

**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2023**

**REPERTORIO PARA AUDICIÓN
VIOLONCHELO**

1. Marcha Eslava Piotr I. Tchaikovsky
 - a) Desde los dos últimos compases de la hoja número 4, hasta el compás 19 de la hoja número 5

2. Obertura Rienzi Richard Wagner
 - a) Desde el compás número 12, hasta la primera nota del compás número 34
 - b) Desde *Un poco piú vivace*, hasta el compás 29 de *Un poco piú vivace*

3. Guía Orquestal para Jóvenes Benjamin Britten
 - a) Solo de la Variación G
 - b) Fuga: Desde el octavo compás de la letra I, al primer tiempo de la letra L

4. Sinfonía India Carlos Chávez
 - a) Desde la anacrusa del número 51 de estudio, hasta el número 59 de estudio

5. Obertura México 1910 Manuel Esperón
 - a) Desde la anacrusa del compás 293, hasta el compás 308

6. 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 1.5 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!!!

March Slav, Op. 31

Violoncello.

Peter Ilyich Tchaikovsky

Moderato in modo di marcia funebre.

The score is written for the cello in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a *pp* dynamic and includes first and second endings. The second staff continues the melody with measures 3 through 8. The third staff introduces a pizzicato section with a *p* dynamic. The fourth staff continues the pizzicato texture. The fifth staff transitions to arco playing with a *p* dynamic and includes *cresc.* markings. The sixth staff continues the arco section with *poco più f* dynamics. The seventh staff returns to pizzicato with a *mf* dynamic. The eighth staff features a triplet of eighth notes in arco, followed by a return to pizzicato with a *p* dynamic. The ninth and tenth staves conclude the piece with a return to arco playing.

Violoncello.

f

mf *p*

Lo stesso tempo. 2 3 4 5

p pizz

6 7 8 9 10

11 12 13 14 *arco*

poco più f *ff*

ff

pizz *mf*

arco *ff*

fff

pizz. *p*

arco *cresc. poco a poco* 3 3

Detailed description: This is a page of a cello part, numbered 4. It contains 14 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff is marked 'Lo stesso tempo.' and contains measures 2 through 5, starting with a piano (*p*) dynamic and a pizzicato (*pizz*) instruction. Staves 3 through 10 continue the pizzicato texture. Staff 11 begins with a 'poco più f' marking and ends with a fortissimo (*ff*) dynamic. Staff 12 continues the *ff* dynamic. Staff 13 is marked 'arco' and continues the *ff* dynamic. Staff 14 is marked 'pizz' and 'mf'. The final staff (15) is marked 'arco' and 'cresc. poco a poco', featuring triplet markings (3) and a red bracket highlighting the crescendo instruction.

Richard Wagner Rienzi Overture

Cello e Basso.

Molto sostenuto e maestoso.

unis.
pp

cresc. *cresc.* *cresc.* *cresc.* *dim.* *pp* *molto legato ed espress.*
sempre tenuto

cresc. *cresc.* *cresc.* *cresc.* *dim.* *pp*

cresc. *decresc.*

ben tenuto poco f *cresc.* *più f*

più f *ff* *ff* *ff* *dimin. p*
più f *ff* *ff* *ff* *dimin. p*

Cello e Basso.

unis.

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

f f fp cresc. f f fp cresc. ff ff ff ff

Allegro energico.

unis.

ff *ff* *ff*

ff *ff* *ff* *ff sempre*

ff *ff*

f *f* *ff* *ff*

f *f* *ff sempre* *ff*

The Young Person's Guide to the Orchestra

Variations and Fugue on a Theme of Purcell

Cello

BENJAMIN BRITTEN, Op. 34

THEME A

Allegro maestoso e largamente

THEME B
(Woodwind)

8

THEME C
(Brass)

7

**)

vi - de

THEME D

pizz.

THEME E

**)

vi - de

THEME E
(Percussion)

THEME F

Presto

*) Play $\frac{1}{2}$ (small notes) instead of $\frac{1}{1}$ if commentary is not spoken.

***) vi - de, cut if commentary is not spoken.

Cello

VARIATION A (Flutes)

1 17 *Picc. ff*

Fl. *pp*

2 (1) 1 (1) 1 (1) 1 (1)

Detailed description: This block contains the musical notation for Variation A. It features a single staff in bass clef with a key signature of one sharp (F#). The music begins with a measure marked '1' and a dynamic of *pp*. A flute part is indicated by 'Fl.' and *pp*. A piccolo part is shown above the staff with a dynamic of *ff*. The notation includes various rhythmic patterns and rests. A sequence of fingerings is indicated below the staff: 2, (1), 1, (1), 1, (1), 1, (1).

VARIATION B (Oboes)

Lento

div. *pp espr.* *f* *pp* *p*

pp *f* *pp*

cresc. *f* *ppp*

cresc. *f*

Detailed description: This block contains the musical notation for Variation B, marked 'Lento'. It consists of two staves in bass clef with a key signature of one sharp. The notation includes various dynamics such as *pp espr.*, *f*, *pp*, *p*, *pp*, *f*, and *ppp*. There are also markings for *cresc.* and *ppp*. The music features complex rhythmic patterns and articulation marks.

VARIATION C (Clarinets)

Moderato

unis. *pp* *pizz.* *rall.*

p *cresc.* *f*

pp *dim.* *ppp*

Detailed description: This block contains the musical notation for Variation C, marked 'Moderato'. It features three staves in bass clef with a key signature of one sharp. The notation includes dynamics such as *pp*, *pizz.*, *rall.*, *p*, *cresc.*, *f*, *pp*, *dim.*, and *ppp*. The music is characterized by rhythmic patterns and articulation marks.

VARIATION D (Bassoons)

Allegro alla marcia

non arco *mf* (*molto secco*)

Detailed description: This block contains the musical notation for Variation D, marked 'Allegro alla marcia'. It features a single staff in bass clef with a key signature of one sharp. The notation includes dynamics such as *mf* and *molto secco*. The music is characterized by rhythmic patterns and articulation marks.

pp *pp*

molto rall. - a tempo
ppp *mf*

VARIATION E
 Brillante - alla polacca
 (Violins) *repeat ad lib.*

1 *vi - de* *Hos.* 23 *1st Vlns.*

VARIATION F
 Meno mosso
 (Violas)

15 *Via.*

VARIATION G
 Soli
pp lusingando

espr. *pp*

cresc. *più* *f molto*

espress. e dim. *sempre più p* *ppp*

VARIATION H
 Comminciando lento ma poco
 (Double basses) a poco accel. al Allegro

10 17 *molto rall.*

Commnciando lento ma
 accel. al Allegro *(♩ = ♩)* *vi - de*

9 8 *Db.* *pp* *pizz.*

**) vi - de, as before*

Cello

FUGUE
Allegro molto

Picc. 5 (A) 12 (B) 7 (C) 14

(D) Bass. 12 (E) 1st Vlns. 9 (F) *Vla.*

3 (G)

cresc. (H) *p*

cresc.

ff *dim.* (I) *pp* *pizz.* *pp*

1 *pp* *arco* *pp*

cresc.

(J) *f* *p*

SINFONIA INDIA

Violoncello

CARLOS CHÁVEZ

Vivo ♩ = 176 (♩ = 352) ♩ = ♩ sempre

rall. poco 43 Poco lento ♩ = 48 44 45

46 47 I metà arco II metà pizz. 48 49

48 49 (mf sempre)

50

4. - Vlc.

51 *ff* mollo espr. 52 *più ff*

53

54

55

56 *poco* *ff*

57 *poco a poco ... accelerando gradual* 58 *smarcato* *mente sino al allegro*

59 Allegro (un pochettino più allegro che la I volta) $\text{♩} = 108$

60

61 *f cantando*

62 *mp senza cresc.*

63 *mp sempre*

Violoncello

ESPERÓN: México 1910
Obertura Sinfónica.

273

Musical staff 273 in bass clef, 7/8 time signature. It features a series of eighth notes with accents (^) above them.

280

Musical staff 280 in bass clef, 7/8 time signature. It contains a melodic line with a slur and a fermata over the final note.

285 Allegro *ff*

Musical staff 285 in bass clef, 7/8 time signature. It features a rhythmic eighth-note pattern. The dynamic marking *p cresc.* is at the beginning, and *f* is at the end.

289

Musical staff 289 in bass clef, 3/4 time signature. It begins with a 3-measure rest. A red bracket highlights a triplet of eighth notes. The dynamic marking *ff* is present. A box labeled "Viva México" is placed above the staff.

298

Musical staff 298 in treble clef, 3/4 time signature. It features a melodic line with several accents (^) above notes.

308

Musical staff 308 in treble clef, 3/4 time signature. It starts with a 3-measure rest, followed by a melodic line. A red bracket highlights the first measure. The staff ends with a 2-measure rest.

318

Musical staff 318 in bass clef, 3/4 time signature. It features a sixteenth-note pattern. The dynamic marking *non div.* is present.

328

Musical staff 328 in bass clef, 3/4 time signature. It features a sixteenth-note pattern with accents (^) above notes.

334

Musical staff 334 in bass clef, 7/8 time signature. It features a melodic line with accents (^) above notes. The dynamic marking *div.* is at the beginning.

340

Musical staff 340 in bass clef, 3/4 time signature. It begins with a 9-measure rest, followed by a 6-measure rest. The tempo marking *a 4 Maestoso* is present. The staff ends with a melodic line and a fermata. The dynamic marking *ff* is at the beginning.

senza traw