

PASSI D'ORCHESTRA e "A SOLO" PRIMO CORNO

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Nr. 14 Arie des Caesar
Andante e piano [♩ = 88]

Julius Caesar

G. Fr. Händel

1

Solo in F

p

4

Edition Peters

31818

This musical score is for a piece titled "JULIUS CAESAR". It consists of ten staves of music, each beginning with a measure number in a box. The staves are numbered 6, 8, 14, 18, 21, 24, 26, 29, 32, 35, 38, and 40. The music is written on a single treble clef staff. The key signature has one flat (B-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (tr) and triplets (3) indicated. The notation includes slurs, ties, and dynamic markings such as accents (>) and hairpins. The score ends with a double bar line at measure 40.

Beethoven – Symphony No. 7, op. 92

3

Excerpt 1 – I. Vivace
dotted quarter = 104
ms. 84-101 (25 before C – C)

Horn 1 in A

Excerpt 1 – I. Vivace, measures 84-101. The score is for Horn 1 in A. It consists of three staves. The first staff (measures 84-91) is in treble clef, 6/8 time, with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a series of eighth and sixteenth notes. The second staff (measures 92-99) continues the melodic line, ending with a crescendo (cresc.) and a piano (p) dynamic. The third staff (measures 100-101) is in bass clef, 6/8 time, and contains a boxed 'C' marking at measure 100, followed by a forte (ff) dynamic.

Horn 2 in A

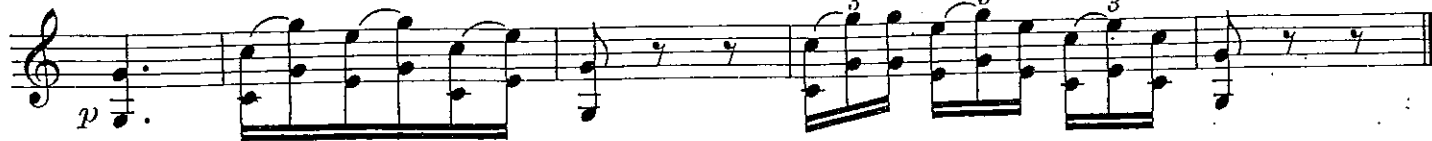
Excerpt 1 – I. Vivace, measures 84-101. The score is for Horn 2 in A. It consists of three staves. The first staff (measures 84-91) is in treble clef, 6/8 time, with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a series of eighth and sixteenth notes. The second staff (measures 92-99) continues the melodic line, ending with a crescendo (cresc.) and a piano (p) dynamic. The third staff (measures 100-101) is in bass clef, 6/8 time, and contains a boxed 'C' marking at measure 100, followed by a forte (ff) dynamic.

2^a SINFONIA. Op. 36 di L. van BEETHOVEN

Larghetto



1^a e 2^a (In LA acuto)



6^a SINFONIA (Pastorale) Op. 68 di L. van BEETHOVEN

Allegro

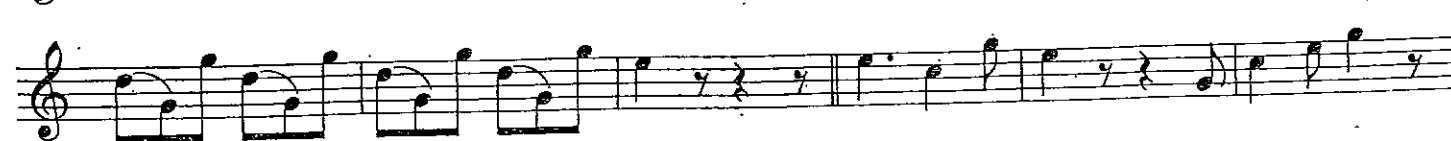
1^a e 2^a (In FA)

1^a SOLO (In FA)



Allegretto

1^a SOLO



p CON SORDINO

Pavane pour une infante défunte

5

Cors simples en Sol

1^{er} Cor. *SOLO* *pp*

2^d Cor. *pp*

p *pp expressif*



Klavierkonzert G-Dur

1. Satz

(25)

Andante a piacere

I. in F

Maurice Ravel

p espressivo



Shostakovich – Symphony No. 5, op. 47

Excerpt 2 – I. Moderato (32 – 41)

Horn 1 in F

3 [33] (= 138) *fff* *espress.*

[34] *ritenuto* *dim. pp*

6 [35] *ff* *Largamente* (= 66)

[36] *fff*

[37] *sf*

[38] *molto ritenuto*

a tempo con tutta forza *rallentando* *Più mosso* 2 2 [39] 2 (= 84) *Solo* *p*

[40] *Moderato*

6

Nr. 7 Notturmo
Andante tranquillo
I. in E

Ein Sommernachtstraum

F. Mendelssohn Bartholdy
op. 61

p dolce

5

10

16

f *cresc.* *dim.* *mf*

21

p *cresc.*

26

p

31

72

p dolce (C)

77

82

cresc.

89

f *dim.* *dolce* *cresc.* 1

40

Musical score for a piano piece, measures 96-120. The score is written on four staves. Measure 96 is marked with a circled 'D' and the instruction *p dolce*. Measure 103 is marked with a circled 'E' and the instruction *p*. Measure 110 is marked with a circled '5' and the instruction *pp*. Measure 120 is marked with a circled '2' and the instruction *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

IL BARBIERE DI SIVIGLIA (Sinfonia) di G. ROSSINI

Musical score for the first movement of Rossini's *Il Barbiere di Siviglia* (Sinfonia). The score is written on two staves. The first staff is marked *Allegro* and *(In SOL)*. The second staff is marked *Adagio* and *(In MI)*. The score includes various musical notations such as notes, rests, and dynamic markings.

I PURITANI di V. BELLINI

And.^{te} sostenuto



I CAPULETI E I MONTECCHI di V. BELLINI

Andante

(In MI^b)
1.
p



44

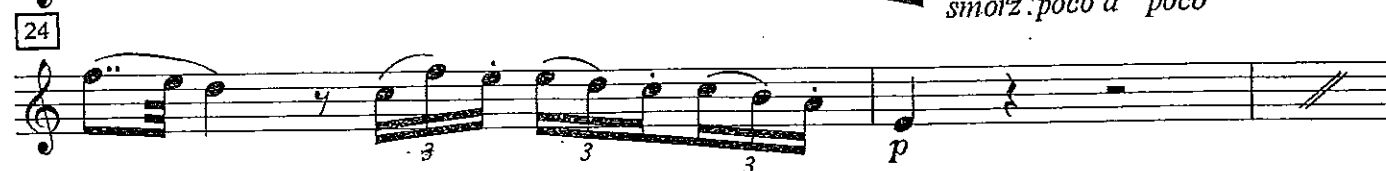
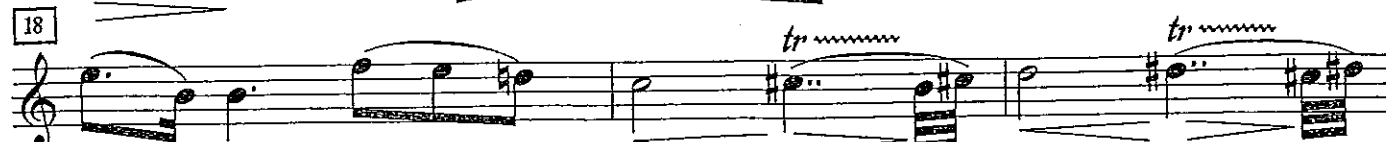
Ouverture

Der Türke in Italien

Adagio [♩ = 88]

Gioacchino Rossini

11 Solo I. in F



OTELLO di G. ROSSINI

(vease la continuacion en la pag.)

(In MI $\flat$)

Maestoso

Sinfonie Nr. 2

D-Dur / D major

11

1. Satz

Allegro non troppo

Johannes Brahms
op. 73

2 I. in D

4

10 III. in E
p IV. in E

447 I. in D
p II. in D
cresc.

449 f dim. p I. dolce

456 un poco stringendo
cresc.

463 ritard.
f

471 in tempo
dim.

2. Satz

Adagio non troppo

17 I. in H

20

24 dim.

28 p cresc. f dim. > p

Brahms – Symphony No. 1, op. 68

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

Horn 1 in E

85 *p* *cresc.* *espr.* **E** *cresc.*
91 *f* *pp* *f* *p* *espr.*
102 *cresc.* *mf* **F** 6

Sinfonie Nr. 3 F-Dur / F major

Johannes Brahms
op. 90

3. Satz Poco Allegretto

99 *I. in C* *p espressivo*
102
107 5

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Sinfonie Nr. 4

Es-Dur / E^b major („Romantische“)

13

1. Satz

Bewegt, nicht zu schnell

Anton Bruckner

I. Solo in F immer deutlich hervortretend

The musical score is written for a single melodic line in E-flat major (three flats). It begins with a treble clef and a key signature of three flats. The tempo is marked 'Bewegt, nicht zu schnell'. The score is divided into measures, with measure numbers 9, 17, 27, 35, 43, and 48 indicated in boxes. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and triplets. A specific instruction 'I. Solo in F immer deutlich hervortretend' is written above the staff. The score ends with a double bar line and a repeat sign.

Measures and dynamics shown:

- Measure 1: *mf*
- Measure 9: *p*
- Measure 17: *p*
- Measure 27: *cresc.*
- Measure 35: *mf cresc.*
- Measure 43: *cresc. sempre*
- Measure 48: *molto cresc.*, *ff*

2. Aufzug
2. Szene (Siegfried-Ruf)

Siegfried

Richard Wagner

14

Mäßig bewegt *(weich gestoßen)*

in F

f (*sehr kräftig*) (*sehr stark aushalten*) *p*

p *cresc.*

Mäßig *f* *dim.* *p* *p* (*zart*)

p *poco cresc.*

f *dim.* *più p* *pp*

(*lustig und immer schneller und schmetternder*)

p *cresc.*

(*immer stärker*)

(*sehr schnell und schmetternd*)

ff *ff* *ff*

p *cresc.*

ff

Till Eulenspiegels lustige Streiche

15

Richard Strauss
op. 28

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



lebhafter

Volles



Zeitmaß (sehr lebhaft)



Edition Peters

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(29)

III. in D



(31)

*ff molto marcato**ff**ff*

(32)

mf*mf*

(33)

5

*f < ffp**cresc.**- f >**ff**mf**cresc.*

(36)

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

1

ff

3

(37)

immer ausgelassener

ff

und lebhafter

*ff**fff*

Ein Heldenleben

Richard Strauss
op. 40

Lebhaft bewegt

I. II. in F

First section of the musical score, featuring two staves (I. and II.) in 4/4 time. The key signature is one flat (F major/D minor). The tempo is 'Lebhaft bewegt'. The first staff begins with a forte (*f*) dynamic and includes triplets and slurs. The second staff continues the melodic line with various dynamics including *f*, *sfz*, and *f*. The section concludes with a double bar line and a '2' indicating a second ending.

Horn 1 in F

Second section of the musical score, featuring a single staff for Horn 1 in F. The measures are numbered 106 through 110. The tempo is 'langsam' (slow). The key signature is one flat (F major/D minor). The section includes various dynamics and performance instructions: *pp*, *espr.*, *pp*, *p*, *cresc.*, *f*, *espr.*, *dim.*, *p*, *espr.*, *poco ritard. (immer ruhiger)*, *molto dim.*, *espr.*, *109*, *poco a poco dimm.*, *immer langsamer*, *Festes mässig Zeitmass, langsam.*, *5*, *molto dim.*, and *pp*.

Capriccio

18

Letzte Szene

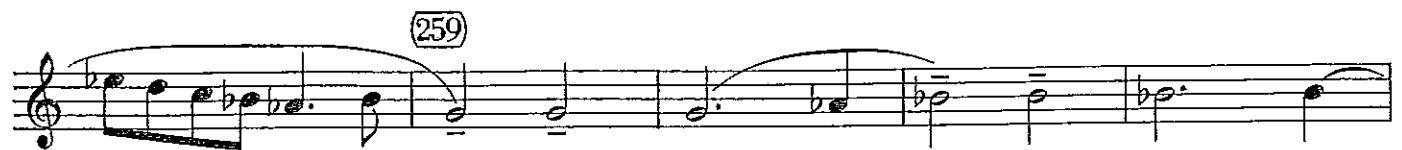
Richard Strauss
op. 85

Andante con moto [♩ = 96-100]

(258)

I. in F





Sinfonie Nr. 5

e-Moll / E minor

Peter I. Tschaikowsky
op. 64

2. Satz

Andante cantabile, con alcuna licenza $\text{♩} = 54$

I. in F

dolce con molto espress.

animando

riten.

sostenuto

animando

mf

p

sostenuto

mf

p

Con moto

animato

p

dolce

mp

Othello

1. Akt

Allegro ($\text{♩} = 120$)

Giuseppe Verdi

I-IV. in E

ff

2. Akt

Allegro assai ritenuto ($\text{♩} = 88$)

I-IV. in E

a2

ff

[3]

stacc.

ff

F

2. Akt

Nr. 11 Arie der Ilia

Andante ma sostenuto [♩ = 108]

Idomeneo

W. A. Mozart
KV 366

11 I. in Es *p*

39 *mf*

43 1

48 *creso.* *f* *p*

87

89

3. Akt

Andante sostenuto ♩ = 63

I. II. III. IV. in E

Tosca

Giacomo Puccini

ff

5 *sostenendo*

11 1 *pp*

Gustav Mahler
Symphony No. 5 in C# Minor

Corno obbligato.
1. 2. tacet.

3. Scherzo.

Kräftig nicht zu schnell.
in F (obligato.) poco rit. a tempo

Kraftig nicht zu schnell.
in E (obligato) poco rit. a tempo

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

Reck. 1 *ff* *fp* *ff* 13 2 17

5 *fp* *ff* *fp* 3 23 4 18

5 *fp* *ff* *p* 5 15

6 *Etwas ruhiger.* 30 *p* 4 7 *Tempo! Reck!* 2 *ff*

5 *fp* *sf-p* *ff* 1

8 17 11 *Allmählich ruhiger* 19 *f*

Mahler — Symphony No. 5 in C# Minor

Corno obbligato.

23

[9] 18 [10] *Etwas zurückhaltend.* *rit.*
pp *ff* *molto portamento* *verklingend*
grasj atempo *Schalltr. auf.*
zurückhaltend. *ppp* 2 *f* *atempo* *rit.* *lang pppp* *verklingend.*
lang. *zurückhaltend* *atempo I.* *rit.* *pp*
atempo *Schalltr. auf.* *pp* *p* *gewöhnlich. rit.* [11] *Molto moderato* *poco rit.*
dim. *ppp* 10 2
atempo 6 *Fließender, aber immer gemässigt.* *p* *molto espress.*
 17 1
 [12] *espress.*
 21
 [13] *Nicht eilen.* *p* *molto espress.* *p* *p*
 8
 [14] *atempo* *cresc.* *f* *pp* *p* *molteni.*
 15 *rit.* 4
atempo molto moderato *Allmählich bewegter, ins Tempo I übergehend* [15] *Tempo I*
pp 5 6 *fsf* *sf* 6 21 *ff*
 4 [16] 10

Mahler — Symphony No. 5 in C# Minor

Corno obbligato.

4

17 2 *pacorit.* *al tempo I.* 5
pp *ff* *sfp* *sf*

9 18 11 19 14

5 20 13 21 *Nicht schleppen.* *ff*

sf *fp* *ff* 1

aragond. *cresc.* *ff* 22 16

6 23 *co. I. III.* 6

Das Tempo. merklich etwas einhaltend. 24 *Wieder zum Tempo I. Kraftig zurückkehrend. (Tempo I.)* 25 14 26 *Horn II. IV.* *p*

14 5 15

18 27 *ff*

8 *molto rit. schalltr. auf.* *pp* *molto cresc. ff sempre*

Mahler — Symphony No. 5 in C# Minor

25

Corno obbligato,

langsam. *verklingend.* *langsam* [28] *Tempo I (subito)* *Schalltr. auf!* *atempo* *nicht zurückhalten!*

rit. *atempo* *(schnell)* *langsam* *gewöhnlich.* *atempo* *dim.*

rit. [29] *atempo* *1* *f* *atempo*

2 *schalltr. auf!* *rit.* *pp*

gewöhnlich. *atempo moderato.* *rit.*

p *molto rit.* *pp* *5* *f*

1 *[30]* *atempo (mässig)* *rit.* *rit.* *dim.* *p* *pp*

f *gewöhnlich.* *[31]* *Tempo I subito. Più mosso. Drängend.*

1 *8* *7* *4* *ff* *sf* *sf*

sf *sf* *sf* *sf* *Noch rascher.*

sf *sf* *sf*

[32] *4* *ff*

ff *sf* *ff*

4. Adagietto (tacet.)

5. Rondo-Finale. (tacet.)

Mahler — Symphony No. 7 in E Minor

26

72

1. Horn.

107 *fließend, aber nicht schnell* *pp* *sempre pp*

108 *fließend?* *non legato*

109 *stacc. sempre*

110 *lange*

3. Satz.

Schattenhaft. in F *Fließend, aber nicht schnell; in den Anfangstakten noch etwas zögernd.* *pp* *stacc. pp*

112 *Alacklich, etwas fließend.* *stacc. pp*

113 *stacc. pp*

114 *stacc. pp*

115 *stacc. pp*

116 *stacc. pp*

117 *stacc. pp*

118 *stacc. pp*

Mahler — Symphony No. 9 in D Major

27

4

1. HORN IN F.

offen
f sf sf sf sf sf = p f =

Wie von Anfang. Anwachsend. 16
p sf = p p espr. 4 f 3

molto espr.
ff = p cresc. f

Plötzlich bedeutend langsamer (Lento)
u. leise. Misterioso.
4 p p f molto cresc. ff pp

gestopft 2 offen 3
sf = p p

cresc. ff p subito

Nicht mehr so lang-
sam.
tr. ff 2

Etwas lebhafter.
espr. f ff 2

Gehalten. 1
sf f sf f p

Schon ganz
langsam. molto espr.
2 p sehr weich hervortreten dim. pp

Sehr zögernd. Molto rit. Wieder a tempo. (aber viel langsamer, als zu Anfang) Zögernd.
15 2 9 1 10

CARMEN di G. BIZET (4)

Andante

1^o (In *MI* $\flat$)

p

1.^a 2.^a

1^o e 2^o (In *MI* $\flat$)

pp