

ACADEMIE DE L'ORCHESTRE DE PARIS

Programme des auditions 24-25

17 mai 2024, Philharmonie de Paris

Accord : MI-LA-RE-SOL

Contrebasse : Les coups d'archet proposés ne sont pas imposés

PREMIER TOUR

- HOFFMEISTER: Concertino n° 2 – 1^{er} mouvement: Du début à la mesure 73 sans reprise avec piano (édition au choix)
- MAHLER: Symphonie n°2 – 1^{er} mouvement : du début à la mesure 41 incluse (Edition Universal)
- HAYDN: Symphonie n°88 – 1^{er} mouvement : de la mesure 83 à la mesure 102 (Edition Haydn-Mozart Press)

FINALE: TRAITS D'ORCHESTRE

- STRAUSS: Une vie de Héros : (Edition Peters)
 - De [9] jusqu'au 2nd temps de la mesure précédant [12]
 - De la 9^{eme} de [15] à la 1^{re} de [17]
 - De [77] à [78]
- SCHUBERT: Symphonie n°9 (Edition Bärenreiter) :
 - 3^e mouvement – Scherzo / de la mesure 57 jusqu'à la mesure 146 incluse
 - 4^e mouvement – De la mesure 707 à la mesure 749
- BRUCKNER : Symphonie n 7, version Nowak (Edition Musikwissenschaftlicher verlag) :
 - 1^{er} mouvement – De la mesure 59 à la mesure 71 incluse, de la 327 à la 339 incluse

Double Bass:

FIRST ROUND

- HOFFMEISTER: Concertino n° 2 – 1st mvt (any edition): From the beginning to bar 73 – without repeat
- MAHLER: 2nd Symphony – 1st mvt / 1st page : From the beginning to bar 41 (Universal edition)
- HAYDN: 88th Symphony – 1st mvt / from bar 83 to bar 102 (Haydn-Mozart Press edition)

FINAL ROUND: MANDATORY ORCHESTRAL EXCERPTS

- STRAUSS: A Hero's life: (Peters Edition)
 - from [9] to the 2nd beat of the bar before [12]
 - from 9 bars after [15] to the bar after [17]
 - from [77] to [78]
- SCHUBERT: 9th Symphony: (Bärenreiter Edition)
 - 3rd mvt – Scherzo / from bar 57 to bar 146 included
 - 4th mvt / from bar 707 to bar 749
- BRUCKNER: 7th Symphony, Nowak version : (Musikwissenschaftlicher verlag)
 - 1st movement – from 59 to 71 included, from 327 to 339 included

1er TOUR

Symphonie Nr. 2

Gustav Mahler
(1860–1911)

1. Satz

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

wild sf *sf* *accel.* *a tempo*

1 *ff* 1 *ff* *ff* *sf* *f*

6 *immer wuchtig* *) *mf*

9 *ff* *ff* *f*

12 *p subito* *f* *p* *f* *p*

15 *f* *p* *f* *mf* *p*

18 *ppp* *pp sempre*

21

24 **1** *fp*

27

*) always heavy, weighty

**) Untere Stimme nur von den mit Kontra-C versehenen Bässen auszuführen.
The lower voice should be played by those basses that have a low C string.

30

Musical staff 30: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with an accent (^) on the first note. It features a series of eighth notes and quarter notes. Dynamic markings include *fp* (fortissimo piano) and *mf* (mezzo-forte). There are two triplet markings (3) over the final two measures.

34

Musical staff 34: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes and quarter notes. It includes two triplet markings (3) over the final two measures.

37

Musical staff 37: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes and quarter notes. It starts with a *ff* (fortissimo) dynamic marking. The staff concludes with a *pp* (pianissimo) dynamic marking, followed by a *molto cresc.* (molto crescendo) marking and a *ff* dynamic marking. A large bracket on the right side of the staff indicates the end of a section.

Basso

Symphonie n°88

Mouvement 1

J. Haydn

Allegro

83

f

88

93

98

2ème TOUR

EIN HELDENLEBEN

R. STRAUSS

Contrabässe.

Measures 9-12 of the Contrabass part. The score is written in bass clef with a key signature of two flats. Measure 9 starts with a forte (*ff*) dynamic and a triplet of eighth notes. Measures 10 and 11 continue with similar rhythmic patterns, including triplets and slurs. Measure 12 ends with a fermata. The piano accompaniment is shown in a grand staff with the right hand marked "geteilt" (divided) and "f cresc." (forte crescendo). The left hand also has "f cresc." markings.

Measures 13-15 of the Contrabass part. The score is written in bass clef with a key signature of two flats. Measure 13 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measures 14 and 15 continue with similar rhythmic patterns, including triplets and slurs. Measure 15 ends with a fermata. The piano accompaniment is shown in a grand staff with the right hand marked "f cresc." and the left hand marked "f".

Measures 16-17 of the Contrabass part. The score is written in bass clef with a key signature of two flats. Measure 16 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 17 continues with similar rhythmic patterns, including triplets and slurs. Measure 17 ends with a fermata. The piano accompaniment is shown in a grand staff with the right hand marked "p molto espr." and the left hand marked "mf molto espr.". The score includes performance instructions: "allmählig etwas fließender" (gradually becoming more flowing) and "mit Dämpfern" (with dampers). Dynamics include *p*, *mf*, *f*, *dim.*, and *sf dim.*

Contrabässe.

Musical score for Contrabasso, measures 77 and 78. The score is written on two staves in bass clef with a key signature of one flat (B-flat). Measure 77 features a melodic line with a slur over the first two notes, a 'V' marking above the first note, and a '3' marking above the second note. Measure 78 continues the melodic line with a slur over the first two notes and a 'V' marking above the first note. The score concludes with a double bar line and the number 78.

SYMPHONIE N°8 (D.944)

SCHUBERT

SCHERZO

56 *f* *ff* *fz*

66 **3** *p* *simile*

76 *f* *f* *fz* *f* *fz*

1 2

86 **3** 1-8 V 2 3 V 4 *Simm.* 5 6 7 8
pp *cresc.*

101 *ff* *fz* *fz* *fz* *fz*

110 *fz* *fz* *fz* *p* *fp*

121 *cresc.*

136 *f* *ff* *ff*

704 *ffz*

714 *ffz*

722 *ffz*

730 *ff* *decresc.*

741 *p* *ff*

VII. SYMPHONIE E-DUR

1. SATZ

Anton Bruckner

Allegro moderato

59 60

p *mf* *p*

65 70

dim. *pp* *cresc.* *p poco a poco cresc.*

319 **Q** **c** 320 1 3 1.2. VI. (pizz.) 1 1.2. VI. 1 *pp*

328 330 *cresc.* *mf* *dim.* *p* *cresc.*

333 **R** 340 *mf* *dim.* *p* *dim.* *pp* *poco a poco cresc.*