

OLIVER KNUSSEN

*Horn*  
*Concerto*

Op. 28

(1994)

FABER *ff* MUSIC

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The first performance was given by Barry Tuckwell with the Tokyo  
Metropolitan Symphony Orchestra conducted by the composer  
at Suntory Hall, Tokyo on 7 October 1994

The *Horn Concerto* is recorded by Barry Tuckwell with the London Sinfonietta  
conducted by the composer on Deutsche Grammophon CD 449 572-2

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*for Barry Tuckwell*

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# ORCHESTRA

4 Flutes (3 and 4 = piccolos)

2 Oboes

Cor anglais

3 Clarinets in B $\flat$  (3 = E $\flat$  clarinet)

Bass clarinet

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Tenor trombones

Timpani (2 players)

4 drums each, placed left and right of the orchestra

Percussion (2 players)

I Marimba, Triangle

II 2 large Tam-tams, suspended Cymbal

Celesta

Harp

Strings (preferably 14-12-10-8-8)

N.B. The orchestral horns should be placed on the opposite side of the stage from the solo horn, so that if the soloist stands to the left of the conductor, the orchestral horns will sit to the rear right of the orchestra.

Duration approximately 13 minutes

# HORN CONCERTO

Oliver Knussen  
op. 28 (1994)

Intrada ♩ = 92c.

The score is arranged in systems for various instruments. The woodwind section includes Flutes (1-4), Oboes (1-2), Cor Anglais, Clarinets in Bb (1-3), Bass Clarinet in Bb, and Bassoons (1-2). The percussion section includes Timpani (1-2), Percussion (I and II), and Celesta. The string section includes Violins I, Violins II (div.), Violas, Violoncelli, and Doublebasses. A SOLO HORN in F is also present. The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, *ff*, *mp*, *ma sonore*, *arco*, *pizz.*, *div.*, *unis.*, and *coperti*. Performance instructions include *soft sticks* for the suspended cymbal and *soft* for the marimba. A key signature of B-flat major is indicated by the notes Bb, C, D, Eb, E, F, G, Ab, A, Bb.

1  
Fl. 2  
3  
Ob. 1  
2  
C. A.  
1  
Cl. (B♭) 2  
3  
Bsn. 1  
2  
Obsn.  
1  
Timp. 2  
Perc. 1  
II  
Cel.  
Harp  
SOLO HORN (F)  
7  
Vlns. I  
Vlns. II div.  
Vas.  
Vic.  
Db.

*mp* *p* *10* *mp* *mf* *pp*  
*p* *mp* *mf* *pp*  
*pp* *mp* *mf* *pp*  
*p* *pp* *6* *10* *pp*  
*pp* *6* *18* *p*  
*pp* *p* *mp* *pp* *mp* *p* *mp* *gliss.*  
*p* *pp* *mp* *pp* *gliss.* *gliss.*  
*S. Cym.* *p*  
*mp* *p*  
*mp* *(mp)* *p*  
*mp* *mf* *poco f* *mf* *mp* *div.* *p*  
*pp*  
*mp* *mf* *poco f* *mf* *mp* *div.* *unis.* *pp* *più p*  
*mp* *mf* *poco f* *mf* *mp* *div.* *unis.* *pp* *più p*  
*mp* *mf* *poco f* *mf* *mp* *div.* *unis.* *pp* *più p*  
*mp* *(mp)* *mp* *p* *pp* *più p*

1 colla parte (♩ = 92c. sempre)

tempo rubato

1 Fl. 2  
3  
4  
Ob. 1  
2  
C. A.  
1  
2  
Cl. (B♭)  
3  
Bsn. 1  
2  
Cbsn.

1  
2  
Timp.  
Mar.  
Perc. S. Cym. I.v.  
II

Cel.  
Harp

SOLO HORN (F)

14 colla parte (♩ = 92c. sempre)

tempo rubato

Vins. I div.  
Vins. II div.  
Vas.  
Vic. 2 desks  
Db. div.

1

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2 in tempo — colla parte

tempo — colla parte

1

Fl. 2

3

4

Ob. 1  
2

C. A.

1

Cl. (Bb)  
2

3

Bsn. 1  
2

Cbsn.

Mar.

Perc. I  
S. Cym. lv

II

Cel.

Harp

SOLO HORN (F)

18

in tempo — colla parte

tempo — colla parte

Vins. I div.

Vins. II div.

Vas. div.

Vlc. div.



tempo *colla parte* **3** tempo *colla parte* tempo

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. (Bb) 1, 2, 3

Bsn. 1, 2

Cbsn.

Perc. 1: Mar. *mp*, S. Cym. *pp*

Cel.

Harp

SOLO HORN (F)

23 tempo *poco* *colla parte* tempo *colla parte* tempo

Vlns. I div. *pp*, *p*, *mp*, *sul tasto*, *poco sf/imp*

Vlns. II div. *pp*, *p*, *mp*, *sul tasto*, *sul tasto mp*, *poco sf/imp*

Vas. div. *pp*, *p*, *mp*, *sul tasto*, *sul tasto mp*, *poco sf/imp*

Vlc. div. *pp*, *p*, *mp*, *arco, sul tasto*, *sul tasto mp*, *poco sf/imp*, *arco, sul tasto*

\*all remaining stands enter div., sul tasto, but without mutes.



1 Fl. 2

3 4

1 2 Ob.

C. A.

1 2 3 Cl. (B♭)

Bs. Cl. (B♭)

1 2 Bsn.

Cbsn.

1 2 3 4 Hn. (F)

1 2 Tr.

1 2 Tbn.

1 Timp.

1 2 Perc. Mar. Tam-tam S. CYM.

Cel.

Harp.

SOLO HORN (F) 31

Vins. I

Vins. II

Vas.

Vic.

Db. div.

Fantastico (♩ = 92)

5

SOLO

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. (Bb) 2

Bs. Cl. (Bb)

Bsn. 1

Bsn. 2

Cbsn.

Hrn. (F) 1

Hrn. (F) 2

Hrn. (F) 3

Hrn. (F) 4

Tr.

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Perc.

Cel.

Harp

SOLO HORN (F)

aperto

Mar.

table

Fantastico (♩ = 92)

5

unis., pizz.

div., arco

Vlins. I

Vlins. II

Vas. div.

Vlc.

Db.

pizz.

arco, sul tasto

sul tasto

ord.

ord.

ord.

poco sfz

poco sfz

table

rubato - - - - - (in 5) tempo

6

1 Fl. 1

2 Fl. 2

3 Fl. 3

4 Ob. 1

1 Ob. 2

C. A.

1 Cl. 1

2 Cl. (Bb)

3 Cl. 3

1 Bsn.

2 Bsn.

Cbsa.

1 Hn. (F)

2 Hn. (F)

3 Hn. (F)

4 Hn. (F)

1 Perc. Mar.

2 Perc. S. Cym.

Cel.

Harp

SOLO HORN (F)

rubato - - - - - (in 5) tempo

6

39

Vlns. I div.

Vlns. II div.

Vas. div.

Vlc.

Db.

1  
2  
3  
4  
Ob. 1  
2  
C. A.  
1  
2  
3  
Bs. Cl. (Bb)  
1  
2  
3  
Bsn.  
1  
2  
Cbsn.

This section of the score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The woodwinds feature complex rhythmic patterns with triplets and slurs. Dynamics range from *pp* to *f*. The strings (Bsn. and Cbsn.) provide a steady accompaniment.

Hn. (F)  
1  
2  
3  
4  
I  
II  
Perc.  
Mar.  
S. Cym.  
Cel.  
Harp

This section includes parts for Horn (Hn. (F)), Percussion (Perc.), and Harp. The Horns play melodic lines with slurs and dynamics like *pp* and *p*. The Percussion part includes Mallets (Mar.) and Small Cymbals (S. Cym.). The Harp part features chords and arpeggios, with specific chord symbols like  $G_4$  and  $F_4/B_4$  indicated.

SOLO HORN (F)

A solo part for the Horn in F, featuring a melodic line with various dynamics including *p*, *poco f*, *piu f*, *mf*, *mp*, and *P/P*. The part includes slurs and accents.

44  
Vlns. I div.  
Vlns. II div.  
Vas.  
Vlc.  
Db.

This section includes parts for Violins (Vlns. I and II), Violas (Vas.), Violoncellos (Vlc.), and Double Basses (Db.). The strings play a melodic line with various dynamics and articulations such as *arco, sul tasto*, *unis., pizz.*, *div.*, and *poco ff*. The section concludes with a *rubato* marking.

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