

Car Maria von Weber

(1786 – 1826)

12 Horn Quartette

*für Hornquartett
arr. Andreas Simbeni*

ABM-H 076

Andreas Braun



Carl Maria von Weber

12 Horn Quartette

INHALT

1. Wanderer's Nachtgebet.....	5
2. Reiterlied.....	7
3. Lützows wilde verwegene Jagd.....	9
4. Gebet.....	10
5. Männer und Buben.....	11
6. Trinklied vor der Schlacht.....	14
7. Schwertlied.....	14
8. Schlummerlied.....	16
9. Frühlingsanhnung.....	17
10. Wanderlied.....	18
11. Jägerchor aus Euryanthe.....	19
12. Freischütz Fantasie.....	21

Amadeus Brass Music

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Booklet

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Carl Maria von Weber

12 Hornquartette

1. Wanderer's Nachtgebet

arr. Andreas Simbeni

Sehr langsam

Horn 1 F

mf *p*

Horn 2 F

mf *p*

Horn 3 F

mf *p*

Horn 4 F

mf *p*

5

mf *pp*

mf *pp*

mf *pp*

mf *pp*

9

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

2. Reiterlied

7

0 **Allegro assai**

First system of music (measures 0-4). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: three treble clefs and one bass clef. All staves begin with a forte (*f*) dynamic marking. The music consists of rhythmic patterns, including eighth and sixteenth notes, with some rests.

5

Second system of music (measures 5-8). The score continues with four staves. Measures 5 and 6 are marked with a forte (*f*) dynamic, while measures 7 and 8 are marked with a piano (*p*) dynamic. The musical notation includes various note values and rests, maintaining the 4/4 time signature.

9

Third system of music (measures 9-12). The score continues with four staves. All staves in this system are marked with a forte (*f*) dynamic. The music features more complex rhythmic patterns, including sixteenth-note runs and eighth-note figures.

3. Lützows wilde verwegene Jagd

9

0 **Allegro molto**

p *f* *pp*

7 **parlando**

cresc. *cresc.* *cresc.* *cresc.*

13 **Allegro molto**

ff *ff* *ff* *ff*

6. Trinklied vor der Schlacht

1 **Bequem**

f *p* *f* *p* *f* *p* *f* *p*

5

f *f* *f* *f* *f* *f* *f* *f*

7. Schwertlied

0 **Kräftig**

f *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *f*

8. Schlummerlied

1 **Andante**

pp sempre

pp sempre

pp sempre

pp sempre

This system contains measures 1 through 4 of the piece. It is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The tempo is marked 'Andante'. The first three staves are marked with 'pp sempre'. The music features a steady, gentle melody in the upper staves and a supporting bass line in the lower staves.

5

This system contains measures 5 through 8. The musical texture continues with the same four-staff arrangement. The melody in the upper staves remains calm and melodic, while the bass staves provide a consistent harmonic foundation.

9

This system contains measures 9 through 12. In measure 9, the key signature changes to two sharps (F# and C#). The music concludes with a gentle, flowing melody in the upper staves and a simple bass line in the lower staves.

12. Freischütz Fantasie

21

0 Adagio

Measures 0-3 of the 'Freischütz Fantasie'. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Adagio'. The first two staves (treble and bass clef) are empty, marked with a whole rest. The third staff (treble clef) begins with a piano (*p*) dynamic, playing a half note F#4, followed by a quarter note G#4, a quarter note A5, and a quarter note B5, all under a slur. The fourth staff (bass clef) begins with a piano (*p*) dynamic, playing a half note F#3, followed by a quarter note G#3, a quarter note A4, and a quarter note B4, all under a slur. The measures end with whole rests in the third and fourth staves.

Measures 4-7 of the 'Freischütz Fantasie'. The score continues with a mezzo-piano (*mp*) dynamic. The first staff (treble clef) plays a half note F#4, followed by a quarter note G#4, a quarter note A5, and a quarter note B5, all under a slur. The second staff (treble clef) plays a half note F#4, followed by a quarter note G#4, a quarter note A5, and a quarter note B5, all under a slur. The third staff (treble clef) is empty, marked with a whole rest. The fourth staff (bass clef) plays a half note F#3, followed by a quarter note G#3, a quarter note A4, and a quarter note B4, all under a slur. The measures end with whole rests in the first, second, and third staves.

Measures 8-11 of the 'Freischütz Fantasie'. The score continues with a mezzo-forte (*mf*) dynamic. The first staff (treble clef) plays a half note F#4, followed by a quarter note G#4, a quarter note A5, and a quarter note B5, all under a slur. The second staff (treble clef) is empty, marked with a whole rest. The third staff (treble clef) plays a half note F#4, followed by a quarter note G#4, a quarter note A5, and a quarter note B5, all under a slur. The fourth staff (bass clef) plays a half note F#3, followed by a quarter note G#3, a quarter note A4, and a quarter note B4, all under a slur. The measures end with whole rests in the first, second, and third staves.