

Cormont Horn Camp

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Beethoven, Fidelio Overture, mm. 45–55 (Horn 2)

Horn 2 in E

32 *p* *cresc.* *ff* *p* 5 *p*
47 *Allegro* *solo* *cresc.* *p dolce* 4 *p*

This musical score for Horn 2 in E consists of two staves. The first staff begins at measure 32 with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. It then returns to piano (*p*) and ends at measure 55 with a piano (*p*) dynamic. The second staff begins at measure 47 with an *Allegro* tempo and *solo* marking. It starts with a piano (*p*) dynamic and a crescendo (*cresc.*), followed by a *dolce* section. The staff concludes at measure 55 with a piano (*p*) dynamic. Fingering numbers 5 and 4 are indicated above the final notes of the first and second staves, respectively.

Beethoven, Symphony No. 3, III Trio (Horn 2)

Horn 2 in E-flat

TRIO
171 *sf* *cresc.*
182 *f* *sf*
194 *cresc.* *f* 18

This musical score for Horn 2 in E-flat is for the Trio section of the third movement of Beethoven's Symphony No. 3. It consists of three staves. The first staff begins at measure 171 with a fortissimo (*sf*) dynamic and a crescendo (*cresc.*). The second staff begins at measure 182 with a fortissimo (*f*) dynamic and a fortissimo (*sf*) dynamic. The third staff begins at measure 194 with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The section ends at measure 198, indicated by a double bar line and the number 18. The tempo is marked *TRIO* at the beginning.

Beethoven, Symphony No. 6, III, mm. 132–161

Horn 1 in F

83 **A** *sf sf sf sf* **40** *Va., Vc.* **Horn II** *cresc. p dolce*

138 *cresc.* *dolce*

154 *cresc.* *f* *sempre, più stretto* *a tempo Allegro (♩ = 132)* *Vc., Kb.* *sf sf sf sf sf sf sf sf*

Detailed description: This is a musical score for Horn 1 in F, covering measures 132 to 161 of the third movement of Beethoven's Symphony No. 6. The score is written on three staves. The first staff (measures 132-140) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes, with dynamics *sf sf sf sf* and a crescendo leading to *p dolce*. A bracket labeled **40** spans measures 132-140. The second staff (measures 141-153) continues the eighth-note pattern with dynamics *cresc.* and *dolce*. The third staff (measures 154-161) starts with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth notes, with dynamics *cresc.* and *f*. A bracket labeled **sempre, più stretto** spans measures 154-161. The movement concludes with a key signature change to two flats (B-flat and E-flat) and a tempo change to *a tempo Allegro (♩ = 132)*, with dynamics *sf sf sf sf sf sf sf sf*. The score is labeled **A** at the beginning and **Horn II** at the end.

Brahms, Symphony No. 1, II, mm. 90–105

Horn 1 in E

85 *p* *cresc.* *espr.* *cresc.* **E**

94 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf* *p dolce* **F** 6

Brahms, Symphony No. 1, IV, B to 13 after C

Horn 1 in C

6 Horn I

B Più Andante

30 *f sempre e passionato* *pp* *pp* 1

43 *p dolce* *poco f espr.* *cresc.* *f* 3 **C** 2

58 *dim.* *p* **1** Allegro non troppo, ma con brio

Brahms, Symphony No. 3, III, F to 12 after F

Horn 1 in C

84 102 110

Klar. Fag. I

lung **F**

p *p espr.*

Ob. I

pp

Mendelssohn, Midsummer Night's Dream, Nocturne, mm. 1–34

Horn 1 in E

in E. *Con moto tranquillo.*

Nº 7. *p dol.*

Und allen geht's nach ihrem Kopf. *attacca*

p *mf* *cresc.*

dim. *mf* *cresc.* *p* *cresc.*

p

1

Mussorgsky, Pictures at an Exhibition, Promenade

Horn 1 in F

Promenade

Solo I°
p
1
1
hauteur réelle
mf
rit.
1

Schubert, Symphony No. 9, opening, (Horns 1–2)

Horns 1-2 in C

Horn I in C

Franz Schubert

Andante.
Solo
p
pp
19
Oh. I.
20

Shostakovich, Symphony No. 5, low horn tutti

Horns in F

158 16 6 17 2

18 poco animando

19 mp

20 1 21 6

f ff

Strauss, Don Juan, 11 after N to P

Horn 1 in F

Corno I.

a tempo

senza sord.

f molto espr. marc.

ff

p

ff

P

ff

Strauss, Till Eulenspiegel, opening

Horn 1 in F

Horn I in F

Richard Strauss

Musical score for Horn I in F, measures 1-8. The score is written in treble clef with a key signature of one flat (F major/D minor). The tempo is marked *Gemächlich.* (moderately slow) and the time signature is 4/8. The first measure is a whole rest. The second measure is a half note F4. The third measure is a half note G4. The fourth measure is a half note A4. The fifth measure is a half note B4. The sixth measure is a half note C5. The seventh measure is a half note D5. The eighth measure is a half note E5. The tempo changes to *allmählich lebhafter* (gradually more lively) at measure 6. The score includes dynamic markings *p* (piano) at measure 6 and *mf* (mezzo-forte) at measure 8. The tempo changes to *Volles Zeitmass. (sehr lebhaft)* (full time, very lively) at measure 8. The score includes dynamic markings *cresc.* (crescendo) at measures 2, 4, and 6, and *ff* (fortissimo) at measure 8. The score includes fingering numbers 5, 1, 8, and 2.

Strauss, Till Eulenspiegel, 19 after 28 to 29

Horn 3 in D

Musical score for Horn 3 in D, measures 19-29. The score is written in treble clef with a key signature of two sharps (D major/B minor). The tempo is marked *allmählich lebhafter* (gradually more lively) and the time signature is 4/8. The first measure is a whole rest. The second measure is a half note D4. The third measure is a half note E4. The fourth measure is a half note F#4. The fifth measure is a half note G#4. The sixth measure is a half note A4. The seventh measure is a half note B4. The eighth measure is a half note C5. The ninth measure is a half note D5. The tenth measure is a half note E5. The eleventh measure is a half note F#5. The twelfth measure is a half note G#5. The thirteenth measure is a half note A5. The fourteenth measure is a half note B5. The fifteenth measure is a half note C6. The sixteenth measure is a half note D6. The seventeenth measure is a half note E6. The eighteenth measure is a half note F#6. The nineteenth measure is a half note G#6. The twentieth measure is a half note A6. The twenty-first measure is a half note B6. The twenty-second measure is a half note C7. The twenty-third measure is a half note D7. The twenty-fourth measure is a half note E7. The twenty-fifth measure is a half note F#7. The twenty-sixth measure is a half note G#7. The twenty-seventh measure is a half note A7. The twenty-eighth measure is a half note B7. The twenty-ninth measure is a half note C8. The tempo changes to *Volles Zeitmass. in D.* (full time, in D) at measure 20. The score includes dynamic markings *cresc.* (crescendo) at measures 10, 15, and 20, and *p* (piano) at measure 20. The score includes fingering numbers 1, 8, and 6.

Stravinsky, Firebird Suite, Lento maestoso

Horn 1 in F

Final
Lento maestoso $\text{♩} = 54$
Solo
p dolce, cantabile

11 12 13 14

Tchaikovsky, Symphony No. 4, opening

Horn 1 in F

Andante sostenuto.

ff *Moderato con anima. (In movimento di valse)* *mf*

5 19

Tchaikovsky, Symphony No. 5, II, Andante cantabile

Horn 1 in F

Andante cantabile, con alcuna licenza.

SOLO.
dolce con molto espress.

animando
riten. A Sostenuto
mf p

animando
Sostenuto
mf > p

Con moto
dolce
anim.
p > f

Sostenuto
Tempo I. Sosten. Poco più animato.
np riten. f

Wagner, Götterdämmerung, Short Call

Horn 1 in F

30
Molto meno mosso.
meno f 6
in F. Vivace.
f (sulla scena) *lungo*

5 *f*

Allegro (♩ = ♩)
f in F. 2 8 4 5