

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 Contrabass, titled "VI. Samuel Goldenberg und Schmuyle" from Moussorgsky-Ravel's "Tableaux d'une exposition". 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. The dynamics range from *f* (forte) to *ff* (fortissimo), with a *cresc.* (crescendo) marking at the beginning of the fifth staff. There are also markings for *p* (piano) and *sf* (sforzando). The score includes a section for Trompe (Trompe) starting at measure 59 and a section for Violoncello (v. celli.) starting at measure 62. The score is annotated with various performance instructions and markings, including slurs, accents, and dynamic markings.

Bach, *Badinerie*

Badinerie

staccato

7

13

20

28

34

f *P* *p* *v* *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

p

24

dim. p cresc.

29

33

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

38

arco pp dim. pp cresc. p

42

arco f dim. p pp p espr.

47

p cresc. f > poco f

50

cresc. f poco f

52

cresc.

Fl. I

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

4

VIOLONCELLES

7 *4 Pup. au Mouvt*

arco pizz. arco p *espress.* mf *appass.* arco

2 Pup.

6 *più p. arco*

pizz.

8 *Tronpettes*

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

6 *Retenu a Tempo*

arco sfz sfz sfz p e molto dim. pp 1

9 *Un peu plus mouvementé*

1-2 3-4 5-8 9-10-11-12 13-14 15-16

16 velles

très rythmé

p sfz mf f p

D. & F. 6531

VIOLONCELLES

5

Violoncelles musical score, first system. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 2/4 time and features a complex rhythmic pattern with many slurs and accents. Handwritten annotations include '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. Dynamic markings include *p*, *mf*, *f*, *ff*, and *dim.*

Violoncelles musical score, second system. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 2/4 time and features a complex rhythmic pattern with many slurs and accents. Handwritten annotations include '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. Dynamic markings include *p*, *pp*, *pizz.*, *arco*, and *p cresc.*

Violoncelles musical score, third system. The score consists of two staves in bass clef. The music is in 2/4 time and features a complex rhythmic pattern with many slurs and accents. Handwritten annotations include '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. Dynamic markings include *DIV. en 2*, *molto cresc.*, *arco*, *an Mouvt*, *mf*, *sfz*, *pizz.*, and *p*.

D. & F. 6531

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 *cresc.* *f* *F*

253

262 *tr*

272 *tr*

283 1 2 3 4 5 6

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

Detailed description: This system contains measures 114 to 117. A circled 'C' is above the staff, followed by 'unis. arco'. The music consists of a continuous sixteenth-note pattern.

118

pp

Detailed description: This system contains measures 118 to 123. The dynamic is *pp*. There are handwritten annotations 'III' and 'V' above the staff.

124

V 1 2 3 4 5 6 7 8 9

sempre pp

Fl. I

Detailed description: This system contains measures 124 to 143. A circled 'V' is above the staff, followed by numbers 1 through 9. The dynamic is *sempre pp*. The Flute I (Fl. I) part is indicated on the right.

144

Corni

Detailed description: This system contains measures 144 to 155. A circled 'D' is above the staff, followed by 'Corni'. The music features a sixteenth-note pattern.

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.* (diminuendo) leading to *p*. The lower staff is marked *arco* and *pp*. The parts for Viola and Violoncello are indicated.

166

unis. pizz.

Viol. I

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

176

E

3

Viol. I arco

pp cresc. ff

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

186

Detailed description: This system contains measures 186 to 189. It features a continuous sixteenth-note pattern.

190

3

Detailed description: This system contains measures 190 to 194. It features a sixteenth-note pattern with a circled '3' above the staff.

Alto

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

Scherzo

aus der Musik zu „Ein Sommernachtstraum“ von Shakespeare

$\frac{1}{3}$

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'. Above the second staff, there is a circled '3'. The score includes various musical notations such as slurs, accents, and dynamic markings: 'pp', 'cresc.', and 'mf'. The key signature has one sharp (F#) and the time signature is 3/4. 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 containing the number 38. Measure 43 is marked with a box containing the number 43. Measure 51 is marked with a box containing the number 51. Measure 59 is marked with a box containing the number 59. The score includes various musical notations such as slurs, accents, and dynamic markings. A bracket above measures 43-44 is labeled "Calmò" and "cantabile". Other markings include "mp" and "pp".

Handwritten musical score for Piano, measures 300 to 317. The score is written on three staves. Measure 300 is marked with a box containing the number 300. Measure 309 is marked with a box containing the number 309. Measure 317 is marked with a box containing the number 317. The score includes various musical notations such as slurs, accents, and dynamic markings. A bracket above measure 300 is labeled "arco". Other markings include "(div.)", "(pizz.)", "2^o p^{liss.}", and "mf".

Trompette

Malher, 5^e symphonie

Trompète I.

I.

1. Trauermarsch.

in B. In gemessenem Schritt. Streng. Wie ein Kondukt.

Solo
p *sf* *sf* *sf* *sf* *sf*
molto *f* *f* *(Triola flüchtig)* *f* *f*
ff *ff* *sempre ff* *ff* *f*
1 *Pesante.* *ff* *p*

Wagner, Parsifal

TROMPETTE I
Vorspiel

1

1 *Molto lento*
Sehr langsam

5 Hr.2 *in F* *pp zart dolce*

sf *p* *dim.* *p* *più p* 4

2 5 Hr.2 *p sehr zart* *dolciss.* *sf* *dim.*

pp

Stravinsky, *Petrouchka*

EUYO AUDITIONS: TRUMPET

Stravinsky – Petruschka (1947 version)

134 [- ca: liss] Solo in B 135 sepon sord.

136

137

138

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 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

The image shows a page of a musical score for the orchestra of Rossini's opera 'La Gazza Ladra'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of ten staves of music, each starting with a dynamic marking of 'ff' (fortissimo). The music features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is printed on a white background with black ink.

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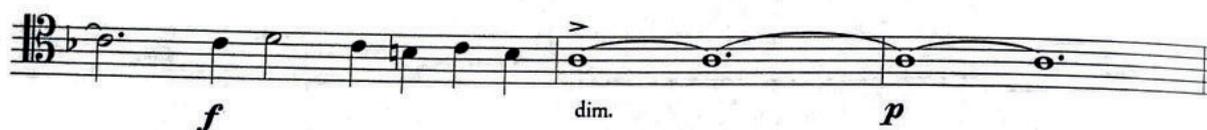
Rimsky-Korsakov, *La Grande Pâque Russe*

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

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of five staves of music. The first staff starts with a piano (*p*) dynamic. The second staff includes a "poco cresc." marking and a crescendo hairpin leading to a piano (*p*) dynamic. The third staff contains three measures of rests, each with a number above it: 2, 8, and 3. The fourth staff starts with a piano (*p*) dynamic. The fifth staff ends with a piano-piano (*pp*) dynamic.

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

116

123

E Solo

pp *espr.*

ppp *mp* *pp*

p *dim.* *rit.* *pp*

Malher, extrait de la 6^e symphonie

Gustav Mahler
Symphony No. 6 in A Minor

1

Passage II.

*Allegro energico, ma non troppo.
Sektig, aber markig.*

I.

The musical score consists of seven staves of music. The first staff is for the Bassoon (Bassoboa) and includes measures 1 through 6, with dynamics ranging from *sf* to *f*. The second staff continues from measure 6 to 12, with dynamics *mf*, *f*, and *sf*. The third staff covers measures 13 to 19, featuring a *solo* marking and dynamics *f* and *sp*. The fourth staff includes measures 20 to 26, with dynamics *sf* and *simi*. The fifth staff starts at measure 67 and includes measure 68, with a *rit.* marking and the instruction "Nicht eilen!" (Do not hurry!). The sixth staff continues from measure 68 to 74, with dynamics *f* and *mf*. The seventh staff covers measures 75 to 81, with dynamics *sf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Strauss, extrait du *Bourgeois Gentleman*

Der Bürger als Edelmann

ORCHESTER - SUITE

Richard Strauss

Nr. 3 $\text{♩} = 72$
(animato assai)

The image shows five staves of musical notation for the piece 'Der Bürger als Edelmann'. The first staff is marked 'Nr. 3' with a tempo of quarter note = 72 and 'animato assai'. It features a bass clef, a key signature of one flat, and a 6/8 time signature. Dynamics include *f*, *mf*, and *fp*. The second staff is marked 'Nr. 9' and 'Moderato', with a bass clef, a key signature of one flat, and a 2/4 time signature. Dynamics include *ff*. The third staff begins with a first ending bracket and a '5' above it, with dynamics *ff* and *mf*. The fourth staff has dynamics *ff*, *f*, and *mf*. The fifth staff continues the piece with various dynamics.

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Cor

Strauss, Till l'espiègle

COR III

R. STRAUSS : TILL EULENSPIEGEL

Volles Zeitmaß. (sehr lebhaft)
3. in D.
p
cresc.
6

Till Eulenspiegels lustige Streiche.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Horn I in F.

Richard Strauss, Op. 28
allmählich lebhafter

Gemächlich. $\text{♩} = \text{des } \frac{3}{8}$
p
Volles Zeitmaß. (sehr lebhaft)
mf
ff
cresc.
cresc.

ausgelassener und lebhafter
ff
ff