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# CONCERTO FOR SIX PLAYERS

DAVID HORNE  
(b. 1970- )

## I

Steady, not too fast  $\text{♩} = \text{c.}80/92$

The musical score is written for six instruments: Flute, Clarinet, Percussion, Piano, Violin, and Cello. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Steady, not too fast' with a metronome marking of approximately 80-92 beats per minute. The score consists of three measures. The Flute part begins with a sixteenth-note triplet (marked *f*), followed by a half note (marked *fp*), and then another sixteenth-note triplet (marked *f*). The Clarinet part starts with a sixteenth-note triplet (marked *mf*), followed by a half note (marked *ppp*), and then another sixteenth-note triplet (marked *mf*). The Percussion part uses 'medium hard sticks' and features a sixteenth-note triplet (marked *mf secco*), a half note (marked *pp*), and another sixteenth-note triplet (marked *mf*). The Piano part has a half note (marked *p*) and a sixteenth-note triplet (marked *f*). The Violin part starts with a sixteenth-note triplet (marked *p*), followed by a half note (marked *ff*), and then another sixteenth-note triplet (marked *f*). The Cello part begins with a sixteenth-note triplet (marked *p*), followed by a half note (marked *fff*), and then another sixteenth-note triplet (marked *f*). Various articulations like *pizz.* and *arco* are used throughout the score.

Fl. *flz. -----*

Cl. *flz. -----*

Vib. *flz. -----*

Pno. *flz. -----*

Vn. *flz. -----*

Vc. *flz. -----*

*3 p < f > pp* *6 ff* *3* *5 ff* *p*

*3 p < f > pp* *f* *3* *f* *6* *p*

*f* *Leo.* *f* *6* *mf* *f* *Leo.*

*f* *9* *11* *5* *3* *3*

*Leo.* *f non legato* *Leo.*

*arco* *3* *pp < f > pp* *pizz.* *ff* *arco* *ff*

*arco* *3* *pp < f > pp* *pizz.* *ff* *arco* *f*

Fl. *f* *pp* *mf* *pp* *mf > pp*

Cl. *f* *pp* *mf* *pp* *mf > pp*

Vib. *p* *Leo.* *mf* *pp* *pp* *3*

Pno. *p* *fz* *fff* *6* *pp* *5* *Leo.*

Vn. *p* *V* *f* *pp*

Vc. *p* *V* *f* *pp*

10

Fl. *ff* *p* *fff* key-tap

Cl. *f* *p* *pp* micro-tonal

Vib. *mf* *mp*

Pno. *ff* *pp*

Vn. *ff* *p* *ff* pizz.

Vc. *ff* *p*

12

Fl. *fz* *p* *ff* *p* *f* *pp non cresc.* *ff*

Cl. *fz* *p* *ff* *p* *f* *pp non cresc.* *ff*

Vib. *mf* *f* *ff* *pp* *ff*

Pno. *p* *ppp* *ff* *p* *f* *pp non cresc.* *ff*

Vn. *fz* *p* *fff* *p* *ff* *pp non cresc.* *ff*

Vc. *pp non cresc.* *ff*

15

Fl. *p* *f* flz. *p*

Cl. *p* *f* *p*

Vib. *p* *f* *p* *mf*

Pno. *p* *f* *p*

Vn. *p* *f* *p*

Vc. *p* *f* *p*

18

Fl. *f* *pp* *mf* ord. *f* *pp* *p*

Cl. *mf* *p* *mf* *pp* *f* *pp* *p*

Vib. *p* *mp* *ppp* *mfpp* *mp* *pp* *f* *secco*

Pno. *mf* *f* *secco*

Vn. *mf* *p* *mf* *pp* *mf* *pp* *f*

Vc. *mf* *p* *mf* *pp* *mf* *pp* *f*

22

Fl. *pp* *flz.* 5

Cl. *pp* 6

Vib. *p* *mp* *ppp* *pp* *p* 5 6 *ppp*

Pno. *p* 3 6 *mf* *p clear* 5 7 *mp* *ppp* 7

Vn. *mp* 5 *pp*

Vc. *mp* *sul C* *pp*

Slow, calm ♩ = c.40/52

26

Fl. *pp* *ppp* *pp* *ppp*

Cl. *ppp*

Vib. use bass bow *pp* *p* *pp* *p* *ppp*

Pno. *ppp* 3 *ppp* 3 *ppp* 3

Vn. *ppp* *pp* *pp*

Vc. *ppp*

32

Fl. *n p mp mf p*

Cl. *n ppp*

Vib. *mp*

Pno. *ppp*

Vn. *n pp*

Vc.

36

Fl. *mf*

Cl. *pp mp pp p pp*

Vib. *p sfz pp mp p mp*

Pno. *p pp mp ppp pp mp*

Vn. *ppp f ppp pp mp pp mp pp*

Vc. *mp*

Excited, but never rushed ♩ = c.66/80

40

Fl. *n* *mf* *pp*

Cl. *mf* *pp*

Vib. *p* *mf sim.* 3

Pno. *p* *mp* *mf* *f* *ff secco*

Vn. *mf* *pp*

Vc. *pp* *mp* *mf* *pp*

44

Fl. *ff* flz. *p* *f*

Cl. *ff* *micro-tonal tr* *p* *f*

Vib. *medium hard sticks* *mf* *f* *p*

Pno. *f* *ped.*

Vn. *ff*

Vc. *ff*

47

Fl. *f*

Cl. *f*

Vib. *f*

Pno. *f*

Vn. *ff*

Vc. *ff*

49

Fl. *ff*

Cl. *p* — *ff*

Vib. *ff*

Pno. *ff* *non legato* *non legato sempre*

Vn. *ff* *p* — *f* *p* — *f*

Vc. *ff*

53

Fl.

Cl.

Vib.

Pno.

Vn.

Vc.

*mp*

*f*

*p*

*f*

*f*

*ff*

*pizz.*

56

Fl.

Cl.

Perc.

Pno.

Vn.

Vc.

*ff*

*ff*

2 Bongos

3 Tom-Toms

*p*

*mf*

*mf*

*mf*

*ff*

*arco*

58

Fl.

Cl.

2 Bon.

T-tom

Pno.

Vn.

Vc.

*mf*

*poco f*

3

3

60

Fl.

Cl.

2 Bon.

T-tom

Pno.

Vn.

Vc.

8 - 1

3

3



relax tempo slightly

66 air pressure gliss.

Fl. *p* *p* *mp*

Cl. *mp* 3

Vibraphone use bass bow *p* *f*

Pno. *mp* 3 *p* 6 6 6 6 6 6 6 6 *p*

Vn. 6 6 6 6 6 6 6 6 6 *p*

Vc. *p* 3 *p*

69  $\text{♩} = \text{c.52/60}$  air pressure gliss.

Fl. *mf* 3 3 3 *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Vib. soft sticks *pp* 6 *pp* *p* *pp*

Pno. *pp* *p* 3 *mf* 5 3 *p*

Vn. *p* *f* *p* *f* *p* *mf* *pp* *mf* *pp*

Vc. *f* *p* *f* *p* *f* 3 *mf* 3 *pp* *mf* *pp*



76 ♩ = c.66/80

overblow (multiphonic) -----

Fl. *fff*

Cl. *fff*

Vib. *fff*

2 Suspended Cymbals

(use wooden end of previous sticks)

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

Pno.

*ff*

5

Vn. *fff*

Vc. *fff*

78 tr micro-tonal

Fl. *ff*

Cl. *ff*

2 Cym (susp.)

*pp* *fz secco*

Pno.

*fff*

Vn. *fff* pizz.

Vc. *fff* pizz.

80

Fl.

Cl.

2 Cym (susp.)

Pno.

Vn.

Vc.

*p* *f*

*p* *f*

*mf*

*mf*

*fff*

*ff*

3

82

Fl.

Cl.

Perc.

Pno.

Vn.

Vc.

*p* *f*

*f* *p*

*mp* *f*

*p* *f*

*f* *p*

*mp* *f*

4 Temple Blocks

hard sticks

*ffz*

*mp* *f*

*mp* *f*

arco

V

84

Fl. *f* *p* *f* flz. *p*

Cl. *f* *p* *f* flz. *p*

4 T.B. *mf* *f* *p* *f* *p* *mf* *ff* *p* *f*

Pno. *mf* *p* *f* *p*

Vn. *mf* *p* *f* *p*

Vc. *mf* *p* *f* *p*

86

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

4 T.B. *ff* *p* *f*

Pno. *ff* *f*

Vn. *f* *ff* *f*

Vc. *fff* *f*

arco

88

Fl.

Cl.

Marimba  
medium hard sticks

Perc.

Pno.

Vn.

Vc.

*ff* *pp* *ff* *pp* *ff*

90

Fl.

Cl.

Mar.

Pno.

Vn.

Vc.

*ff*

micro-tonal *tr*

*p* *ff*

*fff*

*ff*

*ff*

air pressure gliss.

92

Fl. *ff* *mf* *mp*

Cl. *ff* *p*

Mar.

Pno. *ff* *mf* *mp*

Vn. *ff* *mf*

Vc. *ff* *mf*

94

Fl. *p*

Cl.

Perc. *p*

Pno. *mp* *ff*

Vn. *mp*

Vc. *mp*

Vibraphone same sticks

97

Fl. *p* *f* *p* *ff*

Cl. *p* *f* *p* *ff*

Vib. *p* *f* *mp* *f*

Pno. *ff*

Vn. *p* *f* *p* *ff*

Vc. *p* *f* *p* *ff*

99

Fl. *cresc.*

Cl. *f cresc.*

Pno. *f non legato cresc.*

Vn. *pizz.* *ff*

Vc. *ff* 3 3 3

100

Fl. *ff* *p* flz.

Cl. *ff* *p* flz.

Pno. *ff*

Vn. *p* arco

Vc. *p* arco

3 3

101

Fl. *f* *pp* *fff* *p* *cresc.*

Cl. *f* *pp* *fff* *p* *cresc.*

Perc. Marimba *f* *ff* *fff* *p* *cresc.*

Pno. *ff* *fff* *3*

Vn. *f* *p* *fff* *pizz.* *mf* *cresc.*

Vc. *f* *p* *fff* *pizz.* *f* *cresc.*

103

Fl. *f p cresc.* *f p f p f p*

Cl. *f p cresc.* *f p f p f p*

Mar. *f p cresc.* *f p f p f p*

Pno. *ff*

Vn. *ff p cresc.* *f p f p f p*

Vc. *ff p cresc.* *f p f p f p*

105

Fl. *ff* 3

Cl. *ff* 3

Mar. *ff* 5

Pno. *fff* 6

Vn. *ff* arco 3

Vc. *ff* 3

108

Fl.

Cl.

Mar.

Pno.

Vn.

Vc.

*pp*

*fff*

*f*

*mp*

*f*

*secco non legato*

*mp*

*pp*

*pp*

110

Fl.

Cl.

Perc.

Pno.

Vn.

Vc.

Vibraphone soft sticks

*mp*

*f*

*mp*

*mp*

*mp*

slow down

Much slower ♩ = c.40/48

113

Fl. *ppp*

Cl. *ppp*

Vib. *pp* *ppp* 5 6 5 3

Pno. *p* 6 5 5 3 *pp* 6 5

Vn. *ppp*

Vc. *ppp*

115

Fl. *ppp* *pp*

Cl. *ppp* *pp*

Vib. *pp* 3

Pno. *pp* 3 *pp* 5 *mp* *mp*

Vn. *pp* sul E sul A *pp*

Vc. *pp* *pp*

118

Fl. *pp* *ppp* *sweetly* *mp*

Cl. *pp* *pp*

Vib. *pppp* *trem.* *pp*

Pno. *mf* *p* *5* *mp* *mf*

Vn. *pp* *pp*

Vc. *ppp*

120

Fl. *ppp*

Cl. *ppp*

Vib. *p*

Pno. *p*

Vn. *pp* *mp* *p*

Vc. *pp* *p*

124

Fl. *pp* *n* *ppp* *pp* *ff*

Cl. *pppp* *ppp* *pp* *n* *pp* *mp* *ppp* *pp* *ff*

Vib. *mp* *mf* *mp* *f*

Pno. *mf* *mp* *p* *mp* *mf*

con *leg.*

Vn. *pp* *n* *ppp* *n* *pp* *f*

sul pont.,  
sul tasto

Vc. *mp* *p* *n* *ppp* *n* *pp* *f*

128

Fl. *pp* *pp* *mp* *pp*

Cl. *pp* *pp* *ppp*

Vib. *mp* *ppp*

Pno. *pp* *mp* *leg.* *p*

Vn. *pp* *p* *sul D*

Vc. *pp* *ord.* *sul C* *sul G* *p*

Slightly faster c.60

133

Fl. *mf* *flz.* *ff* *fff*

Cl. *mp* *n* *f* *p*

Vib. *pp* *p* *mf* *hard sticks*

Pno. *mp* *p* *ppp* *f* *ff*

Vn. *mf* *n* *p* *f*

Vc. *mf* *n* *p* *f*

136

Fl. *ord.* *flz.* *pp* *key-tap*

Cl. *f* *fff* *molto pp* *n*

Vib. *fff*

Pno. *fff*

Vn. *ff* *fff* *pizz.* *p*

Vc. *ff* *fff* *molto pp* *pizz.* *pp* *arco* *pppp*

slow down

# II

Very slow, calm  $\text{♩} = c.40/44$

The musical score is arranged in two systems. The first system includes parts for Flute, Clarinet, Percussion (Vibraphone), Piano, Violin, and Cello. The second system includes parts for Flute, Clarinet, Vibraphone, Piano, Violin, and Cello. The score is written in 4/4 time with a tempo of approximately 40-44 beats per minute. The key signature has one sharp (F#).

**Flute:** *pp*, *p*, *mp* very expressive

**Clarinet:** *pp* expressive

**Percussion (Vibraphone):** soft sticks, *mp*, *pp*

**Piano:** *pp*, *mp*

**Violin:** arco, *pp*, *pp*, *p*

**Cello:** *p*, *pp*, *ppp*, *pp*

9

Fl.

Cl.

Pno.

Vn.

Vc.

*pp*

*pp*

*ppp*

*p*

*expressive*

*p*

*p*

14

Fl.

Cl.

Vib.

Pno.

Vn.

Vc.

*sweetly*

*mf*

*mp*

*Sea*







37

Fl. *flz.*

Cl. *flz.*

Mar.

Pno.

Vn. *pizz.*

Vc. *pizz.*

40

Fl.

Cl.

Mar.

Pno.

Vn. *arco*

Vc. *arco*

Detailed description of the musical score: The score is divided into two systems. The first system (measures 37-46) features six staves: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vn.), and Viola (Vc.). Measures 37-39 are in 5/16 time, and measures 40-46 are in 3/4 time. The Flute and Clarinet parts include a *flz.* (flautando) instruction. The Maracas part has a *mf* to *ff* dynamic range. The Piano part starts with a *f* dynamic. The Violin and Viola parts include *pizz.* (pizzicato) markings. The second system (measures 40-46) features the same six staves. Measures 40-42 are in 18/8 time, and measures 43-46 are in 4/8 time. The Flute and Clarinet parts have *p* to *f* dynamics and include a *mf* marking. The Maracas part has a *f* dynamic. The Piano part has a *f* to *ff* dynamic range. The Violin and Viola parts have *mp* to *ff* dynamics and include *arco* markings.

43

Fl.

Cl.

Mar.

Pno.

Vn.

Vc.

*p* *f*

*p* *f*

*p* *mf*

*pizz.* *ff*

*ff*

5

4

3

46

Fl.

Cl.

Mar.

Pno.

Vn.

Vc.

*f* *ff*

*f* *ff*

*f*

*mf* *f*

*f*

*arco*

*arco*

3

3

3

3

3

5

5

5

3

48

Fl. *mp*

Cl. *mp*

Mar. *mf* 5 3 5 *f*

Pno. 5 *sim.* 6 6 6 6

Vn. *ff*

Vc. *ff*

50

Fl. *f*

Cl. *f* 6 6 3

Mar. *mf* 7 *f*

Pno. *f* 7 7 7 6 *staccato sempre*

Vn. *pp*

Vc. *pp*

51

Fl. *flz.* *mp* *ff* *ff* *ff* *ord.*

Cl. *flz.* *mp* *ff* *ff* *ff* *ord.*

Mar. *mp* *ff*

Pno. *ff*

Vn. *Reo.*

Vc. *Reo.*

53

Fl. *ff* *flz.* *mp* *ff*

Cl. *ff* *flz.* *p* *f*

Mar. *ff* *p* *f*

Pno. *f*

Vn. *Reo.*

Vc. *Reo.*

55

Fl.

Cl.

Mar.

Pno.

Vn.

Vc.

*p*

*ff*

*p*

*f*

*p*

*ff*

*f*

*pp*

*ff*

*ff*

quasi tremolo

slow down

57

Fl.

Cl.

Pno.

Vn.

Vc.

*p*

*pp*

*f*

*mf*

*mf*

*pp*



66

Fl. *n* *ppp* *n*

Cl. *n* *ppp* *n*

Vib.

Pno. *mp* *pp* *p* *ppp*

Vn. *n* *pp* *pp*  
sul A & D

Vc. *n* *pp* *pp*

slow to a stop

70

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Vib. *pp* *p*

Pno. *pp* *p*

Vn. *p* *mf* *p*

Vc. *p* *mf* *p*

72 **Very slow** ♩ = c.32

Fl. *ppp*

Cl. *ppp*

Pno. *pp* *mp* *pp* *ppp* *seco*

Vn. *ppp*

Vc. *ppp*

75 **Almost no sound, like a final sigh** Take Piccolo

Fl. *pppp* *tr*

Cl. *pppp* *tr*

Vib. *ppp* *secco*

Pno. *pppp*

Vn. *pp* *pizz.* *ppp*

Vc. *pp* *pizz.* *ppp*

Take Piccolo

Take Bass Clarinet

# III

Extremely energetic ♩ = c.72 / 76

Piccolo

Bass Clarinet

Percussion  
Marimba hard sticks  
*mf* *f* *f* > *p* *ff* *ff*

Piano  
*f p* *mf* *f* *p* *p* *p* < *f* *f*  
'catch' with pedal

Violin  
pizz. *fff* arco *ff* > *p* < *ff* sul pont. *p* < *f*

Cello  
pizz. *fff* *p* < *ff* arco *ff* *p* *f*

Mar.  
*p* *ff* *mp* *mf* < *ff*

Pno.  
*ff*

Vn.  
*p* *ff*

Vc.  
*p* *ff* pizz. *p* *ff*





21

Picc. *b*

B.Cl. 6 6 6 6 7 7

Mar.

Pno. 8

Vn. 3 3

Vc. 5 5 5 5 *fff* 5 5

23

Picc. *pp* *ff*

B.Cl. *ff* 3 5 *fff* *ff* 3

Mar. *p* *f* 3

Pno. *sfz* 5 3

Vn. *pp* *ff* 6 3

Vc. *pp* *ff* *pizz.* 3 *fff*

25

Picc. *ff* *flz.* *p* *mf*

B.Cl. *ff* *mf* *ff*

Mar. *mf* *ff*

Pno. *ff* *f p* *ff*

Vn. *pizz.* *arco* *sul E* *ff*

Vc. *p*

27

Picc. *ord.* *p* *ff* *p* *ff* *p*

B.Cl. *fff* *mf* *fff*

Mar. *f* *ff*

Pno. *ff*

Vn. *mf* *p* *ff* *mf*

Vc. *ff* *mp* *ff*

29

Picc. *mf* *f* *mp*

B.Cl. *mf* *f* *mf*

Mar. *ff*

Pno. *ff*<sub>Red.</sub>

Vn. *mp*

Vc. *mp*

31

B.Cl. *f*

Perc. Vibraphone hard sticks *ff*<sub>Red.</sub> *sim.*

Pno. *ff* *Red.* *sim.* *p*

Vn. measured *pp* *mp*

Vc. measured *pp* *mp*



38

Picc. *pp* *poss. 7* *ppp* 6

B.Cl. *pp* (all accents within dynamic level) *ppp*

Vib. *ppp* 5 3 (trem.) 2 *ppp* Red.

Pno. *pp* 8 *pp* Red.

Vn. *pp* *p* measured *sfz* as high as possible

Vc. *pp* *ppp*

40

Picc. *ff* 3 3

B.Cl. *pp* *mp* *mf* *f*

Vib. *ppp* Red.

Pno. *ff* Red.

Vn. (trem.) *ppp* (trem.)

Vc. *ppp* *ppp* *mp* *ppp*

44

Picc. *tr* *ppp*

B.Cl. *pp* *mp* *pp* *pp* *mf sub.*

Vib.

Pno. *pp* *ppp* *tr*

Vn. *sul C* *(legato sempre)*

Vc. *pp*

47

Picc.

B.Cl. *ppp* *f* *ppp* *fff sub. 5* *ppp* *mf* *ppp*

Vib. *Marimba*

Pno. *fff* *fff sub.*

Vn. *ppp*

Vc. *(trem.)* *(legato sempre)* *ppp*

50 (trem.)  
B.Cl. *ppp legato sempre*

Mar. *fff*

Pno. *ff*

Vn.  
Vc.

53  
Picc. *f*

B.Cl.

Mar. *f*

Pno. *ff* *f*

Vn.  
Vc.

Picc. *55*

B.Cl.

Mar.

Pno.

Vn.

Vc.

Picc. *58*

B.Cl.

Mar.

Pno.

Vn.

Vc.

60

Picc. *mf*

B.Cl. *mf*

Mar. *f*

Pno. *f* *ff*

Vn. *f* *ff*

Vc. *f* *ff*

62

Picc. *f*

B.Cl. *f*

Mar. *f*

Pno. *f*

Vn. *fff* *f* *arco* *ff* *f p* *ff* *f p*

Vc. *ff* *ff* *fff*





72

Picc. *mf* *sim.*

B.Cl. *mf* *sim.*

Perc. Marimba *f* *sim.*

Vn. *f* *sim.*

Vc. *f* *sim.*

73

Picc. *ff* flz. *ff*

B.Cl. *ff* *ff*

Mar. *ff*

Pno. *ff*

Vn. *ff*

Vc. *ff*

micro-tonal *tr* *ff*

75

Picc.

B.Cl.

Pno.

Vn.

Vc.

*ff*

*ff*

*ff*

*ff*

6

3

6

6

76

Picc.

B.Cl.

Pno.

Vn.

Vc.

*ff*

*ff*

*mp*

*ff*

*ff*

6

5

5

3

3

3

3

6

5

3

3

3

78

Picc. *mf*

B.Cl.

Pno. *mf* *f*

Vn.

Vc.

80

Picc. *ff*

B.Cl. *ff*

Perc. Crotales *ff*

Pno. *ff*

Vn. *ff*

Vc. *ff*

82

Picc. *fff*

B.Cl. *fff*

Crot. dampen all crotales

Pno. *fff*

Vn. *fff*

Vc. *fff*

84

Picc.

B.Cl.

Perc. Marimba

Pno.

Vn.

Vc.

86

Picc. *fff* *mp* *pp*

B.Cl. *pp legato sempre*

Mar. *fff* *mp* *pp*

Pno. *fff* *p*

Vn. *fff* *mp* *pp*

Vc. *fff* *molto dim.* *p*

*sul C*

*5* *6*

*Red.*

*V*

*V*

*V*

*|||*

88

Picc. *p* *mf*

B.Cl. *pppp*

Mar. *p* *mf*

Pno. *pp* *p*

Vn. *p* *mf*

Vc. *pp*

*5* *5*

*n*