

Collection Ifor James

Concerto Nr. 3

K447

F Horn & Piano

Arr.: Ifor James

Wolfgang Amadeus Mozart

EMR 2096

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Concerto N° 1 / 2 / 3 / 4

for Horn & Piano

Wolfgang Amadeus Mozart

(1756-1791)

Arr. Ifor James

Seit langem müssen Pianisten, insbesondere Studenten, mit unspielbaren Klavierbegleitungen kämpfen. Solche Klavierstimmen sind zwar sehr vollständig, aber kaum den technischen Möglichkeiten des Instrumentes angepasst.

Deshalb habe ich neue Fassungen von Werken bearbeitet. Sie enthalten nicht alle Details der Orchesterpartitur, sollten aber für den Durchschnittspianist viel bequemer liegen.

Die Solostimmen enthalten weder Bindungen noch Artikulationen, noch Dynamikzeichen. Ich habe bewusst auf die Arbeit eines Herausgebers verzichtet : dies soll der Musiker selber übernehmen.

Pendant tant d'années, les pianistes, particulièrement les étudiants, ont dû lutter avec des accompagnements de concertos correctes, mais très peu adaptés à l'instrument.

C'est pour cette raison que j'ai entrepris ces arrangements.

L'écriture y est simplifiée par rapport à la partition d'orchestre, mais elle est conçue pour être parfaitement jouable au piano.

Les parties de solo ne contiennent ni liaisons, ni articulations, ni nuances.

J'ai ainsi renoncé à faire du travail d'éditeur, préférant laisser ce soin à l'interprète.

For so many years, pianists (especially students) have struggled with the accompaniments of concertos. They are all correct, but difficult to play because they are usually taken directly from the orchestral score with very little thought for a piano.

I have arranged these scores with pianist in mind. They are much simplified, but hopefully retain the full character of the pieces.

The solo parts have no slurs, dots, crescendos or diminuendos. Nor do they have dynamics given. After all, a lot of the markings were not written by the composer, but are someone else's edition. I leave it to the player to make his or her own edition.

Ifor James

F HORN

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Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

Allegro

I

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10

18

33

41

47

52

59

64

70

89

96

104

108

mf

p

mp

cresc.

mf

mf

4

1

2

1

3

15

1

1

tr

trill

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Concerto Nr. 3

K447

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

I

Allegro

F Horn

Piano

p

4

mf

mf

8

p

12

EMR 2096

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16

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand. A *cresc.* marking is present above the piano part in measure 17.

19

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand. A *f* marking is present below the piano part in measure 19.

22

Musical score for measures 22-24. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand.

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand. *p* markings are present below the piano part in measures 25 and 26.

29

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand. A *p* marking is present below the piano part in measure 29.

33

Musical score for measures 33-37. The score is in 3/4 time and B-flat major. The right hand (RH) plays a melodic line with eighth and quarter notes. The left hand (LH) provides harmonic support with chords and moving bass lines. A dynamic marking of *mp* is present in measure 35.

38

Musical score for measures 38-41. The RH continues the melodic line. The LH features a rhythmic pattern of eighth notes in the bass. A dynamic marking of *mp* is present in measure 39.

42

Musical score for measures 42-45. The RH has a melodic line with some rests. The LH continues with a rhythmic accompaniment of eighth notes.

46

Musical score for measures 46-49. The RH includes a trill in measure 46. The LH features a complex rhythmic pattern with many beamed eighth notes.

50

Musical score for measures 50-53. The RH has a melodic line. The LH continues with a rhythmic accompaniment of eighth notes.

173

Musical score for measures 173-175. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

176

Musical score for measures 176-179. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats and the time signature is common time. A piano dynamic marking (*p*) is present in measure 178.

180

Musical score for measures 180-183. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats and the time signature is common time. A forte dynamic marking (*f*) is present in measure 180.

II. Romanza

Larghetto

Musical score for measures 1-4 of the Romanza section. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats and the time signature is common time. A piano dynamic marking (*p*) is present in measure 1.

5

Musical score for measures 5-8 of the Romanza section. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats and the time signature is common time.

9

Musical score for measures 9-12. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand (RH) begins with a melodic line in measure 9, featuring a quarter note followed by eighth notes. The left hand (LH) provides a steady accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed at the start of measure 9. The system concludes with a fermata over the final notes of measure 12.

13

Musical score for measures 13-16. The RH continues its melodic development with eighth-note patterns. The LH maintains the eighth-note accompaniment. The system ends with a fermata over the final notes of measure 16.

17

Musical score for measures 17-20. The RH melody becomes more active with sixteenth-note runs. The LH accompaniment changes to a pattern of chords, each consisting of three eighth notes. Dynamic markings of *mp* (mezzo-piano) are present in both the RH and LH staves. The system concludes with a fermata over the final notes of measure 20.

21

Musical score for measures 21-24. The RH features a complex sixteenth-note texture. The LH continues with the chordal accompaniment. A dynamic marking of *p* (piano) is placed at the end of measure 24. The system concludes with a fermata over the final notes of measure 24.

25

Musical score for measures 25-28. The RH continues with a sixteenth-note pattern. The LH accompaniment consists of chords. The system concludes with a fermata over the final notes of measure 28.

HORN

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