

ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2022

REPERTORIO PARA AUDICIÓN

TUBA

1. Obertura Fantasía Romeo y Julieta Piotr I. Tchaikovsky
 - a) Desde la letra N, hasta el segundo compás de la letra P.

2. Obertura Los Maestros Cantores de Nuremberg Richard Wagner
 - a) Desde el inicio de la obra, hasta la letra A
 - b) Desde la letra C, hasta el primer compás de la letra D
 - c) Desde la anacrusa de la letra K, hasta el primer compás de la letra L.

3. Obertura La Urraca Ladrona Gioacchino Rossini
 - a) Desde la letra F, hasta el compás 291
 - b) Desde la letra I, hasta el compás 440

4. Marte, de la Suite Los Planetas Gustav Holst
 - a) Desde el compás 25 hasta el compás 28
 - b) Desde el compás 110 hasta el compás 123

5. Jupiter, de la Suite Los Planetas Gustav Holst
 - a) Desde el compás 16 hasta el compás 27
 - b) Desde el compás 262 hasta el compás 267

6. Danzón No. 9 Arturo Márquez
 - a) Del compás 44, hasta el compás 57
 - b) Desde la anacrusa del compás 302 hasta la primera nota del compás 316

7. Sensemayá Silvestre Revueltas
 - a) Desde el número 2, hasta el número 8
 - b) Desde el número 37, hasta el final de la obra

8. Huapango José Pablo Moncayo
 - a) Desde el número 6, hasta el quinto compás del número 6
 - b) Desde el número 30, hasta dos compases antes del número 31

9. **OPCIONAL.** 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 enviar todos tus datos y la liga a tu video, así como enviar la documentación solicitada en la convocatoria de la OSIM.

Mucha suerte!!!

Peter Ilyich Tchaikovsky
Romeo and Juliet, Fantasy Overture

Tuba.

Andante non tanto quasi Moderato.

20 17 A 23 B 17 8 C 4

Allegro. Molto meno mosso. *string.* Allegro giusto. D 21 E 7

6 10 6 10

f *ff*

F 1 19 G 21

H 38 J 30 K 27 L 20 M 11 N

ff

O

2 *ff*

P 21

VORSPIEL
zu der Oper

PRELUDE
to the Opera

DIE MEISTERSINGER ZU NÜRNBERG THE MASTERSINGERS OF NUREMBERG

TUBA

Richard Wagner

Sehr mäßig bewegt

Sehr gehalten
(*Molto tenuto*)

8

19

24

Ein wenig rall.
(*un poco rallentando*) a tempo

8

1 4

41

B sehr gehalten
(*molto tenuto*)

f

48

immer *f*
(*sempref*)

55

C

immer *fff*
(*semprfff*)

63

72

82

D

1

fff *f*

TUBA

91 **E** *poco rall.* **Mässig im Hauptzeitmass** *(Nel movimento ma moderato)* **9** **Noch bewegter** *(Ancora più animato)*

p 4 1 12 *F* 4

122 **G** **Im mässigen Hauptzeitmass** *(Nel movimento ma moderato)* **5** **Jäber sehr markiert** *(ma molto marcato)*

29 *H* *f* *fff* *todo*

161

allmählich immer stärker *(poco a poco più di forza)*

166

K **sehr gebunden** *(molto legato)*

172 *tr* *f*

178 *f* *piuf*

183 *e più f* *ff*

L **Sehr gewichtig** *(Molto pesante)*

188 *f* *immer ff...*

Gioacchino Rossini
La Gazza Ladra Overture

Tuba.

Maestoso marciale.

Rl. Trommel. *ff*

62 Allegro 16 Bb 5 rit. 2

275 F Più mosso. *ff marc. sf f*

282 *f*

288 rit. Tempo I. 5 2 15 G 3 1 G.P.

428 Viol. *f* *cr. vivo.* 5 6 7 8 I Più mosso. *ff marc.*

434 *sf*

440 Più allegro. 1 1 18 *f ff*

Gustav Holst The Planets

BASS TUBA I Mars, the Bringer of War

Allegro **1** *Bass Trb.* *cresc.* *pp*

16 4

25 *mf cresc.* *p cresc.* **9**

2

110 *fff* **3**

115

121 **2**

Detailed description: The image shows a page of a musical score for the Bass Tuba I part in 'Mars, the Bringer of War' by Gustav Holst. The score is written in bass clef with a 4/4 time signature. It begins with the tempo marking 'Allegro' and a circled first ending bracket. The first staff contains measures 16 and 4, with dynamics 'pp' and 'cresc.'. The second staff starts at measure 25 and includes a circled second ending bracket, with dynamics 'mf cresc.' and 'p cresc.'. The third staff begins at measure 110 and features a triplet of eighth notes marked 'fff'. The fourth staff starts at measure 115. The fifth staff begins at measure 121 and ends with a circled '2'. Red brackets are drawn on the left side of the score, highlighting measures 25-30, 110-115, and 121-125.

IV Jupiter, the Bringer of Jollity

Allegro giocoso *1 Horn in f. molto pesante*

5

11 *ff*

19 *fff* ①

26 *Ritenu.* *Trp. stacc.* *a2* ② *cresc.* 3

4 ⑪ *1-2 Trp.* *Maestoso.* *fff*

264 *fff*

268

Danzón No. 9

Tuba

Arturo Márquez

Con Furia ♩ = 86

44

Musical staff for measures 44-48. The staff is in bass clef with a key signature of one flat. It contains a continuous eighth-note pattern. A red bracket on the left side of the staff spans from measure 44 to measure 48. The dynamic marking *mp* is located at the end of the staff.

49

Musical staff for measures 49-53. The staff is in bass clef with a key signature of one flat. It contains a continuous eighth-note pattern. Dynamic markings *mf* and *f* are placed below the staff. A red bracket on the left side of the staff spans from measure 49 to measure 53.

54

rit. Doloroso ♩ = 96

Musical staff for measures 54-65. The staff is in bass clef with a key signature of one flat. It begins with a *ff* dynamic marking and a slur over three half notes. A red bracket on the right side of the staff spans from measure 54 to measure 65. The staff ends with a *ppp* dynamic marking and a double bar line. The number 65 is written above the staff.

Tuba

279 Festivo (Poco Più Mosso) $\text{♩} = 100$



300



305



310



315



Sensemaya

Tuba

S. Revueltas

$\text{♩} = 100$

4 1 4 2 Solo *f* *espress, misterioso*

f *p* *sempre espi. e sostenuto*

3 3 3 4 5 1 *f* *like an echo of the first time*

pp *ppp* 4 + 3

6 7 8 1 *f*

The score is written on a single staff in bass clef with a 7/8 time signature. It consists of eight numbered measures. Measure 1 is a whole note chord. Measure 2 is a half note chord. Measure 3 is a quarter note chord. Measure 4 is a quarter note chord. Measure 5 is a quarter note chord. Measure 6 is a quarter note chord. Measure 7 is a quarter note chord. Measure 8 is a quarter note chord. The score includes various dynamic markings and performance instructions. A red bracket highlights measures 2 and 3. A red bracket highlights measure 8.

Tuba

sempre pp e legatiss.

34 35 36 37 38 39 40 41 42

R.T.B.
4-12-1924, MARCHAL, A.

HUAPANGO

Tuba

J. PABLO MONCAYO

Allegro moderato $\text{♩} = 126$

First staff of music, bass clef, 6/8 time signature. It begins with a treble clef and a 2/4 time signature. The staff contains a sequence of notes with circled numbers 1 and 2 above them. A '2' is written below the first measure, and 'pp' is written below the fourth measure.

Second staff of music, bass clef. It contains a sequence of notes with circled numbers 3 and 4 above them. A 'ff' dynamic marking is present below the fourth measure.

Third staff of music, bass clef, containing a sequence of notes.

Fourth staff of music, bass clef, containing a sequence of notes with circled number 5 above the first measure.

Fifth staff of music, bass clef, containing a sequence of notes with circled number 6 above the first measure. A red bracket highlights a section of the staff. A 'ff' dynamic marking is present below the first measure.

Sixth staff of music, bass clef, containing a sequence of notes with circled number 7 above the first measure. A red bracket highlights a section of the staff. A '2' is written below the second measure.

Handwritten musical notation on a single staff. The staff begins with a circled measure number 29. A red bracket is drawn under measures 29 and 30. Measure 30 is marked with a circled number 30 and a dynamic marking *f*. The notation continues with a circled measure number 31, which is marked with the word *(do)* above it. The piece concludes with a circled measure number 32, marked with a dynamic marking *ff cresc.* and a dashed line indicating continuation.

Handwritten musical notation on a single staff, continuing from the previous staff. The notation consists of a series of notes and rests. A red bracket is drawn under the final two measures of this staff.

Handwritten musical notation on a single staff, continuing from the previous staff. The notation consists of a series of notes and rests. The measures are numbered with circled numbers: 31, 32, 33, 34, and 2. The notation includes various rhythmic values and rests.