



**ORCHESTRE  
NATIONAL  
DE CANNES**

**BENJAMIN LEVY**  
DIRECTION MUSICALE

**16 Janvier 2024**

ORCHESTRE-CANNES.COM  
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24/26 AVENUE DES ARLUCS  
CS 60006 - 06150 CANNES LA BOCCA

## PROGRAMME DU CONOURS

Toutes les pièces doivent se jouer avec l'accord orchestre (Mi-La-Ré-Sol).

### 1<sup>ÈRE</sup> EPREUVE (DERRIERE PARAVENT)

#### Traits d'orchestre

Mozart : *Symphonie n°41* — 4<sup>e</sup> mouvement (extraits)

Beethoven : *Symphonie n°3* — 3<sup>e</sup> mouvement (extrait)

Mendelssohn : *Symphonie n°4* — 1<sup>er</sup> mouvement (extraits)

Brahms : *Variations sur un thème de Haydn* — Variation 6 (sans reprise)

Beethoven, *Symphonie n°5* – 2<sup>e</sup> mouvement de la mesure 107 à 123

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### 2<sup>È</sup> EPREUVE (DERRIERE PARAVENT – AVEC ACCOMPAGNEMENT PIANO LA 442 HZ)

#### Concerto au choix :

Ditters von Dittersdorf : *Concerto n°2 en ré majeur* — 1<sup>er</sup> mouvement avec cadence Gruber

OU

Vanhal : *Kontrabass Konzert D-Dur* (ed. Hofmeister) — 1<sup>er</sup> mouvement avec cadence

#### Solos d'orchestre :

Ginastera : *Variaciones concertantes* — Variation 11

Haydn : *Symphonie n°31* — Finale, variation 7

Stravinski : *Pulcinella* — 7<sup>e</sup> mouvement *Vivo*

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### 3<sup>È</sup> EPREUVE (PARAVENT A LA DISCRETION DU JURY – AVEC ACCOMPAGNEMENT PIANO LA 442 HZ)

#### Concerto au choix :

Bottesini : *Concerto n°2 en si mineur* — 1<sup>er</sup> mouvement avec cadence

OU

Koussevitzky : *Concerto op.3* — 1<sup>er</sup> mouvement

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### FINALE AVEC LES SOLISTES DE L'ORCHESTRE NATIONAL DE CANNES

Rossini : *Sonate n°1* — 3<sup>e</sup> mouvement, allegro (en entier)

Tchaïkovski : *Sérénade* — 1<sup>er</sup> mouvement jusqu'à H (extrait)

Tchaïkovski : *Sérénade* — La Valse (extrait)

**1er EPREUVE**  
**(Derrière paravent)**

Basso

293 *f*

304

311

319 *sf*

328

337

345 *p*

354 ~~12.~~ *f* ~~21~~ Vc.

382

393 *tr.* 1

402

410

415



# Beethoven — Symphony No. 3

Violoncello u. Kontrabaß

## SCHERZO

Allegro vivace (♩ = 116)

Ve.

*pp sempre e staccato*

*Bässe*

*pp sempre staccato*

*sempre pp*

*sempre pp*

*pp*

*cresc. ff*

*sf*

11

23

35

47

63

78

90

102

115



# Mendelssohn — Symphony No. 4

## Violoncello und Kontrabaß

2

237 *p*

244 *sempre pp*

262 *cresc.*

261 *mf* *cresc.* *f* *cresc.*

268 *f*

277 *f* *sf*

289 *sf*

300

308

318

329 *sf*



Beethoven: Symphony No. 5, Mvt. II

102

pp

pp

Detailed description: This system contains measures 102 through 106. The upper staff features a complex, rhythmic pattern of sixteenth notes with slurs. The lower staff has a simpler accompaniment of quarter notes. Both staves end with a *pp* dynamic marking.

107

pizz.

arco

pp

Detailed description: This system contains measures 107 through 113. The upper staff is marked *pizz.* and contains a series of chords. The lower staff is marked *arco* and contains a series of quarter notes. The system concludes with a *pp* dynamic marking.

114

C unis. arco

Detailed description: This system contains measures 114 through 117. It begins with a *C* time signature change and is marked *unis. arco*. The upper staff has a complex sixteenth-note pattern with slurs. The lower staff has a simpler accompaniment. The system ends with a *pp* dynamic marking.

118

pp

Detailed description: This system contains measures 118 through 121. The upper staff continues the complex sixteenth-note pattern with slurs. The lower staff has a simpler accompaniment. The system concludes with a *pp* dynamic marking.



**2ème EPREUVE**  
**(Derrière paravent)**

KONZERT „E-dur“<sup>6</sup>

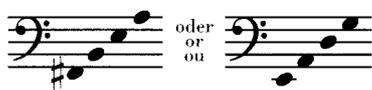
Kontrabass

Komponiert um 1767

Allegro moderato

Krebs 172

Stimmung / tuning / accord:



Tutti 13 A 10 VI. I



\*\*)

\*) Im Erstdruck von der Quelle abweichende Kürzung (*vi- -de*) und geänderter Takt 84.

\*\*\*) Zur Markierung  $\lfloor \quad \rfloor$  siehe Vorwort.

\*) The first edition departs from the source by introducing a cut (*vi- -de*) and altering M. 84.

\*\*\*) See Preface concerning markings  $\lfloor \quad \rfloor$ .

\*) La première édition se différencie de l'original par l'introduction d'une coupure (*vi- -de*) et un changement à M. 84.

\*\*\*) Cf. Préface pour les indications  $\lfloor \quad \rfloor$ .

77

80

-de  $\oplus$

83

88

E

92

Flag. ....

96

Tutti 9

108

VI. I

F Solo

113

G

118

122

H

Flag. ..

126

130

tr

1

Flag. ....

sul D

sul A

\*) Ausführungsvorschlag:  
Suggested execution:  
Exécution suggérée:

Bitte bei Aufführungen die Namen der Autoren im Programm nennen!

# Kadenzen zu K. D. v. Dittersdorfs Konzert

für Kontrabaß und Orchester in E

Stimmung:



Heinz Karl Gruber

bearbeitet von Ludwig Streicher

## 1. Satz

Allegro moderato

sempre loco  $\text{♩} = 100$

6 *f* *meno* *accel.* *meno* *rit.* *p*

9 *f* *a tempo* *accel.* *p* *cresc.* *Lento*  $\text{♩} = 100$

12 *f* *a tempo* *meno*  $\text{♩} = 88$  *rit.* *f* *mf* *p*

15 *accel.* *rit.*  $\text{♩} = 100$  *a tempo* *rit.* *f*

18 *cresc.* *meno, accel.* *a tempo*

21 *meno*  $\text{♩} = 72$  *a tempo*  $\text{♩} = 100$

24 *rit. meno*  $\text{♩} = 100$  *a tempo*  $\text{♩} = 100$

27 *rit. meno*  $\text{♩} = 100$  *a tempo*  $\text{♩} = 100$



Meinem Kollegen Herrn Konrad Siebach

Spieldauer: 14 Min.

# Konzert E-Dur

## Für Kontrabaß und Klavier

J. B. Vanhal (1739-1813)  
Herausgegeben von H. Herrmann

Stimmung des Instrumentes



*Allegro moderato*

### I

20 *f*

24

28 *p f p*

31 *f mf*

35

38 *tr p*

47 *f p dolce*

45 *mf*

50 *f tr*

53 *tr* 6

63 *f*

Musical staff 63-66: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 63-66 contain a melodic line with eighth and sixteenth notes, some beamed together. Measure 64 has a dynamic marking of *f*.

67

Musical staff 67-70: Treble clef, key signature of two sharps. Measures 67-70 continue the melodic line with eighth and sixteenth notes.

71 *p*

Musical staff 71-74: Treble clef, key signature of two sharps. Measures 71-74 feature a melodic line with eighth notes and sixteenth-note runs. Measure 71 has a dynamic marking of *p*.

75

Musical staff 75-78: Bass clef, key signature of two sharps. Measures 75-78 contain a melodic line with eighth notes and sixteenth-note runs.

79 *f* *sub. p* *cresc.*

Musical staff 79-82: Bass clef, key signature of two sharps. Measures 79-82 feature a melodic line with eighth notes and sixteenth-note runs. Measure 79 has a dynamic marking of *f*. Measure 80 has a dynamic marking of *sub. p*. Measure 81 has a dynamic marking of *cresc.*

81 *ff* 5

Musical staff 81-84: Bass clef, key signature of two sharps. Measures 81-84 contain a melodic line with eighth notes and sixteenth-note runs. Measure 81 has a dynamic marking of *ff*. Measure 84 has a fingering number '5' above the final note.

89 *f*

Musical staff 89-92: Bass clef, key signature of two sharps. Measures 89-92 feature a melodic line with eighth notes and sixteenth-note runs. Measure 89 has a dynamic marking of *f*.

94

Musical staff 94-97: Bass clef, key signature of two sharps. Measures 94-97 contain a melodic line with eighth notes and sixteenth-note runs.

99

Musical staff 99-102: Bass clef, key signature of two sharps. Measures 99-102 feature a melodic line with eighth notes and sixteenth-note runs.

103 *p*

Musical staff 103-106: Bass clef, key signature of two sharps. Measures 103-106 contain a melodic line with eighth notes and sixteenth-note runs. Measure 103 has a dynamic marking of *p*.

108 *f*

Musical staff 108-111: Treble clef, key signature of two sharps. Measures 108-111 feature a melodic line with eighth notes and sixteenth-note runs. Measure 108 has a dynamic marking of *f*.

111 *p* *f* *p*

Musical staff 111-114: Treble clef, key signature of two sharps. Measures 111-114 contain a melodic line with eighth notes and sixteenth-note runs. Measure 111 has a dynamic marking of *p*. Measure 112 has a dynamic marking of *f*. Measure 113 has a dynamic marking of *p*.

714 *f* *br*

718 *p* *br*

722 *cresc.* *br*

725 *ff* *br*

Kadenz *f* *p*

*f* *p* *f* *pp*

*p* *cresc.* *ff*

*p* *cresc.*

*p* *cresc.* *f*

*p* *mf*

*p* *p cresc.*

*ff* *br* *6*

# Variaciones Concertantes

for Chamber Orchestra

Alberto Ginastera

## XI Ripresa del Tema per Contrabajo

65 Adagio molto Espressivo  $\text{♩} = 56$

SOLO

Musical notation for measure 65, starting with a SOLO instruction and a piano (p) dynamic marking. The notation is on a single staff with a treble clef and a 6/4 time signature.

Musical notation for measure 66, featuring a melodic line with a mezzo-forte (mf) dynamic marking.

66 Poco precipitato.

rall

Musical notation for measure 66, featuring a rhythmic pattern with a forte (f) dynamic marking and the instruction "esultato".

A Tempo

Cedendo

Musical notation for measure 67, starting with a mezzo-forte (mf) dynamic marking and the instruction "p dolce".

67 rallezando

Musical notation for measure 67, starting with a pianissimo (pp) dynamic marking and ending with a 3/4 and 6/8 time signature change.

Aus der Sinfonie Nr. 31 · *Mit dem Hornsignal*

## IV, Variation 7

(Andante)

The musical score is written on four staves in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked as *Andante*. The first staff begins with a dynamic marking of *(mf)*. The music features several slurs and accents, with a 'V' marking above a note in the second measure. Fingerings are indicated with the number '6' under several notes. The second staff ends with a dynamic marking of *(f)*. The third staff includes a triplet of eighth notes and ends with a dynamic marking of *(f)*. The fourth staff contains a first ending and a second ending, with a dynamic marking of *(p)* at the end.

## I. Stravinsky: Pulcinella Suite (Rev. 1949)

## 7. Vivo

85 **Vivo**,  $\text{♩} = 132 - 138$

Solo

*ff* *sff* *sff* *fff*

*sempre sim.*

87 *sim.* *f* *gliss.*

88 *ff*

89

90 *détaché* *très fort*

91 *dolce*

92 3 4

93 *ff risoluto, energico*

**3ème EPREUVE**  
**(Paravent à la discrétion du jury)**

# concerto no. 2

Giovanni Bottesini

Moderato

*p* *espressivo*

9 *f* *dim.* *p* **A**

14 *cresc.* *cresc.*

19 *p* *cresc.* **B**

24 *cresc.* *sf* *dim.* *sf* *dim.* *cresc.*

29 *cresc.* *f* *p* *cresc.* **C**

34 *f* *p* *cresc.* **D**

39 *p* *cresc.* *f* *p*

45 *cresc.* *robusto*

49 *p* *sf* *cresc. f* **E**

54 *f*

59 **F** *f*

64 *p* *cresc.* *sf*

69 *f* *dim.* *p* **G**

74

79 *p* *sf* *cresc.*

83 *sf* *f* *p* *f* **H**

87 *sf* *sf* *sf* *sf* *sf* *f*

94 *Cadenza*

98 *f*

101

103 *sf*

Detailed description: This page of a musical score contains ten staves of music, numbered 59 to 103. The notation is primarily in treble clef, with some bass clef staves (74, 101, 103). The music features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*sf*). Performance markings include accents, slurs, and hairpins for crescendo and decrescendo. Key signatures change from F major (marked 'F') to G major (marked 'G') and then to a key with one flat (marked 'H'). A 'Cadenza' section is indicated at measure 94. The score concludes with a final fortissimo (*sf*) dynamic at measure 103.

108



111



vibrato

116 *a tempo*



*sf sf sf f p*

121



*p*

125



*f*



61 *a tempo*  
*mf* 3

63 \*) *poco rit.*

65 *a tempo*  
*p*

67 *mf*

69 *f*

71 \*\*) *p cresc.*

73 *f ff*

75 *p cresc.*

77 *fff* 4

\*Alternate slurring shown by dashed lines.

\*\* Another option is to play mm.71-72 all separate starting down bow.

**Alla breve**

82 *ff* *rit.* *a tempo* *p*

88

94 *mf* *f*

100 *mf* *p* *pp*

106 *ppp* *mf*

111

116 *f* *ff*

122

The musical score consists of eight staves of music. The first staff (measures 82-87) is in bass clef, marked *ff*, *rit.*, and *a tempo*, with a dynamic change to *p*. The second staff (measures 88-93) continues in bass clef. The third staff (measures 94-99) is in bass clef, marked *mf* and *f*. The fourth staff (measures 100-105) is in treble clef, marked *mf*, *p*, and *pp*. The fifth staff (measures 106-110) is in treble clef, marked *ppp* and *mf*. The sixth staff (measures 111-115) is in treble clef. The seventh staff (measures 116-121) is in bass clef, marked *f* and *ff*. The eighth staff (measures 122) is in treble clef, ending with a 4/4 time signature.

128

*f*

130

*f*

132

134

*f*

137

139

141

143

\*Alternatively, the G's in m.131 and 139 can be changed to G# (accompaniment instructions are provided in their part).  
\*\* This passage can be played slurred or all separate.

**Finale**  
**avec les solistes de l'Orchestre National de CANNES**

## G. Rossini

Sonate I  
3ème mouvement

ALLEGRO

Musical score for Contrabasso, G. Rossini's Sonata I, 3rd movement. The score is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and includes a *sf* (sforzando) marking. The second staff has a circled '10' above it and an *sf* marking. The third staff has a circled '20' above it and an *sf* marking. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Musical score for Contrabasso, page 5, showing measures 30 to 110. The score is written in bass clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 30, 40, 50, 60, 70, 80, 90, and 100 are circled. Dynamics include *sf* (sforzando), *Solo*, and *p* (piano).

# Tchaikowsky

## SÉRÉNADE.

### I. PEZZO IN FORMA DI SONATINA.

#### Bass

Andante non troppo. (♩ = 128.)

*f* *sempre marcato* *ff* *sf* *sf* *ff*

*marcato* *ff* *mf* *dim.* *p*

Allegro moderato. (♩ = 84.)

*f* *pizz.* *arco.*

*cresc.* *ff*

*f* *pizz.* *cresc.* *arco.*

*ff* *arco.*

*f*

*p* *arco.*

*p* *pp*

*pp*

**Basso,**

*poco*

*poco*

*cresc.*

Staff 1: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various note values and rests. Dynamics include *piu f* and *p*.

*pizz.*

1

Staff 2: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *mf* and *f*.

**F** arco.

3

bis.

Staff 3: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *ff* and *ff*.

*divisi.*

*p*

Staff 4: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *sempre ff* and *ff p cresc*.

*cen*

*do.*

*poco*

*poco.*

Staff 5: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *cen*, *do.*, *poco*, and *poco.*

1 *anis.*

*fff*

Staff 6: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *fff*.

H

Staff 7: Bass clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Dynamics include *fff*.

# Tchaikowsky - Sérénade II. Walzer

Moderato. Tempo di Valse

Viol. I *pp*

10 *poco cresc.* *rit.* **A** *a tempo* *stringendo*

30 Viol. I II *pizz.* *pp*

42 *(pizz.)* *pp* *più f* *p cresc.* *mf* *arco*

54 **B** *pizz.* 1 2 3 4 5 *arco*

64 *rit.* *a tempo*

78 **C** 1 *mf* *più f cresc.*

82 *mf cresc.* *f* *dim.* *mf* 1

92 1 *più f* *cresc.*

101 *mf* *dim.* *p*

111 **D** 3 *pizz.* *p* *cresc.*

123 *mf cresc.* *f* *rit.*

135 **E** *a tempo* *stringendo* *rit.* Viol. I II *sempre pizz.* *pp*

151 Viol. I, II (pizz.) *pp* *più f* arco *p cresc.*

161 *mf* pizz. 1 2 3 4 5 *f*

172 arco

183 **F** 1 2 3 4 *f*

193 5 6 7 8 9 10 11 12 13 14 *din.*

203 15 16 *pp* *p*

213 pizz. 2 (pizz.) *ppp* *ppp*