

# Concerto for Horn and Orchestra

Chris Rogers

Flute 1  $\text{♩} = 110$   $\text{♩} = 130$

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Tuba

Timpani

Solo Horn in F

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

A

11

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcs.  
Cbs.

20

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *mp*

F Hn. 2 *mp*

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *f*

Vlns. 1 *mf*

Vlns. 2 *mf* *p*

Vlas. *mf* *p*

Vcs. *p*

Cbs. *p*

28 B

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mp*

*f*

*p*

C

47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

*ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

D

56

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlins. 1  
Vlins. 2  
Vlas.  
Vcs.  
Cbs.

*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*  
*p*  
*p*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*p*  
*f*  
*ff*  
*p*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

66 E

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*mp*

*p*

*f*

*mf*

*mp*

*p*



75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

rit.

mp

83 **F**  $\text{♩} = 100$

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf*  $\Omega$  *mp*

Ob. 2

Bb Cl. 1

Bb Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *p* *mp*

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *mf*

Vlins. 1 *p* *mf*

Vlins. 2 *p* *mf*

Vlas. *p* *mp*

Vcs. *p* *mf*

Cbs. *p* *mf*

93 G  $\text{♩} = 60$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcs.  
Cbs.

104

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

*mf*

H

112  $\text{♩} = 110$

119 J

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

126

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

**K**

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.



**L**  
140

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

149 M  $\text{♩} = 130$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

158

Musical score for orchestra and solo horn, measures 158-161. The score is in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The instruments and their parts are:

- Fl. 1 and Fl. 2: Flute parts, starting with a forte (*f*) dynamic in measure 158.
- Ob. 1 and Ob. 2: Oboe parts, starting with a forte (*f*) dynamic in measure 158.
- B♭ Cl. 1 and B♭ Cl. 2: Clarinet parts, starting with a forte (*f*) dynamic in measure 158.
- Bsn. 1 and Bsn. 2: Bassoon parts, starting with a forte (*f*) dynamic in measure 158.
- B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3: Trumpet parts, starting with a mezzo-forte (*mf*) dynamic in measure 158.
- F Hn. 1 and F Hn. 2: Horn parts, starting with a forte (*f*) dynamic in measure 158.
- Tbn. 1 and Tbn. 2: Trombone parts, starting with a forte (*f*) dynamic in measure 158.
- Tba.: Tuba part, starting with a forte (*f*) dynamic in measure 158.
- Timp.: Timpani part, starting with a forte (*f*) dynamic in measure 158.
- Solo Hn.: Solo Horn part, playing a melodic line throughout the measures.
- Vlins. 1 and Vlins. 2: Violin parts, starting with a forte (*f*) dynamic in measure 158.
- Vlas.: Viola part, starting with a forte (*f*) dynamic in measure 158.
- Vcs.: Violoncello part, starting with a forte (*f*) dynamic in measure 158.
- Cbs.: Contrabass part, starting with a forte (*f*) dynamic in measure 158.

# II

A

*J* = 80

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
B♭ Clarinet 1  
B♭ Clarinet 2  
Bassoon 1  
Bassoon 2  
B♭ Trumpet 1  
B♭ Trumpet 2  
B♭ Trumpet 3  
F Horn 1  
F Horn 2  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Solo Horn in F  
Violins 1  
Violins 2  
Violas  
Violoncellos  
Contrabasses

*mp* *p* *mp* *mf* *pp*  
*mp* *p* *mf* *mp* *mf* *mp* *pp*  
*p* *mf* *mp* *mf* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*  
*p* *mp* *p* *pp*

11

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcl.  
Cbs.

*mf* *p* *mp*  
*mp*  
*mp*  
*p* *mf*  
*mp* *p*  
*pp* *mp* *p*  
*pp* *mp* *p*  
*pp* *mp* *p*

20 **B**

Fl. 1 *mf* *p*

Fl. 2 *mp* *p*

Ob. 1 *mf* *mp* *p*

Ob. 2 *mf* *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *f* *mf* *mp*

Vlns. 1 *mf* *mp* *p* *mf* *p* *mp*

Vlns. 2 *mp* *p* *pp* *fp*

Vlas. *mp* *p* *pp* *mf* *fp*

Vcs. *mp* *p* *pp* *mf* *fp* *mf* *p* *mp*

Cbs. *p* *pp* *fp*

29 C

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

37 D

Fl. 1 *mp* *p*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *mf* *mp* *mf*

Vlins. 1 *p* *pp* *mp*

Vlins. 2 *mp* *p* *pp* *mp*

Vlas. *mp* *p* *pp* *mp*

Vcs. *p* *mp* *pp* *mp*

Cbs. *mp* *pp* *p*



E

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

*mf*

*p*

*p*

*p*

*p*

*mp*

*f*

*mf*

*mp*

*p*

*f*

*p*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

52

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

*mf* *mf* *mf* *mf* *mf*

*p* *f* *mf* *mf* *mf*

*p* *f* *pp* *p* *pp*

*p* *f* *pp* *p* *pp*

*p* *f* *pp* *p* *pp*

*p* *f* *pp* *p* *pp*

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*f*

*p*

*pp*

66 **F**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

*mp*  
*mp*  
*mf*  
*p*  
*mf*  
*mp*  
*mf*  
*mf*  
*p*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*  
*mp*  
*mf*  
*mp*

75 **G**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *pp*

Vlns. 1 *pp* *mf* *f* *mf* *f*

Vlns. 2 *pp* *mp* *f* *mf* *fp* *fp*

Vla. *pp* *mp* *f* *mf* *fp* *fp*

Vcs. *pp* *mp* *f* *mf* *fp* *fp*

Cbs. *pp* *mp* *f* *mf* *fp* *fp*

H

83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*fp* *fp* *p* *mf* *mp* *f*

*fp* *fp* *p* *mf* *mp* *f*

*fp* *fp* *p* *mf* *mp* *f*

*fp* *fp* *p* *mf* *mp* *f*

*fp* *fp* *p* *mf* *mp* *f*

90

FL 1 *pp*

FL 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *mf* *p* *pp*

B♭ Cl. 2 *mf* *mp* *mf* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *mf* *p*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *pp*

Cbs. *pp*

# III

*♩. = 125*

Flute 1 *mf*

Flute 2 *mf*

Oboe 1 *mf*

Oboe 2 *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

Bassoon 1 *mf*

Bassoon 2 *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2 *mf*

B♭ Trumpet 3 *mf*

F Horn 1 *mf*

F Horn 2 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Tuba *mf*

Timpani *mp* *mf*

Solo Horn in F

Violins 1 *mf*

Violins 2 *mf*

Violas *mf*

Violoncellos *mf*

Contrabasses *mf*



10 A

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlins. 1  
Vlins. 2  
Vlas.  
Vcs.  
Cbs.

*mf*  
*mp*  
*pp*  
*f*  
*p*

18

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*f*  
*f*  
*mf*  
*mf*  
*mf*

25 **B**

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn. *f*

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

31

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

*f*  
*f*  
*p*  
*p*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*p*  
*f*  
*f*  
*f*  
*f*  
*mf*

37 C

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *mf* *fp*

F Hn. 2 *mf* *fp*

Tbn. 1

Tbn. 2

Tba. *mf* *fp*

Timp.

Solo Hn.

Vlns. 1 *f*

Vlns. 2 *f* *fp*

Vlas. *f* *fp*

Vcs. *f* *fp*

Cbs. *f* *fp*

C

45

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*p*

*fp*

*mp*

*f*

53

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

*f*

*f*

*p*

*p*

*mp*

*f*

*p*

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

**D**

60

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.



67 **E**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcl.  
Cbs.

*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*mf*

75 F ♩ = 70

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcs.  
Cbs.

84

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

*mf*

*mp*

*f*

90

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

*mp*

*p*

*p*

98 H

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1 *mf*

Vlins. 2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

104 J ♩ = 85

The musical score is arranged in two systems. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, B♭ Clarinet 1 & 2, and Trombones 1, 2, and 3. The second system includes parts for Trumpets 1, 2, and 3; Horns 1 and 2; Tuba; Timpani; Solo Horn; Violins 1 and 2; Viola; Cello; and Double Bass. The score begins at measure 104 with a tempo marking of ♩ = 85. A rehearsal mark 'J' is placed above the first measure of the second system. The key signature is B-flat major (two flats). The Solo Horn part enters in measure 106 with a forte (f) dynamic. The strings and woodwinds (Oboe 1 & 2, Bassoon 1 & 2, Clarinets 1 & 2) play a rhythmic accompaniment of eighth notes. The woodwinds (Flutes 1 & 2) play a melodic line with slurs and accents. The strings play a steady accompaniment of eighth notes. The Solo Horn part features a series of eighth-note runs. Dynamics include *mf* for the Oboe and Bassoon parts, *f* for the Solo Horn, and *mp* for the string parts.

109

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Solo Hn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

*mf*

*mp*

*mp*

*mp*



119 L

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tba. *mf*

Timp.

Solo Hn. *mf*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcs.  
Cbs.

129

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1 *p* *mp* *mf*

Ob. 2 *p* *mp* *mf*

B♭ Cl. 1 *p* *mp* *mf* *f*

B♭ Cl. 2 *p* *mp* *mf* *f*

Bsn. 1 *p* *mp* *mf* *f*

Bsn. 2 *p* *mp* *mf* *f*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

F Hn. 1 *p* *mp* *mf* *f*

F Hn. 2 *p* *mp* *mf* *f*

Tbn. 1 *p* *mp* *mf* *f*

Tbn. 2 *p* *mp* *mf* *f*

Tba. *p* *mp* *mf* *f*

Timp. *mp* *mf*

Solo Hn.

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vlas. *p* *mf* *f*

Vcs. *p* *mf* *f*

Cbs. *pp* *mf* *f*

134

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
Bsn. 1  
Bsn. 2  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
F Hn. 1  
F Hn. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Solo Hn.  
Vlns. 1  
Vlns. 2  
Vla.  
Vcs.  
Cbs.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*  
*ff*

Flute 1

# Concerto for Horn and Orchestra

Chris Rogers

♩ = 110  
♩ = 130

*p* *ff*

8 **A** 8 4 *mf*

25 **B** 8 *f*

37 **C** 8 **D** 16 *mf*

66

72 **E** 8 rit. **F** ♩ = 100 2 *p*

87 **G** ♩ = 60 12 7 *mf*

109

113 **H** ♩ = 110 2

118 **J** 4 *sf sf f*

126

Musical staff 126-129: Treble clef, key signature of one flat (Bb). Staff 126 contains a continuous eighth-note melody. Staff 127 contains a dotted quarter note followed by eighth notes. Staff 128 contains a dotted quarter note followed by eighth notes. Staff 129 contains a dotted quarter note followed by eighth notes.

130

130 K 8 L 16 M ♩ = 130  
8

Musical staff 130-133: Treble clef, key signature of one flat. Staff 130 contains a dotted quarter note followed by eighth notes. Staff 131 contains a dotted quarter note followed by eighth notes. Staff 132 contains a dotted quarter note followed by eighth notes. Staff 133 contains a dotted quarter note followed by eighth notes.

164

164 *f*

Musical staff 164-167: Treble clef, key signature of one flat. Staff 164 contains a dotted quarter note followed by eighth notes. Staff 165 contains a dotted quarter note followed by eighth notes. Staff 166 contains a dotted quarter note followed by eighth notes. Staff 167 contains a dotted quarter note followed by eighth notes.

II

♩ = 80

8 A 4

Musical staff 168-171: Treble clef, key signature of one flat. Staff 168 contains a dotted quarter note followed by eighth notes. Staff 169 contains a dotted quarter note followed by eighth notes. Staff 170 contains a dotted quarter note followed by eighth notes. Staff 171 contains a dotted quarter note followed by eighth notes.

19

B 6 C 4

Musical staff 172-175: Treble clef, key signature of one flat. Staff 172 contains a dotted quarter note followed by eighth notes. Staff 173 contains a dotted quarter note followed by eighth notes. Staff 174 contains a dotted quarter note followed by eighth notes. Staff 175 contains a dotted quarter note followed by eighth notes.

34

*mp* *mp*

Musical staff 176-179: Treble clef, key signature of one flat. Staff 176 contains a dotted quarter note followed by eighth notes. Staff 177 contains a dotted quarter note followed by eighth notes. Staff 178 contains a dotted quarter note followed by eighth notes. Staff 179 contains a dotted quarter note followed by eighth notes.

40

D 4

Musical staff 180-183: Treble clef, key signature of one flat. Staff 180 contains a dotted quarter note followed by eighth notes. Staff 181 contains a dotted quarter note followed by eighth notes. Staff 182 contains a dotted quarter note followed by eighth notes. Staff 183 contains a dotted quarter note followed by eighth notes.

50

E 3

Musical staff 184-187: Treble clef, key signature of one flat. Staff 184 contains a dotted quarter note followed by eighth notes. Staff 185 contains a dotted quarter note followed by eighth notes. Staff 186 contains a dotted quarter note followed by eighth notes. Staff 187 contains a dotted quarter note followed by eighth notes.

57

F 7 G 12 2

Musical staff 188-191: Treble clef, key signature of one flat. Staff 188 contains a dotted quarter note followed by eighth notes. Staff 189 contains a dotted quarter note followed by eighth notes. Staff 190 contains a dotted quarter note followed by eighth notes. Staff 191 contains a dotted quarter note followed by eighth notes.

81

H 2 6

*pp*

Musical staff 192-195: Treble clef, key signature of one flat. Staff 192 contains a dotted quarter note followed by eighth notes. Staff 193 contains a dotted quarter note followed by eighth notes. Staff 194 contains a dotted quarter note followed by eighth notes. Staff 195 contains a dotted quarter note followed by eighth notes.

III

♩. = 125

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of quarter note = 125 and a 4/8 time signature. The score consists of ten staves of music, each starting with a measure number. The first staff (measures 1-8) is marked *mf*. The second staff (measures 9-11) is marked *mf* and contains a section labeled 'A'. The third staff (measures 12-25) is marked *mf* and contains a section labeled 'B'. The fourth staff (measures 26-31) is marked *mf* and contains a section labeled 'C'. The fifth staff (measures 32-41) is marked *f* and contains a section labeled 'C'. The sixth staff (measures 42-57) is marked *f* and contains a section labeled 'C'. The seventh staff (measures 58-66) is marked *f* and contains sections labeled 'D', 'E', and 'F'. The eighth staff (measures 67-86) is marked *mf* and contains a section labeled 'G'. The ninth staff (measures 87-101) is marked *mp* and contains a section labeled 'H'. The tenth staff (measures 102-106) is marked *mp* and contains a section labeled 'H'. The eleventh staff (measures 107-114) is marked *f* and contains sections labeled 'J' and 'K'. A tempo change to quarter note = 85 occurs at measure 107. The score concludes with a fermata over the final note.

9

26

30

42

58

87

90

102

107

*mf*

*mf*

*f*

*f*

*f*

*mf*

*mp*

*mp*

*f*

A

B

C

C

D

E

F

G

H

H

J

K

11

8

9

2

8

8

4

4

8

8

♩. = 70

♩. = 85

121

**L** **M**  $\text{♩.} = 110$   
4 3

130

*mp* *mf*

133

*f* *ff*

137



$\text{♩} = 110$   
 $\text{♩} = 130$

**A** 8 4  
**B** 8  
**C** 8 **D** 16  
**E** 2 9  
**F**  $\text{♩} = 100$  2 12 **G**  $\text{♩} = 60$  15 **H**  $\text{♩} = 110$  2  
**J** 5 **K** 8 **L** 8 **M**  $\text{♩} = 130$  8

## II

♩ = 80

8 **A** 4 **B** 6 6 *mp* *p*

29 **C** 4 **D** 7 4 4 *mf*

49 **E** 3 2 2 7 *p*

66 **F** 12 **G** 2 **H** 2 6 *f* *pp*

93

### III

♩ = 125

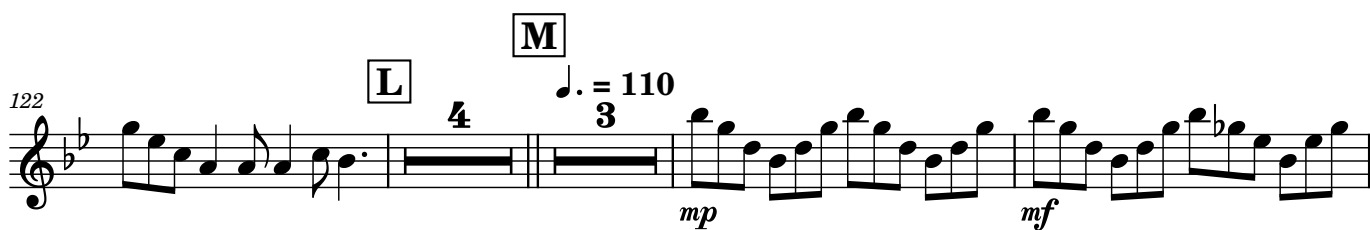
4 *mf*

9 **A** 12 **B** 8

35 **C** 4 *f* *f*

44 **C** 9 *f*

59 **D** 8 **E** 9 **F** 2 **G** 8 **H** 12 *mp*



Oboe 1

# Concerto for Horn and Orchestra

Chris Rogers

♩ = 110    ♩ = 130

*p*    *ff*

**A** 10 4

21 *f* 8 **B** 8 *mp*

43 **C** 16 *ff*

65 **D** 8 **E** 11 **F** ♩ = 100 3 *mf* *mp*

92 8 **G** ♩ = 60 15 **H** ♩ = 110 5 **J** 8 *sf sf sf sf*

132 **K** 8 **L** 16 **M** ♩ = 130 8 *f*

167

## II

♩ = 80

*mp p mp mf*

2

9 **A** 3 6 **B** 3

26 7 **C** 7 **D** 7 **E** 3

53 2 2

61 **F** 3 10 **G** 6

84 **H** 6

*pp* *mf* *mp* *p* *mf* *mp* *pp* *pp*

III

$\text{♩} = 125$

3

8 **A** 4 9

25 **B** 13 **C**

43 **C** 10 **D** 8

67 **E**

*mf* *f* *f* *mf*

72 F  $\text{♩} = 70$   
8

87 G

*mf*

91 H J  $\text{♩} = 85$

8 8 *mf*

111 K

2 4 *f*

119 *f*

122 L M  $\text{♩} = 110$

4 2 *p*

130 *mp mf*

2

135 *ff*

138

Oboe 2

# Concerto for Horn and Orchestra

Chris Rogers

♩ = 110  
♩ = 130

*p* *ff* **10**

**A** **B** **C**

17 42 65 116 156

*f* *mp* *ff* *sf* *sf* *f*

*f* *mp* *ff* *sf* *sf* *f*

*f* *mp* *pp* *mf*

♩ = 100  
♩ = 60  
♩ = 110

8 11 12 15 16

8 5 8 8 16

8

3 6 3

## II

♩ = 80

*mp* *p* *mf* *mp*

**A** **B**

8 156

*mf* *mp* *pp* *mf*

3 6 3

2

25 7 C 7 D

43 7 E 3 # 2 2 3

62 F 10

78 G 6 H 6

### III

$\text{♩} = 125$   
3

8 4 A 9

25 B 13 C

42 C 10

59 D 8 E

71 F



79  $\text{♩} = 70$  **G** 8 **H** 12 **J** 8  $\text{♩} = 85$

110

115 **K** 4

122 **L** 4 **M**  $\text{♩} = 110$  2

130

135

138

# B♭ Clarinet 1 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110  
♩ = 130

*p* *ff*

10

17 **A** 8 *mp*

31 **B** 16 **C** 16 **D** *ff* *mf*

68 **E** 2 *mf*

76 3

84 **F** ♩ = 100 3 12 6/4 **G** ♩ = 60 15 8 **H** ♩ = 110 3 *sf sf*

120 **J** *f*

125

128

132 **K** 8 **L** 16 **M** ♩ = 130 8 *f*

# II

♩ = 80

8 **A** 4 6 **B** 8

30 **C** 7 **D**

42 **E** 3 2 2

58 **F** 7 10 **G** **H** 6 6 3

93

*mp* *mp* *mf* *p* *pp*

# III

♩ = 125

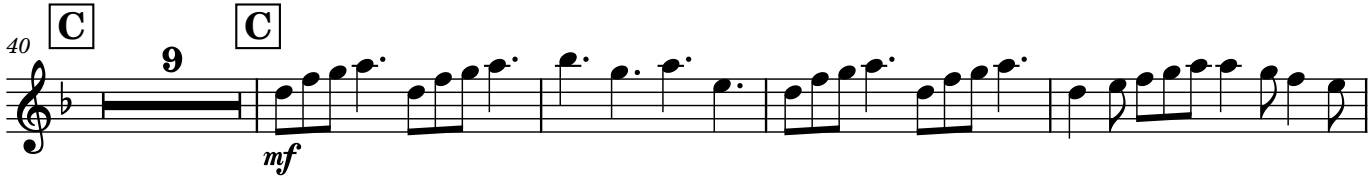
2 **A** 4

7 *mf*

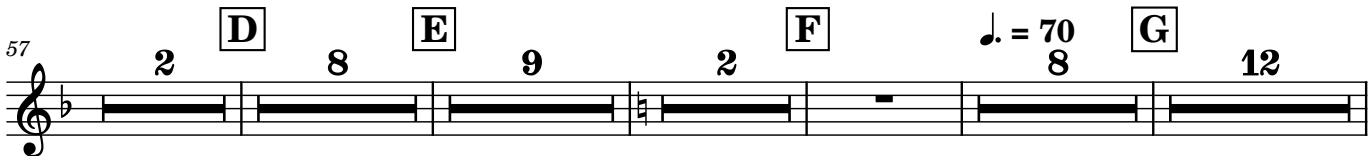
16

20 **B** 4 4

31 

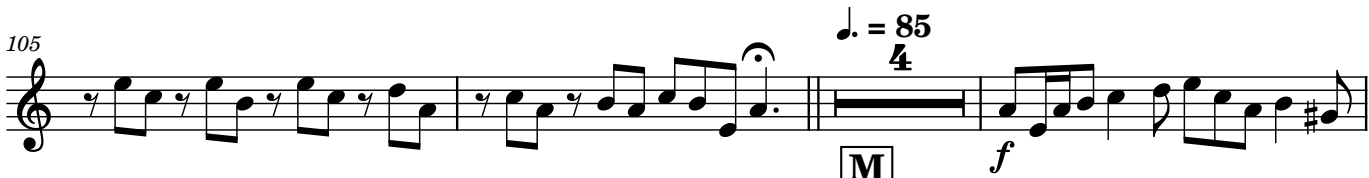
40 

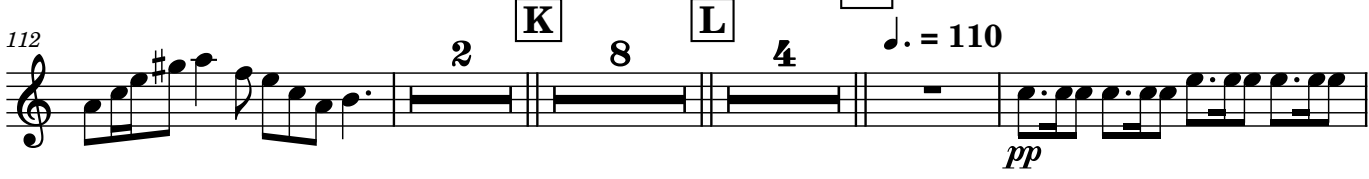
53 

57 

99 

102 

105 

112 

129 

133 

136 

# B $\flat$ Clarinet 2 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110    ♩ = 130

10

17 **A** 8 *mp*

31 **B** 16 **C** 16 **D** *ff* *mf*

67 **E** 2 **F** 11 *mf* ♩ = 100 3

87 **G** 11 ♩ = 60 **H** 15 ♩ = 110 *sf* *sf*

117 **J** 3 **K** 2 **L** 8 8 *mf*

142

149

155 **M** ♩ = 130 8 *f*

II

♩ = 80

8 **A** 4 **B** 6 12 **C**

34 **D** 7 5

50 **E** 3 2 2 7 **F** 10 *mp*

77 **G** 6 **H** 6 2 *pp* *mf* *mp* *mf*

96 *pp*

### III

♩ = 125

2 *mf*

7

14 **A** 12 **B** 4

33 **C** 6 **C** 9 **D** 10 **E** 8 9 2

78 **F** 8 **G** 12 **H** *mf*

♩ = 70

101

104

J ♩ = 85

111

K L M ♩ = 110

128

*pp* *p* *mp*

131

*mf* *f*

135

138

# Bassoon 1 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110  
♩ = 130

*p* *ff* *mf*

10 **A**

18

23

31 **B**

*ff* *f*

37 **C** 8 **D** 16 8

73 **E** *mp* *p* 3

84 **F** ♩ = 100 3 4 *mp*

97 **G** ♩ = 60 15 **H** ♩ = 110 2 *mf*

120 **J** *f*



2

126

130

K                      L                      M

8                      16                      8

♩ = 130

165

## II

♩ = 80

8                      A                      4                      6                      B

25

7                      C                      7                      D

43

7                      E                      3                      2                      2

58

5                      F                      8

76

G                      6                      H                      6

97

## III

$\text{♩} = 125$

*mf*

12 A

*mp*

20

*mf*

26 B

*p*

35 C C D E

*p*

76 F G

*mp*

90

*mp*

97 H J

*f*

112 K

119

*f*

123 **L** **M** ♩. = 110

4

*pp* *p*

130

*mp* *mf* *f*

134

*ff*

138

# Bassoon 2 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110    ♩ = 130

10 **A**

*p*    *ff*    *mf*

18

23 **B**

8

*f*

36

44 **C**    16 **D**    8

*mp*    *ff*

73 **E**

*mp*    *p*

82 **F**    ♩ = 100    2    4

*p*    *mp*

94 **G**    ♩ = 60    15 **H**    ♩ = 110

117 **J**    2    8 **K**    8

*mf*

140 **L**    16 **M**    ♩ = 130    8

# II

$\text{♩} = 80$

8 **A** 4 6 **B** 12 **C** 7

41 **D** 7 **E** 3

53 2 2 5 *p* *pp*

66 **F** 8 *mp* *pp* *pp* **G** 6 **H** 6

93

# III

$\text{♩} = 125$

12 *mf*

7

14 **A** *mp*

22 **B** 3

29

34

67

94

107

114

121

128

132

135

# B♭ Trumpet 1 Concerto for Horn and Orchestra

Chris Rogers

Musical score for B♭ Trumpet 1, measures 1-165. The score is written in treble clef with a key signature of one flat (B♭). It consists of six staves of music. Measure numbers 18, 41, 71, 115, and 165 are indicated at the start of their respective staves. The score includes various dynamics (ff, f, mp, mf) and articulations (accents). Rehearsal marks A through M are placed above the staves. Time signatures include 4/4, 3/4, 6/4, 4/4, 5/4, and 6/4. Tempo markings include ♩ = 110, ♩ = 130, ♩ = 100, and ♩ = 60. Some measures contain rests of 2, 5, 8, 10, 11, 12, 15, 16, and 18 measures.

## II

Musical score for B♭ Trumpet 1, measures 166-42. The score is written in treble clef with a key signature of two sharps (D major). It consists of two staves of music. Measure numbers 42 and 165 are indicated at the start of their respective staves. The score includes various dynamics (mf) and articulations (accents). Rehearsal marks A through E are placed above the staves. Time signatures include 4/4, 6/4, 4/4, 5/4, 4/4, 5/4, and 6/4. Tempo markings include ♩ = 80 and ♩ = 130. Some measures contain rests of 3, 4, 6, 7, 8, 12, and 16 measures.

58

III

♩. = 125

8

26

67

72

107

123

133





# B♭ Trumpet 2 Concerto for Horn and Orchestra

Chris Rogers

Musical score for B♭ Trumpet 2, measures 1-165. The score is written in treble clef with a key signature of one flat (B♭). It consists of six staves of music. The first staff (measures 1-17) starts with a tempo of ♩ = 110, changes to ♩ = 130 at measure 10, and includes dynamics *f < ff* and *mp*. The second staff (measures 18-39) includes dynamics *f*. The third staff (measures 40-70) includes dynamics *f*. The fourth staff (measures 71-114) includes dynamics *mf* and a tempo change to ♩ = 100. The fifth staff (measures 115-164) includes dynamics *mf* and a tempo change to ♩ = 130. The sixth staff (measures 165) concludes the section. Rehearsal marks A through M are placed above the staves at various points.

## II

Musical score for B♭ Trumpet 2, measures 166-41. The score is written in treble clef with a key signature of one flat (B♭). It consists of two staves of music. The first staff (measures 166-40) starts with a tempo of ♩ = 80 and includes dynamics *f*. The second staff (measures 41) includes dynamics *f*. Rehearsal marks A through E are placed above the staves at various points.

58

### III

♩. = 125

7

25

49

70

78

113

132

135



# B $\flat$ Trumpet 3 Concerto for Horn and Orchestra

Chris Rogers

Musical score for B $\flat$  Trumpet 3, measures 1-164. The score is written in treble clef with a key signature of one flat (B $\flat$ ). It features various time signatures and dynamic markings.

Measures 1-17:  $\text{♩} = 110$ ,  $\text{♩} = 130$ . Dynamics: *mf*, *ff*, *f*, *ff*, *mp*. Rehearsal mark A (10 measures).

Measures 18-38: Rehearsal mark B (12 measures), 5 measures. Dynamics: *f*.

Measures 39-58: Rehearsal mark C (8 measures), 16 measures. Rehearsal mark D (8 measures). Dynamics: *f*.

Measures 59-77: Rehearsal mark E (11 measures), 6 measures, 4 measures.  $\text{♩} = 100$ , 3 measures. Rehearsal mark F (6 measures). Dynamics: *mf*.

Measures 78-164: Rehearsal mark G (12 measures), 15 measures, 8 measures, 8 measures, 8 measures, 16 measures, 8 measures.  $\text{♩} = 60$ ,  $\text{♩} = 110$ . Rehearsal mark H (8 measures), J (8 measures), K (8 measures), L (16 measures), M (8 measures).  $\text{♩} = 130$ .

Measures 164-164: *mf*.

## II

Musical score for B $\flat$  Trumpet 3, measures 165-42. The score is written in treble clef with a key signature of one flat (B $\flat$ ). It features various time signatures and dynamic markings.

Measures 165-173:  $\text{♩} = 80$ . Rehearsal mark A (8 measures), 4 measures. Rehearsal mark B (6 measures), 12 measures. Rehearsal mark C (7 measures). Rehearsal mark D (7 measures). Dynamics: *mf*.

Measures 174-182: Rehearsal mark E (7 measures), 3 measures, 2 measures, 2 measures. Dynamics: *mf*.

58

III

$\text{♩} = 125$

7

31

*mf*

67

*mp*

71

*f*     *mf*

99

*mf*

123

*mf*

133

*f*     *ff*

136

Chris Rogers

Measures 1-166. Dynamics: *p*, *ff*, *mp*, *f*, *mf*, *f*. Marked sections: A, B, C, D, E, F, G, H, J, K, L, M. Tempos:  $\text{♩} = 110$ ,  $\text{♩} = 130$ ,  $\text{♩} = 100$ ,  $\text{♩} = 60$ ,  $\text{♩} = 110$ ,  $\text{♩} = 100$ ,  $\text{♩} = 60$ ,  $\text{♩} = 110$ ,  $\text{♩} = 130$ ,  $\text{♩} = 130$ ,  $\text{♩} = 130$ .

## II

♩ = 80

8 **A** 4 **B** 12 **C** 7 **D**

42 **E** 3 2 2

58 **F** 7 **G** 12 **H** 6 6 8

### III

♩. = 125

*mf*

6

11 **A** 8 *mf*

24 **B** 4 *mp*

34 **C** 4 *f* *mf*

44 **C** 10 **D** *fp* *fp* *fp* *p*

62 **E** 9 **F** 2



79  $\text{♩} = 70$

*p*

Musical staff 79-84: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the first measure.

85  $\text{♩} = 85$

*mf*

Musical staff 85-90: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes. Above the staff, there are three boxed letters: **G**, **H**, and **J**. Below the staff, there are three boxed numbers: 12, 8, and 4. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The tempo marking  $\text{♩} = 85$  is placed above the staff.

113  $\text{♩} = 110$

*pp*

Musical staff 113-128: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes. Above the staff, there are four boxed letters: **K**, **L**, **M**, and an unlabeled box. Below the staff, there are four boxed numbers: 8, 8, 4, and 4. A dynamic marking of *pp* (pianissimo) is placed below the staff. The tempo marking  $\text{♩} = 110$  is placed above the staff.

129

*p mp mf f ff*

Musical staff 129-136: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes. Dynamic markings *p*, *mp*, *mf*, *f*, and *ff* are placed below the staff at various points.

137

Musical staff 137-142: Treble clef, key signature of one flat (Bb). The staff contains a sequence of eighth and quarter notes, ending with a double bar line.

Chris Rogers

1 = 110 2 = 130

*p* *mp* *ff* *f* *mp* *f* *mf* *f*

**A** **B** **C** **D** **E** **F** **G** **H** **J** **K** **L** **M**

23 49 73 84 119 131 138 166

10 4 8 5 8 8 3 3 12 15 110 4 3 16 8

*p* *mp* *f* *mp* *f* *mf* *f*

## II

♩ = 80

8 **A** 4 6 **B** 12 **C** 7 **D**

42 7 **E** 3 2 2

58 7 **F** 12 **G** 6 **H** 6 8

### III

♩ = 125

*mf*

6

12 **A** 8 *mf*

25 **B** 4 *mp* *f*

35 **C** 4 *mf* *fp*

45 **C** 10 **D** *p*

61

67 **E** 9 2 **F** ♩. = 70

85 **G** 12 **H** 8 **J** ♩. = 85

112 **K** 8 **L** 4 **M** ♩. = 110

128

136

# Trombone 1 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110

♩ = 130

**10**

*mf* *ff* *p* *ff*

**A**

17 *mp* **11**

**B**

33 *f*

**C** **8** **16** **D**

40 *f*

**E** **2** **11** **F** ♩ = 100 **3** **12** **G** ♩ = 60 **15** ♩ = 110

70

**H** **3** **J** **4** **3** *mp* *mp*

116

**K** **8** **L** **16** **M** ♩ = 130 **8** *f*

130

165

## II

♩ = 80

8 **A** 4 6 **B** 12 **C** 7 **D**

42

7 **E** 3 2 2

58

7 **F** 12 **G** 6 **H** 6 8

### III

♩ = 125

*mf*

6

12

**A** 8 *mf*

25

**B** 4 *p*

34

4 **C** 9 **C** 10 **D** 8 **E** 9

76

2 **F** ♩ = 70 8 **G** 12 **H** 8 ♩ = 85 4 **J** *mf*

112

**K** 8 **L** 4

127 **M**  $\text{♩} = 110$   
**3**

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

137

# Trombone 2 Concerto for Horn and Orchestra

Chris Rogers

♩ = 110      ♩ = 130

*mf*      *ff*      *p*      *ff*

10

17 **A** *mp* 11

33 **B** *f*

39 **C** 8 **D** 16 *f*

69 **E** 2 **F** 11 *f* ♩ = 100 3 12

100 **G** ♩ = 60 15 **H** ♩ = 110 3 **J** 4 3 *mp* *mp*

130 **K** 8 **L** 16 **M** ♩ = 130 8 *f*

165

II



♩ = 80

8 **A** 4 6 **B** 12 **C** 7 **D**

42 **E** 7 3 2 2

58 **F** 7 12 **G** 6 **H** 6 8

### III

♩ = 125

*mf*

7

14 **A** 8 *mf*

26 **B** 4 *p*

35 4 **C** 9 **C** 10 **D** 8 **E** 9 2 **F**

79 *mf* **J** **G** 12 **H** 8 **M** *mf*

♩ = 70 8 12 8 4 85

113 **K** 8 **L** 4 *p* **M** *p*

♩ = 110 2

130



137



Tuba

# Concerto for Horn and Orchestra

Chris Rogers

10

17 **A**

33 **B**

40 **C** 8 **D** 16

70 **E** 11 **F** 3  $\text{♩} = 100$

88 **G** 12  $\text{♩} = 60$  15 **H** 5  $\text{♩} = 110$  **I** **J** 8

132 **K** 8 **L** 16 **M** 8  $\text{♩} = 130$

## II

$\text{♩} = 80$  8 **A** 4 **B** 6 **C** 12 **D** 7

42 7 E 3 2 2

58 7 F 12 G 6 H 6 8

### III

♩. = 125

7 A 8 mp

14 B 4 p 5 C mf

27 C fp fp fp E

41 C 10 D 8 E F

49 J 8 8 4 85

71 G 8 12 H 8 mf

79 8 12 8 4 85

113

**K**

4

*mf*

120

**L**

4

**M**

$\text{♩} = 110$

*mf*

128

*pp* *p* *mp* *mf* *f* *ff*

136

*mf*

Timpani

# Concerto for Horn and Orchestra

Chris Rogers

♩ = 110    ♩ = 130

2    4    10    16    16    16    8    11

**A**    **B**    **C**    **D**    **E**

84    **F**    ♩ = 100    3    12    ♩ = 60    15    **G**    ♩ = 110    8    **J**    8    **K**    8    **L**    16

156    **M**    ♩ = 130    8

## II

♩ = 80

8    **A**    4    6    **B**    12    **C**    7    **D**

42    **E**    3    2    2

58    **F**    7    12    **G**    6    **H**    6    8

## III

♩ = 125

*mp*    *mf*

2

7

14

**A** **B**

12 4

*pp* *p*

35

**C** **C** **D** **E**

4 9 10 8 8

*mp*

76

**F** **G** **H** **J** **K** **L** **M**

*p*  $\text{♩} = 70$   $\text{♩} = 85$   $\text{♩} = 110$

8 12 8 8 8 4 3

130

*mp* *mf* *f*

137

# Solo Horn in **C** Concerto for Horn and Orchestra

Chris Rogers

♩ = 110    ♩ = 130

2    4    2

*f*

13    **A**    7

*f*

25

30    **B**    8

*ff*    *f*

44    **C**    8

*ff*

57

*mf*

63    **D**    8    **E**    11    **F**    ♩ = 100

*ff*    *mf*

86

**G**

91    7    ♩ = 60

104    7    ♩ = 110

*f*



116 **H**

Musical staff 116-120 in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. A box labeled 'H' is placed above the first measure.

121 **J** **K**

Musical staff 121-132 in 4/4 time. It features a sequence of eighth notes, followed by a measure with a fermata and a '7' above it, and another measure with a fermata and a '7' above it. The staff ends with a dynamic marking of *f*. Boxes labeled 'J' and 'K' are placed above the first and last measures respectively.

133

Musical staff 133-137 in 4/4 time, continuing the sequence of eighth and sixteenth notes.

138 **L** **M**  $\text{♩} = 130$

Musical staff 138-157 in 4/4 time. It begins with a sequence of eighth notes, followed by a measure with a fermata and a '16' above it. A double bar line follows, then a key signature change to two flats (Bb) and a tempo marking of  $\text{♩} = 130$ . The staff ends with a dynamic marking of *f*. Boxes labeled 'L' and 'M' are placed above the first and last measures of the first section respectively.

158 **4**

Musical staff 158-162 in 4/4 time, continuing the sequence of eighth and sixteenth notes. A box labeled '4' is placed above the final measure.

II

$\text{♩} = 80$  **A** **8**

Musical staff 163-172 in 4/4 time. It starts with a tempo marking of  $\text{♩} = 80$  and a box labeled 'A' above the first measure. The staff contains a sequence of eighth notes, followed by a measure with a fermata and an '8' above it. The staff ends with a dynamic marking of *mf*.

14 *p* *mf*

Musical staff 173-180 in 4/4 time. It begins with a dynamic marking of *p*, followed by a measure with a dynamic marking of *mf*. The staff contains a sequence of eighth and sixteenth notes.

21 **B** *f* *mf* *mp*

Musical staff 181-187 in 4/4 time. It starts with a dynamic marking of *f*, followed by a measure with a dynamic marking of *mf*, and ends with a dynamic marking of *mp*. A box labeled 'B' is placed above the first measure.

28 *mf* *p* *mf* **C**

Musical staff 188-194 in 4/4 time. It begins with a dynamic marking of *mf*, followed by a measure with a dynamic marking of *p*, and ends with a dynamic marking of *mf*. A box labeled 'C' is placed above the last measure.

35 **2** *mf* *mp*

Musical staff 195-201 in 4/4 time. It starts with a dynamic marking of *mf*, followed by a measure with a dynamic marking of *mp*. A box labeled '2' is placed above the first measure. The staff ends with a dynamic marking of *mp*.

41 **D**

*mf*

45 **E**

*mf* *mf*

56

*mf* *p* *mf*

61

*mf* *p*

66 **F**

*mf* *p* *mf* *mp*

73 **G** **H**

*pp* *f*

85

*mf* *mp* *f*

90

*mf* *p*

97

*p*

III

$\text{♩} = 125$  **A**

*f*

4

18 3

26 **B** *f*

30 5 *f*

38 **C** 8 *mp* **C** 8

57 **D** *mp* *f*

61

65 **E** 9 **F** 2 *J. = 70* *mf*

80

85 **G** 4

93

99 **H** 8 *J. = 85* *f* **J**

109

4

115 **K**

*mf*

4

123 **L**

*mf*

126 **M**

*f*

*ff*

♩. = 110  
10

138

7

Violins 1

# Concerto for Horn and Orchestra

Chris Rogers

♩ = 110  
2

♩ = 130

*p* *ff* *p*

9

**A**

15 *mf* *mf*

22 *mp* 3

**B**

32 *f*

38 *p*

**C**

46 *f* *ff*

52 *p*

**D**

59 *f* *mf*

67 *f* *mf* *f* *mf* *f* *mf*

2

73 **E**

*mp*

Musical staff 73-78: Treble clef, key signature of one flat (Bb), 6/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. A dynamic marking of *mp* is present below the staff.

79 **F** ♩ = 100

*mp* *p*

Musical staff 79-86: Treble clef, key signature of one flat (Bb), 6/4 time signature. The staff contains a melodic line with a dynamic marking of *mp* and a tempo marking of ♩ = 100. A section break is indicated by a double bar line with repeat dots. The time signature changes to 4/4, and the dynamic marking changes to *p*.

87

*p* *mf* **G**

Musical staff 87-94: Treble clef, key signature of one flat (Bb), 6/4 time signature. The staff contains a melodic line with dynamic markings of *p* and *mf*. A section marker **G** is placed above the staff.

95 ♩ = 60

*p*

Musical staff 95-101: Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a melodic line with a tempo marking of ♩ = 60 and a dynamic marking of *p*.

102

*mf*

Musical staff 102-109: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *mf*.

110 ♩ = 110

Musical staff 110-115: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with a tempo marking of ♩ = 110.

116 **H**

*sf* *sf* *sf* *sf*

Musical staff 116-122: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with dynamic markings of *sf* and accents (>).

123 **J**

*f*

Musical staff 123-125: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *f*.

126

Musical staff 126-128: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line.

129 **K** 6

Musical staff 129-137: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with a section marker **K** and a measure containing a whole rest with the number 6 below it.

138 **L**

*f*

Musical staff 138-145: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a melodic line with a dynamic marking of *f* and a section marker **L**.

144

151

**M** ♩ = 130

158

165

## II

♩ = 80

8

15

24

31

37

4

43

*p mp f mf*

**E**

48

*mp p f p f*

53

*mf mf*

59

*mf f p*

**F**

65

*pp mp mf*

71

*mf*

**G**

76

*pp mf f mf*

**H**

82

*f mf*

88

*mp f pp*

### III

$\text{♩} = 125$

*mp f pp*



7 2

14 **A**

20

25 **B**

29

33

37 **C**

43

48 **C**

52

56 **D**

6

62 E

*mf*

68

73 F

*mf*

79  $\text{♩} = 70$

*p*

87 G

*f*

91 2

*p*

98 H

*mf*

102

107 J  $\text{♩} = 85$

*mp*

111

*f*

114 K 3

*f*

119

*f*

122

**L**

*p*

126

**M**

♩. = 110

*mp* *pp*

129

*p* *mf*

132

**3**

*ff*

138

Violins 2

# Concerto for Horn and Orchestra

Chris Rogers

$\text{♩} = 110$   
 $\text{♩} = 130$

*p* *ff* *p*

9

**A**

16

*mf* *mf*

22

*p* **B**

29

*f*

36

*p* **C**

44

*f* *ff*

52

*p* **D**

61

*f* *mf* *f* *mf* **E**

69

*f* *mf* *f* *mp* *mp*

77 F ♩ = 100

77-85: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *mp* and *p*. A fermata is placed over a whole note at the end of the staff.

86

86-93: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *p* and *mf*.

94 G ♩ = 60

94-102: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *p*. A fermata is placed over a whole note at the end of the staff.

103

103-111: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *sf*.

112 H ♩ = 110

112-118: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *sf*. A fermata is placed over a whole note at the end of the staff.

119 J

119-124: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *mf*. A fermata is placed over a whole note at the end of the staff.

125

125-128: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *mf*.

129 K 6

129-137: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *mf*. A fermata is placed over a whole note at the end of the staff.

138 L

138-142: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *f* and *mp*. A fermata is placed over a whole note at the end of the staff.

143

143-147: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *f*.

148

148-152: Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a sequence of eighth and sixteenth notes. Dynamics include *f*.

153 M ♩ = 130

160

167

## II

♩ = 80 A

11

20

29

35

42

47

4

53

60

67

74

80

86

96

### III

$\text{♩} = 125$

6

11

17



Musical staff 17-22: Treble clef, key signature of two flats (Bb, Eb). The staff contains six measures of music with various note values including quarter notes, eighth notes, and a half note.

23



23 *f*



Musical staff 23-26: Treble clef, key signature of two flats. The staff contains four measures of music, starting with a forte (*f*) dynamic marking.

27



27 **B**



Musical staff 27-30: Treble clef, key signature of two flats. The staff contains four measures of music, starting with a boxed letter 'B' above the first measure.

31

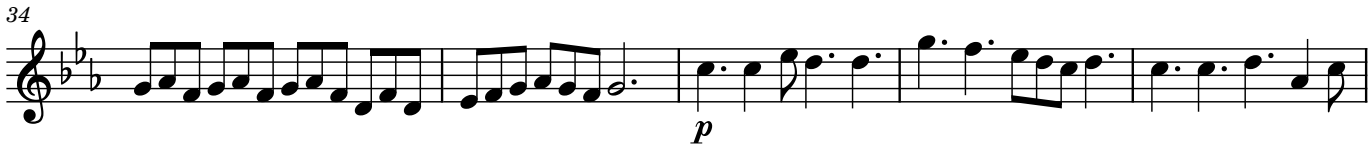


31 *f*




Musical staff 31-33: Treble clef, key signature of two flats. The staff contains three measures of music, starting with a forte (*f*) dynamic marking.

34



34 *p*



Musical staff 34-38: Treble clef, key signature of two flats. The staff contains five measures of music, starting with a piano (*p*) dynamic marking.

39

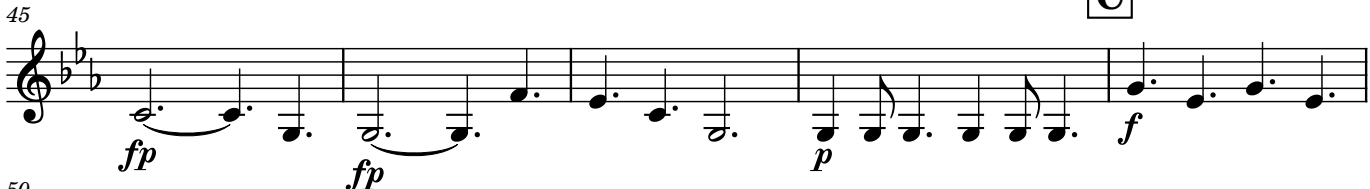


39 *f* **C** *fp*



Musical staff 39-44: Treble clef, key signature of two flats. The staff contains six measures of music, starting with a forte (*f*) dynamic marking, a boxed letter 'C' above the fourth measure, and a fortissimo piano (*fp*) dynamic marking at the end.

45

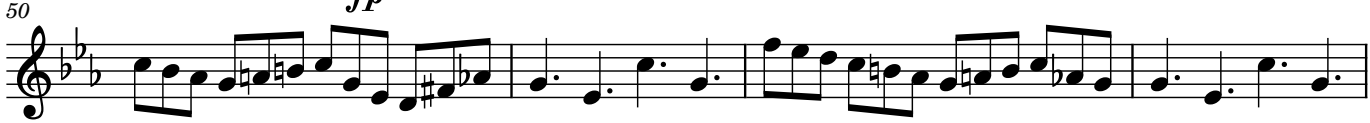


45 *fp* *fp* *p* *f*



Musical staff 45-50: Treble clef, key signature of two flats. The staff contains six measures of music with dynamic markings: fortissimo piano (*fp*), fortissimo piano (*fp*), piano (*p*), and forte (*f*).

50



Musical staff 50-53: Treble clef, key signature of two flats. The staff contains four measures of music.

54



54 *p* **D**



Musical staff 54-57: Treble clef, key signature of two flats. The staff contains four measures of music, starting with a piano (*p*) dynamic marking and a boxed letter 'D' above the fifth measure.

58



58 *f* *mp* *f* **E**



Musical staff 58-62: Treble clef, key signature of two flats. The staff contains five measures of music with dynamic markings: forte (*f*), mezzo-piano (*mp*), forte (*f*), and a boxed letter 'E' above the sixth measure.

63



63 *mp* *mf*



Musical staff 63-68: Treble clef, key signature of two flats. The staff contains six measures of music with dynamic markings: mezzo-piano (*mp*) and mezzo-forte (*mf*).



69 Musical staff 69: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Notes: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

75 **F** ♩ = 70 *p* Musical staff 75: Treble clef, key signature of two flats. Markings: **F** (measure 75), ♩ = 70 (measure 76), *p* (measure 77). Notes: E3 (half), D3 (half), C3 (half), Bb2 (half), Ab2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter).

83 **G** Musical staff 83: Treble clef, key signature of two flats. Marking: **G** (measure 83). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

89 Musical staff 89: Treble clef, key signature of two flats. Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

95 **H** *mp* Musical staff 95: Treble clef, key signature of two flats. Markings: **H** (measure 95), *mp* (measure 96). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

101 Musical staff 101: Treble clef, key signature of two flats. Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

107 **J** ♩ = 85 *mp* Musical staff 107: Treble clef, key signature of two flats. Markings: **J** (measure 107), ♩ = 85 (measure 108), *mp* (measure 109). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

111 *f* Musical staff 111: Treble clef, key signature of two flats. Marking: *f* (measure 111). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

114 **K** 3 *f* Musical staff 114: Treble clef, key signature of two flats. Markings: **K** (measure 114), 3 (triplets, measure 115), *f* (measure 116). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

120 Musical staff 120: Treble clef, key signature of two flats. Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

123 **L** *p* Musical staff 123: Treble clef, key signature of two flats. Markings: **L** (measure 123), *p* (measure 124). Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), Bb1 (quarter), Ab1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), Bb0 (quarter), Ab0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).

127 **M**  $\text{♩} = 110$

pp p

Musical staff 127-129: Treble clef, key signature of one flat (B-flat), time signature of common time. The staff contains three measures of music. The first measure starts with a piano piano (*pp*) dynamic and consists of a continuous eighth-note pattern. The second measure continues this pattern. The third measure starts with a piano (*p*) dynamic and features a more varied eighth-note pattern.

130

mf 2

Musical staff 130-132: Treble clef, key signature of one flat. The staff contains three measures. The first measure has a mezzo-forte (*mf*) dynamic and a steady eighth-note pattern. The second measure continues the pattern with a key signature change to two flats (B-flat and E-flat). The third measure ends with a fermata and a second ending bracket labeled '2'.

135

ff

Musical staff 135-137: Treble clef, key signature of one flat. The staff contains three measures. The first measure has a fortissimo (*ff*) dynamic and a steady eighth-note pattern. The second measure continues the pattern with a key signature change to two sharps (F# and C#). The third measure features a melodic line with dotted rhythms and a final note with a fermata.

Violas

# Concerto for Horn and Orchestra

Chris Rogers

$\text{♩} = 110$   
 $\text{♩} = 130$

*p* *ff* *p*

9

**A**

16 *mf* *mf*

22 *p*

**B**

29 *f*

35 *p*

**C**

42 *f* *ff*

50

**D**

57 *p* *f* *mf*

66 *f* *mf* *f* *mf* *f* *mp*

2

**E**

73

*mp* *mp*

82 **F** ♩ = 100

*p* *mp*

93 ♩ = 60

*p*

103

**H**

112 ♩ = 110

*sf* *sf* *sf* *sf*

119

**J**

*mf* *mp* *mf*

125

130

**K**

*f*

140 **L**

*mp*

145

150

155 **M** ♩ = 130

mp

Detailed description: Musical staff starting at measure 155. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The dynamics are marked *mp*.

163

*f*

Detailed description: Musical staff starting at measure 163. It features a series of eighth and sixteenth notes, ending with a whole rest. The dynamics are marked *f*.

II

♩ = 80 **A**

*p mp pp*

Detailed description: Musical staff starting at measure 170. It begins with a whole rest, followed by notes in 4/4 time. Dynamics are marked *p*, *mp*, and *pp*.

11

*pp mp p*

Detailed description: Musical staff starting at measure 177. It includes a time signature change to 6/4 and then 4/4. Dynamics are marked *pp*, *mp*, and *p*.

**B**

19

*mp p pp mf fp*

Detailed description: Musical staff starting at measure 187. It features various note values and dynamics including *mp*, *p*, *pp*, *mf*, and *fp*.

**C**

29

*p mf*

Detailed description: Musical staff starting at measure 197. It includes a key signature change to one sharp and dynamics marked *p* and *mf*.

**D**

36

*p mp p pp mp*

Detailed description: Musical staff starting at measure 207. It includes a time signature change to 5/4 and then 4/4. Dynamics are marked *p*, *mp*, *p*, *pp*, and *mp*.

43

*p mp mf mp p*

Detailed description: Musical staff starting at measure 217. It includes a key signature change to one flat and dynamics marked *p*, *mp*, *mf*, *mp*, and *p*.

**E**

50

*f p f pp*

Detailed description: Musical staff starting at measure 227. It includes a key signature change to two sharps and a time signature change to 5/4. Dynamics are marked *f*, *p*, *f*, and *pp*.

55

*p pp p mp*

Detailed description: Musical staff starting at measure 237. It includes a key signature change to two sharps and a time signature change to 6/4. Dynamics are marked *p*, *pp*, *p*, and *mp*.

4

62

**F**

*mf* *p* *pp* *p*

70

*mf*

76

**G**

*pp* *mp* *f* *mf*

82

**H**

*fp* *fp* *fp* *fp* *p* *mp* *f*

90

*pp*

### III

♩. = 125

*mf*

6

12

**A**

*p*

18

*mf*

24

**B**

29 *f*

33 *f* *p*

37 *f* **C**

41 *fp* *fp* *fp* **C**

48 *p* *f*

52

56 *p* *f* *mp* **D**

61 *mp*

67 *mf* **E**

73 *p* **F** ♩ = 70

81 **G**

88

**H**

94

100

**J**

105

109

**K**

113

117

120

**M**

123

**L**

129

132



135

*ff*

# Violoncellos Concerto for Horn and Orchestra

Chris Rogers

$\text{♩} = 110$   $\text{♩} = 130$

*p* *ff* *p*

9

17 **A** *mf*

23 *p*

31 **B** *f*

37 *p*

45 **C** *f* *ff*

52 *p*

62 **D** *f* *mf* *f* *mf*

69 **E** *f* *mf* *mp* *mp*

Musical staff 1: Bass clef, key signature of two flats. Measures 78-84. Dynamics: *mp*, *p*.

Musical staff 2: Bass clef, key signature of two flats. Measures 85-93. Time signatures: 6/4, 4/4. Dynamics: *p*, *mf*. Section marker G.

Musical staff 3: Bass clef, key signature of two flats. Measures 94-103. Time signature: 6/8. Dynamics: *p*. Tempo: ♩ = 60.

Musical staff 4: Bass clef, key signature of two flats. Measures 104-111.

Musical staff 5: Bass clef, key signature of two flats. Measures 112-118. Time signature: 4/4. Dynamics: *sf*. Section marker H. Tempo: ♩ = 110.

Musical staff 6: Bass clef, key signature of two flats. Measures 119-125. Dynamics: *mf*, *mp*, *mf*. Section marker J.

Musical staff 7: Bass clef, key signature of two flats. Measures 126-130.

Musical staff 8: Bass clef, key signature of two flats. Measures 131-146. Section markers K and L. Dynamics: *mp*.

Musical staff 9: Bass clef, key signature of two flats. Measures 147-154.

Musical staff 10: Bass clef, key signature of two flats. Measures 155-162. Dynamics: *mp*. Section marker M. Tempo: ♩ = 130.

Musical staff 11: Bass clef, key signature of two flats. Measures 163-168. Dynamics: *f*.

# II

$\text{♩} = 80$

**A**

11

**B**

19

**C**

28

35

**D**

41

**E**

47

52

58

**F**

65



35



40

**C**



47

**C**



52



57

**D**



63

**E**



68



74

**F**

$\text{♩} = 70$



80



85

**G**



90



96

**H**

102

**J**

$\text{♩} = 85$

108

112

**K**

116

120

**M**

$\text{♩} = 110$   
2

131

134

137

# Contrabasses Concerto for Horn and Orchestra

Chris Rogers

$\text{♩} = 110$     $\text{♩} = 130$   
2   4

pizz   arco

*p*

11 A

*mp*

18

25 *p* *f*

33 B

41 *p*

48 C *f* *ff*

55 *p* *f*

65 D *mf* *f* *mf* *f* *mf* *mp*

73 E *mp* 3



2

84 **F** ♩ = 100

*p* **G** *p* *mf*

94 ♩ = 60

*p*

104

113 **H** ♩ = 110

*sf* *sf* *sf* *sf*

120 **J**

*mf* *mp* *mf*

126

132 **K** **L** 8

*mp*

148 **M** ♩ = 130

*mp*

157

*f*

165

II

♩ = 80

A

*p mp p mp pp pp*

12

*p*

B

20

*p pp fp p*

C

31

*p p mp*

D

38

*pp p mp*

E

46

*mf mp f*

52

*p f pp p pp*

58

*p mp mf p*

F

65

*pp mf mp*

G

73

*mp pp mp f*

H

81

*mf fp fp fp fp p*

Musical staff 1: Bass clef, key signature of two flats. Dynamic markings: *mp*, *f*, *pp*.

### III

♩. = 125

Musical staff 2: Bass clef, key signature of two flats, time signature 12/8. Dynamic marking: *mf*.

Musical staff 3: Bass clef, key signature of two flats. Dynamic marking: *mf*. Section marker **A**.

Musical staff 4: Bass clef, key signature of two flats. Dynamic marking: *p*.

Musical staff 5: Bass clef, key signature of two flats. Dynamic marking: *mf*.

Musical staff 6: Bass clef, key signature of two flats. Section marker **B**.

Musical staff 7: Bass clef, key signature of two flats. Dynamic marking: *mf*.

Musical staff 8: Bass clef, key signature of two flats. Dynamic markings: *p*, *f*. Section marker **C**.

Musical staff 9: Bass clef, key signature of two flats. Dynamic markings: *fp*, *fp*, *fp*.

Musical staff 10: Bass clef, key signature of two flats. Dynamic markings: *f*, *p*. Section marker **C**. Includes a fermata over a measure.

58 D

*f* *mp*

64 E

69

75 F ♩ = 70

*p*

81

86 G 4

*p*

95 H

*mp*

101

107 J ♩ = 85

*mp*

111

*f*

115 K

*mp*

119 L

*f* *p*

124 M  $\text{♩} = 110$   
3

*mp* *pp* *mf*

132

*f* *ff*

137