

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

Beethoven            Sonata per corno e pianoforte op. 17  
Strauss                Concerto N° 1 op.11

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Mozart                Sinf. N°29 - Così fan tutte (2°Corno)  
Haydn                Sinf. N°31 (2°corno)  
Beethoven            Fidelio (2°corno)  
                          Sinf, N°3 (2°corno) -7 (2°corno) -  
                          9 (4°corno)  
Berlioz                Romeo e Giulietta  
Brahms                Concerto per pianoforte N° 1 e 2  
                          Overture Accademica - Sinf N°2  
Bruckner             Sinf. N° 4  
Dvorak                Sinf. N° 9  
Mahler                Sinf. N° 3 - 5  
Mendelssohn        Sinf, N° 3  
Prokofiev            Romeo e Giulietta  
Saint Saens         Sinf. N° 3  
Schostakovich      Sinf. N° 5 -10  
Strauss                Till Eulenspiegel -Ein Heldenleben  
                          Rosenkavalier – Alpensinfonie (2°corno)  
                          Don Quixote (4°corno)  
Verdi                 Aida (2°corno)  
Wagner                Maestri cantori -Rienzi (2° corno) -  
                          Oro del Reno (2° corno)  
Puccini                Tosca  
Schonberg            Kammersinfonie (2° corno)

Lettura a prima vista

Mozart — Symphony No. 25 in G Minor

CORNO III in G

2

**MENUETTO**

13

29

41

50

Trio

Menuetto d.c.

# Così fan tutte

2. Akt, Aria Nr. 25

*Adagio*

II. in E

The Adagio section consists of six staves of music. The first staff is in treble clef with a common time signature (C) and begins with a piano (*p*) dynamic. It features a melodic line with some rests and a repeat sign. The second staff continues the melody with a bass clef. The third staff returns to treble clef and includes a piano (*p*) dynamic marking. The tempo then changes to *Allegro moderato* for the remaining three staves, which feature more rhythmic and melodic development, all starting with a piano (*p*) dynamic.

*p*

*p*

*p*

*Allegro moderato*

*p*

*p*

*p*

Haydn, Symphonie n°31 "Hornsignal"

HORN II in D  
(Original Notation)

Adagio. 11

3 2 5

*p* *f*

*p*

5 8

*p* *f*

HORN II in D  
(Original Notation)

7

Var. 2. 7 7 7

3 Fl. 4 5 6 7

Var. 4.

4

# Ouverture zur Oper „Fidelio“ („Leonore“)

CORNO II in E

L. van Beethoven, Op. 72

Allegro  
Allegro  
Adagio solo  
*p dolce*  
1

Allegro solo  
*cresc. p dolce*

136 solo 1 2 3 4 5 6 7  
*p*  
143 *cresc.* solo  
*p*

Beethoven — Symphony No. 3  
Horn II

in E<sub>b</sub> **SCHERZO**  
Allegro vivace (♩ = 110)

**TRIO**

177 *f* *cresc.*

182

194 *cresc.* **18**

224 *f* *cresc.*

238 *f* **3** **3**

255 **1.** *f* *pp* **2.** *b* *pp* **25** Viol. I

294 **47** Viol. I **Fag. I** **6** Fag. I, KLI

This block contains the musical notation for measures 177 to 294 of the Horn II part. It features six staves of music. The first staff starts at measure 177 with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second staff continues to measure 182. The third staff begins at measure 194, also marked *cresc.* and *f*, and includes a first ending bracket labeled '18'. The fourth staff starts at measure 224 and includes a bracket for 'Viola Bässe Viola Bässe' and a *cresc.* marking. The fifth staff begins at measure 238 with a triplet of notes and a forte (*f*) dynamic. The sixth staff starts at measure 255 and contains two first ending brackets labeled '1.' and '2.', with dynamics ranging from *f* to *pp*. A 'Viol. I' staff is also indicated at measure 25. The final staff begins at measure 294 and includes markings for '47 Viol. I', 'Fag. I', and '6 Fag. I, KLI'.

**Presto** (♩ = 110)

433 *ff* **2**

443

455 *f* *sempre più f* *ff*

465

This block contains the musical notation for measures 433 to 465 of the Horn II part. It features four staves of music. The first staff starts at measure 433 with a fortissimo (*ff*) dynamic and a first ending bracket labeled '2'. The second staff continues to measure 443. The third staff begins at measure 455 and includes a *f* dynamic and the instruction '*sempre più f*', ending with a fortissimo (*ff*) dynamic. The fourth staff starts at measure 465.

# 7. Sinfonie

## 1. Satz

*Vivace*

II. in A

*sf sf sf sf ff*

*p cresc.*

~~II. in A~~

*p*

II. in A

*f*

2. Satz

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

3. Satz

*Assai meno presto*  
II. in D *p dolce*

*cresc.*

*ff*



3. Satz

V. in Es *Adagio*  
*p dolce*

*cresc.*

*Lo stesso tempo*  
*p*

*cresc.* *> p*

*cresc.* *cresc.*

*p* *cresc.*

*più p* *pp* *cresc.* *f*

# 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 marc.ma dolce*

*p marc.ma dolce*

*p marc.ma dolce*

# 2. Klavierkonzert

## 1. Satz

III. in F

*p* 3 3

## 2. Satz

*Allegro appassionato*

III. in D

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

**25** **4** **4**

**3**

**1**

**1**

**2**

**1**

*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.

*dim.*

**31** *gestopft.*

*offen*

**5**

*rit.*



Gustav Mahler  
Symphony No. 5 in C# Minor

*Horn III.*

Musical score for Horn III, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#). It features several dynamic markings: *pp*, *sf*, *sf cresc.*, *sf*, *sf sf veloce*, and *sf*. Performance instructions include *Wie zu Anfang. III* and *Nicht schleppert.* The piece concludes with a repeat sign and the marking *5 4 4 Vol. I.*

Musical score for Horn III, measures 11-15. The score is written in treble clef with a key signature of one sharp (F#). It features dynamic markings *molto cresc.*, *sf*, *sf*, and *sf*. Performance instructions include *offert* and *precipitato*. The piece concludes with a repeat sign and the marking *Pesante. 9 a tempo* and *5*.

Musical score for Horn III, measures 16-20. The score is written in treble clef with a key signature of one sharp (F#). It features dynamic markings *sf*, *sf*, *sf*, and *sf*. Performance instructions include *sempre sf*. The piece concludes with a repeat sign and the marking *1* and *4*.

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

1 18 4  
1 18 4  
*sf* *f*

1 4 21 *Nicht schleppen.*  
1 18 4  
1 18 22  
1 5  
*p* *sf* *f* *sf* *f* *sf* *p*  
*Drängend.* *cresc.* *sf* *dim.*



# MENDELSSOHN : 3. Sinfonie "Schottische"

## 2. Satz

*Vivace non troppo*

II. in F 



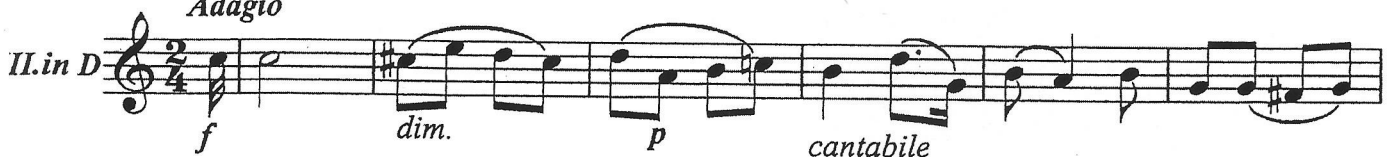
II. in F 





## 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* *a tempo* *poco rit.* *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* *dim.* 9

IN FA

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

# SCHOSTAKOWITSCH : 5. Sinfonie

## 1. Satz

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

*poco animato*  
*mp*

*f* *ff*

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

*ff* *sf*

*molto ritenuto* *tenuto* *a tempo* *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 <sup>+III.</sup> *ff*

*ff*

*fff*

# Ein Heldenleben

*III.*  
*I. in F*

*ff*

The musical score is written for a single melodic line in F major, 4/4 time. It consists of three staves. The first staff begins with a forte (*ff*) dynamic and features a melodic line with various ornaments and slurs. The second and third staves continue the melodic development with similar ornaments and slurs.

# Der Rosenkavalier

## Einleitung

*+III. Allegro agitato*

I. in E

*f* *ff* 3

*f* 3 *ff*

3

6

II. in E

*pp* 3 3

*+III.*

I. in F

*ff* *f*

*ff* *f*

# Don Quixote

## Var. 7

*II. in F* <sup>+IV.</sup>

*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.*

*dim.* *p*

This musical score is for the beginning of the second movement, 'Eintritt in den Wald'. It is in F major and common time. The first staff is in treble clef and the second in bass clef. The tempo is marked '(sehr getragen)' and the dynamics range from fortissimo (ff) to piano (p). The music features several triplet markings (3) and a dynamic marking of 'espress.' (espressivo).

## Durch Dickicht und Gestrüpp auf Irrwegen

Immer im Charakter heftigen Drängens

II. in F

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

This musical score is for the section 'Durch Dickicht und Gestrüpp auf Irrwegen'. It is in F major and 4/4 time. The tempo is marked 'Immer im Charakter heftigen Drängens'. The score consists of five staves, with the first two in bass clef and the last three in treble clef. The dynamics are varied, including piano (p), mezzo-forte (mf), fortissimo (ff), and piano (p). The music is characterized by frequent triplet markings (3) and a driving, rhythmic quality.

# 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).

*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).

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

~~II. in Es~~ *Maestoso*

*mf* *p*



R. Wagner  
Oro del Reno

*Ruhig heitere Bewegung*

II. in Es

*p*

**3**

*immer p*

The musical score consists of five staves. The first staff is in bass clef with a 6/8 time signature and a key signature of one flat (E-flat). It begins with a dynamic marking of *p* and features a triplet of eighth notes. The second and third staves are in bass clef and continue the melodic line with various phrasings and slurs. The fourth staff is in treble clef and includes the dynamic marking *immer p*. The fifth staff is in treble clef and concludes the passage with a double bar line and repeat sign.

# 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*