

A B.c.

Edition Moeck Nr. 1031

J. B. LOEILLET (DE GANT)

(ca. 1688 – ca. 1720)

Sonata re minore

**für Altblockflöte (Querflöte, Oboe, Violine) und Cembalo (Klavier);
Violoncello (Gambe) ad lib.**

**Bass ausgesetzt von
HELMUT MÖNKEMEYER**

MOECK

Jean Baptiste Loeillet

(1712)

Sonate d-Moll

Opus I Nr. 8

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Partitur und 2 Stimmen

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MOECK VERLAG CELLE

VORBEMERKUNG

Unter den Komponisten, die um die Wende des 17. Jahrhunderts der Blockflöte zu Ansehen und Beliebtheit verhelfen, gehört Loeillet zu den bedeutendsten. Er hinterließ eine umfassende Reihe von Kompositionen für dieses Instrument, die in ihrer flötengerechten Durchführung darauf schließen lassen, daß er selbst ein genauer Kenner und Meister des Flötenspiels gewesen ist. Die hier abgedruckten Sonaten bilden eine Auswahl aus einem vierteiligen Sammelwerk zu je zwölf Sonaten, das etwa 1712 bis 1718 bei Walsh in London erschienen ist. Das 1. Heft hatte auch schon vorher Roger in Amsterdam herausgegeben.

Jean Baptiste Loeillet – auch Luly – ist wohl 1680 in Gent in Flandern geboren. Nach seiner Ausbildung als Flötist und Cembalist ging er 1702 nach Paris und von dort 1705 nach London, wo er in das Orchester der Haymarket Opera eintrat. Ab 1710 veranstaltete er wöchentlich in seinem Hause Konzerte, in denen er neben eigenen besonders Corellis Instrumentalwerke hören ließ. Er soll als sehr reicher Mann 1728 oder 1730 gestorben sein. Wieweit die Angaben über Loeillets Leben im bisherigen Schrifttum sich als stichhaltig erweisen werden, bleibt zu prüfen, zumal es etliche andere Musiker ähnlichen Namens gegeben hat.

Die zu den Sonaten a-moll (Moecks Kammermusik Nr. 28) und F-dur (Nr. 29) erschienenen 2. Flötenstimmen machen diese Sonaten auch als Duett ohne Baß spielbar. Die 2. Stimme beschränkt sich meist darauf, den b. c. in der höheren Lage wiederzugeben. Diese 2. Flötenstimme ist einer Ausgabe entnommen, die Walsh mit seinem Verleger-Kollegen Hare etwa um 1720 erscheinen ließ unter dem Titel „Six Sonata's of two Parts Fitted and Contriv'd for two Flute's Compos'd by Mr. Loeillet of Gant“, woraus man ersehen kann, daß es sich um eine Bearbeitung handelt, die von Loeillet nicht selbst gemacht worden ist. Bearbeitungen dieser Art sind für das 18. Jahrhundert, besonders in England, wo die Blockflöte das Amateurinstrument schlechthin gewesen ist, nichts Ungewöhnliches. Man war hier in Umarbeitungen durchaus nicht engherzig.

PREFACE

Loeillet was one of the most important of the composers who helped to promote the reputation and popularity of the recorder at the turn of the 17th century. He left a comprehensive number of compositions for this instrument, which suggest that he was himself a close student and master of recorder playing, so aptly are they written for this instrument.

The sonatas reprinted here represent a selection from a collection in four parts, each containing twelve sonatas, which was published by Walsh in London roughly between 1712 and 1718. The first instalment had already been published by Roger in Amsterdam.

Jean Baptiste Loeillet – also Luly – was probably born in Ghent in 1680. After training as a flautist and harpsichordist he went to Paris in 1702 and thence in 1705 to London where he joined the orchestra at the Haymarket. From 1710 he arranged weekly concerts in his house in which apart from his own works he introduced in particular the instrumental works of Corelli. He is said to have died a very rich man in 1728 or 1730. As there were several other musicians with a similar name some of the details about Loeillet's life given in the literature that has appeared hitherto may be proved inaccurate.

The two recorder parts that have appeared with the sonatas in A minor (Moecks Kammermusik Nr. 28) and F major (Nr. 29) make it possible to play these sonatas as a duet without bass. The second part is mostly confined to reproducing the b. c. in a higher position. This second recorder part is taken from an edition which Walsh published with his publisher colleague Hare circa 1720 under the title „Six Sonata's of two Parts Fitted and Contriv'd for two Flute's Compos'd by Mr. Loeillet of Gant“, from which it is evident that they represent an arrangement for which Loeillet was not responsible. Arrangements of this kind were by no means uncommon in the 18th century, especially in England where the recorder was the amateur instrument par excellence. There was no narrow-mindedness about making arrangements.

AVANT-PROPOS

C'est Jean Baptiste Loeillet qui est un des plus importants parmi les compositeurs qui à la fin du 17^{ème} siècle procuraient de l'estime et de la popularité à la flûte douce. Il laissait une nombreuse série de compositions pour cet instrument qui permettent à conclure par leur exécution correspondant à la flûte qu'il a été lui-même un véritable connaisseur et maître du jeu de la flûte.

Les sonates publiées ici représentent une choix d'un recueil partagé en quatre douzaines de sonates qui ont paru entre 1712 et 1718 chez Walsh à Londres. Le premier cahier a été édité déjà plus tôt par Roger à Amsterdam.

Jean Baptiste Loeillet – dans sa jeunesse il s'appelait aussi Luly – naquit probablement en 1680 à Gand en Flandre. Après ses études de flûte et de clavecin, il alla en 1702 à Paris et en 1705 à Londres où il entra dans l'orchestre du Haymarket Opéra. A partir de 1710 il arrangeait dans sa maison toutes les semaines des concerts où il faisait connaître outre ses propres compositions surtout les oeuvres instrumentales de Corelli. On dit qu'il était un homme très riche quand il mourut en 1728 ou 1730. En ce qui concerne les détails de sa biographie dans la littérature jusqu'à présent, il reste à vérifier s'ils se prouvent valables d'autant plus qu'il y a eu plusieurs musiciens avec des noms ressemblants.

Les parties pour une deuxième flûte publiés pour les sonates en la mineur (Moecks Kammermusik Nr. 28) et en fa majeur (Nr. 29) rendent possible de jouer les sonates même en duo sans la basse. La deuxième partie se borne à rendre la basse continue dans une position plus élevée. Cette partie de flûte est prise d'une édition que Walsh avec son confrère Hare faisaient paraître aux environs de 1720 sous le titre »Six Sonata's of two Parts Fitted and Contriv'd for two Flutes Compos'd by Mr. Loeillet of Gant« d'où l'on peut voir qu'il s'agit d'un arrangement qui n'est pas fait par Loeillet lui-même. Des arrangements de ce genre ne sont pas contraires à l'usage du 18^{ème} siècle surtout en Angleterre où la flûte douce était l'instrument d'amateur par excellence. On n'y était point du tout étroit en ce qui concerne les arrangements.

Sonate d-moll

Opus I Nr. 8

Jean Baptiste Loeillet (1712)

Baß ausgesetzt von Helmut Mönkemeyer

Poco Allegro

Alt-Blockflöte -f-
(Querflöte, Oboe, Violine)

Cembalo

The first system of music shows the flute part on a single staff and the piano accompaniment on a grand staff. The piano part includes a bass line with fingering numbers: #, 6, 6, 7, 6, 7, 6.

The second system continues the musical notation. The piano part includes a bass line with fingering numbers: 7, 6, 7, 6, 4/2, 6, 4, #.

The third system shows the final part of the piece, with the flute and piano parts concluding the section.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a first ending bracket labeled '2.' and a repeat sign. The piano accompaniment has a first ending bracket labeled '2.' and a repeat sign. The system contains 15 measures. Measure numbers 6, 6, 6, 6, 15, 6, 6, 6, 6, 6 are written below the piano part.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The system contains 10 measures. Measure numbers 6, #, 6, 4, #, 6, #, 6 are written below the piano part.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The system contains 3 measures. Measure numbers 6, 6, # are written below the piano part.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The system contains 2 measures.

Allegro

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The bass line includes the following fingerings: 6, 7, #, 6, 5/3, 4/2, 6, 6.

The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. The bass line includes the following fingerings: 6, 7, 6, 3, 4/2, 6, 6, 4/2, 6, 6, 4/2, 6, 7, #.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. The bass line includes the following fingerings: 7/5, 4, #, 6, 7, #, 6.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment.

6 7 # 6 3 4 6 6 6 7 6 6 4 6

15

6 7 6 7 6 7 6 4

6 6 7 6 6 4 6 6 6 4 #

20

6

6 7 6 6 $\frac{4}{2}$ 6 6 6 6

6 5 5 6 9 6 7 # 6 6 $\frac{4}{2}$ 6 7 7 7 7 7 7 7 5 6 $\frac{4}{2}$ 6

30

$\frac{6}{5}$ 4 # 6 7 # 6 3 $\frac{4}{2}$ 6 9 6 4

Vivace

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a measure with a fingering of 4 and a sharp sign (#) below the bass line. A measure number '20' is placed above the piano staff.

Second system of musical notation. It features a vocal line and a piano accompaniment. The piano part includes a fingering sequence: 6, 7, 6, 7, 7, 6, 6, 6, 5, 6, 5, 4, 6. A measure number '25' is above the first piano measure, and '30' is above the eighth piano measure. The word 'Pia.' is written at the end of the vocal line.

Third system of musical notation. It features a vocal line and a piano accompaniment. The piano part includes a fingering sequence: 6, 5, 6, 4, 6, 5, 6, 5. Measure numbers '35' and '40' are placed above the piano staff. The word 'For.' is written above the vocal line.

Fourth system of musical notation. It features a vocal line and a piano accompaniment. The piano part includes a fingering sequence: 7, 7, 7. A measure number '45' is placed above the piano staff.

Fifth system of musical notation, showing the final few notes of the vocal line and the beginning of the piano accompaniment.

60 65

5 6 4 6 6 6 4 3

70 75

4 # 4 3 6 6 5

80 85

4/2 6 5 6 6 4 5 # 5 6/4 6

Largo

6 7 6

10

Allegro (Giga)

The musical score is presented in five systems, each consisting of a treble clef staff and a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/8. The piece is marked 'Allegro (Giga)'. Fingerings are indicated by numbers 1-5 below notes. Measure numbers 5, 10, 15, 20, and 25 are placed above the grand staff. The score concludes with a final flourish in the grand staff.

Musical score system 1. Treble clef with melodic line. Piano accompaniment with chords and bass line. Guitar fingering numbers below the bass line: 6, 7, 6, 6, 6, (6), 6, 6, 7, 6, 5, 4, 4.

Musical score system 2. Treble clef with melodic line. Piano accompaniment with chords and bass line. Guitar fingering numbers below the bass line: 4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

Musical score system 3. Treble clef with melodic line. Piano accompaniment with chords and bass line. Guitar fingering numbers below the bass line: #, 4/2, 6, 6, 6, 6, 6, 4, 4/2, 6.

Musical score system 4. Treble clef with melodic line. Piano accompaniment with chords and bass line. Guitar fingering numbers below the bass line: 6, 6, 6, 6.

Musical score system 5. Treble clef with melodic line and piano accompaniment with chords.