

VORWORT / PREFACE

Maria Luigi Zenobio Carlo Salvatore Cherubini wurde am 14. September 1760 in Florenz geboren. Den ersten Musikunterricht erhielt er durch seinen Vater, der Akkompagnist am Teatro della Pergola war. Später folgten dann Bartolomeo Felici und A. Felici Bizarri und Castrucci. Durch gönnerhafte Förderung des damaligen Großherzog und späteren Kaiser Leopold II. wurde der junge Cherubini 1778 nach Venedig zu dem berühmten Giuseppe Sarti geschickt, bei dem er die völliche Beherrschung des polyphonen Stils erlernte. Bis 1779 hat er nur Kirchenmusik geschrieben, 1780 betrat er das Gebiet der Oper mit „Quinti Fabio“, es folgten schnell hintereinander „Armida“, „Adriano in Siria“, „Mesenzio“, „Lo sposo di tre“ „Idalide“ und „Alessandro nell Indie“. 1784 erhielt er die Stellung eines Hofkomponisten am Hofe zu London und gelangte zu großer Berühmtheit. Als er 1786/87 zuerst in Paris auftrat, erntete er auch dort großen Beifall und Anerkennung. 1788 ging Cherubini nach Paris und dort entstanden neben anderen Werken seine berühmtesten Opern „Wasserträger“ und „Anacreon“. Dadurch, daß er den damaligen General Napoleon wegen seines musikalischen Urteils getadelt hatte, fiel er in Ungnade, die Folge war, daß ihm die Türen der Großen Oper verschlossen blieben und er mußte seine Werke am Theatre de la Foire St. Germain zur Aufführung bringen. 1805 wurde er nach Wien berufen, um hier eine Oper zu schreiben, er inszenierte zuerst „Lodoiska“ 1806 hob er dann die bestellte Oper „Faniska“ aus der Taufe, über die Beethoven und Haydn begeistert waren. Nach dem großen Erfolg seiner F-dur-Messe wandte er sich auch anderen Gebieten der Musik zu und schrieb für die Philharmonische Gesellschaft in London verschiedene Orchesterwerke. 1816 wurde er aus seiner Stellung am Pariser Konservatorium, dem er seit 1795 als Inspektor angehörte, in den Stand eines Professors für Komposition und Kgl. Obermusikintendanten versetzt. 1822 wurde er sogar Direktor des Konservatoriums und brachte dieses Institut zu hohem Ansehen. Bis zu seinem Tode, am 15. März 1842, entstand eine unübersehbare Vielzahl an Kompositionen geistlichen und weltlichen Inhalts. Opern, Instrumental-, Vokal- und Orchesterwerken. Ein Jahr vor seinem Tode zog er sich von allen öffentlichen Ämtern zurück und stellte einen Katalog seiner Werke zusammen, darin sind u. a. verzeichnet: 11 große Messen, 2 Requiems, verschiedene Messenteile, ein 8stg. Credo mit Orgel, 2 Dixit, je 1 Magnifikat, Misere, Tedeum mit Orchester, 4 Litaneien, 2 Lamentationen, 1 Oratorium, 38 Motetten, Gradulien, Hymnen mit Orchester, 20 Antiphonen, 15 italienische Opern, 14 französische Opern, Arien und Duette als Einlagen für Opern, 1 Ballett, 17 Kantaten und andere Kompositionen für Orchester, 77 Romanzen, 1 Ouvertüre und Sinfonie, 6 Streichquartette, 1 Quintett, 6 Klaviersonaten, 1 Sonate für zwei Orgeln, 1 große Phantasie für Klavier und verschiedene andere mehr.

Die hier vorliegenden zwei Sonaten für Waldhorn oder Etüden mit Begleitung wie sie der Meister selbst bezeichnet hat, sind 1802 entstanden. Wenn gleich diese Werke als Gelegenheitskompositionen angesprochen werden können, so sind sie doch zweifellos von hohem Wert und darüber hinaus von großem Nutzen für den Unterricht, da gerade für dieses Instrument nur ganz wenige Solowerke lieferbar sind.

Aus der Erfahrung, daß auch für das Engl. Horn so gut wie keine Literatur existiert, hat der Herausgeber vorliegende zwei Sonaten auch für dieses Instrument eingerichtet.

Abschließend sei noch der Öffentlichen Wissenschaftlichen Bibliothek in Berlin, in dessen Besitz sich die Originalhandschrift befindet, für die freundliche Unterstützung gedankt.

Berlin im Sommer 1954

Johannes Wojciechowski

Maria Luigi Zenobio Carlo Salvatore Cherubini was born the 14th September 1760 in Florence. His father who was accompanist at the Teatro della Pergola gave him his first music lessons. Later he was taught by Bartolomeo Felici and A. Felici Bizarri and by Castrucci. On the patronising initiative of Emperor Leopold II, the then Grand Duke, young Cherubini was sent to Venice in 1778 where he acquired, under the famous Giuseppe Sarti, the complete mastery of polyphony. Until 1779 he wrote only sacred music but entered the realm of opera music in 1780 with his "Quinti Fabio". This work was soon followed by "Armida", "Adriano in Siria", "Mesenzio", "Lo sposo di tre", "Idalide" and "Alessandro nell Indie". In 1784 he was appointed Court Composer in London and won much fame. He was also greatly applauded and esteemed in Paris when he performed there first in 1786/87. He settled down in Paris in 1788 and there he composed among other works his best-known operas "Water-Bearer" and "Anacreon". When he criticised the musical taste of the then General Napoleon, he fell in disgrace and found, in consequence, that the gates of the Grand Opera were closed to him. He was left no choice but to have his works performed at the Théâtre de la Foire St. Germain. In 1805 he was invited to Vienna to compose an opera. After first staging there "Lodoiska", he gave in 1806 the First-Performance of the desired opera "Faniska" which called forth the enthusiasm of Beethoven and Haydn. Another work, the Mass in F-major, proved also a complete success, and subsequently he entered other fields of music and wrote various orchestra works for the London Philharmonic Society. The Paris Conservatoire, of which he was a member since 1795, advanced him in 1816 from the position of Inspector to a Professor of Composition and a Royal Chief Intendant of Music. In 1822 he became even Director of the Conservatoire which, under his leadership, became an institution of the highest praise. When he died the 15th March 1842, he left behind an overwhelming quantity of sacred and worldly music, operas, instrumental, vocal and orchestra works. He had retired, a year before he died, from all public duties to compile a catalogue of his works, which contained among others 11 Grand Masses, 2 Requiems, various parts of masses, an 8-voice Credo with organ, 2 Dixits, 1 Magnificat, Misere, Tedeum with orchestra, 4 Litanies, 2 Lamentations, 1 Oratorio, 38 Motets, Graduals, Hymns with orchestra, 20 Antiphons, 15 Italian operas, 14 French operas, Arias and Duets for operas, 1 Ballet, 17 Cantatas and other orchestra works, 77 Romances, 1 Overture and Symphony, 6 String Quartettes, 1 Quintette, 6 Sonatas for piano, 1 Sonata for 2 organs, 1 Grand Fantasia for piano and divers more.

The present 2 Sonatas for French Horn, or Etudes with accompaniment, as they were named by Cherubini himself, were written in 1802. Though they may be regarded as occasional compositions they are nevertheless of high value and extremely useful as works of study, since only few solo pieces are available for this instrument.

In consideration of the well-known fact, that practically no solo compositions exist for English Horn either, the editor has arranged these Sonatas for that instrument too.

In conclusion, I wish to express my appreciation to the Public Scientific Library in Berlin, the owners of the original manuscript, for their kind help.

Berlin, Summer 1954.

Johannes Wojciechowski.

Luigi Cherubini (1760-1842)

2 Sonaten

für Waldhorn (oder Engl. Horn) und Streichorchester

I. Sonate

Herausgegeben und bearbeitet von/
Edited and arranged by
Johannes Wojciechowski

Larghetto

Waldhorn (Engl.Horn) in F

Klavier

The musical score is divided into two main sections: the Horn part and the Piano part. The Horn part begins with a dynamic of *f*, followed by *p*. The Piano part begins with a dynamic of *f*, followed by *p*. The score is in common time. Measure 10 is marked with a circled '10'.

Musical score for piano, page 10, featuring six staves of music. The score includes dynamics such as *cresc.*, *p*, and *f*. Measure 20 begins with a dynamic *b*, followed by a measure with a dynamic *7* and a eighth-note pattern. Measure 21 starts with a dynamic *cresc.* and ends with a dynamic *p*. Measure 22 begins with a dynamic *p*. Measure 23 starts with a dynamic *f*. Measure 24 begins with a dynamic *p*. Measure 25 begins with a dynamic *p*. Measure 26 begins with a dynamic *p*. Measure 27 begins with a dynamic *p*. Measure 28 begins with a dynamic *p*. Measure 29 begins with a dynamic *p*. Measure 30 begins with a dynamic *p*.

II. Sonate

Largo

c
f
p
Ped.
*

f p f p f p f p cresc.
f pp

ad libitum *un poco ritenuto* *largo*

(10) f p cresc.

ad libitum *un poco rit.* *largo*

p f

p

Musical score page 7, measures 19-20. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 19 starts with a quarter note followed by a rest. Measure 20 begins with a dynamic *p*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Musical score page 7, measures 21-22. The score continues with three staves. The top staff shows a melodic line with eighth-note patterns. The middle staff features a bass line with sustained notes and eighth-note chords. The bottom staff provides harmonic support with sustained notes.

Musical score page 7, measures 23-24. The score maintains its three-staff format. The top staff shows a melodic line with eighth-note patterns. The middle staff features a bass line with sustained notes and eighth-note chords. The bottom staff provides harmonic support with sustained notes.

più lento

Musical score page 7, measures 25-26. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 25 starts with a dynamic *p*. Measure 26 begins with a dynamic *pp*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

con moto

Allegro moderato

Musical score page 7, measures 27-28. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 27 starts with a dynamic *f*. Measure 28 begins with a dynamic *f*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

40

50

cresc.

Musical score page 9, measures 1-5. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a dynamic *f*. Measures 2 and 3 show various rhythmic patterns with dynamics *r*, *p*, *f*, and *p*. Measure 4 features a sixteenth-note pattern. Measure 5 concludes with a eighth-note pattern.

Musical score page 9, measures 6-10. The score continues with three staves. Measure 6 begins with a eighth-note pattern. Measure 7 shows eighth-note pairs. Measure 8 features a sixteenth-note pattern. Measure 9 includes a dynamic *cresc.*. Measure 10 concludes with a eighth-note pattern. Measure 10 is marked with a circled number 60.

Musical score page 9, measures 11-15. The score continues with three staves. Measure 11 starts with a eighth-note pattern. Measure 12 shows eighth-note pairs. Measure 13 features a sixteenth-note pattern. Measure 14 includes a dynamic *p*. Measure 15 concludes with a eighth-note pattern.

Musical score page 9, measures 16-20. The score continues with three staves. Measure 16 starts with a eighth-note pattern. Measure 17 shows eighth-note pairs. Measure 18 features a sixteenth-note pattern. Measure 19 includes a dynamic *p*. Measure 20 concludes with a eighth-note pattern.

Musical score page 9, measures 21-25. The score continues with three staves. Measure 21 starts with a eighth-note pattern. Measure 22 shows eighth-note pairs. Measure 23 features a sixteenth-note pattern. Measure 24 includes a dynamic *p*. Measure 25 concludes with a eighth-note pattern.

70

cresc.

ad libitum un poco ritenuto

f

8

a tempo

f

6

78

f p

f p

f p

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The music includes various dynamics such as *f* (fortissimo), *p* (pianissimo), and *mf* (mezzo-forte). There are also several grace notes and slurs. A circled number "96" is placed above the third staff from the bottom. The notation is typical of classical piano music, with a focus on harmonic progression and melodic line.

12

p

cresc.

(100)

(110)