



Orquesta Sinfónica del IPN

**Repertorio de audición
Contrabajo principal**



Repertorio de Audición Música Primera Plaza de Contrabajo

Concierto para Contrabajo y Orquesta, Serge Koussevitzky.

- Primer Movimiento.

Concierto para Contrabajo y Orquesta No.2, Giovanni Bottesini.

- Primer Movimiento.

Sinfonía No. 40, W. A. Mozart.

- Primer Movimiento (de la anacrusa del compás 115 al compás 138).
- Cuarto Movimiento. (de la anacrusa del compás 229 al compás 246).

Sinfonía No.4, Op. 36, P.I. Tchaikovsky.

- Primer Movimiento (de la letra "N" al primer compás de la letra "Q").
- Cuarto Movimiento:
 - Del inicio al segundo tiempo del octavo compás.
 - Del onceavo compás de letra "G" a la letra "H".

Sinfonía No.5, L.v. Beethoven.

- Segundo Movimiento (de la letra "C" al calderón del compás 123).
- Tercer Movimiento:
 - Del inicio al compás 18.
 - Del compás 52 al compás 78.
 - De la barra de repetición del compás 140 al segundo tiempo del compás 212.



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Sinfonía No.9, L.v. Beethoven.

- Cuarto Movimiento:
 - Del compás 8 al compás 90.
 - De la letra "K" al calderon del compás 594.

Sinfonía No.1, G. Mahler.

- Tercer Movimiento (del compás 3 al compás 10).

Pulcinella, I. Stravinsky

- Variación 2 (del ensayo 170 al 179).

Ein Heldenleben Op. 40, R. Strauss.

Don Juan, Op. 20, R. Strauss.



2026
año de
Margarita
Maza

Bass Solo Concerto for Double Bass and Orchestra

Ed. Isaac Trapkus
(b.1984)
version: 2022/9/21

Serge Koussevitzky
(1874-1951)

I

Allegro 3

8

9

18 **Allegro breve** *p* 3

25 *mf* 3 *f*

32 *f* *ff* 3

44 *rit.* *a tempo* *mf* 3 *p*

50 *mf* *f*

54 *rit.*

61 *a tempo*
mf 3

63 *poco rit.*

65 *a tempo*
p

67 *mf*

69 *f*

71 *p cresc.*

73 *f ff*

75 *p cresc.*

77 *fff*

Alla breve

82 *ff* *rit.* *a tempo* *p*

88

94 *mf* *f*

100 *mf* *p* *pp*

106 *ppp* *mf*

111

116 *f* *ff*

122

128

f

130

*)

132

134

f

137

139

*)

2 =

141

**) 2 5

143

5 3 (3)

Double Bass Concerto No.2

Giovanni Bottesini
(1821-1889)

Ed. Isaac Trapkus
(b.1984)
version: 2021/1/7

Moderato
4

p *espressivo* 3 3 3 3 3 3

9 3 3 3 3 *f* 3 3 *dim.* 3 3

12 *p* 3 3 3 *cresc.* 3 3 3

17 3 3 *cresc.* 3 3 3 *p* 3 3 3

22 3 3 *cresc.* 3 *cresc.* *sf* 3 *dim.* 3 3

26 3 3 3 *sf* 3 3 *dim.* 3 3 3 *cresc.* 3

29 3 3 3 3 *cresc.* 3 *f* 3 3

33 3 3 3 3 *cresc.* 3 3 3 *f*

36 3 3 3 3 3 3 3

40

p *crescendo* *f*

44

p *cresc.*

46

robusto

50

p *sf*

53

f

57

f

62

f *p*

65

p *cresc.* *sf* *p*

69

p *dim.* *p*

74

p

79

3 3 *p* *sf* *cresc.*

82

p *f*

84

p *sim.*

86

f *sf* *sf* *sf* *sf* *sf* *sf* *f*

91

3 *Cadenza* *f* *sf*

97

f

99

f

101

f

103

Musical staff 103: Bass clef, starting with a B-flat. The melody consists of eighth and sixteenth notes with various accidentals (flats and naturals). The staff ends with a treble clef and a sharp sign.

107

Musical staff 107: Treble clef, starting with a sharp. The melody features slurs and accents. A dynamic marking *sf* is present at the beginning.

110

Musical staff 110: Treble clef, starting with a sharp. The melody is highly rhythmic with many slurs and accents. A *vibrato* marking is at the end.

113

Musical staff 113: Bass clef, starting with a sharp. The melody is rhythmic with many slurs and accents. It includes *a tempo* and *tr* markings, and dynamic markings *sf*.

118

Musical staff 118: Treble clef, starting with a sharp. The melody includes trills and slurs. Dynamic markings *sf*, *f*, *p*, and *cresc.* are present. A *sim.* marking is also visible.

122

Musical staff 122: Treble clef, starting with a sharp. The melody is rhythmic with many slurs. Dynamic markings *f* and *p* are present.

125

Musical staff 125: Treble clef, starting with a sharp. The melody is rhythmic with many slurs. A dynamic marking *f* and *cresc.* are present.

Wolfgang Amadeus Mozart Symphony No. 40

Primer movimiento

De la anacrusa del compás 115 al compás 138

Musical score for the first movement of Mozart's Symphony No. 40, measures 114-138. 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) at measure 114. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. A circled 'C' is present above measure 131. At measure 136, there is a section for Violin I (Viol. I) and Violoncello (Vcll.), both in treble clef, with a '6' above the Viol. I staff.

Cuarto movimiento

De la anacrusa del compás 115 al compás 138

Musical score for the fourth movement of Mozart's Symphony No. 40, measures 45-67. The score is written in bass clef with a key signature of two flats. It features a dynamic marking of *f* (forte) at measure 45. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together.

Wolfgang Amadeus Mozart
Symphony No. 40

Cuarto movimiento

De la anacrusa del compás 229 al compás 246.

The image shows a musical score for the fourth movement of Mozart's Symphony No. 40, specifically measures 225 to 246. The score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff starts at measure 225 and ends at measure 231. The second staff starts at measure 232 and ends at measure 238. The third staff starts at measure 239 and ends at measure 246. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. There are some handwritten annotations above the notes in the first two staves, including the number '3' and some symbols that look like '3/4' and '1/2'. The score is presented on a white background with black ink.

SYMPHONIE IV.

I.

BASSO.

P. TSCHAIKOWSKY, Op. 36.

Primer movimiento

De la anacrusa del compás 229 al compás 246.

The musical score is written for the Bassoon (BASSO) part. It begins with a section marker 'B' and a dynamic marking of *p*. The first staff shows a melodic line starting with a grace note. The second staff includes a *cresc.* marking and a *mf* dynamic. The third staff has *p* dynamics and another *cresc.* marking. The fourth staff is marked *mf*. The fifth staff is marked *f* and contains section marker 'C'. The sixth staff is marked *ff*. The seventh staff continues the *ff* dynamic. The eighth staff is marked *f*. The ninth staff is marked *ff* and contains section marker 'D'. The score concludes with a final *ff* dynamic marking.

SYMPHONIE IV.

I.

BASSO.

P. TSCHAÏKOWSKY, Op. 36.

Primer movimiento

De N al primer compás de Q

The musical score is written for the Bassoon part. It begins with a dynamic marking of *p* and a *cresc.* instruction. The first staff ends with a measure marked 'N4'. The second staff starts with *p* and *cresc.*, followed by *mf* and *p cresc.* markings. The third staff features *mf*, *sf*, and *mf* dynamics. The fourth staff starts with *cresc.* and *f*. The fifth staff includes *f*, *ff*, and *p* markings. The sixth staff has *ff* dynamics. The seventh staff is marked *fff*. The eighth and ninth staves continue with various dynamics and articulations. The final staff begins with a 'Q' marking, indicating the start of the second movement.

SYMPHONIE IV.
I.

BASSO.

P. TSCHAÏKOWSKY, Op. 36.

Cuarto movimiento

Del inicio al segundo tiempo del octavo compás.

IV. FINALE.

BASSO.

Allegro con fuoco.

Cuarto movimiento

Del onceavo compás de G a H.

Contrabasso

Symphonie Nr. 5

c-moll

Ludwig van Beethoven op. 67

Segundo movimiento

De letra C al calderón del compás 123

113 C f

118

123 pp sempre pp f

1 (-8) 2 3 4 5 6 7 8 8

Tercer movimiento

Del inicio al compás 18.

Allegro (d. = 96) pp poco ritard. a tempo pp

10 sf poco ritard. a tempo 1

Contrabasso

Symphonie Nr. 5

c-moll

Ludwig van Beethoven op. 67

Tercer movimiento

Del compás 52 al 78.

48 *poco ritard.* *a tempo* 4 2 2 4 2 1 3

57

66 *cresc.* *f*

75 *ff*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff (measures 48-56) begins with a *poco ritard.* marking and a *pp* dynamic. Above the staff, there are handwritten annotations: '4 2 2 4 2 1 3' with arrows pointing to specific notes. The second staff (measures 57-65) continues the melodic line. The third staff (measures 66-74) features a *cresc.* marking and a *f* dynamic. The fourth staff (measures 75-78) concludes with a *ff* dynamic. The music is characterized by a steady eighth-note pulse with various melodic ornaments and dynamic shifts.

Symphonie Nr. 9

d-moll · D minor
op. 125

Cuarto movimiento

Del compás 8 al 90.

Presto $\text{♩} = 66$
4 **Fag. I**
f Selon le caractère d'un Recitativ mais, in tempo.

12 *dimin.* *p* *f*

Allegro ma non troppo $\text{♩} = 88$
1-8 2 3. 4
pp

25

34 5 6 7 8 **Tempo I**
f *ff*

43 *ritard.* *poco adagio* **Vivace** **Tempo I**
dimin. *f*

59 **Adagio cantabile** **Tempo I**
dimin. *p*

69 *cresc.* *ff*

77 **Allegro assai** $\text{♩} = 80$ **Tempo I**
3 *f* *f*

87 **Allegro assai** $\text{♩} = 80$
1 *sf* *p*

Symphonie Nr. 9

d-moll - D minor
op. 125

Cuarto movimiento

De letra K al calderón del compás 594.

425 *sempre l'istesso tempo*
sempre ff

433 *sf sf*

441 **10** *Vc.* *ff*

457

463

469 *sf sf*

476

9ª Sinfonía de Beethoven, Cuarto movimiento
De letra K al calderón del compás 594.

486

492 *sf sf sf*

500 *sf sf sf sf*

508 *sf sf*

515 *ff sf sf sf sf sf sf*

524 *sf p pp pp cresc.*

543 M *ff*

550

557

564 *ff*

571

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *sf*, *ff*, *p*, *pp*, and *cresc.*. Handwritten annotations in blue ink are present throughout the score, including numbers (e.g., 1, 2, 3, 4, 14, 24, 31, 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571).

9ª Sinfonía de Beethoven, Cuarto movimiento
De letra K al calderón del compás 594.

578



585



592

Andante maestoso $\text{♩} = 72$



The image shows three staves of musical notation in bass clef with a key signature of one sharp (F#). The first staff (measures 578-584) features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* at the end. The second staff (measures 585-591) continues this pattern with a dynamic marking of *sf* at the end. The third staff (measures 592-594) begins with a dynamic marking of *sf*, followed by a change in tempo and meter to 3/2 time, marked "Andante maestoso" with a tempo of quarter note = 72. The dynamic marking *ff* is present at the start of this section, and *sf* appears at the end.

Gustav Mahler
Symphony No. 1 in D Major
Contrabass.

Tercer movimiento

Del compás 3 al 10

III. Satz.
Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)
pp *p* mit Dämpfer
8 3 Nur eine Hälfte. 2 8 4
pizz. 1
Alle Dämpfer *ab pp*

Solo-Bass

Pulcinella

Ballet

Pergolesi - Stravinsky
Edited by Albert Spalding
(revised 1965)

Variatione 2ª: Del ensayo 170 al 179.

170 *Vivo*
ff

171 *fff*
sempre simile

172 *simile*
giss.

173 *ff.*

174

175 *très fort (détaché)*

176 *dolce*

177 *3* *4*

178 *ff risoluto, energico*

179 *Tempo di menuet*
Molto Moderato

180 *P*

Contrabässe.

9 *ff*

10 *fff*

11 *ff*

f *cresc.* *ff*

geteilt

12 *ff*

ff *ff* *ff*

13 *ff* *ff*

Etwas langsamer. 6 145 15 7

fff

Oboc. I.

allmählig etwas fließender. mit Dämpfern.

p molto espr. *f* *dim. mf* *sf dim.*

16 *p* *mf molto espr.*

17 *dim.* *p cresc.*

18

#2:59 - 11:07

1:59 - 11:15

Contrabässe.

Etwas langsamer.

zurückhalt. 19

Dämpfer weg.

mf *molto espr.*

accelerando espr.

Wieder etwas langsamer. *accelerando bis*

dim.

mf sfz sfz mf sfz sfz

fest im gewonnenen, lebhaften Zeitmass.

21

f f sfz

accelerando

Erstes Zeitmass (lebhaft bewegt.)

viel ruhiger

ff sfz ff

1 lebhaft

pizz.

viel ruhiger 23

poco calando

pp 1 mf pp 1 p

1 mit Dämpfern

beinahe doppelt so schnell

p 2 pp

Wieder sehr ruhig.

beinahe doppelt so schnell

Wieder sehr ruhig;

p (getragen) p (getragen)

voll Sehnsucht.

viel lebhafter

26

mf mf

calando

sehr ruhig doppelt so schnell

p dim. pp 3 2 mf

27 Wieder etwas ruhiger.

allmählich wieder lebhafter. *poco rit.*

Wieder langsamer.

p 3 p a tempo cresc.

poco acceler.

10

f

* — bedeutet: von einem Ton zum andern schleifen (portamento)

052

Contrabässe.

29 *p* *drängend* *1* *drängend* *mf*

beruhigend 30 *f* *drängend und immer heftiger* *cresc.* 11

Solovioline ohne Dämpf. 31 *pp* (*zart ausdrucksvoll*) *2* *p*

6 *poco calando* 32 *Mässig langsam.* *tremolo* *1* *f* *pp* *mf* *p*

33 *3* *dim.* *pp*

pizz. *arco* 34 *espr.* *mf* *3* *3* *3* *3*

35 *Die Hälfte* *pp*

alle 36 *pizz.* *p*

arco *espr.* 37 *p* *cresc.* *f* *dim.*

38 *beruhigend* *Oboe I* *4* *pp* 39 *immer ruhiger* *3* *p*

40 *geteilt* *p* *zart hervortretend* *pp* *ppp*

pp *ppp*

1915 - 10:30

Contrabässe.

41

42 *Lebhaft.* *pp* 8

43 *mf* *sf* *etwas breiter* *gesteilt* *ff*

44 *wieder lebhaft* *dim.* *pp* *mf* *ff* 4

45 *ff* *ffp* *f*

46 *mit Steigerung* *pizz.* *ffp* *f*

47 *mf* *cresc.*

48 *f cresc.* *arco*

49 *ff*

Festes Zeitmass. (sehr lebhaft.) 50

9 6

34. 46. 715.

050

Richard Strauss
Don Juan, Op.20

BASSO

Allegro molto con brio.

ff

pizz.

arco

pizz.

Arco

ff

ff

f

ff

ff

pp

ff

tranquillo

1 C molto vivo

4

p

cresc.

ff

6

poco cal.

D tranquillo

1 2 3 4 5 6

1 2 1 2

ppp

pp

pp

3 4 5

p

cresc.

dim.

E

p

cresc.

dim. pp

OTO

Basso

poco a poco più vivente
p cresc. f cresc. p cresc.

espr. f mf espr. f

molto appassionato string. un poco più lento
cresc. fff

poco calando Tempo vivo. poco sostenuto calando Tempo vivo. poco string.
dim. Vcello. 3 mf dim. Vcello. 3

divisi a tempo molto virace Hpizz.
mf cresc. cresc. ff ff

arco I pizz.

arco ff ff

calando K a tempo 1 pizz. 4 a tempo arco
1 f dim. pp pp f

3 1 Die Hälfte con sordino 1 poco rit.
f pp pp 4 pp 1

pp vierfach geteilt

Basso

M

pp *cresc.*

pp *cresc.*

dim. pp *pizz.* *arco* *pp*

dim. pp *pizz.* *arco* *pp*

p *pp* *pizz.* *3*

p *pp* *pizz.* *3*

arco *pp* *senza sordino* *string.*

arco *pp* *senza sordino* *string.*

a tempo *Corno in F* *pizz.* *9* *Corno 0* *ff*

rapidamente *arco* *ff*

P *ff spr.* *a tempo giocoso*

string. *pizz.* *3*

mf *ojo*

mf *ojo*

Basso

arco 2

p *grazioso*

p 1 pizz. *arco* *grazioso*

pp

mf *cresc.* *ff* *arco* *ff* *S*

ff *ff* *f* *marcato* *cresc.*

ff *mf* *dim.* *mf* *marcato* *poco più agitato*

cresc. *trem.* *ff* *dim.* *pp* *fff* *poco a poco calando* *U sempre molto agitato*

1 2 3 4 5 6 1 2

3 4 5 6 1 2 3 4 5 6 *V molto tranquillo*

Tempo I. *pizz.* 2 *arco* *pp* *p* *cresc.*

Basso

W *ff* *ff* *pizz.*

ff *ff* *ff* *ff*

f *ff espr.* *f* *ff*

espr. *f* *cresc.* *f* *cresc.*

ff *ff* *ff* *pizz.* *arco*

f *dim.* *f* *cresc.*

ff *ff* *ff espr.* *dim.*

f *cresc.* *ff* *più animato*

f cresc. *più stringendo*

Tempo I poco più lento.

longa pp

Dd pizz. *1 sempre più lento* *pizz.* *1*

pp *pp*