

Principal Horn

Brandenburg Concerto No. 1
Movement 6 - "Polacca"

J. S Bach

Play entire Trio II with repeats

Corno I in hoch B,
oder Tromba I in B.

The first three staves of the musical score for the Polacca movement. The first staff begins with a dynamic marking of *f* (forte). The notation consists of eighth and sixteenth notes, with various phrasing slurs and accents.

Menuetto

The musical notation for the Menuetto section, consisting of three staves. The first staff starts with a dynamic marking of *f*. The second staff includes the instruction *sempre f*. The section concludes with the word *Fine.*

Trio I.

Musical notation for Trio I, consisting of two staves. Above the first staff are the numbers 8 and 20. Below the notation is the instruction: *Menuetto D.C. e poi la Polacca.*

Polacca.

Musical notation for the Polacca section, consisting of two staves. Above the first staff are the numbers 15 and 15, followed by first and second endings. Below the notation is the instruction: *Menuetto D.C. e poi il Trio II.*

Trio II.

The musical notation for Trio II, consisting of four staves. The first staff begins with a dynamic marking of *p* (piano). The second and third staves include dynamic markings of *cresc.* (crescendo) and *dim.* (diminuendo). The fourth staff concludes with *Menuetto D.C. al Fine.*

Beethoven Symphony No. 3: 3rd mvt Trio

Corno I

5

204 *f sf > p cresc. f pp cresc.* **H** **11** Viol. I

226 *p cresc. p pp sf > p* **9** Viol. I

Scherzo

Allegro vivace

in Mib/E♭ **24** Viol. I **45** Viol. I

78 *p ff* **7** **A**

94 *sf* 1-7 2 3 4 5 6 7

109 *p* **3**

123 *f sf sf sf p p* **7** **1** **B**

142 *p cresc.* **7**

159 *ff f f f f f f* **1.** **1** **2.**

Trio

Soli 167

sf cresc. **2**

177 *sf f sf*

187 *cresc. sf f* **1** **2** **1**

199 **21** Vle. Vc. e B. Vle. Vc. e B. *sf*

231 *cresc.* *sf* *sf*

245 *sf* *pp*

255b *pp* **45** *Viol. I 8va* **301** **27** *Viol. I*

336 *p* *ff*

352 *sf*

365 *p*

379 *Alla breve* *f* *ff* *p*

395 *p* *p*

413 *cresc.* *ff* *f* *f* **Coda** **8**

431 *p cresc.* *cresc.* *f* *ff* *ff* *ff*

Principal Horn
Play opening solo

Symphony No. 6 – “Pastorale”
Movement 5

Beethoven 7

44 **3** **3** *sf* *f* *f* *f* *f* *più forte*

57 **9** **4** *pp* *ff* *E* **1**

83 **3** **8** *ff* *sf* *Cb.* **3** **F** *f* *sempre più forte*

106 **G** **36** *ff* *sf* *sf* *sf* *sf* *sf > p* *attaca*

Hirtengesang. Wohltätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm

Allegretto
Clar. I

in **Fa/F** **8** *p* *cresc.* *sf* *p* *Solo*

10 **5** *p* *cresc.* *ff*

28 **H** **1**

39 *sf* *sf*

48 *f* *f* *ff* *ff*

57 **5** **I** **5** **1-5** **2** **3** **4** **5** *cresc.* *p* *cresc.*

77 **K** *f* *ff staccato* *f* *sf* *f* *sf* *p* *f*

86 *f* *più forte* *ff* **3**

Corno I

1st mvmt m. 84-102

Symphonie Nr. 7

A-dur · A major

op. 92

Ludwig van Beethoven

Poco sostenuto $\text{♩} = 69$

in La/A

f *f* *fp* *fp* *dimin.* *pp*

p cresc. *ff* *stacc. sf*

23 A 9 Viol. I

ff sf *f* *f* *f* *ff* *f* *f* *f* *f*

41 8 8 Fag. I, II B

dimin. *p* *cresc.* *ff* *ff*

Vivace $\text{♩} = 104$

63 2 Fag. I Fag. II

cresc. *p*

77 4 5 6

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

88

ff

96 1-8 2 3 4 5

p cresc.

106 6 7 8 C 6 Fag. I

ff *f*

122 1 2 dolce

dolce

Principal Horn
Play m.454 to m.477

Symphony No. 2
Movement 1

Brahms 3

404 *poco f ben marc.*

409

414 *cresc.*

419 *ff* *sp* *p* Hr. III

439 *pp* *p* *f* *dim.*

453 *p* Solo *dolce* *cresc.* *un poco*

463 *stringendo* *ritard.* *f* *dim*

473 *in tempo, ma più tranquillo* *mp espress.* *cresc.*

486

493 *poco rit.* *f dim.* *p* *in tempo, sempre tranquillo*

500 *p* *espress.* *cresc.*

513 *mp* *p*

PAVANE POUR UNE INFANTE DÉFUNTE

Principal Horn

MAURICE RAVEL.

Play m. 1 - 4th measure of Fig. A

Cors simples en Sol

Lent $\text{♩} = 54$
SOLO

1^{re} Cor. *pp*

2^e Cor. *pp*

Cédez

p pp *expressif*

En élargissant **au Mouvement**

pp mf

pp mf

un peu retenu **C**

f *f*

pp mf

Strauss – Don Juan, op. 20

Excerpt 2 – Allegro molto con brio

half = 84

(11 after N – P)

Horn 1 in F

The image shows a musical score for Horn 1 in F, consisting of three staves of music. The first staff begins with the tempo marking *a tempo* and the instruction *senza sord.* (without mutes). The music is in 3/4 time and features a melodic line with various dynamics, including *f* (forte), *molto espr. marc.* (much more marked), and *ff* (fortissimo). The second and third staves continue the melodic line, with dynamics ranging from *p* (piano) to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Principal Horn Till Eulenspiegels lustige Streiche.

Play from beginning to Figure 1,
And from Fig. 35 to Fig. 38

Horn I in F.

Richard Strauss, Op. 28.

Gemächlich. $\text{♩} = \text{des } \frac{4}{8}$ *p* *allmählich lebhafter*

cresc. *mf* *cresc.*

ff *sf*

mf *mf* *cresc.*

f *ff* *ff* *ff*

Immer sehr lebhaft. *1 3 a tempo* *3 ff poco rit. 4 mf*

2 4 ff f mf

2 5 2 ff f ff

ff dim. p *6 16 7 6*

1 8 2 f f p *8*

2 1 9 9 *p mf dim. pp*

Horn I in F.

The musical score for Horn I in F consists of several systems of music with various dynamics and performance instructions:

- System 1:** Starts with *cresc.* and *fp*. Includes measures 35 and 1. Dynamics include *cresc.*, *f*, and *ffp*.
- System 2:** Includes *cresc.*, *f*, *ff*, *mf*, and *cresc.*.
- System 3:** Starts with measure 36. Dynamics include *ff*, *fff*, *ff*, and *f*.
- System 4:** Includes *cresc.*, *ff*, and *immer*. Measure 3 is marked.
- System 5:** Starts with *ausgelassener und lebhafter* and *ff*.
- System 6:** Includes *ff* and *ff*.
- System 7:** Starts with measure 2, *drohend*, and *ff*. Includes measure 38, *Gleichgültig. drohend*, and *ff*. Measure 2 is marked.
- System 8:** Starts with measure 3, *ff*, and *ff*.
- System 9:** Starts with *etwas breiter mit Dämpfer*, measure 39, *ff*, *mf*, and *3*.
- System 10:** Starts with *Dämpfer weg*, measure 1, *mf*, *ff*, *b7*, *p*, and *mit Dämpfer*. Measure 40 is marked.
- System 11:** Includes *Epilog. doppelt so langsam (im Zeitmass des Anfangs 4/8)*, measure 1, *pp*, measure 12, *p*, measure 3, and *pp*.
- System 12:** Starts with *Sehr lebhaft.*, *f*, *cresc.*, *ff*, and *fff*.

Sinfonie Nr. 4 f-Moll

m. 1-21

Horn 1 in F

Peter Tschaikowski, op. 36

I

Andante sostenuto

ff

6

14 A

20 3 riten. 2

16 Moderato con anima (In movimento di Valse)

f

mf

p

44 f

40 B

2

P poco cresc.

55 mf P cresc. poco a poco

63 C

1

f

73 1 f f f

78 4 f

Principal Horn
Mvmt. II - Play m.8 to m.29

Symphony No. 5
Movement 2

Tchaikovsky

462 *f* *fff* *ff* *f* *f*

468 *f* *mf* 2 2

479 *p* *mf* *f* *f* *ff* *p*

488 1

495 *cresc.* *f cresc.*

501 *fff*

507 *ff* *f*

513 *mf* *dim.*

519 *p* 18

X

Y

Z

Aa

Bb

II

Andante cantabile, con alcuna licenza

5 Viol. II Solo *dolce con molto espress.*

12 *animando* *riten.* **A** *sostenuto* *mf* *p*

17 *animando* *sostenuto* *mf* *p*

Symphony No. 5 – Mvmt. 2 (cont.)

Tchaikovsky

Horn I in F

5

22 *Con moto* *animato*
p *dolce*

27 *mp* *sostenuto* *Tempo I* *riten.* *sostenuto* *Klar.* *Poco più animato*

41 *f* *riten.* *Tempo I* [B] *animando*
p *pp* *p*

47 *mf* *f* *mf* *pp*

50 *animando* [C] *Poco più mosso*
p *mf* *mf cresc. poco a poco*

53

56 *Tempo I* *animando* *riten.*
ff *ff* *f* *mf*

58 *Più animato* *riten.* *Poco meno* 3
p *p* *p*

68 *Moderato con anima* 7 *Fag. I* [D] *mf*

79 2 [E] 4 1
mf *mf* *mf* *f*

90 [F] 4 *string.* *Tempo precedente*
f *ff* *ff*

102

Horn 1 in F

FANFARE

for the
UNCOMMON WOMAN
(No. 1)

m. 27-36, m. 56-63

Joan Tower
(1986)

$\text{♩} = c. 69$ ($\text{♩} = c. 129$)

mp cresc. poco a poco

(mf) *ff* brassy

Trb. 1

Cym.

Revised 10/99

Copyright © 1987 by Associated Music Publishers Inc. (BMI), New York, NY
International Copyright Secured. All Rights Reserved.
Warning: Unauthorized reproduction of this publication is
prohibited by Federal law and subject to criminal prosecution.

2

Tower-Horn 1

48

Musical staff 48-55. Treble clef, 2/4 time signature. Measures 48-50 contain a melodic line with a slur and a fermata over measure 50. Dynamic markings: *p.*, *cresc.*, *f*. Measures 51-55 contain a series of chords with fingerings 1, 3, 4, 1.

56

Musical staff 56-58. Treble clef, 2/4 time signature. Measures 56-58 contain eighth-note triplets with dynamic marking *mf cresc.*. Measures 59-61 contain eighth-note triplets with dynamic marking *mf cresc.*. Fingerings 1, 2, 3 are indicated above measures 59-61.

59

Musical staff 59-61. Treble clef, 2/4 time signature. Measures 59-61 contain eighth-note triplets with dynamic marking *ff*. Measure 60 has a dynamic marking *ffp*.

62

Musical staff 62-66. Treble clef, 2/4 time signature. Measures 62-64 contain eighth-note triplets with dynamic marking *mf*. Measure 65 has a dynamic marking *mf*. Measure 66 contains a melodic line.

67

Musical staff 67-70. Treble clef, 2/4 time signature. Measures 67-70 contain a melodic line with dynamic marking *mf cresc.*. Measure 70 has a dynamic marking *f*. Fingerings 1, 3, 3 are indicated.

73

Musical staff 73-78. Treble clef, 2/4 time signature. Measures 73-75 contain eighth-note triplets with dynamic marking *mf cresc.*. Measure 76 has a dynamic marking *f*. Measure 78 contains a melodic line with dynamic marking *mf cresc.*. Fingerings 1, 4, 1 are indicated.

79

Musical staff 79-82. Treble clef, 2/4 time signature. Measures 79-82 contain eighth-note triplets with dynamic marking *ff*.

83

Musical staff 83-85. Treble clef, 2/4 time signature. Measures 83-85 contain a melodic line with dynamic marking *p* and *fff*. A fermata is placed over measure 85.

Principal Horn

Siegfried
Short Call

Wagner

in F Moderato on the stage

5

Fast

ff