

# ORCHESTRE DE PARIS

## CONCOURS DE 3<sup>ème</sup> CONTREBASSE SOLO

devant jouer 2<sup>ème</sup> et 1<sup>ère</sup> contrebasse solo, contrebasse à 4 et 5 cordes

Le 10 février 2023

Archet français souhaité

Accord orchestre, Mi-La-Ré Sol.

### 1<sup>er</sup> tour :

Concertos : Au choix, le premier mouvement sans cadence d'un concerto parmi les œuvres suivantes :

- Dittersdorf : Concerto pour contrebasse Kr.172 : à jouer en Ré Majeur
- Vanhal : Concerto pour contrebasse : à jouer en Do Majeur ou en Ré Majeur
- Hoffmeister : Concerto pour contrebasse n°1 : à jouer en Do Majeur
- Hoffmeister : Concertino pour contrebasse n°2 : à jouer en Do Majeur
- Mozart : Concerto pour basson n°1 : à jouer en Sol Majeur

Traits d'orchestre – coups d'archets imposés

- G. Mahler : Symphonie n°2 (Edition Universal)
  - 1<sup>er</sup> mouvement : extrait
- L. v. Beethoven : Symphonie n°9 (Edition Bärenreiter)
  - 4<sup>ème</sup> mouvement : extrait

### 2<sup>ème</sup> tour :

Pièce pour contrebasse :

- V. Serventi : Largo et Scherzando (Edition Leduc) : En entier.

Traits d'orchestre – coups d'archets libres

- F. Mendelssohn : Symphonie n°4 (Edition Breitkopf)
  - 1<sup>er</sup> mouvement : extraits
  - 4<sup>ème</sup> mouvement : extraits
- R. Strauss : Une vie de héros (Edition Kalmus) : extraits
- J-S. Bach : Concerto pour violon en Mi majeur, BWV 1042 (Edition Breitkopf)
  - 2<sup>ème</sup> mouvement : extrait

Solo d'orchestre :

- J. Haydn : Symphonie n°31 (Edition Doblinger)
  - 4<sup>ème</sup> mouvement, 7<sup>ème</sup> variation : en entier avec reprises (avec piano)

## 3<sup>ème</sup> tour :

### Solo d'orchestre :

- A. Ginastera : Variaciones Concertantes (Edition Boosey and Hawkes) :
  - XI- Ripresa dal Tema per contrabasso : extraits
- I. Stravinsky : Pulcinella, Suite, version révisée 1949 (Edition Boosey & Hawkes) :
  - 7<sup>ème</sup> mouvement « Vivo » : En entier, sans les reprises (avec piano)

### Lecture à vue en formation de musique de chambre

### Traits d'orchestre– coups d'archets libres

- D. Chostakovitch : Concerto pour violon n°1 (Edition Chant du monde)
  - 2<sup>ème</sup> mouvement, Scherzo : extrait
- L.v. Beethoven : Symphonie n°5 (Edition Bärenreiter) :
  - 3<sup>ème</sup> mouvement « Scherzo » : extraits
- A. Schoenberg : Pelléas et Mélisande (Edition Universal) : extraits
- L. Bernstein : West Side Story, danses symphoniques (Edition Boosey & Hawkes) :
  - Fugue : extraits

Premier tour

## Symphonie Nr. 2

Gustav Mahler  
(1860–1911)

## 1. Satz

**Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck** *wild sf* *sf* *ff* *ff* *ff* *sf* *f* **a tempo**

*1* *1* *ff* *ff* *ff* *sf* *f*

6 *immer wuchtig \*)* *mf*

9 *ff* *ff* *f*

12 *Non STACC.* *p subito* *f* *p* *Non STACC.*

15 *\*\* get. zus.* *f* *p* *f* *mf* *p*

18 *ppp* *pp sempre*

21 *fp*

24 *fp*

27 *non stacc.*

\*) always heavy, weighty

\*\*) Untere Stimme nur von den mit Kontra-C versehenen Bässen auszuführen.  
The lower voice should be played by those basses that have a low C string.

30

*fp* *mf*

34

*mf* *ff*

37

*ff* *pp* *ff*  
*molto cresc.*

\*) forward

Symphonie n°9

L.v. Beethoven

op.125

4ème mvt

Contrebasse

Presto  $\text{♩} = 66$

Fag. I

*f* Selon le caractère d'un Recitativ mais, in tempo.

*dimin.* *p* *ff*

*pp* **Allegro ma non troppo**  $\text{♩} = 88$

*f* *ff* **Tempo I**

*ritard.* *poco adagio* **Vivace** **Tempo I**  
*dimin. dolce* *f*

**Adagio cantabile** **Tempo I**  
*dimin.* *p*

*cresc.* *ff*

**Allegro assai**  $\text{♩} = 80$  **Tempo I**  
*f* *f*

**Allegro assai**  $\text{♩} = 80$   
*sf* *p*

*cresc.* *p*

*cresc.* *p* *sempre piano*

120

cresc. - - pp

Musical staff 120-128: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are used over several measures. The dynamic marking 'cresc. - - pp' is at the end.

129

cresc. - - pp

Musical staff 129-137: Continuation of the melodic line from the previous staff, ending with a double bar line. Dynamic marking 'cresc. - - pp' is at the end.

138

pp

Musical staff 138-146: Continuation of the melodic line. It features several accents (v) and a dynamic marking 'pp'. A fermata is placed over a measure. The staff ends with a double bar line.





Deuxième tour

# Symphonie [Nr. 4]

## Premier mouvement

Contrabbasso

Felix Mendelssohn Bartholdy [op. 90]  
herausgegeben von Thomas Schmidt-Beste

### Allegro vivace

31 **5** Vc. **1**

*p*

44

*cresc.* *mf* *f*

50

*ff*

72

*ff* *sf* *sf*

81 **A**

*sf* *sf* *sf* *sf* *sf* *ff* *sf* *sf*

210 VI. I

*p*

Detailed description: This system contains measures 210 through 216. It begins with a treble clef and a key signature of two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, some with slurs. A dynamic marking of *p* (piano) is placed below the staff at the start of measure 214.

217

Detailed description: This system contains measures 217 through 222. The notation continues with eighth and sixteenth notes, maintaining the melodic character of the previous system.

223

*sempre pp*

Detailed description: This system contains measures 223 through 229. The music is marked *sempre pp* (pianissimo) throughout. The notation includes eighth and sixteenth notes with various articulations.

230

Detailed description: This system contains measures 230 through 238. It shows a continuation of the melodic line with eighth and sixteenth notes, ending with a fermata over the final measure.

239

*cresc.* *f* *cresc.*

Detailed description: This system contains measures 239 through 245. It features a dynamic marking of *cresc.* (crescendo) at the beginning, followed by a *f* (forte) marking under a slur covering measures 240-242. Another *cresc.* marking appears at the start of measure 244.

246

*f*

Detailed description: This system contains measures 246 through 252. The music is marked *f* (forte) and includes a fermata over the final measure of the system.

253

*f*

Detailed description: This system contains measures 253 through 260. It continues with eighth and sixteenth notes, marked *f* (forte). A fermata is placed over the final measure.

261

*ff* C

Detailed description: This system contains measures 261 through 267. It is marked *ff* (fortissimo) and includes a fermata over the final measure. A large 'C' time signature change is indicated above the staff at the beginning of measure 261.

# Symphonie n°4

Quatrième mouvement

FÉLIX MENDELSSOHN  
Félix Mendelssohn

## Saltarello

Presto

Contrabbasso

30 *ff*

4 5 6

33 *ff*

7 3

37

41 *f*

45

49 *ff* A

90 *ff*

94

98

101 B *sf*

Contrabbasso

160

*cresc.* *cresc.* *f* 3

168

*f*

174

*f* 3

178

*ff*

182

*ff*

186

*ff*

194

*fp* D1(-11)

# Richard Strauss Ein Heldenleben, Op. 40

## Contrabässe.

Lebhaft bewegt.

1 zusammen

*ff*

2 pizz. *p* *cresc.* *f*

9 *ff*

10 *fff*

Jouer les deux parties →

geteilt *f* *cresc.* *ff*

12 *ff*

*ff*

*allmählig etwas fließender.  
mit Dämpfern*

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

16 *p mf molto espr.*

17 *dim.*

29 *p*

1 *drängend mf*

*drängend und immer heftiger*

30 *f cresc.*

40 *p zart hervortretend*

*geteilt*

*pp*

*ppp*

*arco*

49 *ff*

Strauss — Ein Heldenleben

Musical score for measures 61-63. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 61 begins with a fortissimo (*ff*) dynamic and features a melodic line with a trill. Measure 62 continues the melodic line, marked with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. Measure 63 concludes the phrase with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 77-80. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 77 begins with a fortissimo (*ff*) dynamic and features a melodic line with a trill. Measure 78 continues the melodic line, marked with a fortissimo (*ff*) dynamic. Measure 79 continues the melodic line, marked with a fortissimo (*ff*) dynamic. Measure 80 concludes the phrase with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



Concerto pour  
violon en Mi Majeur

J.S. Bach  
BWV1042

4

Basso

Adagio

34

39

43

47

51

54

B

# Symphonie n° 31

## 4ème mouvement

J. Haydn

Var. 7

113

Basso-Solo

Violoncello

117

121

126

129

Tutti Bassi *p*

*p*

The image shows a page of musical notation for the fourth movement of Joseph Haydn's Symphony No. 31. The score is written for Bass Solo and Cello. It begins with a key signature of two sharps (D major) and a 3/4 time signature. The first system, labeled 'Var. 7', starts at measure 113. The Bass Solo part features a melodic line with eighth-note patterns and slurs, while the Cello part provides a rhythmic accompaniment of eighth notes. The second system starts at measure 117 and continues the melodic and rhythmic patterns. The third system starts at measure 121 and includes a triplet in the Bass Solo part. The fourth system starts at measure 126 and features a first and second ending for the Bass Solo part. The fifth system starts at measure 129 and is marked 'Tutti Bassi p', indicating a change in dynamics and the entry of the full bass section. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



Troisième tour



# Variaciones Concertantes

For chamber orchestra

Alberto Ginastera

## XI Ripresa del Tema per Contrabasso

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

**SOLO**

Musical staff 65: Adagio molto *Espressivo*. Solo. *p*. The staff shows a series of chords and notes, starting with a half note chord and followed by several chords with stems pointing up.

Musical staff 65 continued: *mf*. The staff shows a melodic line with slurs and a crescendo hairpin.

66 Poco precipitato. *rall.*

Musical staff 66: Poco precipitato. *rall.* *f esultato*. The staff shows a more rhythmic passage with a decrescendo hairpin.

A Tempo *mf* *p dolce.* *cedendo*

Musical staff 66 continued: A Tempo *mf* *p dolce.* *cedendo*. The staff shows a melodic line with a decrescendo hairpin.

67 *rallentando* *pp*

Musical staff 67: *rallentando* *pp*. The staff shows a melodic line with a decrescendo hairpin, ending with a double bar line and a key signature change to 3/4.

Pulcinella  
Suite

Double Bass, Solo

I. Stravinsky

7. Vivo

85 **Vivo**, ♩ = 132 - 138

Solo

*ff* *sff* *sff* *fff*

*sempre sim.*

87 *sim.* *f* *gliss.*

88 *ff*

89

90 *détaché* *très fort*

91 *dolce*

92 3 4

93 *ff* *risoluto, energico*

# Concerto pour Violon n°1

## II. Scherzo

D.Chostakovitch

Allegro

451

*p*

462

474

*cresc.* *mf*

488

*cresc.* *poco a poco*

501

*div.* *ff*



# Symphonie n°5

## Scherzo

L.v. Beethoven

**III.**

Allegro *poco ritardando a tempo*

*pp* *pp*

13 *un poco ritard. a tempo* 1 *sf* *f*

25

38 *sf sf sf sf* *dimin. pp*

*poco ritard. a tempo*

51 *pp*

63 *cresc.* *f*

74

BA 9005

89 *sf sf sf sf* *dimin. pp* **A**

101 **3** *pizz. 3* **14** *Vc.* *arco* *cresc. - - - f*

131 *ff* *p* *f*

141

150

159 **1.** **2.** *f*

166

175 1-6 2 3 4

186 5 6

195 **B** *f* *dimin.* *p*

203 *sempre più piano*

211

Arnold Schoenberg  
Pelleas and Melisande, Op. 5

*Kontrabaß*

Jouer les deux parties

6

*ff* *rit.* *pp sehr zart*

*f* *mp*

*f* *p* *Steigernd*

*rit.*

7

*ff*

*rit.* *rit.*

*Etwas bewegter* Dämpfer ab  
*nach und nach beschleunigen* ohne Dpf.

*cresc. — cresc.*

**28** *Sehr rasch, heftig*  
*hervor* *ff*

**29** *hervor* *ff* *rit.* *cresc.*

**30** *Langsam*

**54** *immer steigend* *mf* *ff*

*mf* *ff*

**68**

BERNSTEIN : WEST SIDE STORY : Danses symphoniques

"Fugue"

656

First system of musical notation, measures 656-660. It begins with a dynamic marking of *f* and the instruction *cresc. sempre*. The notation includes various rhythmic values and articulation marks such as accents and slurs.

661

Second system of musical notation, measures 661-675. This system features several triplet markings (indicated by a '3' over the notes) and continues with complex rhythmic patterns and articulation.

676

Third system of musical notation, measures 676-680. The notation shows a continuation of the rhythmic and melodic lines with various articulation marks.

681

Fourth system of musical notation, measures 681-695. This system concludes with a dynamic marking of *fz* (forzando) and includes various rhythmic and melodic elements.