

## Concours de 2<sup>e</sup> basson avec obligation de jouer solo et contrebasson– 22 juin 2026

### Programme :

|                                |                                                                                           |
|--------------------------------|-------------------------------------------------------------------------------------------|
| <b>Wolfgang-Amadeus Mozart</b> | Concerto en si bémol majeur KV 191<br>1 <sup>er</sup> et 2 <sup>e</sup> mvt sans cadences |
| <b>Carl-Maria von Weber</b>    | Concerto en fa majeur op. 75<br>1 <sup>er</sup> et 2 <sup>e</sup> mvt sans cadences       |

### Traits d'orchestre :

#### **2<sup>e</sup> Basson :**

|                                |                                          |
|--------------------------------|------------------------------------------|
| <b>1. Richard Strauss</b>      | Le Bourgeois Gentilhomme                 |
| <b>2. Johannes Brahms</b>      | Concerto violon 2 <sup>e</sup> mvt       |
| <b>3. Sergèï Prokofiev</b>     | Concerto violon N° 2 1 <sup>er</sup> mvt |
| <b>4. Ludwig van Beethoven</b> | Concerto violon 1 <sup>er</sup> mvt      |
| <b>5. Georges Bizet</b>        | Carmen Entracte 2 <sup>e</sup> acte      |
| <b>6. Johannes Brahms</b>      | Variation sur un thème de Haydn          |
| <b>7. Ruggero Leoncavallo</b>  | Paillasse Finale II                      |

#### **Basson solo**

|                                   |                                                               |
|-----------------------------------|---------------------------------------------------------------|
| <b>8. Johann-Sebastian Bach</b>   | Suite N° 1 en do majeur (Allegro)                             |
| <b>9. Wolfgang-Amadeus Mozart</b> | Ouverture des Noces de Figaro                                 |
| <b>10. Ludwig van Beethoven</b>   | Concerto pour violon op 1 <sup>er</sup> et 3 <sup>e</sup> mvt |
| <b>11. Sergèï Prokofiev</b>       | Pierre et le loup                                             |
| <b>12. Joseph Haydn</b>           | Symphonie N° 88                                               |
| <b>13. Georges Bizet</b>          | Carmen Entracte 2 <sup>e</sup> acte                           |

#### **Contrebasson :**

|                                    |                                   |
|------------------------------------|-----------------------------------|
| <b>14. Maurice Ravel</b>           | Ma mère l'Oye                     |
| <b>15. Ludwig van Beethoven</b>    | Symphonie N° 5 4 <sup>e</sup> mvt |
| <b>16. Arnold Schoenberg</b>       | Kammersymphonie N° 1 op. 9        |
| <b>17. Wolfgang-Amadeus Mozart</b> | Sérénade K 361 « Gran Partita »   |

## Fagotto II

**76** Sehr schnell (*allegro molto*)

**77** *ff*

**78** Allegretto **10** **79** 4

**80** 8 **81** 6 **82** (gemächlich) (*comodo*) **83** *p*

**84** Andante  $\text{♩} = \text{des } \frac{2}{4}$  *pp*

**85** *cresc.* *mf* *pp*

**86** *cresc.*

**87** etwas zurückhaltend (*poco ritenuto*) *pp*

**88** *poco calando* *dim.* *pp*

**89** Moderato *p*

**90** 3 **91** 6 **92** 7 **93** 5 **94** 5

**95** (Tanz des Küchenjungen) Presto *ff*

**96** 4 *p*

**97** 5 *mf*

**98** 3 *p*

**99** 1 2 *f* *ff*

[illegible]

# Deuxième Concerto pour Violon

en sol mineur

Fagotto II

I

Serge Prokofieff  
Op. 63

Allegro moderato

8 [1] *6 cent* Div. 9 [2] Celli. C.B.

V-le

Fag. II

Poco più mosso

[3] *p* *mp* *mf* *mf* *p*

[4] *mf* rall. [5] Poco più tranquillo poco calando

[6] Meno mosso 3 cl. 1 Fag. II *p* [7] *mf*

Solo Fag. I

7 [8] Cl. *p* *mp* *cresc.*

Fag. II *p* *mp* *f* *ff* *mf*

do ri - te - nu - to

[9] Più mosso 1 *mp* *p* *pp*

Lento [10] Tempo I 1 7

R.M.V. 637

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## Fagotto II

7

Fag. I

11 Fag. II

*mosso*

*p*

12

*p*

13 Pochissimo più mosso

*mf*

14 Ancora un poco più mosso

*f* *mp*

*mf*

15

*f*

poco rit.

16 Più tranquillo

8

17 Fag. I

2 Fag. II

*mp*

poco rit.

18 Più mosso

6

C.R.

19

Celli

Fag. II

*f*

20

*f*

*p*

*mf*

*cresc.*

21 Meno mosso (tempo iniziale)

8

*f*

*p*

Celli, C.B.

Fagotto II

3

Poco più mosso

22 Fag. II

*mp* *mf*

*mf* *mp* *f*

23 3 24 4 7 25 2 4 Cl. I

Meno mosso

Fag. II calando 26 a tempo 9 27 Più mosso 8

28 V-ni Fag. II *f* *mp*

calando 29 Tempo I 3 *f* *espress.* *mp*

30 *cresc.* *f* *f* 2

## KONZERT

für Violine mit Begleitung des Orchesters

## FAGOTTO II

L. van Beethoven, op. 61

Allegro, ma non troppo

**Tutti 1**  $\Omega$  2. 8

*p dolce* *cresc. sf*  $\rightarrow$  *p*

18 **Fag. I** *dolce* *cresc.* *f* *dimin.*

26 *pp* *ff*

34 *sf* *sf* *sf* *sf* *p* **A** 3 *Viol. I* 7

45

60 *p* *cresc.* *f* *sf* *sf* *sf* *ff* 6

75 *f* *f* *f* *f* *ff* **B** 1

85 *sf* *sf*  $\rightarrow$  *p* *f* *f* *p* **Solo** 8

102 *p* *cresc. sf*  $\rightarrow$  *p* **Tutti** 8  $\Omega$  2

120 *dolce* *f* **Solo** 17

143 *Solo Viol.* *p dolce* 21

173 *Viol. I* *f* *p* **Tutti** 3 **Solo** 6 *pp* 20 *Viol. I*

## FAGOTTO II

212 *p cresc. sfp cresc. sfp cresc.* 1 2 3 4 5 6

222 7 8 **E Tutti** *ff*

230 *sf sf sf sf sf sf sf sf* 5

241 *p dolce ff*

249 1 *sempre ff sempre f*

261 *sf sf* 1

274 *sempre ff* 2 **F Solo 17**

301 *Viol. I<sup>a</sup>* 3 *tempo* *p*

313

320 *cresc.*

327 *f* 3 **G 6** *Solo Viol. b<sup>a</sup>* *pp*

344 18 *Ob.* **H Tutti** *cresc. ff sf*

371 1 *sf*

354 1 **I Solo 20** *Viol. I p* 6

# Bizet - Carmen- Basson 2

5

ENTRAC E. *All.<sup>o</sup> mod.<sup>to</sup> a 2.*

*f*

*tr# tr#*

*dim. pp*

*SOLO.*

*25 pp*

*pp*

*3*

*B<sup>us</sup>*

*7 pp*

*ppp*

Enchaînez.

# Variationen

über ein Thema von Joseph Haydn

B-dur

ORCHESTRE DE CHAMBRE  
DE LAUSANNE  
BIBLIOTHEQUE MUSICALE  
MO: 54

Fagott II

Johannes Brahms op. 56a

## Chorale St. Antoni

Andante *ten. ten*

11

23

*p* *f* *pp* *f* *dim. smorz.*

## Var. I

Poco più animato

30

45

*p* *mf* *ten.* *dim.* *p*

## Var. II

Più vivace

59

67

80

*f* *p* *f* *p* *mp* *f* *p* *dim.* *p*

## Var. III

Con moto

88

98

104

*p dolce e legato* *p* *p molto dolce* *p*

A B

116 *p*

126 **C** 1 3 *p molto dolce*

137 1 *rit.*

**Var. IV**  
Andante con moto  
Ob. I

146 *mf*

156 **D** 5 *mf* **E**

172 *più f* *sf* *p* *sf*

182 1 **F** 5 1 *p semplice* *più f* *+ chassi*

196 *p* *sf* *p* *sf* *p*

**Var. V**  
Vivace  
K.-B.

206 *sfp legg.* *sf* *sf* *f*

212 *p legg.* **G** *sfp* 1

218 5 **H** 4 *Fag. I* *pp legg.*

233 4 *p sempre*

Basson I et II unissono

## Ruggiero Leoncavallo - Pagliacci - Finale II

Allegro moderato

*f p* *p* *p* *p* *mf* *rit. col canto* *a tempo* *f* *f p* *f* *p* *f* *mf* *f* *p* *mf* *f* *p* *p* *p*

The musical score is written for Bassoon I and II in unisono. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *rit. col canto* (ritardando with the singing). There are also articulations like accents and slurs. Some measures contain triplets, indicated by a '3' over the notes. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The overall character is rhythmic and expressive, typical of the opera's style.

# Ouvertüre C-Dur

## BWV 1066

ORCHESTRE DE CHAM  
DE LAUSANNE  
BIBLIOTHEQUE MUSIC  
MO: 314

Fagotto

Johann Sebastian Bach

Ouverture

4

8

13

17

vite (allegro)

23

26

Trio

29

33

Tutti

1

Zu den aufführungspraktischen Ergänzungen vgl. das Vorwort zur Partitur BA 5157. / Regarding the performance practice emendations see Preface in the score BA 5157.

The musical score is written for a Bassoon (Fagotto) in bass clef. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat), indicating a transposition. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A bracket labeled 'B' spans the first two staves. A circled plus sign with a 'p' (piano) marking appears below the second staff. A bracket labeled 'C' is placed above the fifth staff, which is also marked 'Trio'. A 'f' (forte) marking is present below the third staff. A 'Tutti' marking appears above the final staff. Measure numbers 38, 47, 51, 53, 56, 59, 61, 63, 66, and 69 are indicated at the start of their respective staves. The score concludes with a double bar line and repeat dots.

38

47

51

53

56

59

61

63

66

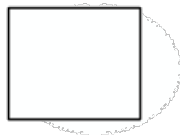
69

*f*

*p*

*Trio*

*Tutti*



ORCHESTRE DE CHAI  
DE LAUSANNE  
BIBLIOTHEQUE MUSI  
MO: 225

Fagotto I

# Le nozze di Figaro

Sinfonia

Presto

Wolfgang Amadeus Mozart

pp

6

1

1

f

14

p

20

25

1

1

f

32

1-6

2

mf

p

37

3

4

5

6

f

p

f

42

49

1-6

2

3

p

54

4

5

6

7

p

66 *p* *p* *f* *f* *f*

80 *f*

85

93 *p*

103

111

119 *f*

129

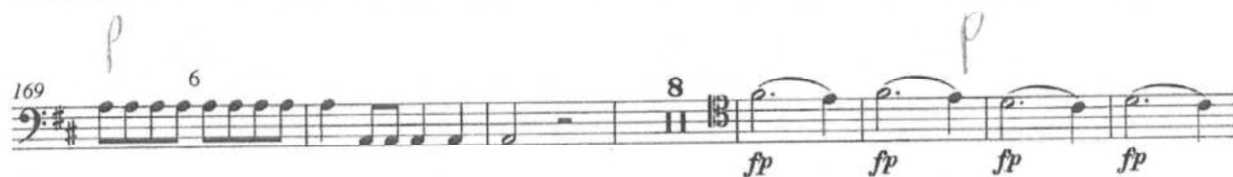
139 *pp*

144 *f*

A musical score for a piece titled 'raguwa 1'. The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff (measures 66-79) features a series of notes with dynamic markings *p*, *p*, *f*, *f*, and *f*, and fingerings 6, 1, 1, 1. The second staff (measures 80-84) is a continuous eighth-note pattern starting with a forte *f* dynamic and a first-finger fingering. The third staff (measures 85-92) continues the eighth-note pattern with various accidentals and slurs. The fourth staff (measures 93-102) includes a triplet of eighth notes and a bracketed section, with a piano *p* dynamic. The fifth staff (measures 103-110) continues the eighth-note pattern with slurs. The sixth staff (measures 111-118) continues the eighth-note pattern. The seventh staff (measures 119-128) features a forte *f* dynamic and a bracketed section. The eighth staff (measures 129-138) includes a first-finger fingering and a triplet of eighth notes. The ninth staff (measures 139-143) starts with a pianissimo *pp* dynamic and continues the eighth-note pattern. The final staff (measures 144-147) ends with a forte *f* dynamic and a first-finger fingering.

Fagotto I

3





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BA 8801

**RADIO  
SUISSE ROMANI  
LAUSANNE**

für Violine mit Begleitung des Orchesters

## L. van Beethoven, op. 61

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## FAGOTTO I

molto fill

241 *p dolce* *ff*

250 *sempre ff* *sempre f*

261 *f* *f*

272 *sempre ff* Solo F 17

301 Viol. I *p* *p*

314

321 *cresc.* *f* 3 G 6

337 Solo Viol. *pp* *cresc.* 18 Ob.

365 *ff* *f* *f* 1

376 *f* *f* *f* Solo I 11

397 Viol. I *p* *p* 4

409 6 6 K 26 Tutti Solo 15 L 25

496 M Tutti *p dolce* Str. *ff* *f* *f*

506 Solo 10

521 Cor. *pp* *f* *ff* 3

**RONDO**  
Allegro 9

Tutti Solo Tutti

Ob. 8

ff

28

ff

37

1 A 7

dimin.

2 Tutti Solo 2 Tutti

52

p

64

Solo 4

mp

p

cresc.

f

76

cresc.

f

p

f

p

87

B 9

Tutti

Solo 8

Tutti 1

Ob.

p

perdendosi

pp

112

ff

120

Solo C 9

Viol. I

dolce

136

7



Prokofiev:  
Pierre et le Loup

## FAGOTTO

2

9 Più mosso 6 Ob., Cl. *f*

10 *p*

11 Moderato *p* *pp*

12 9

13 Allegro, ma non troppo  $\text{♩} = 152-160$  Fl. 8va *ff*

14 Moderato *pp*

Grandpapa came out ...  
... what would you do?

15 Moderato *pesante*

*f* *energico* *pesante*

16 *f* *energico*

Peter paid no attention ...  
... not afraid of wolves.

17 Andantino, come prima *f* *Andante* *mf*

18 But Grandfather took Peter ...  
... and led him home. *pesante*

# FAGOTTO

3

3

*f* *energico*

(senza rit.)

19 Andante molto.  $\text{♩} = 66$

1st Horn

Cl.

*mp* *cresc.*

*f*

*poco rit.*

*p*

2 a tempo

20 Nervoso  $\text{♩} = 96$

Cl.

*f* *rit.* *pp*

3 4

*accel.*

21 Allegro  $\text{♩} = 160$

Ob.

2 2 6 4

a tempo rit.

22 10

23 Meno mosso Andante.  $\text{♩} = 76$

Cello

*p*

24 Ob.

*pp*

3 3

*calando*

25 Allegretto.  $\text{♩} = 116$

Cl.

*p*

8

26 Cl.

*mp*

4

27 Moderato.  $\text{♩} = 104$

5 3 8

*accel.* a tempo

12

SINFONIA No. 88

JOSEPH HAYDN  
(Ed. H. C. Robbins Landon)

I

*Adagio*

Measures 1-10 of the Adagio section. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in bass clef. Measure 1 starts with a forte (f) dynamic. Measure 11 begins with a piano (p) dynamic.

*Allegro*

Measures 11-40 of the Allegro section. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in bass clef. Measure 11 starts with a first ending bracket. Measure 26 begins with a forte (f) dynamic. Measure 31 starts with a first ending bracket. Measure 36 begins with a forte (f) dynamic. Measure 40 ends with a first ending bracket. Measure 41 begins with a forte (f) dynamic.

# Fagotto I

3

52 *ff* *ff* *ff* *ff*

56 *ff*

60 *Solo* *p*

66 *V.I.* *f* *ff*

73 *ff* *ff* *ff*

78 *Solo* *p* 1 1

83 *f*

88

93 1

98 2 3 *seguiranno pause*

## IV

## Finale

*Allegro con spirito*

5

10

15

20

25

30

32

35

40

*Solo*

*p*

*f*

*fz*

*Solo*

*p*

*f*

1

ENTRÉE. *All.<sup>o</sup> mod.<sup>to</sup> a 2.*

*f* *p* *tr#* *tr#* *f*

*dim.* *pp* *SOLO.*

25 *pp* *pp*

3

*pp* *ppp*

Enchaînez.

## MA MÈRE L' OYE

Five Pieces for Children

ORCHESTRE DE CHAMBRE  
DE LAUSANNE  
BIBLIOTHEQUE MUSICALE  
MO: 328Maurice Ravel  
Edited by Nancy Bradburd

## CONTREBASSON

I, II, III - TACET

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

Mouv<sup>t</sup> de Valse modéré

16 1 10 Clar.

CONTREBASSON

13 2 C. BASSON SOLO

3

2 3 4 5 6 3 2

Animez peu à peu

Assez vif 10 Rall. von

4 1<sup>er</sup> Mouv<sup>t</sup> C. BASSON SOLO

5 2 2 10 6 25

pp p mf

## V. Le jardin féérique

Prendre le 2<sup>d</sup> Basson: suivre sur la partie de "Bassons"

A 6392

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# Symphonie Nr. 5

5

c-moll · C minor

op. 67

Allegro con brio: *tacet*

Andante con moto: *tacet*

Ludwig van Beethoven

Allegro 6 poco ritard. a tempo 8 un poco rit. a tempo 32 poco ritard. a tempo 87

141 19 1. 77 2. 6 poco ritard. a tempo 8 poco ritard. 1

255 a tempo 69 C 38 Viol. I 1-7 2 3 4 5 6 7

attacca

Allegro

*ff*

11

21 *sf* 2 A 1

30

37

43 1 3 B 1 3 *cresc. f* 3

51 1 1 3 B *f* 3 *ff*

62 8 *f* *sf* *sf* *più forte*

80 *ff* 12.

Contrafagotto

3

86

92 12 Fag. II *f* C

119 *più forte*

132 D *ff* 6 *sf sf sempre ff* E

147 Tempo I 46 Ob. I

205 Allegro *ff*

216

224 2 *sf*

233 1

240

248 F

255 3 1 *cresc.* *f* 3 1 *f* 3 1

263 3 3 *f* *ffp* 8

## Kammersymphonie

## KONTRA - FAGOTT

Arnold Schoenberg, Op. 9

*h 4*

Langsam 3

Sehr rasch 1 Horn 1

*104*

*hervortreten*

2 1

3 4 3 Sehr schwungvoll  $\text{♩} = 80$

*ff* *mp* *ff* *mf* *ff*

*ff hervortreten mf*

Pesante 5

6 Tempo 7 3 8 3 9 1 Geige u Horn

*ff* *p* *Pesante*

10 11 12

*fp* *ff* *ff fff*

13 I. Zeitmaß  $\text{♩} = 104$

14 1 15 1

*hervor*  $\text{♩} = 80$  17 18 Viel 19

Sehr zurückhaltend 16 I Zeitmaß. schwungvoll langsamer  $\text{♩} = 108$  1 Viol *accel.*

*ff* *sf* *ff* *3* *3* *3* *1*

## KONTRA - FAGOTT

Sehr zurückhaltend Viel langsamer als I. Zeitmaß  $\text{♩} = \text{ca. } 104 - 114$

**20** *f* *ff* *pp* *pp*

**21** 1 6

**22** 3 **23** 4

**24** steigend *p* *f* *fp* *p*

**25** Hauptzeitmaß Zurückhaltend *ff* 2 *ff* *p*

**26** 3

**27** Tempo Fließend  $\text{♩} = 80$  *f* 1 *f*

**28** 1 *f*

**29** *ff*

**30** *f* 1 **31** *accel.*  $\text{♩} = 92$  *f* *ff*

**32** *Feurig accel.* *ff*

**33** I Tempo *f* *mp* *riten.* *p* 5

**34** Etwas ruhiger *p*

**35** Noch ruhiger *Bratsche* 2 *sf* *sf* *sf* *sf*

**36** Steigernd und beschleunigend bis in ein  $\text{♩} = 104 - 114$  Zeitmaß. *sf* *sf* *sf* *sf*

**37** *fff*

## KONTRA-FAGOTT

Handwritten annotations and performance instructions:

- Measure 76: *ff*
- Measure 77: *rit.*, *sf*, *pp*, *Viel langsamer*
- Measure 78: *fp*, *Sehr langsam*
- Measure 79: *Fließender*, *More flowing*
- Measure 80: *Noch etwas fließender*
- Measure 81: *weich*
- Measure 82: *Etwas zurückhaltend, steigernd*
- Measure 83: *f*, *ff*
- Measure 84: *Steigernd*
- Measure 85: *Klar*, *sfp*
- Measure 86: *Etwas bewegter*, *moving*
- Measure 87: *pp*, *pp*, *mf*
- Measure 88: *p*, *ff*
- Measure 89: *p*
- Measure 90: *rit*, *Schwungvoll*, *pesante... rit.*
- Measure 91: *Ruhiger, steigernd*, *ff*, *cresc.*
- Measure 92: *Sehr zurückhaltend*, *sf*

## Contrafagotto

Adagio

*p*

*fp* *fp* *fp*

**A**

**B**

**C**

*sf* *sf*

*fp* *fp* *fp*

**D**

*p*

*mf*