

LE SINFONIETTA DE LAUSANNE

AV. DU GRAMMONT 11 BIS CH - 1007 LAUSANNE + 41 21 616 71 35 ————— SINFONIETTA.CH

Lausanne, le 21 avril 2026

CONCOURS D'ORCHESTRE

Le Sinfonietta de Lausanne, orchestre professionnel de formation, met au concours le poste de

Alto co-solo

DATE DU CONCOURS	LUNDI 8 JUIN, 12h00
MISSION	Assurer la partie de co-solo lors des séries de l'Orchestre ou de soliste lors des absences de ce dernier
POSTE	Accréditation de 4 ans, renouvelable. Environ 80 services par année, dont <ul style="list-style-type: none">- 5 concerts de saison à l'abonnement à Lausanne- 1 production à l'Opéra de Lausanne- 3 concerts avec chœur(s)- divers projets dans la région Contrats à durée déterminée (selon les projets). Sans garantie de fréquence et de nombre de services annuels.
INSCRIPTION	MERCREDI 27 MAI 2026 (dernier délai) Uniquement par courriel à regie@sinfonietta.ch
À REMETTRE	Lettre de motivation CV avec informations détaillées sur la formation musicale et les activités artistiques précédentes. Copies des certificats et diplômes obtenus. Pour les personnes étrangères, copie du permis de séjour avec activité lucrative autorisée.
DÉROULEMENT	2 tours et entretien à Fribourg
PROGRAMME	En annexe
ENGAGEMENT	À convenir
INFORMATIONS	regie@sinfonietta.ch

Priorité est donnée aux alumni de l'HEMU-Haute École de Musique et aux personnes domiciliées en Suisse de moins de 40 ans.

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CONCOURS D'ORCHESTRE

Alto co-solo

PREMIÈRE ÉPREUVE

- I. Pièce au choix** **Max Reger, 3 Suites pour alto solo op.131d**
Le mouvement de votre choix
- II. Traits d'orchestre** **Bartok, Concert pour orchestre**
4e mouvement (mes. 42-60 / 119-127)
5e mouvement (mes. 300-317)

DEUXIÈME ÉPREUVE

- I. Traits d'orchestre** **C. M. von Weber, Der Freischütz**
Acte 3, n°13, Romance et Aria
- Beethoven, symphonie n°5**
2^e mouvement
- Mendelssohn, songe d'une nuit d'été**
Scherzo
- Prokofiev, Roméo et Juliette**
Mort de Tybalt, de chiffre 75 à chiffre 79
- Ravel, Ma Mère l'Oye**
Le Jardin féerique
- II. Musique de chambre** **Mozart, Divertimento pour trio à cordes, KV 563**
1^{er} mouvement

Les traits des épreuves précédentes pourront être demandés.

VIOLA

Bartok, Concerto pour orchestre
IV. INTERMEZZO INTERROTTO

J = ca 110
arco
f
lunga
Allegretto
1 5 1
pizz.
arco
pp
21
25
mp
rall.
33
tempo
pp
Start on the string
off
38
Calmo
f cantabile
43
51
espr sempre
59
mp
60
Tempo I
non div.
p
66

Poco meno mosso

VIOLA

1 [256] 1 8 [265] 1 4 [270] 1 3 1 2 [277]

[281] 1 2 [288] 1

div. In 2
pizz. *mp*

Front
Last 2 desks

[300] arco
(div.) (pizz.)
gliss. gliss.

[309] *mf*

[317] *f* *pp* *p*

[325] *f* *pp* *p* *mp*

outside V π
equal div. arco
inside *mp*

unis. *mp* *pp* *pp* *pp* poch. rall. a tempo 4

[339] [344]

Der Freischütz

3. Akt, Nr. 13 Romanze und Arie

Carl Maria von Weber
op. 77

Andante [♩ = 54 - 66]

1

Solo

p

f

ff

tr

Tutti

Solo

f

Andante

(Stichwort) Nero, der Kettenhund.

Solo dolce

p

Tutti

Solo

mf

Solo

Allegro [♩ = 63 - 72]

Tutti

Solo

f

3 2 1

f

Tutti

Solo

sf p

f

2

Solo 8

V Tr

1 2 3

Tutti Solo

18 Tutti colla parte Voce

f 1 1

Solo (>) sim.

tr

tr

tr

tr

tr

tr

5 Tutti f

Solo ff Tutti

VP

Sinfonie Nr.5

c-Moll / C minor

2. Satz

Ludwig van Beethoven
op. 67

Andante con moto ♩ = 92

p dolce

f > p *f > p* *p* *segue*

pp *ff* *sempre ff*

segue *sf* *f*

Ein Sommernachtstraum

1. Satz : Scherzo
Allegro vivace [♩. = 69]

Felix Mendelssohn Bartholdy
op. 61

70 *pp* *v*

78

86 *p*

93 135 *p* *cresc.*

235 *pp*

243

251 *fsf*

284 *sf sf p* *v* *tr* *tr* *tr*

293 *tr* *p*

302 *p*

310

317 *cresc.* *sf f*

Prokofiev, mort de Tybalt

5
-13-

Viola

Musical score for Viola, measures 73-79. The score is written in a single system with ten staves. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *f*, *ff*, *mf*, and *cresc.*. Performance instructions include *marcato*, *sul ponticello*, and *poco rit.*. Measure numbers 73, 74, 75, 76, 77, 78, and 79 are circled. A large bracket spans measures 75 and 76. A double bar line with repeat dots is at the end of measure 79. The key signature changes from one flat to two flats at the end of the page.

5

VI Le jardin féérique

Lent et grave

The musical score is written for Alto and includes piano accompaniment. It features several systems of music with various performance instructions and markings:

- System 1:** Starts with a dynamic of *pp* and a *poco cresc.* instruction. It includes a first ending bracket labeled '1'.
- System 2:** Features a second ending bracket labeled '2' and a section for '1 ALTO SOLO' with a dynamic of *mf expressif*.
- System 3:** Contains a third ending bracket labeled '3' and a first ending bracket labeled '1'.
- System 4:** Includes a section for 'SOLO' with a dynamic of *p*, and a section for 'TOUS DIV. arco' with a dynamic of *mf*. It concludes with a section labeled '4 Retenu au Mouvt' with a dynamic of *pp*.

Additional markings include 'DIV.' for the piano part, 'pizz.' for piano, and various accents and slurs throughout the score.

Divertimento.

Trio für Violino, Viola und Violoncello.

W. A. Mozart.
Komponiert 1788.
(Köchel Nr. 563)

Viola.

Allegro.

The musical score for the Viola part is written on 13 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The first staff starts with a *sotto voce* marking and ends with a *f* dynamic. The second staff contains a *p* dynamic followed by a *fp* dynamic. The third staff begins with a *f* dynamic and ends with a *p* dynamic. The fourth staff starts with a *f* dynamic and includes a first trill (*1^{tr}*) and a section marked 'A'. The fifth staff begins with a *f* dynamic and includes a second trill (*2^{tr}*). The sixth staff starts with a *p* dynamic and includes a third trill (*3^{tr}*). The seventh staff begins with a *f* dynamic and includes a first trill (*1^{tr}*). The eighth staff starts with a *p* dynamic and includes a second trill (*2^{tr}*). The ninth staff begins with a *f* dynamic and includes a third trill (*3^{tr}*). The tenth staff starts with a *f* dynamic and includes a first trill (*1^{tr}*). The eleventh staff begins with a *f* dynamic and includes a second trill (*2^{tr}*). The twelfth staff starts with a *f* dynamic and includes a third trill (*3^{tr}*). The thirteenth staff begins with a *f* dynamic and includes a first trill (*1^{tr}*). The score concludes with a *cresc.* marking and a final *f* dynamic.

Viola.

First staff of music, starting with a *p* dynamic marking. It features a melodic line with a triplet of eighth notes and a first ending bracket.

Second staff of music, continuing the melodic line with various articulations and dynamics.

Third staff of music, marked with a **C** section. It includes *f* and *p* dynamics and a fermata.

Fourth staff of music, featuring a *f* dynamic marking and a fermata.

Fifth staff of music, starting with a *p* dynamic and ending with a *cresc. f* marking.

Sixth staff of music, marked with a **D** section and a *p* dynamic.

Seventh staff of music, marked with a **E** section, *dim.*, and *sotto voce*.

Eighth staff of music, featuring *f* and *p* dynamics.

Ninth staff of music, marked with *fp* and *f* dynamics.

Tenth staff of music, marked with *f* and *p* dynamics.

First musical staff with treble and bass clefs, key signature of two flats, and 3/4 time signature. It contains a series of eighth-note chords and arpeggiated figures.

Second musical staff, continuing the piece. It features a dynamic marking of *f* (forte) and a fermata over a measure. The staff concludes with a dynamic marking of *p* (piano) and a triplet of eighth notes.

Third musical staff, continuing the piece with various chordal textures and arpeggiated patterns.

Fourth musical staff, featuring a dynamic marking of *f* and several measures with four-measure rests (marked with '4') and triplet markings.

Fifth musical staff, featuring dynamic markings of *p* and *f*, and a triplet of eighth notes.

Sixth musical staff, featuring dynamic markings of *f* and *p*.

Seventh musical staff, featuring a dynamic marking of *f* and a fermata over a measure. The staff begins with a dynamic marking of *f* and a fermata over a measure.

Eighth musical staff, continuing the piece with various chordal textures and arpeggiated patterns.

Ninth musical staff, featuring a dynamic marking of *p* and a fermata over a measure. It includes triplet markings and a dynamic marking of *p*.

Tenth musical staff, concluding the piece with a series of eighth-note chords and arpeggiated figures.