

# Richard Strauss Aus Italien, Op. 16

## Corno I.

### 1. Auf der Campagna.

in F.

Andante, molto tranquillo.

1 *pp*

**A** *un poco vivo* *f* 2

**B** *f* *pp* *poco rit.* 4

**C** *a tempo* *p* *espress.* *cresc.* *f* 12

**D** *p* *a tempo* *f* *dim.* *accelerando* *mf appassionato* 1

*f* *ff espress.* *espr.* *dim.* *p* Solo

**E** *pp* *pp* *un poco stringendo* *pp*

*pp* *cresc.*

**F** *a tempo* *ff* *maestoso* *ff*

**G** *dim.* *pp* *mf* 4 1

# Corno I.

*molto espr.*  
*mf* *cresc.* *ff* *p*  
**H**  
*ff* *p dim.* **1** *I rit. a tempo Solo* **1** **2** *pp*  
*pp* *pp*

## 2. In Rom's Ruinen.

Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.

in F.

**Allegro molto con brio.**

$\frac{63}{42}$   $\frac{9}{4}$   $\frac{6}{4}$   $\frac{3}{4}$   
**2** *f* *p* *p*  
**1** *mf* *f*  
**5 A** *f vivo* **3**  
*ff* *tr* *mf* **B** *vivo* **1**  
*p* *f*  
**1** *mf* *cresc.*  
**C** *ff* *f* *ff*  
**3**  
*marcato*  
**D** **2** **3** **2**  
*pp* *pp*

Corno I.

*p* *pp* *pp* *ppp*

*dim.* *pp* *ppp*

*mf* *f*

*F* *cresc.* *ff*

*G* *ff* *7*

*f* *ff* *dim.* *p* *p* *12* *2*

*H* *mf* *cresc.* *ff* *1* *1*

*ff* *mf* *ff* *mf* *ff* *6* *I* *1* *ff*

*ff* *ff* *1*

*K* *ff* *ff* *1* *ff*

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

*fff*

*1* *tranquillo* *M* *5*

*dim.* *f* *pp*

# Corno I.

8 N<sub>2</sub> 12

*pp* *pp* *pp*

*mp* *0* *a tempo*  
*molto cresc. stringendo - ff* *ff* *p*

1 *p* *ff* *dim.* *p*

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

1 *cresc.* *ff*

**O** *ff* *ff*

*marcato* 3 **R** 2 *pp*

3 *pp* 2 *p*

1 *pp* *pp* *dim.*

1 **S** *ppp*

7 *f* **T**

*cresc.* *ff*

7 *ff* *f*

### Corno I.

### 3. Am Strande von Sorrent.

in A.  
Andantino.

# Corno I.

**Più mosso.** **Tempo I.**

2 4 **Gin A.** 18 4

Oboe I *pp* *muta in F.* Viol. I. #

**Hin F.** *p con espress.* *p* *molto dimin.*

1 Solo 2

*pp* *cresc.* *pp* *a tempo*

10 **offen** **K** *string.* *f* *ff* *ff* **L**

gestopft *mf* *pp cresc.* *pp*

2 5 **M** Clar. I. Ob. 6

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

*poco a poco calando* 7

*p* *cresc.* *p* *p* 2 *pp*

## 4. FINALE. Neapolitanisches Volksleben.

in F.  
Allegro molto.

3 20

*ff* *ff* *mf*

*cresc.* *f*

*cresc.* *ff*

2 3 6

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

**B 1** *pp* *f* *cresc.*

**C 6** *ff* *dim.* *p* *p* *p*

*un poco calando*







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Aus Italien, Op. 16

Corno II.

1. Auf der Campagna.

in F  
Andante.

1 *molto tranquillo*

*pp* **A** *un poco vivo* 2 *pp* 4

**B**<sub>4</sub> *pp* 1 *f* *poco rit.* *a tempo* **C** 12 *f*

**D** 3 *f* 3 *accel.* *a tempo* 12 *ff*

*espr.* 5 **E** 1 *pp* *un poco string.* 1 *f* *ff* 1

1 *cresc.* **F** *a tempo* *ff* *maestoso* *dim.* 7 **G** 2 *pp* *mf molto espr.* *ff*

*cresc.* **H** *fff* *dim.* 1 **I** *rit.* 1

*a tempo* 7 *pp* *pp* 1

# Corno II. 2. In Rom's Ruinen.

Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.  
in F.

**Allegro molto con brio.**

The musical score for Corno II, '2. In Rom's Ruinen', is written in F major and 4/4 time. It begins with a 3-measure rest, followed by a 1-measure rest, and then a 6-measure rest. The first staff starts with a piano (*p*) dynamic. The second staff features a 4-measure rest, followed by a *vivo* section with dynamics ranging from *mf* to *ff*. The third staff includes a 4-measure rest, a *riten.* section, and a *B a tempo* section with a 3-measure rest. The fourth staff has a *mf* dynamic, a *cresc.* marking, and ends with *ff*. The fifth staff is marked *C* and *ff*. The sixth staff is marked *marcato* and *pp*. The seventh staff has an 8-measure rest, a 4-measure rest, and a *pp* dynamic. The eighth staff is marked *1 E* and *ppp*. The ninth staff is marked *12*, *Corno I*, and *f*. The tenth staff has a *cresc.* marking and *ff*. The eleventh staff is marked *G*, *ff*, and *6*. The twelfth staff is marked *12*, *Corno I.*, *2*, *H*, and *1*, with dynamics of *dim*, *p*, *mf*, and *cresc.*

Corno II.

This musical score for Corno II consists of 13 staves of music. The notation includes various dynamics such as *ff*, *mf*, *pp*, *f*, *mp*, *dim.*, and *marcato*. Performance markings include *triquillo*, *a tempo*, and *string.*. Fingerings and breath marks are indicated with numbers 1, 2, 3, 6, and letters K, L, M, N, Q. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes repeat signs with first and second endings. The key signature is one sharp (F#).

# Corno II.

**R<sub>2</sub>** 8 4

*pp* *p* *pp*

*dim.* *pp*

**1 S** 7

*ppp* *f*

**T**

*cresc.* *ff*

**6** U *ff* *un poco più vivo*

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

*un poco string.* *mf* *cresc.*

*a tempo, sempre vivo* *ff*

**V**

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

*molto vivo*

**W**

*marc.* *fff*



# Corno II.

## 4. FINALE. Neapolitanisches Volksleben.

in F.  
Allegro molto.

ff  
Corno I. mf  
cresc. ff  
Corno I. pp cresc.  
B 1 cresc.  
ff dim. p C 6  
un poco calando a tempo Corno I. p cresc. f  
D 26 E 1 pp  
10 F 12 G 5  
pp H 2  
pp I 8 f  
K 5 ff

# Corno II.

The musical score for Corno II consists of 13 staves of music. The notation includes various dynamics such as *f*, *fff*, *pp*, and *ff*, along with articulations like accents and slurs. Performance instructions include *stringendo*, *a tempo*, *poco rit.*, *calando*, *un poco calando*, and *cresc.*. The score is marked with fingerings (e.g., 2, 1, 7, 4, 1, 7, 1, 7, 6, 2, 3, 1, 3, 2, 8) and includes dynamic markings like *pp* and *ff*. The piece concludes with a final measure marked with a double bar line and a fermata.

# Corno II.

The musical score for Corno II consists of ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, *dim.*, *cresc.*, *mf*, and *ff*. Performance instructions include *poco a poco accelerando*, *molto stringendo*, *Presto.*, and *Prestissimo.*. The score is marked with letters T, U, V, W, X, Y, Z, Aa, and Bb, and includes fingerings (1-5) and breath marks (>). A double bar line with the number 16 is present on the fifth staff. The key signature is one sharp (F#).



Richard Strauss  
Aus Italien, Op. 16

Corno III.

1. Auf der Campagna.

in F.  
Andante.  
molto tranquillo

The musical score for Corno III in F major, 'Auf der Campagna' by Richard Strauss, consists of ten staves of music. The key signature is one flat (F major). The tempo is Andante, molto tranquillo. The score includes various dynamics such as *pp*, *f*, *mf*, *ff*, *espr.*, and *fff*. Performance instructions include *rit. a tempo*, *un poco vivo*, *un poco string.*, *maestoso*, *accel.*, and *rit. a tempo*. The score is marked with letters A through I and numbers 1 through 6, indicating specific sections or measures. The music features a variety of rhythmic patterns, including triplets and sixteenth notes, and is characterized by its lyrical and expressive quality.

# Corno III.

## 2. In Rom's Ruinen.

Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.  
in F.

**Allegro molto con brio.**

The musical score for Horn III, 'In Rom's Ruinen', is written in F major and 6/8 time. It begins with a *mf* dynamic and a tempo of **Allegro molto con brio**. The score is divided into sections A through G, with measures 1 through 15 indicated. The dynamics range from *ppp* to *ff*. The tempo markings include *vivo* and *triquillo*. The score features various articulations, including accents and *marcato* markings.

Corno III.

1 *mf* *cresc.* **H** *ff* 1

*ff* 1 *mf* *ff* 6 **I** *mf* 1

*ff* *ff* 1

*ff* *ff* **K** 1

*ff* 2 2 **L** 1 *f* *ff*

*f cresc.* *ff*

*dim.* 5 **M** 4 *tranquillo* *pp*

6 *pp* **N** 1 *pp* 3 *pp* 2

1 1 *vivo* *string.* *molto cresc.* *a tempo* *ff*

*ff* 9 6 3 5

**P** *vivo* *mf* *f* *p* 1



Corno III.

3. Am Strande von Sorrent.

in E.  
Andantino.

Arpa

Viol. I

Flöten

Corno I

Fag.

Ob. I.

string.

2

2

2

calando a tempo

Arpa

pp

pp

calando a tempo

Flöten

pp

pp

1

A 10

Corno I

11 12

p

pp

mf

pp

B 11

Viol. I

Arpa

C

Solo

pp

p

un poco accel. a tempo

un poco cal. a tempo

2

D

6

cresc.

f

pp

E Fag.

5

3

F

p

cresc.

p

3

3

3

Piu mosso.

Ob. I.

5

pp

pp

pp

2

pp

G 1

16

Tempo I.

H

Cor. I in F

5

pp

pp

6

p

espress.

3

4

I gestopft

1

offen

Solo

6

pp

mf

pp

K string.

a tempo

L

2

pp

cresc.

f

ff

ff

pp

5

M 5

4

7

mf

p

pp

poco a poco calando

Corno III.

4. FINALE. Neapolitanisches Volksleben.

in D.  
Allegro molto.

ff 3 20 3 Cor. I. mf 3 cresc.

f cresc.

A ff p<sup>7</sup> pp 6 4

pp 3 p cresc. B 1 f

cresc. ff dim. p C 1

4 un poco calando a tempo p f p p 3

f cresc. ff ppp 1 2 3 4 D

5 6 7 6 1 2 3 4 5 ppp

6 7 8 9 10 3 E 5 10 con sordino pp

F 12 pp G 13 H 2 2 1 pp pp

2 2 I 2 1 pp pp mf f ff



### Corno III.

The musical score for Corno III consists of 12 staves of music. The notation includes various dynamics such as *pp*, *p*, *f*, *ff*, *mf*, *dim.*, *cresc.*, and *pp*. Performance instructions include *poco a poco accelerando*, *molto stringendo*, *Presto.*, and *Prestissimo.*. The score features several measures with first and second endings, marked with numbers 1 and 2. Specific measures are labeled with letters: S (measures 3 and 8), T (measure 1), U (measure 1), V (measure 1), W (measure 1), X (measure 2), Y (measures 2 and 3), Z (measures 10 and 11), Aa (measures 12 and 13), and Bb (measures 12 and 13). The piece concludes with a *ff* dynamic and a *Prestissimo.* tempo marking.



Richard Strauss  
Aus Italien, Op. 16

Corno IV.

1. Auf der Campagna.

in F.  
Andante.

3 *molto tranquillo* *pp* 2 *pp*

**A** *un poco vivo* 1 *f* 2 *f* 4

**B** *pp* *rit.* 12 **C** 1 *a tempo* *pp*

4 2 **D** 1 *mf* *p* *f*

*dim.* *accelerando e cresc.* *a tempo* *ff* *dim.*

1 1 **E** 2 1 1 1 3 1 *un poco string. e cresc.*

*pp* **F** *a tempo* *ff* *maestoso* *p*

*ff* *dim.* **G** 7 4 *p*

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

*pp* *ff* *pp* *pp*

*pp*

# Corno IV. 2. In Rom's Ruinen.

Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.  
in F.

**Allegro molto con brio.**

The musical score for Horn IV, 'In Rom's Ruinen', is written in F major and 6/8 time. It begins with a *mf* dynamic and a tempo marking of **Allegro molto con brio**. The score is divided into sections A through G, with measures 1 through 15 indicated. The dynamics range from *ppp* to *ff*, and the tempo markings include *triquillo*, *A vivo*, and *B vivo*. The score features various musical notations, including slurs, accents, and dynamic markings.



# Corno IV.

The musical score for Corno IV consists of ten staves of music. The first staff begins with a *pp* dynamic and includes a first ending bracket labeled '2'. The second staff features a *dim.* instruction and a first ending bracket labeled '1', followed by a section marked 'S' with a *ppp* dynamic and a triplet of notes. The third staff starts with a *f* dynamic, includes a second ending bracket labeled '2', and ends with a *cresc.* instruction. The fourth staff is marked *ff*. The fifth staff begins with a *p* dynamic, includes a first ending bracket labeled '6', and ends with a *ff* dynamic. The sixth staff is marked *piu vivo*, *mf*, and *f*, and includes a second ending bracket labeled '2'. The seventh staff is for Corno III, marked *string.*, *3 - marcato*, *cresc.*, and *ff*, with the instruction *a tempo, sempre vivo*. The eighth staff is marked *f*, *cresc.*, and *ff*, and includes a first ending bracket labeled 'V'. The ninth staff is marked *fff* and includes a first ending bracket labeled 'W'. The tenth staff is marked *marcato*.

# Corno IV.

in E.  
Andantino.

## 3. Am Strande von Sorrent.

*calando a tempo* Arpa

*calando a tempo* A 10 *pp* Corno I. Corno III. *pp*

B 11 *un poco acceler.* a tempo Piccolo *pp* C 1 *un poco cal.* 3 a tempo

Viol. I. 4 5 *f* 2 D *pp* 5 E 3 *mp*

Clar. in A 2 *p* *cresc.* 3 *p* F

*p* 3 3 3 6 8

Piu mosso. *pp* *pp* *pp* G 1 16 3 8

Oboe I. *pp* *mp* *pp*

Tempo I. 6 H 2 2 Solo Viol. *p* *espress. string.*

3 4 I 10 K *mf gestopft* Corno III. *f = ff*

*a tempo* L 1 *ff* *ff* *p* *pp*

5 M 7 2 7 *pp*

Viol. I. *un poco calando* *pp*

# Corno IV.

## in D. 4. FINALE. Neapolitanisches Volksleben. Allegro molto.

4 1 2 3 4 5 6 7 8 9

10 11 12 13 2 3

*ff* *fp*

*p* *cresc.* *mf*

*cresc.* *f* *cresc.*

**A** *ff* *pp* *pp* Solo

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

*ff* *dim.* *p* **C** *p*

4 *un poco calando a tempo* *p* *sf* *p* *f*

*cresc.* **D** *ff* *ppp* 1 2 3 4 5

6 7 6 1 2 3 4 5 *ppp*

6 7 8 9 10 3 **E** 5 *pp*

10 **F** 16 **G** 14 **H** 2 6 4 2 *pp* *pp* *mf* *f*

con sordino



# Corno IV.

3 S 8 *cresc.* 1

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

**T** 1 *f* *f* *ff* 1 1 1

1 U 4 *fff*

**V** *dim.* *p* *p* *poco a poco accelerando* 1 2 3 4 5 6 7 8 2

1 W 4 *p* 2 *pp* 4 *molto stringendo* *mf* *f*

**Presto.** *cresc.* **X** 2 1 *f*

*f* *f* *f*

**Y** *cresc.* *ff* *mf* 2 *ff* *ff* *mf*

**Z** 1 2 3 4 5 6 7 8 *f* *p*

9 10 11 12 *cresc.* **Aa** 3 *f*

*marc.* *f* *cresc.* **Bb** *ff*

1 1 1 2 3 4 5 6 7 8 1 **Prestissimo.** *ff*