

Carlo Yvon

Sonate in f

für Englischhorn
(oder Viola, Klarinette)
und Klavier

herausgegeben von / edited by
Georg Meerwein

Partitur / Full score

Vorwort

Carlo Yvon, in Mailand 1798 geboren und dort 1854 verstorben, muß ein bedeutender Oboist gewesen sein. Dies dokumentieren die von ihm überlieferten Kompositionen, die ausnahmslos für „sein“ Instrument geschrieben sind. Neben Werken vorwiegend didaktischen Charakters und einem Allegro mit Variationen für Oboe und Orchester (dessen Solopart allerdings verloren gegangen zu sein scheint) ist vor allem die *Sonata per Corno Inglese e Piano-Forte* von herausragender Bedeutung. Es handelt sich um eines der wenigen für Englischhorn geschriebenen Werke aus der 1. Hälfte des 19. Jahrhunderts. Yvon steht in diesem Werk (das er dem Grafen C. Sola gewidmet hat) kompositorisch auf der Höhe seiner Zeit: Die hochvirtuose Behandlung der beiden beteiligten Instrumente paart sich mit echter romantischer Empfindung, deren Kantabilität und Italianità der Sonate eine durchaus eigenständige Prägung geben. Der langsame Mittelsatz scheint ganz aus dem Geiste einer Opernszene Donizettis oder Bellinis geboren zu sein; im Finale meint man C. M. v. Weber ebenso erkennen zu können, wie in manchen Klavierpassagen die pianistische Brillanz eines Franz Liszt vorweggenommen erscheint.

Unsere Neuausgabe stützt sich auf den Erstdruck, der um 1840 bei G. Ricordi in Mailand erschienen ist (der Autor wird auf dem Titelblatt als Lehrer am Mailänder Konservatorium und 1. Oboist der „Scala“ vorgestellt). Die Revision erstreckte sich, neben der notwendigen Spartierung der Einzelstimmen, vorwiegend auf stillschweigende Eliminierung offensichtlicher Druckfehler und Angleichung paralleler Stellen in Artikulation und Dynamik. Zusätze des Herausgebers wurden in der üblichen Weise kenntlich gemacht.

Dem Erstdruck liegt auch eine – wohl von Yvon selbst gefertigte oder doch autorisierte – Stimme für Viola bei; sie war zur weiteren Verbreitung der Sonate vorgesehen. Diesem Gedanken folgt auch eine Version für Klarinette, die für unsere Neuausgabe vorgenommen wurde. Dem Bratschisten Paul Hennevogl und dem Klarinettisten Wolfgang Meyer dankt der Herausgeber für die Durchsicht der Alternativstimmen.

Für die Überlassung des Erstdrucks aus den Beständen der Gesellschaft der Musikfreunde in Wien und für die Erlaubnis zum Neudruck sei der Archivrektorin Frau Dr. Hedwig Mittringer gedankt.

Bamberg, im Juli 1980

Georg Meerwein

Foreword

Carlo Yvon, born 1798 in Milan, where he died in 1854, must have been an eminent oboist. This is documented by the compositions he handed down to us, which were all written for “his” instrument. Besides works of a predominantly didactic character and an Allegro with variations for oboe and orchestra (the solo part of which, however, seems to have been lost), the *Sonata per Corno Inglese e Piano-Forte* is of particular importance. This is one of the few works written for cor anglais in the first half of the 19th century and in the piece (dedicated to Count C. Sola) Yvon emulates the best composers of his time: highly virtuoso treatment of the two instruments is coupled with a true romantic sentiment whose melodiousness and Italian quality give the sonata a completely individual character. The slow middle movement seems to be born directly from the spirit of a scene from a Donizetti or Bellini opera; likewise in the Finale one feels C. M. von Weber is recognisable and in some piano passages it appears that the pianistic brilliance of a Franz Liszt is anticipated.

Our new edition is based on the first print which was published about 1840 by G. Ricordi in Milan (the author is introduced on the title page as a teacher at the Milan Conservatorium and first oboist in the “Scala”). Besides the necessary scoring of the individual parts, revision principally amounts to tacit elimination of obvious printing errors and the assimilation of articulation and dynamics in parallel places. Editorial additions have been made recognisable in the usual manner.

The first print is accompanied by a part for viola, probably written by Yvon himself, or at least authorised by him; its purpose was to make the sonata better known. A version for clarinet has been transcribed for our new edition with the same thought in mind. The editor would like to thank the violist Paul Hennevogl and the clarinetist Wolfgang Meyer for their revision of the alternative parts.

Thanks are due to Dr. Hedwig Mittringer, head of the Gesellschaft der Musikfreunde archives in Vienna, for the release of the first print from the collection and for permission to publish this new edition.

Bamberg, July 1980
Translation: Linda Page

Georg Meerwein

Sonate in f

Carlo Yvon
1798–1854

Largo*

Corno Inglese
o Viola
(Clarinetto)

f *Va.*
ff *cl.*

ff

Pianoforte

ed. *

Allegro agitato

f

ff *f*

* In *Largo sostenuto*

Aufführungsdauer / Duration: ca. 14 min.

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edited by
Georg Meerwein

13

f dolce
ff dolce
pp

19

f ff

25 *Meno mosso**)

(mp) pp

30

f legato

*In der Englischhorn- und Violastimme: *Un poco meno*

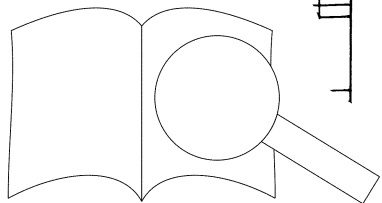
35

40

45

50

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55

55

legato

60

60

65

65

70

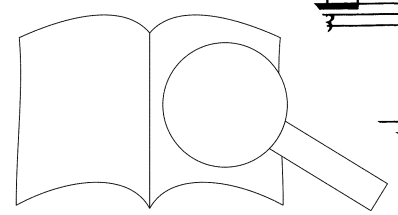
70

3

∞ (Va.)

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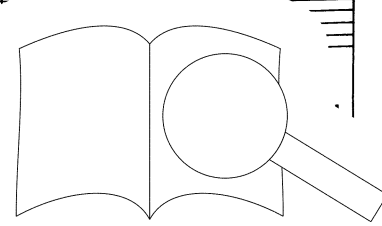
75

79

83

87

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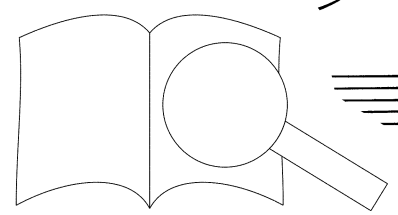
91 *f tr* *f* *f*

96 *ff* (*mp*) *ff*

101 *cresc.*

106 *f* *f* *f*

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111

Musical score for measures 111-114. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a 'p' dynamic marking.

115

Musical score for measures 115-118. The system includes a vocal line and a piano accompaniment. The piano part features a 'p' dynamic marking.

119

Musical score for measures 119-122. The system includes a vocal line and a piano accompaniment. The piano part features a 'sf' dynamic marking.

123

Musical score for measures 123-126. The system includes a vocal line and a piano accompaniment. The piano part features an 'agato' dynamic marking.

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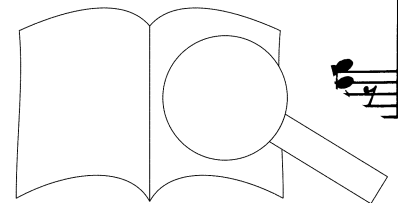
128

dolce
tr
f
pp

133

138

143



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148

153

158

162

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166

(p)

rall.

p

170

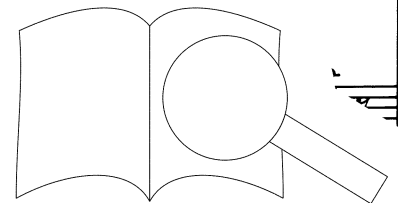
pp

174

pp

178

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182

186

190

193

*)Largo

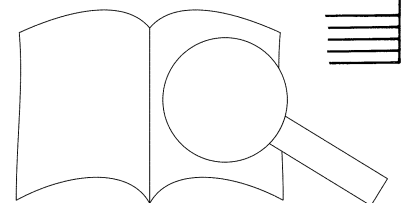
First system of musical notation, featuring a treble clef and a common time signature (C). The music is in a key with three flats (B-flat, E-flat, A-flat). It consists of a single staff with a grand staff (treble and bass clefs) below it.

Second system of musical notation, starting with a measure number '3'. It includes a 'rall.' (rallentando) marking and a 'tr' (trill) marking. A 'Ped.' (pedal) marking is located below the bass staff. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, starting with a measure number '5'. It features a 'dolce' (dolce) marking above the treble staff and a 'pp' (pianissimo) marking below the grand staff.

Fourth system of musical notation, starting with a measure number '9'. It includes a '6' marking below the bass staff, indicating a sextuplet.

horn- und Violastimme: Adagio



12

Musical score for measures 12-14. 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 has three flats (B-flat, E-flat, A-flat). Measure 12 features a melodic line in the treble staff and a bass line in the bass staff. Measure 13 has a complex piano accompaniment in the grand staff. Measure 14 continues the accompaniment with a piano (p) dynamic marking.

15

Musical score for measures 15-17. The system consists of three staves. Measure 15 has a melodic line with a sixteenth-note triplet in the treble staff. Measure 16 features a piano accompaniment with chords in the grand staff. Measure 17 continues the accompaniment. A watermark 'Carus-Verlag' is visible on the right side.

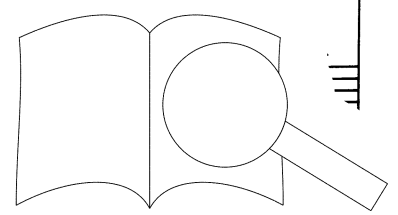
18

Musical score for measures 18-20. The system consists of three staves. Measure 18 has a melodic line with a sixteenth-note triplet in the treble staff. Measure 19 features a piano accompaniment with chords in the grand staff. Measure 20 continues the accompaniment with triplets in the bass staff. A watermark 'Carus-Verlag' is visible on the right side.

21

Musical score for measures 21-23. The system consists of three staves. Measure 21 has a melodic line with a sixteenth-note triplet in the treble staff. Measure 22 features a piano accompaniment with chords in the grand staff. Measure 23 continues the accompaniment with triplets in the bass staff. A watermark 'Carus-Verlag' is visible on the right side.

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23

25

28

32

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34

Musical score for measures 34-35. The score is written for piano in a key signature of two flats (B-flat and E-flat). It features a treble clef and a bass clef. The right hand plays a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. Measure 35 includes a sixteenth-note triplet in the right hand.

36

Musical score for measures 36-38. Measure 36 begins with a sixteenth-note triplet in the right hand. Measures 37-38 feature a dense texture with many sixteenth notes in both hands, including several triplet markings. A large watermark 'PROBENFÜR' is visible across the page.

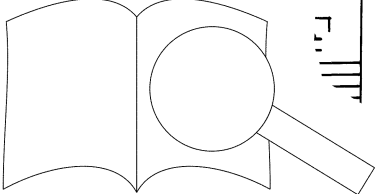
39

Musical score for measures 39-40. Measure 39 contains triplet markings in both hands. Measure 40 features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. A large watermark 'PROBENFÜR' is visible across the page.

40

Musical score for measures 40-41. Measure 40 includes a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Measure 41 features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. A large watermark 'PROBENFÜR' is visible across the page.

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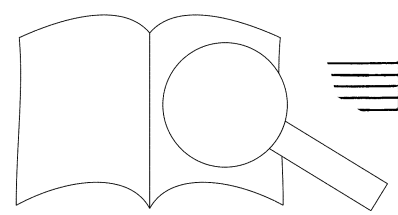
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44

46

48

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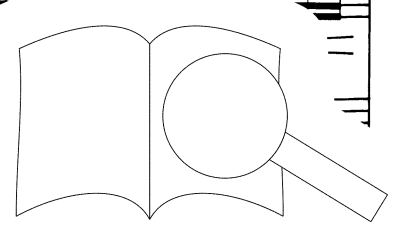
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53

56

58

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60

62

63

rall.

rall.

p

Ped.

* Ped.

65

p

ed.

* Ped.

* Ped.

67

Musical score for measures 67-68. The score is in 2/4 time with a key signature of three flats. It features a treble and bass clef system. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include 'p' and '6' (sextuplets).

69

Musical score for measures 69-70. The score continues in the same key and time signature. It features a treble and bass clef system. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include '6' (sextuplets).

Rondo
Allegro con moto

(mf)

p

pp

Musical score for measures 71-72. The score is in 2/4 time with a key signature of three flats. It features a treble and bass clef system. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include '(mf)', 'p', and 'pp'.

6

Musical score for measures 73-74. The score continues in the same key and time signature. It features a treble and bass clef system. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include '6' (sextuplets).

11

(p)

(p)

16

(f)

(f)

21

(f)

26

(f)

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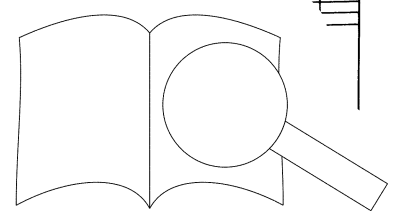
31

36

41

47

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52

57 *Meno mosso*

62

67

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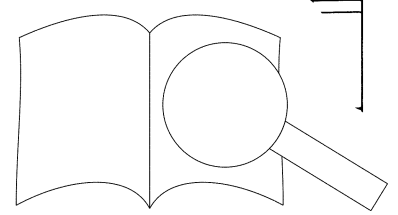
Tempo primo

72

77

82

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87

Musical score for measures 87-91. The system consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

92

Musical score for measures 92-96. The system consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music continues with the complex rhythmic patterns from the previous system, featuring many beamed notes and slurs.

97

Musical score for measures 97-101. The system consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. There are slurs and accents. The bottom staff includes the markings *cresc.* and *a poco*.

102

Musical score for measures 102-106. The system consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef and a key signature of one flat, and a bottom staff with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. There are slurs and accents. The bottom staff includes a *v* marking.

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107

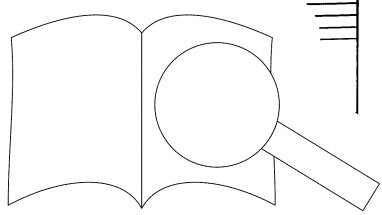
112

117

122

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127

132

137

142

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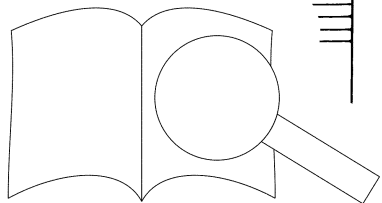
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167

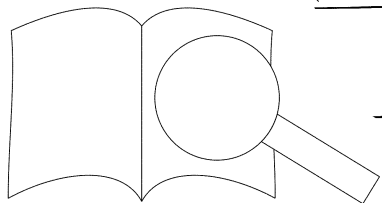
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177

182

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188 Presto *)

Musical score for measures 188-192. The system includes a treble clef staff with a melodic line starting on a half note G4, followed by eighth and sixteenth notes. A dynamic marking '(f)' is present. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

193

Musical score for measures 193-197. The treble staff features a melodic line with slurs and accents. The piano accompaniment continues with eighth-note patterns and chords.

198

Musical score for measures 198-202. The treble staff shows a melodic line with slurs. The piano accompaniment features eighth-note patterns and chords.

203

Musical score for measures 203-207. The treble staff has a melodic line with slurs and accents, including a *cresc.* marking. The piano accompaniment includes a *legato* section with a *(p cresc.)* marking. A large magnifying glass graphic is overlaid on the bottom right of the score.

*) In der Violastimme: Più mosso

208

213

218

223

Tempo ▾

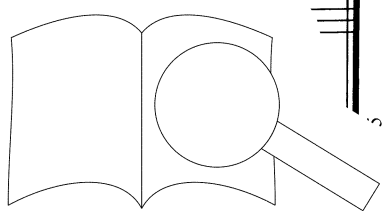
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233

237

241

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