

## PROGRAMA DE BECAS DE APOYO A LA FORMACIÓN DE ALUMNOS DE LA ORQUESTA ESCUELA CARLOS CHÁVEZ CONVOCATORIA PÚBLICA 2018

### MATERIAL DE AUDICIÓN DE LA ACADEMIA DE TUBA

#### TÉCNICA Y REPERTORIO:

Estudio Panofka No. 8 Op. 85, m. m. = 92 (negra o cuarto)

#### PASAJES ORQUESTALES

1. Sinfonía No. 5 en Re menor, Op. 47, D. Schostakóvich
  - m. m. = 120 (la negra) con los cambios marcados (acelerados y lentos)
  - Del No.29 hasta el No. 39
2. Marcha Húngara, H. Berlioz, m. m. = 172 (negra o cuarto)
  - Del No. 4 al final de la obra
3. La Fuerza del Destino, G. Verdi, m. m. = 160 (negra o cuarto)
  - De la letra I a la letra L
4. La Noche de los Mayas (Noche de Jaranas), S. Revueltas, m. m. = 240 (corchea u octavo)
  - Del No. 3 al no. 7
  - Desde dos compases antes del No. 18 al noveno compás del No. 20
  - Del No. 25 al final del movimiento
5. Obertura Los Maestros Cantores de Núremberg, R. Wagner m. m. = 92 (negra o cuarto)
  - Desde siete compases antes de la letra H al final
6. Sensemayá, S. Revueltas, m. m. = 200 (corchea u octavo)
  - Del No. 2 al cuarto compás del No. 10
  - Del No. 40 al final
7. Obertura 1812, P. I. Tchaikovsky
  - Del segundo compás de la letra B hasta cinco compases antes de la letra C, m. m. = 88 (la negra)

## 7. Obertura 1812, P. I. Tchaikovsky

- a) Del segundo compás de la letra B hasta cinco compases antes de la letra C, m. m. = 88 (la negra)
- b) Del compás 243 hasta dieciséis compases después de la letra L, m. m. = 124 (la negra)

# Estudio Panofka No. 8 Op. 85, m. m. = 92 (negra o cuarto)

Panofka Op. 85, No. 8

Allegretto ( $\text{♩} = 92$ )

16 *p*

⑨ *f*

⑪ *p*

⑬ *p* *pp* *mp* *p* *mf* *mp* *f*

⑮ *f* *mf* *ff* *f*

⑲ *mf* *f* *f*

⑳ *p* *mp*

㉒ *p* *mf* *f*

㉔ *f* *ff*

**Sinfonía No. 5 Op. 47 en Re menor, D. Schostakóvich m. m. = 120 (la negra) con los cambios marcados (acelerados y lentos) Del no.29 hasta el No. 39**

28

29

30

poco stringendo

31

32

2

33

34

*ff* *espress.*

35

1

ritenuto

36

Largamente

2

37

3

38

molto ritenuto

a tempo con tutta forza

*ff* *sf* *tenuto*

rallentando

*ff* *dim.* *p dim.* *pp*

Più mosso

39

9

40

7

41

8

42

11

43

6

Moderatò

44

4

45

5

46

4

47

4

# Marcha Húngara, H. Berlioz, m. m. = 172 (negra o cuarto)

## Del no. 4 al final de la obra

This musical score is for the Hungarian March by Hector Berlioz, covering measures 6 to 148. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked 'm. m.' (moderato moderato) with a metronome marking of 172. The score includes various musical notations such as trills, accents, and dynamic markings like *ff* and *p*. The piece is divided into sections marked with boxed numbers 1 through 6. The instrumentation includes Tromboni and Trombe. The score concludes with a double bar line and repeat signs.

6 7 Trgl. 9 1 14 10 10 2 9 4 4

75 3 14 \* Tromboni Trombe 4

96 *ff*

102 *ff*

109 5 3

120 1 4

132 6 > > > >

140

148

# La Fuerza del Destino, G. Verdi, m. m. = 160 (negra o cuarto)

## De la letra I a la letra L

Tuba

Musical score for Tuba, measures I to L. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'm. m. = 160' (moderato). The score consists of four staves of music. The first staff begins with a box containing the letter 'I' and a dynamic marking of *ff*. The second staff continues the melody. The third staff begins with a box containing the letter 'J' and a dynamic marking of *mf*. The fourth staff continues the melody and ends with a box containing the letter 'L' and a dynamic marking of *p*. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

# La Noche de los Mayas (Noche de Jaranas), S. Revueltas, m. m. = 240 (corchea u octavo)

## a) Del no. 3 al no. 7

③ *f subito.*

④ *p subito.*

⑤ *p*, *f*, *mf*, *sfz*

*f*, *sfz*, *mf*

*sfz sfz*, *sfz sfz*

*Solo*, *sfz*, *sfz*, *sfz*

⑥ *f subito*

⑦ 3, 2, 10

Detailed description: This is a musical score for a piece by S. Revueltas. It consists of six staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '3' and 'f subito.'. Measures 4 and 5 are marked with circled '4' and 'p subito.'. Measure 6 is marked with a circled '5'. Measure 7 is marked with a circled '6'. The second staff is a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '5'. Measure 4 is marked with a circled '6'. Measure 5 is marked with a circled '7'. Measure 6 is marked with a circled '8'. Measure 7 is marked with a circled '9'. The third staff is a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '10'. Measure 4 is marked with a circled '11'. Measure 5 is marked with a circled '12'. Measure 6 is marked with a circled '13'. Measure 7 is marked with a circled '14'. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '15'. Measure 4 is marked with a circled '16'. Measure 5 is marked with a circled '17'. Measure 6 is marked with a circled '18'. Measure 7 is marked with a circled '19'. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '20'. Measure 4 is marked with a circled '21'. Measure 5 is marked with a circled '22'. Measure 6 is marked with a circled '23'. Measure 7 is marked with a circled '24'. The sixth staff is a bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 3 through 7. Measure 3 is marked with a circled '25'. Measure 4 is marked with a circled '26'. Measure 5 is marked with a circled '27'. Measure 6 is marked with a circled '28'. Measure 7 is marked with a circled '29'. The score includes various dynamic markings such as *f*, *p*, *mf*, *sfz*, and *f subito.*. There are also performance instructions like *Solo* and *espr.*. The piece is in 6/8 time and has a tempo of *m. m. = 240* (corchea u octavo).

b) Desde dos compases antes del no. 18 al noveno compase del no. 20

Musical score for bass clef, measures 18-21. The score is in 3/4 time and features a key signature of one sharp (F#). Measure 18 is marked with a circled '18' and contains a triplet of eighth notes. Measure 19 is marked with a circled '19'. Measure 20 is marked with a circled '20' and contains a triplet of eighth notes. Measure 21 is marked with a circled '21' and contains a triplet of eighth notes. The dynamics are *f* crescendo, *sfz*, *M sfz sfz sfz*, *mf subito sfz*, and *sfz*.

c) Del no. 25 al final del movimiento

Musical score for bass clef, measures 25 to the end. The score is in 3/4 time and features a key signature of one sharp (F#). Measure 25 is marked with a circled '25' and contains a triplet of eighth notes. The dynamics are *p sfz*, *pp*, and *pppp*.



# Obertura Los Maestros Cantores de Nürnberg, R. Wagner m.

m. = 92 (negra o cuarto)

## a) Desde siete compases antes de la letra H al final

122 **G** Im mässigen Hauptzeitmass  
(Nel movimento ma moderato) **5** Jäber sehr markiert  
(ma molto marcato)

29 **H** *f*

161

allmählich immer stärker  
(poco a poco più di forza)

166

172 **K** sehr gebunden  
(molto legato) *f*

178 *f* *piu f*

183 *e piu f* *ff* **M** Sehr gewichtig  
(Molto pesante)

188 **L** **3** *f* immer *ff*  
(sempre *ff*)

197 *piu f*

203 *ff* **N** **1**

210 *ff*

218

# Sensemaya, S. Revueltas, m. m. = 200 (corchea u octavo)

## Del no. 2 al cuarto compas del no. 10

♩ = 100

4 1 4 2 Solo

*mf espress., misterioso*

*f* *p* *sempre espr. e sostenuto*

4 1

*like an echo of the first time.*

*pp* *ppp* 4 + 3

6

7 8 1

9

10 11 4

*mf* *f* *mf* *f* *ppp*

Detailed description: This is a musical score for a piano piece. It consists of ten staves of music. The first staff begins with a 7/8 time signature and contains measures 2, 3, 4, and 5. Above the first four measures are circled numbers 4, 1, 4, and 2. The word 'Solo' is written above measure 5. The second staff contains measures 6, 7, 8, and 9. Above measure 7 is a circled number 3. The third staff contains measures 10 and 11. Above measure 11 is a circled number 4. The fourth staff contains measures 12, 13, 14, and 15. Above measure 13 is a circled number 4. The fifth staff contains measures 16, 17, 18, and 19. Above measure 17 is a circled number 5. The sixth staff contains measures 20, 21, 22, and 23. Above measure 21 is a circled number 6. The seventh staff contains measures 24, 25, 26, and 27. Above measure 25 is a circled number 7. The eighth staff contains measures 28, 29, 30, and 31. Above measure 29 is a circled number 8. The ninth staff contains measures 32, 33, 34, and 35. Above measure 33 is a circled number 9. The tenth staff contains measures 36, 37, 38, and 39. Above measure 37 is a circled number 10. Above measure 39 is a circled number 11. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in italics provide performance instructions. The piece is in a minor key, indicated by the presence of a flat sign in the key signature.

**Sensemaya, S. Revueltas, m. m. = 200 (corchea u octavo)**

**Del no. 40 al final**

The image displays a musical score for the piece 'Sensemaya' by Silvestre Revueltas. The score is written in bass clef and consists of three staves. The first staff begins at measure 40 and ends at measure 41. The second staff begins at measure 42 and ends with a double bar line. The third staff continues from the second staff and ends with a double bar line. The music features a complex rhythmic pattern with many accents and dynamic markings, including *mf* and *ff*. There are also some performance instructions like '1' and '3' written above the notes. The tempo is marked as 'm. m. = 200 (corchea u octavo)'. The key signature has one sharp (F#).

Obertura 1812, P. I. Tchaikovsky

a) Del segundo compás de la letra B hasta cinco compases antes de la letra C, m. m. = 88 (la negra)

Musical score for section a) in bass clef, 2/4 time. It consists of three staves. The first staff starts at measure 53 and includes the tempo marking *Poco stringendo* and a box labeled **B** with *Poco più mosso* and *Hr. I.* above it. The second staff starts at measure 60. The third staff starts at measure 70 and includes the tempo marking *Andante* and *Hr. Tr.* above it, with a box labeled **C** above measure 75. The score ends with a *fff* dynamic marking.

b) Del compás 243 hasta dieciséis compases después de la letra L, m. m. = 124 (la negra)

Musical score for section b) in bass clef, 2/4 time. It consists of seven staves. The first staff starts at measure 243 and includes the tempo marking *Andante* and *Hr. Tr.* above it, with a box labeled **I** above measure 246 and *Tenorpos. I* above measure 247. The second staff starts at measure 246 and includes the dynamic marking *sempre ff*. The third staff starts at measure 252. The fourth staff starts at measure 255 and includes a box labeled **K** above measure 255 and a *fff* dynamic marking. The fifth staff starts at measure 263 and includes a *f* dynamic marking. The sixth staff starts at measure 270 and includes a box labeled **L** above measure 270 and a *pp* dynamic marking. The seventh staff continues the music with a *poco a poco cresc. - mf* dynamic marking.