

# Symphony No. 1

## 1. First Movement

Composed by Johannes BRAHMS  
Arranged by Takeshi TAKAHASHI

*Un poco sostenuto*

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Horn in F 5  
Horn in F 6

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

**A**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

Musical score for Horns 1-6, measures 30-37. The score is in B-flat major and 3/4 time. Horn 1 has a melodic line starting at measure 30 with a *p* dynamic. Horn 2 has a similar line. Horn 3 has a sustained note. Horn 4 has a melodic line starting at measure 31 with a *p* dynamic. Horn 5 has a sustained note. Horn 6 has a melodic line starting at measure 31 with a *p* dynamic. Dynamics include *p*, *pp*, *mp*, and *pp*.

Musical score for Horns 1-6, measures 38-46, marked **Allegro**. The score is in B-flat major and 3/4 time. Horn 1 has a melodic line starting at measure 38 with a *ff* dynamic. Horn 2 has a melodic line starting at measure 38 with a *ff* dynamic. Horn 3 has a melodic line starting at measure 38 with a *ff* dynamic. Horn 4 has a melodic line starting at measure 38 with a *ff* dynamic. Horn 5 has a melodic line starting at measure 38 with a *ff* dynamic. Horn 6 has a melodic line starting at measure 38 with a *ff* dynamic. Dynamics include *ff* and *f*.

Musical score for Horns 1-6, measures 47-55. The score is in B-flat major and 3/4 time. Horn 1 has a melodic line starting at measure 47 with a *f* dynamic. Horn 2 has a melodic line starting at measure 47 with a *f* dynamic. Horn 3 has a melodic line starting at measure 47 with a *f* dynamic. Horn 4 has a melodic line starting at measure 47 with a *f* dynamic. Horn 5 has a melodic line starting at measure 47 with a *f* dynamic. Horn 6 has a melodic line starting at measure 47 with a *f* dynamic. Dynamics include *f* and *ff*.

Musical score for Horns 1-6, measures 56-64. The score is in B-flat major and 3/4 time. Horn 1 has a melodic line starting at measure 56 with a *f* dynamic. Horn 2 has a melodic line starting at measure 56 with a *f* dynamic. Horn 3 has a melodic line starting at measure 56 with a *f* dynamic. Horn 4 has a melodic line starting at measure 56 with a *f* dynamic. Horn 5 has a melodic line starting at measure 56 with a *f* dynamic. Horn 6 has a melodic line starting at measure 56 with a *f* dynamic. Dynamics include *f* and *ff*.

65 **B**

Hn. 1 *ff* *p*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Hn. 4 *ff* *mf* *p*

Hn. 5 *ff* *mf*

Hn. 6 *ff* *p*

74

Hn. 1 *mf* *f* *f*

Hn. 2 *f* *mf* *f*

Hn. 3 *f* *mf* *f*

Hn. 4 *f* *mf* *f*

Hn. 5 *mf* *f* *f*

Hn. 6 *f* *mf* *f*

82

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

90 **C**

Hn. 1 *sf*

Hn. 2 *sf*

Hn. 3

Hn. 4

Hn. 5

Hn. 6

98

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *sf* *p*

Hn. 5 *p*

Hn. 6 *sf* *p*

106

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p*

Hn. 4 *pp* *p*

Hn. 5 *pp* *p*

Hn. 6 *pp* *p*

114

D

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

123

Hn. 1 *mf* *f* *p*

Hn. 2 *mf* *f* *p* *p*

Hn. 3 *mp* *mf* *f* *p* *p*

Hn. 4 *mp* *mf* *f* *p*

Hn. 5 *mp* *mf* *f* *p* *p*

Hn. 6 *mp* *mf* *f* *p*

132

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6 *p*

142

Hn. 1

Hn. 2 *pp*

Hn. 3 *p*

Hn. 4 *pp*

Hn. 5 *pp*

Hn. 6 *pp*

152

Hn. 1 *p* *pp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *pp* *p*

161

**E**

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Hn. 6 *f*

*ff*

169

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff*

177

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff*

185

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff* *f*

193

F

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

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

203

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

213

Hn. 1 *p* *dim.*

Hn. 2 *p* *dim.*

Hn. 3 *p* *dim.*

Hn. 4 *p*

Hn. 5 *p* *dim.*

Hn. 6 *p* *dim.*

223

G

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *pp*

Hn. 4 *p* *f*

Hn. 5 *pp* *f*

Hn. 6 *p* *f*

232

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

Musical score for Horns 1-6, measures 240-248. The score is in 3/4 time with a key signature of two flats. Horn 1 starts with a *ff* dynamic, followed by *f* and *ff*. Horn 2 starts with *ff*, then *f* and *ff*. Horn 3 starts with *f* and *ff*. Horn 4 starts with *ff* and *ff*. Horn 5 starts with *f* and *ff*. Horn 6 starts with *f* and *ff*. The dynamics are *ff*, *f*, *ff*, *ff*, *f*, and *ff* respectively.

Musical score for Horns 1-6, measures 249-258. The score is in 3/4 time with a key signature of two flats. Horn 1 starts with *ff* and *ff*. Horn 2 starts with *ff* and *ff*. Horn 3 starts with *ff* and *ff*. Horn 4 starts with *ff* and *ff*. Horn 5 starts with *ff* and *ff*. Horn 6 starts with *ff* and *ff*. The dynamics are *ff*, *ff*, *ff*, *ff*, *ff*, and *ff* respectively.

Musical score for Horns 1-6, measures 259-267. The score is in 3/4 time with a key signature of two flats. Horn 1 starts with *ff* and *ff*. Horn 2 starts with *ff* and *ff*. Horn 3 starts with *ff* and *ff*. Horn 4 starts with *ff* and *ff*. Horn 5 starts with *ff* and *ff*. Horn 6 starts with *ff* and *ff*. The dynamics are *ff*, *ff*, *ff*, *ff*, *ff*, and *ff* respectively.

Musical score for Horns 1-6, measures 268-276. The score is in 3/4 time with a key signature of two flats. A rehearsal mark **H** is present above measure 268. Horn 1 starts with *mf* and *p*. Horn 2 starts with *mf* and *p*. Horn 3 starts with *mf* and *p*. Horn 4 starts with *mf* and *p*. Horn 5 starts with *mf* and *p*. Horn 6 starts with *mf* and *p*. The dynamics are *mf*, *p*, *mf*, *p*, *mf*, and *p* respectively.



277

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*p*

*p*

*p*

*p*

*p*

285

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*pp*

*pp*

I

294

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*p*

*pp*

*p*

*pp*

*p*

*mp*

*mp*

*p*

*p*

303

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

312

Hn. 1 *cresc.*

Hn. 2 *cresc.*

Hn. 3 *f cresc.*

Hn. 4 *cresc.*

Hn. 5 *f cresc.*

Hn. 6 *cresc.*

320

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

327

Hn. 1 *ff sf sf*

Hn. 2 *sf*

Hn. 3 *ff sf sf*

Hn. 4 *ff sf sf*

Hn. 5 *ff sf sf*

Hn. 6 *ff sf sf*

335

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

342 **K**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

350

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

359

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

369 **L**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

377

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*pp*

*p*

385

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*p*

**M**

394

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

403

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

*p*

413

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *pp*

Hn. 4 *pp*

Hn. 5 *pp*

Hn. 6 *pp*

423

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *pp*

Hn. 4 *dim.*

Hn. 5 *dim.*

Hn. 6 *dim.*

*cresc.*

*mp cresc.*

*cresc.*

*mp cresc.*

*cresc.*

433

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

N

441

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

449

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff*

457

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff*

465

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*ff*

473

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

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

481

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *f* *f* *f* *f* *f*

489

Meno Allegro

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

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

497

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

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

505

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *sf* *p* *p*  
*sf* *p* *p* *p*  
*sf* *p* *p* *p*  
*sf* *p* *p* *p*  
*sf* *p* *p* *p*  
*sf* *p* *p* *p*

# Symphony No. 1

## 2. Second Movement

Composed by Johannes BRAHMS  
Arranged by Takeshi TAKAHASHI

*Andante sostenuto*

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Horn in F 5  
Horn in F 6

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6



**A**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*mp* *p* *p* *p* *p* *p*

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

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

**B**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*mp* *sf* *p* *p* *p* *sf* *p* *sf* *p*

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*mp* *mp* *mp* *mp* *mp* *mp*

Musical score for Horns 1-6, measures 49-54. The score is in G major (one sharp) and 3/4 time. Horn 1 starts with a rest, then plays a melodic line starting at measure 50. Horn 2 has a rest until measure 50, then plays a melodic line. Horns 3 and 4 play a rhythmic pattern of eighth notes. Horn 5 plays a rhythmic pattern of eighth notes. Horn 6 plays a bass line with eighth notes. Dynamics include *mp*, *p*, *sf*, and *f*.

Musical score for Horns 1-6, measures 55-60. The score continues with Horn 1 playing a melodic line. Horns 2, 3, 4, and 5 play melodic lines. Horn 6 plays a bass line. Dynamics include *f*.

Musical score for Horns 1-6, measures 61-66. A section marked with a 'C' in a box begins at measure 61. Horn 1 plays a melodic line. Horns 2, 3, 4, and 5 play rhythmic patterns. Horn 6 plays a bass line. Dynamics include *p* and *pp*.

Musical score for Horns 1-6, measures 67-72. The score continues with Horn 1 playing a melodic line. Horns 2, 3, 4, and 5 play melodic lines. Horn 6 plays a bass line. Dynamics include *p*, *pp*, and *f*. Measure 72 features a triplet in the bass line.

74 **D**

Hn. 1 *f* *p* *pp* *f*

Hn. 2 *f* *p* *pp* *f*

Hn. 3 *f* *p* *pp* *f*

Hn. 4 *f* *p* *pp* *f*

Hn. 5 *f* *p* *pp* *f*

Hn. 6 *f* *p* *pp* *f*

80

Hn. 1 *p*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Hn. 5 *pp*

Hn. 6 *p*

87 **E**

Hn. 1 *mf*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

95

Hn. 1 *f* *p* *f* *p* *p*

Hn. 2 *f* *p* *mf* *p* *p*

Hn. 3 *f* *p* *mp*

Hn. 4 *f* *p* *mf* *p*

Hn. 5 *f* *p* *mf* *p*

Hn. 6 *f* *p* *mf* *p*

102 **F**

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mf*

Hn. 4 *mf*

Hn. 5 *mf*

Hn. 6 *f*

*cresc.*

*mp* *mf* *p*

108

Hn. 1 *p*

Hn. 2 *mp* *p* *pp* *p* *p*

Hn. 3 *p* *mp* *pp* *p*

Hn. 4 *p* *p* *pp* *p* *p*

Hn. 5 *p* *pp* *p*

Hn. 6 *p* *pp* *p*

115

Hn. 1 *pp* *mf* *p*

Hn. 2 *mp*

Hn. 3 *pp* *mf* *pp*

Hn. 4 *pp* *mf* *p*

Hn. 5 *pp* *mf*

Hn. 6 *mf* *p*

122

Hn. 1 *pp* *p* *pp*

Hn. 2 *pp* *pp* *p* *pp*

Hn. 3 *pp* *p* *pp* *pp*

Hn. 4 *pp* *p* *pp* *pp*

Hn. 5 *pp* *pp* *pp*

Hn. 6 *pp* *p* *pp* *pp*

# Symphony No. 1

## 3. Third Movement

Composed by Johannes BRAHMS  
Arranged by Takeshi TAKAHASHI

*un poco Allegretto e grazioso*

This musical score is for a Horn Ensemble, consisting of six parts: Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Horn in F 5, and Horn in F 6. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as *un poco Allegretto e grazioso*. The score is divided into four systems of staves. The first system (measures 1-10) features Horns 2, 3, 4, and 6 with dynamics ranging from *p* to *pp*. The second system (measures 11-20) includes a first ending bracket labeled 'A' at the end of measure 18, with dynamics *pp* and *mp*. The third system (measures 21-30) continues the ensemble's texture with dynamics *p* and *mp*. The fourth system (measures 31-36) concludes the page with dynamics *pp* and *p*. The notation includes various note values, rests, and dynamic markings throughout.

41 **B**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *p* *p* *p* *p* *p*

*mf*

49

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf* *mf*

*p* *p* *p* *p* *p* *p*

*cresc.* *cresc.* *cresc.*

57 **C**

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

65

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*p* *p* *p* *p* *p* *p*

*pp* *pp* *pp* *pp* *pp* *pp*

Musical score for Horns 1 through 6, measures 75 to 84. The score is in a key signature of two flats (B-flat major or D-flat minor). The dynamics range from *pp* (pianissimo) to *cresc.* (crescendo). The notation includes various rhythmic patterns and articulations.

Musical score for Horns 1 through 6, measures 85 to 94. The score continues with dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). The music features complex rhythmic textures and melodic lines.

Musical score for Horns 1 through 6, measures 95 to 102. This section is marked **D) piu tranquillo**. The dynamics include *fp* (fortissimo) and *p* (piano). The music is characterized by triplet patterns and a more serene atmosphere.

Musical score for Horns 1 through 6, measures 103 to 112. The score continues with *p* (piano) dynamics and features prominent triplet figures in the horn parts.

# Symphony No. 1

## 4. Final Movement

Composed by Johannes BRAHMS  
Arranged by Takeshi TAKAHASHI

**Adagio** 1

Musical score for Horns F1-F6, Adagio section. The score is in 3/4 time and B-flat major. It features six staves with dynamic markings such as *p*, *fp*, and *dim.*. A first ending bracket is present at the end of the section.

**stringendo** 2 **in tempo**

Musical score for Horns 1-6, stringendo and in tempo sections. The score is in 3/4 time and B-flat major. It features six staves with dynamic markings such as *f*, *cresc.*, *ff*, *p*, and *fp*. A second ending bracket is present at the end of the section.

**Stringendo molto**

Musical score for Horns 1-6, Stringendo molto section. The score is in 3/4 time and B-flat major. It features six staves with dynamic markings such as *pp*, *dim.*, *p*, and *ff*. A first ending bracket is present at the end of the section.

**in tempo** A

Musical score for Horns 1-6, in tempo section. The score is in 3/4 time and B-flat major. It features six staves with dynamic markings such as *p*, *mp*, *cresc.*, and *p*. A first ending bracket labeled 'A' is present at the end of the section.



Musical score for Horns 1-6, measures 23-24. The score is in 3/4 time and features a key signature of one flat. Horns 1-4 play a melodic line with a crescendo leading to a fortissimo (f) dynamic, followed by a decrescendo (dim.) to piano (p). Horns 5 and 6 play a harmonic accompaniment, also following the crescendo and decrescendo dynamics.

Musical score for Horns 1-6, measures 25-26. The score continues from the previous system. Horns 1 and 2 play a melodic line with dynamics of piano (p), fortissimo (f), mezzo-forte (mf), mezzo-piano (mp), and piano (p). Horns 3-6 play a harmonic accompaniment with dynamics of fortissimo (f) and piano (p).

Musical score for Horns 1-6, measures 27-33. Section B: *Piu Andante*. The tempo and mood change significantly. Horns 1-4 play a melodic line with dynamics of piano (p), crescendo (cresc.), fortissimo (sf), fortissimo (f), mezzo-piano (mp), fortissimo (ff), and pianissimo (pp). Horns 5 and 6 play a harmonic accompaniment with dynamics of piano (p), crescendo (cresc.), fortissimo (sf), fortissimo (f), mezzo-piano (mp), fortissimo (ff), and pianissimo (pp).

Musical score for Horns 1-6, measures 34-35. Section 3: *sempre e passionato*. The tempo and mood change again. Horns 1-4 play a melodic line with dynamics of mezzo-piano (mp), fortissimo (ff), pianissimo (pp), and fortissimo (f). Horns 5 and 6 play a harmonic accompaniment with dynamics of mezzo-piano (mp), fortissimo (ff), pianissimo (pp), and fortissimo (f).

43 C

Hn. 1 *dim.*

Hn. 2 *dim.* *p*

Hn. 3 *dim.*

Hn. 4 *f* *dim.* *p*

Hn. 5 *dim.* *p*

Hn. 6 *dim.* *p*

50 4

Hn. 1 *f* *cresc.* *f* *mp*

Hn. 2 *p* *cresc.*

Hn. 3 *f* *cresc.* *f*

Hn. 4 *p* *cresc.* *mf* *mp dim.*

Hn. 5 *p* *cresc.* *mp dim.*

Hn. 6 *p* *cresc.* *mp dim.*

59 5 Allegro non troppo, ma con brio

Hn. 1 *dim.*

Hn. 2 *mf*

Hn. 3 *mp* *dim.* *mf*

Hn. 4 *mp*

Hn. 5 *mp*

Hn. 6 *mp*

66 6

Hn. 1 *p* *cresc.*

Hn. 2 *cresc.*

Hn. 3 *cresc.*

Hn. 4 *p* *cresc.*

Hn. 5 *cresc.*

Hn. 6 *cresc.*

Musical score for Horns 1-6, measures 73-79. The score is in G major and 3/4 time. Horns 1, 2, 4, and 5 play a melodic line starting on G4, moving up stepwise to D5. Horns 3 and 6 play a harmonic accompaniment of quarter notes. Dynamics include *sf* and *mf*.

Musical score for Horns 1-6, measures 80-85, marked with 'D'. The score is in G major and 3/4 time. Horns 1, 2, 3, 4, and 5 play a melodic line starting on G4, moving up stepwise to D5. Horns 6 plays a harmonic accompaniment of quarter notes. Dynamics include *p* and *cresc.*.

Musical score for Horns 1-6, measures 86-91, marked with '7'. The score is in G major and 3/4 time. Horns 1, 2, 3, 4, and 5 play a melodic line starting on G4, moving up stepwise to D5. Horns 6 plays a harmonic accompaniment of quarter notes. Dynamics include *f*, *p*, and *cresc.*.

Musical score for Horns 1-6, measures 92-98, marked with 'E'. The score is in G major and 3/4 time. Horns 1, 2, 3, 4, and 5 play a melodic line starting on G4, moving up stepwise to D5. Horns 6 plays a harmonic accompaniment of quarter notes. Dynamics include *cresc.*, *f*, and *sf*.

98

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*sf* *sf* *sf* *sf* *sf* *sf*

104

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f*

8

110

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *f* *f* *f* *f*

114

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

*f* *f* *f* *f* *f* *f*

118 F

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

123

Hn. 1 *mf*

Hn. 2 *dim.* *mf*

Hn. 3 *dim.* *p*

Hn. 4 *dim.* *p*

Hn. 5 *dim.* *p*

Hn. 6 *dim.* *p*

130 9

Hn. 1 *p* *dim.*

Hn. 2 *p* *dim.* *f*

Hn. 3 *p* *dim.* *f*

Hn. 4 *p* *dim.* *f*

Hn. 5 *p* *dim.* *f*

Hn. 6 *p* *dim.* *f*

136

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Hn. 6 *f*



162

Hn. 1 *dim.* *p* *dim.* *mf cresc.* *cresc.*

Hn. 2 *dim.* *p* *dim.* *p cresc.* *cresc.* *f*

Hn. 3 *dim.* *p* *dim.* *mf cresc.* *cresc.*

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

Hn. 5 *dim.* *p* *dim.* *p cresc.* *p cresc.*

Hn. 6 *dim.* *p* *dim.* *p cresc.*

169

**calando**

Hn. 1 *f*

Hn. 2 *mf dim.*

Hn. 3 *f dim.*

Hn. 4 *f dim.*

Hn. 5 *f dim.*

Hn. 6 *f dim.*

176

**animato** 10

Hn. 1 *p dolce* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *p dolce* *cresc.*

Hn. 4 *p* *dolce* *cresc.*

Hn. 5 *p* *cresc.*

Hn. 6 *p* *dolce* *cresc.*

183

Hn. 1 *f* *p* *p cresc.* *p cresc.* *p cresc.* *p cresc. f*

Hn. 2 *f* *p* *p cresc.* *p cresc.* *p cresc.*

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

Hn. 4 *f* *p* *p cresc.* *p cresc.* *p cresc.*

Hn. 5 *f* *p* *p cresc.* *p cresc.* *p cresc.*

Hn. 6 *f* *p* *p cresc.* *p cresc.* *p cresc.*

189 I

Hn. 1 *mf* *f*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

Hn. 5 *f* *mf*

Hn. 6 *f* *mf*

195

Hn. 1 *mf* *dim.*

Hn. 2 *p*

Hn. 3 *mf* *dim.*

Hn. 4 *mf* *dim.*

Hn. 5 *mf*

Hn. 6 *mf* *dim.*

202 II

Hn. 1 *p* *cresc.* *f* *sf*

Hn. 2 *cresc.* *f* *sf*

Hn. 3 *cresc.* *f* *sf*

Hn. 4 *p* *cresc.* *f* *sf*

Hn. 5 *p* *cresc.* *f* *sf*

Hn. 6 *p* *cresc.* *f* *sf*

208

Hn. 1 *f* *sf* *sf*

Hn. 2 *f* *sf* *sf*

Hn. 3 *f* *sf* *sf*

Hn. 4 *f* *sf* *sf*

Hn. 5 *f* *sf* *sf*

Hn. 6 *f* *sf* *sf*



215

Hn. 1 *mf* *f* *sf* *p*

Hn. 2 *mp* *f* *sf* *p*

Hn. 3 *sf* *mp* *f* *sf* *p*

Hn. 4 *sf* *f* *sf* *p*

Hn. 5 *sf* *f* *sf* *mf*

Hn. 6 *sf* *f* *sf*

221

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *mf* *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

226

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Hn. 6 *f*

231

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

236 K

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Hn. 6 *f*

*p* *fp* *fp*

244 12

Hn. 1 *pp*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *pp*

Hn. 6 *pp*

*p* *p* *p* *p* *p* *p*

252 stringendo

Hn. 1 *sf* *p* *sf* *p* *sf*

Hn. 2 *sf* *sf* *sf* *sf* *sf* *cresc.*

Hn. 3 *sf* *sf* *sf* *sf* *cresc.*

Hn. 4 *sf* *sf* *sf* *sf* *cresc.*

Hn. 5 *sf* *sf* *sf* *sf* *cresc.*

Hn. 6 *sf* *sf* *sf* *cresc.*

260 13 Più Allegro

Hn. 1 *ff*

Hn. 2 *p* *cresc.* *f* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

268

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Hn. 5 *f* *ff*

Hn. 6 *f* *ff*

276

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Hn. 5 *ff* *ff*

Hn. 6 *ff* *ff*

14

284

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *p*

Hn. 6 *p*

292

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Hn. 5 *ff*

Hn. 6 *ff*

15

300 16

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

308

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

316 17

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6

324

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6