



Orquesta Sinfónica Nacional

AUDICION ASISTENTE PRINCIPAL CONTRABAJO 2024

SOLOS

- Fryba, un movimiento
- Concierto de libre elección, completo

SOLOS DE ORQUESTA

1. Ginastera, Variaciones Concertantes (Variación de contrabajo)
2. Verdi, Otello, el solo
3. Stravinsky, Pulcinella, el solo

ORQUESTA

4. Bach, Brandemburgo 3:
 - a) 1er mov .
desde el principio hasta el compás 108
 - b) 3er mov.
compás 13 hasta el fin
5. Mozart, Sinfonía 35:
 - a) 4to mov.
del principio hasta el 5to compás de la letra B
6. Beethoven, Sinf 3:
 - a) 3er mov. Scherzo:
desde el compás 14 hasta compás 166 (2nda casilla)
7. Beethoven, Sinf 5:
 - a) 3er mov.
desde el principio hasta el compás 244



8. Beethoven, Sinf 9:

4to mov.:

- a) del principio hasta compás 90 (Recitativo)
- b) desde el compás 454 hasta el 594

9. Strauss, Así hablaba Zarathustra:

- a) desde 4 compases antes del número 3 grande hasta el número 4 grande

10. Mendelsohn, Sinf 4,

4to mov., (saltarello)

- a) desde 27 compases antes de letra A hasta el 4to compás de letra B
- b) de letra C hasta el final

52 →

53 *pp*

54 *pizz*

55 *f*

Arco

crese.

sf

Ginastica

IX *Variatione pastorale per Corno.*

58 *Largamente Espressivo* $\text{♩} = 58$

57 *Arco*

58 *Div.*

58 *pp*

58 *p*

58 *f*

58 *perd.*

8

V.c.

Arco

(Sord.!)

1

2

3

4

5

6

7

8

X *Interludio per Fiaci.*

59 *Moderato* $\text{♩} = 88$

60

61

62

63

64

64 *AL Fine*

64 *mp*

64 *pp. perd.*

Cedendo -- sino

AL Fine

Trb.

Close out XI *Ripresa dal Tema per Contrabasso*

65 *Adagio molto Espressivo* $\text{♩} = 56$

SOLO

p

Handwritten musical score for strings, measures 65-67.

Measure 65: *mf* Poco precipitato. *rall.*

Measure 66: *f* esultato

Measure 67: *A Japo* *pp* *rallentando* *p dolce* *cedendo*

Time signature change: 3/4 to 6/8

XII. Variazione finale in Modo di Ronde per Orchestra

Allegro molto $\text{♩} = 160$. *Tutti* *Pizz*

Measure 68: *Picc b2*

Measure 69: *Arco* *f* ben marcato

Measure 70: *piu f*

Measure 71: *Arco*

Measure 72: *Dir. n* *ff* *un. s.* *mf cresc.*

Measure 73: *12*

Otello

ppp

6

POCO PIÙ MOSSO $\text{♩} = 80$
I BASSI CONTRABASSI A 4 CORDE - **CON SORDINA**

legato

un po' marcato

4^a Corda

3^a C.

1^a C.

TUTTI

più marcato

dim.

morendo

ppp

V

1^a C.

2^a C.

3^a C.

X

p

2^a C.

VIOLONG.
Un po' più marcato e cres.
staccato

BASSI

f

cres.

1^a C.

2^a C.

3^a C.

4^a C.

3

LEVARE LE SORDINE

Pulcinella

BASSES

Alleg.
Var. 2a.

Allarga più tosto moderato

9

6 78 8 79 6 80

3 82 3 83 5 84 1 1 3 2

VII

VIVO

85 86

87

88

89

BASSES

10

89

89

90

très fort (détaché)

sempre sf

91

dolce.
staccatissime sesto

92

2 *du talon*

93

sub ff *sub p*

Detailed description: This is a handwritten musical score for basses, consisting of six systems of two staves each. The music is written in a key with one flat (B-flat) and a 3/4 time signature. Measure numbers 89, 90, 91, 92, and 93 are boxed in the top staff of each system. The notation includes various chords, arpeggios, and melodic lines. Performance instructions are written in italics: 'très fort (détaché)' above measure 90, 'sempre sf' below measure 90, 'dolce. staccatissime sesto' above measure 91, '2 du talon' above measure 92, and 'sub ff' and 'sub p' below measure 93. There are also some handwritten annotations like 'K7' and 'V'.

BASSES

Stop 11

ff risoluto, energico

94 Molto Moderato Bassoon a) Minuetto

7 1 *p*

96 2 *p* *V* *M*

97 *sf* *sim*
excessivement court et sec du talon

98 *pizz* *sim.*
CORTO *(ARGENT)*
peu du talon et excessivement court et sec

99 3

Brandenburg Concerto No. 3

Contrabasso

Joh. Seb. Bach
(1685-1750)

This image shows a page of musical notation for the Contrabasso part of Brandenburg Concerto No. 3 by Johann Sebastian Bach. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of 12 staves, each beginning with a measure number in a box: 5, 11, 17, 23, 28, 33, 38, 43, 50, 57, 63, and 69. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including [p] (piano) and [f] (forte), placed below the notes. Some notes are circled in blue ink, and there are handwritten annotations in blue ink above and below the staves, including slurs and other markings. The page ends with a first ending bracket labeled '1' at the end of the final staff.

80

Musical staff 80: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

84

Musical staff 84: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

88

Musical staff 88: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes. Dynamic marking [p] is present.

94

Musical staff 94: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes. Dynamic marking [f] is present.

100

Musical staff 100: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

104

Musical staff 104: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

107

Musical staff 107: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes. Dynamic marking [p] is present.

118

Musical staff 118: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

118

Musical staff 118: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes. Dynamic marking [f] is present.

129

Musical staff 129: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

126

Musical staff 126: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

130

Musical staff 130: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

134

Musical staff 134: Bass clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes. Tempo marking Adagio is present.

B B 4r

Violoncello

Allegro

Musical score for Violoncello, Allegro. The score consists of 44 measures, starting with a 12/8 time signature and a key signature of one sharp (F#). The tempo is marked "Allegro". The score is written in bass clef. Measure numbers 1, 7, 10, 14, 19, 22, 24, 28, 31, 35, 39, 42, and 44 are indicated in boxes. Dynamics include *[p]*, *[f]*, and *[p]*. Accents (*v*) are present in measures 10, 28, and 31. The piece concludes with a double bar line and the word "Fine".

Mozart 35

MENUETTO.

TRIO.

FINALE.

Presto.

VIOLONCELLO & BASS.

The musical score is written for Violoncello and Bass. It consists of ten staves of music. The key signature is one sharp (F#). The music is characterized by dynamic markings such as *sfz*, *f*, and *p*. There are several performance markings, including accents (*v*), slurs, and specific section markers (*B*, *C*, *D*). A triplet is indicated in the second staff. The notation includes various rhythmic values and articulations typical of a chamber music score.

Beethoven Sinf 3

Violoncello u. Kontrabaß

235

cresc. decresc. *pizz.* *f* *arco* *decresc.* *p*

SCHERZO Allegro vivace (♩ = 116)

Vc.

3 11

pp sempre e staccato *Bässe*

23

pp sempre staccato

35

sempre pp

47

sempre pp

63

pp

78

pp

90

ff

102

ff

115

ff

129

p

141

p

159

ff

Orch. B. $\frac{1}{2}$

Beethoven 5

Violoncello u. Kontrabaß

Più moto (♩ = 116)

199 Viol. I

208 Ve. Kb.

Tempo I

215 Viol. I

227

239

Allegro (♩ = 96)

unis. poco rit. a tempo

14 poco rit. a tempo

27

42 poco rit. a tempo

55

Violoncello u. Kontrabaß

68 *f*

82 *sf*

96 **A** *dimin. pp* Vc. Kb. *pizz.*

109 *f > p* *sempre p* *pizz.*

122 *cresc.* unis. arco *ff* Vc. Kb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vc. Kb. **B** *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Violoncello u. Kontrabaß

227 *Fag. I* *pizz.* *p* *arco* *pp*

240 *poco rit.* *a tempo* *Vc.* *pizz.* *p*

253 *poco rit.* *a tempo* *pp*

264 *sempre pp*

275

286 *sempre pp*

298

309

320 *unis.* *pizz.* *arco* *ppp*

336 *sempre pp*

349

360 *cresc.* *attacca*

Allegro (♩ = 84)

374 *Vc.* *Kb.* *ff*

Beethoven

Violoncello e Contrabasso

149 *cresc.* *pizz.*

153 *pp* *cresc.* *f* *fp* *f* *pizz.*

Presto $\text{♩} = 96$

Legni

11 *dim.* *p* *Fag.*

22 *f* *Fag.*

Allegro ma non troppo $\text{♩} = 88$

30 *div.* *pp* *pp*

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

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

56 *Tempo I* *Vello.* *C.B.* *Adagio cantabile* *dim.* *Fag. I*

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

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

84 *f* *Fag.*

Violoncello e Contrabbasso

Musical score for Violoncello and Contrabbasso, measures 281-325.

- Measure 281: *p*, *tr.*, *cresc.*, *f*, *Vello., C.-B.*
- Measure 312: *div.*, *sempre f*, *tr.*, *G*
- Measure 317: *tr.*, *ff*, *ben marcato*
- Measure 325: *ff*, *ff*, *ff*, *molto ten. V*, *un.*

Allegro assai vivace alla Marcia

Musical score for Violoncello and Contrabbasso, measures 331-461.

- Measure 331: *Fl. picc.*, *Vello.*, *12*, *9*, *11*
- Measure 371: *Fl. picc.*, *Vello.*, *10*, *poco cresc.*
- Measure 391: *Fl. picc.*, *Vello.*, *10*, *3*, *Chor.*, *Lau sel Brü der*
- Measure 413: *Vello. C.-B.*, *eu. re Bahn.*, *piu f*, *f*, *piu f*
- Measure 423: *ff*, *K*
- Measure 432: *sempre ff*, *sf*, *sf*
- Measure 441: *Vello.*, *Nsf*, *6*
- Measure 454: *Vello. C.-B.*
- Measure 461: *f*

Violoncello e Contrabasso

468 *sf sf*

477

488 *sf sf*

495 *sf*

503 *sf sf sf sf sf sf sf*

511

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

520 *p pp pp cresc. ff*

546

553

560 *ff*

567

574

581 *ff*

588 *sf sf*

Orech. B. 46 %

V.S.
Longo

STRAUSS

dim. pp Früheres Zeitmass (mässig langsam.)

alle/ **Bewegter.** 5 11 *Flauto* *pp* *viertfach* *f* 3 1

Contrabässe.

ff *sfz* *f* *fff* *ff* *f* *accelerando* *Bewegt.* *f* *cresc.*

noch bewegter, sehr leidenschaftlich.

ff *f* *cresc.* *ff* *f* *cresc.* *ff* *f* *cresc.* *ff* *f* *cresc.* 5

V
arco

mf

crese.

pizz. arco

p

f

pp

Vcl. Bassi

p

pizz.

f *dim.* *p* *crese.* *f*

f *sf* *sf* *p* *f*

sf *p* *pp*

p *dim.* *pp* *pizz.*

2 arco 2 pizz

p *pp*

SALTARELLO.

Presto.

f *ff* 9

Vcl.

3 1 2 3

pp *simile*

This page contains a handwritten musical score for a Bass instrument. The score is written on ten staves, each with a bass clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note pulse, often with slurs and accents. Performance markings include *sf* (sforzando), *p cresc.* (piano crescendo), *ff* (fortissimo), *pizz.* (pizzicato), *arco* (arco), and *simile*. There are several circled numbers (2, 3, 4, 5) and handwritten annotations such as "Bass", "pizz.", "arco", "simile", and various fingering numbers (1-4). The score concludes with a double bar line and the number 10.

Orch. B. 79/80.

III. SINFONIA

Handwritten musical score for Orchestra B, 79/80. The score consists of ten staves of music in bass clef. It features various musical notations including dynamics (*pp*, *ff*, *cresc.*, *simile*), articulation (accents, slurs), and fingerings (1, 2, 3). Handwritten circled numbers 6, 7, and 8 are present. The music includes complex rhythmic patterns and melodic lines.

Orch. B. 79/80.

SUONI UNICA

Handwritten musical notation for the first system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Dynamic markings include *V*, *D*, and *p*. A *dfp* marking is present in the bass staff.

Handwritten musical notation for the second system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. A *V* marking is present in the treble staff.

Handwritten musical notation for the third system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system is divided into seven measures, numbered 1 through 7. Dynamic markings include *cresc.*, *piu f*, and *sempre cresc.*.

Handwritten musical notation for the fourth system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *simile* marking. Dynamic markings include *ff* and *f*.

Handwritten musical notation for the fifth system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *f* marking.

Handwritten musical notation for the sixth system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *f* marking.

Handwritten musical notation for the seventh system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *dim.* marking. A *Vel.* marking is present in the treble staff. A *Bassi* marking is present in the bass staff.

Handwritten musical notation for the eighth system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *dim.* marking.

Handwritten musical notation for the ninth system, featuring a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The system includes triplets and a *pp* marking. A *cresc.* marking is present in the bass staff.