

4. Horn.

In F

63 *f cresc.* *ff* *f cresc. ff* 64 6

65 *ff* *ff*

66 *dim.* *p* 5 67 6

68 3 *ff* 1 69 4 70 3 *p*

71 *p* *ff* 72

73

74 *ff hervortretend* *sfz* *ff* 2 74

75

76 *fff* *mf* *ff* 6 76 1

77 *ff* *sfz* 6 78 *ff*

79 *fff* 3 3 2

In Es

Beethoven — Symphony No. 9

8

Corno IV

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

85

93 **Solo** *cresc.*

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* *dolce*

127 2 *f* *f* *ff*

133 **B** *pp cresc. p* *cresc.*

139 *p* *cresc.* 7

150 **C** 3 *f* *p* *f* *fp* *p* *f* *pp*

Dvorak — Symphony No. 7 in D Minor, Op. 70

2

Horn II in F.

ff f f f f f f f

I 3 7

J ff ff

K ff

L 3 3 8

Horn L. M 8 7 ff

N

O 3 ff

1 pTempo I. Horn IV. Q 13 pp

poco accel. ff

poco ritardando 3

dimin. pp

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

Corno II.

In E

6 8 1 1

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

ff *ff* *fz* *fz* *fff*

9 *Meno mosso.* *p* *dim.*

in tempo 14 *ob.* *Viol. I.*

pp *p* *fz* *f*

10 *Un poco sostenuto.* *Solo.*

dim. *p*

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

cresc.

fff

ff

12 *fff* *dim.* 11

Solo. *in tempo* *Meno. rit.* *in tempo*

p poco a poco rit. *pp* 2 *ff* *fff*

Un poco meno mosso. *in tempo (Allegro con fuoco.)* 3 3 3 3

dim. > ppp
lungo

Richard Strauss
Ein Heldenleben, Op. 40

4. Horn.

in F.
Lebhaft bewegt.

5 1 1

f

ff *pp*

espr.

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

mf *marcato*

7 4 8

ff

9 5

mf cresc. *f* *f*

10

fff

11

cresc. *ff*

12

ff *ff* *ff*

13

ff *ff* *ff*

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Corno IV.

in C.
Adagio.

Vcello

f *pp* *ff*

p *f*

attacca

Allegro molto.

ff *f* *ff*

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

Viol. I.

f *dim.*

Viol. I.

ff

Trombe.

ff *dim.*

Horn IV.

Musical score for Horn IV, measures 1-19. The score is in D minor and 4/4 time. It features various dynamics (ff, f, p, pp, mf, ff), articulations (accents, slurs), and performance instructions like "poco a poco acceler." and "poco rit rd.". There are two red brackets highlighting specific passages in measures 10-11 and 15-16.

Measure 1: *ff*, *f*, *ff*, *ff*.

Measure 2: *ff*.

Measure 3: *ff*.

Measure 4: *dimin. p*, *f*, *pp*, *dimin.*, *pp*.

Measure 5: *p*, *f*, *p*, *pp*, *pp*.

Measure 6: *cresc.*, *mf*.

Measure 7: *f*, *f*.

Measure 8: *f*, *f*, *ff*.

Measure 9: *dimin.*, *pp*, *mf*.

Measure 10: *Tempo I.*, *p*.

Measure 11: *pp*, *pp*, *dim.*.

Measure 12: *pp*, *pp*, *dim.*.

Measure 13: *pp*, *pp*, *dim.*.

Measure 14: *pp*, *pp*, *dim.*.

Measure 15: *pp*, *pp*, *dim.*.

Measure 16: *pp*, *pp*, *dim.*.

Measure 17: *pp*, *pp*, *dim.*.

Measure 18: *pp*, *pp*, *dim.*.

Measure 19: *pp*, *pp*, *dim.*.

Excerpt 1

Excerpt 1 – I. Moderato

quart

(17) D.Schostakovich 5.symfonie

Horn 1 and 2 in F

Musical score for Horn 1 and 2 in F, measures 16-21. The score is written in common time (C) and F major. It consists of four staves. The first staff is the treble clef, and the second and third are bass clefs. The fourth staff is the treble clef. The key signature is one flat (F major). The tempo is Moderato. The dynamics are *f*, *mp*, and *ff*. The markings *poco animando* and *ff* are present. The measures are numbered 16, 17, 18, 19, 20, and 21. The first staff has a measure rest for measure 16, followed by measures 17 and 18. The second staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The third staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The fourth staff has a measure rest for measure 16, followed by measures 17, 18, 19, 20, and 21. The first staff has a measure rest for measure 16, followed by measures 17 and 18. The second staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The third staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The fourth staff has a measure rest for measure 16, followed by measures 17, 18, 19, 20, and 21.

Horn 3 and 4 in F

Musical score for Horn 3 and 4 in F, measures 16-21. The score is written in common time (C) and F major. It consists of three staves. The first staff is the bass clef, and the second and third are treble clefs. The key signature is one flat (F major). The tempo is Moderato. The dynamics are *f*, *mp*, and *ff*. The markings *poco animando* and *ff* are present. The measures are numbered 16, 17, 18, 19, 20, and 21. The first staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The second staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The third staff has a measure rest for measure 16, followed by measures 17, 18, 19, 20, and 21. The first staff has a measure rest for measure 16, followed by measures 17 and 18. The second staff has a measure rest for measure 16, followed by measures 17, 18, and 19. The third staff has a measure rest for measure 16, followed by measures 17, 18, 19, 20, and 21.

Corno II

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

in A
Poco sostenuto $\text{♩} = 69$

Musical staff 1 (Measures 1-14): *f*, *f*, *fp*, *fp*, *dim.*, *pp*, *p cresc.*

Musical staff 2 (Measures 15-37): *ff*, *p*, *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*

Musical staff 3 (Measures 38-62): *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *dim.*, *p*, *Fag.*, *cresc.*, *ff*, *ff*

Musical staff 4 (Measures 63-78): *Vivace* $\text{♩} = 104$, *Fag. I*, *Fag. I II*, *cresc.*, *p*

Musical staff 5 (Measures 79-90): *f*, *p*, *f*, *sf*, *sf*, *sf*, *sf*, *ff*

Musical staff 6 (Measures 91-99): *p*, *cresc.*, *ff*

Musical staff 7 (Measures 100-119): *f*, *ff*, *Viol. I*, *dolce*

Musical staff 8 (Measures 120-131): *f*, *ff*, *Fag. I*, *Ob. I*, *Fl. I*

Musical staff 9 (Measures 132-164): *f*, *ff*, *ff*, *ff*, *G. P.*

Musical staff 10 (Measures 165-176): *ff*, *G. P.*, *Fag. I*, *ff*, *ff*, *G. P.*

Musical staff 11 (Measures 177-206): *ff*, *G. P.*, *Fag. I*, *f*, *ff*, *G. P.*

Musical staff 12 (Measures 207-214): *ff*, *G. P.*, *Ob. I*

Beethoven — Symphony No. 7

In D

Corno II

4

Assai meno presto *d. . 84*

p dolce

153

107

181

194

206

217

229

241

266

305

355

394

413

429

p dolce

p

p dolce

cresc.

ff

fp

sempre dim.

pp

Presto

f

p

f

p

sempre p

Cor. I

12

Fag.

25

Viol. I

24

8^{va}

pp

pp

f

ff

f

[B] 16

[C]

Assai meno presto

p dolce

p

L.v Beethoven 3.symfonie

CORNO SECONDO.

In Es

TRIO. Solo..

Gres. sf

Gres. f sf

Gres. sf

Pauses. sf

Gres. Cres. sf

sf

Pauses. p ff

Alta breve. f ff

7 p

Gres.

8 ff f p Cres.

Mahler — Symphony No. 3 in D Minor

2. Horn in F.

28

ff

29

Mit höchster Kraft.

f *dim.* nicht breit.

fff

rit.

30

rubato

sempreff

aufgeh. Schalltr.

accel.

a tempo

mf *dim.*

p *pp*

f *gest.*

ff

32

Mit höchster Kraftentfaltung.

Vorwärts.

ff

accel.

dim.

Zurückhaltend.

33

Zeit lassen.

dim.

34

Wieder a tempo.

Etwas drängend. Nicht eilen.

10 35 8 36 9 37 2 (1. Picc)

mit Dämpfer.

mf

38 10 39 8

Dämpfer ab.

Gustav Mahler Symphony No. 9 in D Major

2. HORN IN F

I.

Andante comodo.
gestopft

offen (Echo)

1

3

f

pp

p

espress.

2

sempre pp

1

espress.

pp

pp

f

p

3

5

1

sf

cresc. f

3

1

f

ff

f

Solo.

3

1

Rit.

A tempo.

ff

f

f

f

4

ff

p molto espress.

morendo

1

5

2

espress.

f

p

sf

cresc.

p

2

7

1

2

1

Etwas frischer.

3

Flicßend.

5

2

p

ff

Rit.

A tempo.

3

3

3

6

3

3

3

1