

ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2023

REPERTORIO PARA AUDICIÓN
FLAUTA / PICCOLO

1. Sonata en Mi menor para Flauta George F. Handel
 - a) Se deberán tocar los dos alegros de la sonata (flauta)

2. Obertura Rienzi Richard Wagner
 - a) Del compás número 7, hasta el compás número 10 (flauta)
 - b) Del compás número 61, al compás 73 del *Allegro enérgico* (flauta)

3. Marcha Eslava Piotr I. Tchaikovsky
 - a) Del compás número 38, hasta el final de la hoja (flauta)
 - b) Del *Allegro risoluto*, hasta el final de la obra (flauta)
 - c) Del compás 18 del *Piú mosso*, hasta el *Andante molto maestoso* (piccolo)

4. Obertura México 1910 Manuel Esperón
 - a) Desde el compás número 261, hasta el compás número 270 (piccolo)

5. Sinfonía India Carlos Chávez
 - a) Del número 29 de estudio, hasta el número 31 de estudio (flauta)
 - b) Del número 99 de estudio, al final de la obra (flauta)
 - c) Del inicio hasta el número 3 de estudio (piccolo)
 - d) Del número 37 de estudio, hasta el número 37 de estudio (piccolo)

6. Guía Orquestal para Jóvenes Benjamin Britten
 - a) Solo de la Variación A (flauta)

NOTAS:

NO SE REQUIERE ninguna obra adicional

Todos los y las postulantes deberán **audicionar con flauta y piccolo obligatoriamente**

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 1.5 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.
- Sube tu video a cualquier de las plataformas disponibles (Youtube, Vimeo, Googlevideo) y asegúrate de que sea público en la configuración de video.
- Por último, no olvides registrar todos tus datos y la liga a tu video, así como adjuntar la documentación solicitada en la convocatoria de la OSIM en el formulario de inscripción.

Mucha suerte!!!

Flute

Allegro

f

5

p *f*

9

p *f*

12

16

tr. *p*

20

(9) *cresc.*

23

f *p*

26

f *tr.*

29

32

36

39

rit. *tr.*

Adagio

Musical notation for measures 7-8. Measure 7 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is Adagio. The first staff begins with a dynamic marking of *f*. The second staff includes a trill (*tr*) in measure 7 and a ritardando (*rit.*) with a trill (*tr*) in measure 8. Both measures contain a nine-measure slur, indicated by a (9) above the staff.

Allegro

Musical notation for measures 9-74. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is Allegro. The first staff begins with a dynamic marking of *f*. The second staff includes a dynamic marking of *p*. The third staff begins with a dynamic marking of *f*. The fourth staff includes a trill (*tr*). The fifth staff begins with a dynamic marking of *f*. The sixth staff begins with a dynamic marking of *p*. The seventh staff begins with a dynamic marking of *f*. The eighth staff begins with a dynamic marking of *p* and a *cresc.* marking. The ninth staff begins with a dynamic marking of *f* and contains a nine-measure slur, indicated by a (9) above the staff. The tenth staff includes a ritardando (*rit. 2nd time*) marking. The piece concludes with a double bar line and repeat dots.

Richard Wagner Rienzi Overture

Flauto I.

Molto sostenuto e maestoso.

pp

3 20

p *p* *ff* *ben tenuto* *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.* *sempre f*

meno f *cresc.* *f* *f* *ff* *cresc.* *f* *f* *ff* *cresc.* *ff* *ff* *ff* *ff*

Allegro energico.

ff *ff* *ff* *ff*

ff *ff* *sempre* *ff*

f *ff* *f*

ff *sempre* *ff*

2 11

ff *ff* *p*

1 16

p *cresc.* *f*

Detailed description: This is a page of a musical score for the Flauto I part of Wagner's Rienzi Overture. The score is written on ten staves in G major (one sharp) and common time. The tempo and mood are 'Molto sostenuto e maestoso' for the first section and 'Allegro energico' for the second. The first section (measures 1-10) features a melodic line with a triplet of eighth notes, followed by a series of sixteenth-note runs. Dynamic markings include *pp* and *ff*. The second section (measures 11-16) is more rhythmic, featuring sixteenth-note patterns and a crescendo leading to *f*. Red brackets highlight specific passages in measures 10, 11, and 16.

Peter Ilyich Tchaikovsky
March Slav, Op. 31

Flauto I.

Moderato in modo di marcia funebre.

12

p

p esp. e sensibile

mf con dolcezza

f

p

cresc. poco a poco

mf

f

8

cresc.

8

ff

4

Flauto I.

Two staves of musical notation for Flauto I. The first staff contains a melodic line with eighth-note patterns and slurs. The second staff contains a similar melodic line with slurs and some accidentals.

Andante molto maestoso.

Two staves of musical notation. The first staff features a triplet of eighth notes and is marked with a forte dynamic *fff*. The second staff continues the melodic line.

Allegro risoluto.

Seven staves of musical notation. The first staff begins with a triplet and is marked *Allegro risoluto.* A red bracket indicates a change in the second staff. The third staff contains a melodic line with slurs. The fourth staff continues the melodic line. The fifth staff contains a melodic line with slurs. The sixth staff contains a melodic line with slurs and first/second endings. The seventh staff contains a melodic line with slurs and first/second endings. A red bracket is at the end of the seventh staff.

Tchaikovsky — March Slav, Op. 31

4

Piccolo I.

Più mosso.

17

fff

Andante molto maestoso.

fff

Allegro risoluto.

Musical score for Piccolo I, Tchaikovsky's March Slav, Op. 31. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of 17 measures. The first section, marked 'Più mosso.' and '17', features a melodic line with slurs and a dynamic marking of 'fff'. The second section, marked 'Andante molto maestoso.', includes triplets and a dynamic marking of 'fff'. The third section, marked 'Allegro risoluto.', contains first and second endings. The score concludes with a final measure.

ESPERÓN: México 1910
Obertura Sinfónica.

233

3 3 3 3 3

238

3 3 3 3 3 4

246

3 3 3 3 3 3 3 3 3

249

rall. Marcha Dragona
Lento $\text{♩} = 60$

4 8

261

ff

263

265 ^{8va}

267 (8)

269 (8)

loco

2

SINFONIA INDIA

Flute I (II)

Vivo ♩ = 176 (♩ = 352) ♩ = ♩ sempre

1 1
pp sempre

rall. poco 27 **Allegretto cantabile**
♩ = 80 28

pochiss. rall. 29 *a tempo* 30
mf cantando mp

senza rall. 31 32 *pochiss. rall.* 33 *f* *f* *mf*
f *mf*

34 35
f *sempre*

38 **Poco Più Vivo** ♩ = 138, sempre giusto

89 90 91 *cb.*

al Picc. 92 93 *al Picc.* 94 95

96

99 *a* 2
ff *fff* *ff* *fff* sempre

100

101

102 *f*

103

104 105 *ff*

106 *fff*

107 108

109 *p* *molto*

SINFONIA INDIA

Ficcolo I

CARLOS CHAVEZ

Vivo ♩ = 176 (♩ = 352) ♩ = ♩ sempre

1

2

3

4

5

6

7

8

9 Allegro ♩ = 96

10

11

12

13 *fr.* *fr.*

14

15

Vivo ♩ = 176 (♩ = 352) ♩ = ♩ sempre

2. Picc. I

16 *ff* *sfz* 17

18 *sfz* 19 20

21 *ff* 22

23 24 25

26 *ff* *rall. poco*

10 *Allegretto cantabile* ♩ = 80 27 28 *pochiss. rall.* 29 *a tempo* 30 31

32 *pochiss. rall.* 33 *a tempo* 34 35

36 *accel. pochiss.* *rall. pochiss.* *a tempo* 37 *mp*

38 *mf* *senza rall.* 39

THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

THEME A

Allegro maestoso e largamente

Benjamin Britten

Musical notation for Theme A, measures 1-12. The score is in 3/2 time and B-flat major. It features a melody with various dynamics including *f*, *marc.*, and *ff*, and includes a first ending marked with an asterisk and a '1'.

THEME B (Woodwind)

Musical notation for Theme B, measures 13-24. The score is in 3/2 time and B-flat major. It features a melody with dynamics including *f sost.* and *pp*, and includes a first ending marked with an asterisk.

THEME C (Brass)

THEME D (Strings)

Musical notation for Theme C and Theme D, measures 25-30. Theme C (Brass) has measures 25-28 with dynamics 6, 1, 2, 2. Theme D (Strings) has measures 29-30 with dynamics 8 and *vi... de*.

Cut this bar if commentary is not spoken.

THEME E (Percussion)

Musical notation for Theme E, measures 31-34. The score is in 3/2 time and B-flat major. It features a melody with dynamics including *f* and *fp*.

*) Play 1 only if commentary is spoken - 2 if commentary not spoken

THEME F

Handwritten musical notation for the first system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *ff* and *marc.* (marcato). There are also some handwritten annotations like *b^v* and *v*.

Handwritten musical notation for the second system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *pp* and *cresc.* There is a handwritten note: "Play small notes if comm(⊙) tary is not spoken".

Handwritten musical notation for the third system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *ff*. There is a handwritten note: "Play small notes if comm(⊙) tary is not spoken".

Handwritten musical notation for the fourth system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *sf* and *pp*. There is a handwritten note: "Play small notes if comm(⊙) tary is not spoken".

Handwritten musical notation for the fifth system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *pp*. There is a handwritten note: "Play small notes if comm(⊙) tary is not spoken".

Handwritten musical notation for the sixth system of 'THEME F'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The notation includes various notes, rests, and dynamic markings such as *rall.* (rallentando). There is a handwritten note: "Play small notes if comm(⊙) tary is not spoken".

VARIATION (A) (Flutes)

(⊙)

p *cresc.*

Play small notes if comm(⊙) tary is not spoken

VARIATION (B) (oboes)

Lento

VARIATION (C) (Clarinets)

Moderato

rall.

rall.

de
men