Intendencia Montevideo | Escuela de Música Vicente Ascone

# Prueba de acceso al 2º curso del Programa de FORMACIÓN ESPECÍFICA

**IMPORTANTE:**

## I. COMUNICACIÓN

**Toda la información relacionada con el proceso de inscripción y admisión se publicará y comunicará exclusivamente a través de la página web de la EMVA: https://emva.montevideo.gub.uy/**

**Este será el único medio válido por el cual se realizarán todas las comunicaciones y notificaciones pertinentes. Es responsabilidad estricta de los postulantes mantenerse informados al respecto.**

En caso de que sea necesario convocar personalmente a los postulantes, la EMVA podrá utilizar la comunicación telefónica a los números de teléfono fijo y/o celular proporcionados por el interesado/a. Sin embargo, la Institución no se hace responsable si el mensaje no llega al destinatario/a.

Es absoluta responsabilidad de los postulantes comunicar cualquier cambio en sus datos personales (teléfono fijo y/o celular, domicilio y correo electrónico) a escuelademusica@imm.gub.uy, en el caso de una posible convocatoria.

## II. PRUEBAS

Este documento detalla la lista de ejercicios, estudios u obras impuestas o de elección. Dentro de esta selección, se pueden incluir partituras para el instrumento solo o acompañado. **Será obligatorio para los aspirantes presentarse con un pianista acompañante en caso de que las obras requeridas o seleccionadas lo soliciten.**

Las partituras incluidas en el PDF son solo ejemplos ilustrativos. Es responsabilidad de los postulantes obtener los materiales y/o acompañamientos de piano necesarios en caso de que no se encuentren en este documento.

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**CÁTEDRA: Fagot**

**PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN ESPECÍFICA**

**ACCESO A 2° CURSO**

**MÓDULO 1**

**Estructura de la prueba:**

A) Ejercicio de Solfeo y Piano Complementario: El contenido de estos ejercicios será el establecido en las Programaciones Didácticas de las asignaturas correspondientes.

B) Prueba de instrumento:

Constará de dos partes:

- Lectura a primera vista de un fragmento con una extensión aproximada de 8 a 12 compases y con dificultad correspondiente al curso 1º del Programa de Formación Específica.
- Interpretación como mínimo de 3 obras o estudios de distintos estilos, una de ellas impuesta **(H. Stevens: *Tres piezas para Fagot y Piano*)** incluidas en el curso 1º del Programa de Formación Específica. Las tres obras se exigirán completas o de forma parcial, siempre y cuando el o los movimientos seleccionados tengan por sí solos una envergadura relevante. Se valorará la ejecución de memoria de las obras presentadas. El aspirante tocará como mínimo un lapso de 25 minutos pudiendo el tribunal finalizar la prueba a partir de ese momento. Dentro de la selección de obras podrán incluirse obras para el instrumento solo o acompañado. En ningún caso se facilitará pianista acompañante.

  Las obras y piezas que seleccione el estudiante para la prueba estarán incluidas en el siguiente listado:

Estudios a elección:

- L. M. Milde: *Estudios de Concierto, Op. 26, Vol. I, N° 3.*
- J. Weissenborn: *Method for Bassoon, Estudio N° 15, Op. 8.*

Obras a elección:

- A. Vivaldi: *Concerto en Do M, RV 472.*
- L. Merci: *1er Sonata de las Seis Sonatas para Fagot y bajo continuo.*

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# MATERIAL IMPUESTO

785.72
STE



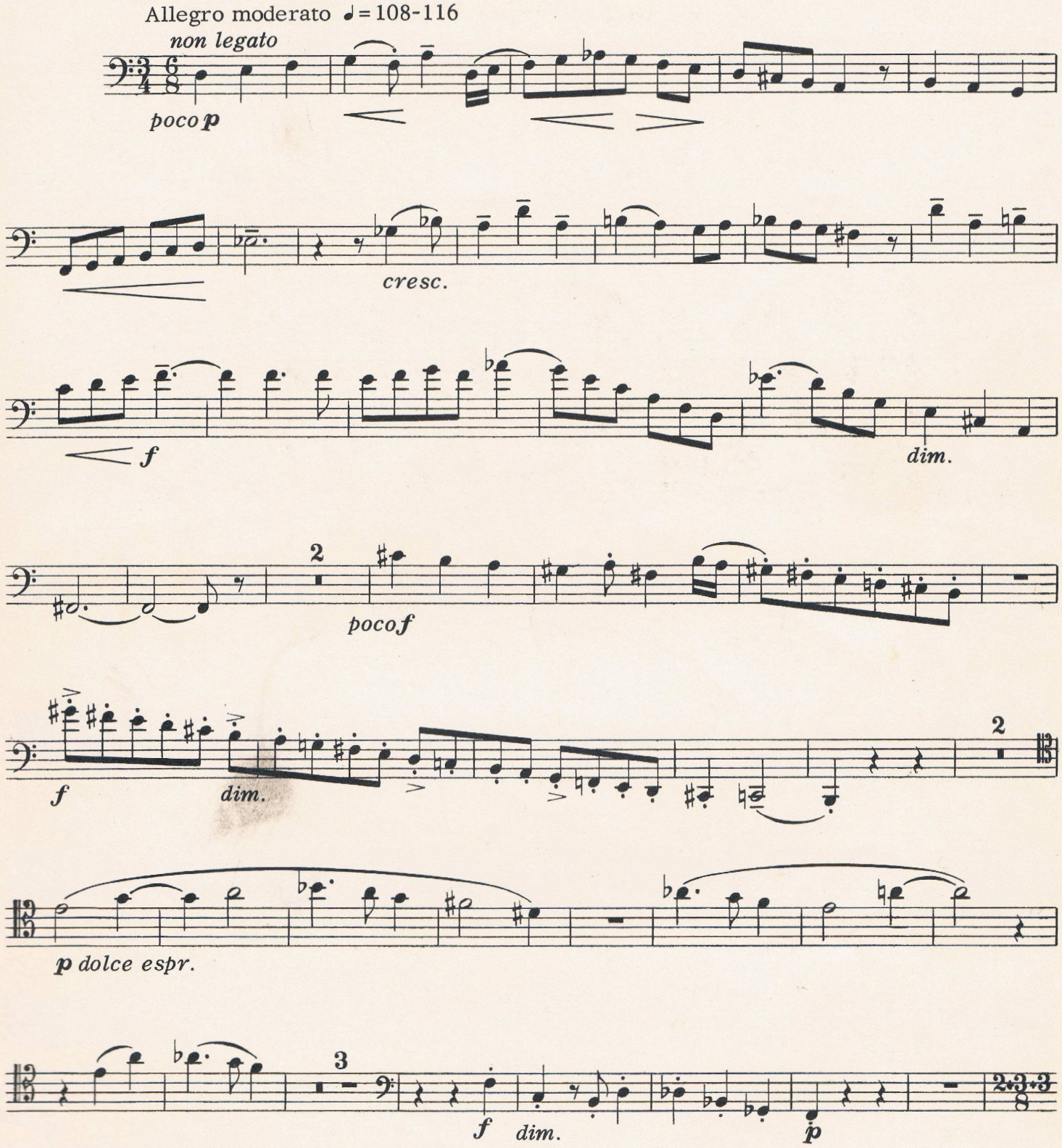
# THREE PIECES

for Bassoon (or Violoncello) and Piano

Bassoon

## I

HALSEY STEVENS

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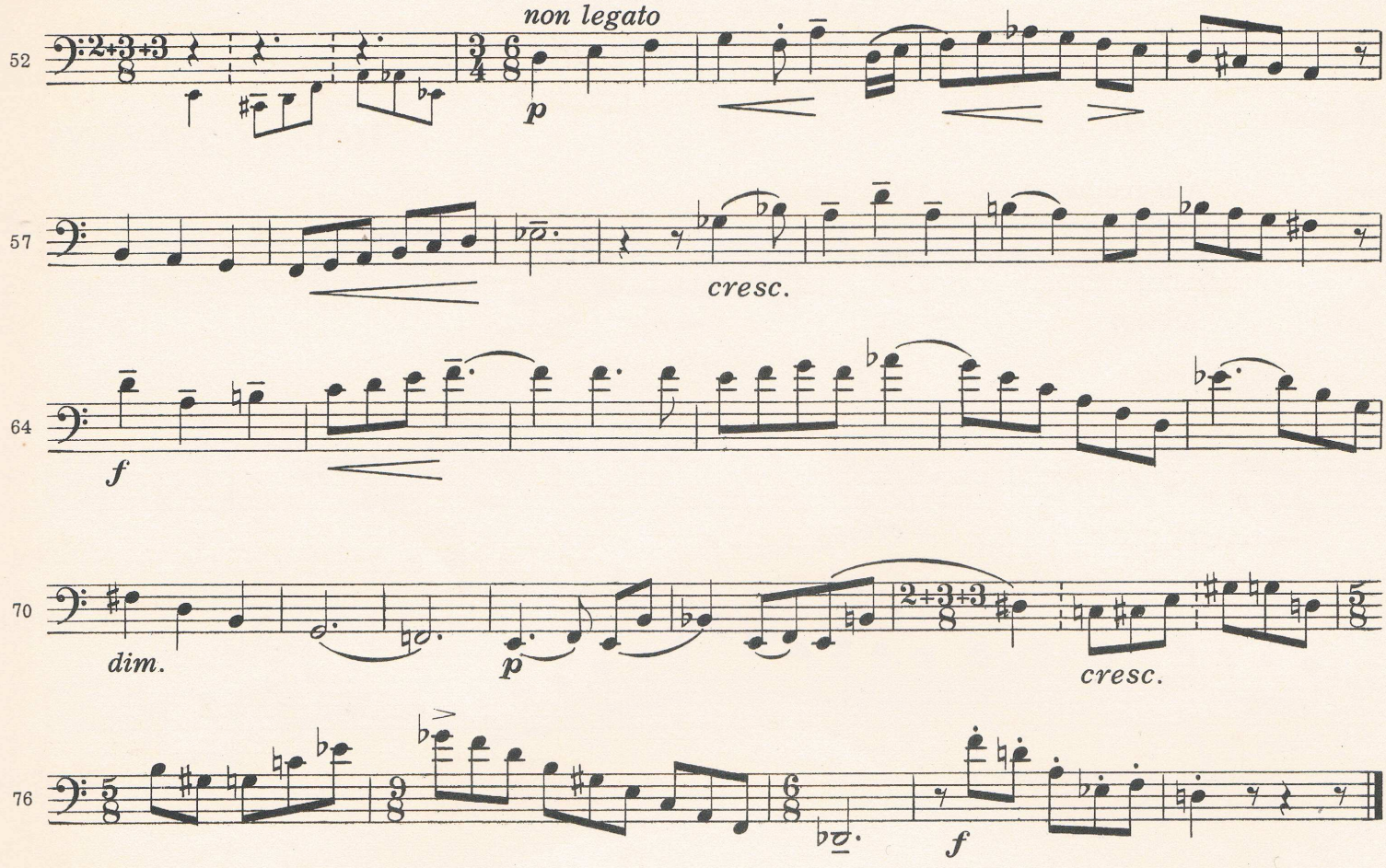
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57
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64
f
70
dim.
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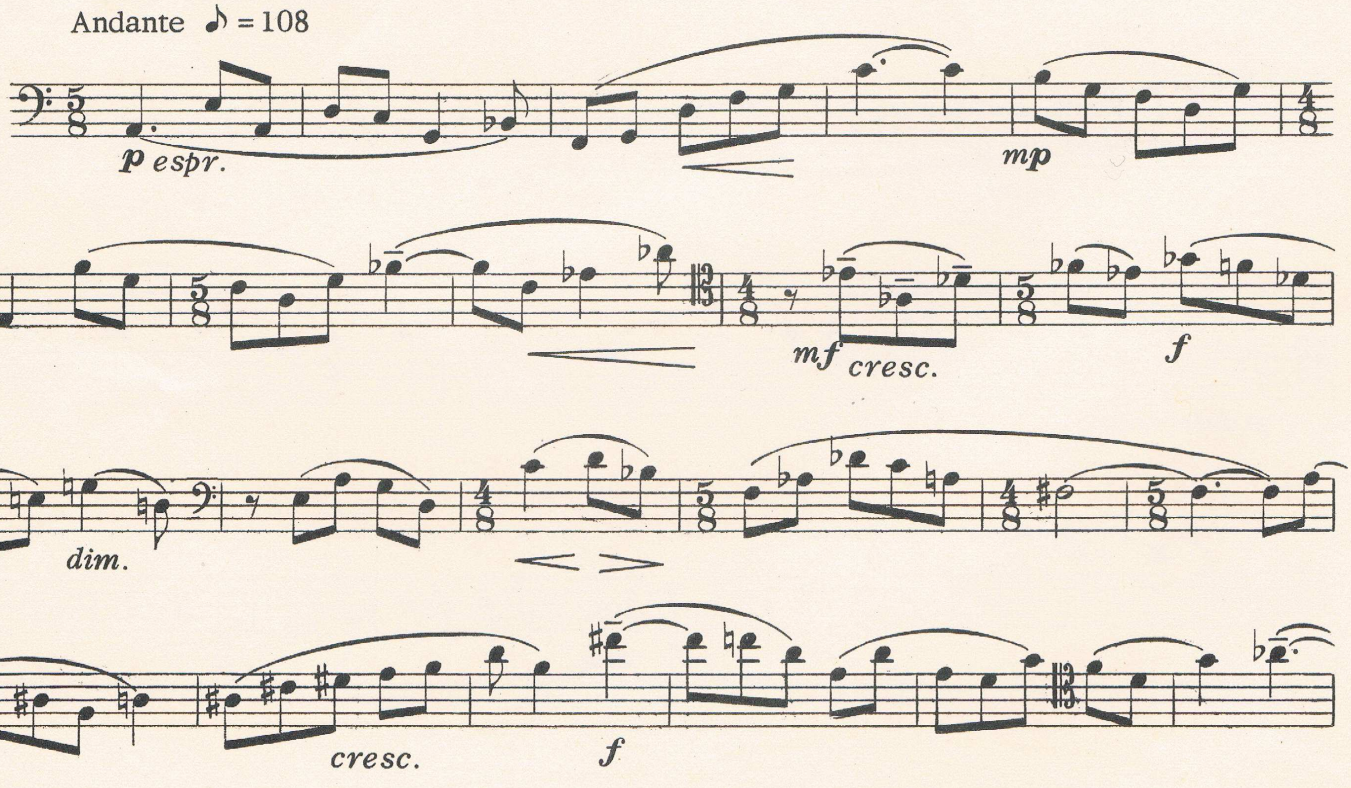
76
f

## II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11
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17
cresc.
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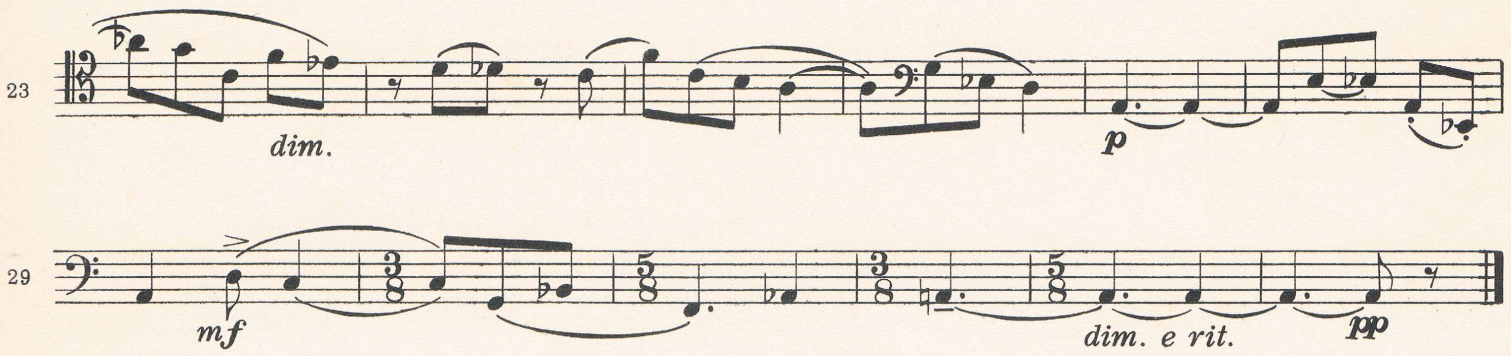
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29
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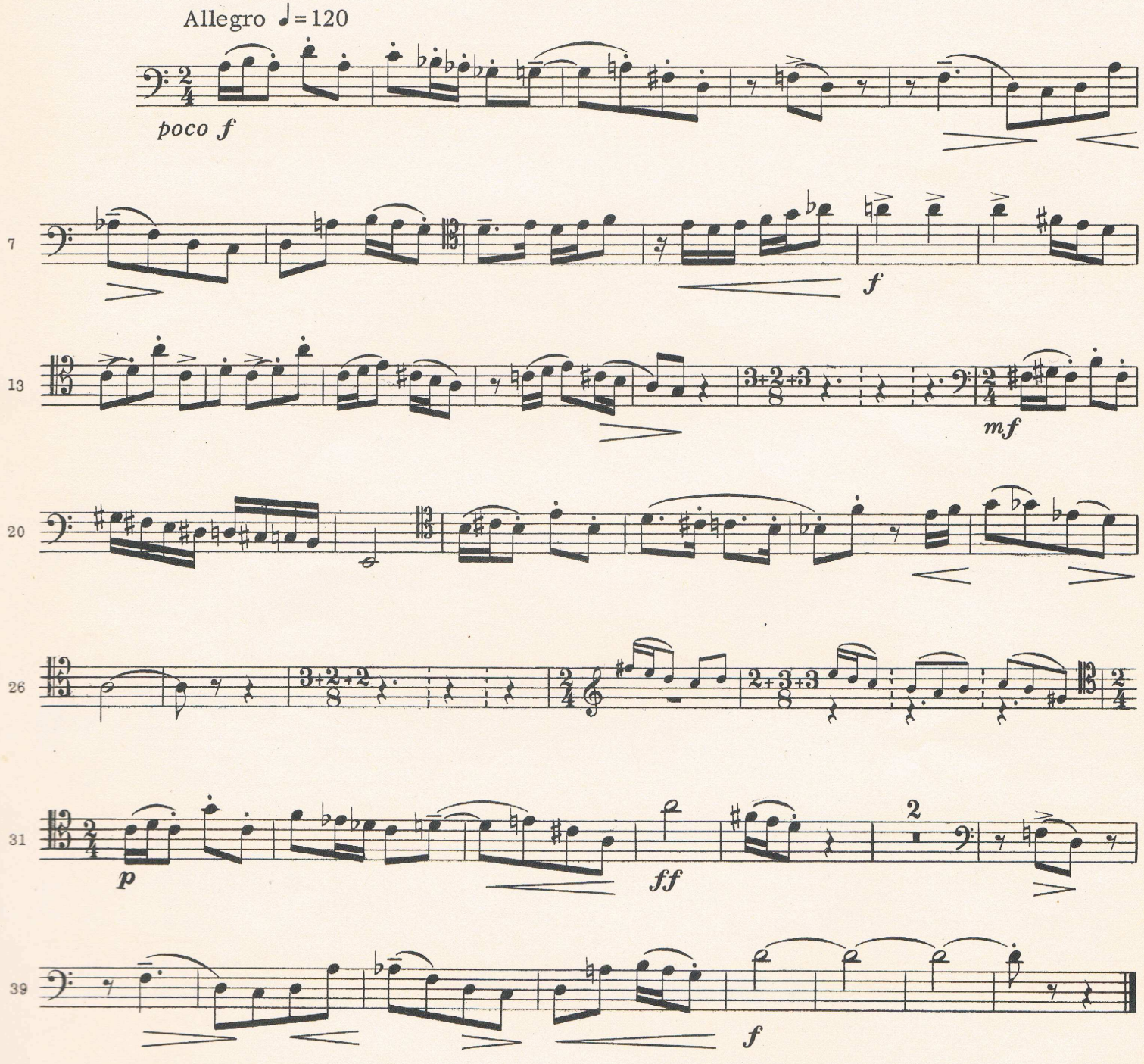
## III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7
f
13
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20
26
31
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ff
2
39
f

*For Joel Hayden, Jr.*

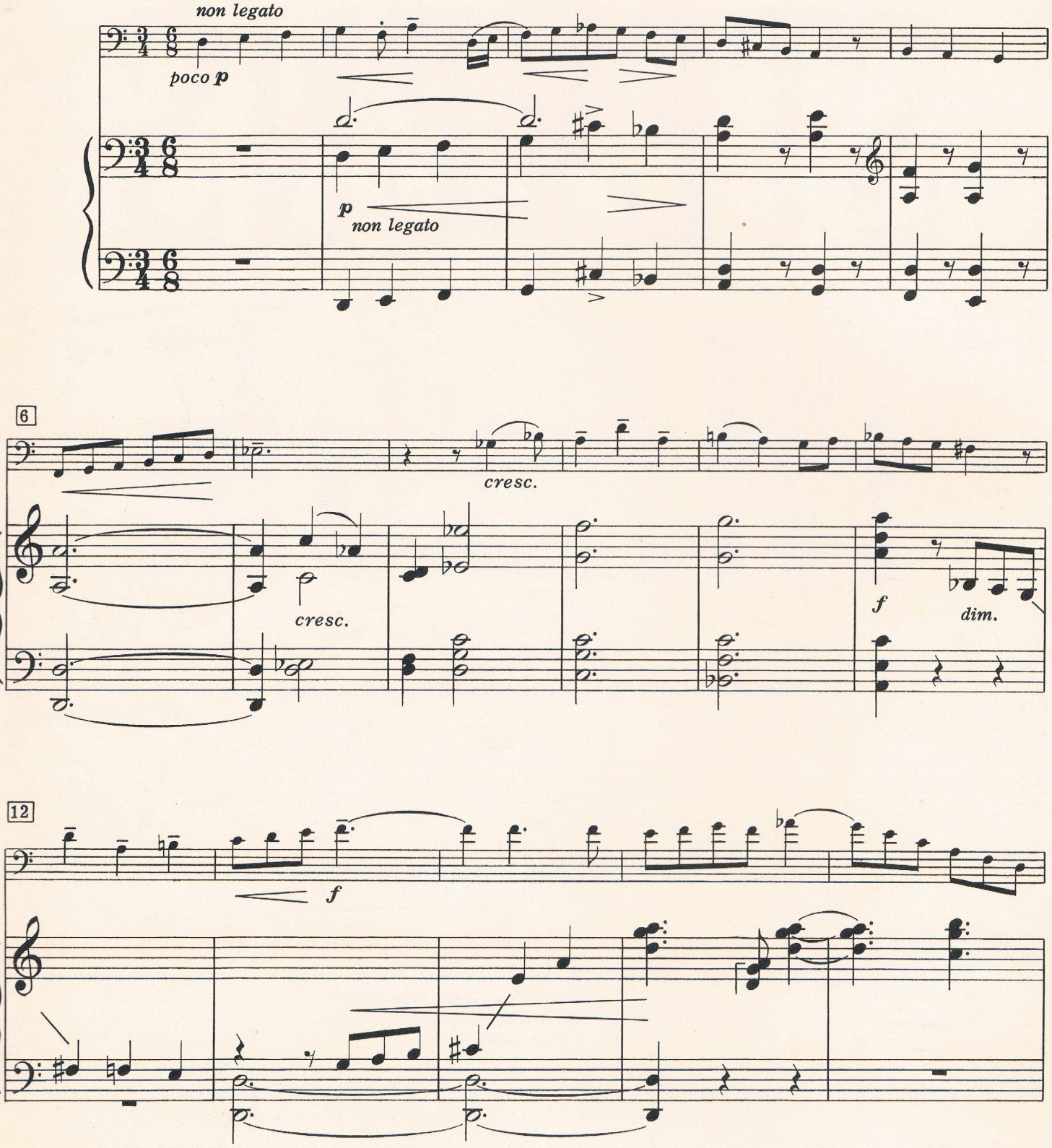
# THREE PIECES

for Bassoon (or Violoncello) and Piano

## I

HALSEY STEVENS

**Allegro moderato** ♩=108-116

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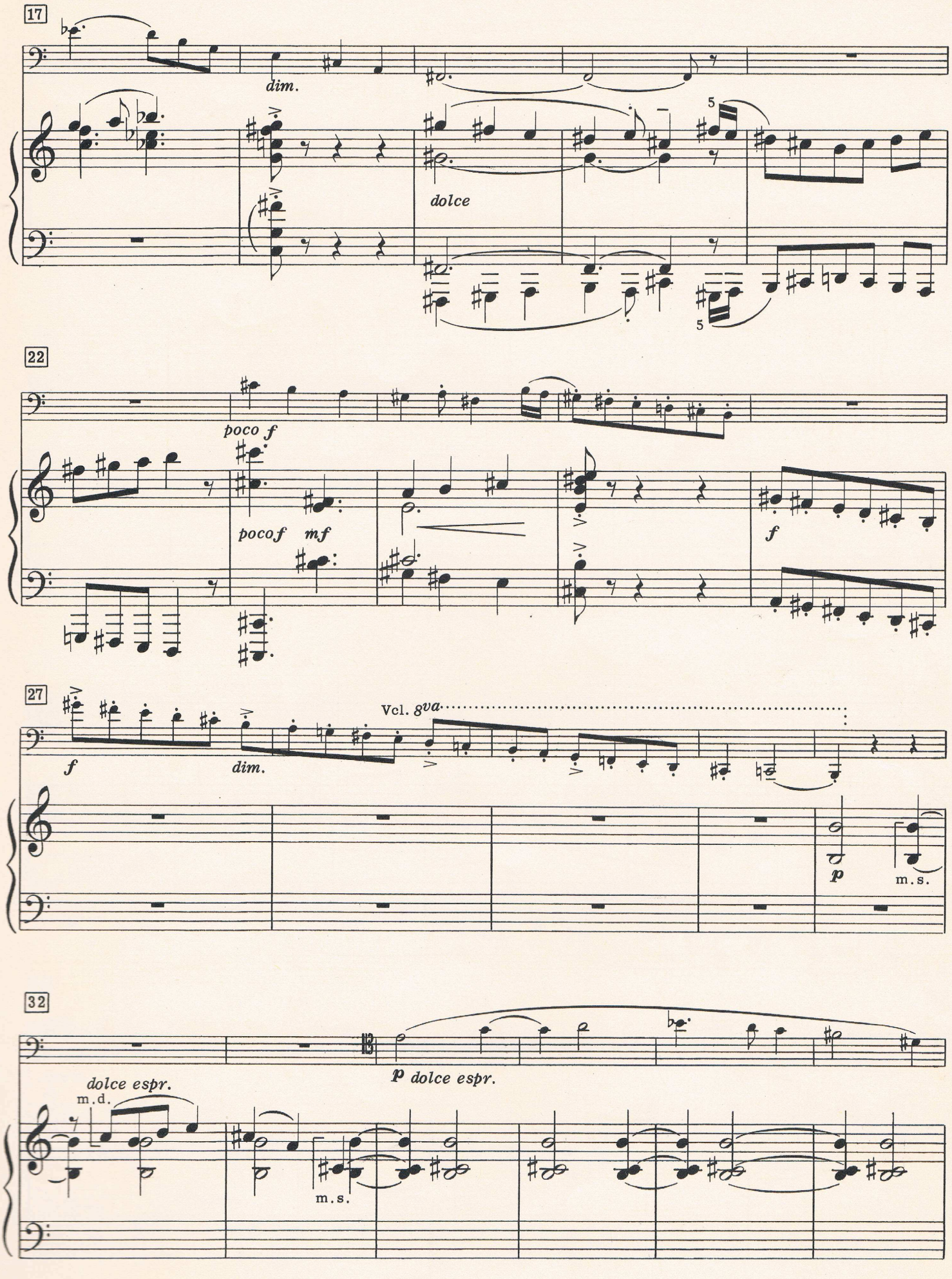
183.72
STE

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poco f
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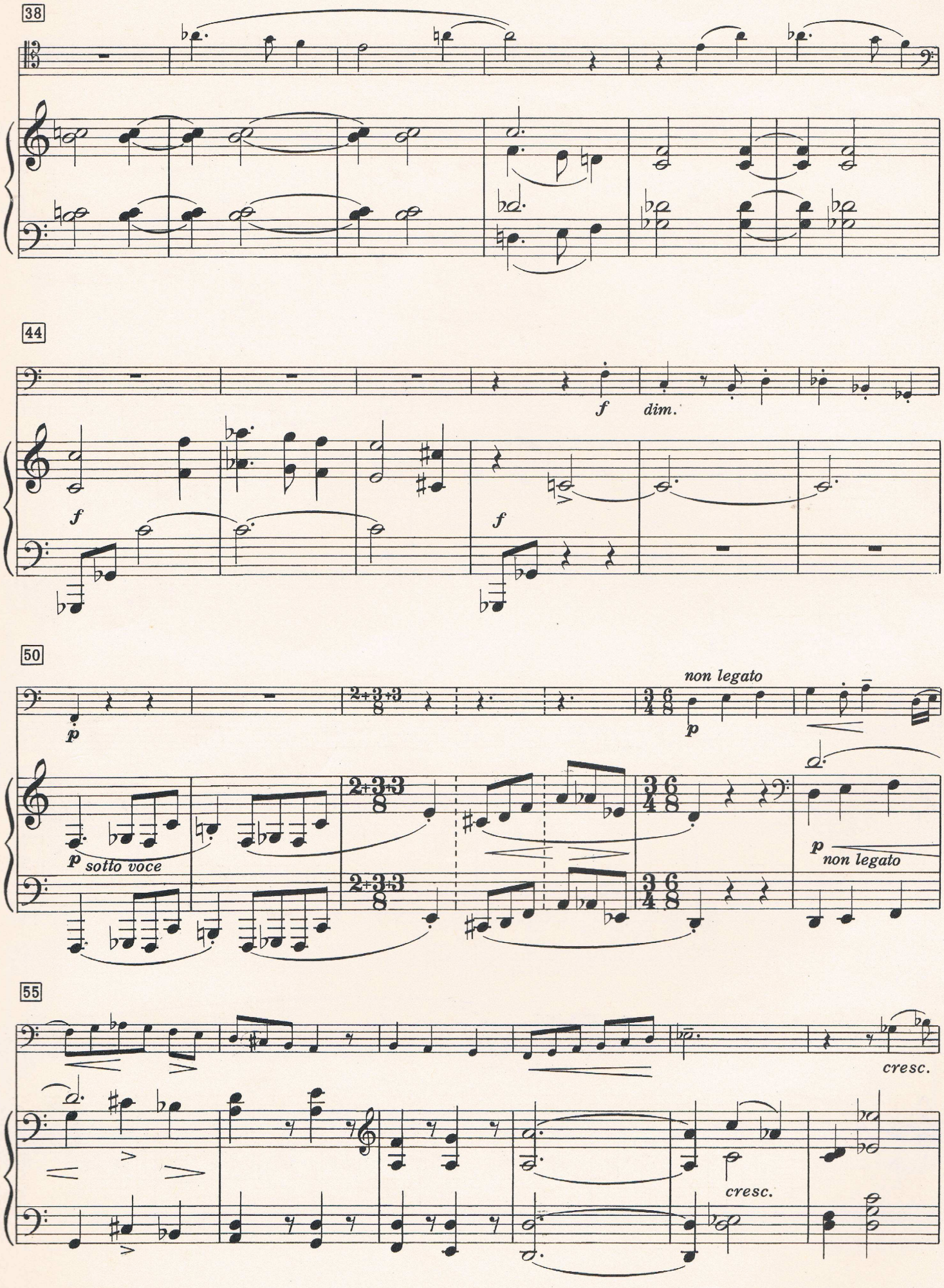
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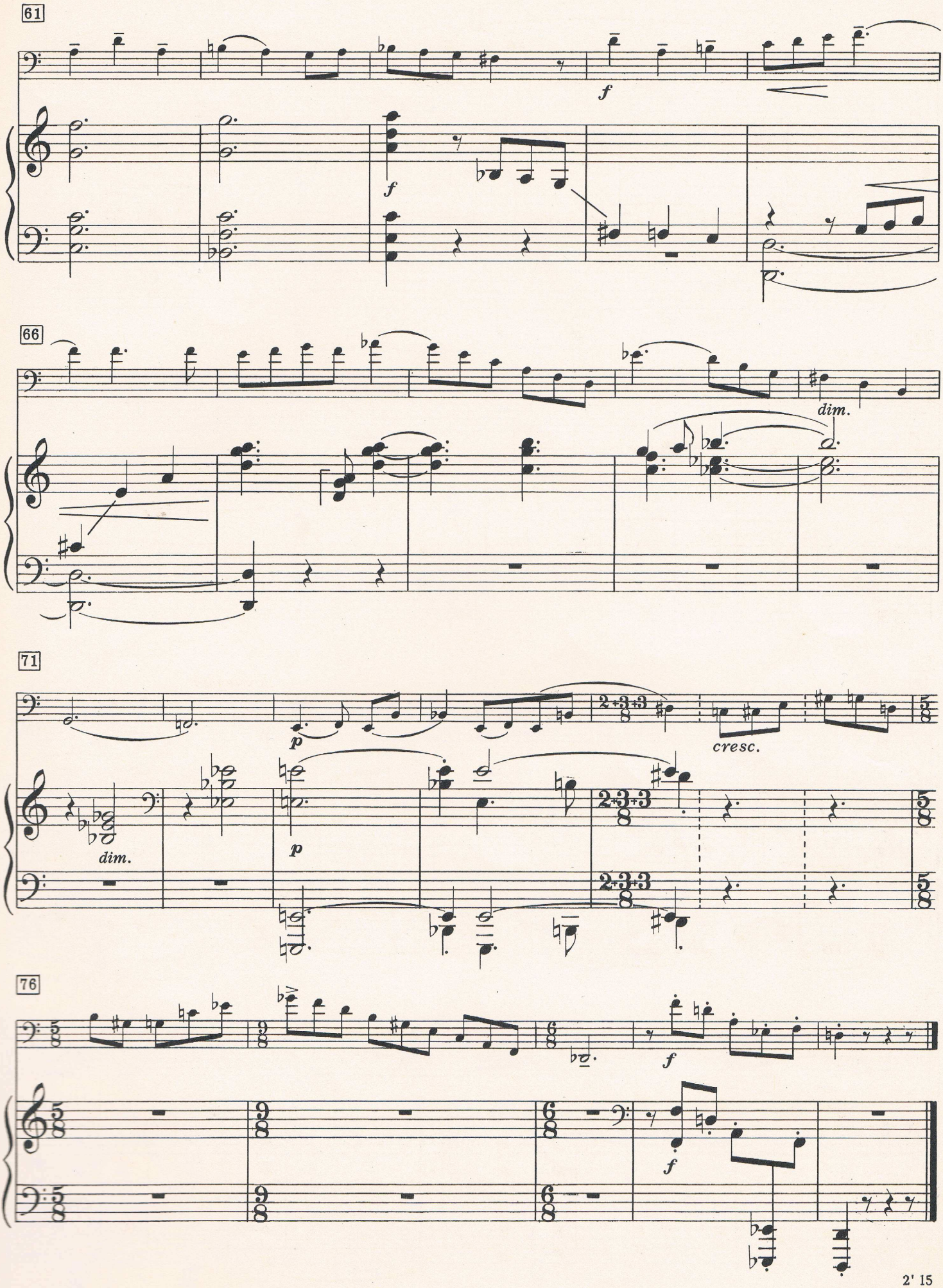
p
non legato
55
cresc.
cresc.

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# II

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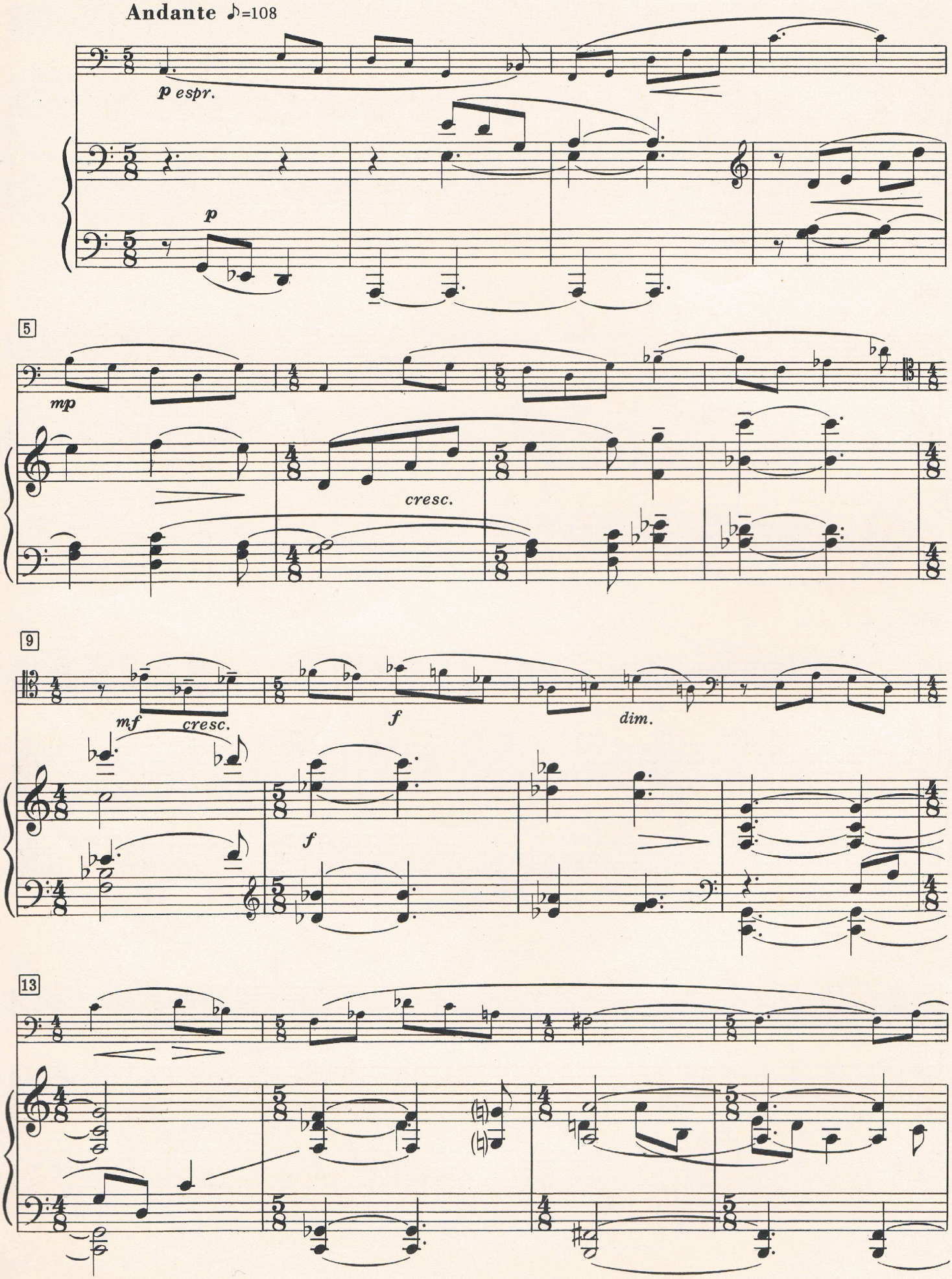

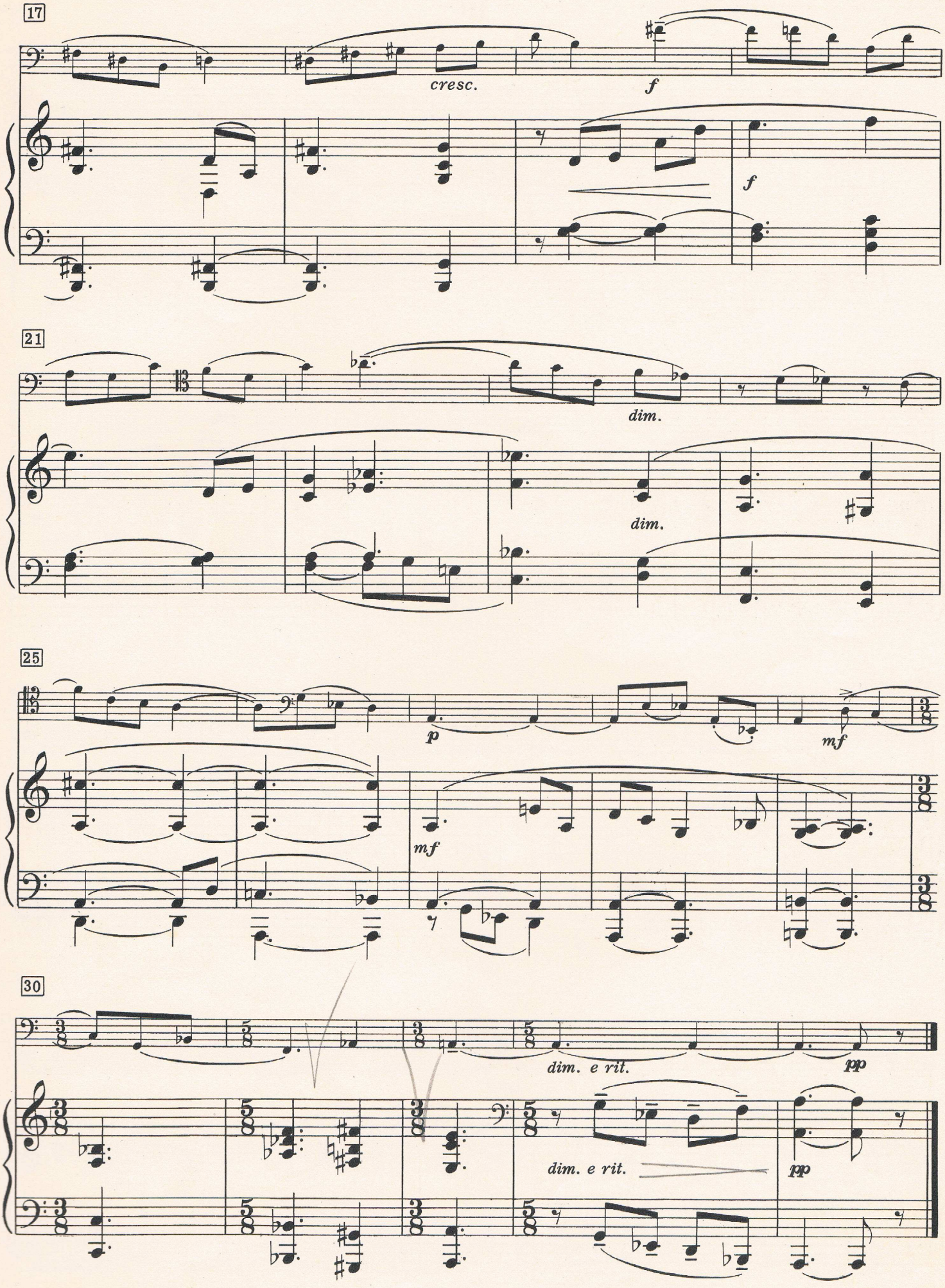
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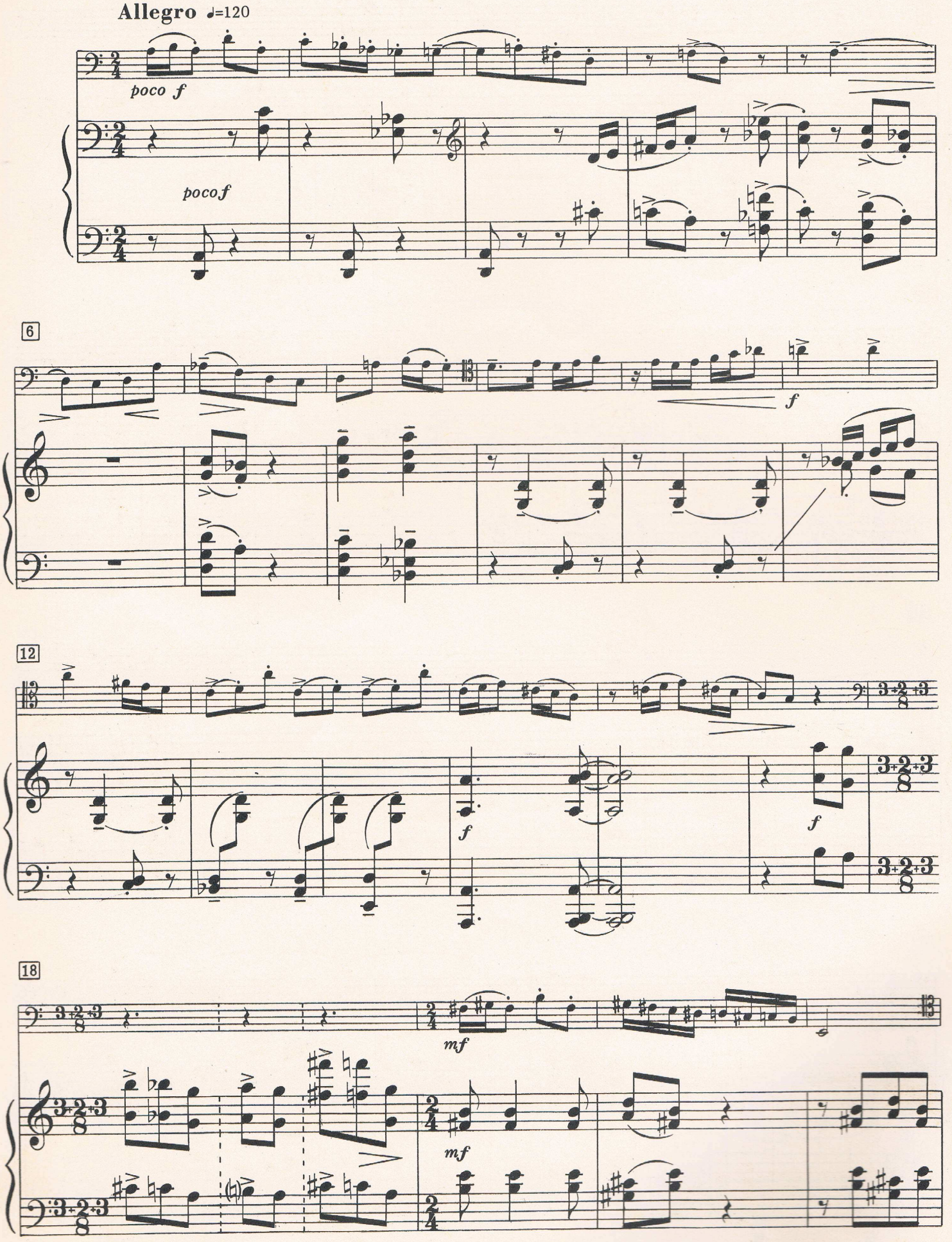
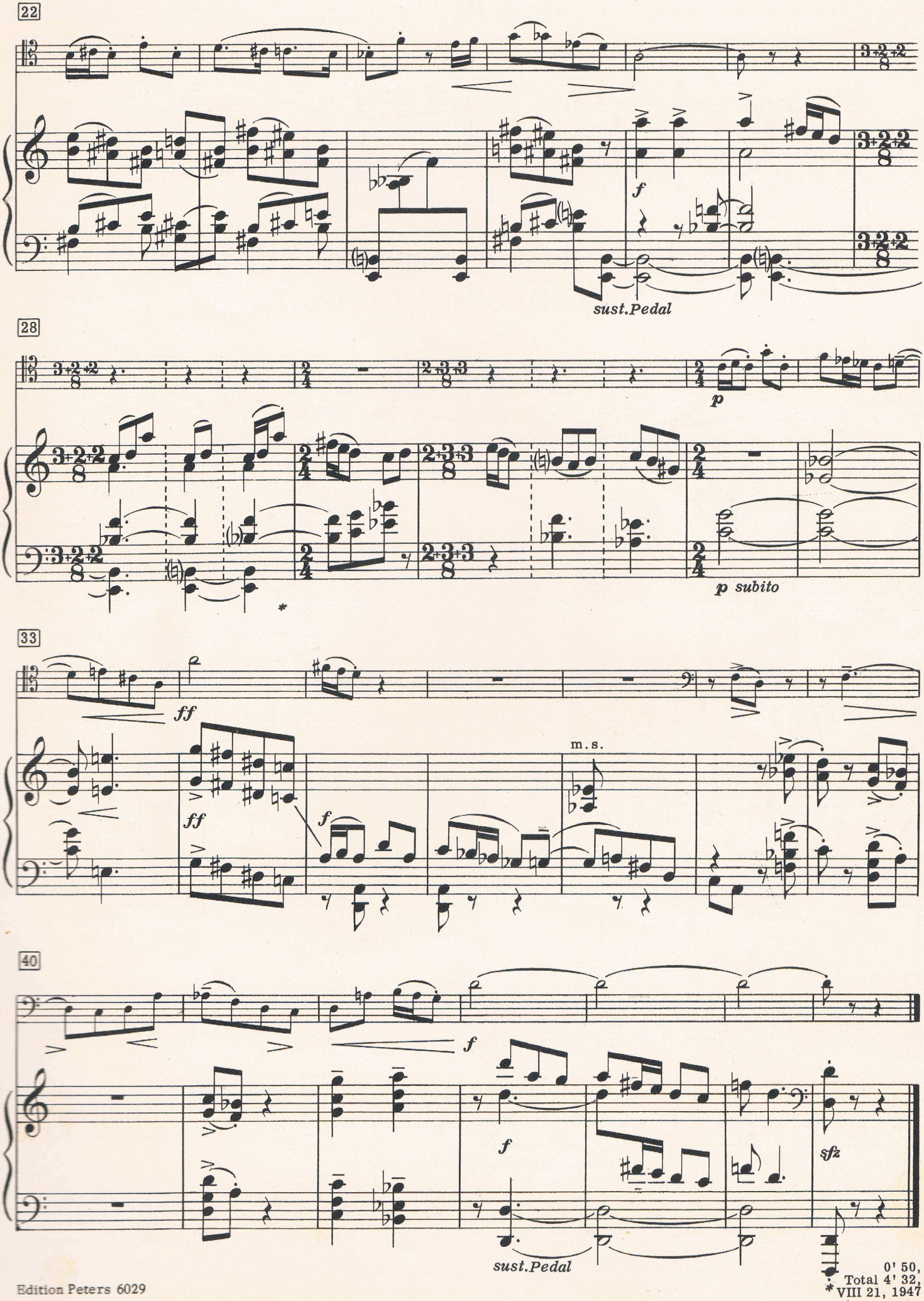
# III








0' 50,
Total 4' 32,
* VIII 21, 1947

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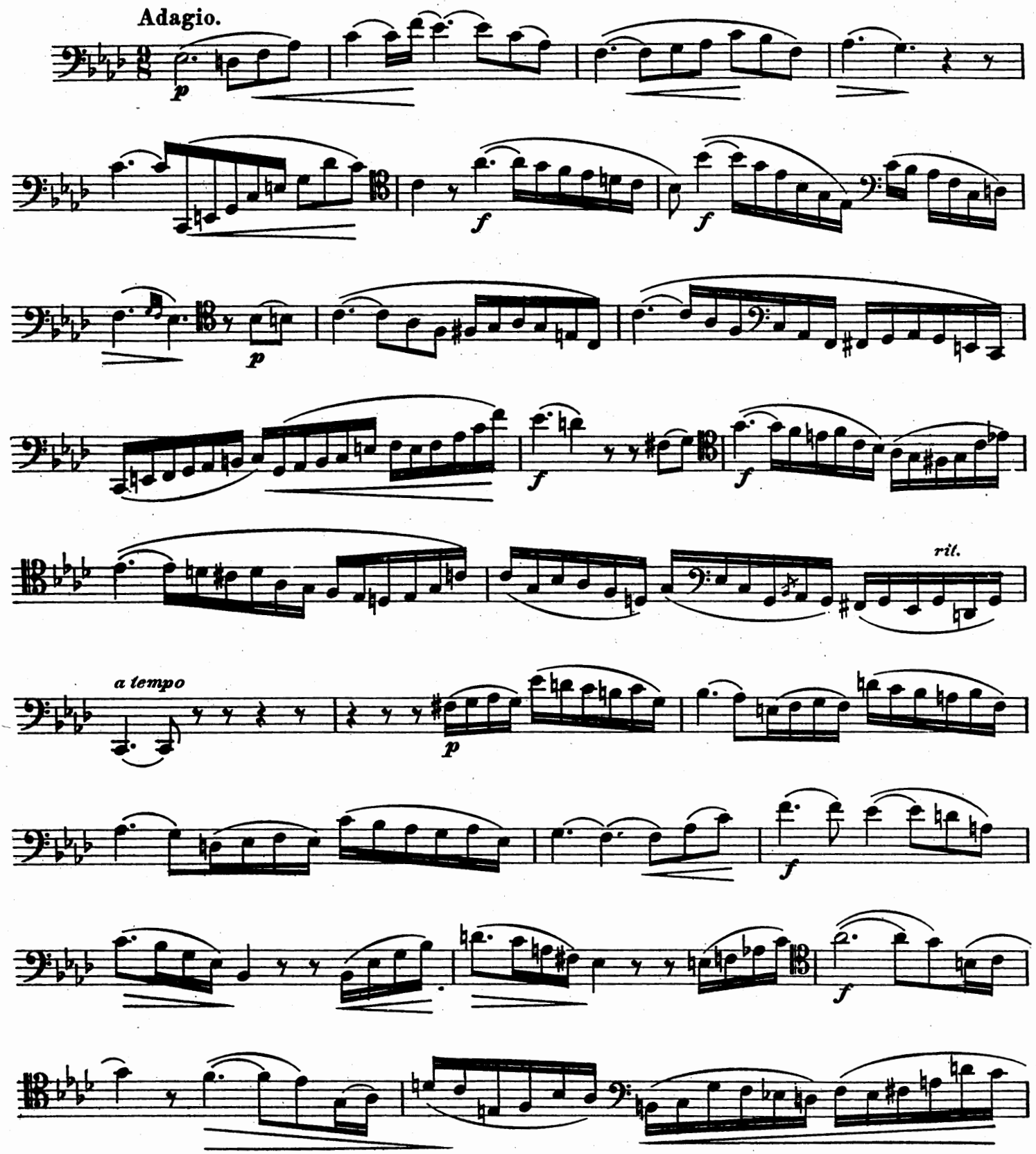
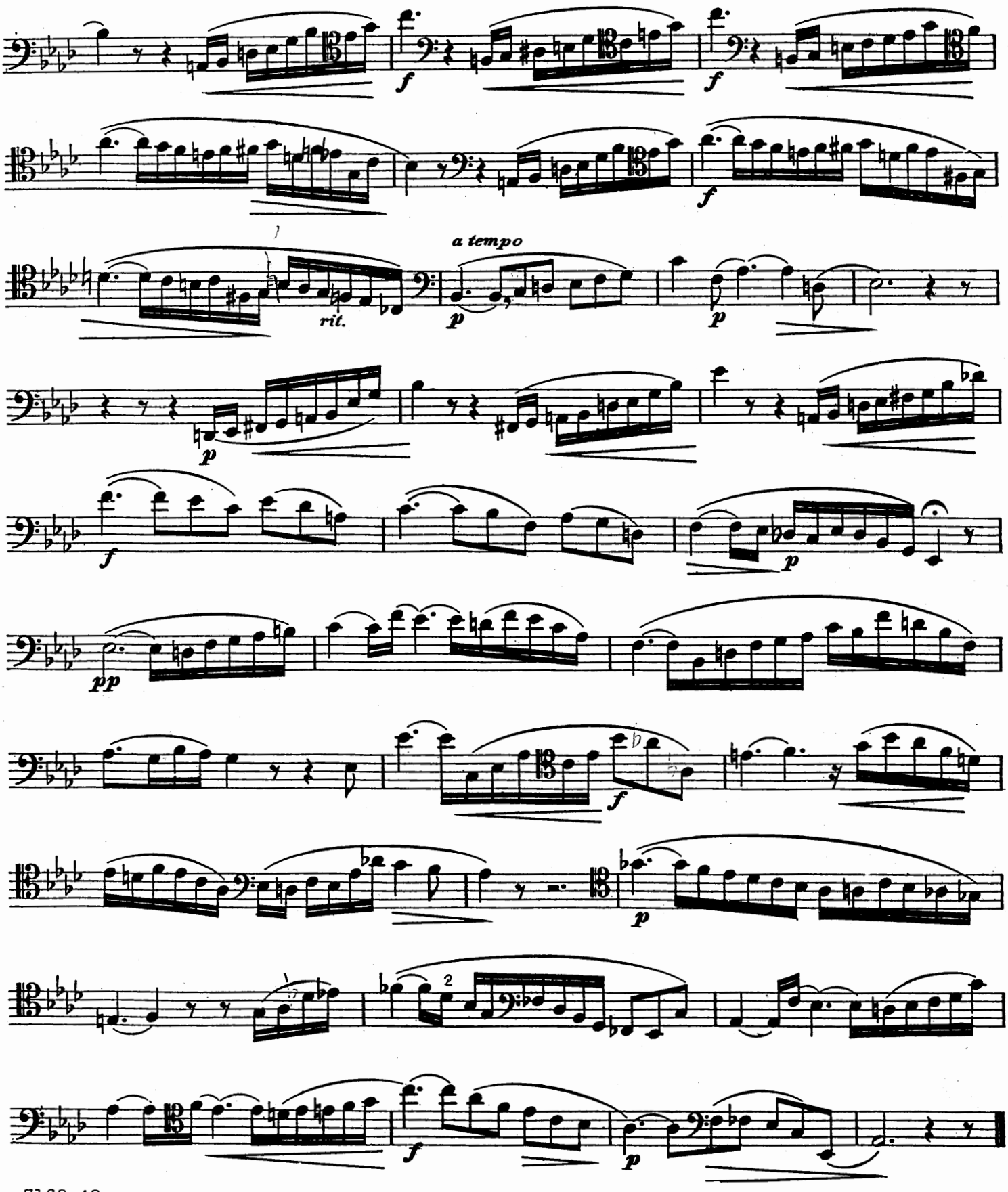
# MATERIAL A ELECCIÓN

# Nº 3.

## L. M. Milde: Estudios de Concierto, Op. 26, N° 3.

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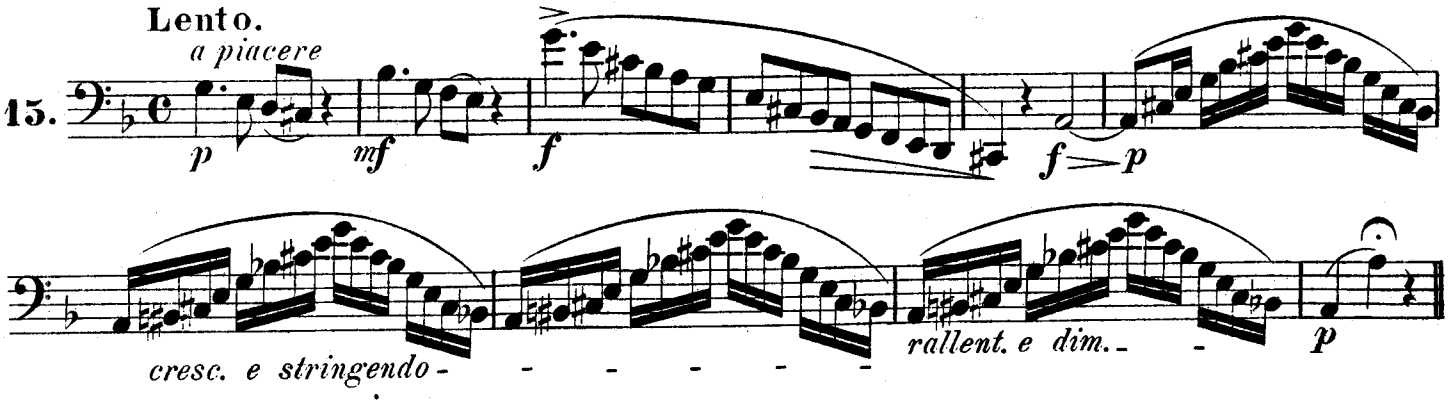
## J. Weissenborn: Method for Bassoon, Estudio N° 15, Op. 8.



**Andante.**

*espressivo*

*p*

*fespress.*

**Allegro scherzando.**

*p*

*f*

*f*

*p*

*cresc.*

*f*

*tranquillo*

*f*

*p*

*f*

*p*

*fp*

*cresc.*

*f*

*p*

*cresc.*

*f*

*marcato*

*f*

*rallent.*

*dimin.*

**Andante.**

*espress.*

*p*

*fespress.*

*pp*

*riten.*

ISTITUTO ITALIANO ANTONIO VIVALDI

*FONDATO DA ANTONIO FANNA*

DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO

TOMO 238.º

---

# ANTONIO VIVALDI

## CONCERTO IN DO MAGGIORE

### PER FAGOTTO, ARCHI E CEMBALO

F. VIII n.º 17

A CURA DI

GIAN FRANCESCO MALIPIERO

EDIZIONI RICORDI

ANNO MCMLVI

Printed in Italy

Imprimé en Italie

*Durata: min. 8½*

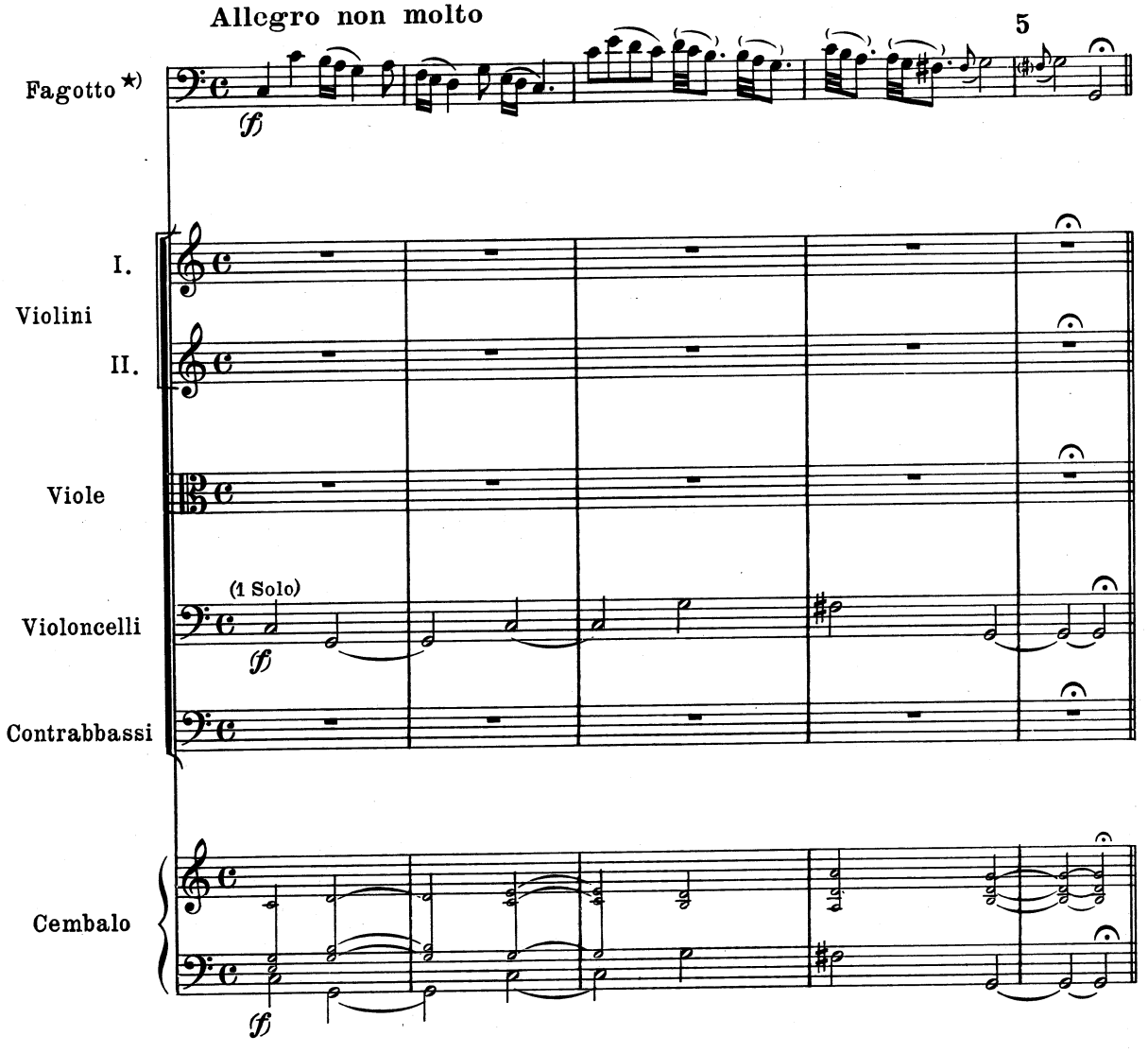
# CONCERTO in Do maggiore

## per Fagotto, Archi e Cembalo

F. VIII n.º 17

*a cura di*
Gian Francesco Malipiero

**Antonio Vivaldi**
*(1675? - 1741)*




★) Riferendoci al concerto per Fagotto in Sol minore, Tomo 214°, avvertiamo che ci siamo andati sempre più formando la convinzione che nei concerti con uno strumento a fiato solista questo non suonasse nei TUTTI. Invece Violini, Viole e Violoncelli solisti potevano rinforzare, nei TUTTI, le esigue file degli Archi.

*G. RICORDI & C. Editori, MILANO.*
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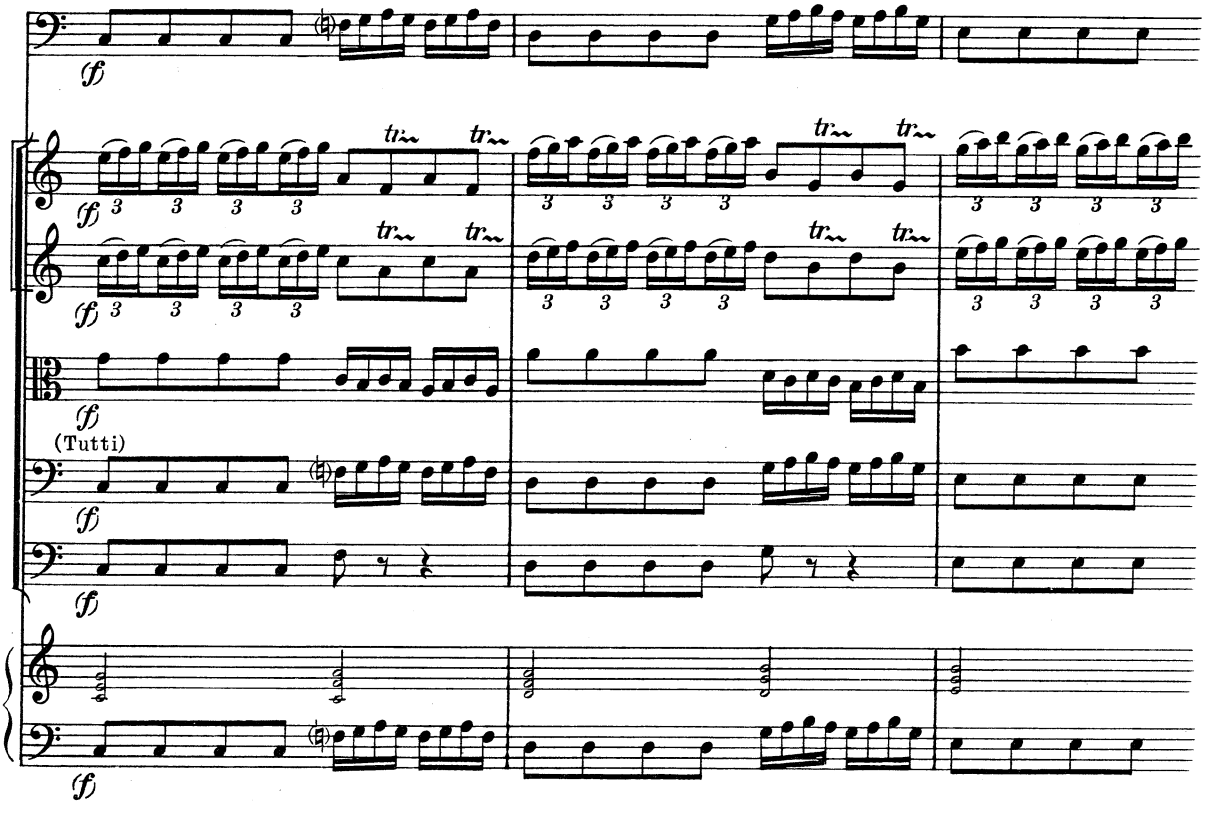
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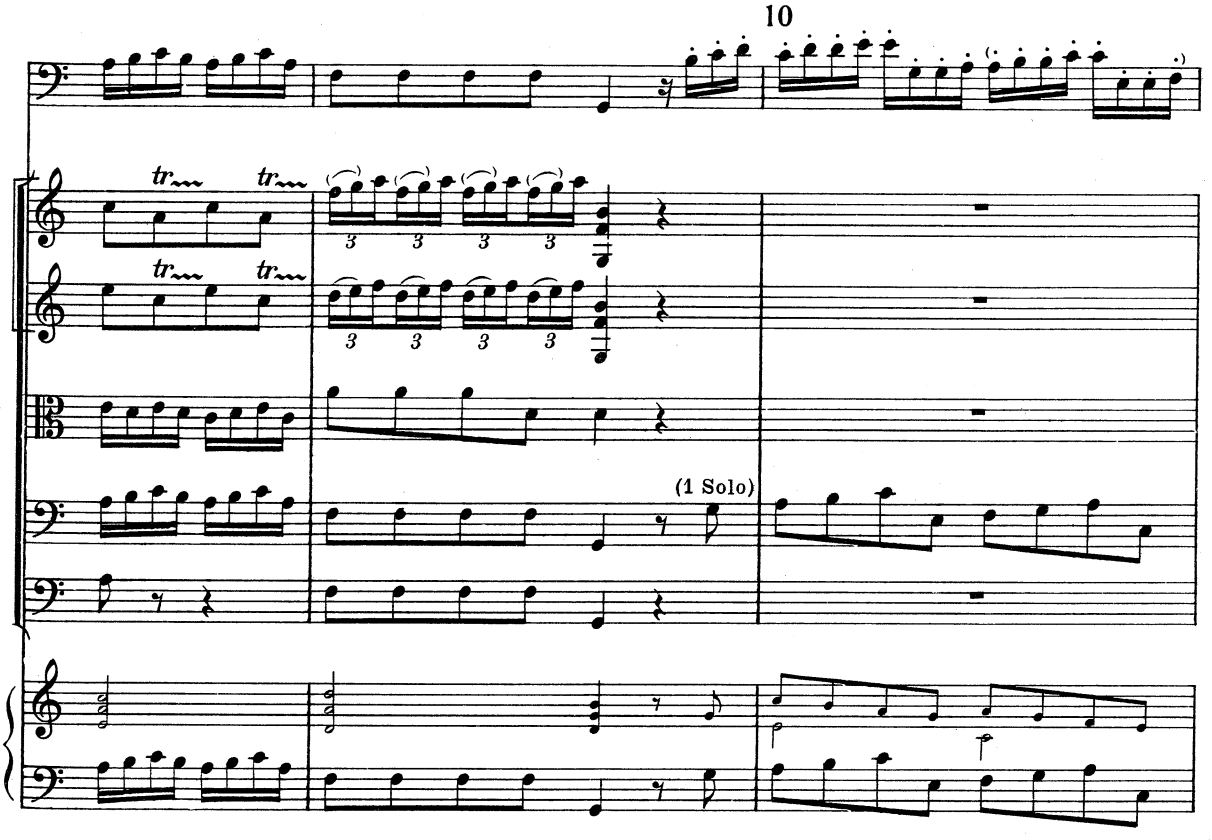
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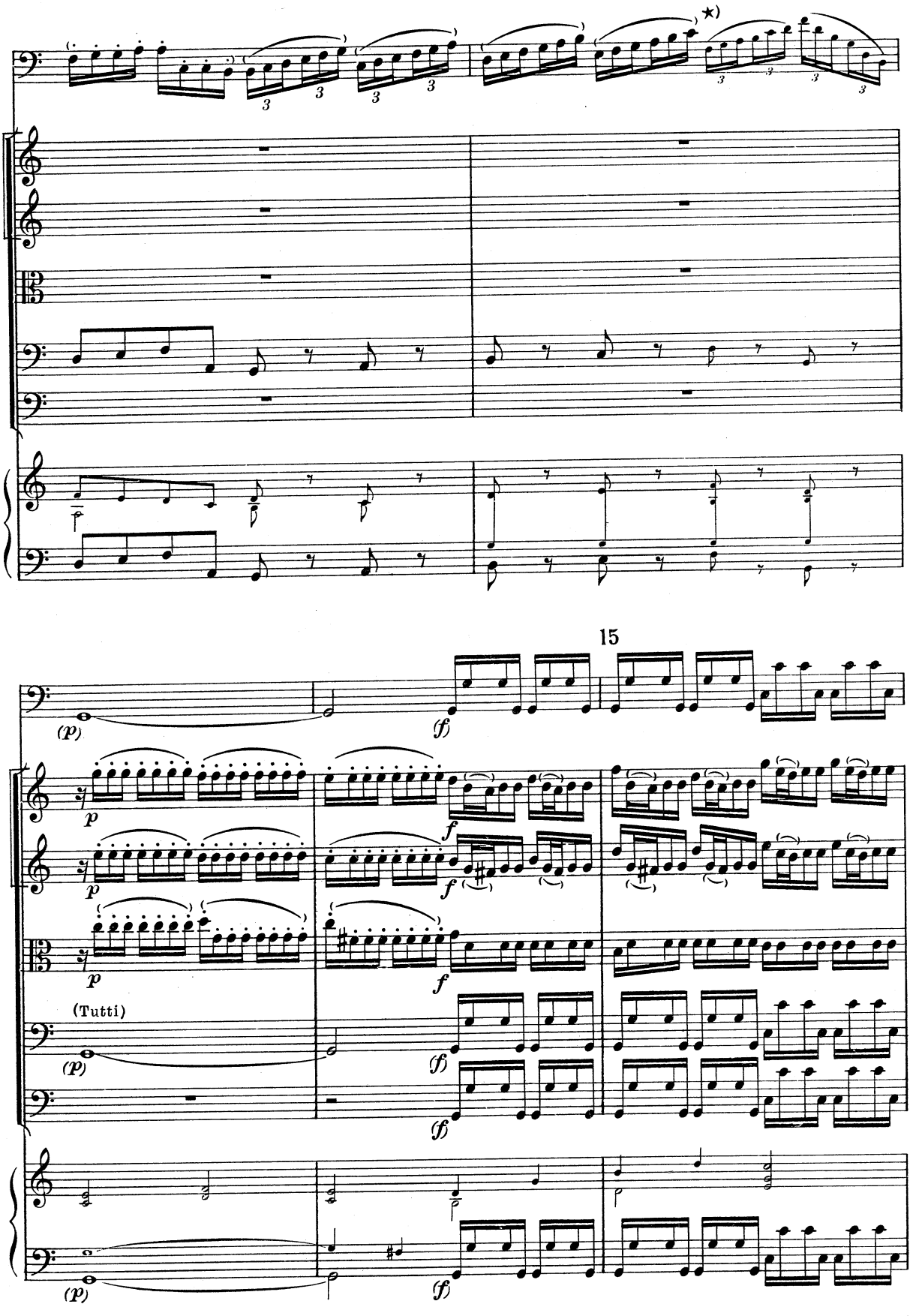
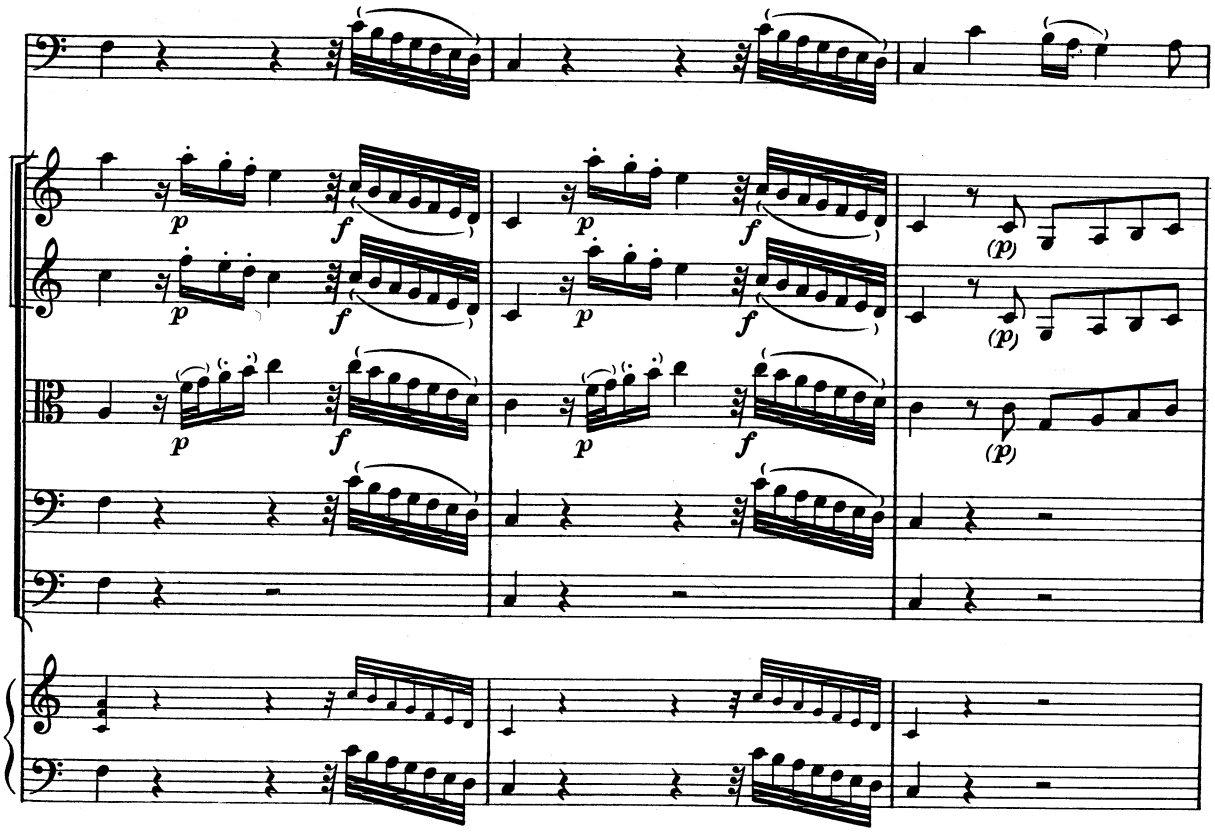



★) Nel manoscritto manca questa mezza battuta.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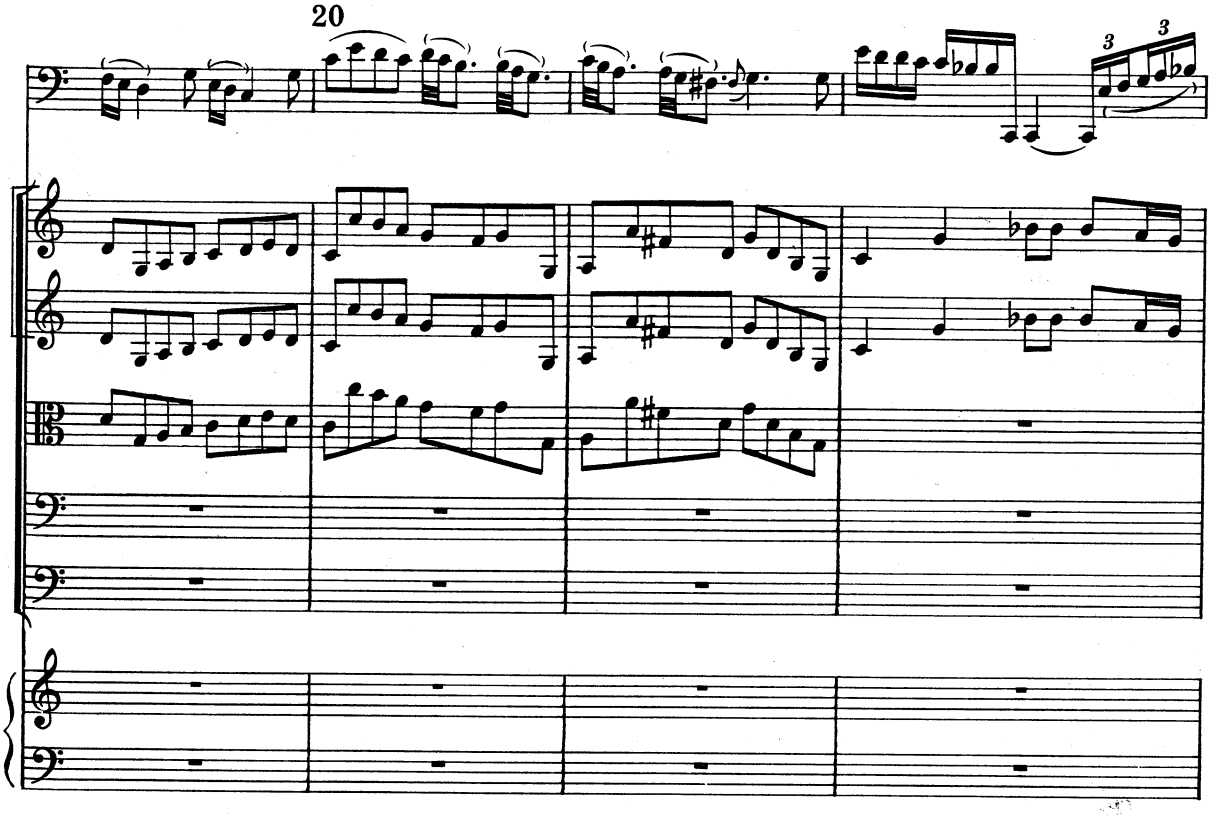
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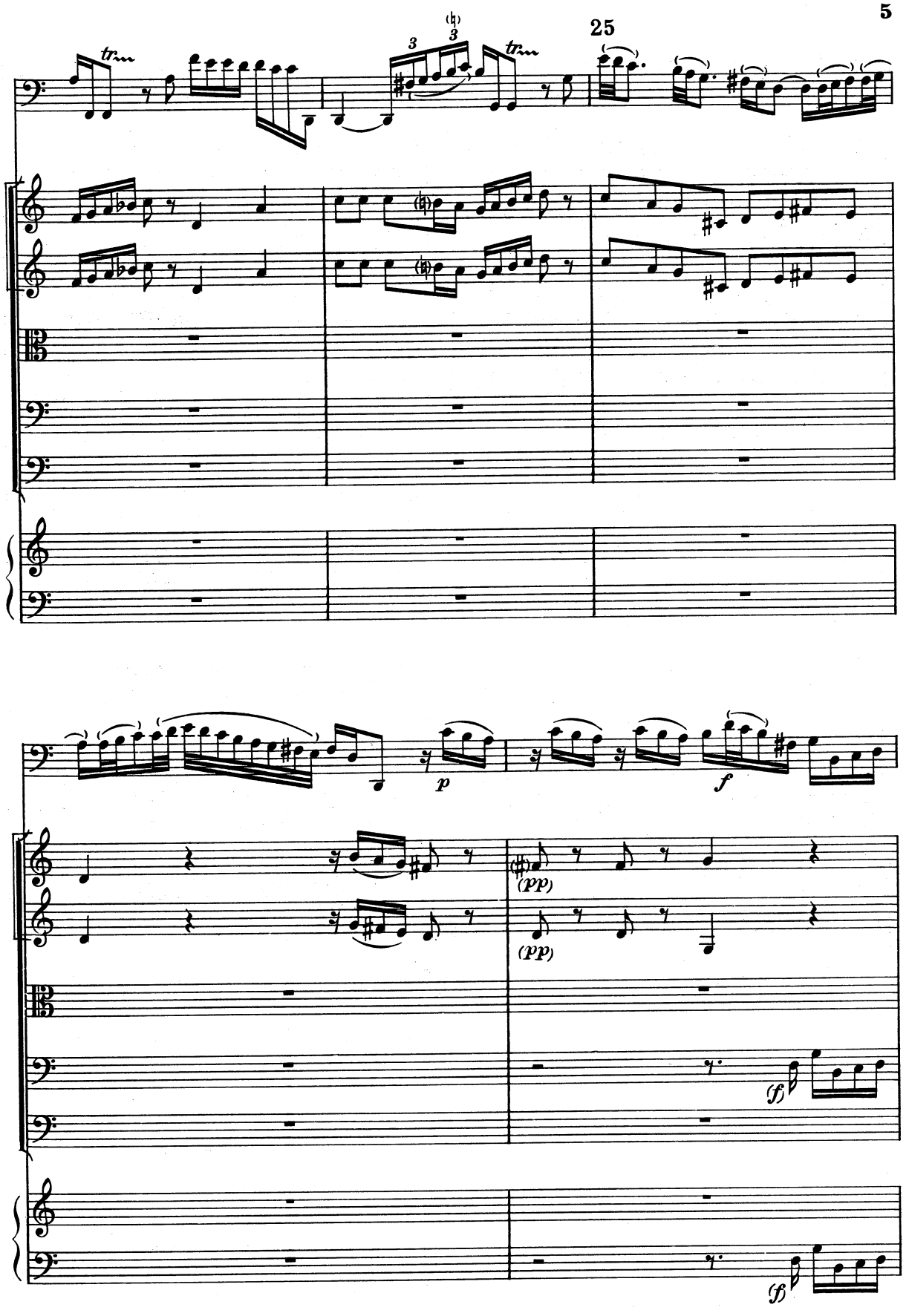
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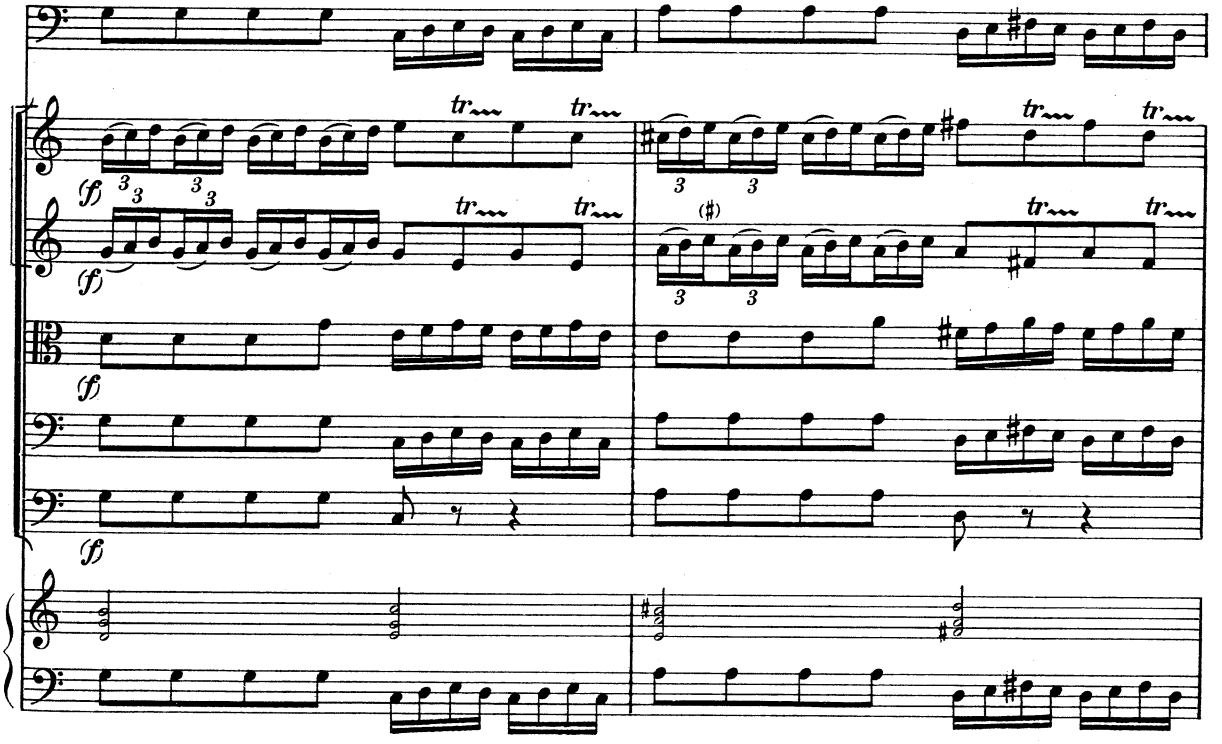

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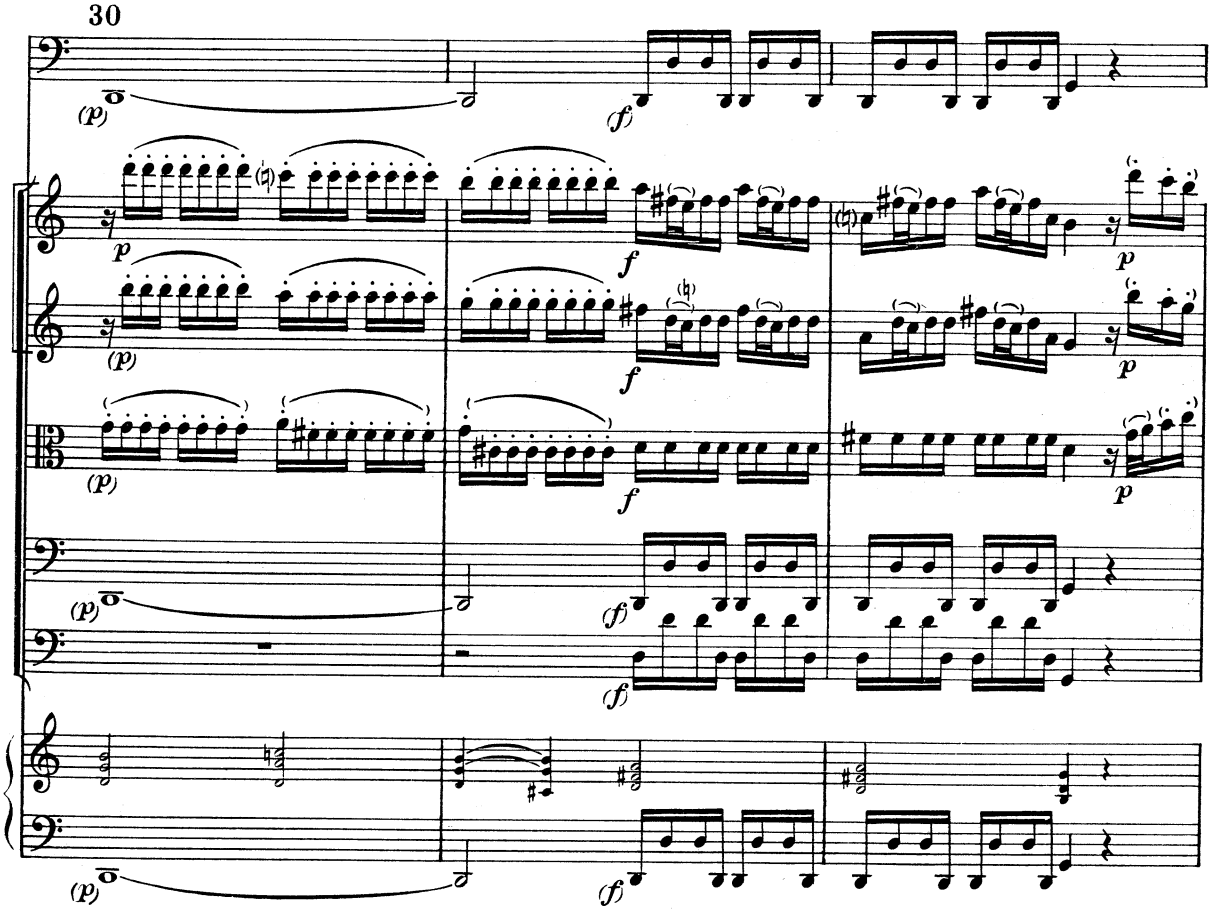

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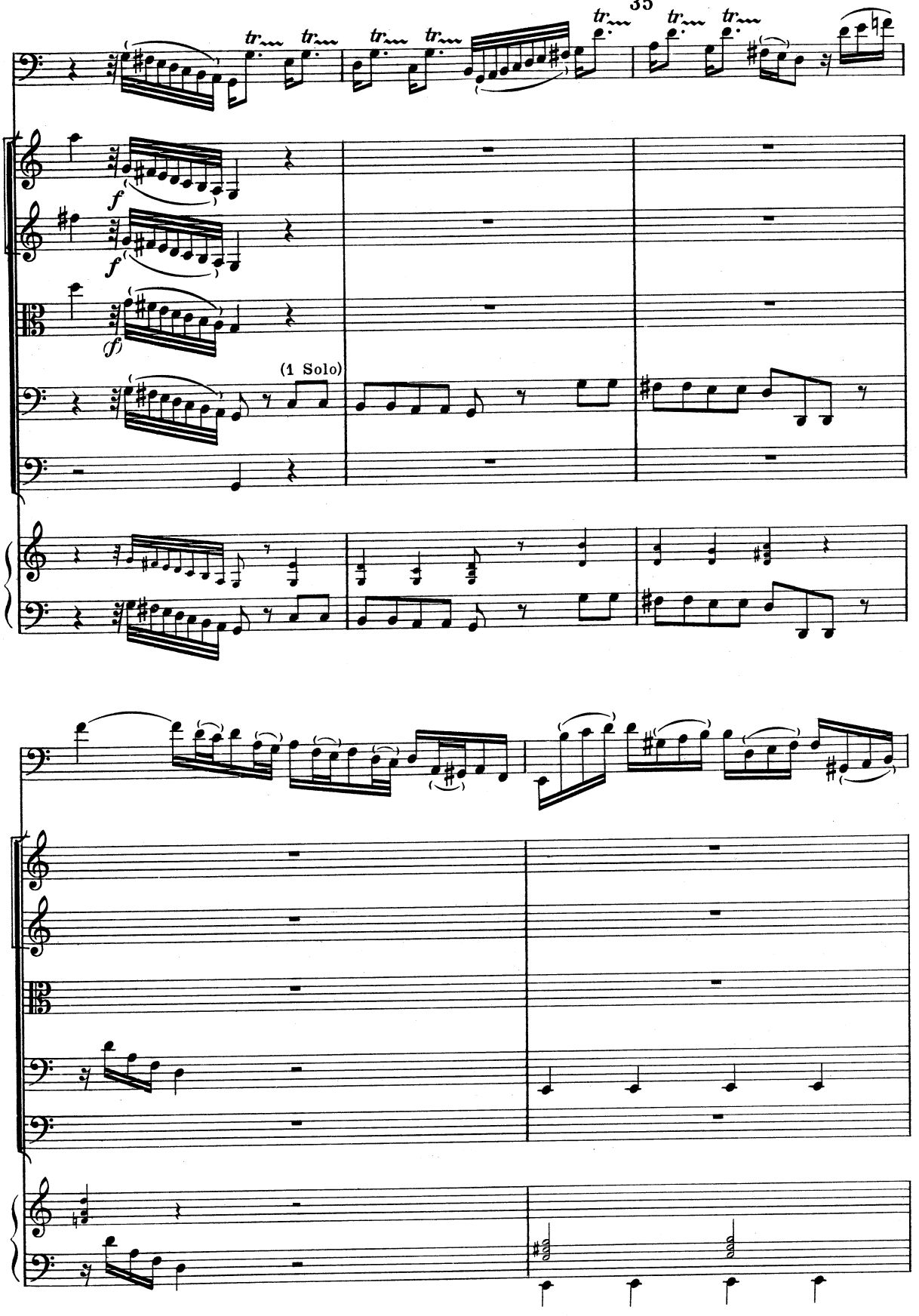

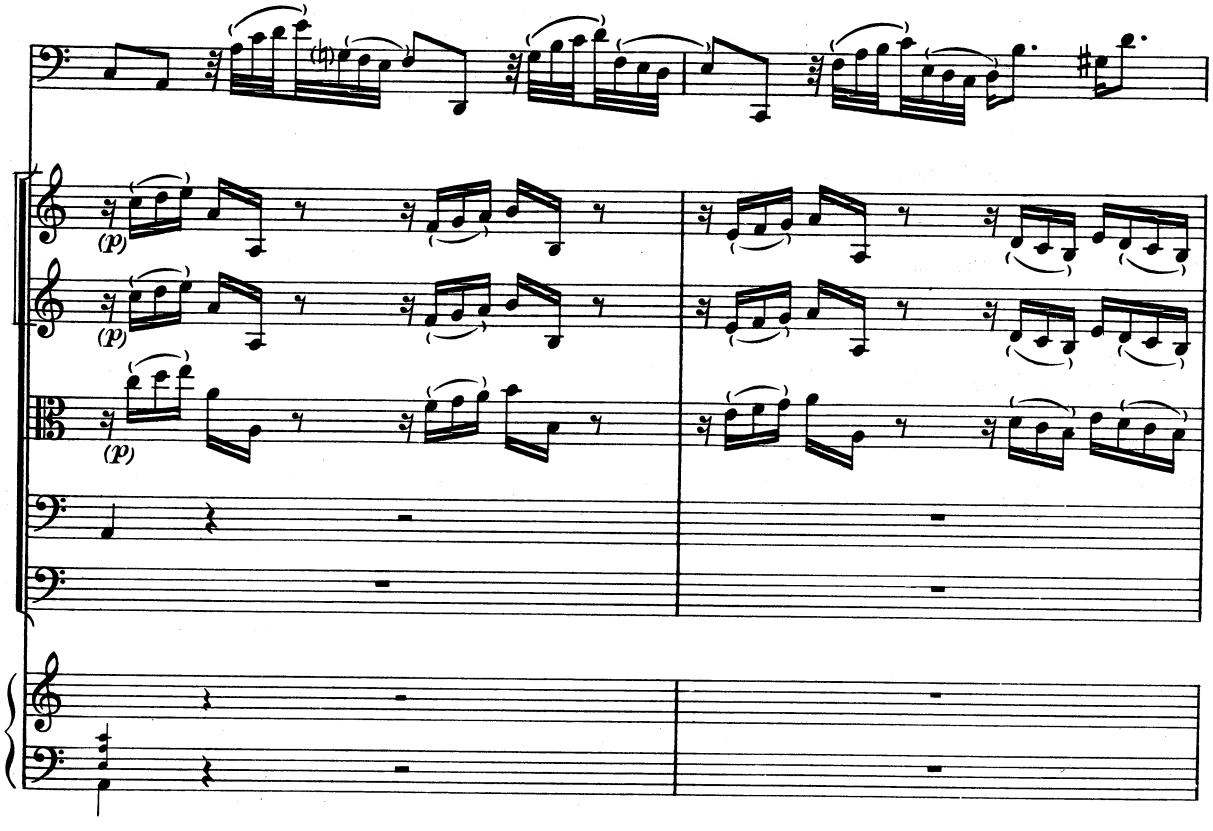


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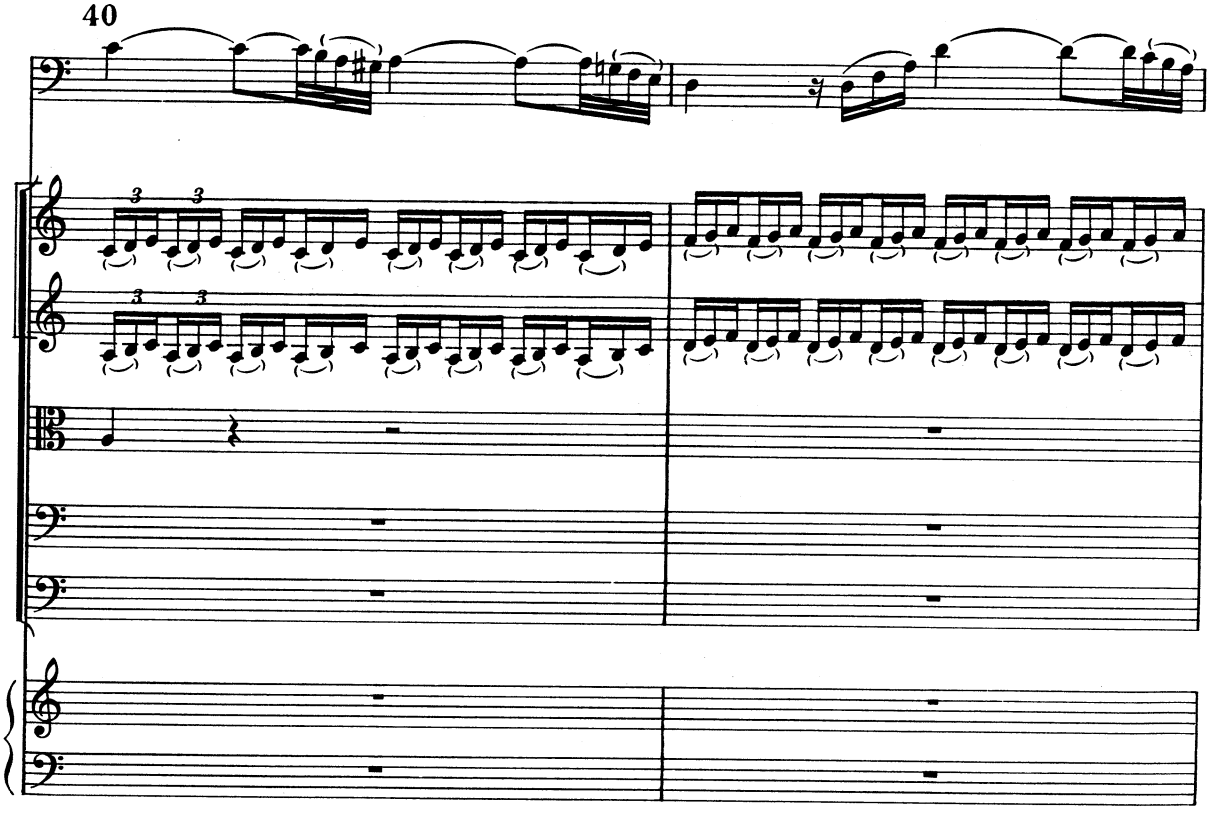

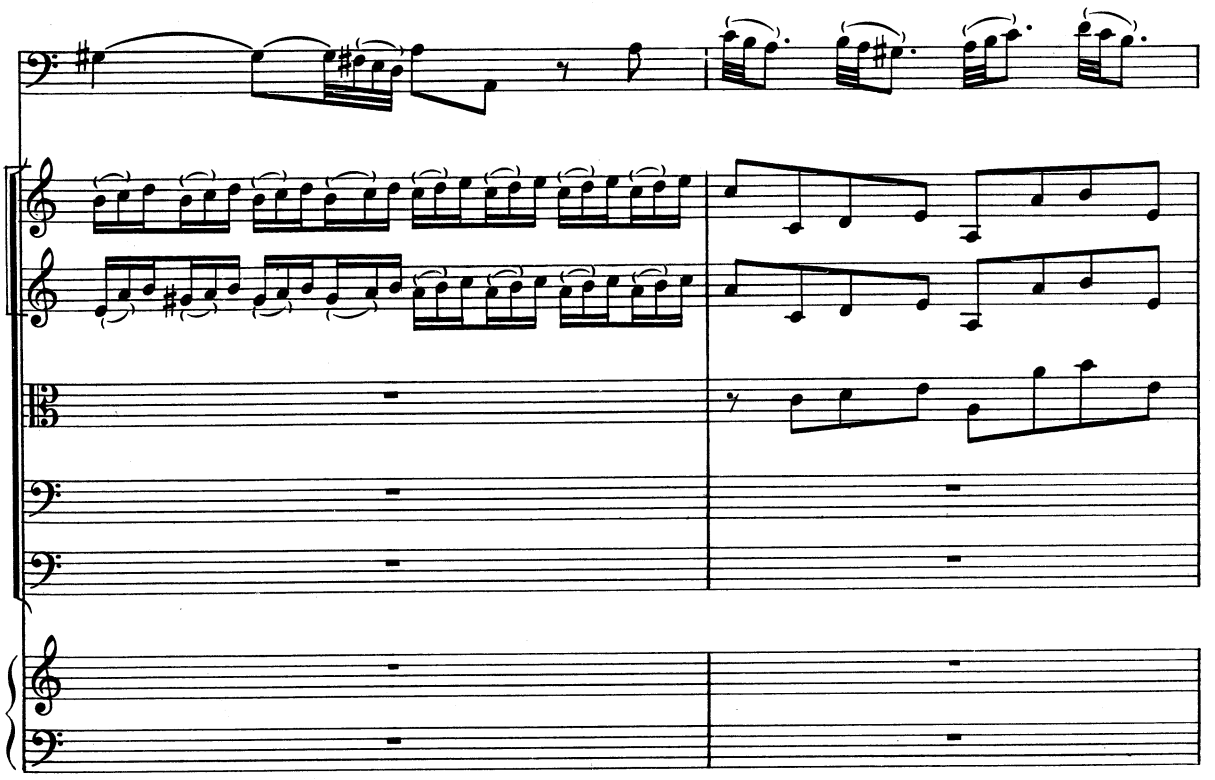

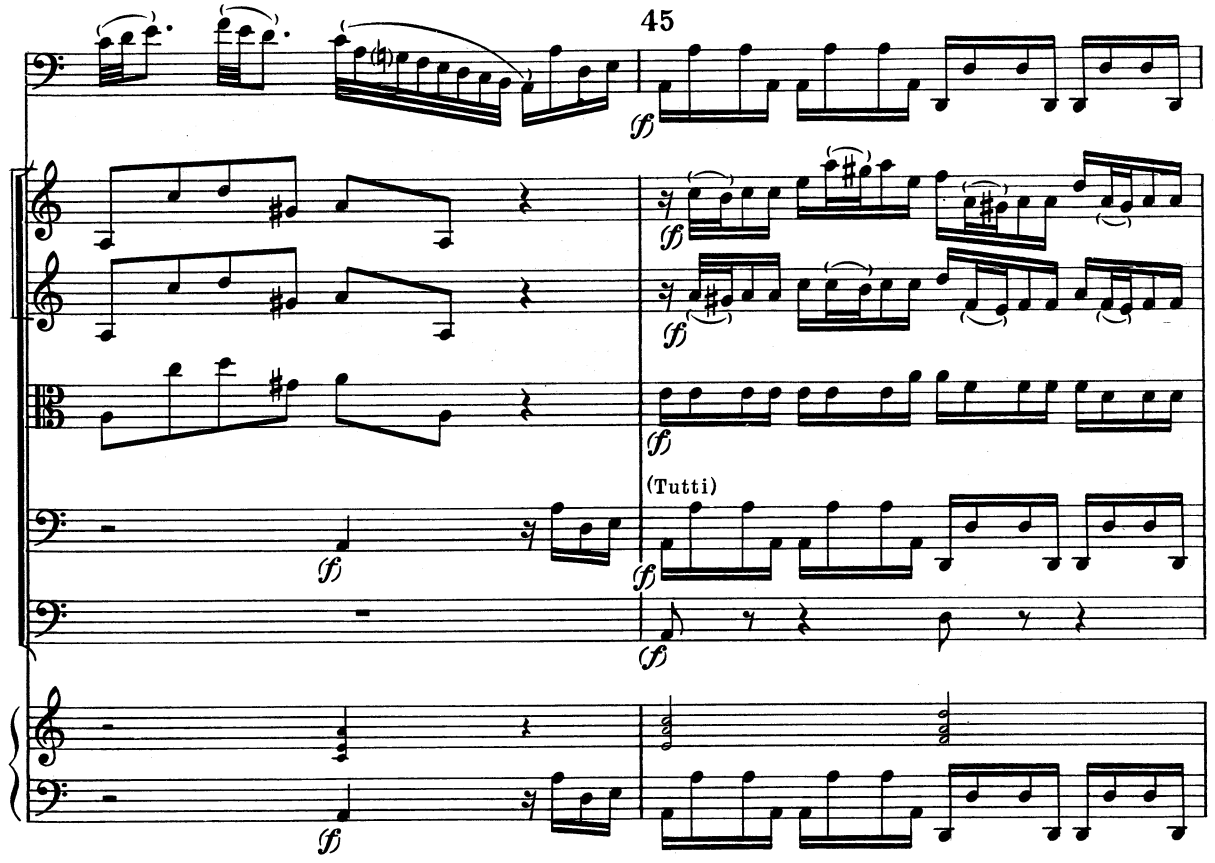
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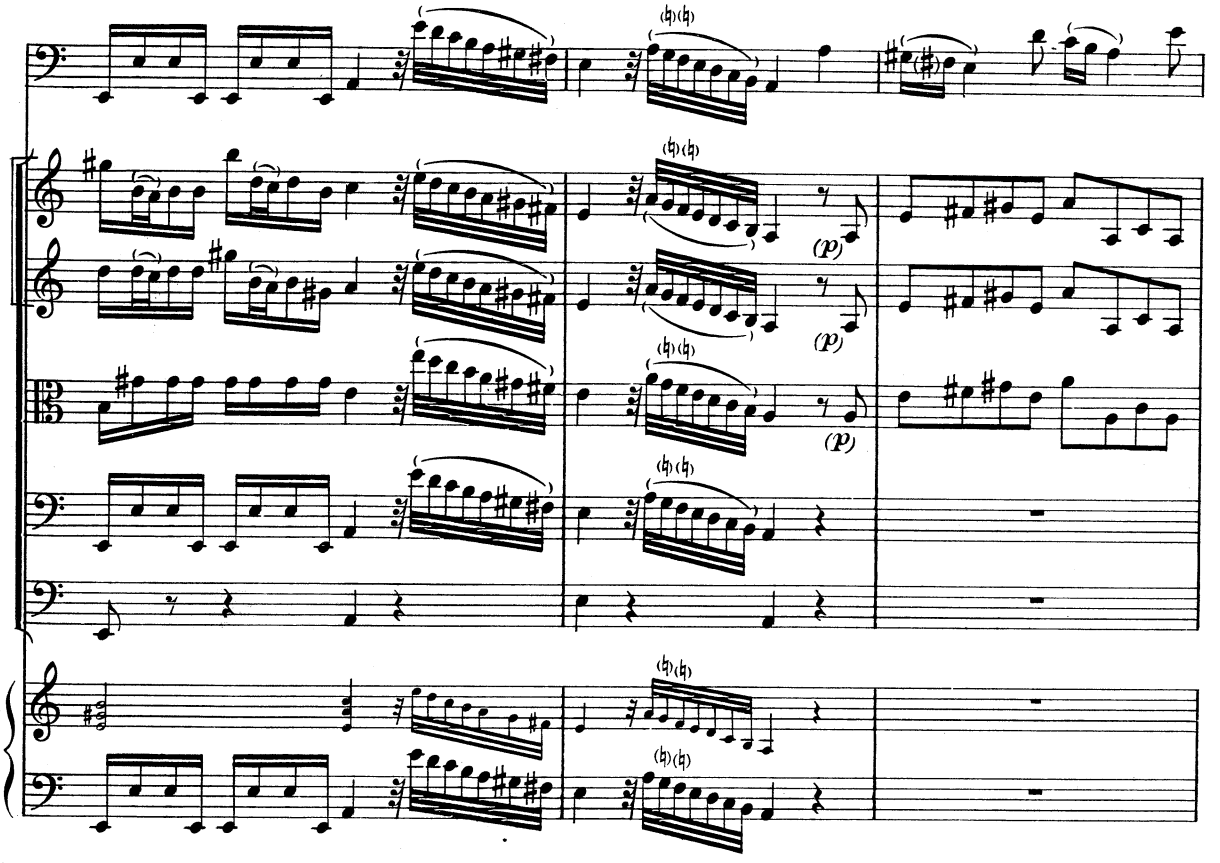

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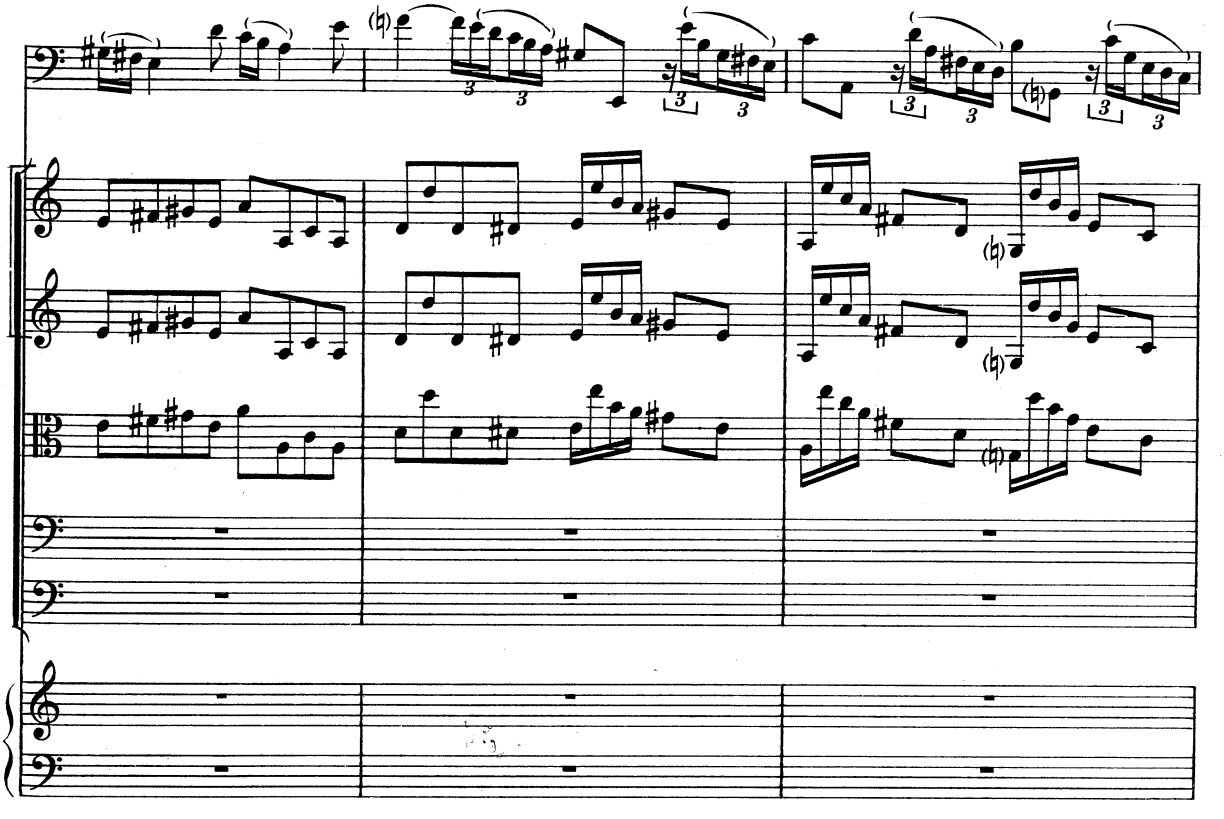

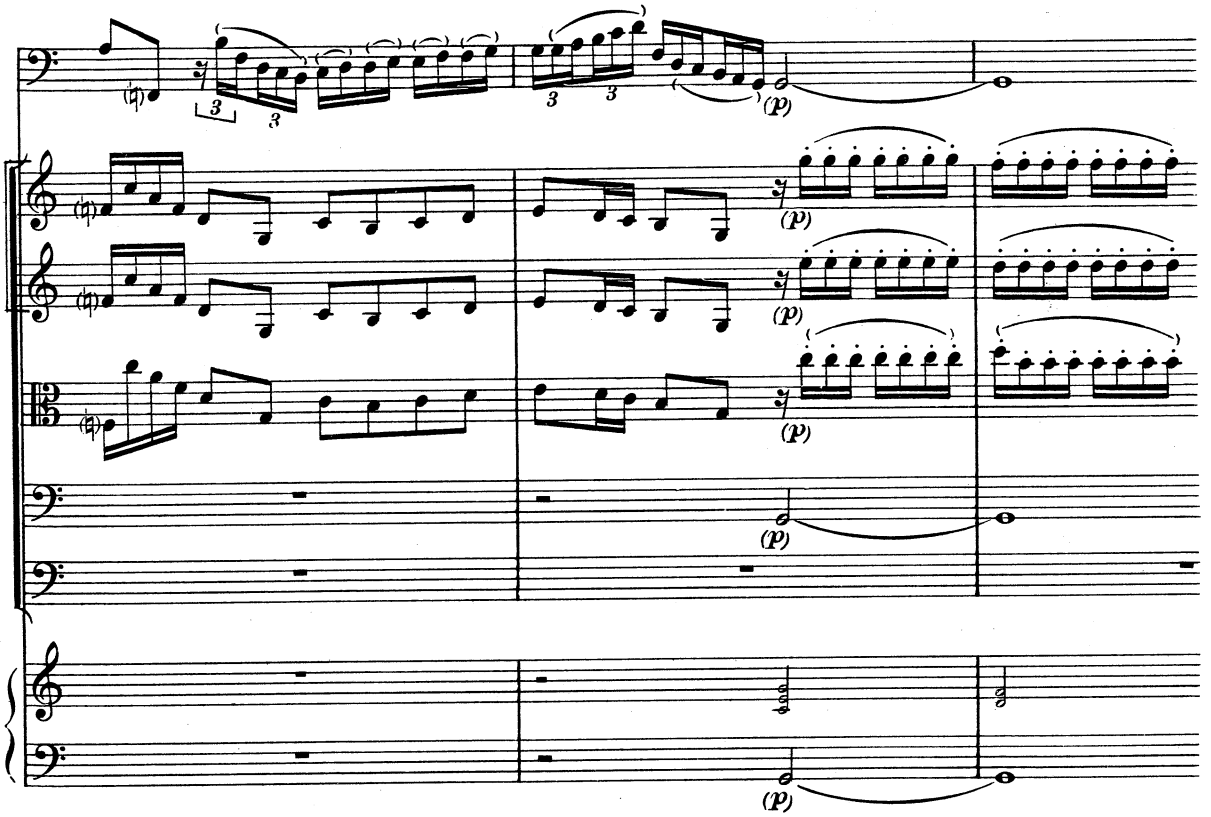


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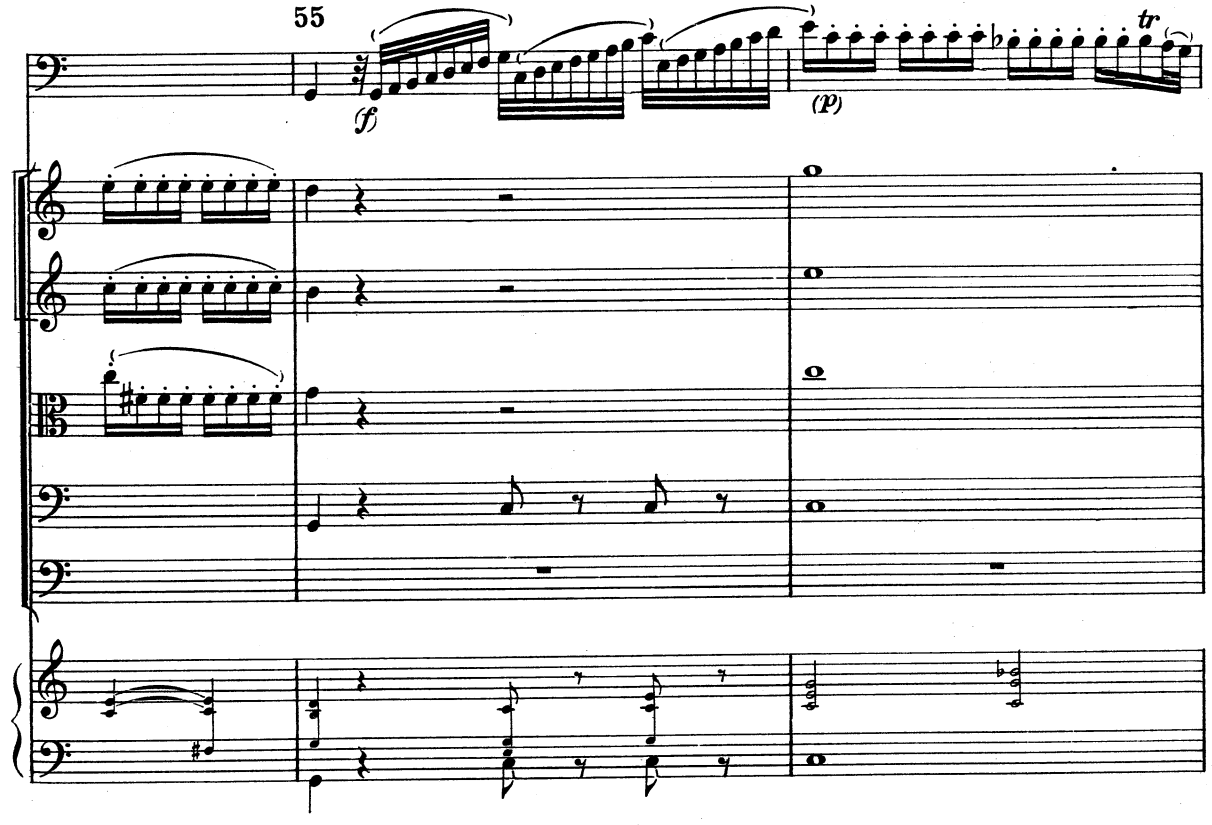

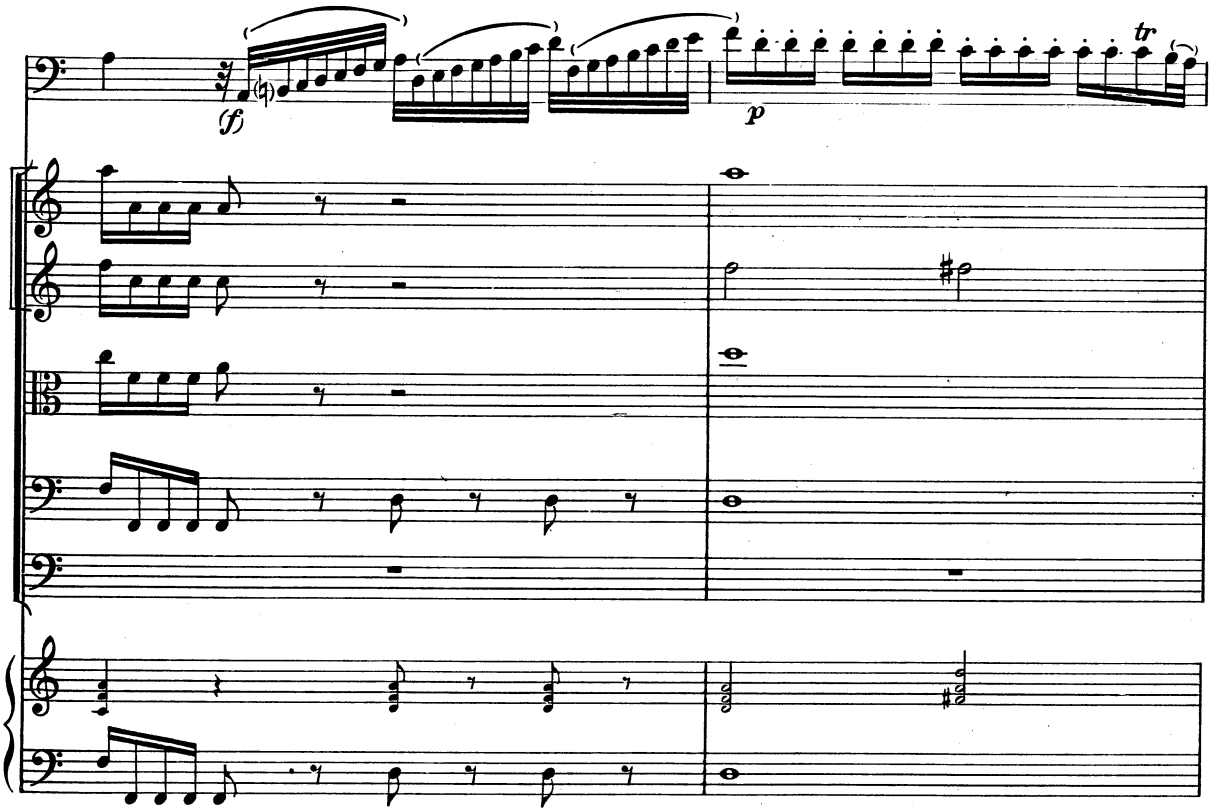


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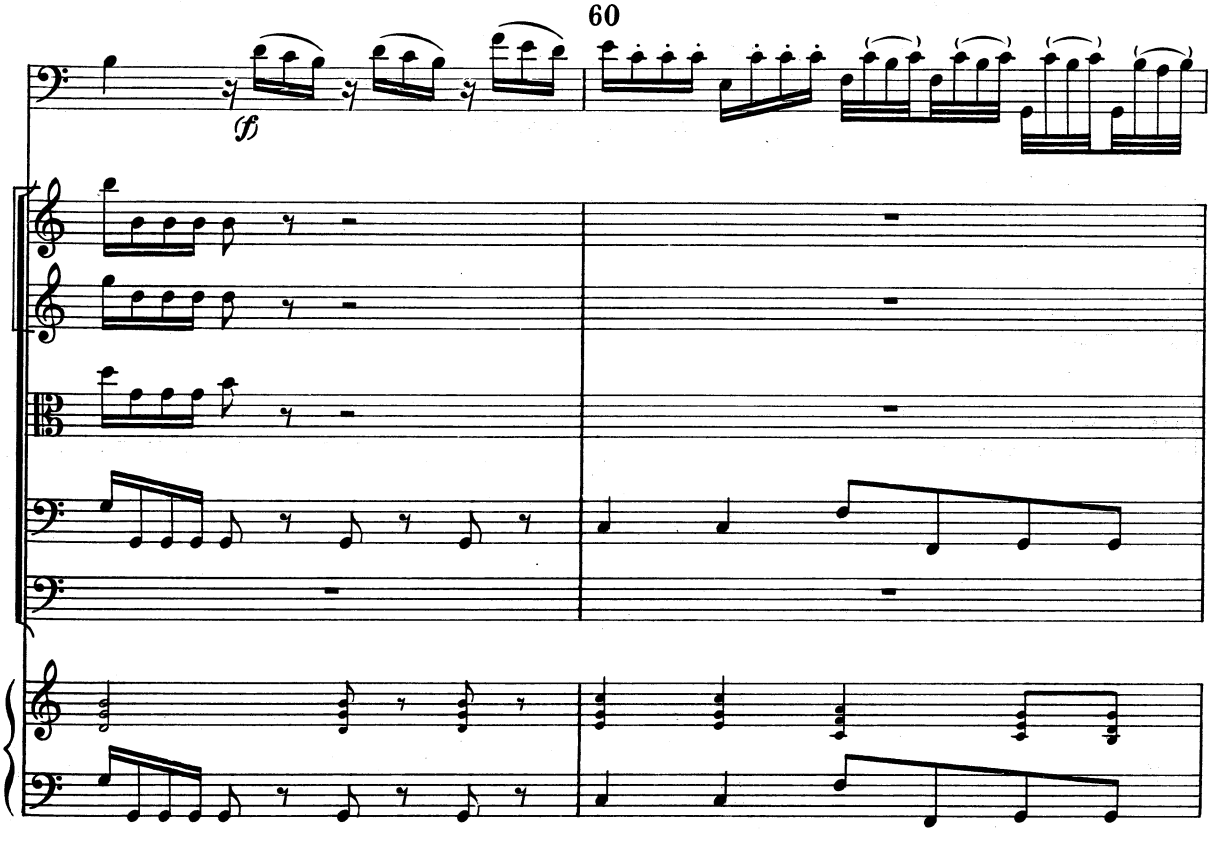

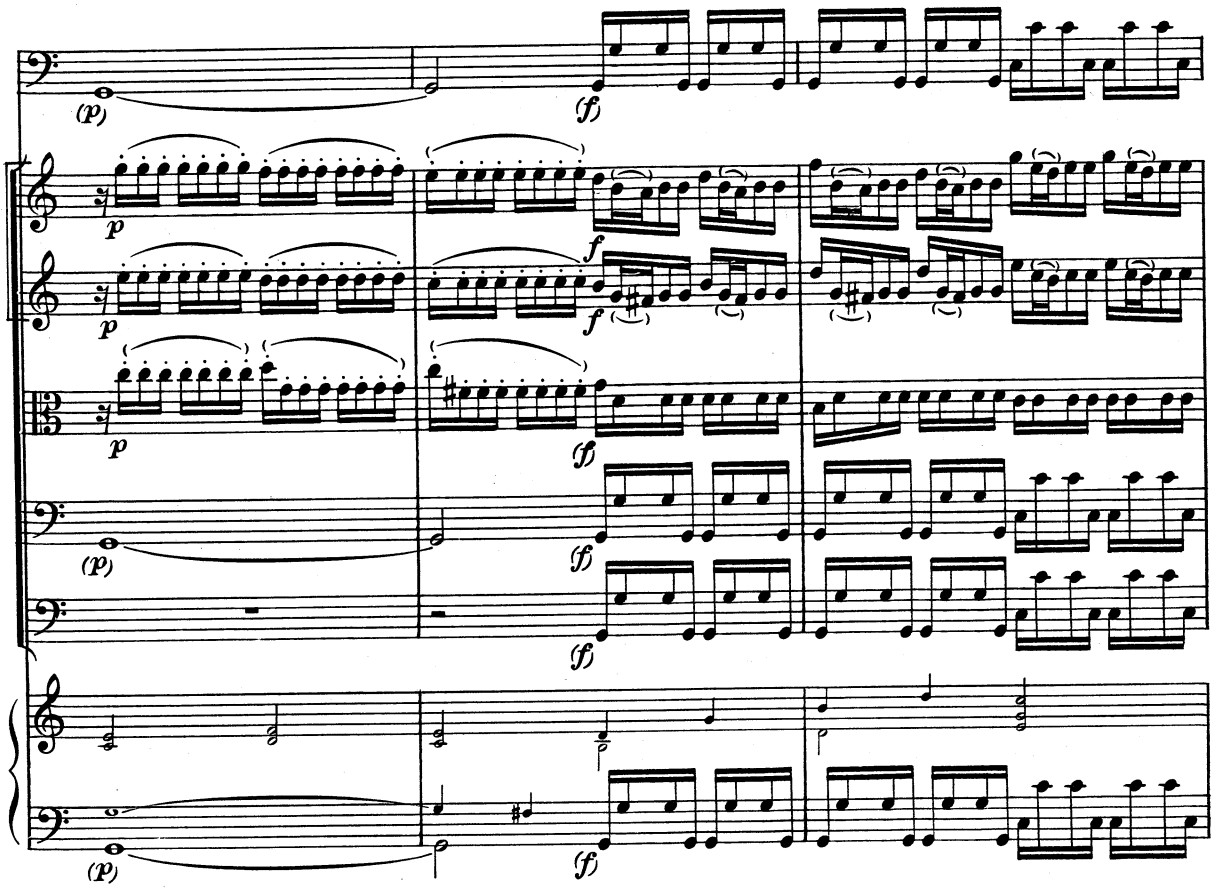
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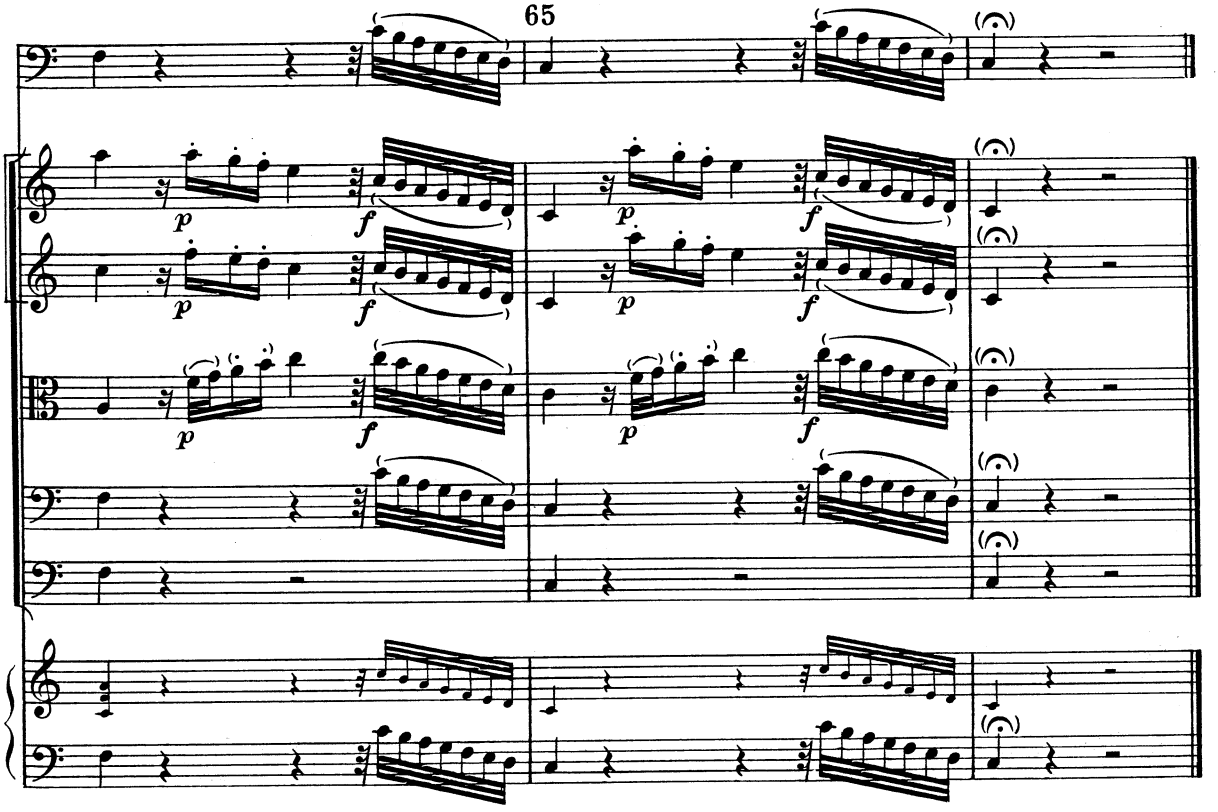
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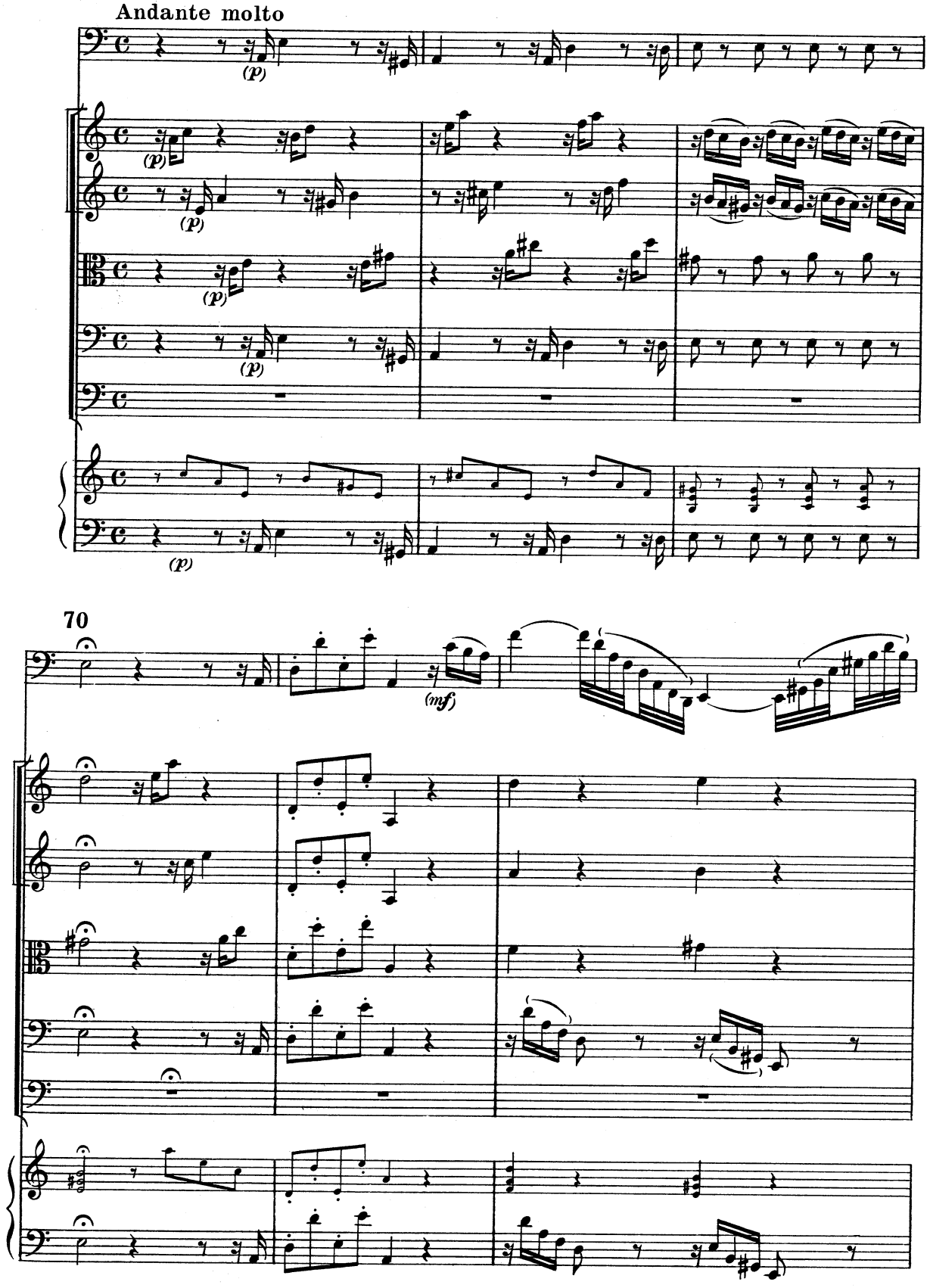
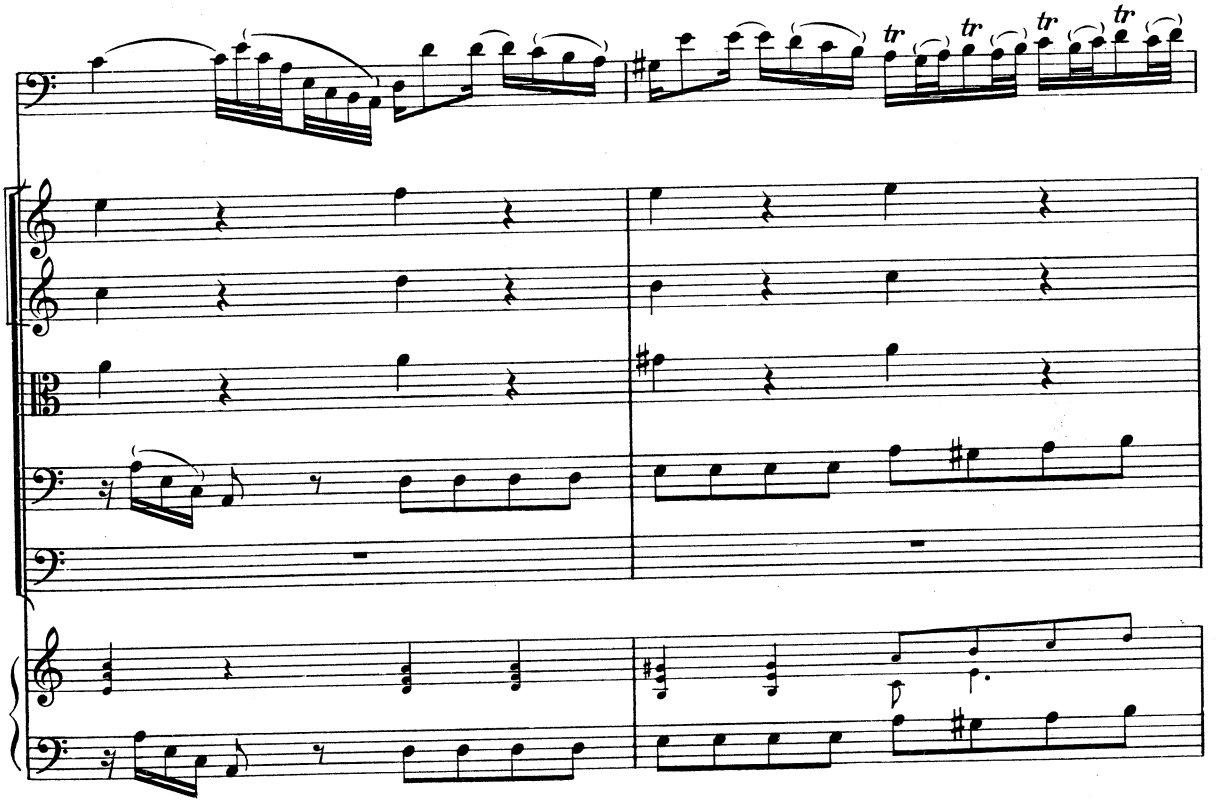

Andante molto
(p)
70
(mf)



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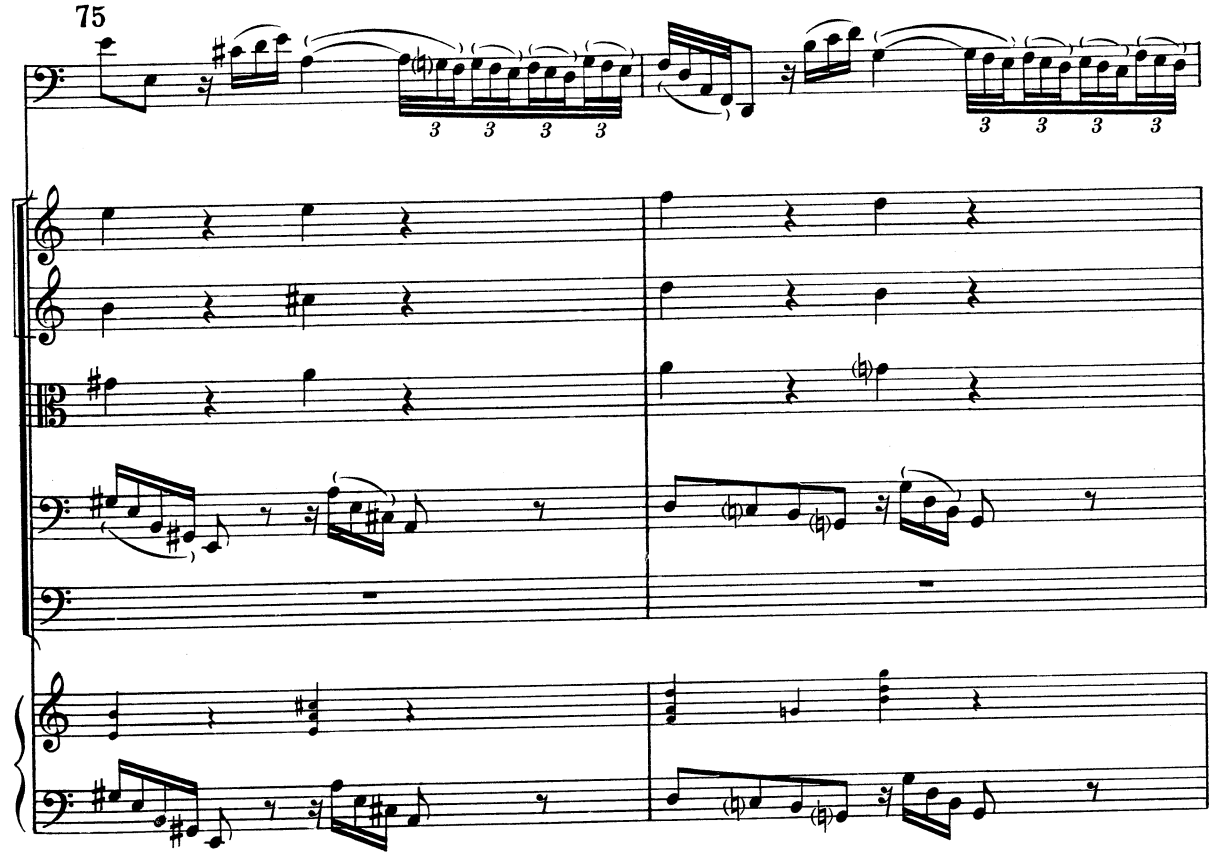

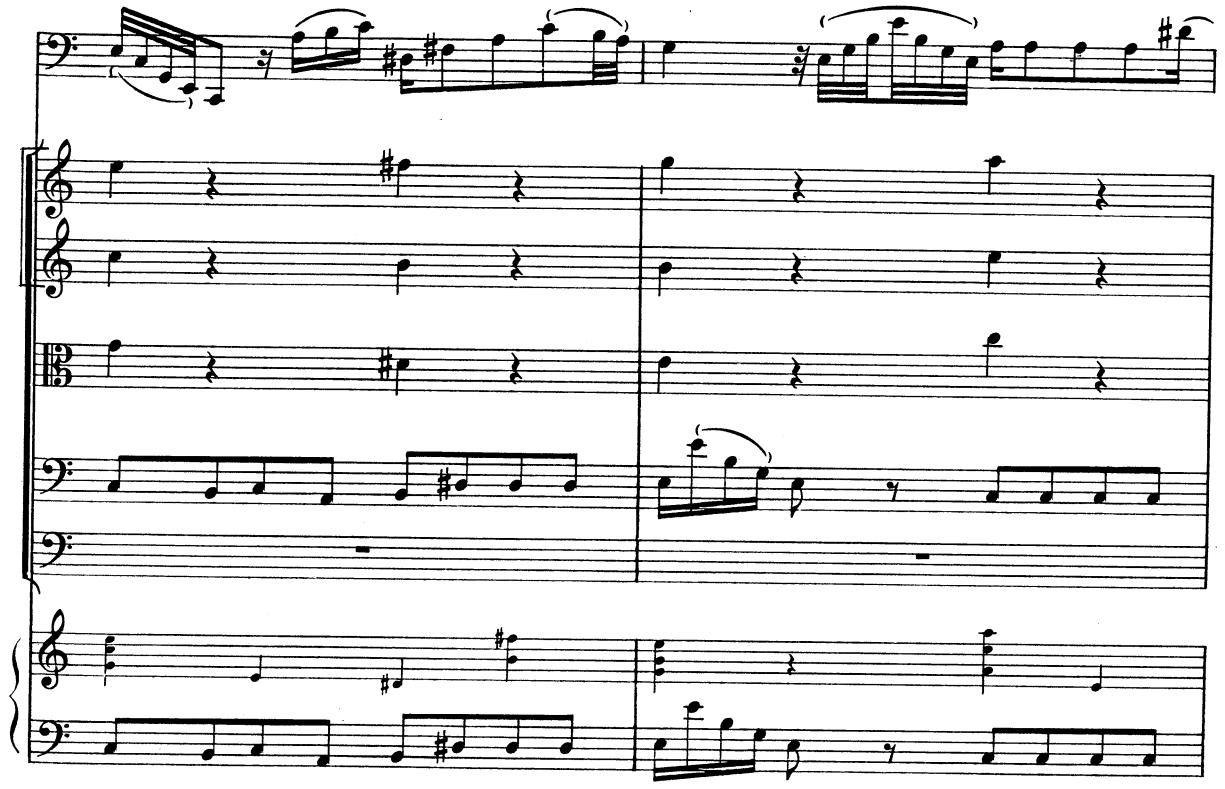

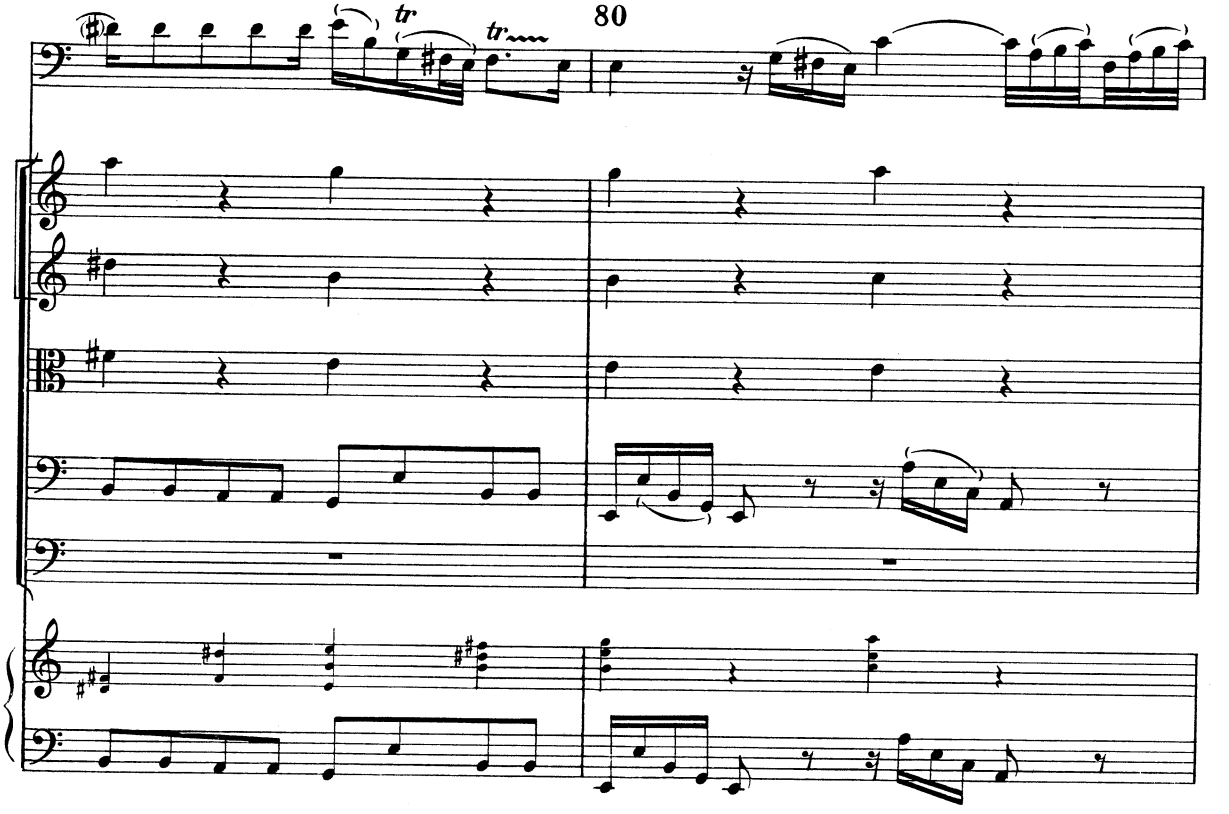
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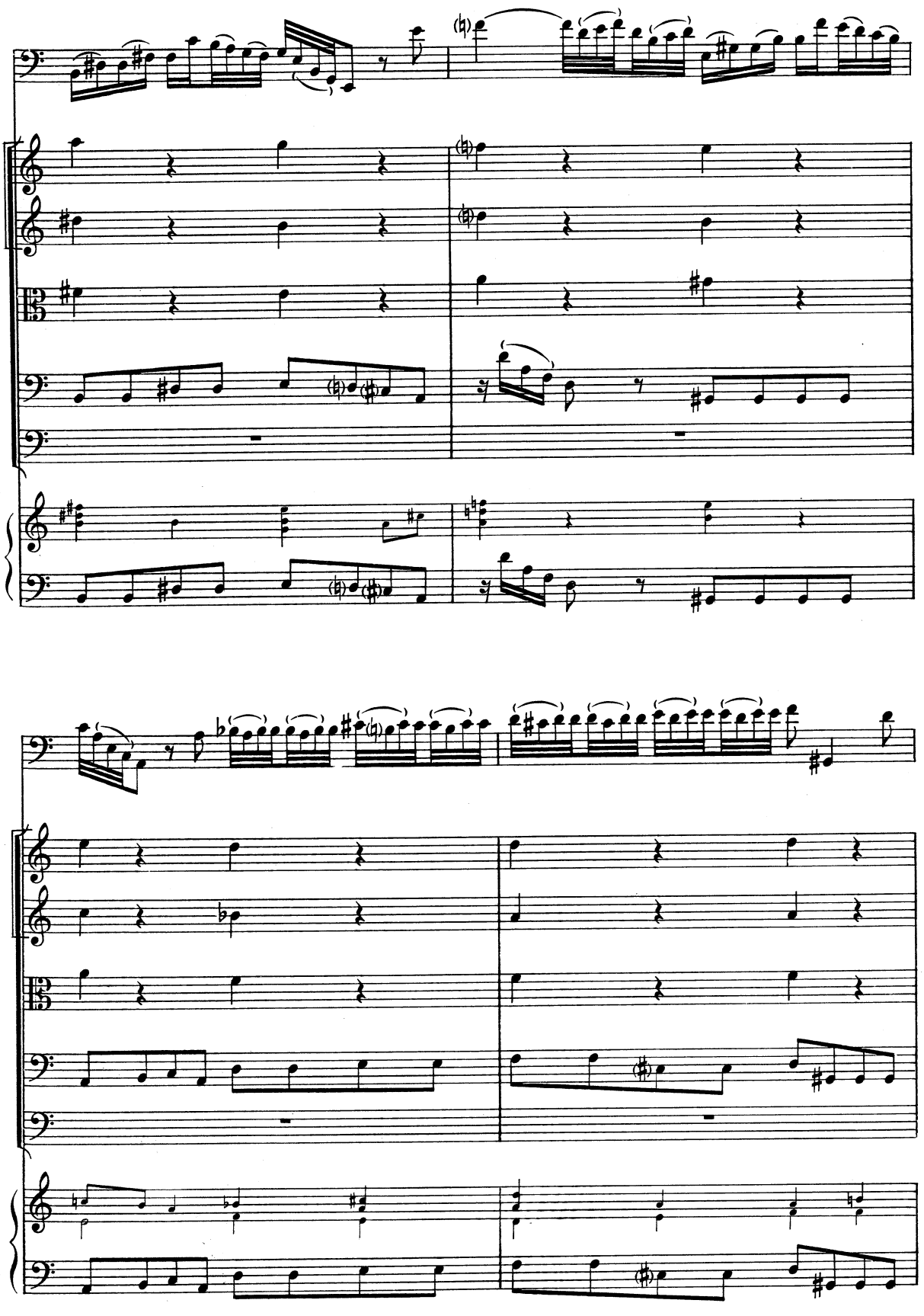
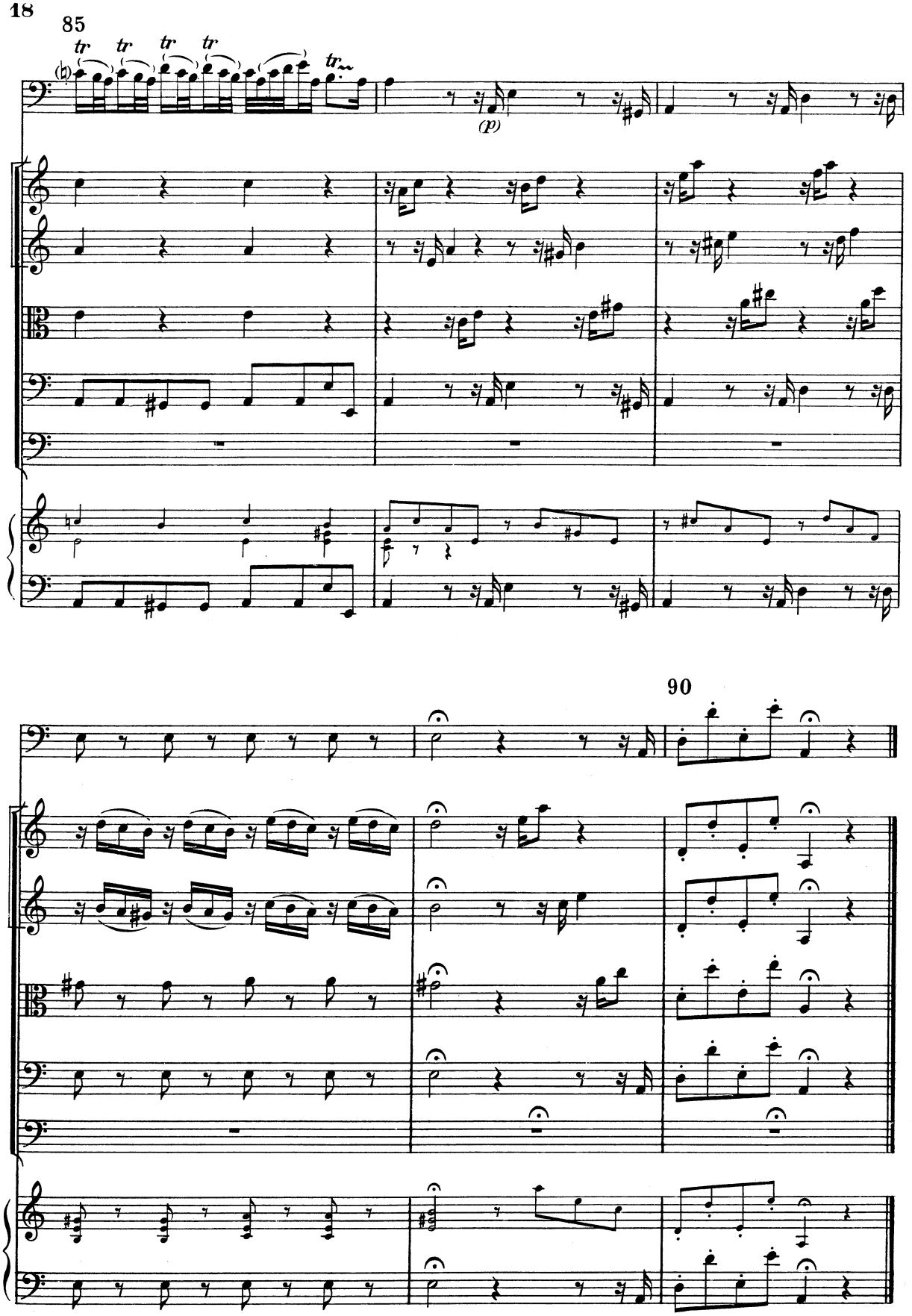
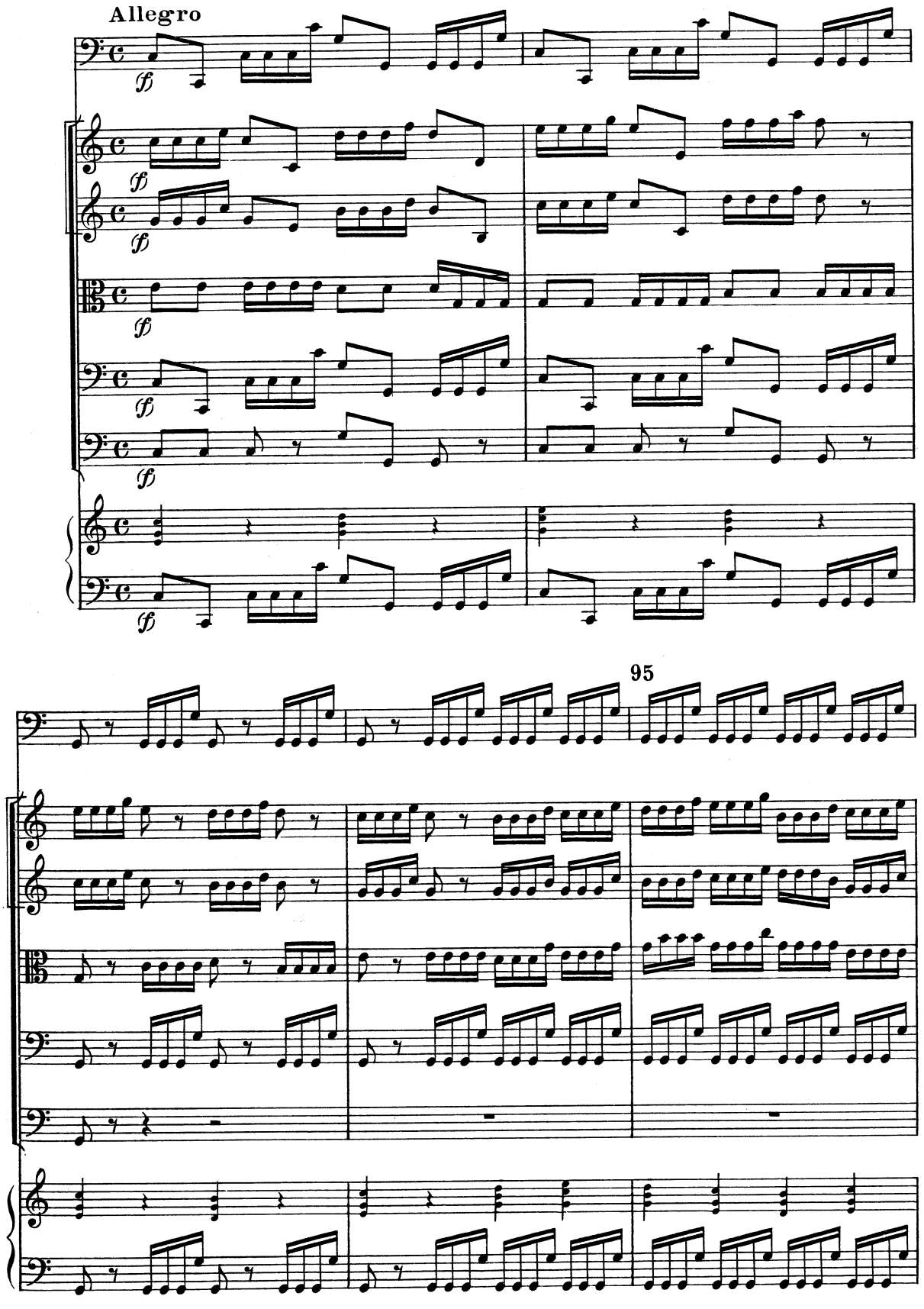



85
tr tr tr tr
tr
(p)
90


Allegro
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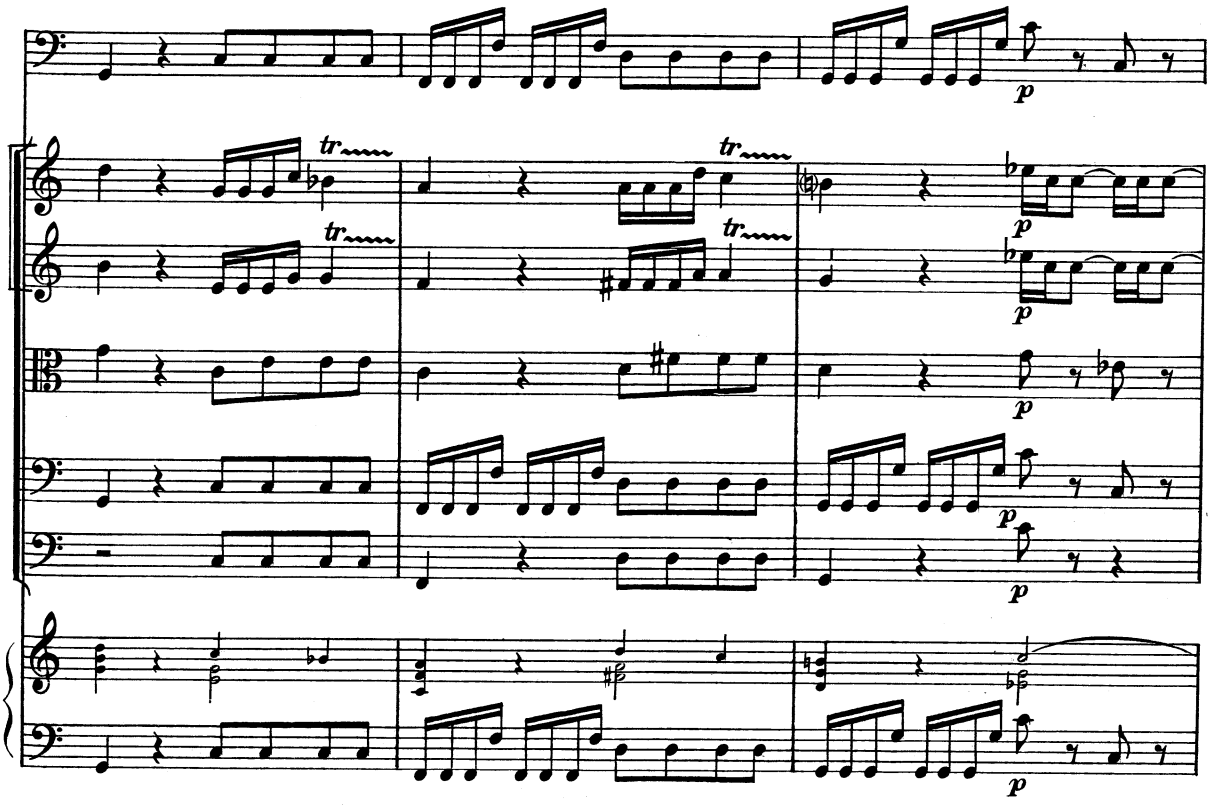


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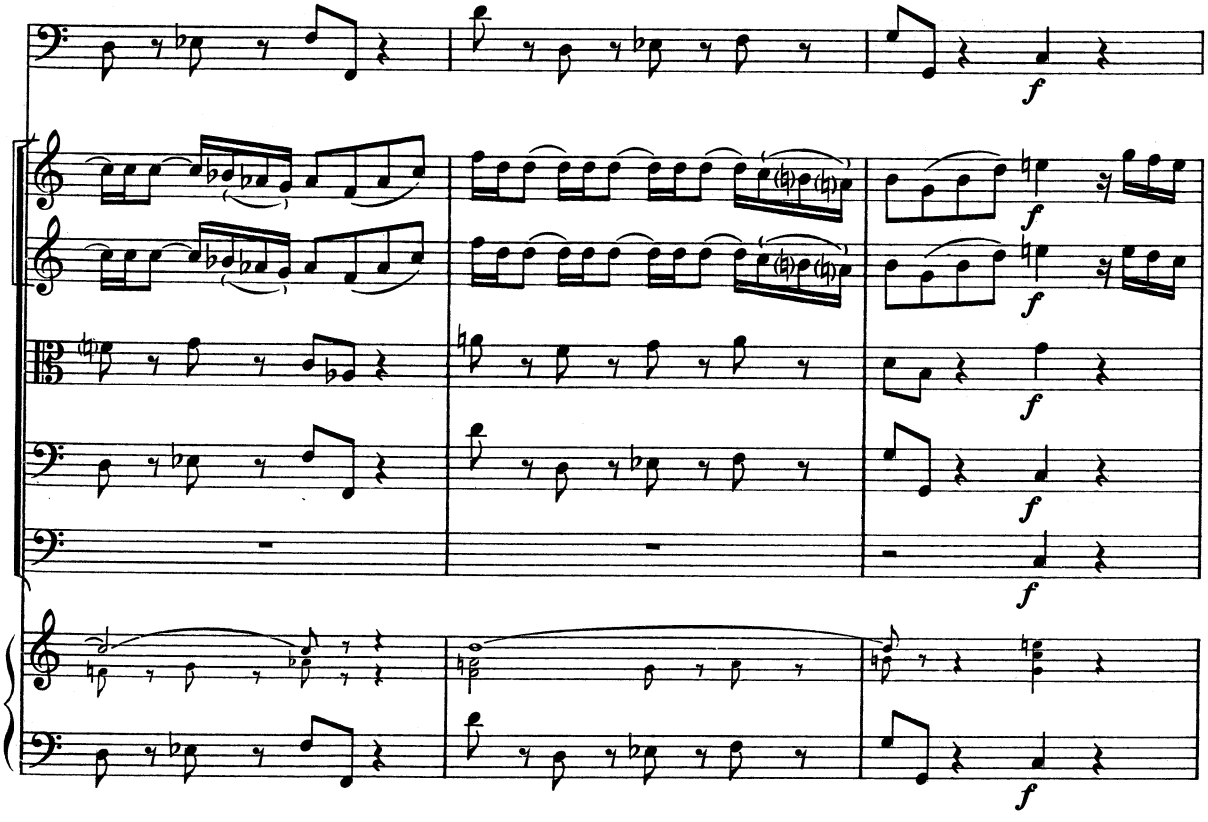

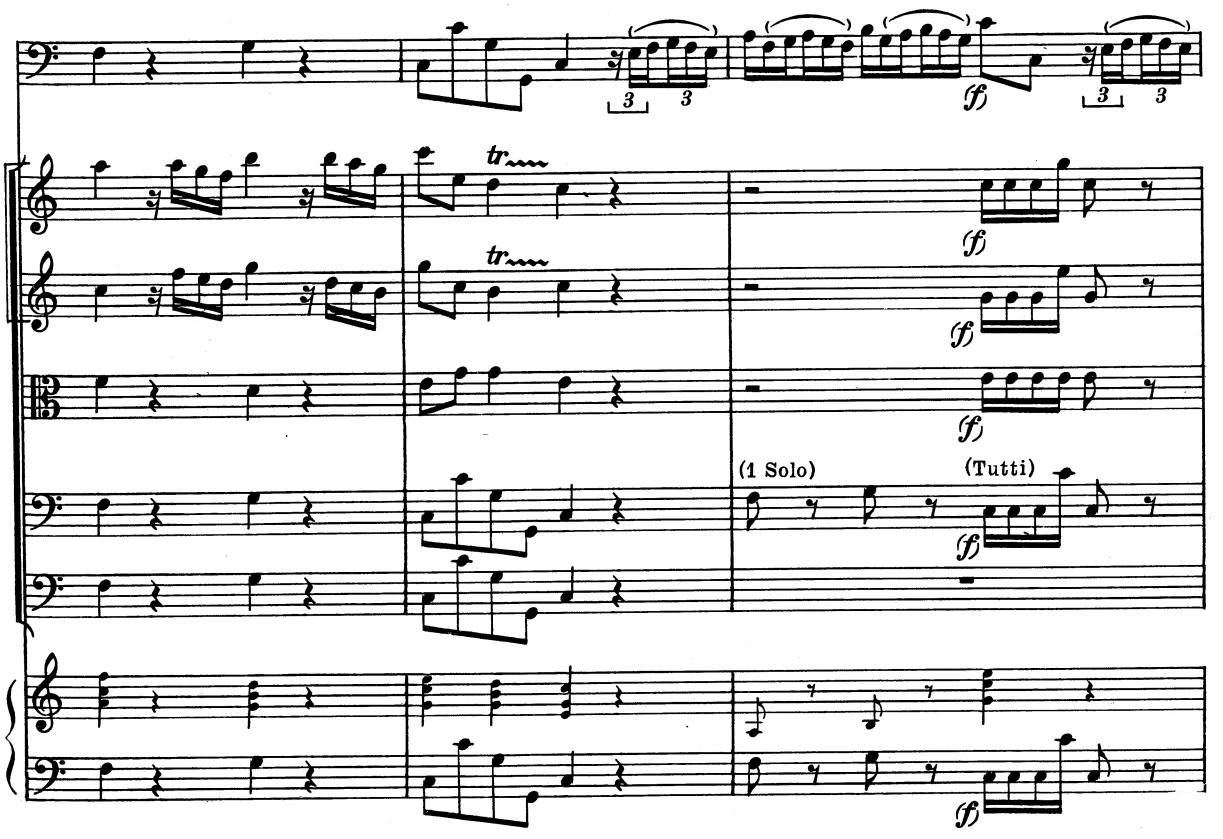


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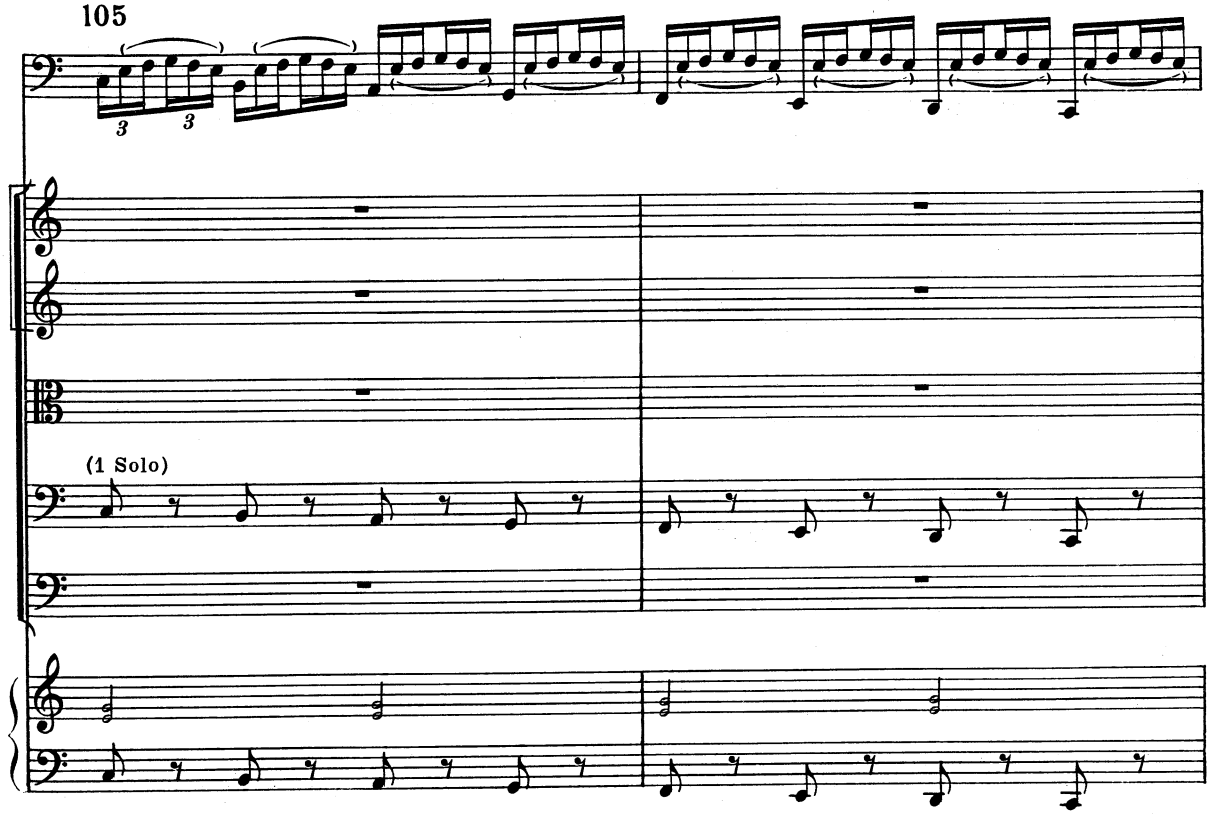

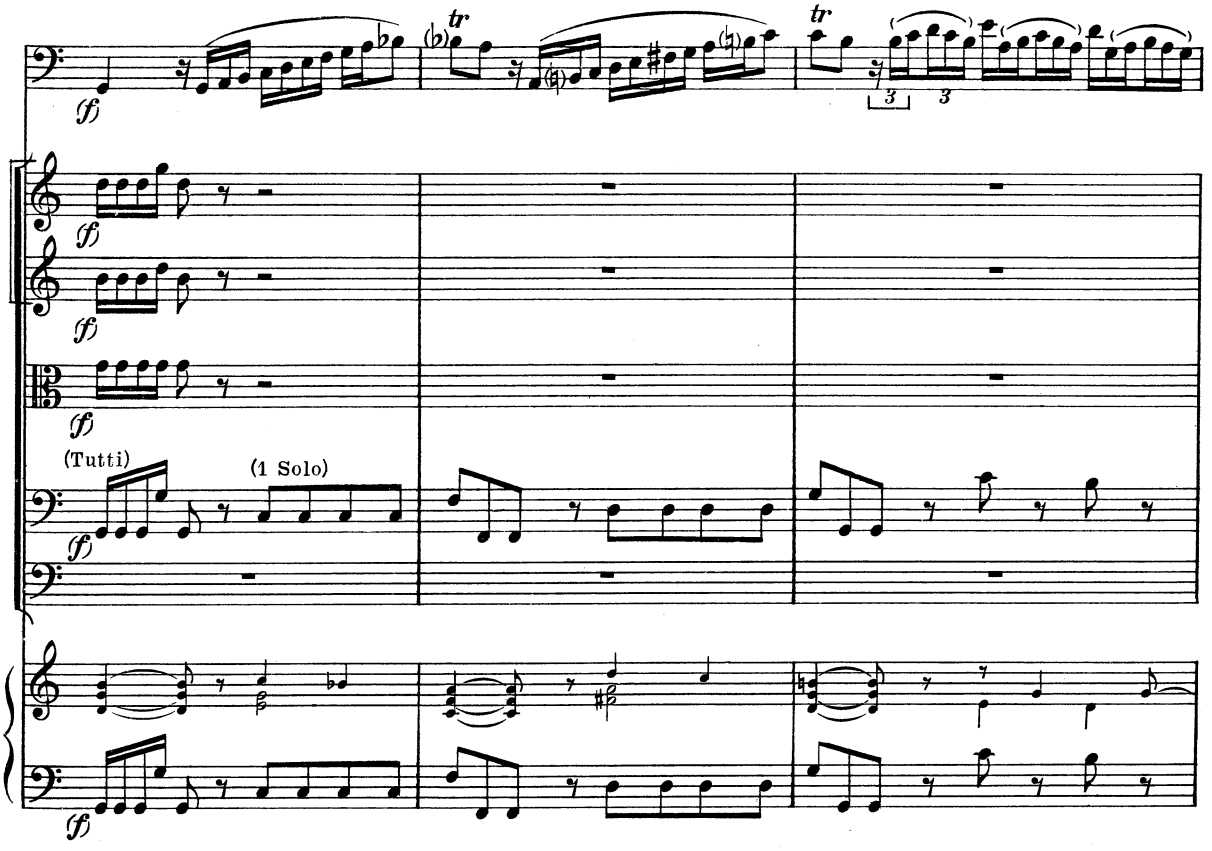


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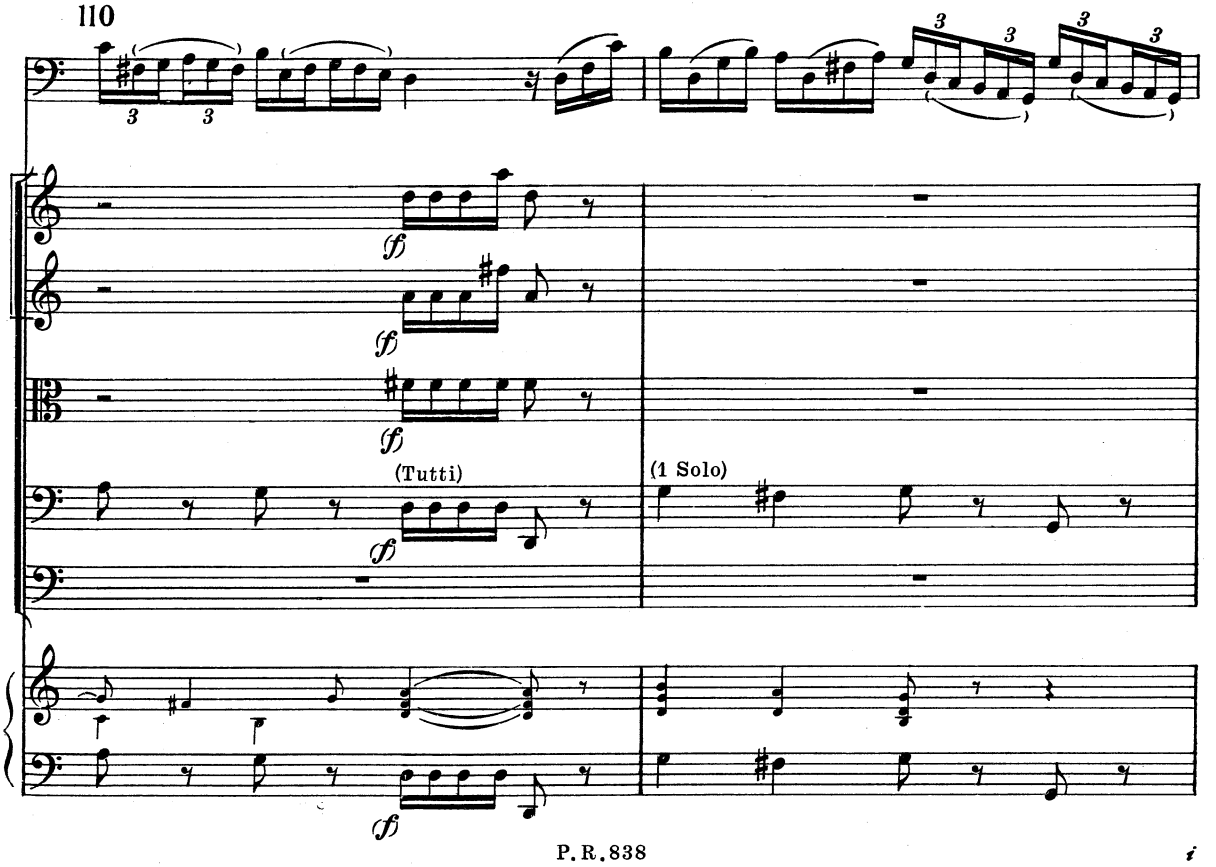

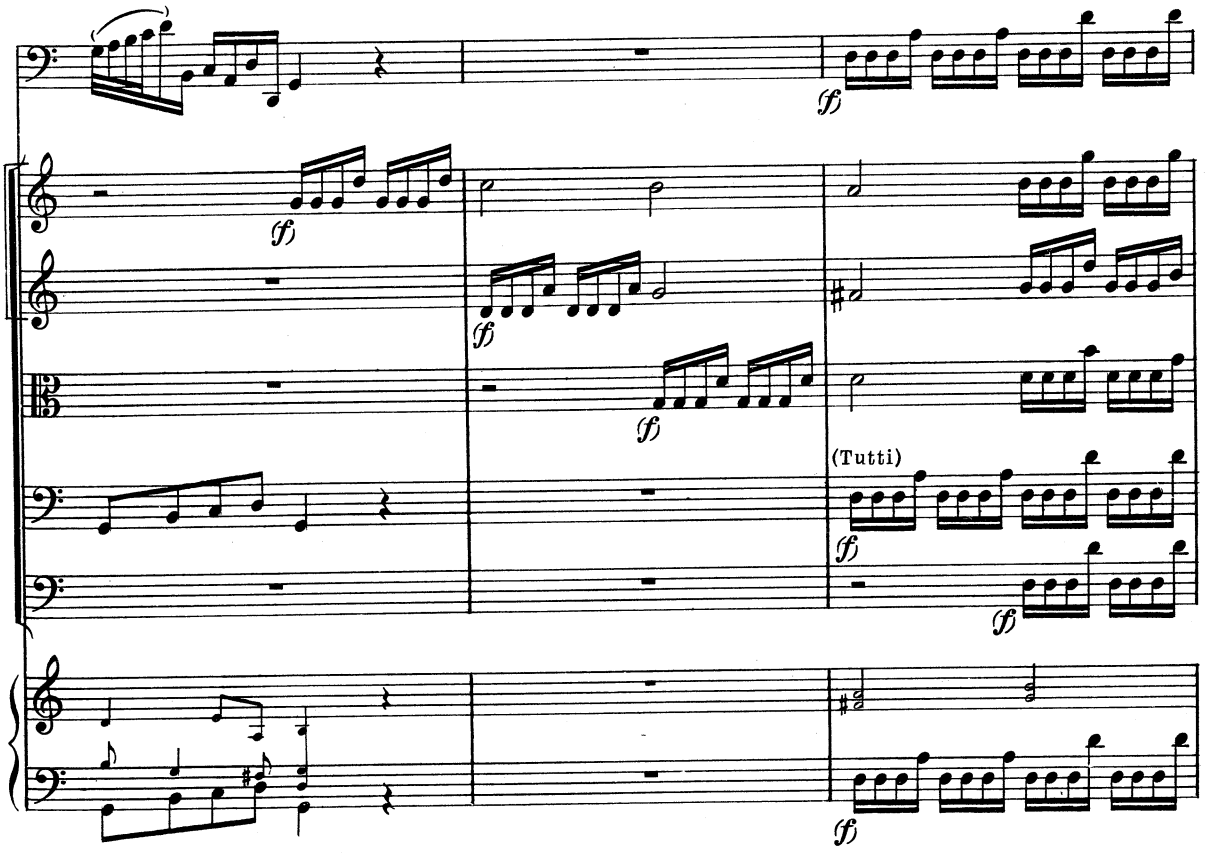


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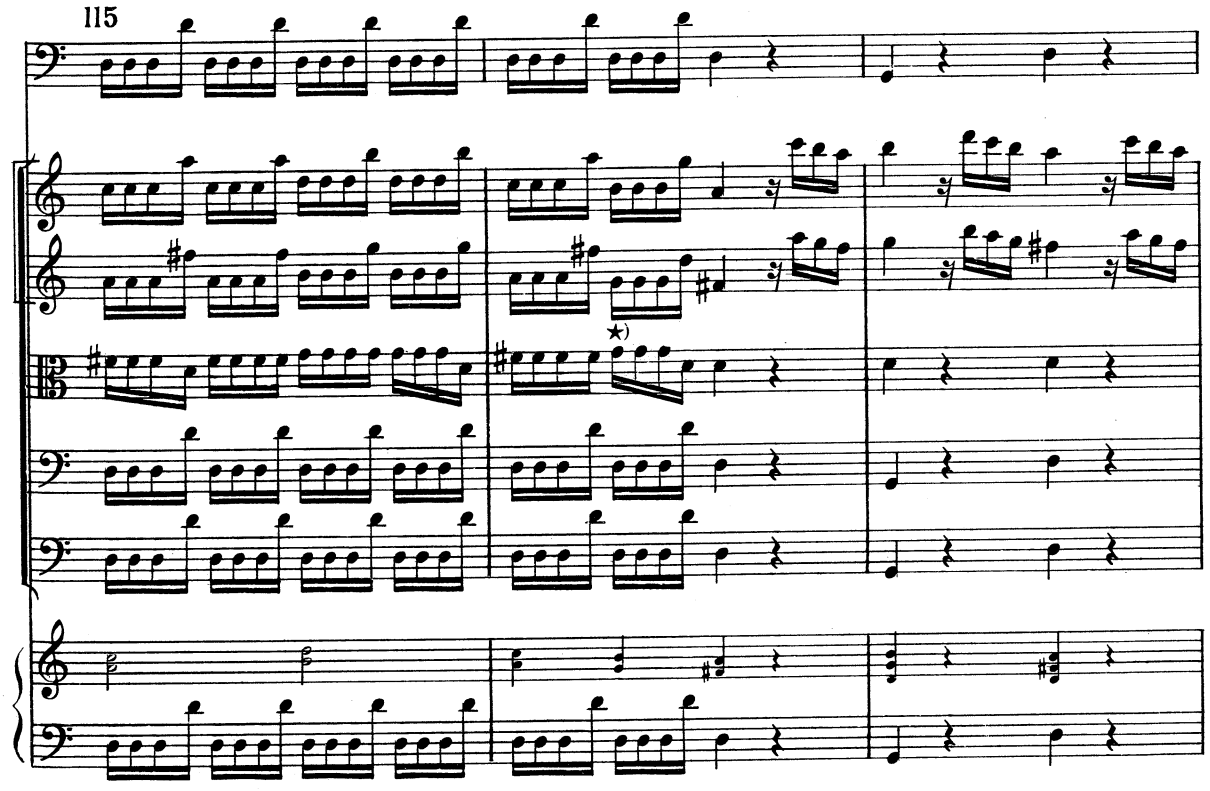

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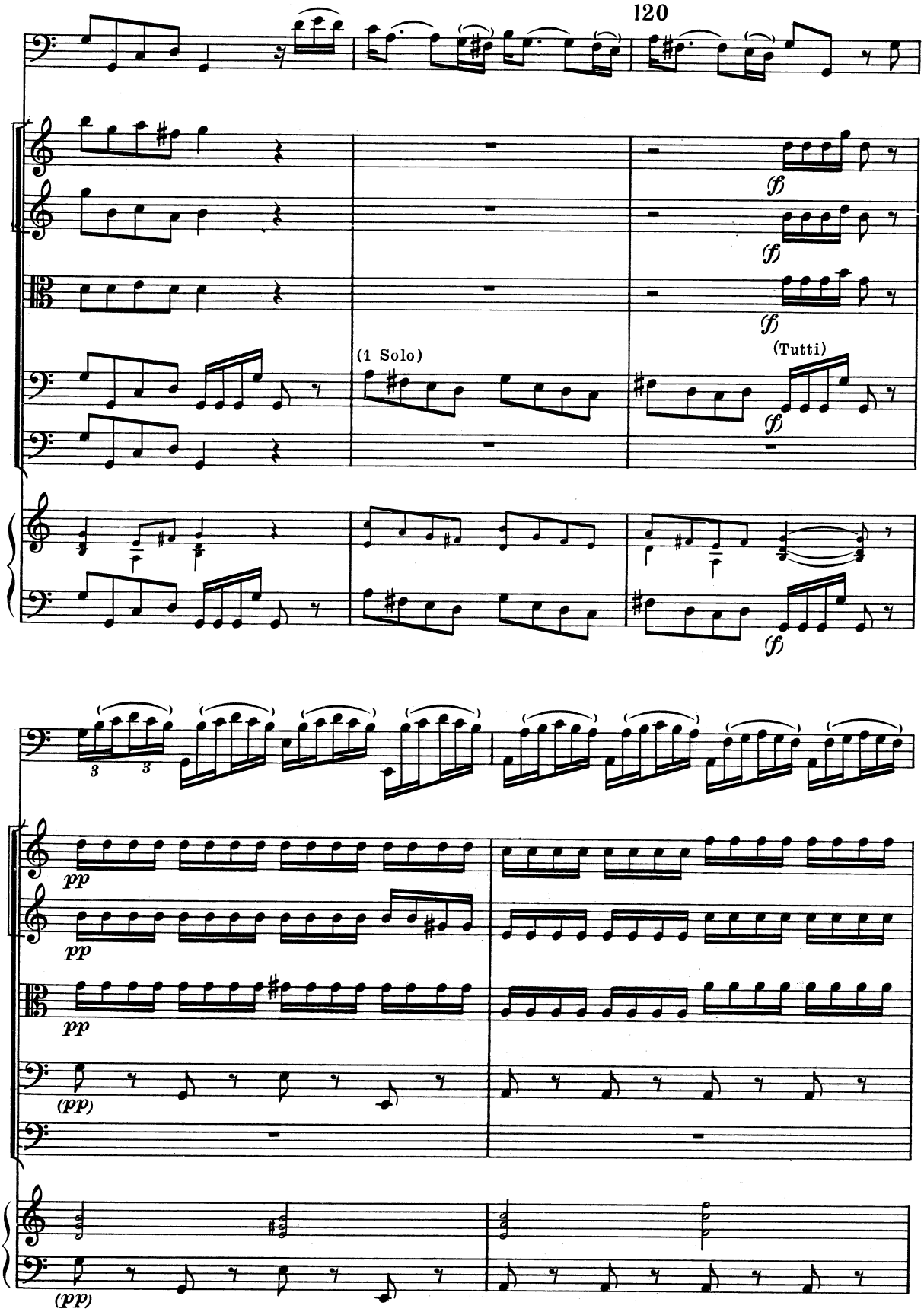
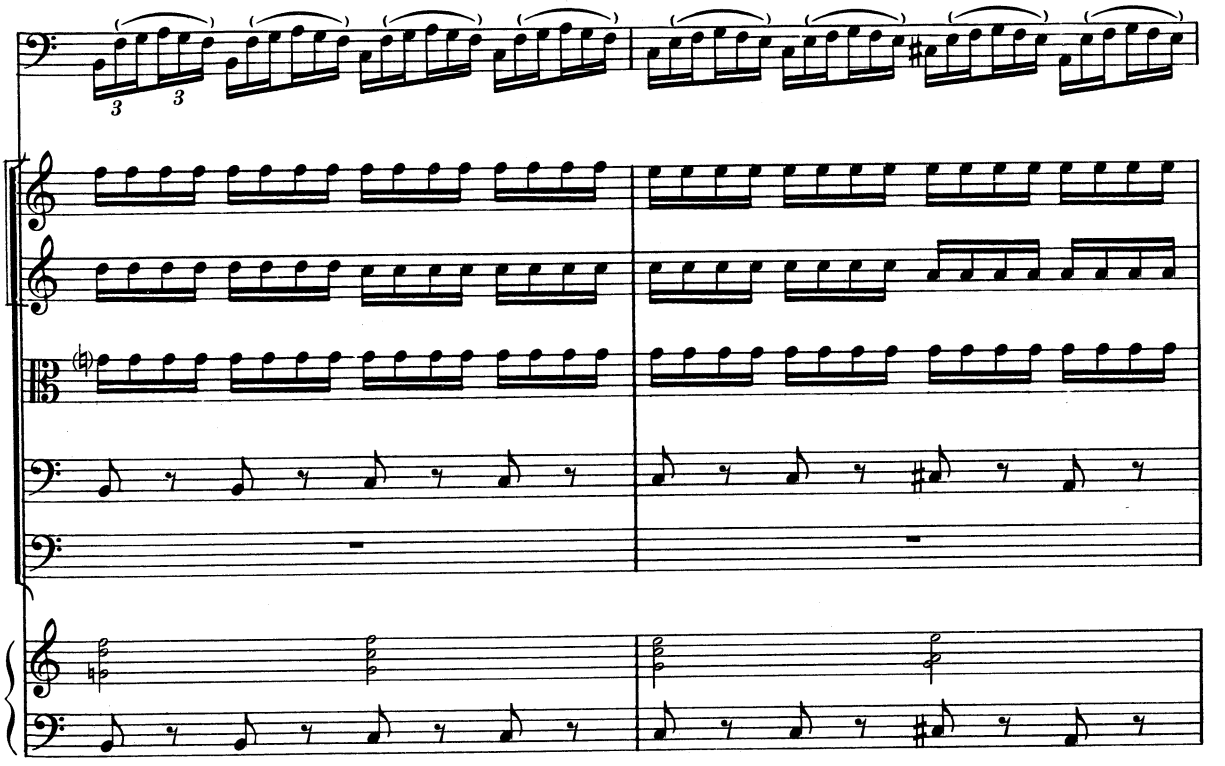

120
(1 Solo)
(Tutti)



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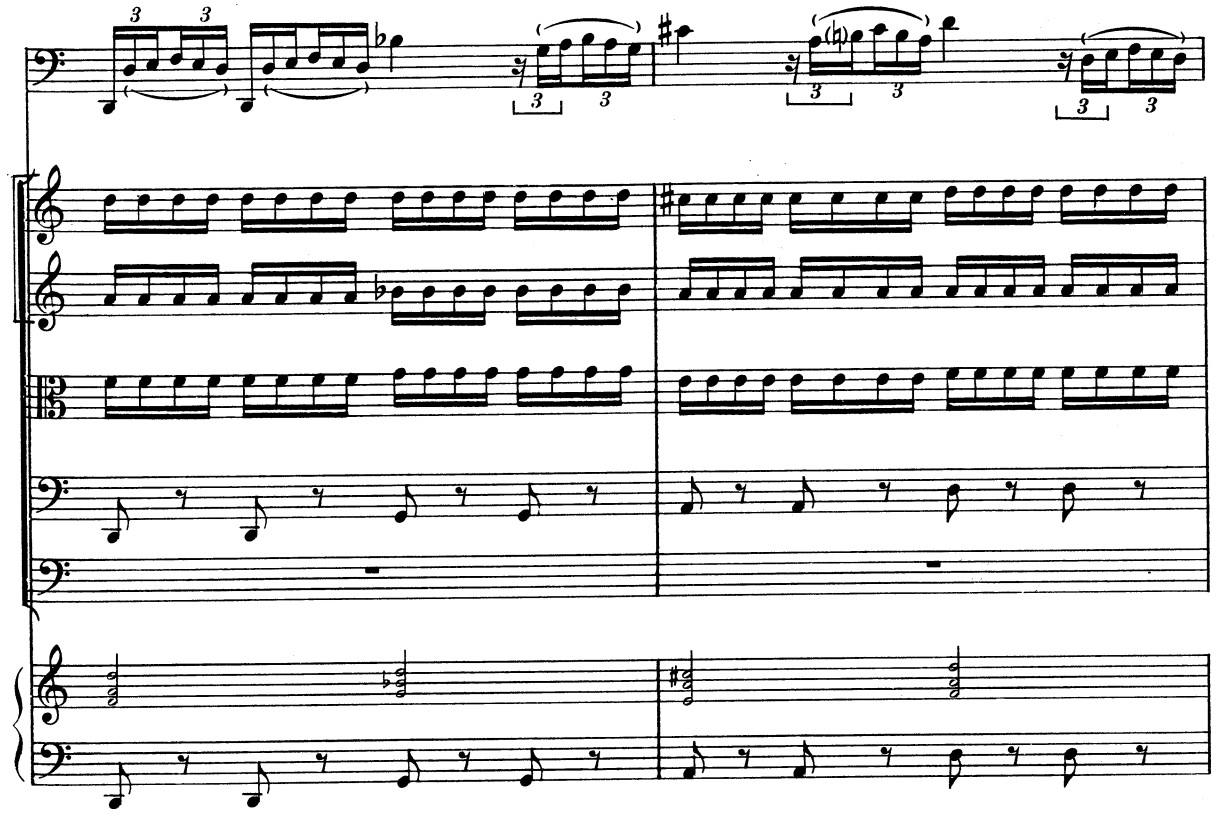

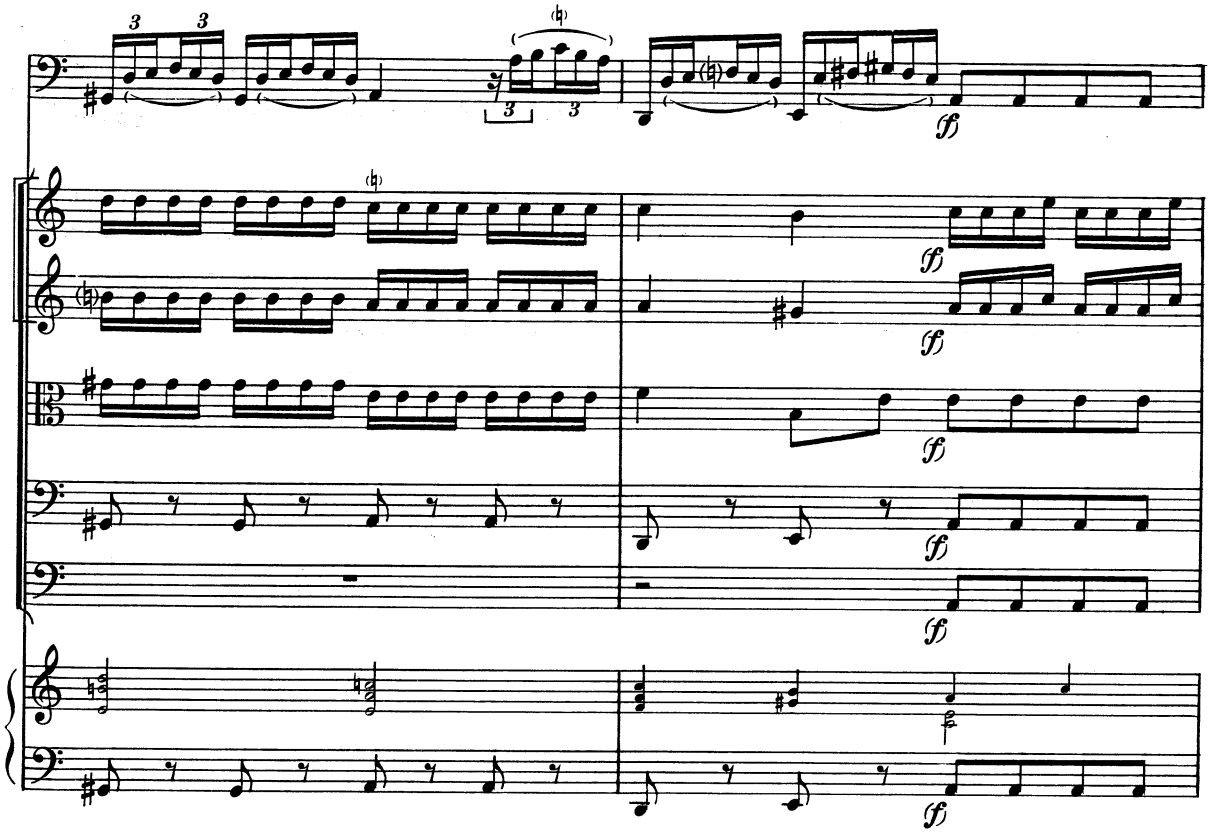

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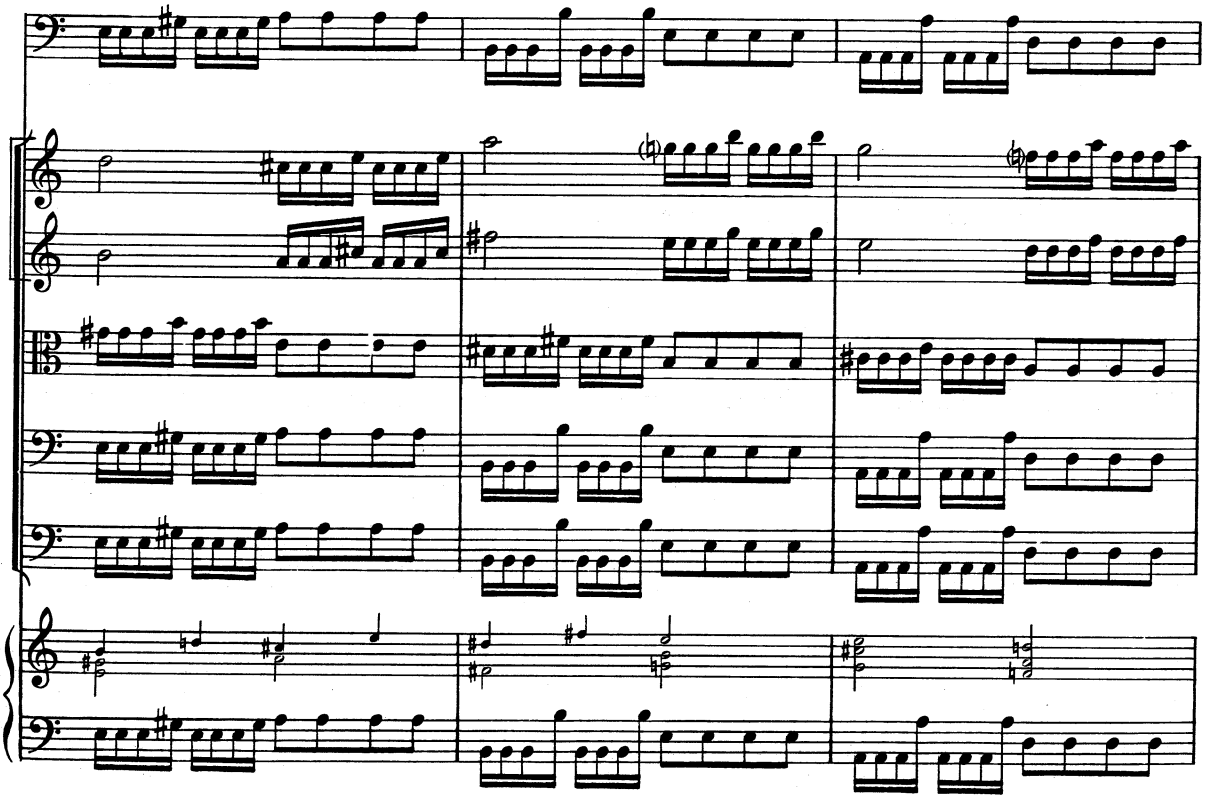

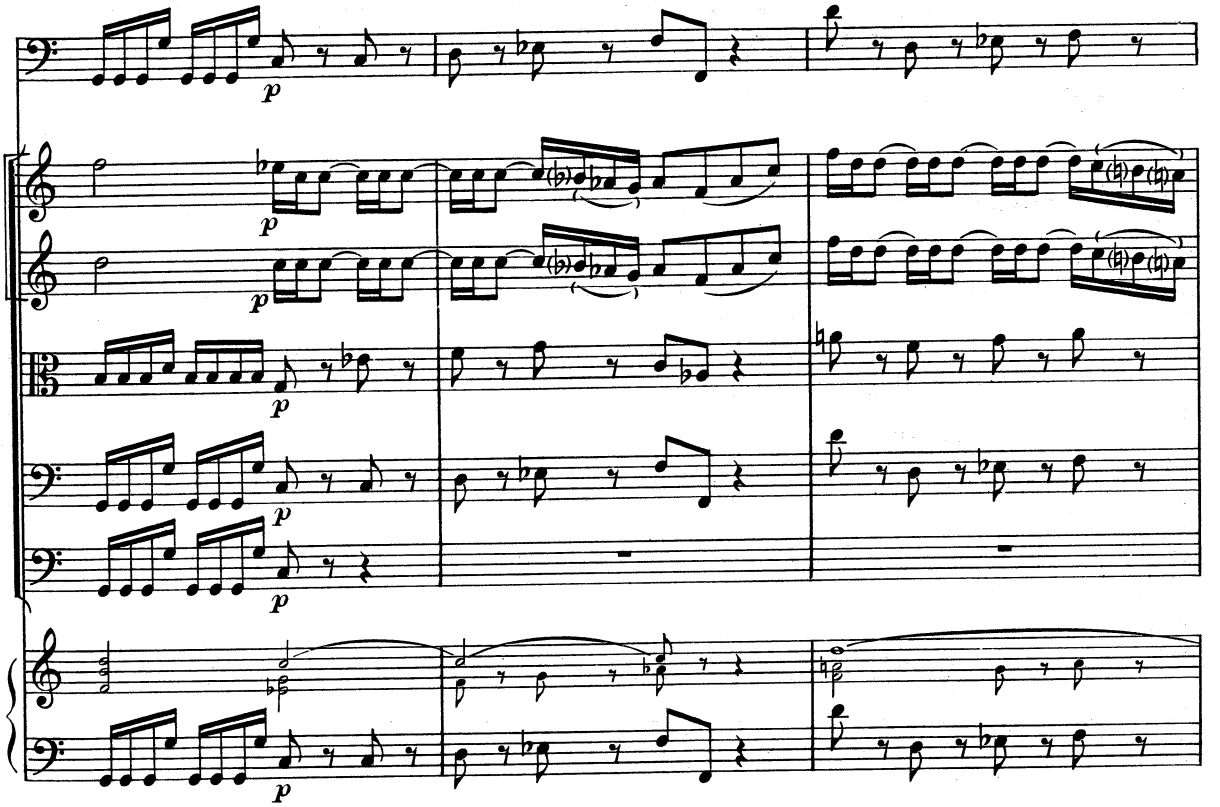
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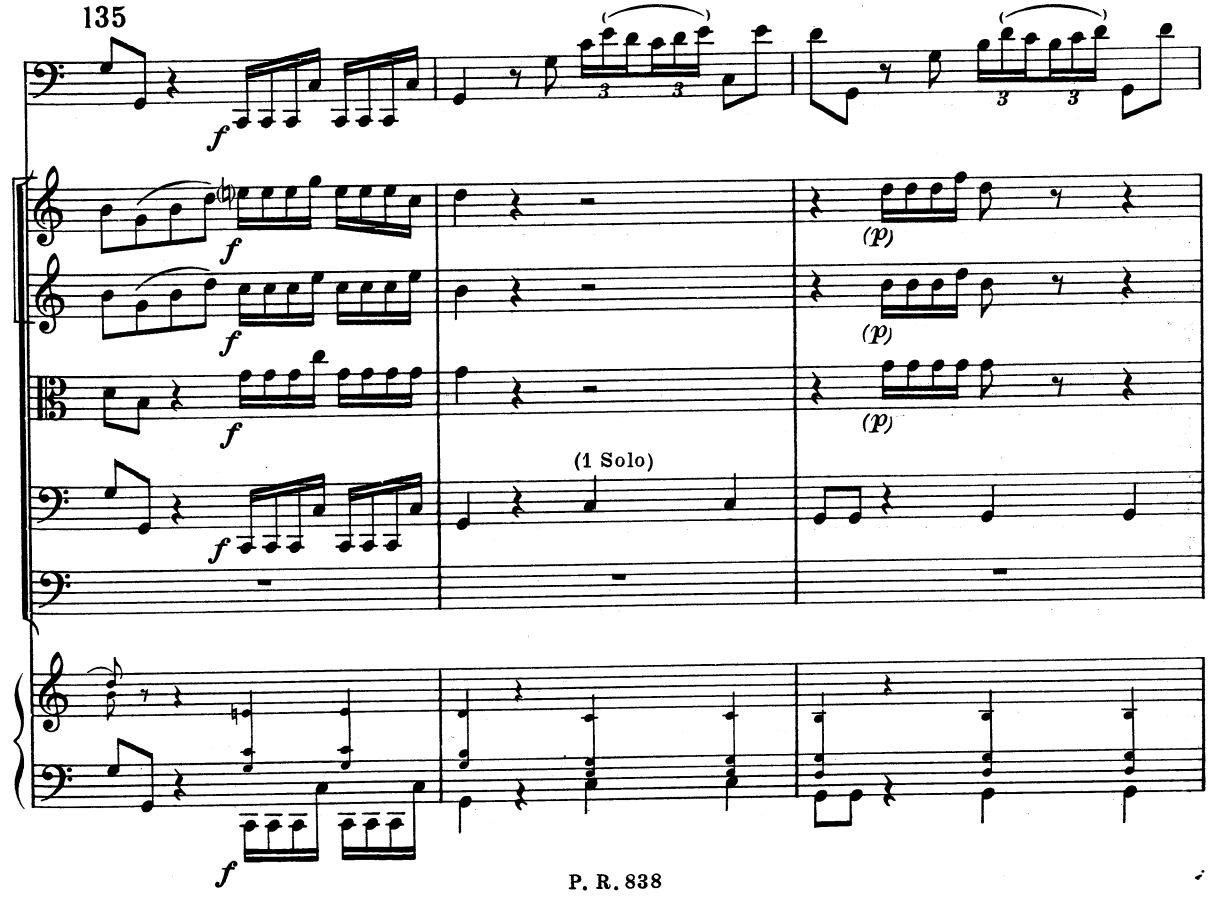
135
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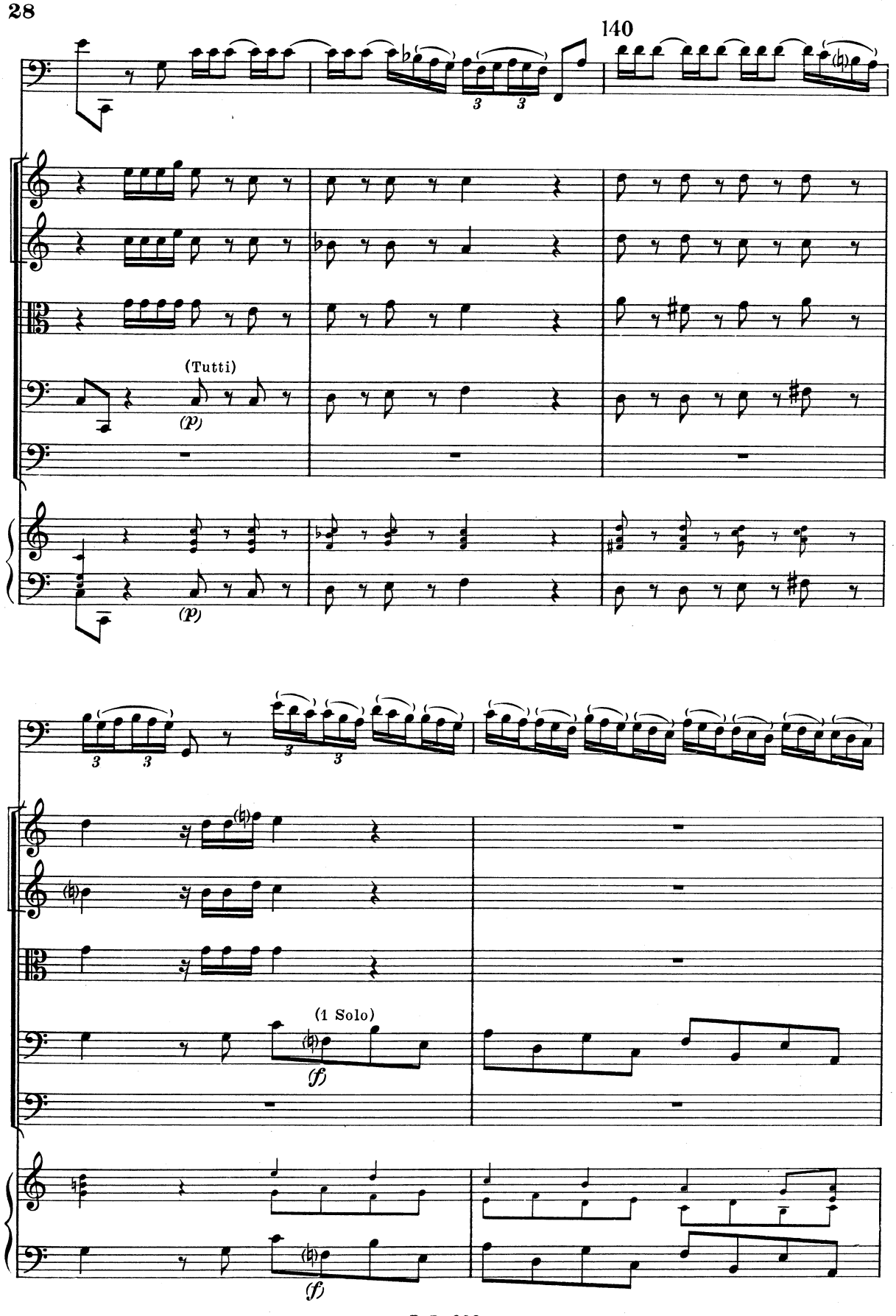
(1 Solo)
(p)


140
(Tutti)
(p)
(p)
(1 Solo)
(f)
(f)

145

tr

p

(p)

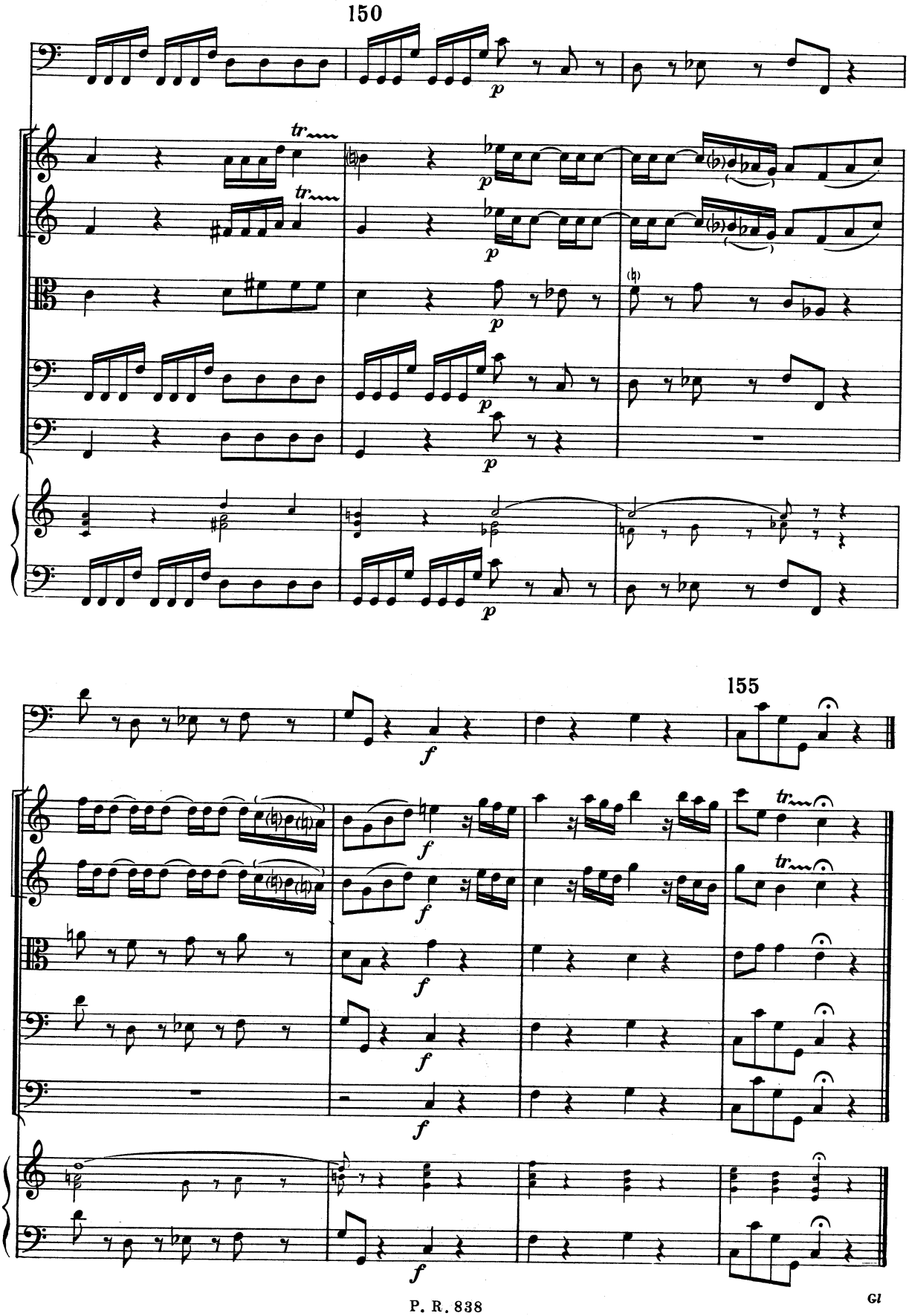
(Tutti)

(1 Solo)

f

(f)

(Tutti)


150
155

# Luidgi Merci

# *Sonata I*

*Opera Terza*

*A Fagoto ò Violoncello, col' Basso Continuo*

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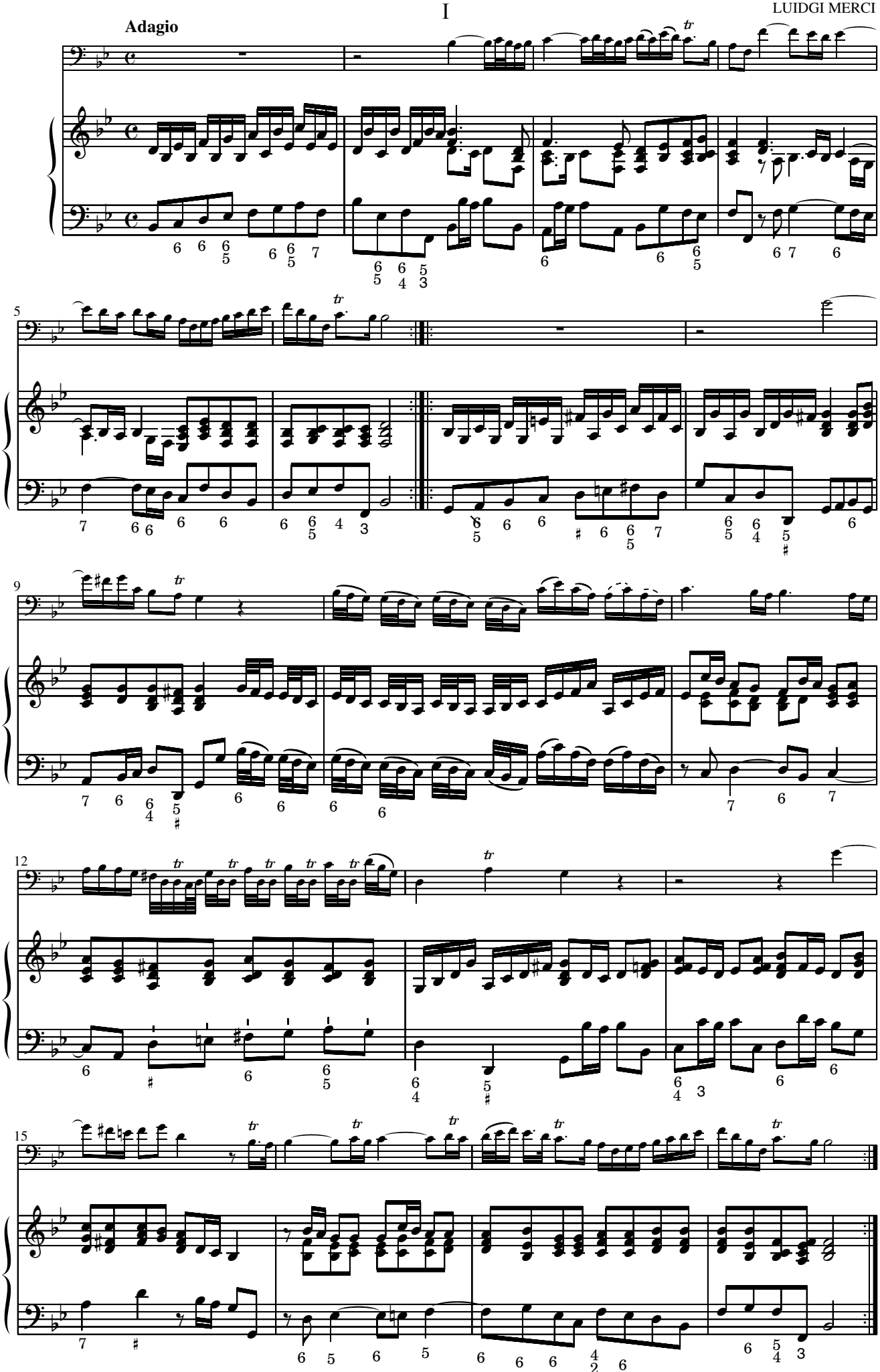
# Sonata I

## I

LUIDGI MERCI

**Adagio**



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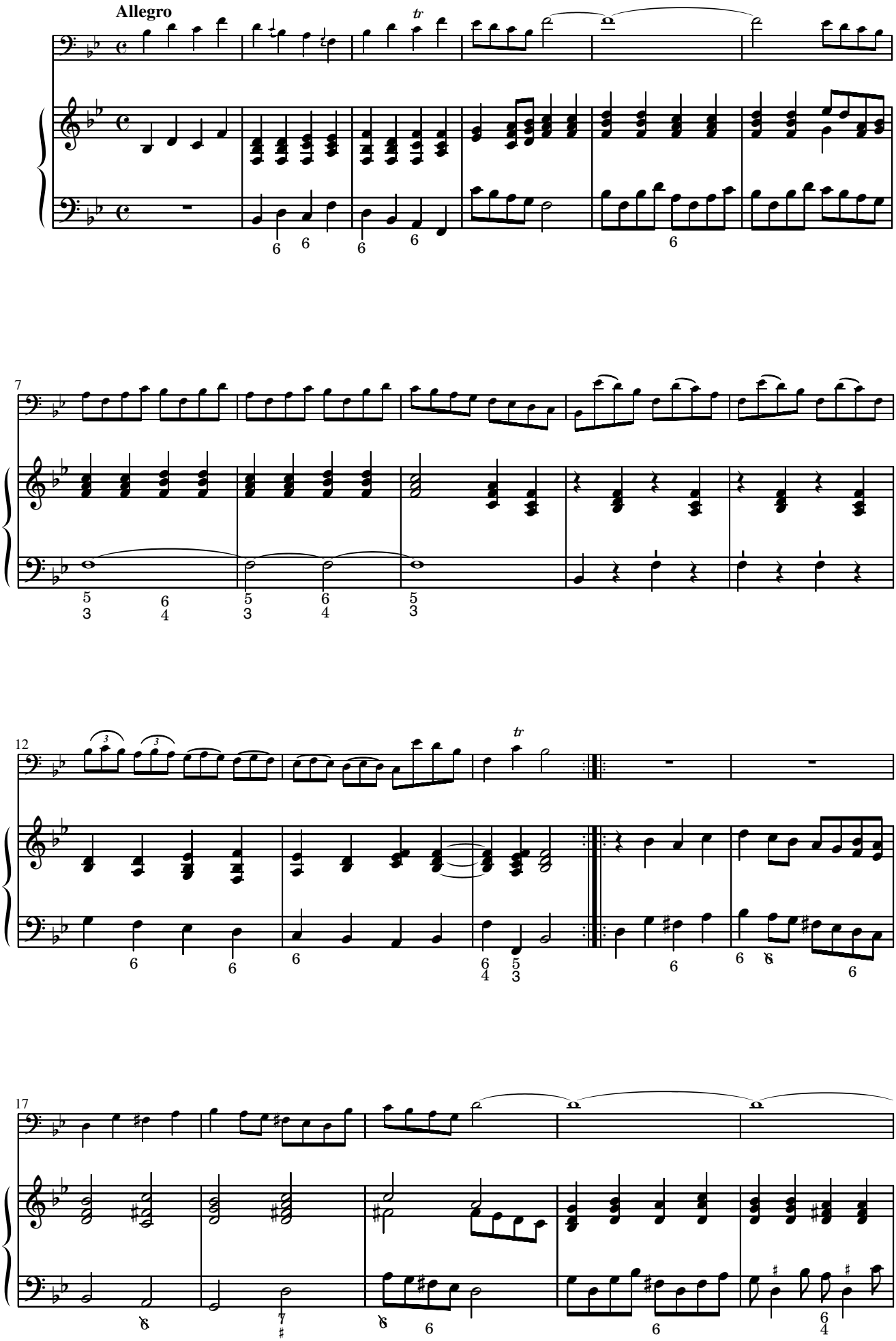

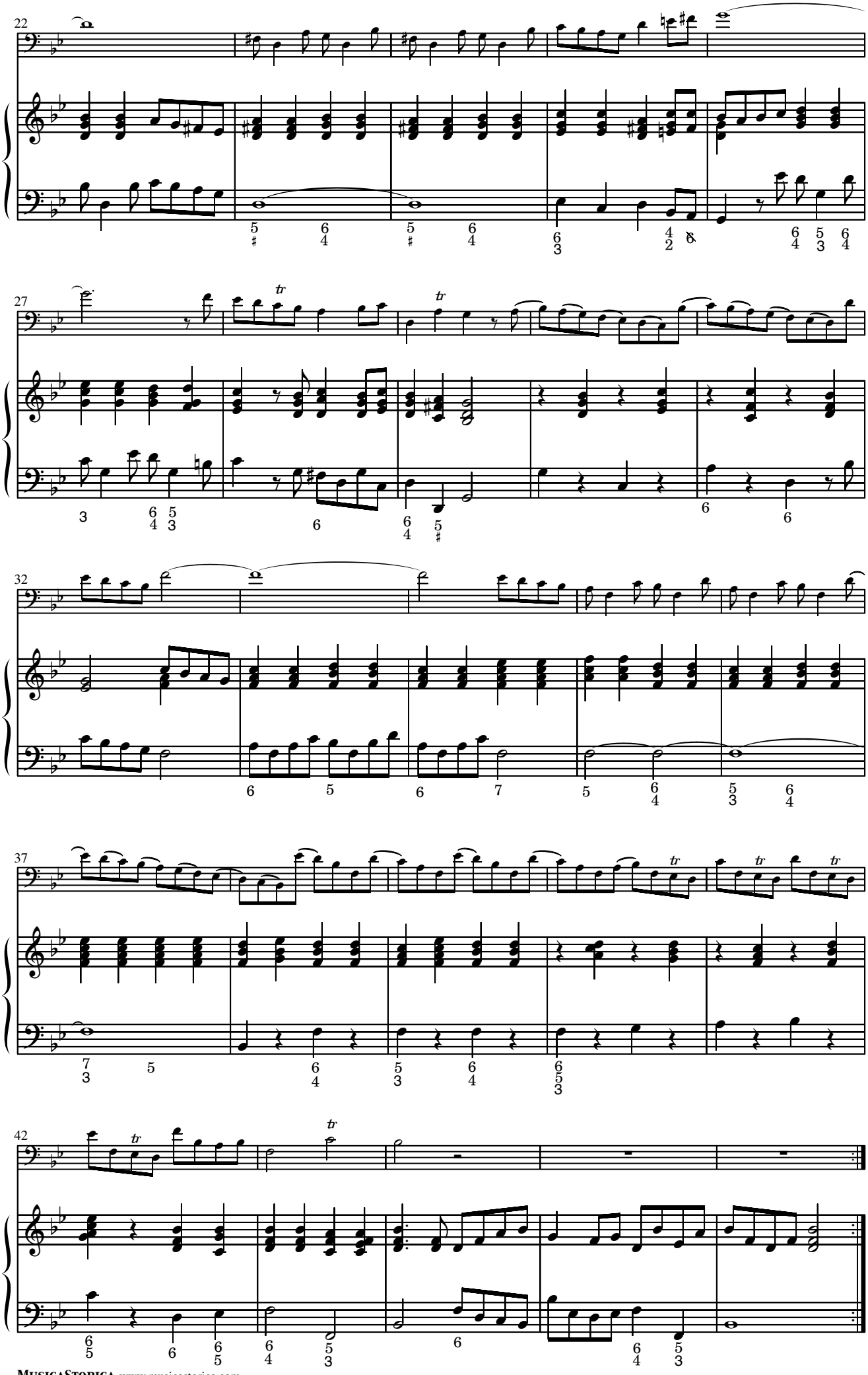

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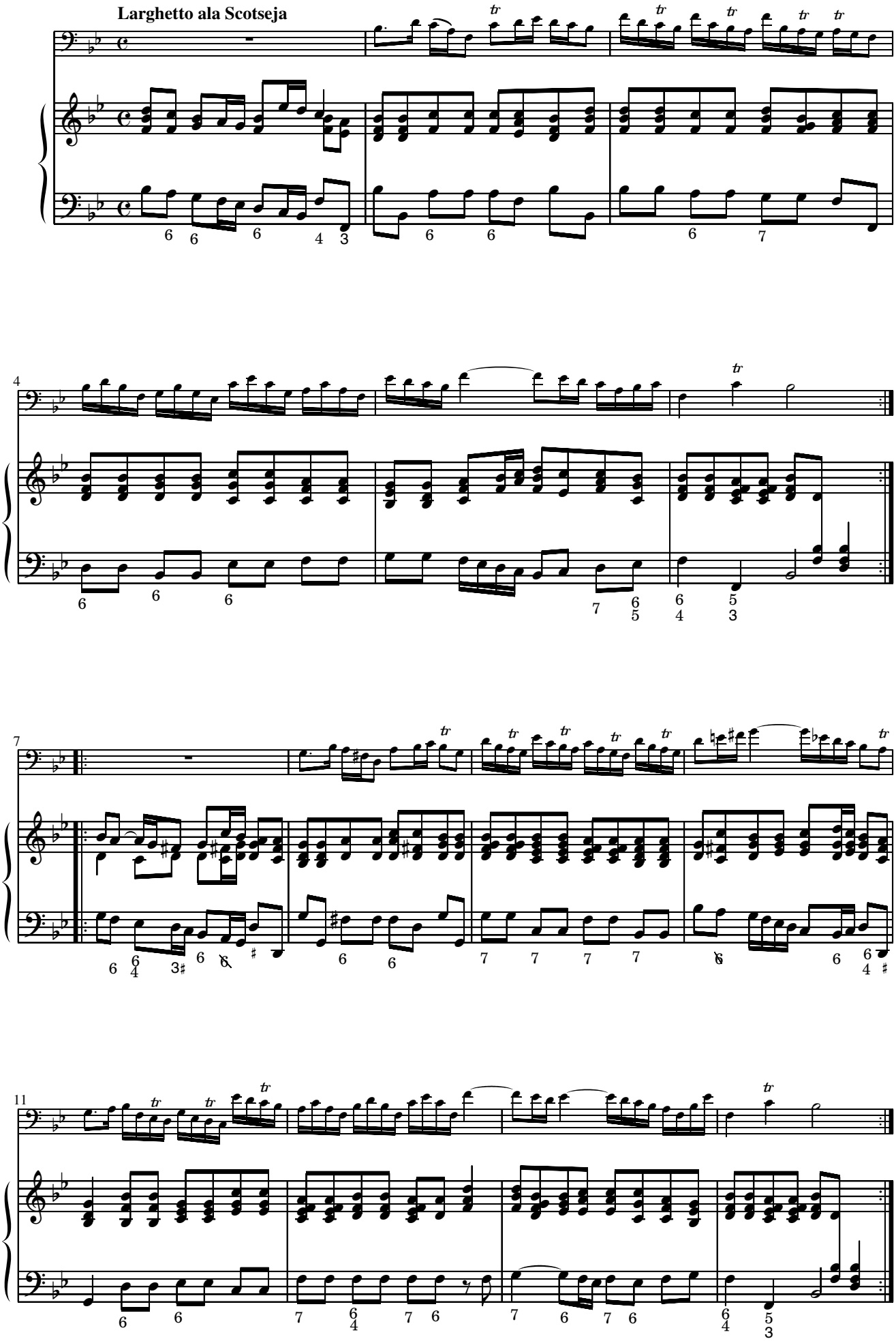

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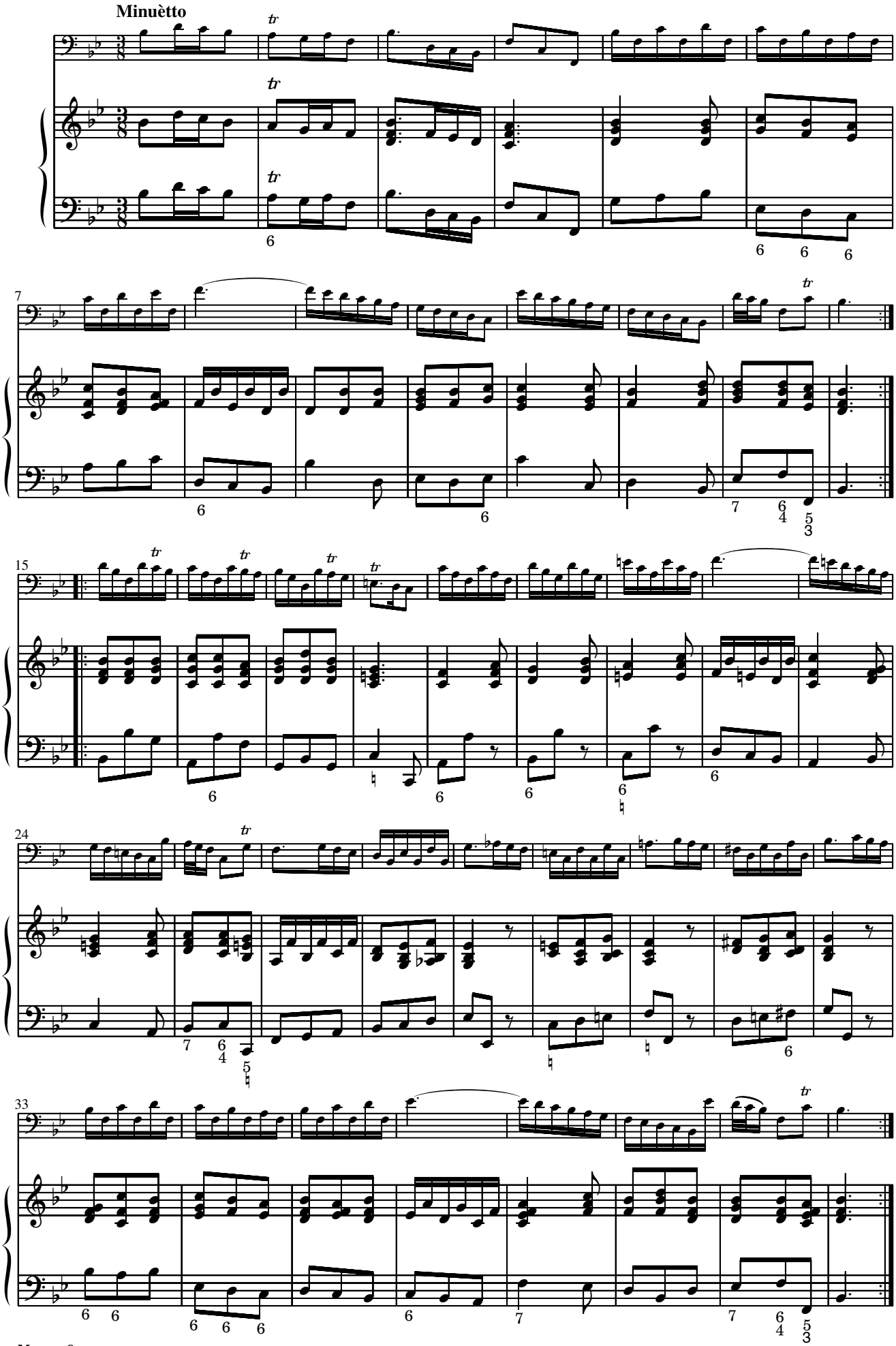


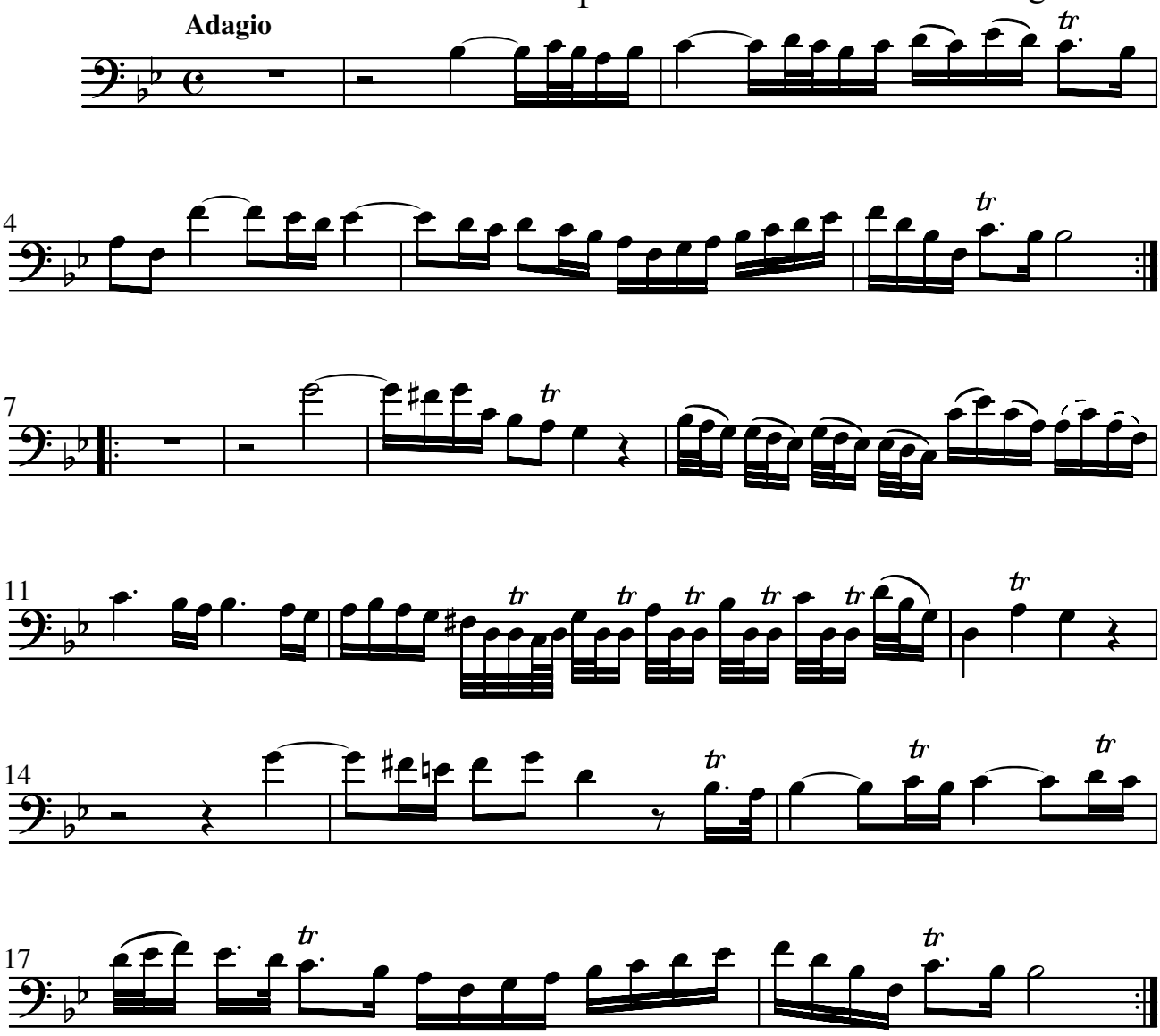
Fagotto ò Violoncello

# *Sonata I*

Luidgi Merci

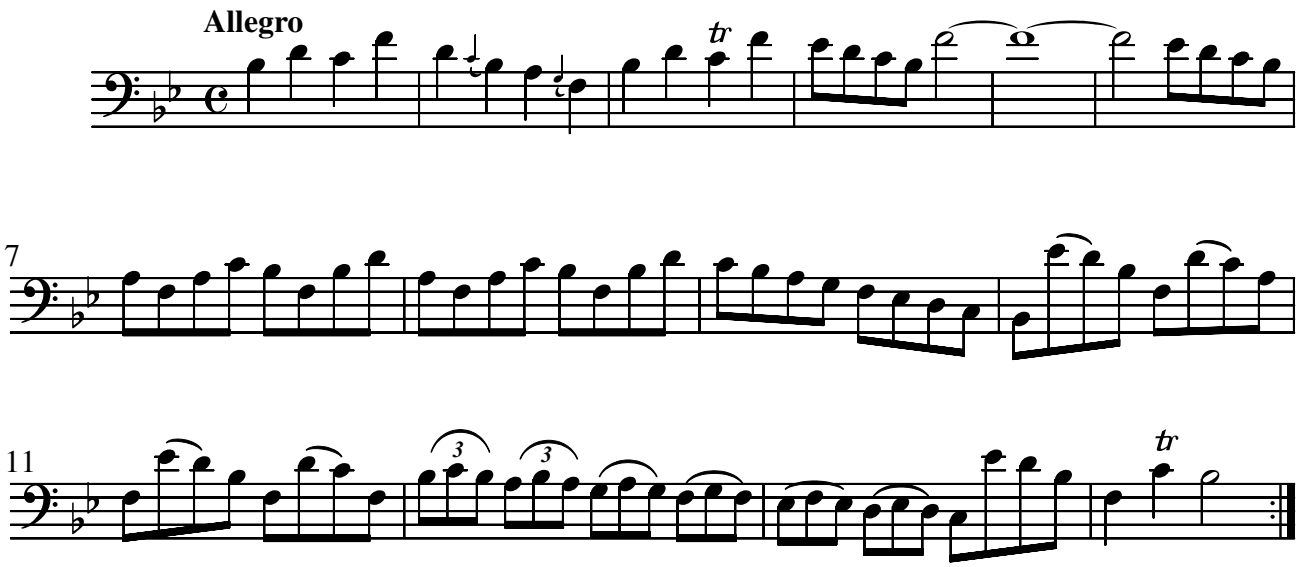
## I

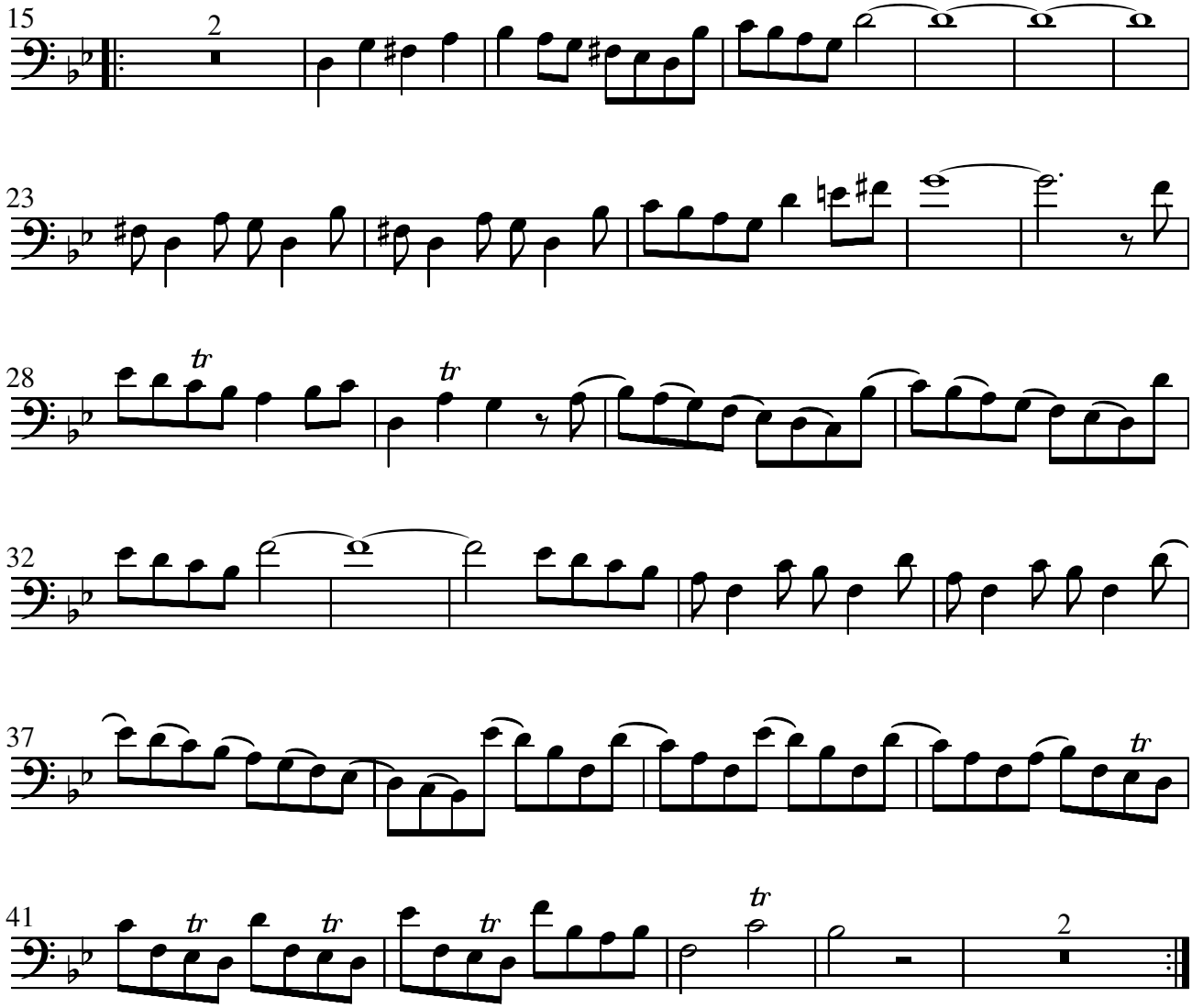
**Adagio**



## II

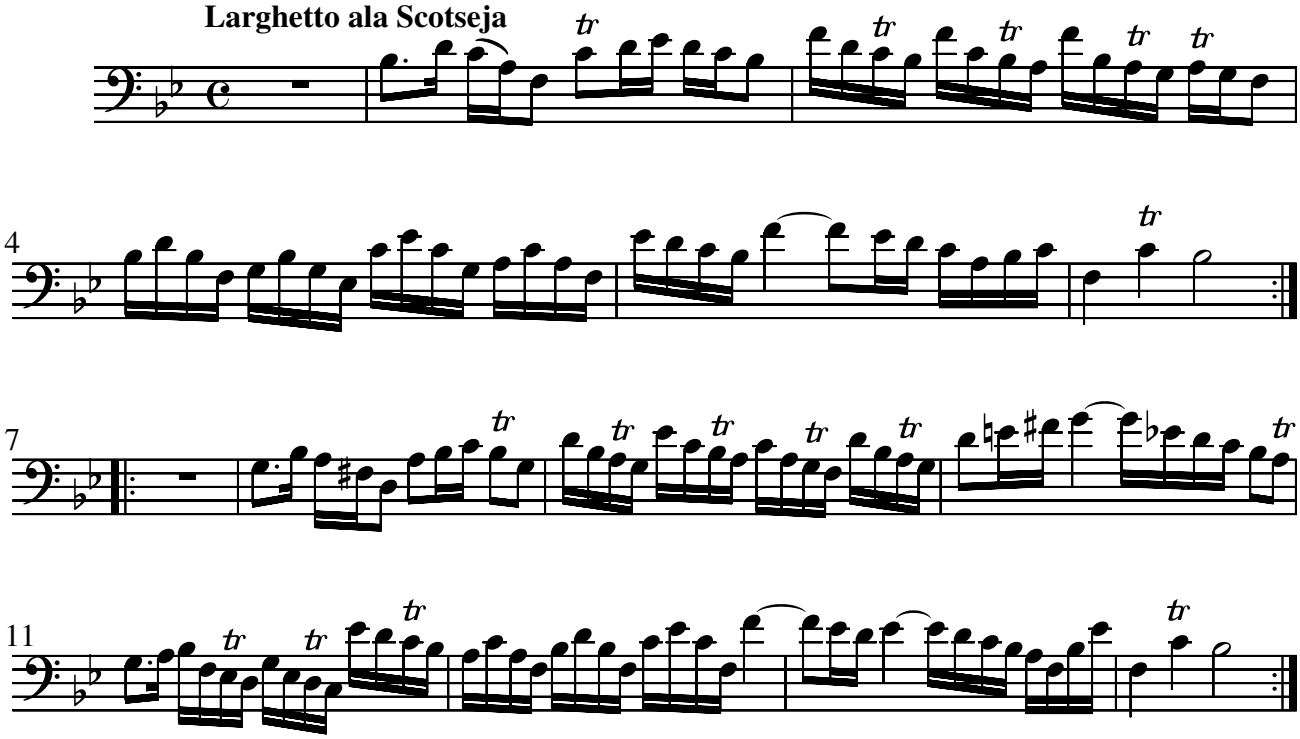
**Allegro**





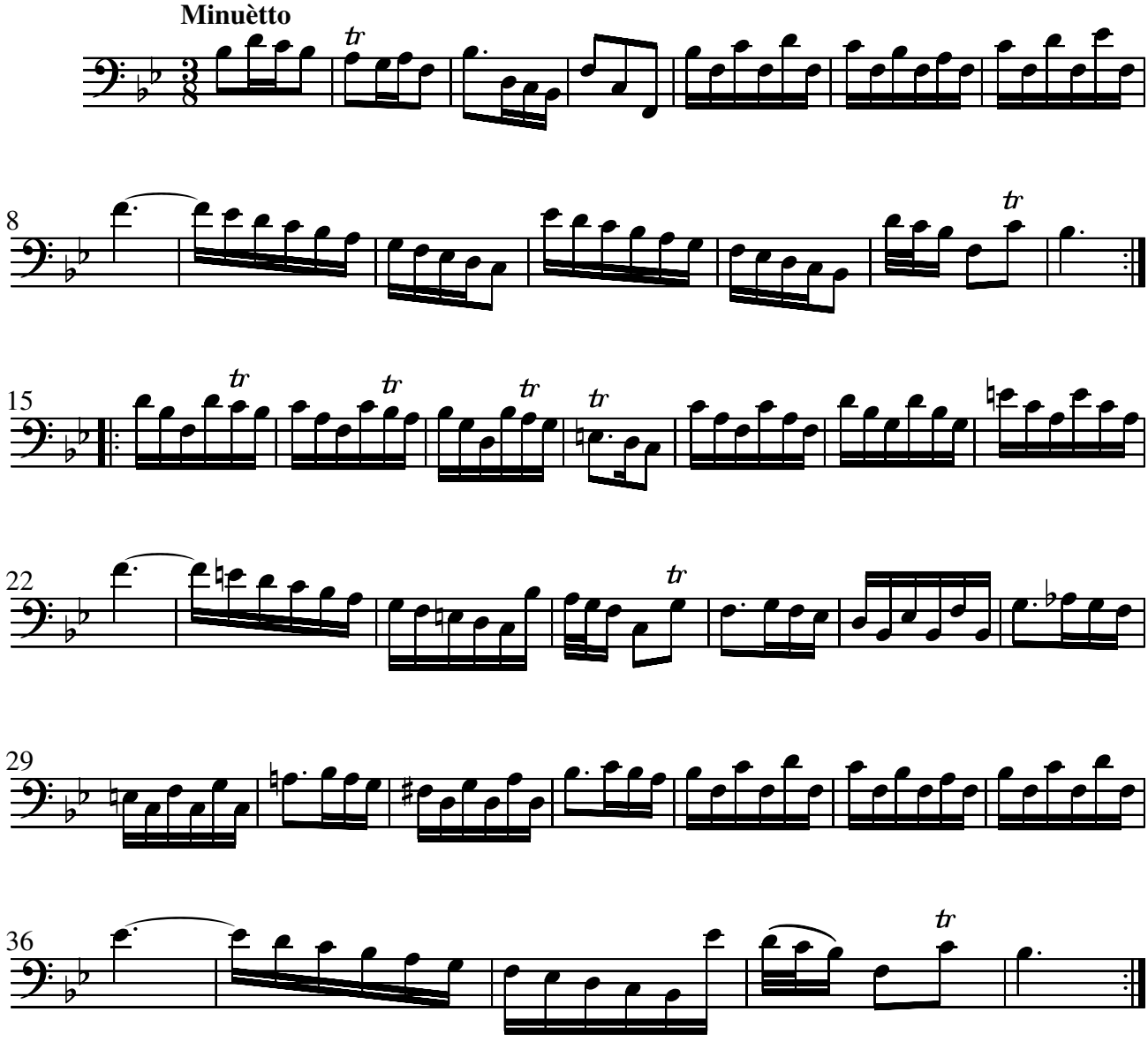

## III

**Larghetto ala Scotseja**



# IV

**Minuètto**



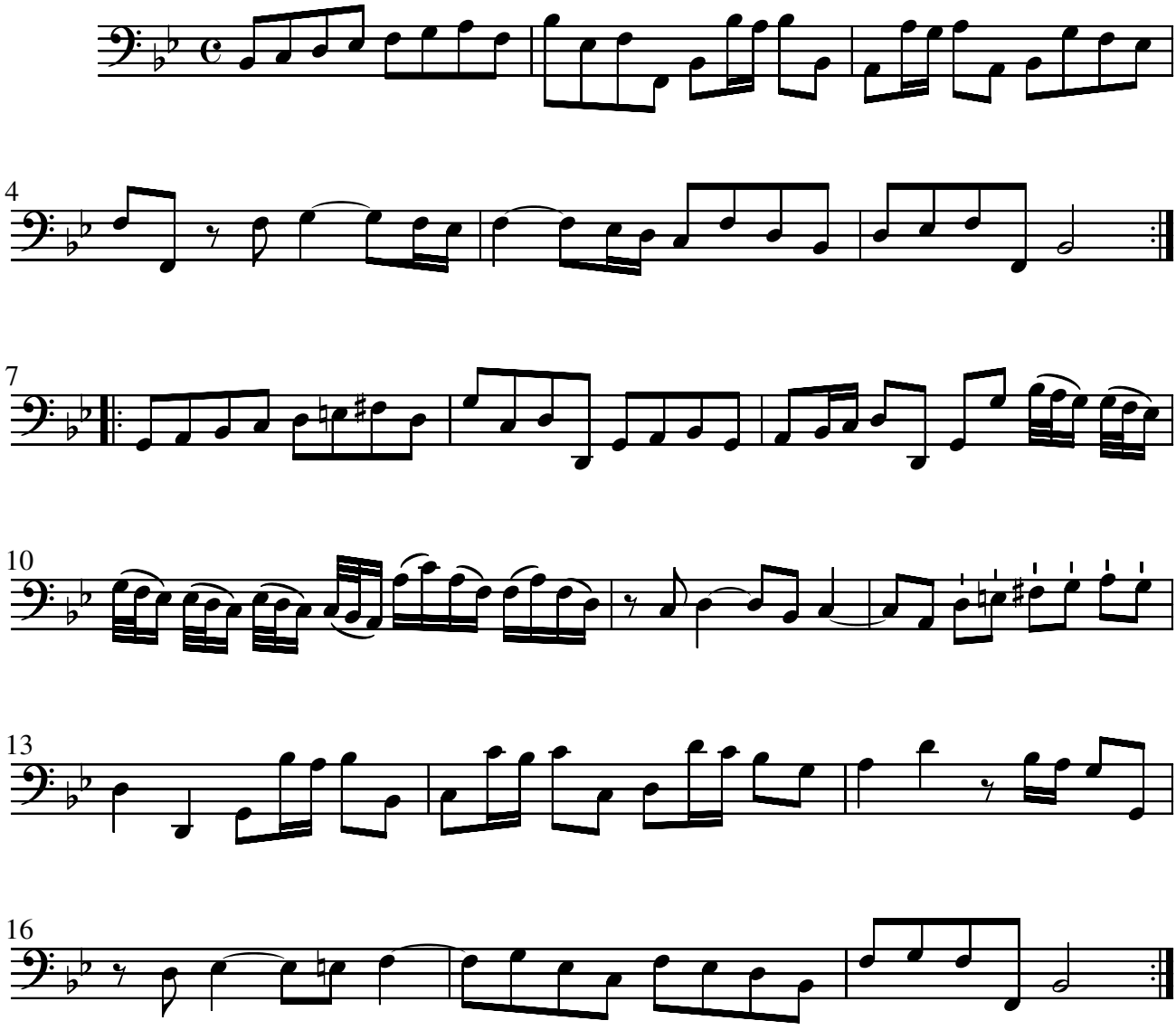
Basso

# *Sonata I*

I

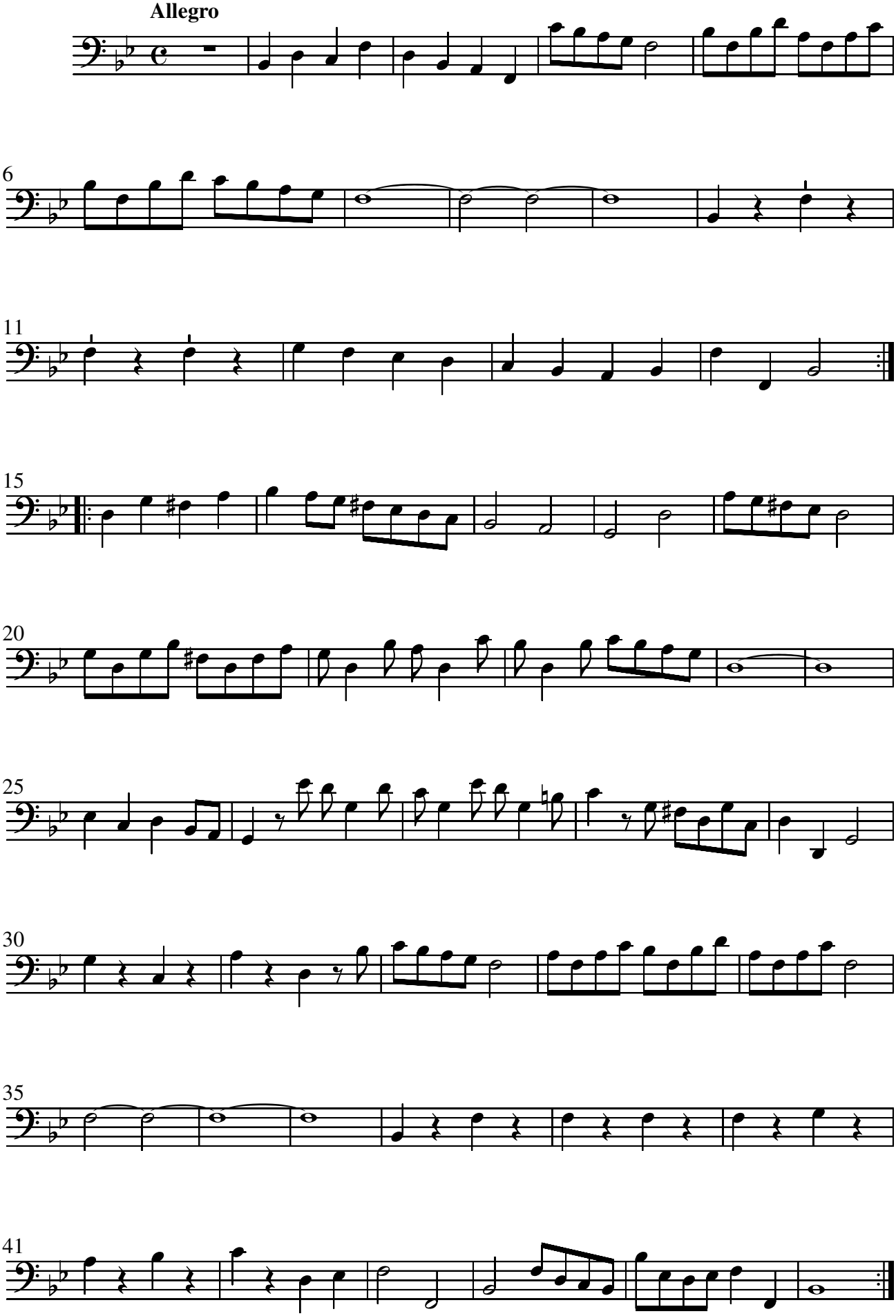
**Adagio**

Luidgi Merci



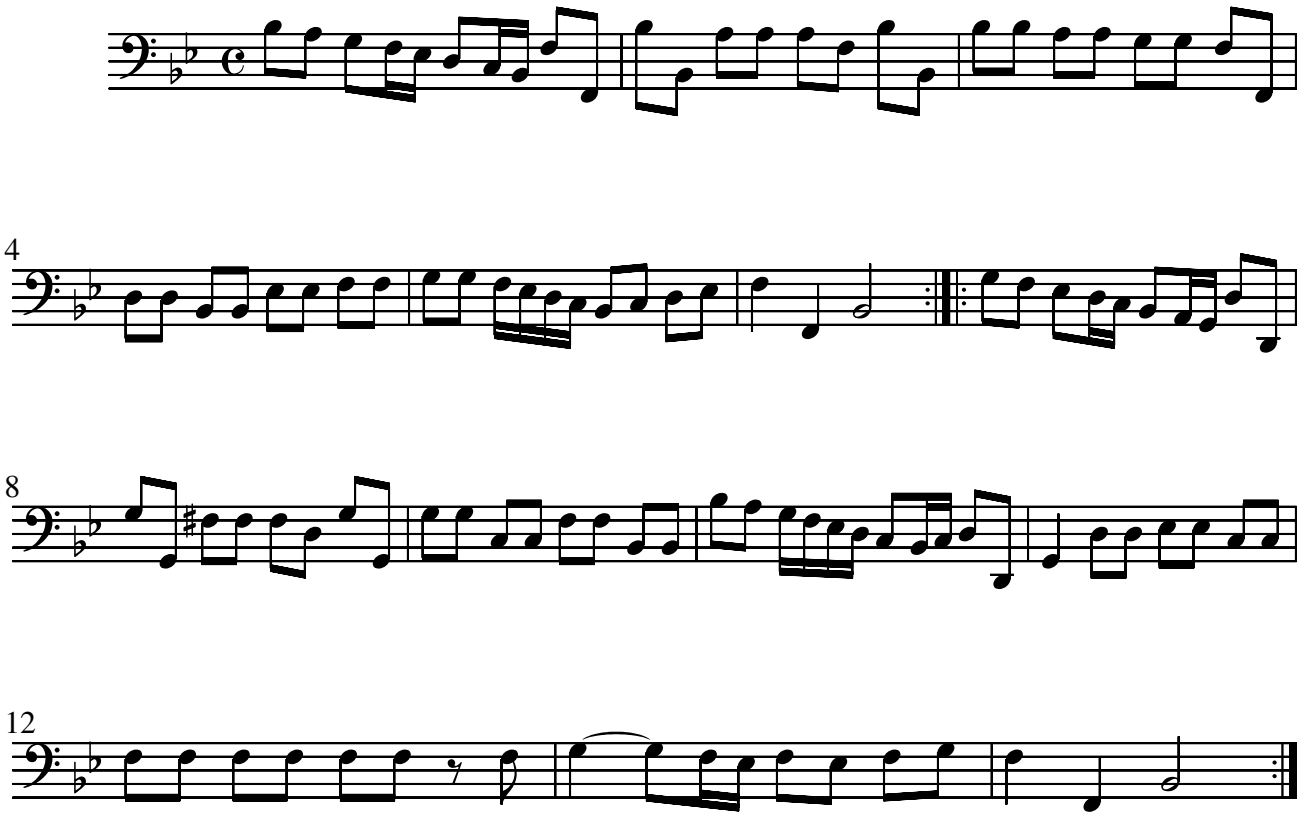
# II

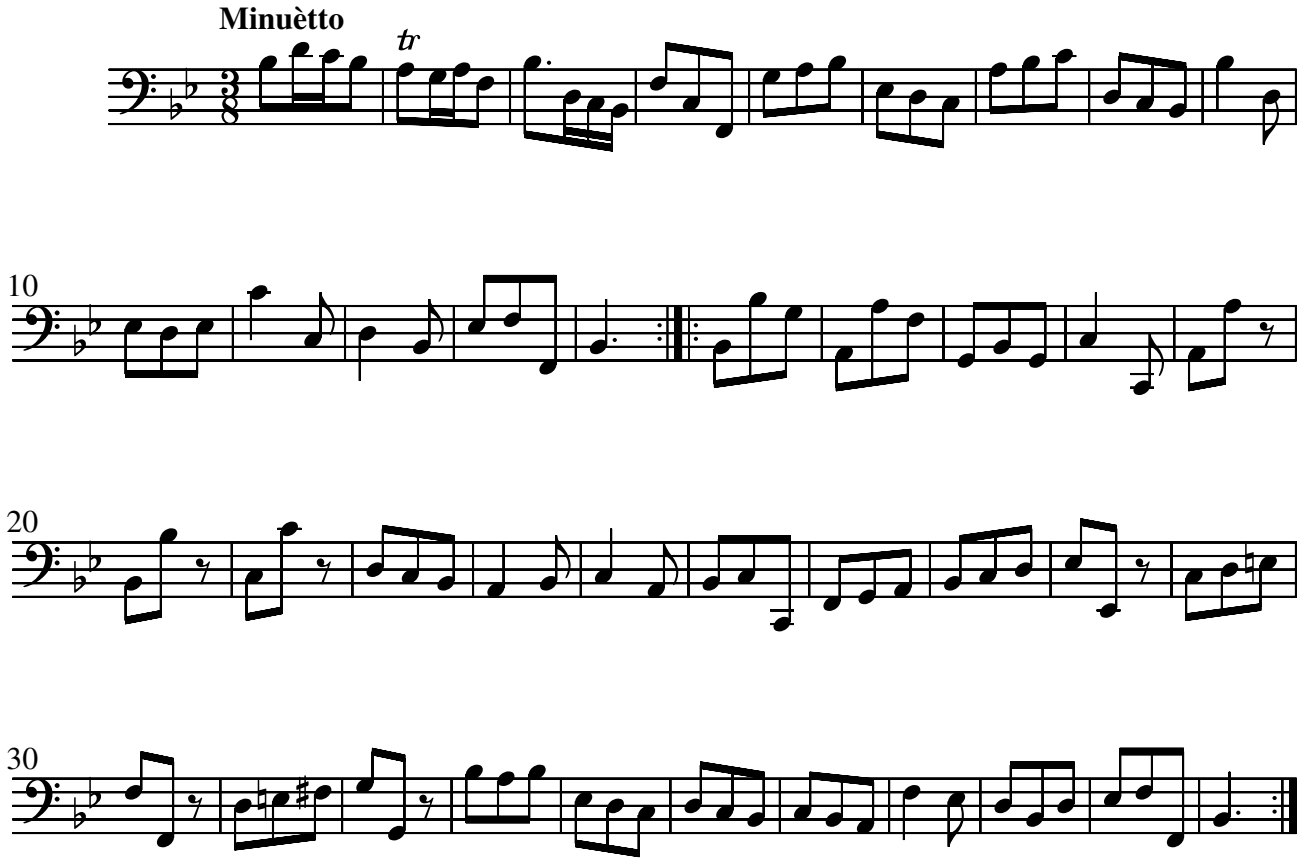
**Allegro**



## III

**Larghetto ala Scotseja**



## IV

**Minuètto**