

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

**REPERTORIO PARA AUDICIÓN
TUBA**

1. Obertura Zampa Louis Hérold
 - a) Desde la letra F, hasta el primer compás de la letra G

2. Capricho Español Rimsky-Korsakov
 - V. Fandango asturiano
 - a) Desde el compás número 17 de la letra Y, hasta el final de la obra

3. Los Preludios Franz Liszt
 - a) Desde el compás número 149, hasta el compás número 170
 - b) Desde el compás número 405, hasta el final de la obra

4. Sensemayá Silvestre Revueltas
 - a) Desde el número 2, hasta el número 8

5. Maso Ye'eme Nubia Jaime Donjuan
 - a) Desde el compás número 195, hasta el compás número 204
 - b) Desde el compás número 264, hasta el compás número 273
 - c) Desde la anacrusa del compás número 344, hasta el final de la obra

6. 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

Ophicleide.

Allegro vivace ed impetuoso. $\text{♩} = 96$.
lunga Andante misurato. $\text{♩} = 64$.

31 *ff* 1 *ff* 1 *ff* 1 *ff* 1 *ff*

Un poco più mosso. 16 Andante, non lento. $\text{♩} = 100$. Poco a poco animato. 5 A 11 Animato. 16

16 22 5 A 11 16

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

20 21 22 23 24 *ff* B 2 2

ff 4 *ff*

ff

Più lento. 17

Un poco più vivo. $\text{♩} = 100$. 23 C 20 D 9

17 23 C 20 D 9 10 11

Un poco più animato. $\text{♩} = 116$.

ff

Herold — Zampa Overture

Ophicleide.

First staff of music in bass clef, key signature of two sharps (F# and C#). It begins with a *ff* dynamic marking and a *bo* breath mark. The melody consists of quarter and eighth notes.

Second staff of music. It features a measure with a whole rest marked 'E 28'. A red bracket spans from the end of this measure to the start of the next, which begins with a *ff* dynamic marking and a *Più mosso. $\text{♩} = 132$.* tempo instruction. A *bo* breath mark is present above the first note of the *Più mosso* section.

Third staff of music, continuing the *Più mosso* section. It includes a *bo* breath mark and a *ff* dynamic marking.

Fourth staff of music, continuing the *Più mosso* section with various note values and accents.

Fifth staff of music, continuing the *Più mosso* section with a series of eighth notes and accents.

Sixth staff of music. It begins with a measure containing a whole rest marked 'G'. A red bracket spans from the end of this measure to the start of the next, which begins with a *ff* dynamic marking.

Seventh staff of music, continuing the *ff* section with a series of eighth notes and accents.

Eighth staff of music, continuing the *ff* section with a series of eighth notes and accents.

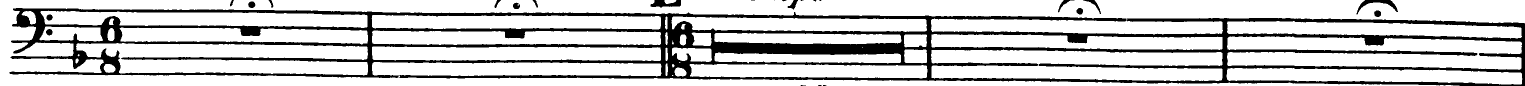
Ninth staff of music, concluding the *ff* section with a series of eighth notes and accents, ending with a double bar line.

Tuba.

IV. Scena e Canto gitano.

Allegretto.

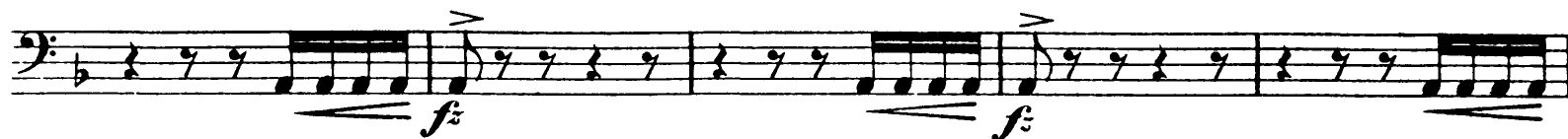
quasi Cadenza (I) Cadenza (II) Violino Solo. **L** *a tempo* Cadenza (III) Flauto Solo. Cadenza (IV) Clarinette Solo.



10



9



22

0

14



5

6

7

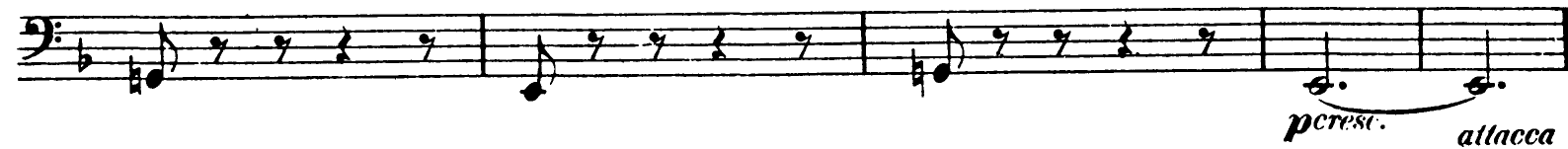
8

9

10



4



p cresc.

attacca

V. Fandango asturiano.

20

R

25



ff

Tuba.

S 40 T 18 U 12 Viol. I u. II. 13 14 15 16

17 18 19 20 2

2 V 18 III. W 19 f

X

Coda.
Vivo. (Tempo di comincio.)

2 4 Y

11

Z 1 1 1 1 1 Presto.

Franz Liszt Les Préludes

Tuba

Andante **Poco ritenuto** **Più rit.** **Poco ritenuto** **VI. I** **molto riten.**

5 2 1 A 5 4 14

35 **Andante maestoso**

38

41

B

47 **L'istesso tempo** **Poco rall.** **L'istesso tempo**

6 1 9 C 4 11 D 6

84 **poco a poco accelerando** **Poco rall.** **Poco rall.** **rit.** *lungo* **Allegro ma non troppo**

6 2 2 2 2 2 7 16

125 **Allegro tempestoso**

E 6 Pos. III

Molto agitato ed accelerando

134

143

F

Liszt — Les Préludes

2

Tuba

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

154 *a tempo agitato*

165 *f* *G*

171 *Poco rallent.* *al moderato* *rit. a tempo* *H Poco rall.*

197 *Poco rall.* *Allegretto pastorale (Allegro moderato)* *Poco a poco più mosso*

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

318

326

334 *fff*

340 *Allegro marziale animato*

Liszt — Les Préludes

Tuba

3

354 **N** *f* *p* *cresc. molto* **Trp. VII**

366 *ff* **O** *poco riten.* **Tempo di marcia** **1**

372 **1** **1** **1** **Più maestoso** *ff*

379

384 **P** **Vivace** **10** **Trp. VII** **Q** **Pos. III** *mf cresc.*

399 *poco ritard* **Andante maestoso** *ff*

407

410

413 *sempre ff*

416 **molto ritardando**

Sensemaya

Tuba

S. Revueltas

$\text{♩} = 100$

Handwritten musical score for Tuba, featuring numbered measures (1-8), dynamic markings (f, p, pp, ppp), and performance instructions like "Solo" and "sempre espi. e sostenuto".

Measure 1: $7/8$ (2+3)

Measure 2: Solo

Measure 3: *f* *espress, misterioso*

Measure 4: *p* *sempre espi. e sostenuto*

Measure 5: *f* *like an echo of the first time*

Measure 6: *pp*

Measure 7: *f*

Measure 8: *f*

Measure 9: *ppp*

Measure 10: *f*

Measure 11: *f*

Measure 12: *f*

Measure 13: *f*

Measure 14: *f*

Measure 15: *f*

Measure 16: *f*

Measure 17: *f*

Measure 18: *f*

Measure 19: *f*

Measure 20: *f*

Measure 21: *f*

Measure 22: *f*

Measure 23: *f*

Measure 24: *f*

Measure 25: *f*

Measure 26: *f*

Measure 27: *f*

Measure 28: *f*

Measure 29: *f*

Measure 30: *f*

Measure 31: *f*

Measure 32: *f*

Measure 33: *f*

Measure 34: *f*

Measure 35: *f*

Measure 36: *f*

Measure 37: *f*

Measure 38: *f*

Measure 39: *f*

Measure 40: *f*

Measure 41: *f*

Measure 42: *f*

Measure 43: *f*

Measure 44: *f*

Measure 45: *f*

Measure 46: *f*

Measure 47: *f*

Measure 48: *f*

Measure 49: *f*

Measure 50: *f*

Measure 51: *f*

Measure 52: *f*

Measure 53: *f*

Measure 54: *f*

Measure 55: *f*

Measure 56: *f*

Measure 57: *f*

Measure 58: *f*

Measure 59: *f*

Measure 60: *f*

Measure 61: *f*

Measure 62: *f*

Measure 63: *f*

Measure 64: *f*

Measure 65: *f*

Measure 66: *f*

Measure 67: *f*

Measure 68: *f*

Measure 69: *f*

Measure 70: *f*

Measure 71: *f*

Measure 72: *f*

Measure 73: *f*

Measure 74: *f*

Measure 75: *f*

Measure 76: *f*

Measure 77: *f*

Measure 78: *f*

Measure 79: *f*

Measure 80: *f*

Measure 81: *f*

Measure 82: *f*

Measure 83: *f*

Measure 84: *f*

Measure 85: *f*

Measure 86: *f*

Measure 87: *f*

Measure 88: *f*

Measure 89: *f*

Measure 90: *f*

Measure 91: *f*

Measure 92: *f*

Measure 93: *f*

Measure 94: *f*

Measure 95: *f*

Measure 96: *f*

Measure 97: *f*

Measure 98: *f*

Measure 99: *f*

Measure 100: *f*

MASO YE'EME

Tuba

Nubia Jaime Donjuan

165 accel.

Musical staff for measures 165-168. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes. The dynamic marking is *mp*.

169 Più mosso ♩ = 165

Musical staff for measures 169-175. The staff is in bass clef with a common time signature (C). The music consists of quarter notes. The dynamic markings are *f*, *mp*, and *mf*.

176

Musical staff for measures 176-181. The staff is in bass clef with a common time signature (C). The music consists of quarter notes. The dynamic markings are *f*, *ff*, and *f*.

182 15

Musical staff for measures 182-196. The staff is in bass clef with a common time signature (C). The music consists of whole notes. The dynamic markings are *mf* and *f*. There are bracketed sections labeled 8, 16, and 5.

197

Musical staff for measures 197-201. The staff is in bass clef with a key signature of one sharp (F#). The music consists of quarter notes. The dynamic markings are *mp* and *f*. There is a bracketed section labeled 17.

202

Musical staff for measures 202-205. The staff is in bass clef with a common time signature (C). The music consists of quarter notes. The dynamic marking is *fp*. There is a bracketed section labeled rit.

206 -

G.P.

Andante ♩ = 80

Musical staff for measures 206-216. The staff is in bass clef with a common time signature (C). The music consists of whole notes. The dynamic marking is *f*. There are bracketed sections labeled 6 and 4.

217 18

rall.

Moderato ♩ = 100

Musical staff for measures 217-220. The staff is in bass clef with a common time signature (C). The music consists of whole notes. The dynamic marking is *f*. There are bracketed sections labeled 10 and 3.

Tuba

233 **19**

poco accel.

mp *mf*

240 Allegro ♩ = 120

3 *mf*

248 **20**

mp subito *mf*

255 **21**

f *mf* *mf*

262 **22**

mf *mf* *mf* *mf*

268

mf *f*

273 **23**

24

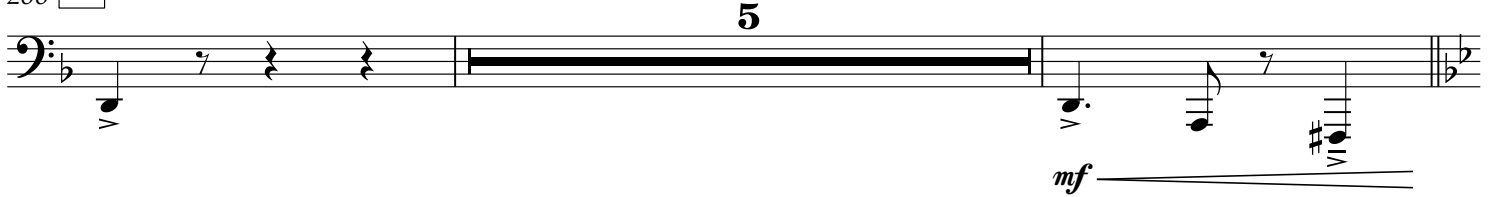
mp *f*

282 **25**

mp *mf*

Tuba

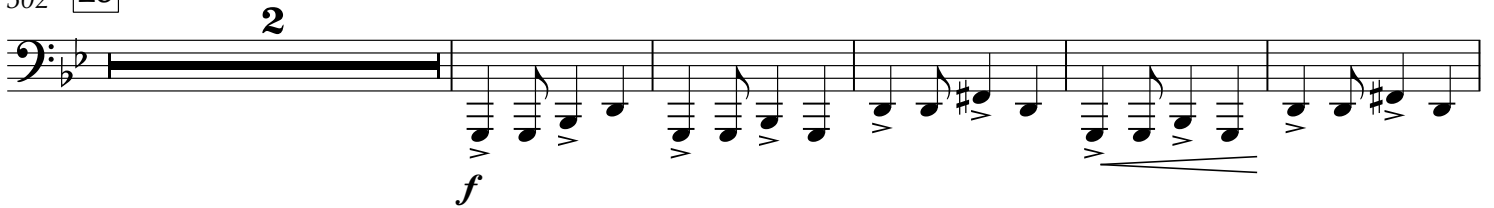
288 26



295 27



302 28

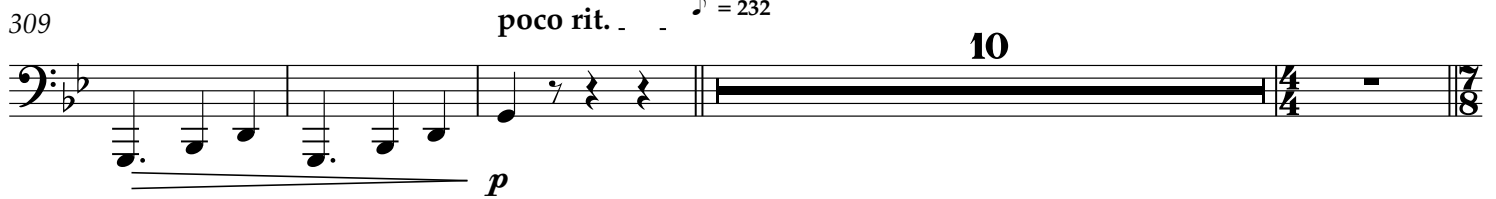


309

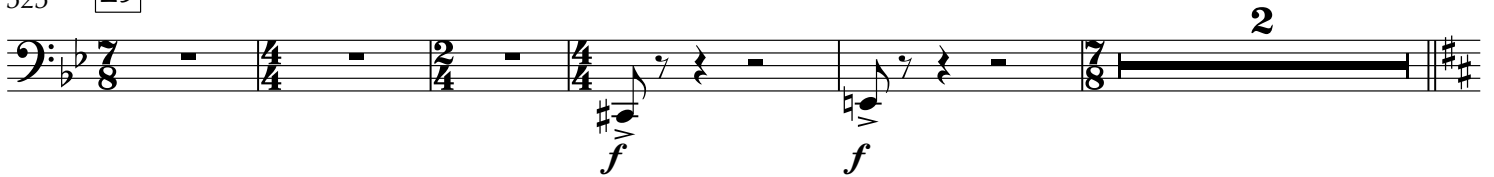
poco rit. . . .

Meno mosso ♩ = 116 ca.

♩ = 232



323 29

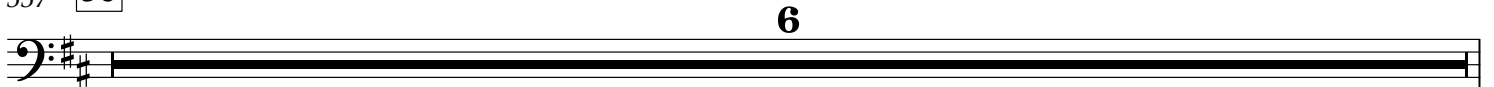


330

accel.

Presto ♩ = 160
♩ = 320

337 30



Tuba

343

Musical staff for measures 343-347. The staff is in bass clef with a key signature of two sharps (F# and C#). A red bracket highlights the first measure. Dynamics include *mp* and *mf*. The music consists of quarter notes and eighth notes with stems pointing down.

348

Musical staff for measures 348-352. The staff is in bass clef with a key signature of two sharps. It features a triplet of eighth notes in measure 350. Dynamics include *mp* and *mf*. The music consists of quarter notes and eighth notes with stems pointing down.

353 **31**

Musical staff for measures 353-359. The staff is in bass clef with a key signature of two sharps. It features two triplet markings over eighth notes in measures 358 and 359. Dynamics include *f*. The music consists of quarter notes and eighth notes with stems pointing down.

360

Musical staff for measures 360-364. The staff is in bass clef with a key signature of two sharps. It features two triplet markings over eighth notes in measures 361 and 362. Above the staff, the markings "rit." and "Prestissimo ♩ = 180" are present. Dynamics include *f subito*. The music consists of quarter notes and eighth notes with stems pointing down.

365

Musical staff for measures 365-370. The staff is in bass clef with a key signature of two sharps. The music consists of quarter notes and eighth notes with stems pointing down.

371 **32**

Musical staff for measures 371-375. The staff is in bass clef with a key signature of two sharps. It features a change in time signature from 2/4 to 3/8 in measure 375. Dynamics include *fp*, *f*, and *mf*. The music consists of quarter notes and eighth notes with stems pointing down.

376 **33**

Musical staff for measures 376-380. The staff is in bass clef with a key signature of two sharps. It features a change in time signature from 3/8 to 4/4 in measure 379. Dynamics include *f* and *fff*. A red bracket highlights the final measure. The music consists of quarter notes and eighth notes with stems pointing down.