

# *Concerto for Horn and Orchestra*

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Joseph Eidson  
(2010)  
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Duration: *approximately 20 minutes*

*Mvt. 1 – 10 minutes*

*Mvt. 2 – 5 minutes*

*Mvt. 3 – 5 minutes*

Solo F Horn

## Program Notes

The *Concerto for Horn and Orchestra* contains three contrasting movements that represent various characteristics of the horn. Dramatic music, lyrical passages, and nobility evoking old hunting horns in the wilderness all appear within this work. The harmonic and melodic styles used in the concerto are an attempt to write modern music for the horn without completely ignoring those things that the instrument has done well for the past several centuries. This work is written for and dedicated to my teacher and friend, Dr. Paul Stevens.

Movement one is dark and dramatic, written in sonata form with three themes. The subordinate third theme opens the work, and it is not until the first entrance of the horn that the main thematic material is presented in full. The horn possesses a unique agility unlike that of the other brass instruments, and this agility is represented in the faster second theme. The soloist's cadenza also appears in this movement, combining the material from all three themes in a virtuosic display that spans the entire range of the instrument. A return to the ominous opening material closes the movement.

Movement two is an emotional elegy with lyrical passages and steadily increasing levels of tension. Three melodic ideas exist in the movement, with the first presented by the orchestra and the second presented at the entrance of the solo horn. While the soloist traditionally gets to play all of the melodic material in a concerto, the third idea appears exclusively in the orchestra near the middle of the movement. A final haunting echo of the first melody appears in the horn before the strings bring the movement to a close.

Movement three is a lively scherzando with flashy and exciting music for both the soloist and the orchestra. Most of the material that serves to transition between sections utilizes perfect fifths in the horn, a characteristic interval that permeates much of the instrument's repertoire. Each section of the work has its own unique meter, organized by removing an eighth note each time the meter changes. The concerto comes to an exhilarating end with a final melodic statement in the horn accompanied by full orchestra.

## Performance Notes

The hand glissando effect in the solo horn is performed by either moving from stopped open or open – stopped, and a suggested fingering is provided for the performer.

The symbol  $\diamond$  denotes a snap pizzicato in the strings.

Joseph Eidson (b.1981) holds degrees in composition from the University of Kansas and the University of Texas. His music contains rhythmic drive, crisp harmonies, and a preference for lyrical melodies. His music has been performed throughout North America and abroad. For more information please visit [www.josepheidson.com](http://www.josepheidson.com). The composer must be notified of all performances of this work.

Solo F Horn

written for and dedicated to Dr. Paul Stevens, horn

# Concerto for Horn and Orchestra

## I.

Joseph Eidson  
(ASCAP)

Dramatic (♩ = 92)

7 8 8

Woodwind cue

18 *forceful, brash*

22

26 *ominous*

30 *echo* *stopped* *open*

33 3

36 *sweetly, lyrical* 37

41 3

Solo F Horn

47 *growing sinister*

*f*

51

*mf* *mp*

59 *dark, mysterious*

*mf* *T<sub>1</sub> sfz - p* *mp*

64 *stringendo*

*mf* *mp*

70

*mf* *mp*

74

*mf* *f*

78 *bold, aggressive*

*mp* *f*

81

*mf* *mp*

89 *playful*  
mf *mp*  
3

96 *mf*

100 *gaining intensity*

104 *f* *ff* *boldly* *mf* 112 5

113 *f* *mf* 3 3

118 120 7 *reserved* 128 *mp*

129

133 *with intensity* *mf* *f* 3 3 V.S.

Solo F Horn

138 *dark, sinister* *stopped - cuivré* *add mute*

144 *2* *148* *muted* *playful, agile*

150 *mp* *mf* *f* *ff*

155 *lyrical, very smooth* *mf*

160 *snide, sarcastic* *f* *mp* *mf* *f*

*164* *f* *remove mute* *3*

170 *3* *(2+3)*

*175* *open* *light, playful* *mp*

179 *mf*

183 *f* *gaining intensity* *mp*

186 *mf* *f* *stopped - mysterious*

190 *f* 192 4 196 *open* *sarcastic, rude*

198 *mf* *molto rall.*

203 *Tempo I* (♩ = 92) *mysterious* *p* *mp* *p* *mf*

208 *mp* *p*

212 *mp* *boldly* *mf*

216 *f* 218 7

# Cadenza - freely

Solo F Horn

226

Slowly  
dramatic

molto rall.

Tempo I

mysterious, ethereal

stringendo

lunga

Slower  
lyrical, opaque

Tempo II

playful, articulate

growing sinister

accel.

primal, savage

Tempo I

calm, reserved



Solo F Horn

Slightly faster  
*nimble, agile*

*stringendo*

*mp* *mf* *f*

Slowly  
*dramatic!*

*ff*

stopped / open  
*mysterious*

246

Mysterious (♩ = 92)

(open)

11

*mf* *f*  $T_0$   $n$

II.

Tranquil (♩ = 60)

Susp. Cymbal 25 *haunting, lyrical*

*mp*

*mf* *mp* *p*

*mp*





Energetic (♩. = 120)

*bold, heroic*

III. 16

20

Str. - pizz.

2

Solo F Horn

69 *stopped - cuivré*  $\square 2 \square$  *open*

*sfz - p < f* *sfz - p < f* *sfz - p < f* *mf*

76  $\square 77 \square$  3 (3+2) 4

*f*

85 *ethereal*

*p* *mp* *p*

93 *heroic*  $\square 100 \square$

*mf* *f*

101 12  $\square 113 \square$  *raucous*

*f*

117  $\square 120 \square$  10

*ff*

131 *nimble, agile* 5

*mf*

141 *f*

L'istesso

146 *f* stopped

151 **14**

165

*open - precise, articulated*

*mp* *mf* *boldly*

172 *f*

179

*singing, resonant*

*mf*

188 *f* *ff*

L'istesso

194 tempo (♩ = ♩ = 120) *mp* 199 *lyrical*

205 *mf* *f*

214 8 222 *mysterious*

*mp* *mf*

227 230 6

*f* *ff*

237 *light, playful*

*mp*

243 2 *boldly*

*mf*

249

*f*

254 *lightly* *broadly*

*mf* *f*

258 260 9

*mf*

Solo F Horn

269

*heroic*  
*mf*

Musical staff for measures 269-272. Measure 269 is a whole rest. Measures 270-272 contain a melodic line starting with a quarter rest, followed by eighth notes, quarter notes, and a half note. The dynamic is *mf*.

273

Musical staff for measures 273-276. Measures 273-274 contain eighth notes. Measures 275-276 contain quarter notes and eighth notes. The dynamic is *f*.

279

287

*ecstatic*  
*f*

Musical staff for measures 279-286. Measures 279-280 contain eighth notes. Measure 281 is a whole rest. Measures 282-283 contain quarter notes. Measures 284-285 contain eighth notes. Measure 286 contains quarter notes. The dynamic is *f*. There are accents (^) over notes in measures 284-286.

291

*sub. mp* *mf*

Musical staff for measures 291-296. Measures 291-292 contain eighth notes. Measures 293-294 contain quarter notes. Measures 295-296 contain quarter notes. The dynamic is *sub. mp* in the first half and *mf* in the second half.

297

*triumphant*

(opt.)

*f* *f* *ff* *fff*

Musical staff for measures 297-300. Measure 297 is a quarter note. Measures 298-299 contain quarter notes. Measure 300 contains a quarter note with an accent (^) and a fermata. The dynamic is *f* in the first half and *ff* to *fff* in the second half. There are accents (^) over notes in measures 298-299.

www.josephedison.com