



verbierfestival

VERBIER FESTIVAL ORCHESTRA 2027

DOUBLE BASS EXCERPTS

NOTE: THIS AUDITION MUST BE PLAYED IN ORCHESTRAL TUNING ONLY.

- Dittersdorf: 1st movement exposition (until the beginning of 2nd theme in A Major) + cadenza **OR** choose one movement of solo Bach, to be played without repeats
- Strauss: Ein Heldenleben – Reh #9 to Reh #11
- Beethoven: Symphony No. 5, Mvt III – Beginning until 5 measures after Reh A + Trio – Measures 136 to 218
- Brahms: Symphony No. 1, Mvt II – Measures 46-60
- Mozart: Symphony No. 35:
Mvt I – Beginning to Reh B
Mvt IV – Measures 134-197

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.

STRAUSS: EIN HELDENLEBEN – REH #9 TO REH #11

The image displays a musical score for Richard Strauss's 'Ein Heldenleben', specifically the section from rehearsal mark 9 to 11. The score is written for a piano and features three staves. The first two staves are for the right and left hands of the piano, while the third staff is for the piano's accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a rehearsal mark 9 and a forte (ff) dynamic. The second staff has a rehearsal mark 10 and a fortissimo (fff) dynamic. The third staff has a rehearsal mark 11 and a forte (ff) dynamic. The piano part is marked 'geteilt' (divided) and includes a crescendo (cresc.) marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

BEETHOVEN: SYMPHONY NO. 5, MVT 3 – BEGINNING UNTIL 5 MEASURES AFTER REH A + TRIO
- MEASURES 136 TO 218

2a

Symphony no. 5

III. Scherzo: Allegro

Ludwig van Beethoven

The musical score is written for a single staff in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' at the beginning and 'poco ritardando a tempo' later. The score includes various dynamic markings: *pp* (pianissimo), *sf* (sforzando), *f* (forte), *cresc.* (crescendo), *dimin.* (diminuendo), and *pp* (pianissimo). The score is divided into measures, with measure numbers 13, 25, 38, 51, 63, 74, and 89 indicated. The score ends with a repeat sign and a first ending bracket labeled '1'. The score is divided into measures, with measure numbers 13, 25, 38, 51, 63, 74, and 89 indicated. The score ends with a repeat sign and a first ending bracket labeled '1'.

2b

136

p *f*

141

150

159 1. 2. *f*

166

175 1-6 2 3 4

186 5 6

195 B *f* *dimin.* *p*

203 *sempre più piano*

211 8

BRAHMS: SYMPHONY NO. 1, MVT II – MEASURES 46-60

16

31

55

p *sf* *p*

sf *sf* *p* *f*

f *f* *dim.*

2

MOZART: SYMPHONY NO. 35 (TWO EXCERPTS)

MVT I – BEGINNING TO REH B

Allegro con spirito

9

17

23

28

33

38

44

50

58

63

B

4

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MVT IV – MEASURES 134-197

134 *p*

142

151

160

168

177 *E* *p* *ff* *ff*

189 *ff* 3 *f*