

PROGRAMA DE BECAS DE APOYO A LA FORMACIÓN DE ALUMNOS DE LA ORQUESTA ESCUELA CARLOS CHÁVEZ CONVOCATORIA PÚBLICA 2018

MATERIAL DE AUDICIÓN DE LA ACADEMIA DE CONTRABAJO

REPERTORIO:

1.- Los postulantes deberán ejecutar el primer movimiento de alguno de los siguientes conciertos, a elegir, o bien obra concertante equivalente:

- G. Bottesini
- J. B. Vanhal
- S. Koussevitzky

PASAJES ORQUESTALES:

- 1.- Sinfonía No. 9 en re menor, Op. 125, L. van Beethoven
 - Presto:
De la anacrusa del noveno compás hasta el compás 156
De la letra K al compás 525
De la letra M hasta el compás 594
- 2.- Sinfonía No. 5 en do menor, Op. 67, L. van Beethoven
 - 2º Movimiento
De la letra C al compás 123
Del compás 180 al compás 195
 - 3º Movimiento
Desde el inicio al compás 18
Del compás 52 hasta el compás 63
De la anacrusa del compás 141 hasta el compás 218
- 3.- Sinfonía No. 40 K.550 en sol menor, W. A. Mozart
 - 1º Movimiento

Desde el compás 28 al compás 42

Desde el compás 114 al compás 134

Desde el compás 191 al compás 217

-4° Movimiento

Desde el compás 49 al compás 62

Desde el compás 170 al compás 205

Desde el compás 229 al compás 246

4.- Sinfonía No. 5 en mi menor, Op. 64, P. I. Tchaikovsky

1° Movimiento

Del tercer compás de la letra C al primer compás de la letra D

De la letra M al compás 268

Cinco compases antes de la letra T hasta ocho compases después
letra T

- 2° Movimiento

De la letra H a la letra I

4° Movimiento

Desde el compás 23 al compás 41

De la letra H hasta el compás 171

Desde el compás 296 hasta la letra S

De la letra U hasta el compás 425

Symphony No. 9
in D Minor, Op. 125

Violoncello und Kontrabaß

Ludwig van Beethoven

a) **PRESTO: De la anacrusa del noveno compás hasta el compás 156**

Presto $\text{♩} = 96$

Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f*

Allegro ma non troppo $\text{♩} = 88$

30 *pp* *pp* 1 2 3 4 5 6 7 8

38 **Tempo I** *f* *ff* *dim.* *ritard.*

45 **poco Adagio** *p* **Vello. Vivace** *pizz.*

56 **Tempo I** *f* *dim.* **Adagio cantabile** Fag. I

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f* *f* Fag. I

84 *f* Fag.

Allegro assai $\text{♩} = 80$

92 *p*

102 *cresc. p cresc.*

112 *div. p p sempre p*

122 *cresc. p cresc. p*

131 *cresc. p cresc. p*

140 **A** *p*

150 *cresc. p cresc. cresc. p cresc.*

I.- Sinfonía No. 9 Op. 125 en re menor L. v. Beethoven

b) De la letra K al compás 525

423 K

432 *sempre ff*

441 *Vello* 6

454 *Vello., C.-B.*

461

468 *sf sf*

477 4

488 L *sf sf*

495 *sf*

503 *sf sf sf sf sf sf*

511 *sf sf sf sf sf sf*

519 *Cor. I, II* *ff sf sf sf sf*

Detailed description: This is a page of a musical score for the bassoon part of Beethoven's Symphony No. 9, Op. 125. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It covers measures 423 to 525. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often with accents and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are several dynamic changes throughout the passage. A box labeled 'K' is placed above the staff at measure 423, and a box labeled 'L' is placed above the staff at measure 488. Performance instructions include 'sempre ff' starting at measure 432, 'Vello' at measure 441, 'Vello., C.-B.' at measure 454, and 'Cor. I, II' at measure 519. The score ends with a double bar line at measure 525.

I.- Sinfonía No. 9 Op. 125 en re menor L. v. Beethoven

c) De la letra M hasta el compás 594

529

M

548

553

560

567

574

581

588

The image shows a musical score for the bass line of the Ninth Symphony, measures 529 to 588. The score is written in bass clef with a key signature of two sharps (D major/C minor). The music is in 3/4 time. The score is divided into measures, with measure numbers 529, 548, 553, 560, 567, 574, 581, and 588 marked at the beginning of their respective lines. A box containing the letter 'M' is placed above the first measure of the first line. The music consists of a series of eighth and sixteenth notes, with some rests. Dynamics markings include *ff* (fortissimo) and *f* (forte). The score ends with a double bar line and a repeat sign.

Symphony No. 5 in C Minor, Op. 67

Violoncello e Basso

Ludwig van Beethoven

Andante con moto $\text{♩} = 92$

a) De la letra C al compás 123

114 **C** unis. arco *f*

118 *pp*

This musical excerpt shows measures 114 to 118. It begins with a box containing the letter 'C' and the instruction 'unis. arco'. The music is written in bass clef with a key signature of two flats. It features a series of sixteenth-note patterns with slurs, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic.

b) Del compás 180 al compás 195

176 **E** *f* *pp* *cresc.* *ff*

186

190 *sf*

This musical excerpt shows measures 176 to 195. It begins with a box containing the letter 'E'. Above the staff, there is a '3' and the instruction 'Viol. I arco'. The music is written in bass clef with a key signature of two flats. It features a series of sixteenth-note patterns with slurs, starting with a forte (*f*) dynamic, moving to pianissimo (*pp*), then through a crescendo (*cresc.*) to fortissimo (*ff*), and ending with a sforzando (*sf*) dynamic.

Allegro $\text{♩} = 96$ Tercer movimiento a) Desde el inicio al compás 18

unis. *pp* *poco rit.* *a tempo* *pp* *sf*

Tercer movimiento

b) Del compás 52 hasta el compás 63

pp *a tempo*

Tercer movimiento

c) De la anacrusa del compás 141 hasta el compás 218

137 *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p*

Wolfgang Amadeus Mozart
Symphony No. 40

a) Desde el compás 28 al compás 42

VIOLONCELLO e BASSO

Allegro molto

Violoncello e Basso part, measures 28 to 42. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a dynamic marking of *f* (forte) and includes accents (*∨*) over several notes. The music consists of eighth and sixteenth notes.

b) Desde el compás 114 al compás 134

Violoncello e Basso part, measures 114 to 134. The score is written in bass clef with a key signature of two flats. It features a dynamic marking of *f* and includes accents (*∨*) and a breath mark (*∩*). A rehearsal mark 'C' is present above the final measure (134). The music consists of eighth and sixteenth notes.

c) Desde el compás 191 al compás 217

Musical score for bass clef, measures 183 to 217. The score consists of six staves. The first staff (183) shows a rest followed by a dynamic marking *f* and a melodic line. The second staff (192) continues the melodic line with a series of eighth notes. The third staff (197) shows a melodic line with some rests and a dynamic marking *f*. The fourth staff (204) continues the melodic line with a series of eighth notes. The fifth staff (210) continues the melodic line with a series of eighth notes. The sixth staff (215) shows a melodic line with a dynamic marking *f* and a melisma symbol (a wavy line) above the staff.

VIOLONCELLO e BASSO

Allegro assai

a) Desde el compás 49 al compás 62

45

52

57

Musical score for section a) from measure 49 to 62. It consists of three staves of music in bass clef with a key signature of one flat (B-flat major). The first staff starts at measure 45 and ends at 52. The second staff starts at measure 52 and ends at 57. The third staff starts at measure 57 and ends at 62. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

b) Desde el compás 170 al compás 205

169

176

183

191

198

Musical score for section b) from measure 170 to 205. It consists of five staves of music in bass clef with a key signature of one flat. The first staff starts at measure 169 and ends at 176, with a boxed 'D' above it. The second staff starts at measure 176 and ends at 183. The third staff starts at measure 183 and ends at 191, with a 'Vcl/V' marking above it and a 'p' dynamic below. The fourth staff starts at measure 191 and ends at 198, with the word 'Bassi' written above it. The fifth staff starts at measure 198 and ends at 205, with 'f' dynamics below. The music is characterized by a steady eighth-note accompaniment with occasional melodic lines.

c) Desde el compás 229 al compás 246

225

232

238

Musical score for section c) from measure 229 to 246. It consists of three staves of music in bass clef with a key signature of one flat. The first staff starts at measure 225 and ends at 232. The second staff starts at measure 232 and ends at 238. The third staff starts at measure 238 and ends at 246. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

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

Kontrabaß

I

a) Del tercer compás de la letra C al primer compás de la letra D

Musical score for Contrabass, section a). The score consists of two staves. The first staff starts at measure 66 and ends at measure 76. The second staff starts at measure 77 and ends at measure 86. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings: *f*, *ff*, and *f*. There are also accents and slurs. A box labeled 'C' is placed above the first measure of the first staff, and a box labeled 'D' is placed above the last measure of the second staff. The number '2' is written above several measures in both staves.

b) De la letra M al compás 268

Musical score for Contrabass, section b). The score consists of three staves. The first staff starts at measure 240 and ends at measure 256. The second staff starts at measure 257 and ends at measure 272. The third staff starts at measure 273 and ends at measure 288. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings: *ff* and *mf*. A box labeled 'M' is placed above the first measure of the first staff.

c) Cinco compases antes de la letra T hasta ocho compases después letra T

Musical score for Contrabass, section c). The score consists of two staves. The first staff starts at measure 355 and ends at measure 364. The second staff starts at measure 365 and ends at measure 374. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamic markings: *mf*, *ff*, and *fff*. There are also accents and slurs. A box labeled 'T' is placed above the first measure of the second staff. The number '2' is written above the last measure of the first staff, and the number '8' is written above the eighth measure of the second staff. The marking 'Vcll. *ff*' is written above the eighth measure of the second staff.

II

Andante cantabile, con alcuna licenza

a) De la letra H a la letra I

124 H *mp* *animando* - - *riten.* *Più mosso*

130 *cresc.* *f* *mf*

134 *f* *ff* I

Detailed description: This is a musical score for a bassoon part, consisting of three staves. The first staff (measures 124-130) begins with a box containing the letter 'H'. The dynamics are marked *mp*, *mf cresc.*, *f*, and *mf*. The tempo markings are *animando*, *riten.*, and *Più mosso*. The second staff (measures 130-134) continues the melodic line with dynamics *cresc.*, *f*, and *mf*. The third staff (measures 134-138) starts with dynamics *f* and *ff*, and ends with a box containing the letter 'I'. The key signature is one sharp (F#) and the time signature is 4/4.

Kontrabaß

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

IV

Finale

b) Desde el compás 23 al compás 41

Musical score for Contrabass, measures 18 to 39. The score is in E minor (three sharps) and 3/4 time. It consists of six staves of music. Measure 18 begins with a fermata and a second ending bracket. The first ending (measures 18-23) is marked *legatissimo* and *mf*. The second ending (measures 24-39) is marked *p* and *più f*. Measure 27 is marked *mf* and *f*. Measure 31 is marked *p* and *cresc.*. Measure 35 is marked *f* and *ff*. Measure 39 is marked *f* and has a first ending bracket. The score includes various musical notations such as slurs, accents, and dynamic markings.

c) De la letra H hasta el compás 171

124 **H** 10 11 *mf*

131 *mf*

138 *mf* *poco cresc.*

145 **I** *f* *mf*

152 *mf* *f* *mf* *dim.* *p*

159 **K** *mf* *dim.* *p* *f*

166 *cresc.* *f*

Detailed description: This musical score is for a bass clef instrument in a key with one sharp (F#). It consists of seven staves of music, numbered 124 to 171. The first staff (124) begins with a rehearsal mark 'H' and contains measures 10 and 11, marked *mf*. The second staff (131) is marked *mf*. The third staff (138) is marked *mf* and *poco cresc.*. The fourth staff (145) has a rehearsal mark 'I' and is marked *f* and *mf*. The fifth staff (152) is marked *mf*, *f*, *mf*, *dim.*, and *p*. The sixth staff (159) has a rehearsal mark 'K' and is marked *mf*, *dim.*, *p*, and *f*. The seventh staff (166) is marked *cresc.* and *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

d) Desde el compás 296 hasta la letra S

Poco più animato

296 *ff*

308 *fff*

Tempo I

312 *f* *ff*

320 *fff* *mf* *sf* **R** 3

330 *mf* 3 *mf* *sf* *mf* *sf*

340 **S** 1

e) De la letra U hasta el compás 425

368 **U** unis. *fff* 1 2 3 4 5 6 7 *dim.*

376 8 9 10 11 *p* *mf*

383 *mf* *mf*

390 **V** *poco cresc.* *f*

398 **W** *mf* *f* *mf*

405 *f* *mf* *dim.* *p* *mf* *dim.*

412 **X** *p* *f* *cresc.*

419 *ff*