

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

**DÉPARTEMENT DES DISCIPLINES INSTRUMENTALES
CLASSIQUES ET CONTEMPORAINES**

CONCOURS D'ENTRÉE 2026 ANNALES

Les présentes annales ont vocation à accompagner les futurs candidats dans leur préparation au concours d'entrée du Conservatoire de Paris.

Toute autre utilisation, notamment commerciale, est strictement interdite.

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CONCOURS D'ENTRÉE
SESSION 2026

ÉPREUVE DE LECTURE À VUE

ACCORDÉON - DNSPM

Gilles SCHUEHMACHER

31 *a Tempo*

pp

35 *poco rall.*

f

40 **Poco più lento** *Liberamente, senza misura*

p *mp*

44 $(\text{♩} = 60)$

p *mf* *p* *ff*

48

pp

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ÉPREUVE DE LECTURE À VUE

ALTO - DNSPM

Florentine MULSANT

LECTURE À VUE

Alto et piano

Florentine MULSANT

♩ = 60

Alto

First system of the musical score, measures 1-3. The Alto part is in 3/4 time, starting with a half rest, then a quarter note G4, and a half note F#4. The piano accompaniment is in 4/4 time, with a half rest in the right hand and a half note G3 in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano). A crescendo hairpin is shown between measures 2 and 3. A *Red.* (Reduction) line with triangle markers is at the bottom.

4

Second system of the musical score, measures 4-6. The Alto part continues with a half note E4, a quarter note D#4, and a half note C#4. The piano accompaniment features chords and moving lines in both hands. Dynamics include *(mp)* (mezzo-piano) and *mf* (mezzo-forte). Crescendo and decrescendo hairpins are present. A *Red.* line with triangle markers is at the bottom.

7

Third system of the musical score, measures 7-9. The Alto part begins with a half note C#4, followed by a quarter note B4, and a half note A4. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note G3 in the left hand. Dynamics include *f* (forte) and *ritenuto* (ritardando). A *Red.* line with triangle markers is at the bottom.

9 *A Tempo*

mf *p sub.*

11 *Plus lent* *Rall.* *Poco più mosso* ♩. = 68

pp *mf*

13

mf

15

15

mf *p sub.* *mf* *p sub.*

15

p sub. *mf* *p sub.* *mf* *p sub.*

17

mp *cresc.* *f*

17

mp *cresc.* *f*

19

A T° ♩ = 68

mf *mp*

19 A T° ♩ = 68

mf *mp*

21

mf *p sub.* *mf*

mf *p sub.* *mf*

Red. *

Rall. AT° I° (♩ = 60)

23

mp *p* (*p*) *mp*

mp *p* (*p*) *mp*

Red. *

26

mf *p* *mp*

mf *p* *mp*

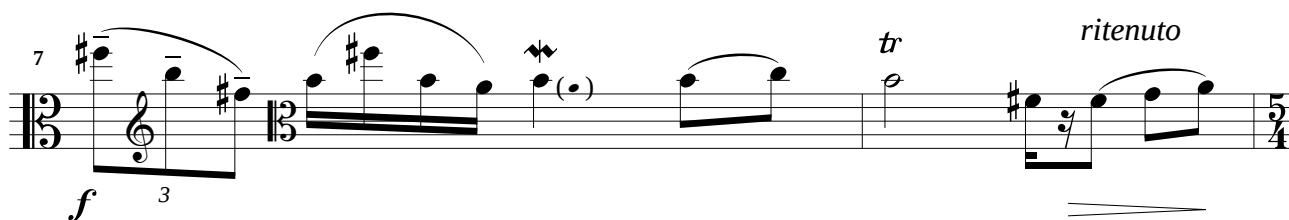
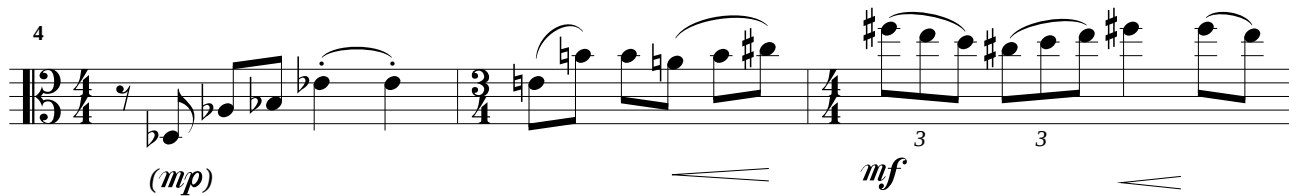
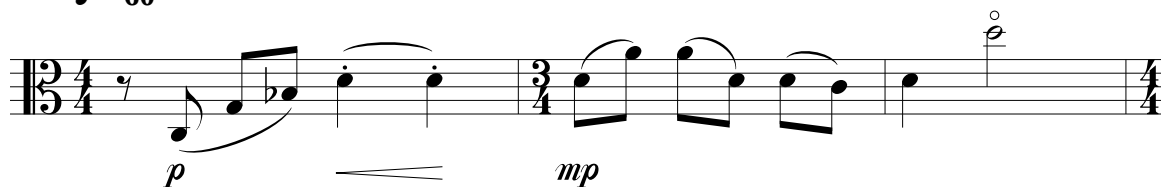
Red. *

LECTURE À VUE

Partie d'alto

Florentine MULSANT

♩ = 60



A Tempo



Plus lent

Rall.....

Poco più mosso

♩ = 68



14

mf *p sub.* *mf* *p sub.*

17

AT° ♩ = 68

mp *cresc.* *f* *mf*

20

mp *mf* *p sub.* *mf*

22

Rall..... AT° I° (♩ = 60)

mp *p* (*p*)

25

pizz. *arco*

mp *mf* *p* *mp*

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ÉPREUVE DE LECTURE À VUE

BASSON - DNSPM

Fabien CALI

IRON & BLOOD

Basson et piano

Fabien CALI
d'après Alex NORTH

$\text{♩} = 62$ rit.

Basson

p

Red.

a tempo

4

mp

(*Red.*)

7

p

(*Red.*)

10

mf

(Red.)

12

(Red.)

14

rit. a tempo

poco

p

8va

(Red.)

16

16

p

18

18

Red.

21

21

mf

rit.

poco

Red.

a tempo *rit.* *a tempo*

24

p espr.

mp *p*

(Red.)

27

mp

(Red.)

30

p

(Red.)

IRON & BLOOD

Partie de basson

Fabien CALI
d'après Alex NORTH

$\text{♩} = 62$ *rit.*

p

a tempo

4

p

8

mf

11

rit. a tempo

14

poco *p*

17

20

mf

23

rit. a tempo

poco

25

rit. a tempo

p espr. mp

29

p

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ÉPREUVE DE LECTURE À VUE

CLARINETTE - DNSPM

Rikako WATANABE

LECTURE À VUE

Clarinete Si $\flat$ et piano

Rikako WATANABE

♩ = 60

Clarinete
(écrit en
sons réels)

9

9

p 6 6 6 6 *p sempre* 6 6

11

p 6 6 6 6 6 6 6 6

13

mp 6 6 6 6 *mp* 6 6

15

f 6 6 6 6 *f* 6 6

18

18

mp

mf

22

mf *f*

f

26

f *sempre*

30

f *p*

mp sub. *mf* *mp*

p

LECTURE À VUE

Partie de clarinette en si b

Rikako WATANABE

♩ = 60

The musical score is written for a Clarinet in B-flat and consists of five staves of music. The tempo is marked as ♩ = 60. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The score also includes fingerings (e.g., 3, 5, 6) and articulation marks (e.g., *espress.*, *tr*). The piece concludes with a trill (tr) and a final note.

p
espress.

pp

mf

mp

mf

f

p

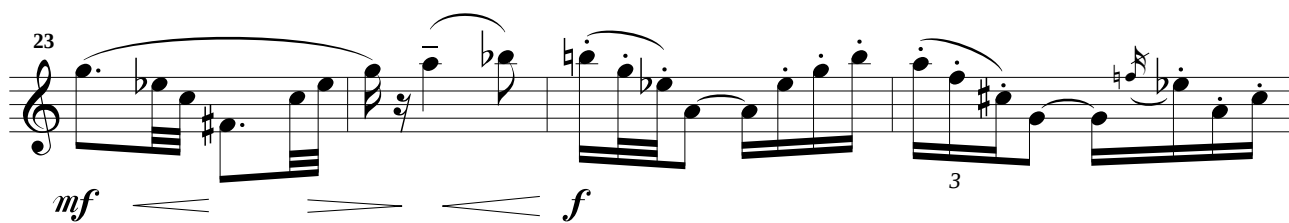
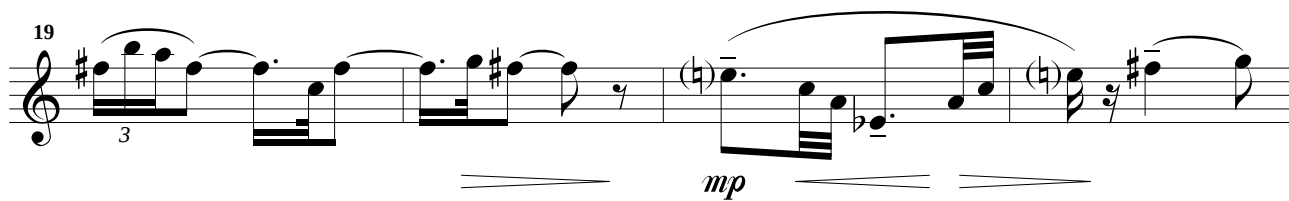
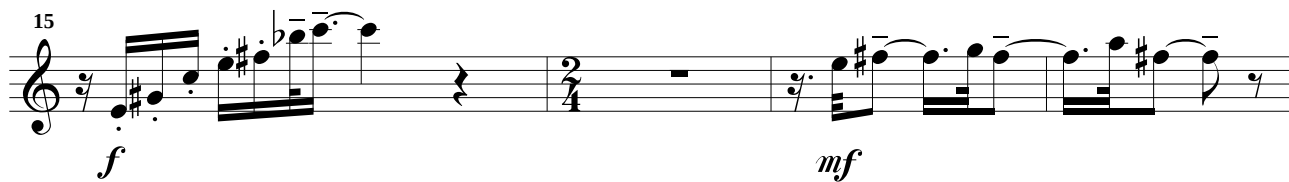
p

tr

tr

tr

mf



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ÉPREUVE DE LECTURE À VUE

CONTREBASSE - DNSPM

Yves HENRY

LECTURE À VUE

Contrebasse

Yves HENRY

Calme (♩ = 50)

Contrebasse

mf doucement expressif *f*

en avançant un peu

revenir au tempo

dim. *mf*

Rall.

Animé ♩ = 70

p *pp* *mf*

f

ff *p*

Tempo Primo

20 *mf* *f*

Musical staff 20-22 in 3/4 time. Staff 20 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 21 continues with a half note (B), a quarter note (C), and a quarter note (D). Staff 22 features a triplet of eighth notes (E, F, G) followed by a half note (A). Dynamics include *mf* and *f*.

23 *p* *rit.* *pizz.* *f* *p* *pp*

Musical staff 23-25 in 3/4 time. Staff 23 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 24 continues with a half note (B), a quarter note (C), and a quarter note (D). Staff 25 features a triplet of eighth notes (E, F, G) followed by a half note (A). Dynamics include *p*, *rit.*, *pizz.*, *f*, *p*, and *pp*.

Rall.

27 *arco* *mp* *mf* *p* *dim.*

Musical staff 27-29 in 3/4 time. Staff 27 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 28 continues with a half note (B), a quarter note (C), and a quarter note (D). Staff 29 features a triplet of eighth notes (E, F, G) followed by a half note (A). Dynamics include *arco*, *mp*, *mf*, *p*, and *dim.*

Un peu plus lent

30 *pp* *mf*

Musical staff 30-31 in 3/4 time. Staff 30 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 31 continues with a half note (B), a quarter note (C), and a quarter note (D). Dynamics include *pp* and *mf*.

Tempo Primo

32 *f* *mf* *p* *pp* *p espressivo*

Musical staff 32-35 in 3/4 time. Staff 32 starts with a bass clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 33 continues with a half note (B), a quarter note (C), and a quarter note (D). Staff 34 features a triplet of eighth notes (E, F, G) followed by a half note (A). Staff 35 contains a half note (B). Dynamics include *f*, *mf*, *p*, *pp*, and *p espressivo*.

36 *mf*

Musical staff 36-37 in 3/4 time. Staff 36 starts with a bass clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 37 continues with a half note (B), a quarter note (C), and a quarter note (D). Dynamics include *mf*.

40 *f* *mf* *p* *pp*

Musical staff 40-42 in 3/4 time. Staff 40 starts with a bass clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a triplet of eighth notes (F#, G, A) followed by a half note (B). Staff 41 continues with a half note (B), a quarter note (C), and a quarter note (D). Staff 42 features a triplet of eighth notes (E, F, G) followed by a half note (A). Dynamics include *f*, *mf*, *p*, and *pp*.

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ÉPREUVE DE LECTURE À VUE

COR - DNSPM

Clara OLIVARES

LECTURE À VUE

Cor et piano

° = ouvert
+ = bouché

Clara OLIVARES

♩ = 60

Cor en Fa

Cor en Fa

p *f*

3

Allarg.

p *fp* *fp*

p *p* *f*

f

A Tempo

mf *p* *pp*

pp *p* *pp*

mf *p*

18 bouché ouvert

p *mf*

p *mp* *p* *pp* *f* *p* *mf*

pp

♩ = 40

22

p sub. *mf* *mp* *pp* *f*

pp *mp* *p* *pp* *mf*

p

26 bouché ouvert

p *mp* *mf* *f*

p *pp* *p* *mf*

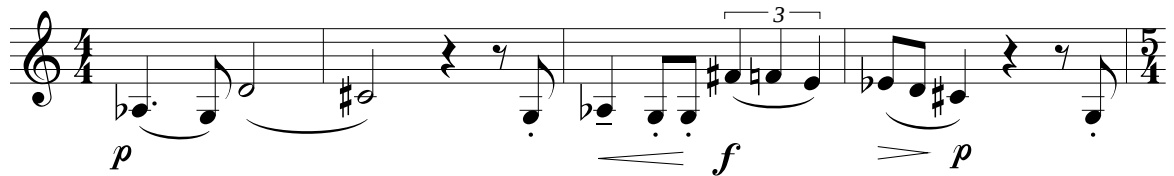
LECTURE À VUE

° = ouvert
+ = bouché

Partie de Cor en Fa

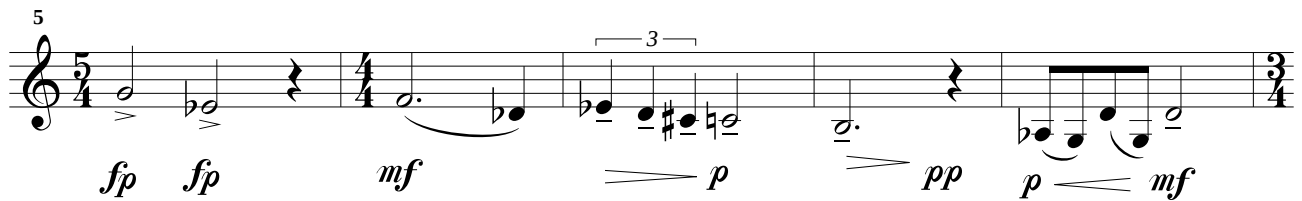
Clara OLIVARES

♩ = 60



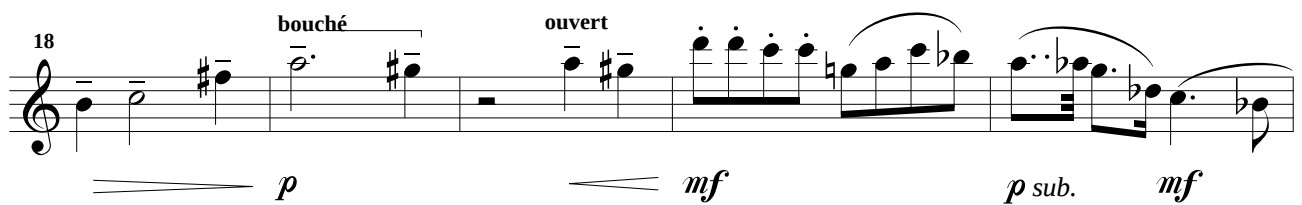
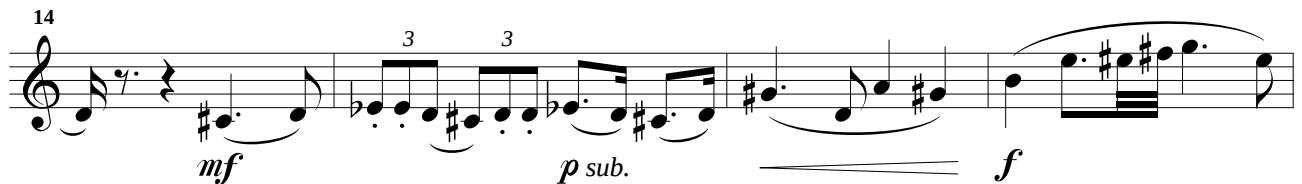
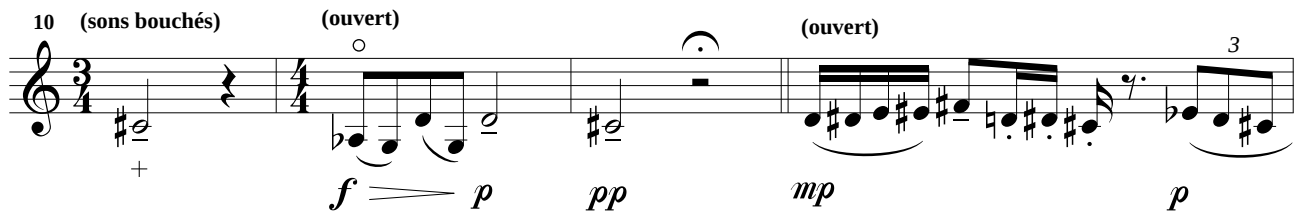
Allarg.

A Tempo

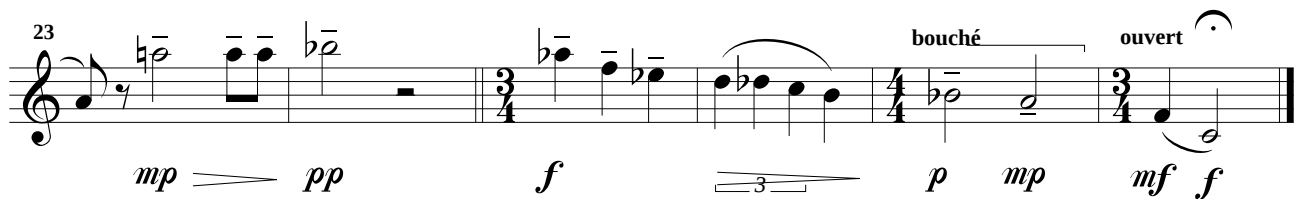


Allarg.

♩ = 92



♩ = 40



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ÉPREUVE DE LECTURE À VUE

FLûTE - DNSPM

Annette SCHLÜNZ

LECTURE À VUE

Flûte et piano

Annette SCHLÜNZ

Fluide ♩ = 60

Flûte

pp < *p* *mf* *p* *mp*

p < *mp*

Red. *

Red. 5

p > < *mf* < *f* *p* *pp* *f* *p* < *mp*

p < *mp*

Red. *

Red. *

Red. *

6

pp *p* *f* *p sub.* < *mf* < *f* *mp* 6 *pp* 3 *p* 5 *pp*

6

p *p* *mp* *mf*

Red. *

Red. *

9 **Plus vif** ♩ = 104

f > *f* > *mp* *p* *p* sempre

mp — *f* *p* sempre

Red. * Red. Red. Red.

13

f *mf* < *f* *p* *mf* <

mf *p* *mf* <

Red. Red. Red. Red. Red. Red. Sub....! Red.

18

ff *p* *f* *mf* < *f* *p* *pp*

p — *f* *p* *

Red. Red. Red. *

* mettre en évidence la note encerclée

22

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

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

Red. *Red.* *Red.* *

♩ = ♩
Léger ♩ = 52

25

pp *f* *mp* *p* *mf* *p*

pp *ppp* *p* *mp*

Red. * *Red.* *

28

très rapide
tr

f *p* *mf* *p*

p *Red.* * *mf* *p* *mf* *p*

32 → molto vibr.

mf

32 8va.....

mf *ff* *p*

Red. *Red.* ✿

34 (b)

pp

34 (b)

pp

Red. *Red.* *Red.*

35 (b)

mf *pp* *f* *p*

35 pizz. inside

ff

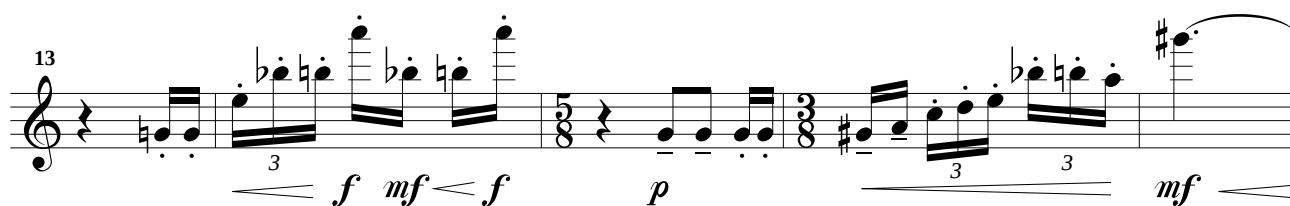
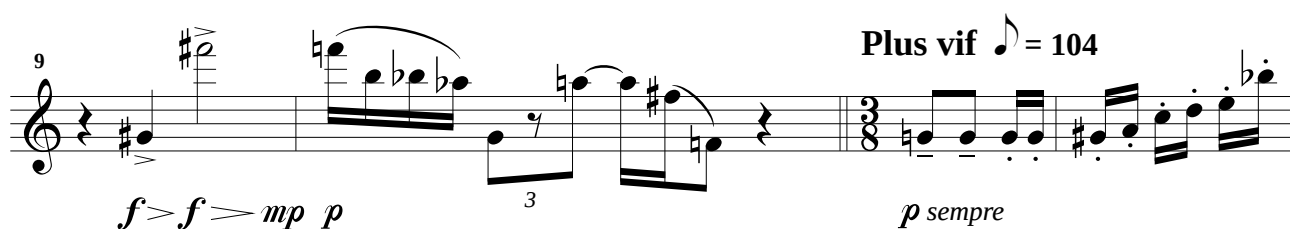
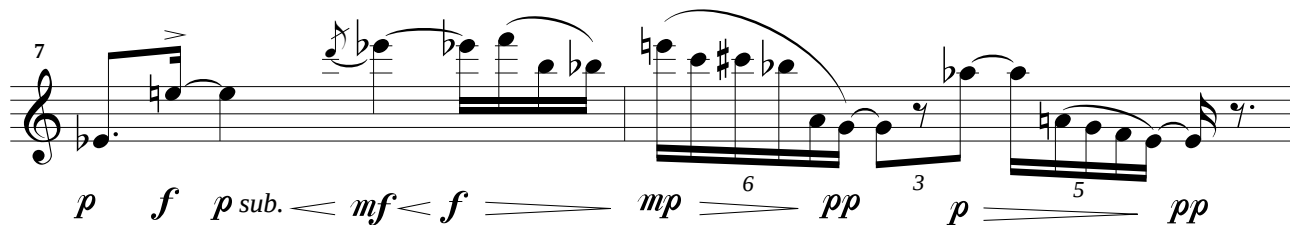
Red. ✿

LECTURE À VUE

Partie de flûte

Annette SCHLÜNZ

Fluide ♩ = 60



18 *ff* *p* *f* *mf* *f* *p* *pp* *dolce*

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

Léger ♩ = 52

25 *pp* *f* *mp* *p* *mf* *p*

28 *tr* *tr* *f* *p* *mf* *p*

32 *mf* *pp* *molto vibr.*

35 *mf* *pp* *f* *p*

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ÉPREUVE DE LECTURE À VUE

GUITARE - DNSPM

Rikako WATANABE

LECTURE À VUE

Guitare

N.B. Les sons harmoniques
sont des sons réels

Rikako WATANABE

$\text{♩} = 120$ ($\text{♩} = 40$)

Guitare

p

6

mp

12

17

mp *p*

23

p *sempre*

31

un peu animé *accél.*

36

rasg. *f* *mp* *A Tempo*

♩ = 120 toujours

42

mf bien rythmé

49

53

f *mf*

59

mp *mf*

64

mp

rit. Tempo I (♩ = 120)

71

p *pp* *p*

Rall.

77

(2)

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ÉPREUVE DE LECTURE À VUE

HARPE - DNSPM

Annette SCHLÜNZ

LECTURE À VUE

Harpe

Annette SCHLÜNZ

♩ = 52-54 ca. Léger mais expressif

(toujours laisser sonner les cordes)

Harpe

p *mp*

p *mf* *p* *mf*

Mi b Fa b Sol b La b
Ré b Do b Si b

mf *mp* *pp* *mf* *f*

mf *f*

Ré b

mf *f* *ff* *f*

mf *f*

La b
Ré b

* les deux mains serrent rapidement les doigts, en partant des notes indiquées.

Un peu libre

12 *gliss.* *p* *mf* *mp* *f* *mf* *f*

[les hauteurs de notes cibles sont des valeurs indicatives]

14 *p* *mf* *mp* *f* *p*

La

16 *f* *p* *p*

Mi Fa Sol La
Ré Do Si

Dansant

18 *mf* *p* *mf*

23

p

mf ————— *p* ————— *mf* <

28

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

faire zinguer la corde

Mi	♭	Fa	♯	Sol	♮	La	♮
Ré	♭	Do	♮	Si	♭		

♩ = 52

trem. rall.

Libre

un poco accel.

32

f ————— *p*

5:6

8:6

accel.

mf ————— *mp* *p* ————— *mp*

35

gliss. accel. (♭)

répéter les 3 notes et changer la pédale Fa♯ → Fa♮ → Fa♭ (gliss)

f

Pdlt

p ————— *pp* l.s.

6 6 6

Fa♮ Fa♭

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ÉPREUVE DE LECTURE À VUE

HAUTBOIS - DNSPM

Florentine MULSANT

LECTURE À VUE

Hautbois et piano

Florentine MULSANT

$\text{♩} = 60$

Hautbois

$\text{♩} = 60$

p *mp*

Red.

4

mf *mf*

7

poco rall. *A Tempo*

cresc. *f* *mp*

poco rall. *A Tempo*

cresc. *f* *mp*

5 5

9

mf *f* 6

9

mf *f* 5

11

mp sub. *mf* *p sub.* 6

11

mp sub. *mf* *p sub.* 6

Modéré ♩ = 140

p *cresc.* *mf* *(mf)* *Rall.*

14

Modéré ♩ = 140

p *cresc.* *mf* *p sub.* *mf* *Rall.*

14

17 $\text{♩} = 140$

p sub. *mp* *mf cresc.*

p sub. *mp* *mf* *cresc.*

20 *Rall.* a T° $\text{♩} = 140$

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

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

22

f sub. *mp*

f sub. *p* *mp*

23 *Rall. molto* ♩ = 60

f *mf* *p*

23 *Rall. molto* ♩ = 60

f *p*

25 *mp*

25 *mp*

28 *mf* *mp* *dim.* *pp*

28 *mf* *mp* *p* *pp*

Rall. *A Tempo*

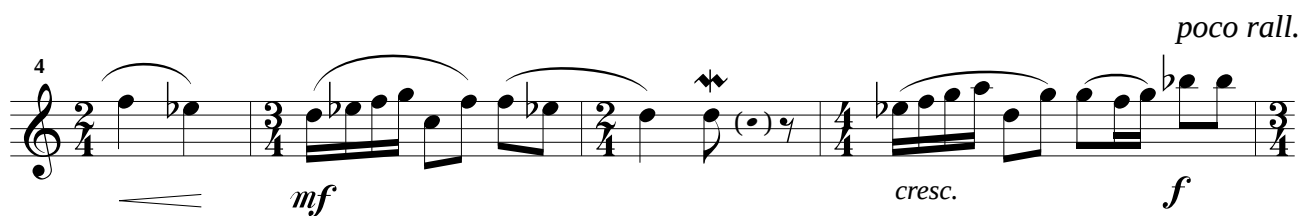
Rall. *A Tempo*

LECTURE À VUE

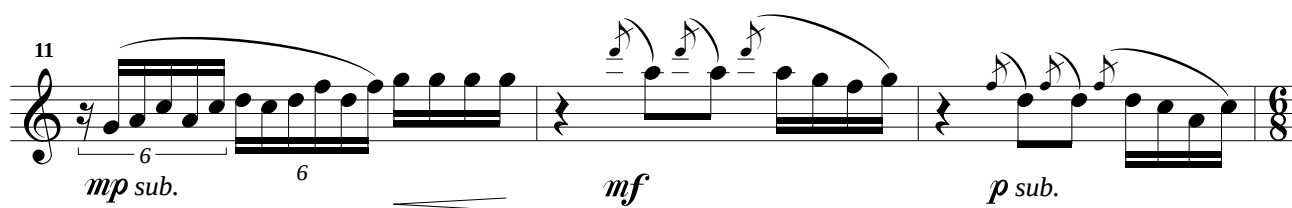
Partie de hautbois

Florentine MULSANT

♩ = 60

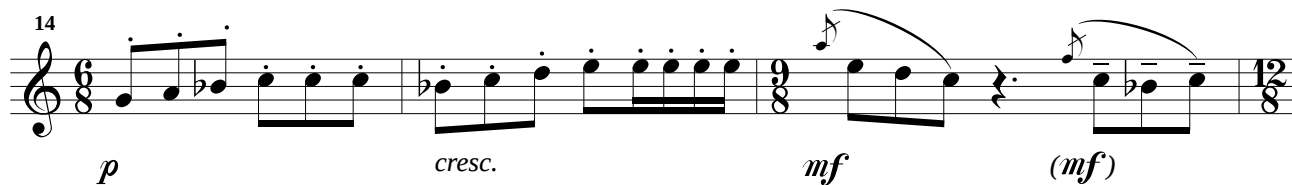


A Tempo



Modéré ♩ = 140

Rall.



♩ = 140

17

p sub. *mp* *mf* cresc.

Rall. a T° ♩ = 140

20

f *mf* *mp* *p* > *mp*

Rall. molto

22

f sub. *mp* *f* *mf* >

♩ = 60

24

p *mp*

Rall. A Tempo

28

mf *mp* dim. *pp*

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SESSION 2026

ÉPREUVE DE LECTURE À VUE

PERCUSSION - DNSPM

Clara OLIVARES

LECTURE À VUE

Caisse claire

Clara OLIVARES

$\text{♩} = 72$

Caisse claire

4

7

10

13

16

18

21

p *mf* *p* *mf*

p *mf* *pp* *mp* *p* *mf*

p *pp* *mf* *p*

pp *mf* *f*

pp

f *pp*

f *p* *f*

pp *f*

LECTURE À VUE

Timbales

Clara OLIVARES

• = 84

4

7

10

13

• = 52

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

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

pp *mp* *f* *mf* *p*

mf *p* *f* *mf* *ppp* *f* *ppp* *mp* *ppp*

LECTURE À VUE

Xylophone

Clara OLIVARES

♩ = 112

Xylophone

3

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

3

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

6

mp *f*

9

♩ = 72

p *f* *p* *ppp*

12

ff *mp*

Rall. molto ♩ = 52

15

ppp *ff* *f* *ppp* *mf* *p*

18

pp *fp* *ppp* *f* *ppp*

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ÉPREUVE DE LECTURE À VUE

SAXHORN / EUPHONIUM - DNSPM

Gaël LOZAC'H

LECTURE À VUE

Saxhorn ou euphonium et piano

Gaël LOZAC'H

Tempo de habanera ♩ = 60

Saxhorn
(sons réels)

mp suave *poco*

6

mp *léger*

12

poco *mf* *mp*

17

mf con espressione

17

mf

mf

mf

22

p dolce

mp

p

22

mp dolce

agitando

librement

A Tempo

26

mp

mf

f

26

mf

f

Agitato $\text{♩} = 72-76$

30

30

p *poco* *mp*

30

p *sec*

34

p *mf* *mp*

34

mp *mf*

38

p *mf* *mp*

38

p *mf*

42

mf p *cresc.* *f scherzando e ritmico*

46

f *p* *cresc.* *mf*

50

mf più dolce e cantabile *mf più dolce*

54

rit. *molto rit.*

poco *f cantabile* *mp*

Tempo primo ♩ = 60

59

pp *poco* *mp* *mp*

64

p *ppp*

64

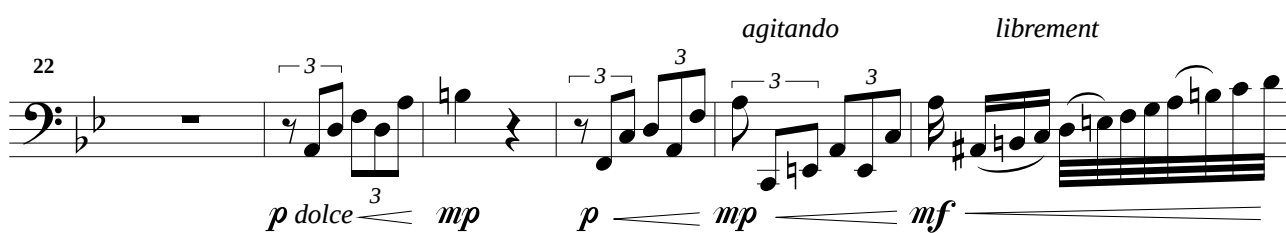
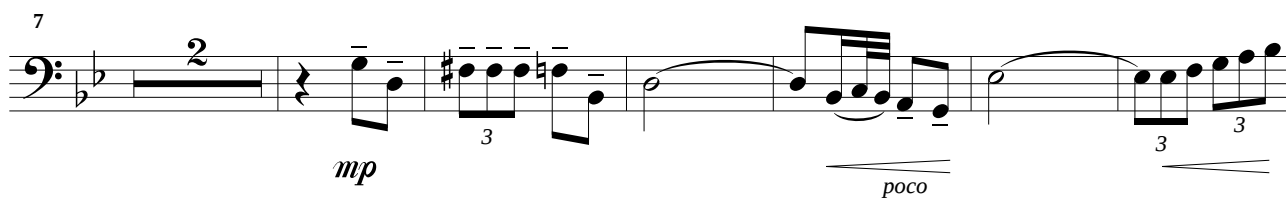
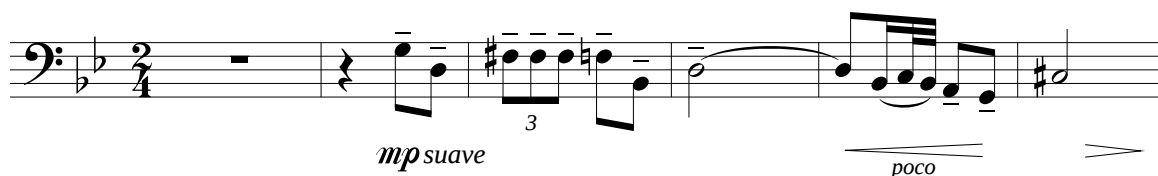
pp

LECTURE À VUE

Partie de Saxhorn / Euphonium en ut

Gaël LOZAC'H

Tempo de habanera ♩ = 60



A Tempo

Agitato ♩ = 72-76



35

mf *mp* *p*

40

mf *mp* *mf p* *cresc.*

45

f scherzando e ritmico

49

mf più dolce e cantabile

54

rit. *molto rit.* **Tempo primo** ♩ = 60

poco *f cantabile* *mp* *pp* *poco*

61

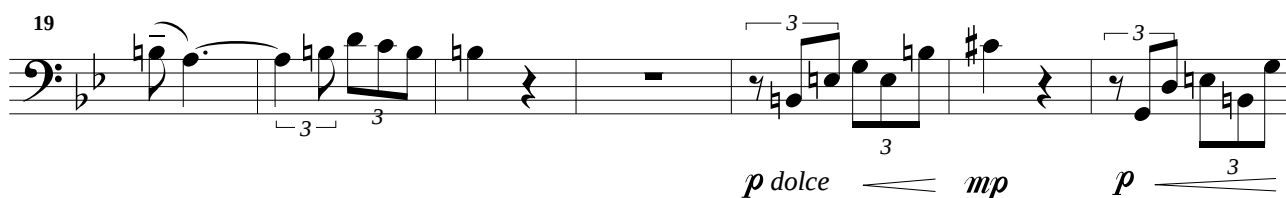
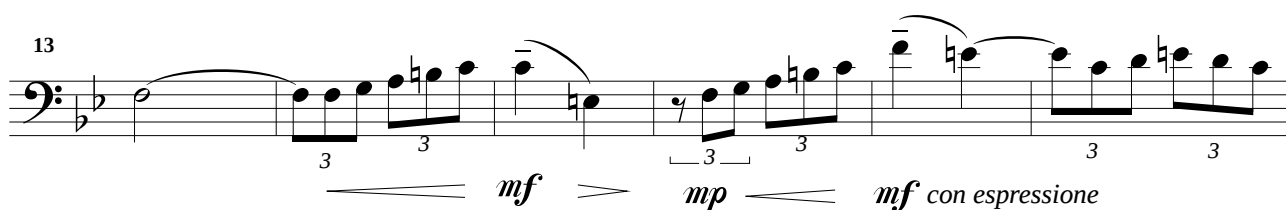
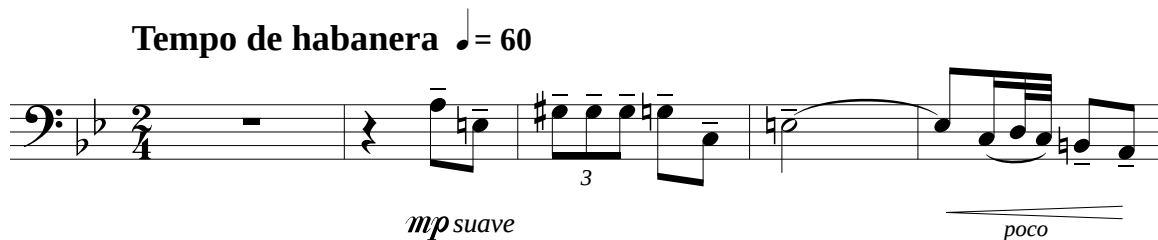
mp *mp* *p* *ppp*

LECTURE À VUE

Partie de Saxhorn ou euphonium en Si $\flat$ clé de fa

Gaël LOZAC'H

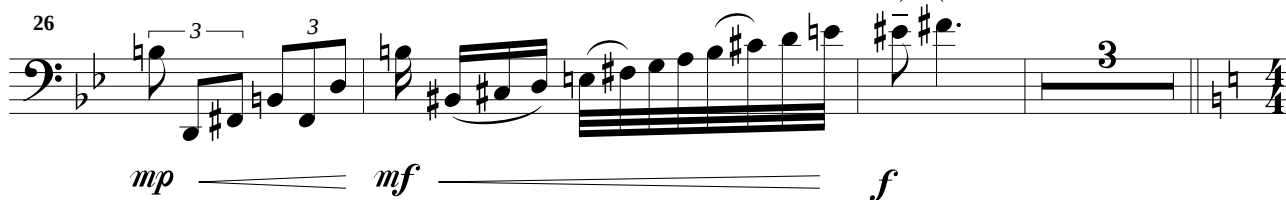
Tempo de habanera ♩ = 60



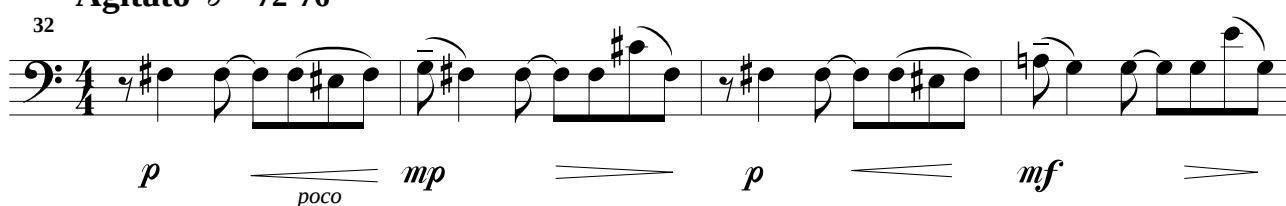
agitando

librement

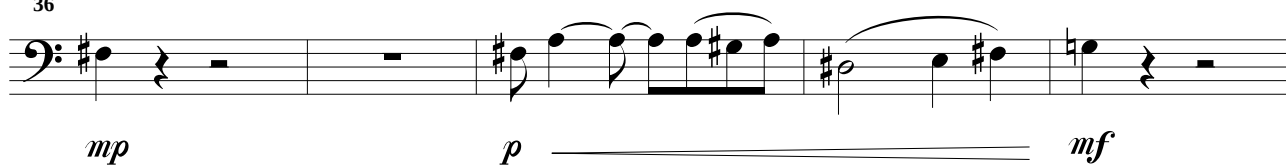
A Tempo



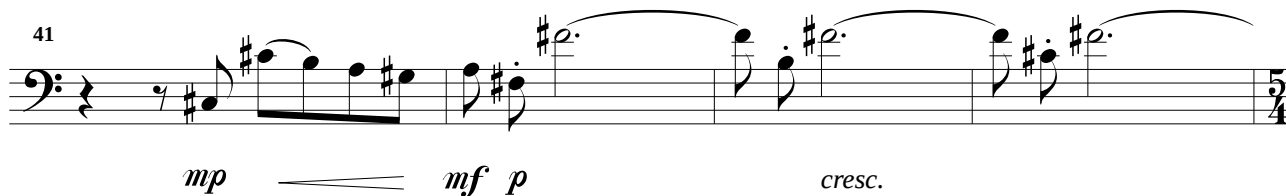
Agitato ♩ = 72-76



36



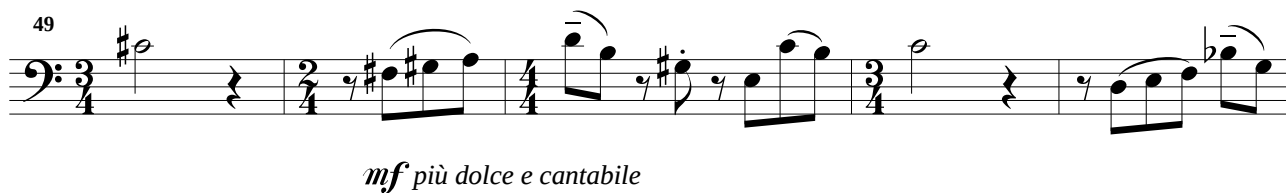
41



45



49

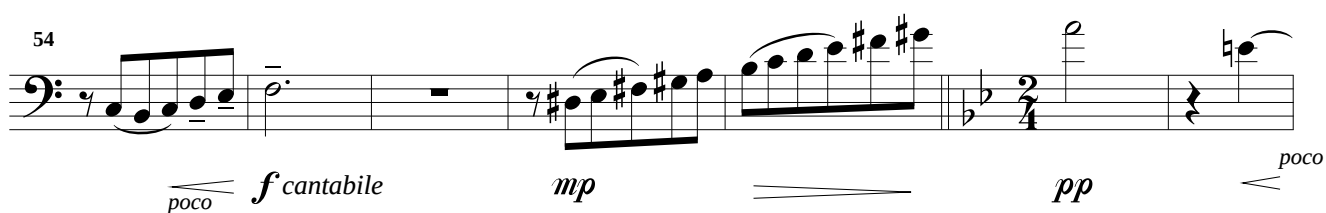


rit.

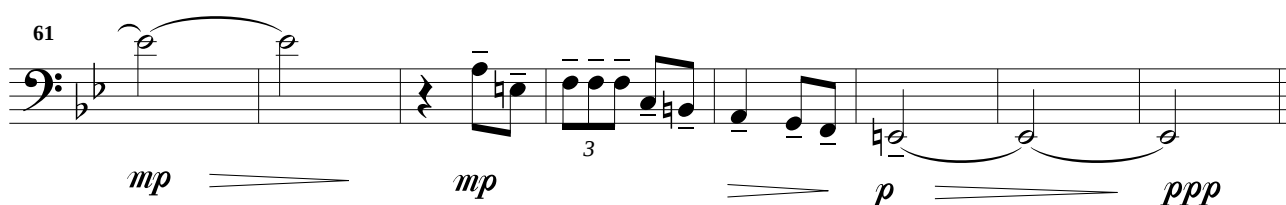
molto rit.

Tempo primo ♩ = 60

54



61

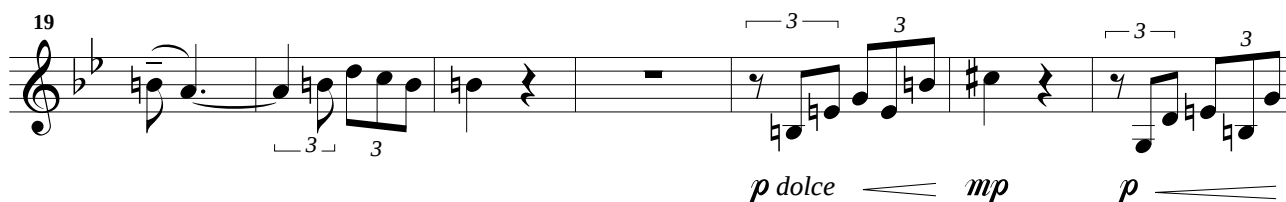
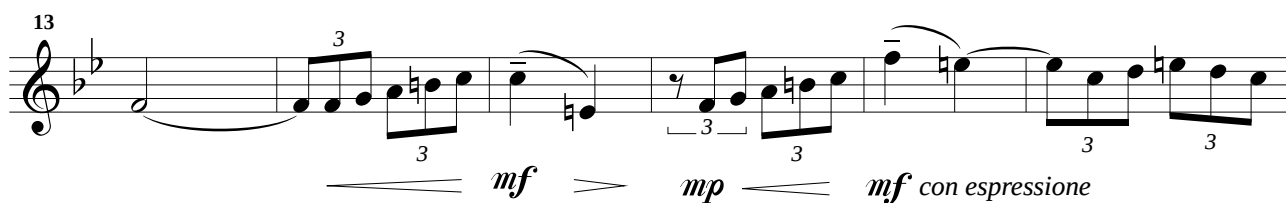
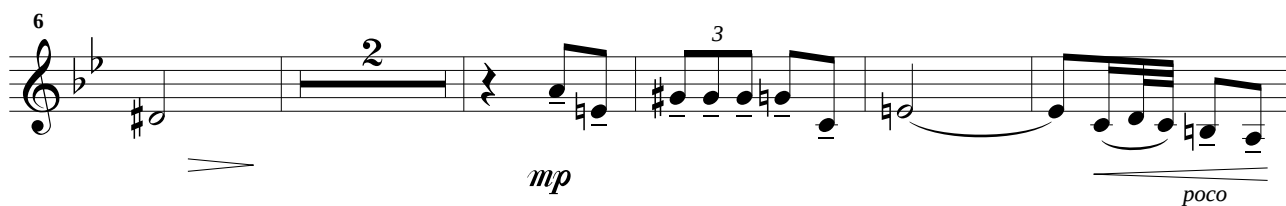


LECTURE À VUE

Partie de Saxhorn ou euphonium en Si b clé de sol

Gaël LOZAC'H

Tempo de habanera ♩ = 60



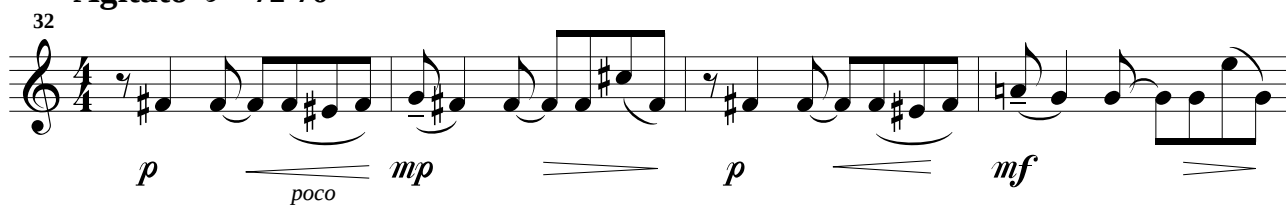
agitando

librement

A Tempo



Agitato ♩ = 72-76



36

mp *p* *mf*

41

mp *mf* *p* *cresc.*

45

f *scherzando e ritmico*

49

mf *più dolce e cantabile*

54

rit. *molto rit.* **Tempo primo** ♩ = 60

poco *f* *cantabile* *mp* *pp* *poco*

61

mp *mp* *p* *ppp*

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CONCOURS D'ENTRÉE
SESSION 2026

ÉPREUVE DE LECTURE À VUE

SAXOPHONE - DNSPM

Orlando BASS

LECTURE À VUE

Saxophone soprano en si $\flat$ et piano

Orlando BASS

Allegro moderato $\text{♩} = 112$

Saxophone
soprano
(sons réels)

The musical score is written for Saxophone soprano and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The score is divided into three systems, each with a measure number (1, 4, and 7) at the beginning of the saxophone staff.

System 1 (Measures 1-3): The saxophone part begins with a melodic line starting on G4, moving through F4, E4, D4, C4, and B3, with a half note on A3. The piano accompaniment starts in measure 2 with a half note chord of G2-B2-D3 in the right hand and G2-B2-D3 in the left hand, followed by eighth notes. The dynamic is *mf*.

System 2 (Measures 4-6): The saxophone part continues with a melodic line starting on A3, moving through G3, F3, E3, D3, C3, and B2, with a half note on A2. The piano accompaniment continues with eighth notes. The dynamic is *mf*.

System 3 (Measures 7-9): The saxophone part begins with a melodic line starting on G3, moving through F3, E3, D3, C3, and B2, with a half note on A2. The piano accompaniment continues with eighth notes. The dynamic is *f* in measure 7 and *mf* in measure 9.

10

mp

13

16

f *pp* *f*

f *pp* *f*

19

pp *p*

pp *p* *mf*

22

mf *f*

24

pp sub. *f*

26

f

38

pp

42

Tempo I subito

morendo

f marcato

ppp morendo

mf

45

ff

ff

LECTURE À VUE

Partie de saxophone soprano si b

Orlando BASS

Allegro moderato ♩. = 112

The musical score is written for soprano saxophone in B-flat. It consists of six staves of music, each containing measures 1 through 20. The time signature is 9/8, and the tempo is marked Allegro moderato with a quarter note equal to 112 beats per minute. The key signature has one flat (B-flat). The dynamics are indicated by *mf*, *f*, *mp*, *pp*, *p*, and *mf*.

Staff 1: Measures 1-4. Dynamics: *mf*.

Staff 2: Measures 5-8. Dynamics: *f*.

Staff 3: Measures 9-12. Dynamics: *mp*.

Staff 4: Measures 13-16. Dynamics: *f*.

Staff 5: Measures 17-19. Dynamics: *pp*, *f*, *pp*.

Staff 6: Measures 20-21. Dynamics: *p*, *mf*.

23 *f* *f*

27 *mf*

Andante elegiaco ♩ = 54

30 *cresc.* *f* *p* très expressif

34 *p* subito dolce

38 *pp* *morendo*

Tempo I subito

43 *f* marcato

46 *ff*

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ÉPREUVE DE LECTURE À VUE

TROMBONE - DNSPM

Emmanuel ORIOL

DANS L'ESPRIT D'UNE MARCHE

Trombone et piano

Emmanuel ORIOL

Moderato ♩ = 100

Trombone

f

f

f

flz.

f

mp

mf

mf

fz

fz

fz

mp

en dehors

mf

11

mf

11

m.g.
sfz

mp

mp
sans *red.*

Andantino ♩ = 90

legato expressif

15

p

p

15

p pouce droit doucement timbré et expressif
m.d.

21

21

accel..... Allegretto ♩ = 110

27

27

f

31

flz.

flz.

f

31

34

mp *mf* *mf* *ff*

sfz

34

mp *en dehors* *ff*

mf *sfz*

DANS L'ESPRIT D'UNE MARCHE

Partie de trombone

Emmanuel ORIOL

Moderato ♩ = 100

f

3 *flz.* *flz.* *f*

6 *mp* *mf* *mf* *fz* *p*

10 *fz* *fz* *mf*

14 *p*

Andantino ♩ = 90

18 *legato expressif*

p

accel.

24

Allegretto ♩ = 110

29 *f*

32 *flz.* *f*

35 *mp* *mf* *mf* *sfz* *ff*

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SESSION 2026

ÉPREUVE DE LECTURE À VUE

TROMPETTE - DNSPM

Anne AUBERT

LECTURE À VUE

Trompette en ut

Anne AUBERT

Modéré ♩ = 66

Trompette



p dolce

Plus allant ♩ = 80

7

mf

[illegible]

11

Musical notation for measure 11, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes, with some notes beamed together. There are also some rests and a final note with a fermata.

13

Musical notation for measure 13, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final part of the measure. The measure ends with a repeat sign.

Vif ♩. + ♩ = 60

15

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The music begins with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several slurs indicating phrasing. The system ends with a double bar line.

20

Example 1, measure 20, continues the melodic line. It begins with a quarter note G4, followed by an eighth note A4, and a triplet of eighth notes B4, A4, and G4. This is followed by a quarter note F#4, then a quarter rest, an eighth note G4, and a quarter note A4. The measure concludes with a quarter note B4.

25 *revenir au tempo primo*

.....

revenir au tempo primo

♩ = 66

28

mf *expressif*

prenez la sourdine

p *dolce*

prenez la sourdine

32

3

3

33

34

35

The musical notation for measures 32-35 is as follows:

- Measure 32:** Treble clef, key signature of one sharp (F#). The melody starts on a dotted quarter note (F#4), followed by an eighth note (G#4), a quarter rest, and a quarter note (F#4). The bass line has a half note (F#3) and a half note (E3).
- Measure 33:** The melody continues with a quarter note (F#4), an eighth note (G#4), a quarter note (A4), and a quarter rest. The bass line has a half note (F#3) and a half note (E3).
- Measure 34:** The melody continues with a quarter note (A4), an eighth note (B4), a quarter note (A4), and a quarter rest. The bass line has a half note (F#3) and a half note (E3).
- Measure 35:** The melody continues with a quarter note (A4), an eighth note (B4), a quarter note (A4), and a quarter rest. The bass line has a half note (F#3) and a half note (E3).

tr  slap

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ÉPREUVE DE LECTURE À VUE

TUBA - DNSPM

Luis NAON

TANG-ORDO SIGHT READING

Tuba

Luis NAON

$\text{♩} = 72$ $(\text{♩} = \text{♩})$

Tuba

mp *p* *f* *mf* *p*

4 *f* *p* *f* *p* *mp* *p*

8 *mf* *p* *pp*

11 *f* *p sub.*

15 $\text{♩} = 90$ *mf* *p* *mp* *p* *mp* *pp*

19 *mf* *pp* *f*

24 $\text{♩} = 72$ *mp* *mf* *p* *mf* *p* *mf* *f*

28 *pp* *mf* *p* *pp* *mp* *senza rit.*

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ÉPREUVE DE LECTURE À VUE

VIOLON - DNSPM

Yves HENRY

LECTURE À VUE

Violon seul

Yves HENRY

Tempo di Marcia (♩ = 50) *Cédez* *A Tempo*

Violon

f *p* *f*

4

p *mf*

Cédez **Plus lent**

7

p *pp* *p*

en accélérant peu à peu

10

pp *cresc.*

Lent (♩ = 60)

11

f

Rall.

A Tempo

13

arco *sul ponticello* *jeu normal* *mf* *p* *pp*

17 *mp*

Rall. a T° (♩ = ♩)

20 *p* *pp* *mp*

24 *pizz.* *arco* *pizz.* *arco* *f* *f* *p*

28 *mf*

31 *arco* *f* *mp* *f* *pizz.* *en accélérant peu à peu*

35 *arco* *tr* *tr* *tr* *tr* *mf* *f*

38 *p* *f* *sfz*

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SESSION 2026

ÉPREUVE DE LECTURE À VUE

VIOLONCELLE - DNSPM

Gilles SCHUEHMACHER

LECTURE À VUE

Violoncelle

Gilles SCHUEHMACHER

Tempo I - parlando rubato (♩ ≈ 88) Tempo II (♩ ≈ 112)

Violoncelle

p *mp* *ppp*

Tempo I (♩ ≈ 88)

4

p *mp*

Tempo II (♩ ≈ 112)

8

ppp *p*

espressivo

11

pp *mp* *p* *mf*

Tempo I (♩ ≈ 88)

15

pp *p* *mp*

19 $(\text{♩} = \text{♩})$
pizz.
 p

Tempo II $(\text{♩} \approx 112)$ poco rall.
arco
pp

Tempo I $(\text{♩} \approx 88)$ poco accel.
f

poco rall. (senza misura)
p ff

Tempo II, poco più lento $(\text{♩} \approx 104)$
espressivo
pp < p > pp mp p
pizz.

arco sul pont. pizz.
ppp pp mf