

Carlo Yvon

Capriccio per 3 Oboi

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Capriccio per 3 Oboi

edited by Georg Meerwein



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Vorwort

CAPRICCIO

per

TRE OBOE

Composto e dedicato

a' suoi Allievi

DA

CARLO YVON

Maestro nell' I. Re. Conservatorio e 1. Oboe all' I. Re. Teatro alla Scala.

lautet der Titel des Erstdrucks, der, wohl zwischen 1835 und 1850, bei G. Ricordi in Mailand erschienen ist.

Im Rahmen seiner 25 Jahre währenden Lehrtätigkeit an dem Institut, an welchem er auch seine Ausbildung erhalten hatte, schrieb Yvon einige Werke didaktischen Charakters (6 Studien für Oboe mit Klavierbegleitung, 2 Duette für Oboen). Das vorliegende Capriccio, das er auch für seine Schüler geschrieben geht jedoch weit über den pädagogischen Anlaß hinaus: gut ausgebildete Finger- und Atemtechnik verlangt, wie auch musikalisches Gestaltungsvermögen und kantable Spielweise gefordert.

Der Begriff des „Capriccio“, einer freien Folge von Einfällen, dessen Anfänge uralt sind, wendet sich mit Beginn des 18. Jahrhunderts mehr und mehr ins Virtuose. Von Paganinis berühmtem Opus 1 ausgehend, zahlreiche Komponisten zu teils sehr vollstimmigen Werken inspiriert.

Auch in Yvons Trio sind beide Elemente vorhanden: die kompositorische Instrumentalvirtuose Anspruch. Dabei sind die Aufgaben gleichermaßen auf alle Oboen verteilt. In der brillanten Schlußpassage zeigt sich eine Dominanz der 1. Oboe – gewöhnlich in der sonst nahezu gleichberechtigten Zöglinge.

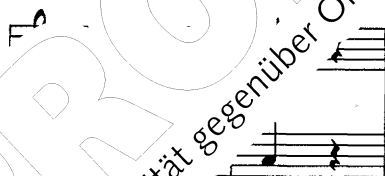
Carlo Yvon (der Name deutet möglicherweise auf istrische Herkunft) wurde am 9. April 1798 in Mailand geboren und verstarb daselbst am 23. Dezember 1853. Er hat er offenbar nie verlassen.

Unsere Neuausgabe fußt auf dem Erstdruck (Ricordi, Mailand), dem, wie uns mitgeteilt ist, stimmen überliefert ist. Offensichtliche Druckfehler wurden stillschweigend verbessert. Zusätze des Herausgebers sind in der Originalausgabe durch eine Kursivschrift und Strichelung kenntlich gemacht. Auf drei Verbesserungsvorschläge:

- 1) Das crescendo soll in der 1. als auch in der 2. Oboe ab Takt 50 gemeinsam erst bei Takt 59 einsetzen (im Original nur in der 1. Oboe ab Takt 59).
- 2) In den Takten 62 und 66 soll die 1. Oboe ein Achtel höher klingen als im Original in der 1. Oboe:



- 3) Die 2. und 3. Oboe sollen in den Takten 146–147 des letzten Satzes im Original ein Achtel höher klingen als im Original (wohl irrig).



in der Praxis durch den Herausgeber erfolgte im Sommer 1977 in Italien: in einigen Konzerten am „Conservatorio Cantiere Internazionale d'Arte di Montepulciano“ führte er Yvons Capriccio zusammen mit Gösta Larsson, Darsow und Anna Linder auf, denen an dieser Stelle gedankt sei. Ebenso schulden Herausgeber und Verlag Dank der Biblioteca del Conservatorio G. Verdi in Mailand für die Erlaubnis, dieses Trio neu zu veröffentlichen.

Bamberg, im Juli 1980

Georg Meerwein

Preface

CAPRICCIO

per

TRE OBOE

Composto e dedicato

a'suoi Allievi

DA

CARLO YVON

Maestro nell'I. Re. Conservatorio e 1. Oboe all'I. Re. Teatro alla Scala.

the title of the first print reads. It was published, probably between 1835 and 1850, by G. Ricordi in Milan.

During his 25 years as tutor at the institute where he himself was educated, Yvon wrote several works of didactic character (6 studies for oboe with piano accompaniment, 2 duets for oboes). The Capriccio presented here, which he also wrote for his students, is, however, far more than a purely instructional piece. Advanced fingering and breathing techniques are as requisite as a talent for musical interpretation in a masterly manner of playing.

The concept of the "capriccio", a free progression of inspirations whose origins are to be found in Italy, increasingly came to imply virtuosity with the beginning of the 18th century, starting from Paganini's famous Opus 1, moved numerous composers to write works of the most exacting. In Yvon's Trio also both elements are present: the free composition for virtuoso instrumental performance. With regard to the latter, the exercise is for three players; only in the brilliant concluding passage does a dominance appear, so to speak a dominance of the master over his otherwise almost equal pupils.

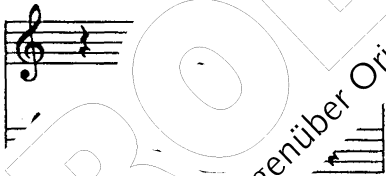
Carlo Yvon (the name indicates possible Istrian descent) was born in Milan and died there on 23 December 1854. He apparently never left his home.

Our new edition is based upon the first print (Ricordi) which was published only in individual parts. Obvious printing errors have been tacitly corrected, and some have been assimilated according to the context. Editorial additions are recognized by small letters, italics and broken lines. We would like to draw attention to three suggested corrections.

- 1) The crescendo in the first movement; bar 50 (in the original: oboe I bar 48, oboe II bar 48). Oboes should not begin until bar 50.
- 2) In bars 62 and 66 of the first movement, the oboe I part reads:



- 3) The second and third movements, in the original edition, the second movement follows (probably erroneously) in bars 146-147, last movement in bars 148-149.



The new edition, given by the editor took place in summer 1977 in Italy: in several concerts at the Conservatorio "G. Verdi" di Montepulciano he performed Yvon's Capriccio with Götz-Lothar Lindner, both of whom he would like to thank here. The editor and publishing company are indebted to the Biblioteca del Conservatorio G. Verdi in Milan for permission to publish a new edition of this work.

Bamberg, July 1980

Georg Meerwein
English translation:
Linda Page

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Capriccio

per tre Oboi

Carlo Yvon
(1798–1854)

Allegro molto vivace

Oboe I
Oboe II
Oboe III

ff sf sf sf

5

11

17

pp pp f

© Titelbild „P. Grieshaber „Flötenspieler“ 1964 VG Bild-Kunst, Bonn 1992

Aufführungsdauer / Duration: ca. 17 min.

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edited by Georg Meerwein

25

ff *p* *ff*
mf *mf*
ff *p* *ff*

32

p *ff* *pp*
mp
p *ff* *p*

38

44

pp

50

cresc.

cresc.

56

p

f

f

62

p

f

p

67

p

cresc.

p

cresc.

cresc.

74

f *f* *p*

This system contains measures 74 through 78. It features three staves in a grand staff. The music is in a key with two flats and a 4/4 time signature. The first two staves have a forte (*f*) dynamic, while the third staff has a piano (*p*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

79

cresc. *ff* *ff*

This system contains measures 79 through 83. It features three staves. The first two staves are mostly rests, with some notes appearing in measure 83. The third staff has a *cresc.* (crescendo) marking and a fortissimo (*ff*) dynamic. A large watermark 'PROBENPARTITUR' is overlaid on the page.

84

This system contains measures 84 through 88. It features three staves with active musical notation. The watermark 'PROBENPARTITUR' is prominent across the system.

89

ff

This system contains measures 89 through 93. It features three staves with active musical notation. The watermark 'PROBENPARTITUR' is prominent across the system.

95

ff

dim. *p*

dim. *p*

102

pp

p dolce

110

pp

f

118

f

124

ad lib.

ff *pp*

ff *pp*

ff *pp*

131

dim.

dim.

dim.

pp

subito l'Adagio

Adagio sostenuto

ff *pp* *mf*

ff *pp* *mf*

ff *pp* *mf*

7

11

ff pp ff pp mp mf

ff pp ff pp mp mf

ff pp mp mf

18

p

24

p

29

p

33

Musical score for measures 33-38. The score is in 3/4 time and features three staves. The key signature has three flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.* and *p*. There are also accents and slurs throughout the passage.

39

Musical score for measures 39-45. The score continues with three staves. It features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p*. The music concludes with a double bar line and repeat signs.

46

Musical score for measures 46-49. The score continues with three staves. It features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p*. The music concludes with a double bar line and repeat signs.

50

Musical score for measures 50-54. The score continues with three staves. It features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* and *mf*. The music concludes with a double bar line and repeat signs.

54

mf *p*

60

p *cresc.*

66

pp *pp* *pp* Segue subito

Primo

f

6

3 3 3

cresc.

11

ff p

ff p

mf

17

p p

pp pp

mf mp

24

29

ff *mp*

cresc. *ff*

cresc. *ff* *p*

35

p

43

dolce

51

rall.

59 *a tempo*

mp
p
p

Musical score for measures 59-68. The score is in treble clef with a key signature of one sharp (F#). It features three staves. The first staff has a dynamic marking of *mp*. The second and third staves have a dynamic marking of *p*. The music includes various note values, rests, and phrasing slurs.

69

Musical score for measures 69-77. The score is in treble clef with a key signature of one sharp (F#). It features three staves. The music includes various note values, rests, and phrasing slurs.

78

Musical score for measures 78-84. The score is in treble clef with a key signature of one sharp (F#). It features three staves. The first staff has a dynamic marking of *mp*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mp*. The music includes various note values, rests, and phrasing slurs.

85

Musical score for measures 85-90. The score is in treble clef with a key signature of one sharp (F#). It features three staves. The music includes various note values, rests, and phrasing slurs.

90

tr

95

100

p cresc.

106

pp

111

116

Seguitando lo stesso tempo

9

81

System 81: Three staves of music. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with a piano (*p*) dynamic marking. The middle staff has a treble clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. The system concludes with a fermata over a whole note chord.

89

System 89: Three staves of music. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with a piano (*p*) dynamic marking. The middle staff has a treble clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. The system concludes with a fermata over a whole note chord.

97

System 97: Three staves of music. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with a piano (*pp*) dynamic marking. The middle staff has a treble clef and contains a bass line with a piano (*pp*) dynamic marking. The bottom staff has a bass clef and contains a bass line with a mezzo-piano (*mp*) dynamic marking. The system concludes with a fermata over a whole note chord.

102

System 102: Three staves of music. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with a piano (*pp*) dynamic marking. The middle staff has a treble clef and contains a bass line with a piano (*pp*) dynamic marking. The bottom staff has a bass clef and contains a bass line. The system concludes with a fermata over a whole note chord.

50

legato

p

dolce

57

p

p

65

dolce

p

73

p

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107

pp

pp

mf

112

mf

mp

mp

117

cresc.

mp

pp

pp

122

pp

pp

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127

pp

pp

132

pp

pp

137

mf

pp dolce

mp

142

esc.

6

6

6

6

6

146

6

f

p cresc.

f

f

p cresc.

f

f

p [p] cresc.

f

153

p

pp

dolce

p

pp

163

dolce

pp

p

pp

f

p

f

p

f

p

173

p

ff

pp

f

f

ff

pp

f

f

p

ff

pp

f

f