



CONCOURS

UNE CONTREBASSE SOLO / CO-SOLISTE
jouant la contrebasse à 5 cordes
Première catégorie – Temps complet

et

UNE CONTREBASSE TUTTISTE
jouant la contrebasse à 5 cordes
Troisième catégorie – Temps complet

Vendredi 16 décembre 2022- 9H30 - Le Corum - Salle Beracasa

Il est demandé de jouer l'accord orchestre toute la durée du concours
Coups d'archets libres

Première épreuve (éliminatoire) :

BACH : *prélude de la 3^{ème} suite pour violoncelle / en sol Majeur (jusqu'à la mesure 48)*
Articulations libres - Editions Peters

BEETHOVEN : *Symphonie n°3 – 1^{er} mouvement (extraits) – fournie par l'O.O.N.M.*

Deuxième épreuve (éliminatoire) :

VANHAL : *Concerto – 1^{er} mouvement sans cadence (à jouer en Do M).*
Edition au choix (articulations et octaviations libres)

VERDI : *Othello – Acte IV (extrait)- fournie par l'O.O.N.M.*

MOZART : *La Flûte Enchantée – Ouverture (extraits)- fournie par l'O.O.N.M.*

Troisième épreuve (éliminatoire) - fournie par l'O.O.N.M. :

MOZART : *Symphonie n°40 – 1^{er} mouvement (extraits)*

BEETHOVEN : *Symphonie n°5 - Scherzo (extraits)*

BARTOK : *Concerto pour orchestre - 1^{er} mouvement (extraits)*

MAHLER : *Symphonie n°2 – 1^{er} mouvement (extraits)*

MOUSSORGSKY – RAVEL : *Les Tableaux d'une exposition – Samuel Goldenberg und Schmuyle*

STRAUSS : *Une vie de héros (extraits)*

Pour le poste de Contrebasse solo / co-soliste uniquement :

HAYDN : *Symphonie n°31 (solo)*

MAHLER : *Symphonie n°1 (solo)*

PROKOVIEV : *Lieutenant Kijé – Romance (solo)*



1/3

L. van BEETHOVEN
Symphonie No. 3 en Eb Majeur
op. 55 "Héroïque"

Extrait 1

Violoncello und Kontrabaß

Allegro con brio (♩ = 60) Vc.

11 *p* *cresc.* **Bässe** 2 1 *p* *cresc.*

23 Vc. *fp* *f* *f* *f* *fp* *f* *f* *f* *f*

Kb. *fp* *f* *f* *f* *fp* *f* *f* *f* *f*

32 Kb. *f* *f* *f* *f* *cresc.* *ff* *f*

41 *tr.* **A** 1 1 *p*

51 *ff* *p*

61 *cresc.* **B** *f*

cresc. *f*

68 *f*

76 *ff* **C**



213

Extrait 2

(m.99 jusqu'à E)

BEETHOVEN - Symphonie No. 3

Violoncello u. Kontrabaß

99

pp *pp* *cresc.*

109 **D Kb.**

f *ff*

118

f *f* *f* *f*

128 **E**

f *f* *f* *f* *f* *f* *p*



Extrait 3

(m.296 jusqu'à m.385)

296 **pizz.**

p *p*

299

cresc. *f*

311

f *f* *f* *f*

322 **K**

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


334

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

3/3

BEETHOVEN - Symphonie No. 3

Violoncello u. Kontrabaß



350

sf *cresc.* *sf* *sempre cresc.*

364

L *ff* *f* *p* *decresc.*

380

pizz.

The musical score consists of three staves of music in bass clef with a key signature of two flats. The first staff (measures 350-363) features a melodic line with dynamic markings *sf*, *cresc.*, *sf*, and *sempre cresc.*. The second staff (measures 364-379) includes a section marked *L* (ritardando) starting at measure 364, followed by dynamics *ff*, *f*, *p*, and *decresc.*. It also contains triplets and a fermata. The third staff (measures 380-389) is marked *pizz.* (pizzicato) and shows a rhythmic pattern of eighth notes. A wavy line at the end of the third staff indicates a continuation of the piece.



CONTREBASSE

- VERDI G. : Otello - Coups d'archet libres -

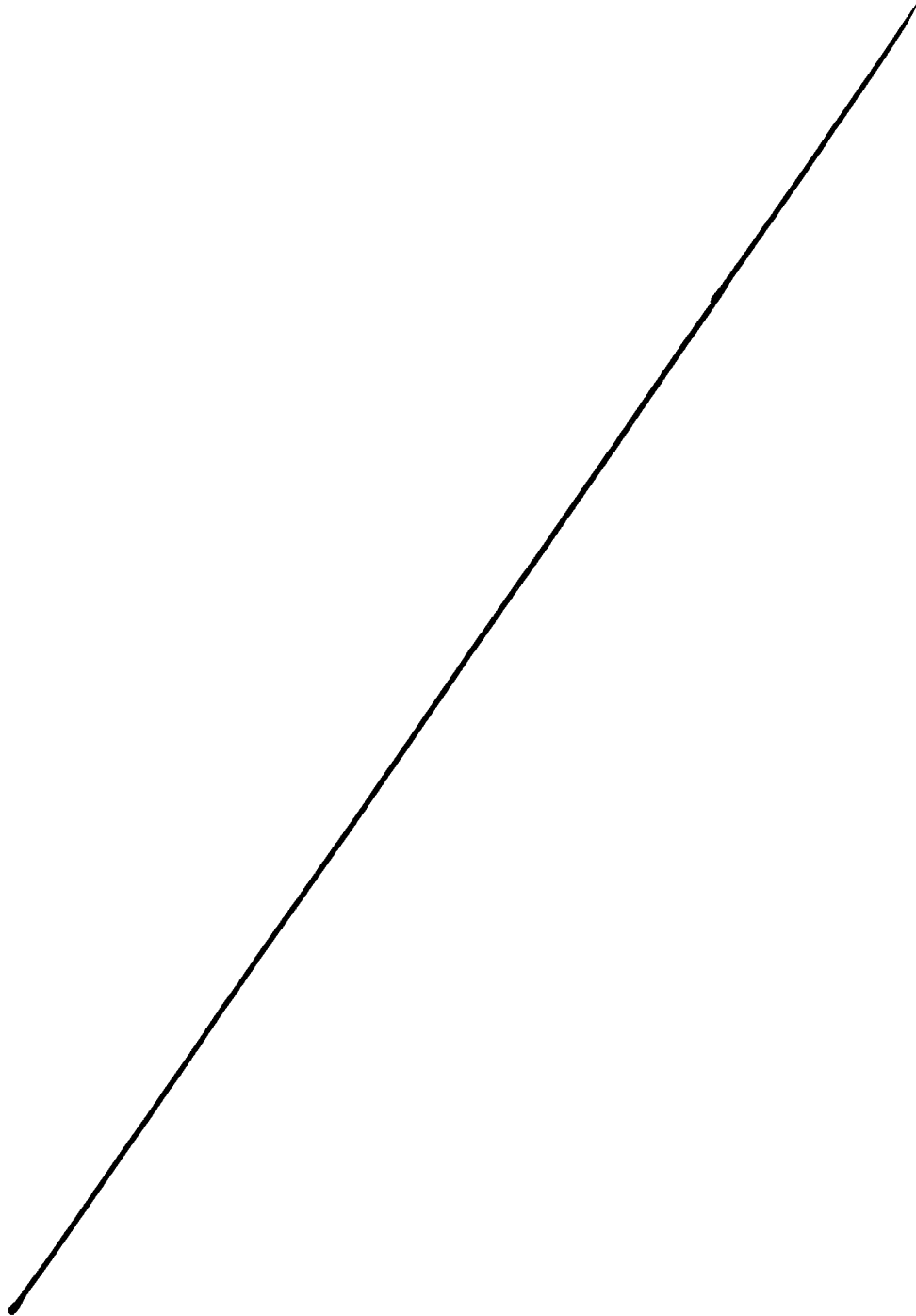
Act IV Poco più mosso $\text{♩} = 80$
I Soli Contrabassi a 4 corde
con sordino

pp *un poco marcato*
f *PPP morendo*
p *dim.* *p*
un poco marcato e crescendo
f *ff*



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Valérie Chevalier directrice générale
Michael Schönwandt chef principal





Die Zauberflöte

112

Violoncello e Basso

Wolfgang Amadeus Mozart

Ouverture

33 Vc. e B. *p* *sf* *p* *sf* *p* *f* *p* *f* *p* *simile*

38 *f* *sf* *sf*

44 *sf* *sf* *simile*

49 *sf* *sf*

... / ...

Vc. e B.

p

112 *f*

119

124



212

Violoncello e Basso

149

Musical staff for measures 149-153. The staff is in bass clef with a key signature of two flats. It contains a continuous eighth-note pattern with various accidentals.

154

Musical staff for measures 154-159. It begins with a dynamic marking of *f*. The staff contains eighth-note patterns and some longer notes. It ends with a dynamic marking of *sf*.

160

Musical staff for measures 160-164. It begins with a dynamic marking of *sf*. The word *simile* is written above the staff. The staff contains eighth-note patterns.

165

Musical staff for measures 165-171. It begins with a dynamic marking of *sf sf*. The staff contains eighth-note patterns and some longer notes.

172

Musical staff for measures 172-176. It contains a few notes and rests, followed by a wavy line indicating a continuation of the pattern.

... / ...

207

Vc. e B.

Musical staff for measures 207-213. It begins with a dynamic marking of *f*. The staff contains eighth-note patterns and some longer notes.

214

Musical staff for measures 214-220. It contains eighth-note patterns and some longer notes. Dynamic markings *p*, *sf*, *p*, and *sf* are present.

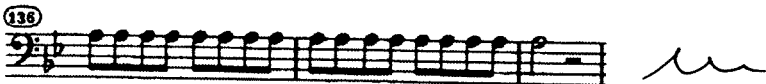
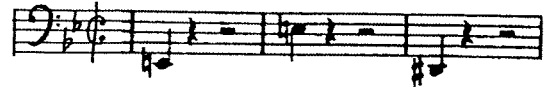
221

Musical staff for measures 221-226. It contains eighth-note patterns and some longer notes. Dynamic markings *-p*, *sf*, and *f* are present.



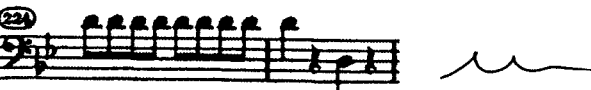
W.A. MOZART
Symphonie No. 40
I. Molto Allegro

Extrait 1
(m.111 jusqu'à 138)



Extrait 2

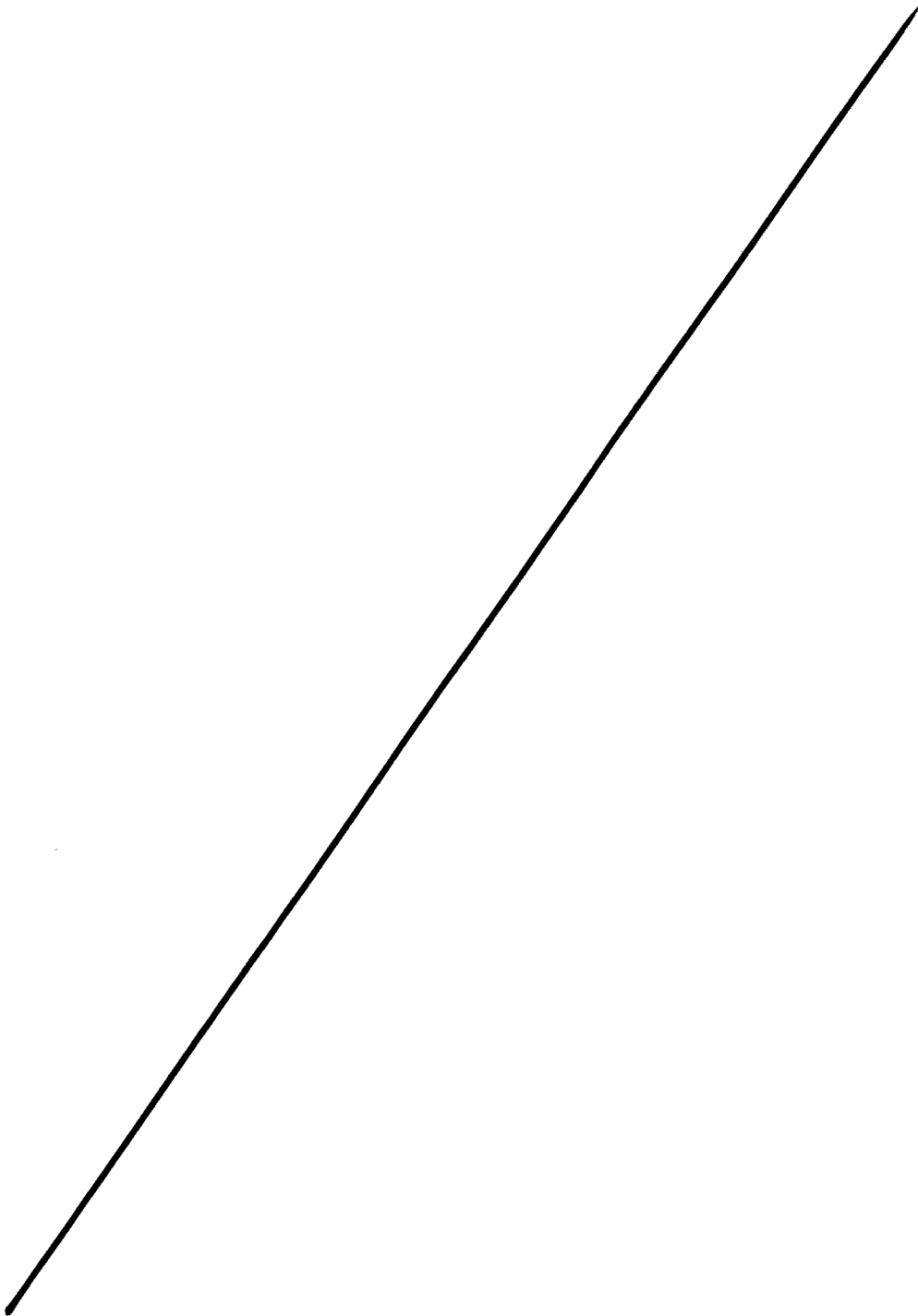
(m.185 jusqu'à 225)





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112

BEETHOVEN
Symphonie No. 5 en Ut Mineur op. 67
III. Scherzo

Extrait 1

(début jusqu'à m.218)

Contrebasse

Allegro $d = 98$
unis.

pp

poco rit. *a tempo*

pp *sf*

14 *poco rit.* *a tempo*
Corni

f

27 *f* *sf* *sf*

42 *poco rit.* *a tempo*
dimin. pp *pp*

55 *cresc.*



BEETHOVEN - Symphonie No. 5

212

Violoncello e Basso

68 *f*

82 *sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *p*

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*



B. BARTOK
Concerto pour orchestre
I. Introduction

Extrait 1

(m. 35 jusqu'à 76)

Andante non troppo

Contrebasse

35 *pp*

44

51 *f*

58 *più f*

poco

mf cresc.

66 *poco*

accelerando

BASS

(16)

J. = 76

76 *ff*



MAHLER
Symphonie No. 2

Contrabass

Extrait 1

(début jusqu'à . . .)

I.

Allegro maestoso Mit durchaus ernstem und feierlichem Ausdruck.

1 *ff* *wild* *sf* *ff accel.*

5 *f* *f* *a tempo* *immer wichtiger* *mf*

9 *ff* *ff* *f*

12 *p subito* *f* *p* *f* *p*

15 *f* *p* *got.* *unisono* *mf* *p*

18 *ppp* *sempre ppp*

21 *fp*

24 *fp*

27 *fp* *mf*

30 *mf*

34 *sempre cresc.*

37 *ff*



MOUSSORGSKI/RAVEL
Tableaux d'une Exposition
6. Samuel Goldenberg und Schmuÿle

56 Andante

Musical notation for measure 56, starting with a forte (*f*) dynamic. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes.

Musical notation for measure 57, starting with a triplet of eighth notes. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes.

Musical notation for measures 58 and 59. Measure 58 starts with a triplet of eighth notes. Measure 59 consists of two quarter notes. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes.

Musical notation for measure 60, starting with a forte (*f*) dynamic. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes. A first horn part (*Hn. 1*) is indicated above the staff.

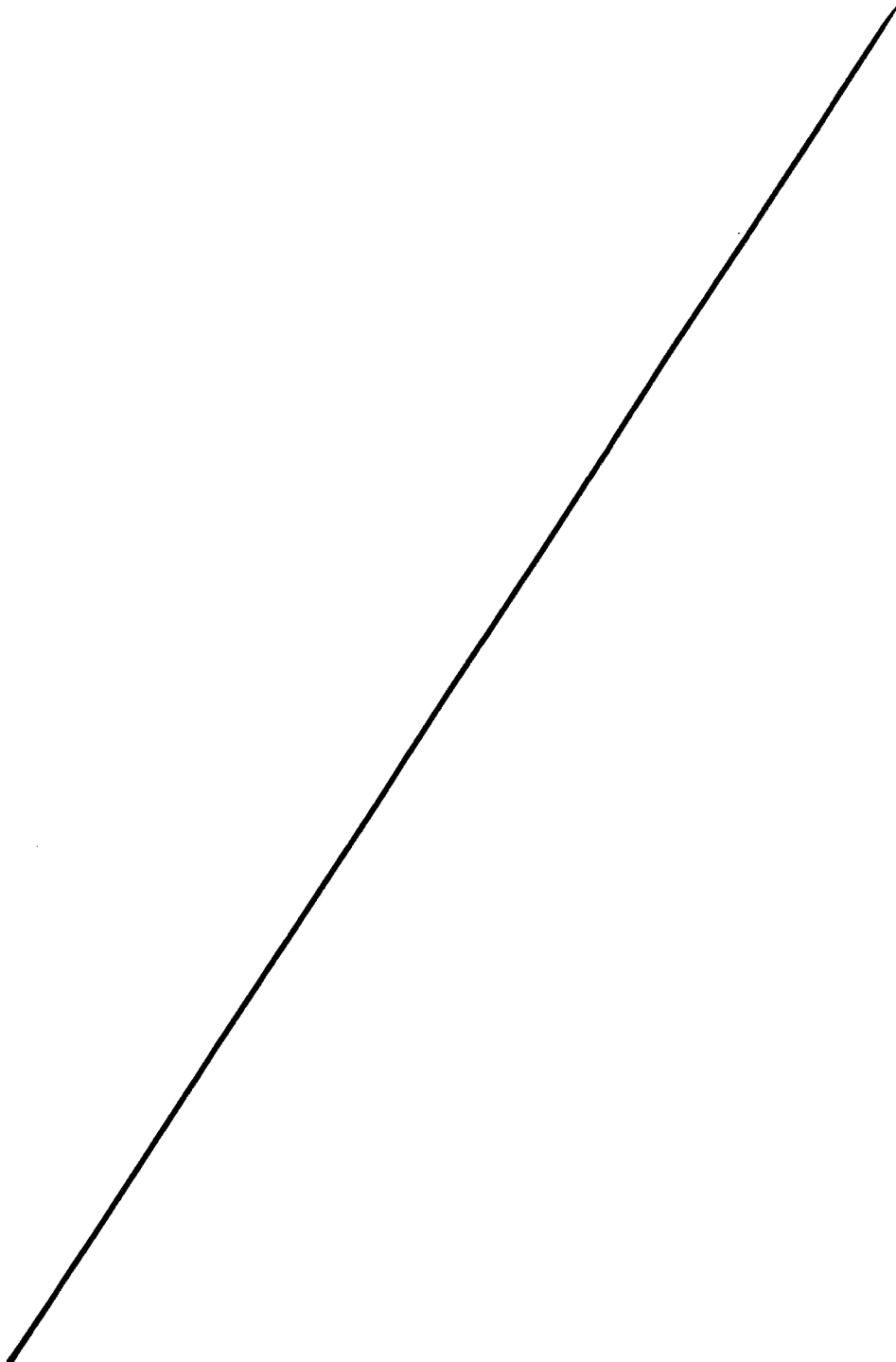
Musical notation for measure 61, starting with a forte (*sf*) dynamic. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes. The dynamic *cresc.* is indicated at the end of the measure.

Musical notation for measure 62, starting with a fortissimo (*ff*) dynamic. The notation includes a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with slurs and accents, and includes a triplet of eighth notes. The dynamic *ff* is indicated at the end of the measure.



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R. STRAUSS
Ein Heldenleben

Extrait 1

(4m. avant 2 jusqu'à
8m. après 11)

Lebhaft bewegt

Contrebasse

The musical score is written for double bass in bass clef with a key signature of two flats. It consists of eight staves of music. The first staff begins with a *ff* dynamic and features a triplet of eighth notes. The second staff starts with a *p* dynamic, includes a *pizz.* marking, and a *cresc.* instruction. The third staff has a *f* dynamic and an *arco* marking. The fourth staff includes a *mf* dynamic and a *f* dynamic. The fifth staff features a *p* dynamic, a *ff* dynamic, a *mp* dynamic, and a *dim.* instruction. The sixth staff begins with a *pp* dynamic, includes a *pizz.* marking, and a *6* fingering. The seventh staff has a *cresc.* instruction and a *f* dynamic. The eighth staff ends with a *ff* dynamic and a *6* fingering. An arrow points to the right at the end of the eighth staff.



Extrait

(suite)

9 *ff*

10 *fff*

11 *ff*

geteilt *f cresc.* *ff*

ff cresc. *ff*

zus. *ff*

Extrait

(9m. après 15 jusqu'à 17)

*allmächtig et vous fließende.
mit Dämpfer*

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

17 *p* *mf molto espr.* *dim.*



J. HAYDN

Aus der Sinfonie Nr. 31 · *Mit dem Hornsignal*

IV, Variation 7

(Andante)





CONTREBASSE

- MAHLER G. : *Symphonie N°1* : Solo

III. Satz.

Feierlich und gemessen, ohne zu schleppen.

1 (Pauken)
pp
p mit Dämpfer
2



CONTREBASSE

- PROKOFIEV S. : *Lieutenant Kijé*

Andante, come prima

con sord.

Solo arco

24

... / ...

Solo con sord.

