



**ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2026**

**REPERTORIO PARA AUDICIÓN
VIOLÍN**

1. Obertura La fuerza del destino Giuseppe Verdi
 - a) Desde el Allegro agitato e presto, hasta 8 compases antes de la letra B
 - b) Desde el tercer compás de la letra B, hasta el compás 16 de la letra B.
 - c) Desde la letra L, hasta la letra O

2. Sinfonía No. 5 en Mi menor Piotr Ilyich Tchaikovsky
 - 1er. Movimiento
 - a) Desde la anacrusa del compás 58, hasta la letra E
 - b) Desde la letra N, hasta el sexto compás de la letra P

 - 2do. Movimiento
 - a) Desde la letra B, hasta la letra D

 - 3er. Movimiento
 - a) Desde la anacrusa del compás 73, hasta el compás 134

3. Estudio No. 18 Rodolphe Kreutzer
 - a) Tocar el estudio completo (traducir al español el texto que se muestra en el estudio para conocer el objetivo y revisar la tabla de indicaciones adjunta)

4. Una obra a libre elección con duración máxima de 8 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!!!

LA FORZA DEL DESTINO

G. VERDI

Violino I

Allegro

Allegro agitato e presto

3

pp

cresc.

cresc.

f

Tempo I (Allegro)

B Andantino

2

3

2

p

C Andante mosso
ppp *con espressione*

D Presto, come prima

E *ff*

F Andante come prima **G** Allegro brillante **H** 19 **I** 6

Arco

Violino I

Ritento grandioso

Tempo I (Allegro brillante)

Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

Violine I

I

Andante 19 **A** 12 **B** Allegro con anima

Klar. *ppp*

40 *sempre ppp*

47 *sempre ppp*

54 *p*

60 *p* *mf*

66 **C** *mf* *p* *f* *ff* *f* *mf* *mf* *p*

72 *f* *ff* *f* *mf* *mf* *p* *f* *ff* *f* *mf*

78 *mf* *p* *f* *ff* *f* *ff* *ff*

84 **D** *ff* *ff* *ff* *sempre ff*

89

94 **E** 1

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

2

Violine I

101 *fff*

108 *fff*

112 *molto espress.*
sfp *mf*

118 *f* *p* *mf cresc.* *ff* *p* *ff* *mp* *ff* *mp*

128 *Poco meno animato* *string.* *Tempo I* *pizz.*
ff *p* *p*

141 *arco*
p *pp* *pp* *p*

152 *Un pochettino più animato* *pizz.* *arco*
ff *mf* *ff*

160 *mf* *ff* *mf* *ff* *mf* *ff*

170 *Molto più tranquillo*
p molto cantab. ed espr. *p* *p cresc.*

178 *f* *dim.* *p cresc.* *f*

186 *stringendo al*
f *p cresc. molto* *mf cresc.* *f cresc.*

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Violine I

Tempo I

Musical score for Violin I, measures 194-262. The score is written in E minor (one sharp) and 4/4 time. It features various dynamics including *mf*, *f*, *ff*, *p*, and *forz.* (forzando). The score includes several first endings marked with boxes I, K, L, and M. Measure 201 has a first ending box I. Measure 207 has a first ending box K with a '3' indicating a triplet. Measure 235 has a first ending box L. Measure 251 has a first ending box M with a '1' indicating a first ending. The score consists of ten staves of music.

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Violine I

4

269 **N** *mf*

278 *f* *mf*

284 *f* *ff*

290 *ff* **O**

295 *fff*

300 8 1 8 1 8 1 8 1

308 *ff* *f* *mf* **P** **Q** 5 15 **Fl. I**

336 *p* **R**

343 *mf* *mf* *p* *f* *ff* *mf*

349 *mf* *p* *f* *ff* *mf* *mf* *p* *f* **S**

356 *ff* *mf* *f*

383 *ff* *fff* **T**

Detailed description: This page of a musical score for Violin I in E minor, Op. 64 by Tchaikovsky, covers measures 269 to 383. The score is written in a single system with ten staves. It begins with a red bracket on the left side of the first two staves. The music features a variety of dynamic markings including *mf*, *f*, *ff*, *fff*, and *p*. There are several technical markings such as slurs, accents, and fingerings (e.g., '8' and '1'). Rehearsal marks are indicated by boxed letters: N (measure 269), O (measure 290), P (measure 308), Q (measures 308-315), R (measure 336), S (measure 349), and T (measure 383). A red bracket on the right side of measure 308 indicates a first ending. The score concludes with a double bar line at the end of measure 383.

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

6

Violine I

Musical score for Violin I, measures 474 to 519. The score is written in treble clef with a key signature of one sharp (F#). It features dynamic markings such as *f*, *mf*, *p*, *ff*, and *f cresc.*. There are also performance instructions like *cresc.* and *f cresc.*. Rehearsal marks are labeled with letters in boxes: **Y**, **Z**, **Aa**, and **Bb**. Measure numbers 474, 484, 490, 497, 503, 510, and 519 are indicated at the start of their respective staves.

II

Andante cantabile, con alcuna licenza

animando

riten. **A** sostenuto

Musical score for Violin II, measures 8 to 31. The score is written in treble clef with a key signature of one sharp (F#). It features dynamic markings such as *pp*, *mp*, and *p*. Performance instructions include *Andante cantabile, con alcuna licenza*, *animando*, *sostenuto*, *Con moto*, *animato*, and *Tempo I animando*. Rehearsal marks are labeled with letters in boxes: **A**, **Bb**, and **Ob. 1**. Measure numbers 8, 18, 24, and 27 are indicated at the start of their respective staves.

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Violine I

Sostenuto *Poco più animato*

37 *p* *mf* *f* *ff*

Tempo I

42 *riten.* **B** *con noblezza* *animando* *cresc.* *f* *riten.*

49 *animando* *cresc.* *mf* **C** *Poco più mosso* *con desiderio* *cresc. poco a poco*

54 *Tempo I* *animando* *riten. Più animato* *fff* *ff* *f* *p*

60 *riten.* *Poco meno* *p* *mf* *mf* *p*

66 *Moderato con anima* *sempre p* *p*

74 **D** *mf* *mf*

82 **E** *mf* *mf*

89 **F** *f* *p*

93 *mf* *f cresc.*

96 *stringendo* *fff* *Tempo precedente* *fff* *1*

102 *fff* *fff* *fff*

Violine I

Molto più andante
animando
riten. Più animato
riten. Allegro non troppo

163

167

171

177

arco
dolciss.

ritenuto Tempo I
pizz.

pizz. 2 *ritenuto molto*
arco

III

Valse
Allegro moderato
dolce con grazia

10

19

30

39

45

54

dolce

pizz. *arco*

pizz. 1 *arco*

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

3 *pizz.* 3

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Violine I

188 *f* *mf* *mf* *f* **I** *pizz.* 2 1 3

192 *arco* *p* 1 1 1

196 **K** *dolce* *p* *p*

200 *pizz.* *p* *arco* *p*

204 *pizz.* 1 **L** *arco* *p*

208 **M** *p cresc.* *mf cresc.* *f* *mf cresc.*

212 **N** 3 *pizz.* *f* *mf* 3

216 *arco* *p* *cresc.* *ff* *p*

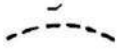

220 *p* *mf* *f*

224 **O** *cresc.* *ff* *p* *pp* *pp* *pizz.* 3

228 **P** *pizz.* 3

ABBREVIATIONS

Indicaciones y
abreviaturas
Estudio No. 18
Rodolphe Kreutzer

c.	with the whole bow
k.	at the point of the bow
z.	at the nut
sr.	at the middle of the bow
g. p.	upper half of the bow
d. p.	lower half of the bow
....	above or below the note indicate (depending on the context) the sautillé or staccato stroke
	over one of the notes in a progression of figures indicates that the sound should be lighter or shorter than the other sounds in the progression, without, however, changing the articulation
>	denotes a sharper attack on the note, starting with the bow resting firmly on the string; it is sometimes used to indicate a sharp staccato
	continuing the previous direction of the bow
-----	above or below the note signify portato or the heavier détaché stroke (détaché poco pesante)
- - - - -	indicate accentuated détaché (détaché poco marcato)
1=,2=,3=	an "equals" sign by the figure designating the fingering indicates that the finger should be placed on two strings
	a bracket over the figure designating the fingering indicates that the finger should be kept on the string till the moment marked by the end of the bracket
Ⓟ	"preparation", the signal to release the preparatory reflex of both hands; this is a mute preparation of the sound immediately after the preceding sound has been played (the symbol is used in the explanatory notes and the model exercises)
Ⓝ	"impulsive stroke", a quickly accelerated movement of the bow, either down or up; this is an uncontrolled "at the run" movement, which calls for faultless preparation in advance
Ⓞ	"guided stroke", a quieter bow-stroke (not spontaneous) which should be closely watched throughout its duration
/ lub or //	phrasing caesuras, the approximate equivalents of a comma or semicolon in a sentence; when it occurs at the end of the bow, a caesura is brought about by keeping the bow on the string (damping or shortening the duration of the sound); at the nut, it is performed by lifting the bow from the string

39

42

45

48

*p*₃
poco a poco cresc.

51

54

57

60

cresc.