Sonata for Flute and Piano
Concertante

In A minor
Opus 11 – 1846

Charles Edward Horsley
London, 1822 – New York, 1876

Edited by
Richard Divall

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Introduction

Charles Edward Horsley was born in London in 1822 and died in New York in 1876. He came from an intensely musical family, and his father William Horsley, also a composer was a close family friend of Felix Mendelssohn and others. Horsley evinced a great musical talent early in life, and he studied in London with Mendelssohn, and Ignaz Moscheles, Franz Liszt’s own teacher. He later continued studies first in Kassel, and then in Leipzig with the above composers and also composition with Louis Spohr. The Editor has found over 170 compositions by Horsley and edited most of these already, including three symphonies, piano and violin concertos, two string quartets, two piano trios, several sonatas and many lieder and works for piano solo. The full catalogue of Horsley’s works located to date is available from the writer.

After returning to London in 1853 Horsley saw performances of his oratorios *Gideon* and *Joseph* given in Liverpool and in 1860 his *David* was performed in Glasgow. One year later he decided to migrate to Melbourne, then experiencing huge growth because of the gold rush and the development of large scale agricultural industry. His services were obtained by the Royal Melbourne Philharmonic Society, which is still in existence. He served as organist variously at St Ignatius Church Richmond; St Peter’s Eastern Hill and St Francis Church in Lonsdale Street. He was a brilliant improviser, although no organ works have survived from his hand.

After arriving in Melbourne his financial and personal life went into a decline, and significant financial losses combined with the decamping of his wife with a neighbour, did little to lift his confidence. After a return to London in 1873 he went to work in New York where he remarried, but died in 1876. However he left numerous manuscripts in Australia, including two symphonies and other works. Horsley was possibly the finest composer to come to Australia before G W L Marshall-Hall, and the uncovering of his more mature works in Australia has resulted in a revision of his status as a composer.\(^1\) His excellent Concerto for Violin was published in full score by Lyrebird Press in 2007 and a detailed biography is available in that publication.\(^2\)

Horsley’s flute sonata is dedicated to the English flautist and instrument manufacturer Walter Broadwood. Associated with the Broadwood maker of pianos, and the flute and piccolo manufacturers Rudall, Carte, Walter Broadwood had an influence in the introduction of the Boehm system of instruments into England. His range of friends and correspondents were wide and letters addressed to him have survived from Charles Gounod, Joseph Joachim and Hans von Bülow. Many of these letters are contained in the Broadwood Allen Special Collection in the Library of the Royal Academy of Music. The Flute Sonata work was composed around 1846 and was published in a score and flute part by Wessel and Company as part of their series of *grand original duets, by British Authors*. As with many of Horsley’s earlier works, the manuscript has not survived and we are left with the publication as the only source. This creates several problems as there are obvious inaccuracies in the score, and occasionally the flute part varies from the score itself. These variants are addressed in the Critical Notes.

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\(^1\) The author has edited some 150 works by Horsley including his three symphonies, and piano concerto. His Cello Sonata has been published by Lyrebird Press 2011.

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Richard Divall
June 2014
Facsimile of page one of the Sonata by Wessel and Company 1846
CRITICAL NOTES

The score and the flute part both have divergences of notation, such as missing slurs, accidentals etc. One significant matter is the use of dynamics in the score itself. Often the score will only provide a dynamic on either the flute or the piano line, leaving no definitive clarification as to the dynamics in the other part. This has been addressed at times in the edition by dynamics in parentheses. Missing accidentals and slurs are either in brackets or in draft slurs. In some places the flute part clarifies or corrects points in the score.

<table>
<thead>
<tr>
<th>Bars</th>
<th>Instrument</th>
<th>Original text before amendment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/43</td>
<td>Flute</td>
<td>Note 5 A sharp</td>
</tr>
<tr>
<td>I/60</td>
<td>Piano RH</td>
<td>Accent reversed</td>
</tr>
<tr>
<td>I/130</td>
<td>Piano LH</td>
<td>Note 1 both flats missing</td>
</tr>
<tr>
<td>I/141</td>
<td>Flute</td>
<td>sempre p</td>
</tr>
<tr>
<td>I/144</td>
<td>Piano RH</td>
<td>8va starts on beat one</td>
</tr>
<tr>
<td>I/150</td>
<td>Piano LH</td>
<td>Note 2 C and F</td>
</tr>
<tr>
<td>I/170</td>
<td>Flute</td>
<td>Slur to next bar</td>
</tr>
<tr>
<td>I/262</td>
<td>Piano RH</td>
<td>Note 1 extra A flat in chord</td>
</tr>
<tr>
<td>I/393</td>
<td>Piano RH</td>
<td>Note 1 crochet and quaver rest</td>
</tr>
<tr>
<td>I/432</td>
<td>Piano RH</td>
<td>Note 2 A sharp</td>
</tr>
<tr>
<td>II/127</td>
<td>Flute</td>
<td>Note 1 dotted quaver</td>
</tr>
<tr>
<td>II/208</td>
<td>Piano RH</td>
<td>Deleted a superfluous note 7 – 13 notes in the bar</td>
</tr>
<tr>
<td>II/227</td>
<td>Piano LH</td>
<td>Note 1 C and A flat</td>
</tr>
<tr>
<td>III/102</td>
<td>Piano LH</td>
<td>Note 1 to 6 G sharp and C natural</td>
</tr>
<tr>
<td>III/104</td>
<td>Piano LH</td>
<td>Notes 1 to 3 G sharp D sharp E sharp</td>
</tr>
<tr>
<td>III/108</td>
<td>Piano LH</td>
<td>Note 2 octave A's</td>
</tr>
<tr>
<td>III/114</td>
<td>Flute</td>
<td>Note 3 F sharp</td>
</tr>
<tr>
<td>III/131</td>
<td>Piano RH</td>
<td>Voice 1 note 2 D</td>
</tr>
<tr>
<td>IV/19</td>
<td>Piano LH</td>
<td>Note 2 A sharp</td>
</tr>
<tr>
<td>IV/38</td>
<td>Flute</td>
<td>Note 2 slurs extends over five notes</td>
</tr>
<tr>
<td>IV/48</td>
<td>Piano LH</td>
<td>Notes 1 to 3 G flats and B natural</td>
</tr>
<tr>
<td>IV/98</td>
<td>Flute</td>
<td>Note 3 F</td>
</tr>
<tr>
<td>IV/101</td>
<td>Flute</td>
<td>Note 6 G natural</td>
</tr>
<tr>
<td>IV/107</td>
<td>Flute</td>
<td>Note 1 G</td>
</tr>
<tr>
<td>IV/135</td>
<td>Piano both</td>
<td>Note 2 on third beat</td>
</tr>
<tr>
<td>IV/296</td>
<td>Flute</td>
<td>In the flute part the slur extends to bar 1</td>
</tr>
<tr>
<td>IV/349</td>
<td>Flute</td>
<td>In the flute part the slur extends to bar 1</td>
</tr>
</tbody>
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The Editor
Frà Professor Richard Divall AO OBE is a Vice-Chancellor’s Professorial Fellow at Monash University, an Honorary Principal Fellow in Music at The University of Melbourne, and Visiting Professor at The University of Malta. He is Chairman of the Marshall-Hall Trust and is a Knight of Malta in Solemn Religious Profession. He was awarded a D.Lett. (Hon Causa) in 1992 by Monash University, and a Doc. Univ. (Hon Causa) by the Australian Catholic University in 2004. He holds a PhD in Theology from the University of Divinity on eighteenth-century sacred music on Malta that includes an edition of the complete sacred works of Nicolò Isouard (1773-1818), and is an Honorary Research Fellow at the same university. Richard Divall has edited early Australian music since 1967.
loco

con fuoco

sempre f
275

282

ritard

p

288

a tempo

b tr

rall

p

294

a tempo

fp

299

tranquillo
pp ma cantabile

molto p con molto espressione e tranquillo
sempre ff

tranquillo e molto dim
Il Scherzo

Presto leggero
III - Romanza

Andante con moto

Piu' lento
a tempo

con espressione

cresc
dim

leggiere e tranquillo

dolce

mf
Allegro Vivace con molto fuoco

IV Finale
300

304

poco cresc

308

313

sempre con fuoco al fine