



verbierfestival

VERBIER FESTIVAL ORCHESTRA 2027

CLARINET EXCERPTS

NOTE: PERFORMING THE E-FLAT CLARINET AND BASS CLARINET EXCERPTS LISTED BELOW IS OPTIONAL. HOWEVER, THE PANEL IS ALWAYS EAGER TO HEAR CANDIDATES WHO FEEL COMPETENT PLAYING ON AUXILIARY INSTRUMENTS.

CLARINET

- Mozart, Clarinet Concerto, 1st movement - Exposition
- Beethoven: Symphony No. 6:
 - Mvt I – Measure 474 to Measure 492 (in Bb)
 - Mvt II – Measure 68 to Measure 77 (in Bb)
 - Mvt III – Measure 114 to Measure 133 (in Bb)
- Berlioz: Symphonie Fantastique, Mvt III – 3 Bars after [43] to [44] (in Bb)
- Mahler: Symphony No. 7, Mvt II - [69] to [72]
- Kodály: Dances of Galanta – 31-65 (in A)

E-FLAT CLARINET (OPTIONAL)

- Berlioz: Symphonie Fantastique, Mvt V – #63 to 4 bars before #65
- Shostakovich: Symphony No. 5:
 - Mvt II – Reh. #49 to Reh. #54
 - Mvt II – Reh. #63 to 4 bars before Reh. #64 & Reh. #69 to Reh. #70

BASS CLARINET (OPTIONAL)

- Mahler: Symphony No. 2, Mvt I – 9 bars after #9 to #10
- W. Schumann: Symphony No. 3, 'Toccata' – Measures 157-171
- Shostakovich: Violin Concerto No. 1, Mvt II – Reh. #23 to 13 bars after Reh. #24

ALL ORCHESTRAL EXCERPTS ARE AVAILABLE ON THE FOLLOWING PAGES OF THIS DOCUMENT

General Guidelines

- The tuning pitch of the Verbier Festival Orchestra is A=442 Hz.
- All auditions are unaccompanied, and therefore no piano should be used.
- You should play the pieces in the proposed order

Video Auditions Guidelines

- Please note that you must perform all the works/orchestral excerpts listed under 'Audition Repertoire' above. You must play the works as if you were giving a live audition (i.e. straight-through in the order listed). The recording must be made in one shot, without cuts or edits.
- Please take into account the size of the room and its acoustic as well as the distance from the camera: the more reverberative the room, the closer you will need to be to the camera (usually 3 metres or 10 feet).
- The use of artificial reverberation or any other audio modification via post-production (editing, splicing, etc.) is strictly prohibited and will result in disqualification. You may use an external microphone (e.g., Zoom Q8) to achieve better sound quality and add this sound to the video afterwards, without cuts, edits or sound effects.
- IMPORTANT: watch and listen to your recording to be sure it represents what you want to the jury to consider.

CLARINET

BEETHOVEN: SYMPHONY NO. 6

#1. MVT I – MEASURE 474 TO MEASURE 492 (IN B FLAT)

470 *f* *f* *p* *f* *dolce*

482 *f* *f* *f* *dim.*

490 *pp* *p* *f* *f* *f* *f* *p*

Fl. I

8

2

K

3

3

#2. MVT II – MEASURE 68 TO MEASURE 77 (IN B FLAT)

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

68 *p* *Solo*

74 *cresc.* *p* *tr.*

Viol. II

Viol. I

D

#3. MVT III – MEASURE 114 TO MEASURE 133 (IN B FLAT)

74 119 132

Ob. I

sf sf sf sf sf

dolce

cresc.

p cresc. p

sempre più stretto

BERLIOZ: SYMPHONIE FANTASTIQUE, MVT III – 3 BARS AFTER [43] TO [44] (IN B FLAT)

rall.

dim. - p morendo pp

Tempo I.

p < pp

[43]

solo

mf dolce

(Echo)

pppp

poco f

[44]

cresc.

sf sf

cresc. - sf dim

quasi niente

mf

[45]

p dolce

pppp

sf > p

MAHLER: SYMPHONY NO. 7, MVT II - [69] TO [72] (IN B FLAT)

2. Satz.
Nachtmusik.

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 3. The score is in G major and 4/4 time. It features a piano introduction, a vocal melody, and a piano accompaniment. The tempo markings are "Allegro moderato", "Allegro", and "Lento". The score includes various musical notations such as treble clef, key signature, time signature, and dynamic markings like "p", "f", "cresc.", and "dim.". The lyrics are in German: "Lorelei, Lorelei, / Die sitzt so schön / Auf dem Felsen / Und singt so schön." The score is numbered 69, 70, and 71.

KODÁLY: DANCES OF GALANTA – 31-65 (IN A)

Example 1 Zoltán Kodály

in A Lento $\text{♩} = 54$ poco più mosso $\text{♩} = 11$

10 11

f espr. *p*

34 *p* *f* poco a poco cresc.

39 *ff*

45 *p* cresc. poco a poco *rall.*

46 *f* *p espr.* Andante maestoso $\text{♩} = 76-80$

51 *poco cresc.*

55

59 [pochiss. sosten.]

62 *dim.* *p*

E-FLAT CLARINET (OPTIONAL)

BERLIOZ: SYMPHONIE FANTASTIQUE, MVT V – #63 TO 4 BARS BEFORE #65

V.
Hexensabbath.
Songe d'une nuit du Sabbat. A witches' sabbath.

in **Es**.(Mib)
Larghetto. (♩ = 63) **Allegro**. (♩ = 112)
Clar. II.

5 [60] 5 [61] 6 [62] 4

1 2 3 4 5

6 7 8 *ff*

[63] **Allegro.** solo
poco f cresc.

sempre cresc.

[64] *cresc.* *ff* *ff*

(♩ = ♩) 2 [65] 19 (Glocken.) (Campane.) 19 [66] 33 Corni. 34 35 36

ff [67]

SHOSTAKOVICH: SYMPHONY NO. 5

#1. MVT II – REH. #49 TO REH. #54

4 **Clarinetto piccolo in Es**

Allegretto. J. 138

48 12 49 solo

ff dim.

50 *p cresc. f marc.*

51 8 52 8

53

54

55 6 1 3

#2. MVT II – REH. #63 TO 4 BARS BEFORE REH. #64 & REH. #69 TO REH. #70

Clarinetto piccolo in Es

5

63 64 65 66 67 68 69 70

ff *dim.* *f*

BASS CLARINET (OPTIONAL)

MAHLER: SYMPHONY NO. 2, MVT I – 9 BARS AFTER #9 TO #10

7 Sehr mässig und zurückhaltend.
zurückhaltend 8 13 (Ob. u. Engl. Horn) *ppp* 3. Clar. Echo ton. 8 Bass-Clar. deutlich *p* nimmt Bassclar.

9 Noch etwas langsamer. *p* ausdrucksvoll

10 Allmählich zu Tempo 1. zurück-kehren. *molto espress.* 3. Clar. 2. Clar. nimmt Clar. *mf*

11 Tempo 1. *ff* *cresc.* *ff* *fp* *ff*

W. SCHUMANN: SYMPHONY NO. 3, 'TOCCATA' – MEASURES 157-171

d) Toccata
Leggiero *ds 108-112*
solo

160 165 *mf*

SHOSTAKOVICH: VIOLIN CONCERTO NO. 1, MVT II – REH #23 TO 13 BARS AFTER REH #24

23 *Allegro*

24