

JOY *of* MUSIC

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

Virtuoso and Entertaining Pieces
for Violin and Piano

Virtuose und unterhaltsame Stücke
für Violine und Klavier

Pièces virtuoses et divertissantes
pour violon et 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 violin and piano contains 18 pieces, many of them composed by violinists such as Fiorillo, Bériot, Alard, Léonard and Wieniawski. Other pieces are works by pianists such as Field, Chopin, Rubinstein, Ravina and Schulhoff, whose pieces are presented in arrangements, along with works by celebrated composers such as Bizet, Yradier, Gounod and Tchaikovsky. The order of pieces is chronological according to the composer's date of birth. Some of these pieces are demanding and require secure fingering and shifting techniques, changing positions, double stopping and expressive phrasing; other pieces are technically less difficult, however. Alongside lyrical pieces such as *Adagio sostenuto* by Pugnani and the *Sérénade* by Bériot are virtuoso pieces such as *Capricho español* by Hubert Léonard and the *Gigue* by Henryk Wieniawski. The popularity of opera in the 19th Century is reflected in the *Carmen* March by Georges Bizet and the Fantasia on Humperdinck's *Hansel and Gretel* by Berthold Tours. This volume also contains several salon gems such as the *Petit Boléro* by Jean-Henri Ravina, a *Romance* by Anton Rubinstein and perennial favourites such as the famous *La Paloma* by Sebastián de Yradier, a *Mazurka* by Frédéric Chopin and the *Hymne à Sainte Cécile* by Charles Gounod.

This new edition of long neglected works is based as far as possible on the first editions by Schott. Original fingering and bowing indications have been adopted where given. Some discrepancies in first editions between the solo part and the violin part shown above the score have been resolved carefully where required. Evident oversights or inconsistencies have been corrected without comment; details added by the editor are identified by the use of brackets.

Grateful thanks are due to the Bavarian state library in Munich, who 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!

Wolfgang Birtel
English translation Julia Rushworth

Petit Boléro

opus 62

Jean-Henri Ravina
1818–1906

Arr.: Ernst W. Ritter

Allegro comodo

pp dolce e misterioso
una corda

The first system of the score is in 3/4 time. It features a treble clef staff with a whole rest, and two bass clef staves. The upper bass staff contains a series of chords, while the lower bass staff has a rhythmic accompaniment of eighth notes. The dynamics are marked *pp* (pianissimo) and the mood is *dolce e misterioso*. The instruction *una corda* is written below the lower bass staff.

5

The second system continues the piece from measure 5. It maintains the same instrumental texture as the first system, with a treble staff at rest and two bass staves. The dynamics and mood remain consistent with the first system.

10

f accentuato
mf
tre corde

The third system begins at measure 10. The treble staff now has a melodic line starting with a forte (*f*) and accentuated (*accentuato*) note. The bass staves continue their accompaniment, with the middle bass staff marked *mf* (mezzo-forte). The instruction *tre corde* is written below the lower bass staff.

14

p *f* *dim.*
p *sf sf dim.*

The fourth system starts at measure 14. The treble staff has a dynamic marking of *p* (piano) at the beginning, followed by *f* (forte) and *dim.* (diminuendo) towards the end. The lower bass staff has a dynamic marking of *p* at the beginning, followed by *sf sf dim.* (sforzando, sforzando, diminuendo) towards the end.

18

p *f*

22

p *f*

P ten. *ten.* *ten.* *f*

26

p *f* *p*

p *f* *p*

30

cresc. *f* *3* *3* *cresc. 3* *ff*

cresc. *f* *cresc.* *ff*

Red. *

Un poco più lento

35

mf

p

40

pp dolcissimo

pp

una corda

45

p

51

cresc.

f

cresc.

f

56 *poco riten.* *a tempo* *dolcissimo*
dim. *pp*
poco riten. *a tempo*
pp
una corda

61

66 *mf*

72 *f* *ff giocoso*
f *ff*

77

82

fff energico e brillante

fff energico e brillante

Red. *

Red. *

87

Red. *

Red. *

Red. *

92

ff

Red. *

Red. *

96

mf dim. mf dim. p

Red. *

101

f f

Red. *

106

rall.

dim. p rall. dim. p

Red. *

113 **Tempo I**

pp pp

una corda

116

120

f accentuato

f

tre corde

124

p *f* *dim.* *p*

p *sf sf dim.* *p*

129

ff *p*

ff *p ten.*

ff *p ten.*

