

Con

Edward

# ELGAR



## Pomp and Circumstance

March No. 1

op. 39



(05460)

243

*Luck's Music Library*  
MICHIGAN



Corno I.

Musical score for Corno I, page 3. The score consists of 13 staves of music. It includes various dynamics such as *mf*, *f*, *sf*, *ff*, *p*, and *sf*, and markings like "molto cresc.", "rit.", "Ta tempo", and "Più mosso.". There are also section markers labeled L, M, N, O, P, Q, R, S, and CODA.

# POMP and CIRCUMSTANCE.

(MILITARY MARCHES.)

## Corno II.

### № 1.

Edward Elgar, Op. 39.



*Allegro, con molto fuoco.*

**I. Trio.**

Corno II.

L

M

1

N

O

molto cresc.

ff

molto cresc.

ff

1 P

Q

2

R CODA.

Molto maestoso.

sf ff f simile

S<sup>^</sup>

ff f

rit.

Ta tempo

Più mosso.

dim. p ff sf

# POMP and CIRCUMSTANCE.

(MILITARY MARCHES.)

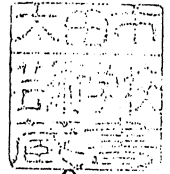
## Corno III.

### № 1.

Edward Elgar, Op. 39.

in F.

Allegro, con molto fuoco.



**I Trio.**

*p legato e cantabile*

# Corno III.

**L** *mf*

**M**

**N** *mf* *sf* *ff* *ten.*

**O** *mf* *sf* *ten.*

**P** *sf*

**Q** *ff*

**R CODA.** *f* *sf* *ff* *f* *simile*

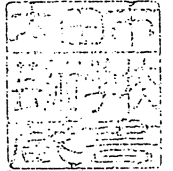
**S** *ff* *rit.*

**Ta tempo**

**Più mosso.** *dim.* *p* *ff* *sf*

# POMP and CIRCUMSTANCE.

(MILITARY MARCHES.)



## Corno IV.

### Nº 1.

Edward Elgar Op. 39.

in F.

*Allegro, con molto fuoco.*

The musical score consists of ten systems of music, each beginning with a lettered section marker (A through K). The notation includes treble clefs, a 2/4 time signature, and various rhythmic values. Dynamics such as *ff*, *sf*, *f*, *mf*, *ten.*, *ff*, *mf molto cresc.*, *sf*, *ff*, *mf*, *ten.*, *mf*, *ff*, *ff*, *sf*, *sf*, *dim.*, *p legato e cantabile*, *espress.*, *f*, *cresc.*, *dim.*, and *simile* are used throughout. Performance instructions include accents (*^*), slurs, and hairpins. A section marked 'I. Trio.' begins at system 8. The score concludes with a first ending bracket labeled '1F1'.

Corno IV.

L

M 5

N 2

mf molto cresc. sf

ff

ten.

mf

sf

1 P

ff

ten.

f

f

Q

ff

sf

sf

sf

R CODA.

20

40

Molto maestoso.

f

sf

ff f

simile

S A

ff

rit.

Tu tempo

ff

Piu mosso.

dim.

p

ff

sf

sf





Horn in F I&II

楽器紹介 名曲ギャラリー

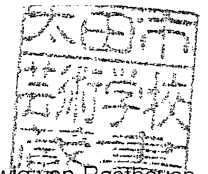
Handwritten musical score for Horn in F, consisting of 14 numbered sections (K1-K14). The score includes various musical notations such as notes, rests, and dynamic markings, along with handwritten annotations.

- K1:**  $\text{♩} = 112 \text{ ca.}$ , 3-measure rest, 18-measure rest, *f*, *p*, *acc.*
- K2:**  $\text{♩} = 96 \text{ ca.}$ , 3-measure rest, *acc.*
- A:** 20-measure rest, *FL.*, *cb.*, 8-measure rest, 4-measure rest, 8-measure rest, 15-measure rest, *1.*, *2.*
- K3:** 8-measure rest, *cb.*
- K4:** 2-measure rest, 2-measure rest, 19-measure rest, *cb.*
- C:** 19-measure rest, *cb.*
- K5:** 19-measure rest, *cb.*
- D:**  $\text{♩} = 80 \text{ ca.}$ , 18-measure rest, *FL.*
- K6:** 18-measure rest, *FL.*
- E:**  $\text{♩} = 86 \text{ ca.}$ , 20-measure rest, *cb.*
- K7:** 20-measure rest, *cb.*
- F:**  $\text{♩} = 72 \text{ ca.}$ , 18-measure rest, *vc.*
- K8:** 18-measure rest, *vc.*
- G:** 23-measure rest, *V.A.*
- K9:** 23-measure rest, *V.A.*
- H:** 2-measure rest, 2-measure rest, 14-measure rest, *Vn.*
- I:**  $\text{♩} = 180 \text{ ca.}$ , 2-measure rest, 2-measure rest, 7-measure rest, 15-measure rest, *Temp.*
- K10:** 2-measure rest, 2-measure rest, 7-measure rest, 15-measure rest, *Temp.*
- K11:** 2-measure rest, *Tb.*
- J:**  $\text{♩} = 112 \text{ ca.}$ , 13-measure rest, *Tb.*
- K12:** 13-measure rest, *Tb.*
- K:** 13-measure rest, *ff*, *a2*
- K13:** 11-measure rest, *Trp.*,  $\text{♩} = 96 \text{ ca.}$
- K14:** 5-measure rest, *f*, *acc.*



# Symphonie Nr. 5

c-moll



Ludwig van Beethoven op. 67  
herausgegeben von Clive Brown

Corno I

Allegro con brio ( $\text{♩} = 108$ )

in Es 1 2 8 VI. I

*p cresc. f*

*ff p cresc.*

*f f ff*

*ff sf sf sf > p*

*p cresc.*

*ff*

*ff*

*ff*

*cresc. p cresc. p*

158 **B**

*p* *cresc.* *f*

169

*più f* **10** VI. I *sf*

189

*sf* **1** **2** **2**

205 **C**

*ff* **18** **1** **1** *pp*

237

**1** **1** *ff*

249 **Tempo I**

**15** VI. I **3** *p* *p cresc.*

277

*f* *sf* *sf* *sf* *sf* *sf* *sf* *f*

289 **D**

*ff* **1** **3**

306

*fp* 1 (-16) 2 3 4 5 6 7 8 9 10 11 12 13 14 15

321

*(cresc.)* **16** VI. I *cresc.* *ff*

348



361



375



389



407



424



438



458



474



491





# Symphonie Nr. 5

c-moll



Ludwig van Beethoven op. 67  
herausgegeben von Clive Brown

Corno II

Allegro con brio (♩ = 108)

in Es 1 2 8 VI. I

*p cresc. f*

20 *ff p cresc.*

36 7 *f f ff* A

54 1 1 (-13) 2 3 4 5 *ff sf sf sf p*

67 6 7 8 9 10 11 12 13 8 1 (-9) 2 3 *p cresc.*

86 4 5 6 7 8 9 *ff*

99 *ff*

111

121 2 10 VI. I *ff*

141 *cresc. p cresc. p* 7

158 B

*p* *cresc.* *f*

169

*più f* 10 *sf*

189

*sf* 1 2

205

2 18 **C** *ff* *pp*

237

1 1 *ff*

249

**Tempo I** 15 3 *p* *cresc.* *p cresc.*

277

*f* *sf* *sf* *sf* *sf* *sf* *sf* *f*

289

**D** *ff* 1 3

306

1 (-16) 2 3 4 5 6 7 8 9 10 11 12 13 14 15 *fp*

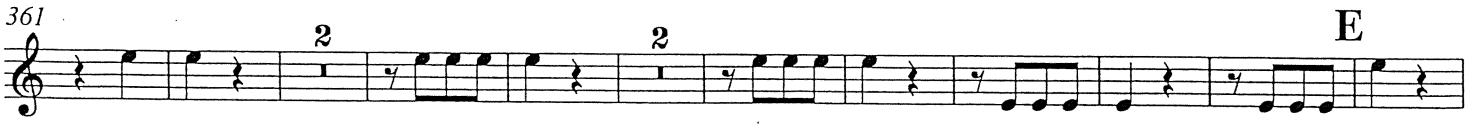
321

16 16 **VI. I** *(cresc.)* *cresc.* *ff*

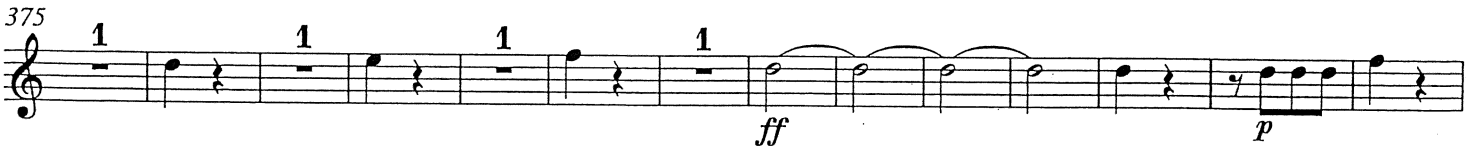
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361



375



389



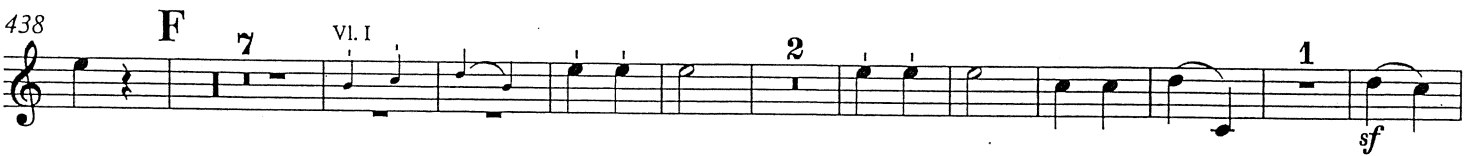
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424



438



458



474



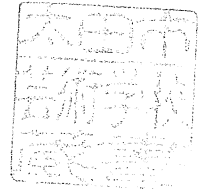
491





9  
Horn I (F)

# Carmen Suite No. 1



Corno I in F.

## N° 1. Prélude.

Georges Bizet

(Prelude to Act I)

Andante moderato. (♩ = 58.)

## N° 1<sup>a</sup> Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)



Corno I in F.

Nº 5. Les Toréadors.

(Introduction to Act I)

Allegro giocoso. (♩ = 116.)

Musical staff 1: Treble clef, 2/4 time signature, key signature of one sharp (F#). Starts with a *ff* dynamic marking.

Musical staff 2: Continuation of the first staff, ending with a repeat sign and a first ending bracket labeled *\*Pos. I.*

Musical staff 3: Labeled **A**. Starts with a *p* dynamic marking, followed by a *f* dynamic marking with a fermata. Includes a second ending bracket labeled *2*.

Musical staff 4: Labeled **B**. Starts with a *p* dynamic marking, followed by *cresc. molto* and then *ff* with a fermata.

Musical staff 5: Continuation of the previous staff.

Musical staff 6: Labeled **C**. Includes first ending brackets labeled *Pos. I.* and a sequence of fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Musical staff 7: Continuation of the previous staff.

Musical staff 8: Labeled **D**. Starts with *cresc.* and *ff* dynamics. Includes first ending brackets labeled *Fag. I.* and *Pos. I.*

Musical staff 9: Continuation of the previous staff, ending with a *p cresc.* dynamic marking.

Musical staff 10: Labeled **E**. Includes *f* and *ff* dynamic markings.

Musical staff 11: Continuation of the previous staff.

Musical staff 12: Continuation of the previous staff, ending with a *più ff* dynamic marking.

Corno I in F.

N° 2. Intermezzo.

Andantino quasi Allegretto. (Prelude to Act III)

(♩ = 88.) Fl. I. Solo

2 3 4 8 9 10

23 32 1 B

33 42 1

N° 3. Seguedille.

Allegretto. (♩ = 160.) (Act I)

Ob. I. Solo pp legg.

12 13 14 15 16 8

29 13 16 15

54 17 18 19 20 21 22 23 1

65 82 1 B C 8

83 96

N° 4. Les dragons d'Alcala.

(Prelude to Act II)

Allegro moderato. (♩ = 96.)

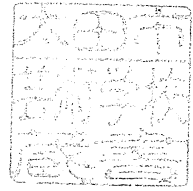
Fag. I. od. Clar.

1 2 3 4 16

36 17 18 7 B C 18

10  
Horn II (F)

# Carmen Suite No. 1



Georges Bizet

Corno II in F.

## N° 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

2 3 1 5

Vcl. *f*

12 1 12 *ff* *attacca*

## N° 1<sup>a</sup> Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩ = 80.)

Pos. II.

32

*ff*

42 A Fl. picc. *p* *dim.* *ff*

1 2 3 4 5 6 7 8 9

51 *f* *pp* *f*

60 *pp* B 7 *pp*

75 *poco a poco cresc. molto*

84 C

93 1 *f*

103 2 2 3 1 2 3 *ff* *rall. molto* *f*

118 4 5 6 7 8 D 20 *rall. molto* 2 E a tempo 16

Corno II in F.

N° 2. Intermezzo.

(Prelude to Act III)

Andantino quasi Allegretto.

(♩ = 88.)

Fl. I. Solo

Fl. I. Solo

Musical score for Corno II in F, N° 2. Intermezzo. Measures 1-33. The score is in 3/8 time and features a melodic line with various dynamics and articulations. Measure numbers 2, 3, 4, 8, 13, 7, 8, 9, 10, 23, 33 are indicated. Dynamics include *pp*, *p cresc.*, *dim.*, *p dim.*, *pp*, and *smorz.*. Section markers A and B are present. A first ending bracket labeled '1' spans measures 23-33.

N° 3. Seguedille.

(Act I)

Allegretto. (♩ = 160.)

Ob. I. Solo

Ob. I. Solo

Musical score for Corno II in F, N° 3. Seguedille. Measures 1-97. The score is in 3/8 time and features a rhythmic melody. Measure numbers 12, 13, 14, 15, 16, 8, 9, 10, 11, 12, 29, 13, 4, 27, 1, 2, 3, 71, 4, 10, C, 8, 9, 10, 11, 12, 97 are indicated. Dynamics include *pp*, *p*, *p*, *f*, *ff*, and *ff*. Section markers A, B, and C are present. A first ending bracket labeled '1' spans measures 29-33. A *rall.* marking is present over measures 27-28. A *a tempo* marking is present over measures 31-33.

= N° 4 tacet. =

N° 5. Les Toréadors.

(Introduction to Act I)

Allegro giocoso. (♩ = 116.)

Musical score for Corno II in F, N° 5. Les Toréadors. Measures 1-14. The score is in 2/4 time and features a rhythmic melody. Measure numbers 7, 14 are indicated. Dynamics include *ff* and *f*. Section marker A is present. A first ending bracket labeled '2' spans measures 13-14. A *Pos. II.* marking is present above measure 14.

Corno II in F.

1 *p* *cresc. molto* *ff* **B**

7

5 *pp* *1* *2* **C** Pos. II.

3

63 *cresc.*

74 *p* *pp* *ff* **D** Pos. II.

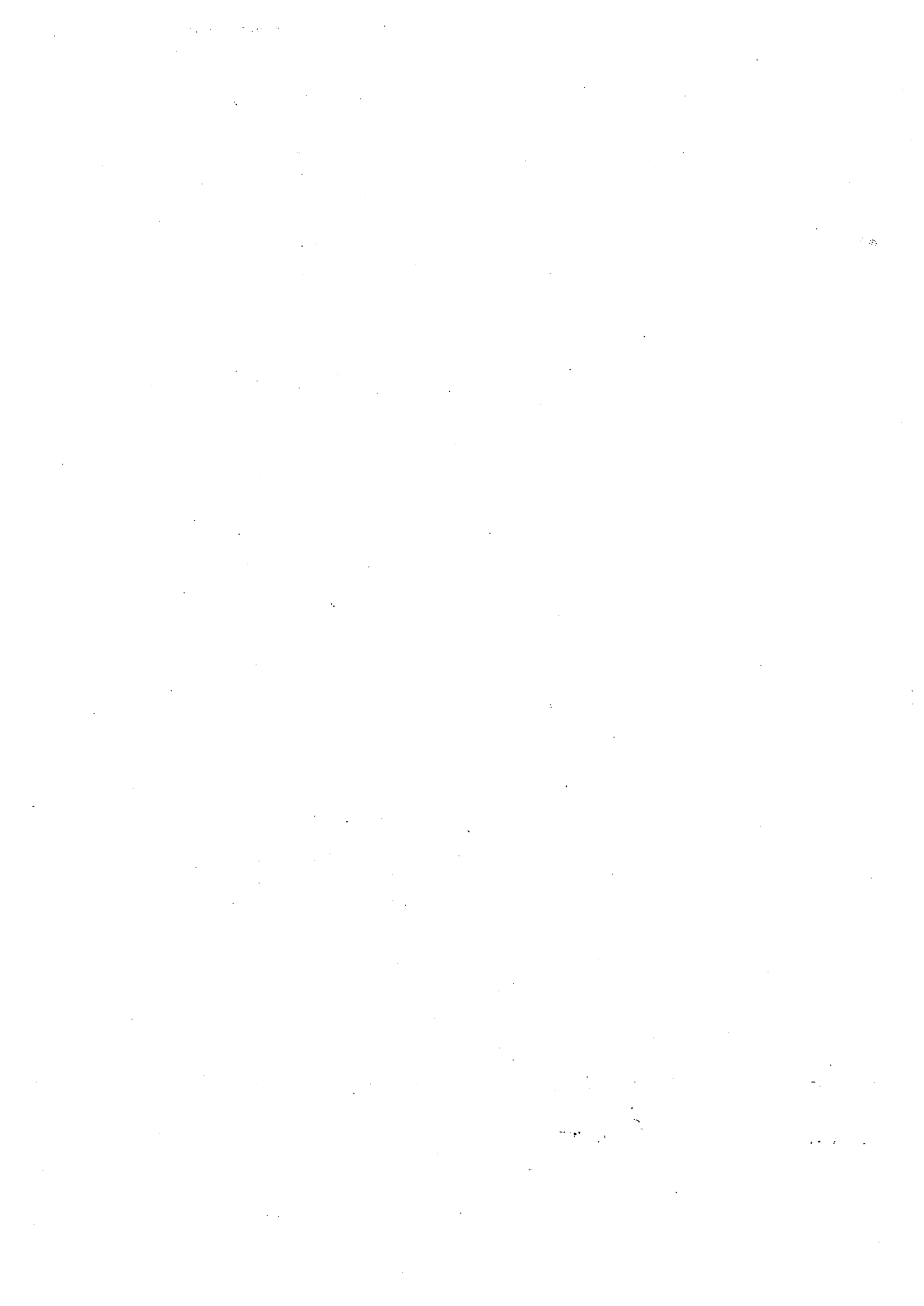
23

23 *p* *cresc.* *f* Pos. II.

60 *ff* Pos. II. **E**

27

14 *più ff* *3* *3*



# Orchestersuite.

1

Corno I in E.

I.

## Morgenstimmung.

Edvard Grieg, Op. 46.

**Allegretto pastorale.**

1 Fl. 2

1 2 6

12 8 A

27 2 B

37 2 C

46 D tranquillo 7 E

59 5

69 2 1 1

77 F rit. piu tranquillo poco rit.

*p* *ff* *pp* *pcr.* *pcr. molto f* *dim.* *molto* *dim.* *pp*

II. III. tacent.

# Corno I in E.

## IV.

### Tanz in der Halle des Bergkönigs.

Alla marcia e molto marcato.

\*) †

**B Più vivo.**

**C**

**D**

\*) † = gestopfter Ton.  
Edition Peters.

# Ungarische Tänze

## Fassung für Orchester



Johannes Brahms, aus WoO 1  
instrumentiert von Martin Schmeling

Horn I in F

### Nr. 5

Allegro

mf *sf* *passionato* *sf* *f*

10 *p* *<sf* *f*

20

29 *p* *<sf* *ff*

38 *poco ritard.* *pp* *in tempo* *f*

47 *Vivace* *poco ritard.* *in tempo* *p* *Viol. I*

59 *poco ritard.* *in tempo* *2* *poco ritard.* *in tempo* *1* *poco ritard.* *p*

69 *in tempo* *1* *Tempo I* *mf* *passionato*

77 *f* *p*

86 *<sf* *ff*

95 *pp* *p* *ff*

# Ungarische Tänze

Fassung für Orchester



Horn II in F

Johannes Brahms, aus WoO 1  
instrumentiert von Martin Schmeling

## Nr. 5

Allegro

10  
20  
29  
38  
47  
59  
69  
77  
86  
95

*mf sf* *passionato sf* *f*

*p* *<sf* *f*

Hr. I *p* *<sf* *ff*

*poco ritard.* - - Hr. I - - *in tempo*

*pp* *f*

*Vivace* *poco ritard.* - - *in tempo*

*f* *p*

Viol. I

*poco ritard.* - - *in tempo* *poco ritard.* - - *in tempo* *poco ritard.* - -

*p* *2* *p* *1* *p*

Viol. I

*in tempo* **Tempo I**

*mf* *passionato*

Hr. I *p* *ff*

*pp* *ff*

Hr. I *p*

# Ungarische Tänze

Fassung für Orchester



Horn III in F  
ad libitum

Johannes Brahms, aus WoO 1  
instrumentiert von Martin Schmeling

## Nr. 5

Allegro

mf *sf* *sf* *sf* *f*

2

10 *p* *<sf* *f*

20 1 2 3 4 5

29 Hr. I *p* *<sf* *ff*

38 *poco ritard.* - - - *in tempo*  
Hr. I *pp* *f*

47 *Vivace* 2 2 *poco ritard.* - - - *in tempo*  
*f* *p* Viol. II

59 *poco ritard.* - - - *in tempo* 2 *poco ritard.* - - - *in tempo* 1 *poco ritard.* - - -  
*p* *p*

69 *in tempo* 1 *Tempo I* *passionato*  
*mf* *sf*

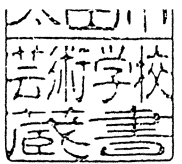
77 *f* 2 Hr. I

86 *<sf* *ff*

95 Hr. I *pp* *p* *ff*

# Ungarische Tänze

Fassung für Orchester



Johannes Brahms, aus WoO1  
instrumentiert von Martin Schmeling

Horn IV in F  
ad libitum

## Nr. 5

Allegro

11  
22  
32  
44  
54  
67  
77  
87  
96

Hr. III  
*mf sf passionato*  
*sf*  
*f*

Hr. III  
*pp*  
*<sf*  
*f*

Hr. I  
Hr. III

*<sf*  
*ff*

*poco ritard.* - - - *in tempo*  
Hr. I  
*pp*  
*f*  
*Vivace*  
*f*

*poco ritard.* *in tempo* *poco ritard.* *in tempo* *poco ritard.* *in tempo*  
Viol. II  
*p*  
Hr. III  
*pp*  
*p*

*poco ritard.* - - - *in tempo*  
Hr. III  
*1*  
*Tempo I*  
Hr. III  
*mf passionato*

Hr. III  
*f*  
*2*  
*<sf*

*ff*  
Hr. II  
*pp*

Hr. I  
*ff*

7

Hr. I & II

みんなて歌おう

Horn in F1&2



ドレミの歌

Allegro (♩=120)

a2.

A

First staff of music, measures 1-7. Includes a dynamic marking 'f' and a '2' above the staff.

Second staff of music, measures 8-14.

Third staff of music, measures 15-21.

Fourth staff of music, measures 22-28.

Fifth staff of music, measures 29-35.

B

Sixth staff of music, measures 36-42. Includes a dynamic marking 'f' and an '8' above the staff.

Seventh staff of music, measures 43-49.

Eighth staff of music, measures 50-56.

Ninth staff of music, measures 57-63.

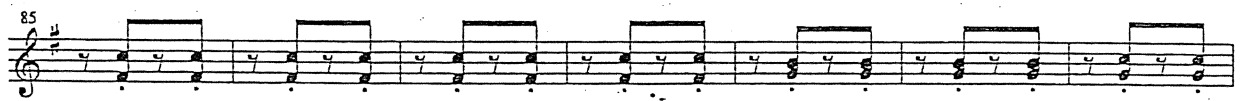
C

Tenth staff of music, measures 64-70.

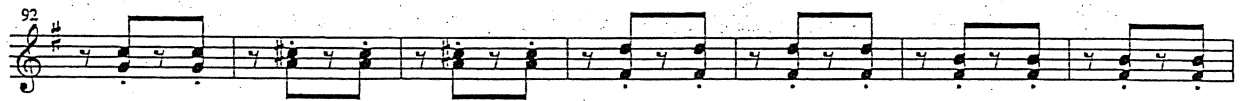
Eleventh staff of music, measures 71-77.

Twelfth staff of music, measures 78-84.


85



92



99



106



Horn in F 1&2



翼をください

Moderato

12

mp

17

f

21

24

1

D.C.

28

2

9

Horn in F 1&2

Believe



♩ = 100 ca.

Musical staff 1: Treble clef, 2/4 time signature, starting with a mezzo-forte (mf) dynamic marking. The first measure contains a whole note chord.

Musical staff 2: Treble clef, starting at measure 6. It features a series of eighth notes and a repeat sign with first and second endings.

Musical staff 3: Treble clef, starting at measure 19. It continues the melodic line with various note values and rests.

Musical staff 4: Treble clef, starting at measure 25. Handwritten annotation "no play" is written above the staff. The music consists of eighth-note patterns.

Musical staff 5: Treble clef, starting at measure 30. It features a sequence of eighth notes and chords, ending with a fermata.

Musical staff 6: Treble clef, starting at measure 35. It includes a first ending bracket and a handwritten "D.C." (Da Capo) instruction.

Musical staff 7: Treble clef, starting at measure 41. It features a second ending bracket with a "2" above it, indicating a repeat.

Musical staff 8: Treble clef, starting at measure 47. It concludes the piece with a final chord and a double bar line.

Horn in F1&2



気球に乗ってどこまでも

♩=120 ca.

*ff*

*mp*

Tacet

2<sup>o</sup> Tr

To Coda

*f*

*ff*

*mp*

*f*

*f*

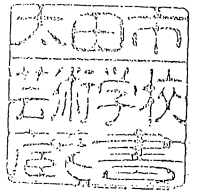
D.S.





Horn in F 1&2

君をのせて



Musical score for Horn in F 1&2, titled "君をのせて" (Kimi o nosete). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, with various dynamics and articulations.

Key features of the score include:

- Staff 1:** Starts with a dynamic marking of *f* (forte).
- Staff 5:** Contains triplet markings (3) and a dynamic marking of *mf* (mezzo-forte).
- Staff 9:** Contains a dynamic marking of *f*.
- Staff 14:** Contains a dynamic marking of *f*.
- Staff 19:** Contains a dynamic marking of *f*.
- Staff 23:** Contains a dynamic marking of *f*.
- Staff 34:** Contains a dynamic marking of *f*.
- Staff 38:** Contains a dynamic marking of *f*.
- Staff 56:** Contains a dynamic marking of *mf* and a first ending bracket labeled "1.".
- Staff 60:** Contains a dynamic marking of *mf*.
- Staff 64:** Contains a dynamic marking of *mf* and a second ending bracket labeled "2.".

The score is marked with various dynamics: *f*, *mf*, and *f*. It also includes articulation marks such as slurs and accents. The piece concludes with a final cadence on the 64th measure.





# Radetzky March

Horn 1 in F

Johann Strauss, Sr., Op. 228

Edited by Clark McAlister

Musical score for Horn 1 in F, consisting of 11 staves of music. The score includes various dynamics such as *f*, *p*, and *ff*, and includes performance markings like accents and slurs. The piece concludes with a 'FINE Trio' section starting at measure 50, which includes first and second endings. The final instruction is *f* D.C. al FINE.

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# Radetzky March

Horn 4 in F

Johann Strauss, Sr., Op. 228

Edited by Clark McAlister

4  
5-8

9

17

25  
6  
25-30  
36-40  
5  
ff

41

49  
FINE Trio  
f

56  
16  
57-72  
f

77  
6  
81-86  
1 2  
p f f D.C. al FINE

12

# Radetzky March

Horn 3 in F

Johann Strauss, Sr., Op. 228

Edited by Clark McAlister

7

15

25

33

41

49 FINE Trio

57

65

81

1 2

*f* *p* *ff* *f* *f* *p* *f* *p* *f* *f* *D.C. al FINE*

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Horn in F 1 & 2

# 南中ソーラン（北海道民謡）オーケストラ版

北海道民謡・伊藤多喜雄

♩ = 147

The musical score is written for Horn in F 1 & 2 in 4/4 time, with a tempo of 147 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music, each with a measure number at the beginning. Dynamics include *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), *p* (piano), and *mf* (mezzo-forte). Articulations such as accents (>) and slurs are used throughout. The score is divided into sections labeled A through G, with repeat signs and first/second endings (a2) indicated. The piece concludes with a final *f* dynamic.

1 *f* *f* *fp* *fp* [A]

6 *f* *p* *f* [B]

11 *a2* [C]

16 *p* *ff* *f* [D]

27 *mf* [E]

32 [E]

38 *f* [E]

43 [E]

48 *a2* [F]

53 [G] *mf* *f*

Hr. 1 & 2

南中ソーラン (北海道民謡) オーケストラ版

64 H

Musical staff 64-68: Treble clef, 4/4 time signature. Starts with a key signature of one flat (B-flat). Measures 64-68 contain eighth and sixteenth notes with various articulations like accents and slurs.

69 I

Musical staff 69-76: Treble clef, 4/4 time signature. Measures 69-76 continue the melodic line with eighth and sixteenth notes. Measure 76 ends with a 4-measure rest.

77 J

Musical staff 77-87: Treble clef, 4/4 time signature. Measure 77 starts with a forte (*f*) dynamic and an accent (^). Measures 78-87 feature a crescendo to fortissimo (*ff*) and include a 7-measure rest at the end.

88 K

Musical staff 88-92: Treble clef, 4/4 time signature. Measure 88 starts with a forte (*f*) dynamic. Measures 89-92 contain eighth notes with slurs and accents.

93 L

Musical staff 93-99: Treble clef, 4/4 time signature. Measure 93 starts with a forte (*f*) dynamic. Measures 94-99 include a 3-measure rest and continue with eighth notes.

100 M

Musical staff 100-105: Treble clef, 4/4 time signature. Measure 100 starts with a mezzo-forte (*mf*) dynamic. Measures 101-105 continue with eighth notes and a forte (*f*) dynamic.

106

Musical staff 106-110: Treble clef, 4/4 time signature. Measures 106-110 continue with eighth notes and slurs.

111 N

Musical staff 111-115: Treble clef, 4/4 time signature. Measures 111-115 continue with eighth notes and slurs.

116

Musical staff 116-120: Treble clef, 4/4 time signature. Measures 116-120 continue with eighth notes and slurs.

121 O

Musical staff 121-125: Treble clef, 4/4 time signature. Measures 121-125 continue with eighth notes and slurs.

126

Musical staff 126-130: Treble clef, 4/4 time signature. Measure 126 starts with a *sub.p* dynamic. Measures 127-130 include a crescendo to fortissimo (*ff*) and end with a 2-measure rest.

Slowly