

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

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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** *f* *pp* **C.B.** **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 the 9th Symphony by Beethoven. The score consists of ten staves of music, numbered 423 to 519. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in bass clef. Various dynamics and performance instructions are present, including *sempre ff*, *sf*, *Vello*, *Vello., C.-B.*, *ff*, and *Cor. I, II*. There are two boxed letters, 'K' at measure 423 and 'L' at measure 488. The notation includes eighth and sixteenth notes, rests, and slurs.

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 bassoon part of the Ninth Symphony by Beethoven. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music, numbered 529 through 588. The music is characterized by a steady eighth-note pattern. A box containing the letter 'M' is placed above the first staff at measure 529. Dynamic markings include *ff* (fortissimo) at measures 529, 560, 581, and 588. The score concludes with a double bar line and repeat signs at the end of the eighth staff.

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 (B-flat and E-flat). The first measure (114) starts with a forte (*f*) dynamic. The melody consists of eighth notes, mostly beamed in pairs, with some triplets. The piece concludes in measure 118 with a piano-piano (*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'. The music is written in bass clef with a key signature of two flats. Measure 176 starts with a forte (*f*) dynamic. A first violin part (Viol. I) is indicated above the staff, playing a triplet of eighth notes. The main bass line features a crescendo from piano-piano (*pp*) to fortissimo (*ff*). The music continues through measures 186 and 190, 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*

14 *poco rit.*

Tercer movimiento

b) **Del compás 52 hasta el compás 63**

42 *pp* *a tempo*

55

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

Musical score for Violoncello and Bass, measures 28-42. The score is in C minor, 3/4 time, and consists of three staves. The first staff (measures 28-30) features a treble clef and a forte (*f*) dynamic. The second staff (measures 30-37) features a bass clef and a forte (*f*) dynamic. The third staff (measures 37-42) features a bass clef and a forte (*f*) dynamic. The music is characterized by a steady eighth-note accompaniment and a melodic line with various articulations, including accents and slurs.

b) Desde el compás 114 al compás 134

Musical score for Violoncello and Bass, measures 114-134. The score is in C minor, 3/4 time, and consists of four staves. The first staff (measures 114-120) features a treble clef and a forte (*f*) dynamic. The second staff (measures 120-126) features a bass clef and a forte (*f*) dynamic. The third staff (measures 126-131) features a bass clef and a forte (*f*) dynamic. The fourth staff (measures 131-134) features a bass clef and a forte (*f*) dynamic. The music is characterized by a steady eighth-note accompaniment and a melodic line with various articulations, including accents and slurs. A circled 'C' is present above the fourth staff at measure 131.

c) Desde el compás 191 al compás 217

Musical score for bass clef, measures 183 to 215. The score is written in a single system with six staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present at the end of measure 183. A fermata is placed over the final note of measure 215.

183 *f*

182

107

204

210

215

VIOLONCELLO e BASSO

Allegro assai

a) Desde el compás 49 al compás 62

b) Desde el compás 170 al compás 205

c) Desde el compás 229 al compás 246

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 E minor (one sharp). 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 staff at measure 66, and a box labeled 'D' is placed above the second staff at measure 86. The number '2' is written above the first staff at measures 66, 70, and 74. The number '1' is written above the second staff at measure 86.

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 E minor (one sharp). The time signature is 3/4. The score includes dynamic markings: *ff* and *mf*. A box labeled 'M' is placed above the first staff at measure 256. The number '1' is written above the second staff at measure 272.

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 E minor (one sharp). 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 second staff at measure 365. The number '2' is written above the first staff at measure 364. The number '8' is written above the second staff at measure 374. The text 'Vcll. *ff*' is written above the second staff at measure 374.

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, spanning measures 124 to 134. The music is written in a single staff with a bass clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Andante cantabile, con alcuna licenza'. The score is divided into three systems. The first system (measures 124-129) begins with a boxed 'H' and includes dynamic markings of *mp*, *mf cresc.*, *f*, and *mf*. Performance instructions include *animando*, *riten.*, and *Più mosso*. The second system (measures 130-133) features a *cresc.* marking, followed by *f* and *mf*. The third system (measures 134-134) starts with *f* and *ff*, and ends with a boxed 'I'. The notation includes various note values, rests, and slurs.

Kontrabaß

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

IV

Finale

b) Desde el compás 23 al compás 41

18 *ARGO*
legatissimo
mf

24 *p* *più f*

27 *mf* *f*

31 **B** *p* *cresc.*

35 *f* *ff*

39 *f* *1*

Detailed description: This is a musical score for the Contrabass part of the finale of Tchaikovsky's Symphony No. 5. It covers measures 18 to 39. The key signature is E minor (three sharps). The score is written in a single system with six staves. Measure 18 begins with a dynamic of *mf* and a tempo marking of *ARGO*. It features a triplet of eighth notes. Measures 24-27 show a dynamic shift from *p* to *più f*. Measure 27 has a dynamic of *mf* followed by *f*. Measure 31 is marked with a box containing the letter 'B' and a dynamic of *p*, with a *cresc.* marking. Measure 35 shows a dynamic shift from *f* to *ff*. Measure 39 starts with a dynamic of *f* and a first ending bracket labeled '1'.

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 *fff*

308 *fff*

Tempo I

312 *f* *ff*

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

330 *mf* *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*