

Corrette

Concerto op. XXVI n° I

CON VIOLINO PRIMO E CIMBALO
O ORGANO OBBLIGATO

ORCHESTRE



CENTRE DE
MUSIQUE BAROQUE
Versailles

Michel
Corrette 1707-1795
Concerto op. XXVI n° I

CON VIOLINO PRIMO E CIMBALO
O ORGANO OBBLIGATO

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Introduction

NOTES BIOGRAPHIQUES

Par l'ampleur de son activité, Michel Corrette fut l'un des plus éminents musiciens actifs à Paris au milieu du XVIII^e siècle. Né dans une famille de musiciens à Rouen en 1707, Corrette, dès son plus jeune âge, étudia la musique avec son père, l'organiste Gaspard Corrette. Ce dernier amena sa famille à Paris en 1720, afin d'approfondir l'éducation musicale de son fils. Dès 1726, Corrette commença à se faire un nom comme organiste ; ses premières compositions furent imprimées en 1727. Corrette défendit tôt de la musique italienne, publiant l'un des premiers recueils de concertos composés par un Français en 1728. Corrette se fit principalement connaître, durant les années 1730, par la musique qu'il écrivit pour les opéras comiques que l'on exécutait sur les théâtres forains. Il publia une grande partie de cette musique, souvent fondée sur des mélodies populaires, dans des recueils de *Concertos comiques* (25 au total) ; le dernier recueil parut en 1773. L'enseignement joua un rôle important dans la carrière de Corrette, et ce tout au long de sa vie ; il partagea son expérience de professeur en publiant une grande variété de méthodes, non seulement pour les instruments standard de l'orchestre, le clavier et la voix, mais aussi pour la mandoline, la guitare, la harpe et la vielle à roue. Corrette était titulaire de deux orgues, dans des églises importantes (Sainte-Marie-du-Temple et Saint-Louis-des-Jésuites, de nos jours Saint-Paul-Saint-Louis), et la composition d'œuvres pour orgue aussi bien que d'œuvres liturgiques l'occupa jusqu'à un âge avancé. La Révolution finit par mettre un terme à sa carrière de compositeur de musique sacrée, avec la fermeture généralisée des églises, mais sa sympathie pour la cause révolutionnaire lui permit de traverser sans trop d'encombres cette période troublée. Il mourut en 1795, à l'âge de 87 ans.

NOTES HISTORIQUES

Michel Corrette publia un recueil de six concertos pour clavier, en parties séparées, avec pour numéro d'opus XXVI. Quoique la page de titre comporte la mention « Cimbalo ò Organo obligati », et que les en-têtes de la partie de clavier soient intitulés « Cimbalo ò Organo », un examen minutieux des sources montre que Corrette a composé chaque concerto en le destinant à un instrument spécifique (voir les notes pour l'interprétation).

Yves Jaffrès¹ fait l'hypothèse que c'est sur l'exemple de Georges Frédéric Haendel que Corrette a composé des concertos pour orgue². Au cours de sa visite en Angleterre, vers la fin de 1738, Corrette eut l'occasion d'entendre Haendel jouer ses œuvres au cours des représentations de ses oratorios. De fait, dans la préface de son *Nouveau livre de Noël*³, Corrette invoque le modèle de Haendel pour se justifier d'avoir ajouté un ensemble instrumental à ce qui était fondamentalement des œuvres pour clavier.

Au cours des années 1740, Corrette organisa des concerts hebdomadaires à son domicile, qui était équipé à la fois d'un clavecin et d'un orgue de six jeux ; des témoignages contemporains rapportent que des concertos pour orgue et clavecin figuraient au programme. Il semble probable que les œuvres de l'opus XXVI ont d'abord été entendues au cours de ces événements.

Les concertos ont connu deux éditions. La première parut en 1751 : elle figure dans les listes du catalogue de vente du marchand de musique Jean Pantaléon Leclerc, p. 54⁴. Jaffrès considère cette édition comme perdue⁵, mais il nous est apparu que ce n'était sans doute pas le cas (voir ci-dessous). La seconde édition parut en 1756⁶. Trois exemplaires du recueil ont été conservés, mais seul l'un d'entre eux est complet⁷ :

1. Yves Jaffrès, « Michel Corrette et l'orgue (1707-1795) », in *L'orgue. Cahiers et mémoires*, n° 53 (1995), p. 29.

2. *Ibid.*, p. 81.

3. Michel Corrette, *Nouveau livre de Noël, avec un carillon, pour le clavecin ou l'orgue*, Paris, [1753] (1^{re} éd., ca 1740, perdue).

4. Jaffrès, *op. cit.*, p. 81.

5. *Ibid.*, p. 81, n. 1.

6. *Annonces, Affiches et Avis divers*, 12 juillet 1756, p. 430, et *Mercure de France*, août 1756, p. 179 ; cités par Jaffrès, *op. cit.*, p. 105.

7. Pour la bibliographie complète, voir Jaffrès, *op. cit.*, p. 104-105.

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

Introduction

BIOGRAPHICAL NOTE

In terms of the sheer breadth of his activities, Michel Corrette was one of the most visible musicians active in Paris in the middle of the 18th century. Born into a musical family in Rouen in 1707, Corrette studied music with his organist father, Gaspard Corrette, from an early age. The elder Corrette moved the family to Paris in 1720 to further the musical education of his talented son. By 1726 the latter was beginning to make a name for himself as an organist, and his first compositions appeared in print in 1727. An early advocate of Italian music, Corrette published one of the first collections of concertos by a French composer in 1728. Corrette was best known for the music he wrote for the *opéras comiques* that were performed at the theaters in the Parisian fairs during the 1730s. He published much of this music (often based on popular melodies) in collections of *Concertos comiques* (25 in total); the last collection appeared in 1773. Teaching was an important part of Corrette's career throughout most of his life, and he distilled his experience as an educator into a wide range of method books not only for the standard orchestral instruments, keyboards, and the voice; but also for the mandolin, guitar, harp, and hurdy-gurdy. Corrette held positions as organist at two prominent churches (Sainte-Marie-du-Temple and Saint-Louis of the “professed Jesuits,” now Saint-Paul–Saint-Louis), and the composition of music for the instrument as well as for divine liturgy occupied him into old age. The Revolution finally brought his sacred career to an end (with the wholesale closing of churches), but because he was sympathetic to the cause he lived through it mostly unscathed by the turmoil of the time. He died at the age of 87 in 1795.

HISTORICAL NOTE

Michel Corrette published a set of six concertos for keyboard, in parts, as Opus XXVI. Though the title page says “Cimbalo ò Organo obligati” and the individual pages in the keyboard part are headed “Cimbalo ò Organo”, closer inspection of the sources reveals that Corrette composed the individual concertos with specific instruments in mind (See “Notes for Performance”).

Yves Jaffrès¹ speculates that Corrette was inspired to compose concertos for organ by the example of George Frideric Handel's works.² While visiting England around the end of 1738, Corrette had the opportunity to hear Handel play them in his oratorio performances. In fact, in Corrette's Preface to his *Nouveau livre de Noël*,³ he cites Handel as a model for adding an instrumental ensemble to what are fundamentally solo keyboard works.

During the 1740s Corrette hosted weekly concerts in his home, which was outfitted with both a harpsichord and a six-stop organ, and contemporary accounts report that organ and harpsichord concertos were among the offerings. It seems likely that the works in Opus XXVI were first heard in these events.

The concertos went through two editions. The first was published in 1751 (when it was listed in the sale catalog of the music-seller Jean Pantaléon Leclerc, p. 54).⁴ Jaffrès considers this edition to be lost,⁵ but it appears this may not be the case (see below). The second edition was issued in 1756.⁶

Three copies of the work survive, but only one of those is complete:⁷

- F-Pn VM7-5312. This set contains only the first and second violin and violoncello parts.
- F-CFbp MU 855. Another incomplete set, it also contains the first and second violin parts but this time also includes the solo keyboard part (and lacks the violoncello part). The keyboard part of this set also includes

1. Yves Jaffrès, “Michel Corrette et l'orgue (1707–1795)”, in *L'orgue: cahiers et mémoires*, 53 (1995), p. 29 (English translation by Pastòr de Lasala, Saraband Music, Artarmon NSW, Australia, 1998, p. 13).

2. Jaffrès, p. 81 (p. 44 in de Lasala).

3. Michel Corrette, *Nouveau livre de Noël, avec un carillon, pour le clavecin ou l'orgue*, Paris, [1753] (1st ed., ca 1740, lost).

4. Jaffrès, p. 81 (p. 53 in de Lasala).

5. Jaffrès, p. 81, fn1 (p. 49, fn1 in de Lasala).

6. *Annonces, Affiches et Avis divers*, 12 July 1756, p. 430 and *Mercure de France*, August 1756, p. 179. Jaffrès, p. 105 (p. 60 in de Lasala).

7. For complete bibliographic information see Jaffrès, pp. 104–105 (pp. 55–56 in de Lasala).

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CONCERTO CON VIOLINO PRIMO
E CIMBALO O ORGANO OBBLIGATO
OP. XXVI n° 1

Allegro
[tutti]

Violino primo

Violino secondo

Violino terzo

Alto viola

Violoncello

Cimbalò⁽¹⁾
ò Organo

(1) « Sur l'orgue, il faut toucher les *Allegro* sur le grand jeu [...] et les solos sur le cornet de récit. »
"On the organ, one must play the *Allegro* on the grand jeu... and the solos on the cornet of the swell."

4

Musical score for measures 4-6. The score is written for a grand piano with two staves (treble and bass clef) and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measures 4 and 5 feature a dense texture with rapid sixteenth-note runs in the vocal parts and piano accompaniment. Measure 6 shows a transition with some vocal parts ending on a whole note and piano accompaniment continuing with a steady eighth-note pattern.

7

Musical score for measures 7-9. The score continues with the same instrumentation. Measure 7 features a melodic line in the vocal parts and piano accompaniment. Measure 8 shows a continuation of the melodic line. Measure 9 is marked with the word "solo" above the vocal line, indicating a solo performance. The piano accompaniment continues with a steady eighth-note pattern.

11 solo *tr*

14 *tr* *tr*

17 *tr*

20 tutti *tr* *tr* *tr*

14

23

Musical score for measures 14-23. The score is written for a grand piano and consists of five systems of staves. The first system (measures 14-16) features a dense texture with six staves: four treble clefs and two bass clefs. The second system (measures 17-19) continues this texture. The third system (measures 20-22) shows a reduction in the number of staves, with two treble clefs and two bass clefs. The fourth system (measures 23) concludes the section with two staves. The music is in a major key with a key signature of one sharp (F#).

26

Musical score for measures 26-35. The score is written for a grand piano and consists of three systems of staves. The first system (measures 26-28) features four staves: two treble clefs and two bass clefs. The second system (measures 29-31) continues this texture. The third system (measures 32-35) shows a reduction in the number of staves, with two treble clefs and two bass clefs. The music is in a major key with a key signature of one sharp (F#). The word "solo" is written above the final staff in the third system.

Les pages suivantes ne font pas partie de la sélection.

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Aria seconda ⁽¹⁾
 [Tempo di] gavotta
 [Rondeau]

Violino primo

Violino secondo

Violino terzo

Alto viola

Violoncello

Cimbalo ⁽²⁾
 ò Organo

forte

tr

tr

tr

forte

3 3

5

tr

Fine

3 3

3 3

3 3

3 3

3 3

(1) Autre titre / other title : Gavotta seconda.

(2) Cf. note 2 p. 20 / See note 2 p. 20

Les pages suivantes ne font pas partie de la sélection.

The following pages are not part of the selection.

24

27

Musical score for measures 24-30. The vocal line (top staff) contains a trill (tr) over a long note, followed by a series of eighth notes. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes with slurs and triplets (3). Dynamics include *g.* (pizzicato) and *d.* (accents).

31

Da capo

Musical score for measures 31-36. The vocal line (top staff) features triplets (3) and trills (tr). The piano accompaniment (middle and bottom staves) includes dynamic markings: *piano* and *forte*. The piano part consists of eighth-note patterns with slurs.

Allegro

[tutti]

Orchestral score for measures 31-36. The instruments are Violino primo, Violino secondo, Violino terzo, Alto viola, Violoncello, and Cimbalo ò Organo. The score is in 3/8 time and includes dynamic markings: *[tutti]* and *tr* (trills). The strings play eighth-note patterns, while the Cimbalo ò Organo provides a rhythmic accompaniment.

(1) Cf. note p. 11 / See note p. 11

7

Musical score for measures 7-12. The score is written for a grand piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple voices. Measures 7-12 include various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked above several notes. Triplet markings (3) are present under groups of notes in measures 9, 10, and 11. The piece concludes with a final measure in measure 12.

13

Musical score for measures 13-18. The score continues with the same four-staff grand piano arrangement. Measures 13-18 feature similar rhythmic and melodic motifs, including trills (tr) and triplet markings (3). The texture remains dense with multiple voices. The piece ends in measure 18 with a final chord in the right hand and a whole note in the left hand, marked with the word "solo".

26

19

Musical score for measures 19-24. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, featuring eighth-note patterns with trills (tr) and grace notes (γ). The lower staff is in bass clef with the same key signature, containing six measures of music with eighth-note patterns and triplets (3).

25

Musical score for measures 25-29. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#), containing five measures of music with eighth-note patterns and grace notes (γ). The lower staff is in bass clef with the same key signature, containing five measures of music with eighth-note patterns and triplets (3).

30

Musical score for measures 30-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#), containing six measures of music with eighth-note patterns and trills (tr). The lower staff is in bass clef with the same key signature, containing six measures of music with eighth-note patterns and triplets (3).

36

Musical score for measures 36-41. The system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#), and the bottom two staves are in bass clef with the same key signature. Measures 36-37 are rests. From measure 38, all staves contain music. The upper staves feature eighth-note patterns and trills (tr). The lower staves feature eighth-note patterns and triplets (3). The word "tutti" is written above the second staff in measure 38. The system concludes with a double bar line and repeat dots.

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Notes critiques *Critical notes*

Les mesures à **C**, **♩** et **2** sont uniformément divisées en 4 temps.

Bars in C, ♩ and 2 are uniformly, divided into 4 beats per bar.

Emplacement (mesure.temps) <i>Location (bar.beat)</i>	Partie(s) concernée(s) <i>Part(s) concerned</i>	Lecture de la source et commentaire <i>Source readings and comments</i>
Allegro		
59.1	Cim/Org	E1, E2 : main gauche : <i>si</i>  , cf. mes. 63 / <i>E1, E2: left hand : b' ♩, see b. 63</i>
Aria prima		
1	tous/all	E2 : « Rondeau » seulement dans la partie de Vlc / <i>“Rondeau” only in Vlc part</i>
2.1	Vn 2	E2 : <i>si</i>  , cf. Vn1, Vn3, Vla / <i>E2: b ♩; see Vn1, Vn3, Vla</i>
22, 35	Vn2, Vn3, Vla, Vlc	E2 : indications de <i>Da capo</i> ; reprises réécrites dans les parties de Vn1 et Cim/Org <i>E2: Da capo indication (repetition written out in Vn1 and Cim/Org parts)</i>
Aria seconda		
5.1, 7.1	Cim/Org	E2 :  seulement la deuxième fois / <i>E2: ~~~ only the second time</i>
22, 35	Vn2, Vn3, Vla, Vlc	E2 : Indication de <i>Da capo</i> ; reprises réécrites dans les parties de Vn1 et Cim/Org <i>E2: Da capo indication (repetition written out in Vn1 and Cim/Org parts)</i>
25.2	Cim/Org	E2 : l'appoggiature manque dans F-CFbp; ajoutée à la main <i>E2: Grace note not in the F-CFbp copy; added by hand</i>
Allegro		
3	Vn1, Vn2	E1 : les liaisons manquent / <i>E1: no slurs</i>
9.2	Cim/Org	E2 : main gauche : position de la tête de note ambiguë <i>E2: left hand: position of notehead ambiguous</i>
19-37	tous/all	E2 : pauses multiples maladroitement modifiées pour atteindre 19 mesures de pause ; E1 : 5 mesures de pause <i>E2: multimeasure rests clumsily altered to show 19 measures; E1: 5 measures of rests</i>
45	Vn1, Vn2	E1 : les liaisons manquent / <i>E1: no slurs</i>
47.1	Vn2	E1, E2 : mention « Primo », très probablement erronée <i>E1, E2: “Primo” indication, most probably erroneous</i>
49	Vn1, Vn2	E1 : les liaisons manquent / <i>E1: no slurs</i>
56	Vn1	E1 : les liaisons manquent / <i>E1: no slurs</i>
61.1	Vn1	E1 : la liaison et le  manquent / <i>E1: no slur, no </i>
71.2-3	Vla	E2 :  au lieu de / <i>instead of </i>
83	Vn1, Vn2	E1 : les liaisons manquent / <i>E1: no slurs</i>
92.1	Vn1	E1 : le  manque / <i>E1: no </i>
96.1	Vn1	E1 : le  manque / <i>E1: no </i>
100.1	Vn1	E1 : le  manque / <i>E1: no </i>
Largo (Annexe)		
11.2	Vlc	E1 :  manquant dans le troisième triolet; ajouté dans la partie à la main <i>E1:  missing from third triplet; correction entered into part by hand</i>