

## AUDICIONES 2024

Compendio de extractos oficiales para la presentación de audición

### INSTRUMENTO

## Oboe

**Material**– Este compendio deberá ser impreso para su uso durante las audiciones, podrá incluir anotaciones y elementos que le ayuden a desempeñarse de la mejor manera. Solo se permitirá el uso de hojas sueltas, los materiales que se encuentren engargolados o empastados deberán ser separados para usarse de manera individual.

**Registro** – Deberá presentarse en la puerta lateral del *Teatro Degollado (Av. Hidalgo)*, 15 minutos antes de la hora señalada.

**Repertorio** – Adjunto a este documento podrá encontrar el archivo digital que contiene cada uno de los extractos que se necesitará presentar en la audición a solicitud de los sinodales.

**Acompañantes** – El ingreso al edificio será exclusivo de las personas que participarán en las audiciones y el personal de la Filarmónica.

**Hospedaje** – Recomendamos ampliamente planear una estancia previa a la audición y también después de la fecha, ya que pudiera requerirse su presencia.

**Vestimenta** – Deberá acudir a la audición con ropa cómoda, sin adornos o accesorios, calzado con suela de goma. Cualquier elemento que genere ruido o reflejo, deberá ser retirado antes y durante el periodo de audiciones.

**Instrumentación** – Cada aspirante deberá traer sus propios instrumentos, así como lo necesario para su participación.

### Repertorio Solista

- W.A. Mozart – Concierto para oboe en do mayor K314, Mvt. I

### Extractos Orquestales

- Gioachino Rossini – Obertura *La scala di seta*. desde el compás 5 hasta un compás después de núm. 1; del núm. 2 al núm. 3
- Béla Bartók – Concierto para Orquesta, Mvt. II, segundo oboe: de compás 25 al 44; de anacrusa al compás 181 hasta el 263.
- Piotr Ilich Tchaikovsky – Sinfonía núm. 4, Mvt. II: del inicio al compás 21
- Johannes Brahms – Variaciones sobre un tema de Haydn, tema coral de San Antonio: Andante, segundo oboe
- Antonín Dvorák – Concierto para violoncello, Mvt. II, segundo oboe
- Johannes Brahms – Concierto para violín, Mvt. II
- Modest Mussorgsky/ M. Ravel – Cuadros de una exhibición, Tuleries, primer oboe: del inicio hasta un compás antes de núm. 35; Ballet de los polluelos, segundo oboe, completo
- Camille Saint-Saens - Danse Bacchanale: cadenza de oboe
- Maurice Ravel – Le tombeau de Couperin, Preludio: inicio hasta el núm. 2

### Corno inglés opcional

- Maurice Ravel – Concierto en sol, solo del Mvt. II: del núm 6 al 10
- Hector Berlioz – solo de la Obertura de El Carnaval romano
- Antonín Dvorak – solo de la Sinfonía núm. 9, Mvt. II: desde el compás 7 hasta el 39
- Gioachino Rossini – solo de la Obertura a Guillermo Tell

## EXTRACTOS OBOE

# Ouverture La Scala di Seta

## The Silken Stairs

### Oboe I

Gioacchino Rossini

Allegro vivace

Andantino

3

*ff* > *p dolce*

10 *p*

17

1 1 *Allegro*

22 15 *p* 2

43

49 3

## II. GIUOCO DELLE COPPIE

Béla Bartók

Allegre scherzando

The musical score is written for a woodwind ensemble. It consists of seven staves. The first staff is for the 1st Bassoon (1st Bsn.) and includes measures 7, 9, 17, and 4. The second staff is for the 1st Bassoon (1st Bsn.) and includes measures 25, 33, and 41. The third staff is for the 1st Bassoon (1st Bsn.) and includes measures 45, 159, and 165. The fourth staff is for the 1st Bassoon (1st Bsn.) and includes measures 165, 173, and 173. The fifth staff is for the 1st Bassoon (1st Bsn.) and includes measures 173, 173, and 173. The sixth staff is for the 1st Bassoon (1st Bsn.) and includes measures 173, 173, and 173. The seventh staff is for the 1st Bassoon (1st Bsn.) and includes measures 173, 173, and 173. The score includes various musical notations such as dynamics (p, f, mf), articulation (sempre stacc.), and performance instructions (TACET, Poco rit.).

1st Bsn. etc.

1st Bsn. *p* *f*

*p* *f* *mf*

33 *sempre stacc.*

41 *cresc.* *f*

45 1 TACET 159 1

1st Ob.

165 6 173 1 4 1st Bsn. *Poco rit.*

1st Bsn. etc.



tornando - al - Tempo I

181 *pp* *f* *mf* *p*  
sempre stacc.

189 *mf* *cresc.*

Pochiss rit. a tempo  
198 1 1 5 205 1

212 *f* *p*  
Ist Ob.

Poco rall. - - - - a tempo  
219 1 1 1 1 225 *mf* *f*

228 1 6 235 1 2 241 *f*  
Ist Trpt.

248 1 3 252 1 *rs.* *p*

258 *pp* 2 263 1

# SYMPHONIE IV.

P. TSCHAÏKOWSKY, Op. 36.

Andantino in modo di canzone.

*1 SOLO*  
*p semplice ma grazioso*

20 *mf* 1

## Johannes Brahms Variations on a Theme by Haydn, Op. 56a

Andante *ten. ten.*

7 *p* *f* *pp*

16 *f*

23 1. 2.



# Tableaux d'une Exposition

## III. Tuileries

M. Moussorgsky

Allegretto non troppo, capriccioso

1°  
*p*

34  
*mf*

*ff* *p*



Scherzino. Vivo leggero

48

pp

Musical score for measures 48-49. The score is in 2/4 time and B-flat major. Measure 48 starts with a piano (pp) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

49

Musical score for measures 49-50. The music continues with the same rhythmic pattern, showing some melodic variation in the upper voice.

50

cresc.

Musical score for measures 50-51. A crescendo (cresc.) marking is present. The music builds in intensity.

51

1

Musical score for measures 51-52. A first ending bracket (1) is shown. The music features a change in dynamics and melodic lines.

52

Trio 8

53

Ob. 1<sup>o</sup>

1

ff

pp

Musical score for measures 52-53. Measure 52 is marked fortissimo (ff) and measure 53 is marked pianissimo (pp). The score includes a first ending bracket (1) and a dynamic change.

54

1

Musical score for measures 53-54. The music concludes with a first ending bracket (1) and a final melodic phrase.



Filarmónica  
de Jalisco

José Luis Castillo | Director Artístico



Cultura



Jalisco

GOBIERNO DEL ESTADO

*pp*

%	%	%	%	%
2	3	4	5	6
%	%	%	%	%

The image shows two systems of musical notation for piano. The first system consists of two staves with chords and some melodic fragments. The second system shows a more developed passage with dynamic markings: *ff* (fortissimo) in the first measure, *p* (piano) in the second, and *pp* (pianissimo) in the third. There are also slurs and accents over the notes.

## Danse Bacchanale

Camille Saint-Saens

The image shows a single system of musical notation for a solo piano part. It features a rapid, flowing melodic line with many sixteenth notes. The notation includes a *Solo* marking, a *f* (forte) dynamic, and the instruction *Andenza al lib.* (Andante ad libitum). The piece concludes with a *dim.* (diminuendo) marking.

# Maurice Ravel Le Tombeau de Couperin

Vif. ♩ = 92

HAUTBOIS

COR ANGLAIS  
(2<sup>d</sup> Hautbois)

*pp*

1

COR A.

*pp* *mp*

*p*

2

# EXTRACTOS Corno Inglés

# CONCERTO

Adagio assai

MAURICE RAVEL

8

OBOE

6

1

Solo

*p* *espressivo*

7

8

9

10

2

*pp*

5

Detailed description: This page contains the musical score for the Oboe and Horn I parts of Maurice Ravel's Concerto. The score is written in G major and 4/4 time. It features six systems of music. The first system includes a piano accompaniment with a first finger fingering (1) and a horn part marked 'f' (forte). The Oboe part begins with a 'Solo' marking and 'p espressivo' (piano, expressive). Measure numbers 6, 7, 8, 9, and 10 are indicated in boxes above the staves. The piano accompaniment includes dynamic markings such as 'pp' (pianissimo) and 'p' (piano). The horn part has a first finger fingering (1) and a dynamic marking of 'f'. The Oboe part has a first finger fingering (1) and a dynamic marking of 'p'.

Hector Berlioz  
Roman Carnival Overture, Op. 9

Anaante sostenuto (♩ = 52)

1 solo  
*mf espress.*

1  
*cresc. - - - sf*

7 2  
*mf*

1  
*cresc. - - - sf*

3  
*mf*

*poco cresc. - - -*

4  
*pp*

3  
*p cresc. sf*

# Symphony in E Minor (No. 5, Op. 95)

Ant. Dvořák, Op. 95.

**Largo.**  
Englisch Horn. (Corno inglese.)  
6 Solo.

13

21 1 Fl. Oboe II. 7 1 1 Engl. Horn. Solo

38 6

The image shows a page of musical notation for the English Horn part of the first movement of Dvořák's Symphony No. 5. The tempo is marked 'Largo'. The score is in E minor and 2/4 time. It features a solo for the English Horn starting at measure 6. The notation includes various dynamics such as *p*, *pp*, *f*, and *ff*, as well as articulation marks like accents and slurs. The score is divided into four systems, with measure numbers 6, 13, 21, and 38 indicated at the beginning of each system. The first system (measures 6-12) is a solo for the English Horn. The second system (measures 13-20) continues the solo. The third system (measures 21-37) includes parts for Flute (Fl.), Oboe II, and English Horn. The fourth system (measures 38-44) continues the English Horn solo.



G. ROSSINI

# GUGLIELMO TELL

**Andante**  
**SOLO**  
*p dolce*