

HORN CONCERTO

If the idiom of a concerto is today somewhat anachronistic, the opportunity it provides for dialogue between soloist and orchestra is not. There is much to talk about – about today's world, about attentiveness and response, about music – and so this concerto is conceived as a dialogue between a wizened instrument sounding warning and hope, and the vision and energy of young people for whom this is composed.

In casting the horn as sage, I have used some of its most iconic elements – calls, intervals, rhythmic motives – as fuel for dialogues of tension, despair, joy, and hope. The horn has its own kind of virtuosity, and I am less interested in showcasing its athleticism as in giving vehicle for its ability to sing, to soar above the orchestra, and to round out and burnish the sound of the orchestra as a unified single instrument.

– John Kennedy, 2007

*Premiered December 15, 2007
Cleveland State University, Cleveland, OH
Richard King, horn
Contemporary Youth Orchestra, Liza Grossman, conductor*

ORCHESTRATION

2 Flutes
Piccolo
2 Oboes
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
4 Horns
3 Trumpets
2 Trombones
Bass Trombone
Tuba
Timpani + 3 percussion
Harp
Strings

DURATION: ~ 23 minutes

B

Fl. 1 *mf* *mp*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *p* *f* *mf* *f* *mf* *f* *mf*

Hn. 2 *p* *f* *mf* *f* *mf* *f*

Hn. 3 *p* *f* *mf* *f* *mf* *f*

Hn. 4 *p* *f* *mf* *f* *mf* *f*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf* con sord.

Tbn. 2 *mf* con sord.

B

HORN *f* *f* *ff*

Vln. I *f* finish before downbeat

Vln. II *f* finish before downbeat

Vla. *p* *ff* strong bow pressure, like a headache

Vc. *p* *ff* strong bow pressure, like a headache

Db

C

Molto delicato

Fl. 1 *H dolce* *f* *p* *f* *p*

Fl. 2 *p*

Ob. 1 *p* *f dolce*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp*

B. Cl. *mp* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Perc. 3 *GLOCK* *mf*

C

Molto delicato

HORN *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Fl. 1 *f* *mf* *poco accel.*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Perc. 3 *mf* *poco accel.*

HORN *f* *poco accel.*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *normal* *mp*

Vc. *normal* *p* *mf*

Db.

100

Ob. 1

Ob. 2

Bsn. 1

Perc. 1

Perc. 2

Perc. 3

Hp.

HORN

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

mf

f

mf

TAMBOURINE

TOM TOMS

TAMBOURINE



109

1 $\text{♩} = 200$ (but not too fast)
Coda: Dance Mix

SUSP CYMBAL
(Turkish sound, dark)

w/wood stick
muffle on rests

Perc. 1

Perc. 2

Perc. 3

HORN

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

mf

p

(pizz.)

123

Perc. 1

Perc. 2 *rim shot (timbale sound)*

Perc. 3 *f*

HORN

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Db. *mf*



131

Perc. 1

Perc. 2

Perc. 3

HORN *open*

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc.

Db.

K
139 snake-charming, nasal

Ob. 1 *f* snake-charming, nasal

Ob. 2 *f* snake-charming, nasal

Cl. 1 *ff* klezmer style

Perc. 1 *mp* rhythmically clear

Perc. 2 *mf*

Perc. 3 *f*

HORN *f*

Vln. I

Vln. II

Vla

Vc *f*

Db *mf* arco

L
152

Ob. 1

Ob. 2

Cl. 1 *mp* klezmer style

Cl. 2 *mp*

Perc. 1

Perc. 2

Perc. 3 *pp*

HORN

Vln. I

Vln. II

Vla *p* pizz

Vc *p*

Db *pp* pizz

188

Musical score for measures 188-195. The score includes parts for Ob. 1, Ob. 2, Cl. 1, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Perc. 2, HORN, Vln. I, Vln. II, Vla., Ve., and Db. Dynamics include *mp*, *mf*, *p*, *f*, *ff*, *gliss.*, and *slid.*. A box labeled "TOM TOMS" is present in the Tbn. 2 part. The key signature is one flat.



196

Musical score for measures 196-203. The score includes parts for Ob. 1, Ob. 2, Cl. 1, B. Cl., Bsn. 1, Bsn. 2, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Perc. 2, HORN, Vln. I, Vln. II, Vla., Ve., and Db. Dynamics include *mp*, *mf*, *p*, *f*, *gliss.*, *slid.*, and *pizz.*. A "poco rit." marking is present above the HORN part. The key signature is one flat.