

*Collection Ifor James
To Kayoto Take*

Concertino

Op. 45

F Horn & Piano

Arr.: Ifor James

Carl Maria von Weber

EMR 2082

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Vorwort zu Concertino

von Carl Maria von Weber
für Horn und Klavier

Arr.: Ifor James

Die Akkorde in der Kadenz sind neu gestaltet worden, damit die Tessitur der gesungenen Stimme bequemer liegt.

Wie bei den Mozart-Konzerten ist die Klavierbegleitung an die technischen Möglichkeiten des Instruments angepasst worden.

Die Solostimme wurde von allen Ausdrucksbezeichnungen befreit, so dass die Musiker, eventuell mit Hilfe eines Lehrers, ihre eigene Interpretation gestalten müssen.



Les accords dans la cadence ont été redispisés par Ifor James, afin que la partie chantée se situe dans une tessiture plus confortable.

Comme dans les concertos de Mozart, l'accompagnement a été adapté dans le but de le rendre plus apte à l'instrument, et toutes les indications ont été enlevées de la partie solo.

Les musiciens doivent créer leur propre interprétation, éventuellement avec l'aide d'un professeur.



The chords in the cadenza are re-arranged by Ifor James in order that the "singing" part is not as high as the original.

As with the Mozart Concerti, the accompaniment is made more pianistic, and all markings have been removed from the solo part.

The players must make their own interpretation, either by themselves or together with their teacher.

to Kayoto Takae

F HORN

Concertino

Carl Maria von Weber
(1786-1826)

Arr.: Ifor James

Adagio (♩ = 66) **A** Andante (♩ = 92)

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9 *p dolce*

15 **B** *f*

21 *p*

C THEME
Andante con moto (♩ = 78)

36 **D** *p semplice con anima*

8

E VAR. 1

52

F *p molto legato*

60

p

VAR. 2
G Con fuoco (♩ = 72)

68

80 *f* *p* *f* *p*

H

84

88 *f* *p* *f*

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to Kayoto Takae


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Concertino

Carl Maria von Weber

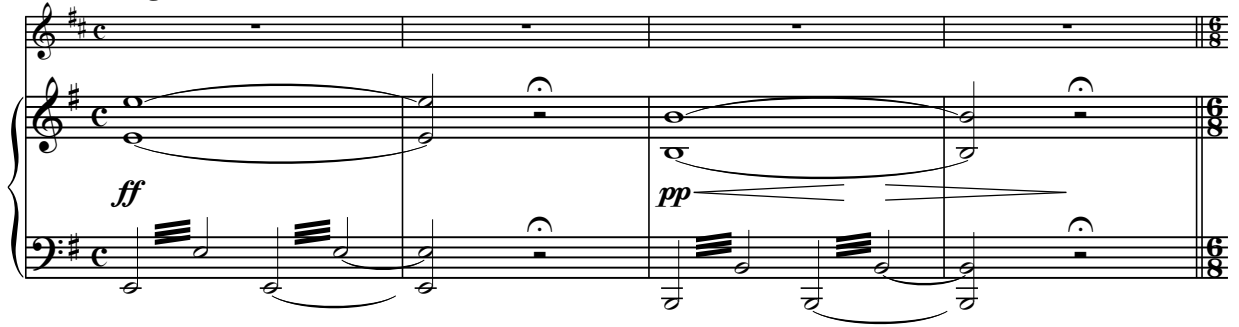
(1786-1826)

Arr.: Ifor James

Adagio (♩ = 66)

F Horn

Piano



5 **A** Andante (♩ = 92)

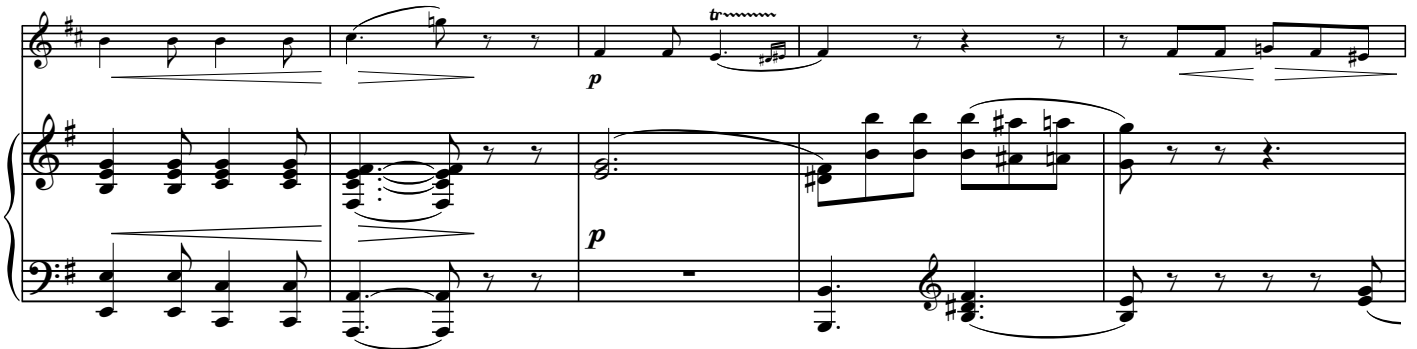


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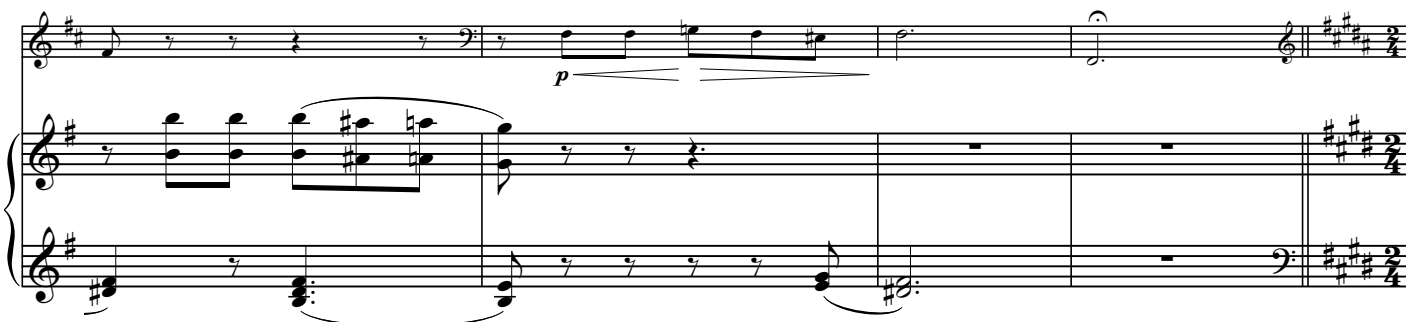
B



19



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THEME

28

C Andante con moto (♩ = 76)

p semplice con anima

p

36

D

p

44

f

52

E VAR. 1

p molto legato

p

60

F

p

p

68

Musical score for measures 68-75. The piece is in G major (one sharp) and 3/4 time. The piano part features a melodic line with slurs and a dynamic marking of *mp legato*. The bass line consists of chords and single notes.

VAR. 2

76

Con fuoco (♩ = 72)

G

Musical score for measures 76-79. The tempo is marked *Con fuoco* with a quarter note equal to 72 beats per minute. The piece is in G major. The piano part features triplets and dynamic markings of *f* and *p*. The bass line consists of chords and single notes.

80

Musical score for measures 80-83. The piano part features triplets and dynamic markings of *f* and *p*. The bass line consists of chords and single notes.

84

H

Musical score for measures 84-87. The piano part features triplets and dynamic markings of *f*. The bass line consists of chords and single notes.

88

Musical score for measures 88-95. The piano part features triplets and dynamic markings of *p* and *f*. The bass line consists of chords and single notes.

Musical score for measures 92-98. The system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *ff* and *p*. The key signature has three sharps (F#, C#, G#).

99 **I** VAR. 3

Musical score for measures 99-102. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets, starting with the instruction *dolce assai*. The piano accompaniment provides harmonic support. Dynamics include *ff* and *p*. The key signature has three sharps.

103

Musical score for measures 103-106. The system consists of a vocal line and a piano accompaniment. The vocal line continues with triplets. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *ff* and *p*. The key signature has three sharps.

107 **J**

Musical score for measures 107-110. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *ff* and *p*. The key signature has three sharps.

111

Musical score for measures 111-114. The system consists of a vocal line and a piano accompaniment. The vocal line continues with triplets. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *ff* and *p*. The key signature has three sharps.

115

Musical score for measures 115-118. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and triplets. Dynamics include *cresc.* and *f*.

119

Musical score for measures 119-121. The right hand continues with melodic triplets. The left hand has a steady accompaniment. Dynamics include *ff* and *p*.

122 **K** VAR. 4

Musical score for measures 122-125, labeled 'K VAR. 4'. The right hand has a melodic line starting with *ff*. The left hand features a complex accompaniment with chords and triplets, with dynamics *f* and *mp*.

126

Musical score for measures 126-129. The right hand continues with a melodic line. The left hand accompaniment includes chords and triplets. Dynamics include *f* and *mp*.

130 **L**

Musical score for measures 130-133, labeled 'L'. The right hand has a melodic line starting with *f*. The left hand accompaniment includes chords and triplets. Dynamics include *f*.

133

Musical score for measures 133-136. The system includes a vocal line and a piano accompaniment. The piano part features a dense texture with chords and arpeggiated figures. Dynamics include *ff*, *f*, *mp*, and *f*.

137

Musical score for measures 137-141. The system includes a vocal line and a piano accompaniment. The piano part continues with complex textures. Dynamics include *mp*, *f*, *mp*, and *f*.

142

Musical score for measures 142-144. The system includes a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated texture. Dynamics include *ff*.

145

Musical score for measures 145-148. The system includes a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated texture. Dynamics include *ff*.

Cadenza

in Forme eines Recitatives

M

149

Adagio (♩ = 60)

Musical score for the Cadenza section, measures 149-150. The system includes a vocal line and a piano accompaniment. The piano part is sparse, with chords and arpeggiated figures. Dynamics include *f*, *ff*, and *p*.

HORN

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