

Corrette

Concerto op. XXVI n°3

CON DUE VIOLINI E ORGANO
O CIMBALO OBBLIGATO

ORCHESTRE



CENTRE DE
MUSIQUE BAROQUE
Versailles

Michel
Corrette 1707-1795
Concerto op. XXVI n° 3

CON DUE VIOLINI E ORGANO
O CIMBALO 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, pour que son fils puisse parfaire son éducation musicale. 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 ordinaires 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 « Cimbalò ò Organo obligati », et que les en-têtes de la partie de clavier soient intitulés « Cimbalò 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 revendique le modèle de Haendel quand il veut se justifier d'avoir ajouté un ensemble instrumental à ce qui était fondamentalement des œuvres pour clavier.

Au cours des années 1740, Corrette organisait 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 aient 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 semble que ce n'est 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] (la 1^{re} éd., ca 1740, est 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] (the 1st ed., ca 1740, is lost).

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

5. Jaffrès, p. 81, n. 1 (p. 49, n. 1 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. 104–5 (pp. 55–6 in de Lasala).

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The following pages are not part of the selection.

CONCERTO CON DUE VIOLINI
 [E] ORGANO [O CIMBALO OBBLIGATO]
 OP. XXVI n° 3

Allegro

Flauto⁽¹⁾
 ad libitum

Violino primo

Violino secondo

Violino terzo

Alto viola

Violoncello

Organo
 [o Cimbalo]

(1) « La partie de flûte n'est nécessaire que lorsqu'on exécute ces concertos sur l'orgue. »
 "The flute part is only needed when these concertos are performed on the organ."

7

Musical score for measures 7-13. The score is written in treble clef with a key signature of two sharps (F# and C#). It features five systems of staves. The top system contains five staves: three treble clefs, one alto clef, and one bass clef. The second system also contains five staves with the same clef arrangement. The third system contains five staves with the same clef arrangement. The fourth system contains five staves with the same clef arrangement. The fifth system contains two staves, a treble clef and a bass clef. A measure rest labeled '5' is positioned below the second staff of the fifth system.

5

14

Musical score for measures 14-19. The score is written in treble clef with a key signature of two sharps (F# and C#). It features five systems of staves. The top system contains five staves: three treble clefs, one alto clef, and one bass clef. The second system also contains five staves with the same clef arrangement. The third system contains five staves with the same clef arrangement. The fourth system contains five staves with the same clef arrangement. The fifth system contains two staves, a treble clef and a bass clef. Measure rests labeled '5', '6', and '5' are positioned below the second, fourth, and fifth staves of the fifth system, respectively.

5

6

4

5

3

21

Musical score for measures 21 through 28. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes with trills (tr) and rests. Dynamics include *piano* and *forte*. The vocal line consists of whole notes with rests. Fingering numbers 6 and 5 are indicated below the piano part.

29

Musical score for measures 29 through 36. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic pattern with sixteenth notes and trills (tr). Dynamics include *forte*. The vocal line consists of eighth notes with rests. Fingering numbers 6, 5, 7, 5, 6, and 5 are indicated below the piano part.

36

Musical score for measures 36-42. The first four systems of staves are empty, indicating rests for all instruments. The fifth system contains a melodic line in the treble clef with trills (tr) and a piano accompaniment in the bass clef with eighth-note patterns.

43

Musical score for measures 43-48. The first system has notes in the treble clef. The second system has trills (tr) in the treble clef. The third and fourth systems have piano accompaniment (piano) in the bass clef. The fifth system has a melodic line in the treble clef with trills (tr) and a piano accompaniment in the bass clef.

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The following pages are not part of the selection.

Aria Andante

Flauto ad libitum

Violino primo

Violino secondo

Violino terzo

Alto viola

Violoncello

Organo [o Cimbalo]

6

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12

Musical score for measures 12-15, featuring woodwind and string parts. The score includes parts for Flute, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The music features rhythmic patterns and dynamic markings.

Allegro

Musical score for measures 16-19, featuring string and organ parts. The score includes parts for Flute ad libitum, Violino primo, Violino secondo, Violino terzo, Alto viola, Violoncello, and Organo [o Cimbalo]. The music features triplets and forte dynamics.

6



Musical score for measures 6-12. The score consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a trill (tr) in measure 7 and a fermata in measure 10. The piano accompaniment is divided into three systems of staves (treble, middle, and bass clefs). The key signature has two sharps (F# and C#). Measure numbers 6, 6, and 6 are printed below the piano part.

13



Musical score for measures 13-19. The score consists of a vocal line and a piano accompaniment. The vocal line features a trill (tr) in measure 13 and rests in measures 14, 15, and 16. The piano accompaniment includes triplets (3) in measures 13, 14, and 15. The key signature has two sharps (F# and C#). Measure numbers 6, [5], and 6 are printed below the piano part.

20

Musical score for measures 20-26. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 20 with a quarter note, followed by a half rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Measures 23 and 24 contain triplets in the right hand, and measures 24 and 25 feature trills in the right hand. The piano part continues with eighth-note patterns in both hands.

6
5

27

Musical score for measures 27-32. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 27 with a quarter note, followed by a half rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Measures 28 and 29 contain trills in the right hand. The piano part continues with eighth-note patterns in both hands. The word "piano" is written in the vocal line at measures 28 and 29.

Musical score for measures 32-40. The score is written for a grand piano with a treble and bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features a series of eighth notes and quarter notes, with trills (tr) and triplets (3) in measures 36 and 37. The bass clef provides a rhythmic accompaniment with eighth and quarter notes. The piano part includes trills and triplets in the right hand and a steady eighth-note accompaniment in the left hand.

Musical score for measures 41-50. The score is written for a grand piano with a treble and bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef features a series of eighth notes and quarter notes, with trills (tr) and triplets (3) in measures 46 and 47. The bass clef provides a rhythmic accompaniment with eighth and quarter notes. The piano part includes trills and triplets in the right hand and a steady eighth-note accompaniment in the left hand. The word "piano" is written below the staff in measures 41, 42, 43, 44, 45, 46, and 47.

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Notes critiques *Critical notes*

Les mesures à ϵ sont uniformément divisées en 4 temps.
Bars in ϵ 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>	Commentaire <i>Comments</i>
Titre <i>Title</i>	toutes <i>all</i>	E1, E2: titre au départ de la partie de clavier: « Concerto III. due Violini Violoncello Organo obligato »; titre courant de la partie de clavier: « Cimbalo ò Organo »; nous supprimons le violoncelle de la liste puisqu'il n'a aucun véritable solo, et ajoutons la possibilité alternative du clavecin <i>E1, E2: title at the start of the keyboard part: "Concerto III. due Violini Violoncello Organo obligato"; running head of the keyboard part: "Cimbalo ò Organo"; we have removed the cello from the list since it really has no solo part, and added the alternative possibility of the harpsichord</i>
Allegro		
21.1; 25.1; 44.2	Vn1	tr seulement dans F-CF <i>tr only in F-CF</i>
91-93	Vla	b^2 ; mes. 92 restituée par analogie avec mes. 90 <i>b. 92 restored by analogy with b. 90</i>
166.1-2	Vn1	F-Pn: cinq $\text{fa}\sharp$; scorie d'une version antérieure; manque dans F-CF aussi bien que dans E1 (F-Pc) <i>F-Pn: five $\text{F}\sharp$; remnant of older version; lacking in F-CF as well as in E1 (F-Pc)</i>
168.1	Vn2	E1, E2: d ; nous corrigeons d t par analogie avec toutes les autres parties <i>E1, E2: d; we have restored d t by analogy with all other parts</i>
Andante		
23.4	Vlc	E1, E2: <i>mi</i> erroné au lieu du <i>ré</i> grave <i>E1, E2: erroneous E instead of the low D</i>
Adagio		
1.1	Vn2	E1, E2: indication de mouvement Allegro erronée <i>E1, E2: erroneous Allegro tempo marking</i>
4.3	Fl	E1, E2: c probablement erroné <i>E1, E2: probably erroneous c</i>
14.3	Vn2, Vla, Org	E1, E2: le c manque <i>E1, E2: c lacking</i>
16.1	Vn1, Vn2, Vn3, Vla	E1, E2: le c manque <i>E1, E2: c lacking</i>
Allegro		
1.1	Vlc	E1, E2: $\frac{3}{4}$ erroné; corrigé par un $\frac{3}{8}$ manuscrit dans F-CF <i>E1, E2: erroneous $\frac{3}{4}$; corrected by a handwritten $\frac{3}{8}$ in F-CF</i>
29.1-2	Org/Cim	E1, E2: point placé par erreur sur le premier <i>la</i> <i>E1, E2: dot erroneously placed on the first A</i>
50	Fl	E1, E2: m
93	Fl, Vn1, Vn3	E1, E2: <i>la</i> erroné, cf. Org <i>E1, E2: erroneous A, cf. Org</i>
123.1; 125.1	Org/Cim	E1, E2: le crochet manque <i>E1, E2: flag lacking</i>
127.1	Vla	E1, E2: <i>la</i> ; nous restituons <i>fa</i> par analogie avec mes. 115, 117 et 125 <i>E1, E2: A; we have restored F by analogy with bb. 115, 117 and 125</i>
128.2	Org/Cim	E1, E2: indication de « solo » redondante avec celle de la mes. 102; nous la supprimons <i>E1, E2: "solo" indication redundant with b. 102; we have deleted it</i>
135	Fl, Vn1	E1, E2: sic

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