

Concerto N° 4

Horn & Piano

Arr.: Ifor James

Wolfgang Amadeus Mozart

EMR 2097

Solo Stimme / Voix / Part : F + E $\flat$

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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. 4

K 495

Wolfgang Amadeus Mozart
(1756-1791)
Arr. Ifor James

Horn in Eb

Piano

4

8

11

15

Musical score for measures 15-18. The score is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 15 starts with a treble clef and a key signature of two flats. The piece concludes with a double bar line at the end of measure 18.

19

Musical score for measures 19-21. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady accompaniment. The system ends with a double bar line at the end of measure 21.

22

Musical score for measures 22-25. This section introduces a new melodic motif in the right hand, characterized by a series of eighth notes. The left hand continues its accompaniment. The system concludes with a double bar line at the end of measure 25.

26

Musical score for measures 26-29. The right hand features a more active melodic line with frequent sixteenth-note passages. The left hand provides a consistent harmonic support. The system ends with a double bar line at the end of measure 29.

30

Measures 30-34 of the piano score. The right hand is mostly silent, with a few notes in measure 34. The left hand plays a series of chords and eighth notes in a descending pattern.

35

Measures 35-38 of the piano score. The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of chords and eighth notes in a descending pattern.

39

Measures 39-42 of the piano score. The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of chords and eighth notes in a descending pattern.

43

Measures 43-46 of the piano score. The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of chords and eighth notes in a descending pattern.

47

Musical score for measures 47-50. The system consists of a single melodic line and a grand staff. The melodic line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The next measure contains a half note G4, followed by eighth notes F4, E4, D4, and C4. The third measure contains eighth notes B-flat4, A4, G4, and F4, followed by a half note E4. The system concludes with a half note D4 and a whole rest. The grand staff is in bass clef with the same key signature. The right hand plays a continuous eighth-note accompaniment starting on G3. The left hand provides harmonic support with chords and moving lines, including a melodic phrase in the third measure that is tied to the next system.

51

Musical score for measures 51-54. The melodic line continues from the previous system. In measure 51, it features a half note G4, a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. Measure 52 contains a half note G4, followed by eighth notes F4, E4, D4, and C4. Measure 53 contains eighth notes B-flat4, A4, G4, and F4, followed by a half note E4. The system ends with a half note D4 and a whole rest. The grand staff continues with the eighth-note accompaniment in the right hand and harmonic support in the left hand, including a melodic phrase in the third measure that is tied to the next system.

55

Musical score for measures 55-59. The melodic line begins with a whole rest in measure 55, followed by a half note G4 in measure 56, a quarter note A4 in measure 57, a dotted quarter note B-flat4 in measure 58, and an eighth note A4 in measure 59. The grand staff continues with the eighth-note accompaniment in the right hand and harmonic support in the left hand, including a melodic phrase in the third measure that is tied to the next system.

60

Musical score for measures 60-63. The melodic line begins with a half note G4 in measure 60, a quarter note A4 in measure 61, a dotted quarter note B-flat4 in measure 62, and an eighth note A4 in measure 63. The grand staff continues with the eighth-note accompaniment in the right hand and harmonic support in the left hand, including a melodic phrase in the third measure that is tied to the next system.

64

Measures 64-67 of the piano score. Measure 64 features a melody in the right hand with a half note, a quarter rest, and a half note, while the left hand plays a steady eighth-note accompaniment. Measures 65-67 continue the melodic and accompanimental patterns, with measure 67 ending on a whole note chord.

68

Measures 68-72 of the piano score. Measure 68 has a melody in the right hand with a half note, a quarter rest, and a half note. Measures 69-72 show a more complex melodic line in the right hand with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. Measure 72 ends with a whole note chord.

73

Measures 73-76 of the piano score. Measure 73 features a melody in the right hand with a half note, a quarter rest, and a half note. Measures 74-76 show a more complex melodic line in the right hand with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. Measure 76 ends with a whole note chord.

77

Measures 77-80 of the piano score. Measure 77 features a melody in the right hand with a half note, a quarter rest, and a half note. Measures 78-80 show a more complex melodic line in the right hand with eighth and sixteenth notes, while the left hand continues with a steady eighth-note accompaniment. Measure 80 ends with a whole note chord.

81

Measures 81-84 of the piano score. The right hand features a melodic line with a trill in measure 83. The left hand provides a harmonic accompaniment with chords and moving lines.

85

Measures 85-88 of the piano score. The right hand continues the melodic development, while the left hand features a steady eighth-note accompaniment in measures 85 and 86, transitioning to chords in measures 87 and 88.

89

Measures 89-92 of the piano score. The right hand has a melodic line with a trill in measure 90. The left hand features a steady eighth-note accompaniment in measures 89 and 90, transitioning to chords in measures 91 and 92.

93

Measures 93-96 of the piano score. The right hand features a melodic line with a trill in measure 94. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics markings *f* (forte) and *p* (piano) are present in measures 94, 95, and 96.

98

Musical score for measures 98-102. The system consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody features eighth and quarter notes with some accidentals. The piano accompaniment includes chords and moving lines in both hands.

103

Musical score for measures 103-107. The system continues with the same melodic and piano parts. The piano accompaniment shows more complex chordal textures and moving bass lines.

108

Musical score for measures 108-112. The system continues with the same melodic and piano parts. The piano accompaniment features a more active bass line with eighth notes in some measures.

113

Musical score for measures 113-117. The system continues with the same melodic and piano parts. The piano accompaniment includes a dense texture of chords in the right hand and a more active bass line.

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EMR 925K	BEATLES, The	It's for You (3)
EMR 924K	BEATLES, The	Michelle (4)
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EMR 926K	BEATLES, The	Penny Lane (3)
EMR 926K	BEATLES, The	When I'm 64 (3)
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HORN & GUITAR

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2 HORNS & WIND BAND

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EMR 11102	ROSETTI, F.A.	Concerto

2 HORNS & STRINGS

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3 HORNS & STRINGS

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