

CONCORSO TERZO CORNO

1) W.A MOZART CONCERTO No 2 in E flat K417

2) R.STRAUSS CONCERTO No 1 Op 11

3) Esecuzione dei seguenti “a solo” e passi orchestrali

J.BRAHMS : PIANO CONCERTO No 1

J.BRAHMS : PIANO CONCERTO No 2

J.BRAHMS : SINFONIA No 4

H.BERLIOZ : ROMEO AND JULIA

G.MAHLER :SINFONIA No 3 No 7

F.MENDELSSOHN : SINFONIA SCOZZESE No 3

G.PUCCINI : Tosca atto 3

S.PROKOFIEV : ROMEO and JULIA

R.SCHUMANN :SINFONIA No 3 Renana

R.STRAUSS :TILL Eulenspiegels lustige Streiche

R.STRAUSS :Ein Heldenleben

R.STRAUSS : Der Rosenkavalier

C.M.von WEBER : Der Freischutz

D.SOSTAKOVIC : Sinfonia No 5

R.WAGNER : Die Meistersinger von Nurnberg

R.WAGNER : Gotterdammerung

Brahms - Piano Concerto No. 1

Excerpt 1 - Movement I: mm. 199-219

Horn 3 in F

157 Poco più moderato 19 Tutti 5 Ob. C^2 Solo 13 Klav. *pp*

199 (Solo) *p marc. ma dolce* 1 3

208 Horn IV (Solo) *p marc. ma dolce*

214 Tutti *pp* 6 C^3 Tempo I 3 Pk Horn I Trp. *ff*
in B Solo basso

Detailed description: This musical score is for Horn 3 in F, covering measures 199 to 219. The first system (measures 199-208) is marked 'Poco più moderato' and 'Tutti 5'. It features a solo for the horn, starting with a dynamic of *pp* and a tempo marking of 'Poco più moderato'. The second system (measures 209-219) is marked 'Tutti' and 'Tempo I'. It includes a section in B-flat basso, marked 'Solo' and 'in B basso', with a dynamic of *pp*. The score also includes markings for other instruments: Ob. (Oboe), Klav. (Clavichord), Pk. (Piano), Horn I, and Trp. (Trumpet). The key signature is one flat (B-flat), and the time signature is 3/4.

Excerpt 3 - Movement III: mm. 226-235

Horn 3 in B-flat basso

195 9 D 18 8 (Solo) *p* Klav.

229 2 E Tutti 46 Vc., Kb. Viol. II (Fuga) *pp*

Detailed description: This musical score is for Horn 3 in B-flat basso, covering measures 226 to 235. The first system (measures 226-235) is marked 'Tutti' and 'Tempo I'. It includes a section in B-flat basso, marked 'Solo' and 'in B basso', with a dynamic of *pp*. The score also includes markings for other instruments: Ob. (Oboe), Klav. (Clavichord), Pk. (Piano), Horn I, and Trp. (Trumpet). The key signature is one flat (B-flat), and the time signature is 3/4.

Excerpt 1 - Movement I: [F] to 6 measures before [G]
Horn 3 in F

174 **F** Tutti *ff marc.*

184 3 (Solo) Solo *ff* Tutti Solo Tutti *p*

195 Solo 6 **G** 30 *Br.* *Fag. I*

10 Hbl. Tutti Solo

142

165 **C** Tutti *ff* *ff* *ff* *ff*

176 1 1

(Solo) *largamento*

198 *f* *ben marc.*

201

214 Solo 13 Klav. Tutti (Solo) *p* *ppp*

217

Mov. 1

Viol.

13

cresc. poco a poco

47

f

f marc.

55

C

63

72

f marc.

sf

sf

sf

sf

sf

sf

79

sf

6

D

mf

cresc.

f

102

pp

E

12

Hr. I

Hr. I II

Horn 3 in C

124 *f* Fl. I 8 **F**

142 *p* 4 *p* *dolce* **G** 8

165 *f marc. sempre* Klar. Fag. Ob. Fag. I

173 *f*

181 *fpp* **H** 8 Ob. Fag. I

200 *p* 3 **I** *ff* 1 *f molto marc.*

211

SCORE



Horn 3 in C

Andante moderato
Solo

f *dim.* *pp* 7

13 Hr. I **A** 14 **B** Hr. I 1

Berlioz - Roméo et Juliette

Excerpt 1 - 2 measures after [58] to 4 measures after [62]

Horn 3 in B-flat alto

Allegretto. (♩=138)(♩..♩) Prestissimo, tempo I. un poco più presto.

14 53 21 54 25 55 4 12 56 37 57 8 9 10 11 12 13

Cor. IV. 6 7 8 9 10 5

Cor. I. 9 10 11 12 13

Cor. II. 2 3

58 2 3

59 3

2 10 60

cresc. poco a poco

2 61 3

ff f

dim. p

62 2 1 2 3 4 5 6

ff

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

1

Erste Abtheilung.
Nº1.

Kräftig. Entschieden.

ff

Zurückhaltend. 1 Molto riten.

sempre ff (Schalltr. in die Höhe.) 2 *pp*

Schwer u. dumpf.

sempre ppp *morendo* 3 2 6 *pp* (Pos.) *f*

Bewegt.

3 11 4 4 (Fag.) *ff* 3 3 *ff*

accel. 3 *ff* a tempo 1 5 Rubato. *fff*

accel. 3 a tempo 3 *ff* *sempre ff* *ff* *f*

1 Nicht schleppen. 7 Gedeht.

p *ff* *ff* *p* *ff*

Sempre l'istesso tempo.

Drängend. 8 Nicht eilen.

ff *p* *ff* 1 a tempo *ff* 3

9 5 10 11 11 7 (Solo-Viol.) *p*

(Es-Cl.) 6 12 *ff* 10 Lange. *p*

Mahler — Symphony No. 3 in D Minor

2

3. Horn in F.

13 **Langsam. Schwer.** 14 **Etwas drängend.** (1. Pos. Solo) *acc.* *pp*

Vorwärts.

Zurückhaltend. 3 15 **Wieder schwer.** 1 2 1 (1. Pos.) *ff* *acc.*

16 **Etwas drängend.** 1 **Vorwärts.** 4 *ff* *f* *ff*

17 **Rit.** 16 18 8 **Tempo I.** (1. Horn) 4 19 **Unmerklich etwas bewegter.** 4 20 (1. Oboe.) 4 *sf* *ppp*

(1.2.4. Horn.) 3 21 10 22 6 (1. Horn) 23 12 24 3

(1. Horn.) *p* *f* *p* 4 25 4

mf *mf* 3

Schwungvoll. 26 **Immer dasselbe feurige Marschtempo, ohne zu eilen.** *ff* *ff*

f 1

ff 27 1 1 *ff* 1

ff 2

Triller. 1 1 *ff* *ff* *ff*

3

3

[illegible]

Mahler — Symphony No. 3 in D Minor

3. Horn in F.

9

Nº 4.

Sehr langsam. Misterioso. *Durchaus ppp*

(Celli und Bässe)

mit Dämpfer *p* 1 *p* 1 *Sehr langsam. (1. Pos.)* 1

1 ohne Dämpfer 3 3 1 *p* *molto espress.* *poco riten.*

2 a Tempo. Riten. 2 a tempo (1. Pos.) 1 offen *espress.* 3

gestopft. *ppp* *riten. a tempo* 4 4 1 1

2 5 Sehr breit und zurückhaltend. a Tempo. (1. Horn) *accel.* *rit.* a tempo *espress.*

4 3 6 Etwas vorwärts Rit. (4. 6. Horn) offen *ppp* *pp*

7 Sehr langsam und zurückhaltend. 2 Wie zu Anfang. Langsam.

1 *pp* 6 1

8 *accel.* *rit.* a tempo 2 5 (4. Horn) *molto rit.* ($\text{♩} = \text{♩}$) *rit.* ($\text{♩} = \text{♩}$) 2 9 Langsam. (Solo-Viol.)

1 mit Dämpfer *pp* Sehr breit. ohne Dämpfer 3 Zeit lassen. 3 Rit. 10 a Tempo. *pp*

Rit. Zeit lassen. *p*

11 ($\text{♩} = \text{♩}$) 12 Più mosso. 1 Allmählig wieder zurückhaltend.

pp 7 Lange. *attacca Nº 5*

Mahler — Symphony No. 7 in E Minor

8

3. Horn. 2. Satz. Nachtmusik.

in F
Allegro moderato. *kurz* *mit Dämpfer rit.* *kurz a tempo* *rit.*

1. Horn. *p* antwortend 1 *antwortend*

kurz *Allegro* *Egl. Horn.*

[69]

[70] 1. Fag. [71] *Nicht eilen!* *Nicht anschwellen. Etwas drängend.* *Tuba* *mit Dämpf. p*

Tempo. offen
f *pp*

[72] *Tempo subito. Andante molto moderato.* *Sehr gemessen.* [73] [74]

Nicht eilen.

[75] 2. Horn. 1. 2. Horn. *tr* 1. 2. Horn.

[76] *p* *sf* *p* *offen* *p* *oressc.* *sf* *f*

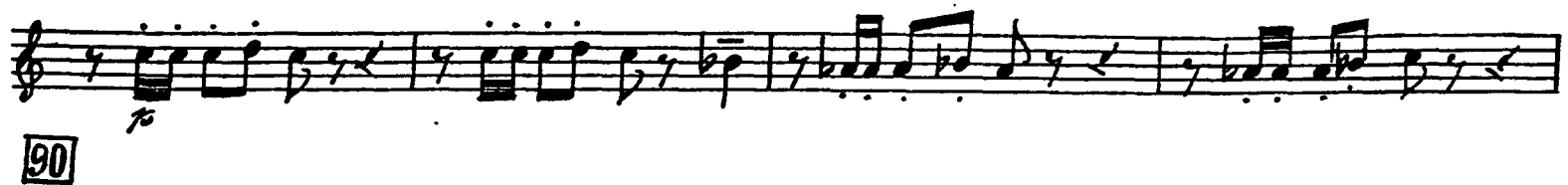
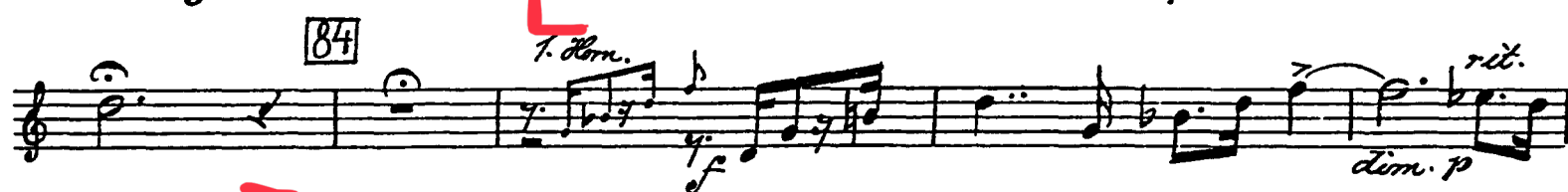
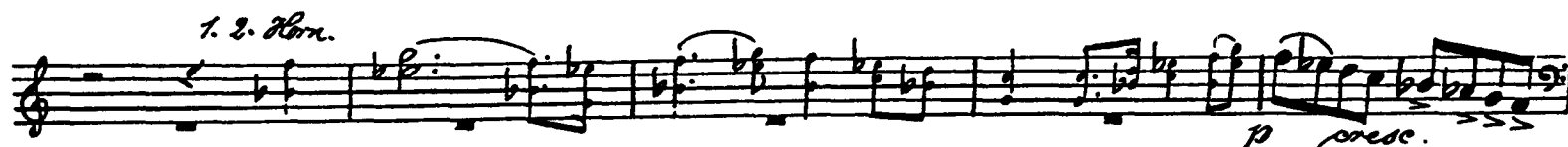
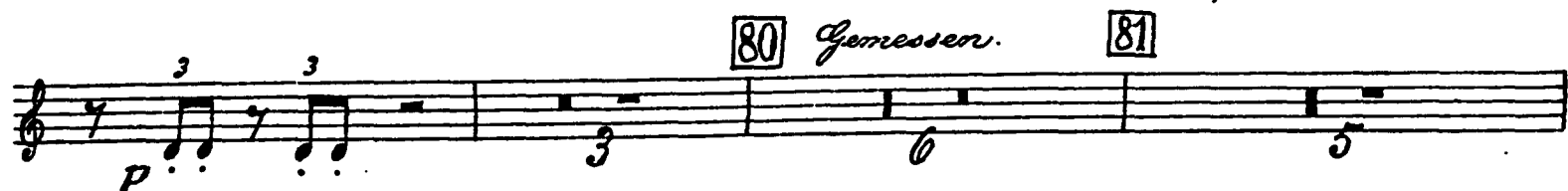
[77]

[78] *Tempo l'istesso Tempo. Nicht eilen, sehr gemächlich.*

Mahler — Symphony No. 7 in E Minor

9.

3. Horn.



MENDELSSOHN : 3. Sinfonie "Schottische"

2. Satz

III. Horn in F
Vivace non troppo

First system of musical notation for the 2nd movement, Horn in F. It consists of two staves. The first staff begins with a *ff* dynamic marking. The second staff contains four *sf* dynamic markings.

III. Horn in F

Second system of musical notation for the 2nd movement, Horn in F. It consists of three staves. The first staff begins with a *f* dynamic marking and includes an *sf* marking. The third staff contains the marking *sempre f*.

3. Satz

III. Horn in D
Adagio

First system of musical notation for the 3rd movement, Horn in D. It consists of three staves. The first staff begins with a *f* dynamic marking and includes *dim.*, *p*, and *cantabile* markings. The second staff includes *sf*, *dim.*, and *<>* markings. The third staff includes *<>*, *cresc.*, *sf*, *dim.*, and *p* markings.

SCHUMANN: SINFONIA Nr. 3

III. Horn in C

2. Satz

Scherzo, sehr mäßig

The musical score is written for Horn in C, 3/4 time, and consists of six staves. The first staff begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff features first and second endings, with a triplet of eighth notes and a *pp* dynamic. The third staff also has first and second endings, with *pp* dynamics and a crescendo hairpin. The fourth staff includes first and second endings, with a *pp* dynamic, a double bar line with repeat dots, and a fortissimo (*ff*) dynamic. The fifth staff contains a series of eighth-note patterns, with a *sf* dynamic. The sixth staff concludes the piece with a *sf* dynamic, a fortissimo (*ff*) dynamic, and a final double bar line.

STRAUSS : TIL EULENSPIEGELS LUSTIGE STREICHE

Horn 3 in D

allmählich lebhafter
H. I.

cresc.

Volles Zeitmass.
in D.
p

cresc.

29 marcato
mf *fp* *mf* *fp*

30
f *f* *mf*

mf cresc.

ff *f* *ff* *ff*

Horn 3 in F

31 *molto marcato*
ff *ff*

32 *ff*

33 15 34 3
mf *pp*

35 *p* *cresc.* *fp* *cresc.* *in F.*

36 *f* *ffp* *cresc.* *f* *mf* *cresc.*

37 *ff* *fff* *ff* *f* *cresc.*

immer ausgelassener und lebhafter

Horn 3 in F

37 *immer ausgelassener und lebhafter*
ff *ff*

38 *fff* *ff*

gleichgültig. *2* *drohend*

Richard Strauss
Ein Heldenleben, Op. 40

3. Horn.

in F.
Lebhaft bewegt.

5 1 1 1 3

f *f*

1 1 3

f *ff*

2 6 3 2 3 3 2 2

pp *f* *ff*

f *mf* *cresc.*

5 6 6 9 *marcato* 7 1

ff *mf*

8 5 9 2

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

1 10

mf *ff*

11 3 3 3 3

cresc. *ff*

12

ff *ff* *ff*

13

ff *ff* *ff*

3/4

3. Horn.

55 *ff* 2 *ff* 3 *fp molto cresc. ff* 56 3

1 57 1 *f* 58 4 59 2 *senza dim* 60 *ff* *p ff* 1 61 2

62 *p cresc. - ff* 63 *f cresc. - ff*

1 64 8 65 *f ff*

66 *dim. - p* 67 *ff* 68 *ff*

69 3 *p* 70 3 71 *p < ff*

72

73 *ff hervortretend.* 74 *ff*

75

3. Horn.

Staff 1: *fff* 76 *ff*
Staff 2: *mf* $\leftarrow$ *ff* 77 *ff* *sf* 6 *ff*
Staff 3: 78
Staff 4: 79 *fff*
Staff 5: 180 (in E.) 81 *dim. pp* 7 *p* $\leftarrow$ 1 *p* $\leftarrow$ 2 *p* $\leftarrow$ 282 *f*
Staff 6: *mf cresc.* 83 *f* $\leftarrow$ 3 *ff*
Staff 7: *etwas breit.* 84 *f* *ff* *ritard.* *in F.* 3 *lange Pause.*
Staff 8: *Mässig langsam.* 85 6 *Sehr ruhig.* 86 6 87 6 88 8 89 1. Horn. *allmäh-*
Staff 9: *lich im Zeitmass etwas steigern.* 2 *pp* 3 *sf* *p* 1 90 2
Staff 10: 1 91 *pp* 4 *espr.* *p*
Staff 11: 92 *ziemlich lebhaft.* 1 *ff* 3 *ff* 3 *rit.* *dim.* *pp*
Staff 12: *im Zeitmass.* *rit.* 93 *poco a poco più* 1 *dim.* *pp* *lange Pause.*

STRAUSS : Der Rosenkavalier

Einleitung

I. Horn in E
Allegro agitato
+III.

f *ff* *3* *acc.* *a tempo* *3* *I. in Es* *f* *3* *I. in E* *f* *III. in E* *p* *I. + III.* *mf* *3* *f* *cresc.* *(I.)* *(III.)* *(I. + III.)* *(I.)* *ff* *3* *3* *3* *3* *ff*

2. Akt

III. Horn in E

pp *3* *3*

WAGNER : Meistersinger

1. Akt, 2. Szene

III. Horn in E
Mässig

marc. sf p cresc. sf f

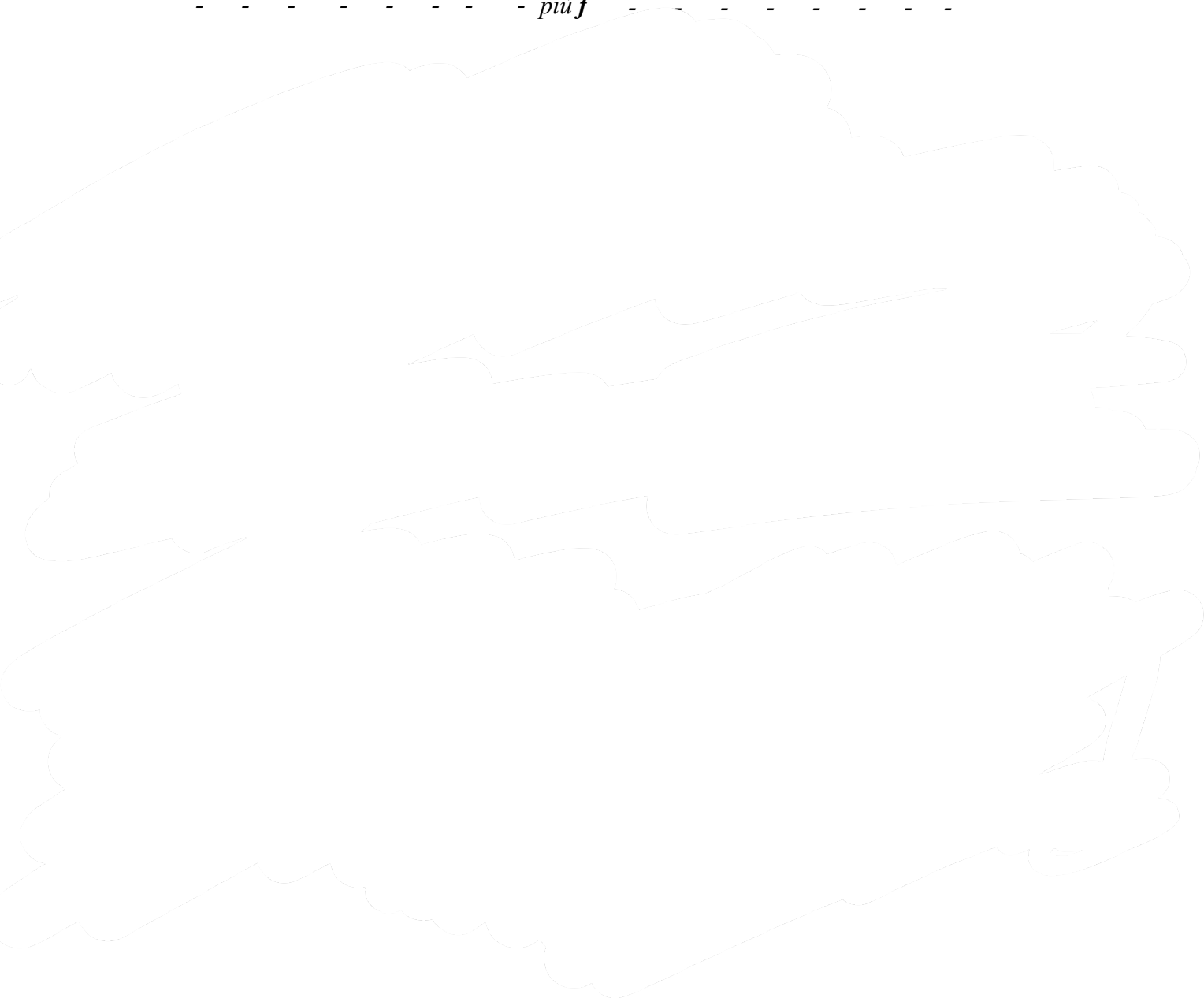
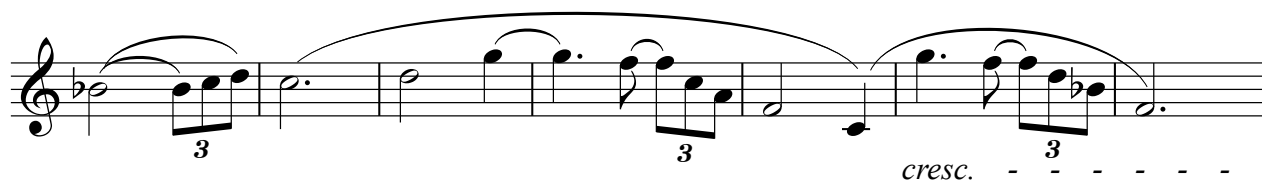
III. Horn in G
Lebhaft

poco f stacc. marc. 4 f 3 poco f 3 f 3 in F ff

WAGNER: GÖTTERDÄMMERUNG

2. Akt, 2. Szene

III. Horn in F
Gemächlich



Weber - Der Freischütz

Horn 3 in C

Adagio.

7

Viol. I.

solo

1

mf

11

The musical score for Horn 3 in C, Adagio, consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a whole rest, followed by a half note G2, a whole note F2, and a half note E2. A first ending bracket covers measures 7 and 8. The second staff continues with a half note D2, a whole note C2, a half note B1, and a whole note A1. A first ending bracket covers measures 9 and 10. The third staff continues with a half note G1, a whole note F1, a half note E1, and a whole note D1. A first ending bracket covers measures 11 and 12. The score ends with a double bar line and a repeat sign.

PROKOFIEFF : Romeo und Julia

Suite Nr. 1

I. Horn in F
Adagio drammatico

+III.
ff espress. e drammatico

ff espress.

ff

a tempo
poco rit.

2
ff espress. e drammatico

poco meno
ff

PUCCINI : Tosca

3. Akt

in E

Andante sostenuto

The musical score consists of three staves in 3/4 time. The first staff begins with a treble clef and a common time signature. It features a series of notes, including triplets, and is marked with *ff* and *unisono*. The second staff continues the melody with similar triplet patterns. The third staff concludes the passage with a triplet and a *pp* marking. The score is written in a single system with three staves.

SCHOSTAKOWITSCH : Sinfonie Nr. 5

1. Satz

III. Horn in F unisono

First system (measures 1-8): Bass clef, 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, mostly in the lower register. Measure 8 ends with a half note. Second system (measures 9-16): Bass clef, 4/4 time. Measure 9 starts with a *poco animato* marking. The melody continues with eighth and quarter notes. Measure 16 ends with a half note. Third system (measures 17-24): Treble clef, 4/4 time. Measure 17 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter and half notes. Measure 24 ends with a half note. Fourth system (measures 25-32): Treble clef, 4/4 time. Measure 25 starts with a first ending bracket labeled *I./III.*. Measure 26 starts with a forte (*f*) dynamic. Measure 27 has a crescendo hairpin. Measure 28 has a fortissimo (*ff*) dynamic. Measure 29 has a decrescendo hairpin. Measure 30 ends with a half note.

III. Horn in F Largamente

Fifth system (measures 33-40): Treble clef, 4/4 time. Measure 33 starts with a fortissimo (*fff*) dynamic. The melody consists of eighth and quarter notes, mostly in the lower register. Measure 40 ends with a half note. Sixth system (measures 41-48): Treble clef, 4/4 time. Measure 41 starts with a fortissimo (*ff*) dynamic. Measure 42 has a decrescendo hairpin. Measure 43 has a sforzando (*sf*) dynamic. Measure 44 has a crescendo hairpin. Measure 45 has a fortissimo (*ff*) dynamic. Measure 46 has a decrescendo hairpin. Measure 47 has a sforzando (*sf*) dynamic. Measure 48 ends with a half note. Seventh system (measures 49-56): Treble clef, 4/4 time. Measure 49 starts with a fortissimo (*ff*) dynamic. Measure 50 has a decrescendo hairpin. Measure 51 has a sforzando (*sf*) dynamic. Measure 52 has a crescendo hairpin. Measure 53 has a fortissimo (*ff*) dynamic. Measure 54 has a decrescendo hairpin. Measure 55 has a sforzando (*sf*) dynamic. Measure 56 ends with a half note. Eighth system (measures 57-64): Treble clef, 4/4 time. Measure 57 starts with a *molto ritenuto* marking. Measure 58 has a decrescendo hairpin. Measure 59 has a sforzando (*sf*) dynamic. Measure 60 has a crescendo hairpin. Measure 61 has a fortissimo (*ff*) dynamic. Measure 62 has a decrescendo hairpin. Measure 63 has a sforzando (*sf*) dynamic. Measure 64 ends with a half note. Ninth system (measures 65-72): Treble clef, 4/4 time. Measure 65 starts with a *a tempo* marking. Measure 66 has a decrescendo hairpin. Measure 67 has a sforzando (*sf*) dynamic. Measure 68 has a crescendo hairpin. Measure 69 has a fortissimo (*ff*) dynamic. Measure 70 has a decrescendo hairpin. Measure 71 has a sforzando (*sf*) dynamic. Measure 72 ends with a half note.