

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 (♩ = 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*

㉑ *p* *mf* *f*

㉓ *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

39

Più mosso

40

41

42

43

9 7 8 11 6

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

44

Moderato

45

46

47

4 5 4 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, specifically the section from measure 6 to the end of the work. The tempo is marked 'm. m.' (moderato moderato) at 172 beats per minute, with a note that it can be played in either 2/4 or 4/4 time. The score is written in bass clef with a key signature of one sharp (F#).

The score consists of eight staves of music, with measure numbers 6, 7, 9, 10, 10, 9, 4, 4, 75, 96, 102, 109, 120, 132, 140, and 148 indicated at the beginning of their respective staves. The music features various musical notations, including rests, notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). There are also performance instructions like 'Trombe' (trumpets) and 'Tromboni' (trombones) with asterisks, and 'Trgl.' (trigono) above measure 9. The score includes several first and second endings, marked with boxed numbers 1 through 6. The piece concludes with a double bar line and repeat signs at the end of the eighth staff.

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, quarter note = 160). The score consists of four staves of music. The first staff begins with a boxed letter 'I' and a dynamic marking of *ff*. The second staff continues the melody. The third staff begins with a boxed letter 'J' and a dynamic marking of *mf*. The fourth staff continues the melody and ends with a boxed letter 'L' and a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations such as accents and slurs.

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 *sfz*, *sfz*, *sfz*

3, 2, 10

Detailed description: This is a musical score for a piece titled 'La Noche de los Mayas (Noche de Jaranas)' by S. Revueltas. The tempo is marked 'm. m. = 240' and the time signature is '(corchea u octavo)'. The score covers measures 3 through 7. It consists of six staves of music. The first staff is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 3 and 4. Measure 3 starts with a circled '3' and the dynamic marking 'f subito.'. Measure 4 starts with a circled '4' and 'p subito.'. The second staff is a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 3 and 4. Measure 3 starts with a circled '3' and the dynamic marking 'p'. Measure 4 starts with a circled '4' and the dynamic marking 'f'. The third staff is a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 5 and 6. Measure 5 starts with a circled '5' and the dynamic marking 'mf'. Measure 6 starts with a circled '6' and the dynamic marking 'sfz'. The fourth staff is a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 5 and 6. Measure 5 starts with a circled '5' and the dynamic marking 'f'. Measure 6 starts with a circled '6' and the dynamic marking 'mf'. The fifth staff is a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 7 and 8. Measure 7 starts with a circled '7' and the dynamic marking 'f subito.'. Measure 8 starts with a circled '8' and the dynamic marking 'sfz'. The sixth staff is a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 9 and 10. Measure 9 starts with a circled '9' and the dynamic marking 'sfz'. Measure 10 starts with a circled '10' and the dynamic marking 'sfz'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

Musical score for section b), measures 18 to 21. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 18 is circled and contains a triplet of eighth notes. Measure 19 is circled and contains a triplet of eighth notes. Measure 20 is circled and contains a triplet of eighth notes. Measure 21 is circled and contains a triplet of eighth notes. The score includes dynamic markings: *f crescendo* (measure 18), *sfz* (measure 20), *M sfz sfz sfz* (measure 20), *mf subito sfz* (measure 21), and *sfz* (measure 21). The score also includes fingerings (2, 3, 4, 5) and accents.

c) Del no. 25 al final del movimiento

Musical score for section c), measure 25 and the final of the movement. The score is written in bass clef with a key signature of two sharps (F# and C#). Measure 25 is circled and contains a triplet of eighth notes. The score includes dynamic markings: *p sfz* (measure 25), *pp* (measure 25), and *pppp* (final). The score also includes fingerings (2) and accents.

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)

161 **H** *f*

166 allmählich immer stärker
(poco a poco più di forza)

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

178 *f* *piu f*

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

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

197 *piu f*

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

210 *ff*

218 *ff*

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

Del no. 2 al cuarto compas del no. 10

$\text{♩} = 100$

4 1 4 2 Solo

mf espress., misterioso

f *p* *sempre espr. e sostenuto*

3 3 3 4 1

like an echo of the first time.

pp *ppp* 4 + 3

6 7 8 1

f *f* *mf* *f*

9 10 11 4

f *f* *ppp*

Detailed description: This is a musical score for a piano piece titled 'Sensemaya' by Silvestre Revueltas. The score covers measures 2 through 10. It is written in bass clef with a 7/8 time signature, which is divided into 3/8 and 4/8. The tempo is marked 'm. m. = 200' (moderato moderato, quarter note = 200). The piece begins with a 'Solo' instruction. The first measure (measure 2) contains a whole note chord. The second measure (measure 3) starts with a triplet of eighth notes. The third measure (measure 4) features a half note with a fermata. The fourth measure (measure 5) begins with a half note, followed by a quarter note, and then a half note with a fermata. The fifth measure (measure 6) contains a half note with a fermata. The sixth measure (measure 7) starts with a quarter note, followed by an eighth note, and then a quarter note. The seventh measure (measure 8) begins with a quarter note, followed by an eighth note, and then a quarter note. The eighth measure (measure 9) contains a half note with a fermata. The ninth measure (measure 10) starts with a quarter note, followed by an eighth note, and then a quarter note. The tenth measure (measure 11) contains a half note with a fermata. The score includes various dynamics such as *mf*, *f*, *p*, *pp*, and *ppp*. Performance instructions include 'espress., misterioso', 'sempre espr. e sostenuto', and 'like an echo of the first time.'. There are also some handwritten annotations and markings throughout the score.

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, covering measures 40 through the final measure. The score is written in bass clef with a 3/4 time signature. It 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 at measure 43. The third staff begins at measure 44 and ends at the final measure. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several dynamic markings, including *mf* (mezzo-forte) and *ff* (fortissimo), and various articulation marks such as accents and slurs. A first ending bracket is present in the third staff, starting at measure 45 and ending at measure 46. The score concludes with a double bar line and repeat dots.

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 the tempo change *Poco più mosso* and the instruction *Hr. I.*. The second staff continues from measure 60. The third staff starts at measure 70 and includes the tempo marking *Andante* and the instruction *Al. Tr.*. A box labeled **C** is placed above the staff at 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 instruction *Tenorpos. I* and a box labeled **I** with the tempo marking *6* and *Tenorpos. I*. The second staff continues from measure 246 and includes the instruction *Pist. I* and 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** and the dynamic marking *fff*. The fifth staff starts at measure 263 and includes the instruction *4* and the dynamic marking *f*. The sixth staff starts at measure 270 and includes a box labeled **L** and the dynamic marking *pp*. The seventh staff continues from measure 273 and includes the instruction *poco a poco cresc. - mf*.