

NAGELS MUSIK-ARCHIV

209

JEAN-MARIE LECLAIR

1697-1764

KONZERT A-MOLL

für Violine, Streichorchester und Basso continuo

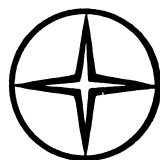
CONCERTO IN A MINOR

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'Ainé* 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 Violin-virtuose. 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:

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

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

PREFACE

As composer and violinist Jean-Marie Leclair l'Ainé* 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:

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 part-books, the realisation of the figured bass and the tacit correction of a few errors contained in the source.

Hugo Ruf

(translated by Laurence Swinyard)

* 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)

Vivace
Tutti

Violino di Concertino

Violino I

Violino II

Viola

Basso continuo
(Violoncello
e Basso ripieno)

Basso continuo
(Cembalo)

* 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 „Gedanken über die Art geschwinde Noten auf einem Tone mit der linken Hand abzufertigen“ in der Einleitung zum ersten Teil seines grundlegenden Werkes „Versuch über die wahre Art das Clavier zu spielen“ mitgeteilt.

9

Musical score for measures 9-12. The system includes five staves: four for the guitar (treble and bass clefs) and one for the piano (treble and bass clefs). The guitar parts feature triplets and various chord voicings. The piano part provides harmonic accompaniment. Measure numbers 9, 10, 11, and 12 are indicated at the start of each measure.

×6 5 # 7 #

13

Musical score for measures 13-16. The system includes five staves: four for the guitar and one for the piano. The guitar parts continue with triplets and chord voicings. The piano part continues with harmonic accompaniment. Measure numbers 13, 14, 15, and 16 are indicated at the start of each measure.

7 6 5 # 6 7 #

17

Musical score for measures 17-20. The system includes five staves: four for the guitar and one for the piano. The guitar parts continue with triplets and chord voicings. The piano part continues with harmonic accompaniment. Measure numbers 17, 18, 19, and 20 are indicated at the start of each measure.

×6 6 7 (6) 7
5 4 # 5 #

21

(6) 5 7 6 5 7 8 5

25

(6) 5 7 5

29

7 # b6 5 6 1 6 5 (8 7 8) 7 (6 5 6) (5) (4) #

34 Solo

(p)

6 6 (7 7
5 4 (5 6 (5)
4 4 #

38

42

47

51

(p)

(p)

6 (6) 5+ (6) 5+

55

(p)

(p)

6 (6) 5+ (6) 5+

59

p

Tasto solo

p

63

più f

più f

6 7 7

67

p

(*p*)

7 5+ 6

71

Musical score for measures 71-74. The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line starts with a melodic phrase and ends with a fermata. The piano accompaniment provides harmonic support with chords and some rhythmic patterns.

Tutti
75

Musical score for measures 75-78. The tempo is marked "Tutti". The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line and piano accompaniment both feature a strong rhythmic drive. Dynamic markings "(f)" are present. At the end of the system, there are fingering indications: (6) 5/4 and (6) 5/4.

79

Musical score for measures 79-82. The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line and piano accompaniment both feature a strong rhythmic drive. Dynamic markings "(f)" are present. At the end of the system, there are fingering indications: 6 and 5.

83

Musical score for measures 83-86. The system consists of five staves. The top four staves are for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass), each with a treble clef. The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 83, 84, 85, and 86 are indicated at the beginning of their respective staves. Fingering numbers (6, 5, 7, b, 6, 5, b) are written below the piano staff.

87

Musical score for measures 87-90. The system consists of five staves. The top four staves are for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass), each with a treble clef. The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 87, 88, 89, and 90 are indicated at the beginning of their respective staves. Fingering numbers (b, 6, 5, 7, 1, 1) are written below the piano staff.

91

Musical score for measures 91-94. The system consists of five staves. The top four staves are for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass), each with a treble clef. The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 91, 92, 93, and 94 are indicated at the beginning of their respective staves. Fingering numbers (b7, 1, 7, b, 6, 5, 6, 4, 5, #) are written below the piano staff.

95

6 7 7 7

99

6 (6) 4 7

103

Solo

6 6 7 6

107

Musical score for measures 107-110. The system includes a vocal line and piano accompaniment. The piano part has two staves (treble and bass). The vocal line starts with a melodic phrase in measure 107, followed by a rest in measure 108. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

111

Musical score for measures 111-114. The system includes a vocal line and piano accompaniment. The piano part has two staves (treble and bass). The vocal line features a melodic phrase in measure 111, a rest in measure 112, and a triplet in measure 114. The piano accompaniment continues with harmonic support.

115

Musical score for measures 115-118. The system includes a vocal line and piano accompaniment. The piano part has two staves (treble and bass). The vocal line starts with a melodic phrase in measure 115, followed by a rest in measure 116. The piano accompaniment provides harmonic support. Dynamic markings (*mp*) are present in measures 117 and 118.

119

(Echo - - - - -)

(pp) (mp) (pp) (mp)

7# b7# 7# b7#

123

(Echo - - - - -)

(pp) (mp) (pp) (mp)

7 b7 b7 b7

127

(Echo - - - - -)

(pp) (mp) (pp) (mp)

b7 b7 b7 7 (b5)

131

(Echo - - - - -) (Echo - - - - -)

(pp) *(mp)* *(pp)* *(mp)*

7 (6) (6) b7
5 5

135

3

6 b6 7 6 5 6 5 7 b

139

Tutti

p *(f)* *(f)* *(f)*

6 b7 b7 6 b7 b4

143

Musical score for measures 143-146. The score is in 7/8 time and features a key signature of one flat (B-flat). It consists of four staves: two treble clefs, one alto clef, and one bass clef. The first two staves contain melodic lines with various rhythmic patterns and accidentals. The third staff contains a bass line with eighth-note patterns. The fourth staff contains a piano accompaniment with chords and a steady eighth-note bass line. Measure numbers (6) and (5) are indicated below the piano part.

147

Musical score for measures 147-150. The score continues in 7/8 time and one flat. It features four staves. The first two staves have melodic lines with frequent triplets. The third staff has a bass line with eighth notes and rests. The fourth staff has a piano accompaniment with chords and eighth notes. Measure numbers 6 and 5 are indicated below the piano part.

151

Musical score for measures 151-154. The score continues in 7/8 time and one flat. It features four staves. The first two staves have melodic lines with frequent triplets. The third staff has a bass line with eighth notes and rests. The fourth staff has a piano accompaniment with chords and eighth notes. Measure numbers b7, (b), 6, 5, b, 4, 7, 6, 5 are indicated below the piano part.

155 Solo Tutti Solo Tutti

p *f* *p* *f*

b7 b7

159 Solo Tutti Solo Tutti

p *f* *p* *f*

(b5) b7 7

163

b 7 b 7

167 Solo

6 5 b 7 b

171

7 b7

175

7 # 6 5 #

179

7 #
6 5 5+ (6) 6

183

6 5 # 6 6 6 (6)
5 # 4

187

6 6 (6) 6 7 6
4 5+ (X5)

191

7
5⁺ (6)
5⁺ 6
5 (6) (#) 6

195 +

x4 6 7 # 5⁺ (6)

199 + Tutti

6 # 6 (5⁺) 7 #

203

(6) 5 7 6 5 7 8 5

207

(6) 5 7 7 #

212

b6 5 6 6 5 (8 7 8) 7 6 5 6 4 7 #

II

Largo
Tutti
(mf)

Violino di Concertino

Violino I

Violino II

Viola

Basso continuo (Violoncello e Basso ripieno)

(mf)

Largo
(mf)

Basso continuo (Cembalo)

6 5 (6) 5 6 7 7 4 3

x4 6 6 5 x4 6 6 (5) (4) (3)

8

Solo

(6) 5, 6 5, (7), 4, 7

(p)

12

6, 5, 6 7 6 (7), (6) 5, 6 5

16

4 6, 6 5, 4, 6

20 Tutti

(6) 5⁺ x6 (6) 5 6 6 (7) 4 3 x4 6 6 5 4

24

x4 6 6 5 4 (7) 6 6 5 4 (7)

27 Solo

(p) 6 6 7 6 x6 (6) (6) (#)

31 +

6 b 5 (6) b4 3 6 6 4 x3

35

6 6 7 7 7

39

7 7 7 b b7 (6/5) 6 (6/5) b6

43 *Tutti*

(mf) (mf) (mf) (mf)

5 (6) 6 6 (7) x4 6 6 5

46

x4 6 6 5 (7) 6 6 5 (7)

6 (4) (5) (6) 6 6 5 (7)

49 *Adagio*

p *p* *p* *p* *p*

Adagio

6 4 7 7 7 (x5) 7 7 6 (46) #
4 x3 # 4 (4)3 # 4 (x3) 7 5

III

Allegro assai

Tutti

Violino di Concertino

Violino I

Violino II

Viola

Basso continuo
(Violoncello
e Basso ripieno)

Basso continuo
(Cembalo)

Allegro assai

6 $\times 6$
(4)
3

(6)
5⁺ (7)

(6)
5⁺ (7)

7

(6 5)
(4 #)

6

7

6

4

(4)

7

$\times 7$
 $\times 5$

7

7

7

#

#

15

Tasto solo

6 9 6

20

x6 5 6 x6

25

6 4 # 6 6 7 # 6 #

30

6 6 7 6 7 6
4 3

35

(6) 5 (6) 5 9 6 b6 5 (6) 5 9 8 7 (6) 5

40

7 # 7 # 7

45

7 # 7 (6) 7 # 7 (6)

50 Solo

(p) (p)

7 # 6 6 x6

55

7 7 6 (6) x6

60

6 6 5 # # 6 (6) 5 6 x3 4

65

7 # 7 # #7 #7

70

7 7 7 5 7 5 7 #

75

pp

7
80 +

85

Tutti

(f)

(f)

(f)

(f)

(f)

6 x6 (4 3)

(6) 5+

90

(6) 5+ 7 # 7 # (6) 5+

95

(6) 5+ 7 # 7 (6) 5+ (7) (6) 5+

100

7 7 (6 5) (4 3) 6 7 6 4 3 6

105

7 7 7 7 7 7

110

(6) 5 9 6

Tasto solo

115

6 6 6 5 6 4 (7) 3

120 Solo

Musical score for measures 120-124. The top staff features a melodic line with eighth-note patterns. The second and third staves have accompaniment with a piano (*p*) dynamic marking. The bottom two staves are empty.

125

Musical score for measures 125-129. The top staff continues the melodic line with some chromaticism. The second and third staves have accompaniment. The bottom two staves are empty.

130 arpeggio

Musical score for measures 130-134. The top staff shows a melodic line and four chords: $b7$, $b7$, 7 , and 7 . The second and third staves have accompaniment with a piano (*p*) dynamic marking. The bottom two staves have accompaniment with a piano (*p*) dynamic marking.

135

pp

140

7 5

146

Tutti

f

b 6 x6 (4 3)

152

(6) 5+ (6) 5+ # 7 (6) 5+

157

(6) 5+ (7) 6 6 x6 (4) (3)

162

(6) 5+ (7) (7) 7 (6 5) (4 #) 6 7 6 4 #

168 Solo

(p)

(p)

(p)

7 7 $\begin{pmatrix} 6 & 7 \\ 4 & 4 \\ & 2 \end{pmatrix}$ 6 4

173

3 6 3 x7 8 7

4 2

178

Tasto solo

7

183

Musical notation for measures 183-187, first system. It consists of five staves: a single treble clef staff at the top, followed by two grand staff systems (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure 183 features a melodic line in the treble clef with a '+' sign above the final note. The grand staff accompaniment includes chords and moving lines in both hands.

Musical notation for measures 183-187, second system. It consists of two grand staff systems. The right hand has chords, and the left hand has a bass line. Fingering numbers 7, 7, and a bracketed pair (6 7 / 4 2) are shown below the staves.

188

Musical notation for measures 188-192, first system. It consists of five staves: a single treble clef staff at the top, followed by two grand staff systems. The key signature is three sharps. Measure 188 features a melodic line in the treble clef with a '+' sign above the final note. The grand staff accompaniment includes chords and moving lines in both hands.

Musical notation for measures 188-192, second system. It consists of two grand staff systems. The right hand has chords, and the left hand has a bass line. Fingering numbers 6 4, 3, 6 4, 3, x7 2, and 8 are shown below the staves.

193

Musical notation for measures 193-197, first system. It consists of five staves: a single treble clef staff at the top, followed by two grand staff systems. The key signature is three sharps. Measure 193 features a melodic line in the treble clef with a '+' sign above the final note. The grand staff accompaniment includes chords and moving lines in both hands.

Musical notation for measures 193-197, second system. It consists of two grand staff systems. The right hand has chords, and the left hand has a bass line. The text "Tasto solo" is written in the right hand staff. Fingering numbers 7 and 7 are shown below the staves.

198

203

(6) 5+ 7 # 6 x6 (4) (3) #

208

6 6 # # x7 2

213

6 7 6 (7) 7 x6
4 4 # 4 5 5

218

7 6 (7)

223

6 3 7 6 5 3
4 4 4 4 4

228

6
5

(6)
5

(6)
5

7

x7
2

233

8

6

7

6

(7)

4

4

3

239

(6)
5

7

6

x6
(4)
(3)

#

244

Musical score for measures 244-248. The system includes a vocal line with a melodic line and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The piano accompaniment features a bass line with notes and chords, and a treble line with chords. Fingering numbers 6, 6, #, #, x7/2 are indicated below the bass line.

249

Musical score for measures 249-253. The system includes a vocal line with a melodic line and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The piano accompaniment features a bass line with notes and chords, and a treble line with chords. Fingering numbers #, 6/4, 7/#, 6/4, (7)#, 7/5, x6/5 are indicated below the bass line.

254

Musical score for measures 254-258. The system includes a vocal line with a melodic line and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#). The piano accompaniment features a bass line with notes and chords, and a treble line with chords. Fingering numbers #, 7, 6(4/3), (7) are indicated below the bass line.

259

6 3 7 6 5 3
4 4 4 3

264

6 (6) (6) x7
5 5 5 2

269

8 6 7 6 (7) 6 6 6 6 (4)
4 4 3 3 5 3

274

p

pp

pp

pp

6 5 (7) 6 (h) (h) 6 6 5 (h) 6 4 x3

279

(mf) *(f)*

(mf) *(f)*

(mf) *(f)*

(mf) *(f)*

(mf) *(f)*

(mf) *(f)*

7 # 7 # 7

284

(6) *7* *(6)* *7* *7*