

PROGRAMMA DEL CONCORSO INTERNAZIONALE PER SECONDO CORNO CON OBBLIGO DEL QUARTO E A SEGUIRE

I PROVA - eliminatoria in forma anonima

- *Concerto n°3 per corno e orchestra* KV 447 di W. A. Mozart – I movimento senza cadenza
- Esecuzione di passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale

II PROVA - eliminatoria in forma anonima

- *Concert-Etüden* di O. Franz - n°1 da eseguirsi in mib
- Esecuzione di passi d'orchestra a scelta della commissione tra quelli richiesti per la prova finale.

III PROVA - finale in forma palese

- Esecuzione dei seguenti passi d'orchestra:
 - J. S. Bach: *Concerto Brandeburghese n°1*
 - L. van Beethoven:
 - *Sinfonia n°3 – Trio*
 - *Sinfonia n°4*
 - *Sinfonia n°7*
 - *Sinfonia n°8*
 - *Fidelio*
 - F. J. Haydn: *Sinfonia n°31* - II movimento, IV movimento, IV variazione
 - G. Mahler:
 - *Sinfonia n°1*
 - *Sinfonia n°5*
 - W. A. Mozart:
 - *Sinfonia n°40*
 - *Così fan tutte* - 2° Atto
 - G. Puccini: *Tosca*
 - F. Schubert: *Sinfonia n°9*
 - D. Šostakovič: *Sinfonia n°5*
 - R. Strauss:
 - *Eine Alpensinfonie*
 - *Till Eulenspiegel*
 - *Don Quixote,*
 - *Ein Heldenleben*
 - G. Verdi: *Don Carlo*

- R. Wagner:
- *Das Rheingold*
 - *Götterdämmerung*
 - *Rienzi*
 - *Lohengrin*

Corno II in F

Trio II
in F

The first line of music shows measures 1 through 8. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat (F major). The melody consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the line.

9

The second line of music shows measures 9 through 16. It continues the melodic line from the previous line, ending with a repeat sign.

17

The third line of music shows measures 17 through 24. It continues the melodic line, featuring a repeat sign at the beginning of the line.

25

The fourth line of music shows measures 25 through 32. It concludes the melodic line with a final repeat sign.

3. Satz

Trio
II. in Es

sf

cresc. - - - - - *f*

1. 2.

L. van Beethoven: Sinfonia n°8

3. Satz

Tempo di Minuetto
II. in F

dolce - - - - - *p* - - - - - *cresc.*

1. 2.

- - - - - *p*

cresc. - - - - - *f* - - - - - *p dolce*

p - - - - - *cresc.* - - - - - *p* - - - - - *cresc.*

p

dim. - - - - - *pp*

L. van Beethoven: *Sinfonia N°4*

2. Satz

in 6
in Es *Adagio*
pp

L. Van Beethoven: *Sinfonia n°7*

1. Satz

Vivace
U. in A
sf sf sf sf ff
p cresc.
U. in A
p
f
ff

BEETHOVEN : Fidelio

Ouverture

Allegro

I. in E

f sf sf

Adagio

p dolce

Allegro

II. in E

p cresc. p dolce

p cresc. p dolce

BEETHOVEN - FIDELIO

Aria

II. in E

Adagio

p

espr.

mf

p

cresc. p

sfp

pp

sfp

f

f

sfp

sfp

3

colla parte

f

sfz

sfz

sim.

p

cresc.

ff

p

ff

F^b

p

fp

fp

fp

fp

p cresc.

f

dolce

= p

più Lento

f

p

3

2

2

3

3

3

Detailed description of the musical score: The score is for the second movement of Beethoven's Fidelio, an aria. It begins with a piano accompaniment in E major, 2/4 time, marked 'Adagio'. The first system starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second system features a sforzando (*espr.*) dynamic and a mezzo-forte (*mf*) dynamic. The third system has a piano (*p*) dynamic and a crescendo (*cresc. p*). The fourth system includes sforzando (*sfp*) and pianissimo (*pp*) dynamics. The fifth system has a mezzo-forte (*f*) dynamic and a sforzando (*sfp*) dynamic. The sixth system is marked 'Allegro con brio' and includes a sforzando (*sfz*) dynamic and a 'colla parte' instruction. The seventh system is marked 'sim.' and includes a piano (*p*) dynamic. The eighth system has a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The ninth system is marked 'F^b' and includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The tenth system is marked 'dolce = p' and includes a piano (*p*) dynamic. The eleventh system is marked 'più Lento' and includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The score is numbered '3' in the top right corner.

BEETHOVEN - FIDELIO

Tempo I

2
colla parte

ff *pp* *cresc.* *f*

sfz *p*

sim. *cresc.*

ff *p* *ff* *p* *fp* *fp* *fp*

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

f

f

sf

J. Haydn Sinfonie Nr. 31 "Mit dem Hornsignal"

2. Satz

Adagio

II. in D

4. Satz, Var. IV

moderato molto

II. in D

p

Symphonie Nr. 1

Gustav Mahler
(1860–1911)

1. Satz

Langsam. Schleppend.
Wie ein Naturlaut

1. Picc. **Più mosso** **accel.** **rit. molto rit.** 1. 2. Ob. \wedge

2 5 (1. Klar., B. Klar.) 1 1 1 2

Tempo I **1** **Più mosso** **accel.** 1. Ob. **molto rit.** Tempo I

16 1 4 (Trp.) 2 1 1 2

Più mosso 1. Klar. (B) **Tempo I** **molto espr.** **2** **Più mosso** **accel.**

30 **pp** sehr weich gesungen 1

Tempo I **molto rit.** **3** **Più mosso**

38 **pp** weich und ausdrucksvoll 1

Tempo I **Allmählich und unmerklich**

45 2 2 3. Hr. (F) 1. Hr. (F) m. Dpf. \wedge **p** deutlich

4 **Im Anfang sehr gemächlich** **in das Hauptzeitmaß übergehen** **immer m. Dpf.** **Dpf. ab**

55 **pp** **ppp** **ppp** 1

5 **6**

63 **Immer sehr gemächlich** **Nicht eilen** 4 4 3 6 10

1. Trp. (F)

94 **7** 1. Fl. 1. Fl. 1. Klar. (B)

2 4

Horn II in F

Symphonie Nr. 5

I. Abteilung

1. Trauermarsch

Gustav Mahler

In gemessenem Schritt. Streng. Wie ein Kondukt

8 1. Tromp.

1 2 3 ff ff ff 3

15

3 3 ff ff 3

21 **1** Pesante

3 3 f mf

27

ffp p mf

34 **2** Etwas gehaltener VI. I, Va.

pp 11 1 2 3 4 p

54

pp pp pp p

61 **3** Wie zu Anfang

sf p sf sf cresc.

67 Nicht schleppen

ff ff ff 1

MOZART W.A.

Sinfonie g-moll KV550

3. Satz

Trio

II. in G

p

cresc. *f* *p*

4

W. A. Mozart

Così fan tutte

2. Akt, Aria Nr. 25

Adagio!

II. in E

p

p

p

Allegro moderato

p

p

p

ATTO 3°

AND^{te} SOST^{to} In MI

soli ff

sostenendo

1 7 *pp*

poco rall. **1** *a tempo* **2** **13** *pp*

3 **15** **7** **1** Lampena d'oro me fai morir!

Un poco meno *Come prima*

P sostenendo

4 **22** **5** **17** **6** **12** **7** **3** *Muta in FA (Tromboni)*

LENTO *rall. rit.* **LARGO**

In FA **1** **2**

CON SORDINO *p* **VIA IL SORDINO** *f*

1 **8** *ten.* **4**

f *rall. molto*

SCHUBERT : 9. Sinfonie

1. Satz

Andante

II. in C

p

pp

121

SCHOSTAKOWITSCH : 5. Sinfonie

1. Satz

unisono

II. in F

f

poco animato

mp

f

ff

STRAUSS : Eine Alpensinfonie

Eintritt in den Wald

II. in F

(sehr getragen) 3 3

(weich) ff ff dim. f espress. p

Durch Dickicht und Gestrüpp auf Irrwegen

Immer im Charakter heftigen Drängens

II. in F

p f mf dim. p f ff

STRAUSS

Till Eulenspiegel

Immer ausgelassener und lebhafter

in F

The musical score consists of three staves of music in treble clef, with a key signature of one flat (F major). The first staff begins with a dynamic marking of *ff* and contains a series of eighth and sixteenth notes with accents. The second staff continues the melodic line, ending with a dynamic marking of *ff*. The third staff features a more melodic line with a slur over the first two measures and concludes with a dynamic marking of *fff*.

STRAUSS - DON QUICHOTE

Var. 7

II. in F +IV.

f *mf* *f* *mf*

Var. 8

II. in F

pp *pp* *pp* *p* *cresc.* *mf dim.* *p* *cresc.* *un poco accel.* *ff* *p cresc.* *ff*

Ein Heldenleben

lebhaft bewegt

II. in F

espr

mf *cresc.*

dim. *p* *cresc.*

mf *ff*

II. in F

ff

fff

unisono

fff

ATTO II-QUADRO I *)

(versione in 5 atti)

SCENA E PREGHIERA

AND.^{te} SOST.^{to} ASSAI

CORNO 1.^o
In RE
CORNO 2.^o Bass
In SI

*) L' Atto I (versione in 4 atti) comincia a pag. 26

WAGNER : Rheingold

Vorspiel

Ruhig heitere Bewegung

II. in Es

p

The musical score consists of four staves. The first staff is a bass clef with a 6/8 time signature and a key signature of one flat (E-flat). It begins with a piano (*p*) dynamic and features a melodic line with a long slur. The second staff is a treble clef with a 6/8 time signature and a key signature of one flat, continuing the melodic line. The third staff is a treble clef with a 6/8 time signature and a key signature of one flat, featuring a series of quarter notes. The fourth staff is a treble clef with a 6/8 time signature and a key signature of one flat, featuring a series of quarter notes. The score concludes with a double bar line.

Götterdämmerung

2. Akt, 2. Szene

Gemächlich

p

tr

3

3

cresc.

più f

sfz

Rienzi

1. Akt, Finale

Maestoso

in Es

mf

p

3

3

3

3

3

3

3

