

TEATRO MASSIMO BELLINI DI CATANIA

Programma audizione corno di fila.

- Mozart concerto n°3 KV447
- Beethoven Sonata.op.17 per corno e pianoforte

Passi D'orchestra:

Beethoven:

sinfonia n°3

sinfonia n°7

sinfonia n°9 terzo movimento (adagio)

Fidelio ouverture.

Wagner:

Preludio Oro del Reno.

Crepuscolo degli Dei.

Mahler:

sinfonia n°1

sinfonia n°3

R.Strauss

DonJuan.

Ein Heldenleben.

Lettura a prima vista.

91

100

1 2 3 4 5 6 7 8

p *cresc.* *ff*

[C]

Beethoven — Symphony No. 9, Op. 125

IV Horn in Eb

65 *Andante moderato* 14 *Clar. I* *Adagio*
Fag. I *pp* *dolce*

85

93 *Solo* *cresc.*

99 *Lo stesso tempo* *p*

103 *cresc.* *p*

110 *cresc.* *cresc.* *p*

115 *cresc.* *p*

119 *piu p* *pp* *cresc.* *f*

122 *f* *ff* *A*

Detailed description: This is a page of a musical score for the IV Horn in Eb of Beethoven's Symphony No. 9. The score is written in treble clef with a key signature of two flats (Bb and Eb). It begins at measure 65 with the tempo marking 'Andante moderato'. The horn part features a melodic line with various dynamics including *pp* (pianissimo), *dolce*, *cresc.* (crescendo), *p* (piano), *piu p* (pianissimo), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). There are also markings for 'Fag. I' (Bassoon I) and 'Clar. I' (Clarinet I). The tempo changes to 'Adagio' at measure 103 and back to 'Lo stesso tempo' at measure 115. The score ends at measure 122 with a section marked 'A'.

Beethoven — Fidelio Overture

II Horn in E

47 *Allegro solo* *cresc.* *p dolce* 4

Detailed description: This is a page of a musical score for the II Horn in E of Beethoven's Fidelio Overture. The score is written in treble clef with a key signature of one sharp (F#). It begins at measure 47 with the tempo marking 'Allegro solo'. The horn part features a melodic line with dynamics including *cresc.* (crescendo), *p* (piano), and *dolce*. The score ends at measure 50 with a section marked '4'.

5

Adagio.

in E. Adagio.

Cor. I. *pp* 3 *p dolce*

Cor. II. *pp* 3 *p*

Cor. III. 3 *p*

espress. *mf* *p* 1

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

dolce *sfp* *pp* *sfp*

f *sfp* *sfp* *sfp* *sfp*

colla parte *col. parte*

* *Allegro con brio.*

Fidelio

Cor. I.

Cor. II.

Cor. III.

Piano accompaniment for the first system of Fidelio, measures 1-4. The music is in C major, 2/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p*, *simile*, *cresc.*, and *ff*. The word *simile* is written above the piano part in measures 2 and 3.

Piano accompaniment for the second system of Fidelio, measures 5-8. The music continues with the same rhythmic pattern. Dynamics include *p*, *fp*, *fp*, *fp*, *cresc.*, *f*, and *dolce*. The word *dolce* is written above the piano part in measure 8.

Piano accompaniment for the third system of Fidelio, measures 9-12. The music continues with the same rhythmic pattern. Dynamics include *f* and *ff*. The word *ff* is written above the piano part in measure 12.

Piano accompaniment for the fourth system of Fidelio, measures 13-16. The music continues with the same rhythmic pattern. Dynamics include *p* and *col. parte*. The word *col. parte* is written above the piano part in measure 14.

This musical score page for Fidelio, page 7, contains five systems of music. The first system features three staves with piano accompaniment and vocal lines, marked with *ff* and *pp cresc.*. The second system continues the piano accompaniment with *sf* and *p* markings. The third system shows piano accompaniment with *simile* and *cresc.* markings. The fourth system includes piano and vocal staves with *ff*, *p*, *fp*, and *cresc.* markings, and a first ending bracket. The fifth system concludes with piano and vocal staves, marked with *f*, *fp*, and *sf*, and a first ending bracket.



Wagner – Oro del Reno

Horn in Eb

In moto tranquillo, sereno.

in Es. **Fagottl.**

1 2 3 4 5 6 7 8 9 10 11

in Es. **Solo.**

12 16

p

Wagner – Crepuscolo degli Dei

II Horn in F

Cor II in F **Götterdämmerung**
2. Akt, 2. Szene
Gemächlich

p *tr* *tr* *cresc.* *più f* *sfz*

Mahler — Symphony No. 1

II Horn in F

Più mosso
Tempo I.
molto espress.
Più mosso acceler.

pp *sehr weich und ausdrucksvoll* *3* *Più mosso* *Tempo I.* *1* *2* *4*

Mahler — Symphony No. 3

Horn in F

2. Horn in F.

Erste Abtheilung.

Nº 1.

Kräftig. Entschieden.

ff

Zurückhaltend.

Schalltr in die Höhe.

p

pp

molto rit.

morendo

sen. prepppp

3

2 Schwer und dumpf.

6

pp

f

(Pos.)

Bassett

Strauss — Don Juan, op. 20

II Horn in F

molto espressivo e marcato

f

ff

ff

ff

P

ff

ff

Strauss — Ein Heldenleben, op. 40

II Horn in F

Three staves of music for the II Horn in F. The first staff begins with a forte (*f*) dynamic and includes fingerings 3, 2, 8, 3, 3. It features a melodic line with a crescendo (*cresc.*) and a dynamic marking of *mf espr.*. The second staff starts with a dynamic of *dim.* and *p*, followed by a crescendo (*cresc.*). The third staff begins with a dynamic of *mf* and includes fingerings 3, 5, 3, 5, with a forte (*ff*) dynamic marking.

A single staff of music for the I-VI in F. It begins with a dynamic of *fff* and includes fingerings 3, 3, 3. The staff shows a melodic line with a crescendo (*cresc.*) and a dynamic marking of *fff*.

Three staves of music for measures 77-80. The first staff is marked with measure numbers 77, 6, and 78, and a dynamic of *ff*. The second staff continues the melodic line. The third staff is marked with measure numbers 79 and 80, and a dynamic of *fff*. The key signature changes to one flat (B-flat) in measure 79.