

Attention ceci est un exemple et non l'épreuve du concours 2024

Épreuve d'analyse

Franz Schubert – Der Tod und das Mädchen

Sont joints : la partition complète, les paroles et leur traduction en français, une partition pour l'analyse harmonique

L'épreuve est divisée en deux parties distinctes : une analyse générale (ci-dessous) et une analyse harmonique (partition spécifique jointe).

1. Analyse générale

1.1 Vous établirez un tableau synoptique indiquant les sections, les numéros de mesures les délimitant, les tonalités principales et les cadences.

1.2 En vous appuyant sur le texte (cf. feuille de paroles), vous expliquerez par quels procédés musicaux Schubert en a mis en valeur son/ses sujet(s). Votre réponse pourra contenir des éléments aussi bien mélodiques que rythmiques, harmoniques, dynamiques, organisationnels etc.

Der Tod und das Mädchen.

Claudius.

Op. 7. No 3.

Mäßig. (♩ = 54.)

73. *pp*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat (B-flat major/D minor).

Etwas geschwinder.

8 (Das Mädchen.)

Vor-ü - ber, ach, vor-ü - ber! geh, wil - der Kno - chen-mann! Ich

p *cresc.*

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics range from piano to crescendo.

13

bin noch jung, geh, Lie - ber! und rüh - re mich nicht an, und

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Dynamics are marked piano.

Das erste Zeitmaß.

(Der Tod.)

18

rühre mich nicht an. Gib dei-ne Hand, du schön und zart Ge-bild! bin

pp *dim.* *pp*

The vocal line continues with the lyrics. The piano accompaniment features a change in dynamics, including piano and piano-piano markings. There are fermatas over the notes 'an' and 'Bild!'.

26

Freund und kommen nicht zu stra - fen. Sei gutes Muts! ich bin nicht wild, sollst sanft in

The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

35

meinen Ar - men schla - fen!

The vocal line concludes with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. The piece ends with a fermata.

Das Mädchen

Vorüber ! Ach, vorüber !

Geh wilder Knochenmann !

Ich bin noch jung, geh Lieber !

Und rühre mich nicht an.

La jeune fille

C'est fini ! hélas, c'est fini !

Va, sauvage squelette !

Je suis encore jeune, va-t-en mon cher !

Et ne me touche pas.

Der Tod

Gib deine Hand, Du schön und zart Gebild !

Bin Freund, und komme nicht, zu strafen.

Sey gutes Muths! ich bin nicht wild,

Sollst sanft in meinen Armen schlafen !

La mort

Donne-moi ta main, belle et délicate !

Je suis ton ami, et je ne viens pas te punir.

Sois de bonne humeur ! je ne suis pas sauvage,

Tu trouveras un doux repos dans mes bras !

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by a quarter rest, a quarter note A4, a dotted quarter note B4, an eighth note A4, a quarter note G4, a quarter rest, a quarter note F#4, a dotted quarter note E4, and a quarter note D4. The middle staff is the piano right hand, starting with a quarter rest, followed by a quarter note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), a quarter note chord (B4, D5, F#5), a quarter rest, a quarter note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), a quarter note chord (B4, D5, F#5), a quarter note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a quarter note chord (B4, D5, F#5). The bottom staff is the piano left hand, starting with a quarter note chord (G2, B1, D2), a quarter rest, a quarter note chord (A2, C3, E3), a quarter note chord (B2, D3, F#3), a quarter note chord (G3, B2, D3), a quarter note chord (A3, C4, E4), a quarter note chord (B3, D4, F#4), a quarter note chord (G3, B3, D4), a quarter note chord (A3, C4, E4), and a quarter note chord (B3, D4, F#4).

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by a quarter rest, a quarter rest, and a quarter rest. The middle staff is the piano right hand, starting with a quarter note chord (G#4, B4, D5), a quarter rest, a quarter note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), a quarter note chord (B4, D5, F#5), a quarter note chord (G4, B4, D5), and a quarter rest. The bottom staff is the piano left hand, starting with a quarter note chord (G2, B1, D2), a quarter rest, a quarter note chord (A2, C3, E3), a quarter note chord (B2, D3, F#3), a quarter note chord (G3, B3, D4), a quarter note chord (A3, C4, E4), a quarter note chord (B3, D4, F#4), a quarter note chord (G3, B3, D4), and a quarter rest.