

W. A. MOZART

**THE FOUR HORN CONCERTOS**

**K.V. 412, 417, 447, & 495**

*transcribed for horn, violin, violoncello, and piano*

by

**ROBERT G. PATTERSON**

Horn players often use the Mozart Concerti as recital pieces—with piano—but both the concerti and the pianists suffer as a result. The goal of these arrangements is to be nearly as logistically practical as piano alone while providing accompaniments that are both idiomatic and satisfying. The horn player should not view them as chamber music in the usual sense. The editor recommends that the horn player perform them as a soloist, standing (or sitting) at a position in front of the piano trio.

# CONCERTO No. 1

W.A. MOZART, K. 412  
Transcribed by ROBERT G. PATTERSON

**Horn in D** *Allegro*

**Violin** *p*

**Violoncello** *p*

**Piano** *Allegro* *p*

5

9

# CONCERTO No. 2

W.A. MOZART, K. 417

Transcribed by ROBERT G. PATTERSON

**Horn in E $\flat$**  *Allegro maestoso*

**Violin** *p*

**Violoncello** *p*

**Piano** *Allegro maestoso* *p*

4

7

# CONCERTO No. 3

W.A. MOZART, K. 447  
Transcribed by ROBERT G. PATTERSON

**Horn in E $\flat$**  *Allegro*

**Violin**

**Violoncello**

**Piano**

5

8

# CONCERTO No. 4

W.A. MOZART, K. 495  
Transcribed by ROBERT G. PATTERSON

*Allegro moderato*

Horn in E<sub>b</sub>

Violin

Violoncello

*f*

*Allegro moderato*

Piano

*f*

4

8