



Orchestre Dijon Bourgogne
Joseph Bastian

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



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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 with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked "Presto". The score is divided into ten staves, each containing measures of music with various dynamics and articulations. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes first and second endings (I. II.) and repeat signs. The measures are numbered as follows: 5, 101, 104, 112, 120, 133, 135, 139, 143, 156, 158, 163, 214, 219, 229, 235, 274. The score ends with a double bar line.

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 dynamics.

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 tempo is marked "Allegro" with a quarter note equal to 104 beats per minute. The score is in bass clef, 6/8 time, and the key signature has two flats (B-flat and E-flat). The music 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 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. The music features a driving, rhythmic pattern of eighth notes and sixteenth notes. The final measure of the fourth staff includes three trills, each marked with "tr", and the instruction "cresc." below the staff.

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.'. The music consists of a continuous sequence of notes with trills, creating a rhythmic and melodic pattern.

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 notes with a dynamic marking of *p* at the beginning and *ff* at the end. Measure 460 is marked with 'p'. Measure 466 is marked with 'f'. Measure 479 is marked with 'ff'. The music consists of a continuous sequence of notes, with a change in dynamics and a final flourish.

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 four staves are in the bass clef, and the last six staves are in the alto clef. The score includes various dynamics such as *f*, *p*, and *pp*, and features first and second endings (I. and II.). A circled number 4 is placed above the first staff of the second system. The tempo is marked as Allegro moderato with a quarter note equal to 108 beats per minute. The piece concludes with a double bar line and a repeat sign.

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 Johannes Brahms
op. 56 a

Più vivace

The musical score is written for Bassoon 2. It consists of two systems of music. The first system begins with a first ending (I.) and a second ending (II.). The second system continues the piece, including a trill marked 'a2' and a dynamic marking 'dim. a2'. The score includes various dynamics such as *f* (forte) and *p* (piano), and performance markings like *dim.* (diminuendo) and *a2* (trill).

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 mussu grazioso)

151 *6*

152 *Solo.* *mf*

153 *trm* *mf* *dim.*

154 *p*

155 *dim. pp*

156 *3* *1*

157 *p*

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

159 *f* *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 4/4 time and the key signature has two sharps (F# and C#). The score consists of ten staves of music. Measure 181 is marked 'poco più mosso.' and starts with a mezzo-forte (*mf*) dynamic. The dynamics fluctuate, reaching piano (*p*) and pianissimo (*pp*) by measure 182. Measure 182 features a first ending bracket and a forte (*f*) dynamic with a crescendo (*cresc.*) marking. Measure 183 is marked fortissimo (*ff*). Measure 184 has a first ending bracket and dynamics ranging from fortissimo piano (*ffp*) to fortissimo (*fp*), also with a crescendo. Measure 185 is fortissimo (*ff*). Measure 186 features fortissimo (*ff*) dynamics followed by a decrescendo (*dim.*) to piano (*p*). Measure 187 starts piano (*p*) and ends with a first ending bracket and pianissimo (*pp*) dynamics. A second ending bracket is present at the end of the page.

Extrait N°10

Giuseppe Verdi

Otello, acte 1 (extraits)

1. Akt

Othello

Giuseppe Verdi

Allegro agitato $\text{♩} = 76$

I.

pp

p

C

J

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 in Don Carlos. It features five staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Largo' with a quarter note equal to 56 beats. The dynamics are consistently 'pp' (pianissimo) with 'legato' phrasing and 'dim.' (diminuendo) markings. Measure numbers 104, 109, 117, 123, and 129 are indicated in boxes. Fingerings are shown with numbers 1 and 2. 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 has a dynamic of *p* and a circled '2' above a measure. The fourth system includes the instruction 'Animez peu à peu' and features dynamics of *p* and *mf*, with a circled '2' and a circled '12' at the end of the system. The fifth system is marked '1er Mouvt' and starts with a circled '4' and a dynamic of *pp*. The sixth system has a circled '5' above the first measure and includes dynamics of *pp* and *mf*. The score is filled with various musical notations including slurs, accents, and fingerings.



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.

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