

AUDITION FOR A SECOND SOLOIST OF FIRST VIOLINS (sitting n°. 3) — 1 VACANCY, CATEGORY 2**AUDITIONS TO BE HELD: THURSDAY, JANUARY 7th, 2027, AT 9:00 A.M.**

SALLE LES ARLUCS, 24/26 AVENUE DES ARLUCS, 06150 CANNES LA BOCCA, FRANCE

AUDITION PROGRAM**FIRST ROUND (BEHIND SCREEN - WITH PIANO ACCOMPANIMENT LA 442 HZ)****Required repertoire****J. S. Bach – one of the following:***Sonata for violin solo No. 1 in G minor, BWV 1001 – Siciliana*

OR

*Sonata for violin solo No. 2 in A minor, BWV 1003 – Andante***W. A. Mozart – one of the following:***Violin Concerto No. 4 in D Major, K. 218 - First movement, exposition and cadenza*

OR

*Violin Concerto No. 5 in A Major, K. 219 - First movement, exposition and cadenza***Orchestral Excerpt**Mendelssohn: *Symphony No. 4 in A Major, Op. 90 "Italian"* – from the beginning of the first movement to bar 86

2nd ROUND (BEHIND SCREEN - WITH PIANO ACCOMPANIMENT LA 442 HZ)**Concerto (candidate's choice): First movement without cadenza, except Sibelius**Beethoven: *Violin Concerto in D Major, Op. 61*Mendelssohn: *Violin Concerto in E Minor, Op. 64*Brahms: *Violin Concerto in D Major, Op. 77*Sibelius: *Violin Concerto in D Minor, Op. 47* – first movement up to the recapitulation**Orchestral Excerpts**Mozart: *Symphony No. 39 in E-flat Major, K. 543* – Finale, from the beginning to bar 78Mendelssohn: *A Midsummer Night's Dream* – Scherzo, from the beginning to bar 135Brahms: *Symphony No. 4 in E Minor, Op. 98* – fourth movement, bars 33–81Prokofiev: *Symphony No. 1 in D Major, Op. 25 "Classical"* – from the beginning to figure 9

3rd ROUND (SCREEN AT THE DISCRETION OF THE JURY)**Orchestral solos**Mozart: *Serenade No. 6 in D Major, K. 239 "Serenata Notturna"* – Finale (Rondo), from the beginning to AdagioBrahms: *Symphony No. 1 in C Minor, Op. 68* – second movement (solo)Ravel : *Ma mère l'Oye* – Le Jardin féérique**With the members of the Orchestra**Shostakovich: *String Quartet No. 8 in C Minor, Op. 110* – third movementMahler: *Symphony No. 5* – Adagietto (conducted, with piano)

1re épreuve

Symphonie

op. 90

Fassung • Version, 1833–1834

Felix Mendelssohn Bartholdy

Allegro vivace

pizz.

arco

9 *sf* *cresc.*

17 *sf* *p* *sf* *sf* **1**

25 *p* **1** **1**

33 *stacc.* *p* **1**

41 **1** *p* *cresc.* *mf*

48 *f* *ff* *sf*

56 *sf* *sf* *sf*

64 *f*

71 *stacc.* *sf* *sf* *sf* *sf* *sf* *sf*

78 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

86 **A**

2e épreuve

FINALE

IV

Allegro

8

6

11

16

21

26

31

36

41

47

54

p

f

p

f

Violino I musical score, measures 62-76. The score is written on three staves in G major (one sharp) and 4/4 time. Measure 62 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff contains measures 62-68, featuring a melodic line with eighth and sixteenth notes, including a trill in measure 65. The second staff contains measures 69-75, featuring a melodic line with eighth and sixteenth notes, including a trill in measure 70 and a series of sixteenth-note runs in measures 71-75. The third staff contains measure 76, featuring a melodic line with eighth and sixteenth notes. The score ends with a double bar line in measure 76.

VIOLIN I

Scherzo.

Allegro vivace.

Nº 1.

16 *p*

26 *cresc.*

36 *p*

45 *cresc.*

53 *sf* *p*

63 *sf* *sf* *p*

70 *pp*

73

87 *p* *cresc.*

94 *dim.* - - - *al* - *pp* *p*

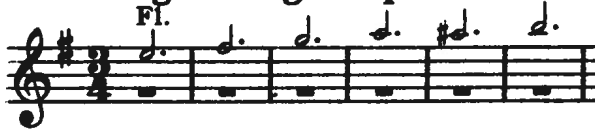
116 *cresc.* - - - *f* *cresc.*

127 *ff* *sf* *dim.* *pizz.* *arco* *p*

Violine I

13

Allegro energico e passionato



Brahms: Symphonie n°4

31 *arco*
f ben marc. largamente

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 **C** *f più f*

60 *cresc.* *ff*

66 *fp*

70 *dim.*

73 *f* *6* *3* *3* *6*

76 *fp dim.* *pp*

80 **D**

SYMPHONIE CLASSIQUE

VIOLENI I

Serge PROKOFIEFF
Op.25

Allegro

ff con brio **p** **ff** **p** leggiero

pp **mp** **pp** **p** leggiero

pp **mp** **pp** **mp** **pp**

f **p** **pizz.** **arco**

pp **p** **f** **p** **p**

pp **f**

mf **dim.** **mp** **p** **mp** **mf** **f**

pp con eleganza a punto d'arco

pp a punto d'arco

pp

3e épreuve

Solos d'orchestre

Final Rondo - Début jusqu'à Adagio

RONDEAU

Allegretto

Musical score for "The Swan" by Camille Saint-Saëns. The score is written for a single melodic line on a treble clef staff in D major (two sharps) and 4/4 time. The tempo is marked "Allegretto". The score includes various dynamic markings: *p* (piano), *fp* (fortissimo piano), *f* (forte), and *simile*. Trills are indicated by "tr". The score is divided into measures, with measure numbers 7, 14, 21, 27, 34, and 41 marked at the beginning of their respective lines. The piece concludes with a tempo change to "Adagio" and a final measure marked with a double bar line and a 3/4 time signature.

Brahms - Symphonie n°1 op.68
2ème mouvement (solo)

Violine Solo

90 **E**

espress. *cresc.* *f*

98 *f* *cresc.* *mf* *p* *cre* *scen*

104 **F**

dim. *do* *p* *espress.* *p* *dim.* *2*

114 *pp* *mf* *pp* *mf*

120 *p* *pizz.* *arco* *pp*

V. Le jardin féerique

Lent et grave



1^{ers} VIOLONS

8

1 Von SOLO

2 *pp très expressif*

Von SOLO

mf

Von SOLO sur la touche

3 *pp* *f*

jeu ord.

4 Retenu au Mouvt

TOUS

DIV. 2 *p* *pp* *p* 3

5 *f* *ff*

FIN

Avec les musiciens de
l'Orchestre

Chostakovitch
Quatuor n°8 op.110

III

Allegretto $\text{♩} = 120$ (♩ = 90)

35

fff *sfff*

36

3

p

37

pp *f* *dim.*

38

Measures 38-39 of a musical score. The key signature has two flats (B-flat and E-flat). Measure 38 begins with a piano (*p*) dynamic. The first staff contains a series of eighth-note chords. The second staff continues with eighth-note chords, including some with accidentals. The third staff shows a melodic line with eighth notes and a half note. The fourth staff continues the melodic line, ending with a fortissimo (*f*) dynamic marking.

39

Measures 40-41 of a musical score. Measure 40 begins with a fortissimo (*f*) dynamic. The first staff contains a melodic line with eighth notes and a half note. The second staff continues the melodic line, featuring a triplet of eighth notes. The third staff continues the melodic line, also featuring a triplet of eighth notes. The fourth staff continues the melodic line, ending with a half note.

40

Measures 42-43 of a musical score. Measure 42 begins with a fortissimo (*f*) dynamic. The first staff contains a melodic line with eighth notes and a half note. The second staff continues the melodic line, featuring a triplet of eighth notes. The third staff continues the melodic line, also featuring a triplet of eighth notes. The fourth staff continues the melodic line, ending with a half note.



Two staves of musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring similar rhythmic patterns and some beamed sixteenth notes. Above the first staff, there are two measures of a single note (half note) with a natural sign, indicating a repeat or a specific articulation.

43

Two staves of musical notation. The first staff continues the melody from the previous system, with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring similar rhythmic patterns and some beamed sixteenth notes. Above the first staff, there are two measures of a single note (half note) with a natural sign, indicating a repeat or a specific articulation.

44

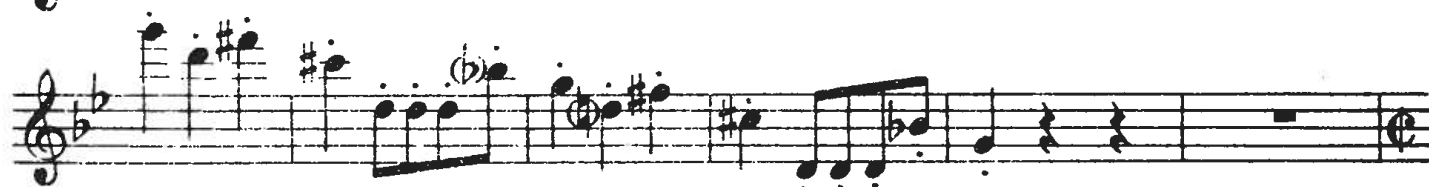
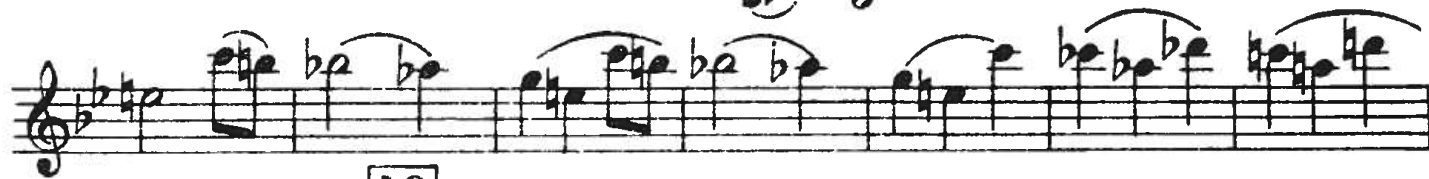
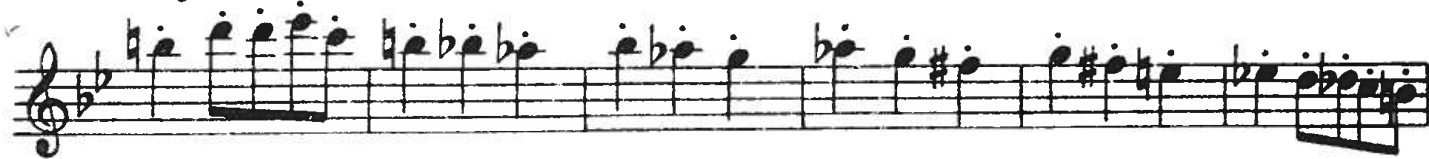
Two staves of musical notation. The first staff continues the melody from the previous system, with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring similar rhythmic patterns and some beamed sixteenth notes. Above the first staff, there are two measures of a single note (half note) with a natural sign, indicating a repeat or a specific articulation.

pp

dim.

45

Two staves of musical notation. The first staff continues the melody from the previous system, with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring similar rhythmic patterns and some beamed sixteenth notes. Above the first staff, there are two measures of a single note (half note) with a natural sign, indicating a repeat or a specific articulation.



50 $\text{♩} = \text{♩}$

Measures 50 and 51 of a musical score. Measure 50 is a whole rest. Measure 51 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and quarter notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). A slur covers measures 51 and 52.

51

Measures 52 and 53 of the musical score. Measure 52 continues the melody from measure 51. Measure 53 features a series of eighth notes. Dynamics include *mf* and *p*.

52

Measures 54 and 55 of the musical score. Measure 54 begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and quarter notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). A slur covers measures 54 and 55. Measure 55 ends with a double bar line and the word *attacca*.

Mahler — Symphony No. 5 in C# Minor

Violino I.

19

G.Mahler - Symphonie n°5
Adagietto

III
4. Adagietto

Sehr langsam. molto rit. a tempo (sehr langsam)

1 *pp* *seelenvoll.* *Nicht schleppen. (etwas flüssiger als zu Anfang.)* *pp*

6 1 2 *rit. viol. I.* *Wieder äusserst langsam.* *pp mit Empfindung. etwas drängend.*

pp *poco a* *fließend.* *zurückhaltend* *poco* *cresc.* *molto.* 3

ff *Viel Bogen wechseln.* *dim.* *p* *pp*

Mahler — Symphony No. 5 in C# Minor

Violino I.

20

mit Wärme *G-Saite* *Fließender*
f *grosser Ton.*
Etwas drängend. *D-Saite* *(G-Saite.)*
molto f *sempre cresc.*
ff *p* *f* *p* *pp subito.*
pp *cresc.* *Fließend.* *(b)*
pp subito *pp*
cresc. *p* *p* *p cresc.*
espress. *zurückhaltend.*
pp subito
molto rit. *D-Saite.* *glissando* *morendo*
A-Saite. *sempre dim.* *pp* *morendo.* *pppp*
Tempo I. (Molto Adagio) *2 1 rit* *zögernd (mit innigster Empfindung.)*
pp *1* *pp vibrato.* *Nach langsamer*
Breiter Strich. *poco* *a* *poco* *cresc.*
drängend *lang.*
f *ff breit* *sempre ff* *ff* *mf dim.* *pp* *pppp* *morendo*
Viel Bogenwechsel. *attacca Rondo Finale*