

**ACADEMIE DE L'ORCHESTRE DE PARIS**  
**Programme des auditions 24-25**  
**16 mai 2024, Philharmonie de Paris**

**Alto :**

**PREMIER TOUR**

**Concerto :**

- BARTOK: Concerto pour alto – 1<sup>e</sup> mvt du début à la mesure 124

**OU**

- HINDEMITH : Der Schwanendreher – 1<sup>er</sup> mvt jusqu'à la 7<sup>ème</sup> mesure de la lettre M

**OU**

- WALTON : Concerto pour alto – 1<sup>er</sup> mvt jusqu'à la mesure 108

**Traits d'orchestre :**

- BERLIOZ: Carnaval romain, Ouverture - Andante sostenuto / de la 2<sup>ème</sup> mesure après [1] (dernier temps) jusqu'à 1 mesure après [4]

- SMETANA : La Fiancée vendue, Ouverture - Vivacissimo / début à la mesure 107 (1<sup>er</sup> temps)

**FINALE: TRAITS D'ORCHESTRE**

- BARTOK: Musique pour instruments à cordes, percussions et célesta :

– 2<sup>ème</sup> mouvement / mesure 324 à 385 incluse

– 3<sup>ème</sup> mouvement / De la mesure 6 à la mesure 13 incluse

- BEETHOVEN: Symphonie n°5 – 2<sup>e</sup> mvt – Andante con moto :

– Début à la mesure 37 incluse

– De la mesure 49 à la mesure 86 (1<sup>er</sup> temps)

– De la mesure 98 à la mesure 106 incluse

- MAHLER: Symphonie n°10 (Version Cooke) – 1<sup>er</sup> mvt :

– Début à la mesure 15 incluse

– De la mesure 102 à la mesure 111 incluse

## **Viola :**

### **FIRST ROUND**

#### **Concerto :**

- BARTOK: Viola concerto – 1st mvt from the beginning to 124

**OR**

- HINDEMITH : Der Schwanendreher – 1<sup>st</sup> mvt from the beginning to the 7<sup>th</sup> measure of [M]

**OR**

- WALTON : Viola concerto – 1<sup>st</sup> mvt from the beginning to 108

#### **Orchestral excerpts :**

- BERLIOZ: Roman Carnival, Overture - Andante sostenuto / from the last beat of 2<sup>nd</sup> bar after [1] to the first bar after [4]

- SMETANA: The Bartered Bride, Overture - Vivacissimo / from beginning to bar 107 (1<sup>st</sup> beat)

### **FINAL ROUND: MANDATORY ORCHESTRAL EXCERPTS**

- BARTOK: Music for string instruments, percussion and celesta:
  - 2<sup>nd</sup> mvt / from bar 324 to bar 385 included
  - 3<sup>rd</sup> mvt / from bar 6 to bar 13 included
- BEETHOVEN: Fifth Symphony – 2<sup>nd</sup> mvt – Andante con moto:
  - Beginning to bar 37 included
  - From bar 49 to bar 86 (1<sup>st</sup> beat)
  - From bar 98 to bar 106 included
- MAHLER: 10<sup>th</sup> Symphony (Cooke version) – 1<sup>st</sup> mvt:
  - beginning to bar 15 included
  - From bar 102 to bar 111 included



# Ouverture Römischer Karneval Le carnaval romain

H. Berlioz, op. 9

Viola

Allegro assai con fuoco (♩ = 156)

First system of the score for Viola. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked "Allegro assai con fuoco" with a quarter note equal to 156 beats. The dynamics range from *f* (forte) to *pp* (pianissimo). There are handwritten annotations including "pizz." (pizzicato) and "arco" (arco). The system ends with a double bar line and two first endings marked "1" and "2".

Second system of the score for Viola. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo is marked "Andante sostenuto" with a quarter note equal to 52 beats. The dynamics range from *p* (piano) to *ff* (fortissimo). There are handwritten annotations including "pizz.", "arco", and "div." (divisi). The system ends with a double bar line.

Third system of the score for Viola. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo is marked "Andante sostenuto". The dynamics range from *p* to *mf* (mezzo-forte). There are handwritten annotations including "arco", "div.", and "mf espress.". The system ends with a double bar line.

Fourth system of the score for Viola. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo is marked "Andante sostenuto". The dynamics range from *p* to *f* (forte). There are handwritten annotations including "cresc. molto", "dim.", and "poco cresc.". The system ends with a double bar line.

Fifth system of the score for Viola. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo is marked "Andante sostenuto". The dynamics range from *pp* to *f*. There are handwritten annotations including "pp" and "poco cresc.". The system ends with a double bar line.

22880  
Orch. B. 1110.



Bedrich Smetana  
The Bartered Bride Overture  
La fiancée vendue

Viola.

*Vivacissimo.*  
*ff*  
*sf non legato*

6

12

36 Viol. I & II. 37

53

59 *sf p subito*

65

71

77 *semprep*

83

89 *crescendo*

95 *poco a poco cresc.*

100 **A** *ff sf sf sf sf sf* *pizz.* *f* *arco*

MUSIQUE POUR INSTRUMENTS A CORDES,  
PERCUSSION ET CELESTA

*Mouvement 2*

The image displays a page of a musical score for Viola I, Movement 2. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Performance instructions include *arco con sord.* (arco with mutes) and *senza sord.* (without mutes), along with dynamic markings such as *pp* (pianissimo) and *f* (forte). Measure numbers 330, 340, 350, and 360 are clearly marked. A bracketed section at the top right shows a specific rhythmic figure with the instruction *arco con sord.* and *pp*. The score concludes with a *p* (piano) marking and a fermata.

Viola I.

370  
*allargando* - - - - - *a tempo*  
*f* *cresc. molto* *f*  
380

# Mouvement 3

III.

Adagio,  $\text{♩} = 66$  *allarg.* 5 *al.* Adagio molto,  $\text{♩} = 40$

s.v.

Vn V 10 nV Vn nV Vn nV Vn nV Vn





# BEETHOVEN - Symphonie N°5

Andante con moto

Viol. II

*p dolce*

*p* *f* *p* *p* *cresc. f* *p* *f* *p* *f*

The image shows a musical score for the Viola II part of the first movement of Beethoven's Symphony No. 5. The score is written on two staves. The top staff begins with the tempo marking 'Andante con moto' and a dynamic marking of *f*. The bottom staff begins with a measure rest (8) and a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The score is marked with 'Viol. II' and includes dynamic markings such as *p*, *f*, *p dolce*, *cresc. f*, and *f*.

Viola

23 *pp* *ff*

32 *sempre ff* *sf*

38 *pp* *sempre pp* *cresc. f* *p dolce*

53 *f* *p* *f* *p* *cresc. f* *p* *cresc. f* **4 Viol. II**

68 *p* *f* *p* *dolce*

75 *pp* *ff* *cresc.* **B**

80 *off*

85 *pp* *sempre pp* *sf* *cresc.*

97 *f* *ff* *p dolce*

102 *pp* *off*

Viola

# Symphony No. 10

• D. Harding /  
P. Aiche 16

## I. Adagio

Gustav Mahler  
(1860 - 1911)

Extrait 1

Andante

The musical score is written for Viola in 4/4 time, key of D major. It begins with a dynamic marking of *pp* (pianissimo). The first staff (measures 1-4) features a melodic line with a slur and a breath mark. The second staff (measures 5-8) continues the melodic line with slurs and breath marks. The third staff (measures 9-16) shows a more rhythmic, eighth-note pattern with slurs and breath marks. The score ends with a double bar line and a fermata.

102 **Extrait 2**  
unis. arco **Andante come prima**



106 **Rit.**



109

