

# INTONATION 3 - Partiel Mai 2018

1- Déclamez ce texte sur le nom des notes,

The first exercise consists of four staves of music. The first staff is in treble clef with a 3/4 time signature, featuring a melodic line of eighth notes with slurs. The second staff is in treble clef with a 2/4 time signature, featuring a melodic line of eighth notes with slurs. The third and fourth staves are in bass clef, featuring a bass line of eighth notes with slurs. The music is a rhythmic exercise designed for declamation.

2- Déclamez ce texte sur le nom des notes dans un tempo assez dynamique (petite valeur à la blanche)

The second exercise consists of five staves of music, all in treble clef. The first staff is in 3/4 time, featuring a melodic line of quarter notes. The second staff is in 4/4 time, featuring a melodic line of quarter notes. The third staff is in 4/4 time, featuring a melodic line of quarter notes. The fourth staff is in 4/4 time, featuring a melodic line of quarter notes. The fifth staff is in 4/4 time, featuring a melodic line of quarter notes. The music is a rhythmic exercise designed for declamation.

3- Déclamez ce texte sur le nom (pulsation à la croche).

The image shows a musical score for a rhythmic exercise. It consists of four staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is written in eighth notes and rests, with a pulsation indicated by a vertical line. The second staff continues the sequence, and the third and fourth staves complete the exercise. The notation includes various rhythmic patterns, such as eighth notes, quarter notes, and rests, with some notes beamed together.

4- Lecture de clés - I. Stravinsky, *Symphonie en trois mouvements*, Andante

5- Polyrythmie préparée en autonomie - Olivier Messiaen, *Trois petites liturgies de la Présence divine*

6- Chants préparés Semestre II,

Johannes Brahms, *Alte Liebe* opus 72 n°1,  
Hugo Wolf, *Spanisches Liederbuch*, *Bedeckt mich mit Blumen*,  
Claude Debussy, *Ariettes oubliées*, n°3 *L'ombre des arbres dans la rivière embrumée*,  
Richard Strauss, *Leises Lied* opus 39 n°1,  
Paul Dukas, *Sonnet*,  
Billy Strayhorn, *Lush Life*.

7- Répertoire XX<sup>e</sup> siècle

Arnold Schönberg, *Saget mir* opus 15 n°5,  
Olivier Messiaen, *Quatuor pour la fin du temps*, V- *Louange à l'éternité de Jésus*.

8- Thèmes à transposer dans tous les tons (J. Strauss II, Mozart)

9- Déchiffrage chanté sur le nom des notes, Hugo Wolf, *Herr, was trägt der Boden*.

O. Messiaen, *Trois Petites Liturgies*  
*II-Séquence du verbe, Cantique divin*

Presque vif, avec une grande joie

Voix

Il est par - ti le Bien - Ai - mé; c'est pour

Percussion

The first system of music features a voice part and a percussion part. The voice part is written in a treble clef with a key signature of three sharps (F#, C#, G#). The percussion part is written in a bass clef. The music is in a complex, multi-measure rhythm with various time signatures including 3/8, 16/16, 2/8, and 4/8. The lyrics are: "Il est par - ti le Bien - Ai - mé; c'est pour".

Voix

nous! Il est mon - té le Bien - Ai - mé; c'est

Perc.

The second system of music continues the voice and percussion parts. The voice part starts with a measure rest of 6 measures, then continues with the lyrics: "nous! Il est mon - té le Bien - Ai - mé; c'est". The percussion part continues with similar rhythmic patterns. The system ends with a measure rest of 6 measures.

Voix

pour nous! Il a pri - é le Bien - Ai -

Perc.

The third system of music continues the voice and percussion parts. The voice part starts with a measure rest of 11 measures, then continues with the lyrics: "pour nous! Il a pri - é le Bien - Ai -". The percussion part continues with similar rhythmic patterns. The system ends with a measure rest of 11 measures.

Voix

mé, c'est pour nous, pour nous!

Perc.

The fourth system of music continues the voice and percussion parts. The voice part starts with a measure rest of 16 measures, then continues with the lyrics: "mé, c'est pour nous, pour nous!". The percussion part continues with similar rhythmic patterns. The system ends with a measure rest of 16 measures.

Voix

Il a par - lé, il a chan - té, Le Verbe é -

Perc.

The fifth system of music continues the voice and percussion parts. The voice part starts with a measure rest of 21 measures, then continues with the lyrics: "Il a par - lé, il a chan - té, Le Verbe é -". The percussion part continues with similar rhythmic patterns. The system ends with a measure rest of 21 measures.

26

Voix

tait en Dieu! Il a par - lé, il a chan -

Perc.

31

Voix

té, Et le Verbe é - tait Dieu! Lou - - an - - -

Perc.

36

Voix

ge du Père, Subs - tan - - - - ce du

Perc.

41

Voix

Père, Em - preinte et re - jail - lis - se -

Perc.

46

Voix

ment tou - jours, Dans l'A - mour, Ver - be d'a - mour!

Perc.

Wolf  
Herr, was trägt der Boden hier  
(Anon., trans Heyse)

Sehr langsam und innig

Herr, was trägt der

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

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and a quarter note G4 in the third measure. The piano accompaniment consists of chords in the right hand and bass lines in the left hand. Dynamics include *f* (forte) and *p* (piano) in the first two measures, and *mf* (mezzo-forte) and *p* in the third measure.

Bo - den hier, den du tränkst so bit - terlich? „Dor - nen, lie - bes

*mf* *p* *p* *pp*

Detailed description: This system contains the next four measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with chords and bass lines. Dynamics include *mf* (mezzo-forte) and *p* (piano) in the first two measures, and *p* and *pp* (pianissimo) in the last two measures.

Herz, für mich, und für' dich der Blu - men Zier.“ Ach, wo

*pp* (*schmerzlich*) *f*

Detailed description: This system contains the final three measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and bass lines. Dynamics include *pp* (pianissimo) and *f* (forte). The instruction (*schmerzlich*) is written above the vocal line.

sol-che Bä-che rin - nen, wird ein Gar - ten da ge-deihn? „Ja, und wis - se!

*pp*

*mf* *p* *mf* *p* *p* *pp*

Krän - ze-lein, gar ver-schied - ne, flicht man drin - nen: O mein

*pp* *f*

*f* *p*

Herr, zu wes-sen Zier win - det man die Krän-ze? sprich! „Die von Dor - nen

*p* *pp*

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

sind für mich, die von Blu - men reich' ich dir.“

*pp*