

Ouverture zur Oper „Fidelio“ („Leonore“).



CORNO II in E.

L. van Beethoven, Op. 72.

Allegro. Adagio. solo

Allegro. Adagio. solo

cresc. p dolce

Allegro. solo

cresc. p dolce

ff Trio 167

BEETHOVEN SINF. 3 2° CORNO

178

189

2° CORNO

rag. II cresc. p

BEETHOVEN N. 2

79

91

100

118

sempre dim.

cresc.

Viol. I

42 *sf* *f* *f* *Fine* *Solo* *dolce* *cresc. p* *cresc.* *cresc.* *2° CORNO*

51 *p* *p* *Cor. I* *Cor. I* *1 Cor. I* *cresc.*

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

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

Andante moderato *14* *Clar. I* *Adagio* *BERTHOVEN N. 9*

Fag. I *pp* *dolce*

Solo *cresc.*

Lo stesso tempo

p *cresc.* *p*

cresc. *cresc.* *p*

cresc. *p*

più p *pp* *cresc.*

Franz Schubert
Symphony No. 9 in C Major (The Great)

Horn II

Andante *Solo* *19* *Ob. I*

p *pp*

BRAHMS N. 1 calando animato
4 5 Viol. I

In C
I CORNO
290 *poco f cresc.* *f* *dim.*

47 *p dolce* *poco f espr.* *cresc.* *f* *<f>*

II CORNO
53 *f* *f* **C** Solo

63 *f*

373 *sf* *f* **P**

350 *ff* **Q**

IV CORNO
N C
72 *f marc.* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

79 *sf* **D** *mf cresc.* *f* **9**

317 *f marc.* *sf* *sf* *sf* *sf* **1** *sf* *sf*

323 *sf* **N** *f* **7** *f* **3**

Brahms — Symphony No. 4 in E Minor

Horn IV in C

4

Andante moderato II

Solo *f* *dim.* *pp* 7 Hr. I

Symphonie Nr.1 D-Dur

Die Hörner stehen in der Sinfonie in F

Gustav Mahler

Langsam Schleppend $\text{♩} = 76-80$

1. Satz

Più mosso

1. Kl. sf sf sf

1. + 2. Trp. Schnell

1. - 2. obligat

pp molto espr. sehr weich gesungen

4.

pp espr.

molto rit. 1. + 2.

Più mosso

pp weich und ausdrucksvoll in weiter Entfernung

Vorwärts drängend

alle 7 Hörner unisono = solo

6

ff fff

1. - 7. = solo

sempre ff

sempre ff

1. - 4. = solo

ausdrucksvoll gesangvoll hervortretend!

1. 2.

p

Symphonie Nr.2 C-Moll

Die Hörner stehen in der Sinfonie in F

Gustav Mahler

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck $\text{♩} = \text{ca. } 104$

1.+2. = TUTTI
zu 2

33

p *ff* *ff*

offen

3.-6. = unisono

p *f* *ff* *ff*

1. 2.

ff *ff*

4 *ppp*

Wieder breit

Unterstützung der Hörner

im Orchester ein.)

3.+4.-5.+6. = wie 1 Hornpaar = SOLO
zu 2

54

ff mit aufgehobenem Schalltrichter

p *fff* *mf*

m. Trp.

1.-6. unisono = solo

1

1.-3.5. unisono = solo

f - *ff*
molto cresc.

2.4.6. = soli

ff

Symphonie Nr.3 d-Moll

Die Hörner stehen in der Sinfonie in F

Gustav Mahler

mit Texten aus "Des Knaben Wunderhorn" von F. Nietzsche

Kräftig-Entschieden ♩ = ca. 112

1. Satz

Nicht eilen

1.-8. = SOLO
zu 8

Schalltrichter in die Höhe

Zurückhaltend

molto rit.

zu 2

sempre ff

zu 2

sempre ff

zu 2

sempre ff

zu 2

sempre ff

p

pp

pp

pp

SOLO m. 3 Fag. + Contra Fg.

zu 2

sempre ppp

morendo

zu 2

sempre ppp

morendo

zu 2

sempre ppp

morendo

zu 2

sempre ppp

morendo

MAHLER SINF. N 3

4
6
8

zu 3 3

fff

m.Ob.Kl. zu 5

rubato

zu 3 3

rubato

sempre ff

zu 5

fff

a tempo

aufgehob. Schalltr.

zu 3

Stringendo

accel. zu 5

lento

zu 3

mf *dim.* *p* *pp*

IN FA 20 CORNO

302 Andante comodo = ca. 76-80

SINFONIA N. 9

Gustav Mahler

gest. Solo m. Harfe

offen (Echo)

Solo

pp *p*

m. 1.2.3. Kl.

espr.

m. 4. Hr. uh

pp *pp* *pp*

II^o CORNO
IN FA Coda. Fl. SINF. N. 9 DUORAK

II^o CORNO
IN E

Un poco sostenuto. Solo.

FA 1-92 a 4 unison

SINFONIA N^o 5 SOSTAKOVIC

Largamente ♩ = 66

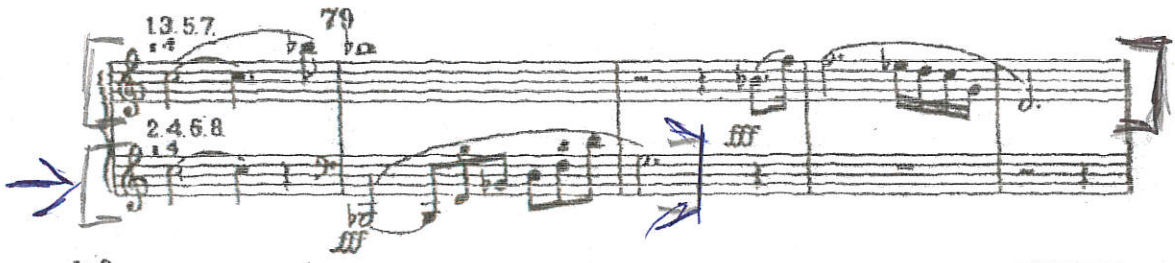
molto ritenuto a tempo con tutta forza

1
EIN HELDENLEBEN R. STRAUSS

IN FA
1-8 in F 78
ff



13 5 7 79
2 4 6 8
ff



1-2
3-4 **IN FA**
5-7 su 2
8-9 su 2
ff



su 2
ff



2

EIN HELDENLIEBEN IN FA

R. STRAUSS

The first system of musical notation consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music is in F major, indicated by the key signature. The first measure is marked with a dynamic of *p* (piano). A bracket above the first two measures indicates a first ending. The second measure is marked with a dynamic of *f* (forte). The word *cresc.* (crescendo) appears in both the top and middle staves. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music continues from the first system. The first measure is marked with a dynamic of *pp* (pianissimo). The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music continues from the second system. The first measure is marked with a dynamic of *p* (piano). The word *cresc.* (crescendo) appears in the middle staff. The system concludes with a double bar line.

57 Var. VII.
13. in F.

Handwritten musical score for the first system, measures 1-4. It consists of three staves. The top staff is in treble clef with a key signature of one flat (F) and a time signature of 8/4. The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with triplets and slurs. Dynamics include *f* and *a2*. The number '13' is written above the first measure.

Handwritten musical score for the second system, measures 5-8. It consists of three staves. The music continues with the same rhythmic complexity and includes triplets and slurs. Dynamics include *f* and *a2*.

Handwritten musical score for the third system, measures 9-12. It consists of three staves. The music continues with the same rhythmic complexity and includes triplets and slurs. Dynamics include *f* and *ff*. The number '58' is written above the first measure of this system.

Handwritten musical score for the fourth system, measures 13-16. It consists of three staves. The music continues with the same rhythmic complexity and includes triplets and slurs. Dynamics include *f*.

Var. VIII.
2. in F.

Musical score for measures 57-59. It consists of three staves: Treble (2. in F), Middle (4. in F), and Bass (6. in F). The music is in 8/8 time and features a melodic line with slurs and dynamic markings of *pp*.

59

Musical score for measures 59-60. It consists of three staves: Treble (2. in F), Middle (4. in F), and Bass (6. in F). The music continues with slurs and dynamic markings of *pp*.

60

Musical score for measures 60-61. It consists of three staves: Treble (2. in F), Middle (4. in F), and Bass (6. in F). Measure 60 includes a triplet of eighth notes in the middle staff. Measure 61 includes a triplet of eighth notes in the middle staff. Dynamic markings include *pp* and *mf*.

61

Musical score for measures 61-62. It consists of three staves: Treble (2. in F), Middle (4. in F), and Bass (6. in F). Measure 61 includes a triplet of eighth notes in the middle staff. Measure 62 includes a triplet of eighth notes in the middle staff. Dynamic markings include *mf*, *cresc.*, *dim.*, and *pp*.