

Concorso per 3° e 2°/4° corno con l'obbligo della fila e dell'assistente al 1° corno

W.A. Mozart:	Sinf. N°25
J. Haydn	Sinf. N°31 (2°corno)
L.V. Beethoven:	Fidelio (2°corno) - Sinf, N°3 (2°corno) - N°7 (2°corno)
H. Berlioz:	Romeo e Giulietta
J. Brahms:	Concerto per pianoforte N° 1 e 2 - Overture Accademica – Sinf N°2
A. Bruckner	Sinf. N° 4
A. Dvorak	Sinf. N° 9
G. Mahler	Sinf. N° 3 - 5
F. Mendelssohn	Sinf, N° 3
S. Prokofiev	Romeo e Giulietta
C. Saint Saens	Sinf. N° 3
D. Schostakovich	Sinf. N° 5 -10
R. Strauss	Till Eulenspiegel -Ein Heldenleben Rosenkavalier – Alpensinfonie (2°corno) Don Quixote (4°corno)
G. Verdi	Aida (2°corno) - Otello (2°corno)
R. Wagner	Maestri cantori -Rienzi (2° corno)
G. Puccini	Tosca
A. Schonberg	Kammersinfonie (2° corno)

Mozart — Symphony No. 25 in G Minor

CORNO III in G

2

MENUETTO

13

29

41

50

Trio

Menuetto d.c.

Haydn, Symphonie n°31 "Hornsignal"

HORN II in D
(Original Notation)

Adagio. 11

3 2 5

p *f*

p

5 8

p *f*

Detailed description: This block contains the main musical score for Horn II in D, marked Adagio. It consists of four staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The tempo is marked 'Adagio.' and the measure number '11' is indicated. The music features a series of eighth-note patterns. The second staff includes dynamic markings 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The third staff continues the melodic line with a 'p' dynamic. The fourth staff includes measure numbers '5' and '8', and dynamic markings 'p' and 'f'. The notation includes various note values, rests, and articulation symbols.

HORN II in D
(Original Notation)

7

Var. 2. 7 7 7

Var. 3. 7

3 Fl. 4 5 6 7

Var. 4. 4

Detailed description: This block contains three variations of the Horn II part. The first staff is labeled 'Var. 2.' and features a 2/4 time signature and a key signature of one sharp. It consists of a single line of music with measure numbers '7', '7', and '7'. The second staff is labeled 'Var. 3.' and also features a 2/4 time signature and a key signature of one sharp. It consists of a single line of music with measure numbers '7' and '7'. The third staff is labeled 'Var. 4.' and features a 2/4 time signature and a key signature of one sharp. It consists of a single line of music with measure numbers '4', '4', '4', '4', '4', '4', '4', and '4'. The fourth staff is labeled 'Var. 4.' and features a 2/4 time signature and a key signature of one sharp. It consists of a single line of music with measure numbers '4' and '4'. The notation includes various note values, rests, and articulation symbols.

Ouverture zur Oper „Fidelio“ („Leonore“)

CORNO II in E

L. van Beethoven, Op. 72

Allegro
Allegro
Adagio solo
p dolce

Allegro solo
cresc. p dolce

Allegro solo
p
Allegro solo
p

Beethoven — Symphony No. 3

Horn II

in Es **SCHERZO**
Allegro vivace (♩ = 110)

TRIO

17
182
194
224
238
255
294

cresc.
f
cresc.
f
f
pp
f
pp

Viol. I
Bässe Viola Bässe
Fag. I
6 Fag. I, KLI

3 3
1. 2.
25

433
443
455
465

Presto (♩ = 110)
ff
sempre più f
ff

7. Sinfonie

1. Satz

Vivace

II. in A

sf sf sf sf ff

p cresc.

~~II. in A~~

II. in A

f

ff

2. Satz

Allegretto
II. in E *p* 3 3 3 *cresc.* 3

3. Satz

Assai meno presto
II. in D *p dolce*

BERLIOZ : Romeo und Julia

4. Teil

Scherzo prestissimo

II. in As
alto

p

pp

4

3

2

J. Brahms

26

1. Klavierkonzert

1. Satz

Maestoso

II. in F

p marc. ma dolce

p

p

p

5

p

p

2. Klavierkonzert

1. Satz

III. in F

p 3 *p* 3

2. Satz

Allegro appassionato

III. in D

f *ff* *sf* *sf* *sf*

Akademische Festouvertüre

animato

III. in E

f 3 3 3 3 3 3 3 3 3

Johannes Brahms Symphony No. 2 in D Major, Op. 73

in E
Allegro non troppo
Vcl. K. B. 4
Fag. I
Horn III
Solo
p
26

in C basso
Fl. Ob.
119
f
dim.
rit.
p
pp

A. Bruckner

Sinfonia n°4

Langsam

3. in F

p *cresc.* *dim.* *cresc.*

mf *cresc.* *p* *dim.* *pp*

A. Dvorak
9. Sinfonie

1. Satz

Adagio

III. in C

p *f* *p* *f* *f*

Allegro molto

mf *f*

3. Satz

molto vivace

III. in E

f *sfz* *ff*

Mahler — Symphony No. 3 in D Minor

3. Horn in F.

(1. Horn.)

p *f-p*

mf *mf*

26 *ff* *ff*

f

27 *ff* *ff* *ff* *ff*

ff

Triller. *ff* *ff*

ff *rit.* **29** *atempo* *fff* mit höchster Kraft.

nicht breit. *rubato*

30 *sempre ff* *aufgehob. Schalltr.*

accel. *a tempo* *mf* *dim.* *p* *pp* *ff*

gest. *gest.* *gest.* **32** *ff* *fff* mit höchster Kraftentfaltung.

Vorwärts. *accel.* *dim.*

rit. **5**

Gustav Mahler
Symphony No. 5 in C# Minor

Horn III.

3 *Wie zu Anfang.* III

pp *pp* *pp*

sf *sf cresc.* *sf* *sf* *sf*

sf *sf sf veloce* *sf* *sf*

5 4 4 *Vol. I.*

molto cresc. *sf* *sf* *sf* *sf*

offer 3 3 3

precipitato

Pesante. 9 a tempo

5

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

1 *sempre sf*

2 1 4

pp *sf* *sf* *sf*

5 4 16
1 10 18 11
sf *f*
poco rit. *a tempo*

1 18 4
1 18 4
sf *f*

1 4 21
1 4 21
p *sf* *f*
Nicht schleppen.

1 4 21
1 4 21
sf *f*

1 4 22
1 4 22
cresc. *sf* *p*
Drängend.

1 4 5
1 4 5
f *dim.*

3 *Tempo I subito. Più mosso drängend.*

8 8 8 4 *sff*

sff *sff* *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff* *sff* *Noch rascher.*

32 *sff* *sff* *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff* *sff*

MENDELSSOHN : 3. Sinfonie "Schottische"

2. Satz

Vivace non troppo

II. in F 



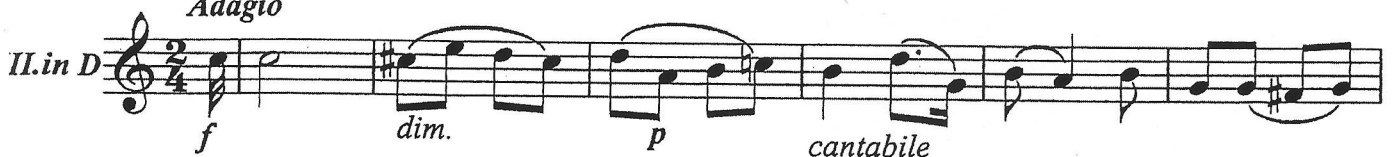
II. in F 





3. Satz

Adagio

II. in D 





PROKOFIEFF : Romeo und Julia

Suite Nr. 1

Adagio drammatico

I. in F

ff espress. e drammatico *ff espress.* *ff* *poco rit.* *a tempo* *ff espress. e drammatico* *poco meno* *ff* 2

Suite Nr. 2

Adagio

I. in F

ff espress. *mf* *ff espress.*

Saint-Saens — Symphony No. 3 in C Minor

IN FA

ff **N** *sempre ff* *mf* 9

IN FA

pp 9 Fl. 3^e Cor *pp* **13 P 30** C.B. *Poco adagio* Orgue *pp* 10 Orgue Alto 3^e Cor *p* *poco cresc.* *p* 2 R 8 Orgue 5^e Cor *p*

SCHOSTAKOWITSCH : 5. Sinfonie

1. Satz

~~III. in F~~ *unisono*
f

poco animato
mp

f *ff*

~~III. in F~~ *Largamente*
fff

ff *sf*

molto ritenuto *a tempo*
tenuto *con tutta forza*

10. Sinfonie

4. Satz

II. in F

+I. *Allegro* >

f

fp

f

f

R. Strauss
Till Eulenspiegel

Volles Zeitmaß (sehr lebhaft)

II. in D *p*

cresc.

6 III. in D *mf marc.* *fp*

I. in F *mf marc.* *fp* I. + III. in F *mf*

fp *f marc.*

I. in F ^{+III.} *ff*

ff

fff

Ein Heldenleben

III.
I. in F

ff

Der Rosenkavalier

Einleitung

+III. Allegro agitato

I. in E

f *ff* 3

3 *ff*

3 6

II. in E

pp 3 3

+III.

I. in F

ff *f*

Don Quixote

Var. 7

II. in F ^{+IV.}

f

ff

Var. 8

IV. in F

pp

pp *cresc.* *ff*

p *cresc.* *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

G. Verdi Aida

In Mib

Soli

p
Cantabile

p

This system contains the vocal line for the first system. It consists of a single staff with a treble clef. The music is marked *Soli* and *p Cantabile*. The tempo is *p*. The music features a series of eighth and sixteenth notes, often grouped with slurs and accents. The key signature is one flat (B-flat major or D minor).

f

pp

pp

This system contains the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked *f* and *pp*. The tempo is *pp*. The music features a series of eighth and sixteenth notes, often grouped with slurs and accents. The key signature is one flat (B-flat major or D minor).

VERDI : Othello

1. Akt

Allegro
II.in E *ff*

135

2. Akt

Allegro assai sostenuto
II.in E *ff*

3. Akt

Allegro moderato
II.in Es *unisono f*

R. Wagner
Meistersinger

1. Akt, 2. Szene

Mässig
III. in E

marc. \leftarrow *sf*

p

p cresc. \leftarrow *sf* \rightarrow *f*

Lebhaft
III. in G

poco f stacc. marc.

f 3

poco f

f 3

in F
ff

Rienzi

1. Akt, Finale

Maestoso

mf

p

II. in Es

3 3 3 3 3

3 3 3 3

PUCCINI : Tosca

3. Akt

Andante sostenuto

II. in E

ff unisono

pp

SCHÖNBERG : Kammermusik Nr. 1

fließend

II. in F

f

ff

nicht eilen nach und nach in das Anfangszeitmaß (sehr rasch) zurückkehrend

II. in F

pp

mf

cresc.

II. in F

18

ff