

VOL.5

LYRICAL REPERTOIRE
FOR THE HORN

FROM

The Romantic Era

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SUMMER EVENING
miscellaneous Belgian romantic
music for horn ensemble
1845-1895

Music for horn ensemble



BRAVE BELGIANS!

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In collaboration with Jan Huylebroeck
and Steven Vande Moortele

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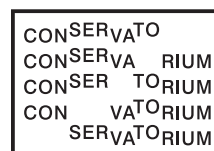
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Volume 5: Summer Evening

Miscellaneous Belgian Romantic Chamber Music for the Horn

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Romantic Horn Ensembles in a Lyrical Style

The horn entered European orchestral culture in the first decades of the eighteenth century.¹ A high-level practice of hunting fanfares had emerged at the European courts from the sixteenth century onwards, culminating in a rich repertoire of ceremonial fanfares at the French court. This led to an early tradition of "homogeneous" horn ensembles of generally two to four parts, and the typical harmonies of these fanfares would continue to be a particular idiom of the horn literature up to today. The instrument's wide range of up to four octaves made it a valuable choice for composers, which might explain why the horn is the single instrument that has an uninterrupted repertoire of works for homogenous ensemble through the baroque, classical, romantic and modern style periods.

The quartet became the normative type of homogeneous horn ensemble only much later, mainly because of the evolution of the horn parts in the orchestra during the baroque and classical era. Until 1820, most orchestral or operatic scores contained two horn parts, one playing the high (*cor alto*) and another playing the low (*cor basse*) part. However, many exceptions exist: J.S. Bach used three horns in some of his cantatas, and probably the first to employ two pairs of horns was Johann Joseph Fux (1660–1741) in his opera *Elisa* of 1715. Handel (1685–1759) was another pioneer who experimented with the horn in his works, a highlight being the fabulous horn parts in his opera *Giulio Cesare in Egitto* (1724). Apart from the famous *obligato* horn part in the aria "Va tacito," Handel combined two pairs of horns in different keys in the *Sinfonia* of the final act. In the next generation, W.A. Mozart (1756–1791) combined two pairs of horns in different keys in the *Sturm und Drang* arias of *Mitridate*, *Re di Ponto* (1770). He also uses four parts prominently in the famous Symphony in G minor K183 of 1773 and also in other operas, including *Il Re Pastore* (1775) and *Idomeneo* (1781). Most opera scores of that time contain only two horn parts, although there are notorious exceptions such as the curious natural horn parts in Etienne Nicolas Méhul's *Uthal* (1806).

In the first quarter of the nineteenth century, the use of four horns in the orchestra gradually became the norm. A typical orchestral horn quartet was composed of two pairs of horns, each consisting of a high and a low horn. As a result, the voice distribution of a horn quartet is not linear as in a choral soprano-alto-tenor-bass setting, as the third horn will often have a higher part than the second, a direct consequence of the specialization in either high or low parts that became the norm during the late baroque and early classical periods. The gradual introduction of the valve horn in European orchestras from 1820 onwards has reinforced this writing style: often mid-nineteenth-century composers wrote for two mixed pairs of natural and

¹ Compare John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000).

Zomeravond

Joseph Ryelandt

Lento sostenuto

Cor 1 en Fa

Cor 2 en Fa

Cor 3 en Fa

Cor 4 en Fa

5

Cor 1

Cor 2

Cor 3

Cor 4

9

Cor 1
cresc. *f*

Cor 2
p cresc.

Cor 3
cresc.

Cor 4
p cresc.

13

Cor 1
molto dim.

Cor 2
f

Cor 3
f *molto dim.*

Cor 4
f *molto dim.* *pp*

17

Cor 1
pp *sempre*

Cor 2
pp

Cor 3
pp *sempre*

Cor 4

Petite suite pour quatre Cors

No. 1

Paul Gilson

Scherzo $\frac{3}{8}$

Cor 1 en Fa

Cor 2 en Fa

Cor 3 en Fa

Cor 4 en Fa

6

Cor 1

Cor 2

Cor 3

Cor 4

12

Cor 1

Cor 2

Cor 3

Cor 4

p

cresc.

f

p

f

cresc.

p

cresc.

18

Cor 1

Cor 2

Cor 3

Cor 4

f

più f

f

f

24

Cor 1

Cor 2

Cor 3

Cor 4

p

p

p

No. 2

Allegretto Moderato

First system of musical notation for four horns (Cor 1, Cor 2, Cor 3, Cor 4). The music is in 7/4 time and begins with a dynamic marking of *p* (piano). The first horn part (Cor 1) features a melodic line with eighth notes and a slur over the first two measures. The other three parts (Cor 2, Cor 3, Cor 4) provide harmonic support with various rhythmic patterns and slurs.

Second system of musical notation for four horns (Cor 1, Cor 2, Cor 3, Cor 4). The first measure of the first horn part (Cor 1) is marked with a triplet '3'. The music continues with various rhythmic patterns and slurs across all four parts, maintaining the *p* dynamic.

5

Cor 1

Cor 2

Cor 3

Cor 4

marcato

mf

mf

mf

p

7

Cor 1

Cor 2

Cor 3

Cor 4

cresc.

cresc.

cresc.

f

f

f

rit.

p dolce

p dolce

p dolce

9

Cor 1

Cor 2

Cor 3

Cor 4

a tempo

p

p

p

p

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

poco rit.

No. 3

Finale

Cor 1 *f* *sf*

Cor 2 *f* *sf*

Cor 3 *f* *sf*

Cor 4 *f* *sf*

5

Cor 1

Cor 2

Cor 3

Cor 4

9

Cor 1 *p cresc.*

Cor 2 *p cresc.*

Cor 3 *p cresc.*

Cor 4 *p cresc.*

13

Cor 1
f

Cor 2
f

Cor 3
f

Cor 4
f

17

Cor 1
ff

Cor 2
ff

Cor 3
ff

Cor 4
ff

21

Cor 1

Cor 2

Cor 3

Cor 4

Andante, for Horn Quartet - Jules Berleur

Composition: c. 1870–1880

Source: transcription (author's collection)

Original instrumentation: valve horns in F

Dedication: Jean-Toussaint Radoux

Notes: performed at the June 1884 Ghent Royal Conservatory exam, and in the same month at a concert in Oudenaarde. The earliest example of a work that was probably written specifically for the Ghent horn class, this piece shows the typical style aspects of the works for the Liège-Ghentian horn class (D'Hulst, Ryelandt, Hanssens), including a slow pace and colourful "close" harmony.

Bio: Jules Berleur (Huy, 1837–1883) studied composition in Brussels and worked as a pianist, choral conductor, and teacher. He wrote mostly vocal works (choirs, operettas).



Quatuor

pour Cors en Fa

Jules Berleur

Andante sostenuto

Cor en Fa 1

Cor en Fa 2

Cor en Fa 3

Cor en Fa 4

p

p

p

p

6

Cor 1

Cor 2

Cor 3

Cor 4

A

f

pp

f

pp

f

pp

pp

11

Cor 1

Cor 2

Cor 3

Cor 4

f

p

16

Cor 1

Cor 2

Cor 3

Cor 4

B

f

dim.

21

Cor 1

Cor 2

Cor 3

Cor 4

mf

p

mf

rit.

C *a tempo*

Solo

Invocation

pour 4 Cors en Fa

Adolphe D'Hulst

Adagio

Cor en Fa 1

Cor en Fa 2

Cor en Fa 3

Cor en Fa 4

Cor 1

Cor 2

Cor 3

Cor 4

Cor 1

Cor 2

Cor 3

Cor 4

Cor 1

Cor 2

Cor 3

Cor 4

mf *f*

mf *f*

mf *f*

mf *f*

Cor 1

Cor 2

Cor 3

Cor 4

p *rall.*

Cor 1

Cor 2

Cor 3

Cor 4

a tempo *p*

p

p

p

p

Les Janissaires

pour Cors en Fa

Charles-Louis Hanssens

arr. Heylbroeck

Andantino

Cor en Fa 1

Cor en Fa 2

Cor en Fa 3

Cor en Fa 4

6

Cor 1

Cor 2

Cor 3

Cor 4

Solo

11

Cor 1

Cor 2

Cor 3

Cor 4

Solo

16

Cor 1

Cor 2

Cor 3

Cor 4

This system of musical notation covers measures 16 through 21. It features four staves for Cor 1, Cor 2, Cor 3, and Cor 4. The music is in a key with one flat and a 2/4 time signature. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score includes various note values, rests, and articulation marks such as accents and slurs.

22

Cor 1

Cor 2

Cor 3

Cor 4

This system of musical notation covers measures 22 through 27. It features four staves for Cor 1, Cor 2, Cor 3, and Cor 4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various note values, rests, and articulation marks such as accents and slurs.

28

Cor 1

Cor 2

Cor 3

Cor 4

This system of musical notation covers measures 28 through 33. It features four staves for Cor 1, Cor 2, Cor 3, and Cor 4. Dynamics include *p* (piano) and *pp* (pianissimo). Performance directions include *poco rall.* (poco ritardando) and *rall.* (ritardando). The score includes various note values, rests, and articulation marks such as accents, slurs, and dynamic hairpins.

Quatuor No. 1

pour 4 Cors
(concours de 1853)

François - Joseph Fétis

Cor en Mi \flat 1

Cor en Mi \flat 2

Cor en Mi \flat 3

Cor en Mi \flat 4

This system contains the first four measures of the piece for four horns in B-flat. Each horn part is written on a single staff in treble clef with a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large, semi-transparent watermark is visible across the page.

5

Cor 1

Cor 2

Cor 3

Cor 4

This system contains measures 5, 6, and 7. The notation continues with various rhythmic patterns and melodic lines for each of the four horns. The watermark remains prominent.

8

Cor 1

Cor 2

Cor 3

Cor 4

This system contains measures 8, 9, and 10. The musical notation shows further development of the horn parts, including some longer note values and rests. The watermark is still present.

Quatuor No. 2

pour 4 Cors
(concours de 1854)

François - Joseph Fétis

Andantino

Cor en Fa 1

Cor en Fa 2

Cor en Fa 3

Cor en Fa 4

mf

p

p

p

5

Cor 1

Cor 2

Cor 3

Cor 4

9

Cor 1

Cor 2

Cor 3

Cor 4

Quatuor No. 3

pour 4 Cors
(concours de 1856)

François - Joseph Fétis

Allegretto

Cor en Mi \flat 1
f *p*

Cor en Mi \flat 2
f *p*

Cor en Mi \flat 3
f *p*

Cor en Mi \flat 4
f *p*

5

Cor 1

Cor 2

Cor 3

Cor 4

10

Cor 1

Cor 2

Cor 3

Cor 4

sfz

Quintette

pour 5 Cors
(concours de 1855)

François - Joseph Fétis

Allegretto

Cor en Fa 1
dolce

Cor en Fa 2
dolce

Cor en Fa 3
dolce

Cor en Fa 4
dolce

Cor en Fa 5
dolce

6

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

11

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

f

f

f

16

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

cresc.

cresc.

cresc.

cresc.

cresc.

sfz p

sfz p

sfz

sfz p

sfz p

21

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Hymne

pour 4 Cors

Jean - Théodore Radoux

Maestoso

Cor en Fa 1
mf *p*

Cor en Fa 2
mf *pp*

Cor en Fa 3
mf *pp*

Cor en Fa 4
mf *pp*

5
Cor 1
mf *f*

Cor 2
mf *f*

Cor 3
mf *f*

Cor 4
mf *f*

9
Cor 1
ff *p* Solo

Cor 2
ff *pp*

Cor 3
ff *pp*

Cor 4
ff *pp*

Chasse

Jules Busschop

Andante ♩ = 68

Cor en Mi ♭ 1

Cor en Mi ♭ 2

Trompette à Clefs en Si ♭

Cor en Si ♭ alto 1

Cor en Si ♭ alto 2

Trombone ou Ophicléide

6

Cr. 1

Cr. 2

B♭ Tpt. 1

B♭ Cor 1

B♭ Cor 2

Tbn. (Oph.)

12 **Allegretto animato**

Cr. 1 *f* *p*

Cr. 2 *f* *p*

B♭ Tpt. 1 *f*

B♭ Cor 1 *f* *p* *solo*

B♭ Cor 2 *f*

Tbn. (Oph.) *f*

18

Cr. 1 *p* *f*

Cr. 2 *f*

B♭ Tpt. 1 *p* *f*

B♭ Cor 1 *f* *p*

B♭ Cor 2 *f*

Tbn. (Oph.) *f*

24

Cr. 1

Cr. 2

B \flat Tpt. 1

B \flat Cor 1

B \flat Cor 2

Tbn.
(Oph.)

31

Cr. 1

Cr. 2

B \flat Tpt. 1

B \flat Cor 1

B \flat Cor 2

Tbn.
(Oph.)

Quintette pour Cors Chromatiques (ca 1880)

Johannes Hubert Schaeken

Andante

Cor en Fa 1
p

Cor en Fa 2
p

Cor en Fa 3
p

Cor en Fa 4
p

Cor en Fa 5
mf

6

Cor 1
f *mf* *mp*

Cor 2
f

Cor 3
f

Cor 4
f

Cor 5
f

11

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

17 *Allegretto*

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

p

25

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Sextuor pour Cors Chromatiques

Johannes Hubert Schaeken

Moderato ♩ = 100

Cor en Fa 1 *f* *mf*

Cor en Fa 2 *f*

Cor en Fa 3 *f*

Cor en Fa 4 *f*

Cor en Fa 5 *f*

Cor en Fa 6 *f*

5

Cor 1

Cor 2

Cor 3 *p*

Cor 4

Cor 5

Cor 6 *mp*

9

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

13

Andante

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

p

p

p

pp

pp

Septuor pour Cors Chromatiques

Johannes Hubert Schaeken

Andantino $\text{♩} = 68$

Cor en Fa 1

Cor en Fa 2

Cor en Fa 3

Cor en Fa 4

Cor en Fa 5

Cor en Fa 6

Cor en Fa 7

4

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

Cor 7

7

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

Cor 7

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

10

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

Cor 7

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*