

Mikko Heiniö

# Concerto for French Horn and Orchestra

op. 32

1978



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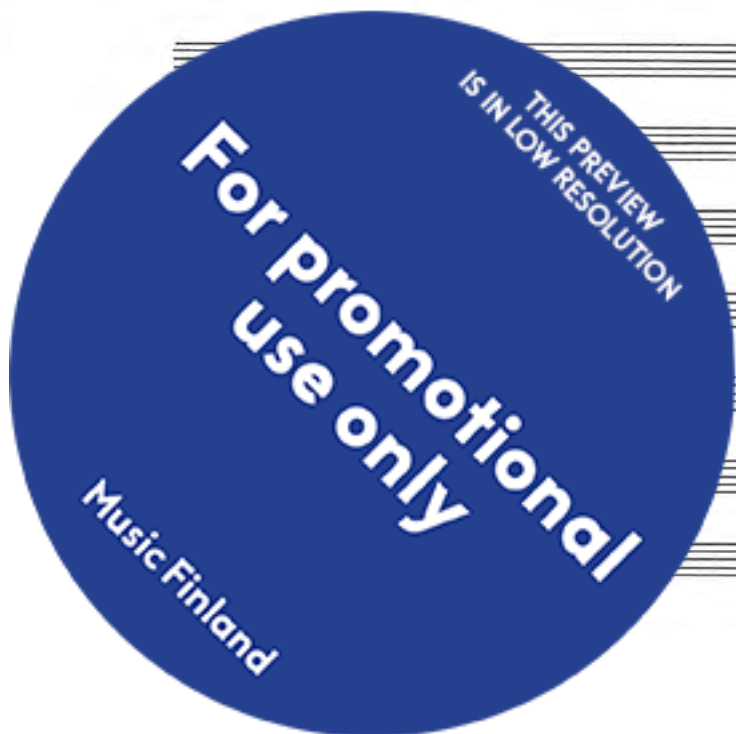
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Mikko Heiniö:

Concerto per corno  
ed orchestra Op.32



Orchestra:

2 Flauti gr. anche 2 Fl. picc.

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Trombe in B

3 Tromboni

Timpani

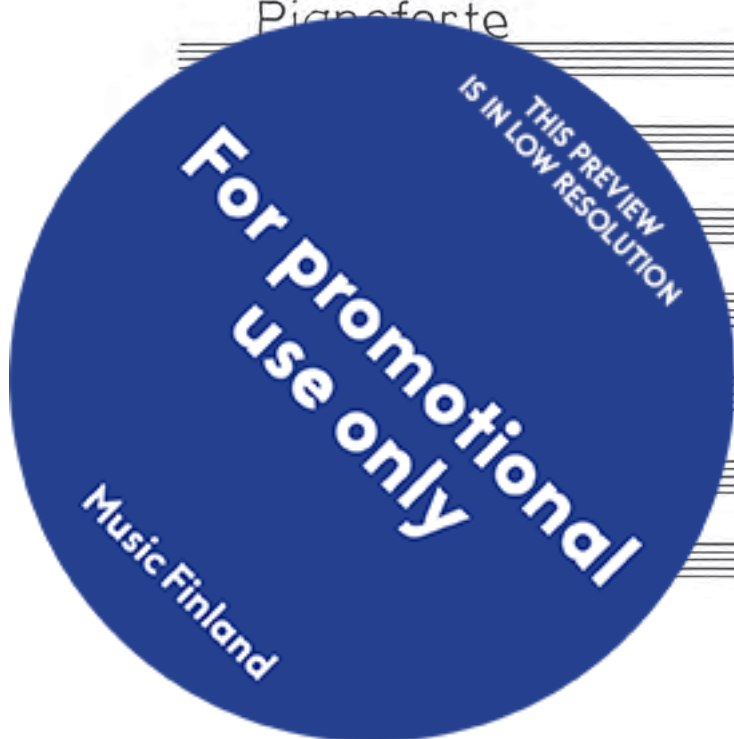
Percussione, 2 esecutori:

1. *Vibraphono, Xylophono<sup>\*)</sup>, Piatto sospeso, 2 Piatti (naturale), Triangolo, 3 Tomtoms, Tamburo basco*

2. *Tamtam, Campanelli<sup>\*)</sup>, Piatto sospeso, Grotale b<sup>2</sup>, 5 Temple blocks, Maracas, Tomtom grande, Gran Cassa*

*\*) sounding 1 octave higher than the notation*

Pianoforte





# EXPLANATION OF SYMBOLS

*Rubato*

*Liberamente quasi improvvisante*

Repeat the framed phrase until the next sign by the conductor. Use the given pitches but make variations of the given rhythm. The preceding tempo will give the approximative duration of the different values. In "Rubato" -sections there is no common pulse; only in the "Listesso tempo ma liberamente" ( 37 - 38 ) a common pulse (ostinato) will be given by the percussion, the celli and the double basses. If the framed phrase includes a pause or a dot (.), make a short break between the repetitions. Try to avoid a mechanical repetition. Pass from one framed material to another immediately after the sign by the conductor - even if you are in the middle of the phrase - and do not make any interruption. The "Rubato" -sections shall give a living and delicate background for the solo.



OBOE: Play with the mouth piece only. Use an extra reed.



TROMBONE: Start as quietly, imperceptibly, as possible.



TIMPANI: " " " "



Let vibrate with a strong pedal oscillation.  
(Other symbols: see percussion.)

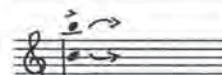


PERCUSSION: Let vibrate.

Mallets: hard , medium , soft , metall



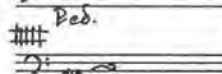
In the section between the numbers 37 and 38 make a free improvisation basing on the given material: Play the given bars in different combinations. Each bar can also be repeated 2-3 times before the next one. Try to avoid a mechanical ostinato, but persist nevertheless in accentuating the pulse of the preceding Allegro Alla breve.



PIANO: Let vibrate until pianissimo (keeping the pedal down).



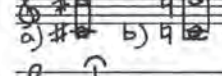
: Play normally on the keyboard. : Play inside of the instrument (pedal always down).



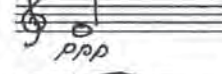
Pluck the string with the finger nail.



Slam with the palm of the hand the strings approximately in the given range.



Cluster in the given range: a) all the black keys  
b) all the white keys



CORNO: Start as quietly, imperceptibly, as possible. = aperto, = chiuso, = semi chiuso



STRINGS: a) All the glissandi signed with a straight line have to start immediately after the beat.  
b) The glissandi signed with a curved line have to start later.



Intervalls:

sharps (sharp): 1, 2 and 3 quarter tones

flats (flat): 1, 2 and 3 quarter tones

Start as quietly, imperceptibly, as possible.

te.

within parentheses only shows the pitch, which will be the glissando; this tone is not more plucked.

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# CONCERTO PER CORNO ED ORCHESTRA

Mikko Heiniö Op.32 [1978]

Andante (♩ = ca 65)

*Affettuoso e rubato*

First system of musical notation for the horn and orchestra. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.). The notation features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*, *p*, and *pp*.

Second system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Third system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Fourth system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Andante (♩ = ca 65)

*Affettuoso e rubato*

First system of musical notation for the horn and orchestra. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

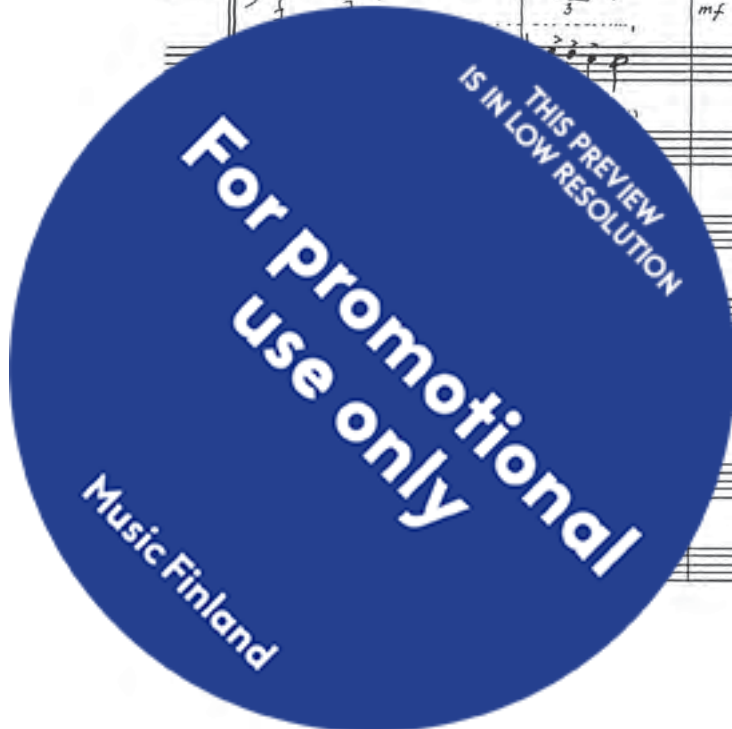
Second system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Third system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Fourth system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Fifth system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).

Sixth system of musical notation, continuing the horn and orchestra parts. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B), Bassoon (Fg.), and Trombone (Tromb.).





Calmaado

Handwritten musical score for 'L'Espresso' by Debussy, measures 2-5. The score is for piano and includes dynamic markings like 'pp' and 'p', and articulation like 'leggero'. The notation is in treble and bass clefs with various musical symbols and fingerings.

Handwritten musical score for 'The Rose Tree'. The score is written on a system of five staves. The first two staves are for piano, with a treble and bass clef. The third staff is for violin, with a treble clef. The fourth and fifth staves are for cello and double bass, with a bass clef. The music is in 3/4 time, indicated by the '3' and '4' in the top left. The key signature has one flat (B-flat). The score includes dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'ppp' (pianissimo). There are also performance instructions like 'mor.' (more) and '1.' (first ending). The piece concludes with a double bar line and a repeat sign.

Calmando

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-6-

Handwritten musical score for "The Death of King Richard" by John G. Puccini. The score is for a full orchestra and includes parts for Trbní ffr, Timp., Perc., Pffte, and Con. The music is in 3/4 time and features a variety of dynamics and articulations. The score is written on a single system with multiple staves. The bottom staff contains a melodic line with dynamics ranging from pp to f, and a tempo marking of "Ritardando".

Handwritten musical score for "Andante" by J. S. Bach. The score is written on five staves. The top staff is for the Violin (Vi.) and is marked "ca 54 String." and "ca 63". The second staff is for the Violoncello (Vi.) and is marked "ca 54 String." and "ca 63". The third staff is for the Flute (Fl.) and is marked "ca 54 String." and "ca 63". The fourth staff is for the Trompe (Trompe) and is marked "ca 54 String." and "ca 63". The fifth staff is for the Timpani (Timp) and is marked "ca 54 String." and "ca 63". The score includes various musical notations such as notes, rests, and dynamic markings like "pp", "f", "poco f", and "cresc.". There are also handwritten annotations like "2", "3", "4", "pp", "f", "poco f", "cresc.", and "Tantum?".

Handwritten musical score for "The Swan" by Erik Satie. The score is written on a grand staff with a treble and bass clef. The tempo is marked "Andante" with a metronome marking of 54. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "mp" (mezzo-piano) and "f" (forte). A large blue circular watermark is overlaid on the left side of the image, containing the text: "THIS PREVIEW IS IN LOW RESOLUTION For promotional use only".

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Decresc.

Handwritten musical score for measures 1-4. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), and Cello/Double Bass (Vc.). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *affettuoso* (affectionate). The section concludes with a *Decresc.* (decrescendo) marking.

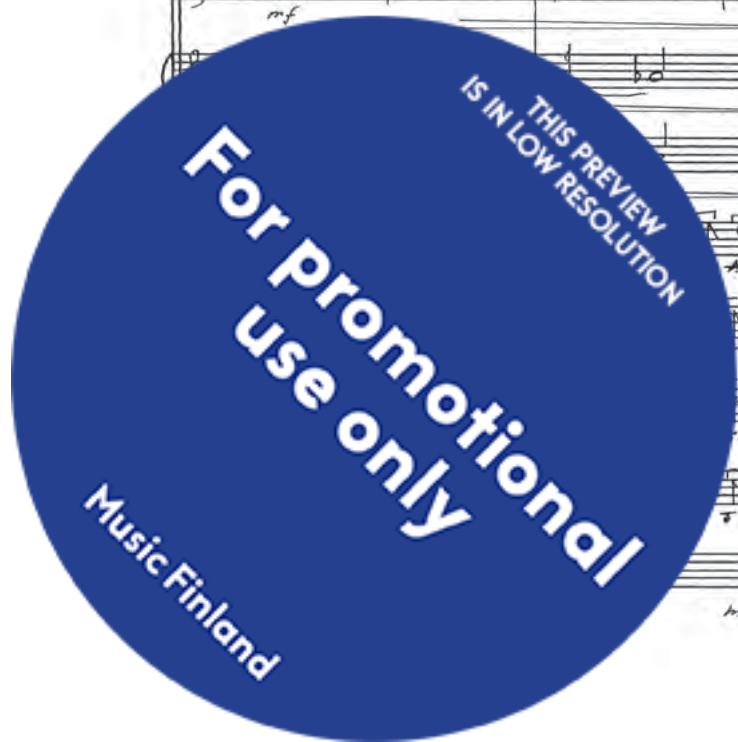
Decresc.

*Allargando*

Handwritten musical score for measures 5-8. The score includes staves for Flute (Fl.), Clarinet (Cl.), Trombone (Tbn), Timpani (Timp.), and Percussion (Perc.). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The section concludes with an *Allargando* (ritardando) marking.

*Allargando*

Handwritten musical score for measures 9-12. The score includes staves for Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), and Cello/Double Bass (Vc.). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). The section concludes with an *Allargando* (ritardando) marking.





- 8 -

$$6-7 = \text{ca } 35^{\text{th}}$$

7-8 26 30

[3'15"]

I = 1 finger of the left hand  
II = 2 fingers — u — a.s.o.

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Andante ( $\text{♩} = 69$ )

Cor.

3

mp

p

con sord.

espressivo

pp

mf

p suo

mf

con sord.

espressivo

pp

mf

p sub

mf

con sord.

pp

mf

p

con sord.

pp

mf

p

Tutti div in 2

Sull pont.

pp

con sord.

pp

con sord.

pp

Sull pont.

pp

p

9

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Allargando A tempo

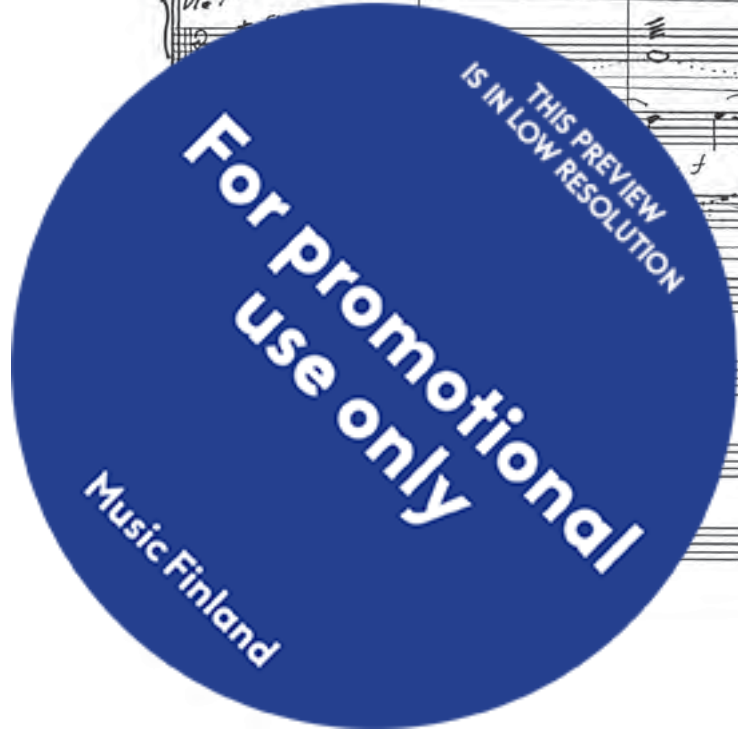
Rall. 10 A tempo

Handwritten musical score for the first system, measures 1-10. The score includes staves for Flute (Fl.), Clarinet (Cl.), Trombone (Tromb.), Timpani (Timp.), Violoncello (Vcl.), and Percussion (Perc.). The tempo markings are *Allargando*, *A tempo*, *Rall.*, and *A tempo*. The measures are numbered 4 and 3. The percussion part includes the instruction *otto sosp.* and dynamic markings *ppp* and *mf*. The woodwind parts have various dynamics like *pp*, *mf*, and *ppp*.

Allargando A tempo

Rall. A tempo

Handwritten musical score for the second system, measures 11-20. The score includes staves for Cor (Cor.), Violoncello 1 (Vcl. 1), Violoncello 2 (Vcl. 2), Viola (Vla.), and Violini (Vln.). The tempo markings are *Allargando*, *A tempo*, *Rall.*, and *A tempo*. The measures are numbered 4 and 3. The woodwind parts have various dynamics like *pp*, *mf*, *mp*, and *ppp*. The string parts have dynamics like *pp*, *mf*, and *ppp*. The Viola part has the instruction *mod. ord.* and the Violini part has *mod. ord.* and *mod. str.*.





11

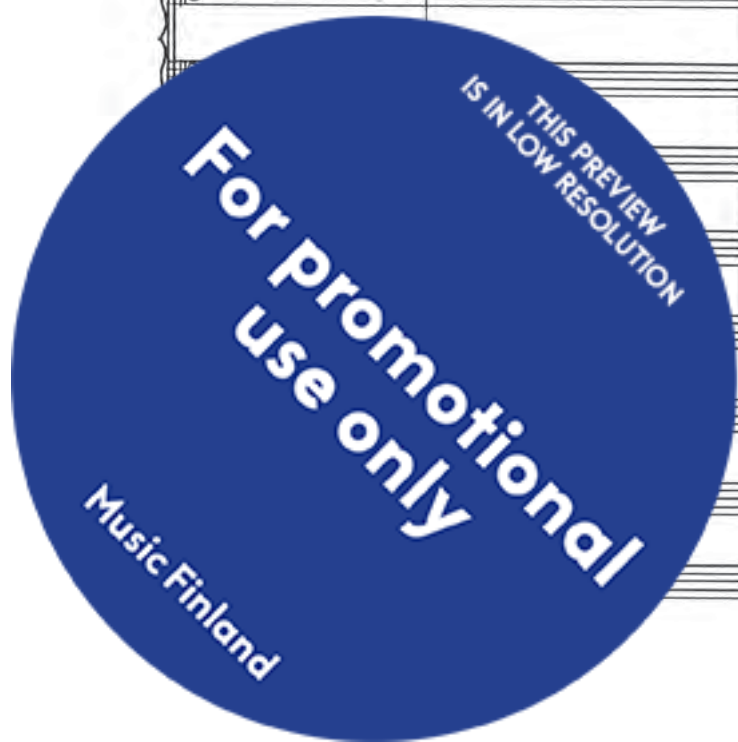
*Accelerato e poco più mosso*

Handwritten musical score for piano and orchestra. The score is written in 2/4 time. It features a piano part with multiple staves and an orchestra part with a single staff. The piano part includes dynamic markings such as *mf*, *cresc.*, *f*, *mp*, and *p*. The orchestra part includes dynamic markings such as *poco f*, *p*, *mf*, and *pp*. The score is marked with a 2/4 time signature and a 4/4 time signature. The tempo is indicated as *Accelerato e poco più mosso*. The score is marked with a 2/4 time signature and a 4/4 time signature. The tempo is indicated as *Accelerato e poco più mosso*.

*Accelerato e poco più mosso*

Handwritten musical score for piano and orchestra. The score is written in 2/4 time. It features a piano part with multiple staves and an orchestra part with a single staff. The piano part includes dynamic markings such as *f*, *p*, *pp*, and *sf*. The orchestra part includes dynamic markings such as *p*, *mf*, and *pp*. The score is marked with a 2/4 time signature and a 4/4 time signature. The tempo is indicated as *Accelerato e poco più mosso*. The score is marked with a 2/4 time signature and a 4/4 time signature. The tempo is indicated as *Accelerato e poco più mosso*.

11





*Rall. Ad tempo*

12

Fl. 2 *mf*

Fl. 1 *mf*

Cl. *mf*

Tbn. *pp*

Timp.

Perc. *p*

*Rall. Ad tempo*

12

Vl. 1 *mf*

Vl. 2 *mf*

Vle *f*

*flautato*

*pp cresc. p. a p.*

*flautato*

*pp cresc. p. a p.*

*flautato*

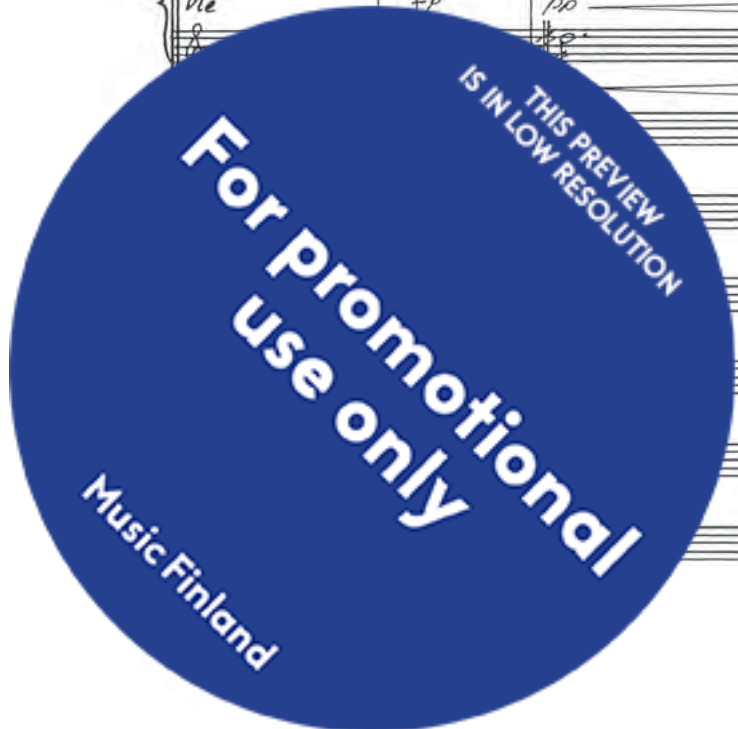
*pp cresc. p. a p.*

*express.*

*mp*

*pizz.*

*mp*









Handwritten musical score for a symphony orchestra. The score is written on five staves, each labeled with an instrument:

- Flute:** The first staff, featuring a treble clef and a key signature of one flat. It includes dynamic markings such as *dolce*, *dolcissimo*, and *pp*.
- Trombone:** The second staff, featuring a bass clef and a key signature of one flat. It includes dynamic markings such as *dolce*, *pp*, and *dolcissimo*.
- Timpani:** The third staff, featuring a bass clef and a key signature of one flat. It includes a dynamic marking of *pp*.
- Percussion:** The fourth staff, featuring a treble clef and a key signature of one flat. It includes a dynamic marking of *pp*.
- Piano:** The fifth staff, featuring a treble clef and a key signature of one flat. It includes a dynamic marking of *pp*.

The score is written in a handwritten style, with various musical notations including notes, rests, and dynamic markings. The key signature is one flat, and the time signature is 2/4. The score is divided into measures by vertical bar lines.

The image shows a page from a musical score. At the top, there's a staff labeled "Cor." (Cornet). Above it, the word "Decresc." is written. To the right, "Ritardando" is written. The music features various notes, rests, and dynamic markings like "p" (piano), "mf" (mezzo-forte), and "pp" (pianissimo). There are also markings like "dim. poco a poco" and "mor.". Below the Cor. staff, there are staves for "Uk. 1" (Ukulele 1) and "VI. 2" (Violin 2). A large blue circular watermark is overlaid on the left side of the page, containing the text: "THIS PREVIEW IS IN LOW RESOLUTION For promotional use only".

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-16- **STRINGENDO** - - - - -  
cresc. poco a poco

Handwritten musical score for the first system, measures 16 to 24. The score includes staves for Fl. 8, Ob., Cl., Bb., Trb., Timp., Perc., and Pft. The key signature is one flat (Bb). The time signature is 2/4. The score is marked with various dynamics including *mf*, *ff*, *p*, *mp*, *f*, and *pp*. There are also markings for *accresc.*, *espressivo*, *Solo*, and *poco f*. The score is divided into two systems of measures 16-20 and 21-24. The first system of measures 16-20 is marked with a 3/4 time signature, and the second system of measures 21-24 is marked with a 2/4 time signature.

**STRINGENDO** - - - - -  
cresc. poco a poco

Handwritten musical score for the second system, measures 25 to 32. The score includes staves for Cor., Fl. 8, Ob., Cl., Bb., Trb., Timp., Perc., and Pft. The key signature is one flat (Bb). The time signature is 2/4. The score is marked with various dynamics including *mf*, *ff*, *p*, *mp*, *f*, and *pp*. There are also markings for *accresc.*, *espressivo*, *Solo*, and *poco f*. The score is divided into two systems of measures 25-29 and 30-32. The first system of measures 25-29 is marked with a 3/4 time signature, and the second system of measures 30-32 is marked with a 2/4 time signature.

