



Concours Violoncelle du rang (1 poste)

Date : 7 octobre 2024

1^{er} tour : (concerto au choix, traits d'orchestre obligatoires)

J. Haydn – Concerto n° 1	1 ^{er} mvt : exposition	p 1
<i>OU</i>		
J. Haydn – Concerto n° 2	1 ^{er} mvt : exposition	p 2
L.V. Beethoven – Symphonie n° 5	2 ^{ème} mvt : mesures 1 – 10, 49 – 59, 98 – 106, et 114 – 124	p 4
P.I. Tchaikovsky – Symphonie n° 6	2 ^{ème} mvt : début jusqu'à mesure 24, sans reprise	p 6

2^{ème} tour : (concerto au choix, traits d'orchestre obligatoires)

A. Dvořák – Concerto en Si mineure	1 ^{er} mvt : exposition	p 7
<i>OU</i>		
R. Schumann – Concerto en La mineure	1 ^{er} mvt : exposition	p 11
J. Brahms – Symphonie n° 2	2 ^{ème} mvt : mesures 1 – 17, et 49 – 51	p 14
F. Mendelssohn – Le Songe d'une Nuit d'Été	Scherzo : Les 12 premières mesures [F], de [N] à [O]	p 15

3^{ème} tour :

B. Bartók – Concerto pour Orchestre	2 ^{ème} mvt : de mesure 384 à mesure 442	p 16
H. Berlioz – Symphonie Fantastique	5 ^{ème} mvt 3 mesures après [70] à 9 mesures après [74]	p 17
G. Mahler – Symphonie n° 4	1 ^{er} mvt : de mesure 7 à 4 mesures avant [2] les 4 premiers mesures de [3] de 9 mesures après [3] à 14 mesures après [3]	p 18
W.A. Mozart – Le Nozze di Figaro : ouverture	Mesures 1 – 17, et 156 – 171	p 19
R. Strauss – Ein Heldenleben	Début jusqu'à 8 mesures après [13]	p 21
G. Verdi – Requiem	N°. 3 Offertorio : Début jusqu'à mesure 46	p 24

L'ordre des traits sera déterminé le jour du concours
Un entretien avec le jury aura lieu à l'issue du 3^{ème} tour

Pour les questions concernant le répertoire, veuillez contacter Violaine Sourisse :

violaine.sourisse@opera-national-lorraine.fr

KONCERT C DUR

pro violoncello a orchestr

VIOLONCELLO SOLO

KONZERT C DUR

für Violoncello und Orchester

JOSEPH HAYDN
(1732—1809)

Moderato

10

10

I.

Solo

The musical score is written for a solo cello. It begins with a tempo marking of 'Moderato' and a time signature of common time (C). The first two staves are in bass clef, while the subsequent eight staves are in treble clef. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with crescendo and decrescendo markings. There are also articulation marks like trills (*tr*) and accents (*^*). Fingerings (1-4) and bowings (V) are indicated throughout the piece. The score is divided into two main sections, I and II, with measures 10 and 30 marked. The piece concludes with a final cadence in measure 40.

Konzert.

Violoncell.

Jos. Haydn.

Herausgegeben von Julius Klengel.

Allegro moderato.

Tutti.

The musical score consists of ten staves. The first staff is in bass clef with a dynamic marking of *p*. The second staff continues in bass clef with a dynamic marking of *f* and a *cresc.* marking. The third staff is in bass clef with dynamics *f*, *p*, and *f*. The fourth staff is in bass clef with a dynamic marking of *f* and a *Solo. 1* marking above the staff, followed by *mf cantabile*. The fifth staff is in bass clef with a *cresc.* marking. The sixth staff is in bass clef with a *mf* marking. The seventh staff is in treble clef with a dynamic marking of *espress.*. The eighth staff is in treble clef with a dynamic marking of *mf*. The ninth staff is in bass clef with a dynamic marking of *p* and a *cresc.* marking. The tenth staff is in treble clef with a dynamic marking of *f* and a *Tutti.* marking.

Hierzu ist auch das Orchestermaterial in der Originalfassung lieferbar.
Edition Peters.

9252

B Solo. III^a

p cantabile

mf *p*

mf *mf*

p *mf* *p* *cresc.*

f *p* *cresc.* *f*

poco ritard.

dimin. *p* *pp*

mf *mf*

p *cresc.* *f*

mf espress. *p*

cresc.

Tutti. *5* *f*

1a

Beethoven : Symphonie n° 5

Violoncello

4

Andante con moto (♩ = 92)

First system of the cello part, measures 1-8. The music is in 3/8 time with a key signature of three flats. It begins with a *p dolce* dynamic and ends with a *f* dynamic. A shaded area covers measures 5-8, which include a *5* fingering and dynamics of *p*, *cresc.*, *f*, *p*, *f*, and *p*.

Second system of the cello part, measures 47-55. Measure 47 is shaded and includes a *cresc.* and *f* dynamic. Measure 48 is marked *p dolce*. Measure 55 is shaded and includes a *5* fingering and dynamics of *p*, *cresc.*, *f*, and *p*.

Third system of the cello part, measures 95-101. Measure 95 is shaded and includes a *cresc.* and *f ff* dynamic. Measure 96 is marked *p dolce*. Measures 101-104 consist of continuous sixteenth-note passages.

Fourth system of the cello part, measures 105-111. Measure 105 is marked *pp*. Measure 106 is shaded and marked *pizz.*. Measures 111-114 consist of continuous sixteenth-note passages.

Fifth system of the cello part, measures 112-114. Measure 112 is shaded. Measure 113 is marked *C* and *arco*. Measure 114 is marked *f*.

Beethoven : Symphonie n° 5

Violoncello

117

121

pp

1 (-8) 2 3 4 5 6 7

sempre pp

Detailed description: This image shows a page of a musical score for the Cello part of Beethoven's Symphony No. 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system, starting at measure 117, features a complex rhythmic pattern of eighth and sixteenth notes, with a slur over the first four measures. The second system, starting at measure 121, begins with a half note followed by a slur over a series of eighth notes. A dynamic marking of *pp* (pianissimo) is placed below the first measure of the second system. A grey shaded area covers measures 121 through 127, with a bracket labeled '1 (-8)' above the first measure and numbers 2 through 7 above the subsequent measures. The dynamic marking *sempre pp* is placed below the shaded area.

VIOLONCELLO

II

Allegro con grazia

mf

mf

f

ff

gliss.

mf

sempre mf

1.

2.

mf

pù f

mf

f

Concerto for Violoncello

Public Performing Right reserved

Solo - Violoncello

I.

Allegro, M. M. ♩ = 116.

Anton Dvořák, Op. 104.

22 1 22 2 30 3 8 Viol. I.

Quasi improvisando

frisolato

ff

pesante

ff

a tempo

fp

cresc.

ff

Solo-Violoncell.

a tempo ♩=100.

p più tranquillo *ritard.* *p dolce e molto sostenuto*

f animato *rit.*

Tempo I
mp

cre - scen - do

diminuendo

Solo-Violoncell.

mf cantabile quasi portamento

pp dolce

fz con forza fz fz ff

7

ff

ff

ff

ff

ff

8 *Grandioso.* **16**

pesante

KONZERT

für Violoncell und Orchester.

Robert Schumann, Op. 129
Komponiert 1850

Herausgegeben und bezeichnet von Julius Klengel

Violoncell

Nicht zu schnell (♩ = 130)

Solo.

Fl. Ob. Viol. Solo.

Erleichtert:

cresc. *f* III^a II^a I^a

15 *f* I^a II^a I^a

22 I^a II^a I^a *ff*

28 *cresc.* *sf* *ff*

31 *ff* *sf*

34 **A** *f* Orchester.

40 *sf*

Violoncell.

48 *Solo.* *sp* III^a II^a V

55 *dolce* V

62 Viol. Fl. I^a II^a I^a

69 *p* II^a I^a *cresc.* I^a

74 V

77 *sf* *f* V

82 Fl.

85 *tr* V I^a

Violoncell.

99

Musical notation for measures 99-101. Measure 99 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 100 is a whole note chord (G4, B4, D5). Measure 101 is a half note chord (G4, B4, D5) followed by a quarter rest.

92

Musical notation for measures 102-105. Measure 102 is a quarter note (G4) followed by a quarter rest. Measure 103 is a quarter note (A4) followed by a quarter rest. Measure 104 is a quarter note (B4) followed by a quarter rest. Measure 105 is a quarter note (C5) followed by a quarter rest.

35

Musical notation for measures 106-107. Measure 106 is a quarter note (G4) followed by a quarter rest. Measure 107 is a quarter note (A4) followed by a quarter rest. A large slur covers measures 106 and 107. A **B** (B-flat) marking is present above measure 107.

Violoncell

Adagio non troppo

6 *poco f espr.* *p*

12 *poco f* *dim.* *p* *dim.* **A** **4** Fl. I

Detailed description: This block contains the first system of the cello part, measures 6 through 12. It is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is 'Adagio non troppo'. The first staff (measures 6-11) is marked 'poco f espr.' and ends with an accent and 'p'. The second staff (measures 12-17) is marked 'poco f', 'dim.', 'p', and 'dim.' again. It includes a boxed letter 'A' above measure 15 and a '4' above measure 16. The system concludes with a first flute part (Fl. I) in treble clef.

47 *f* *p cresc.* **C** *f* *poco f*

50 *cresc.* *f* *poco f*

Detailed description: This block contains the second system of the cello part, measures 47 through 50. It is written in bass clef with the same key signature and time signature as the first system. The first staff (measures 47-52) is marked 'f' above measure 47, 'p cresc.' below measure 47, and 'f' above measure 52. It includes a boxed letter 'C' above measure 52. The second staff (measures 53-58) is marked 'f' above measure 53 and 'poco f' below measure 53. The system concludes with a first flute part (Fl. I) in treble clef.

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

6

Violoncello and Bass score, measures 6-11. The piece is in 3/4 time and F major. Measure 6 starts with a forte (f) dynamic. The first staff (Violoncello) begins with a piano (p) dynamic and a crescendo (cresc.) marking. The second staff (Basso) begins with a fortissimo (ff) dynamic. Measure 7 features a fortissimo (f) dynamic. Measure 8 includes a pizzicato (pizz.) marking and a piano (p) dynamic. Measure 9 is marked arco. Measure 10 features a piano (p) dynamic and a crescendo (cresc.) marking. Measure 11 ends with a fortissimo (f) dynamic.

Violoncello and Bass score, measures 12-15. Measure 12 starts with a piano (p) dynamic and a pizzicato (pizz.) marking. Measure 13 continues with a piano (p) dynamic. Measure 14 features a fortissimo (f) dynamic. Measure 15 ends with a fortissimo (f) dynamic.

Violoncello and Bass score, measures 16-19. Measure 16 starts with a piano (p) dynamic. Measure 17 continues with a piano (p) dynamic. Measure 18 features a fortissimo (f) dynamic. Measure 19 ends with a fortissimo (f) dynamic.

Violoncello and Bass score, measures 20-23. Measure 20 starts with a piano (p) dynamic. Measure 21 continues with a piano (p) dynamic. Measure 22 features a crescendo (cresc.) marking. Measure 23 ends with a fortissimo (f) dynamic.

Violoncello and Bass score, measures 24-27. Measure 24 starts with a fortissimo (f) dynamic. Measure 25 continues with a fortissimo (f) dynamic. Measure 26 features a fortissimo (f) dynamic. Measure 27 ends with a fortissimo (f) dynamic.

Bartók : Concerto pour orchestre

384 Tempo I (Presto)

pp

p *mf*

394 *f* *cresc.* 402

408 *ff* *f*

413 *ff*

418 *sempre ff*

426

pizz. 433 II *arco* *f* *p* *mp*

441 *p* 2

Detailed description: This page of a musical score for Béla Bartók's Concerto for Orchestra, measures 384-441, features two staves: a bass staff and a double bass staff. The music is in 2/4 time and marked 'Tempo I (Presto)'. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, *ff*, and *mp*, along with performance instructions like *cresc.*, *pizz.*, and *arco*. Measure numbers 384, 394, 402, 408, 413, 418, 426, 433, and 441 are clearly marked. The notation includes complex rhythmic patterns, slurs, and articulation marks.

Violoncello.

Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.
Poco meno mosso.

sf

ff

mf

tr.

71

ff

mf

cresc.

f

72

f

sempre f

cresc.

ff

p

f

p

73

f

p cresc.

ff

74

ff

sfz

3 pizz. arco

2

sf

pp

ff

f

pp

Symphony No. 4 in G Major

Violoncell.

Gustav Mahler

I.

Bedächtig,
nicht eilen.

Recht gemächlich. (Haupttempo.)

Violoncell part, measures 1-12. The score is in G major and 4/4 time. It begins with a triplet of eighth notes. Dynamics include *pizz.*, *p*, *arco v*, *p*, *poco cresc.*, *sf*, *p = sf*, *p*, *fp*, *mf*, *fp*, and *mf*. Performance instructions include *arco v*, *v*, and *dim.*. The piano accompaniment features a steady eighth-note pattern with dynamics *pp*, *cresc.*, *sf*, *pp*, *dim.*, *pp legg.*, *pp*, *geth.*, *p*, *fp*, and *mf*.

Violoncell part, measures 13-24. The tempo changes to *2 Frisch.*. Dynamics include *unis.*, *<fp*, *p*, and *mf*. Performance instructions include *geth.* and *ff*. The piano accompaniment continues with eighth-note patterns, dynamics *ff*, and *ff*.

Violoncell part, measures 25-36. The tempo changes to *3 Breit gesungen.*. Dynamics include *unis.*, *Ton!*, *espress.*, *p*, *pizz.*, *p*, and *pp*. Performance instructions include *arco*, *arco*, *p espress.*, *pizz.*, *arco*, *f*, *poco rit.*, *Schwungvoll*, *a tempo*, *a tempo*, and *poco rit.*. The piano accompaniment features a mix of *arco* and *pizz.* textures, dynamics *f*, *poco rit.*, and *a tempo*.

Ouverture zur Oper Die Hochzeit des Figaro

Violoncello

Wolfgang Amadeus Mozart, aus KV 492

Presto

5 *pp* 1 2 3 4 5 6 7 *ff*

14 8 9 *p*

156 *p*

162 1 2 3 4 5 6

171 **D** 7 5 1 1 1 1 *p p f f f f*

Richard Strauss Ein Heldenleben, Op. 40

Violoncelle.

Lebhaft bewegt.

Violoncelle score for Richard Strauss's *Ein Heldenleben*, Op. 40. The score consists of ten staves of music. The first staff is the main cello line, starting with a forte (*f*) dynamic and a 4/4 time signature. The second and third staves are piano accompaniment. The fourth staff is a second cello line, starting with a fortissimo (*ff*) dynamic. The fifth staff is a piano accompaniment with "geteilt" (divided) markings. The sixth staff is a second cello line, starting with a piano (*p*) dynamic and "hervortretend arco" (prominent arco) markings. The seventh, eighth, and ninth staves are further cello lines with various dynamics and articulations. The tenth staff is a final cello line with a fortissimo (*ff*) dynamic and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings like "cresc.", "dim.", "pp", "mf", "f", and "sfz".

Violoncelle.

6 *mf* hervortretend *dim.* *p* *dim.* *pp*

7 *p* *cresc.* *f*

8 *cresc.* *ff*

9 *cresc.* *ff*

10 *fff* (geteilt) *f* *cresc.*

11 *geteilt* *ff* *ff* *ff*

12 *geteilt* *ff* *ff* *ff*

Detailed description: This page contains the cello part for measures 6 through 12 of Strauss's 'Ein Heldenleben'. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measure 6 begins with a mezzo-forte (*mf*) dynamic and the instruction 'hervortretend'. The melody features a triplet of eighth notes. Measures 7 and 8 show a crescendo from piano (*p*) to fortissimo (*ff*). Measure 9 continues the fortissimo dynamic with a crescendo. Measure 10 reaches fortississimo (*fff*) and includes the instruction '(geteilt)'. Measure 11 is marked 'geteilt' and fortissimo (*ff*), featuring a complex rhythmic pattern with triplets and sixteenth notes. Measure 12 continues with fortissimo dynamics and 'geteilt' markings. The score includes various articulations such as slurs and accents, and dynamic markings like *dim.* and *cresc.*

Violoncelle.

13

fff

fff

Etwas langsamer.

6 14 5 15 7

Oboe I.

Nr. 3. Offertorio

Andante mosso (♩=66)

p *p* *dolce* *un poco marcato* *ppp* *p*

più marcato *f* *ppp*

cantabile

9 19 30 39 2