

PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN MEDIA

Estructura de la prueba:

A) Ejercicio de lenguaje Musical: El contenido de estos ejercicios será el establecido en la Programación Didáctica de la asignatura de Lenguaje Musical.

B) Prueba de instrumento. Constará de dos partes:

Lectura a primera vista de un fragmento con una extensión aproximada de 8 a 12 compases con dificultad correspondiente al curso 4º del Programa de Formación General Elemental.

Interpretación como mínimo de 3 obras o estudios de distintos estilos, una de ellas impuesta (**T. Albinoni: *Concierto en Do M Op. 9 N° 5***), incluidas en el curso 4º del Programa de Formación General Elemental. 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 20 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:

- C. Salviani: *Estudios melódicos Vol. I, N° 18.*
- A. Barret: *Estudios melódicos Vol. III, N° 19.*

Obras a elección:

- A. Vivaldi: *Concierto para Oboe y Orquesta en Do M Rv.451.*
- G. F. Händel: *Concierto N°1. En Sib M para Oboe y Orquesta.*

Tomaso Albinoni (1671-1750)
Concerto in C Major (Opus 9, No. 5)
For Solo Oboe, Strings and Basso continuo

Oboe solo arrangement

Arranged by Don Werdick
www.oboemn.com/ensemble
www.oboemn.com



2018 Chamber Ensemble of Minnesota, Inc.

Oboe

Oboe Concerto in C Major Opus 9, No. 5

for Solo Oboe, Strings and Basso continuo

Tomaso Albinoni (1671-1750)

Arrnager: Don Werdick (1946 -)

www.oboemn.com

Allegro ♩ = ca. 100

11

15

22

25

28

31

40

44

47

53 *tr* *tr*

57 *tr*

60 *tr* 5

70 3

74 *tr* *tr* *tr*

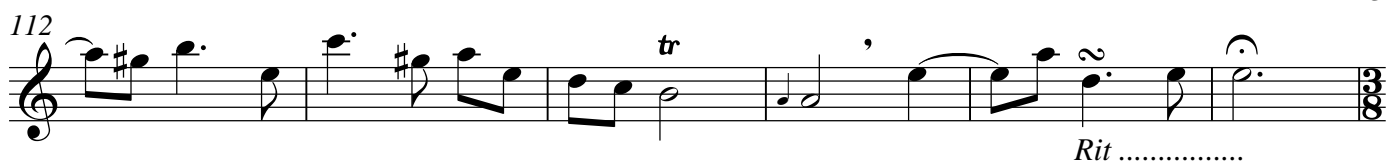
79 *tr* *tr* *tr* *tr*

84 *tr* *tr*

90 **Adagio ma non troppo** ♩ = ca. 92 4 *tr*

100 *tr*

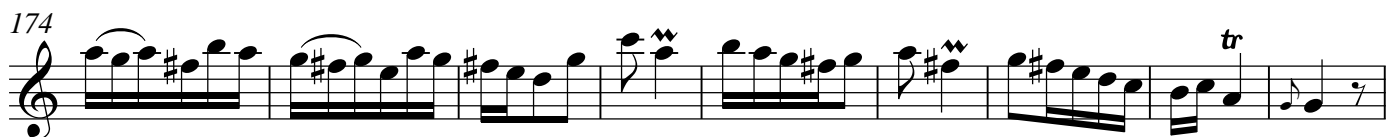
105 3 *tr*

112  *tr* *Rit*

118 **Allegro** ♩ = ca. 66-69 (♩ = ca. 132-138)
21 

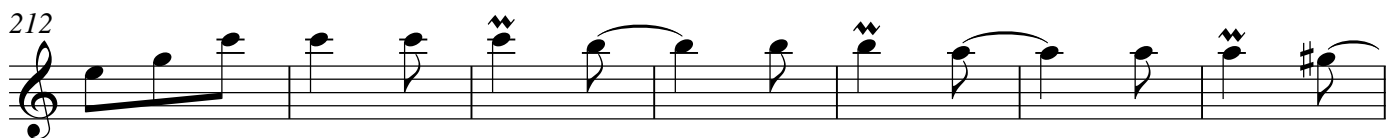
148 **9** 

166 

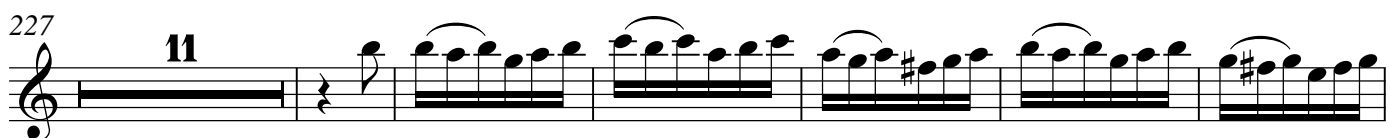
174  *tr*

183 **12** 

204 

212 

219  *tr*

227 **11** 

244 27




278




289



298



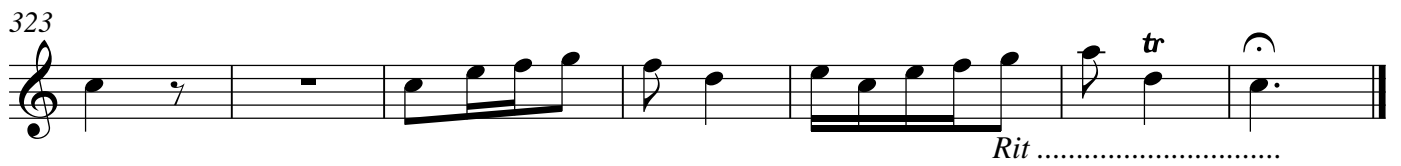
306



316



323



The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes, also with some rests.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing a steady flow of eighth and sixteenth notes in both the treble and bass clefs.

Allegretto

18.

The third system begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation continues with eighth and sixteenth notes, maintaining the piece's rhythmic character.

The fourth system features a dynamic marking of *p* (piano) in the bass staff. The notation continues with eighth and sixteenth notes across both staves.

The fifth system continues the piece with two staves. The notation includes some longer note values and rests, interspersed with the characteristic eighth and sixteenth notes.

The sixth system shows a continuation of the musical piece with two staves. The notation includes a variety of note values and rests, maintaining the piece's rhythmic complexity.

The seventh system continues the musical piece with two staves. The notation features a mix of eighth and sixteenth notes, with some longer note values.

The eighth system concludes the piece on this page with two staves. The notation includes a final cadence with a whole note in the treble staff and a whole note in the bass staff.

MODERATO. (♩ = 88.)

Nº 19.

The musical score for Oboe Method, No. 19, is a piece in the key of D major (one sharp) and common time (C). It is marked 'MODERATO' with a tempo of 88 beats per minute. The score is written for two staves, treble and bass clef. It begins with a piano (*p*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents (>) throughout. A fortissimo (*rf*) marking appears in the fifth system. The piece concludes with a piano (*p*) dynamic.

First system of musical notation for Oboe. It consists of a grand staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line in the upper register with slurs and accents, and a bass line with sustained notes and some rhythmic movement.

Second system of musical notation. The treble staff continues with a series of slurred sixteenth-note passages, while the bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff features a complex, slurred sixteenth-note figure, and the bass staff has a few notes with a crescendo hairpin.

Fourth system of musical notation. Similar to the previous system, it shows a slurred sixteenth-note passage in the treble and a bass line. A 'cres.' marking is present in the bass staff.

Fifth system of musical notation. The treble staff continues with the slurred sixteenth-note figure, and the bass staff has a few notes with a crescendo hairpin.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in the treble staff and a few notes in the bass staff.

CONCERTO IN DO MAGGIORE
RV 451

Oboe

I. Allegro molto

Antonio Vivaldi (1678-1741)

4

7 *p* *f* *p* *f*

10 (*p*) (*f*)

13 (Solo) (*tr*) (*tr*)

17 (*tr*)

20

23 (*tr*) (*tr*) 3

26 3 3 3 (*tr*) (*tr*)

29 (*tr*) (*Tutti*)

32 *p*

34 *f* *p* (*f*)

Vivaldi. Concerto in Do maggiore, RV 451
Oboe

37 (Solo)

41

46

50 (Tutti) *tr*

53

56 Solo

60 *tr* *tr* *tr*

64 *tr* *tr* *tr* 3 3 3 3

67 (Tutti) *tr*

70

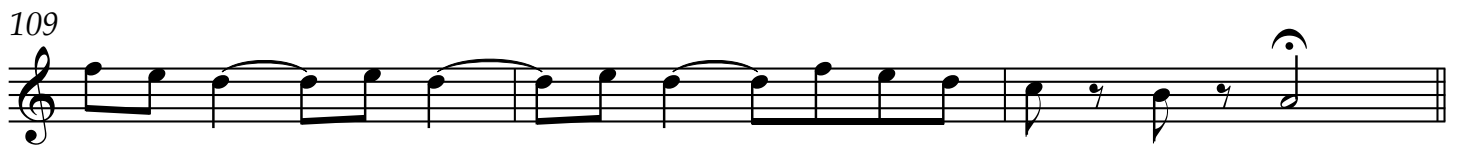
73 *p* *f*

76 *p* *f*

79 (p) (f)

Vivaldi. Concerto in Do maggiore, RV 451
Oboe

82 II. Largo



III. Allegro
112

115

119

122 *Solo*

125

128

131 *(Tutti)*

134

137 *Solo*

140

143

146

148 *Tutti*

Vivaldi. Concerto in Do maggiore, RV 451
Oboe

151



154 *tr tr tr tr Solo*



158 *tr*



161



164 *tr tr tr (Tutti)*



168



171 *tr tr tr tr*



175 *b b (E)*



177



G. F. Händel Concerto grosso N°8.

Oboe solo.

Bearbeitet von Max Seiffert.

Adagio. (♩ = 96)

f mp

poco rit. tr. a tempo

mf

Breit. rit. tr. f p ff attacca

Allegro. (♩ = 116)

Viol. I.

f mf

cresc.

f mf

f mf

f

p

mf

Oboe solo.

31 *mf*

35 *cresc.* *poco rit. tr.* *a tempo* *f* *p*

39 *cresc.* *f*

43 *ff* *rit.*

Siciliana.

Largo. (♩. = 56)

Viol. I.

4 5 6 7 *f* *p*

11 *cresc.* *mf*

17 *cresc. poco a poco* *f* *tr.*

23 *mf*

28 *mf* *cresc.*

33 *f* *dim.* *p* *cresc.*

38 *tr.* *mf* *p* *cresc. molto* *ff* *rit.*

Vivace. (♩ = 138)

mf *cresc.*

10 *f* *mf*

17 *f* *p* *sf* *p* *tr* *tr* *tr* *rit.* *molto cresc.* *ff*

25 *a tempo* *mf* *p*

32 *cresc.* *f* *mf*

40 *cresc.* *f* *p* *f*

48 *p* *cresc.* *f* *p* *mf*

55 *p dolce*

61 *cresc.* *mf* *f* *p* *cresc. poco a poco* *tr*

67 *mf* *f* *f* *tr*

74 *p* *f* *p* *molto cresc.* *tr* *tr* *rit.* *tr* *ff*