

ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2018

REPERTORIO PARA AUDICIÓN
FAGOT

1. Obertura La Urraca Ladrona Gioacchino Rossini
 - a) Desde el compás 19 hasta el compás 24 (1er. Fagot)
 - b) Desde el compás 188 hasta el compás 195 (1er. Fagot)

2. Concierto para Piano No. 1 en Si bemol menor, Op. 23 P. I. Tchaikovsky
 - a) Desde el compás 293 hasta el compás 319 (1er. Fagot)

3. Pini di Roma Ottorino Respighi
 - a) I pini di, Villa Borghese. Del número 1 hasta el número 2 (1er. Fagot)
 - b) I pini di, Villa Borghese. Del noveno compás del número 4 hasta el número 5 (1er. Fagot)
 - c) Pini presso una Catacomba. Desde el cuarto compás del número 10 hasta el Piu mosso (1er. Fagot)
 - d) Pini presso una Catacomba. Desde siete compases antes del número 11 hasta el tercer compás del número 11 (1er. Fagot)
 - e) Pini presso una Catacomba. Últimos cuatro compases del movimiento (1er. Fagot)
 - f) I pini della Via Appia. Desde el quinto hasta el octavo compás del número 19 (1er. Fagot)

4. Danzón No. 8 Arturo Márquez
 - a) Del compás 123 hasta el compás 145 (1er. Fagot)
 - b) Del compás 187 hasta el compás 203 (1er. Fagot)

5. Una obra a libre elección con duración máxima de 10 minutos.

RECOMENDACIONES PARA REALIZAR TU AUDICIÓN

- Busca un espacio, ya sea en tu escuela o casa, para realizar el video de tu audición, que cuente con una buena iluminación y el menor eco posible.
- Deja un espacio aproximado de 1.50 a 2 metros entre tu posición y el lugar donde coloques la cámara.
- Monta tu cámara sobre un tripié o una base fija.
- Procura que tu toma esté centrada:
 - ✓ Si estás de pie, que abarque sólo de la cabeza hasta la cintura.
 - ✓ Si estas sentado, que abarque de tu cabeza hasta las rodillas.
- Para tener buena calidad en el sonido, puede ayudarte una persona a comprobar que la cámara capte el sonido correctamente, utilizando unos audífonos conectados a la misma.
- Si el micrófono es independiente a la cámara, colócalo de frente al instrumento, asegurándote de igual forma que capte correctamente el sonido.
- Deja que la cinta corra 5 segundos antes de que comiences a tocar, esto para asegurar que se grabe completa tu interpretación.
- Asegúrate de haber estudiado el material musical antes de hacer tu grabación y de que al momento de realizarla, tus particellas estén en el orden adecuado.
- Recuerda que debes tocar todos los pasajes que se encuentran señalados en los materiales de audición, además de una obra a tu libre elección.
- Por último, no olvides poner todos tus datos, así como la documentación solicitada en la convocatoria de la OSIM.

Mucha suerte!!!

Gioacchino Rossini
La Gazza Ladra Overture

Fagott I.

Maestoso marziale.

1
7
13
19
24

Ri. Tr.
tr
ff
p
pp
f
Solo.
p
pp
f
A
cresc.
sf
f

56
ff

Rossini — La Gazza Ladra Overture

2

Fagott I.

62 **Allegro.** 16 *ff* *rit. a tempo* Solo. 7 12 *pp* **Bb**

175 *p* 3 1 1 3 *p*

188 **Solo.** *legg.* 3

192 *p* *poco cresc.* 1

Fagott I

Peter Ilyich Tchaikovsky
Piano Concerto No. 1 in Bb Minor, Op. 23

Allegro non troppo e molto maestoso

15

32 *accel.* **11** **Tempo I** **3**
f *Cadenza* *K-B. pizz.*

58 *poco rit.* **A** *a tempo* **1** **f**

75 **B** **3** **14** *rall. Meno mosso* **1** **6**

108 **Allegro con spirito** **8** **3** **1** **6** **C** **16** **D** **9**
Pfte *mf*

155 **19** **1** **2**
Pfte *f* *dim.* *p*

184 **E** **Poco meno mosso** **11** *Pfte* *poco riten.*
p *mf* *p*

204 **a tempo tranquillo** **1** **5** **F** **Tempo I** **Ob. I**
p *(Fl.) 10* *mf*

281 **9** **G** **3** **3** **3**
mf poco a poco cresc.

247 **1** **1**
ff *ff*

256 **8** **1** **2** **3** **4** **5** **6** **7** **8** **H**
rit. *Viol. c.s.* *p*

275 **1** **2** **3** **4** **5** **6** **1** **1** **1** **1** **Viol. I**
pp *pp*

Tchaikovsky — Piano Concerto No. 1 in Bb Minor

Fagott I

2

292 1 *p* *cresc.*

301 *f* *f* **Poco accel.**

315 K *ff*

The image shows three staves of musical notation for the first bassoon part. The first staff (measures 292-300) begins with a first ending bracket (labeled '1') and a red bracket. It features a piano (*p*) dynamic and a crescendo (*cresc.*). The second staff (measures 301-314) includes an 8-measure rest, fortissimo (*f*) dynamics, and a 'Poco accel.' marking. The third staff (measures 315-318) ends with a key signature change (labeled 'K') and a fortissimo fortissimo (*ff*) dynamic. A red bracket is also present at the end of the third staff.

O. RESPIGHI

10

PINI DI ROMA

I. I pini di Villa Borghese

FAGOTTO I.

1 Allegro vivace

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H¹ 2 H⁷

19 15 # # 1 *ff*

string. *cresc.* **5** *a tempo* *piuf*

II. Pini presso una Catacomba

Lento

The musical score consists of three staves. The first staff is in bass clef, 4/4 time, and contains a sequence of notes with fingerings 4, 3, 10, and 3. The second staff is in treble clef, 5/4 time, and contains a melodic line with dynamics *pp*, *mp*, and *mf*, and fingerings 3 and 5. The third staff is in treble clef, 5/4 time, and contains a melodic line with dynamics *Più mosso* and *Ancora più mosso*, and fingerings 11 and 1. There are handwritten annotations in red and black ink throughout the score, including 'no quedar. atrás', '5 Lento', and '10-1 cl.'. The score ends with a double bar line and a 5/4 time signature.

no quedar. atrás

5 Lento

pp
mp
mf

Più mosso

Ancora più mosso

10-1 cl.

SOL

Handwritten annotations: 5, 4, 4, *Clarinet*

11

p cresc.

tromb

Poco meno

Più lento

trump

plup

rall

IV. I pini della Via Appia

allegro Tempo di Marcia 7 18 *VIOLIN* 14 19 C. Ing.

seperado

Fagot 1

Danzón 8

(Homenaje a Maurice)

Arturo Márquez

Danza Afro $\text{♩} = 112$
12

First staff of music, measures 1-11. Bass clef, 4/4 time. Starts with a whole rest. Measures 2-4 contain triplet eighth notes. Measure 5 has a slur over two eighth notes. Measure 6 has a slur over two eighth notes. Measure 7 has a slur over two eighth notes. Measure 8 has a slur over two eighth notes. Measure 9 has a slur over two eighth notes. Measure 10 has a slur over two eighth notes. Measure 11 has a slur over two eighth notes.

120 *ff*

Second staff of music, measures 120-124. Bass clef. Measure 120 has a slur over two eighth notes. Measure 121 has a slur over two eighth notes. Measure 122 has a slur over two eighth notes. Measure 123 has a slur over two eighth notes. Measure 124 has a slur over two eighth notes. A red bracket highlights measures 123 and 124. Dynamics: *ff* at the start, *mf* above measure 123.

125

Third staff of music, measures 125-134. Bass clef. Measures 125-134 contain eighth notes with slurs. Measure 134 has triplet eighth notes. Dynamics: *ff* above measure 125.

130

Fourth staff of music, measures 130-134. Bass clef. Measures 130-134 contain eighth notes with slurs. Measure 134 has triplet eighth notes.

135

Fifth staff of music, measures 135-139. Bass clef. Measures 135-139 contain eighth notes with slurs. Measure 139 has triplet eighth notes.

140

Sixth staff of music, measures 140-144. Bass clef. Measure 140 has a slur over two eighth notes. Measure 141 has a slur over two eighth notes. Measure 142 has a slur over two eighth notes. Measure 143 has a slur over two eighth notes. Measure 144 has a slur over two eighth notes. A red bracket highlights measures 143 and 144. Dynamics: *a2* above measure 140. Time signature change from 4/4 to 6/8 at the end.

186

Seventh staff of music, measures 186-190. Bass clef. Measure 186 has a slur over two eighth notes. Measure 187 has a slur over two eighth notes. Measure 188 has a slur over two eighth notes. Measure 189 has a slur over two eighth notes. Measure 190 has a slur over two eighth notes. A red bracket highlights measures 186 and 187. Dynamics: *a2* above measure 186, *f* below measure 186.

191

Eighth staff of music, measures 191-196. Bass clef. Measures 191-196 contain eighth notes with slurs. Measure 196 has a slur over two eighth notes.

197

Ninth staff of music, measures 197-200. Bass clef. Measures 197-200 contain eighth notes with slurs. Measure 200 has triplet eighth notes.

201

Tenth staff of music, measures 201-205. Bass clef. Measure 201 has a slur over two eighth notes. Measure 202 has a slur over two eighth notes. Measure 203 has a slur over two eighth notes. Measure 204 has a slur over two eighth notes. Measure 205 has a slur over two eighth notes. A red bracket highlights measures 204 and 205. Dynamics: *f* below measure 204.