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. VIId/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

First, I would like to thank Dr. John Ericson, horn professor at Arizona State University, for his encouragement and guidance on this project. He suggested that I create a new arrangement of this concerto for two horns when my plan of playing this work with a wind band fell through because no version for this ensemble existed. Many thanks also need to go to Dr. Albie Micklich and Professor Sam Pilafian, bassoon and tuba professors at ASU, for their valuable suggestions and advice. I wish also to especially thank Dr. Amy Holbrook, music theory professor at ASU, for her time and patience reading through my project as well as her guidance as to the form and analysis of this work. Finally, I would like to thank many of my colleagues at ASU, who provided valuable comments to make the transcription playable and characteristic for winds.

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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)[1] 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.[2] Another prolific composer of concertos, Antonio Vivaldi (1678-1741), brought concerto composition to its fully mature form in the Baroque period.[3]

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),

[1] 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.

[2] 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.

[3] 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.[4]

It is assumed that double concertos developed from the concerto grosso, particularly from examples for two violins in the early Baroque.[5] 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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[4] W. H. Hadow, *Sonata Form*, Reprint 1st AMS ed. (New York: AMS Press, 1979), 171.

[5] 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.[6] 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).[7] 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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[6] Barry Tuckwell, *Horn* (London: Macdonald, 1983), 13.

[7] 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.

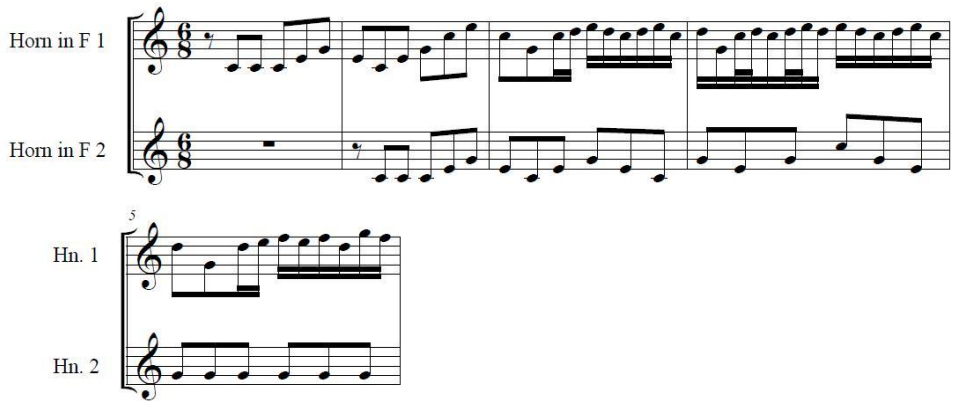
The most celebrated composer of the Baroque era who wrote horn parts in pairs in orchestral music is Johann Sebastian Bach (1685-1750). Bach first employed horns in his 1713 Weimar cantata, *Was mir behagt ist nur die muntre Jagd!* (The lively hunt is all my heart's desire!), also known as the Hunting 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).[8] 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.[9] 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).[10]

[8] John Humphries, *The Early Horn: A Practical Guide* (New York: Cambridge University Press, 2000), 8.

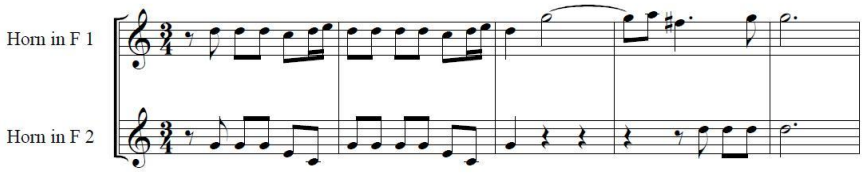
[9] Hiebert, "The Horn in the Baroque and Classical Periods," 105.

[10] 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.



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



Later, horn duo writing in orchestral music transformed slightly in the hands of Anton Joseph Hampel (1710-1771), Joseph Haydn and others,[11] 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.

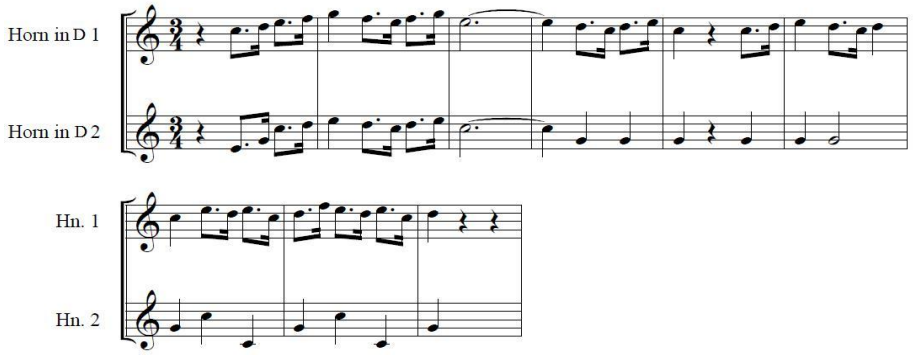
During the 1700s, horn duos were not only employed in the orchestra but also became a favored solo combination. Most concertos for two horns utilize *clarino* writing for the first horn and a lower range for the second horn. The fanfare style was common, especially in the Baroque era. The five concertos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

[11] 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.

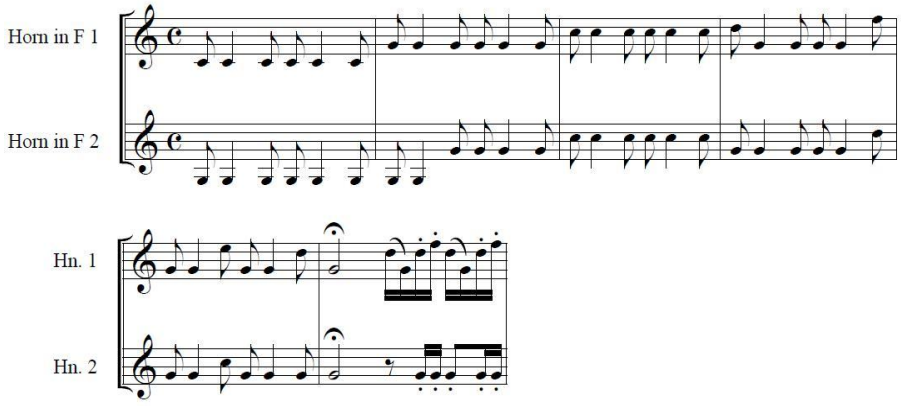
Example 3: Georg Phillip Telemann, Concerto for Two Horns in D Major, TWV 52: D 2, first movement, solo horn, mm. 15-23.



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).[12]

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



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

[12] 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.[13] 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.[14] 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.[15] 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.[16] 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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[13] John Ericson, "The Natural Horn: The Natural Horn and Its Technique." In *Horn Articles Online*, http://www.public.asu.edu/~jqerics/natural_horn.htm (accessed January 27, 2011).

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

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

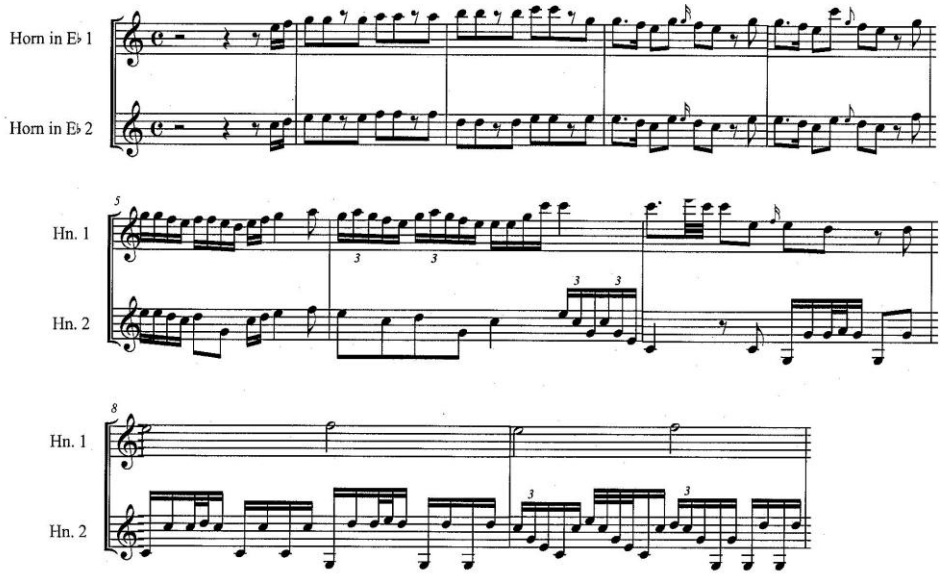
[16] Hiebert, "The Horn in the Baroque and Classical Periods," 108.

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 Thürrschmidt (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.[17] 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.[18]

[17] 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).

[18] 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 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),[19] 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.[20]

[19] 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).

[20] 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.[21] Another popular Rosetti work was the Concerto for Two Horns in E Major (Kaul III/51), which was introduced to English audiences by the Thürrschmidt 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 9th 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.[22]

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 Thürrschmidt (1753-1797) when they performed at

[21] Ibid., 525.

[22] 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 Zwierzina (1752-1825).[23] In addition, Rosetti's double horn concertos were performed thirteen times in the Darmstadt court from 1782-1789.[24]

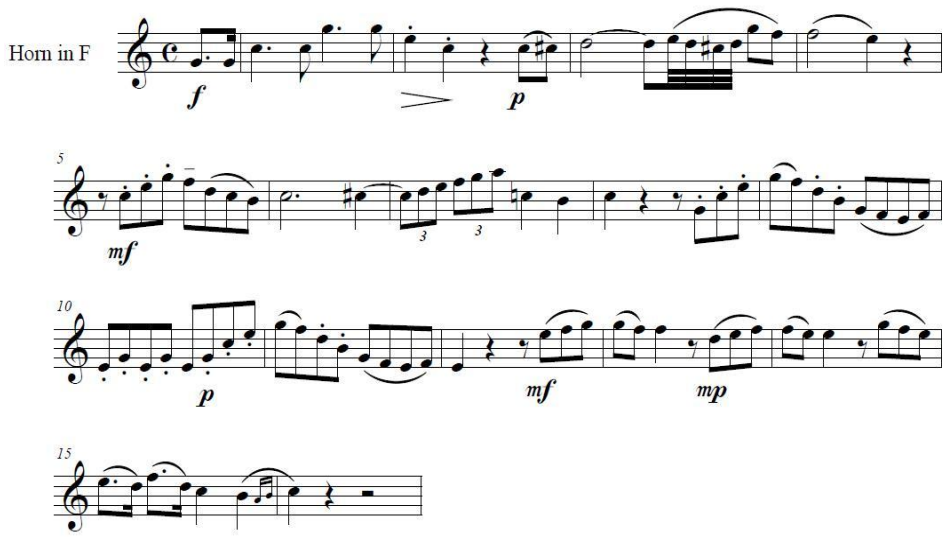
Perhaps, because Rosetti's horn compositions were well-received among most hornists and audiences at that time, there are over twenty horn concertos by him that exist today, including six double horn concertos (Kaul III/50 in E Major was lost). The style of horn writing in these concertos is different 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. Virtuosic hornists such as Jan Václav Stich (1746-1803, known as Giovanni Punto) and Johann Türrschmidt 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

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

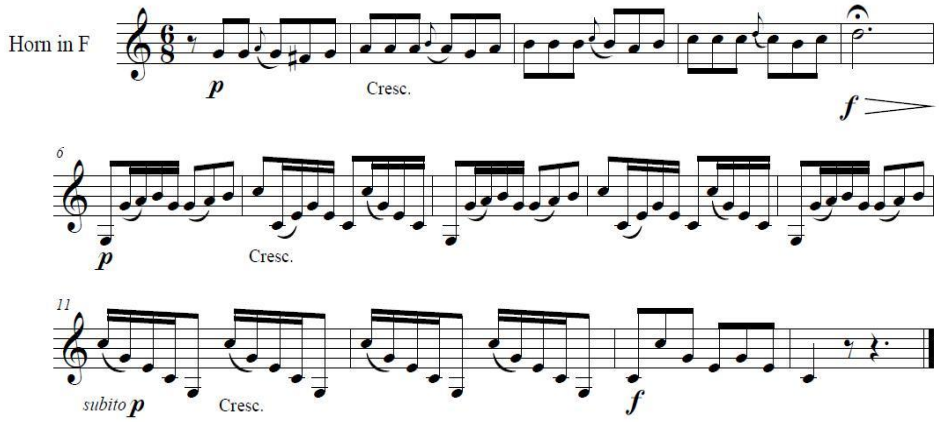
[24] Murray, " The Double Horn Concerto," 526.

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.



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



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.[25] 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).[26] A list of concertos for two horns by Baroque and Classical composers appears in Table 1 (listed by date of birth of composer).

[25] Ibid., 509.

[26] 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. VIId/2 Hob. VIId/6	Lost Unknown
Karl von Ordonitz (1734-1786)	Notturno 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 18th century)	Concertino for two horns	?	Unknown	Unknown

CHAPTER II

The Concerto for Two Horns in E-flat Major

Attributed to Joseph Haydn, Hob. VIId/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.[27] 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.[28]

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.[29] 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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[27] John Jay Hilfiger, "Who Composed 'Haydn's Second Horn Concerto?'," *The Horn Call Annual* 5 (1993): 1.

[28] Robert Dearling, "Annotations to the Breitkopf Thematic Catalogue and Supplements," *Haydn Yearbook* IX (1975): 258.

[29] 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. VIId/4, and the other is the Concerto for Two Horns in E-flat Major, Hob. VIId/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.[30] 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. VIId/6, remains unclear, it is certain that Joseph Haydn composed another Concerto for Two Horns in E-flat Major, Hob. VIId/2. The authenticity of Hob. VIId/2 is not in question. It first appeared in Haydn's catalogue, which was prepared by his copyist Johann Elssler (1769-1843) in 1805.[31] In this catalogue, Haydn mentioned this double horn concerto and quoted the opening theme.[32] 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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[30] Ibid.

[31] Murray, "The Double Horn Concerto," 512.

[32] 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 VIId/2 was composed in the last years of Haydn's life, possibly after 1796. Unfortunately, this VIId/2 was never published during Haydn's lifetime and remains a lost work today.[33]

The other Concerto for Two Horns in E-flat Major, Hob. VIId/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.[34] 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.[35] De Nys argues that Hob. VIId/2 was commissioned by the Count Kraft-Ernst and is the preliminary sketch of VIId/6 (Example 8).[36] Even though VIId/2 is lost, its incipit (Example 9) was included in Joseph Haydn's collection by J. Elssler in 1805.[37] De Nys argued that due to the similarities between the thematic idioms in VIId/2 and VIId/6, both works were composed by Joseph Haydn. He also dated VIId/6 between 1796 and 1802, that is, between the date of the trumpet

[33] Murray, "The Double Horn Concerto," 512.

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

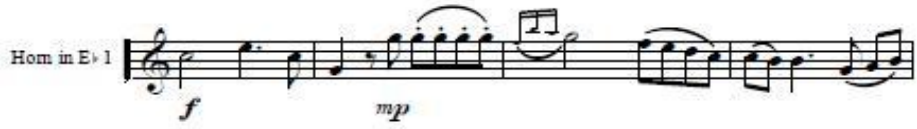
[35] Brockway, 20.

[36] Ibid., 21.

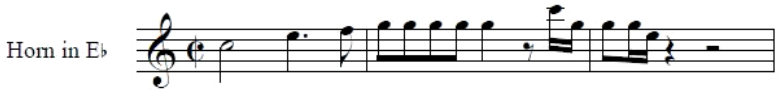
[37] Murray, "The Double Horn Concerto," 512.

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

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, VIId/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.[40]

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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[38] Brockway, 21.

[39] Howard Chandler Robbins-Landon, "Haydniana (I)," *Haydn Yearbook* IV (1968): 201.

[40] Murray, "The Double Horn Concerto," 522.

with the remark "orig. without authors name; par 'Michael Heiden' added later."[41] 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.[42]

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 (Example11); 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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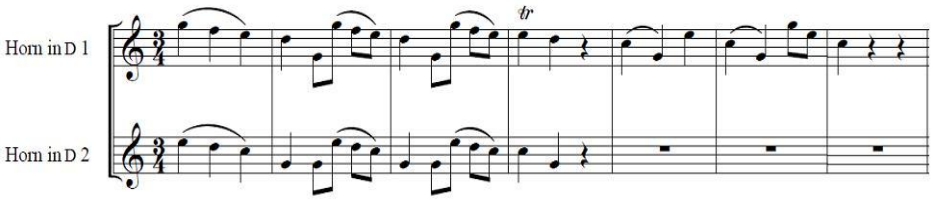
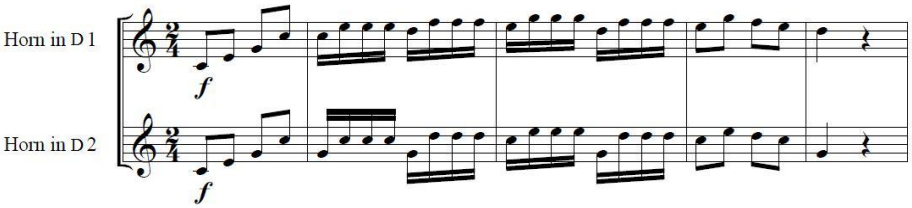
[41] James Webster and Georg Feder, "Haydn, Joseph, §13: Haydn's Career." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com (accessed March 21, 2011).

[42] Murray, "The Double Horn Concerto," 522.

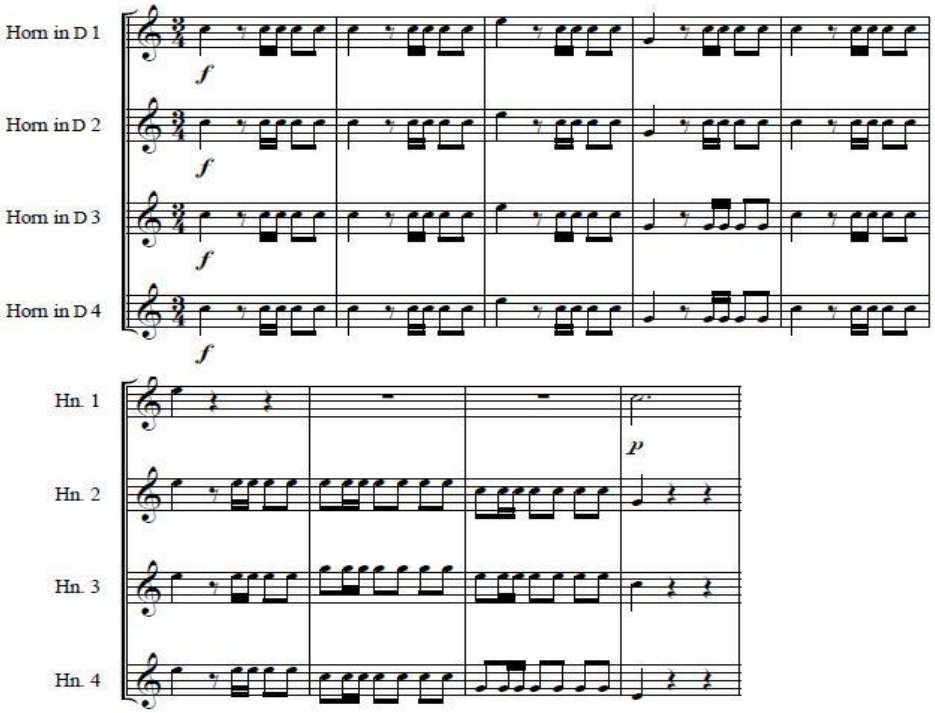
Example 10a: Joseph Haydn, Symphony No. 6, first movement, horns, mm. 81-87.



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



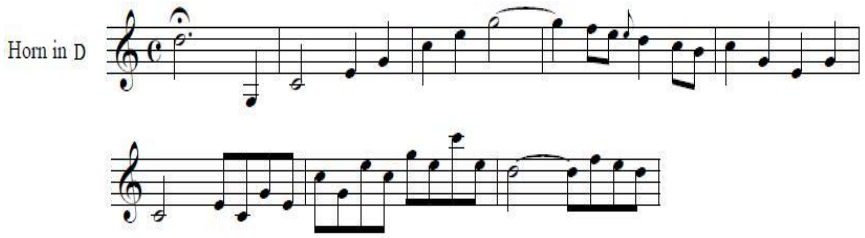
Example 11: Joseph Haydn, Symphony No. 31, *Hornsignal*, first movement, horns, mm. 1-9.



The Horn Concerto No. 1 in D Major, Hob. VIId/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.[43] 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.[44] 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.



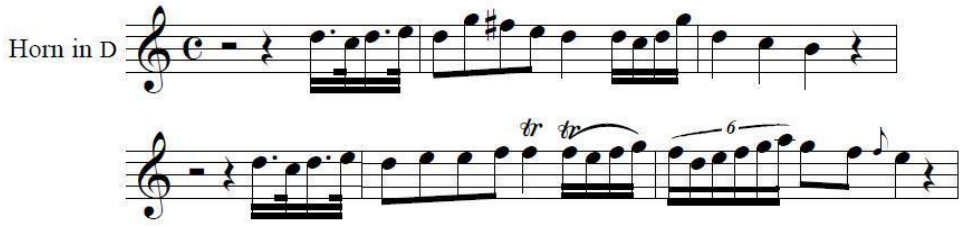
Later, Haydn's Horn Concerto No. 2 in D Major, Hob. VIId/4, generally but not universally accepted as authentic, features a wider range for the horn soloist. This concerto is considered to be a low horn solo work because of its

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

[44] 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.

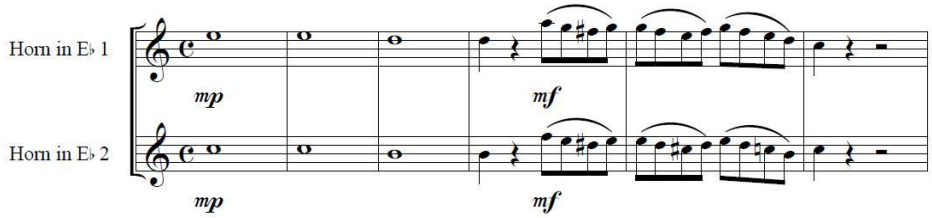
Example 13: Joseph Haydn, Horn Concerto No. 2 in D Major, first movement, solo horn, mm. 44-49.



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. VIId/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. VIId/6.

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



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. VIId/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. VIId/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 VIId/6, might not have been composed by him.

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

of the Oettigen-Wallerstein circle.[45] 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. VIId/6 but not in the horn concertos of the Haydn brothers. In addition, the titles given the second and third movements of Hob. VIId/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. VIId/6. Also, Kaul III/36 and Hob. VIId/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. VIId/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. VIId/6.

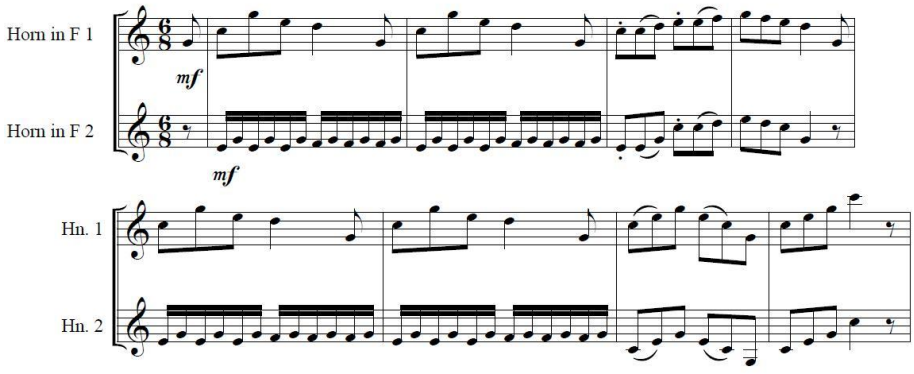
Beyond these specific arguments, the general musical character is another similarity between Rosetti's double horn concertos and Hob. VIId/6. In comparison with Michael Haydn's double horn concerto, the horn treatment in Rosetti's concerto is more developed. Michael Haydn's horn duo treatment resembles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

[45] Robbins-Landon, 201.

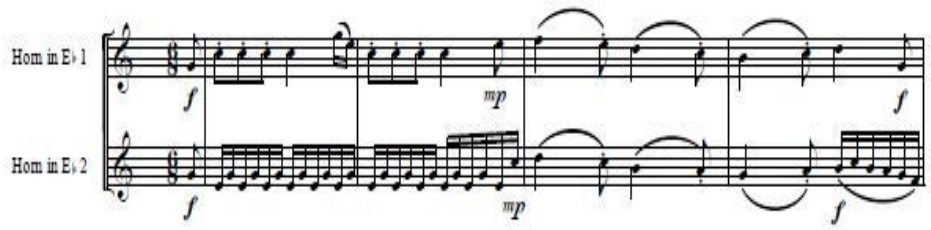
patterns in the second horn. Rosetti, in contrast, utilized the characters of *cor alto* and *cor basso*, did less doubling, and gave the second horn more accompanying figures.

Other more specific resemblances between Rosetti's concerto for two horns and Hob. VIId/6 include the range c to f^2 used in the Rosetti's double horn concertos, which is similar to that employed in Hob. VIId/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. VIId/6 (Example 15b).

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



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



Based on this rather scant evidence, Rosetti is most likely to be the composer of Hob. VIId/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.[46] 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

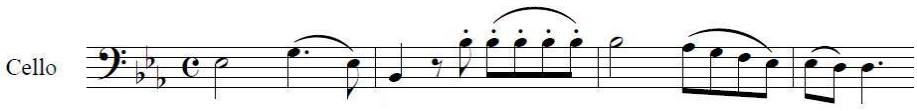
[46] Pauly, 135.

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^7
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.

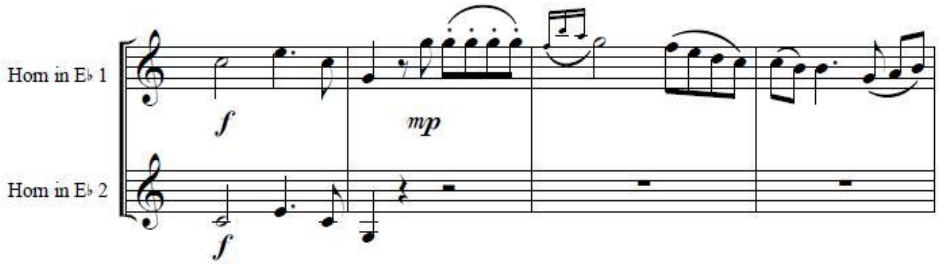
As before, it begins quietly and works to dynamic and registral peaks. The first peak is reached in m. 47 (*forte*) with the hunting-call motive recalled by the cellos and another peak at m. 51 (*fortissimo*). This section (mm. 43-61) serves as the closing of the ritornello; its multiple returns to the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

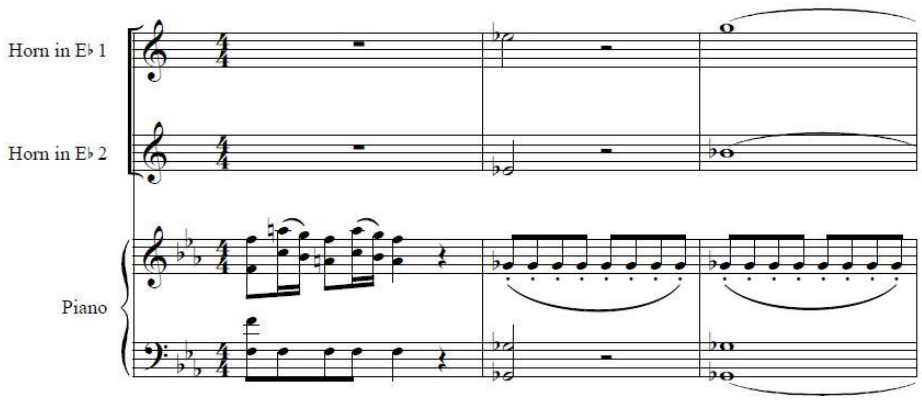
Example 17: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, first movement, solo horns, mm. 62-65.



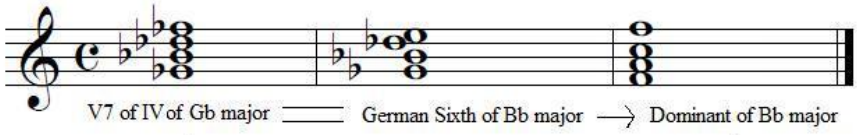
The transition begins slowly, with reiterations of the dominant to tonic progression from the cadence. With the new, *forte* figure in the horns at m. 73, it begins to modulate to the dominant, B-flat major, resting on the tonic chord on the downbeat of m. 78. With a drop to *pianissimo* in m. 78, there 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^7 of IV – IV – V^7 – I is sounded twice against the pedal G-flat (mm. 83-91). In m. 93 the Gb –Bb – Db – Fb, V^7 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.

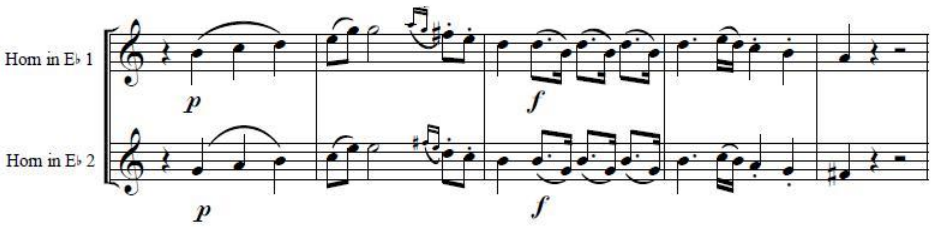


Example 19: Concerto for Two Horn in E-flat Major attributed to Joseph Haydn, first movement, chords in m. 93 and m. 97.



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^7

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.

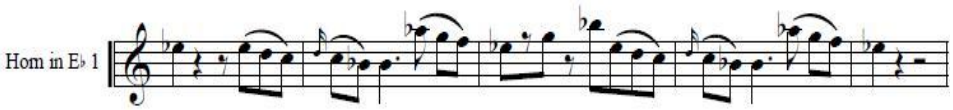


Table 6: The sections of the solo recapitulation.

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.[47] 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.

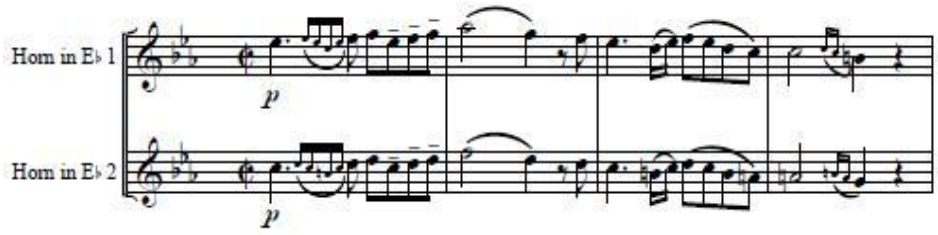
	Section	Measures	Key
Melodic theme	a^1	mm. 1-8	E-flat minor→G-flat major
Episode	I	mm. 9-16	G-flat major→E-flat minor
Melodic theme	*b*	mm. 17-24	E-flat major
Episode	II	mm. 25-47	C-flat major→G-flat major →E-flat minor
Melodic theme	a^2	mm. 48-59	E-flat minor

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 8th-8th-8th-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

[47] 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.

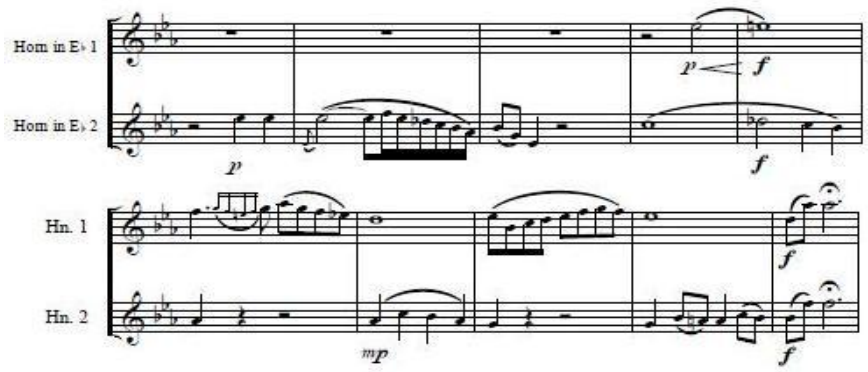


After the first theme, the orchestra takes over and begins the first episode. This episode can be divided into 2+2+4. The first two-measure segment develops the eighth-note motive with lush writing in the strings that echoes the cadence with G-flat major: I – V^7 – I. The harmony stays in G-flat for 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 8th-8th-8th-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 melodic theme a^2, 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

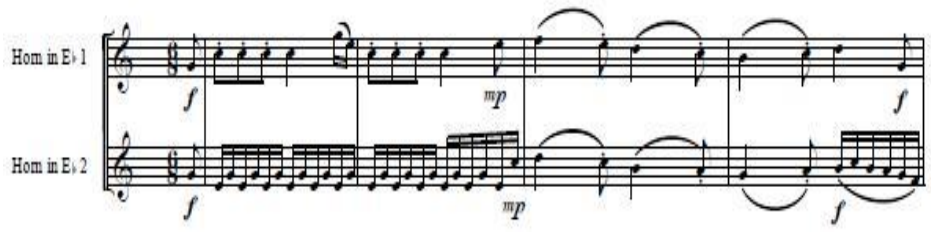
A typical rondeau, in this movement the refrains remain constant while the episodes become longer and more elaborate, making each return more satisfying. In an *Allegretto* 6/8, the overall character is that of a rustic gigue, and the horns at times suggest a *chasse* or hunting-piece. The structure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

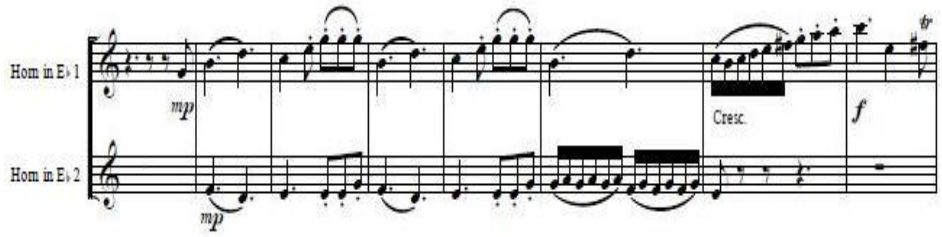
In the refrain, the solo horns present a 4+4 period (Example 24) answered by a *forte* restatement in the orchestra. While the first horn plays the melody, the sixteenths (broken chords) in the second horn give this simple tune a lusty sound. The opening statement of the refrain is lengthened by additional 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.



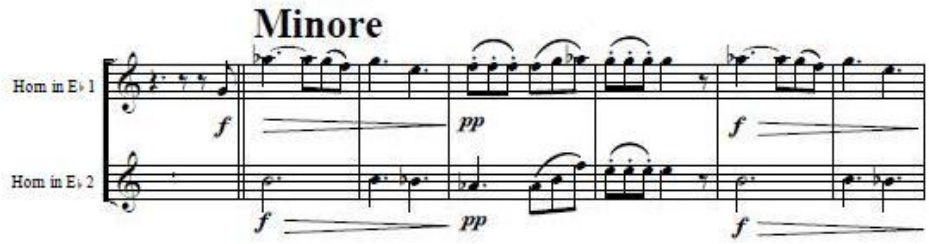
In contrast with the pure hunting-horn style of the refrain, the melody in the B section is more lyrical and in softer dynamics (Example 25). The horn writing here is still based on the harmonic series but requires more demanding hand-horn technique to express the phrase. At seventeen measures, this 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.

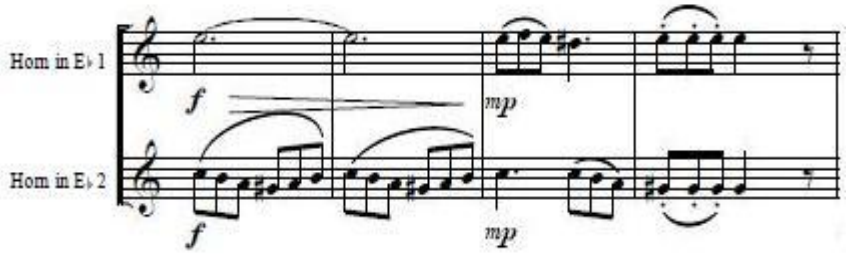
Example 26: Concerto for Two Horns in E-flat Major attributed to Joseph Haydn, third movement, solo horns, mm. 57-63.



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.



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 8th-8th-8th 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 ($vii^{\circ 7}$– 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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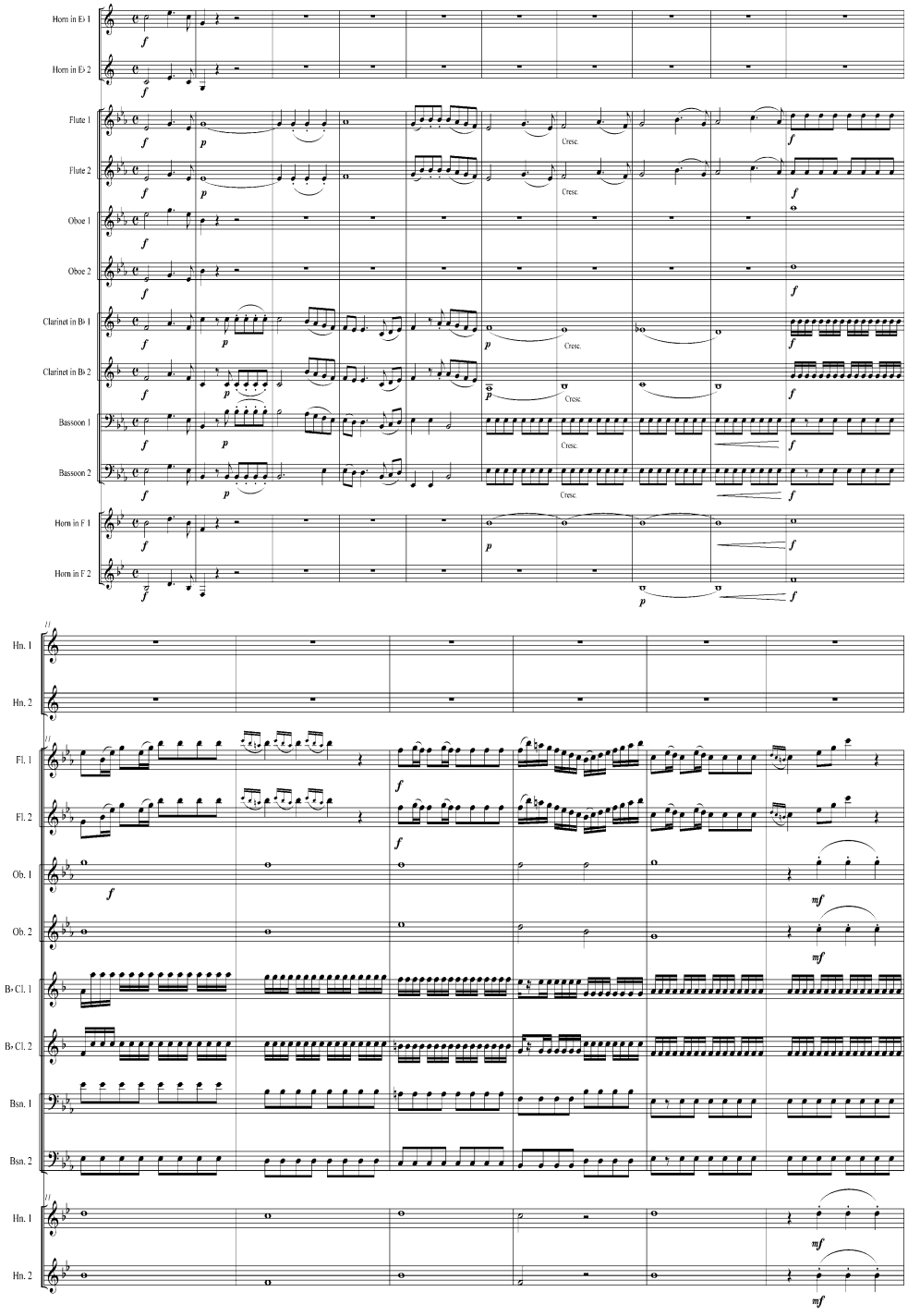
APPENDIX A
SCORE

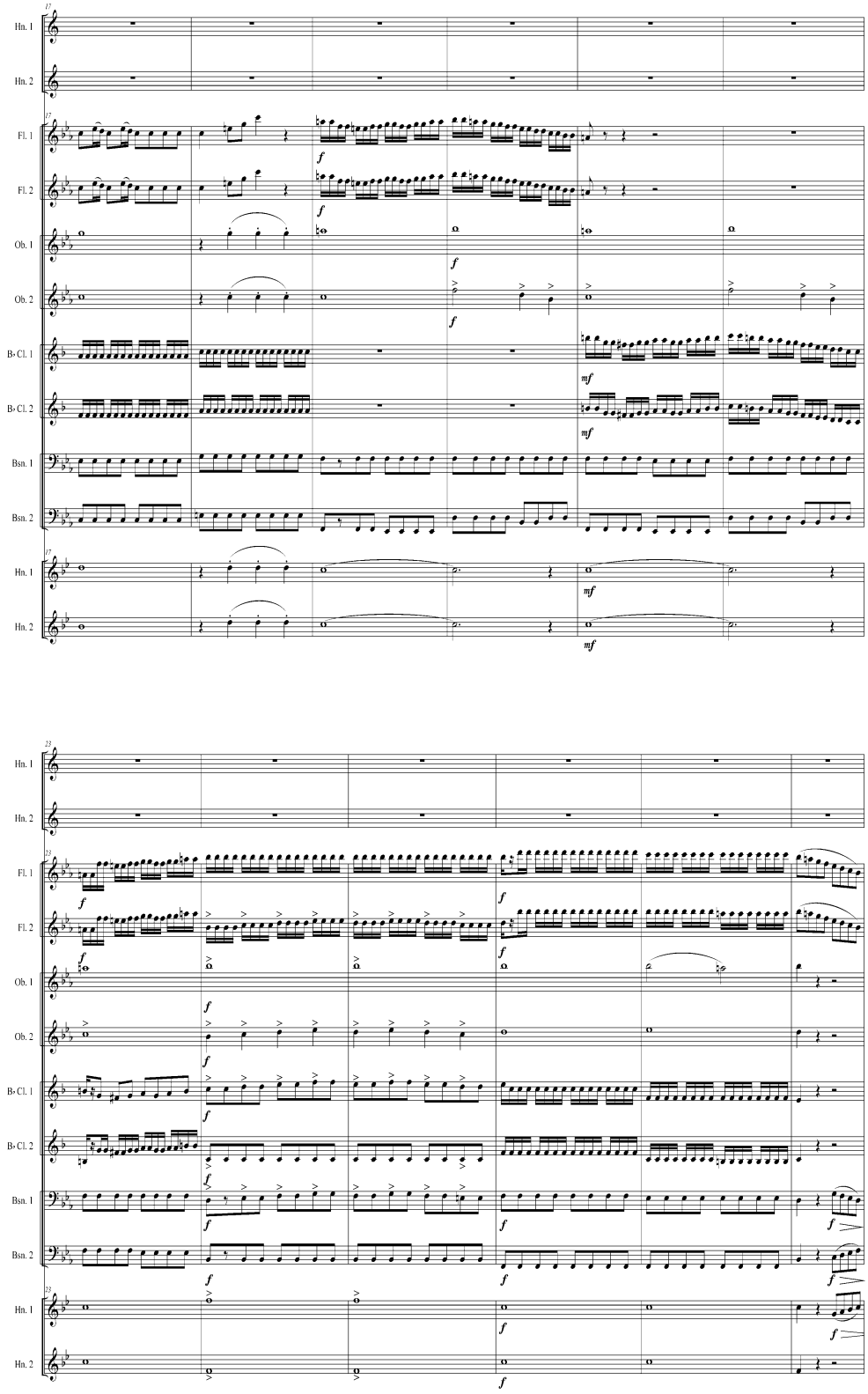
Concerto in E-flat Major

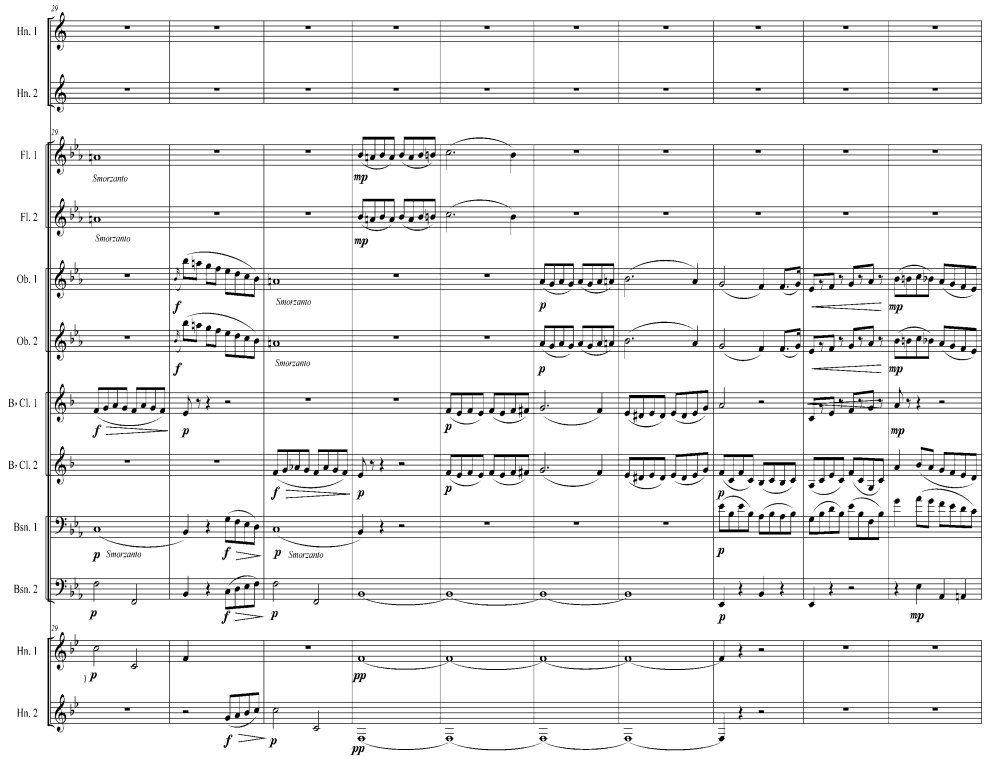
for Two Horns and Wind Ensemble

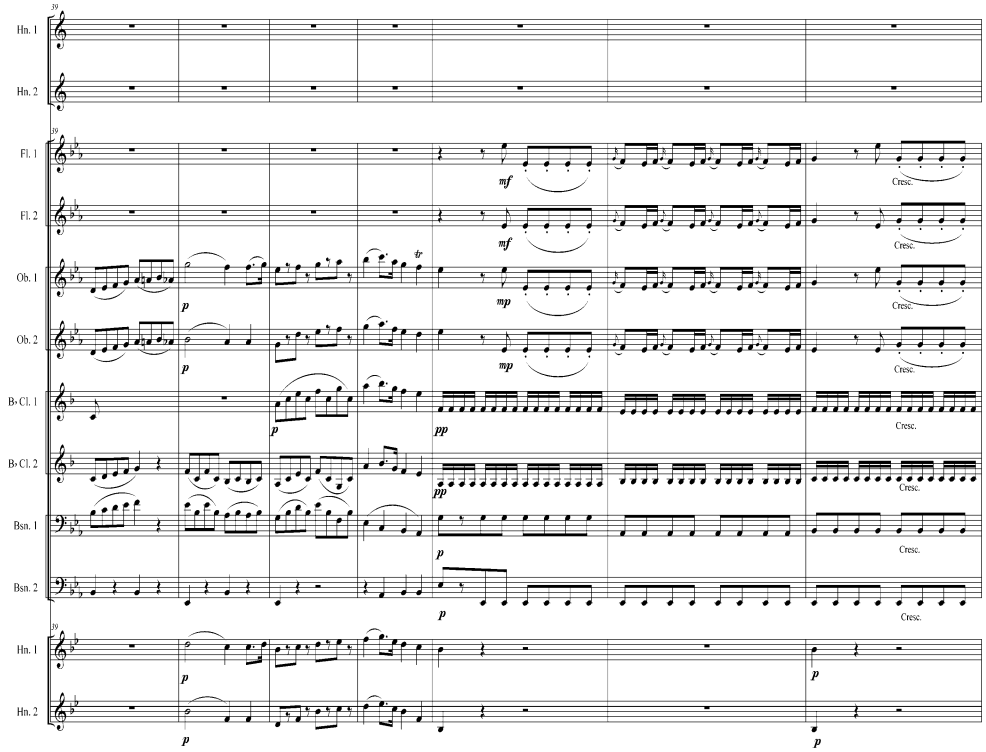
Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

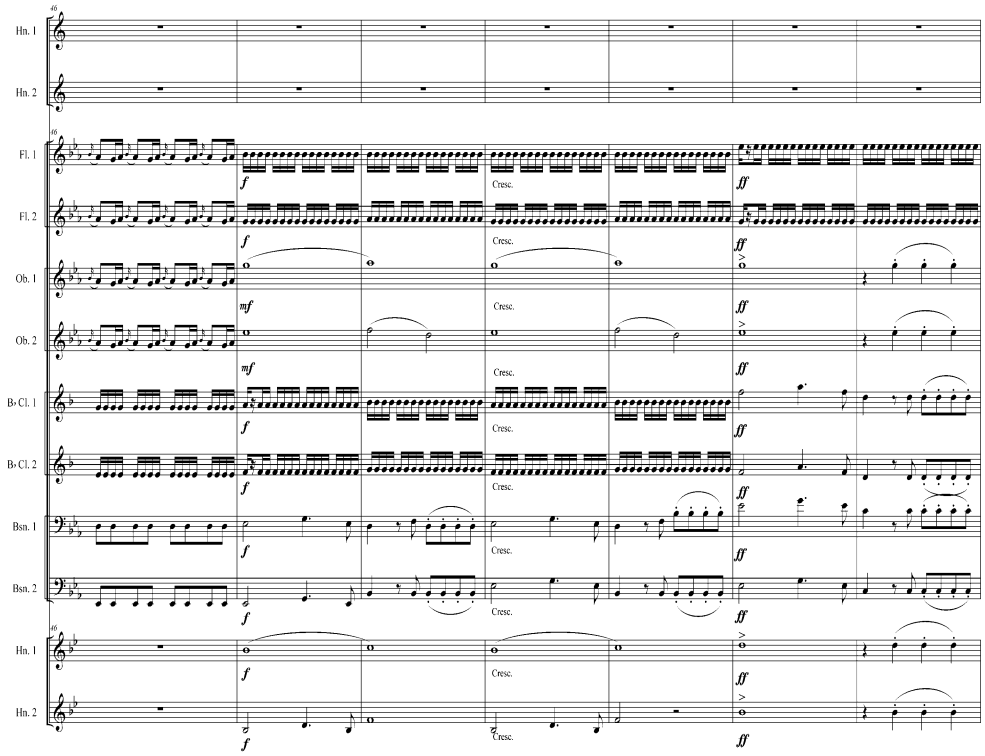
Allegro maestoso

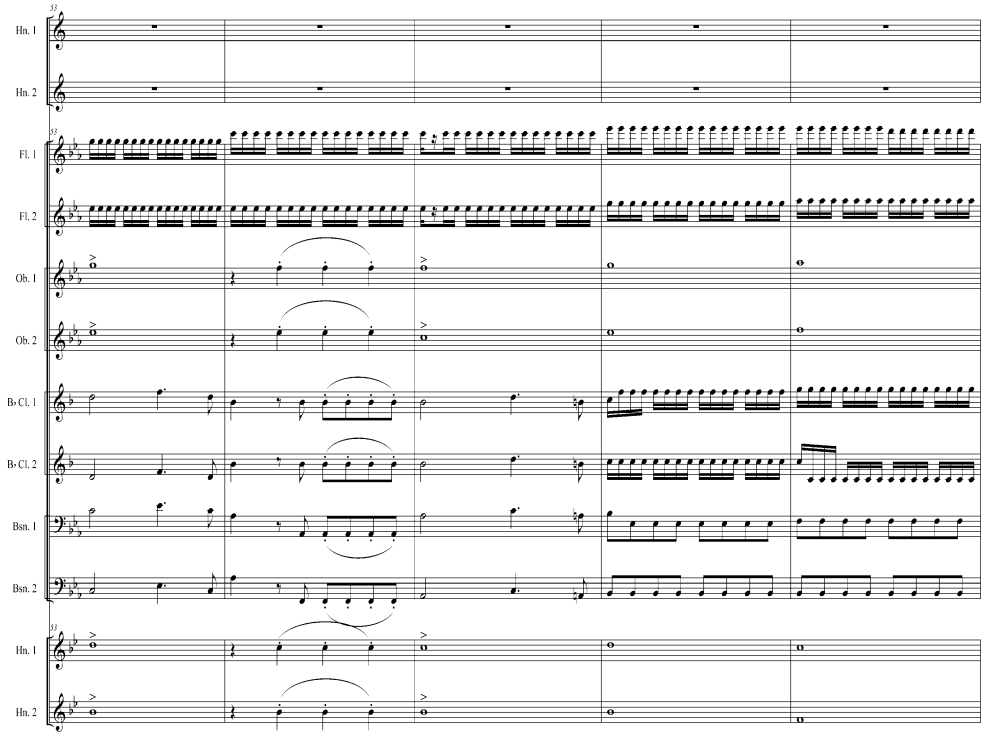


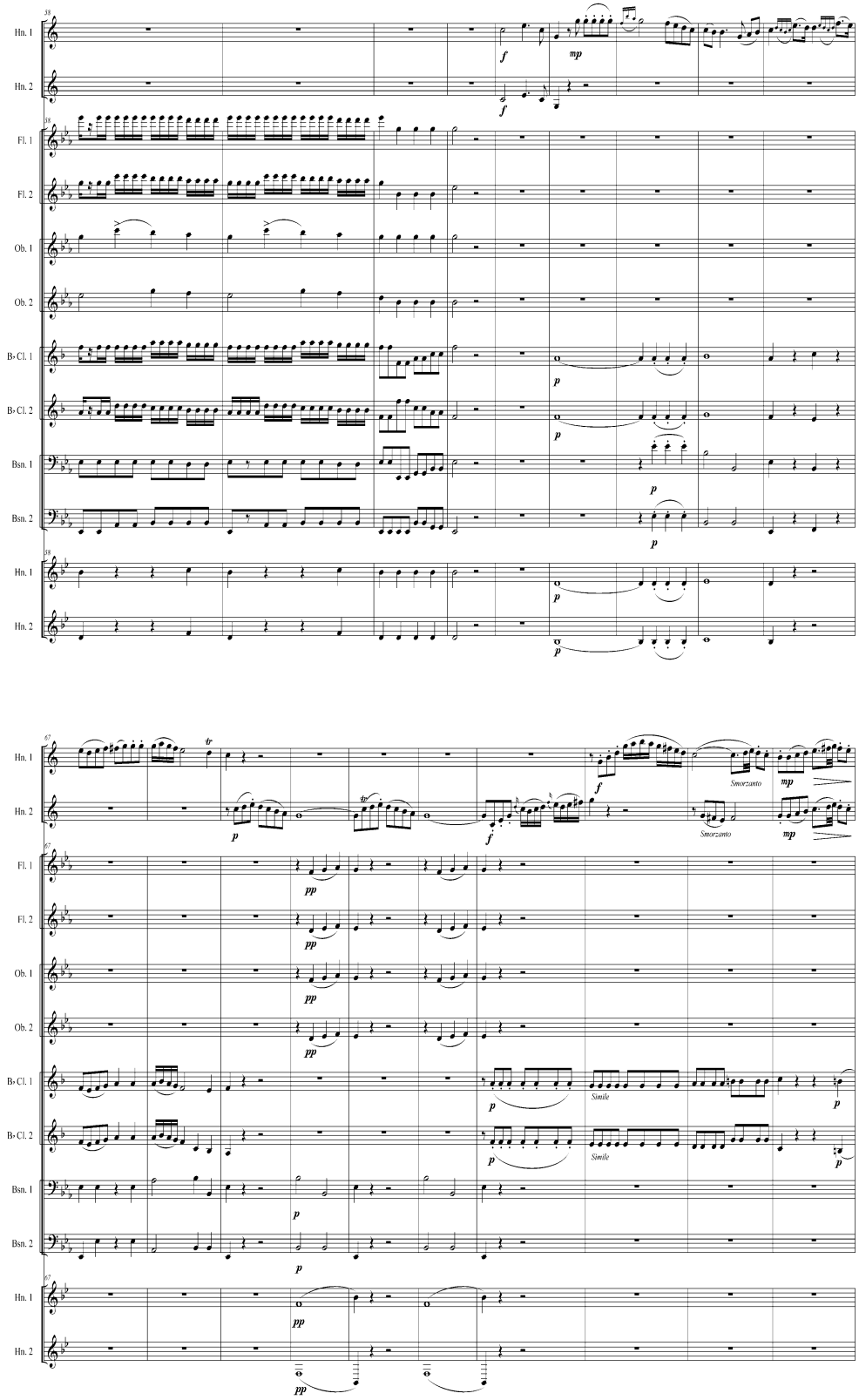

17
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
23

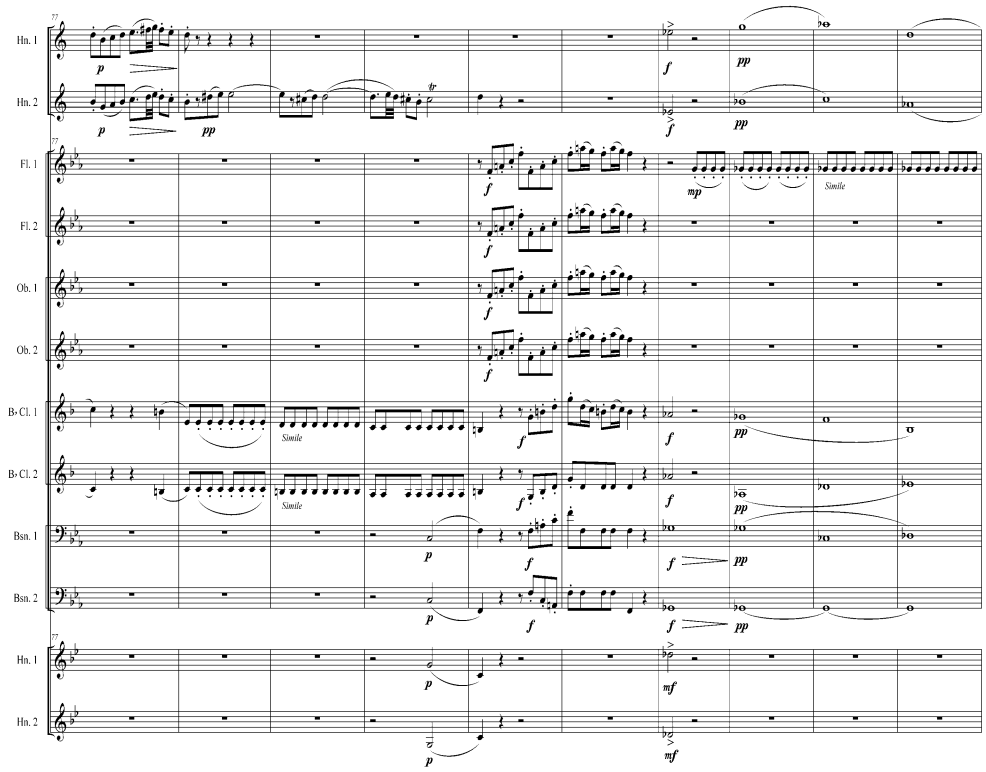

29
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Smorzanto

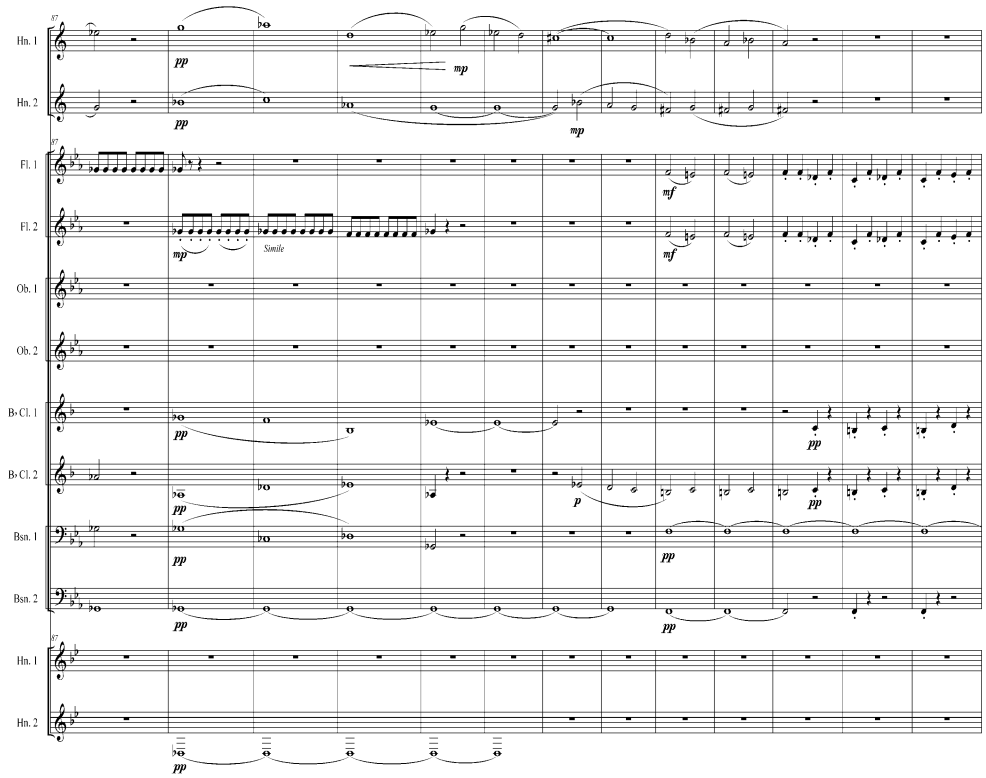

39
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

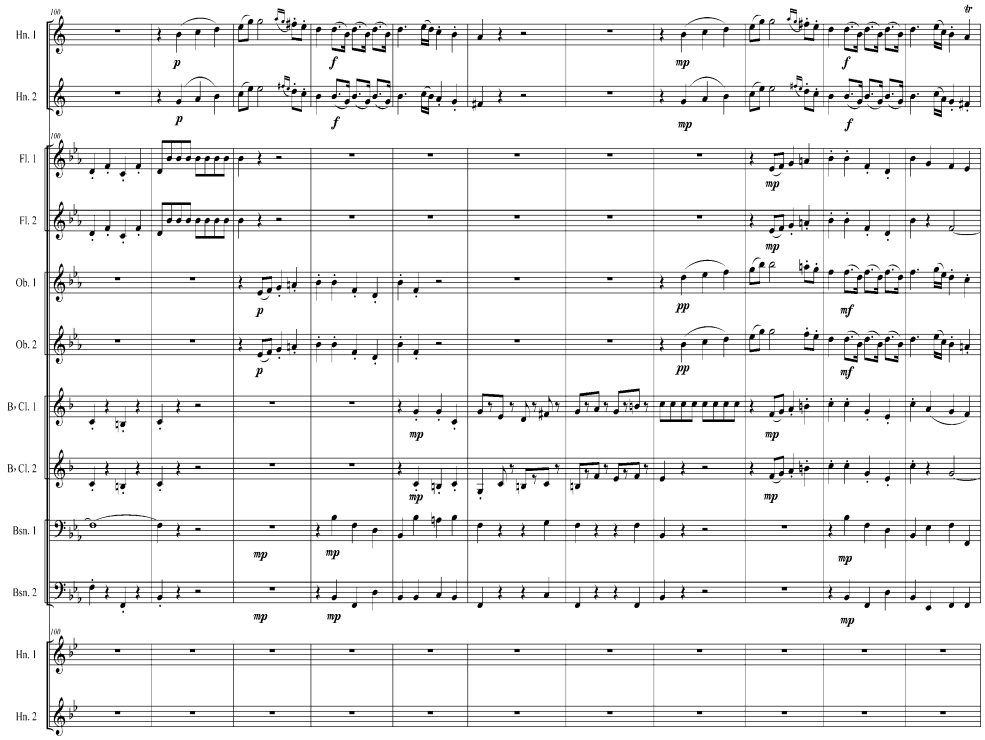

46
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
f
mf
ff
Cresc.

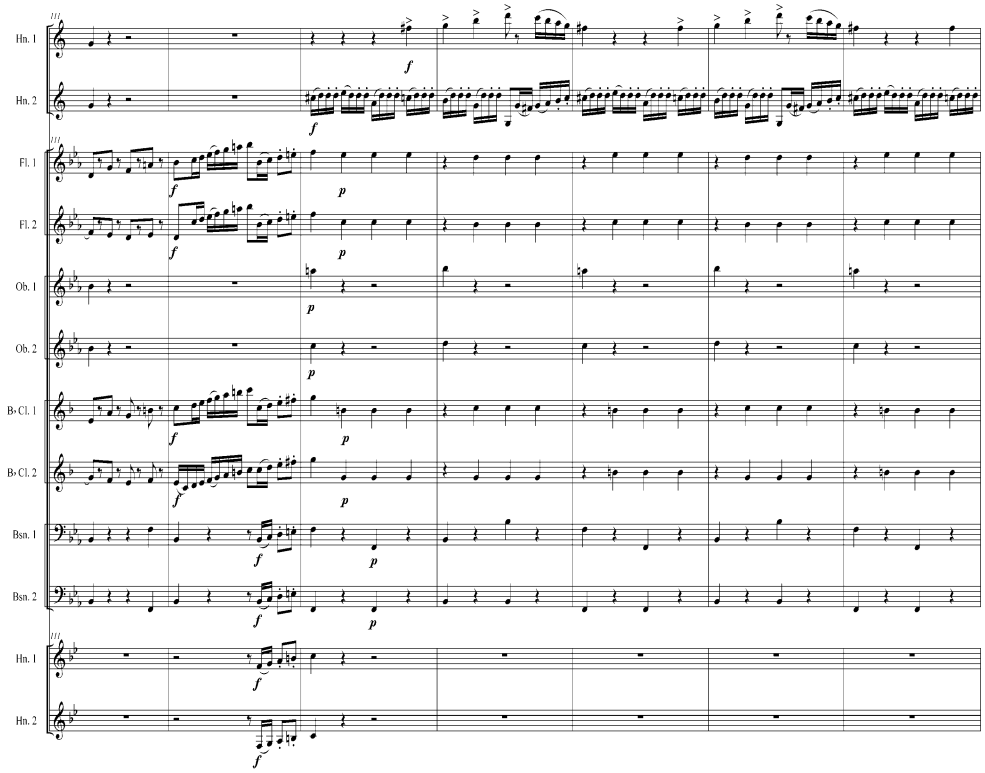

53
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

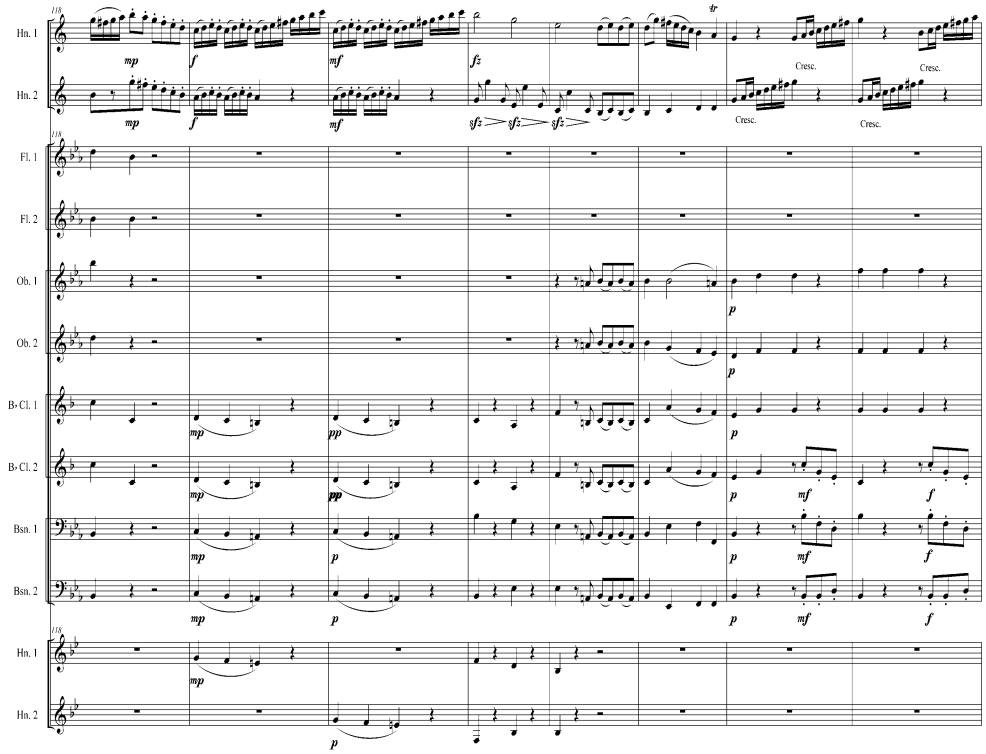

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Smorzanto
Simile

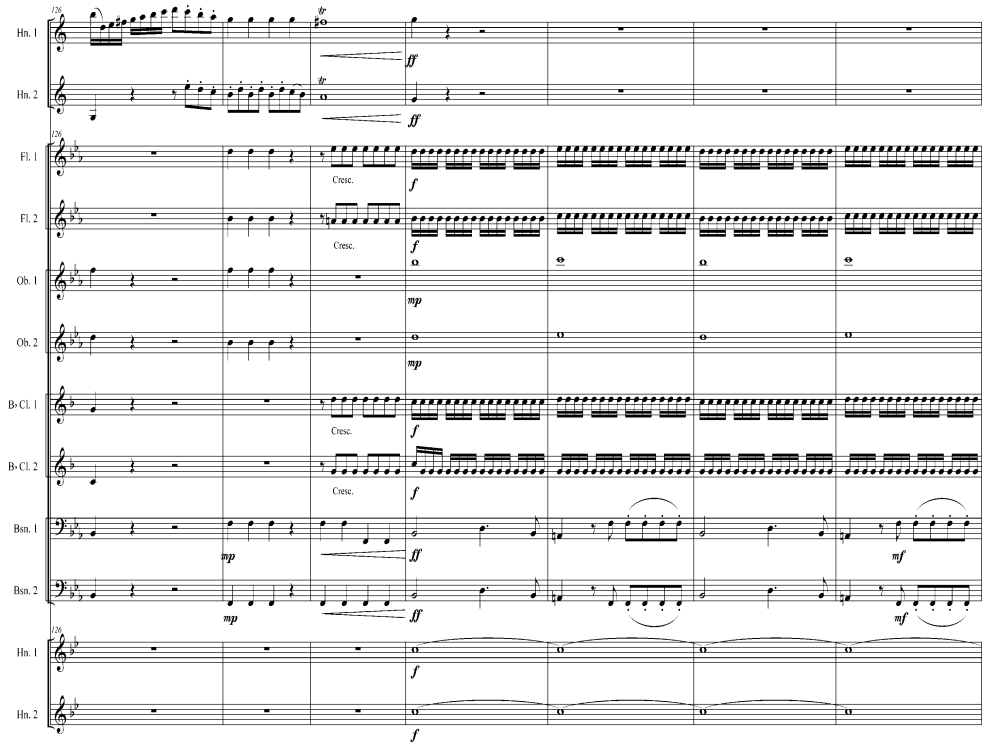

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Simile

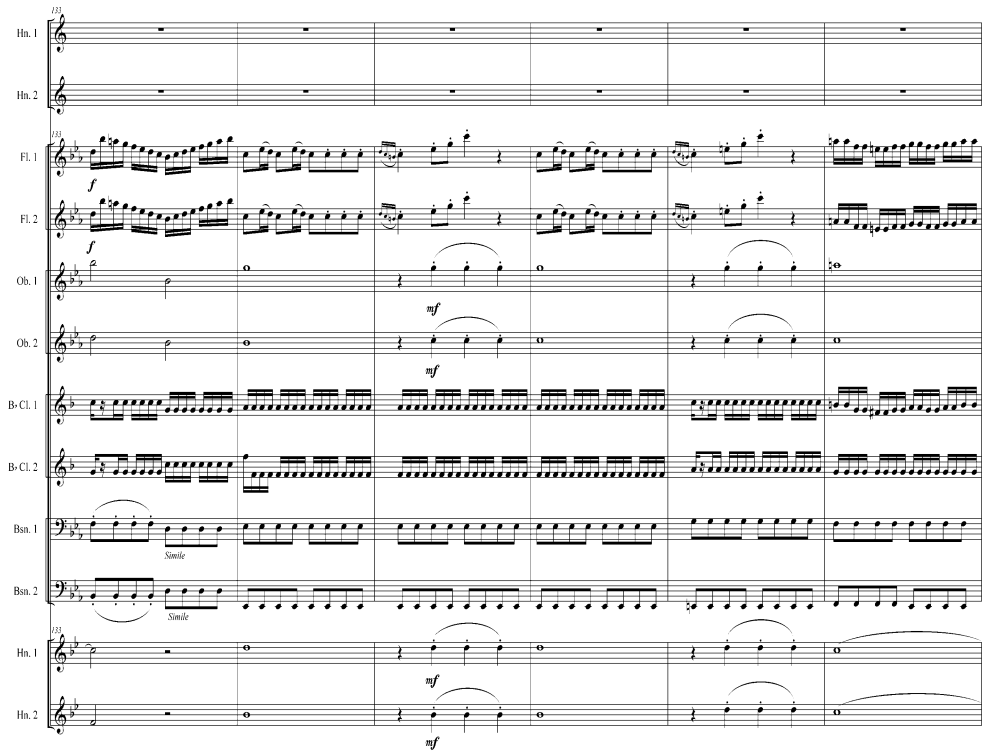

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Simile

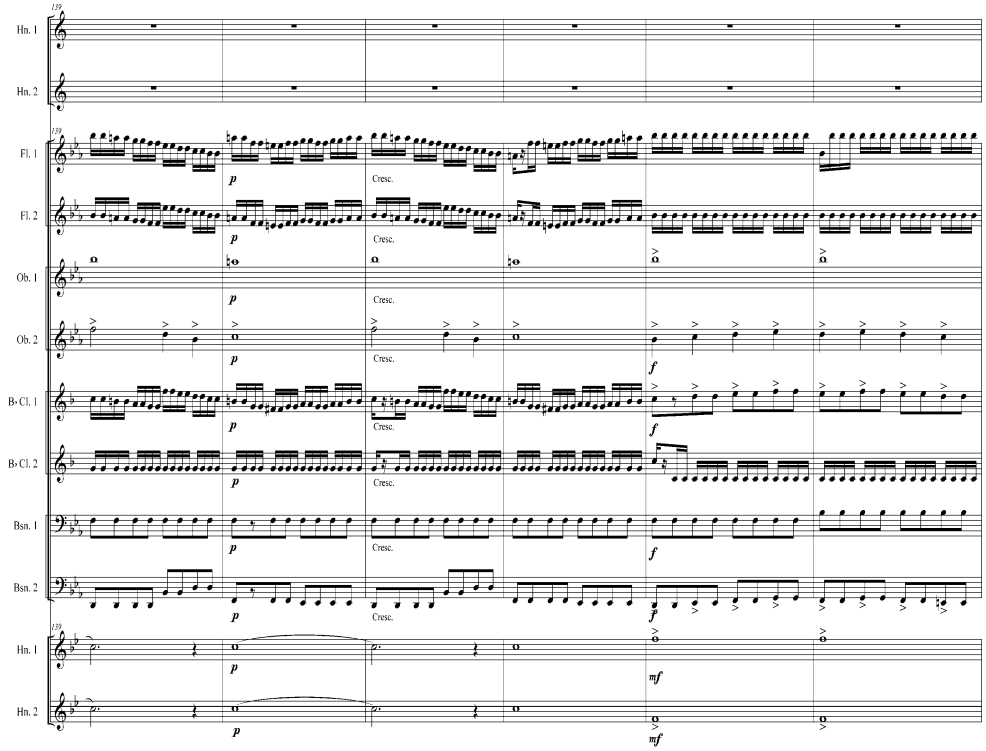

100
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
p
f
mp
pp
mf
tr

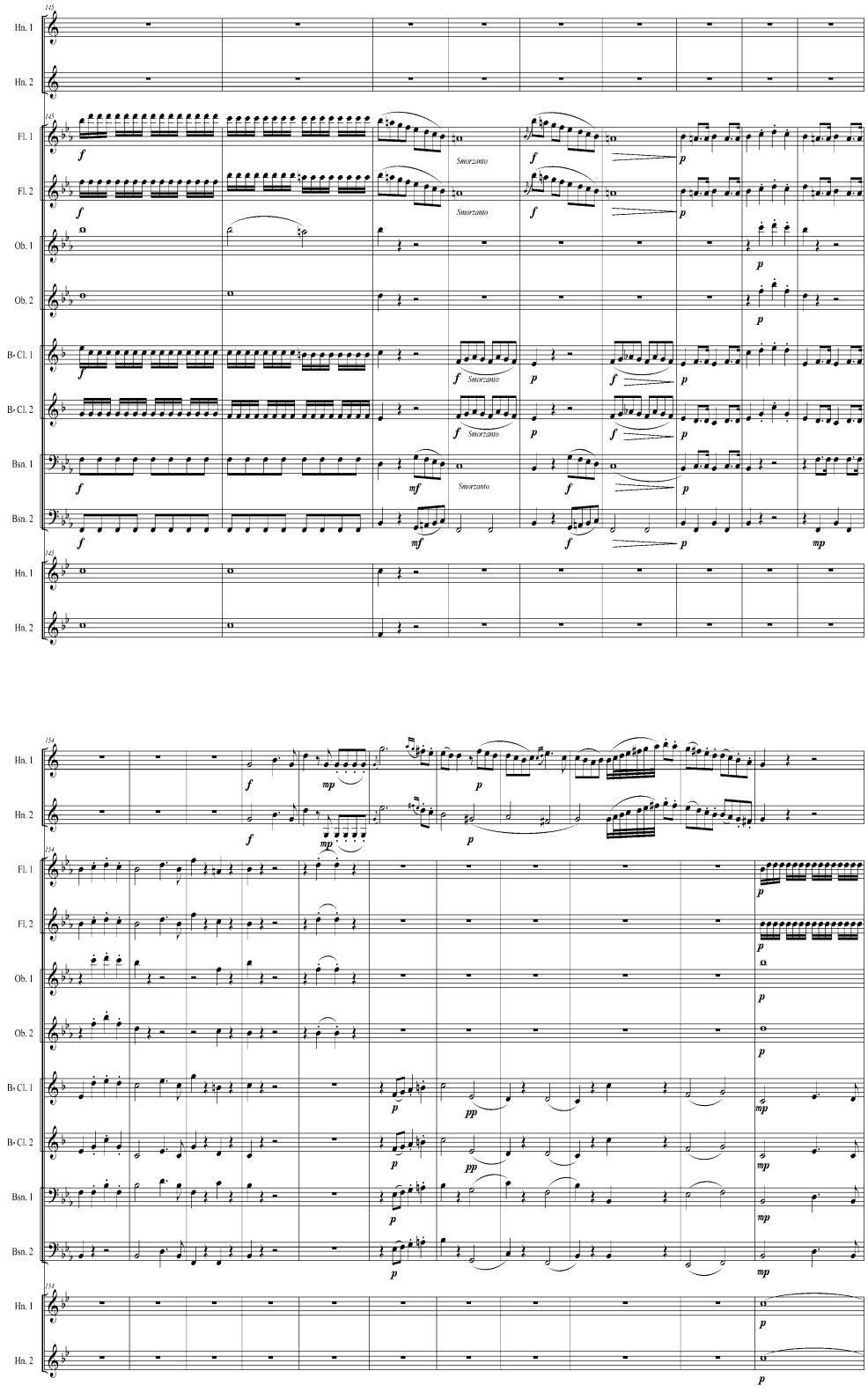

111
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
f
p

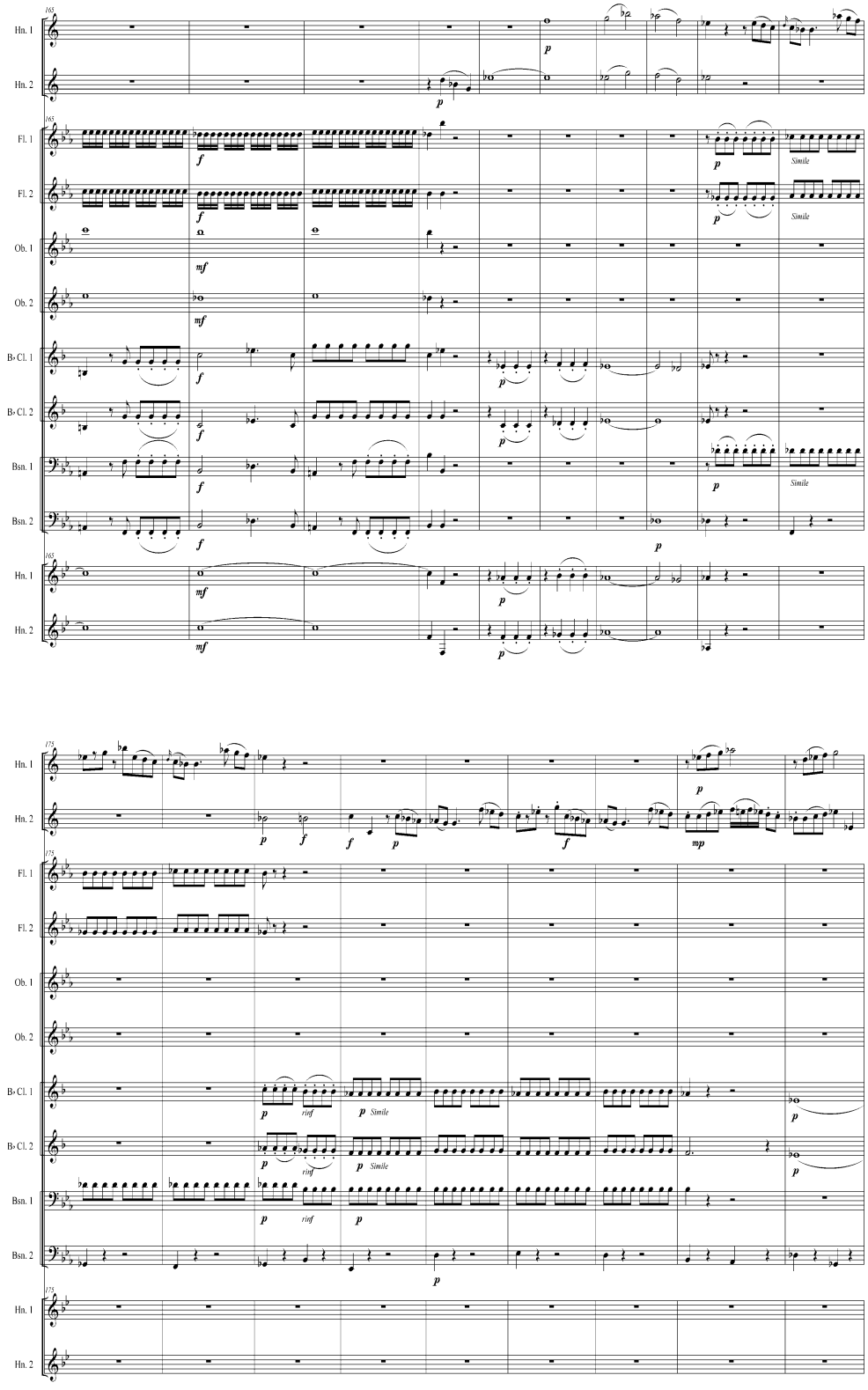

118
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

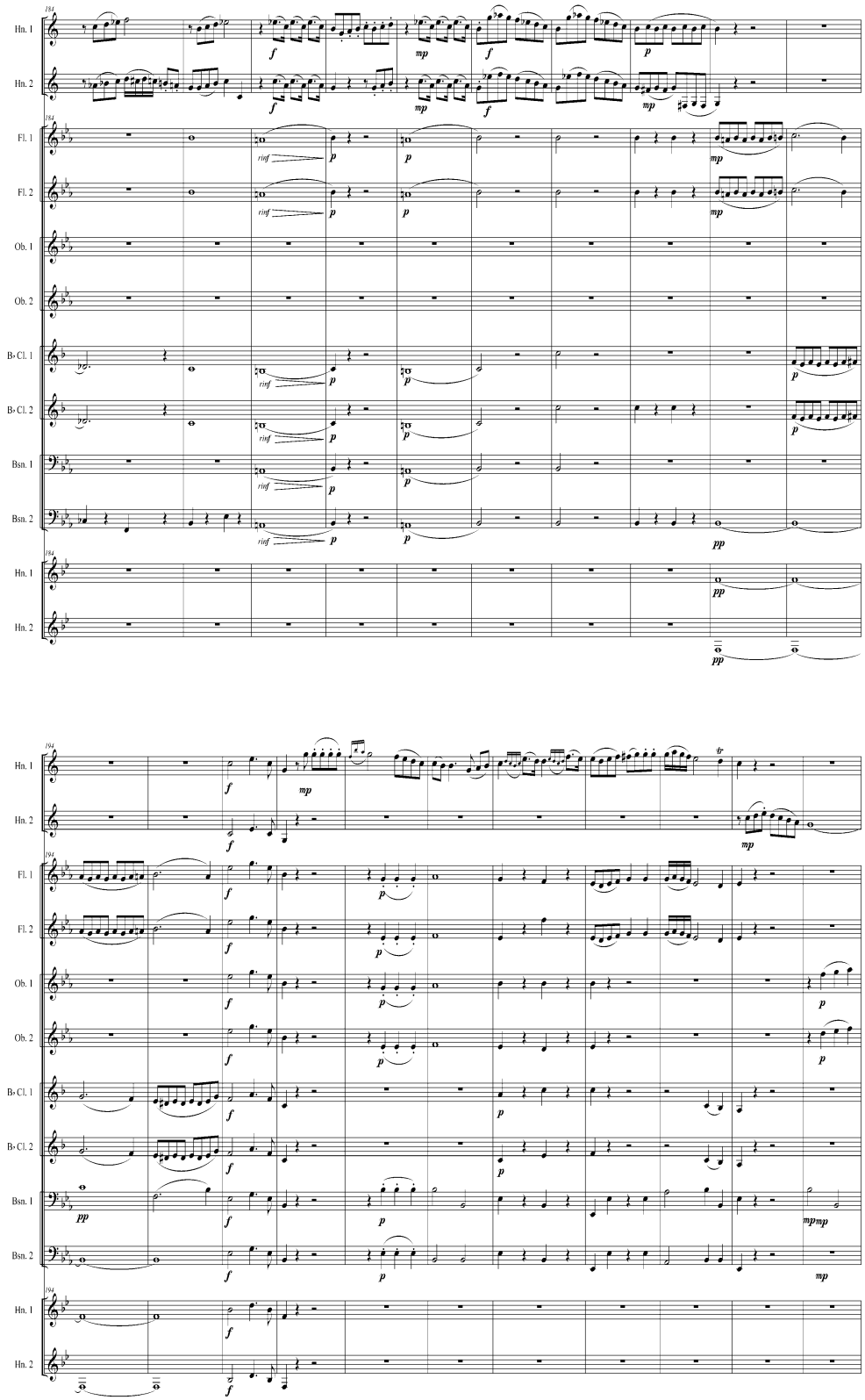

126
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

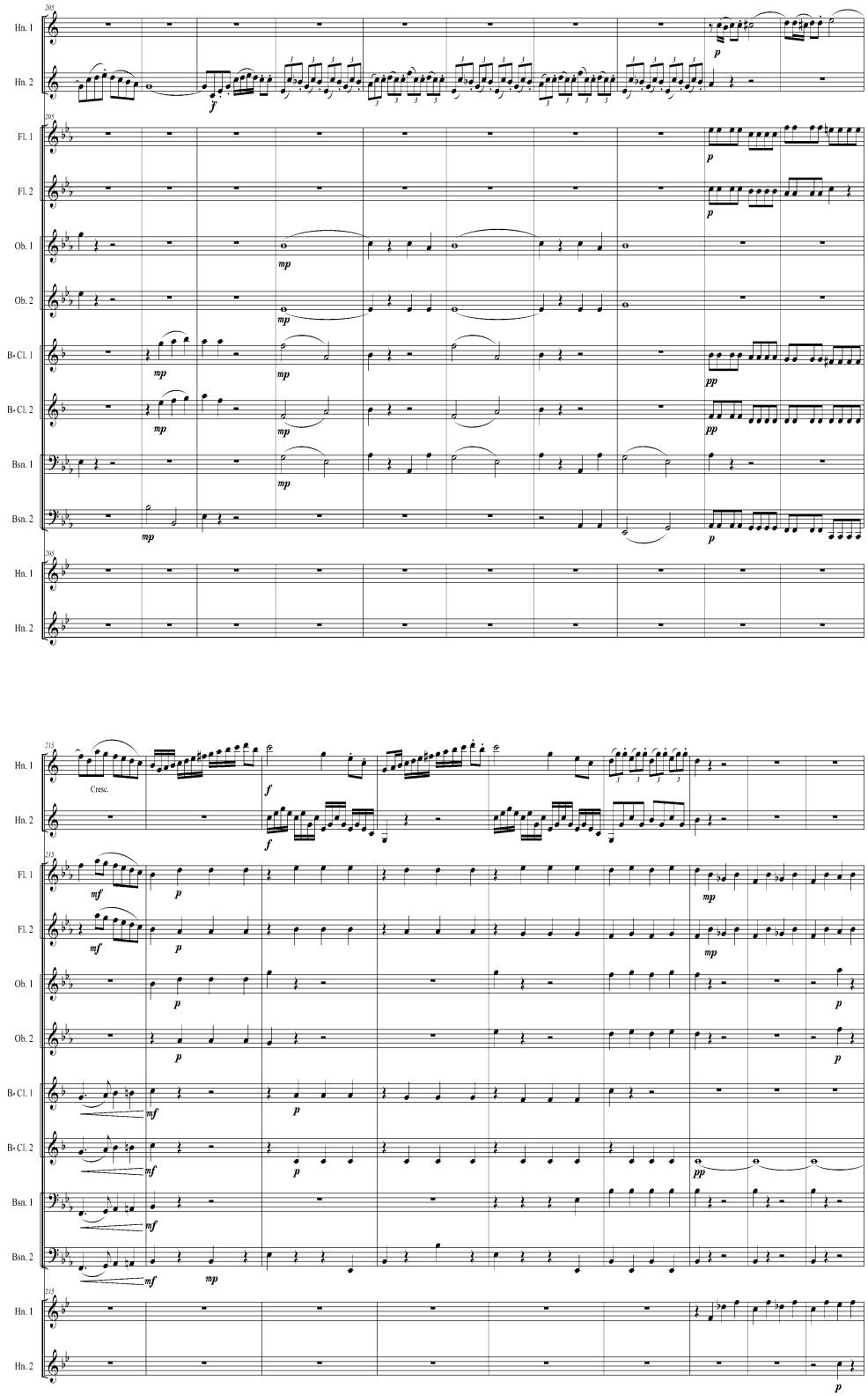

133
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
f
mf
Simile

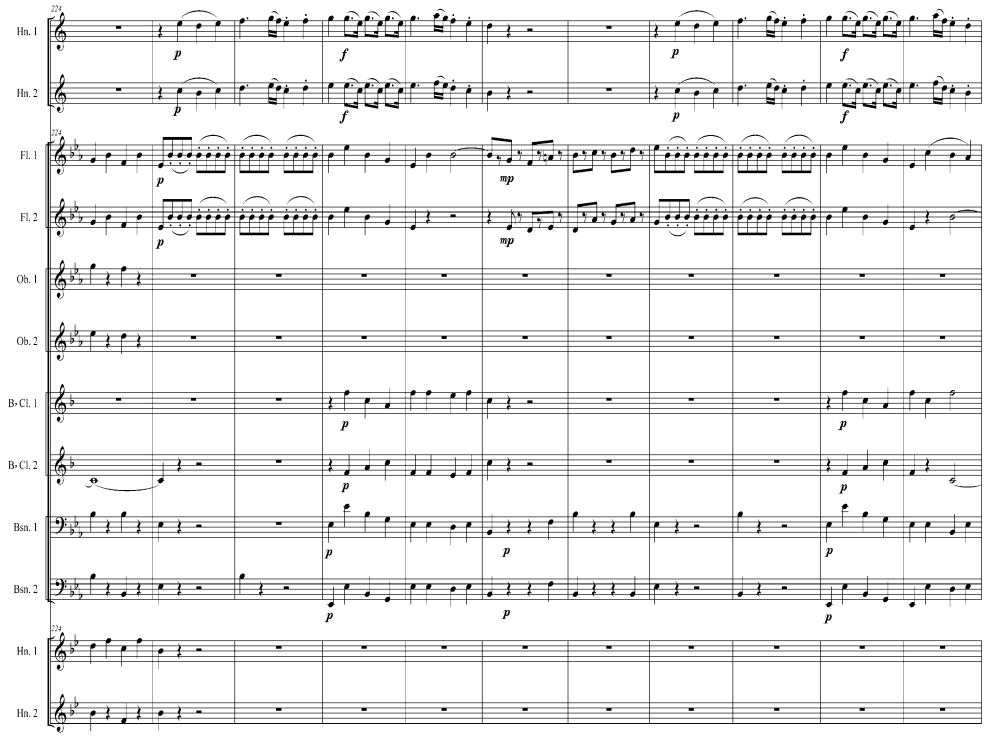

139
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
p
Cresc.
f
mf

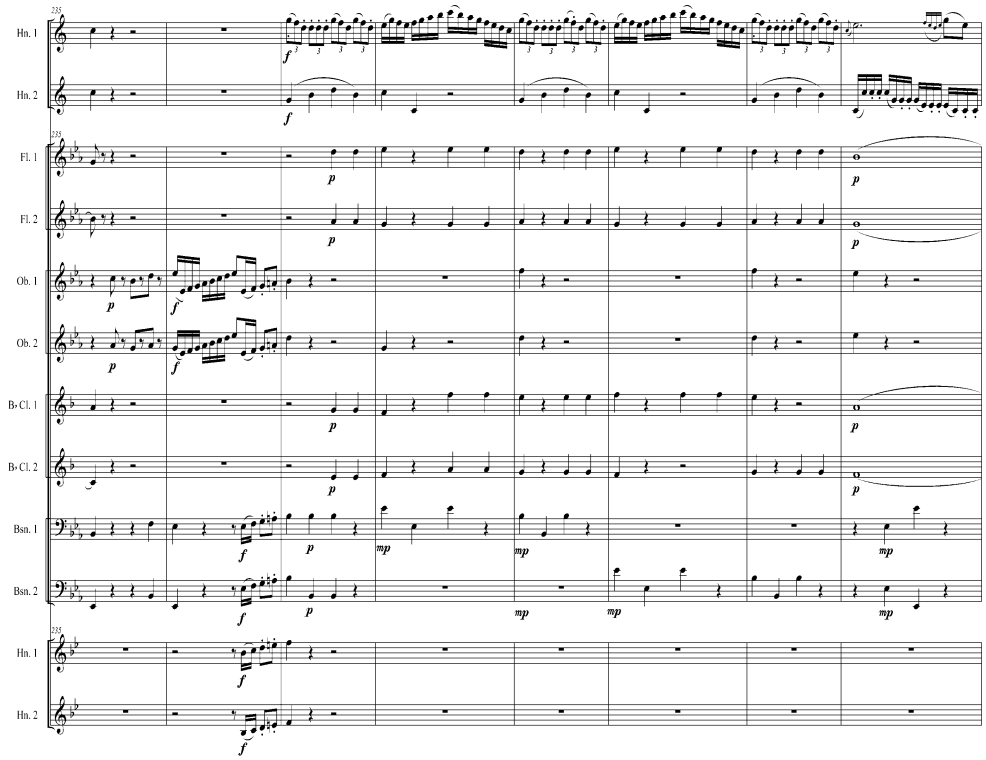

145
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Smorzanto
154


165
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Simile
175
rinf


184
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
rinf
f
mp
p
pp
tr
mpmp


205
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
215
Cresc.


224
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
224
Hn. 1
Hn. 2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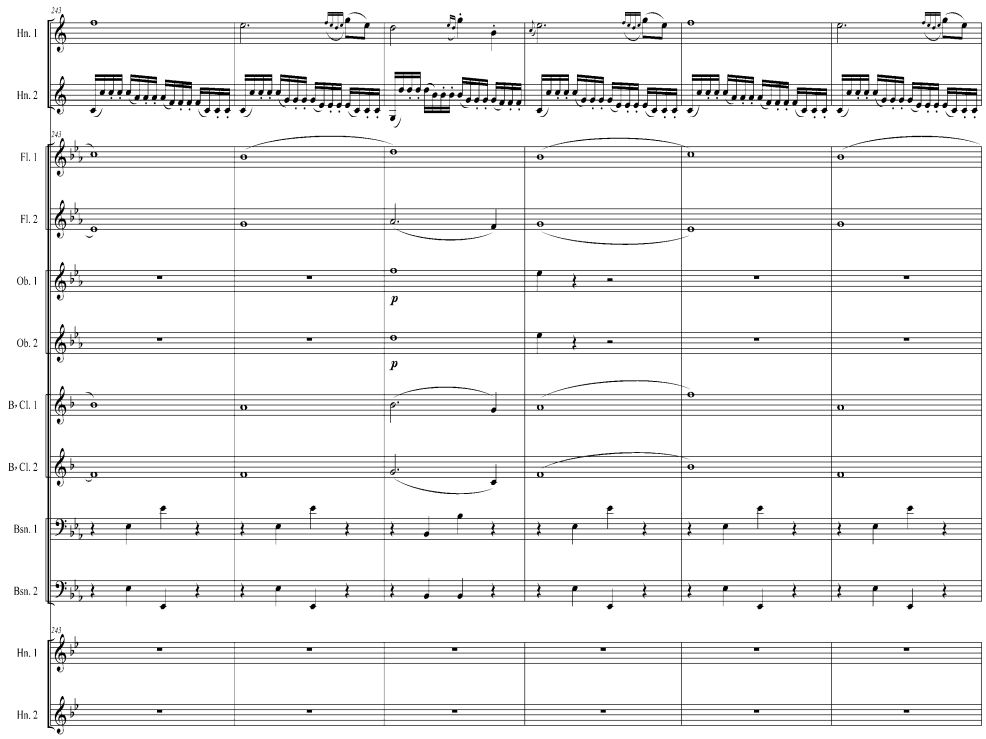
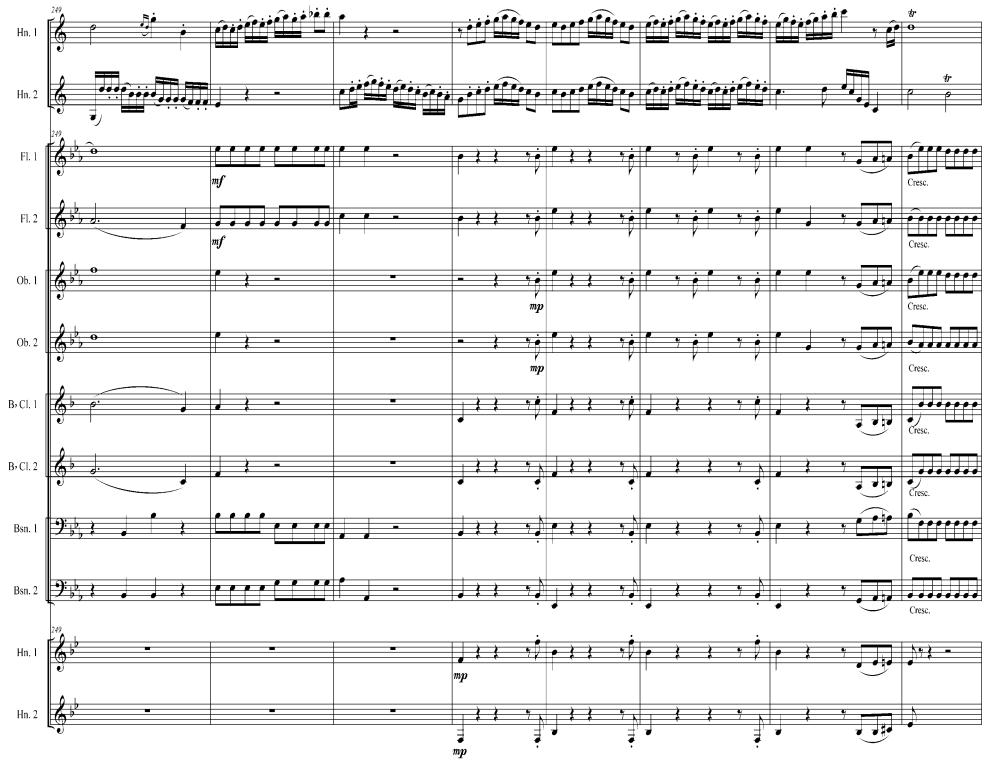
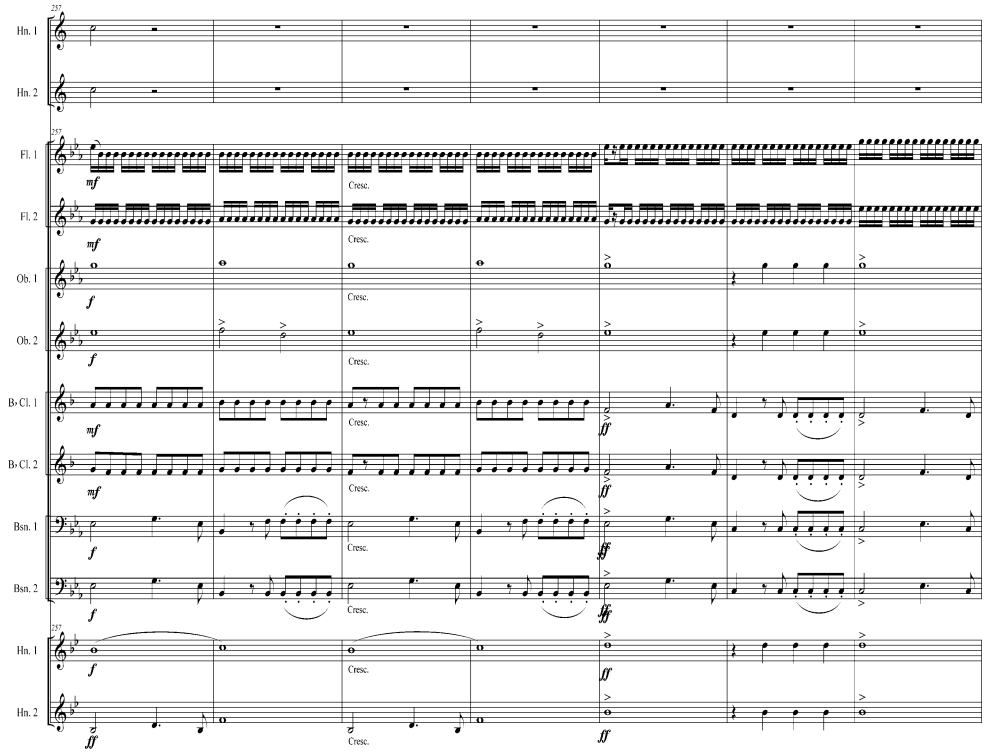
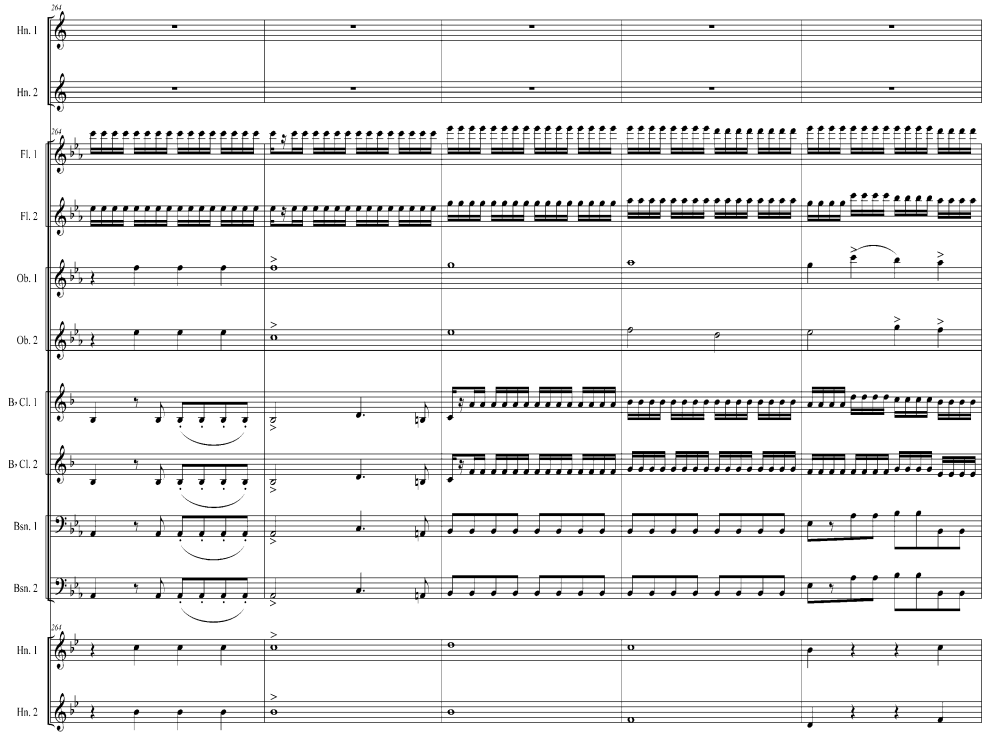
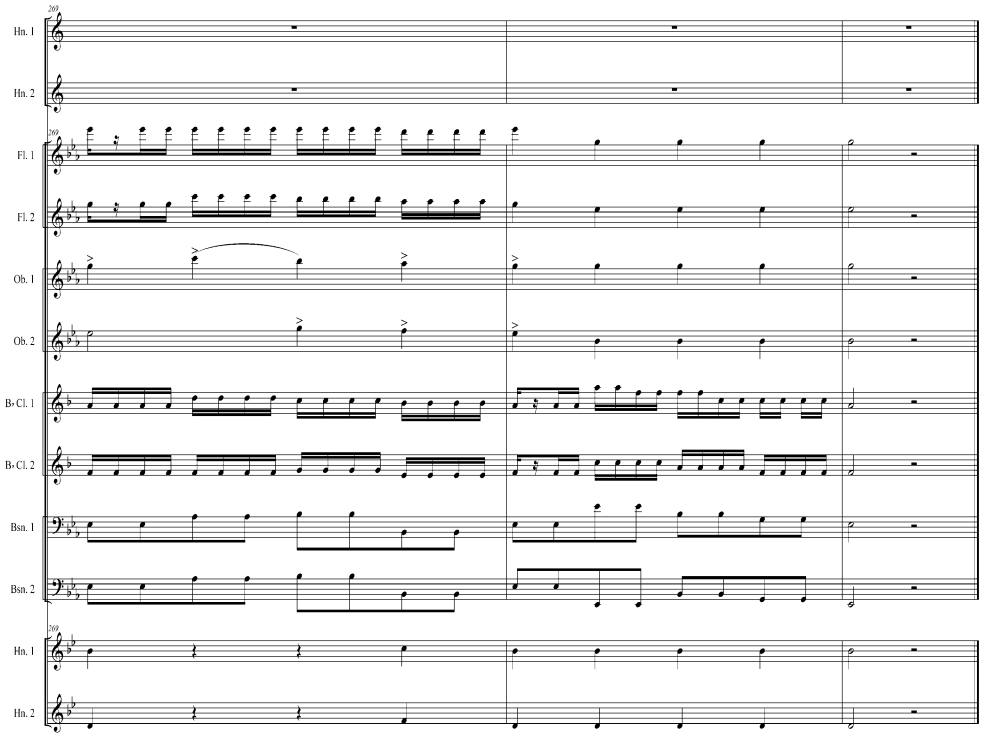
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
235
Hn. 1
Hn. 2


241
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
p
p
243
Hn. 1
Hn. 2

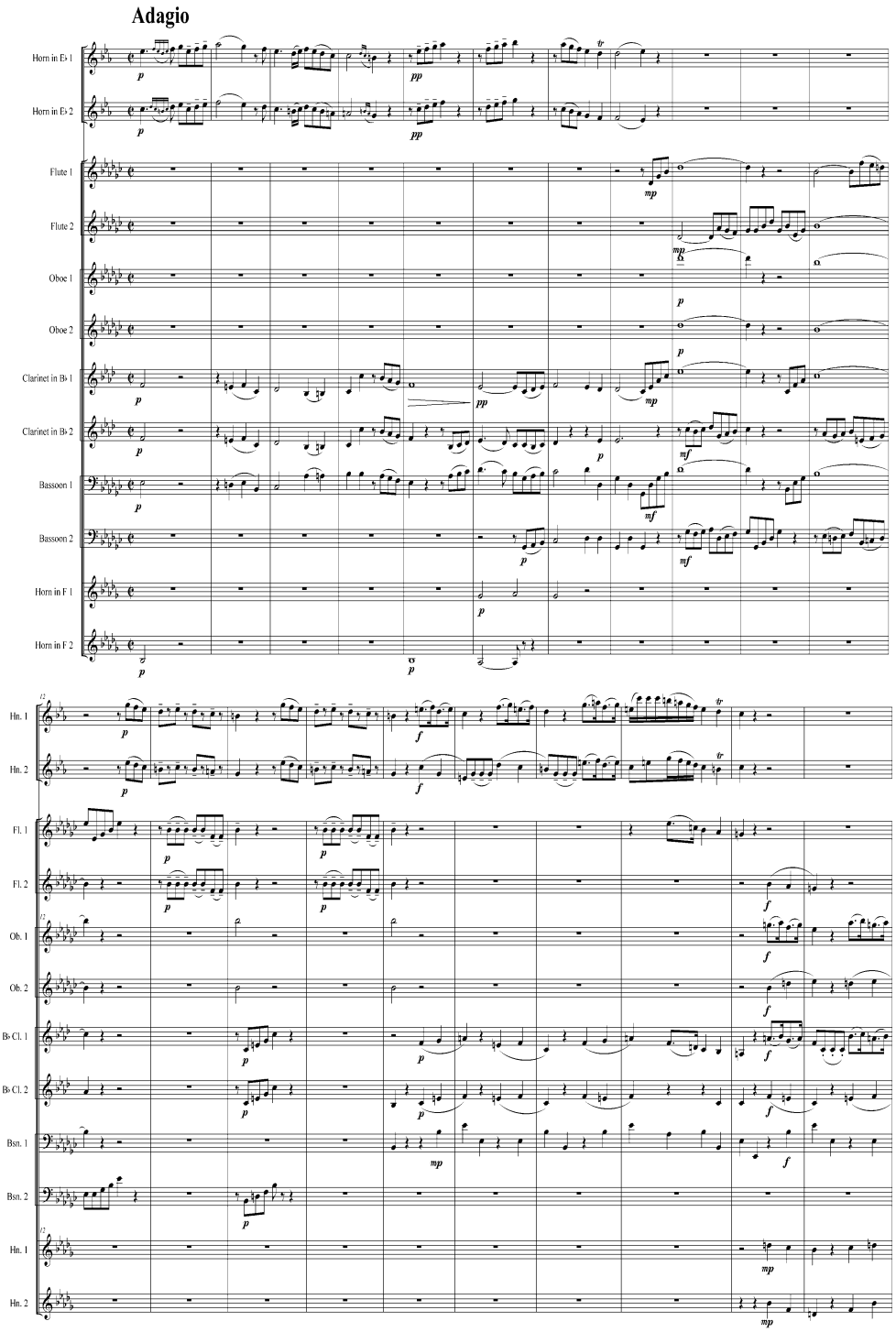

249
Hn. 1
Hn. 2
tr
tr
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
mf
mf
mp
mp
Cresc.
Cresc.
Cresc.
Cresc.
Cresc.
Cresc.
Cresc.
Cresc.
249
Hn. 1
Hn. 2
mp
mp

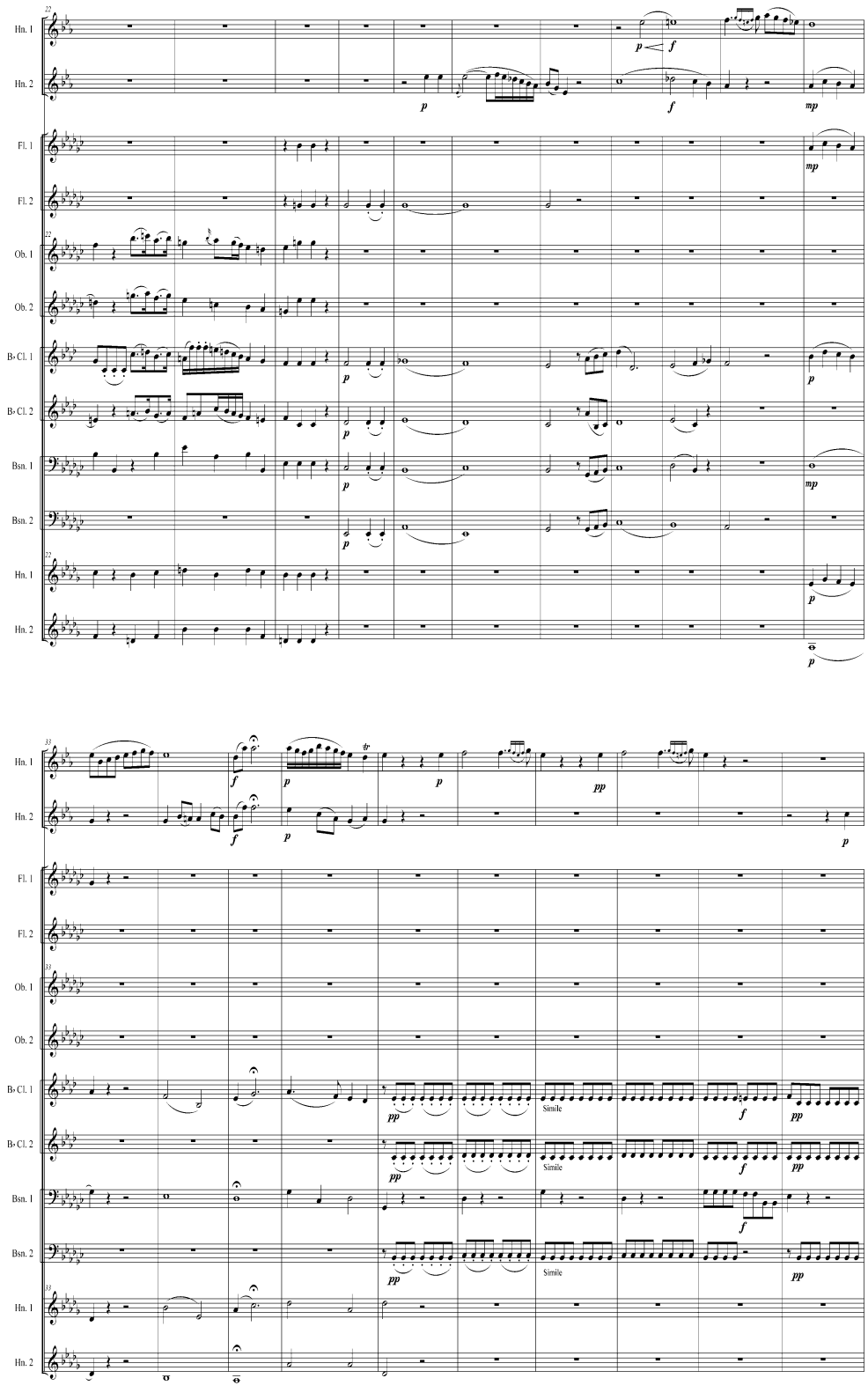

257
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
mf
f
ff
fff
Cresc.

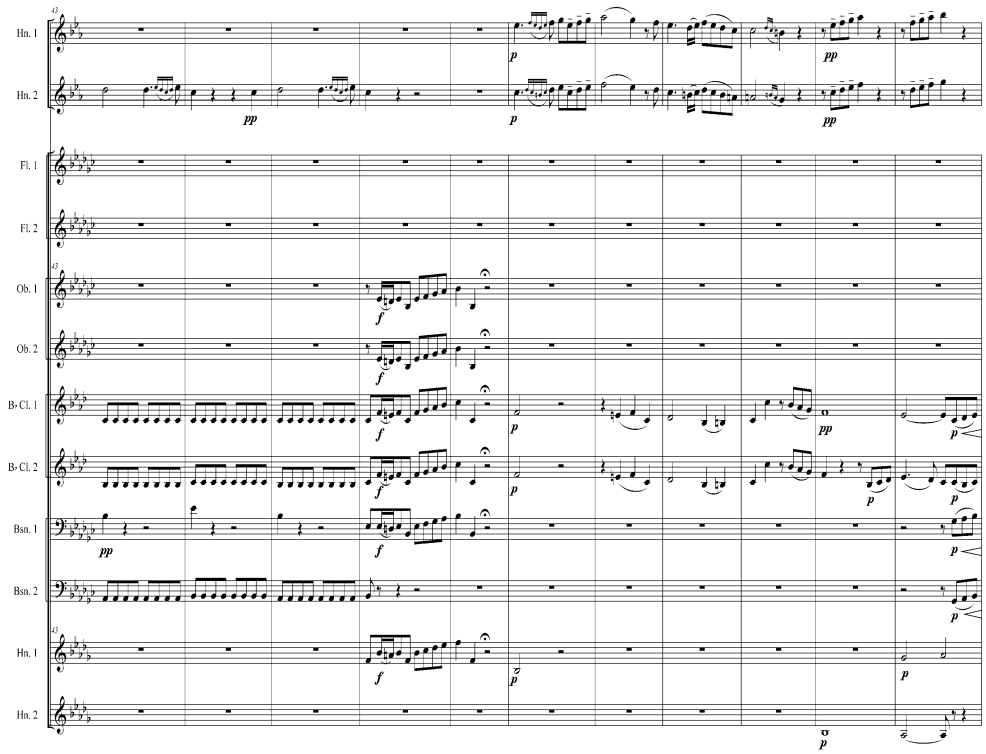

264
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

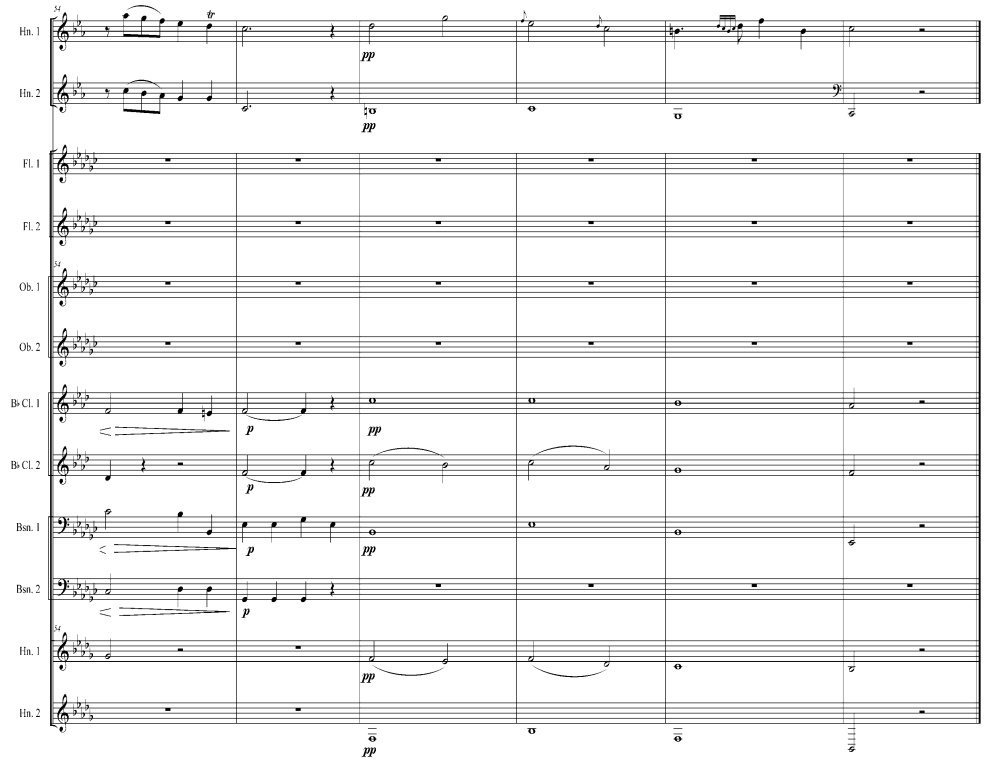

269
Hn. 1
Hn. 2
269
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
269
Hn. 1
Hn. 2

Romance

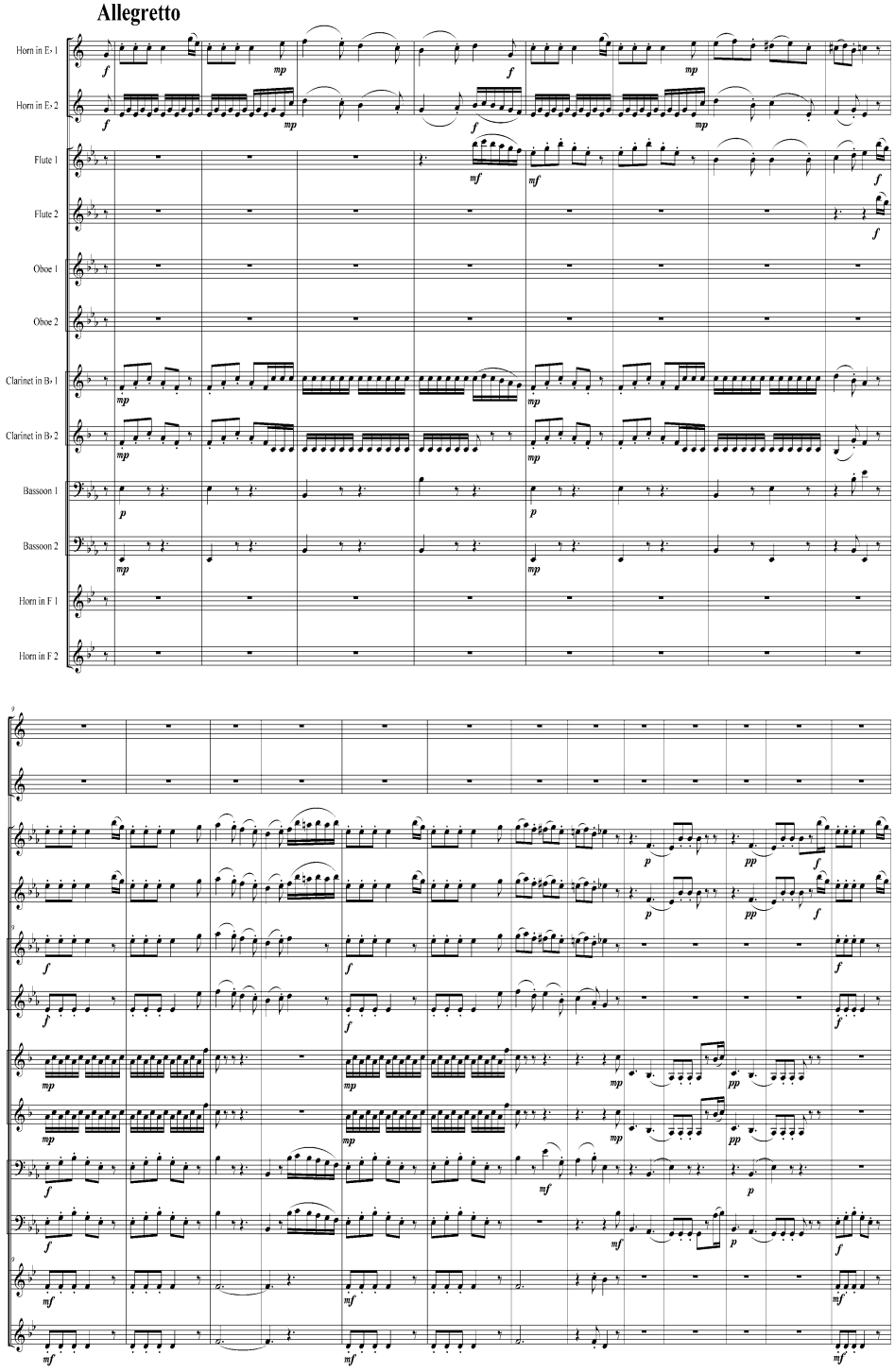

Adagio
Horn in E♭ 1
Horn in E♭ 2
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

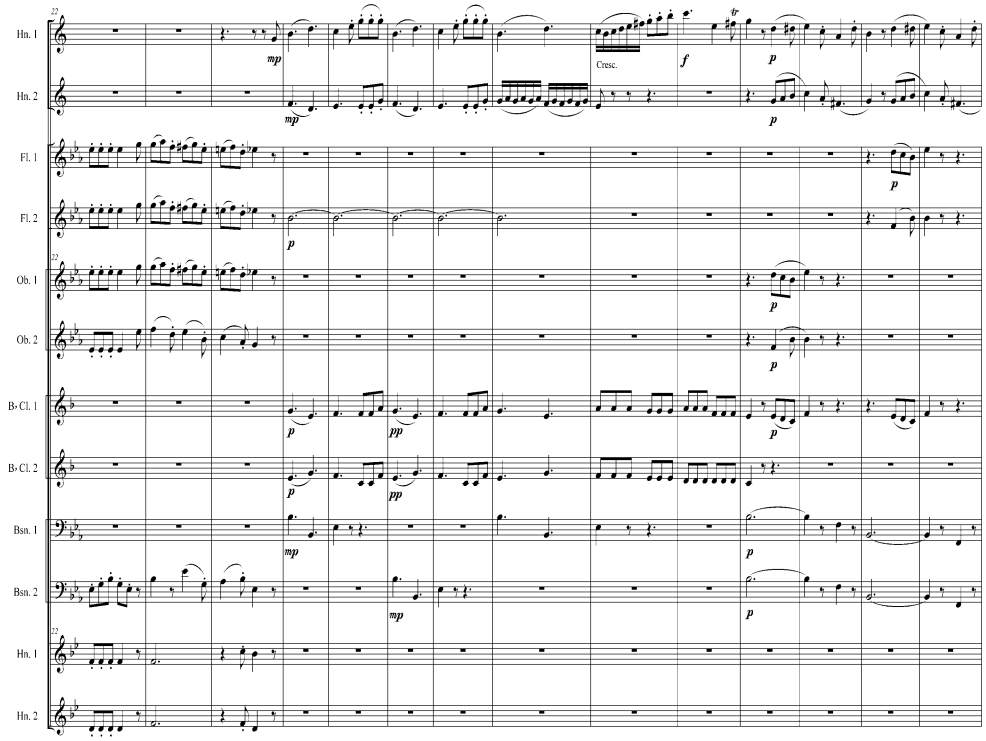

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Simile
Simile
Simile

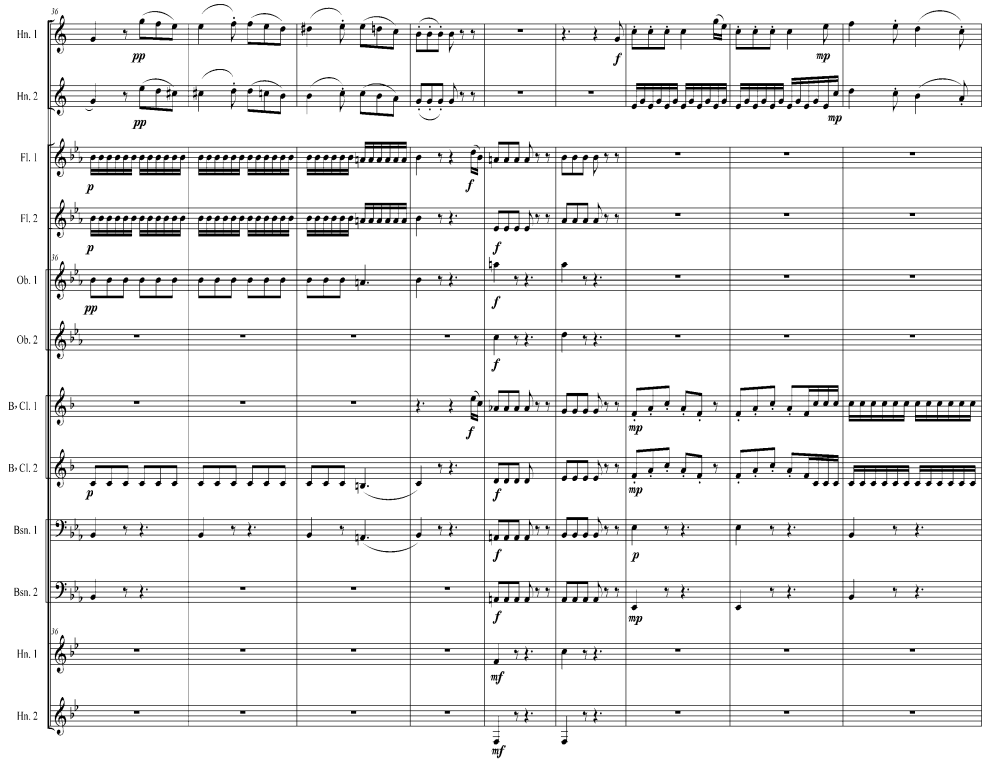

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

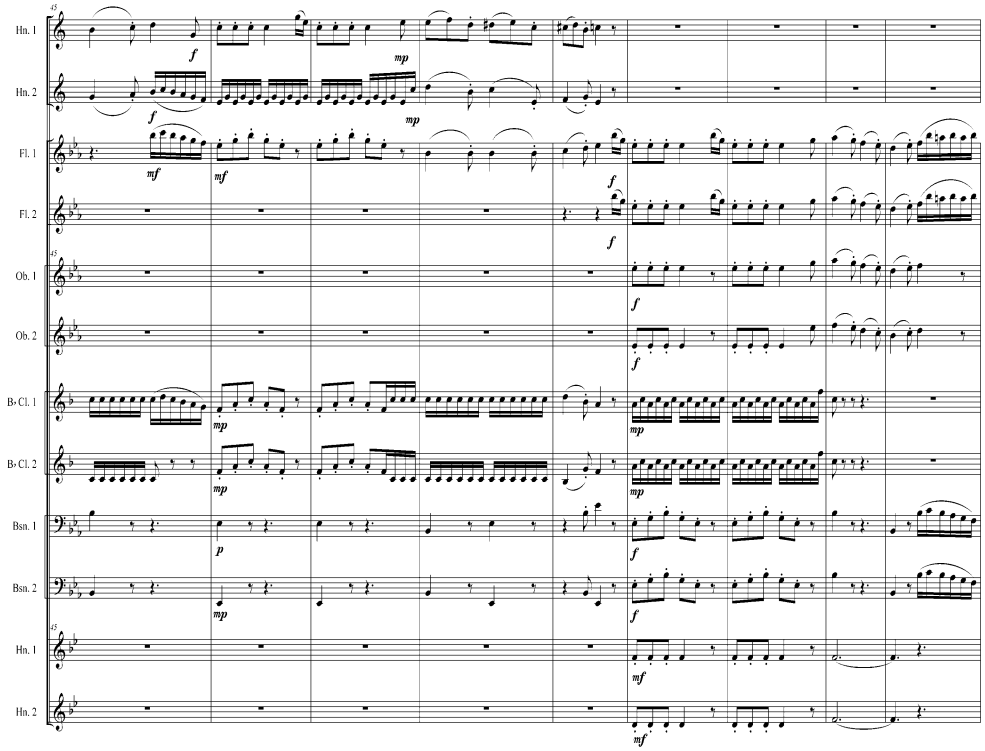

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

Rondeau

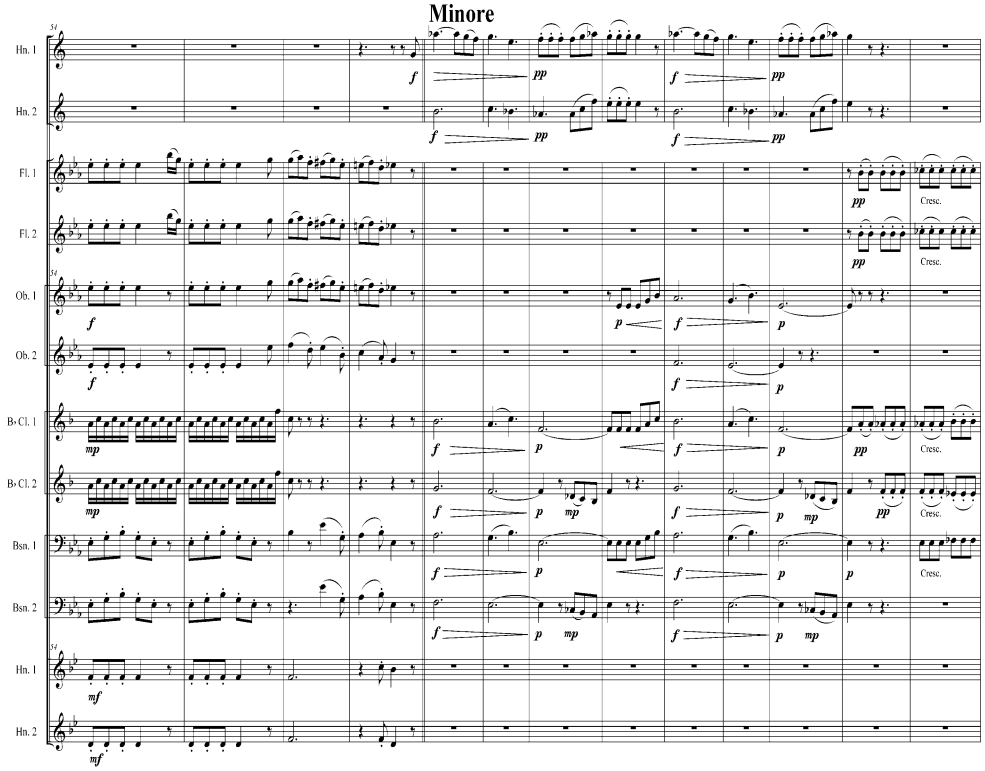

Allegretto
Horn in E♭ 1
Horn in E♭ 2
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

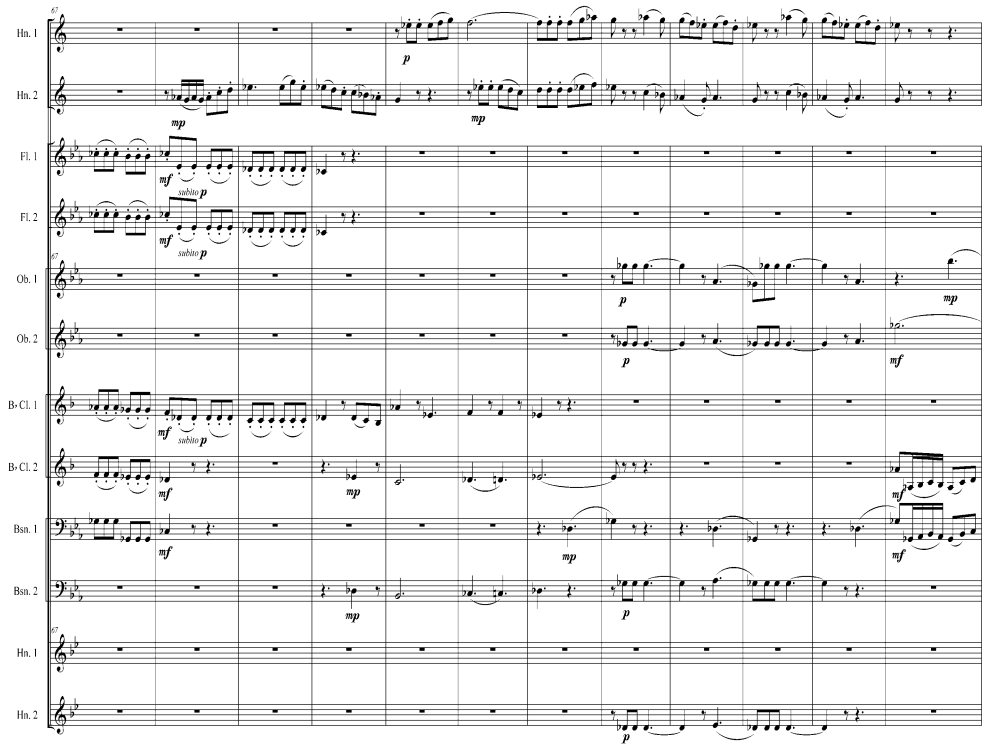

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

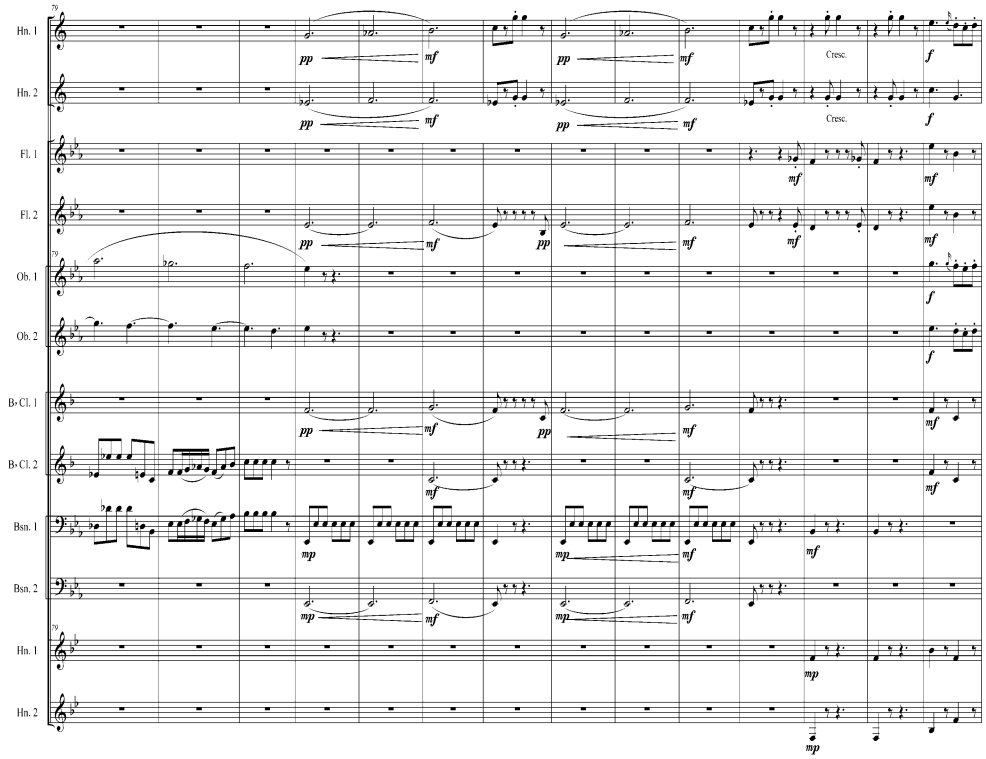

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

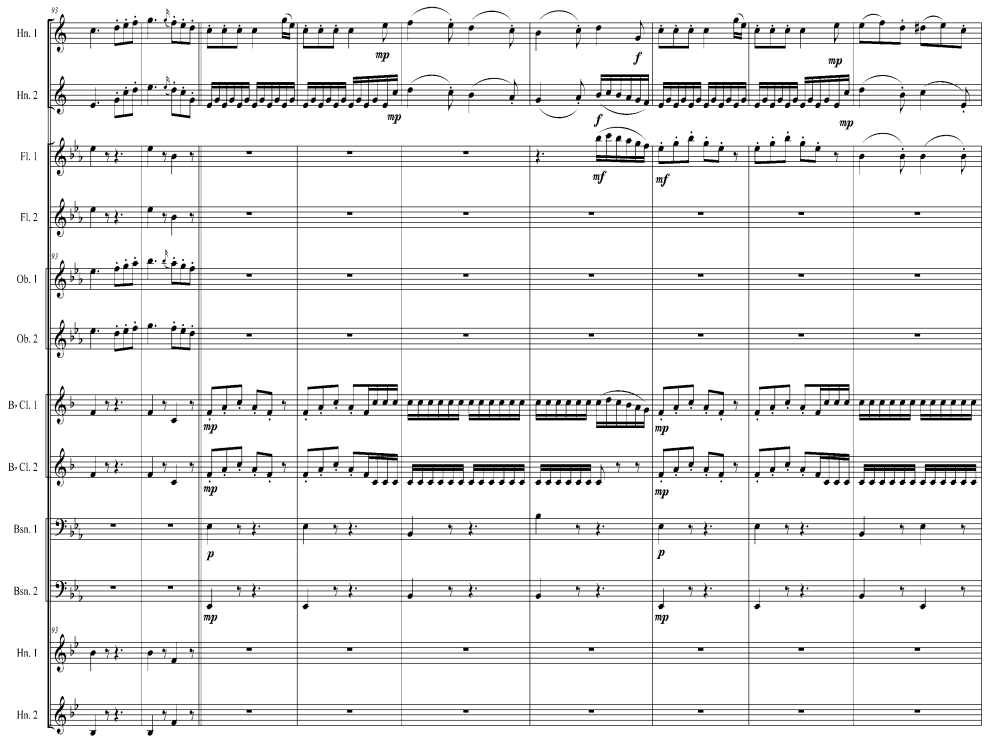

45
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2

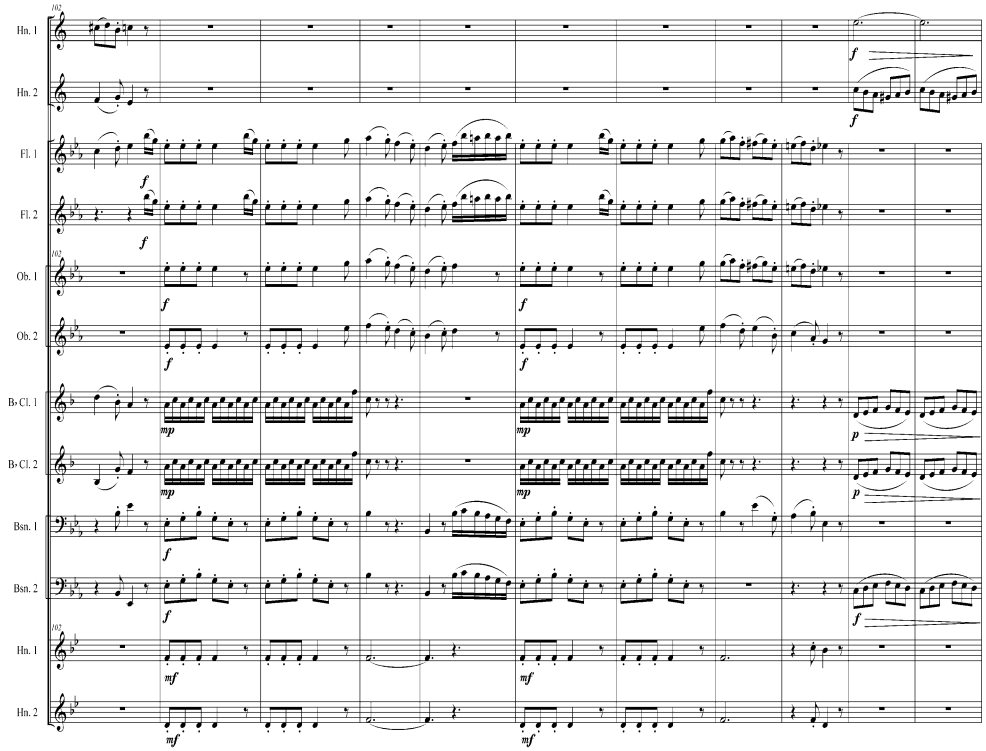
Minore

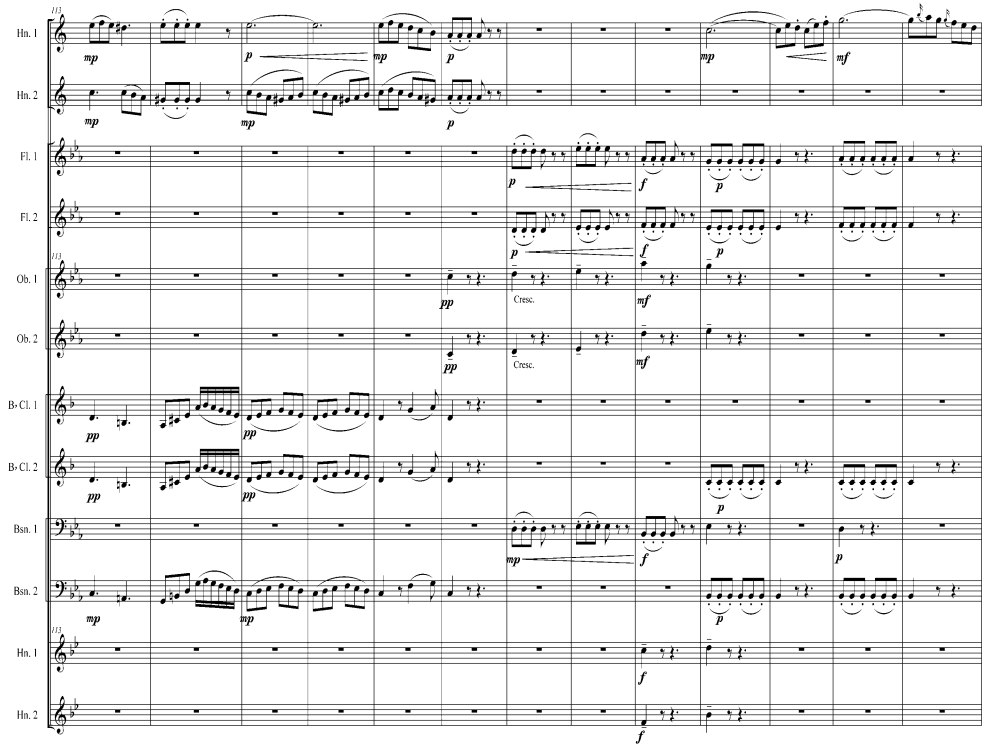

54
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Cresc.

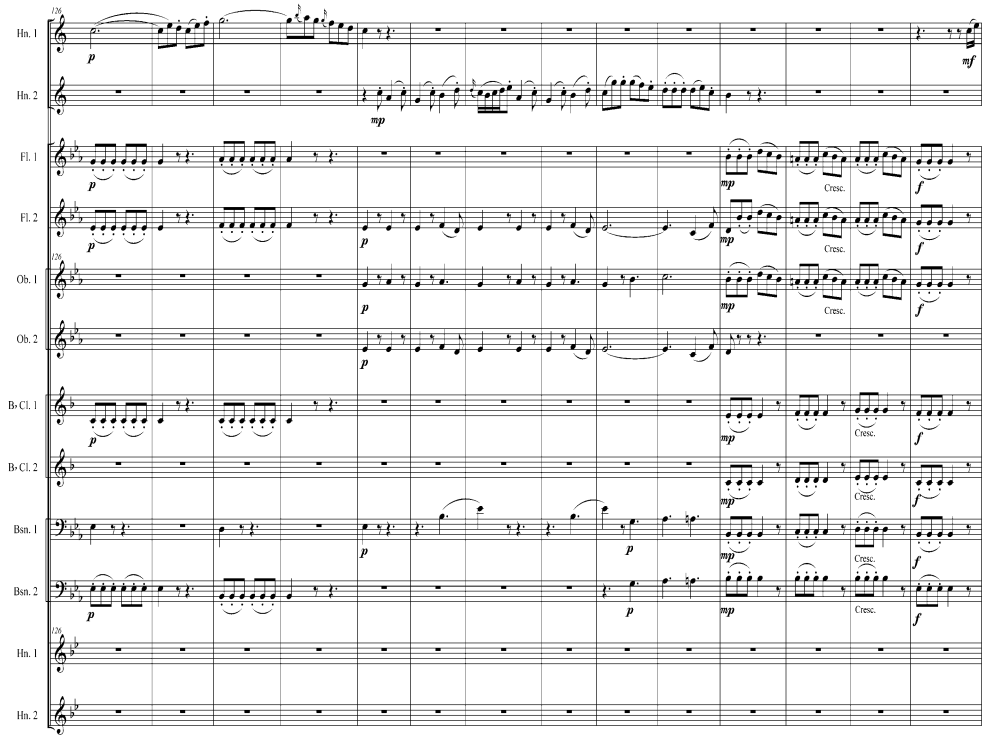

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
subito p

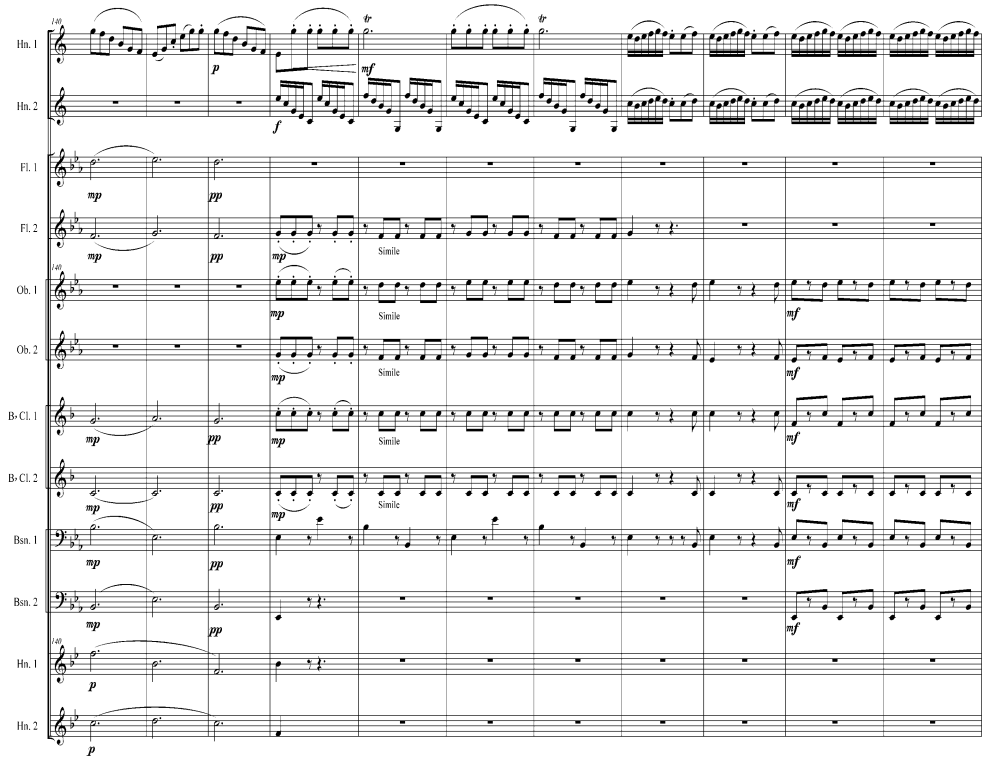

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Cresc.

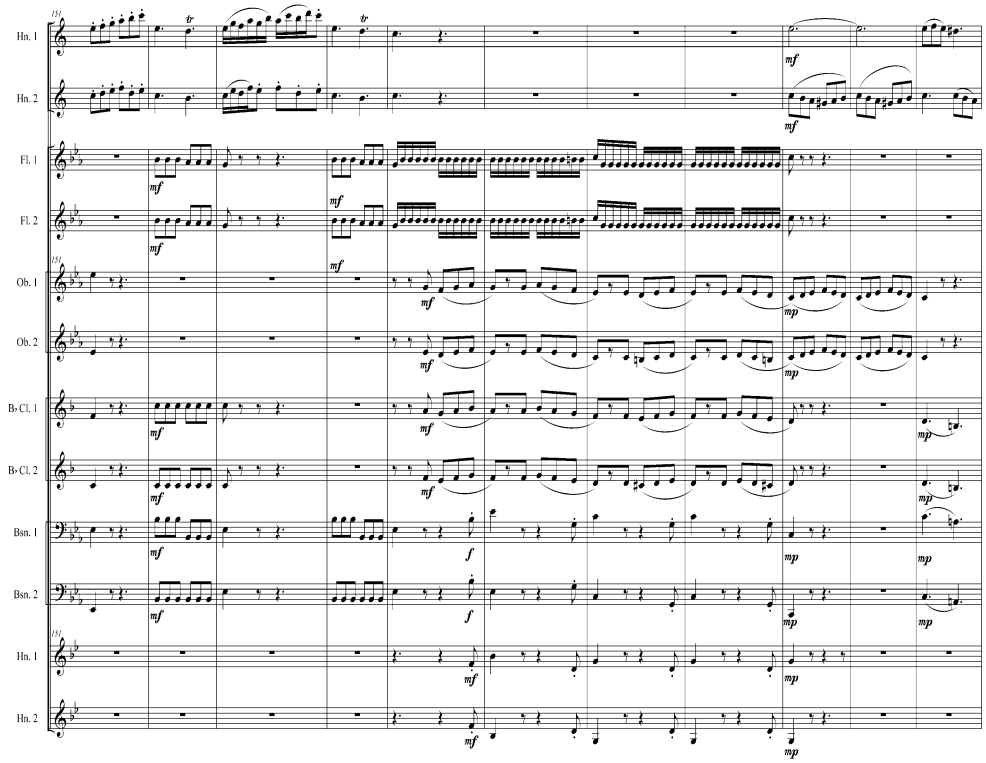

93
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
mp
f
mf
p

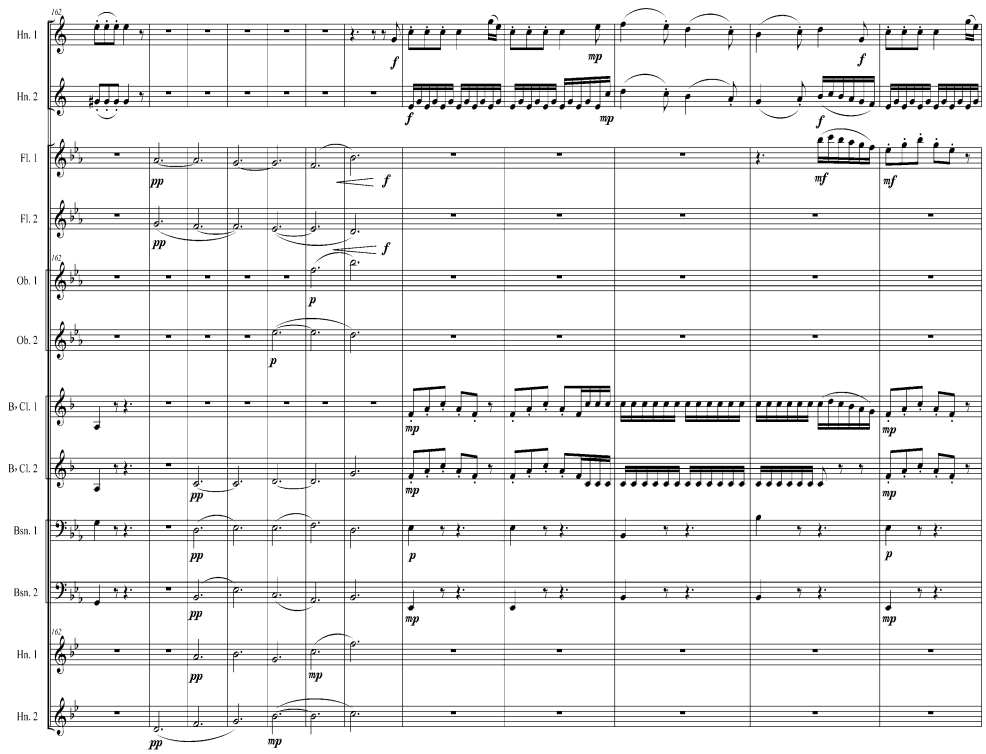

102
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
f
mp
mf
p

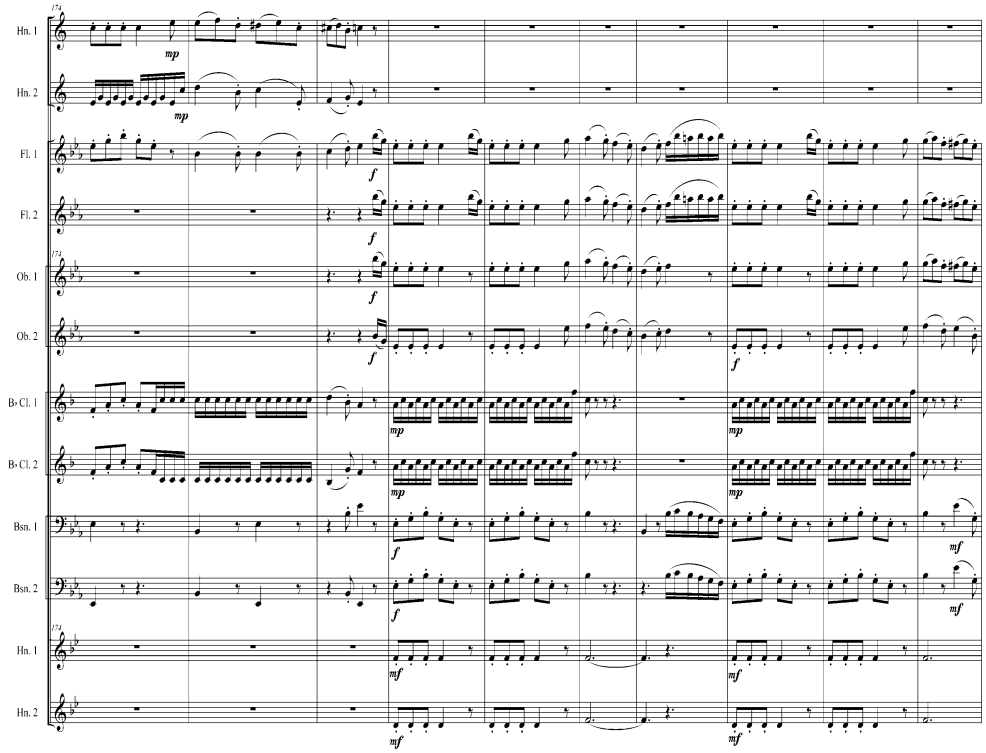

113
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

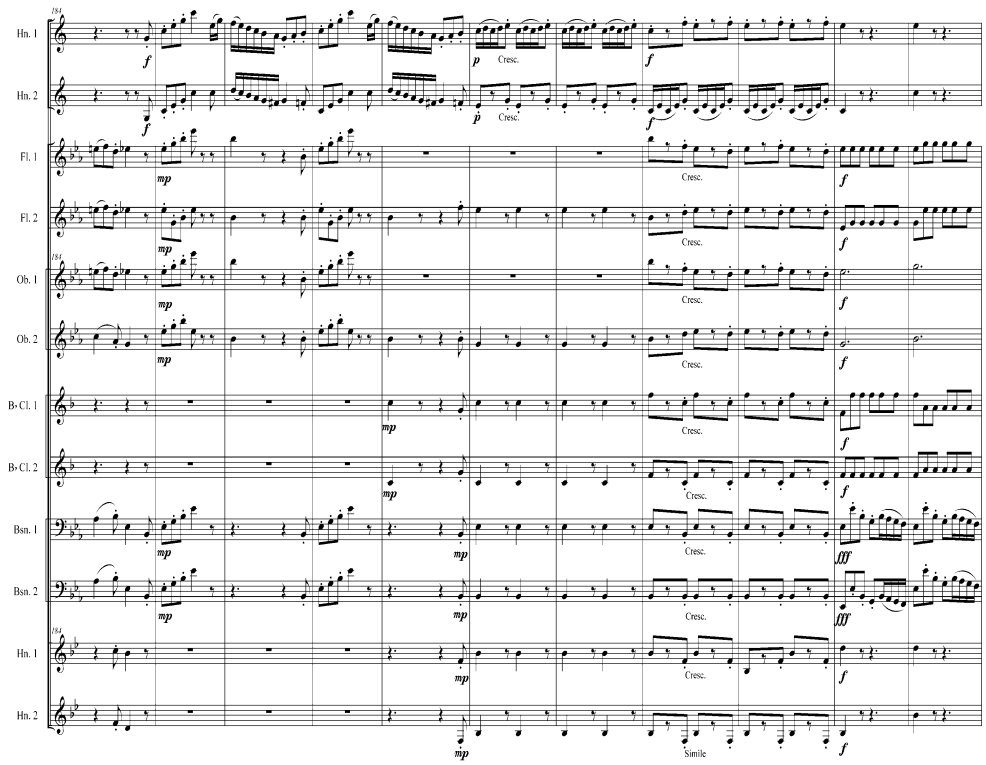

126
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Cresc.

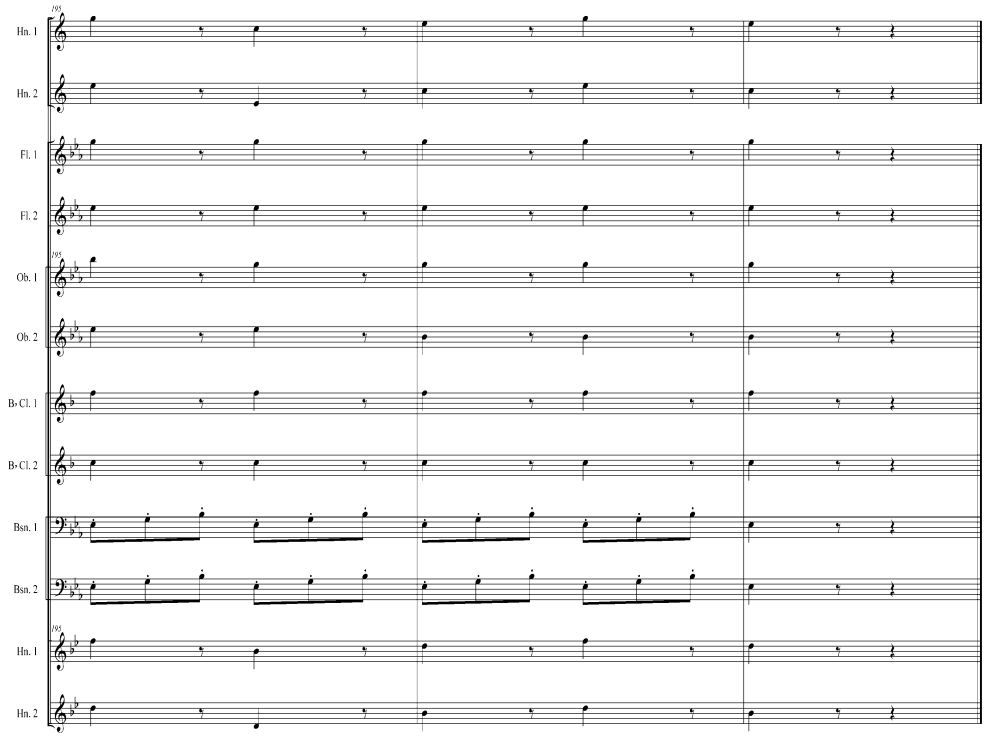

Hn. 1
Hn. 2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Simile


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


162
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


174
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


184
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
Cresc.
Simile


195
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

APPENDIX B
PARTS

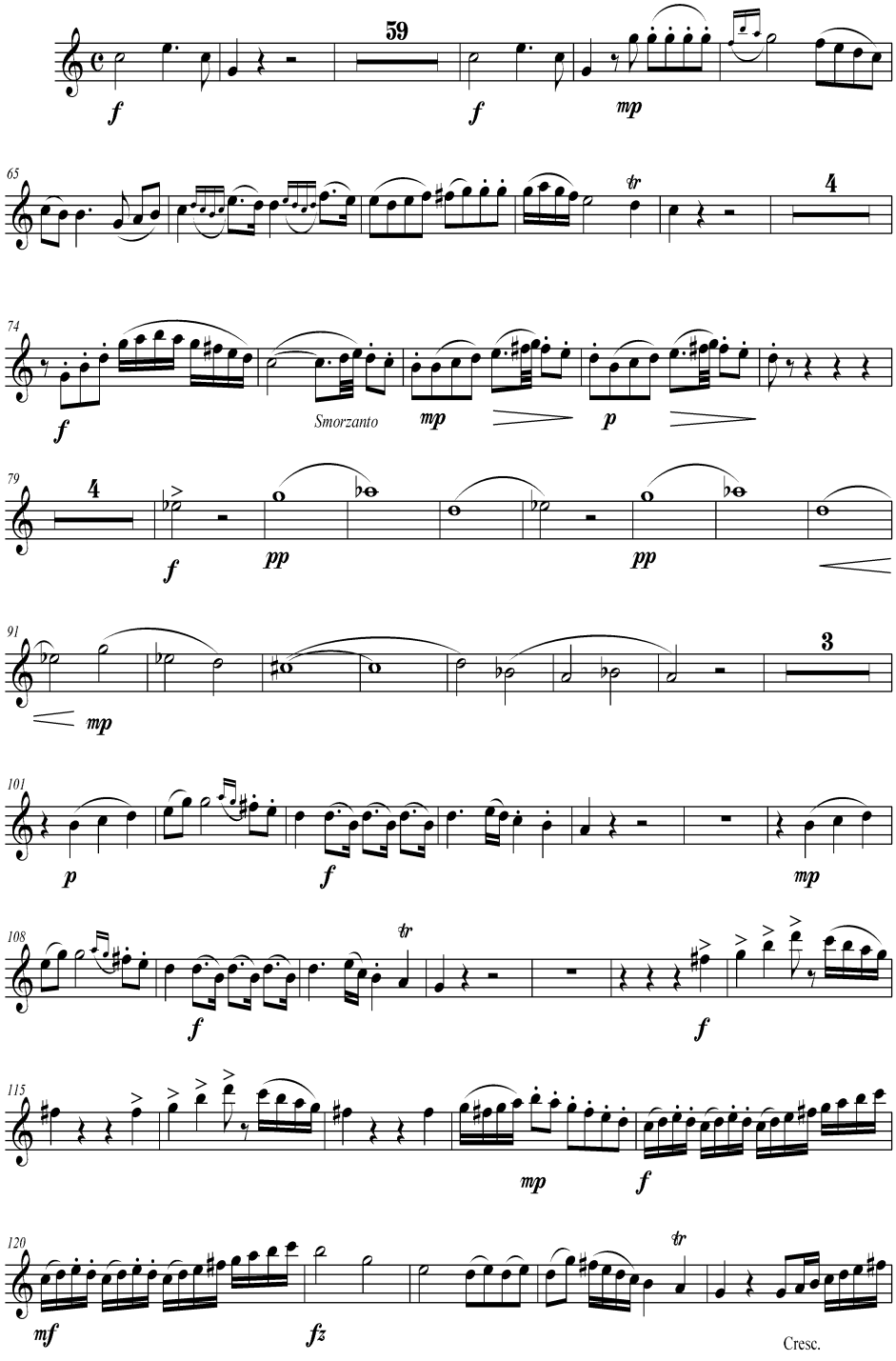
Concerto in E-flat Major

Horn in Eb 1

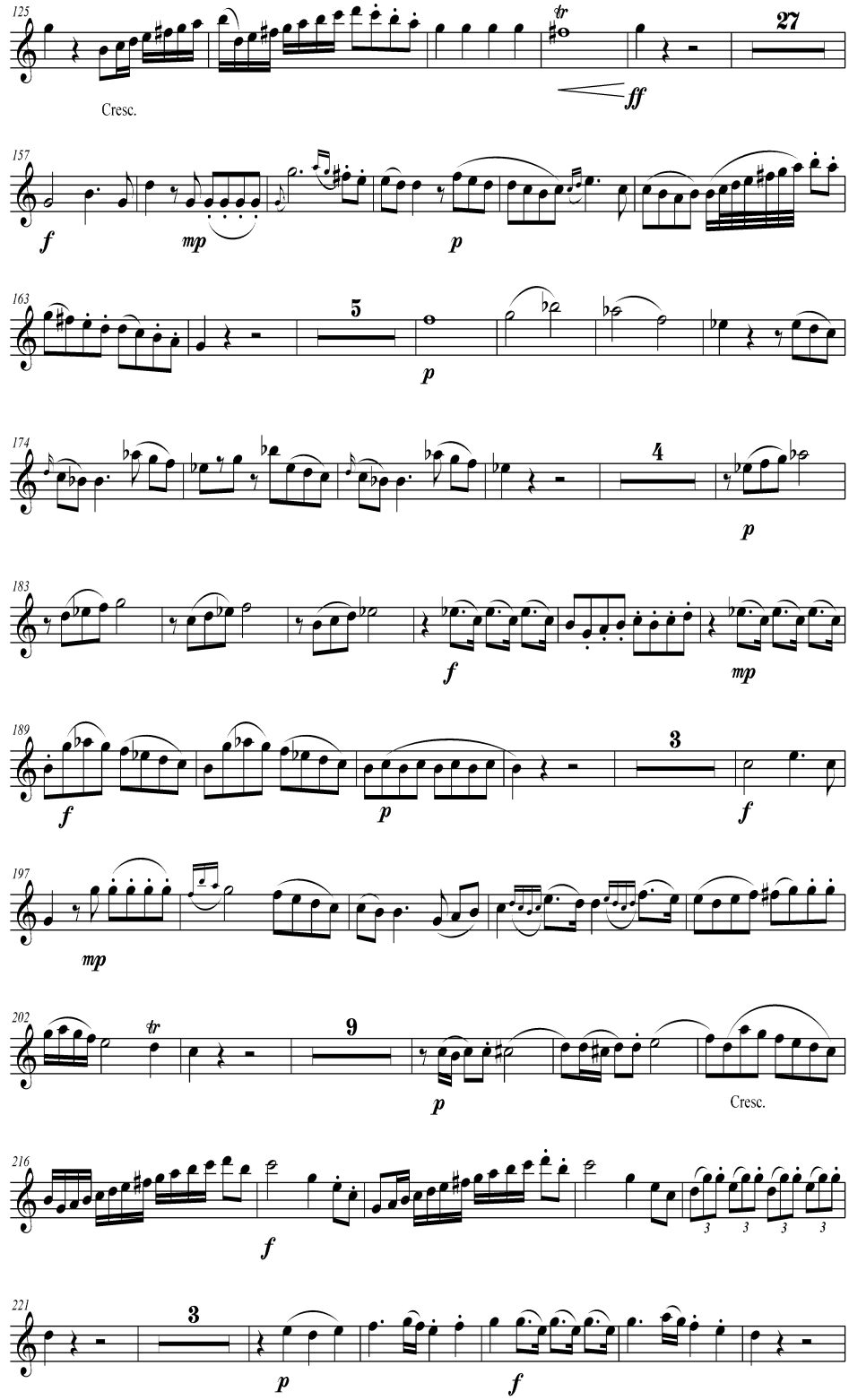
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

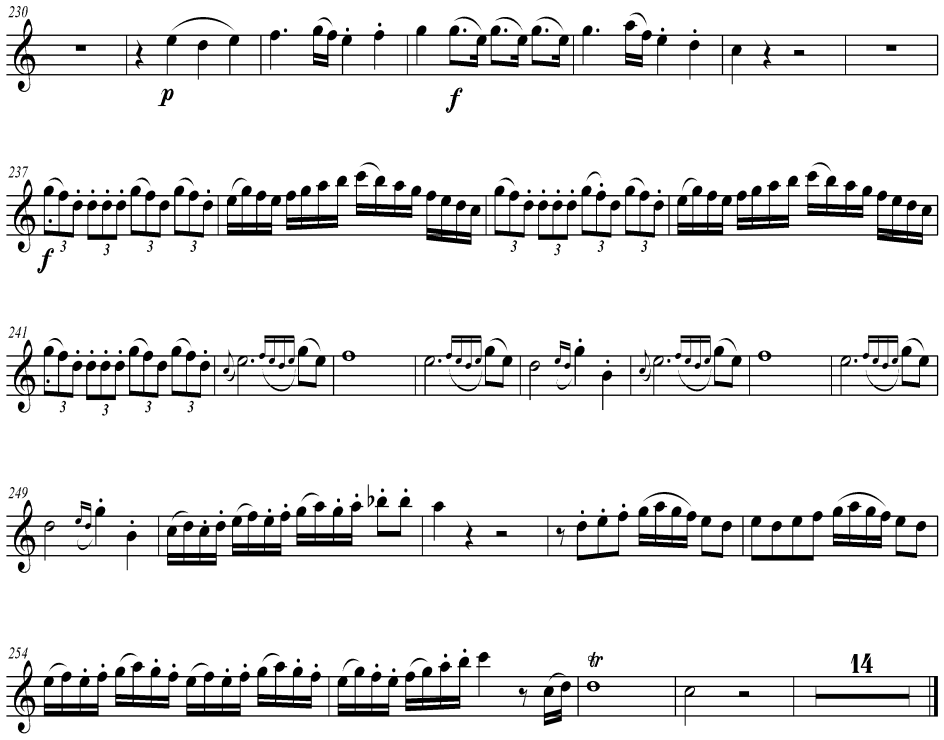
Allegro maestoso



Concerto in E-flat Major
Horn in Eb 1



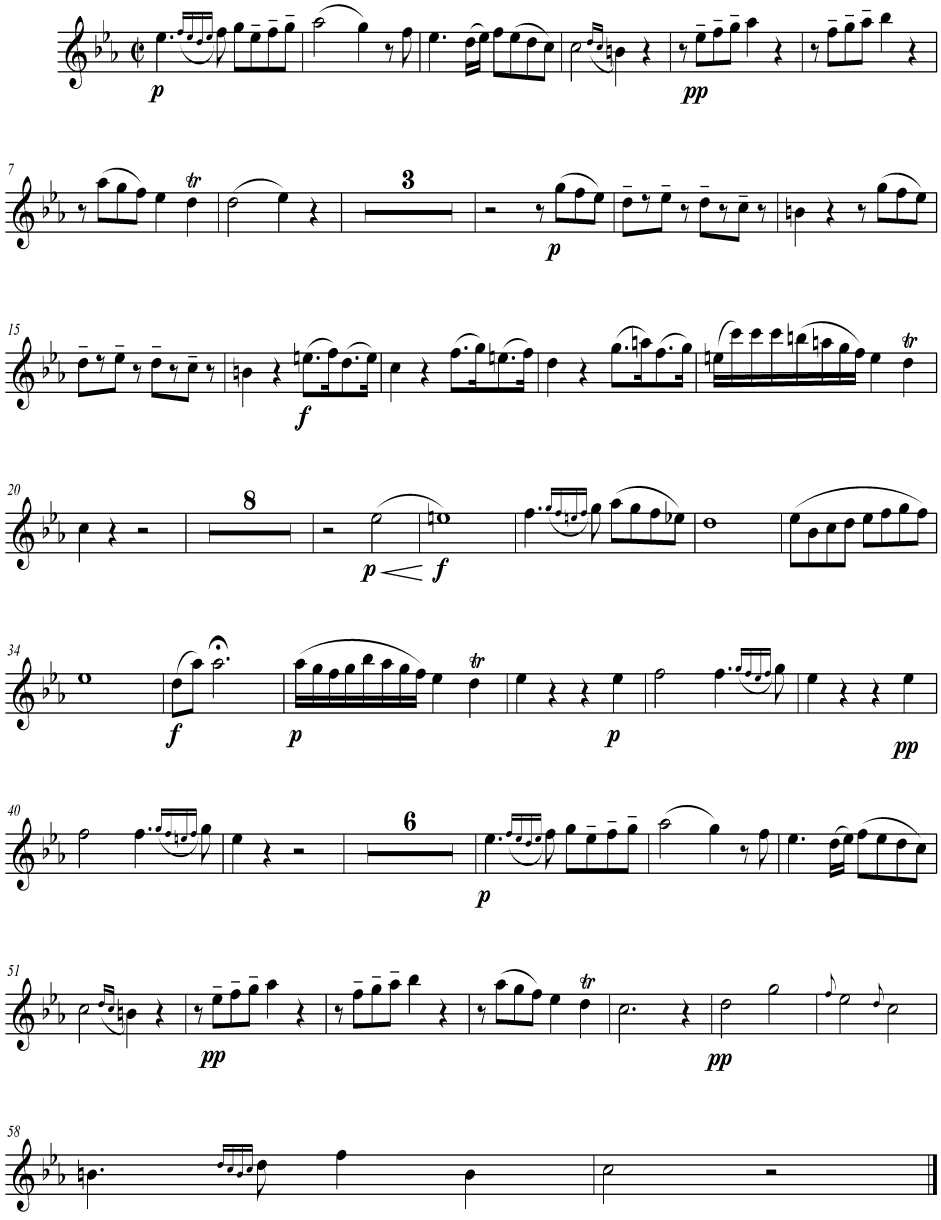
Concerto in E-flat Major
Horn in Eb 1



Romance

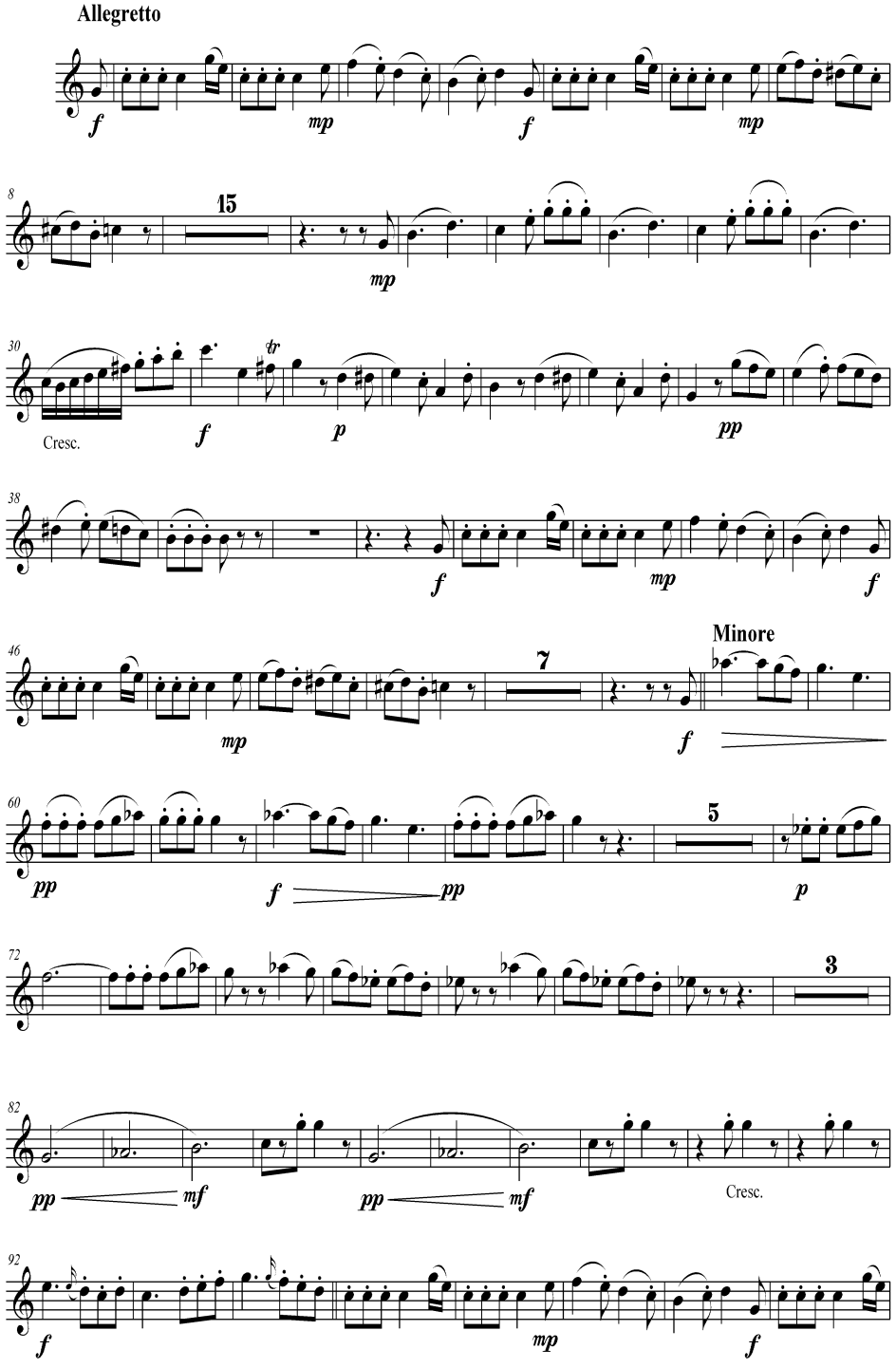
Horn in Eb 1

Adagio

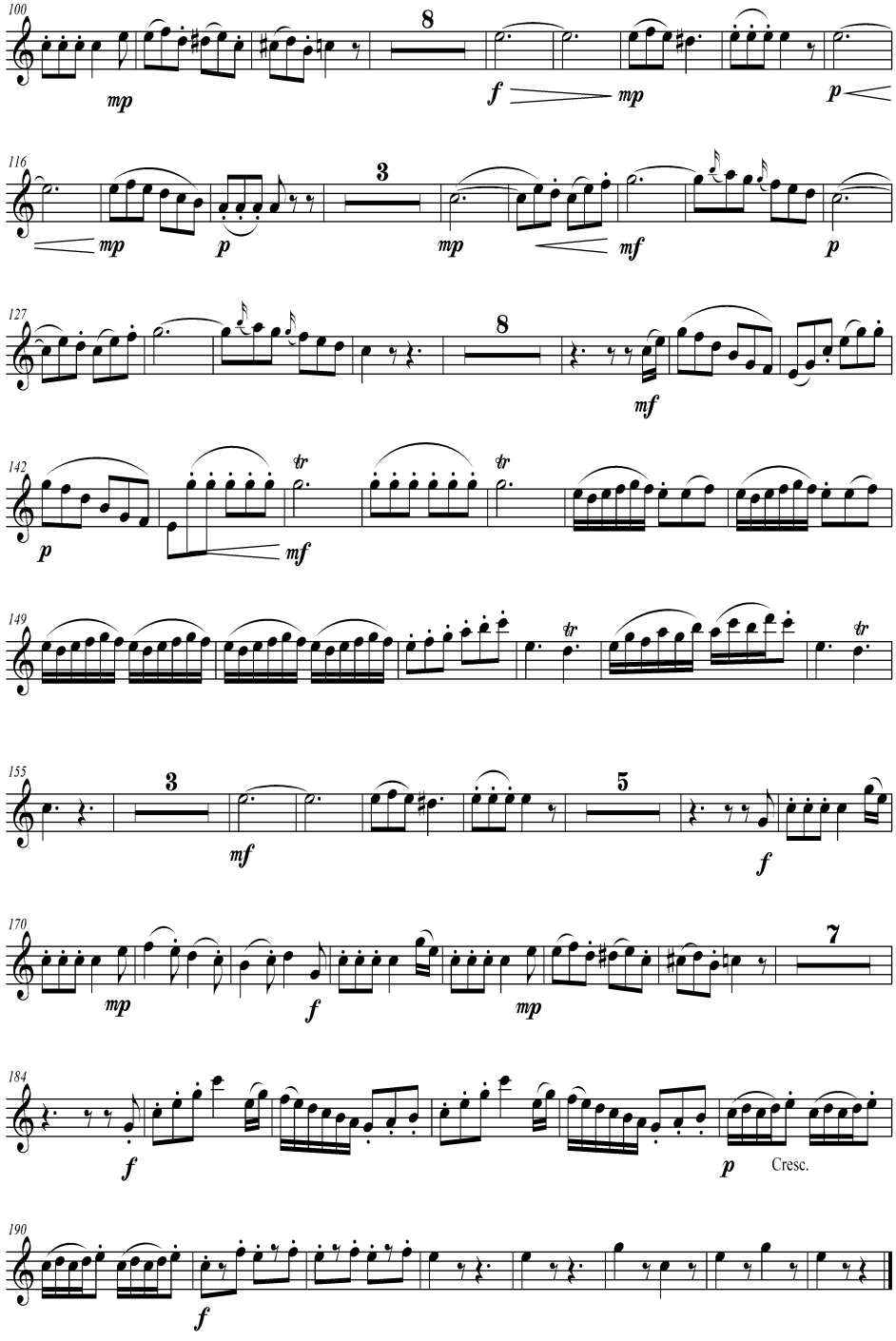


Rondeau

Horn in Eb 1



Rondeau
Horn in Eb 1



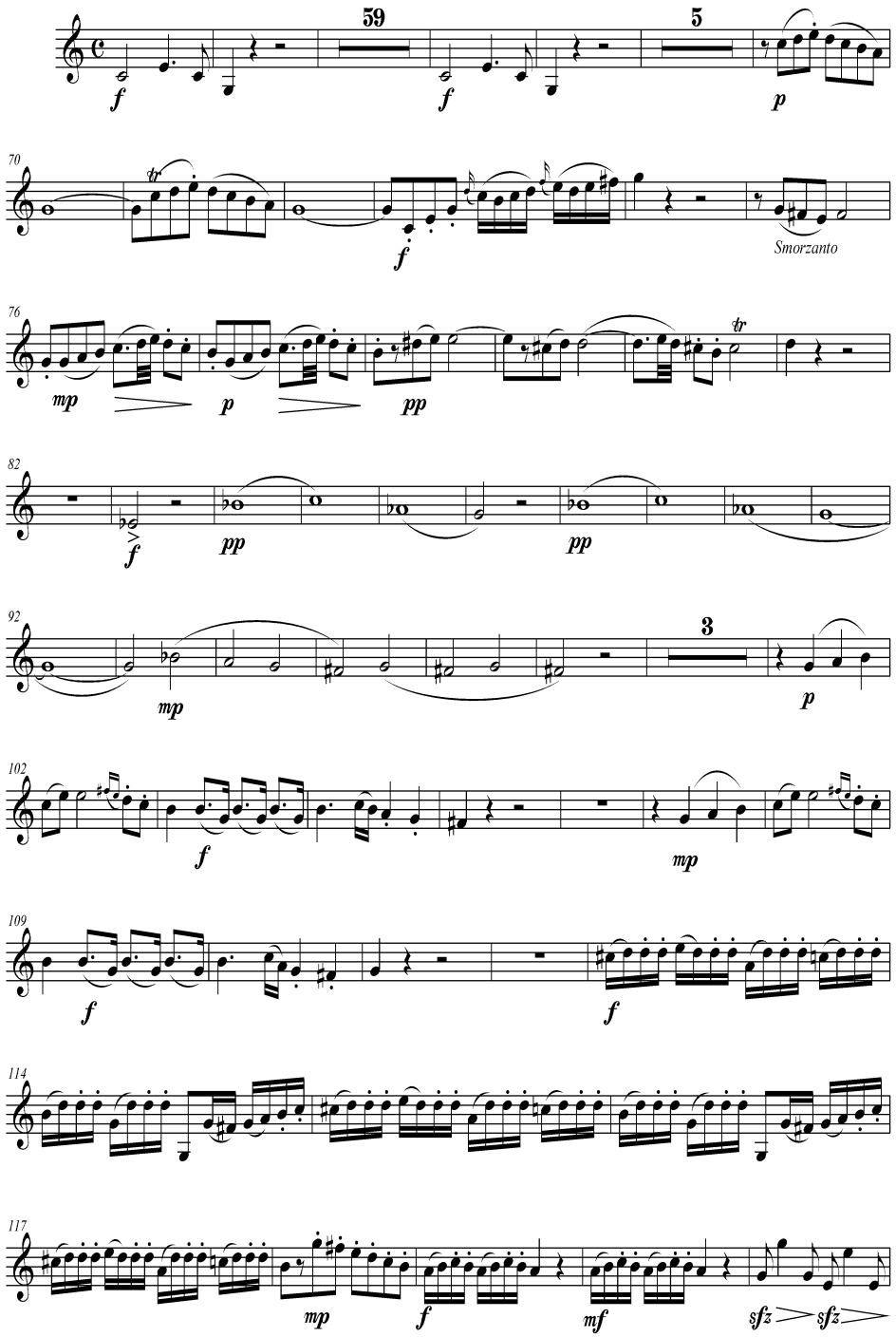
Concerto in E-flat Major

Horn in Eb 2

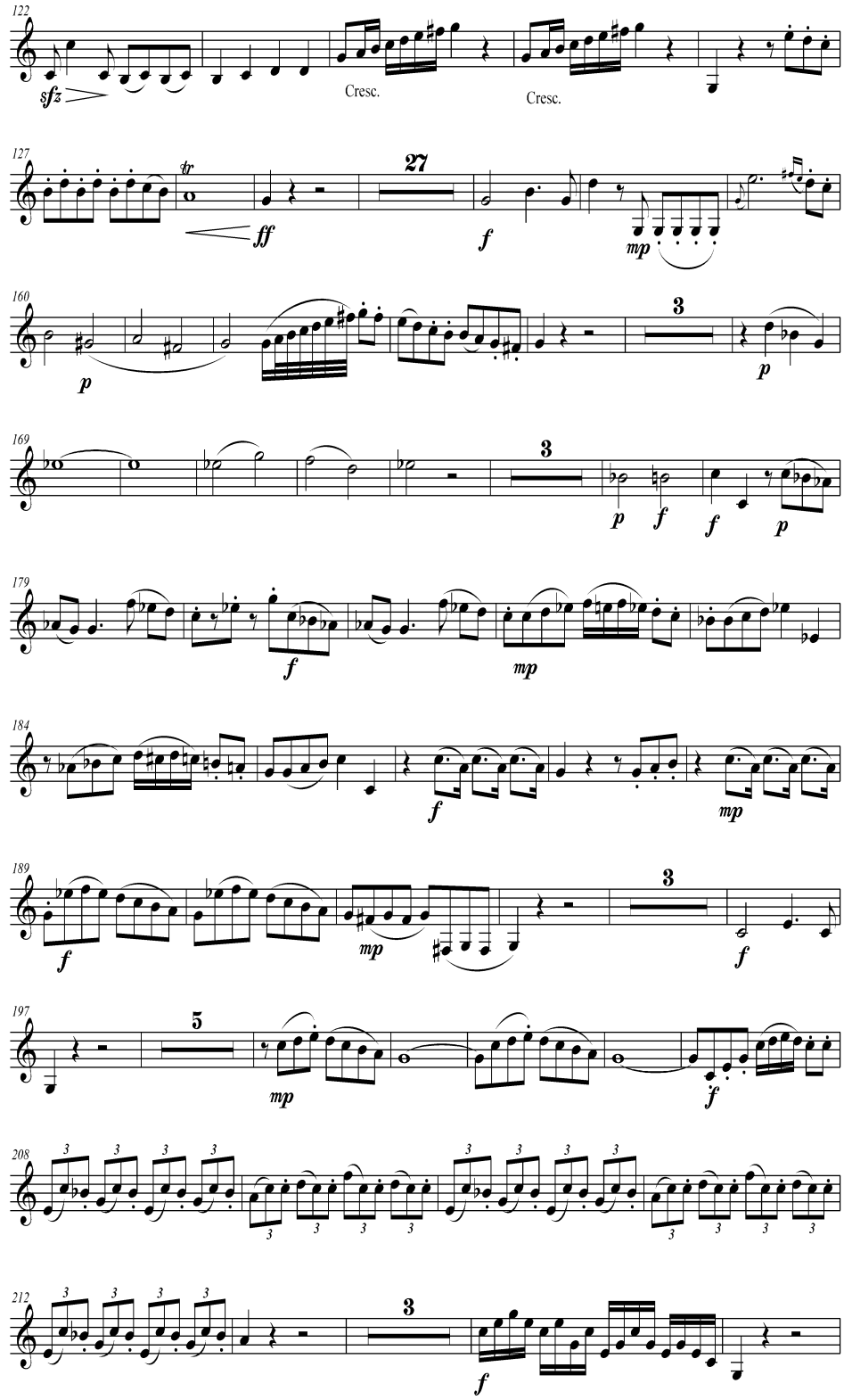
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

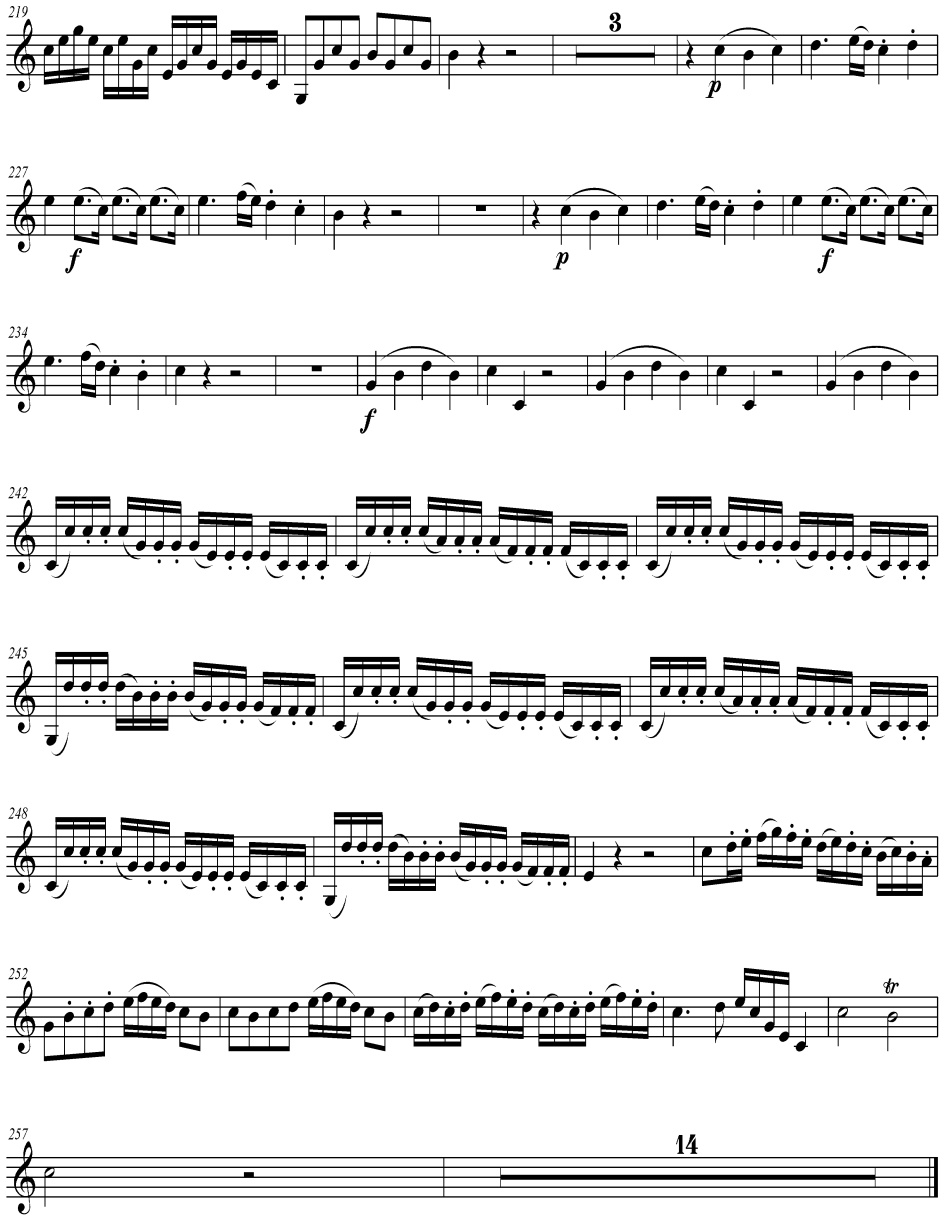
Allegro maestoso



Concerto in E-flat Major
Horn in Eb 2



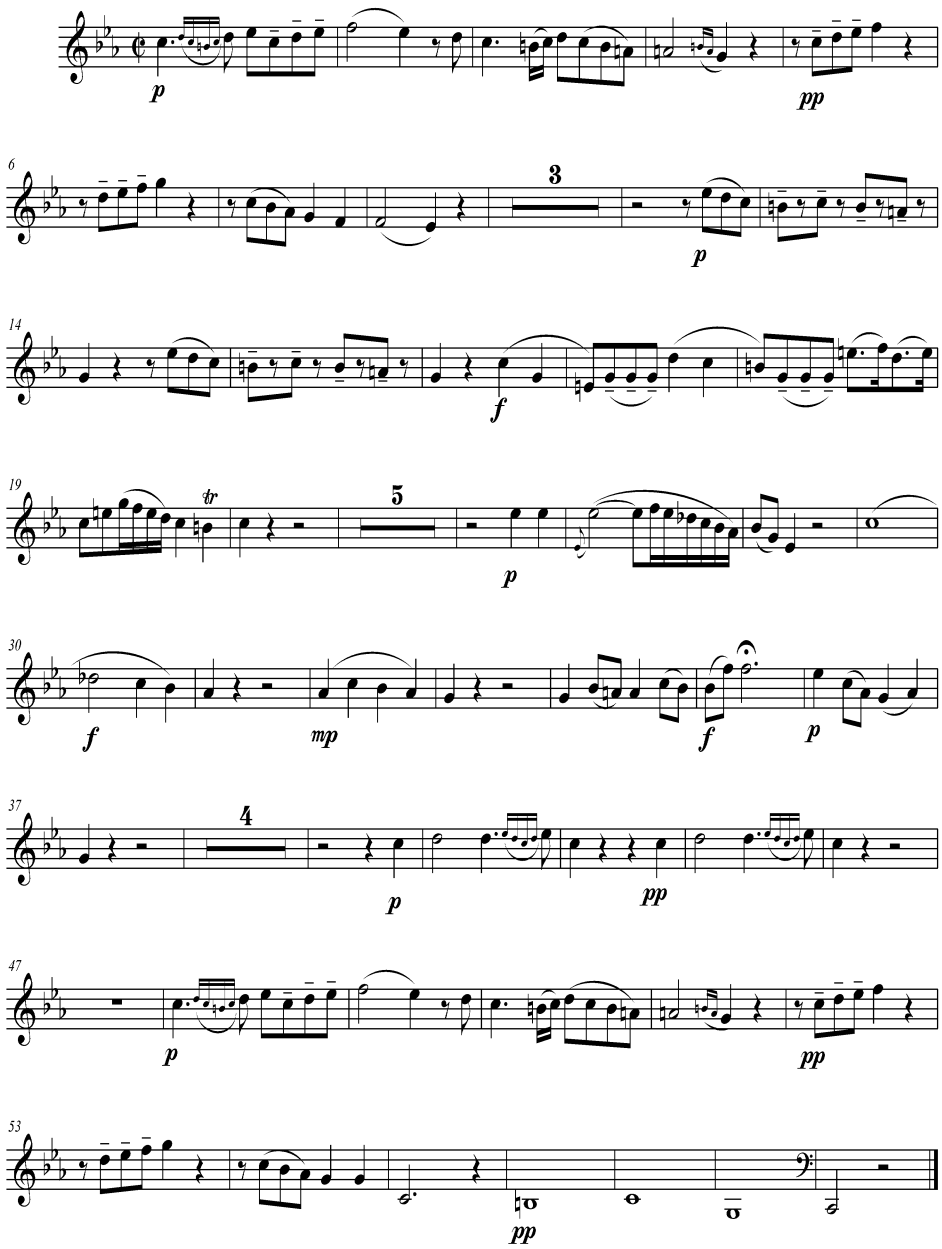
Concerto in E-flat Major
Horn in Eb 2



Romance

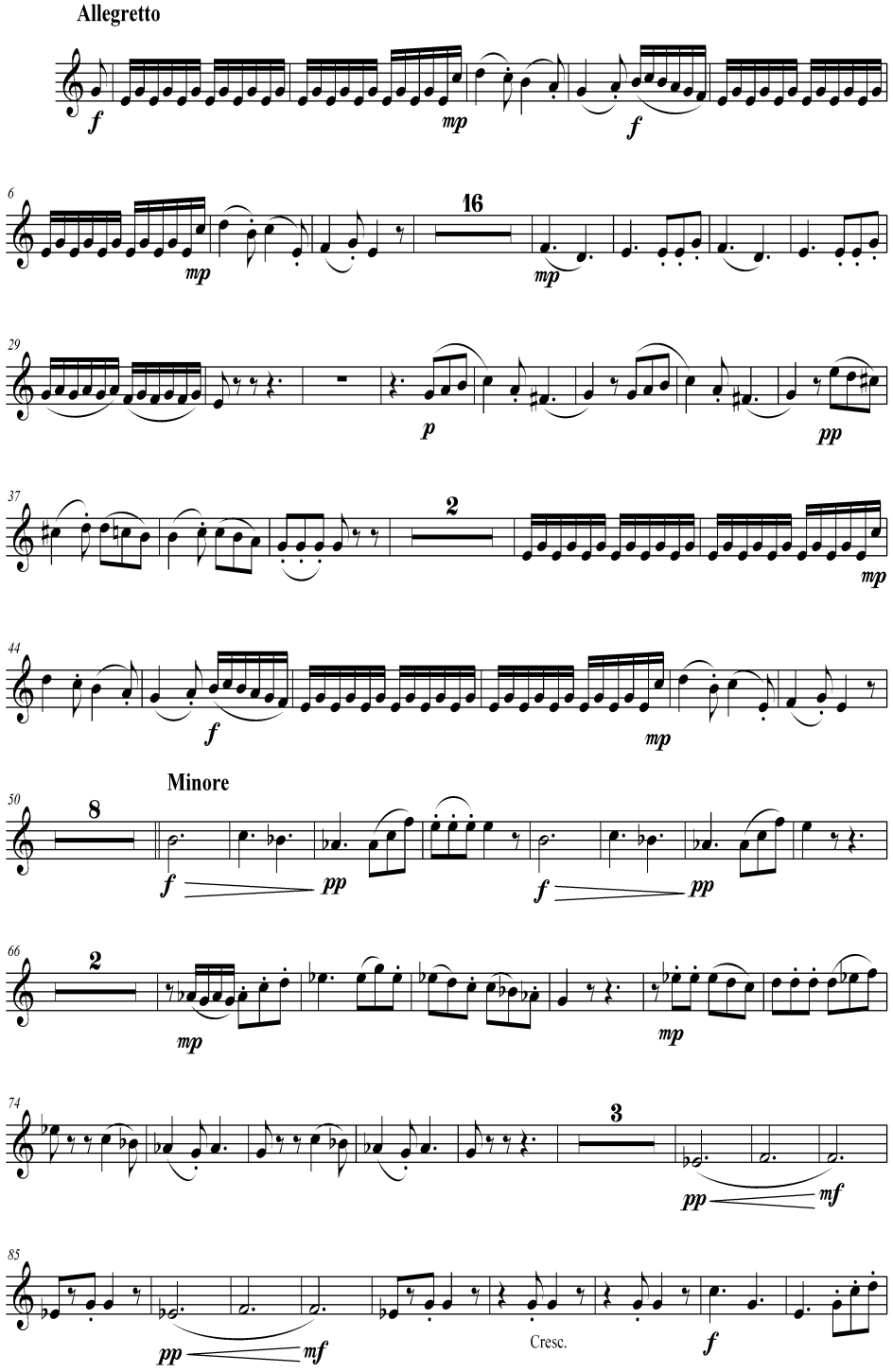
Horn in Eb 2

Adagio

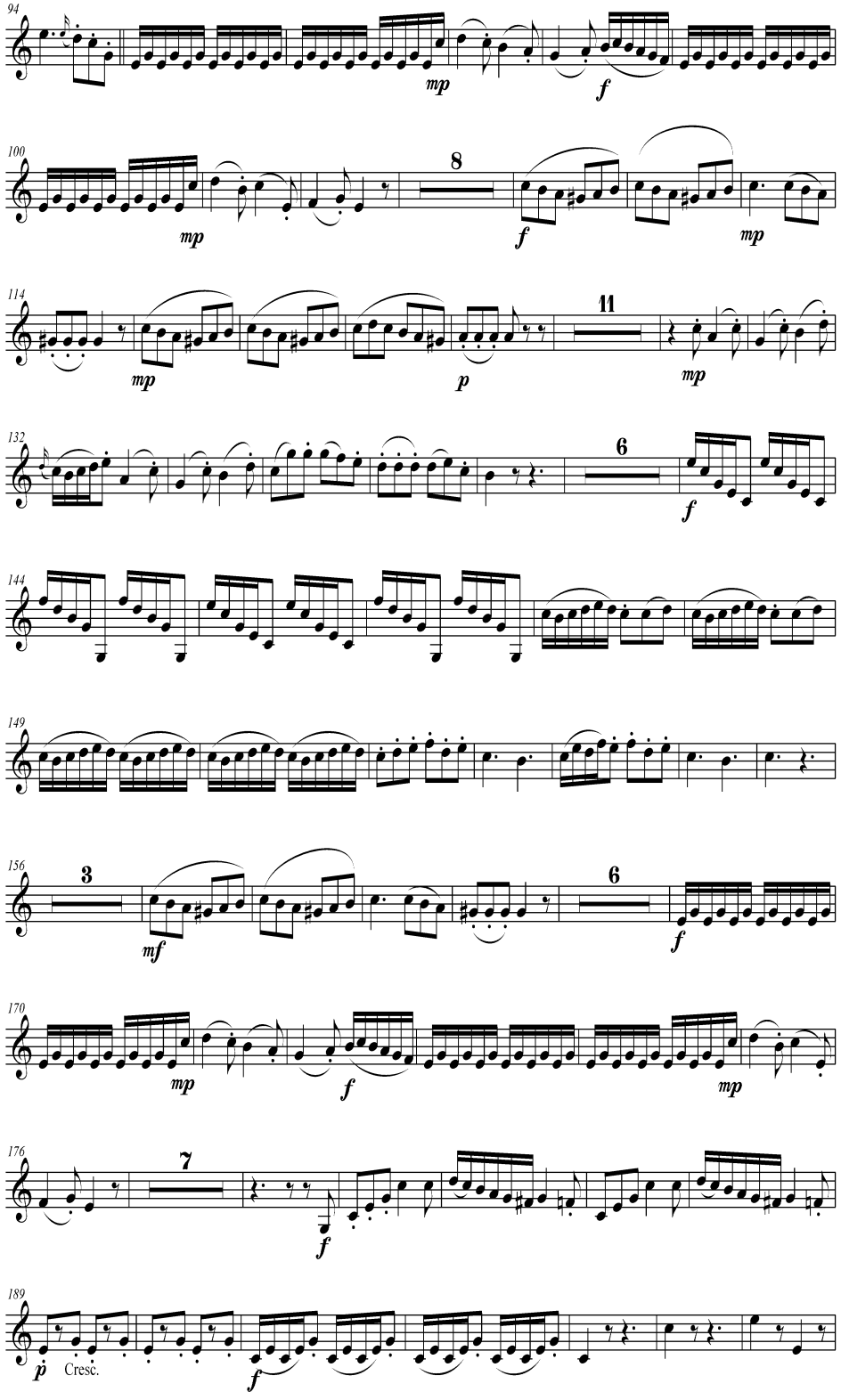


Rondeau

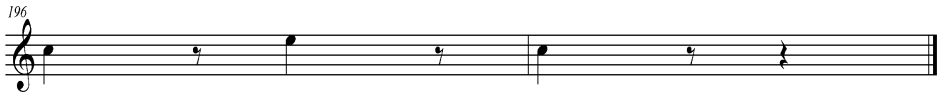
Horn in Eb 2



Rondeau
Horn in Eb 2



Rondeau
Horn in Eb 2



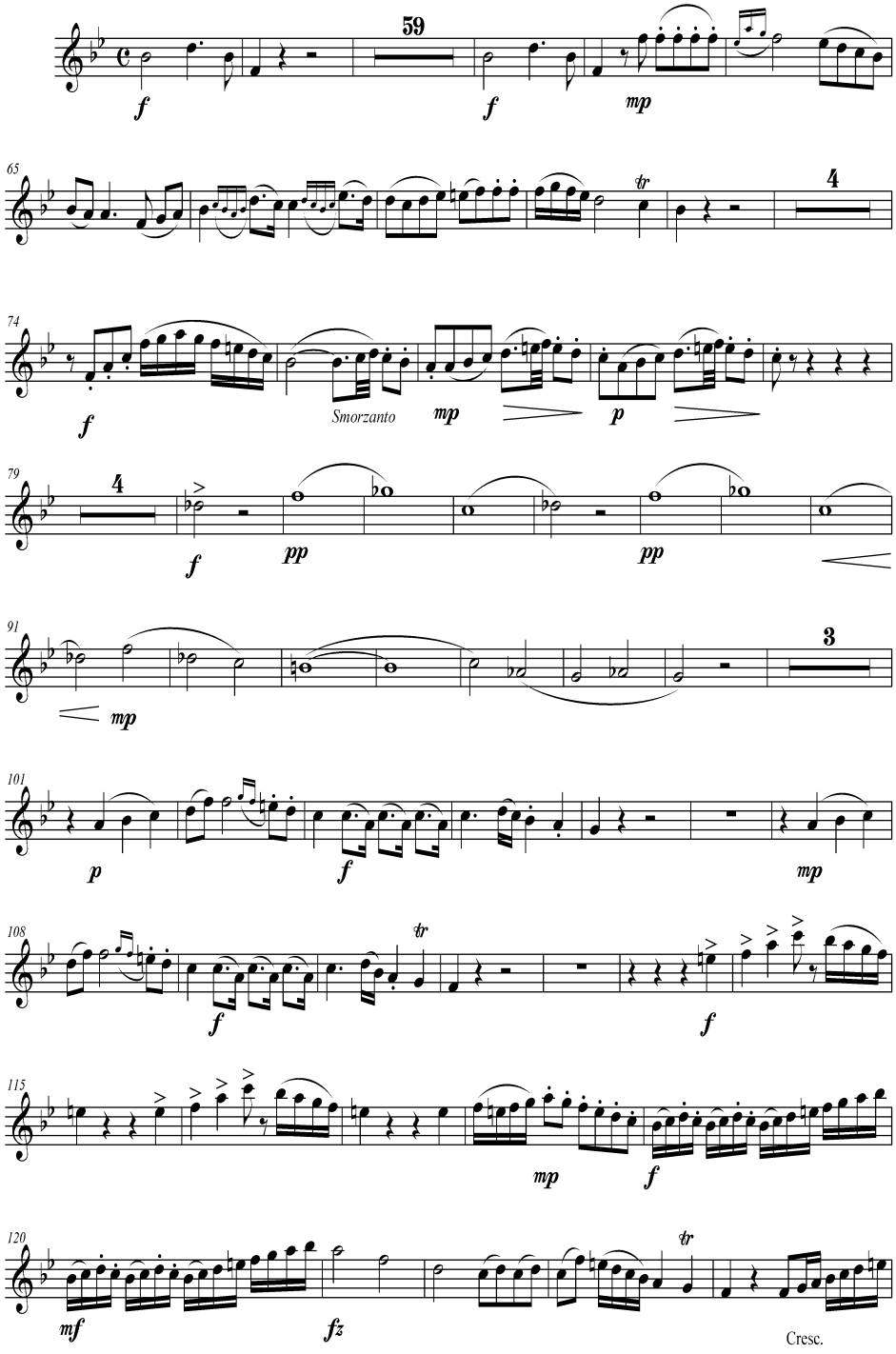
Concerto in E-flat Major

Solo Horn in F 1

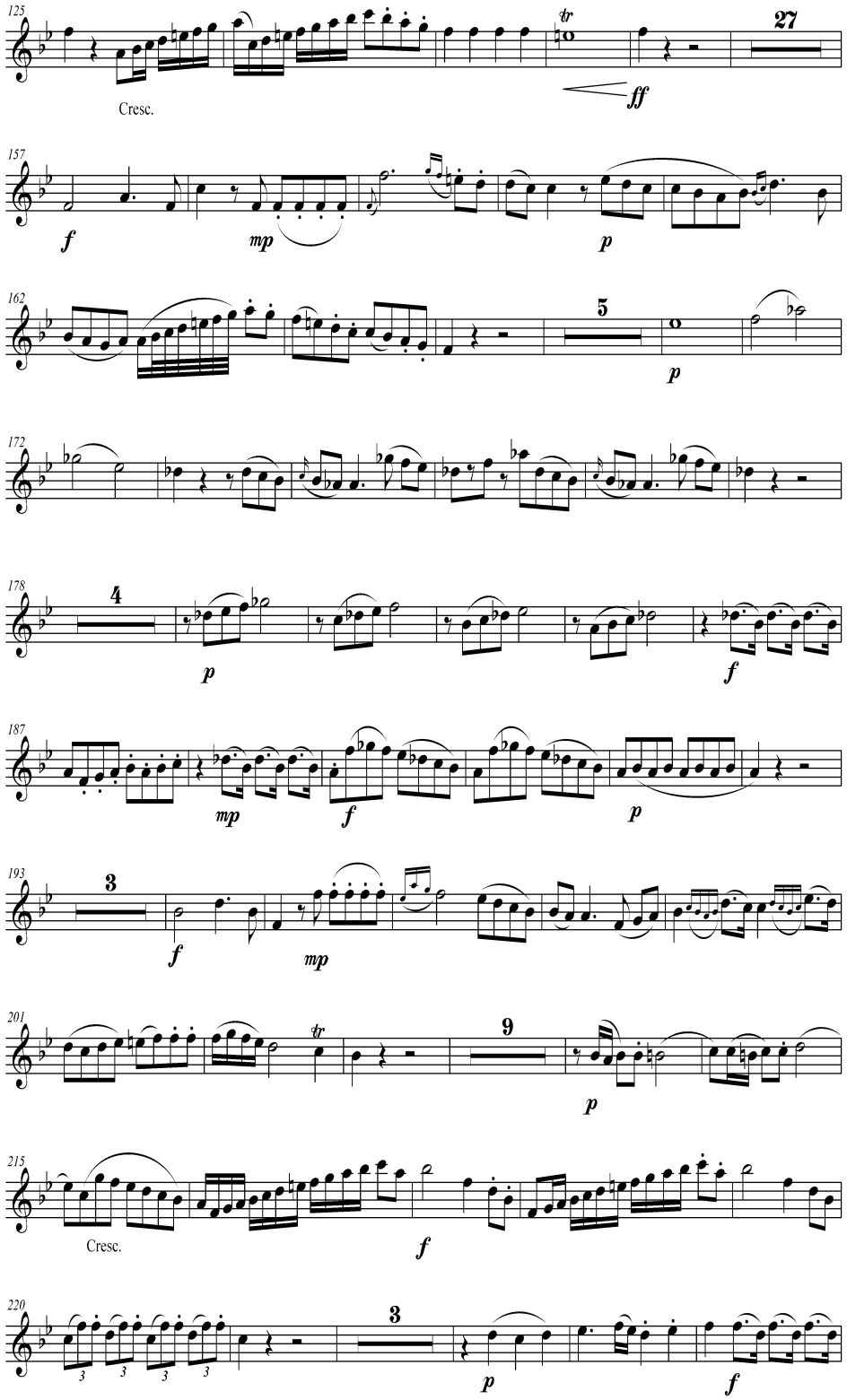
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

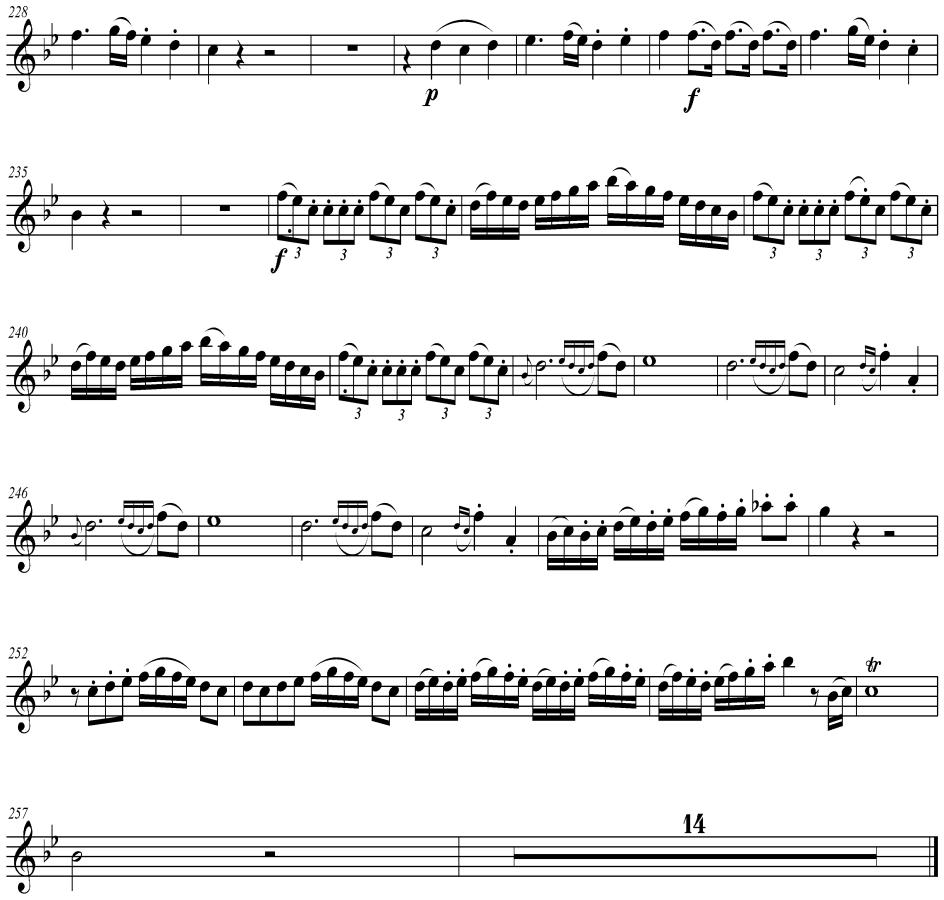
Allegro maestoso



Concerto in E-flat Major
Solo Horn in F 1



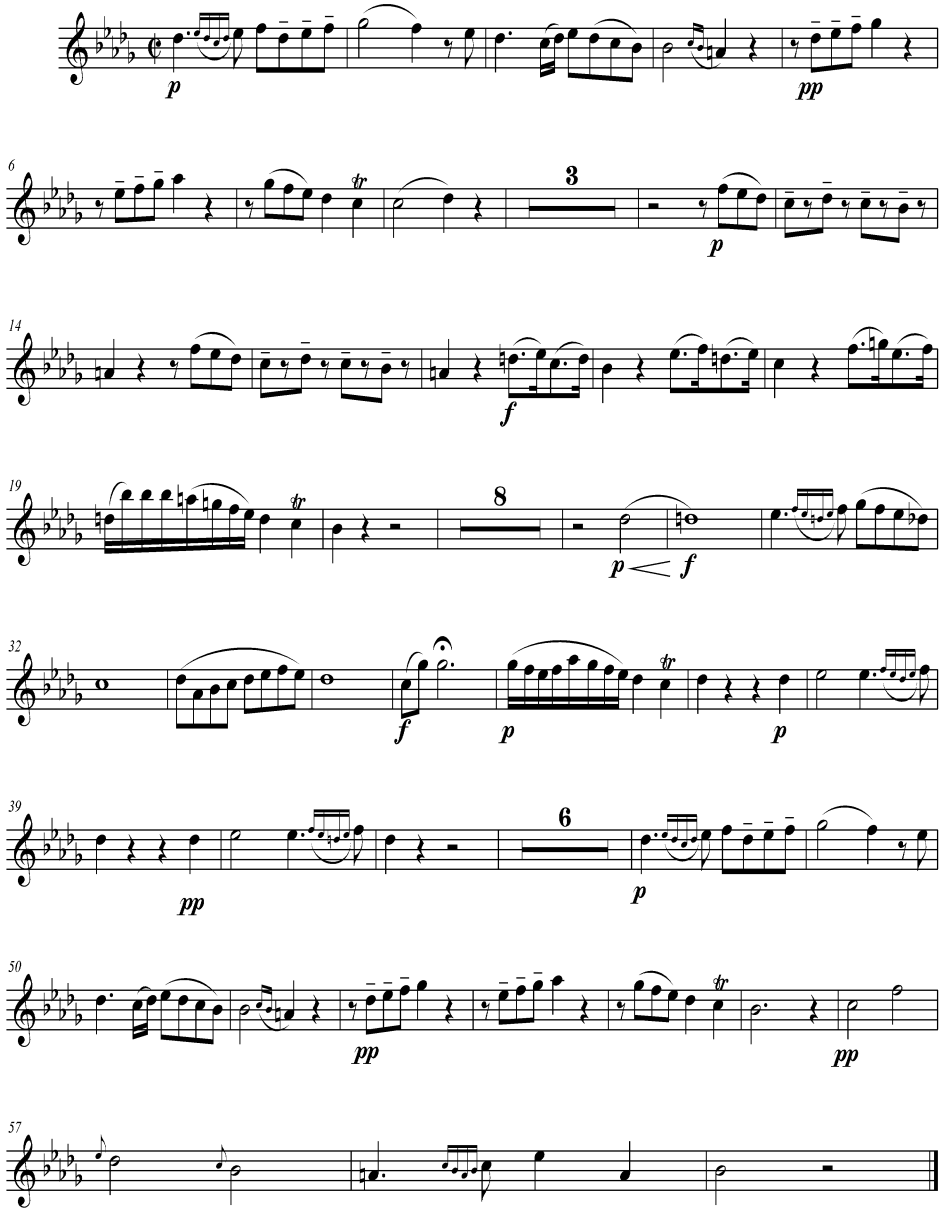
Concerto in E-flat Major
Solo Horn in F 1



Romance

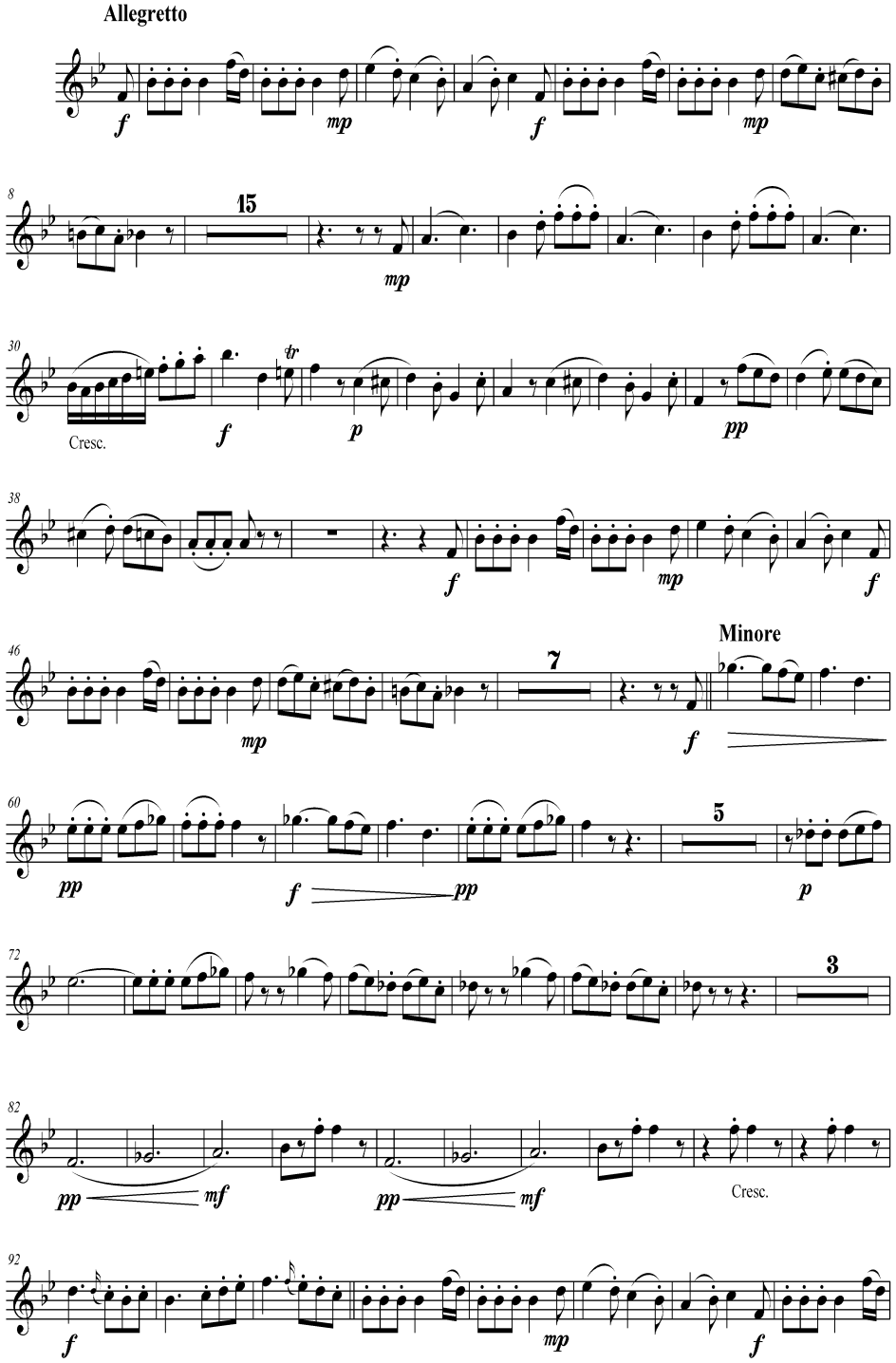
Solo Horn in F 1

Adagio

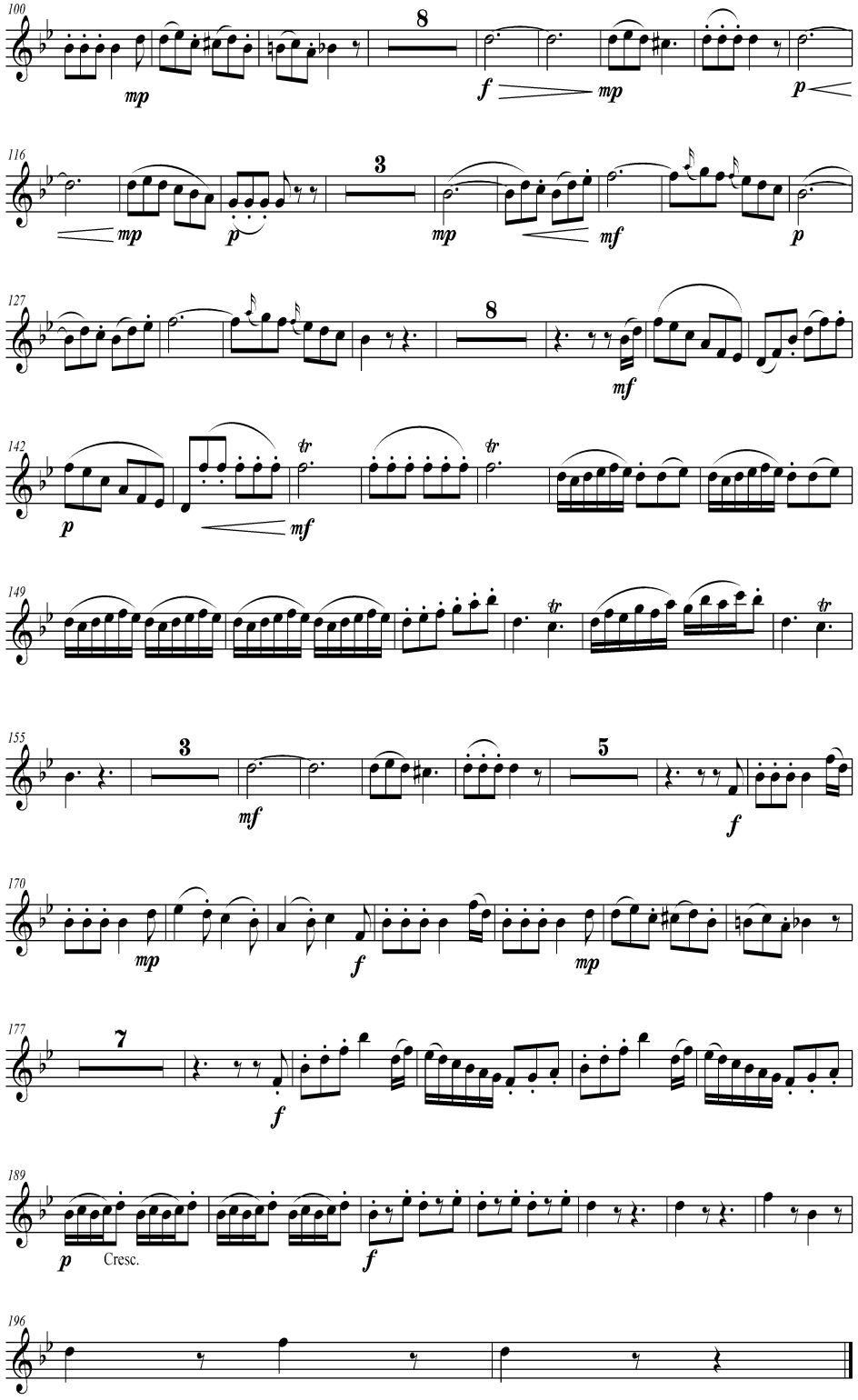


Rondeau

Solo Horn in F 1



Rondeau
Solo Horn in F 1



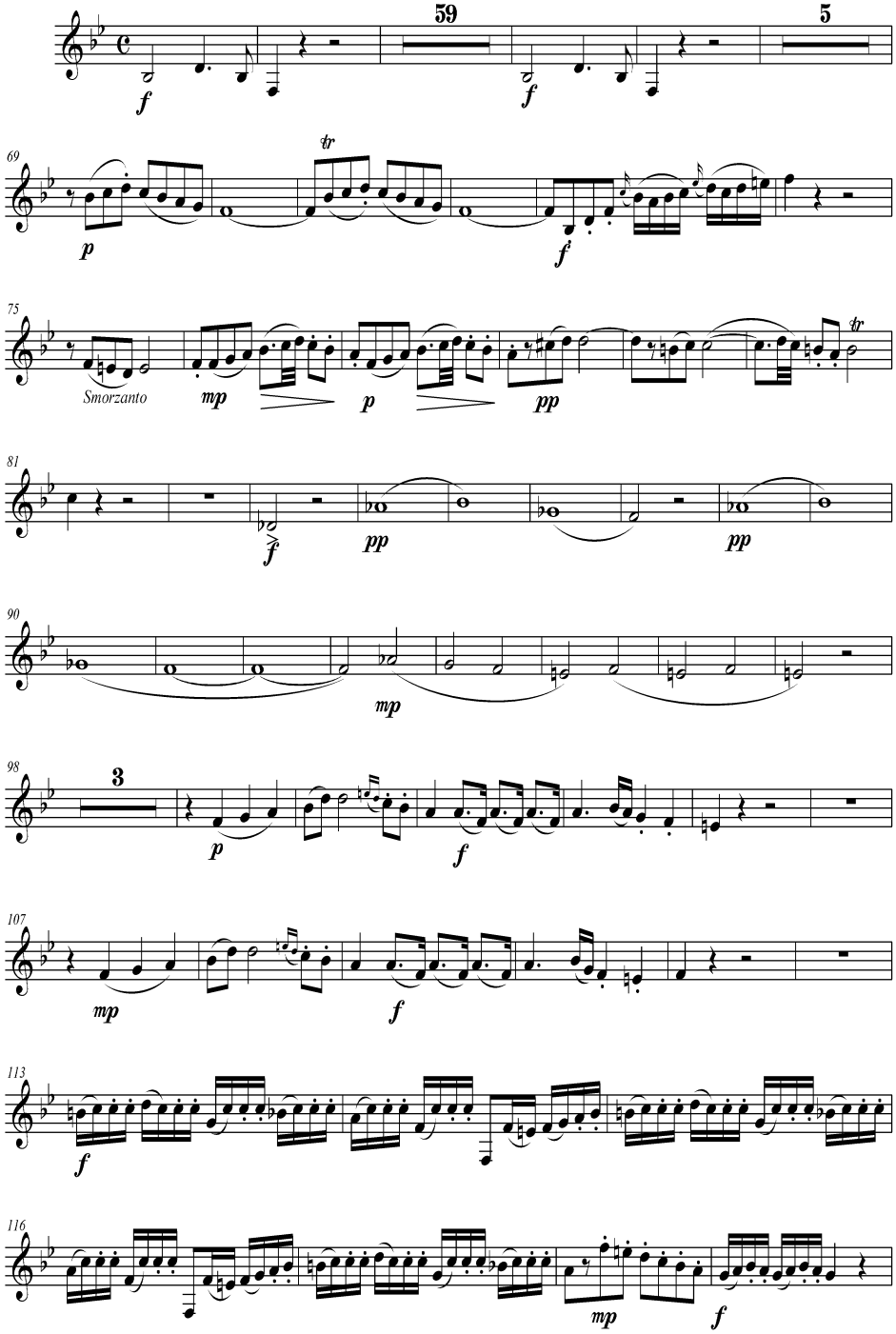
Concerto in E-flat Major

Solo Horn in F 2

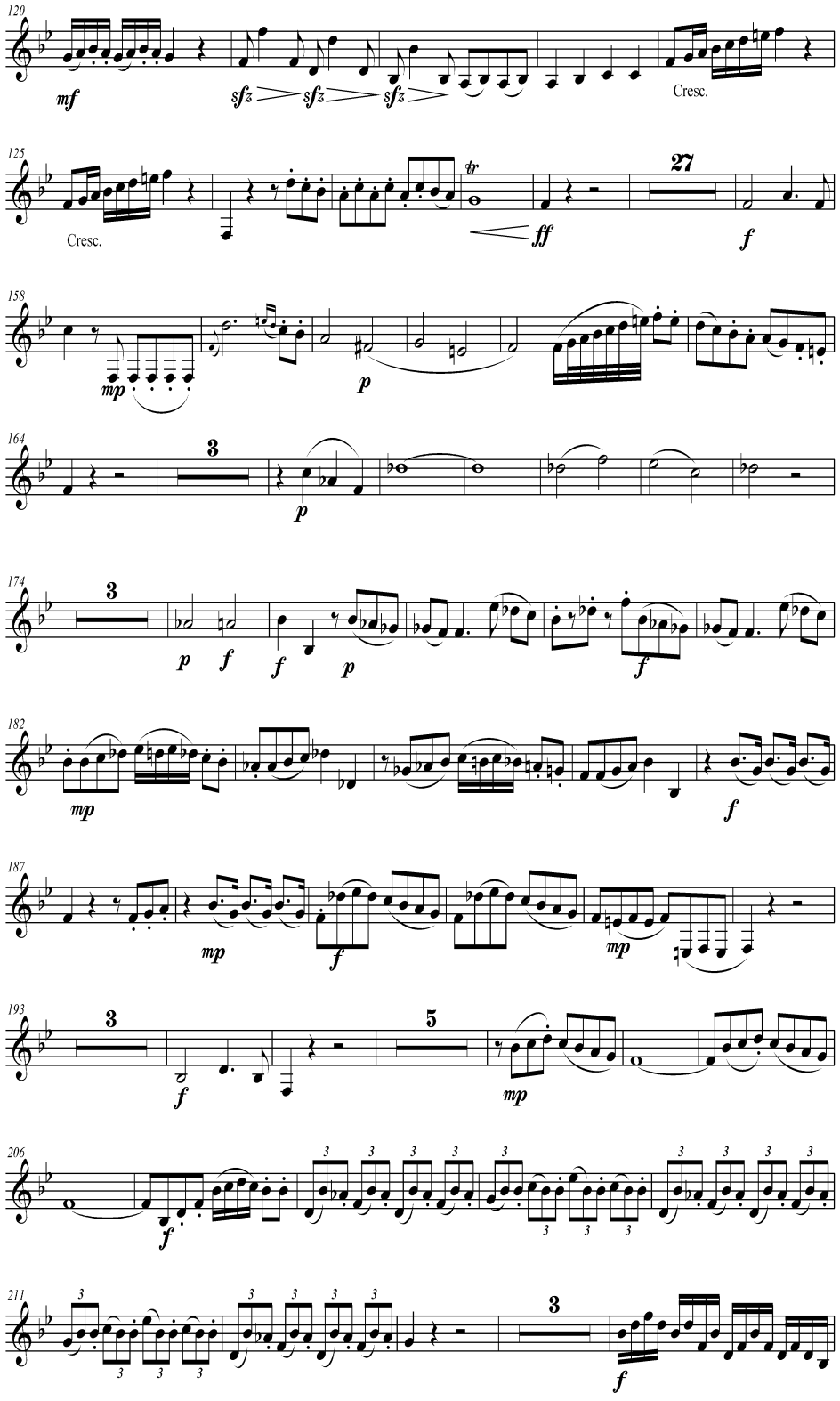
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

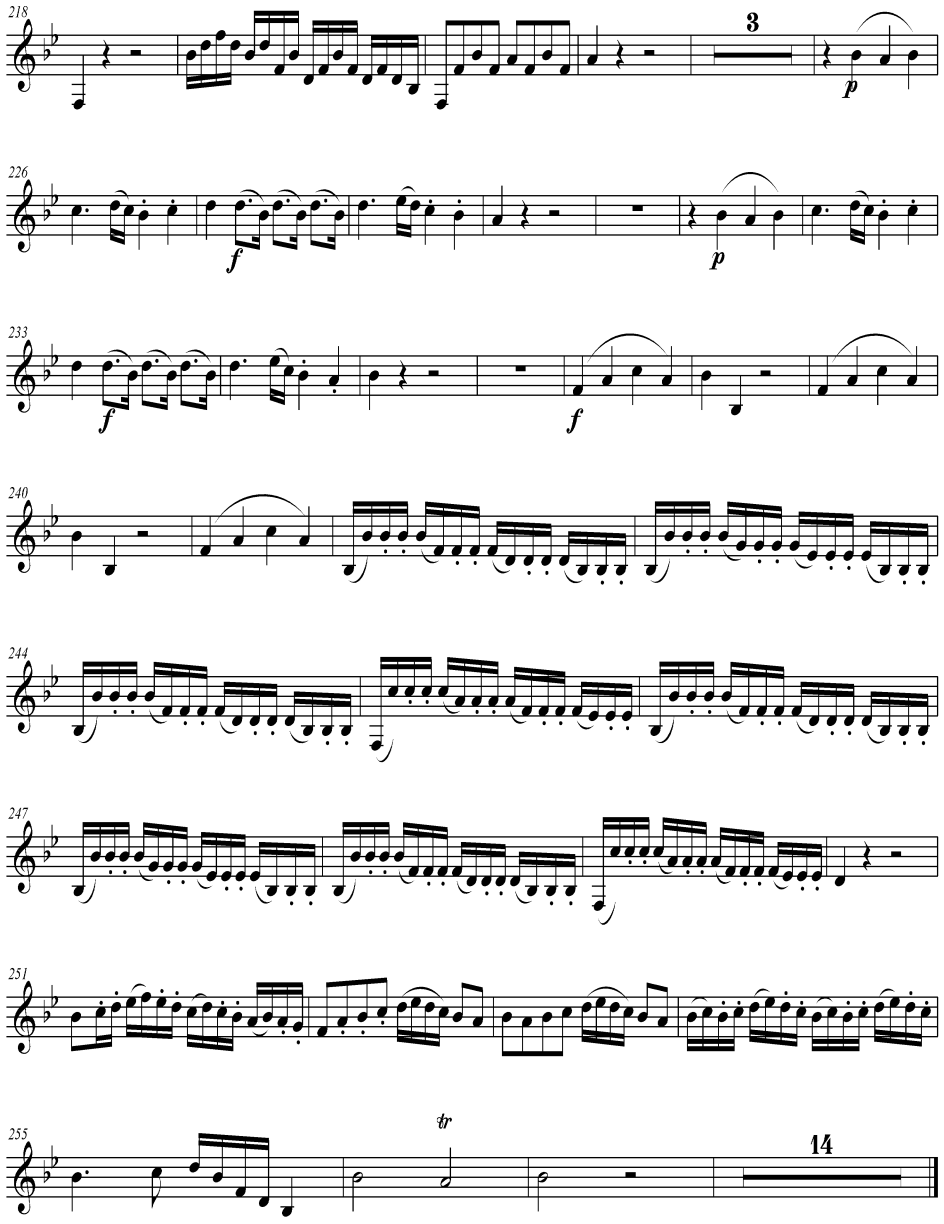
Allegro maestoso



Concerto in E-flat Major
Solo Horn in F 2



Concerto in E-flat Major
Solo Horn in F 2

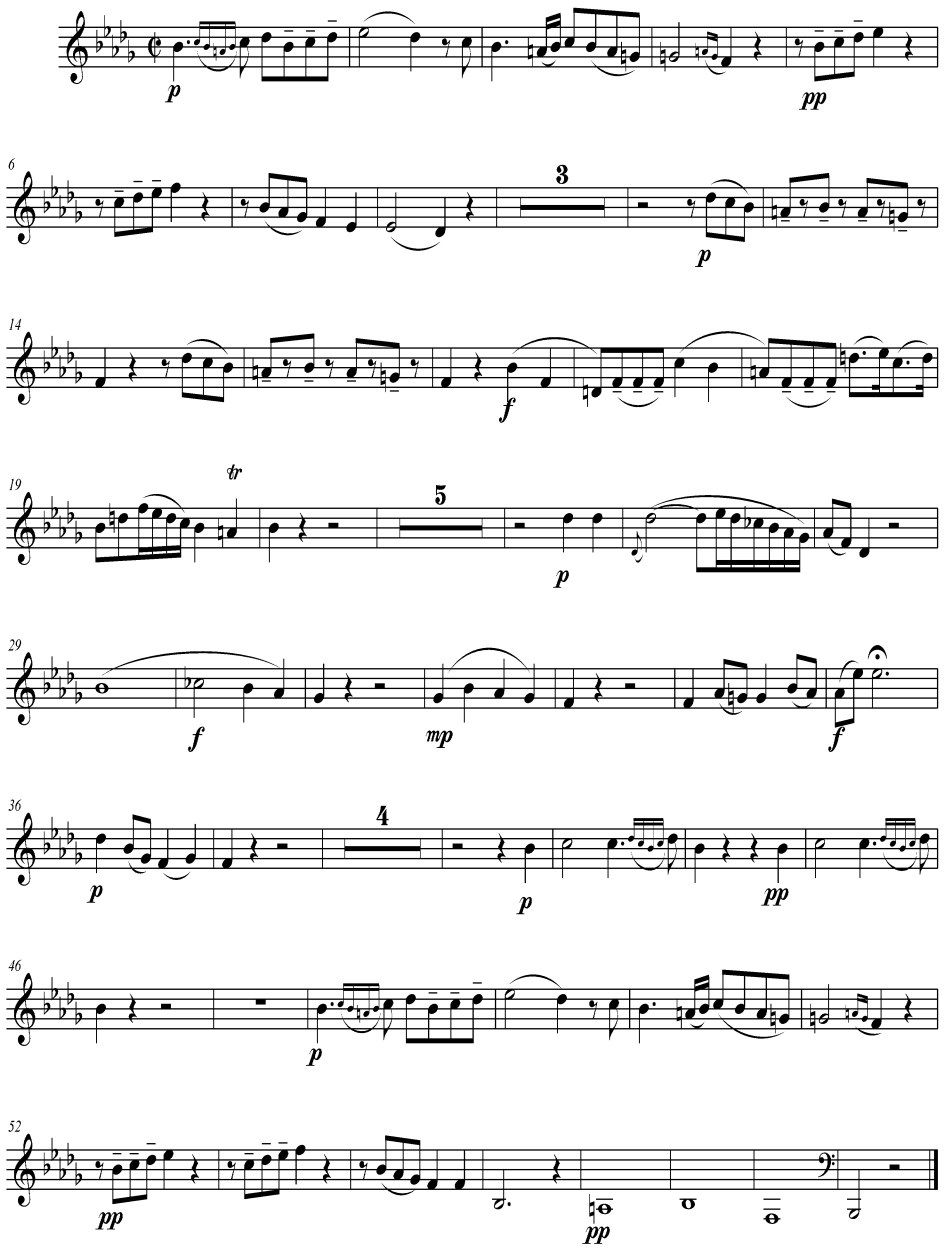


Romance

Solo Horn in F 2

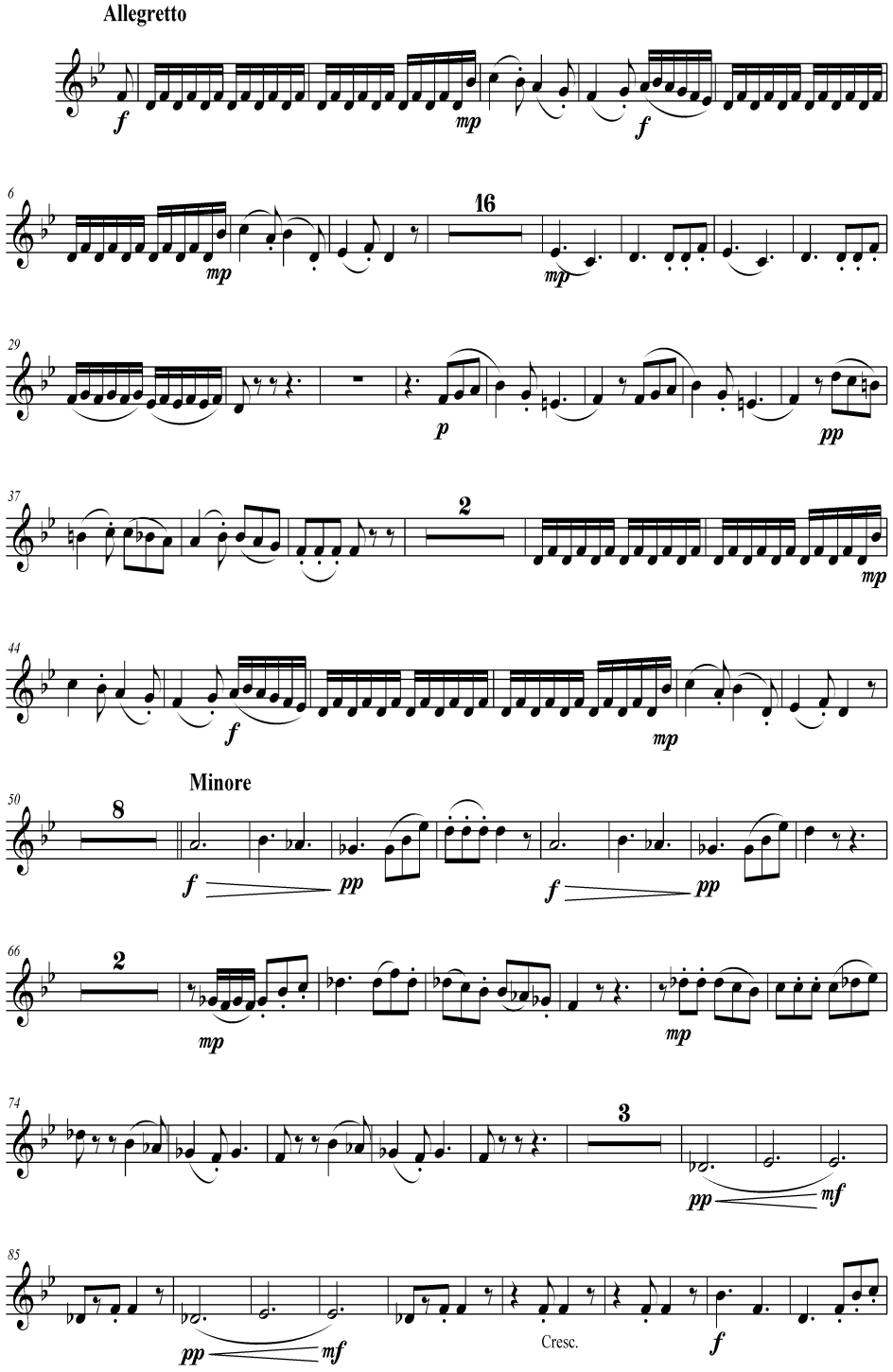
Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

Adagio

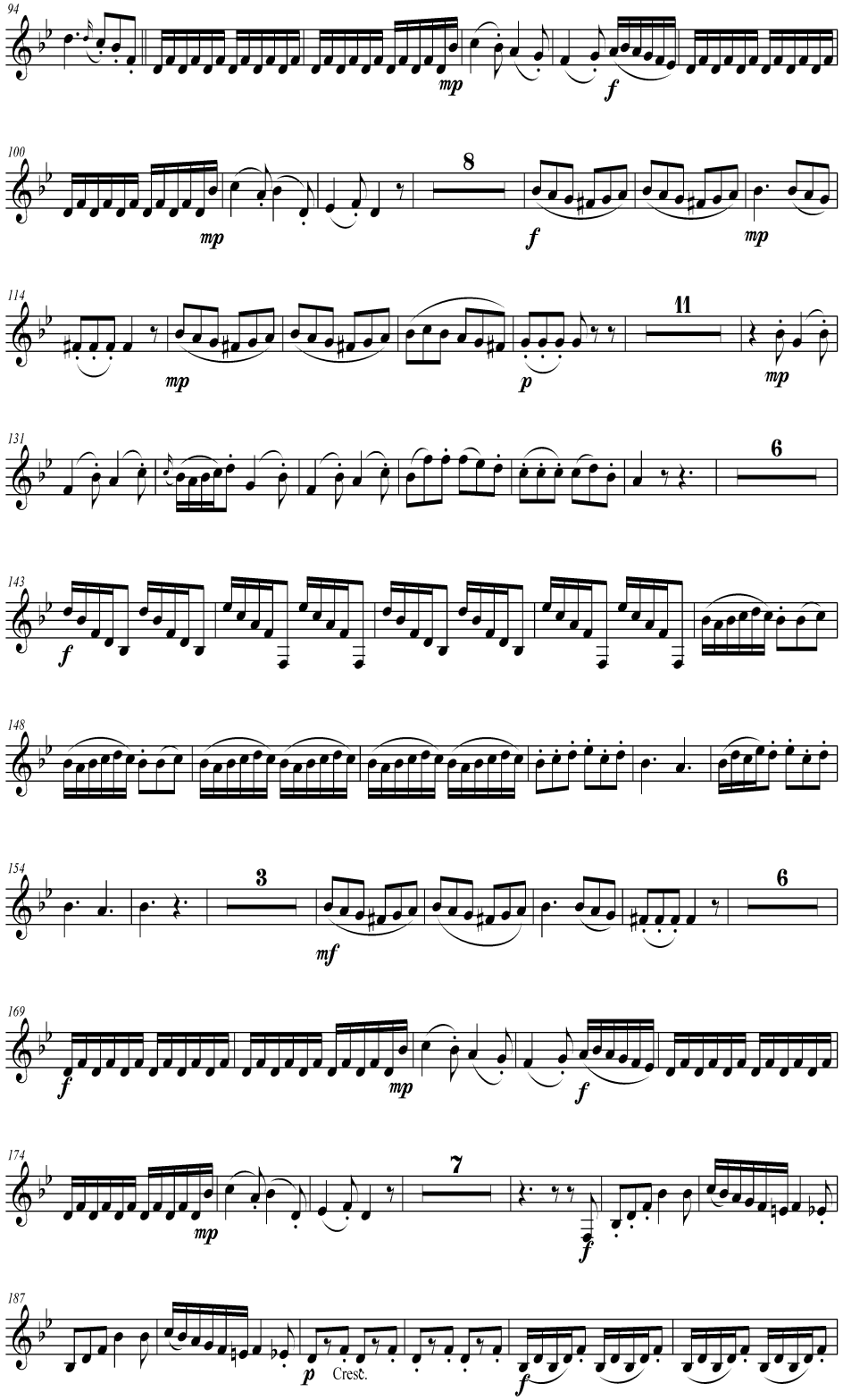


Rondeau

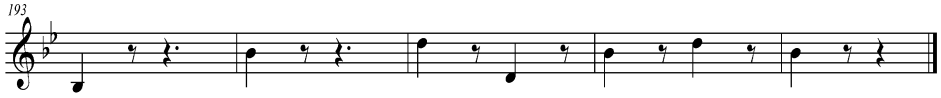
Solo Horn in F 2



Rondeau
Solo Horn in F 2



Rondeau
Solo Horn in F 2



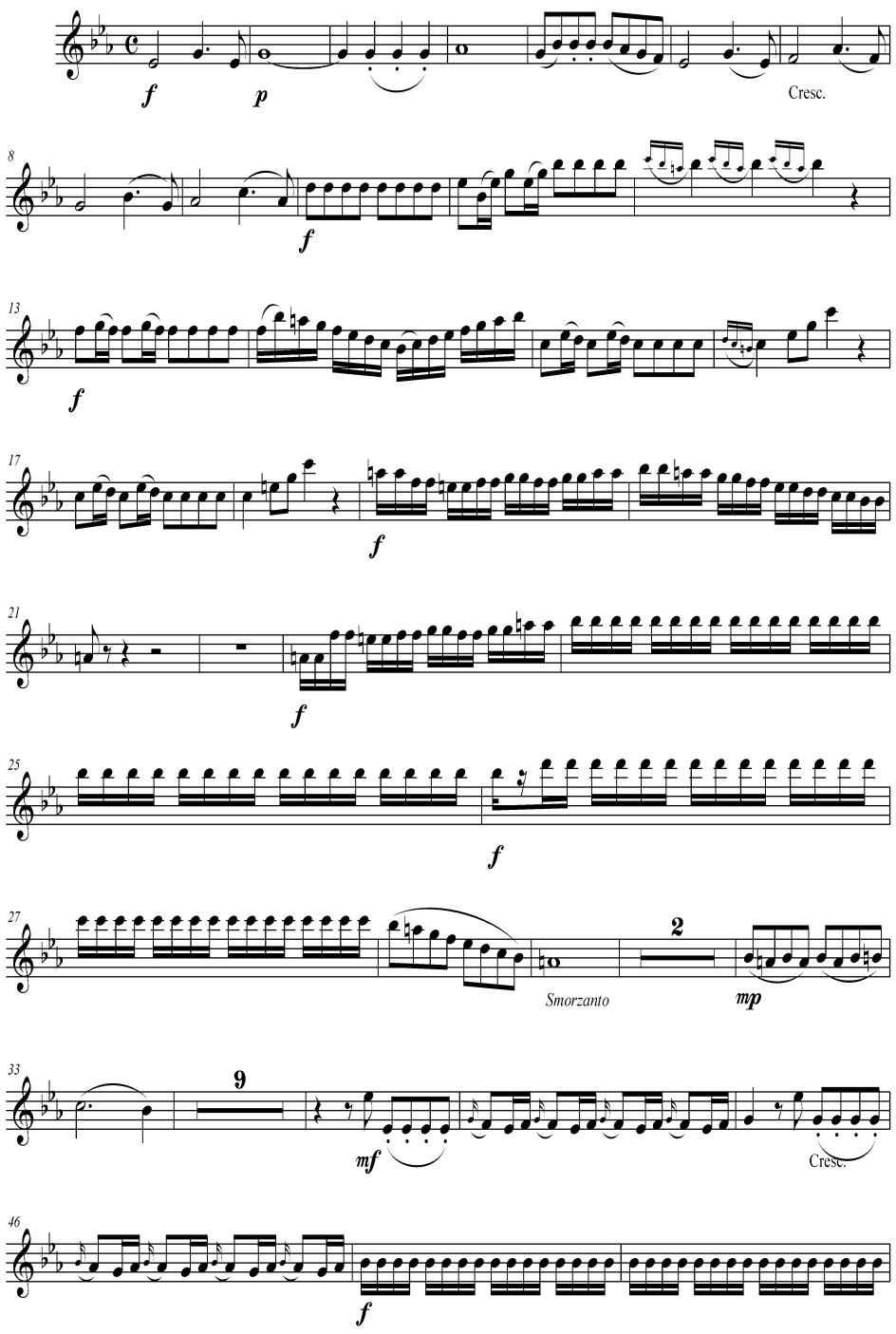
Concerto in E-flat Major

Flute 1

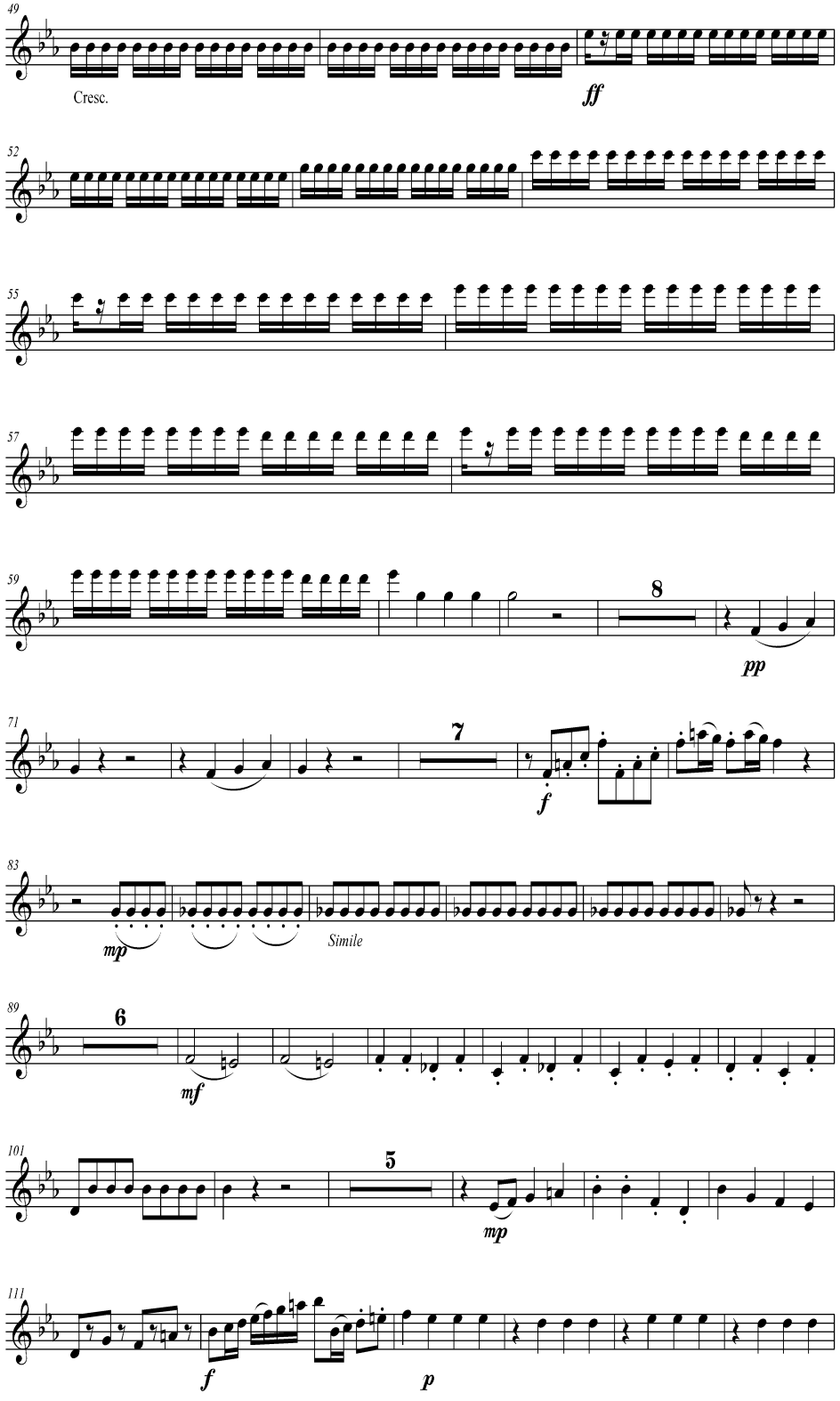
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

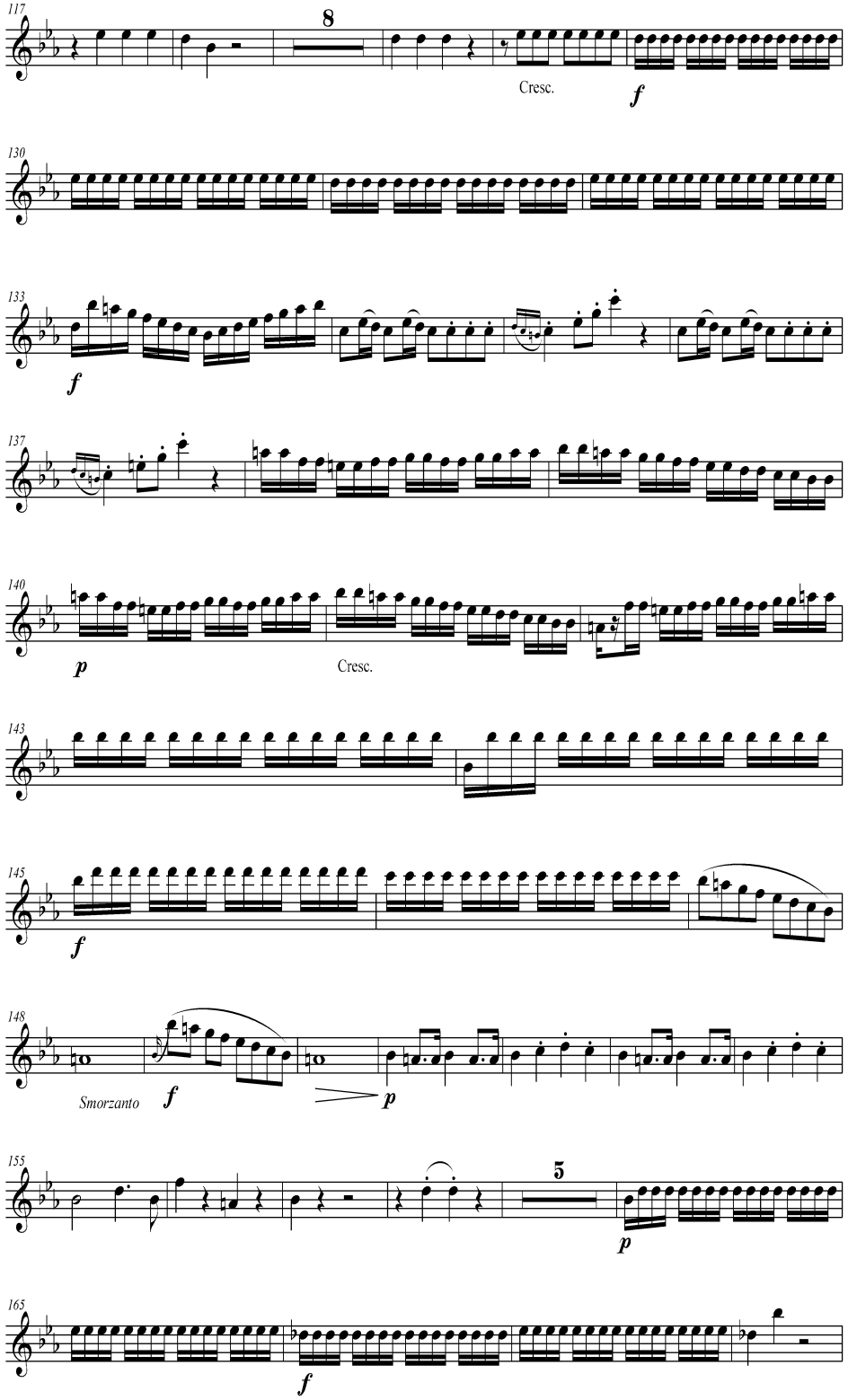
Allegro maestoso



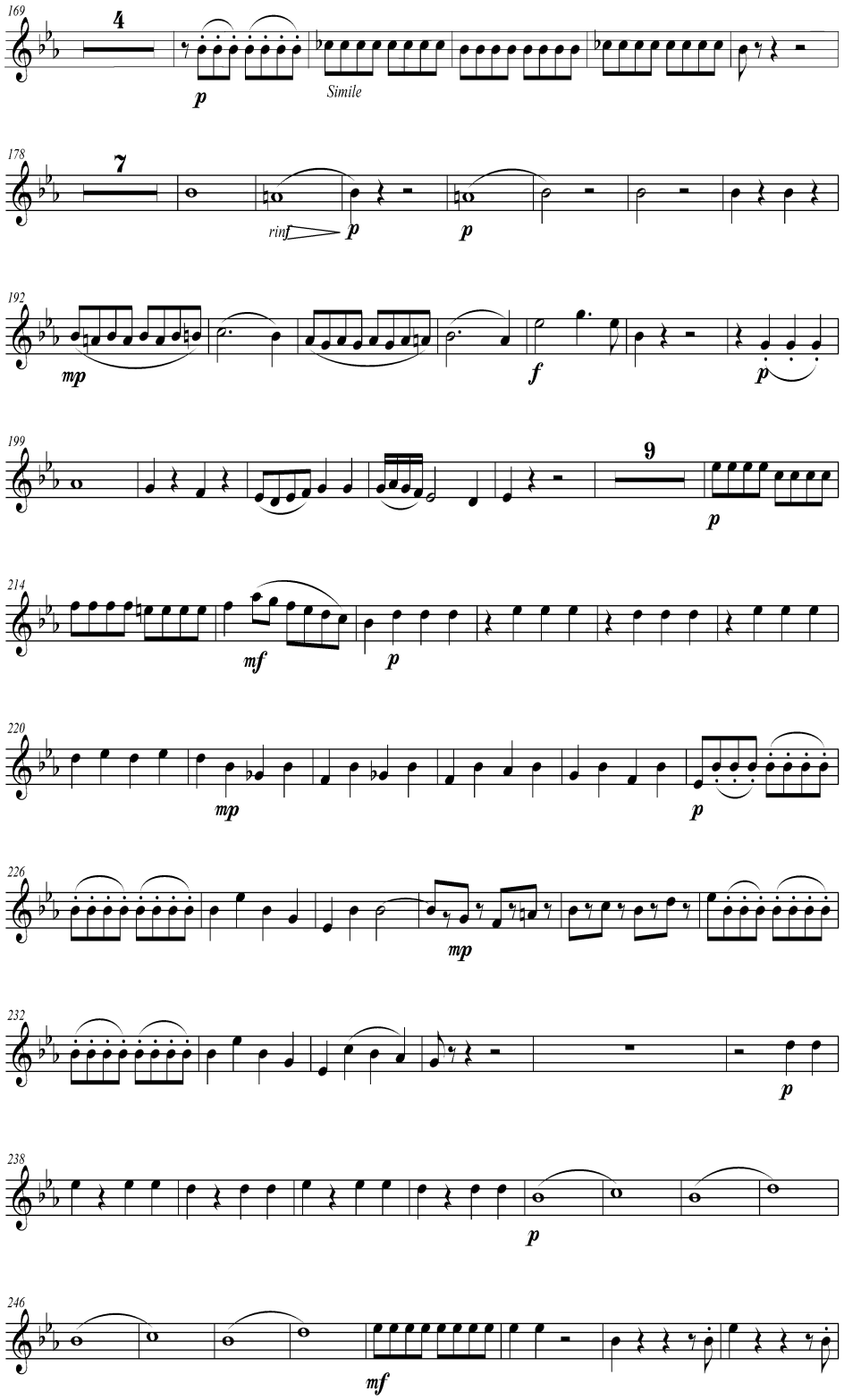
Concerto in E-flat Major
Flute 1



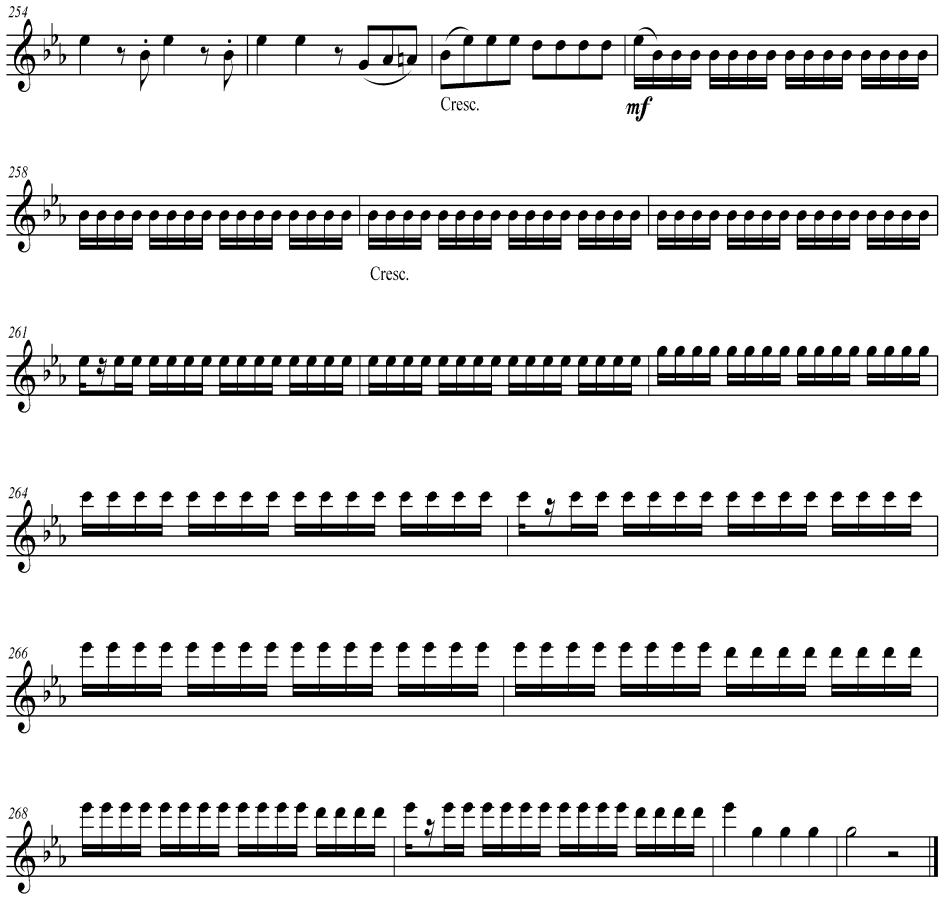
Concerto in E-flat Major
Flute 1



Concerto in E-flat Major
Flute 1

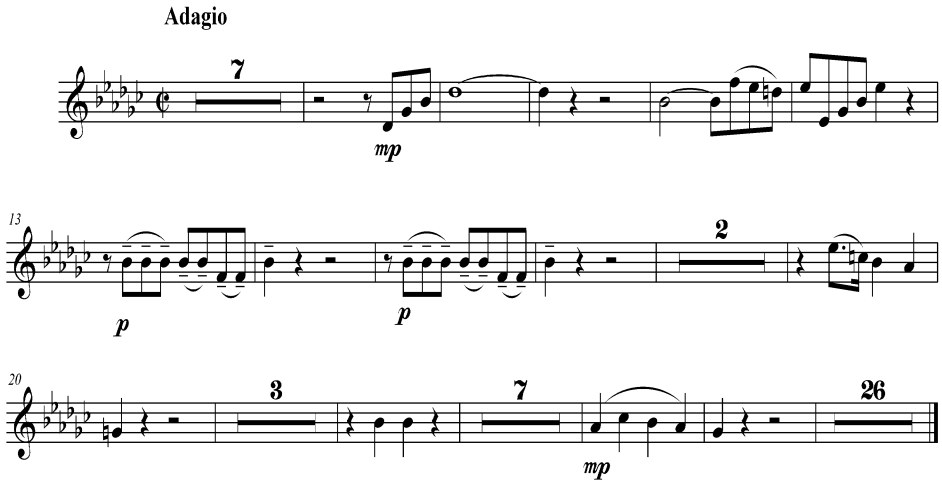


Concerto in E-flat Major
Flute 1



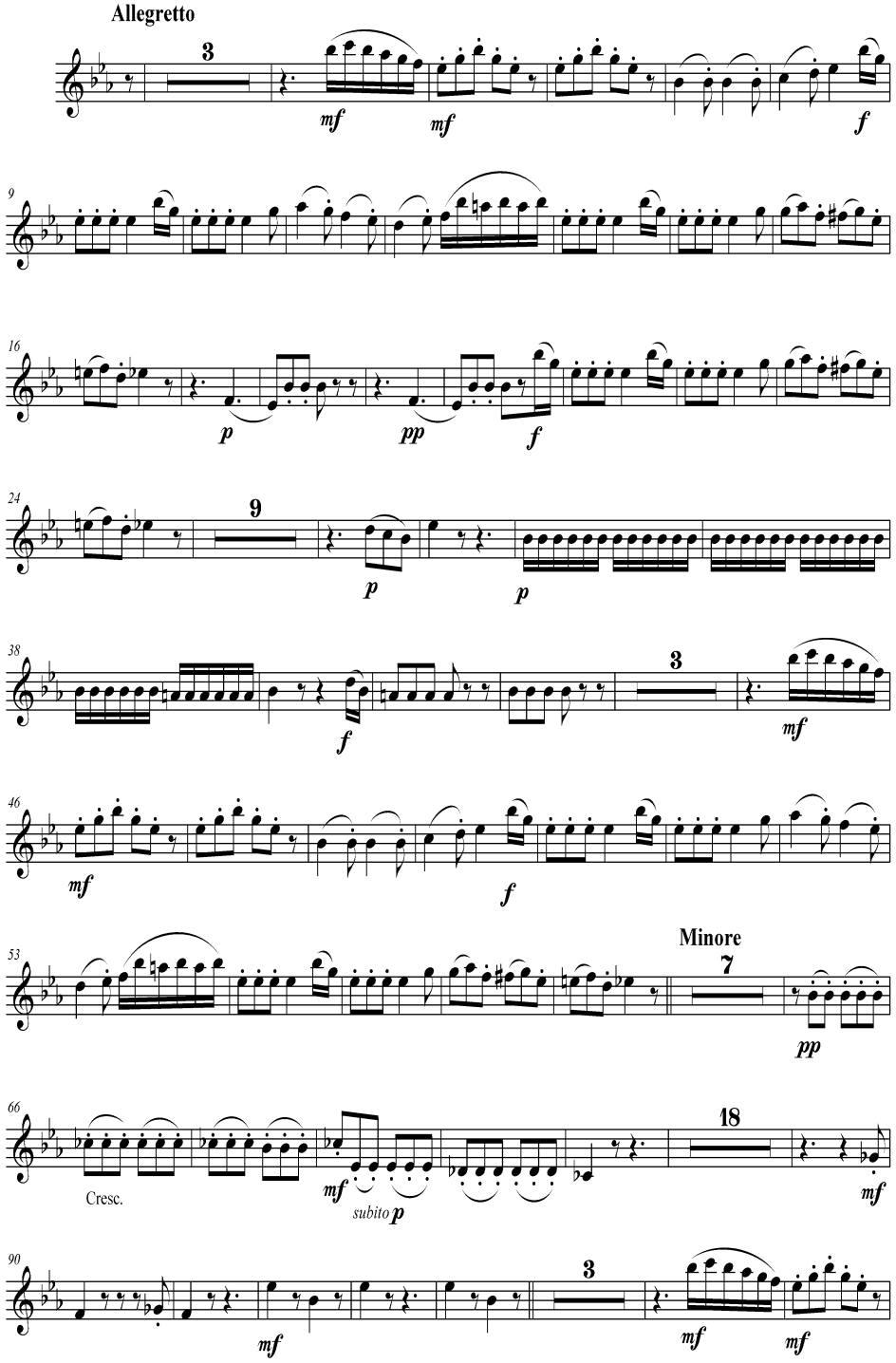
Romance

Flute 1

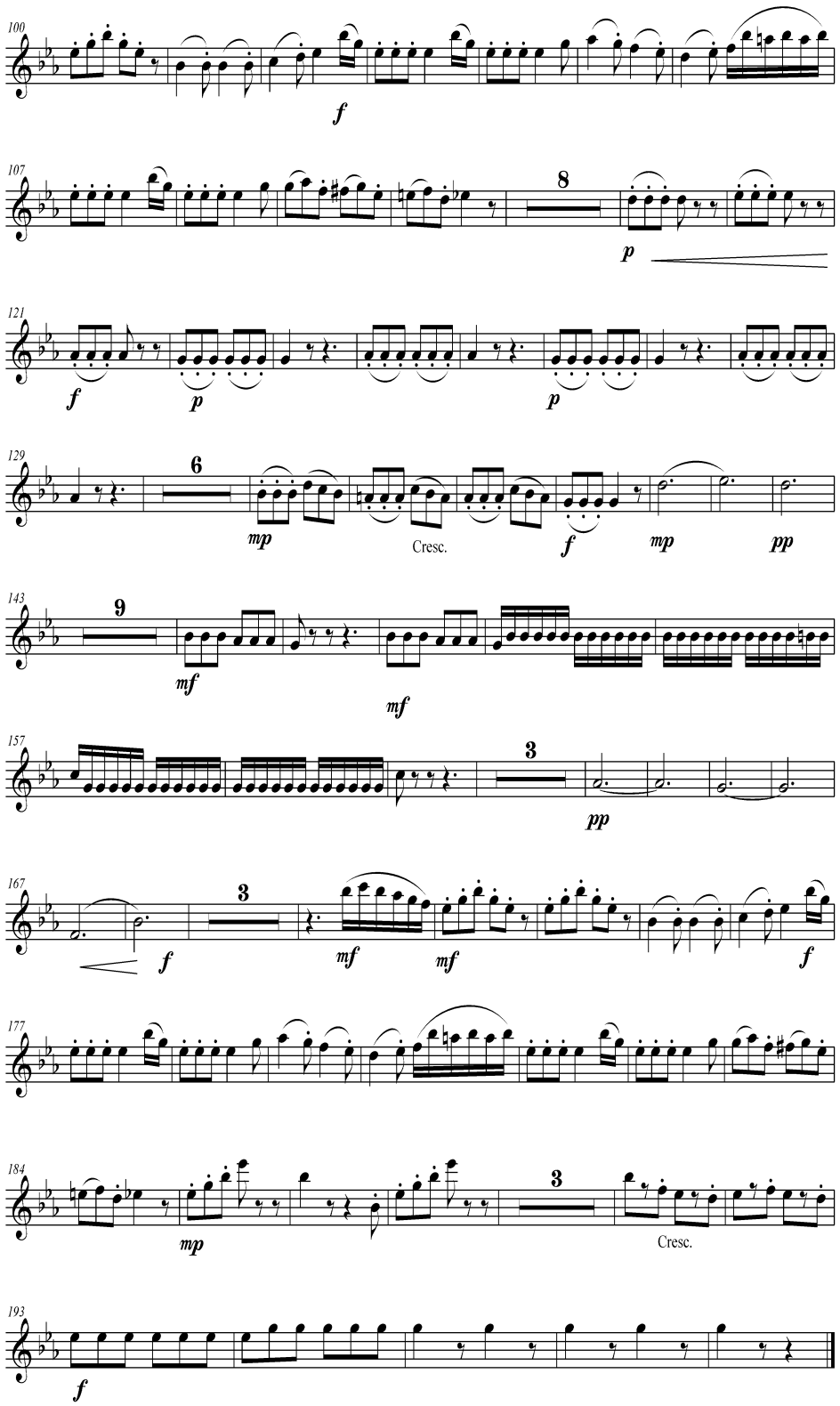


Rondeau

Flute 1



Rondeau
Flute 1



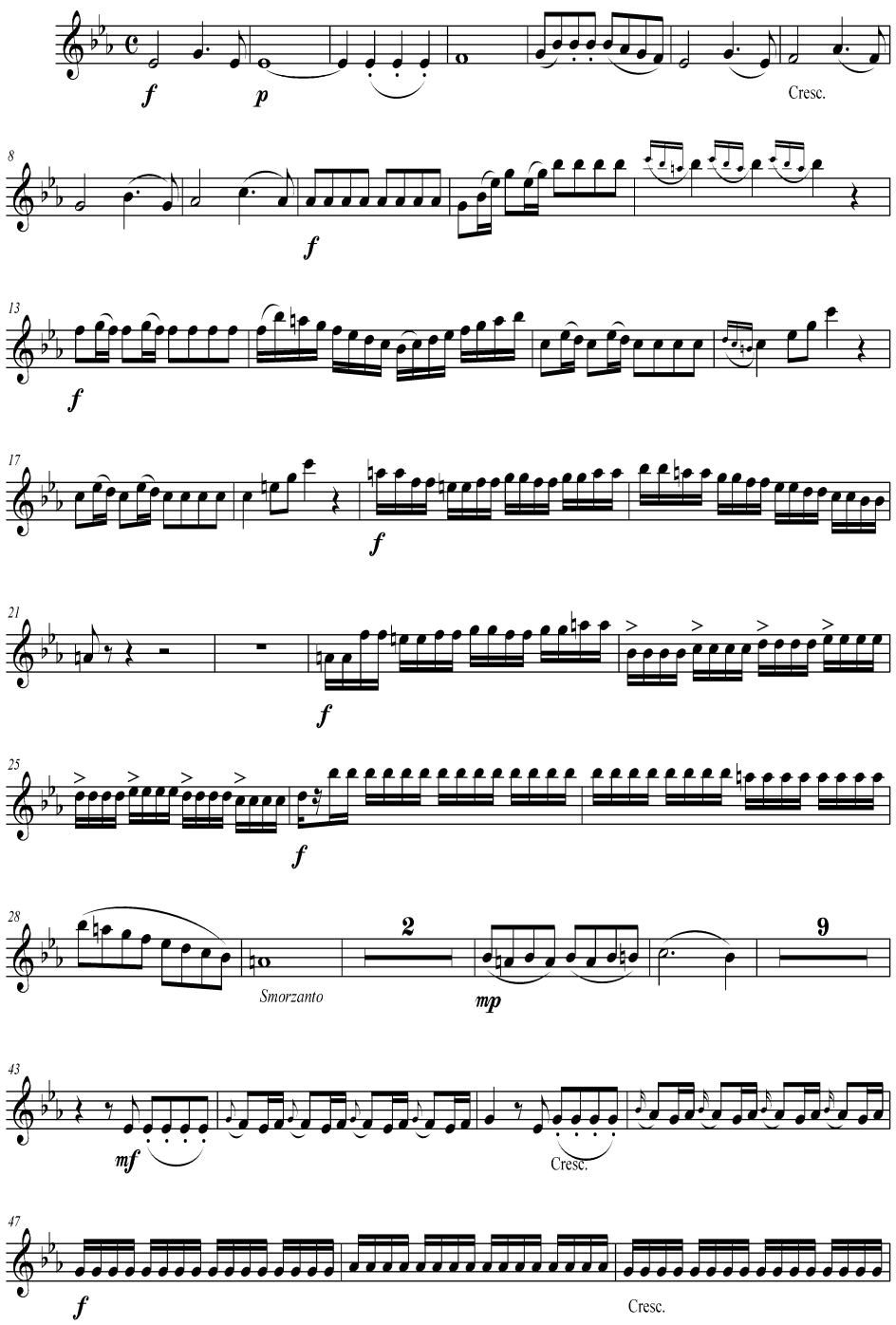
Concerto in E-flat Major

Flute 2

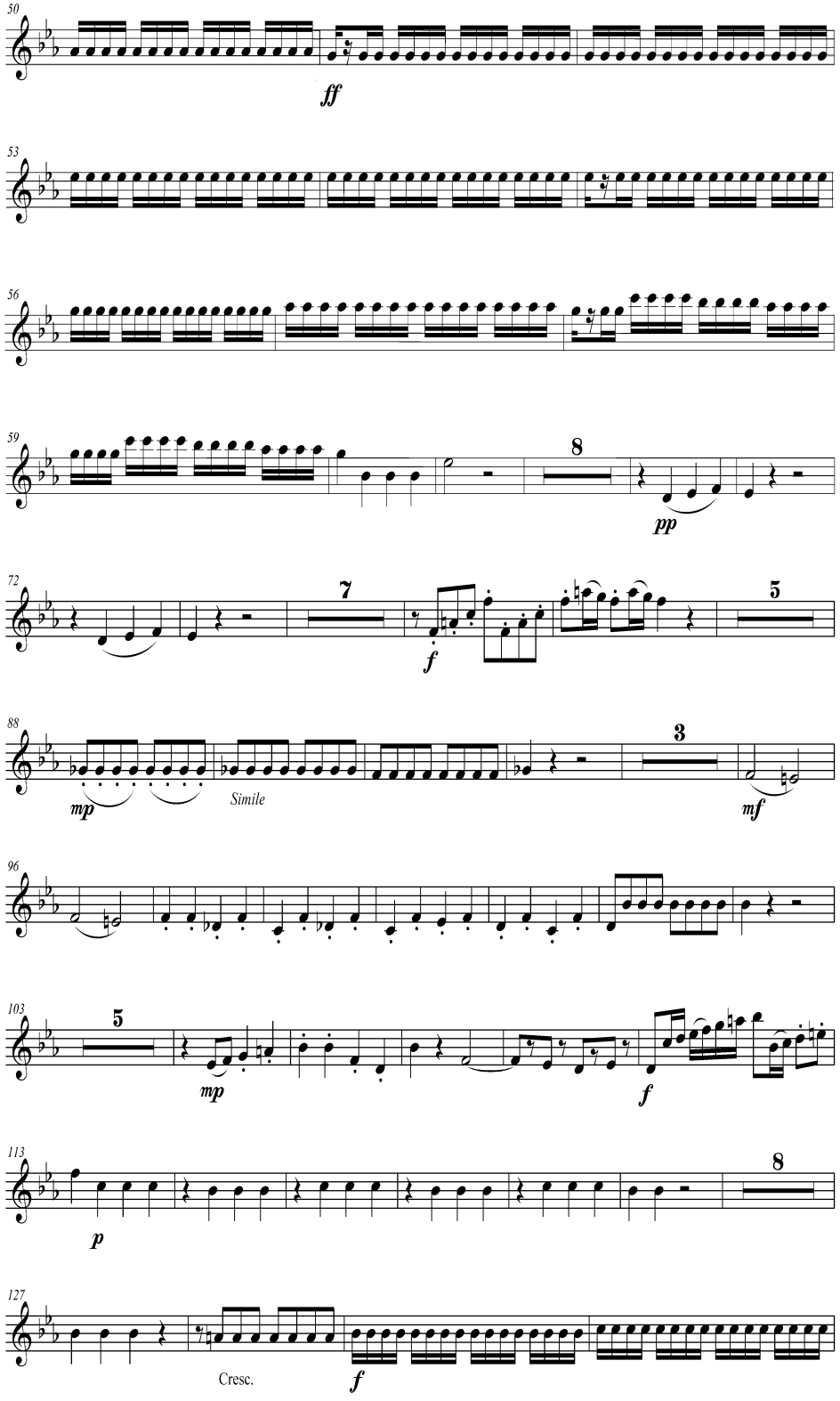
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

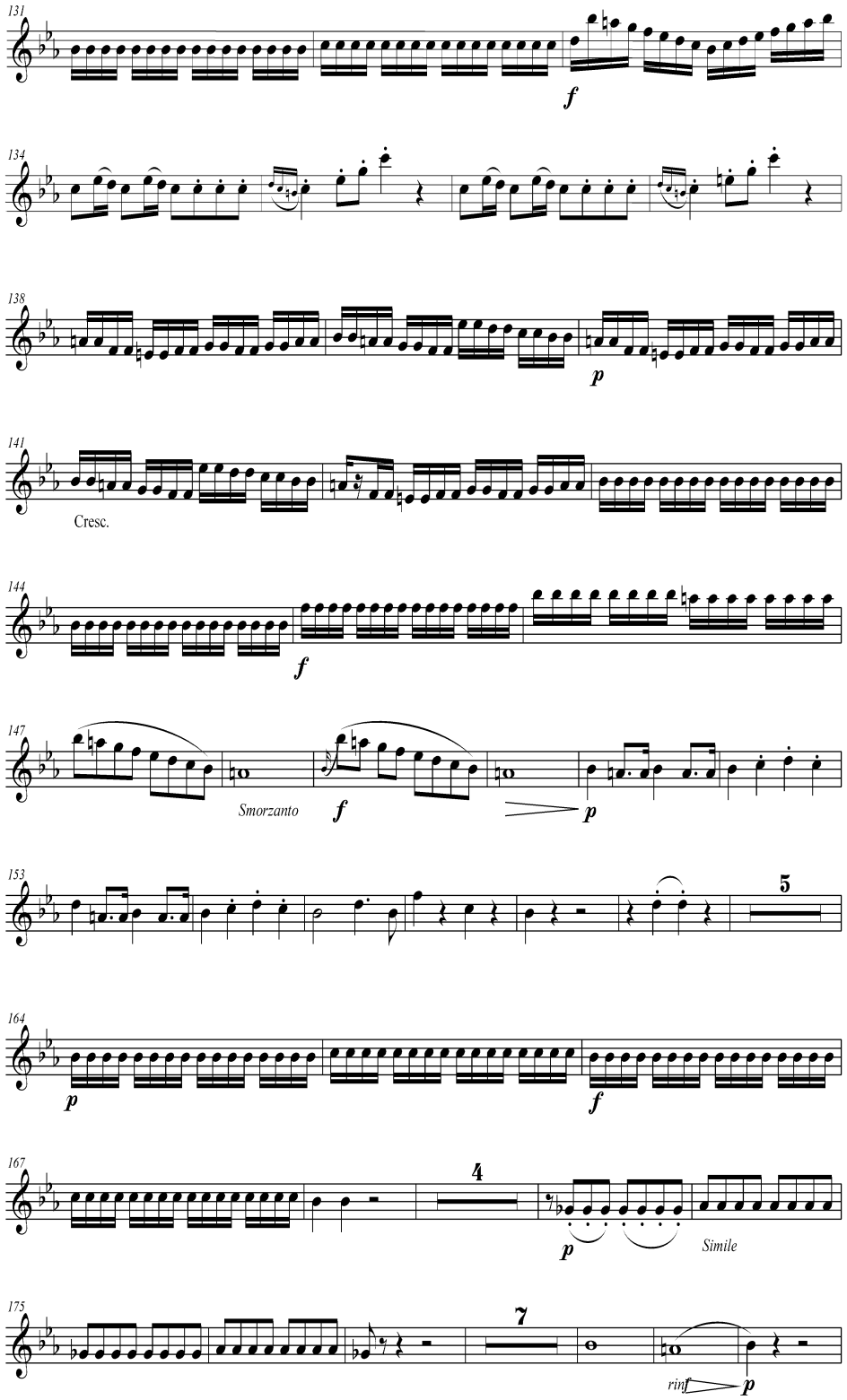
Allegro maestoso



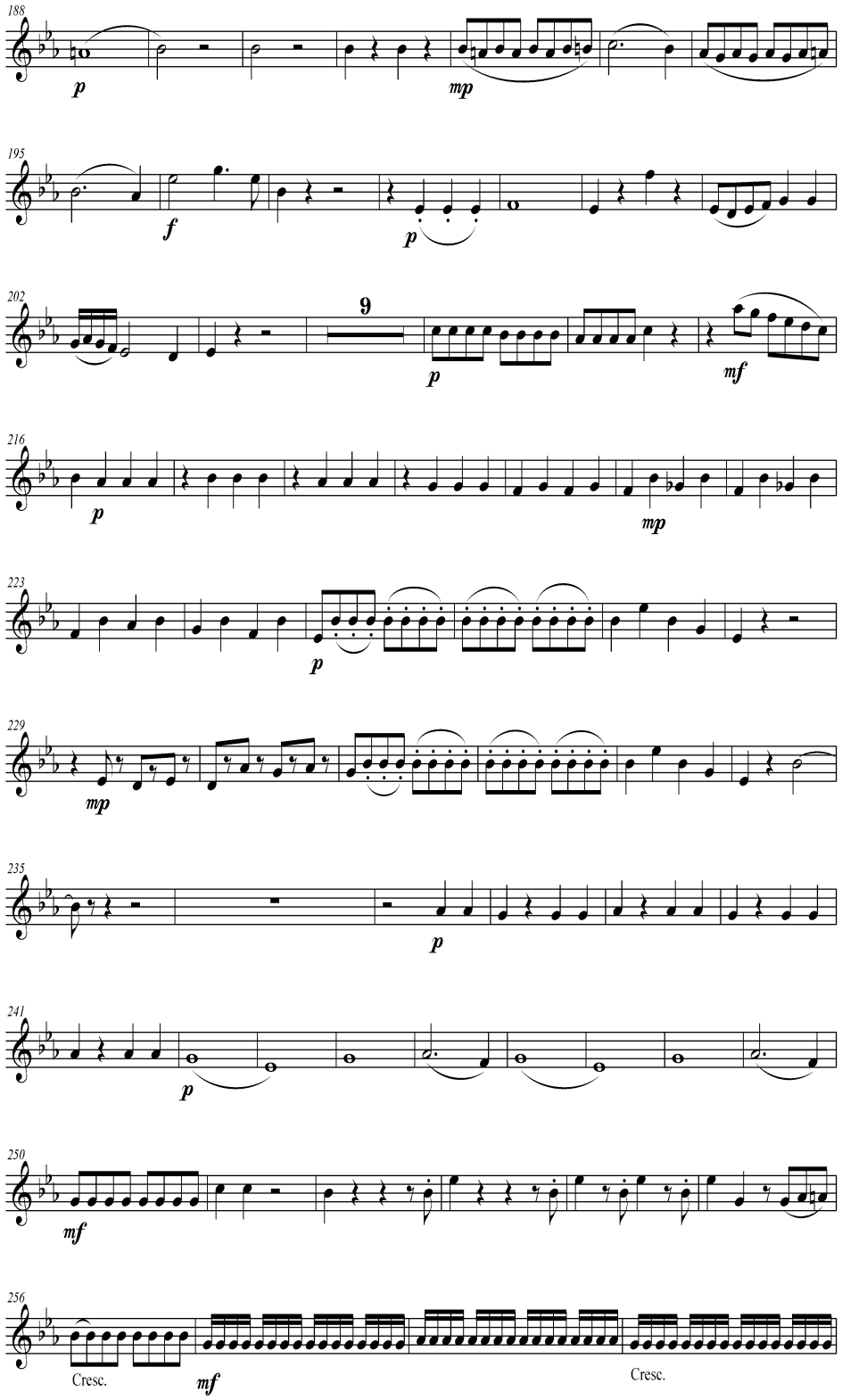
Concerto in E-flat Major
Flute 2



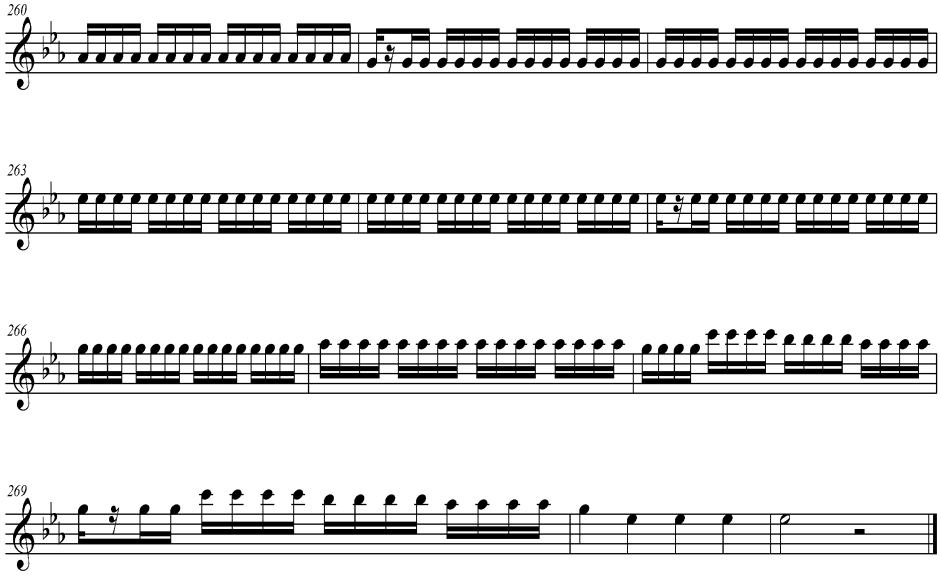
Concerto in E-flat Major
Flute 2



Concerto in E-flat Major
Flute 2

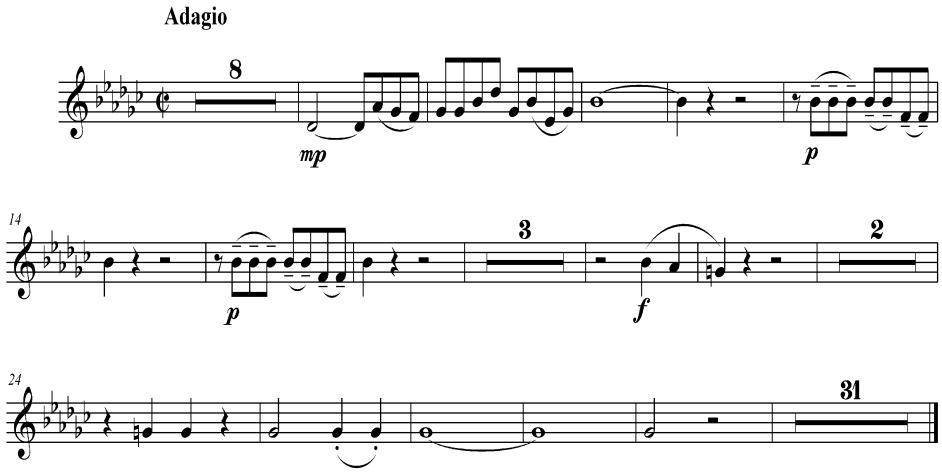


Concerto in E-flat Major
Flute 2



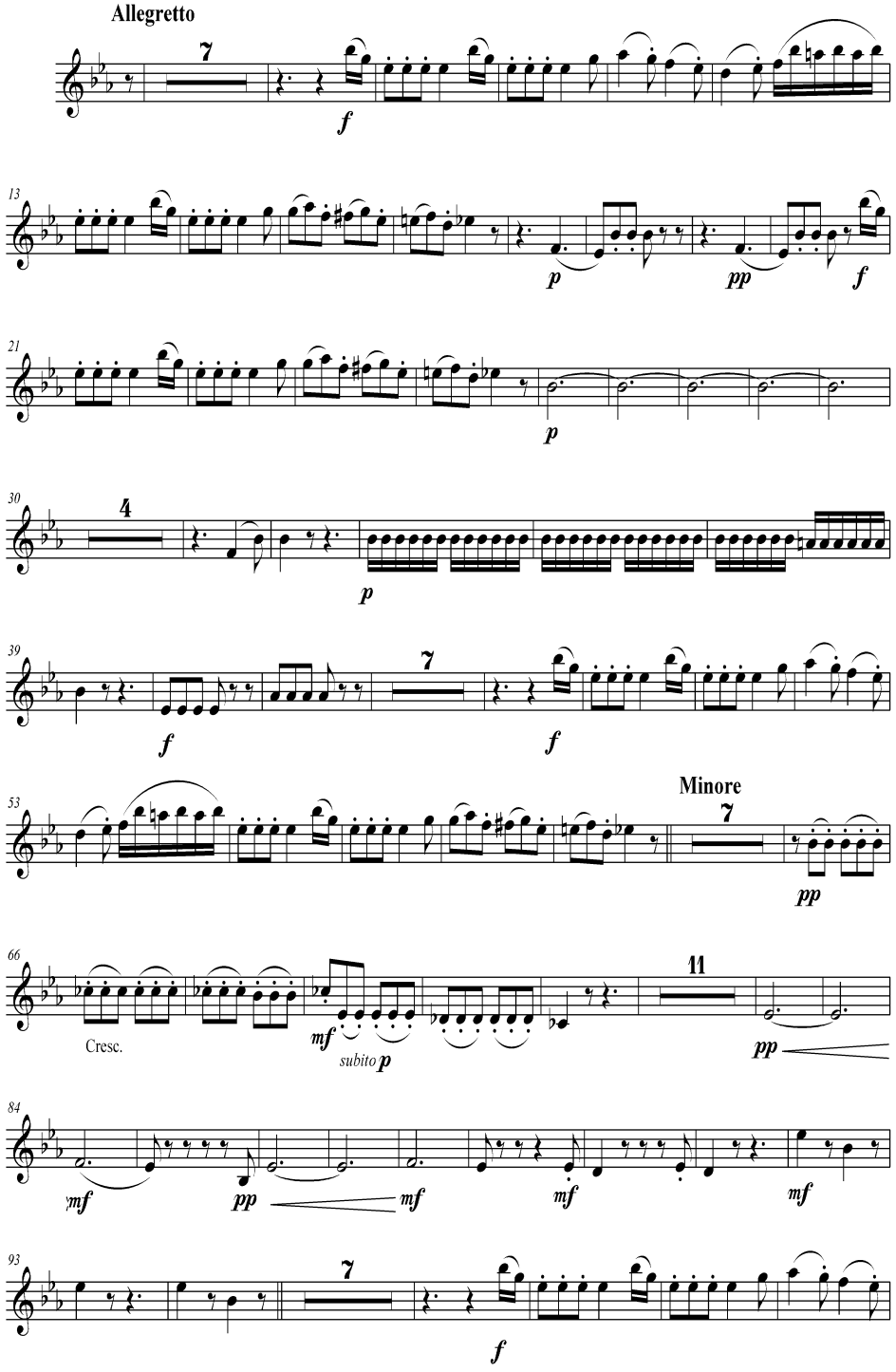
Romance

Flute 2

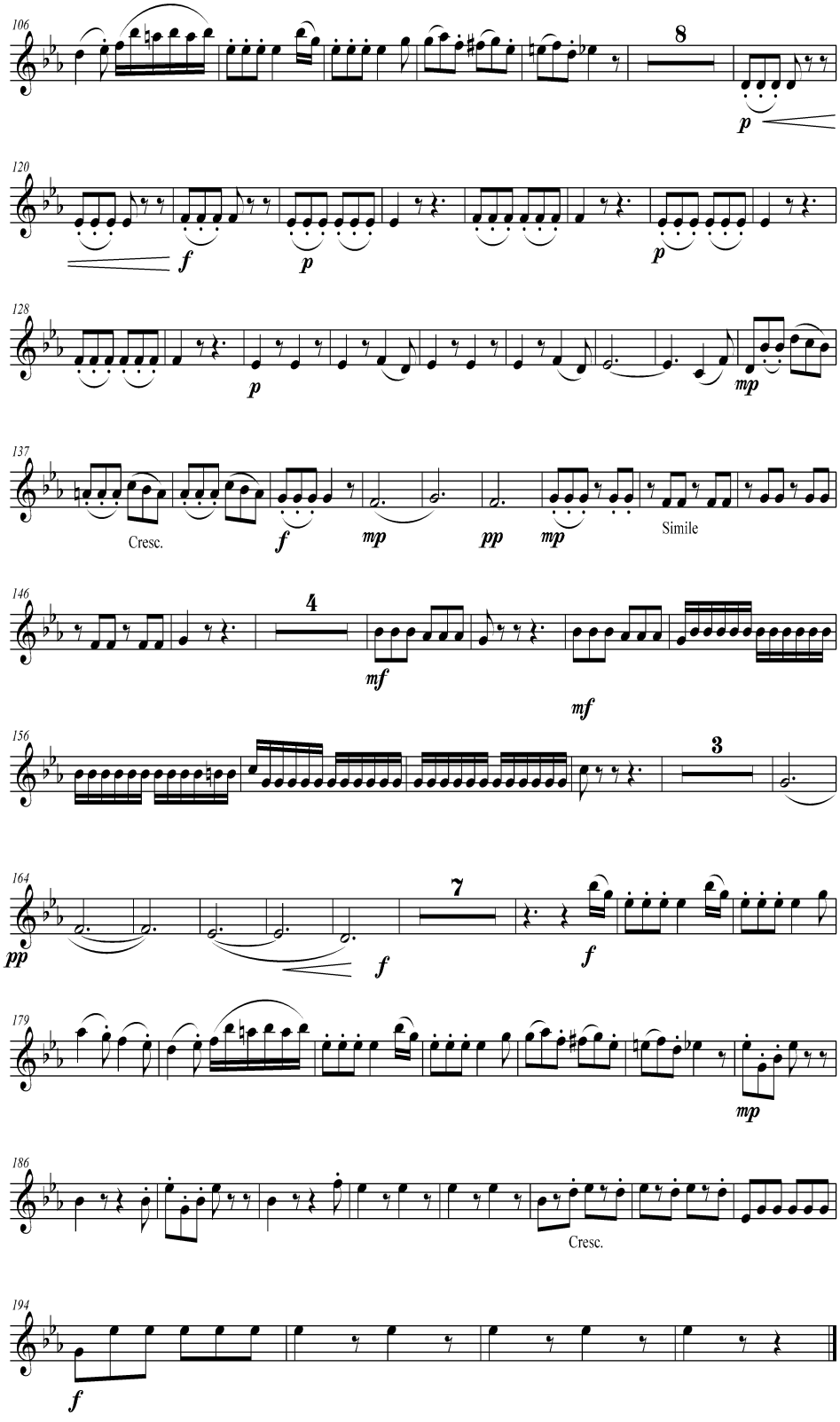


Rondeau

Flute 2



Rondeau
Flute 2



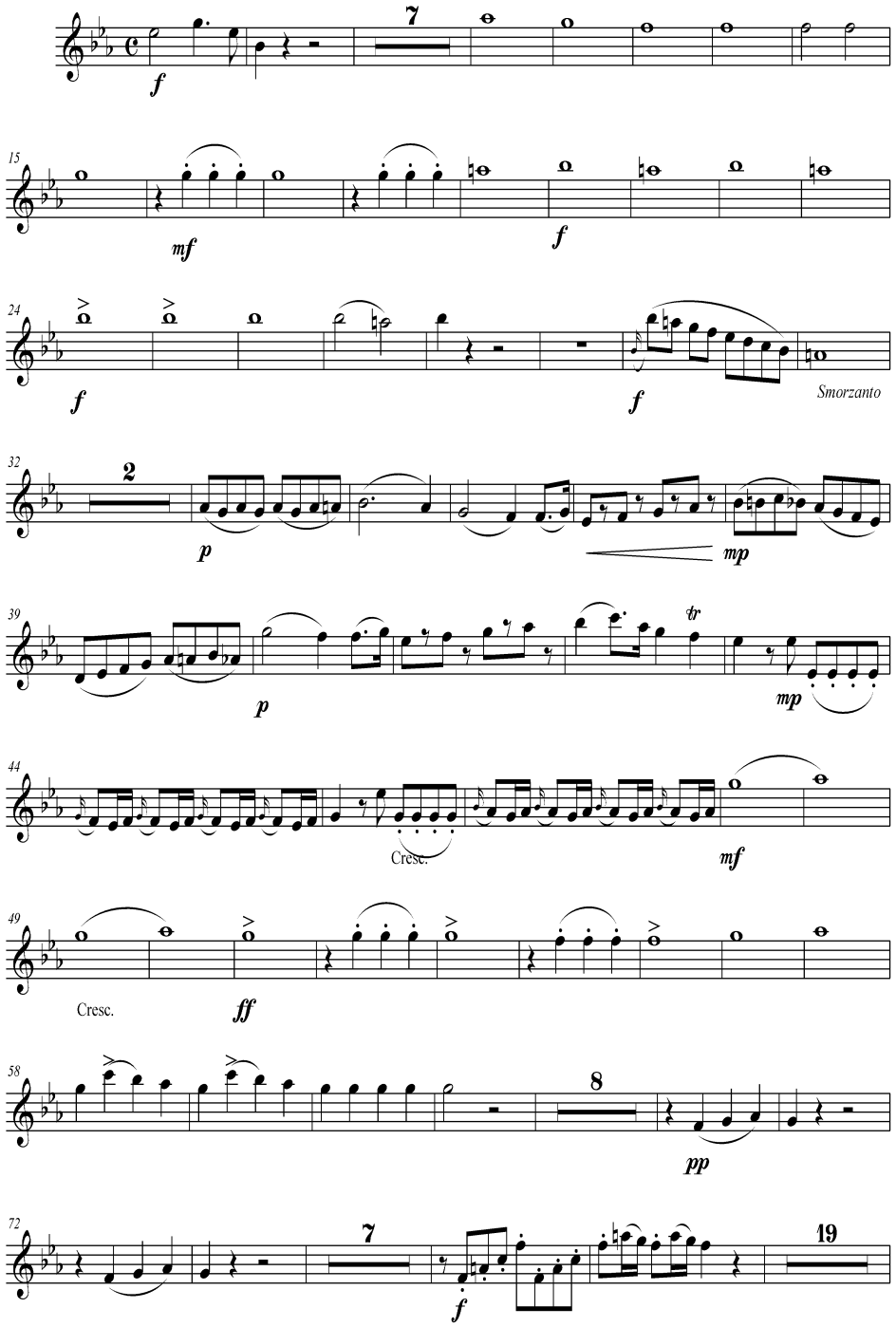
Concerto in E-flat Major

Oboe 1

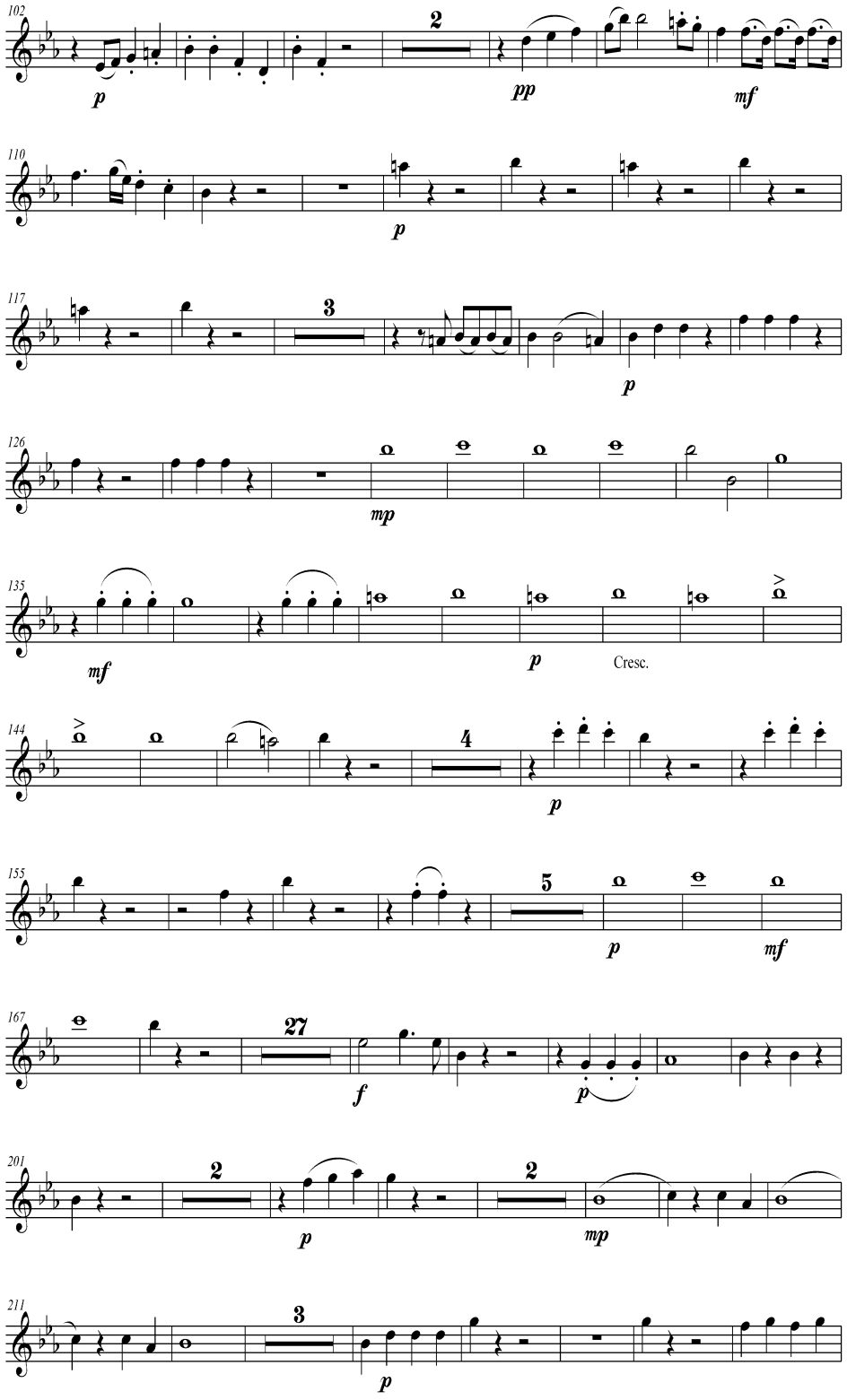
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

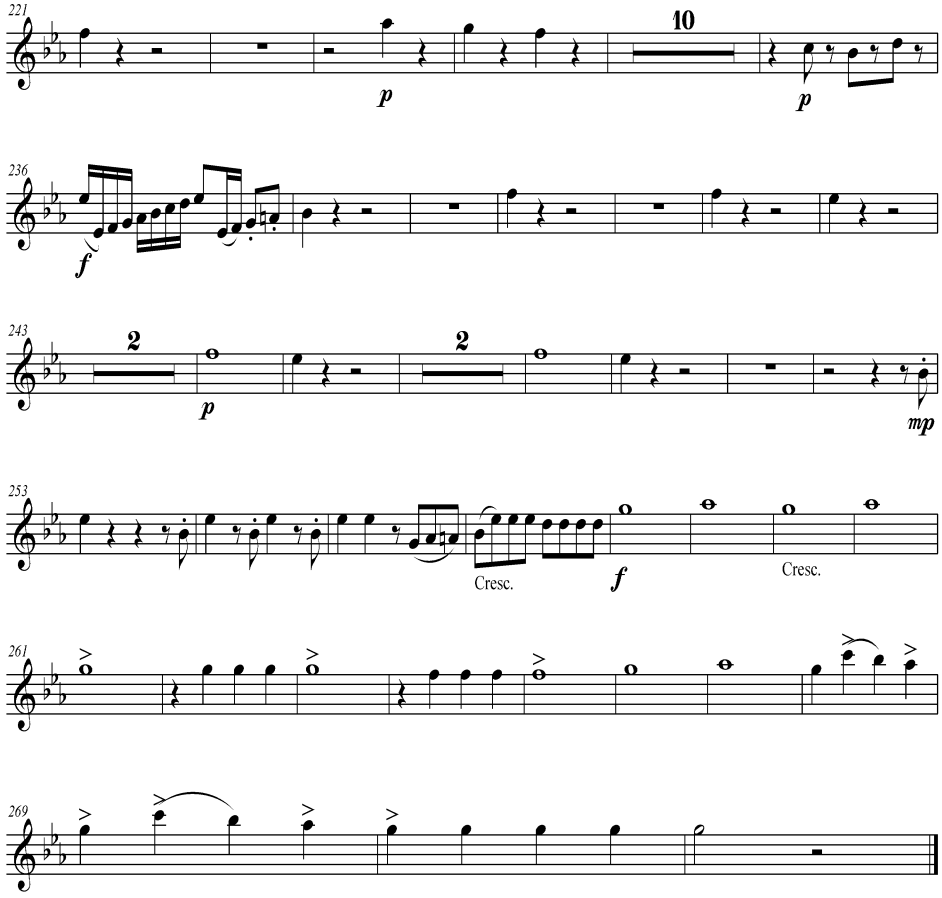
Allegro maestoso



Concerto in E-flat Major
Oboe 1

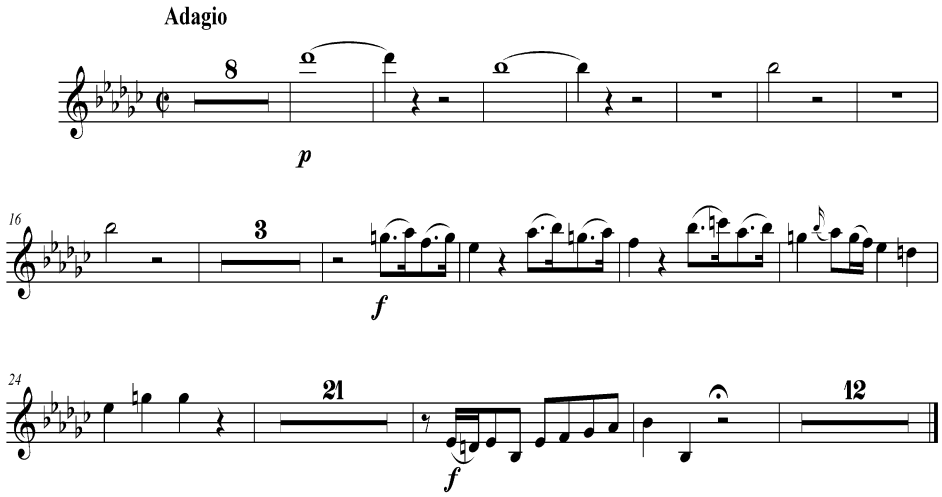


Concerto in E-flat Major
Oboe 1



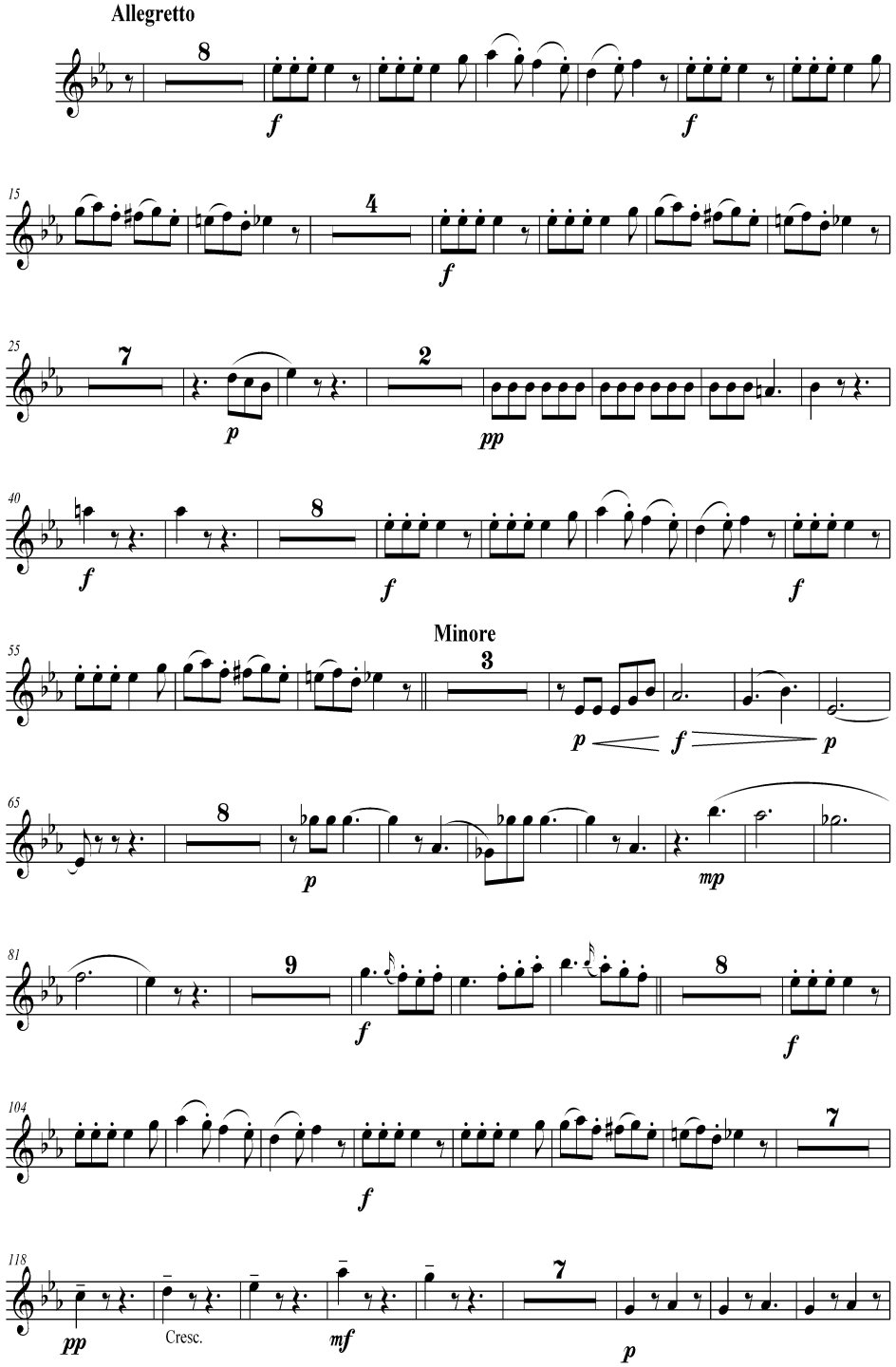
Romance

Oboe 1

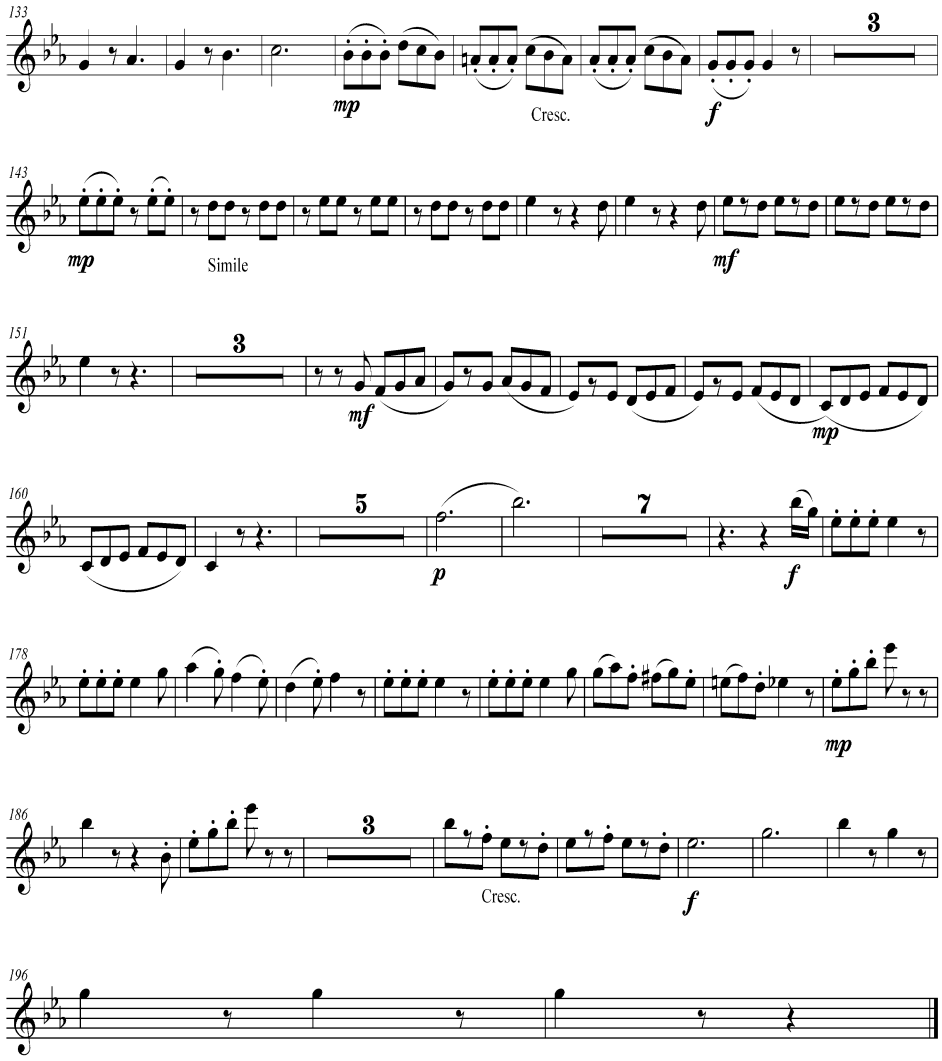


Rondeau

Oboe 1



Rondeau
Oboe 1



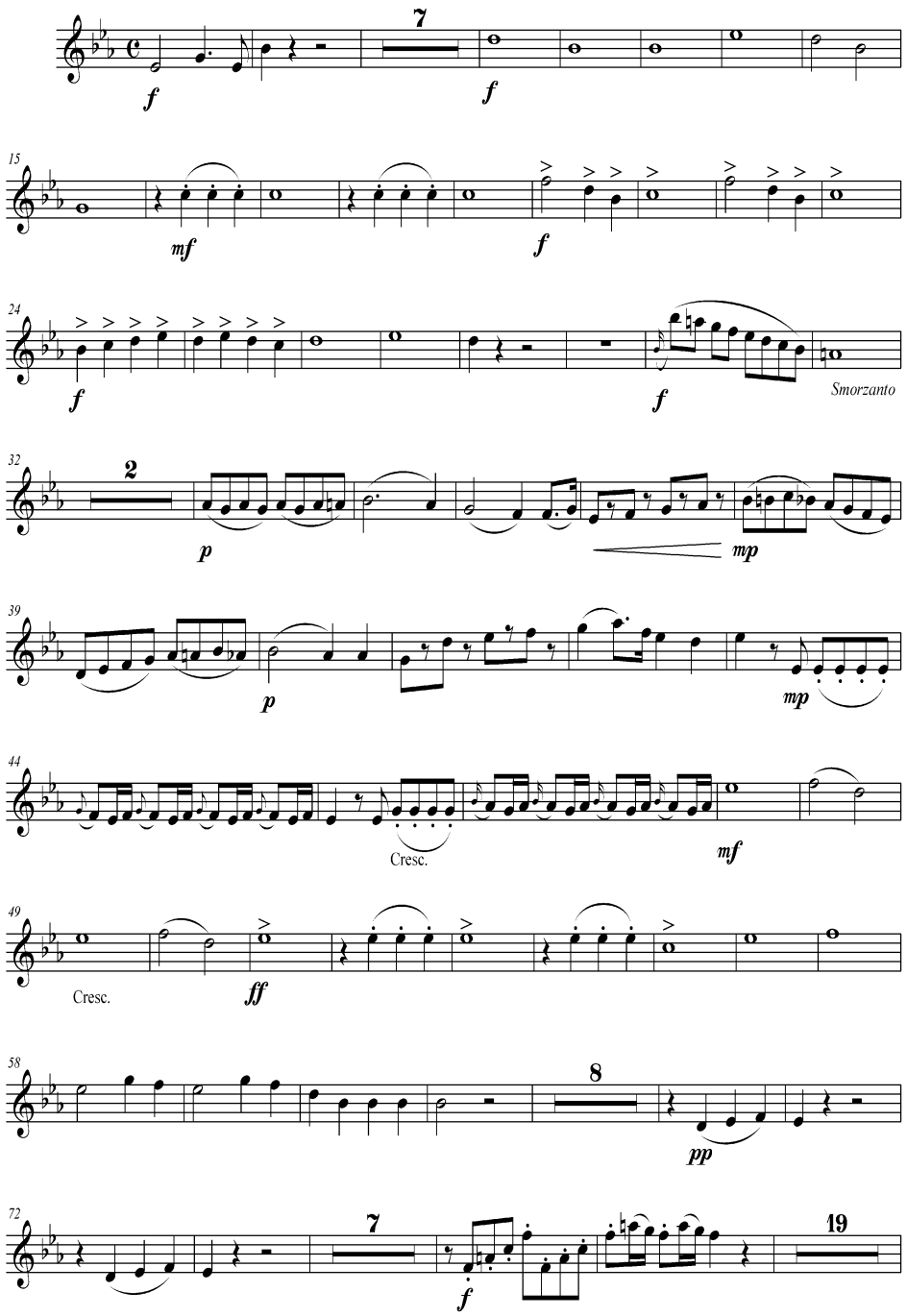
Concerto in E-flat Major

Oboe 2

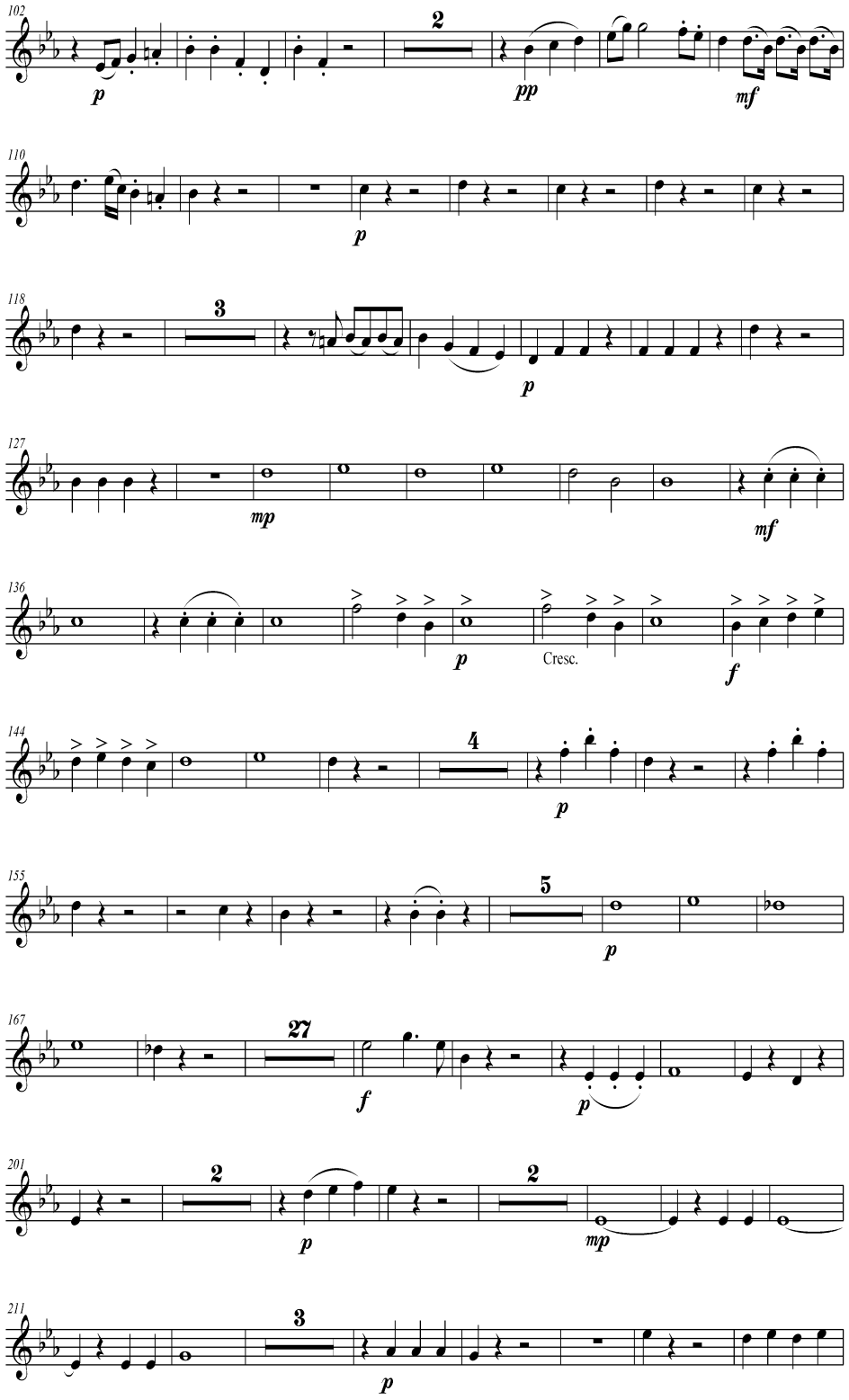
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

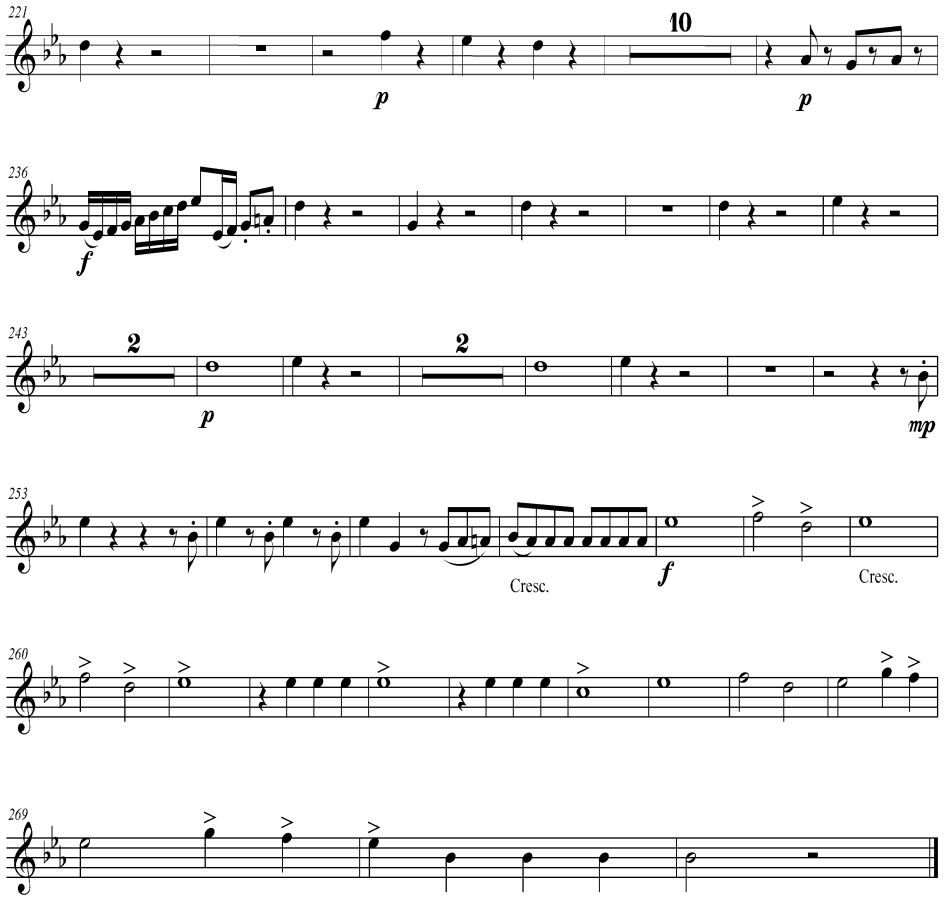
Allegro maestoso



Concerto in E-flat Major
Oboe 2

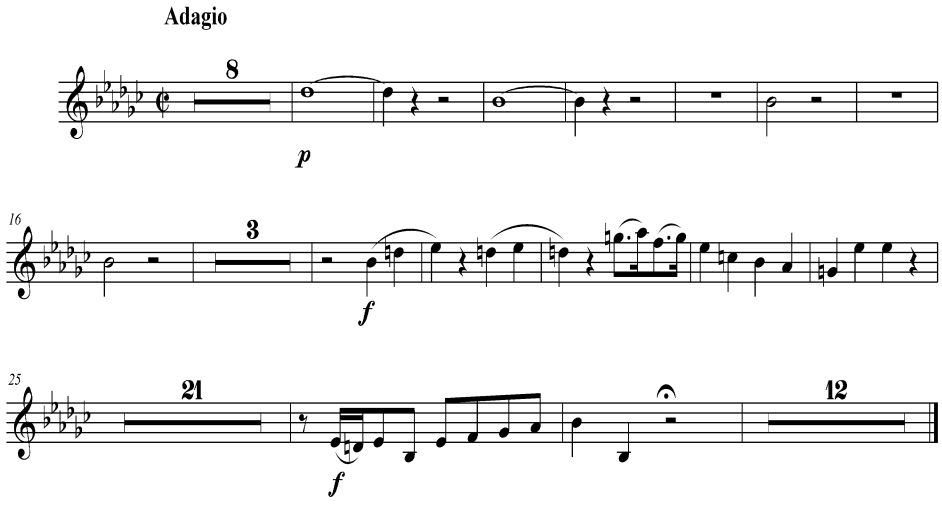


Concerto in E-flat Major
Oboe 2



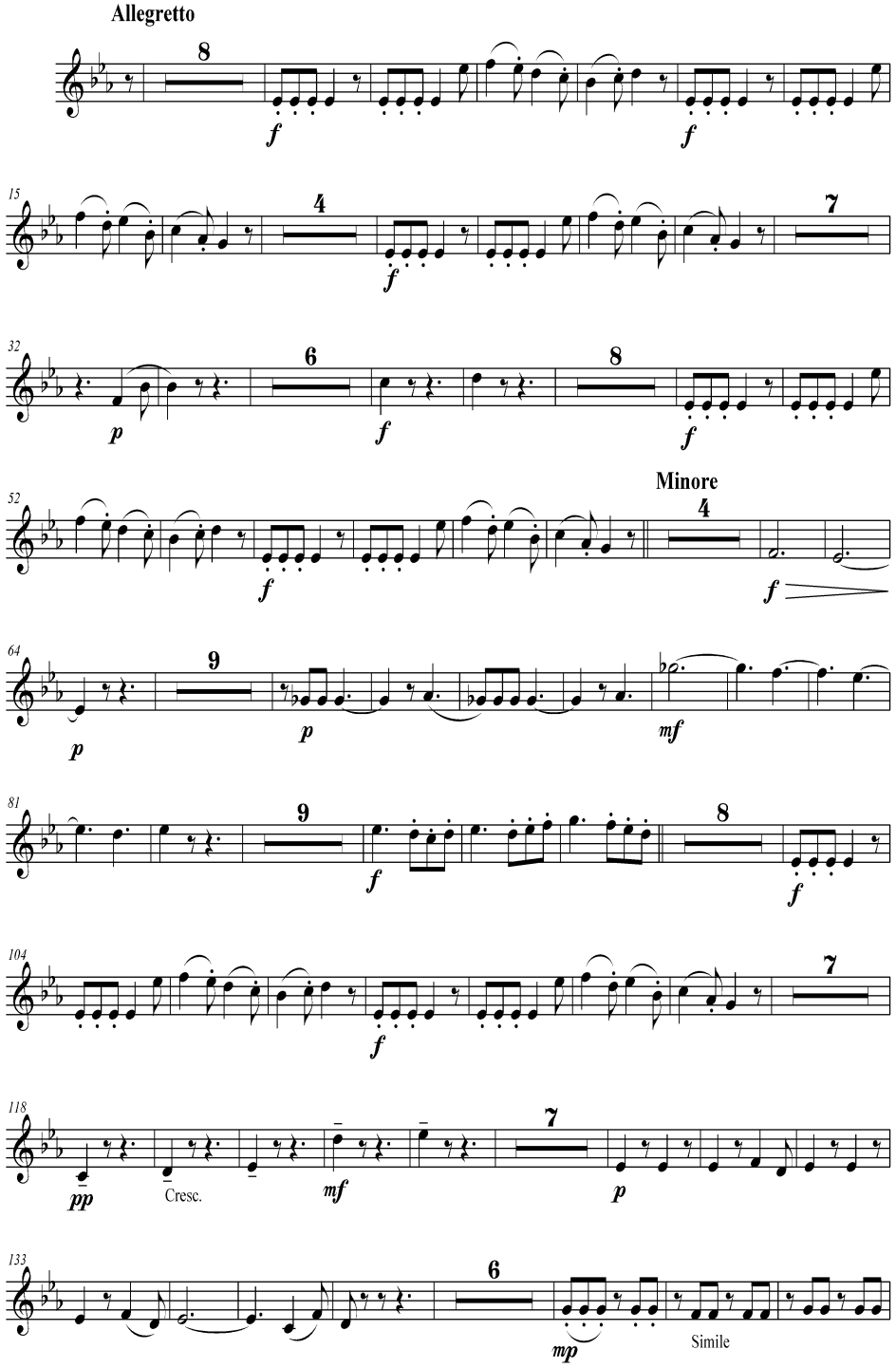
Romance

Oboe 2

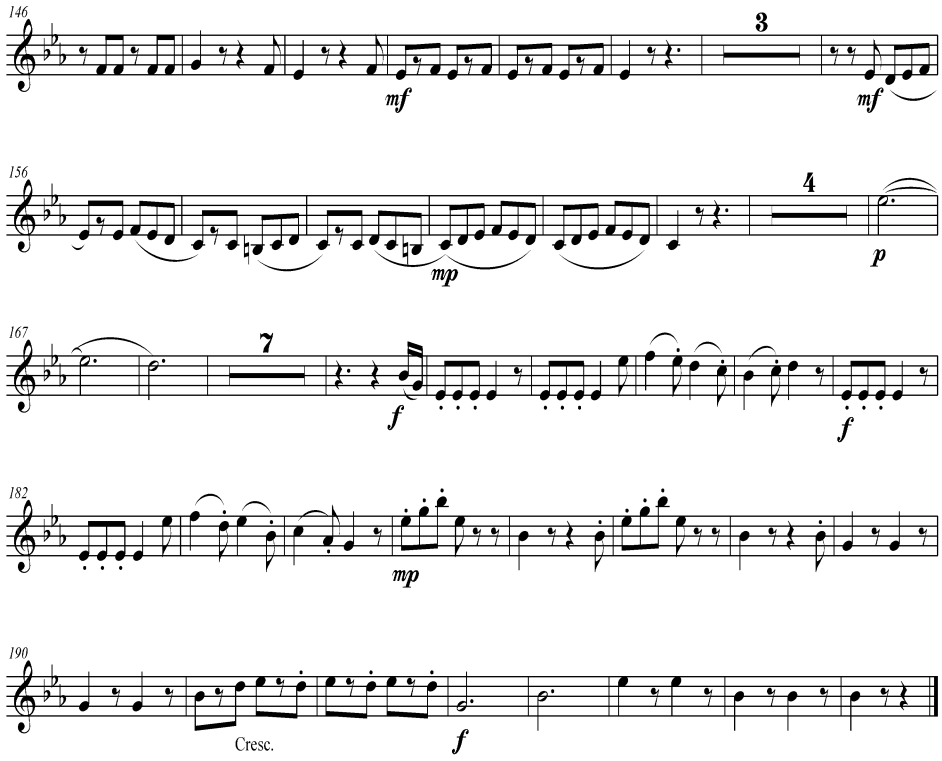


Rondeau

Oboe 2



Rondeau
Oboe 2



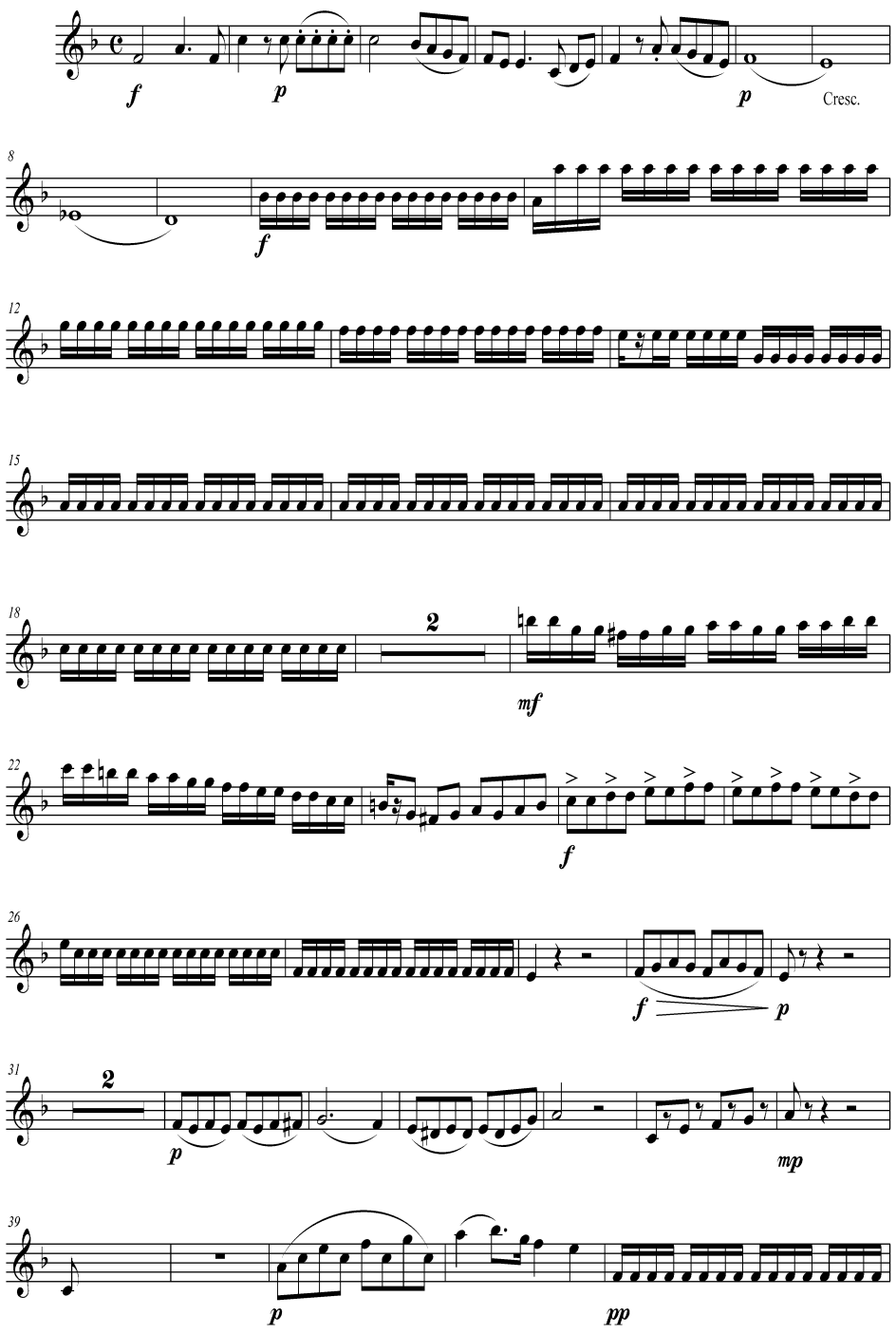
Concerto in E-flat Major

Clarinet in Bb 1

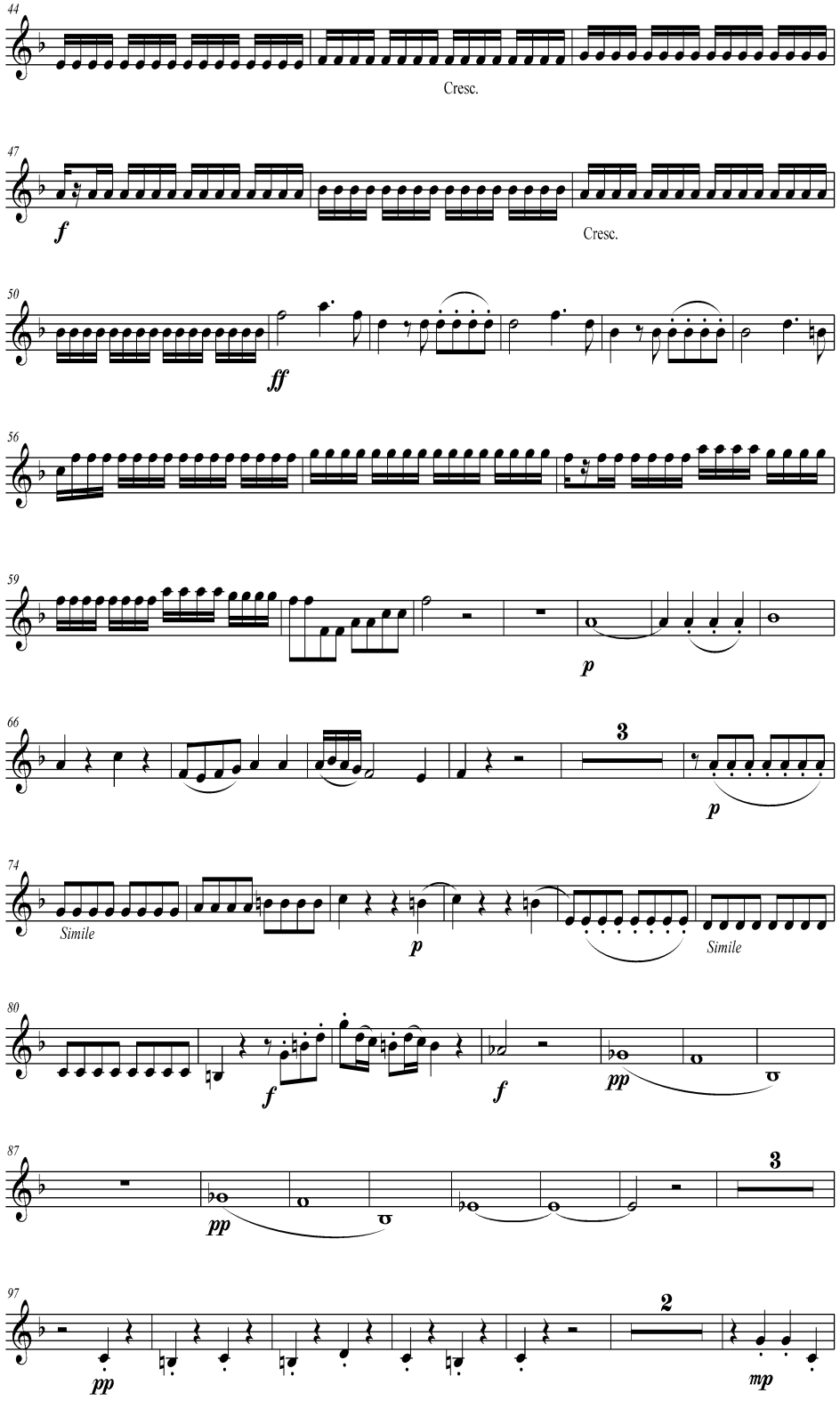
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

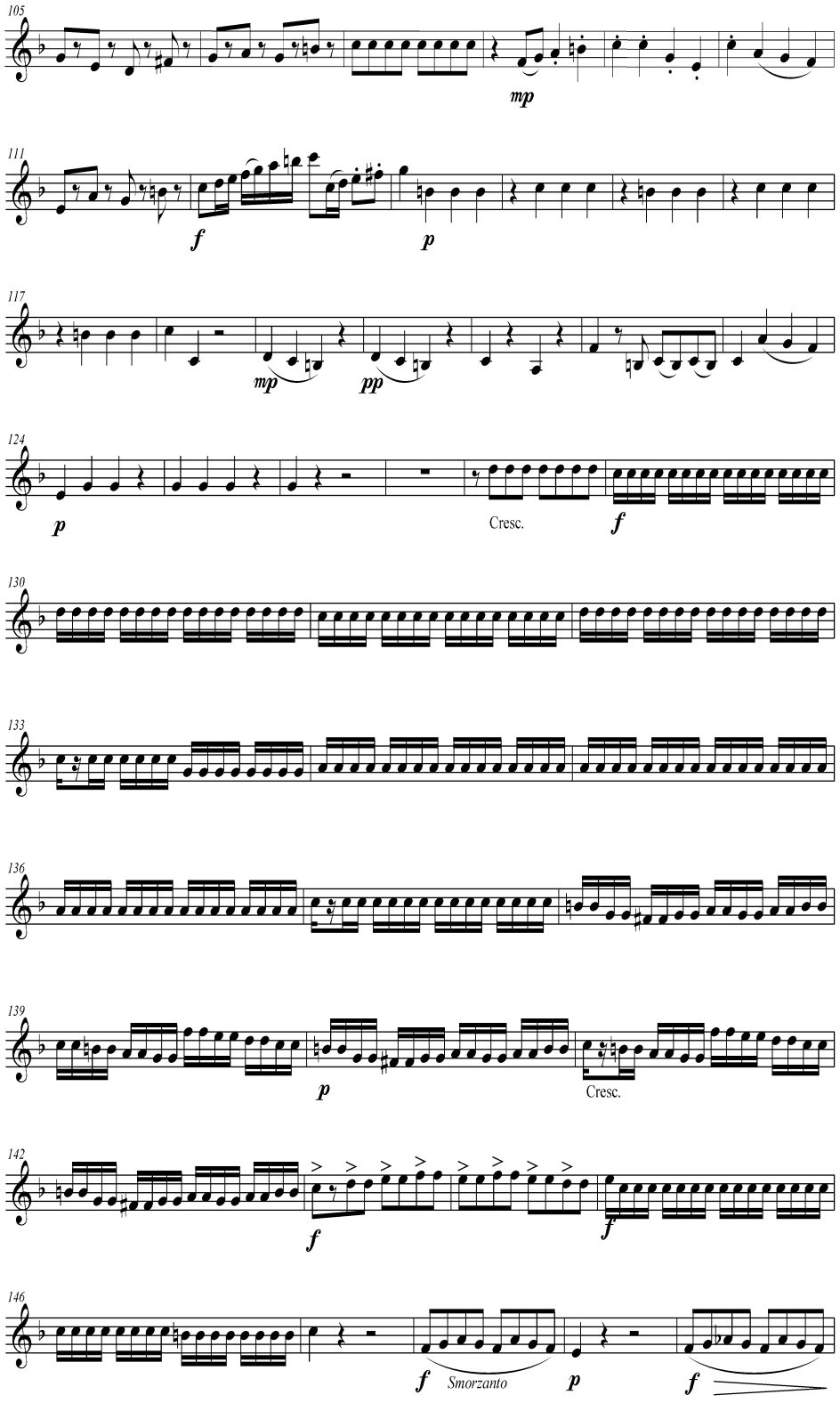
Allegro maestoso



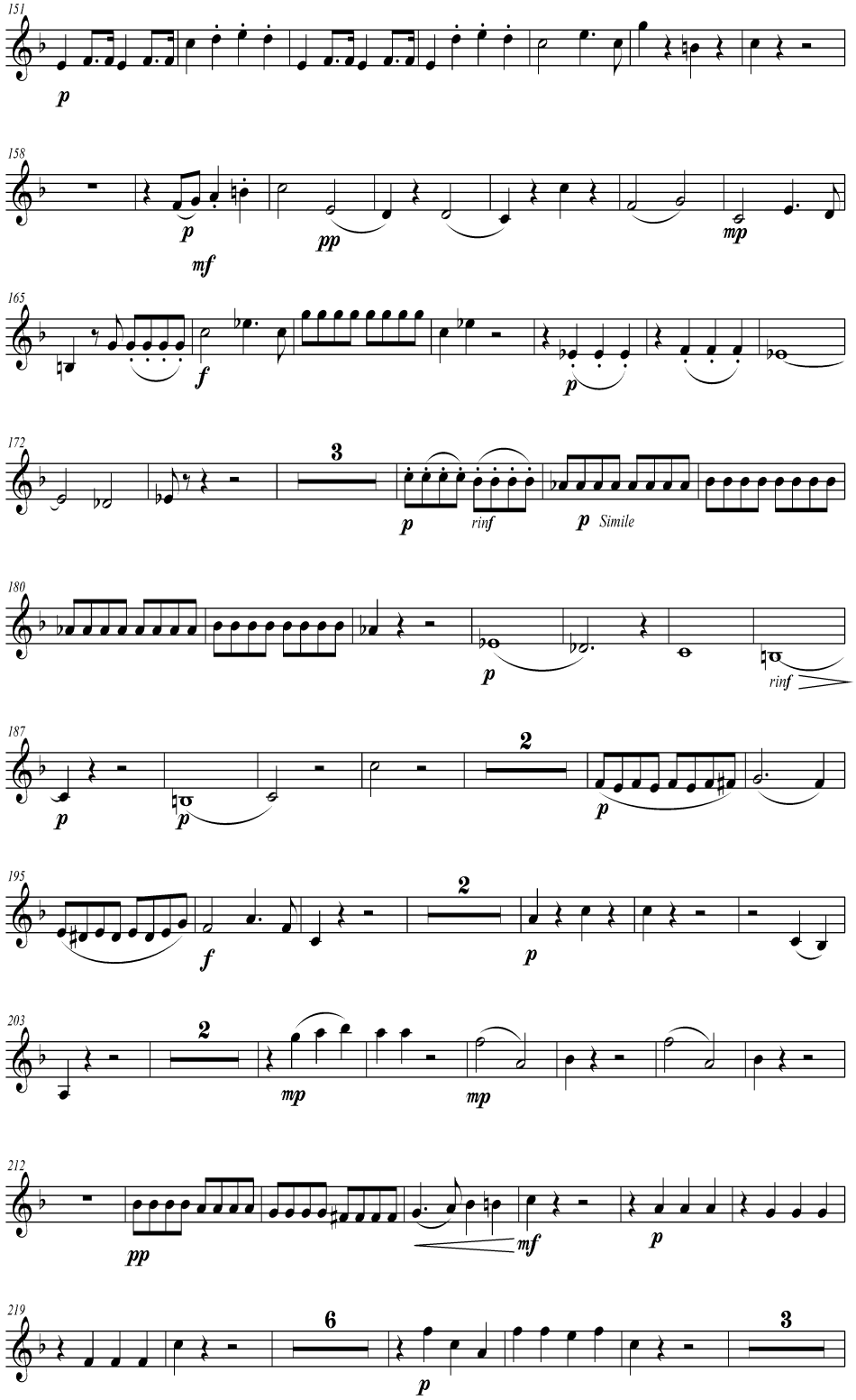
Concerto in E-flat Major
Clarinet in Bb 1



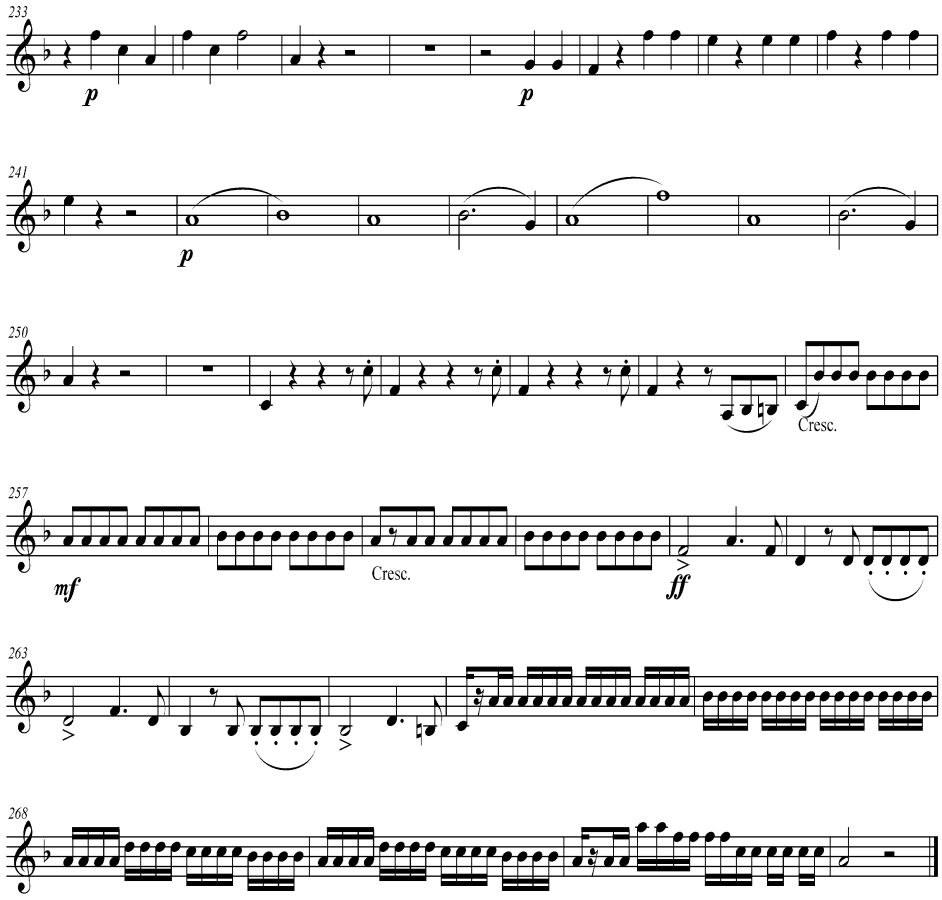
Concerto in E-flat Major
Clarinet in Bb 1



Concerto in E-flat Major
Clarinet in Bb 1



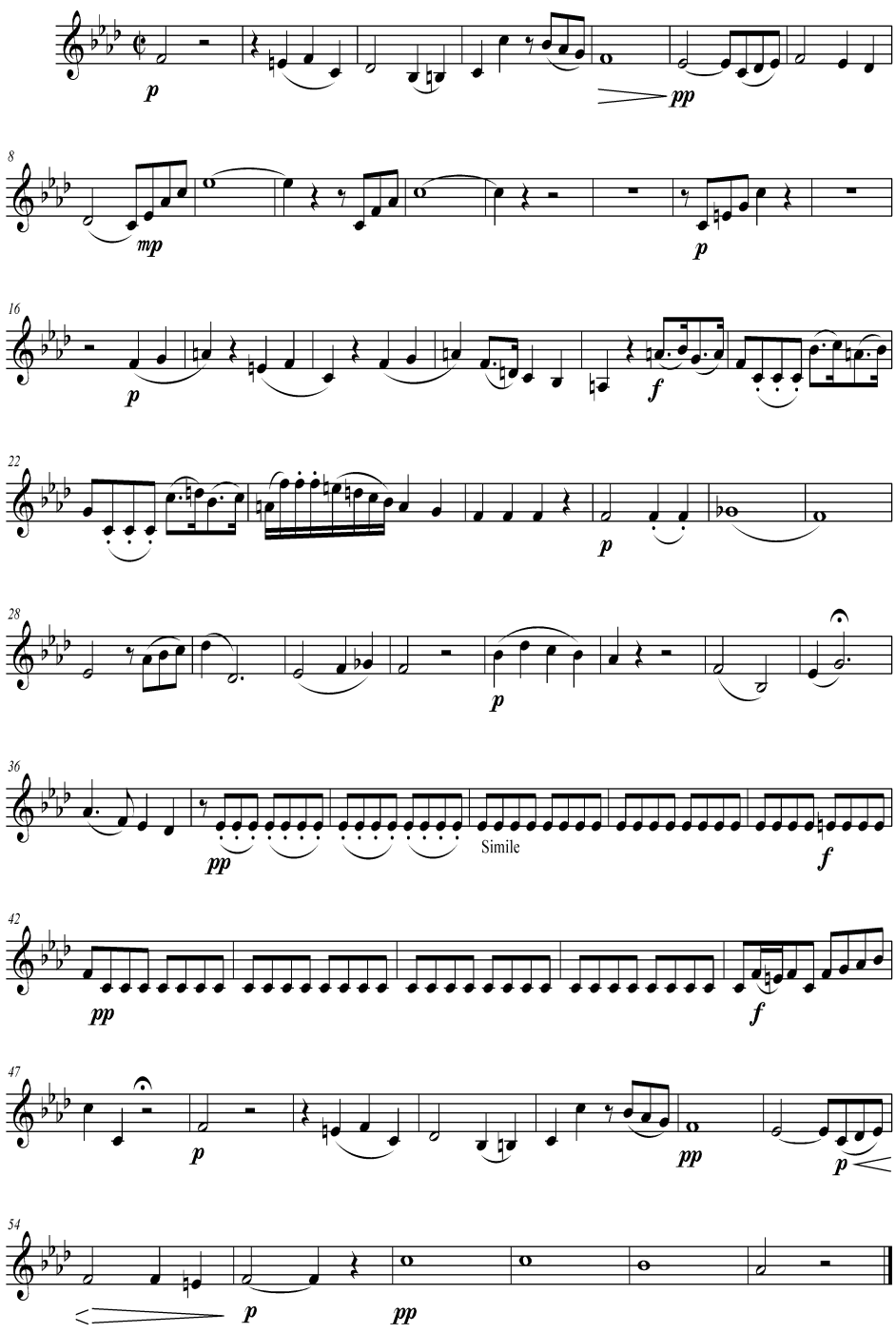
Concerto in E-flat Major
Clarinet in Bb 1



Romance

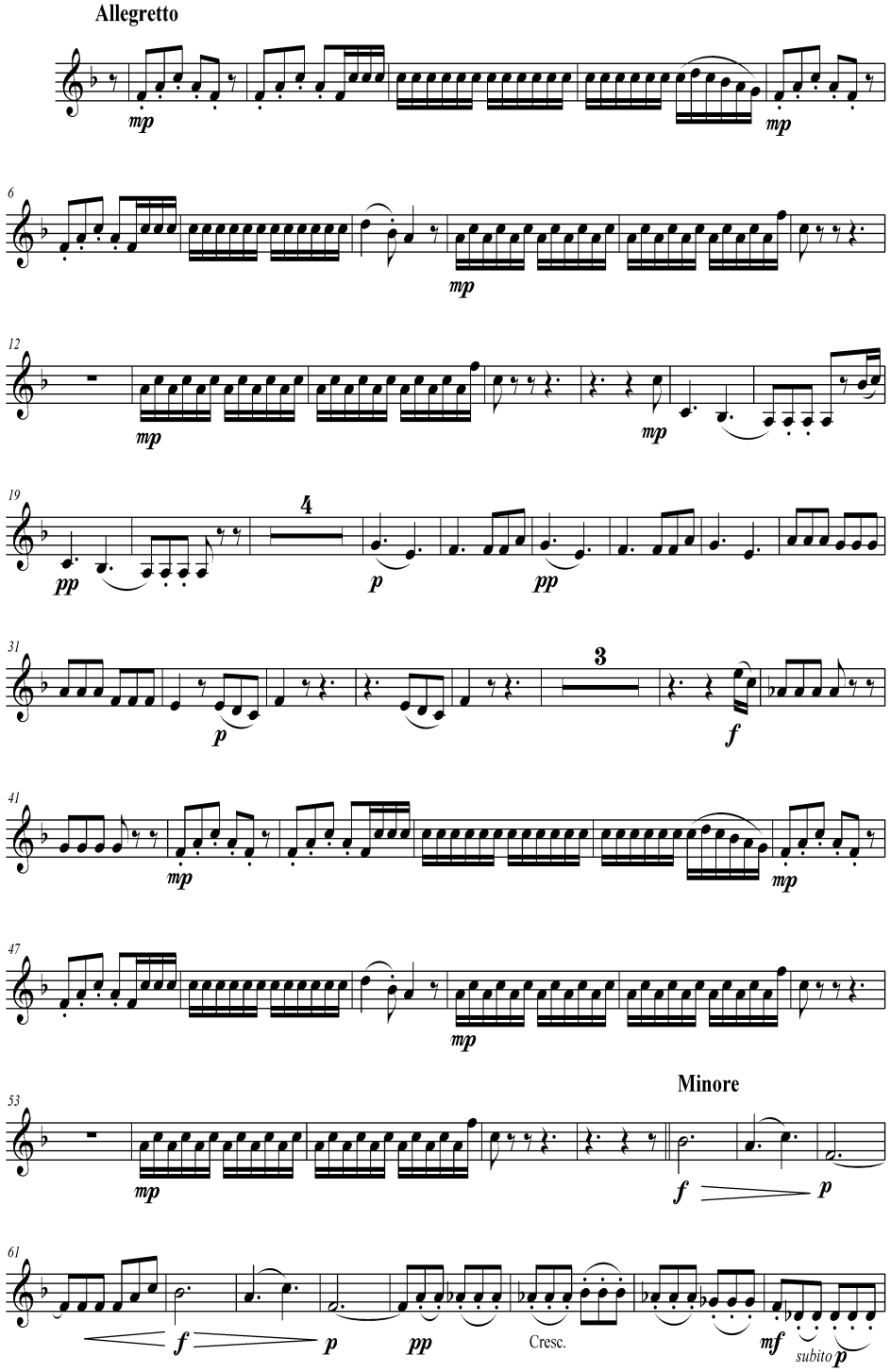
Clarinet in Bb 1

Adagio

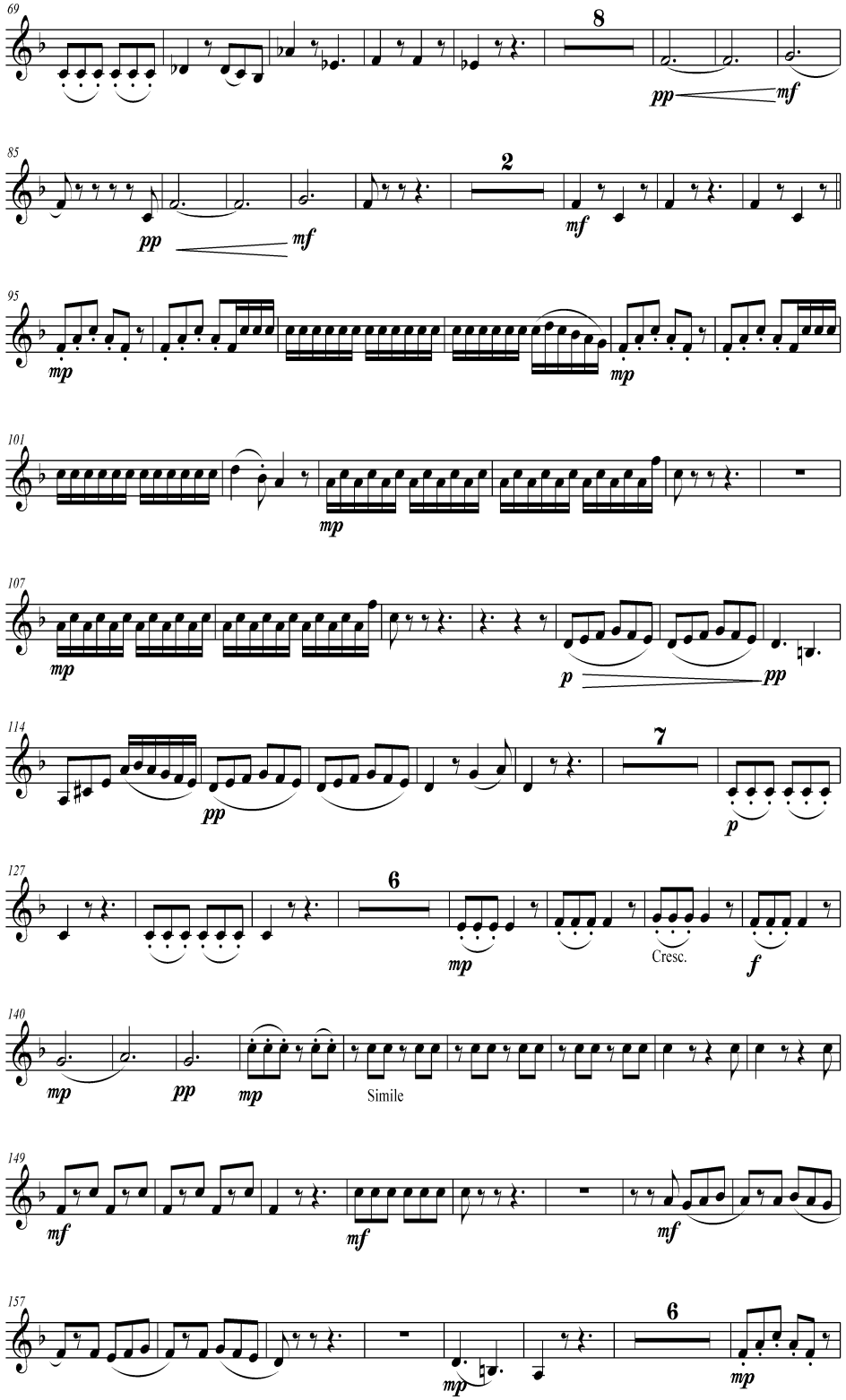


Rondeau

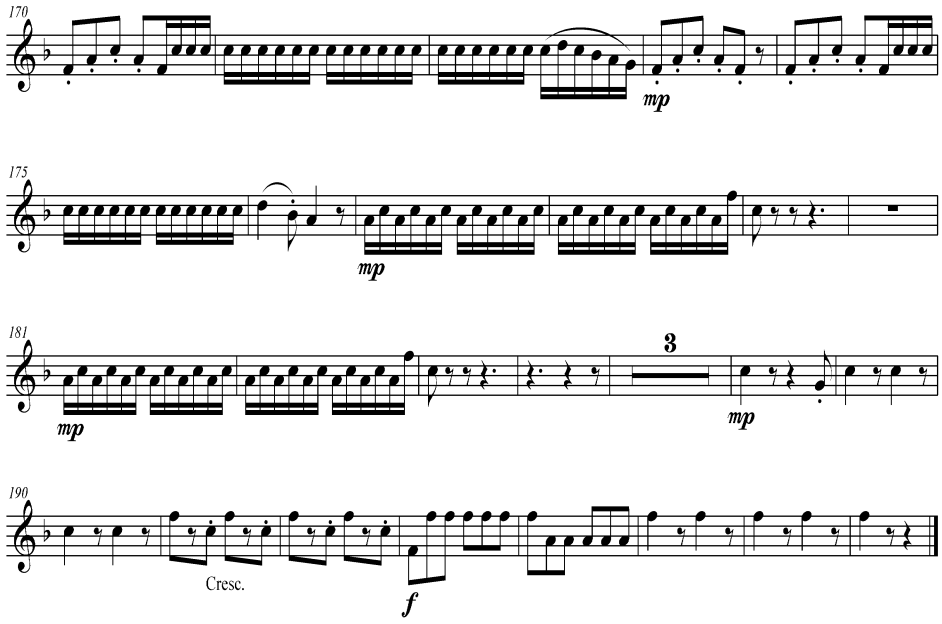
Clarinte in Bb 1



Rondeau
Clarinet in Bb 1



Rondeau
Clarinet in Bb 1



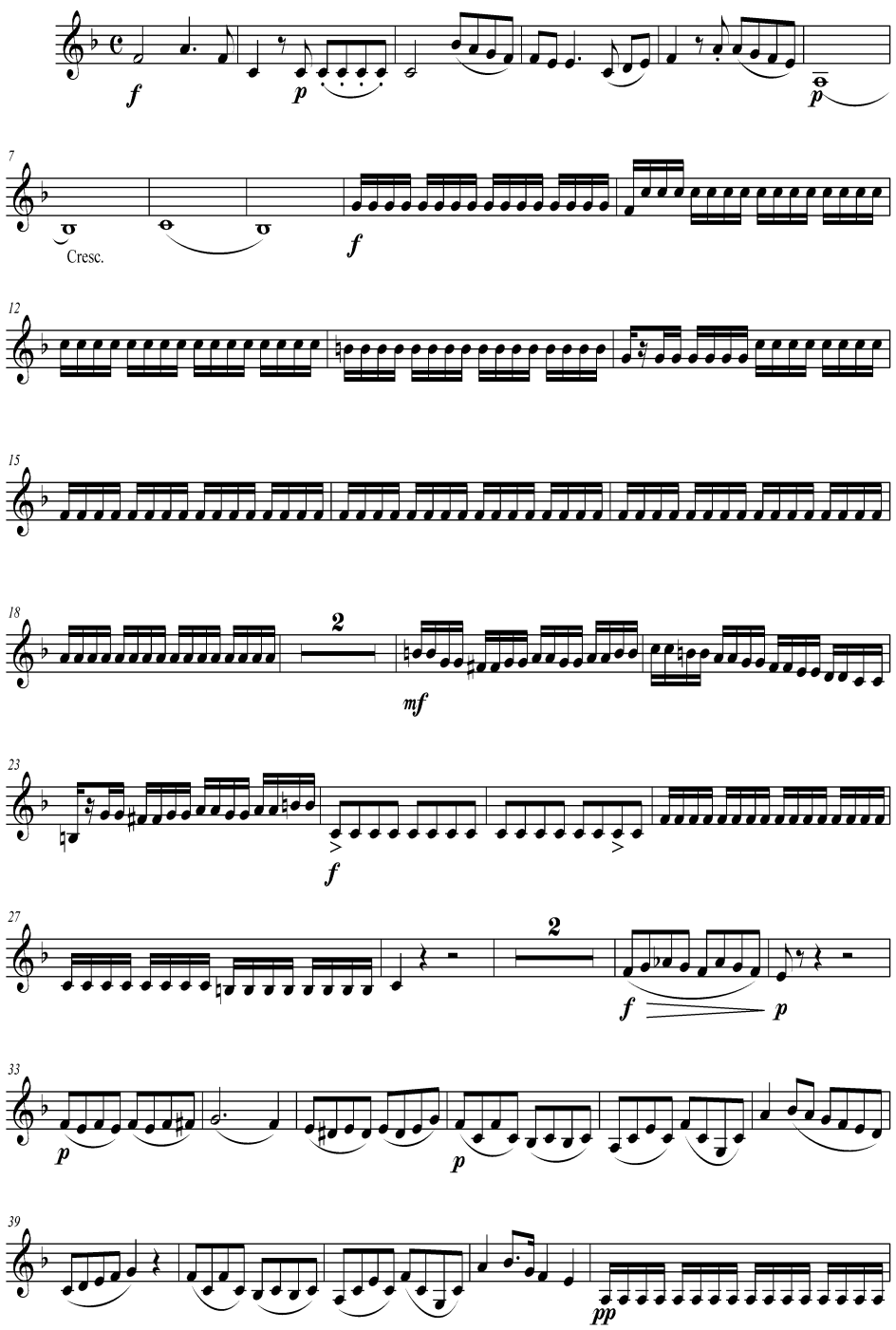
Concerto in E-flat Major

Clarinet in Bb 2

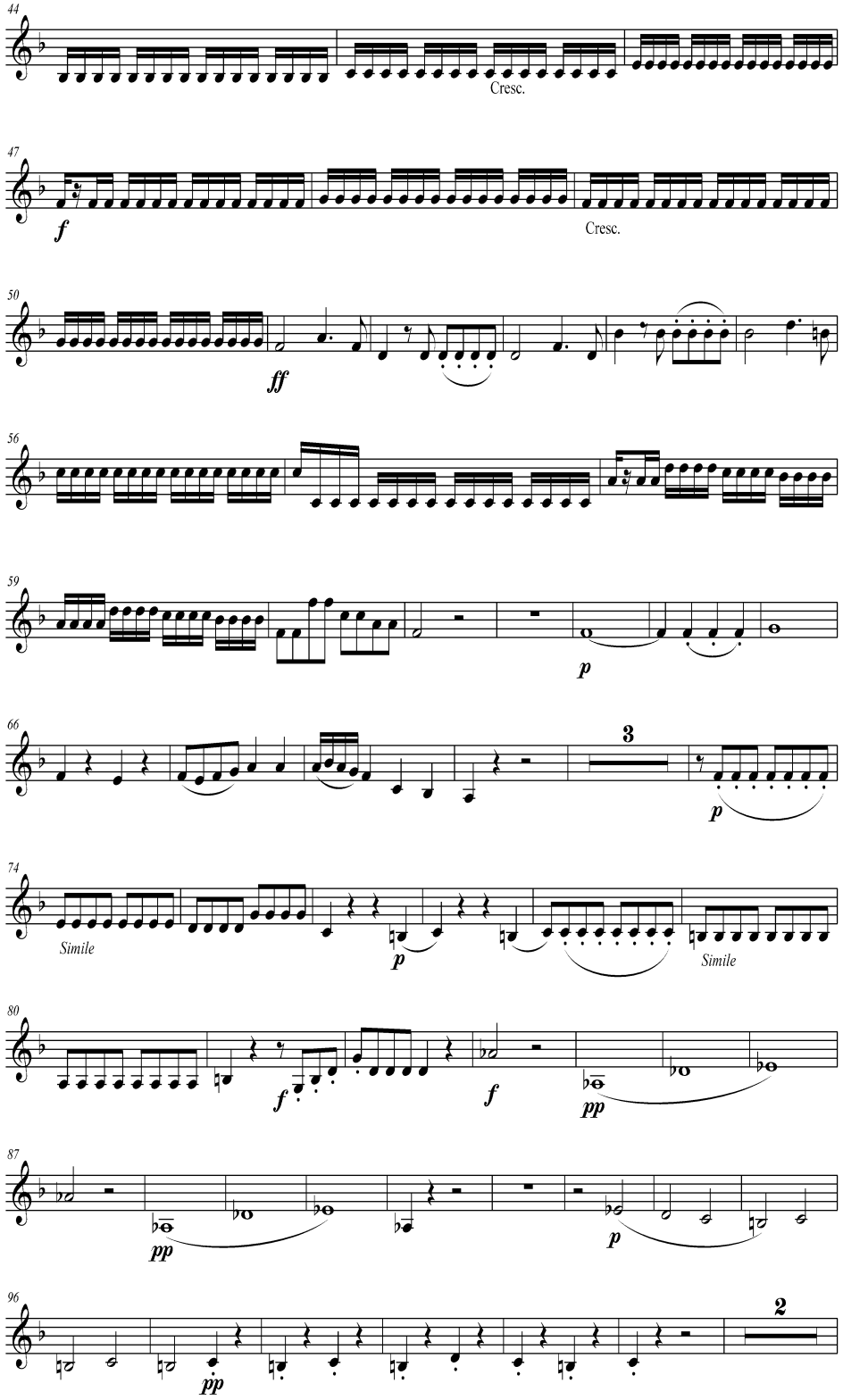
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

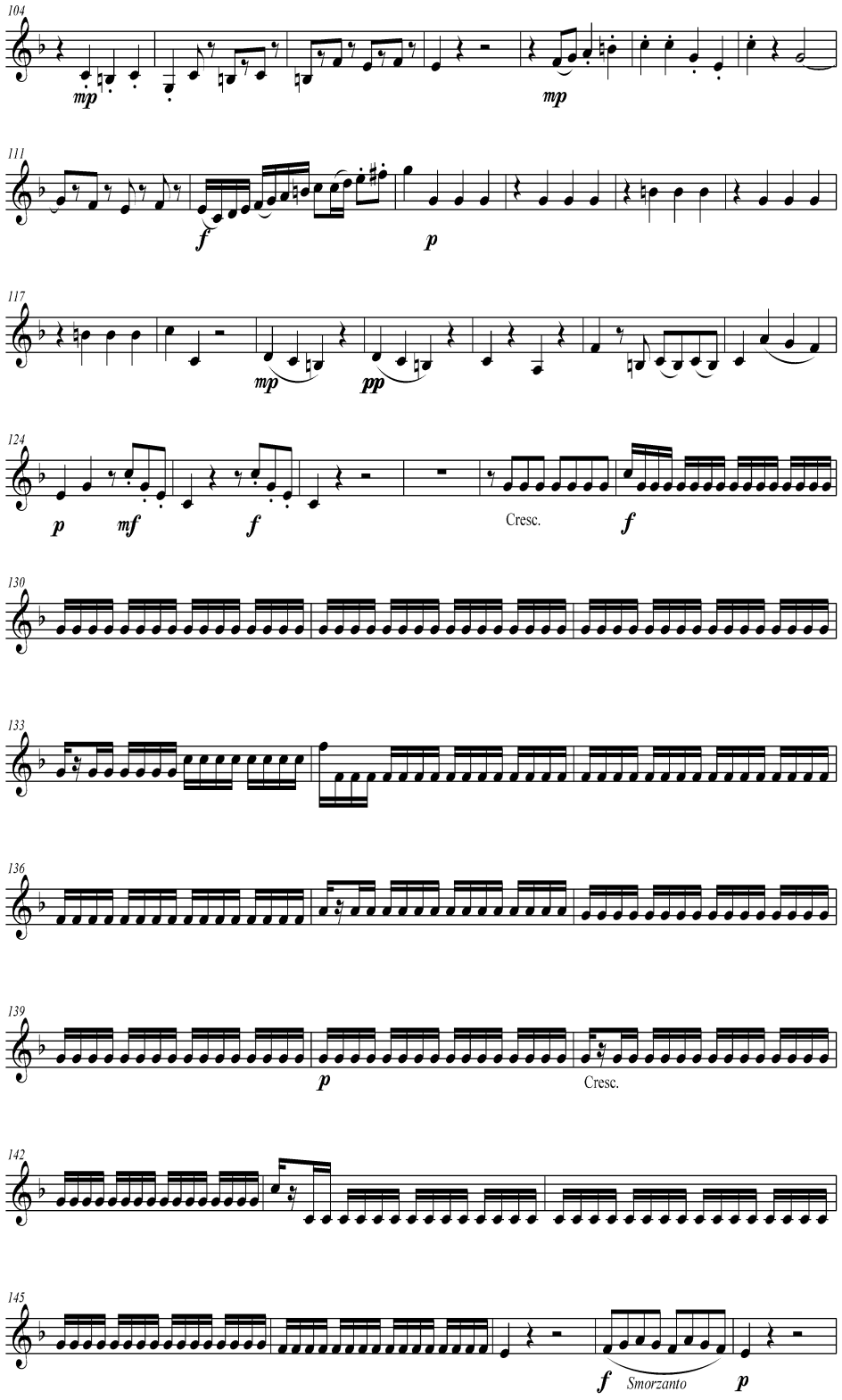
Allegro maestoso



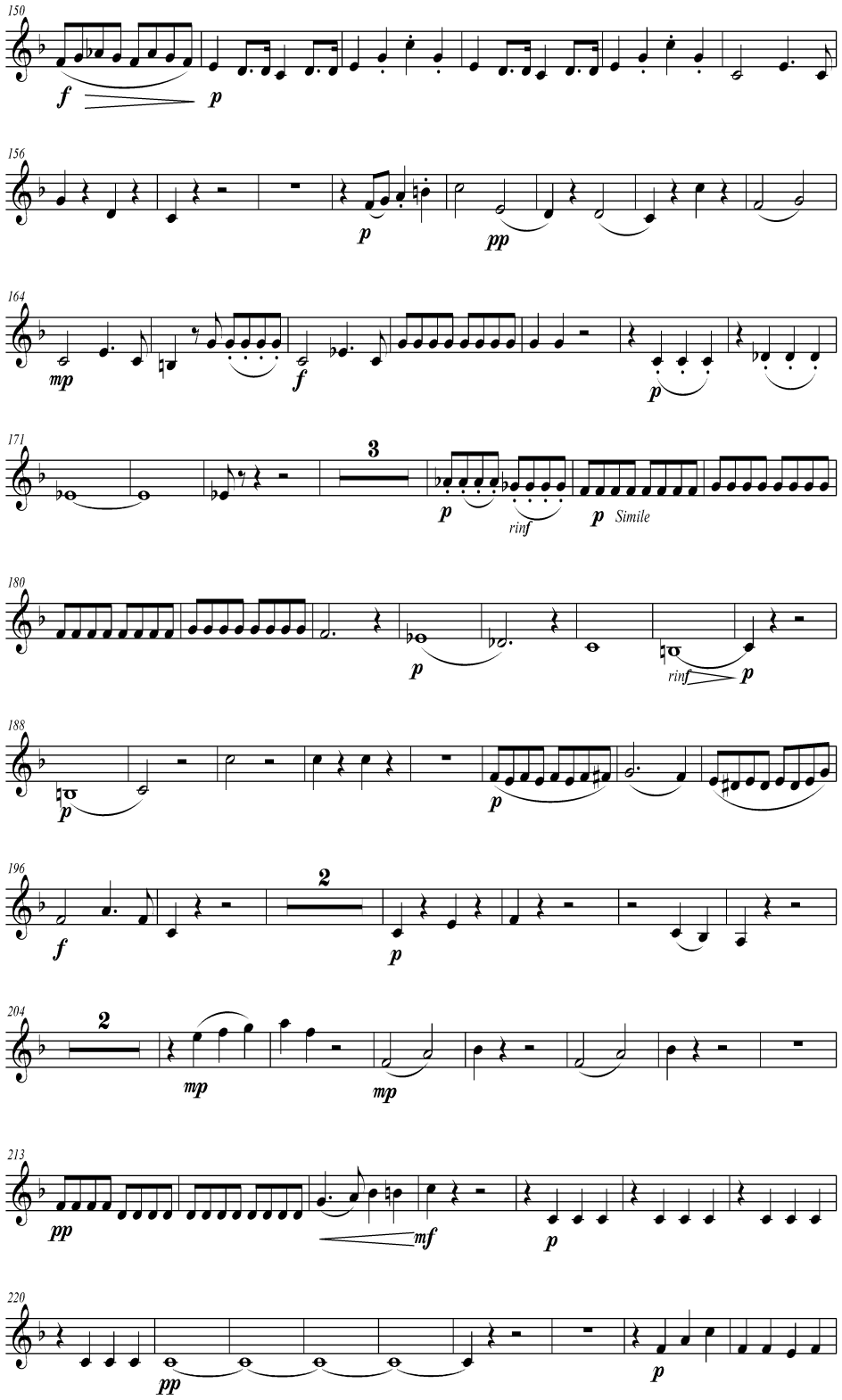
Concerto in E-flat Major
Clarinet in Bb 2



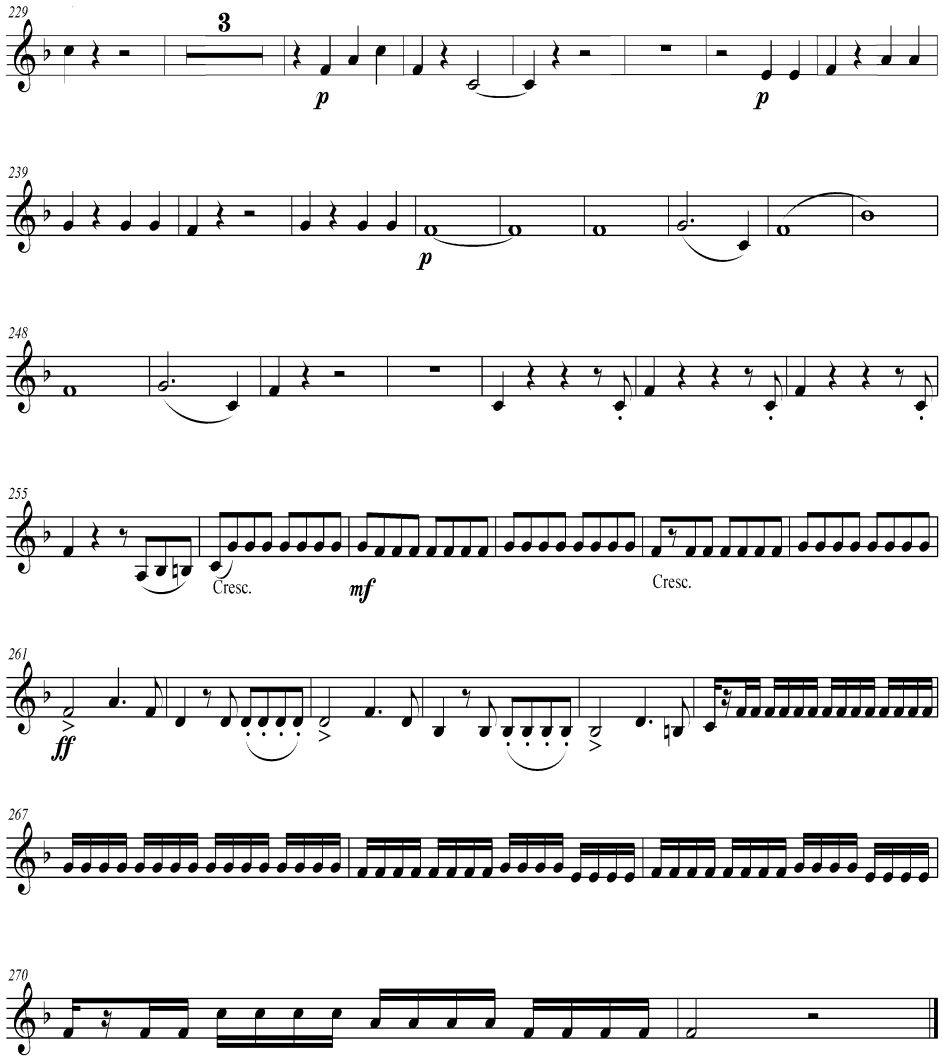
Concerto in E-flat Major
Clarinet in Bb 2



Concerto in E-flat Major
Clarinet in Bb 2



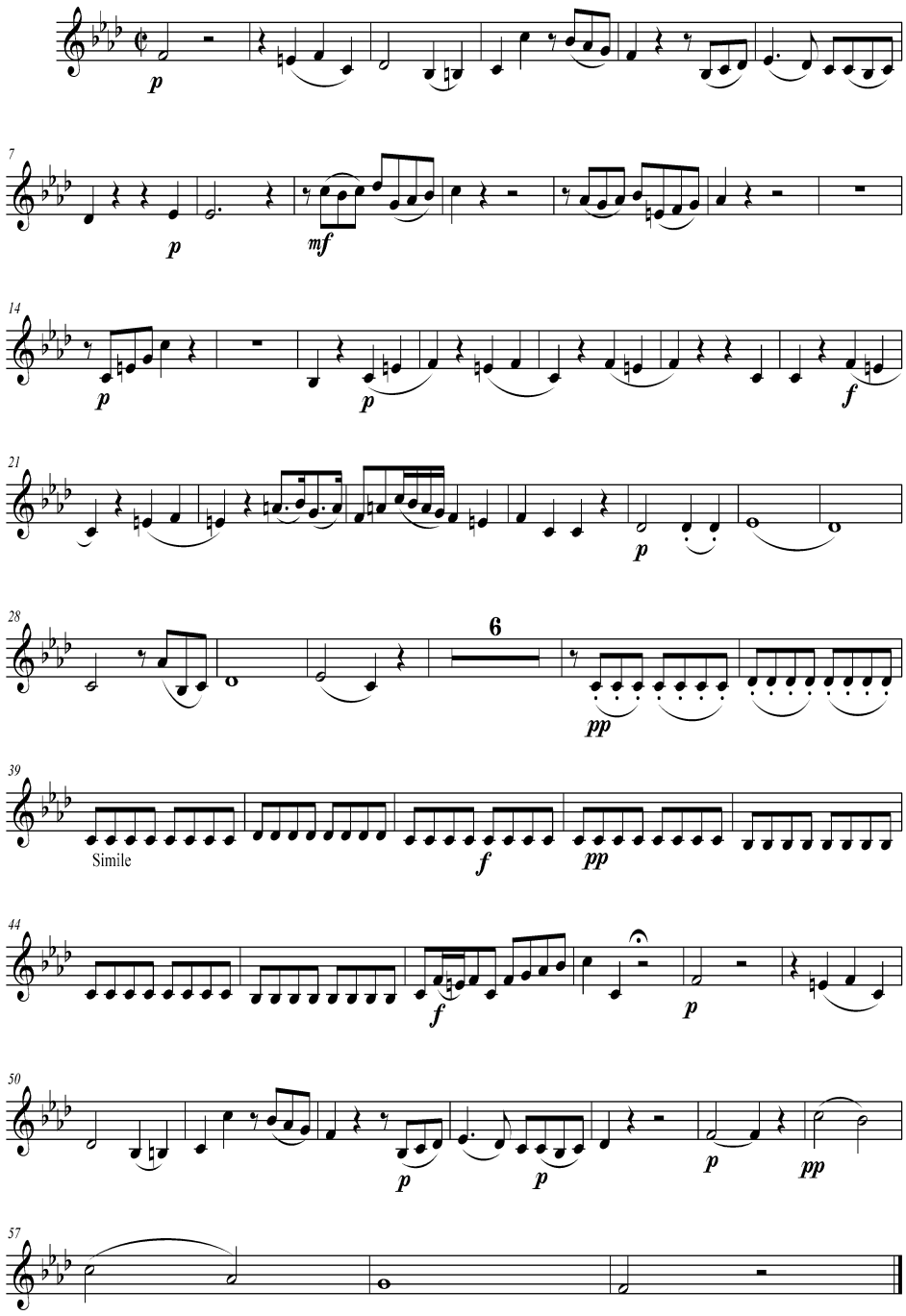
Concerto in E-flat Major
Clarinet in Bb 2



Romance

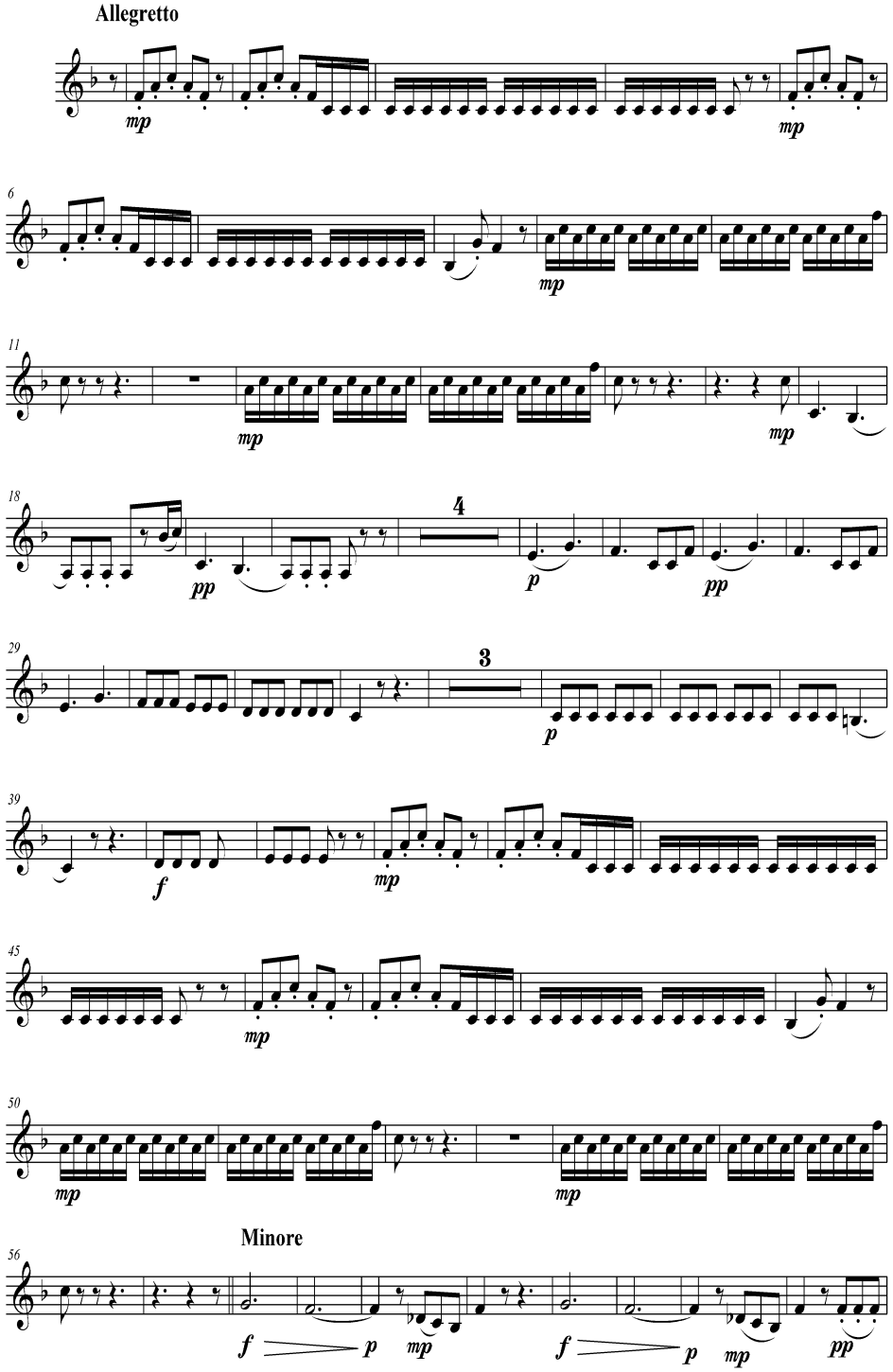
Clarinet in Bb 2

Adagio

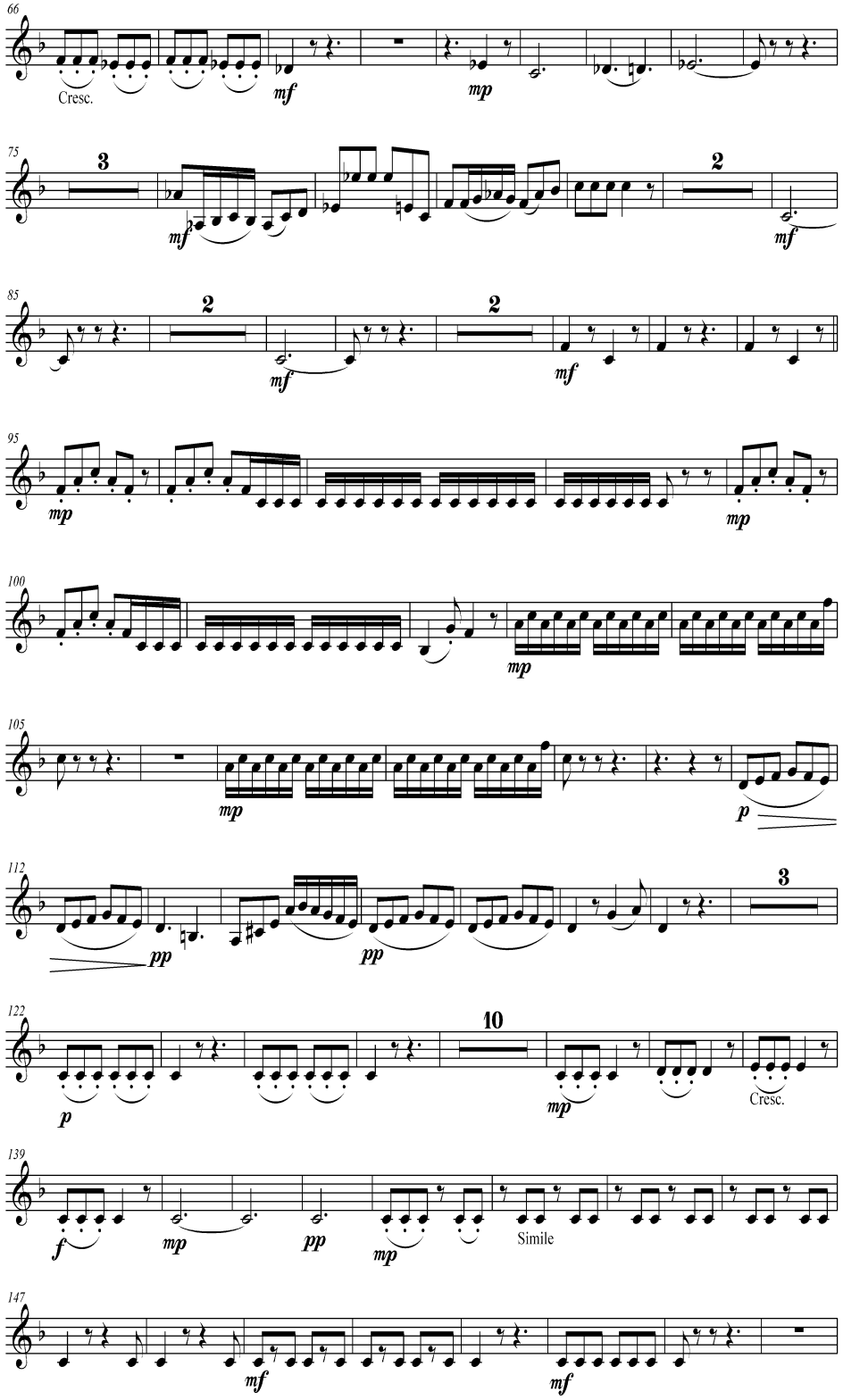


Rondeau

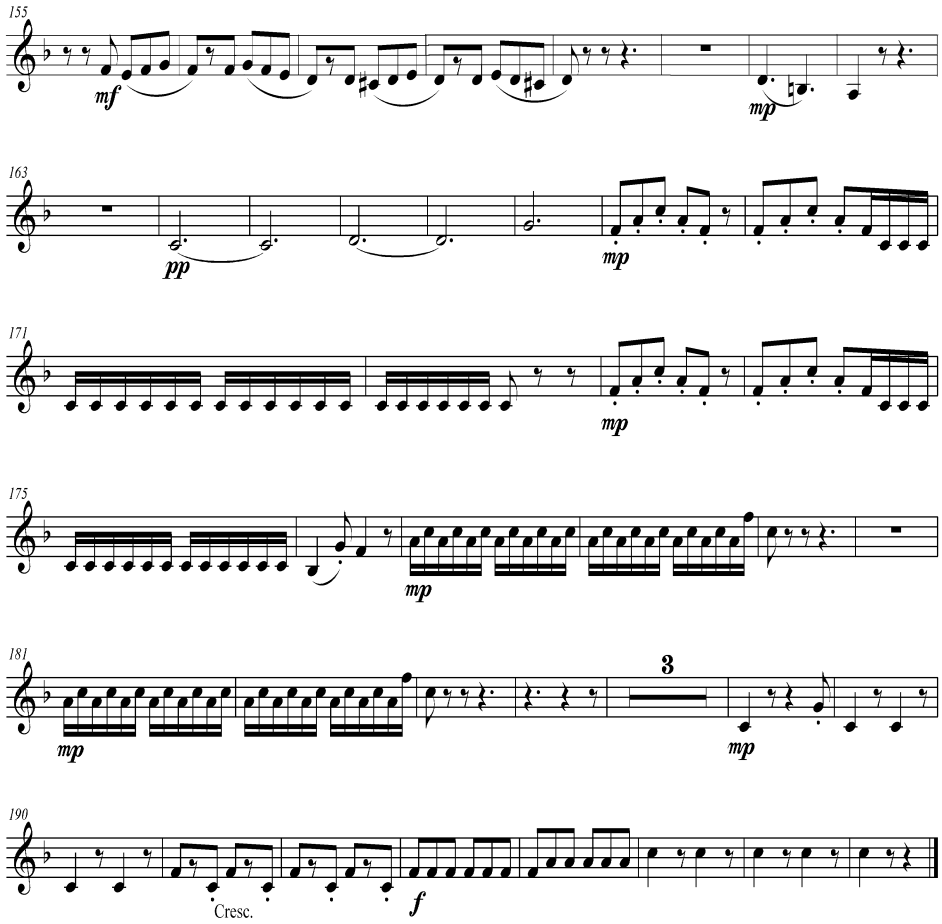
Clarinet in Bb 2



Rondeau
Clarinet in Bb 2



Rondeau
Clarinet in Bb 2



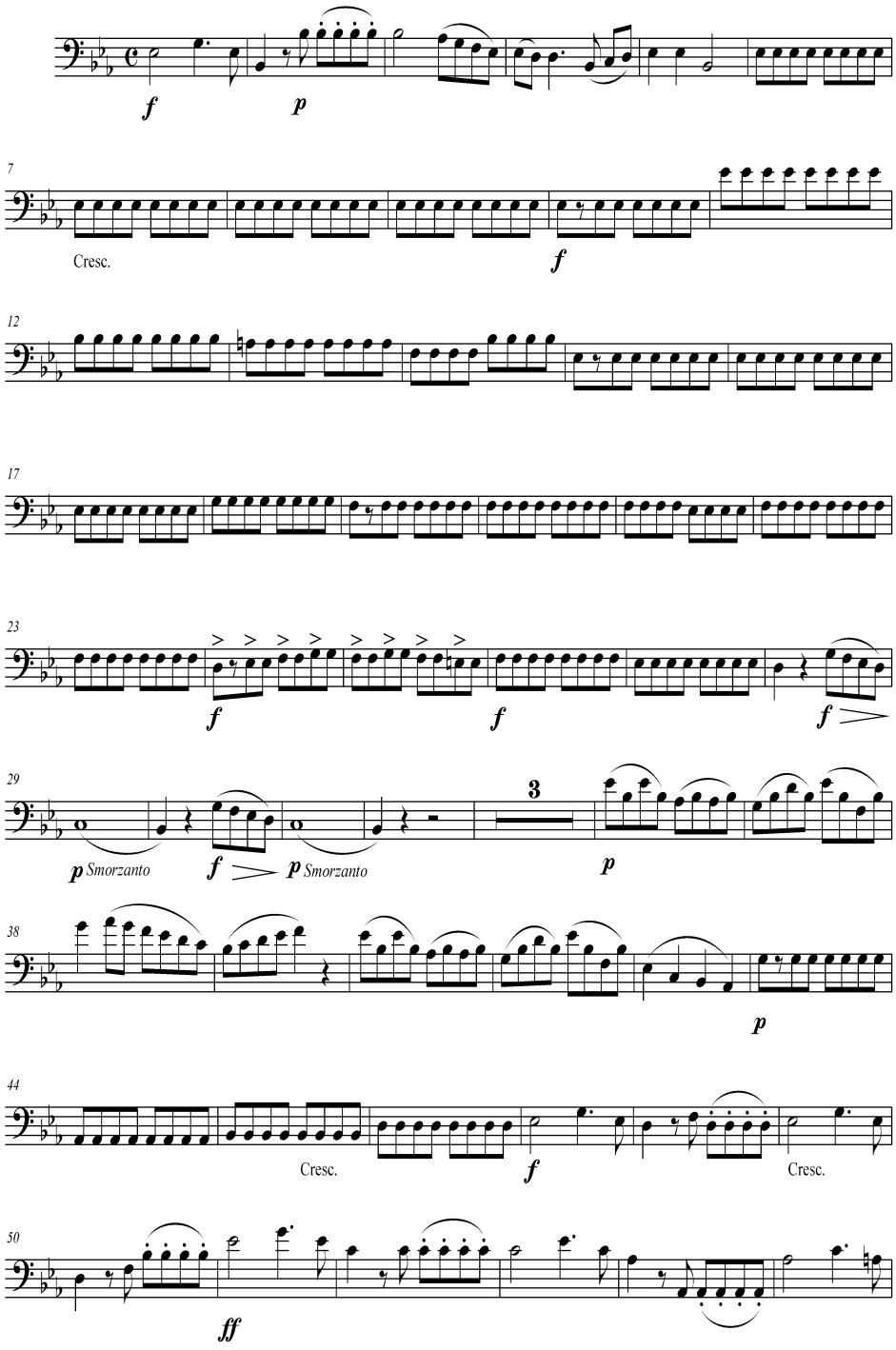
Concerto in E-flat Major

Bassoon 1

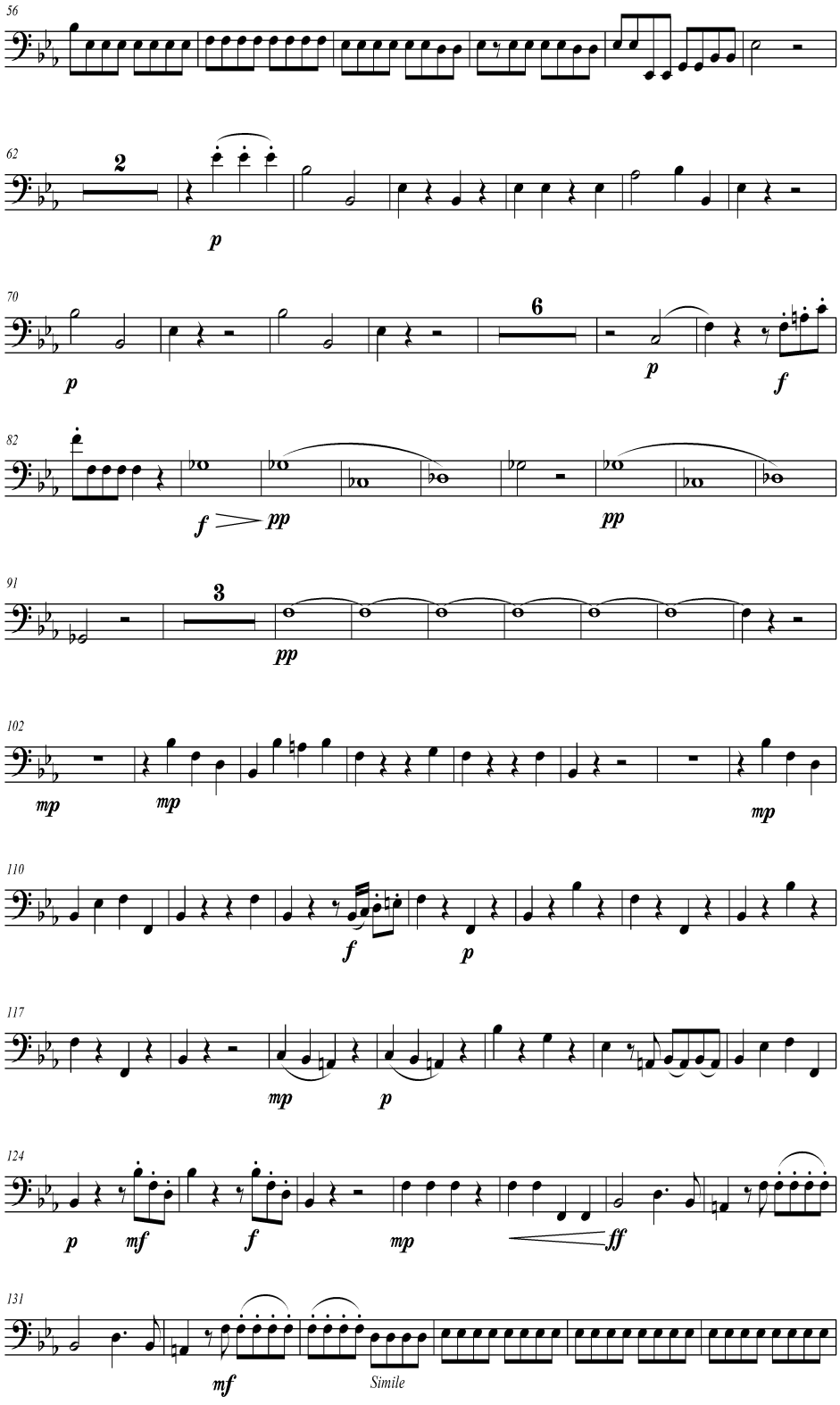
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

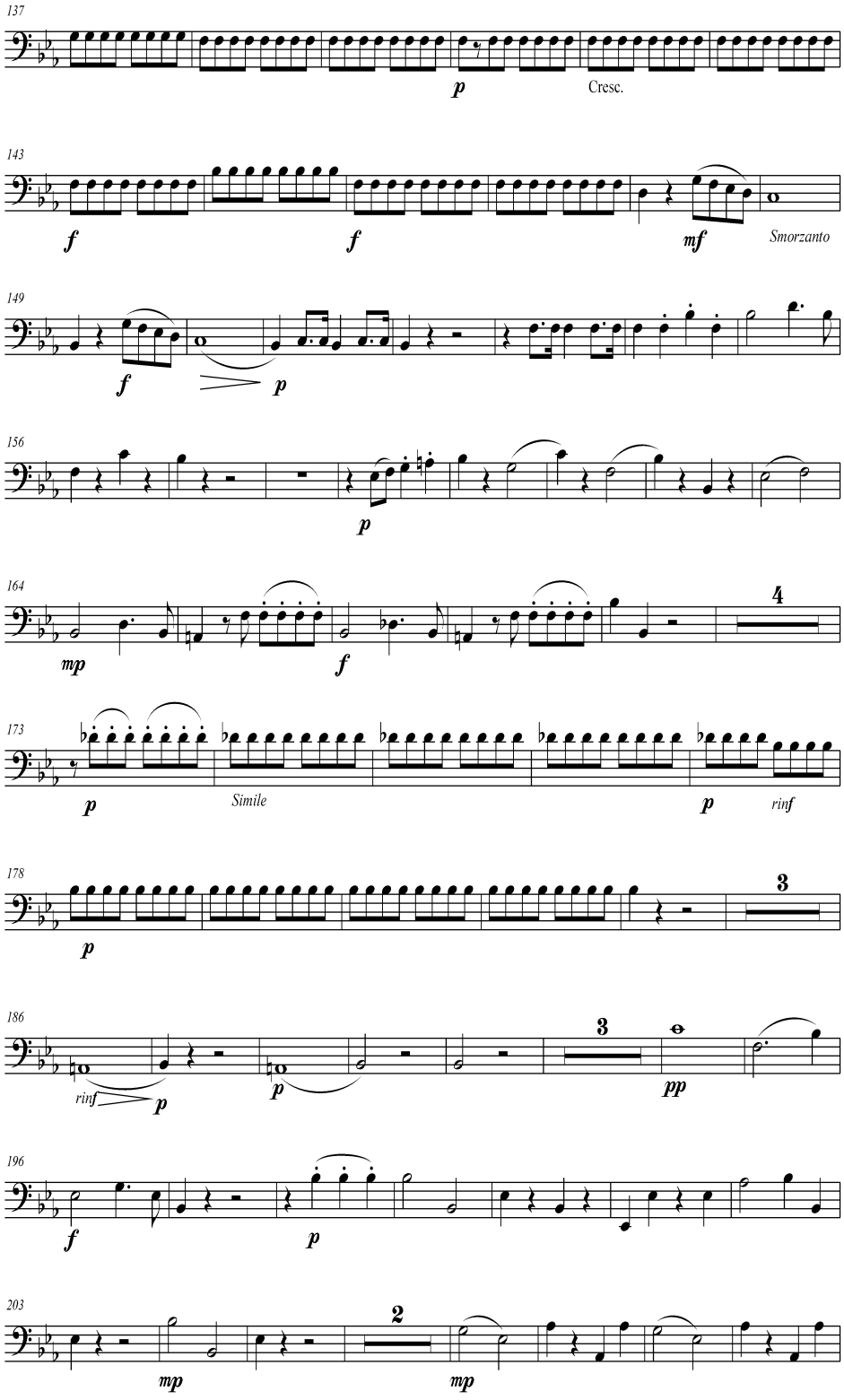
Allegro maestoso



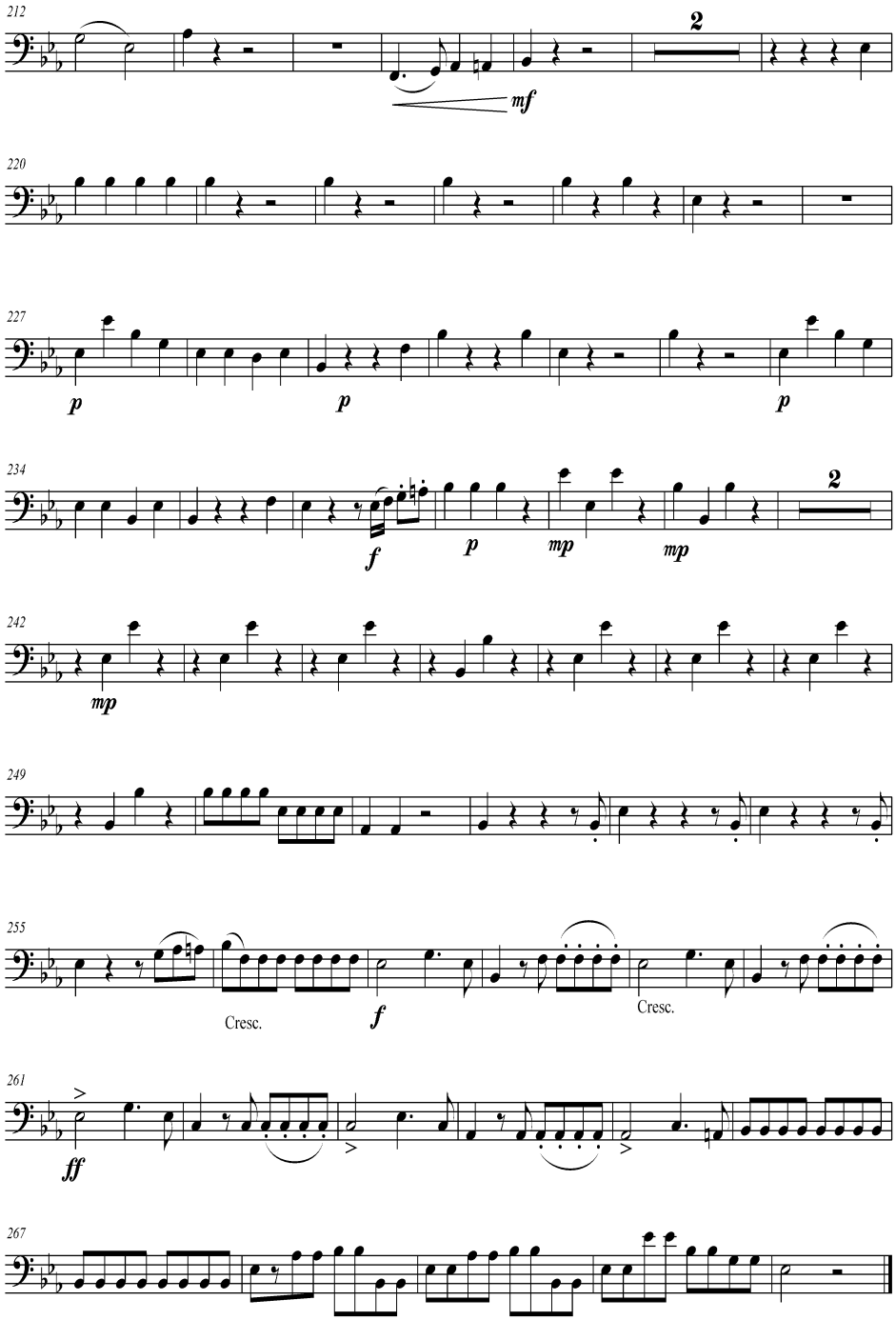
Concerto in E-flat Major
Bassoon 1



Concerto in E-flat Major
Bassoon 1

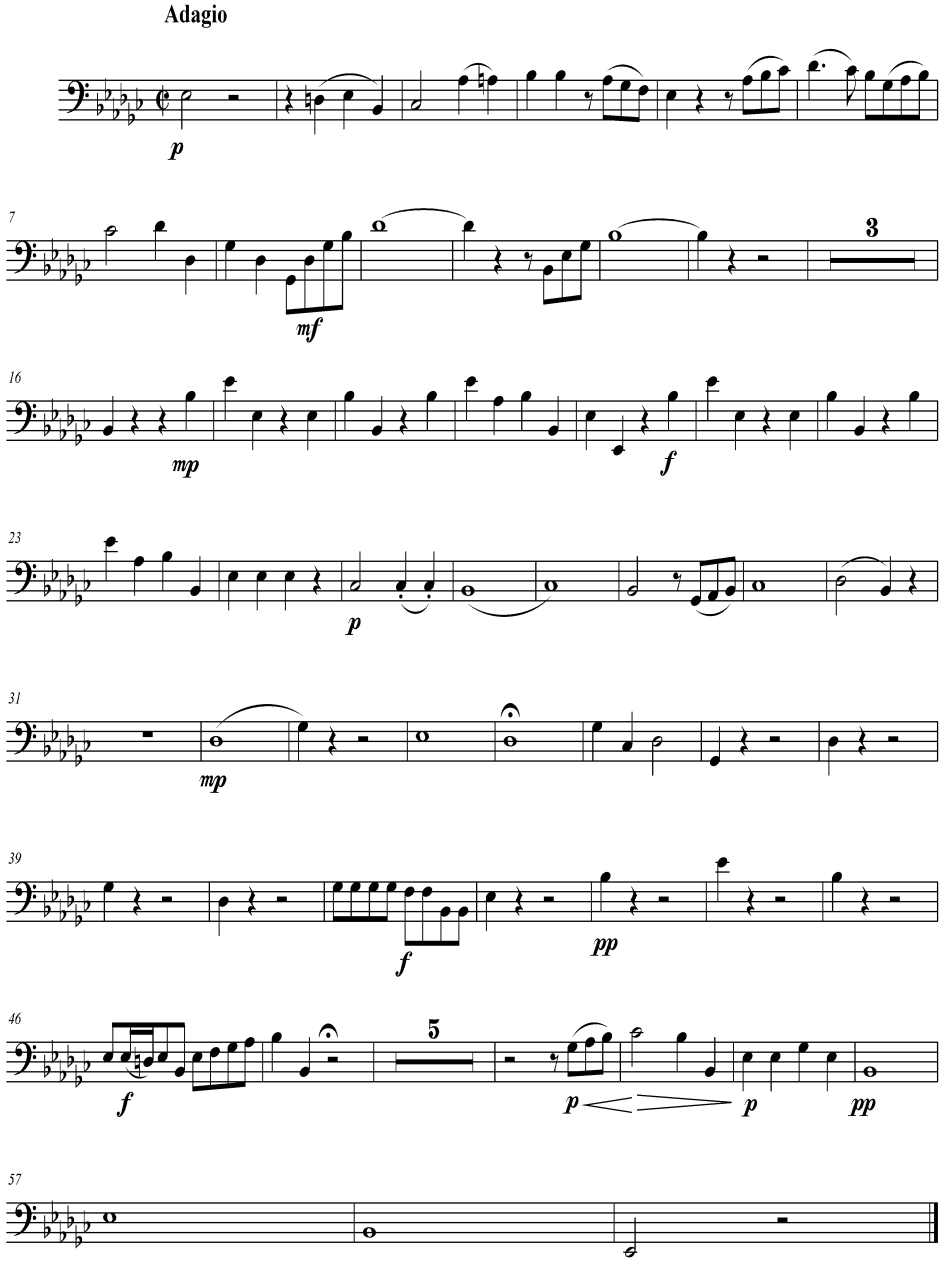


Concerto in E-flat Major
Bassoon 1



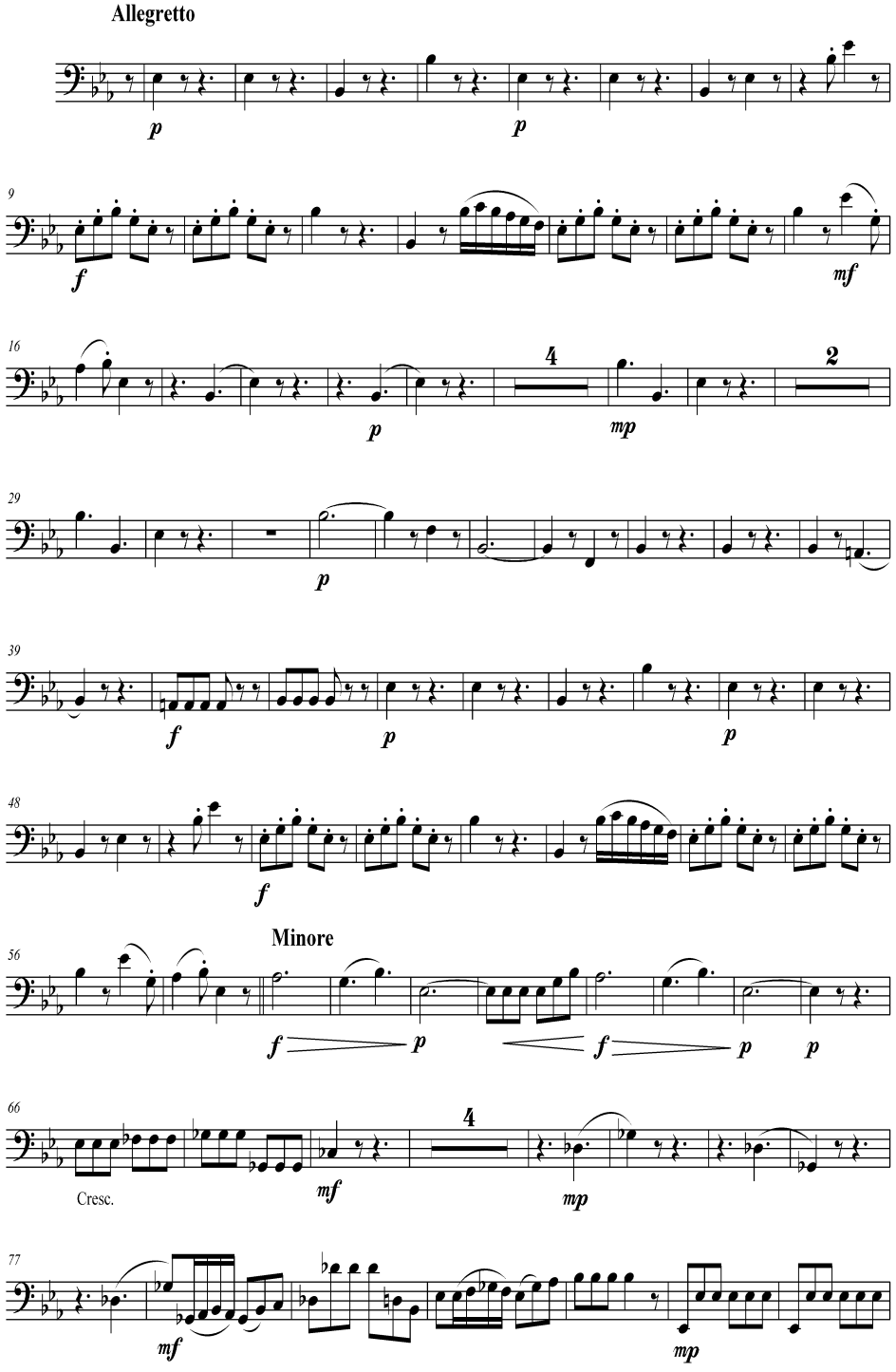
Romance

Bassoon 1

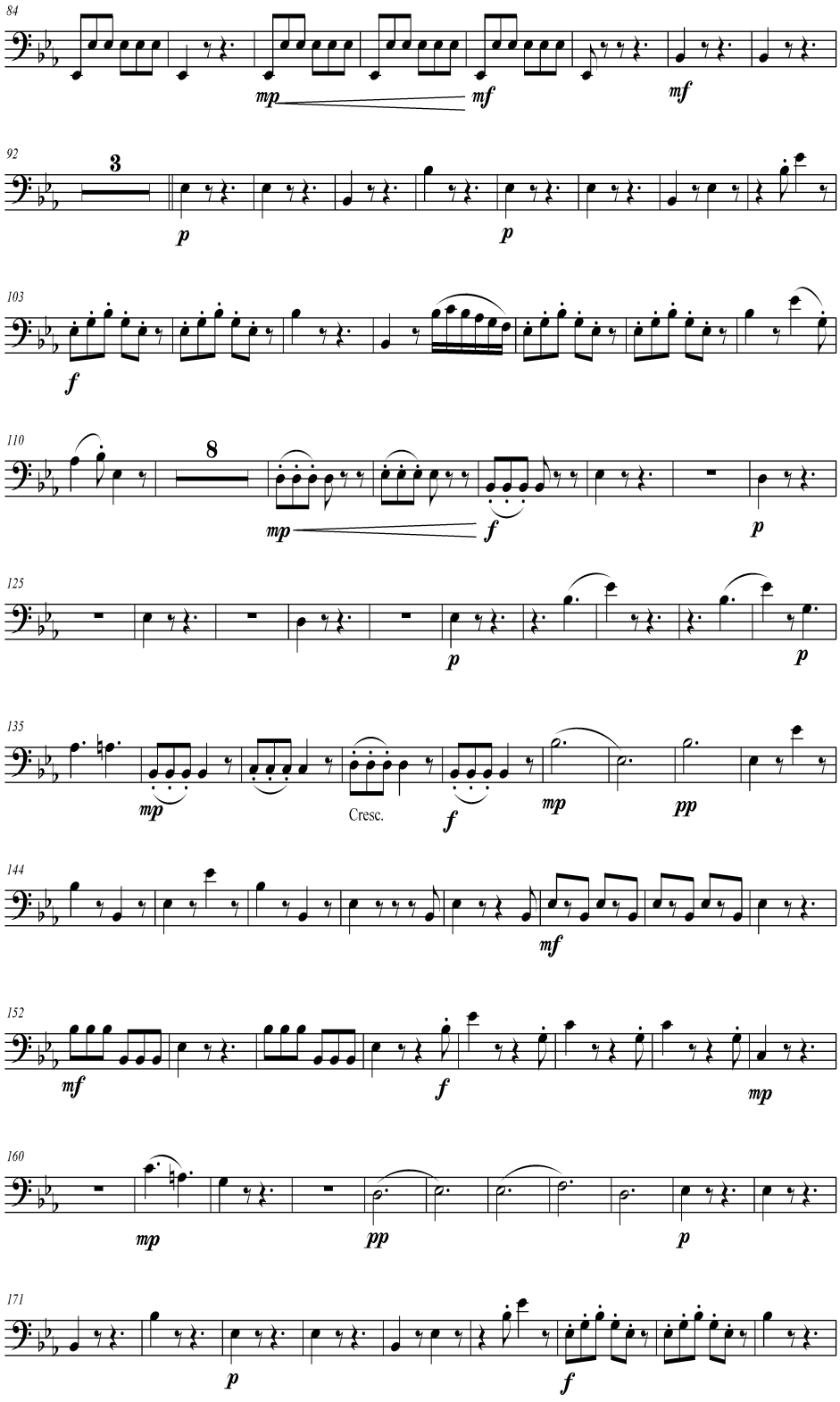


Rondeau

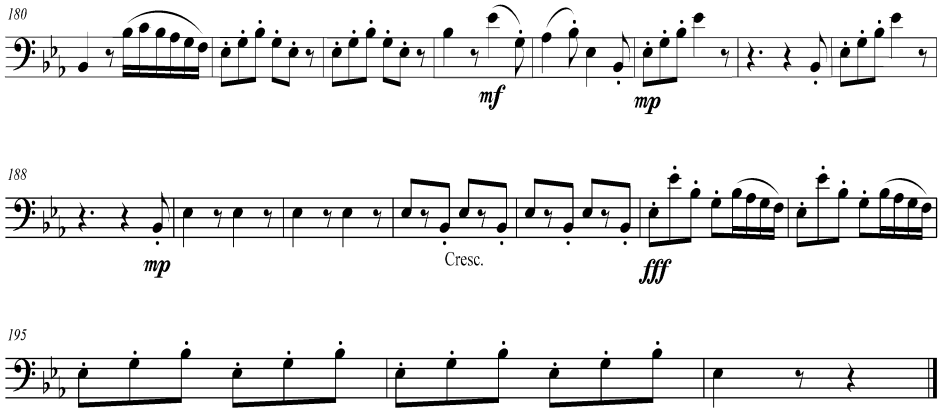
Bassoon 1



Rondeau
Bassoon 1



Rondeau
Bassoon 1



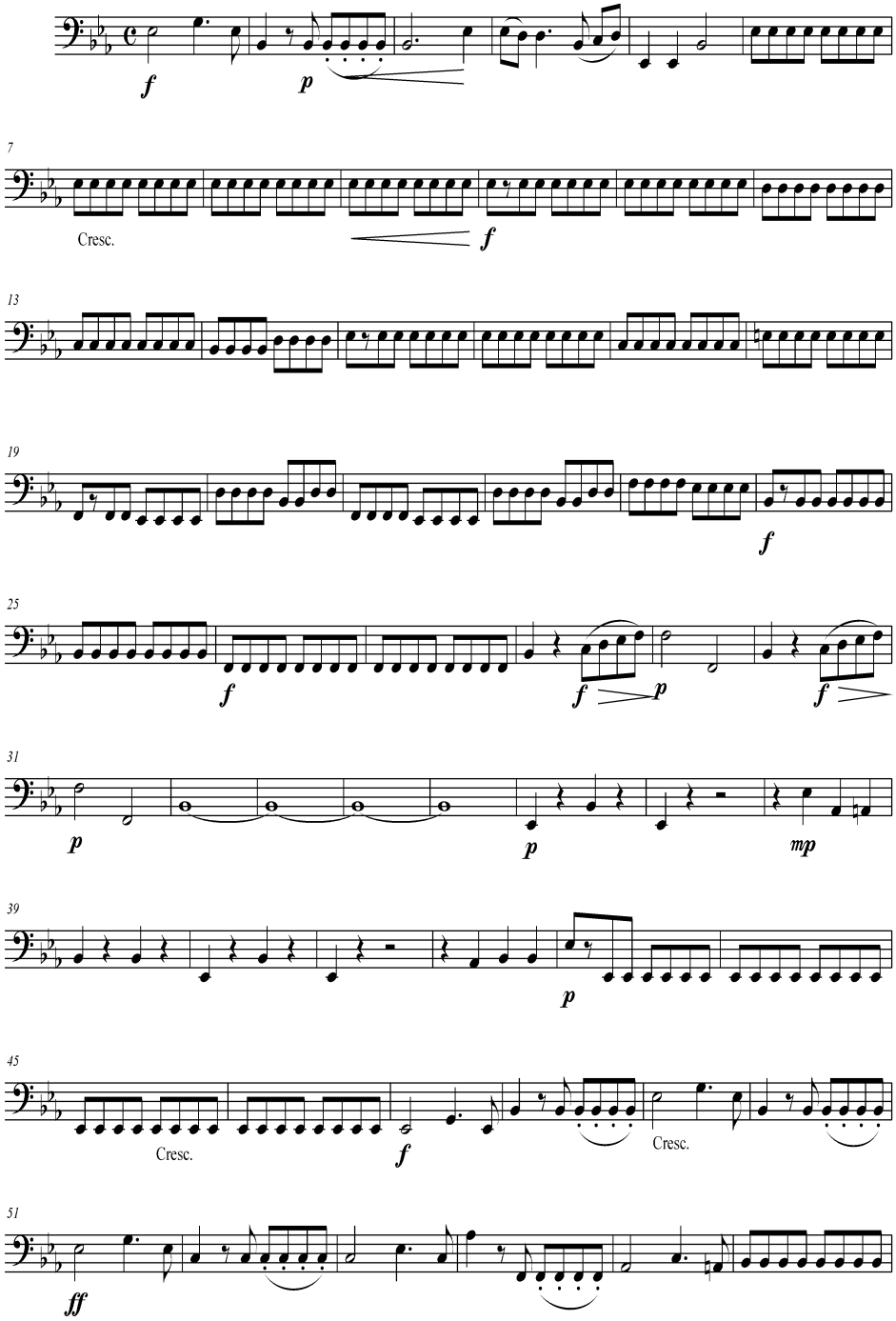
Concerto in E-flat Major

Bassoon 2

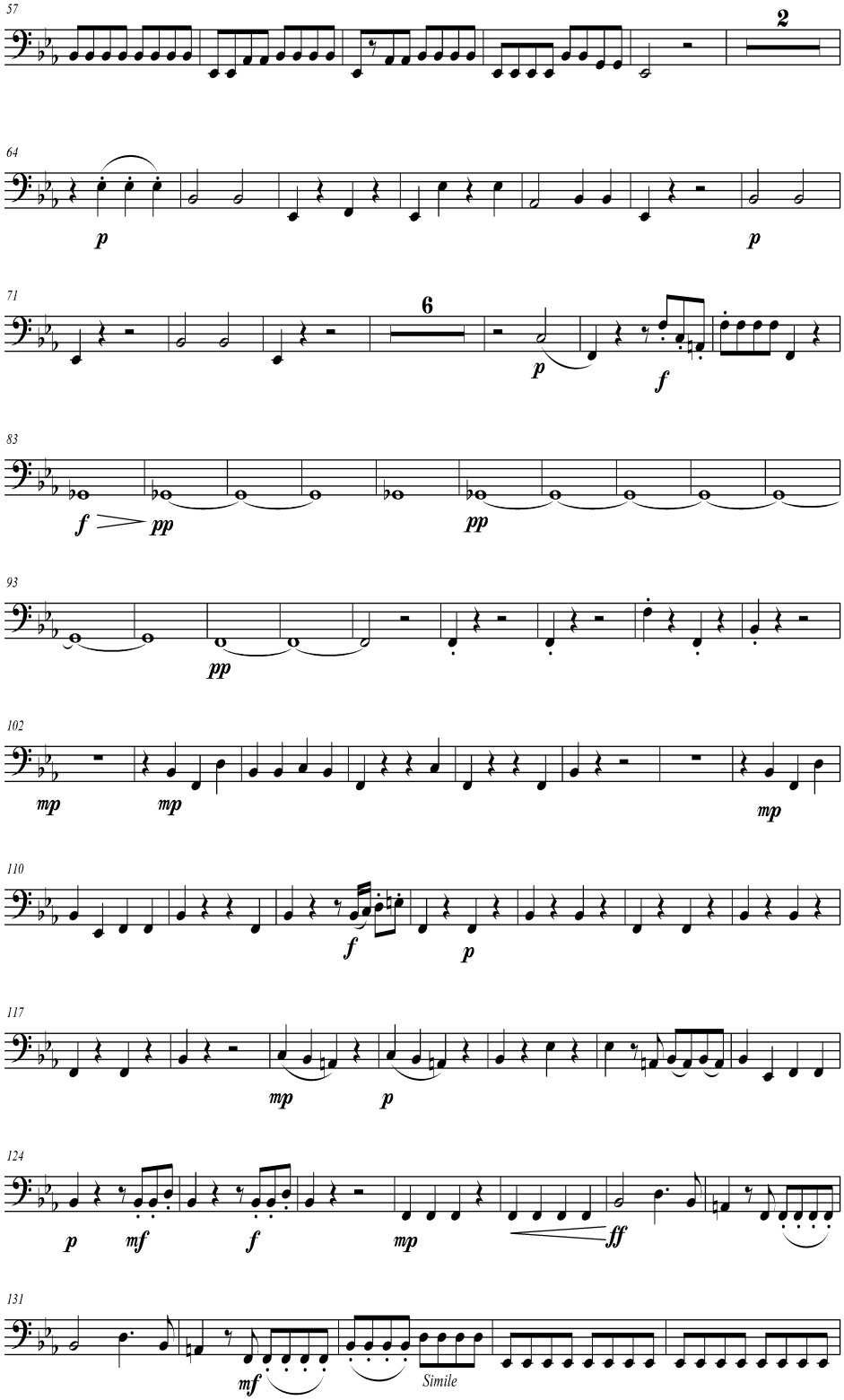
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

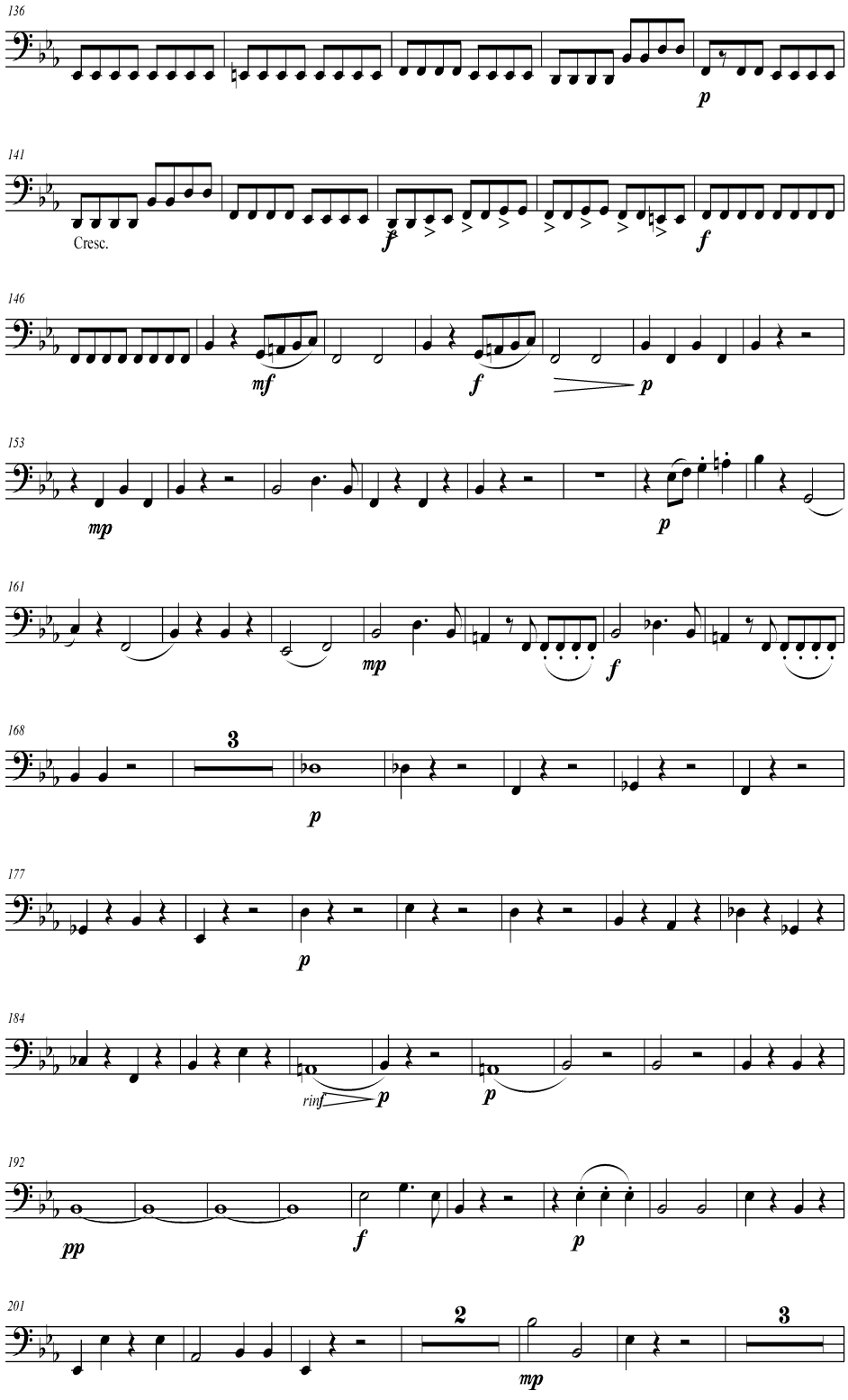
Allegro maestoso



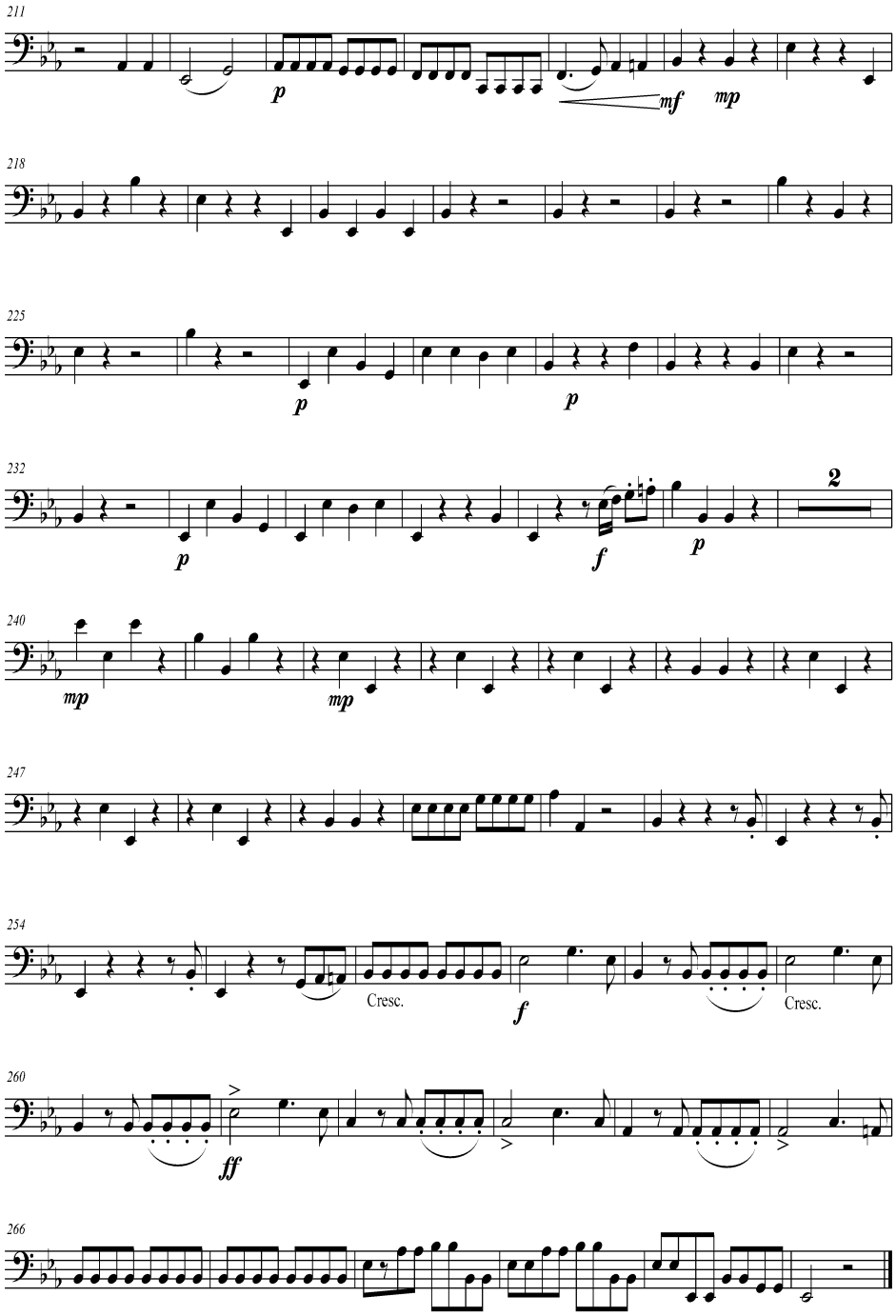
Concerto in E-flat Major
Bassoon 2



Concerto in E-flat Major
Bassoon 2

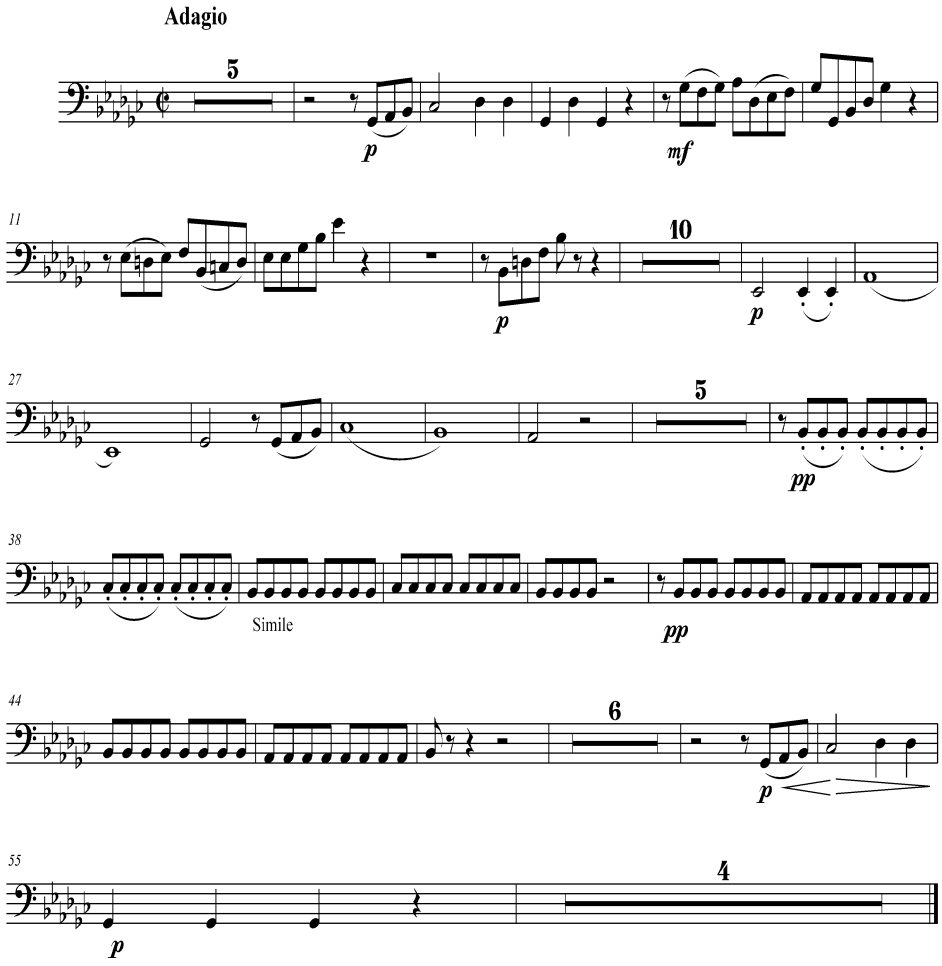


Concerto in E-flat Major
Bassoon 2



Romance

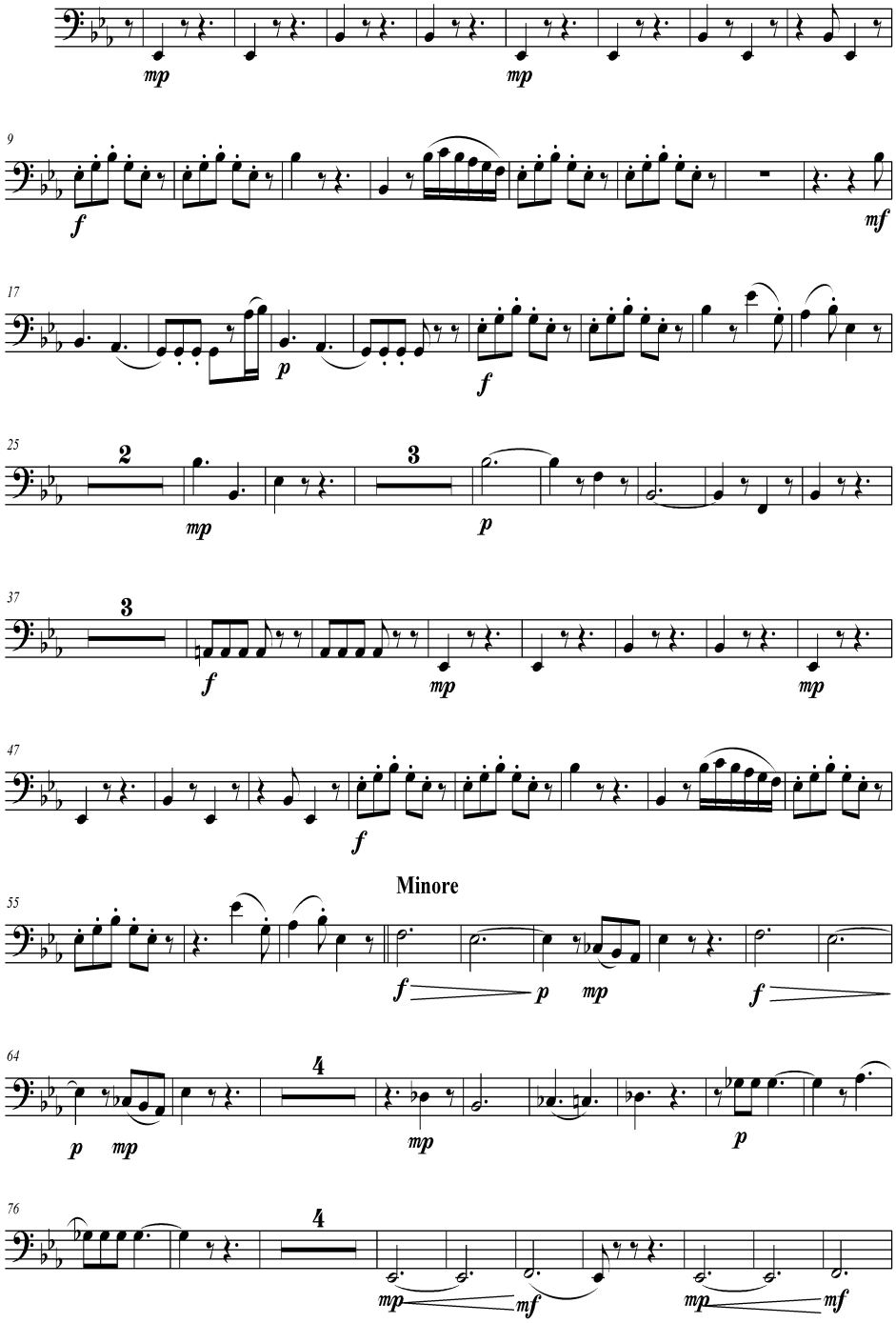
Bassoon 2



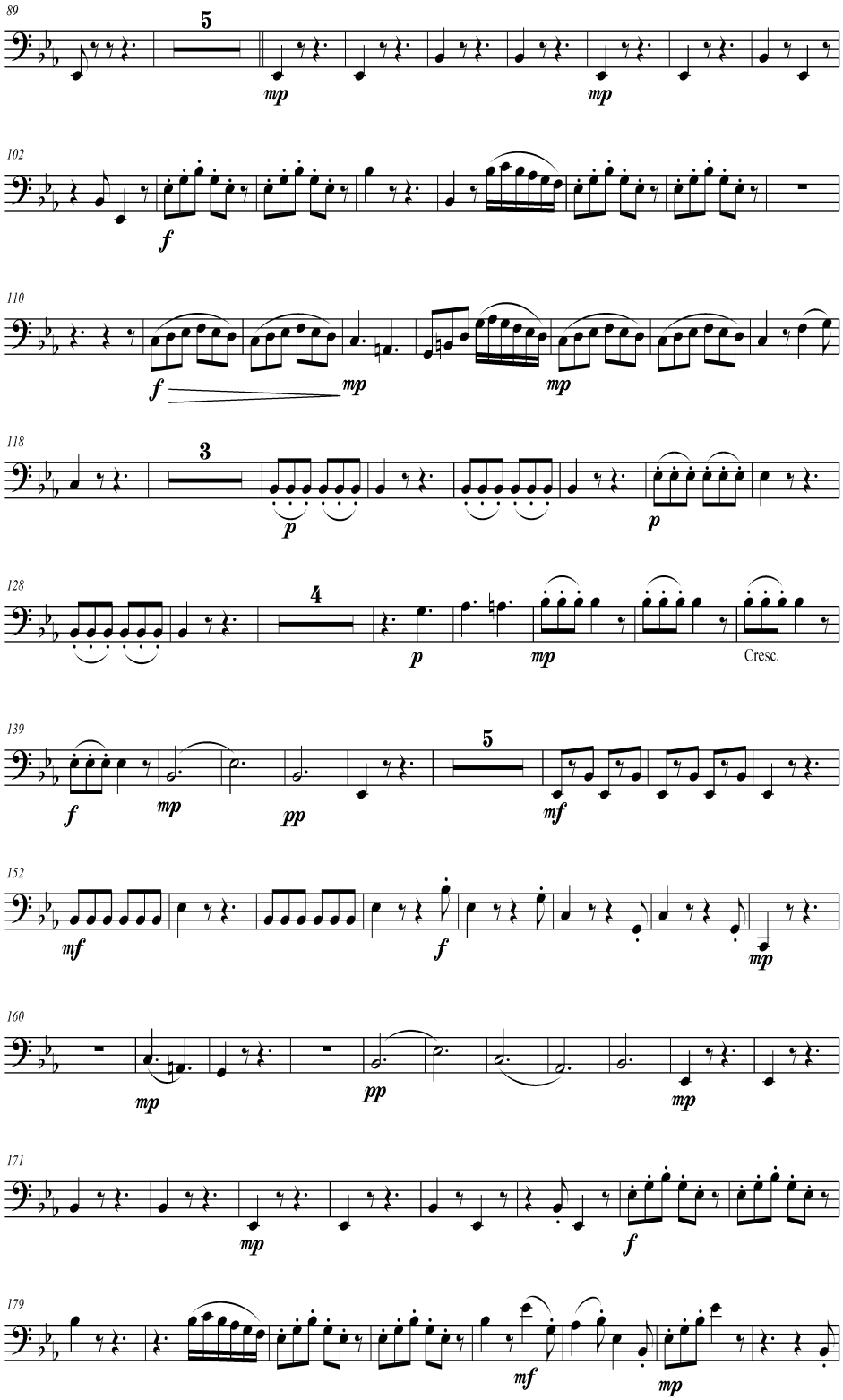
Rondeau

Bassoon 2

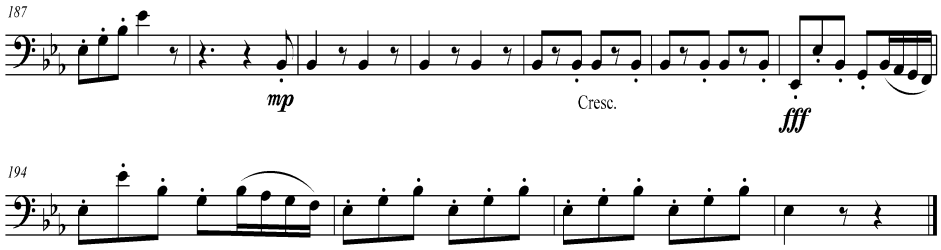
Allegretto



Rondeau
Bassoon 2



Rondeau
Bassoon 2



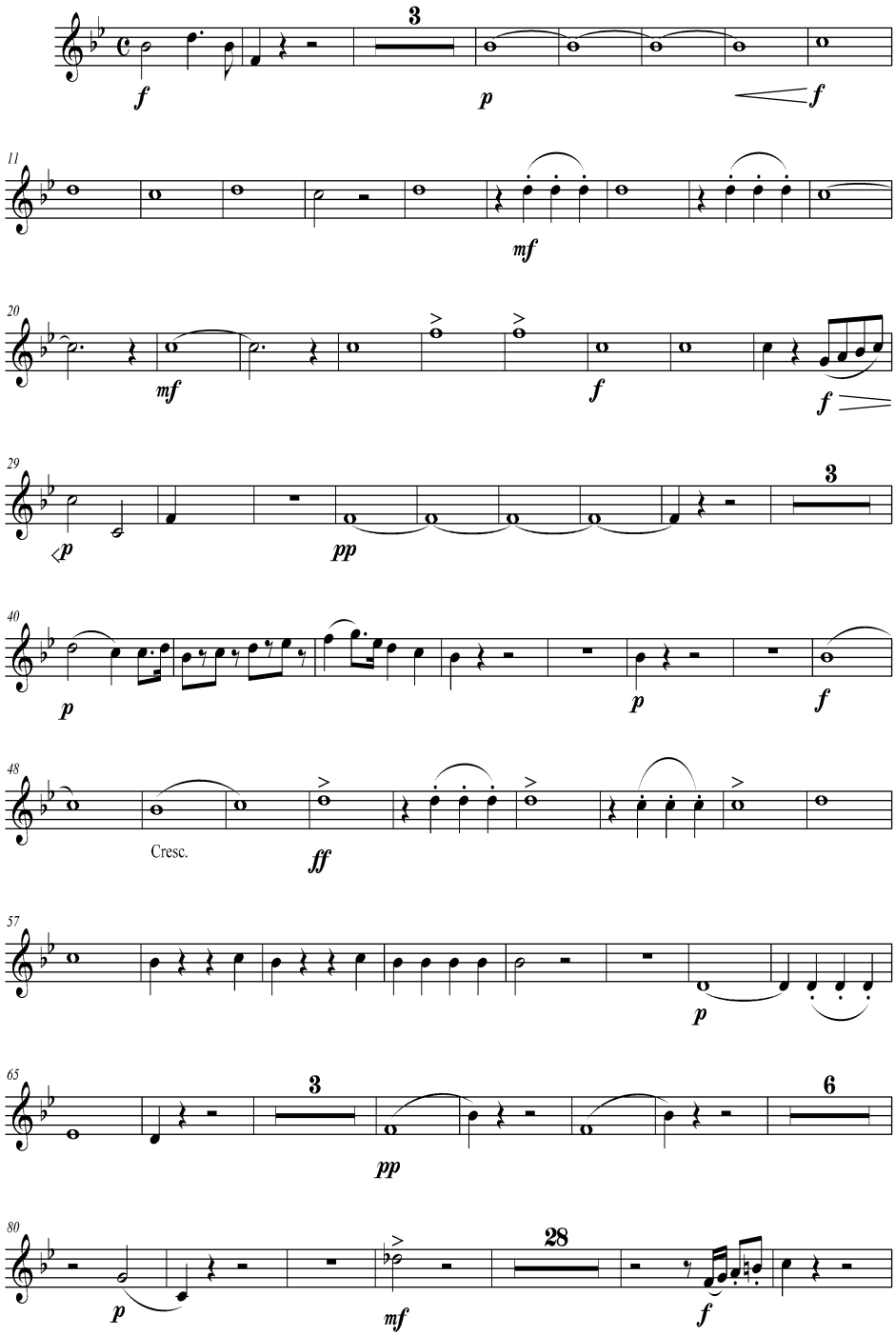
Concerto in E-flat Major

Horn in F 1

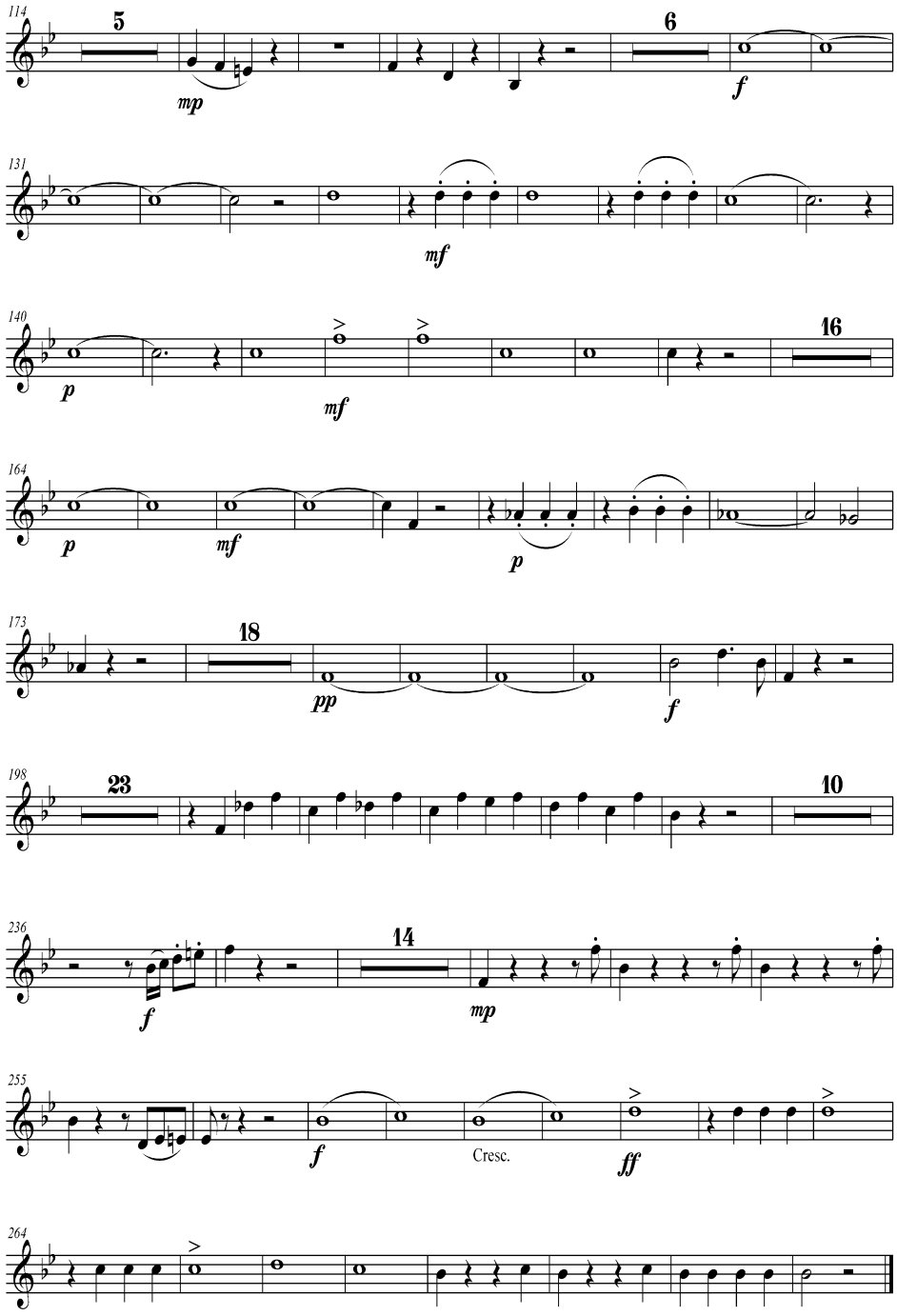
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

Allegro maestoso

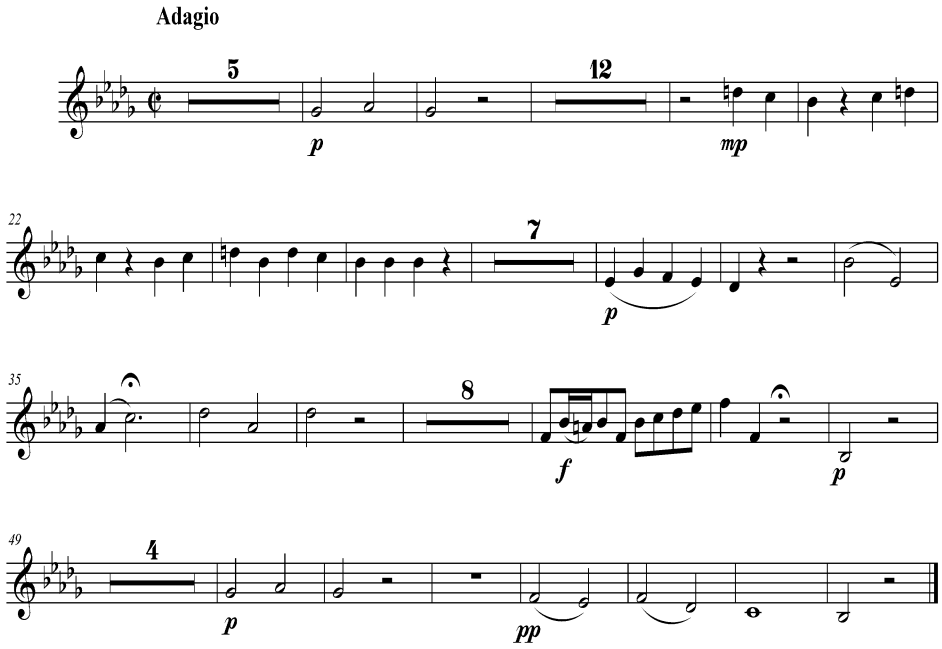


Concerto in E-flat Major
Horn in F 1



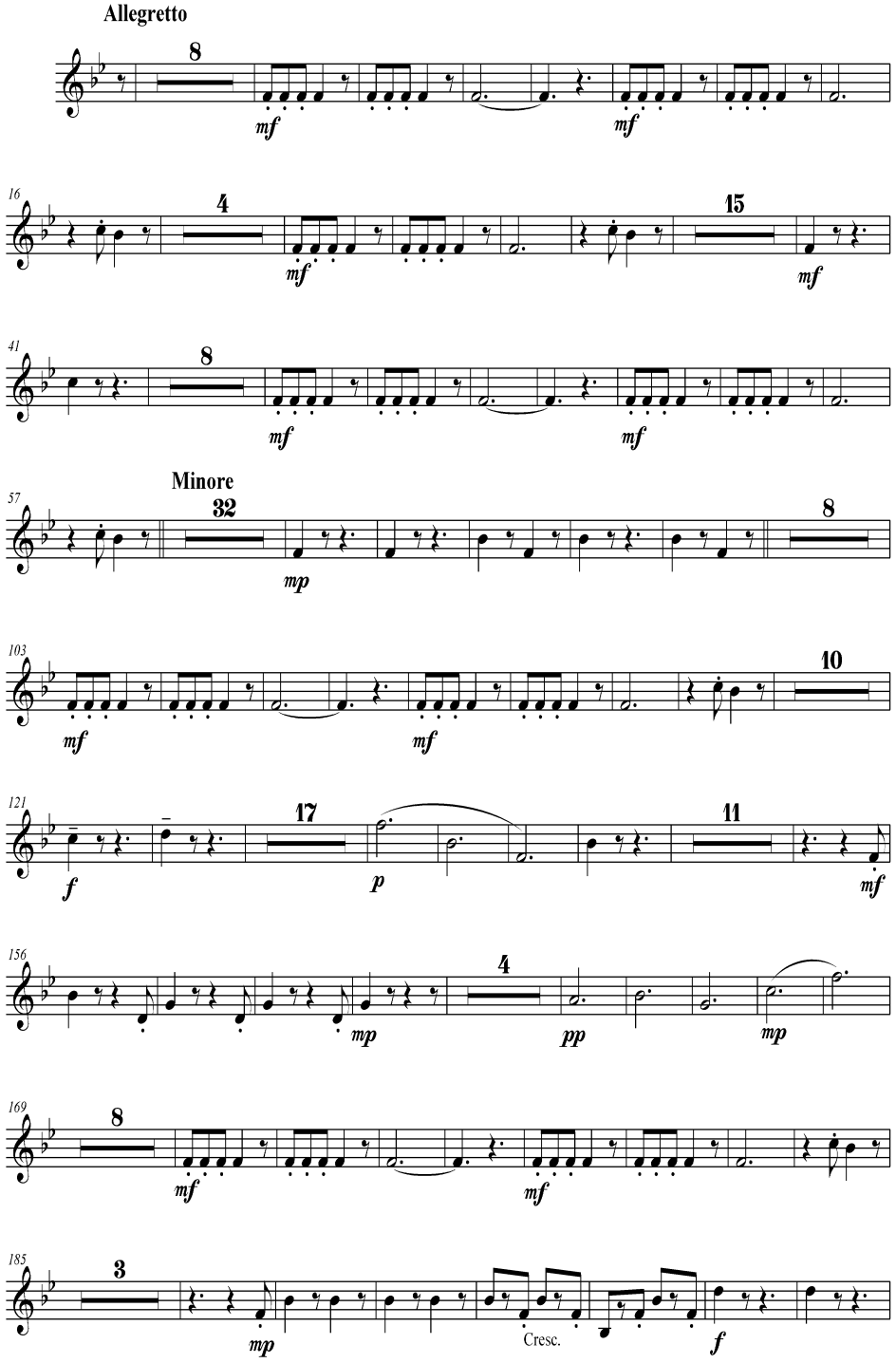
Romance

Horn in F 1

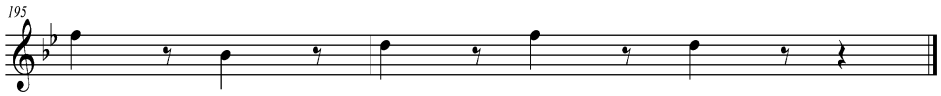


Rondeau

Horn in F 1



Rondeau
Horn in F 1



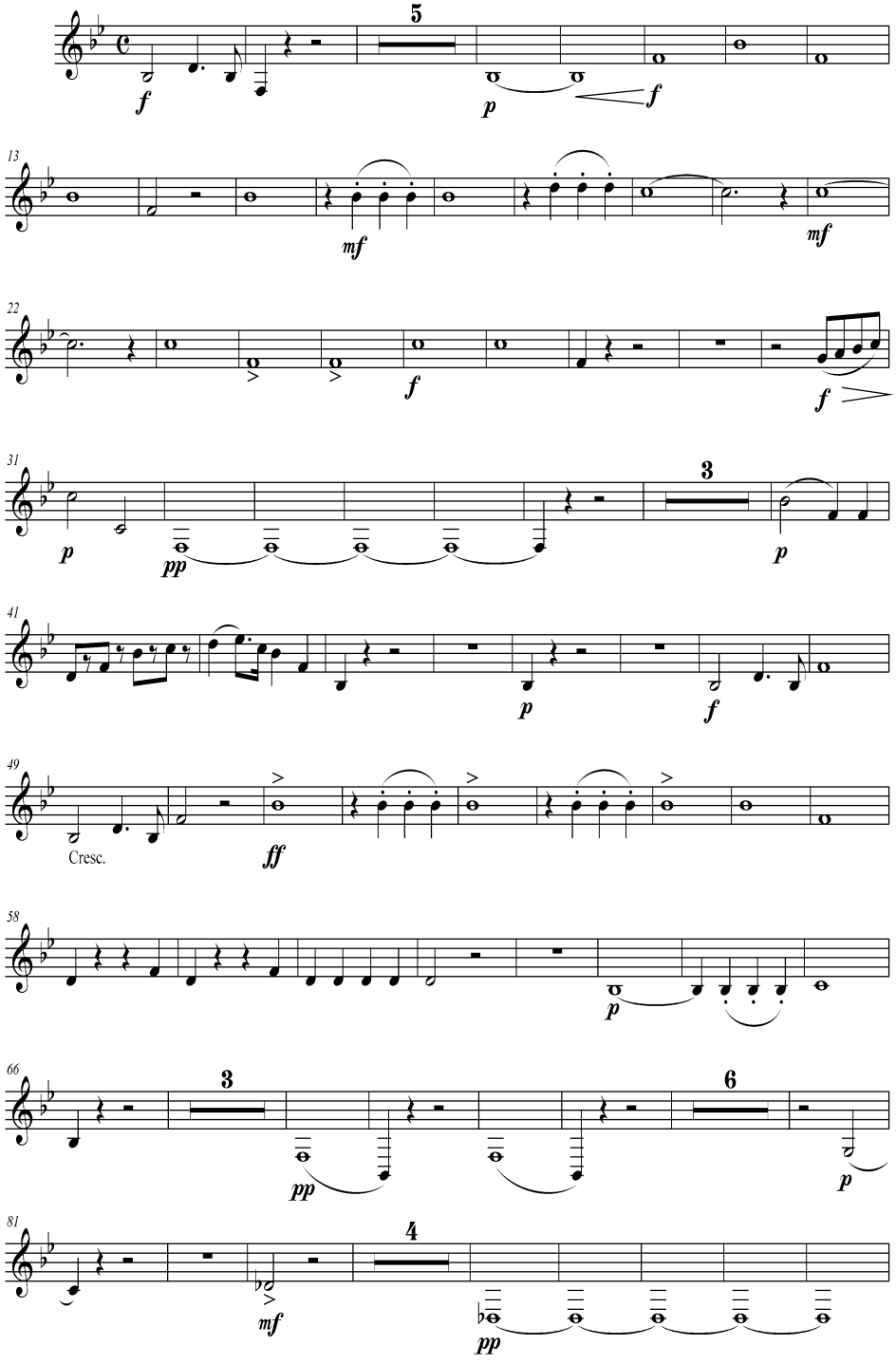
Concerto in E-flat Major

Horn in F 2

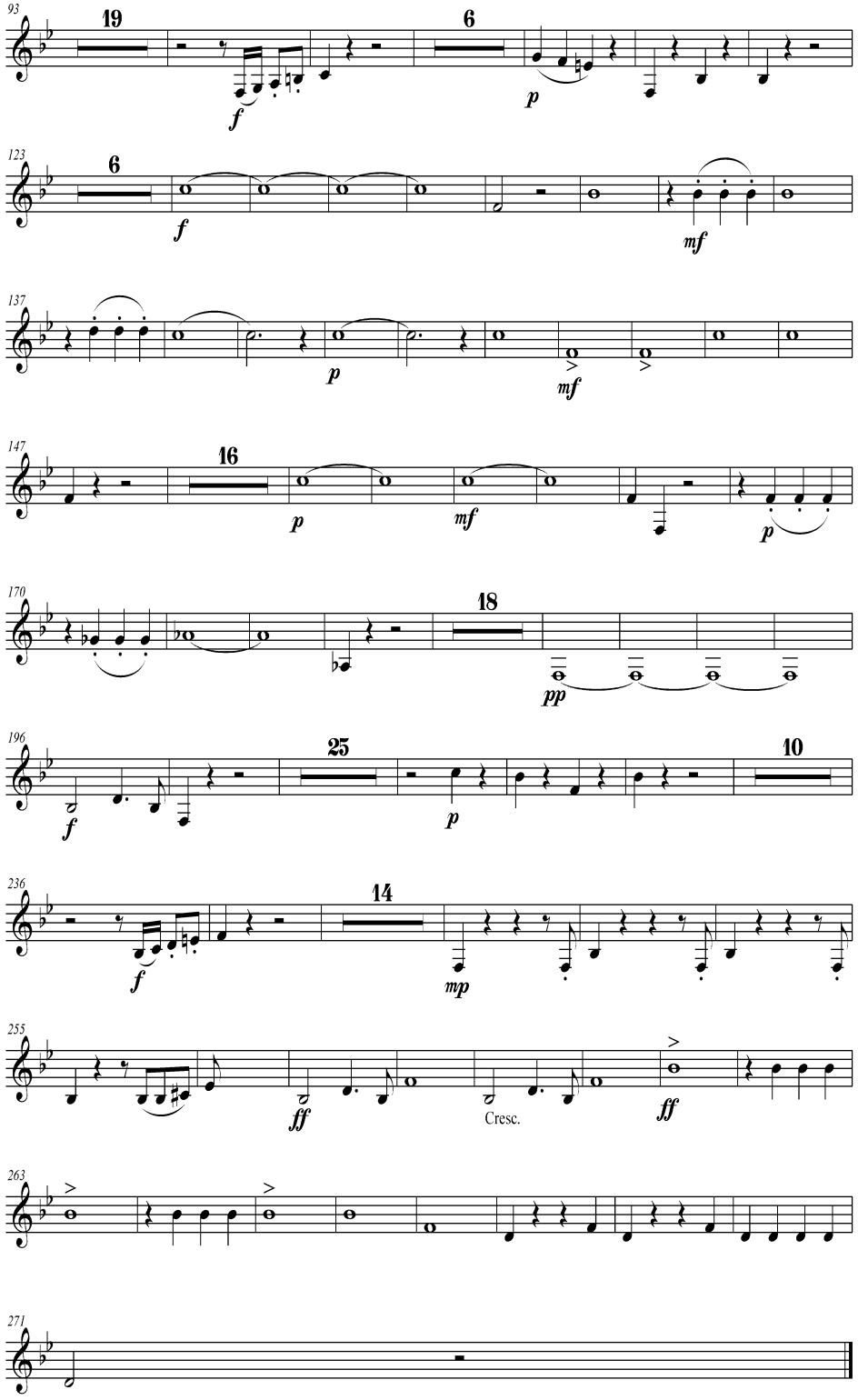
for Two Horns and Wind Ensemble

Attributed to Joseph Haydn
Arranged by Guan-Lin Yeh

Allegro maestoso

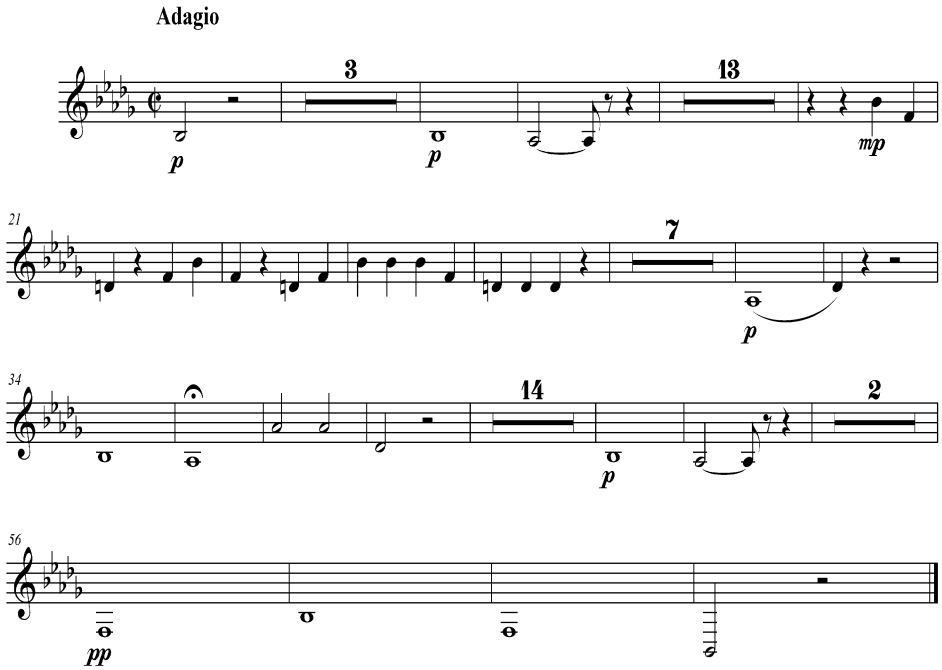


Concerto in E-flat Major
Horn in F 2



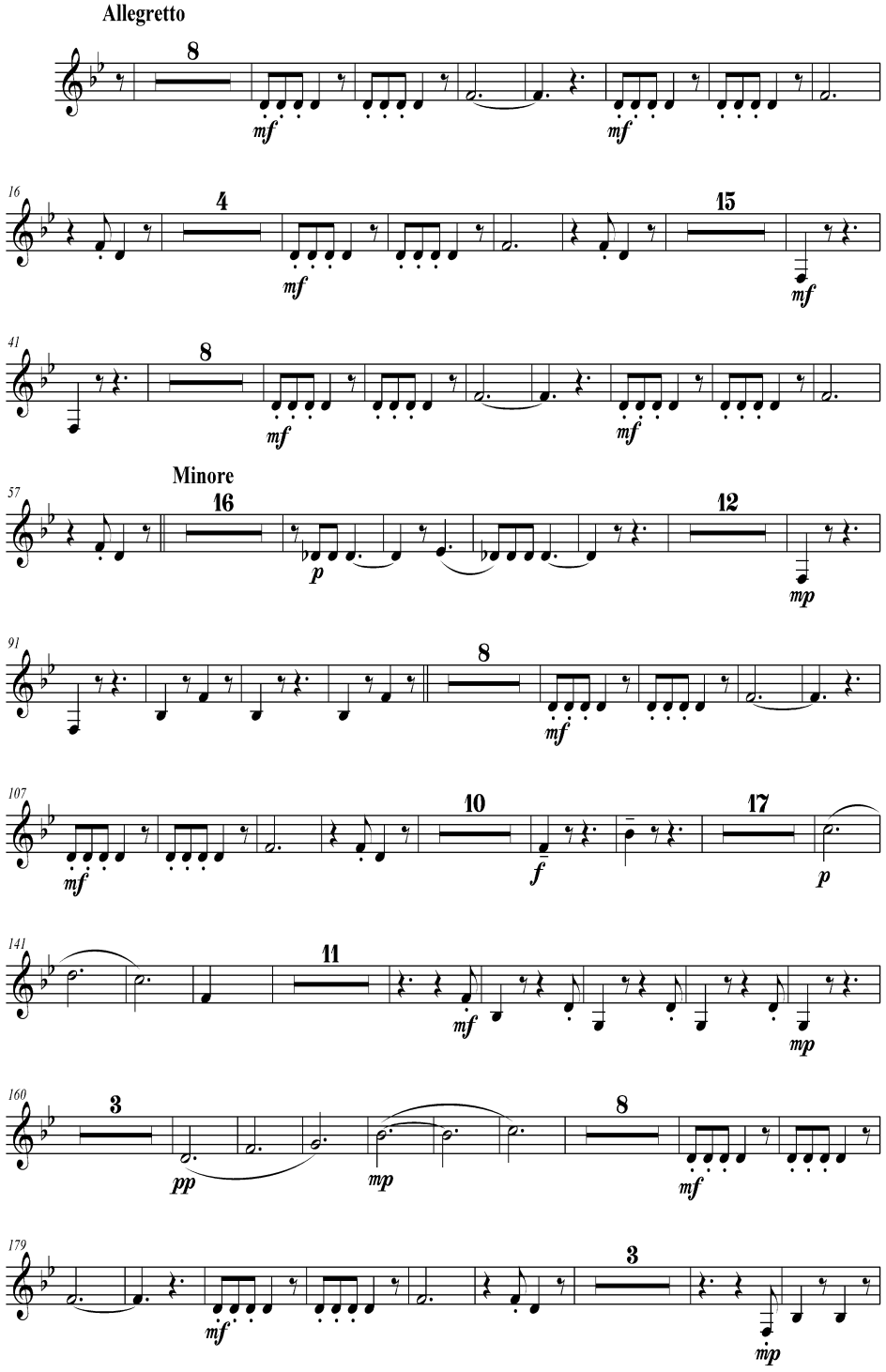
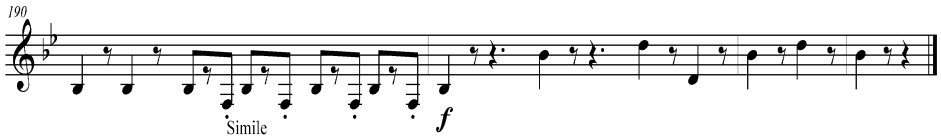
Romance

Horn in F 2



Rondeau

Horn in F 2



Rondeau
Horn in F 2