

Concerto

(from Horn Concerto No. 1, Hob VIIId:3)

Tuba & Piano

Arr.: Angelo Piazzini

Franz Joseph Haydn

EMR 99084

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Concerto

from Horn Concerto No. 1, Hob VIIId:3

Franz Joseph Haydn (Arr.: Angelo Piazzini)

Italiano:

Tratto dal *Concerto per corno n. 1 in re maggiore, Hob. VIIId:3* di Franz Joseph Haydn, questo *Concerto* esprime tutta l'eleganza e la chiarezza dello stile classico. La presente versione per strumento solista e pianoforte è stata realizzata da Angelo Piazzini. Nei suoi tre movimenti, l'opera alterna energia, lirismo e virtuosismo. I temi luminosi ed espressivi offrono al solista numerose possibilità interpretative. Il movimento lento affascina per il suo carattere cantabile, delicato e profondamente musicale. I passaggi più rapidi mettono invece in risalto l'agilità, la precisione e la padronanza tecnica dell'interprete. La parte pianistica riproduce con chiarezza i colori e l'equilibrio dell'accompagnamento orchestrale originale. L'arrangiamento di Angelo Piazzini rende questa importante opera del repertorio classico accessibile in una formazione intima e pratica. Brillante e raffinato, questo brano rappresenta una scelta eccellente per concerti, concorsi o per il perfezionamento musicale.

Français:

Issu du *Concerto pour cor no 1 en ré majeur, Hob. VIIId:3* de Franz Joseph Haydn, ce Concerto témoigne de toute l'élégance et de la clarté du style classique. Cette version pour instrument soliste et piano a été réalisée par Angelo Piazzini. Au fil de ses trois mouvements, l'œuvre alterne énergie, lyrisme et virtuosité. Les thèmes lumineux et expressifs offrent au soliste de nombreuses possibilités d'interprétation. Le mouvement lent séduit par son caractère chantant, délicat et profondément musical. Les passages rapides mettent quant à eux en valeur l'agilité, la précision et la maîtrise technique de l'instrumentiste. La partie de piano restitue avec clarté les couleurs et l'équilibre de l'accompagnement orchestral original. L'arrangement d'Angelo Piazzini rend cette grande œuvre du répertoire classique accessible dans une formation intime et pratique. À la fois brillante et raffinée, cette pièce constitue un excellent choix pour le concert, les concours ou le perfectionnement musical.

Deutsch:

Dieses *Concerto* basiert auf Franz Joseph Haydns *Hornkonzert Nr. 1 in D-Dur, Hob. VIIId:3* und verkörpert die Eleganz und Klarheit des klassischen Stils. Die vorliegende Fassung für Soloinstrument und Klavier wurde von Angelo Piazzini arrangiert. In seinen drei Sätzen verbindet das Werk Energie, Lyrik und Virtuosität. Die strahlenden und ausdrucksvollen Themen bieten dem Solisten zahlreiche interpretatorische Möglichkeiten. Der langsame Satz besticht durch seinen gesanglichen, feinen und zutiefst musikalischen Charakter. Die schnellen Passagen stellen hingegen die Beweglichkeit, Präzision und technische Sicherheit des Interpreten in den Vordergrund. Der Klavierpart gibt die Klangfarben und die ausgewogene Gestaltung der ursprünglichen Orchesterbegleitung klar wieder. Angelo Piazzinis Arrangement macht dieses bedeutende Werk des klassischen Repertoires in einer intimen und praktischen Besetzung zugänglich. Dieses zugleich brillante und raffinierte Stück eignet sich hervorragend für Konzerte, Wettbewerbe oder die musikalische Weiterbildung.

English:

Taken from Franz Joseph Haydn's *Horn Concerto No. 1 in D major, Hob. VIIId:3*, this Concerto reflects all the elegance and clarity of the Classical style. This version for solo instrument and piano was arranged by Angelo Piazzini. Across its three movements, the work alternates between energy, lyricism and virtuosity. Its bright and expressive themes offer the soloist many opportunities for interpretation. The slow movement captivates with its singing, delicate and deeply musical character. The faster passages highlight the performer's agility, precision and technical mastery. The piano part clearly conveys the colours and balance of the original orchestral accompaniment. Angelo Piazzini's arrangement makes this major work of the Classical repertoire accessible in an intimate and practical setting. Both brilliant and refined, this piece is an excellent choice for concerts, competitions or advanced musical study.



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TUBA

Concerto

Tuba & Piano

(from Horn Concerto No. 1, Hob VIIId:3)

Franz Joseph Haydn

Arr.: Angelo Piazzini

Allegro


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26 4

34

39

44

48

53

57

81

86

92

97

f *p* *mf* *f*

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Allegro

First system of the score. The Tuba part is in the upper staff, and the Piano part is in the lower staff. The Piano part begins with a forte (*f*) dynamic. The key signature is B-flat major (two flats) and the time signature is common time (C).

Second system of the score, starting at measure 6. The Piano part continues with a forte (*f*) dynamic. The Tuba part remains silent.

Third system of the score, starting at measure 11. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Tuba part remains silent.

Fourth system of the score, starting at measure 16. The Piano part begins with a piano (*p*) dynamic. The Tuba part remains silent.

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System 1 (measures 21-25) of a musical score in B-flat major. The bass line is mostly rests. The treble line features a melodic line with eighth and sixteenth notes, including a trill in measure 25. The piano accompaniment in the bass line consists of dense chords and arpeggiated figures.

System 2 (measures 26-30). The bass line remains mostly rests. The treble line continues the melodic development with trills in measures 28 and 30. The piano accompaniment features more active figures, including arpeggios and chords.

System 3 (measures 31-36). The bass line becomes more active with eighth notes. The treble line has a melodic line with slurs and accents. Dynamics include piano (*p*) and forte (*f*). The piano accompaniment in the bass line has arpeggiated chords.

System 4 (measures 37-41). The bass line features a melodic line with trills and slurs. The treble line has chords and arpeggiated figures. The piano accompaniment in the bass line consists of sustained chords.

System 5 (measures 42-46). The bass line has a melodic line with slurs. The treble line features chords and arpeggiated figures. The piano accompaniment in the bass line has arpeggiated chords.

47

f *tr* *tr* *f* *p*

52

57

62

66

System 1 (Measures 70-74): The bass line is mostly silent. The right hand features a series of chords and a melodic line with trills (tr) in measures 73 and 74. The left hand plays a steady eighth-note accompaniment.

System 2 (Measures 75-79): The bass line has a long note in measure 75 and rests in measures 76-79. The right hand has a trill (tr) in measure 75 and a melodic line with a slur in measure 76. The left hand has a melodic line with a slur in measure 75 and rests in measures 76-79. Dynamics include *p* in measures 75 and 76.

System 3 (Measures 81-85): The bass line has a melodic line with a slur in measure 81 and rests in measures 82-85. The right hand has a melodic line with a slur in measure 81 and rests in measures 82-85. The left hand has a melodic line with a slur in measure 81 and rests in measures 82-85. Dynamics include *f* in measure 81 and *p* in measure 82.

System 4 (Measures 86-90): The bass line has a melodic line with a slur in measure 86 and rests in measures 87-90. The right hand has a melodic line with a slur in measure 86 and rests in measures 87-90. The left hand has a melodic line with a slur in measure 86 and rests in measures 87-90. Dynamics include *pp* in measure 86.

System 5 (Measures 91-95): The bass line has a melodic line with a slur in measure 91 and rests in measures 92-95. The right hand has a melodic line with a slur in measure 91 and rests in measures 92-95. The left hand has a melodic line with a slur in measure 91 and rests in measures 92-95. Dynamics include *mf* in measure 91, *f* in measure 92, and *p* in measure 93.

96

96

f

101

101

mp

106

106

p

111

111

f

116

116

p

122

p

127

tr

132

f

137

f

143

f

149 *tr*

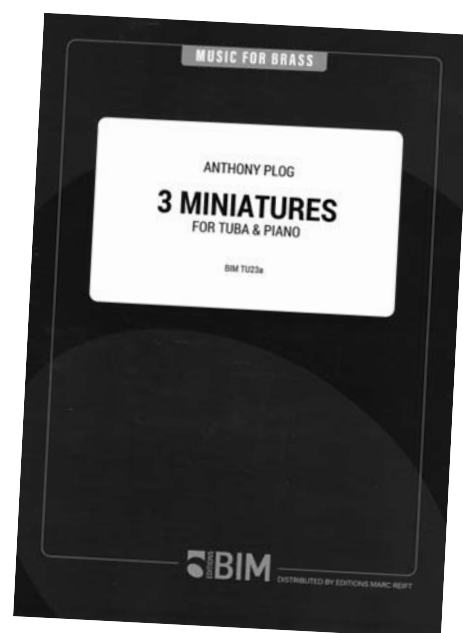
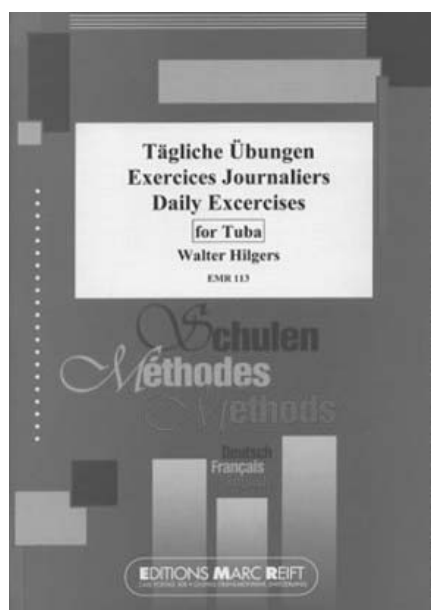
154 **Cadenza** *poco rall.* *rit.*

161

168 *rall.*

174 *f*

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