

JOY *of* MUSIC

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

Virtuoso and Entertaining Pieces
for Flute and Piano

Virtuose und unterhaltsame Stücke
für Flöte und Klavier

Pièces virtuoses et divertissantes
pour flûte et piano

Edited by | Herausgegeben von | Edité par
Elisabeth Weinzierl and | und | et Edmund Wächter

ED 23309

ISMN 979-0-001-21021-8

ISBN 978-3-1957-1986-9

Cover: Elke Dörr

Contents / Inhalt

Joseph Haydn (1732–1809) Louis Fleury (1878–1926)	Adagio de la Symphonie en Ré (No. 24, Hob. I:24) 5
Gottlieb Heinrich Köhler (1765–1833)	Sonate D-Dur/D major op. 138/2 8
Jean-Louis Tulou (1786–1865)	Air varié brillant op. 98 21
Eugène Walckiers (1793-1866)	Fantaisie sur des Motifs de l'Opera "Guillaume Tell" de Rossini, op. 34 33
Theobald Böhm (1794-1881)	Andante op. 33 (TBA 37) 50
Kaspar Kummer (1795–1870)	Aus der Jugendzeit / De la jeunesse aus / from / de: Lyrische Klänge nach Friedrich Rückerts Gedichten / Pièces lyriques d'après des poèmes de Friedrich Rückert, op. 109/2 57
Xavier Boisselot (1811–1893) Jean Rémusat (1815–1880)	Boléro, de l'Opéra "Ne touchez pas à la reine" 66
Giulio Briccialdi (1818–1881)	Allegro alla Spagnuola op. 69 73
Anton Ortner (1823–1900)	Romance, Pièce de Salon 84
Henry Clay Wysham (1828–1900)	Chanson du soir (Nocturne) aus / from / de: Trois morceaux poétiques No. 1 94
Edmond Sténosse (1839 – nach 1888)	Fantaisie sur une chanson Napolitaine op. 3 100
Charles-Marie Widor (1844–1937) J. Louis Taylor	Sérénade op. 6/5 112
Notes on the individual pieces Hinweise zu den einzelnen Stücken 117 119

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 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 'Joy of Music' project has motivated us as editors to search through the Schott archives and rummage through ten thousand scores to find about 1700 featuring the solo flute, try them out and eventually choose a representative selection of 12 compositions for flute and piano for our anniversary edition. Besides a few original works we mainly found arrangements of familiar and well-loved tunes from opera and concert presented in fantasies, variations, medleys and other brilliant adaptations to suit the instrument. This is music that may have been played at salon events, but also designed for domestic entertainment or as virtuoso showpieces – music that some may have turned up their noses at and that has since faded into obscurity. Nonetheless, its enjoyable qualities are now appreciated anew, both on the concert platform and for tuition purposes. The level of difficulty of the pieces selected here is mainly quite demanding (Grade 5-8).

Names familiar to flautists, such as Louis Fleury, Gottlieb Heinrich Köhler, Jean-Louis Tulou, Eugène Walckiers, Theobald Böhm, Kaspar Kummer or Giulio Briccialdi, appear here in association with little-known pieces by composers such as Anton Ortner, Edmond Sténosse or Henry Clay Wysham. The fact that their names do not even feature in relevant reference books is an astonishing find: surely they must have been popular in their time – otherwise why would Schott have undertaken the publication of several of their compositions?

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.

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.

Elisabeth Weinzierl and Edmund Wächter
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.

Auch für uns als Herausgeber war „Joy of Music“ Motivation, im Archiv von Schott zu stöbern, unter zehntausenden Partituren rund 1700 mit solistischer Flöte zu entdecken, auszuprobieren und schließlich für diesen Jubiläumsband eine repräsentative Auswahl von 12 Kompositionen für Flöte und Klavier zu treffen. Neben einigen interessanten Originalwerken fanden wir vor allem Bekanntes und Beliebttes aus Oper und Konzert: Fantasien, Variationen, Potpourris und andere instrumentengerechte Übertragungen – Musik, die vielleicht in Salons erklang, für den Hausgebrauch gedacht war oder Virtuosen als Kabinettstückchen diente; Musik, über die man zu gewissen Zeiten die Nase rümpfte und die in Vergessenheit geriet, deren unterhaltende Qualität aber heute wieder geschätzt wird, auf Konzertpodien ebenso wie für Unterrichtszwecke. Der Schwierigkeitsgrad der ausgewählten Stücke ist überwiegend anspruchsvoll (Stufe 3–5).

In Flötenkreisen wohlklingende Namen wie Louis Fleury, Gottlieb Heinrich Köhler, Jean-Louis Tulou, Eugène Walckiers, Theobald Böhm, Kaspar Kummer oder Giulio Briccialdi tauchen im Zusammenhang mit kaum bekannten Stücken auf. Komponisten wie Anton Ortner, Edmond Sténosse oder Henry Clay Wysham, über die nicht einmal einschlägige Lexika Auskunft geben, erwecken Staunen: Sie müssen damals eine gewisse Popularität besessen haben. Hätte Schott sie sonst mit mehreren Werken in Verlag genommen?

Die Neuausgabe dieser längst vergriffenen Werke berücksichtigt so weit wie möglich die Schott-Erstausgaben. Offensichtliche Fehler oder Unstimmigkeiten sind stillschweigend verbessert. Ergänzungen der Herausgeber sind wie üblich durch Klammern kenntlich gemacht.

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

„Joy of Music“ bei einer spannenden Entdeckungsreise durch das Schott-Archiv wünschen

Elisabeth Weinzierl und Edmund Wächter

à Mr. Emile Cacheux, son ami et élève

Fantaisie

sur une chanson Napolitaine
opus 3

Edmond Sténosse
1839 – nach 1888

Andante ma non troppo

Recitativo

ff

4

rit.

5

p dolce

f

rall.

p

rall.

8

ff

p

rit.

rit.

12

p

p

15

ff *con fuoco*

ff

18

21

p

p

25

Più mosso

f *p* *lié ou détaché ad lib.*

27

Measures 27-28: The right hand features a complex melodic line with rapid sixteenth-note passages, alternating between fortissimo (*f*) and piano (*p*) dynamics. The left hand provides a steady accompaniment with eighth-note chords and single notes.

29

Measures 29-30: The right hand continues with intricate melodic patterns, including a trill in measure 30. The left hand maintains its accompaniment, with a final chord in measure 30 marked with a forte (*f*) dynamic and an accent (>).

31

Measure 31: The right hand plays a dense, continuous sixteenth-note texture. The left hand consists of a simple, rhythmic accompaniment of eighth-note chords.

32

Measure 32: The right hand features a long, sweeping melodic line with a trill, marked with a forte (*f*) dynamic and an accent (>). The left hand provides a simple accompaniment with eighth-note chords.

33

Measure 33: The right hand has a whole rest. The left hand plays a complex, rhythmic accompaniment with sixteenth-note chords, marked with fortissimo (*ff*).

36

rapido

Chanson Napolitaine

37

Andantino

p

43

mf

49

f *p* *f*

un poco rit. *a tempo*

55

Animato, quasi allegro

p *ff*

rit.

Variation
Più lento

61

Musical score for measures 61-65. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and slurs. Dynamics include *p* and *p* 3.

66

Musical score for measures 66-68. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and slurs. Dynamics include *p*.

69

Musical score for measures 69-70. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and slurs. Dynamics include *p*.

71

Musical score for measures 71-75. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and slurs. Dynamics include *p*.

73

73

mf 6 6 6 6 6 6

mf

74

This system contains measures 73 and 74. The right-hand part (treble clef) features a melodic line with a slur over measures 73-74 and a series of sixteenth-note chords in measure 74, each marked with a '6'. The left-hand part (bass clef) has a steady accompaniment of chords, with a dynamic marking of *mf* in measure 74.

75

75

mf 6 6 6 6 6 6

76

This system contains measures 75 and 76. The right-hand part (treble clef) has a melodic line with a slur over measures 75-76 and a series of sixteenth-note chords in measure 76, each marked with a '6'. The left-hand part (bass clef) has a steady accompaniment of chords, with a dynamic marking of *mf* in measure 75.

77

77

(2.x) 6 6 6 6 6 6

(2.x)

78

This system contains measures 77 and 78. The right-hand part (treble clef) features a melodic line with a slur over measures 77-78 and a series of sixteenth-note chords in measure 78, each marked with a '6'. The left-hand part (bass clef) has a steady accompaniment of chords, with a dynamic marking of (2.x) in measure 77.

79

79

6 6 6 6 6 6 6 6 6 6 6

80

This system contains measures 79 and 80. The right-hand part (treble clef) has a melodic line with a slur over measures 79-80 and a series of sixteenth-note chords in measure 80, each marked with a '6'. The left-hand part (bass clef) has a steady accompaniment of chords.

81 **Animato molto**

6
6
ff
3

85

3

90 **Andante**

sons pleins

p

94

p
cresc.
f

97

p
mf
p

101

101

cresc. - -

This system contains measures 101, 102, and 103. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A *cresc.* marking is present in the right hand at the end of measure 103.

104

104

f

f

This system contains measures 104 and 105. Both hands feature a *f* (forte) dynamic. The right hand has a complex melodic passage with many slurs, and the left hand has a rhythmic accompaniment of chords.

106

106

f

p

f

p

This system contains measures 106, 107, 108, and 109. The right hand starts with a *f* dynamic and ends with a *p* dynamic. The left hand starts with a *f* dynamic and ends with a *p* dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment of chords.

110

110

sf

3

This system contains measures 110, 111, 112, and 113. The right hand features a melodic line with slurs and accents, and a triplet of eighth notes in measure 113. The left hand has a rhythmic accompaniment of chords. A *sf* (sforzando) dynamic is marked in the right hand at the beginning of measure 113.

114 *animando*

cresc.

p *f*

117 *rall.*

f *p*

Finale
Allegro

118 *p grazioso*

p

125

132

mf

mf

This system contains measures 132 through 138. The right-hand part features a melodic line with eighth-note patterns and slurs. The left-hand part consists of chords and a bass line with eighth notes. Dynamic markings of *mf* are present in both staves.

139

This system contains measures 139 through 144. The right-hand part continues with melodic lines, including some sixteenth-note passages. The left-hand part maintains a steady accompaniment of chords and eighth notes.

145

f *p*

f *p*

This system contains measures 145 through 152. The right-hand part shows dynamic contrast, starting with a forte (*f*) section and moving to a piano (*p*) section. The left-hand part follows a similar dynamic structure.

153

This system contains measures 153 through 159. The right-hand part features more complex melodic figures with slurs. The left-hand part continues with a consistent accompaniment.

160

This system contains measures 160 through 166. The right-hand part has a melodic line with slurs and ties. The left-hand part provides a harmonic foundation with chords and eighth notes.

167

mf cresc.

mf cresc.

This system contains measures 167 through 173. The upper staff features a melodic line with eighth-note patterns and slurs, marked with *mf* and *cresc.*. The lower staff provides harmonic support with chords and eighth-note accompaniment, also marked with *mf* and *cresc.*

174

f

f

This system contains measures 174 through 180. The upper staff has a melodic line with slurs and accents, marked with *f*. The lower staff consists of chords and eighth-note accompaniment, also marked with *f*.

181

mf

p

This system contains measures 181 through 187. The upper staff has a melodic line with slurs, marked with *mf*. The lower staff has chords and eighth-note accompaniment, marked with *p*.

188

This system contains measures 188 through 194. The upper staff has a melodic line with slurs. The lower staff has chords and eighth-note accompaniment.

195

cresc. f

cresc. f

This system contains measures 195 through 201. The upper staff has a melodic line with slurs, marked with *cresc.* and *f*. The lower staff has chords and eighth-note accompaniment, marked with *cresc.* and *f*.

202

ff

210

ff *animato*

218

225

ff *f*