

Preface

With this compilation, I offer the horn player - professional, teacher, and student alike - a complete resource of the Mozart Horn Concerti in their original notation in one volume. Mozart composed all of his works for horn between 1781 and 1786 for his friend Josef Ignaz Leutgeb, an acknowledged virtuoso and composer of horn concerti himself. While Leutgeb was employed as a hunting hornist in the Salzburg court, his numerous solo concerts included performances in Paris and Vienna.

The Allegro, K. 370 represents Mozart's first attempt at writing for the horn as a solo instrument, preceding even the K.407 Quintet for horn and strings. The version that exists today is the compilation of fragments that have been sewn together to recreate the Allegro that was purported to have been paired with the more well-known K. 371 Rondo (often referred to as the Concert Rondo). In 1856, upon the hundredth anniversary of W.A. Mozart's birth, his son Karl Thomas cut up the manuscript of K. 370 and gave away bits of the score to his friends as "Mozart mementos". The fragments currently reside in at least six different locations (including the Mozarteum in Salzburg, the Bibliothèque Nationale in Paris, the Prague National Museum and with a private collector in Seattle) and have only been recently reassembled. Even the Rondo, K. 371 has been recently modified; in 1990, a sheet of music containing sixty bars of the Rondo was bought at an auction and reunited with the rest of the score. I have also included the two versions of the Rondo from the D Major Concerto. The first movement Allegro was sketched by Mozart in 1782 and finished in 1791. The Rondo usually paired with it was written in 1792 and was previously thought to have been by Mozart, but it has now been attributed to his contemporary, Franz Xaver Süßmayr. The version that Mozart sketched directly follows the Süßmayr version in this edition. There is also a small inconsistency in the third movement of K. 495 with the four bar segment which begins at measure 105. In some orchestrations, those four bars are repeated, but in others they are not.

Given the almost complete absence of instructions for the soloist in the original scores, any modern edition must take into consideration those few original markings and the notations Mozart made in the orchestral parts. Discrepancies between the solo horn part and identical material that appears in the tutti orchestral parts are numerous. In K. 412, for example, compare the multitude of slurs (or phrase markings) in the opening statement of the first violins to the single slur that is written in that same statement when played by the solo horn. Debates also arise when discussing the dynamic scheme. Given the wide spectrum of performance opportunities available today (natural horn, modern horn, large concert hall with symphony orchestra, smaller hall with chamber orchestra, horn and piano in recital, etc.), I encourage the performer to adapt and vary his or her performance to each particular situation. Articulations and dynamics that work well for the modern instrument in a 3000 seat concert hall would not translate well to a hand horn performing with a period instrument ensemble in a 300 seat theater. It also is worth remembering that the horn for which these concerti were written has changed drastically. Articulations, technique, and dynamic range that were standard for the hand horn of the day need to be reconsidered if one is to perform them on a modern instrument in a modern orchestral setting. As I believe that decisions with respect to articulations and dynamics are personal and should be left to the discretion of the performer, I have chosen to limit my editorial additions and have purposefully chosen not to 'over-mark' dynamics.

Whether performed on the natural horn or not, I strongly believe that these works should be studied in their original notation. When examining these concerti in their original 'Horn in Es' or 'Horn in D' notation, one is much more likely to consider the open/stopped timbre of the natural horn and the corresponding subtleties of color, dynamics and inflection that Mozart must surely have intended.

Performers of Mozart's day were expected to display both their technical prowess and improvisatory skills during their cadenzas. Each of us has the opportunity to make these concerti unique by composing original cadenzas. I have included my own cadenzas as possible options, but my hope is that each of you will want to showcase your skills and create your own personal statements.

The purpose of this edition is not to set forth my opinions and inclinations in ink and claim to reinvent the wheel. Instead, I offer you a relatively clean slate upon which you might draw and thus exercise your own musical and creative talents. Certainly no two performers will hear or perform these great works in an identical fashion, and hopefully that same spirit of individuality, experimentation and spontaneity will continue for as long as we are able to play these masterpieces of the horn literature. Happy music making!

Respectfully yours,

Eric Ruske

THE HORN CONCERTI

Wolfgang Amadeus Mozart

Contents

Concerto in E-flat Major	
K. 370b (Allegro)	1
K. 371 (Rondo)	3
 Concerto in D Major	
K. 412 (Allegro)	7
K. 514 (Rondo – Franz Xaver Süßmayr)	9
K. 386b (Rondo – W. A Mozart)	11
 Concerto in E-flat Major, K. 417	13
 Concerto in E-flat Major, K. 447	20
 Concerto in E-flat Major, K. 495	28

CONCERTO IN E \flat MAJOR

K. 370b and K. 371

Score

W. A. Mozart
Edited by Eric Ruske

Allegro

Horn

Piano

p

5

9

f

CONCERTO IN D MAJOR, K. 412

Allegro

This musical score is for the first movement of the Concerto in D Major, K. 412, by Wolfgang Amadeus Mozart. The tempo is marked 'Allegro'. The score is written for piano and features a treble and bass staff for the piano and a single treble staff for the concertino. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into four systems, each containing five measures. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. The piano part begins with a series of chords in the bass staff, while the concertino part has rests in the first system. In the second system, the piano part has a forte (f) dynamic marking. In the third system, the piano part has a piano (p) dynamic marking. In the fourth system, the piano part has a forte (f) dynamic marking. The score includes various musical notations such as notes, rests, beams, and slurs.

5

9

13

p

f

p

f

First system of musical notation, featuring a piano introduction. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and forte (*f*).

CONCERTO IN E^b MAJOR, K. 417

Allegro maestoso

Second system of musical notation, featuring the tempo marking **Allegro maestoso**. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*).

Third system of musical notation, starting at measure 5. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include fortissimo (*fp*) and forte (*f*).

9

9

p

14

14

p

19

19

f

tr

23

23

p

CONCERTO IN E \flat MAJOR, K. 447

Allegro

The musical score is presented in three systems. The first system (measures 1-3) features a treble staff with a whole rest and a common time signature 'C'. The piano accompaniment begins in the second measure with a piano (*p*) dynamic. The second system (measures 4-6) includes a 'tutti' marking above the treble staff. The piano part shows a forte (*f*) dynamic in measure 4 and fortissimo (*ff*) in measure 5. The third system (measures 7-9) concludes with a piano (*p*) dynamic marking in measure 8.

CONCERTO IN E \flat MAJOR, K. 495

Allegro maestoso

The first system of the musical score for the Concerto in E-flat Major, K. 495, is presented. It consists of a piano (p) part and a violin part. The piano part is written in E-flat major (three flats) and common time (C). It begins with a forte (f) dynamic. The violin part is written in E-flat major and common time, starting with a whole rest. The piano part features a series of chords and eighth-note patterns in the right hand, and a steady eighth-note accompaniment in the left hand. The system is divided into four measures.

4

The second system of the musical score continues the piano and violin parts. The piano part continues with its eighth-note accompaniment and chordal textures. The violin part remains silent, indicated by whole rests. The system is divided into four measures.

8

The third system of the musical score continues the piano and violin parts. The piano part continues with its eighth-note accompaniment and chordal textures. The violin part remains silent, indicated by whole rests. The system is divided into four measures.