

Concerto N° 1

Horn & Piano

Arr.: Ifor James

Wolfgang Amadeus Mozart

EMR 2094

Solo Stimme / Voix / Part : F + E^b + D

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Concerto N° 1 / 2 / 3 / 4

for Horn & Piano

Wolfgang Amadeus Mozart
(1756-1791)

Arr. Ifor James

Seit langem müssen Pianisten, insbesondere Studenten, mit unspielbaren Klavierbegleitungen kämpfen. Solche Klavierstimmen sind zwar sehr vollständig, aber kaum den technischen Möglichkeiten des Instrumentes angepasst.

Deshalb habe ich neue Fassungen von Werken bearbeitet. Sie enthalten nicht alle Details der Orchesterpartitur, sollten aber für den Durchschnittspianist viel bequemer liegen.

Die Solostimmen enthalten weder Bindungen noch Artikulationen, noch Dynamikzeichen. Ich habe bewusst auf die Arbeit eines Herausgebers verzichtet : dies soll der Musiker selber übernehmen.

Pendant tant d'années, les pianistes, particulièrement les étudiants, ont dû lutter avec des accompagnements de concertos correctes, mais très peu adaptés à l'instrument.

C'est pour cette raison que j'ai entrepris ces arrangements.

L'écriture y est simplifiée par rapport à la partition d'orchestre, mais elle est conçue pour être parfaitement jouable au piano.

Les parties de solo ne contiennent ni liaisons, ni articulations, ni nuances.

J'ai ainsi renoncé à faire du travail d'éditeur, préférant laisser ce soin à l'interprète.

For so many years, pianists (especially students) have struggled with the accompaniments of concertos. They are all correct, but difficult to play because they are usually taken directly from the orchestral score with very little thought for a piano.

I have arranged these scores with pianist in mind. They are much simplified, but hopefully retain the full character of the pieces.

The solo parts have no slurs, dots, crescendos or diminuendos. Nor do they have dynamics given. After all, a lot of the markings were not written by the composer, but are someone else's edition. I leave it to the player to make his or her own edition.

Ifor James

Concerto No. 1

K 412

Wolfgang Amadeus Mozart

(1756-1791)

Arr. Ifor James

Allegro

Horn in F

Piano

5

Musical score for measures 5-8. The Horn in F part is a whole rest. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 8 includes a second ending bracket labeled (2).

9

Musical score for measures 9-12. The Horn in F part is a whole rest. The Piano part continues the melodic and rhythmic patterns. Measure 10 includes a second ending bracket labeled (2).

13

Musical score for measures 13-16. The Horn in F part is a whole rest. The Piano part features a more complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

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17

Measures 17-20 of the piano score. The key signature is two sharps (F# and C#). The melody in the right hand is mostly whole and half notes, with some eighth-note patterns. The left hand features a steady eighth-note accompaniment in measures 17-18, followed by chords and eighth-note patterns in measures 19-20.

21

Measures 21-24 of the piano score. The right hand continues with a melodic line of half and quarter notes. The left hand plays a series of chords in measures 21-22, then moves to a pattern of eighth notes and chords in measures 23-24.

25

Measures 25-28 of the piano score. The right hand has a melodic line with some rests. The left hand features a complex accompaniment with eighth notes, chords, and some sixteenth-note patterns.

29

Measures 29-32 of the piano score. The right hand continues with a melodic line. The left hand has a pattern of chords and eighth notes, with some sixteenth-note runs in measure 32.

33

Measures 33-36 of the piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is two sharps (F# and C#).

37

Measures 37-40 of the piano score. The right hand continues the melodic development, and the left hand features a steady eighth-note accompaniment. The key signature remains two sharps.

41

Measures 41-45 of the piano score. Measure 41 includes a trill (tr) in the right hand. The left hand continues with a rhythmic accompaniment. The key signature is two sharps.

46

Measures 46-50 of the piano score. Measure 46 features a triplet in the right hand. The left hand continues with a rhythmic accompaniment. The key signature is two sharps.

50

Measures 50-52 of a piano score. Measure 50 features a treble clef staff with a whole note chord (F#4, A#4, C#5) and a wavy line above it, and a grand staff with a continuous eighth-note accompaniment. Measures 51 and 52 continue the accompaniment with some melodic movement in the right hand.

53

Measures 53-55 of a piano score. Measure 53 has a whole rest in the treble staff and continues the accompaniment in the grand staff. Measures 54 and 55 show more complex melodic lines in the right hand of the grand staff.

56

Measures 56-58 of a piano score. Measure 56 has a whole rest in the treble staff. Measures 57 and 58 feature active melodic lines in the right hand of the grand staff, with the accompaniment continuing in the left hand.

59

Measures 59-61 of a piano score. Measure 59 has a whole rest in the treble staff. Measures 60 and 61 show the right hand of the grand staff moving towards a final chord, while the left hand continues its accompaniment pattern.

63

Measures 63-66 of the piano score. The key signature is two sharps (F# and C#). The right hand has a whole rest in measure 63, followed by a melodic line in measures 64-66. The left hand plays a steady eighth-note accompaniment in measures 63-64, then rests in measure 65, and continues in measure 66.

67

Measures 67-70 of the piano score. The right hand continues the melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment throughout all four measures.

71

Measures 71-74 of the piano score. The right hand has a whole rest in measure 71, followed by a melodic line in measures 72-74. The left hand plays a steady eighth-note accompaniment in measures 71-72, then rests in measure 73, and continues in measure 74.

75

Measures 75-78 of the piano score. The right hand has a whole rest in measure 75, followed by a melodic line in measures 76-78. The left hand plays a steady eighth-note accompaniment throughout all four measures.

79

Musical score for measures 79-82. The key signature is two sharps (F# and C#). The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A slur is present under the piano accompaniment in measures 80 and 81.

83

Musical score for measures 83-86. The key signature is two sharps (F# and C#). The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A slur is present under the piano accompaniment in measures 84 and 85.

87

Musical score for measures 87-90. The key signature is two sharps (F# and C#). The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A slur is present under the piano accompaniment in measures 88 and 89.

90

Musical score for measures 90-93. The key signature is two sharps (F# and C#). The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A slur is present under the piano accompaniment in measures 91 and 92.

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