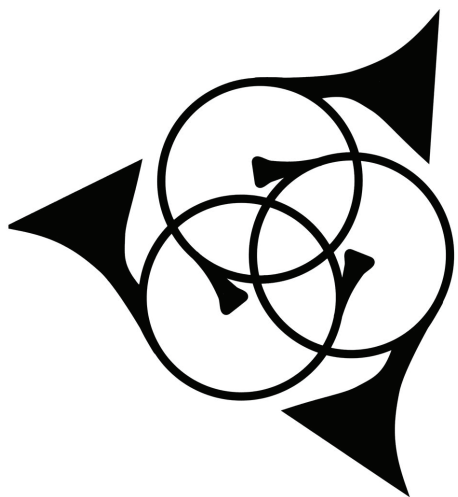


# **Orchestral Horn Excerpts**

a collection of excerpts  
presented as they appear  
in the original parts

compiled by  
Daren Robbins





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# Forward

Orchestral excerpt books, by their very nature, are an exercise in compromise. They offer in one convenient volume most of the excerpts that are asked for on orchestral auditions. They are affordable, portable, and readily available; almost any music store will have the standard books in stock. This makes them a great starting point in preparation for orchestral auditions. Yet, with all the convenience comes a host of shortcomings. They often omit important passages that are standard on auditions, and measures are often omitted from the beginnings and ends of the included passages. They are reengraved so that they bear little visual resemblance to the original parts: line breaks occur in different places, multiple parts are sometimes combined on one staff, markings are differently positioned, and the spacing is different. There is also the matter of typographical errors that are seemingly inevitable in the reengraving process. On some levels the visual differences can be advantageous; excerpt books are often easier to read than original orchestra parts. However, in concerts and auditions the parts are used, not the books; and “real life” situations like these are not a good time to experience the original parts for the first time.

The ideal (and sometimes impractical) solution is to study and practice from the original parts. That way you have all of the music, you can see the context in which the excerpts lie, and you’re looking at what will likely be put in front of you at an audition. Until several years ago this required either buying individual parts from the publisher, an expensive proposition, or making bootleg copies, less expensive but very time consuming. Fortunately, in 1995 David Thompson, principal horn of the Barcelona Symphony Orchestra, did a great service to all horn players by making available for purchase his collection of selected parts. The collection is titled “*The Orchestral Audition Repertoire for Horn: Complete and Unabridged*” and is available from [www.thompsonedition.com](http://www.thompsonedition.com). This collection is an invaluable resource and should be owned by any serious horn student with aspirations of teaching or performing. This volume remedies all the disadvantages of excerpt books, but necessarily ignores their primary advantage: convenience. It’s over 1000 pages long and weighs nearly 10 pounds – not something that is easily toted to the practice room on a daily basis. Mr. Thompson wisely bound the pages in a three-ring binder making it easy to remove individual parts. But here again, you’re losing a key advantage to excerpt books: an all-in-one volume.

In the book before you, I have assembled what I believe to be the best possible compromise between the comprehensive but hefty *Thompson Edition* and the convenient but deficient and visually discrepant excerpt books. I have chosen 46 of the most frequently requested works on orchestral horn auditions (based on lists in Douglas Hill’s book *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* and Arthur La Bar’s *Horn Player’s Audition Handbook*) and

reproduced excerpts taken from the original parts. By doing this, I've given the reader the visual and typographical accuracy of the original part with the convenience of an excerpt book. I have attempted to include as many of the important passages of each work as possible. Please note that, unlike the *Thompson Edition*, this is not an attempt to be comprehensive. I have included more passages than most of the standard horn excerpt books, but in some works (such as *Ein Heldenleben*) it would be impossible to include all the important passages without reproducing the entire part, which lies outside the scope of this project. I have also tried to include enough material before and after each passage so as not to exclude music that might be requested on an audition, and to give the reader some context. Again, this book cannot and should not serve as a substitute for studying the entire part; it is simply intended to provide as much information as possible in a portable and convenient volume.

The most important and unique feature of this book is its companion website, [www.hornexcerpts.org](http://www.hornexcerpts.org), which contains multiple recordings of each excerpt that can be listened to online. I have chosen three to five recordings of each work and compiled them on the website so that different interpretations can be compared back-to-back at the click of a mouse. When choosing the recordings I tried to include as diverse a selection of performances for each excerpt as possible. I took into consideration playing style (e.g. Chicago Symphony vs. New York Philharmonic), nationality (American vs. European), and type of instruments played (modern instruments vs. period instruments). As I did with the printed excerpts, I've tried to include several measures of music before and after each excerpt to provide some context. Of course, this site should not be used as a substitute for listening to entire recordings or live performances. It is essential for a well-prepared horn player to be familiar with not only the excerpts, but also the role they play in the context of the entire movement or work. Like the book, the website is intended to present a maximum amount of information in a succinct format.

I have also included several features not found in other excerpt publications. One such feature is, when possible and appropriate, the inclusion of all horn parts for a given excerpt, even if not all parts are commonly requested on auditions. This will make possible the rehearsal of these excerpts as a full section when a full set of complete parts is otherwise unavailable. For example, only the 2nd horn part in variation 6 of Brahms' *Variations on a Theme by Haydn* is commonly asked for on orchestral auditions, but the other three parts are equally interesting and important. I've included all four parts because I think it would be beneficial (not to mention fun) for a student learning the 2nd horn part to gather three other players and rehearse it as a section.

I've included as much information as possible about the location of the excerpts within the works to which they belong. I've given either measure numbers or locations in relation to rehearsal marks, and when possible I've given both. It should be noted that

numbers and rehearsal letters are not always consistent between different editions, and sometimes not even consistent between parts and the score. In Russian music the rehearsal letters **I** and **J** are interchangeable – different editions will use one or the other but never both.

The metronome marks I've included are those of the composers. In some cases the metronome marks appear in the score but not in the parts. I've included them here either way. The reader should be aware that composers' metronome marks are not necessarily indicative of standard performance tempi. This is most famously the case in Beethoven. Modern performances of Beethoven's works are often considerably slower than the metronome marks he indicates. One such example is the fourth horn solo in the third movement of the ninth symphony. Beethoven indicates a tempo of ♩ = 60. Of the performances that are included on the website, the one that comes closest to this tempo is Roger Norrington's with the London Classical Players performing on period instruments (♩ = 56). The other three performances, done on modern instruments, range between ♩ = 50 and ♩ = 60.

This book does not make any claims to authenticity. In recent years publishers such as Bärenreiter have made available "Urtext" editions of several composers' works. These editions claim to more accurately represent the original manuscript than the older editions. However, for the purposes of this book I've included the older (and perhaps less accurate) editions because they are most likely what will be found in orchestra libraries and used in most auditions and performances.

## **Acknowledgements**

I'd like to acknowledge some of the people who have helped me to make this project possible. The recordings on the set of CDs were borrowed from several different collections besides my own. I'd like to thank Lin Foulk, Jeff Suarez, Abigail Pack, and the UW-Madison Mills Music Library for making their collections available to me. I'd also like to thank Steve Sundell and the Mills Music Library for use of the audio recording facilities.

The printed excerpts were also taken from several collections. Thanks to the UW-Madison Orchestra department and the La Crosse Symphony Orchestra for providing some parts, and to David Thompson for making available his collection of parts to the horn world at large.

Finally, I'd like to thank Professor Douglas Hill and the UW-Madison horn studio for the encouragement not only to start, but also to complete this project. It is my hope that this book and the accompanying CDs will be a valuable and worthwhile resource for my students and for other students to whom it can be made available.



# **Orchestral Horn Excerpts**



## Excerpt 1 – I. Allegro, ms. 12-25

Horn II in F

The image shows a musical score for the song "The Rose Tree". It consists of three staves of music, each with a measure number in a box at the beginning. The first staff starts with measure 14, the second with measure 17, and the third with measure 24. The music is written in treble clef with a key signature of one sharp (F#). The first staff contains measures 14 through 16, featuring a melody with eighth and sixteenth notes and triplets. The second staff contains measures 17 through 23, including a key signature change to one sharp and a double bar line. The third staff contains measures 24 through 26, ending with a final measure. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff.

## Excerpt 2 – I. Allegro, ms. 36-43

Horn I in F

35



40



43



The musical notation for Horn I in F consists of three staves. The first staff (measures 35-39) begins with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and sixteenth notes, with a repeat sign at the end. The second staff (measures 40-42) continues the melodic line with similar rhythmic patterns. The third staff (measure 43) shows a final measure with a quarter rest and a fermata, followed by a double bar line.

Horn II in F

36



40



43



The musical notation for Horn II in F consists of three staves. The first staff (measures 36-39) begins with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and sixteenth notes, with a repeat sign at the end. The second staff (measures 40-42) continues the melodic line with similar rhythmic patterns. The third staff (measure 43) shows a final measure with a quarter rest and a fermata, followed by a double bar line.

## Excerpt 3 – I. Allegro, ms. 65-74

Horn I in F

First system: Treble clef, common time (C). Measure 65 starts with a first ending bracket (1) over a half note F. Measure 66 contains a half note F, a half note G, and a half note A. Measure 67 contains a half note B, a half note C, and a half note D. Measure 68 contains a half note E, a half note F, and a half note G. Measure 69 contains a half note A, a half note B, and a half note C. Measure 70 contains a half note D, a half note E, and a half note F. Measure 71 contains a half note G, a half note A, and a half note B. Measure 72 contains a half note C, a half note D, and a half note E. Measure 73 contains a half note F, a half note G, and a half note A. Measure 74 contains a half note B, a half note C, and a half note D.

Horn II in F

First system: Treble clef, common time (C). Measure 65 starts with a first ending bracket (1) over a half note F. Measure 66 contains a half note F, a half note G, and a half note A. Measure 67 contains a half note B, a half note C, and a half note D. Measure 68 contains a half note E, a half note F, and a half note G. Measure 69 contains a half note A, a half note B, and a half note C. Measure 70 contains a half note D, a half note E, and a half note F. Measure 71 contains a half note G, a half note A, and a half note B. Measure 72 contains a half note C, a half note D, and a half note E. Measure 73 contains a half note F, a half note G, and a half note A. Measure 74 contains a half note B, a half note C, and a half note D.

Second system: Treble clef, common time (C). Measure 66 contains a half note F, a half note G, and a half note A. Measure 67 contains a half note B, a half note C, and a half note D. Measure 68 contains a half note E, a half note F, and a half note G. Measure 69 contains a half note A, a half note B, and a half note C. Measure 70 contains a half note D, a half note E, and a half note F. Measure 71 contains a half note G, a half note A, and a half note B. Measure 72 contains a half note C, a half note D, and a half note E. Measure 73 contains a half note F, a half note G, and a half note A. Measure 74 contains a half note B, a half note C, and a half note D.

Third system: Treble clef, common time (C). Measure 72 contains a half note C, a half note D, and a half note E. Measure 73 contains a half note F, a half note G, and a half note A. Measure 74 contains a half note B, a half note C, and a half note D.

## Excerpt 4 – III. Allegro, ms. 1-17

Horn I in F

**Allegro**

5

12

16

2

This musical score for Horn I in F consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 11 and includes a triplet of eighth notes. The third staff, starting at measure 12, contains measures 12 through 15. The fourth staff, starting at measure 16, contains measures 16 through 17 and ends with a double bar line and a fermata.

Horn II in F

**Allegro.**

4

11

15

2

This musical score for Horn II in F consists of four staves. The first staff contains measures 1 through 3. The second staff, starting at measure 4, contains measures 4 through 10 and includes a triplet of eighth notes. The third staff, starting at measure 11, contains measures 11 through 14. The fourth staff, starting at measure 15, contains measures 15 through 17 and ends with a double bar line and a fermata.



## Excerpt 5 – III. Allegro, ms. 84-end

Horn I in F

90

97

103

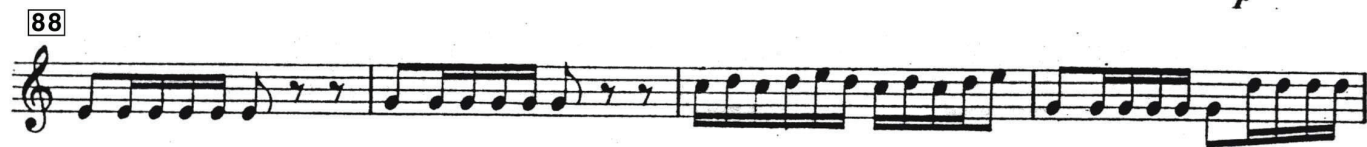
108

115

118

121

Horn II in F



## Excerpt 6 – IV. Trio 2

Horn I in F

Measures 1-25 of the Horn I part in F major. The music is in 3/4 time and features a repeating eighth-note pattern with accents. Measure numbers 9, 17, and 25 are indicated in boxes. The piece concludes with the instruction *Menuetto da capo al Fine*.

Horn II in F

Measures 1-25 of the Horn II part in F major. The music is in 3/4 time and features a repeating eighth-note pattern with accents. Measure numbers 9, 17, and 25 are indicated in boxes.



# Bach – Mass in B minor, BWV 232

## Excerpt 1 – XI. Quoniam tu solus Sanctus, ms. 1-13

Horn in D



# Beethoven – Fidelio Overture

## Excerpt 1 – Adagio-Allegro, ms. 45-55

Horn II in E





# Beethoven – Symphony No. 3, op. 55

Excerpt 1 – I. Allegro con brio, ♩. = 60  
ms. 394-416 (4 before **M** – 19 after **M**)

Horn I in E $\flat$

31 M 3 in F

Ve. Va. dolce

414 31 N

cresc.

Horn II in E $\flat$

4 M 22

pp f ff

Excerpt 2 – I. Allegro con brio, ♩. = 60  
ms. 619-659 (16 before **U** – 9 after **V**)

Horn I in E $\flat$

3 1

cresc.

625 U

decresc. p cresc. p

641 V

cresc.

657 f

Horn II in E $\flat$

629

644

658

*cresc.*

*decresc. p*

*cresc.*

*p*

*cresc.*

*f*

1

1

1

U

2

2

V

Horn III in E $\flat$

632

651

*p cresc.*

*decresc. p*

*cresc.*

*p*

*p*

*cresc.*

*f*

1

2

1

U

5

Hr. I

Hr. II

V

## Excerpt 3 – III. Trio: Allegro vivace, $\text{♩} = 116$ , ms. 169-202

Horn I in E $\flat$

First system: 3/4 time signature, *ff* dynamic, followed by a first ending bracket with *f* dynamics and a second ending bracket with *f* dynamics.

Second system: Labeled **TRIO**, starting at measure 171. *sf* dynamic, followed by a *cresc.* marking and *sf* dynamics.

Third system: Starting at measure 186. *sf* dynamic, followed by a *cresc.* marking and *sf* dynamics, ending with a first ending bracket.

Horn II in E $\flat$

First system: 3/4 time signature, *ff* dynamic, followed by a first ending bracket with *f* dynamics and a second ending bracket with *f* dynamics.

Second system: Labeled **TRIO**, starting at measure 171. *sf* dynamic, followed by a *cresc.* marking.

Third system: Starting at measure 182. *f* dynamic, followed by a *sf* dynamic.

Fourth system: Starting at measure 194. *cresc.* marking, followed by *f* dynamics, ending with a first ending bracket and the number 18.

Horn III in E $\flat$

First system: 3/4 time signature, *ff* dynamic, followed by a first ending bracket with *f* dynamics and a second ending bracket with *f* dynamics.

Second system: Labeled **TRIO**, starting at measure 171. *sf* dynamic, followed by a *cresc.* marking.

Third system: Starting at measure 183. *f* dynamic, followed by a *sf* dynamic, ending with a first ending bracket and the number 1.

Fourth system: Starting at measure 197. *f* dynamic, followed by a *cresc.* marking, ending with a first ending bracket and the number 18.



Horn I in E $\flat$

[illegible]Horn I in E<sub>b</sub>[illegible]

The first system of the musical score for 'Presto' by Franz Liszt, measures 1-46. It consists of four staves. The first staff is the right hand, starting with a treble clef, a 2/4 time signature, and a tempo marking 'Presto (♩ = 116)'. It begins with a forte (ff) dynamic and features a series of sixteenth-note runs and chords, with dynamic markings of sf (sforzando) and sfz (sforzando) throughout. The second staff is the left hand, starting with a treble clef and a 2/4 time signature, featuring a series of chords and sixteenth-note runs, with dynamic markings of sf and sfz. The third staff is the right hand, starting with a treble clef and a 2/4 time signature, featuring a series of sixteenth-note runs and chords, with dynamic markings of sf and sfz. The fourth staff is the left hand, starting with a treble clef and a 2/4 time signature, featuring a series of chords and sixteenth-note runs, with dynamic markings of sf and sfz. The system concludes with a double bar line and a fermata over the final note.

**Presto** (♩ = 116)

*ff*

439 *ff*

446 *ff*

454 *sempre più f* *ff*

464

# Beethoven – Symphony No. 6, op.68

## Excerpt 1 – III. Allegro, ♩. = 108, ms. 132-161 (50 after **A**)

Horn I in F

40 Va., Vc. Horn II

138 *cresc.* 1 2 3 4 5 *dolce*

154 *cresc.* *sempre più stretto* *f* Vc., Kb.

Detailed description: This musical score is for Horn I in F, measures 132-161. It is written in 3/4 time. The score begins with a key signature of one flat (F major/D minor) and a tempo of 108 beats per minute. The first staff shows measures 132-138, with a crescendo leading to a dolce section. The second staff shows measures 139-145, continuing the dolce section. The third staff shows measures 146-154, with a crescendo leading to a section marked 'sempre più stretto' and 'f' (forte). The fourth staff shows measures 155-161, continuing the 'sempre più stretto' section. The score includes various dynamics and articulations, such as 'cresc.', 'dolce', 'f', and 'sempre più stretto'.

## Excerpt 2 – V. Allegretto, ♩. = 60, ms. 1-10

Horn I in F

Allegretto (♩. = 60) Klar. I Solo

1 2 3 4 5

*p* *cresc.* *sf* *p*

Detailed description: This musical score is for Horn I in F, measures 1-10. It is written in 6/8 time. The score begins with a key signature of one flat (F major/D minor) and a tempo of 60 beats per minute. The first staff shows measures 1-10, with a solo section marked 'Solo' and 'p' (piano). The second staff shows measures 11-17, with a crescendo leading to a section marked 'sf' (sforzando) and 'p' (piano). The score includes various dynamics and articulations, such as 'p', 'cresc.', 'sf', and 'p'.

# Beethoven – Symphony No. 7, op. 92

Excerpt 1 – I. Vivace, ♩. = 104, ms. 84-101 (25 before [C] – [C])

Horn I in A

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85

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## Excerpt 2 – I. Vivace, ♩ = 104, ms. 423-end (23 after **N** – end)

Horn I in A

424

436

443

*ff*

*ff*

*ff*

6/8

*- più cresc. - ff*

Detailed description: This block contains the musical notation for Horn I in A, measures 424 through 443. The key signature is one sharp (F#), and the time signature is 6/8. The notation is written on three staves. The first staff begins at measure 424 and ends at measure 435. The second staff begins at measure 436 and ends at measure 442. The third staff begins at measure 443 and ends at measure 443. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *- più cresc. - ff* (more crescendo, fortissimo).

Horn II in A

425

436

443

*ff*

*ff*

*ff*

21 22

*ff*

*più cresc.*

Detailed description: This block contains the musical notation for Horn II in A, measures 425 through 443. The key signature is one sharp (F#), and the time signature is 6/8. The notation is written on three staves. The first staff begins at measure 425 and ends at measure 435. The second staff begins at measure 436 and ends at measure 442. The third staff begins at measure 443 and ends at measure 443. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *più cresc.* (more crescendo).



## Excerpt 3 – III. Presto, $\text{♩} = 84$ , ms. 153-239

Horn I in D

Assai meno presto  $\text{♩} = 84$

153 *p dolce*

169 *p*

185 *cresc. ff*

221 *fp*

20 Fag.

11 Vcllo. C.-B.

Horn II in D

Assai meno presto  $\text{♩} = 84$

153 *p dolce*

167 *p*

181 *p dolce*

194 *cresc.*

206 *ff*

217 *fp*

229 *sempre dim. pp*

**Excerpt 4 – IV. Allegro con brio,  $\text{♩} = 72$ , ms. 416-end (**K**– end)**

Horn I in A

422

433

448

464

**K**

**L**

*ff*

*sf*

*fff*

*sf*

*p*

*cresc.*

*fff*

*sf*

Horn II in A

[illegible]



# Beethoven – Symphony No. 8, op. 93

## Excerpt 1 – III. Tempo di Minuetto, ♩ = 126, ms. 45-78

Horn I in F

3/4

1. 1. 2. Solo

*sf* *f* *f* Fine *dolce* *cresc. p*

51 *cresc. p* *p* Viol. I

60 *f* *p dolce cresc. - - - p* *cresc. - - - p* *cresc. - - -*

70 *p* *cresc. p* *cresc. p* *dim. - - - pp* Men. Da capo al Fine

Horn II in F

42 1. 1. 2. Solo

*sf* *f* *f* Fine *dolce* *cresc. p* *cresc. - - -*

51 *p* Cor. I *p* Cor. I *cresc. - - -*

60 *f* *p dolce cresc. p* *cresc. - - - p* *cresc. - - -*

70 *p* *p* *dim. - - - pp* Men. da Capo al Fine

# Beethoven – Symphony No. 9, op. 125

Excerpt 1 – I. Allegro ma non troppo, un poco maestoso, ♩ = 88  
ms. 469-478 (Q – 10 after Q)

Horn I in D

Excerpt 1 musical score for Horn I in D, measures 469-478. The score is in 2/4 time. Measure 469 starts with a forte (f) dynamic. Measure 470 features a solo marked with a box 'Q' and 'Solo', with a 'p dolce' dynamic. Measures 471-478 show a melodic line with fingerings 1, 2, 8, 4, 5, 6 and a 'cresc.' marking. Measure 479 starts with a forte (f) dynamic and a 'ff' marking.

Excerpt 2 – II. Presto, ♩ = 116, ms. 438-454 (L – 17 after L)

Horn I in D

Excerpt 2 musical score for Horn I in D, measures 438-454. The score is in C major, 2/4 time. Measure 438 starts with a forte (f) dynamic. Measure 439 features a solo marked with a box 'L' and 'Solo', with a 'fp' dynamic. Measures 440-454 show a melodic line with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 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1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2

Excerpt 3 – III. Adagio molto e cantabile, ♩ = 60, ms. 83-99

Excerpt 4 – III. Adagio molto e cantabile, ♩ = 60, ms. 109-121

Horn IV in E<sub>b</sub>

65 **Andante moderato** 14 **Clar. I** **Adagio**  
Fag. I *pp* *dolce*

85

93 **Solo** *cresc.* 12

99 **Lo stesso tempo** *p*

103 *cresc.* *p*

110 *cresc.* *cresc.* *p*

115 *cresc.* *p*

119 *piu p* *pp* *cresc.* *f*

122 **A** *f* *f* *ff*

Detailed description: This is a musical score for Horn IV in E-flat, spanning measures 65 to 122. The score is written in treble clef with a key signature of one flat (B-flat). It begins at measure 65 with the tempo marking 'Andante moderato' and a 3/4 time signature. The first staff includes parts for Fag. I and Clar. I. The tempo changes to 'Adagio' at measure 83. The score includes various dynamics such as *pp*, *dolce*, *cresc.*, *p*, *pp*, *f*, and *ff*. There are also performance instructions like 'Solo' and 'Lo stesso tempo'. The score ends at measure 122 with a section marked 'A'. The music features a mix of melodic lines and rhythmic patterns, including eighth and sixteenth notes, and rests.



# Berlioz – Romeo & Juliet (Queen Mab Scherzo)

Excerpt 1 – III. Prestissimo, ♩. = 138, (9 after **57** – 4 after **62**)

Horn III in B $\flat$ , alto

57 8 9 10 11 12 13

Cor. IV. 6 7 8 9 10 5

Cor. I.

Cor. II.

58 2 3

*p* *p*

59 3

*pp*

60 10

*pp*

*cresc. poco a poco*

61 2 3

*ff* *f*

*dim.* *p*

62 2

*ff* 1 2 3 4 5 6

# Brahms – Academic Festival Overture,

## op. 80

### Excerpt 1 – Allegro, ms. 1-16 (beginning – **A**)

Horn I in C

Allegro

*pp*

*molto p*

**A**

*pp*

### Excerpt 2 – Un poco maestoso, ms. 143-188 (10 after **F** – **G**)

Horn III in E

*p*

*espr.*

*animato*

*f*

*f*

**G**

# Brahms – Concerto No. 1 for piano, op. 15

## Excerpt 1 – I. Maestoso

ms. 191-216 (8 after **C2** – 10 before **C3**)

Horn III in F

199 (Solo) *p marc. ma dolce*

208 Horn IV (Solo) *p marc. ma dolce*

214 Tutti *pp*

Klav.

Solo 13

**C2**

**C3**

## Excerpt 2 – I. Maestoso, ms. 423-443 (25 after **G** – Tempo I)

Horn I in D

423 (Solo) *p marcato, ma dolce*

434 (Solo) *p marcato, ma dolce*

Viol. I

*dim.*

**G**



### Excerpt 3 – III. Rondo: Allegro non troppo, ms. 218-238 (19 before **E** – **E**)

Horn III in B $\flat$  basso

218 **D** 18

219 **E** 8

220 **E** 2

Klav.

(Solo)

*p*

229 *pp*

### Excerpt 4 – III. Rondo: Allegro non troppo, ms. 410-436 (**H** – 25 after **H**)

Horn I in D

414 **H** 2

427 **H** 2

440 **H** 2

*p espr.*

*cresc.*

*pp*

*pp*

*dim.*

Solo

Tutti (Solo)

*cresc.*

*pp*

**Excerpt 1 – I. Allegro non troppo, ♩ = 92, ms. 1-5**

Allegro non troppo (M.M.  $\text{♩} = 92$ )

(Solo) Solo Tutti Solo

1 4 16

120

*stacc.*

6 6 6 3

4 **D** Tutti (Solo)

*p*

174 **F** Tutti *ff marc.* 1 1

184 3 (Solo) *p* 3 Solo *ff* Tutti 3 Solo *p* Tutti

195 Solo 6 **G**

# Brahms – Variations on a Theme by Haydn, op. 56a

## Excerpt 1 – Variation 6, Vivace

Horn I in B $\flat$  basso

**Vivace**

264 *p* *f* *p*

274 *f* *sf* *sf* *sf* *sf*

280 *f* *sf* *f* *sf*

286 *f* *sf* *f* *sf* *sf*

Horn II in B $\flat$  basso

**Vivace**

264 *p* *f* *p*

274 *f* *sf* *sf* *sf* *sf*

280 *f* *sf* *f* *sf*

286 *f* *sf* *f* *sf* *sf*



Horn III in F

**Vivace**

264 *Hr. IV* *p* *f* 5

274 *f* *sf* *sf* *f*

285 *f* *sf* *f* *sf* *sf*

Horn IV in E $\flat$

264 *p* *f*

274 *f* *sf* *sf* *sf* *sf* *sf*

284 *f* *sf* *f* *sf* *sf*

# Brahms – Symphony No. 1, op. 68

## Excerpt 1 – II. Andante sostenuto, ms. 91-105 (E – F)

Horn I in E

85 *p* *espr.* *cresc.* **E**

94 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf* **F** 6

## Excerpt 2 – IV. Più Andante, ms. 28-60 (B – 15 after C)

Horn I in C

1 *p cresc.* *sf sf sf*

**B** Più Andante *f sempre e passionato* *pp* *pp*

30 1

43 3 **C** 2 *p dolce* *poco f espr.* *cresc.* *f*

58 1 *dim.*

# Brahms – Symphony No. 2, op. 73

## Excerpt 1 – I. Allegro non troppo, ms. 1-12

Horn I in D

**Allegro non troppo**  
Solo  
26  
Vcl. u. K.-B. *p*

Horn II in D

**Allegro non troppo**  
Solo  
26  
Vcl. u. K.-B. *p*

Horn III in E

**Allegro non troppo**  
Vcl. K.-B. 4  
Solo  
26  
Fag. I *p*

Horn IV in E

**Allegro non troppo**  
Vcl. K.-B. 4  
Solo  
30  
Fag. I *p*

## Excerpt 2 – I. Allegro non troppo ms. 438-477 (9 before **M** – 31 after **M**)

Horn I in D

439 *pp* *p* *f* *dim.*

453 *p* *dolce* *cresc.* *un poco*

463 *stringendo* *ritard.* *f* *dim*

473 *in tempo, ma più tranquillo* *mp espress.* *cresc.*

## Excerpt 3 – II. Adagio non troppo, ms. 17-32 (**A** – **B**)

Horn I in B

19 *dim.* *p* *cresc.* *f* *dim* *p*

25 *dim.* *p* *cresc.* *f* *dim* *p*

32 *Ob.* *1* *8* *12*



# Brahms – Symphony No. 3, op. 90

## Excerpt 1 – I. Allegro con brio, ms. 101-112 (G – H)

Horn I in C

5 G

*espr.* *f* *cresc.* *f*

*poco rit.* *dim.*

108 *p* *dim.*

H *Un poco sostenuto* 5

Horn II in C

5 G 7

*Solo.* *poco rit.*

*p* *dim.*

H *Un poco sostenuto.* 5

## Excerpt 2 – III. Poco Allegretto, ms. 98-110 (F – 12 after F)

Horn I in C

7 Klar. Fag. I *lunga* F

*p* *p espr.*

102 *p* *p espr.*

110 1



# Brahms – Symphony No. 4, op. 98

## Excerpt 1 – I. Allegro non troppo

ms. 33-114 (12 before [B] – 4 after [E])

Horn I in E

33 *cresc.* *f*

43 [B] *f* Hr. III *f*

57 [C] Solo *f*

68 *f* *sf* *sf* *sf*

76 *sf* *sf* *sf* *mf* *cresc.* *sf* *f* [D]

92 *dim.* *mf* Solo *dolce* 1

102 *p più dolce* *pp* 2 [E] *pp ma ben marc.*

112 3 2

Horn II in E

41 *cresc.* **B** *f* Hr. III

53 **C** Solo *f*

63 *f*

72 *sf sf sf sf sf sf sf* **D** *mf*

87 *cresc.* *f* *dim.* **E** Hr. I

104 *pp* *pp ma ben marc.*

113 *pp*

## Horn III in C

Viol. 13 **B**

47 *f marc.*

55 **C**

63

72 *f marc. sf sf sf sf*

79 *sf mf cresc. f* **D**

102 *pp* **E** 12 Hr. I II



# Horn IV in C

Viol. 13 B

47 *f marc.*

55 C

63

72 *f marc. sf*

79 D 6 9 *mf cresc. f*

102 Hr. I E 12 Hr. I *pp*

## Excerpt 2 – II. Andante moderato, ms. 1-14 (beginning – A)

### Horn I in E

Andante moderato

Hr. III, IV

Klar. I

5

13 Solo *pp* A 1 *f*

19 *p pp*

## Horn II in E

**Andante moderato**  
Hr. III IV

Klar. I

Solo

*pp*

*f*

*p*

5

1

2

A

## Horn III in C

**Andante moderato**  
Solo

*f*

*dim.* *pp*

7

Hr. I

*f*

*dim.* *pp*

14

B

A

## Horn IV in C

**Andante moderato**  
Solo

*f*

*dim.* *pp*

7

Hr. I

*f*

*dim.* *pp*

14

B

A



# Bruckner – Symphony No. 4

Excerpt 1 – I. Bewegt, nicht zu schnell, ms. 1-51

(beginning – **A**)

Horn I in F

The musical score for Horn I in F, measures 1-51, is presented in six staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Measure numbers 2, 10, 20, 30, 40, and 50 are indicated in boxes above the staves. The first staff begins with a *Solo* marking and a *mf* dynamic, with the instruction *immer deutlich hervortretend*. The second staff includes a *p dim.* marking. The third staff has a *p* marking. The fourth staff includes a *cresc.* marking. The fifth staff includes a *mf cresc.* marking. The sixth staff includes a *cresc. sempre* marking and a *molto cresc.* marking. The score concludes with a *ff* marking and a section marked **A**.

## Excerpt 2 - I. Bewegt, nicht zu schnell, ms. 217-253 (H – I)

Horn I in F

*p* *cresc.* *p* *poco a poco cresc.* *cresc. sempre* *fff sempre marc.*

*Sanft hervortretend immerfort*

## Excerpt 3 – II. Andante quasi allegretto ms. 71-91 (5 after D – 9 before E)

Horn I in F

*mf* *legato sempre* *dim.* *ppp*

*p* *dim.* *pp*

## Excerpt 4 – III. Scherzo: Bewegt, ms. 1-59 (beginning – **D**)

Horn I in F

**Bewegt** *Hr. 3. 4* *Die Viertelnote im Jagdthema immer etwas länger*

1 *p* 10 *p* 20 *poco a poco cresc.* 30 *ff* *sempre ff* 40 *mf* 50 *ppp* **D** 1 60 3



The image displays a musical score for three horns, labeled Hr. 3. 4 and Hr. 1. The score is written on a grand staff with three systems of staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo/mood is marked 'Bewegt' (Allegretto). The first system includes the instruction 'Die Viertelnote im Jagdthema immer etwas länger' (The quarter note in the hunting theme always a bit longer). The score features various musical notations, including eighth notes, quarter notes, and triplets. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include 'poco a poco cresc.' (poco a poco crescendo) and 'sempre ff' (always fortissimo). The score is divided into sections A, B, and C, with measures numbered 1 through 60. Section D begins at measure 60. The score concludes with a final measure marked '10'.



# Horn III in F

**Bewegt**  
Viol II  
Br.  $p$

9  $p$

17  $poco a poco cresc.$  **A**

25  $ff$  **B** 16

51 **C** 8 **D**  
Hrn. IV  $\bar{1}$   $\bar{2}$   $\bar{3}$   $\bar{4}$

# Horn IV in F

**Bewegt**  
Viol. 2, Vla.  $pp$   
*Die Viertelnote im Jagdthema immer etwas länger*  $p$

10

20  $poco a poco cresc.$  **A**

$sempre ff$   $ff$   $sempre ff$  **B** 5 **C** 10 **D** 1 **E** 1 **F** 30 **G** 1 **H** 3

Hr. 1 Hr. 1.2

60 3

# Excert 5 – IV. Langsam, ms. 183-268 (F – K)

Horn I in F

**F** *poco a poco ritard. Langsam* [190] 10 [200] 3 **G** *Tempo wie anfangs*

*pp* *pp poco a poco cresc.*

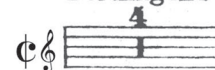
*p cresc.* *f* *ff* *f dim.* *pp*

*p* *cresc.* *p*

**K**

Horn III in B $\flat$  basso - D - F

Beruhigend



in B tief

187 *p* *zart*

Immer ruhiger

199 *ppp* *rit.* 1 *Zeitmaß wie zu Anfang* 22 *Trpt. I* *in D* *un poco rit* *p* *zart*

213 *ritard.* *a tempo* *dim.* *ff* *schr ausdrucksvoll* *muta in F* 8

253 *Klar. I* *in F* *Solo* *p* 5 *p* *rit.* 2 1

## Dvorak – Concerto for Cello, op. 104

Excerpt 1 – I. Allegro, ms. 51-64 (7 after [2] – 11 before [3])

Horn I in E

4 *ritard.* *Solo* *Un poco sostenuto in tempo* *pp* *molto espressivo*

*dim.* *pp* *dim.*

6

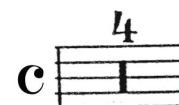


## Horn I in E

## Horn II in E



Horn III in D



Excerpt 3 – I. Allegro, ms. 192-209 ([8]– [9])

Horn III in D

**Excerpt 4 – II. Adagio ma non troppo, ♩ = 108,  
ms. 95-107 ([6] – 13 after [6])**

Horn I in F

6 *rit.* 1 6 *Meno. Tempo I.*

3/4

*p* *dim.* *p*

*ff* *dim.* *p* *pp* 12

Horn II in F

6 *rit.* *Meno. Tempo I.*  
*in F*

3/4

*Cor. III C* *p* *dim.*

*p* *ff* *dim.* *p* *pp*

12

Horn III in C

6 *rit.* *Meno. Tempo I.*

3/4

*p* *dim.* *p* *dim.* *p*

*ff* *dim.* *p* *dim.* *pp*

# Dvorak – Symphony No. 9, op. 95

Excerpt 1 – I. Adagio (♩ = 126) - Allegro molto (♩ = 136),  
ms. 16-27

Horn III in C

Excerpt 1 musical score for Horn III in C, measures 16-27. The score is written in 4/8 time. It begins with a key signature of one flat (B-flat). The first staff shows measures 16-18, with a first ending bracket over measures 17-18. The second staff shows measures 19-21, with a first ending bracket over measures 20-21. The third staff shows measures 22-24, with a first ending bracket over measures 23-24. The fourth staff shows measures 25-27, with a first ending bracket over measures 26-27. The tempo changes from Adagio to Allegro molto at measure 25. Dynamics include *p*, *f*, and *attacca*. The key signature changes to two flats (B-flat and E-flat) at measure 25.

Excerpt 2 – I. Allegro molto, ♩ = 136  
ms. 189-225 (13 after [6] – 6 before [8])

Horn I in E

Excerpt 2 musical score for Horn I in E, measures 189-225. The score is written in 2/4 time. It begins with a key signature of one sharp (F-sharp). The first staff shows measures 189-191, with a first ending bracket over measures 190-191. The second staff shows measures 192-194, with a first ending bracket over measures 193-194. The third staff shows measures 195-197, with a first ending bracket over measures 196-197. The fourth staff shows measures 198-200, with a first ending bracket over measures 199-200. The fifth staff shows measures 201-203, with a first ending bracket over measures 202-203. The sixth staff shows measures 204-206, with a first ending bracket over measures 205-206. The seventh staff shows measures 207-209, with a first ending bracket over measures 208-209. The eighth staff shows measures 210-212, with a first ending bracket over measures 211-212. The ninth staff shows measures 213-215, with a first ending bracket over measures 214-215. The tenth staff shows measures 216-218, with a first ending bracket over measures 217-218. The eleventh staff shows measures 219-221, with a first ending bracket over measures 220-221. The twelfth staff shows measures 222-224, with a first ending bracket over measures 223-224. The tempo is Allegro molto. Dynamics include *p*, *ff*, and *f*. The key signature changes to two sharps (F-sharp and C-sharp) at measure 213.

### Excerpt 3 – II. Largo, ♩ = 52, ms. 39-46 (7 before **2** – **2**)

Horn I in E

5 Clar. Viol. I. con sordini. *p*

2 Un poco più mosso. *pp* 7

The musical score for Horn I in E consists of two staves. The first staff contains measures 39-45, marked with a piano (*p*) dynamic and the instruction "con sordini." (with mutes). The second staff contains measures 39-46, marked with a pianissimo (*pp*) dynamic and the instruction "Un poco più mosso." (a little more moving). The key signature is one sharp (F#).

Horn II in E

6 Viol. I. Con sord. *p* *dim.*

The musical score for Horn II in E consists of a single staff containing measures 39-46. It is marked with a piano (*p*) dynamic and the instruction "Con sord." (with mutes). The dynamic ends with a decrescendo (*dim.*). The key signature is one sharp (F#).

### Excerpt 4 – IV. Allegro con fuoco, ♩ = 152, ms. 1-25

Horn III in E

Allegro con fuoco. Viol. I. 4 *f* *ff*

8

The musical score for Horn III in E consists of three staves. The first staff contains measures 1-4, marked with a forte (*f*) dynamic and the instruction "Allegro con fuoco." (Allegro with fire). The second staff contains measures 5-8, marked with a fortissimo (*ff*) dynamic. The third staff contains measures 9-12, marked with a fortissimo (*ff*) dynamic. The key signature is one sharp (F#).



**Excerpt 5 – IV. Allegro con fuoco, ♩ = 152,  
ms. 267-275 (12 before 11 – 11)**

Horn I in E

10 *Un poco sostenuto.* Cello. Viola. Cello.

14

*p* *dim.* *p* *Solo.* *stringendo*

*cresc.* *molto. cresc.* 11 *Tempo I.* 3 *ff*

Horn II in E

*Un poco sostenuto.* 10 16 *l.* *Solo.*

*string.* *cresc.* 11 *Tempo I.* 3 *ff*

# Franck – Symphony in D minor

Excerpt 1 – II. Allegretto, ms. 29-48 (9 before **B** – **C**)

Horn 1 in F

**Allegretto. A** Cor ang. Cors.

13 12

**B**

*f* *dim.* *f* *p*

**C**

*f* *pp* 7

# Haydn – Symphony No. 31 “Hornsignal”

Excerpt 1 – I. Allegro, ms. 1-16 (beginning – 3 after **A**)

Horn I in D

**Allegro.**

*f* *p* 2 Solo

5

Horn II in D

**Allegro.**

*f*

6 3

Horn III in D

**Allegro.**

*f*

6 3

Horn IV in D

**Allegro.**

*f*

6 3

## Excerpt 2 – II. Adagio, ms. 1-20 (beginning – 8 after **A**)

Horn I in D



Horn II in D



Horn III in G



Horn IV in G



## Excerpt 3 – II. Adagio, ms. 36-41 (**D** – 5 after **D**)

Horn I in D

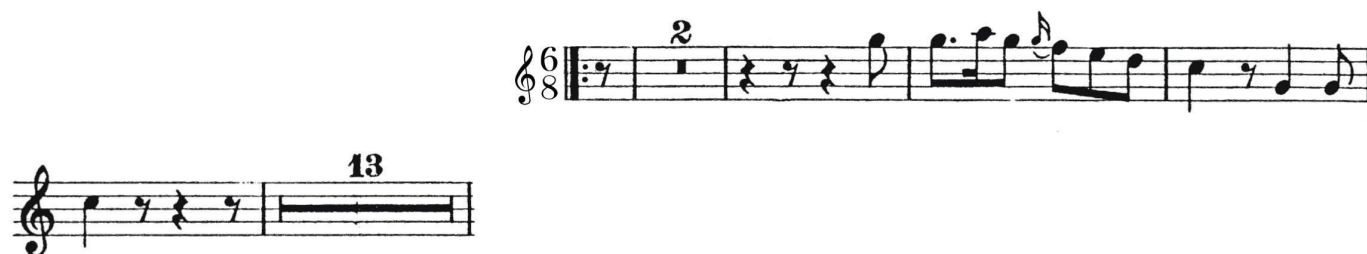




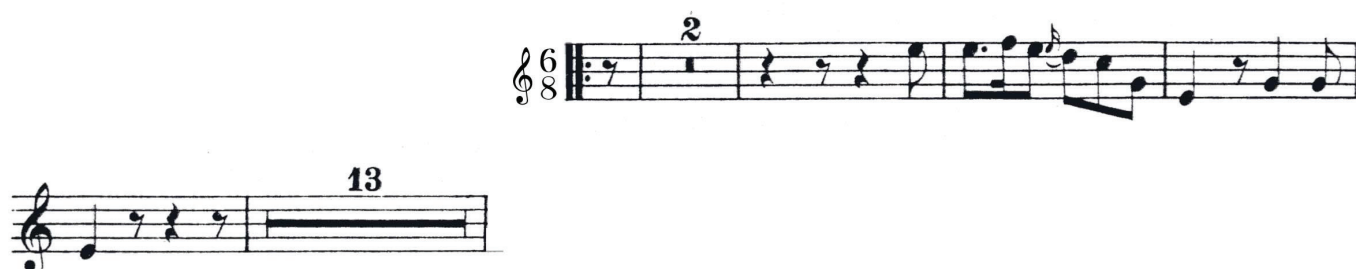
Horn II in D



Horn III in G



Horn IV in G



**Excerpt 4 – III. Menuet: Trio, ms. 41-76 (D – 10 after G)**

Horn I in D



Menuet Da Capo.

Horn II In D

**Trio.**

Menuet Da Capo.

Horn III in D

**Trio.**

Menuet Da Capo.

Horn IV in D

**Trio. 3**

Menuet Da Capo.

## Excerpt 5 – IV. Finale: Moderato molto, ms. 65-80 (Var. 4)

Horn I in D

Var. 4.  
Solo



Horn II in D

Var. 4.



Horn III in D

Var. 4.



Horn IV in D

Var. 4.





# Mahler – Symphony No. 1

## Excerpt 1 – I. Langsam. Schleppend.,

ms. 28-44 (8 before **2** – **3**)

Horn I in F

Tempo I. *Più mosso* (1. Clar.) *Tempo I. molto espr.* *Più mosso accel.*

*pp* sehr weich gesungen

*molto rit.* *Tempo I.* *Più mosso 2 Tempo I.*

*pp* weich und ausdrucksvoll

Horn II in F

Tempo I. *Più mosso* (1. Clar.) *Tempo I. molto espress.* *Più mosso acceler.*

*pp* sehr weich und ausdrucksvoll

*molto rit.* *Tempo I. molto espress.* *Più mosso Tempo I.*

*pp* weich und ausdrucksvoll



# Excerpt 2 – I. Langsam. Schleppend., ms. 207-226 (**15** – 12 after **15**)

Horn I in F

2 Sehr zurückhaltend 15 Sehr gemächlich

2 *pp* Dämpfer ab *ppp*

*sempre ppp*

1

Horn II in F

2 Sehr zurückhaltend 15 Sehr gemächlich *ppp*

2 *pp* ohne Dämpfer *ppp*

*sempre ppp* 2 Etwas be -

# Horn III in F

2 Sehr zurückhaltend. 15 Sehr gemächlich 4

*ppp* (4. Horn) *pp* Dämpfer ab. *ppp*

1 Etwas bewegter.

5

# Horn IV in F

Sehr zurückhaltend 15 Sehr gemächlich

2 *pp* Dämpfer ab *ppp*

*sempre ppp*

1

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**Excerpt 3 – I. Langsam. Schleppend, ms. 344-end (25 – end)**

Horn I in F

Immer noch etwas zurückhaltend  
*p poco a mf poco cresc.*  
 25 *mf* *f*

Vorwärts drängend  
*ff* *fff* *ff*

26 *tempo*  
*sempre ff*

Piu 27 *mosso* Etwas bewegter  
 6

(1. Viol.) 28 *gesangvoll hervortretend*  
*p ausdrucksvoll*

Allmählich etwas lebhafter  
*p* *fp* *ff*

29 7 *f* *p* *fp* 30 8 *fp* *fp*

31 1 *f* *ff* *f* *fp* *ff*

32 *ff* *f* *f* *f* *f*

33 1 *p* *f*

33 1 1 1 Schnell (bis zum Schluss)  
*accel.* *ff accel.* *G. P.* *G. P.* *ff gestopft* *(Pauken)*

1 *G. P.* *ff*



**25**  
Immer noch etwas zurückhaltend

*mf poco cresc.* *mf* *f* *ff*

Vorwärts drängend

*fffp* *ff*

**26** a tempo. (Hauptzeitmass)

*ff* *sempre ff*

**27** Etwas bewegter

8

**28** ausdrucksvoll

*p* *fp*

Allmählich etwas lebhafter.

*p* *fp*

**29**

*ff* *ff*

**30**

*p* *fp*

**31**

*fp* *ff* *ffp* *f* *f*

**32**

*f* *p* *f*

**33** *acceler.* *acceler.* *Schnell* *Schnell (bis*

*zum Schluss)* *(Pauken)* *ff staccato* *G. P. G. P. ff gestopft*

*G. P. ff*

25 Immer noch etwas

*p poco a poco cresc. mf*

zurückhaltend. *f* *ff* *fffp* *ff* Vorwärts drängend.

*fff* *sempre*

26 *a tempo* *ff* *Piu mosso.*

27 Etwas bewegter. *mf* 4 28 ausdrucksvoll *p*

Allmählich etwas lebhafter. *fp* *ff* *ff*

30 *ffp* *fp* *f* *f* *ff* *continued*

31 *ff* *fp* *fp* *fp* *f* 32 *f*

33 1 1 1 Schnell (bis zum Schluss.) *acceler.* *ff staccato* *G. P.* *G. P.* *ff gestopft*

*M* (Pauken.) 1 *G. P.* *ff*



25 Immer noch etwas zurück -

*p* *mf* *mf*  
*poco a poco cresc.*

haltend *f* *ff* *fff* *p* *ff* *3* Vorwärts drängend

*fff* *sempre ff*

26 a tempo (Hauptzeitmass) *Più mosso*

27 Etwas bewegter 28 *ausdrucksvoll* *p*

*p* *fp* *ff* 1 continued



29 6

2 30 8

31 1

32 1

33 acceler. acceler. 1 1 1 Schnell (bis gestopft)

zum Schluss)

1

*f* *fp* *fp* *f* *ff* *fp* *ff* *f* *p* *f* *ff* *stacc.* *G. P. G. P.* *ff* *P.* *ff*

# Excerpt 4 – II. Kräftig bewegt, doch nicht zu schnell, ms. 133-175 ([13] – 4 after [16])

Horn I in F

13 Vorwärts (1. Viol.)

9

14

1

Immer vorwärts

1

2

15

ff

accel.

f

16 Mässig

3 Solo

mf poco rit.

p

pp

TRIO

Recht gemächlich

12

Fag.

zart

pp

zart

17

poco riten.

pp

zart

a tempo

18

1

6

Horn II in F

**13** Vorwärts  
*ff* (1. Viol.) *f*

**14** *ff*

Immer vorwärts **15** *acceler.* *ff* *f*

**16** Mässig *rit.*

Horn III in F

**15** **13** Vorwärts.  
*ff* (1. Viol.)

offen *f* *ff*

**14** *ff*

Immer vor-  
 wärts. **15** *mf* *ff* *accel.* *f*

**16** Mässig. *rit.*

Horn IV in F

Vorwärts  
13 (1. Viol.)

15 *ff*

2 14 *ff*

1 Immer vor-

wärts 2 15 *acceler.*

*ff* *ff* *f*

3 Mässig

*f* *ff* *poco rit.*  
4



# Excerpt 5 – III. Feierlich und gemessen, ohne zu schleppend, ms. 113-132 (13 – 15)

Horn I in F

*Poco riten.* **13** Wieder etwas bewegter *pp* **2** deutlich *sempre pp* **14** *sempre pp* **15** **1**

(Celli u. Bässe pizz.)

Horn II in F

**13** Wieder etwas bewegter *pp* **2** deutlich *sempre pp* **14** *sempre pp* **15** **1**

(Celli u. Bässe pizz.)

## Horn I in F

72 | Mahler – Symphony No. 1

57 *sempre ff* *ffp* *ff*

58 *fff*

59 *ffp* *fff* *ffp* *ff*

60 *ff* *ff* *mf* *ff*

60 Von hier an nicht mehr breit

Drängend bis zum Schluß 61

1 1



Horn II in F

Immer breiter Schalltr. in die Höhe 3 ^ ^ ^  
*fp fp fp fp ff sempre cresc.*

52 Wieder vorwärts drängend 3 3 3 3  
*fff*

Poco riten. 3 3 3 3  
*fff*

53 Pesante Vorwärts 1 3 3 3 3 3 3 3  
*ff ff rit. stacc.*

54 3 3 3 3 3 3 3 3  
*fff ff*

55 2 3 3 3 3 3 3 3  
*ff fff*

Triumphal Pesante  
 56 aufstehen *fp ff ffp ff* *sempre ff*  
 continued



57 *sempre ff* *ffp* *ff* 4 58 *ff*

59 *ffp* *ff* *ffp*

60 *ff* *ff* *ff* *mf* *ff* Von hier an nicht mehr breit

Drängend bis zum Schluß

61 3 3 3 1 1

Horn III in F

51 Zurückhaltend. Immer breiter.

*sf* *ppp* *poco* *a* *poco* *cresc.* *fp* *fp* *fp* *fp*

(Schalltr. in die Höhe)

52 Wieder vorwärts drängend.

*ff* *sempre cresc.* *fff*

53 Pesante Vorwärts. *rit.*

*fff* *ff* *ff*

54 *staccato* *f*

55 *ff*

56 Pesante. Triumphant. aufstehen

*fff* *fp* *ff* *ffp* *ff*

57 *sempre ff* *ffp*

58 *ff* *fff*

continued

Musical score for Mahler's Symphony No. 1, measures 59-61. The score is written on six staves in treble clef. It features various musical notations including notes, rests, and dynamic markings such as *ff*, *ffp*, and *fff*. Measure numbers 59, 60, and 61 are clearly marked above the staves. The key signature has one sharp (F#).



Horn IV in F

Immer breiter. Schalltr. auf *sempre cresc.*

*fp fp fp fp ff*

52 Wieder vorwärts drängend *fff*

Poco riten. *fff*

Pesante 53 Vorwärts *ff rit. stacc.*

54 *ff*

55 *ff* (auf-  
stehen) *ff*

56 Triumphale Pesante *fp ff fp ff*

57 *sempre ff ffp ff*

58 *fff*

continued



59

*ffp* *fff* *ffp* *ff*

*ff* *ff* *mf* *ff*

60 Von hier an nicht mehr breit

Drängend bis zum Schluß

61

# Mahler – Symphony No. 5

Excerpt 1 – I. Trauermarsch: In gemessenem Schritt,  
ms. 61-89 (**3** – **4**)

Horn I in F

Handwritten musical score for Horn I in F, measures 3-4. The score is written on three staves. The first staff is in bass clef, the second and third in treble clef. The key signature is one sharp (F#). The time signature is 2/2. The first staff has a 'Solo.' marking above measure 3 and a 'Wie zu Anfang.' marking above measure 4. The second staff has a 'p' marking below measure 3 and a 'sf' marking below measure 4. The third staff has a 'ff' marking below measure 3 and a 'sf sf veloce' marking below measure 4. The score ends with a double bar line and a '4' below it.

Excerpt 2 – I. Trauermarsch: In gemessenem Schritt,  
ms. 181-195 (9 after **8** – **9**)

Horn I in F

Handwritten musical score for Horn I in F, measures 9 after 8-9. The score is written on two staves. The first staff is in bass clef, the second in treble clef. The key signature is one sharp (F#). The time signature is 2/2. The first staff has a 'gestopft.' marking above measure 1 and a 'molto cresc.' marking above measure 2. The second staff has a 'Pesante. 9 a Tempo' marking above measure 1 and a '5' below measure 2. The score ends with a double bar line and a '5' below it.

# Excerpt 3 – III. Scherzo: Kräftig, nicht zu schnell, ms. 1-40 (beginning – [2])

Horn obligato in F

*in F (obligato.) poco rit. a tempo*

2 *p* *ff* *fp* *fp* 5

*rest.* 1 *ff* *fp* *ff*

13 2 *fp*

Horn I in F

*in F Kräftig, nicht zu schnell* *poco rit.* *a tempo* 1 5 *Co. oblig.* 4

*sf stark.* 12 *f* *f* *f* *f* *f* *f* 4

2 33 *dim.* *p*



# Excerpt 4 - III. Scherzo: Kräftig, nicht zu schnell, ms. 218-307 (18 after [8] – [11])

Horn obligato in F

11 *Allmählich ruhiger* 19

9 18 10 *Etwas zurückhaltend. rit.*

*zurückhaltend. quasi atempo schalltr. auf. pp ff molto portamento verklingend*

*lang. ppp 2 f atempo rit. lang pppp verklingend.*

*zurückhaltend atempo I. 1 3 p rit. pp*

*atempo gewöhnlich. rit. 11 Molto moderato*

*schalltr. auf. pp p dim. ppp 10*



Horn I in F

8 28 *Co. odt.*

*Langsamer.*  
8 *mf molto espr.*

1 9 *Wiederatlmächtig belebend.*  
*p f p f p*

1 1 *drängend.*  
*f ff*

4 10 1 *Etwas zurückhaltend  
Schalltrichter in die Höhe.*  
*ppf p ff subito* *rit. 4*

*Tempo I (poco sostenuto)*  
*pppp* *lang.* *quasi a tempo I.* *rit.* *Co. odt.* *pppp*

*zurückhaltend.* *a tempo I.* *rit.* *Co. odt.* *a tempo* *gestopft.*  
2 5 2 *f*

*lang.* *rit.* 11 *Molto moderato.*  
*p* 2 21

**Excerpt 5 - III. Scherzo: Kräftig, nicht zu schnell,  
ms. 337-360 (15 before 12 – 9 after 12)**

Horn obligato in F

6 *Fließender, aber immer gemässigt.*  
1 *p molto espress.*  
21 *espress.*

**Excerpt 6 - III. Scherzo: Kräftig, nicht zu schnell,  
ms. 559-628 (4 before 21 – 24)**

Horn obligato in F

20 13 21 *Nicht schleppen.*  
1 *sf fp ff*  
22 16 *aràngend. arasc.*  
6 23 *Co. I. III.*  
14 *Das Tempo merklich etwas einhaltend.* 24

Horn I in F

*Unmerklich drängend.* 1 21 *Nicht schleppen*

3 *fff* *sf* *sf* *sf* *sf*

*drängend.* *cresc.*

22 1 *f*

5 *dim.* *f*

23 *sf* *sf* *cresc.* 2

*Nicht riteneren.* *Das Tempo wirklich etwas einhaltend.* *pp*

6 24



# Excerpt 7 - III. Scherzo: Kräftig, nicht zu schnell, ms. 764-end (9 after **30** – end)

Horn obligato in F

*Tempo subito. Più mosso. Drängend.* **31**

*sf ff sf ff sf ff*

*Noch rascher.*

**32**

*ff sf ff*

Horn I in F

*Tempo I (subito) Più mosso drängend.* **2**

*sf ff sf ff sf ff*

*Noch rascher.*

*Sehr drängend bis zum Schluß.*

**31**

**4**

**2**

*ff sf ff*



# Mendelssohn – Midsummer Night's Dream, op. 61 (Nocturne)

Excerpt 1 – Con moto tranquillo, ms. 1-34 (beg – 5 before **A**)

Horn I in E

Nº 7.

*p dol.*

*p* *mf* *cresc.*

*dim.* *mf* *cresc.* *p* *cresc.*

4

Excerpt 2 – Con moto tranquillo, ms. 66-end (**C** – end)

Horn I in E

**B 13** **C**

*dol.*

*cresc.* *f*

*dim.* *dol.* *cresc.* *dol.* **D**

*f* *p* **E**

5 *pp* 1 2 3 4 2

# Mendelssohn – Symphony No. 3, op. 56

Excerpt 1 – II. Vivace non troppo, ♩ = 126, ms. 33-67 (**A** – **B**)

Horn I in C

Viol. I.

**A** 13

14 15

*ff*

1 2 3

4 5 6

*ff* *ff* *ff* *ff* *ff* *ff*

**B** 20

*ff* *ff*

Detailed description: This musical score for Horn I in C covers measures 13 to 20. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Measure 13 is marked with a box labeled 'A' and measure number 13. Measures 14 and 15 are marked with measure numbers 14 and 15 respectively. Above measure 14, 'Viol. I.' is written. The music features a series of eighth-note patterns in measures 13-15, followed by a rest in measure 15. Measure 16 starts with a forte (*ff*) dynamic and a triplet of eighth notes. Measures 17-19 continue with eighth-note patterns, with measure 18 marked with a forte (*ff*) dynamic. Measure 20 is marked with a box labeled 'B' and measure number 20. It begins with a forte (*ff*) dynamic and a half note, followed by a quarter rest and a final measure with a whole note.

Horn II in C

Viol. I.

**A** 13

14 15

*f*

1 2 3

4 5 6

*ff* *ff* *ff* *ff* *ff* *ff*

**B** 20

*ff* *ff* *ff*

Detailed description: This musical score for Horn II in C covers measures 13 to 20. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Measure 13 is marked with a box labeled 'A' and measure number 13. Measures 14 and 15 are marked with measure numbers 14 and 15 respectively. Above measure 14, 'Viol. I.' is written. The music features a series of eighth-note patterns in measures 13-15, followed by a rest in measure 15. Measure 16 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measures 17-19 continue with eighth-note patterns, with measure 18 marked with a forte (*ff*) dynamic. Measure 20 is marked with a box labeled 'B' and measure number 20. It begins with a forte (*ff*) dynamic and a half note, followed by a quarter rest and a final measure with a whole note.

Horn III in F

Score for Horn III in F, measures 15-20. The music is in 2/4 time. Measure 15 is marked with a repeat sign and a first ending bracket labeled 'A' ending at measure 15. The dynamic is *ff*. Measures 16-19 contain a continuous eighth-note pattern. Measure 20 is marked with a repeat sign and a first ending bracket labeled 'B' ending at measure 20.

Horn IV in F

Score for Horn IV in F, measures 15-20. The music is in 2/4 time. Measure 15 is marked with a repeat sign and a first ending bracket labeled 'A' ending at measure 15. The dynamic is *ff*. Measures 16-19 contain a continuous eighth-note pattern. Measure 20 is marked with a repeat sign and a first ending bracket labeled 'B' ending at measure 20.



**Excerpt 2 – II. Vivace non troppo, ♩ = 126,  
ms. 183-229 (10 before **F** – 4 after **G**)**

Horn I in C

1 2 3 4 5 6

*cresc.*

*ff*

*ff*

*sempre ff*

*ff*

*7*

Horn II in C

1 2 3 4 5 6

*p* *cresc.* *ff*

1

*ff* *sempre ff* *ff*

7

**F** **G**

Detailed description: This block contains the musical notation for Horn II in C, measures 1 through 7. The music is in 2/4 time and C major. Measures 1-6 are marked with a piano (*p*) dynamic and a crescendo (*cresc.*). Measure 7 is marked fortissimo (*ff*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The first staff shows a melodic line with a crescendo. The second staff has a rhythmic pattern of eighth notes. The third staff has a melodic line with a crescendo. The fourth staff has a rhythmic pattern of eighth notes. The fifth staff has a melodic line with a crescendo. The sixth staff has a rhythmic pattern of eighth notes. The seventh staff has a melodic line with a crescendo.

Horn III in F

8

*mf cresc.* *p cresc.* *ff* *ff* *sempre ff*

1

**F** **G**

8

Detailed description: This block contains the musical notation for Horn III in F, measures 8 through 15. The music is in 2/4 time and F major. Measures 8-15 are marked with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). Measure 16 is marked fortissimo (*ff*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is two sharps (F# and C#). The first staff shows a melodic line with a crescendo. The second staff has a rhythmic pattern of eighth notes. The third staff has a melodic line with a crescendo. The fourth staff has a rhythmic pattern of eighth notes. The fifth staff has a melodic line with a crescendo. The sixth staff has a rhythmic pattern of eighth notes. The seventh staff has a melodic line with a crescendo.

Horn IV in F

181 *mf cresc.* *p cresc.* *ff* **F.**

194

203 *f* *ff*

214

222 *sempre ff* *ff* **1** **G** **8**

Exerpt 3 – III. Adagio, ♩ = 76,  
ms. 73-95 (5 after **D** – 4 before **E**)

Horn III in D

*dim.* *p* *cantabile* *f* *dim.*

*cresc.* *f* *dim.*

**1 E**



**Excerpt 4 – IV. Allegro maestoso assai, ♩. = 104, ms. 396-end**

Horn I in A

Allegro maestoso assai. ♩ = 104.

The musical score is written for a single melodic line, likely for the piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is marked 'Allegro maestoso assai' with a quarter note equal to 104 beats per minute. The score consists of 104 measures, organized into 11 staves of 8 measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf*, *p*, *cresc.*, and *ff*. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

Horn II in A

Allegro maestoso assai. ♩ = 104.

The musical score for Horn II in A consists of ten staves. The first staff begins with a *mf* dynamic and a *cresc.* marking. The second staff starts with a *p* dynamic and includes multiple *cresc.* and *ff* markings. The third staff features *sf* and *ff* dynamics. The fourth staff continues with *sf* and *ff* markings. The fifth staff includes *ff* and *cresc.* markings. The sixth staff features *ff* and *cresc.* markings. The seventh staff includes *ff* and *cresc.* markings. The eighth staff features *ff* and *cresc.* markings. The ninth staff includes *ff* and *cresc.* markings. The tenth staff concludes the piece with a final *ff* marking and a double bar line.



Horn III in D

**Allegro maestoso assai.**  $\text{♩} = 104.$

*mf marcato assai la melodia*

The musical score for Horn III in D consists of ten staves of music. The tempo is **Allegro maestoso assai** with a metronome marking of  $\text{♩} = 104$ . The key signature is one sharp (F#). The score includes various dynamic markings: *mf marcato assai la melodia* at the beginning, followed by *f*, *cresc.*, *p*, *cresc.*, *sf*, *ff*, and *sf*. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The score concludes with a double bar line.



Horn IV in D

396 **Allegro maestoso assai**  $\text{♩} = 104$   
*mf assai marcato la melodia* *sf* *sf cresc.*

405 *sf sf sf p cresc.* *cresc.* *sf cresc.*

415 *cresc.* *cresc. sf ff* *sf*

426 *sf sf* *sf sf sf ff*

436 *sf* *sf* *ff*

447 *ff* *ff*

459 *ff* *ff* *sf* *ff*

471 *sf* *sf* *sf* *sf* *ff*

481

# Mozart – Symphony No. 40, K. 550

## Excerpt 1 – III. Trio: Allegretto, ms. 61-84

Horn I in G

Ob. I

5

3/4

*p*

72

*cresc.* *f* *p* Menuetto d. c.

4

Detailed description: This musical score for Horn I in G covers measures 72 to 84. The top staff, in treble clef with a 3/4 time signature, features a melodic line starting with a five-measure rest, followed by eighth-note patterns, and ending with a half note. A dynamic of *p* is indicated. The bottom staff, in treble clef, begins at measure 72 with a series of eighth notes, followed by a crescendo leading to a fortissimo (*f*) section, and then returns to piano (*p*) for the 'Menuetto d. c.' section. A four-measure rest is marked above the staff at measure 84.

Horn II in G

Ob. I

5

3/4

*p*

72

*cresc.* *f* *p* Menuetto d. c.

4

Detailed description: This musical score for Horn II in G covers measures 72 to 84. The top staff, in treble clef with a 3/4 time signature, features a melodic line starting with a five-measure rest, followed by eighth-note patterns, and ending with a half note. A dynamic of *p* is indicated. The bottom staff, in treble clef, begins at measure 72 with a series of eighth notes, followed by a crescendo leading to a fortissimo (*f*) section, and then returns to piano (*p*) for the 'Menuetto d. c.' section. A four-measure rest is marked above the staff at measure 84.

# Mussorgsky/Ravel – Pictures at an Exhibition

## Exerpt 1 – I. Moderato commodo e con delicatezza, (7 after **18** – **19**)

Horn I in F

Solo I°  
*p*  
1  
1  
hauteur réelle  
*mf*  
rit.  
1

## Excerpt 2 – VII. Allegretto vivo, sempre scherzando, (**71** – **72**)

Horn I in F

71  
meno mosso  
*ff*  
poco accel.  
attacca



# Ravel – Concerto in G major for piano

## Excerpt 1 – I. Allegramente, ([24] – [26])

Horn I in F

**[24] Tempo 1°**

**CORNI**  
*f*

**[25] Andante - a piacere**  
*Solo*  
*p espressivo*

**[26]**  
**14**

# Ravel – Pavan for a Dead Princess

Excerpt 1 – Lent, ♩ = 54, ms. 1-11 (beginning – 4 after **A**)

Horn I in G

**Lent** ♩ = 54

**SOLLO**

1<sup>re</sup> Cor. *pp*

2<sup>d</sup> Cor. *pp*

*Cédez*

*p*  $\rightarrow$  *pp expressif*

**A**

*En élargissant*

5

5

# Rossini – Overture to Semiramide

## Excerpt 1 – Andantino, ms. 43-62 (B – C)

Horn I in D

Andantino.  
Solo  
p dolce

ff

p

mf

ff

D

C

6/8

8

This musical score for Horn I in D, measures 43-62, is written in 6/8 time. It begins with a dynamic of *ff* (fortissimo) and a tempo marking of *Andantino.*. The score is marked as a *Solo* and includes the instruction *p dolce* (piano dolce). The music features a series of eighth and sixteenth notes, with some measures containing slurs and accents. The key signature is one sharp (F#). The score is divided into measures 43 through 62, with a section marked 'C' starting at measure 58 and a section marked 'D' starting at measure 60. The dynamics vary throughout, including *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo).

Horn II in D

Andantino.  
Solo  
p dolce

ff

p

mf

ff

C

6/8

8

This musical score for Horn II in D, measures 43-62, is written in 6/8 time. It begins with a dynamic of *ff* (fortissimo) and a tempo marking of *Andantino.*. The score is marked as a *Solo* and includes the instruction *p dolce* (piano dolce). The music features a series of eighth and sixteenth notes, with some measures containing slurs and accents. The key signature is one sharp (F#). The score is divided into measures 43 through 62, with a section marked 'C' starting at measure 58 and a section marked 'D' starting at measure 60. The dynamics vary throughout, including *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo).



## Horn III in D

**B Andantino. Solo**

*ff*

*p*

*p* *mf* *ff*

*p*

## Horn IV in D

**B Andantino.**  $\text{6/8}$

*p*  $\text{4}$  *mf* *f* **C**

# Saint Saëns – Symphony No. 3, op. 78

## “Organ”

Excerpt 1 – I. Allegro moderato, ♩. = 72,  
(4 before **N** – 16 after **N**)

Horn III in F

Excerpt 1 for Horn III in F, measures 4 to 16. The score is in 6/8 time. The first staff shows a series of eighth-note chords, marked *ff*. The second staff begins with a repeat sign and a fermata, marked *N*, followed by a melodic line marked *sempre ff*. The third staff continues the melodic line. The fourth staff shows a melodic line marked *dim.* and *ff*.

Horn IV in F

Excerpt 1 for Horn IV in F, measures 4 to 16. The score is in 6/8 time. The first staff shows a series of eighth-note chords, marked *ff*. The second staff begins with a repeat sign and a fermata, marked *N*, followed by a melodic line marked *sempre ff*. The third staff continues the melodic line. The fourth staff shows a melodic line marked *dim.* and *ff*.

## Excerpt 2 – I. Poco adagio, ♩ = 60, (Q – S)

Horn III in F

Orgue  
Alto  
Q 3<sup>e</sup> Cor  
p  
poco cresc.  
p  
2 R 8 Orgue 3<sup>e</sup> Cor  
p  
S  
pp  
15

## Excerpt 3 – II. Allegro, ♩ = 92, (13 after BB – CC)

Horn III in F

1<sup>re</sup> Fl. et Cl.  
8  
4<sup>e</sup> Cor  
3<sup>e</sup> Cor  
mf  
p  
1  
dim.  
5 Solo.  
p  
3  
2 CC



Horn IV in F



## Schubert – Symphony No. 9, D. 944

### “Great”

Excerpt 1 – I. Andante, ms. 1-16

Horn I & II in C

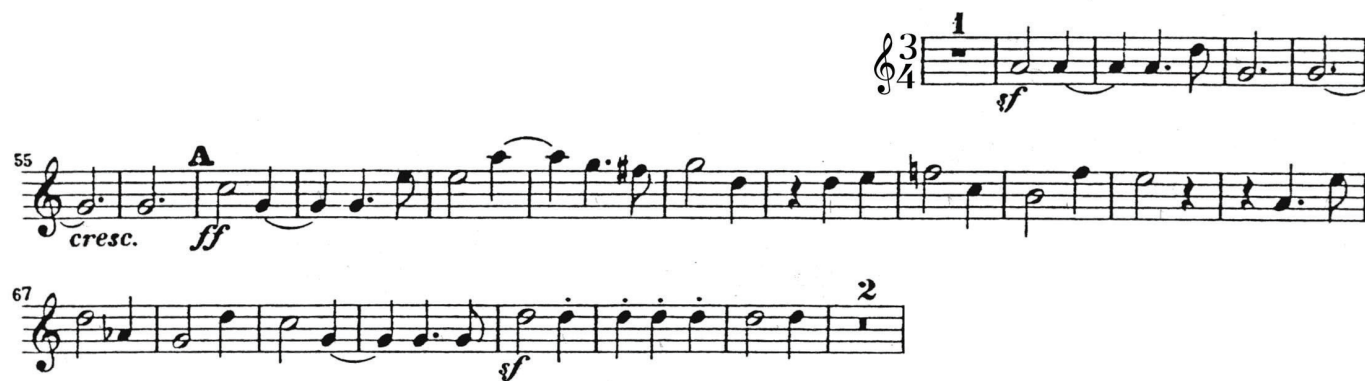


## Schumann – Symphony No. 3, op. 97

### “Rhenish”

Excerpt 1 – I. Lebhaft, ms. 51-74 (6 before [A] – 17 after [A])

Horn I in E<sub>b</sub>



Horn II in E $\flat$

Measures 49-50 of the Horn II part in E-flat. The key signature has one flat (B-flat). The time signature is 3/4. Measure 49 begins with a first ending bracket (1) over a whole rest, followed by a half note G4 and a quarter note F#4, both marked *ff*. Measure 50 starts with a half note G4, followed by a half note A4 marked *A* and *ff*. The first staff continues with a half note G4, a half note F#4, and a half note E4, with a *cresc.* marking under the first two notes. The second staff begins with a half note D4, followed by a half note C4, a half note B3, and a half note A3, all marked *ff*. The staff concludes with a half note G3 and a quarter rest, with a second ending bracket (2) above the final measure.

Horn III in E $\flat$

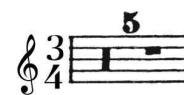
Measures 51-63 of the Horn III part in E-flat. Measure 51 starts with a half note G4, followed by a half note F#4, and a half note E4, all marked *ff*. Measure 52 begins with a half note D4, followed by a half note C4, a half note B3, and a half note A3, all marked *ff*. A first ending bracket (3) is placed over a whole rest in measure 53, followed by a half note G4 marked *A* and *ff*. Measure 54 continues with a half note F#4, a half note E4, and a half note D4. Measure 55 has a half note C4, a half note B3, and a half note A3. Measure 56 has a half note G4, a half note F#4, and a half note E4. Measure 57 has a half note D4, a half note C4, and a half note B3. Measure 58 has a half note A3, a half note G3, and a half note F#3. Measure 59 has a half note E3, a half note D3, and a half note C3. Measure 60 has a half note B2, a half note A2, and a half note G2. Measure 61 has a half note F#2, a half note E2, and a half note D2. Measure 62 has a half note C2, a half note B1, and a half note A1. Measure 63 has a half note G1, a half note F#1, and a half note E1, all marked *ff*. A first ending bracket (3) is placed over a whole rest in measure 64.

Horn IV in E $\flat$

Measures 64-66 of the Horn IV part in E-flat. Measure 64 starts with a half note G4, followed by a half note F#4, and a half note E4, all marked *ff*. Measure 65 begins with a half note D4, followed by a half note C4, a half note B3, and a half note A3, all marked *ff*. A first ending bracket (3) is placed over a whole rest in measure 66, followed by a half note G4 marked *A* and *ff*. Measure 67 continues with a half note F#4, a half note E4, and a half note D4. Measure 68 has a half note C4, a half note B3, and a half note A3. Measure 69 has a half note G4, a half note F#4, and a half note E4. Measure 70 has a half note D4, a half note C4, and a half note B3. Measure 71 has a half note A3, a half note G3, and a half note F#3. Measure 72 has a half note E3, a half note D3, and a half note C3. Measure 73 has a half note B2, a half note A2, and a half note G2. Measure 74 has a half note F#2, a half note E2, and a half note D2. Measure 75 has a half note C2, a half note B1, and a half note A1. Measure 76 has a half note G1, a half note F#1, and a half note E1, all marked *ff*. A first ending bracket (3) is placed over a whole rest in measure 77.

## Excerpt 2 – I. Lebhaft, ms. 357-394 (9 before **L** – 8 before **M**)

Horn I in E $\flat$



363 *L Solo*  
*f marcato*  
*cresc.*

377 *cresc.*

389 *4*

Horn II in E $\flat$



*L Solo*  
*f marcato*  
*cresc.*

*cresc.*

*4*



## Excerpt 3 – II. Scherzo: Sehr mässig, ms. 25-48

Horn I in F

3/4

3

Solo

Trba I

*f*

1

(32)

2

Solo

*pp* 3

3

39

1. Solo

*pp* 3

2.

*pp*

47

1.

*pp*

2.

Horn II in F

3/4

3

Solo

Trba I.

*f*

1.

2.

*pp*

1. Solo

*pp* 3

2.

*pp*

1.

*pp*

2.

# Horn III in C

Musical score for Horn III in C, measures 28-43. The score is written in 3/4 time. It begins with a key signature of one sharp (F#) and a common time signature. The first staff (measures 28-32) features a melodic line with a forte (*f*) dynamic and a first ending marked with a bracket and the number 1. The second staff (measures 33-37) features a melodic line with a piano (*pp*) dynamic and a first ending marked with a bracket and the number 1. The third staff (measures 38-43) features a melodic line with a piano (*pp*) dynamic and a first ending marked with a bracket and the number 1. The score includes various musical notations such as notes, rests, and dynamic markings.

# Horn IV in C

Musical score for Horn IV in C, measures 28-43. The score is written in 3/4 time. It begins with a key signature of one sharp (F#) and a common time signature. The first staff (measures 28-32) features a melodic line with a forte (*f*) dynamic and a first ending marked with a bracket and the number 1. The second staff (measures 33-37) features a melodic line with a piano (*pp*) dynamic and a first ending marked with a bracket and the number 1. The third staff (measures 38-43) features a melodic line with a piano (*pp*) dynamic and a first ending marked with a bracket and the number 1. The score includes various musical notations such as notes, rests, and dynamic markings.

## Excerpt 4 – IV. Feierlich, ms. 1-8

Horn I in E $\flat$



Horn II in E $\flat$



Horn III in E $\flat$



Horn IV in E $\flat$





# Shostakovich – Symphony No. 5, op. 47

## Excerpt 1 – I. Moderato, ♩ = 92, ([17] – [21])

Horn I - II in F

16 6 17 2

18 poco animando

19 mp

20 1

21 6

*f* *ff*

Detailed description: This musical score is for Horn I and II in F. It covers measures 16 through 21. Measure 16 starts with a common time signature 'C' and a key signature of one flat (Bb). Measures 16 and 17 are marked with a forte 'f' dynamic. Measure 18 is marked 'poco animando'. Measure 19 is marked 'mp' (mezzo-piano). Measure 20 has a first ending bracket over measures 20 and 21, marked with a first ending '1'. Measure 21 has a second ending bracket over measures 21 and 22, marked with a second ending '6'. The score ends with a fortissimo 'ff' dynamic marking.

Horn III - IV in F

16 6 17 2

18

19 mp

20 1

21 6

*f* *ff*

Detailed description: This musical score is for Horn III and IV in F. It covers measures 16 through 21. Measure 16 starts with a common time signature 'C' and a key signature of one flat (Bb). Measures 16 and 17 are marked with a forte 'f' dynamic. Measure 18 is marked 'poco animando'. Measure 19 is marked 'mp' (mezzo-piano). Measure 20 has a first ending bracket over measures 20 and 21, marked with a first ending '1'. Measure 21 has a second ending bracket over measures 21 and 22, marked with a second ending '6'. The score ends with a fortissimo 'ff' dynamic marking.

## Excerpt 2 – I. Moderato, ([32] – [41])

Horn I in F

3 [33] (♩=138) *fff* *espress.* [34] *ritenuto* *dim. pp* 6 [35] *ff* [36] *Largamente* (♩=66) *fff*

*cresc.*

[37] *sf* [38] *molto ritenuto*

*a tempo con tutta forza* *rallentando* *Più mosso* 2 2 [39] 2 (♩=84) *Solo* *p* [40] \* [41] *Moderato*

6

# Excerpt 3 – II. Allegretto, ♩ = 138, ([54] – [57])

Horn I in F

Musical score for Horn I in F, measures 54-57. The score is written in 3/4 time. Measure 54 begins with a **Solo** instruction and a **ff** (fortissimo) dynamic. The melody consists of eighth and sixteenth notes with accents. Measure 55 continues the melody, ending with a **6** (sixteenth note). Measure 56 begins with a **1** (quarter note), followed by a **3** (quarter note), and then a **Solo** instruction with **ff** dynamic. Measure 57 begins with a **1** (quarter note) and a **con sord.** (con sordina) instruction, followed by a **f** (forte) dynamic. The measure ends with a **57** and a **8** (eighth note).

Horn II in F

Musical score for Horn II in F, measures 54-57. The score is written in 3/4 time. Measure 54 begins with a **3** (quarter note) and a **Solo** instruction with **ff** (fortissimo) dynamic. Measure 55 continues the melody, ending with a **6** (sixteenth note). Measure 56 begins with a **Solo** instruction and **ff** dynamic. Measure 57 begins with a **con sord.** (con sordina) instruction and **f** (forte) dynamic. The measure ends with a **57** and a **8** (eighth note).



**Exerpt 4 – IV. Allegro non troppo, ♩ = 80,  
(5 before 112 – 113)**

Horn I in F

7 112 2 Solo  
*p*  
*espress.*

113 10

**Strauss – Don Juan, op. 20**

**Excerpt 1 – Tranquillo, (20 after D – 1 after F)**

Horn I in E

5  
*molto espr. tranquillo*  
*p*  
*cresc.*

**E**  
*mf molto espr.*  
*cresc.*

2  
*dim. molto* *pp* *espr.* *poco piu vivente* *p espr.* *cresc.*

**F**  
*dim* *p*

Horn II in E

5 *tranquillo* 5 1

*p* *mf*

*E* *weich* 3 2 3 2 3 3 3

*pp* *cresc.*

3 3 3 3 *dim.* *pp* *dim.*

2 *poco a poco più vivente* 3 3 3 3 1

*pp* *p* *mf* *cresc.* *ff*

*F* 1 *p cresc.*

Horn III in E

6 1 *tranquillo* 5 1 *E* *weich.*

*p* *pp*

3 3 3 3 3 3 3

*cresc.*

3 3 3 3 3 3 3

*dim.* *pp* *dim.*

*poco a poco vivente* 3 3 3 3 1

*p cresc.* *f*

*F* *p cresc.*

Horn IV in E

6 1. *tranquillo* 5 1. *E* *weich* 3 2 3 2

*p* *pp*

3 2 3 2 3 2 3 3 3 3 3 3 *cresc.* *dim.* *pp*

3 3 1 *poco a poco più vivente* 3 2 *cresc.*

*dim.* *pp* *pp*

3 3 3 3 3 3 3 1

*f*

*F* *p* *cresc.*

Excerpt 2 – Allegro molto con brio,  $\text{♩} = 84$ , (11 after [N] – [P])

Horn I in F

*a tempo* *senza sord.* *f* *molto espr. marc.* *ff*

3 3 2 0 *p* *ff*

3 3 *ff* *P* *ff*



Horn II in F

*molto espressivo e marcato*

*f* *ff* *P*

0 1 3

Horn III in F

*senza sord.*  
*f molto espr. e marcato*

*f* *ff* *P*

0 1 3

Horn IV in F

*a tempo molto espress. e marcato*

*f* *ff* *P*

0 1 3 4

**Excerpt 3 – Allegro molto con brio,  $\text{♩} = 84$ , (10 before **W** – **AA**)**  
Horn I in E

Tempo I. 5 *offen* *cresc.*

*ff* **W**

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

*ff* **X** *ff*

*animato* *f* *ff*

*cresc.* *f cresc.* *ff molto espr.* *molto espr.*

*ff* **Z** *ff espr.*

*mf* *f espr.*

*mf* *cresc.* *ff* **Aa**

*dim.* *poco più animato* *f* *cresc.*

*ff* **Bb**

*ff* *più animato* **Cc**



Horn II in E

*a tempo* (offen.) 5 Cor. III. *p* *cresc.*

*ff* *W* 1 3

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

*ff* *ff*

*animato* 1 *f* *ff* *cresc.* *f cresc.*

*ff* *molto espress.* *molto espress.*

*ff* *molto espr.*

*mf* *mf cresc.*

*ff* *dim.* *f* *poco più animato*

*cresc.* *ff* *Bb*

*più animato* *Cc*



Horn III in E

Tempo I. 5

*p* *mf* *cresc.* -

*W* *ff* *f* *mf* *f*

*X* *f* *ff*

*animato* *ff* *f*

*f* *ff* *f cresc.* - *ff molto espr.*

*Z* *ff*

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

*espr.* *f* *cresc.* *f cresc.* - *ff*

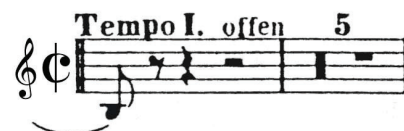
*Aa* *animato*

*poco a poco più animato* *f* *cresc.* -

*Bb* *ff*

*Cc* *string.* *più animato* *ff*

Horn III in E



The musical score for Horn III in E consists of ten staves. The notation includes various dynamics such as *p*, *ff*, *f*, *mf*, *cresc.*, *animato*, *espress.*, and *poco più animato*. There are also performance instructions like *Tempo I. offen* and *più animato*. The score features a variety of musical symbols, including notes, rests, slurs, and articulation marks. Specific markings include *W*, *Y*, *Z*, *Aa*, *Bb*, and *Cc*. The notation is written in a standard musical staff with a treble clef and a common time signature.



# Strauss – Don Quixote, op. 35

## Excerpt 1 – Introduction/Theme, Ruhig, ([7] – [12])

Horn I in F

7 *I. I* *mf* (*hervertretend*)

8 *mit Dämpfer*

9 *ohne Dämpfer*

10 *f* *dim. - - -*

11 *cresc. - - - mit Dämpfer*

12 *ff* *fff* *fff* *fff* *fff* *ritand.*



**Excerpt 2 – Variation VII, *ein wenig ruhiger als vorher*,  
(**57** – 5 after **58**)**

Horn I in F

*Var. VII* <sup>57</sup> *ein wenig ruhiger als vorher.*

Horn II in F

*Var. VII* <sup>57</sup> *ein wenig ruhiger als vorher.*

Horn III in F

*57 Var. VII. ein wenig ruhiger als vorher.*

58

Horn IV in F

*57 Var VII. ein wenig ruhiger als vorher*

58

# Strauss – Ein Heldenleben, op. 40

## Excerpt 1 - Lebhaft bewegt, (beginning – [6])

Horn I in F

**Lebhaft bewegt.**

*f*

*3*

*1*

*3 2 3*

*3*

*dim. p*

*3 2 hervortretend*

*p cresc.*

*4*

*p cresc.*

*4 5 7*



Horn II in F

**Lebhaft bewegt.**

Measures 1-5 of the Horn II part. The music is in 4/4 time and F major. The first measure starts with a forte (*f*) dynamic and a triplet of eighth notes. The second measure has a forte (*f*) dynamic and a triplet of eighth notes. The third measure has a forte (*f*) dynamic and a triplet of eighth notes. The fourth measure has a forte (*f*) dynamic and a triplet of eighth notes. The fifth measure has a forte (*f*) dynamic and a triplet of eighth notes. The score includes various dynamics such as *f*, *mf*, *espr.*, *cresc.*, *dim.*, and *p*. There are also articulations like *mf* and *espr.* and a crescendo marking.

Horn III in F

**Lebhaft bewegt.**

Measures 1-5 of the Horn III part. The music is in 4/4 time and F major. The first measure starts with a forte (*f*) dynamic and a triplet of eighth notes. The second measure has a forte (*f*) dynamic and a triplet of eighth notes. The third measure has a forte (*f*) dynamic and a triplet of eighth notes. The fourth measure has a forte (*f*) dynamic and a triplet of eighth notes. The fifth measure has a forte (*f*) dynamic and a triplet of eighth notes. The score includes various dynamics such as *f*, *pp*, *f*, *ff*, *mf*, and *cresc.*. There are also articulations like *pp* and *ff* and a crescendo marking.

Horn IV in F

**Lebhaft bewegt.**

5 1 1

*f* *ff* *pp*

*espr.* *mf* *cresc.* *dim.* *p* *cresc.*

4 3 5 7

*mf*

## Excerpt 2 – Festes Zeitmas (sehr lebhaft), ([74] – [80])

Horn I in F

73 1 *ff* *herrortretend* *fz*

74 *ff*

75 *fff*

76 1 *ff* *ff marcato* *fz*

77 6 78 *ff*

79 *fff*

80 *espr.* *dim. pp* *p*

(in E) 1 81 *mf espr.*

82 *f*

83 3

Detailed description: This is a musical score for Horn I in F, covering measures 74 to 83. The music is in 3/4 time and features a variety of dynamic markings and articulations. Measure 73 begins with a first ending bracket and a forte (ff) dynamic, marked 'herrortretend'. Measure 74 continues with a forte (ff) dynamic. Measure 75 features a fortissimo (fff) dynamic. Measure 76 starts with a first ending bracket and a forte (ff) dynamic, followed by a fortissimo marcato (ff marcato) and fortissimo (fz) dynamic. Measure 77 includes a sixteenth-note triplet and a forte (ff) dynamic. Measure 78 continues with a forte (ff) dynamic. Measure 79 features a fortissimo (fff) dynamic. Measure 80 includes a first ending bracket, a fortissimo (fz) dynamic, and a fortissimo marcato (ff marcato) dynamic. Measure 81 begins with a first ending bracket, a fortissimo (fz) dynamic, and a fortissimo marcato (ff marcato) dynamic. Measure 82 features a fortissimo (fz) dynamic. Measure 83 includes a first ending bracket, a fortissimo (fz) dynamic, and a fortissimo marcato (ff marcato) dynamic.



## Excerpt 3 – Langsam, ([107] – end)

Horn I in F

106 *langsam*

107 *espr.*

108 *p cresc. f espr. dim. p*

109 *espr. poco ritard. (immer ruhiger) molto dim. 3 espr. poco a poco dimin. immer langsamer Festes mässig Zeitmass. langsam. 5 molto dim. pp*

## Strauss – Till Eulenspiegel, op. 28

### Excerpt 1 – Gemächlich, (beginning – [1])

Horn I in F

Gemächlich.  $\text{♩} = \text{♩}_{\text{des } 4/8}$

1 *p allmählich lebhafter*

Volles Zeitmass. (sehr lebhaft)

1 *cresc. mf cresc.*

8 *ff*

## Excerpt 2 – (8 before **28** – **38**)

Horn I in F

*etwas gemächlicher.* 7 28 III. Horn. *zart*

6 *atlmählich lebhafter* *p* *cresc.*

Volles Zeitmass. (sehr lebhaft) 6 29 4 *p* 5 *mf* *mf marcato*

*fp* *mf* *fp* *f*

1 30 *f* *mf* *f*

2 1 *mf* *cresc.* *ff* *f*

*ff* *ff* 31 *ff molto marcato*

*ff* 32 *mf* 2

33 5 *pp*

1 1 *pp* continued



34 *p* *mf* 1

35 *cresc.* *f* *f* *cresc.* *f* *f* *ffp* 1

*cresc.* *f* *ff* *mf* *cresc.*

36 *ff* *fff* *ff* *f*

*cresc.* *ff* 1 *immer* 3

37 *ausgelassener und lebhafter* *ff*

*fff* 2



Horn II in F

*etwas gemächlicher* 7 28 11 *allmählich lebhafter* 4

Horn I.

**Volles Zeitmass. (sehr lebhaft)** 6 29 12 1

5 *mf* *f marcato*

30 1 *f* *mf* 2 *f* 1 *mf cresc.* 2

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

31 *ff marcato* *ff*

32 *ff* 5

continued

Musical score for Strauss – Till Eulenspiegel, op. 28 | 133. The score is written for a single melodic line, likely for a violin or flute, and includes a bass line at the bottom. The key signature is G major (one sharp). The tempo and mood are indicated by the instruction "immer ausgelassener und lebhafter" (always more lively and more lively). The score includes various dynamics and performance markings:

- Staff 1: Measures 33, 15, 34, 6. Dynamics: *p.*, *mf cresc.*, *mf*.
- Staff 2: Measures 35, 1. Dynamics: *fp*, *cresc.*, *f*, *f < ffp*, *cresc.*, *f*.
- Staff 3: Measures 36. Dynamics: *ff*, *mf*, *cresc.*, *ff*, *fff*.
- Staff 4: Dynamics: *ff*, *f*, *cresc.*.
- Staff 5: Measures 1, 3, 37. Dynamics: *ff*, *ff*. Instruction: *immer ausgelassener und lebhafter*.
- Staff 6: Dynamics: *ff*.
- Staff 7: Dynamics: *ff*.
- Staff 8: Measures 2. Dynamics: *fff*.

Horn III in F

*etwas gemächlicher*

*pp zart* *p*

1 28 *zart* 6

*allmählich lebhafter* *H. I.* *cresc.* *Volles Zeitmass.* *in D.* *p*

29 *marcato* 5 *in F.* 1

*mf* *fp* *mf* *fp*

1 30 *f* *mf*

*f* *f* *mf cresc.*

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

31 *molto marcato* *ff* *ff*

*ff* 3

continued



Musical score for Strauss – Till Eulenspiegel, op. 28 | 135. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 33, 15, 34, and 3. The second staff is marked "in E." and contains measures 35 and 36. The third staff contains measures 36 and 37. The fourth staff contains measures 37 and 38. The fifth staff contains measures 38 and 39. The sixth staff contains measures 39 and 40. The seventh staff contains measures 40 and 41. The eighth staff contains measures 41 and 42. The score includes various dynamic markings such as *mf*, *pp*, *p*, *cresc.*, *fp*, *f*, *ff*, and *fff*. It also includes performance instructions like "immer ausgelassener und lebhafter" and "in F."

Horn IV in F

*etwas gemächlicher*

3

*p*

28

*allmählig lebhafter*

H. I Solo.

*p*

Volles Zeitmass. sehr lebhaft.

6 29 12

*mf*

*marc.*

*f*

1 30

*f*

*mf*

*f*

*mf cresc.*

*ff*

*f*

*ff*

*ff*

31 *molto marcato*

*ff*

*ff*

32

*ff*

*mf*

33

14

continued

34 3 in E. 1 1 35

*pp* *p* *cresc.* *fp*

*cresc.* *f* *f* *ffp* *cresc.* *f* *mf*

36 *ff* *fff* *ff*

37 *f* *cresc.* *ff* *immer*

*ausgelassener und lebhafter*

3 *ff* *ff*

2



# Stravinsky – Firebird Suite (1919 version)

## Excerpt 1 – Danse Infernale, ♩ = 168, (beginning – [3])

Horn I in F

♩ = 168

sfff

mf

sfff mf

f

sfff

sfff

sfff

## Excerpt 2 – Finale: Lento maestoso, ♩ = 54, ([11] – [12])

Horn I in F

[11] Final

Lento maestoso ♩ = 54

Solo

p dolce, cantabile

[12] 4

# Tchaikovsky – Symphony No. 4, op. 36

Excerpt 1 – I. Andante sostenuto,  
ms. 1-20 (beginning – 6 after **A**)

Horn I in F

**Andante sostenuto.**

The musical score for Horn I in F, measures 1-20, is written in 3/4 time and F major. The tempo is Andante sostenuto. The score consists of four staves. The first staff begins with a forte (ff) dynamic and features a melodic line with triplets. The second staff continues the melodic line with a descending eighth-note pattern. The third staff includes a section marked 'A' and a forte (f) dynamic. The fourth staff ends with a mezzo-forte (mf) dynamic and a half note.

Horn II in F

**Andante sostenuto.**

The musical score for Horn II in F, measures 1-20, is written in 3/4 time and F major. The tempo is Andante sostenuto. The score consists of four staves. The first staff begins with a mezzo-forte (mf) dynamic and features a melodic line with triplets. The second staff continues the melodic line with a descending eighth-note pattern. The third staff includes a section marked 'A' and a forte (f) dynamic. The fourth staff ends with a mezzo-forte (mf) dynamic and a half note.

**Moderato con anima.**

The musical score for Horn II in F, measures 21-30, is written in 3/4 time and F major. The tempo is Moderato con anima. The score consists of one staff. The first staff begins with a piano (p) dynamic and features a melodic line with a half note. The second staff continues the melodic line with a descending eighth-note pattern. The third staff includes a section marked 'A' and a forte (f) dynamic. The fourth staff ends with a mezzo-forte (mf) dynamic and a half note.

Horn III in F

**Andante sostenuto.**

First system: Treble clef, 3/4 time signature, key of F major (one flat). The first measure starts with a *ff* dynamic. The melody consists of eighth and quarter notes, with triplets marked above the staff. The second system continues the melody with similar rhythmic patterns. The third system begins with a section marked 'A' and includes dynamics *f*, *mf*, and *p* with accents. It concludes with a final measure containing a 5-measure rest and a repeat sign, with a 9/8 time signature change indicated at the end.

Horn IV in F

**Andante sostenuto.**

First system: Treble clef, 3/4 time signature, key of F major (one flat). The first measure starts with a *ff* dynamic. The melody consists of eighth and quarter notes, with triplets marked above the staff. The second system continues the melody with similar rhythmic patterns. The third system begins with a section marked 'A' and includes dynamics *f*, *mf*, and *p* with accents. It concludes with a final measure containing a 5-measure rest and a repeat sign, with a 9/8 time signature change indicated at the end.



## Excerpt 2 – I. Moderato con anima, ms. 169-201 (I – L)

Horn I in F

The musical score for Horn I in F, measures 169-201, is presented in six staves. The key signature is one sharp (F#), and the time signature is 3/8. The score begins with a treble clef and a key signature of one sharp. The first staff contains measures 169-171, starting with a treble clef and a key signature of one sharp. The second staff contains measures 172-174, starting with a treble clef and a key signature of one sharp. The third staff contains measures 175-177, starting with a treble clef and a key signature of one sharp. The fourth staff contains measures 178-180, starting with a treble clef and a key signature of one sharp. The fifth staff contains measures 181-183, starting with a treble clef and a key signature of one sharp. The sixth staff contains measures 184-186, starting with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a dynamic marking of *ff* (fortissimo) and a tempo marking of *Moderato con anima*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff* and a tempo marking of *Moderato con anima*. The sixth staff has a dynamic marking of *ff* and a tempo marking of *Moderato con anima*. The score ends with a double bar line and a repeat sign.

Musical score for "The Merry Widow" by Franz Lehár, Act II, Scene 1. The score is in G major and 3/4 time. It features a piano introduction with a key signature of one sharp (F#) and a 3/4 time signature. The music is written for piano and includes various musical notations such as treble clef, key signature, time signature, and dynamic markings like "fff" and "ff". The score is divided into measures by bar lines, and some measures contain triplets or other rhythmic figures. The piece is identified as "The Merry Widow" by Franz Lehár, Act II, Scene 1.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-10. The score is in 3/4 time, key of D major, and features a piano (p) dynamic. It includes various musical notations such as eighth notes, sixteenth notes, and rests, with a repeat sign at the end of measure 10.



Horn IV in F

Musical score for Horn IV in F, measures 9-18. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 9/8. The first measure (measure 9) is marked with a **3** and a **J** (jazz) symbol, and the dynamic is **ff**. The second measure (measure 10) is marked with a **ff**. The third measure (measure 11) is marked with a **ff**. The fourth measure (measure 12) is marked with a **ff**. The fifth measure (measure 13) is marked with a **ff**. The sixth measure (measure 14) is marked with a **ff**. The seventh measure (measure 15) is marked with a **ff**. The eighth measure (measure 16) is marked with a **ff**. The ninth measure (measure 17) is marked with a **ff**. The tenth measure (measure 18) is marked with a **ff**. The score includes various musical notations such as eighth notes, quarter notes, and rests.

# Excerpt 3 – I. Moderato con anima, ms. 295-307 (12 before **R** – **R**)

Horn I in F

Moderato assai quasi andante.

1

Corno II.

*p*

2

*espress.*

**R6**

Horn II in F

Moderato assai, quasi andante.

1

*p*

*p*

**6 R6**

# Tchaikovsky – Symphony No. 5, op. 64

Excerpt 1 – II. Andante cantabile, con alcuna licenza, ♩. = 54 ms. 9-28 (7 before **A** – 8 after **A**)

Horn I in F

**Andante cantabile, con alcuna licenza.**

7 SOLO.  
*dolce con molto espress.*

animando riten. **A** Sostenuto  
*mf p*

animando Sostenuto  
*mf > p*

Con moto *dolce* anim.  
*p*

Sostenuto  
*mp*



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# Wagner – Götterdämmerung (short call)

## Excerpt 1 – Vivace, Siegfried's Rhine Journey

Horn I in F

in F.  
Vivace.

6 *f* (sulla scena) *lungo*

5 *f*

Allegro (♩ = ♩)

13 *f* 2 3 4 5

# Wagner – Prelude to Das Rheingold

## Excerpt 1 – In moto tranquillo, sereno, ms. 1-81

Horn XIII in E $\flat$

*In moto tranquillo, sereno.*

in Es. 4

Fagottl. 1 2 3 4 5 6 7 8 9 10 11

in Es. Solo. 12

16

22

30

35

41

47

55

*sempre p*



# Wagner – Siegfried (long call)

## Excerpt 1 – Moderato, Act 2, Scene 2

Horn I in F

**Moderato.**

*f* Corno Solo in F sul teatro. *molto f e lungo tenuto* *p dolce stacc.* *p*

*cresc.* *accel.* **Moderato.** *f dim.* *p* *p dolce* *p*

*p* *poco cresc.* *f dim.* *più p* *pp*

continued

Allegro e sempre più animato.



Poco a poco sempre più sost.



# Weber – Overture to Der Freischütz

## Excerpt 1 – Adagio, ms. 9-25

Horn I in F

Adagio.

*p dolce*

*mf*

\* H.III.

solo

\* H.III.

2

\* Fag.I.

7

Horn II in F

Adagio.

*mf*

\* H.IV.

solo

\* H.IV.

\* H.III.

\* H.IV.

11



Horn III in C

Adagio. 7

solo

Viol. I.

mf

11

Horn IV in C

Adagio. 7

solo

Viol. I.

mf

11

# Weber – Overture to Oberon

## Excerpt 1 – Adagio sostenuto, ms. 1-9 (beginning – **A**)

Horn I in D

Adagio sostenuto  
solo  
*pp dolce*

10 **A** 1 1 \* 3. Horn  
*pp possibile*