

JOY *of* MUSIC

Discoveries from the Schott Archives
Entdeckungen aus dem Verlagsarchiv Schott
Découvertes des archives des éditions Schott

Virtuoso and Entertaining Pieces
for Clarinet and Piano

Virtuose und unterhaltsame Stücke
für Klarinette und Klavier

Pièces virtuoses et divertissantes
pour clarinette et piano

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ED 23311

ISMN 979-0-001-21022-5

ISBN 978-3-7957-1987-6

Cover: Elke Dörr

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Preface

Founded in Mainz by Bernhard Schott in 1770, Schott music publishers are celebrating 250 years in business in 2020. To mark this important anniversary we have chosen the motto 'Joy of Music': this commemorates the publication by Schott in 1826 of the first edition of Beethoven's Ninth Symphony, one of the most significant works in musical history, with its celebrated final chorus of Schiller's 'Ode to Joy' and the hope that 'All men shall become brothers'. Our motto also celebrates our belief that music can bring joy into the lives of individuals and enrich communities in human society as a whole.

To mark the occasion of this anniversary, Schott publishers and editorial colleagues have unearthed and revised some historic treasures from the publisher's archives. Under the title 'Joy of Music' this collection is intended for professional musicians, proficient amateurs and advanced students who wish to discover interesting material beyond the standard repertoire. This volume chiefly focuses on works from the Romantic era: virtuoso encore pieces, showpieces, salon gems, expressive character pieces and skillful arrangements of well-known melodies from operas and concertos. Many of these original compositions and arrangements are by influential virtuosos of the 19th Century who were masters of their instrument.

This volume for clarinet and piano contains 13 pieces: they were written by clarinetists such as Carl Baermann, Iwan Müller and Joseph Williams, well-known Schott authors such as Joseph Küffner and much-loved composers such as Gioachino Rossini. Pieces are presented in chronological order according to each composer's date of birth. Most of them are fairly demanding (Grades 5-8) and require mastery of clarinet technique. These pieces are distinguished by a wealth of musical colours and ideas. Showpieces such as Küffner's *Potpourri sur un thème suisse* or the *Fantaisie* by Rossini turn out to contain wonderful melodies and lyrical passages, too. On the other hand, apparently calmer pieces such as *Le rêve (The Dream)* by Iwan Müller or *Ein Abend auf den Bergen (An evening on the mountains)* by Carl Baermann actually require considerable flexibility and virtuoso skills. 24377 works were published by Schott in the 19th Century, of which only 30 were editions for clarinet and piano. This selection thus comprises some rare treasures.

This new edition of long neglected works is based as far as possible on first editions by Schott. Evident oversights or inconsistencies have been corrected without comment; details added by the editor are identified by the use of square brackets or dotted slurs.

Grateful thanks are due to the Bavarian state library in Munich, who in the process of digitalising the Schott archives have made original scores available to us for many pieces.

We hope you will enjoy this journey of discovery through the Schott archives.

Rudolf Mauz and Rainer Mohrs
English translation Julia Rushworth

Verlornes Glück

Bonheur perdu
Lied für die Klarinette
opus 30

Carl Baermann
1811–1885

Allegro molto vivace

The musical score is presented in three systems, each with a piano accompaniment on the left and a clarinet part on the right. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 6/8. The first system begins with a piano part marked *f* and a clarinet part marked *p*. The second system starts at measure 6, with piano dynamics ranging from *p* to *molto cresc.* and *fz*. The third system starts at measure 13, with piano dynamics ranging from *p* to *f* and *fz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

27

molto cresc.

molto cresc.

f

p

33

dim.

p

pp

cresc.

dim.

p

pp

40

cresc.

f

dim.

cresc.

f

dim.

47

poco rit.

p

poco rit.

p

pp

p

Red. * Red. * Red. * Red. *

54

cresc.

f

fz

p

cresc.

fz

f

cresc.

f

cresc.

f

Red. *

61

cresc. *cresc.* **f**

f *cresc.*

This system contains measures 61 through 66. The upper staff features a melodic line with slurs and dynamic markings of *cresc.* and **f**. The lower staff provides a rhythmic accompaniment with chords and moving lines, marked with **f** and *cresc.*

67

ff *ff*

molto cresc. **ff** **ff**

This system contains measures 67 through 73. The upper staff continues the melodic line with slurs and accents, marked with **ff** and *ff*. The lower staff features a dense accompaniment with chords and moving lines, marked with *molto cresc.* and **ff**.

74

f *dim.*

This system contains measures 74 through 79. The upper staff shows the melodic line with slurs and accents, marked with **f** and *dim.*. The lower staff continues the accompaniment with chords and moving lines.

80

rit.

This system contains measures 80 through 84. The upper staff features a melodic line with slurs and accents, marked with *rit.*. The lower staff continues the accompaniment with chords and moving lines.

85

Tempo più moderato

p *sempre pp*

sempre pp

This system contains measures 85 through 90. The upper staff begins with a rest followed by a melodic line with slurs and accents, marked with *p* and *sempre pp*. The lower staff features a rhythmic accompaniment with chords and moving lines, marked with *sempre pp*. The tempo is marked **Tempo più moderato**.

93

Musical score for measures 93-101. The right hand features a melodic line with a fermata and a second ending symbol. The left hand plays a rhythmic accompaniment of chords.

102

Musical score for measures 102-110. The right hand has a melodic line with a fermata and a dashed line indicating a continuation. The left hand continues with a rhythmic accompaniment. Dynamics include *ppp*.

111

Musical score for measures 111-119. The right hand has a melodic line with a fermata and a dynamic marking of *fz*. The left hand continues with a rhythmic accompaniment. Dynamics include *fz*.

120

Musical score for measures 120-128. The right hand has a melodic line with a fermata and a dynamic marking of *fz*. The left hand continues with a rhythmic accompaniment. Dynamics include *fz*.

129 *dim. e morendo*

f *pp* *dim. e morendo*

138

ppp *pp*

147 *rit.* **Tempo I**

rit. **Tempo I** *p* *fz* *p* *pp sempre*

155

p *ppp* *Ad.* *

162 *poco rit.* **Tempo I** *poco rit.* *p* *cresc.* *p*

rit. * *rit.* * *rit.* *

170 *molto cresc.* *p* *cresc.* *f*

p *cresc.* *f* *molto cresc.* *p* *f*

178 *f* *f* *p* *fz*

f *f* *p* *fz*

184 *cresc.* *p* *cresc.*

cresc. *fz* *cresc.*

190

musical score for measures 190-195. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *molto cresc.* dynamic and ends with a *p* dynamic. The piano accompaniment starts with a *f* dynamic and includes *molto cresc.* and *p* markings.

196

musical score for measures 196-202. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and includes *cresc.* markings. The piano accompaniment starts with a *pp* dynamic and includes *cresc.* markings.

203

musical score for measures 203-209. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic and includes *dim.* and *p* markings. The piano accompaniment starts with a *f* dynamic and includes *dim.* and *p* markings. The system concludes with a *Red.* marking and an asterisk.

210

musical score for measures 210-216. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* dynamic and includes *f*, *fz*, and *p* markings. The piano accompaniment starts with a *p* dynamic and includes *cresc.*, *f*, *fz*, and *p* markings. The system concludes with a *Red.* marking and several asterisks.

217

cresc. *f* *cresc.*

cresc. *f* *cresc.*

223

molto cresc. *ff* *fz*

f molto cresc. *cresc.*

229

f

ff *ff*

235

dim. *p* *rall.* *a tempo*

f *dim.* *p* *rall.* *a tempo*

242

p *fz* *sf* *p*

248

p *cresc.* *p* *cresc.*

254

sempre più cresc. *p* *cresc.* *sempre più cresc.* *p* *cresc.* *f*

260

f *ff* *ff*