

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 page of musical notation for the Contrabass part of the 'Samuel Goldenberg und Schmuyle' movement 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 key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *cresc* (crescendo) and *p* (piano). There are also markings for *sf* (sforzando) and *sf* (sforzando). The score includes a section for Trompe (Trompe) starting at measure 59 and a section for Violoncelles (v. celli.) starting at measure 62. The notation includes many slurs and accents, and some measures have a '3' below them, indicating a triplet. The score ends with a double bar line and a repeat sign.

Bach, *Badinerie*

Badinerie

staccato

7

13

20

28

34

p

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.

39 p pp

45 arco pp dim. pp cresc. p

48 arco f dim. p pp p espr.

47 C

50 p cresc. f > poco f

52 cresc. f poco f

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

4

VIOLONCELLES

arco

7 *4 Pup*
au Mouvt

pizz. arco

DIV. *p* arco

p *pizz.*

p espress.

mf appassion.
arco

2 Pup.

più p *arco*

pizz.

8 *Trumpets*
pizz. *p* *mf*

pp *pp* *pp cresc.*

arco

Retenu a Tempo

arco

sfz *sfz* *sfz* *p e molto dim.*

pp

6

Un peu plus mouvementé

9 *1-2-3-4* *5-6-7-8* *9-10-11-12* *13-14-15-16*

sfp *mf* *f* *p*

très rythmé

16 *vclles* *5-6*

p *sfp* *mf* *f* *p*

7-8

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* *arco*

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 *pp* dynamic. The lower staff has a simpler accompaniment. Handwritten annotations include a '1' above the first measure, a '32' above the second measure, and a '4' at the end of the system.

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*. The music consists of rhythmic patterns in both staves.

114

C unis. arco

pp

Detailed description: This system contains measures 114 to 117. The upper staff is marked *C unis. arco*. The dynamic is *pp*. The music features long, sweeping melodic lines.

118

pp

Detailed description: This system contains measures 118 to 123. The dynamic is *pp*. The music continues with long, sweeping melodic lines in the upper staff.

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. The upper staff has handwritten notes 'V 1 2 3 4 5 6 7 8 9' above it. The dynamic is *sempre pp*. The lower staff has a *Fl. I* part. The dynamic is *pp*.

144

Corni

pp

Detailed description: This system contains measures 144 to 155. The upper staff has a *Corni* part. The dynamic is *pp*. The music features rhythmic patterns in both staves.

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

pp cresc. ff

Detailed description: This system contains measures 176 to 185. The upper staff is marked *E* and *3*. The lower staff is marked *Viol. I arco*. The dynamic is *pp cresc. ff*.

186

Detailed description: This system contains measures 186 to 189. The music features rhythmic patterns in both staves.

190

3

pp

Detailed description: This system contains measures 190 to 193. The upper staff has a *3* above it. The dynamic is *pp*.

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

Handwritten annotations in the score include:
- *ms* (measures 30, 38, 42)
- *cresc.* (measures 45, 48)
- *5* (measure 45)
- *p* (measures 45, 55, 66, 75)
- *pp* (measure 66)
- *sf* (measures 51, 55)
- *V V* (measures 14, 21, 30, 38, 51, 59, 66, 75, 82, 89)
- *Cl. I* (at the end of the score, measure 20)

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

Symphonie n°4
Felix Mendelssohn

Handwritten musical score for Felix Mendelssohn's Symphony No. 4, first movement. The score consists of five staves of music in 3/4 time, marked with a key signature of one sharp (F#). The first staff is marked 'p' and contains a triplet. The second staff is marked 'pp' and 'sempre pp'. The third staff is marked 'cresc.'. The fourth staff is marked 'mf' and 'cresc.'. The fifth staff is marked 'cresc.' and ends with a triplet. A large handwritten 'pp' is written on the left side of the first two staves.

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 and 44 is labeled "Calmo" and "cantabile". There are also some handwritten annotations and corrections throughout the score.

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". A bracket above measure 300 is labeled "(div.)". A bracket above measure 300 is labeled "(pizz.)". There are also some handwritten annotations and corrections throughout the score.

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

Wagner, Parsifal

TROMPETE I
Vorspiel

1

1 Molto lento
Sehr langsam

5 Hr.2

in F

pp zart dolce

sf *p* *dim.* *più p* 4

2 5 Hr.2

p sehr zart dolciss. *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 includes the lyrics "[= ca. lus] | Solo in B". Measure 135 includes 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.

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

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

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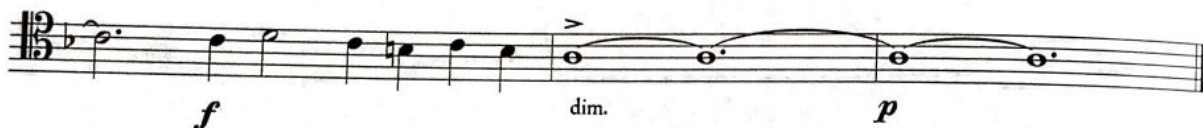
Rimsky-Korsakov, *La Grande Pâque Russe*

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 with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff includes a *poco cresc.* marking and a crescendo hairpin leading to a *p* dynamic. The third staff features three measures of sustained notes, with the first measure marked with a '2', the second with an '8', and the third with a '3'. The fourth staff starts with a *p* dynamic. The fifth staff concludes with a *pp* dynamic marking.

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

Sosanne II.

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

I.

The image shows a page of a musical score for the first movement of Gustav Mahler's Symphony No. 6 in A Minor, titled 'Sosanne II.'. The score is written for a single instrument, likely the Bassoon, in 3/4 time. It consists of seven staves of music. The first staff begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and mood are indicated as 'Allegro energico, ma non troppo' and 'Säftig, aber markig'. The score includes various dynamics such as *mf*, *f*, *sf*, and *dim.*, as well as performance instructions like 'Bassatuba.', 'solo', and 'Nicht eilen!'. Measure numbers 5, 7, 9, 11, 13, 15, and 17 are marked with boxed numbers. The score ends with a double bar line and a repeat sign.

Strauss, extrait du *Bourgeois Gentleman*

Der Bürger als Edelmann

ORCHESTER - SUITE

Richard Strauss

Nr. 3 $\text{♩} = 72$
(animato assai)

Nr. 9
Moderato

5

1

1

„Der Abdruck erfolgt mit frdl. Genehmigung des Musikverlages F.E.C. LEUCKART, München.“