

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 Mitringer 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 Mitringer, 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)

Allegro agitato

* In *Largo sostenuto*

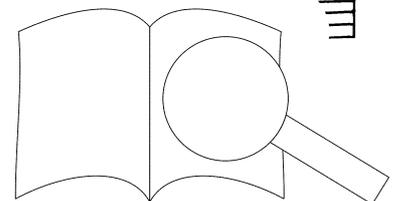
Aufführungsdauer / Duration: ca. 14 min.

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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*

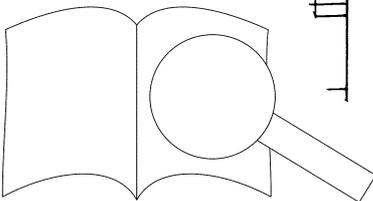
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50

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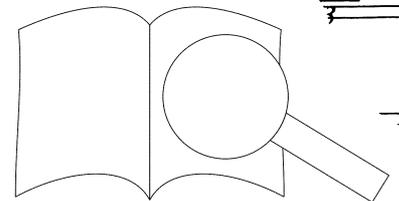
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60

65

70

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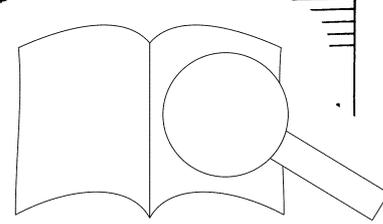
75

79

83

87

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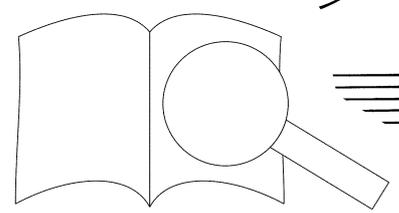
91 *f tr* *f* *f*

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

101 *cresc.*

106 *f* *f* *f*

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111

Musical score for measures 111-114. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes triplets and a dynamic marking 'p'.

115

Musical score for measures 115-118. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes triplets and a dynamic marking 'p'.

119

Musical score for measures 119-122. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes a dynamic marking 'sf'.

123

Musical score for measures 123-126. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes a dynamic marking 'egato'.

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128

dolce
tr
pp
f

133

pp

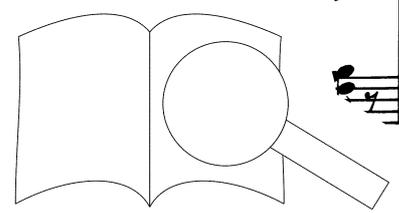
138

pp

143

pp

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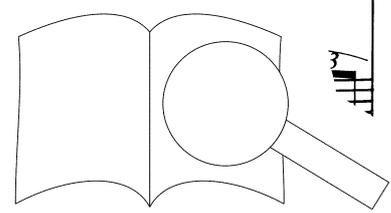
148

153

158

162

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166

Musical score for measures 166-169. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part includes triplets of eighth notes and sixteenth notes, and a section marked 'rall.' with sixteenth notes. Dynamics include '(p)' and 'p'.

170

Musical score for measures 170-173. The score continues with the vocal line and piano accompaniment. The piano part features sixteenth-note patterns. Dynamics include 'pp'.

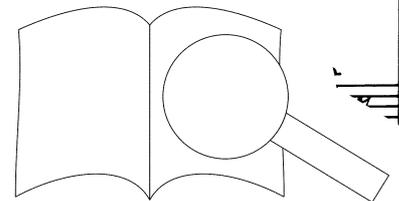
174

Musical score for measures 174-177. The score continues with the vocal line and piano accompaniment. The piano part includes triplets of eighth notes. Dynamics include 'pp'.

178

Musical score for measures 178-181. The score continues with the vocal line and piano accompaniment. The piano part includes sixteenth-note patterns and triplets. Dynamics include 'pp'.

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182

186

190

193

*)Largo

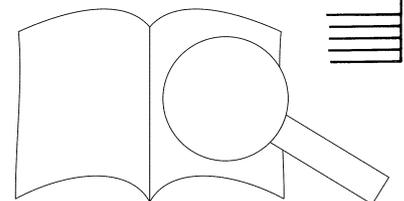
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and common time. It begins with a whole rest in the treble clef, followed by a series of chords and melodic lines in the piano part.

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) symbol 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 piano part. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation, starting with a measure number '9'. It contains a sixteenth-note figure in the bass staff and a sixteenth-note figure in the treble staff. The system ends with a double bar line and a repeat sign.

horn- und Violastimme: Adagio



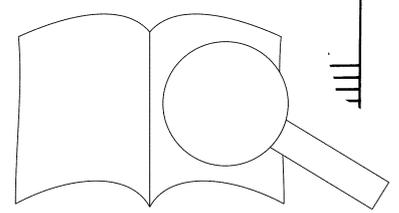
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15

18

21

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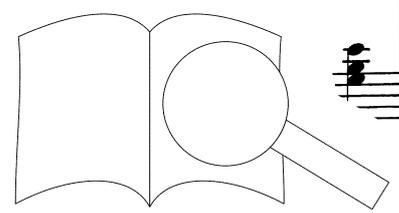
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25

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 complex melodic line in the right hand with many slurs and ties, and a bass line with chords and single notes. Measure 35 includes a sixteenth-note triplet in the right hand.

36

Musical score for measures 36-38. Measure 36 has a triplet of eighth notes in the right hand. Measures 37-38 feature a dense texture with many slurs and ties in the right hand, and a bass line with chords and single notes. Measure 38 includes a sixteenth-note triplet in the right hand.

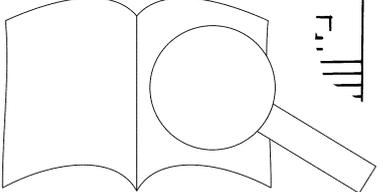
39

Musical score for measures 39-40. Measure 39 has a triplet of eighth notes in the right hand. Measure 40 features a complex melodic line in the right hand with many slurs and ties, and a bass line with chords and single notes. Measure 40 includes a sixteenth-note triplet in the right hand.

40

Musical score for measures 40-41. Measure 40 has a triplet of eighth notes in the right hand. Measure 41 features a complex melodic line in the right hand with many slurs and ties, and a bass line with chords and single notes. Measure 41 includes a sixteenth-note triplet in the right hand.

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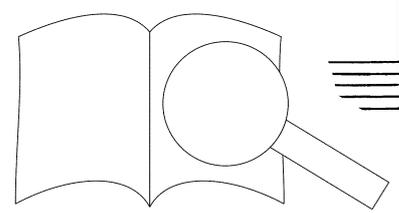
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44

46

48

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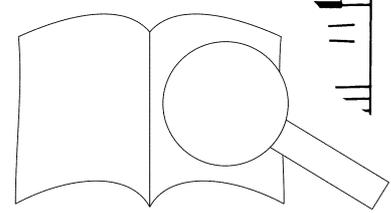
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53

56

58

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60

62

63

65

67

Musical score for measures 67-68. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 67 features a melody in the right hand with a sixteenth-note triplet and a piano (*p*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 68 continues with similar textures, including sixteenth-note triplets in both hands.

69

Musical score for measures 69-70. Measure 69 shows a melodic line in the right hand with a sixteenth-note triplet and a piano (*p*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 70 continues with similar textures, including sixteenth-note triplets in both hands.

Rondo
Allegro con moto

(mf)

p

pp

Musical score for measures 71-74. The piece is in a key with two flats (B-flat major or D-flat minor) and a 2/4 time signature. Measure 71 features a melody in the right hand with a sixteenth-note triplet and a mezzo-forte (*mf*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 72 continues with similar textures, including a piano (*p*) dynamic in the right hand. Measure 73 shows a melodic line in the right hand with a sixteenth-note triplet and a piano (*p*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 74 continues with similar textures, including a piano-piano (*pp*) dynamic in the left hand.

6

Musical score for measures 75-78. Measure 75 features a melody in the right hand with a sixteenth-note triplet and a piano (*p*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 76 continues with similar textures, including a piano (*p*) dynamic in the right hand. Measure 77 shows a melodic line in the right hand with a sixteenth-note triplet and a piano (*p*) dynamic. The left hand has a sixteenth-note accompaniment. Measure 78 continues with similar textures, including a piano (*p*) dynamic in the right hand.

11

(p)

(p)

16

(f)

(f)

21

(f)

26

(f)

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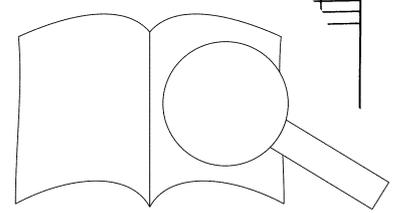
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36

41

47

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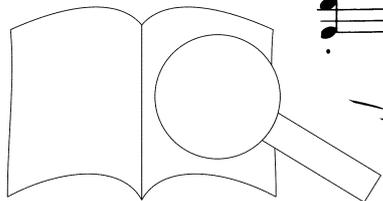
52

57 *Meno mosso*

62

67

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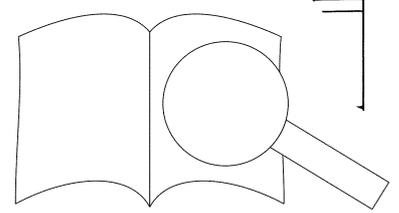
Tempo primo

72

77

82

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87

92

97

102

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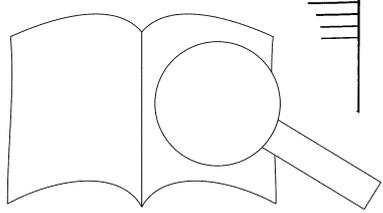
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112

117

122

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127

132

137

142

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147

152

157

162

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167

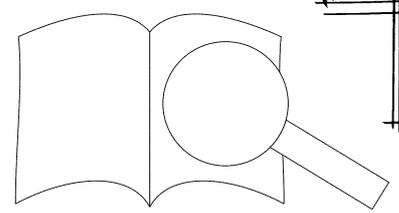
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177

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

(f) (p cresc.) (f)

(f) (p cresc.) (f)

213

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218

colla parte

Ped.

223

Tempo

(f) (cresc.)

(f) (cresc.)

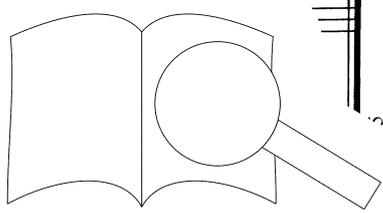
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233

237

241

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