



verbierfestival

VERBIER FESTIVAL ORCHESTRA – 2022

PERCUSSION EXCERPTS

MARIMBA

- Solo work of applicant's choice

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 Measures
- Prokofiev: *Liutenant Kijé* – Opening to Reh. #2

XYLOPHONE

- Kodály: *Háry János Suite* – Mvt. VI
- Shostakovich: Symphony No. 4, Mvt. III – Five Measures after Reh. #206 to Reh. #208
- Stravinsky: *L'Oiseau de Feu* (1910) – Reh. #127 to Reh. #133
- Messien: *Oiseaux Exotiques* – Reh. #6 to Reh. #7

TIMPANI

- Shostakovich: Symphony No. 1, Mvt. IV – Reh. #35 to four Measures before Reh. #37
- Beethoven: Symphony No. 9, Mvt. I – Measure #513 to End of Movement
- Stravinsky: *Le Sacre du Printemps* – Reh. #189 to End

CYMBALS (OPTIONAL)

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

(All orchestral 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.

SNARE DRUM

- Shostakovich: Symphony No. 10, Mvt. II – Reh. #98 to End of Movement

98 Solo

99

ff

off

- 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 Mvt. III and Mvt. IV. The score is written for a string ensemble, with six staves shown. The first three staves represent Mvt. III, and the last three staves represent Mvt. IV. The score is marked with various dynamics and tempo changes. In Mvt. III, the tempo is marked 'pocchiss. più mosso' and the dynamics range from 'p' to 'dim.'. In Mvt. IV, the tempo is marked 'pocchiss. cresc.' and the dynamics range from 'p' to 'R'. The score includes various musical notations such as notes, rests, and articulation marks. Blue brackets are used to highlight specific sections of the score: a bracket on the first staff of Mvt. III, a bracket on the third staff of Mvt. III, a bracket on the first staff of Mvt. IV, and a bracket on the last staff of Mvt. IV.

1 *pocchiss. più mosso*

p *dim.*

ppp

pocchiss. cresc.

0 16 *P*

1 *Q*

R

- Rimsky-Korsakov: *Capriccio Espagnol*, 'Scena e Canto Gitano' – Long Roll + Ten Measures

Tamburo.

IV. Scena e Canto gitano.

All:gretto.

4 Coral Solo.

quasi Cadenza (I)

Tamburo Solo.

dimin.

Cadenza (II) Violino Solo.

L
Timp.

a tempo

ppp sempre ppp

pp

8 8 4 8

6 7 8 9

10

Cadenza (III) Flauto Solo. **Cadenza (IV) Clarinetto Solo.** *a tempo* **Cadenza (V) Arpa Solo**

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- Prokofiev: Liutenant Kijé – Opening to Reh. #2

Andante assai
Gr. a.p.

Doppio movimento
Tamb. mil. Solo

rit.

pp

XYLOPHONE

- Kodály: Háry János Suite – Mvt. VI

Alla Marcia
Xylophon u. Carillon

unis.

Piatti

Gr. C.

Tb. picc.

Trgl.

p

Xyl. u. Car

1

3

3

3

3

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- Shostakovich: Symphony No. 4, Mvt. III – Five Measures after Reh. #206 to Reh. #208

Handwritten musical score for Shostakovich's Symphony No. 4, Mvt. III, measures 17 to 21. The score is written on seven staves. The first staff is marked with a box containing '205' and the number '17'. The second staff is marked with a box containing '206' and a blue bracket labeled 'sil. Solo'. The third staff is marked with a box containing '207'. The fourth staff is marked with a box containing '208' and a blue bracket labeled '21'. The score includes various musical notations such as notes, rests, and dynamic markings.

(Continued)

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- 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.} 3

814 124 125 126 127 *p*

833 128 *mp*

844 129 *mf*

852 130 *f*

858

863 131 *f* enharm.

132 *f possibile* *ff*

870

**Danse infernale de tous
les sujets de Kastchei**
Allegro feroce ♩ = 168 *lo*

877 133 9

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- Messien : *Oiseaux Exotiques* – Reh. #6 to Reh. #7

(Grive de Californie)
Un peu vif

[6]

f

mf — *ff* — *mf* *mf* — *ff* — *mf*

f *f* *ff* *f*

ff — *f* *ff* — *f* *ff* —

f

f *f*

ff *p* *ff*

[7]

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TIMPANI

- Shostakovich: Symphony No. 1, Mvt. IV – Reh. #35 to four Measures before Reh. #37

Adagio

(35) Solo Cadenza

ff *ppp* *ff* *ppp* *pp*

Largo

(36) 1 Solo 4 (37) 2

pp

- Beethoven : Symphony No. 9, Mvt. I – Measure #513 to End of Movement

513

p *cresc.*

524

f più f

530

S *ff* *sf*

539 *tr* *tr* *sf* *ff*

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- Stravinsky: *Le Sacre du Printemps* – Reh. #189 to End

This image shows a page of a musical score for Igor Stravinsky's *Le Sacre du Printemps*, specifically the rehearsal section from measure 189 to the end. The score is written for a single staff in bass clef, with a key signature of one sharp (F#) and a time signature of 2/8. The measures are numbered 188 through 200. A blue bracket highlights measures 189 and 190. The score includes various dynamic markings such as *mf*, *meno f*, *sf*, *più sf*, and *sempre cresc.*. There are also performance instructions like *simile* and *Fl.* (Flute). The score ends with a double bar line and the marking *Timp II sf* (Timpani II, sforzando).

188

189

190

191

192

193

194

195

196

197

198

199

200

Fl.

Timp II

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CYMBALS (OPTIONAL)

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

Allegro con fuoco

270 2 *fff*

278

284

289

The image shows a musical score for cymbals, measures 270 to 289. The score is written on a single staff with a treble clef and a common time signature (C). The tempo is marked 'Allegro con fuoco'. The dynamics are marked 'fff' (fortissimo) starting at measure 270. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The measures are numbered 270, 278, 284, and 289. The score ends with a double bar line and repeat marks.