

**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2024**

**REPERTORIO PARA AUDICIÓN
TÍMPANI / PERCUSIÓN**

Tímpani

1. Obertura La Gran Pascua Rusa Rimsky-Korsakov
 - a) Desde la letra N, hasta el tercer compás de la letra Q

2. Marfil Gina Enríquez
 - a) Desde la letra D, hasta el compás número 95
 - b) Desde el compás número 342, hasta el final de la obra

3. Estudio para Tímpani No. 2 (Scherzando)
 - a) Tocar el estudio completo

Tambor

1. Obertura La Urraca Ladrona Gioacchino Rossini
 - a) Desde el inicio, hasta el compás número 11
 - b) Desde la letra H, hasta el final de la obra

2. Marfil Gina Enríquez
 - a) Desde el compás número 377, hasta el final de la obra

3. Ejercicio para tambor
 - a) Tocar el ejercicio completo

Xilófono

1. Marfil Gina Enríquez
 - a) Desde el compás número 233, hasta el compás número 266

2. Estudio para xilófono o marimba “Xilophonia” J. Green / D. Witten
 - a) Desde el inicio, hasta el compás cuarenta.

Glockenspiel

1. Obertura La Gran Pascua Rusa Rimsky-Korsakov
 - a) Desde 15 compases antes de la letra W, hasta le letra W
 - b) Desde el Maestoso alla breve, hasta el final de la obra

Platos de choque

1. Obertura La Gran Pascua Rusa Rimsky-Korsakov
 - a) Desde la letra Z, hasta el final de la obra

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!!!

Nicolai Rimsky-Korsakov
Russian Easter Overture, Op. 36
Timpani D.A.G.

Lento mystico. 6 *A a tempo* B Tromb. III 7 C Fl. 7/2 11 *a tempo*

Andante lugubre, sempre alla breve. Tuba 1 18 D 14

Allegro agitato. 13 E 12 F 1

1 2 2 G 1

1 1 2

H *f* *fz mf*

9 *ff*

9^o I 10 J *sf dim.*

poco più sost e tranquillo 3 1 9

p 1 2 3 4 5

Timpani D.A.G.

Recit.
Maestoso.
Tromb. Solo

Listesso
Ktempo. 1. 13 2. 12 L 9 1 11

Tempo I. (Allegro agitato.)
Solo. *p* *cresc.*

Solo. *ff* *p* *pp*

0
cresc. *f* *mf*

f *mf*

sf *f*

3 3 2 P 7
f

f

3 3
ff *ff*

3 3 R 1 1
sf

1 2

Timbales

Marfil

Gina Enríquez

Poema Sinfónico dedicado a los elefantes y demás especies
masacradas para explotación con fines de lucro

I. El Marfil es de Ellos

Andante

A

1 19

mp

24

29

B

34

39

44

C

49

f

54

Marfil

Timbales

59

Musical staff 59: Bass clef, four measures of eighth notes.

64

Musical staff 64: Bass clef, eighth notes, a red bracket labeled **D** over a double bar line, and a dynamic marking *f*.

69

Musical staff 69: Bass clef, quarter notes, key signature change to D major.

74

Musical staff 74: Bass clef, quarter notes, D major key signature.

79

Musical staff 79: Bass clef, quarter notes, a box labeled **E** above the staff.

84

Musical staff 84: Bass clef, quarter notes, D major key signature.

89

Musical staff 89: Bass clef, quarter notes, eighth notes, D major key signature.

94

Musical staff 94: Bass clef, quarter notes, eighth notes, a red bracket, the text *poco a poco ritardando*, a fermata, and a measure with a **5** above it.

F

II. Son Libres
Adagio

G

102

12

p *mf*

2

H

119

15

rit. a tempo

I

138

8

mf *f* *mf* *f*

ritardando *a tempo*

150

p

155

pp

cazadores furtivos acechando a la

160

pp

manada de elefantes

accelerando

J

III. La Cacería
Andante

165

f

170

Allegro

ff

175 K

mf

188

193

198 L Piu Mosso

203

f *mf*

207

211

215 M Allegro

f

Marfil

Timbales

220

f *mf*

225

230

f

235

ff

239 **N** **Piu Allegro**

ff

244

249

254 **0**

259

264

poco a poco rallentando
f

268

272

P *IV. La Masacre*
Adagio
ff

277

282

286

ritardando

290

a tempo **Q** **Larghetto**

Largo

muriendo lenta y dolorosamente

R

299

p

310

314

318

El corazón del animal agonizante deteniéndose lentamente

poco a poco ritardando

324

Largo

S

V. La Vida Siempre Triunfa

Larghetto

mp

331

(Marcha de los Elefantes)

336

341

Marfil

Timbales

346

Staff 1: Bass clef, key signature of two sharps (F# and C#). Measures 346-350. The melody consists of quarter notes and eighth notes, starting on G2 and moving generally upwards.

351

Staff 2: Bass clef, key signature of two sharps. Measures 351-355. Measure 355 ends with a double bar line and a fermata. Dynamics: *mf*.

T

356

Staff 3: Bass clef, key signature of three sharps (F#, C#, G#). Measures 356-360. The melody continues with quarter notes. Dynamics: *f*.

361

Staff 4: Bass clef, key signature of three sharps. Measures 361-365. Measure 365 ends with a double bar line and a fermata. Dynamics: *mf*.

366

Staff 5: Bass clef, key signature of three sharps. Measures 366-370. The melody continues with quarter notes.

371

Staff 6: Bass clef, key signature of three sharps. Measures 371-375. The melody continues with quarter notes.

376

Staff 7: Bass clef, key signature of three sharps. Measures 376-379. Measure 379 ends with a double bar line and a fermata.

U

380

Staff 8: Bass clef, key signature of three sharps. Measures 380-384. The melody continues with quarter notes. Dynamics: *f*.

Marfil

Timbales

385

ritardando **a tempo**

389

ritardando **a tempo**

2

Scherzando

The musical score is written for timpani in 2/4 time, starting with a key signature of one flat (F major/C minor). The piece is marked 'Scherzando'. The notation consists of ten staves of music. The first staff begins with a box containing 'F-C' and a treble clef. The music features a variety of dynamics including *f*, *ff*, *p*, *mf*, *pp*, and *ppp*. It includes several triplet markings (indicated by a '3' over a group of notes) and a 'cresc.' (crescendo) marking. The score concludes with a double bar line and a fermata over the final note. There are small red brackets on the left and right sides of the page, one at the beginning and one at the end of the musical staff.

Gioacchino Rossini La Gazza Ladra Overture

Kleine Trommel.

Maestoso marziale.

Solo.

f *p* *mf cresc.* *ff*

f *mf* *f* *mf*

f *ff*

f

mp *pp* *pp* *cresc. ed acceler.*

ff *f*

Allegro. 16 **Bb** rit. a tempo 7 25

Kleine Trommel.

113 Kl. Fl. *C* 1 2 3 4 5 6 7 8
 26 27 *f*

Musical staff 113-122: Treble clef, key signature of one sharp (F#). Measures 113-122. Measure 113 starts with a treble clef and a key signature change to one sharp. Measures 114-122 contain a series of eighth notes. Measure 113 has a '26' below it, and measure 114 has a '27'. A dynamic marking 'f' is present at the start of measure 113.

123 9 10 11 12 13 14 15 16 2 2
f

Musical staff 123-137: Treble clef. Measures 123-137. Measures 123-137 contain a series of eighth notes. Measure 123 has a '9' below it, 124 has '10', 125 has '11', 126 has '12', 127 has '13', 128 has '14', 129 has '15', and 130 has '16'. Measures 131-137 contain a series of eighth notes. Measure 131 has a '2' below it, and measure 137 has a '2'. A dynamic marking 'f' is present at the start of measure 131.

138 *tr* 1 *tr* 1 *tr*
ff *f* — *ff* *f* — *ff*

Musical staff 138-149: Treble clef. Measures 138-149. Measures 138-149 contain a series of eighth notes. Measure 138 has a 'tr' above it, 139 has '1', 140 has 'tr', 141 has '1', and 142 has 'tr'. Dynamic markings 'ff', 'f', 'ff', 'f', 'ff' are present below the staff.

150 3 4 1 10
marc. G. P. Fag. Hr.

Musical staff 150-170: Treble clef. Measures 150-170. Measures 150-170 contain a series of eighth notes. Measure 150 has a '3' above it, 151 has '4', 152 has '1', and 153 has '10'. A dynamic marking 'marc.' is present below the staff. The text 'G. P. Fag. Hr.' is written below the staff.

171 *D* 45 Kl. Fl. *E*
 Str. 46 47 48 *ppp possibile*

Musical staff 171-220: Treble clef, key signature of one sharp. Measures 171-220. Measure 171 has a 'D' above it, 172 has '45', 173 has 'Kl. Fl.', and 174 has 'E'. Measures 171-220 contain a series of eighth notes. Measure 171 has a 'Str.' below it, 172 has '46', 173 has '47', and 174 has '48'. A dynamic marking 'ppp possibile' is present at the end of the staff.

221 4 4
ppp

Musical staff 221-284: Treble clef. Measures 221-284. Measures 221-284 contain a series of eighth notes. Measure 221 has a '4' above it, and measure 284 has a '4'. A dynamic marking 'ppp' is present below the staff.

285 4
ppp *ppp*

Musical staff 285-340: Treble clef. Measures 285-340. Measures 285-340 contain a series of eighth notes. Measure 285 has a '4' above it. Dynamic markings 'ppp' and 'ppp' are present below the staff.

245 4 1 2 3 4 5 6 7 8 9
pp *cresc. poco a poco*

Musical staff 245-259: Treble clef. Measures 245-259. Measures 245-259 contain a series of eighth notes. Measure 245 has a '4' above it, 246 has '1', 247 has '2', 248 has '3', 249 has '4', 250 has '5', 251 has '6', 252 has '7', 253 has '8', and 254 has '9'. A dynamic marking 'pp' is present below the staff, and 'cresc. poco a poco' is written below the staff.

260 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
sempre cresc. *f ed acceler.* *cresc.*

Musical staff 260-273: Treble clef. Measures 260-273. Measures 260-273 contain a series of eighth notes. Measure 260 has a '10' above it, 261 has '11', 262 has '12', 263 has '13', 264 has '14', 265 has '15', 266 has '16', 267 has '17', 268 has '18', 269 has '19', 270 has '20', 271 has '21', 272 has '22', 273 has '23', and 274 has '24'. Dynamic markings 'sempre cresc.', 'f ed acceler.', and 'cresc.' are present below the staff.

275 *F Più mosso.* *tr* *tr* 3 *tr* *tr*
ff

Musical staff 275-283: Treble clef, key signature of one sharp. Measures 275-283. Measure 275 has a 'F Più mosso.' above it. Measures 275-283 contain a series of eighth notes. Measure 275 has a '3' above it, 276 has 'tr', 277 has 'tr', 278 has '3', 279 has 'tr', and 280 has 'tr'. A dynamic marking 'ff' is present below the staff.

284 *tr* *tr* *tr* *tr* *tr* *tr*
rit. Tempo I. 7 15

Musical staff 284-287: Treble clef. Measures 284-287. Measures 284-287 contain a series of eighth notes. Measure 284 has a 'tr' above it, 285 has 'tr', 286 has 'tr', 287 has 'tr', 288 has 'tr', and 289 has 'tr'. A dynamic marking 'rit. Tempo I.' is present below the staff, and '7 15' is written below the staff.

Kleine Trommel.

314 **G** *f* *tr* *tr* 1 10 45 **Rl. Fl.**
G. P. Fag. Hr. Str 46 47

375 **H** 48 *ppp possibile* 4

384 *ppp* 4 *sempre ppp*

394 4

403 4 1 2 3 4 5 6 7 8 9 10 *pp* *cresc. poco a poco*

418 11 12 13 14 15 16 17 18 19 20 21 22 23 24 *sempre cresc.* *f ed acceler.* *cresc.*

432 **I Più mosso.** *ff* 3 *tr* *tr* 3 *tr* *tr*

440 1 *f* **Più allegro.** 2 *ff*

450 2 10 *f* *cresc.* *ff*

470 *f*

477 *f* *ff*

Percusión 1
Tambor
Tom toms

Marfil

Gina Enríquez

Poema Sinfónico dedicado a los elefantes y demás especies
masacradas para explotación con fines de lucro

I. El Marfil es de Ellos

Andante

Musical staff for Percussion 1, measures 1-19. It shows rests for 19, 15, and 7 measures, with sections A and B marked.

Musical staff for Tambor, measures 44-48. It shows a rhythmic pattern of eighth notes.

mf

Musical staff for Tambor, measures 49-53. It shows a rhythmic pattern of eighth notes, with a crescendo leading to a forte dynamic.

C

f

Musical staff for Tambor, measures 54-58. It shows a rhythmic pattern of eighth notes.

Musical staff for Tambor, measures 59-63. It shows a rhythmic pattern of eighth notes.

D

Musical staff for Tambor, measures 64-68. It shows a rhythmic pattern of eighth notes, with a forte dynamic and a sixteenth-note triplet.

f

Musical staff for Tambor, measures 69-72. It shows a rhythmic pattern of eighth notes, with triplets and sixteenth-note groups.

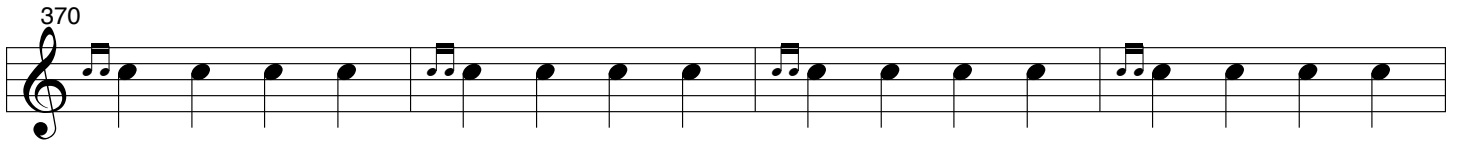
Musical staff for Tambor, measures 73-76. It shows a rhythmic pattern of eighth notes, with triplets.

Musical staff for Tambor, measures 77-80. It shows a rhythmic pattern of eighth notes, with triplets.

Marfil

Percusión 1

370

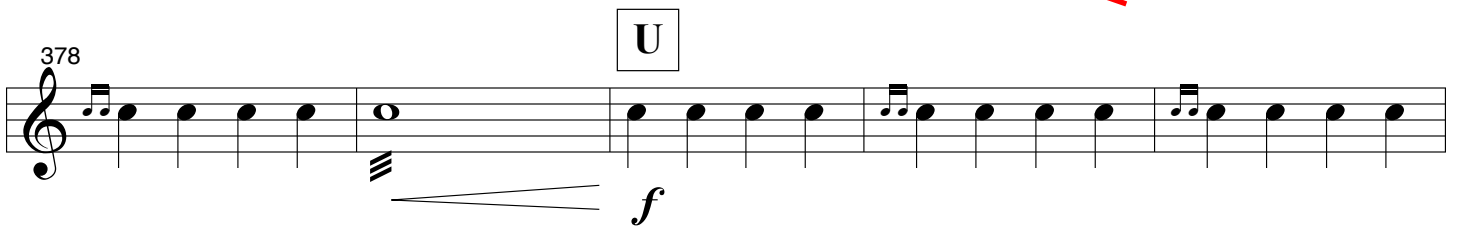


374



378

U

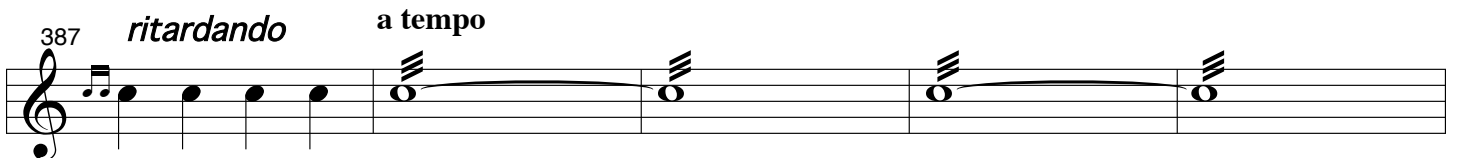


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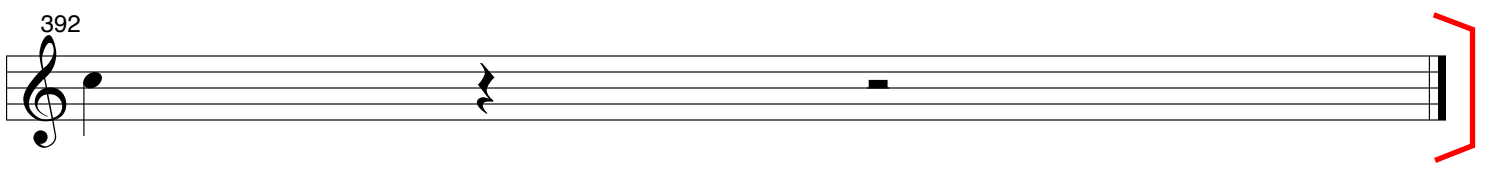


387

ritardando *a tempo*



392



Ejercicios para tarola

♩ = 100 - 120

The musical score consists of ten staves of music. The first staff begins with a red bracket on the left and contains a tempo marking of ♩ = 100 - 120. The music is written in a key signature of one sharp (F#) and features various time signatures: 2/4, 3/8, 5/8, 7/8, and 6/8. Dynamics include *ff*, *pp*, and *p*. Articulation marks such as accents (>) and slurs are used throughout. A red bracket on the right side of the final staff indicates the end of the piece.

NOTE: All rolls have been written with three slashes across the stem, including eighth-note rolls, which are traditionally notated with only two slashes.

Poema Sinfónico dedicado a los elefantes y demás especies
masacradas para explotación con fines de lucro

I. El Marfil es de Ellos

Andante

1 **A** 19 15 **B** 15

52 **C** 13 **D** 16 **E** 13

96 **F** *poco a poco ritardando* 5 **G** 16 *II. Son Libres*
Adagio

119 **H** 15 *rit.* *a tempo*

138 **I** 9 *ritardando* *a tempo* 8

158 *cazadores furtivos acechando a la manada de elefantes* 2 *accelerando*

164 **J** *III. La Cacería*
Andante

170 **Allegro** 2 2 3

(*Sva*)

199

L **Piu Mosso**

202

mf

207

210

213

M **Allegro**

216

f

219

223

mf

226

229 *f*

232 *f*

235 *ff*

N Piu Allegro

237 *ff*

(8va) 240 *ff*

(8va) 243 *ff*

(8va) 246 *ff*

(8va) 249 *ff*

(8va) 252 *ff*

O

Marfil

Percusión 6

(8va)

255

(8va)

258

8vb

261

264

IV. La Masacre

P

Adagio

8va

267 poco a poco rallentando

7

XILOPHONIA

Xylophone

JOE GREEN
DEAN WITTEN

Allegro ♩ = 120

f 3 3

7 *f* 3 3 3

13 3 3 3 3

18 3 3 3

24 3 3 3 3

30 3 3 3

35 *Fine* 3 3

41 3 3 3 3

Nicolai Rimsky-Korsakov
Russian Easter Overture, Op. 36

Campanelli. (Glockenspiel.)

Lento mystico.

Fl. 1 5 A a tempo B Maestoso. C a tempo
Cad. Viol. Solo 12 9 Fl. Cad. 12



Andante lugubre,
sempre alla breve.

D 14 Allegro agitato. E 21 F 16 G 24 H 32 I 10 3
Tuba 26 14



poco più sost. e tranquillo

J 9 K Listesso tempo. 1. 13 2. 12
4 5 6 7 8 22

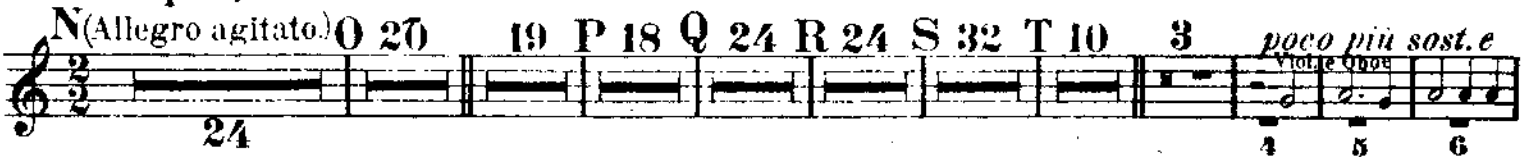


L. 9 1 11 Recit. Maestoso. Viol. Solo poco rit.
12 13



Tempo I.

N (Allegro agitato) O 20 19 P 18 Q 24 R 24 S 32 T 10 3 poco più sost. e
24 4 5 6



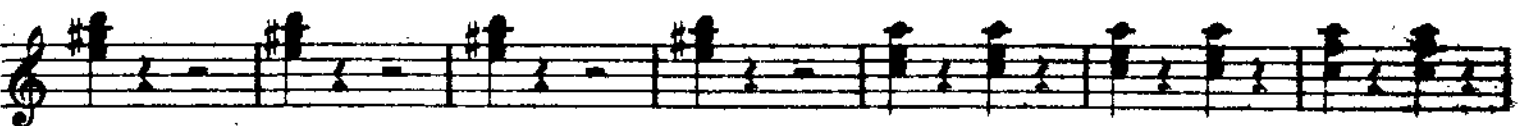
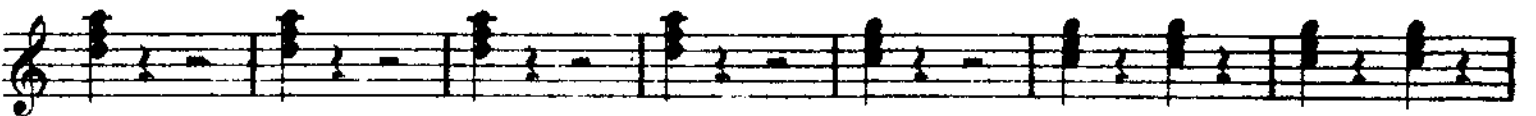
tranquillo

U 32 Viol. Solo
7 15 33 34 35
Viol. Cad. 2



V Poco più animato.

mf



Campanelli. (Glockenspiel.)

Allegro agitato. X Spiritoso Y 15

Maestoso alla breve. (Listesso tempo.) f

Z

fff

Nicolai Rimsky-Korsakov
Russian Easter Overture, Op. 36

Piatti e Cassa.

Lento mystico.

FL. 1 5 A a tempo B Maestoso. C a tempo

Viol. Cad. 12 9 FL. Cad. 12

Andante lugubre, sempre alla breve.

Tuba Piatti colla bacchetta da Timpano. 18 D 14

1 2 pp 2 pp

Allegro agitato. E 21 F 16 G 24 H 32 I 10 3 poco più sost.

14 4 5

e tranquillo L'istesso tempo. Piatti colla bacchetta da Timpano.

4 1 9 K 8 Triangol. pp 1

3 f Cassa

f

f

L 9 1 11 Recit. Maestoso. Viol. Solo poco rit.

12 13

Tempo I. Allegro agitato. O 20 19 P 2 Trombone III. 2 1

24 3 4 3 4 2 3

Piatti 5

Piatti e Cassa.

5 5 3 R 23 S 32

f

T 10 3 *poco più sost. e tranquillo* 4 1 15

poco più sost. e tranquillo

Viol. Cad.

a tempo U 9 *colla bacchetta da Tim.* Piatti 1 1 1 1 1 1

a tempo *colla bacchetta da Tim.* *Piatti* *p*

3 1 1

f

Poco più animato. V 19 *colla bacchetta* 1

Poco più animato. *colla bacchetta* *pp*

10 1 1

p

6 11 W 16 X *Spiritoso* 6

mf

Allegro agitato.

5 1

f

Maestoso alla breve.
(Listesso tempo.)

5 1 Y 15 7

f

1 6 Z

f

1 1

f