



SINFÓNÍUHLJÓMSVEIT ÍSLANDS

Sinfóníuhljómsveit Íslands / Iceland Symphony Orchestra

Hæfnispróf um stöðu 1. og 2. konsertmeistara – 30. janúar 2026 Audition for the Position of 1st and 2nd Concertmaster – 30 January 2026

I. Solo repertoire: (two pieces)

One of the following, 1st and 2nd movements with cadenza:

W.A. Mozart – Violin Concerto no. 3, no. 4, or no. 5

One of the following violin concertos, 1st movement with cadenza:

Brahms, Tchaikovsky, Sibelius, Beethoven, or Dvorak

II. Solo Excerpts:

Bach	St. Matthews Passion	Aria “Erbarme dich: beginning to reh. A
Beethoven	Missa Solemnis	Benedictus: mm. 110-134 mm. 156-175
Brahms	Symphony No. 1	Mvt. 2: mm. 90-128
Dvorak	Symphony No. 8	Mvt. 2: mm. 57-64
Rimsky-Korsakov	Scheherazade	All solo parts
Strauss	Ein Heldenleben	All solo parts
Strauss	Til Eulenspiegel	7 mm. after reh. 14-3 mm. after “Erstes Zeitmass”
Tchaikovsky	Swan Lake	No. 4 “Scene,” reh. 26-5 mm. before reh. 31

III. Orchestral Excerpts:

Brahms	Symphony No. 4	Mvt. 3: mm. 199-237 Mvt. 4: mm. 33-64
Mahler	Symphony No. 5	Mvt. 1: mm. 115-153 Mvt. 3: mm. 516-527 Mvt. 4: beginning-m. 12 mm. 23-34
Mendelssohn	Symphony No. 4	Mvt. 1: beginning-m. 37 Mvt. 4: mm. 22-44
Schubert	Symphony No. 2	Mvt. 1: beginning-m. 48
Shostakovich	Symphony No. 10	Mvt 1: reh. 47-reh. 51 Mvt 2: reh. 94-reh. 96
Strauss	Don Juan	Beginning-reh. C

IV. Chamber works:

Brahms	String Quartet No. 1 in C minor	Mvt. 1
Mozart	String Quartet in G minor, KV. 516	Mvt. 1
Schubert	String Quartet No. 14 in D minor, “Death and the Maiden”	Mvt. 2

Nr. 47 Arie (Erbarme dich, mein Gott)

musical score for Nr. 47 Arie (Erbarme dich, mein Gott) by J.S. Bach. The score is written for a solo voice and a harpsichord. The key signature is D major (two sharps) and the time signature is 3/8. The score is divided into four systems, each with a vocal line and a keyboard line.

The first system begins with the vocal line marked "Solo" and the keyboard line marked "piano sempre". The vocal line features a melodic line with a trill (tr) and a fermata (f). The keyboard line provides a harmonic accompaniment.

The second system continues the vocal melody with a trill (tr) and a fermata (f). The keyboard line continues with a similar accompaniment.

The third system shows the vocal line with a trill (tr) and a fermata (f). The keyboard line continues with a similar accompaniment.

The fourth system concludes the piece with the vocal line marked "A" (Erbarme dich) and the keyboard line marked "pp" (pianissimo). The vocal line features a trill (tr) and a fermata (f).

Präludium
Sostenuto ma non troppo
79 **D** Va. 22



Benedictus
Andante molto cantabile e non troppo mosso
111 **E**



116 *tr* *cresc.* *dolce cantabile*



122



128 *espressivo* *cresc.* *f*



133 **F** *cresc.* *p* **A. Solo** Do mi ni, *cresc.* *p*



153 *rfz* *tr* **G** *ff* *sf*

157 *sf* *sf* *3* *dolce*

161

165 *cresc.*

169 *f* *tr* *sf* *sf* *sf* *sf*

174 **H** *p*

Detailed description: This image shows a page of musical notation for the Benedictus of Beethoven's Missa Solemnis, measures 153 to 175. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various dynamics such as *rfz* (ritardando forzando), *ff* (fortissimo), *sf* (sforzando), *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also trills (*tr*) and triplets (*3*). A section marked **G** begins at measure 156, and a section marked **H** begins at measure 174. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and a variety of articulations.

90 Solo **E** *espr.* *cresc.* *f* *cresc.*

98 *f* *mf* *p* *cresc.* *cresc.*

103 *p* *espr.* *p* **F**

109 *dim.* *dim.* *p* *pp* *pp*

118 *mf* *p* *pp* *pizz.* *arco* *pp*

Violino I.
II

Adagio ♩ = 80

10 1 A 10 Cl. I, II. *dim. p* *ppp*

25 *pp* *ppp* 30

B 1 1 35 1 3 40 5 45 Cb., Vlo. *pp*

C *p*

50 55

1 Violino solo *pp espressivo* 60

D

Viol. solo *mf* 6 *p* *dim.* *pp* *f* **Tutti**

65 non divisi *sf* *cresc.* *sf* *sf* 70

Violino I.

I.

Largo e maestoso.
pesante

Recit. Lento.
Solo.

espress.

And.

Allogro, non troppo.

Tutti Violini.

arco

pizz.

arco

pp *cre* *scen*

do *poco* *a* *poco*

arco

cre *scen* *do* *poco* *a*

Tranquillo.
B
12

poco *f*

Rimsky-Korsakov — Scheherazade, Op. 35

2

Violino I.

8 9 10 11 12

Solo.

Tutti Viol.

non legato

E

G

F 2

Violino I.

Violino I.

[illegible]

Rimsky-Korsakov — Scheherazade, Op. 35

4

Violino I.

I. Tranquillo.
10 **M**

6 Viol. Soli.

Tutti. pizz.

II.

Recit. Lento.
Solo.
espressivo

Cad.
ril. assai.

Andantino.
19 **A** *a tempo* 20 **B** *Poco più mosso (Tempo giusto.)*
ril. *ril.* *p graziosa.*

Violino I.

44

[illegible]

Violino I.

unis. arco *Come prima.*
p dolce e cantabile.

pp *Recl. Lento.* *pizz.* 2

Solo. *espress.* *Cadenza.* *p*

Tempo I. *L* *8*

cantabile, con forza. *Tutti.* *M*

dim. *Solo. a tempo* *colla parte.* *allarg. assai.*

Rimsky-Korsakov — Scheherazade, Op. 35

Violino I.

13

colla parte.

N 3 Tutti. 2 0

p *p*

cresc.

poco *a* *poco*

f *dim.*

p *cantabile* *dim.*

sal D. *mf* *dim.*

P *p*

poco rit.

1

pizz. *rit. molto* 1 *a tempo* 2 *scherzando* *pp* *dolce*

Violino I.

IV.

Allegro molto.

Recit. Lento.
Cad. Solo.
peapriccioso

Allegro molto e frenetico.
Tutti

Recit. Adagio.
Cad. Solo.
con forza

Vivo.
Tutti. f

B

C

dim.

20

p

rit. molto

tr.

cresc.

G.P.

plzz.

2

Violino I.

poco più tranquillo
sul *p dolce*

1. Z 2

6 Viol. Solt. *pp*

1 Solo. *Lento. Recit.*
dolce e capriccioso

pp

pp

pp

Cad.

riten.

Alla breve. Tempo come prima.

2 Viol. Solt. *pp*

Tutti.

1 Viol. Solo.

2 Viol. Solt.

1 Viol. Solo.

2 Viol. Solt.

1 Viol. Solo. *a piacere rit. assai.*
espress.

ten.

a tempo

plzz.

pp

Strauss

Ein Heldenleben

All solo parts

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

viel ruhiger *23* *sf* *molto calando sf*

beinahe doppelt so schnell *(houchlerisch schmachtend)* *f*

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

CONT ->

beinahe doppelt so schnell

25 Wieder sehr ruhig;
voll Sehnsucht.

leichtfertig (übermühtig) 3

sart. etwas sentimental viel lebhafter

p *f* 26

cresc. *ff* *ff* sehr scharf

calando. getragen *mf*

dim. sehr ruhig

dim.

doppelt so schnell (spielend) *mf*

27 wieder etwas ruhiger. allmählich wieder leb-

f *f* dim.

hafter 8 *p* (liebenswürdig)

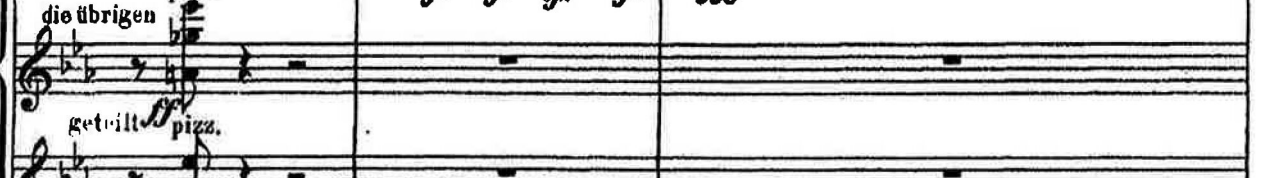
poco ritard. 28 Wieder langsamer. poco accel. a tempo

ff

p (lustig)

immer schneller und rasender

cresc. *ff*



1. VIOLIN.

zart und liebevoll

p *pp*

ausdrucksvoll *poco calando*

ppp *dim.*

32 Mässig langsam.

Solovioline.

espress. *(geteilt)* *die übrigen*

f *pp* *mf* *p*

33

espress. *dim.* *p* *pp*

espress. *molto espr.* *p* *molto espr.* *p*

34

mf *mp* *mf*

cresc. *dim.* *cresc.* *dim.* *cresc.* *dim.*

35

molto espr.

p *pp*

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

36

espr.
cresc.

pp

molto espress.
mf cresc.

cresc. *mf cresc.*

105 *etwas breiter*

Solovioline. *pp*

die übrigen *pp*

106 *Langsam*

pp espress.

Solovioline. *ff dim. p*

107

pp

Solo Viol. *molto espr.*

die übrigen *molto espr.*

108

molto espr. crescendo poco ritard. pp (immer ruhiger)

(geteilt) *(trübsinnig)*

(mit Dämpfern) *pp*

109

(hervortretend)

crescendo

Soloviol. *immer langsamer*

dim.

pp

5

die übrigen *geteilt*

dim.

pp

5

dim.

pp

Festes Zeitmass. p mässig langsam.

dim. 11 *ppp*

8 Viol. II. 12 *p* dreifach. pizz. *pp* *sfz*

3 arco *p* dim. 2 *espr.*

Gemächlich. ♩. ♩. des vorigen Zeitmasses. 8 13 *p* *f*

Solo. *p*

14 *doppelt so schnell*

3 erste Violinen. (mit Dämpfern.) *pp* (mit Dämpfern.) *cresc.*

pp wieder noch einmal so langsam. *p* *pp* *pp*

1. Solov. *f-p* *glissando* *cresc.* Erstes Zeitmass. (Sehr lebhaft.) 7 *fp*

No 4. Scène.

Andante. **25** 5 *Cadenza* 2 **26** 1 *Andante non troppo.*
Violino solo.
con sordino con molto espressivo

poco cresc.

mf **27** *Più mosso.* **28**

Viol. Solo.
Viol. Tutti. *riten.* *f* *pizz.*

CONT->



30

Handwritten musical score for measures 30-31. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The measure number 30 is in a box. The word "pizz." is written above the first measure of the bass staff. The dynamic "p" is written below the first measure of the bass staff.

Handwritten musical score for measures 32-33. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The measure number 31 is in a box. The word "pizz." is written above the first measure of the bass staff. The dynamic "p" is written below the first measure of the bass staff.

Handwritten musical score for measures 34-35. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The measure number 31 is in a box. The word "con molto espressivo" is written above the first measure of the treble staff. The word "rit." is written above the first measure of the bass staff. The word "a tempo" is written above the first measure of the bass staff. The word "pizz." is written above the first measure of the bass staff. The dynamic "pp" is written below the first measure of the bass staff.

Handwritten musical score for measures 36-37. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The word "poco cresc." is written above the first measure of the treble staff. The dynamic "mf" is written below the first measure of the treble staff.

Handwritten musical score for measures 38-39. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The word "poco f" is written above the first measure of the treble staff. The dynamic "mf" is written below the first measure of the treble staff.

Handwritten musical score for measures 40-41. The first system shows a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a bass line with slurs. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The word "trun trun" is written above the first measure of the treble staff. The word "riten." is written above the first measure of the bass staff. The word "pizz." is written above the first measure of the treble staff. The word "pp" is written above the first measure of the bass staff. The word "pizz." is written above the first measure of the bass staff. The dynamic "pp" is written below the first measure of the bass staff.

Brahms

Symphony No. 4

Mvt. 3: mm. 199-237

This musical score page contains five staves of music for Brahms' Symphony No. 4, Movement 3, measures 199-237. The notation is in treble and bass clefs with a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings. A bracket labeled 'Tempo I' spans measures 199 and 200. Measure numbers 190, 202, 212, 219, and 227 are printed at the beginning of their respective staves. Dynamic markings include *p*, *pp*, *f*, *ff*, and *crac.*. A box containing the letter 'G' is located above the final measure (237).

190 *pp* *p* **Tempo I** *f*

202 *p*

212 *crac.*

219 *ff*

227 *ff* **G** 1

Brahms

Symphony No. 4

Mvt. 4: mm. 33-64

arco
ben marc. largamento

B

cresc. sempre più

espress. cresc.

O

più f

cresc.

This musical score is for the fourth movement of Johannes Brahms' Symphony No. 4, measures 33 through 64. It is written for a single melodic line in G major, 4/4 time. The score is divided into five systems. The first system (measures 33-39) begins with a double bar line and the instruction 'arco'. The second system (measures 40-46) contains a boxed letter 'B' above measure 40 and the instruction 'cresc. sempre più' below measure 46. The third system (measures 47-53) contains the instruction 'espress. cresc.' below measure 53. The fourth system (measures 54-60) contains a boxed letter 'O' above measure 58 and the instruction 'più f' below measure 60. The fifth system (measures 61-64) contains the instruction 'cresc.' below measure 61 and ends with a double bar line. The notation includes various note values, rests, and dynamic markings.

Mahler

Symphony No. 5

Mvt. 1: mm. 115-153

115 *Plötzlich schneller. Leidenschaftlich. Wild. pp*

119 *mf dim.*

125 *sf leidenschaftlich.*

132 *8b*

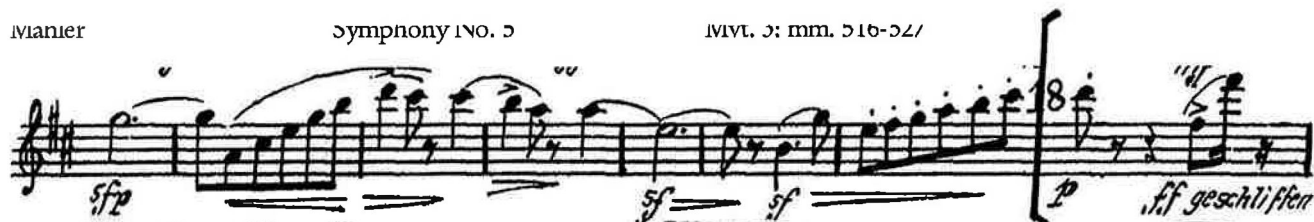
137

141 *sf sf sf*

147

151 *1 Pesante.*

509



517



522



Sehr langsam. molto rit. a tempo (sehr langsam)

1 *pp* *seelenvoll.*

7 *Nicht schlappen. (etwas flüssiger als zu Anfang.)* *pp*

14 *6 1 2 rit. viol. I.* *Wieder äusserst langsam.* *pp mit Empfindung. etwas drängend.*

27 *pp* *poco* *fließend.* *zurückhaltend* *poco* *cresc.* *molto.*

31 *ff Viel Bogen wechseln.* *dim.* *p* *pp* **3**

Allegro vivace

pizz. arco

7

16

25

33

pizz. *arco* *cresc.* *p* *sf* *sf* *sf* *p* *stacc.*

This musical score is for the fourth movement of Mendelssohn's Symphony No. 4, measures 22 through 44. The music is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The score begins at measure 13 with a *sp* (sforzando) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket spans measures 13 to 18, leading to a second ending bracket from measure 23 to 28. A crescendo marking (*cresc.*) appears at measure 23. The music reaches a fortissimo (*ff*) dynamic at measure 27 and remains at that level through measure 31. A second fortissimo (*ff*) marking appears at measure 36. The score concludes at measure 44 with a final double bar line.

13 *sp*

23 *cresc.*

27 *ff*

31 *ff*

36

40

44

Schubert

Symphony No. 2

Mvt. 1: beginning-m. 48

Largo

Allegro vivace

CONT ->

16

sf

11

sf

15

B

G. P.

pp

Musical score for "The Rose Tree" in 4/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 490, 498, 505, 512, 519, and 526 indicated. The score includes various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 490, 498, 505, 512, 519, and 526 indicated. The score includes various musical notations such as notes, rests, and dynamic markings.

285 (94) *ff* *div.*

291 *p* *f*

(95) *cresc.*

298 *p*

305 (96) *unis.* *pp*

Detailed description: This is a page of a musical score for Shostakovich's Symphony No. 10, Movement 2, covering rehearsal marks 94 to 96. The score is written for a single staff in a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'div.' (diviso). The score begins at measure 285 with a forte fortissimo (*ff*) dynamic. It features a series of eighth and sixteenth notes, some with accents. At measure 291, the dynamic changes to piano (*p*), and at measure 298, it changes to forte (*f*). A crescendo (*cresc.*) is marked between measures 291 and 298. The score continues with a piano (*p*) dynamic at measure 305. At the end of the page, at measure 305, there is a rehearsal mark (96) and the instruction 'unis.' (unison), followed by a piano-pianissimo (*pp*) dynamic. The page number 94 is circled at the beginning, and 95 and 96 are circled at the end of their respective sections.

Allegro, molto con brio

ff **ff** **mf** **ff** **fff** **ff** **pp** **ff** **p** **tranquillo** **1 C molto vivo** **f**

A **B**

ff **pp** **ff** **p** **flebile**