

CONCOURS D'ORCHESTRE 2026

Programme

CONTREBASSE CO-SOLISTE – 2ème Catégorie : 2nd-e soliste

Date, horaire et lieu du concours : vendredi 11 septembre 2026, 9h00, Auditorium de Dijon, Salle Triangle

(Tirage au sort : 8h30)

1er tour

Au choix :

Johann Baptist Vanhal, Concerto pour contrebasse et orchestre en Mib Majeur (version en Ré Majeur)

1er mouvement : Allegro moderato, avec cadence au choix

Ou

Carl Ditters von Dittersdorf, Concerto pour contrebasse et orchestre n°2 en Mib Majeur (version en Ré Majeur)

1er mouvement : Allegro moderato, avec cadence au choix

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

2ème tour

Au choix :

Johann Baptist Vanhal, Concerto pour contrebasse et orchestre en Mib Majeur (version en Ré Majeur)

2e mouvement : Adagio

Ou

Carl Ditters von Dittersdorf, Concerto pour contrebasse et orchestre n°2 en Mib Majeur (version en Ré Majeur)

2e mouvement : Adagio

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

Traits d'orchestre

- **Johann Sebastian Bach**, Concerto pour violon n°2 en Mi Majeur BWV 1042, 2e mouvement : Adagio, mesures 1 à 22
- **Wolfgang Amadeus Mozart**, Symphonie n°40 en sol mineur, 1er mouvement : Molto Allegro, mesures 114 à 138
- **Wolfgang Amadeus Mozart**, Symphonie n°40 en sol mineur, 1er mouvement : Molto Allegro, mesures 191 à 225
- **Wolfgang Amadeus Mozart**, Le Nozze di Figaro, K.492, ouverture, mesures 250 à 294
- **Wolfgang Amadeus Mozart**, Die Zauberflöte, KV 620, ouverture, mesures 33 à 57
- **Ludwig van Beethoven**, Symphonie n°5 en do mineur op. 67, 3e mouvement : Allegro, mesures 1 à 100
- **Ludwig van Beethoven**, Symphonie n°9 en ré mineur op. 125, 4e mouvement : Finale, mesures 8 à 140
- **Franz Schubert**, Symphonie n°9 en Do Majeur D.944, 3e mouvement: Scherzo (Allegro vivace), mesures 105 à 151
- **Giuseppe Verdi**, La Forza del Destino, sinfonia, lettre C à lettre E (incluse)
- **Bedrich Smetana**, La Fiancée vendue, ouverture, du début à mesure 104

Extrait N°1

Johann Sebastian Bach

Concerto pour violon n°2 en Mi Majeur BWV 1042, 2e mouvement : Adagio, mesures 1 à 22

2. Adagio

sempre piano

4

7

10

14

18

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Adagio'. The instruction 'sempre piano' is written below the first staff. The score is divided into six systems, with measure numbers 4, 7, 10, 14, and 18 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents.

Extrait N°2

Wolfgang Amadeus Mozart

Symphonie n°40 en sol mineur, 1er mouvement : Molto Allegro, mesures 114 à 138

The image displays a musical score for the bassoon part of the first movement of Mozart's Symphony No. 40 in G minor. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music, with measure numbers 113, 119, 124, 129, and 134 indicated at the beginning of each line. A red bracket highlights the first measure of the second staff (measure 114), which begins with a forte (*f*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff (measures 134-138) shows a series of chords and rests, ending with a final chord in measure 138.

Extrait N°3

Wolfgang Amadeus Mozart

Symphonie n°40 en sol mineur, 1er mouvement : Molto Allegro, mesures 191 à 225

190

f

195

201

208

214

sf *sf* *sf* *sf* *sf*

220

sf

Extrait N°4

Wolfgang Amadeus Mozart

Le Nozze di Figaro, K.492, ouverture, mesures 250 à 294

The image displays a musical score for the opening of the Overture to 'Le Nozze di Figaro' by Wolfgang Amadeus Mozart, measures 250 to 294. The score is written in bass clef with a key signature of one sharp (F#). It consists of five systems of staves. The first system (measures 245-254) includes a red bracket indicating a tempo change to 'Presto' and a dynamic marking of 'f'. The second system (measures 255-264) features trill ornaments. The third system (measures 265-273) continues the melodic line. The fourth system (measures 274-283) also includes trill ornaments. The fifth system (measures 284-294) is for the strings, with parts for Violins (Vc.) and Basses (B.), and concludes with the instruction 'attacca subito'.

245 10 11 12 Presto
f

255 *trm*

265

274 *trm* *trm*

284 Vc. 1-6 2 3 4 5 6
B. 1-6 2 3 4 5 6
attacca subito

Extrait N°5

Wolfgang Amadeus Mozart

Die Zauberflöte, KV 620, ouverture, mesures 33 à 57

Allegro

30

34 *Tutti Bassi*

Bärenreiter-Ausgabe 4553 © 1970 by Bärenreiter-Verlag, Kassel

38

42

46

50

55

6

Extrait N°6

Ludwig van Beethoven

Symphonie n°5 en do mineur op. 67, 3e mouvement : Allegro, mesures 1 à 100

The image displays a musical score for the bassoon part of the third movement of Ludwig van Beethoven's Symphony No. 5 in D minor, Op. 67. The score is written in bass clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' at the beginning and 'poco ritardando a tempo' later in the piece. The dynamics range from *pp* (pianissimo) to *sf* (sforzando) and *f* (forte). The score is divided into systems, with measure numbers 13, 25, 38, 51, 63, 74, and 89 indicated at the start of their respective lines. The music features various articulations, including slurs and accents, and a first ending bracket labeled '1' at measure 20. A section marked 'A' begins at measure 89.

Allegro

poco ritardando a tempo

pp

13

un poco ritard. a tempo

sf

f

25

38

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

poco ritard. a tempo

51

pp

63

cresc. *f*

74

89

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

A

Extrait N°7 (p 1/2)

Ludwig van Beethoven

Symphonie n°9 en ré mineur op. 125, 4e mouvement : Finale, mesures 8 à 140

Presto $\text{♩} = 66$
Fag. I

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

12 *dimin.* *p* *f*

Allegro ma non troppo $\text{♩} = 88$
1-8 2 3 4
pp

34 5 6 7 8 **Tempo I**
f *ff*

43 *dimin.* *ritard.* *poco adagio* **Vivace** **Tempo I**
8 *f*

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

69 *cresc.* *ff*

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

87 *f* **Allegro assai** $\text{♩} = 80$
1 *p*

95

103 *cresc.* *p*

111 *cresc.* *p* *sempre piano*

Extrait N°7 (p 2/2)

Ludwig van Beethoven

Symphonie n°9 en ré mineur op. 125, 4e mouvement : Finale, mesures 8 à 140

120

cresc. - - p

This musical staff shows measures 120 through 128. It begins with a bass clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together in groups. The dynamics are marked with a crescendo line and a piano (*p*) dynamic at the end of the staff.

129

cresc. - - p

This musical staff shows measures 129 through 137. It continues the melodic line from the previous staff, maintaining the same rhythmic and melodic patterns. The dynamics are again marked with a crescendo line and a piano (*p*) dynamic at the end.

138

A

This musical staff shows measure 138. It begins with a bass clef and a key signature of two sharps. The measure contains a few notes, including a half note and a quarter note, followed by a fermata. A bold letter 'A' is placed above the staff, indicating the start of a new section.

Extrait N°8

Franz Schubert

Symphonie n°9 en Do Majeur D.944, 3e mouvement: Scherzo (Allegro vivace), mesures 105 à 151

The image displays a musical score for the Scherzo movement of Franz Schubert's Symphony No. 9. The score is written in bass clef and consists of four staves. A red bracket on the first staff marks the beginning of the excerpt at measure 105. The music features a variety of dynamics, including *ff* (fortissimo), *fz* (forzando), *p* (piano), and *cresc.* (crescendo). The key signature is one flat (B-flat major). The score includes several dynamic markings: *ff* at the start of measure 105, *fz* markings throughout the first two staves, *p* at the end of the first staff, *cresc.* at the end of the second staff, *f* at the start of the third staff, *ff* markings in the third and fourth staves, and *ff* at the end of the fourth staff. The measure number 151 is also indicated in blue.

Extrait N°9 (p 1/2)

Giuseppe Verdi

La Forza del Destino, sinfonia, lettres C à lettre E (incluse)

Andantino

B 16

VUOTA

Andante mosso

C 7

ppp

Presto come prima

D 1

ff

E

ff

1

Detailed description: This is a page of a musical score for the bassoon part of Giuseppe Verdi's opera La Forza del Destino. The score is divided into measures 16 through 23. Measure 16 is marked 'Andantino' and contains a whole rest. Measure 17 is marked 'VUOTA' and contains a whole rest. Measure 18 is marked 'Andante mosso' and begins a triplet of eighth notes. Measures 19-23 continue this triplet pattern. A red bracket highlights the first measure of the triplet (measure 18). The dynamic marking 'ppp' is present in measure 18. At measure 23, the tempo changes to 'Presto come prima' and the dynamic marking 'ff' is used. The score concludes with a double bar line and a '1' indicating the start of the next section.

Extrait N°9 (p 2/2)

Giuseppe Verdi

La Forza del Destino, sinfonia, lettres C à lettre E (incluse)

The image shows a musical score for a bass clef instrument in 2/4 time. The score consists of two staves. The first staff contains three measures of eighth-note runs, each with an accent (>) above the notes, followed by a quarter rest and a quarter note. A large number '1' is positioned above the final note of the first staff. The second staff begins with a quarter rest and a quarter note, followed by a measure with a large number '7' above it. This is followed by a series of eighth notes with accents, a quarter note with an accent, and a quarter rest. A red bracket is drawn on the right side of the second staff, encompassing the eighth-note sequence and the quarter note with an accent. The piece concludes with a double bar line and a 2/4 time signature.

