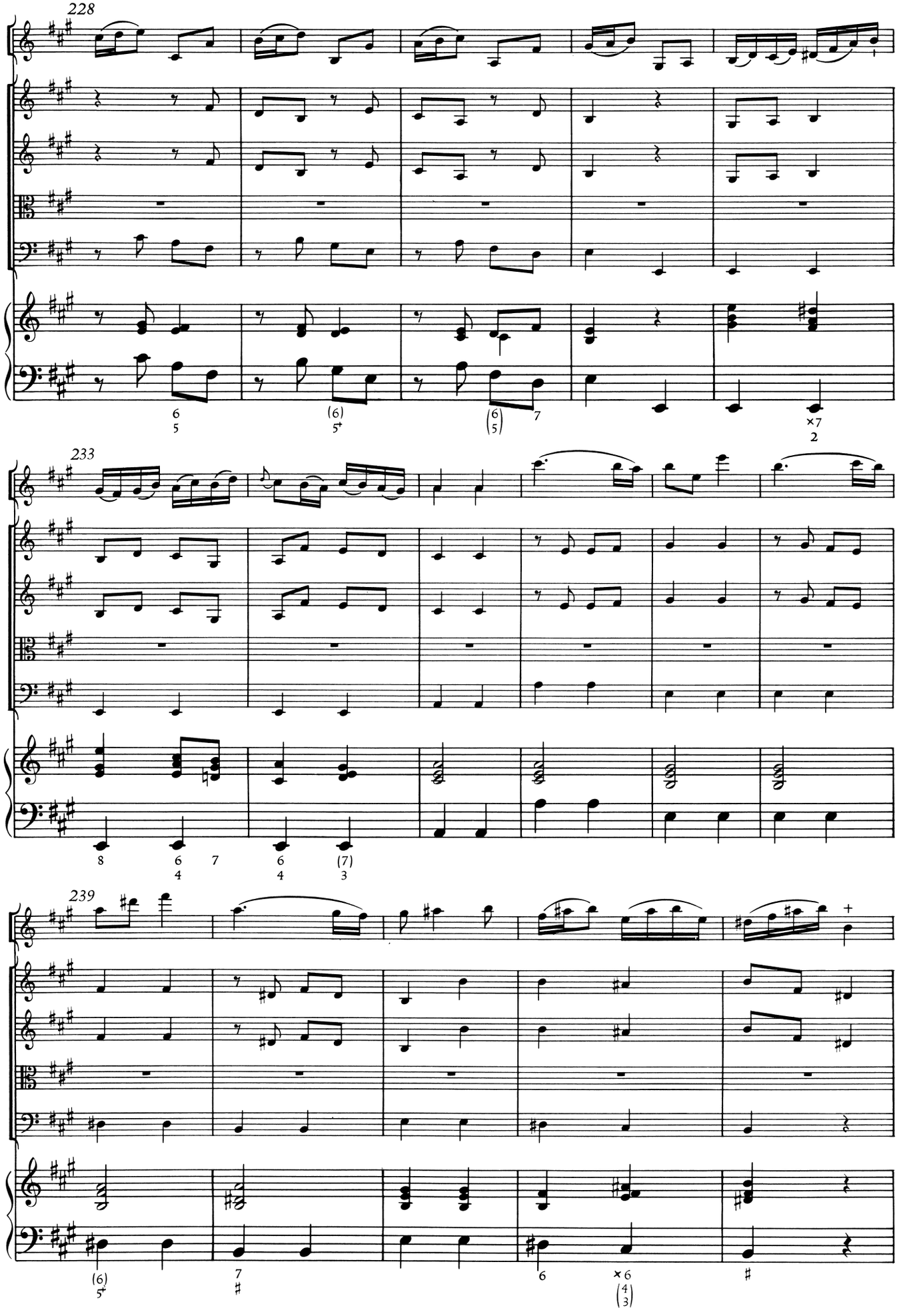
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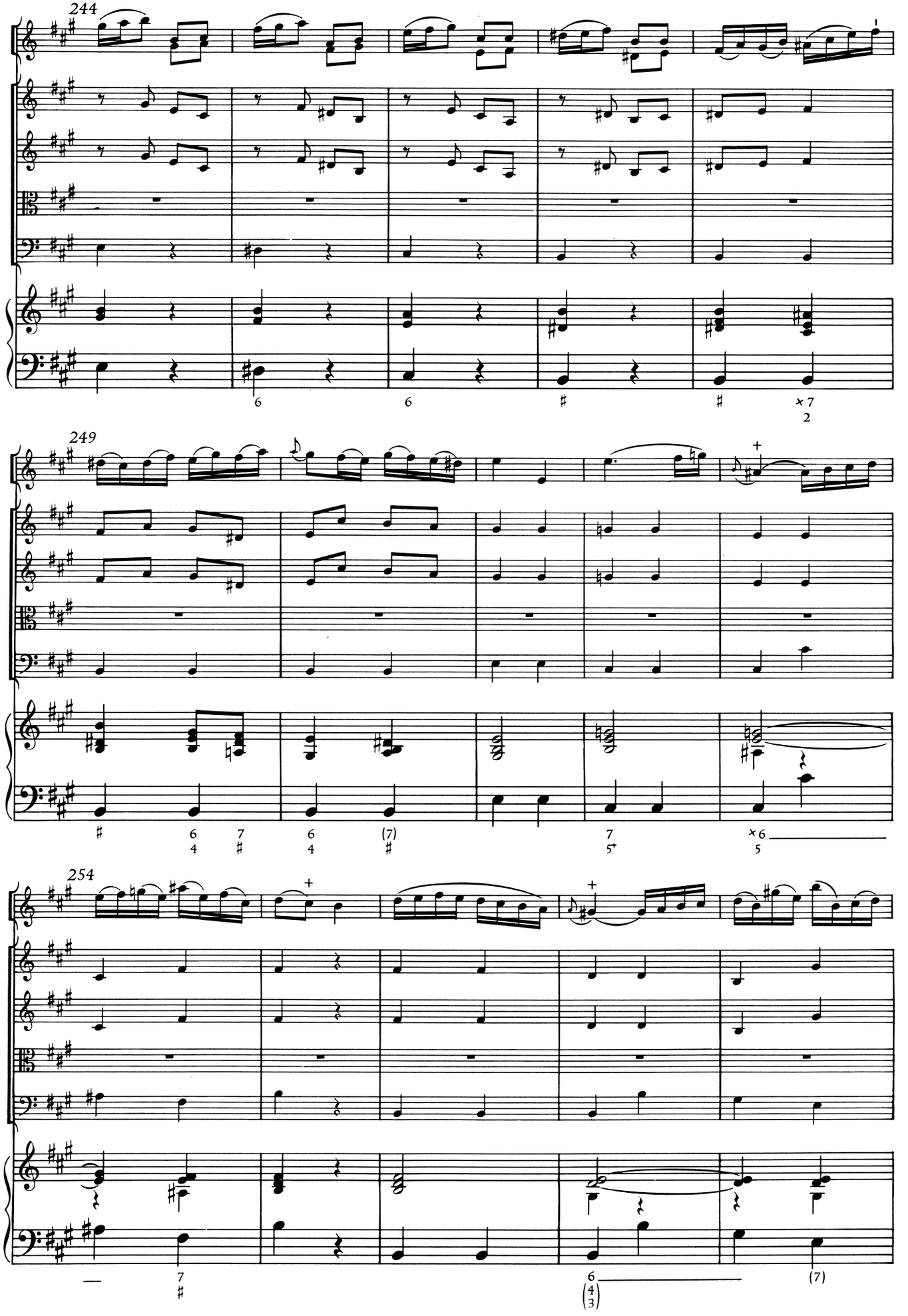
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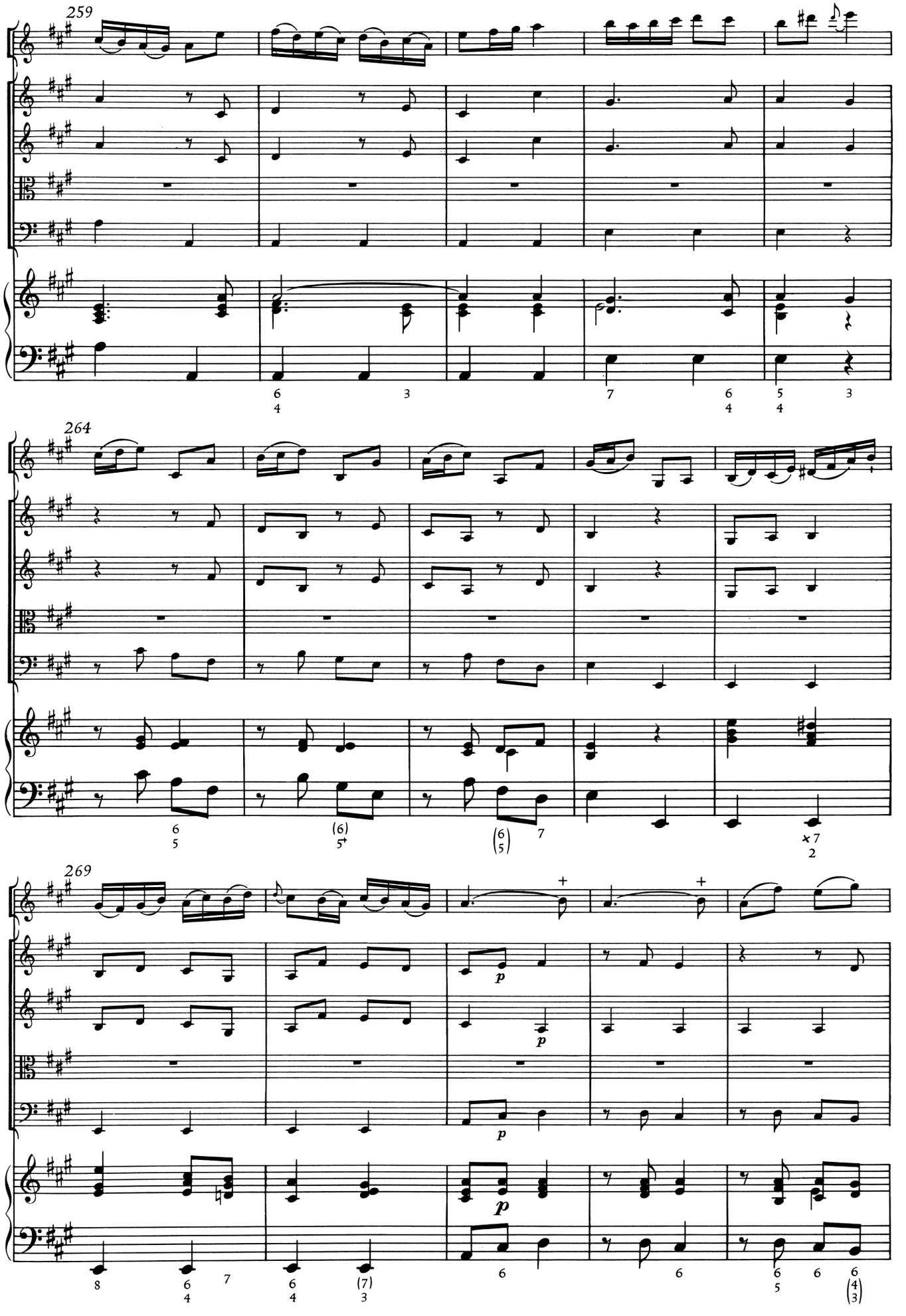
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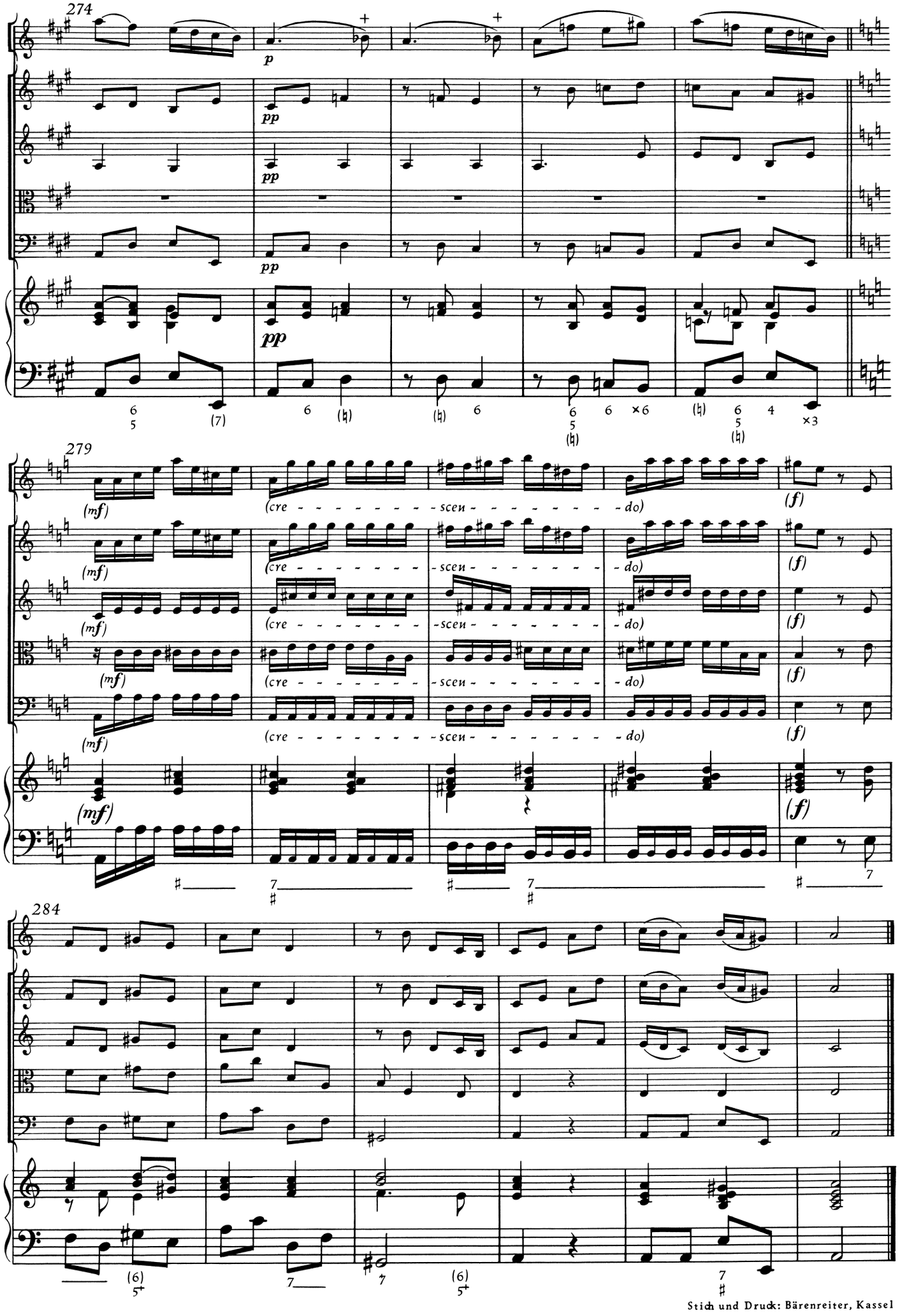

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