

**AUDITION FOR A SECOND BASSOON AND PRINCIPAL CONTRABASSOON, WITH THE ABILITY TO PERFORM PRINCIPAL BASSOON DUTIES — 1 VACANCY, CATEGORY 1**

**AUDITIONS TO BE HELD: TUESDAY, OCTOBER 20<sup>th</sup>, 2026, AT 9:00 A.M.**  
SALLE LES ARLUCS, 24/26 AVENUE DES ARLUCS, 06150 CANNES LA BOCCA, FRANCE

**AUDITION PROGRAM**

**FIRST ROUND** (BEHIND SCREEN - WITH PIANO ACCOMPANIMENT LA 442 HZ)

**BASSON:**

**Concerto**

Mozart: *Bassoon Concerto in B-flat major*, K. 191/186e (Bärenreiter edition) – First movement (without cadenza)

**Orchestral excerpt:** Mozart: *The Marriage of Figaro*, Overture (excerpts)

**CONTRABASSOON:**

**Orchestral excerpt:** Ravel: *Mother Goose* (Ma Mère l'Oye) – Fourth Movement (excerpt)

All candidates will perform on bassoon in the order determined by the draw. Upon completion of all bassoon performances, all candidates will perform on contrabassoon, also in the order determined by the draw.

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**2<sup>nd</sup> ROUND** (BEHIND SCREEN - WITH PIANO ACCOMPANIMENT LA 442 HZ)

**CONTRABASSOON**

Vivaldi: *Bassoon Concerto in A minor*, RV 498 F8 No. 2 – Second Movement

**BASSOON**

Saint-Saëns: *Sonata for Bassoon and Piano in G major*, Op. 168 – First and Second Movements

All candidates will perform on contrabassoon in the order determined by the draw. Upon completion of all contrabassoon performances, all candidates will perform on bassoon, also in the order determined by the draw.

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**3<sup>rd</sup> ROUND** (SCREEN AT THE DISCRETION OF THE JURY)

**ORCHESTRAL EXCERPTS**

**BASSOON**

Ravel: *Piano Concerto in G major* – Fourth Movement (excerpt)

Mendelssohn: *Symphony No. 3 "Scottish"*, Op. 56 – Second Movement (excerpts)

Shostakovich: *Symphony No. 9*, Op. 70 (excerpts)

**TO BE PERFORMED WITH THE PRINCIPAL BASSOON**

Brahms: *Violin Concerto in D major*, Op. 77

**CONTRABASSOON**

Ravel: *Concerto for the Left Hand in D major* – Lento (excerpt)

Brahms: *Variations on a Theme by Haydn* – Variation VI (excerpt)

Brahms: *Symphony No. 1* – First Movement (excerpt)

**TO BE PERFORMED WITH THE PRINCIPAL BASSOON**

Beethoven: *Symphony No. 5*, Op. 67 (excerpt)

1er Tour

Fagotto II

# Le nozze di Figaro

Sinfonia

Presto

Wolfgang Amadeus Mozart

1-4

# Maurice Ravel Mother Goose Suite

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 *pp*

13 **2** C. BASSON SOLO *p*

*p* *mf*

2 3 4 5 6 **3** 2

*p* *p*

Animez peu à peu

*p*

Assez vif **10** Rall. von

*mp* *pp*

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

*pp*

**5**

*pp* *pp* *pp*

## 2ème Tour

Vivaldi - Concerto en La m RV.498 - 2ème mvt

Saint-Saens - Sonate pour basson - 1er et 2ème mvt

3ème Tour

OUVRAGE PROTEGE  
PHOTOCOPIE INTERDITE  
Même partielle  
(Loi du 11 Mars 1957)  
Constituerait contrefaçon  
(Code Penal. Art. 425)

# BOLERO

MAURICE RAVEL

## BASSONS

Tempo di Bolero  
moderato assai **1**

Clar.

20 14

**2**

Solo  
mp

3

3

**3**

3

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215, RUE DU FAUBOURG ST-HONORE - 75008 PARIS

Ravel - Concerto en Sol - 4ème mvt

FAGOTTI

10

155

3

3

*p*

162

*p*

15

167

*mf*

*p*

*mf*

*p*

172

Mendelssohn - Symphonie n°3

Fagotto II

Vivace non troppo  $\text{♩} = 126$

3 *f* *f sf* *sf* 24 A 13 Viol. I

47 *ff*

54 *sf sf sf sf sf f*

62 *più f* B 16

178 *cresc. f cresc. f* 7

193 F *ff*

198 *sf*

203 *sf sf sf sf*

210

# Fagotto I

## Chostakovitch - Symphonie n°9

### IV

Largo

Tuba

3

Trb., Tuba

Cadenza Solo

*f* *espress.*

(10)

*f*

*mf dim.*

*p*

Trb., Tuba

3

Trb., Tuba

22

Cad.

*p*

*f*

*p cresc.*

*f*

*p*

23

*morendo*

*p*

*pp*

*pp*

*attacca*

### V

Allegretto

*p*

9

19

A

# CONCERTO

pour la main gauche

DURAND

CONTRAFAGOTTO

MAURICE RAVEL

The musical score is written for the contrabassoon in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Lento" with a metronome marking of 44 beats per minute. The piece begins with a "Solo" section marked "mp" (mezzo-piano). The score consists of four staves of music. The first staff contains the initial melodic line, marked with a first fingering "1" and a dynamic of "mp". The second staff continues the melody, marked with a first fingering "1" and a dynamic of "p" (piano). The third staff features a more complex rhythmic pattern, marked with a second fingering "2" and a dynamic of "pp" (pianissimo). The fourth staff concludes the section with a first fingering "1".

# Brahms - Symphonie n°1 - 1er mvt

## Kontrafagott

333 *sf sf ff*

340 *L f cresc. ff*

350

Detailed description: This block contains the musical notation for the Contrabassoon part from measures 333 to 350. The music is written in a bass clef with a key signature of two flats. It features a series of eighth-note patterns with various dynamics including *sf*, *sf*, *ff*, *f*, *cresc.*, and *ff*. There are also markings for *L* (Lento) and a fermata over measure 340. The notation includes slurs, accents, and dynamic hairpins.

## Kontrafagott

3

425 Ob. I Fg. I Fl. Hrn. I

438

448

457

Detailed description: This block contains the musical notation for the Contrabassoon part from measures 425 to 457. The music is written in a bass clef with a key signature of two flats. It features a series of eighth-note patterns with various dynamics including *ff*. There are also markings for *L* (Lento) and a fermata over measure 438. The notation includes slurs, accents, and dynamic hairpins. The score is divided into three systems, with the first system starting at measure 425 and the last at 457.

# Variationen

über ein Thema von Joseph Haydn

Var. VI

Kontrafagott

Johannes Brahms, Op. 56a

Vivace

274

280

287

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

*marc.* *marc.* *f* *ff* *f*

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

Detailed description: This is a musical score for the Contrabassoon part of Variation VI from Johannes Brahms's Op. 56a. The score consists of three staves of music, numbered 274, 280, and 287. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The tempo is marked 'Vivace'. The music is written in bass clef. The first staff (274) begins with a repeat sign and contains dynamic markings of *f*, *sf*, *sf*, *sf*, and *sf*. The second staff (280) starts with a *marc.* (marcato) marking, followed by another *marc.*, then *f*, *ff*, and *f*. The third staff (287) features *sf*, *f*, *sf*, and *sf* markings. The piece concludes with a double bar line and repeat dots.

Joué avec le Basson 1

# Konzert für Violine und Orchester

D-dur

Johannes Brahms op. 77  
(Veröffentlicht 1879)

Fagott II

Adagio  
Tutti

The musical score for Fagott II consists of three staves. The first staff begins at measure 12 and ends at measure 21. The second staff begins at measure 12 and ends at measure 21. The third staff begins at measure 22 and ends at measure 22. The music is in D major (one flat) and 2/4 time. The first staff starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The second staff starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The third staff starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Joué avec Basson 1

Beethoven - Symphonie n°5

Contrafagotto

205 **Allegro**  
*ff*

Musical staff for measures 205-215. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *ff*. The music consists of a series of eighth and sixteenth notes, some with accents.

216

Musical staff for measures 216-223. The music continues with eighth and sixteenth notes, maintaining the *ff* dynamic.

224 **2**  
*sf*

Musical staff for measures 224-232. Measure 224 starts with a first ending bracket labeled '1'. Measure 225 starts with a second ending bracket labeled '2'. The dynamic marking changes to *sf* (sforzando).

233 **1**

Musical staff for measures 233-239. Measure 233 starts with a first ending bracket labeled '1'. The music features a complex rhythmic pattern with many accents.

240

Musical staff for measures 240-247. The music continues with eighth and sixteenth notes, some with accents.

248 **F**

Musical staff for measures 248-254. Measure 248 starts with a first ending bracket labeled '1'. The music features a complex rhythmic pattern with many accents. A forte dynamic marking **F** is present.

255 **3**

Musical staff for measures 255-256. Measure 255 starts with a first ending bracket labeled '3'. The music consists of a few notes.