

Anton Bernhard Fürtsenau

La Rivalité Introduction et Variations brillantessur la Sicilienne de l'Opéra Robert le diable
per due flauti e pianoforte op. 116

Anton Bernhard Fürstenau (Münster, 20 ottobre 1792-Dresda, 18 novembre 1852) fu il più importante flautista virtuoso del Romanticismo tedesco. Studiò col padre Kaspar Fürstenau (1772-1819) e anche suo figlio Moritz Fürstenau (1824-89) seguì le sue orme e studiò anche con Theobald Böhm.

Si esibì in pubblico a soli sette anni e già a dodici entrò a far parte dell'Orchestra del Tribunale di Stato di Oldenburg. Seguì il padre nelle sue tournée nei paesi di lingua tedesca e in Russia e nel 1815 a Praga fece la conoscenza di Carl Maria von Weber (1786-1826) col quale ebbe un grande rapporto d'amicizia e stima reciproca. Dopo aver fatto parte dell'orchestra comunale di Francoforte, dove studiò anche armonia e composizione, nel 1820 divenne primo flauto dell'Orchestra di Corte di Dresda diretta dall'amico Weber. Negli anni seguenti continuò le sue tournée concertistiche che lo videro esibirsi in Danimarca, in Baviera, a Parigi e a Londra nel 1826 insieme a Weber che morì nella capitale inglese.

A.B. Fürstenau scrisse circa 150 composizioni, quasi tutte dedicate al flauto ma è conosciuto oggi soprattutto per la sua produzione didattica che è utilizzata in tutti i principali Conservatori del mondo.

Anche se aveva lasciato che il figlio Moritz si dedicasse allo studio del nuovo strumento ideato da Böhm, Fürstenau rimase fedele fino alla fine al flauto vecchio sistema con nove chiavi discendente al si e le sue composizioni rappresentano quindi il repertorio ideale per questo tipo di strumento.

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Anton Bernhard Fürstenau (Münster, October 20, 1792-Dresden, November 18, 1852) was the most important virtuoso flutist of German Romanticism. He studied with his father Kaspar Fürstenau (1772-1819) and his son Moritz Fürstenau (1824-89) also followed in his footsteps and also studied with Theobald Böhm.

He performed in public at the age of seven and by twelve he joined the Oldenburg State Court Orchestra. He followed his father on his tours in the German-speaking countries and in Russia and in 1815 in Prague he made the acquaintance of Carl Maria von Weber (1786-1826) with whom he had a great relationship of friendship and mutual esteem. After having been part of the Frankfurt Municipal Orchestra, where he also studied harmony and composition, in 1820 he became principal flute of the Dresden Court Orchestra conducted by his friend Weber. In the following years he continued his concert tours and performed in Denmark, Bavaria, Paris and London in 1826 together with Weber who died in the English capital.

A.B. Fürstenau wrote about 150 compositions, almost all dedicated to the flute but it is known today above all for its didactic production which is used in all the main conservatories of the world.

Although he had let his son Moritz devote himself to the study of the new instrument conceived by Böhm, Fürstenau remained faithful until the end to the old flute system with nine keys descending to B and his compositions therefore represent the ideal repertoire for this type of instrument.

La rivalità

Introduction et Variation brillantes
sur la Sicilienne de l'Opéra
ROBERT LE DIABLE
per due Flauti e Pianoforte
Op. 116

Prima edizione moderna
a cura di
Franco Vigorito

Anton Bernhard Fürstenau (1792-1852)

Musical score for Flauto 1, Flauto 2, and Pianoforte. The score consists of four systems of music.

Flauto 1: Treble clef, key signature of one sharp (F#). Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Flauto 2: Treble clef, key signature of one sharp (F#). Notes: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Pianoforte: Treble and Bass staves, key signature of one sharp (F#). Dynamics: **p**, **ff**.

Measure 1: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 2: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 3: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 4: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 5: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 6: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 7: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 8: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 9: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 10: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

Measure 11: Treble staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4). Bass staff: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 15 starts with a dynamic of *a tempo*. Measures 16-17 show a rhythmic pattern of eighth and sixteenth notes with a dynamic of *ff*. Measures 18-19 continue this pattern. Measure 20 begins with a dynamic of *p*, followed by a section labeled *Solo* with sixteenth-note patterns. Measure 21 starts with *a tempo*. Measures 22-23 show eighth-note patterns with dynamics of *p* and *pp*. Measures 24-25 continue these patterns. Measures 26-27 show eighth-note patterns with dynamics of *p* and *pp*.

29

32

cresc.

cresc.

8va

35

f

f

p

38

p

tenuto

tr

tenuto

57

rallent.

63 *a tempo*

Solo

p

a tempo

p

Solo

p

69

74