

# W.A. MOZART - LE NOZZE DI FIGARO

## in FA

73 **Allegro**  
1  
79 *f*  
*p*  
*f*

Detailed description: This block contains two staves of music. The first staff starts at measure 73 with a treble clef and a key signature of one flat. It features a first ending bracket starting at measure 75 and ending at measure 79. The tempo is marked 'Allegro'. Dynamic markings include *f* at measure 73, *p* at measure 75, and *f* at measure 79. The second staff continues from measure 79.

### Nº3 Cavatina Allegretto

*p*  
11

Detailed description: This block contains two staves of music for the Cavatina. The first staff starts at measure 11 with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. The dynamic marking is *p*. The second staff continues from measure 17.

25 **Allegro**  
*f*  
*p* *f*  
33  
*p* *f*

Detailed description: This block contains two staves of music. The first staff starts at measure 25 with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. Dynamic markings include *f* at measure 25, *p* at measure 29, and *f* at measure 31. The second staff continues from measure 33.

### Nº9 Coro Allegro

*f* *p* *f*  
7  
*p* *f* *f*  
19  
*p* *f* *p*  
27  
*f*

Detailed description: This block contains four staves of music for the Coro. The first staff starts at measure 7 with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. Dynamic markings include *f* at measure 7, *p* at measure 11, and *f* at measure 15. The second staff continues from measure 19. The third staff continues from measure 23. The fourth staff continues from measure 27.

in FA

109 Allegro

117

*mf* *f* *cresc.*

68 Moderato

77

83

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

V. Bellini: I Capuleti e i Montecchi

(In sol b)

Andante

*p* *cadenza*

# L. Van Beethoven: Fidelio, Aria di Leonora

## Corno I IN MI

144 a tempo.

145

149 *cresc. p* *cresc.* *f* *ff* *ff*

**in E.**  
**N.º 9. Recitativ und Arie.**  
 Allegro agitato. 9 Poco Adagio. più moto. Allegro. in tempo. Recit. Adagio. 3

24 Poco sostenuto. a tempo. *pp* *pp dolce*

36 *mp* *p* *p*

50 *dresc.* *p* *dolce* *sp*

58 *colla parte.* *sp* *mp* *mp*

69 Allegro con brió. *f* *f* *f* *p* *cresc.*

78 *ff* *p* *sp* *sp* *sp* *cresc.* *f* *dolce*

90 Più lento. 2 *f* *p* *colla parte*

103 Tempo I. *ff*

112 *pp cresc.* *f* *f* *f* *f*

# L. Van Beethoven: Sinfonia n. 6 "Pastorale"

## Corno I IN FA

**Allegro**

1<sup>o</sup> & 2<sup>o</sup> (In FA)      1<sup>o</sup> SOLO (In FA)

**Allegretto**

1<sup>o</sup> SOLO

**CON BORDINO**

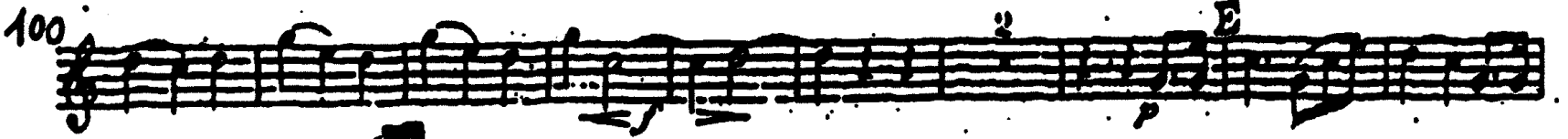
# F. MENDELSSOHN Sogno di una notte di mezza estate

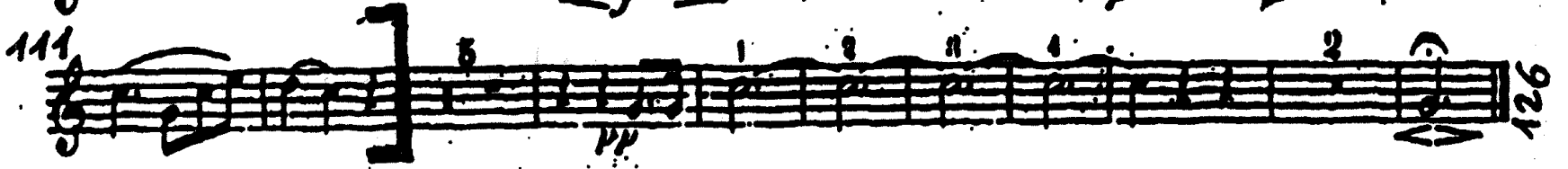
Con moto tranquillo

in E 

80 

90 

100 

111 

J. Brahms: Sinfonia n. 1

Corno I in Mi

And.<sup>te</sup> sostenuto <sup>1<sup>o</sup> (In *Mf*)</sup>

Symphonie Nr. 3  
(F dur)

Horn I in C

Johannes Brahms, Op. 90

Allegro con brio

P. I. Čajkovskij  
SINFONIA N. 5

Horn I in F

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo dolce con. molto espress.

animando riten. A sostenuto

animando sostenuto

Con moto animato dolce

sostenuto

Tempo I 4 3 1 2 Klar. Poco più animato

IN FA

Finale *Andante maestoso* **Чайковский** SINFONIA N. 5

IV

Tempo I



SIGFRIDO.

R. WAGNER

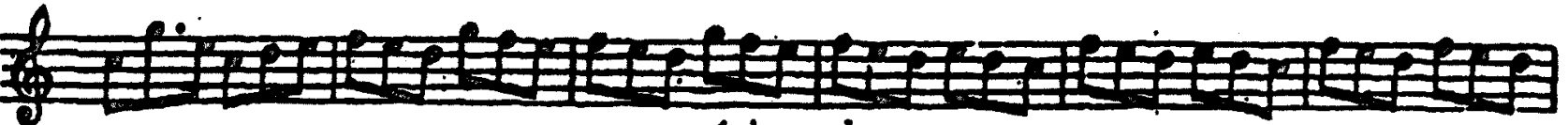
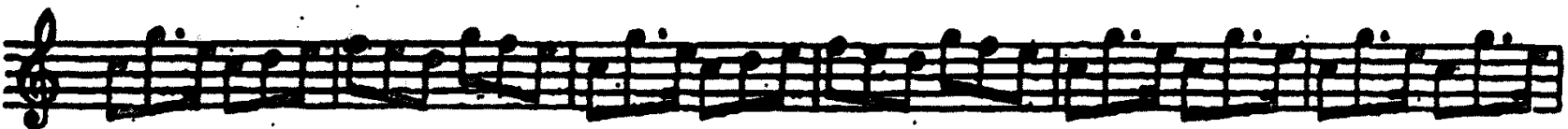
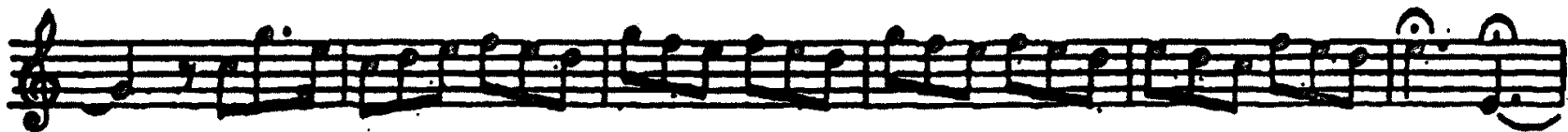
in FA

Moderato

(in FA)



Corno sul palco | Tromba sobre el palco  
Cor en la scène | Horn on the stage



# R. Strauss: Alpensinfonie

## Horn I. IN FA

61 4 62 2 in F. 1

63 3 64 1

65 3

66 1 2 (mit Dämpfer) *ff* *sempre accel.*

67 1 (Dämpfer weg) *ffp* *cresc.* *ff*

Auf dem Gletscher.  
Festes, sehr lebhaftes Zeitmaß (un poco maestoso).

68 2 2 Hob. *ff*

69 3 *ff*

70 1 *ff*

71 2 *dim.*

Gefahrvolle Augenblicke.  
A tempo, lebhafter als vorher.

72 1 4 2 Hob. 3 *poco calando* *p*

73 3 *mf*

74 4 3

# Horn I.

*poco ritard.*  
Engl. Horn.

*a tempo*

75 5 C-Clar.

76 *f* *cresc.*

Auf dem Gipfel.

77 *ff* *dim.* *2* *Etwas ruhiger.* 78 *Bewegter.* *Fag. III.*

Wieder etwas ruhiger.

79 *Hob. I.* *Bewegter.* *poco rallent.*  
*dim.* *pp* *pp* *f* *cresc.*

Allegro maestoso C.

80 *ff* *2* *ff*

81 *ff* *1* 82 *ff*

83 *ff*

84 *ff* *2* 85 *Ziemlich breit.* *ff*

86 *1*

87 *ff* *3* *1* *3*

# Horn I.

Ausklang.  
Etwas breit und getragen.

10

134 *p* *dim.* *p espr.*

135 *mit daempfer* *Engl. Horn.* *mf espr.*

136 *f*

137

138 *p*

139 *espr.* *p* *mf*

140 *p*

141 *cresc.* *f* *mf* *espr.*

142 *dim.* *Tempo primo.* *Horn II. IV.*

143

144 *p* *p* *pp*

145 *Nacht.* *Breit.* *Sehr langsam.*

IN FA

# EIN HELDENLEBEN

STRAUSS

8 Hrn  
in F

Lebhaft bewegt

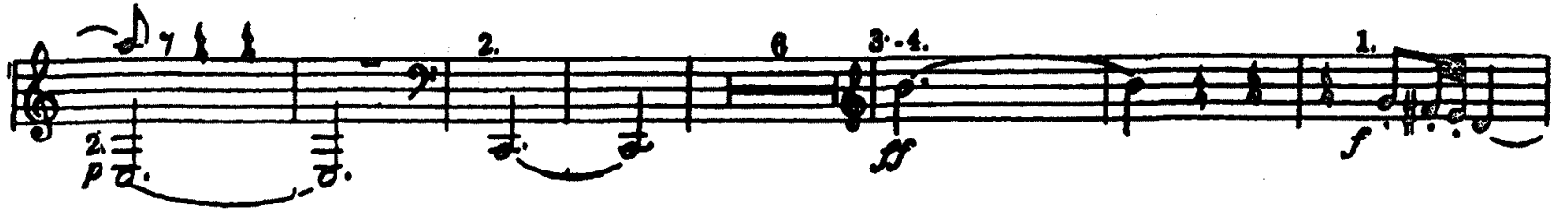
1.-2.

1.-2.

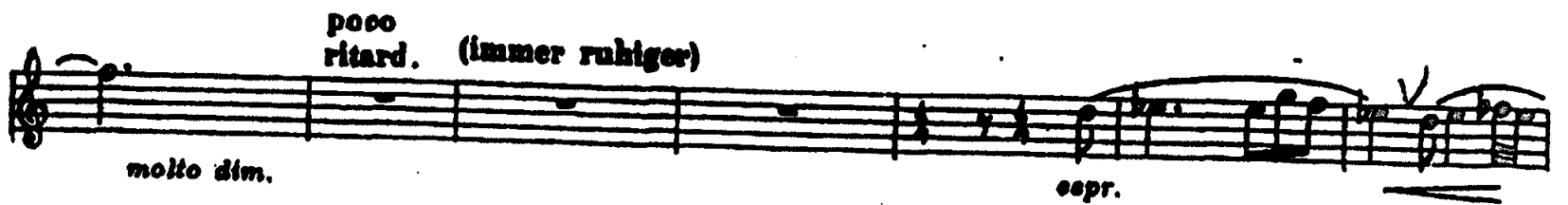
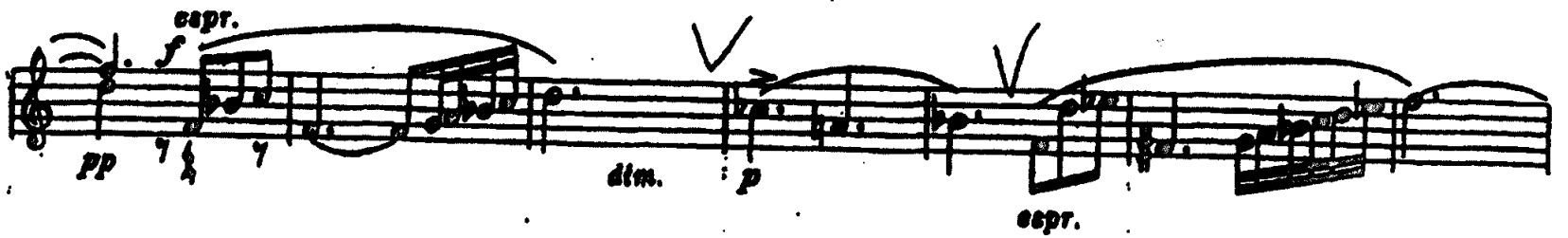
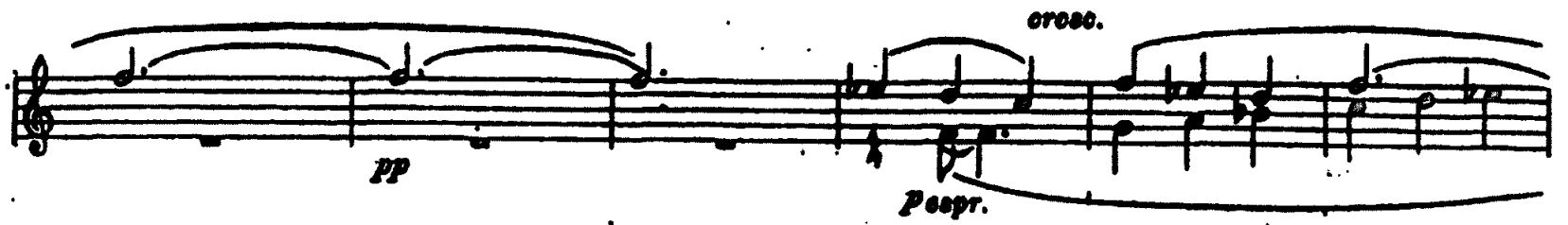
Lebhaft

Sehr lebhaft

In F



Langsam



IN FA

# TILL EULENSPIEGEL STRAUSS

**Horns in F**

**Gemächlich**

1.

*p*

*cresc.*

**Volles Zeitmaß. (Sehr lebhaft.)**

**in F marc.**

1. - 3. zu 2.

*mf*

*ff*

1. - 2.

*mf cresc.*

*ff*

*X<sub>1</sub>*

*p*



# R. Strauss: Don Juan

## Corno I. IN FA

*a tempo*  
senza sord.

*f* molto espr. marc. *ff*

*p* *ff* *P* *ff*

## IN MI

*animato*

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

*mf* *f* *espr.*

*mf* *cresc.* *ff*

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



# G. Mahler: Sinfonia n. 3 Corno I in FA

19 *ff* Unmerklich etwas bewegter. 20 5 *fp* 3 21 10 *pp* (1. Ob.) 4

Dämpfer ab 8 ob. *fp* *mf* solo *f* 23 12 24 (1. Tromp.) *p*

*mf* *f* *p* *cresc.*

*f* *p* *f* 25 4 *mf*

26 Schwungvoll. Immer dasselbe feurige Marsch- tempo, ohne zu eilen. *mf* *ff* *f*

*accet.* *a tempo* *dim.* *p* *Vorwärts pp*

31 gestopft 2 gest. 2 gest. gest. *mf* *dim.* *pp* *stacc.* 3 *p* *fff* Mit höchster Kraft- Vorwärts

*entfaltung.* *sempre fff* *acceler.* 12 *dim.*

33 5 3 1 3 1 1 1 1 1 1 *rit.*

34 *rit.* *Wieder a tempo.* *Etwas drängend. Nicht eilen.* 35 8 36 9 37 2 (1. Picc.) *acceler.*

4 *mit Dämpfer* *SORDINA* *p* 4 1 5 Nicht eilen. 38 10 *Dämpfer ab.*

39

Weich und ausdrucksvoll hervortretend.

1. Horn in F.

Solo.  
offen

Handwritten annotations include a large '+' at the top, a circled '3' above measure 40, and a circled '2' above measure 43. A red bracket highlights measures 40-43. A red bracket also highlights measure 41. A circled '1' is written above measure 44. A circled '1' is written below measure 44. A circled '1' is written below measure 43. A circled '1' is written below measure 42. A circled '1' is written below measure 41. A circled '1' is written below measure 40. A circled '1' is written below measure 39. A circled '1' is written below measure 38. A circled '1' is written below measure 37. A circled '1' is written below measure 36. A circled '1' is written below measure 35. A circled '1' is written below measure 34. A circled '1' is written below measure 33. A circled '1' is written below measure 32. A circled '1' is written below measure 31. A circled '1' is written below measure 30. A circled '1' is written below measure 29. A circled '1' is written below measure 28. A circled '1' is written below measure 27. A circled '1' is written below measure 26. A circled '1' is written below measure 25. A circled '1' is written below measure 24. A circled '1' is written below measure 23. A circled '1' is written below measure 22. A circled '1' is written below measure 21. A circled '1' is written below measure 20. A circled '1' is written below measure 19. A circled '1' is written below measure 18. A circled '1' is written below measure 17. A circled '1' is written below measure 16. A circled '1' is written below measure 15. A circled '1' is written below measure 14. A circled '1' is written below measure 13. A circled '1' is written below measure 12. A circled '1' is written below measure 11. A circled '1' is written below measure 10. A circled '1' is written below measure 9. A circled '1' is written below measure 8. A circled '1' is written below measure 7. A circled '1' is written below measure 6. A circled '1' is written below measure 5. A circled '1' is written below measure 4. A circled '1' is written below measure 3. A circled '1' is written below measure 2. A circled '1' is written below measure 1.

16 a Tempo

Wieder Zeit lassen.  
(Posthorn)

Handwritten annotations include a circled '3' above measure 16, a circled '3' above measure 17, a circled '3' above measure 18, a circled '3' above measure 19, a circled '3' above measure 20. A circled '1' is written above measure 16. A circled '1' is written above measure 17. A circled '1' is written above measure 18. A circled '1' is written above measure 19. A circled '1' is written above measure 20. A circled '1' is written above measure 19. A circled '1' is written above measure 18. A circled '1' is written above measure 17. A circled '1' is written above measure 16. A circled '1' is written above measure 15. A circled '1' is written above measure 14. A circled '1' is written above measure 13. A circled '1' is written above measure 12. A circled '1' is written above measure 11. A circled '1' is written above measure 10. A circled '1' is written above measure 9. A circled '1' is written above measure 8. A circled '1' is written above measure 7. A circled '1' is written above measure 6. A circled '1' is written above measure 5. A circled '1' is written above measure 4. A circled '1' is written above measure 3. A circled '1' is written above measure 2. A circled '1' is written above measure 1.

# SYMPHONY No 7

GUSTAV MAHLER

## IN FA

Nicht zurückhalten

*pp* *sempre pp*  
*fließend* *non legato*  
*stacc. sempre*

181

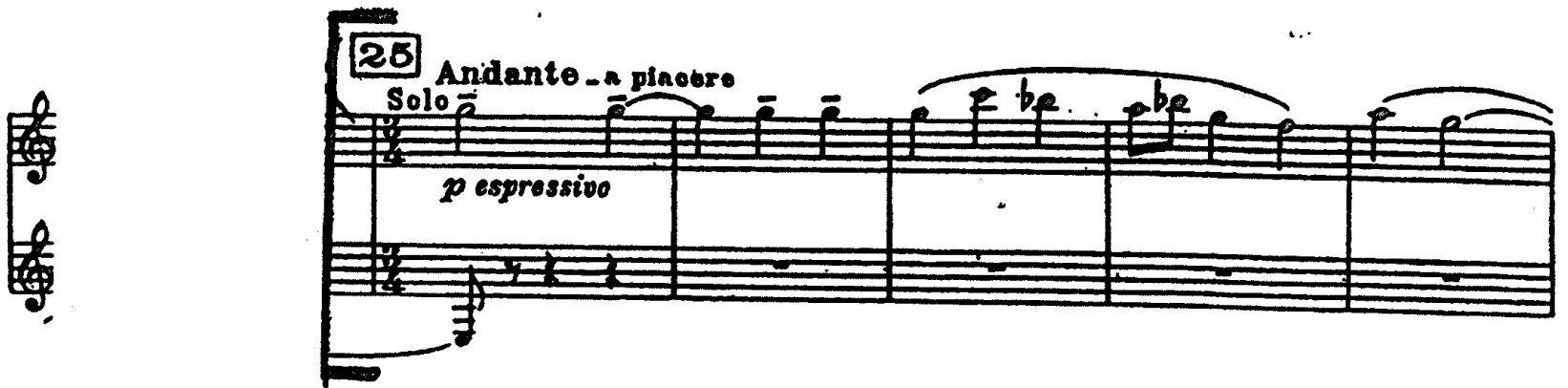
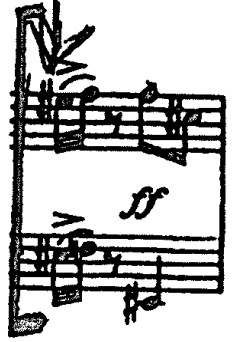
197 mit Ton  
*p espr.*  
198  
*molto cresc. f*  
199  
200  
*Gehalten*  
*sf p* *f* *p*

# M. Ravel: Concerto per Pianoforte in sol

CORNI in FA

MAURICE RAVEL

Allegramente



# C. Franck: Sinfonia in re Corno I in FA

## II

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

15 12 *mf cantabile. p*

**B**

*f dim. p f p*

**C**

*f pp* 7

# THE FAIRY'S KISS

Le Baiser de la Fée

Corno 1 in Fa

Igor Stravinsky

## Prologue

*poco rit.* **78** *Valse poco più lento*

*p ma marc*

**79** **80** **81** **82** **83**

*Cor. 2* *Solo* *mf e dolce*

*mf e dolce*

*mf*

*p marc.*

## TABLEAU IV: Epilogue

**223** *L'istesso tempo*

*Solo* **2** **224** **225** **226** **227**

*più p*

Horn 1 in F

# IV. SYMPHONIE Es-dur

Anton Bruckner

Bewegt, nicht zu schnell

2 Solo 1 10 1

*mf* immer deutlich hervortretend

1 2 20 1

*P dimin.*

1 1 30 1

1 40 1 ↑

*crescendo* *mf crescendo*

3 3 3

*cresc. sempre* *molto cresc.*

50

*f*

# Tableaux d'une Exposition

de M. Moussorgsky

Orchestration de  
Maurice RAVEL

## Promenade

Solo I°

*p*

1

hauteur réelle

rit.

1



DMITRI SHOSTAKOVICH

SINFONIA - n. 5

Op. 47

I.

CORNO I. in Fa

*Orchestra*  
*4/1/2015*

*Moderato*  $\text{♩} = 76$

1 2 3 4 5 6

*f espress.* *p* *cresc. f*

*rall.* 39 *Più mosso* *p*

40 \* *f*

41 42 43

44 *Moderato*  $\text{♩} = 42$  *p cresc.* 45

46 *f* *dim.* *ppp* *con SORD.* 47

*p*

# D. Shostakovic: Concerto per Violoncello n. 1

## Corno I in FA

26  
228

27  
235

28 8 29 8 30

241

263  
ff

31  
268

273

32  
277

Detailed description: This page of a musical score for Horn I in F major contains measures 228 through 322. The score is written on a single treble clef staff. It begins with measure 228, which is marked with a red bracket and the number 26. The music consists of eighth and sixteenth notes, many with accents and slurs. Measure 235 is marked with a red bracket and the number 27. Measures 241 through 250 are marked with a red bracket and the numbers 28, 8, 29, 8, and 30, indicating a sequence of eighth notes. Measure 263 is marked with a red bracket and the number 31, and includes a fortissimo (ff) dynamic marking. Measure 277 is marked with a red bracket and the number 32. The score concludes with a double bar line and a fermata in measure 322.