

## CONCOURS D'ORCHESTRE 2026

### Programme

#### **BASSON 2 JOUANT LE CONTREBASSON (Système français)**

2ème Catégorie : 2nd-e soliste

Date, horaire et lieu du concours : jeudi 10 septembre 2026, 9h00, Auditorium de Dijon, Salle Triangle  
*Tirage au sort : 8h30*

#### *1er tour*

**Wolfgang Amadeus Mozart**, Concerto pour basson et orchestre en Sib Majeur K.191, 1er mouvement :  
Allegro, avec cadence au choix

2 à 3 traits d'orchestre de basson choisis par le jury parmi la liste en p.2

#### *2ème tour*

**Wolfgang Amadeus Mozart**, Concerto pour basson et orchestre en Sib Majeur K.191, 2e mouvement :  
Andante ma adagio, avec cadence au choix

Un à deux traits d'orchestre de basson choisis par le jury parmi la liste en p.2

Un à deux traits d'orchestre de contrebasson choisis par le jury parmi la liste en p.2

## Traits d'orchestre

### Basson

- **Wolfgang Amadeus Mozart**, Le Nozze di Figaro, ouverture (extraits)
- **Hector Berlioz**, Symphonie fantastique, Marche au supplice (4e mouvement), mesures 49 à 64 (jouer la partie la plus grave dans les divisi)
- **Hector Berlioz**, Symphonie fantastique, Songe d'une nuit de Sabbat (5e mouvement), mesures 67 à 84
- **Hector Berlioz**, Symphonie fantastique, Songe d'une nuit de Sabbat (5e mouvement), mesures 447 à 479
- **Georges Bizet**, Carmen, Entr'acte entre acte 1 & 2, partie de basson 2 en cas de divisi
- **Johannes Brahms**, Variations sur un thème de Haydn, variation 2, partie de basson 2 avec les reprises
- **Richard Strauss**, Ariadne auf Naxos, partie de basson 2, de 3 après 117 à 3 avant 120
- **Richard Strauss**, Ariadne auf Naxos, partie de basson 2, de 152 à 2 après 153
- **Richard Strauss**, Ariadne auf Naxos, partie de basson 2, de 181 à 10 après 187
- **Giuseppe Verdi**, Otello, acte 1 (extraits)

### Contrebasson

- **Giuseppe Verdi**, Don Carlos, acte 3 scène 2, de 104 à 140
- **Maurice Ravel**, Ma Mère l'Oye, les entretiens de la Belle et de la Bête, en entier
- **Giacomo Puccini**, Tosca (extraits)

Extrait N°1

Wolfgang Amadeus Mozart

Le Nozze di Figaro, ouverture (extraits)

W. A. Mozart  
KV 492

Ouverture

Presto

The musical score is written in bass clef, D major, and common time. It begins with a *pp* dynamic and a first/second ending marking. The score includes several dynamic changes: *p* at measure 101, *f* at measure 133, *pp* at measure 139, and *f* at measure 274. The piece concludes with a first ending marking at the final measure.

Measures marked: 5, 101, 104, 112, 120, 133, 135, 139, 143, 156, 158, 163, 214, 219, 229, 235, 274.

Extrait N°2

Hector Berlioz

Symphonie fantastique, Marche au supplice (4e mouvement), mesures 49 à 64 (jouer la partie la plus grave dans les divisi)

4. Satz

Der Gang zum Richtplatz

Allegretto non troppo (♩=100)

The image shows a musical score for the bassoon part of the 'Marche au supplice' movement. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto non troppo' with a quarter note equal to 100 beats per minute. The score consists of four staves of music, numbered 49, 53, 57, and 61. The first staff (49) starts with a dynamic marking of *p* and includes the instruction 'I-IV.' above the staff. The second staff (53) has a dynamic marking of *p* and the instruction 'unis.' above the staff. The third staff (57) has a dynamic marking of *p* and the instruction 'unis.' above the staff. The fourth staff (61) has a dynamic marking of *f* and the instruction 'unis.' above the staff. The music features a steady eighth-note pattern with various intervals and rests.

# Extrait N°3

Hector Berlioz

Symphonie fantastique, Songe d'une nuit de Sabbat (5e mouvement), mesures 67 à 84

## 5. Satz Beim Hexensabbat

Allegro  $\text{♩} = 104$

The image shows a musical score for the 5th movement of the Fantastique by Hector Berlioz, titled "Beim Hexensabbat". The score is in bass clef, 6/8 time, and B-flat major. It consists of four staves of music. The first staff starts at measure 67, marked with a box containing the number 67 and the instruction "I.-IV.". The music is a rhythmic pattern of eighth notes with a triplet feel. The second staff starts at measure 71, marked with a box containing the number 71. The third staff starts at measure 76, marked with a box containing the number 76. The fourth staff starts at measure 80, marked with a box containing the number 80. This staff includes trills (tr) and a crescendo (cresc.) marking. The score ends with a double bar line.

# Extrait N°4

Hector Berlioz

Symphonie fantastique, Songe d'une nuit de Sabbat (5e mouvement), mesures 447 à 479

## Hexen-Rundtanz

Allegro [♩. = 104]

Musical score for Hexen-Rundtanz, measures 447-454. The score is in bass clef with a key signature of one sharp (F#). It features a series of trills (tr.) and a dynamic marking of *mf*. Measure 447 is marked with 'I. II.' and 'tr.'. Measure 454 is marked with 'tr.' and 'I. tr.'.

Musical score for Hexen-Rundtanz, measures 460-479. The score is in bass clef with a key signature of one sharp (F#). It features a series of eighth notes and a dynamic marking of *p*. Measure 460 is marked with 'p'. Measure 466 is marked with 'f'. Measure 479 is marked with 'ff'. The score ends with a double bar line and a repeat sign.

Extrait N°5

Georges Bizet

Carmen, Entr'acte entre acte 1 & 2, partie de basson 2 en cas de divisi

Zwischenspiel

Carmen

zwischen 1. und 2. Akt

Allegro moderato [♩ = 108]

Georges Bizet

The musical score is written for Bassoon 2 in the key of B-flat major and 2/4 time. It consists of ten staves of music. The first staff begins with a first ending (I.) and a second ending (II.) marked with a circled '4'. The dynamics range from forte (f) to pianissimo (pp). The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The score includes various musical notations such as slurs, accents, and articulation marks. The piece concludes with a final measure marked with a circled '8' and a fermata.

Extrait N°6

Johannes Brahms

Variations sur un thème de Haydn, variation 2, partie de basson 2 avec les reprises

11

Variationen  
über ein Thema von Haydn

Var. II  
Più vivace

Johannes Brahms  
op. 56 a

The image shows a page of a musical score for Bassoon 2, Variation II of Johannes Brahms' 'Variationen über ein Thema von Haydn'. The page is numbered 11 in the top right corner. The title 'Variationen über ein Thema von Haydn' is centered at the top, with 'Var. II' and 'Più vivace' on the left. The composer's name 'Johannes Brahms op. 56 a' is on the right. The score is written in bass clef with a key signature of three flats and a 2/4 time signature. It consists of two systems of music. The first system has two staves. The top staff has a first ending (I.) and a second ending (II.). The bottom staff has dynamics *f* and *p*. The second system also has two staves. The top staff has dynamics *f*, *f*, *dim.*, and *p*. The bottom staff has dynamics *f*, *dim.*, and *p*. There are fingerings indicated as 'a2' in both systems. The score includes various musical notations such as slurs, accents, and repeat signs.

### Fagotto II.

111 *sehr schwungvoll*

112

113 *etwas ruhiger, aber trotzdem schwungvoll und enthusiastisch*

114 *Viol.*

115 *Fg. I Hr.*

16

117 *etwas schneller*

118

119 *sehr lebhaft und leidenschaftlich*

120 *Componist*

*Laß mich erfrie- ren,*

*ver hungern, ver stei- nen in der meinigen.*

*sehr schnell*

*Fagotto II.*

149 *p* *dim. pp*

150 *stets leicht fließend*  
*(sempre muss grazioso)* *mf*

151 *6*

152 *Solo.* *mf*

153 *trm* *mf* *dim.*

154 *p*

155 *dim. pp*

156 *pp*

157 *p*

158 *sehr lebhaft*  
*(molto animato)* *ff*

159 *pp* *f*

160 *5*

163 *4*

164 *6*

181 *poco più mosso.*  
*mf* *p* *pp*

182  
*f* *cresc.*

183  
*ff*

184  
*ffp* *fp* *cresc.*

185  
*ff*

186  
*ff* *dim.* *p*

187  
*p* *pp*

2

1

Detailed description: This is a page of a musical score for Bassoon II, measures 181 to 187. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'poco più mosso'. The score consists of eight staves of music. Measure 181 starts with a mezzo-forte (*mf*) dynamic and includes a first ending bracket. Measure 182 features a first ending bracket and a forte (*f*) dynamic with a crescendo (*cresc.*). Measure 183 is marked fortissimo (*ff*). Measure 184 includes a first ending bracket and dynamics from fortississimo (*ffp*) to fortissimo (*fp*) with a crescendo. Measure 185 is marked fortissimo (*ff*). Measure 186 features fortissimo (*ff*) dynamics followed by a decrescendo (*dim.*) to piano (*p*). Measure 187 starts piano (*p*) and includes a first ending bracket. The final measure of the page is marked with a second ending bracket and a piano (*p*) dynamic.

Extrait N°10

Giuseppe Verdi

Otello, acte 1 (extraits)

1. Akt

Otello

Giuseppe Verdi

Allegro agitato  $\text{♩} = 76$

I.

C

J

*pp*

*p*

Edition Peters

31817

Extrait N°11

Giuseppe Verdi

Don Carlos, acte 3 scène 2, de 104 à 140

3. Akt  
2. Szene

# Don Carlos

Giuseppe Verdi

Largo (♩ = 56)

104

*pp legato* *dim.*

109 **2** *pp* *dim.*

117 *pp* **1**

123 *pp* **1** *pp*

129 **6** *pp*

Detailed description: This is a page of musical notation for a bass part. It contains five staves of music, each starting with a measure number in a box: 104, 109, 117, 123, and 129. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Largo' with a quarter note equal to 56 beats. Performance instructions include 'pp legato', 'dim.', and 'pp'. There are also some dynamic markings like '1' and '2' above the notes. The notation includes various note values, rests, and slurs.



# Ma mère l'oye

## IV. Les entretiens de la Belle et de la Bête

Mouvement de Valse modéré  $\text{♩} = 50$

Maurice Ravel

The musical score is written in bass clef with a 3/4 time signature. It consists of several systems of music. The first system starts with a circled '2' above the first measure, followed by a 'Solo' marking and a dynamic of *p*. The second system begins with a dynamic of *mf* and includes a circled '3' above a triplet. The third system features a circled '2' above a measure and a dynamic of *p*. The fourth system includes the instruction 'Animez peu à peu' and a circled '2' above a measure, with dynamics of *p* and *mf*. The fifth system starts with a circled '4' above the first measure and a dynamic of *pp*. The sixth system includes a circled '3' above a triplet and a dynamic of *pp*. The seventh system begins with a circled '5' above the first measure and a dynamic of *p*. The eighth system includes a circled '2' above a measure and a dynamic of *mf*. The score concludes with a double bar line.



Extrait N°13

Giacomo Puccini

Tosca (extraits)

# Tosca

Giacomo Puccini

**Vivacissimo**  
*f*

**Allegro moderato**  
*Solo*  
*mf*

**Allegro sostenuto molto**  
*pesante*  
*p*  
*f*

**Allegro moderato**  
*rit.*  
*pp*  
*rit.*  
*string.*

The musical score consists of five staves of bass clef notation. The first staff is marked **Vivacissimo** and *f*. The second staff is marked **Allegro moderato**, *Solo*, and *mf*. The third staff is marked **Allegro sostenuto molto**, *pesante*, *p*, and *f*. The fourth staff is marked **Allegro moderato**, *rit.*, *pp*, *rit.*, and *string.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Der Abdruck erfolgt mit freundlicher Genehmigung des Verlages G. Ricordi & Co. S. p. A., Mailand