

CONCOURS DE FLûTE SOLO

UNE FLûTE SOLO, PREMIÈRE CATÉGORIE

25 (1^{er} tour) et 26 mai (2^{ème} et 3^{ème} tours) - Programme

1^{er} tour (derrière paravent)

Concerto avec accompagnement de piano au choix :

WOLFGANG AMADEUS MOZART

- *Concerto pour flûte et orchestre n°1 en sol majeur K. 313, premier mouvement du début jusqu'à la cadence non comprise*

ou

- *Concerto pour flûte et orchestre n°2 en ré majeur K.314, premier mouvement du début jusqu'à la cadence non comprise*

Trait d'orchestre

CAMILLE SAINT-SAËNS

Le carnaval des animaux, Volière

2^{ème} tour (derrière paravent)

Concerto avec accompagnement de piano :

JACQUES IBERT

Concerto pour flûte et orchestre, premier mouvement

Traits d'orchestre

GIOACHINO ROSSINI

Ouverture Sémiramide

GEORGES BIZET

Carmen : Entr'acte du 3^{ème} acte

3^{ème} tour

Traits d'orchestre

WOLFGANG AMADEUS MOZART
La Flûte Enchantée, 2 extraits

LUDWIG VAN BEETHOVEN
Ouverture Léonore 3

LUDWIG VAN BEETHOVEN
Symphonie n°3, 4^{ème} mouvement

GEORGES BIZET
L'Arlésienne, suite n°2, menuet

JOHANNES BRAHMS
Symphonie n°4, 4^{ème} mouvement

CLAUDE DEBUSSY
Prélude à l'après-midi d'un faune

MAURICE RAVEL
Daphnis et Chloé, suite n°2

MAURICE RAVEL
Boléro

NB : Le jury se réserve le droit de demander aux candidats finalistes de rejouer les traits des tours précédents.

Premier tour

1. Saint-Saëns, Le Carnaval des animaux : Volière

Volière

Moderato grazioso

Quatuor

FLÛTE

Quatuor

Basses

1

2

3

4

ppp

Deuxième tour

Gioacchino Rossini
Semiramide Overture

Flöte

Allegro vivace

12 7 3 A 8

p *mf cresc*

34 *ff*

93 *p cresc.*

107 *f*

320 *p*

325

329 * Piccolo *p*

Bizet, Carmen

FLUTES.

And^{no} quasi all^{to}

ENTR'ACTE.

2 G^{des} FL. 2

pp

The musical score is written for two flutes (2 G^{des} FL. 2) and piano accompaniment. The tempo is marked "And^{no} quasi all^{to}". The score is divided into six systems, each with a flute staff and a piano staff. The piano part includes various dynamics and articulations: *pp*, *p cresc.*, *f*, *mf dim.*, *pp dim.*, *pp*, and *smorz.*. The flute part features several trills (tr), triplets (3), and first (1) and second (2) endings. The score concludes with a *pp* dynamic marking.

Troisième tour

Mozart, La flûte en chantée

N° 13. Arie

Allegro.

p

mf

mf

mf

mf

mf

3

4

5

7

This musical score for N° 13. Arie consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various articulations such as slurs and accents, and features several measures with repeat signs and first, second, and third endings. The piece concludes with a double bar line and a repeat sign.

N° 21. Finale

MARSCH.

Adagio.

Solo

tr.

tr.

tr.

tr.

tr.

tr.

3

Solo

2

This musical score for N° 21. Finale is a march in 3/4 time, marked 'Adagio.' and 'Solo'. It consists of six staves of music. The key signature is one sharp (F#). The score is characterized by frequent trills (*tr.*) and slurs. It includes a triplet of eighth notes and a section marked 'Solo' with a repeat sign. The piece ends with a double bar line and a second ending.

Beethoven, Ouverture Léonore 3

L. v. Beethoven
op. 72

Adagio [♩ 63-76]

1 *ff* \rightarrow *p* *dim.* *pp* *pp* 11

19 *sempre stacc. e pp*

22 *fz* *p*

32 *pp*

Allegro

[♩ 100-108]

277 *p dolce*

290 *cresc.* *colla parte* 4 *Tempo I* *pp dolce*

307 *cresc.* 10 VI.I

328 [♩ 120-132] *cresc.* *fp*

335

341

346

351 1(-8) 2 3 4 5 6 7 8 *pp*

Beethoven, symphonie n°3

4th movement

Symphony No. 3 'Eroica'

L. v. Beethoven

Allegro molto $\text{♩} 76$ [$\text{♩} 126-138$]

op. 55

The image shows a musical score for the 4th movement of Beethoven's Symphony No. 3 'Eroica', measures 171-193. The score is written in G major, 2/4 time, and consists of four staves of music. The first staff (measures 171-180) features a melody with dynamics *ff* and *p*, and a *cresc.* marking. The second staff (measures 180-187) features a melody with dynamics *sf* and *p*, and a *cresc.* marking. The third staff (measures 187-193) features a melody with dynamics *cresc.* and *p*. The fourth staff (measures 193-199) features a melody with dynamics *cresc.* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Bizet, l'arlésienne, suite n°2

III. Menuet.

Andantino quasi Allegretto.

(♩ = 72)

Solo

pp

9 pp

15 pp

22 pp cresc. sf dim.

29 pp poco sf

35 p cresc.

39 cresc. molto f

A

B

C

D

4th movement

Allegro energico e passionato [♩ 66-80]

Symphony No. 4

J. Brahms
op. 98

89 *p dolce* *pp* *dim.*

This musical staff contains measures 89 through 96. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of triplet eighth notes, with some notes beamed together. Dynamic markings include *p dolce* at the start, *pp* in the middle, and *dim.* towards the end. There are also hairpins indicating volume changes.

97 *espressivo* *poco cresc.*

This musical staff contains measures 97 through 99. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is *espressivo*. The music consists of eighth notes with slurs. A *poco cresc.* marking is at the end of the staff.

100 *poco cresc.*

This musical staff contains measures 100 through 102. It continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features eighth notes with slurs. A *poco cresc.* marking is present.

103 *poco cresc.*

This musical staff contains measures 103 through 105. It continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features eighth notes with slurs. A *poco cresc.* marking is present.

UE 36 419

Debussy,

Prélude à „L'après-midi d'un faune“ für Orchester

Flöte I

Très modéré
Solo

p doux et expressif

4 6 Solo *p*

12

15 2 1 *p cresc.* *f*

légèrement et expressif

21 Solo *p*

24 *p*

27

28 *f*

29 *p*

Ravel, Daphnis et Chloé

Daphnis et Chloé Suite No. 2

M. Ravel

Lever du jour

Lent 50

[155] Fl. I 12 12 12 12

[1] Fl. I

pp

Fl. II 12 12 12 12

pp

[5]

1st time

2nd time

Pantomime

Très lent 66

[176] Fl. I

p expressif et souple

[7]

[177] *mf*

[13] *f*

Retenu légèrement

[17]

[21] Rall. *ppp* *f* > *p*

au Mouvt.

[25] Retenu *pp* *ff*

au Mouvt. Pressez

[179] *ff*

Fl. II

au Mouvt. *ff* **Pressez** *ff* au Mouvt. *ff*

[28] *pp* *ff* *pp* *ff*

pp *ff* *pp*

180 *pp* *f*

Vif ♩ = ♩ précédente [♩ 116-132]

[32] *pp* *f*

p *f* *p*

[36] *p* *f* *p*

[39] *f* *p* *f*

f *p* *f*

181

[42] *p* *ff* *ff*

p *ff* *ff*

Un peu plus animé

182 *p* *ff* *p*

[45] *p* *ff* *p*

En animant toujours davantage

[49] 183

184 **Au 1er Mouvt. (Vif)**
très court
avec un peu plus de langueur

[56] Solo

185 **Animez un peu**

[62] Solo

En animant toujours

[68] 186

187 **Moins animé**

[73]

OUVRAGE PROTÉGÉ
PHOTOCOPIÉ INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Penal, Art. 425)

BOLERO

MAURICE RAVEL

1^{re} et 2^e FLÛTES

Tempo di Bolero moderato assai

Solo

1