

Concerto for Two Horns in E-flat Major Attributed to Joseph Haydn:

A New Arrangement for Wind Ensemble

by

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## ABSTRACT

A new arrangement of the Concerto for Two Horns in E-flat Major, Hob. VIII/6, attributed by some to Franz Joseph Haydn, is presented here. The arrangement reduces the orchestral portion to ten wind instruments, specifically a double wind quintet, to facilitate performance of the work. A full score and a complete set of parts are included.

In support of this new arrangement, a discussion of the early treatment of horns in pairs and the subsequent development of the double horn concerto in the eighteenth century provides historical context for the Concerto for Two Horns in E-flat major. A summary of the controversy concerning the identity of the composer of this concerto is followed by a description of the content and structure of each of its three movements. Some comments on the procedures of the arrangement complete the background information.

## ACKNOWLEDGMENTS

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## CHAPTER I

### **The Development of the Double Horn Concerto**

Today a concerto is commonly understood to be a composition for a solo instrument and some type of ensemble. The origins of the concerto can be traced back as early as the first quarter of the eighteenth century in works by Italian composers such as Tomaso Albinoni (1671-1750/1)<sup>1</sup> and Giuseppe Torelli (1658-1709). Torelli established the three-movement structure of the concerto, and he is credited with giving the soloist and orchestra equally important roles.<sup>2</sup> Another prolific composer of concertos, Antonio Vivaldi (1678-1741), brought concerto composition to its fully mature form in the Baroque period.<sup>3</sup>

The concerto grosso was the most prominent concerto genre in the Baroque. It featured a small group of solo instruments with the accompaniment of a full orchestra. After the Baroque era the concerto grosso's importance as a genre waned, and the solo concerto grew in popularity. Wolfgang Amadeus Mozart (1756-1791), who was influenced by the compositional practices of Johann Christian Bach (1735-1782) and Franz Joseph Haydn (1732-1809),

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<sup>1</sup> Wallace Berry, *Form in Music: An Examination of Traditional Techniques of Musical Form and Their Application in Historical and Contemporary Styles* (New Jersey: Prentice-Hall, 1986), 228.

<sup>2</sup> Ronda Elaine Street, "Chamber Wind Transcriptions of Selected Eighteenth-Century Horn Concerti Based on an Analysis of Period Wind Scoring Techniques" (D.A. diss., University of Northern Colorado, 2006), 8-9.

<sup>3</sup> Reinhard G. Pauly, *Music in the Classic Period*, Prentice-Hall History of Music Series (New Jersey: Prentice-Hall, 1965), 135.

established the modern model of the concerto as a more virtuosic and brilliant style.<sup>4</sup>

It is assumed that double concertos developed from the concerto grosso, particularly from examples for two violins in the early Baroque.<sup>5</sup> Later on, other instrument combinations, including wind instruments, gradually became popular, and so did double horn concertos. In the meantime, solo horn concertos by Baroque composers such as Christoph Förster (1693-1745), Johann Wenzel Anton Stamitz (1717-1757) and Michel Corrette (1707-1795) were commonly performed. However, the *clarino* style of Baroque horn concertos required an extremely high range playable only by specialized hornists, and so the full range demanded by a concerto could not easily be performed by just one hornist. To solve this predicament and enrich the overall sound, the use of two or more horns in a group became popular. As a result, double horn concertos started to emerge and became a favored genre after the early eighteenth century.

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<sup>4</sup> W. H. Hadow, *Sonata Form*, Reprint 1<sup>st</sup> AMS ed. (New York: AMS Press, 1979), 171.

<sup>5</sup> Barry S. Brook, "The 'Symphonie Concertante': An Interim Report," *The Musical Quarterly* 47 no. 4 (October 1961): 503, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/740627?&Search=yes&searchText=concertante&searchText=symphonie&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dthe%2Bsymphonie%2Bconcertante%26acc%3Don%26wc%3Don&prevSearch=&item=2&ttl=914&returnArticleService=showFullText> (accessed February 25, 2011).

The evolution of horn writing in pairs  
and the double horn concerto

The horn originated as a hunting instrument played outside, then began to be included in orchestral music and invited into the indoors. According to the description of current horn trends by the French scholar Marin Mersenne (1588-1648), composers began to bring horns into indoor entertainments as early as the seventeenth century. The opera *Erminio sul Giordano* by Michelangelo Rossi (ca. 1602-56), written in 1633, is known as the earliest composition that uses horns in the theater. Six years later, Francesco Cavalli's (1602-1676) opera *Le Nozze di Teti e di Peleo*, produced in Vienna in 1639, contains horn music in hunting scenes.<sup>6</sup> The horn writing in most of these early instances might have required only one horn to perform fanfares in hunting scenes as there is no indication of the exact number of horns.

Even though it is difficult to identify when or by whom horns in pairs in the orchestra began to be used, there is an early example in the opera *Diana rappacificata* of 1700, performed in Vienna, by Carlo Agostino Badia (1672-1738).<sup>7</sup> Badia used horn duets for the hunting calls in this work. For the more lyrical and *cantabile* melodies he wrote the horn parts in the *clarino* register for a different effect.

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<sup>6</sup> Barry Tuckwell, *Horn* (London: Macdonald, 1983), 13.

<sup>7</sup> Thomas Hiebert, "The Horn in the Baroque and Classical Periods," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 104.

The most celebrated composer of the Baroque era who wrote horn parts in pairs in orchestral music is Johann Sebastian Bach (1685-1750). Bach first employed horns in his 1713 Weimar cantata, *Was mir behagt ist nur die muntre Jagd!* (The lively hunt is all my heart's desire!), also known as the Hunting Cantata (BWV 208). The other works with prominent horn parts are the Brandenburg Concerto No. 1 (BWV 1046) and the Mass in B minor (BWV 232).<sup>8</sup> In these compositions, Bach combined two horn-writing styles: the hunting fanfare played in consonant intervals in the two horns (mostly in thirds) and the imitation of the trumpet line by the first horn.<sup>9</sup> Looking at the horn parts of the Hunting Cantata (Example 1), it is possible to see that Bach's treatment of double horn writing prophesied the two types of horn parts that influenced the development of the horn section, *cor alto* and *cor basse*. Specifically, the example demonstrates how *cor alto* carries most of the melodic lines at a higher register while *cor basse* accompanies with broken chords within the harmonic series at a lower pitch range. The manner in which Badia and Bach treated pairs of horns in orchestras can be found also in George Frideric Handel's (1685-1759) Water Music, Suite I in F Major, in 1721 (Example 2).<sup>10</sup>

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<sup>8</sup> John Humphries, *The Early Horn: A Practical Guide* (New York: Cambridge University Press, 2000), 8.

<sup>9</sup> Hiebert, "The Horn in the Baroque and Classical Periods," 105.

<sup>10</sup> Jocelyn Black Sanders, "Horn Duos in the Baroque and Classical Periods with an Emphasis on the Chamber Music of Ludwig van Beethoven" (D.M.A. diss., University of Wisconsin- Madison, 1993), 16.

Example 1: Johann Sebastian Bach, Hunting Cantata, BWV 208, horns, mm. 1-5.

The image shows a musical score for two horns in F major, measures 1-5. The top staff is labeled 'Horn in F 1' and the bottom staff is labeled 'Horn in F 2'. The key signature has one sharp (F#) and the time signature is 3/4. Horn 1 plays a high register melodic line with a fifth finger fingering (5) indicated above the first measure. Horn 2 plays a lower register accompaniment. The score is in 3/4 time and F major.

Example 2: George Frideric Handel, Water Music, Suite I in F Major, No. 3, horns, mm. 51-55.

The image shows a musical score for two horns in F major, measures 51-55. The top staff is labeled 'Horn in F 1' and the bottom staff is labeled 'Horn in F 2'. The key signature has one sharp (F#) and the time signature is 3/4. Horn 1 plays a high register melodic line. Horn 2 plays a lower register accompaniment. The score is in 3/4 time and F major.

Later, horn duo writing in orchestral music transformed slightly in the hands of Anton Joseph Hampel (1710-1771), Joseph Haydn and others,<sup>11</sup> who started treating horns as harmonically supportive instruments. As a result, horns had to play not only hunting calls but also melodic passages and sustained tones. The first horn continued to play the high register and the second horn had a more limited range underneath; overall, the pitch ranges for *cor alto* and *cor basse* became more distinct and lower in general than they were in the Baroque era.

During the 1700s, horn duos were not only employed in the orchestra but also became a favored solo combination. Most concertos for two horns utilize *clarino* writing for the first horn and a lower range for the second horn. The fanfare style was common, especially in the Baroque era. The five concertos and

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<sup>11</sup> Hiebert, "The Horn in the Baroque and Classical Periods," 108.

one suite for two horns by Georg Phillip Telemann and the two concertos for horn duo by Antonio Vivaldi serve as prominent examples.

There are five concertos for two horns by Telemann extant today: TWV 52: D 1, TWV 52: D 2, TWV52: Es 1, TWV 52: F 3 and TWV 52: F 4. It is assumed that all were composed before 1721. Telemann's original manuscripts are lost, and these concertos survive through performance parts. In the modern editions made from these parts, the two solo horns exhibit the style of the hunting horn fanfares and *clarino* writing in the first horn (Example 3). Like many concertos in the Baroque era, two of Telemann's double horn concertos, TWV 52: D 2 and TWV 52: F 4, feature slow movements played only by the accompanying ensemble, without the soloists.

Example 3: Georg Phillip Telemann, Concerto for Two Horns in D Major, TWV 52: D 2, first movement, solo horn, mm. 15-23.

The image shows a musical score for the first movement of the Concerto for Two Horns in D Major, TWV 52: D 2, by Georg Phillip Telemann. The score is in 3/4 time and D major. It features four staves: Horn in D 1, Horn in D 2, Horn 1, and Horn 2. The Horn in D 1 part is the most prominent, featuring a melodic line with eighth and sixteenth notes, and a long note in the second measure. The Horn in D 2 part provides a harmonic accompaniment. The Horn 1 and Horn 2 parts are also present, with Horn 1 having a melodic line and Horn 2 having a harmonic accompaniment.

Among several concertos for pairs of winds by Antonio Vivaldi, there are two double horn concertos, both in F major, catalogued as RV 538 and RV 539. Both of the concertos are in three movements accompanied by strings and continuo. Also, both solo sections begin with triadic figures in the two horns and both have triple meter in the last movements. During the orchestral portions, the horns double the string parts, especially in the opening of the first movements.

The horns parallel each other in hunting-horn style, but they include more scale patterns and a lower pitch range than do Telemann's horns, reaching as low as c (Example 4).<sup>12</sup>

Example 4: Antonio Vivaldi, Concerto for Two Horns in F Major, RV 538, first movement, solo horns, mm. 1-6.

The image shows a musical score for two horns in F major, measures 1-6. The score is divided into two systems. The first system contains two staves: 'Horn in F 1' and 'Horn in F 2'. Both staves are in treble clef with a common time signature. The second system contains two staves: 'Hn. 1' and 'Hn. 2'. Both staves are also in treble clef with a common time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

The solo horns do not play in the slow middle movements in the two Vivaldi concertos. In some of the modern editions, the solo horn parts have been modified to participate in the slow movements as well.

There is no surviving documentation that explains in detail how horn players produced various pitches outside the harmonic series before right-hand technique was written about in the late eighteenth century. It is likely that hunting horn players produced pitches by playing only the overtones or by adjusting the embouchure. To overcome the limitations of the natural horn, the right-hand

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<sup>12</sup> The octave designation of pitches used here is the Helmholtz System in which middle C is designated  $c^1$ , the octave above this  $c^2$ , etc., and the octave below middle C is designated as  $c$ , the octave below that  $C$ , the octave below that  $CC$ , etc.

technique was discovered and employed in Germany before 1720.<sup>13</sup> The hand-horn player lowers the pitch of an open note by covering the bell with the right hand. Evidence of employment of this technique can be found in horn parts by Johann Sebastian Bach, George Frideric Handel and George Phillip Telemann.

Although the hand-horn technique was used by some natural horn players in the early seventeenth century, this method was not documented systematically until around 1750, by Anton Joseph Hampel.<sup>14</sup> Hampel, a hornist who resided in Dresden beginning in 1737, codified the hand-horn technique and discussed it in his book *Lection pro Cornui* (ca. 1762), which was lost during World War II.<sup>15</sup> In addition, Hampel's facility in the low range of the horn brought horn playing to a new era. After him, the difference in the roles and pitch ranges in the first and second horns, *cor alto* and *cor basse*, is clearly distinguished.<sup>16</sup> The first horn contains the main melody registered on the high side ( $f^1$  to  $f^2$ ) accompanied by the second horn with the arpeggios that leap within a wide range (F to  $c^1$ ). This new style was gradually adopted in double horn concertos after the mid-eighteenth century and became a standard.

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<sup>13</sup> John Ericson, "The Natural Horn: The Natural Horn and Its Technique." In *Horn Articles Online*, [http://www.public.asu.edu/~jqerics/natural\\_horn.htm](http://www.public.asu.edu/~jqerics/natural_horn.htm) (accessed January 27, 2011).

<sup>14</sup> John Ericson, "The Valved Horn: Keyed Horns and Slide Horns." In *Horn Articles Online*, [http://www.public.asu.edu/~jqerics/keyed\\_slide.htm](http://www.public.asu.edu/~jqerics/keyed_slide.htm) (accessed March 21, 2011).

<sup>15</sup> Thomas Hiebert, "Hampel, Anton Joseph." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed March 21, 2011).

<sup>16</sup> Hiebert, "The Horn in the Baroque and Classical Periods," 108.



As a result of the mature playing technique and the presence of many virtuosic hornists, the genre of the concerto for two horns blossomed swiftly in the Classical period. The earliest work that is known today is the Concerto for Two Horns in E-flat Major by Leopold Mozart (1719-1787), composed in 1752. In his article on the double horn concerto, Sterling E. Murray proposes that this concerto was written for the Wallerstein court and was possibly intended for the hornists Joseph Fritsch (date unknown) and Johann Thürschmidt (1725-1800), who specialized in low horn and virtuosic high horn. In this three-movement concerto, the *clarino* style of the first horn remains as well as the wide range of the second horn (Example 5). However, the second horn plays more in the low range in this Leopold Mozart concerto than in the earlier works.<sup>17</sup> The fifty-measure second movement is in a binary form and is followed by a 6/8 final movement, entitled *La Cacci*, in hunting-horn style.<sup>18</sup>

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<sup>17</sup> Sterling E. Murray, "The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court," *The Journal of Musicology* 4 no. 4 (October 1986): 520, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/763754?&Search=yes&searchText=concerto&searchText=horn&searchText=double&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dthe%2Bdouble%2Bhorn%2Bconcerto%26gw%3Djtx%26acc%3Don%26prq%3D%2528the%2Bdouble%2Bhorn%2Bconcerto%2529%26hp%3D25%26wc%3Don&prevSearch=&item=11&ttl=4128&returnArticleService=showFullText> (accessed January 31, 2011).

<sup>18</sup> David Christopher Barford, "The Horn Concertos of Antonio Rosetti" (D.M.A. diss., University of Illinois, 1975), 74.

Example 5: Leopold Mozart, Concerto for Two Horns in E-flat Major, first movement, solo horns, mm. 1-11.

The image displays a musical score for two horns, labeled 'Horn in E♭ 1' and 'Horn in E♭ 2'. The score is divided into three systems. The first system (measures 1-4) shows both horns playing a melodic line with eighth notes and quarter notes. The second system (measures 5-7) features a more complex texture with sixteenth-note passages and triplets in both parts. The third system (measures 8-11) shows the first horn playing a sustained note while the second horn plays a rhythmic pattern of eighth notes with triplets.

The number of compositions in the genre of the double horn concerto was augmented by Classical composers such as Franz Xaver Pokorny (1729-1794), Joseph Fiala (1748-1816) and the Baron Theodor von Schacht (1748-1823). Of greatest importance among these composers is Antonio Rosetti (1750-1792),<sup>19</sup> who composed seven double horn concertos around 1780. The 1780s were the heyday of this genre. The basic model in this time was three movements with a slow middle movement named *Romanza* in a contrasting style and key followed by a brilliant Rondo movement in 6/8.<sup>20</sup>

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<sup>19</sup> His surname is also given as Rösler or Rössler. According to Oxford Music Online, “Some time before 1773 Rosetti adopted the Italian form of his name, and he thereafter consistently referred to himself as Antonio Rosetti.” Sterling E. Murray, “Rosetti [Rösler, Rössler], Antonio [Anton].” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed April 29, 2011).

<sup>20</sup> Murray, “The Double Horn Concerto,” 522.

According to the record of Concert Spirituel in Paris of 1780, Rosetti's first double horn concerto can be traced back to the late 1770s. It is uncertain which of Rosetti's concertos was performed in the 1780 concert, but a possible candidate is the Concerto in E-flat Major published in Paris by Sieber.<sup>21</sup> Another popular Rosetti work was the Concerto for Two Horns in E Major (Kaul III/51), which was introduced to English audiences by the Thürschmidt father-son duo in a concert in London. The subtitle *Englisch* of the last movement is a clue that this work might have been performed on this tour. Rosetti's horn concertos were performed not only in the Wallerstein court but also elsewhere and gained fine reputations. Murray quotes a letter from Franz Kulmberger, the horn player at the Fulda court, to Rosetti on the 9<sup>th</sup> of February in 1781 (1986, 507-34):

I am taking the liberty of writing to you although I cannot boast the honor of knowing you personally; I have gotten to know your name and incomparable manner of composition through a concerto for two horns and some partitas for winds which happened to come into my hands...I would like to have another or several two-horn concertos; you certainly must have composed some others which one or another great nobleman or rich Cavalier has already paid you well for, [and] which you might be able to send me for a reasonable price.<sup>22</sup>

Two Kulmberger letters to Rosetti commissioning solo horn compositions show the popularity of Rosetti's horn works and the reputation he had in the 1780s. Furthermore, Rosetti composed several ensemble concertos in various instrument combinations during a trip to Paris, among which were some double horn concertos. These double horn concertos were possibly composed for Johann Palsa (1752-1792) and Karl Thürschmidt (1753-1797) when they performed at

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<sup>21</sup> Ibid., 525.

<sup>22</sup> Ibid., 526.

the Concert Spirituel in Paris with an exception of the Concerto for Two Horns in F Major (1787), which was composed for Joseph Nagel (ca. 1750-1802) and Franz Anton Zvierzina (1752-1825).<sup>23</sup> In addition, Rosetti's double horn concertos were performed thirteen times in the Darmstadt court from 1782-1789.<sup>24</sup>

Perhaps, because Rosetti's horn compositions were well-received among most hornists and audiences at that time, there are over twenty horn concertos by him that exist today, including six double horn concertos (Kaul III/50 in E Major was lost). The style of horn writing in these concertos is different from that of the Baroque era and also different from what Leopold Mozart did in his Concerto for Two Horns. Hornists in the Classical era were able to produce low notes more easily than in the Baroque period due to the development and improvement of the instruments. Virtuoso hornists such as Jan Václav Stich (1746-1803, known as Giovanni Punto) and Johann Türschmidt had mastered the hand-horn technique after 1750. Consequently, Rosetti and his contemporaries employed more melodic lines and scales in their horn compositions with the use of more hand-horn techniques in the fast movements. Moreover, influenced by W. A. Mozart, Rosetti's writing for the first horn is similar to Mozart's in his horn concertos, pitched reasonably and close to modern horn writing (Example 6). On the other hand, Rosetti kept the wide-range leaps and arpeggios in the second horn, which

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<sup>23</sup> Christopher Leuba, "The Horn Concertos of Franz Anton Rössler ('Rosetti')," *The Horn Call* 8 no. 2 (May 1978): 47.

<sup>24</sup> Murray, "The Double Horn Concerto," 526.

is close to Leopold Mozart's treatment and also a basic model for second-horn writing (Example 7).

Example 6: Antonio Rosetti, Concerto for Two Horns in F Major, Kaul III/52, first movement, first horn, mm. 1-70.

Horn in F

Example 7: Antonio Rosetti, Concerto for Two Horns in F Major, Kaul III/52, third movement, second horn, mm. 195-209.

Horn in F

The number of double horn concertos being composed dropped markedly after the invention of valves. Valves on the horn allowed players to cover the entire chromatic scale, which before could be reached only by the use of two horn players. With the replacement of the natural horn by the valve horn, the distinct

styles and characteristics between the high and low horns diminished, making double horn concertos less fashionable among composers.

#### Composers and an index of concertos for two horns

Most of the concertos for two horns from the Baroque and Classical eras that are known today were from the pens of Bohemian or German composers.<sup>25</sup> The popularity of the concerto for two horns and orchestra peaked in the late eighteenth century after its appearance in the Baroque era. According to composers' manuscripts, publisher catalogues and court collections, the following composers are recognized as contributors to this genre: Antonio Vivaldi (1678-1741), Georg Phillip Telemann (1681-1767), Georg Feldmayr (1756- after 1831), Joseph Fiala (1750-1816), Charles Hanke (1753-1812), Franz Hoffmeister (1754-1812), Antonio Rosetti (1750-1792), Baron Theodor von Schacht (1748-1823), Friedrich Witt (1770-1836), Joseph Haydn (1732-1809), Johann Christoph Graupner (1683-1760), Venceslav Wratny (unknown), George Frideric Handel (1685-1759) and Leopold Mozart (1719-1787).<sup>26</sup> A list of concertos for two horns by Baroque and Classical composers appears in Table 1 (listed by date of birth of composer).

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<sup>25</sup> Ibid., 509.

<sup>26</sup> Ibid., 511.

Table 1: Concertos for two horns by Baroque and Classical composers.

Composer	Title	Key	Number	Year
Antonio Vivaldi (1678-1741)	Concerto for two horns	F F	RV 538 RV 539	Unknown
Georg Phillip Telemann (1681-1767)	Concerto for two horns	D E-flat F F	TWV 52:D 2 TWV 52:Es 1 TWV 52:F 3 TWV 52:F 4	ca.1708-14 ca.1716-21 ca.1716-21 ca.1708-14
Johann David Heinichen (1683-1729)	Concerto a corni concertati	F	Unknown	Unknown
Jahonn Christoph Graupner (1683-1760)	Concerto for two horns	G	GWV332	1744/45
George Frideric Handel (1685-1759)	Concerti a due corni No. 1 Concerti a due corni No. 2 Concerti a due corni No. 3	B-flat F F	HWV 332 HWV 333 HWV 334	ca.1747 ca.1747 ca.1747
Francesco Barsanti (1690-1772)	Concerti Grossi Op. 3 no. 1-5 (with timpani and strings)	E	Unknown	Unknown
Leopold Mozart (1719-1787)	Concerto for two horns	E-flat	Unknown	1752
Franz Xaver Pokorny (1729-1794)	Concertante	E-flat	Op. 5: 1	ca. 1754
Joseph Haydn (1732-1809)	Concerto for two horns	E-flat E-flat	Hob. VIIId/2 Hob. VIIId/6	Lost Unknown
Karl von Ordonitz (1734-1786)	Notturmo for two horns and strings	F	Unknown	Unknown
Michael Haydn (1737-1806)	Concerto for two horns	E-flat	Unknown	Unknown
Joseph Fiala (1748-1816)	Concerto for two horns	E-flat	Unknown	Unknown
Theodor, Freiherr von Schacht (1748-1823)	Concerto for two horns	?	Unknown	Unknown
Antonio Rosetti (1750-1792)	7 Concerto for two horns	E-flat E-flat E-flat E E F F	RWV 55 RWV 56 RWV 57 RWV 58 RWV 59, lost RWV 60 RWV 61	Unknown
Ferdinand Kauer (1751-1831)	Concerto for two horns	?	Unknown	Unknown
Joseph Reicha (1752-1795)	Concertante	E	Op. 5	ca.1819/20
Johann Braun (1753-1811)	Symphonie Concertante	?	Unknown	Unknown
Franz Anton Hoffmeister (1754-1812)	2 Concertos for two horns	E	Unknown	Unknown
Jahonn Christoph Vogel (1756-1788)	2 Symphonie Concertantes	E E	Unknown	1788 c. 1790
Johann Georg Feldmayr (1756-1831)	2 Symphonies Concertantes	F F	Unknown	Unknown

Composer	Title	Key	Number	Year
Paul Anton Wineberger (1758-1822)	Symphonie Concertante	E-flat	Unknown	Unknown
Frédéric Blasius (1758-1829)	Symphonie Concertante	?	Unknown	1795
Othon-Joseph Vandebroek (1758-1832)	Symphonie Concertante Symphonie Concertante	Lost E-flat	Unknown	ca. 1792, lost Unknown
Jacques-Christian- Michel l'aîné Widerkehr (1759-1823)	Symphonie Concertante	F	No. 14	ca. 1801
Bernhard Heinrich Romberg (1767-1841)	Concertino	F	Op. 41	Unknown
Heinrich Domnich (1767-1844)	Lère symphonie concertante	?	Unknown	ca. 1797- 1806
Friedrich Witt (1770-1836)	2 Concertos for two horns	F	Unknown	Unknown
Philip Barth (1774-1804)	Concerto for two horns	?	Unknown	Unknown
Johann Anton André (1775-1842)	Concerto for two horns	?	Unknown	Unknown
Martin-Joseph Mengal (1784-1851)	Symphonie Concertante	?	Unknown	Unknown
Friedrich Kuhlau (1786-1832)	Concertino for two horns	F	Op. 45	ca.1821/2
Johann Christoph Todt (late 18 <sup>th</sup> century)	Concertino for two horns	?	Unknown	Unknown



## CHAPTER II

### **The Concerto for Two Horns in E-flat Major**

#### **Attributed to Joseph Haydn, Hob. VIIId/6**

#### Authorship of Joseph Haydn's compositions

The authenticity of many compositions under Joseph Haydn's name is doubtful. One reason is the confusion between Joseph and his brother, Michael Haydn (1737-1806), who was also a prolific composer. Because the ambiguous inscription "Sig. Haydn" appears on many of the manuscripts from the late eighteenth century, it is difficult to determine whether Joseph or Michael composed those works.<sup>27</sup> Many catalogues include these questionable works without giving further information to clarify the authorship. Furthermore, some publishers simply eliminate the composer's name or list the work under both of their names.<sup>28</sup>

Another difficulty is that publishers at that time put Haydn's name on some works that were actually written by other, lesser-known, composers. The publishers might have done this without the composers' permission in order to make a larger profit.<sup>29</sup> Also, compositions were circulated in manuscript form and it is very likely that the copyists made mistakes, such as misspelling composers' names. Unfortunately, these errors have complicated the issue of authorship in Haydn's works.

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<sup>27</sup> John Jay Hilfiger, "Who Composed 'Haydn's Second Horn Concerto?'," *The Horn Call Annual* 5 (1993): 1.

<sup>28</sup> Robert Dearing, "Annotations to the Breitkopf Thematic Catalogue and Supplements," *Haydn Yearbook* IX (1975): 258.

<sup>29</sup> Hilfiger, 1.

Two of Haydn's horn works are widely discussed by scholars as being of questionable authenticity. One is the Horn Concerto No. 2, Hob. VIIId/4, and the other is the Concerto for Two Horns in E-flat Major, Hob. VIIId/6. Horn Concerto No. 2 is a part of the standard repertoire today, and all editions are published under Joseph Haydn's name. However, according to some discussions, there is no evidence proving the authorship of Joseph Haydn. The work is missing an autograph score and it was not originally listed in the *Entwurf Katalog* or the *Haydn-Verzeichnis*, which were the predecessors to the great thematic catalogue of 1805.<sup>30</sup> The authorship of the Concerto for Two Horns also remains unclear. Although it is often published under Joseph Haydn's name, it also has been attributed to Michael Haydn.

Although the authorship of the Concerto for Two Horns, Hob. VIIId/6, remains unclear, it is certain that Joseph Haydn composed another Concerto for Two Horns in E-flat Major, Hob. VIIId/2. The authenticity of Hob. VIIId/2 is not in question. It first appeared in Haydn's catalogue, which was prepared by his copyist Johann Elssler (1769-1843) in 1805.<sup>31</sup> In this catalogue, Haydn mentioned this double horn concerto and quoted the opening theme.<sup>32</sup> This concerto is also listed in the Traeg non-thematic list of 1799 (Johann Traeg, 1747-1805). However, it is not included in the *Entwurf Katalog*, a compilation of Haydn's compositions from 1765-1800. Because Haydn's trumpet concerto of

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<sup>30</sup> Ibid.

<sup>31</sup> Murray, "The Double Horn Concerto," 512.

<sup>32</sup> Oliver Brockway, "Mozart and Haydn: Some Mis-Attributions?" *The Horn Call* 3 no. 2 (May 1973): 20.

1796 is also absent from the *Entwurf Katalog* but listed in Elssler's collection, it is assumed that VIIId/2 was composed in the last years of Haydn's life, possibly after 1796. Unfortunately, this VIIId/2 was never published during Haydn's lifetime and remains a lost work today.<sup>33</sup>

The other Concerto for Two Horns in E-flat Major, Hob. VIIId/6, was not added to Joseph Haydn's music catalogue until it was discovered in 1954 by the French musicologist Carl de Nys in the Oettingen-Wallerstein library at Schloss Harburg in Bavaria.<sup>34</sup> The found work carries the title *Concerto per due Corni Principali/ in Dis/ Due violini/ Due oboe Due viola/ Cori di Rinpo [?]/ Basso/ par Michael Heiden*. This composition was attributed to Joseph Haydn by de Nys and published by Ka-We of Amsterdam edited by the Swiss horn player Edmond Leloir.<sup>35</sup> De Nys argues that Hob. VIIId/2 was commissioned by the Count Kraft-Ernst and is the preliminary sketch of VIIId/6 (Example 8).<sup>36</sup> Even though VIIId/2 is lost, its incipit (Example 9) was included in Joseph Haydn's collection by J. Elssler in 1805.<sup>37</sup> De Nys argued that due to the similarities between the thematic idioms in VIIId/2 and VIIId/6, both works were composed by Joseph Haydn. He also dated VIIId/6 between 1796 and 1802, that is, between the date of the trumpet

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<sup>33</sup> Murray, "The Double Horn Concerto," 512.

<sup>34</sup> Franz Josef Haydn (Attributed), *Concerto for Two Horns and Orchestra, Hob. VIIId/6*, ed. Clark McAlister (Florida: Edwin F. Kalmus & Co., 1992), 1.

<sup>35</sup> Brockway, 20.

<sup>36</sup> *Ibid.*, 21.

<sup>37</sup> Murray, "The Double Horn Concerto," 512.

concerto and the death of the Count Kraft-Ernst.<sup>38</sup> De Nys' argument was not accepted by other scholars, such as Howard Chandler Robbins-Landon because of the slight similarity between the themes.<sup>39</sup>

Example 8: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, first horn, mm. 62-65.



Example 9: The incipit from Joseph Haydn, Concerto for Two Horns in E-flat Major, VIIId/2, mm. 1-3.



According to Sterling Murray,

A concerto for Two Horns and Orchestra in E-flat major is found in the Wallerstein music collection attributed to “Michael Heiden.” This attribution was clearly added later, and there is still some question regarding the concerto’s true parentage. It is unlikely that this manuscript originated at Wallerstein, since it is copied on the type of Italian paper commonly found in Viennese sources.<sup>40</sup>

Murray points out the attribution to Michael Haydn and indicates that this concerto for two horns was accepted by Charles Shermann in The New Grove Dictionary of 1991; however, there is no such composition listed in Grove Music Online under the works of Michael Haydn today. Instead, it is in the listed article on Joseph Haydn under Appendix M, Selected Doubtful and Spurious Works,

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<sup>38</sup> Brockway, 21.

<sup>39</sup> Howard Chandler Robbins-Landon, “Haydniana (I),” *Haydn Yearbook* IV (1968): 201.

<sup>40</sup> Murray, “The Double Horn Concerto,” 522.

with the remark “orig. without authors name; par ‘Michael Heiden’ added later.”<sup>41</sup>

In contrast, this concerto was attributed to Joseph Haydn by Gertraut Haberkamp (with a cross-reference to Michael Haydn) in her catalogue of the Wallerstein collection.<sup>42</sup>

Editions of this composition are still published under different names by different publishers today. For instance, Musica Rara publishes the work under Michael Haydn’s name. The performing edition by Clark McAlister (b. 1946) publishes this composition under Joseph Haydn’s name with the word “attributed” added by the publisher Edwin F. Kalmus.

#### Characteristics of horn writing by Joseph Haydn,

#### Michael Haydn and Antonio Rosetti

In Haydn’s earlier music, Haydn often treated the horn as a signal instrument to play hunting-horn fanfares, such as in his Symphony No. 6, composed for the Esterházy court in 1761 (Example 10); Symphony No. 31, *Hornsignal*, composed in 1765 (Example 11); and other earlier symphonies. In these compositions, the horn writing features hunting calls in open notes doubled by two or four horns. Besides neighbor-tones, notes outside of the harmonic series were rarely utilized even though the hand-horn technique was employed on the natural horn at that time.

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<sup>41</sup> James Webster and Georg Feder, “Haydn, Joseph, §13: Haydn’s Career.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed March 21, 2011).

<sup>42</sup> Murray, “The Double Horn Concerto,” 522.

Example 10a: Joseph Haydn, Symphony No. 6, first movement, horns, mm. 81-87.

Musical score for two horns in D major, measures 81-87. The top staff is labeled 'Horn in D 1' and the bottom staff is 'Horn in D 2'. The music is in 3/4 time. The first horn part features a melodic line with a trill (tr) in measure 84. The second horn part provides a rhythmic accompaniment.

Example 10b: Joseph Haydn, Symphony No. 6, fourth movement, horns, mm. 87-91.

Musical score for two horns in D major, measures 87-91. The top staff is labeled 'Horn in D 1' and the bottom staff is 'Horn in D 2'. The music is in 3/4 time. Both parts feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.

Example 11: Joseph Haydn, Symphony No. 31, *Hornsignal*, first movement, horns, mm. 1-9.

Musical score for four horns in D major, measures 1-9. The top four staves are labeled 'Horn in D 1', 'Horn in D 2', 'Horn in D 3', and 'Horn in D 4'. The bottom four staves are labeled 'Hn. 1', 'Hn. 2', 'Hn. 3', and 'Hn. 4'. The music is in 3/4 time. The first four horns play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The last horn part (Hn. 4) has a dynamic change to piano (*p*) in measure 9.

The Horn Concerto No. 1 in D Major, Hob. VIIId/3, completed in 1762, is the only authenticated solo horn concerto by Joseph Haydn. There is no

information indicating for whom this solo concerto was written, but it is assumed that it was for Thaddäus Steinmüller (ca. 1725-1790), the hornist at the Esterházy court.<sup>43</sup> It is also possible that this concerto was composed for the virtuosic player Joseph Ignaz Leutgeb (1732-1811), for whom Mozart wrote his horn concertos.<sup>44</sup> Haydn's concerto has the hunting-horn character in the high register, but not as high as the typical Baroque horn concerto (Example 12). It is in three movements, an *Allegro* first movement, an *Andante* middle movement, and an *Allegro* closing movement in 2/4. For the horn writing in this concerto Haydn employs the typical arpeggio patterns on the open notes of the instrument most of the time even though a few scale patterns appear. The non-harmonic-series notes are rarely used in this concerto. Haydn could have attempted to advance his horn writing with the development of hand-horn technique but instead stays traditional.

Example 12: Joseph Haydn, Horn Concerto No. 1 in D Major, first movement, solo horn, mm. 160-167.



Later, Haydn's Horn Concerto No. 2 in D Major, Hob. VIIId/4, generally but not universally accepted as authentic, features a wider range for the horn soloist. This concerto is considered to be a low horn solo work because of its

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<sup>43</sup> Howard Chandler Robbins-Landon, *Haydn: Chronicle and Works, Vol. I: Haydn: The Early Years (1732-1765)* (Bloomington: Indiana University Press, 1980), 372.

<sup>44</sup> *Ibid.*, 385.

extension in the low range. The pitch range is overall lower but wider than in the first concerto; it ranges from a low F to the  $d^2$ . This range correlates with the *cor basse* writing at that time. Moreover, the second concerto requires more advanced hand-horn technique because of the fast rhythms that require switching from open to closed pitches. For instance, the sixteenth triplet and sextuplet rhythms in the first movement did not appear in the first horn concerto and show that this concerto is more of a challenge for the hornist (Example 13). The style of horn writing in the Concerto No. 2 is similar to that in the disputed double concerto, and so on this basis it is possible that Joseph Haydn was the composer.

Example 13: Joseph Haydn, Horn Concerto No. 2 in D Major, first movement, solo horn, mm. 44-49.



On the other hand, another possible candidate is Joseph Haydn's brother, Michael Haydn. There are a few of Michael Haydn's horn compositions extant today and among them are the Horn Concertino in D major and the Concerto for Two Horns in E-flat Major. The pitch range in his concerto for two horns covers from  $d^2$  to Bb, which resembles Hob. VIIId/6. Concerning the horn writing style, the first horn in Michael Haydn's double horn concerto remains in the *clarino* range while the second horn either doubles the melody in thirds or accompanies with arpeggio passages (Example 14). According to the musical character and



pitch-range in his horn works, Michael Haydn was also possibly the composer of the Concerto for Two horns in E-flat, Hob. VIIId/6.

Example 14: Michael Haydn, Concerto for Two Horns in E-flat Major, first movement, solo horns, mm. 9-14.

The image shows a musical score for two horns in E-flat major, measures 9-14. The score is written for two staves: Horn in E-flat 1 and Horn in E-flat 2. Both parts play a half note E-flat in measures 9-11, followed by a sixteenth-note triplet in measures 12-14. The first horn part is marked *mp* in measures 9-11 and *mf* in measures 12-14. The second horn part is marked *mp* in measures 9-11 and *mf* in measures 12-14.

However, there is no similarity in the title of the slow movement and the placement of cadenzas between Michael Haydn's concerto for two horns and Hob. VIIId/6. Michael Haydn's concerto for two horns is constructed in three movements with tempos marked *Allegro*, *Andante* and *Allegro*, without the title *Romanza* slow movement. The two concertos have the time signature of 4/4 and the tempo marking *Allegro* in their first movements, but this could simply be a coincidence since 4/4 time and *Allegro* are both commonly used. Furthermore, in the concerto for two horns by Michael Haydn, there are two cadenzas indicated in the second and third movements but there is no cadenza of any kind indicated in Hob. VIIId/6. A cadenza is called for also in Michael Haydn's concertino, in the second movement. If including a cadenza in the second movements was a trait of Michael Haydn's concerto writing, the Concerto for Two Horns in E-flat Major, Hob VIIId/6, might not have been composed by him.

According to scholar H. C. Robbins-Landon, other possible composers for Hob. VIIId/6 are Antonio Rosetti, Friedrich Witt or other lesser-known composers

of the Oettigen-Wallerstein circle.<sup>45</sup> Among them, Antonio Rosetti might be the most likely candidate.

Many of Rosetti's horn concertos contain a long opening ritornello (50 measures or more) before the soloist's entrance, which also can be seen in Hob. VIIId/6 but not in the horn concertos of the Haydn brothers. In addition, the titles given the second and third movements of Hob. VIIId/6, Romance and Rondo, are often employed in Rosetti's horn concertos. For instance, in Rosetti's horn concerto Kaul III/36, he employed a Romance second movement in *alla breve* meter just as does to the second movement of Hob. VIIId/6. Also, Kaul III/36 and Hob. VIIId/6 share the similarity of a rondo last movement in 6/8 that contains a *Minore* section separated by double bars. The *Minore* and *Maggiore* sections with double bars are also utilized in another of Rosetti's solo horn concertos, Kaul III/38. Furthermore, the turn ornament used in Hob. VIIId/6 rarely appears in the Haydn brothers' horn compositions. Rather, it is a common element Rosetti employed in his horn concertos that further strengthens the possibility of his being the composer of Hob. VIIId/6.

Beyond these specific arguments, the general musical character is another similarity between Rosetti's double horn concertos and Hob. VIIId/6. In comparison with Michael Haydn's double horn concerto, the horn treatment in Rosetti's concerto is more developed. Michael Haydn's horn duo treatment resembles the common style of the mid-eighteenth century, which includes simultaneous melodies in thirds in the two horns with occasional accompanying

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<sup>45</sup> Robbins-Landon, 201.

patterns in the second horn. Rosetti, in contrast, utilized the characters of *cor alto* and *cor basso*, did less doubling, and gave the second horn more accompanying figures.

Other more specific resemblances between Rosetti's concerto for two horns and Hob. VIIId/6 include the range  $c$  to  $f^2$  used in the Rosetti's double horn concertos, which is similar to that employed in Hob. VIIId/6. Also, when the two horns play simultaneously, Rosetti uses not only thirds but also other consonant intervals such as octaves. Finally, in Rosetti's work, the first horn carries more melodic lines while the second horn acts more like an answer or accompaniment to the first. An example can be seen in the opening of the rondo movement of Rosetti's double horn concerto, Kaul III/52, where the second horn accompanies the first horn melody with broken chords (Example 15a). This distinct treatment is also utilized in the opening of the rondo movement in Hob. VIIId/6 (Example 15b).

Example 15a: Antonio Rosetti, Concerto for Two Horn in F Major, Kaul III/52, third movement, solo horns, mm. 1-8.

The musical score for Example 15a consists of four staves. The top two staves are labeled 'Horn in F 1' and 'Horn in F 2'. The bottom two staves are labeled 'Hn. 1' and 'Hn. 2'. The music is in 8/8 time and F major. The first horn (Horn in F 1 / Hn. 1) plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second horn (Horn in F 2 / Hn. 2) plays a broken chord accompaniment, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The dynamic marking *mf* is present in both the first and second staves.

Example 15b: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 1-4.

The image shows a musical score for two horns in E-flat major, measures 1-4. The top staff is labeled 'Horn in E♭ 1' and the bottom staff is labeled 'Horn in E♭ 2'. Both staves are in 3/4 time. The first staff begins with a dynamic marking of *f* (forte) and features a melodic line with eighth and quarter notes, including a trill in the first measure. The second staff begins with a dynamic marking of *f* and features a rhythmic accompaniment of eighth notes. Both staves have a dynamic marking of *mp* (mezzo-piano) in the second measure. The first staff has a dynamic marking of *f* in the fourth measure. The second staff has a dynamic marking of *f* in the fourth measure. The score includes various musical notations such as slurs, trills, and dynamic markings.

Based on this rather scant evidence, Rosetti is most likely to be the composer of Hob. VIIId/6. However, Robbins-Landon's contention that this concerto could have been written by other composers in the Wallerstein circle, who used similar horn treatments could also be true. The authorship of this concerto cannot be determined with any certainty.

## CHAPTER III

### Basic structure of this concerto

#### First movement

In a typical concerto, the first movement usually contains three or four ritornellos alternating with three solo sections. The opening ritornello is sometimes called an orchestral exposition and is longer than the other ritornellos. This opening ritornello introduces one or more main thematic ideas with the full orchestra which are then played by the solo instrument later in the exposition. Other ritornellos serve as conjunctions in between the solo sections and also as the closing of the movement.<sup>46</sup> The Concerto for Two Horns in E-flat Major attributed to Joseph Haydn demonstrates this basic structure, but without the ritornello between the solo development and solo recapitulation (Table 2).

Table 2: The structure of the first movement.

	Section	Measures	Key
Ritornello	I (Opening)	mm. 1-61	E-flat major
Solo	Exposition	mm. 62-129	E-flat major → B-flat major
Ritornello	II	mm. 129-157	B-flat major
Solo	Development	mm. 157-195	Various keys
Ritornello	III	omitted	omitted
Solo	Recapitulation	mm. 196-257	E-flat major
Ritornello	Closing	mm. 257-271	E-flat major

The first movement is in 4/4 meter with *Allegro Maestoso* marked. The opening ritornello is much longer than the other ritornellos and divides into sections (table 3). The orchestra and soloists state a hunting-call motive (Example 16) at the start and the melody that continues from it begins in the cellos and passes to the first violins. At m. 6, the melody starts rising sequentially

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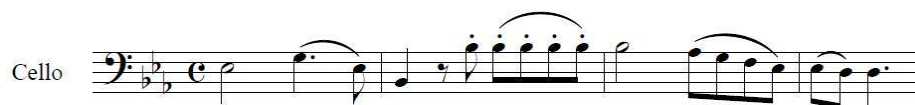
<sup>46</sup> Pauly, 135.

with the hunting-call motive and finally reaches a new figure, *forte*, in m. 11 on the tonic of E-flat major. The first eleven measures of the first ritornello are overall a build-up to this point. The rhythm becomes more active, launching a long, transitional passage (mm. 11-35), at first stormy in character but calming at the end. The transition modulates to the dominant key, B-flat major, and affirms this key with a perfect authentic cadence at m. 28. Then the violins take over the line as if in a conversation; the pace and dynamics drop in mm. 28-35 as the PAC is echoed. However, the key of B-flat major is short-lined: E-flat major is suddenly brought back when A-flat is added, turning the tonic of B-flat major into the dominant seventh chord of E-flat major in m. 34. Opening ritornellos typically do not spend much time in the dominant key, as the full expression of this key area is reserved for the solo exposition.

Table 3: The section of the opening ritornello.

Section	Measures	Key
Head motive passage	mm. 1-11	E-flat major
Transition-like passage	mm. 11-32	E-flat major → B-flat major → E-flat major
Dominant preparation	mm. 33-35	E-flat major: V <sup>7</sup>
New melody	mm. 36-43	E-flat major
Transition-like passage	mm. 43-61	E-flat major

Example 16: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, cellos, first movement, mm. 1-4.



What follows in mm. 36-43 is a new, gentle melody in E-flat major, constructed in a 4+4 period. Although pleasant and tuneful, this theme appears only here, and it does not return. Another transition-like passage begins at m. 43.

As before, it begins quietly and works to dynamic and registral peaks. The first peak is reached in m. 47 (*forte*) with the hunting-call motive recalled by the cellos and another peak at m. 51 (*fortissimo*). This section (mm. 43-61) serves as the closing of the ritornello; its multiple returns to the tonic of E-flat major, its recall of the head motive and its emphatic character contribute to this function.

After the opening ritornello, the solo exposition (Table 4) begins at m. 62. The horns alone enter with the hunting-call motive at *forte*. The open-ended melody that followed this motive in the ritornello begins in the first horn but continues differently with a graceful new melody and ends with a perfect authentic cadence in E-flat major at m. 69 (Example 17).

Table 4: The sections of the solo exposition.

Section	Measures	Key
Primary theme	mm. 62-69	E-flat major
Transition	mm. 70-100	E-flat major → F major → G-flat major → B-flat major: V
Second theme	mm. 101-111	B-flat major
Closing	mm. 112-129	B-flat major

Example 17: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, solo horns, mm. 62-65.

The image shows a musical score for two horns in E-flat major, measures 62-65. The first horn (Hom in Eb 1) starts with a forte (f) dynamic and a hunting-call motive. The second horn (Hom in Eb 2) starts with a forte (f) dynamic and a lower register melody. The first horn's melody is marked mezzo-piano (mp) in the second measure.

The transition begins slowly, with reiterations of the dominant to tonic progression from the cadence. With the new, *forte* figure in the horns at m. 73, it begins to modulate to the dominant, B-flat major, resting on the tonic chord on the downbeat of m. 78. With a drop to *pianissimo* in m. 78, there is an over-

modulation to F major (V of V), culminating with a perfect authentic cadence in F major at m. 81. The abrupt changes of dynamic and figures in the transition thus far contribute to its instability and prepare for its biggest surprise. After a beat of silence at the end of m. 82 (Example 18), a *forte*, unison G-flat is unexpectedly introduced on the downbeat of m. 83. This G-flat is maintained as a *pianissimo* pedal point in a surprising digression to the key of G-flat major. The chord progression Gb: I – V<sup>7</sup> of IV – IV – V<sup>7</sup> – I is sounded twice against the pedal G-flat (mm. 83-91). In m. 93 the Gb – Bb – Db – Fb, V<sup>7</sup> of IV, begins to be spelled as Gb – Bb – Db – E, the German augmented sixth of B-flat major (Example 19). With the resolution of the German Sixth to the dominant of B-flat major at m. 97, the transition ends the colorful digression and begins the *piano* dominant preparation (mm. 97-100) for the second theme. This dominant preparation at first is tinged with B-flat minor (mm. 97-98) but brightens to B-flat major in m. 100.

Example 18: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, mm. 82-84.

The image displays a musical score for three instruments: two Horns in E-flat and a Piano. The score is set in 4/4 time and E-flat major. The Horn parts are in the treble clef, and the Piano part is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score shows three measures of music. In measure 82, there is a whole rest for both horns and a piano accompaniment consisting of a quarter note chord (F4, Bb3, Eb3) followed by a quarter rest. In measure 83, the horns play a whole note G-flat (Bb4) on the downbeat, which is sustained as a pedal point. The piano accompaniment features a rhythmic pattern of eighth notes: F4, Bb3, Eb3, F4, Bb3, Eb3, F4, Bb3, Eb3, F4, Bb3, Eb3, F4, Bb3, Eb3, F4, Bb3, Eb3. In measure 84, the horns play a whole note G-flat (Bb4) on the downbeat, followed by a whole note chord (Bb4, F5, Eb3) on the second beat. The piano accompaniment continues with the same eighth-note pattern.



Example 19: Concerto for Two Horn in E-flat Major attributed to Joseph Haydn, first movement, chords in m. 93 and m. 97.

V7 of IV of Gb major    German Sixth of Bb major    Dominant of Bb major

A new, *dolce* melody in 6+6 period structure (complicated by orchestral insertions) is presented by the horns in the key of B-flat major as the second theme (Example 20). Alternating *dolce* and *forte*, the theme recalls the split character of the first theme, but in reverse. After the second theme ends at m. 111 with a perfect authentic cadence in B-flat, the closing section follows up in mm. 112-129. This section is launched by a sudden change of character to virtuosic display by the two horns. A typical closing in brilliant style with multiple returns to the B-flat major tonic, the trills decorating the dominant at its final cadence, m. 129, are also a typical mannerism.

Example 20: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, solo horns, mm. 101-105.

The second ritornello, mm. 129-157, follows the solo exposition. Its function is to provide additional affirmation, by the orchestra, of the dominant key. This one also recalls the movement's head motive at its beginning (cellos, mm. 129-132) and then brings back much of its transition from the opening ritornello (mm. 14-31 return in mm. 133-150). As in the earlier passage, this one begins

emphatically and ends quietly with the last of multiple perfect authentic cadences in B-flat major at m. 157.

The development begins as did the solo exposition, with the hunting-call motive in the horns, *forte*, now in the dominant key (Table 5). A new melodic continuation closes this recall with a perfect authentic cadence in B-flat major at m. 164. The orchestra re-enters here with its version of the hunting-call motive in the cellos, and a few measures later darkens to B-flat minor.

Table 5: The sections of the solo development.

Section	Measures	Key
Hunting call in horns	mm. 157-164	B-flat major
Orchestral answer	mm. 164-168	B-flat major → B-flat minor
Modulation passage	mm. 169-195	G-flat major → E-flat minor → B-flat minor → E-flat major: V <sup>7</sup>

The horns come in again at m. 169. In a long, modulating passage, the harmony moves to G-flat major in mm. 169-173, which is reminiscent of the surprising G-flat major excursion in the exposition's transition (mm. 83-96). A new descending figure (Example 22) emerges in the G-flat major section in mm. 173-177 and is transposed down a third to E-flat minor in mm. 178-182. Beginning with the E-flat minor chord on the downbeat of m. 182, a circle-of-fifths succession of triads in mm. 182-186 (roots Eb – Ab – Db – Gb – Cb – F – Bb – Eb – A) surprisingly ends with a *rinforte* diminished-seventh chord on A-natural (m. 186), which is then used to tonicize B-flat minor. The tonic of B-flat minor is prolonged at *pianissimo* until m. 194, where it is transformed into the dominant seventh of E-flat major just in time for a short dominant preparation for the start of the recapitulation two measures later (Table 6).

Example 21: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, first horn, mm. 173-177.



Table 6: The sections of the solo recapitulation.

Section	Measures	Key
Primary theme	mm. 196-203	E-flat major
Transition	Mm 204-225	E-flat major → A-flat major → E-flat major: V
Second theme	mm. 225-235	E-flat major
Closing	mm. 236-257	E-flat major

The primary theme in the recapitulation is identical to the one in the exposition. In the transitions, however, the modulating, *forte* portion is replaced. A new, triplet obbligato is added in the second horn (mm. 208-212) and virtuosic displays in both horns compensate for the tamer tonal content. The surprising G-flat patch (mm. 83-94) that appears in the exposition is left out, replaced with a brief modulation to A-flat major before dominant preparation, now in E-flat major. The recapitulated second theme slightly varies from the exposition, particularly in the *dolce* portions. The closing employs the same brilliant style as before, with triplet figures added to the mix, and the passage is expanded from eighteen to twenty-two measures. The closing ritornello (mm. 257-271) recalls the hunting-call motive for a final time then reiterates cadential formulas without pausing for a cadenza.

## Second movement

This movement is marked *Adagio* and is given the title *Romance*, which was a common title for slow movements in the eighteenth century.<sup>47</sup> This title is frequently utilized to indicate simple and lyrical melodies in a slow movement followed by a rondo. Overall, this movement consists of two melodic themes that are arranged in an  $a^1ba^2$  design and separated by introspective, modulating episodes (Table 7).

Table 7: The structure of the second movement.

	Section	Measures	Key
Melodic theme	$a^1$	mm. 1-8	E-flat minor → G-flat major
Episode	I	mm. 9-16	G-flat major → E-flat minor
Melodic theme	$b$	mm. 17-24	E-flat major
Episode	II	mm. 25-47	C-flat major → G-flat major → E-flat minor
Melodic theme	$a^2$	mm. 48-59	E-flat minor

The melodic theme  $a^1$  (mm. 1-8) is a 4+4 lyrical tune presented by the horns doubled in thirds. This theme is an eight-measure modulating period with a half cadence in E-flat minor (Example 22) at the end of the antecedent phrase and an authentic cadence in G-flat major at the end of the consequent phrase. The antecedent phrase highlights the horns and is minimally accompanied by the strings. The consequent phrase develops the 8<sup>th</sup>-8<sup>th</sup>-8<sup>th</sup>-long figure from the end of m. 1 to the downbeat of m. 2, passing it between the horns and the strings. The consequent modulates to the relative major, G-flat major, and cadences there with “sighing” appoggiaturas in m. 8. Although the consequent phrase focuses on only

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<sup>47</sup> Jack Sage, et al. “Romance.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed April 21, 2011).

one figure from the antecedent, its melodic fragments are shaped by a rise to a melodic peak in m. 6 and a fall from there to the cadence.

Example 22: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, second movement, solo horns, mm. 1-4.

The image shows a musical score for two horns in E-flat major, measures 1-4. The top staff is labeled 'Horn in E♭ 1' and the bottom staff is labeled 'Horn in E♭ 2'. Both staves begin with a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 2/4 time. The first two measures feature a melodic line with eighth notes and eighth rests, marked with a piano (*p*) dynamic. The last two measures continue this pattern, ending with a cadence. The notation includes various note values, rests, and phrasing slurs.

After the first theme, the orchestra takes over and begins the first episode. This episode can be divided into 2+2+4. The first two-measure segment develops the eighth-note motive with lush writing in the strings that echoes the cadence with G-flat major:  $I - V^7 - I$ . The harmony stays in G-flat for only two measures before the next two-measure segment sequences down a third to E-flat minor:  $i - V^7 - i$ . Then the two solo horns re-enter with the 8<sup>th</sup>-8<sup>th</sup>-8<sup>th</sup>-long figure, augmented with eighth rests between the eighth notes. This four-measure segment prolongs the dominant of E-flat minor in preparation for the next melodic theme.

The new melody, melodic theme *b*, mm. 17-24, is a 4+4 phrase that abruptly shifts to E-flat major. In the first four measures the horns present a slow version of the well-know hunting-horn figure. The main pitches of the first-horn line in m. 17, G-F-Eb, are derived from the eighth-note figure in m. 1. This simple, diatonic phrase concludes with a perfect authentic cadence at m. 20 and is then restated with the melody taken by the first violins and oboe to end the *b* theme in E-flat major.

The widely-spaced, *forte* tonic chord of E-flat major at the end of *b* is incongruously followed in m. 25 with a compact, *piano* C-flat major chord (bVI of E-flat major) in the strings to begin the second episode, mm. 25-47. The two solo horns take over by playing in different styles as if in a conversation (Example 23). With quirky rhythmic changes, tonal shifts, and introspective pauses evoking the *empfindsam* style, mm. 25-37 begin in C-flat major and conclude in G-flat major after a fermata that delays the cadence by lingering on the dominant seventh. In the second part of this episode (mm. 38-47), a figure in G-flat major (mm. 38-41) is transposed down to E-flat minor (mm. 43-46) as a way of returning to the tonic key. At the fermata, m. 47, a cadenza-like anacrusis in the horns serves as dominant preparation for the return of *a* at m. 48.

Example 23: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, second movement, solo horns, mm. 26-35.

The image shows a musical score for two horns in E-flat major, measures 26-35. The score is written for Horn in E-flat 1 and Horn in E-flat 2. Horn 1 plays a melodic line with dynamics *p*, *f*, and *f*. Horn 2 plays a supporting line with dynamics *p* and *mp*. The key signature has two flats (B-flat and E-flat).

The melodic theme *a*<sup>2</sup>, mm. 48-59, follows the opening melody almost exactly, but with its consequent phrase modified to stay in E-flat minor. The final four *pianissimo* measures with a written-in *ritardando* bring the movement to a slow conclusion.

### Third movement

A typical rondeau, in this movement the refrains remain constant while the episodes become longer and more elaborate, making each return more satisfying. In an *Allegretto 6/8*, the overall character is that of a rustic gigue, and the horns at times suggest a *chasse* or hunting-piece. The structure is ABACADA with a coda (Table 8).

Table 8: The structure of the third movement.

	Section	Measures	Key
Refrain I	A	mm. 1-24	E-flat major
Episode I	B	mm. 25-41	B-flat major
Refrain II	A	mm. 42-57	E-flat major
Episode II	C	mm. 58-95	E-flat minor → C-flat major → G-flat major → E-flat minor
Refrain III	A	mm. 95-110	E-flat major
Episode III	D	mm. 111-168	E-flat major, mixed with C minor
Refrain IV	A	mm. 169-184	E-flat major
Coda		mm. 185-197	E-flat major

In the refrain, the solo horns present a 4+4 period (Example 24) answered by a *forte* restatement in the orchestra. While the first horn plays the melody, the sixteenths (broken chords) in the second horn give this simple tune a lusty sound. The opening statement of the refrain is lengthened by additional orchestral phrases, mm. 17-24, that will not return. This extension of the rondeau theme beyond its basic sixteen measures creates a large expanse in the tonic key before the first episode begins.

Example 24: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 1-4.

The image shows a musical score for two horns in E-flat major, measures 1-4. The top staff is labeled 'Horn in E♭ 1' and the bottom staff is labeled 'Horn in E♭ 2'. Both staves are in 3/4 time. The key signature has one flat (B-flat major). The first staff begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and ends with a forte (*f*) dynamic. The second staff begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and ends with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties.

In contrast with the pure hunting-horn style of the refrain, the melody in the B section is more lyrical and in softer dynamics (Example 25). The horn writing here is still based on the harmonic series but requires more demanding hand-horn technique to express the phrase. At seventeen measures, this is the shortest episode. It begins quietly, with the horns reiterating the V-I of the cadence just reached in m. 24. As expected of a first episode, there is a modulation to the dominant key, B-flat major. The shift to the pitch material of Bb Major takes place in m. 30 and the tonic chord is reached in m. 33. There is not much in the new key. A 2+2 melody in mm. 33-36 takes place over the dominant and tonic chords. What is set up to be a four-measure completion of this melody begins at m. 37 is cut short when the strings jump back in at m. 40 with a dissonant sonority over a repeated Bb taken over from the horns. The retransition, only two measures long (mm. 40-41), recalls the rhythm of the rondeau theme's head motive and uses the B-flat bass to resolve the dissonance of m. 40 into a dominant seventh of E-flat major in m. 41. The first return of the refrain quickly ensues.



Example 25: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 24-32.

After the second refrain in E-flat major (mm. 42-57), the C section (mm. 58-95), marked *Minore*, begins. This episode is a bigger digression than the first, both in length (37 measures vs. 17 measures) and in tonality. The first horn's minor-ninth leap up to the C-flat on the first downbeat is a strong signal of mode mixture (Example 26). At first the C-flats added into E-flat major are the only suggestion of minor mode as the horns introduce a new 4+4 melody (mm. 58-65). When the strings take over in m. 65, their repeated-note chords modulate quickly to C-flat major. The horns re-enter in that key with another new melody then go on to cadence in G-flat major (m. 78). The low strings begin an active figure (m. 78) that is sequenced while the oboes and violins accompany with a 2-3-2-3 suspension chain that stops on an E-flat on the downbeat of m. 82. The horns conclude the *Minore* episode with two cadential phrases in E-flat minor (mm. 82-85 and 86-89). The retransition (mm. 90-94) brightens to E-flat major just before the rondeau theme returns. Overall, this episode is a collection of small melodic ideas held together by the key plan, which goes from E-flat minor to C-flat major to G-flat major and then returns to E-flat minor.

Example 26: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 57-63.

**Minore**

The image shows a musical score for two horns in E-flat major, measures 57-63. The score is in 3/4 time. The first staff is labeled 'Horn in E-flat 1' and the second staff is labeled 'Horn in E-flat 2'. The music consists of a series of eighth-note patterns with slurs and dynamic markings of forte (f) and pianissimo (pp). The word 'Minore' is written above the first staff.

The refrain in mm. 95-110 reforms as before, a 4+4 period in the horns answered by a *forte* restatement in the orchestra. The final episode, D, follows (mm. 111-168). Although mostly in the tonic key, this episode compensates with its length (58 measures) and thematic variety. It begins with a new tune, 4+4 period in the horns in C minor (Example 27). This key is undermined in mm. 119-122 as a unison line climbs quietly from C to D to E-flat and is followed by a suddenly *forte* dominant seventh to the tonic in E-flat major. Hence, although the episode begins in a new key, it is humorously yanked back to E-flat major and remains there. The first horn then begins a new melody and the second horn answers with echoing passages (mm. 122-136). After a string interlude in mm. 136-139, the horns re-enter with new more melodies in the first horn and arpeggios in the second horn before the passage ends with an extended duet in thirds (mm. 140-155). After the horns' E-flat-major cadence at m. 155, the strings offer a phrase in C minor (mm. 156-159) that is answered by the same C-minor horn phrase that opened this episode (mm. 111-114 re-appearing in mm. 159-162). The key of C minor was introduced and terminated early in this episode (mm. 118-122), and now another abrupt change takes place here at the end of the episode. The G in the dominant of C minor in m. 162 becomes a

*pianissimo* G against A-flat between the violins at m. 163. This quiet dissonance opens out to a third as slow chords in the strings restore the E-flat tonic in time for the return of the refrain and its abrupt acceleration.

Example 27: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 111-114.

The image shows a musical score for two horns in E-flat major, measures 111-114. The score is written for Horn in E-flat 1 and Horn in E-flat 2. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first horn part (Horn in E-flat 1) starts with a forte (*f*) dynamic and a long note in the first measure, followed by a mezzo-piano (*mp*) dynamic in the second measure. The second horn part (Horn in E-flat 2) starts with a forte (*f*) dynamic and a rhythmic pattern of eighth notes in the first measure, followed by a mezzo-piano (*mp*) dynamic in the second measure. The score is divided into four measures, with a double bar line after the second measure.

Tagged on to the end of the last rondeau theme (mm. 169-184) is a thirteen-measure coda (mm. 185-197) that reiterates dominant and tonic chords while the two horns offer some final virtuosic flourishes.

## CHAPTER IV

### A New Performing Edition for Winds

The source used for this new arrangement is the performing edition by Clark McAlister published by Edwin F. Kalmus in 1992. The original work is for two solo horns in E-flat accompanied by strings (two violins, viola, violoncello and contrabass), a pair of oboes and a pair of horns. The new version presented here is an arrangement for two solo horns in E-flat accompanied a wind ensemble of modern instruments, specifically a double wind quintet. The original concept of this arrangement came from *Harmonie*, a chamber music ensemble popular in the eighteenth century for wind instruments in pairs. In order to maintain the general timbre of the original accompaniment, the use of woodwinds and horns was considered the best option.

For purposes of consistency, several dynamic and two notation changes were made in this new version. For example, to open the work the dynamic is changed at m. 1 of the first movement when the head motive is introduced in the opening ritornello. In the Kalmus edition, the movement starts with a quiet opening and builds its peaks gradually by raising pitches and dynamics. In this version, the opening head motive employs all instruments and uses an immediate *forte-piano* contrast in order to be consistent with the solo exposition and the recapitulation. As for the notation changes, one is the addition of a turn ornament in the first horn at m. 198 in the recapitulation. In the Kalmus edition, this ornament appears in the first horn at m. 64 in the exposition but is omitted when the same melody returns in the recapitulation. Another notation change is at m.

198. The violins have a whole note tied to the next downbeat in mm. 63-64 and so the downbeat of m. 64 is not rearticulated. This figure returns in the recapitulation in m. 197-198, but the whole note in m. 63 is omitted from m. 197. In the arrangement, the first quarter note on the downbeat of m. 198 is omitted as well, so that the rhythm of this measure duplicates that of m. 64. Another correction is in the last measure of the last movement. In the 6/8 third movement, the music begins with an eighth-note pickup therefore the last measure should be an incomplete measure whose duration is equivalent to five eighth notes. However, the last measure in the Kalmus edition is a complete measure that consists of six eighth notes. In the new arrangement, this measure is re-notated to be an incomplete measure.

Articulation changes were made to improve the musical fluidity, to accommodate the difference between strings and wind instruments, or to create consistency. One major adjustment is taking out all slurs in the hunting-call head motive (dotted quarter followed by an eighth) in the first movement. This slur in the original version appears irregularly. Solid slurs are employed in the beginning and coda of the first movement (m. 257) whereas dotted slurs are used when the motive re-appeared in later passages (mm. 49, 50, 130, 164 and 259). Moreover, in m. 47 and 49 when the second horn plays the motive, no slur is notated. Another articulation change is the omission of the staccatos in the second movement. For example, the last three eighth notes in the violins were marked with staccatos in m. 4 and are removed in this arrangement. The articulations in the strings did not all suit the winds. It is necessary to find characteristic

articulations for the winds that would retain as closely as possible the tone color of the original version. The phrases in the romance second movement are lyrical in a minor key. Staccatos in the strings in the Kalmus edition might be employed for the purpose of note spacing with a large group of string players with multiple performers on each part. However, this articulation is less appropriate for winds playing one on a part. In the arrangement, all staccatos are taken out; instead, some *tenuto* markings are placed to imitate the sound of a string section. Examples are the horn parts with *tenuto* markings in m. 1 and in the accompaniment with no articulation marking in m. 6. In addition, the slur articulations are modified in order to be consistent in the 8<sup>th</sup>-8<sup>th</sup>-8<sup>th</sup> motive and its other versions in the second movement; examples can be seen at m. 9 and 11 in the second clarinet.

Concerning how the melodic lines were assigned in the new version, the melodic lines originally written for the violins and viola are assigned to the flutes, clarinets and oboes in this version. Oftentimes, different instruments take turns in carrying the same line so that the wind players can breathe. For instance, the rolling sixteenth notes in mm. 19-23 of the first movement, originally written for the violins, are broken into 2+2 measures and assigned to the flutes and clarinets in the new version. Also, to provide breathing points, short rests have been added, such as in the repeated eighths and sixteenths in the bassoon parts in m. 10.

The oboes retain most of what they have in the original orchestration, but with some additional notes. Viola parts are often assigned to the clarinets because the clarinets have a lower range than the flutes and oboes; in the meantime, the

main melody is assigned to the flutes or oboes. However, the projection in the middle range of the flutes is limited, and the oboes are a good solution to this problem. An example can be observed at m. 37 of the first movement, where the oboes take the main melody for better projection than the flutes.

While the upper winds play the melodic lines, the bassoons primarily carry the role of a supportive bass line, which is transcribed from the cello and contrabass parts. They also occasionally play with the horns to reinforce their line in the thicker musical textures. In this arrangement, the register of the bassoons is transcribed closely from the original edition with the exception of some louder sections where the horns are absent. In these sections, the musical texture calls for the bassoons to play in octaves and so the second bassoon part is transcribed down an octave to create a thicker texture and match the octave of the string bass. An example can be observed at m. 11 of the first movement; here the bassoons are playing the repeated eighth notes in octaves in order to accompany the melody in the upper woodwinds at *forte*. As for the horns, they not only retain most of what they have in the original orchestration but also play additional notes in this new version. The additional notes either support the harmony or emphasize important elements when the bassoons cannot provide enough volume during the brilliant orchestral ritornellos. For instance, the rhythmic pattern (two sixteenths followed by two eighths and one quarter note) in mm. 112-113 of the first movement is added to the two F horns in octaves to create a larger dynamic contrast with the *piano* passage that follows. The same case also happens in mm. 236-237.

While the goal was to maintain the original tessitura in the accompaniment as closely as possible, some additional dynamics and articulations were adjusted due to balance concerns. For example, in mm. 16-20 of the first movement, when flutes play the melody in the middle range, the dynamics of the repeated chords in the oboes and horns are brought from *forte* down to *mezzo forte* so the flutes can be heard. Finally, while the pitch registers are kept as similar as possible to those of the original edition, the flutes are sometimes assigned an octave higher. For instance, in mm. 186-189 of the first movement the flutes are arranged one octave higher than the original in the harmonic progression (vii<sup>o7</sup> – i), *rinforte*, to strengthen the accents while the solo horns play the melody at *forte*.

With articulation, notation and dynamic adjustments, the musical ideas and textures of this concerto become more consistent and balanced in this performing edition. It is hoped that this arrangement for modern wind instruments will allow this concerto for two horns, a master work of the genre, to be more accessible and practical so that it can be more widely performed.



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APPENDIX A  
SCORE

# Concerto in E-flat Major

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

**Allegro maestoso**

The musical score is arranged in two systems. The first system includes staves for Horn in E-flat 1, Horn in E-flat 2, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Bassoon 1, Bassoon 2, Horn in F 1, and Horn in F 2. The second system includes staves for Horn 1, Horn 2, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The score features various dynamics such as *f*, *p*, *mf*, and *ff*, along with performance markings like *Cresc.* and *ff*. The music is in E-flat major and 3/4 time.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 17-26. The score is arranged in a system of 12 staves. The instruments are: Hn. 1, Hn. 2, Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, and Hn. 2. The key signature is E-flat major (three flats). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs.

Musical score for Concerto in E-flat Major, measures 27-36. The score continues with the same 12-staff arrangement of instruments. The key signature remains E-flat major. This section features more intense passages with frequent *f* (forte) markings and complex rhythmic textures, including dense sixteenth-note runs and syncopated rhythms. The woodwinds and brasses play prominent roles in this section.

## Concerto in E-flat Major

29

Hn. 1  
 Hn. 2  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B-Cl. 1  
 B-Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2

30

Hn. 1  
 Hn. 2  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 B-Cl. 1  
 B-Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2

Concerto in E-flat Major

46

Musical score for measures 46-52. The score includes parts for Horn 1 and 2, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, and Clarinet in B-flat 1 and 2. The key signature is E-flat major. The music features a dynamic crescendo from *f* to *ff*. The flute parts play a rapid sixteenth-note pattern, while the woodwinds play sustained notes with some melodic movement. The bassoons and horns provide a rhythmic and harmonic foundation.

53

Musical score for measures 53-59. The score continues with the same instrumentation as the previous system. The flute parts continue with their rapid sixteenth-note pattern. The woodwinds play sustained notes, and the bassoons and horns provide a rhythmic and harmonic foundation. The dynamic remains at *ff*.



Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 30-39. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, and Clarinets in B-flat 1 and 2. The key signature is E-flat major (three flats). The score shows a variety of dynamics including *f*, *mp*, and *p*. The woodwinds and strings play a rhythmic accompaniment, while the horns have melodic lines. There are some rests in the woodwind parts during this section.

Musical score for Concerto in E-flat Major, measures 40-49. The score continues with the same instrumentation. Dynamics include *p*, *pp*, *f*, *mp*, and *ppp*. The woodwinds and strings continue their accompaniment. The horns have melodic lines, and there are some trills in the woodwind parts. The score includes markings for *Smorzando* and *Suave*. There are some rests in the woodwind parts during this section.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 77-86. The score is arranged for a symphony orchestra with woodwinds and brass. The instruments shown are Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2 (repeated). The key signature is E-flat major (three flats). The time signature is 4/4. The score includes dynamic markings such as *p*, *pp*, *f*, *mp*, and *mf*. There are also performance instructions like "Smile" written above the Flute 1 and Bass Clarinet 1 parts. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for Concerto in E-flat Major, measures 87-96. This section continues the orchestral arrangement. The instruments shown are Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2 (repeated). The key signature remains E-flat major. The score includes dynamic markings such as *pp*, *mp*, and *mf*. The "Smile" instruction is repeated above the Flute 1 and Bass Clarinet 1 parts. The music continues with intricate rhythmic figures and rests.

Concerto in E-flat Major

Musical score for measures 100-109. The score is for a symphony orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is E-flat major (three flats). The score features dynamic markings such as *p*, *f*, *mp*, and *pp*. A *tr* (trill) is indicated above the final note of the first horn part in measure 109.

Musical score for measures 110-119. The score continues with the same orchestration as the previous page. It features dynamic markings such as *f*, *p*, and *pp*. The woodwinds and strings play a complex rhythmic pattern, with the horns providing harmonic support.

Concerto in E-flat Major

Musical score for measures 118-125. The score includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is E-flat major. Dynamics include *mp*, *f*, *mf*, *ff*, *p*, *mf*, and *f*. Crescendos are marked in the Horns and Flutes. A *tr* (trill) is indicated in the Horn 1 part at measure 120.

Musical score for measures 126-133. The score includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is E-flat major. Dynamics include *ff*, *f*, *mp*, *mf*, and *f*. Crescendos are marked in the Flutes, Bass Clarinets, and Bassoons. A *tr* (trill) is indicated in the Horn 1 part at measure 126.

Concerto in E-flat Major

Musical score for measures 113-118. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The music features a variety of dynamics including *f*, *mf*, and *Simile*. The woodwinds play melodic lines with some rests, while the strings provide a rhythmic accompaniment.

Musical score for measures 119-124. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The music features a variety of dynamics including *p*, *f*, *mf*, and *Cresc.*. The woodwinds play melodic lines with some rests, while the strings provide a rhythmic accompaniment.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 109-113. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The score features dynamic markings such as *f*, *mf*, *f*, *p*, and *mp*, and performance instructions like *Sforzando*. The woodwinds and strings play a complex rhythmic pattern, while the brass instruments provide harmonic support.

Musical score for Concerto in E-flat Major, measures 114-118. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The score features dynamic markings such as *f*, *mp*, *p*, and *pp*. The woodwinds and strings play a complex rhythmic pattern, while the brass instruments provide harmonic support.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 165-174. The score is arranged for a symphony orchestra and includes parts for Horns (Hn. 1, Hn. 2), Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), and Clarinets (B-C1. 1, B-C1. 2). The key signature is E-flat major (three flats) and the time signature is 3/4. The score features various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with performance instructions like *Simile*. The music includes complex rhythmic patterns, particularly in the woodwinds and strings, and features several melodic lines with slurs and accents. The first system (measures 165-170) shows the Horns and Flutes with dynamic markings of *p* and *f*. The second system (measures 171-174) continues the orchestral texture with various woodwind and string parts.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 1-10. The score is for a full orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets 1 & 2. The key signature is E-flat major (three flats). The score shows dynamic markings such as *f*, *mp*, and *p*. The woodwinds have a melodic line starting in measure 1, while the strings provide a rhythmic accompaniment. The first horn part has a melodic line starting in measure 1. The second horn part has a melodic line starting in measure 1. The flute parts have a melodic line starting in measure 1. The oboe parts have a melodic line starting in measure 1. The bassoon parts have a melodic line starting in measure 1. The clarinet parts have a melodic line starting in measure 1. The score ends with a double bar line and a repeat sign.

Musical score for Concerto in E-flat Major, measures 11-20. The score continues from the previous page and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets 1 & 2. The key signature is E-flat major (three flats). The score shows dynamic markings such as *f*, *mp*, and *p*. The woodwinds have a melodic line starting in measure 11, while the strings provide a rhythmic accompaniment. The first horn part has a melodic line starting in measure 11. The second horn part has a melodic line starting in measure 11. The flute parts have a melodic line starting in measure 11. The oboe parts have a melodic line starting in measure 11. The bassoon parts have a melodic line starting in measure 11. The clarinet parts have a melodic line starting in measure 11. The score ends with a double bar line and a repeat sign.



Concerto in E-flat Major

Musical score for measures 205-214. The score is for a symphony orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major (three flats). The score features various dynamics such as *f*, *mp*, and *p*. The woodwinds and strings play a rhythmic accompaniment, while the horns have melodic lines. The flute parts have a more active role with sixteenth-note patterns.

Musical score for measures 215-224. The score continues with the same instrumentation as the previous system. It features a *Cresc.* (crescendo) marking in the first horn part, leading to a *f* (forte) dynamic. The flute parts continue with their rhythmic patterns, and the woodwinds provide harmonic support. The score concludes with a *p* (piano) dynamic in the horn parts.

Concerto in E-flat Major

Musical score for measures 224-234. The score is for a symphony orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2 (repeated). The key signature is E-flat major. The score features dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). The woodwinds play a rhythmic pattern of eighth notes, while the horns play a melodic line with accents.

Musical score for measures 235-245. The score continues from the previous page and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2 (repeated). The key signature is E-flat major. The score features dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The woodwinds play a rhythmic pattern of eighth notes, while the horns play a melodic line with accents.

Concerto in E-flat Major

Musical score for Concerto in E-flat Major, measures 201-205. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major (three flats). The music features a complex texture with rapid sixteenth-note passages in the woodwinds and a steady bass line in the brass.

Musical score for Concerto in E-flat Major, measures 209-219. The score includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major (three flats). The music features a complex texture with rapid sixteenth-note passages in the woodwinds and a steady bass line in the brass. Dynamics include *mf*, *mp*, and *Cresc.*.

Concerto in E-flat Major

Musical score for measures 257-300. The score is for a symphony orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The score features a variety of dynamics including *mf*, *f*, *Cresc.*, and *ff*. The woodwinds and strings play a complex rhythmic pattern, while the horns play a melodic line. The score is written in a standard orchestral format with multiple staves for each instrument.

Musical score for measures 301-354. The score continues from the previous page and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is E-flat major. The score features a variety of dynamics including *f*, *Cresc.*, and *ff*. The woodwinds and strings play a complex rhythmic pattern, while the horns play a melodic line. The score is written in a standard orchestral format with multiple staves for each instrument.

Concerto in E-flat Major

209

Hn. 1

Hn. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

The musical score is arranged in a standard orchestral format. The top two staves are for Horns 1 and 2, both of which are silent in this section. The next two staves are for Flutes 1 and 2; Flute 1 plays a melodic line with grace notes and slurs, while Flute 2 plays a similar line. The Oboe parts (Ob. 1 and Ob. 2) feature sustained notes with accents. The Bass Clarinet parts (B. Cl. 1 and B. Cl. 2) play a rhythmic pattern of eighth notes. The Bassoon parts (Bsn. 1 and Bsn. 2) play a similar rhythmic pattern. The bottom two staves are for Horns 1 and 2, which play a simple harmonic accompaniment. The key signature is E-flat major (three flats) and the time signature is 3/4. The page number 209 is printed at the beginning of each staff.

# Romance

## Adagio

Musical score for the piece "Romance" in Adagio tempo. The score is arranged for a full orchestra and includes the following instruments:

- Horn in E♭ 1
- Horn in E♭ 2
- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Bassoon 1
- Bassoon 2
- Horn in F 1
- Horn in F 2
- Hr. 1 (Trumpet)
- Hr. 2 (Trumpet)
- Fl. 1 (Flute)
- Fl. 2 (Flute)
- Ob. 1 (Oboe)
- Ob. 2 (Oboe)
- B♭-Cl. 1 (Clarinet in B♭)
- B♭-Cl. 2 (Clarinet in B♭)
- Bsn. 1 (Bassoon)
- Bsn. 2 (Bassoon)
- Hr. 1 (Trumpet)
- Hr. 2 (Trumpet)

The score is written in 4/4 time and features a variety of dynamics including *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The music is characterized by a slow, lyrical melody with a rich harmonic texture.

Romance

Musical score for Romance, measures 27-32. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, and Clarinets in B-flat 1 and 2. The key signature is three flats (E-flat major/C minor) and the time signature is 3/4. The score shows a dynamic range from *p* to *f*. Horns 1 and 2 have a *p* to *f* dynamic change at measure 29. Flute 1 has a *mp* dynamic at measure 30. Bassoon 1 has a *p* to *mp* dynamic change at measure 30. Horn 1 has a *p* dynamic at measure 32.

Musical score for Romance, measures 33-38. The score continues for the same instruments as the previous system. The key signature and time signature remain the same. The score shows a dynamic range from *f* to *pp*. Horn 1 has a *f* dynamic at measure 33, followed by *p* at measure 34 and *pp* at measure 35. Horn 2 has a *f* dynamic at measure 33, followed by *p* at measure 34 and *p* at measure 38. Bassoon 1 and 2 have a *pp* dynamic at measure 33, followed by *f* at measure 35 and *pp* at measure 38. The woodwinds (Bassoons and Clarinets) have a *pp* dynamic at measure 33, followed by *f* at measure 35 and *pp* at measure 38. The word "Smile" is written above the woodwind parts at measures 34, 35, and 36.

Romance

Musical score for Romance, measures 31-40. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The score features various dynamics including *pp*, *p*, and *f*. The woodwinds and strings play a rhythmic accompaniment, while the horns have melodic lines.

Musical score for Romance, measures 41-50. The score continues from the previous system and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is three flats and the time signature is 3/4. The score features various dynamics including *pp*, *p*, and *f*. The woodwinds and strings play a rhythmic accompaniment, while the horns have melodic lines.



# Rondeau

## Allegretto

Musical score for the first system of the Rondau. The score includes parts for Horn in E-1, Horn in E-2, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Bassoon 1, Bassoon 2, Horn in F 1, and Horn in F 2. The tempo is marked *Allegretto*. The key signature has two flats. The first system shows the beginning of the piece with various dynamics such as *f*, *mp*, and *mf*.

Musical score for the second system of the Rondau. The score includes parts for Horn in F 1, Horn in F 2, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in B-1, and Clarinet in B-2. The tempo is marked *Allegretto*. The key signature has two flats. The second system continues the piece with various dynamics such as *f*, *mp*, *mf*, *p*, and *pp*.

Rondeau

Musical score for the first system of 'Rondeau', measures 22-35. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a *mp* dynamic. The Horns 1 and 2 parts have a *mp* dynamic. The Flutes 1 and 2 parts have a *p* dynamic. The Oboes 1 and 2 parts have a *p* dynamic. The Bass Clarinets 1 and 2 parts have a *p* dynamic. The Bassoons 1 and 2 parts have a *mp* dynamic. The Horns 1 and 2 parts have a *p* dynamic. The score includes a *Cresc.* marking and a *f* dynamic. The piece ends with a *p* dynamic.

Musical score for the second system of 'Rondeau', measures 36-49. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a *pp* dynamic. The Horns 1 and 2 parts have a *pp* dynamic. The Flutes 1 and 2 parts have a *p* dynamic. The Oboes 1 and 2 parts have a *pp* dynamic. The Bass Clarinets 1 and 2 parts have a *p* dynamic. The Bassoons 1 and 2 parts have a *f* dynamic. The Horns 1 and 2 parts have a *mf* dynamic. The score includes a *f* dynamic. The piece ends with a *mf* dynamic.

# Rondeau

Musical score for the first section of the Rondau, measures 43-52. The score is for a symphony orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets in B-flat 1 & 2. The key signature is B-flat major. The score features various dynamics such as *f*, *mp*, *mf*, and *p*. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

# Minore

Musical score for the second section of the Rondau, measures 53-62. The score is for a symphony orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets in B-flat 1 & 2. The key signature changes to B-flat minor. The score features various dynamics such as *f*, *pp*, *ppp*, *p*, *mp*, and *ppp*. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The section concludes with a *Cresc.* marking.

Rondeau

Musical score for Rondau, measures 61-70. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinet 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a variety of dynamics including *p*, *mp*, *mf*, and *pp*. The flute parts include the instruction *subito p*. The woodwind parts have a more active role, with bassoons and bass clarinets playing a rhythmic pattern.

Musical score for Rondau, measures 71-80. The score continues with the same instrumentation as the previous page. The dynamics range from *pp* to *f*, with a *Cresc.* (crescendo) marking. The woodwinds, particularly the bassoons and bass clarinets, continue their rhythmic pattern. The strings (not explicitly shown but implied by the context) provide a steady accompaniment. The overall texture is rich and dynamic.

Rondeau

Musical score for measures 99-102. The score is for a symphony orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets in B-flat 1 & 2. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows dynamic markings such as *mp*, *f*, and *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line.

Musical score for measures 103-106. The score continues from the previous page and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets in B-flat 1 & 2. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows dynamic markings such as *f*, *mf*, and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line.

Rondeau

Musical score for the first system of 'Rondeau', measures 113-119. The score is for a symphony orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The music features dynamic markings such as *mp*, *p*, *pp*, *f*, and *mf*, along with crescendos. The first horn part has a melodic line with slurs and accents, while the woodwinds provide rhythmic accompaniment.

Musical score for the second system of 'Rondeau', measures 120-126. This system continues the orchestral texture from the first system. It features similar dynamic markings and includes crescendos in the woodwind parts. The horn parts continue their melodic and harmonic roles, with the first horn part showing a melodic line that reaches a *mf* dynamic at the end of the system.

# Rondeau

Musical score for the first system of 'Rondeau'. The score is for a full orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The music is in 3/4 time and features a variety of dynamics including *p*, *pp*, *mf*, and *f*. The first horn part has a trill (*tr*) in the first measure. The woodwinds enter with a melodic line, with the oboes and bassoons marked *mp* and *pp*. The strings play a rhythmic accompaniment.

Musical score for the second system of 'Rondeau'. The score continues with the same instrumentation. The woodwinds play a melodic line with dynamics ranging from *mf* to *mp*. The strings continue their accompaniment. The first horn part has a trill (*tr*) in the first measure. The music concludes with a final chord in the first horn part.

# Rondeau

Musical score for Rondau, measures 160-176. The score is for a full orchestra and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is B-flat major and the time signature is 3/4. The score features dynamic markings such as *f*, *mp*, *pp*, *p*, *mf*, and *nf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The score is written in a standard orchestral format with multiple staves for each instrument.

Musical score for Rondau, measures 177-183. The score continues from the previous page and includes parts for Horns 1 & 2, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The key signature is B-flat major and the time signature is 3/4. The score features dynamic markings such as *mp*, *f*, *mf*, and *nf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The score is written in a standard orchestral format with multiple staves for each instrument.



# Rondeau

Musical score for Rondau, measures 184-200. The score is for a full orchestra and includes parts for Horns 1 and 2, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, and Clarinets in B-flat 1 and 2. The key signature is B-flat major (two flats). The score features dynamic markings such as *f*, *mp*, *p*, *Cresc.*, and *f*. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments have more active parts. The score ends with a *mp* marking and a *Simile* instruction.

Musical score for Rondau, measures 201-207. This section shows the continuation of the orchestral parts from the previous page. The woodwinds and strings continue their rhythmic accompaniment, and the brass instruments have more active parts. The score ends with a *mp* marking and a *Simile* instruction.

APPENDIX B  
PARTS

# Concerto in E-flat Major

Horn in Eb 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

Allegro maestoso

59 *f* *f* *mp*

65 *f* *tr* 4

74 *f* *Smorzando* *mp* *p*

79 4 *f* *pp* *pp*

91 *mp* 3

101 *p* *f* *mp*

108 *f* *tr* *f*

115 *mp* *f*

120 *mf* *fz* *tr* *Cresc.*

Concerto in E-flat Major  
Horn in Eb 1

125 27  
Cresc. *ff*

157 *f* *mp* *p*

163 5 *p*

174 4 *p*

183 *f* *mp*

189 3 *f* *p* *f*

197 *mp*

202 9 *p* Cresc.

216 *f* 3 3 3 3

221 3 *p* *f*

Concerto in E-flat Major  
Horn in Eb 1

230

*p* *f*

237

241

249

254

*tr* 14

# Romance

Horn in Eb 1

Adagio

*p* *pp*

7 *tr* **3** *p*

15 *f* *tr*

20 **8** *p < f*

34 *f* *p* *tr* *p* *pp*

40 **6** *p*

51 *pp* *tr* *pp*

58

# Rondeau

Horn in Eb 1

Allegretto

*f* *mp* *f* *mp*

8 **15** *mp*

30 *f* *p* *pp*  
Cresc.

38 *f* *mp* *f*

46 *mp* *f* **7** **Minore**

60 *pp* *f* *pp* **5** *p*

72 **3**

82 *pp* *mf* *pp* *mf* Cresc.

92 *f* *mp* *f*

Rondeau  
Horn in Eb 1

100 *mp* *f* *mp* *p*

116 *mp* *p* *mp* *mf* *p*

127 *mf*

142 *p* *mf* *tr*

149 *tr*

155 *mf* *f*

170 *mp* *f* *mp*

184 *f* *p* *Cresc.*

190 *f*

Detailed description: This page contains nine staves of musical notation for Horn in Eb 1. The music is in 3/4 time and features various dynamics and articulations. Measure 100 starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to forte (*f*), then mezzo-piano (*mp*) and piano (*p*). Measure 116 includes piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). Measure 127 is mezzo-forte (*mf*). Measure 142 starts piano (*p*) and moves to mezzo-forte (*mf*) with trills (*tr*). Measure 149 continues with trills (*tr*). Measure 155 features mezzo-forte (*mf*) and forte (*f*). Measure 170 has mezzo-piano (*mp*), forte (*f*), and mezzo-piano (*mp*). Measure 184 begins with forte (*f*), then piano (*p*) with a crescendo (*Cresc.*). Measure 190 is forte (*f*).



# Concerto in E-flat Major

Horn in Eb 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

Allegro maestoso

59 *f* *f* *p*

70 *f* *Smorzando*

76 *mp* *p* *pp* *tr*

82 *f* *pp* *pp*

92 *mp* *p* *3*

102 *f* *mp*

109 *f* *f*

114

117 *mp* *f* *mf* *sfz* *sfz*

Detailed description: This block contains the musical score for the Horn in Eb 2 part, measures 59 through 117. The score is written in treble clef with a common time signature. It features various dynamics including fortissimo (f), piano (p), mezzo-piano (mp), pianissimo (pp), and sforzando (sfz). Performance markings include accents, trills (tr), and a 'Smorzando' instruction. Measure numbers 59, 70, 76, 82, 92, 102, 109, 114, and 117 are indicated at the start of their respective lines. The music consists of eighth and sixteenth notes, often beamed together, with some rests and phrasing slurs.

Concerto in E-flat Major  
Horn in Eb 2

122 *sfz* *Cresc.* *Cresc.*

127 *ff* *f* *mp* 27

160 *p* *p* 3

169 *p* *f* *f* *p* 3

179 *f* *mp*

184 *f* *mp*

189 *f* *mp* *f* 3

197 *mp* *f* 5

208 *f* 3

212 *f* 3

Concerto in E-flat Major  
Horn in Eb 2

219 **3** *p*

Musical notation for measures 219-226. Measure 219 starts with a treble clef and a key signature of two flats. The music features a series of eighth-note patterns. Measure 226 ends with a triplet of eighth notes marked with a '3' above the staff and a piano (*p*) dynamic marking below.

227 *f* *p* *f*

Musical notation for measures 227-233. Measure 227 begins with a forte (*f*) dynamic. The music continues with eighth-note patterns. Measure 233 ends with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking in the next measure.

234 *f*

Musical notation for measures 234-241. Measure 234 starts with a forte (*f*) dynamic. The music consists of eighth-note patterns. Measure 241 ends with a forte (*f*) dynamic marking.

242 *f*

Musical notation for measures 242-244. Measure 242 begins with a forte (*f*) dynamic. The music features a series of eighth-note patterns. Measure 244 ends with a forte (*f*) dynamic marking.

245 *f*

Musical notation for measures 245-247. Measure 245 starts with a forte (*f*) dynamic. The music consists of eighth-note patterns. Measure 247 ends with a forte (*f*) dynamic marking.

248 *f*

Musical notation for measures 248-251. Measure 248 begins with a forte (*f*) dynamic. The music features a series of eighth-note patterns. Measure 251 ends with a forte (*f*) dynamic marking.

252 *tr*

Musical notation for measures 252-256. Measure 252 starts with a forte (*f*) dynamic. The music consists of eighth-note patterns. Measure 256 ends with a trill (*tr*) dynamic marking.

257 **14**

Musical notation for measures 257-260. Measure 257 begins with a forte (*f*) dynamic. The music consists of eighth-note patterns. Measure 260 ends with a forte (*f*) dynamic marking.

# Romance

Horn in Eb 2

Adagio

*p* *pp*

6 *p* 3

14 *f*

19 *p* 5 *tr*

30 *f* *mp* *f* *p*

37 *p* 4 *pp*

47 *p* *pp*

53 *pp*

# Rondeau

Horn in Eb 2

Allegretto

The musical score for Horn in Eb 2, Rondeau, Allegretto, consists of nine staves of music. The dynamics and articulations are as follows:

- Staff 1: *f*, *mp*, *f*
- Staff 2: *mp*, *mp*
- Staff 3: *p*, *pp*
- Staff 4: *mp*
- Staff 5: *f*, *mp*
- Staff 6: **Minore**, *f*, *pp*, *f*, *pp*
- Staff 7: *mp*, *mp*
- Staff 8: *pp*, *mf*
- Staff 9: *pp*, *mf*, Cresc., *f*

Rondeau  
Horn in Eb 2

94 *mp* *f*

100 *mp* 8 *f* *mp*

114 *mp* 11 *p* *mp*

132 6 *f*

144

149

156 3 *mf* 6 *f*

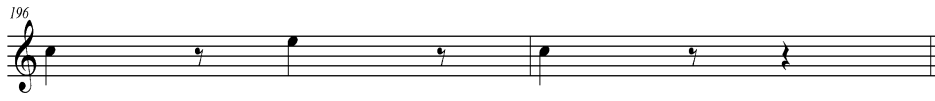
170 *mp* *f* *mp*

176 7 *f*

189 *p* Cresc. *f*

Detailed description: This is a musical score for Horn in Eb 2, titled 'Rondeau'. The score consists of ten staves of music, numbered 94 through 189. The music is written in a single treble clef. The key signature has two flats (Bb and Eb). The time signature is 3/4. The score includes various dynamic markings: *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano). There are also crescendo markings. The score features several measures with repeat signs and first/second endings, indicated by numbers 8, 11, 6, 3, 6, and 7. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and some complex phrasing with slurs and ties.

Rondeau  
Horn in Eb 2



# Concerto in E-flat Major

Solo Horn in F 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn  
Arranged by Guan-Lin Yeh

Allegro maestoso

59 *f* *f* *mp*

65 *f* *mp* *p* *tr* 4

74 *f* *Smorzando* *mp* *p*

79 4 *f* *pp* *pp*

91 *mp* 3

101 *p* *f* *mp*

108 *f* *tr* *f*

115 *mp* *f*

120 *mf* *fz* *tr* *Cresc.*



Concerto in E-flat Major  
Solo Horn in F 1

125 *Cresc.* *ff* 27

157 *f* *mp* *p*

162 5 *p*

172

178 4 *p* *f*

187 *mp* *f* *p*

193 3 *f* *mp*

201 9 *p*

215 *Cresc.* *f*

220 3 *p* *f*

Detailed description: This page of a musical score for Solo Horn in F 1 contains ten staves of music, numbered 125 to 220. The key signature is E-flat major (three flats). The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), and *ff* (fortissimo), along with crescendos and trills. Measure numbers 27, 5, 4, 3, and 9 are placed above the staves, likely indicating fingerings or breath marks. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Concerto in E-flat Major  
Solo Horn in F 1

228

*p* *f*

235

*f*

240

*f*

246

*f*

252

*f* *tr*

257

**14**

# Romance

Solo Horn in F 1

Adagio

The musical score for Solo Horn in F 1, Romance, Adagio, is presented in eight staves. The key signature is one flat (F major), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *p* (piano) and *pp* (pianissimo).
- Staff 2: *p* (piano), *tr* (trill), and a triplet of 3.
- Staff 3: *f* (forte).
- Staff 4: *p < f* (piano to forte).
- Staff 5: *f* (forte), *p* (piano), and *tr* (trill).
- Staff 6: *pp* (pianissimo) and *p* (piano), with a sextuplet of 6.
- Staff 7: *pp* (pianissimo) and *tr* (trill).
- Staff 8: *pp* (pianissimo).

# Rondeau

Solo Horn in F 1

Allegretto

*f* *mp* *f* *mp*

8 *mp* 15

30 *f* *p* *pp* Cresc.

38 *f* *mp* *f*

46 *mp* *f* **Minore** 7

60 *pp* *f* *pp* 5 *p*

72 3

82 *pp* *mf* *pp* *mf* Cresc.

92 *f* *mp* *f*

Rondeau  
Solo Horn in F 1

100 *mp* *f* *mp* *p*

116 *mp* *p* *mp* *mf* *p*

127 *mf*

142 *p* *mf*

149

155 *mf* *f*

170 *mp* *f* *mp*

177 *f*

189 *p* *Cresc.* *f*

196

Detailed description: This page of a musical score for Solo Horn in F 1 contains ten staves of music, numbered 100 to 196. The key signature is one flat (B-flat major or F minor). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 100 starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to mezzo-piano (*mp*) and finally piano (*p*). Measure 116 features dynamics of mezzo-piano (*mp*), piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). Measure 127 is marked mezzo-forte (*mf*). Measure 142 starts piano (*p*) and crescendos to mezzo-forte (*mf*). Measure 149 is a continuation of the previous staff. Measure 155 has dynamics of mezzo-forte (*mf*) and forte (*f*). Measure 170 has dynamics of mezzo-piano (*mp*), forte (*f*), and mezzo-piano (*mp*). Measure 177 is marked forte (*f*). Measure 189 starts piano (*p*) with a crescendo (*Cresc.*) leading to forte (*f*). Measure 196 is the final measure on the page, ending with a double bar line.

# Concerto in E-flat Major

Solo Horn in F 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

Allegro maestoso

59 **f** **f** **5**

69 *p* *f* *tr*

75 *Smorzando* *mp* *p* *pp* *tr*

81 *f* *pp* *pp*

90 *mp*

98 **3** *p* *f*

107 *mp* *f*

113 *f*

116 *mp* *f*

Concerto in E-flat Major  
Solo Horn in F 2

120 *mf* *sfz* *sfz* *sfz* *Cresc.*

125 *Cresc.* *ff* *f* 27

158 *mp* *p*

164 *p* 3

174 *p* *f* *f* *p* *f*

182 *mp* *f*

187 *mp* *f* *mp*

193 *f* *mp* 3 5

206 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

211 *f* 3 3 3 3 3 3 3 3 3 3 3

Concerto in E-flat Major  
Solo Horn in F 2

218

226

233

240

244

247

251

255

*f*

*p*

*f*

*f*

*tr*

3

14

Detailed description: This page of a musical score for Solo Horn in F 2 contains measures 218 through 255. The music is written in E-flat major (two flats) and 3/4 time. Measure 218 begins with a whole rest, followed by a series of eighth-note patterns. Measure 226 features a forte (*f*) dynamic with eighth-note patterns, transitioning to a piano (*p*) dynamic. Measure 233 continues with forte (*f*) dynamics. Measures 240-247 consist of continuous sixteenth-note passages. Measure 251 features a complex sixteenth-note pattern. Measure 255 ends with a trill (*tr*) and a final measure containing a fermata over a whole note, with the number 14 written below it.



# Romance

Solo Horn in F 2

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

Adagio

The musical score is written for Solo Horn in F 2 and is titled "Romance" by Joseph Haydn, arranged by Guan-Lin Yeh. The tempo is marked "Adagio". The key signature is one flat (F major), and the time signature is 3/4. The score consists of eight staves of music, with measure numbers 6, 14, 19, 29, 36, 46, and 52 indicated at the beginning of their respective lines. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various articulations such as *tr* (trill) and fingerings (3, 4, 5). The piece concludes with a double bar line at the end of the eighth staff.

# Rondeau

Solo Horn in F 2

Allegretto

The musical score for Solo Horn in F 2, Rondau, Allegretto, is presented in nine staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *f*, *mp*, *f*
- Staff 2: *mp*, *mp*
- Staff 3: *p*, *pp*
- Staff 4: *mp*
- Staff 5: *f*, *mp*
- Staff 6: **Minore**, *f*, *pp*, *f*, *pp*
- Staff 7: *mp*, *mp*
- Staff 8: *pp*, *mf*
- Staff 9: *pp*, *mf*, *Cresc.*, *f*

Rondeau  
Solo Horn in F 2

94 *mp* *f*

100 *mp* 8 *f* *mp*

114 *mp* 11 *p* *mp*

131 6

143 *f*

148

154 3 *mf* 6

169 *f* *mp* *f*

174 *mp* 7 *f*

187 *p* *Crest.* *f*

Detailed description: This page of a musical score for Solo Horn in F 2 contains ten staves of music, numbered 94 to 187. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte), along with a *Crest.* (Crescendo) marking. Rehearsal marks are indicated by numbers 8, 11, 3, 6, 7, and 6 above the staves. The music features a mix of eighth-note patterns, quarter notes, and half notes, with some passages marked with slurs and accents.

Rondeau  
Solo Horn in F 2



# Concerto in E-flat Major

Flute 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *p* Cresc.

8 *f*

13 *f*

17 *f*

21 *f*

25 *f*

27 *Smorzanto* *mp*

33 *mf* *Cresc.*

46 *f*

Concerto in E-flat Major  
Flute 1

49  
Cresc. *ff*

52

55

57

59 *pp*

71 *f*

83 *mp* *Simile*

89 *mf*

101 *mp*

111 *f* *p*

Detailed description: This page of a musical score for Flute 1 in E-flat Major, measures 49 to 111. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo and dynamics are indicated by various markings: *Cresc.* (Crescendo) and *ff* (fortissimo) from measure 49 to 52; *pp* (pianissimo) at measure 59; *f* (forte) at measure 71; *mp* (mezzo-piano) and *Simile* (simile) from measure 83 to 89; *mf* (mezzo-forte) at measure 89; *mp* (mezzo-piano) at measure 101; and *f* (forte) followed by *p* (piano) at measure 111. The score includes several rests and fingerings (8, 7, 6, 5) indicated above the notes. The notation consists of eighth and sixteenth notes, often beamed together, and some slurs.

Concerto in E-flat Major  
Flute 1

117 8  
Cresc. *f*

130

133 *f*

137

140 *p* Cresc.

143

145 *f*

148 Smorzando *f* *p*

155 5  
*p*

165 *f*





Concerto in E-flat Major  
Flute 1

254

Cresc. *mf*

258

Cresc.

261

264

266

268

# Romance

Flute 1

Adagio

7  
*mp*

13  
*p* *p* 2

20 3 7 26  
*mp*

# Rondeau

Flute 1

Allegretto

3  
*mf* *mf* *f*

9

16  
*p* *pp* *f*

24  
*p* *p*

38  
*f* *mf*

46  
*mf* *f*

53  
Minore 7  
*pp*

66  
Cresc. *mf* subito *p* *mf* 18

90  
*mf* *mf* *mf*

Rondeau  
Flute 1

100 *f*

Musical staff 100-106: Treble clef, key signature of two flats, 4/4 time. Measures 100-106 contain eighth and sixteenth notes with slurs. Measure 106 ends with a fermata. Dynamic: *f*.

107 *p*

Musical staff 107-120: Treble clef, key signature of two flats, 4/4 time. Measures 107-120 contain eighth notes with slurs. Measure 119 has a fermata with the number 8 above it. Dynamic: *p*.

121 *f* *p* *p*

Musical staff 121-128: Treble clef, key signature of two flats, 4/4 time. Measures 121-128 contain eighth notes with slurs. Dynamic: *f*, *p*, *p*.

129 *mp* *f* *mp* *pp*

Musical staff 129-142: Treble clef, key signature of two flats, 4/4 time. Measures 129-142 contain eighth notes with slurs. Measure 130 has a fermata with the number 6 above it. Dynamic: *mp*, *f*, *mp*, *pp*. Crescendo: *Cresc.*

143 *mf* *mf*

Musical staff 143-156: Treble clef, key signature of two flats, 4/4 time. Measures 143-156 contain eighth notes with slurs. Measure 144 has a fermata with the number 9 above it. Dynamic: *mf*, *mf*.

157 *pp*

Musical staff 157-166: Treble clef, key signature of two flats, 4/4 time. Measures 157-166 contain sixteenth notes with slurs. Measure 160 has a fermata with the number 3 above it. Dynamic: *pp*.

167 *f* *mf* *mf* *f*

Musical staff 167-176: Treble clef, key signature of two flats, 4/4 time. Measures 167-176 contain eighth notes with slurs. Measure 168 has a fermata with the number 3 above it. Dynamic: *f*, *mf*, *mf*, *f*.

177 *f*

Musical staff 177-183: Treble clef, key signature of two flats, 4/4 time. Measures 177-183 contain eighth notes with slurs. Dynamic: *f*.

184 *mp* *Cresc.*

Musical staff 184-192: Treble clef, key signature of two flats, 4/4 time. Measures 184-192 contain eighth notes with slurs. Measure 188 has a fermata with the number 3 above it. Dynamic: *mp*, *Cresc.*

193 *f*

Musical staff 193-199: Treble clef, key signature of two flats, 4/4 time. Measures 193-199 contain eighth notes with slurs. Dynamic: *f*.

# Concerto in E-flat Major

Flute 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *p* Cresc.

8 *f*

13 *f*

17 *f*

21 *f*

25 *f*

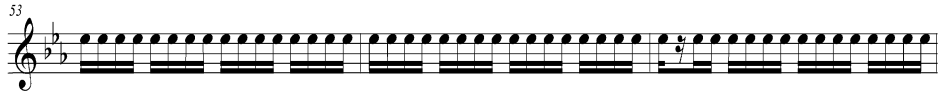
28 *Smorzanto* *mp* 2 9

43 *mf* Cresc.

47 *f* Cresc.

Concerto in E-flat Major  
Flute 2

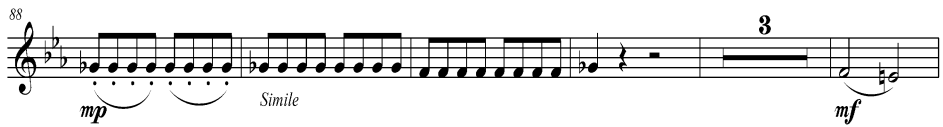
50 

53 

56 

59 


72 

88 

96 

103 

113 

127 

Concerto in E-flat Major  
Flute 2

131 *f*

134 *f*

138 *p*

141 *Cresc.*

144 *f*

147 *Smorzando f p*

153 *5*

164 *p f*

167 *4 p Simile*

175 *7 rinf p*

Concerto in E-flat Major  
Flute 2

188 *p* *mp*

195 *f* *p*

202 *p* *mf*

9

216 *p* *mp*

223 *p*

229 *mp*

235 *p*

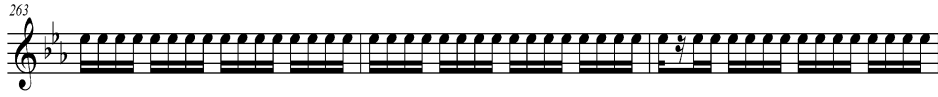
241 *p*

250 *mf*

256 *mf* *Cresc.* *Cresc.*



Concerto in E-flat Major  
Flute 2



# Romance

Flute 2

Adagio

8 *mp* *p*

14 *p* *f* 3 2

24 31

# Rondeau

Flute 2

Allegretto

The musical score for Flute 2, titled "Rondeau", is written in a single system with ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Allegretto".

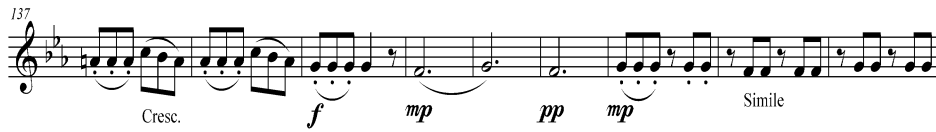
- Staff 1:** Measures 7-12. Dynamics: *f*.
- Staff 2:** Measures 13-20. Dynamics: *p*, *pp*, *f*.
- Staff 3:** Measures 21-29. Dynamics: *p*.
- Staff 4:** Measures 30-38. Dynamics: *p*. Includes a 4-measure rest.
- Staff 5:** Measures 39-46. Dynamics: *f*, *f*. Includes a 7-measure rest.
- Staff 6:** Measures 47-52. Dynamics: *pp*. Includes a 7-measure rest and the instruction "Minore".
- Staff 7:** Measures 53-65. Dynamics: *mf*, *subito p*, *pp*. Includes a "Cresc." marking and an 11-measure rest.
- Staff 8:** Measures 66-83. Dynamics: *mf*, *pp*, *mf*, *mf*, *mf*.
- Staff 9:** Measures 84-92. Dynamics: *f*. Includes a 7-measure rest.

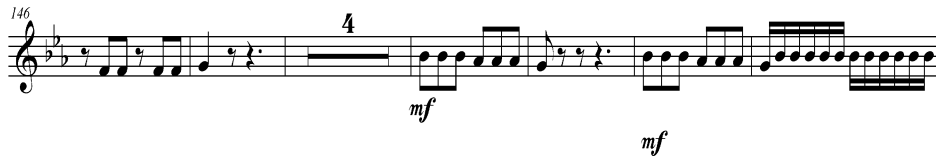
Rondeau  
Flute 2

106  *p*

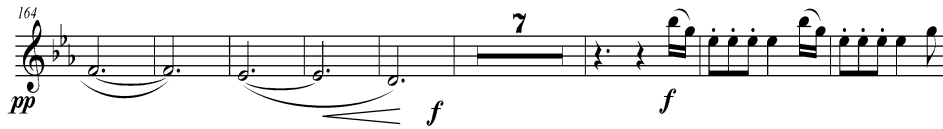
120  *f* *p* *p*

128  *p* *mp*

137  *Cresc.* *f* *mp* *pp* *mp* *Simile*

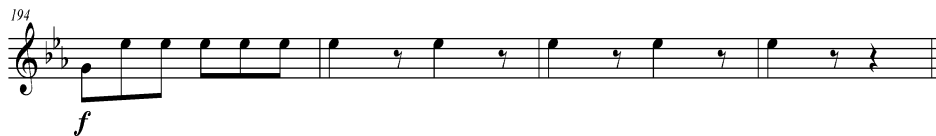
146  *mf* *mf*

156  *3*

164  *pp* *f* *f*

179  *mp*

186  *Cresc.*

194  *f*

# Concerto in E-flat Major

Oboe 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn  
Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f*

7

15 *mf* *f*

24 *f* *f* *Smorzando*

32 *p* *mp*

39 *p* *mp* *tr*

44 *Cresc.* *mf*

49 *Cresc.* *ff*

58 *pp*

72 *f* 19

Concerto in E-flat Major  
Oboe 1

102 *p* *pp* *mf*

110 *p*

117 *p*

126 *mp*

135 *mf* *p* *Cresc.*

144 *p*

155 *p* *mf*

167 *f* *p*

201 *p* *mp*

211 *p*

Concerto in E-flat Major  
Oboe 1

221 *p* **10** *p*

236 *f*

243 *p* **2** *mp*

253 *Cresc.* *f* *Cresc.*

261

269

Detailed description: This page of a musical score for Oboe 1 in E-flat Major contains six staves of music. The first staff (measures 221-235) begins with a piano (*p*) dynamic and features a ten-measure rest (marked **10**) followed by a melodic phrase. The second staff (measures 236-242) starts with a forte (*f*) dynamic and contains a complex, fast-moving passage. The third staff (measures 243-252) includes two-measure rests (marked **2**) and a dynamic shift from piano (*p*) to mezzo-piano (*mp*). The fourth staff (measures 253-260) features a crescendo (*Cresc.*) leading to a forte (*f*) dynamic, followed by another crescendo. The fifth staff (measures 261-268) consists of a series of notes with accents (>). The sixth staff (measures 269-270) continues with accented notes and concludes with a double bar line.

# Romance

Oboe 1

Adagio

8

*p*

16

3

*f*

24

21

12

*f*



# Rondeau

Oboe 1

Allegretto

8 *f* *f*

15 *f*

25 *p* *pp*

40 *f* *f* *f*

55 *Minore* *p* *f* *p*

65 *p* *mp*

81 *f* *f*

104 *f*

118 *pp* *Cresc.* *mf* *p*

Rondeau  
Oboe 1

133

133-142

*mp* Cresc. *f* 3

Detailed description: This staff contains measures 133 through 142. It begins with a half note G4, followed by quarter notes A4 and Bb4, and a half note C5. The music then features a triplet of eighth notes (D5, E5, F5) marked *mp*, followed by a crescendo leading to a triplet of eighth notes (G5, A5, Bb5) marked *f*. The staff concludes with a whole note G5 marked with a '3' above it.

143

143-150

*mp* Simile *mf*

Detailed description: This staff contains measures 143 through 150. It starts with a triplet of eighth notes (G5, A5, Bb5) marked *mp*, followed by a 'Simile' instruction. The music continues with eighth-note patterns, ending with a triplet of eighth notes (G5, A5, Bb5) marked *mf*.

151

151-159

*mf* 3 *mp*

Detailed description: This staff contains measures 151 through 159. It begins with a half note G4, followed by a triplet of eighth notes (A4, Bb4, C5) marked *mf*. The music then features a triplet of eighth notes (D5, E5, F5) marked *mp*, followed by eighth-note patterns.

160

160-177

*p* 5 7 *f*

Detailed description: This staff contains measures 160 through 177. It starts with eighth-note patterns, followed by a half note G4 marked *p*. The music then features a triplet of eighth notes (A4, Bb4, C5) marked *p*, followed by a triplet of eighth notes (D5, E5, F5) marked *f*. The staff concludes with eighth-note patterns.

178

178-185

*mp*

Detailed description: This staff contains measures 178 through 185. It features eighth-note patterns throughout, ending with a triplet of eighth notes (G5, A5, Bb5) marked *mp*.

186

186-195

Cresc. *f* 3

Detailed description: This staff contains measures 186 through 195. It begins with eighth-note patterns, followed by a triplet of eighth notes (D5, E5, F5) marked *f*. The music then features a triplet of eighth notes (G5, A5, Bb5) marked *f*, followed by a crescendo leading to a triplet of eighth notes (D5, E5, F5) marked *f*. The staff concludes with a triplet of eighth notes (G5, A5, Bb5) marked with a '3' above it.

196

196-199

Detailed description: This staff contains measures 196 through 199. It features eighth-note patterns throughout, ending with a whole note G5.

# Concerto in E-flat Major

Oboe 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *f* *mf* *f* *f* *f* *Smorzando* *p* *mp* *p* *mp* *Cresc.* *mf* *Cresc.* *ff* *pp* *f* *19*

Concerto in E-flat Major  
Oboe 2

102 *p* *pp* *mf*

110 *p*

118 *p*

127 *mp* *mf*

136 *p* *Cresc.* *f*

144 *p*

155 *p*

167 *f* *p*

201 *p* *mp*

211 *p*

Concerto in E-flat Major  
Oboe 2

221

*p* **10** *p*

236

*f*

243

*p* **2** **2** *mp*

253

*Cresc.* *f* *Cresc.*

260

269

# Romance

Oboe 2

Adagio

8 *p*

16 *f*

25 *f* 21 12

# Rondeau

Oboe 2

Allegretto

8 *f* *f*

15 *f* 4 7

32 *p* 6 *f* 8 *f*

52 *f* *f* **Minore** 4

64 *p* 9 *p* *mf*

81 *f* 9 8 *f*

104 *f* 7

118 *pp* *Cresc.* *mf* 7 *p*

133 6 *mp* *Simile*

Rondeau  
Oboe 2

146 *mf* **3** *mf*

156 *mp* **4** *p*

167 **7** *f* *f*

182 *mp*

190 *f* *Cresc.*

The musical score for Oboe 2 in the Rondau consists of five staves of music. The first staff (measures 146-155) features a melodic line with a triplet of eighth notes in measure 155, marked *mf*. The second staff (measures 156-166) contains a continuous eighth-note pattern with a four-measure rest in measure 166, marked *mp* and *p*. The third staff (measures 167-181) includes a seven-measure rest in measure 167, followed by a melodic line with accents, marked *f*. The fourth staff (measures 182-189) continues the melodic line with accents, marked *mp*. The fifth staff (measures 190-194) shows a melodic line with a crescendo leading to a fortissimo *f* dynamic.



# Concerto in E-flat Major

Clarinet in Bb 1

for Two Horns and Wind Ensemble

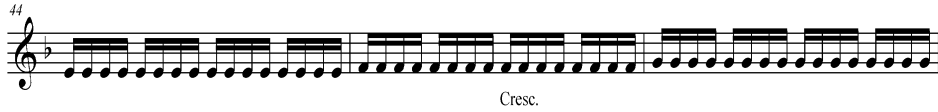
Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

Allegro maestoso

The musical score for Clarinet in Bb 1 is written in 2/4 time and E-flat major. It consists of nine staves of music. The first staff begins with a dynamic of *f*, followed by a *p* dynamic and a *Cresc.* marking. The second staff starts at measure 8 with a *f* dynamic. The third staff starts at measure 12. The fourth staff starts at measure 15. The fifth staff starts at measure 18 and includes a second ending bracket. The sixth staff starts at measure 22 with a *f* dynamic. The seventh staff starts at measure 26 and includes a dynamic change from *f* to *p*. The eighth staff starts at measure 31 and includes a second ending bracket, with dynamics of *p* and *mp*. The ninth staff starts at measure 39 and includes dynamics of *p* and *pp*.

Concerto in E-flat Major  
Clarinet in Bb 1

44   
Cresc.

47   
*f* Cresc.

50   
*ff*

56 

59   
*p*

66   
*p*

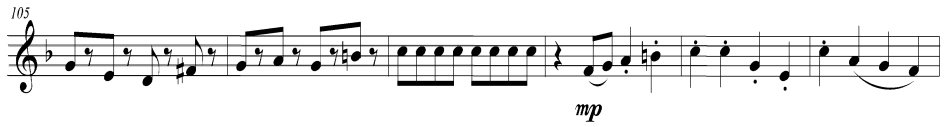
74   
*Simile* *p* *Simile*

80   
*f* *f* *pp*

87   
*pp*

97   
*pp* *mp*

Concerto in E-flat Major  
Clarinet in Bb 1

105   
*mp*

111   
*f* *p*

117   
*mp* *pp*

124   
*p* *Cresc.* *f*

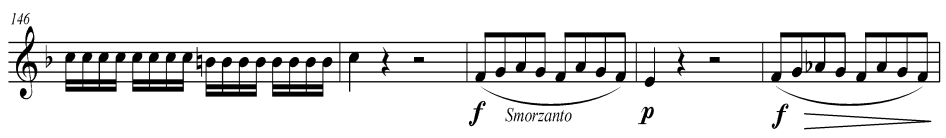
130   
*f*

133   
*f*

136   
*f*

139   
*p* *Cresc.*

142   
*f*

146   
*f* *Smorzato* *p* *f*

Concerto in E-flat Major  
Clarinet in Bb 1

151

*p*

158

*p* *mf* *pp* *mp*

165

*f* *p*

172

*p* *rinf* *p Simile*

180

*p* *rinf*

187

*p* *p*

195

*f* *p*

203

*mp* *mp*

212

*pp* *mf* *p*

219

*p*

Concerto in E-flat Major  
Clarinet in Bb 1

233

*p* *p*

241

*p*

250

Cresc.

257

*mf* Cresc. *ff*

263

*mf* *ff*

268

*mf* *ff*

# Romance

Clarinet in Bb 1

Adagio

*p* *pp*

8 *mp* *p*

16 *p* *f*

22 *p*

28 *p*

36 *pp* *Simile* *f*

42 *pp* *f*

47 *p* *pp* *p*

54 *p* *pp*

# Rondeau

Clarinet in Bb 1

Allegretto

*mp* *mp*

6 *mp*

12 *mp* *mp*

19 *pp* *p* *pp*

31 *p* *f*

41 *mp* *mp*

47 *mp*

53 *mp* *f* *p*

61 *f* *p* *pp* Cresc. *mf* subito *p*

Rondeau  
Clarinet in Bb 1

69 

85 

95 

101 

107 

114 

127 

140 

149 

157 



Rondeau  
Clarinet in Bb 1

170

mp

Musical staff 170-174: Treble clef, B-flat key signature. Measures 170-174 contain a melodic line with eighth-note patterns and a slur over measures 173-174. Dynamic marking *mp* is at the end.

175

mp

Musical staff 175-180: Treble clef, B-flat key signature. Measures 175-180 contain a melodic line with eighth-note patterns and a slur over measures 176-177. Dynamic marking *mp* is at the end.

181

mp

3

mp

Musical staff 181-189: Treble clef, B-flat key signature. Measures 181-189 contain a melodic line with eighth-note patterns and a triplet of eighth notes in measure 188. Dynamic marking *mp* is at the beginning and end.

190

Cresc.

f

Musical staff 190-194: Treble clef, B-flat key signature. Measures 190-194 contain a melodic line with eighth-note patterns and a crescendo leading to a dynamic marking *f*.

# Concerto in E-flat Major

Clarinet in Bb 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn  
Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *p* *p*

7 *Cresc.* *f*

12

15

18 *mf*

23 *f*

27 *f* *p*

33 *p* *p*

39 *pp*

Concerto in E-flat Major  
Clarinet in Bb 2

44 


47 

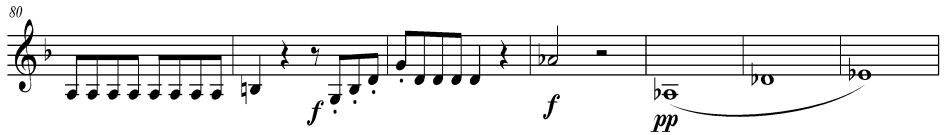
50 

56 

59 

66 

74 

80 

87 

96 

Concerto in E-flat Major  
Clarinet in Bb 2

104

mp mp

Musical staff 104-110: Treble clef, key signature of two flats. Measures 104-110. Dynamics: mp (measures 104-105), mp (measures 106-110).

111

f p

Musical staff 111-116: Treble clef, key signature of two flats. Measures 111-116. Dynamics: f (measures 111-112), p (measures 113-116).

117

mp pp

Musical staff 117-123: Treble clef, key signature of two flats. Measures 117-123. Dynamics: mp (measures 117-120), pp (measures 121-123).

124

p mf f Cres. f

Musical staff 124-129: Treble clef, key signature of two flats. Measures 124-129. Dynamics: p (measures 124-125), mf (measure 126), f (measures 127-128), Cres. (measure 129), f (measures 130-131).

130

Musical staff 130-132: Treble clef, key signature of two flats. Measures 130-132. Consistent rhythmic pattern.

133

Musical staff 133-135: Treble clef, key signature of two flats. Measures 133-135. Consistent rhythmic pattern.

136

Musical staff 136-138: Treble clef, key signature of two flats. Measures 136-138. Consistent rhythmic pattern.

139

p Cres.

Musical staff 139-141: Treble clef, key signature of two flats. Measures 139-141. Dynamics: p (measures 139-140), Cres. (measure 141).

142

Musical staff 142-144: Treble clef, key signature of two flats. Measures 142-144. Consistent rhythmic pattern.

145

f Smorzando p

Musical staff 145-147: Treble clef, key signature of two flats. Measures 145-147. Dynamics: f (measures 145-146), Smorzando (measure 147), p (measures 148-149).

Concerto in E-flat Major  
Clarinet in Bb 2

150

*f* *p*

156

*p* *pp*

164

*mp* *f* *p*

171

*p* *rinf* *p* *Simile*

180

*p* *rinf* *p*

188

*p* *p*

196

*f* *p*

204

*mp* *mp*

213

*pp* *mf* *p*

220

*pp* *p*

Concerto in E-flat Major  
Clarinet in Bb 2

229

3

*p* *p*

239

*p*

248

255

Cresc. *mf* Cresc.

261

*ff*

267

270

# Romance

Clarinet in Bb 2

Adagio

*p*

7 *p* *mf*

14 *p* *p* *f*

21 *p*

28 6 *pp*

39 *Simile* *f* *pp*

44 *f* *p*

50 *p* *p* *p* *pp*

57

# Rondeau

Clarinet in Bb 2

Allegretto

*mp* *mp*

6 *mp*

11 *mp* *mp*

18 *pp* *p* *pp* 4

29 *p* 3

39 *f* *mp*

45 *mp*

50 *mp* *mp*

56 *f* *p* *mp* *f* *p* *mp* *pp*

**Minore**



Rondeau  
Clarinet in Bb 2

66  
Cresc. *mf* *mp*

75 *mf* *mf*

85 *mf* *mf*

95 *mp* *mp*

100 *mp*

105 *mp* *p*

112 *pp* *pp*

122 *p* *mp* Cresc.

139 *f* *mp* *pp* *mp* Simile

147 *mf* *mf*

Detailed description: This is a musical score for Clarinet in Bb 2, measures 66 to 147. The music is in 3/4 time and B-flat major. It features various dynamics including Crescendo (Cresc.), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *f* (forte). There are several triplet markings (3) and double bar markings (2). A 'Simile' marking is present at measure 139. The score includes slurs, ties, and various rhythmic patterns such as eighth and sixteenth notes.

Rondeau  
Clarinet in Bb 2

155

mf mp

Musical staff 155-162: Treble clef, B-flat major key signature. Measures 155-162. Dynamics: *mf* (measures 155-162), *mp* (measures 163-164).

163

pp mp

Musical staff 163-170: Treble clef, B-flat major key signature. Measures 163-170. Dynamics: *pp* (measures 163-170), *mp* (measures 171-172).

171

mp

Musical staff 171-174: Treble clef, B-flat major key signature. Measures 171-174. Dynamics: *mp* (measures 171-174).

175

mp

Musical staff 175-180: Treble clef, B-flat major key signature. Measures 175-180. Dynamics: *mp* (measures 175-180).

181

mp 3 mp

Musical staff 181-189: Treble clef, B-flat major key signature. Measures 181-189. Dynamics: *mp* (measures 181-182), *mp* (measures 183-184), *mp* (measures 185-189). A triplet of eighth notes is marked with a '3' above it in measure 183.

190

Cresc. f

Musical staff 190-197: Treble clef, B-flat major key signature. Measures 190-197. Dynamics: *Cresc.* (measures 190-191), *f* (measures 192-197).

# Concerto in E-flat Major

Bassoon 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *p*

7

Cresc. *f*

12

17

23

*f* *f* *f*

29

*p* Smorzato *f* *p* Smorzato *p* 3

38

*p*

44

Cresc. *f* Cresc.

50

*ff*

Concerto in E-flat Major  
Bassoon 1

56

56

62

62

*p*

70

70

*p* *p* *f*

82

82

*f* *pp* *pp*

91

91

*pp*

102

102

*mp* *mp* *mp*

110

110

*f* *p*

117

117

*mp* *p*

124

124

*p* *mf* *f* *mp* *ff*

131

131

*mf* *Simile*

Concerto in E-flat Major  
Bassoon 1

137

Musical staff 137-142: Bassoon part, measures 137-142. The staff contains a continuous sixteenth-note pattern. Dynamics include *p* and *Cresc.*

143

Musical staff 143-148: Bassoon part, measures 143-148. The staff contains sixteenth-note patterns followed by a melodic phrase. Dynamics include *f*, *mf*, and *Smorzando*.

149

Musical staff 149-155: Bassoon part, measures 149-155. The staff contains a melodic phrase with a dynamic change. Dynamics include *f* and *p*.

156

Musical staff 156-163: Bassoon part, measures 156-163. The staff contains a melodic phrase with a dynamic change. Dynamics include *p*.

164

Musical staff 164-172: Bassoon part, measures 164-172. The staff contains a melodic phrase with a dynamic change and a 4-measure rest. Dynamics include *mp* and *f*.

173

Musical staff 173-177: Bassoon part, measures 173-177. The staff contains a sixteenth-note pattern with a dynamic change. Dynamics include *p*, *Simile*, and *rinf*.

178

Musical staff 178-185: Bassoon part, measures 178-185. The staff contains a sixteenth-note pattern with a dynamic change and a 3-measure rest. Dynamics include *p*.

186

Musical staff 186-195: Bassoon part, measures 186-195. The staff contains a melodic phrase with a dynamic change and a 3-measure rest. Dynamics include *rinf*, *p*, and *pp*.

196

Musical staff 196-202: Bassoon part, measures 196-202. The staff contains a melodic phrase with a dynamic change. Dynamics include *f* and *p*.

203

Musical staff 203-208: Bassoon part, measures 203-208. The staff contains a melodic phrase with a dynamic change and a 2-measure rest. Dynamics include *mp*.

Concerto in E-flat Major  
Bassoon 1

212

*mf*

220

227

*p*

234

*f* *p* *mp* *mp*

242

*mp*

249

255

*Cresc.* *f* *Cresc.*

261

*ff*

267

# Romance

Bassoon 1

Adagio

*p*

7 *mf* 3

16 *mp* *f*

23 *p*

31 *mp*

39 *f* *pp*

46 *f* *p* *p* *pp*

57

# Rondeau

Bassoon 1

**Allegretto**

*p* *p*

9 *f* *mf*

16 *p* *mp* 4 2

29 *p*

39 *f* *p* *p*

48 *f*

56 **Minore**  
*f* *p* *f* *p* *p*

66 *Cresc.* *mf* *mp* 4

77 *mf* *mp*



Rondeau  
Bassoon 1

84

*mp* *mf* *mf*

92

*p* *p*

103

*f*

110

*mp* *f* *p*

125

*p* *p*

135

*mp* *Cresc.* *f* *mp* *pp*

144

*mf*

152

*mf* *f* *mp*

160

*mp* *pp* *p*

171

*p* *f*

Rondeau  
Bassoon 1

180

*mf* *mp*

188

*mp* Cresc. *fff*

195

||

# Concerto in E-flat Major

Bassoon 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn  
Arranged by Guan-Lin Yeh

**Allegro maestoso**

*f* *p*

7  
Cresc. *f*

13

19 *f*

25 *f* *f* *p* *f*

31 *p* *p* *mp*

39 *p*

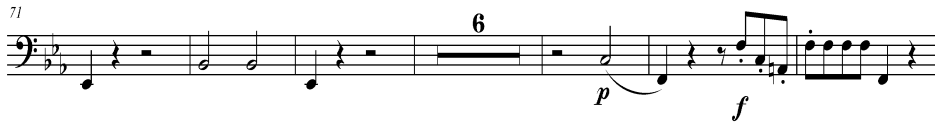
45 Cresc. *f* Cresc.


51 *ff*

Concerto in E-flat Major  
Bassoon 2

57 

64 

71 

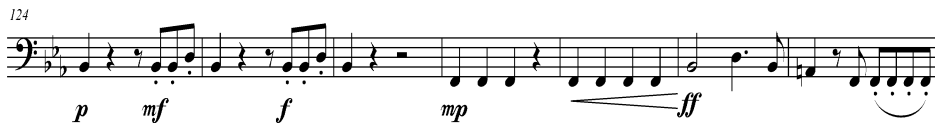
83 

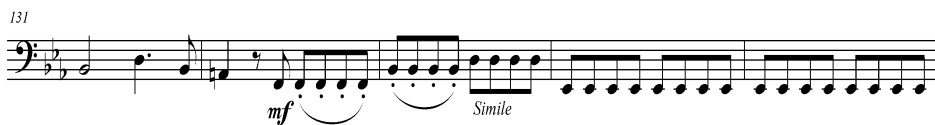
93 

102 

110 

117 

124 

131 

Concerto in E-flat Major  
Bassoon 2

136

*p*

141

Cresc. *f* *f*

146

*mf* *f* *p*

153

*mp* *p*

161

*mp* *f*

168

3 *p*

177

*p*

184

*p* *p*

192

*pp* *f* *p*

201

2 3 *mp*

Concerto in E-flat Major  
Bassoon 2

211

*p* *mf* *mp*

218

225

*p* *p*

232

*p* *f* *p* **2**

240

*mp* *mp*

247

254

Cresc. *f* Cresc.

260

*ff*

266

# Romance

Bassoon 2

Adagio

5

*p* *mf*

11

10

*p* *p*

27

5

*pp*

38

Simile *pp*

44

6

*p*

55

4

*p*

# Rondeau

Bassoon 2

Allegretto

9 *mp* *mp*

17 *f* *mf*

25 *mp* *p*

37 *f* *mp* *mp*

47 *f*

55 *f* *p* *mp* *f*

64 *p* *mp* *mp* *p*

76 *mp* *mf* *mp* *mf*

Minore



Rondeau  
Bassoon 2

89

5

*mp* *mp*

102

*f*

110

*f* *mp* *mp*

118

3

*p* *p*

128

4

*p* *mp* Cresc.

139

5

*f* *mp* *pp* *mf*

152

*mf* *f* *mp*

160

*mp* *pp* *mp*

171

*mp* *f*

179

*mf* *mp*

Rondeau  
Bassoon 2

187

*mp* Cresc. *fff*

194

170

# Concerto in E-flat Major

Horn in F 1

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn  
Arranged by Guan-Lin Yeh

Allegro maestoso

*f* *p* *f*

11 *mf*

20 *mf* *f* *f*

29 *p* *pp* *3*

40 *p* *p* *f*

48 *Cresc.* *ff*

57 *p*

65 *pp* *3* *6*

80 *p* *mf* *f* *28*

Concerto in E-flat Major  
Horn in F 1

114 **5** **6**  
*mp* *f*

131  
*mf*

140 **16**  
*p* *mf*

164  
*p* *mf* *p*

173 **18**  
*pp* *f*

198 **23** **10**

236 **14**  
*f* *mp*

255  
*f* *Cresc.* *ff*

264

# Romance

Horn in F 1

Adagio

5 12

*p* *mp*

22 7

*p*

35 8

*f* *p*

49 4

*p* *pp*

# Rondeau

Horn in F 1

Allegretto

The musical score is written for Horn in F 1 and consists of nine staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked 'Allegretto'.

- Staff 1:** Measures 8-15. Dynamics: *mf*. Features a triplet of eighth notes.
- Staff 2:** Measures 16-23. Dynamics: *mf*. Features a triplet of eighth notes.
- Staff 3:** Measures 24-31. Dynamics: *mf*. Features a triplet of eighth notes.
- Staff 4:** Measures 32-39. Dynamics: *mp*. Marked 'Minore'. Features a triplet of eighth notes.
- Staff 5:** Measures 40-49. Dynamics: *mf*. Features a triplet of eighth notes.
- Staff 6:** Measures 50-60. Dynamics: *f*, *p*, *mf*. Features a triplet of eighth notes.
- Staff 7:** Measures 61-68. Dynamics: *mp*, *pp*, *mp*. Features a triplet of eighth notes.
- Staff 8:** Measures 69-76. Dynamics: *mf*. Features a triplet of eighth notes.
- Staff 9:** Measures 77-84. Dynamics: *mp*, *Cresc.*, *f*. Features a triplet of eighth notes.

Rondeau  
Horn in F 1



# Concerto in E-flat Major

Horn in F 2

for Two Horns and Wind Ensemble

Attributed to Joseph Haydn

Arranged by Guan-Lin Yeh

*Allegro maestoso*

5  
*f* *p* *f*

13  
*mf* *mf*

22  
*f* *f*

31  
*p* *pp* *p*

41  
*p* *f*

49  
Cresc. *ff*

58  
*p*

66  
*pp* *p*

81  
*mf* *pp*



Concerto in E-flat Major  
Horn in F 2

93 **19** **6**  
*f* *p*

Musical staff 93-122: Treble clef, key signature of two flats (B-flat and E-flat). Measure 93 has a rest. Measure 94 has a sixteenth-note triplet (F4, G4, A4) marked *f*. Measure 95 has a quarter rest. Measure 96 has a half rest. Measure 97 has a quarter note (F4) marked *p*. Measure 98 has a quarter note (G4). Measure 99 has a quarter note (A4). Measure 100 has a quarter note (B-flat4). Measure 101 has a quarter note (C5). Measure 102 has a quarter note (B-flat4). Measure 103 has a quarter note (A4). Measure 104 has a quarter note (G4). Measure 105 has a quarter note (F4). Measure 106 has a quarter note (E-flat4). Measure 107 has a quarter note (D4). Measure 108 has a quarter note (C4). Measure 109 has a quarter note (B-flat3). Measure 110 has a quarter note (A3). Measure 111 has a quarter note (G3). Measure 112 has a quarter note (F3). Measure 113 has a quarter note (E-flat3). Measure 114 has a quarter note (D3). Measure 115 has a quarter note (C3). Measure 116 has a quarter note (B-flat2). Measure 117 has a quarter note (A2). Measure 118 has a quarter note (G2). Measure 119 has a quarter note (F2). Measure 120 has a quarter note (E-flat2). Measure 121 has a quarter note (D2). Measure 122 has a quarter note (C2).

123 **6**  
*f* *mf*

Musical staff 123-136: Treble clef, key signature of two flats. Measure 123 has a half note (F4) marked *f*. Measure 124 has a half note (G4). Measure 125 has a half note (A4). Measure 126 has a half note (B-flat4). Measure 127 has a half note (C5). Measure 128 has a half note (B-flat4). Measure 129 has a half note (A4). Measure 130 has a half note (G4). Measure 131 has a half note (F4). Measure 132 has a half note (E-flat4). Measure 133 has a half note (D4). Measure 134 has a half note (C4). Measure 135 has a half note (B-flat3). Measure 136 has a half note (A3) marked *mf*.

137  
*p* *mf*

Musical staff 137-146: Treble clef, key signature of two flats. Measure 137 has a half note (F4) marked *p*. Measure 138 has a half note (G4). Measure 139 has a half note (A4). Measure 140 has a half note (B-flat4). Measure 141 has a half note (C5). Measure 142 has a half note (B-flat4). Measure 143 has a half note (A4). Measure 144 has a half note (G4). Measure 145 has a half note (F4). Measure 146 has a half note (E-flat4) marked *mf*.

147 **16**  
*p* *mf* *p*

Musical staff 147-169: Treble clef, key signature of two flats. Measure 147 has a half note (F4) marked *p*. Measure 148 has a half note (G4). Measure 149 has a half note (A4). Measure 150 has a half note (B-flat4). Measure 151 has a half note (C5). Measure 152 has a half note (B-flat4). Measure 153 has a half note (A4). Measure 154 has a half note (G4). Measure 155 has a half note (F4). Measure 156 has a half note (E-flat4) marked *mf*. Measure 157 has a half note (D4). Measure 158 has a half note (C4). Measure 159 has a half note (B-flat3). Measure 160 has a half note (A3) marked *p*. Measure 161 has a half note (G3). Measure 162 has a half note (F3). Measure 163 has a half note (E-flat3). Measure 164 has a half note (D3). Measure 165 has a half note (C3). Measure 166 has a half note (B-flat2). Measure 167 has a half note (A2). Measure 168 has a half note (G2). Measure 169 has a half note (F2).

170 **18**  
*pp*

Musical staff 170-195: Treble clef, key signature of two flats. Measure 170 has a half note (F4) marked *pp*. Measure 171 has a half note (G4). Measure 172 has a half note (A4). Measure 173 has a half note (B-flat4). Measure 174 has a half note (C5). Measure 175 has a half note (B-flat4). Measure 176 has a half note (A4). Measure 177 has a half note (G4). Measure 178 has a half note (F4). Measure 179 has a half note (E-flat4). Measure 180 has a half note (D4). Measure 181 has a half note (C4). Measure 182 has a half note (B-flat3). Measure 183 has a half note (A3). Measure 184 has a half note (G3). Measure 185 has a half note (F3). Measure 186 has a half note (E-flat3). Measure 187 has a half note (D3). Measure 188 has a half note (C3). Measure 189 has a half note (B-flat2). Measure 190 has a half note (A2). Measure 191 has a half note (G2). Measure 192 has a half note (F2). Measure 193 has a half note (E-flat2). Measure 194 has a half note (D2). Measure 195 has a half note (C2).

196 **25** **10**  
*f* *p*

Musical staff 196-235: Treble clef, key signature of two flats. Measure 196 has a half note (F4) marked *f*. Measure 197 has a half note (G4). Measure 198 has a half note (A4). Measure 199 has a half note (B-flat4). Measure 200 has a half note (C5). Measure 201 has a half note (B-flat4). Measure 202 has a half note (A4). Measure 203 has a half note (G4). Measure 204 has a half note (F4). Measure 205 has a half note (E-flat4) marked *p*. Measure 206 has a half note (D4). Measure 207 has a half note (C4). Measure 208 has a half note (B-flat3). Measure 209 has a half note (A3). Measure 210 has a half note (G3). Measure 211 has a half note (F3). Measure 212 has a half note (E-flat3). Measure 213 has a half note (D3). Measure 214 has a half note (C3). Measure 215 has a half note (B-flat2). Measure 216 has a half note (A2). Measure 217 has a half note (G2). Measure 218 has a half note (F2). Measure 219 has a half note (E-flat2). Measure 220 has a half note (D2). Measure 221 has a half note (C2). Measure 222 has a half note (B-flat1). Measure 223 has a half note (A1). Measure 224 has a half note (G1). Measure 225 has a half note (F1). Measure 226 has a half note (E-flat1). Measure 227 has a half note (D1). Measure 228 has a half note (C1). Measure 229 has a half note (B-flat0). Measure 230 has a half note (A0). Measure 231 has a half note (G0). Measure 232 has a half note (F0). Measure 233 has a half note (E-flat0). Measure 234 has a half note (D0). Measure 235 has a half note (C0).

236 **14**  
*f* *mp*

Musical staff 236-254: Treble clef, key signature of two flats. Measure 236 has a half note (F4) marked *f*. Measure 237 has a half note (G4). Measure 238 has a half note (A4). Measure 239 has a half note (B-flat4). Measure 240 has a half note (C5). Measure 241 has a half note (B-flat4). Measure 242 has a half note (A4). Measure 243 has a half note (G4). Measure 244 has a half note (F4). Measure 245 has a half note (E-flat4) marked *mp*. Measure 246 has a half note (D4). Measure 247 has a half note (C4). Measure 248 has a half note (B-flat3). Measure 249 has a half note (A3). Measure 250 has a half note (G3). Measure 251 has a half note (F3). Measure 252 has a half note (E-flat3). Measure 253 has a half note (D3). Measure 254 has a half note (C3).

255  
*ff* Cresc. *ff*

Musical staff 255-262: Treble clef, key signature of two flats. Measure 255 has a half note (F4) marked *ff*. Measure 256 has a half note (G4). Measure 257 has a half note (A4). Measure 258 has a half note (B-flat4). Measure 259 has a half note (C5). Measure 260 has a half note (B-flat4). Measure 261 has a half note (A4) marked *ff*. Measure 262 has a half note (G4).

263

Musical staff 263-270: Treble clef, key signature of two flats. Measure 263 has a half note (F4) marked *ff*. Measure 264 has a half note (G4). Measure 265 has a half note (A4). Measure 266 has a half note (B-flat4). Measure 267 has a half note (C5). Measure 268 has a half note (B-flat4). Measure 269 has a half note (A4). Measure 270 has a half note (G4).

271

Musical staff 271-276: Treble clef, key signature of two flats. Measure 271 has a half note (F4) marked *ff*. Measure 272 has a half note (G4). Measure 273 has a half note (A4). Measure 274 has a half note (B-flat4). Measure 275 has a half note (C5). Measure 276 has a half note (B-flat4).

# Romance

Horn in F 2

Adagio

*p* **3** *p* **13** *mp*

21 *p* **7**

34 *p* **14** **2**

56 *pp*

# Rondeau

Horn in F 2

Allegretto

8 *mf* *mf*

16 *mf* 15 *mf*

41 *mf* *mf*

57 **Minore** 16 *p* 12 *mp*

91 *mf*

107 *mf* 10 *f* 17 *p*

141 *mf* *mp*

160 *pp* *mp* *mf*

179 *mf* *mp*

Rondeau  
Horn in F 2

190

Simile *f*