

ORQUESTA SINFÓNICA INFANTIL DE MÉXICO
PROCESO DE SELECCIÓN – OSIM 2025

REPERTORIO PARA AUDICIÓN
OBOE II

1. Obertura Zampa Louis Hérold
 - a) Desde compás número 21, hasta el Andante misurato
 - b) Desde el noveno compás del Allegro vivace assai con grande forza, hasta letra B

2. Capricho Español Rimsky-Korsakov
 - I. Alborada
 - a) Desde el inicio del movimiento, hasta la letra A
 - II. Variazioni
 - b) Desde el compás 29 de la letra E, hasta el compás 45 de la letra E
 - III. Alborada
 - c) Desde el inicio, hasta la letra H
 - IV. Escena y canto gitano
 - d) Desde el tercer compás de la letra P, hasta el séptimo compás de la letra Q
 - V. Fandango asturiano
 - e) Desde el inicio, hasta la letra R
 - f) Desde el noveno compás de la letra X, hasta el sexto compás de la letra Y
 - g) Desde cinco compases antes de la letra Z, hasta el onceavo compás de la letra Z

3. Los Preludios Franz Liszt
 - a) Desde la anacrusa del compás número 80, hasta el compás número 95
 - b) Desde el compás número 126, hasta el compás número 131
 - c) Desde el compás número 143, hasta el compás número 156
 - d) Desde la anacrusa del compás número 316, hasta el compás número 336

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!!!

Louis Herold Zampa Overture

Oboe II.

Allegro vivace ed impetuoso. $\text{♩} = 96.$

ff

8

ff

This system contains five staves of music. The first staff begins with a forte (ff) dynamic. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. A red bracket on the third staff spans measures 7 and 8, with the number '8' written above it. The dynamic remains ff throughout the system.

Andante misurato. $\text{♩} = 84.$

ff lunga

ff

ff

ff

This system contains one staff of music. It begins with a forte (ff) dynamic and a 'lunga' (long) marking. The music consists of a series of sustained notes with fermatas. A red bracket spans the first six measures. The dynamic remains ff throughout the system.

Un poco più mosso.

1 2 3 4 5 6

p cresc. pp cresc.

This system contains one staff of music. It features a sequence of six notes, each marked with a number from 1 to 6. The dynamic starts with piano (p) and crescendos to pianissimo (pp), then crescendos again. The notes are grouped with slurs.

Andante, non lento. $\text{♩} = 100.$

20 Bass. 21 22

This system contains two staves of music. The first staff has a measure marked '20'. The second staff is labeled 'Bass.' and has measures marked '21' and '22'. The music consists of sustained notes with slurs.

Poco a poco animato.

1 2

dim. pp

A 10

This system contains two staves of music. The first staff has measures marked '1' and '2'. The second staff has a measure marked 'A' and a measure marked '10'. The dynamic starts with piano (pp) and then diminishes (dim.).

Herold — Zampa Overture

2

Oboe II.

Animato.

Ob.I.

4 5 6 7 8 *f accel. poco a poco ff*

Allegro vivace assai con grande forza. $\text{♩} = 116$.

ff

B } 2

Più lento.

17

Un poco più vivo. $\text{♩} = 100$.

23 C 20 D 7 Viol.I.

8 9 10 11

Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Oboe II. (Corno inglese).

I. Alborada.

Vivo e strepitoso.
Oboe II.

A 12 **B** *ff*

C 21 *I. Solo.* 22 23 24 25 26 *attacca*

II. Variazioni.

Andante con moto.
21

D 1 2 3 4 5 8

E 9 10 11 12 13 14 *Corno inglese. Solo. dolce* 8

4 7

Oboe II. (Corno Inglese.)

Oboe II.

f

a tempo

p

f

rit *attacca*

III. Alborada.

Vivo e strepitoso.

f

ff

ff

ff

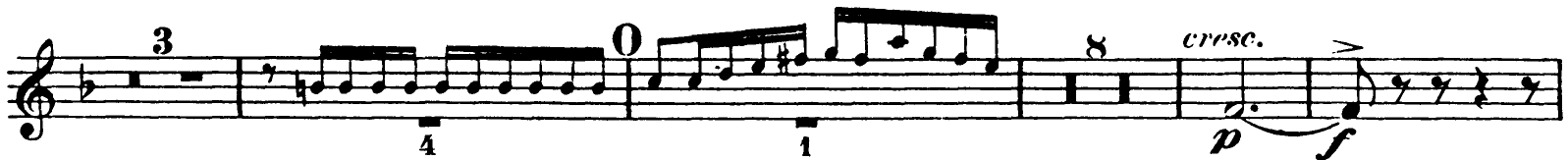
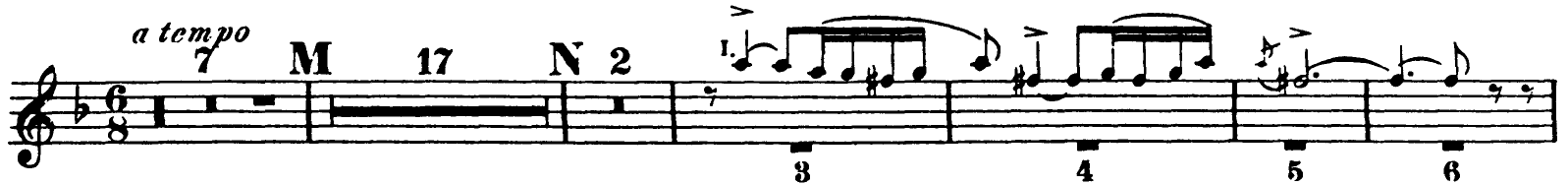
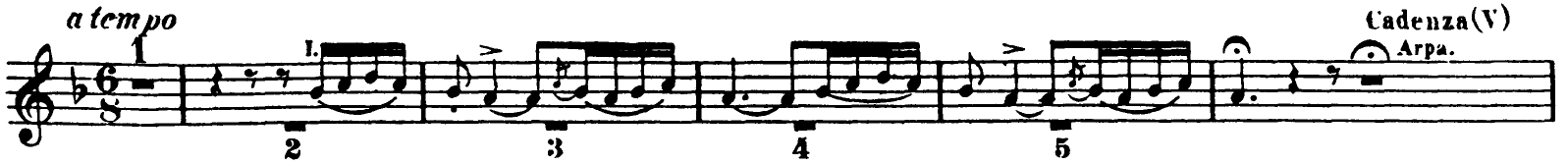
ff

lunga *attacca*

IV. Scena e Canto gitano.

Allegretto.

quasi Cadenza (I) Cadenza (II) Violino Solo. *a tempo* Cadenza (III) Flauto. Cadenza (IV) Clarinette.



Oboe II. (Corno inglese.)

Two staves of musical notation. The first staff begins with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The second staff begins with a *f* dynamic, followed by a *p* dynamic, and ends with a *p cresc.* dynamic. The word *attacca* is written at the end of the second staff.

V. Fandango asturiano.

A single staff of musical notation for the piece 'Fandango asturiano'. The key signature is two sharps (D major) and the time signature is 3/4. The piece starts with a *ff* dynamic and includes various dynamics such as *mf*, *f*, *mf cresc.*, *p*, *f*, *fz*, and *f*. The notation includes numerous slurs, accents, and trills. There are several first endings marked with 'R', 'S', 'T', and 'U'. Measure numbers 8, 9, 11, 12, 13, 14, 17, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated. The piece concludes with a *f* dynamic.

The first system consists of four staves of music. The first staff features a rhythmic pattern of eighth notes with accents and first fingerings (1) above the notes. The second staff contains rests followed by a dynamic marking of *ff* and a woodwind symbol (W). The third staff continues the rhythmic pattern with a trill (tr) marking. The fourth staff shows a melodic line with a trill (tr) and a 2/4 time signature at the end.

Coda.
Vivo. (Tempo di comincio.)

The Coda section begins with a red bracket on the left side of the first staff. It consists of ten staves of music. The first staff starts with a dynamic marking of *ff*. The second staff continues the melodic line. The third staff features a woodwind symbol (Y) and a *staccato* marking. The fourth staff has a second ending bracket and a dynamic marking of *ff*. The fifth staff contains a melodic line with a woodwind symbol (Z). The sixth staff continues the melodic line with a trill (tr) marking. The seventh staff begins with a *Presto.* marking and a first ending bracket. The eighth staff continues the melodic line with first fingerings (1) above the notes. The ninth and tenth staves conclude the section with melodic lines and rests.

Franz Liszt
Les Préludes

Oboe II

Andante 5 Poco ritenuto 2 Più rit. 1 A 5 Fl. I p dim. pp

20 2 1 poco a poco cresc. p

32 molto riten. 1 Andante maestoso f ff

38

42 B dim.

47 L'istesso tempo 6 Poco rall. 1 Hn. I p dolce espressivo

58 L'istesso tempo 4 C 4 10 Hn. I D p cresc.

79 p dolce espress.

84 poco a poco accelerando cresc. 6 più cresc.

88 Poco rall. 1 ff dim. f dim.

95 Poco rall. 1 2 rit. 2 7 lungo 14 Fag. I p

Liszt — Les Préludes

Oboe II

2

125 **E**

p *cresc. e stringendo*

129 **Allegro tempestoso**

f

133

136

139 **Molto agitato ed accelerando**

ff *p*

145 **F**

cresc. *f* *ff*

149 *riten. pesante* *a tempo* *riten.* *a tempo* *riten.*

sf

154 *a tempo agitato*

sf *f*

160 *ff*

166 **G**

marc.

172

180 **Poco rallent.** *al* **Un poco più moderato** *rit.* **a tempo**

p dolce espressivo

Liszt — Les Préludes

Oboe II

3

190 **H** Poco rall. 2 5 Poco rall. 3 **Allegretto pastorale** (Allegro moderato) 18 Klar. I *p*



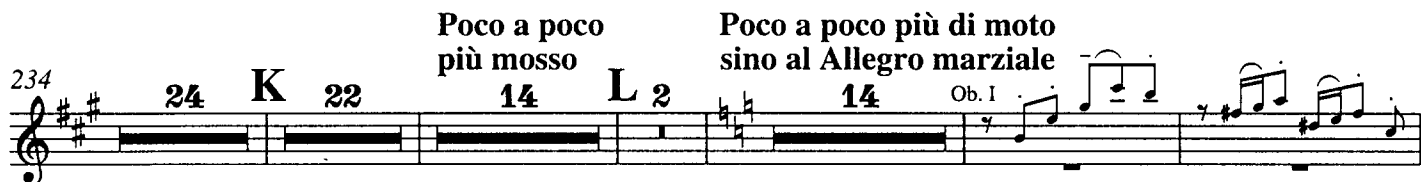
Musical staff 190-220. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Poco rall.' with a '2' above the staff. The key signature changes to one sharp (F#) at measure 5. The tempo is again marked 'Poco rall.' with a '3' above the staff. At measure 18, the tempo changes to 'Allegretto pastorale (Allegro moderato)'. The staff includes a first clarinet part (Klar. I) starting at measure 18 with a dynamic of *p*.

221 *pp* *dim.* *p* **I** 5



Musical staff 221-233. It continues from the previous staff. Dynamics include *pp*, *dim.*, and *p*. A first horn part (I) begins at measure 221 with a dynamic of *p*.

234 **K** 24 **L** 22 **Poco a poco più mosso** 14 **Poco a poco più di moto sino al Allegro marziale** 14 Ob. I



Musical staff 234-311. It features a key signature change to one flat (Bb) at measure 234. Dynamics include *pp*, *dim.*, and *p*. A second horn part (K) begins at measure 234, and a third horn part (L) begins at measure 242. An oboe part (Ob. I) begins at measure 242.

312 **M** *f*



Musical staff 312-319. It features a key signature change to two flats (Bb and Eb) at measure 312. A dynamic of *f* is marked. A red bracket highlights a section of the staff.

320



Musical staff 320-326. It continues the melodic line with various articulations and dynamics.

327 *più cresc.*



Musical staff 327-333. It features a dynamic of *più cresc.* and various articulations.

334 *fff* *ff*



Musical staff 334-340. It features dynamics of *fff* and *ff*. A red bracket highlights a section of the staff.

341 **Allegro marziale animato** 9 **N** *f* Pos. III/Tb.



Musical staff 341-355. It features a key signature change to two flats (Bb and Eb) at measure 341. The tempo is marked 'Allegro marziale animato'. Dynamics include *f*. A second horn part (N) begins at measure 341. A third horn part (Pos. III/Tb.) begins at measure 341.

356 *mf*



Musical staff 356-360. It features a dynamic of *mf*.

361 *cresc.*



Musical staff 361-364. It features a dynamic of *cresc.*

365 **O** *poco riten.* *più cresc.*



Musical staff 365-368. It features a dynamic of *poco riten.* and *più cresc.*

Liszt — Les Préludes

Oboe II

4

370 **Tempo di marcia**

ff

375

ff

Più maestoso

380

385 **P**

Vivace

mf

390

394

cresc. molto

Q

403

poco ritard.

Andante maestoso

ff

408

412

sempre ff

416

molto ritardando