

Chant sur onomatopées avec percussions corporelles

- Les percussions corporelles et onomatopées sont à votre libre choix (bien différencier le timbre aigu et grave pour la partie percussion, varier le choix des onomatopées)
- Vous pouvez transposer la voix dans la tessiture de votre choix.
- L'improvisation à partir de la mesure 7 peut-être notée sur la partition.

D'après "Zelenikovka" - Traditionnel Macédonien

The musical score is written for voice and percussion. It consists of six systems of music, each with a vocal line and a percussion line. The time signature is 18/16. The tempo is marked as $\text{♩} = 80$. The first system is marked with a dynamic of *f* and the instruction "onomatopées libres". The second system starts at measure 3. The third system starts at measure 5. The fourth system starts at measure 7 and includes the instruction "improvisation libre sur le mode donné sur onomatopées" above the vocal line. The fifth system starts at measure 9. The sixth system starts at measure 11 and includes a dynamic of *ff* at the end. The percussion line uses various rhythmic patterns, including eighth and sixteenth notes, and rests, to create a percussive effect.

Traits rythmiques entrée 2025

Modes de restitution attendus :

- 1) I. Stravinsky *Symphony in C* : chanté
- 2) Ph. Hersant *Turtle dreaming* : au choix parlé ou chanté
- 3) W. Walton *Portsmouth Point Ouverture* : au choix chanté ou joué
- 4) S. Revueltas *La Noche de los Mayas* : instrumental (en sons réels)

Igor Stravinsky *Symphony in C* - chanté

Larghetto concertante ♩ = 50

p *dolce e espressivo*
dolce grazioso

Philippe Hersant *Turtle dreaming* pour clarinette basse - au choix parlé ou chanté

Lent ♩ = 48

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

Concours d'entrée CSFM 2025
Déchiffrage sur le nom des notes ou sur vocalise

Sonnet XCVII op 125/1 - Mario Castelnuovo-Tedesco - William Shakespeare

Quiet, simple and sad

p dolce

pp even

4 *p molto espr.*

How like a win - ter hath my ab - sence been From thee, the

p (following the voice)

7 *mp (animando un poco)*

plea - sure of the fleet-ing year! What freez-ings have I felt, what

10 *mf*

dark days seen, What old De-cem-ber's bare-ness eve-ry - where! And

Dolcissimo (Andante)

13 *mp molto espr.*

yet this time re - moved was sum-mer's time,

pp *harmonious*

15

The teem - ing au - tumn rich wit big in - crease

17 *mf*

Bear - ing the wan - ton bur - den of the prime, Like

19

wi - dowed wombs af - ther their lord's de - cease:

21 *mf*

Yet this a - bun - dant is - sue seemed to me But hope of

23

or - phans, and un - fa-hered fruit; For

mp

1.h.

25

sum - mer and his plea - sures wait on thee, And

mp

p dolce

mp espr.

27

calando.....

thou a - way, the ve - ry birds are mute: Or

p

p espr.

Tempo I (Slow and sad)

29

if they sing, 'tis with so dull a cheer That leaves look

p dolce

31

rit.....

pale, _____ dread - ing the win - ter's near. _____

rit. col canto

pp

33

p

pp