

JOY of MUSIC

Discoveries from the Schott Archives

Entdeckungen aus dem Verlagsarchiv Schott
Découvertes des archives des éditions Schott

Virtuoso and Entertaining Pieces
for Piano

Virtuose und unterhaltsame Stücke
für Klavier

Pièces virtuoses et divertissantes
pour piano

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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 Schott has 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 the 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 piano contains 15 pieces, many of them composed by pianists such as Beethoven, Czerny, Liszt and Thalberg. The order of pieces is chronological according to the composer's date of birth. Most of these pieces are demanding and require advanced piano technique (grades 5–8). Alongside virtuoso pieces such as 'La Danza. Tarantella Napoletana' by Franz Liszt, 'Le Chemin de Fer. Étude' by Charles-Valentin Alkan or 'Le Banjo. Esquisse américaine' by Louis Moreau Gottschalk the volume also contains some lyrical pieces such as 'Méditation sur le 1^{er} Prélude de J. S. Bach' by Charles Gounod and 'Mélodie de Gluck' by Giovanni Sgambati.

This new edition of often long neglected works is based as far as possible on the first editions by Schott. Original fingerings have been adopted where given. Evident oversights or inconsistencies have been corrected without comment. Grateful thanks are due to the Bavarian state library in Munich, which in the process of digitalising the Schott archives has made many original scores available to us.

Have joy on this journey of discovery through the Schott archives!

Wilhelm Ohmen and Robert Schäfer
English translation Julia Rushworth

Vorwort

Der Musikverlag Schott, 1770 in Mainz von Bernhard Schott gegründet, feiert 2020 sein 250-jähriges Bestehen. Der Verlag hat dieses Jubiläum unter das Motto „Joy of Music“ gestellt: Zum einen, weil 1826 mit Beethovens 9. Sinfonie eines der bedeutendsten Werke der Musikgeschichte als Erstausgabe bei Schott erschien, mit Schillers berühmtem Schlusschor „Ode an die Freude“ und seinem Wunsch „alle Menschen werden Brüder“. Zum anderen, weil der Verlag der Überzeugung ist, dass Musik Freude in das Leben jedes einzelnen Menschen bringt und auch das Zusammenleben in der Gesellschaft insgesamt bereichert.

Anlässlich des Jubiläums hat der Verlag Schott zusammen mit seinen Herausgebern Schätze aus dem historischen Verlagsarchiv gehoben, die ebenfalls Freude bereiten sollen. Unter dem Titel „Joy of Music“ wendet sich dieser Sammelband an professionelle Musiker und fortgeschrittene Liebhaber, die an interessanten Entdeckungen abseits des Standardrepertoires interessiert sind. Der Band enthält vor allem Werke der Romantik: virtuose Zugabe- und Kabinettstückchen, Perlen der Salonmusik, ausdrucksvolle Charakterstücke sowie kunstvolle Arrangements bekannter Melodien aus Oper und Konzert. Viele der Originalkompositionen und Bearbeitungen stammen von bedeutenden Virtuosen des 19. Jahrhunderts, die Meister ihres Instrumentes waren.

Der vorliegende Band für Klavier enthält 15 Werke. Sie stammen überwiegend von komponierenden Pianisten wie Beethoven, Czerny, Liszt oder Thalberg. Die Stücke sind nach Lebensdaten der Komponisten chronologisch angeordnet. Der Schwierigkeitsgrad ist überwiegend anspruchsvoll (Stufe 3-5) und setzt eine gute Klaviertechnik voraus. Neben Virtuosenstücken wie „La Danza. Tarantella Napoletana“ von Franz Liszt, „Le Chemin de Fer. Étude“ von Charles-Valentin Alkan oder „Le Banjo. Esquisse américaine“ von Louis Moreau Gottschalk enthält der Band auch einige ruhigere Stücke wie die „Méditation sur le 1^{er} Prélude de J. S. Bach“ von Charles Gounod oder die „Mélodie de Gluck“ von Giovanni Sgambati.

Die Neuveröffentlichung dieser vielfach vergriffenen Werke folgt so nah wie möglich dem Originaltext der Schott-Erstausgaben. Originale Fingersätze wurden, soweit vorhanden, übernommen. Offensichtliche Fehler oder Unstimmigkeiten wurden stillschweigend verbessert. Ein herzlicher Dank gilt der Bayerischen Staatsbibliothek München, die im Zuge der Digitalisierung des Schott-Archivs zu vielen Werken die Quellen zur Verfügung gestellt hat.

Viel Freude bei der spannenden Entdeckungsreise durch das Schott-Archiv wünschen

Wilhelm Ohmen und Robert Schäfer

à son ami A. Goria

Méditation sur le 1^{er} Prélude de J. S. Bach

Charles Gounod 1818–1893

Andante semplice

The image shows five staves of sheet music for piano, spanning measures 16 through 28. The music is written in two systems, each consisting of four measures. The first system starts at measure 16 and ends at measure 21. The second system starts at measure 22 and ends at measure 28. The notation includes treble and bass staves, with various dynamics such as *f*, *p*, *cresc.*, *dim.*, *m.d.*, and *m.g.*. Fingerings like 1, 2, 3, 4, and 5 are indicated above the keys. The bass staff features sixteenth-note patterns throughout. Measure 16 includes a melodic line with grace notes and dynamic markings *dim.* and *p*. Measures 17-18 show a continuation of this pattern with *cresc.* and *m.g.*. Measures 19-21 continue the melodic line with dynamic changes. The second system begins with a forte dynamic *f* in measure 22, followed by *dim.* and *p* in measures 23-24. Measures 25-28 conclude the section with a return to *f* and *cresc.* markings.

31

cresc. molto *m.d.* *f* *più f* *m.d.* *tutta forza*

Red. *m.g.* * *Red.* * *Red.* *m.g.* *

34

m.d. *m.d.* *molto maestoso* *ff* *dim.*

Red. *m.g.* * *Red.* *m.g.* * *Red.* * *Red.* *

38

p ben marcato

pp

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

41

cresc. *p* *m.d.* *m.d.*

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

*) Les Notes d'Accompagnement dont queue est en l'air doivent se jouer de la Main droite de la Main gauche.

44

cresc.

p

m.d.

m.d.

cresc.

m.d. m.d.

m.g.

m.g.

m.g.

2do.

*

2do.

*

2do.

*

47

dim.

p

m.d.

m.d.

m.g.

dim.

p

2

cresc.

1 2 4

1 2 4

1 2 3

4 2

2do.

*

2do.

*

50

dim.

p

cresc.

2 4

1

2 5 1

p

4

1 2

4

1 3

2 4

1 2

2 5 1

p

m.g.

4

2do.

*

2do.

*

2do.

*

Musical score for piano, page 10, measures 53-54. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 53 starts with a dynamic of *cresc.* followed by a sixteenth-note pattern. Measure 54 starts with a dynamic of *cresc.* followed by a sixteenth-note pattern. Measures 53 and 54 end with a fermata over the last note. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 53 ends with a dynamic of *dim.* Measure 54 ends with a dynamic of *p*. The score includes fingerings and pedaling instructions.

57

cresc.

1

5 3 2

5 5

*

Red.

2

3 1

5 3 2

*

Red.

Musical score for piano, page 8, measures 60-61. The score consists of four staves. The top staff (treble clef) has dynamics "molto cresc." at measure 60, "f" at measure 61, and "sempre f" at measure 61. The second staff (treble clef) has dynamics "m.d." at measure 60, "m.d. 3-1" at measure 61, and "m.d." at measure 61. The third staff (bass clef) has dynamics "3-1" at measure 60, "2-1" at measure 61, and "2-1" at measure 61. The bottom staff (bass clef) has dynamics "5" at measure 60, "2-1 3-4 3-2" at measure 61, and "5" at measure 61. Measure 61 features various grace notes and slurs.

Musical score for piano, page 10, measures 63-8. The score consists of two staves. The top staff uses a treble clef and has dynamics "cresc. molto" at measure 63, "più f" at measure 8, and "tutta forza" at measure 8. The bottom staff uses a bass clef and features hand-to-hand fingerings (e.g., 1-2, 2-1) over eighth-note patterns. Measure 63 ends with a fermata over the bass staff. Measures 7 and 8 begin with slurs and end with slurs. Measure 8 concludes with a repeat sign.

Musical score for piano, page 8, measures 67-70. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 67 starts with a dynamic ***fff***. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 68 begins with a melodic line in the right hand over sustained notes from the left hand. Measures 69 and 70 are marked ***m.d.*** (mezzo-forte). The right hand continues its melodic line, while the left hand provides harmonic support. Measure 70 concludes with a forte dynamic. The score includes fingerings and performance instructions like ***molto maestoso***.

Musical score for orchestra and piano, page 10, measures 70-75. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Piano. Measure 70 starts with a dynamic of ***ff***. Measure 71 begins with a dynamic of ***v***, followed by a measure of rests. Measure 72 starts with a dynamic of ***dim.***, followed by a measure of rests. Measure 73 starts with a dynamic of ***rit.***, followed by a measure of rests. Measure 74 starts with a dynamic of ***p***, followed by a measure of rests. Measure 75 ends with a dynamic of ***p***.