



verbierfestival

VERBIER FESTIVAL ORCHESTRA – 2022

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

- Choose one movement of the Mozart Clarinet Concerto
- Beethoven: Symphony No. 6:
 - 1) Mvt. I – Measure 474 to Measure 492 (in Bb)
 - 2) Mvt. II – Measure 68 to Measure 77 (in Bb)
 - 3) Mvt. III – Measure 114 to Measure 133 (in Bb)
- Shostakovich: Symphony No. 1:
 - 1) Mvt. I – One Measure before Reh. #1 to Reh. #2 (in Bb)
 - 2) Mvt. I – Reh. #8 to Reh. #9 (in Bb)
 - 3) Mvt. II – Reh. #20 to 'Molto Rit.' (in Bb)
- Respighi: Pines of Rome, Mvt. III – Pickup to Reh. #13 to Reh. #15 (in A)
- Puccini: *Tosca*, Act III – Reh. #11 to Reh. #12 (in A)

E-FLAT CLARINET (OPTIONAL)

- Stravinsky: *Le Sacre du Printemps* :
 - 1) As Marked Below
 - 2) 2 Measures after Reh. #56 to 3 Measures after Reh. #60
 - 3) Reh. #155 to Reh. #162
- Shostakovich: Symphony No. 5, Mvt. II – Reh. #49 to Reh. #54

BASS CLARINET (OPTIONAL)

- Stravinsky: *Le Sacre du Printemps* – As Marked Below
- Wagner : *Die Walküre* – Act II, Scene 2 – As Marked Below

(All excerpts are available on the following pages of this document)

AUDITION INFORMATION

- The tuning pitch of the Verbier Festival Orchestra is A = 442 Hz.
- All auditions are unaccompanied, and therefore no piano should be used.
- All applicants MUST read the video guidelines in the “VFO Application Guidelines” document, available on the [Verbier Festival page of the GetAcceptd website](#), before starting your application or making your video.
- Applicants will not be required to play the full movement of their selected concerto or solo work in the audition. Please focus on performing the first 3-5 minutes of solo playing from the movement of your choice.

(Continued)

CLARINET

- Beethoven: Symphony No. 6:

1) Mvt. I – Measure 474 to Measure 492 (in Bb)

Excerpt from Beethoven's Symphony No. 6, Movement I, measures 474 to 492. The score is for Clarinet in Bb. It features three staves. The first staff (measures 470-482) includes dynamics *f*, *p*, *f*, and *dolce*. The second staff (measures 482-490) includes *f* and *dim.*. The third staff (measures 490-492) includes *pp*, *p*, *f*, *sf*, *sf*, *sf*, and *p*. A blue bracket highlights measures 474 to 492. A 'K' symbol is present above the first staff, and an '8' is above the third staff.

2) Mvt. II – Measure 68 to Measure 77 (in Bb)

Excerpt from Beethoven's Symphony No. 6, Movement II, measures 68 to 77. The score is for Violins I and II. It features three staves. The first staff (measures 56-68) includes dynamics *cresc. p* and *p*. The second staff (measures 68-74) includes *p*. The third staff (measures 74-77) includes *cresc.* and *p*. A blue bracket highlights measures 68 to 77. A 'Solo' marking is present above the second staff, and a 'tr.' marking is above the third staff.

3) Mvt. III – Measure 114 to Measure 133 (in Bb)

Excerpt from Beethoven's Symphony No. 6, Movement III, measures 114 to 133. The score is for Oboe I and Violins/Celli. It features four staves. The first staff (measures 74-119) includes dynamics *sf*, *sf*, *sf*, *sf*, and *dolce*. The second staff (measures 119-132) includes *cresc.*. The third staff (measures 132-152) includes *p*, *cresc.*, and *p*. The fourth staff (measures 152-154) includes *cresc.* and *f*. A blue arrow points to measure 114. A 'Solo' marking is present above the first staff, and a 'sempre più stretto Vc., Kb.' marking is present above the fourth staff.

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- Shostakovich: Symphony No. 1:

1) Mvt. I – One Measure before Reh. #1 to Reh. #2 (in Bb)

Allegretto. J = 152
in B. 8 *Solo* *I.* D. SZOSTAKOWICZ. Op. 10.

dim. *W.A.T.* 4

2) Mvt. I – Reh. #8 to Reh. #9 (in Bb)

Allegro non troppo. J = 160
3 *Solo* *P*

4

3) Mvt. II – Reh. #20 to 'Molto Rit.' (in Bb)

Handwritten musical score for Mvt. II, rehearsal marks 20 to 21, in Bb major. The score is written on six staves. Rehearsal mark 20 is indicated by a blue bracket and a box containing the number 20. The first staff of rehearsal 20 begins with a treble clef, a key signature of two flats (Bb), and a 9/8 time signature. The music features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The second staff of rehearsal 20 continues the melodic line, marked *cresc.* (crescendo) and *ff* (fortissimo). Rehearsal mark 21 is indicated by a box containing the number 21. The third staff of rehearsal 21 begins with a treble clef, a key signature of two flats (Bb), and a 9/8 time signature. The music features a series of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo). The fourth, fifth, and sixth staves of rehearsal 21 continue the melodic line. The sixth staff of rehearsal 21 ends with a double bar line and a key signature change to Bb major. The tempo marking *Molto Rit.* (Molto Ritardando) is written above the final measure of the sixth staff. A blue bracket highlights the final measure of the sixth staff.

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- Respighi: Pines of Rome, Mvt. III – Pickup to Reh. #13 to Reh. #15 (in A)

The image displays a musical score for the third movement of Respighi's "Pines of Rome". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Lento in La". The score begins with a pickup measure leading into measure 13, which is marked with a blue bracket and the number 13. The tempo is "Lento in La". The music is in 4/4 time. The score includes various dynamics and articulations: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), *rall.* (rallentando), *a tempo*, *poco animato*, *un poco animando*, *dolciss. cresc.*, *Tempo I.*, *a tempo più lento*, and *pp dolciss. (come in eco)*. The score is divided into measures 13, 14, 15, 16, and 17, with measure numbers 1, 2, 3, 4, and 5 appearing below the staff. The score includes various musical notations such as slurs, ties, and phrasing slurs. The score is written in a single system with five staves. The first staff contains measures 13 and 14. The second staff contains measures 14 and 15. The third staff contains measures 15 and 16. The fourth staff contains measures 16 and 17. The fifth staff contains measure 17. The score is marked with a blue bracket from measure 13 to measure 15. The score is marked with a blue bracket from measure 15 to measure 17. The score is marked with a blue bracket from measure 13 to measure 17.

Lento in La

13

p espress. è dolciss. (come in sogno)

pp

14

p

un poco animando

dolciss. cresc.

15 Tempo I.

mf *dim.* *5* *5*

p *a tempo* *tratt.* *a tempo* *poco animato*

16

dim. *rall. a tempo* *cresc.* *dim.* *p cresc.*

17

pp dolciss. (come in eco)

- Puccini: *Tosca*, Act III – Reh. #11 to Reh. #12

11 Solo rubando rit.
p *dolciss. vagamente*

And.^{te} lento appassionato molto

sostenendo *rit.* *rubando* *rit.*

mf *stentato* *p*

12 *mf* *sost.^{do} vagamente* *affrett.* *rit.* *rall.*

(Continued)

E-FLAT CLARINET (OPTIONAL)

- Stravinsky: *Le Sacre du Printemps* :

1) As Marked

L'ADORATION DE LA TERRE
Lento tempo rubato

IN RÉ

Cl. picc. Ré
poco accel. Solo un peu en dehors

Colla parte

Più mosso

a tempo

Cor. Ing.

a tempo

Cor. Ingt.

Solo

espress.

Solo

mf espress.

dim.

poro più

Solo

ff

Solo

sempre ff

Viol. I

Ob. I

1 2 3 4 5 6 7 8 9 10

2) 2 Measures after Reh. #56 to 3 Measures after Reh. #60

The image displays a musical score for the piece "JEU DES CITÉS RIVALES". It consists of five systems of staves, each with a measure number in a circle at the beginning. The first system starts with measure 56, marked "Tranquillo", with dynamics *ff* and *fff*. A blue bracket highlights a section starting at measure 57, labeled "Solo". The second system begins with measure 57, marked "Molto allegro", with dynamics *f* and *tr*. The third system starts with measure 58, marked "Cor.", with dynamics *f* and *rit. pesante*. The fourth system begins with measure 59, marked "Cor.", with dynamics *f* and *détaché*. The fifth system starts with measure 60, marked "Solo", with dynamics *mp* and *simile*. A blue bracket highlights a section starting at measure 61, labeled "Solo". The score includes various musical notations such as notes, rests, and dynamic markings.

56 Tranquillo *ff* *fff* Solo

57 Molto allegro *f* *tr* in Ré

58 Cor. *f* *rit. pesante* a tempo

59 Cor. *f* *détaché*

60 Solo *mp* *simile*

(Continued)

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3) Reh. #155 to Reh. #162



Musical score for Reh. #155 to Reh. #162, featuring five staves of music in treble clef, 2/8 time signature.

Staff 1 (Reh. #155): *Solo*, *f marcato*. Measures 155-157. Includes a 5-measure rest in measure 156.

Staff 2 (Reh. #156): *sim.*. Measures 156-157. Includes a 5-measure rest in measure 156.

Staff 3 (Reh. #158): Measures 158-159. Includes a 5-measure rest in measure 158.

Staff 4 (Reh. #160): Measures 160-161. Includes a 5-measure rest in measure 160.

Staff 5 (Reh. #161): *Flatterz.*, *fff*. Measures 161-162. Includes a 5-measure rest in measure 161.

(Continued)

- Shostakovich: Symphony No. 5, Mvt. II – Reh. #49 to Reh. #54

4

Clarinetto piccolo in Es

Allegretto $\text{♩} = 12$

Rehearsal 48 **12** **49** *solo* *ff dim.* *p*

Rehearsal 50 *p cresc.* *f marc.*

Rehearsal 51 **8** **52** **8**

Rehearsal 53

Rehearsal 54 **4** *ff*

BASS CLARINET (OPTIONAL)

- Stravinsky: Le Sacre du Printemps – As Marked

L'ADORATION DE LA TERRE
Lento tempo rubato

Colla parte

1 Clar. bass. II *poco accel.*

Cl. bas. I.

3 *a tempo* *Più mosso* 4 1 4 Clar. bass. 3

p

5 *mf*

Solo I

6 *mf*

7 *mf*

8 6 9 1 1 2 1

10 Clar. picc.

11 6 3

12 *T^o I*

Viol. I pizz.

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- Wagner : Die Walküre – Act II, Scene 2 – As Marked

3 **Vivace.** *rall.* **Moderato.**
5 *f* *più f* *ff* *rall.* *pp*
ich bin dir treu: sieh Cornj.
più p
27 *pp* **23** **Più lento.** 10 29
muta in A. 17 28 Tromb.

The image shows a page of a musical score for Wagner's Die Walküre, Act II, Scene 2, 'As Marked'. The score is written for three staves. The first staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The tempo markings are 'Vivace.' and 'Moderato.'. The dynamics are 'f', 'più f', 'ff', 'rall.', and 'pp'. The lyrics 'ich bin dir treu: sieh' are written below the first staff. The second staff is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp. The dynamics are 'p' and 'più p'. The third staff is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp. The dynamics are 'pp'. The tempo marking is 'Più lento.'. The lyrics 'muta in A.' are written below the third staff. The score includes various musical notations such as notes, rests, and bar lines.