

PROGRAMME

CONCOURS DE RECRUTEMENT ALTO 2

Mardi 27 janvier 2026

**ANGERS
NANTES
OPÉRA**
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1^{er} tour :

Air Imposé :

Saint-Saëns : Samson et Dalila, Amour, viens aider ma faiblesse

&

Deux airs choisis par la candidate

2^{ème} tour :

Extraits de chœur imposés :

Rossini, Petite Messe Solennelle
Cum Sancto Spiritu Pages 90-112

Verdi, Requiem :
Libera me , Domine

Un déchiffrage accompagné au piano, communique 10 minutes avant l'épreuve.

Grande Vocalise de Rossini

Samson et Dalila.

(1877.)

«Amour, viens aider.»

English version by
Nathan Haskell Dole.

Recitative and Aria.

CAMILLE SAINT-SAËNS.
(Born 1835.)

Piano. { Allegro agitato. (♩=160)

Dalila. *f*

Sam- son _____ re-cherchant ma pré -
To - night! Samson makes his o -

rit.

Moderato.

sen - ce, Ce soir doit ve - nir en ces lieux.
bei-sance, This eve at my feet he will lie;

p cresc. *f*

Voi - ei l'heu - re de la ven - gean - ce Qui doit sa-tis -
Now the hour of my vengeance hast - ens: Our Gods I shall

p *pp*

Moderato. ($\text{♩} = 92$)

fai - re nos Dieux!
soon glo - ri - fy!

cresc.

f *dim.* *p*

A - mour! viens ai - der ma fai - bles - se!
O Love, of thy might let me bor - row!

Ver - se le poi - son dans son sein!
Pour thy poi - son thro' Sam - son's heart!

Fais que,vain -
Let him be

f *p*

eu par mon a - dres - se, Sam - son soit en-chaf - né de -
 bound be-fore the mor - row, A cap - tive to my match - less

main! Il voudrait en vain de son â - me Pou -
 art! In hissoul he no long-er would cher - ish The

cresc. *dim.* *p* *cresc.*

voir me chasser, me ban-nir! Pourrait - il é-tein-dre la
 pas - sion he wish-es were dead; Can a flame like that ev - er

p

flam-me Qu'à - li - men - te le sou - ve - nir? Il est à
 per-ish, Ev - er - more by remembrance fed? He rests my

dim. *pp*

moi! c'est mon es - cla - ve! Mes frè - - res
 slave; his feats be - lie him! My breth - - ren

accel. *cresc.*
 crai - gnent son courroux; Moi, seule en - tre
 fear with vain a - larms, I on - ly, of

>accel. *cresc.*
 tous, je le bra - - - - - *f a tempo*
 all, I de - fy

a tempo
 ve, Et le re - tiens à mes ge - noux!
 him, I hold him fast with - in my arms!

cresc.

f

A - mour! viens ai - der ma fai -
O Love, of thy might let me

bles - - se! Ver - se le poi - son dans son
bor - - row! Pour thy poi - son thro' Sam - son's

sein! Fais que, vain - cu par mon a -
heart! Let him be bound be - fore the

dres - - se, Sam - son soit en - chaî - né de -
mor - - row, A cap - tive to my match - less

dolce

main!
art!

Con - tre là - mour sa force est
When love con - tends, strength ev - er

vai - ne;
fail - eth;

Et E'en lui, le — fort par - mi les
he, though strong - est of the

forts,
strong, Lui, qui d'un Thro' whom in peu - ple rompt la tribe pre -

chaî - ne,
vail - eth. Succom - be - ra - sous Will'against my charms not mes ef - forts!
bat - tle long!

-men

-men

-men

-men

(8)

f

ff

ff

SOP.

ALL° A CAPELLA

Cum Sanc-to

ff

ff

mf

Sp - ri - tu in Glo - ri - a De - i Pa - tri - s A - - - - men

A - - - - men

A - - - -

(4)

mf

(4)

.....

A - - - -

- men

A - -

A - -

- - - - men

Cum Sanc - to

Spi - ri - tu in

.....

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top two staves are soprano, the third is alto, the fourth is tenor, and the bottom two are basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Latin: "amen", "Gloria Dei Patris A - men, A -", "men A -", "men", "A -", and "Cum Sancto Spi - ri - tu in Glori - a De - i". The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 1 and 4 are circled above the basso continuo staff.

men A - men, A -

Glo - ri - a De - i Pa - tris A - men, A -

men A -

men A -

men A -

Cum Sancto Spi - ri - tu in Glo - ri - a De - i

- men A - - - - -
 - men A - - - - -
 Pa-tris A - - - men A - - - -

 (3) 

 (3) 

 - men A - - - men A - - -
 - men A - - - men A - - -
 - men A - - - men A - - -
 Cum Sanc-to Spi - ri-tu in Glo-ri-a De-i Pa-tris A - -

 (3) 

 (3) 

men A -

men

men A - men

- men A - - - men

(G) f b

f b

men A - - - men A - - - men

A - - - men A - - - men

..... A - - men A - - - men A - men

A - - - men A - - - men

b: f: ff: f ff: f ff:

b: f: ff: f ff: f ff:

Musical score page 95 featuring ten staves of music. The vocal parts include soprano, alto, tenor, bass, and baritone, each with lyrics. The piano accompaniment is provided in the bass and treble staves at the bottom. The score includes dynamic markings such as *p*, *f*, *ff*, and *pp*. A circled 'G' is present in the bass staff, and a circled 'A' is in the soprano staff. The vocal parts sing "men" and "A-men" throughout the piece.

men
men
men
..... A - men A - men
f
A - men A - men
A - men A - - - -
..... A - men A - - - -
A - men A - men A - men
..... A - men A - - - -
G ff
ff
A - men A - - - -
..... A - men A - - - -
ff

A musical score page containing ten staves of music. The top staff is soprano, followed by three alto staves, two tenor staves, and three bass staves. The music includes vocal parts with lyrics like "men A-", "men A-", "..... A - men..... A -", and "A -". The piano part is indicated by a treble clef and bass clef with a right hand and left hand staff. Dynamics include *p*, *f*, *ff*, and *pp*. Measure 10 ends with *pp*.

- - - men
 - - men Cum Sancto Spi - ritu in Glo - ri - a De - i
 - - - men A - - -
 - - - men ① ③
 ⑥ ④ ③
 mf
 - - - men
 - - - men A - - -
 Pa - tris A - - - men A - - -
 - men A - - - - - men
 - - - men
 - - - men

- men A - - - men A - - - men A - - -

Cum Sancto Spi - ritu in Glo_ri_a De _ i Pa_tris A -

(1) (1)

- - - - - men
 - - men A - - - men A - - -

Cum Sancto

A musical score for three voices (Soprano, Alto, Bass) and piano, page 99. The vocal parts are in G clef, and the piano part is in F clef. The music consists of ten staves of music with lyrics in Latin. The lyrics include "A-", "men", "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men", "Cum Sancto Spi - ritu in men", "A - men", "..... A - men A - men", and "A - men". The score includes dynamic markings like p and f , and rehearsal marks circled with the number 3. The piano part features bass and treble staves with various notes and rests.

A musical score for a choral or instrumental piece. The score consists of eight staves, each with a different clef (Treble, Bass, Alto, Tenor) and key signature. The vocal parts are labeled with lyrics such as "Glo-ri-a De-i", "Pa-tris A-", "men", and "A-". The instrumental parts include woodwind instruments like oboes and bassoon, and brass instruments like tuba and trumpet. The score features dynamic markings like "f", "ff", and "p", and performance instructions like "rit." and "G". Measure numbers 1 through 12 are indicated above the staves. Circular markings with the number "3" are placed over specific notes in the upper voices.

101

men A - men A -

men A - men A -

- men A - men A - men A -

ff *f* *bz* *fz*

ff *f* *bz* *fz*

men A -

men A -

men A -

ff *r (G)* *f* *bz* *f* *bz*

ff

A musical score for a four-part choir (SATB) and piano. The score is divided into two systems of four measures each. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison, with lyrics "men A - men" and "A -" appearing in each measure. The piano part provides harmonic support, with dynamic markings such as p , f , and $\text{f} \circlearrowleft$. In the second system, circled numbers (3, 2, 1) appear above specific piano notes, likely indicating performance techniques like three-note chords, two-note chords, or single-note bass lines.

smorzando

men men men men 4 4

smorzando

smorzando

A - - - men A - - - men

pppp

pppp

b

Musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The score consists of six systems of music.

System 1: Soprano starts with dynamic fp , followed by p and f . Alto and Bass entries follow with p and f . The lyrics "men" and "A-" appear in the Alto and Bass parts.

System 2: Soprano and Alto sing sustained notes with dynamics p and f . Bass part is silent.

System 3: Soprano and Alto sing sustained notes with dynamics p and f . Bass part is silent.

System 4: Soprano and Alto sing eighth-note patterns with dynamic pp . Bass part is silent.

System 5: Soprano and Alto sing sustained notes with dynamics p and f . Bass part is silent.

System 6: Soprano and Alto sing sustained notes with dynamics p and f . Bass part is silent.

System 7: Soprano and Alto sing eighth-note patterns. Bass part is silent.

System 8: Soprano and Alto sing eighth-note patterns. Bass part is silent.

eres.

Sheet music for a four-part vocal composition, page 106.

The music consists of ten staves of musical notation, divided into two systems by a vertical bar line. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The vocal parts are:

- Soprano (S):** The top staff, written in G clef.
- Alto (A):** The second staff from the top, written in C clef.
- Tenor (T):** The third staff from the top, written in F clef.
- Bass (B):** The bottom staff, written in C clef.

Accompaniment: A piano or harpsichord part is indicated by a bass staff at the bottom, also in C clef.

Performance Instructions:

- Crescendo (cres.):** Indicated above the first three staves in each system.
- Dynamic Change:** In the first system, the dynamic changes from **f** (fortissimo) to **p** (pianissimo) in the bass staff.
- Text:** The lyrics are written below the vocal parts. The first system contains the words "men" and "Cum Sancto". The second system contains the words "men", "A-", and "men".
- Figures:** Circled numbers and letters are used as performance markers:
 - 3:** Circled '3' is placed above the soprano staff in the first system.
 - G:** Circled 'G' is placed above the soprano staff in the second system.
 - 3:** Circled '3' is placed below the bass staff in the first system.
 - F:** Circled 'F' is placed below the bass staff in the second system.
- Staccato:** The instruction **stacc.** is placed at the end of the bass staff in the second system.

A musical score for three voices (SATB) and organ. The vocal parts are in treble clef, and the bass part is in bass clef. The music consists of two systems of four measures each. The lyrics are:

Spí - ri _ tu in Glo _ ri_a De _ i Pa _ tris A _ - men A _ -
A _ - - - - men Cum Sancto
- - - - men A _ - - men A _ -
A _ - - - -

The vocal parts enter sequentially, starting with the soprano, followed by the alto, tenor, and bass. The organ part is in the bass clef staff, providing harmonic support. Measure 4 includes dynamic markings *Fz* and *ff*.

- men A - men
 - men A -
 Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A -
 A - - men Cum Sancto
 Fz
 Fz
 A - - men A - men.....
 - men A - men
 - men A -
 Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men
 Fz
 Fz
 Fz

Musical score for orchestra and choir, page 109. The score consists of ten staves. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The bottom five staves are for the orchestra: two violins, viola, cello, and double bass. The vocal parts sing "A - men" in a call-and-response pattern. The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with dynamic changes (sf, ff, f) and rhythmic patterns. Measures 4-5 return to the "A - men" motif. Measures 6-7 show another transition with dynamic changes. Measures 8-9 return to the "A - men" motif. Measures 10-11 show a final transition with dynamic changes. Measures 12-13 conclude with the "A - men" motif.

Musical score for orchestra and choir, page 110. The score consists of ten staves of music. The vocal parts are labeled with "men" and "A" (likely Alto). The instrumental parts include strings, woodwinds, brass, and percussion. The vocal parts sing "men A -" in a repeating pattern. The instrumental parts provide harmonic support, with brass and percussion entries. The score includes dynamic markings such as *ff* (fortissimo) and *p* (pianissimo). The vocal parts sing "men A -" in a repeating pattern. The instrumental parts provide harmonic support, with brass and percussion entries. The score includes dynamic markings such as *ff* (fortissimo) and *p* (pianissimo).

Musical score for a four-part choir (Soprano, Alto, Tenor, Bass) with piano accompaniment. The score consists of ten staves of music with lyrics "men" and "A" underlined by arcs. The piano part includes dynamic markings FFF and performance instructions like "p" and "f".

The score is divided into two main sections:

- Section 1 (Measures 1-10):** The vocal parts sing "men" and "A" in a steady rhythm. The piano accompaniment provides harmonic support with sustained notes and chords.
- Section 2 (Measures 11-20):** The vocal parts sing "men" and "A" with more pronounced dynamics and articulation. The piano accompaniment includes dynamic markings like FFF and performance instructions like "p" and "f".

Performance instructions in the piano part include:

- Measure 11: FFF
- Measure 12: p
- Measure 13: f
- Measure 14: p
- Measure 15: f
- Measure 16: p
- Measure 17: f
- Measure 18: p
- Measure 19: f
- Measure 20: FFF

Musical score page 112 featuring six staves of music. The top four staves show vocal parts with lyrics: "men", "A -", "men", "men", "A -", "men", "men", "A -", and "men". The vocal parts are supported by harmonic textures in the bass and middle staves. The score includes dynamic markings such as ff (fortissimo) and fff (fotissimo). The bottom two staves are crossed out with a large 'X'.

Moderato
a tempo

- men - da; quan - do cœ - li mo - ven - di sunt et

a tempo
Moderato

All' risoluto $\text{d} = 116$

ter - - - - ra.

CORO
Cont.

Li - be - ra - me, Do - mi - ne, de

All' risoluto $\text{d} = 116$

(G) ff

v

Sop.

Li - bera me, Domi - ne, de mor - te æ - ter - na,..... in di - e
 - da;quan - do quan - do cœ - - li mo - ven - di

Ten.

il - la tremen - - da;quan - do quan - do cœ - -
 sunt..... et ter - - - ra.Dum ve_ne_ris..... ju - di -

Bassi

Li - be_ra me, Domi - ne, de mor - te æ -

ff

li mo - ven - di sunt..... et ter - - - ra.Dum
 - ca - - - re sæ_cu_lumper i - - gnem.
f > . > >
 Li _ be_ra me,
 - ter - na,..... in di_e il - la tremen - - da;quan - do...

ff
 ve_ne_ris..... ju - di - ca - - - re sæ_cu_lumper
 Dum..... ve - ne - ris ju - di - ca - - - re sæ_cu -
 Domine, de mor - te æ - ter - na,..... in di_e il - la tre -
quan - do cœ - - li mo - ven - di sunt..... et

i - - - gnem. Li _ bera.....
 lumper i - - gnem. Li - - be_ra me,..... Do - -
 men - - - da. Li - - be_ra Li_bera
 ter _ ra. Li _ bera me, Do _ mi _ ne, de mor _ te de

ff
 ff
Ped.

 me, Do _ mi _ ne, Do - - mi -
 - - mi - - ne, Li_be_ra me..... Li_be_ra
 me de mor _ te æ _ ter _ na..... in di - e.....
 mor _ te æ _ ter _ - - na, in di - - e in

ff

ne Do - - mi - ne, Li - be_ra me, Do_mi_ne, de
 me..... de morte æ - ter - - na
 il - la tre_men - - - da Li -
 di - - e tre - men - - da
 mor - te æ - ter - - - - na, in
 Li - be_ra me, Do_mi_ne, de mor - te æ - ter - -
 - be - ra me Li - bera me,
 in di - e..... il - la tre - men - da;
 V

di - - e il - la il - la tre_men - da
 - - na, in di - e il - la tre_men - da; quando
 Do_mine, de mor - te æ - ter_n;a; quan - do cœ - - li mo -
 quan - do cœ - li mo_ven_di sunt

ff Li - bera me Li - bera
 cœ - li mo_ven_di sunt quan - do cœ - li
 - ven - - di sunt et ter - ra quan - do cœ - li
 quan - do cœ - li mo_ven_di sunt quan - do cœ - li
 ff *R.W.* *R.W.*

me Li - be-ra me Li - be-ra me Do-mi-ne de

.....quan - do cœ - li.....mo_ven_di sunt

.....quan - do cœ - li.....mo_ven_di sunt

.....quan - do cœ - li.....mo_ven_di sunt quan - do

R. ad.

mor - te æ - ter - na.....in di - e il - la tre_men - -

quan - do cœ - li mo_ven_disunt et ter - -

mo_ven_di sunt mo - ven_disunt et ter - -

cœ - - - li mo - ven - di sunt.....et ter - -

R. ad.

f

- da. ju - di.ca.re

- ra. ju - di.ca.re ju - di.ca.re sæ_cu_lum....

15 - ra. Dum ve - - ne_ris.....

- ra. Dum ve_ne_ris ju_di - ca - re sæ_culumper i - gnem

f

{

R.ω.

sæ_culum per i - gnem ju - di.ca.re

..... per i - - gnemper i - gnem ju - di.ca.re sæ_cu_lum per

15 ju - di - ca_re sæ_cu - lumper i - gnem

ju_di_ca_re sæ_culumper i - - gnem

m.s.

{

R.ω.

sæ_cu_lum per i - gnem Do_mi_ne Do_mi_ne.....

i - - - gnem. Li _ bera me Li _ bera me

ju - di_ca_re sæ_cu_lumper i - - gnem Domi_ne Do -

ju - di_ca_re sæ_cu_lumper i - - - -

espress.

SOP.

Li - be - ra me.....

..... Li _ be _ ra me Li - be - ra

Do - mi - ne Li - - - be - ra me

- - mi - ne Li - - - - -

gnem Li - - - - be - - - ra

ppp dolciss.

Rit.

Li - be - ra me Do - mi -
 me Li - be - ra me
 de mor - - -
 - - be - ra me de
 me Do - - - mi - ne
 R.
 - ne de mor - - - te de mor - - te æ - ter - -
 Li - be - ra me
 - - - - te æ - ter - - -
 mor - - - - - - - - te æ - ter - -
 de mor - - te æ - ter - -
 R.

- na Li-be-ra me Li-be-ra me
 in di-e il - la in di-e il - la tre-men-da quando
 - na in di-e il - la in di-e il - la tre-men-da quando
 - na in di-e il - la in di-e il - la tre-men-da quando
 - na Li-be-ra me Li-be-ra me

Li-be-ra me
 cœ - li mo-vén-di sunt et ter - ra Li-be-ra me
 cœ - li mo-vén-di sunt et ter - ra quan -
 cœ - li mo-vén-di sunt et ter - ra f 
 Li - - be -
 Li-be-ra me de mor - te æ-ter - na in di -
 

Li_be_ra me Li_be_ra me..... de mor -
 Li_be_ra me Li_be_ra me..... de mor -
 - do cœ _ li..... mo - ven - di sunt mo -
 - ra Li - - be_ra me de morte æ - ter - na in
 - e in di - - e tre - men - - da quando
 - - - - te æ - ter - - na quan - - do
 - - - - te æ - ter - - na quan - - do
 - - - - ven - di sunt et ter - - - -
 - di - e il - la tre - men - - da quan - do cœ -
 - cœ - - li mo - ven - di sunt quan - do cœ -

coe - li mo_vendi sunt..... mo_vendi sunt.....
 cœ - li mo_vendi sunt..... mo_vendi sunt.....
 - ra mo_vendi sunt..... mo_vendi sunt.....
 - li mo_vendi sunt..... mo_vendi sunt.....
 - li quan do cœ - - li quan do cœ - - li mo _ven di
(G)
f
Rit.
Rit.
..... mo _ven di sunt..... quan - do cœ - - li mo -
..... mo _ven di sunt..... quan - do cœ - - li mo -
..... mo _ven di sunt..... quan - do cœ - - li mo -
..... mo _ven di sunt..... quan - do cœ - - li mo -
..... sunt..... quan do cœ - - li mo -
ff
Rit.
Rit.

Music score for "Liber me Domine de morte". The score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G clef, B-flat key signature, and common time. The vocal parts sing the Latin text "ven - di sunt et ter - - - ra....." with dynamic markings of *p*, *ppp*, and *p*. The fifth staff is a basso continuo staff in F clef, B-flat key signature, and common time. It features sustained notes and basso continuo markings. The sixth staff is a basso continuo staff in F clef, B-flat key signature, and common time, continuing the basso continuo line.

Liber me Domine de morte..... aeterna in die....

mor-te æ - ter-na in di - e..... il - la tre-menda
 æ - ter - na in di - e..... il - la tre-men - da
 di - e..... il - la tre-menda Li - bera me Do_mi_ne de
 il - la tre-men - da Li - bera me

Li - bera me Do_mi_ne de mor - te æ - ter - na in di - e
 Li - bera me Do_mi_ne de mor-te æ - ter-na in
 mor - te in di - e il - la il - la tre-men - da
 Do_mi_ne de morte æ - ter-na in di - e..... il - la tre-

SOP.

espress.

Li - be - ra me
 il - la tre_menda
 di - e tre_menda *sotto voce*
 (*) 4 sole voci
sotto voce quan - do cœ - li mo_ven_di
 quan - do cœ - li mo_ven_di sunt mo_ven_di sunt et
 men - da

Do - mine Li - be - ra me Do - mine
 4 sole voci
sotto voce quan - do cœ - li mo_ven_di sunt et ter - ra
 sunt mo_ven_di sunt et ter - ra Li - bera
 ter - ra
 4 sole voci
sotto voce quan - do cœ - li mo_ven_di sunt mo_ven_di sunt et ter - ra

The musical score consists of two main parts: soprano (SOP.) and basso continuo (B.C.). The soprano part has four staves, each with a treble clef and a key signature of one flat. The basso continuo part has two staves, each with a bass clef and a key signature of one flat. The soprano part begins with a vocal entry 'Li - be - ra me' followed by 'il - la tre_menda'. It then continues with 'di - e tre_menda' (marked '(*) 4 sole voci') and 'sotto voce' entries for 'quan - do cœ - li mo_ven_di' and 'quand o cœ - li mo_ven_di sunt mo_ven_di sunt et'. The basso continuo part provides harmonic support throughout, with its own vocal entries like 'men - da' and 'ter - ra'.

(*) Questo squarcio sempre *sotto voce*, ed eseguito da poche voci.
Nel coro basteranno 4 Soprani, 4 Contralti, 4 Tenori e 4 Bassi

de..... mor - te de..... mor - te æ - ter - na
 Li - - be - ra Li - - be - ra Li - -
 me..... Li - bera me..... Li - bera me
 Li - - be - - ra me de mor - te
 Li - - be - - ra me de mor - -
 in di - e il - la..... tre - - - - men -
 - be - - - ra me Li - be - ra me Do -
 Do - - mi - ne..... de mor - te æ - ter -
 in di - e il - la il - - - - la tre - men -
 - - - te in di - - e tre - men -
 pp

Vocalise de ROSSINI

Une fois *f*, une fois *p*

(ascendant et descendant 1/2 ton par 1/2 ton dans la tessiture propre à la Voix)

