

FLUTE

JOY *of* MUSIC

Discoveries from
the Schott Archives

Virtuoso and Entertaining Pieces
for Flute and Piano

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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

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 SCHOTT

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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 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 Beliebt 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-Erstaussagen. 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

Adagio

de la Symphonie en Ré
(Nr. 24 Hob. I:24)

Joseph Haydn
1732–1809
Arr.: Louis Fleury
1878–1926

Dolce ed cantabile

Flute

Piano

p

6

11

15

sf

Das widerrechtliche Kopieren von Noten ist gesetzlich
verboten und kann privat- und strafrechtlich verfolgt werden.
Unauthorised copying of music is forbidden by law,
and may result in criminal or civil action.

19

mf

tr

p

24

mf

3 3 3 3 3

p

29

tr

p

33

3 3

f

sf

38

Musical score for measures 38-41. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 38 features a melodic line in the treble staff with a trill (tr) on the final note. The piano accompaniment in the grand staff includes arpeggiated chords and rhythmic patterns.

42

Musical score for measures 42-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The piano accompaniment in the grand staff features a steady eighth-note bass line and arpeggiated chords in the treble.

45

Musical score for measures 45-48. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 45 has a trill (tr) on the final note of the treble staff. The piano accompaniment in the grand staff uses block chords and a simple bass line.

49

Musical score for measures 49-52. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 49 features a melodic line in the treble staff. The piano accompaniment in the grand staff includes a forte (ff) dynamic marking and arpeggiated chords.

53

Musical score for measures 53-56. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 53 has a trill (tr) on the first note of the treble staff. The piano accompaniment in the grand staff includes a piano (p) dynamic marking and arpeggiated chords.

Sonate

D-dur / D major
opus 138/2

Gottlieb Heinrich Köhler
1765–1833

Allegro moderato

1 *p* *cresc.* *p* *cresc.* *f*

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

9 *cresc.* *p* *cresc.* *f*

13 *p* *cresc.* *p* *cresc.* *fp*

17

dolce cresc. f

fp fp p

21

dolce

f p

25

f p

29

cresc. f

f p

33

f p

36

dolce

p

40

[#]

44

tr *tr* *tr* *tr*

cresc. *f*

cresc.

48

f 3

f

52

56

dolce *dolce*

p

61

[*f*]

f

65

dolce

p

69

[*f*]

74

cresc.

f

78

f *p* [*cresc.*]

f *p* [*cresc.*]

82

[*cresc.*]

tr

[*cresc.*]

[f] *[p]*

86

cresc.

p [*cresc.*]

p [*cresc.*]

90

[cresc.] [*f*] [*p*]

3

3

tr

94

98

102

f

105

dolce

p

109

113

tr

p

117

f

f

Romance

Andantino

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It is divided into several systems:

- System 1 (Measures 1-5):** The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with accents, while the left hand plays a steady eighth-note accompaniment.
- System 2 (Measures 6-11):** This system includes a repeat sign. The dynamics remain piano (*p*).
- System 3 (Measures 12-18):** The dynamics shift to *pp* (pianissimo) and *mf* (mezzo-forte). The right hand has more complex rhythmic patterns, including sixteenth notes.
- System 4 (Measures 19-22):** Labeled "Var." (Variation), this section features triplets and a dynamic shift to *f* (forte). The right hand has a busy melodic line with triplets, while the left hand continues with a steady accompaniment.
- System 5 (Measures 23-28):** This system continues the variation with a dynamic of *p* (piano). It features a complex accompaniment in the right hand with many chords and triplets.

(26) 27

31

Alla Polacca

Moderato

5

9

Musical score for measures 9-12. The right hand features a melodic line with slurs and accents. The left hand provides a piano accompaniment with chords and rests, marked with *p*.

13

Musical score for measures 13-15. The right hand features a melodic line with triplets and slurs. The left hand provides a piano accompaniment with chords and rests, marked with *p*.

16

Musical score for measures 16-19. The right hand features a melodic line with slurs and accents. The left hand provides a piano accompaniment with chords and rests, marked with *p*.

20

Musical score for measures 20-22. The right hand features a melodic line with slurs and accents, marked with *cresc.* and *[#]*. The left hand provides a piano accompaniment with chords and rests, marked with *cresc.* and *p*.

23

Musical score for measures 23-25. The right hand features a melodic line with slurs and accents. The left hand provides a piano accompaniment with chords and rests.