

2020 UNO Horn Auditions

- Beethoven Sonata for Horn & Piano, Op. 17 - first movement exposition (end at repeat sign)
- Brahms Symphony No. 1, first horn part - second movement, pickups to E until first measure of F
- Mendelssohn Symphony No. 3 "Scottish", third horn part - second movement, letter A to B

Auditioners are encouraged to listen to recordings and to play from their own music. The Mendelssohn excerpt is available for download here <https://www.hornsociety.org/mendelssohn/mendelssohn3>. The Brahms excerpt is available for download here <https://www.hornsociety.org/brahms/brahms1>. A copy of the Beethoven Sonata can be found free on the internet, but it is recommended to purchase your own part.

Any questions or for a lesson before the audition, give me a holler -

Ross Snyder
402-980-5852

Ludwig van Beethovens Werke.

Vollständige kritisch durchgesehene
überall berechnigte Ausgabe.
Mit Genehmigung aller Originalverleger.

Serie 14.

Für Pianoforte und Blasinstrumente.

Nº		
112.	Sonate für Pianoforte und Horn,	Op.17. in F.
113.	6 Themen für Pianoforte und Flöte oder Violine (ad libitum.)	Op.105. Heft 1.
114.	"	" 105. " 2.
115.	10 "	" 107. " 1.
116.	"	" 107. " 2.
117.	"	" 107. " 3.
118.	"	" 107. " 4.
119.	"	" 107. " 5.

Leipzig, Verlag von Breitkopf & Härtel.

*Die Resultate der kritischen Revision dieser Ausgabe sind
Eigenthum der Verleger.*

SONATE

für Pianoforte und Horn
von

Beethovens Werke.

Serie 14. N^o 112.

L. VAN BEETHOVEN.

Op. 17.

CORNO in F. *Allegro moderato.*

PIANOFORTE. *Allegro moderato.*

cresc.

cresc. *p*



First system of musical notation. The upper staff contains a melody with a *cresc.* marking and a final *f* dynamic. The lower staff is a piano accompaniment with a *cresc.* marking and a final *f* dynamic.



Second system of musical notation. The upper staff continues the melody with a *ff* dynamic. The lower staff continues the piano accompaniment.



Third system of musical notation. The upper staff features the lyrics "ca - lan - do" with dynamics *p*, *pp*, and *p*. The lower staff features the lyrics "ca - lan - do" with dynamics *p* and *pp*.



Fourth system of musical notation. The upper staff includes a *pp* marking, a *cresc.* marking, and a final *f* dynamic. The lower staff includes a *calando* marking, a *pp* marking, and a final *f* dynamic.



Fifth system of musical notation. The upper staff continues the melody with a final *f* dynamic. The lower staff includes a *cresc.* marking and a final *f* dynamic.



This musical score is for a piano and voice piece, spanning 12 measures. The notation is arranged in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4.

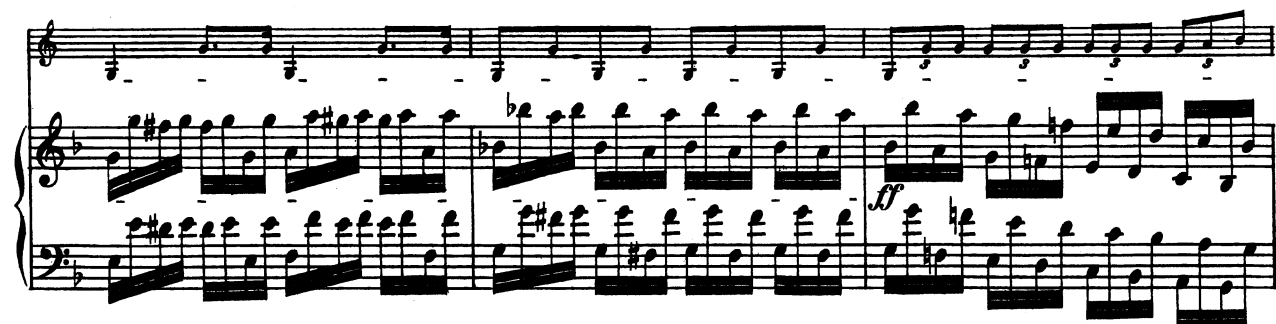
- Measures 1-4:** The piano part features a steady eighth-note accompaniment in the left hand. The vocal line begins with a half note, followed by a quarter rest, and then a quarter note. Dynamics include *p* (piano) and *f* (forte).
- Measures 5-8:** The piano part continues with the eighth-note accompaniment. The vocal line has a half note, a quarter rest, and a quarter note. Dynamics include *f* (forte).
- Measures 9-12:** The piano part features a more complex accompaniment with triplets and sixteenth notes. The vocal line has a half note, a quarter rest, and a quarter note. Dynamics include *f* (forte) and *ff* (fortissimo).

The score concludes with a double bar line at the end of measure 12.





First system of musical notation. The top staff is a single melodic line with a *cresc.* marking. The bottom staff is a piano accompaniment with a *cresc.* marking.



Second system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a *ff* marking.



Third system of musical notation. The top staff has a *ff* marking. The bottom staff has a *p* marking.



Fourth system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a *ff* marking.



Fifth system of musical notation. The top staff has a *cresc.* marking. The bottom staff has a *cresc.* marking.

The musical score is written for piano and voice. It consists of six systems of staves. The first four systems are instrumental for piano. The fifth system includes vocal lines with lyrics "ca - lan - do". The sixth system continues the piano accompaniment with the word "calando" and "pp" marking.

System 1: Piano introduction with arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

System 2: Continuation of the piano introduction, marked *cresc.*

System 3: Continuation of the piano introduction, marked *f* and *ff*.

System 4: Continuation of the piano introduction, marked *p* and *pp*.

System 5: Vocal entry with lyrics "ca - lan - do". The piano accompaniment is marked *p* and *pp*.

System 6: Continuation of the piano accompaniment, marked *calando* and *pp*.

8

f *sf* *cresc.*

pp

pp

B. 112.

This musical score consists of five systems of piano notation. The first system (measures 8-9) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f*, *sf*, and *cresc.*. The second system (measures 10-11) continues the melodic and rhythmic patterns. The third system (measures 12-13) shows a change in the bass line. The fourth system (measures 14-15) features a more complex rhythmic pattern in the bass. The fifth system (measures 16-17) concludes with a final chord and a *pp* dynamic marking. The page number 8 is at the top left, and B. 112. is at the bottom center.

This musical score page, numbered 9, features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). The vocal line is written in a single staff with a treble clef. The score is divided into six systems. The first system shows the piano introduction with *pp* markings. The second system introduces the vocal line with a *p* marking. The third system continues the piano accompaniment with a *p* marking. The fourth system features a more complex piano accompaniment with a *p* marking. The fifth system shows the piano accompaniment with a *cresc.* marking. The sixth system concludes the page with a *cresc.* marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Poco Adagio, quasi Andante.

The first section of the score is titled "Poco Adagio, quasi Andante." and consists of four systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system continues the melody and accompaniment, with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system concludes the section with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Rondo.

Allegro moderato.

*attacca subito
il Rondo.*

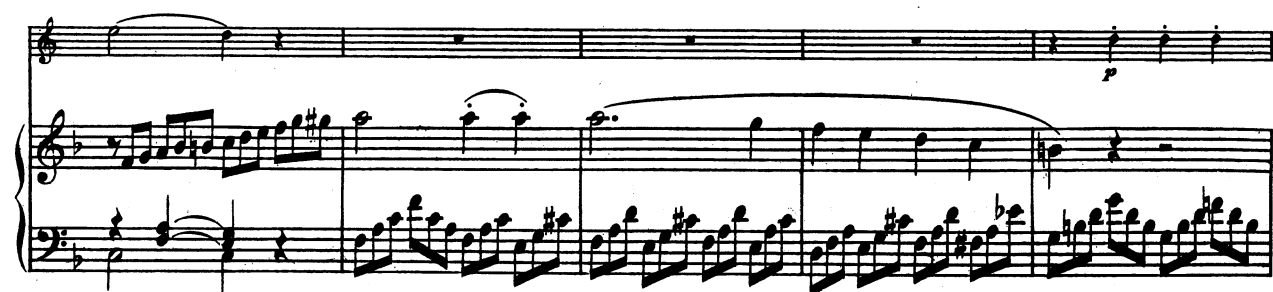
The second section of the score is titled "Rondo. Allegro moderato." and consists of two systems of music. The first system shows the beginning of the rondo with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system continues the melody and accompaniment, with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation. The upper staff contains a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *cresc.* marking.




Second system of musical notation. The upper staff includes markings for *cresc. sf*, *p*, and *cantabile*. The lower staff contains a complex accompaniment with triplets and a *p* dynamic marking.



Third system of musical notation. The upper staff contains a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *p* dynamic marking.



Fourth system of musical notation. The upper staff contains a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *p* dynamic marking.



Fifth system of musical notation. The upper staff contains a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *p* dynamic marking.

First system of musical notation. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a *cresc.* marking and a *f* dynamic. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The system concludes with a double bar line.

Second system of musical notation. The top staff continues the melodic line with a *p* dynamic. The bottom staff features a piano accompaniment with a *p* dynamic. The system concludes with a double bar line.

Third system of musical notation. The top staff has a *cresc.* marking and a *p* dynamic. The bottom staff features a piano accompaniment with a *p* dynamic. The system concludes with a double bar line.

Fourth system of musical notation. The top staff has a *p* dynamic. The bottom staff features a piano accompaniment with a *p* dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The top staff has a *cresc.* marking and a *p* dynamic. The bottom staff features a piano accompaniment with a *p* dynamic. The system concludes with a double bar line.

5

p

p

p

p

5

fin.



First system of musical notation. The upper staff contains a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *cresc.* marking, followed by a *p* dynamic marking.



Second system of musical notation. The upper staff has a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *decresc.* marking.



Third system of musical notation. The upper staff has a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *pp* dynamic marking.



Fourth system of musical notation. The upper staff has a melody with a *p cresc.* marking. The lower staff features a complex accompaniment with triplets and a *cresc.* marking.



Fifth system of musical notation. The upper staff has a melody with a *p* dynamic marking. The lower staff features a complex accompaniment with triplets and a *p* dynamic marking.

This musical score is for a piano and voice piece, page 15. It consists of five systems of staves. The first system shows a vocal line and a piano accompaniment. The piano part features a complex, fast-moving bass line with many triplets. The second system continues this pattern, with the piano part becoming more dense. The third system shows a change in the piano part's texture, with more sustained chords in the bass. The fourth system features a vocal line with a fermata and a piano part with a triplet. The fifth system concludes the page with a vocal line and a piano part featuring a triplet and a crescendo. Dynamics include *cresc.*, *f*, *pp*, *ff*, *p*, and *cresc. f*.

cresc.

cresc.

cresc.

f

pp

pp

ff

p

pp

cresc. f

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The music features a mix of eighth and sixteenth notes, with some rests in the upper staves.

Second system of musical notation, measures 5-8. This system includes a long melodic line in the upper staves, marked with a 'tr' (trill) and a 'p' (piano) dynamic. The lower staves feature a complex, fast-moving accompaniment with many sixteenth notes.

Third system of musical notation, measures 9-12. The upper staves continue with a melodic line, while the lower staves maintain the fast, rhythmic accompaniment. The notation includes various note values and rests.

Fourth system of musical notation, measures 13-16. This system introduces vocal lines. The upper staves have lyrics: "ral - len - tan - do". The lower staves have lyrics: "pp ral - len - tan - do". The music includes a variety of note values and rests, with a 'pp' (pianissimo) dynamic marking.

Fifth system of musical notation, measures 17-20. The system is marked "Allegro molto." and features a fast, rhythmic accompaniment in the lower staves. The upper staves contain a melodic line with many sixteenth notes. The system concludes with a double bar line.

SONATE

für Pianoforte und Horn

Beethovens Werke.

VON

Serie 14, N° 112.

L. VAN BEETHOVEN.

Op. 17.

in F

CORNO.

Allegro moderato.

Sonate.

Sonate. *Allegro moderato.*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro moderato.' The score consists of 12 staves. The first staff has a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'ca - lan - do' are written under the fifth staff. The score ends with a double bar line.

ca - lan - do

CORNO.

The musical score for the Horn (Corno) part consists of ten staves. The notation includes various dynamics such as *sf* (sforzando), *pp* (pianissimo), *cresc.* (crescendo), *p* (piano), and *ff* (fortissimo). The score also features articulations like slurs, accents, and fingerings (e.g., 1, 3). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The staves are arranged in a single system, with the first staff starting with a treble clef and the subsequent staves continuing the melody. The final staff ends with a double bar line.

ca - lan - do

CORNO.

Poco Adagio, quasi Andante.

Poco Adagio, quasi Andante.

p *pp* *p* *pp* *cresc.* *p*

attacca subito il Rondo

Rondo.

Allegro moderato.

Allegro moderato.

3 *p* *cresc.* *f* *p*

p *cresc.* *f* *p* *cantabile*

3 *p* *cresc.* *f* *p*

p *cresc.*

f *p* *f* *p*

p *cresc.* *f* *p*

cresc. *p*

p *cresc.* *f* *p*

cresc. *p*

p *cresc.* *f* *p*

cresc. *p*

B.112.

Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

1

in C
Un poco sostenuto

Horn I

1 2 3 4 5 6 7 9 11 A Viol.

22 Hr. III 5 Allegro 1

40 1 2 3 4 5

51 4 5

69 B 3

80 cresc. f

88 1 C 7

104 Vcl. pp

121 D 10 Vcl. p 11 Hr. III 8

161 E 8 Vcl. K.-B. Fag. ff marc.

179 1 ff

189 1. 1 2. f F 11

Brahms — Symphony No. 1 in C Minor

2

Horn I

211 Hr. III *pp*

225 2 **G** 5 Fag. *pp* *f* 5 Hr. III *bd.*

245 1 *f*

254 3 *f*

266 *decresc.* **H** 1 2 3 *p* *pp*

276 4 5 6 7 8 12 **I** 6 *pp* *cresc.*
Vcl. K-Bg. K-Fag.

305 2 2 *f* *cresc.*

317 **K** 1 2 3 4 5 *f*

326 6 *ff* *sf* *sf*

336 **L** *f*

347 *cresc.* *ff* 4 1 *ff*

360 1 2 3 4 5 6 *f*

Brahms — Symphony No. 1 in C Minor

Horn I

3

371 1 M *p* *pp* *pp*

383 *p* *dim.* *espr.*

394 N *p espr.* *cresc.* *dim.* *p* *legato* 2

408 *p* *Klar.* *Solo*

426 *p* *pp* 0 *pp cresc.* *ff*

438

448 *ff marc.* *ff*

458

467 *p*

474 P 8 *Viol.* *sf* *poco f* *dim.* *p* *dim.* *pp*

Meno Allegro

495 *p* *p* *p* *p* *p cresc. molto*

503 *f* *p*

Brahms — Symphony No. 1 in C Minor

4

Horn I

in E

Andante sostenuto

Viol. I 8 Viol. I Ob.

p (gestopft)

18 *p* *pp* *mf* *p* **A** 2

30 *p* *p* *f* *mf* *p*

37 1 **B** 8 Klar. I *p* *sf* *sf* *sf* *sfp* 2 8

63 **C** *p* *dim.* *pp* *pp*

73 **D** *f* *f* *dim.* *pp* *ppp* *f* *pp* *dim.* 3

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

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

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

116 *pp* *mf* *p* *pp* *pp*

in Es

Un poco Allegretto e grazioso

p dolce

13 **A** 2 *p*

Brahms — Symphony No. 1 in C Minor

Horn I

5

29 *dim.* *pp* *ppp* 2

45 **B** 9 *mf* *f* *p* *p* **C** 1 1

Vcl. K-B.

66 **D** 4 *dim.* *pp* *p* *cresc.*

79 *mf* *mf* *cresc.* 7 2 2

96 *f* *sf* *sf* *sf* 1. 2. 6

115 **E** *p* *pp* *pp* *cresc.* 5 1

134 *f* *dim.* *p* *p* 1 1

149 *poco a poco più tranquillo* *p* *dolce* 1 4 3 3

in C Adagio *string. poco a poco* *a tempo* *Fag.* *fp* *Vcl. pizz.*

14 *string. molto* *a tempo* **A** 1 *p cresc.* 3 2

24 *f* *p* *f* *p* *p cresc.* *sf* *sf* *sf* 1 1

Brahms — Symphony No. 1 in C Minor

6

Horn I

B Più Andante



Brahms — Symphony No. 1 in C Minor

Horn I

7

178 *mp*

191 *sf*

200 *p*

209 *cresc.* *f*

225

235

244 *p* *dim.* *p* *pp*

255 *dim.* *f marc.* *f* *ff*

268 *sf* *sf* *sf* *sf* *sf* *sf*

275 *f*

282 *ff* *dim.* *p* *dim.* *pf cresc.*

292 *f* *dim.* *p* *mf*

Rehearsal marks: H, I, K, L, M, N

Tempo markings: *ca-lando*, *animato*

Viol. I: 5

Brahms — Symphony No. 1 in C Minor

Horn I

8

Viol.

316 **0** *p* *dim.*

326 *p* *cresc.* *f* *sf* *f*

334 *sf* *sf* *sf* *sf* *f* *sf* *mf* **P**

345 *f* *6* *3* *3* *3*

357 *3* *3* *3* *1*

365 **Q** *p* *6* *p* *sf* *sf* *sf* *sf*

382 *string.* *cresc.*

Più Allegro *f* *marc.* *3*

391 *f* *ff*

403 *f* *ff*

411 *ff* *3* *3* *3* *3* *3* *3* *3* *3* *3*

421 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

431 *1*

444 *sf* *sf*

Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

1

in C Horn II

Un poco sostenuto

1 2 3 4 5 6 7 9 6 11 A Viol.

22 Hr. III *f* *ff* *fp* *ff* 5 Allegro 1

40 *f* 2

51 4 5 *f*

68 B 3 *f* *mf*

80 *cresc.* *f*

88 1

97 C 7 Vcl. *pp* 9

121 D 13 Hr. I 11 Hr. III 8 E 8

169 Vcl. K.-B. Fag. *ff marc.*

178 1 *ff*

189 1. 1 2. *f* *sf* F 14

Brahms — Symphony No. 1 in C Minor

Horn II

2

211 Hr. III *pp*

223 4 **G** 5 Hr. III Fag. *f* 5 Hr. III

245 *f* 1

256 3 *f*

268 *decresc.* *p* **H** 1 2 3 4 5 6 *pp*

279 7 8 1 2 3 4 5 6 6 **I** 2 6 *pp*

304 *cresc.* 2 *f* *cresc.*

316 **K** 1 2 3 *f*

324 4 5 6 *ff* *sf*

334 *sf* **L** *f*

344 *cresc.* *ff*

352 4 *ff* 1 *f*

Horn II

3

365

374 **M** 2 3 *dim.*

389 1 **N** *p espr.* *cresc.*

400 18 Hr. I *dim.* *p* *p*

427 1 **O** *pp* *cresc.* *ff*

439

448 *ff marc.* *ff*

458 *ff*

467

474 **P** 8 Viol. *sf* *poco f* *dim.* *p dim.* *pp*

Meno Allegro

495 *p* *p* *p* *p* *p cresc. molto*

503 *f* *p*

Brahms — Symphony No. 1 in C Minor

Horn II

4

in E

Andante sostenuto

Viol. I (gestopft) 8 Viol. I Ob.

18 **A** *p* *pp* *mf* *p*

27 *p* *f* *mf* *p*

36 **B** 8 Klar. I 8 Hr. I 2 *sf* *sf* *sf* *sf*

54 **C** 8 *p* *dim.* *pp* *f* *pp*

72 **D** 1 1 10 *f* *pp* *ppp* *f* Hr. I

91 **E** *p* *cresc.* *mf* *pp* *mf* *p*

101 **F** 6 *mf* *p dolce*

116 *mf* *p* *pp* *pp*

in Es

Un poco Allegretto e grazioso

Hr. I

19 **A** 2 1 3 *p* *dim.*

Brahms — Symphony No. 1 in C Minor

Horn II

5

37 *pp* *ppp* *f* *2* **B** *Hr. I* *1*

60 *1* **C** *3* *p* *dim.* *pp* *6* **D** *4* *p*

77 *cresc.* *mf* *7* *mf* *2* *cresc.*

93 *2* *f* *7* *sf* *sf* *sf* *1.* *2.*

109 *6* **E** *Hr. I* *5* *1* *pp* *pp* *cresc.*

134 *1* *f* *dim.* *p* *p*

poco a poco più tranquillo

149 *1* *p* *4* *dolce* *3* *3*

in C
Adagio

string. poco a poco *a tempo* *string. a tempo molto*

5 *4* *Fag.* *3* *2* *2* **A** *1*

23 *Hr. I* *f* *p* *f* *p* *p cresc.* *sf* *sf* *sf dim.*

B *Più Andante* *Hr. I* *1* *1* *3* *2* *pp* *dim.*

C *2* *1* *p dolce* *poco f espr.* *cresc.* *f* *<f>* *3*

Brahms — Symphony No. 1 in C Minor

6

Horn II

Allegro non troppo, ma con brio

62 *p* *sf* **3**

74 *p* **1**

83 *sf* *cresc.* *f* *cresc.* *f* **3**

94 **D** **1** **1**

104 **E** **3** *fp*

116 **6** Hr. I **1** **F** Klar. **13** Hr. III. IV

145 *f* *sf* *f* *sf* *sf* *sf* *sf* **2**

158 *sf* *sf* *f* **8** **G** **3** **2**

172 **1**

178 **3** **H** **2** *mp*

191 *sf* **3**

204 **I** *p* *cresc.* *f* **7**

Brahms — Symphony No. 1 in C Minor

Horn II

7

219 **K** 1 > > 1 > > >

228 1

238 1 **L** p

246 dim. p pp dim. 3

256 2 4 **M** f marc. f sf

269 sf sf sf sf sf

275 2 f

282 **N** 1 ff dim. dim.

290 poco f cresc. f calando animato 4 5 Viol. I

308 mf 5 **O** 2 dim. Viol. p

323 2 p cresc. f sf 1

332 f sf sf sf sf 2

Brahms — Symphony No. 1 in C Minor

Horn II

8

342 **P** *f* *sf* *f* 8 3 3 3

356 3 3 3 1

365 **Q** 6 *p* *p* *sf* *sf* *sf* *sf*

382 *string.* *cresc.*

391 **Più Allegro** *f* *marc.* 3

403 *f* *ff*

410 *ff*

419 3 3 3 3 3 3 3 3

427

436 1

447 *sf* *sf*

Horn I

in C

Andante con moto

in C

Andante con moto

13

34

41

51

64 Allegro un poco agitato

91

99 Assai animato

106

117

158

166

176


188


p *sf* *dim.* *pp* *molto cresc. f* *p* *cresc.* *f* *ff* *dim.* *p* *dim.* *p* *20* *p* *cresc.* *sempre più cresc.* *cresc. sf* *sf* *sf* *ff* *3* *ff* *C* *33* *D* *ff* *1* *ff* *sf* *2* *E* *p* *2* *p dim.* *pp* *7* *1.* *2*


Mendelssohn — Symphony No. 3


CORNO I


2


209 


227 


240 


268 


280 

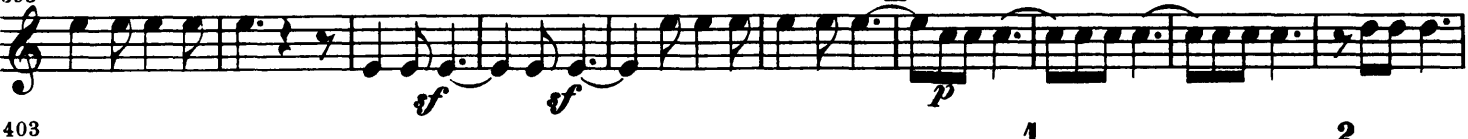
289 


299 


332 


363 

388 

393 

403 

415 

439 

Mendelssohn — Symphony No. 3

CORNO I

4

183 1 2 3 4 5 6 **F**
p *cresc.* *ff*

194

202 1 *f*

213 *ff*

219 *sempre ff* **G** *ff*

227 7 *p* 2

245 2 *p* *din.* *sempre dim.* **H** 16 *attacca*

Adagio ♩ = 76 1 *p* *cresc.* *f* 2 **A** 12 *p* *f*

24 6 *p* *p* *f* **Solo B** *p* *ff* *p* *cresc.* *f* *ff* *p*

38 *cresc.* *f* *ff*

45 *ff* *più f* **C** *ff* 3 *p* *cresc.* 5 *mf*

62 1 *p* *cresc.* *p* *cresc.* *ff* **D** 6 6

Mendelssohn — Symphony No. 3

CORNO I

5

71 *pp* *p* *sf dim.*

92 *p* *p* *cresc. f* *sf* *p*

105 *cresc. f* *sf* *ff* *f* *p* *più f* *ff*

114 *p* *cresc. f* *p* *f > p*

130 *p* *p* *pp* *p* *cresc. f* *p* *attacca*

Allegro vivacissimo $\text{♩} = 126$

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

10 *f* *p* *f* *p* *f* *p*

26 *f* *p* *cresc.*

35 *ff* *f* *p*

15 *ff* *f* *p*

58 *ff*

82 *ff* *f* *f*

Mendelssohn — Symphony No. 3

CORNO I

6

98 *ff* *>>>* *sf* *p cresc.*

107 *f* *f p* *f p* *f p* *cresc.*

116 *f p* *f p* *fp* *cresc.* *cresc.*

125 *ff* *ff* *sf*

136 *sf* *sf* *ff* *p* *E*

149 *p*

163 *cresc.* *17 F 23* *p cresc.* *1*

210 *f* *sf* *sf* *ff* *sf*

229 *sf* *sf* *sf* *sf* *f p* *1 H* *1* *2* *3* *4*

241 *sempre p* *5* *6* *7*

250 *sf p* *sf p* *I 13 K 16*

286 *pp* *poco ritard* *pp* *cresc.* *1* *2* *3* *4* *5* *f*

298 *p* *cresc.* *f* *L*

308 *ff* *sf* *sf* *sf* *sf* *sf*

Mendelssohn — Symphony No. 3

CORNO I

7

318 **2** **2**

329 **1** **sf** **mpre ff** **sf** **M**

339

347 **dim.** **p** **1**

355 **3** **ten** **in A 34** **Allegro maestoso assai** **♩ = 104** **mf**

400 **cresc.** **p** **cresc.**

411 **cresc.** **cresc.** **cresc.** **ff**

422 **sf** **sf**

431 **sf** **ff** **sf**

441 **ff** **ff**

452 **ff** **ff**

463 **ff** **sf** **ff**

474 **sf** **sf** **sf** **ff** **1**

481

Felix Mendelssohn
Symphony No. 3 in A Minor, Op. 56 (Scottish)

Horn II

in C

Andante con moto

13 1 13 13 *p* *dim. pp* *molto cresc.* *f* *p* *cresc.*

35 *f* *p* *cresc.* *f* *cresc.*

42 *ff* *sf* 3 1 *p* *sf* *dim.*

55 4 *p* *p* *Allegro un poco agitato* 20 *p*

87 *cresc.* *sempre più cresc.*

95 *cresc. sf* *sf* *ff* *Assai animato* B

102 *ff*

109 3 *ff* *sf*

121 C 33 D *f*

162 1 *ff* 1

172 2 E *p*

183 2 *p dim.*

196 *pp* *perdendosi* 4 1. 2

2

20

[illegible]

CORNO II

3

473 *cresc.* *ff* *dim.* *cresc.* *sf* *f* *f* *fff* *ff* **Assai animato**

485

492 *ff*

501 **P** **9** **Andante come I** **1** **3** *allucina*

Vivace non troppo $\text{♩} = 126$ **5** **24** **A** **13** **Viol. I.**

50 *sf* *sf* *sf* *sf* *sf*

63 **B** **20** **C** **4** *pp*

95 *p*

102 *dim.* *pp* *cresc.* *cresc.* *f* *sf*

116 *sf* *ff* *p* **D** **14** **2**

144 *cresc.* *f* **E** **7** *p*

161 **14**

Mendelssohn — Symphony No. 3

CORNO II

4

183 1 2 3 4 5 6 **F**
p cresc. ff

194

202 1 *ff*

213 *ff*

220 *sempre ff* **G** *ff*

229 7 *p* 2 *p*

246 2 *p* *dim.* *sempre dim.* **H** 16 *attacca*

Adagio ♩ = 76

1 1 2 **A** 13 *p cresc. f*

23 1 6 **B** *f > p* *f >* *p* *sf p cresc. f sf p*

38 *cresc.* *f sf ff*

44 *sf più f* **C** *ff* 3 *p cresc.* 5

61 1 *mf* *p cresc.* *p cresc.* **D** *ff*

Mendelssohn — Symphony No. 3

CORNO II

5

70 6 6 6 6 5 1 3 5

91 *sf dim. p* 2 *p* *E* 3 *f sf p*

105 *f sf ff* 1 *sf* *p più f* *ff* *F*

114 2 2 *cresc. f* *p* *G* 1 *f > p* 2

130 2 *p* *H* 1 *pp* 5 *p cresc. f* 2 *attacca*

Allegro vivacissimo $\text{♩} = 126$

ff p f p cresc. f p cresc.

10 *f p f p f p* 7

25 1 2 3 4 5 6 *cresc.*

34 7 8 9 *A* *ff* 1

44 3 *ff* *B*

55 *ff*

66 15 *C* *ff* *f* *f* 7

Mendelssohn — Symphony No. 3

6

CORNO II

98 *sf* *p cresc.*

108 *ff* *f p* *f p* *f p* *cresc.*

117 *f p* *f p* *f p cresc.* *cresc.*

126 *ff* *ff* *sf* *sf*

137 *sf* *ff* *p* *E*

150 *p* *5*

163 *cresc.* *17 F 23* *p cresc.* *1*

210 *f* *sf* *sf* *ff* *sf*

228 *sf* *sf* *sf* *sf* *f p* *1 H* *1* *2*

239 *sempre p* *3* *4* *5* *6* *7*

247 *sf p*

254 *sf p* *I 13 K 16* *pp* *poco rit.* *1 a tempo* *pp*

291 *cresc.* *f* *p* *cresc.*

301 *f* *1* *ff* *sf*

CORNO II

7

313

323

333

342

351

sf *ff* *sempre ff* *M* *dim.* *ten. in A 34*

Felix Mendelssohn

Symphony No. 3 in A Minor, Op. 56 (Scottish)

Horn III

in E

Andante con moto

15 *dim. pp* *pp* *cresc.* *molto cresc. f* *p*

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

45 *sf* *p* *p* *p* *dim. pp*

64 **Allegro un poco agitato** ♩ = 100 *pp* *p*

88 *cresc.* *sempre più cresc.* *cresc. sf*

96 **B Assai animato** *sf* *sf* *ff*

103 *ff*

111 *ff* *sf* *ff*

124 *p* *cresc.* *f*

159 *cresc.*

168 *ff* *sf* *sf* *sf*

178 *sf* *ff* *p*

187 *dim.* *dim.*

196 *pp* *perdendosi* *1.* *2.*

Mendelssohn — Symphony No. 3

2

CORNO III

209 **2.** 1 2 3 4 5 *p* *pp* *pp* 4

227 *cresc.* *f cresc.* *ff* *f* **F** 25 **G** 16

279 *f* 1 *f* *ff*

290 **1 H** *pp*

299 32 **I** 15 *p* *cresc.* *dim.* 2

355 1 12 **K** 4 *p* *p* *f*

383 *piüf* *ff*

391 **L** *f* *f* *p*

401 1

410 *dim.* 2 11 **M** 1 2 3 4 5 6 *p* *cresc.*

441 *p* *cresc.* *cresc.* *sempre cresc.* *f*

454 *sf sf ff* *dim.* *p* *cresc.* *ff* *dim.* *p* *cresc.* *sf sf sf sf fff* **N**

Mendelssohn — Symphony No. 3

CORNO III

3

468 *p* *ff* *dim.* *cresc.* *ff* *dim.* *f* *f* *f* *f* *f* *f* *fff* *cresc.*

482 **Assai animato** *ff*

490 *ff*

499 **Andante come I** *P* 9 3 4 *p* *attacca*

in F
Vivace non troppo 4 24 **A** 15 *f*

50 *f*

57 *f*

66 **B** 20 **C** 4 *pp*

96 1 3 *p* *cresc.*

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

121 **D** 13 *p* 1

143 *cresc.* *f* **E** 8

Mendelssohn — Symphony No. 3

CORNO III

4

160 *p* *dim.* 1

171 8 *mf cresc.* *p cresc.*

191 *ff*

198 1

208 *f* *ff*

217 *sempre ff* 1

225 *G* *ff* 8 *p*

242 3 7 *H* *pp* *dim.* *pp* *pp*

265 1 *in D* *Adagio* $\text{♩} = 76$ *p* *pp* 1 *attacca*

9 A 24 B 8 *ff* *f* *dim.* *p* *>* *p*

46 *p più f* *ff* 1 *f* *dim.* *p* 4 8

67 *cresc.* *ff* 1 *f*

76 *dim.* *p* *cantabile* *f* *dim.*

85 *cresc.* *ff* *dim.*

Mendelssohn — Symphony No. 3

CORNO III

5

94 **1 E** *p* *pp* *p cresc.* *f sf ff*

107 *sf* *più f* *ff* **F** **1**

116 *ff* *dim.* *p* **1** *p* *p* *p* **G** **1** *p* **2**

131 *cresc.* *p* **H** *p* *dim.* *p cresc.* **6** **3** *attacca*

Allegro vivacissimo

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

8 **1** *f p* *f p* **22 A** *ff*

38 **3**

51 *ff* **B** *ff*

62 **17 C** *ff* *ff*

87 **7** *ff* *ff*

103 **2** *ff* *p cresc.* *f* *f p* *f p* **D**

112 *f p* *f p* *f p* **2**

121 *fp* *cresc.* *cresc.* *ff*

131 **1** *ff* *ff* *ff* *ff* **4**

Mendelssohn — Symphony No. 3

6

CORNO III

144 *ff* *p* **E** 1

153 *p* *cresce.* 4

164 17 **F** 13 *p* 2 *p* *cresc.*

203 3 *cresc.* **G** 3 *f*

216 *f* *pù f*

223 *ff* *f*

231 1 **H** 1. 2. 3. *f* *f* *f* *p*

241 4. 5. 6. *sempre p*

249 5 **I** 1 *stacc. e p*

262 2 **K** 18 2 *sempre p* *poco rit.*

290 *a tempo* *pp* *cresc.* *f* *f* *p*

299 *cresc.* **L** *f*

308 *ff* *f* *f* *f* *f*

317 4 *f* *f* *ff* *f* *f*

Mendelssohn — Symphony No. 3

CORNO III

7

327 **3** *sf* *sempre ff* *f* *f* *f*

337 **M** *f* *f* *f* *f* *f* *f*

344 *f* *dim.*

350 **1** **39** *p* *dim.*

396 **Allegro maestoso assai** $\text{♩} = 104$
mf marcato assai la melodia *f*

404 *f cresc.* *f* *f* *f* *p cresc.* *cresc.* *f cresc.*

413 *cresc.* *cresc. sf ff*

423 *f* *f* *f*

432 *f* *f* *f* *ff* *f* *f*

441 *f* *ff* *ff* *ff*

451 *ff*

460 *ff* *ff* **1** *f* *ff* **1**

471 *f* *f* *f* *f* *ff*

481

Felix Mendelssohn

Horn IV

Symphony No. 3 in A Minor, Op. 56 (Scottish)

Andante con moto

in E

26 *pp* *molto cresc. f* *p* *cresc.*

39 *f* *cresc.* *ff* *sf* *p* *dim. pp*

52 *p* *dim.* *pp* *Allegro un poco agitato.* *21* *p*

87 *cresc.* *sempre più cresc.*

95 *cresc. sf* *sf* *sf* *ff* *B* *Assai animato.*

103

110 *ff* *sf* *ff*

124 *p* *c* *24* *p cresc.* *f* *D*

159 *cresc.*

168 *ff* *sf* *sf*

178 *sf* *ff* *E*

187 *dim.* *dim.*

196 *pp* *perdendosi* *4* *1.* *2*

Mendelssohn — Symphony No. 3

CORNO IV

2

209 *p* *pp* *cresc.*

228 *f cresc.* *ff* *sf* *f*

281 *sf* *ff*

293 *pp* 32 I 15

349 *p* *cresc.* *dim.* *p*

361 12 K 4 *f*

386 *più f* *ff*

395 *sf* *p* L 1

405 1 18 M *p* *cresc.* 1 2 3 4 5 6

441 *p* *cresc.* *cresc.* *sempre cresc.* *sf* *f*

454 1 *dim.* *p* *cresc. ff* *p* *cresc. sf* *sf* *sf* *sf* *fff* N

468 *p* *ff* *dim.* *cresc.* *dim.* *sf* *sf* *sf* *sf* *sf* *fff*

482 *ff* **Assai animato**

490 *ff*

Mendelssohn — Symphony No. 3

CORNO IV

3

499 **P** 9 **Andante come I** 5 **in F** **Vivace non troppo** $\text{♩} = 126$ **ff** **p** 1 **p** **attacca**

51 **ff** 24 **A** 15 **ff**

59 **ff** **B** 20 **C** 4 **pp**

93 1 3

104 **p** **cresc.** **cresc.** **f** **f**

118 **ff** **D** 14 **p** 1

143 1 **cresc.** 1 **f** **E** 12

164 **p** 1 **p** **dim.** 7

181 **mf cresc.** **p** **cresc.** **ff** **F**

194

203 1 **f** **ff**

214

222 **sempre ff** 1 **ff** **G** 8

Mendelssohn — Symphony No. 3

CORNO IV

4

238

p *pp* *dim.* *pp* *attacca*

256 **H₁** 2 3 4 5 *pp* *attacca*

Adagio **A** 24 **B** 8

in D⁹ *ff* *sf* *più f*

48 **C** 1 14 *ff* *f* *dim.* *p* *p* *cresc.* *ff* **D**

71 21 1 **E** 3 *p* *pp*

105 *p cresc.* *f* *sf* *ff* *sf* *più f*

113 **F** 1 1 *ff* *ff* *dim.* *p* *p* *p* **G** 1

127 2 *p* *cresc.* *p* **H** 6 2 *p* *dim.* *p cresc.* *p* *attacca*

Allegro vivacissimo

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

9 1 22 **A** *f p* *ff*

41 3 *ff* **B**

55 17 *sf* *ff* **C**

83 7 *sf* *sf* *ff*

100 2 *p cresc.* *f* **D** *f p*

Mendelssohn — Symphony No. 3

CORNO IV

5

111 *f p* *cresc.* 2

122 *cresc.* *ff* 1 *ff*

135 *sf* *sf* *sf* 4 *ff* E 1

149 *p* 4

162 17 F 13 *p* 2 *p*

202 *cresc.* 3 *cresc.* G 3 *f* *f*

217 *più f*

225 *ff* *sf* *sf* *sf* 1 H *p*

238 1 2 3 4 5 *sempre p* *f* *sf* *f*

248 5 I 1 *p' stacc.*

262 2 K 18 *poco rit. a tempo* 2 2 *cresc.*

293 *f* *f p* *cresc.*

304 L *f* *ff* *sf* *sf* *sf*

316 4 3 *sf* *sf* *sf* *ff sf* *sf* *sf*

Mendelssohn — Symphony No. 3

CORNO IV

6

331 *sf* *sempre ff* *sf* *sf* *sf* *M* *sf*

340 *sf* *sf* *sf* *sf* *dim.*

349 *p* *dim.* 1 39

396 **Allegro maestoso assai**
mf assai marcato la melodia *sf* *sf cresc.*

405 *sf sf sf p cresc.* *cresc.* *sf cresc.*

415 *cresc.* *cresc.* *sf ff* *sf*

426 *sf sf* *sf sf sf ff*

436 *sf* *sf* *sf* *ff*

447 *ff* *ff*

459 *ff* *ff* *sf* *ff* 1 1

471 *sf* *sf* *sf* *sf* *ff* 1

481