

Beethoven — Symphony No. 3

Horn I

5

TRIO

171 *sf* *cresc.* *sf* *f*

186 *sf* *cresc.* *sf* *f*

203 21 *Va.* *Bässe* *Va.* *Bässe* *Hr. II* *sf* *cresc.* *sf*

243 3 *sf* *sf* *pp*

265 25 *Viol. I* 47 *Viol. I* *Fag. I* *p*

353 6 *C* *Kl. I* *ff* 1 2 3 4 5 6 7 1 2 3 4

377 5 3 *p* *Alla breve* ($\text{♩} = 116$) *f ff*

395 7 1 7 *p* *p* *p*

420 *cresc.* *ff* *f* *f*

CODA

433 6 *Kl. II* *p cresc.* *cresc.* *f* *ff* *ff* *ff*

FINALE
in Es Allegro molto ($\text{♩} = 76$)

5 *Va.* *ff* *sf* *sf* *sf* 14 *Viol. I* *ff* *p* *Va.*

37 1 *ff* *p* 5 6 1. 2. 2. 3 3 *Va.* 5

6

[illegible]

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

Corno I

in A

Poco sostenuto ♩ = 69

The musical score for Corno I is written in A major, 2/4 time, and consists of 235 measures. The tempo is marked 'Poco sostenuto' with a metronome marking of ♩ = 69. The score is divided into several sections, each with its own key signature and tempo markings.

Section 1 (Measures 1-15): Key of A major. Dynamics: *f*, *f*, *fp*, *fp*, *dimin.*, *pp*, *p cresc.*. Performance instructions: *1*, *3*.

Section 2 (Measures 15-38): Key of A major. Dynamics: *ff*, *p*, *ff sf sf sf sf sf sf sf sf*. Performance instructions: *1*, *2*, *3*, *4*. Section marker **A** is placed above measure 9.

Section 3 (Measures 38-63): Key of A major. Dynamics: *sf sf sf sf sf sf*, *dimin. p*, *cresc. ff*, *ff*. Performance instructions: *5*, *6*, *7*, *8*, *1*, *7*. Section marker **B** is placed above measure 38. Instrumentation: *Fag.* (Bassoon).

Section 4 (Measures 63-81): Key of A major. Dynamics: *f*, *p*, *f*, *sf*, *sf sf sf sf sf sf*, *ff*. Performance instructions: *1*, *2*, *3*, *4*, *5*, *6*, *1*, *2*, *3*, *4*, *5*, *6*. Section marker **C** is placed above measure 63. Instrumentation: *Fag. I*, *Fag. I. II*.

Section 5 (Measures 81-94): Key of A major. Dynamics: *f*, *p*, *f*, *sf*, *sf sf sf sf sf sf*, *ff*. Performance instructions: *1*, *2*, *3*, *4*, *5*. Section marker **D** is placed above measure 81. Instrumentation: *Viol. I*.

Section 6 (Measures 94-106): Key of A major. Dynamics: *p*, *cresc.*. Performance instructions: *1*, *2*, *3*, *4*, *5*. Section marker **E** is placed above measure 94. Instrumentation: *Fl. I*, *Fag. I*, *Fag. I. II*.

Section 7 (Measures 106-126): Key of A major. Dynamics: *ff*, *f*, *dolce*, *f*. Performance instructions: *2*, *11*. Section marker **F** is placed above measure 106. Instrumentation: *Ob. I*, *Fag. I*.

Section 8 (Measures 126-150): Key of A major. Dynamics: *ff*, *ff*, *ff*. Performance instructions: *2*, *2*. Section marker **G** is placed above measure 126. Instrumentation: *Fl. I*, *Fag. I*, *Fag. I. II*.

Section 9 (Measures 150-165): Key of A major. Dynamics: *ff*. Performance instructions: *2*. Section marker **H** is placed above measure 150. Instrumentation: *G. P.* (Grand Piano).

Section 10 (Measures 165-177): Key of A major. Dynamics: *ff*, *f*, *ff*. Performance instructions: *2*, *14*. Section marker **I** is placed above measure 165. Instrumentation: *Fag. I*.

Section 11 (Measures 177-209): Key of A major. Dynamics: *ff*, *f*, *ff*. Performance instructions: *2*, *13*. Section marker **J** is placed above measure 177. Instrumentation: *Ob. I*.

Section 12 (Measures 209-235): Key of A major. Dynamics: *p*, *cresc. poco a poco*. Performance instructions: *1*, *2*, *3*, *4*, *5*, *6*, *5*. Section marker **K** is placed above measure 209. Instrumentation: *Ob. I*.

Beethoven — Symphony No. 7

2

Corno I

248 Vcllo. C.-B. H *f* *ff*

256 *5*

270 Archi *più f-* 1 2 3 4

278 I *-ff* 1

288 1 1 2 3 4 5

298 *p* *p* 1 2 3 4 5 6 7 8 Ob. I Fl. I

319 K *cresc.* *ff* *p* *f* 4

336 *dolce* *ff* 2

348 L 11 Fag. I Clar. I Ob. I Fl. I *ff* *pp cresc. ff*

371 2 M *ff* *ff*

384 2 1 1 6 Viol. II Viol. I *pp* N 4 Viol. *pp*

409 1 1 1 1 1 1 *p* *cresc.* *- più cresc. - ff*

424

436 *ff*

443 *ff*

Beethoven — Symphony No. 7

3

Corno I

in E

Allegretto $\text{♩} = 76$

23

A

24

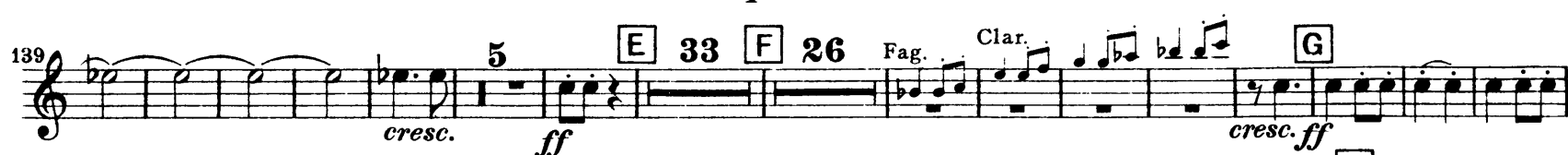
B

16

Fag.

C

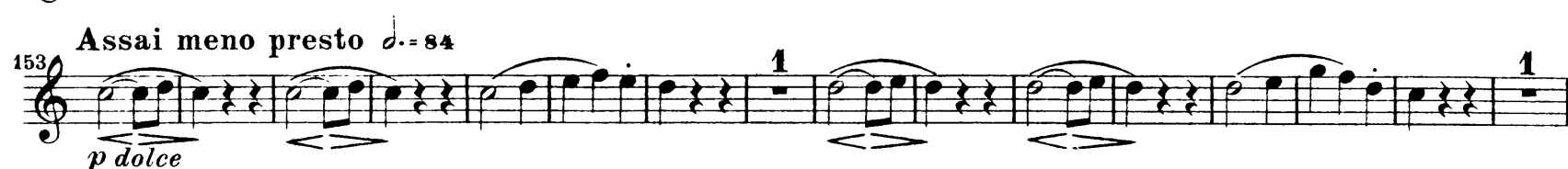
ten.



in D

Presto $\text{♩} = 132$

Viol. I



Beethoven — Symphony No. 7

4

Corno I

185 **20** Fag. *cresc.* *ff* **1**

221 *fp* **11** **Presto** *f* *p* **9**

253 Viol. I *f* *p* **9**

277 Viol. I *sempre p* **B** **12** Viola *pp*

308 **12** Fag. *pp* **25** Viol. I *f* **C** *ff*

357 *pp* **2** **4** **16** *f* **1**

392 **1** **1** **1** **3** **3**

413 **Assai meno presto** *p dolce* **1**

427 *p* **1** **1**

441 **1** **20** Fag. *cresc.* *ff*

476 **1** *fp* **11** Vcllo. b C.-B.

501 **Presto** *f* *p* *f* **9** Viol. I **12**

537 Viola *pp* *ff* **12** Fag. *ff* **25** Viol. I *f*

589 **D** *ff* **2** **4** **16** *pp*

5

5

5

Beethoven — Symphony No. 7

6

[illegible]

Corno II

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

in A

Poco sostenuto $\text{♩} = 69$

The score for Corno II begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Poco sostenuto" with a metronome marking of 69. The first system (measures 1-15) includes dynamics *f*, *fp*, *dim.*, and *pp*, with a *p cresc.* instruction at the end. A first ending bracket labeled "A" spans measures 9-15. The second system (measures 16-37) features *ff*, *p*, and *sf* dynamics, with a *Viol. I* entry at measure 9. A second ending bracket labeled "B" spans measures 31-37. The third system (measures 38-62) includes *sf*, *dim.*, and *p* dynamics, with a *Fag.* entry at measure 38. The fourth system (measures 63-78) is marked "Vivace" with a tempo of 104, featuring *cresc.*, *p*, and *ff* dynamics, with entries for *Fag. I* and *Fag. I II*. The fifth system (measures 79-90) continues the *ff* dynamic. The sixth system (measures 91-100) includes a *Viol. I* entry at measure 91. The seventh system (measures 101-120) features *p*, *cresc.*, and *ff* dynamics, with a *dolce* instruction at measure 120. The eighth system (measures 121-150) includes a *Fag. I* entry at measure 121 and a *Ob. I* entry at measure 141. The ninth system (measures 151-165) features *ff* dynamics and a *G. P.* instruction at measure 165. The tenth system (measures 166-176) includes a *Fag. I* entry at measure 166 and a *G. P.* instruction at measure 176. The eleventh system (measures 177-206) features *ff* dynamics and a *G. P.* instruction at measure 177. The final system (measures 207-216) includes a *Ob. I* entry at measure 207.

Beethoven — Symphony No. 7

Corno II

2

233 1 1 2 3 4 5

p *cresc. poco a poco*

241 6 5

Vcllo. C-B. *f*

253 [H] *ff*

262 5 Archi

274 1 2 3 4 [I] *più f* *ff*

282 1 1 1

292 2 3 4 5 6 *p*

301 1 2 3 4 5 6 7 8 Ob. I Fl. I *cresc.* *ff* [K]

325 4 *p* *f*

339 2 *dolce* [L] 11 Fag. I Clar. I *ff*

362 Ob. I Fl. I Fag. *ff* *pp cresc. ff*

376 [M] *ff* *ff*

386 2 1 1 6 1 [N] 1 2 3 4 5 6 7 8 *pp* *pp*

G. P. G. P. Viol. II Viol. I

409 9 10 11 12 13 14 15 16 17 18 19 20 21 22 *cresc.* *più cresc.* *ff*

Corno II

3

425

436

443

in E

Allegretto $\text{♩} = 76$

23 A 24 B 16 Fag. C ten.

f pp (Viol. II) (Viol. I) cresc. - ff

77

90 4 1 ten. 1 D 8 Fag. p

sempre dim.

118 3 3 cresc. p cresc.

133 3 1 1 6 E 33 F 26 Fag. Clar. cresc.

dim. pp pp ff

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

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

in D

Presto $\text{♩} = 132$

9 Viol. I f p f

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

92 24 8th. tr. 1 1 1 f

Viol. I

132 1 3 1. 2 2. 3

4

4

4

4

4

Beethoven — Symphony No. 7

Corno II

5

445 1 2 3 4 5 6 7

p dolce

459 8 9 *cresc.*

471 *ff* *fp*

487 *sempre dim.*

501 **Presto** *f* *p* *f* Viol. I

524 16 Cor. I 12 Fag 25 Viol. I **D**

590 *ff* 24 Viol. I *f*

628 1 1 1 3

644 **CODA** 3 **Assai meno presto** **Presto** *ff*

p dolce

in A

Allegro con brio $\text{♩} = 72$

ff G. P. 1 2 3 4 5 6 7 1.

13 2. 1. 2.

23 *ff*

33 **A** 8

Beethoven — Symphony No. 7

6

Corno II

54 1 2 3 4 5 6 1 2 3 4

64 3 7 [B] *ten. 1* 7 *ten. 1* 14 Viol. II
Viola Vcllo. Viol. I

106 [C] 1 *ff sf sf sf sf sf sf sf sf*

120 1. 1 1 2. 1 *G. P. Dal Segno ff G. P.*

131 1 7 7 [D] 1 2 *G. P. sf sf sf sf sf sf sf sf*
Viol. Vcllo. C. B.

156 3 4 5 6 1. 2. *sf sf sf sf sf sf sf sf sf sf*

167 1. 2. 18 Legni Bassi 1 2 *sf sf sf sf sf sf sf sf*

197 3 4 5 6 7 8 9 10 11 1 [E] 18 *dim. Fl. I Viola Viol. I*

228 Viol. II Vcllo. [F] 1 1 1 2 3 4 5 6 *ff G. P. G. P. sf sf sf sf sf sf*
Viola

240 7 1. 2. *sf sf sf sf sf sf sf sf*

249 *ff*

258

274 1 2 3 4 5

7

7

284 **G** 1 *ten.*
f p f p p

297 4 *dolce* 2
p f p f p f p f p f p

313 1 2 3 4 5 6 7 8 9 10 11
p dolce
cresc. poco a poco

330 **H**
ff sf sf sf sf sf sf sf sf sf sf sf

346 1 1
sf sf sf sf sf sf sf sf sf sf sf
G. P. G. P.

357 **I** 8 19
Vcllo. C.-B.

396 Viola Viol. II Viola Viol. I
sempre più f

410 5 6 7 8 9 10 **K**
ff sf

422

430 1 2 3 4 5
fff

440 **L** 1 2 3 4 5 6
p cresc.

452 7 8
fff sf sf sf sf sf

466
sf ff sf sf sf ff

Horn I

Allegro ma non troppo, un poco maestoso ♩ . ss

[illegible]

Beethoven — Symphony No. 9

Corno I

2

[illegible]

Corno I

3

[illegible]

Corno I

4

in D

Molto vivace ♩ . 116

Molto vivace $\text{♩} = 116$

Arch. G.P. Arch. G.P. Timp. Viol. II

19 4 5 1 3 8 4 5 6

38 7 8 9 1 2 3 4 5 6

51 7 8 9 10 11 12 A f f f f

64 1 2 3 4 5 6

75 7 8 B 10 Viol. I 2 Viol. I C f f

97 1 2 3 4 5 6 7

108 8 2 D 6 p cresc.

127 1

138 4 1 3 3 3 G.P. pp G.P.

159 Viol. I 2 Viol. I cresc. cresc. f Legni

177 Ritmo di tre battute 6 Fl. I 7 Timp. E Cor. III 16 Cor. II 2 Fag. I

217 2 2 1 (Ritmo di tre battute) p pp pp sempre pp pp

231 Ritmo di quattro battute 6

Corno I

248 **F** 2 7 2 1 1 2 3
pp cresc. cresc. f più f

267 **G** 4 5 6 7 8 9 10 11 12 13
ff

277 14 15 16 17 18 19 20

288 **H** 1 2 3 4 5 6 9 1 2
f f f f f f f p cresc.

308 3 4 5 6 7 8 1 2 3 4 5 6 7 8
dim. p cresc. cresc.

323 **I**
ff

334 1 2 3 4 5 6 7

345 **K** 1
p

358 2 1 2
cresc. f f f f f f

370 3 4 5 6 7 8 4 1
f f f f f f pp

384 3 1. 1 3
G.P. pp sempre pp

388 2.
cresc. ff pp sempre pp

399 1 2 3 4 5
stringendo il tempo cresc.

410 **Presto** 116
ff f f f Ob. I 1. 2.

Beethoven — Symphony No. 9

Corno I

6

[illegible]

Beethoven — Symphony No. 9

Corno I

7

689 Cor. III 2 Cor. III 2 4 Legni Ritmo di tre battute Fag. I 1

cresc. cresc. f

710 13 Timp. Solo Q Cor. III 16 Cor. II 2 2 2 1

Ob. I p p p p

755 (Ritmo di tre battute) Ritmo di quattro battute

sempre pp pp

769 6 R Timp. Cor. II 5 Viol. I 2 1

pp cresc. cresc.

794 1 2 3 4 S 5 6 7 8 9 10 11 12 13

f più f ff

807 14 15 16 17 18 19 20

f f

820 1 2 3 4 5 6 T 9 1 2 3 4

f f f f f f p cresc.

840 5 6 7 8 1 2 3 4 5 6 7 8

dim. p cresc. cresc.

855 U

866 1 2 3 4 5 6 7 8 1

879 1 p 2 cresc.

894 1 2 3 4 5 6 7 8 4

f f f f f f f f f

910 1 3 G.P. cresc. ff

pp

926 Coda

pp sempre pp cresc.

stringendo il tempo

989 5 6 7 Presto 6 1 G.P. ff f f f

Beethoven — Symphony No. 9

Corno I

8

in B

Adagio molto e cantabile $\text{♩} = 60$

Fag. I 1 Viol. I 1
 Fag. II 7 *p* *cresc.* *p* *più p* *pp*
 15 *dolce*
 Andante moderato $\text{♩} = 63$ 13 Ob. I *p* *pp* *p* *sempre stacc.*
 25 *Tempo I*
 46 *cresc.* *p*
 53 *cresc.* *p*
 60 *cresc.* *p* *più p* *pp* *cresc.*
 69 *cresc.* *morendo* *cresc.* *p* *più p* *pp* *cresc.*
 78 *morendo* *p* *più p* *pp* *Adagio* 12 Cor. IV
 97 *Lo stesso tempo* *cresc.* *p* *p*
 107 *cresc.* *p*
 115 *cresc.* *p* *più p*
 120 *pp* *cresc.* *f* *sf* *sf* *ff* *A* 1
 125 *p dolce* *cresc. poco a poca* *f*
 132 *B* 1 *Solo* *p* *pp* *p* *cresc.* *p*

Beethoven — Symphony No. 9
Corno I

9

140 *cresc.* *p* *pp* *cresc.* *f* *p* *sempre dim.* *ff* *dim.*

148 *p* *pp* *cresc.* *f* *p* *sempre dim.*

158 *sempre pp* *cresc.* *f* *f* *p* *f* *pp*

in D
Presto $\text{♩} = 96$

18 *ff*

30 *pp* *Allegro ma non troppo* $\text{♩} = 88$ *Tempo I* *f* *Vello. C.-B. ritard. poco Adagio*

48 *Vivace* *Tempo I* *Adagio cantabile* *Tempo I Allegro* *Ob. I*

Vello, C.-B. *Vello, C.-B.* *Vello, C.-B.* *Vello, C.-B.*

76 *Allegro assai* $\text{♩} = 80$ *Tempo I Allegro* *f* *f* *f* *f* *ff*

92 *Allegro assai* $\text{♩} = 80$ *Viola* *Viol. I* *Viol. I*

Vello, C.-B. *Viol. I*

164 *f* *ff*

173

180 *ff*

188 *f*

196 *poco rit.* *f* *f*

Beethoven — Symphony No. 9

10

Corno I

poco Adagio Tempo I

Presto

204 Viol. I *f* *ff*

214 Recit. Bariton *f*
O Freun - de, nicht, sondern laßt uns an - nehmen an - stimmen

230 Bariton *ad lib.* *Allegro assai* *colla voce p f* *f* *p* *f* 15 **D**

259 *sempre f* *p dolce* Solo

269

279 *cresc.* *dim.* *p* *cresc. f* **E**

288 *sf* *dim.* *p* *p sempre p*

297 **F** 15 **G** *f* *molto ten.*

319 *ff* *ff* *ff* *ff*

Allegro assai vivace alla Marcia *Gr. Tamb.* *G.P.* *G.P.* *Viol. I* **H** *Archi* **I** 30 39

431 **K** 4 *Viol. I* *sempre ff* *sf* *sf* 3

446 14 *sf* *sf* *sf* *sf* 7

476 13 **L** *sf* *sf* *sf* *sf* 1

498 *sf*

Beethoven — Symphony No. 9

Corno I

11

507 *sf*

516 1 2 3 4 5 6 7 8 9 *ff sf sf sf sf sf sf sf sf dim.*

527 10 11 *p più p pp sempre pp*

541 **M** *pp cresc. ff*

552

562 *ff*

572

582 *ff sf*

592 *sf* **N** *Andante maestoso 72 Vello., C. B. 14 16 Adagio ma non troppo, ma divoto 20 60 Fl. I*

650 *Fag. I. pp sempre pp* **O** *Allegro energico, sempre ben marcato 84 Viol. II 5 ff f f*

665 *f f f f f f f f*

677 1

688 2 **P** 1 1 1 *f f*

703 2 **Q**

716 1 *f f ff* **R** 15

Beethoven — Symphony No. 9

Corno I

12

[illegible]

R. Strauss — Don Juan in E

4

a tempo
senza sord.
f molto espr. marc. *ff*

Brahms — Symphony No. 2 in D Major

2 M 1
p *f* *dim.*

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

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

473 *in tempo, ma più tranquillo*

Brahms — Symphony No. 3

F
p espr.

102

110

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Corno I.

in E.
Adagio. Vio I.

6

Allegro molto. 12 Fl.

1

attacca

6

ff

ff f f f

1

11 2 14 3 30 4 28 5 18

Vio I.

ff

1 2 6 2.

7 Vio I

Solo. p

15 7 Vio I.

ff ff ff

3

4 8 4

ff ff ff

15

ff ff

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

2

Corno I.

Fl. 9 12

ff Viol. I. *ffz* *ffz* *fz*

1 5 10 34 11

fz *fz* *ff*

Viol. I. 4 20 12 18

dim. p *f*

13

fff *fz*

ff 1 1 1 1

fz *fz* *fz*

II.

in E.
Largo.

pppp *f* *p*

15 1 Cello. Fl. *p*

7 1 5 Clar. Viol. I. con sordini. *p*

fz *ff* *dim.* *pp*

2 Un poco più mosso. meno mosso. 3 Poco più mosso.

pp 7 10 14

Meno. 4 senza sordini. 2 rit. 5 Tempo I. 2

12 5 Viol. I. *ff* *ff* 1 6

Viol. I. 1 rit. in tempo rit. Molto Adagio.

p *pp* 1 5 1 2

Corno I.

3

in E.
Molto vivace.

III. Scherzo.

30

1

8 Poco sostenuto.

20

Fl.

cresc.

p

2 a tempo

10

mf

cresc.

f

1

1 12 4 22

16 5 24

Fl. Viol I. Fl. Viol I. Fl. Viol I. Fl.

6 5 Scherzo D.C. al C e poi la Coda.

scen do fz p fz f

Coda.

8 (ho.)

7 2

ff

ff

ff

9 1

dim. mf p pp G.P. ff

Corno I.

Allegro con fuoco.

IV.

in E₅ Viol. I.

Viol. I.

ff

ff

8 1

ff

2

f

4

f

3

6 3 17

Viol. I.

fz

fz

fz

ff

4

f

12 5 8

Oboe.

in F

3

dim.

p

in E

f

6

fz

fz

fp

pp

fp

pp

f

5

p

pp

6 7 8

ff

4

ff

8

1

1

fz

ff

ff

f

Corno I.

f *cresc.* *ff*

ffz *fz* *fz* *fz* *fff*

9 *Meno mosso.* *p* *pp* *in tempo* 3 Fl.

mf *dim.* *p* 8

10 *Un poco sostenuto.* *dim.* *p* 14 Cello. Viola. Cello.

fz *f* *dim.* *p* Solo. *stringendo*

p *dim.* *p* 11 *Tempo I.* 3 *ff* *fff*

cresc. *molto. cresc.* *fff*

ff 12 *ffz* *fz* *fz* *fz*

11 Solo. *poco a poco ritard.* *pp*

fff *dim.* *p* *pp*

in tempo *Meno. ritard.* *in tempo* *Un poco meno mosso.*

2 *fff* *fff*

in tempo (Allegro con fuoco.) 3 3 3 3

3 3 3 3

dim. ppp lungo

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Corno II .

in E.
Adagio. Fl. Viol.

5

6

1 Allegro molto. Fl. 12 13 14 15 *ff*

attacca

6 *ff* *fz* *fz* *fz* 1 *ff*

11 2 14 3 30 4 28

5 18 19 20 21 22 *ff*

1. 2 6 2. 31 7 Trombe. *ff*

3 *ff* *ff* *ff* *ff* *ff*

3 4 8 4 *ff* *fz* *ff*

15 *ff* *fz*

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

2

Corno II.

9 12 Fl. *ff* *ffz* *ffz* *fz*

1 5 10 12 Fl. Solo. *pp*

6 11 4 *ff* *p*

20 12 18 Viol. I. *f*

13 *fff* *fz*

1 1 1 1 *ff*

fz *fz* *fz*

II.

in E. Largo. *ppp* *dim.* *f* 15 1 2 1. *ff* *pp*

7 1 6 Viol. I. Con sord. *p* *dim.*

2 Un poco più mosso. Poco meno mosso. 3 Poco più mosso. Meno. 4 5

8 10 14 12

Tromba. senza sord. *ff* *ff* 2 1 5 Meno mosso. Molto Adagio. *rit.* 25 2

Corno II .

8

III. Scherzo.

in E.
Molto vivace.

32 Viol. I.

33 34 85 86 *ff*

1 *ff*

8 Poco sostenuto. 2 *4* tempo Viol. I.

31 8

mf *cresc.* *f* *cresc.*

3 *ff*

1 1 12 4 22 16

5 25 Viol. Fl. Viol. Fl. Viol. Fl.

26 27 28 29 30 31 *p*

cre *scen*

6 5 *p* *fz* *f*

Scherzo D. C. al Φ
e poi la Coda.

Coda. Φ 8 Fl.

7 2 *ff* *ff* *ff*

9 1 *fff* *dim.* *mp* *dim.* *p* *pp* G. P. *ff*

Corno II.

IV.

in E.
Allegro con fuoco.

Quartett.

4

f *ff*

8 1

ff

2

f

3 21

ff *f*

4

f *ff*

12

5 6

ob.

in F.

f *dim.* *p*

3

in E.

f *f* *fp* *pp*

5

fp *pp* *f*

6 7 8

p *dim.* *pp* *ff*

4

Corno II.

8

6 8 1 1

ff *ff* *ff* *f* *f* *cresc.*

ff *ff* *fz* *fz* *fff*

9 *Meno mosso.* *p* *dim.*

pp *in tempo* 14 *Ob.* *Viol. I.* *p* *fz* *f*

10 *Un poco sostenuto.* *I.* *Solo.* *p*

dim. *p* *string.*

11 *Tempo I.* *3* *ff*

fff

ff

12 *fff* *fz* *fz* *fz* *fff* *dim.*

Solo. *p poco a poco rit.* *pp* *in tempo* *Meno. rit.* *2* *ff* *fff* *in tempo*

Un poco meno mosso. *in tempo (Allegro con fuoco.)* *3* *3* *3* *3*

dim. ppp
lungo

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Corno III.

Adagio.
3 in C.

9

fz *pp*

p *f* *attacca*

Allegro molto.

8

mf *f* *ff*

6

ff

1

ff

1 2 10

Clar. *ff* *pp*

3

18

Viol. I. *f* *dim.*

24

5 20

Viol. I. *ff*

1. 2

6 2. 2 23

7 Trombe. *ff*

3

3

4 8

ff *fz* *ff* *fz* *ff*

4

7

fz *p* *pp*

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

2

Corno III.

9 *mf* 8 *fl.* 1 5 10 *ff* 34

11 *Viol. I.* *ff* *ff* *f* *f* *f* 4 20

12 in E. 18 in E. *f*

13 *fff* *f* 1 1 1 1

ff

fz fz fz

II.

in E. *Largo.* 16 *Corno ingl.* *Clar.* 1 in E. 2 7 1 11

molto cresc. *pp* *ff* *> pp*

2 Un poco più mosso. Poco meno mosso. 3 Poco più mosso. Meno. *Viol. I.* 6

6 2 10 14 12 4 5

poco rit.

in C. 2 *rit.* 5 *Tempo I.* 8 *Viol. I.* *rit. in E.* 4

ff 1 6 *pp* *f*

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

Corno III.

8

III. Scherzo.

in E.
Molto vivace.

Oboe

4 8

2 10

p *p* *ff*

1

8 Poco sostenuto. Cello.

24

2 *a tempo* *ppp* 9

3 *f* *fz* *ff*

1

1 3 4 18 Viol. I.

p *dim.* *pp*

p

5 47 6 9

f *p* Scherzo D.C. al Φ e poi la Coda.

Coda. Φ in C. 14 7 in E. 2

4 *f* *ff*

13 1

ff *fff* *dim.* *G.P.* *ff*

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

4

Corno III.

IV

in E.
Allegro con fuoco.

Viol. I

4

f *ff*

3

ff

8 1

ff

2

f

4

f

7

f *f*

3 12

Clar.

p *fz* *fz*

4 4 11

Viol. I

f

3 5 8

Oboe.

dim. *np* *dim.* *p dim.*

fp

in F.

f

in E.

dim. *p*

3

f

6 1 1

9

Fl.

pp

fi> *fi>* *fp>* *pp>* *fp>* *pp>* *f*

7

2

ff

Dvorak — Symphony No. 9 in E Minor, Op. 95 "New World"

Corno III.

pp *cresc.* *ff* *p*

cresc. *in C. 8* *2* *ff* *fz* *fz* *ff* *fz*

in E. *fz* *2* *f* *cresc.* *ff*

9 *Meno mosso, in tempo* *10* *16* *Un poco sostenuto.* *string.*

13 *24*

cresc. *11* *Tempo I.* *ff* *ffz* *fff* *f*

12 *ff* *fz* *fz* *fz* *fff* *dim.*

Meno, *17* *Viol. I.* *ritard.* *in tempo* *Un poco meno mosso.*

in tempo (Allegro con fuoco.)

dim ppp *lungo*

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Corno IV.

in C.
Adagio.

Viollo

Measures 1-10. Dynamics: *f*, *pp*, *ff*, *p*, *f*, *p*, *f*. Includes *attacca* marking.

Allegro molto.

Measures 11-24. Dynamics: *ff*, *f*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *f*, *dim.*, *ff*, *ff*, *dim.*. Includes *Viol. I.* and *7 Trombe.* markings.

Corno IV.

ff 3 4 8 4 ff fz 7 9 Solo mf 11 ff ffz ffz fz Viol. I. 1 5 10 34 11b ff dim. p 20 12 18 in E. f cresc. 13 ff ffz fz fz ff 1 1 1 1

II.

in C. Largo. Solo. ppp 15 1 Vcello Fl. I. 7 1 11 Un poco più mosso. rit. Poco meno mosso. ff > pp 7 1 10

Corno IV.

3

Poco più mosso. 3 Meno. 4 5 *Trombe.* *in C.* 2 *rit. Meno mosso.* 6

14 12

Viol. I. *rit. in E. in tempo* *Molto Adagio.* 2

pp *cresc. f > p* 2

III. Scherzo.

in E. Molto vivace. 36 *Viol. I.*

1

8 *Poco sostenuto* 2 *a tempo* *Viol. I.*

31 14

3

1 1 1 2 3 4 5 6 7 8 3

p *dim.* *pp*

4 18 *Viol. I.* *p*

5 47 6 9

cresc. fz *p*

Scherzo D.C. al e poi la Coda.

Coda. *in C.* 14 7 2 *Corno I.*

in E. 13 1

ff *dim.* *G.P.* *ff*

Corno IV.

IV.

in E.

Allegro con fuoco.

Quartett.

4

ff

ff

8 1

ff

2

4

7 3 19 Viol. I.

4 1 2 3 4 5 6 7 8 4

ff

3 5 10 in F.

dim.

3 in E.

f

6 1 1

fp

11

fp

pp

Corno IV.

5

2 *molto cresc.* *cresc.*

2 *p cresc.* *ff* *fz* *ff* *fz* *ff* *fz*

2 in E. *fz* *f* *cresc.* *ff*

2 8 in C. *ff* *fz* *fz* *ff* *fz*

9 *Meno mosso. in tempo* 10 *Un poco sostenuto.* 16 *Cornol.*

13 24

string. 11 *Tempo I.* *ff* *ff* *fff* *f*

cresc. molto

12 *ff* *fz* *fz* *fz* *fz* *ff*

Meno.

11 *poco rit. in tempo* 4 *Viol. I.* *rit.* *ff*

dim.

in tempo *Un poco meno mosso.* *in tempo (Allegro con fuoco.)* 3 3

fff 3 3 3 3 3 3

lungo *dim. > ppp*

César Franck Symphony in D Minor

1^{er} et 2^e CORS. Chromatiques

I

En FA **Lento.** *Vous* *Cors.*

The score is written for two horns in F major (En FA). The tempo is Lento. The key signature is D minor (two flats). The score includes various musical notations such as triplets, dynamics (p, pp, mf, ff, cresc.), and articulation marks. Section markers A, B, and C are placed above the staves.

A

B **Molto rall. Lento.**

C

Franck — Symphony in D Minor

1^{re} et 2^e CORs

3

All^o non troppo.

D

Poco rall.

A tempo. *vous*

Cors.

E

F

Cor ang.

Franck — Symphony in D Minor

4

1^{re} et 2^e CORNS

Cors. *p* *espress.* 4 *dolce.* Cors.

Fl. *pp* 4 6 H

Vcllo *f* 3 *f* Cors.

H *mf* 1 2 1

H *f* 1 *cresc.* *ff* 5 *pp*

H *cresc.* *ff* 5 Vcllo

Cors. *mf* 4 *ff* 3

Franck — Symphony in D Minor

1^{re} et 2^e CORS

5

Franck — Symphony in D Minor

6

1^{re} et 2^e CORS

Lento.

ff

dim.

Allegro.

pp *cresc.* *ff*

2 **2** **3** *p*

P *mf* *f* *ff*

Fl. Hautb.

Cors.

Poco rall

molto dim **4** *pp* *molto cresc.* *dim.*

Franck — Symphony in D Minor

1^{re} et 2^e CORNS

7

Q *A tempo.*
vous Cors. Cl. b.

pp 6 *p* *cresc.* 5

Cors. **R**

cresc. 2 *f molto cresc*

ff

ff

S

ff

4

ff

vous Cors. **Poco più lento.**

dim. 4 *p espress.* 7 3 *pp*

Franck — Symphony in D Minor

8

1^{re} et 2^e CORs ~

Più rall.

A tempo.

Lento.

II

Allegretto. A

Cor ang.

Cors.

B

Franck — Symphony in D Minor

1^{er} et 2^e CORNS

9

C

D

E

F

G

H

I

Franck — Symphony in D Minor

10

1^{re} et 2^e CORS

H *vous* *Cors.*

2 *f* *dim.* 2 2

pp *vous*

pp 6

K *Cors.* **L**

mf 4 *mf* *dim. p* 4

f *molto dim.* *pp* *vous* *Cors.* *ppp*

f *molto dim.* *pp* 4 *ppp*

M 4 5 *pp* 3 *pp* *dolce.*

4 5 *pp* 3 *pp* *dolce.*

N *Cor ang.*

4 6 5

Franck — Symphony in D Minor

1^{re} et 2^e CORN

11

Cors.

dolce cantabile

f

dim.

0

Poco rall. Poco più lento

p

pp

1

pp

P

Rall. 1° tempo. Rall. Poco più lento. Rall.

3

pp

Tempo 1°

Q

Rall. Tempo 1°

2

1

f

1

f

cresc.

ff

dim.

p

pp

2

pp

mf

f

1

pp

sempre dim.

Franck — Symphony in D Minor

12

1^{re} et 2^e CORNS

III

All^o non troppo.

2 *ff* 9

Bous

Cors. A

p 4 *p* *cresc.* *dim.* *f* *cresc.*

ff 4

B Fl. Cors.

4 *p molto cresc.* *ff* 1 *ff*

C Cl. b. D Cors.

dim. *pp* 4 8 *f*

E F

4 *p* 3 23

Vous

Cors. Les temps ont exactement la même valeur.

pp

Franck — Symphony in D Minor

1^{re} et 2^e CORNS

13

G

mf *pp* *f* *pp*

Les temps ont toujours la même valeur.

Cl. **Cors.**

pp *pp*

H

pp *mf*

f **cresc.** **ff**

mf **cresc.** **ff**

sost.

K **Rall.**

dim. *pp*

Franck — Symphony in D Minor

14

1^{re} et 2^e CORNS

Più lento.

pp

Tempo 1^o all^o non troppo

Très long. **8** **pp cresc.**

M **mf** **poco a poco cresc.**

N **ff**

mf **4** **mf** **cresc.**

Franck — Symphony in D Minor

1^{re} et 2^e CORNS

15

0

dim. *f* *cresc.* *ff*

Les temps de même valeur.

ff sempre.

P

dim.

Toujours la même valeur aux temps.

Vous

pp

Cors.

Poco a poco rall.

Q

pp

Tempo.

Cl. b.

Cors.

ppp *pp* *cresc.* *dim.*

Franck — Symphony in D Minor

16

1^{re} et 2^e CORS

Cl. b. **R Cors.**

cresc. 2

S

1 *sempre cresc.* *ff*

pp

molto cresc. *ff* A

1 2 3 4

5 6 7 8 1

César Franck

Symphony in D Minor

3^e et 4^e CORS Chromatiques

1

En FA **Lento.**

1^{re} et 2^e Cors.

A 3^e et 4^e Cors.

All^o non troppo.

Fl. et Hautb.

B Cors.

Molto rall. Lento.

C

1^{re} et 2^e Cors.

3^e et 4^e Cors.

All^o non troppo.

Franck — Symphony in D Minor

3^e et 4^e CORNS

3

D Fl.

Cors. **Poco rall.** **A tempo.** Hautb. Cors.

pp *dim. pp* **12** **6** *mf*

f molto cresc. **ff**

F

molto dim. **12**

G **H**

7 **7** **4** **4** **4** **15**

Franck — Symphony in D Minor

4

3^e et 4^e CORS

Fl. Cors.

mf 2 2 1

cresc. 4 *ff* 5 *pp* *cresc.*

K Fl. Cors.

ff 7 *f* *ff* 1 *ff*

à 2. 3 Vons Cors.

L *sempre ff*

M *molto dim.* 12 17

1^{re} et 2^e Cors. **N** 3^e et 4^e Cors.

sempre cresc. *ff*

Franck — Symphony in D Minor

3^e et 4^e CORNS

5

Lento.

1 *ff*

Allegro.

dim. *pp* *cresc.* *ff*

2 2 3 *p*

P

4 *mf* 4 *f* 4 *ff* 4

Fl. et Hautb. Cors. **Poco rall. A tempo**

molto dim. 4 *pp* *molto cresc.* *dim.* *pp* 18

Franck — Symphony in D Minor

6

3^e et 4^e CORS

Vous et Hautb. **R** Cors.

mf *f molto cresc.* *ff*

S

Poco più lento.

dim. **16** **3**

Più rall. **A tempo.** **1^e et 2^e Cors.**

pp *cresc.*

U 3^e et 4^e Cors:

mf *sempre cresc.*

V

ff sec. *ff*

Franck — Symphony in D Minor

3^e et 4^e CORS

7

sec *fff*

First system of music for 3^e and 4^e horns. The music is in D minor, 3/4 time. The first staff has a *sec* marking and the second staff has a *fff* marking.

Lento.

Second system of music for 3^e and 4^e horns. The tempo is marked **Lento.**

II

Allegretto. A B C *Vous*

45 23 9 4 7

Third system of music for 3^e and 4^e horns. The tempo is marked **Allegretto.** The system is divided into measures A, B, C, and a final measure marked *Vous*. The measure numbers 45, 23, 9, 4, and 7 are written below the staves.

Cors. *p* *cresc.* *f* D

Fourth system of music for 3^e and 4^e horns. The system is divided into measures D and E. The dynamics are marked *p*, *cresc.*, and *f*. The measure number 5 is written below the staves.

cresc. *p* *cresc.* *f* *cresc.* E

Fifth system of music for 3^e and 4^e horns. The system is divided into measures E and F. The dynamics are marked *cresc.*, *p*, *cresc.*, *f*, and *cresc.*. The measure number 5 is written below the staves.

dim. *pp* **Poco rall.**

3 5

Sixth system of music for 3^e and 4^e horns. The system is divided into measures G and H. The dynamics are marked *dim.* and *pp*. The tempo is marked **Poco rall.**. The measure numbers 3 and 5 are written below the staves.

Franck — Symphony in D Minor

8

3^e et 4^e CORNS

Poco

Poco

A tempo

A tempo rall.

A tempo rall.

A tempo

F **G**

H Cl. **I**

Cors. **K**

Cors. **L**

M Cor ang.

Cors. **N** 1^{re} Cor.

Franck — Symphony in D Minor

3^e et 4^e CORRS

9

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole note chord (F4, A4, C5). The second measure is a half note chord (F4, A4, C5). The third measure is a half note chord (F4, A4, C5). The fourth measure is a half note chord (F4, A4, C5). The fifth measure is a half note chord (F4, A4, C5). The sixth measure is a half note chord (F4, A4, C5). The seventh measure is a half note chord (F4, A4, C5). The eighth measure is a half note chord (F4, A4, C5). The ninth measure is a half note chord (F4, A4, C5). The tenth measure is a half note chord (F4, A4, C5). The eleventh measure is a half note chord (F4, A4, C5). The twelfth measure is a half note chord (F4, A4, C5).

[illegible]

P Poco più lento. **Rall.** **Tempo 1^o** **Q** **Rall.** **Tempo.**

The first system of the musical score for 'L'Allegretto' from 'The Nutcracker'. It begins with a piano introduction marked 'P' and 'Poco più lento.' (Poco più lento). The tempo then changes to 'Rall.' (Ritardando). The main theme begins with 'Tempo 1^o' (Allegretto) and a 'Q' time signature. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and various musical notations including slurs, accidentals, and rests.

Poco rall.

3 *mf molto cresc.* *f* 4 *pp*

The musical score is for a piano piece, marked 'Poco rall.' (Poco rallentando). It consists of two staves, treble and bass clef. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The music is in 3/4 time. The first staff has a tempo marking 'Poco rall.' and a dynamic marking 'mf molto cresc.' (mezzo-forte, molto crescendo). The second staff has a dynamic marking 'f' (forte). The third staff has a dynamic marking 'pp' (pianissimo). The music features a series of chords and melodic lines, with a crescendo in the first staff and a decrescendo in the second staff.

Franck — Symphony in D Minor

10

3^e et 4^e CORS

III

All^o non troppo.

B^{on}s

2 *ff* 9

Cors.

A

p 4 *p* *cresc.* *dim.*

f *cresc.* *ff*

B

Fl.

4 4 Fl.

Cors.

p molto cresc. *ff* 1 *ff* *dim.* *pp*

C

D Cl.

Cors.

4 12 *pp* 2

Franck — Symphony in D Minor

3^e et 4^e CORS

11

Les temps ont exactement la même valeur. Les temps ont toujours la même valeur.

E F G

23 4 13 2 5

Cl.

Cors.

pp 4 pp

H

1 pp 4 mf

A A

ff mf

I A A A A

cresc. ff

à 2. **A A A A A**

K rall. Più lento.

dim. 2 4 3

Franck — Symphony in D Minor

12

3^e et 4^e CORS

Tempo 1^o all^o non troppo.

1^{re} et 2^e Cors.

Measures 1-6 of the 3^e et 4^e Cors part. The music is in D minor. Measures 1-5 are marked with a large 'L' (Lento) and contain whole notes. Measure 6 is marked 'Très long.' and contains a whole note. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Measures 7-12 of the 3^e et 4^e Cors part. The music is in D minor. Measures 7-12 are marked with a large 'M' (Moderato) and contain half notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic is *mf*. The tempo is marked 'Tempo 1^o all^o non troppo.'.

Measures 13-18 of the 3^e et 4^e Cors part. The music is in D minor. Measures 13-18 contain half notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Measures 19-24 of the 3^e et 4^e Cors part. The music is in D minor. Measures 19-24 contain eighth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamic is *ff*. The tempo is marked 'Tempo 1^o all^o non troppo.'.

Measures 25-30 of the 3^e et 4^e Cors part. The music is in D minor. Measures 25-30 contain half notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Franck — Symphony in D Minor

3^e et 4^e CORNS

13

First system of the musical score for 3^e and 4^e Corns. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music begins with a whole note F# in the top staff and a whole note D in the bottom staff. The top staff continues with a half note G# and a half note A, followed by a whole note B. The bottom staff continues with a half note E and a half note F#. The system ends with a double bar line and a '4' in the bottom staff, indicating the end of the first measure.

Second system of the musical score for 3^e and 4^e Corns. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music begins with a whole note F# in the top staff and a whole note D in the bottom staff. The top staff continues with a half note G# and a half note A, followed by a whole note B. The bottom staff continues with a half note E and a half note F#. The system ends with a double bar line and a '0' in the top staff, indicating the end of the second measure.

mf *cresc.* *dim.* *f* *cresc.* *ff*

Third system of the musical score for 3^e and 4^e Corns. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music begins with a whole note F# in the top staff and a whole note D in the bottom staff. The top staff continues with a half note G# and a half note A, followed by a whole note B. The bottom staff continues with a half note E and a half note F#. The system ends with a double bar line and a '3/4' in the top staff, indicating the end of the third measure.

Les temps de même valeur.

ff *sempre.*

Fourth system of the musical score for 3^e and 4^e Corns. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music begins with a whole note F# in the top staff and a whole note D in the bottom staff. The top staff continues with a half note G# and a half note A, followed by a whole note B. The bottom staff continues with a half note E and a half note F#. The system ends with a double bar line and a '3/4' in the top staff, indicating the end of the fourth measure.

Fifth system of the musical score for 3^e and 4^e Corns. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music begins with a whole note F# in the top staff and a whole note D in the bottom staff. The top staff continues with a half note G# and a half note A, followed by a whole note B. The bottom staff continues with a half note E and a half note F#. The system ends with a double bar line and a 'P' in the top staff, indicating the end of the fifth measure.

Toujours la même valeur aux temps.

dim.

28 18

Franck — Symphony in D Minor

14

3^e et 4^e CORNS

Vous *Cors.* *Vous*

pp *cresc.* *dim.* 40

R *Cors.* 2 *cresc.* 1

sempre cresc. **S** *ff*

pp

molto cresc. *ff*

1 2 3 4

5 6 7 8 4

CORNO 1.^o E 2.^o

1

IL BARBIERE DI SIVIGLIA

SINFONIA

G. ROSSINI

AND^{te} SOST^{to}

CORNO 1.^o
(In Mi $\flat$)

CORNO 2.^o
(In Mi $\flat$)

Solo

p

tr

1

p

p²

f

f

f

f

2

p

morendo

f

3 **4**

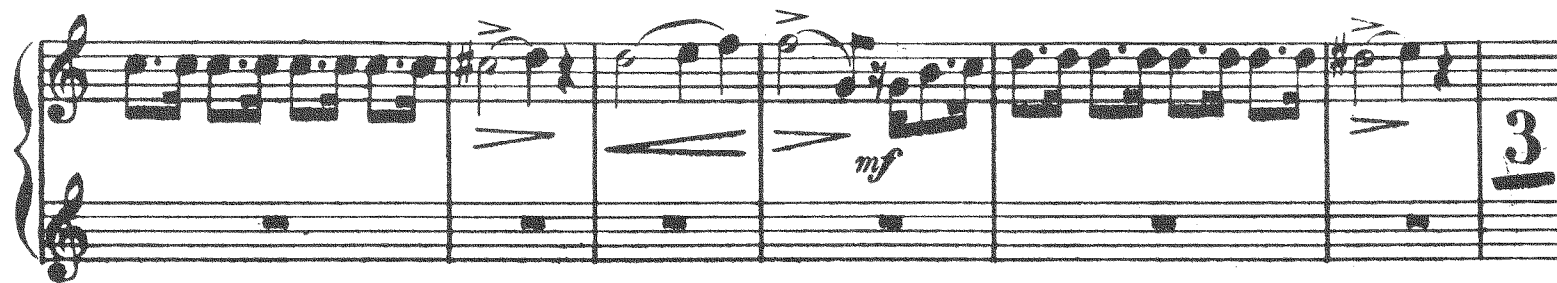
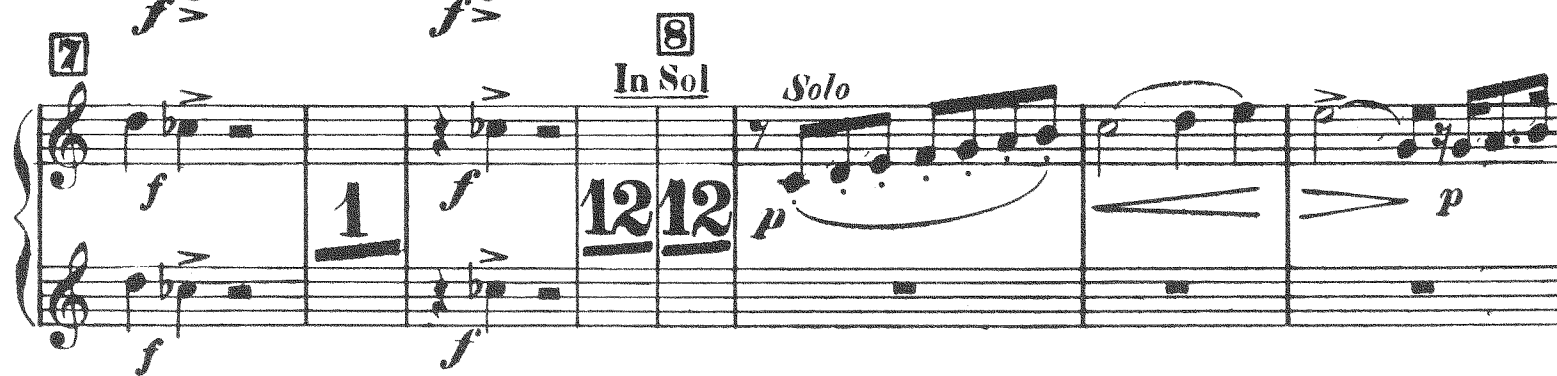
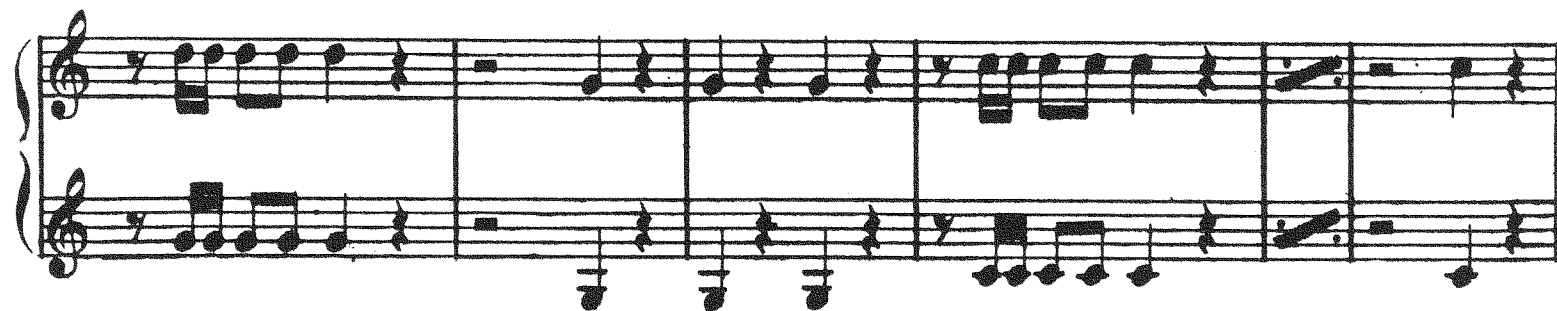
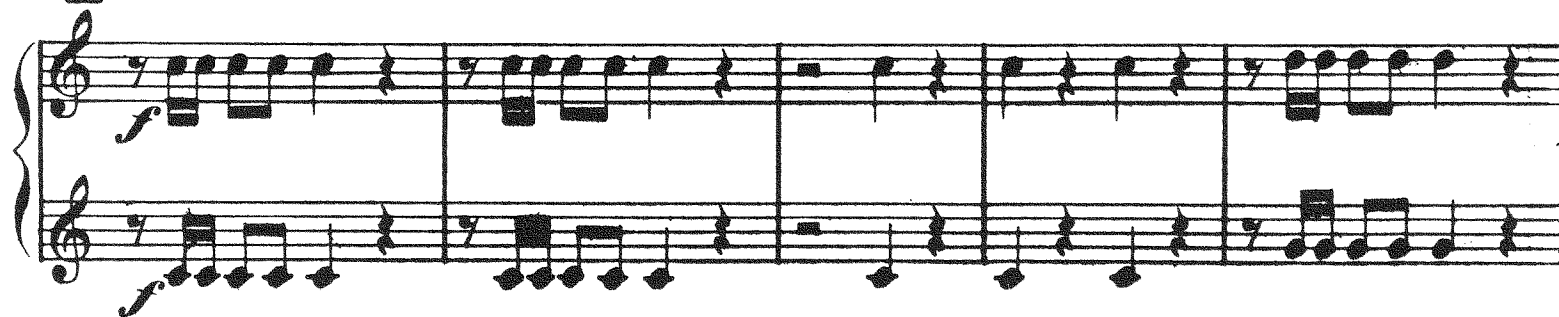
ALL^o CON BRIO

13. **10**

p

f

5



9

pp

pp

Musical score for measures 9-10. Measure 9 is marked with a box containing the number 9. Both staves begin with a piano-piano (pp) dynamic marking. The music consists of eighth notes in the right hand and quarter notes in the left hand.

10

pp

pp

Peres. a poco a poco

Musical score for measures 10-11. Measure 10 is marked with a box containing the number 10. Both staves begin with a piano-piano (pp) dynamic marking. The right hand features a melodic line with eighth notes, while the left hand plays a steady eighth-note accompaniment. The instruction *Peres. a poco a poco* is written above the right staff in measure 11.

rinf.

Musical score for measures 11-12. The right hand has a melodic line with eighth notes and some beamed sixteenth notes. The left hand continues with an eighth-note accompaniment. The instruction *rinf.* is written above the right staff in measure 11.

11

cresc.

ff

ff

Musical score for measures 12-13. Measure 12 is marked with a box containing the number 11. The right hand features a melodic line with eighth notes and some beamed sixteenth notes. The left hand continues with an eighth-note accompaniment. The instruction *cresc.* is written above the right staff in measure 12. The dynamic marking *ff* (fortissimo) appears in measure 12 on the right staff and in measure 13 on both staves.

12

13

In Mi:

16 10

Musical score for measures 13-16. Measure 13 is marked with a box containing the number 12. The right hand features a melodic line with eighth notes and some beamed sixteenth notes. The left hand continues with an eighth-note accompaniment. The instruction *In Mi:* is written above the right staff in measure 13. The dynamic marking *ff* (fortissimo) appears in measure 13 on the right staff and in measure 14 on both staves. The measure numbers 16 and 10 are written in large, bold font at the end of the system.

14 In Mi

pp

In Mi

pp

p

2

15

p

2

p

16

p

cres. poco a poco

mf cresc.

f

f

17 *PIÙ MOSSO*

Musical notation for measures 17 and 18. Measure 17 features a piano introduction with a forte (*ff*) dynamic. Measure 18 contains a triplet of eighth notes marked with a '3' and a forte (*ff*) dynamic.

Musical notation for measures 18 and 19. Measure 18 features a piano introduction with a forte (*ff*) dynamic. Measure 19 contains a triplet of eighth notes marked with a '3' and a forte (*ff*) dynamic.

Musical notation for measures 19 and 20. Measure 19 features a piano introduction with a forte (*ff*) dynamic. Measure 20 contains a triplet of eighth notes marked with a '3' and a forte (*ff*) dynamic.

Musical notation for measures 20 and 21. Measure 20 features a piano introduction with a forte (*ff*) dynamic. Measure 21 contains a triplet of eighth notes marked with a '3' and a forte (*ff*) dynamic.

Musical notation for measures 21 and 22. Measure 21 features a piano introduction with a forte (*ff*) dynamic. Measure 22 contains a triplet of eighth notes marked with a '3' and a forte (*ff*) dynamic.

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

ATTO 1.^o

G. ROSSINI

N.^o 1

INTRODUZIONE

CORNO 1.^o
(In SOL)CORNO 2.^o
(In SOL)

MOD.^{to}

Measures 1-8: *p*, *MOD.^{to}*, *8*, *3*

Measures 9-15: *1*, *8*, *3*, *p*

Measures 16-22: *21*, *22*, *33*, *9*, *p*

Measures 23-29: *3*, *1*, *pp*

LARGO

Measures 30-36: *2*, *f* (In DO), *2*, *p*, *2*, *p*

23

3 6 4 *p* *pp*

ALLEGRO

6 4 *p*

24

4 *p* *pp*

cres. *f* *f* *p*

25

4 *p* *cres.*

a piacere a tempo

Ah!.....oh 3 *f* 2

26

Rec. *I^o Tempo ALL^o VIVACE*

4 Ah ch'è vana ogni spe- ranza 34 In SOL 16

27

1 2 3 4 5 6 7

cres. f

28

1 f

1 2 3 11

29

p

1 2 3 4 5 6 7

cres.

f

f

30

ff

1 2 3

ff

1 2 3

1 2 3 4 5

dim.

Soli p morendo

p

1 4

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.º 2.
(e amor non si vergogna)

CAVATINA FIGARO

ALL^o VIVACE

CORNO 1º
(In DO)

CORNO 2º
(In DO)

ALL. VIVACE

f, *p*, *cres.*, *rinf.*, *ff*, *f*

vuota, *[31]*, *[32]*

per un bar

vuota

f 3 *f* 1 *f* 3

fortuna - tissimo

f 1

33 *cres.*

p 1 2 3 4 *f* 2 *p*

34

15 *f* 26 7 per un bar - biera 5 *p*

cres.

1 2 3 4 *cres.* 1 2 3 4 *cres.*

Abi -

rinf. *f* 1 2 3 4 5

35 - mē!

First system, measures 1-4. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a common time signature. Dynamics: *ff* (fortissimo) in measure 1, *f* (forte) in measure 2, *f* in measure 3, and *f* in measure 4. Fingerings: 1 in measure 1, 1 in measure 2. Accents are present on the first notes of measures 3 and 4.

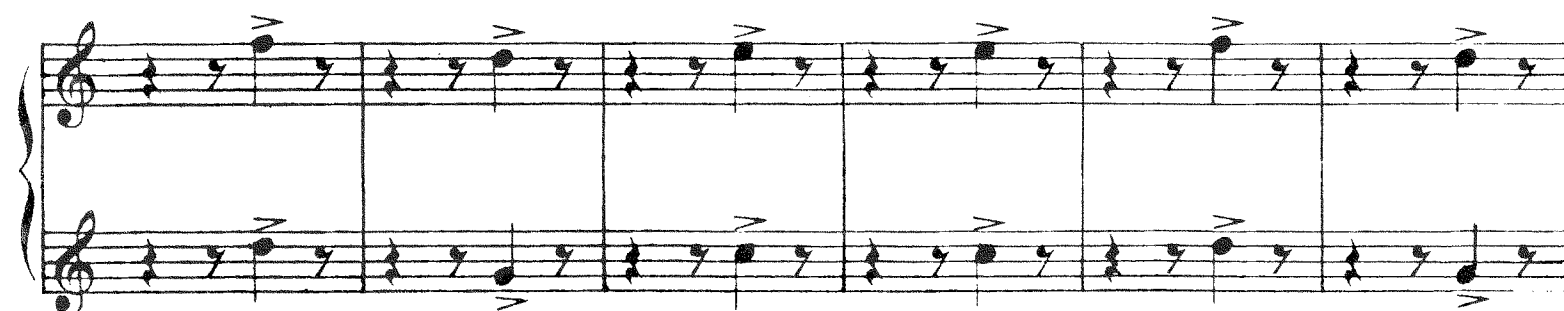
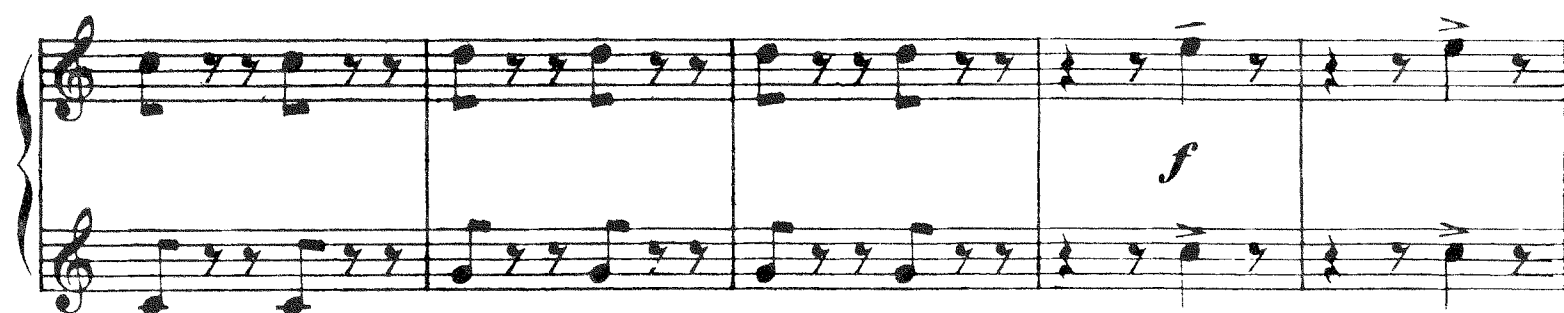
Second system, measures 5-8. Treble and bass staves. Dynamics: *p* (piano) in measure 5, *p* in measure 6, and *p* in measure 7. Fingerings: 3 in measure 5, 1 in measure 6, 2 in measure 7, and 3 in measure 8. Accents are present on the first notes of measures 5, 6, 7, and 8.

Third system, measures 9-12. Treble and bass staves. Dynamics: *cres.* (crescendo) in measure 9, *cres.* in measure 10, *cres.* in measure 11, and *cres.* in measure 12. Fingerings: 4 in measure 9, 1 in measure 10, 2 in measure 11, 3 in measure 12, 4 in measure 13, 1 in measure 14, 2 in measure 15, 3 in measure 16, 4 in measure 17, and 1 in measure 18.

Fourth system, measures 13-16. Treble and bass staves. Dynamics: *cres.* (crescendo) in measure 13, *cres.* in measure 14, *cres.* in measure 15, and *cres.* in measure 16. Fingerings: 2 in measure 13, 3 in measure 14, 4 in measure 15, and 1 in measure 16.

Fifth system, measures 17-20. Treble and bass staves. Dynamics: *f* (forte) in measure 17, *f* in measure 18, *f* in measure 19, and *f* in measure 20. Fingerings: 1 in measure 17, 2 in measure 18, 3 in measure 19, 4 in measure 20, and 1 in measure 21. A repeat sign is present above measure 17.

Sixth system, measures 21-24. Treble and bass staves. Dynamics: *pp* (pianissimo) in measure 21, *pp* in measure 22, *pp* in measure 23, and *pp* in measure 24. Fingerings: 4 in measure 21, 2 in measure 22, 3 in measure 23, and 4 in measure 24.



CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.^o 3.

DUETTO

(produce in me la dolce idea dell'oro)

CORNO 1.^o
(In SOL)CORNO 2.^o
(In SOL)*ALL.^o MAESTOSO**Virace*

37

3

1

1

3

del vul...

38

can 1

1

11

39

2

5

che si fa?

5

cospetto

39 *p* *p* **2** *p* **1** che inven_zione **1**

[illegible]

Ma per ché?

42

This musical score block contains measures 42 through 46 of the song 'The Rose Tree'. It is written for two voices, Soprano and Alto, on a grand staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a homophonic style. Measures 42-45 each contain two staves of music, while measure 46 contains only one staff. The notes are as follows:

Measure	Soprano	Alto
42	G4, A4, Bb4, A4, G4	G4, A4, Bb4, A4, G4
43	F4, E4, D4, C4, Bb3	F4, E4, D4, C4, Bb3
44	A3, G3, F3, E3, D3	A3, G3, F3, E3, D3
45	C3, Bb2, A2, G2, F2	C3, Bb2, A2, G2, F2
46	E2, D2, C2, Bb1, A1	E2, D2, C2, Bb1, A1

1 mi scor- davo 8 *f* *ALL.* *p* 16 *p*

cres.

f

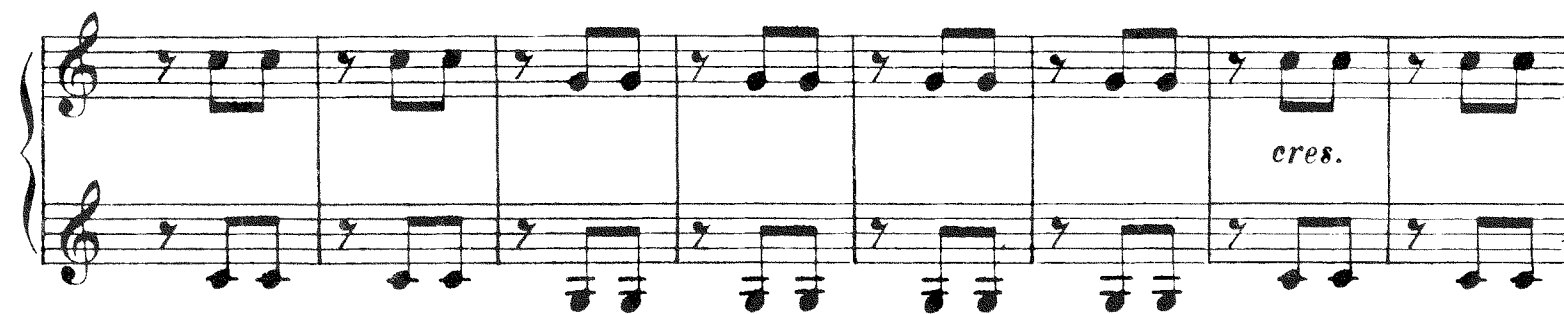
43 38 ma il resto

44 34

p poi *rinf.* *p*

45 *p* *p*

Detailed description: This is a musical score for piano and voice. It consists of six systems of staves. The first system shows measures 1 through 16. Measures 1-8 are for the voice, with lyrics 'mi scor- davo'. Measures 9-16 are for the piano, starting with a forte (*f*) dynamic and a tempo change to 'ALL.' (Allegretto). The piano part features a repeating eighth-note pattern in the right hand and a similar pattern in the left hand, with a piano (*p*) dynamic. The second system continues the piano accompaniment, marked with a crescendo (*cres.*). The third system continues the piano accompaniment, marked with a forte (*f*) dynamic. The fourth system continues the piano accompaniment, marked with a forte (*f*) dynamic. The fifth system shows measures 34 through 44. Measures 34-44 are for the voice, with lyrics 'poi' and 'rinf.' (rinfacciare). Measures 34-44 are for the piano, starting with a piano (*p*) dynamic. The sixth system continues the piano accompaniment, marked with a piano (*p*) dynamic.





Corno 1º e 2º

IL BARBIERE DI SIVIGLIA

CAVATINA ROSINA

G. ROSSINI

Nº 4

ANDANTE

CORNO 1º
(in Mi)

CORNO 2º
(in Mi)

48

8 si, Lin.

doro

3 si, Lindoro

8

3

2

MODERATO

7

49

11

ma se mi toccano

1

1

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The lyrics "farò giuo-car" are written above the treble staff. The system includes dynamic markings *p* and *f*, and fingerings 5 and 3.

Second system of the musical score. It continues the piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The system includes dynamic markings *cres.* and *f*.

Third system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The lyrics "ma se mi toccano" are written above the treble staff. The system includes dynamic markings *p* and *f*, and fingerings 1 and 1.

Fourth system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The lyrics "farò giuo-car" are written above the treble staff. The system includes dynamic markings *f* and *p*, and fingerings 5 and 3.

Fifth system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The system includes dynamic markings *f* and *f*.

Sixth system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The system includes dynamic markings *ff* and *f*.

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.º 5.

ARIA BASILIO

(uditemi e tacete)

*ALLEGRO*CORNO 1.^o

(in Re)

CORNO 2.^o

(in Re)

fa gon-

inco- *p* mincia

p

-fiar.

p

1 2 3 4 5

6 7 8 *cres.* 9 10

cres.

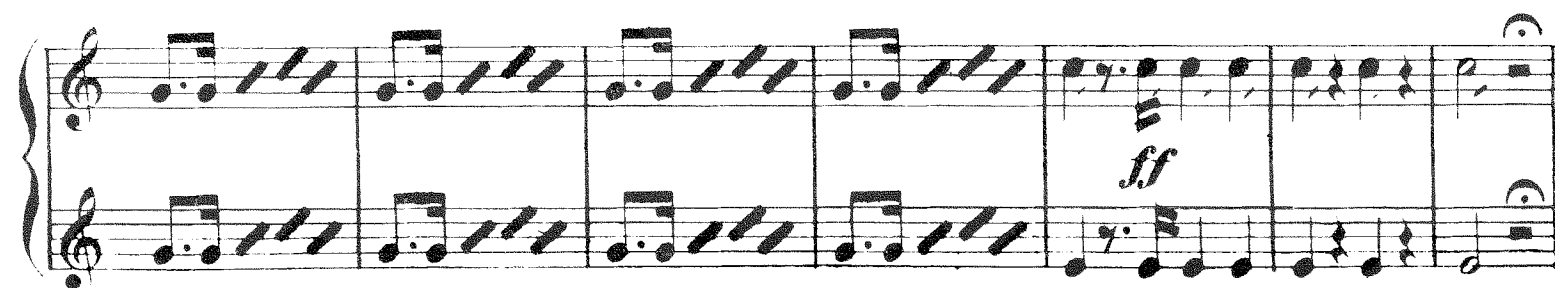
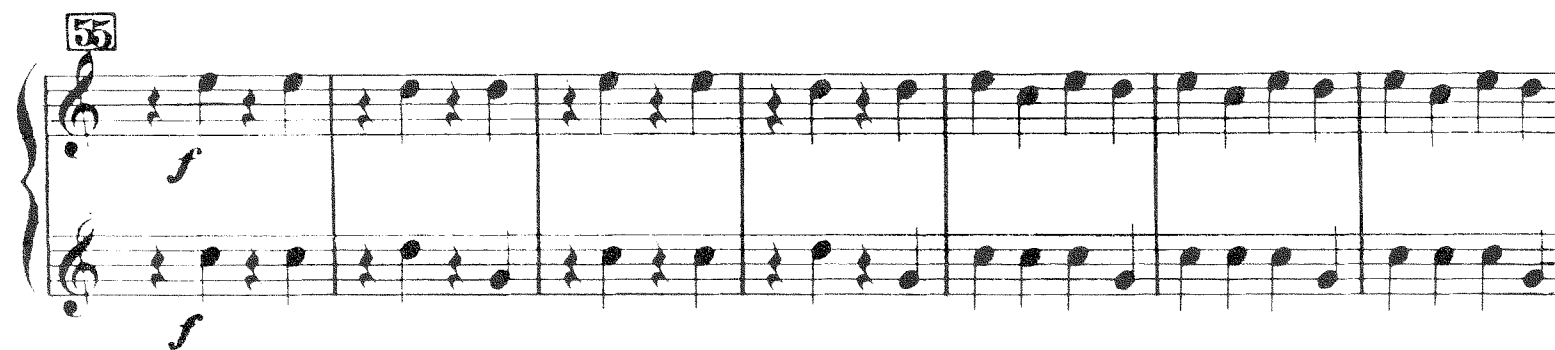
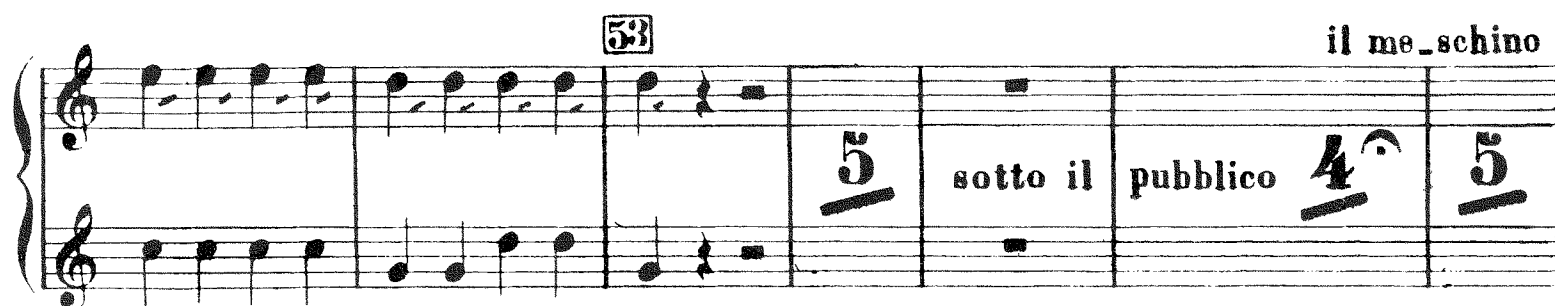
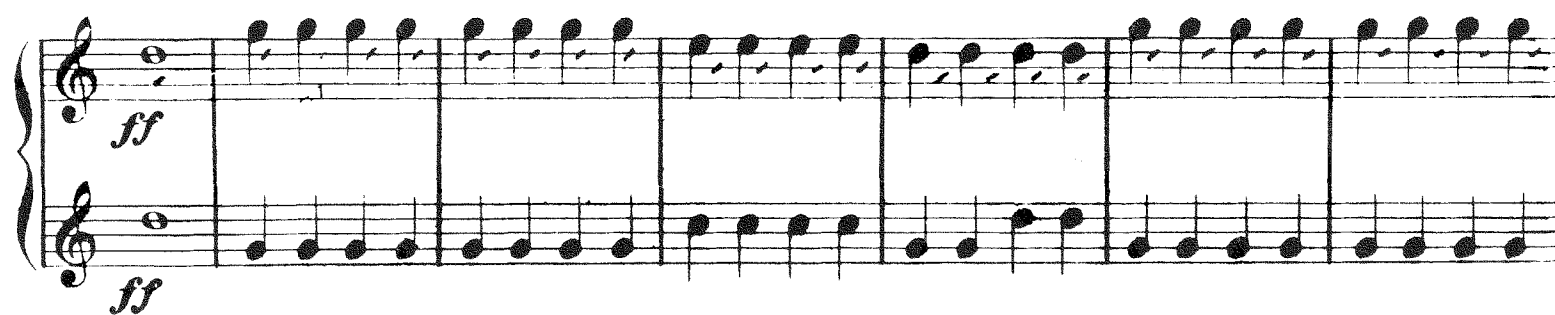
11 12 13 14 *f*

f

51

52

2



CORNO 1º E 2º

IL BARBIERE DI SIVIGLIA

G. ROSSINI

Nº 6.

DUETTO

ALLEGRO

CORNO 1º
(in Sol)CORNO 2º
(in Sol)

Dunque io son... tu non m'in-ganni dunque io son **1** la fortu-

- nata **2** lo sa -pevo **2** già me l'ero **5** *f*

57 oh che volpe **5** *f*

16 **2** gli mandate e qui ver-

- rà **58** **6**

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA
DEL M. GIOACCHINO ROSSINI

N.^o 7.

ARIA DON BARTOLO

AND.^{te} MAESTOSO
in M^b

The musical score is written for Horn 1 and 2 (Corno 1.^o E 2.^o). It begins with a piano introduction in E-flat major, marked 'AND.^{te} MAESTOSO'. The piano part features a 4/4 time signature, with dynamics ranging from *f* (forte) to *mf* (mezzo-forte). The vocal melody enters at measure 62, marked with a box containing the number 62. The vocal line is in a 3/4 time signature, with dynamics including *f* and *mf*. The piano accompaniment continues with a 4/4 time signature, marked with a box containing the number 63. The vocal line continues with a 3/4 time signature, marked with a box containing the number 64. The lyrics 'Perché manca là quel foglio? Sono inutili le' are written below the vocal line. The piano part concludes with a 3/4 time signature, marked with a box containing the number 3. The word 'smorfie' is written below the piano part.

62

63

64

UNITI

Perché manca là quel foglio? Sono inutili le

smorfie

First system of musical notation, measures 1-2. Both staves are marked *mf* (mezzo-forte). The music consists of eighth and sixteenth notes.

Second system of musical notation, measures 3-4. Both staves are marked *f* (forte). The music features rapid sixteenth-note passages.

Third system of musical notation, measures 5-6. Measure 5 contains a large number **5** over a whole note. Measures 5 and 6 are marked *p* (piano). Measure 6 ends with a repeat sign and a 2/4 time signature. Measures 7-8 are marked *f* (forte) and contain triplet markings.

Fourth system of musical notation, measures 9-12. Measure 9 is marked *ALL^o VIVACE*. Measures 10-12 are marked *p* (piano). Measure 10 contains a large number **16**, measure 11 contains **12**, and measure 12 contains **8**. Measure 10 is also marked (F1.).

Fifth system of musical notation, measures 13-16. Measures 13-15 are marked *cresc.* (crescendo). Measure 16 is marked *f* (forte). The system includes slanted lines indicating dynamics.

Sixth system of musical notation, measures 17-20. Measures 17-19 are marked *ff* (fortissimo). Measure 20 is marked *f* (forte). The system includes slanted lines indicating dynamics.

System 1: Treble and bass staves. Treble staff has a measure with a boxed number 67. Bass staff has a measure with a boxed number 3. Both staves have a forte (f) dynamic marking.

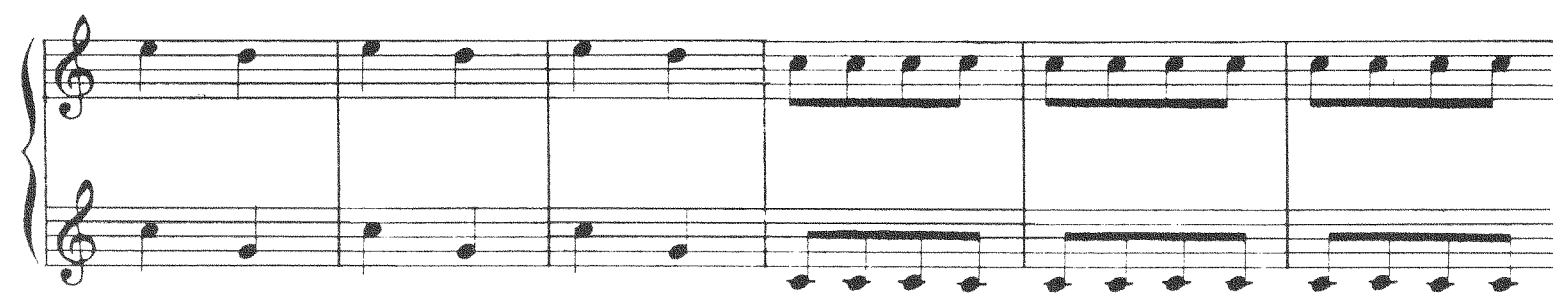
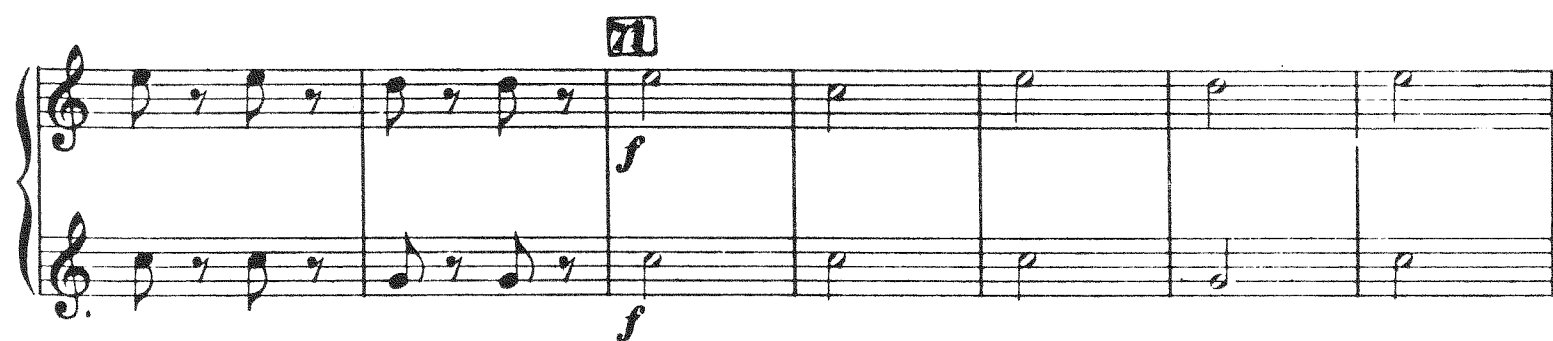
System 2: Treble and bass staves. Treble staff has a measure with a boxed number 68. Bass staff has a measure with a boxed number 2310. Both staves have a forte (f) dynamic marking.

System 3: Treble and bass staves. Treble staff has a measure with a boxed number 69. Bass staff has a measure with a boxed number 7. Both staves have a fortissimo (ff) dynamic marking. The treble staff also has a (Fl.) marking and the bass staff has an (Archi) marking.

System 4: Treble and bass staves. Treble staff has a measure with a boxed number 1. Bass staff has a measure with a boxed number 2. Both staves have a piano (p) dynamic marking.

System 5: Treble and bass staves. Treble staff has a measure with a boxed number 1. Bass staff has a measure with a boxed number 2. Both staves have a forte (f) dynamic marking.

System 6: Treble and bass staves. Treble staff has a measure with a boxed number 70. Bass staff has a measure with a boxed number 15. Both staves have a fortissimo (ff) dynamic marking.



IL BARBIERE DI SIVIGLIA

DEL M.^o PIETRO ROMANIN.^o 7^{bis}

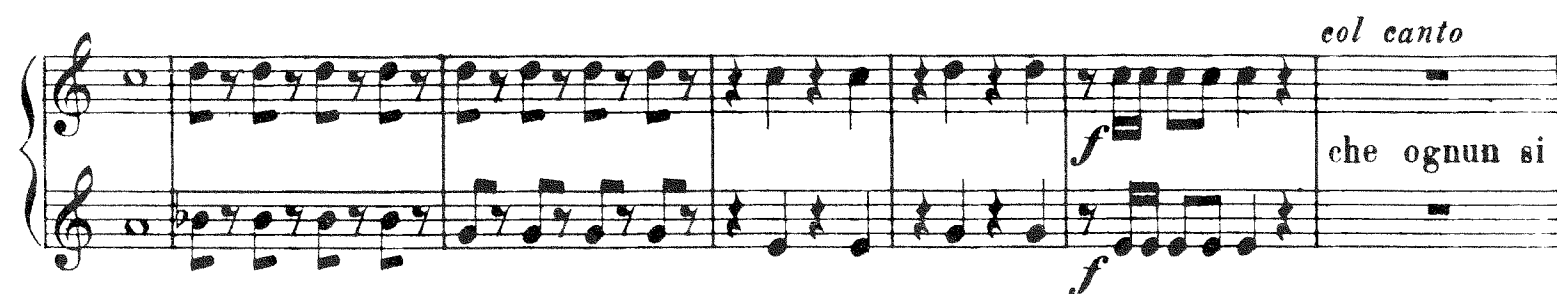
ARIA DON BARTOLO

(Signor... Non più... tacete)

ALLEGRO

Corno 1.^o
(In MI $\flat$)Corno 2.^o
(In MI $\flat$)

Manca un foglio



poi di quei bab - bioni che si fanno infinoc - chiar

p

Più mosso *1. Tempo*

2 **5**

Meno mosso

1

Non son poi di quei bab -

Più mosso

bioni che si fanno infinoc - chiar

p

1 *f* **1**

p

N^o 8.FINALE 1^o*ALLEGRO*CORNO 1^o
(In Do)CORNO 2^o
(In DO)

The musical score consists of two staves, Corno 1^o (In Do) and Corno 2^o (In DO), in 2/4 time. The tempo is marked *ALLEGRO*. The key signature has one flat (B-flat). The score is divided into measures 70, 71, 72, 73, and 74. Measures 70 and 71 are marked with a forte (*f*) dynamic and contain triplet eighth notes. Measures 72 and 73 are marked with a forte (*f*) dynamic and contain triplet eighth notes. Measure 74 is marked with a forte (*f*) dynamic and contains a triplet eighth note. The score ends with a double bar line and a repeat sign.

Ah! ah! Ber- tol-do? che Bertoldo che Ber- tol-do

System 1: Piano accompaniment. Measures 1-3 and 4-6. Dynamic: *f*. Measure numbers: 3, 9.

System 2: Piano accompaniment and vocal lines. Measures 7-9 and 10-12. Dynamic: *f*. Measure numbers: 3, 74. Lyrics: "son anch'io dottor per cento 7 eccolo qua Ah".

System 3: Piano accompaniment. Measures 13-15 and 16-18. Dynamic: *p*. Measure number: 5.

System 4: Piano accompaniment. Measures 19-21 and 22-24. Dynamic: *p*, *f*. Measure number: 75.

System 5: Piano accompaniment. Measures 25-27 and 28-30. Dynamic: *f*.

System 6: Piano accompaniment. Measures 31-33 and 34-36. Dynamic: *f*. Measure numbers: 2, 13, 2.

77 *f*

Eh, andate al diavolo

f

78

2 3 *f*

3 *f* 3 *f* 3 *f*

79 *f*

2 se fosse una ri- cetta 6 qua quel foglio

f

p

che chie- dete m'è ca- scato è la lista del bu- cato

p

80 *p*

4 *p*

f

First system of a piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features eighth and sixteenth notes with various articulations like accents and slurs. A large number '5' is written above the right staff in the second measure. Dynamics include *p* (piano) in the second and fourth measures.

Second system of the piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music continues with eighth and sixteenth notes. A large number '12' is written above the right staff in the fifth measure. Dynamics include *cres.* (crescendo) in the first measure and *p cres.* in the fifth measure. A key signature change is indicated by 'in Mi b' above the right staff in the fifth measure.

Third system of the piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features eighth and sixteenth notes. A large number '33' is written above the right staff in the sixth measure. The tempo is marked 'ALLEGRO' above the right staff in the sixth measure. A key signature change is indicated by 'in Mi b' above the right staff in the sixth measure.

Fourth system of the piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features eighth and sixteenth notes. A large number '11' is written above the right staff in the fifth measure. A large number '17' is written above the right staff in the sixth measure. Dynamics include *p* (piano) in the fifth measure and *f* (forte) in the sixth measure.

Fifth system of the piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features eighth and sixteenth notes. A large number '3' is written above the right staff in the first measure. A large number '4' is written above the right staff in the second measure. A large number '5' is written above the right staff in the third measure. A large number '6' is written above the right staff in the fourth measure. A large number '7' is written above the right staff in the fifth measure. A large number '8' is written above the right staff in the sixth measure. Dynamics include *f* (forte) in the sixth measure.

Sixth system of the piano score. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features eighth and sixteenth notes. A large number '2' is written above the right staff in the fourth measure. A large number '2' is written above the right staff in the fifth measure. A large number '18' is written above the right staff in the sixth measure. The lyrics 'l'avete fat.' are written below the right staff in the sixth measure. A large number '18' is written below the right staff in the sixth measure.

MODERATO 86 *VIVACE* 87

AND^{te} 88 89 90 in Do

io? fermi o - - là

ALL^o in Do 4 2 3

91 *cres.*

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

p *cres.*

4 5 6 *f* *ff*

VI

VIVACE

Measures 89-91. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic and a finger number 1. Bass staff starts with a piano (*p*) dynamic. Both staves contain slurs and finger numbers 1, 2, 3, 4, 5, 1, 2, 3, 4.

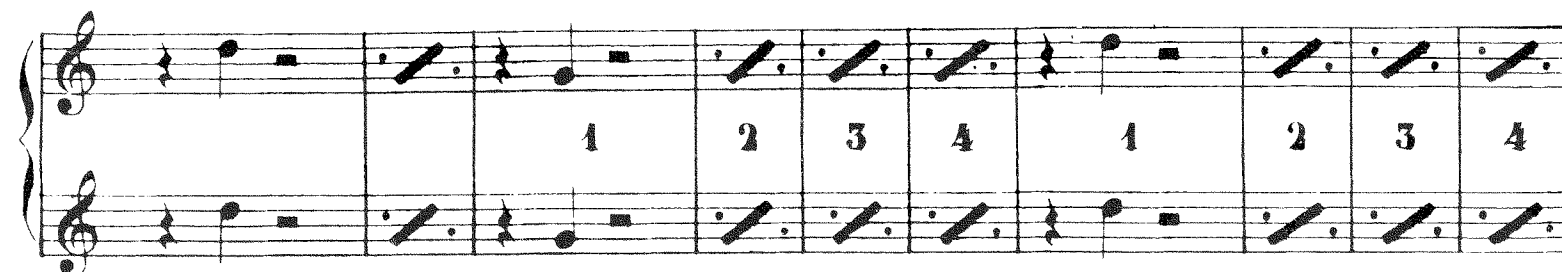
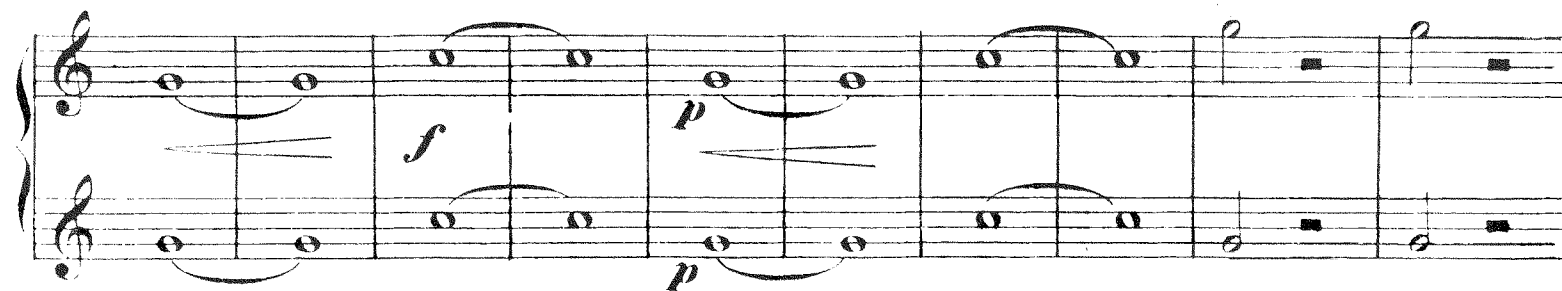
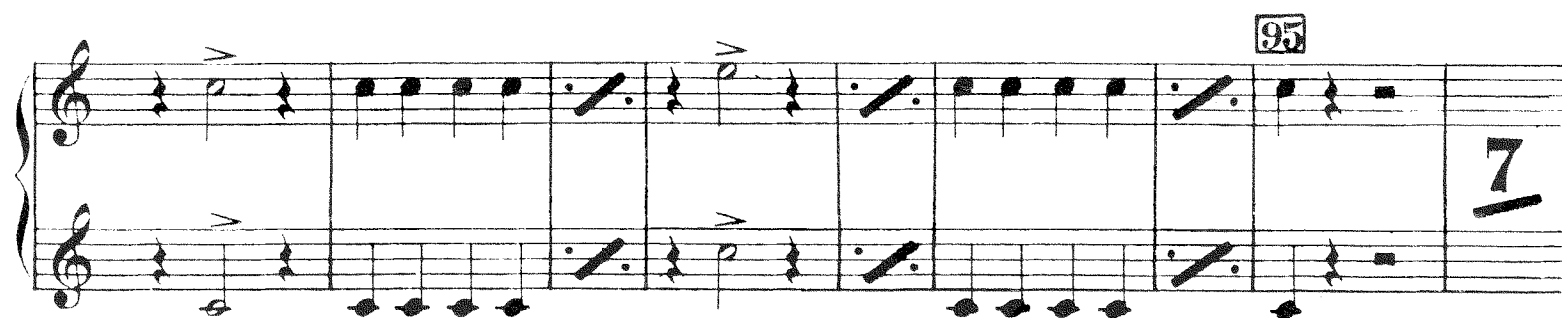
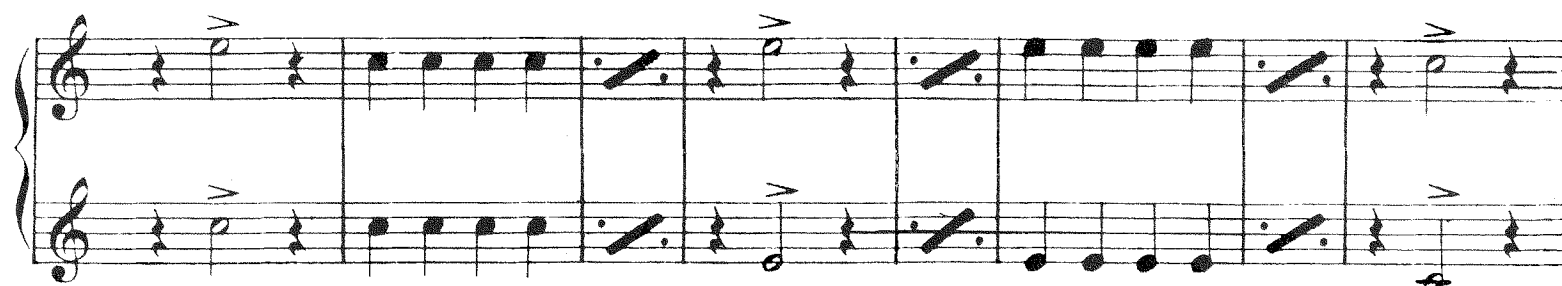
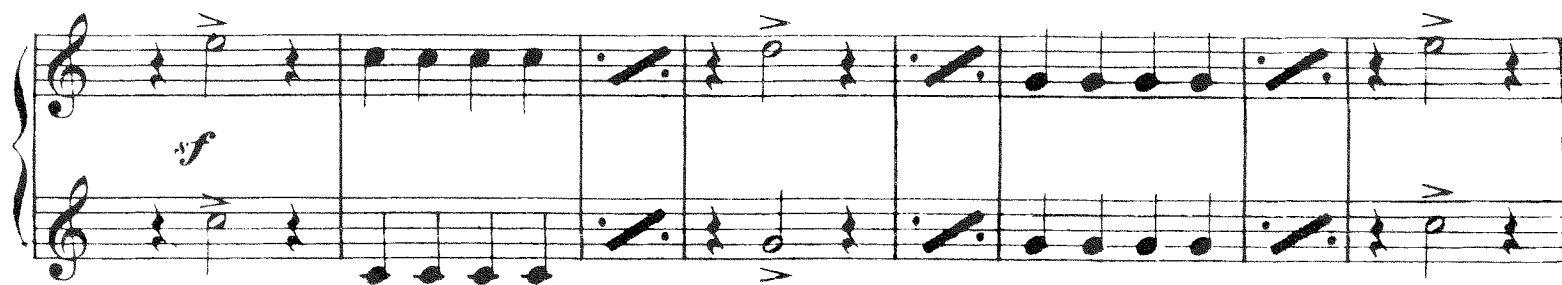
Measures 92-93. Treble and bass staves. Measure 92 has finger numbers 1, 2, 3, 4. Measure 93 has a mezzo-forte (*mf*) dynamic. Both staves contain slurs.

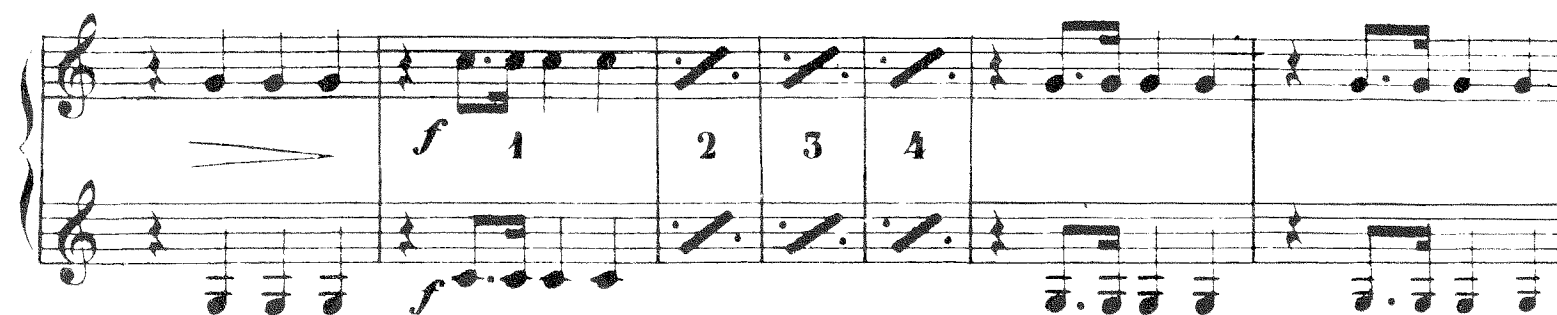
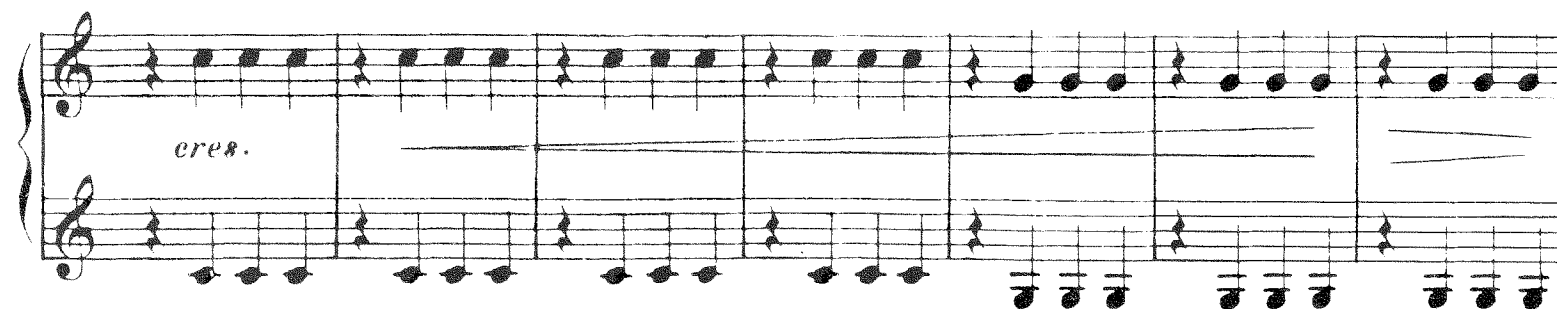
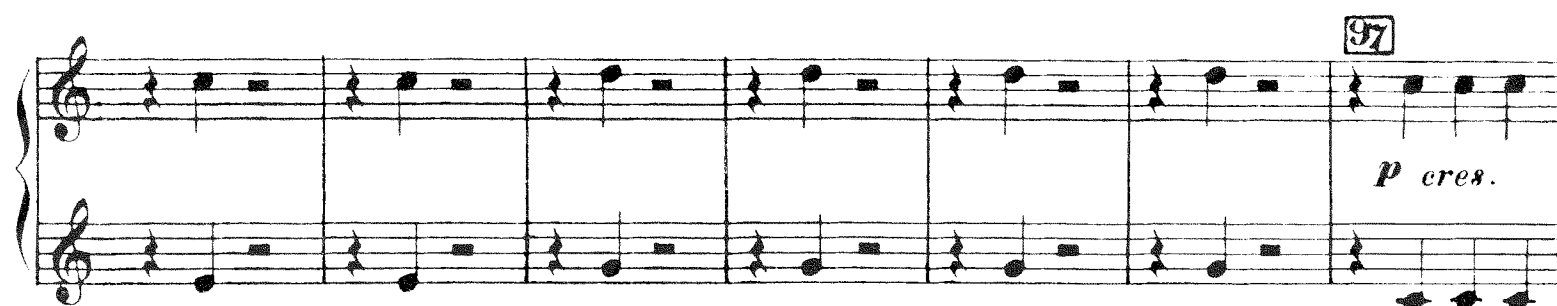
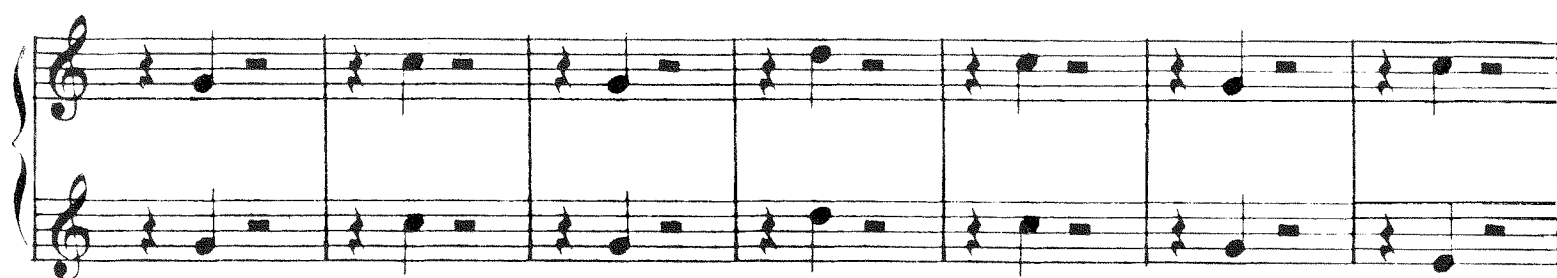
Measures 94-95. Treble and bass staves. Measure 94 has a finger number 1. Measure 95 has a piano (*p*) dynamic. Both staves contain slurs.

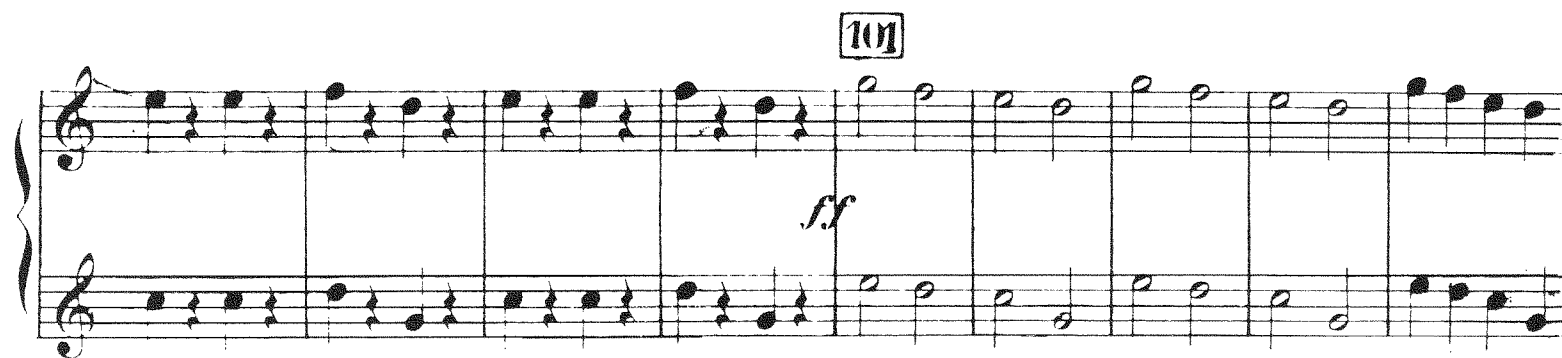
Measures 96-97. Treble and bass staves. Measure 96 has a piano-piano (*pp*) dynamic and finger numbers 1, 2, 3, 4. Measure 97 has a piano-piano (*pp*) dynamic and finger numbers 1, 2, 3, 4. Both staves contain slurs.

Measures 98-99. Treble and bass staves. Measure 98 has a crescendo (*cres.*) marking and finger numbers 1, 2, 3, 4. Measure 99 has finger numbers 1, 2, 3, 4. Both staves contain slurs.

Measures 100-103. Treble and bass staves. Measure 100 has a forte (*f*) dynamic and finger numbers 1, 2, 3, 4. Measure 101 has finger numbers 1, 2, 3, 4. Measure 102 has a forte (*f*) dynamic and finger numbers 1, 2, 3, 4. Measure 103 has a forte (*f*) dynamic. Both staves contain slurs.







VI

FF Fine dell'Atto I.

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

C. ROSSINI

ATTO 29

DUETTINO

№ 9

CORNO 1^o
(in Mi $\flat$)

CORNO 2^o
(in Mi $\flat$)

ALL: MODERATO

12

13

f *p*

si, si, propizio

10 **2** **7** **3**

p *f* *p*

14

p *f*

pp

15

f *p* *pp*

1 **2**

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

DEL M. GIOACCHINO ROSSINI

N. 10.

ARIA ROSINA
(SCENA DELLA LEZIONE)MODERATO
in RE

First system: *f* (forte) dynamics. First ending bracket labeled **1**.

Second system: *f* (forte) dynamics. First ending bracket labeled **4**.

Third system: *f* (forte) dynamics. First ending bracket labeled **1**.

Fourth system: *p* (piano) and *f* (forte) dynamics. First ending bracket labeled **1**.

Fifth system: *p* (piano) and *f* (forte) dynamics. First ending bracket labeled **1**.

107 **VIVACE** **108**

24 **1** Non tener, ti rassi cura **4** sorte a mica *ff* *p* 1 2

ff *p*

3 4 *cresc.* 5 6 *f* *f*

cresc.

MODERATO

p *p*

1

p *p*

109

p *p*

3

p *p*

5 Cara im. *p* magine **3**

p

110

Measures 110-113. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a piano (*p*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

Measures 114-117. Treble and bass staves. Treble staff starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. Bass staff starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

Measures 118-121. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Bass staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

111

Measures 122-125. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

Measures 126-129. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic. Bass staff starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

112

p *cresc.*

113

col canto *a tempo*

Caro a te mi racco- mando **2**

p *cresc.*

114

col canto *a tempo*

2 *f*

ff

ff

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

N.º 12

QUINTETTO

G. ROSSINI

(Dunque andiam (Giudizio a noi)

ANDANTINO

CORNO 1.^o(in Mi^b)CORNO 2.^o(in Mi^b)

116

ff Quale in *ff* toppo *2* *p*

117

2 *f* *p*

118

1 spie - gatevi *2* *7*

119

11 *f*

120

p *1* *f*

121

122

in Sol

MODERATO

Musical score for measures 121-122. Measure 121 features a piano introduction with a 4-measure rest in the right hand and the lyrics "Eh non son sordo". Measure 122 begins with a 2-measure rest, followed by a 3-measure rest, and then continues with a piano introduction. The tempo is marked MODERATO. Dynamics include *f* (forte) and *p* (piano).

123

Musical score for measures 123-124. Measure 123 continues the piano introduction with a 7-measure rest. Measure 124 features a piano introduction with a 2-measure rest. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 125-126. Measure 125 features a piano introduction with a 3-measure rest. Measure 126 continues the piano introduction. Dynamics include *mf* (mezzo-forte) and *p* (piano).

124

Musical score for measures 127-128. Measure 127 features a piano introduction with a 3-measure rest. Measure 128 continues the piano introduction. Dynamics include *p* (piano) and *f* (forte).

125

Musical score for measures 129-130. Measure 129 features a piano introduction with a 3-measure rest. Measure 130 continues the piano introduction. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 131-132. Measure 131 features a piano introduction with a 3-measure rest. Measure 132 continues the piano introduction. Dynamics include *ff* (fortissimo) and *p* (piano). The lyrics "Buona sera, buona" are written below the piano introduction.

126 *f*
 sera *ff* **1**

ALLEGRO

127 in Mi $\flat$
 Son qua, son qua **19** in Mi $\flat$

128
16 Che cosa è stato? **7** *f*

129 col canto ALLEGRO
18 **12** bravo! bravi! bricconi! *f*

130 *p*

131 *p*

cres. a poco *f*

132 *p*

cres.

133

134 *p*

cres. *f*

3 4 1 2 3 4 1 2 3 4 1 2 3 4

cres.

135

1 2 3 4 *p* 1 2 3 4 1 2 3 4 1 2

p

cres.

3 4 1 2 3 4 1 2 3 4 1 2 5 4

cres.

136

1 *ff* 2 3 4 5 6 7 8 11 1 2 5 4

p *cres.*

137

1 2 3 4 5 6 7 8 11

p *cres.*

138

PIU MOSSO

1 2 5 4

sempre f

1 2 3 4 5

p *cres.*

CORNO 1^o E 2^o

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N^o 14.

TEMPORALE

ALLEGRO

146

CORNO 1^o
(in Mi b)CORNO 2^o
(in Mi b)

34 2 1

1

147

2

3

148

sempre f

149

diminuendo sempre

1 *p* 1 2 3 4 5 6 7 8 9 10 29

p VI

Detailed description: This is a musical score for two horns, Corno 1^o and Corno 2^o, both in B-flat. The score is for measures 146 through 149 of a piece titled 'IL BARBIERE DI SIVIGLIA' by G. Rossini. The tempo is 'ALLEGRO' and the mood is 'TEMPORALE'. The key signature has one flat (B-flat). Measure 146 starts with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. Measure 147 continues this pattern. Measure 148 is marked 'sempre f' (always forte) and features a continuous sixteenth-note run. Measure 149 is marked 'diminuendo sempre' (always diminishing) and features a sequence of notes numbered 1 through 10, ending with a final note marked '29'. The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

CORNO 1.^o E 2.^o

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.^o 15

TERZETTO

ANDANTE

CORNO 1.^o
(in Fa)CORNO 2.^o
(in Fa)

150

6

son vi - cino a deli - rar 8

son vi -

151

152

153

5

3

154

155

3

2

156

157

25

21

29

ALLEGRO

IL BARBIERE DI SIVIGLIA

ATTO II. - Scena ed Aria - Conte (T) : "Cessa di più resistere.,

CORNO I.

Recitativo *Maestoso*

In Mib 28

[160] 21

Fag. *f* *p* *f* *p*

(Fag. Cl.)

[161] 5

f

[162] 5 13

Andante

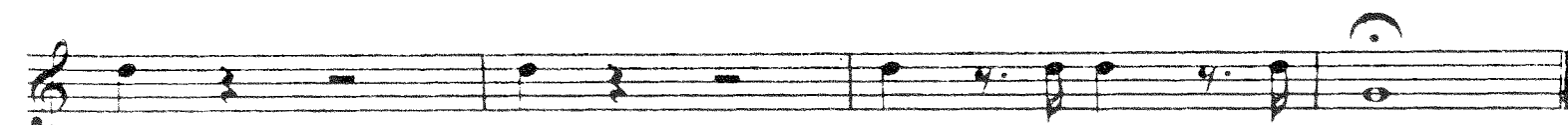
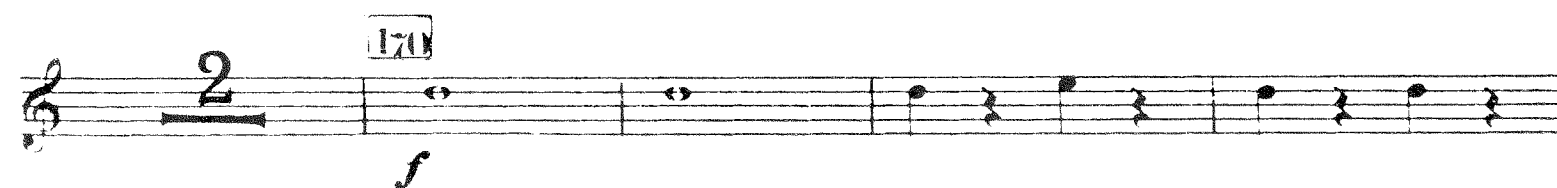
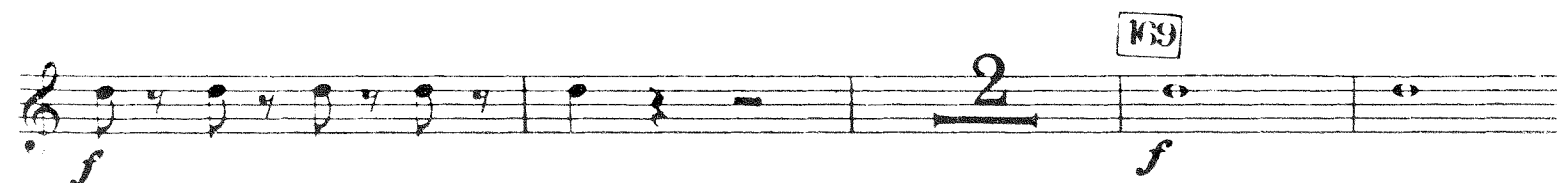
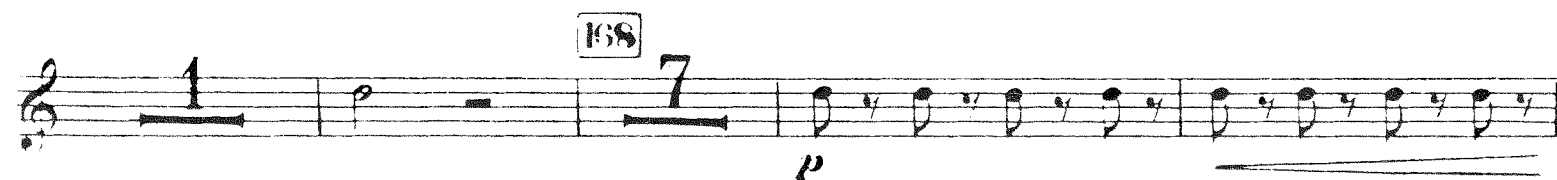
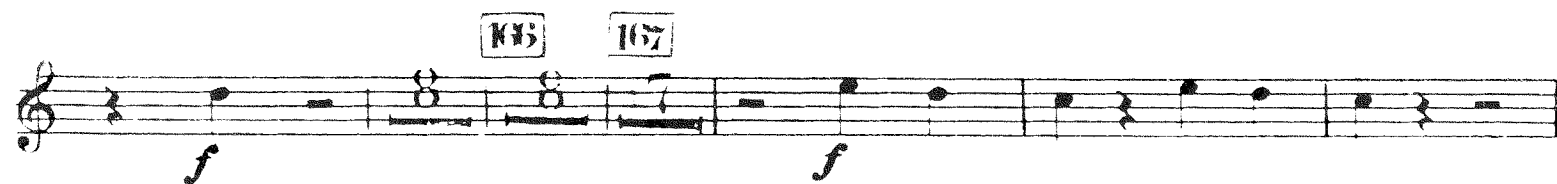
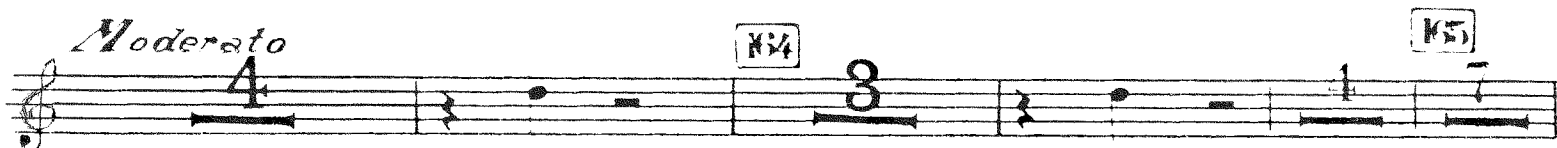
Allegro [163] *col canto*

f

ff

2

1



IL BARBIERE DI SIVIGLIA

ATTO II. - Scena ed Aria - Conte (T) : "Cessa di più resistere.,

CORNO II.

Recitativo Maestoso

In Mib **28**

160 **21** *Fag.* *f* *p* **161** **5**

(Fag. Cl.)

5 *f*

f

162 **5** *Andante* **13**

col canto *Allegro* **163** *f*

2 *ff*

1

Cor. II. 57

f *f*

Moderato

164 165

f *f*

166 167

f *f*

168 169

p *p*

170 171

f *f*

p *cresc.* *f*

174 175

f *f*

ff *ff*

ff *ff*

ff *ff*

N^o 16.FINALE 2.^o

ALLEGRO

CORNO 1.^o
in SolCORNO 2.^o
in Sol

Musical score for Horns 1 and 2, measures 171-177. The score is written for two horns in G (Sol). The tempo is ALLEGRO. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings (f, p, ff) and articulation (accents). Measures 171, 172, 173, 174, 175, 176, and 177 are indicated by boxed numbers. The score ends with a double bar line and a repeat sign.

VI

Fine dell'Opera

GIOACCHINO ROSSINI

LA GAZZA LADRA

SINFONIA

Rielaborazione di
RICCARDO ZANDONAI

CORNO I. in Mi

Maestoso, marziale

1

ff

mf

SOLO

p

ff

mf

1

p

ff

ff

mf

SOLO

p

ff

mf

p

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The melody consists of four measures of whole notes (C4, D4, E4, F4) followed by a five-measure rest. The second part of the system starts with a forte 'ff' dynamic and features a series of eighth notes with grace notes, creating a rhythmic pattern that suggests a swan's call.

Allegro con brio

16

ff



The first staff of music is written on a five-line treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a sequence of eighth and sixteenth notes, starting on G4 and moving in a generally ascending and then descending pattern across the staff.

3

ff

4

2 3 4 5 6

4 VUOTA

5 10 17 9 1

(Archi) (Oit.) *p*

5 1 11

p

6 32 1

(C. Cassa Pieno) Triang *f*

4 3

ff

7 *ff tutta forza*

8 4

f

rall. . . . *a tempo*

3 14

p

pp

9

ff

Più mosso

11

ff

125588 - XIV 125846

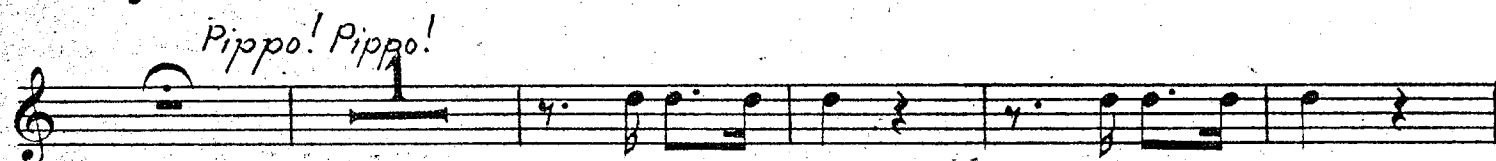
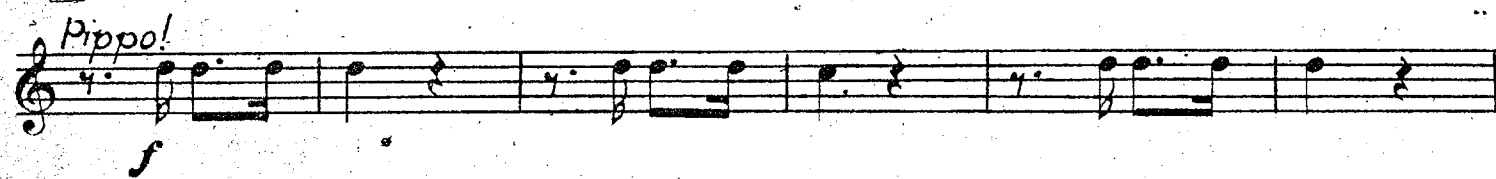
GIOACCHINO ROSSINI
LA GAZZA LADRA
ATTO I.

CORNO I.

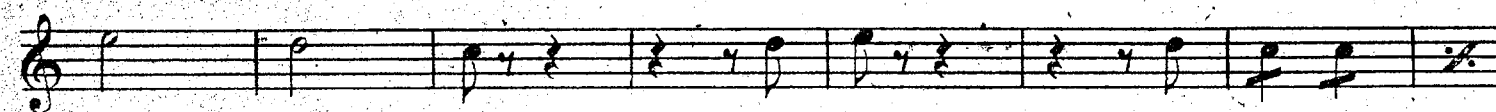
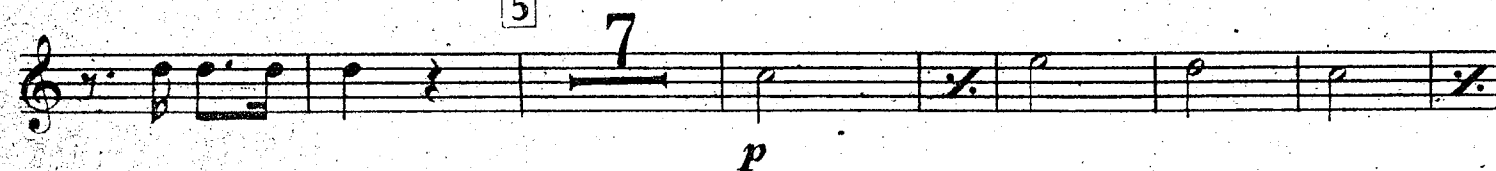
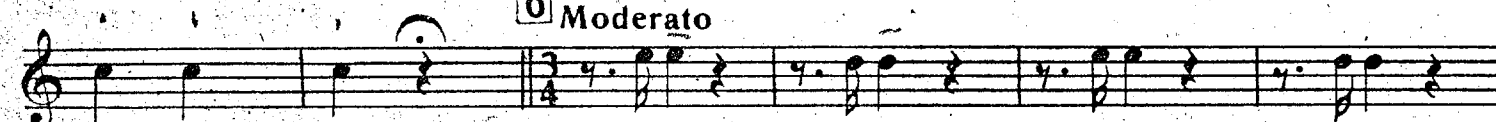
in Sol
Brillante

The musical score for Horn I is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is indicated as 'in Sol Brillante'. The first staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The second staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The third staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The fourth staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The fifth staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The sixth staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The seventh staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The eighth staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The ninth staff contains a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The score includes various dynamics such as *ff*, *p*, and *f*. It also features articulations like accents and slurs. Fingerings are indicated by numbers 1, 2, and 3. A section labeled 'VUOTA' (empty) is marked with a 9-measure rest. The score concludes with a fermata and the handwritten note 'Pippo?'.

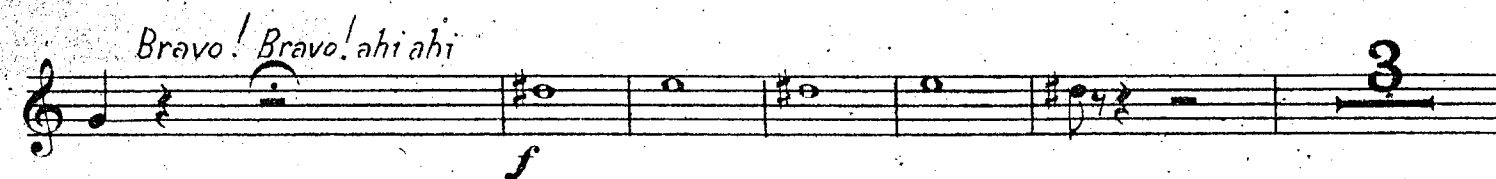
4



5

6 in Do
Moderato7 in Mi b
Lo stesso tempo.

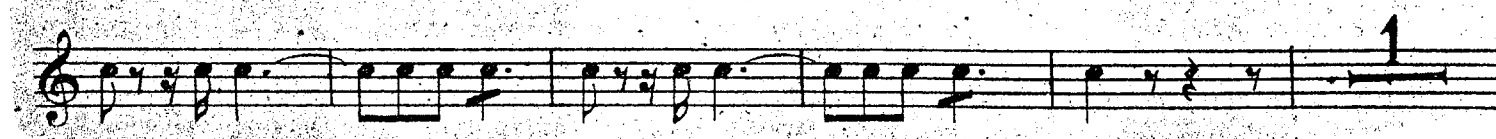
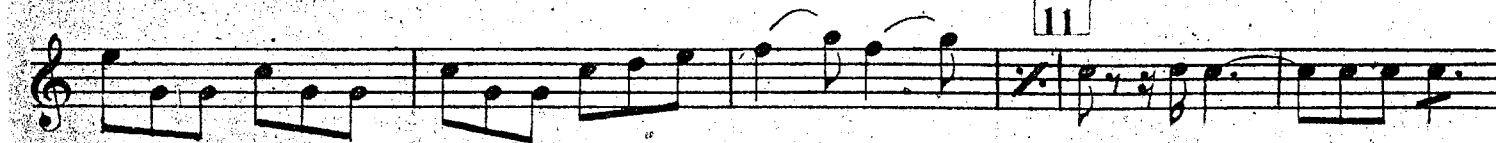
8



9 Allegro con brio



11





Recitativo

35

Di-ci ben, vò nel-l'orto, e là ti aspetto

1

12 in Mi
Moderato

col canto 14 *a tempo*

5 1 7

p

f

15 Allegro: *p*

16 *f* *pp*

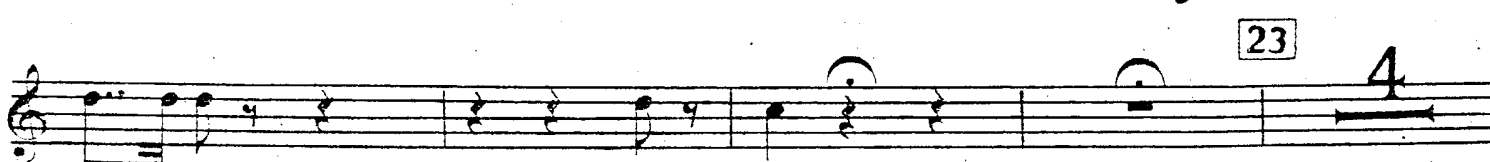
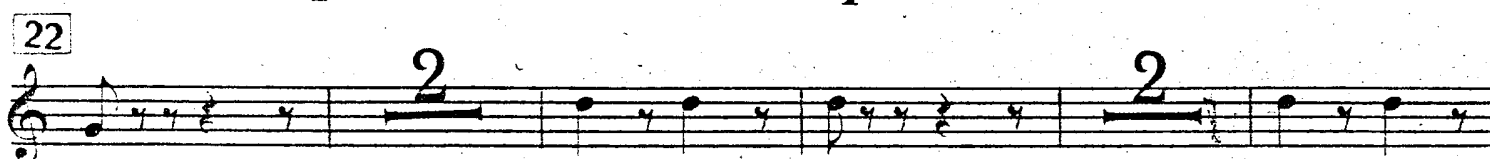
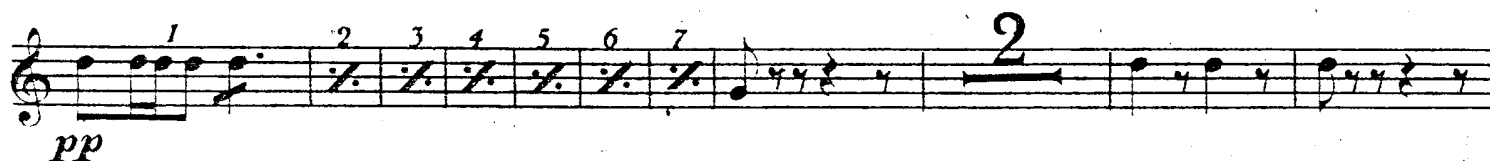
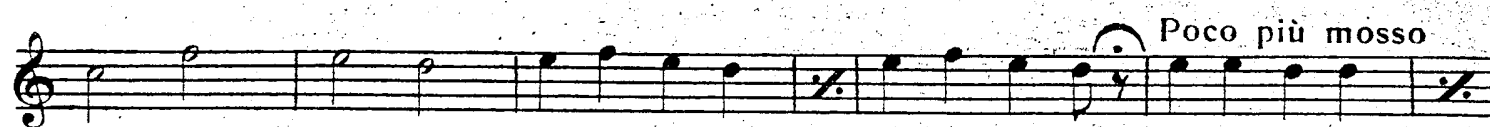
pp

rall. *a tempo* 2

pp *pp*

1 17

p *pp* *cresc.*



f *p*

24 *f* *p*

f 3 3 3 3

Andantino moderato *f* *p*

f *p* 1 4 1 (Cor. II.)

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

5 *p* 6

B Un poco animando *f* *p* **C** Con anima *p*

rit. col canto *a tempo* *pp* *SOLO* *p*

D *col canto* *f* 5 1

a tempo *in Re* *Allegro* *ff*

Musical score for a piece, likely a piano or organ, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "in Fa", "Allegretto mosso", "Recitativo", and "Piú mosso". Measure numbers 25, 26, 27, and 28 are indicated in boxes. The piece concludes with a double bar line and the number 22.

Dynamics and markings: *p*, *pp*, *f*, *sf*, *ff*, *cresc.*, *1*, *Piú mosso*, *Recitativo*.

Measure numbers: 25, 26, 27, 28, 22.

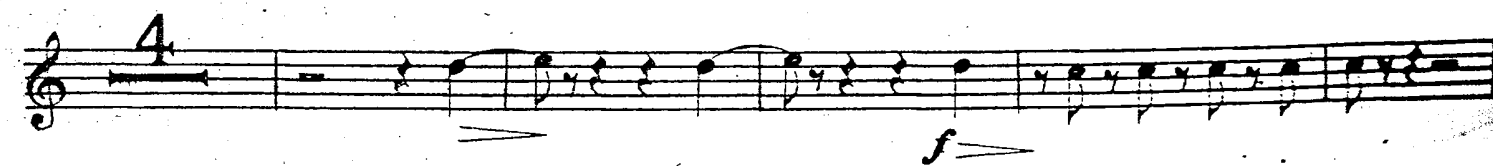
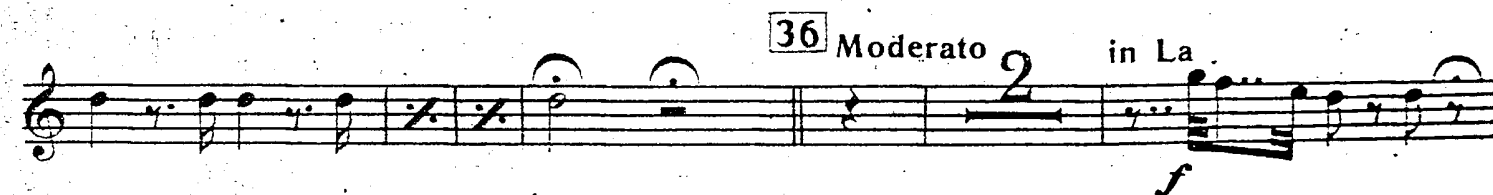
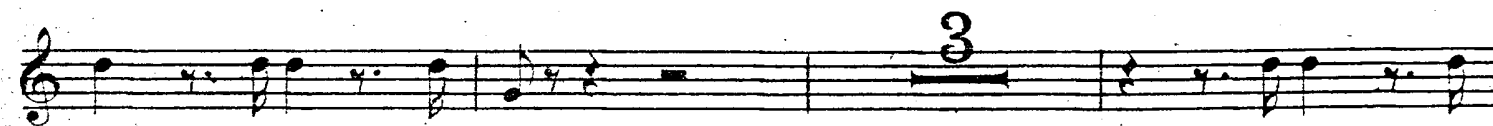
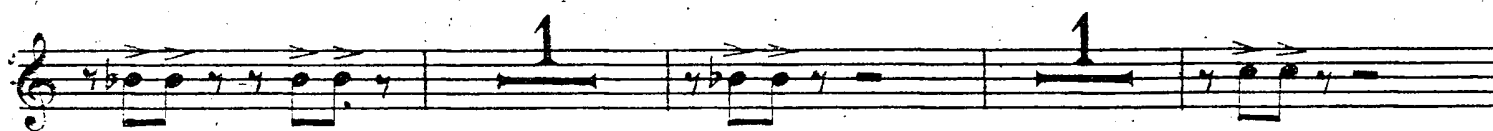
Come! che dite?... Ascolta e trema!

29

11

in Fa
SOLI

30



37 4

38 3 4

39 7 4 *pp*

40 *Presto* 9

I. Tempo

41 8 5

42

Recitativo

50 *Mia cara, fate il pia - cere, leggete vo*

43 in Fa Moderato 14 44 13

45 SOLO *p* *f* *f*

46 *f* *mf*

47 Andante mosso *mf*

48 *p* *f* *p* *f*

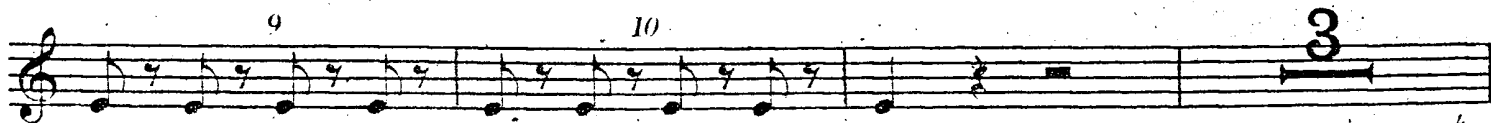
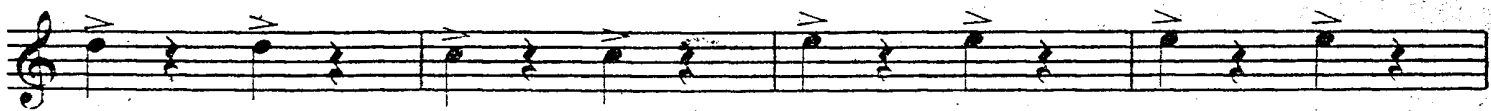
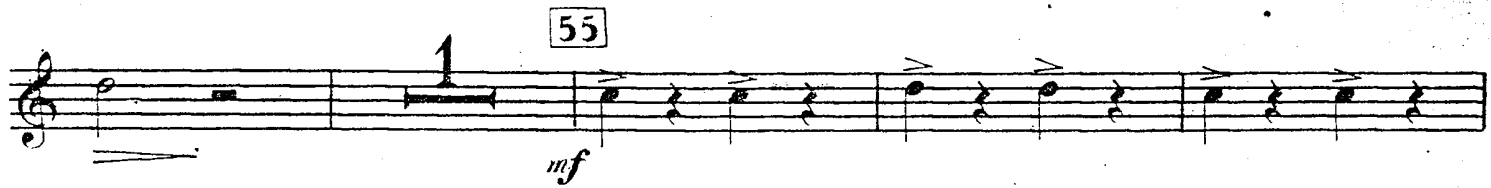
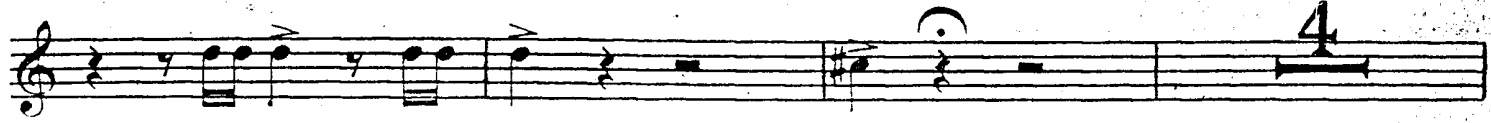
49 Allegro *p* *f*

50 *f*

51 16 52 8 53 5 *col canto*

54 *a tempo* *gore;* *vieni meco e lascia far.* *f*

Via de poni quel ri-



57 *Vivace* 6

f *p*

7 1 58

p *pp*

cresc.

59

f

60

f *f*

Piú mosso

2

FINE DELL'ATTO I.

ATTO II. Quadro I.

Allegro moderato **23** Recitativo **67** de-si-

- - stete. Non posso. Ma... Si-lenzio! E voi scrivete. Pianof.

in Do
Allegro

f

1 **6** I' stato oggi ra-

- pito... Rapito, no; *f* **10**

2 *p*

5 Fer - - nando Villa - bella! Villa - bella! Come, come?

3 *p* *f*

4 *f* **4**

4 *E' mio, si- gno- ra; e*

f

mi - o

f

1

5 *Parlar non vuoi? Cio - e'?* *Meno mosso*

f

7

p

a tempo

6

5

Io, no. Si- gno- ra... io

2

spero...

f

a tempo

p

7

f

6 *Oh cru- del fata- li- ta'!*

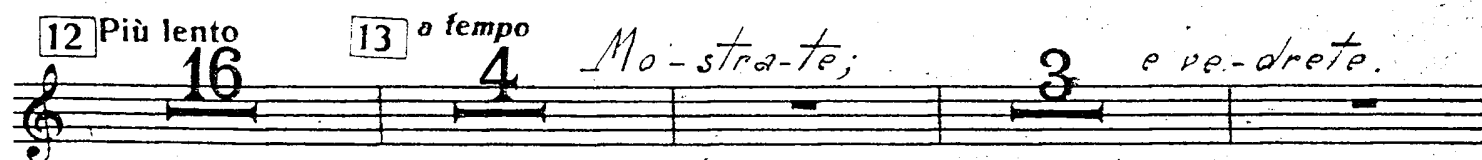
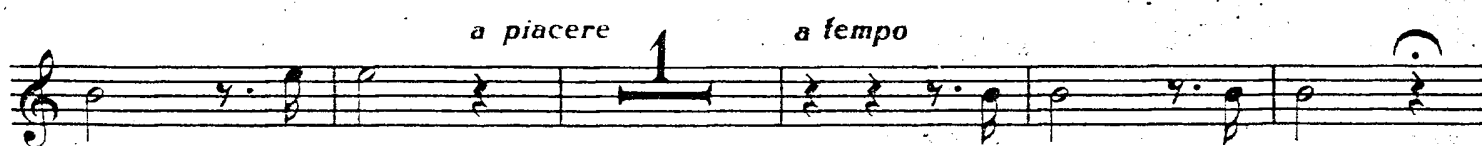
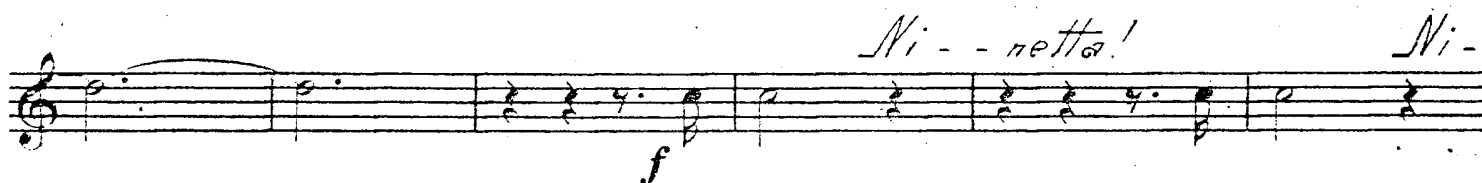
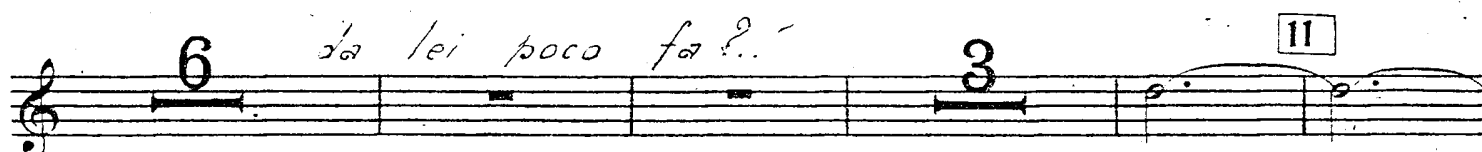
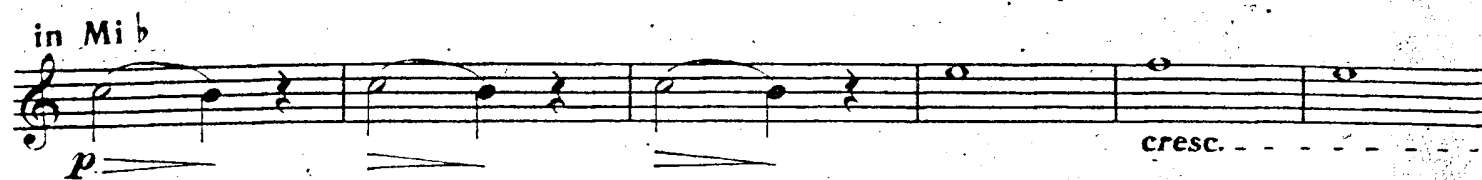
f

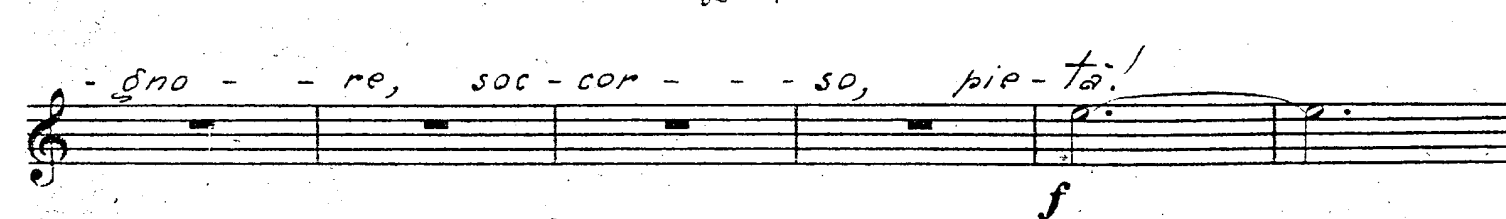
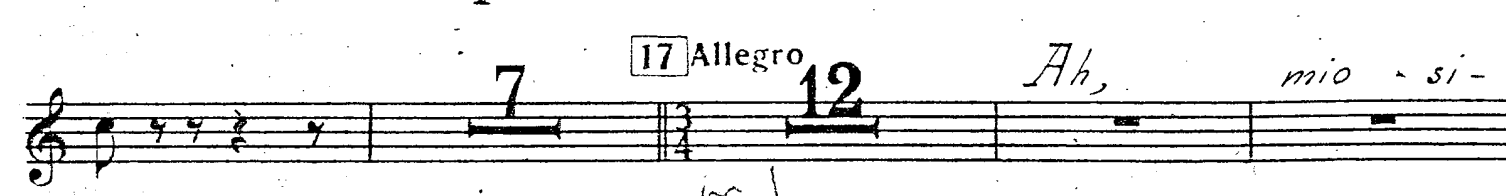
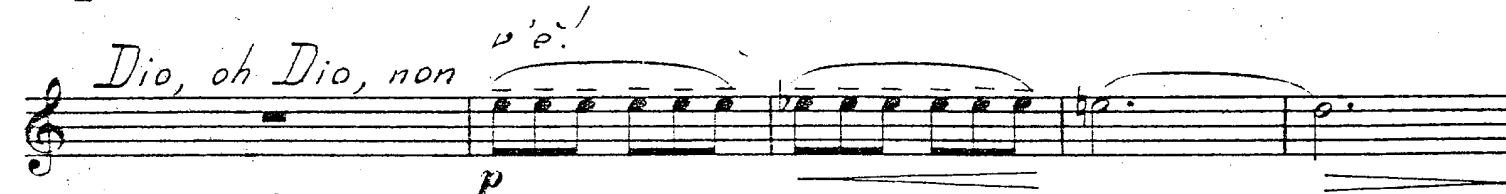
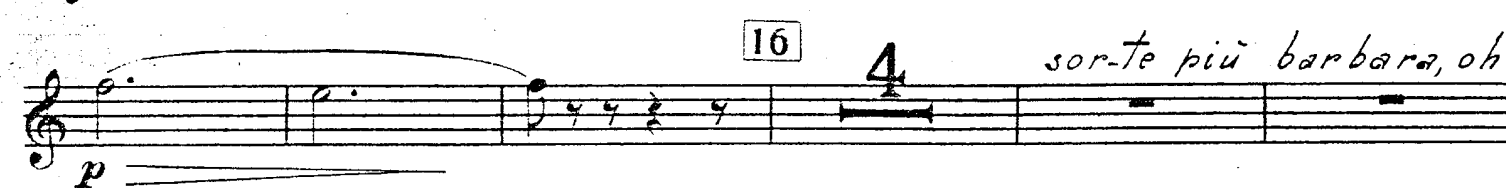
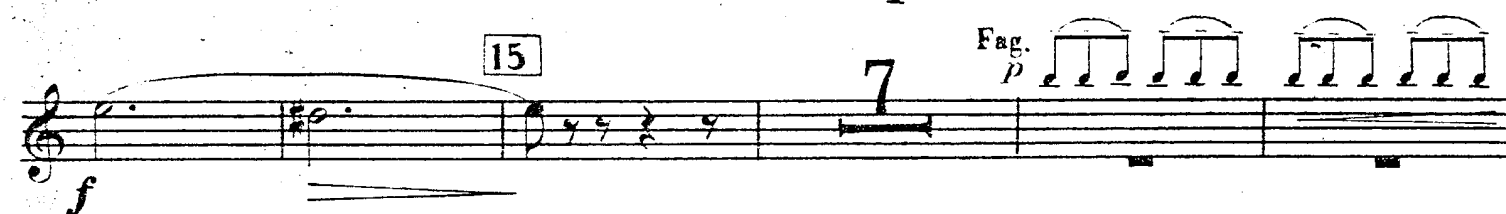
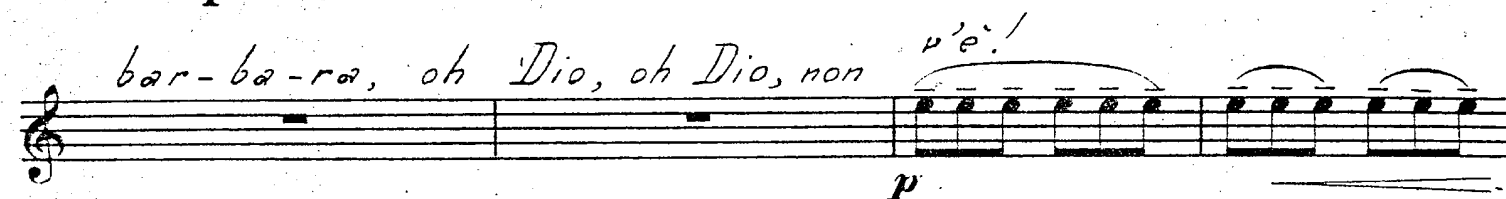
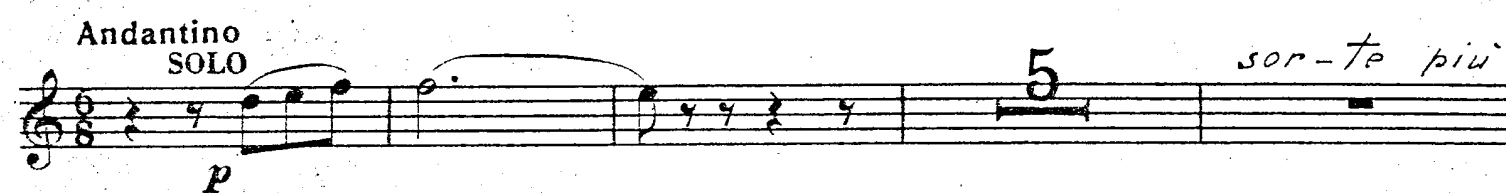
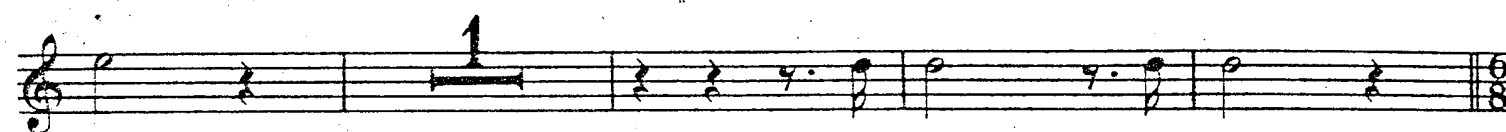
8

16

9

Fl. f





Meno mosso

in Do

Allegro vivace (in 2)

4

f

ff

19

pp

5

f

20

p

f

ff

k

21

p cresc. *f*

f *f*

22 Piú mosso *p*

cresc.

p cresc.

f

23

ff

24

FINE DEL QUADRO I.

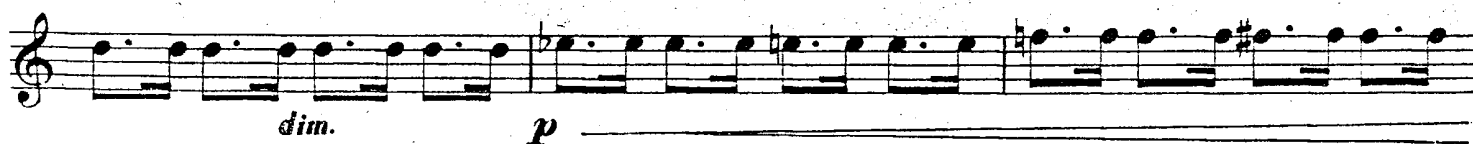
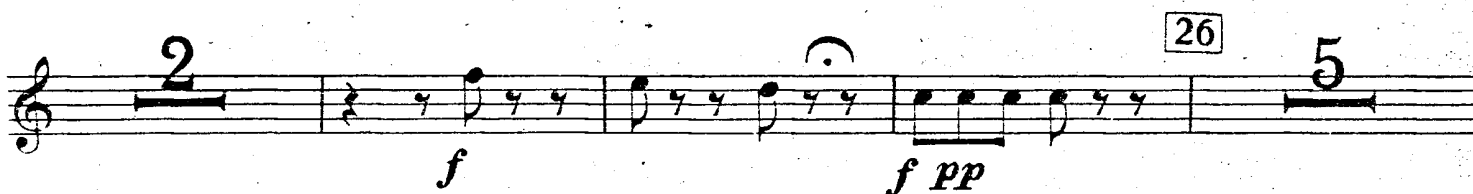
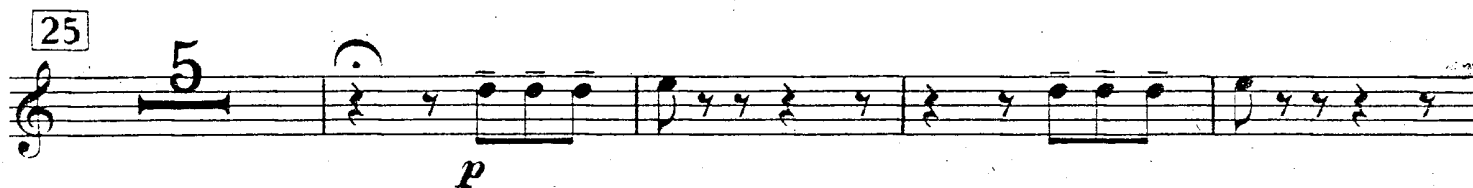
Quadro II.

in La
Recitativo

39

... oh giorno or-

-rendo! Condannata sa-rò... Non più! t'in-tendo!

in La
Andante grazioso

30

31

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are four measures in total, with the first measure containing a quarter rest followed by a dotted quarter note. The notation is written in a cursive, handwritten style.

32 a tempo

Recitativo 6 *(Al. - l'arte!) orsù, mia povera Ni-*

-netta, t'accosta. **1** *in Do Andantino* **4** *p*

33 *pp*

34 *f* *p*

35 *pp* *cresc.*

f *cresc. ancora*

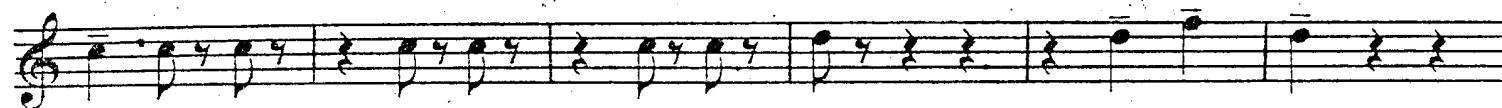
36 *Mosso* **10** *ff*

SOLO **37** **7** **8** *p* *f* *cresc.*

ff

f

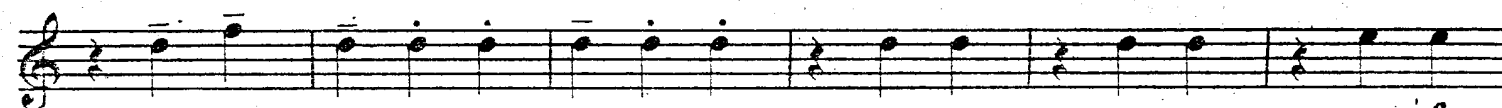
38 Vivace



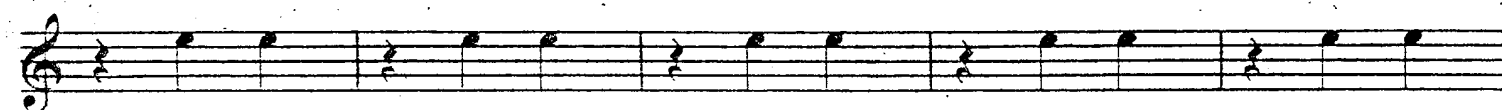
39



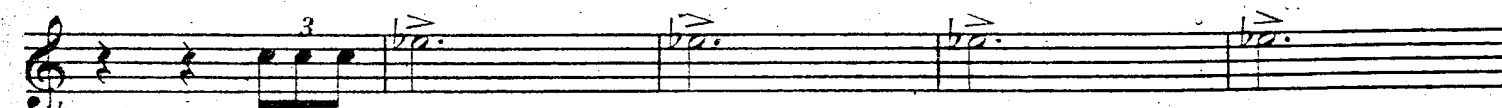
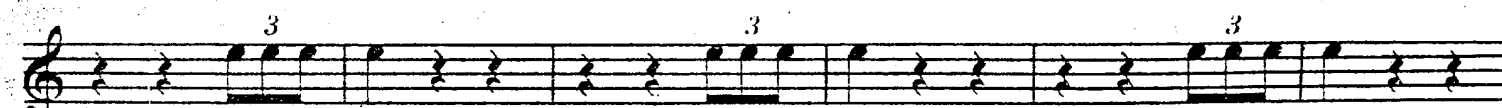
cresc. a poco a poco

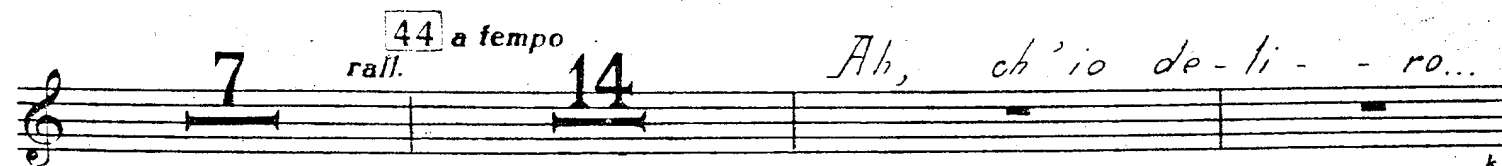
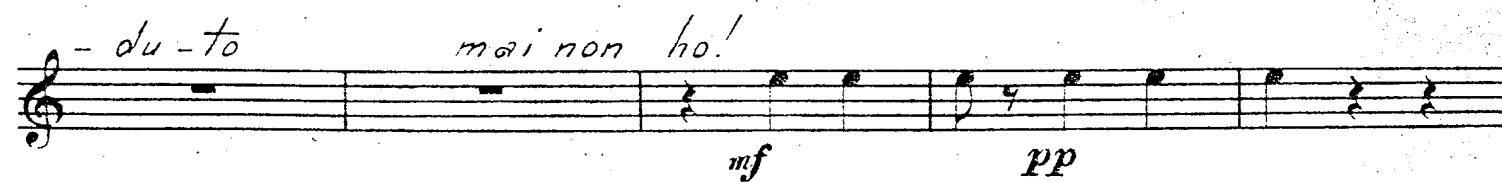
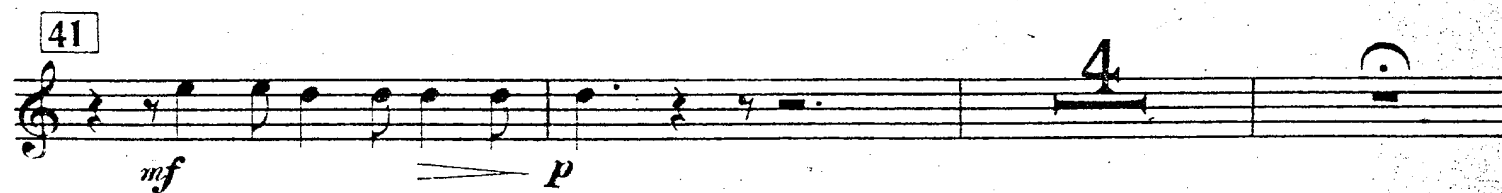
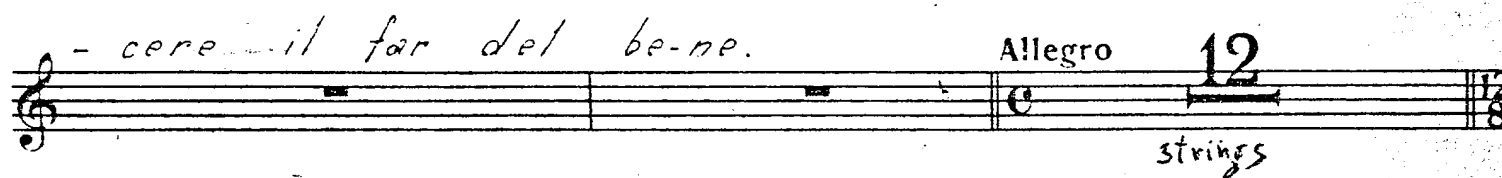


mf



40 Più mosso





ATTO III.

in Do
Maestoso, ma con moto

1

pp

3

f *pp*

4

13

f

5

pp *f*

pp *f* *cresc.*

6

1

dim. *k*

Musical score for a piano piece, page 26. The score consists of ten staves of music. It includes various dynamics (*f*, *p*, *pp*, *mf*), articulations (accents, slurs), and performance instructions (*SOLO*, *Sostenuto*, *Allegro agitato*, *a tempo*, *Meno mosso*). Measure numbers 1, 5, 6, 7, 8, 9, 10, 11, 12, and 16 are indicated. The key signature changes from one key to another between measures 9 and 10.

14 Allegro come prima

f

2 3 4 5 6

Andante

15 Un poco più mosso

16 *s tempo*

f

p *pp*

Allegro come prima (in 2)

mf

17

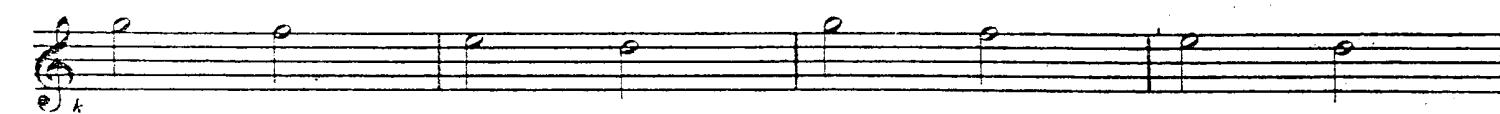
in Mi Vivace

18

sf

16 8

in Mi



23

The first staff of music is in treble clef and 2/4 time. It begins with a quarter rest, followed by a half note G4. The next measure contains a quarter rest, followed by a quarter note G4. Measures 3 through 8 are marked with a double bar line and a slash, indicating a repeat or a section to be played multiple times. Measures 9 through 12 show a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3.

(in Mi b)
Tempo di marcia funebre

(Cl. Fag.)

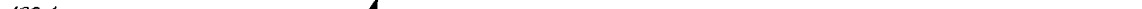
28

Ordui-

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature change to one sharp (F#), and various musical notes and rests. The handwriting is in ink on aged paper.

- date mi,

- datemi,



29

A single staff of handwritten musical notation. The staff begins with a treble clef. The music consists of several measures separated by vertical bar lines. The notes are mostly eighth and quarter notes, with some beamed eighth notes. There are also rests and some notes with accidentals (sharps and flats). The handwriting is somewhat informal, with some notes and bar lines appearing slightly irregular. The paper is aged and shows some staining.

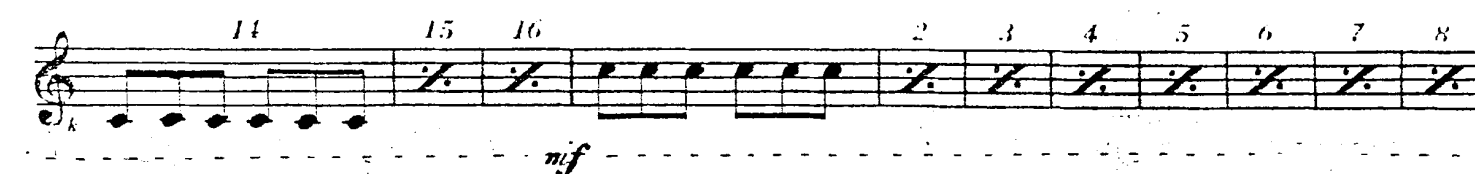
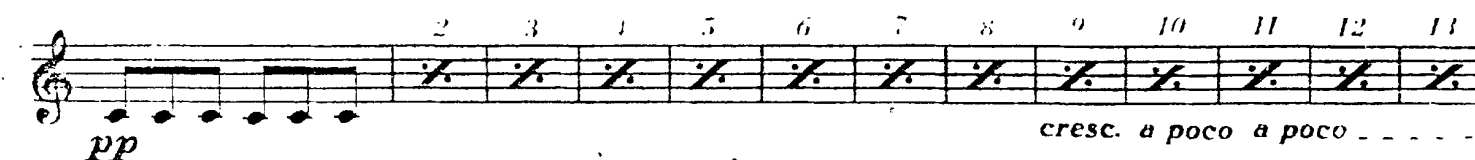
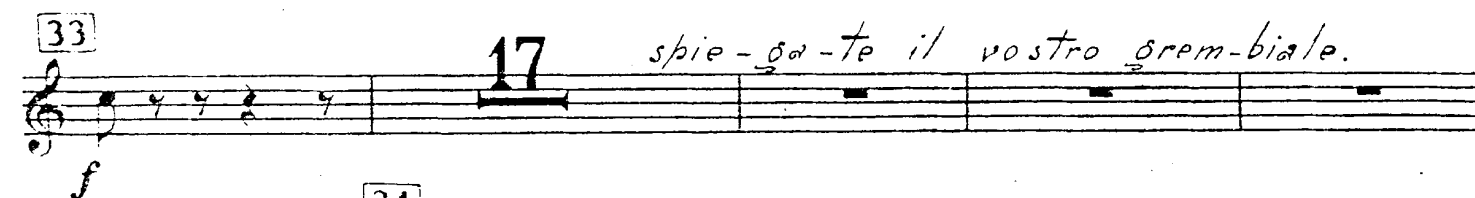
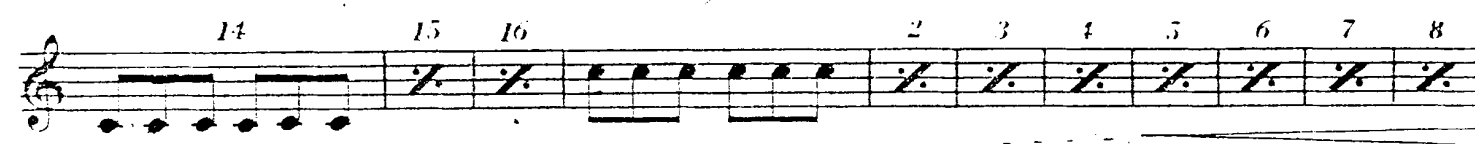
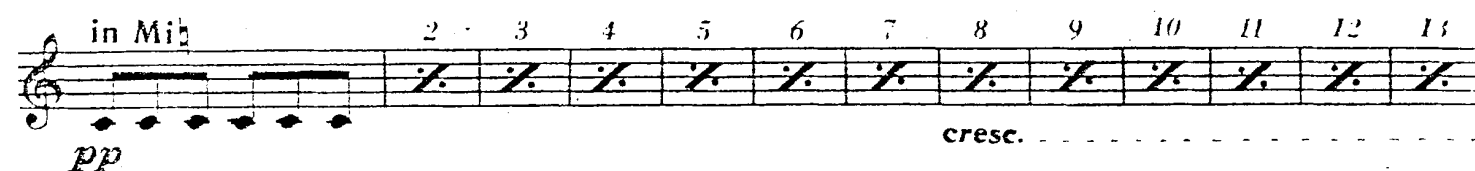
dim. sempre

diff.

PPP

in Mi

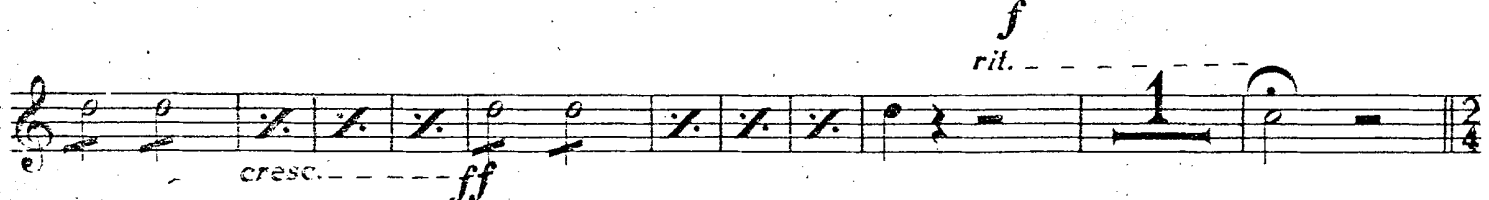
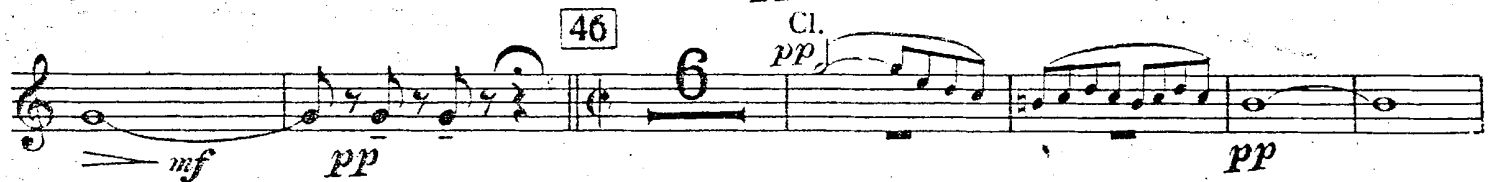
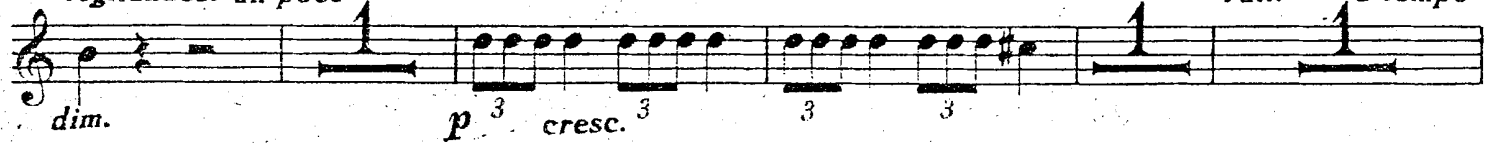
Recitativo



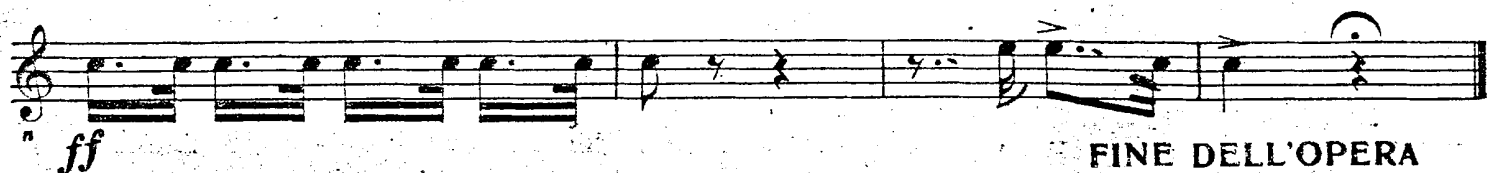
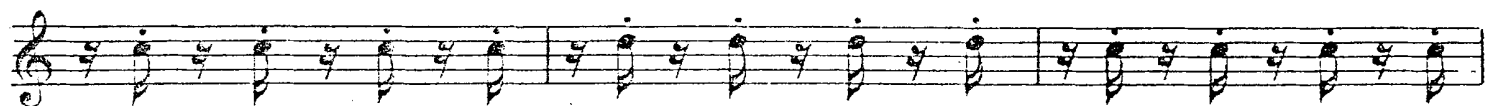
Andante sostenuto e calmo



Agitandosi un poco



Andante grazioso e un po' mosso



FINE DELL'OPERA

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Horn I in F

4

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.

animando *riten.* *sostenuto* *mf* *p*

12

animando *sostenuto* *mf* *p*

17

A

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

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* *riten.* *pp*

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

53

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

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

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

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

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

102 12/8 (C)

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

6

Horn I in F

Tempo I 8 **G** *animando*

108 *mf espr.* *mf* *riten.* *sostenuto* *mf*

120 *p* *p* *mf* *animando* *sostenuto* **H** *p*

126 *animando* *mf cresc.* *f* *riten.* *Più mosso* *mf* *f*

132 *mf* *cresc.* *f* *Un poco più animato* *ff*

138 **I** *ff* *ritenuto*

142 *Andante mosso* *ff* *f* *cresc.*

144 *animando* *ff* *riten.*

146 *fff* *f* *animando un poco* *cresc.*

148 *ff*

150 **K** *cresc.*

152 *Molto più andante* *fff*

154 *animando* *ff* *f* *riten.* *Più animato* *ten. ten.* *simile* *riten.* *mf* *p*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Horn I in F

7

Allegro non troppo

158 *fff* *fff*

166 *riten.* *mf* *p* *pp* **Tempo I** *pp* *pp*

172

175 *pp*

178 *pp* *ppp* *rit. molto*

III

Valse
Allegro moderato

1 *ten.* *p* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *3* **A** *p*

13 *p* *p* *8* *sons bouchés* *5*

37 **B** *8* **C** *2* *Hitzbl.* *mf* **D** *2* *mf* *11*

68 *Hitzbl.* *f* *2* *p* *mf* *p* *mf* *2*

81 **E** *1* *p* *mp* *mf* *2* *mp* *mf* *1* *p* *2*

94 *p* **F** *8* **G** *1* *mp* *1* *4* *pp*

113 *mp* **H** *2* *mp* *7*

gestopft