

*Morceaux Imposés*

*Septembre 2025*

*Percussions*

<i>NIVEAU</i>	<i>Age Maximum</i>	<i>MORCEAUX IMPOSÉS</i>	<i>AUTEURS</i>	<i>ÉDITEURS</i>
<i>1C1</i>	<i>11 ans</i>	<p><u>Caisse Claire</u> :</p> <p>« Les Tortues Volantes » (Une voix au choix)</p> <p><b>ET</b></p> <p><u>Clavier</u> :</p> <p>« Une Souris sur le Xylo »,                      extrait de « Partons du Bon Pied »</p>	<p>N. MARTYNCIOW</p> <p>F. DENTRESANGLE</p>	<p>Billaudot</p> <p>Alfonce</p>
<i>1C2</i>	<i>12 ans</i>	<p><u>Caisse Claire</u> :</p> <p>« Tchakimba »                      extrait de « Ra Ta Fla »</p> <p><b>ET</b></p> <p><u>Clavier</u> :</p> <p>« La Danse des Fourmis »                      extrait de « La Clé des Claviers – Vol. 1 »</p>	<p>V. VERNOM</p> <p>C. LENERT</p>	<p>Journée de la Percussion</p> <p>Billaudot</p>
<i>1C3</i>	<i>13 ans</i>	<p><u>Caisse Claire</u> :</p> <p>« n°9 »                      extrait de « 28 Miniatures - 1<sup>er</sup> Cahier »</p> <p><b>ET</b></p> <p><u>Clavier</u> :</p> <p>« Clopin Clopant »                      extrait de « La Clé des Claviers – Vol. 2 »</p> <p><b>ET</b></p> <p><u>Timbales</u> :</p> <p>« Fanfare »                      extrait de « Invitation – Vol. 2 »</p>	<p>F. DUPIN</p> <p>C. LENERT</p> <p>W. DUNCOMBE</p>	<p>Leduc</p> <p>Billaudot</p> <p>Henry Lemoine</p>

1C4	14 ans	<p><u>Caisse Claire</u> :</p> <p>« Les Elémentaires n°1, 2, 3 et 4 (tenue de baguettes "à plat") »  extrait de « Tambour - 35 Compositions »  <b>ET</b></p> <p><u>Clavier</u> :</p> <p>« Etude n°18 »  extrait de « La Clé des Claviers – Vol. 2 »  <b>ET</b></p> <p><u>Timbales</u> :</p> <p>« Symphonie n°9 "Du Nouveau Monde" » (avec playback)  extrait de « A Vos Chaudrons – Vol. 1 »  <b>ET</b></p> <p><u>Marimba</u> :</p> <p>« Merry Go Round »  extrait de « Baobab »</p>	<p>G. LEFEVRE</p> <p>C. LENERT</p> <p>P.O. SCHMITT</p> <p>E. KOPETZKI</p>	<p>Carisch</p> <p>Billaudot</p> <p>Alfonce</p> <p>Ineke Busch</p>
2C1	16 ans	<p><u>Caisse Claire</u> :</p> <p>« Funny Snare Drum »,  extrait « Caisse Claire Forever »  <b>ET</b></p> <p><u>Clavier</u> :</p> <p>« Danse des Coccinelles »  <b>ET</b></p> <p><u>Timbales</u> :</p> <p>« n°1 »  extrait de « Un pas de plus »  <b>ET</b></p> <p><u>Marimba</u> :</p> <p>« n°3 : Pirulito que Bate Bate »  extrait de « Seven Brazilian Children's Song »</p>	<p>Y. CARLIN</p> <p>D. PALIEV</p> <p>F. MACAREZ</p> <p>N. ROSAURO</p>	<p>Alfonce</p> <p>Non édité  (partition à la suite du PDF)</p> <p>Billaudot</p> <p>Diverses dist GN 20</p>
2C2	17 ans	<p><u>Caisse Claire</u> :</p> <p>« Stadium Break (tenue de baguettes "à plat") »  extrait de « Tambour - 35 Compositions »  <b>ET</b></p> <p><u>Clavier</u> :</p> <p>« Bourrée Anglaise de Jean-Sébastien Bach »,  extrait de « Graded Music for Tuned Percussion Book IV »  <b>ET</b></p> <p><u>Timbales</u> :</p> <p>« Gagliarde »  extrait de « Pauken Suite »  <b>ET</b></p> <p><u>Marimba</u> :</p> <p>« Tikami »</p>	<p>G. LEFEVRE</p> <p>K. HATHWAY / I. WRIGHT</p> <p>S. FINK</p> <p>B. MOERLEN</p>	<p>Carisch</p> <p>ABRSM</p> <p>Zimmermann</p> <p>Dhalman</p>

2C3	18 ans	<p><u>Caisse Claire</u> :</p> <p>« n°13 »  extrait de « Intermediate Snare Drum Studies »  <b>ET</b></p> <p><u>Clavier</u> :</p> <p>« A Bicada do Tico Tico »  <b>ET</b></p> <p><u>Timbales</u> :</p> <p>« VII »  extrait de « 10 Studi Melodici per 4 Timpani »  <b>ET</b></p> <p><u>Marimba</u> :</p> <p>« Vlad »</p>	<p>M. PETERS</p> <p>G. VIOTTI</p> <p>L. MORLEO</p> <p>E. SEJOURNE</p>	<p>Try Publishing Company</p> <p>Non édité  (partition à la suite du PDF)</p> <p>Alfonce</p> <p>Lemoine</p>
Cycle Orientation	21 ans	<p><u>Caisse Claire</u> :</p> <p>« Etude 5 »,  extrait de « 12 Etudes pour Caisse Claire »  <b>ET</b></p> <p><u>Clavier</u> :</p> <p>Une pièce au choix, extraite de « 6 Pièces Brèves »  <b>ET</b></p> <p><u>Timbales</u> :</p> <p>« n°2 »,  extrait de « Symphonic Studies »  <b>ET</b></p> <p><u>Marimba</u> :</p> <p>« Flow »  extrait de « Short Stories »</p>	<p>J. DELECLUSE</p> <p>G. BOUCHET</p> <p>N. WOULD</p> <p>B. VANDERBERKE</p>	<p>Leduc</p> <p>Henry Lemoine</p> <p>De Haske</p> <p>Alfonce</p>

4. ТАНЦ НА КАЛИНКАТА

Tempo giusto

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 3/4 time signature. It begins with a melodic line in the right hand, marked *mf* and *3*. The middle and bottom staves are grand staff notation (treble and bass clefs). The right hand of the grand staff has a melodic line starting with a *p* dynamic. The left hand of the grand staff is mostly rests. There are asterisks (\*) above the first and third measures of the grand staff.

The second system continues the piece. The top staff has a melodic line with a *f* dynamic. The grand staff below has a more active accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. There are asterisks (\*) above the second and third measures of the grand staff.

The third system features a more complex accompaniment. The top staff has a melodic line. The grand staff below has a steady accompaniment with chords in the right hand and a rhythmic pattern in the left hand.

The fourth system includes first and second endings. The top staff has a melodic line with first and second endings marked '1.' and '2.'. The grand staff below has a complex accompaniment with chords and a melodic line in the left hand. Dynamics *p* are indicated.

System 1: Melody line with eighth-note patterns and a key signature change to one sharp (F#). Piano accompaniment with chords and a bass line.

System 2: Melody line with eighth-note patterns. Piano accompaniment with chords and a bass line. Dynamic marking *mf* is present in both staves.

System 3: Melody line with eighth-note patterns. Piano accompaniment with chords and a bass line. Dynamic marking *mf* is present in the piano part.

System 4: Melody line with eighth-note patterns. Piano accompaniment with chords and a bass line. Dynamic marking *p* is present in both staves.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece with similar melodic and accompanimental parts.

Third system of musical notation. The top staff begins with a dynamic marking of *f* (forte). The piano accompaniment in the grand staff also features a *f* marking.

Fourth system of musical notation. The top staff features a long melodic line with a slur over the first two measures. The piano accompaniment continues with chords and moving lines.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The piano accompaniment includes several chords marked with a 'V' symbol.

# A Bicada do Tico Tico

Gaudio Viotti

$\text{G}^6$   $\text{D}^7$  C  $\text{B}^7$  Em  $\text{B}^7/\text{D}\sharp$   
 Em/D A/C $\sharp$  D G  $\text{D}^7$  C  
 $\text{B}^7$  Em  $\text{B}^7/\text{D}\sharp$  Em/D  $\text{E}\flat$   $\text{D}^7$  1.  $\text{G}^6$  2.  $\text{G}^6$   $\text{B}^7$   
 Fim  
 Em  $\text{B}^7$  Em  $\text{E}^7$  Am  $\text{E}^7$  Am  $\text{A}^7$  D  $\text{D}^7$  G  
 $\text{F}\sharp^7$   $\text{B}^7$  Em  $\text{B}^7$  Em  $\text{E}^7$  Am  $\text{E}^7$  Am Am/G  
 $\text{F}\sharp^7(\text{b}5)$   $\text{B}^7(\text{b}9)$  Em  $\text{F}\sharp^7(\text{b}5)$   $\text{B}^7$  1. Em  $\text{B}^7$  2. Em  
 Ao  $\text{S}$  e  $\oplus$   
 $\oplus$   $\text{G}^6$  C  $\text{E}^7$  Am  $\text{E}^7$   $\text{A}^7$   
 G  $\text{G}^7$  C C  $\text{E}^7$  Am  
 $\text{E}^7$  A  $\text{B}^7/\text{D}\sharp$  Em Fm  $\text{F}\sharp^m$   $\text{G}^7/13$  1. C 2. C A  $\text{D}^7$   
 Ao  $\text{S}$  e Fim