

VOL.4

LYRICAL REPERTOIRE

FOR THE HORN

FROM

The Romantic Era

EDITED BY
JEROEN BILLIET

J.C.W. JAN HUYLEBROECK
& STEVEN VANDENOORTE

A LEGACY OF ELEGANCE
music for the horn
from Brussels and Liège
1860-1914

Music for horn and piano

Scarlatti



BRAVE BELGIANS!

Edited by Jeroen Billiet
In collaboration with Jan Huylebroeck
and Steven Vande Moortele

HoGent School of Arts research fund

Ghent University

In collaboration with the Centre for the
Study of Nineteenth-Century Music
(CSNCM), University of Toronto

Historical instrument pictures: Bieke De Meyer -
www.fotobiekedemeyer.be

Special thanks to the librarians of the Royal Ghent,
Brussels, Antwerp and Liège Conservatories

© Golden River Music, 2019
ISMN 979-0-3655-2798-4



CONSERVATO
CONSERVA RIUM
CONSER TORIUM
CON VA TORIUM
SERVATORIUM

HO
GENT



vlaanderen
verbeelding werkt



Volume 4: A Legacy of Elegance

Preface	Page 4
Jean-Toussaint Radoux:	Méditation (1899) Page 22
Auguste Dupont:	Intermezzo-Barcarolle (1877) Page 30
Charles Gaucet:	Concertino (1893) Page 44
Edmond Weber:	Duo pour Cor et Harpe (c. 1865) Page 60
Léopold Wallner:	Nocturne (1904) Page 72
François-Joseph Fétis:	Quatre Morceaux de Concours (1861, 1865, 1867, 1868) Page 82
Louis-Henri Merck:	Variations pour 2 cors avec acc. de piano (c. 1880) Page 100
François-Auguste Gevaert:	Air d'Orphée (1876) and Air de Magdalena (1891) Page 122
Paul Gilson:	Cinq Préludes (1913–14) Page 134

As explained in the general introduction, the three main Belgian training centers for horn players—Liège, Brussels, and Ghent—had common artistic roots but developed different accents through their years of existence. Belgian players had embraced the valve horn from the late 1830s onwards, and the appointment by François-Joseph Fétis of the prominent valve horn protagonist Jean-Désirée Artôt as horn teacher at the Brussels Royal Conservatory in 1843 had accelerated this process considerably.¹ Contrary to France, where the natural horn class and the valve horn class were two entirely different universes, Artôt invented a system in which natural horn (*classe de 1° cor*) and valve horn (*classe de 2° cor*) were both taught in the same class and by the same teacher.



Fig 1: Two horn players in the village band of Tellin (Luxemburg Province), one playing a natural horn and the other playing a Van Cauwelaert double piston valve horn, dated 9 September 1863. (author's collection)

A considerable number of horn works written at this time were compulsory pieces for the exams at the Brussels Conservatory. These works, characteristic of the transition period from natural to valve horn between roughly 1840 and 1870, are generally similar in style to the dominant brass repertoire written by Jean-Baptiste Arban, Jules Demersseman and the Distin brothers in France and England around the same time. On the Brussels horn exams, the valve and natural horn students often performed together in accompanied duets or in horn ensembles. One eloquent witness of this practice is the series of exam pieces written by Fétis. The four pieces selected for this volume are published here for the first time. Some of these pieces

¹ Jean-Désiré Artôt (Paris, 1803–Brussels, 1887) was teacher of horn at the Brussels Conservatory from 1843 to 1866 (in reality up to 1862). See Billiet 2008, pp. 88–89.

Méditation

pour Cor en Fa, Violon et Piano

Jean-Toussaint Radoux

arr. Jan Huylebroeck

Andante

Cor en Fa

Violon

Piano

4

10

© All rights reserved by Golden River Music
www.goldenrivermusic.be
Making photocopies is illegal.

16

Sheet music for string instruments, page 16. The first staff shows eighth-note patterns with dynamics **p**, **pizz.**, **arco**, **cresc.**, **f**, **cresc.**, **f**. The second staff shows eighth-note chords with dynamics **f**.

Sheet music for string instruments, page 16, with large 'Sale' watermark.

22

Sheet music for string instruments, page 22. The first staff shows eighth-note patterns with dynamics **p**, **ben sostenuto**, **f**. The second staff shows eighth-note chords with dynamics **sfz**, **p**.

Sheet music for string instruments, page 22, with large 'Sale' watermark.

28

Sheet music for string instruments, page 28. The first staff shows eighth-note patterns with dynamics **f**, **sfz**, **p**. The second staff shows eighth-note chords with dynamics **sfz**, **p**.

Sheet music for string instruments, page 28, with large 'Sale' watermark.

Intermezzo - Barcarolle

pour Cor en Fa et piano

Auguste Dupont
red. Jan Huylebroeck

Allegretto molto moderato (♩ = 60)

Cor en Fa

f ad lib.

Piano

17

Musical score for piano and orchestra. The piano part is in treble clef, and the orchestra part is in bass clef. The piano has a dynamic marking of ***ff***. The orchestra part consists of two staves: a top staff with eighth-note patterns and a bottom staff with eighth-note patterns. The score includes measure numbers 17 and 18.

23

Musical score for piano and orchestra. The piano part is in treble clef, and the orchestra part is in bass clef. The piano has a dynamic marking of ***mf***. The orchestra part consists of two staves: a top staff with eighth-note patterns and a bottom staff with eighth-note patterns. The piano part has dynamics ***p***, ***p***, and ***p***. The score includes measure numbers 23 and 24.

27

Musical score for piano and orchestra. The piano part is in treble clef, and the orchestra part is in bass clef. The piano has a dynamic marking of ***f***. The orchestra part consists of two staves: a top staff with eighth-note patterns and a bottom staff with eighth-note patterns. The piano part has dynamics **b-flat** and **sharp**. The score includes measure numbers 27 and 28.

31

Musical score for piano and orchestra. The piano part is in treble clef, and the orchestra part is in bass clef. The piano has dynamics ***sf***, ***p***, and ***pp***. The orchestra part has dynamics ***sf***, ***p***, and ***pp***. The score includes measure numbers 31 and 32.

Concertino

pour Cor Chromatique en Fa

Charles Gaucet

Très Lent

Cor en Fa

Piano

Rédo.

ff

f

ff

p

Animato

Rédo.

rall. poco a poco

Moderato

cresc.

p

dim.

Rédo.

** Rédo.*

** Rédo.*

The sheet music consists of three systems. System 1 (measures 1-3) starts with a forte dynamic (ff) for the Cor. System 2 (measures 4-6) shows a transition with piano dynamics (p) and a return to Cor dynamics (ff). System 3 (measures 7-9) shows a dynamic change from piano (p) back to Cor (ff), with a crescendo and decrescendo indicated. The music is marked with various performance instructions like 'Rédo.' and 'Animato'.

10 *rall.* *a tempo*

13 *Allegro Moderato*

16 *rit.*

19 *poco rall.* *rit.* *Animato*

Duo

pour Cor et Harpe

Edmond Weber

Andante

Cor en Mi**b**

Harpé

rall.

a tempo

p

f

rall.

a tempo

f

p

7

10

mf *cresc.*

f

pressez

rall.

10

mf *cresc.*

f

pressez

rall.

14

a tempo

p

p *tranquillo*

p

14

a tempo

p

p *tranquillo*

p

17

p

17

p

20

20

Nocturne

pour Cor en Fa

Léopold Wallner
arr. piano: Jan Huylebroeck

Moderato quasi andante

Cor en Fa

Piano

4

7

p dolce

pp

mp

p espressivo

p

p

SOLD

10

Piano accompaniment:

Measures 10-12:

Measures 10-12:

13

Piano accompaniment:

Measures 13-14:

Measures 13-14:

16

Piano accompaniment:

Measures 16-17:

Measures 16-17:

Piano accompaniment:

Measures 18-19:

Measures 18-19:

19

Piano accompaniment:

Measures 19-20:

Measures 19-20:

Piano accompaniment:

Measures 21-22:

Measures 21-22:

Quatre Morceaux de Concours - François-Joseph Fétis

1. *Andante con moto* for 1st horn in F and strings
2. *Andantino con moto* for 2 horns in E-flat and strings (horn 1: natural horn, horn 2: valve horn)
3. *Allegretto* for 1st horn in F and strings
4. *Allegro moderato* for 1st horn in F and strings

Original Title: Concours de Cor

Composition: 1861 (1), 1865 (2), 1867 (3), 1868 (4)

Source: manuscripts Royal Brussels conservatory, series ARC-M-019 to 021

Original instrumentation: valve horn/natural horn and string quartet or piano

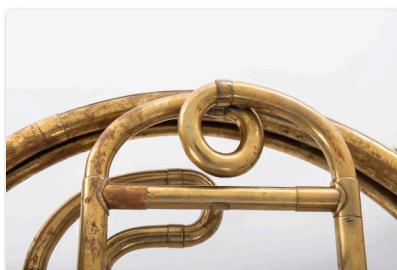
Arrangement: Jan Huylebroeck

Notes: Fétis wrote at least seventeen short sight-reading pieces for the horn exams in the period 1853–1869. Here we publish four that are representative both of the style and of the limited skills that were apparently required in the period right before the foundation of the “lyrical” romantic style in Belgium. They offer an interesting view of how the transition between natural and valve horn was handled in Brussels in the mid-nineteenth century. In most years, the pieces clearly distinguish between first (i.e., natural) horn and second (i.e., valve) horn, and in 1853, 1855, and 1856 the piece was not a solo work with strings but a horn ensemble. This practice came to an end around 1866, at the time when Louis-Henri Merck was finally appointed horn teacher in Brussels. Merck rejected the idea that the valve horn was secondary in importance and beauty to the natural horn, even though he would keep the old instrument as part of the educational system.¹¹

Today, all these pieces could make excellent short and rewarding encores to recitals. The 1861 exam piece was originally for second (valve) horn and was retaken as single exam piece in Merck’s class in 1869. The second piece from 1865 marks the very beginning of Merck’s teaching in Brussels. It is written for a natural horn in E-flat as principal, and a valve horn as second. The writing is very traditional, with a “melodic and singing” principal and a more chromatic second horn, playing mainly in the lower register, including larger interval leaps. It is hard to imagine that this piece was written in the same year as Brahms’s Horn Trio, op. 40... The audition exam from 1867 and 1868 are written in a friendly, non-demanding style, exclusively for the valve horn.

Bio: François-Joseph Fétis (Mons, 1784–Brussels, 1871) was one of the most influential Belgian musicians in the nineteenth century. After years in Paris, he became director of the Brussels conservatory in 1833, a position he would keep until his death. Fétis was a renowned music critic and an important figure in the development of musicology in the nineteenth century. His compositions are mainly pedagogical.

¹¹ The Brussels conservatory purchased in the 1880s two natural horns from Besson. the natural horn was a fixed part of the horn curriculum in Brussels up to 1930, but became less important after the appointment of Merck.



4 Morceaux de concours

1. Concours de 1er Cor (1861)

François-Joseph Fétis

red. Jan Huylebroeck

Cor en fa Andante con moto

Piano

5

9

13

4 Morceaux de concours

2. Concours de 1865

François-Joseph Fétis

red. by Jan Huylebroeck

Andante con moto

Cor en Mi^b 1

Cor en Mi^b 2

Piano

5

mf

p

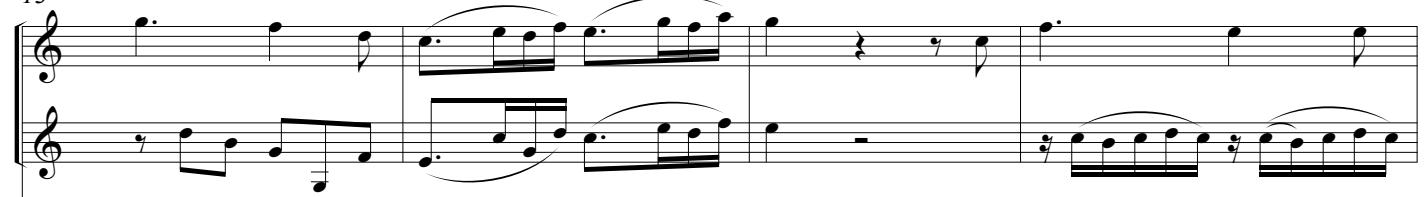
9

mf

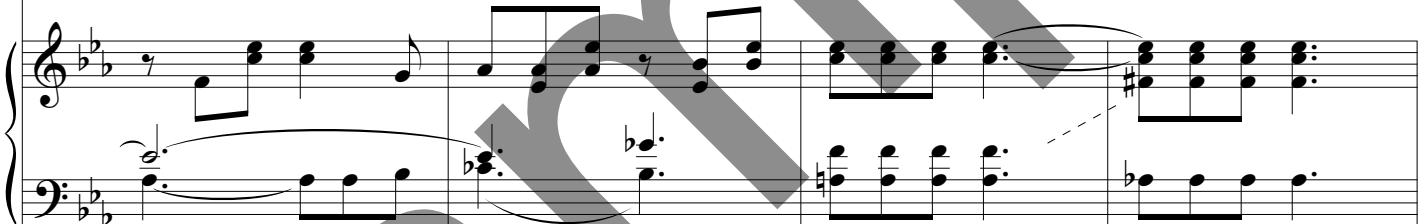
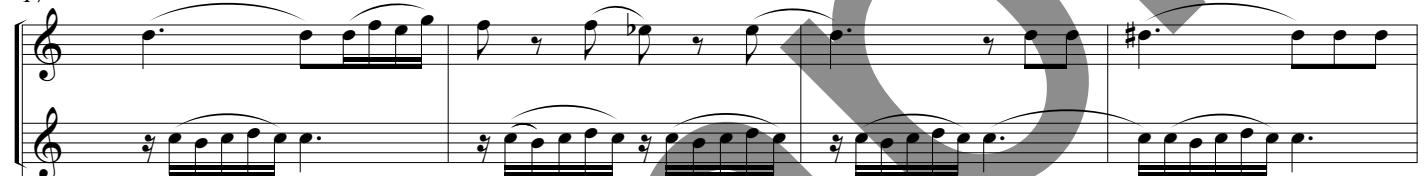
mp

f

13



17



21



4 Morceaux de concours

3. Concours de Cor (1867)

François-Joseph Fétis
red. J. Huylebroeck

Cor en Fa Allegro

Piano

This image shows the sheet music for the third piece of '4 Morceaux de concours'. It consists of three staves of musical notation. The first staff is for the 'Cor en Fa' (Corno in F major), starting with a treble clef, common time, and dynamic 'f'. The second staff is for the 'Piano', also in common time, with dynamics 'f' and 'p'. The third staff continues the piano part. The music is divided into measures by vertical bar lines. A large, semi-transparent watermark reading 'SOLO' in a stylized font is overlaid across the middle of the page.

5

9

4 Morceaux de concours

4. Concours de 1868

François-Joseph Fétis

red. J. Huylebroeck

Allegretto

Cor en Fa

Piano

ff

p

5

9

f

© All rights reserved by Golden River Music
www.goldenrivermusic.be
Making photocopies is illegal.

Variations

pour 2 Cors en Fa avec accompagnement de piano

Louis-Henri Merck, op.12

Andante

Cor en FA 1

Cor en FA 2

Piano

5

8

II

© All rights reserved by Golden River Music
www.goldenrivermusic.be
Making photocopies is illegal.

15

Sheet music for piano, measures 15-17. The treble and bass staves show various note patterns. A large, semi-transparent gray watermark "Sibelius" is overlaid across the page.

18

Sheet music for piano, measures 18-20. The treble and bass staves show various note patterns. A large, semi-transparent gray watermark "Sibelius" is overlaid across the page.

22

Sheet music for piano, measures 22-24. The treble and bass staves show various note patterns. A large, semi-transparent gray watermark "Sibelius" is overlaid across the page.

26

29

31

A large, semi-transparent watermark reading "www.QQMusic.com" is overlaid across all three pages of the sheet music.

32 *Andantino*

THEME



36



Musical score for piano, three staves. Staff 1 (treble clef) has eighth-note patterns. Staff 2 (treble clef) has eighth-note patterns. Staff 3 (bass clef) has quarter-note chords.

41



Musical score for piano, three staves. Staff 1 (treble clef) has eighth-note patterns. Staff 2 (treble clef) has eighth-note patterns. Staff 3 (bass clef) has quarter-note chords.

4 Morceaux Imposés

3. Air d' "Orphée"

François-Auguste Gevaert

red. J. Huylebroeck

Largo assai

Cor en Fa

Piano

avec force et expression

mf

6

doux

pp

The musical score is for two instruments: Cor en Fa (top staff) and Piano (bottom staff). The Cor part begins with a sustained note followed by eighth-note pairs. The Piano part enters with eighth-note chords. The score is marked 'Largo assai' at the top. The Cor part has dynamics 'mf' and 'avec force et expression'. The Piano part has dynamics 'mf'. Measure 6 starts with eighth-note pairs in the Cor part. Measure 11 starts with eighth-note pairs in the Cor part, followed by sixteenth-note patterns. The Piano part has dynamics 'doux' and 'pp'.

17

Piano part: Chords in bass and treble staves. Vocal part: Eighth-note pairs and sixteenth-note patterns.

23

Piano part: Chords in bass and treble staves. Vocal part: Eighth-note pairs and sixteenth-note patterns.

28

Piano part: Chords in bass and treble staves. Vocal part: Eighth-note pairs and sixteenth-note patterns. Watermark: 'SOUP'.

33

a piacere

Piano part: Chords in bass and treble staves. Vocal part: Eighth-note pairs and sixteenth-note patterns. Key signature change: From B-flat major to C major.

4 Morceaux Imposés

4. Air de "Magdalena"

François-Auguste Gevaert

red. J. Huylebroeck

Andante sostenuto quasi largo

Cor en Fa

Piano

4

5

7

10

12

14

17

This page contains four staves of musical notation for three voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. Measure 10 begins with eighth-note patterns in the treble and bass staves, followed by a dynamic 'p' in measure 11. Measures 12 and 14 feature melodic lines with dynamics 'mf'. Measure 17 concludes with a dynamic 'f'.

Cinq Préludes - Paul Gilson

Original Title: *Cinq Préludes pour Cor ou Violoncelle avec accompagnement de piano*

1. Andante
2. Allegro energico (*pas vite*)
3. Allegretto (*très retenu, indolent*)
4. Allegretto agitato
5. Moderato

Composition: 1913–1914

Source: original manuscript in Brussels Royal Conservatory library, ARC-M-022

Original instrumentation: valve horn in F, piano

Notes: these five preludes, published in horn solo version by Louis Michiels immediately after World War I, stand apart from the majority of Belgian horn works in their style, novelty, and harmonic complexity. In some way the title is predictive of the more complex works that would be written towards the middle of the century by Vignery, Bouquet and Deroo (see Volume 3 of this series). Both Gilsons' *Cinq Préludes* and his earlier *Horn Quartet* (see Volume 5) show new ways in composition for the instrument and can be regarded as a reaction to the ruling lyrical style that was still practised by his contemporaries. Although these works were admired, they were seldom performed at their time.

Bio: Paul Gilson (Brussels, 1865–1942) studied with Gevaert in Brussels and obtained the *Prix de Rome* in 1889. He was a true game changer for musical life and compositional style in Belgium who wanted to found and authentic contemporary music scene with the composers collective *Les synthétistes*. Gilson is especially recognized for his wind instrument music.



Cinq Préludes

pour Cor ou Violoncelle

I

Paul Gilson

Andante

Cor en Fa

Piano

4

7

plus

cresc.

dim.

dim.

The musical score consists of five systems of music. System 1 (measures 1-3) features the Horn/Cello (Cor en Fa) playing eighth-note patterns with dynamics mf, f, and dim. The Piano provides harmonic support with sustained chords. System 2 (measures 4-6) shows the Horn/Cello playing eighth-note patterns with dynamics p, peu, pp, and mf. The Piano accompaniment is more complex, with eighth-note chords. System 3 (measures 7-9) features the Horn/Cello playing eighth-note patterns with dynamics plus and dim. The Piano accompaniment continues with eighth-note chords. The score is written in common time, with various key signatures (F major, C major, G major, D major, A major) indicated by the letter 'C' on the staff.

II

19 *Allegro energico*

f cuivré

f

23

dolce

cuivré

dolce

27

mf

f

p

31

cuivré

f

ff

3

35

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns.

39

Musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one flat. The music includes dynamic markings: *non cuivré*, *cuivré*, and *ff*.

43

Musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one flat. The music includes dynamic markings: *léger* and *pp*.

47

Musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one flat. The music includes dynamic markings: *ff*, *mf*, and *ff*.

III

198

Allegretto

Sheet music for measures 198-200. The top staff is treble clef, 8th note time, dynamic *p*. The middle staff is treble clef, 8th note time, dynamic *pp*. The bottom staff is bass clef, 8th note time.

201

Sheet music for measures 201-203. The top staff is treble clef, 8th note time. The middle staff is treble clef, 8th note time. The bottom staff is bass clef, 8th note time.

204

Sheet music for measures 204-206. The top staff is treble clef, 8th note time. The middle staff is treble clef, 8th note time. The bottom staff is bass clef, 8th note time.

206

Sheet music for measures 206-208. The top staff is treble clef, 8th note time, dynamic *ppp*. The middle staff is treble clef, 8th note time, dynamic *ppp*. The bottom staff is bass clef, 8th note time, dynamic *dim.*

IV

237 *Allegro agitato* ♩ = 192

237 *Allegro agitato* ♩ = 192

240

240

243

243

246

246

V

273

Moderato

Sheet music for piano, page 273, in *Moderato*. The music consists of three staves: treble, bass, and alto. The treble staff has a single note followed by a dotted half note. The bass staff has two eighth notes. The alto staff has a single note followed by a dotted half note. Dynamics: *mp*, *mp*, *ppp*.

276

Sheet music for piano, page 276. The music consists of three staves: treble, bass, and alto. The treble staff has a sixteenth-note pattern followed by a eighth-note pattern. The bass staff has a single note followed by a dotted half note. The alto staff has a single note followed by a dotted half note. Dynamics: *8va*, *mp*, *cresc.*, *mp*, *cresc.*

279

Sheet music for piano, page 279. The music consists of three staves: treble, bass, and alto. The treble staff has a single note followed by a dotted half note. The bass staff has a single note followed by a dotted half note. The alto staff has a single note followed by a dotted half note. Dynamics: *ppp*, *ppp*.



BEZOEK OOK ONZE WEBSITE:

PLEASE VISIT OUR WEBSITE:

VISITEZ-NOUS SUR NOTRE SITE:

WWW.GOLDENRIVERMUSIC.EU

INFO@GOLDENRIVERMUSIC.BE

BELGIUM

