

**PROGRAMMA DI CONCORSO INTERNO
PER TERZO CORNO CON OBBLIGO DEL PRIMO, DEL SECONDO, DEL QUARTO E A SEGUIRE**

I PROVA - eliminatoria in forma palese

Esecuzione del primo movimento del Concerto per corno e orchestra n. 4 in mi bemolle maggiore K 495 di W. A. Mozart senza cadenza.

Passi d'orchestra:

M. Ravel	Concerto in sol per pianoforte e orchestra	solo del primo corno
R. Strauss	<i>Ein Heldenleben</i>	inizio primo corno

II PROVA - eliminatoria in forma palese

Esecuzione del Concerto per corno e orchestra n. 1 op. 11 di R. Strauss.

Passi d'orchestra:

M. Ravel	<i>Pavane pour une infante defunte</i>	solo del primo corno
P. I. Čajkovskij	Sinfonia n. 5	solo del primo corno

III PROVA - finale in forma palese

Esecuzione dei seguenti passi d'orchestra:

H. Berlioz	<i>Roméo et Juliette</i>	
J. Brahms	Concerto per pianoforte e orchestra n. 1	
A. Dvořák	Sinfonia n. 9	III movimento
F. Mendelssohn	Sinfonia n. 3 <i>Scozzese</i>	
D. Šostakovič	Sinfonia n. 5	I e III movimento
R. Strauss	<i>Till Eulenspiegels lustige Streiche</i> <i>Ein Heldenleben</i>	
R. Wagner	<i>Die Meistersinger von Nürnberg</i>	<i>Vorspiel, II. Scene, Aufzug (IV Scene)</i>

Cajkovskij - Sinfonia n. 5

II

corno in FA

Andante cantabile, con alcuna licenza

5 Viol. II Solo dolce con molto espress.

12 animando riten. A sostenuto mf p

17 animando sostenuto mf > p

22 Con moto animato p > dolce

27 sostenuto 4 Tempo I 3 1 2 Klar. Poco più animato mp

PAVANE POUR UNE INFANTE DÉFUNTE

MAURICE RAVEL.

corno in SOL

Cors simples en Sol

Lent $\text{♩} = 54$

SOLO

1^{er} Cor. *pp*

2^d Cor. *pp*

Cédez

p $\text{p} \rightarrow \text{pp}$ *pp expressif*

En élargissant au Mouvement

pp $\text{pp} \rightarrow \text{mf}$ *mf*

The musical score is written for two horns in G. The first horn part is marked 'SOLO' and begins with a *pp* dynamic. The second horn part provides harmonic support, also starting at *pp*. The tempo is 'Lent' with a metronome marking of 54 quarter notes per minute. The key signature is one flat (B-flat). The score is divided into three systems. The first system shows the initial melodic lines. The second system features a 'Cédez' instruction, where the first horn part softens from *p* to *pp* expressively. The third system includes the instruction 'En élargissant au Mouvement', indicating a change in tempo and a shift to 3/4 time signature. Dynamics in this section range from *pp* to *mf*.

CONCERTO

CORNI in FA

MAURICE RAVEL

Allegramento



3

in FA

25

Solo

Andante a piacere

p espressivo

26

11

Johannes Brahms
Piano Concerto No. 1 in D Minor, Op. 15

Horn III

in F

(Solo)

p marc. ma dolce

180

Horn IV (Solo)

p marc. ma dolce

208

Tutti

pp

214

Hector Berlioz
Roméo et Juliette, Op. 17

12

Corno III.

in hoch B (Si \flat alto)

Prestissimo. ($\text{♩} = 138$)

5 44 19 2 24 2 7

58 2 3 p

59 3 pp

2 10 60

8

Antonín Dvořák
Symphony No. 9 in E Minor, Op. 95

Corno III.

III. Scherzo

in E

The musical score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat), which is E minor. The tempo and mood are indicated as 'III. Scherzo'. The music features a series of eighth and sixteenth notes, with dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The bottom staff contains a shorter melodic phrase, possibly a first ending or a related motif, also in treble clef and E minor.

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

COBNO III

in F
Vivace non troppo.

4 24 A 45

50

67

68 B 20 C

171 8

191

198 1

208

217 1

mf cresc. *p cresc.*

ff

sempre ff

Detailed description: This page of a musical score is for Horn III. It contains seven systems of music. The first system starts at measure 4 and includes a first ending bracketed from measure 24 to 45. The second system is measures 50-67. The third system is measures 68-80, with a first ending bracketed from measure 68 to 80. The fourth system is measures 171-191, featuring dynamic markings *mf cresc.*, *p cresc.*, and *ff*. The fifth system is measures 198-208, with a first ending bracketed from measure 198 to 208. The sixth system is measures 217-237, with a first ending bracketed from measure 217 to 237 and the dynamic marking *sempre ff*. The score is written in treble clef with a 2/4 time signature.

10

DMITRI SHOSTAKOVICH

SINFONIA n. 5

Op. 47

I.

Corno III in F

Handwritten musical score for Corno III in F, measures 36-42. The score is written on five staves. Measure 36 is marked *ritenuto* and *Largamente*. Measure 37 is marked *mf*. Measure 38 is marked *ten. a tempo*. Measure 39 is marked *mf*. Measure 40 is marked *mf*. Measure 41 is marked *mf*. Measure 42 is marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

II.

Handwritten musical score for Corno III in F, measures 72-74. The score is written on two staves. Measure 72 is marked *SOLO* and *mf*. Measure 73 is marked *mf*. Measure 74 is marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

2

Richard Strauss
Till Eulenspiegel's Merry Pranks
Op. 28

Horn III in F.

The musical score for Horn III in F consists of seven staves of music. The first staff begins with the tempo marking *allmächtig lebhafter* and the instruction *H. I.*. A dynamic marking of *p* is present. A bracket indicates a change to *Volles Zeitmass in D.* with a dynamic marking of *p*. The second staff includes a *cresc.* marking. The third staff is marked *29 marcato* and features dynamics of *mf*, *fp*, *mf*, and *fp*. The fourth staff is marked *30* and includes dynamics of *f* and *mf*. The fifth staff includes a *mf cresc.* marking. The sixth staff is marked *31 molto marcato* and features dynamics of *ff*. The seventh staff concludes with a dynamic marking of *ff* and a final bracket.

Richard Strauss
Ein Heldenleben, Op. 40

3. Horn.

Musical score for the 3rd Horn part, measures 46-48. The score is written on four staves. Measure 46 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It features a triplet of eighth notes. Measure 47 continues with a dynamic marking of *fp* and a triplet of eighth notes. Measure 48 begins with a dynamic marking of *p* and a triplet of eighth notes. The score concludes with a dynamic marking of *mf*. A *rit.* (ritardando) marking is present above measure 48. The score ends with a double bar line and a fermata.

Richard Wagner
Die Meistersinger von Nürnberg

Corno III.

VORSPIEL

in F

1

ff sempre
Un poco più animato.
2 in E. Tempo primo,
ma un poco moderato.
p *dol.* *ff* *f* *ff* *f* *p* *f poco rall. p* 5

II. Scene

in E

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

Allegro. in E. Solo.
Viol. *marcato* *f* *p dol.*

3

Wagner - Die Meistersinger
CORNO III

AUFZUG

VI. Scene

Viol.

in F.

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f *mf*

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Wagner - Die Meistersinger
CORNO III

Vivace in D. Lento e Solemne ben tenuto

4 *ff* - - - *f* *lungo*

ff *dim.* *p dolce* *cresc.* *f* *dim.* *p dolce cresc.* - - - *f* *dim.* *p*

p *cresc.* - - - *più f* *ff* *dim.* *p* *Vivace* 1

in E

Solo

p dolce *poco cresc.* - - - *fp*

p *f* *mf* *dim.* *fp* *cresc.* - - - *finire*

in F. Largamente.