

Contest Piece for Contrabass

By Hilarión Eslava

with Piano Accompaniment by Rebecca Rufin



ART: "*El violonchelista Juan de Azurmendi*" by Ignacio Zuloaga, 1909
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Contest Piece for Contrabass

Concurso de 1857

Piano accompaniment by Rebecca Rufin

Hilarión Eslava

Andante espressivo

Musical score for Contrabass and Piano. The score consists of two staves. The top staff is for the Contrabass, starting with a dynamic *p*. The bottom staff is for the Piano, with dynamics *p* and *mf*. The music is in 3/4 time, with a key signature of one flat.

Musical score for Cb. (Contrabass) and Pno. (Piano). The Cb. part starts with a dynamic *mf*. The Pno. part provides harmonic support with sustained chords. The music continues in 3/4 time with a key signature of one flat.

Musical score for Cb. and Pno. The Cb. part features eighth-note patterns. The Pno. part continues to provide harmonic support with sustained chords. The music remains in 3/4 time with a key signature of one flat.

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Musical score for Cb. (Contrabass) and Pno. (Piano). The score consists of three staves:

- Staff 1 (Cb.):** Contrabass part, starting at measure 12. It features a melodic line with various note heads and stems, some with slurs and grace notes.
- Staff 2 (Pno.):** Piano part, starting at measure 12. It includes a treble clef, a bass clef, and a common time signature. The piano part consists of eighth-note chords and sixteenth-note patterns.
- Staff 3 (Pno.):** Piano part, starting at measure 15. It continues the piano's eighth-note and sixteenth-note patterns from the previous staff.

Measure numbers 12, 15, and 19 are indicated above the staves. Various dynamics and performance instructions are included, such as *tr* (trill), *mp* (mezzo-forte), and *trill* markings.

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Allegro moderato

24 Cb. Pno.

29 Cb. Pno.

34 Cb. Pno.

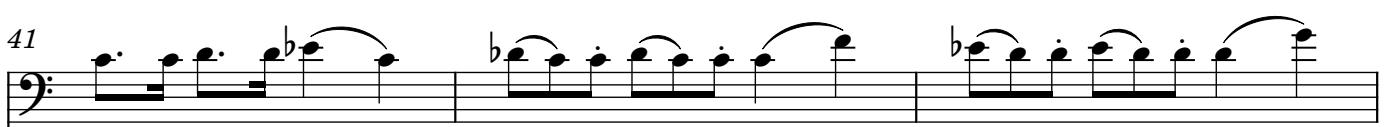
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38

Cb. 

Pno. 

41

Cb. 

Pno. 

44

Cb. 

Pno. 

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47

Cb.

Pno.

51

Cb.

Pno.

55

Cb.

Pno.

Contrabass

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Andante espresivo

The musical score consists of six staves of contrabass music. Staff 1 starts with a dynamic of *p* and changes to *f*. Staff 2 starts with *mf*. Staff 3 has a fermata over the first measure. Staff 4 starts with a dynamic of *v*. Staff 5 starts with a dynamic of *ff*. Staff 6 starts with *con decisión*.

1
p
f

6
mf

11
v

15

20

25
Allegro moderato
ff

29
con decisión

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2



37



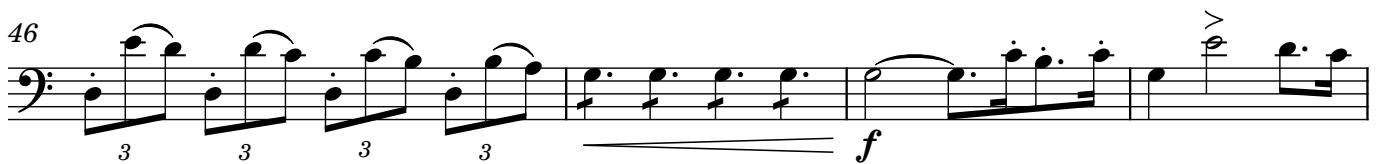
40



43



46



50



54



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