



CONCOURS

UNE 2^{ème} CONTREBASSE SOLO Jouant la contrebasse à 5 cordes 1^{ère} catégorie – Temps complet

Lundi 29 avril 2024 - 9H30 - Le Corum - Salle Beracasa

Archet français souhaité, accord orchestre, coups d'archet libres

Première épreuve (éliminatoire) :

- BACH : 3^{ème} suite pour violoncelle en sol majeur – Prélude – Edition Peters (jusqu'à la mesure 45)
- BEETHOVEN : *Symphonie n°3 – 1^{er} mouvement (extraits) – fournie par l'O.O.N.M.*

Deuxième épreuve (éliminatoire) :

- BOTTESINI : Concerto n°2 – 1^{er} mvt. avec cadence. Edition au choix du candidat.
Avec accompagnement piano

Et traits d'orchestre fournis par l'O.O.N.M. :

- MOZART : Ouverture de la Flûte Enchantée (extraits)
- BERLIOZ : Symphonie Fantastique – Ronde de Sabbat (extrait)

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

- SCHUBERT : Symphonie « la Grande » Ut Majeur – Scherzo (extraits)
- VERDI : Othello (extrait)
- BEETHOVEN : 5^{ème} symphonie – Scherzo (extraits)
- MAHLER : 2^{ème} symphonie – 1^{er} mvt (extrait)
- STRAUSS : une Vie de héros (extraits)
- MOZART : Don Giovanni n°8 – Aria

Solos :

- HAYDN : 31ème symphonie (extrait)
- MAHLER: 1ère symphonie (extrait)
- PROKOVIEV: lieutenant Kijé (extrait)



1/3

L. van BEETHOVEN

Symphonie No. 3 en Eb Majeur
op. 55 "Héroïque"

Extrait 1

Violoncello und Kontrabaß

Allegro con brio (d. = 60) Vc.

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

23 Vc. *sf* *f* *f* *sf* *f* *f* *f* *f*

Kb. *sf* *f* *f* *sf* *f* *f* *f* *f*

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

41 *ff* *p* *ff* *p*

51 *ff* *p*

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

68 *f*

76 *ff*

A B C



213

Extrait 2

BEETHOVEN - Symphonie No. 3

(m.99 jusqu'à E)

Violoncello u. Kontrabaß

109 D Kb.

118

128 E

Extrait 3

(m.296 jusqu'à m.385)

296 pizz.

299

311

322 K

334



3/3

BEETHOVEN - Symphonie No. 3

Violoncello u. Kontrabaß

350

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

364

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

380

pizz.

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*

124

212

Violoncello e Basso



... / ...





Symphonie fantastique

Contre-Basses

112

237

ff

ff

3

Detailed description: This block contains the musical notation for measures 237 to 240. It is written on a bass clef staff with a key signature of two flats. Measures 237-239 feature a series of eighth notes with slurs and accents, marked *ff*. Measure 240 contains a triplet of eighth notes, also marked *ff*.

Ronde du Sabbat

241 R Un peu retenu (♩. = 104)

sf

ff

1

Detailed description: This block contains the musical notation for measures 241 to 245. It is written on a bass clef staff with a key signature of two flats. Measure 241 starts with a *sf* dynamic. Measures 242-244 feature a series of eighth notes with slurs and accents, marked *ff*. Measure 245 ends with a whole note, marked with a '1' above it.

250

mf

ff

tr

tr

S

Detailed description: This block contains the musical notation for measures 250 to 255. It is written on a bass clef staff with a key signature of two flats. Measure 250 starts with a *mf* dynamic. Measures 251-252 feature trills, marked with 'tr'. Measure 253 features a series of eighth notes with slurs and accents, marked *ff*. Measure 254 features a series of eighth notes with slurs and accents, marked with an 'S' above it. Measure 255 ends with a whole note.

256

p

2

T

Detailed description: This block contains the musical notation for measures 256 to 263. It is written on a bass clef staff with a key signature of two flats. Measure 256 starts with a *p* dynamic. Measure 257 features a series of eighth notes with slurs and accents, marked with a '2' above it. Measure 258 features a series of eighth notes with slurs and accents, marked with a 'T' above it. Measures 259-263 feature a series of eighth notes with slurs and accents.

264

f

U

Detailed description: This block contains the musical notation for measures 264 to 269. It is written on a bass clef staff with a key signature of two flats. Measure 264 starts with a *f* dynamic. Measure 265 features a series of eighth notes with slurs and accents, marked with a 'U' above it. Measures 266-269 feature a series of eighth notes with slurs and accents.

270

Detailed description: This block contains the musical notation for measures 270 to 275. It is written on a bass clef staff with a key signature of two flats. Measures 270-275 feature a series of eighth notes with slurs and accents.



Contre-Basses

276

cresc. - - - - - *ff* *p* *f*

282

p *f* *p* *cresc.* - - - - - *ff*

289 W

ff *sf*

296

ff X

303 Y

~~~~~



# Sinfonie Nr. 7 C-Dur

Franz Schubert

## Contrabasso

### SCHERZO Allegro vivace

8 6

23 1

34 pp cresc.

48 f ff fz fz fz

... / ...

103 B ff fz fz fz fz fz fz p

114 cresc.

130 f ff ff C

146 fz fz ff



CONTREBASSE

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

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

The score consists of four staves of music for double basses. The first staff begins with a *pp* dynamic and includes the instruction *un poco marcato*. The second staff features a *f* dynamic and a *ppp morendo* section. The third staff starts with a *p* dynamic and includes a *dim.* section. The fourth staff begins with *un poco marcato e crescendo* and ends with a *ff* dynamic. The music includes various bowing techniques such as *V* (vibrato) and *V* (vibrato) with accents, and includes fingerings and bowings.

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



112

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

**Extrait 1**

(début jusqu'à m.218)

Contrebasse

Allegro  $d = 96$   
unis.

*pp*

*poco rit.* *a tempo*

*pp* *sf*

14 *poco rit.* *a tempo*  
Corni

27 *f* *sf* *sf*

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

55 *cresc. -*



Violoncello e Basso

69 *f*

82 *sf sf sf sf sf*

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

109 Vcllo *f > p* *sempre p*

122 *cresc. - - - - -* unis. arco *ff* Vcllo Cb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vcllo Cb. **B** *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p*



Gustav Mahler  
Symphony No. 2 in C Minor

Contrabass.

I.

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

1 *sf* *wild* *ff* *a tempo* *ff accel.* *immer wuchtig*  
*f* *f* *mf*  
*ff* *ff* *f*  
*p subito* *f* *p* *f* *p*  
*f* *p* *f* *mf* *p*  
*ppp* *sempre pp*  
*fp*  
*mf*  
*sempre cresc.*  
*ff* *tremol.* *pp mollo cresc.*



CONTREBASSE

R. STRAUSS : *Ein Heldenleben*

- COUPS D'ARCHET NON IMPOSES

The musical score for double bass consists of several systems of staves. The first system (measures 9-10) features a bass line with a forte (*ff*) dynamic and includes slurs and accents. The second system (measures 10-11) continues the bass line with a fortissimo (*fff*) dynamic. The piano accompaniment (measures 10-11) is marked *geteilt* and *f cresc.*. The third system (measures 11-12) shows the bass line with a *ff* dynamic and a *zus.* (zusammen) marking. The piano accompaniment (measures 11-12) is marked *f cresc.*. The fourth system (measures 12-13) features the bass line with a *ff* dynamic and a wavy line indicating a flourish. The fifth system (measures 40-41) features the bass line with a *pp* dynamic and a wavy line. The piano accompaniment (measures 40-41) is marked *geteilt p zart hervortretend* and *ppp*.



Violoncello e Basso

Don Giovanni

Dramma giocoso in due atti

KV 527

Wolfgang Amadeus Mozart

No. 8 Aria

Recitativo: *tacet*

**Allegro**

Vc. cont. Tutti Bassi

9

18

27

36

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





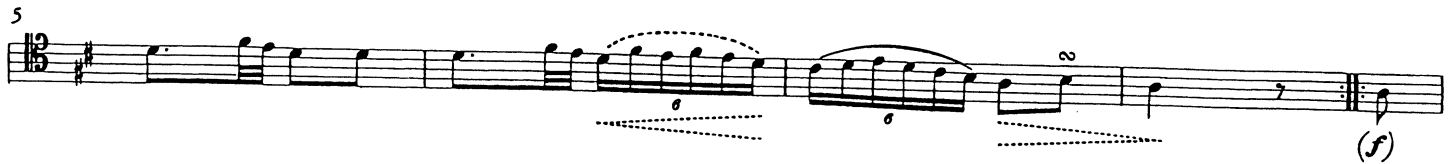
J. HAYDN

10

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

The musical score is written on two staves in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a drum solo marked '1 (Pauken)' and 'pp'. The notes are quarter notes, mostly on the lower staff. The second staff continues with notes marked 'p mit Dämpfer'. The notes are quarter notes, mostly on the upper staff. A wavy line is drawn below the second staff.

CONTREBASSE

- PROKOFIEV S. : *Lieutenant Kijé*

Andante, oome prima

con sord.

Solo arco

24

*mp*  
arco div.  
*pp*

Solo con sord.

*mp*  
Altri pizz.  
*p*