



*Flöte im Salon*

Giulio Briccaldi  
**Rigoletto-Fantasie**  
op. 106  
für Flöte und Klavier  
(Henner Eppel)



**ZIMMERMANN · FRANKFURT**  
ZM 2557

## Vorwort

Nur wenige „Verbesserungen“ am Klappenmechanismus der Boehmflöte haben sich durchsetzen können, zu durchdacht ist die Erfindung Th. Boehms. Eine Ausnahme ist die Daumendoppelklappe Giulio Bricciali: sie findet sich heute an jeder Boehmflöte und erleichtert auf einfachste Weise viele sonst kompliziertere Verbindungen mit b' und b''. Aufgrund seiner Anregung wurde sie erstmals bei Rudall and Rose in London an einer Flöte angebracht.

Giulio Bricciali wurde 1818 in Terni, einem kleinen Ort des Kirchenstaates geboren, erhielt seinen ersten Flötenunterricht beim Vater, legte mit 18 sein Diplom an der Academia di Santa Cecilia in Rom ab, ging nach Neapel, wo er den Bruder des Königs unterrichtete. Nachdem er sich 1840 auf das neue Boehmsystem umgestellt hatte, bereiste er als Flötenvirtuose zahlreiche europäische Länder und ließ sich nach glänzenden Erfolgen 1848 in London nieder. Aus dieser Zeit stammt auch die Würdigung seines Spiels durch R.S. Rokstro - in dessen „A Treatise on the Flute“ nachzulesen. Als Professor für Flöte lehrte Bricciali nach seiner Rückkehr in sein Heimatland am Medici Institut in Florenz bis zu seinem Tode 1881.

Die vorliegende Rigoletto-Fantasie verarbeitet auf virtuos-einfühlsame Weise Themeneinfälle der berühmten Verdi-Oper unter Verzicht auf die sonst obligaten (meist einfallslosen und rein technisch orientierten) Variationen - ein Umstand, der das Werk auch als formal sehr geglückt erscheinen lässt gemessen an der Flöten-Dutzendware dieser Zeit.

Henner Eppel

## Preface

The Boehm flute, invented by Th. Boehm, was so well thought out that only a few “improvements” in the keys have been able to assert themselves. One exception is the double thumb key of Giulio Bricciali, which can now be found on every Boehm flute and very simply facilitates many otherwise complicated conjunctions with b flat' and b flat''. The first time it was included on a flute was by Rudall and Rose in London, based on his suggestion.

Giulio Bricciali was born in 1818 in Terni, a small town in the Papal States, and received his earliest flute instruction from his father. At 18, he took his diploma from the Academia di Santa Cecilia in Rome and went to Naples, where he taught the king's brother. After having switched to the new Boehm system in 1840, he toured many European countries as a virtuoso flautist and finally settled in London in 1848 after many a shining success. R.S. Rokstro's recognition of his playing also dates from this time and can be perused in “A Treatise on the Flute”. After returning to his homeland, Bricciali became a flute professor at Florence's Medici Institute and continued teaching there until his death in 1881.

The Rigoletto fantasy herein is a virtuosic, empathetic elaboration on various thematics from the famous Verdi opera, deliberately leaving out the usual obligato variations - which are normally unimaginative and only geared to technique anyway. This makes for a very successful work, including from the point of view of form, especially when compared to today's mass-produced flute works.

# Rigoletto-Fantasie

## für Flöte und Klavier

(Henner Eppel)

G. BRICCIALDI Op. 106

Allegro

Flöte

Piano

5

9 (p) leggiere

13 (—) f)

(mf)

17

(p)

(p)

20

(p)

(p)

23

(f)

(p dolce)

(f)

(p)

26

(p dolce)

(f)

(mf)

f

rall.

f

rall.

*Più lento*

30

35

39

42

46

50

54

cresc.

f

58

sf

p

Un poco meno moto

61

p

65

*accel.*

Moderato assai

rall. e dim. (p) con dolcezza

*pp*

71

(A)

v v v v

76

(A)

v v v v

81

Musical score page 81. The top staff shows a melodic line with eighth-note patterns and grace notes, dynamic (mf), and slurs. The bottom staff shows harmonic support with eighth-note chords.

85

Musical score page 85. The top staff features a continuous eighth-note pattern with grace notes and slurs. The bottom staff provides harmonic support with eighth-note chords.

88

Musical score page 88. The top staff includes dynamics f and p, and slurs. The bottom staff shows harmonic support with eighth-note chords.

91

Musical score page 91. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff provides harmonic support with eighth-note chords.

94

97

Allegro

*f*

*ritard.*

*ritard.*

*f*

101

106

*p*

*p*

*f*

*p*

110

114

118

124 Andante

127 Presto

128 Andantino

128 Andantino

*dolce cantabile*

*pp*

*(f)* (*=*) *(p)*

*(3)*

*sf*

*pp*

148

*animando (e cresc.)*

152

*cresc.*

162

*dolce stent.*

167

dolce

pp

172

178

cresc.

dolce

ritard.

pp

ritard.

183 Allegro vivo

187

*tr*

*f*

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191

Musical score page 191. The top staff shows a melodic line with grace notes and a dynamic *f*. The bottom staff shows harmonic support with eighth-note chords.

194

Musical score page 194. The top staff features a melodic line with grace notes and slurs. The bottom staff provides harmonic support with eighth-note chords.

198

Musical score page 198. The top staff shows a melodic line with grace notes and slurs, leading to a dynamic *r.f.* The bottom staff provides harmonic support with eighth-note chords.

202

Musical score page 202. The top staff shows a melodic line with grace notes and slurs, leading to a dynamic *ff*. The bottom staff provides harmonic support with eighth-note chords.

205

dolce

pp

r<sup>f</sup>

r<sup>f</sup>

218

222

226

231

234

238

242 *leggiero*

245

248

252 *rf*

255

*ff*

(—) *p*

*f*

(—) *pp*

259

(cresc.)

(—) (p)

263

(cresc.)

(—) (mf)

267

*cresc.*

(—)

271

ff

f

(cresc.)

p

(p)

(cresc.)

(f)

p stent.

ff

pp

ff

rall.

a tempo

a tempo

Flöte

Rigoletto-Fantasie  
für Flöte und Klavier  
(Henner Eppel)

G. BRICCIALDI Op. 106

Allegro

9

(p) leggiero

13

(p)

(f)

17

(p)

21

(—) (f) (—)

25

p dolce (f) (p) dolce f (mf) f

Più lento

29

rall. p Allegro

leggiero

35

38

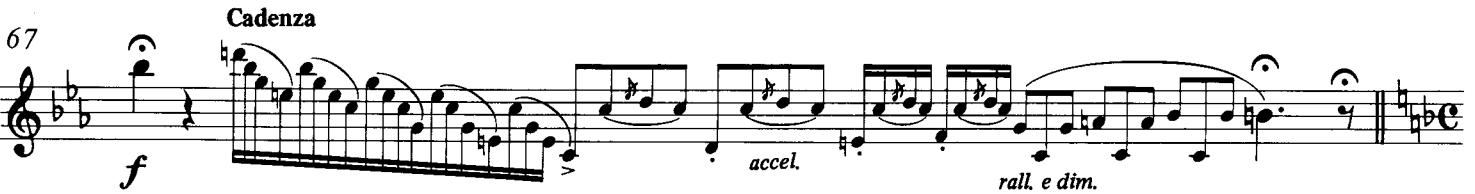
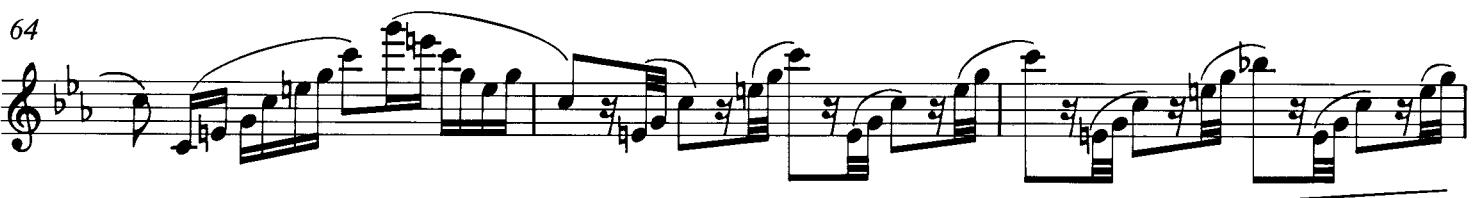
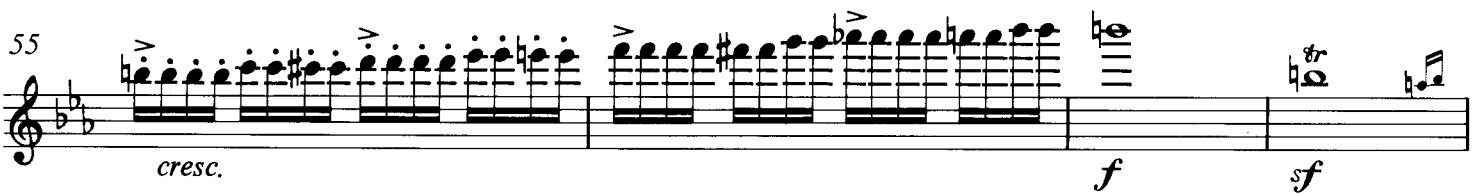
42

1

(p) 1

The sheet music consists of six staves of musical notation for flute and piano. The first five staves are in G major with a key signature of one sharp, while the last staff is in F major with a key signature of one flat. The time signature varies between common time and 2/4. The music is divided into sections by tempo changes: Allegro, Più lento, and Allegro again. Dynamic markings include p (pianissimo), f (fortissimo), mf (mezzo-forte), and leggiero. Performance instructions like 'rall.' (rallentando) and 'tr' (trill) are also present. Measure numbers 9, 13, 17, 21, 25, 29, 35, 38, and 42 are indicated at the beginning of each staff.

## Flöte



84

86

88 *f* *p*

90 *f* *p*

92

94

96

98 *f* *p* *ritard.* Allegro 9

## Flöte

4

109

*p*

1

113

*p*

7

123

Andante

*p*

127

Presto

128

Andantino

2

*dolce cantabile*

(—)

133

(*f*)

(—)

(*p*)

137

3

(—)

141

3

(—) (*f*)

3

(—) (*p*)

145

149 *animandosi (e cresc.)*

153 *stent.* (f) (p)

158

162 *f* *dolce stent.*

166 *dolce* *pp*

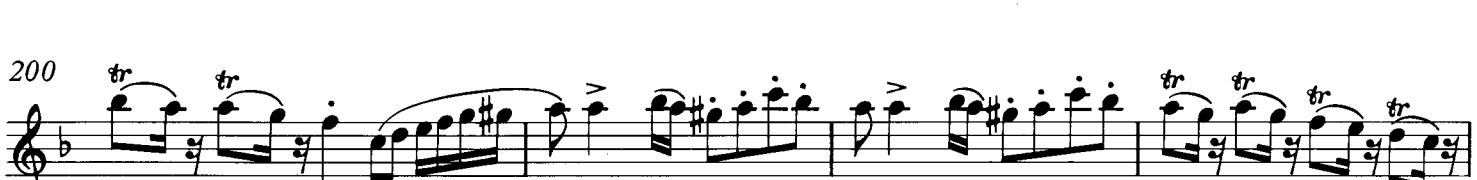
172

178 *cresc.* *dolce* *ritard.* *Allegro vivo* 8

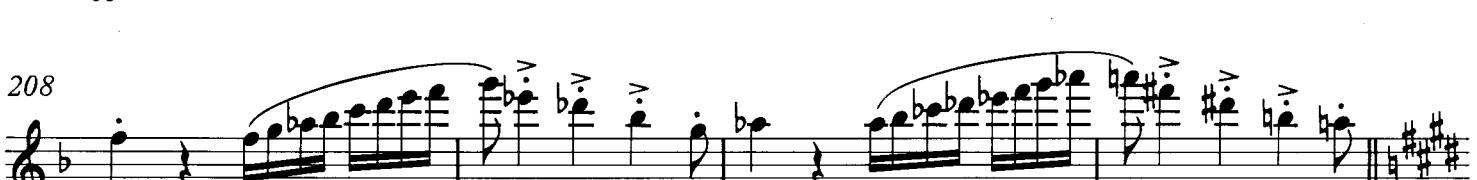
## Flöte

192 

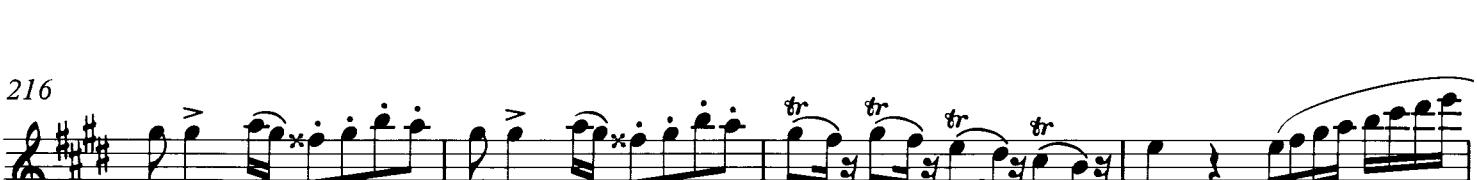
196 

200 

204 

208 

212 

216 

220 

223 

227 *a tempo*  
ritard. dolce

231 *f*

234 *p* cresc.

238 *rf* *tr*

242 *3 leggiere*

245

248

251

254 *ff* *rf*

The sheet music consists of ten staves of musical notation for flute. The key signature is mostly A major (no sharps or flats). The first staff starts with a ritardando followed by a dolce dynamic. The second staff begins with a forte dynamic (f). The third staff includes a crescendo instruction. The fourth staff ends with a ritardando. The fifth staff features a '3 leggiere' (light) dynamic. The sixth, seventh, eighth, and ninth staves are identical, showing a continuous pattern of eighth-note pairs with slurs and grace notes. The tenth staff concludes with a fortissimo dynamic (ff).

## Flöte

8

257

260

263

266

269

272

275

279

283

*ff rall.* — — — *a tempo*