



Orquesta Sinfónica del IPN

**Repertorio de audición
Contrabajo principal**



Repertorio de Audición Música Primera Plaza de Contrabajo

Audición para Contrabajo y Orquesta, Serge Koussevitzky.

- Primer Movimiento

Concierto para Contrabajo y Orquesta #2, Giovanni Bottesimi.

- Primer Movimiento

Sinfonía #40, W. A. Mozart .

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

Sinfonía 4, p. tschaikowsry

- Primer Movimiento (de la letra N al primer compás de la letra Q)
- Cuanto Movimiento (del inicio al segundo tiempo del octavo compas)
(del onceavo compas de letra G a la letra H)

Sinfonía #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)

Sinfonía #9 L.V. Beethoven

- Cuanto Movimiento (del compás 8 al compás 90)
De la letra K' al calderón del compás 594)





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Instituto Politécnico Nacional
"La Técnica al Servicio de la Patria"



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30 Aniversario de la UPIITA
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Sinfonía #1 G: Mahler

- Tercer Movimiento (del compás 3 al compás 10)
- Dulcinella, Stravinsky
- Variaciones segundo (del ensayo 170al 179)
- Ein Heldenleben R. Strauss
- Don Juan 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** 3 *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* 4

82 **Alla breve** *rit.* *a tempo*

ff *p*

88

94

mf *f*

100

mf *p* *pp*

106

ppp *mf*

111

116

f *ff*

122

128



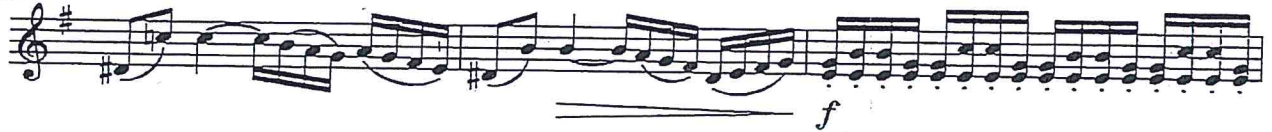
130



132



134



137



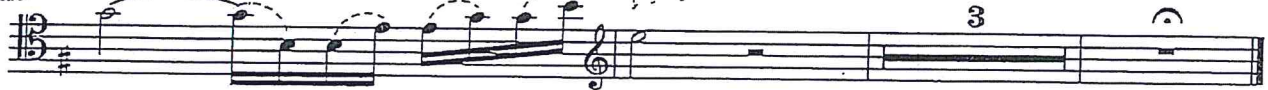
139



141



143



Double Bass Concerto No.2

Giovanni Bottesini
(1821-1889)

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

From the C minor manuscript for bass and strings

Moderato
4

p *espressivo*

9 *f* *dim.*

12 *p* *cresc.*

17 *cresc.* *p*

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

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

29 *cresc.* *f*

33 *p* *cresc.* *f*

36

79 *p* *sf* *cresc.*

82 *f*

84 *sim.* *p*

86 *f* *sf* *sf* *sf* *sf* *sf* *sf* *f*

91 *3* *Cadenza*

97 *f*

99 *f* *3* *3* *f* *3* *3*

101 *3* *3*

103

Musical staff 103: Bass clef, starting with a series of eighth notes and sixteenth notes, ending with a quarter note and a half note.

107

Musical staff 107: Treble clef, starting with a forte (*sf*) dynamic, followed by a series of eighth notes and sixteenth notes.

110

Musical staff 110: Treble clef, featuring a series of eighth notes and sixteenth notes, ending with a vibrato marking.

113

Musical staff 113: Bass clef, starting with a series of eighth notes and sixteenth notes, ending with a forte (*sf*) dynamic and a trill (*tr*) marking.

118

Musical staff 118: Treble clef, starting with a forte (*sf*) dynamic, followed by a series of eighth notes and sixteenth notes, ending with a crescendo (*cresc.*) marking.

122

Musical staff 122: Treble clef, starting with a forte (*f*) dynamic, followed by a series of eighth notes and sixteenth notes, ending with a piano (*p*) dynamic.

125

Musical staff 125: Treble clef, starting with a crescendo (*cresc.*) marking, followed by a series of eighth notes and sixteenth notes, ending with a forte (*f*) dynamic.

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 complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present at the beginning. A section of the score is enclosed in a box labeled 'C'. The score concludes with a double bar line and a repeat sign. Above the final measure, there are staves for Violin I (Viol. I) and Violoncello (Vcll.), both starting with a measure of a sixteenth-note figure.

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 (B-flat and E-flat). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present at the beginning. The score concludes with a double bar line and a repeat sign.

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 through 246. The score is written in bass clef with a key signature of one flat (B-flat major). 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 rests and dynamic markings. There are some handwritten annotations above the first staff, including the number '3' and some symbols.

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 dynamic marking of *p* (piano) and includes several *cresc.* (crescendo) markings. The score is divided into sections marked B, C, and D. Section B starts at the beginning and ends with a *mf* (mezzo-forte) marking. Section C begins with a *f* (forte) marking and ends with a *ff* (fortissimo) marking. Section D starts with a *ff* marking and continues to the end of the page. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

SYMPHONIE IV.

I.

BASSO.

2. TSCHAÏKOWSKY, Op. 36.

Primer movimiento

De N al primer compás de Q

p cresc. *mf* *sf* *sf* **N4**

p *cresc.* *mf* *p* *cresc.*

mf *sf* *sf* *mf*

cresc. *f*

f *ff* *p* *ff*

fff

Q

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 *f*

118

123 *pp* 1 (-8) 2 3 4 5 6 7 8 *sempre pp* *f*

Tercer movimiento

Del inicio al compás 18.

Allegro (♩ = 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* *pp*

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' above measure 50, '2 4 2' above measure 51, and '1 3' above measure 52. The second staff (measures 57-65) continues the melodic line. The third staff (measures 66-74) features a *cresc.* marking and reaches 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 Récitativ 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

Detailed description: This page contains the musical score for the fourth movement of Beethoven's Symphony No. 9, measures 425 through 476. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando), *ff* (fortissimo), and *sempre ff*. Performance instructions include *sempre l'istesso tempo* and *Vc.* (Violoncello). A rehearsal mark 'K' is placed above measure 425. A measure rest of 10 measures is indicated above measure 441. The page number '9' is located at the bottom right corner.

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, ending with a *ff* dynamic marking. The second staff (measures 585-591) continues this pattern, ending with an *sf* dynamic marking. The third staff (measures 592-594) begins with an *sf* marking, followed by a change in dynamics to *ff* and then back to *sf*. A tempo marking of "Andante maestoso" with a quarter note equal to 72 beats per minute is placed above the third staff.

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 *pizz.* 1 2 3 4
Nur eine Hälfte.
Alle Dämpfer *abpp*

Detailed description: The image shows a musical score for the Contrabass part of the third movement of Mahler's Symphony No. 1. It consists of two staves of music in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff begins with a drum roll marked '1 (Pauken)' and a dynamic of 'pp', followed by a series of chords and notes with a dynamic of 'p mit Dämpfer'. The second staff continues with similar chords and notes, including a section marked '8 pizz.' with dynamics '1', '2', '3', and '4', and a final instruction 'Alle Dämpfer abpp'. The tempo/mood instruction 'Feierlich und gemessen, ohne zu schleppen.' is written above the first staff.

Solo-Bass

Pulcinella

Ballet

Pergolesi - Stravinsky
Edited by Albert Spalding
(revised 1965)

Variatione 2ª: Del ensayo 170 al 179.

170 *Vivo*
ff *sff* *sff*

171 *fff* *sempre simile* *simile* *gliss.*

172 *ff.*

173 *ff.*

174 *très fort (détaché)*

175 *dolce*

176 *ff risoluto, energico*

177 *3* *4*

178 *Tempo di menuet* *Molto Moderato*

179 *1* *180*
P

Richard Strauss Ein Heldenleben, Op. 40

Contrabässe.

Lebhaft bewegt.

The musical score for Contrabasses is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked "Lebhaft bewegt." The score consists of ten staves of music. The first staff is a grand staff with three parts. The second staff begins with the instruction "1 zusammen". The third staff includes "2 pizz." and "p". The fourth staff includes "arco" and "fp". The fifth staff includes "mf". The sixth staff includes "pizz.", "pp", "p", "mf", "arco", "3", "dim.", and "p". The seventh staff includes "cresc." and "cresc.". The eighth staff includes "8" and "6". The ninth staff includes "ff". The score contains various musical notations including triplets, slurs, and dynamic markings such as *f*, *ff*, *mf*, *pp*, *p*, *f*, *fp*, *cresc.*, and *dim.*. There are also handwritten annotations and fingerings throughout the score.

Op. 40 - 2. 1905

ajc

Contrabässe.

9 *ff*

10 *fff*

11 *ff*

geteilt *f* *cresc.* *ff*

12 *ff*

ff *ff* *ff*

13 *ff* *ff*

Etwas langsamer. 6 145 15 7

ff

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 - 11:02

1:59 - 11:15

Contrabässe.

Etwas langsamer.

Dämpfer weg.

zurückhalt. 19

mf *molto espr.*

Contrabässe.

41

42 *Lebhaft.* *pp* 8

43 *mf* *sf* *etwas breiter* *ff* *geteilt*

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

45 *ff* *ffp* *f*

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

47 *mf* *cresc.*

48 *f cresc.* *arco*

49 *ff*

Festes Zeitmass. (sehr lebhaft.) 50

9 6

34. 26. 21561

Handwritten signature or mark.

Contrabässe.

65 *ff*

66 *ff* mit grossem Schwung.

67 *ff*

68 *fff*

69 *f*

70 *dim. - - p cresc. - - - ff*

71 *f*

72 *ff*

73 *f*

74 *sfz ff dim. p ff*

75 *ff*

76 *fff ff*

Handwritten annotations: *sfz*, *ff*, *dim.*, *p*, *ff*, *fff*, *ff*, *f*, *dim.*, *p*, *cresc.*, *ff*, *ff*, *f*, *fff*, *ff*.

Handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 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.

Handwritten notes: *sfz*, *ff*, *dim.*, *p*, *ff*, *fff*, *ff*, *f*, *dim.*, *p*, *cresc.*, *ff*, *ff*, *f*, *fff*, *ff*.

29.12.1912

Basso

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

espr. < f mf espr. < > < f

molto appassionato string.
cresc. un poco più lento

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

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

arco I pizz.

arco 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

pp cresc.

pp cresc.

dim. pp pizz. 2 arco pp arco

dim. pp

p pp 3 pizz. 3

arco pp arco pp

pp string: senza sordino

pp string: senza sordino

atempo Corno in F pizz. 9 Corno 0 ff

rapidamente arco ff

ff spr.

string. atempo giocoso pizz. 3 mf

ojo

Basso

arco 2

p *grazioso*

p

1 pizz.

arco

p *grazioso*

pp

mf *cresc.*

R arco

ff

ff

ff

f

marcato

cresc. *f* *cresc.*

ff *mf* *dim.* *mf* *marcato*

cresc. *fff* *sempre molto agitato*

trem. *pp* *poco a poco calando*

1 2 3 4 5 6 1 2

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

9

Tempo I.

pizz. 2 arco

pp *p* *cresc.*

Basso

W *ff* *pizz.* *ff*

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. *string.* *più stringendo*

Tempo I poco più lento.

longa pp

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

pp *pp*