

VOL.2

LYRICAL REPERTOIRE  
FOR THE HORN

FROM

*The Romantic Era*

EDITED BY  
JEROEN BILLIET

I.C.W. JAN HUYLEBROECK  
& STEVEN VANDE MOORTELE

QUINTESSENTIALLY POETIC  
hidden gems from the flourishing era  
of the Ghentian School  
1880-1930

*Music for horn and piano*



**BRAVE BELGIANS!**

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

HoGent School of Arts research fund

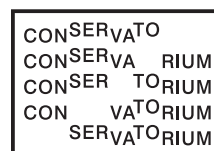
Ghent University

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](http://www.fotobiekedemeyer.be)

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

© Golden River Music, 2019  
ISMN 979-0-3655-2796-0



**HO  
GENT**



**Vlaanderen**  
verbeelding werkt



## Volume 2: Quintessentially Poetic (Ghent)

---

Preface	Page 4
Léopold Wallner:	Romance (Ghent Version, 1890) Page 22
Charles De Waele:	A Travers Bois (1889) Page 30
Jenny Van Rysselberghe:	Rêverie (1904) Page 40
Robert Guillemin:	Chant d'Automne (1928) Page 50
Léo Vanderhaegen:	Le Passant-Sérénade Nocturne (1913) Page 60
Désiré Boehme:	l'Attente (1914) Page 66
Joseph Vandermeulen:	L'Adieu (1912) Page 74
Emile Hullebroeck:	Sur les Montagnes (c. 1897) Page 84
Maurice Henderik:	Nocturne (c. 1907) Page 96

---

# Brave Belgians!

## Belgian Romantic Repertoire for the Horn

Julius Caesar's backhanded compliment from *De bello gallico* might never have been quoted more ironically as in a letter written in 1924 by British musicologist Walter Fielding Holloway Blandford. Commenting on the capacities of Raymond Meert, the Belgian principal horn of the Hallé Orchestra in Manchester at the time, he wrote: "The first horn is one Meert, a Belgian—quite good and with a fine command of the high register, though like other *braves Belges* he is overfond of the B-flat alto crook."<sup>1</sup> The "brave Belgians" Blandford referred to were the well-trained musicians who graduated from the Royal Conservatories of Brussels, Liège, and Ghent in the *Belle époque* (1870–1914) and spread to the musical scenes of France, England and the United States.<sup>2</sup> While many Belgian-trained players seem to have assimilated to the local fashions very rapidly, their playing skills apparently made them stand out from their contemporaries.<sup>3</sup> They have undoubtedly influenced the generations after them through their performances as well as their teaching practices.

A substantial part of this heritage consists of the music written for (and by) these players. As one will notice while perusing the five volumes of the *Brave Belgians Horn Albums*, the output of solo works coming from a small country is impressive. The wonderful *Guide to the Solo Horn Repertoire* that lists significant and available works for the horn mentions around 70 works by Belgian composers, an impressive number when one takes the size of the country into account.<sup>4</sup> Still, the number of Belgian pieces for the horn that have found their way into the international repertoire is very short. Jane Vignery's *Sonata*, op. 7 (1942), Prosper Van Eechautte's *Night Poem* (1938), and Arthur Mortelmans's *Lyrical Pastoral* (1904) are some of the few hauntingly beautiful Belgian works that are played in horn studios around the world. But there is much more to discover.<sup>5</sup>

---

<sup>1</sup> Letter to R. Morley Pegge of 29/11/1924 (private collection John Humphries). Raymond Meert (Ghent, 1884–Pwheli [UK] 1967) graduated with honors from Charles Heylbroeck's class at the Ghent Royal Conservatory in 1903 and obtained a *Premier Prix* in chamber music in 1904. From 1905 he played as third horn with the Scottish Orchestra in Glasgow and became principal in 1913, after which he became principal of the Hallé Orchestra in 1917. He was a much-asked soloist in the north of England and played in several BBC live performances (e.g., Mozart concerto, Brahms trio at the end of the 1920s). He retired from the orchestra in 1938 but returned at the Hallé during World War II at the explicit request of Sir John Barbiroli.

<sup>2</sup> The *Belle époque* (literally, "Beautiful Era") was a time of general improvement—cultural, social, and scientific—between 1870 and 1914. The high level of artistic migration to other countries was a result of the large output of highly skilled workers from the Belgian musical education system in combination with poor domestic working conditions.

<sup>3</sup> Both Meert and Louis Dufrasne, for instance, would change the horn they played within the first year after arriving in their new homelands. Dufrasne is shown in a picture of the Barrere Ensemble of New York on the front page of the May 1915 edition of *Musical America*, with a German-style horn. Meert figures on the 1919 picture of the Hallé orchestra in Manchester with a Raoux-Millereau/Boosey & Hawkes piston horn which was the most common instrument in the UK at that time.

<sup>4</sup> Dempf /Seraphinoff 2016.

<sup>5</sup> A list of recommended horn works available through other publishers is provided at the back of this volume.

---

## Energy and Brightness, Poetry and Lyricism from 1890 to 1930

As described in the preface to Volume 1, players in Belgium developed a particular lyrical and expressive playing style towards the end of the nineteenth century. The highly esteemed horn tradition founded in Liège under Hubert Massart (Liège, 1793–1858) and Toussaint Radoux spread to the classes of Brussels and Ghent and mixed with new stylistic currents inspired by the ideas of F.A. Gevaert. Ghent underwent many urban changes between 1890 and 1914, and gained much of its current beauty in those years. The linen industry that had developed strongly in the middle of the century was gradually pushed towards the northern and eastern suburbs, and ambitious urbanization projects created a cosmopolitan “little Paris,” with a “historical” city center and flamboyant yet eclectic architectural developments in the newly built districts. The general ambience was one of optimism and brightness, and the city’s cultural life flourished in the years leading up to the World Fair of 1913, with painters like Théo Van Rysselberghe and writers like Maurice Maeterlinck.

Ghent also gained much of its musical identity in those years. The population grew rapidly during the nineteenth century, mainly due to the industrialization process. The number of music and drama students at the Ghent Conservatory exploded in the first decade of the *Belle époque*, from 148 in 1870 to 603 in 1880.<sup>1</sup> Housing apparently became the biggest problem not only of the city, but also of its Conservatory. On top of that, the upgrade to the status of Royal Conservatory put forward specific requirements in terms of course offerings and infrastructure, with which the old school simply could not comply.



Fig 1: Ghent Royal Conservatory in 1900, painted by A. Heins. (author’s collection)

---

<sup>1</sup> Archives of Ghent Conservatory, *Régistres de matricule* 1870–1880.

## Romance - Léopold Wallner

---

Original Title: *Romance pour cor en Fa*

Composition: 1892

Source: transcription held at the library of the Antwerp Royal Conservatory nr. 83049BH

Original instrumentation: valve horn in F

Notes: presumably written by Wallner for the 1892 exam, around the time he taught as a harmony teacher at the Ghent conservatory. The work features the typical lyrical musicality of the Ghentian horn school, without posing particular technical difficulties. The current edition is based on a transcription by Leo De Barse (Ostend, 1911–1989), who graduated from the class of Charles Heybroeck in 1931 and became teacher of horn at the Antwerp Royal conservatory in 1958.

Bio: Léopold Wallner (Kiev, 1847–Brussels, 1913) was the son of an Austrian music publisher. He briefly studied composition with Fétis and Henry van Syngel in Brussels but had to interrupt his studies when his father died in 1867. From then onwards, he taught at the Brussels and Ghent conservatories and at several music schools. He wrote mainly chamber music works.



# Romance

pour Cor en Fa et piano

Léopold Wallner

*Moderato quasi andante*

Cor en Fa

Piano

Musical score for the first system, measures 1-4. The Cor en Fa part (top staff) is in treble clef with a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *p*. A fermata is placed over the B4. The Piano part (bottom two staves) is in bass clef with a common time signature. It features a complex accompaniment with chords and moving lines in both hands, also marked *p*. A large watermark 'SAMPLE' is visible across the score.

5

Musical score for the second system, measures 5-8. The Cor en Fa part (top staff) has a whole rest in measure 5, followed by a half note G4 in measure 6, and a whole note G4 in measure 7. The Piano part (bottom two staves) continues with accompaniment, marked *poco rinfz.* in measure 5 and *rit. en dim.* in measure 7. A time signature change to 3/4 occurs at the start of measure 7. A large watermark 'SAMPLE' is visible across the score.

9

*Avec un sentiment rêveur*

Musical score for the third system, measures 9-12. The Cor en Fa part (top staff) is in treble clef with a common time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, all marked *p*. A fermata is placed over the C5. The Piano part (bottom two staves) continues with accompaniment, marked *p* in measure 9 and *rinfz.* in measure 11. A large watermark 'SAMPLE' is visible across the score.

13

Musical score for measures 13-16. The top staff is a single melodic line with a *dolce* marking. The bottom two staves are piano accompaniment.

17

Musical score for measures 17-20. The top staff has dynamic markings *pp* and *sf*. The bottom two staves are piano accompaniment.

21

Musical score for measures 21-24. The top staff has dynamic markings *sf*, *p*, *cresc.*, *rinz.*, and *cresc.*. The bottom two staves are piano accompaniment.

25

Musical score for measures 25-28. The top staff has dynamic markings *sf*, *sfz*, *cresc.*, *string.*, and *cresc.*. The bottom two staves are piano accompaniment.



# A travers Bois

pour cor en Eb et piano

Charles De Waele

red. Jan Huylebroeck

Allegro Moderato

Cor solo Eb

Piano

The musical score is written for Eb Cor solo and Piano. It is in 4/4 time and B-flat major. The tempo is Allegro Moderato. The score is divided into four systems, each with three staves: Cor solo Eb (top), Piano right hand (middle), and Piano left hand (bottom). The first system (measures 1-3) features a piano introduction with a *pp* dynamic in the left hand and a *mf* dynamic in the right hand. The second system (measures 4-6) continues the piano introduction with triplets in the right hand. The third system (measures 7-9) features a more active piano part with triplets in both hands and a *cresc.* marking. The fourth system (measures 10-12) concludes with a *ff* dynamic in the piano part.

43 *Andante sostenuto dolce*

*pp* *p*

48

*pp* *p*

53

*pp* *p*

58 *misterioso*

*p* *pp*

# Rêverie

Mélodie pour Cor en Fa et piano

Jenny Van Rysselberghe

accomp. rev. par Jan Huylebroeck

*Larghetto*

Cor en Fa

Piano

*mp*

*sord.*

*mp*

5

*Solo*

*mf* — *f*

*sf*

9

*mf* — *mp* — *p*

*poco rit.*

*mp*

*p*

4

*senza sord.*

# Chant d'automne

"L'automne est triste comme un adieu"

pour Cor en Fa et piano

Robert Guillemin

*Andantino*

Cor en F

Piano

*p*

4

*Lentement et expressif*

*mf*

7

*p*

10 *Lentement*

*f* *sf* *sfz*

13

*p* *p*

16

19

*mf*

# Le Passant - Sérénade Nocturne

pour Cor en Fa

Léo Vanderhaeghen

*Andantino*

Cor en Fa

Piano

*mf* *p* *pp*

4

7

10

Musical score for measures 10-12. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 10 features a melodic line in the treble clef and a bass line in the bass clef. Measure 11 includes a dynamic marking of *mf* and a crescendo hairpin. Measure 12 shows a melodic line in the treble clef and a bass line in the bass clef. A large watermark 'SAMPLE' is overlaid on the page.

13

Musical score for measures 13-15. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 13 features a melodic line in the treble clef and a bass line in the bass clef. Measure 14 includes a dynamic marking of *mf* and a crescendo hairpin. Measure 15 shows a melodic line in the treble clef and a bass line in the bass clef. A large watermark 'SAMPLE' is overlaid on the page.

16

Musical score for measures 16-18. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 16 features a melodic line in the treble clef and a bass line in the bass clef. Measure 17 includes a dynamic marking of *mf* and a crescendo hairpin. Measure 18 shows a melodic line in the treble clef and a bass line in the bass clef. A large watermark 'SAMPLE' is overlaid on the page.

19

Musical score for measures 19-21. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 19 features a melodic line in the treble clef and a bass line in the bass clef. Measure 20 includes a dynamic marking of *mf* and a crescendo hairpin. Measure 21 shows a melodic line in the treble clef and a bass line in the bass clef. A large watermark 'SAMPLE' is overlaid on the page.

# L'Attente

pour Cor en Fa et piano

Désiré Boehme

*Andante*

The musical score is written for Cor en Fa and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked *Andante*. The piano part features a complex rhythmic pattern with triplets and slurs. The cor part has a melodic line with a dynamic marking of *p* (piano) at the end of the first measure. The score is divided into three systems, with measures 4 and 7 marked at the beginning of the second and third systems respectively. A large, semi-transparent watermark is overlaid diagonally across the page.



10 *marcato*  
*ff*

13 *p*

16 *poco rit.* *poco lento*  
*p*

19 *ff*

# L'adieu

pour Cor en Fa et accompagnement de piano

J. Van der Meulen

Cor en Fa

Moderato espressivo (tranquillo)

Piano

*mp*

*mf*

*p*

*mf*

*f*

*mp*

*mf*

*p*

*f*

*mf*

*mp*

13 *rit.*

*p*  
*pp*

16 *a tempo*

*mp* *afrett.*

*p*

21

*mf*

*pp*

25 *passionato* *rall.*

*f* *pp*

*mf* *mf* *pp*

# Sur les Montagnes

pour Cor en Fa et piano

Emile Hullebroeck

*Andante cantabile*

Cor en Fa

Piano

The musical score is written for Cor en Fa and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Andante cantabile*. The piano part starts with a dynamic marking of *p* (piano) and later changes to *f* (forte) and back to *p*. The score is divided into three systems. The first system shows the initial chords and the beginning of the piano accompaniment. The second system starts at measure 4 and features a melodic line in the Cor en Fa part. The third system starts at measure 7 and continues the piano accompaniment with a dynamic marking of *p*.

10

Musical score for measures 10-12. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand and a left-hand part. The key signature has two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note G4. Dynamics include *f* (forte) and *dim.* (diminuendo). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F3. Dynamics include *f* and *dim.*

13

Musical score for measures 13-15. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand and a left-hand part. The key signature has two flats. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note G4. Dynamics include *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F3. Dynamics include *p*.

16

Musical score for measures 16-18. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand and a left-hand part. The key signature has two flats. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note G4. Dynamics include *f* (forte) and *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F3. Dynamics include *f*.

19

Musical score for measures 19-21. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand and a left-hand part. The key signature has two flats. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note G4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F3. Dynamics include *p*.

# Nocturne

Cor en Fa et piano

Maurice Henderick

*Andante Cantabile*

Cor en Fa

Piano

*mp* *p* *p*

*8va*

4

*mg.* *p*

7

Solo

*mp*

10

Musical score for measures 10-12. 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 one flat (B-flat). Measure 10 features a melodic line in the treble staff with a slur and a dynamic marking of *mp*. The grand staff provides harmonic accompaniment with chords and moving lines. Measure 11 continues the melodic and harmonic development. Measure 12 concludes the system with a dynamic marking of *p*.

13

Musical score for measures 13-15. 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 one flat. Measure 13 features a melodic line in the treble staff with a slur and a dynamic marking of *f*. The grand staff provides harmonic accompaniment. Measure 14 continues the melodic and harmonic development. Measure 15 concludes the system with a dynamic marking of *mp*.

16

Musical score for measures 16-18. 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 one flat. Measure 16 features a melodic line in the treble staff with a slur and a dynamic marking of *mf*. The grand staff provides harmonic accompaniment. Measure 17 continues the melodic and harmonic development. Measure 18 concludes the system.

19

Musical score for measures 19-21. 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 one flat. Measure 19 features a melodic line in the treble staff with a slur and a dynamic marking of *p*. The grand staff provides harmonic accompaniment. Measure 20 continues the melodic and harmonic development. Measure 21 concludes the system with a dynamic marking of *rit.*