

PROGRAMME

CONCOURS DE RECRUTEMENT TÉNORS 1 & 2

MARDI 26 MAI 2026

ANGERS
NANTES
OPÉRA
www.angers-nantes-opera.com

1^{er} tour :

Air Imposé :

Verdi, La Traviata, air d'Alfredo : Lunge da lei...De'miei bollenti spiriti

&

Deux airs choisis par le candidat, **dont un en français.**

2^{ème} tour :

Extraits de chœur imposés :

Rossini, Petite Messe Solennelle

Cum Sancto Spiritu

Verdi, Requiem:

Libera me , Domine

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

Grande Vocalise de Rossini

ATTO SECONDO

CASA DI CAMPAGNA PRESSO PARIGI

Salotto terreno. Nel fondo, in faccia agli spettatori, è un camino, sopra il quale uno specchio ed un orologio, fra due porte chiuse da cristalli che mettono ad un giardino. Al primo panno due altre porte, una di fronte all'altra. - Sedie, tavolini, qualche libro, l'occorrente per iscrivere.

SCENA ED ARIA

ALFREDO

Alfredo entra in costume da caccia.

$\text{♩} = 132$
ALL.^o VIVACE

ALFREDO

REC.^{vo}

Lun-ge da

REC.^{vo}

(deponè il fucile)

A

le_i per me non v'ha di_letto!.. Vola_ron già tre

a tempo

A

lu_ne dacchè la mia Vio_letta a_gi per me la_sciò, dovizie, a_mori e le pompose

p

A

feste, ov'agli omaggi avvezza,vedea schiavo cia_scutun di sua bel_lezza... Ed or con.

ANDANTE

ANDANTE

A

_tenta in questi ameni luoghi tutto scorda per me... Qui presso a lei io rina_scermi

Adagio

Adagio

A

sento, e dal soffio d'amor rigene - ra.to scordo ne' gaudi suo_i tut - to il pas.

ANDANTE ♩ = 60

A

- sa - - - to.

ANDANTE ♩ = 60

pp

p

A

De' miei bollen - ti spi - ri - ti il gio - vani - le ar -

A

- do - re el - la temprò col pla - ci - do sor -

stent.

PPP

A

- riso dell'amor, del - l'a - mor!.. Dal di che disse:

stent.

A

vi - vere io vo - glio, io voglio ate fe - del,

A

del - l'u - niver - so imme - mo - re io vi - - vo, io vi - vo

A

ppp

qua - si, io vivo qua - si in ciel. Dal di che disse: vi - vere io voglio ate fe -

pp

A

- del, sì, sì, del - l'u - niver - so imme - mo - re io

ff *ppp* *morendo*

A *vi - - vo, vi - vo qua - si, io vivo qua - si in ciel, io*

dolcissimo

A *vi - - - vo in ciel, dell'u - - - niverso immemore*

dim. *dolcissimo*

A *io vivo quasi in ciel,....ah si, io vivo quasi in cielo, io vivo quasi in ciel.*

ALLEGRO $\text{♩} = 80$

A *ALLEGRO* $\text{♩} = 80$

p

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

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

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

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

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

①

①

Detailed description: This page of a musical score for tenor and piano. It features two systems of vocal lines and piano accompaniment. The first system contains the lyrics '- - - - - men A - - - - -' and 'Glo-ri-a De-i Pa-tris A - - - - - men A - - - - -'. The second system contains '- - - - - men A - - - - -', '- - - - - men A - - - - -', and 'Cum Sancto Spi-ri-tu in Glo-ri-a De-i'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are two first endings marked with circled '1's. The score is written in a key with one flat and a common time signature.

Three vocal staves with lyrics: - men A - - - - - men A - - - - - Pa - tris A - - - - - men A - - - - -

Piano accompaniment for the first system, featuring a treble and bass clef with circled '3' indicating a triplet.

Four vocal staves with lyrics: - men A - - - - - men A - - - - - men A - - - - - men A - - - - - men A - - - - - men A - - - - -

Piano accompaniment for the second system, featuring a treble and bass clef with circled '3' indicating a triplet. Lyrics below: Cum Sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris A - -

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

③ *f* *b*

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

b *f* *b*

fz *ff* *f*

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

fz *ff* *f*

3

3

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

3

3

The musical score is arranged in systems. The first system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: "men", "men", "men", and "A - men A - men". The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamic markings include *f* in the piano part.

The second system continues the vocal and piano parts. The vocal parts have lyrics: "A - men", "A - men", "A - men", and "A - men". The piano accompaniment continues with similar textures and dynamics.

The third system shows the vocal parts with lyrics: "A - men", "A - men", "A - men", and "A - men". The piano accompaniment includes a circled **G** in the right hand and dynamic markings *ff* in both hands.

A - - - men A - - -

- - - - - men A - - -

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

ff *ff* *ff*

ff

Detailed description: This is a page of a musical score, page 96, featuring a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics 'A - - - men A - - -'. The second staff has '- - - - - men A - - -'. The third staff has '..... A - - - men A - - -'. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings *ff* (fortissimo) under the bass line. The second system includes a *ff* marking under the bass line. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests marked with 'x'.

men

men Cum Sancto Spi-ritu in Glo-ri-a De-i

men A-

men

mf

mf

A- men A-

Pa-tris A- men A-

- men A- - - - - men

men A -

men A - men A - men A -

Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A -

This system contains the first three vocal staves. The top staff has a vocal line with lyrics '- men' and 'A -'. The middle staff has a vocal line with lyrics '- men A -', '- men A -', and '- men A -'. The bottom staff has a vocal line with lyrics 'Cum Sancto Spi - ritu in Glo - ri - a De - i Pa - tris A -'. The piano accompaniment is not visible in this system.

1

1

This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). Both staves have a circled '1' above them, indicating a first ending or a specific measure. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

men

men A - men A -

men A - men A -

Cum Sancto

This system contains the next three vocal staves. The top staff has a vocal line with lyrics 'men'. The middle staff has a vocal line with lyrics 'men A -' and 'men A -'. The bottom staff has a vocal line with lyrics 'men A -' and 'men A -'. The piano accompaniment is not visible in this system.

p

This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. A 'p' (piano) dynamic marking is present below the right hand staff.

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

Glo-ri a De-i Pa-tris A - - - men A - - -
- - - - - men A - - - - -
- - - - - men A - - - - -
A - - - - -
③
③
- - - - - men A - - - - - men A - - - - -
- - - - - men A - - - - - men A - - - - -
- - - - - men A - - - - - men A - - - - -
- - - - - men A - - - - - men A - - - - - men A - - - - -
G_r f_z
f f_z
p.

Detailed description: This is a musical score for a vocal and piano piece. The page is numbered 100. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of several systems of staves. The top system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Gloria Dei Patris Amen'. The piano part features a prominent bass line with eighth-note patterns and chords. There are dynamic markings such as 'f' (forte) and 'fz' (forzando). A circled '3' indicates a triplet. The score concludes with a piano dynamic marking 'p.'.

This musical score is for a piece featuring vocal lines and piano accompaniment. The lyrics are "men A men A" repeated across the vocal parts. The piano accompaniment includes dynamic markings such as *ff*, *f*, and *fz*. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal lines are arranged in four staves, and the piano accompaniment is in two systems, each with two staves. The lyrics are placed below the vocal staves, and the piano part includes various musical notations such as slurs, accents, and dynamic markings.

This musical score is for the word "Amen" and consists of several systems of staves. The top system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics "men A" are written under the vocal lines. The second system continues the vocal parts with lyrics "men A" and the piano accompaniment. The third system features the vocal parts with lyrics "men A men A" and the piano accompaniment. The fourth system shows the vocal parts with lyrics "men A men A" and the piano accompaniment. The fifth system includes the vocal parts with lyrics "men A" and the piano accompaniment. The sixth system features the vocal parts with lyrics "men A men A" and the piano accompaniment. The seventh system shows the vocal parts with lyrics "men A" and the piano accompaniment. The eighth system includes the vocal parts with lyrics "men A" and the piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. There are some markings in the piano part, including a circled '3' and a circled '8', which likely indicate triplets or specific rhythmic patterns.

smorzando

- - - - - men

- - - - - men

- - - - - men

- - - - - men

smorzando

smorzando

p

p

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

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

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

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

pppp

pppp

This musical score page, numbered 104, contains two systems of music. Each system includes vocal parts and piano accompaniment. The vocal parts consist of four staves (Soprano, Alto, Tenor, Bass) with lyrics "men A" repeated across the systems. The piano accompaniment is written for the right and left hands, featuring a prominent arpeggiated pattern in the right hand. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *pp*. The lyrics "men A" are positioned below the vocal staves, with "men" appearing on the first staff and "A" on the second staff of each system.

The musical score is arranged in three systems. Each system contains four staves: two for the voice (treble and bass clefs) and two for the piano (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are two circled '4' markings in the piano part, likely indicating a fourth measure rest or a specific rhythmic count. The score concludes with the word "eres." in the bottom right corner.

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

ff
ff
ff

men A - men

men A -

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

A - men Cum Sancto

A - men A - men.....

men A - men

men A -

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

Detailed description: This is a page of a musical score, page 108, featuring a vocal line and a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line consists of four systems of staves. The lyrics are in Latin: "men A - men", "men A -", "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men A -", "A - men Cum Sancto", "A - men A - men.....", "men A - men", "men A -", and "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - men". The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The first system includes dynamic markings such as *fz* and *fz*. The second system includes dynamic markings such as *fz*, *fz*, and *f*. The score is characterized by flowing melodic lines in the voice and piano, with various phrasing slurs and articulation marks.

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

A - - men A - - men

- - men A - - men A - -

A - - - men A - - - men

sf sf ff f

sf sf ff f

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are "..... A - - men A - - men A - men.....". The piano accompaniment includes dynamic markings such as *sf*, *ff*, and *f*. The piano part consists of chords and moving lines in both hands.

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

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

- men A - - men A - -

A - - - men A - - - men

sf sf ff

sf sf ff

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The lyrics are "..... A - men A - - men A - -". The piano accompaniment continues with dynamic markings *sf*, *ff*, and *f*. The piano part features complex chordal textures and rhythmic patterns.

This musical score page, numbered 112, contains vocal and piano parts. The vocal section at the top consists of four staves, each with a vocal line and the lyrics "- men A - - - men". The piano accompaniment is divided into two systems. The first system includes a grand staff (treble and bass clefs) and a four-staff vocal line. The second system includes a grand staff and a four-staff vocal line. The piano part features complex textures with many beamed notes and rests, and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A large bracket on the right side of the page indicates a section that is repeated or continues on another page.

Moderato
a tempo *ff*

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

a tempo
Moderato *ff*

f **All.^o risoluto** $\text{♩} = 116$

ter - - - - ra.

CORO *Cont.*

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

All.^o risoluto $\text{♩} = 116$

mor - te æ - ter - na,..... in di - e il - la tre - men - -

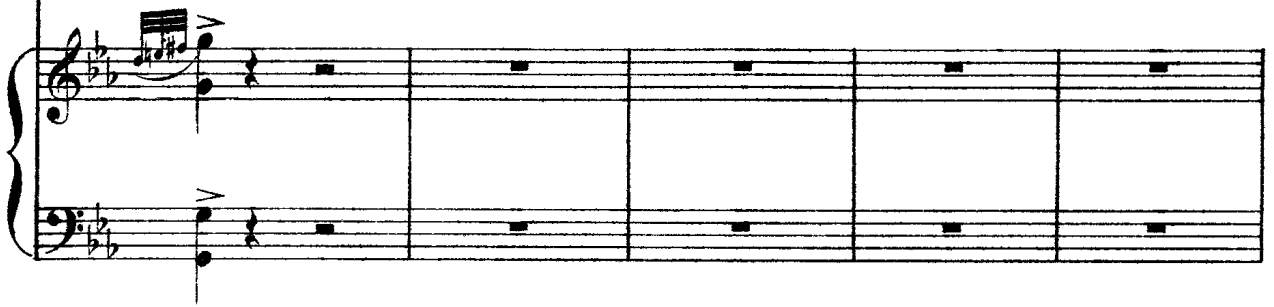
G *ff*

Sop.

Li - be - ra me, Do - mi - ne, de mor - te æ - ter - na,..... in di - e



- da; quan - do quan - do cœ - li mo - ven - di



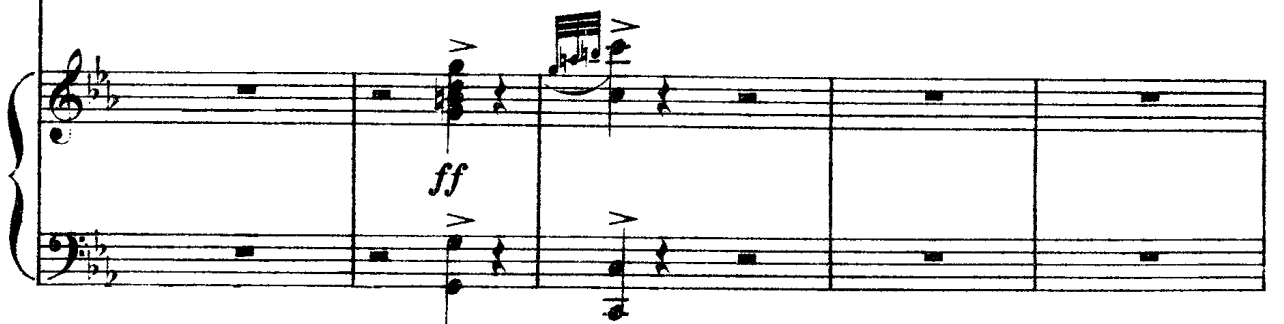
il - la tre - men - da; quan - do quan - do cœ -



sunt..... et ter - ra. Dum ve - ne - ris..... ju - di -

Ten.*Bassi*

Li - be - ra me, Do - mi - ne, de mor - te æ -



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

f

ff

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

i - - - gnem. *f* Li - be-ra.....
 lumperi - - gnem. *ff* Li - - be-ra me,..... Do - -
 men - - - da. *ff* Li - - be-ra Li-be-ra
 ter - ra. *f* Li - be-ra me, Do - mi - ne, de mor - te de
 me, Do - mi - ne, *f* 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

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present at the beginning of the second vocal line.

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

The second system continues the musical piece with four staves. It maintains the same vocal and piano parts as the first system. The piano accompaniment continues with its characteristic rhythmic pattern, providing harmonic support for the vocal lines. The lyrics conclude with a semicolon, indicating the end of a phrase.

di - - e il - la..... il - la tre - men - da

- - na, in di - e..... il - la tre - men - da;.....quando

Do - mi - ne, de mor - te æ - ter - na; 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

ff

ff

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

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 - -

mf

sf

- da. ju - di-ca-re

- ra. ju - di-ca-re ju-di-ca-re sæ-cu-lum....

- ra. Dum ve - - ne-ris.....

- ra. Dum ve-ne-ris ju-di-ca-re sæ-culum per i - gnem

f

sæ-culum per i - gnem ju - di-ca-re

..... per i - - gnem per i - gnem ju - di-ca-re sæ-cu-lum per

ju - di-ca-re sæ-cu-lum per i - gnem

ju-di-ca-re sæ-culum per i - - gnem

m.s.

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_lum per i - gnem Do_mi-ne Do - -
 ju - di_ca-re sæ_cu_lum per i - - - -

SOP.

espress.
 Li - be - ra..... me.....
 Li - be - ra me *ppp* Li - be - ra.....
ppp
 Do - mi - ne Li - - - be - ra me.....
ppp
 - - mi - ne Li - - - - -
ppp
 - - gnem Li - - - be - - - ra

ppp dolciss.

Li - be - ra me Do - mi -

me Li - be - ra me

..... de mor - - - - -

- - be - ra me de

me Do - - - mi - ne

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 - -

Ad.

- 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 Li-be-ra me.....
 ce - - li mo-ven-di sunt et ter - ra Li-be-ra me.....
 ce - - li mo-ven-di sunt et ter - ra *f* quan -
 ce - - li mo-ven-di sunt et ter - ra Li - - be -
 Li-be-ra me de mor - te æ-ter - na in di - -
f *pp*

Li-be-ra me Li-be-ra me de mor - -
 Li-be-ra me Li-be-ra me de mor - -
 - do coe - li mo - ven - di sunt mo -
 - ra Li - be-ra me de morte aet - ter - na in
 - e in di - e tre - men - da quando
 - - te aet - na quan - do
 - - te aet - na quan - do
 - - ven-di sunt et ter - -
 di - e il-la tre - men - da quan-do coe -
 coe - li mo-ven-di sunt quan - do coe -

co - 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

..... 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 - -

ppp
 - ven - di sunt et ter - - - ra.....

ppp
 - ven - di sunt et ter - - - ra.....

ppp
 - ven - di sunt et ter - - - ra.....

ppp
 - ven - di sunt et ter - - - ra.....

ppp
 - ven sunt et ter - - - ra.....

ppp

Li - bera me Do.mi-ne de

Li - bera me Do.mi-ne de mor - te.....

Li - bera me Domi - ne de morte æ - ter-na in

Li - bera me Domi - ne de mor - te..... æ - ter - na in di_e....

p

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

de..... mor - te de..... mor - te æ - ter - na

pp
Li - - be - ra Li - - be - ra Li - -

me..... Li - bera me..... Li - bera me..... Li - bera me

ppppp
Li - - be - - ra me de mor - te

ppppp
Li - - be - - ra me de mor - -

in di - e il - la..... tre - - - - men -

ppp
- be - - ra me Li - be - ra me Do -

ppp
Do - - mi - ne..... de mor - te æ - ter -

ppp
in di - e il - la il - - - la tre - men -

ppp
- - - te in di - - e tre - men -

pp

da Do-mi-ne Do-mi-

mi-ne.

na.

da.

da.

ne Li-be-ra-me..... de mor-

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)

