

Diverses oeuvres, diverses époques...

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Sonate en sib majeur de Domenico Cimarosa (1749-1801)
Grand maître de l'opera-buffa, il livre souvent dans ses sonates élégance, verve, gaieté, humour...

Tristan-Patrice Challulau
copie "urtext" & doigts de traditions.

Allegro ♩ = 50 (♩ = 150)

The musical score is written for piano in G major (one flat) and 3/8 time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Allegro' with a metronome marking of ♩ = 50 (♩ = 150). The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The score includes numerous fingerings (1-5) and articulation marks. The piece concludes with a *mf* dynamic in the final measure.

2 3 2 3 5 4 2 2 3 2

3 2 1 2 4 5 3 1 3

p

3 5 4 2 1

2 1 2 4 5 1 2 1 5

f *p*

1 2 1 2 3 2 1 1 2 3 2 1

2 1 1 5 5 5 3 2 1

f *p*

3 1 2 4 5 1 2

5 2 4 3 1 1 5 4 1

mf *p* *f*

3 2 3 2 1 2 1 2 3 4 5 4 3 1 4 3 1

1 2

p *f*

2 1 5 4 2 1 4 3 2 1

1 2 1

mf

2 3 3 2 3 5 4 2 2 3 2 3

p

2/3 1 4 3 2 1 2 1 2/3

5 4 2 5 3 4 5 1 3 2 1 2 1 2

f *p* *f*

1 4 3 2 1 3 2 1 1 2

3 3 5 2 3 4

p *f* *f*

3 2 1 5 3 2 1

1 2 3 4 1 3 4 1 2 3 5 3 2 1 4 2

p *f*

3 5 3 1 1 4 3 2 1

1 3 2 1 3 2 1 5 2 1 5 2 1

p *f* *p*

3 2 1 5 5 3 2 1

4 3 2 1 1 2 4 4

f


2 4 2 3 4 2 1


Examen samedi 13 mai 2017






Programme commun :
1 morceau au choix
plus
1 morceau imposé :

Cycle 1 : D. Cimarosa : Sonate en sib majeur.


Travail cycle 1

*semaine 1 : obligatoirement savoir en entier à 60 =  & savoir le morceau au choix.


*semaine 2 : savoir en entier à 60 =  & interpréter le morceau au choix avec caractère.

*semaine 3 : savoir en entier à 100 =  commencer le par coeur. *Travailler avec des rythmes :*   et  .


Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique. Continuer le par coeur.

*semaine 4 : savoir en entier à 120 =  continuer le par coeur. *Travailler staccato/legato.*

& semaine 4 : *premier rodage devant parents...*

*semaine 5 : savoir en entier au tempo (144 = ) par coeur en entier

& semaine 5 : *rodage devant parents, amis (si possible pas à, sa maison...)*

*semaine 6 : au tempo (150 = ) avec nuances et *interprétation gaie et énergique.*

Notturmo op 54 n°4 Edvard Grieg
(Norvège 1843-1907)

Béla Bartók

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

Andante $\text{♩} = 52$

ré 2 2 1 2 3 3 3 2323 la

(con *And.*)

fa 2 2 1 2 3 3 3 2323 do

Più mosso $\text{♩} = 60$

5 4 3 4 5 2
 3 2 1 2 3 1
 legato
 pp
And.
 una corda

5 4 3 4 5 2
 3 2 1 2 3 1
 la
 ppp poco a poco cresc.

5 4 3 4 5
 3 2 1 2 3
 pp sempre cresc
 p mf f
 tre corde

ff
 5 1 5 1 5 1 2
 5 1 2 3 5

Andante ♩ = 52

System 1: Bass clef, 9/8 time signature. Treble clef has notes with fingerings 2, 5, 3, 2. Bass clef has a piano accompaniment of chords. Dynamics: *p*. Pedal markings: *Ped.* and ** con Ped.*

System 2: Treble clef has notes with fingerings 1, 2, 1, 2, 3. Bass clef has piano accompaniment. Dynamics: *Ped.*

System 3: Treble clef has notes with fingerings 4, 1, 5, 2, 1, 2, 1, 4, 1, 5, 2. Bass clef has piano accompaniment. Dynamics: *Ped.*

System 4: Treble clef has notes with fingerings 5, 2, 5, 4, 5, 2, 5, 2. Bass clef has piano accompaniment. Dynamics: *p*, *f*, *Ped.*

System 5: Treble clef has notes with fingerings 5, 2, 4, 3, 4, 5, 5. Bass clef has piano accompaniment. Dynamics: *ff*

5 4 5

poco a poco dim.

Detailed description: This system shows the first three measures of a piece. The right hand features a melodic line with a slur over measures 1 and 2, and a fermata over measure 3. The left hand provides a harmonic accompaniment with a similar slur and fermata. Fingering numbers 5 and 4 are indicated above the first two notes of the right hand.

5 5 5 2 1 4 3 *poco rit.* 4 3 1 5 2

dim. sempre

Detailed description: This system contains measures 4 through 8. The right hand has a complex melodic line with multiple slurs and a fermata at the end. The left hand continues with a steady accompaniment. Fingering numbers 5, 2, 1, 4, 3, 1, 5, and 2 are shown above the right hand notes. The instruction *dim. sempre* is written in the left hand, and *poco rit.* is written above the right hand in measure 7.

a tempo *p*

1 2 3 4 5

la 1 2 3 3 3 *8va*

Detailed description: This system covers measures 9 through 13. The right hand has a melodic line starting with a natural 'la' note, followed by a series of notes with slurs and a fermata. The left hand has a rhythmic accompaniment. Fingering numbers 1, 2, 3, 3, 3 are shown above the right hand notes. The instruction *a tempo* and dynamic *p* are in the left hand. *8va* is written above the right hand notes.

1 2 3 3 3 *8va*

morendo

4

Detailed description: This system covers measures 14 through 18. The right hand continues the melodic line with slurs and a fermata. The left hand accompaniment is consistent. Fingering numbers 1, 2, 3, 3, 3 are shown above the right hand notes. The instruction *morendo* is written above the right hand in measure 16. A large number '4' is centered below the system.

Adagio ♩ = 44

pp

con Ped.

1 2 4 5

1 2 1 5 do

Detailed description: This system covers measures 19 through 23. The right hand has a melodic line with a slur and a fermata. The left hand has a harmonic accompaniment. Fingering numbers 1, 2, 4, 5 are shown above the right hand notes. The instruction *pp* is in the left hand. *con Ped.* is written below the left hand. A 'do' note is indicated below the left hand in measure 23.

Examen samedi 13 mai 2017

Programme commun :





1 morceau au choix


plus


1 morceau imposé :

Cycle 2 : E. Grieg : Nocturne op 54 n°4 en do majeur.


Travail cycle 2

*semaine 1 : savoir en entier à 60 =  { Penser au rythme    } & savoir le morceau au choix.


*semaine 2 : savoir obligatoirement en entier à 80 =  & interpréter le morceau au choix avec caractère.

*semaine 3 : savoir en entier à 100 =  commencer le par coeur et le jeu avec pédale.

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur !

*semaine 4 : continuer le par coeur et savoir en entier à 120 = 

& semaine 4 : *premier rodage devant parents etc. ...*

*semaine 5 : savoir par coeur en entier un peu au dessus du tempo (160 = )

& semaine 5 : *rodage devant des amis (si possible pas à, sa maison...)*

*semaine 6 : au tempo (44 = ) avec nuances, *interprétation soutenue, intense ; lyrique parfois, oiseau parfois.*

Danse des pays de l'Est (1)

Béla Bartók

Béla Bartók

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

Vivace ♩ = 80 (♩ = 400)

p

mf

poco rit

p

durée 24" ca.

Danse des pays de l'Est (2)

Béla Bartók

Béla Bartók

Allegro molto ♩ = 49 (♩ = 343)

Tristan-Patrice Challulau
copie "urtext" & doigtés de traditions.

mf

f (la 2ème fois moins fort)

mf leggiero

mf (la 2ème fois moins fort)

mp

p *cresc.* *f*



durée 1' ca.


Examen mercredi 17 mai 2017

Cycle 3 : :
un morceau au choix
plus deux morceaux imposés :

J. Brahms : Rhapsodie op 79 n°2 et Bartók : Danse n° 6

Travail cycle 3 :

*semaine 1 : Brahms à (42 = ) & Bartók à 100 =  en entier & savoir le morceau au choix.

*semaine 2 : Brahms à savoir obligatoirement en entier à 60 = 

*semaine 3 : Commencer le par coeur.

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur !

*semaine 4 : continuer le par coeur et savoir en entier presque au tempo

& semaine 4 : *premier rodage devant parents etc. ...*

*semaine 5 : savoir par coeur en entier & un peu au dessus du tempo

& semaine 5 : *rodage devant des amis (si possible pas dans sa maison...)*

*semaine 6 : *interprétation soutenue, intense pour Brahms ; énergique & dansant pour Bartók.*

Danse Bulgare n°6

Béla Bartók

Tristan-Patrice Challulau

copie "urtext" & doigtés de traditions.

Vif $\text{♩} = 56$

5 3 2 4 2 1 5 3 2 5 3 2 4-5 4 2 3 1 3 3 4 4 5

f *sim.*

5 1 1

5 3 5 3 1 5 1 1 3 2 5 2 4 3 2 5 1 1 2 5

mf

3 2 1 4 3 3 2 5 2 1 3 2

3 2 1 3 2 1 2 3 2 1 2 2 2 2 2 1 1

più f

1 2-4 2 3 1 2 4 3 4 1 3 4 1 3 4 1 3 4 1 4 3 2 1 2

strepitoso

1 2 3 2 1 2 1 2 1 2 1 2 5 1 2 3 2 1 2 1 2 5

Deuxième rhapsodie (op. 79 -1880-)

Johannes Brahms
(Allemagne 1833-1897)
Doigtés : Tristan-Patrice Challulau

Perahia, Rubinstein & Argerich jouent en 6'30" env.
G. Gould joue en 5'40" (sans la reprise)

Deuxième rhapsodie (op. 79 n°2 -1880-)

Johannes Brahms

(Allemagne 1833-1897)

Doigtés : Tristan-Patrice Challalau

Molto passionato, ma non troppo allegro ♩ = 104

The musical score is presented in five systems, each with a piano (p) and vocal (V) part. The piano part is written in G minor (two flats) and 2/4 time. The tempo is marked 'Molto passionato, ma non troppo allegro' with a quarter note equal to 104 beats per minute. The score includes various performance instructions such as *f*, *legato*, *Rit.*, *in Tpo*, and *mp*. Fingerings and pedaling are indicated throughout. The vocal part includes the lyrics 'do', 'la', and 'do'.

4-5 1 3 4 1 3 5 4 4 5 1 2 3

quasi f

4 5 3 3

5 5 5

p

3 3 2 3 2 4

5 5 1 2 5 1 2 4-5 4-5 3-5

p

5 2 5 2 1 3 2 1 2 5

4-5 1 2 4 4

p

4 2 5 4

3 5 1 2 3 5 4 5 4

p

3 3 3 3

5 4 3 5 4 3 5 4 3 5

p

1 1 1 5

5

System 1: Treble and Bass clefs. Treble clef contains a melodic line with fingering 5, 3-5, 4-5, 5, 4, 5, 5, 5. Bass clef contains a bass line with fingering 1, 5, 3, 2, 1, 1, 1. A *dim.* marking is present in the bass clef.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with fingering 5, 5, 5, 3-5, 4-5, 5. Bass clef contains a bass line with fingering 1, 3, 1, 3, 2, 1, 1, 5, 4, 2. A *ped.* marking is present in the bass clef. A *p₃* marking is present in the bass clef.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with fingering 2, 5, 2, 3, 2, 2, 3, 2, 2, 5, 2, 3, 2, 5, 2, 3, 2, 1. Bass clef contains a bass line with fingering 5, 4, 5, 4. A *mezza voce* marking is present in the treble clef. A *sim.* marking with a hairpin is present in the treble clef.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with fingering 5, 4, 1, 2, 1, 4, 2, 5, 3, 1, 2, 1, 4, 2, 5, 3, 1, 2, 1. Bass clef contains a bass line with fingering 5, 4, 4, 2, 5, 4, 3, 2, 4, 4. A *cresc. al ff* marking is present in the treble clef. A *sim.* marking with a hairpin is present in the treble clef.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with fingering 5, 1, 3, 1, 1, 3, 1, 5, 2, 4, 2, 4, 1, 5, 2, 3, 2, 2, 3, 2, 4, 2, 3, 2, 2, 3, 2, 5, 4, 2, 3, 2, 2, 3, 2, 5, 4, 1, 2, 3, 2, 2, 3, 2. Bass clef contains a bass line with fingering 4, 5, 4, 1, 3, 4, 4. A *ff* marking is present in the treble clef. A *sim.* marking with a hairpin is present in the treble clef. A *p* marking is present in the bass clef.

System 6: Treble and Bass clefs. Treble clef contains a melodic line with fingering 5, 2, 4, 2, 5, 2, 4, 2, 4, 1, 5, 2, 3, 2, 4, 2, 3, 2. Bass clef contains a bass line with fingering 4, 5, 4, 1, 3, 4, 4. A *ff* marking is present in the treble clef. A *sim.* marking with a hairpin is present in the treble clef. A *p* marking is present in the bass clef. A *ppp* marking is present in the bass clef. A *ped.* marking is present in the bass clef.

System 1: Treble clef, bass clef. Treble clef starts with a *mp* dynamic. Bass clef starts with a *con* *Red.* dynamic. Fingerings are indicated with numbers 1-5. The system contains two measures of music.

System 2: Treble clef, bass clef. This system contains two measures of music with various fingerings and slurs.

System 3: Treble clef, bass clef. Treble clef has a *mezza voce* dynamic. Bass clef has a *p misterioso* dynamic. A *f* dynamic is also present in the bass clef. A *Red.* dynamic is also indicated. This system contains two measures of music.

System 4: Treble clef, bass clef. Treble clef has a *sim.* dynamic. This system contains two measures of music.

System 5: Treble clef, bass clef. Treble clef has a *f* dynamic. This system contains two measures of music.

Après l'examen ...rien de tel que de petits morceaux simples pour se détendre ...

The sheet music consists of five systems of grand staves. The first system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of quarter notes, both marked 'sim.'. The second system continues with similar triplet patterns and includes a 'Ped.' marking. The third system is marked 'ff' and contains more complex triplet and sixteenth-note patterns. The fourth system is marked 'p dim.' and features a 'con Ped.' marking. The fifth system is marked 'pp' and ends with a 'ff' dynamic and a star symbol.

Le voyage de Chihiro

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Calme ♩ = 111

The musical score is presented in five systems, each with a piano (p) part on the left and a guitar (G) part on the right. The piano part is in 4/4 time and begins with a *pp* dynamic. The guitar part is in 4/4 time and includes various fingerings and techniques such as M.D. (Muted Drum) and M.G. (Muted Guitar). The score includes a variety of musical notations, including chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *pp* and *f* are used throughout. The score concludes with a double bar line and a 4-measure rest.

System 1: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 6, 4, 3, 6, 1, 1, 1, 5, 3, 2, 3, 1, 2. Bass staff contains whole notes with fingerings 6, 6, 6. Dynamics include *f* and accents.

System 2: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 2, 2, 2, 2, 5, 2, 1, 5, 2, 2, 2, 5, 1, 3, 3, 2. Bass staff contains sixteenth-note runs with fingerings 3, 3. Dynamics include *mf* and accents.

System 3: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 1, 1, 1, 2, 5, 3, 2, 5, 3, 3, 2, 5, 4. Bass staff contains sixteenth-note runs with fingerings 5, 5. Dynamics include *f* and accents.

System 4: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 3, 3, 2. Bass staff contains sixteenth-note runs with fingerings 5, 5. Dynamics include *f* and accents.

System 5: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 2, 5, 2, 1, 5, 4, 5, 5, 2, 3, 1, 2, 5, 3, 2, 1, 4, 3. Bass staff contains sixteenth-note runs with fingerings 5, 5. Dynamics include *f* and *legato*.

System 6: Treble clef, bass clef. Treble staff contains sixteenth-note runs with fingerings 2, 1, 4, 5. Bass staff contains sixteenth-note runs with fingerings 5, 5. Dynamics include *mp*, *f*, and *p*. The system concludes with a double bar line.

Le château ambulat

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Tempo di valse ♩ = 144

The musical score is written for piano and consists of six systems. The first system includes a 'Rall.' marking. The second system is marked 'a Tpo'. The score features various fingerings, slurs, and dynamic markings.

2 1 3 4 1 1 b b

8va

This system contains the first six measures of the piece. The right hand features a melodic line with fingerings 2, 1, 3, 4, 1, 1 and accidentals (flat, flat). The left hand provides harmonic accompaniment with chords and moving lines.

8va

4 5

This system contains measures 7 through 12. The right hand continues the melodic development with fingerings 4 and 5. The left hand accompaniment remains consistent with the previous system.

8va

5 4 3 2 1 2 4 3 2 1 3 5 1 3 2 1 4

This system contains measures 13 through 18. The right hand has a more complex melodic passage with many fingerings (5, 4, 3, 2, 1, 2, 4, 3, 2, 1, 3, 5, 1, 3, 2, 1, 4). The left hand accompaniment continues.

5 1 5 2 5 5 5 4 5 1

This system contains measures 19 through 24. The right hand features a melodic line with fingerings 5, 1, 5, 2, 5, 5, 5, 4, 5, 1. The left hand accompaniment continues.

3 4 5 1 5 3

This system contains measures 25 through 30. The right hand has a melodic line with fingerings 3, 4, 5, 1, 5, 3. The left hand accompaniment continues.

3

This system contains measures 31 through 36. The right hand has a melodic line with a triplet of 3 notes. The left hand accompaniment continues.

5 2 3 1 4 3 4 5 4

This system contains the final six measures (37-42) of the piece. The right hand has a melodic line with fingerings 5, 2, 3, 1, 4, 3, 4, 5, 4. The left hand accompaniment concludes the piece.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various intervals and a final triplet of eighth notes. The bass clef contains a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It includes several triplet markings in both the treble and bass staves, indicating rhythmic patterns of three notes.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef features a sequence of notes with fingerings 5, 4, 5, 4, 5, 4, 1.

Fourth system of musical notation, characterized by complex fingering patterns in the treble clef, including sequences like 5, 4, 3, 2, 3 and 5, 4, 5, 3, 2, 1, 2, 3, 4, 5.

Fifth system of musical notation, featuring a more active bass line with eighth-note patterns and a treble line with a triplet of eighth notes.

Sixth system of musical notation, concluding the piece with a final cadence. The treble clef has a descending eighth-note scale, and the bass clef has a corresponding eighth-note accompaniment. Fingerings 1, 2, 3, 4 are indicated for the final notes.

First system of musical notation. The right hand (treble clef) features a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, 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First system of a piano score. The right hand features a melodic line with various intervals and a final triplet of notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano score. The right hand contains several triplet patterns and a descending scale-like passage. The left hand continues with a steady accompaniment.

Third system of the piano score. The right hand has a more active melodic line with some grace notes. The left hand accompaniment remains consistent.

Page blanche pour éviter une tourne de page lorsqu'on imprime en livret.

White page to avoid a page turn when printing in booklet.

Fourth system of the piano score. The right hand features a melodic line with a final flourish. The left hand accompaniment is present throughout.

Fifth system of the piano score, starting with a *8va* marking. The right hand has a complex melodic line with many triplets and slurs. The left hand accompaniment is also complex.

Sixth system of the piano score. The right hand continues with intricate melodic patterns and triplets. The left hand accompaniment includes some longer note values and rests.

Always with me

Joe Hisaishi 久石
(Japon 1950/20??)

Doigtés : Tristan-Patrice Challulau

Doucereux ♩ = 111

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass clef staff. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The tempo is marked 'Doucereux' with a quarter note equal to 111 beats per minute. The dynamics are marked 'p' (piano) at the beginning of the first system. The score includes various musical notations such as slurs, ties, and fermatas. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a fermata on the final note of the sixth system.

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Carpentras, examens 2018.

Examen samedi 26 mai 2018

1 morceau au choix + 1 morceau imposé :

Imposé fin Cycle 1 : S. Heller Curieuse histoire en Fa Majeur.

Imposé fin Cycle 2 : I. Albeniz Tango op165 en Ré majeur.

Travail cycle 1 :

***semaine 1** : obligatoirement savoir en entier mains séparées, apprendre des extraits par coeur.
& savoir le morceau au choix.

***semaine 2** : savoir en entier à 60 = ♩ & interpréter le morceau au choix avec caractère.

***semaine 3** : savoir en entier à 100 = ♩ commencer le par coeur. *Travailler avec des rythmes pour la régularité des traits.*

Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique. Continuer le par coeur.

Surtout penser à prendre un répétiteur ou un autre prof de piano : plusieurs avis valent mieux qu'un !

***semaine 4** : savoir en entier à 120 = ♩ continuer le par coeur. *Travailler staccato/legato.*

& semaine 4 : *premier rodage devant ses parents des 2 œuvres...*

***semaine 5** : savoir en entier au tempo (144 = ♩) par coeur en entier

& semaine 5 : *rodage devant parents, amis (si possible hors de chez soi...)*

***semaine 6** : au tempo (160 = ♩) avec nuances et *interprétation bien énergique.*

Stephen Heller : *Budapest 1813-Paris 1888 élève de Czerny, ami de Chopin, Liszt, Schumann, Berlioz... Heller sait proposer une très personnelle variété de rythmes, et impose une grande fermeté stylistique aux harmonies innovantes, et, recherche dans certaines de ses pièces des effets de pédale peu habituels.*

Curieuse histoire

Stephen Heller op 138#9

Doigtés : Tristan-Patrice Challulau

Molto vivace ♩ = 160

The musical score is written for piano in 2/4 time, marked 'Molto vivace' with a tempo of 160 beats per minute. It consists of six systems of two staves each. The first system begins with a treble clef and a dynamic of *mf*. The second system has a dynamic of *p*. The third system has a dynamic of *f*. The fourth system has a dynamic of *f*. The fifth system has a dynamic of *f* and includes fingerings for 'fa' and 'do'. The sixth system has a dynamic of *mf* and includes a 'cresc. à la reprise' marking. The score includes various musical notations such as triplets, slurs, and fingerings.

reprendre les 12 mesures du début

f *p*

molto ritenuto e espressivo

mp

a Tpo

sfz

Page blanche pour éviter une tourde de page lorsqu'on imprime en livret.

sfz *sfz* *sfz*

White page to avoid a page turn when printing in booklet.

f *sfz* *f*

p

Ritard.

Vivo ♩ = 176

p

Carpentras, examens 2018.

Examen samedi 26 mai 2018

1 morceau au choix + 1 morceau imposé :

Imposé fin Cycle 1 : S. Heller Curieuse histoire en Fa Majeur.

Imposé fin Cycle 2 : I. Albeniz Tango op165 en Ré majeur.

Travail cycle 2 :

***semaine 1** : savoir en entier les notes (avec juste une esquisse du rythme) & savoir le morceau au choix.
commencer à fixer des fragments par coeur et le jeu avec la pédale de droite.

***semaine 2** : savoir obligatoirement en entier à 40 = ♩ & interpréter le morceau au choix avec caractère.

***semaine 3** : savoir en entier à 50 = ♩ commencer le par coeur et le jeu avec les deux pédales.

*Ne pas s'arrêter pendant les vacances ! Penser aux nuances, à l'agogique, aux 2 pédales, et surtout au par coeur.
Surtout penser à prendre un répétiteur ou un autre prof de piano : plusieurs avis valent mieux qu'un !*

***semaine 4** : continuer le par coeur et savoir en entier à 60 = ♩
& semaine 4 : *premier rodage devant parents etc. ...*

***semaine 5** : savoir par coeur en entier un peu au dessus du tempo (76 = ♩)
& semaine 5 : *rodage devant des amis (si possible hors de sa maison...)*

***semaine 6** : au tempo (66 = ♩) avec nuances, *interprétation soutenue, intense ; lyrique parfois, oiseau parfois*.

ALBENIZ : Camprodón 1860 - Cambo-les-bains 1909

Premier récital à l'âge de 4 ans, tournées de concerts en Amérique du Sud & Nord & Europe

A été élève de Liszt, et son oeuvre est enracinée dans la culture ibérique comme celle de Liszt dans la culture magyare.

Albeniz s'intéresse aux sonorités individualisées, aux couleurs, aux harmonies complexes et raffinées.

España -composé en 1893- propose un voyage du sud de l'Espagne à la catalogne et finit au Pays Basque par "Zortzico" (danse & art poétique Basque).

Tango

Isaac Albeniz (España op. 165#2)

Doigtés : Tristan-Patrice Challulau

Andantino ♩ = 66

M.G. : 1er temps posé, 4ème ♩ non-legato

The musical score is written for piano and guitar. It begins with a tempo marking of 'Andantino' at 66 beats per minute. The piano part starts with a dynamic of *mf* and includes the instruction 'e dim. à la reprise'. The guitar part is marked 'M.G. : 1er temps posé, 4ème ♩ non-legato'. The score is divided into several systems, each with a treble and bass clef staff. Fingerings are indicated by numbers 1-5. Pedal points are marked 'Ped.' and 'con Ped.'. The piece includes various musical ornaments such as triplets, slurs, and accents. The tempo changes to 'a Tpo' (Allegretto) in the later sections, with markings for 'riten.' and 'cresc.'. The final section is marked 'sempre cresc.' and ends with a dynamic of *f*. The score concludes with a double bar line and repeat signs.

molto riten.
meno riten.
una corda
pp
Rall.
a Tpo
pp una corda
tre corde
riten.
Rall.
pp
 1 fa# en relief

*
durée : 2' 40" max.

Albeniz est Catalan. Cuba -avant la guerre avec les USA- fait encore partie de l'Espagne, et à Cuba il y a surtout des immigrés Catalans...
 Bien que le tango soit un des rythmes du Flamenco, ici, c'est plutôt le rythme de la Habanera (La Habana est la capitale de Cuba) que nous trouvons.
On y retrouve le rythme sensuel des alternances triolet/binaire, et, donner le caractère sensuel est plus important que la mathématique du solfège.
 ...Penser à Carmen (1875)... et à Soirée dans Grenade (1903)

Ces tierces évoquent l'opéra, les zarzuela à la mode de cette époque.
 Deux soprani en duo peuvent très bien chanter ces tierces !
 (Pepita Jimenez est la meilleure zarzuela qu'écrivit Albeniz en 1896)

Zarzuela, suite...
 Ici, un ténor et une soprano en duo chantent à tour de rôle.

Donc le rythme "mathématique" exact est ce triolet fini par triple/double pointée (P.P.C.M. de 3 & 4 = 12)

Il est plus facile de penser une appoggiature à l'exacte place de la 3ème croche L'approximation donnera plus de sensualité !

And. sim.
 Sinon, nombreux sont ceux qui jouent une triple !

M.13 :
 Ce pouce (sur mi#) permet d'accentuer la note étrangère !

M.49 :
 Lors du 1er triolet, poser les doigts au fond du clavier permettra de facilement jouer le sib avec le pouce.

Ici, c'est la notation d'Albeniz de sa M. 30. (pour ceux/celles qui préfèrent jouer l'original)

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Sacro-monte

Joaquin Turina (5 danses gitanes op. 55#5)

Doigtés : Tristan-Patrice Challulau

Allegro moderato ♩ = 104

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegro moderato' and a quarter note equal to 104 beats. The key signature has one flat (B-flat). The score is divided into five systems. The first system shows the initial chords and a bass line starting with a forte 'f' dynamic. The second system features a 'sfz' (sforzando) dynamic in the piano part and a 'p' (piano) dynamic in the bass. The third system has a 'f' dynamic in the piano part. The fourth system includes a 'p' dynamic in the piano part and a 'pp' (pianissimo) dynamic in the bass. The fifth system concludes with a 'p' dynamic in the piano part and a 'pp' dynamic in the bass. Fingerings are indicated by numbers 1-5. The score ends with a double bar line and the initials 'M.G.' in the bass staff. At the bottom, there are three notes labeled 'ré', 'ré', and 'la ré'.

1 1 3 1 1 2 1 1 3 2 2 4 5 4 3 2 1 2 4 2 1 2 1 3 2

5 2 1 2 5 1 5

so

1 1 3 1 1 2 1 1 3 2 2 4 5 3 5 3 5 2 1 3 2 1 4 3

1 1 3 2 2 4 5 3 5 3 5 2 1 3 2 1 4 3

1 2 3 1 2 4

la ré

4 3 2 1 3 2 1 5 1 5 1 5 1

f p

4 2 1 3 2 1 3 2 1 3 2 1 3 2 1

sfz p et reprise pp

3 1 4 3 1 4 4 2 1 4 1 4 2

f

Più vivo

First system of musical notation. The upper staff is in bass clef and contains a sequence of eighth notes with fingerings 3, 4, 1, 4, 1, 4, 1, 4. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings 5, 2, 1, 3, 2, 3. A dynamic marking of *mf* is present. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The upper staff is in bass clef and contains a sequence of eighth notes with fingerings 5, 3, 1, 2, 4, 2, 1. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings 2, 3, 3, 3, 3, 3, 3, 3. A dynamic marking of *mf* is present. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The upper staff is in treble clef and contains a sequence of eighth notes with fingerings 5, 4, 2, 5, 4, 2. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings 5, 2, 1, 3, 2, 1, 2, 1. A dynamic marking of *f* is present. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The upper staff is in treble clef and contains a sequence of eighth notes with fingerings 5, 3, 2, 1, 5, 4, 1. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings 5, 3, 2, 1, 5, 4, 1. A dynamic marking of *ff* is present. The system concludes with a double bar line and repeat dots.

Fifth system of musical notation. The upper staff is in treble clef and contains a sequence of eighth notes with fingerings 5, 4, 2, 5, 4, 2. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings 5, 3, 2, 1, 5, 4, 1. A dynamic marking of *ff* is present. The system concludes with a double bar line and repeat dots.

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Danza de la seduccion

Joaquin Turina (5 danses gitanes op. 55#2)

Doigtés : Tristan-Patrice Challulau

Allegro moderato ♩ = 144

The musical score is written for piano and consists of several systems. The first system shows the beginning of the piece in 3/4 time, marked *p* (piano). The melody is in the right hand, starting with a quarter rest followed by a series of eighth and sixteenth notes. The second system introduces a more complex melodic line with fingerings (2, 3, 2, 1, 2) and a dynamic marking of *A*. The bass line consists of sustained chords. The third system continues the melodic development with intricate fingerings (2, 5, 4, 3, 5, 3, 2, 1, 4, 3, 3, 5, 4) and includes a section marked *A*. The fourth system features further melodic elaboration with fingerings (2, 4, 3, 3, 5, 4) and a section marked *B*. The fifth system concludes the piece with a final melodic phrase and a bass line of sustained chords. The score includes various musical notations such as slurs, ties, and dynamic markings.

C

First system of a piano score. It features a treble and bass clef. The treble clef has a common time signature 'C'. The music consists of two staves. The first two measures are marked with repeat signs. The third measure is marked with a forte 'f' dynamic and contains a triplet of eighth notes in the bass clef. The final measure has accents (>) over the notes.

Second system of the piano score. It continues the two-staff format. The treble clef staff has a triplet of eighth notes in the first measure, followed by a slur over a triplet of eighth notes in the second measure. The bass clef staff has a triplet of eighth notes in the first measure and a slur over a triplet of eighth notes in the second measure.

Third system of the piano score. Similar to the first system, it has a common time signature 'C'. The first two measures are repeated. The third measure has a triplet of eighth notes in the bass clef. The final measure has accents (>) over the notes.

Fourth system of the piano score, consisting of a single treble clef staff. It begins with a triplet of eighth notes, followed by a slur over a triplet of eighth notes. The system ends with a sequence of notes marked with fingerings 1, 2, and 4.

Fifth system of the piano score. It features a treble and bass clef. The first two measures are repeated. The final measure has a sharp sign (#) above the treble clef staff and a slur over the notes.

Sixth system of the piano score. It features a treble and bass clef. The first three measures are repeated. The final measure has a sharp sign (#) above the treble clef staff and a slur over the notes. The system ends with a time signature change to 4/4 and a triplet of eighth notes in the bass clef.

M.D solo

Musical staff with treble clef, 3/4 time signature, and a melodic line with triplets and slurs.

Musical staff with grand staff notation, sections A and B, and the text "Reprise de tout A".

Musical staff with grand staff notation, section D1, and a melodic line with slurs.

Musical staff with grand staff notation, chords, and slurs.

Musical staff with grand staff notation, chords, and slurs.

Musical staff with grand staff notation, chords, and the dynamic marking "ppp".

Nana (berceuse)

Manuel de Falla (7 chants populaires)

Doigtés : Tristan-Patrice Challulau

The image displays a piano accompaniment for the piece "Nana (berceuse)" by Manuel de Falla. The score is written in 4/8 time and consists of five systems of music. Each system includes a grand staff with a treble and bass clef. The right hand (treble clef) features a melodic line with various ornaments, including grace notes and triplets, and is often accompanied by a wide intervallic chord. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as slurs and accents, are used throughout. The piece concludes with a final cadence in the right hand.

Carrousel de Madame P.N.

Liszt Ferenc

1811-1886

Doigtés : T.P. Challulau

Allegro intrepido ♩ = 144

ff

ff sempre

un poco moderato ♩ = 104

2

5 3 1 5 3

p dolcissimo *dim.*

pp