



**ANNALES ANALYSES**  
*3ème cycle - niveau A*  
*Corrigés*

Analyse n°1

Aria J.S BACH (1685 - 1750)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with several slurs and fingerings: a slur over measures 1-2 with a '2' above it, a slur over measures 3-4 with a '3' above it, and a slur over measures 5-6 with a '4' above it. A second slur over measures 7-8 has a '2' above it. The second staff is also in treble clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. A circled section labeled 'A 1' is present in measures 3-4. The third staff is in bass clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. A circled section labeled 'C' is present in measures 5-6. The fourth staff is in bass clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. A circled section labeled 'B' is present in measures 5-6.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. A circled section labeled 'D' is present in measures 3-4. The second staff is in treble clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. The third staff is in bass clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. The fourth staff is in bass clef and contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. The system is divided into two sections: '1ère fois' (first time) and '2ème fois' (second time). The '1ère fois' section covers measures 1-6, and the '2ème fois' section covers measures 7-8. The number '5' is written above the first measure of the first staff, and the number '6' is written below the first measure of the second staff. The number '7' is written above the first measure of the first staff in the '2ème fois' section.





# ANNALES ANALYSES

## 3ème cycle - niveau A

### Corrigés

#### Analyse n°2

DVORAK (1841-1904)  
Danse slave n°4 op 46

Tempo di minuetto

**A** **B**

Fa M

*mf* *sfz* *dim* *mf* *f*

C.P.

Do M

Chromatisme

**C** **D** **E**

*dim* *p* *dim* *p*

Fa M

1°) Sur le texte, faire le plan tonal 1,5 Pts

2°) Indiquer le degré et le chiffre des accords encadrés 5 Pts

**A** : .....  $\begin{matrix} 5 \\ \text{III} \end{matrix}$     
 **B** : .....  $\begin{matrix} 7 \\ + \\ \text{V} \end{matrix}$     
 **C** : .....  $\begin{matrix} 6 \\ 4 \\ 1 \end{matrix}$     
 **D** : .....  $\begin{matrix} 6 \\ \text{I} \end{matrix}$     
 **E** : .....  $\begin{matrix} +6 \\ \text{V} \end{matrix}$

3°) Nature des cadences : mes 4 : *cadence parfaite* mes 16 : *cadence parfaite* 2 Pts

4°) Quelle est la nature de la note entourée mes. 12 ? .....*notes de passage* 1 Pts

5°) Transposer les 4 premières mesures : portée supérieure pour clarinette si bémol 4 Pts  
 deuxième portée pour saxophone alto mi bémol

6°) Sur le texte, entourer un chromatisme 0,5 Pts

7°) Qu'est-ce qu'un menuet ? .....*danse française à trois temps* 1 Pts

8°) Nom et qualification des intervalles entourés : 4 Pts

**1** : .....*septième diminuée*     **2** : .....*seconde mineure*

9°) Citer une autre oeuvre de DVORAK : ..... 1 Pts



**ANNALES ANALYSES**  
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Analyse n°3

Viola da braccio 1

Viola da braccio 2

Viola da gamba 1

Viola da gamba 2

Violoncello e  
Contrebasso

Continuo

4

5

6

Musical score for measures 7-10. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measure 7 shows a melodic line in the upper treble staff with eighth notes and a slur. Measure 8 continues the melodic line. Measure 9 features a melodic line with a flat sign and a slur. Measure 10 shows a melodic line with a sharp sign and a slur. The lower staves contain a steady eighth-note accompaniment.

Musical score for measures 11-13. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measure 11 shows a melodic line in the upper treble staff with eighth notes and a slur. Measure 12 continues the melodic line with a slur. Measure 13 shows a melodic line with a slur. The lower staves contain a steady eighth-note accompaniment.

Musical score for measures 14-17. The score is written for six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure numbers 14, 15, 16, and 17 are indicated above the first staff. Measure 16 contains a flat symbol (b) above a note. The music features complex rhythmic patterns with many beamed notes and slurs.

X  
B

Musical score for measures 18-21. The score is written for six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure numbers 18, 19, 20, and 21 are indicated above the first staff. The music continues with complex rhythmic patterns, including many beamed notes and slurs.

X  
B

1°) Traduisez le nom des instruments indiqués sur le texte 2 Pts

*Violo de bras - Violes de gambe - Violoncelle et contrebasse - Basse continue*

2°) Tonalité de fin de ce texte : .....*Si b Majeur* 1 Pts

3°) Dresser le tableau des tons voisins 3 Pts

<i>Fa M</i>	<i>Sib M</i>	<i>Mib M</i>
<i>Ré m</i>	<i>Sol m</i>	<i>Do m</i>

4°) Chiffrer les accords marqués d'une croix 2 Pts

7	6
A: ..... +	B : ..... 4
V	I

5°) Quelle est la nature de la cadence mes. 16 - 17 ? .....*Cadence parfaite* 2 Pts

6°) Réécrire le passage mes. 17 (2è temps) à mes. 19 (1ère note) dans les clés ci-dessous 4 Pts

7°) Transposer le même passage (voix supérieures) pour clarinette en sib et clarinette en ré 4 Pts

Clarinette sib

Clarinette en ré

8°) comparer les voix supérieures. Quelle est cette forme ? ..... 1 Pt

9°) Que remarquez-vous, mes. 17 à 20 ? 1 Pt



# ANNALES ANALYSES

## 3ème cycle - niveau A

### Corrigés

#### Analyse n°4

Andante doloroso  $\text{♩} = 50$

"La mort d'Ase"

PEER GYNT (Grieg)

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Andante doloroso' with a quarter note equal to 50 beats per minute. The first four staves are marked 'con sordino' and 'p' (piano). The fifth staff is marked 'pp' (pianissimo). Vertical lines with 'v' symbols are placed above the staves at the beginning of the fifth measure of each staff, indicating a dynamic change.

The second system of the musical score continues from the first system. It consists of five staves. The first four staves are marked 'mf' (mezzo-forte) and the fifth staff is marked 'p' (piano). The dynamic markings are placed below the staves. The notation includes various musical symbols such as slurs, ties, and accidentals.

14

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

14

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

14

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

14

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

14

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

*p*  $\triangleleft$  *p cresc.* *p*  $\triangleleft$  *fz* *f* *ff*

(a)

22

*p* *pp*  $\triangleleft$   $\triangleleft$

*p* *pp*

A

(b)

29

*p* *pp* *piu p* *pp*

37

*pp* *morendo*

*pp* *morendo*

*pp* *morendo*

*pp* *morendo*

*pp* *morendo*





# ANNALES ANALYSES

## 3ème cycle - niveau A

### Corrigés

#### Analyse n°5

*J. Champion de Chambonnières "La Drollerie"*

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes several annotations:

- System 1:** Measure 1 is circled and labeled 'a'. A box labeled 'A' is placed under the bass staff in measure 4.
- System 2:** Measure 5 is circled and labeled 'b'. Measure 6 has a circled note labeled 'c'. Measure 7 is circled and labeled 'I'. Measure 8 is circled and labeled 'II'.
- System 3:** Measure 9 is circled and labeled '1'. Measure 10 is circled and labeled 'II'.
- System 4:** Measure 14 is circled and labeled 'd'. Measure 15 is circled and labeled '8.'.
- System 5:** Measure 18 is circled and labeled 'B'. Measure 19 is circled and labeled 'III'. Measure 20 is circled and labeled 'IV'. Measure 21 is circled and labeled 'C'. Measure 22 is circled and labeled '2'. Measure 23 is circled and labeled '3'.



7° ) a) Citer un compositeur contemporain de Jacques Champion de Chambonnières 0.5 Pts  
*Lully Frescobaldi Charpentier Monteverdi Mazzochi Schütz Buxtehude Cesti  
Rossi Mouton Cavalli Gaultier le Jeune Tomkins Bull Scheidt*

b) Par quel instrument cette pièce peut-elle être jouée ? 0.5 Pts

*Clavecin*

c) Comment se nomme l'altération accidentelle utilisée dans la dernière mesure ? 1.5 Pts

*Tierce picarde*

8 ° ) Nom et qualification des intervalles entourés : 1.5 Pts

A : *quarte diminuée*      B : *seconde mineure ou 1/2 ton diatonique*      C : *tierce majeure*



# ANNALES ANALYSE

## 3ème cycle - niveau A

### Corrigés

#### analyse n°6

Les 7 paroles de notre Seigneur Jesus Christ sur la croix Ch. Gounod (1818-1893)

I

Fi li ae Je ru sa lem Fi li ae Je ru sa lem

Fi li ae je ru sa lem Fi li ae Je ru sa lem

Fi li ae Je ru sa lem Fi li ae Je ru sa lem

Fi li ae Je ru sa lem Fi li ae Je ru sa lem

9

Fi li ae Je ru sa lem no li te fle re su per me

Fi li ae Je ru sa lem no li te fle re su per me

Fi li ae Je ru sa lem no li te fle re su per me

Fi li ae Je ru sa lem no li te fle re su per me

A

B

18 no li te fle re su per me sed su per vos sed su per  
 18 no li te fle re su per me sed su per vos sed su per  
 18 no li te fle re su per me sed su per vos sed su per  
 18 no li te fle re su per me sed su per vos sed su per  
 no li te fle re su per me sed su per vos sed su per

25 vos ip sas fle te et su per fi li ves tros sed su per  
 25 vos ip sas fle te et su per fi li os ves tros sed su per  
 25 vos ip sas fle te et su per fi li os ves tros sed su per  
 25 vos ip sas fle te et su per fi li os ves tros sed su per  
 vos ip sas fle te et su per fi li os ves tros sed su per

C

32 vos sed su per vos et su per fi li os fi li os ves tros  
 32 vos sed su per vos et su per fi li os fi li os ves tros.  
 32 vos sed su per vos et su per fi li os fi li os ves tros  
 32 vos sed su per vos et su per fi li os fi li os ves tros  
 vos sed su per vos et su per fi li os fi li os ves tros

1°)- Quel type de formation avons nous ? 1 Pt

**quatuor vocal soprano alto tenor basse**

- Quelle est la langue utilisée ? 1 Pt

**latin**

2°)- Dresser le parcours tonal de la mesure 1 à la mesure 30. 3 Pts

- En quelle tonalité s'achève ce prologue ? 1 Pt

**sol mineur**

3°) Chiffrer les accords indiqués 1.5 Pts

A: **6 5**    B: **6 5**    C: **b6**

**4**                    **4 #**

**V**\_\_\_                **V**\_\_\_                **VI**

4°) Nature des notes étrangères 1 Pt

a (mes 12) : **retard**    b (mes 12) : **broderie**    c (mes 28) : **note de passage**    d (mes 38) : **anticipation**

5°) Nom et qualification des intervalles entourés : 2 Pts

1 (mes 23): **2nde mineure**

2 (mes 32-33): **3ce mineure**

6°) Nature des cadences : 2 Pts

-mesures 3 et 4 : **cadence plagale**

-mesures 12 et 13 : **cadence parfaite (sol mineur)**

-mesures 22 et 23 : **1/2 cadence (lam)**

-mesure 26 : **cadence parfaite (lam)**

7°) transposer les mesures 27.28.29.30 pour cor anglais, saxophone alto, cor en fa et sax tenor sib. 6 Pts

8°) - Citer 2 compositeurs français contemporains de Gounod : 0.5 Pts

- Citer 2 compositeurs étrangers contemporains de Gounod : 0.5 Pts

- Qui est l'auteur de l'opéra Faust (entourer la bonne réponse) 0.5 Pts

**Paisiello - David - Gounod - Wagner - Beethoven - Rossini**