

SINFONIA

*AND<sup>te</sup> SOST<sup>to</sup>*

CORNO 1°  
(In Mi $\flat$ )

CORNO 2°  
(In Mi $\flat$ )

Solo

*p*

*p*

1

2

*p*

*f*

*morendo*

3 4

*ALL.<sup>o</sup> CON BRIO*

13 10

*p* *al* *al* *al* *al* *f* *al*

5

Musical notation for measures 5 and 6, which are crossed out with a large X. The notation includes treble and bass staves with various rhythmic patterns and notes.

Musical notation for measures 7 and 8, which are crossed out with a large X. The notation includes treble and bass staves with various rhythmic patterns and notes.

Musical notation for measures 9 and 10. Measure 10 contains a 2/2 time signature. The notation includes treble and bass staves with various rhythmic patterns and notes.

Musical notation for measures 11 and 12. Measure 11 contains a 3/4 time signature. The notation includes treble and bass staves with various rhythmic patterns and notes.

Musical notation for measures 13 through 16. Measure 13 contains a 3/4 time signature. The notation includes treble and bass staves with various rhythmic patterns and notes. Measure 14 is marked 'In Sol' and 'Solo'. Measure 15 is marked 'p' (piano). Measure 16 is marked 'p' (piano).

Musical notation for measures 17 through 20. Measure 20 contains a 3/4 time signature. The notation includes treble and bass staves with various rhythmic patterns and notes.

Richard Strauss  
Till Eulenspiegel's Merry Pranks  
Op. 28

Horn I in F.

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

*p*

Volles Zeitmass. (sehr lebhaft)

*cresc.* *mf* *cresc.*

*ff* *sfz*

*mf* *mf* *cresc.*

*f* *ff* *ff* *ff*

Immer sehr lebhaft. *a tempo*

*ff* *poco rit.* *mf*

*ff* *f* *mf*

*f* *ff* *f* *ff*

*ff* *dim. p*

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

*p* *mf* *dim.* *pp*

The musical score is written for Horn I in F. It begins with a tempo marking of 'Gemächlich.' and a time signature of 4/8. The first staff contains a melodic line starting with a fermata and a dynamic of 'p'. The tempo then changes to 'Volles Zeitmass. (sehr lebhaft)'. The score includes various dynamics such as 'cresc.', 'mf', 'ff', 'sfz', and 'dim. p'. There are also tempo markings like 'a tempo' and 'poco rit.'. A large diagonal slash is drawn across the middle of the score, from the second staff to the eighth staff, indicating a section that is likely to be omitted or is a rehearsal mark. The score concludes with a dynamic of 'pp'.

SOLO dolce legato, come prima *poco rit* a tempo

(Fl. e Fag.<sup>o</sup>) Un poco meno, sostenendo *poco rit. a tempo* *rall. molto*

Corno 1.<sup>o</sup> *pp* *mf*

CON SORDINA CON SORDINA

62 Calmo suono muto *ppp*

*dim:..... e rall.* *p* So-

(Corno 4.<sup>o</sup>)

63 ANDANTINO *pp* *rall.* *pp*

64 MOD.<sup>to</sup> con moto

(Corno 2.<sup>o</sup>)

*poco allarg.* *a tempo* *poco allarg.*

*mf*

65 *a tempo dimi:.....molto* *a tempo, sost.<sup>o</sup>* *rall. molto rall.*

*p*

CON SORDINA SOLO *ppp* *(lunga)* *SOLO p cantando dolcemente*

66 La grazia è discesa dal cielo!

AND.<sup>te</sup> MOLTO SOST.<sup>to</sup>

*calando*

67 *poco rit.*  
*p cantando* *cres.* *p* *f*

*a tempo*  
*pp dolce* **6**

**SOLO** **68**  
*pp* *f* *mf*

*poco rit.* *a tempo rall.* **69** *Calmò*  
*p* **CON SORDINA** *pp*

**6** **CON SORDINA** *sost.<sup>to</sup>*  
*ppp*

*dim. e rall.*

**1** *Sostenendo* **1** **75** *AND.<sup>no</sup> UN POCO MOSSO* **4**  
*pp* **12** **8**

**CON SORDINA** **3** **2**  
*pp* *pp*

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

Corno I

in A

Poco sostenuto ♩ = 69

1 3

*f* 1 *f* *fp* *fp* *dimin.* *pp* *p cresc.*

15 **A** 9 Viol. I 1 2 3 4  
*ff* *p* *ff sf sf sf sf sf sf sf*

38 5 6 7 8 **B** 1 7  
*sf sf sf sf sf sf* *dimin.* *cresc. ff* *ff*

63 **Vivace** ♩ = 104 1 2 3 4 5 6 1 2 3 4 5 6  
Fag. I Fag. I, II *cresc. p*

81 *f* *p* *f* *sf* *sf sf sf sf* *ff*

94 1 2 3 4 5  
*p* *cresc.*

106 6 7 8 **C** 7 1  
*ff* *f*

126 **D** 11 Ob. I  
*dolce* *f* Fag. I

150 **E** 2 2 2  
Fl. I Fag. I Fag. I, II *ff* *ff* *ff*

165 2  
*ff* G. P.

177 2 14 **F** 2  
*ff* G. P. Fag. I *f* *ff*

209 **G** 13 Ob. I 1  
*p*

235 1 2 3 4 5 6 5  
*cresc. poco a poco*





# Beethoven — Symphony No. 7

## Corno II

425

436 *ff*

443 *ff*

in E  
Allegretto  $\text{♩} = 76$  23 A 24 B 16 Fag. C *ten.*  
*f* *pp* (Viol. II) (Viol. I) *cresc.* *ff*

77 *ten.*

90 4 1 *ten.* 1 D 8 Fag. *p*  
*sempre dim.*

118 *cresc.* *p cresc.*

133 3 1 1 6 E 32 F 26 Fag. Clar. *dim.* *pp* *pp* *ff* *cresc.*

214 G *ff* *ten.* 1 19 Tr. *ten.* *ff*

248 H 2 *ten.* 6 Cor. I 6 2 *ten.* 3 *ff* *pp* *pp* *f* *pp*

in D  
Presto  $\text{♩} = 132$  9 Viol. I *f* *f*

25 16 Cor. I 12 Fag. 25 Viol. I A *ff* *ff*

92 24 *tr.* 1 1 1 *f*  
Viol. I

132 1 3 1. 2 2. 3

# Beethoven — Symphony No. 3

## Horn II

in Es **SCHERZO**  
Allegro vivace (♩ = 116)

24 Viol. I

45 Viol. I

Fag. I

85 6 Fag. I, Kl. I A

1 2 3 4 5 6 7

105 1 2 3 4 5 3

121 1 2 3 4 5

B

5 Ve.

1

140 5 Viol. I

p

cresc.

158 1. 1. 2.

f f f f f f

TRIO

171 sf

cresc.

182 f sf

194 18

cresc. f f

224 Viola Bässe Viola Bässe

sf

cresc.

238 3 3

sf sf

255 1. 2. 25 Viol. I

sf pp pp f pp

294 47 Viol. I

Fag. I

6 Fag. I, Kl. I

p