

## EXCERPTS LUCERNE FESTIVAL ACADEMY 2025

To be recorded in one continuous take, free choice of order.

|  |    |
|--|----|
| Flute   Piccolo.....                             | 2  |
| Oboe .....                                       | 9  |
| Clarinet   E-flat Clarinet   Bass Clarinet ..... | 11 |
| Bassoon.....                                     | 21 |
| Horn .....                                       | 23 |
| Trumpet   Piccolo Trumpet .....                  | 26 |
| Tenor Trombone .....                             | 30 |
| Bass Trombone.....                               | 36 |
| Tuba.....  | 41 |
| Percussion .....                                 | 44 |
| Harp .....                                       | 47 |
| Piano .....                                      | 62 |
| Violin.....                                      | 68 |
| Viola.....                                       | 70 |
| Violoncello.....                                 | 72 |
| Double Bass .....                                | 74 |

Elargir le tempo  
toujours davantage (♩ = 60)

Resserrer le tempo vers le tempo initial (♩ = 66)

Resserrer encore plus vers le tempo initial (♩ = 69)

45 Resserrer davantage  
(♩ = 76)

Tempo initial  
(♩ = 80)

Libre, mais régulier.  
Suivre le piano,  
(sans vibrer)

cresc.

x) exécuter les fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: cresc. ou dim.

Pierre Boulez: *Poésie pour pouvoir* [X to end, Flute 1]

X  $\text{♩} = 80 \rightarrow 128$  Cadences libres - Comme improvisé,  
sans précision avec la mesure.

Handwritten musical score for Flute 1, Pierre Boulez's *Poésie pour pouvoir*. The score consists of 12 staves of music. It begins with a tempo of 80 and changes to 128. The music is in 2/16 time and features complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (fff). Performance instructions include 'ossia', 'non legato', 'molto', and 'sempre marcato'. The score ends with a final cadence.

Pierre Boulez: *Répons* [Rehearsal 34 to 2 after Rehearsal 42, Flute I, pg. 1/3]

**34** Rapide - Energique (♩ = 126)

musical notation for rehearsal 34, measures 1-4. The first staff starts with a treble clef and a 4/4 time signature. The second staff starts with a bass clef and a 4/4 time signature. Dynamics include *mf*, *p*, *mf sub.*, and *p sub.*

**35**

musical notation for rehearsal 35, measures 5-12. The first staff starts with a treble clef and a 3/4 time signature. The second staff starts with a bass clef and a 3/4 time signature. Dynamics include *ff*, *f*, and *ff* *sempre*.

**36**

musical notation for rehearsal 36, measures 13-16. The first staff starts with a treble clef and a 3/4 time signature. The second staff starts with a bass clef and a 3/4 time signature. Dynamics include *f*, *non stacc.*, *p*, *mf*, and *p*. There are also *trun* markings above the notes.

Musical staff with treble clef, 3/8 time signature, and dynamic marking *f*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

37

Musical staff with treble clef, 3/8 time signature, and dynamic markings *mf* and *p*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

Musical staff with treble clef, 3/8 time signature, and dynamic marking *f*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

Musical staff with treble clef, 3/8 time signature, and dynamic marking *mf*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

38

Musical staff with treble clef, 3/8 time signature, and dynamic markings *f* and *sub. pp*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

Musical staff with treble clef, 3/8 time signature, and dynamic markings *sub. ff* and *pp*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

39

Musical staff with treble clef, 3/8 time signature, and dynamic markings *ff* and *p*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

Musical staff with treble clef, 3/8 time signature, and dynamic markings *p* and *f*. The staff contains a sequence of eighth notes with various accidentals, including sharps and flats, and some notes are beamed together.

mf  $\curvearrowright$  ff

ff  $\curvearrowright$  f

40

f *sempre*  $\curvearrowright$  mf

sub.f  $\curvearrowright$  sub. ff  $\curvearrowright$  mf

41

p

mf  $\curvearrowright$  fff

fff

Lent et régulier *ralentir*

Fluide, transparent,  
très souple (♩ = 40, ♩ = 80)

42

sfz  $\curvearrowright$  mf  $\curvearrowright$  pp

# 18. Der Mondfleck

Sehr rasche *♩* (ca. 144)

Piccolo

Ei-nen wei-ßen Fleck des hel-len Mon-des auf dem Rü-cken

quasi kadenzierend

sei-nes schwar-zen Ro-ckes, so spa-ziert Pier-

-rot im lau-en-A-bend, auf-zu-suchen Glück und A-ben-teu-er.

Plötz-lich stört ihn was an sei-nem An-zug, er be-

-sieht sich rings und fin-det rich-tig-ei-nen wei-ßen Fleck

11 *ppp* *f*

des hel-len Mon - des auf dem Rü-cken sei - nes schwar-zen Rockes. Warte!

13 *pp* *pp*

denkt er: das ist so ein Gips - fleck! Wischt und wischt, doch

15 *f* *f* *f*

*ärgerlich* *erregt*

bringt ihn nicht her - un - ter! Und so geht er

17 *pp* *cresc.*

gift - ge - swollen wei - ter, reibt und reibt bis an den frü - hen

19 *ff* *f* *komisch bedeutsam*

8- *nimmt Fl.*

Mor - gen ei - nen wei - - ßen Fleck des hel-len Mon-des.



Boulez: *Poésie pour pouvoir*,  
[I. Je Rame: Rehearsal X to  
end, Oboe 1]

*♩ = 80-128 Cadences libres - comme improvisé,  
sans précision avec la mesure*

1x play  
2x tacet

mf  
mp  
pp

pp  
mf  
p

mf  
sfz  
dim.  
p  
f

ff  
sfz

ff  
f

*♩ = 128*

f

non legato  
sfz

ff  
non legato  
sfz  
molto  
mp

stacc.  
mp  
cres.  
f

sfffz  
sempre marcatis.

sfffz

Boulez: *Rituel, in Memoriam Bruno Maderna* [Mvt. VIII, Oboe 1]

Htb1

4

VIII

A partir du début (donné par le chef) suivre la percussion 1, mais jouer indépendamment des autres groupes instrumentaux.

After the conductor's sign for the start, follow Percussion 1, but play independently of the other instrumental groups.

Nachdem der Dirigent das Zeichen für den Einsatz gegeben hat, dem Schlagzeug 1 folgen, jedoch unabhängig von den anderen Instrumentalgruppen spielen.

Modéré

① a ②

ff

b

c

d

e

f Δ

g

John Adams: *Son of Chamber Symphony* [Mvt. II: beginning to m. 40]

# II.

Clarinet in B $\flat$

$\text{♩} = 92$

pp

7 mp pp (pp) mp pp

12 A2 mp

17 pp

21 mp

25 B2

28 1

33 mp

37 C2 pp

# Boulez: *Dérive I* [mm. 30-42, Clarinet in A]

Clarinette en La

Très lent, Immuable ( $\text{♩} = \text{maximum } 40$ )

exécuter les fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

30 *(tr)* *mp*

33 *dim.* *ppp*

35 *Elargir le tempo* ( $\text{♩} = 72$ ) *cresc.* *f*

37 38 *dim.*

*Elargir le tempo encore plus* ( $\text{♩} = 63$ ) *pp*

40 *Elargir le tempo toujours davantage* ( $\text{♩} = 60$ ) *cresc.* *mf*

42 *dim.* *mp*

Regresser le tempo vers le tempo initial ( $\text{♩} = 66$ )

Tempo du debut,  
Très lent ♩ - max. 40

# Boulez: *Dérive I* score (for reference) pg. 1/5

30

Fl.

Cl. en la

Vi.

Vcl.

Vibr.

Pno

Sost. Ped.....

- les petites notes toujours *sur* le temps
- exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.* (toujours sans pédale)

33

Fl.

Cl. en la

Vi.

Vcl.

Vibr.

Pno

Sost. Ped.....

# Dérive score pg. 2/5

35

Fl.

Cl. en la

Vi.

Vcl.

Vibr.

Pno

Sost. Ped.....

- les petites notes toujours sur le temps
- exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

36

Elargir le tempo (♩=72)

Fl.

Cl. en la

Vi.

Vcl.

Vibr.

Pno

Sost. Ped.....

# Dérive score pg. 3/5

37

Fl.

Cl. en la

VI.

Vcl.

Vibr.

Pno

Sost. Ped.....

- \* les petites notes toujours *sur* le temps
- \*\* exécuter ces fluctuations dans un registre dynamique très restreint... sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

38

Fl.

Cl. en la

VI.

Vcl.

Vibr.

Pno

Sost. Ped.....

**Elargir le tempo encore plus (♩=63)**

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*pp*

*dim.*

*mp*

Dérive score pg. 4/5

39

Fl.

Cl. en la

VI.

Vcl.

Vibr.

Pno

*tr*

*dim.*

*ppp*

*pp*

*mp*

*p*

Sost. Ped.....

40

Fl.

Cl. en la

VI.

Vcl.

Vibr.

Pno

*tr*

*cresc.*

*arco*

*cresc.*

*poco sfz*

*p*

*cresc.*

*\* sans péd.*

Sost. Ped.....



# Dérive score pg. 5/5

Elargir le tempo toujours davantage (♩ = 60)

Fl. *tr* *ff*

Cl. en la *mf*

VI. *mf* *ff*

Vcl. *mf*

Vibr. *mf*

Pno *f* *mf*  
*moduler légèrement la pédale*  
*Sost. Ped.* *Sost. (sim.)*

- les petites notes toujours *sur* le temps
- exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

Resserrer le tempo vers le tempo initial (♩ = 66)

Fl. *f* *dim.* *mf*

Cl. en la *mf*

VI. *mf* *mp* *pizz.*

Vcl. *f* *dim.* *mf*

Vibr. *mf* *mp* *Sost.*

Pno *dim.* *mp*  
*Sost. Ped.* *sim. sempre*

Stravinsky: *Le Sacre du printemps* (E-flat clarinet, Excerpt 1/2)

[Reh. 4 to Reh. 12]

Più mosso

Cl. picc. Ré Solo  
espress. 3 3 3 3 6

5 2 6 Viol I *tr*

7 Solo  
Clar. I *mf* espress. 3 3 3 3 1

8 *sempre mf* dim. 3 3 *poco più f*

9 Ob. I 5

Solo  
ff

10 Solo  
*sempre ff*

11 5

12

Excerpt 2/2: [2 after Reh. 56 to Reh. 57]

Solo  
Tranquillo  
Picc. in mi $\flat$

Stravinsky: *Le Sacre du printemps* (Bass Clarinet)

Excerpt 1/3: Reh. 11 to Reh. 12

Più mosso

CLARINETTO BASSO I in SI $\flat$

Musical score for Bass Clarinet I, measures 11-12. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. Measure 11 contains a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F) and a quarter note (E). Measure 12 contains a triplet of eighth notes (D, C, B) followed by a quarter note (A) and a quarter note (G). The tempo marking is *Più mosso*.

Excerpt 2/3: Reh. 48 to Reh. 49

RONDES PRINTANIERES

Tranquillo

48 Solo

Musical score for *Rondes Printanieres*, measures 48-49. The score is written in treble clef with a key signature of one flat (B-flat) and a 5/4 time signature. Measure 48 starts with a piano (*p*) dynamic and contains a half note (B-flat), a quarter note (A), a quarter note (G), and a half note (F). Measure 49 contains a half note (E), a quarter note (D), a quarter note (C), and a half note (B). The tempo marking is *Tranquillo*.

Excerpt 3/3: 1 before Reh. 141 to Reh. 142

Lento

Musical score for *Danse Sacrale*, measures 141-142. The score is written in treble and bass clefs with a key signature of one flat (B-flat) and a 3/4 time signature. Measure 141 starts with a piano (*p*) dynamic and contains a half note (B-flat), a quarter note (A), a quarter note (G), and a half note (F). Measure 142 starts with a piano (*p*) dynamic and contains a half note (E), a quarter note (D), a quarter note (C), and a half note (B). The tempo marking is *Lento*. The section is labeled *DANSE SACRALE*.

Rihm, *Jagden und Formen* (bass clarinet) Excerpt 1/2 [mm. 392-393]

[im Tempo = sehr schnell]  
Cl.b. in sib

Excerpt 2/2 [mm. 649-679]

Cl.b. in sib

schnell, sehr energisch

651

658

665

670

676

Boulez: *Poésie pour pouvoir* [Reh. B to 4 after Reh. C, Bassoon 1]

Neuwirth: *Construction in space* [mm. 368-380]

Crawford-Seeger: *Diaphonic Suite No. 2* [Mvt. II: mm. 4-33]

Andante cantando ( $\text{♩} = \text{ca. } 50$ )

*p* leggiero

10

15

20

25

*cresc. poco a*

30

*poco to meas. 33*

*p*

Pierre Boulez: *Domaines* for Clarinet and Ensemble (Horn in F)  
[Op. E miroir, complete]

① *Assez Vif Tempo très flexible*  
*bouché accel.* → *rit.* → *ouvert* → *rall.* →

*p* *sempre p* *poco sf*

*accel.* → *bouché accel.* → *rit.* →

*poco sfz*

② *ouvert* *mf*

③ *Très libre* *poco* *3* *1*

*p* *mf* *f*

*accel.* →

*ff* *sfz*

# Liza Lim: Extinction Events And Dawn Chorus (Horn in F)

## Excerpt 1/2: [mm. 1-3]

♩ = 40

*mf* 3 7 7

, half valve ord. **accel.** h.v. ♩ = 50

*pp mp mf*

## Excerpt 2/2: [mm. 22-26]

♩ = 50

22 half valve ord. → h.v. ord. half valve trill

*mf* 3 3 3

*mp mf*

24 ord. h.v. 3 3 3

*f mp*



Arnold Schönberg: Kammersymphonie, op. 9  
 Excerpt 1/2: Horn 1 in F [Pickup to figure 1 to figure 6]

**1** Sehr rasch (♩)(mäßige d)  
 Solo  
*ff* *ff* *p*

**2** *fp* *p* *fp* *mp* hervortretend

**3** Sehr schwungvoll *ff* hervortretend *ff* **4**

*hervortretend* Solo *ff* *p* *ff* *mf* *mf*

*Pesante* *sf* *p*

Excerpt 2/2: Horn 2 in F [Figure 64 through bar 1 of figure 66]

Viel langsamer,  
 aber doch fließend

**64** *pp*

**65** *mf espress.*

*accel.* **66**

# Harrison Birtwistle: *Earth Dances* for orchestra (Piccolo Trumpet)

Excerpt 1/2: mm. 200-216

Picc. Tpt, notated in C

200  $\text{♩} = 96$

18

$\text{♩} = 144$

*mp* *f* *ff*

207 *fff*

213 *f* *ff*

Excerpt 2/2: mm. 820-844

Picc. Tpt

820  $\text{♩} = 108$

*p* *f* *p*

825 *f* *p* *f*

831 *p* *f* 64

837 (Tba 1,2) *p* *f*

842 *ff* *fff*

Pierre Boulez: *Initiale* pour sept cuivres [third bar of figure 9 to figure 13]

Rapide (♩ = 164-168)

Solo

Trompette 1 en ut

*mf* < *f*      *mf* <      >      <      *f*

10

*mf* < *f*      *f* >      *mf* < *f*      *mf* >      *f*

*mf* >      *f*      *f* >      *mf* >      *f*

11

*mf* < *f*      *f* <      *f* >

*mf* >      *f*      *mf*      *mf*      >      *ff*

12 Brusquement Tempo initial (♩ = 124)

*p*      >      *mf*      *p*      >      *mf*      *p*      >      *f*

*mf*      >      *f*      >      *ff* <

Edgard Varèse: Ameriques (Trumpet in C)

Excerpt 1/3: [12th bar of figure 5 through figure 6]

**Subito molto mosso** (♩ = 92)

*ff* (con sordini)

Picc.

**1st C TRUMPET**

*ff* *fff* *p*

*Rall.* **Vivo quasi cadenza** (♩ = 120)

*molto sff* *f*

**6** **Più moderato**

*ff*

Excerpt 2/3: [12th bar of figure 18 through 3rd bar of figure 20]

**Allegro moderato** (♩ = 102)

con sord.

*marcatissimo ff*

*fff*

**19** **Quasi cadenza**  
**Vivo molto** (♩ = 120 a 126)  
(sord.)

*fp* *fff* *ff*

*Acceler. molto rinforzando*

*ff staccato* *fff* *p*

**20** **Allegro moderato**  
sans sourd.

*fff* *Rall. marcatissimo*

Edgard Varèse: Ameriques (Trumpet in C)

Excerpt 3/3: [Figure 25 to figure 27]

25 Più ritenuto (♩ = 108)

sans sourd.

*Pesantissimo*      *Molto accel. con somma  
forza e rude*

Pierre Boulez: *Initiale* [1 bar before figure 4 to the third bar of figure 7]

Toujours lent (♩ = 62) 4 Un peu plus rapide  
très calme

*accélérer à peine*  $\text{♩} = \text{♩}$  *accélérer un peu*

*accélérer un peu plus* *accélérer encore un peu plus*

5 Assez rapide (♩ = 96) *accélérer toujours*

6 *accélérer* . . . . . Plus vif

*accélérer toujours*

*élargir* . . . 7 Tempo initial (♩ = 124)

*accélérer* . . . . .

Zosha Di Castri: *Dear Life* [mm. 42 - 56]

plunger mute  
flz. o+o+ very fast for the duration of the gliss

♩ = 102

*ffp* *sfz* *p*

flz. o+o+ very fast for the duration of the gliss

45 *ffp* *ffp* *sfz* *p* *ffp* *p*

50 *ffp* *sfz* *p* *ffp* *sfz* *p*

54 *ffp* *sfz*

# György Ligeti: Violinkonzert [Mvt. II. Aria, Hoquetus, Choral: mm. 84-129]

**E**

con sord. (cup mute)

$\text{♩} = 130, \text{♩} = 65$

$\text{♩} = 152$

Musical notation for measures 84-85, showing a half note with a flat and a quarter note with a flat, both marked *pp*.

86   
Musical notation for measure 86, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.

94   
Musical notation for measure 94, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.

101   
Musical notation for measure 101, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.

109   
Musical notation for measure 109, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.

117   
Musical notation for measure 117, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.

125   
Musical notation for measure 125, starting with a half note with a flat and a quarter note with a flat, followed by a half note with a flat and a quarter note with a flat.



Rihm: *Jagden und Formen* [mm. 962-971]

Tenor Trombone

♩ = ca. 80-90

so schnell wie möglich

con sord.

962 *fffz* *fffz* *sempre*

964

966

968

970 *pp* = *mf* = *fffz*

Arnold Schoenberg: Five Orchestral Pieces, Op. 16  
[Mvt. I: Reh. 9 through 4 bars after Reh. 12]

*Sehr rasch.*

**9** *mit Dämpfer*

Staff 9: Bass clef, 2/8 time signature. The staff contains a series of eighth notes with various accidentals (sharps, flats, naturals) and slurs. A dynamic marking *sf* is placed below the first measure.

Staff 10: Bass clef, 2/8 time signature. Continuation of the eighth-note pattern from staff 9. A dynamic marking *sf* is placed below the first measure.

Staff 11: Bass clef, 2/8 time signature. Continuation of the eighth-note pattern. A dynamic marking *sf* is placed below the first measure. A measure rest is present in the middle of the staff. A boxed number **10** is placed above the staff, with the instruction *mit Dämpfer* below it. A dynamic marking *sf* is placed below the final measure.

Staff 12: Bass clef, 2/8 time signature. Continuation of the eighth-note pattern. A boxed number **11** is placed above the staff.

Staff 13: Bass clef, 2/8 time signature. Continuation of the eighth-note pattern. A boxed number **12** is placed above the staff.

Anna Thorvaldsdottir: *Aeriality* [mm. 63-94]

63 soft mute  
*pp*

70 6 open  
*p*

\*\*\* LYRICAL FIELD \*\*\*  
with passion  
*mp < f > p*

75 lyrically sim.  
*mp* *mp*

79 sim. 2  
*mp*

84 soft mute  
*ppp* 5 9 9 9

85 open on air  
*pp* *mp*

89 ord. on air  
*pp* *p*

93  
*mp* *p*

John Adams: *City Noir* [mm. 102-114]

senza sord.  
*f*

begin gradual acceleration ----- **W1** ♩ = 106 -----

103 *ff* ♩ = 107 ----- ♩ = 110 ----- ♩ = 120 (steady tempo)

107 *f*

113 *mf*

Béla Bartók: *The Miraculous Mandarin* [6th bar of figure 72 until Figure 74]

*Sempre vivace*



Zoltán Kodály: *Háry János* [Mvt. IV: Reh. 4 - Lunga Pausa]

Alla marcia

tr  $\flat$

*dim.* *p* *pp*

*ff*

Poco meno mosso *gliss.* *f* *gliss.* *gliss.* *gliss.*

*gliss.* *pesante*

*ff*

*f* *ff grandioso e marcatiss.*

*poco string.* *cresc.* *sff*

Lunga Pausa

Nicole Lizée: *Keep Driving, I'm Dreaming* [mm. 95-120]

$\text{♩} = 76$

95-96

*mf* ————— *pp*

This system shows measures 95 and 96. Measure 95 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *mf*. Measure 96 is in 4/4 time and contains a whole rest with a dynamic marking of *pp*.

97

97-98

*mf* ————— *pp*

This system shows measures 97 and 98. Measure 97 is in 4/4 time and contains a whole rest. Measure 98 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *mf*. Measure 99 is in 4/4 time and contains a whole rest with a dynamic marking of *pp*.

100

100-102

This system shows measures 100, 101, and 102. Measure 100 is in 4/4 time and contains a whole rest. Measure 101 is in 3/4 time and contains a whole rest. Measure 102 is in 4/4 time and contains a whole rest.

103

103-105

*mf* ————— *pp*

This system shows measures 103, 104, and 105. Measure 103 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *mf*. Measure 104 is in 4/4 time and contains a whole rest. Measure 105 is in 3/4 time and contains a whole rest with a dynamic marking of *pp*.

106

106-108

*mf* ————— *pp* *p*

This system shows measures 106, 107, and 108. Measure 106 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *mf*. Measure 107 is in 4/4 time and contains a whole rest. Measure 108 is in 4/4 time and contains a melodic line with a slur and a dynamic marking of *p*.

109

109-111

————— *ppp*

This system shows measures 109, 110, and 111. Measure 109 is in 4/4 time and contains a whole rest. Measure 110 is in 4/4 time and contains a melodic line with a slur and a dynamic marking of *ppp*. Measure 111 is in 3/4 time and contains a whole rest.

112

112-114

*mf* ————— *pp*

This system shows measures 112, 113, and 114. Measure 112 is in 4/4 time and contains a whole rest. Measure 113 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *mf*. Measure 114 is in 4/4 time and contains a whole rest with a dynamic marking of *pp*.

115

115-117

*f* ————— *pp* *p*

This system shows measures 115, 116, and 117. Measure 115 is in 4/4 time and contains a whole rest. Measure 116 is in 3/4 time and contains a melodic line with a slur and a dynamic marking of *f*. Measure 117 is in 4/4 time and contains a whole rest with a dynamic marking of *pp*.

118

118-120

This system shows measures 118, 119, and 120. Measure 118 is in 4/4 time and contains a melodic line with a slur. Measure 119 is in 4/4 time and contains a whole rest. Measure 120 is in 4/4 time and contains a melodic line with a slur.

Wolfgang Rihm: *Sub-Kontur* [mm. 120-153]

♩ = 60 drängen



121

poco rit. ♩ = 54

*ff* *p* 1

*fffz* *contutta forza* *sim.*

127

wenn nötig unmerklich nachatmen

*p* *fffz* 1

*p*

134

(*ffff*)

accel. - - - (♩ = 80) - - - ♩ = 88

*pp* *fffz* *fffz* *fffz* *p-sfz* *fffz* *pp*

140

largo

*pp* *fffz* *fffz* *fffz* *p-sfz* *fffz* *pp*

146

*fff* *fff* *p* *p* *ff* *fff* *fff* *p*

rit.

151

più largo

♩ = 108

*p* *f* *fffz* *fffz*



Helmut Lachenmann: *Concertini* [mm. 367-408]

♩ = 56

367 *ff* *f*

369 *fff* *ff* *ff* *p*

(371) *p* Spaltkl.

374 *fff* *p* *fff* *pp* *fff* *quasi "brüllend"*

383 *p* *f* *f* *fff* *p* *fff*

387 *fff* *pp* *fff* *p* *fff* *fff* *f* *fff* *fff* *ertl. non frull.*

392 *fff* *fff* *f* *fff*

398 *pp* *1* *3* *1* *1* *♩ = 84; ♩ = 168*

403 *p* *p* *pp* *fff* *f*

# Wolfgang Rihm: *Sub-Kontur* [mm. 320-357]

320  $\text{♩} = 160$  (... aber etwas schwerer) rit.  $(\rightarrow \text{♩} = 72)$  adagio  $\text{♩} = 72$ , hemmungslos

324  $\text{♩} = 60$  rit.  $(\rightarrow \text{♩} = 52)$  *fff* poco a poco

328 accel. *fff* *fffz* *ff* *fff* *fffz* *p* *fffz*

332  $\text{♩} = 160$  *fffz* *p* *fff* *fffz* *mf* *fffz* *fff* *f*

336 Flzg. ord. *fffz* *fffz*

339 *p* *fffz* *fffz*

343 sub.  $\text{♩} = 40$  *pp* *fffz* accel. *fffz*

349  $\text{♩} = 160$  Flzg. ord. *fffz* *fffz*

353 *p* *fffz* *f* *fffz* *p* *fffz*

356 *fffz* *fffz*

# Rebecca Saunders: *Nether* [mm. 153-172]

## Ring modulator

ossia:

sung  
8va higher

153 ♩ = 86

sim

157

♩ = 50

165

whisper

*sfmp* < *f*

*sfp*

*f*

10 ♩  
con sord.

168

senza

7 ♩

*sf*

## Tuba

Mute is required.



Fluttertongue



Sing and play. If *pp/p* add voice gradually and carefully. Let resistance create multiphonic and interference.

Voice limitations vary widely from player to player, therefore given pitches are ideals. Change octave if necessary.

Ring Modulator "Ring Modulator" effect: low played tone and high voice combine to produce a loud and stable multiphonic. At *f* sung tone become like a controlled pitched-"scream"!

## Text

Text articulation should be exaggerated. Hard *sf* accents for attacks, long drawn out consonants *sh, ss, v, w, th*, etc. and long vowels and diphthongs.

All words and vowels are with English pronunciation.

Text with percussion clef is spoken or whispered without the instrument.

Text with pitched clef is sung, spoken or whispered through the instrument.

whisper



Whisper. Loud and projected, use "fry" or "strobass" at back of throat and low in jaw to give body and projection.

Pierre Boulez: *Dérive I* [mm. 3-27, Vibraphone] pg. 1/2 (Excerpt 1)

Très lent, Immuable (♩ = maximum 40)

mp  
Ped.

Commencer les groupes de petites notes  
toujours sur le temps

4 1 2 3 4

tr

mf Ped. mf Ped. mf P Ped. *enfoncez et relevez lentement*

6 1 2 3 4 & 1 2 3 4 & \*

f PP mf PP ff Ped.

8 1 2 3 4 1 2 & 3 4

ff P f mf Ped. PP \*

10 1 2 3 & 4

f mf Ped. PP mf mp Ped. tr PP mf


12 1 2 3 4

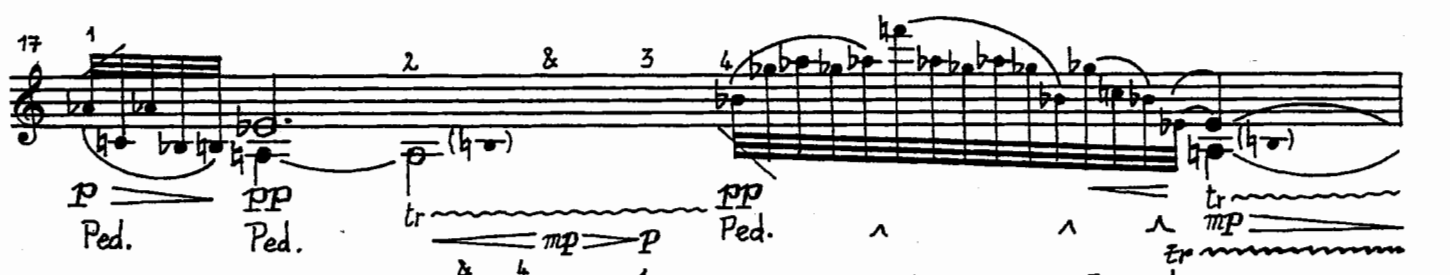
mf Ped. mp ff


14 1 & 2 3 4 1 2 3 4


mf Ped. \* Ped. \* P Ped. mf P PP Ped.

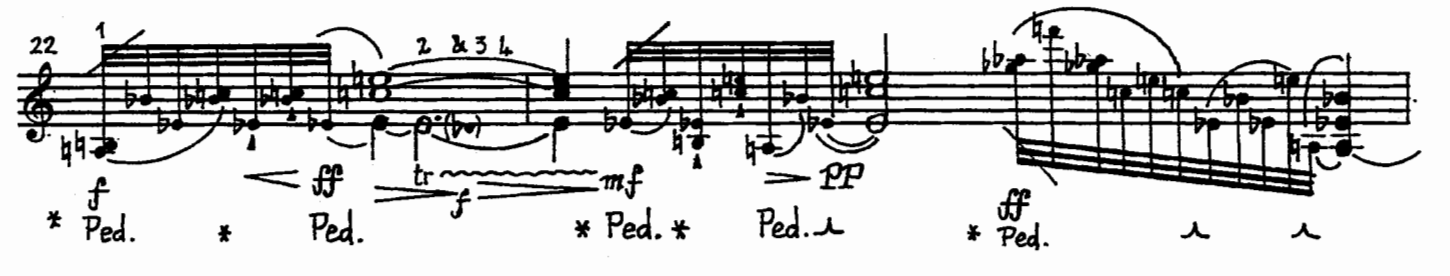
Pierre Boulez: *Dérive 1* [mm. 3-27, Vibraphone] pg. 2/2 (Excerpt 1)


16 

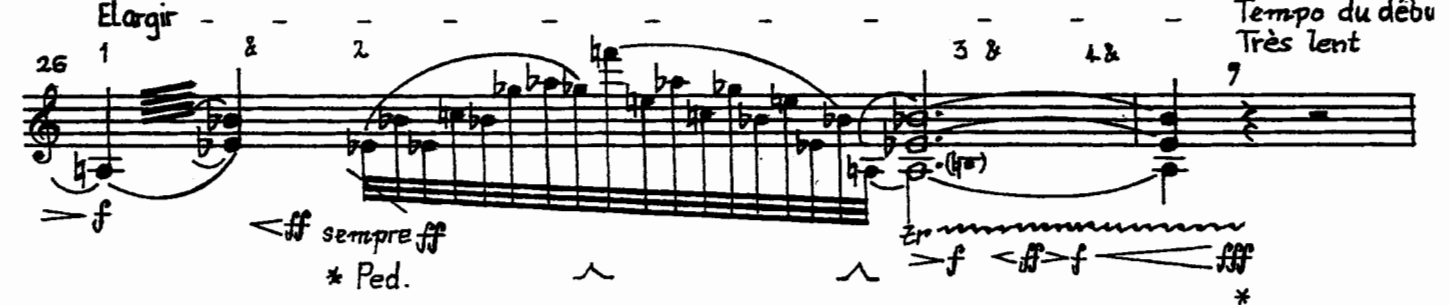
17 

18 

20 

22 

24 

26 

*Elargir* - - - - - *Tempo du début*  
Très lent

Pierre Boulez: *Dérive 1* [mm. 40-45, Vibraphone] (Excerpt 2)

40 Elargir le tempo encore plus ( $\text{♩} = 63$ ) Elargir le tempo toujours davantage ( $\text{♩} = 60$ )

*poco sfz* Ped. *cresc.* \* *sans Ped.* *mf*

42

*dim.* *mp* Resserer le tempo vers le tempo initial ( $\text{♩} = 80$ )

43

Resserer encore plus vers le tempo initial ( $\text{♩} = 69$ ) *mf* Ped. Ped. Ped. Ped. *dim.* Ped.

44 *pp* Ped. *mf* \*

Pierre Boulez: Répons:

Excerpt 1/2 [*rapide, exubérant* through bar 1 of figure 31] (page 1 of 2)

NOTE: The solo harp part in *Répons* will NOT be performed by a member of the Lucerne Festival Academy. This excerpt is for LFA audition purposes only.

*rapide, exubérant* ♩ = 138  
le crescendo général soumis aux fluctuations indiquées

*assez rapide* ♩ = 112  
*assez libre*

29

*rapide* ♩ = 138

*martelé à toute force, sans fluctuations -  
souligner seulement les accents*

Boulez: Répons, Excerpt 1/2 [*rapide, exubérant* through bar 1 of figure 31] (page 2 of 2)

Musical score for the first system of Boulez's Répons, Excerpt 1/2. The score is written for grand staff (treble and bass clefs). It includes dynamic markings such as *mf* and *fff*. Handwritten annotations include *G4*, *mf*, *fff*, *Bb*, *l.v.*, and *1*. The bass line has notes labeled *A4*, *B4*, and *E4*.

*rapide, brusquement* ( $\text{♩} = 138$ )

Musical score for the second system, starting at measure 30. The score is written for grand staff (treble and bass clefs). It includes dynamic markings such as *f* and *fff*. Handwritten annotations include *30*, *C4*, *E<sub>b</sub>*, *A<sub>b</sub>*, *f*, *fff*, *do#*, and *mf*.

*31* *assez rapide*  $\text{♩} = 112$   
*assez libre*

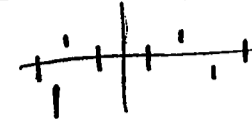
Musical score for the third system, starting at measure 31. The score is written for grand staff (treble and bass clefs). It includes dynamic markings such as *mf*, *f*, *mf -> p*, and *f*. Handwritten annotations include *31*, *mf*, *f*, *mf -> p*, *tr*, *lax do4*, and *f*.

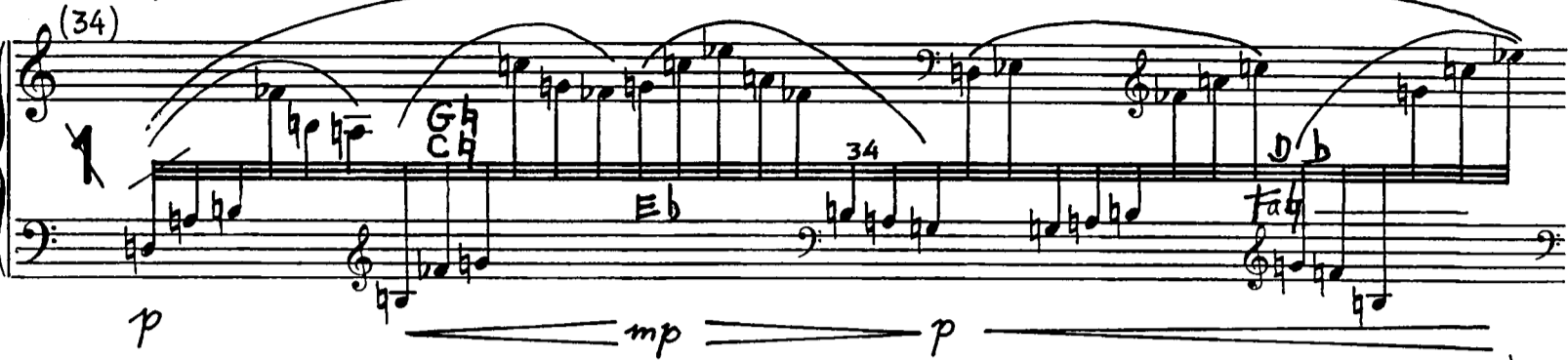


Pierre Boulez: Répons

Excerpt 2/2 [figure 67 to 1 bar before figure 69 without repeats] pg. 1/2

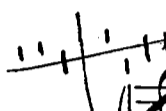
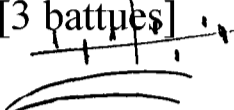
[3 battues (58-60)]


(67) 



Chords:  $G^b$ ,  $C^b$ ,  $E^b$ ,  $F^b$ ,  $D^b$

Dynamics:  $p$ ,  $mp$ ,  $p$

[3 battues]  (31)  [3 battues]



Chords:  $F^\#$ ,  $C^b$ ,  $G^\#$ ,  $G^b$ ,  $D^b$

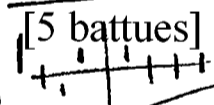
Dynamics:  $mf$ ,  $p$ ,  $mp$ ,  $p$ ,  $f$

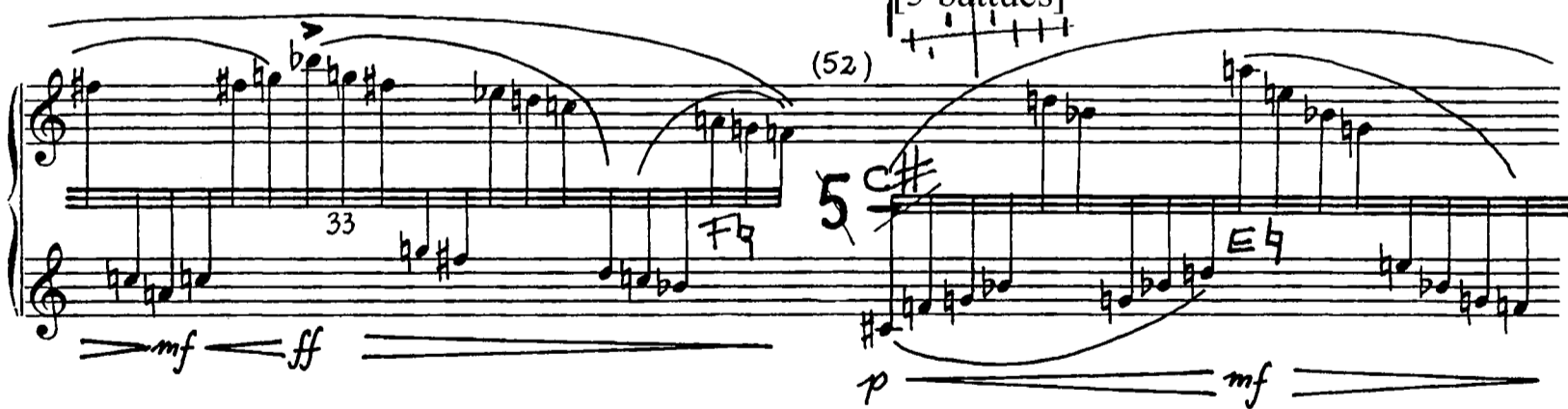
[3 battues]  [3 battues]



Chords:  $G^b$ ,  $F^\#$ ,  $F^b$ ,  $D^b$

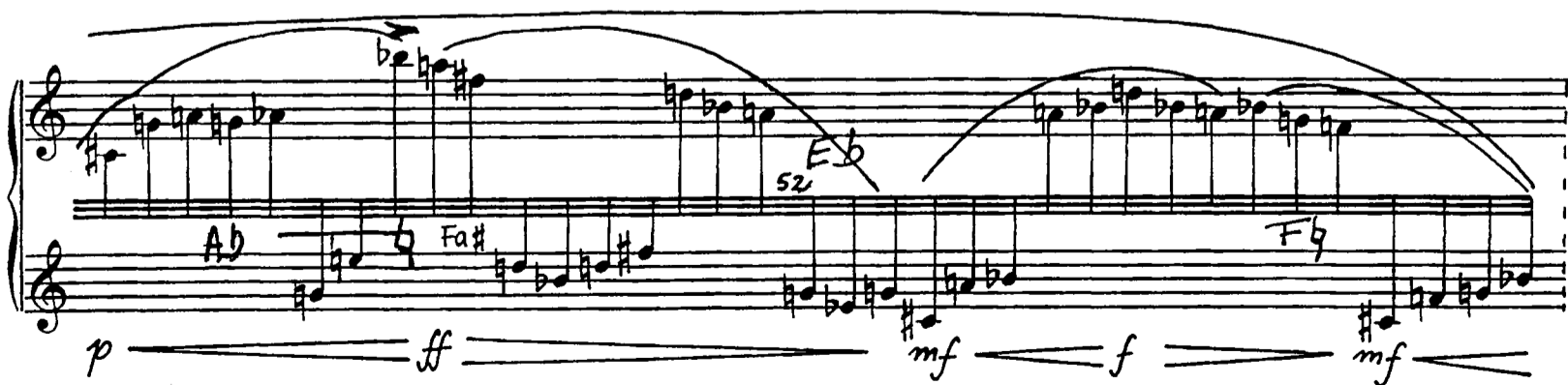
Dynamics:  $mf$ ,  $f$ ,  $mf$ ,  $f$

[5 battues]  (52)



Chords:  $F^b$ ,  $E^b$ ,  $C^\#$

Dynamics:  $mf$ ,  $ff$ ,  $p$ ,  $mf$



Chords:  $A^b$ ,  $F^{\#}$ ,  $E^b$ ,  $F^b$

Dynamics:  $p$ ,  $ff$ ,  $mf$ ,  $f$ ,  $mf$

Pierre Boulez: Répons

Excerpt 2/2 [figure 67 to 1 bar before figure 69 without repeats] pg. 2/2

Rapide, ♩ = 120-132

1 3 4 3 8 5 4

fff Mi q — — — — — ff — — — — — f — — — — — ff — — — — —

5 4 4 4 mf — — — — — Sib — — — — — Sib — — — — —

3 4 5 8 p — — — — — mf — — — — — p — — — — — Fa# Do#

[68] 1 (3s.) 2 (3s.) 3 (3s.) 4 (3s.) 5 (5s.)

f (f-fff) 1 2 2 4 p (mf-ff)

# Elliot Carter: *What are Years?*, II. "That Harp You Play So Well"

Excerpt: [m. 1 through downbeat of m. 22] (page 1 of 3)

**L'exécution de ce trait sera dirigée et avec violoncelle.**

**Leggiadro** ♩ = ca. 88

Harp: *mp*, *mf*, *poco*, *mf*

Soprano: *mf cant. espr.*, *poco*

Violoncello: *mf*, *solo throughout*

Chords: Eb F# G# A#, B# G#

Lyrics: That harp you play so

Harp: *mf*, *f*, *mf*

Soprano: *poco*, *f*, *mf*

Violoncello: *p*, *f-mf*, *mp espr.*, *mf*

Chords: F# C#, Eb

Lyrics: well, O David, if I had

Harp: *f*, *mf*

Soprano: *f*

Violoncello: *f*, *mf*

Chords: Ab Cb, Bb, Fb, Eb Bb

Lyrics: Your power, I

Carter: "That Harp You Play So Well" [m. 1 through downbeat of m. 22] (page 2 of 3)

10

Harp

Sop.

Vcl.

should be glad In

12

Harp

Sop.

Vcl.

harp ing, with

14

Harp

Sop.

Vcl.

the sling, In pa - tient rea - son - ing! Blake,

The musical score is arranged in three systems, each containing staves for Harp, Soprano (Sop.), and Violoncello (Vcl.).

- System 1 (Measures 10-11):**
  - Harp:** Treble and bass clefs. Treble staff has a circled cross symbol. Dynamics include *f*, *poco*, and *f*. Fingerings (5) and slurs are present.
  - Sop.:** Treble clef. Lyrics: "should be glad In". Dynamics: *mf*, *f*.
  - Vcl.:** Bass clef. Dynamics: *f*, *mf*, *mf*, *f*. Includes a *sub.* (suboctave) marking.
  - Chords:** Eb Bb, F# C#, Ab.
- System 2 (Measures 12-13):**
  - Harp:** Treble and bass clefs. Dynamics: *f*, *mf*, *poco*. Includes a circled cross symbol.
  - Sop.:** Treble clef. Lyrics: "harp ing, with". Dynamics: *mf*.
  - Vcl.:** Bass clef. Dynamics: *f*, *mf*, *f*, *mf*.
  - Chords:** G# Gb, Bb, Bb Ab.
- System 3 (Measures 14-15):**
  - Harp:** Treble and bass clefs. Dynamics: *mp*, *p*, *mp*, *f sub.*. Includes circled cross symbols.
  - Sop.:** Treble clef. Lyrics: "the sling, In pa - tient rea - son - ing! Blake,". Dynamics: *mp*, *mf*, *f*.
  - Vcl.:** Bass clef. Dynamics: *mp*, *p*, *mp*, *f sub., marc.*, *f*.
  - Chords:** D# D#, F# Eb, C# G#, F# B#, E# F# G# Ab, B# C# D#.

Carter: "That Harp You Play So Well" [m. 1 through downbeat of m. 22] (page 3 of 3)

17

Harp

Sop.

Vcl.

Ho - mer, Job, and

*f* *mf* *f* *mf* *f*

E $\natural$  B $\flat$  E $\sharp$  B $\flat$  E $\sharp$  F $\sharp$  G $\sharp$  A $\flat$  G $\flat$  E $\sharp$  F $\sharp$  G $\flat$  A $\flat$  B $\flat$  C $\flat$  D $\flat$  B $\flat$  B $\flat$  C $\flat$  D $\flat$

20

Harp

Sop.

Vcl.

you, Have made old

*f* *mp* *mf* *p*

E $\flat$  B $\flat$  C $\flat$  D $\sharp$  F $\sharp$

Charles Ives: Symphony No. 4, IV. Finale [m. 65 to end] (page 1 of 2)

← 3 →  
← 7 ♩ = ♩ →  
**Tempo Primo** [♩ = 60]

(in one phrase)  
65

*ppp*

E# E♭ F♯ E♭ A# A♭ F# E# E♭ F♯ E♭ A# B♭ B♭

67

A♭ F# E♭ F♯ E♭ A# A♭ F# E♭ F♯ B♭ B♭

69

E♭ A# A♭ F# E♭ F♯ E♭ A# A♭ B♭ B♭

71 (3/2 + 3/4) ← ♩ = ♩ →  
**Chorus (Coda)** [♩ = 40]

F# E♭ F♯ E♭ F# E♭ B♭ B♭

73

*pp*

Ives, Symphony No. 4, IV. Finale [m. 65 to end] (page 2 of 2)

76 *ppp*

F $\flat$  F $\sharp$  F $\flat$  F $\sharp$  F $\flat$  F $\sharp$  F $\flat$  F $\sharp$

79

F $\flat$  F $\sharp$  F $\flat$  F $\sharp$

(continues from LH Solo Piano)

81

83 (Harp may change to harmonics)

86 *ppp* lighter struck treble (as a kind of resultant tone) Free metrically

E $\sharp$  G $\flat$  F $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$

# Hanspeter Kyburz: Réseaux [mm. 176-213]

♩ = 132

176

Musical notation for measures 176-181. The staff is in bass clef with a 3/8 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. Chord symbols include Ab, A#, Ab, and Eb. Performance markings include 'l.v.' (left hand) and 'p' (piano).

182

Musical notation for measures 182-188. The staff is in bass clef with a 3/8 time signature. It continues the rhythmic pattern with various chord changes. Chord symbols include Bb, Gb, and Bb. Performance markings include 'l.v.' (left hand).

189

Musical notation for measures 189-195. The staff is in bass clef with a 3/8 time signature. It features a more melodic line with triplets and sixteenth notes. Chord symbols include Fb, Gb, F#, and C#. Performance markings include 'l.v.' (left hand).

196

Musical notation for measures 196-206. The staff is in bass clef with a 3/8 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. Chord symbols include Bb, A#, Gb, Ab, Gb, Eb, and F#. Performance markings include 'mp' (mezzo-piano) and 'l.v.' (left hand).

207

Musical notation for measures 207-210. The staff is in bass clef with a 3/8 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. Chord symbols include Ab, Ab, Bb, F#, and Cb. Performance markings include 'mf' (mezzo-forte), 'f' (forte), and 'ff' (fortissimo).

211

Musical notation for measures 211-213. The staff is in bass clef with a 3/8 time signature. It features a complex rhythmic pattern with triplets and sixteenth notes. Chord symbols include F#, Bb, and F#. Performance markings include 'ff' (fortissimo) and 'f' (forte).



Hector Parra: *Equinox*: Excerpt 1/2 [mm. 19-29]

19 Più mosso (♩ = 60)

Musical score for measures 19-23. The piece is in 4/4 time with a tempo of Più mosso (♩ = 60). The key signature has one sharp (F#). Measure 19 starts with a D# chord. Measure 20 features a fast arpeggio in the right hand and a triplet in the left hand. Measure 21 has a 5-measure phrase in the right hand. Measure 22 includes a thunder effect. Measure 23 ends with a chord marked sfz. Handwritten annotations include 'D#', 'D# sf', 'mp', 'A b', 'F# 1/2', and 'sfz'.

Musical score for measures 24-25. Measure 24 continues with a 5-measure phrase in the right hand. Measure 25 features a thunder effect. Handwritten annotations include 'F#', 'D b', 'F#', 'f', 'F#', 'sfz', and 'thunder effect'.

Meno mosso, tenerissimo volando (♩ = 48)

Musical score for measures 26-27. The tempo is Meno mosso, tenerissimo volando (♩ = 48). Measure 26 starts with a C# chord and includes sfz and mp markings. Measure 27 features chords A# and B# with sfz markings. Handwritten annotations include 'C#', 'sfz', 'mp', 'A#', 'B#', 'G#', 'sfz p', and 'D b pp'.

Musical score for measures 28-29. Measure 28 includes chords A# and D# with sfz and p markings. Measure 29 features chords A# and D# with sfz and pp markings. Handwritten annotations include 'A#', 'sfz', 'p', 'A#', 'D#', 'sfz', 'pp', and 'mp'.

Hector Parra: *Equinox*: Excerpt 2/2 [mm. 109-129]

*v v v | + + v v*

A tempo ♩ = 60

mp ff f sfz G1 sfz > P Eb ff

112 *ritenuto* -----, Poco meno mosso ♩ = 54

*Cb* 1/2 ♯ *Bb* 1/2 ♯ *Ea* 1/2 ♭ *Db* 1/2 ♯

sfz f ff

115

F# P < mp > p C# Eb Eb PP f sfz

mf

119 ♩ = 54

G# F# 1/2 ♯ F# 1/2 ♯

mp f sfz

124

2 20b f sfz ff mp

Wolfgang Rihm: *Jagden und Formen* [mm. 189-215] (page 1 of 3)

**schnell und hart**

189

fff sempre

F# F#

This system contains measures 189 and 190. The music is written for piano in 4/4 time. Measure 189 begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *fff sempre*. The melody consists of eighth and sixteenth notes, many with accents (^) and slurs. There are several triplet markings (3) over groups of notes. The bass line is mostly whole notes and half notes. Measure 190 continues the melodic pattern with more triplets and accents. The system ends with two chord symbols: F# and F#.

191

This system contains measures 191 and 192. The music continues with similar rhythmic and melodic patterns, including triplets and accents. The bass line features more active eighth-note accompaniment. The system ends with a triplet marking (3) in the bass line.

193

This system contains measures 193 and 194. The melodic lines are highly rhythmic and complex, with many triplets and accents. The bass line continues with active accompaniment. The system ends with a triplet marking (3) in the bass line.

Rihm: *Jagden und Formen* [mm. 189-215] (page 2 of 3)

195

Musical score for measures 195-196. The piece is in G major (one sharp). Measure 195 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (B3, A3, G3). Measure 196 continues with similar rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

197

Musical score for measures 197-198. Measure 197 starts with a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 198 continues with complex rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

199

Musical score for measures 199-200. Measure 199 features a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 200 continues with similar rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

201

Musical score for measures 201-203. Measure 201 features a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 202 has a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 203 continues with similar rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

204

Musical score for measures 204-205. Measure 204 features a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 205 continues with similar rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

206

Musical score for measures 206-207. Measure 206 features a treble clef triplet of eighth notes (G4, A4, B4) and a bass clef triplet of eighth notes (B3, A3, G3). Measure 207 continues with similar rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

Rihm: *Jagden und Formen* [mm. 189-215] (page 3 of 3)

208

1

G4

211

213

# Pierre Boulez: *Dérive I*

Excerpt 1/2, page 1/2: [mm. 15-22 without the cluster in the sostenuto pedal]

15 Très lent, Immuable (♩ = maximum 40)

1 2 3 4 Ped. mf

OMIT this line throughout

16

(tr) pp f

1 2 3 4 \* mf Ped. 2 3 \* 4 Ped.

18

pp mp p tr f ff

1 tr 2 3 4 1 2 3 4

Ped. \*

20

f mp pp

1 2 3 4 & 1 & 2 3 4

Ped.

# Pierre Boulez: *Dérive I*

Excerpt 2/2, page 1/4: [mm. 35-44 without the cluster in the sostenuto pedal]

Très lent, Immuable (♩ = maximum 40)

35 36

cresc.

Ped. \*

Ped. \*

OMIT this line throughout

Elargir le tempo (♩ = 72)

5 5

f sfz

Ped. \*

Ped. \*



37

Ped. \* Ped. \* Ped. \* Ped. \*

Elargir le tempo  
encore plus (♩=63)

38

Ped. \* Ped. \* Ped. \* Ped.

39

Ped. Ped. Ped. Ped.

40

*pp* *pp* *mp* *mf*

*Cresc.*

*p* *p* *p* *mp*

Ped. Ped. Ped. Ped. \*

41

*f* *mf*

Elargir le tempo toujours davantage (♩=60)

Ped. (*moduler légèrement la pédale*) \*

Ped. (*simile*)

42

*f* *mf*

Ped. (*sempre simile*) \*

\* Ped.

Resserrer le tempo vers le tempo initial (♩ = 66)

6 6 7 43 7 7

(dim.) mp \* Ped. \* Ped.

7 7

dim. dim. \* Ped. \*

Pierre Boulez: *Anthèmes* [mm. 1-14]

**NOTE:** Omit this excerpt if you have submitted *Anthèmes* as your solo piece

Libre ♩ = 92  
*brusque* (pas trop long) *tremolo* batt. (archet normal) *ricochet ad lib.* *c.l. batt.* Libre archet normal *gliss.\* pas trop lent*

*f* *fff* *mf* *ff* *mf* *pp* *ppp* *ppp* *pppp* (dim. à l'inaudible)

Très lent ♩ = 92 (♩ = 46), avec beaucoup de flexibilité  
*sul tasto* *jeté* *tremolo* *tremolo* *tremolo* *tremolo* *tremolo* *tremolo* *tremolo* *tremolo*

3 *p* *pp* *mp* *pp*

7 *p* *pp* *mp* *pp*

9 *p* *pp* *mp* *pp*

11 *mp* *pp* *mp* *pp* Libre pos.nat. *pppp*

\*la fin des glissandi sans terminaison précise

Rihm: *Sub-Kontur* [mm. 95-102]

The musical score consists of three staves of music in treble clef. The first staff begins at measure 96 with a dynamic marking of *ffff*. It features a sequence of notes with various accidentals (sharps, flats, naturals) and includes a sixteenth-note triplet. A dashed box labeled *8<sup>va</sup>* encompasses a group of notes. The second staff continues the melodic line, starting with a five-note group and a slur. It includes a dynamic marking of *ffffz* and another *8<sup>va</sup>* marking. The third staff starts at measure 101 with a dynamic marking of *ffff*. It includes a *sul G* marking, a triplet, and a *div.* (divisi) marking. Above the first staff, there is a tempo marking *a tempo* with a quarter note equal to 40 ( $\text{♩} = 40$ ) and a small musical diagram showing a triplet of eighth notes.

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Pierre Boulez: *Répons* [3 bars before figure 40 through 4 bars after figure 41]

Rapide, Energique ♩ = 126

The musical score consists of five staves of music for Viola. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Rapide, Energique' with a quarter note equal to 126 beats per minute. The score includes dynamic markings such as *ff*, *f*, *(f sempre)*, *mf*, *f sub.*, *sub. ff*, and *p*. Measure numbers 40 and 41 are boxed. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like accents and slurs.

Schoenberg: Chamber Symphony, Op. 9 [Reh. 109 to end]

Musical score for Viola, measures 109 to 116. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 109 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 110 includes a first ending bracket. Measure 111 shows a dynamic shift from *pp* to *f*. Measure 112 contains another triplet. Measure 113 is marked *ff* and ends with a *rit.* marking. Measure 114 is marked *Sehr rasch* and *ff*. Measure 115 features a triplet. Measure 116 ends with a triplet and a *ff* dynamic.

Pierre Boulez: *Dérive 2* [figure 1 to figure 3]

**1** Très rapide (♩ = 156)

**2**

*ff* *ff* *f* *ff* *>f*

*f* *mf* *<f*

*mf* *mf* *mf* *mf*

*mf* *p* *p* *p*



Arnold Schoenberg: *Pierrot Lunaire*, No. 19 "Serenade" [pickup to m.17 through m. 30]

*Sehr langsamer Walzer (mäßige d.)* ca. 120-132, *sehr frei vorzutragen*

*Tempo*

*dolce*  
*p*  
Rie-sen-bo-gen kratzt Pier-rot auf sei-ner Brot-sche.

20

Wieder Storch auf fei-nem Bei-ne knipst er trüb ein Piz-zi-ca-to.

*rit.*

25

*langsam-accel.*  
*ad lib.*

*rit.*

30

*p* *f*

*Tempo*

brillant Plötz-lich naht Cas-san-dei; wü- . . . . . tend ob des

*poco rit.*

30

*ruhiger*

*ruhig*

näch-ti-gen Vir-tuo- . . . . . sen. Mit gro-tes-kem

*ff*

Ammann: *Turn* [Bass I, mm. 53-63]

**a tempo**  $\text{ca. } 80$  **molto rit.**  $\text{ca. } 50$  **sub. poco più mosso**

53 *s.t.* *tr.* *ord.* *pizz.* *arco s.p.* *tr.* *pizz.*  
*sfz* *pp* *f* *mf* *f* *p* *ff*

58 *arco* *s.p.* *tr.* *ord.* *quasi battuto* *poco s.p.*  
*ff* *p* *ff* *fff*

Carter: *Boston Concerto* [mm. 142-156, top line]

**E** **Meno mosso** ♩ = 60  
arco

141 *f* angrily *meno f* *f*

144 Harmonic sounds 8va bassa *mf* *mf* *p*

148 *mf* *mf* *p* *mf sub.*

151 *f* *f* *(f)* *p sub.* *mf-p* *p*  
*f* *(f)* *p sub.* *mf-p* *p*

154 *mf* *f* *mf* *f espr.*

Dutilleux: *Shadows of Time* [Reh. 37 to 7 after Reh. 41, top line]

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$\text{♩} = 110$   
arco

37

ff

38 *Très animé*  $\text{♩} = 130$  *anxieux*

ff sfz Soli f

sfz V

39

f sfz V (VI)

Pizz

Pizz Arco V f

40

1. 2. 3.  
4. 5. 6.  
7. 8.

*Pizz*  
*f*  
*Arco*  
*Pizz*  
*Arco*  
*Pizz*  
*gliss.*  
*Col legno*  
*mf*  
*Col legno*  
*ff*

41  $\text{♩} = 120$

1. 2. 3.  
4. 5. 6.  
7. 8.

*ordin.*  
*Div. en 2.*

5 pupilles

*Plus détendu*

$\text{♩} = 100$   
*Ral. --- peu --- à --- peu ---*

1  
*mf*