

Concours d'entrée 2022
Déchiffrage chanté - Joseph Marx - Wiegenlied

Vous déchifferez ce lied avec le nom des notes ou sur vocalise.

Ruhig fließend (*sempre poco rubato*)

mp

cresc.

Ni - na ni-na - na will ich dir sin - gen.

<img alt="Musical score for the lullaby. It consists of two staves: soprano and piano. The soprano staff has a treble clef, the piano staff has a treble clef, and the bass staff has a bass clef. The score is divided into measures numbered 1 through 1000. Measure 1 starts with a rest followed by eighth notes. Measure 2 has eighth-note pairs. Measure 3 has eighth-note pairs. Measure 4 has eighth-note pairs. Measure 5 has eighth-note pairs. Measure 6 has eighth-note pairs. Measure 7 has eighth-note pairs. Measure 8 has eighth-note pairs. Measure 9 has eighth-note pairs. Measure 10 has eighth-note pairs. Measure 11 has eighth-note pairs. Measure 12 has eighth-note pairs. Measure 13 has eighth-note pairs. Measure 14 has eighth-note pairs. Measure 15 has eighth-note pairs. Measure 16 has eighth-note pairs. Measure 17 has eighth-note pairs. Measure 18 has eighth-note pairs. Measure 19 has eighth-note pairs. Measure 20 has eighth-note pairs. Measure 21 has eighth-note pairs. Measure 22 has eighth-note pairs. Measure 23 has eighth-note pairs. Measure 24 has eighth-note pairs. Measure 25 has eighth-note pairs. Measure 26 has eighth-note pairs. Measure 27 has eighth-note pairs. Measure 28 has eighth-note pairs. Measure 29 has eighth-note pairs. Measure 30 has eighth-note pairs. Measure 31 has eighth-note pairs. Measure 32 has eighth-note pairs. Measure 33 has eighth-note pairs. Measure 34 has eighth-note pairs. Measure 35 has eighth-note pairs. Measure 36 has eighth-note pairs. Measure 37 has eighth-note pairs. Measure 38 has eighth-note pairs. Measure 39 has eighth-note pairs. Measure 40 has eighth-note pairs. Measure 41 has eighth-note pairs. Measure 42 has eighth-note pairs. Measure 43 has eighth-note pairs. Measure 44 has eighth-note pairs. Measure 45 has eighth-note pairs. Measure 46 has eighth-note pairs. Measure 47 has eighth-note pairs. Measure 48 has eighth-note pairs. Measure 49 has eighth-note pairs. Measure 50 has eighth-note pairs. Measure 51 has eighth-note pairs. Measure 52 has eighth-note pairs. Measure 53 has eighth-note pairs. Measure 54 has eighth-note pairs. Measure 55 has eighth-note pairs. Measure 56 has eighth-note pairs. Measure 57 has eighth-note pairs. Measure 58 has eighth-note pairs. Measure 59 has eighth-note pairs. Measure 60 has eighth-note pairs. Measure 61 has eighth-note pairs. Measure 62 has eighth-note pairs. Measure 63 has eighth-note pairs. Measure 64 has eighth-note pairs. Measure 65 has eighth-note pairs. Measure 66 has eighth-note pairs. Measure 67 has eighth-note pairs. Measure 68 has eighth-note pairs. Measure 69 has eighth-note pairs. Measure 70 has eighth-note pairs. Measure 71 has eighth-note pairs. Measure 72 has eighth-note pairs. Measure 73 has eighth-note pairs. Measure 74 has eighth-note pairs. Measure 75 has eighth-note pairs. Measure 76 has eighth-note pairs. Measure 77 has eighth-note pairs. Measure 78 has eighth-note pairs. Measure 79 has eighth-note pairs. Measure 80 has eighth-note pairs. Measure 81 has eighth-note pairs. Measure 82 has eighth-note pairs. Measure 83 has eighth-note pairs. Measure 84 has eighth-note pairs. Measure 85 has eighth-note pairs. Measure 86 has eighth-note pairs. Measure 87 has eighth-note pairs.

23 *poco rubato*

die heil' - ge Mar - tha ihr hold - del" - ges Münd - chen, ihr Münd - chen

steigernd

langsafter werden

cresc.

<f>

a tempo

mp

25 süß von Flo-ren - ti - ner Schnit - te; o sag, wie fängt die

mf

mf sempre legato

mp

mp

28 *a tempo*

Lie - be an, ich bit - te!

Sie fängt wohl mit Mu-sik und

a tempo

rit.

mp

mf

mp

mf

31 *etwas zurückhaltend*

(*poco rit.*)

Gei - gen an, und en - digt mit den klei - nen Kin - dern

mp

(*poco rit.*)

mp

Chant avec paroles et percussions corporelles

- Les percussions corporelles sont à votre libre choix.
- Vous pouvez transposer la voix dans la tessiture de votre choix.

$\text{♩} = 84$

Un congo me dio la letra (Cuba)

Chant

Aigu
Grave

5

9

13

17

The musical score consists of five systems of music. System 1 (measures 1-4) shows the vocal line starting with a rest, followed by eighth-note patterns, and the word "Un". The percussive line (Aigu and Grave) features eighth-note patterns. System 2 (measures 5-8) includes lyrics: "nue-voes - ti - lo yo ten - go "bon - go". Un". System 3 (measures 9-12) continues the lyrics: "nue-voes - ti - lo yo ten - go "bon - go". Pa-". System 4 (measures 13-16) includes lyrics: "tean-do mi rit - mo yo can - to bo ni - to. Pa-". System 5 (measures 17-20) concludes with lyrics: "tean-do mi rit - mo pe-ro yo can - to bo ni - to. De". The vocal part uses a treble clef and 2/4 time. The percussive parts use a bass clef and 2/4 time. Measure numbers 5, 9, 13, and 17 are indicated above the staves.

2

21

mon-te a den - tro lo___ trai - go,_ tú ves;___ sin - co - pa

25

- do es su son.____ El

29

mam-bo es-tá____ des - can - san - do,_ tú ves,____

32

por-que Ce - les - te____ lle - gó.____ Pa -

35

tean-do mi rit - mo____ yo can-to bo ni - to.____ Pa-

Fine
(○)

Traits rythmiques entrée 2022

Modes de restitution attendus :

- 1) Stravinsky "Cantata" : chanté
- 2) Stravinsky "Ebony Concerto" : instrumental (en sons réels)
- 3) Dutilleux "Métaboles" : parlé
- 4) Copland "Piano Sonata" : au choix joué / parlé / chanté

Igor Stravinsky "Cantata" ($\text{♪} = 69$)

voix

The musical score consists of four staves of music for voice. The first staff starts with a forte dynamic (f) and includes performance instructions like > and >>. The second staff continues with similar patterns. The third staff shows a change in rhythm and dynamics. The fourth staff concludes the section.

Igor Stravinsky "Ebony Concerto" ($\text{♩} = 88$)

trompette en si bémol

saxophone en mi bémol

The musical score consists of two staves. The top staff is for trumpet in C major, featuring eighth-note patterns with accents. The bottom staff is for saxophone in G major, featuring sixteenth-note patterns with slurs. Both staves include dynamic markings like *mf*, *f*, *sub. p*, and *sub. f*.

Henri Dutilleux "Métaboles. III. Obsessionnel" ($\text{♩} = 126$)

contrebasse

Musical score for Henri Dutilleux's "Métaboles. III. Obsessionnel". The score consists of two staves. The top staff is for the double bass (contrebasse) in 3/4 time, with a key signature of one sharp. It features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The bottom staff is for the bassoon (basson) in 3/4 time, with a key signature of one sharp. It includes dynamic markings like *pizz.* and *simile*. The bassoon part begins with a forte dynamic.

basson

Continuation of the musical score for Henri Dutilleux's "Métaboles. III. Obsessionnel". The bassoon part continues with a series of eighth-note and sixteenth-note patterns. The dynamic *p* (piano) is indicated, followed by *simile*.

Final section of the musical score for Henri Dutilleux's "Métaboles. III. Obsessionnel". The bassoon part concludes with a series of eighth-note and sixteenth-note patterns.

Aaron Copland "Piano Sonata" (Vivace)

Musical score for Aaron Copland's "Piano Sonata" (Vivace). The score consists of three staves. The first staff shows a melodic line with eighth-note pairs and sixteenth-note figures. The dynamic *mp* (mezzo-piano) is indicated. The second staff continues the melodic line with eighth-note pairs and sixteenth-note figures. The third staff begins with a melodic line and transitions to a harmonic section with eighth-note pairs and sixteenth-note figures.

Continuation of the musical score for Aaron Copland's "Piano Sonata" (Vivace). The score consists of three staves. The first staff shows a melodic line with eighth-note pairs and sixteenth-note figures. The second staff continues the melodic line with eighth-note pairs and sixteenth-note figures. The third staff begins with a melodic line and transitions to a harmonic section with eighth-note pairs and sixteenth-note figures.

Harmonic section of the musical score for Aaron Copland's "Piano Sonata" (Vivace). The score consists of three staves. The first staff shows a melodic line with eighth-note pairs and sixteenth-note figures. The second staff continues the melodic line with eighth-note pairs and sixteenth-note figures. The third staff begins with a melodic line and transitions to a harmonic section with eighth-note pairs and sixteenth-note figures. The dynamic *poco a poco cresc.* (gradually increasing in volume) is indicated.

Final section of the musical score for Aaron Copland's "Piano Sonata" (Vivace). The score consists of three staves. The first staff shows a melodic line with eighth-note pairs and sixteenth-note figures. The second staff continues the melodic line with eighth-note pairs and sixteenth-note figures. The third staff begins with a melodic line and transitions to a harmonic section with eighth-note pairs and sixteenth-note figures. The dynamic *ff* (fortissimo) is indicated.