

Beethoven – Symphony No. 6, 1st horn

Mvt 3, m. 132-161

83 **A** *sf sf sf sf* **40** *Va., Vc.* *Horn II* *cresc. p dolce*

138 *cresc.* *dolce*

154 *cresc.* *f* *Vc., Kb.* *sempre più stretto* *a tempo Allegro (♩ = 132)* *sf sf sf sf sf sf sf sf*

Detailed description: This musical score is for the first horn part of the third movement of Beethoven's Symphony No. 6. It covers measures 132 to 161. The score is written on three staves. The first staff (measures 83-138) begins with a treble clef and a key signature of one flat. It features a series of eighth notes with a forte (sf) dynamic, followed by a 40-measure rest for the first horn. The second staff (measures 138-154) continues the eighth-note pattern with a crescendo (cresc.) and a dolce (sweet) marking. The third staff (measures 154-161) shows a change in dynamics to forte (f) and a tempo change to 'a tempo Allegro' with a tempo marking of quarter note = 132. The instrumentation changes from 'Va., Vc.' (Violins and Violas) to 'Vc., Kb.' (Violoncello and Kontrabaß). The score includes various musical notations such as slurs, accents, and dynamic markings.

Beethoven – Symphony No. 7, 1st horn

Mvt 1, m. 421-end of mvmt

409 *p* *cresc.* *- - - - -* *- più cresc. - ff*

424

436 *ff*

443 *ff*

The musical score is written for the 1st horn in G major, 3/4 time. It consists of four staves. The first staff (measures 409-423) features a melodic line with sixteenth-note patterns and rests, marked with fingerings (1) and dynamics *p*, *cresc.*, and *ff*. The second staff (measures 424-435) contains a continuous sixteenth-note accompaniment. The third staff (measures 436-442) continues the melodic line with a *ff* dynamic. The fourth staff (measures 443-447) concludes the passage with a final melodic phrase and a double bar line, also marked *ff*.

Brahms – Piano Concerto No. 1, 3rd horn

Mvt 1, m. 199-215

The image displays a musical score for the 3rd horn part of Brahms' Piano Concerto No. 1, measures 199-215. The score is written for three staves, each in treble clef.

Staff 1 (Measures 199-207): Labeled "(Solo)" and "*p marc. ma dolce*". It features a melodic line with slurs and accents. A first ending bracket labeled "1" spans measures 205-206, leading to a second ending bracket labeled "3" in measure 207.

Staff 2 (Measures 208-214): Labeled "Horn IV" and "(Solo)". It continues the melodic line with slurs and accents. The dynamic marking "*p marc. ma dolce*" is present.

Staff 3 (Measures 214-215): Labeled "Tutti". It begins with a double bar line and a key signature change to B major (indicated by two sharps). The dynamic marking is "*pp*". A first ending bracket labeled "6" spans measures 214-215, leading to a second ending bracket labeled "3". The tempo marking "Tempo I" is placed above the staff. The key signature change is noted as "in B". The staff concludes with a "Solo" marking and a forte dynamic "*ff*".

Additional markings include "Pk Horn I" and "Trp." above the staff in measure 215, and "basso" below the staff in measure 214.

Brahms – Piano Concerto No. 2, 3rd horn

Mvt 1, m. 188-198

This musical score is for the 3rd horn part of Brahms' Piano Concerto No. 2, measures 188-198. It consists of two staves. The top staff, starting at measure 184, features a melodic line with various articulations: a triplet of eighth notes, a 'Solo' section with a slur and a 'p' dynamic, a triplet of eighth notes, another 'Solo' section, a 'Tutti' section with a slur, a triplet of eighth notes, a 'Solo' section, and a final 'Tutti' section. The bottom staff, starting at measure 195, provides harmonic support with a melodic line. It includes a 'Solo' section with a '6' and a boxed 'G', followed by a '30' measure, a 'Br.' section, and a 'Fag. I' section. The score is written in G major and 4/4 time, with dynamics ranging from piano (p) to fortissimo (ff).

Mahler – Symphony No. 1, 1st horn

Mvt 2, from 4th bar of reh. 13 to TRIO (4th bar after reh. 16)

13 Vorwärts (1. Viol.)

9 *pp* *ff* *f*

2 14 *ff* *f* *ff*

1 2 Immer vorwärts

15 *ff* *accel.* *f* *f*

16 Mässig 3 Solo *mf poco rit.* *p* *pp*

The musical score is written for the 1st horn in G major, 3/4 time. It begins at rehearsal mark 13 with a dynamic of *pp*. The music features a series of eighth and sixteenth notes, with a crescendo leading to *ff* at rehearsal 14. A first violin part is indicated above the staff at rehearsal 13. The tempo is marked 'Vorwärts' (Forward). At rehearsal 15, the tempo is marked 'Immer vorwärts' (Always forward) and the music accelerates ('*accel.*'). The dynamics fluctuate between *f* and *ff*. At rehearsal 16, the tempo is marked 'Mässig' (Moderate) and the music is marked 'Solo'. The dynamics then decrease through *mf poco rit.*, *p*, and finally *pp* at the end of the section.

Mahler – Symphony No. 1, 1st horn

Mvt 4, pickup to reh. 6 through 4 before reh. 9

52 *f gestopft ff* *offen* 6 *Energisch* 2

61 *ff* *ff* 1 7 *mf*

59 3 4 *ff*

78 *ff* *ff* *ff*

85 8 *f* 2 *ff* *f*

93 *ff* 3 9 *Zurückhaltend*

Mahler — Symphony No. 5 in C# Minor

8 Mahler — Symphony No. 5, 1st horn

Horn I.

3rd mvt

II.

3. Scherzo.

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

sf stark. 12

fp *fp* *fp* *fp* *ff*

2 33 3 18 *B-Trompete I.* 2

ff *dim.* *p*

hervortretend. 15

ff *fp* *fp*

5 *Co. obl.* 5 *ff.* 1 *offert.*

Viol. sf *ff* *pp*

6 38 *Tempo I. cor. obl.* 2

ff *ff*

5

f *fp* *p* *fp*

8 28 *f* *ff* *Co. obl.*

fp *fp* *f*

8 *Langsamer.*

mf *molto espr.*

1 9 *Wiederallmählich belebend.*

p *f* *p* *f* *p*

1 1 *drängend.*

f *f* *ff*

Mahler — Symphony No. 5 in C# Minor

Horri I.

9

4 10 1 *Etwas zurückhaltend*
Schalltrichter in die Höhe. *rit. 4*

ppp *Tempo I (poco sostenuto)* *largo* *quasi a tempo I.* *rit.* *Cor. odt.* *pppp*

nurückhaltend. *a tempo I.* *rit.* *Co. odt.* *a tempo* *gestoßt* *f*

tang. *rit.* *11* *Molto moderato.* *Ob.* *pp* *bd.* *4*

p *2* *5* *2* *21* *Fließender, 12 23* *Ob. I.* *pp* *offen* *f*

B-Klar. I. *9*

13 *17* *Pss. I.* *1* *espr.*

1 *rit. - - - verklingend, 14* *a tempo* *p* *f* *pp* *cresc.* *f*

2 *molto rit.* *2* *a tempo molto mod.* *allmählich bewegter, ins Tempo I übergehend.* *2* *Co. odt.*

Viol. I.

1 *15 Tempo I* *2*

2 *2* *2* *2* *2* *Nicht schleppen* *5*

4 *16* *1* *7*

Mahler — Symphony No. 5 in C# Minor

Horn I.

77

25 *vorwärts drängend.*

1 1 1 3 26 *Tempo I subito.*

21 B-Trp. 2.3. gedämpft.

27

5 *Schalltr. auf!* *molto rit.* *Langsam, lang.* 28 *Schalltr. auf*

dim. ppp 2 *Fi.* *fff*

fff *p dim.* 3 *Co. obl.* *a tempo (schnell.)* *pp*

Langsam. 2 *a tempo* *rit.* 29 *a tempo* *Co. obl.* *mit Dämpfer*

2 1 10

molto rit. *a tempo moderato.* 30

mit Dämpfer *p* 2 11 *Cor. obl.*

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

8 7 *Straicher un. iso.*

31

4 *Noch rascher.*

Sehr drängend bis zum Schluß.

2 *fff*

fff

Shostakovich – Symphony No. 5, 1st horn

Mvt 1, low tutti reh. 17 through 1 after 21

16 6 17 2

f

18

poco animando

19

mp

20 1

f

21 6

ff

Detailed description: This is a musical score for the first horn part of Shostakovich's Symphony No. 5, measures 16 through 21. The score is written on four staves. The first staff begins with a common time signature 'C' and contains measures 16, 17, and the start of measure 18. Above measure 16 are the numbers '16', '6', '17', and '2'. A large curved line connects the end of measure 17 to the start of measure 18 on the second staff. The second staff contains measures 18 and 19. Above measure 18 is the number '18'. Above measure 19 is the number '19'. The third staff contains measures 19 and 20. Above measure 19 is the number '19'. Above measure 20 is the number '20'. The fourth staff contains measures 20 and 21. Above measure 20 is the number '20'. Above measure 21 is the number '21'. Above the end of measure 21 is the number '6'. Dynamic markings include *f* (forte) at the start of measure 18, *mp* (mezzo-piano) at the start of measure 19, *f* at the start of measure 20, and *ff* (fortissimo) at the start of measure 21. The tempo marking *poco animando* appears above measure 18. A large curved line connects the end of measure 21 to the start of measure 22 on the next page.

Strauss – Rosenkavalier

1st horn solo, 2nd act, 4 before reh 32 for 8 bars

2 [28] *pp* *etwas breiter.* *un poco allargando* 8

[31] *in E.s.* *pp* *ppp* *pp* *p* *dim.* *espr.* [32] *espr.* *pp* *p* *dim.*

etwas fließender. *poco sllottamente.* *in E.* 1 [34] *espr.* *p* *pp* *mf* [33] *mf* *pp* *p* *espr.* *mf*

früheres Zeitmass. *Tempo I.* [36] *espr.* *f* *mf* *pp* [35] *pp* *cresc*

Strauss – Rosenkavalier

3rd horn solo, 2nd act, reh 35 for 2 bars

32 8 etwas fließender
più sciolamente. 33 2 in L.

34 4

35 früheres Zeitmass.
Tempo I. 36 2 1

37 6 38 3 f dim. - - - pp

leicht bewegt (ganze Takte schlagen)
Animato grazioso. d. 8 40 8 41 8

39 8

etwas breit.
poco moderato. 42 6 wieder etwas fließender.
poco più mosso. Sophie:

1 Ich weiss all' Ih - re Tauf - na - men:

44 11 45

allmählich noch fließender
poco à poco più mosso. 46 4 47 4

mf pp mf

Strauss – Rosenkavalier

1st horn: Act 3: Schneller Walzer at 8 before reh 247 through reh. 254

Schneller Walzer.
Molto con moto.

ff 1 ff 1 ff

[247] dim. - - - - - p f

[248] 1 ff ff ff 2

[249] ff

[250] 1 1 1

[251] ff

[252] ff ff

[253] f

[254] ff 1

Strauss – Till eulenspiegel, 3rd horn

Solo, 13 bars before rehearsal 29 through reh. 32

The musical score is written for the 3rd horn part of Richard Strauss's *Till Eulenspiegel*. It begins with the tempo marking *allmählich lebhafter* (H. 1.) and a *cresc.* (crescendo) instruction. The key signature changes to D major, indicated by the text *Volles Zeitmass. in D.* and a *p* (piano) dynamic. The score consists of eight staves of music. Rehearsal 29 is marked with *marcato* and *mf* (mezzo-forte). Rehearsal 30 is marked with *f* (forte) and *mf*. Rehearsal 31 is marked with *molto marcato* and *ff* (fortissimo). The score concludes with a *ff* marking and a final triplet of notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings ranging from *p* to *ff*.