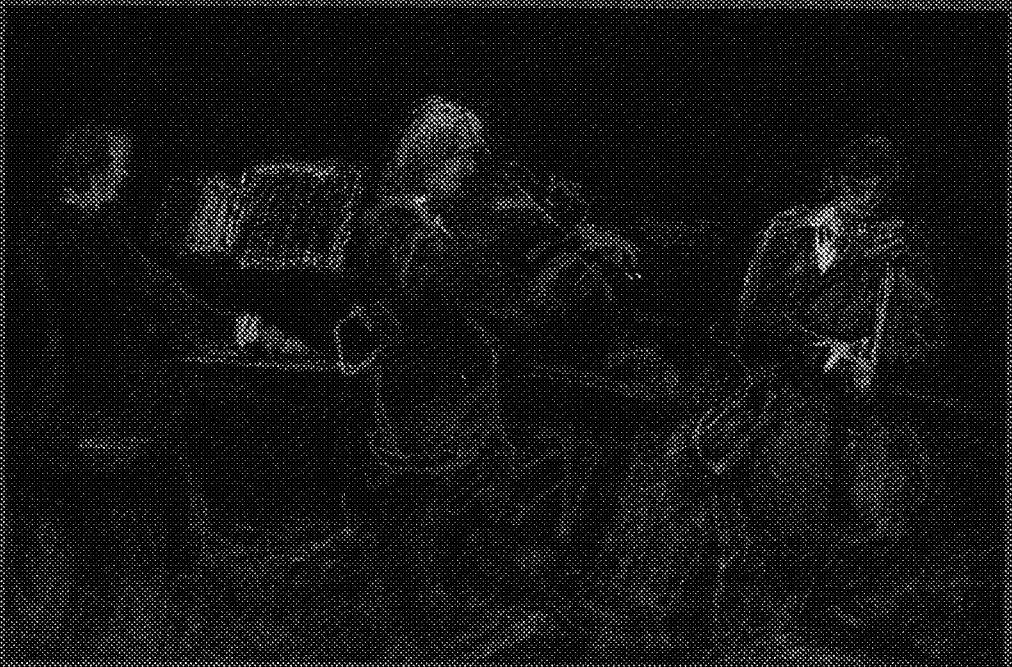


12 duos pour alto

Thème et variations
de Joseph Léger



INTERPRÉTATION : JEAN-PIERRE LÉGER

SYNTHÈSE

12 duos pour alto

*Transcription des duos annexés à la méthode de violon
de
Léopold Mozart*

Jacques Borsarello

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Préface

Les 12 duos pour violon attribués à Léopold Mozart, ont paru pour la première fois dans l'édition française de sa méthode de violon*, traduite en 1770 par Valentin Roeser (1735-1782), musicien du Duc d'Orléans.

Aucun document ou témoignage ne prouve que ces duos ont bien été composés par Léopold Mozart. L'édition française de la méthode de violon, entreprise à l'insu de Léopold et découverte par Wolfgang quelques années plus tard à Paris, est la seule qui contienne en annexe ces 12 duos.

Melchior Grimm (1723-1807) secrétaire temporaire à la cour du Duc d'Orléans, connaisseur de l'œuvre de Léopold, a probablement incité Valentin Roeser à traduire en Français cette méthode destinée aux débutants. Les 12 duos ajoutés ont peut-être été composés par Roeser lui-même ou par un musicien de son entourage. Mais très vite, ils ont été attribués à Léopold Mozart et publiés sous son nom.

La transcription de ces duos pour alto, outre leur intérêt proprement musical, répond à un besoin pédagogique : les professeurs, toujours soucieux d'enrichir le répertoire destiné aux élèves, trouveront dans ce recueil des pièces d'un niveau moyen, originales et de qualité.

De plus le « jeu en duo » permettra aux jeunes élèves de s'initier à la musique d'ensemble.

Quel qu'en soit l'auteur, ces pièces écrites d'une main experte au XVIII^e siècle, sauront satisfaire les besoins de chacun.

* « Versuch einer gründlichen violinschule » (Augsbourg 1756). Cette méthode était fort reconnue du vivant même de Léopold Mozart; un exemplaire est conservé dans la maison de la famille Mozart à Augsbourg. Ces données musicologiques nous ont été confirmées par le Dr Mancal, président de la société internationale Léopold Mozart et conservateur du musée d'Augsbourg. La traduction de Roeser incluant les 12 duos, « Méthode raisonnée pour apprendre à jouer du violon » peut être consultée à la Bibliothèque nationale de Paris.

Preface

The 12 violin duets attributed to Leopold Mozart first appeared in the French edition of his violin method*, translated in 1770 by Valentin Roeser (1735-1782), a musician in the service of the Duke of Orléans.

There is no evidence that these 12 duets were actually composed by Leopold Mozart. They are found only as an appendix to the French edition of the violin method, published unknown to Leopold and discovered some years later by Wolfgang in Paris.

Melchior Grimm (1723-1807), a temporary secretary at the court of the Duke of Orléans and admirer of Leopold's works, probably incited Valentin Roeser to translate this beginners' method into French. The 12 added duets may well have been composed by Roeser himself or by a musician of his acquaintance. They were however very rapidly attributed to Leopold Mozart and published under his name.

Apart from their purely musical value, the transcription of these duets for viola is of interest to teachers anxious to enlarge their students' repertory. They will find in this collection high quality, original pieces of average difficulty.

In addition, duet playing enables young pupils to experience making music with others.

Whoever the composer, these pieces written by an expert 18th century hand will satisfy the requirements of each player.

* « Versuch einer gründlichen Violinschule » (Augsburg, 1756). This method enjoyed a fine reputation during Leopold's Mozart lifetime; a copy is preserved in the Mozart family house in Augsburg. The above musicological information has been provided by Dr. Mancal, president of the International Leopold Mozart Society and curator of the Augsburg museum. Roeser's translation, including the 12 duets, « Méthode raisonnée pour apprendre à jouer du violon » can be consulted at the Bibliothèque Nationale, Paris.

Vorwort

Die Leopold Mozart zugeeigneten 12 Duos für Violine erschienen zum ersten Mal in der französischen Ausgabe seiner Violinschule, übersetzt im Jahre 1770 von Valentin Röser (1735-1782), einem Musiker am Hofe des Herzogs von Orléans.

Kein zeitgenössisches Dokument oder Zeugnis beweist, ob diese Duos wirklich aus der Feder Leopold Mozarts stammen. Die französische Ausgabe der Violinschule, herausgegeben ohne Wissen Leopold Mozarts und einige Jahre später von Wolfgang in Paris entdeckt, ist die einzige, die im Anhang diese zwölf Duos enthält.

Melchior Grimm (1723-1807), zeitweise Sekretär am Hofe des Herzogs von Orléans und Kenner des Werkes Leopold Mozarts, hat wahrscheinlich Valentin Röser den Anstoß zur Übersetzung dieser Violinschule für Anfänger gegeben. Die beigefügten 12 Duos wurden vielleicht von Röser selbst komponiert oder von einem Musiker seiner Umgebung. Bald schon wurden sie Leopold Mozart zugeschrieben und unter seinem Namen veröffentlicht.

Das Umsetzen dieser Duos für Bratsche vereint neben einem rein musikalischen auch ein pädagogisches Interesse: die Musiklehrer, immer bemüht um eine Bereicherung des Repertoires für ihre Schüler, werden in dieser Ausgabe originale und wertvolle Stücke mittleren Schwierigkeitsgrades vorfinden.

Darüberhinaus erlaubt das « Spiel zu zweit » den jungen Schülern sich im Zusammenspiel zu üben.

Diese Stücke stammen aus einer erfahrenen Feder des 18. Jahrhunderts und werden den Ansprüchen eines jeden Genüge leisten, wer auch immer der Autor sein mag.

* « Versuch einer gründlichen violinschule » (Augsburg 1756). Dieses Unterrichtswerk war schon zu Leopold Mozarts Lebzeiten sehr geschätzt; ein Exemplar davon ist im Hause der Familie Mozart in Augsburg aufbewahrt. Die musikologischen Einzelheiten wurden uns von Dr. Mancal, dem Präsidenten der internationalen Leopold Mozart Gesellschaft bestätigt. Die Übersetzung Rösers mit den 12 Duos, « Méthode raisonnée pour apprendre à jouer du violon » liegt in der Pariser National Bibliothek zur Ansicht vor.

Andante

1



6

11

17

22

28

Louré, gaiement

2



5

9

13

17

21

25

p

f

29

f

33

mf

mf

37

f

41

f

f

45

f

Canon

Presto

The sheet music consists of five staves of music, each with a key signature of one flat (G minor). The tempo is marked as Presto. The music is divided into measures by vertical bar lines. Measure numbers 3, 5, 9, 13, 17, and 21 are indicated above the staves. Measure 3 starts with a forte dynamic. Measures 5 and 9 begin with dynamics *tr* (trill). Measure 13 features eighth-note patterns with grace notes. Measures 17 and 21 conclude with sustained notes.

25



Musical score for two voices. The top voice (Soprano) starts with a dynamic *p*, followed by a trill over two measures. The bottom voice (Bass) enters with a single note. The soprano continues with eighth-note patterns, including a grace note and a fermata over two measures.

30



The soprano maintains its eighth-note pattern, while the bass provides harmonic support with sustained notes and eighth-note chords. The soprano's line includes several grace notes and slurs.

35



The soprano's eighth-note pattern continues, with the bass providing harmonic support. The soprano's line includes grace notes and slurs.

40



The soprano's eighth-note pattern continues, with the bass providing harmonic support. The soprano's line includes grace notes and slurs.

45



The soprano's eighth-note pattern continues, with the bass providing harmonic support. The soprano's line includes grace notes and slurs.

49



The soprano's eighth-note pattern continues, with the bass providing harmonic support. The soprano's line includes grace notes and slurs.

53

Two staves of musical notation for a bassoon or double bass. The top staff consists of six measures of eighth-note patterns with grace notes. The bottom staff consists of four measures of eighth-note patterns with grace notes.

57

Two staves of musical notation for a bassoon or double bass. The top staff consists of five measures of eighth-note patterns with grace notes. The bottom staff consists of five measures of eighth-note patterns with grace notes.

61

Two staves of musical notation for a bassoon or double bass. The top staff consists of four measures of eighth-note patterns with grace notes. The bottom staff consists of four measures of eighth-note patterns with grace notes.

65

Two staves of musical notation for a bassoon or double bass. The top staff consists of four measures of eighth-note patterns with grace notes. The bottom staff consists of four measures of eighth-note patterns with grace notes.

69

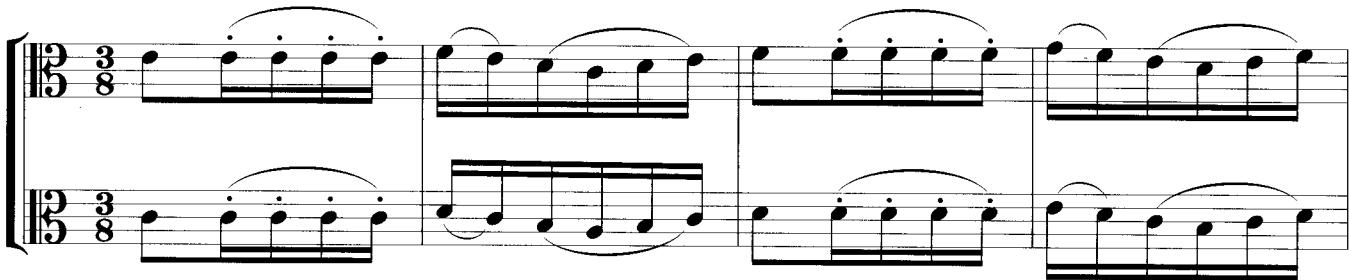
Two staves of musical notation for a bassoon or double bass. The top staff consists of four measures of eighth-note patterns with grace notes. The bottom staff consists of four measures of eighth-note patterns with grace notes.

73

Two staves of musical notation for a bassoon or double bass. The top staff consists of four measures of eighth-note patterns with grace notes. The bottom staff consists of four measures of eighth-note patterns with grace notes.

Tempo di minuetto

4



5



9



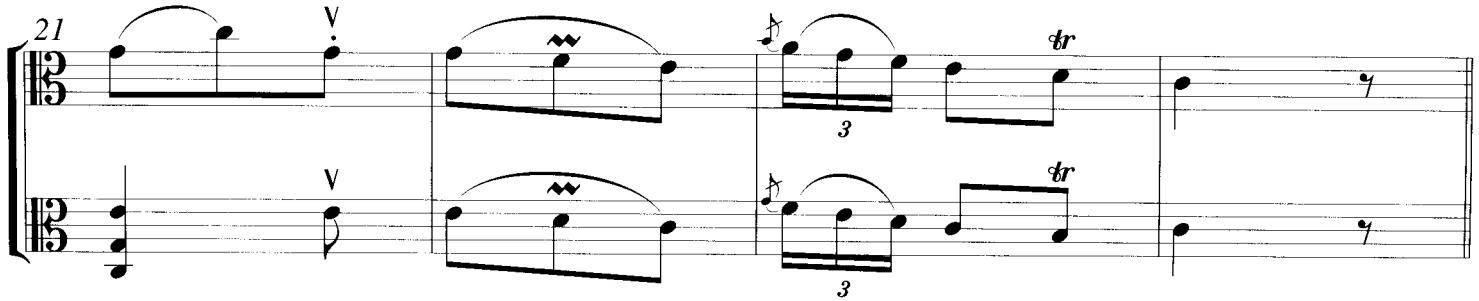
13



17



21



25

p

v

f

v

tr

p

v

3

v

tr

3

p

v

p

v

f

v

f

v

f

v

f

v

f

52

56

60

65

69

74

79

p

p

83

v

v

87

v

v

91

f

f

95

v

v

99

tr

tr

Alla breve

5

7

13

19

25

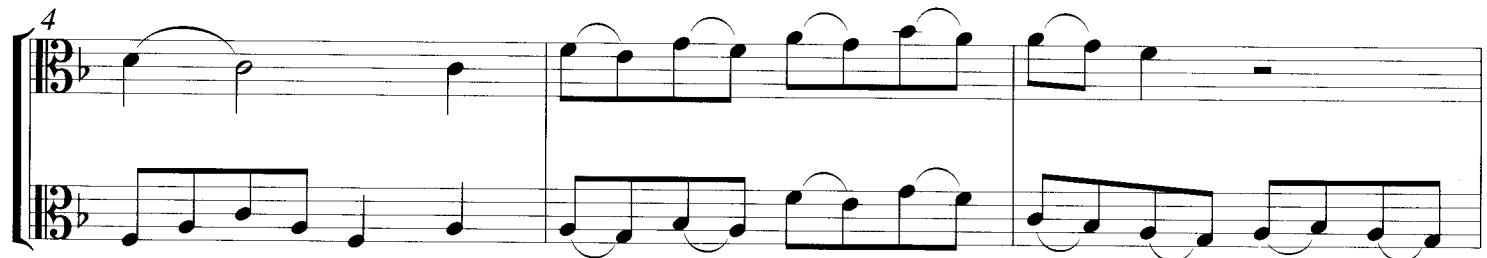
31

Allegro ma non troppo

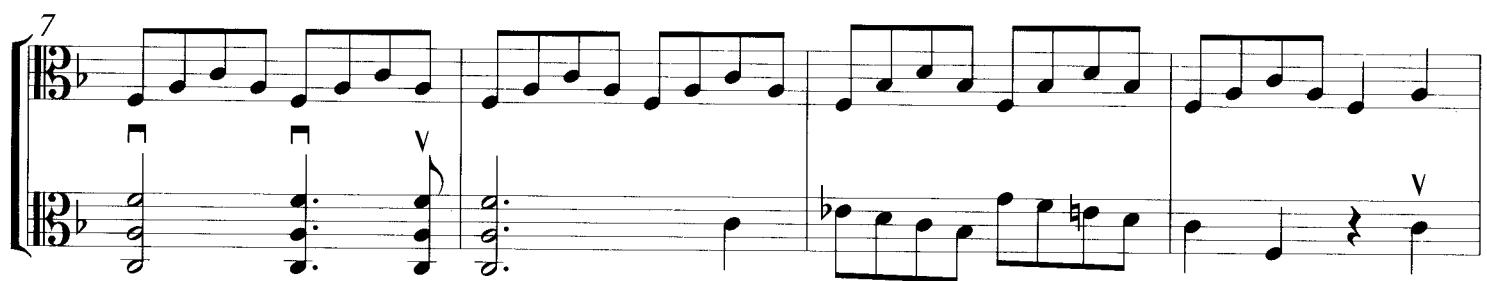
6



4



7



11



15



18



21

3 3
3 3
tr

24

p
V
tr

28

f
f

32

p
V
p

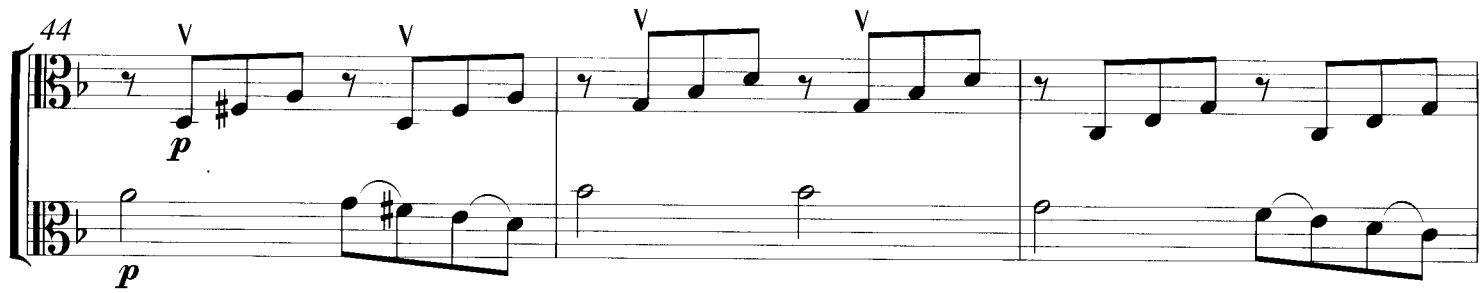
36

V
V

40

f
V

44



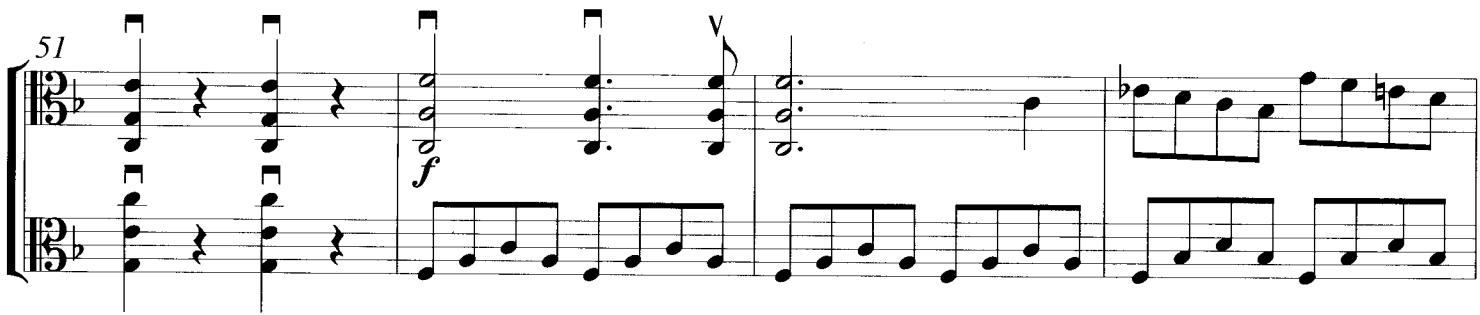
Two staves of music. The top staff has a bass clef, a key signature of one flat, and a tempo marking of p . The bottom staff has a bass clef and a tempo marking of p . The music consists of eighth-note patterns.

47



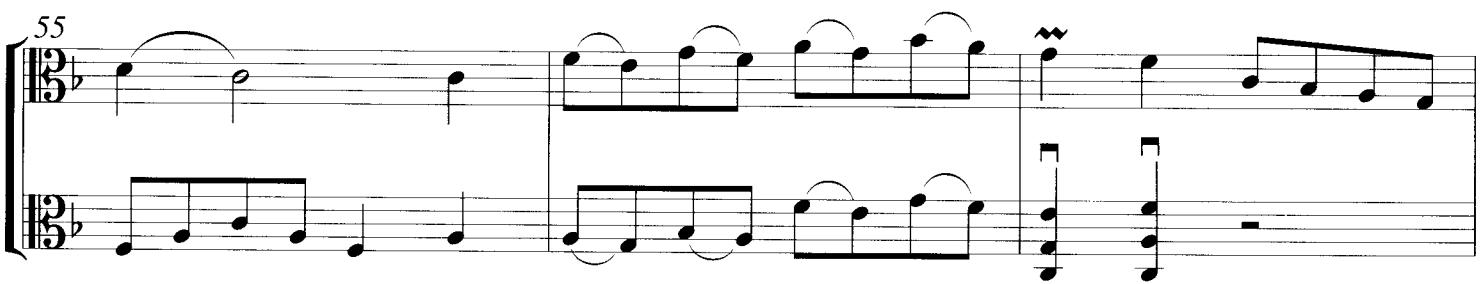
Two staves of music. The top staff has a bass clef, a key signature of one flat, and a tempo marking of p . The bottom staff has a bass clef and a tempo marking of p . The music consists of eighth-note patterns.

51



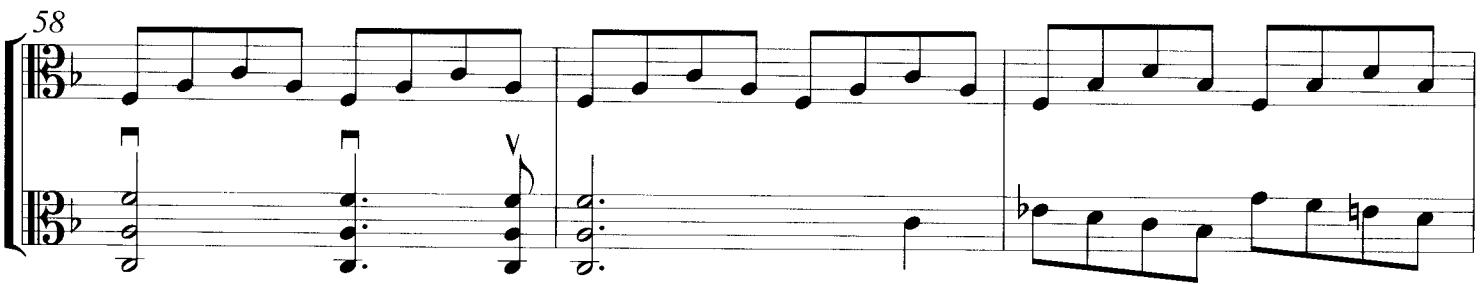
Two staves of music. The top staff has a bass clef, a key signature of one flat, and a dynamic marking of f . The bottom staff has a bass clef. The music consists of eighth-note patterns.

55



Two staves of music. The top staff has a bass clef, a key signature of one flat, and a tempo marking of p . The bottom staff has a bass clef. The music consists of eighth-note patterns.

58



Two staves of music. The top staff has a bass clef, a key signature of one flat, and a tempo marking of p . The bottom staff has a bass clef. The music consists of eighth-note patterns.

61



Two staves of music. The top staff has a bass clef, a key signature of one flat, and a tempo marking of p . The bottom staff has a bass clef. The music consists of eighth-note patterns.

64

Two staves in common time, treble clef, B-flat key signature. Measure 64 consists of eighth-note pairs connected by curved lines.

67

Two staves in common time, treble clef, B-flat key signature. Measure 67 starts with eighth-note pairs connected by curved lines. The dynamic is *p*. The bottom staff follows with eighth-note pairs connected by curved lines, with dynamics *v*, *v*, *tr*.

71

Two staves in common time, treble clef, B-flat key signature. Measure 71 consists of eighth-note pairs connected by curved lines.

75

Two staves in common time, treble clef, B-flat key signature. Measure 75 starts with eighth-note pairs connected by curved lines, dynamic *v*. The bottom staff follows with eighth-note pairs connected by curved lines, dynamics *tr*, *tr*.

79

Two staves in common time, treble clef, B-flat key signature. Measure 79 starts with eighth-note pairs connected by curved lines, dynamic *f*. The bottom staff follows with eighth-note pairs connected by curved lines, dynamics *tr*, *f*, *f*.

82

Two staves in common time, treble clef, B-flat key signature. Measure 82 starts with eighth-note pairs connected by curved lines. The bottom staff follows with eighth-note pairs connected by curved lines, dynamics *v*, *v*, *3*, *tr*.

Canon

Presto

Sheet music for Canon in C major, Presto tempo, featuring five staves of musical notation. The music is divided into six systems:

- System 1 (Measures 1-6):** The top staff begins with a rest. The second staff starts with a quarter note followed by eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.
- System 2 (Measures 7-12):** The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.
- System 3 (Measures 13-18):** The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.
- System 4 (Measures 19-24):** The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.
- System 5 (Measures 25-30):** The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

26

tr

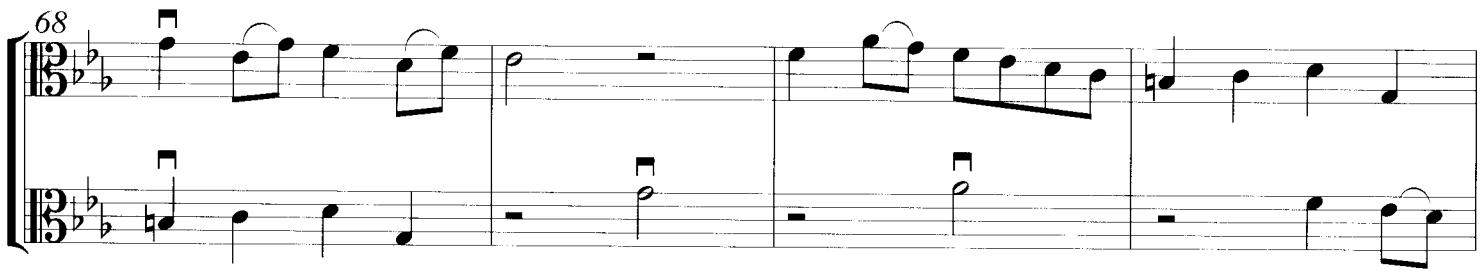
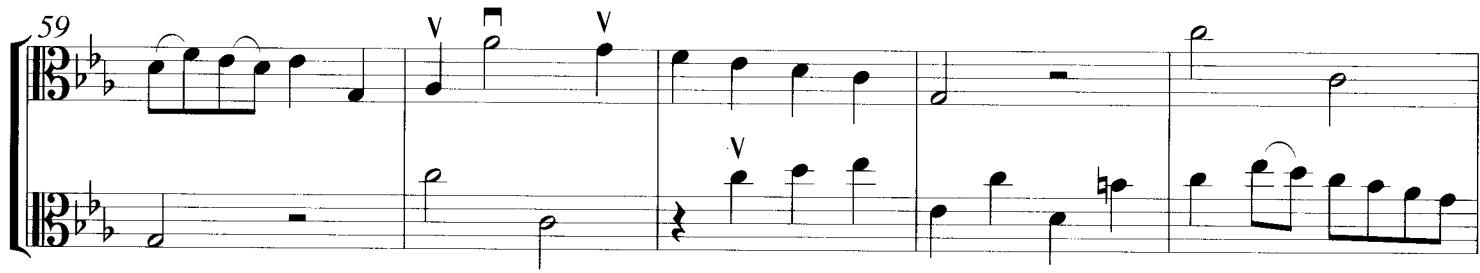
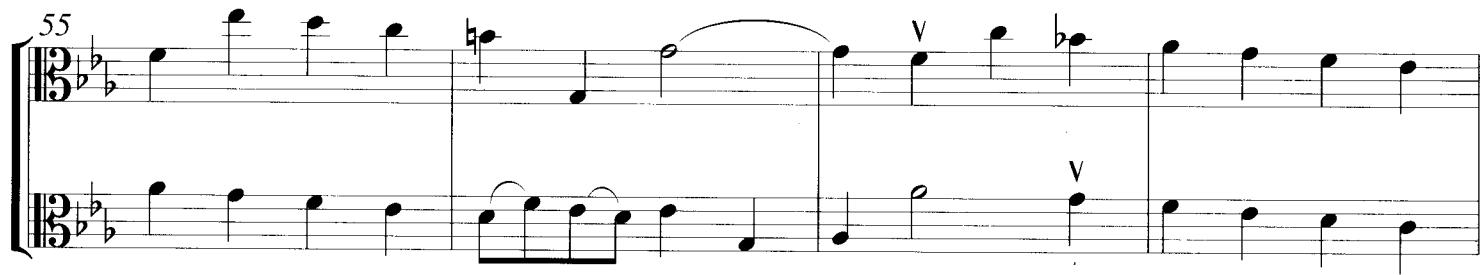
30

34

38

42

47



Gracioso

8

Musical score for piano, 3/4 time. The left hand plays sustained notes with dynamic *p*, while the right hand plays eighth-note patterns. Measure 5: Left hand *f*, right hand *p*. Measure 6: Left hand *p*, right hand *p*. Measure 7: Left hand *f*, right hand *p*. Measure 8: Left hand *p*, right hand *pp*.

Musical score for piano, 3/4 time. The left hand provides harmonic support with sustained notes. Measure 9: Left hand *f*, right hand *f*. Measure 10: Left hand *f*, right hand *f*. Measures 11-12: Left hand *f*, right hand eighth-note patterns.

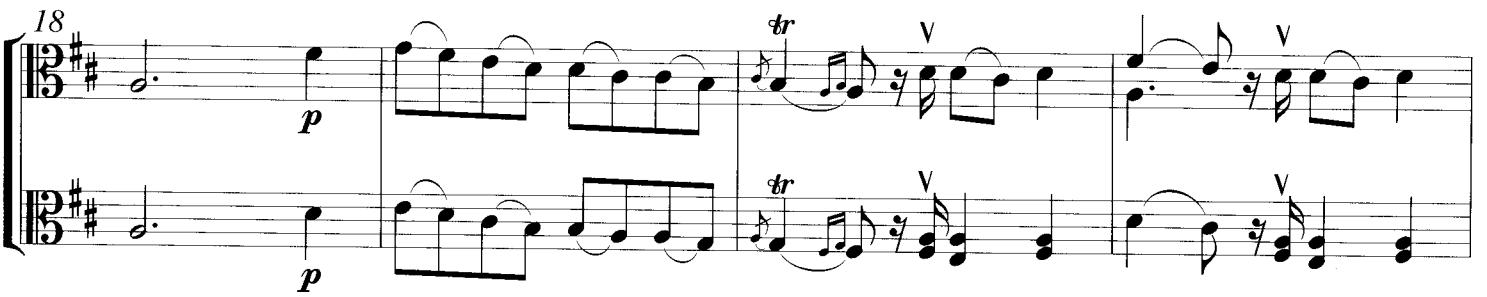
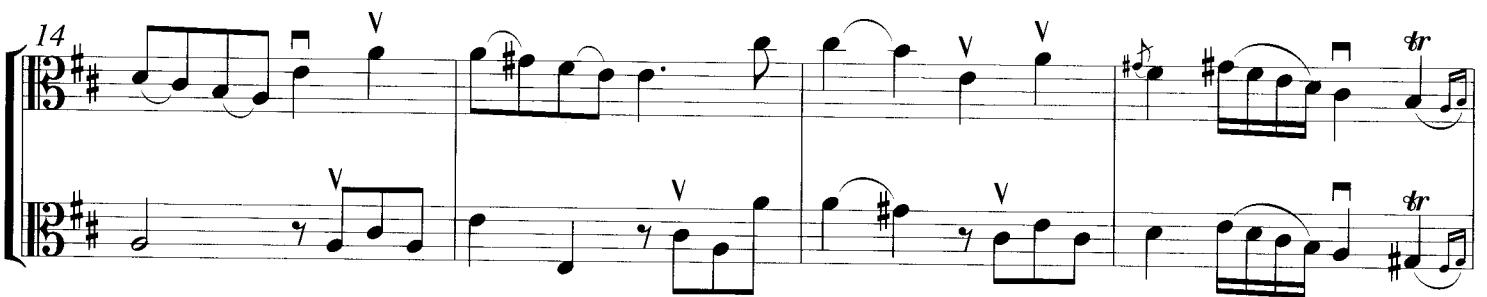
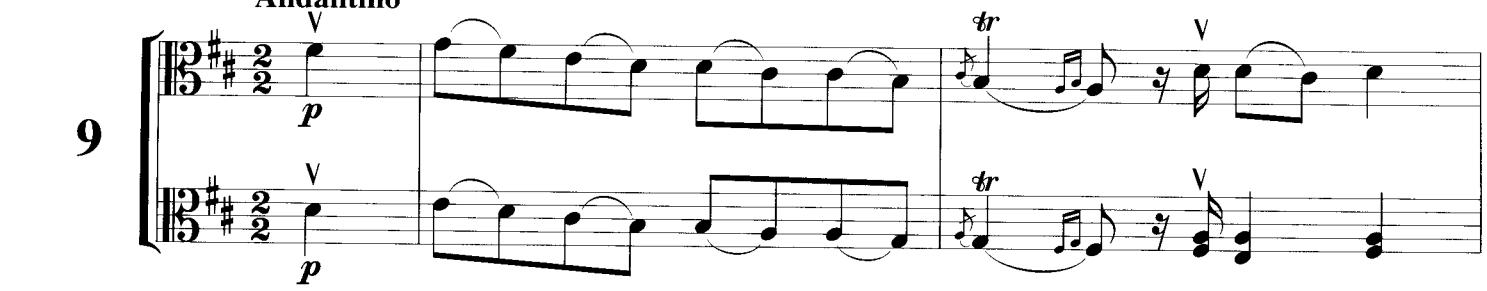
Musical score for piano, 3/4 time. The left hand provides harmonic support with sustained notes. Measure 13: Left hand *f*, right hand *p*. Measure 14: Left hand *p*, right hand *p*. Measure 15: Left hand *f*, right hand *p*. Measure 16: Left hand *f*, right hand eighth-note patterns.

Musical score for piano, 3/4 time. The left hand provides harmonic support with sustained notes. Measure 17: Left hand *mf*, right hand *mf*. Measure 18: Left hand *mf*, right hand *mf*. Measures 19-20: Left hand *mf*, right hand eighth-note patterns.

Musical score for piano, 3/4 time. The left hand provides harmonic support with sustained notes. Measure 21: Left hand *f*, right hand *p*. Measure 22: Left hand *p*, right hand *p*. Measure 23: Left hand *f*, right hand *p*. Measure 24: Left hand *p*, right hand *pp*.

Andantino

9



22

26

Andante
10

8

15

23

31

p

38

p 3

3

tr

43

p

p

51

p 3

3

tr

57

f

p 3

3

tr

mf

mf

63

p

p

69

V
3
p

75

V
V
V
V

81

f
p
3
3
tr
3
tr

87

p
f
p
3
V
V
V
V

94

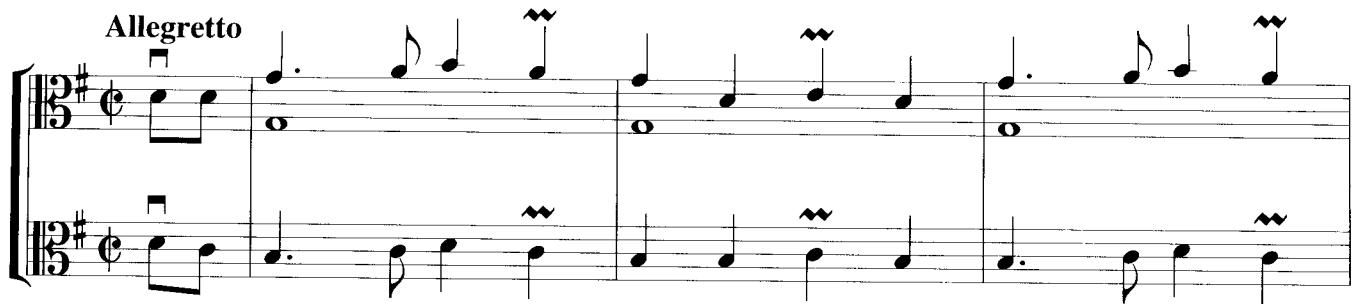
f
p
3
3
tr
3
tr

99

f
p
3
3
tr
3
tr

Allegretto

11



v v

v v

v v

v v

v v

v v



v v

v v

v v

v v

v v

v v



v v

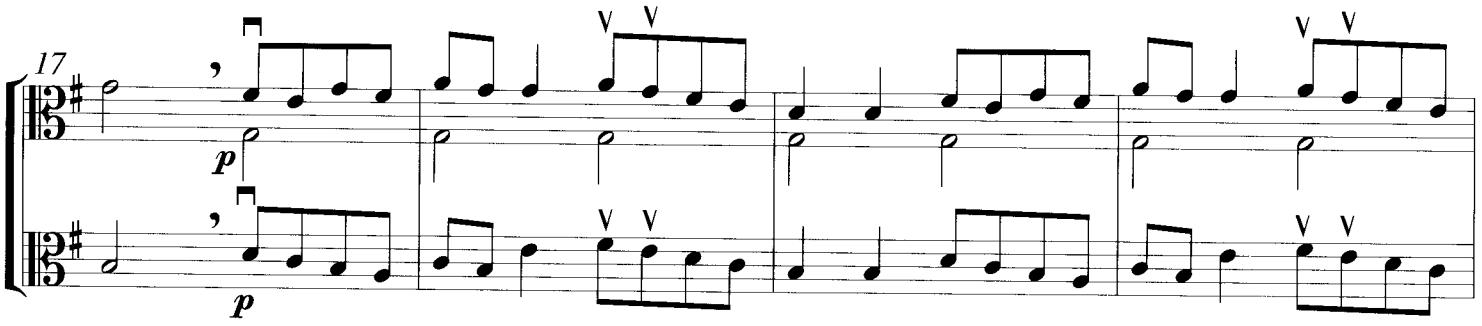
v v

v v

v v

v v

v v



p

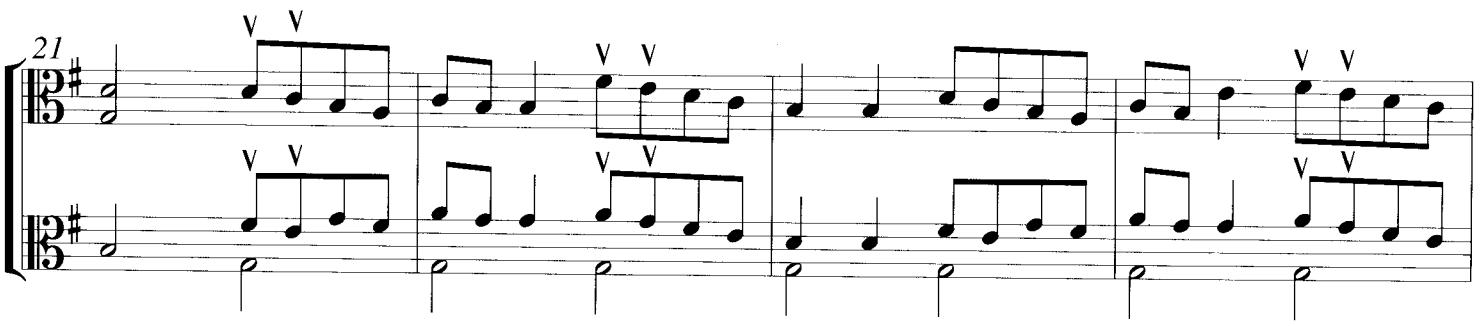
p

p

p

p

p



p

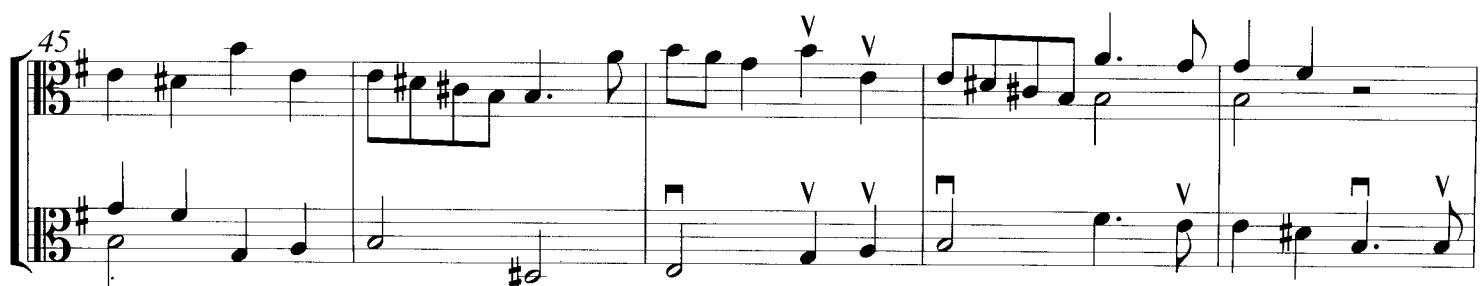
p

p

p

p

p



50

v v

55

v v
p p
ff

59

v v

63

f f

67

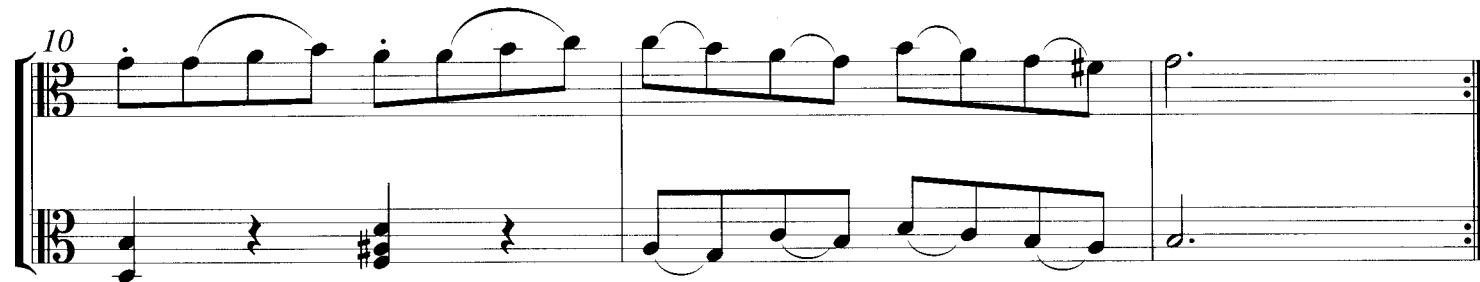
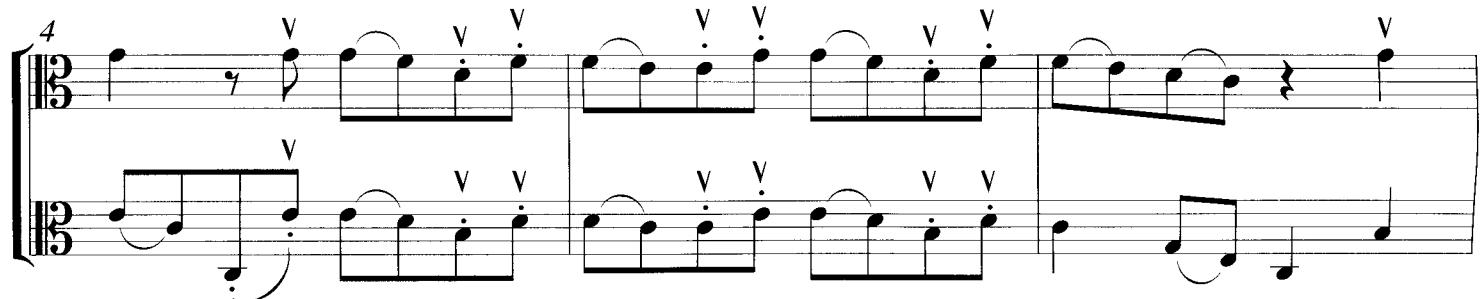
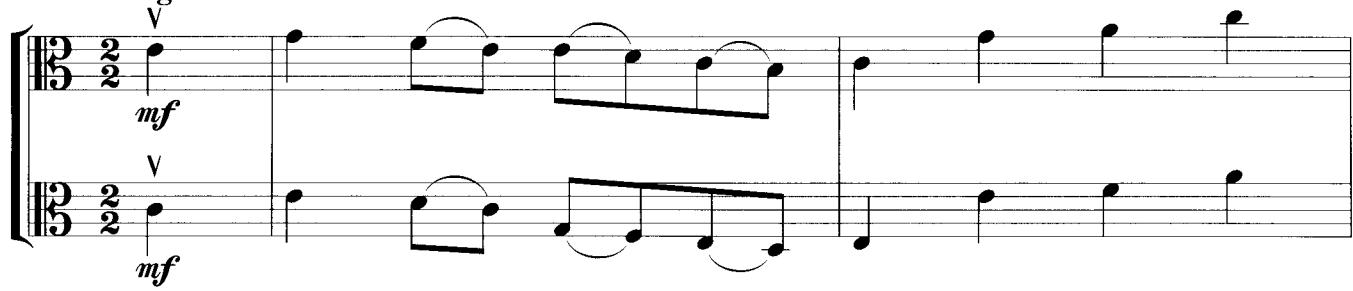
v v
#

71

v v
ff

Allegretto

12



19

22

25

28

30

33