

PRUEBA DE ACCESO A MUSICOLOGÍA. CSMN.

B) ANÁLISIS DE UNA OBRA O FRAGMENTO.

45% del total de la prueba

A través de la observación de los elementos musicales de una obra propuesta por el tribunal (estructura, armonía, textura, instrumentación, matices, dinámicas...), el candidato deberá situar dicha obra en su contexto y argumentar en base a lo observado por qué cree que esa obra pertenece a esa época, estilo, autor etc... El análisis armónico funcional no es obligatorio; el aspirante podrá optar por indicar cuestiones al respecto en la partitura que sirvan para complementar o aclarar su comentario.

Dispondrá de 1 hora y media para la realización de esta prueba.

Exponemos a continuación una selección de obras.

Oy Comamos Y Bebamos

Juan del Encina (1469-c.1530)

Oy co-mamos y be-bamos y can-te mos y hol - guemos que ma-ña - na ayu-na - remos.

Oy co-mamos y be-bamos y can-te mos y hol - guemos que ma-ña - na ayu-na - remos.

Oy co-mamos y be - bamos y can-te mos y hol - guemos que ma-ñana a - yu-na-remos.

Oy co-mamos y be-bamos y can-te mos y hol - guemos que ma-ña - na ayu-na - remos.

1. Por on - ra de Sant An - true-jo pa - re - mo - nos oy bien an-chos. En-bu-
2. Hon-re - mos a tan buen san-to, Por-que en ham - bre nos a - cor-ra, Co-ma-
3. Be-be Bars, más tú, Be - ney-to, be - ba Pi - drue-lo-y Llo - ren-te, be-be
4. To-me-mos hoy ga - sa - ja - do, Que vi - e - ne la mu - er - te, Be-ba-

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ta - mos es - tos pan - chos, re - cal - que - mos el pe - lle - jo. Que cos -
 mos a cal - ca por - ra, Que ma - ña - na hay gran que - bran - to. Co - ma -
 tú pri - me - ra - men - te, qui - tar - nos has des - te prei - to. En be -
 mos, co - ma - mos huer - te, Vá - mo - nos ca - ra el ga - na - do. No per -

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15

tumbrés de con - ce - jo que to - dos oy nos har - te - mos que
 mos, be - ba - mos tan - to, has - ta que nos re - ven - te - mos, que
 ber bien me de - ley - to, da - ca, da - ca, be - be - re - mos, que ma - ña - na ayu - na - re - mos.
 de - re - mos bo - ca - do, Que comiendo nos i - re - mos, Y

tumbrés de con - ce - jo que to - dos oy nos har - te - mos que
 mos, be - ba - mos tan - to, has - ta que nos re - ven - te - mos, que
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 de - re - mos bo - ca - do, Que comiendo nos i - re - mos, Y

Dido

Thy hand, Be- lin- da; dark- ness shades me, On thy bo- som let me

b9 8 7 6

rest; More I would, but Death in- vades me; Death is now a wel- come

b6 b6 7 5 6 5 6 7 6

Violin I

Violin II *very soft*

Viola *very soft*

guest. When I am laid, am laid in earth, may my wrongs cre- ate No

12

1. 2.

2nd time

1st time

trou- ble, no trou- ble in thy breast, When I am Re- mem- ber me! re- mem- ber me!

21

but ah! for- get my fate, re- mem- ber me! but ah! for- get my fate. Re- mem- ber me!

30

re- mem- ber me! but ah! for- get my fate, re- mem- ber me! but ah! for- get my

38

RITOR.

fate.

ACT III [SCENE 2]

Dido:

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest;
More I would, but Death invades me;
Death is now a welcome guest.

When I am laid in earth, may my wrongs create
No trouble in thy breast,
Remember me! but ah! forget my fate

Chorus:

With drooping wings ye Cupids come,
And scatter roses on her tomb,
Soft and gentle as her heart;
Keep here your watch, and never part.

ACTO III [ESCENA 2]

Dido:

Tu mano, Belinda; las tinieblas me rodean,
déjame descansar en tu regazo;
desearía más, pero la Muerte me invade;
la Muerte es ahora un visitante bienvenido.

Cuando yazga en tierra, que mis errores no generen
angustia en tu pecho.
¡Recuérdame!, pero, ¡ah!, olvida mi destino.

Coro:

Con las alas caídas vienes, Cupido,
y esparces rosas sobre su tumba,
suaves y dulces como su corazón;
mantente aquí vigilante y nunca partas.

SONATA VII.

Abbreviations, etc.: P. T., Principal Theme; Ep., Episode; S. T., Secondary Theme; Close; M. T., Middle Theme; T., Transition; Coda; D., Development.

Abkürzungen: HS. bedeutet Hauptsatz, Zws. Zwischensatz, SS. Seitensatz, SchlS. Schlusssatz, MS. Mittelsatz, ÜG. Uebergang, Anh. Anhang, DS. Durchführungssatz.

Allegro. (♩ = 162.)
P.T. HS.

a) In this movement, the bass-notes provided with pressure-marks should be sustained during the three following eighths, as if half notes.



a) Die mit diesem Dehnungszeichen versehenen Bassnoten in dem vorliegenden Satze werden am besten noch während der drei folgenden Achtel also wie die halben Noten) ausgehalten.

Musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *sf*, *p*, and *poco marcato*. Fingerings and articulation marks are present throughout. A section labeled "S. T. SS." contains sub-sections "a)" and "b)".

a) Begin the appoggiatures in both hands exactly up-on the beat, and strike the principal notes together also.



a) Die Vorschlagsnoten müssen in beiden Händen gleichzeitig, und zwar genau auf den Taktstrich, anfangen, sowie hernach auch die Hauptnoten zusammen anzuschlagen sind.

First system of musical notation. The right hand plays a rhythmic pattern of eighth notes with dynamics *f* and *p*. The left hand provides a bass accompaniment with dynamics *f* and *p*. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The right hand continues the rhythmic pattern with dynamics *p* and *f*. The left hand accompaniment features dynamics *f* and *p*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The right hand features a melodic line with dynamics *mf* and *p*. The left hand accompaniment features dynamics *mf* and *p*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The right hand features a melodic line with dynamics *mf* and *p*. The left hand accompaniment features dynamics *mf* and *p*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The right hand features a melodic line with dynamics *f* and *p*. The left hand accompaniment features dynamics *f* and *p*. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. The right hand features a melodic line with dynamics *f* and *p*. The left hand accompaniment features dynamics *f* and *p*. Fingerings are indicated by numbers 1-5. The instruction "Close. Schis." is present above the right hand staff, and "a)" is written below the first measure.

Seventh system of musical notation. The right hand features a melodic line with dynamics *f* and *p*. The left hand accompaniment features dynamics *f* and *p*. Fingerings are indicated by numbers 1-5.

A small musical notation fragment labeled "a)" at the bottom left of the page, showing a short melodic line.

M. T. MS.

p — *fz* *p* — *fz* *p* — *fz* *p* — *fz* *p* — *p*

2 4 3 1 2 4 5 1 2 4 5 2 4 3 1

fz *p* — *fz* *p* — *fz* *p* — *p* — *poco marcato.*

4 2 5 4 3 3 2 5 4 3 3

f *p* — *f* *p* — *f* *p* — *f* *p* — *f* *p* — *f* *p*

4 2 3 2 3 2 3 2 4 1 3 2 4 1 3 2 4 1

f *p* — *f* *p* — *f* *p* — *f* *p* — *f* *p* — *f* *p*

4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

pp — *f*

4 2 5 4 3 3 2 5 4 3 3

. P. T. HS.

p — *p* — *p* — *p* — *p* — *p*

4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

mf — *fz* *p* — *mf* — *fz* *p* — *cresc. f* — *p*

1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a similar rhythmic pattern with some rests.

Second system of musical notation. Above the treble staff, the tempo marking "Ep. ZWS." is present. The system includes dynamic markings "f" in both the treble and bass staves. The notation continues with complex rhythmic patterns.

Third system of musical notation. It features dynamic markings "fz" and "f" in both staves. The treble staff has some notes with slurs, and the bass staff has a steady rhythmic accompaniment.

Fourth system of musical notation. This system includes detailed fingering numbers above the treble staff: 1 2 5, 4 2, 4 2, 5 3 2, 4, 2, 5, 3 2. Dynamic markings "fz" are used in both staves.

Fifth system of musical notation. It contains extensive fingering numbers above the treble staff: 3 1 2 1 2, 4 2, 4 1 3, 2, 5 1 2, 4 2. Dynamic markings "f" are present in both staves.

Sixth system of musical notation. Above the treble staff, the tempo marking "S. T. SS." is present. Dynamic markings "p" are used in both staves. The notation shows a change in the rhythmic texture.

Seventh system of musical notation. It includes fingering numbers above the treble staff: 5, 3, 4, 2, 3. Dynamic markings "f" are present in both staves. The system concludes with some final notes and rests.

4 4 4 4 3 3 1 4 2 3 4

p

3 3 3 3 3 3 5 4

f *p* *f* *p* *f* *p*

poco marcato.

3 2 3 2 4 2 5 2

f *p* *f* *p* *f* *p* *f* *p*

4 4 4 2 2

mf *p*

4 4 4 2 1 3 1 5 3 4 3 2 1

mf *p* *f* *p*

2 1 5 4 3 2 5 1 3 2 5 3 2 1 5 2 5 1 4

f

Close. Schl.

5 4

f *f*

4 3 5 2 4 3 1 4 3 2 1

.X.

Profondément calme (Dans une brume doucement sonore)

8
pp

8

Detailed description: This system contains the first two measures of the piece. The music is written for piano in 6/8 time. The right hand features a melodic line with eighth notes and a sustained octave (8) in the upper register. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *pp*.

Doux et fluide

8

Detailed description: This system contains measures 3 and 4. The melodic line in the right hand continues with eighth notes and a sustained octave (8). The left hand accompaniment remains consistent with the first system. The dynamic marking is *pp*.

Detailed description: This system contains measures 5 and 6. The right hand has a more complex texture with many notes, including a sustained octave (8). The left hand accompaniment is also dense with chords. The dynamic marking is *pp*.

pp (sans nuances)

8

Detailed description: This system contains measures 7 and 8. The right hand has a melodic line with a sustained octave (8). The left hand accompaniment is simpler. The dynamic marking is *pp* with the instruction '(sans nuances)'. The piece concludes with a fermata over the final notes.

sempre *pp*

p marqué pp

p marqué pp

p

marqué

Augmentez progressivement (Sans presser)

p

più f

Sonore sans dureté

ff

ff

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8^a bassa

8

8

8

8

p

più p

pp

più pp

Un peu moins lent (Dans une expression allant grandissant)

pp expressif et concentré

all.

all.

all.

all.

all.

pp

pp

all.

all.

all.

all.

8

p *f*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics range from piano (*p*) to forte (*f*).

8

ff *molto dim.*

This system contains the next two measures. The first measure is marked *ff* (fortissimo), and the second measure is marked *molto dim.* (molto diminuendo), showing a gradual decrease in volume.

p

This system contains the next two measures. The first measure is marked *p* (piano). The right hand has a complex texture with many notes, while the left hand has a simpler accompaniment.

au Mouvt

pp Comme un écho de la phrase entendue précédemment

Flottant et sourd

8^a bassa

This system contains the next two measures. The first measure is marked *pp* (pianissimo) and includes the instruction "Comme un écho de la phrase entendue précédemment". The second measure is marked "Flottant et sourd" (floating and muffled). The system ends with a dashed line and the label "8^a bassa".

8^a bassa

This system contains the final two measures of the piece. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

8^a bassa

8^a bassa

Dans la sonorité du début

più pp

pp

8^a bassa

8

8^a bassa