

Jörg Sommerfeld

# Addizio!

Bläserunterricht in Klassen, Gruppen  
und Ensembles

Zusatzstimme  
F Horn A, B



Breitkopf  
& Härtel

Lehrerhinweis: Die Stimmen A und B folgen als Ergänzungsmaterial nicht der Anfängerdidaktik der gedruckten Ausgaben. Vielmehr richten sie sich an fortgeschrittene Schüler oder auch Lehrkräfte, die mit ihnen bei einem Konzert den Anfängersatz mit sinnvoll erweitern können. Oft haben die Stimmen einen erweiterten Tonraum und oktavierende Teile der Anfängerstimmen. So entstehen schwierigere und zum Teil fordernde Lagen, die insbesondere bei der Oboe sehr schwierig sein können. Daher sollten die jeweiligen Zusatzstimmen vor ihrer Verwendung mit den Instrumentallehrkräften der Schüler abgestimmt werden, um die Tonentwicklung der Kinder zu fördern und der Entwicklung eines falschen Ansatzes oder einer fehlerhaften Atemtechnik entgegenzuwirken.

Da diese Zusatzstimmen in der Regel wenige fortgeschrittene Schüler spielen werden, muss in der jeweiligen Besetzung ausprobiert werden, welche Instrumenten- und Stimmenkombinationen gut klingen. Die Stimme A bzw. B ist in allen Instrumenten jeweils ähnlich angelegt, allerdings nicht vollständig unisono, sondern an das jeweilige Instrument angepasst.

Ich empfehle das Ausprobieren und Kombinieren der Stimmen in den Unterrichtsprozess zu integrieren. Bei den Stücken Nr. 1, 23, 27, 29, 30, 31, 32, 33, 36, 45, 48 und 49 treten neue musikalische Ideen hinzu, die den Anfängersatz deutlich aufwerten können und zu Experimenten einladen sollen.

Leverkusen im März 2020  
Jörg Sommerfeld

**Dieses Heft gehört:**

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# 1 Drei erste Lieder

J. S.

**A** **B**

**C**

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# 2 Die Schnecke

**Sehr langsam**

J. S.

**A** **B**

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# 3 Schwalben

J. S.

**A** **B**

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# 4 Rauf und runter

J. S.

© 2017 für Addizio! Breitkopf & Härtel, Wiesbaden.

# 5 Eis für alle!

J. S.

© 2017 für Addizio! Breitkopf & Härtel, Wiesbaden.

# 6 Rock in acht Takten

J. S.

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## 7 Schneck im Haus

Trad.  
Arr.: J. S.

Musical score for '7 Schneck im Haus' for F Horn A and B. The score is in 4/4 time and consists of four measures. The A part (top staff) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The B part (bottom staff) plays a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The key signature has one flat (Bb).

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## 8 Gehen und Stehen

J. S.

Musical score for '8 Gehen und Stehen' for F Horn A and B. The score is in 4/4 time and consists of four measures. The A part (top staff) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The B part (bottom staff) plays a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The key signature has one flat (Bb).

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## 9 Wirbelwind

**Schnell!**

J. S.

Musical score for '9 Wirbelwind' for F Horn A and B. The score is in 4/4 time and consists of four measures. The A part (top staff) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The B part (bottom staff) plays a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The key signature has one flat (Bb).

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# 10 Mach mal Pause!

J. S.

A

B

A

B

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# 11 Eislaufen

J. S.

A

B

A

B

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# 15 Die Welle

J. S.

Musical score for 'Die Welle' for F Horn A and B. The score is in 4/4 time and B-flat major. Part A (top staff) consists of a sequence of half notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Part B (bottom staff) consists of a sequence of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Both parts end with a double bar line.

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# 16 Filibuster's Music

J. S.

Musical score for 'Filibuster's Music' for F Horn A and B. The score is in 3/4 time and B-flat major. Part A (top staff) consists of a sequence of notes: G4 (quarter), A4-Bb4 (eighth notes), C5 (quarter), Bb4-A4 (eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Part B (bottom staff) consists of a sequence of notes: G3 (quarter), A3-Bb3 (eighth notes), C4 (quarter), Bb3-A3 (eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Both parts end with a double bar line.

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# 17 Zweite Fanfare

**Allegretto**

J. S.

First system of musical notation for F Horn A and B. The key signature is one flat (B-flat) and the time signature is 4/4. Horn A starts with a quarter rest, followed by a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. Horn B starts with a quarter rest, followed by a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The system concludes with a double bar line.

Second system of musical notation for F Horn A and B. Horn A continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. Horn B continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. The system concludes with a double bar line.

Third system of musical notation for F Horn A and B. Horn A continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. Horn B continues with quarter notes: B-flat, A, G, F, E, D, C, B-flat. The system concludes with a double bar line.

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# 18 ABC, die Katze lief im Schnee

T./M.: aus Thüringen, 19. Jh.

Arr.: J. S.

A

B

The first system of the musical score for '18 ABC, die Katze lief im Schnee' consists of six measures. It is written for two parts, A and B, in 4/4 time with a key signature of one flat (B-flat). Part A begins with a whole rest in the first measure, followed by a quarter rest in the second measure, and then a series of quarter notes in the third, fourth, fifth, and sixth measures. Part B plays a steady accompaniment of quarter notes throughout all six measures.

A

B

The second system of the musical score consists of six measures. Part A continues with quarter notes in the first three measures, followed by a quarter rest in the fourth measure, and then quarter notes in the fifth and sixth measures. Part B continues with quarter notes throughout all six measures.

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# 19 Taler, Taler, du musst wandern

Trad.

Arr.: J. S.

Andante

A

B

The first system of the musical score for '19 Taler, Taler, du musst wandern' consists of four measures. It is marked 'Andante' and is written for two parts, A and B, in 4/4 time with a key signature of one flat (B-flat). Part A plays a simple melody of quarter notes. Part B provides a bass line with a mix of quarter and eighth notes.

A

B

The second system of the musical score consists of four measures. Part A continues with quarter notes, including some half notes. Part B continues with a bass line of quarter and eighth notes.

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## 20 Ist ein Mann in' Brunn' gefallen

T./M.: aus Süddeutschland

Arr.: J. S.

A ♩ = 100

A

B

*f*

*f*

Fine **B**

A

B

*p*

*p*

D.C. al Fine

A

B

Für das Arrangement: © 2017 für Addizio! Breitkopf &amp; Härtel, Wiesbaden.

## 21 Beats

**A**

A

B

**B**

J. S.

**C**

A

B

**D**

**E**

A

B

**F**

**G**

A

B

**H**

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# 22 Summ, summ, summ, Bienen summ herum

T.: Heinrich Hoffmann v. Fallersleben (1789–1874)

M.: aus Böhmen

Arr.: J. S.

A  $\text{♩} = 100$ 

A

B

*p <f> p* *p <f> p* *p <f> p* *p <f> p*

B

A

B

*mf* *mf*

A

B

*mf*

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## 23 Almeria

**A** **schnell** J. S.

**B**

**C**

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## 24 Auf der Mauer

T./M.: deutsches Kinderlied

Arr.: J. S.

♩ = 100

A

B

A

B

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## 25 Gaillarde

nach einem flämischen Tanz, 16. Jhd.

Arr. J. S.

A ♩ = 144

A

B

A

B

B

A

B

Für das Arrangement: © 2017 für Addizio! Breitkopf &amp; Härtel, Wiesbaden.

# 26 La Plata

♩ = 100

A

J.S.

Musical notation for the first system of 'La Plata', measures 1-4. Horn A plays a steady eighth-note accompaniment starting with a piano (*p*) dynamic. Horn B has rests in measures 1 and 2, then enters in measure 3 with a melodic line, also starting piano (*p*).

Musical notation for the second system of 'La Plata', measures 5-8. Horn A continues the eighth-note accompaniment. Horn B continues its melodic line with some rests and ties.

B

Musical notation for the third system of 'La Plata', measures 9-12. Horn A continues the eighth-note accompaniment with a mezzo-forte (*mf*) dynamic. Horn B continues its melodic line with a mezzo-forte (*mf*) dynamic.

Musical notation for the fourth system of 'La Plata', measures 13-16. Horn A continues the eighth-note accompaniment. Horn B has a long rest in measure 13, then enters in measure 14 with a melodic line. The system ends with a double bar line and a piano (*p*) dynamic.

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# 27 Drei Chinesen mit 'nem Kontrabass

Trad.  
Arr.: J. S.

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# 28 Minimal

J. S.

♩ = 80

**D**

**F**

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# 29 Meine Biber haben Fieber

Trad.  
Arr.: J. S.

Swing ♩ = 110

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# 30 Get That Jazz

Felix Janosa (\* 1962)  
Arr. J. S.

**A** Swing ♩ = 120

nur Wdh.

*f*

nur Wdh.

*f*

**B**

nur Wdh.

*mf*

nur Wdh.

*mf*

**C**

*f*

*f*

© by Sonaja Music Felix Janosa, Stolberg

## 31 Basic Blues

Swing ♩ = 100

J. S.

A

B

A

B

A

B

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# 32 Wer will fleißige Handwerker sehn

Trad.  
Arr.: J. S.

**Allegretto**

A

B

*mf*

*mf*

A

A

B

B

A

B

*f*

*f*

Für das Arrangement: © 2017 für *Addizio!* Breitkopf & Härtel, Wiesbaden.

# 33 Grün, grün, grün sind alle meine Kleider

T./M.: aus Norddeutschland

Arr.: J. S.

♩ = 110

A

B

A

B

nur Wdh.

nur Wdh.

B

A

B

A

B

Für das Arrangement: © 2017 für Addizio! Breitkopf &amp; Härtel, Wiesbaden.

# 34 Soul City Blues

J. S.

nur Wdh.

*f* nur Wdh.

*f*

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# 35 Hey, hello, bonjour, guten Tag!

Trad.  
Arr.: J. S.

♩ = 100

1.

2.

3.

Auf Zeichen:

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## 36 Come And Go To That Land

Gospel  
Arr.: J. S.

A Swing ♩ = 112

A

B

B

A

B

A

B

Für das Arrangement: © 2017 für Addizio! Breitkopf &amp; Härtel, Wiesbaden.

## 37 Old Mac Donald

T./M.: aus den USA

Arr.: J. S.

♩ = 70

A

B

A

B

A

B

A

B

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## 38 Trinidad

♩ = 130

J.S.

A

B

A

A

B

B

A

B

A

B

D.S. al - Coda

Coda

A

B

# 39 Europahymne

M.: Ludwig v. Beethoven (1770-1827)

Arr. J. S.

♩ = 84

rit. . . . .

A

B

## A A tempo

A

B

## B

A

B

A

B

## C

A

B

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Swing ♩ = 100

## 40 I Like the Flowers

T./M.: aus England  
Arr.: J. S.

Vorspiel

Kanon

Auf Zeichen:

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## 41 Abendlied

T.: Johann Abraham Peter Schulz (1747–1800)  
M.: Matthias Claudius (1740–1815)  
Arr. J. S.

Andante

Für das Arrangement: © 2017 für *Addizio!* Breitkopf & Härtel, Wiesbaden.

# 42 Choral

Andante

J.S.

Musical notation for the first system of '42 Choral'. It consists of two staves, A and B, in 4/4 time. The music is marked 'Andante'. The first staff (A) starts with a mezzo-piano (*mp*) dynamic and alternates with a forte (*f*) dynamic. The second staff (B) follows a similar dynamic pattern. The notation includes quarter and eighth notes with slurs and dynamic hairpins.

Musical notation for the second system of '42 Choral'. It consists of two staves, A and B, in 4/4 time. The first staff (A) starts with a mezzo-piano (*mp*) dynamic, moves to forte (*f*), and ends with piano (*p*). The second staff (B) follows a similar dynamic pattern. The notation includes quarter and eighth notes with slurs and dynamic hairpins.

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# 43 Montuno

J.S

A ♩ = 130

B

Musical notation for the first system of '43 Montuno'. It consists of two staves, A and B, in 4/4 time. The music is marked 'Montuno'. The first staff (A) starts with a forte (*f*) dynamic. The second staff (B) follows a similar dynamic pattern. The notation includes quarter and eighth notes with slurs and dynamic hairpins.

C

D

E

Musical notation for the second system of '43 Montuno'. It consists of two staves, A and B, in 4/4 time. The first staff (A) starts with a forte (*f*) dynamic and ends with fortissimo (*ff*). The second staff (B) follows a similar dynamic pattern. The notation includes quarter and eighth notes with slurs and dynamic hairpins.

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## 44 Pavane

M.: Thoinot Arbeau (1519–1595)  
Arr. J. S.

A

Musical score for section A, measures 1-8. The score is for two parts, A and B, in 2/4 time with a key signature of one flat (B-flat). Part A (treble clef) starts with a forte (*f*) dynamic. Part B (treble clef) starts with a forte (*f*) dynamic. The music consists of a series of eighth and quarter notes, with a repeat sign at the end of measure 8.

B

Musical score for section B, measures 9-16. The score is for two parts, A and B, in 2/4 time with a key signature of one flat (B-flat). Part A (treble clef) starts with a piano (*p*) dynamic. Part B (treble clef) starts with a piano (*p*) dynamic. The music consists of a series of eighth and quarter notes, with a forte (*f*) dynamic in measure 10. The section ends with a first ending (1.) and a second ending (2.) in measure 16.

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# 45 Berlin Radio Song

**A** Pop-Ballade ♩ = 93

J. S.

A

B

A

B

**B**

A

B

A

B

D.C. al

Coda

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## 46 The Mug Of Brown Ale

M.: aus Irland  
Arr.: J. S.

A ♩ = 88

A

B

A

B

B

A

B

A

B

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## 49 Rudolph, the Red-Nosed Reindeer

T./M.: Johnny Marks (1909–1985)

Arr. J. S.

A Swing ♩ = 65

Rudolph The Red Nosed Reindeer  
 Words & Music by Johnny Marks  
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