



Allegato alla procedura selettiva pubblica:

N. 1 Terzo Corno con obbligo dell'assistente al primo, del quinto e seguenti, della tuba wagneriana e del Primo Corno in palcoscenico

PROGRAMMA D'ESAME

Esecuzione con accompagnamento al pianoforte di:

<i>W. A. Mozart</i>	<i>Concerto per corno n° 4 in Mi bemolle maggiore K. 495</i>
<i>R. Strauss</i>	<i>Concerto per corno n° 1 in Mi bemolle maggiore op. 11</i>

Esecuzione dei seguenti passi d'orchestra:

<i>G. Puccini</i>	<i>Tosca</i>
<i>J. Brahms</i>	<i>Concerto per pianoforte N°1 Op. 15</i>
	<i>Concerto per Pianoforte N°2 Op. 83</i>
	<i>Academic Festival Ouverture op. 80</i>
<i>A. Dvorak</i>	<i>Sinfonia n° 9 Op. 95</i>
<i>G. Mahler</i>	<i>Sinfonia n° 3</i>
	<i>Sinfonia n°5</i>
<i>F. Mendelssohn</i>	<i>Sinfonia n°3 op. 56</i>
<i>D. Shostakovich</i>	<i>Sinfonia n°5</i>
<i>R. Strauss</i>	<i>Till Eulenspiegels Lustige Streiche op.28</i>
	<i>Ein Heldenleben op.40</i>
	<i>Der Rosenkavalier</i>
<i>G. Rossini</i>	<i>La Gazza ladra</i>
	<i>Armida – Sinfonia</i>
<i>S. Prokof'ev</i>	<i>Romeo e Giulietta op.64</i>
<i>R. Wagner</i>	<i>Die Meistersinger von Nürnberg</i>
<i>F. Schubert</i>	<i>Fierabras</i>
<i>G. Verdi</i>	<i>Otello</i>

Esecuzione con la tuba wagneriana dei seguenti passi d'orchestra:

<i>R. Wagner</i>	<i>Das Rheingold – da 53 a 55, da 172 a 174, ultime 15 misure dell'opera</i>
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Esecuzione dei seguenti passi per l'obbligo del primo corno e dell'assistente:

<i>V. Bellini</i>	<i>I Puritani</i>
<i>G. Rossini</i>	<i>Otello</i>
<i>M. Ravel</i>	<i>Concerto in Sol</i>

Esecuzione a prima vista di passi d'orchestra tratti dal repertorio lirico e sinfonico col corno e con la tuba wagneriana anche con la sezione

24

CORN 3°

ATTO 3°

TOSCA
G. PUCCINI

AND' SOST.^{to} *In MI Solo* *ff*

a tempo **2** **13** **3** **15** **7** *Lampena d'oro*
pp *Un poco meno. Come prima*

me fai morir! **1** *Solo* *p sostenendo*

4 *In FA 22* **5** **17** **6** **12** **7** **3**
LENTO *rall.* *rit.*

LARGO
(Tromboni) *In FA* **1** *(Corno 1°)* **2**

5 *un sacer - dote i vostri cenni at - tende* **8**

Solo

BRAHMS : Klavierkonzert Nr. 1

1. Satz

III. Horn in F

Maestoso

p *marc.ma dolce*

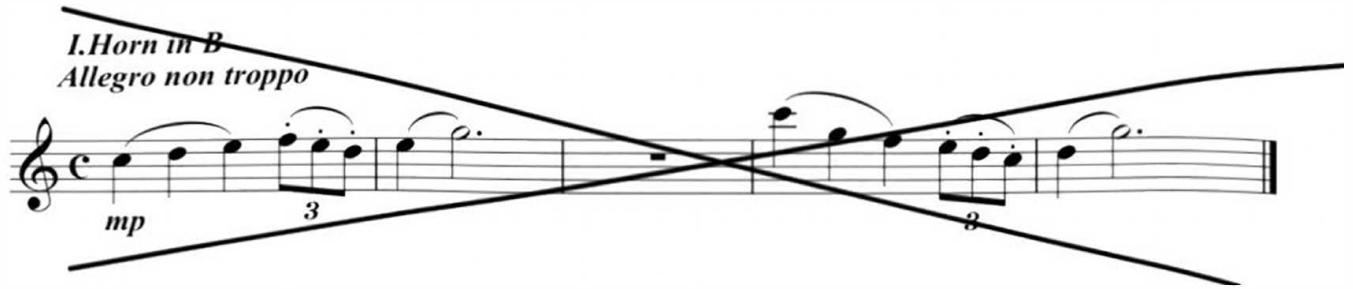
5

p *marc.ma dolce*

BRAHMS : Klavierkonzert Nr. 2

1. Satz

I.Horn in B
Allegro non troppo



III.Horn in F



2. Satz

III.Horn in D *Allegro appassionato*



Johannes Brahms
Academic Festival Overture
Horn III in E

Allegro

1 Hr. I

11 A 8 B Viol. I

28 Fag. I Hr. I mf f

44 C

51 12 Hr. I p dolce

76 D c Cresc. poco a poco C

L'istesso tempo, un poco maestoso

88 Hr. I 5 f 2 marc.

101 9 E 6 Viol. I

122 Bässe Hr. I f fp p

133 F 4 dim.

147 Solo 4 animato
p <> espr. Fag. I

160 13 Hr. I f 2 f

193 G 21

DVORÁK : Sinfonie Nr. 9

1. Satz

III. Horn in C

Adagio



Allegro molto



3. Satz

III. Horn in E

molto vivace



1

Gustav Mahler
Symphony No. 3 in D Minor
3. Horn in F.

Erste Abtheilung.
Nº 1.

Kräftig. Entschieden.

Zurückhaltend. 1 Molto riten.
(Schalltr. in die Höhe.)

Schwer u. dumpf.

Bewegt.

accel. a tempo 1 5 Rubato.

Nicht schleppen. Gedehnt.

Sempre l'istesso tempo.

Drängend. 8 Nicht eilen.

(Solo-Viol.)

Lange.

Attenzione: materiale da studio. Vietata la diffusione e vietato qualsiasi altro utilizzo.

Mahler — Symphony No. 3 in D Minor

3. Horn in F.

28

3. Horn in F.

28

ff

5 3 rit. 29 a tempo 3 > fff mit höchster Kraft.

nicht breit. rubato

30 sempre ff aufgehob. Schalltr.

31 gestopft.

accel. a tempo mf dim. p pp ff

2 gest. 2 gest. gest. 32 offen 3 > ff fff mit höchster Kraftentfaltung.

Vorwärts. Zeit lassen.

5 33 3 rit. 3 1 1 1 1 Etwas drängend.

34 Wieder a Tempo. Nicht eilen. 10 35 8 36 9 37 10 38 10 39 (1. Horn)

10 40 8 41 8 42 8 43 Etwas wuchtiger. Immer dasselbe Tempo.

(Celli u. Bässe) ff

7 1 f

1 45 8

46

Gustav Mahler

Symphony No. 5 in C# Minor

1

Horn III.

1. Trauermarsch.

in F.

In gemessenem Schnitt. Steng. Wie ein Kondukt.
Trp. Inf.

Trp. *InitF.*

Mahler — Symphony No. 5 in C# Minor

2

Horn III.

6 *Abs. I.*

9 *Tro III in B.*

10 *Plötzlich schneller. Tri-*
denschaftlich. Wild.

11 *gestopft*

12 *offen*

13 *8 offen*

14 *gestopft*

15 *molto cresc. ff*

16 *offen 3*

17 *precipitato*

18 *Pesante. 9 a tempo*

19 *ff*

20 *ff*

21 *ff*

22 *ff*

23 *ff*

24 *ff*

25 *ff*

26 *ff*

27 *ff*

28 *ff*

29 *ff*

30 *ff*

31 *ff*

32 *ff*

33 *ff*

34 *ff*

35 *ff*

36 *ff*

37 *ff*

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713 *ff*

714 *ff*

715 *ff*

716 *ff*

717 *ff*

718 *ff*

719 *ff*

720 *ff*

721 *ff*

722 *ff*

723 *ff*

724 *ff*

725 *ff*

726 *ff*

727 *ff*

728 *ff*

729 *ff*

730 *ff*

731 *ff*

732 *ff*

733 *ff*

734 *ff*

735 *ff*

736 *ff*

737 *ff*

738 *ff*

739 *ff*

740 *ff*

741 *ff*

742 *ff*

743 *ff*

744 *ff*

745 *ff*

746 *ff*

747 *ff*

748 *ff*

749 *ff*

750 *ff*

751 *ff*

752 *ff*

753 *ff*

754 *ff*

755 *ff*

756 *ff*

757 *ff*

758 *ff*

759 *ff*

760 *ff*

761 *ff*

762 *ff*

763 *ff*

764 *ff*

765 *ff*

766 *ff*

767 *ff*

768 *ff*

769 *ff*

770 *ff*

771 *ff*

772 *ff*

773 *ff*

774 *ff*

775 *ff*

776 *ff*

777 *ff*

778 *ff*

779 *ff*

780 *ff*

781 *ff*

782 *ff*

783 *ff*

784 *ff*

785 *ff*

786 *ff*

787 *ff*

788 *ff*

789 *ff*

790 *ff*</

Mahler — Symphony No. 5 in C# Minor

6

Horn III.

3 3 3 1 20 1

Etwas langsamer (ohne zu schleppen.)

1 *hervortretend*

21 8 *Horn I.*

p < sf > *cresc sf* *molto cresc.*

22 *Schalltrichter auf.*

8 23 1 *nicht eilen*

steigend

gehalten

cresc. *nicht eilen* *Wuchtig.* *immer offen*

24 *Etwas drängend.*

1 1 1 25 *etwas drängend* *gestopft*

cresc. *sf* *sf* *sf*

1 26 *unmerklich* *drängend*

Mahler — Symphony No. 5 in C# Minor

19

Horn III.

19

Horn III.

18 4

19 23 20 3

1 4 1 21 Nicht schleppen.

Drängend.

22

1 5 dim.

23

2 Nicht ritenieren.

cresc.

Das Tempo merklich etwas einhaltend. 24 Wieder zum Tempo I zurückkehrend. Kräftig (Tempo I.)

14 5 p 3 ff

Mahler — Symphony No. 5 in C# Minor

Horn III.

11

25 Vorrwärts drängend.

25 Vorrwärts drängend.

26 22 28

5 Schalltrichter auf.

molto rit. 3 28 Schalltrichter auf. 3 rit. a tempo

dim. > ppp ff ff > pdim. 2 f >

(schnell) 2 3 4 5 langsam 2 a tempo rit. 29 a tempo rit. a tempo Horn I.

pp 2 1 3 2 5

5 molto rit. 2 a tempo moderato rit. 30 a tempo (mäßig)

Tempo I subito. Più mosso drängend.

sf sf sf sf sf sf sf

Noch rascher

32

MENDELSSOHN : 3. Sinfonie "Schottische"

2. Satz

III.Horn in F
Vivace non troppo

The musical score consists of three staves of music for the third horn in F. The first two staves are in common time (indicated by a 'C') and the third is in 2/4 time (indicated by a '2'). The key signature changes from C major to A major (one sharp) at the beginning of the third staff. Dynamics include **ff**, **sforzando** (sf), and **sempre f**. Articulation marks like dots and dashes are present throughout the parts.

3. Satz

III.Horn in D
Adagio

The musical score consists of three staves of music for the third horn in D. The first two staves are in common time (indicated by a 'C') and the third is in 2/4 time (indicated by a '2'). The key signature changes from D major to E major (one sharp) at the beginning of the third staff. Dynamics include **f**, **dim.**, **p**, **cantabile**, **sf**, **dim.**, **<>**, and **p**. Articulation marks like dots and dashes are present throughout the parts.

DMITRI SHOSTAKOVICH

SINFONIA n. 5

Op. 47

I.

CORNO III. in F

Moderato

1 2 3 4 5 6
7
8
9 10 11 12
13 14
15 16 17
18
19
20
21

35

*ritenuto*36 *Largamente*

37



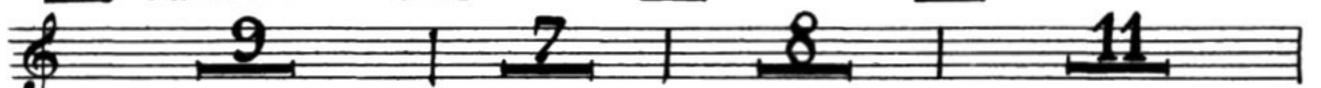
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*ten. a tempo**con tutta forza**rall.*39 *Più mosso*

40

41

42

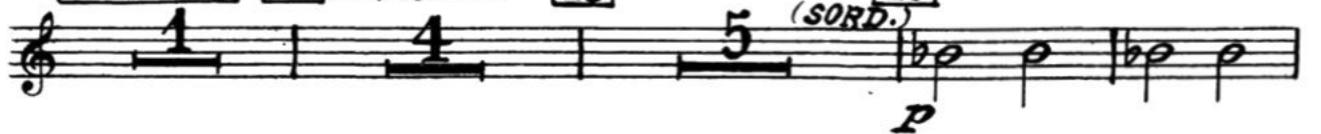


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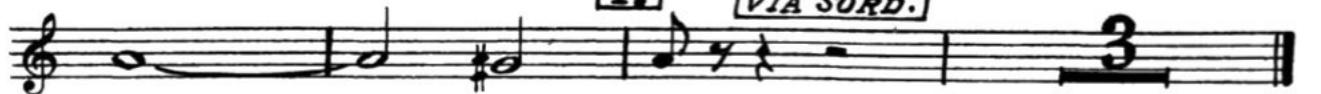
X

*p cresc.**f**dim.**ppp**SORDINA*44 *Moderato*

45

46 *(SORD.)**p*

47

VIA SORD.

3

Strauss — Till Eulenspiegel's Merry Pranks

Horn III in F.

8

Strauss — Till Eulenspiegel's Merry Pranks

4

Horn III in F.

1 33 15 34 3

in E. in F.

35

36

37 immer ausgelassener und lebhafter

38 ff

Gleichgültig. drohend

39 mit Dämpfer.
etwas breiter klüglich

Dämpfer weg..

40 3 mit Dämpfer.

calando p

Epilog. doppelt so langsam. (im Zeitmass des Anfangs $\frac{4}{8}$)

Dämpfer weg. 43

Schr lebhaft.

f cresc. ff

Richard Strauss
Ein Heldenleben, Op. 40

in F.
Lebhaft bewegt.

3. Horn.

Lebhaft bewegt.

5 1 1 1 1 1 1

f *f* *ff* *ff* *ff* *ff* *ff*

1 2 6 3 2 3 2

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

2 4 4 4 4 4 4

f *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

5 6 6 9 7 1

ff *ff* *ff* *mf* *mf* *f*

8 5 9 2

f *mf* *cresc.* *f* *f* *f*

10 11 12 13

ff *ff* *ff* *ff*

14

3. Horn.

3

Der Rosenkavalier

von
Richard Strauss.

Erster Aufzug.

Einleitung. Sturmisch bewegt. Con moto agitato. (in F)

Corpo III.

Continuo agitato.
(in E)

Zweiter Aufzug.

Corno III.

14

accelerando

19 tempo primo, immer lebhafter.
sempre più animato.

20 tempo primo

21 immer lebhafter.
sempre più mosso.

22

23 poco accelerando

24 breit.
ritenuto.
ziemlich langsam.
Un poco lento.

25 8 **26**

27 3

28 4 **29** 7 **30** etwas breit.
un poco allargando.

31 2 in E.s.

32 8 etwas fließender.
più sdolamente.

33 2 in E.

34 4

35 früher zeitmass.

36 Leicht bewegt (ganze Takte schlagen)
Animato grazioso. d.

37 6 **38** 3

39 etwas breit.
poco moderato.

40 6 wieder etwas fließender.
poco più mosso.
Sophie:

41 8

42 1 Ich weiss all' Th're Tauf-na-men:

43 6

44 3 **45** 11 **46** allmählich noch fließender.
poco a poco più mosso.

47 4 **48** 4

49 6

Dritter Aufzug.
Corno III.

*Schneller Walzer
Molto con moto*

247 1 248 1 249 1 250 1 251 ff 252 253 254 1

1 | z - p z | 5 | z - p z | 1 | z - p z |

11 | solo | p | sec. | 6 | pp sotto voce | 11 | p | cresc. | f | ff | 7 | ff tutta forza | 8^a | 4 |

SINFONIA

CORNOS III

Andante maestoso

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. The dynamic marking ***ff*** is placed at the beginning of the first measure of the bass staff.

Musical score for piano, page 1, measures 9-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. Measure 9 starts with a dynamic *p*. The melody is primarily composed of eighth-note patterns. Measure 10 continues the eighth-note patterns, with some notes being sustained by dots above them.

A musical score in G major, 2/4 time. The melody consists of eighth-note patterns. The first six measures end with a repeat sign with a '2' above it, indicating a repeat of the previous section.

A musical score for piano, page 13, featuring ten measures. The key signature is A major (no sharps or flats). Measure 1: Treble clef, 4/4 time. Measures 1-3: The left hand plays eighth-note chords (C, D, E) while the right hand plays eighth-note chords (F#-G-A, G-A-B, A-B-C). Measures 4-6: The left hand continues eighth-note chords (C, D, E) while the right hand adds grace notes to the eighth-note chords. Measures 7-10: The left hand continues eighth-note chords (C, D, E) while the right hand adds grace notes to the eighth-note chords.

Musical score page 15, measures 15-16. The score consists of two staves. The top staff starts with a forte dynamic (ff) and features eighth-note patterns. The bottom staff continues the eighth-note patterns. Measure 15 ends with a fermata over the eighth note. Measure 16 begins with a grace note followed by eighth-note pairs. Measure 17 starts with a forte dynamic (ff). Measure 18 concludes with a fermata over the eighth note.

Attenzione: materiale da studio. Vietata la diffusione e vietato qualsiasi altro utilizzo.

SERGE PROKOFIEV

ROMEO E GIULIETTA

(Balletto)

Op. 64

ATTO I.

CORNO III.

N. 13

Att.º pesante

Musical score for Coro III, N. 13. The score consists of five staves of music. The first four staves are in common time (indicated by '4') and the fifth staff is in common time (indicated by '8'). Measure numbers 76, 77, 78, 79, and 80 are indicated above the staves. Measure 76 starts with a forte dynamic (f). Measure 77 begins with a measure of 2. Measure 78 starts with a measure of 1. Measure 79 starts with a measure of 8. Measure 80 starts with a measure of 1. The score includes various musical markings such as accents, slurs, and rests.

ATTO II.

N. 29

Musical score for Atto II, N. 29. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '8'). Measure numbers 212, 213, 214, 215, 216, and 217 are indicated above the staves. Measure 212 starts with a forte dynamic (f) and is labeled 'DE Lento'. Measure 213 is labeled 'Più mosso'. Measure 214 is labeled 'Poco meno' and includes the instruction 'ARPA'. Measure 215 is labeled 'ARPA'. Measure 216 is labeled 'mf espress.'. Measure 217 is labeled 'f molto espress.'. The score includes various musical markings such as accents, slurs, and rests.

WAGNER : Meistersinger

1. Akt, 2. Szene

III.Horn in E
Mässig

marc. *sf*

p *cresc.* *sf* *f*

III. Horn in G

Lebhaft

poco f stacc. marc.

f 3

poco f

f 3

in F

ff

Fierabras

Oper in drei Akten

6

Nr. 4 Ensemble

Allegro ma non troppo

Cor. I, II

Recit.

Corno III

a tempo

Allegro moderato

Allegro vivace Recit.



Tempo I Recit.

muta in Mi/E



Solo
in Mi/E

muta in Re/D

23



Othello

1. Akt

Allegro (♩ = 120)

I-IV.in E

ff

Giuseppe Verdi

2. Akt

Allegro assai ritenuto (♩ = 88)

I-IV.in E

a2

ff [3]

stacc.

F

ff

Tuba bassa I in F.

3
p cresc. *mf* *f* *f dim.*

rit. *Un poco più lento.*

p *più p* *1* *pp* *pp* *pp* *1*

Corno I in Es. *12* *Moderato.*

p dolce *p* *p* *ten.*

cresc. *mf* *p*

rit. *a tempo*

p *dim.* *pp* *a tempo*

1 *8* *poco rit.* *a tempo* *1* *1* *rit.* *lento*

Vcl. *Bassi.*

a tempo

p *pp* *pp* *ten*

poco cresc. *p* *più p*

più p

1 *17* *Un poco più animato. Un poco largam.*

p *f* *7* *2*

Tuba bassa I in F.

Un poco più lento. Corri in F. Vivace. 23

Moderato. string. Molto vivace. Flauti. Viol. Solo. 13

Cori ingl. 33 1 62

Corni. Fl. 3 2 13 rit.

Moderato. rit. Corni. Vivace. Molto vivace. 48 34 Più lento. 23

Vivace. Cori in D. Fl. & Clar. 29 Moderato. Corni I in E. (con sordino.)

Lento e sostenuto. Solo. Un poco più animato. molto cresc. più f. ff. dim.

Vivace. Più lento. Un poco più lento. Vivace. Ob. & Fag. 38 6 10 12

Fl. rit. 16 Tromboni. a tempo p. 2 3 cresc.

Tuba bassa I in F.

Moderato.

Cor. IV in Es. Fag. C. B.

Cornu I in Es.

Moderato.

Cor. IV in Es. Fag. C. B.

Cornu I in Es.

15

Tromb. II in C.

Molto risoluto.

6

1

11

pp

non legato

Cornu I in F.

cresc.

p

47

Corni.

11

Corni I & II in F.

2

cresc.

ff

f

11

Fine

N. 8 DUETTO FINALE II.

in Fa

Andante sostenuto

47

G. ROSSINI

Otello

N. 4

SCENA IV (SCENA E DUETTO DESDEMONA - EMILIA)

1 *Maestoso*
in Mib

5 Solo
P

9 (1) 6 3

12 (1) 6 3 > >

15 > > > >

18 48 3 3 3 3 6 6 6 6

20 3 3 3 3 6 6 6 6

Handwritten musical score page 23, featuring five staves of music. Measure 22 starts with a grace note followed by eighth-note pairs. Measures 23-25 show sixteenth-note patterns with slurs and dynamic markings. Measure 26 features a complex sixteenth-note pattern with a fermata and a dynamic marking 'RIS'. Measure 27 shows eighth-note pairs with dynamics 'ff' and 'ff'. Measure 28 contains sixteenth-note patterns with a dynamic 'DE'. Measure 30 ends the page with a single eighth note.

Klavierkonzert G-Dur

1. Satz

(25)

Andante a piacere

I. in F

p espressivo

Maurice Ravel



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