

# Orchestral Studies Vol.1

Compiled by Julius Pranavičius

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Beethoven — Symphony No. 8  
Corno I

(in F)

Musical score for Corno I, measures 31 to 70. The score consists of five staves of music. Measure 31 starts with a dynamic of *f*. Measures 32-33 show eighth-note patterns. Measure 34 begins a section labeled "Solo". Measure 35 has dynamics *sf*, *f*, *f*. Measure 36 ends with "Fine dolce". Measures 37-38 continue the solo section. Measure 39 starts with *cresc.* *p*. Measures 40-41 show eighth-note patterns. Measure 42 ends with "Fine dolce". Measures 43-44 continue the solo section. Measure 45 starts with *p*. Measures 46-47 show eighth-note patterns. Measure 48 starts with *cresc.* *p*. Measures 49-50 show eighth-note patterns. Measure 51 starts with *cresc.* *p*. Measures 52-53 show eighth-note patterns. Measure 54 starts with *p*. Measures 55-56 show eighth-note patterns. Measure 57 starts with *cresc.* *p*. Measures 58-59 show eighth-note patterns. Measure 60 starts with *f*. Measures 61-62 show eighth-note patterns. Measure 63 starts with *p*. Measures 64-65 show eighth-note patterns. Measure 66 starts with *cresc.* *p*. Measures 67-68 show eighth-note patterns. Measure 69 starts with *p*. Measures 70-71 show eighth-note patterns. Measure 72 starts with *dim.* Measures 73-74 show eighth-note patterns. Measure 75 starts with *pp*. Measure 76 ends with "Men. Da capo al Fine".

Corno II

(in F)

Musical score for Corno II, measures 32 to 70. The score consists of five staves of music. Measure 32 starts with a dynamic of *f*. Measures 33-34 show eighth-note patterns. Measure 35 begins a section labeled "Solo". Measure 36 has dynamics *sf*, *f*, *f*. Measure 37 ends with "Fine dolce". Measures 38-39 continue the solo section. Measure 40 starts with *p*. Measures 41-42 show eighth-note patterns. Measure 43 starts with *cresc.* *p*. Measures 44-45 show eighth-note patterns. Measure 46 starts with *p*. Measures 47-48 show eighth-note patterns. Measure 49 starts with *cresc.* *p*. Measures 50-51 show eighth-note patterns. Measure 52 starts with *p*. Measures 53-54 show eighth-note patterns. Measure 55 starts with *cresc.* *p*. Measures 56-57 show eighth-note patterns. Measure 58 starts with *p*. Measures 59-60 show eighth-note patterns. Measure 61 starts with *cresc.* *p*. Measures 62-63 show eighth-note patterns. Measure 64 starts with *p*. Measures 65-66 show eighth-note patterns. Measure 67 starts with *cresc.* *p*. Measures 68-69 show eighth-note patterns. Measure 70 starts with *p*. Measures 71-72 show eighth-note patterns. Measure 73 starts with *dim.* Measures 74-75 show eighth-note patterns. Measure 76 starts with *pp*. Measure 77 ends with "Men. da Capo al Fine".

# Worksheet

## Checklist

## Notes

Tempo (metronome mark)	
Subdivision (note value/pattern)	
Breathing plan	<input type="checkbox"/>
Phrasing plan	<input type="checkbox"/>
Dynamics plan	<input type="checkbox"/>
What do other parts play? (see the score)	→
Translate foreign terms	→
Practice strategies	→
Historical notes and background information	→

## Performance reminders

## Recordings

Nr	Orchestra, conductor	Horn player(s)	mm:ss	Notes (tempo etc)

# Symphonie Nr. 5

e-moll

Horn I in F

Peter Iljitsch Tschaikowsky op. 64

II

Andante cantabile, con alcuna licenza

5

Viol. II

Solo

dolce con molto espress.

animando -

riten.

A sostenuto

animando

mf

>p

Con moto

dolce

animato

The musical score consists of two systems of music for Horn I in F. The first system starts at measure 5 with a dynamic of *p*. It includes markings for *animando*, *riten.*, *sostenuto*, and *mf*. The second system begins at measure 12 with a dynamic of *p*, followed by *mp*. It includes markings for *animando*, *sostenuto*, and *animato*.

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# PUCCINI : Tosca

## 3. Akt

*I.Horn in E*

*Andante sostenuto*

The musical score for the Horn in E part of Act 3 of Puccini's Tosca. The score is in common time (indicated by 'c') and consists of three staves of music. The first staff begins with a dynamic marking of ff and a performance instruction 'unisono'. The music features eighth-note patterns with various slurs and grace notes. The second staff continues the melodic line with similar eighth-note patterns and dynamics. The third staff concludes with a dynamic marking of pp.

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What do other parts play? (see the score)	→
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# ROSSINI : Der Barbier von Sevilla

## Ouverture

*I.Horn in E  
Andante maestoso*

*p dolce*

*mf*

*tr*

*I.Horn in G*  
*Allegro*

A musical score for piano, featuring two staves. The top staff is in common time (C) and treble clef, with dynamics *p* and *dolce*. The bottom staff is also in common time and treble clef. Measure 11 consists of eighth-note patterns. Measure 12 begins with a melodic line in the top staff and concludes with a rhythmic pattern in the bottom staff.

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What do other parts play? (see the score)	→
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# Der Freischütz

Ouverture

Adagio [♩ = 72]

C. M. von Weber

Musical score for the Overture, Adagio section, starting at measure 9. The score consists of four staves. Measures 9 through 14 are shown. Measure 9 starts with a single note followed by rests. Measures 10-11 show sustained notes. Measures 12-13 show eighth-note patterns. Measure 14 concludes with a dynamic of *dolce*. The key signature is C major throughout.

15

Musical score for the Overture, Adagio section, starting at measure 15. The score consists of four staves. Measures 15-19 are shown. Measures 15-17 feature eighth-note patterns. Measures 18-19 show sustained notes. Dynamics include *mf* and *mf*.

21

Musical score for the Overture, Adagio section, starting at measure 21. The score consists of four staves. Measures 21-25 are shown. Measures 21-23 feature eighth-note patterns. Measures 24-25 show sustained notes. The key signature changes to F# major at measure 21.

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1

Johannes Brahms  
Symphony No. 2 in D Major, Op. 73

in D

Horn I

**Allegro non troppo**

Solo

26

Vcl. u. K.-B.

Pk. Pos. Pk. Pne.

Ob.

439

**2 M**

**1**

*pp* *p* <> > < *f* *dim.*

453

**Solo**

*p* *dolce* *cresc.*

463

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

*in tempo, ma più tranquillo*

473

*mp* *espress.* *cresc.*

in H basso

**Adagio non troppo**

*poco f* <> *p* <> <>

10

**Vcl.** *p* < *mf* > *p* *A Solo* *p*

19

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

25

*Ob.* *s... 12/8*

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Antonín Dvorák  
Cello Concerto in B Minor, Op. 104

(in F)

**Corno I.**

**[6] Meno. Tempo I.**

**Corno II.**

**in F**  
**Corno III.** **[6] Meno. Tempo I.**

**Corno III.**

(in C)

**[6] Meno. Tempo I.**

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Nr	Orchestra, conductor	Horn player(s)	mm:ss	Notes (tempo etc)

Franz Schubert  
Symphony No. 9 in C Major (The Great)

Horn I



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# Johannes Brahms

## Piano Concerto No. 1 in D Minor, Op. 15

Horn III

(Solo)

**199** *p marc. ma dolce*

Horn IV (Solo)

**208** *p marc. ma dolce*

**214** Tutti

*pp*

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Beethoven — Symphony No. 3  
Horn I

**TRIO**

171 *sf*      2      *cresc.* *sf* *f*

196 *sf*      2      *cresc.* *sf* *f*

203 **21**  
Va.      Bässe      Bässe      Hr. II *sf*      2      *cresc.* *sf*

243 **3**      3      *sf*      3      *sf*      **1**  
**2.**      **25**      Viol. I      47 Viol. I      Fag. I      **p**

**Horn II**

**TRIO** *ff*

171 *sf*      *cresc.*

182 *f*      *sf*

194 *cresc.* **18**  
Viola      Bässe      Viola      Bässe

224 *sf*      *cresc.*

238 **3**      *sf*      **3**  
**1.**      **2.**      Viol. I

255 *sf*      *pp*      **25**      *pp*

**Horn III**

**TRIO** *sf*      **1**      *cresc.*

183 *f*      *sf*      **1**  
*cresc.*

197 **18**      Va.  
Bässe      Bässe

228 **Hr II**      *sf*      **1**      *cresc.* *sf*

241 **3**      *sf*      **3**      *sf*

259 **1.**      *pp*      **2.**      **75**      Viol. I      **10**  
Kb.

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Andante sostenuto assai  $\text{♩} = 72$

CORNO I. in *Re*  
CORNO II. in *Si basso*  
CORNO III. in *Mi*  
CORNO IV. in *La*

Re  
Si  
Cor.  
Mi  
La

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# WAGNER : Götterdämmerung

2. Akt, 2. Szene

*I.Horn in F  
Gemächlich*

3

tr

3

cresc.

3

p

tr

3

3

più f

sfz

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# WAGNER : Götterdämmerung

(Extra material)

Auf dem Theater, unter der Bühne.

*On the stage,  
Sur la scène.*

Schnell.  
*Allegro.*

lange  
*lunga*

1. in F.  
*en Fa.*

*f*



## Akt II.

Tempo lento.

1. in F.  
*en Fa.*

*p*

*tr*

2. in F.  
*en Fa.*

*p*

*tr*

3. in F.  
*en Fa.*

*p*

*tr*

4. in F.  
*en Fa.*

*p*

*p*

1.

2.

3.

4.

5.

6. *p*

7.

8.

1.

2. 3.

4.

5. 6. *a 2*

7. *più f*

8. *più f*

# Sources

## Websites

<http://hornprobespiel.de/> (thanks to Hasko Kröger)

<https://imslp.org/> (IMSLP)

## Books

Wagner: Orchesterstudien (Edition Breitkopf. Kling)

Orchester Probespiel: Horn (Edition Peters. Ritzkowsky/Spach)