

ORCHESTRE DE PARIS
CONCOURS DE VIOLON SOLO
TOURS 1 et 2 : 29 Janvier 2027

1^{er} Tour :

- **Sonate au choix:** (Edition au choix)
 - BACH : Sonate 1 BWV1001 : Sicilienne + Presto (sans la reprise)
OU
 - BACH : Sonate 2 BWV 1003 : Andante (sans la 2^{ème} reprise) + Allegro (sans les reprises)
- **Solo d'orchestre :**
 - STRAUSS : Le Bourgeois Gentilhomme : n°4 « Aufrit und Tanz der Schneider »
(Edition Fürstner)

2^{ème} Tour :

- **Concertos/Sonate :** (Edition au choix)
 - MOZART : 1^{er} mouvement sans cadence :
 - Concerto en ré majeur (kv 218)
OU
 - Concerto en la majeur (kv 219).
 - BRAHMS ou SIBELIUS : Finale d'un de ces 2 concertos
 - DEBUSSY : Sonate pour violon et piano : 1^{er} mouvement
- **Solos d'orchestre :**
 - BEETHOVEN: Missa Solemnis : « Benedictus » (Edition Breitkopf)
 - STRAUSS: Une vie de héros : Extrait (Edition Leuckart)
 - STRAUSS: 4 derniers Lieder, 3^{ème} mouvement « Beim Schlafengehen »
(Edition Boosey & Hawkes)

ORCHESTRE DE PARIS
VIOLIN SOLO AUDITION
FIRST AND SECOND ROUNDS: January 29, 2027

1st round :

- **Sonata of your choice** (Edition of your choice)
- BACH : 1st Sonata BWV1001 : Sicilienne + Presto (without the repeat)
OR
- BACH : 2nd Sonata BWV 1003 : Andante (without the 2nd repeat) + Allegro
(Without repeats)
- **Orchestral solo:**
- STRAUSS : Der Bürger als Edemann : n°4 « Aufrit und Tanz der Schneider »
(Fürstner Edition)

2nd round :

- **Concertos/Sonata :** (Edition of your choice)
- MOZART : 1st movement without the cadenza of the :
 - Concerto in D Major (kv 218)
 - OR
 - Concerto in A Major (kv 219)
- BRAHMS or SIBELIUS : Final movement of either concerto
- DEBUSSY : Sonata for violin and piano : 1st movement
- **Orchestral solos :**
- BEETHOVEN: Missa Solemnis : « Benedictus » (Breitkopf Edition)
- STRAUSS: Ein Heldenleben : Excerpt (Leuckart Edition)
- STRAUSS: 4 Letzte Lieder, 3^{ème} movement « Beim Schlafengehen »
(Boosey & Hawkes Edition)

TOUR 1

DER BÜRGER ALS EDELMANN

Violino I^{tes} Pult (1^{ter} Spieler.)

5

Nº 4 Auftritt und Tanz der Schneider.

R. STRAUSS

Schnell. Metr. $\text{♩} = 104$
(Vivace.)

42 10 43 7 44 4 Oboe I *p*

(Tanz des ersten Schneidergesellen)
L'istesso tempo. $\text{♩} = \text{♩ des } \text{♩}$

I^{te} Solo Violine.

f *sf* *sf*

Solo Violine.

p

Solo Violine.

45 *cresc.* *mf*

Solo Violine.

f *sf* *sf*

Solo Violine.

sf

Solo Violine.

46 3

Violino I^{tes} Pult (1^{ter} Spieler.)

Solo Violine.

ff *staccato*

Solo Violine.

Solo Violine. 47 *ff*

Solo Violine. *staccato*

Solo Violine. 48 *dim.* - - - *mf*

Solo Violine.

Solo Violine.

Solo Violine.

Solo Violine. 49 *cant.*

Solo Violine. 50 *p*

Solo Violine. 51 *p*

Violino I tes Pult (1^{er} Spieler.)

Solo Violine.

cresc.

Solo Violine.

52

2

Solo Violine.

rit. *a tempo*

f *ff*

53

Solo Violine.

Solo Violine.

3

Solo Violine.

3

54

Solo Violine.

3

3

6

cresc.

Solo Violine.

55

fff *p*

cresc.

Solo Violine.

3

f *p*

Solo Violine.

56

$\text{♩} = \text{des } \frac{3}{4}$

3

Solo Violine

♩ = d des 4

pp *mf*

57

57

Solo Violine

57

Solo
Violine

Solo
Violine

$d = d \text{ des } \frac{3}{4}$

2

58

58

Solo
Violine

Solo
Violine



Solo Violino

Solo
Violone

dim. pp

Solo
Violine

1

pizz.

pp

TOUR 2

MISSA SOLEMNIS

BEETHOVEN

Benedictus

Violino Solo Andante molto cantabile e non troppo mosso

110

12/8

cresc.

dim. p

E

115

tr

cresc.

119

dolce e cantabile

pizz.

p

123

128 *espressivo* *cresc.* *f* *arco*

132 *pizz.* *cresc.* *p* *cresc. p*

137 *cresc.* *p*

143 *cresc.* *cresc.*

148 *arco sf* *pizz.* *arco sf* *cresc. pizz.* *mf* *p cresc.*

152 *tr* *rf* *arco* *rf*

156 **G**

ff sf sf dolce

160

pizz. p

164

cresc. cresc.

168

tr. f arco sf

H

173

sf sf sf p pizz. sempre p

177

181

cresc. arco

a tempo

Sop. Solo colla voce

Alto Solo colla voce

f no mi-ne no mi-ne

cresc. f

185 *I a tempo*

Do - mini, qui

pizz.

p *cresc.* *mf* *arco sf*

189

pizz.

p cresc. *mf* *cresc.* *pizz.* *p cresc.*

192

8-----

tr *rf* *arco* *rf* *f*

196 **K**

sf *sf* *sf* *dolce*

ff *ff* *f*

200

pizz.

p

203

206

3

cresc.

3

cresc.

213

L

f

2

2

ben marcato

arco

f

sf

sf

220

M

f

sf

ff

pizz.

p

224

227

tr

dim.

cresc.

dim.

cresc.

231

8

arco

f

pizz.

p

1. Violinen.

3

STRAUSS : Ein Heldenleben

Soloviola. *viel ruhiger* *p* *3* *Lebhaft.* *mf* *2*

viel ruhiger *3* *23* *sfz* *poco calando* *sfz*

beinahe doppelt so schnell *6* *(heuchlerisch schmachkend)* *f*

(lustig) *Wieder sehr* *1 24* *ruhig.* *3*

beinahe doppelt so schnell

[illegible]

1. Violinen.

5

The musical score for Violins I consists of several systems of staves. The first system shows a melodic line with a fermata and a measure marked '9'. The second system begins with a double bar line and the instruction *plötzlich wieder ruhig und sehr gefühvoll*, followed by a *p* dynamic. The third system continues the melodic development, ending with a *smorz.* marking. The fourth system starts at measure 29 with *espr.* and *f* dynamics, featuring triplets and a *drängend* instruction. The fifth system begins at measure 30 with *(beruhigend)* and *p*, followed by *drängend und immer heftiger* and *ff*, with a measure marked '20'. The sixth system is a grand staff for *Solovioline.* and *die übrigen* (divided), with *(sornig)*, *pizz.*, and *sfz* markings. The seventh system continues the *ff* texture. The eighth system shows a melodic line with a *dim.* marking. The final system ends at measure 31 with *sehr ruhig* and a measure marked '1'.

Beim Schlafengehn

STRAUSS

Andante

A

VI. II *p*

cresc.

dim.

B

1

p

C

Sehr ruhig

Solo

p espr.

gli altri

pp

2

D

pp

E

p espr.

Tutti

cresc.

pp

Violin I

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the piano part. The score is written on five staves, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is characterized by flowing lines, slurs, and numerous triplets. Dynamic markings include *p* (piano), *cresc.* (crescendo), *p sub.* (piano subito), and *pp* (pianissimo). Section markers are placed above the staves: 'F' at the beginning of the first staff, 'G' above the third staff, and 'H' above the fourth staff. The score concludes with a double bar line on the fifth staff.