

# Horn Concerto I

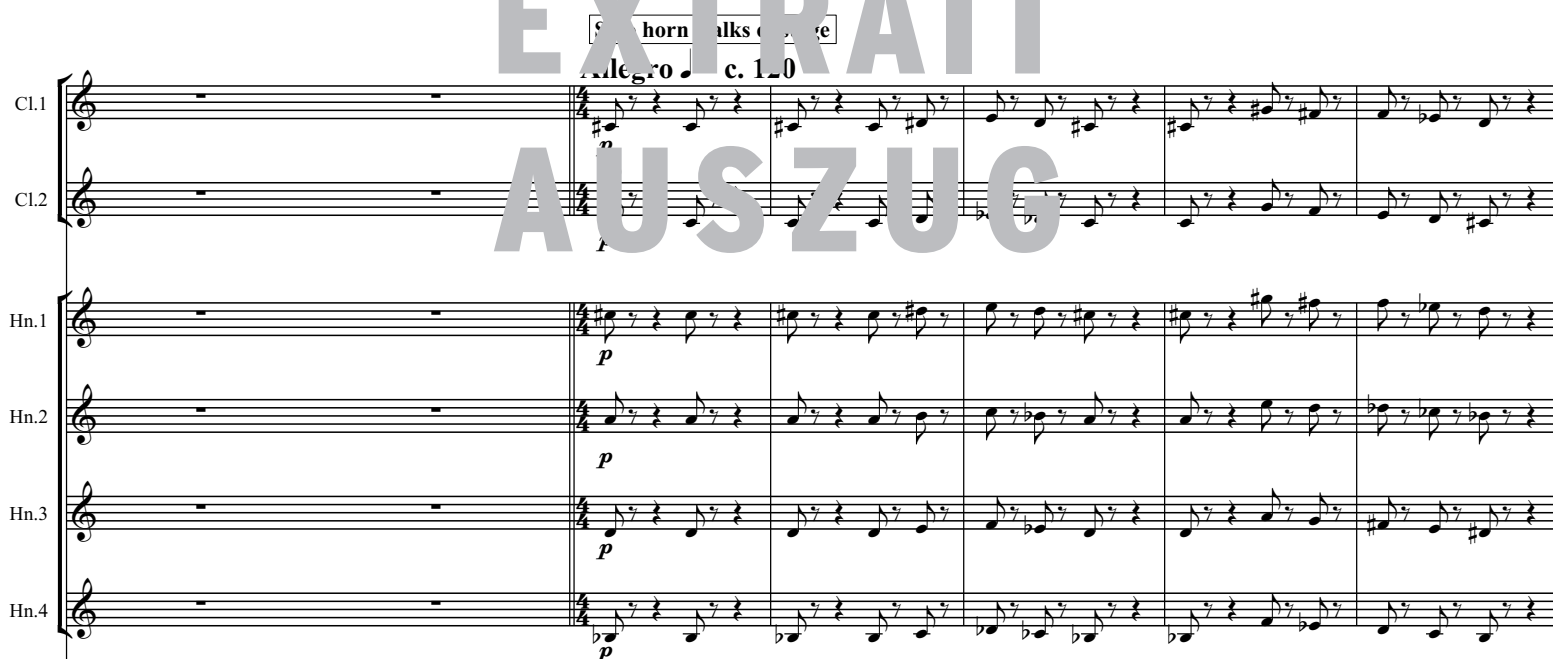
for horn in F and orchestra (2003 - ca. 21')

Anthony PLOG (\*1947)

## Part I (c. 11') - 1

Solo horn offstage

Cadenza recitativo solo



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13

Fl.1 *mp* *mf*

Cl.1 *mp* *mf*

Cl.2 *mp* *mf*

Bn.1 *mf*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

Hn.3 *mp* *mf*

Hn.4 *mp* *mf*

13

Tp.1 *mf*

Tp.2 *mf*

Tp.3 *mf*

Tb.1 *mf*

Tb.2 *mf*

Tb.3 *mf*

13

Vn.1 *mp* *mf*

Vn.2 *mp* *mf*

Vc. *mp* *mf*

**SAMPLE  
EXTRAIT  
AUSZUG**

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# I - 2

1

Fl.1

Ob.2

Cl.1

*p*

1

Vn.1

*p*

div.

Vn.2

*pp*

div.

Va.

*p*

div.

SAMPLE  
EXTRAIT  
AUSZUG

8

Fl.1

Fl.2

Cl.1

*p*

*mp*

8

Tp.1

*p*

*mp*

cup mute

Tp.2

*mp*

cup mute

8

Vn.1

*(p)*

Vn.2

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15

Fl.1 *mf*

Fl.2 *mf*

Ob.1

Ob.2

Solo *mf*

Tp.1 *mf*

Tp.2 *mf*

Vn.1

Vn.2

Va.

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22 *poco rit.* *A tempo*

Fl.1 *pp* *pp*

Fl.2 *pp* *pp*

Ob.1 *pp*

Cl.1 *pp*

Cl.2 *pp*

Bn.1

Solo *pp*

Tp.1 *pp*

Tp.2 *pp*

Vn.1 *poco rit.* *A tempo* *div.* *pp*

Vn.2 *div.* *pp*

Va. *div.* *pp*

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# I - 3

**Allegro** ♩ = 120

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bn.1  
Bn.2

**Allegro** ♩ = 120

Solo

(st. mute)  
*p*

Tp.1

(st. mute)  
*p*

Tp.2

(st. mute)  
*p*

Tp.3

(st. mute)  
*p*

Tb.1

(st. mute)  
*p*

Tb.2

(st. mute)  
*p*

Tb.3

Sandpaper blocks  
*p*

SpBl.

**Allegro** ♩ = 120

Vn.1  
*p*  
arco

Vn.2

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8

Fl.1

Ob.1

Cl.1

Hn.1

Hn.2

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Tb.3

Xyl.

SpBl.

Vn.1

Vn.2

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13

Fl.1

Ob.1

Cl.1

Hn.1

Hn.2

13

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Tb.3

Xyl.

SpBl.

Vn.1

Vn.2

**SAMPLE  
EXTRAIT  
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mf

mf

mf

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17

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

Hn.3

Hn.4

Solo

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Tb.3

Xyl.

SpBl.

Vn.1

17

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## Part II (c. 10') - 4

**I Allegro moderato** ♩ = c. 112

FL.1 *mf*

FL.2 *mf*

Ob.1 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bn.1 *mf*

Bn.2 *mf*

Hn.1 *mf* *mute*

**I Allegro moderato** ♩ = c. 112  
*st. mute*

Tp.1 *mf*

Glo.

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20

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

mute

20

Tp.1

Tp.2

Tb.1

Tb.2

Tb.3

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29

Fl.1 *ff* *mf* *mp* *p*

Fl.2 *f* *mf*

Ob.1 *ff* *f* *mf* *mp* *p*

Ob.2 *ff* *f*

Cl.1 *ff* *f* *mf* *mp* *p*

Cl.2 *ff* *f* *mf* *mp* *p*

Bn.1 *ff*

Bn.2 *ff* *p*

Hn.1

Hn.2

29

Solo *p*

Tp.1 *mf* *mp* *p*

Tp.2 *mf* *mp*

Tb.1 *st. mute*

Tb.2 *st. mute* *p*

Tb.3 *st. mute*

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Andante ♩ = c. 116

## II - 5

Fl.1 *p*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

Cl.1 *ff*

Cl.2 *ff*

Bn.1 *ff*

Bn.2 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Hn.4 *ff*

Andante ♩ = c. 116

Tp.1 *ff*

Tp.2 *ff*

Tp.3 *ff*

Tb.1 *ff* → open

Tb.2 *ff*

Tb.3 *ff*

Cb. *ff*

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5

Fl.1

Ob.1

Cl.1

Vn.1

Vn.2

Va.

*p*

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9

Fl.1

Ob.1

Cl.1

Vn.1

Vn.2

Va.

*p*

12

Fl.1

Ob.1

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23

Fl.1 *p*

Fl.2 *p*

Ob.1

Cl.1 *p*

Cl.2 *p*

Bn.1

Bn.2 *p*

Hn.1 *p* (mute)

Hn.2

Hn.3

Hn.4

23

Solo *p*

Tp.1 *p* cup mute

Tp.2 *p* cup mute

Tp.3 *p* cup mute

23

Vn.1 *p*

Vn.2

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**Allegro vivace** ♩ = c. 144

The image displays a musical score for two voices, Soprano and Alto. The Soprano part is written on a single staff with a treble clef, and the Alto part is on a single staff with an alto clef. The music is in 2/4 time and consists of a short melodic phrase. Large, semi-transparent text overlays are present: 'SAMPLE' at the top, 'EXTRAIT' in the middle, and 'AUSZUG' at the bottom. The word 'muted' is written above the Soprano staff, and 'f' (forte) is written below the Alto staff.

9

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

Hn.3

Hn.4

Solo

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Tb.3

Glo.

Xyl.

S.D.

Vcl.1

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15

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

Hn.3

Hn.4

Solo

15

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Tb.3

Glo.

Xyl.

S.D.

15

Vcl.1

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EXTRAIT  
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22

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

Hn.3

Hn.4

Solo

Tp.1

Tp.2

Tp.3

Tb.1

Tb.2

Glo.

Xyl.

S.D.

Vn.1

22

**SAMPLE  
EXTRAIT  
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## Piano reduction

# Horn Concerto no. 1

for horn in F and orchestra (2003 - c. 21')

**Anthony PLOG (\*1947)**

## Part I (c. 11') - 1

## Offstage

### Cadenza recitativo

Horn in F

**Più lento**

**accel. \_**

## A tempo

**Solo horn walks onstage**

**Allegro moderato** ♩ = c. 120

**Allegro moderato** ♩ = c. 120

*p*

10

13

*mp*

16

*mp*

19

*f*

25

*ff*

29

*p*

SAMPLE  
EXTRAIT  
AUSZUG

32

35

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I - 2

musical score for piano and clarinet, measures 1-12. The score is written in G major (one sharp) and 2/4 time. The piano part features a series of chords in the right hand and a melodic line in the left hand. The clarinet part (labeled (clar.)) plays a continuous eighth-note melody. The score includes dynamic markings: *p* (piano) at measures 1 and 4, and *mf* (mezzo-forte) at measure 11. A large, semi-transparent watermark reading "SAMPLE EXTRAIT AUSZUG" is overlaid across the middle of the page.

Faint musical notation on a blue background, likely a continuation of the score or a decorative element.

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poco rit.

20

poco rit.

A tempo

pp

23

A tempo

pp

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26

mp

30

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32 *mp*

36

39

42

SAMPLE  
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# I - 3

Allegro moderato ♩ = c. 120

Allegro moderato ♩ = c. 120

4

7

10

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16

*f*

19

*f*

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21

*f*

*f*

*f*

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32

35

38

41

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Part II (c. 10') — 4

Allegro moderato ♩ = c. 112

*mf*

7

13

19

25

*ff* *f*

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System 1: Treble and Bass staves. Treble staff starts with a 3/8 time signature and changes to 2/4. Bass staff starts with a 3/8 time signature and changes to 2/4. Measure numbers 37 and 38 are indicated.

System 2: Treble and Bass staves. Treble staff starts with a 3/8 time signature and changes to 2/4. Bass staff starts with a 3/8 time signature and changes to 2/4. Measure numbers 44 and 45 are indicated. A large watermark "SAMPLE EXTRAIT AUSZUG" is overlaid on the system. The dynamic marking "mp" is present in the bass staff.

System 3: Treble and Bass staves. Treble staff starts with a 3/8 time signature and changes to 2/4. Bass staff starts with a 3/8 time signature and changes to 2/4. Measure numbers 51 and 52 are indicated.

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The image displays a musical score for the song "The Rose Tree". It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat (Bb). The tempo is marked "Moderato" and the time signature is 2/4. The score includes a repeat sign at the beginning of the piano part, a first ending, and a second ending. The lyrics are written below the vocal line.

**Vocal Line:**

- Measure 1:  $\text{F}\sharp$ 4,  $\text{G}\flat$ 4,  $\text{A}\flat$ 4,  $\text{B}\flat$ 4,  $\text{C}\flat$ 5,  $\text{D}\flat$ 5,  $\text{E}\flat$ 5,  $\text{F}\sharp$ 5
- Measure 2:  $\text{G}\flat$ 5,  $\text{A}\flat$ 5,  $\text{B}\flat$ 5,  $\text{C}\flat$ 6,  $\text{D}\flat$ 6,  $\text{E}\flat$ 6,  $\text{F}\sharp$ 6,  $\text{G}\flat$ 6
- Measure 3:  $\text{A}\flat$ 6,  $\text{B}\flat$ 6,  $\text{C}\flat$ 7,  $\text{D}\flat$ 7,  $\text{E}\flat$ 7,  $\text{F}\sharp$ 7,  $\text{G}\flat$ 7,  $\text{A}\flat$ 7
- Measure 4:  $\text{B}\flat$ 7,  $\text{C}\flat$ 8,  $\text{D}\flat$ 8,  $\text{E}\flat$ 8,  $\text{F}\sharp$ 8,  $\text{G}\flat$ 8,  $\text{A}\flat$ 8,  $\text{B}\flat$ 8
- Measure 5:  $\text{C}\flat$ 9,  $\text{D}\flat$ 9,  $\text{E}\flat$ 9,  $\text{F}\sharp$ 9,  $\text{G}\flat$ 9,  $\text{A}\flat$ 9,  $\text{B}\flat$ 9,  $\text{C}\flat$ 10
- Measure 6:  $\text{D}\flat$ 10,  $\text{E}\flat$ 10,  $\text{F}\sharp$ 10,  $\text{G}\flat$ 10,  $\text{A}\flat$ 10,  $\text{B}\flat$ 10,  $\text{C}\flat$ 11,  $\text{D}\flat$ 11
- Measure 7:  $\text{E}\flat$ 11,  $\text{F}\sharp$ 11,  $\text{G}\flat$ 11,  $\text{A}\flat$ 11,  $\text{B}\flat$ 11,  $\text{C}\flat$ 12,  $\text{D}\flat$ 12,  $\text{E}\flat$ 12
- Measure 8:  $\text{F}\sharp$ 12,  $\text{G}\flat$ 12,  $\text{A}\flat$ 12,  $\text{B}\flat$ 12,  $\text{C}\flat$ 13,  $\text{D}\flat$ 13,  $\text{E}\flat$ 13,  $\text{F}\sharp$ 13
- Measure 9:  $\text{G}\flat$ 13,  $\text{A}\flat$ 13,  $\text{B}\flat$ 13,  $\text{C}\flat$ 14,  $\text{D}\flat$ 14,  $\text{E}\flat$ 14,  $\text{F}\sharp$ 14,  $\text{G}\flat$ 14
- Measure 10:  $\text{A}\flat$ 14,  $\text{B}\flat$ 14,  $\text{C}\flat$ 15,  $\text{D}\flat$ 15,  $\text{E}\flat$ 15,  $\text{F}\sharp$ 15,  $\text{G}\flat$ 15,  $\text{A}\flat$ 15
- Measure 11:  $\text{B}\flat$ 15,  $\text{C}\flat$ 16,  $\text{D}\flat$ 16,  $\text{E}\flat$ 16,  $\text{F}\sharp$ 16,  $\text{G}\flat$ 16,  $\text{A}\flat$ 16,  $\text{B}\flat$ 16
- Measure 12:  $\text{C}\flat$ 17,  $\text{D}\flat$ 17,  $\text{E}\flat$ 17,  $\text{F}\sharp$ 17,  $\text{G}\flat$ 17,  $\text{A}\flat$ 17,  $\text{B}\flat$ 17,  $\text{C}\flat$ 18
- Measure 13:  $\text{D}\flat$ 18,  $\text{E}\flat$ 18,  $\text{F}\sharp$ 18,  $\text{G}\flat$ 18,  $\text{A}\flat$ 18,  $\text{B}\flat$ 18,  $\text{C}\flat$ 19,  $\text{D}\flat$ 19
- Measure 14:  $\text{E}\flat$ 19,  $\text{F}\sharp$ 19,  $\text{G}\flat$ 19,  $\text{A}\flat$ 19,  $\text{B}\flat$ 19,  $\text{C}\flat$ 20,  $\text{D}\flat$ 20,  $\text{E}\flat$ 20
- Measure 15:  $\text{F}\sharp$ 20,  $\text{G}\flat$ 20,  $\text{A}\flat$ 20,  $\text{B}\flat$ 20,  $\text{C}\flat$ 21,  $\text{D}\flat$ 21,  $\text{E}\flat$ 21,  $\text{F}\sharp$ 21
- Measure 16:  $\text{G}\flat$ 21,  $\text{A}\flat$ 21,  $\text{B}\flat$ 21,  $\text{C}\flat$ 22,  $\text{D}\flat$ 22,  $\text{E}\flat$ 22,  $\text{F}\sharp$ 22,  $\text{G}\flat$ 22
- Measure 17:  $\text{A}\flat$ 22,  $\text{B}\flat$ 22,  $\text{C}\flat$ 23,  $\text{D}\flat$ 23,  $\text{E}\flat$ 23,  $\text{F}\sharp$ 23,  $\text{G}\flat$ 23,  $\text{A}\flat$ 23
- Measure 18:  $\text{B}\flat$ 23,  $\text{C}\flat$ 24,  $\text{D}\flat$ 24,  $\text{E}\flat$ 24,  $\text{F}\sharp$ 24,  $\text{G}\flat$ 24,  $\text{A}\flat$ 24,  $\text{B}\flat$ 24
- Measure 19:  $\text{C}\flat$ 25,  $\text{D}\flat$ 25,  $\text{E}\flat$ 25,  $\text{F}\sharp$ 25,  $\text{G}\flat$ 25,  $\text{A}\flat$ 25,  $\text{B}\flat$ 25,  $\text{C}\flat$ 26
- Measure 20:  $\text{D}\flat$ 26,  $\text{E}\flat$ 26,  $\text{F}\sharp$ 26,  $\text{G}\flat$ 26,  $\text{A}\flat$ 26,  $\text{B}\flat$ 26,  $\text{C}\flat$ 27,  $\text{D}\flat$ 27
- Measure 21:  $\text{E}\flat$ 27,  $\text{F}\sharp$ 27,  $\text{G}\flat$ 27,  $\text{A}\flat$ 27,  $\text{B}\flat$ 27,  $\text{C}\flat$ 28,  $\text{D}\flat$ 28,  $\text{E}\flat$ 28
- Measure 22:  $\text{F}\sharp$ 28,  $\text{G}\flat$ 28,  $\text{A}\flat$ 28,  $\text{B}\flat$ 28,  $\text{C}\flat$ 29,  $\text{D}\flat$ 29,  $\text{E}\flat$ 29,  $\text{F}\sharp$ 29
- Measure 23:  $\text{G}\flat$ 29,  $\text{A}\flat$ 29,  $\text{B}\flat$ 29,  $\text{C}\flat$ 30,  $\text{D}\flat$ 30,  $\text{E}\flat$ 30,  $\text{F}\sharp$ 30,  $\text{G}\flat$ 30
- Measure 24:  $\text{A}\flat$ 30,  $\text{B}\flat$ 30,  $\text{C}\flat$ 31,  $\text{D}\flat$ 31,  $\text{E}\flat$ 31,  $\text{F}\sharp$ 31,  $\text{G}\flat$ 31,  $\text{A}\flat$ 31
- Measure 25:  $\text{B}\flat$ 31,  $\text{C}\flat$ 32,  $\text{D}\flat$ 32,  $\text{E}\flat$ 32,  $\text{F}\sharp$ 32,  $\text{G}\flat$ 32,  $\text{A}\flat$ 32,  $\text{B}\flat$ 32
- Measure 26:  $\text{C}\flat$ 33,  $\text{D}\flat$ 33,  $\text{E}\flat$ 33,  $\text{F}\sharp$ 33,  $\text{G}\flat$ 33,  $\text{A}\flat$ 33,  $\text{B}\flat$ 33,  $\text{C}\flat$ 34
- Measure 27:  $\text{D}\flat$ 34,  $\text{E}\flat$ 34,  $\text{F}\sharp$ 34,  $\text{G}\flat$ 34,  $\text{A}\flat$ 34,  $\text{B}\flat$ 34,  $\text{C}\flat$ 35,  $\text{D}\flat$ 35
- Measure 28:  $\text{E}\flat$ 35,  $\text{F}\sharp$ 35,  $\text{G}\flat$ 35,  $\text{A}\flat$ 35,  $\text{B}\flat$ 35,  $\text{C}\flat$ 36,  $\text{D}\flat$ 36,  $\text{E}\flat$ 36
- Measure 29:  $\text{F}\sharp$ 36,  $\text{G}\flat$ 36,  $\text{A}\flat$ 36,  $\text{B}\flat$ 36,  $\text{C}\flat$ 37,  $\text{D}\flat$ 37,  $\text{E}\flat$ 37,  $\text{F}\sharp$ 37
- Measure 30:  $\text{G}\flat$ 37,  $\text{A}\flat$ 37,  $\text{B}\flat$ 37,  $\text{C}\flat$ 38,  $\text{D}\flat$ 38,  $\text{E}\flat$ 38,  $\text{F}\sharp$ 38,  $\text{G}\flat$ 38
- Measure 31:  $\text{A}\flat$ 38,  $\text{B}\flat$ 38,  $\text{C}\flat$ 39,  $\text{D}\flat$ 39,  $\text{E}\flat$ 39,  $\text{F}\sharp$ 39,  $\text{G}\flat$ 39,  $\text{A}\flat$ 39
- Measure 32:  $\text{B}\flat$ 39,  $\text{C}\flat$ 40,  $\text{D}\flat$ 40,  $\text{E}\flat$ 40,  $\text{F}\sharp$ 40,  $\text{G}\flat$ 40,  $\text{A}\flat$ 40,  $\text{B}\flat$ 40
- Measure 33:  $\text{C}\flat$ 41,  $\text{D}\flat$ 41,  $\text{E}\flat$ 41,  $\text{F}\sharp$ 41,  $\text{G}\flat$ 41, <

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music. The second system, starting at measure 77, is a grand staff with both treble and bass clefs. It contains four measures of music. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The key signature changes to one flat (Bb) at measure 77. The melody features a mix of eighth and sixteenth notes, while the accompaniment uses a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests.

[illegible]

## II - 5

Andante ♩ = c. 116

The first system of the musical score is in 4/4 time. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano). The bass clef staff contains a single note in the first measure, followed by rests. The key signature has one flat (B-flat).

The second system of the musical score continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature remains one flat.

The third system of the musical score continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature remains one flat.

The fourth system of the musical score continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature remains one flat.

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SAMPLE  
EXTRAIT  
AUSZUG



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mp

27

mp

29

30

31

32

33

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47

48

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