

Concours de violon du rang

Marseille le 12 Février 2026

1er tour :

- W. A. Mozart : Concerto N°3, 4, ou 5 : 1er mvt sans cadence
- R. Strauss : Don Juan

2e tour :

- Au choix du candidat, 1er mouvement d'un des concertos suivants :

Beethoven : Exposition uniquement

Brahms : Exposition uniquement

Mendelssohn : Jusqu'à la fin de la cadence

Sibelius : Jusqu'à la fin de la cadence

Tchaïkovsky : Exposition uniquement

- Traits d'orchestre choisi par le jury parmi la liste ci-dessous

3e tour :

- Traits d'orchestre

Traits d'orchestre :

- W. A. Mozart : Symphonie N°35 – 1er Mvt
- L.v. Beethoven : Symphonie N°9 – 2^e mvt
- G. Rossini : Le Barbier de Séville - Ouverture
- H. Berlioz : Symphonie fantastique – 1er mvt
- J. Brahms : Double concerto – 1er Mvt
- P. I. Tchaïkovsky : Casse-noisette – Ouverture
- G. Mahler : Symphonie N°1 – Finale
- M. Ravel : La valse

VIOLINO I

[illegible]

Wolfgang Amadeus Mozart

Symphony No. 35

D-dur

Violine I

Allegro con spirito

This musical score is for the Violin I part of Mozart's Symphony No. 35 in D major, K. 551. The tempo is marked 'Allegro con spirito'. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The music begins with a forte (f) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as trills (tr) and slurs. The dynamics fluctuate throughout, with markings for forte (f), piano (p), fortissimo (ff), and fortissimo piano (fp). The score is divided into measures, with measure numbers 8, 17, 21, 24, 28, 35, 43, 48, 55, and 61 indicated at the start of their respective lines. The piece concludes with a final chord marked with a 'B' and a fermata.

Beethoven — Symphony No. 9

Violino II

Molto vivace $\text{♩} = 116$

ff G.P. sf G.P. Timp. ff G.P. pp

16 *sempre pp*

29 *sempre pp*

42 *cresc.*

55 **A** ff f f f f f f f f

68 **B** f f f f f f f f *fp*

81 **C** 2 p *cresc.* ff 1 2

95 3 4 5 6 7 8 9 10 11 12 13 14 15

108 **D** 16 1 p p

122 6 1 f f f f f f f *pp*

140 1 3 G.P. *sempre pp* 1 3 G.P.

IL BARBIERE DI SIVIGLIA

THE BARBER OF SEVILLE

Violin 1

Sinfonia

GIOACHINO ROSSINI

Practical Edition by Clark McAlister

Andante maestoso

5

9

11

14

17

19

20

25

Allegro con brio

31

38

35-37

40

Violin 1

3

Violin 1 musical score, page 3, measures 45-110. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics, articulations, and technical markings.

Measures 45-50: Measure 48 is boxed. Dynamics include *ff* and *p*. There are triplets and slurs.

Measures 51-58: Measure 51 has a trill (*tr*) and a dynamic of *p*. Measure 53 has a dynamic of *ff*. Measure 57 has a dynamic of *p* circled.

Measures 59-65: Measure 64 is boxed. Dynamics include *ff* and *p*. There are triplets and slurs.

Measures 66-72: Measure 72 has a dynamic of *ff*. There are slurs and accents.

Measures 73-77: Measure 76 is boxed. Dynamics include *f*, *ff*, and *p*. There are slurs and accents.

Measures 78-83: Measure 78 has a dynamic of *ff*. Measure 80 has a dynamic of *pp*. Measure 82 has a dynamic of *mf*. Measure 83 has a dynamic of *p*. There are slurs and accents.

Measures 84-90: Measure 84 has a dynamic of *pp*. There are trills (*tr*) and slurs.

Measures 91-98: Measure 91 is boxed. Measures 92-94 and 96-98 are indicated by brackets. Dynamics include *pp* and *p* circled.

Measures 99-110: Measure 101 has a dynamic of *pp*. Measures 104-106 and 108-110 are indicated by brackets. Dynamics include *pp*.

Symphonie fantastique

Violine I

Hector Berlioz op. 14

I

Träumereien, Leidenschaften
Rêveries - Passions Visions and Passions

Largo (♩=50) con sordino
pp
cresc. *f* *pp* *p*
Più mosso a punta d'arco
senza sord. *pp*
animato
Poco più mosso
cresc. poco a poco *mf* *cresc.*
poco rall. ff dim. *pp* *riten. al tempo I*
poco rit. Tempo I
cresc. *f* *pp* *p*
pp *piuz.* *con sord.*

Konzert

für Violine, Violoncello und Orchester

Violine I

a-moll

Johannes Brahms op. 102

57 *ff* *Tutti* *A*

66 *ff* *B*

75 *f* *B*

81 *sf* *C*

87 *sf* *f ben marc.*

92 *sf*

97 *sf*

101 *sf*

106 *sf*

The musical score for Violin I, measures 57-108, is presented in a single system with ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *f ben marc.* (forte ben marcato). Performance instructions include *Tutti* and *A*, *B*, and *C*. The score is enclosed in a large bracket on the right side.

Tchaikovsky — The Nutcracker, Op. 71

Violin 1.

6.

Tchaikovsky — The Nutcracker, Op. 71

Violin 1.

7.

p

grazioso

p

mp

mf

f

pp

cre - - - scen - - - do

ff

sempre ff

pizz.

UNIS

unis.

unis.

Mahler Symphonie N°1 Finale

Mit grosser Wildheit.

1. Violine.

15

Mit grosser Wildheit.

1. Violine.

15

12

13 Etwas zurückhaltend.

14 (Bässe.)

15 am Griffbrett.

16 Sehr gesangvoll.

17 Poco riten.

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21 Langsam. mit Dämpfer.

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5

Ravel: La Valse [1/3]

Sans sourdine du début

Ravel — La Valse

1^{ers} VIOLONS

* Enlevez les Sourdines une à une.
Toutes doivent être enlevées à 16

1^{ers} Vons

DIV. *pp poco cresc.*

cresc.

p

sempre cresc.

ff

pizz.

p

pizz.

arco

arco



Ravel — La Valse

3

19 pizz.

20 UNIS. *mf* *p*

21

22 DIV. *p*

23 UNIS. 1

24 *f* *p* *pp* 1

25 *mf* *p* *pp*

26 *f* *ff* *glissando*

27 pizz.

Ravel: La Valse [3/3]

1^{ers} VIOLONS

4

28 4 2^{ds} vons 1^{ers} vons 29 *gliss.*

30 *mp expressif* sur Sol... 31

32 sur Sol... 33

34

The musical score is written for the first violins of Ravel's 'La Valse' in 3/3 time. It consists of six staves of music. The first staff (measures 28-29) features a melodic line with a 'gliss.' (glissando) marking. The second staff (measures 30-31) continues the melodic line with a 'mp expressif' (moderato piano, expressive) marking. The third staff (measures 32-33) shows a continuation of the melodic line with a 'sur Sol...' (on G...) marking. The fourth staff (measure 34) shows the end of the melodic line. A large diagonal line is drawn across the bottom of the page, starting from the end of the fourth staff and extending towards the right margin.