

Concours DNSPM

Traits d'Orchestre

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Contrebasse

Moussorgsky, *Tableaux d'une exposition*

Moussorgsky-Ravel, *Tableaux d'une exposition*:

VI. Samuel Goldenberg und Schmuyle

The image shows a musical score for the Contrabass part of the piece 'Samuel Goldenberg und Schmuyle' from 'Tableaux d'une exposition' by Moussorgsky-Ravel. The score is written in bass clef with a common time signature (C). It consists of five staves of music, numbered 56 through 62. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *sf*, *cresc*, and *ff*. There are also performance instructions for other instruments: 'Tromp.' (Trumpet) and 'v. celli.' (Violoncelli). The score is annotated with handwritten notes and symbols, including 'n' and 'v' above notes, and '3' below some notes, indicating triplets or specific articulation. The key signature has two flats (B-flat and E-flat).

Bach, *Badinerie*

Badinerie

staccato

7

13

20

28

34

f

p

f

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Violoncelle

Brahms, 2^e symphonie, 2^e mouvement, thème du début (15 premières mesures)

6 Violoncello

Adagio non troppo

poco f espr.

6

12 poco f dim. p dim.

18 A vn Fl. I

24 p dim. p cresc.

29 p

36 B L'istesso tempo, ma grazioso dim. pizz. p pp

38 arco pp dim. pp cresc. p

42 arco f dim. p pp p espr.

47 C f > poco f

50 cresc. f poco f

52 cresc.

Debussy, *La Mer*, Thème (2 mesures avant 9 jusqu'à la 6^e mesure de 9 incluse)

4

VIOLONCELLES

7 *4 Pup*
arco pizz. arco *au Mouvt* *2 Pup.*

DIV. *p* arco *p* pizz. *p espress.* *mf appassion.* arco

più p arco *usc*

8 *Tronpettes*
arco *pp* *pp* *pp cresc.* pizz. *p* *mf* *p*

Retenu a Tempo
arco *sfz* *sfz* *sfz* *p e molto dim.* *pp* 1

9 *Un peu plus mouvementé*
1-2 *mf* *f* *p*
3-4 *mf* *f* *p*
5-8 *mf* *f* *p*
9-10-11-12 *mf* *f* *p*
13-14-15-16 *mf* *f* *p*

16 *très rythmé*
velles 5-8

7-8 *p* *sfp*

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VIOLONCELLES

5

Violoncelles musical score, measures 1-4. The score is written for four cellos. It includes dynamic markings such as *p*, *mf*, *ff*, and *dim.*. Handwritten annotations include '1', '2', 'V', and 'P'.

Violoncelles musical score, measures 5-8. Section "En animant" with markings "pizz." and "arco". Includes dynamic markings like *p*, *pp*, and *p cresc.*

Violoncelles musical score, measures 9-12. Section "an Mouvt" with markings "arco" and "pizz.". Includes dynamic markings like *molto cresc.*, *mf*, and *sfz*.

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Mozart, ouverture des *Noces de Figaro* (mes. 139 à 171)

Violoncello 3

139 *pp*

145 1 2 3 4 5 6 7 8 9 *ff*

156 *p*

162 1 2 3 4 5 6

171 *D* 7 *p* *f* *f* *f*

195 2 3 4 *mf*

206 *E* 1 *p*

218 1 2 3 4 5 1 2 3 4 5

234 1 2 3 4 5 6 7 8 *pp*

244 9 10 11 12 1 2 3 4 *F* *cresc.* *f*

253

262 *tr*

272 *tr*

283 1 2 3 4 5 6

Detailed description: This is a page of a musical score for the Cello part of the Overture to Figaro by Wolfgang Amadeus Mozart. The score covers measures 139 to 283. It is written in bass clef with a key signature of one sharp (F#). The music features a variety of dynamics, including *pp* (pianissimo), *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). There are numerous slurs, accents, and trills. Fingerings are indicated with numbers 1-5. The score includes several chordal textures, such as the 'D' chord at measure 171 and the 'E' chord at measure 206. The piece concludes with a final cadence at measure 283.

Beethoven, 5^e symphonie, 2^e mouvement, thème (11 premières mesures) et les variations (mes. 49 à 59, mes. 98 à 106, mes. 144 à 123)

4

Violoncello e Basso

Andante con moto

Vello

Cb. *p dolce pizz.*

9 *upiq.* *f* *p* *cresc. f.* *f* *p*

23 *pizz.* *ff* *arco* *sempre ff*

35 *sf* *sf* *pp.* *sempre p* *cresc.*

48 Vello *f* *p dolce pizz.* *f*

57 Vello *unis.* *arco* *cresc. f.* *p* *cresc. f.* *p* *f* *p*

71 Vello *pizz.* *ff* *arco* *ff*

81 *unis.* *pp.* *Viola* *1 = Vello*

90 *cresc.*

97 Vello *f* *ff* *p dolce pizz.* *p*

Violoncello e Basso

5

102

Handwritten annotations: 1, 32, 4

pp

pp

Detailed description: This system contains measures 102 to 106. The upper staff features a complex rhythmic pattern with many sixteenth notes, marked with a piano (*pp*) dynamic. The lower staff has a simpler accompaniment. Handwritten numbers '1', '32', and '4' are present above the upper staff.

107

pizz.

arco

pp

Detailed description: This system contains measures 107 to 113. The upper staff is marked *pizz.* (pizzicato) and the lower staff is marked *arco* (arco). The dynamic is *pp*.

114

C unis. arco

pp

Detailed description: This system contains measures 114 to 117. A circled 'C' is above the staff, followed by 'unis. arco'. The dynamic is *pp*.

118

pp

Detailed description: This system contains measures 118 to 123. The dynamic is *pp*. Handwritten 'V' and 'III' are present.

124

V 1 2 3 4 5 6 7 8 9

sempre pp

Fl. I

pp

Detailed description: This system contains measures 124 to 143. Handwritten 'V' and numbers 1-9 are above the staff. The dynamic is *sempre pp*. 'Fl. I' is written above the staff.

144

Corni

pp

Detailed description: This system contains measures 144 to 155. 'Corni' is written above the staff. The dynamic is *pp*. Handwritten 'V' and 'n' are present.

156

pizz.

dimin. p

Viola

Violoncello arco

pp

Detailed description: This system contains measures 156 to 165. The upper staff is marked *pizz.* and *dimin. p*. The lower staff is marked *Viola* and *Violoncello arco*. The dynamic is *pp*.

166

unis. pizz.

Viol. I

cresc.

Detailed description: This system contains measures 166 to 175. The upper staff is marked *unis. pizz.*. The lower staff is marked *Viol. I*. The dynamic is *cresc.*

176

E

3

Viol. I arco

f

pp

cresc.

ff

Detailed description: This system contains measures 176 to 185. A circled 'E' is above the staff, followed by '3'. The upper staff is marked *Viol. I arco*. The lower staff has dynamics *f*, *pp*, *cresc.*, and *ff*.

186

Detailed description: This system contains measures 186 to 189. It features a dense rhythmic texture.

190

3

pp

Detailed description: This system contains measures 190 to 194. The dynamic is *pp*. Handwritten 'V' and '3' are present.

Alto

Mendelssohn, deux extraits du Scherzo du Songe d'une nuit d'été

Scherzo

aus der Musik zu „Ein Sommernachtstraum“ von Shakespeare

1/3

Viola

Felix Mendelssohn Bartholdy op. 61 Nr. 1
herausgegeben von Christian Martin Schmidt

Allegro vivace

14

Cl. I

21

30

38

51

59

66

75

82

89

20 Cl. I

Mendelssohn, deux extrait du 1^{er} mouvement de la 4^e symphonie

Symphonie n°4
Felix Mendelssohn

The image shows a handwritten musical score for Felix Mendelssohn's Symphony No. 4, measures 234 to 265. The score is written on five staves in G major and 3/4 time. A large handwritten bracket on the left side of the staves is labeled 'pp'. Above the first staff, there is a handwritten 'P' and a circled 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings: 'pp', 'sempre pp', 'cresc.', and 'mf'. A circled '3' is written above the first staff, and a circled 'p' is written below it. The measures are numbered 234, 242, 249, 257, and 265.

Bartók, deux extraits du 4^e mouvement du Concerto pour orchestre

VIOLA

IV. INTERMEZZO INTERROTTO

Handwritten musical score for Viola, measures 38 to 59. The score is written on four staves. Measure 38 is marked with a box. The tempo is marked 'Calmo' and the performance style is 'cantabile'. There are various dynamics and articulation markings throughout, including 'f' and 'pp'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes slurs, accents, and fingerings.

Handwritten musical score for Piano, measures 300 to 317. The score is written on three staves. Measure 300 is marked with a box. The performance style is 'arco' and 'pizz.'. There are various dynamics and articulation markings throughout, including 'div.', 'pizz.', '2^o p^{liss.}', and 'mf'. The key signature has one sharp (F#) and the time signature is 3/4. The score includes slurs, accents, and fingerings.

Wagner, Parsifal

TROMPETTE I
Vorspiel

1

1 Molto lento
Sehr langsam

5 Hr. 2

in F

pp zart dolce

dim.

p

più p

2

5 Hr. 2

p sehr zart dolceiss.

sf

dim.

pp

Stravinsky, *Petrouchka*

EUYO AUDITIONS: TRUMPET

Stravinsky – Petruschka (1947 version)

The image shows a musical score for the Trumpet part of Stravinsky's *Petrouchka*, measures 134 through 138. The score is written on four staves. Measure 134 begins with the lyrics "[= ca lus] | Solo in B". Measure 135 has the lyrics "sepon sord.". The music consists of a series of eighth and sixteenth notes, often beamed together, with various articulations and dynamics. The key signature is one sharp (F#) and the time signature is 3/8. The score is presented in a clean, black-and-white format.

Trombone ténor

Mozart, *Tuba Mirum*

Le solo du Tuba Mirum est un dialogue entre le Trombone et la Basse.
C'est pourquoi, dans tous les exercices, le jeu doit se rapprocher de la voix.
Le legato doit être le plus souple possible et surtout veillez à adapter
toutes vos nuances car nous sommes à l'époque de Mozart...

Trait d'Orchestre

Andante

f *p* *mf* *cresc.* *p*

Rossini, *Pie Voleuse*

C'est l'ouverture de "La Gazza Ladra" qui constitue de nos jours le passage le plus populaire de cet opéra.
Il vous faudra chercher un mode de jeu assez rebondi, tout en donnant une direction à chacune de vos phrases.
N'hésitez pas à projeter le son sur l'arrivée de vos arpèges.

Trait d'Orchestre

Allegro

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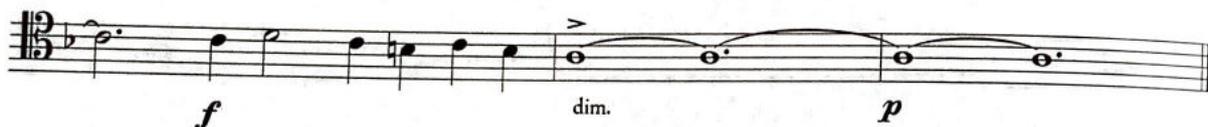
Rimsky-Korsakov, *La Grande Pâque Russe*

Nikolaï RIMSKI-KORSAKOV La Grande Pâque Russe - 1887-1888

Imaginez une "homélie" (discours religieux).
Portez le son sur toutes les notes avec homogénéité
et donnez une direction à toutes vos phrases.
Faites parler votre instrument et vous aurez gagné !!!

Trait d'Orchestre

Maestoso



Recit. Maestoso



Saint-Saëns, 3^e symphonie avec Orgue

Camille SAINT-SAENS Symphonie No. 3 - 1885-1886

La tessiture et la nuance contribue à la délicatesse de ce trait.
Si cela peut vous rassurer, vous serez doublés par le 3^{ème} cor et la clarinette,
mais le jour du concours vous serez seul...
Ciblez bien vos déplacements de coulisse. Ils doivent se faire avec le plus
de synchronisme possible, tout en cachant l'articulation du legato.
Comme toujours, n'oubliez pas l'intonation.

Trait d'Orchestre

p

poco cresc. *p*

2 8 3

p

pp

Trombone basse

Brahms, extrait de la 4^e symphonie

Sinfonie Nr. 4 e-Moll
Posaune III (Baß)

IV Johannes Brahms, op. 98

Allegro energico e passionato

E Solo

pp espr.

116 ppp pp

123 p dim. pp rit.

Strauss, extrait du *Bourgeois Gentleman*

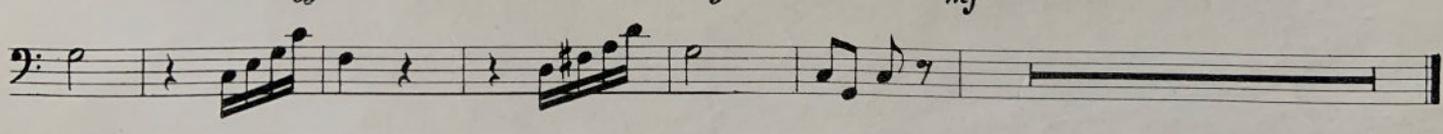
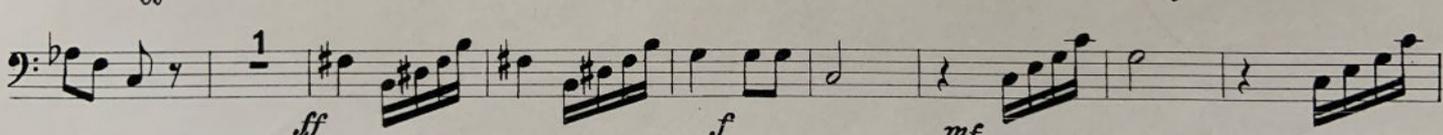
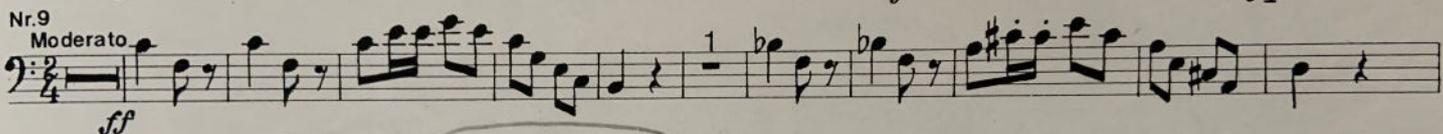
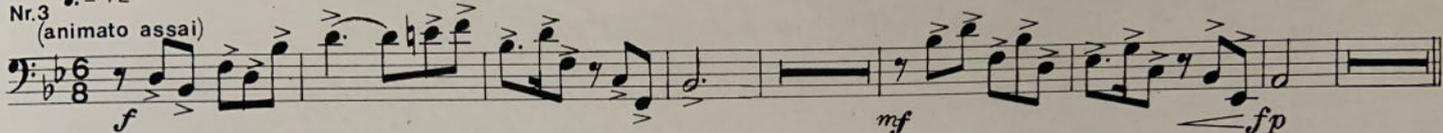
Der Bürger als Edelmann

ORCHESTER - SUITE

Richard Strauss

Nr. 3 $\text{♩} = 72$

(animato assai)



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