



**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2025**

**REPERTORIO PARA AUDICIÓN
ARPA**

1. Capricho Español Rimsky-Korsakov
 - IV. Scene e Canto gitano
 - a) Tocar el movimiento completo
 - IV. Fandango asturiano
 - a) Tocar el movimiento completo

2. Los Preludios Franz Liszt
 - a) Desde el compás número 20, hasta el compás número 33
 - b) Desde el compás número 70, hasta el compás número 87
 - c) Desde el compás número 280, hasta el compás número 344

3. 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 grabación 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.
- Sube tu video a cualquiera de las plataformas disponibles (Youtube, Vimeo, Googlevideo) y asegúrate de que **NO se configure como privado**. En todo caso puedes configurarlo como video "No listado" para que únicamente las personas con el link correspondiente tengan acceso al 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 registro.

Mucha suerte!!!

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Arpa.

I. Alborada.

Vivo e strepitoso.

Musical score for the first section of the Alborada. It consists of two staves (treble and bass clef) in 2/4 time with a key signature of two sharps (F# and C#). The score is divided into three measures labeled A, B, and C. Measure A contains 13 notes, measure B contains 14 notes, and measure C contains 31 notes. The piece concludes with a fermata.

attacca

II. Variazioni:

Andante con moto.

D

E Poco meno mosso.

Musical score for the second section of the Alborada. It consists of two staves (treble and bass clef) in 3/8 time with a key signature of one flat (F). The score is divided into four measures labeled D and E. Measure D contains 21 notes, measure E contains 19 notes, measure F contains 28 notes, and measure G contains 20 notes.

Tempo I.

F

G

Musical score for the third section of the Alborada. It consists of two staves (treble and bass clef) in 3/8 time with a key signature of one flat (F). The score is divided into three measures labeled F and G. Measure F contains 13 notes, measure G contains 15 notes, and measure H contains 11 notes. The piece concludes with a fermata.

attacca

III. Alborada.

Vivo e strepitoso.

Fl. picc.

Musical score for the fourth section of the Alborada. It consists of two staves (treble and bass clef) in 2/4 time with a key signature of one flat (F). The score is divided into seven measures numbered 1 through 7. The first measure starts with a forte (ff) dynamic. The piece concludes with a fermata.

Musical score for the fifth section of the Alborada. It consists of two staves (treble and bass clef) in 2/4 time with a key signature of one flat (F). The score is divided into six measures numbered 8 through 13. The piece concludes with a fermata.

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

2

Arpa.

II



K

13



8



IV. Scena e Canto gitano.

Allegretto.
quasi Cadenza I.

Cadenza II.
Violino Solo.

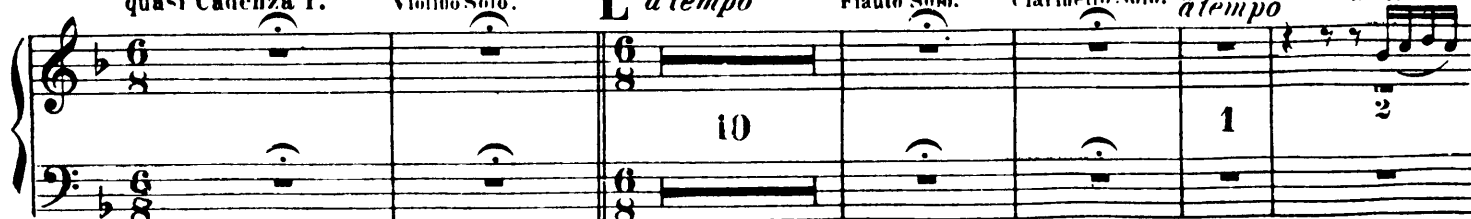
L a tempo

Cadenza III.
Flauto Solo.

Cadenza IV.
Clarinetto Solo.

à tempo

Oboe I.



Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Arpa.

Cadenza V.

m.d.

con forza

*glissando
ad libit.*

a tempo

Viol.

M

The musical score is presented in a grand staff format, consisting of two staves per system. The first system includes a treble clef and a bass clef. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs. A red bracket is drawn around the first few measures of the 'Cadenza V.' section, which begins with the marking 'm.d.' and 'con forza'. The second system features a prominent glissando in the right hand, indicated by a long, sweeping line and the marking 'glissando ad libit.'. The third system continues with a similar glissando pattern. The fourth system includes a section marked 'a tempo' and 'Viol.', with a measure number '5' below the staff. The fifth system shows a series of chords and rhythmic patterns. The sixth system concludes with a measure number '6' at the end of the staff.

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

4

Arpa.

Arpa musical score for Capriccio Espagnole, Op. 34. The score is written for a grand piano and includes several measures of music. The first two systems show a melodic line in the right hand and a bass line in the left hand. The third system includes a key signature change: *muta in Ces. D. (Eis, F, Gis, As, H.)*. The fourth system contains a complex passage with *gliss.* markings and a *ff* dynamic. The fifth system includes a section with *gliss.* markings and a *ff* dynamic. The score is marked with various dynamics and articulations.

V. Fandango asturiano.

V. Fandango asturiano musical score. The score is written for a grand piano and includes several measures of music. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system includes a section with *gliss.* markings and a *ff* dynamic. The third system includes a section with *gliss.* markings and a *ff* dynamic. The score is marked with various dynamics and articulations.

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Arpa.

The first system of the arpeggio consists of two staves. The upper staff begins with a dynamic marking of *mf* and contains a melodic line with various ornaments and slurs. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature is two sharps (F# and C#).

The second system continues the arpeggio with similar melodic and rhythmic patterns. It features a variety of articulations and slurs, maintaining the *mf* dynamic. The key signature remains two sharps.

The third system of the arpeggio shows a continuation of the melodic and rhythmic motifs. The notation includes many slurs and ornaments, characteristic of Rimsky-Korsakov's style. The key signature is two sharps.

The fourth system of the arpeggio continues the piece. The melodic line in the upper staff is highly decorative with many slurs and ornaments. The lower staff maintains the rhythmic accompaniment. The key signature is two sharps.

The fifth and final system of the arpeggio concludes the piece. It begins with a dynamic marking of *mf*. The upper staff features a melodic line with a trill-like figure. The lower staff has a rhythmic accompaniment. The system ends with a key signature change to one sharp (F#), indicated by the marking **T**(E dur.) and **(F dur.) 2**.

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

8

Arpa.

Franz Liszt
Les Préludes

Harfe

Andante Poco ritenuto Più rit. A Poco ritenuto

5 2 1 5 p dim. pp

20

p 1 1

24

cresc.

27

f

31

ff molto riten.

B C

35 Andante maestoso L'istesso tempo Poco rall.

9 3 6 1 9 4

Liszt — Les Préludes

2

Harfe

L'istesso tempo

67 *Fag. I*

p

73

78 **D**

82 **poco a poco accelerando**

86 **Poco rall.** — — — — — **Sons harmoniques**

p

93 **Poco rall.** — — — — — **rit.** — —

p

Liszt — Les Préludes

4

Harfe

279 Fl. I **Poco a poco più mosso**

p *mf*

285

291 **L**

L **1**

296 **Poco a poco più di moto sino al Allegro marziale**

mf

302

308

1

Liszt — Les Préludes

Harfe

5

314 **M**

cresc. *f* **1**

320

328

sf *più cresc.*

335

Allegro marziale animato

341 **N** **O** poco riten.

1 **9** **14** **2**

370 **Tempo di marcia** **Più maestoso P** **Vivace Q** **poco ritard.** **Andante maestoso** **molto ritardando**

8 **7** **1** **12** **5** **2** **12/8 (C)** **11** **3** **12/8 (C)**