

CONCOURS DE VIOLONS :

UN DEUXIEME SOLISTE DES SECONDS VIOLONS, DEUXIEME CATEGORIE
UN VIOLON TUTTISTE, TROISIEME CATEGORIE

14 octobre 2024 à 9h - Programme

1^{er} tour (derrière paravent)

Concerto avec accompagnement de piano

WOLFGANG AMADEUS MOZART

Concerto au choix pour violon n°3, 4 ou 5, premier mouvement sans cadence

Traits d'orchestre

FELIX MENDELSSOHN

Le songe d'une nuit d'été, Scherzo, du début jusqu'à la 7^{ème} mesure de D (premiers violons)

WOLFGANG AMADEUS MOZART

La flûte enchantée, ouverture, mesures 16-35 (seconds violons)

JOHANNES BRAHMS

Symphonie n°4, 4^{ème} mouvement, mesures 33-64 (premiers violons)

2^{ème} tour (derrière paravent)

Concerto romantique au choix avec accompagnement de piano

BEETHOVEN, MENDELSSOHN, TCHAIKOVSKI, BRAHMS, SIBELIUS

Premier mouvement sans cadence

Traits d'orchestre

ARNOLD SCHOENBERG

La nuit transfigurée, mesures 310-319 (premiers violons)

WOLFGANG AMADEUS MOZART

L'enlèvement au sérail, ouverture, mesures 1-113 (premiers violons)

GUSTAV MAHLER

Symphonie n°1, quatrième mouvement, mesures 175-219 (premiers violons)

3^{ème} tour

Traits d'orchestre

WOLFGANG AMADEUS MOZART

Les noces de Figaro, Finale acte IV, mesures 51-83 (seconds violons)

JOHANNES SEBASTIAN BACH

Oratorio de Noël, n° 41, mesures 1-12 (seconds violons)

GEORGES BIZET

L'arlésienne, suite n° 1, deuxième mouvement, Allegro giocoso (premiers violons)

GIUSEPPE VERDI

La force du destin, prelude o sinfonia, N->O (premiers violons)

JOHANNES BRAHMS

Concerto pour piano et orchestre n° 1, Rondo, E->meusre 263 (seconds violons)

BELA BARTOK

Divertimento pour cordes, premier mouvement, mesures 1-36 (premiers violons)

Musique de chambre

WOLFGANG AMADEUS MOZART

Quatuor à cordes n° 17 en Si bémol majeur, K458, premier mouvement, mesures 1->90 (seconds violons)

Premier tour

Mozart, ouverture de la flûte enchantée

Die Zauberflöte La Flûte enchantée

Uraufführung 1791 in Wien

Ouverture Wolfgang Amadeus Mozart (K.-v. 620)
Allegro ($\text{♩} = 92$)

The musical score consists of four staves of music in G major, 3/4 time, with a tempo of Allegro (♩ = 92). The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff includes dynamics of piano (*p*), fortissimo (*fp*), forte (*f*), piano (*p*), and forte (*f*). The third staff features piano (*p*), forte (*f*), piano (*p*), and forte (*f*) dynamics, with trills (*tr*) indicated. The fourth staff starts with piano (*p*) and includes first fingerings (*1*) for certain notes. The score is marked with various articulations such as accents (*∨*), slurs, and breath marks (*h*).

Brahms — Symphony No. 4 in E Minor

Violine I

mvt. IV

Allegro energico e passionato

Fl. pizz.

5 Ob. I

dim.

arco

f ben marc. largamento

A

B

cresc. sempre più

espress cresc.

C

f f più f

cresc.

Detailed description: This page contains the first 80 measures of the Violin I part for the fourth movement of Brahms' Symphony No. 4. The music is in E minor and 4/4 time. It begins with a flute (Fl.) playing a pizzicato (pizz.) line. The violin part starts with a dynamic of *dim.* (diminuendo). At measure 16, the first oboe (Ob. I) enters with a melodic line. The violin part features several marked sections: 'A' (measures 20-24), 'B' (measures 39-43), and 'C' (measures 54-58). The tempo and mood are 'Allegro energico e passionato'. Performance instructions include 'arco' (arco) starting at measure 31, 'ben marc. largamento' (ben marc. largamento) starting at measure 31, and 'espress cresc.' (espress cresc.) starting at measure 47. The dynamic *f* (forte) is used throughout, with 'più f' (più f) appearing at measure 54. The score ends at measure 80 with a *cresc.* (crescendo) instruction.

Deuxième tour

Schoenberg, la nuit transfigurée

310 *Etwas bewegter.*
p hervortretend

f *p hervortretend*

f *mf* *cresc.*

315 *mp* *ff*

rit. *rit.*

The image shows a page of musical notation for Schoenberg's 'la nuit transfigurée'. It consists of five staves of music. The first staff begins with a boxed measure number '310' and the tempo marking 'Etwas bewegter.' followed by the dynamic 'p hervortretend'. The second staff starts with a dynamic 'f' and a triplet of eighth notes, followed by 'p hervortretend'. The third staff has a dynamic 'f' and a triplet, then 'mf' and 'cresc.'. The fourth staff starts with a boxed measure number '315' and a dynamic 'mp', followed by 'ff'. The fifth staff features 'rit.' markings. The music is written in a complex, atonal style with various accidentals and phrasing slurs.

Die Entführung aus dem Serail

W. A. Mozart, KV 384

VIOLIN I

Ouverture

Presto

10 *p* *f*

22 *f* *p*

33 *f* **A**

42 *p* *f*

51 *p*

58 *f* *p* **B**

68 *f*

81 *p*

88 *f* *sf* *ff* **C**

97 *p* *sf* *ff* *p*

108

Symphonie Nr. 1

Violine I

Gustav Mahler

(1860-1911)

175 **16** Sehr gesangvoll

pp *sempre pp aber espr.*

Detailed description: This musical staff covers measures 175 to 181. It begins with a dynamic marking of *pp*. The tempo is marked 'Sehr gesangvoll'. The music features a melodic line with various articulations, including slurs and accents. A handwritten 'V' is above the first measure. The instruction 'sempre pp aber espr.' is written below the staff.

182

espr.

Detailed description: This musical staff covers measures 182 to 188. It continues the melodic line from the previous staff. A handwritten 'V' is above the first measure. The instruction 'espr.' is written below the staff.

189 **17** poco rit. a tempo

ppp *ppp espr.*

Detailed description: This musical staff covers measures 189 to 195. It starts with a tempo change to 'poco rit.' and a dynamic marking of *ppp*. The tempo then returns to 'a tempo'. The instruction 'ppp espr.' is written below the staff.

196

pp *cresc.* poco accel.

Detailed description: This musical staff covers measures 196 to 202. It features a dynamic marking of *pp* and a 'cresc.' marking. The tempo is marked 'poco accel.'. The instruction 'pp cresc. poco accel.' is written below the staff.

203 **18** Zurückhalten

pp *p* *Breit* *molto espr.*

Detailed description: This musical staff covers measures 203 to 208. It begins with a dynamic marking of *pp* and a 'Zurückhalten' instruction. The tempo is marked 'Breit' and 'molto espr.'. The instruction 'pp Breit molto espr.' is written below the staff.

209

mf *acc.* *rubato* *Rubato* nicht Bogen abziehen *rit.* *mit großem Ton*

Detailed description: This musical staff covers measures 209 to 214. It features a dynamic marking of *mf*. The tempo is marked 'acc.', 'rubato', and 'Rubato'. The instruction 'nicht Bogen abziehen' is written above the staff. The instruction 'rit. mit großem Ton' is written below the staff.

215

ff *mf* *rit.* *acc.* *G-Saite*

Detailed description: This musical staff covers measures 215 to 221. It features a dynamic marking of *ff* and a 'rit.' marking. The instruction 'acc. G-Saite' is written above the staff. The instruction 'ff rit. acc. G-Saite' is written below the staff.

Troisième tour

W.A. Mozart

Les noces de Figaro, Acte IV, finale

51 *Con un po' più di moto*

54

57

61

64

67

70

73

76

79

82

Bach, Oratorio de Noël, n°41

18. Weihnachtsoratorium, BWV 248, Teil IV
Nr. 41: Aria (Tenore) „Ich will nur dir zu Ehren leben“

[♩=100]

V. II solo
+ V. I solo

Cont.

4

8

Tenore

11

Ich will nur dir zu Eh-ren le- - - -
Thy Name I live to praise and ho - - - -

L'Arlesienne

Uraufführung 1872 in Paris

Georges Bizet

Allegro giocoso ($\text{♩} = 72$)

The musical score consists of three staves of music in 3/4 time, written in a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a *ppp* dynamic marking and includes a section marked 'VII' with a dashed line. The music features various rhythmic patterns, including eighth and sixteenth notes, and is annotated with fingering numbers (1, 2, 3) and slurs. The second and third staves continue the melodic and harmonic development of the piece.

Verdi, la force du destin, Sinfonia

6

N
ppp *leggerissime e tutte staccate*

pp

pp

pp

cresc.

f

O

The musical score consists of seven staves of music in G major (one sharp). The first staff begins with a dynamic marking of *ppp* and the instruction *leggerissime e tutte staccate*. The music is characterized by rapid sixteenth-note passages, many of which are grouped in triplets. The dynamics progress from *ppp* to *pp*, then to *f*. A *cresc.* (crescendo) marking is present in the fifth staff. The score concludes with a fermata over a whole note, marked with a large **O**.

Konzert für Klavier und Orchester Nr. 1

d-moll

Violine II

Johannes Brahms op. 15

Rondo
Allegro non troppo

E Tutti
pr sempre



241

249

256

cresc.

f

f

tr



Violin I

DIVERTIMENTO

Written for the Basle Chamber Orchestra

BÉLA BARTÓK

I

Allegro non troppo, ♩=76 - 72

f

meno f

Solo Tutti Solo Tutti

pochiss. allarg. - - - -

cresc.

tornando al tempo

più f

14

19

poco allarg. - - - - a tempo poco rall. - - - -

ff

molto dim. 3 3 *p*

25 Un poco più tranquillo, ♩=69

Solo Tutti Solo

p *p* *p*

Bartók - Divertimento (I mov.)
Violin I

29

Tutti

Tempo I.
Solo

Tutti

p *p* *f* *p* *mf*

Solo

Tutti

mf *f* *f*

33

ff *f*

Quartet No. 17 in B^b major

"The Hunt"

W.A. Mozart
K. 458

Allegro vivace assai

The musical score is written for Violin II in the key of B-flat major and 6/8 time. It consists of ten staves of music, each beginning with a measure number. The tempo is marked 'Allegro vivace assai'. The score includes various dynamic markings such as *f*, *p*, *pp*, *fp*, and *fz*, as well as trills (*tr*) and a second ending bracket labeled '2'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs.

Violin II

69

fp

77

f *p* *f*

84

p *pp*