

## PROGRAMME – CONCOURS DE RECRUTEMENT

### 1<sup>ère</sup> CONTREBASSE SOLO jouant co-soliste ou 3<sup>ème</sup>

#### PREMIER TOUR

- J-S. BACH – *Suite n°6 pour violoncelle seul en Ré Majeur* Courante (octave écrite)
- un ou plusieurs traits d'orchestre dans la liste ci-dessous, au choix du jury

#### DEUXIÈME TOUR

- G. BOTTESINI – *Concerto pour contrebasse n°2* 1er mouvement avec cadence
- un ou plusieurs traits d'orchestre dans la liste ci-dessous, au choix du jury

#### TROISIÈME TOUR

##### Traits d'orchestre

- |  |   |
|--|---|
| W.A. MOZART – <i>Symphonie n°40 en sol mineur, KV 550</i>    | 1er mvt : Molto Allegro – mes. 114 à 137<br>– mes. 191 à 225          |
| W.A. MOZART – <i>Les Noces de Figaro, KV 492</i>             | mes. 139 à 145 – mes. 156 à 171<br>mes. 198 à 220 – mes. 250 à 294    |
| L.v. BEETHOVEN – <i>Symphonie n°5 en ut mineur, op. 67</i>   | 3ème mvt : Allegro – début à mes. 100<br>– mes. 128 à 218             |
| L.v. BEETHOVEN – <i>Symphonie n°9 en ré mineur, op. 125</i>  | 4ème mvt – mes. 8 à 140   |
| F. SCHUBERT – <i>Symphonie n°9 en Ut Majeur, D. 944</i>      | 3ème mvt : Scherzo – mes. 1 à 88<br>– mes. 105 à 150 – mes. 250 à 294 |
| J. BRAHMS – <i>Symphonie n°2 en Ré Majeur, op. 73</i>        | 4ème mvt : Allegro – début à mes. 69<br>– mes. 244 à 279              |
| P.I. TCHAIKOVSKY – <i>Symphonie n°4 en fa mineur, op. 36</i> | 3ème mvt : Scherzo – mes. 1 à 48                                      |
| G. VERDI – <i>Otello</i>                                     | Acte IV : Poco più mosso – Lettres U à Y                              |
| H. BERLIOZ – <i>Symphonie Fantastique, op. 14</i>            | Ronde du Sabbat – mes. 241 à 305                                      |
| M. MATALON – <i>Un Prologue</i>                              | 1er mvt – début à mes. 50   |
| J. HAYDN – <i>Symphonie n°7 en Do Majeur, Hob. I:7</i>       | 4ème mvt : Menuet, Trio – mes. 31 à 54                                |
| I. STRAVINSKY – <i>Pulcinella (Suite) – Version 1949</i>     | 7ème mvt : Vivo – n° 85 à 94  |
| A. GINASTERA – <i>Variations Concertantes, op. 23</i>        | 11ème mvt : Adagio  |

##### Musique de chambre

- |  |                             |
|--|-----------------------------|
| J-S. BACH – <i>Concerto pour violon en Mi Majeur, BWV 1042</i> | 2ème mvt : Adagio           |
| W.A. MOZART – <i>Divertimento en Sib Majeur, KV 137/125b</i>   | 2ème mvt : Allegro di molto |



# PREMIER TOUR

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J-S. BACH - Suite n°6 pour violoncelle seul en Ré Majeur

COURANTE



37

Musical staff 37: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

40

Musical staff 40: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

43

Musical staff 43: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

47

Musical staff 47: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

51

Musical staff 51: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

55

Musical staff 55: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

59

Musical staff 59: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

62

Musical staff 62: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

66

Musical staff 66: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties.

69

Musical staff 69: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes with various slurs and ties, ending with a double bar line.



# DEUXIÈME TOUR

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# G. BOTTESINI - Concerto pour contrebasse n°2

Giovanni Bottesini  
(1821-1889)

**Moderato**  
4

*p* *espressivo* *f* *dim.* *cresc.* *p* *cresc.* *cresc.* *cresc.* *sf* *dim.* *cresc.* *f* *p* *cresc.* *f*

40

*p* *crescendo* *f*

44

*p* *cresc.*

46

*robusto*

50

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

53

*f* 3 3 3 3 3 3 3 3 3 3 3 3

57

*f* 3 3

62

*f* *f* *p* 3

65

3 *cresc.* *sf* 3 3 3 3 3 3

69

3 3 3 3 3 3 *dim.* *p*

74

3 3 3 3 3 3 3 3 3 3

79

3 3 *p* *sf* *cresc.*

Detailed description: This system contains measures 79, 80, and 81. Measure 79 begins with a treble clef and contains two triplet eighth notes. Measures 80 and 81 are in bass clef and feature a series of eighth notes with a crescendo hairpin. Dynamic markings include *p* (piano) and *sf* (sforzando), with the instruction *cresc.* (crescendo).

82

*f*

Detailed description: This system contains measures 82 and 83 in bass clef. It features a continuous eighth-note pattern with a dynamic marking of *f* (forte).

84

*p* *sim.*

Detailed description: This system contains measures 84 and 85 in bass clef. It features a continuous eighth-note pattern with a dynamic marking of *p* (piano) and the instruction *sim.* (simile).

86

*f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This system contains measures 86 through 90 in bass clef. It features a continuous eighth-note pattern with dynamic markings of *f* (forte) and *sf* (sforzando) repeated throughout.

91

*3* *Cadenza*

Detailed description: This system contains measures 91 through 96 in bass clef. It begins with a triplet rest, followed by a section labeled *Cadenza* with various musical ornaments and dynamics.

97

*f*

Detailed description: This system contains measures 97 and 98 in bass clef. It features eighth-note patterns with a dynamic marking of *f* (forte).

99

*f* 3 3 *f* 3 3

Detailed description: This system contains measures 99 and 100 in bass clef. It features eighth-note patterns with dynamic markings of *f* (forte) and triplet markings (3).

101

3 3

Detailed description: This system contains measures 101 and 102 in bass clef. It features eighth-note patterns with dynamic markings of *f* (forte) and triplet markings (3).

103

Musical notation for measures 103-106. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. The bass clef staff contains a complex rhythmic pattern of eighth and sixteenth notes, with some triplets. The treble clef staff has a few notes, including a triplet of eighth notes. Dynamics include accents (>) and a forte (f) marking.

107

Musical notation for measures 107-109. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a steady eighth-note accompaniment. Dynamics include forte (f) and accents (>).

110

Musical notation for measures 110-112. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady eighth-note accompaniment. Dynamics include accents (>) and a vibrato marking.

113

Musical notation for measures 113-117. The bass clef staff has a melodic line with slurs and accents. The treble clef staff has a few notes, including a triplet of eighth notes. Dynamics include accents (>), a fortissimo (f) marking, and a trill (tr) marking. The tempo marking "a tempo" is present.

118

Musical notation for measures 118-121. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a steady eighth-note accompaniment. Dynamics include fortissimo (f), piano (p), and crescendo (cresc.). The marking "sim." is also present.

122

Musical notation for measures 122-124. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a steady eighth-note accompaniment. Dynamics include fortissimo (f) and piano (p).

125

Musical notation for measures 125-128. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a steady eighth-note accompaniment. Dynamics include crescendo (cresc.) and fortissimo (f).



# TROISIÈME TOUR

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*Traits d'orchestre*

W.A. MOZART - Symphonie n°40 en sol mineur, KV 550

1er extrait :

113 *f*

119

124

129

134

Viol. I

Vc.

5

1

*p*

2ème extrait :

190 *f*

195

201

208

214 *sf sf sf sf sf*

220 *sf*

1

G.P. *p*

W.A. MOZART - Les Noces de Figaro, KV 492

139 *pp*

Vc. 145 1-9 2 3 4 5 6 7 8 9 *ff*

B. 156 *Tutti Bassi* *p*

162 1-6 2 3 4 5 6 *f*

171 7 5 1 1 1 1 *p* *f* *f* *f* *f*

195

206 *p*

218 1-5 2 3 4 5 1-5 2 3 4 5

236 1-12 2 3 4 5 6 7 8 9 *pp* *cresc.*

245 10 11 12

255 *trm*

265

274 *trm* *trm*

Vc. 284 1-6 2 3 4 5 6

B. *attacca subito*

Detailed description: This page of a musical score for W.A. Mozart's 'Les Noces de Figaro, KV 492' contains measures 139 through 284. The score is written for Violin (Vc.) and Bass (B.) in G major. It features various musical notations including dynamics (pp, ff, p, f, cresc.), articulation (trm), and fingerings. The score is divided into systems, with some measures highlighted in a light gray background. The final measure (284) includes the instruction 'attacca subito'.

L.v. BEETHOVEN - Symphonie n°5 en ut mineur, op. 67

**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

Contrabbasso

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 **8**

L.v. BEETHOVEN - Symphonie n°9 en ré mineur, op. 125

**Presto**  $\text{♩} = 66$   
4 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*

25

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

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

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

69 *cresc.* *ff*

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

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

95

103 *cresc.* *p*

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

120

*cresc. - - p*

129

*cresc. - - p*

138

A

F. SCHUBERT - Symphonie n°9 en Ut Majeur, D. 944

1er extrait :

Scherzo  
Allegro vivace

6 Fag. I, II

14 6 *cresc.*

26 A 1 *f* *p* *fp*

35 *pp*

44 *cresc.* *f*

52 *ff* *fz* *fz* *fz* *ff*

59 3 *fz*

69 *p* *simile*

76 1 B 2 *f* *f* *fz* *f*

85 3 *fz* *pp*

2ème extrait :

105 **C**

*f* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *p*

*cresc.*

*f*

*ff* *ff*

147 *fz* *fz* *fz* *ffz* **D**

5 VI. I VI. II  
*pp*

3ème extrait :

205 *pp* *cresc.* *f*

214 *ff* *p* **F**

222 **1** *ff* *fz*

231 *sempre stacc.* *fz* *fz* *fz* *fz* *fz*

**1** *fz* *fz* *Fine* \*

J. BRAHMS - Symphonie n°2 en Ré Majeur, op. 73

1er extrait :

**Allegro con spirito**

*p sotto voce*

*pp*

*dim.*

**A**

*f sf sf sf sf ff*

*cresc.*

**B**

*ff sf sf f dim. p pp*

*pizz.*

*arco*

*pp*

2ème extrait :

244 *in tempo*  
*pp*

251 **L**  
*pp sempre*

258

264 *f sempre più f*

270

275 *sf sf sf sf*

1 **M** *largamente*  
*poco f*

Detailed description: The image shows a musical score for a 2nd excerpt, consisting of six staves of bass clef notation. The key signature is two sharps (F# and C#). The first staff (measures 244-250) is marked 'in tempo' and 'pp'. The second staff (measures 251-257) is marked 'L' and 'pp sempre'. The third staff (measures 258-263) continues the melodic line. The fourth staff (measures 264-269) is marked 'f sempre più f'. The fifth staff (measures 270-274) continues the melodic line. The sixth staff (measures 275-280) is marked 'sf sf sf sf' and ends with a first ending bracket. The first ending (measures 275-280) is marked '1 M largamente' and 'poco f'.

### III. SCHERZO

Pizzicato ostinato

*Allegro*  
*pizzicato sempre*

*p*

9

17 **A**

*p* *p*

25

*p*

33 1 2 3 4 5 6 7 8

*p*

41

*crescendo*

G. VERDI - Otello

**POCO PIÙ MOSSO** ♩ = 80  
**I SOLI CONTRABASSI A 4 CORDE - CON SORDINA**

**U** *legato* *un po' marcato* *2<sup>a</sup> C.* *TUTTI* *1<sup>a</sup> C.*

*4<sup>a</sup> Corda* *3<sup>a</sup> C.* *2<sup>a</sup> C.* *1<sup>a</sup> C.* *2<sup>a</sup> C. 3<sup>a</sup> C.*

*più marcato* *f* *dim.* *morendo* **V** *ppp*

**X** *p* *2<sup>a</sup> C.*

**VIOLONC.<sup>i</sup>** *f* *cres.* *1<sup>a</sup> C.* *2<sup>a</sup> C.* *3<sup>a</sup> C.* *4<sup>a</sup> C.* *3<sup>a</sup> C.* *2<sup>a</sup> C.* *1<sup>a</sup> C.* *ff* **3**

**BASSI** *f* *Un po' più marcato e cres.* *staccate* *3<sup>a</sup> C.* *8* *ff* **LEVARE LE SORDINE**

H. BERLIOZ - *Symphonie Fantastique*, op. 14

*Ronde du Sabbat.*

**Poco meno mosso.**

241 *sf* *ff*

250 *mf* *trass* **71** *ff*

256 *p* *cresc.* *f*

264 *f* **72** *sempre f*

270

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

282 *p* *f* *p* *cresc.* - - - *ff* **73**

289 *ff* *sf*

296 **74** *ff*

303 *ff* *pizz.* *arco* *f* *pp* *f* *pp*

Detailed description: This is a page of a musical score for the bassoon part of the 'Ronde du Sabbat' movement from Berlioz's 'Symphonie Fantastique'. The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The first staff (measures 241-250) begins with a dynamic of *sf* and ends with *ff*. The second staff (measures 250-256) starts with *mf* and includes a *trass* marking. The third staff (measures 256-264) begins with *p* and features a *cresc.* marking. The fourth staff (measures 264-270) starts with *f* and includes a *sempre f* instruction. The fifth staff (measures 270-276) continues the melodic line. The sixth staff (measures 276-282) shows a dynamic range from *cresc.* to *ff*, then *p* and *f*. The seventh staff (measures 282-289) starts with *p* and *f*, followed by *p* and *cresc.* to *ff*. The eighth staff (measures 289-296) begins with *ff* and *sf*. The ninth staff (measures 296-303) starts with *ff*. The tenth staff (measures 303-310) is a double bar line section with dynamics *ff*, *pizz.*, *arco*, *f*, and *pp*. Rehearsal marks 71, 72, 73, and 74 are enclosed in boxes. The score includes various musical notations such as slurs, accents, and dynamic markings.

# M. MATALON - *Un Prologue*

contrebasse

durée : ca 18'

## I - Le récit de la jeune femme

OUVRAGE PROTÉGÉ  
PHOTOCOPIER  
INTERDITE  
MÊME PARTIELLE  
(loi de 11 mars 1957)  
contrebasse CONTREBASSON  
(Code Prod. Art. 425)

Martin MATALON

$\text{♩} = \text{ca } 66$  (solo pendant tt le mvt) *pizz.* vibrato lent *mp*

D.B. 5

D.B. 9

D.B. 13

D.B. 17

D.B. 21

D.B. 26 (pizz)

D.B. 31

D.B. 35

D.B. 39

D.B. 45 *mf* *f*



# M. MATALON - *Un Prologue*

## Conducteur

durée : ca 18'

### I - Le récit de la jeune femme

Martin MATALON

$\text{♩} = \text{ca } 66$

clarinette en Sib

basson

trompette UT

trombone ténor

percussion

la jeune femme

le médium

violon

contrebasse

$\text{♩} = \text{ca } 66$

6

12

Je suis né en 2023, il y a un peu plus de 30 ans

Ma mère m'a très peu parlé de ma naissance. Je savais qu'un homme, un soldat, était apparu alors qu'elle était très malade

Ce soldat lui avait sauvé la vie, grâce à la musique, elle était tombée amoureuse de lui et, peu de temps après, il avait disparu

*très lent*

*pp*

*mp*

*jeté*

*ric.*

*pizz.*

*vibrato lent*

*crotales*

*güiro*

*slap*

*ricochet*

perc. *très lent*

j.f. on ne sait pas trop comment, ni pourquoi

vln. *col legno* *ric.col leg.*

cb. *3*

on ne sait pas trop comment, ni pourquoi les rares fois où elle a accepté de m'en parler il y avait quelque chose

perc. *très lent*

j.f. dans sa voix

vln. *ric.*

cb.

qui m'a fait penser que...ce n'était pas une histoire comme les autres.

ce n'était pas une histoire d'abandon comme les autres.

perc. *très lent*

j.f.

vln. *mp*

cb. *(pizz.)*

Il y avait derrière sa voix, dans les grands silences qu'elle laissait, comme une mélodie lointaine que j'avais envie

**2/8** **4/8**

cl. *slap* *p* *pp*

perc.

j.f. d'entendre

vln. *col legno* *ric.col leg.* *ord.* *ric.*

cb.

Alors, quand j'ai appris qu'un médium était arrivé dans la ville qu'il n'allait

perc. *très lent*

j.f. rester que quelques jours et que ce médium savait lire le passé,

vln *ben sul pont. gliss.pos.parallèle*  
*mp* *gliss.* *pp*

cb. *3* *3*



j.f. le présent, le futur grâce à une méthode nouvelle je suis allé le voir

cb.



cl. *mp* *ppp*

tp. *cup mute* *mf* *3*

vln *ben sul pont. gliss.pos.parallèle* *gliss.* *gliss.* *mp* *ppp*

cb. *mf*

150

150

J. HAYDN - Symphonie n°7 en Do Majeur, Hob. I:7

**Trio.**

31 *p*

37

42

48

Menuetto D. C.

I. STRAVINSKY - Pulcinella (Suite)

7. Vivo

85 **Vivo**, ♩ = 132 - 138

86

Solo

ff sff sf fff

sempre sim.

87

sim.

f gliss.

88

1. ff 2.

89

très fort

90

détaché

dolce

91

3 4

92

ff risoluto, energico

93

A. GINASTERA - Variations concertantes

N° XI

Adagio molto espressivo

♩ = 56

*p*

4

*mf*

6

Poco Precipitato

*f esaltato* *rall.*

8

a Tempo

cedendo

*mf* *p dolce*

10

*pp*

# TROISIÈME TOUR

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*Musique de chambre*

J-S. BACH - Concerto pour violon en Mi Majeur, BWV 1042

2. Adagio

sempre piano

The first line of music shows measures 1 through 3. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth notes with slurs, starting on a half note G#4 and moving through the scale.

The second line of music shows measures 4 through 6. The melody continues with eighth notes and slurs, maintaining the same rhythmic and melodic pattern.

The third line of music shows measures 7 through 9. The melody continues with eighth notes and slurs, maintaining the same rhythmic and melodic pattern.

The fourth line of music shows measures 10 through 13. Measure 10 begins with a whole rest, followed by eighth notes and slurs in measures 11, 12, and 13.

The fifth line of music shows measures 14 through 17. Measure 14 begins with a whole rest, followed by eighth notes and slurs in measures 15, 16, and 17.

The sixth line of music shows measures 18 through 22. Measure 18 begins with a whole rest, followed by eighth notes and slurs in measures 19, 20, 21, and 22.

The seventh line of music shows measures 23 through 26. Measure 23 begins with a whole rest, followed by eighth notes and slurs in measures 24, 25, and 26. The piece concludes with a final whole note chord in measure 26.

32

Musical staff 32: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

37

Musical staff 37: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

41

Musical staff 41: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

44

Musical staff 44: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

47

Musical staff 47: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

51

Musical staff 51: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

54

Musical staff 54: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents, ending with a double bar line.

W.A. MOZART - *Divertimento en Sib Majeur, KV 137/125b*

Allegro di molto

*f*

5

10

15

20

26

*p* *f* *f*

36

*f* *p* *f*

42

48

54

59