

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

In A

94

436

443

Symphonie Nr. 8
F-dur

Ludwig van Beethoven op. 93
herausgegeben von Peter Hauschild

Tempo di Menuetto (♩ = 126)

in F

45

53

63

71

Symphonie Nr. 2 D-Dur, op. 73
(Komponiert 1877)

J. BRAHMS

Adagio non troppo

2. Satz

p

dimin. *p* *f* *dimin.*

CÉSAR FRANCK — SYMPHONIE EN RÉ MINEUR — 2^e MOUVEMENT

6^{1^{er}} Allegretto

en Fa

mf cantabile *p* *f*

dim. *f* *p*

f *pp* etc.

Gustav Mahler
Symphony No. 5 in C# Minor

Coro obbligato.

3. Scherzo.

Kräftig nicht zu schnell.
in E (obbligato) poco rit. a tempo

2 *p* *ff* *ff* *ff* 6

rec. 1 *ff* *ff*

zurückhaltend. *ppp* 2 *f* *atempo* *rit.* *molto parlamento* *verklümmert*

tang. *zurückhaltend* *atempo I.* *rit.* *lang poco* *verklümmert*

atempo *schalltr. auf.* *pp* *p* *dim.* *ppp* 10 2 *Molto moderato* *poco rit.*

atempo 6 *fließender, aber immer gemächlich* *p* *molto espress.*

12 *espress.*

21 *f*

13 *Nicht eilen.* *p* *molto espress.* *p* *p* *p*

14 *rit.* *atempo* *2* *1* *molto rit.*

15 *pp*

Cor. I u. II in E.
Arie a. d. Op. „Cosi fan tutte“ von W. A. Mozart.
Adagio.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is marked with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features a trill (*tr*) in the upper staff at the beginning. The piano (*p*) dynamic is maintained. The notation includes various note values, rests, and slurs, indicating a slow and expressive tempo.

Allegro moderato.

The third system marks the beginning of the Allegro moderato section. It consists of two staves in common time. The tempo is faster than the previous section. The music is marked with a piano (*p*) dynamic. The upper staff has a more active melodic line, and the lower staff has a rhythmic accompaniment.

The fourth system continues the Allegro moderato section. The tempo remains consistent. The piano (*p*) dynamic is maintained. The notation shows a continuation of the melodic and harmonic themes established in the first system of this section.

PAVANE POUR UNE INFANTE DÉFUNTE

MAURICE RAVEL.

Cors simples en Sol.

→ 1^{er} Cor. *SOLO*
pp

2^e Cor. *pp*

→

p ————— *pp* *expressif*

(A)

→

CONCERTO

CORNI in FA

MAURICE RAVEL

CORNI

2

mf

cresc.

f

3

25

Andante - a piacere

Solo

p espressivo

26

CORNO 1^o & 2^o

IL BARBIERE DI SIVIGLIA
G. ROSSINI

In E

Solo
pp
mf rinf.
1
mf rinf.

In Sol

1212
Solo
p
dolce

1212

Symphonie n° 5

CHOSTAKOVITCH

J. F.

Largamente $\text{♩} = 66$
a 2

5/4

molto ritenuto *a tempo con tutta forza*

Più mosso $\text{♩} = 84$
1. Solo

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn I in F.

J. = $\text{♩} = \text{♩} = \frac{4}{6}$
allmählich lebhafter

Volles Zeitmass. (sehr lebhaft)

cresc. *cresc.*

ff

mf marcato

fp *fp*

p

Byanggelassener und lebhafter

ff *ff* *ff*

Richard Strauss
Ein Heldenleben, Op. 40

1. Horn.

in F.
Lebhaft bewegt.

101

immer langsamer

Festes mässig
Zeitmass. langsam.

5

TCHAIKOVSKY
Symphonie n° 5

Corno I in F.

II.

Andante cantabile, con alcuna licenza.

Solo
dolce con molto espress.
animando
riten. A sostenuto
animando. sostenuto.
Con moto. animato
dolce
sostenuto.
mp

Götterdämmerung

Richard Wagner

2. Aufzug

2. Szene

Gemächlich (♩ = 72)

203

I. in F

p

tr

tr

cresc.

più f *f*

SIEGFRIED

Rich. Wagner.

Moderato.

f Corno Solo in *F*
sul teatro.

molto f
e lungo tenuto

pp dolce stacc.

pp

accel.

Moderato.

cresc.

f dim. *p* *pp dolce* *pp*

p *poco cresc.* *f dim. > più p* *pp*

Allegro e sempre più animato.

p *cresc.* *sempre più f*

ff *ff*

ff *p* *cresc.*

ff

The musical score is written for a single horn in F major. It begins with a 'Moderato' tempo and a dynamic of *f*. The first staff includes the instruction 'Corno Solo in F sul teatro.' and features dynamics of *molto f* and *pp dolce stacc.*. The second staff is marked 'accel.' and 'Moderato', with dynamics of *cresc.*, *f dim.*, *p*, *pp dolce*, and *pp*. The third staff has dynamics of *p*, *poco cresc.*, *f dim. > più p*, and *pp*. The fourth staff is marked 'Allegro e sempre più animato' and starts with *p*, *cresc.*, and *sempre più f*. The fifth staff features *ff* dynamics. The sixth staff starts with *ff*, *p*, and *cresc.*. The piece concludes with a final *ff* dynamic.