

**PROGRAMMA DI CONCORSO INTERNO
PER OBOE DI FILA CON OBBLIGO DELLA FILA E DEL CORNO INGLESE**

I PROVA - eliminatoria in forma palese

Esecuzione del primo e del secondo movimento senza cadenza dal Concerto in do maggiore per oboe e orchestra KV 314 di W. A. Mozart.

Eventuale esecuzione di passi d'orchestra per secondo oboe a scelta della commissione tra quelli richiesti per la prova finale.

II PROVA - eliminatoria in forma palese

Esecuzione del Concertino in sol maggiore per corno inglese e orchestra A 459 di G. Donizetti.

Eventuale esecuzione di passi d'orchestra per corno inglese a scelta della commissione tra quelli richiesti per la prova finale.

III PROVA - finale in forma palese

Esecuzione dei seguenti passi d'orchestra:

J. Brahms	<i>Variationen über ein Thema von Jos. Haydn</i>		secondo oboe
B. Bartók	Concerto per orchestra	II. <i>Il gioco delle coppie</i>	
A. Dvořák	Sinfonia n. 7	II movimento	secondo oboe
M. P. Musorgskij	<i>Quadri di un'esposizione</i>	<i>Balletto dei pulcini nei loro gusci</i>	secondo oboe
		<i>Limoges, il mercato</i>	secondo oboe
G. Rossini	<i>Guillaume Tell</i>	Sinfonia	corno inglese
	<i>Il signor Bruschino</i>		corno inglese
R. Wagner	<i>Tristan und Isolde</i>	III atto	corno inglese

Johannes Brahms
Variations on a Theme by Haydn, Op. 56a

Oboe II

Chorale St. Antoni

Andante

ten. ten.

Andante

ten. ten.

p

f

7

p

pp

16

f

23

Von I

dim. smorz.

1. 2.

Var. I

Poco più animato

Viol. I

Poco più animato
Viol. I

30 *mf*

46 *ten*
f *dim.* *p*

Fl. I

Var. II

Più vivace

Piu vivace

59 *f* *p* *f* *p*

75 *f* *f* *f* *dim.*

Var. III

Con moto

p dolce e legato

Con moto

88 *p dolce e legato*

95 **A** 7 Ob. I **B** 4 *p*

112 Ob. I *p* 4

127 **C** 6 Ob. I 1 rit. 3 *p*

BARTOK - CONCERTO PER ORCHESTRA

4 *al* *Tempo I* 2nd OBOE

488 1 1 2 494 ff 500 1 509 514 521

II. GIUOCO DELLE COPPIE

Allegro scherzando

7 9 6 17 1 4

Ist Bsn. etc.

25 p f

33 *sempre stacc.*

41 *cresc.* f

45 1 TACET 159 1

Ist Ob.

165 6 173 1 4 Ist Bsn. Poco rit.

Ist Bsn. etc.

tornando - al - Tempo I

2nd OBOE

5

tornando - al - Tempo I
 181 *pp* *f* *mf* *p*
 sempre stacc.
 189 *mf* *cresc.*
 Pochiss. rit. a tempo
 198 1 1 5 205 1
 212 6
 1st Ob. *p*
 Poco rall. - - - - a tempo
 219 1 1 1 1 225 *mf* *f*
 228 1 6 235 1 2 241 *f*
 1st Trpt. *p*
 248 1 3 252 1
 Fls. *p*
 258 2 263 1
pp

~~III. ELEGIA~~

Andante non troppo 1st Ob. 10 14 etc. 7

22 1 28 1 2 Picc. Poco rall.

TURN

B. & H. 9131

OBOE II

DVORAK - Sinfonia n.7 in Re min.

II

Poco adagio $\text{♩} = 56$

1

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

A

f dim. *pp* *p* *fz dim.* *p* *pp*

2 1 9 B

f *pp* *pp* *pp < mf* *dim.*

pp < mf *dim.* *pp* *pp* *f* *ff*

C

dim. *p* *pp* *f*

1

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

4

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

13

ff *fz* *fz* *fz* *fz* *fz* *ff* *ff* *ff < ffz* *p dim.*

8 2

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

V. Ballet des Poussins dans leurs Coques

Scherzino. Vivo leggiero

48 *pp*

49

50 *cresc.*

51 *f*

52 *ff* *Trio* 8

53 *pp* *Ob. 1^o* 1

54

Detailed description of the musical score: The score is for Oboe I-II. It begins at measure 48 with a piano (*pp*) dynamic. The melody is in the right hand, and the left hand provides a rhythmic accompaniment. Measure 49 continues the pattern. Measure 50 shows a crescendo (*cresc.*) leading to measure 51, which is marked *f*. Measure 52 is the start of a Trio section, marked *ff*. It features a key signature change to B-flat major and a 3/4 time signature. Measure 53 is marked *pp* and features a key signature change to A-flat major. Measure 54 continues the Trio section with a key signature change to G-flat major and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings.

Oboe I-II

13

→

pp

→

55

2 3 4 5 6

→

55a

→

→

55b

→

55c

cresc.

55d

1

Two systems of musical notation for Obol I-II. The first system shows measures 1-3 with a treble and bass staff. The second system shows measures 4-6, with dynamics *ff*, *p*, and *pp* indicated. The notation includes various notes, rests, and slurs.

VI. Samuel Goldenberg und Schmuyle

Three systems of musical notation for VI. Samuel Goldenberg und Schmuyle, measures 56-59. The tempo is marked *Andante*. Measure 56 is marked *Cor anglais*. Measure 57 is marked *mf*. Measure 58 is marked *mf*. Measure 59 is marked *mf*. The notation includes various notes, rests, and slurs. The entire section is crossed out with a large 'X'.

60 61 Cor anglais 62

Ob.

4 2

ff *p*

3 3 3 3

mf *f* *mf* *ff*

VII. Limoges-Le Marché

Allegretto vivo, sempre scherzando

63 64 65

1

f *mf*

p *f* *f* *p*

mf *f* *ff*

1

Measures 65-66. The score is in 2/4 time with a key signature of two flats. Measure 65 features a piano introduction (*P*) in the right hand and a mezzo-forte (*mf*) accompaniment in the left hand. Measure 66 continues with a forte (*f*) accompaniment in the left hand and a piano (*P*) introduction in the right hand, marked *P subito*.

Measures 67-68. Measure 67 begins with a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mp*) introduction in the right hand. Measure 68 continues with a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mp*) introduction in the right hand.

Measures 69-70. Measure 69 features a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mp*) introduction in the right hand. Measure 70 continues with a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mp*) introduction in the right hand.

Measures 71-72. Measure 71 features a forte (*f*) accompaniment in the left hand and a forte (*ff*) introduction in the right hand. Measure 72 continues with a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mf*) introduction in the right hand.

Measures 73-74. Measure 73 features a forte (*f*) accompaniment in the left hand and a forte (*ff*) introduction in the right hand. Measure 74 continues with a forte (*f*) accompaniment in the left hand and a forte (*ff*) introduction in the right hand.

Measures 75-76. Measure 75 features a forte (*f*) accompaniment in the left hand and a forte (*ff*) introduction in the right hand. Measure 76 continues with a forte (*f*) accompaniment in the left hand and a mezzo-forte (*mf*) introduction in the right hand.

70

71

Meno mosso

VIII

Catacomba (Sepulchrum-romanum)

TACET

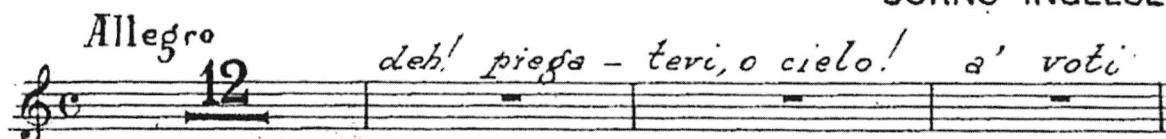
GIOACCHINO ROSSINI

IL SIGNOR BRUSCHINO

Tace sino al N.5 - Recitativo ed aria Sofia

CORNO INGLESE

Allegro



Andante

Bk-237 partitur

