JOY *of* MUSIC

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

Virtuoso and Entertaining Pieces
for Violoncello and Piano

Virtuose und unterhaltsame Stücke
Violoncello und Klavier

Pièces virtuoses et divertissantes
pour violoncelle et piano

Edited by | Herausgegeben von | Edité par
Beverley Ellis and | und | et Rainer Mohrs

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Contents / Inhalt

Sebastian Lee (1805–1887)	Berceuse op. 71/2 from/aus/de: Deux Romances sans paroles	6
Francois Servais (1807–1866)	Tannhäuser de Richard Wagner, Duo brillant (10me Livre des duos, arr. de J. Gregoir et F. Servais)	10
Auguste-Joseph Franchomme (1808–1884)	Fantaisie sur „La Flûte enchantée" de Mozart, op. 40	29
Jacques Offenbach (1819–1880)	Fantaisie facile sur l'Opéra de Rossini "Le Barbier de Séville" op. 71	40
Alfredo Piatti (1822–1901)	Siciliana op. 19	49
Georg Goltermann (1824–1898)	Alla Mazurka from/aus/de: Trois morceaux caractéristiques, op. 41/3	56
Guillaume Paque (1825–1876)	Romance et Tarantelle op. 23	60
Louis Baerwolf (1841–1891)	Morceau de Salon op. 54	70
Jules de Swert (1843–1891)	Valse en mi mineur de Frédéric Chopin op. posth.	78
Ethel Harraden (1857–1917)	Tristesse, Romance sans paroles	84
Daniël van Goens (1858–1904)	Tarantelle op. 44	87
Hugo Becker (1864–1941)	Andante religioso op. 2	95
Ethel Barns (1874–1948)	L'Escarpolette / Swing Song	99
Arnold Trowell (1887–1966)	Le Rappel des Oiseaux, Etude-Caprice op. 3/2	102
Notes on the individual pieces		110
Hinweise zu den einzelnen Stücken		113

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 generally enrich communities in human society.

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 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 clever 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 cello and piano contains 14 pieces, most of them composed by cellists such as Franchomme, Goltermann, Lee, Offenbach, Paque, Piatti and Jules de Swert. Additionally, two female composers are featured: Ethel Barns and Ethel Harraden. Pieces are presented in chronological order according to the composer's date of birth. Most of these pieces are demanding (grades 5-8) and require the use of thumb position, very good bowing technique and sometimes playing in octaves. Besides virtuoso pieces such as the *Tarantelle* by Daniel van Goens, *Le Rappel des Oiseaux* by Arnold Trowell and *Duo brillant* on themes from Richard Wagner's opera Tannhäuser, this volume also contains a few less difficult pieces, such as the calm *Berceuse* by Sebastian Lee, the *Andante religioso* by Hugo Becker or the *Fantasie facile sur l'Opéra de Rossini 'Le Barbier de Séville'* op. 71 (grades 5–6).

This new edition of long neglected works is based as far as possible on first editions by Schott. Original fingering and bowing indications have been adopted where given and printed above the music. Alternative fingerings and bowing suggestions by the editor are given below the music. 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, which in the process of digitalising the Schott archives has made many original scores available to us.

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

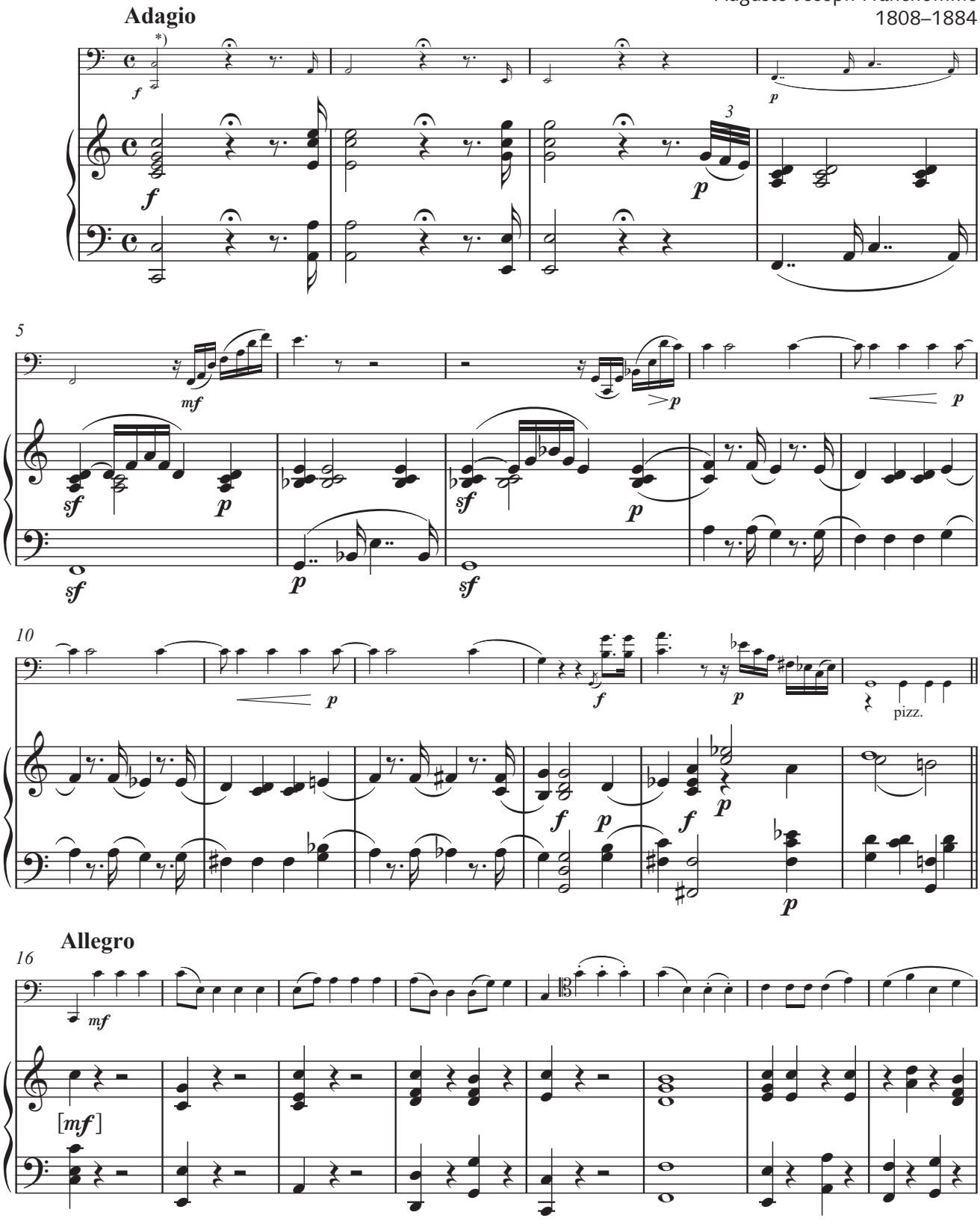
Beverley Ellis and Rainer Mohrs
English translation Julia Rushworth

Fantaisie

sur „La Flûte enchantée“ de Mozart

opus 40

Auguste-Joseph Franchomme
1808–1884



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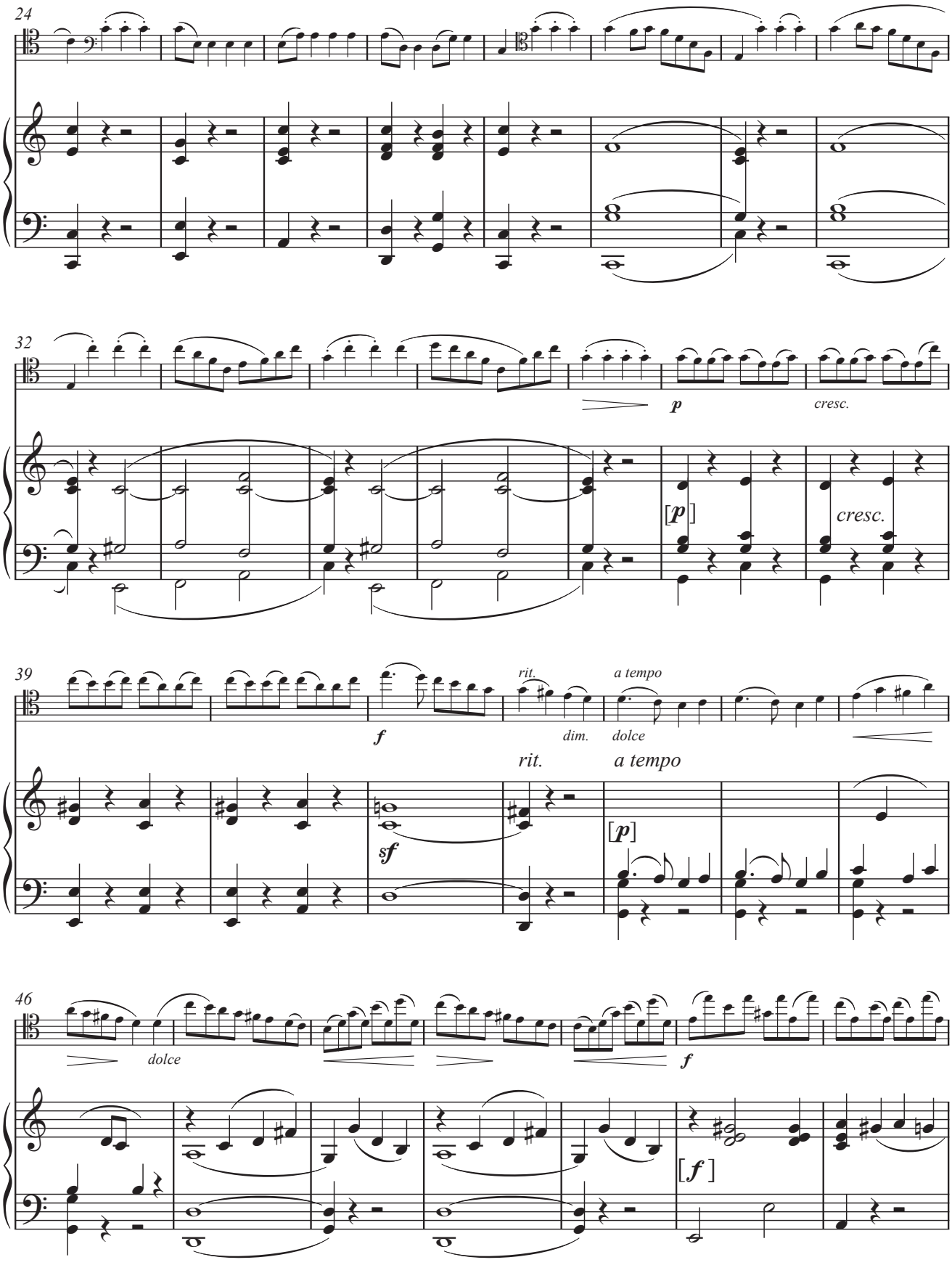
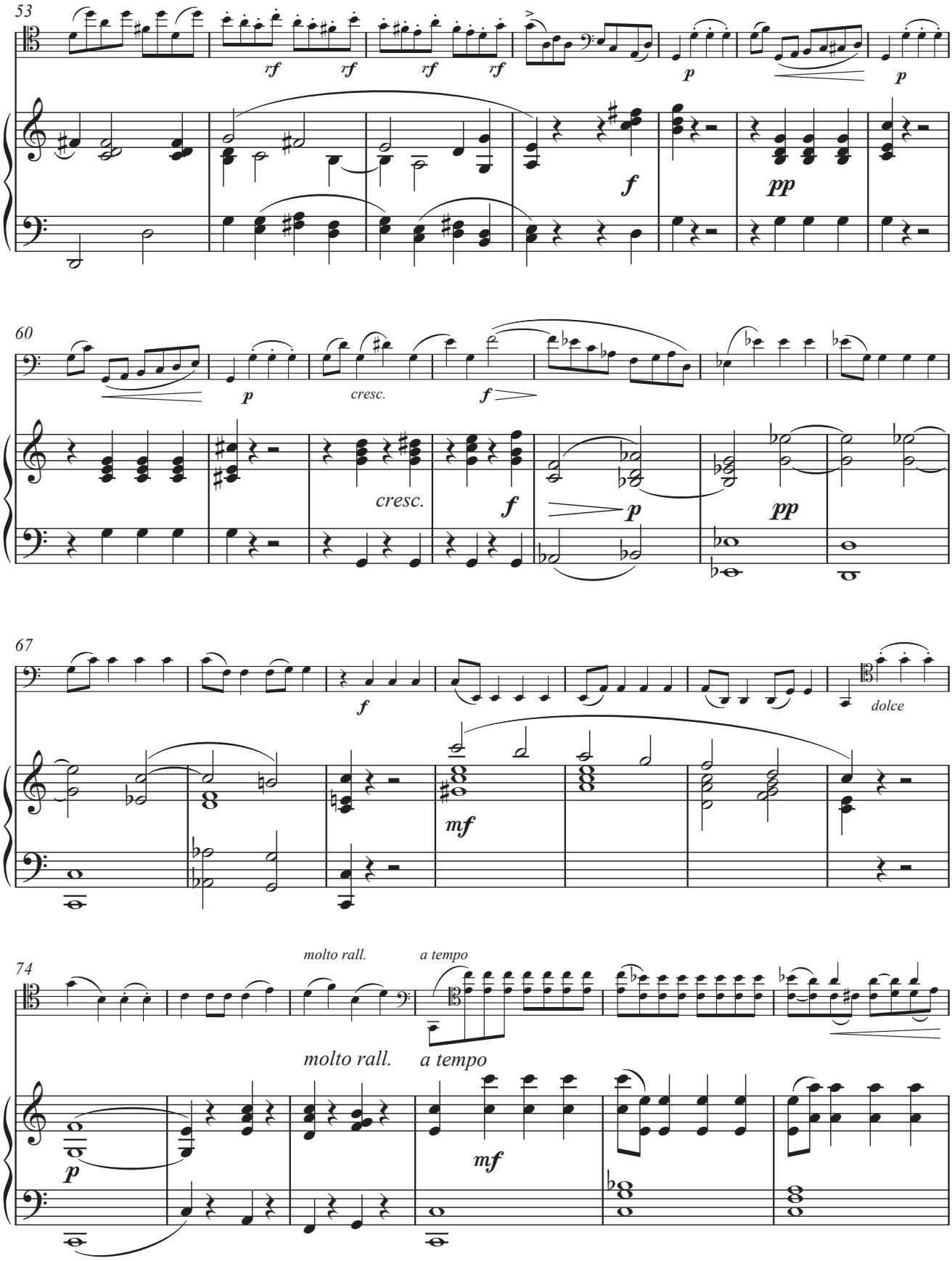
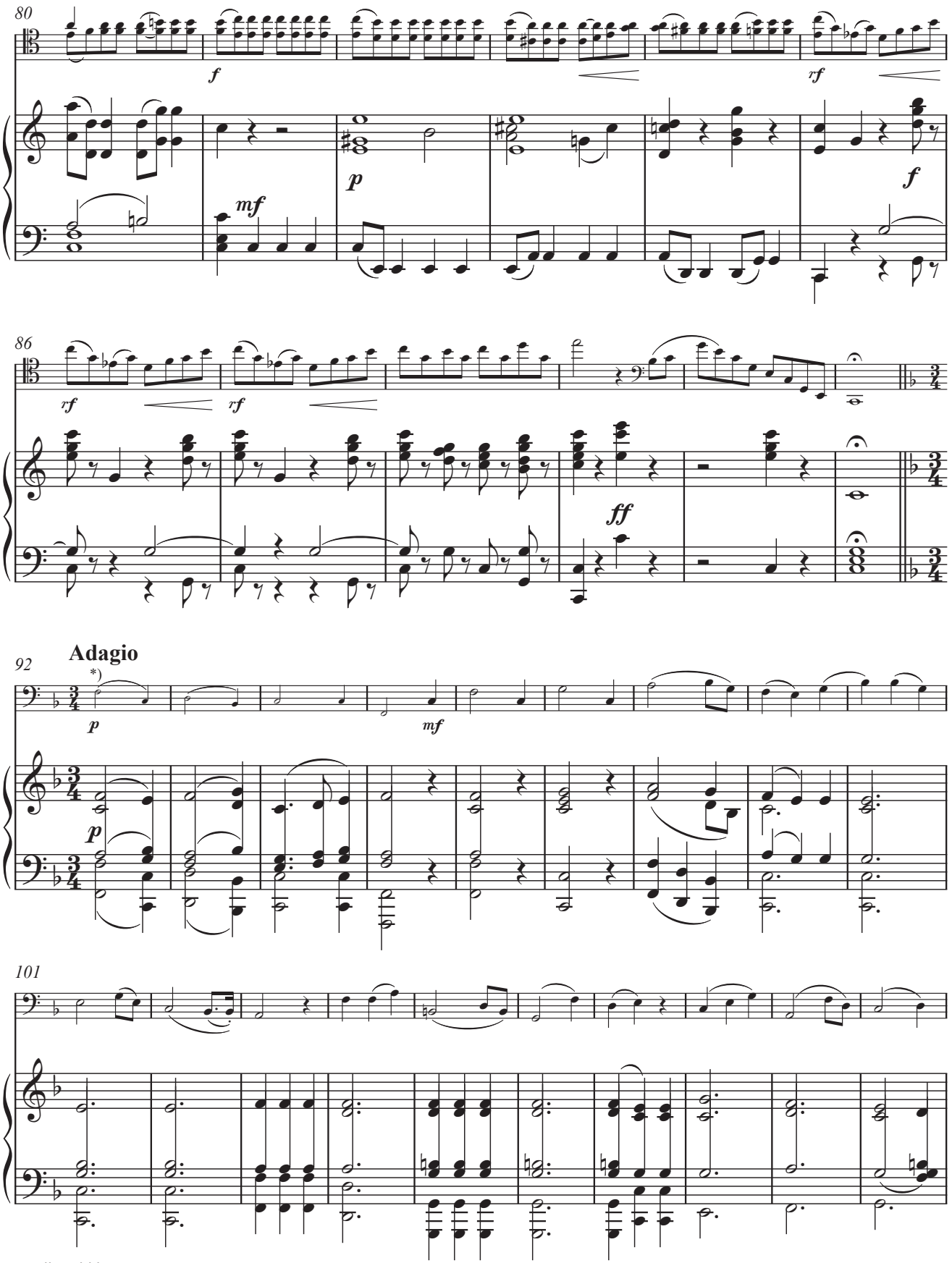
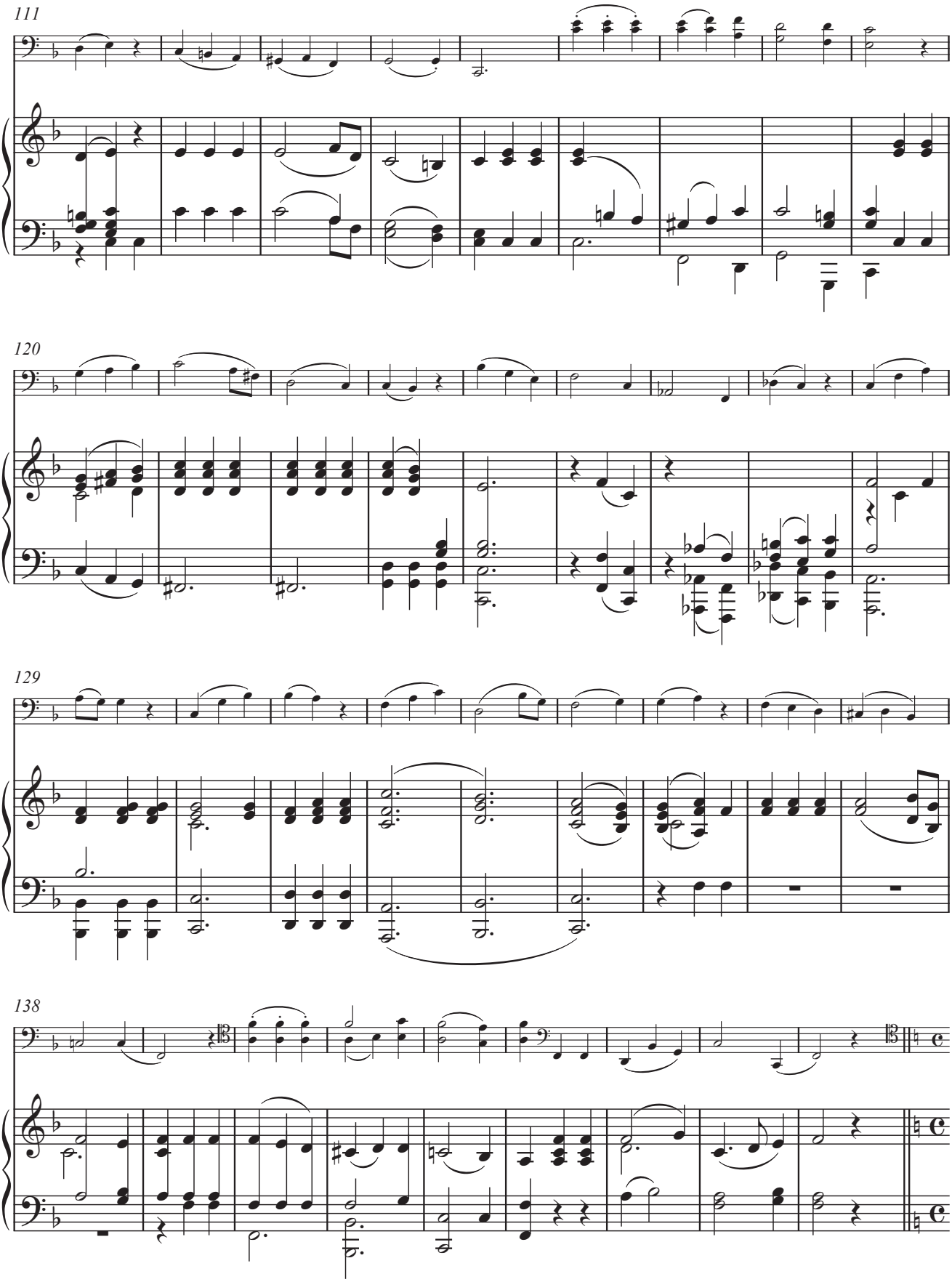
*) Cello ad lib. bis Mitte T. 5 / Cello ad lib. until the middle of b. 5

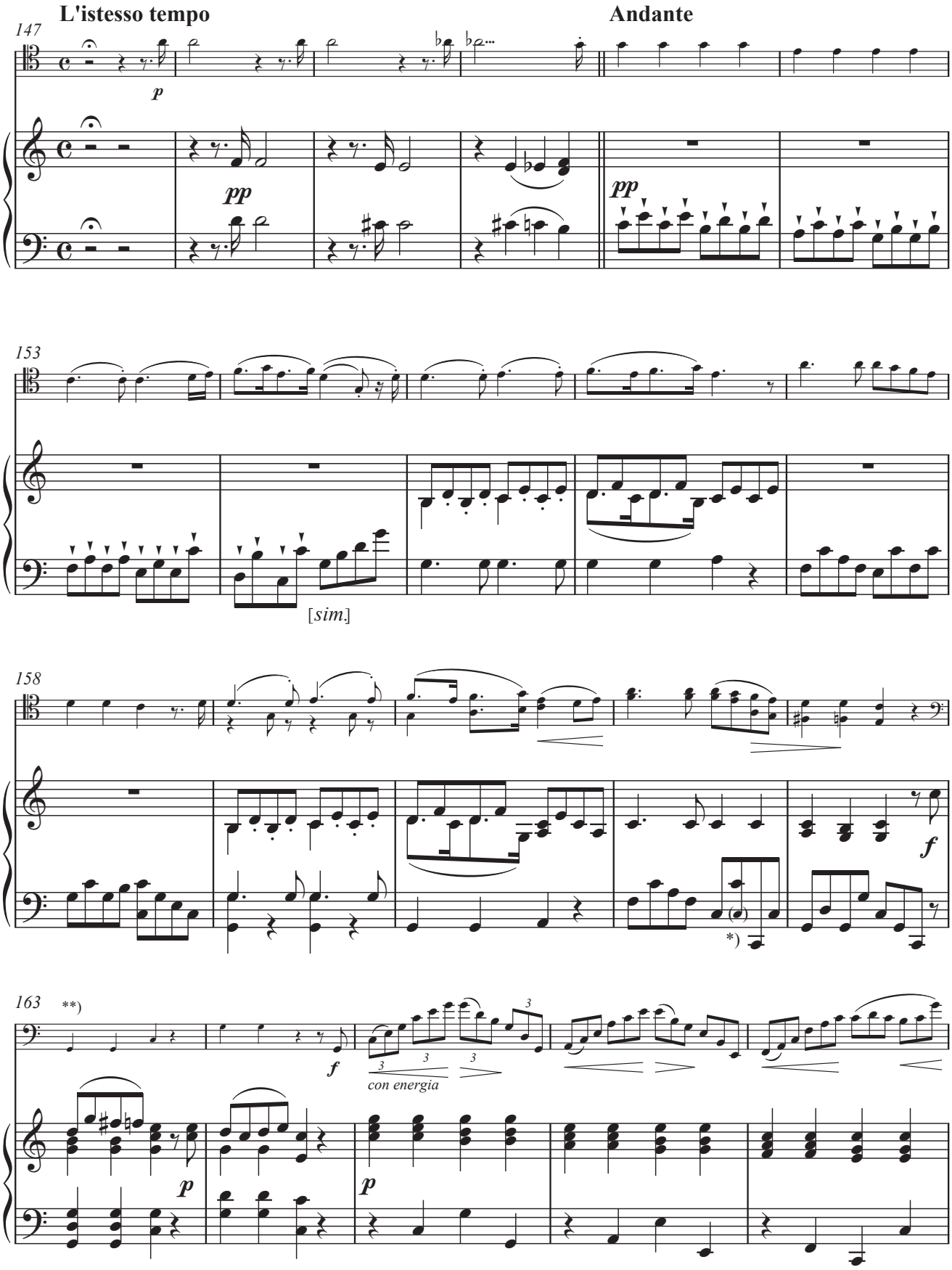

24
32
p
cresc.
[p]
cresc.
39
f
rit.
dim.
a tempo
dolce
rit.
a tempo
sf
[p]
46
dolce
f
[f]


53
rf
rf
rf
rf
p
p
f
pp
60
p
cresc.
f
cresc.
f
p
pp
67
f
dolce
mf
74
molto rall.
a tempo
molto rall.
a tempo
p
mf

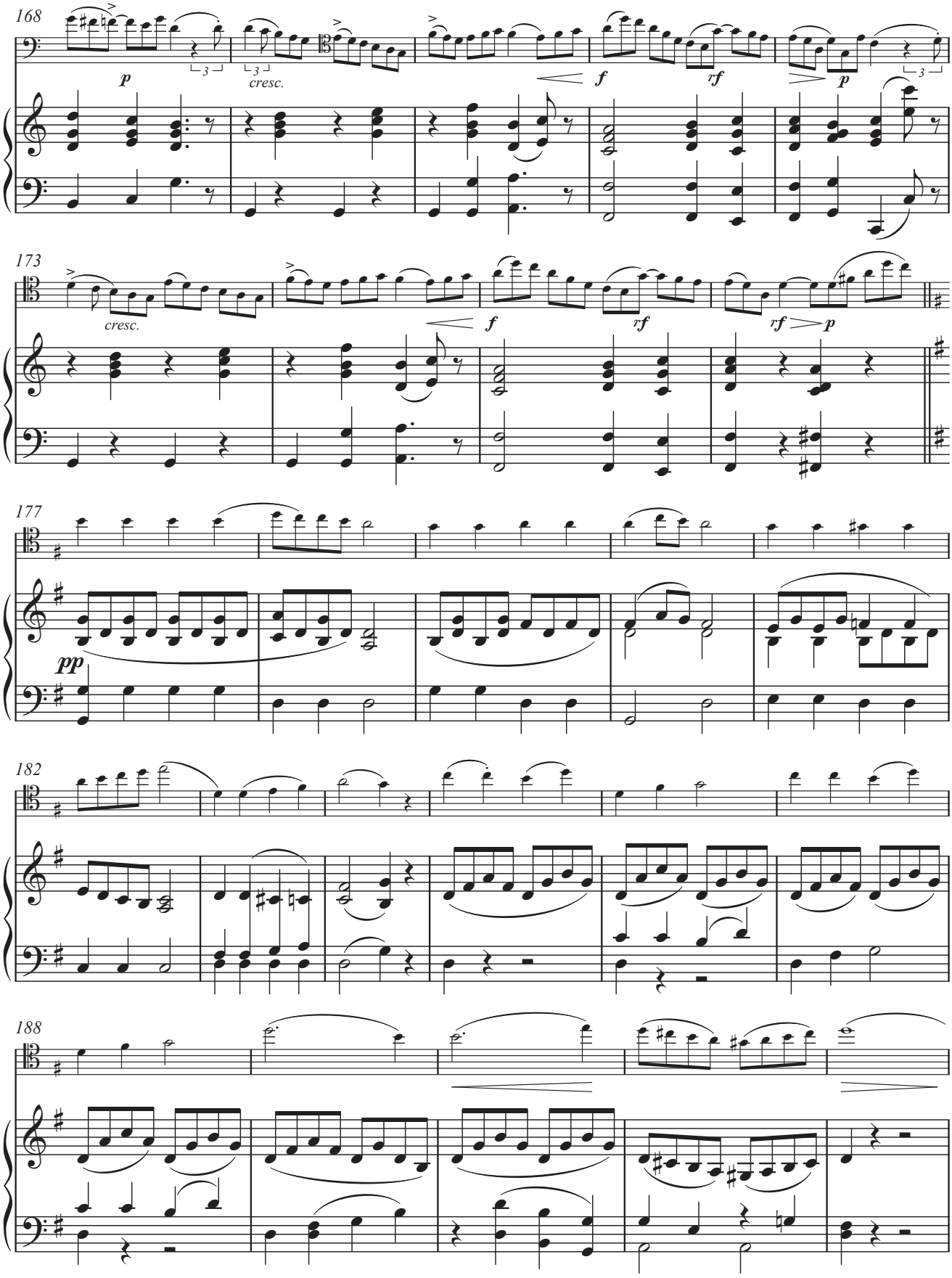


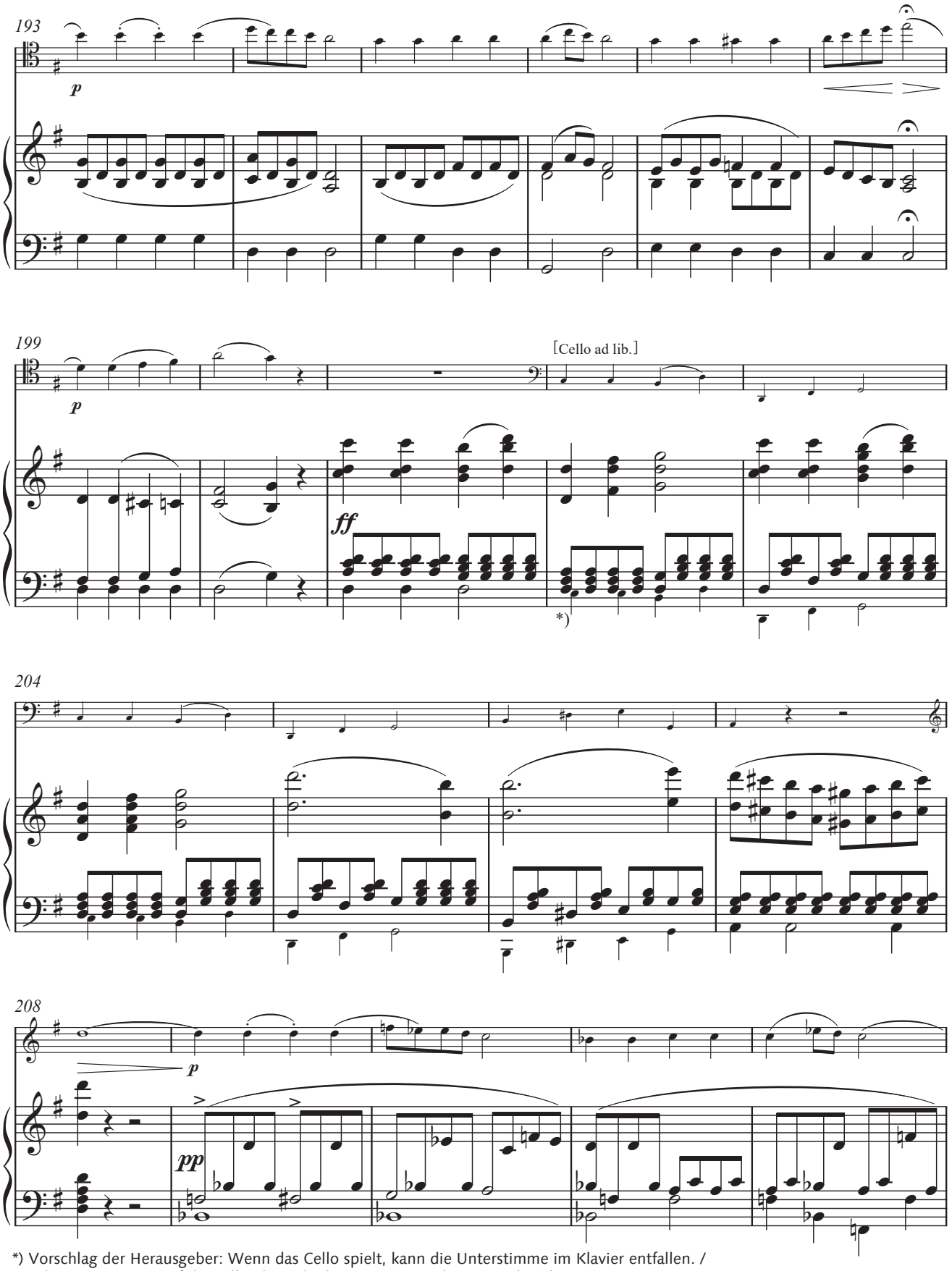
*) Cello ad lib.


111
120
129
138

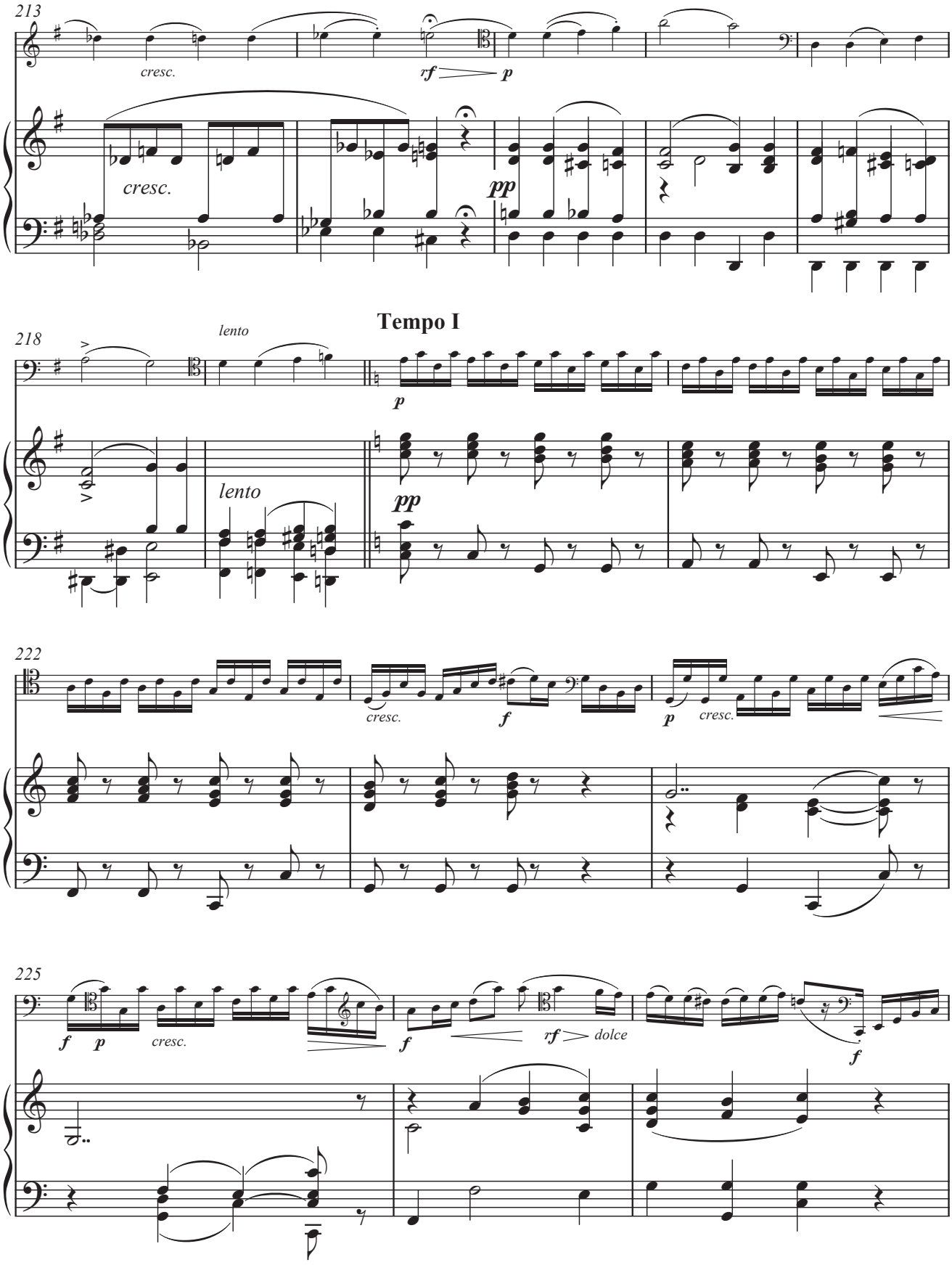


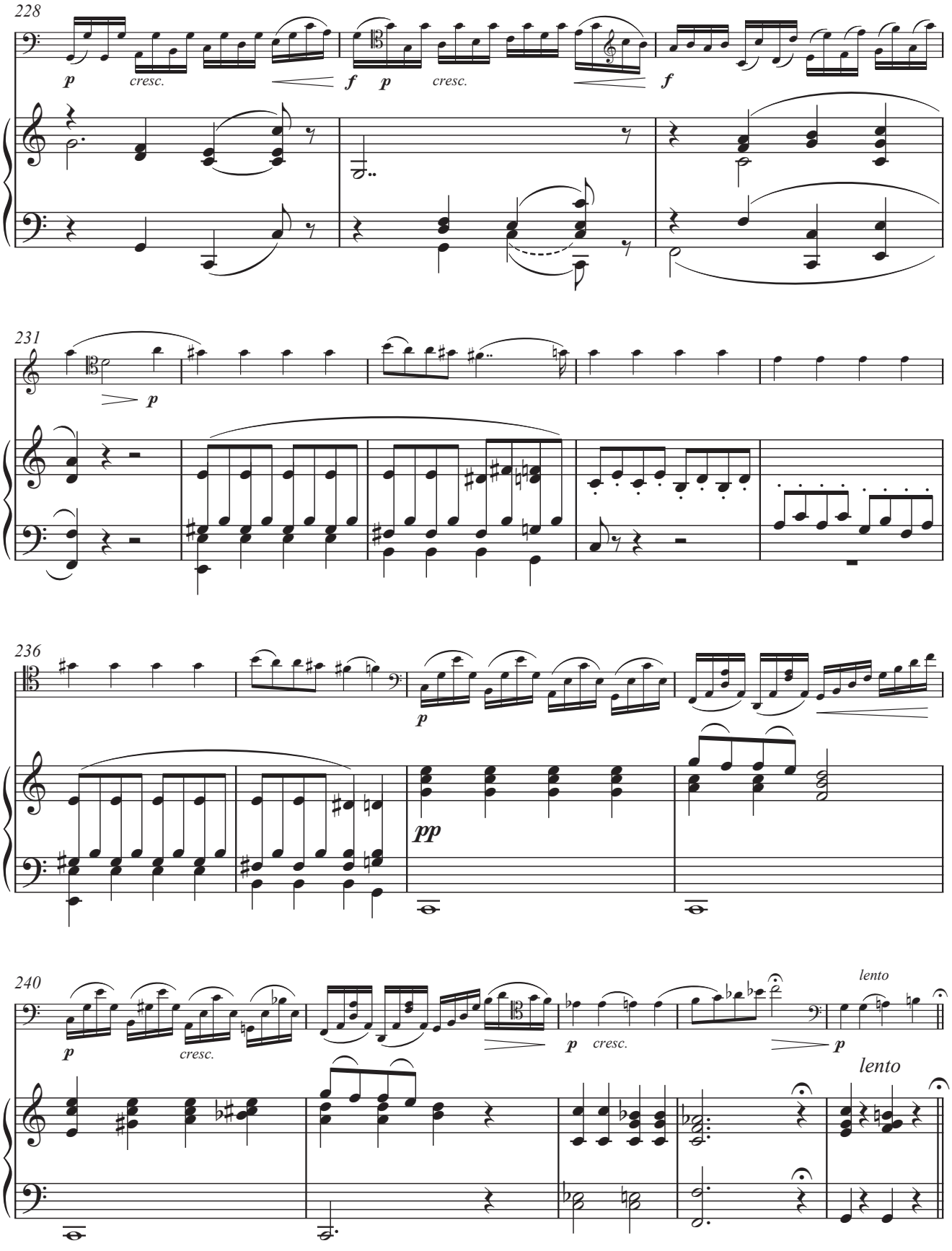
*) kleine Note = Vorschlag der Herausgeber / small note = editor's suggestion
**) Cello ad lib.

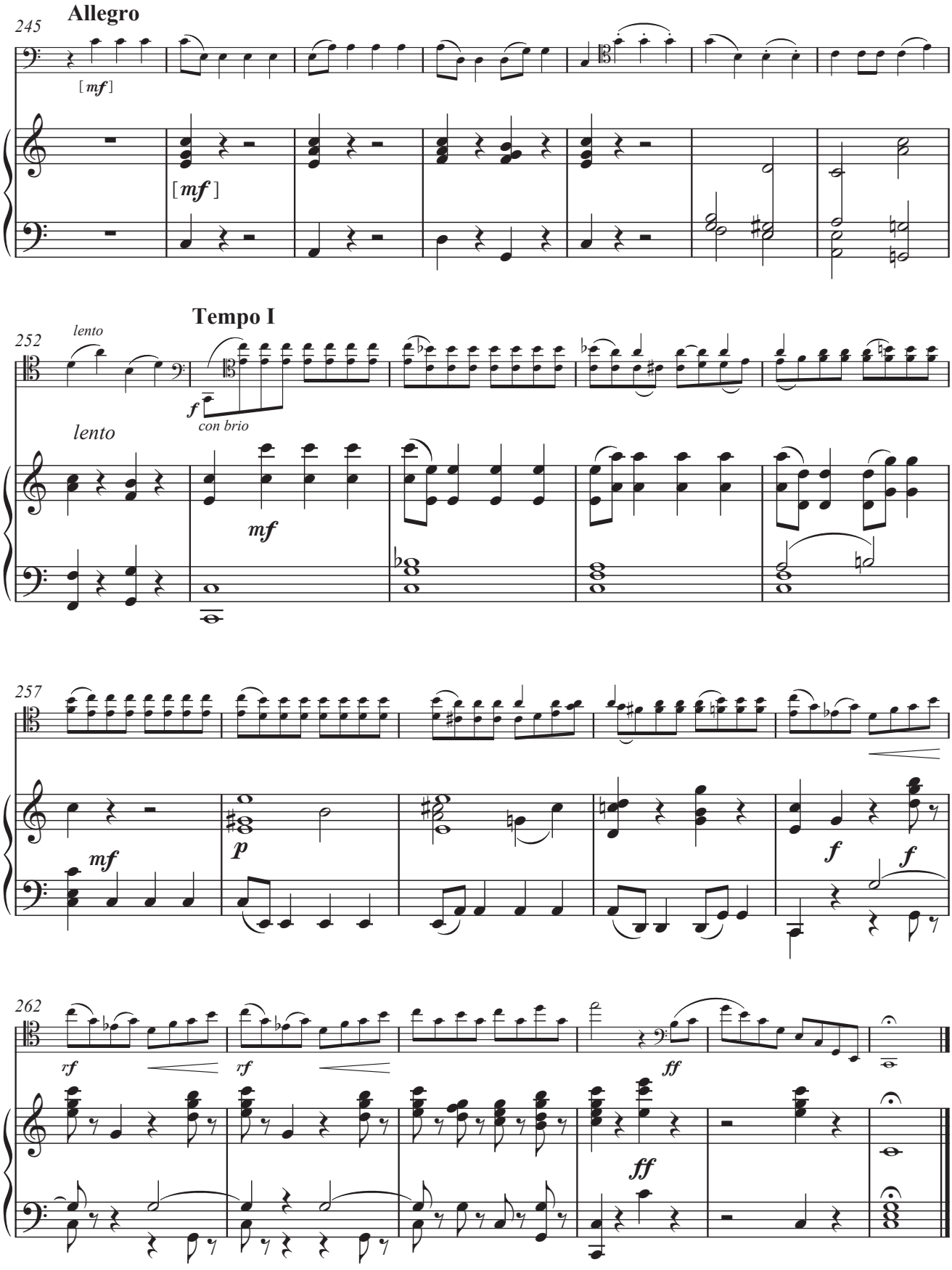

168
p
cresc.
f
rf
p
173
cresc.
f
rf
rf
p
177
pp
182
188



*) Vorschlag der Herausgeber: Wenn das Cello spielt, kann die Unterstimme im Klavier entfallen. /
Editor's suggestion: if the cello plays, the lower notes can be omitted in the piano part.


213
cresc.
rf
p
cresc.
pp
Tempo I
218
lento
p
lento
pp
222
cresc.
f
p
cresc.
225
f
p
cresc.
f
rf
dolce
f


228
p
cresc.
f
p
cresc.
f
231
p
236
p
pp
240
p
cresc.
p
cresc.
p
lento
lento


Allegro
245
[mf]
[mf]
Tempo I
252
lento
f
con brio
lento
mf
257
mf
p
f
f
262
rf
rf
ff
ff