

# Horn Concerto in E $\flat$ Major, K.447

## Orchestra

### Wolfgang Amadeus Mozart (1756-1791)

[illegible]

Orchestral score for measures 11-20. The score is written for the following instruments: Bsn., Vl.I, Vl.II, Vla., B., Cl., and Bsn. (repeated).

**Measures 11-15:**

- Bsn. (top):** Rests in measures 11-14. In measure 15, plays a half note G<sub>2</sub> (two ledger lines below the staff) marked *p*.
- Vl.I:** Melodic line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 15.
- Vl.II:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 15.
- Vla.:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 15.
- B.:** Accompanying line starting on D<sub>3</sub>, moving up stepwise to G<sub>3</sub> in measure 15.

**Measures 16-19:**

- Cl.:** Enters in measure 16 with a half note G<sub>4</sub>. In measure 17, plays a half note G<sub>4</sub> marked *cresc.*. In measure 18, plays a half note G<sub>4</sub> marked *cresc.*. In measure 19, plays a half note G<sub>4</sub> marked *f*.
- Bsn. (bottom):** Enters in measure 16 with a half note G<sub>2</sub>. In measure 17, plays a half note G<sub>2</sub> marked *cresc.*. In measure 18, plays a half note G<sub>2</sub> marked *cresc.*. In measure 19, plays a half note G<sub>2</sub> marked *f*.
- Vl.I:** Melodic line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 19.
- Vl.II:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 19.
- Vla.:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 19.
- B.:** Accompanying line starting on D<sub>3</sub>, moving up stepwise to G<sub>3</sub> in measure 19.

**Measure 20:**

- Cl.:** Rests in measure 20.
- Bsn. (bottom):** Rests in measure 20.
- Vl.I:** Melodic line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 20.
- Vl.II:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 20.
- Vla.:** Accompanying line starting on D<sub>4</sub>, moving up stepwise to G<sub>4</sub> in measure 20.
- B.:** Accompanying line starting on D<sub>3</sub>, moving up stepwise to G<sub>3</sub> in measure 20.

[illegible]

41

Hn.

VI.I

VI.II

Vla.

B.

46

Hn.

VI.I

VI.II

Vla.

B.

51

Hn.

VI.I

VI.II

Vla.

B.

**B**

*con espressione*

57

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*p*

*cresc.*

*f*

62

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*f*

*p*

*f*

*f*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*cresc.-*

*cresc.-*

*cresc.-*

*f*

*p*

*cresc.-*

68 **C** *f*

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

72

Cl.

Bsn.

Vl.I

Vl.II

Vla.

B.

76

Cl.

Bsn.

Vl.I

Vl.II

Vla.

B.

*p*

80

Cl.

Bsn.

Vl.I

Vl.II

Vla.

B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

85

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*mf*

90

Hn.

Vl.I

Vl.II

Vla.

B.

95

Hn.

VI.I

VI.II

Vla.

B.

Measures 95-99: Horns play sustained notes. Violins I and II play eighth-note patterns. Viola plays sixteenth-note patterns. Bass plays eighth-note patterns.

100

Hn.

VI.I

VI.II

Vla.

B.

Measures 100-103: Horns play sustained notes. Violins I and II play eighth-note patterns. Viola plays sixteenth-note patterns. Bass plays eighth-note patterns.

104

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

Measures 104-108: Clarinet and Bassoon play eighth-note patterns. Horns play eighth-note patterns. Violins I and II play eighth-note patterns. Viola plays sixteenth-note patterns. Bass plays eighth-note patterns.



109

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

114

Cl.

Bsn.

VI.I

VI.II

Vla.

B.

118

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*p*

*p*

*p*

*p*

Detailed description: This block contains the musical notation for measures 118 through 122. The Clarinet and Bassoon parts have melodic lines with some rests. The Horn part has a melodic line starting in measure 120. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola and Cello parts have a similar rhythmic pattern. Dynamics like *p* (piano) are indicated in measures 120 and 121.

123

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*p*

*p*

*p*

*p*

Detailed description: This block contains the musical notation for measures 123 through 127. The Clarinet and Bassoon parts have melodic lines with some rests. The Horn part has a melodic line starting in measure 123. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola and Cello parts have a similar rhythmic pattern. Dynamics like *p* (piano) are indicated in measures 123 and 124.

129 **F**

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

134

Hn.

VI.I

VI.II

Vla.

B.

139 **G**

Hn.

VI.I

VI.II

Vla.

B.

145

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*p*

*p*

*p*

*p*

150

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*f*

*f*

*f*

*f*

*cresc.*

*f*

*ff*

*sempre f*

*f*

*p*

*f*

*p*

*f*

*p*

156

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*p*

*p*

*p*

*tr*

161

Cl.

Bsn.

Hn.

Vl.I

Vl.II

Vla.

B.

*cresc.*

*più cresc.*

*f*

*cresc.-*

*cresc.-*

*cresc.-*

*cresc.-*

171

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

Cadenza ad lib.



**Larghetto** (♩ = 80)

Clarinet in B $\flat$

Bassoons

Solo Horn in E $\flat$

*p con molto espressione*

Violin I

*p*

Violin II

*p*

Viola

*p*

Bass

*p*

Cl.

Bsn.

**A** *f*

*f*

*f*

*f*

Hn.

Vl.I

*f*

*p*

Vl.II

*f*

*p*

Vla.

*f*

*p*

B.

*f*



Orchestra

11 17

Cl.

Bsn.

VI.I

VI.II

Vla.

B.

*p*

*f*

*cresc.-*

This musical score is for measures 16 through 20 of the 'The Swan' scene from Tchaikovsky's Swan Lake. The score is written for a full orchestra and a solo violin. The key signature is B-flat major (two flats), and the time signature is 3/4. The woodwind section includes Clarinet (Cl.) and Bassoon (Bsn.). The string section includes Horn (Hn.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (B.). The solo violin part is marked with a 'p' (piano) dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes, while the solo violin plays a melodic line. The score is divided into five measures, with measure 16 starting at the top left. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte).

## Orchestra

This musical score is for measures 21 through 24 of the piece 'The Swan' from Swan Lake. The score is written for a full orchestra, with the following instruments and parts visible:

- Cl. (Clarinet):** Measures 21 and 22 are rests. In measure 23, it plays a whole note chord (F4, A4) marked *f*. In measure 24, it plays a half note (F4) marked *p*.
- Bsn. (Bassoon):** Measures 21 and 22 are rests. In measure 23, it plays a whole note chord (F3, A3) marked *f*. In measure 24, it plays a half note (F3) marked *p*.
- Hn. (Horn):** Measures 21 and 22 play eighth notes (F4, G4, A4, B4). In measure 23, it is a rest. In measure 24, it plays a sixteenth-note figure (F4, G4, A4, B4, A4, G4, F4, E4) marked *f*.
- VI.I (Violin I):** Measures 21 and 22 play eighth notes (F4, G4, A4, B4). In measure 23, it plays a sixteenth-note figure (F4, G4, A4, B4, A4, G4, F4, E4) marked *f*. In measure 24, it plays a half note (F4) marked *p*.
- VI.II (Violin II):** Measures 21 and 22 play eighth notes (F4, G4, A4, B4). In measure 23, it plays a half note (F4) marked *f*. In measure 24, it plays a half note (F4) marked *p*.
- Vla. (Viola):** Measures 21 and 22 play eighth notes (F4, G4, A4, B4). In measure 23, it plays a half note (F4) marked *f*. In measure 24, it plays a half note (F4) marked *p*.
- B. (Bass):** Measures 21 and 22 play eighth notes (F3, G3, A3, B3). In measure 23, it plays a half note (F3) marked *f*. In measure 24, it plays a half note (F3) marked *p*.

The score is in 3/4 time, with a key signature of one flat (Bb). The dynamics range from *p* (piano) to *f* (forte).

30

Cl.

Bsn.

VI.I

VI.II

Vla.

B.

*p*

*f*

*cresc.-*

*f*

*p*

*f*

*p*

*f*

*p*

35

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*p*

*p*

*p*

*p*

40

Hn.

VI.I

VI.II

Vla.

B.





64

Hn.

VI.I

VI.II

Vla.

B.

69

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

74

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

Allegro (♩ = 112)

Clarinet in B $\flat$

Bassoons

Solo Horn in E $\flat$

Violin I

Violin II

Viola

Bass

*p*

Cl.

Bsn.

Hn.

Vl. I

Vl. II

Vla.

B.

*f*

*p*

Orchestral score for measures 16-25. The score is written for a full orchestra, including Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vl.I), Violin II (Vl.II), Viola (Vla.), and Cello/Bass (B.). The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The score is divided into two systems, with measures 16-24 in the first system and measures 25-31 in the second system. The dynamics range from *f* (forte) to *p* (piano). The notation includes various musical symbols such as notes, rests, and articulation marks.

**Measure 16:** Cl. and Bsn. enter with *f* dynamics. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 17:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 18:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 19:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 20:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 21:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 22:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 23:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 24:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 25:** Cl. and Bsn. enter with *f* dynamics. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 26:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 27:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 28:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 29:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 30:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.

**Measure 31:** Cl. and Bsn. continue their pattern. Vl.I and Vl.II play a rhythmic pattern. Vla. and B. play a sustained note.



33 **A**

Cl.

Bsn.

Hn.

*p*

VI.I

*p*

VI.II

*p*

Vla.

*p*

B.

*p*

41

Cl.

*p*

*p*

*p*

Bsn.

*p*

Hn.

VI.I

VI.II

Vla.

B.

49

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

50

51

52

56

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

57

58

59

60

61

62

Hn.

VI.I

VI.II

Vla.

B.

63

64

65

66

67

69 **C** *f*

Cl. *f*

Bsn. *f*

Hn. *f*

VI.I *f*

VI.II *f*

Vla. *f*

B. *f*

*p*

77 *f*

Cl. *f*

Bsn. *f*

Hn. *p*

VI.I *f*

VI.II *f*

Vla. *f*

B. *f*

85

Cl.

Bsn.

VI.I

VI.II

Vla.

B.

*f*

*p*

*p*

*p*

*f*

*p*

93

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

**D**

101

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*p*

*p*

*p*

*p*

101 102 103 104 105 106 107 108

109

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

109 110 111 112 113 114 115 116

116

Hn.

VI.I

VI.II

Vla.

B.

123

Cl.

Hn.

VI.I

VI.II

Vla.

B.

E

130

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

136

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*f*

*f*

*f*

142

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.





171

Cl.

Bsn.

Hn.

VI.I

VI.II

Vla.

B.

*p*

*p*

*p*

*mf*

*p*

H

178

Cl.

Bsn.

Hn.

*cresc.*

Vl.I

Vl.II

Vla.

B.

185

Cl.

Bsn.

Hn.

*f*

*f*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

Vl.I

Vl.II

Vla.

B.

