



verbierfestival

VERBIER FESTIVAL ORCHESTRA 2027

PERCUSSION EXCERPTS

MARIMBA

- Solo work of applicant's choice (3-5 minutes maximum)

SNARE DRUM

- Shostakovich: Symphony No. 10, Mvt II – Reh. #98 to End of Movement
- Rimsky-Korsakov: Scheherazade:
 1. Mvt III – Letter D to Letter E
 2. Mvt IV – Letter P to Letter R
- Rimsky-Korsakov: Capriccio Espagnol, 'Scena e Canto Gitano' – Long Roll + Ten Bars
- Prokofiev: Lieutenant Kijé – Beginning to Reh. #2

XYLOPHONE

- Stravinsky: L'Oiseau de Feu (1910) – Reh. #127 to Reh. #133
- Messien: Oiseaux Exotiques – Reh. #6 to Reh. #7

TIMPANI

- Beethoven: Symphony No. 9, Mvt I – Measure #513 to End of Movement
- Stravinsky: Le Sacre du Printemps – Reh. #189 to End

CYMBALS

- Tchaikovsky: Symphony No. 4, Mvt IV – Reh. #270 to End of Movement

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. If for logistical reasons it is impossible to do it (note: this is only for percussionists candidates because of instruments in different places), you are allowed to send a video with cuts.
- The use of artificial reverberation or any other audio modification via post-production (editing, splicing, etc.) is strictly prohibited and will result in disqualification.

SHOSTAKOVICH: SYMPHONY NO. 10, MVT II – REH. #98 TO END OF MOVEMENT

This musical score is for the second movement of Shostakovich's Symphony No. 10, specifically from rehearsal mark #98 to the end of the movement. The score is written for a string quartet, consisting of two violins, two violas, and two cellos. The notation is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is marked with a 'Solo' instruction at the beginning and a 'ff' (fortissimo) marking at the end. The score is enclosed in large square brackets at the beginning and end. The score is written on seven staves, with the first staff starting with a 'Solo' marking and the last staff ending with a 'ff' marking. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The score is a black and white image, with the musical notation in black ink on a white background. The score is a single page, with the rehearsal mark #98 indicating the starting point for this section of the movement. The score is a high-quality reproduction of the original manuscript, with clear notation and a professional layout. The score is a valuable resource for musicians and music enthusiasts alike, providing a detailed look at the composer's original intentions for this section of the symphony. The score is a testament to the skill and creativity of Shostakovich, and it is a pleasure to be able to share it with the world.

RIMSKY-KORSAKOV: SCHEHERAZADE

#1. MVT III – LETTER D TO LETTER E

#2. MVT IV – LETTER P TO LETTER R

The image displays a musical score for Rimsky-Korsakov's *Scheherazade*, specifically two movements: #1. MVT III – Letter D to Letter E and #2. MVT IV – Letter P to Letter R. The score is written for piano and includes various musical notations such as dynamics (*ppp*, *p*, *dim.*, *cresc.*, *mf*), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). Blue brackets highlight specific sections of the score.

Movement #1: Letter D to Letter E

The first movement is marked *ppp* and *pacchiss. più mosso*. It features a series of chords and melodic lines. A blue bracket highlights a section starting with a *p* dynamic and *dim.* marking.

Movement #2: Letter P to Letter R

The second movement is marked *mf* and *pacchiss. cresc.*. It features a series of chords and melodic lines. A blue bracket highlights a section starting with a *p* dynamic and *dim.* marking.

RIMSKY-KORSAKOV: CAPRICCIO ESPAGNOL, 'SCENA E CANTO GITANO' – LONG ROLL (AROUND 7 SECONDS IN TOTAL) + TEN BARS

Tamburo.

IV. Scena e Canto gitano.

All-gretto.
4 Corsi Solo.

quasi Cadenza (I)
Tamburo Solo.

dimin.

L
Timp.

a tempo

ppp sempre ppp

pp

Cadenza (II) Violino Solo.

Cadenza (III) Flauto Solo.

Cadenza (IV) Clarinetto Solo.

Cadenza (V) Arpa Solo.

a tempo

10

5

PROKOFIEV: LIUTENANT KIJÉ – BEGINNING TO REH. #2

Andante assai
Cor. & p.
p

rit.

[

Doppio movimento
Tamb. mil. Solo
pp

pp

]

XYLOPHONE

STRAVINSKY: L'OISEAU DE FEU (1910) – REH. #127 TO REH. #133

**Danse de la suite de Kastchei
enchantée par l'oiseau de feu**

Allegro ♩ = 152
C. ing. *ten.*

814 124 125 126 127 *p*

833 128 *mp*

844 129 *mf*

852 130 *f*

858

863 131 *f* enharm.

870 132 *f* possible *ff*

**Danse infernale de tous
les sujets de Kastchei**

Allegro feroce ♩ = 168 *100*

877 133 9

MESSIEN: OISEAUX EXOTIQUES – REH. #6 TO REH. #7

(Grive de Californie)
Un peu vif

The musical score for the Timpani part consists of seven staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). It starts with a measure rest followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with dynamic markings of *mf*, *ff*, *mf*, *mf*, *ff*, and *mf*. The third staff features a series of sixteenth-note patterns with dynamic markings of *f*, *f*, and *ff*. The fourth staff continues with similar patterns and dynamic markings of *ff*, *f*, *ff*, *f*, and *ff*. The fifth staff shows a series of sixteenth-note patterns with a dynamic marking of *f*. The sixth staff continues the melodic line with dynamic markings of *f* and *f*. The seventh staff concludes the passage with a series of sixteenth-note patterns and dynamic markings of *ff* and *p*.

TIMPANI

BEETHOVEN: SYMPHONY NO. 9, MVT I – MEASURE #513 TO END OF MOVEMENT

STRAVINSKY: LE SACRE DU PRINTEMPS – REH. #189 TO END

CYMBALS

TCHAIKOVSKY: SYMPHONY NO. 4, MVT IV – REH. #270 TO END OF MOVEMENT

Allegro con fuoco

The image displays a musical score for the fourth movement of Tchaikovsky's Symphony No. 4, specifically the section from rehearsal mark #270 to the end of the movement. The tempo is marked 'Allegro con fuoco'. The score is written for a single staff in 2/4 time, with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'fff' (fortississimo). The score is divided into four systems, with rehearsal marks 270, 278, 284, and 289 indicated at the beginning of each system. The first system starts with a double bar line and a rehearsal mark of 270. The second system starts with a rehearsal mark of 278. The third system starts with a rehearsal mark of 284. The fourth system starts with a rehearsal mark of 289 and ends with a double bar line and repeat sign.