

# Till Eulenspiegels lustige Streiche

Richard Strauss  
op. 28

Gemächlich  $\text{♩} = \text{♩}_{\text{des}} \frac{4}{3}$

allmählich

5 I. in F *p*

lebhafter

Volles

*cresc.* 1

Zeitmaß (sehr lebhaft)

*mf* *cresc.*

*ff* 1 III. in D *p*

*cresc.* 6

25 **Andante - a piacere**

Solo

*p espressivo*

26

27

14 3

# Ein Heldenleben

Richard Strauss  
op. 40

**L** Lebhaft bewegt  
I. II. in F  
*f*

III. IV. in F  
*ff*  
V. VI. in F  
*pp*

I. in F  
*f dim.*  
*dim. p*  
V. in F hervortretend  
*cresc.*

3

I. II.

III. in F

V. VI. *cresc.* *f*

hervortretend  
I in F *p* *cresc.*

I. II. *ff.* *III in F f*

III. *IV in F mf espress. cresc.*

V. VI. *VI in F f*

4 *cresc.* *p*

I. II. *dim.* *p* *cresc.*

III. *dim.* *cresc.*

V. VI. *pp* *cresc.*

I. II. *mf* *cresc.*

III. *mf* *cresc.*

V. VI. *mf* *cresc.*

*f*

I. II. *ff* (5)

III. *ff*

V. VI. *ff*

HORN I

III

Allegretto J. 138

100 15 101 6 102 11 103 11 104 14

105 14 106 11 107 8 108 7 2 109 8

110 15 111 11 112 9 113 *Celli, bassi*

114 *Cor. I solo*  
*f espressivo*

**134** v. ni  $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{g\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$   $\underline{\underline{d}}$   $\underline{\underline{b\flat}}$

Tr. 6e **135** Cor I

**136** 1  $\underline{\underline{f}}$  1

1 1 2

**137** Cor. II-III-IV  $\underline{\underline{f}}$  *dim. poco a poco*

1 **138** 8

*rit.* 6 **139**  $\frac{108}{2}$  Cor. I Solo. *p espressivo*  $\underline{\underline{p}}$

6 **140**  $\underline{\underline{p}}$

6 **141** 13 **142** 11

*Con sord. solo* **143** 6

**Bernstein:** Symphonic Dances from *West Side Story* (286–293)

Horn in F

278 Somewhere

5

Via.

286

Solo

*p dolce espr.*

3

cresc.

This musical score is for the Horn in F part of Leonard Bernstein's 'Somewhere' from the West Side Story. It consists of two staves of music. The first staff begins at measure 278 with a five-measure rest, followed by a melodic line starting at measure 286 marked 'Solo' and 'p dolce espr.'. The second staff continues the melodic line with a 'cresc.' (crescendo) marking and a fermata at the end.

Peter Ilyich Tchaikovsky  
Symphony No. 4 in F Minor, Op. 36

Horn 1 in F

I

Andante sostenuto

*ff*

6

14

*f*

*mf*

*p*

20

3

*riten.*

2

16

Moderato con anima (♩ = In movimento di Valse)

*Fl. u. Clar.*

This musical score is for the Horn 1 in F part of the first movement of Peter Ilyich Tchaikovsky's Symphony No. 4. The tempo is 'Andante sostenuto'. The score is in 4/4 time and consists of four staves. It begins with a fortissimo (*ff*) dynamic and features several triplet markings. The tempo changes to 'Moderato con anima' at measure 16, which is marked as being in the tempo of a waltz. The score includes dynamics of *f*, *mf*, and *p*, as well as a 'riten.' (ritardando) marking. The piece concludes with a double bar line and the instruction 'Fl. u. Clar.'.

163 *ff* *fff* 3 I

Musical staff starting at measure 163. It features a series of eighth notes, followed by a triplet of eighth notes marked with a '3' and a first ending bracket 'I'. Dynamics range from *ff* to *fff*.

171

Musical staff starting at measure 171, continuing the melodic line with various rhythmic patterns.

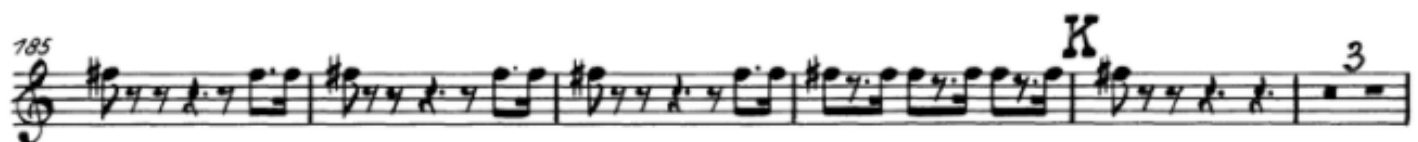
176 *fff*

Musical staff starting at measure 176, marked with a forte dynamic *fff*.

180

Musical staff starting at measure 180, featuring a rhythmic pattern of eighth notes.

185 K 3

Musical staff starting at measure 185, marked with a key signature change 'K' and a triplet '3'.

295 Moderato assai, quasi Andante 1 Hr. 2 *p* *espress.*

Musical staff starting at measure 295, marked 'Moderato assai, quasi Andante'. It includes first and second endings, dynamics *p* and *espress.*, and a hairpin.

301

Musical staff starting at measure 301, continuing the melodic line.

306 R 6 Ben sostenuto il tempo precedente *Viol. I* *p*

Musical staff starting at measure 306, marked 'Ben sostenuto il tempo precedente' and 'Viol. I'. It includes a first ending 'R 6' and a dynamic *p*.

215 2 *riten.* Tempo I (PK) 2 *p poco a poco cresc.*

Musical staff starting at measure 215, marked 'Tempo I (PK)'. It includes a first ending '2', a *riten.* marking, and a dynamic *p poco a poco cresc.*

229 2 *mf* 1

Musical staff starting at measure 229, marked with dynamics *mf* and a first ending '1'.

236 1 G *f*

Musical staff starting at measure 236, marked with a first ending '1', a key signature change 'G', and a dynamic *f*.

# Brahms — Symphony No. 2 in D Major

4

## Horn I

in H basso

Adagio non troppo

*poco f* *p*

Vcl. *p* *mf* *p* Solo

19

25 *dim.* *p* *cresc.* *f* *dim.* *p* Ob. 1 8

# Das Rheingold

## Corno I.

### Vorspiel und I. Scene.

In moto tranquillo, sereno.

in Es.

Corno VIII.

Corno VII in Es.

16 4 5 1

*sempre p*



3. Satz

Presto ♩ = 126

# Sinfonie Nr. 9

Es-Dur / E<sup>b</sup> major

D. Schostakowitsch  
op. 70

85

I. II. III. IV. in F

*ff espr.*

90

Mit freundlicher Genehmigung des Musikverlages Hans Sikorski, Hamburg.

# Tosca

3. Akt

Andante sostenuto  $\text{♩} = 63$

Giacomo Puccini

I. II. III. IV. in E

Musical score for Tosca, Act 3, Andante sostenuto. The score is in treble clef with a common time signature (C). It consists of three staves. The first staff begins with a fortissimo (*ff*) dynamic and features a melodic line with a slur and a fermata. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 11 and includes a first ending bracket labeled '1' with the instruction 'sostenendo' above it, ending with a pianissimo (*pp*) dynamic.

# Sinfonie Nr. 8

C-Dur / C major

Franz Schubert

D 944

1. Satz

Andante

I. II. in C

Musical score for Sinfonie Nr. 8, 1. Satz, Andante. The score is in treble clef with a common time signature (C). It consists of two staves. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur and a fermata. The second staff continues the melodic line and ends with a pianissimo (*pp*) dynamic.

# Sinfonie Nr. 5

c-Moll / C minor

L. van Beethoven

op. 67

1. Satz

Allegro con brio ( $\text{♩} = 108$ )

59 I. II. in Es

Musical score for Sinfonie Nr. 5, 1. Satz, Allegro con brio. The score is in treble clef with a 2/4 time signature. It starts at measure 59 and features a melodic line with a slur and a fermata. The dynamics are fortissimo (*ff*), forte (*f*), and piano (*p*).

4. Satz  
Allegro (♩ = 84)

26 I. in C  
*ff*  
II. in C  
*ff*

47 *molto* C *ff* *Andantino*  
*p espress. ma sonore*  
58 *p*  
59 H. III  
65 D *Tempo I*  
*p* *ff*

219 *a tempo*  
*mf* *accel*  $\text{♩} = 142$

225

231

237 *sup.*  
*mf*

244  
*f*

Allegro con brio

287 *pp* *cresc.* *ff* *sf* *sf* *sf* *sf*

298 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

305 **H** *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *sf*

Peter Ilyich Tchaikovsky  
March Slav, Op. 31

1

**Corno I in E.**

**Moderato in modo di marcia funebre.**

*ff* *ff marcato*

*fff*