

Corno I.

N° 23. Duetto.

Andante grazioso.

in F.

1 3 3 1 1 13

Clar. I.

14 15 *mf* *p* *cresc. p* *cresc. p* 1 8

*p* 4

*p* 5 1 1 3

*p* 1 2 3 4 5 6 7 8 1 1

*p* 1 2 3 4 5 6 7 8 1 2

*p* *pp* *f* *p* 1

Recit. 2 Allegro. 10 Scene 6. Scena VI. Adagio. 9 Ferr. Bassi.

was dei- ne Seufzer?  
e poi so- spi- ri?

N° 24. Aria tacet.

Recit.

Allegretto.

Scene 7.

Scena VII.

14 9 Fiord. Bassi.

schänd- li- cher Treubruch!  
è tra- di- men- to!

N° 25. Rondo.

Adagio.

in E. Viol. I.

1 2 3 4 *p*

*f* *p* 5 14

Corno I.

Handwritten '24' above the first measure. Trill 'tr' above the eighth measure. First fingerings '1' are indicated above the eleventh and thirteenth measures.

Allegro moderato.

Dynamic markings: *p* (piano) at the start, *cresc.* (crescendo) in the middle, and *p* (piano) towards the end. First fingerings '1' and '5' are indicated above notes.

Dynamic markings: *fp* (fortissimo piano) repeated six times, *cresc. f* (crescendo fortissimo) in the middle, and *p* (piano) at the end. First fingerings '3' and '1' are indicated above notes.

Dynamic markings: *p* (piano) at the start, *cresc. f* (crescendo fortissimo) in the middle, and *p* (piano) at the end. First fingerings '3' and '1' are indicated above notes.

Dynamic markings: *p* (piano) at the start, *fp* (fortissimo piano) at the end. First fingerings '1' and '5' are indicated above notes. A red bracket highlights a section of the first measure.

Dynamic marking: *fp* (fortissimo piano) at the end. First fingerings '1' and '1' are indicated above notes.

Dynamic markings: *p* (piano) at the start, *cresc. f* (crescendo fortissimo) at the end. First fingerings '2' and '2' are indicated above notes.

Final system of musical notation for this section.

Scene 8. **Allegro.** 10  
 Recit. 85  
 Scena VIII. **Gugl.** Bassi.

Du hast recht, meiner Treu, s'ist zum Erstaunen.  
 Certo un ca - soquest' è du fir stu-po-re.  
 attacca

N° 26. Aria. Allegretto.

Dynamic markings: *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). First fingerings '1' and '10' are indicated above notes. Measure numbers 17, 10, and 18 are marked below the staff.

GIOACCHINO ROSSINI

# LA GAZZA LADRA

## SINFONIA

Rielaborazione di  
RICCARDO ZANDONAI

CORNO I. in Mi

Maestoso, marziale

The musical score consists of ten staves of music for Horn I in E major. The tempo and mood are marked as "Maestoso, marziale". The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are two "SOLO" markings, one above the third staff and one above the eighth staff. A first ending bracket labeled "1" is present above the second staff. Red handwritten annotations include a bracket on the second staff and a vertical line on the third staff. The music is written in a single melodic line on a treble clef staff.

G. Verdi

Aida

28

II. ACT

In MI b  
INNO COME I<sup>a</sup>

rauben  
l'osa

*f* > **1** **1**

*Pesante* *p* *Soli* *Cantabile*

*f* *pp* *pp* **PIÙ MOSSO**

*Quasi doppio* **1**

*PIÙ SOSTO* *Stent.*

G. Bizet

# Carmen

1. Horn in F

III. ACT

48

A. Dialog (Original) tacet

B. Rezitativ (Guiraud)

Musical notation for the horn part, starting with a treble clef and a common time signature (C). The tempo is marked *Moderato*. The key signature has one flat (B-flat). The notation includes a wavy line indicating a melodic contour, with a box containing the letter 'G' above it. Measure numbers 10 and 9 are indicated.

## Nr. 21 Arie

Musical score for the horn part, starting with a treble clef and a 9/8 time signature. The tempo is marked *Andante molto*. The score includes various dynamics such as *pp*, *mf dim.*, *p dim.*, *pp*, *p*, *dim.*, *poco riten.*, *cresc.*, *f*, *rall. molto Holz*, and *pp*. It also features performance instructions like *espress.*, *colla voce*, *a tempo*, and *2. Hr.*. Measure numbers 55, 56, 57, 58, and 59 are boxed. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

1. Horn in F

Tempo I

pp

61

pp

2. Hr.

62

p. poco cresc. cresc.

colla voce

mf dim. - - p dim. - - - pp

a tempo solo espress.

p

63

2. Hr.

p

1

soli ~~ff~~

(als Echo)

ppp

smorzando

A. Dialog (Original) tacet

B. Rezitativ (Guiraud)

Allegro

8

H

ff ff

dim. - - p

2

1

Corno I & II.

Measures 25-27. Dynamics: *cresc.*, *f*, *f*, *p*, *cresc.*

Measures 28-30. **28** *Allegro assai.* Dynamics: *f*, *ff*

Measures 31-33. Dynamics: *f*, *ff*, *ff*

Measures 34-36. Dynamics: *ff*

Measures 29-31. **29** *Molto appassionato. in E.* Dynamics: *ff*, *f*

Measures 30-32. **30** *Molto meno mosso.* **31** *in F. Vivace.* Dynamics: *meno f*, *f (sulla scena)*, *lungo*

Measures 33-35. Dynamics: *f*

Corno I & II.

Allegro. (♩ = ♩)

ff in F. 2 3 4 5

6 7 8 9 10

sempre ff

(Orch.) 31 f p

cresc. p

p cresc. p

p cresc. p



Corno I & II.

Corno I & II.

II. SCENE.

in F.

*p* senza Sord.

*tr*

*cresc.*

*più f*

*f*

*dim.*

*p*

*poco cresc.*

*p*

*p cresc. poco f*

*f*

*f*

8

8 1

4

9

5 1

Corno in E  
(dietro la scena)

Antonín DVORÁK

RUSALKA

I. AKT

69 Allegro vivo

TACET TACET

75

Cor. F nell'orchestra

5 1

76

1 3 3 3 1

*mf fz*

1 2

*fz >fz*

3 3 3 3 3 3 3 3 3 3

*mf pp*

77 Andante

16 TACET al FINE de la OPERA

Corno in F  
(dietro la scena)

Antonín DVORÁK

RUSALKA

I. AKT

*Tacet*

73 Fl. 1.

INF

*mp* 3 3 3 *fr*

3 *p* 3 3

74 76 Cor. E

2 *Tacet* 1

Cor. F (dietro la scena)

2

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-4. Measure 1 has a fermata. Measures 2-4 contain eighth notes with triplets. Measure 4 ends with a fermata.

Musical staff 2: Treble clef. Measures 1-4. Measure 1 has a fermata. Measures 2-4 contain eighth notes with triplets. Dynamics: *mf* > in measure 2, *p* in measure 4.

Musical staff 3: Treble clef. Measures 1-4. Measure 1 has a fermata. Measures 2-4 contain eighth notes with triplets. Dynamics: *pp* in measure 2. Measure 4 has a fermata. Markings: *rit.* and circled 77 above measure 4. Measure 16 is indicated below the staff.

Cor. F. nell'orchestra

Musical staff 4: Treble clef. Measures 1-4. Measure 1 has a fermata. Measures 2-4 contain eighth notes with triplets. Measure 4 ends with a fermata.

Musical staff 5: Treble clef. Measures 1-4. Measure 1 has a fermata. Measures 2-4 contain eighth notes with triplets. Dynamics: *mp* in measure 2, *dim.* in measure 4. Markings: *lunga* above measure 4, circled 78 above measure 4. **TACET al FINE** below the staff.

9

Nr. 11

Badisches Staatstheater  
75 Karlsruhe 1  
- Bibliothek -

# Notturmo

aus dem Sommernachtstraum

Felix Mendelssohn-Bartholdy, Op. 61 Nr. 3

CORNO I in E  
Con moto tranquillo

Breitkopf & Härtels Orchester-Bibliothek Nr. 4496.

Breitkopf & Härtel, Wiesbaden  
Printed in Germany

Horn mit rausnehmen, Umbau! Pause

# Romeo und Julie

Cor. I

*in F*

Prototyp

10

*f marc. pesante*

*f* 1 **79** *sf* 4

**80** *f* 2 3 4

1 *f* **81** *Andante* 4

*mp espr.* 3 **82** 4

**83** *Tpo I (Allegro pesante) mp espr.* 2

*pp* *p*

*mp cresc.* **84** *poco più tranquillo* **85** *f* 8 **86** *Ob.* 4

*ff* 3 **87** *Fl.* 12 *Cl.* *rit.* 4

**88** *Tempo I* 2 3 4 *pp* *mp*

**89** 2 *f*





# DAPHNIS ET CHLOE

BALLET

1<sup>re</sup> PARTIE

1<sup>er</sup> et 2<sup>me</sup> CORS Chromatiques

Maurice Ravel  
edited by Clinton F. Nieweg

Introduction et Danse Religieuse

Lent

En Fa

1<sup>er</sup> Cor

Hrp.

2<sup>e</sup> Cor

pp

1

Solo

pp très expressif

1

3

2

3

3 Animez progressiv! jusqu'au très modéré.

Solo ouvert

pp

p

Sourd. p

Otez la Sourd. au 2<sup>d</sup>

4 Très modéré

ff

Un peu retenu

à déf. de Chœurs

5 Modéré

6 Cors

G<sup>de</sup> Fl.

Sourd. pp

p

p

41

Plus animé.

Non  
Cors

*pp* *ff* 1 *ff*

42 Plus modéré

Rall. 2

au Mouv!  
vous

Sourd. *mf*

43

Assez lent.  
ouvert

10 Solo

Célesta

*p*

Rall. 1

44 au Mouv!

Rall. 1

10 *p* 1<sup>er</sup> Sourd.

45 Plus animé.

46

*mf* 1 *mf* 1 1

47

Ral - len - tando

1 *mf* *f* *pp* *pp* Otez *p* la Sourd.

1<sup>er</sup> Mouv!

Rall. 1

49 au Mouv!

10 Solo *p*

au Mouv!  
Cors

50 Animé

4

*f* cl.

# Il Barbier di Siviglia

2

5

First system of musical notation, measures 1-4. The music is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics are marked *f* (forte).

Second system of musical notation, measures 5-8. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The dynamics are marked *f*.

Third system of musical notation, measures 9-12. The piano accompaniment continues. A circled measure number **8** is placed above the staff. A circled measure number **2** is placed below the staff at the end of the system.

Fourth system of musical notation, measures 13-16. The piano accompaniment continues. A circled measure number **3** is placed above the staff. The dynamics are marked *f*.

Fifth system of musical notation, measures 17-20. The piano accompaniment continues. A circled measure number **7** is placed above the staff. A circled measure number **5** and **8** are placed above the staff, with the text "In Sol" below them. The word "Solo" is written above the staff. A circled measure number **1** is placed below the staff. A circled measure number **12** and **12** are placed below the staff. The dynamics are marked *f* and *p*.

Sixth system of musical notation, measures 21-24. The piano accompaniment continues. The dynamics are marked *mf* and *p*. A circled measure number **13** is placed below the staff at the end of the system.

# Salome

K. Strauss

1. Horn

## Salomes Tanz.

*Molto presto e furioso.*  
 (in F) 10 A Bratoche.  
 f

*Abbastanza calando moderato.*  
 B 3 1 5 a30 C 6

*rall. E a tempo* *ff* *mf* (mi Dämpfer)  
 D 8

*p* *ffz* *sin Dämpfer meg.* *ben misurato a tempo*  
 G H 1 m3 1 *pp*

*I poco accelerando* *acc. K a tempo accel. a tempo*  
 2 *fp* *fp* 1 *fp* *dim. pp* *p*

*II* *gestoplt* *3 M 1* *offen* *espr.*  
*fp* *pp* *enac.* *dim.*

*vivace* *movamente tranquillo* *2. Horn*  
 2 *sfz* *mf sfz dim.* 4 1

*mf* *Primo tempo (abastanza moderato.)*  
 (in E) *espr.* 1 P 2 *calando*

*più espresso.*  
*mf* *R* 5

*gradatamente surrивando*  
 3 3 3 3 *f*

