



verbierfestival

## VERBIER FESTIVAL ORCHESTRA 2026

### 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, 1<sup>st</sup> 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)
- Respighi : Pines of Rome, Mvt. III – Pickup to Reh. #13 to Reh. #15 (in A)
- 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

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

- 4 -



RESPIGHI: PINES OF ROME, MVT. III – PICKUP TO REH. #13 TO REH. #15 (IN A)

The image shows a musical score for the third movement of 'Pines of Rome' by Ottorino Respighi. 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' at the beginning. The score includes measures 13, 14, and 15, which are highlighted with boxed numbers. Measure 13 begins with a pickup note and is marked with a first ending bracket. The tempo is 'Lento in La'. Measure 14 is marked with a first ending bracket and a second ending bracket. The tempo is 'Lento in La'. Measure 15 is marked with a first ending bracket and a second ending bracket. The tempo is 'Lento in La'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include 'p' (piano), 'pp' (pianissimo), 'mf' (mezzo-forte), and 'dim.' (diminuendo). The tempo markings include 'Lento in La', 'p espress. e dolciss. (come in sogno)', 'un poco animando', 'dolciss. cresc.', and 'Tempo l.'. The score also includes a 'rall.' (rallentando) marking and a 'a tempo' marking. The score is written in a standard musical notation style with a single melodic line.

Lento  
in La

13

*p* espress. e dolciss. (come in sogno)

*pp*

14

*p*

*rall.*

*mf*

*dim.*

*a tempo*

15

Tempo l.

un poco animando

dolciss. cresc.

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

Example 1 Zoltán Kodály

in A 10 Lento  $\text{♩} = 54$  11 poco più mosso

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

39 *ff*

45 *Cadenza* *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*





SHOSTAKOVICH: SYMPHONY NO. 5  
#1. MVT II – REH. #49 TO REH. #54

4

Clarinetto piccolo in Es

Allegretto J. 136  
12  
solo  
ff dim.  
50  
p cresc. f marc.  
51 8 52 8  
53  
54  
55 6 1 3

The image shows a musical score for the Clarinetto piccolo in E-flat. The score is written on seven staves. The first staff begins with a box containing the number 48, followed by the tempo marking 'Allegretto J. 136' and a measure rest of 12. A blue bracket highlights measures 49 and 50. Measure 49 is marked 'solo' and 'ff dim.'. Measure 50 is marked 'p cresc. f marc.'. The second staff contains measure 51 with a measure rest of 8, followed by measure 52 with a measure rest of 8. The third staff begins with measure 53. The fourth staff contains measure 54. The fifth staff contains measure 55, followed by a measure rest of 6, then a measure rest of 1, and finally a measure rest of 3. The score includes various musical notations such as notes, rests, and dynamic markings.

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

**Clarinetto piccolo in Es** 5

The musical score for the Clarinetto piccolo in Es, measures 63 to 70, is presented on seven staves. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *dim.*. Measures 63 and 64 are marked with a box. Measures 65, 66, 67, 68, and 69 are marked with a box. Measure 70 is marked with a box. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *dim.*.



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. Echoton. 8 Bass-Clar. deutlich 1 2 *p* nimmt Bassclar.

9 Noch etwas langsamer. 8 8 *p* ausdrucksvoll

10 Allmählich zu Tempo, 1. zurück- 3. Clar. 10 3 nimmt Clar. *mf*

*molto espress.*

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

d) Toccata  
Leggiero da 108-112  
solo

*p*

160

165

*mf*

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

23 *Allegro*

The image displays a musical score for the second movement of Shostakovich's Violin Concerto No. 1. It features eight staves of music. The first staff begins with a boxed rehearsal mark '23' and the tempo marking 'Allegro'. The music is written in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The first staff starts with a forte 'f' dynamic. The notation includes various note values, rests, and slurs. A second boxed rehearsal mark '24' appears on the fifth staff. The score concludes on the eighth staff with a final note marked with a flat (b) and a fermata.