

## AUDICIONES 2024

Compendio de extractos oficiales para la presentación de audición

### INSTRUMENTO

## Oboe Coprincipal

**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, Mvt. 1
- R. Strauss – Concierto para oboe y pequeña orquesta en re mayor

### Extractos Orquestales

- Maurice Ravel – Le tombeau de Couperin, Preludio: inicio hasta el núm. 2; compás 6 de núm. 8 hasta núm. 9. III Menuet: del inicio hasta núm. 3; número 9 hasta número 10. IV Rigaudon: núm. 5 hasta dos compases después de núm. 8
- Georges Bizet – Sinfonía núm. 1 en do mayor, Mvt. 1. del núm. 7 hasta el compás 3 del núm. 9. Mvt. II: un compás antes del núm. 7 hasta el final del movimiento
- L.V. Beethoven – Sinfonía núm. 3 *Heroica*, Mvt. II: 8 compases del inicio hasta compás 79
- Johannes Brahms – Concierto para violín, Mvt. II: del compás 3 al 32
- Johannes Brahms – Sinfonía núm. 1, Mvt. II: del compás 17 al 23; del compás 38 al 43
- Gioachino Rossini – Obertura *La scala di seta*: de la anacrusa al compás 5 hasta un compás después de núm. 1; del núm. 2 al núm. 3
- Igor Stravinsky – Pulcinella, Serenata: del inicio hasta núm. 10; Gavotta, del inicio hasta núm. 76; Variazione I: completa
- Johann Strauss – Don Juan: desde el compás 4 de L hasta el compás 2 después de N
- P.I. Tchaikovsky – Sinfonía núm. 4, Mvt. II: del inicio al compás 21
- Camille Saint-Saëns – Danse bacchanale: cadenza de oboe

# Maurice Ravel Le Tombeau de Couperin

Vif. ♩ = 92

HAUTBOIS

*pp*

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

1

COR A. *pp* *mp*

*p*

2



Filarmónica de Jalisco

José Luis Castillo | Director Artístico



Cultura



Jalisco

GOBIERNO DEL ESTADO

Vif.  $\text{♩} = 92$

8

Musical score for Vif. section, measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 92$ . The first measure is marked with a box containing the number 8. The first staff has a dynamic marking of *f*. The second staff has the instruction "Prenez le 2<sup>d</sup> HAUTB." and a measure rest for 4 measures. The second staff then has a dynamic marking of *pp*.

Musical score for Vif. section, measures 5-8. The score continues in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 92$ . The first staff has a dynamic marking of *pp*.

Allegro moderato.  $\text{♩} = 120$

SOLO

HAUTBOIS

COR ANGLAIS

Musical score for SOLO section, measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 120$ . The first staff is labeled "HAUTBOIS" and has a dynamic marking of *pp*. The second staff is labeled "COR ANGLAIS".

1

Musical score for SOLO section, measures 5-8. The score continues in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 120$ . The first staff has a dynamic marking of *pp*. A box containing the number 1 is placed above the first measure of this system.

2

Musical score for SOLO section, measures 9-12. The score continues in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 120$ . The first staff has a dynamic marking of *mp*. A box containing the number 2 is placed above the first measure of this system.

Musical score for SOLO section, measures 13-16. The score continues in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 120$ . The first staff has a dynamic marking of *p*.

**Allegro moderato.** ♩ = 120



Musical score for piano, measures 9 and 10. The score is written for a grand piano (G-clef and F-clef). Measure 9 is marked with a box containing the number 9 and a piano (*pp*) dynamic marking. The melody in the right hand consists of a series of eighth notes with slurs, while the left hand has a sustained bass line. Measure 10 is marked with a box containing the number 10 and continues the melodic line in the right hand, ending with a fermata. The left hand provides harmonic support with chords and a bass line.

Assez vif  $\text{♩} = 120$

*ff*

**5** Moins vif  
SOLO  
*pp*  
Prenez le Cor A.

**6**

Cor A. SOLO  
*pp*

**7**

**8**

Georges Bizet  
Symphony No. 1 in C Major  
Hautbois I

Allegro vivo

Musical score for Hautbois I, measures 7-9. The score is written in treble clef and C major. It features a melodic line with various dynamics and articulations.

Measure 7: *p espr.*

Measure 8: *p*

Measure 9: *ff*

Dynamic markings: *cresc.*, *dim.*, *mf*, *ff*, *cresc.*, *molto*.

Rehearsal marks: 7, 8, 9.

Adagio

*p* *espress.*

*cresc.* - - *mf* *dim.* *p* *dim.*

*pp* *dim.* *p espr.*

*dim.* *cresc.*

*dim.*

*estinto* *ppp*

# Symphonie Nr. 3

Es-dur · E-flat major  
op. 55

Ludwig van Beethoven

**Allegro con brio**

Viol. I

2 5 7

*f f p cresc. p fp*

24

*sf sf sf fp sf sf sf sf sf sf sf sf cresc.*

36

*ff sf sf p dolce*

47

2 2

*sf ff p*

60

3 B

*f*

72

Johannes Brahms  
Violin Concerto in D Major, Op. 77

Adagio

Fag. Tutti Hr. (Solo)

*p dolce*

8

13 Ob.II *p* *dim.*

20 *p*

28 *mf* *f* Solo

Johannes Brahms  
Symphony No. 1 in C Minor, Op. 68

Andante sostenuto

Viol. I 8 Viol. I Solo

*espr.*

19 *cresc.*

35 Viol. I **B** *p dolce legato*

41 *p*

# Ouverture La Scala di Seta

## The Silken Stairs

### Oboe I

Gioacchino Rossini

Allegro vivace

Andantino

3 *ff* > *p dolce*

10 *p*

17 **1** Allegro

22 **2** *p*

43

49 **3**

# Igor Stravinsky Pulcinella Suite

**II SERENATA**

**6 LARGHETTO**  
*Solo*



9 10

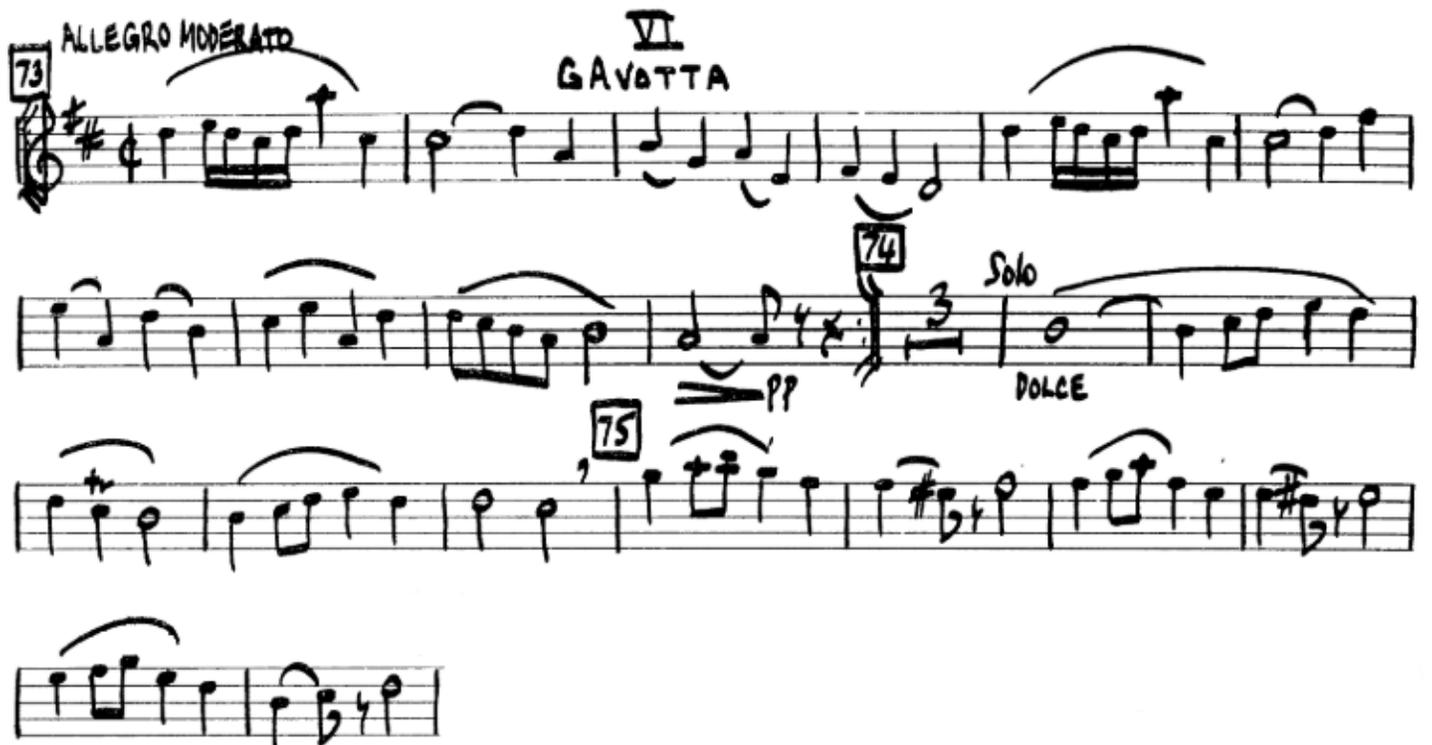
Detailed description: This block contains the musical notation for the first movement, 'Serenata'. It starts at measure 6 with a 'LARGHETTO' tempo and a 'Solo' instruction. The music is written in a single staff with a treble clef and a key signature of one flat. The first line contains measures 6, 7, and 8. The second line contains measures 9 and 10. The notation features a mix of eighth and sixteenth notes, often beamed together, with various rests and phrasing slurs.

**VI GAVOTTA**

**73 ALLEGRO MODERATO**

74 *Solo*

75 *pp* *DOLCE*



Detailed description: This block contains the musical notation for the second movement, 'Gavotta'. It begins at measure 73 with an 'ALLEGRO MODERATO' tempo. The music is written in a single staff with a treble clef and a key signature of one sharp. The first line contains measures 73 and 74. The second line contains measures 74 and 75. The notation includes eighth and sixteenth notes, with a triplet of eighth notes in measure 74. Dynamic markings include 'pp' (pianissimo) and 'DOLCE' (dolce). There are also phrasing slurs and accents throughout the piece.



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77 ALLEGRETTO VARIATION IA

# Richard Strauss Don Juan, Op.20

*a tempo, ma tranquillo*  
**L 3** Solo  
*P* sehr getragen und ausdrucksvoll

*espr.*

*cresc.* - - - - - *dim.*

*pp* *molto espr.* *molto*

*dim. ppp* *espr.* *dim.*

**N** *molto tranq.*

# SYMPHONIE IV.

P. TSCHAÏKOWSKY, Op. 36.

**Andantino in modo di canzone.**

*I SOLO*

*p semplice ma grazioso*



The image shows the first three staves of the musical score for the first movement of Tchaikovsky's Symphony No. 4. The music is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The first staff begins with a '7' above a rest, indicating a specific starting point. The music is characterized by a lyrical, song-like quality with flowing lines and some phrasing slurs.

## Danse Bacchanale

Camille Saint-Saens



The image shows a single staff of music for the 'Danse Bacchanale' by Camille Saint-Saens. The music is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation is highly rhythmic and features a long, sweeping melodic line with many notes, some marked with accents. The piece begins with the instruction 'Solo' and 'f cadenza al lib.', and ends with 'dim.' (diminuendo).