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Jean-Baptiste LOEILLET

Les Pays-Bas du XVII^e siècle ne fournissent plus guère à l'histoire musicale de ces personnalités directrices qui illustrèrent au siècle précédent l'école néerlandaise. Cette prospérité semble inséparable du grand style contrapontique ; le *stilo nuovo* ne trouva dans les provinces néerlandaises aucun représentant très marquant, qui sût leur conserver l'hégémonie du monde musical, désormais aux mains des Italiens. Lassus disparu, il faut attendre jusqu'à la fin du XVIII^e siècle pour trouver en Modeste Grétry un musicien belge d'une importance équivalente. Néanmoins, la période intermédiaire comprend quelques maîtres trop peu connus et dont les ouvrages figureront avec avantage sur les programmes de musique ancienne. Tels, quelques-uns de ces clavecinistes flamands dont Van Elewyck publia jadis les œuvres, tel aussi ce LOEILLET que M. ALEXANDRE BÉON nous présente aujourd'hui et dont les charmantes compositions, tirées enfin d'un injuste oubli, ménagent aux amateurs de musique ancienne la plus agréable surprise. Les sonates de J.-B. LOEILLET se distinguent par la grâce de l'idée mélodique, la fermeté de l'ensemble, l'ingéniosité du développement et montrent en lui le plus éminent représentant en Belgique de l'ancien style *da camera*.

* * *

Les biographes ne nous apprennent que peu de choses sur LOEILLET. Suivant Fétis⁽¹⁾, Grove⁽²⁾ et Eitner⁽³⁾, tous trois se fondant sur Hawkins⁽⁴⁾, il naquit à Gand vers la moitié du XVII^e siècle, émigra à Paris en 1702, se rendit en 1705 à Londres où il fut engagé comme flûtiste à l'Opéra, passa quelque temps à Munich comme musicien de chambre du duc Ferdinand, puis rentra à Londres où il mourut en 1728, laissant une fortune de 16.000 livres sterling (près de 400.000 francs), gagnée principalement au moyen de concerts de musique de chambre que l'artiste organisa chez lui en 1710.

Chacun de ces points demanderait à être contrôlé, particulièrement celui qui concerne le séjour de Loeillet à Munich, qui pourrait bien se rapporter à un homonyme. En attendant, il nous a paru intéressant d'élucider la question de la date de la naissance de notre compositeur. M. V. van der Haeghen, archiviste de la ville de Gand, a bien voulu faire pour nous des recherches dans les registres paroissiaux de la ville. Ces recherches furent couronnées de succès :

Jean-Baptiste Loeillet naquit à Gand, dans la paroisse de Saint-Nicolas, le 14 mars 1653. Son père, Jacques Loeillet, natif de Mourier, devint hallegardier de la ville et fut admis dans la bourgeoisie de Gand en 1663. Il résulte de cela que l'artiste avait atteint l'âge de quarante-neuf ans quand il émigra à Paris et qu'il mourut à soixante-quinze ans. M. van der Haeghen a, il est vrai, trouvé encore un autre Jean-Baptiste Loeillet, né en 1688. Mais en admettant cette dernière date, c'est dès l'âge de quatorze ans que Loeillet aurait dû se rendre à Paris ; il serait entré à l'Opéra de Londres à dix-sept ans et décédé à quarante, ce qui est bien tôt pour amasser une fortune de 16.000 livres sterling ! Néanmoins, la question reste controversable. Gand compta d'ailleurs encore d'autres musiciens du même nom. M. Paul Bergmans⁽⁵⁾ parle d'un certain Jacques Loeillet, nommé en 1702 hautboïste communal à Gand, et qui était encore de ce monde en 1740. Dans ses recherches concernant Jean-Baptiste, M. van der Haeghen a encore relevé la naissance, le 7 juillet 1685, d'un Jacques Loeillet, qui pourrait bien être celui dont il vient d'être question. Vander Straeten⁽⁶⁾, de son côté, cite un Etienne-Joseph Loeillet, compositeur, violoncelliste, organiste, claveciniste et violoniste, attaché en cette dernière qualité à la chapelle royale de Bruxelles à partir de 1737, et qui remplissait encore ces fonctions en 1791.

Ernest CLOSSON.

(1). *Biographie universelle des musiciens.*

(2). *Dictionary of music.*

(3). *Quellen-Lexikon.*

(4). *General history of science and practice of music.*

(5). *Variétés musicologiques*, dans les *Annales de l'Académie de Belgique*, t. v

(6). *La musique aux Pays-Bas.*

SONATE À QUATRE

pour Violon, Alto, Violoncelle et Piano

СССР
И. ЛЕНИН
38014-74

J. B. LOEILLET

(1653 - 1728)

Harmonisée par

Alexandre BÉON

Allegretto

VIOLON *p dolce* *Cresc.*

ALTO *p dolce*

VIOLONCELLE *p* *Cresc.*

PIANO *p dolce* *mf*

f *p*

Cresc. *f* *p*

f *p*

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The piano part is written in grand staff notation. The key signature has two sharps (F# and C#). The vocal line starts with a dynamic marking of *f* and includes a *Cresc.* instruction. The piano accompaniment also features *f* dynamics and *Cresc.* markings.

Second system of musical notation, continuing the vocal, bass, and piano parts from the first system. It maintains the same key signature and dynamic markings.

Third system of musical notation, featuring a first ending and a second ending. The vocal and bass lines are marked *Rall.* (Ritardando) before the first ending, which then returns to *a Tempo*. The piano accompaniment also follows this tempo change. The first ending is marked *1^a* and the second ending is marked *2^a*.

First system of musical notation. It consists of four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (bass and tenor clefs). The music is in a key with two sharps (D major or F# minor). The first staff has dynamics *mf* and *p*. The second staff has *mf*. The third staff has *mf espres.* and *p*. The fourth staff has *mf* and *p*. The notation includes various note values, slurs, and phrasing marks.

Second system of musical notation, continuing from the first. It features four staves with dynamics *mf*, *Cresc.*, and *f*. The notation includes slurs and phrasing marks across the staves.

Third system of musical notation, continuing from the second. It features four staves with dynamics *f* and *Rall.*. The notation includes slurs and phrasing marks across the staves.

a Tempo

p dolce *pp*

a Tempo

p *Dim.*

f *ff*

ff

Lento *1^a* *a Tempo* *Pour finir*

p *pp* *ff*

p *pp*

Lento *1^a* *a Tempo* *Pour finir*

p *pp*

Allegro agitato

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 2/4 time. The top staff begins with a forte (*f*) dynamic and a crescendo (*Cresc.*) marking. The middle and bottom staves also start with *f* and include *Cresc.* markings. The music features rapid sixteenth-note passages and slurs.

Allegro agitato

The second system is a grand staff with treble and bass clefs. It begins with a forte (*f*) dynamic and a crescendo (*Cresc.*) marking. The music consists of block chords and moving lines in both hands.

The third system continues with three staves. The top staff has a piano (*p*) dynamic and a crescendo (*Cresc.*) marking. The middle staff includes *pizz.* (pizzicato) and *arco* (arco) markings. The bottom staff also has a *p* dynamic and a *Cresc.* marking. The music features a mix of staccato and legato passages.

The fourth system continues with three staves. The top staff has a forte (*f*) dynamic and a *Rall.* (rallentando) marking. The middle and bottom staves also have *f* dynamics and *Rall.* markings. The music includes trills and slower, more expressive passages.

a Tempo

p *f* *Rall.*

a Tempo

p *f* *Rall.*

a Tempo

f *Cresc.* *f*

f *Cresc.* *f* *pizz.*

a Tempo

f *Cresc.* *sf* *f*

p *dolce* *Cresc.* *sf*

p *dolce* *Cresc.* *sf*

p *dolce* *Cresc.* *sf*

a Tempo

p *Cresc.* *ff*

ff sempre *Molto cresc.*

arco *ff sempre* *Molto cresc.*

ff sempre *Molto cresc.*

Rall. *a Tempo* *p* *Dim.*

Rall. *a Tempo* *pp* *Cresc.*

First system of musical notation. It consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The music is in a key with two sharps (F# and C#). Dynamics include *f* and *p*. The word *pizz.* is written above the bass staff. There are various articulation marks like accents and slurs.

Second system of musical notation. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. Dynamics include *f* and *p*. The word *arco* is written above the bass staff. The word *Rall.* appears in the right margin of the treble and bass staves. There are trills and slurs in the treble staff.

Third system of musical notation. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The word *a Tempo* is written above the first two staves. Dynamics include *p*, *f*, *ff*, and *sf*. The word *Rall.* appears in the right margin. There are trills and slurs in the treble staff.

Largo

p espres.

p espres.

Largo

p sostenuto

This system contains the first two systems of music. The top system has three staves: two vocal staves and one piano staff. The vocal staves are marked with *p espres.* and feature melodic lines with trills. The piano staff is marked *Largo* and *p sostenuto*, with a steady accompaniment. The second system continues the vocal and piano parts.

sf p

Cresc.

f

sf p

Cresc.

Cresc.

f

p dolce

Cresc.

f

This system contains the third and fourth systems of music. The vocal staves continue with melodic lines and trills, marked with *sf p*, *Cresc.*, and *f*. The piano accompaniment is marked *p dolce* and *Cresc.*, with *f* dynamics appearing in the later part of the system.

p

f

pizz.

arco

mf

p

f

p

Cresc.

f

This system contains the fifth and sixth systems of music. The vocal staves are marked with *p* and *f*. The piano accompaniment includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamics ranging from *p* to *f*. The system concludes with a *Cresc.* and *f* marking.

Violin I: *p*, *p*, *mf*, *Rall.*
Violin II: *p*, *mf*, *Rall.*
Viola: *p*, *pizz.*, *arco*, *p*, *f*, *Rall.*
Piano: *p*, *Cresc.*, *Rall.*

Violin I: *a Tempo*, *f*, *Cresc.*
Violin II: *f*, *Cresc.*
Viola: *a Tempo*, *sf espres.*, *Cresc.*
Piano: *sf*, *Cresc.*

Violin I: *sf*, *Molto allarg.*, *sf*
Violin II: *sf*, *Molto allarg.*, *sf*
Viola: *sf*, *Molto allarg.*, *sf*
Piano: *sf*, *Molto allarg.*, *sf sf*

Allegro con spirito

p *leggiero* *f* *p* *pizz.* *p*

Allegro con spirito

p *leggiero* *f* *p*

This system contains the first two systems of music. The first system has three staves. The top two staves are for the violin and viola, and the bottom staff is for the cello and double bass. Dynamics include *p* *leggiero*, *f*, and *p*. The bottom staff includes a *pizz.* marking. The second system is for the piano, with two staves. Dynamics include *p* *leggiero*, *f*, and *p*.

f *p* *f* *f* *p* *f*

f *p* *f*

f *p* *f*

This system contains the third system of music. The top two staves are for the violin and viola, and the bottom staff is for the cello and double bass. Dynamics include *f*, *p*, and *f*. The bottom staff includes an *arco* marking. The system features several trills marked with *tr*.

p *f* *pizz.* *f* *pizz.* *f*

p *pizz.* *f* *arco* *f*

p *f*

This system contains the fourth system of music. The top two staves are for the violin and viola, and the bottom staff is for the cello and double bass. Dynamics include *p*, *f*, *pizz.*, and *f*. The bottom staff includes a *pizz.* marking. The system features several trills marked with *tr*.

First system of musical notation. It consists of five staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom two staves are another grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first measure of the top staff has a *p* dynamic. The second staff has *arco* above the first measure and *p* below the second measure. The third staff has *pizz.* below the first measure and *p* below the second measure. The fourth staff has *f* below the second measure. The fifth staff has *f* below the second measure. The system concludes with a *tr* (trill) marking over a note in the top staff.

Second system of musical notation, continuing from the first system. It consists of five staves. The top staff has *f* below the first measure, *p* below the second measure, and *f* below the third measure. The second staff has *p* below the second measure and *f* below the third measure. The third staff has *p* below the second measure and *f* below the third measure. The fourth staff has *p* below the second measure and *f* below the third measure. The fifth staff has *f* below the second measure and *f* below the third measure. The system concludes with a *>* (accent) marking over a note in the top staff.

Third system of musical notation, concluding the page. It consists of five staves. The top staff has *Rall.* above the first measure, *tr* above the second measure, and *a Tempo* above the third measure. The second staff has *Rall.* above the first measure and *f* below the second measure. The third staff has *Rall.* above the first measure and *f* below the second measure. The fourth staff has *a Tempo* above the third measure and *f* below the second measure. The fifth staff has *Rall.* above the first measure and *f* below the second measure. The system concludes with a double bar line and repeat dots.

First system of musical notation. It consists of four staves: two for the violin and viola, and two for the piano. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p*, *f*, and *tr* (trills). The piano part features a steady accompaniment of eighth notes.

Second system of musical notation. It consists of four staves. Dynamics include *f*, *pizz.* (pizzicato), *arco* (arco), and *p subito* (piano subito). Trills (*tr*) are present in the violin and viola parts. The piano part continues with its accompaniment.

Third system of musical notation. It consists of four staves. Dynamics include *Cresc.* (Crescendo), *f*, *Rall.* (Ritardando), and *a Tempo*. The music concludes with a *ff* (fortissimo) dynamic. The piano part features a *f rall.* section before returning to *a Tempo*.

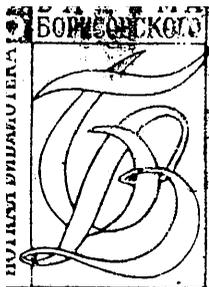
Dim. Più dim. p

tr *f* *p*

f *p*

f *p*

f *sf* *Allarg.* *tr* *sf*



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SONATE À QUATRE

pour Violon, Alto, Violoncelle et Piano

1

J. B. LOEILLET

(1853 - 1728)

Harmonisée par

Alexandre BÉON

38014-74

VIOLON *Allegretto*

p dolce *Cresc.* *f* *p* *f* *Cresc.* *f* *Rall.* *f*

1^a *a Tempo* 2^a *a Tempo* 1 *mf*

p *mf* *Cresc.* *f* *Rall.* *f*

a Tempo *p dolce* *pp* *ff*

Lento 1^a *a Tempo* *Pour finir*

sf *p* *pp*

VIOLON

Allegro agitato

f *Cresc.*
Cresc.
f *trill*
Rall. *trill* *a Tempo* *p*
f *Rall.*
a Tempo *f* *Cresc.*
f *p* *Dolce*
Cresc. *ff*
ff sempre *Molto cresc.*
Rall. *a Tempo* *p* *Dim.*

VIOLON

Rall. tr *a Tempo* *pp* *pp*

Cresc. *f* *p*

f *a Tempo* *p*

Rall. tr *Rall. tr* *f* *ff* *sf*

Largo *p espres.* *tr*

sf *p* *Cresc.* *f*

p *f* *Rall. tr*

a Tempo *f* *Cresc.* *ff*

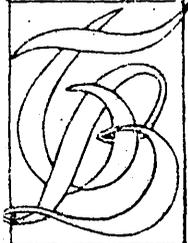
ff *Molto allargando* *ff*

VIOLON

Allegro con spirito

p leggiero *f* *p*
trm *f* *p* *f* *p*
f *p* *f*
p *f* *1* *f* *1*
p *f* *Rall.* *a Tempo*
f *p*
f *p* *f*
p subito
Cresc. *f Rall.* *ff* *a Tempo*
Dim. *Piu dim.* *p*
trm *f* *p*
f *sf* *Allarg.* *sff*

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SONATE À QUATRE

pour Violon, Alto, Violoncelle et Piano

J. B. LOEILLET

(1653 - 1728)

Harmonisée par

Alexandre BÉON

38014-74

Allegretto

ALTO

p dolce

Cresc.

f

p

f

f

Rall.

1^a a Tempo

2^a a Tempo

mf

Cresc.

f

Rall.

a Tempo

p dolce

f

ff

Lento

1^a a Tempo

Pour finir

p

sf

p

pp

ALTO

Allegro agitato

1

f *Cresc.*

p

Cresc.

trill

f

Rall. *a Tempo*

p

Rall. trill

a Tempo *f*

Cresc. *f* *p* *Dolce*

Cresc. *ff*

ff sempre *Molto cresc.*

Rall. *a Tempo* *trill* *p*

ALTO

Allegro con spirito

p leggiero

f *p*

trm *f* *p* *f*

pizz. *f*

arco *p* *f* *p*

f *Rall.* *a Tempo*

f *p*

trm *p* *pizz.*

N. *arco* *p subito* *f* *ff*

Cresc. *Rall.* *a Tempo*

Dim. *Più dim.* *p*

trm *f* *p*

Allarg. *f* *sf* *ff*



SONATE À QUATRE

pour Violon, Alto, Violoncelle et Piano

J. B. LOEILLET

(1653 - 1728)

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VIOLONCELLE *Allegretto* $\frac{6}{8}$ 2

p *Cresc.* *f* *Cresc.* *f* *Rall.* *1^a a Tempo* *2^a a Tempo* *mf espres.* *p* *Cresc.* *f* *Rall.* *a Tempo* *p dolce* *pp* *sf* *p* *pp* *1^a a Tempo* *Pour finir*

VIOLONCELLE

Allegro con spirito

2

f *Cresc.*

pizz. *p*

arco *Cresc.*

f

trill *a Tempo* *1* *f*

Rall. *Rall.* *a Tempo* *2*

f *Cresc.* *f* *pizz.*

p *3* *3* *Cresc.*

ff *arco* *ff sempre*

Molto cresc.

a Tempo *2* *4* *2* *1* *4*

Rall. Well *p* *Dim.*

VIOLONCELLE

Rall. *a Tempo* *pp* *pp* *pizz.* *Cresc.* *f* *p* *arco* *f* *a Tempo* *Rall.* *f* *ff* *sf* *Largo* *p espres.* *sf* *p* *Cresc.* *f* *pizz.* *arco* *f* *pizz.* *arco* *p* *f* *f* *sf espres.* *a Tempo* *f* *ff* *Molto allargando* *sf*

VIOLONCELLE

Allegro con spirito

The musical score consists of ten staves of music in bass clef, 3/8 time signature, and D major key. The piece begins with a tempo marking of "Allegro con spirito". The first staff includes the instruction "p leggiero" and "pizz.". The second staff features "arco", "trm", and "pizz." markings. The third staff has "arco" and "f". The fourth staff includes "pizz.", "arco", and "f". The fifth staff has "f" and "Rall.". The sixth staff has "f" and "a Tempo". The seventh staff has "f" and "p". The eighth staff has "f", "p", "trm", and "pizz.". The ninth staff includes "arco", "Cresc.", "Rall.", "p subito", and "a Tempo". The tenth staff has "f", "Dim.", "Più dim.", and "p". The score concludes with a double bar line and a final dynamic marking of "ff".

Ha C.