

ORCHESTRE NATIONAL DES PAYS DE LA LOIRE

CONCOURS DE RECRUTEMENT (*Audition repertoire*)

SECOND BASSON JOUANT LE CONTREBASSON

(SECOND BASSOON PLAYING CONTRABASSOON)

(1^{ère} catégorie B – Résidence Angers)

Mardi 18 octobre 2016 (*Tuesday 18th October 2016*) à **10h00**

Auditorium du Lycée Mandela, Rue Célestin Freinet, Nantes

L'ordre de passage des candidats sera déterminé par tirage au sort à **9h30**.

(*The draw of running order: 9:30 AM*).

1^{ère} EPREUVE (First round) :

W.A. MOZART *Concerto pour basson KV 191 (186^e), 1^{er} et 2^{ème} mouvements sans cadence (avec piano)*

2^{ème} EPREUVE (Second round) :

J. FRANÇAIS *Concerto pour basson, 1^{er} mouvement (avec piano)*
- Traits d'orchestre (*Orchestral excerpts*)

W.A. MOZART *Ouverture des Noces de Figaro*

P.I. TCHAIKOVSKI *Symphonie n°6, 4^{ème} mouvement*

3^{ème} EPREUVE (Third round) :

BASSON :

- Traits d'orchestre (*Orchestral excerpts*) ; parties de 2nd basson :

H. BERLIOZ *Symphonie fantastique, 3^{ème}, 4^{ème} et 5^{ème} mouvements*

J. BRAHMS *Concerto pour violon, 2^{ème} mouvement*

L.V. BEETHOVEN *Symphonie n°9, Finale*

P. DUKAS *L'Apprenti sorcier*

M. RAVEL *Rapsodie espagnole*

R. WAGNER *Ouverture de Tannhäuser*

B. BARTOK *Concerto pour orchestre, 2^{ème} mouvement*

CONTREBASSON :

- Traits d'orchestre (*Orchestral excerpts*) :

M. RAVEL *Ma mère l'Oye, 4^{ème} mouvement*

M. RAVEL *Concerto pour la main gauche*

J. BRAHMS *Symphonie n°1, 1^{er} mouvement*

Toutes les épreuves sont éliminatoires (*Candidates selected by the jury on each round will advance*).

TRAITS D'ORCHESTRE

Epreuve n°2

Wolfgang Amadeus Mozart The Marriage of Figaro: Overture

Fagott I/II

Musical score for Bassoon I/II, measures 1-58. The score is in bass clef with a key signature of one sharp (F#). It begins with a **Presto** tempo marking and a *pp* dynamic. The first measure is marked with a **2** (second ending). The score includes various dynamics such as *pp*, *f*, and *ff*. There are first and second endings marked with **1** and **2** at measures 44-45. A section starting at measure 53 is marked with **A 7** and includes fingerings 3, 4, 5, 6, and 7. The piece concludes with a **G** chord and a *f* dynamic.

Mozart — The Marriage of Figaro, K. 492: Overture

Fagott I/II

Musical score for Bassoon I/II, measures 139-163. The score is in bass clef with a key signature of one sharp (F#). It begins with a *pp* dynamic. The score includes various dynamics such as *pp*, *f*, and *sf*. There are first and second endings marked with **1** and **2** at measures 145-146. A section starting at measure 163 is marked with **D 8** and includes fingerings 1, 2, 3, 4, 5, and 6. The piece concludes with a *sf* dynamic.

Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky
op. 74

4. Satz

Adagio lamentoso [$\text{♩} = 52$]

affrettando

4 I. II.

rall. $mf \rightarrow p$ mp mf *cresc.*

11 *ff* \rightarrow f *dim. poco a poco* $mp \rightarrow p$ *Andante* ($\text{♩} = 69$)

17 *Adagio poco meno che prima* ($\text{♩} = 60$)
 $pp < mp \rightarrow pp$ $mf \rightarrow p$ $mf \rightarrow p$

25 *molto espressivo*
 pp pp *cresc.* f ff

32 *dim.* p p pp

Epreuve n°3 : 2nd basson

3. Satz

Szene auf dem Lande

Symphonie fantastique

Hector Berlioz
op. 14

Adagio $\text{♩} = 84$

86 I. *ff* *mf* *ff* *dim. poco a poco - sf*

89 *p* *mf* *ff* *dim. -*

93 1 *mf* *f*

97

100 poco animato 3 *f* *cresc. -*

102 poco animato

460 *p legg.*

466 *ff* 479 *ff*

Edition Peters

Violinkonzert

D-Dur/D major

Johannes Brahms
op. 77

2. Satz
Adagio

II.

p

10 *pp* *p*

18 *pp* 73 *f* *dim.*

75 *pp* *pp* 93 *cre - - - scen - - - do = P*

Edition Peters

Beethoven — Symphony No. 9

Fagotto II

Allegro assai $\text{♩} = 80$
Vcllo., C.-B.

21

DNPL

115 *) *sempre p*

127 *cresc. p* *cresc. p*

139 **A**

151 *cresc. p* *cresc.*

164 **B** *f*

*) Bleistiftbemerkung Beethovens: „2. Fag. ool Basso“

Paul Dukas

The Sorcerer's Apprentice

7 Soli

Bow. a 2

mf

poco cresc.

8

2

p marc.

mf

p

p

43

A tempo

a 2 Soli

mf marc.

cresc.

44

mf

dim.

p

cresc.

45

b^b

>

>

>

b^b

Rapsodie espagnole

I. Prélude à la nuit

Très modéré ♩=66

Maurice Ravel

The score is written for two bass staves. The first staff begins with a circled '8' and a first ending bracket. The second staff has a 'Cadenza ad libitum' instruction. Both staves start with a piano (*p*) dynamic. The music features a series of eighth-note patterns with slurs and ties. The second system includes a 'très ralenti' marking with a long horizontal line above it, and a 'pp' dynamic marking at the end of the system.

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Richard Wagner Tannhäuser und der Sängerkrieg auf Wartburg Ouvertüre

Fagott II

Andante maestoso (♩=50)

The score is written for a single bassoon staff. It begins with a piano (*p*) dynamic and the instruction 'sehr gehalten'. The music consists of a series of eighth and sixteenth notes, with some triplets. There are several slurs and ties throughout the passage. The score is divided into measures, with measure numbers 9 and 20 indicated at the beginning of their respective lines.

II. GIUOCO DELLE COPPIE

Allegro scherzando
6 Side Drum

9

17

25 1 7 33 1 7 41 1 3 45 1

Poch. rit. a tempo

1 5 52

Ist Cl.

60 1 TACET 147

Ist Hn.

153 4 159

165

Fl. Ob. Fl. Cl. Fl. Cl. Fl.

173

Poco rit. Tornando al Tempo I

181 1

f

Epreuve n°3 : Contrebasson

Ma mère l'oye

IV. Les entretiens de la Belle et de la Bête

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

Maurice Ravel

Solo *p*

mf

p

Animez peu à peu

p

mf

1er Mouvt

pp

pp

pp

p

mf

Klavierkonzert D-Dur

D major (für die linke Hand)

Maurice Ravel

Lento $\text{♩} = 44$

1 Solo *mp*

5 *p* *pp*

19 *ff* *p* *pp*

6 6 6

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Sinfonie Nr. 1

c-Moll/C minor

Johannes Brahms

op. 68

1. Satz

Allegro [$\text{♩} = 96$]

46 *f*

52 *ff* *sf*

161

167 *f* *ff*

174 *ff*

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