LUCERNE FESTIVAL

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

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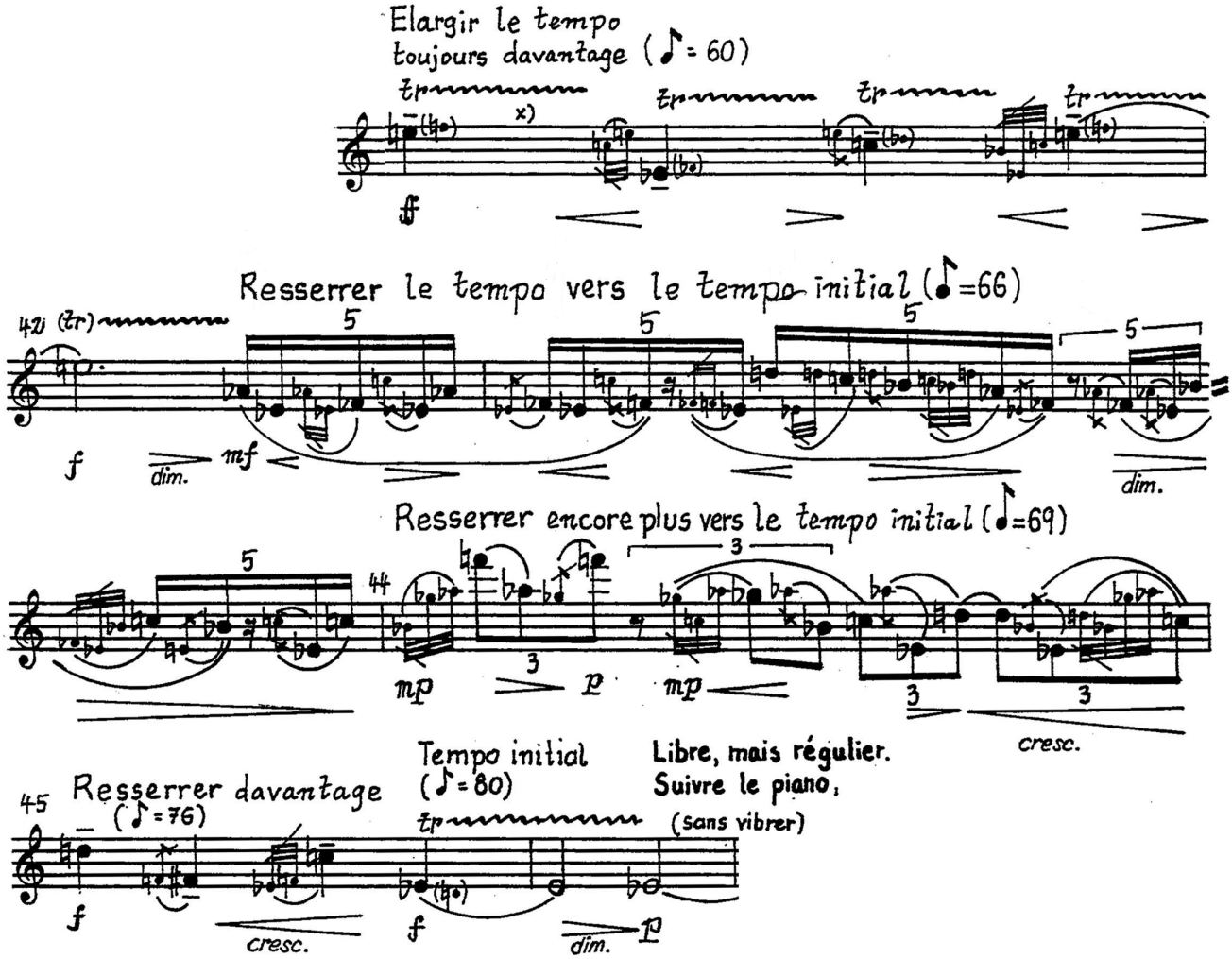
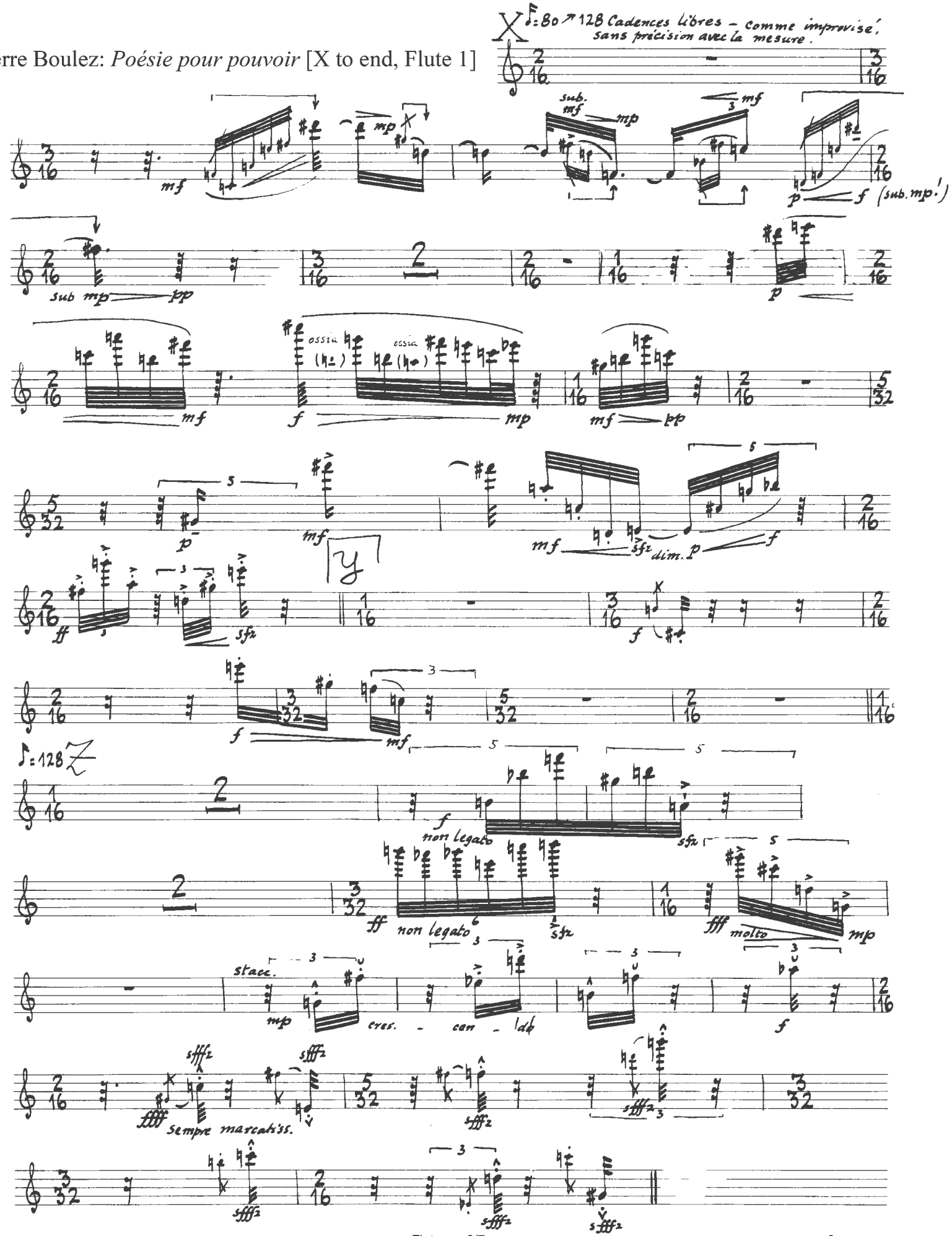
Pierre Boulez: *Dérive I* [mm. 41-46]

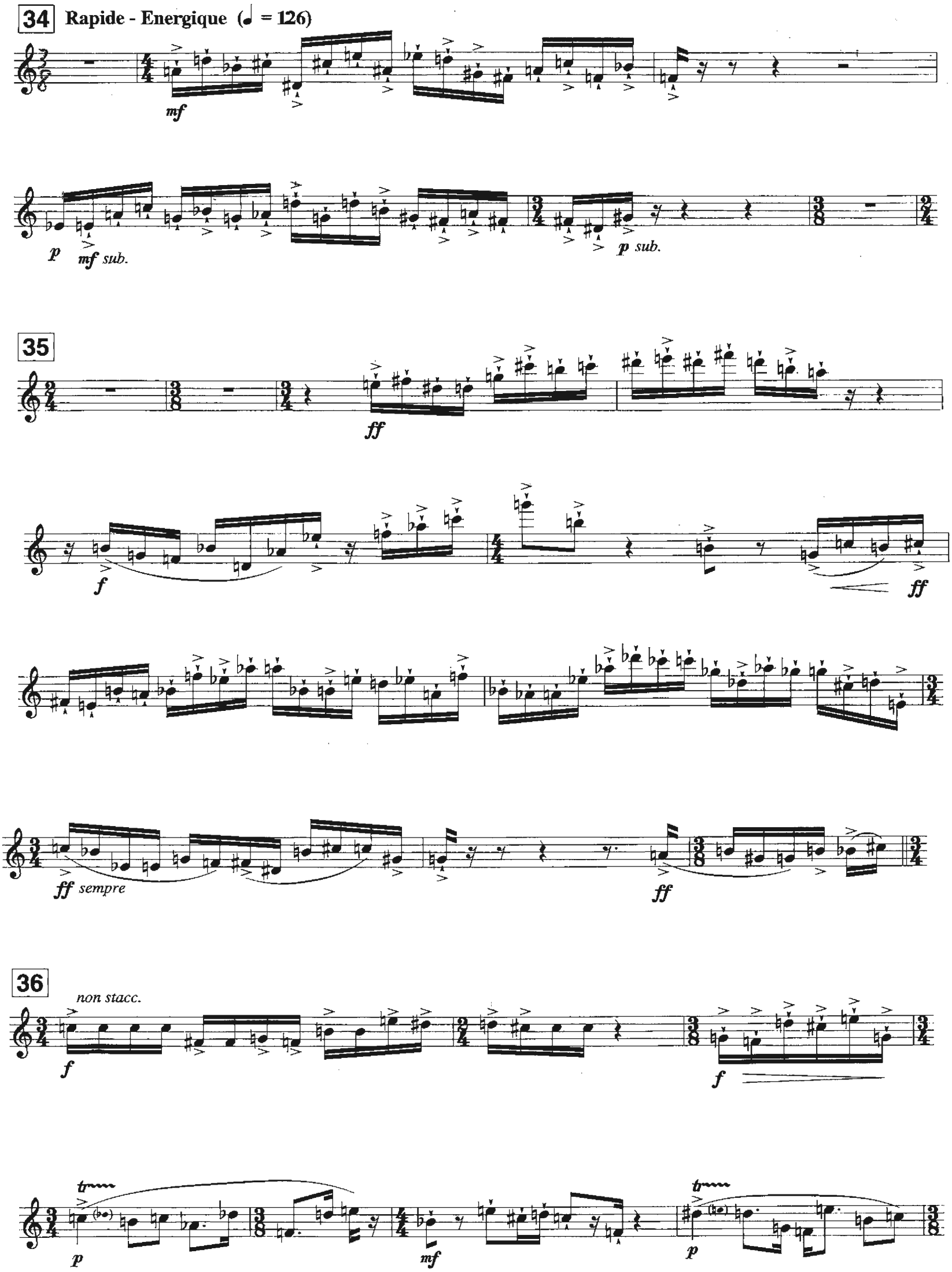


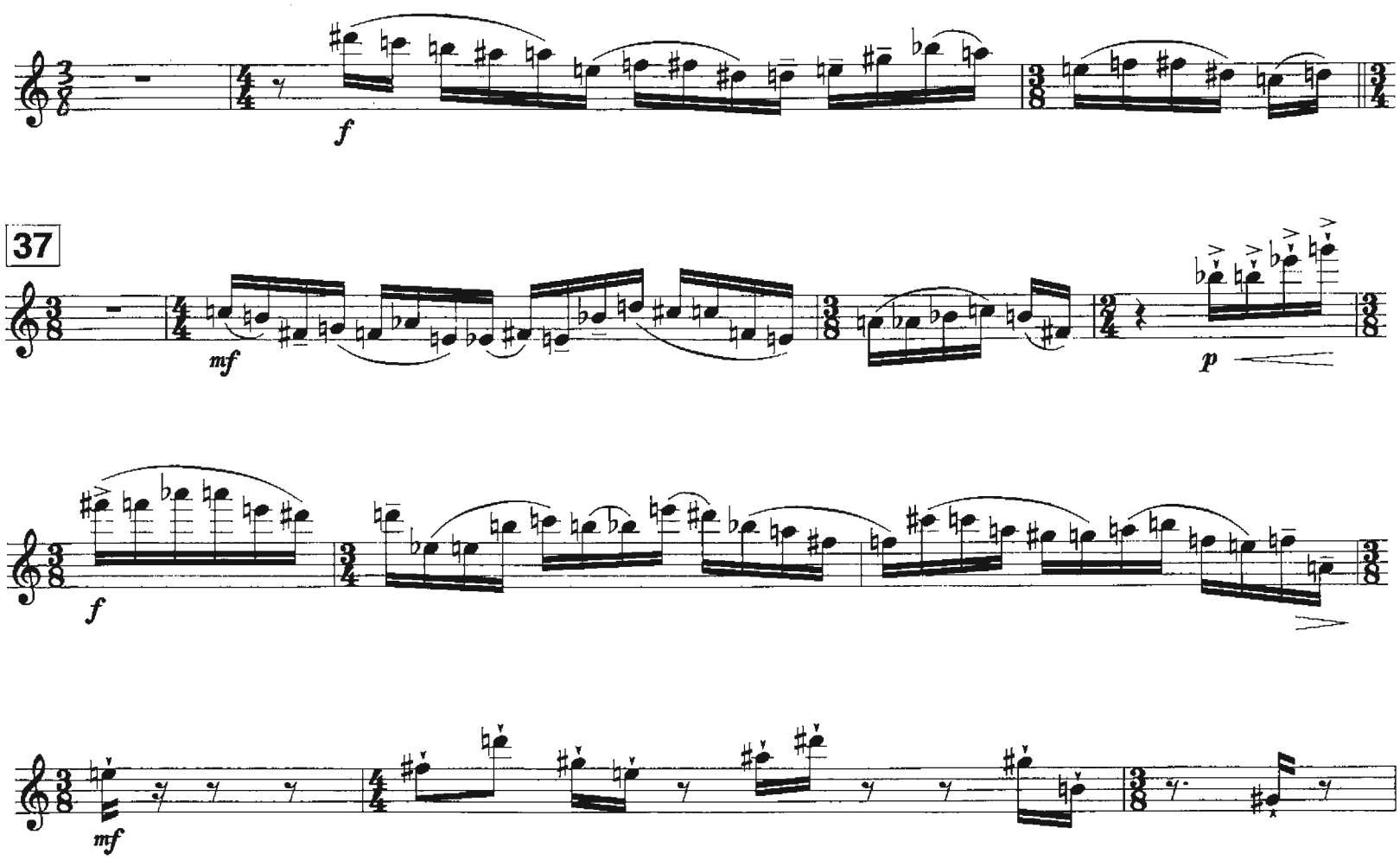
x) exécuter les fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: cresc. ou dim.

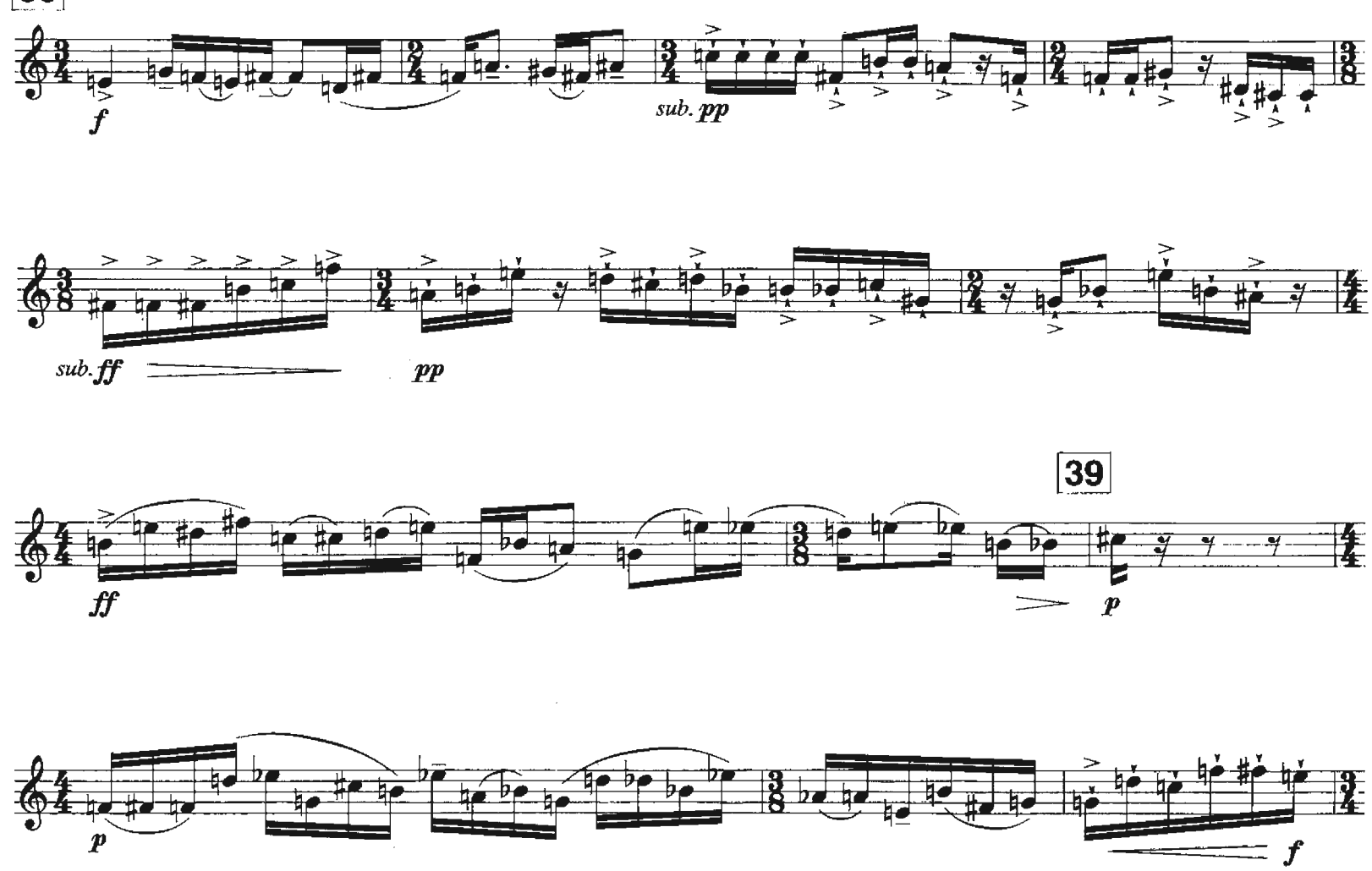
Pierre Boulez: *Poésie pour pouvoir* [X to end, Flute 1]

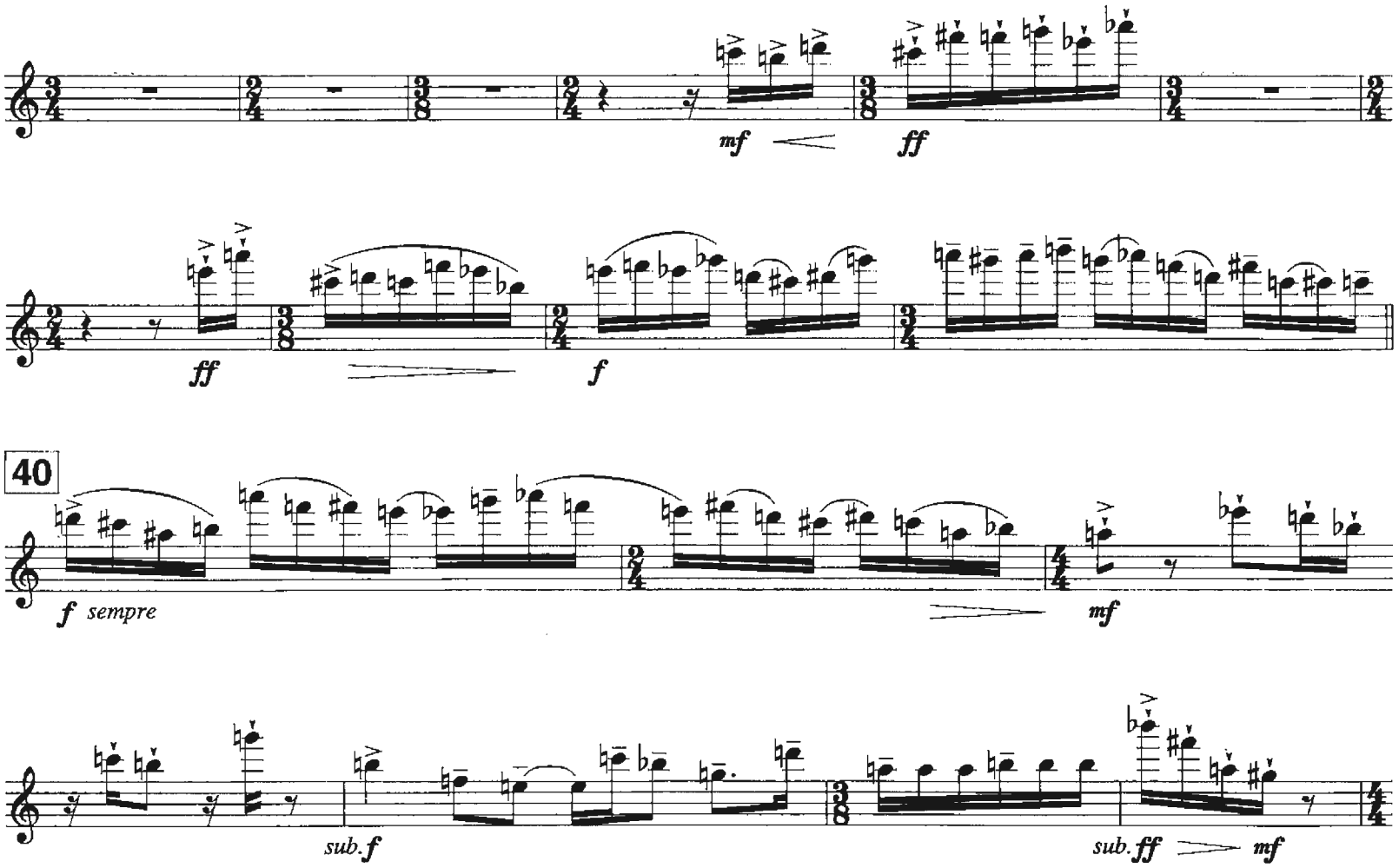


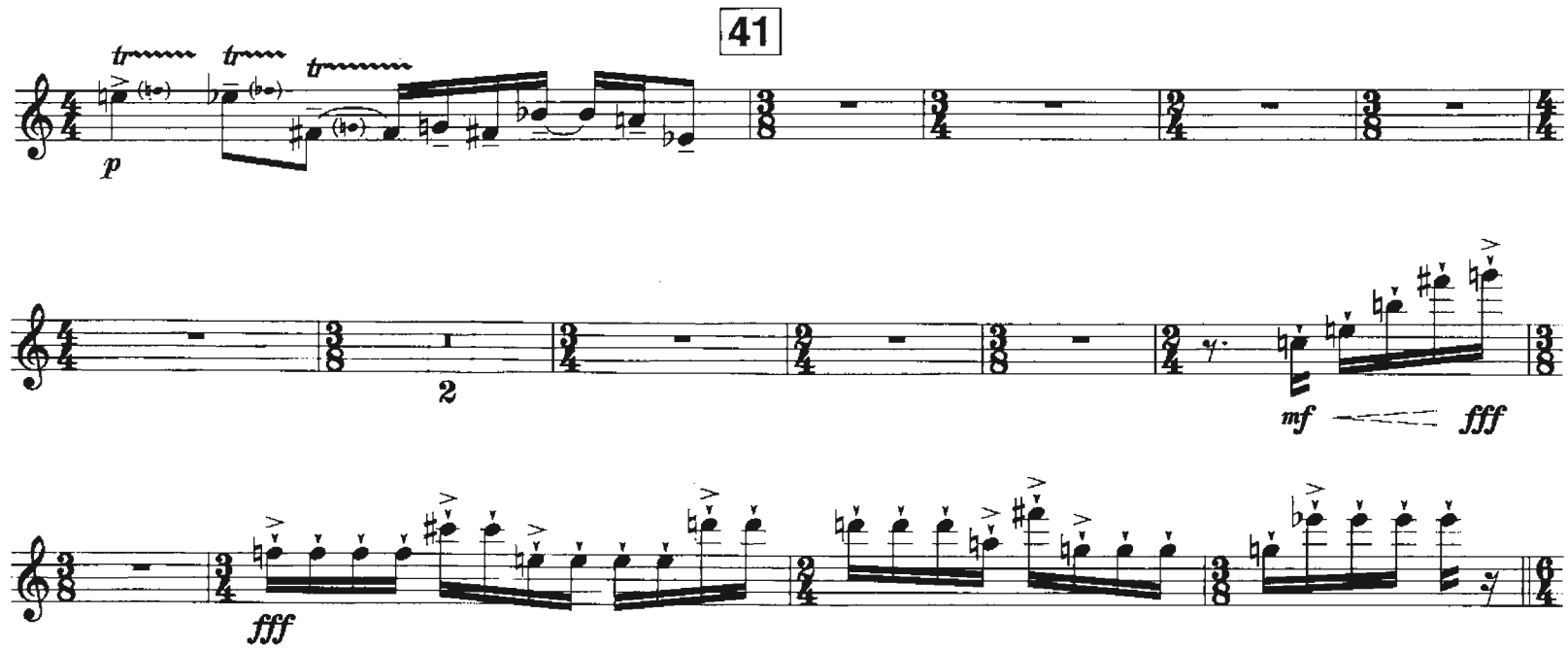
Pierre Boulez: *Répons* [Rehearsal 34 to 2 after Rehearsal 42, Flute I, pg. 1/3]




37
f
mf
p
f
mf


38
f
sub. pp
sub. ff
pp
39
ff
p
p
f

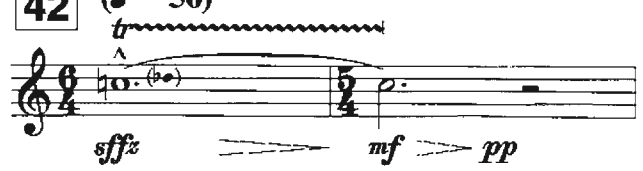


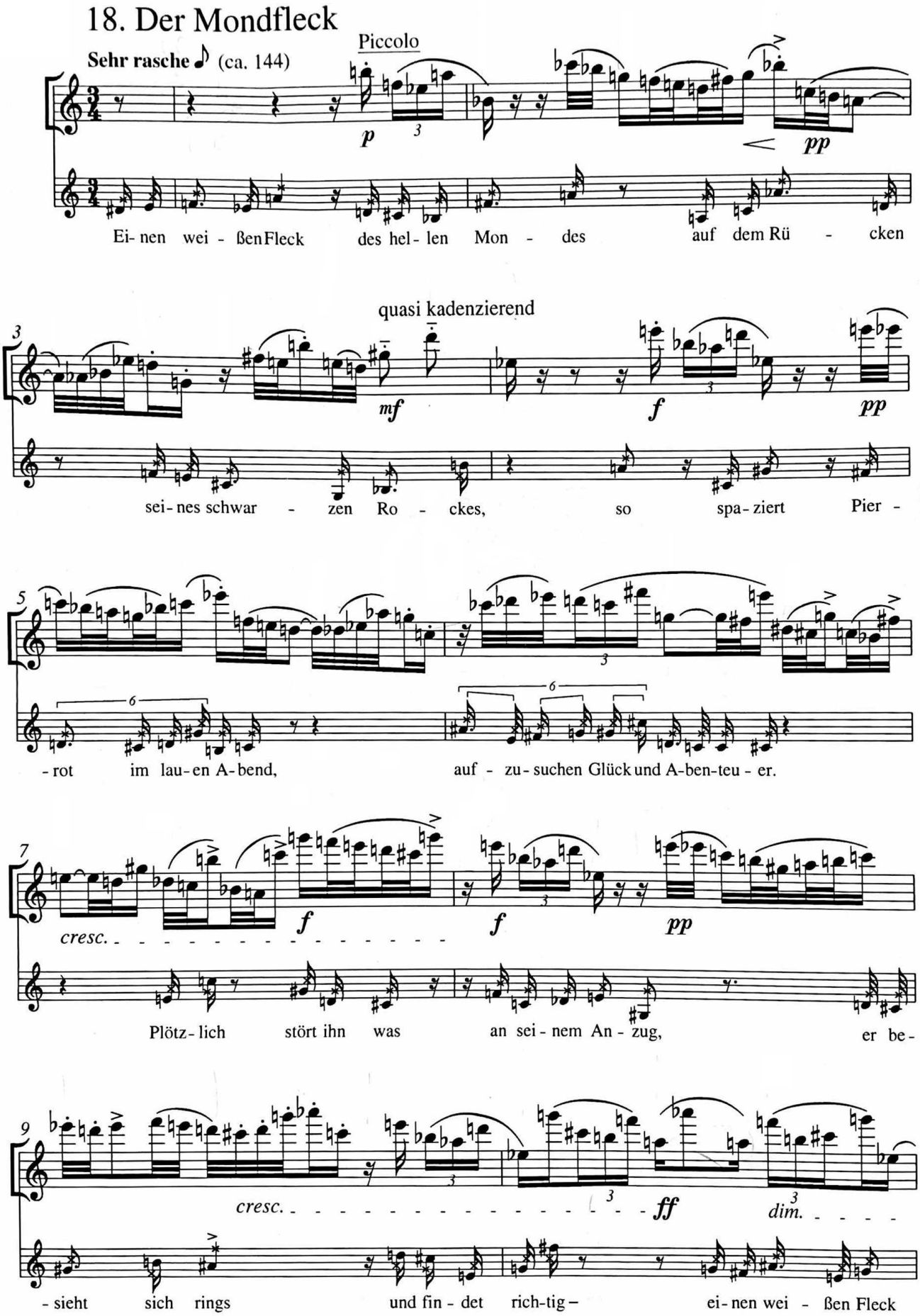


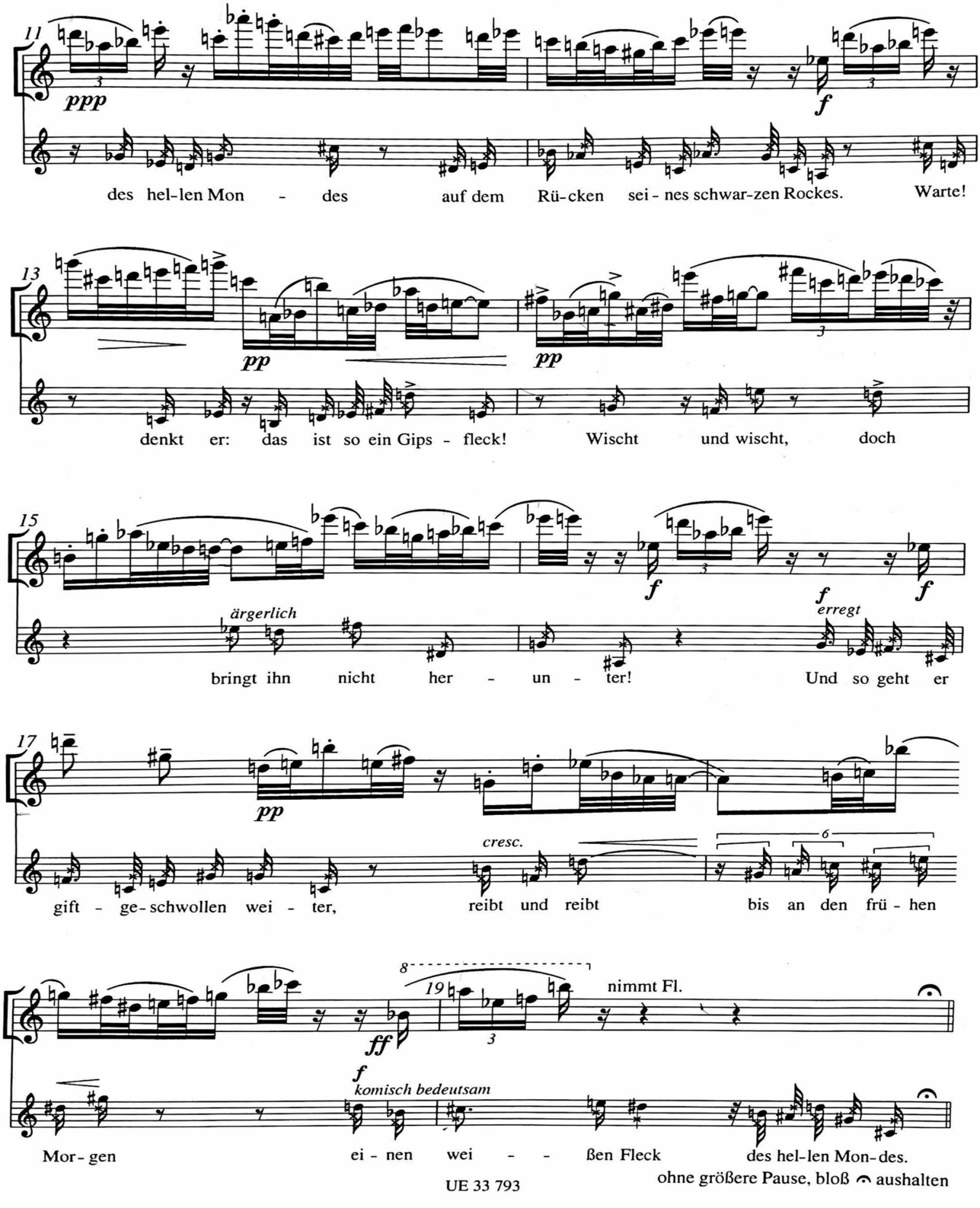
Lent et régulier *ralentir* **Fluide, transparent,**

très souple (♩ = 40, ♪ = 80)

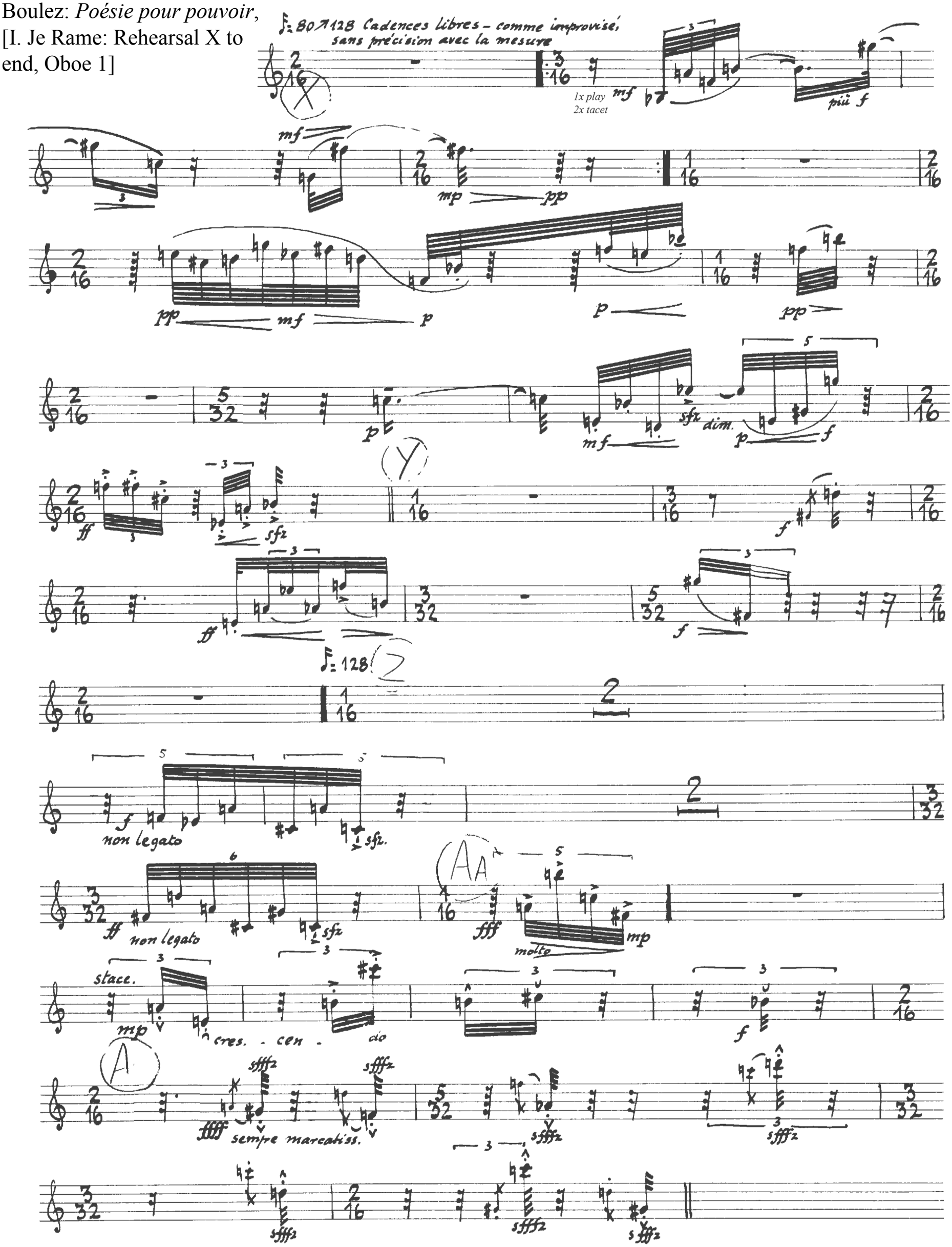
42 (♩ = 56)



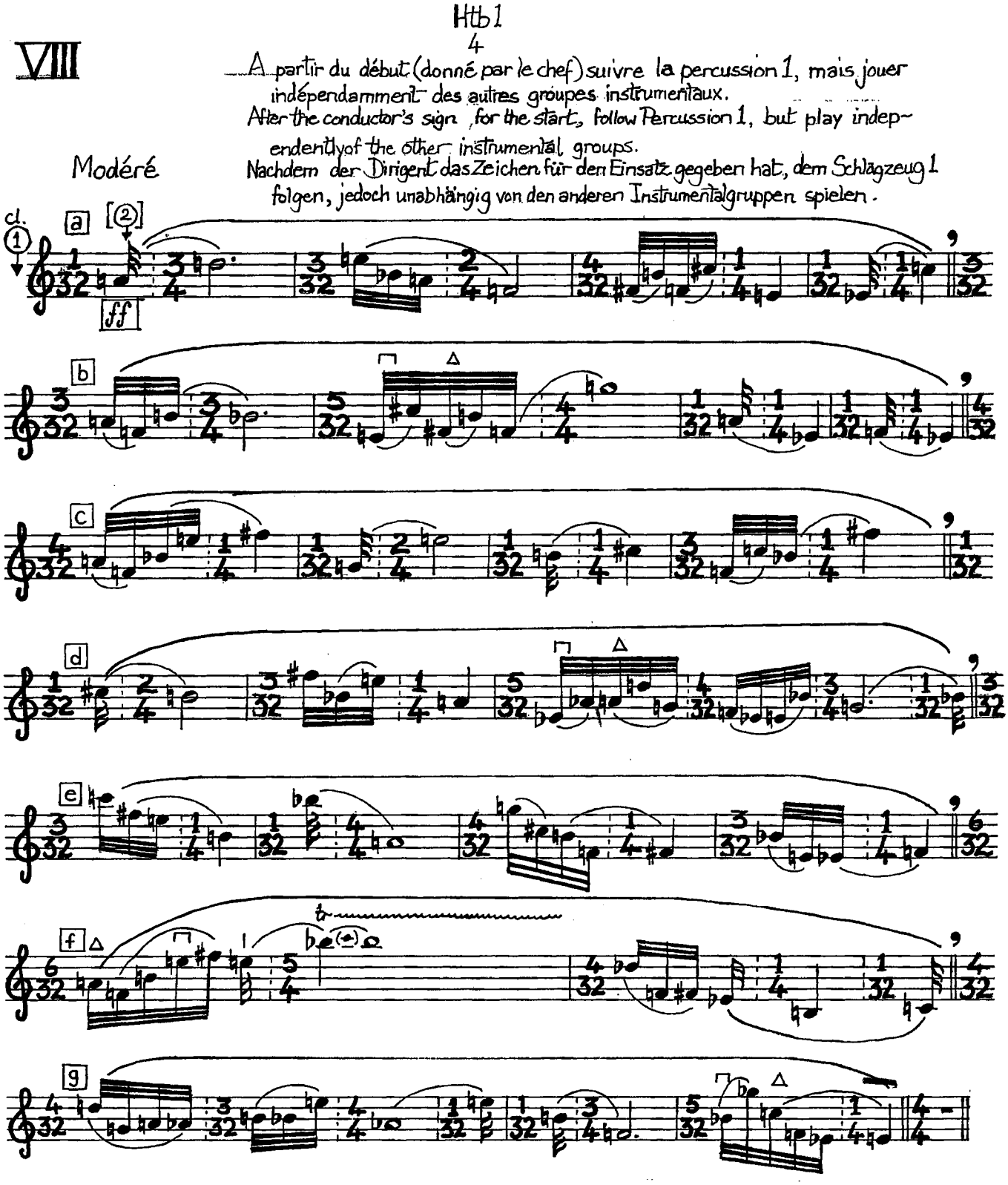

18. Der Mondfleck
Piccolo
Sehr rasche ♪ (ca. 144)
p
pp
Ei- nen wei - ßen Fleck des hel - len Mon - des auf dem Rü - cken
quasi kadenzierend
mf
f
pp
sei- nes schwar - zen Ro - ckes, so spa- ziert Pier -
- rot im lau- en A- bend, auf - zu- suchen Glück und A-ben-teu - er.
cresc.
f
f
pp
Plötz- lich stört ihn was an sei - nem An - zug, er be-
cresc.
ff
dim.
- 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.
6
gift - ge-schwollen wei - ter, reibt und reibt bis an den frü - hen
8
19
nimmt Fl.
ff
f
komisch bedeutsam
Mor-gen ei - nen wei - - ßen Fleck des hel-len Mon-des.
ohne größere Pause, bloß 𝄐 aushalten

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

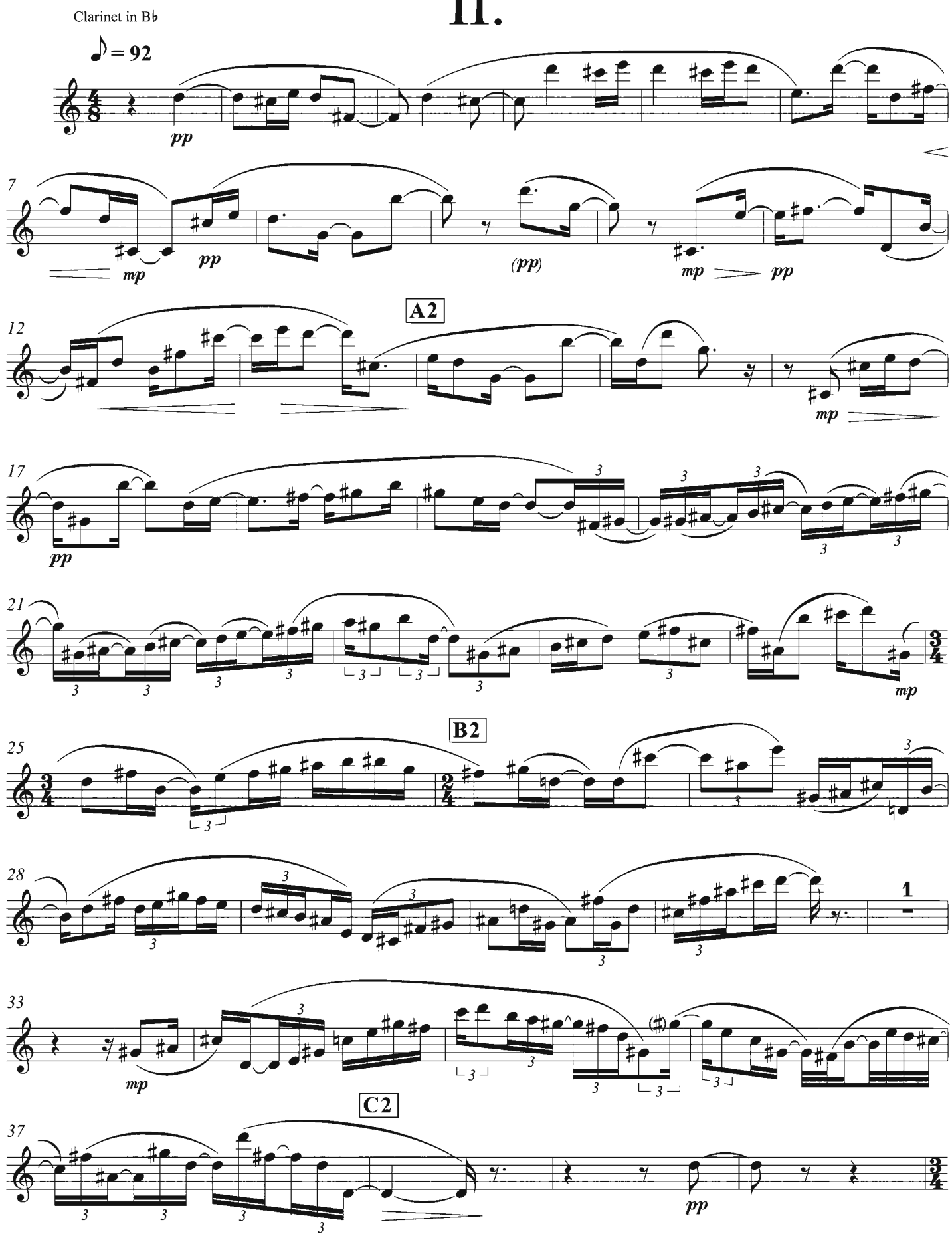


Boulez: *Rituel, in Memoriam Bruno Maderna* [Mvt. VIII, Oboe 1]

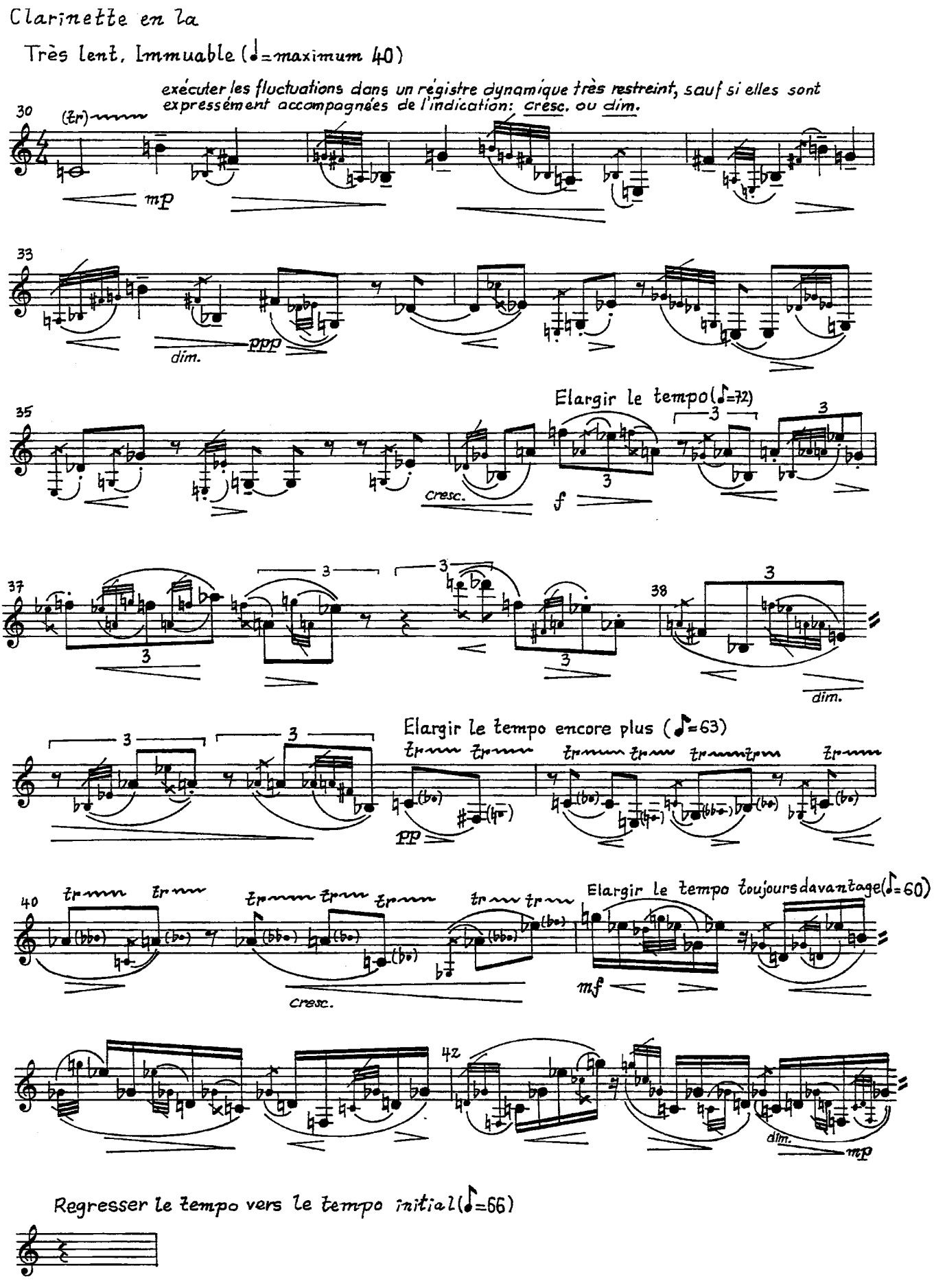


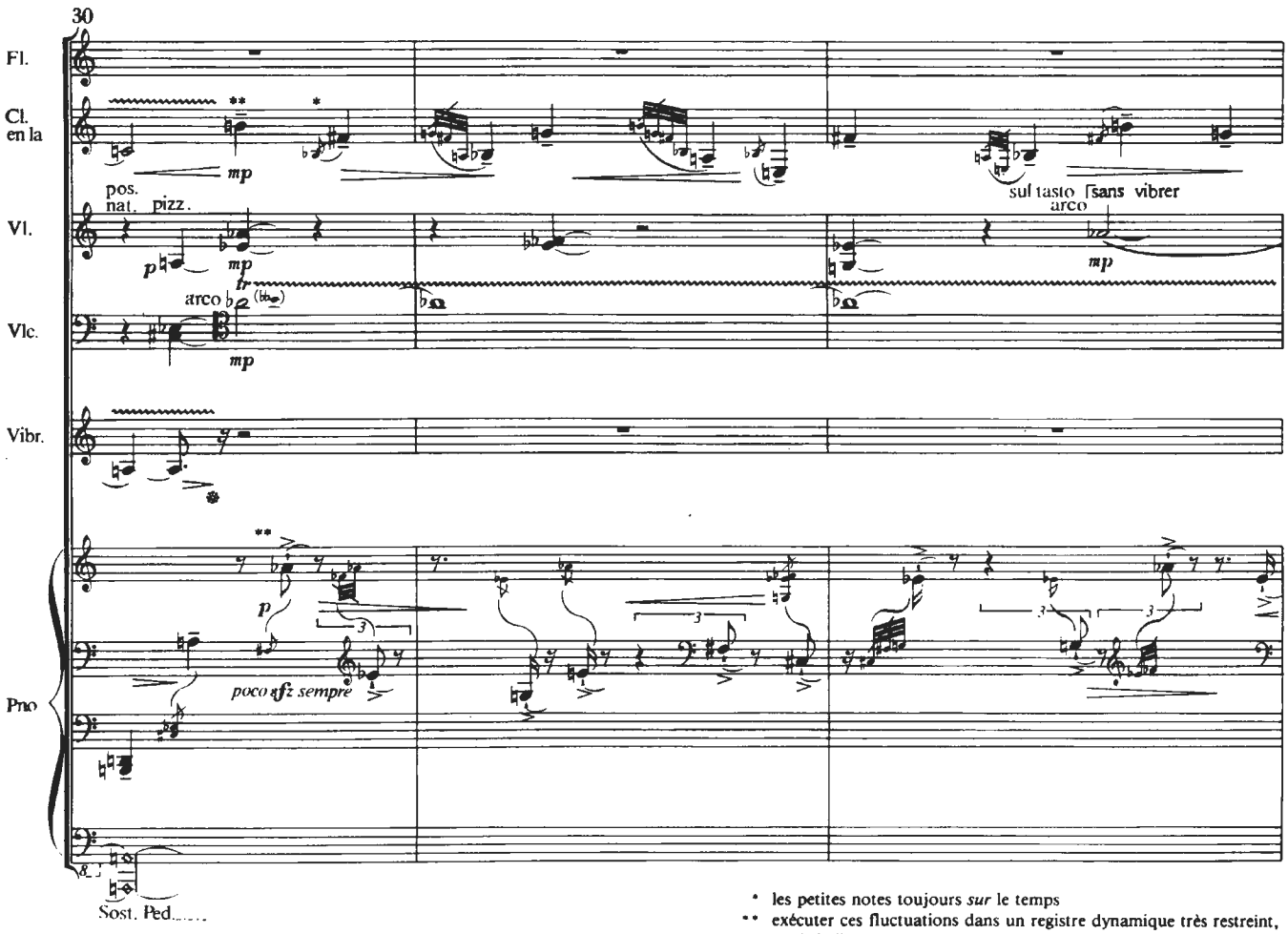
John Adams: *Son of Chamber Symphony* [Mvt. II: beginning to m. 40]

II.



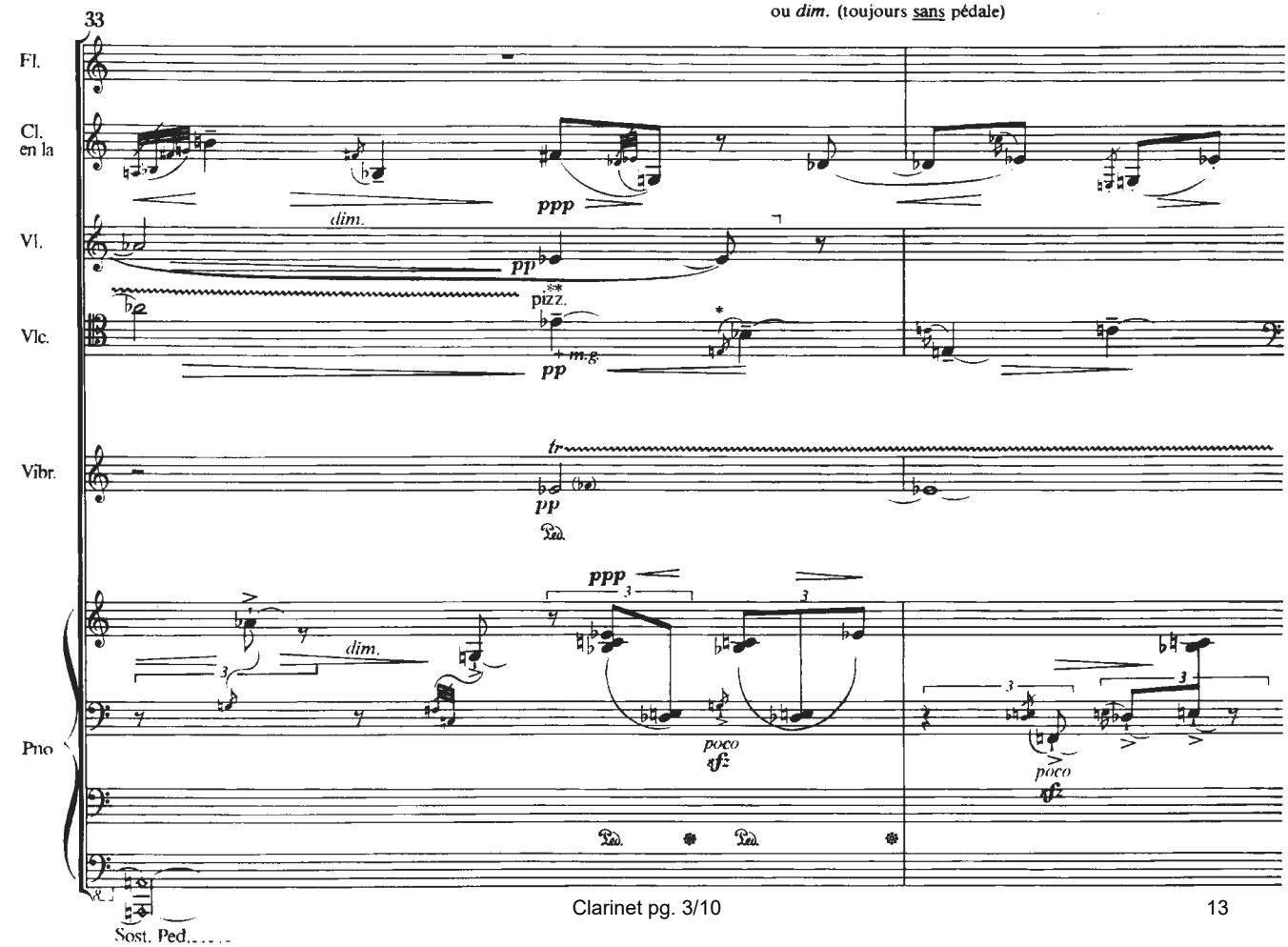
Boulez: *Dérive 1* [mm. 30-42, Clarinet in A]

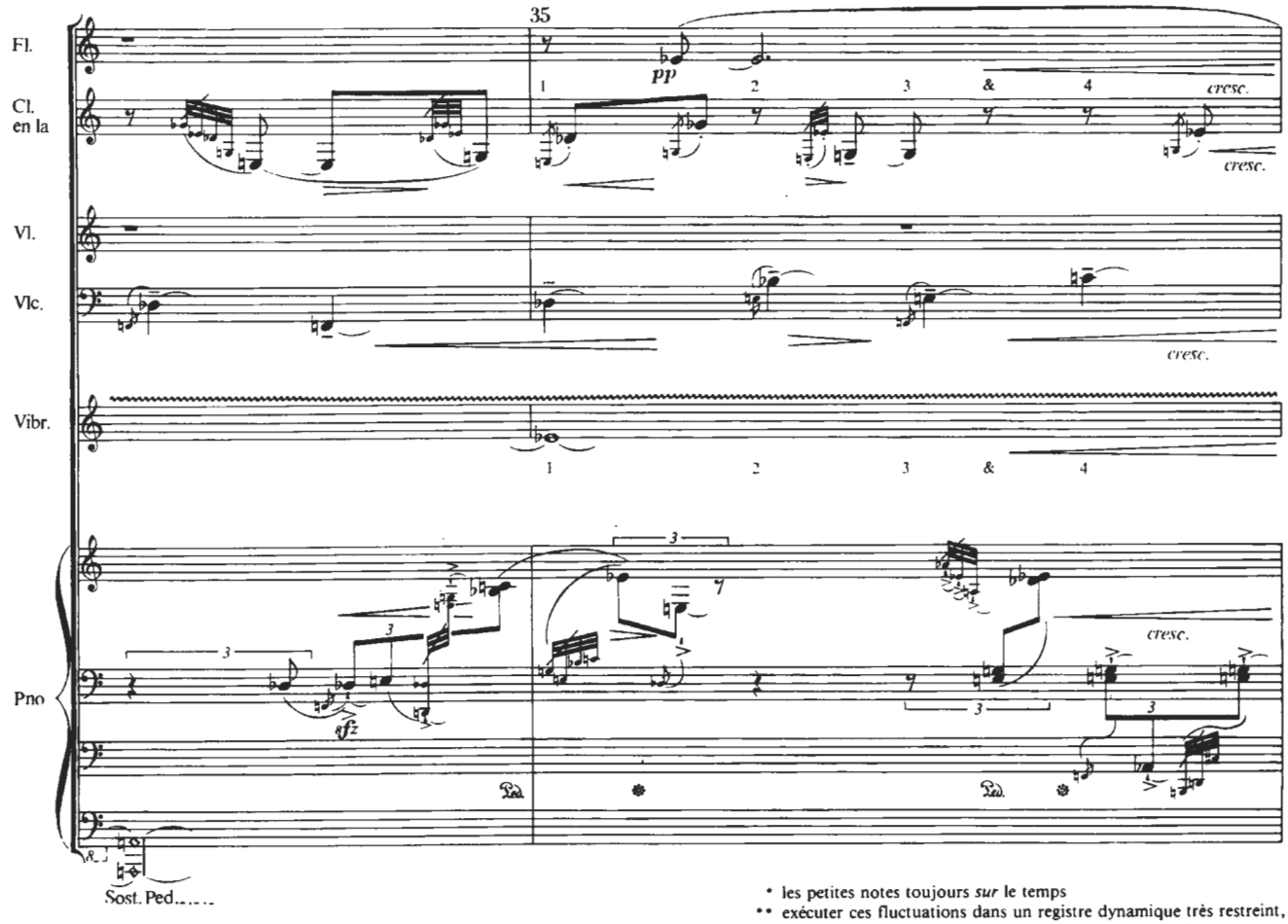




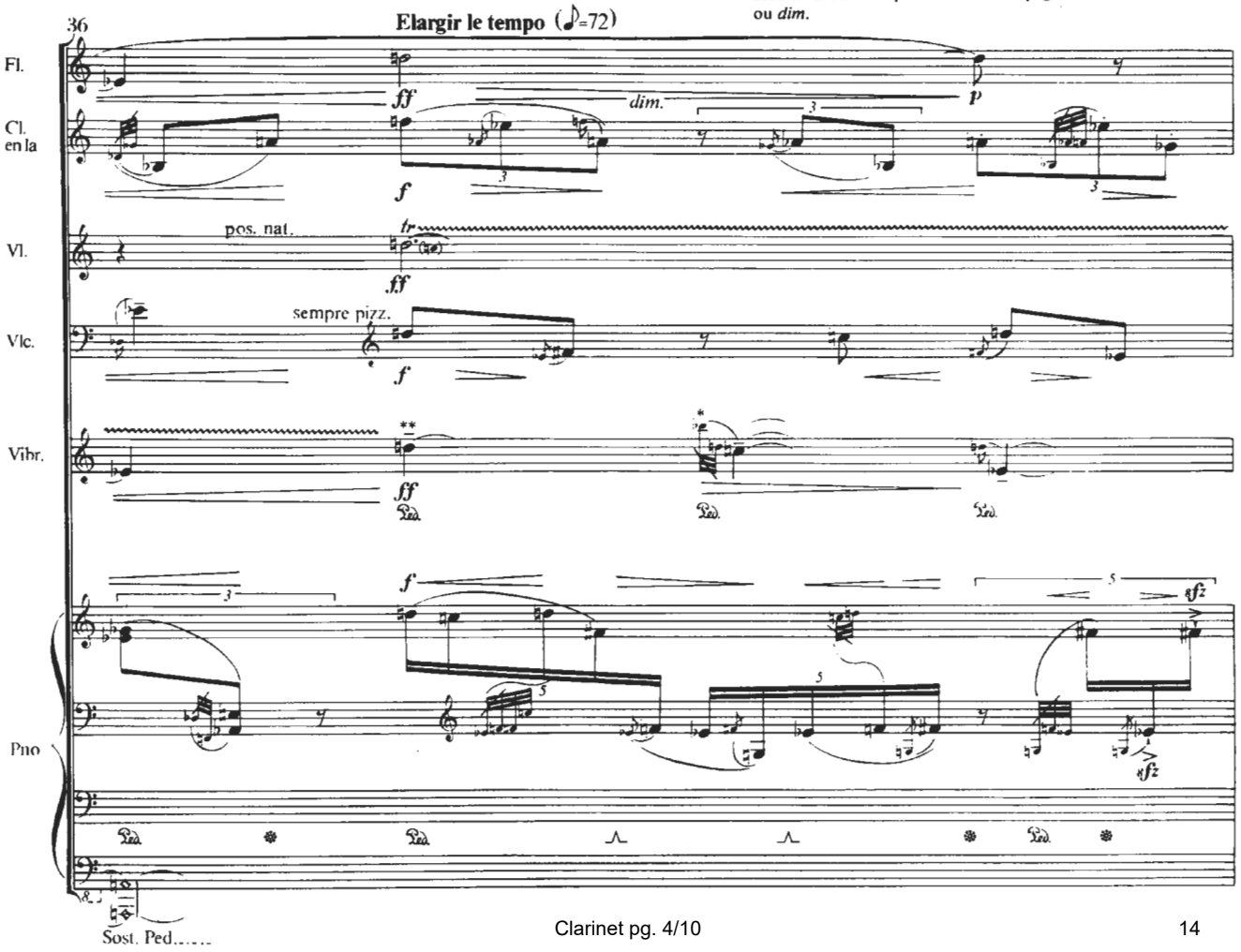
* les petites notes toujours *sur* le temps

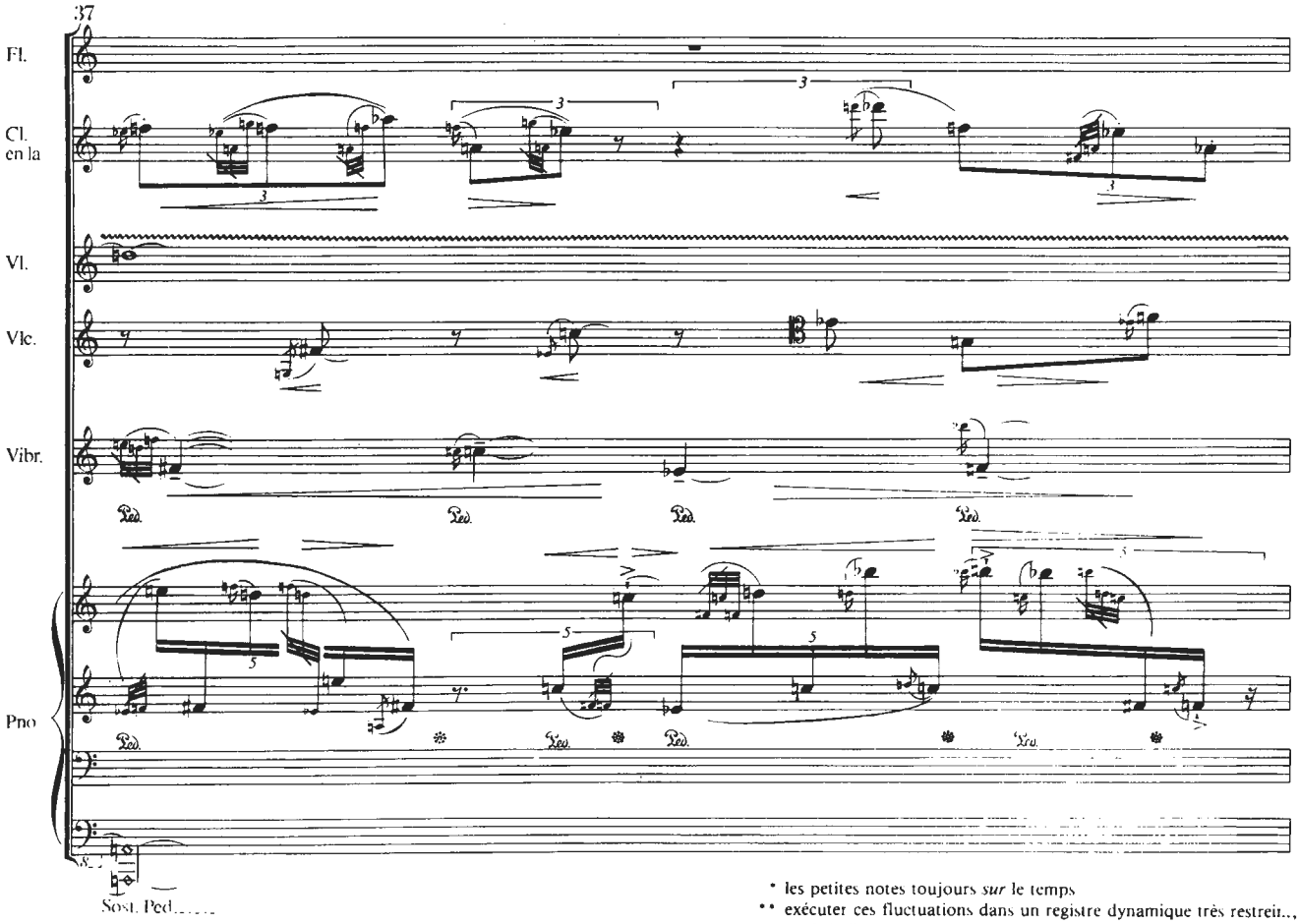
** exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.* (toujours sans pédale)



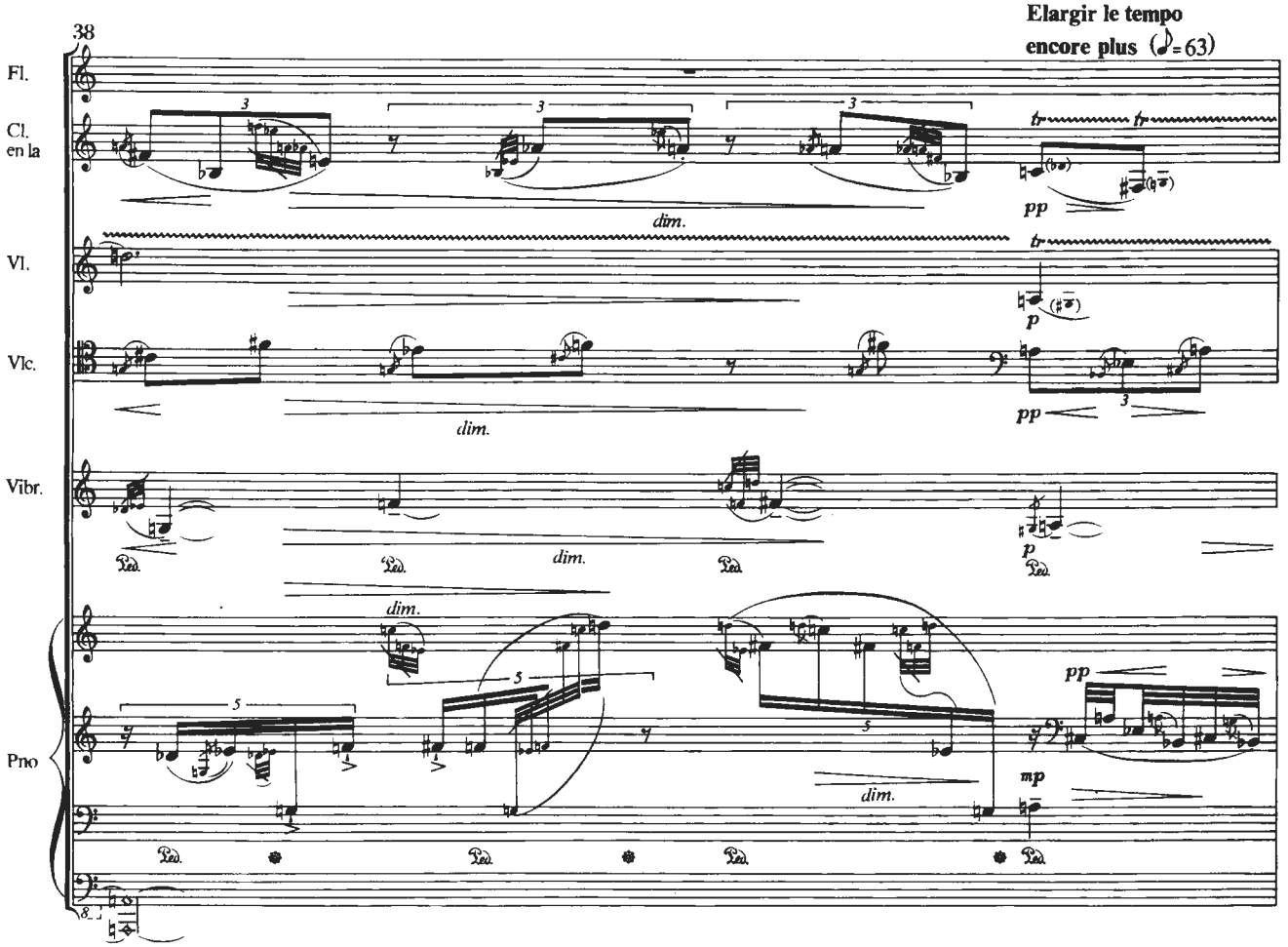


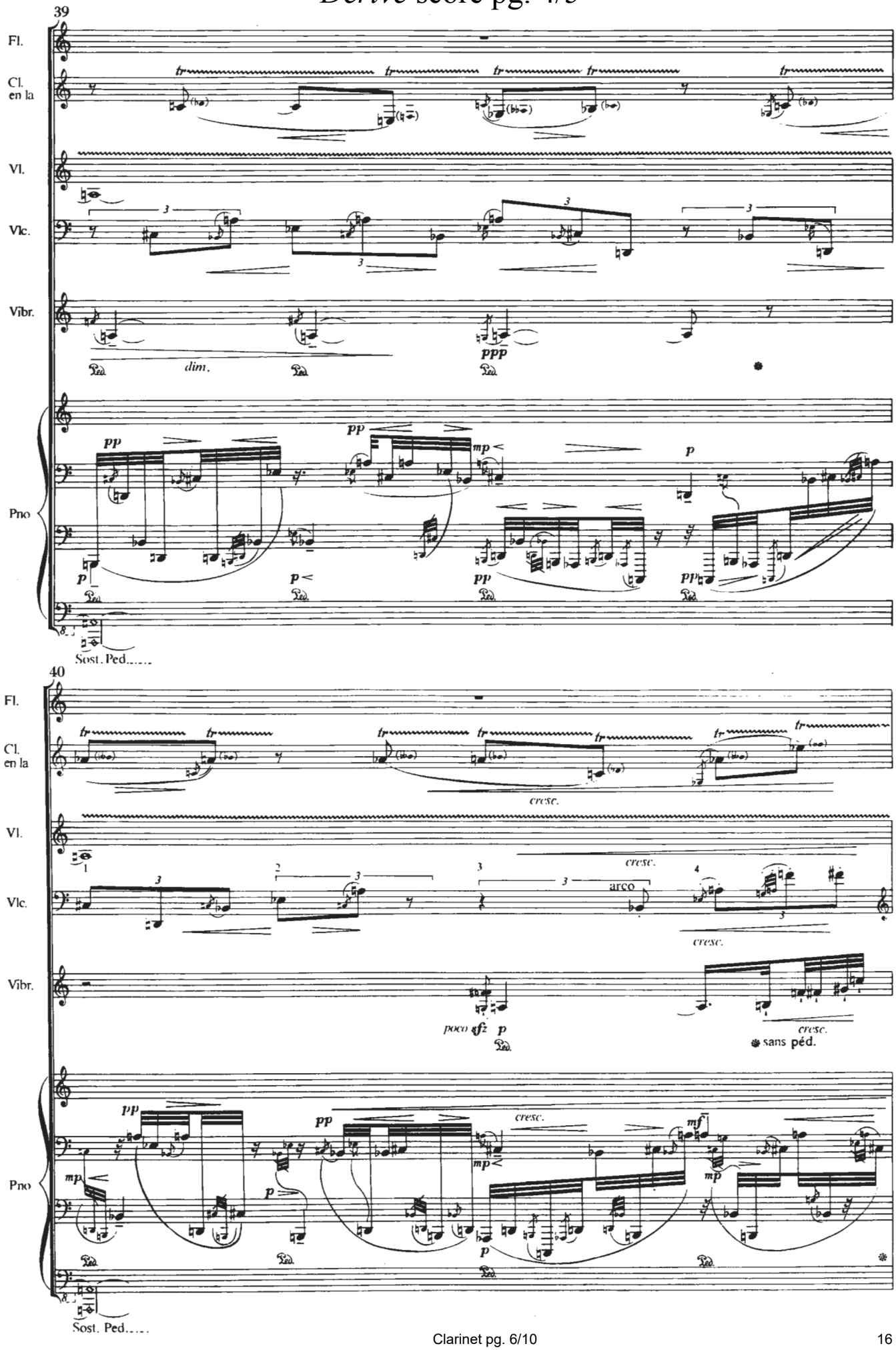
* les petites notes toujours *sur* le temps
** exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

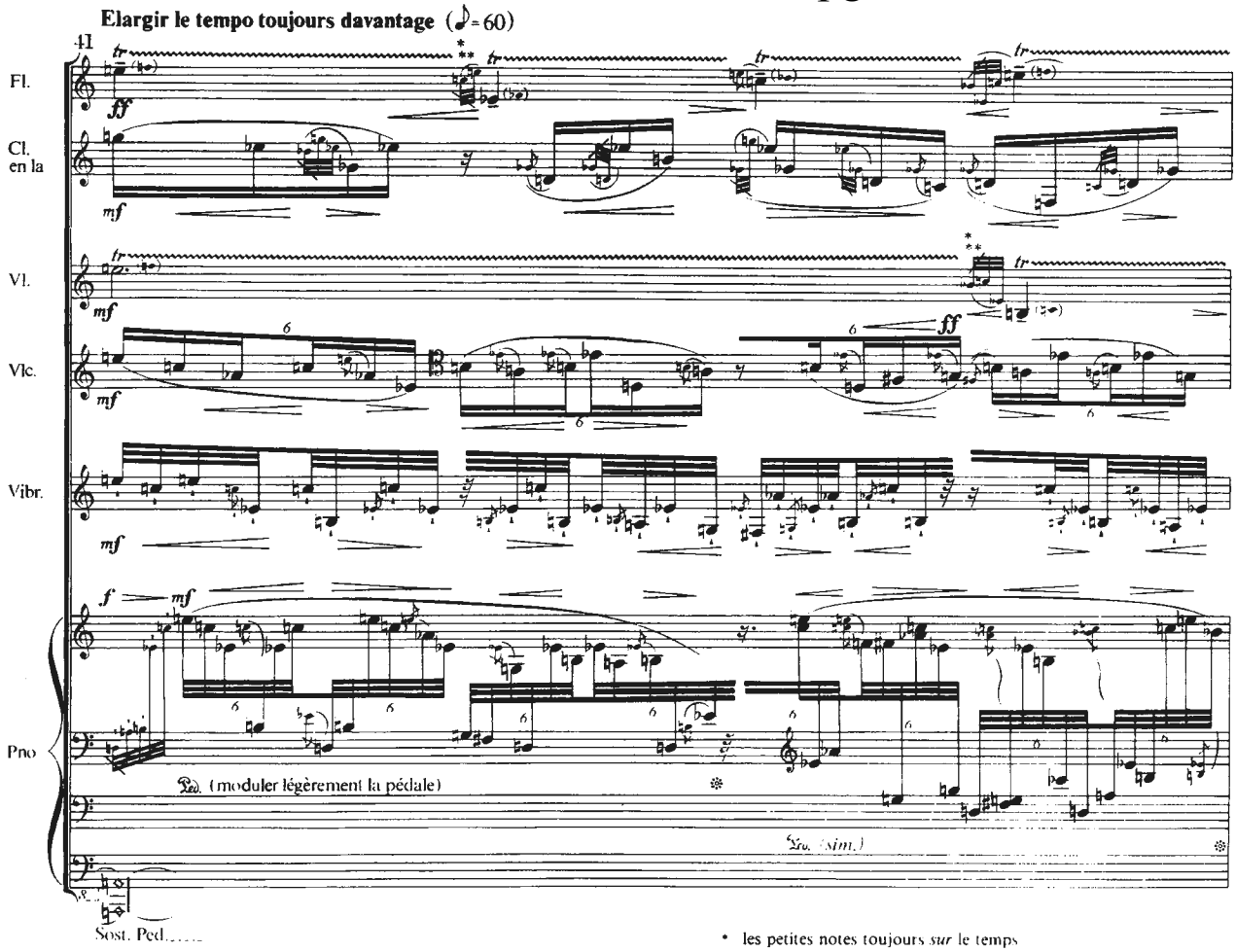




* les petites notes toujours *sur* le temps
** exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*

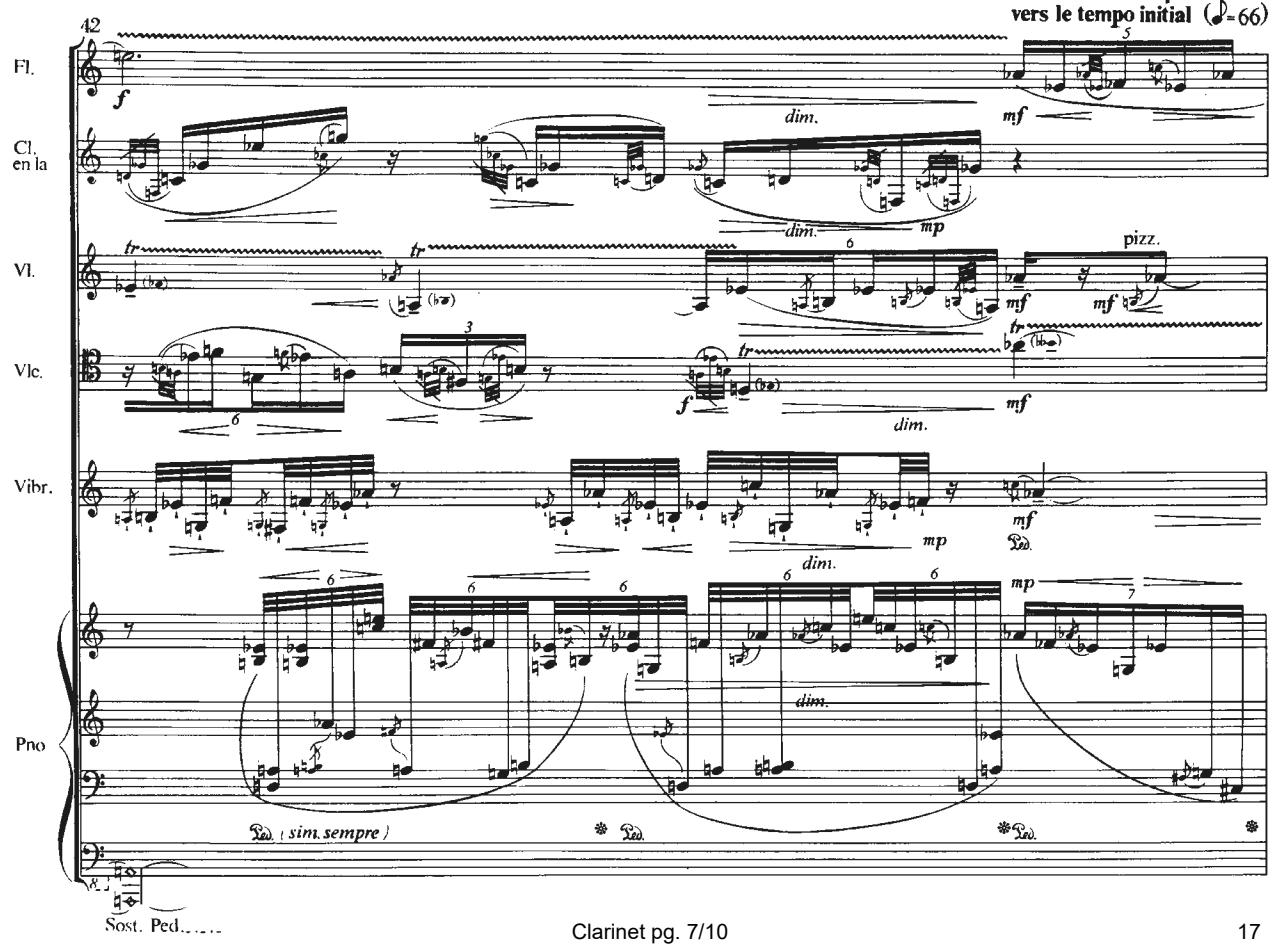



39
Fl.
Cl. en la
Vl.
Vlc.
Vibr.
Pno
dim.
ppp
Sost. Ped.
40
cresc.
arco
poco sfz
sans péd.
mf
Sost. Ped.

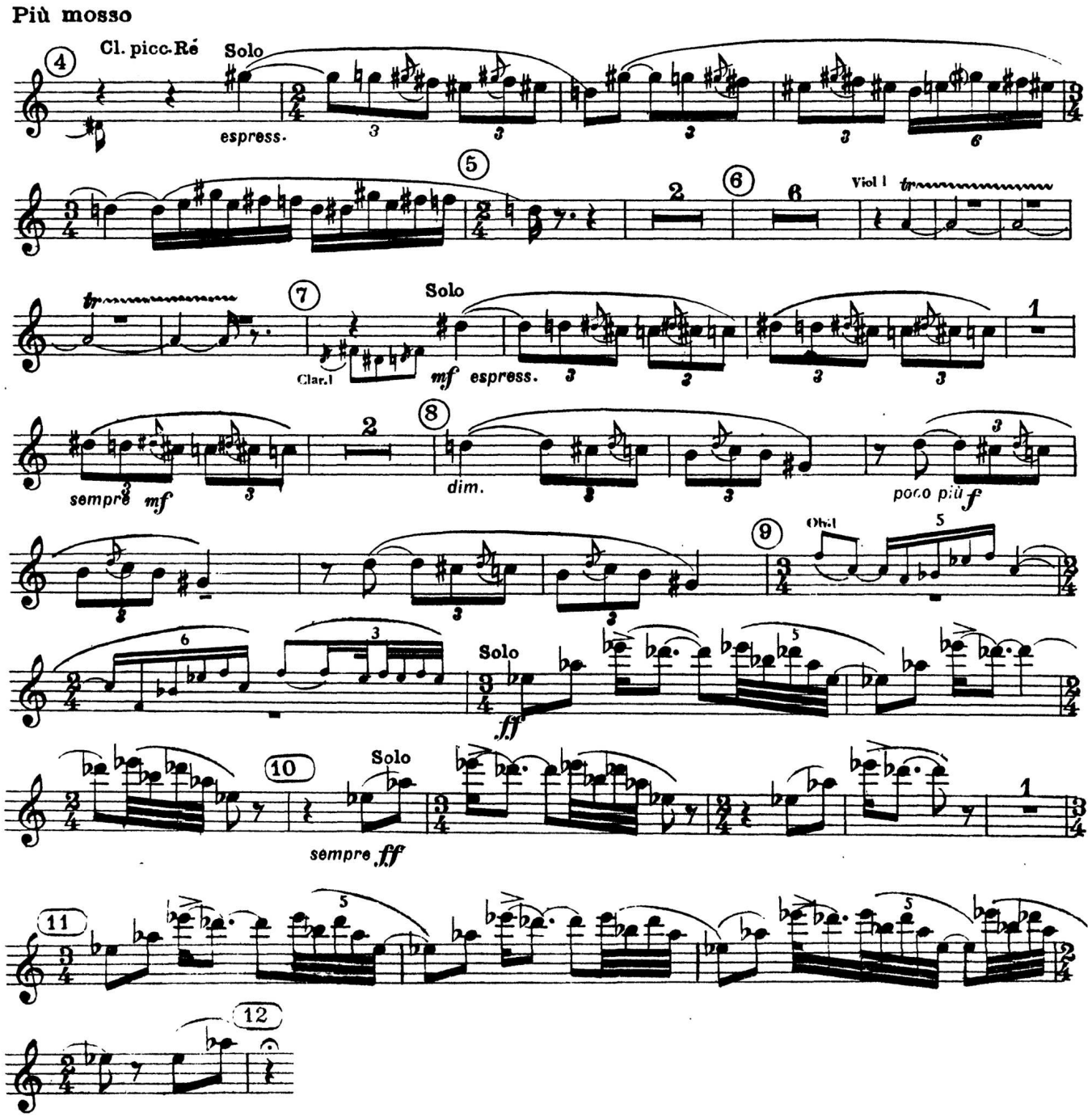


* les petites notes toujours *sur* le temps

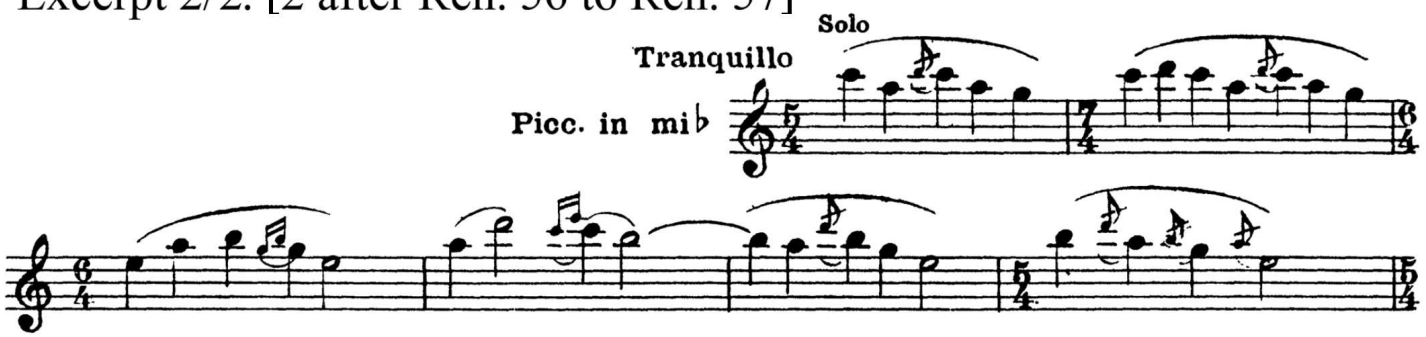
** exécuter ces fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: *cresc.* ou *dim.*



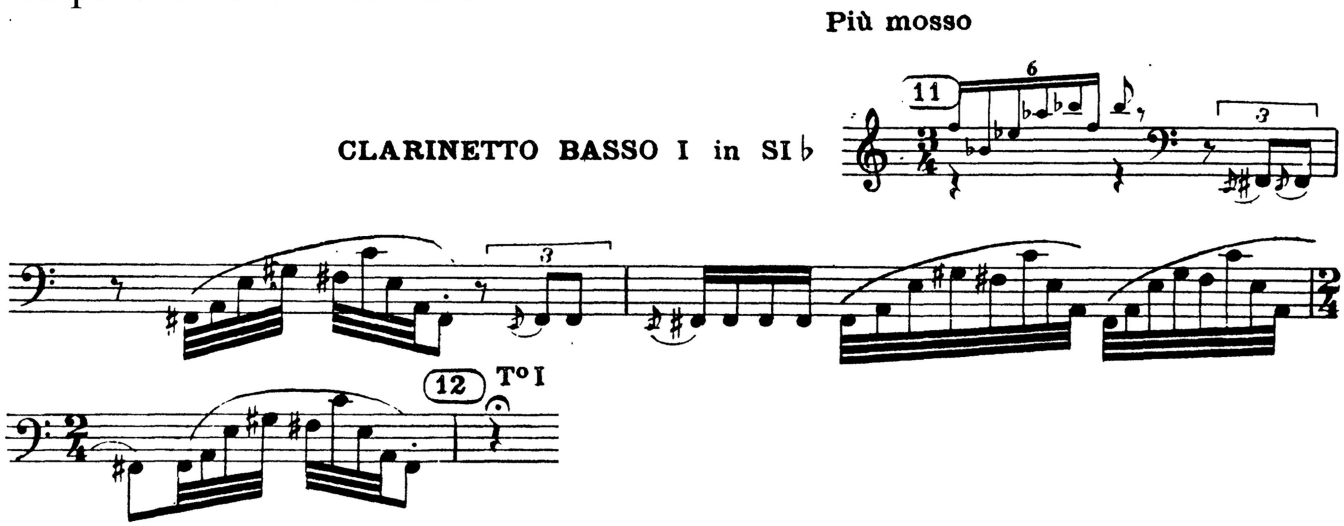
Stravinsky: *Le Sacre du printemps* (E-flat clarinet, Excerpt 1/2)
[Reh. 4 to Reh. 12]



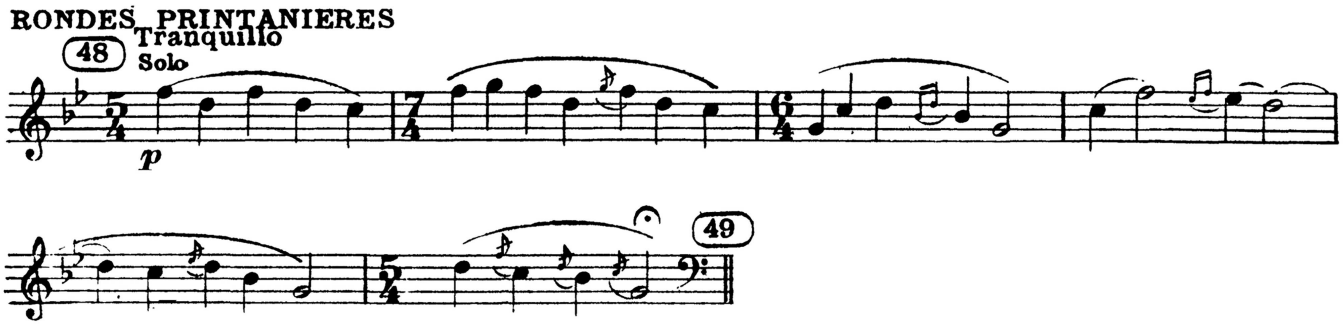
Excerpt 2/2: [2 after Reh. 56 to Reh. 57]



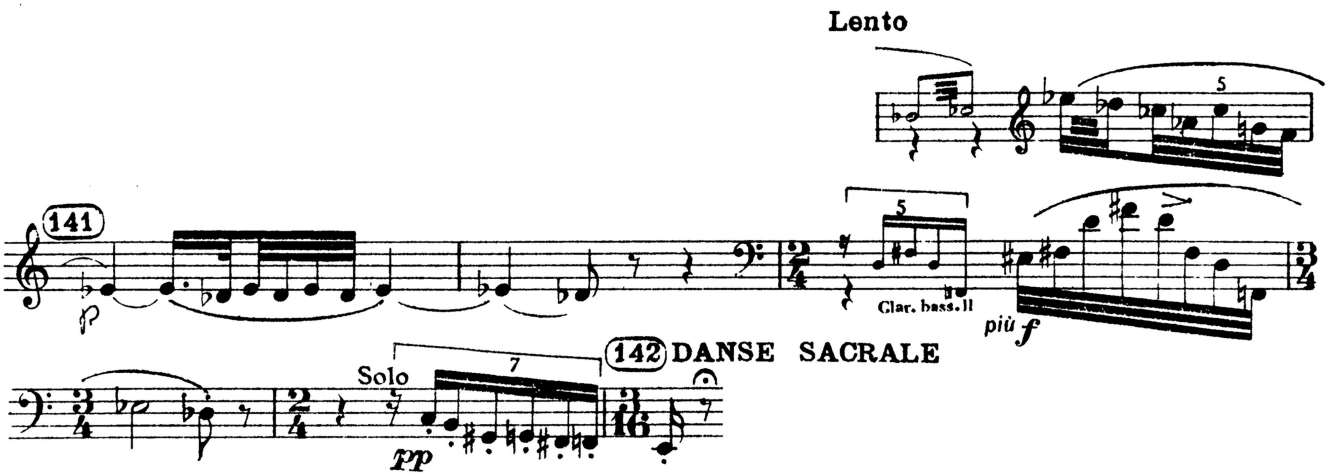
Stravinsky: *Le Sacre du printemps* (Bass Clarinet)
Excerpt 1/3: Reh. 11 to Reh. 12



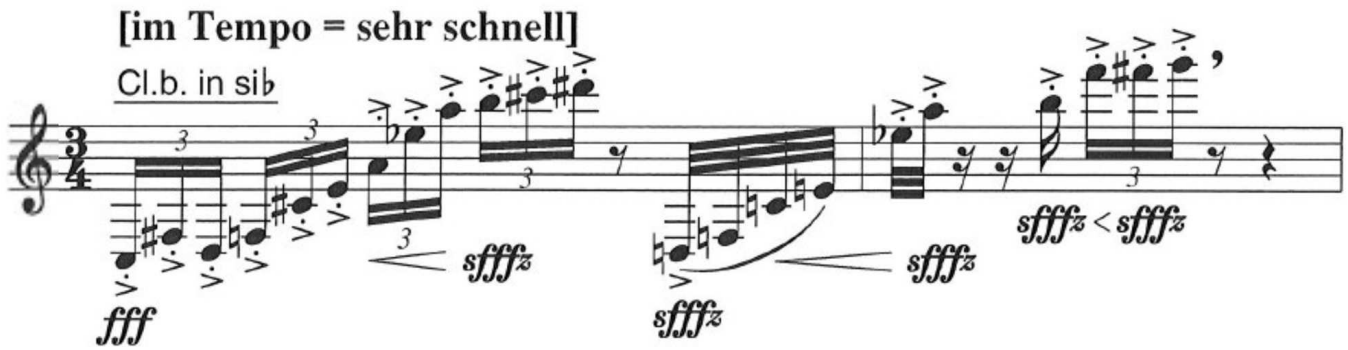
Excerpt 2/3: Reh. 48 to Reh. 49



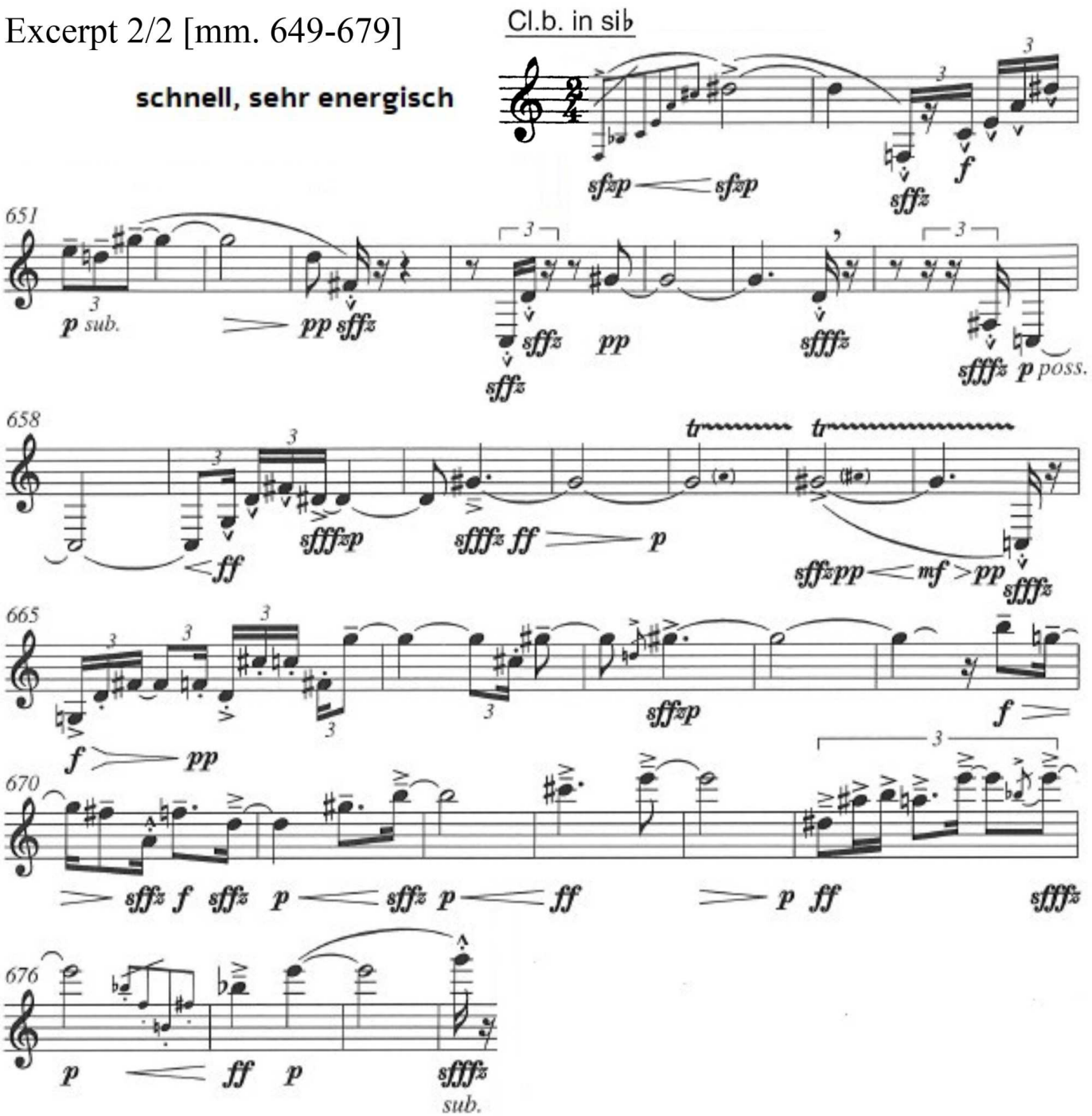
Excerpt 3/3: 1 before Reh. 141 to Reh. 142



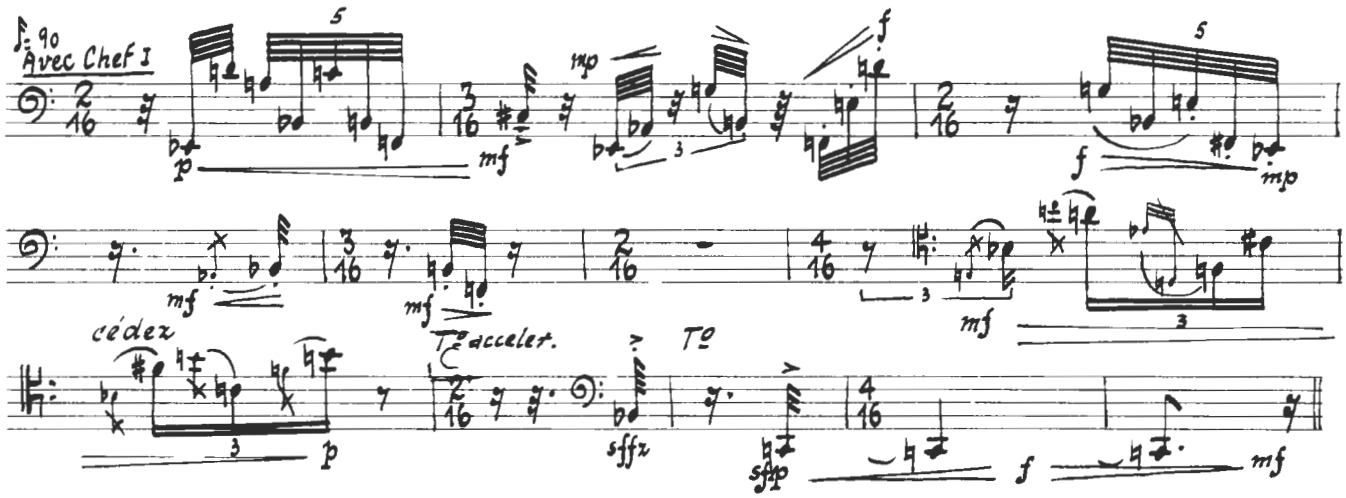
Rihm, *Jagden und Formen* (bass clarinet) Excerpt 1/2 [mm. 392-393]



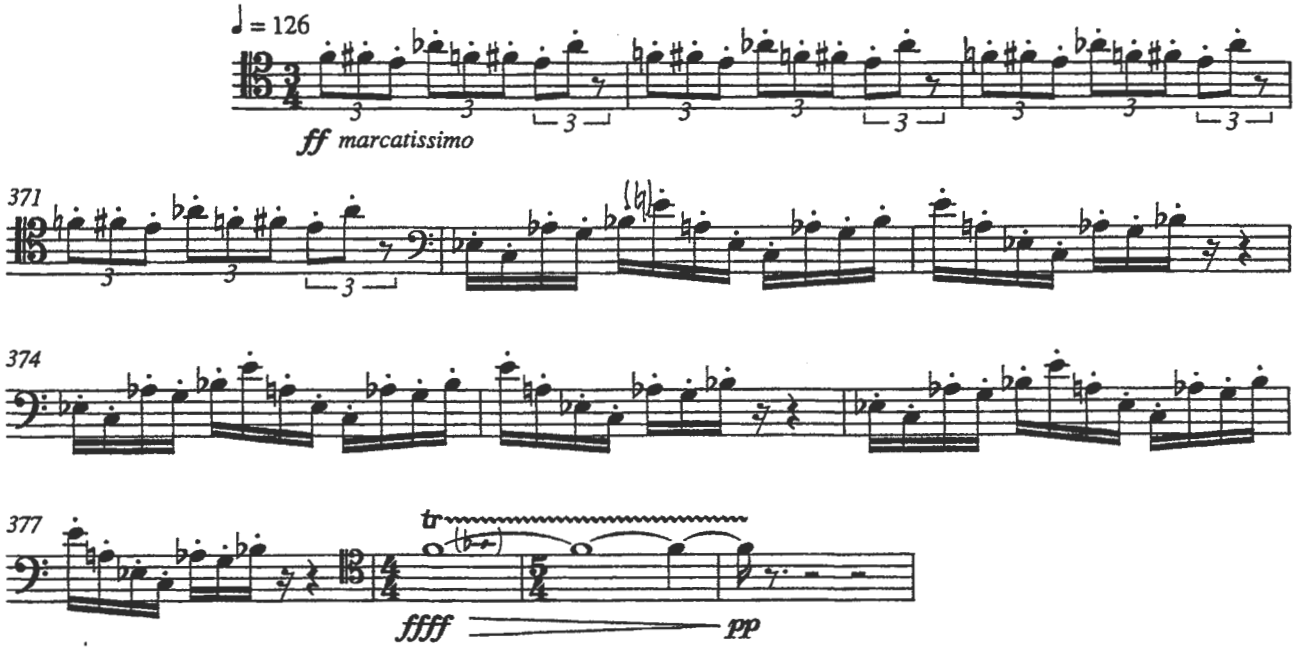
Excerpt 2/2 [mm. 649-679]



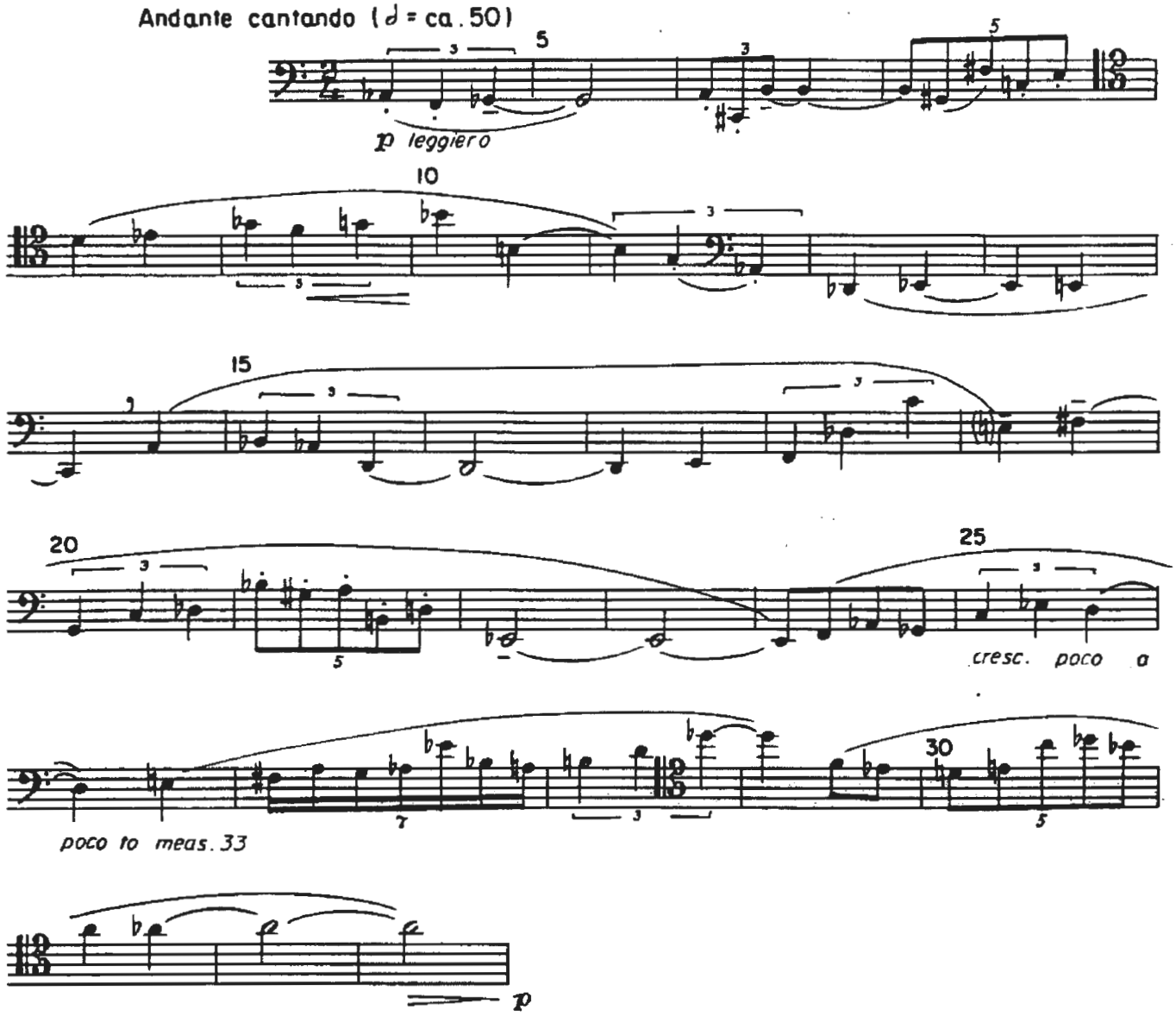
Boulez: *Poésie pour pourvoir* [Reh. B to 4 after Reh. C, Bassoon 1]



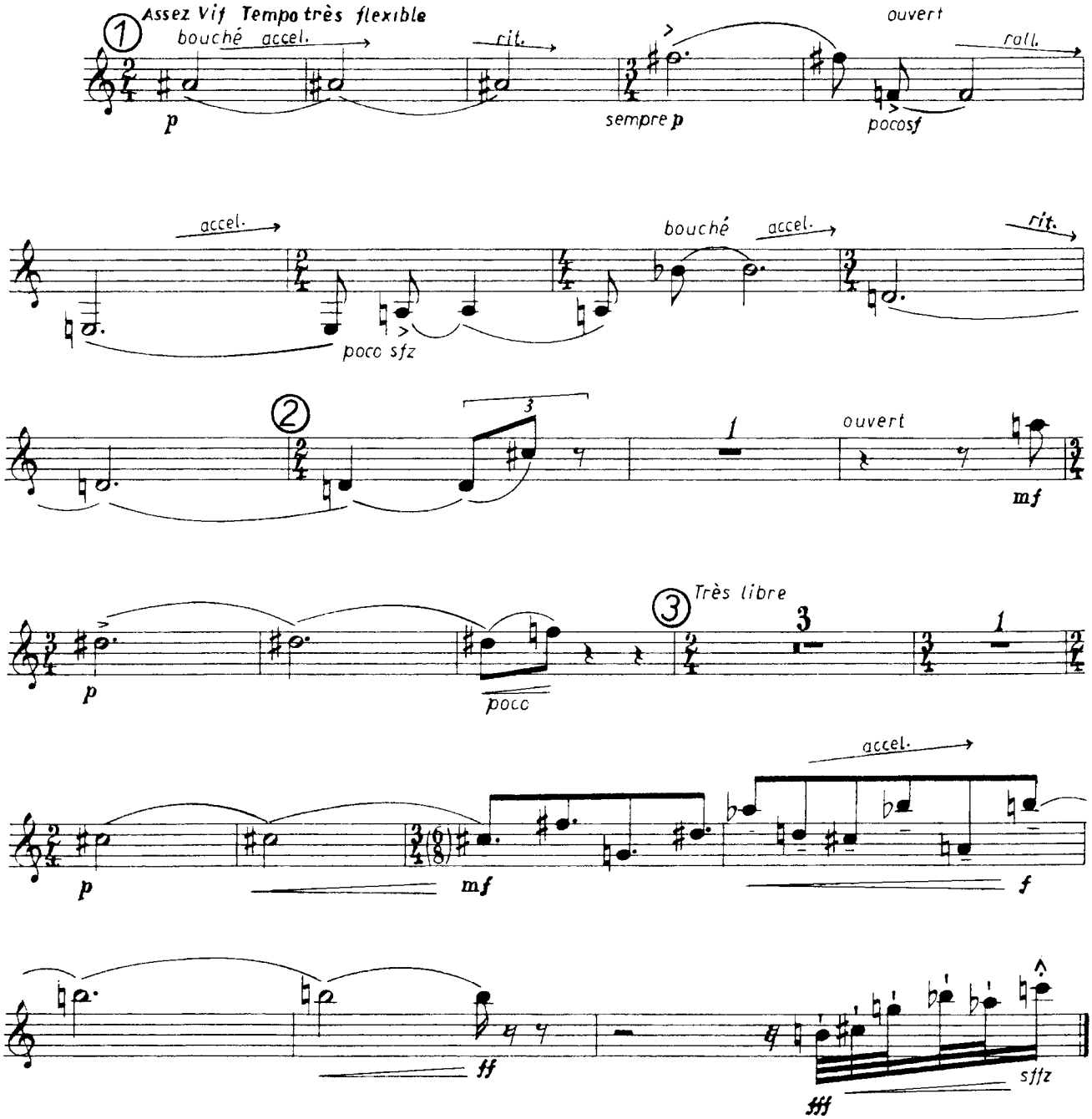
Neuwirth: *Construction in space* [mm. 368-380]



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

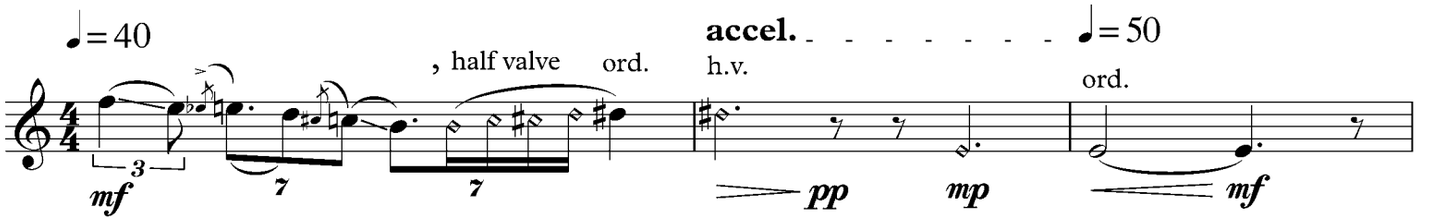


Pierre Boulez: *Domaines* for Clarinet and Ensemble (Horn in F)
[Op. E miroir, complete]

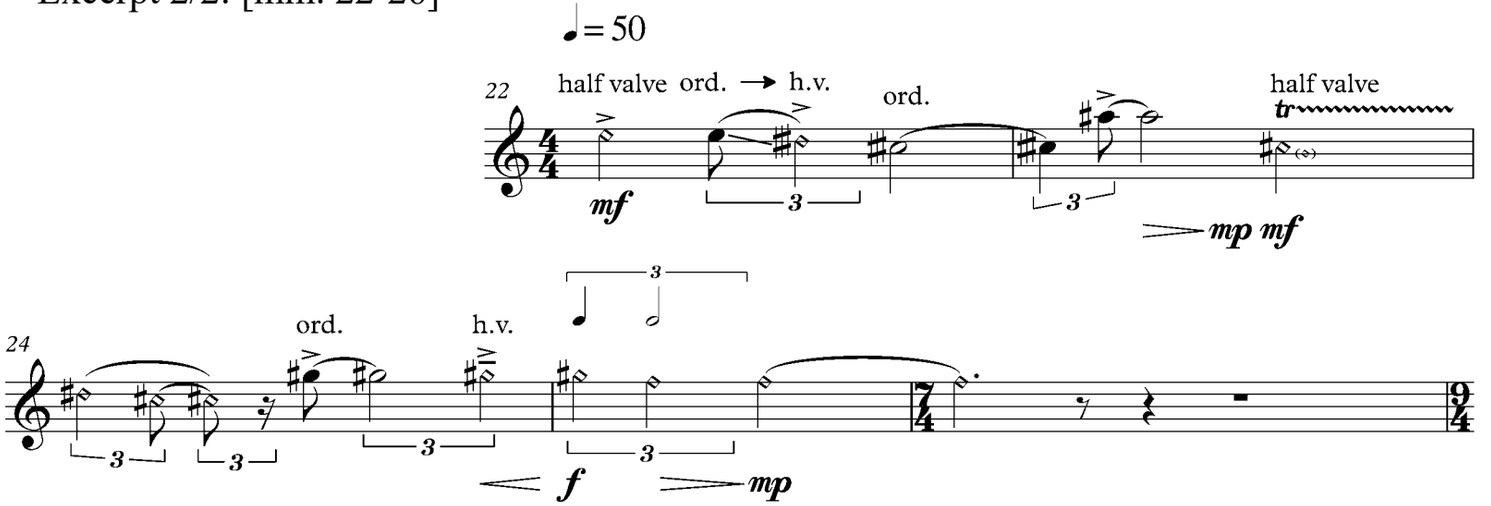


Liza Lim: Extinction Events And Dawn Chorus (Horn in F)

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

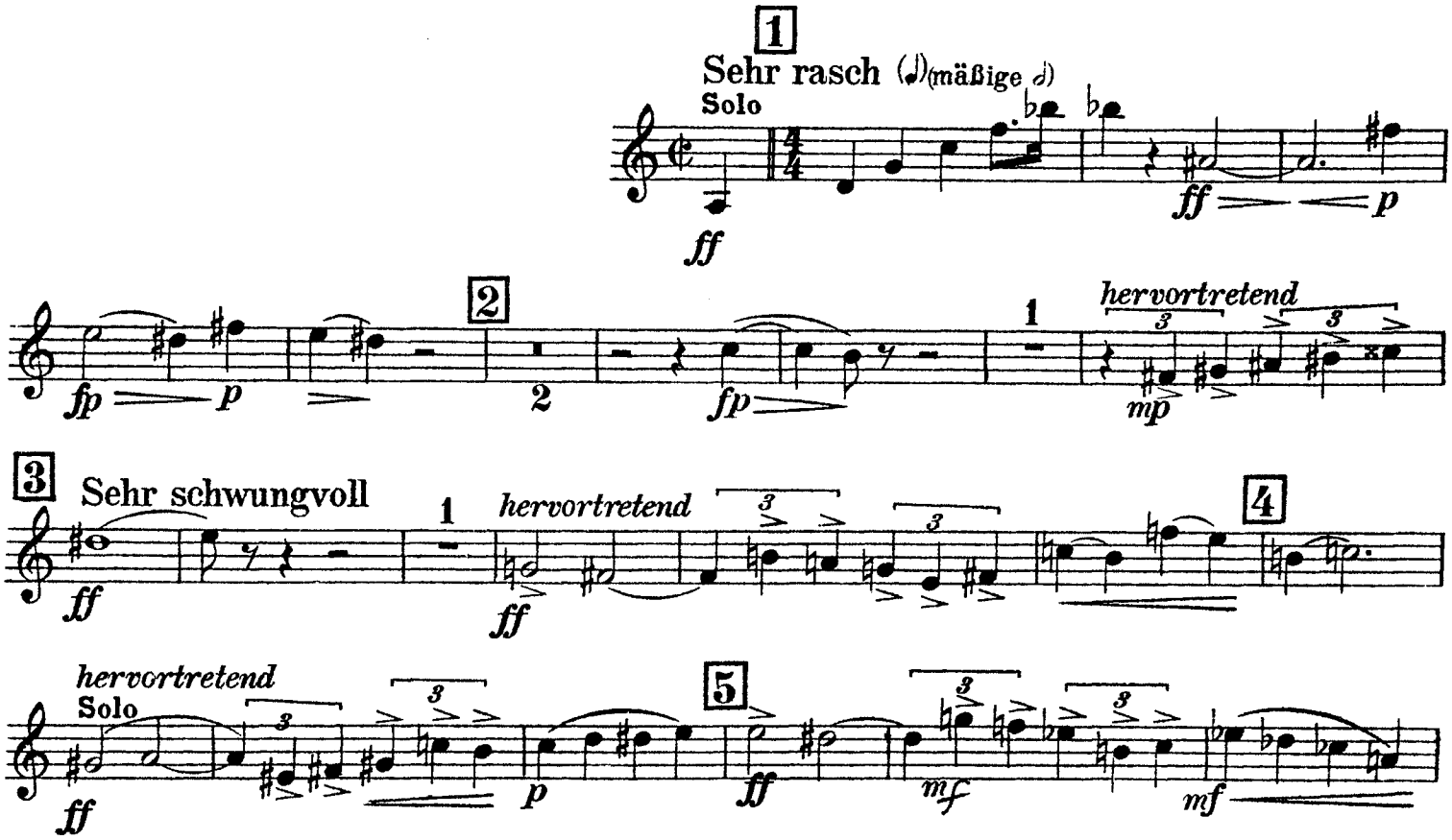


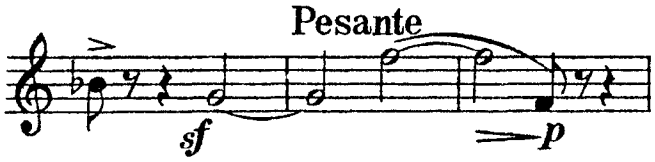
Excerpt 2/2: [mm. 22-26]



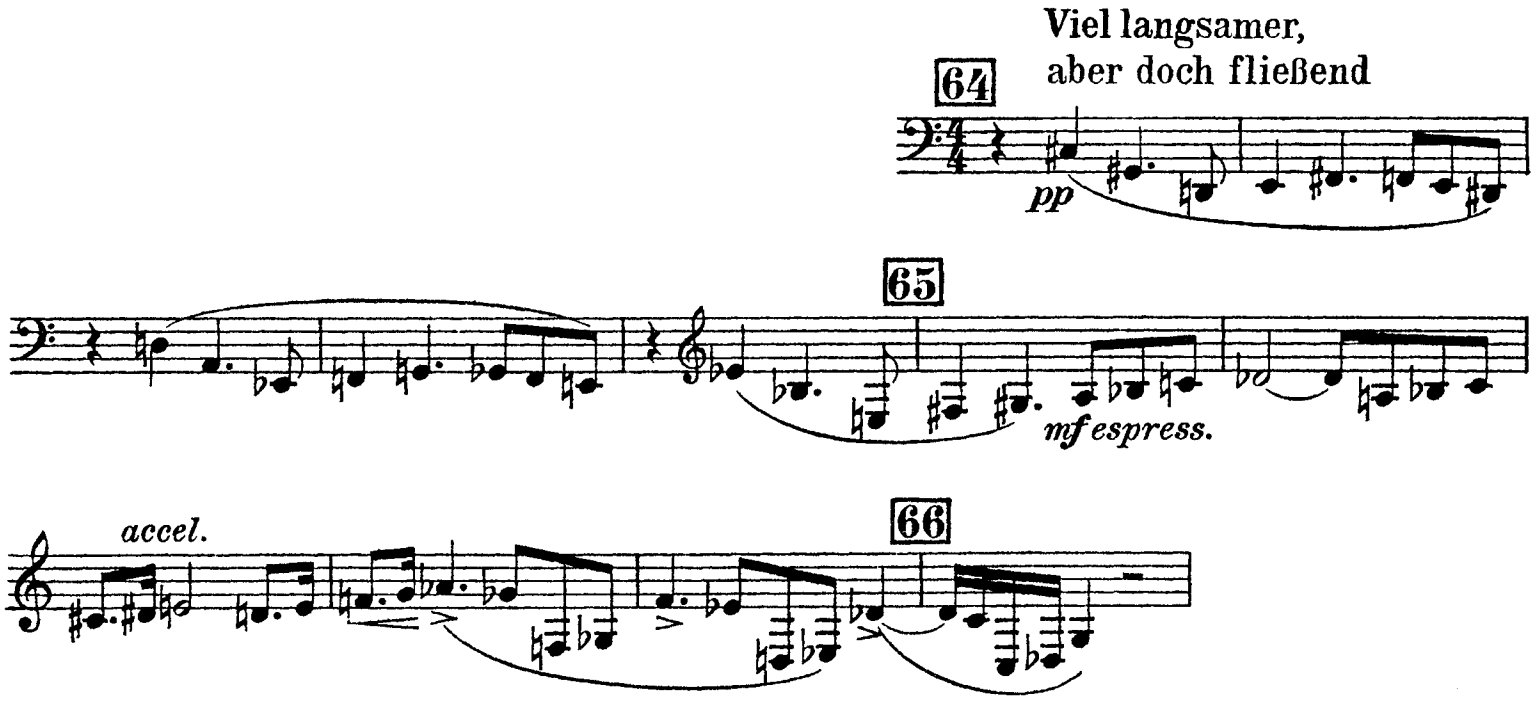
Arnold Schönberg: Kammersymphonie, op. 9

Excerpt 1/2: Horn 1 in F [Pickup to figure 1 to figure 6]



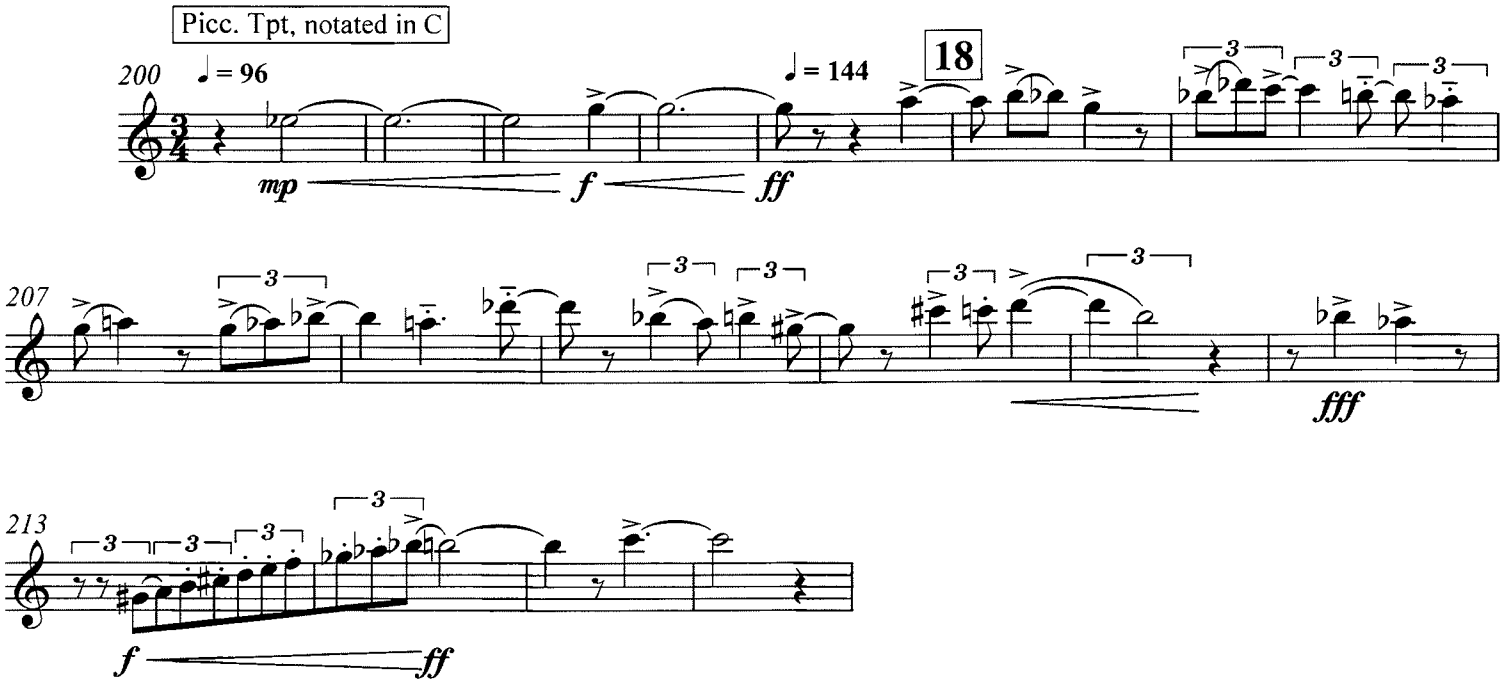


Excerpt 2/2: Horn 2 in F [Figure 64 through bar 1 of figure 66]

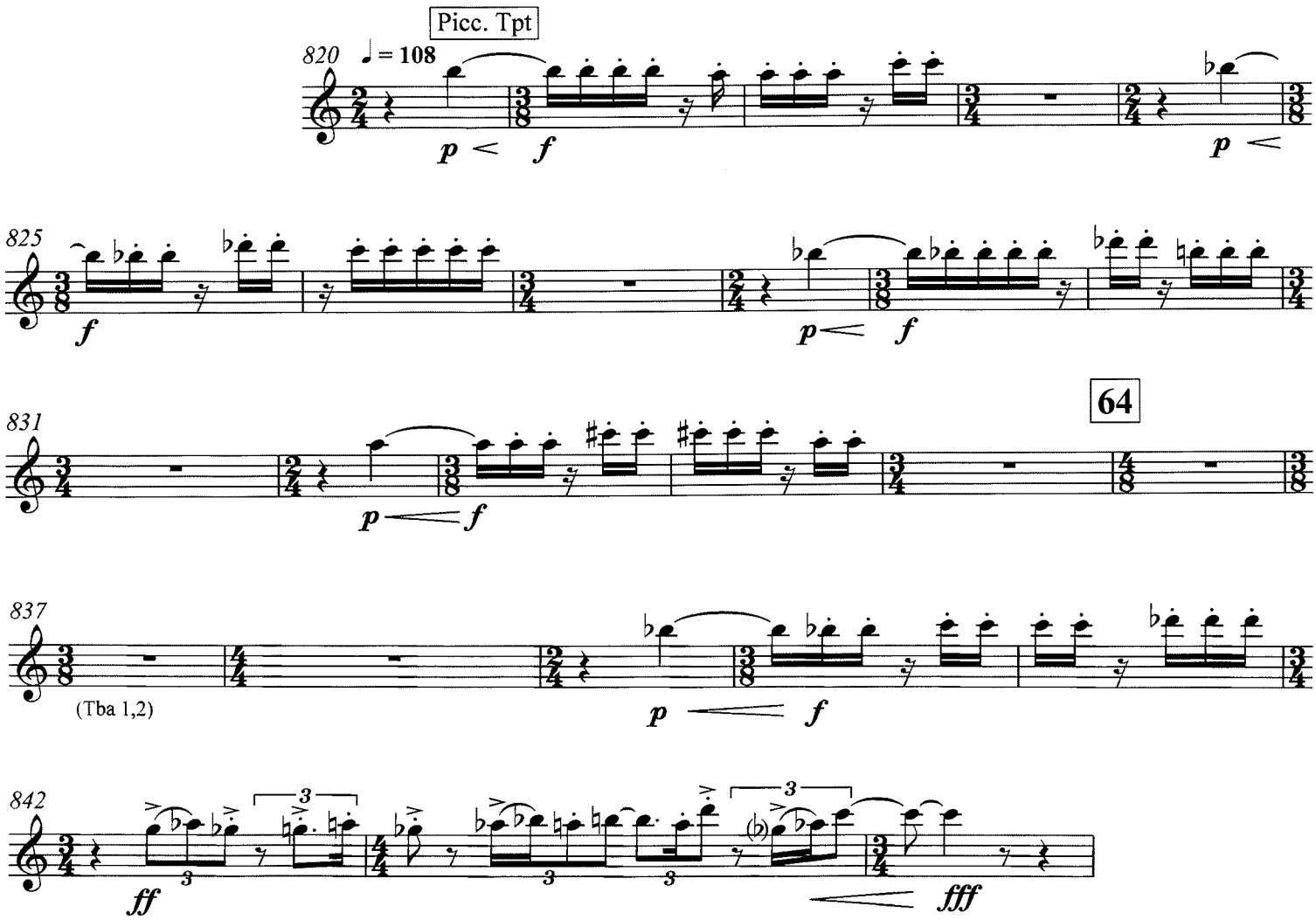


Harrison Birtwistle: *Earth Dances* for orchestra (Piccolo Trumpet)

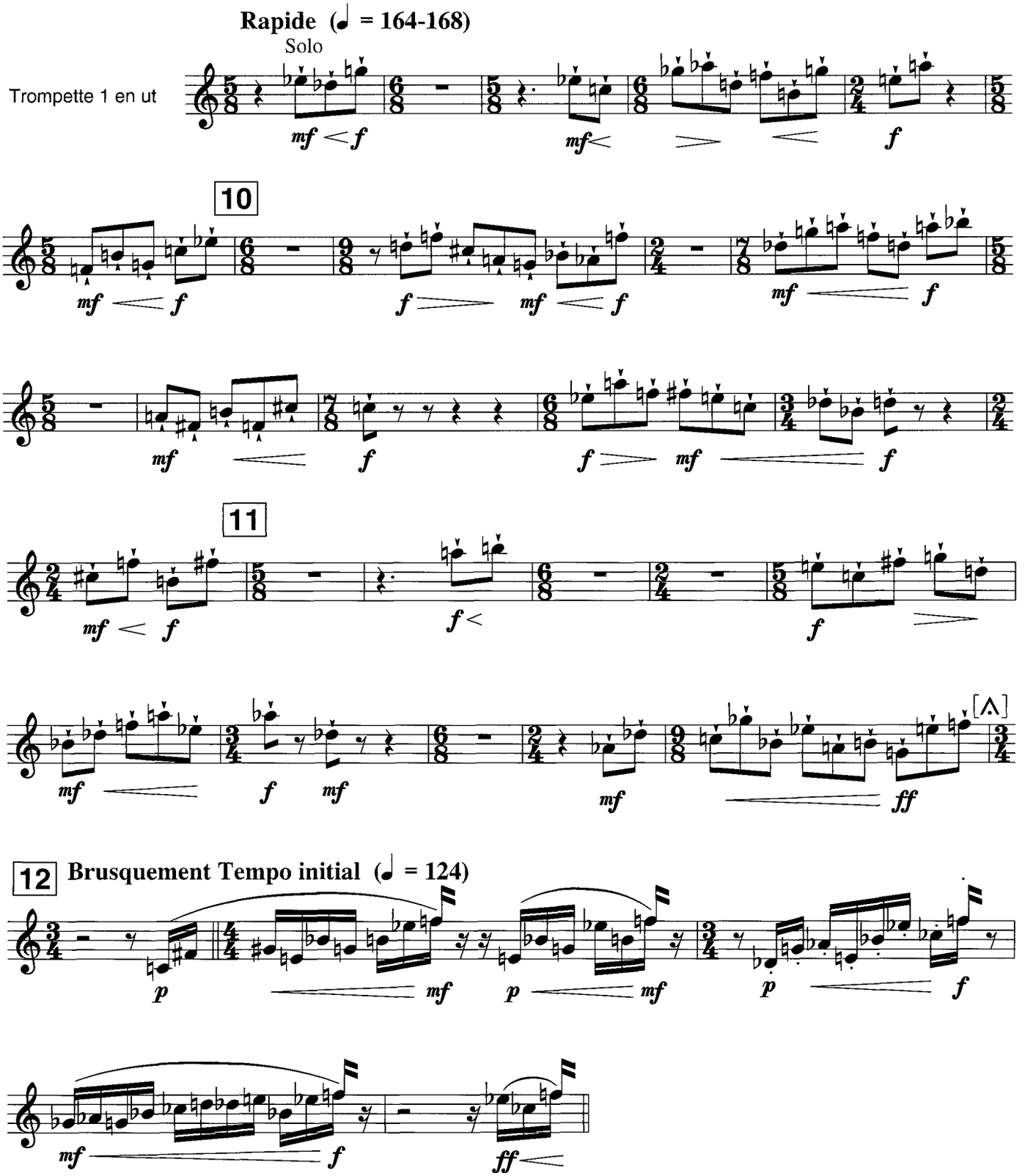
Excerpt 1/2: mm. 200-216



Excerpt 2/2: mm. 820-844

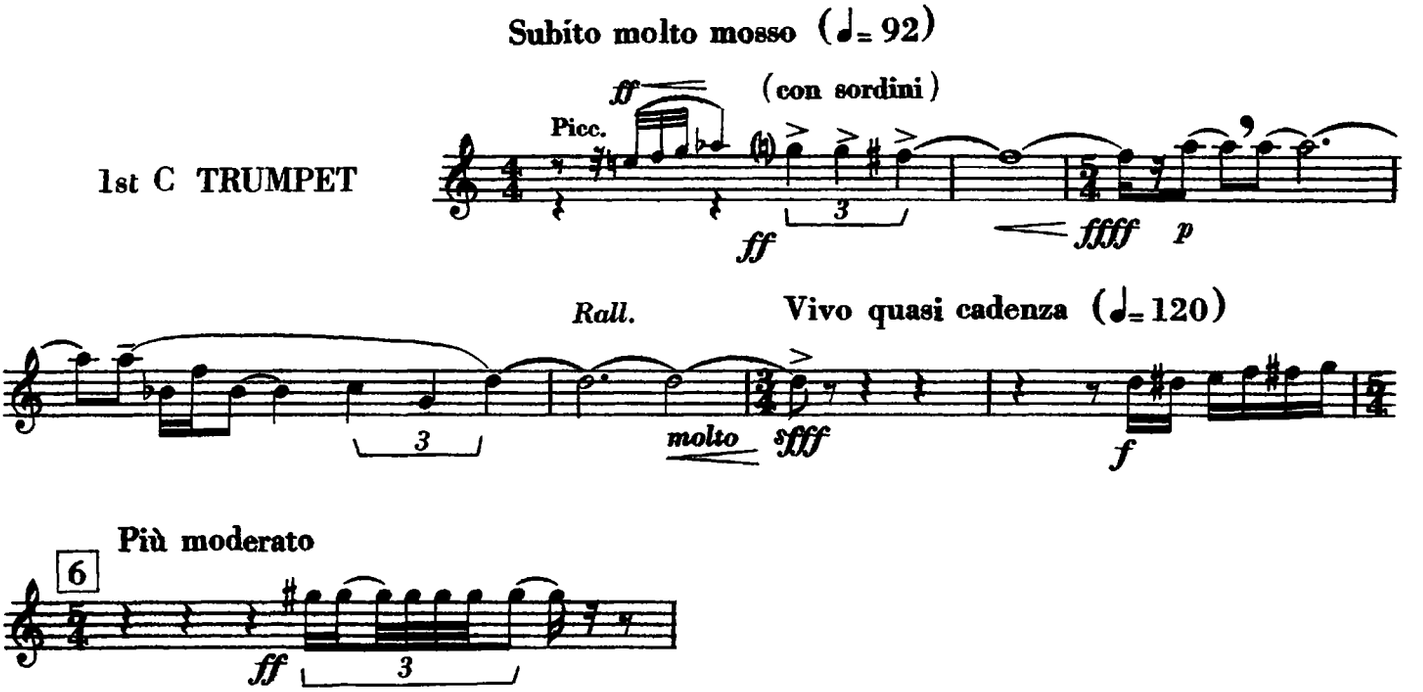


Pierre Boulez: *Initiale* pour sept cuivres [third bar of figure 9 to figure 13]

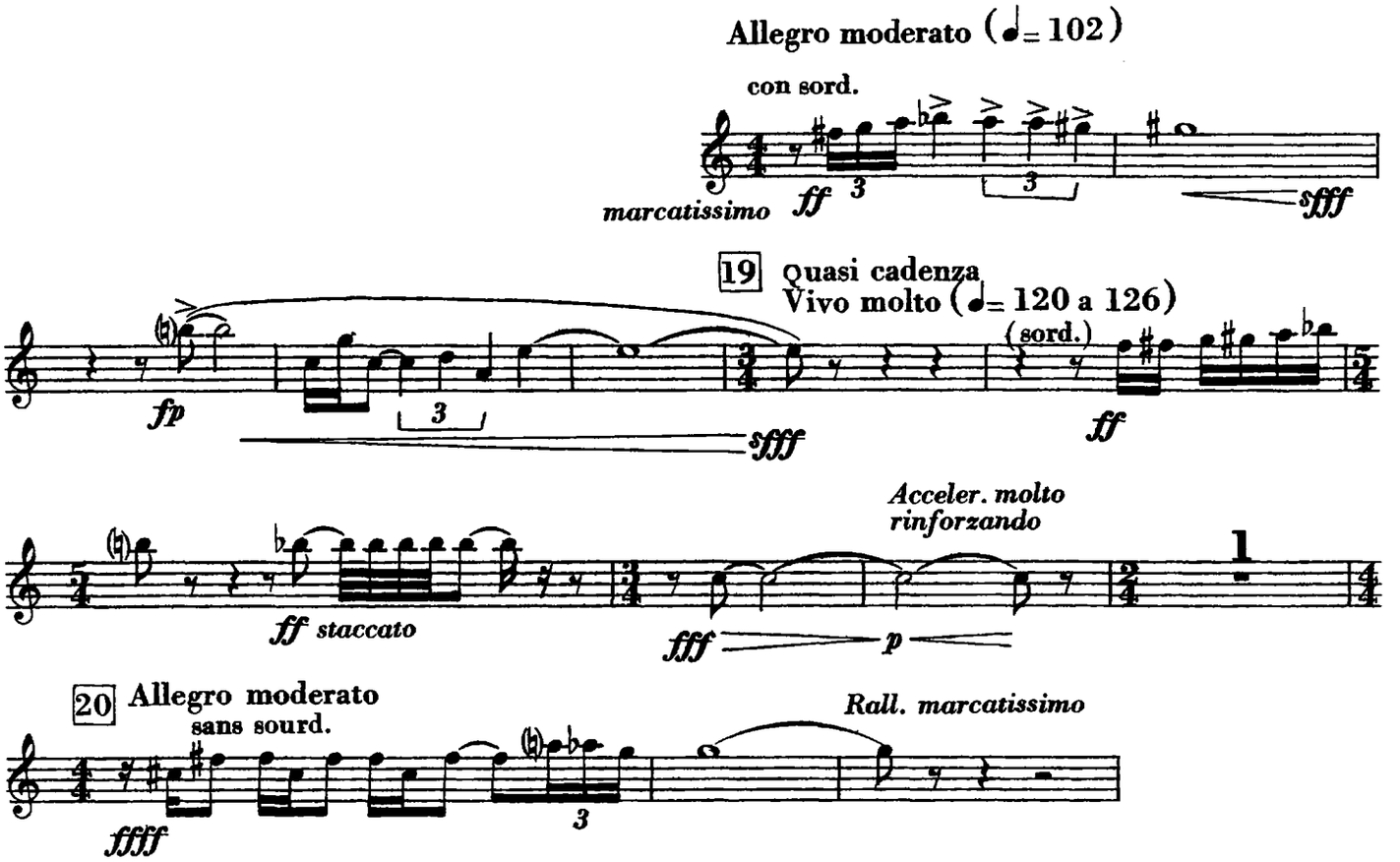


Edgard Varèse: Ameriques (Trumpet in C)

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

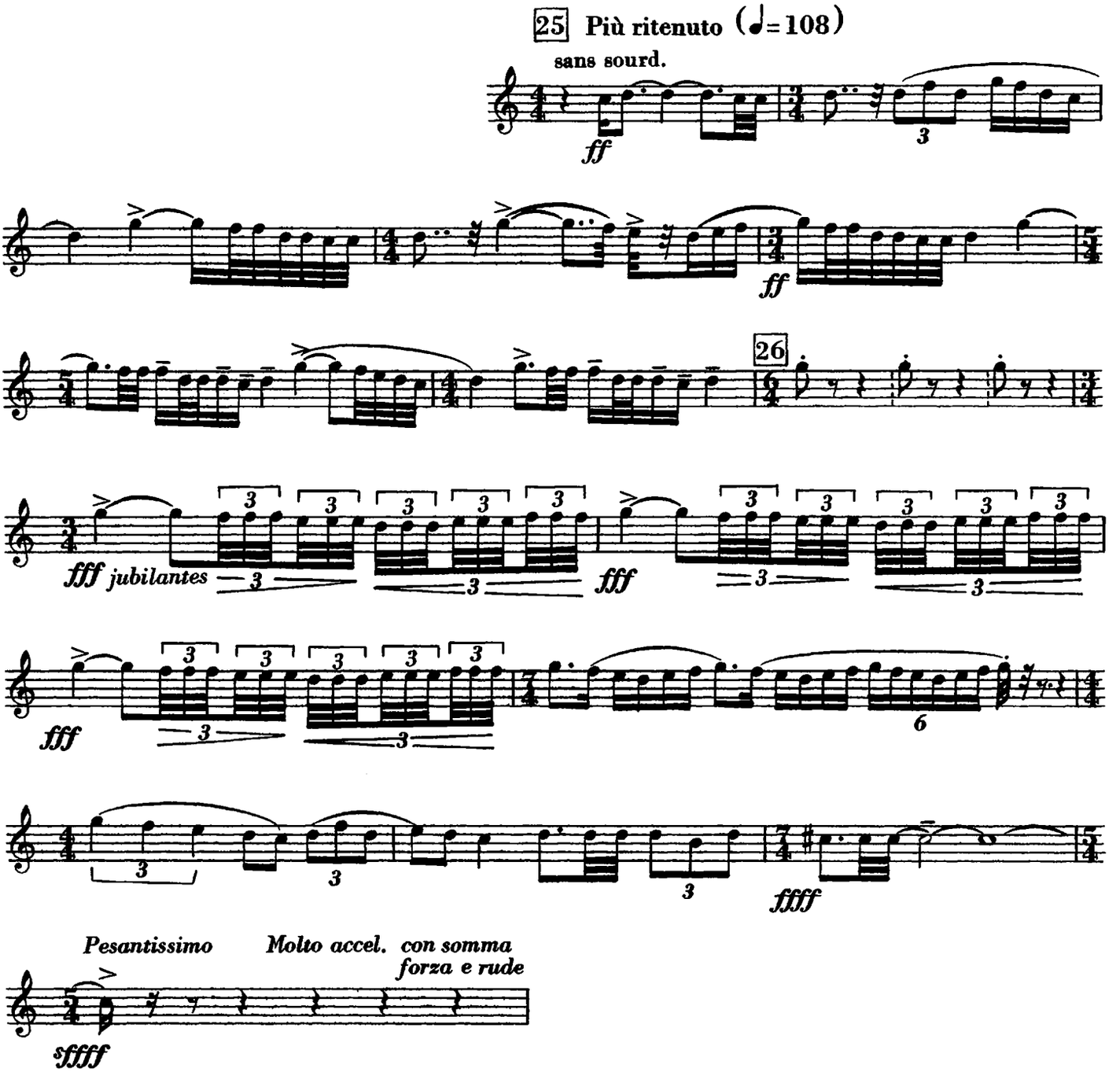


Excerpt 2/3: [12th bar of figure 18 through 3rd bar of figure 20]

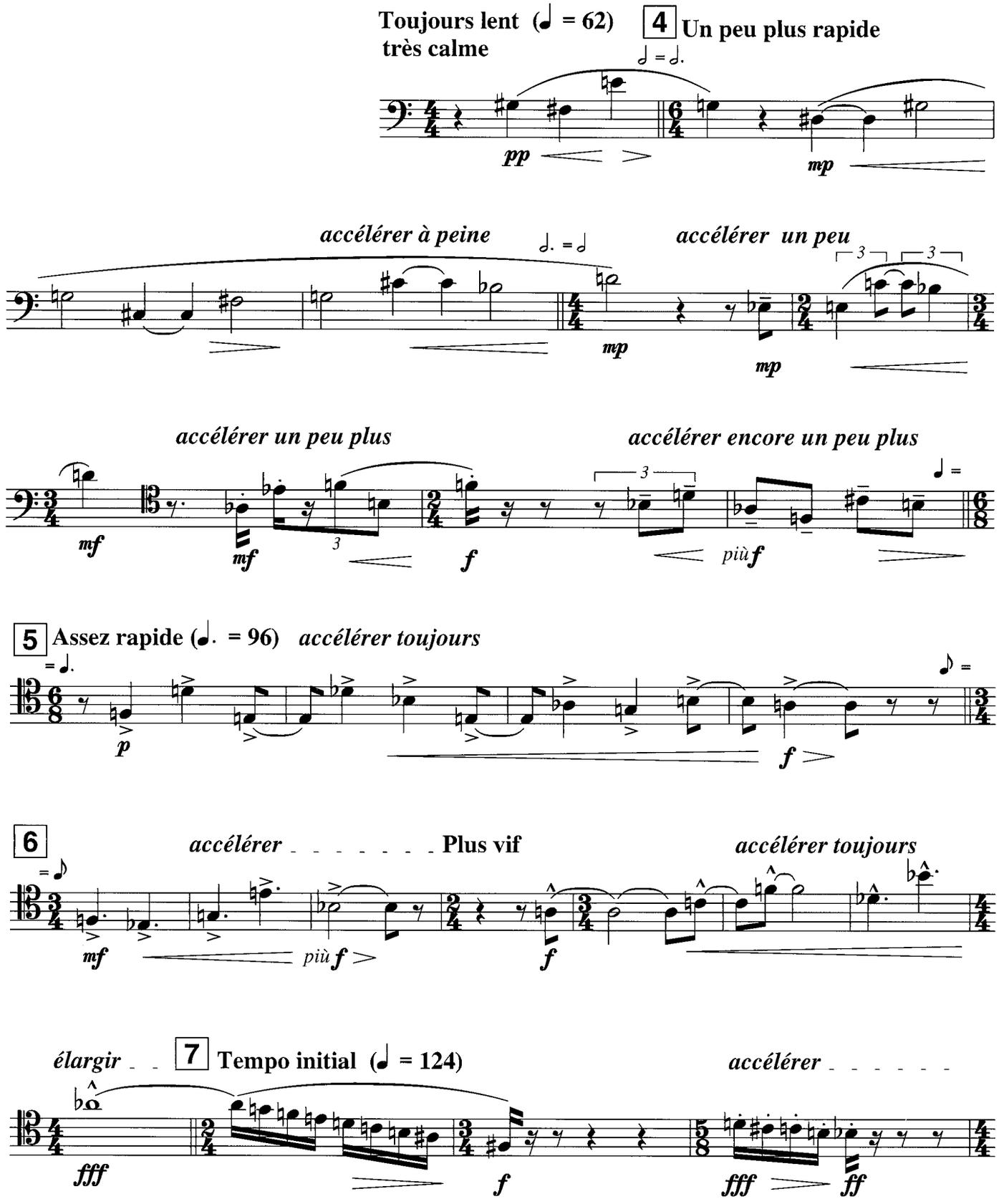


Edgard Varèse: Ameriques (Trumpet in C)

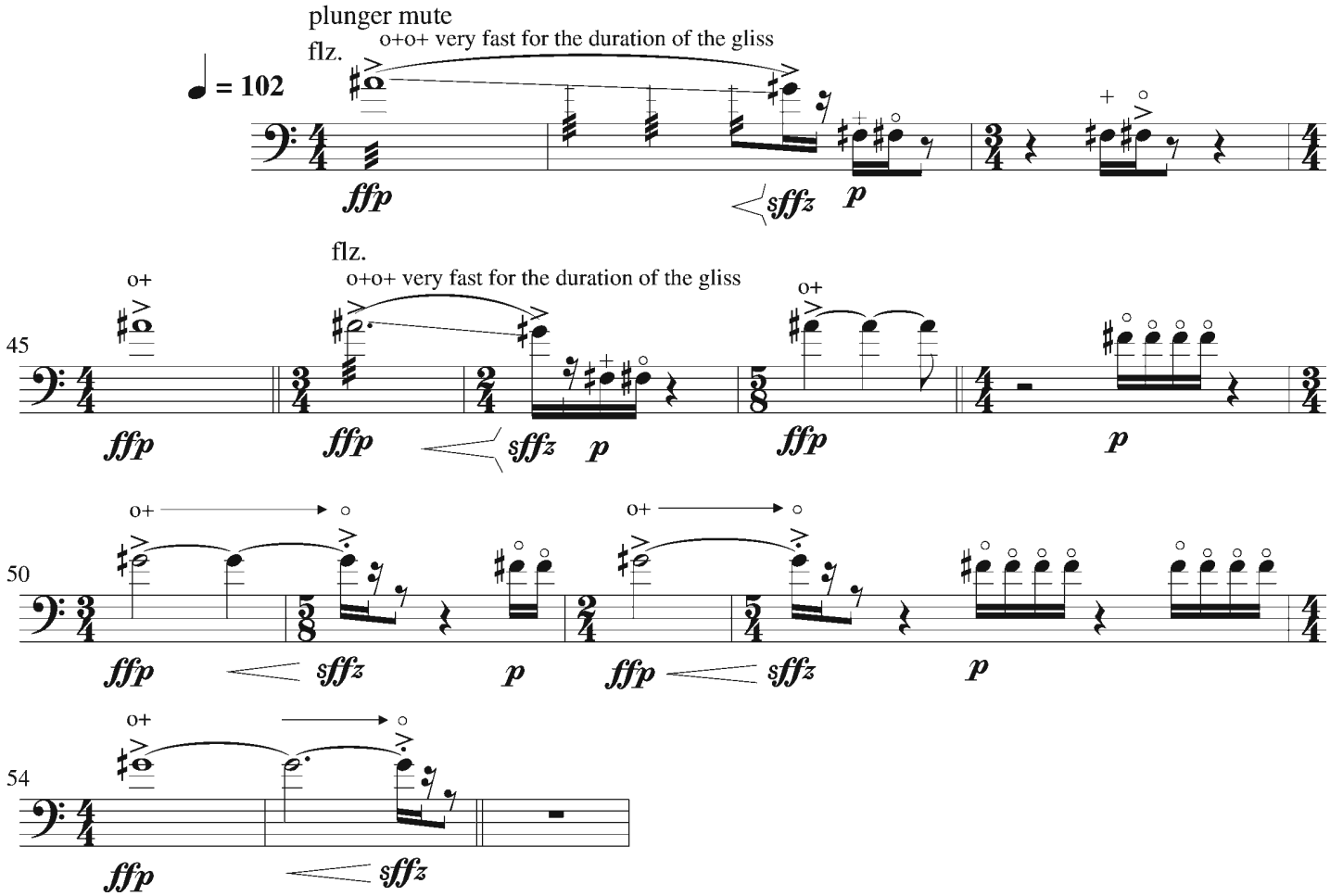
Excerpt 3/3: [Figure 25 to figure 27]



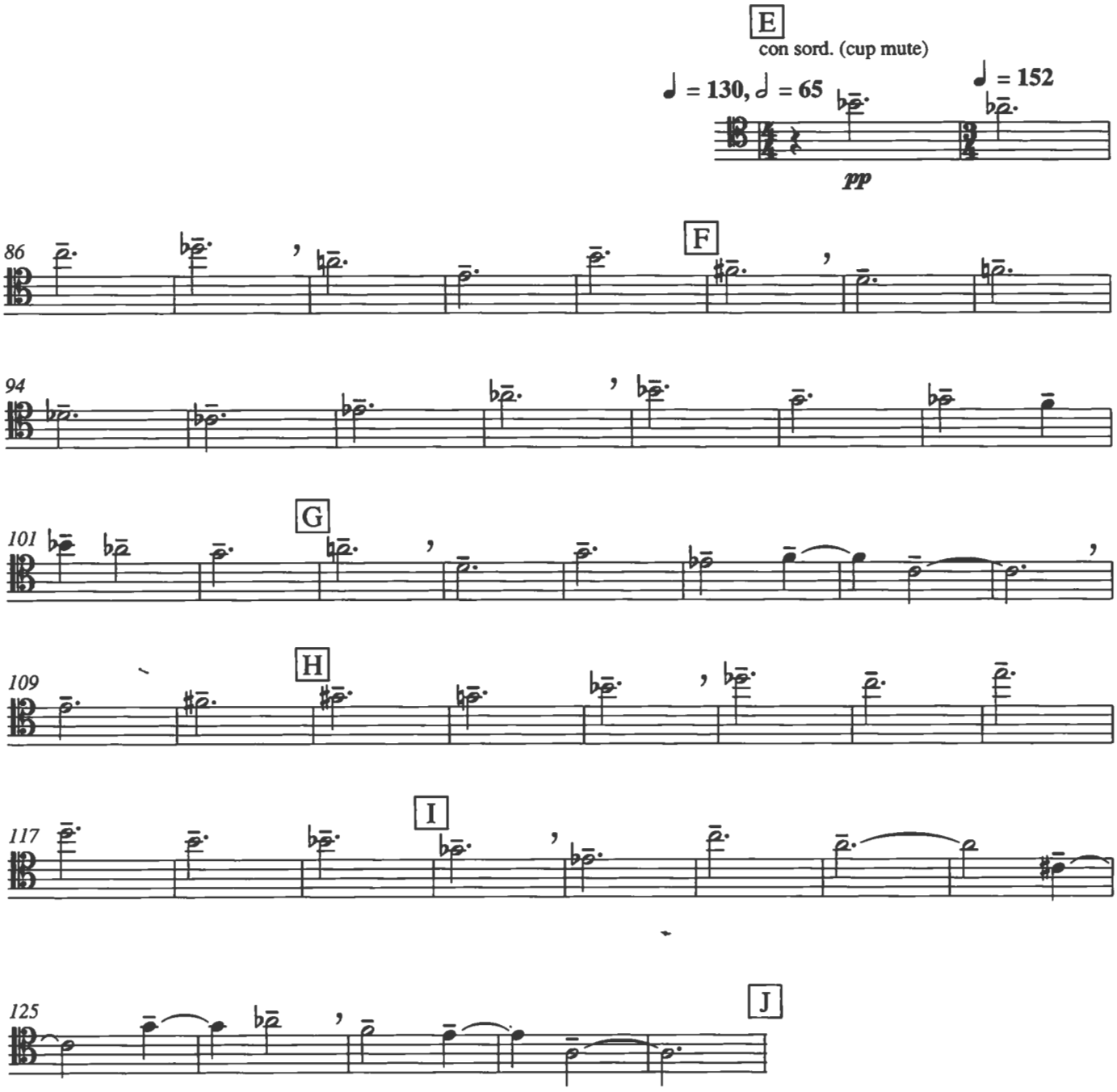
Pierre Boulez: *Initiale* [1 bar before figure 4 to the third bar of figure 7]



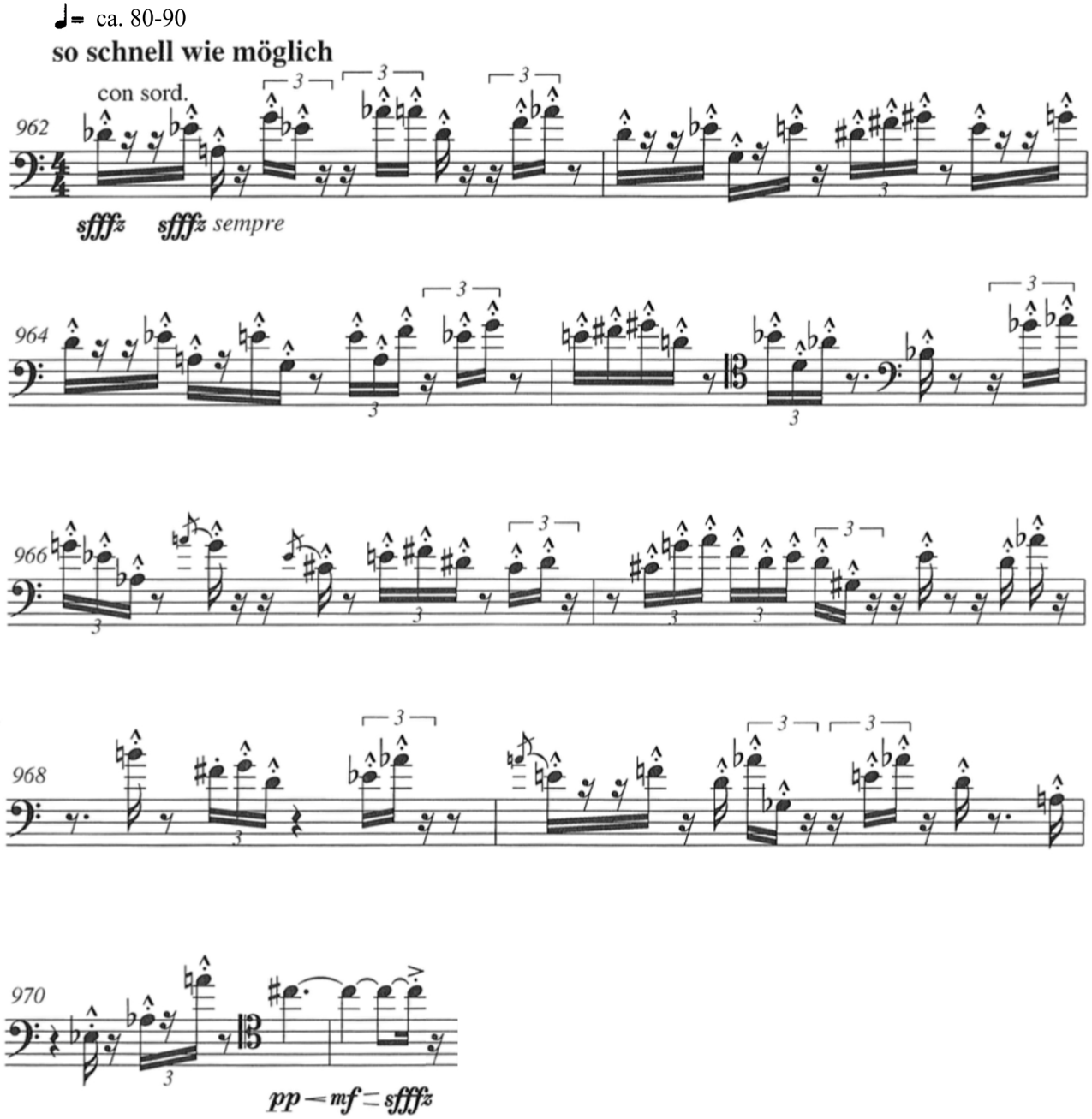
Zosha Di Castri: *Dear Life* [mm. 42 - 56]



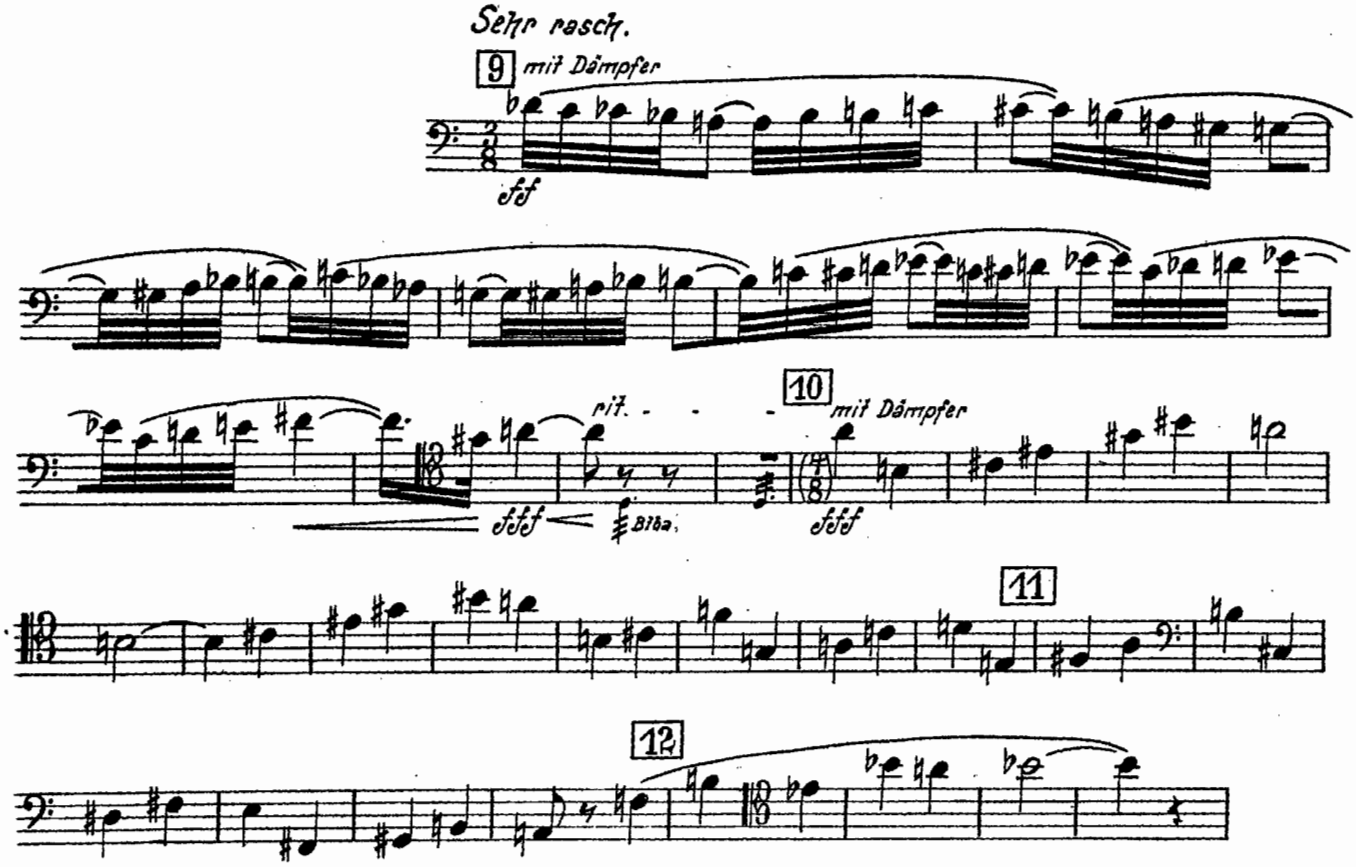
György Ligeti: Violinkonzert [Mvt. II. Aria, Hoquetus, Choral: mm. 84-129]



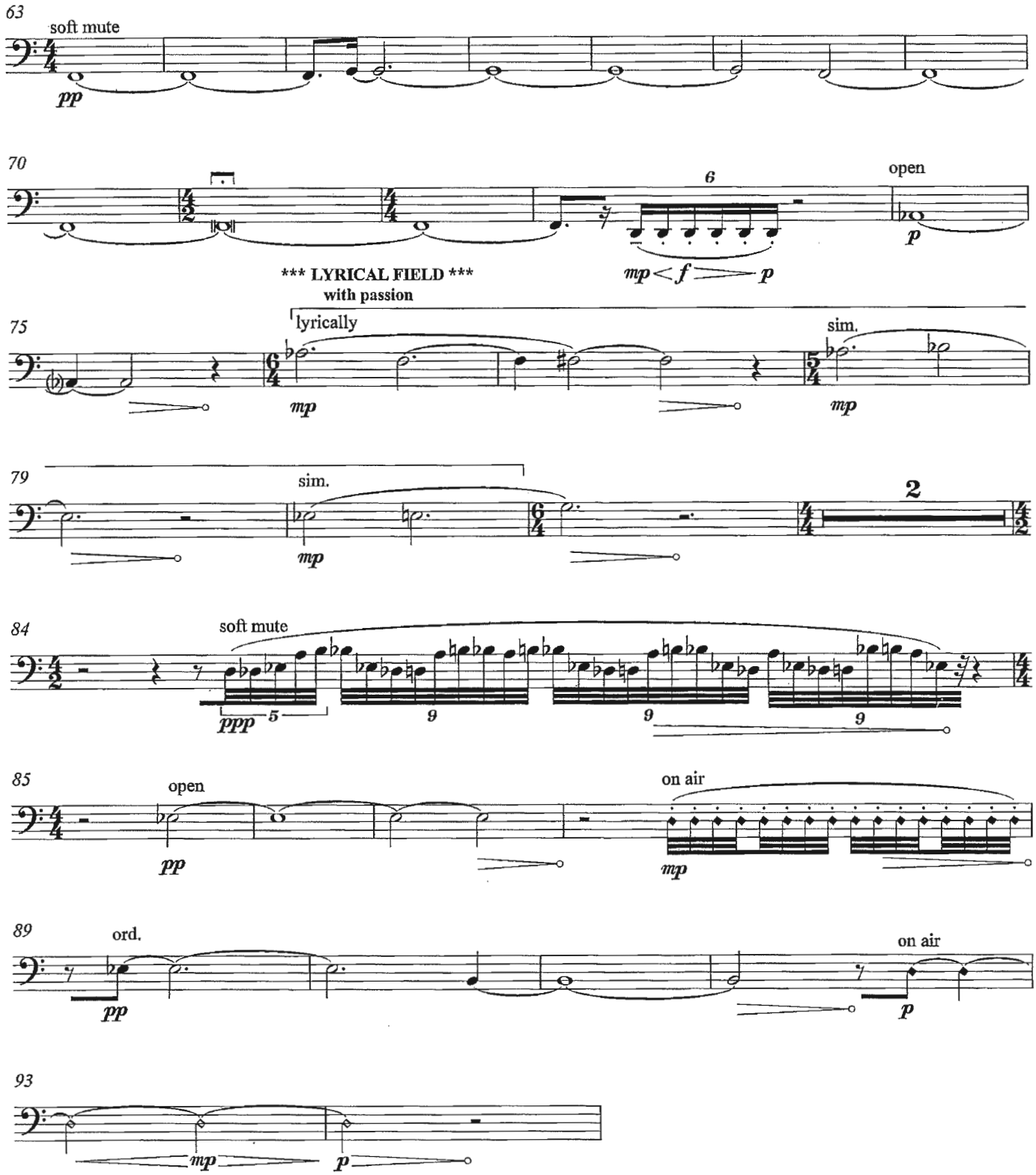
Rihm: *Jagden und Formen* [mm. 962-971]
Tenor Trombone



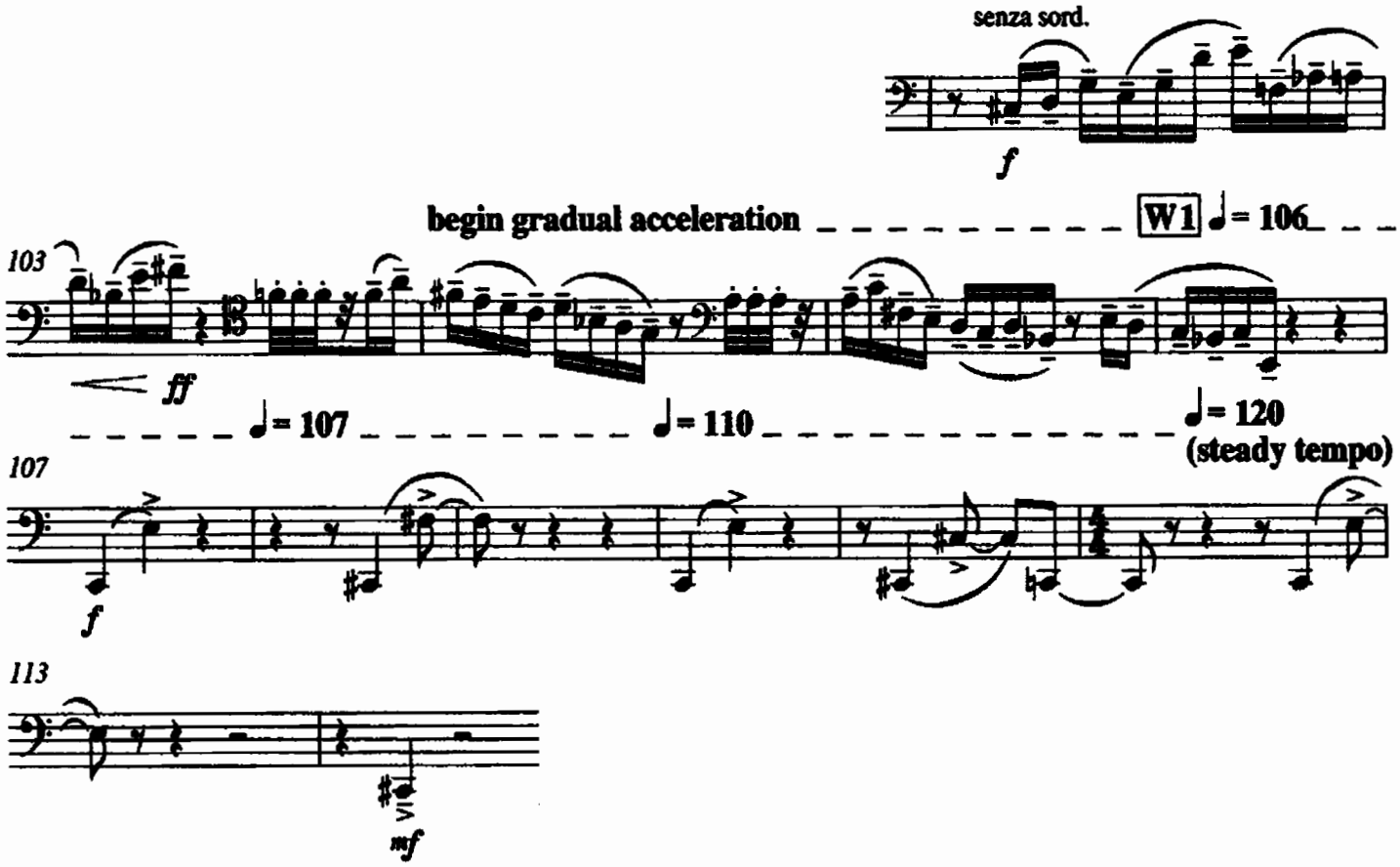
Arnold Schoenberg: Five Orchestral Pieces, Op. 16
[Mvt. I: Reh. 9 through 4 bars after Reh. 12]



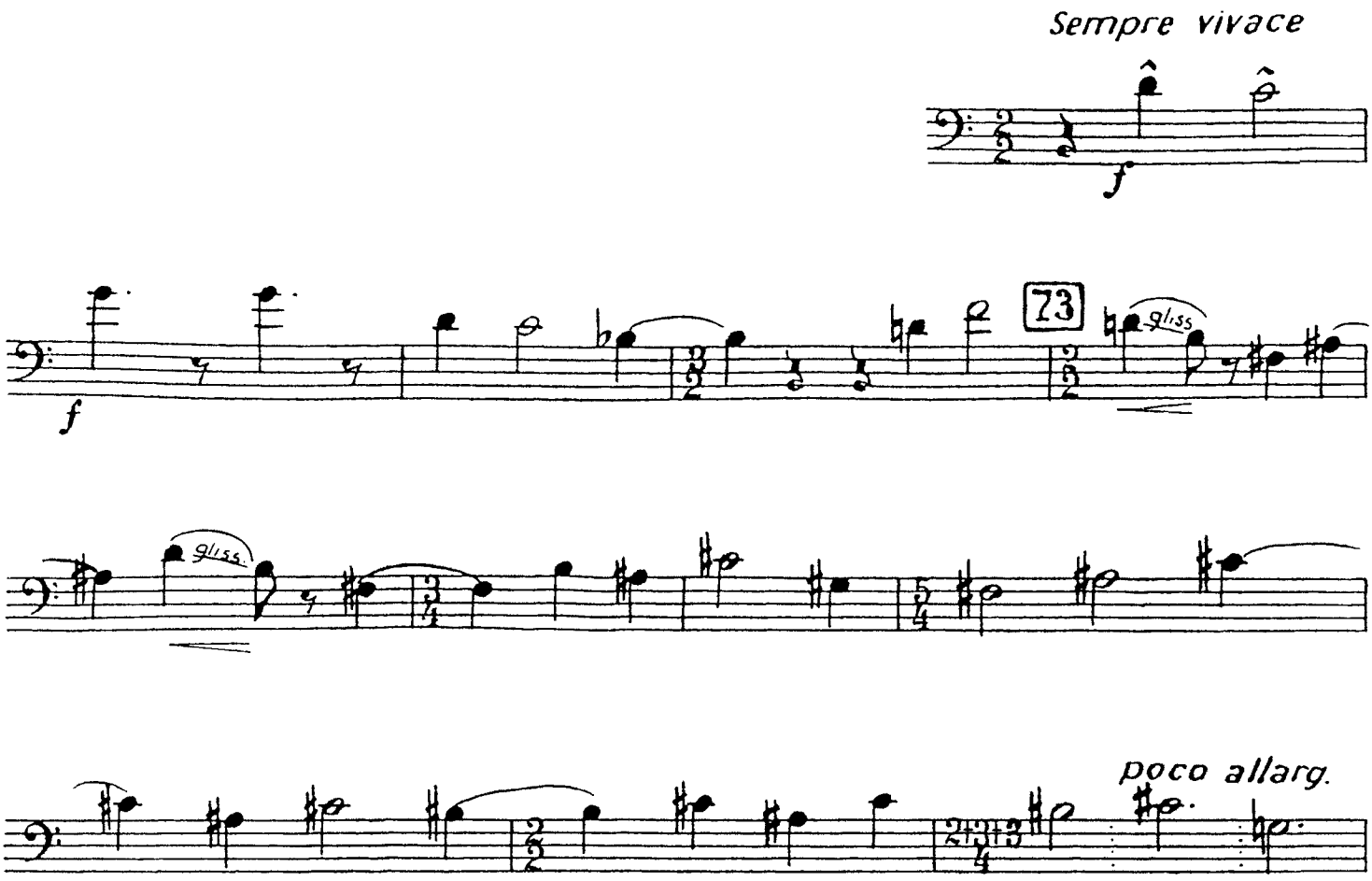
Anna Thorvaldsdottir: *Aeriality* [mm. 63-94]



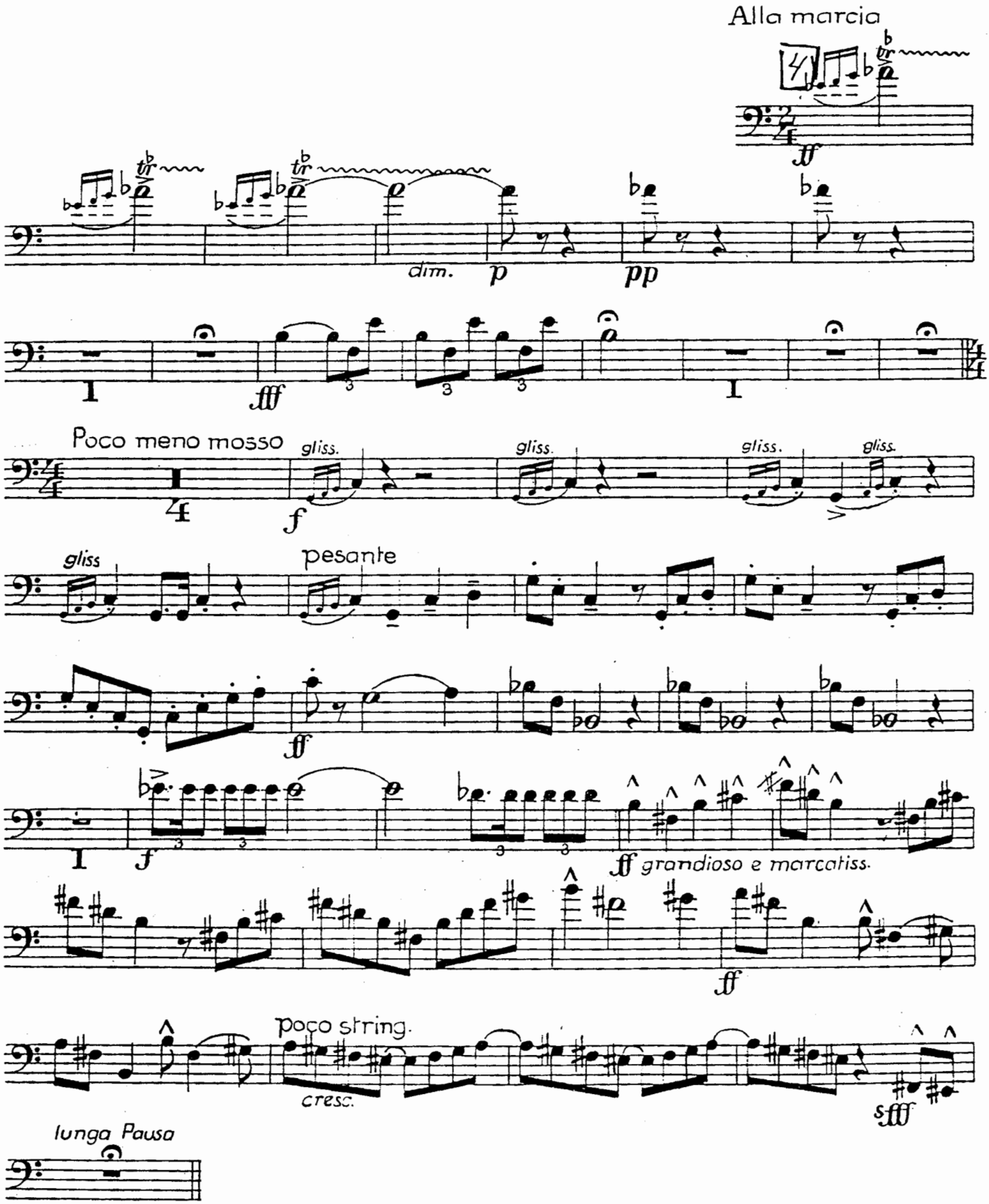
John Adams: *City Noir* [mm. 102-114]



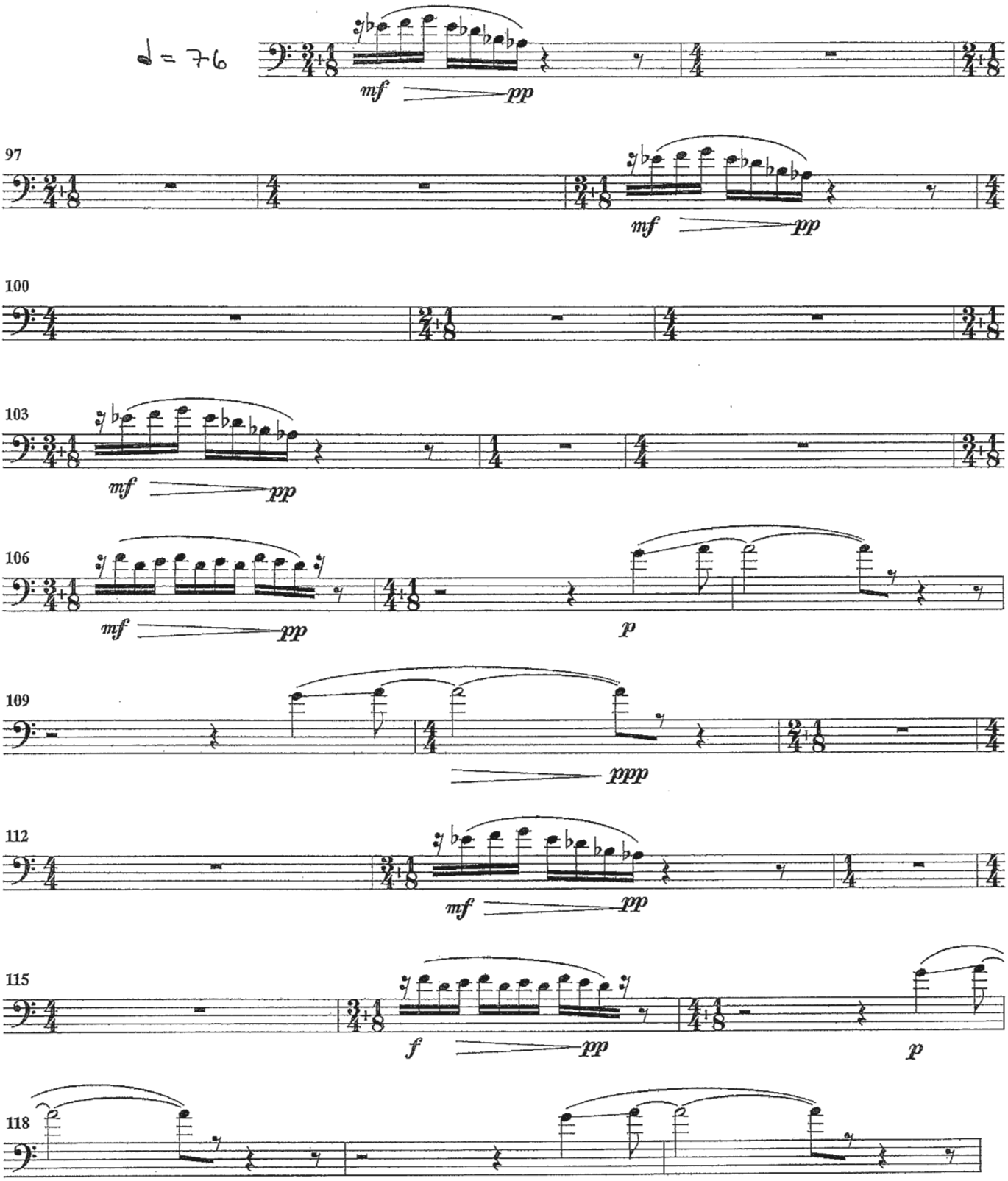
Béla Bartók: *The Miraculous Mandarin* [6th bar of figure 72 until Figure 74]



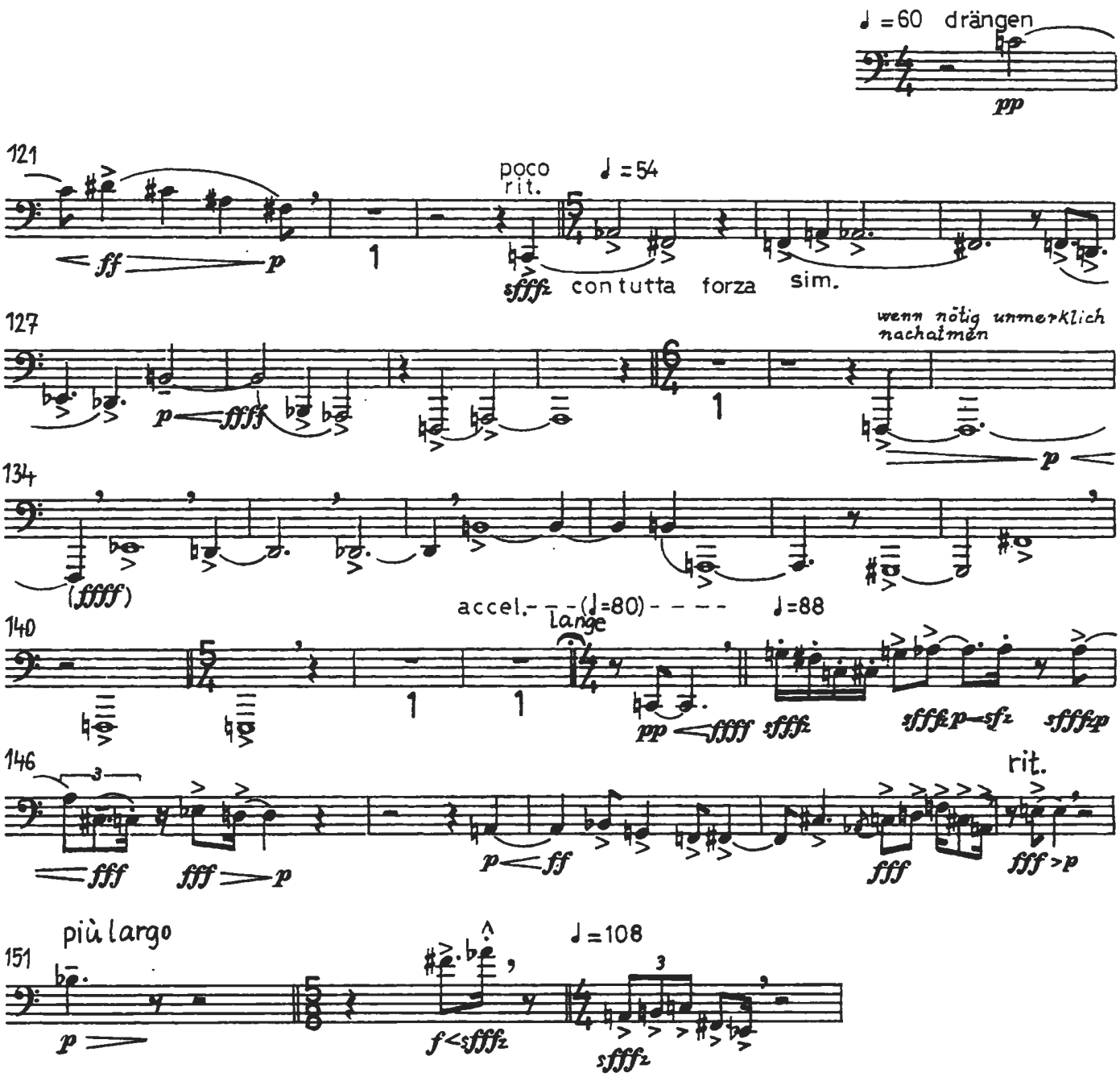
Zoltán Kodály: *Háry János* [Mvt. IV: Reh. 4 - Lunga Pausa]



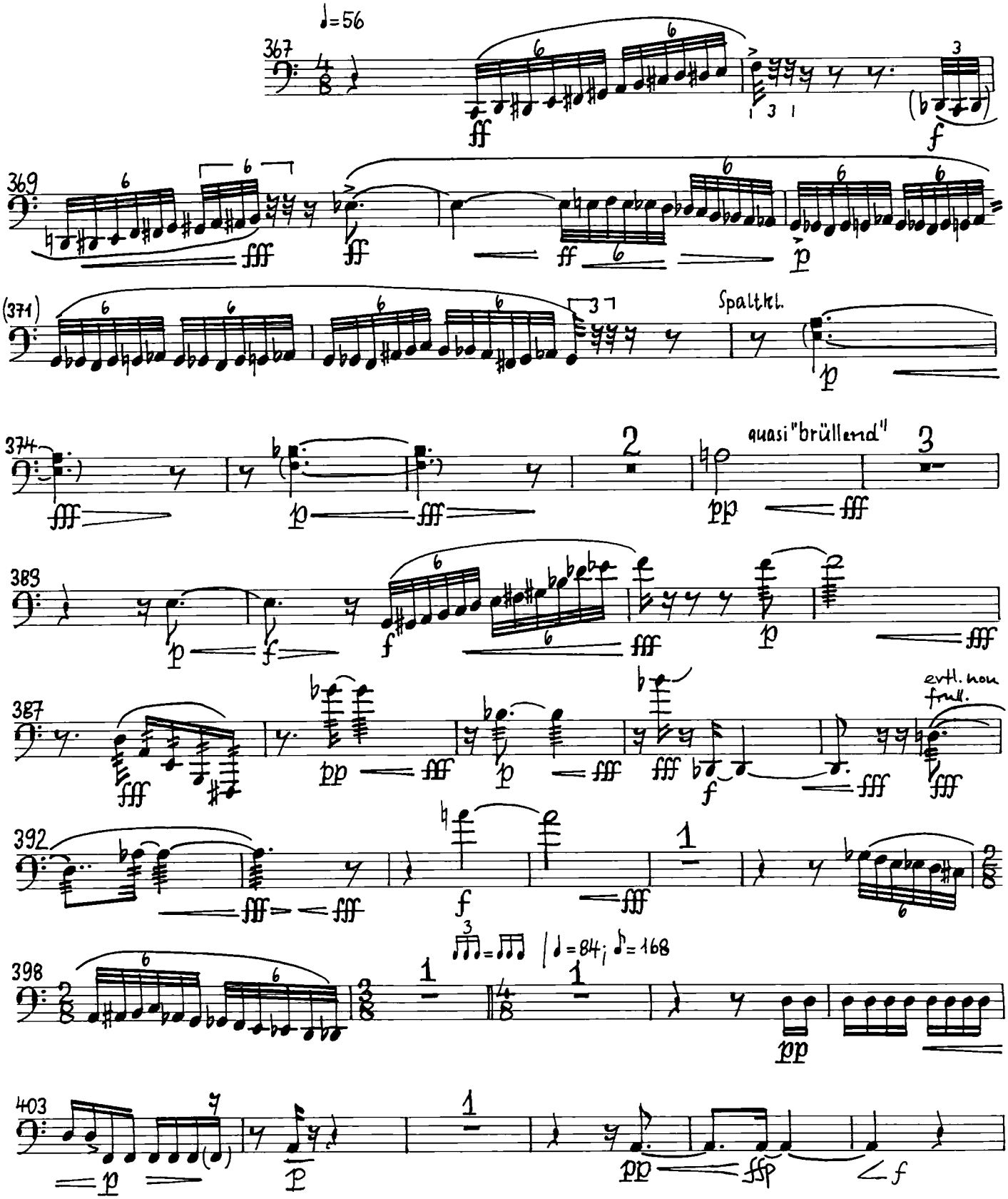
Nicole Lizée: *Keep Driving, I'm Dreaming* [mm. 95-120]



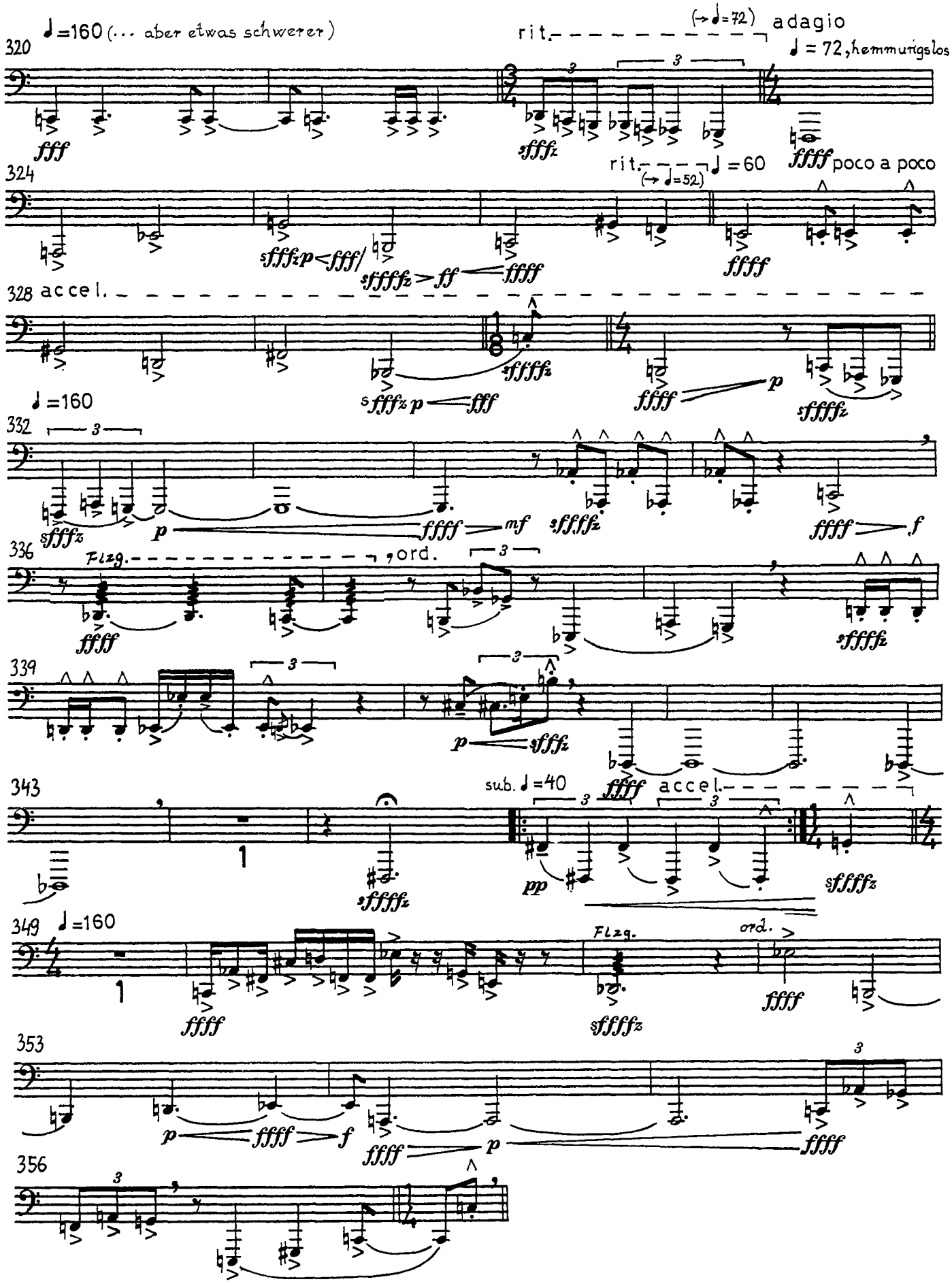
Wolfgang Rihm: *Sub-Kontur* [mm. 120-153]



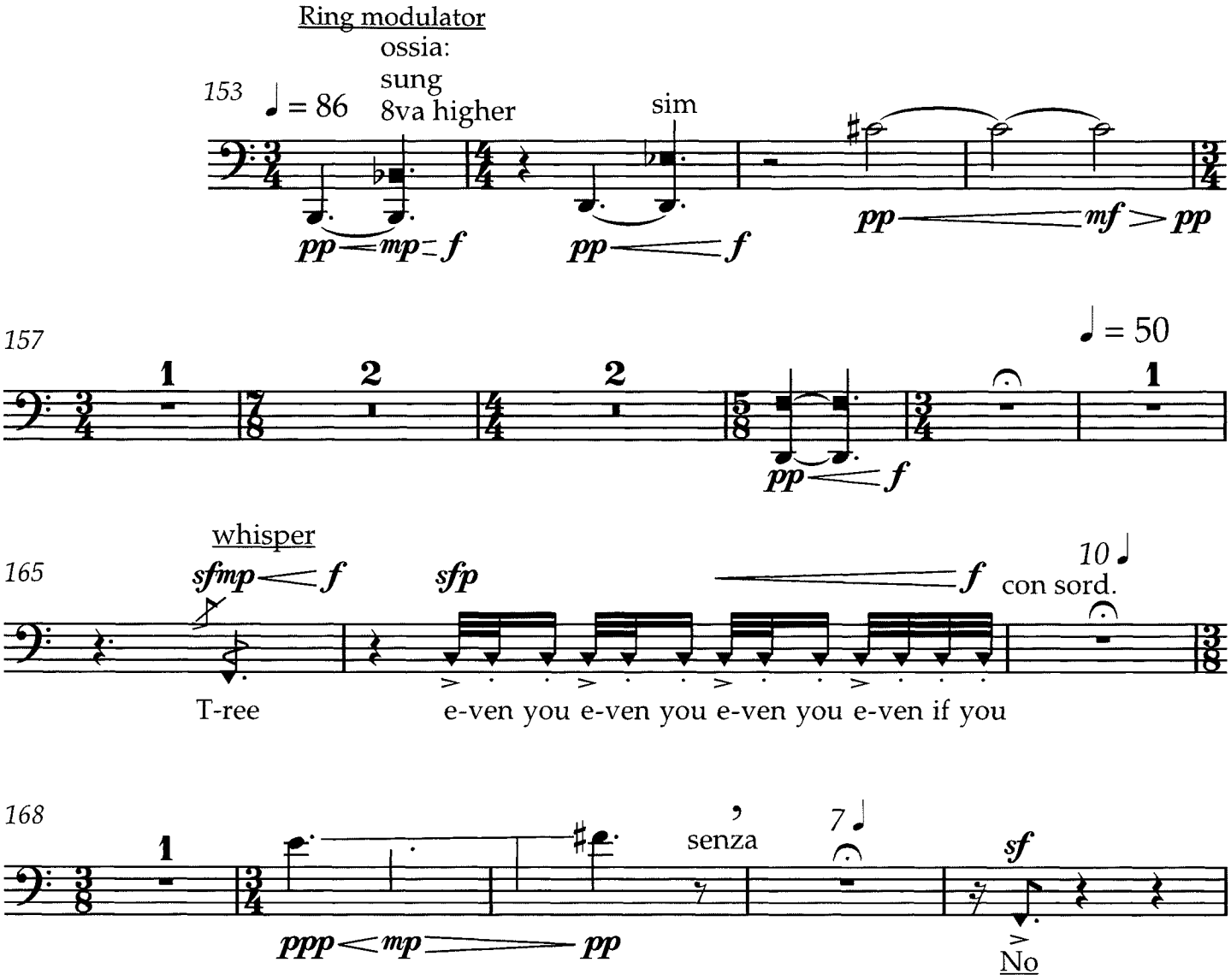
Helmut Lachenmann: *Concertini* [mm. 367-408]



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



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



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"!

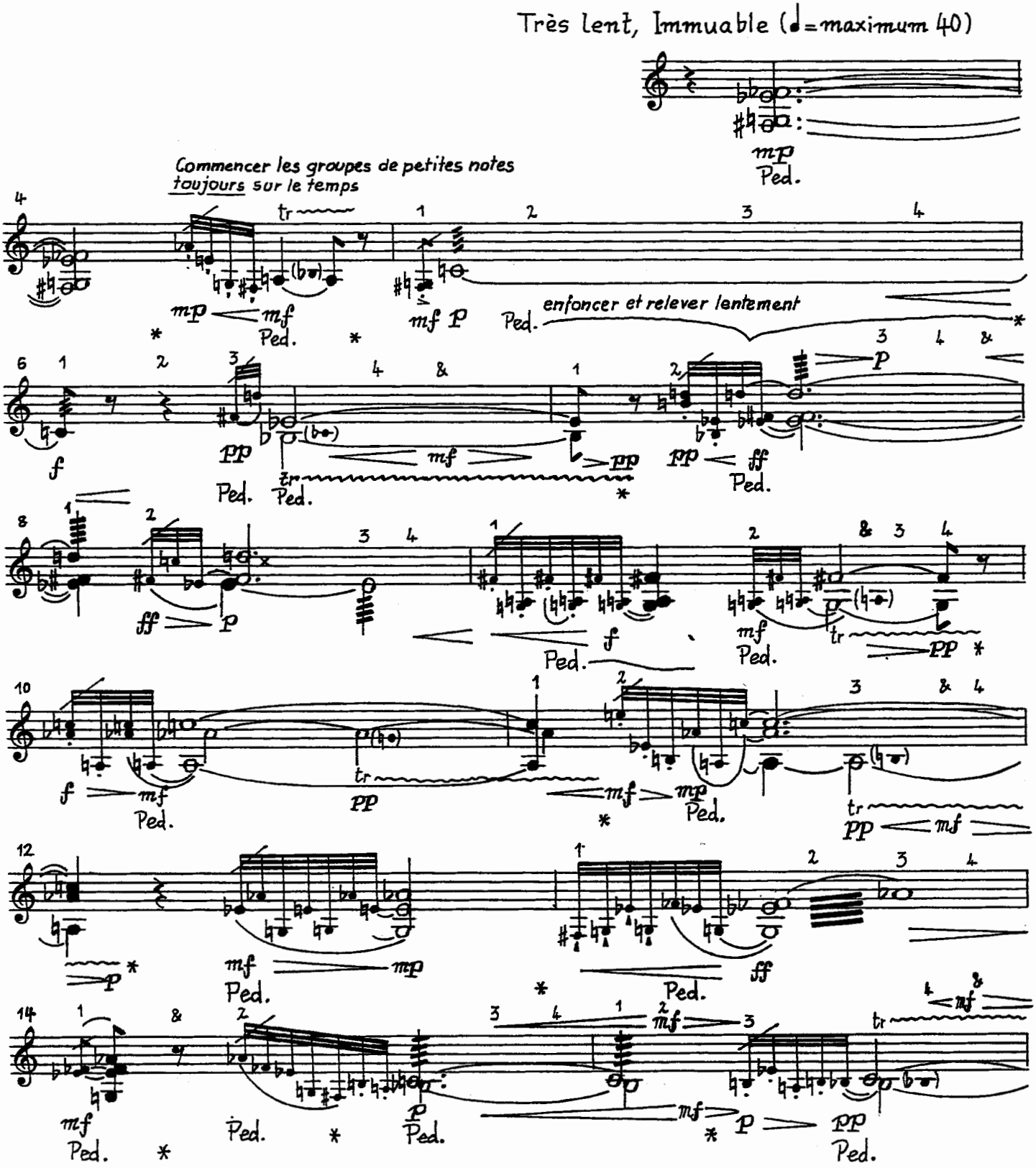
Text

Text articulation should be exaggerated. Hard ***sf*** accents for attacks, long drawn out consonants ***sh***, ***ss***, ***v***, ***w***, ***th***, etc. and long vowels and dipthongs.
All words and vowels are with English pronounciation.
Text with percussion clef is spoken or whispered without the instrument.
Text with pitched clef is sung, spoken or whispered through the instrument.

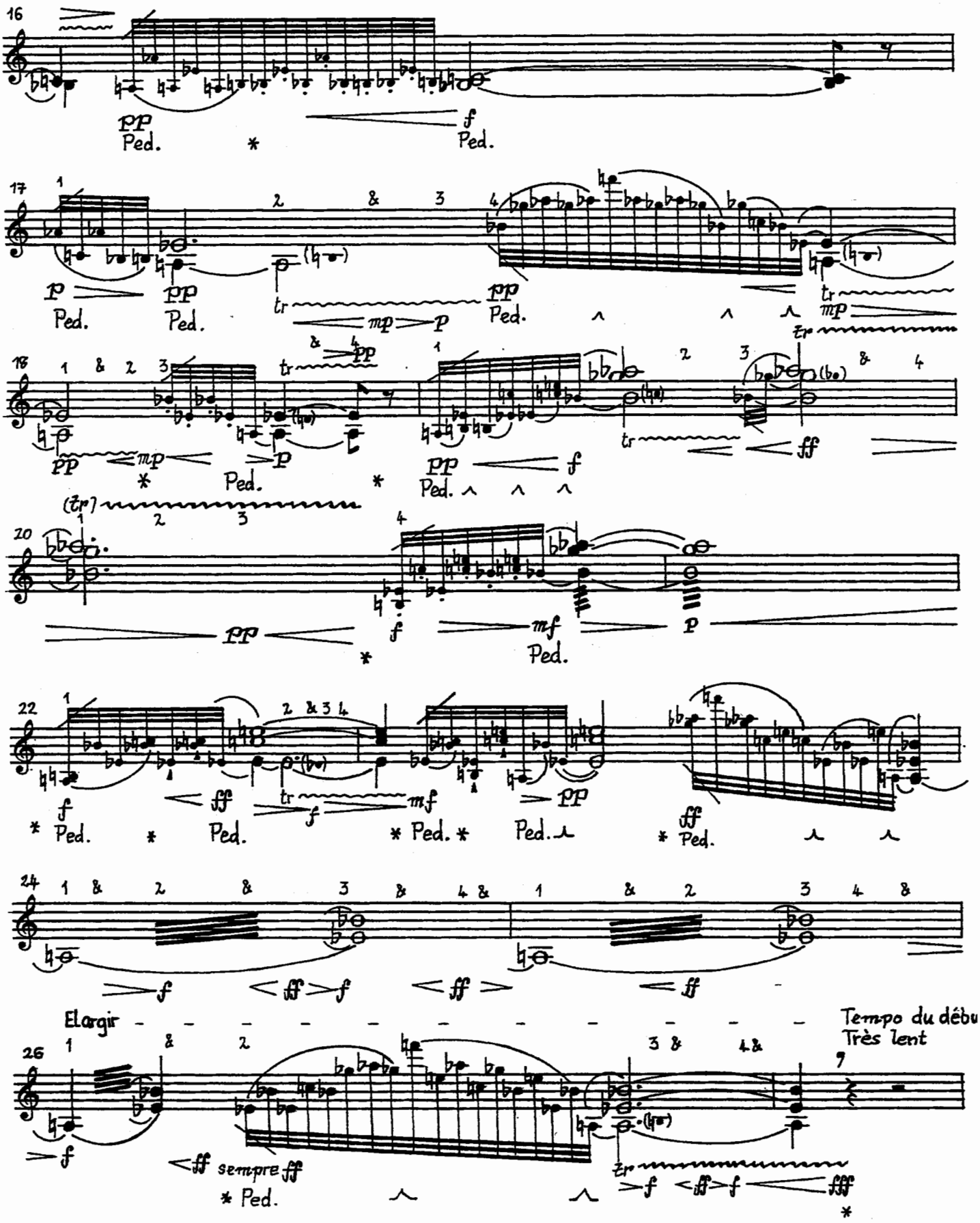
whisper

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

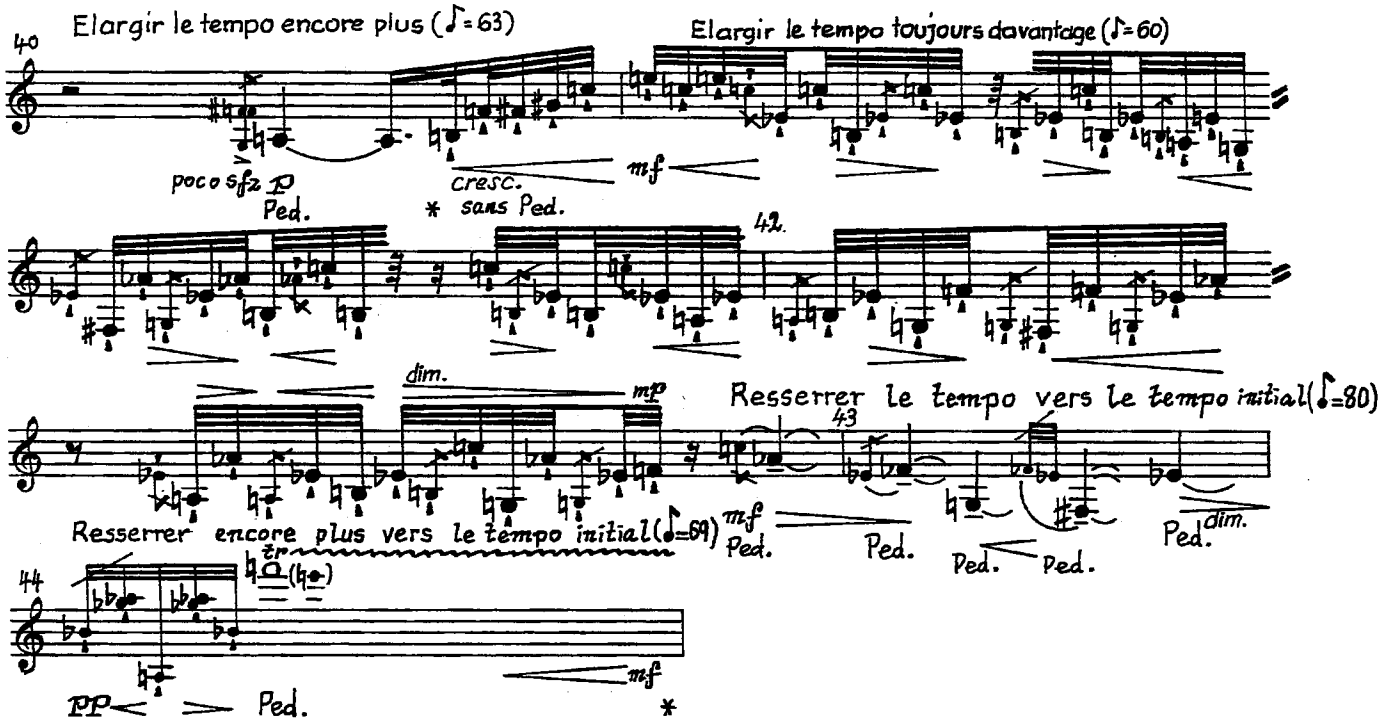
Pierre Boulez: *Dérive 1* [mm. 3-27, Vibraphone] pg. 1/2 (Excerpt 1)



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

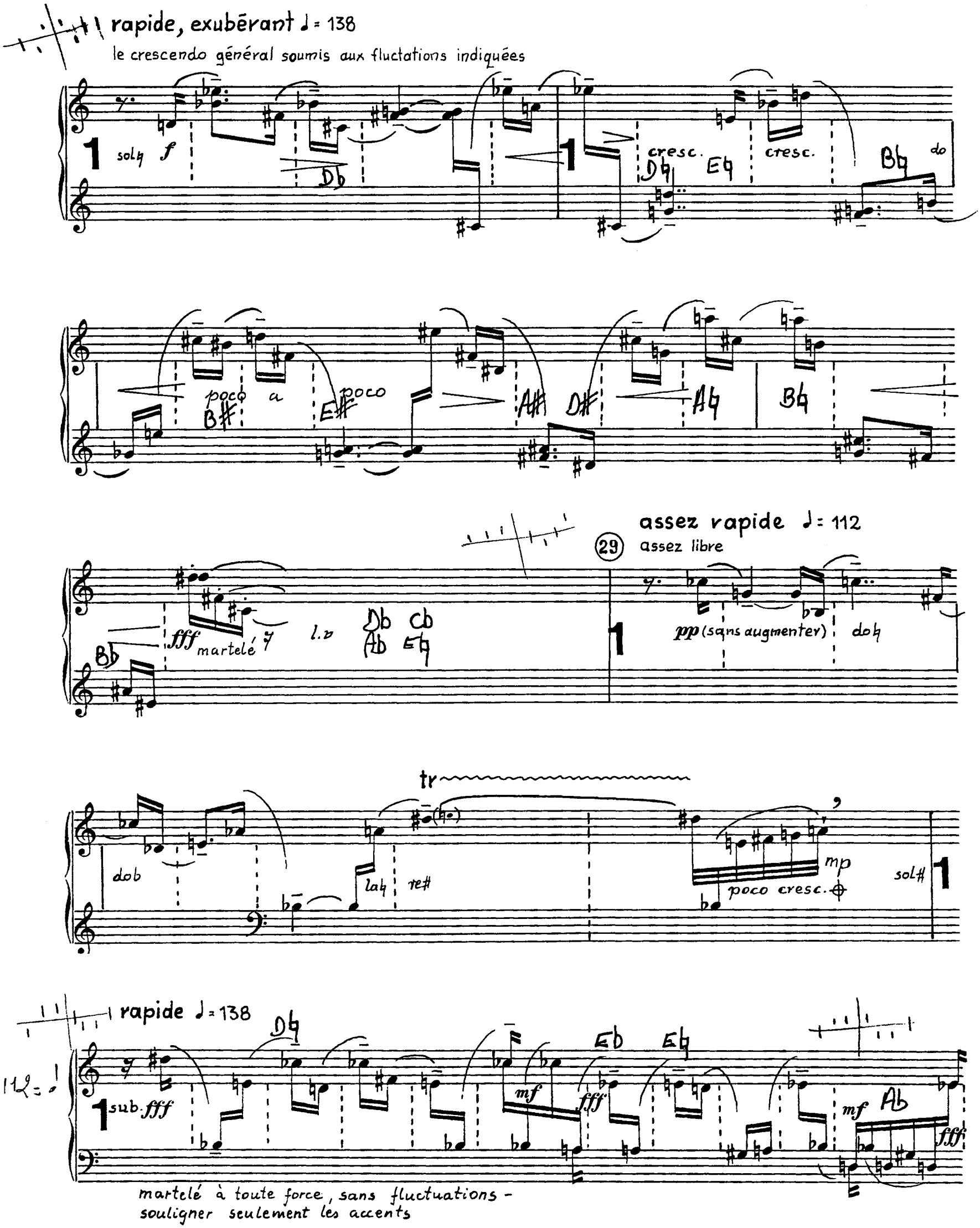


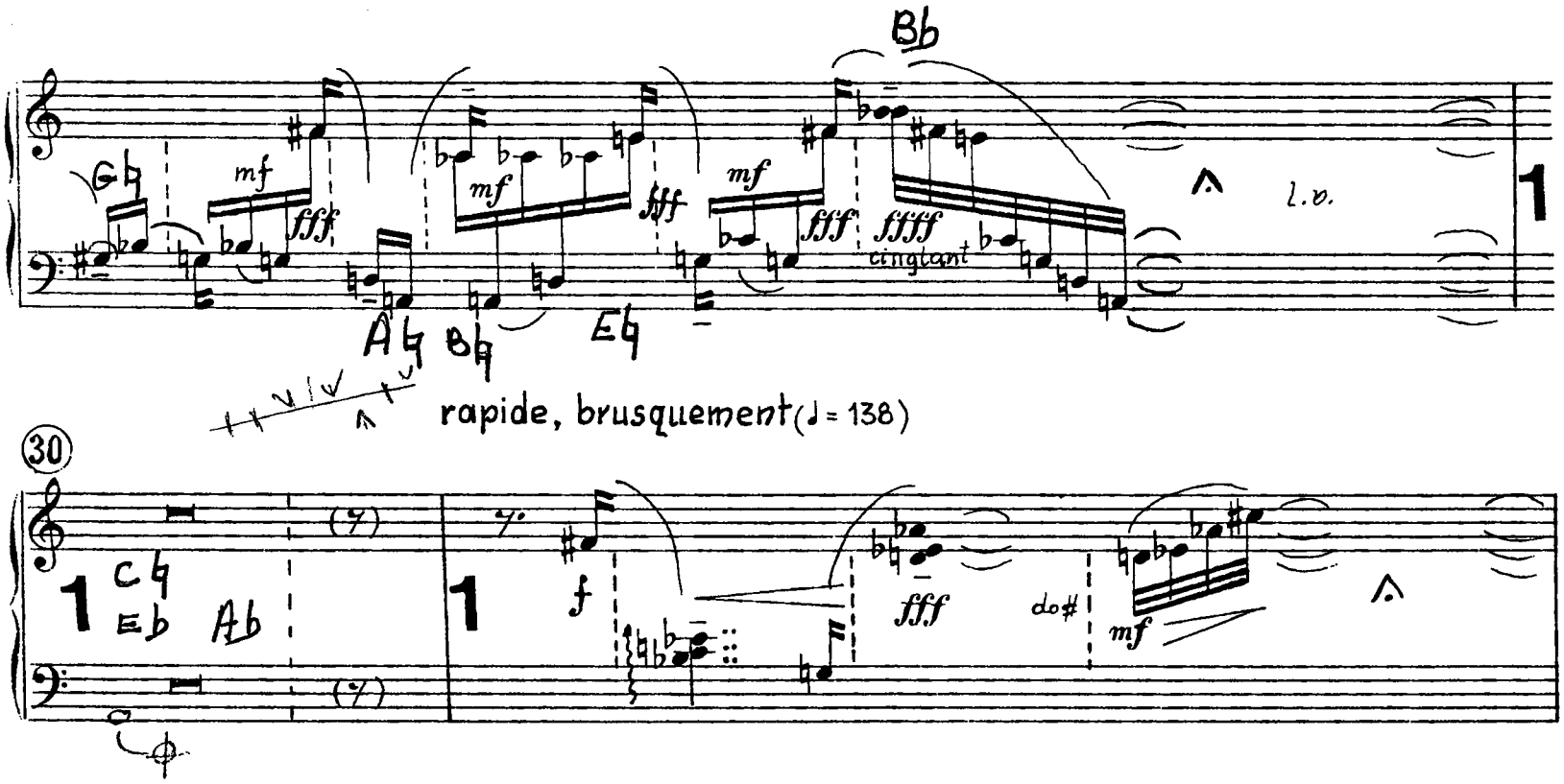
Pierre Boulez: *Dérive 1* [mm. 40-45, Vibraphone] (Excerpt 2)



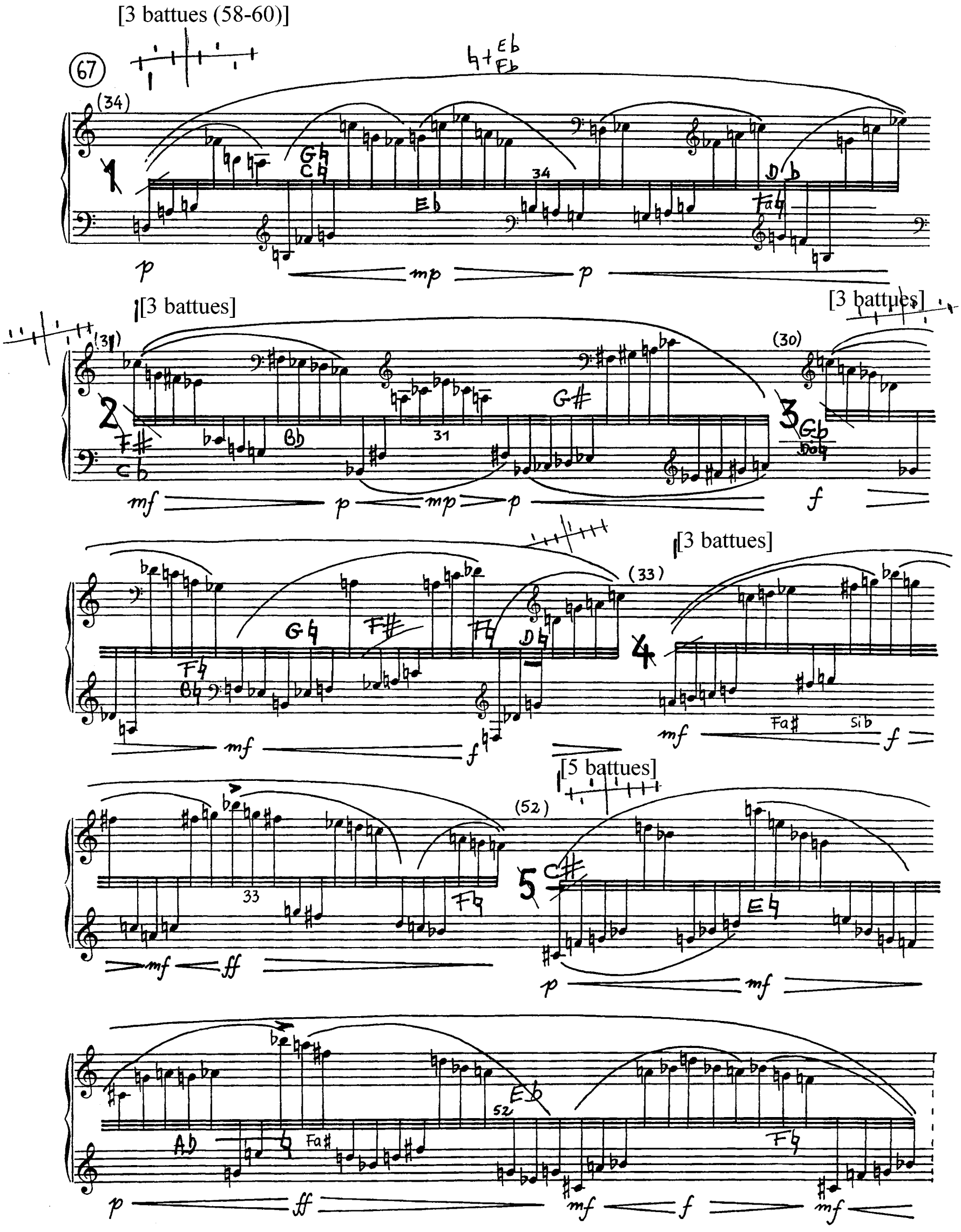
Pierre Boulez: *Répons*:
Excerpt 1/2 [*rapide, exubérant* through bar 1 of figure 31] (page 1 of 2)

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.

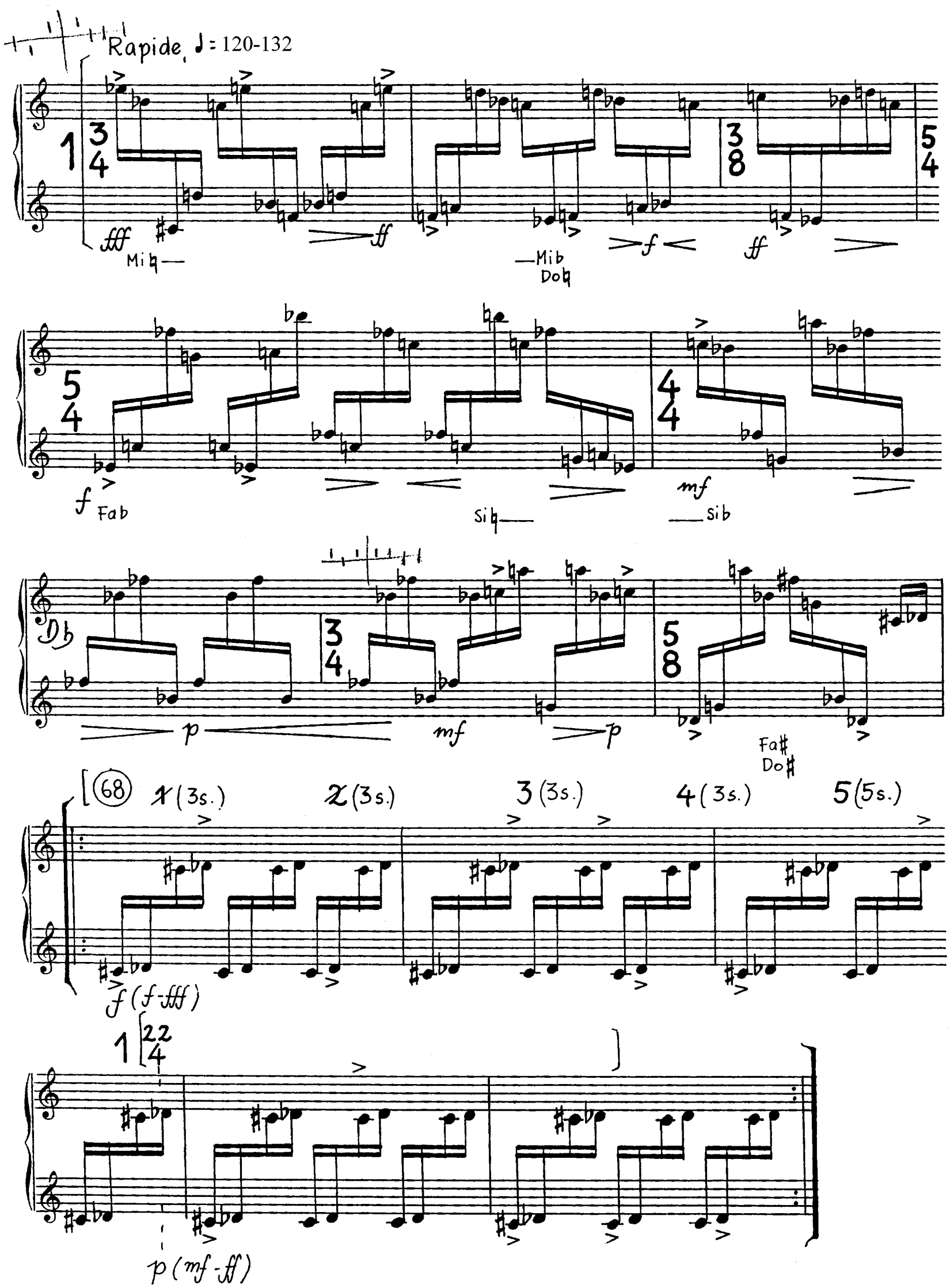



Bb
Gb
mf
fff
mf
fff
mf
fff
fffff
cinglant
l.v.
1
Ab
Bb
Eb
rapide, brusquement (♩= 138)
30
1
Cb
Eb
Ab
1
f
fff
do#
mf
31 assez rapide ♩= 112
assez libre
tr
1
D#
mf
f
Db
lab
dob
mf
p
f

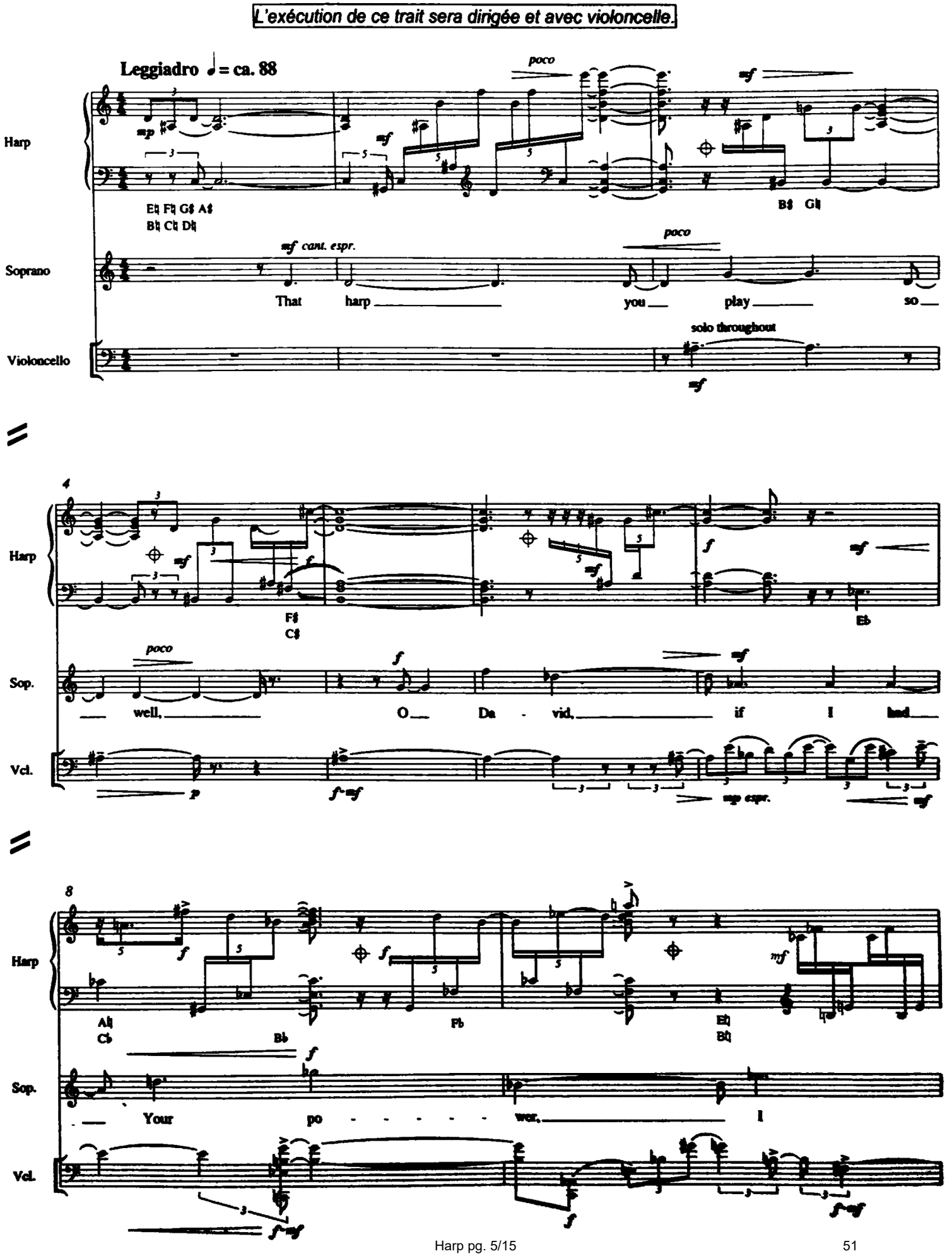
Pierre Boulez: Répons
Excerpt 2/2 [figure 67 to 1 bar before figure 69 without repeats] pg. 1/2

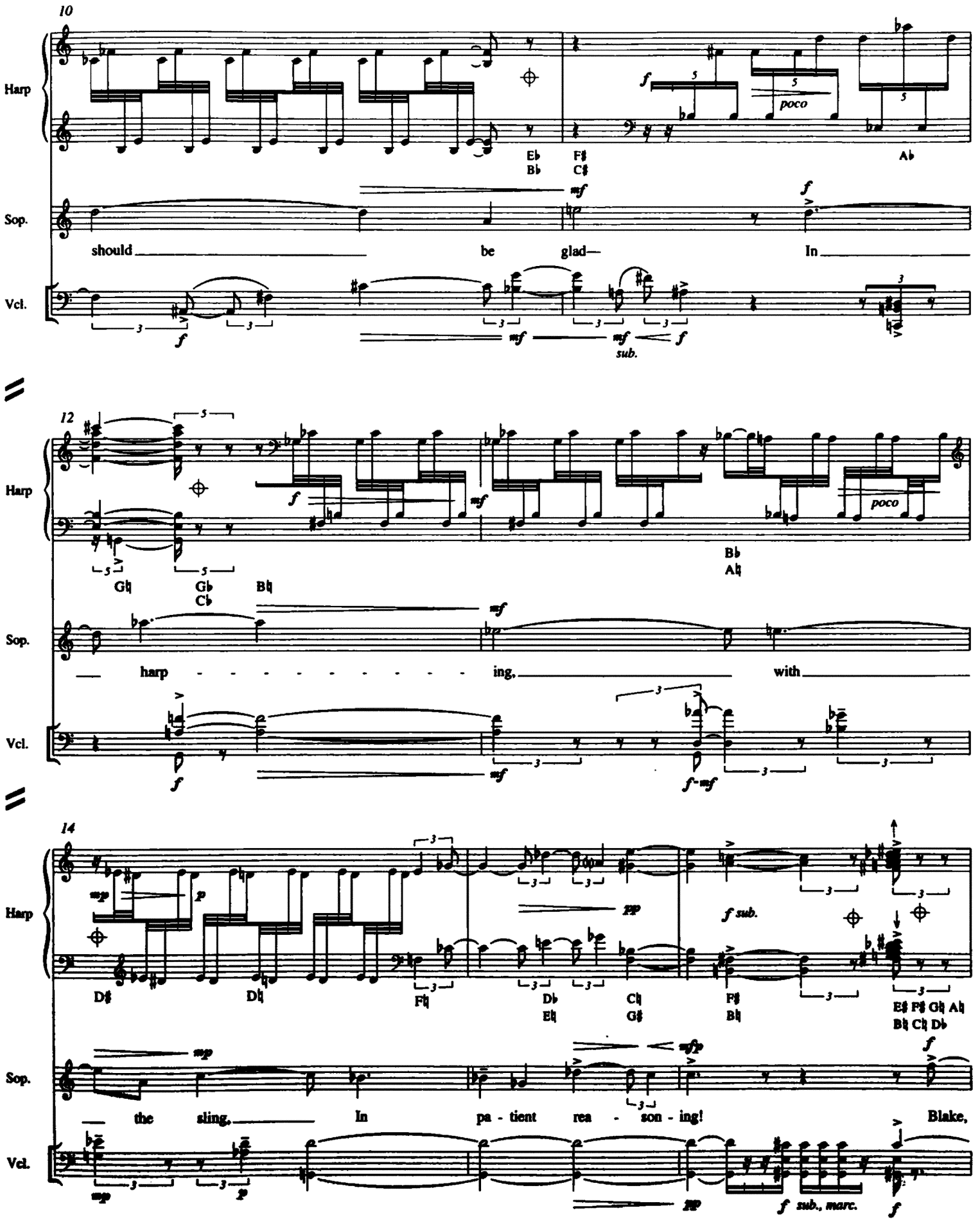


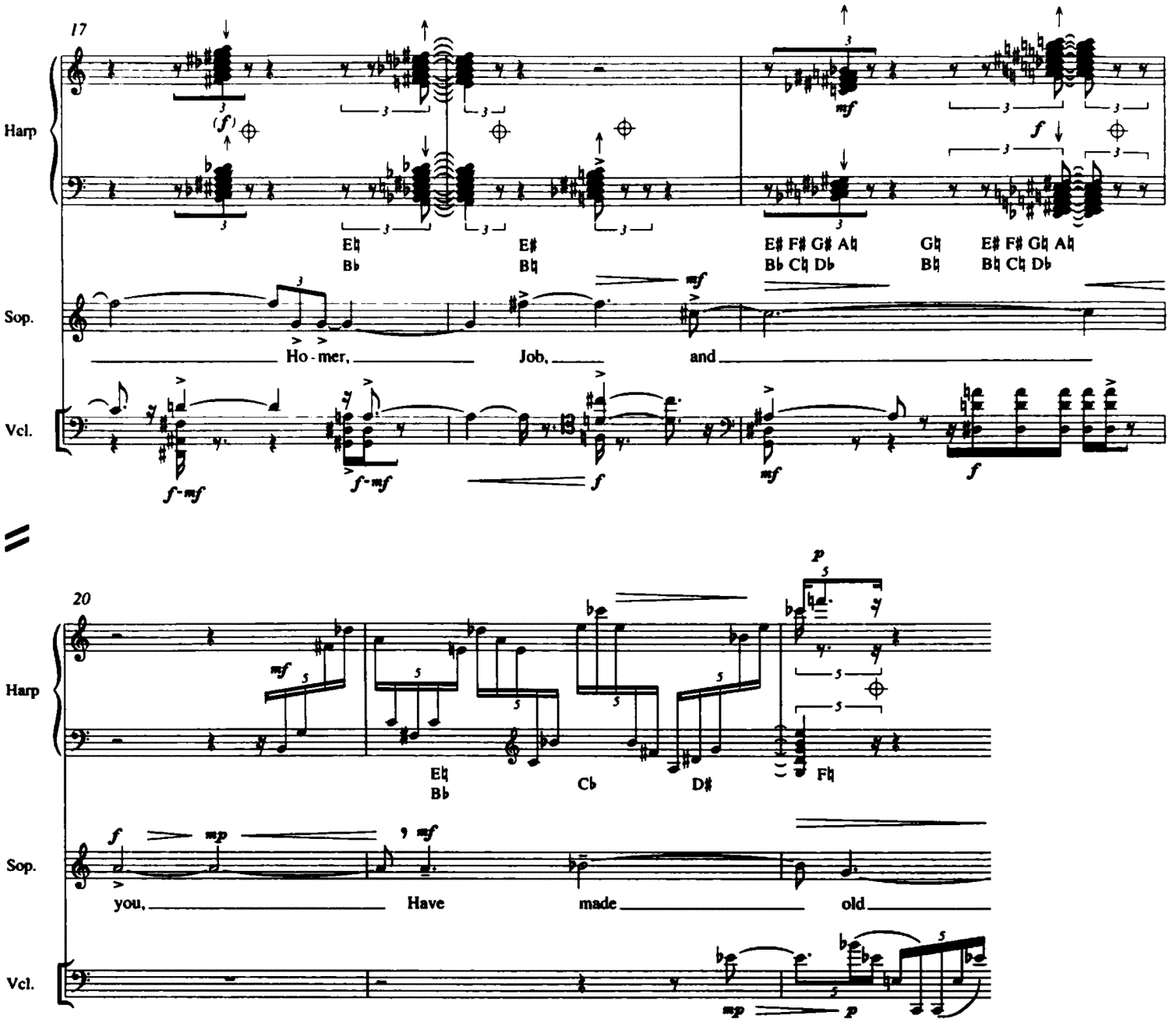
Pierre Boulez: *Répons*
Excerpt 2/2 [figure 67 to 1 bar before figure 69 without repeats] pg. 2/2

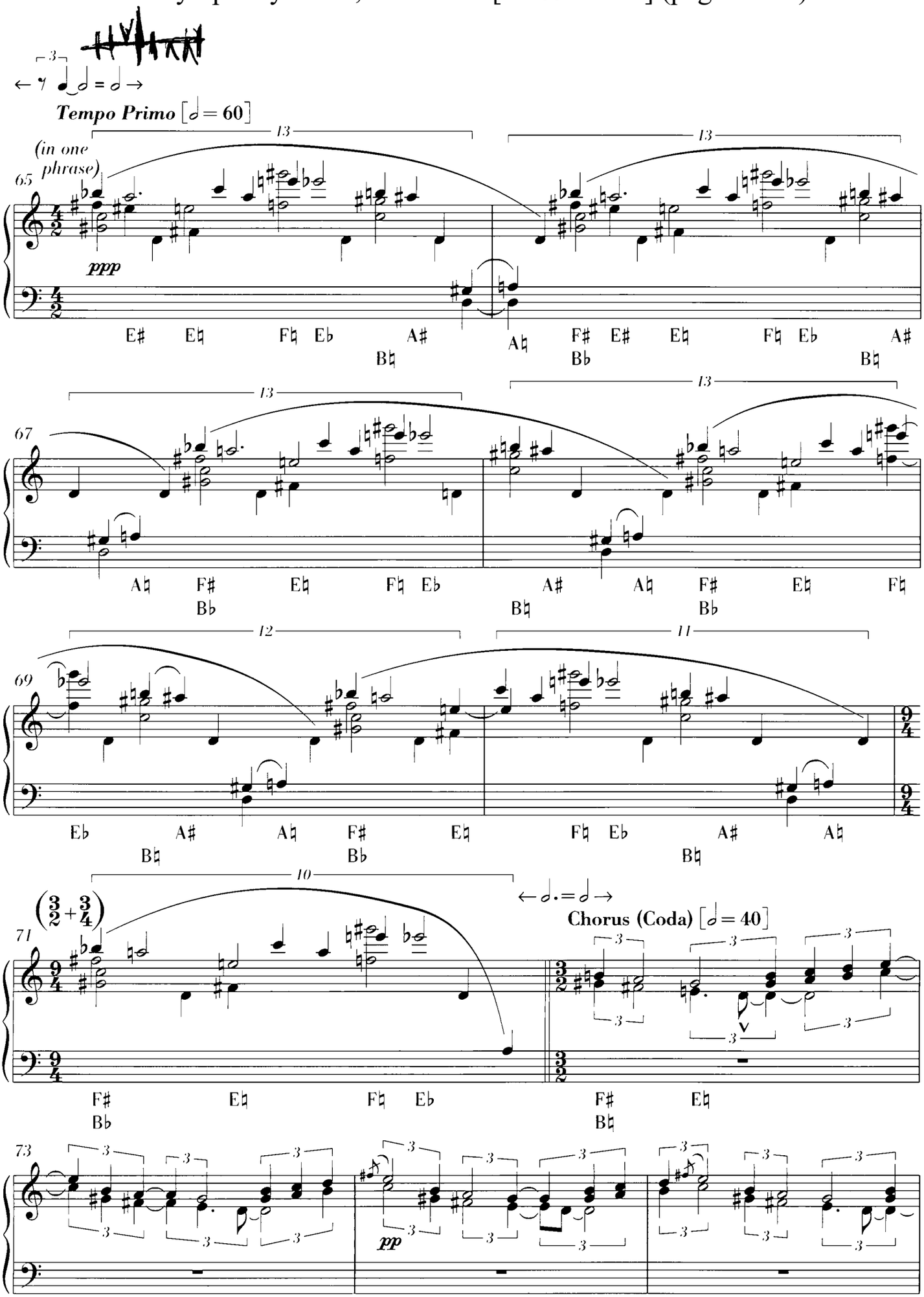


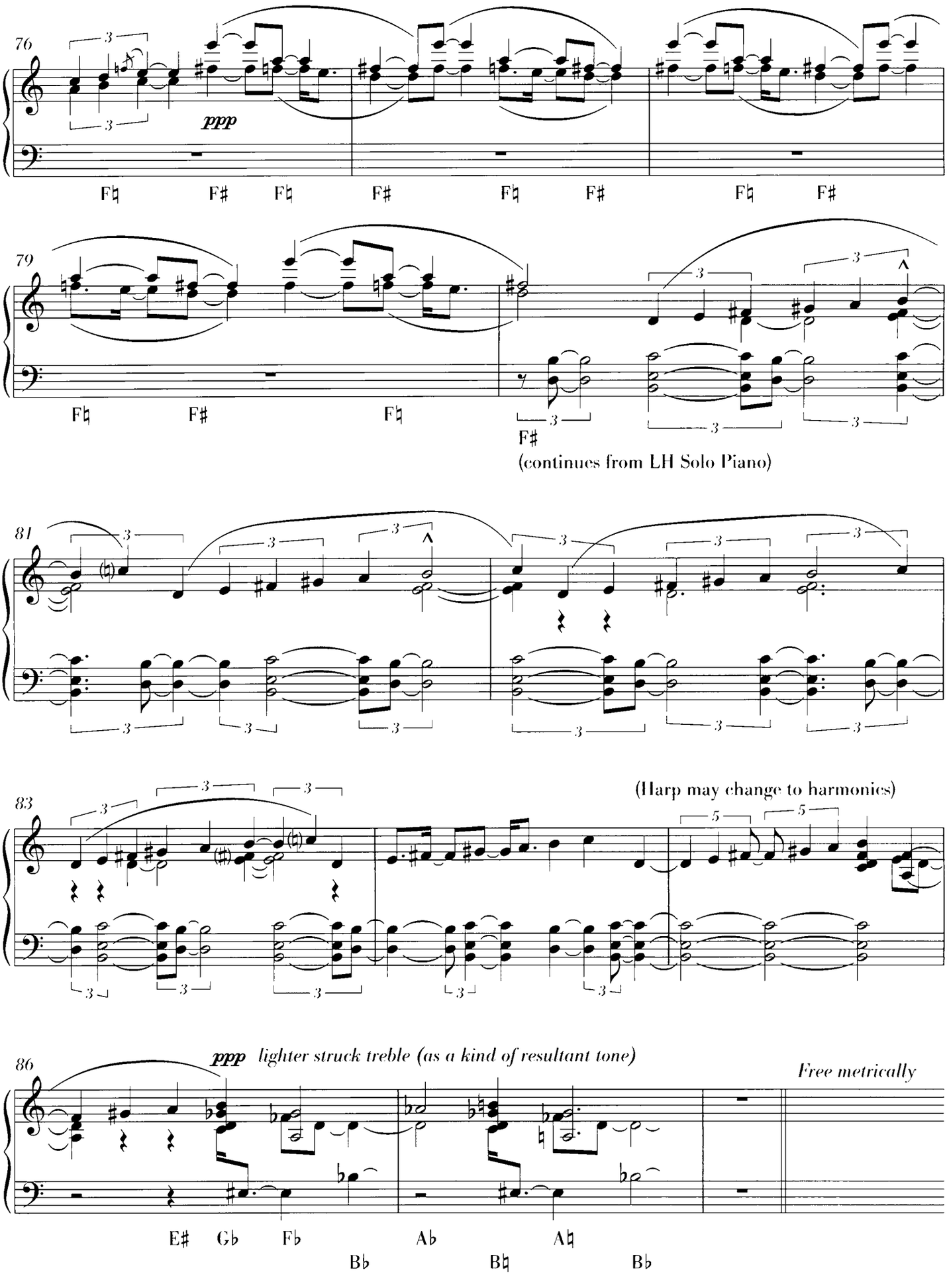
Elliot Carter: *What are Years?*, II. "That Harp You Play So Well"
Excerpt: [m. 1 through downbeat of m. 22] (page 1 of 3)



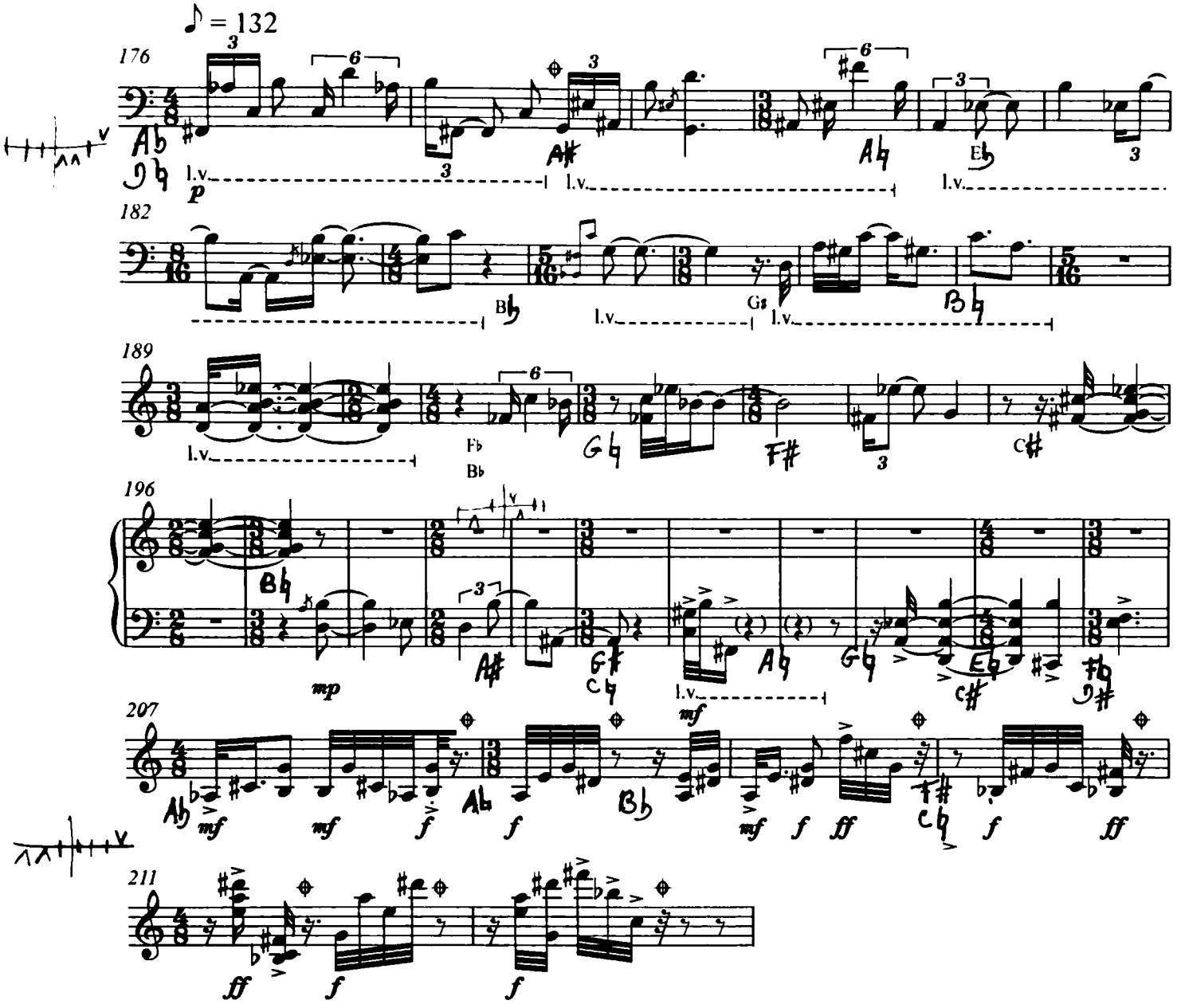

10
Harp
Sop.
Vcl.
poco
should be glad— In
12
harp ing, with
14
the sling. In pa - tient rea - son - ing! Blake,
sub.
sub., marc.


17
Harp
Sop.
Vcl.
(f)
mf
f
E♮ B♭
E♯ B♮
E♯ F♯ G♯ A♮ B♭ C♮ D♭
G♮ B♮
E♯ F♯ G♮ A♮ B♮ C♮ D♭
Ho - mer,
Job,
and
f-mf
f-mf
f
mf
f
20
Harp
Sop.
Vcl.
mf
p
E♮ B♭
C♭
D♯
F♮
f
mp
mf
you,
Have
made
old
mp
p

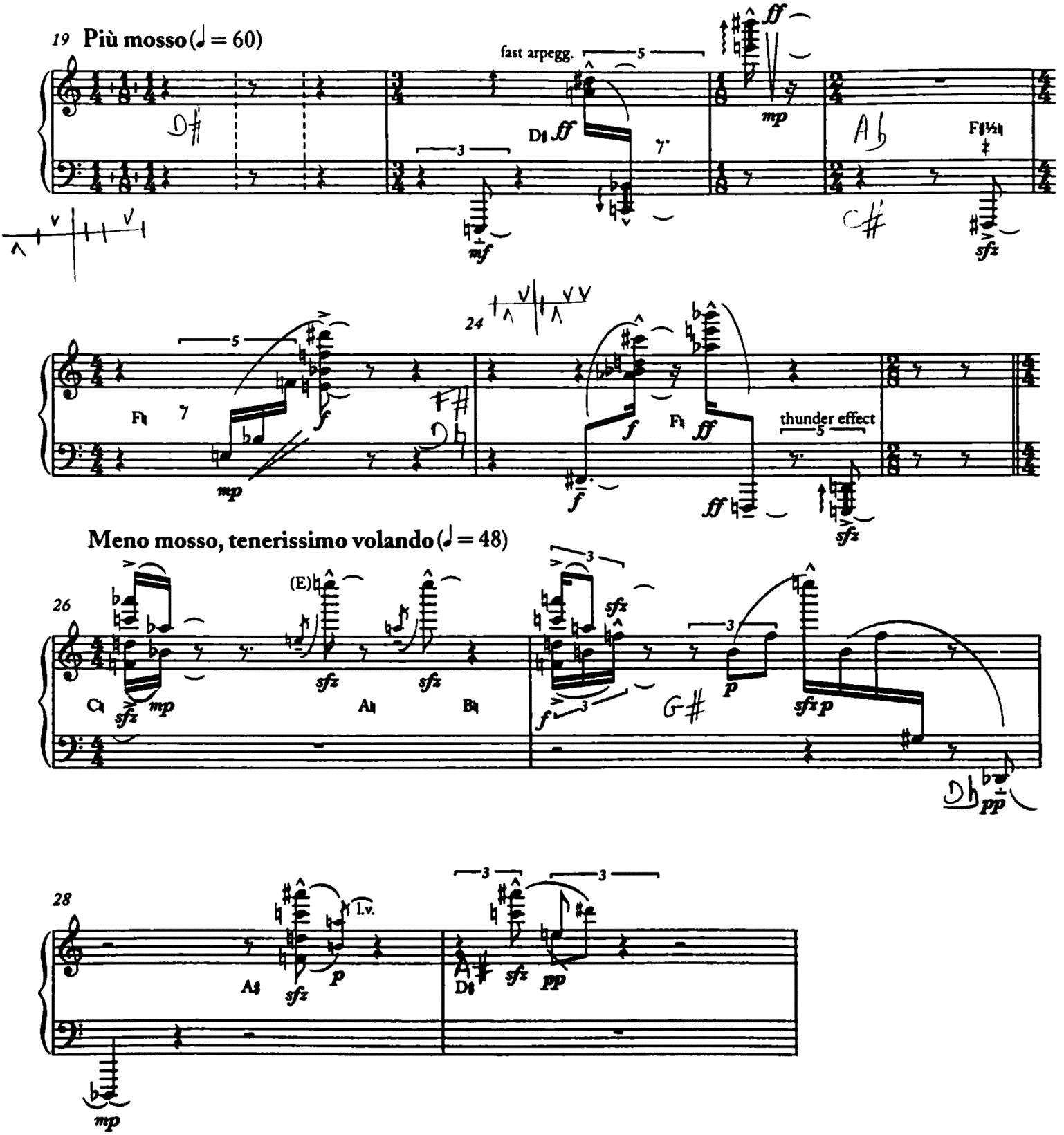

Tempo Primo [𝅗𝅥 = 60]
(in one phrase)
65
ppp
E♯ E♮ F♮ E♭ A♯ A♮ F♯ E♯ E♮ F♮ E♭ A♯
B♮ B♭ B♮
67
A♮ F♯ E♮ F♮ E♭ A♯ A♮ F♯ E♮ F♮
B♭ B♮ B♭
69
E♭ A♯ A♮ F♯ E♮ F♮ E♭ A♯ A♮
B♮ B♭ B♮
71
Chorus (Coda) [𝅗𝅥 = 40]
F♯ E♮ F♮ E♭ F♯ E♮
B♭ B♮
73
pp


76
ppp
F♮ F♯ F♮ F♯ F♮ F♯ F♮ F♯
79
F♮ F♯ F♮
F♯
(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♯ G♭ F♭ A♭ A♮
B♭ B♮ B♭

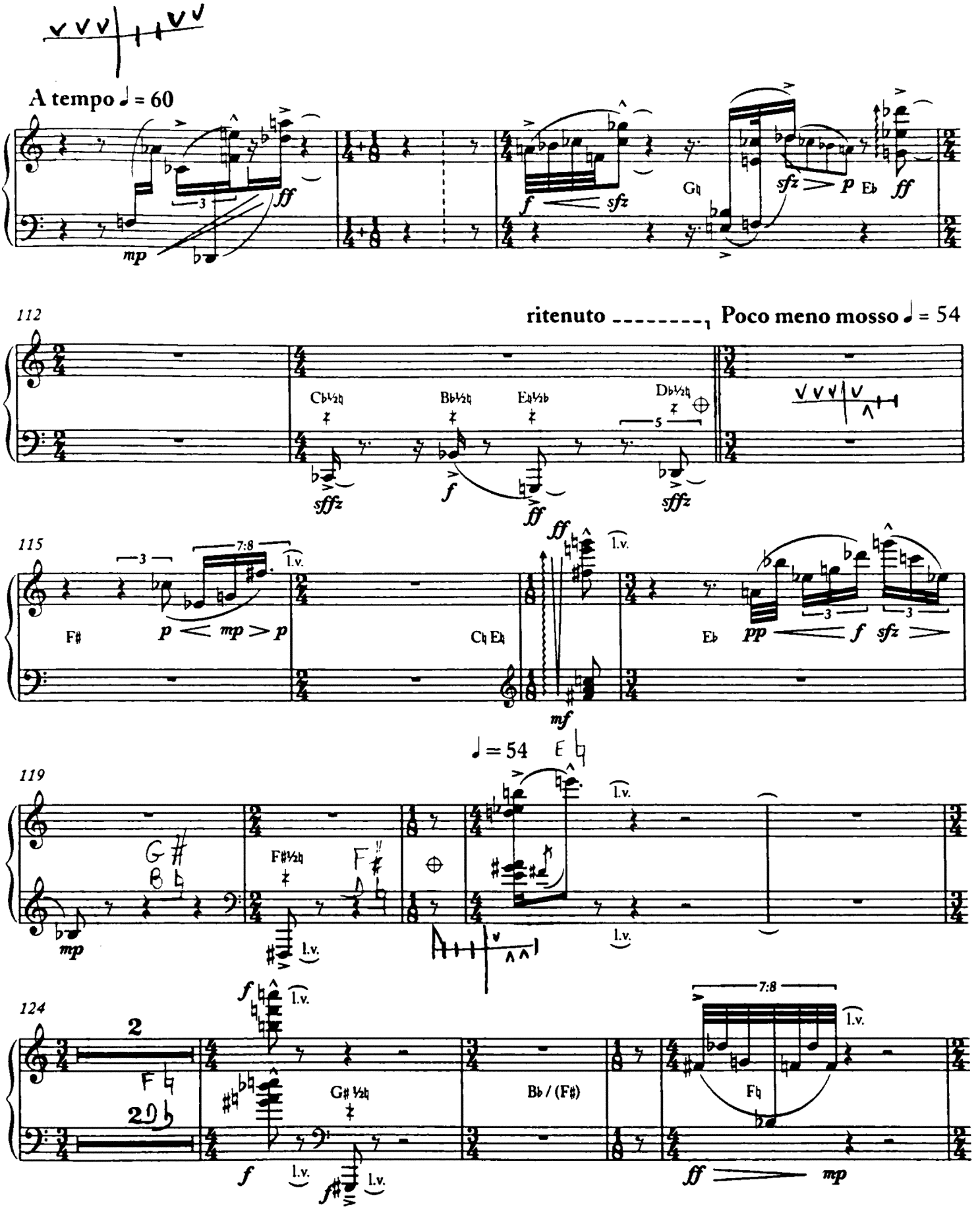
Hanspeter Kyburz: Réseaux [mm. 176-213]



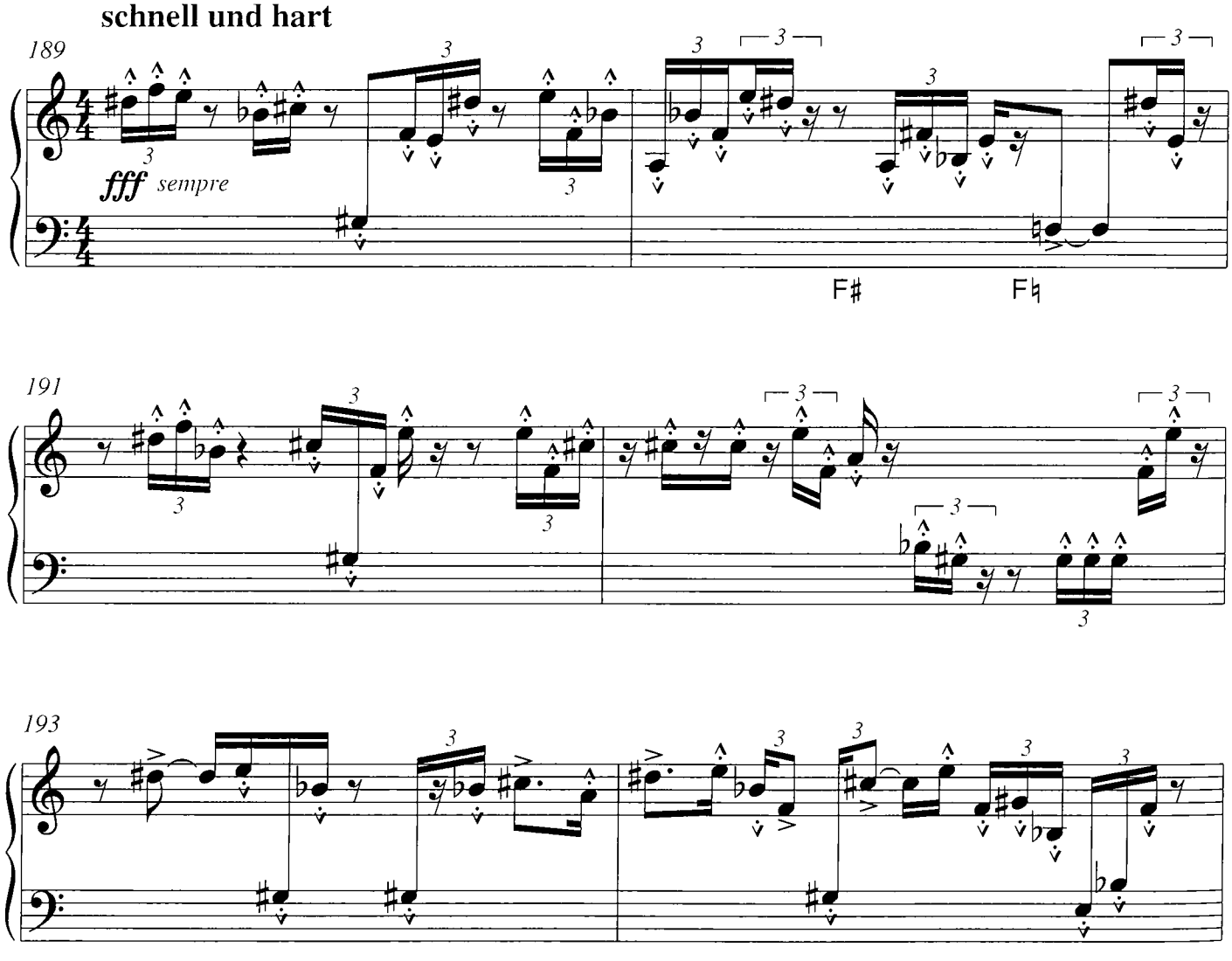
Hector Parra: *Equinox*: Excerpt 1/2 [mm. 19-29]



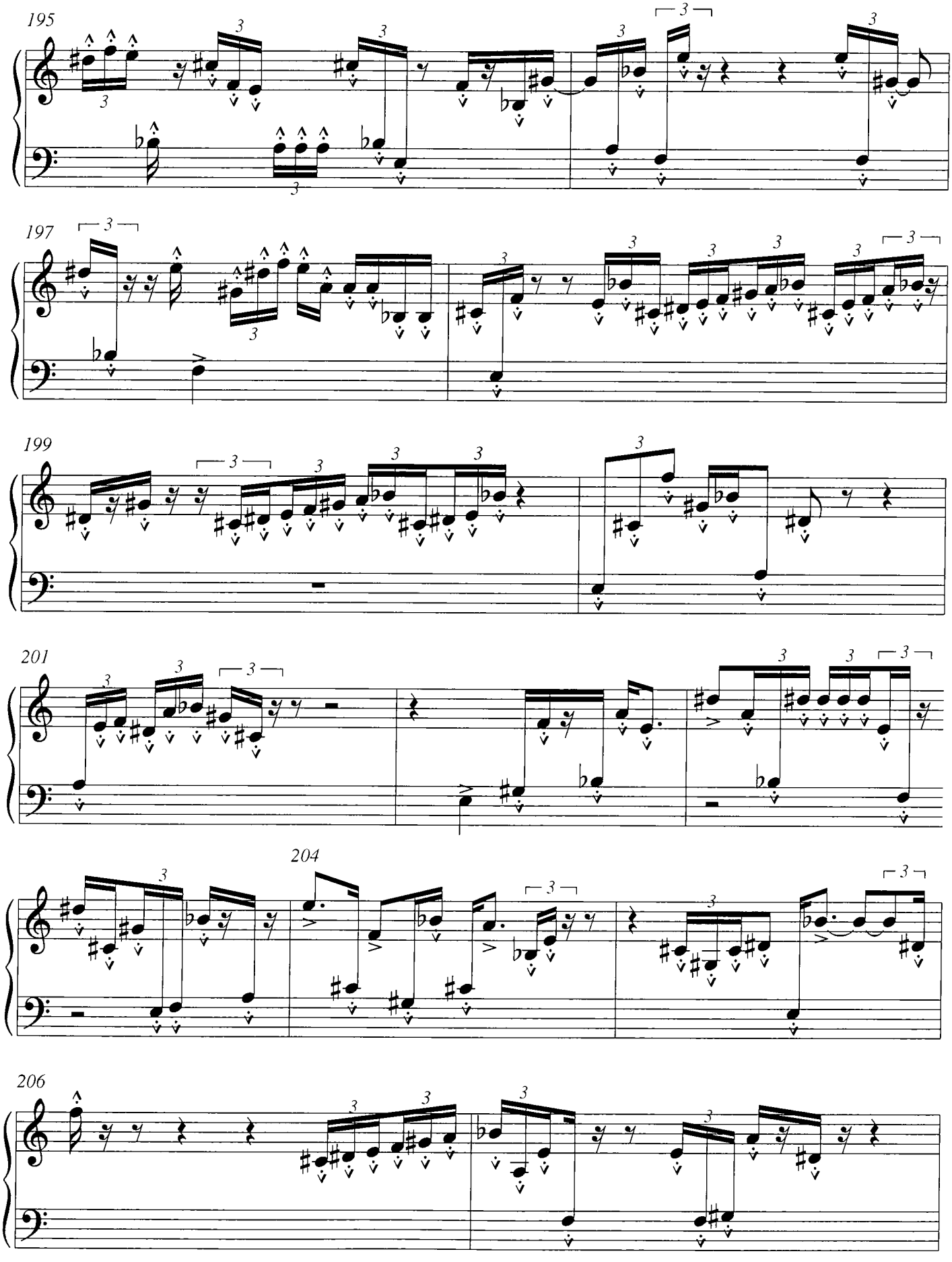
Hector Parra: *Equinox*: Excerpt 2/2 [mm. 109-129]

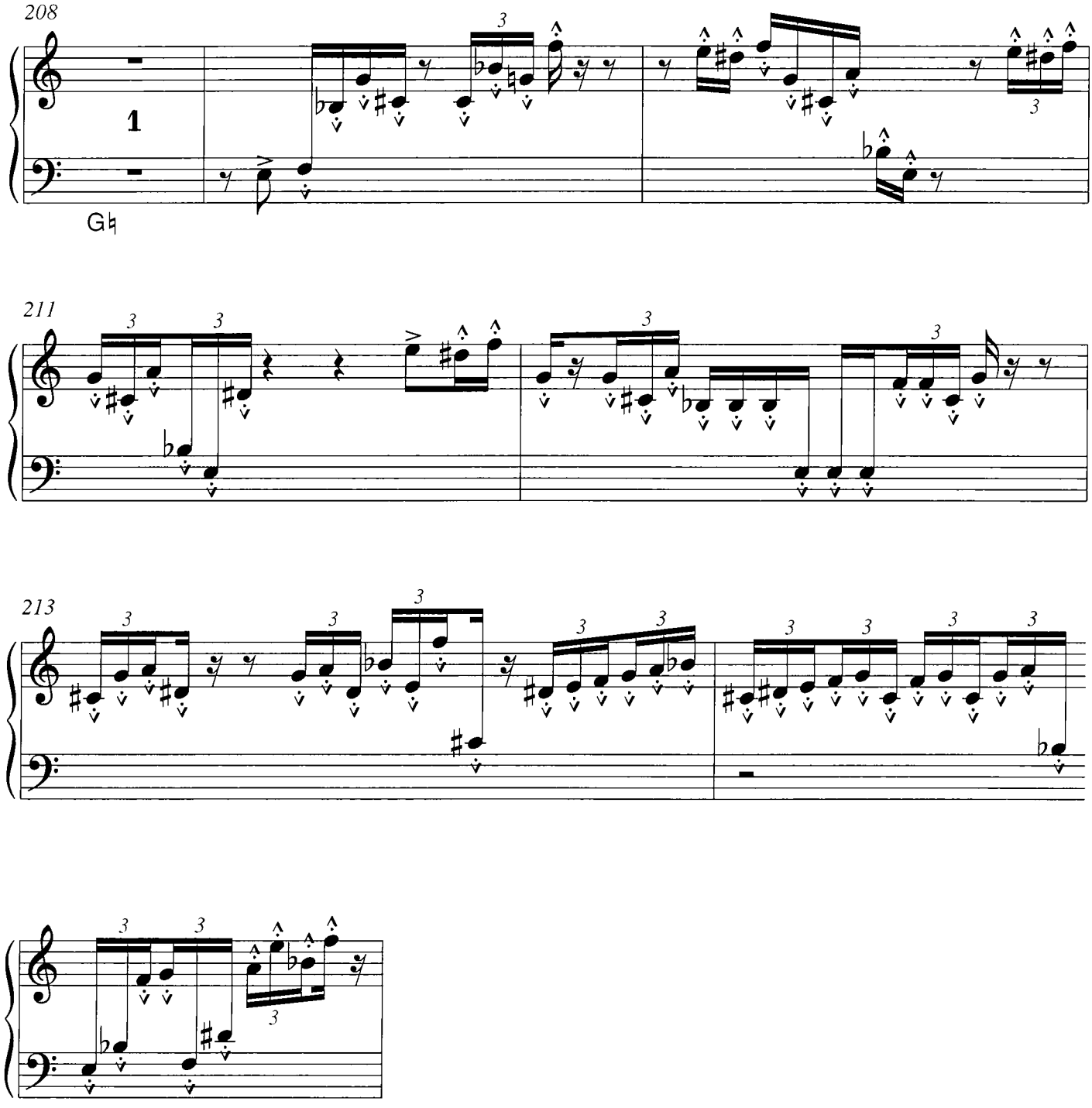


Wolfgang Rihm: *Jagden und Formen* [mm. 189-215] (page 1 of 3)



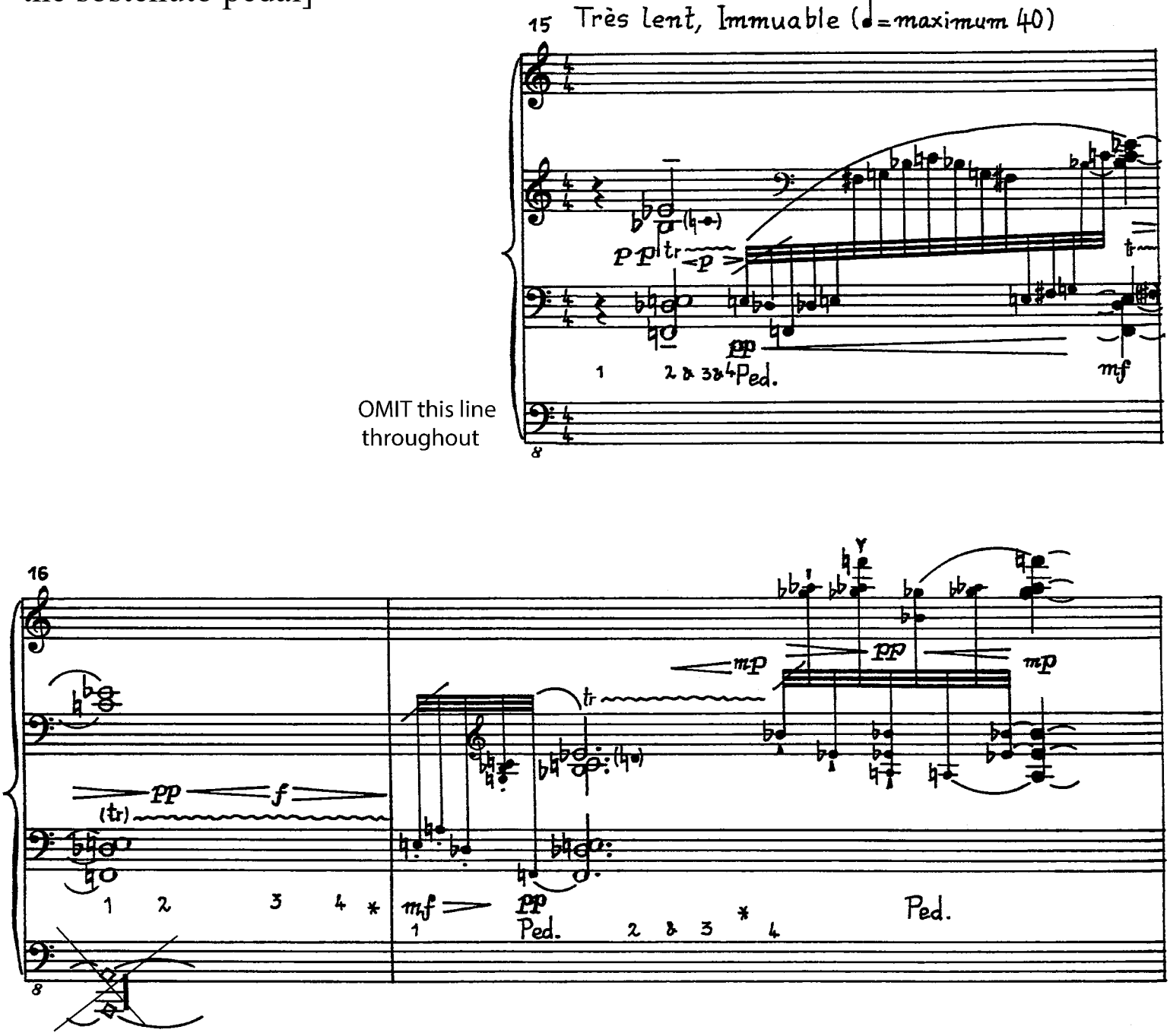
Rihm: *Jagden und Formen* [mm. 189-215] (page 2 of 3)



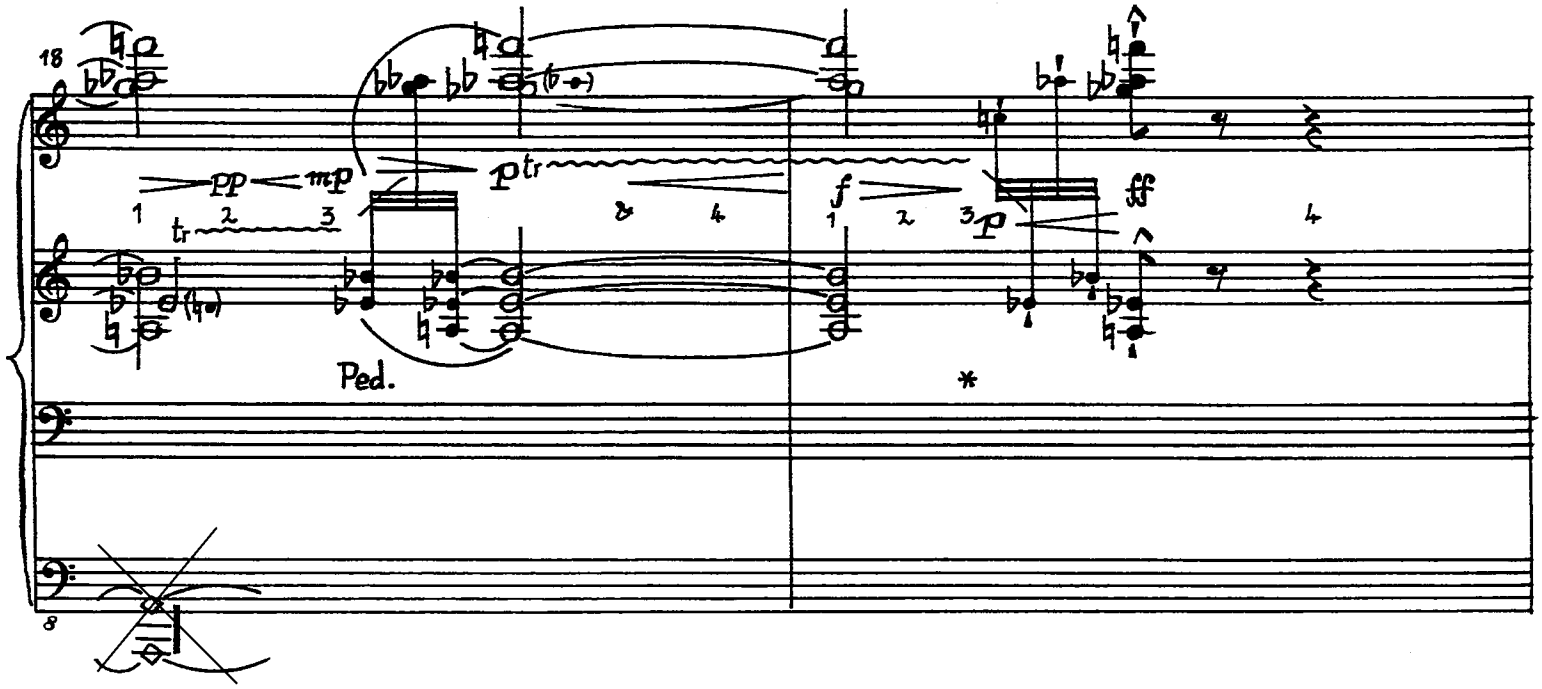

208
1
G♮
211
213

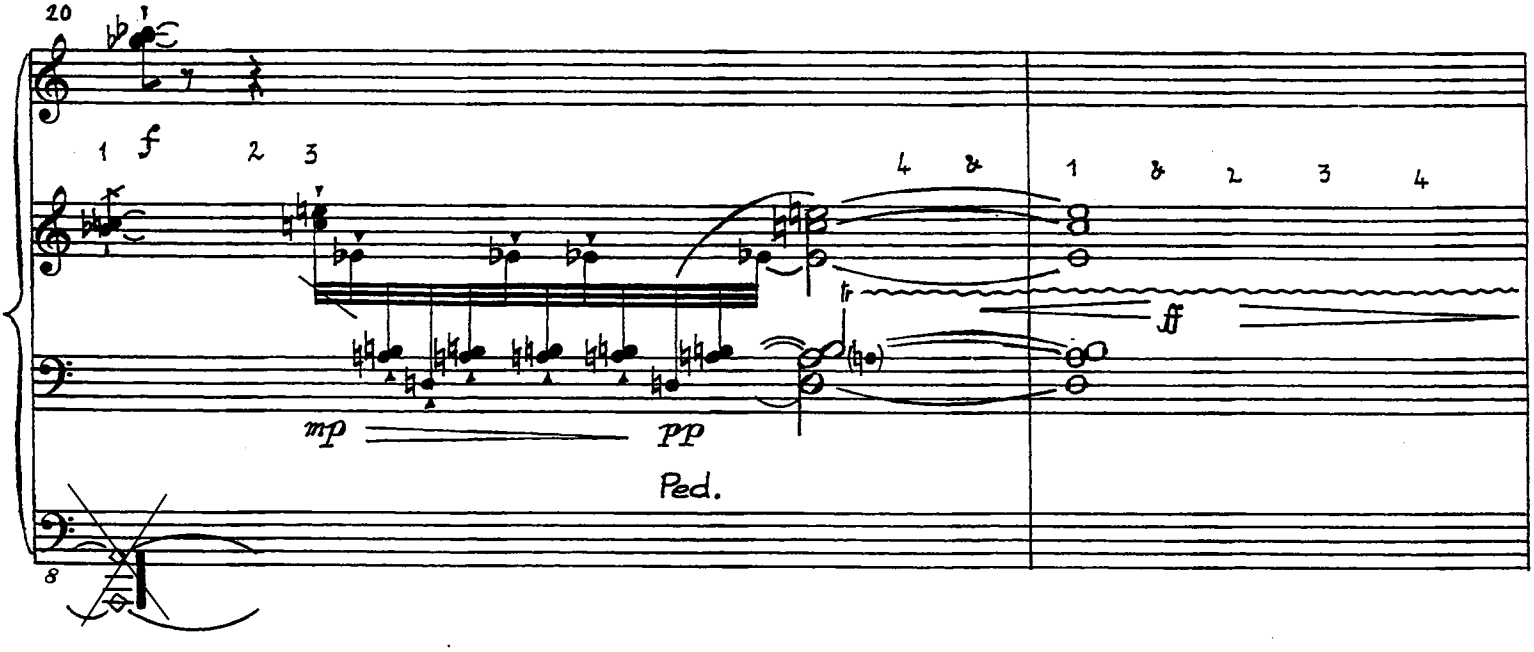
Pierre Boulez: *Dérive I*

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



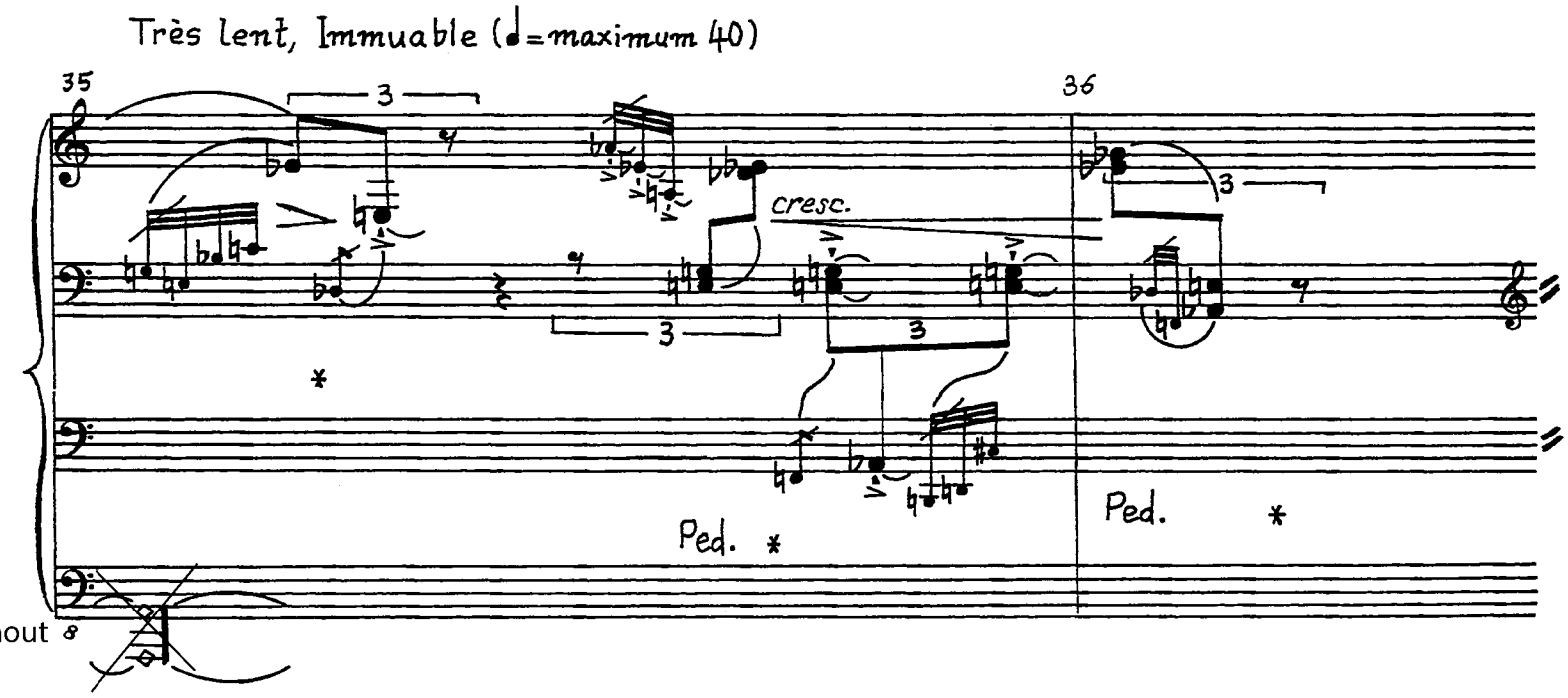
Boulez *Dérive I*: excerpt 1/2, page 2/2: [mm. 15-22 without the cluster in the sostenuto pedal]

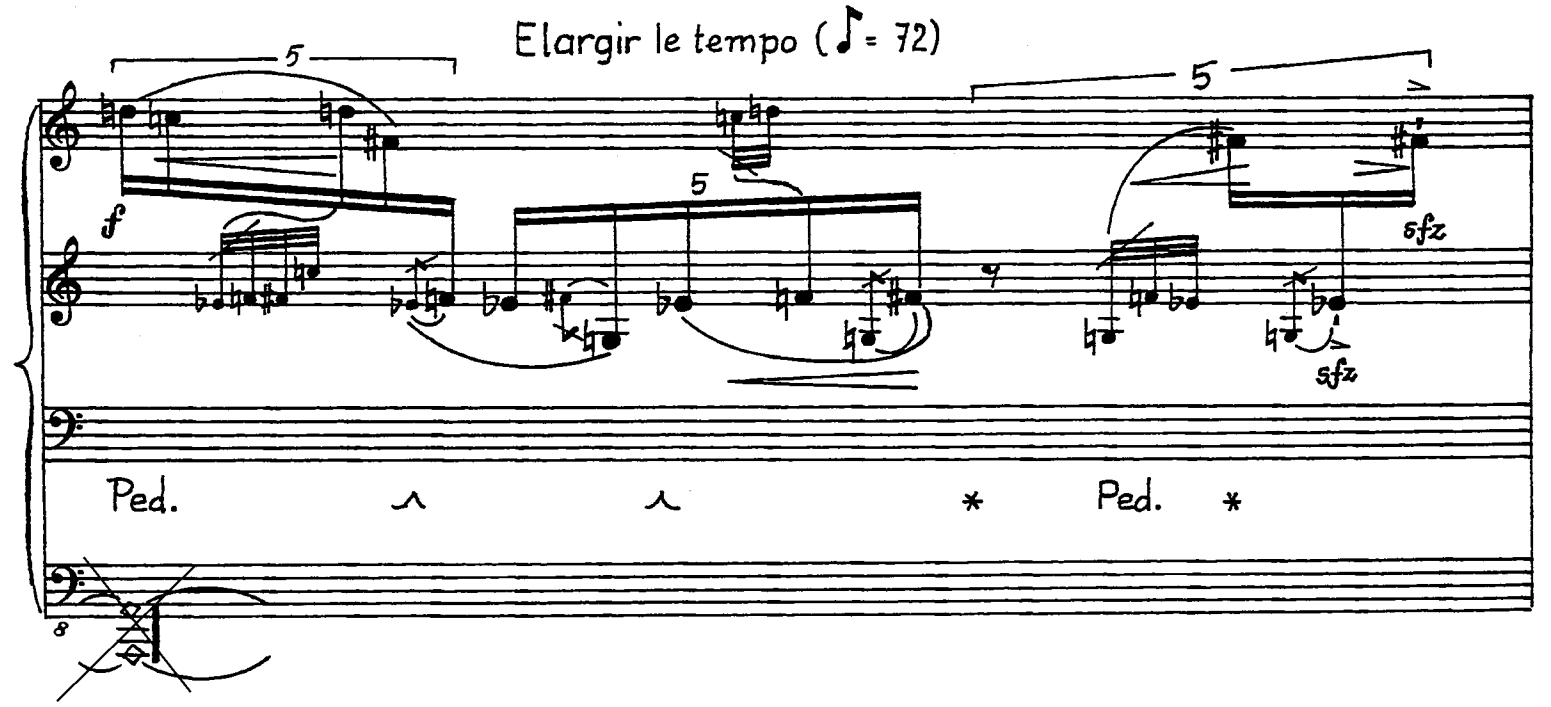




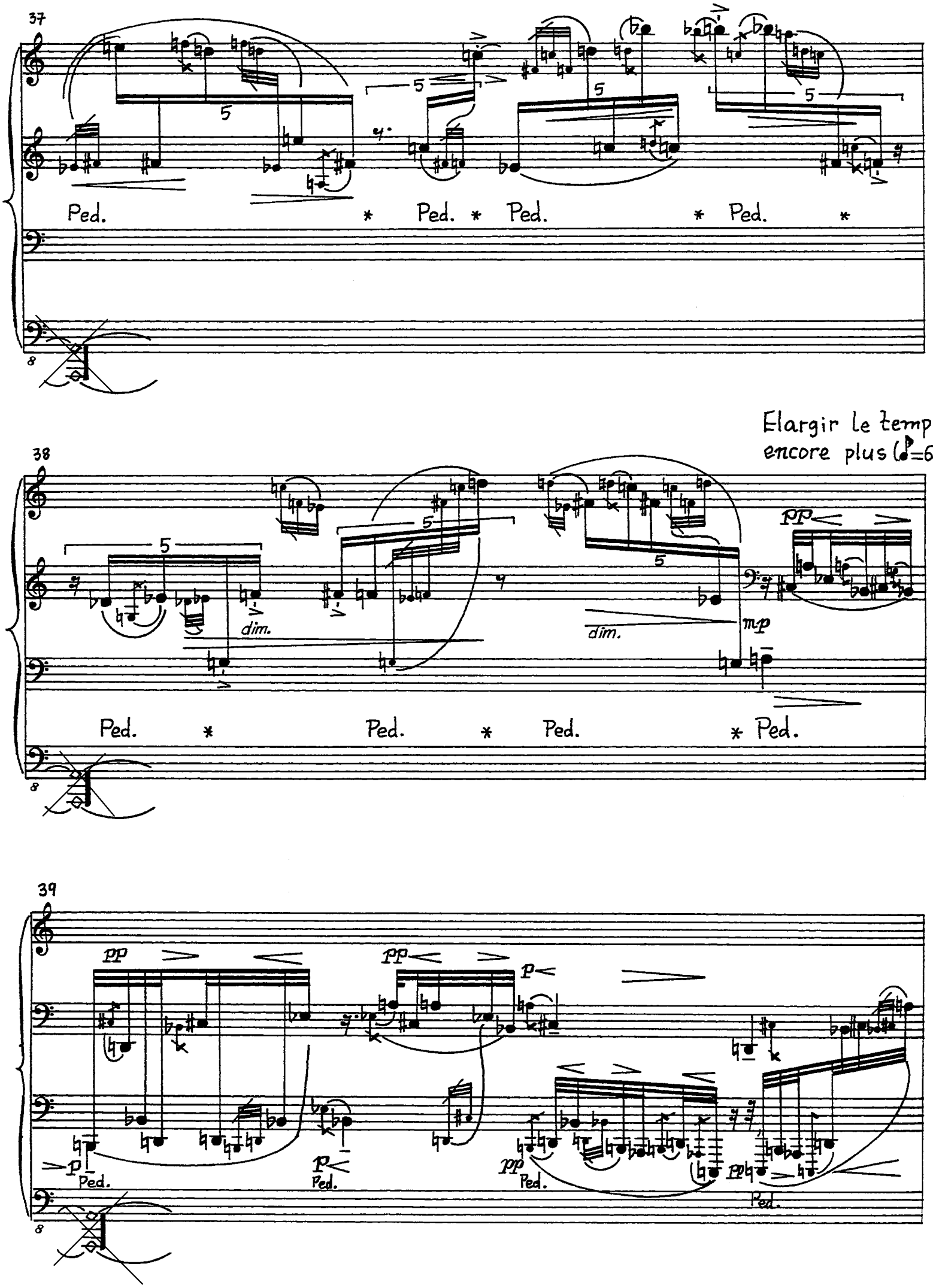
Pierre Boulez: *Dérive I*

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

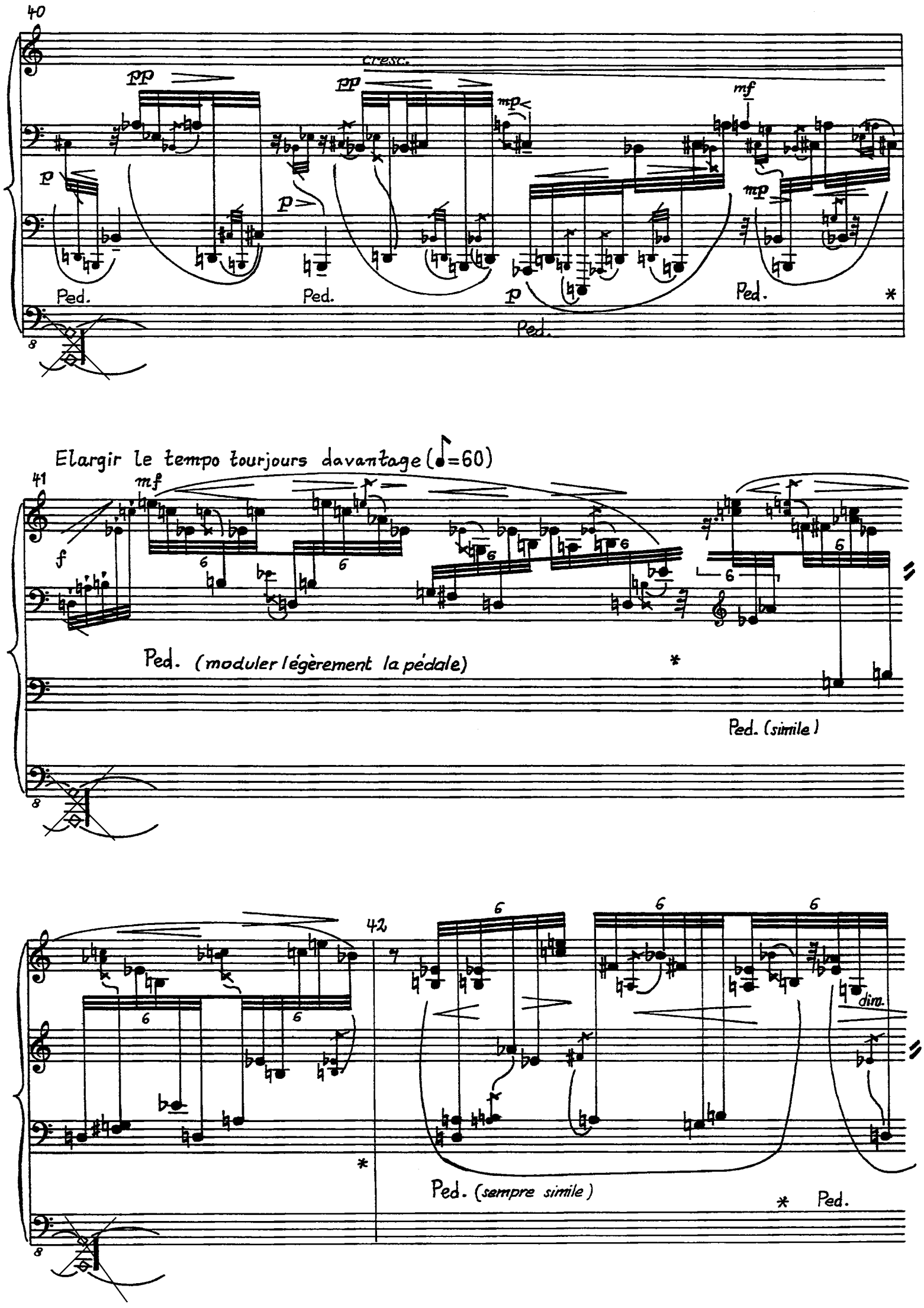




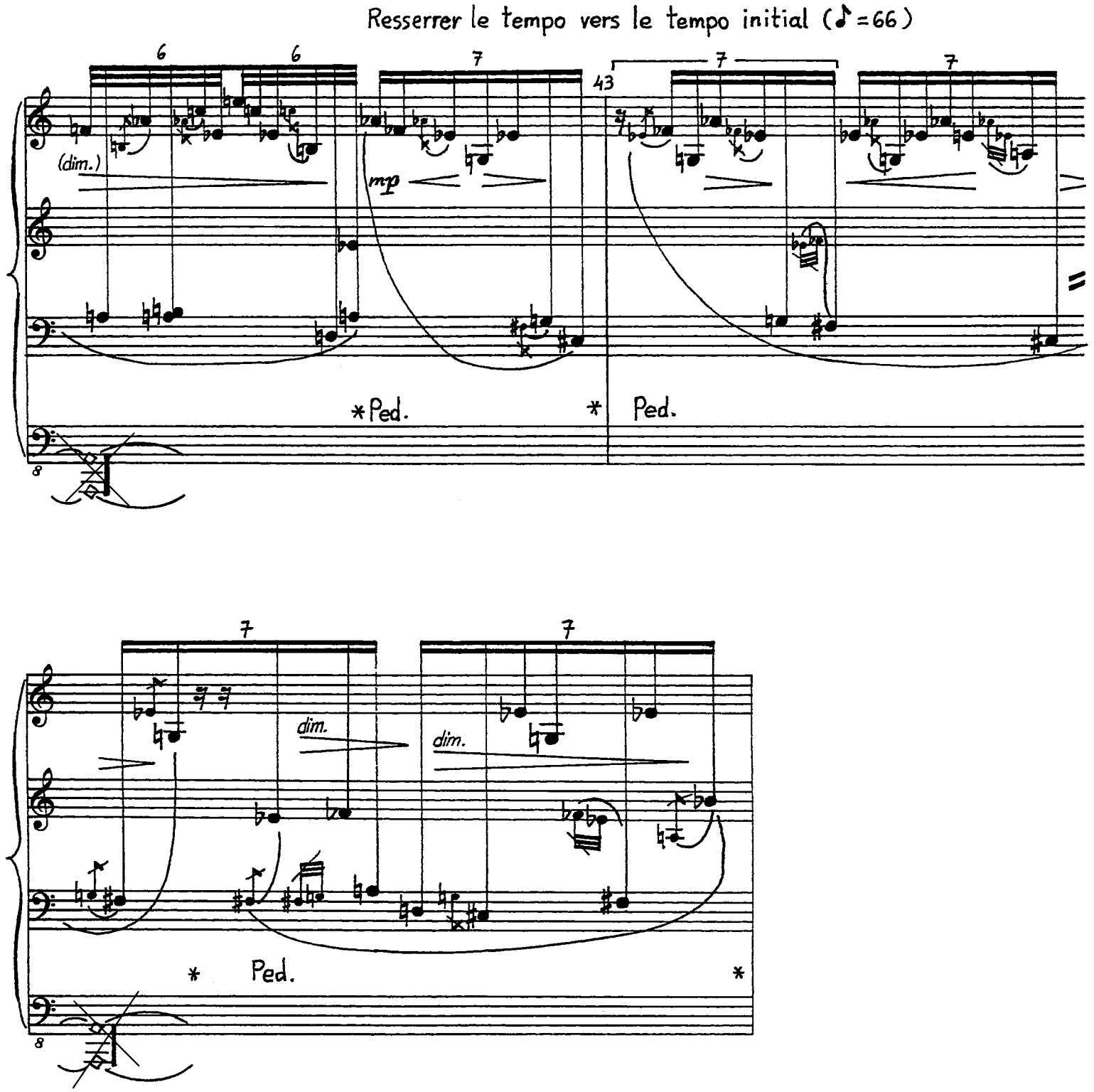
Boulez *Dérive I*: excerpt 2/2, page 2/4: [mm. 35-44 without the cluster in the sostenuto pedal]



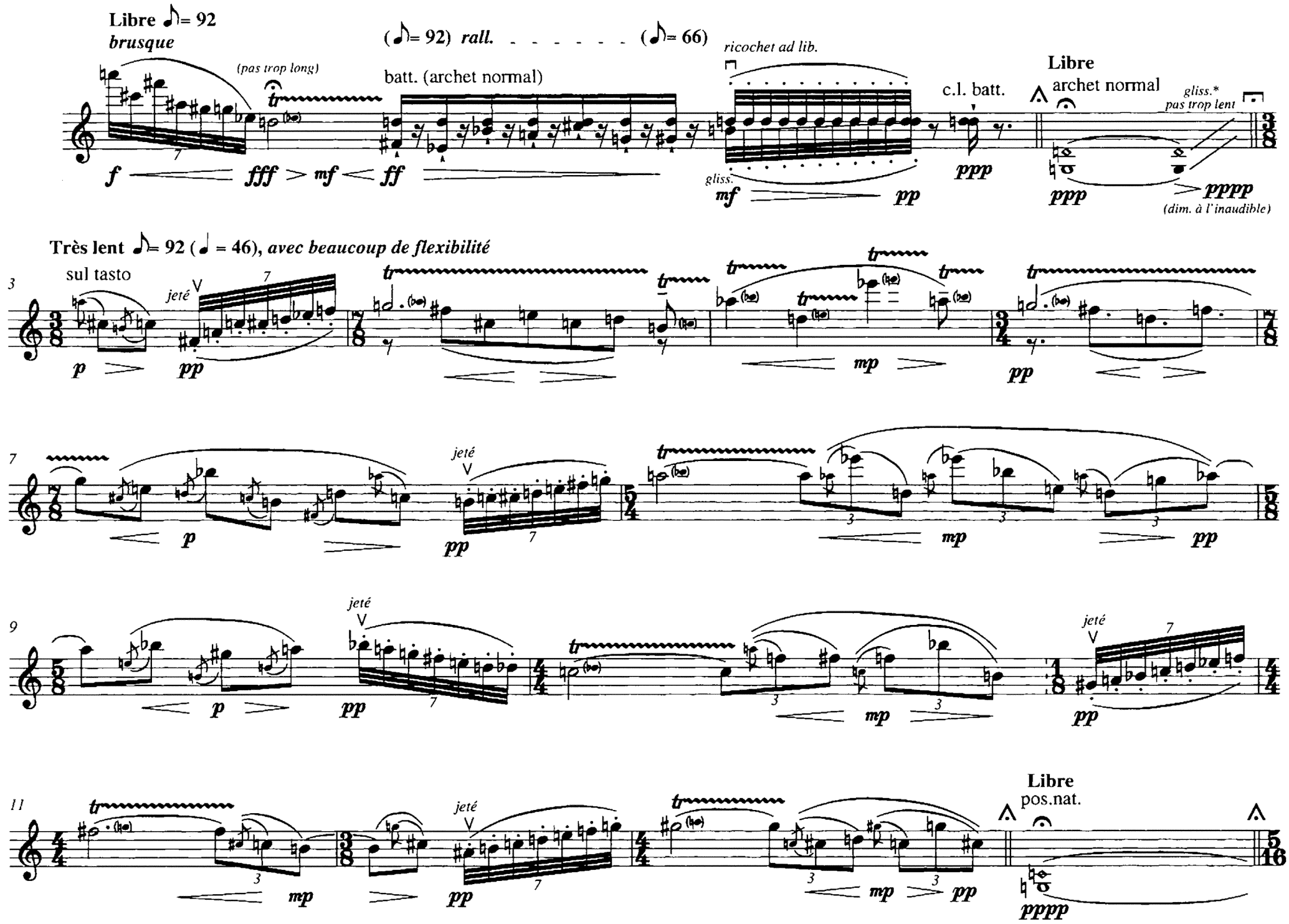
Boulez *Dérive I*: excerpt 2/2, page 3/4: [mm. 35-44 without the cluster in the sostenuto pedal]



Boulez *Dérive I*: excerpt 2/2, page 4/4: [mm. 35-44 without the cluster in the sostenuto pedal]

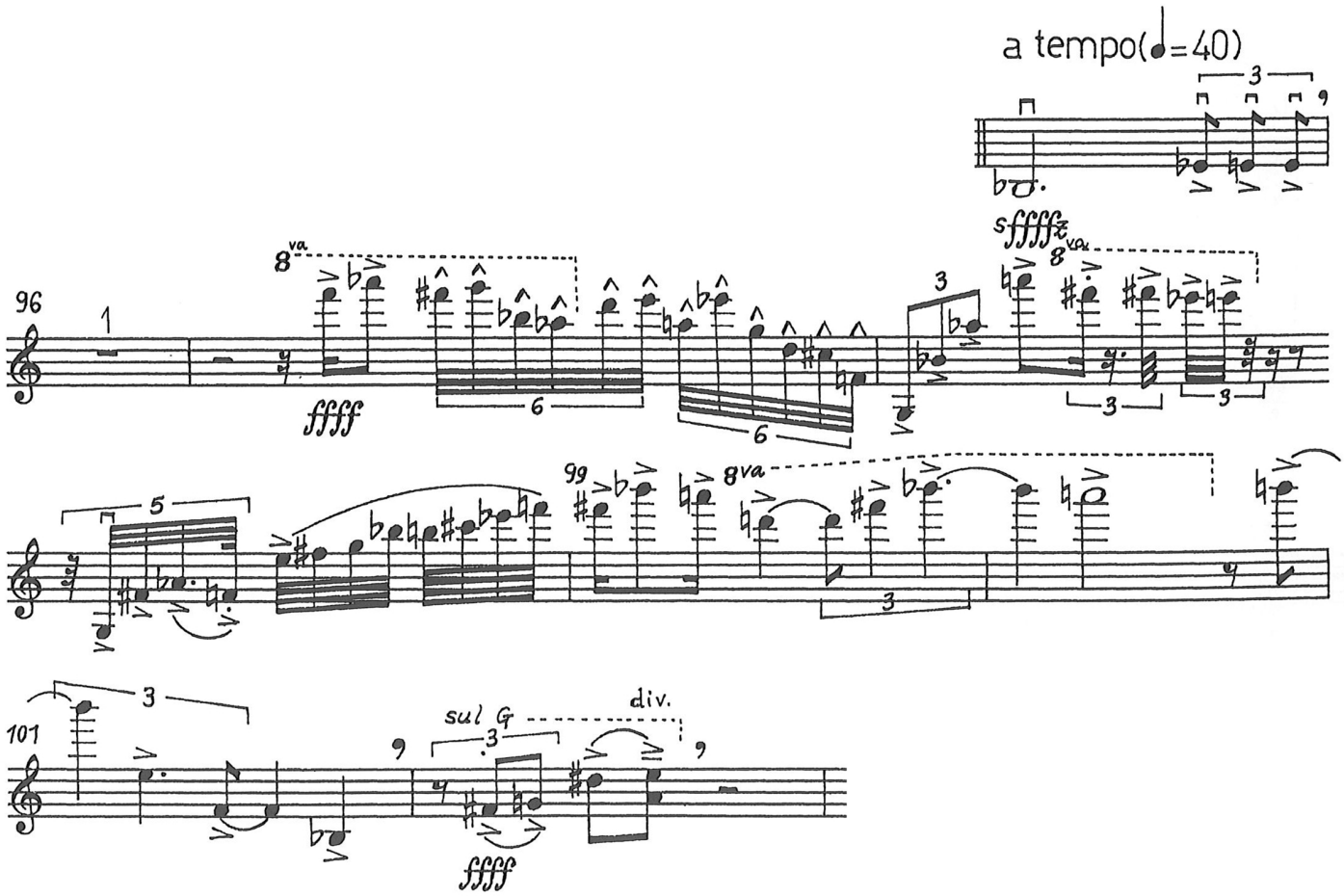


Pierre Boulez: *Anthèmes* [mm. 1-14]
NOTE: Omit this excerpt if you have submitted *Anthèmes* as your solo piece



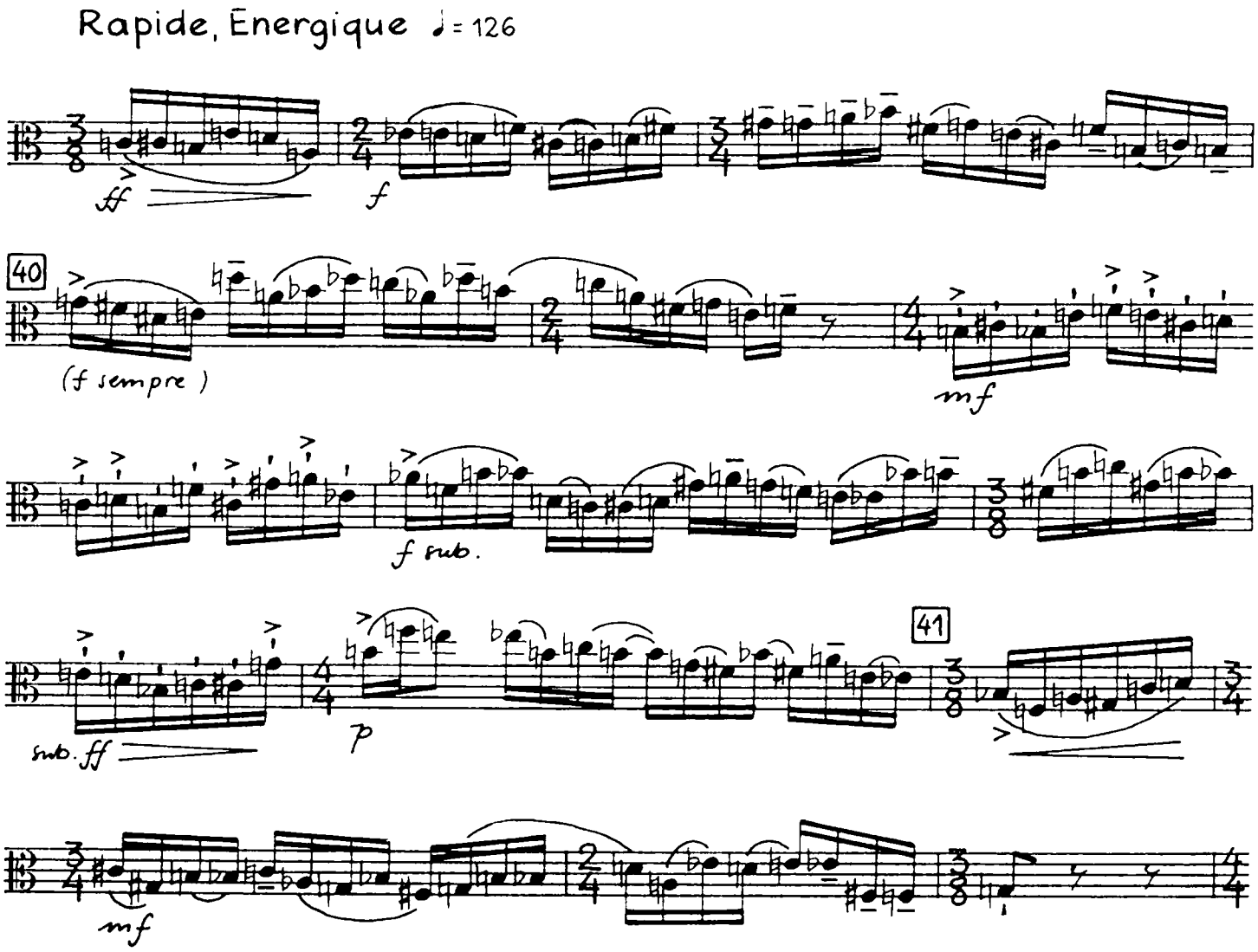
*la fin des glissandi sans terminaison précise

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

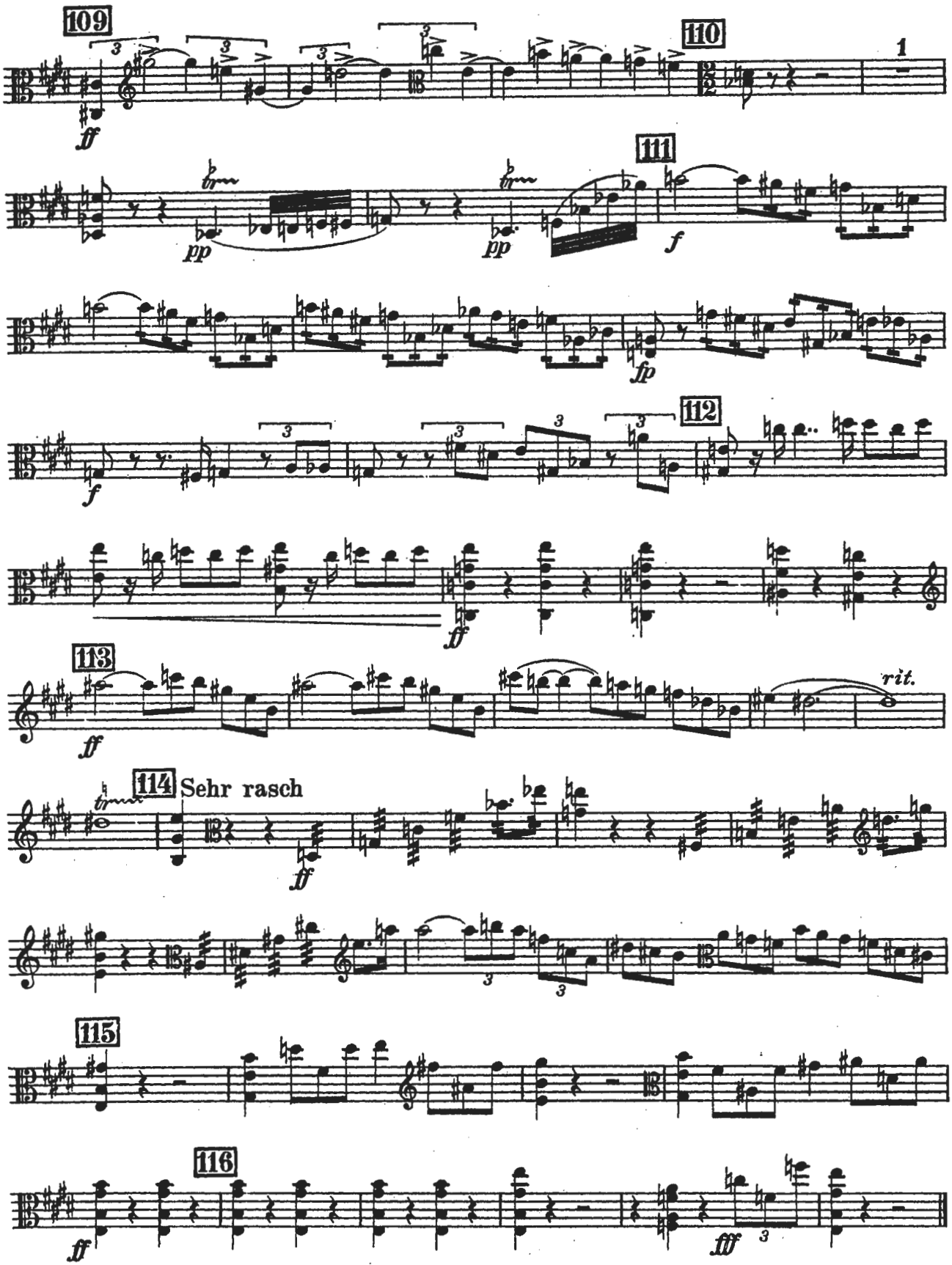


UE 16622

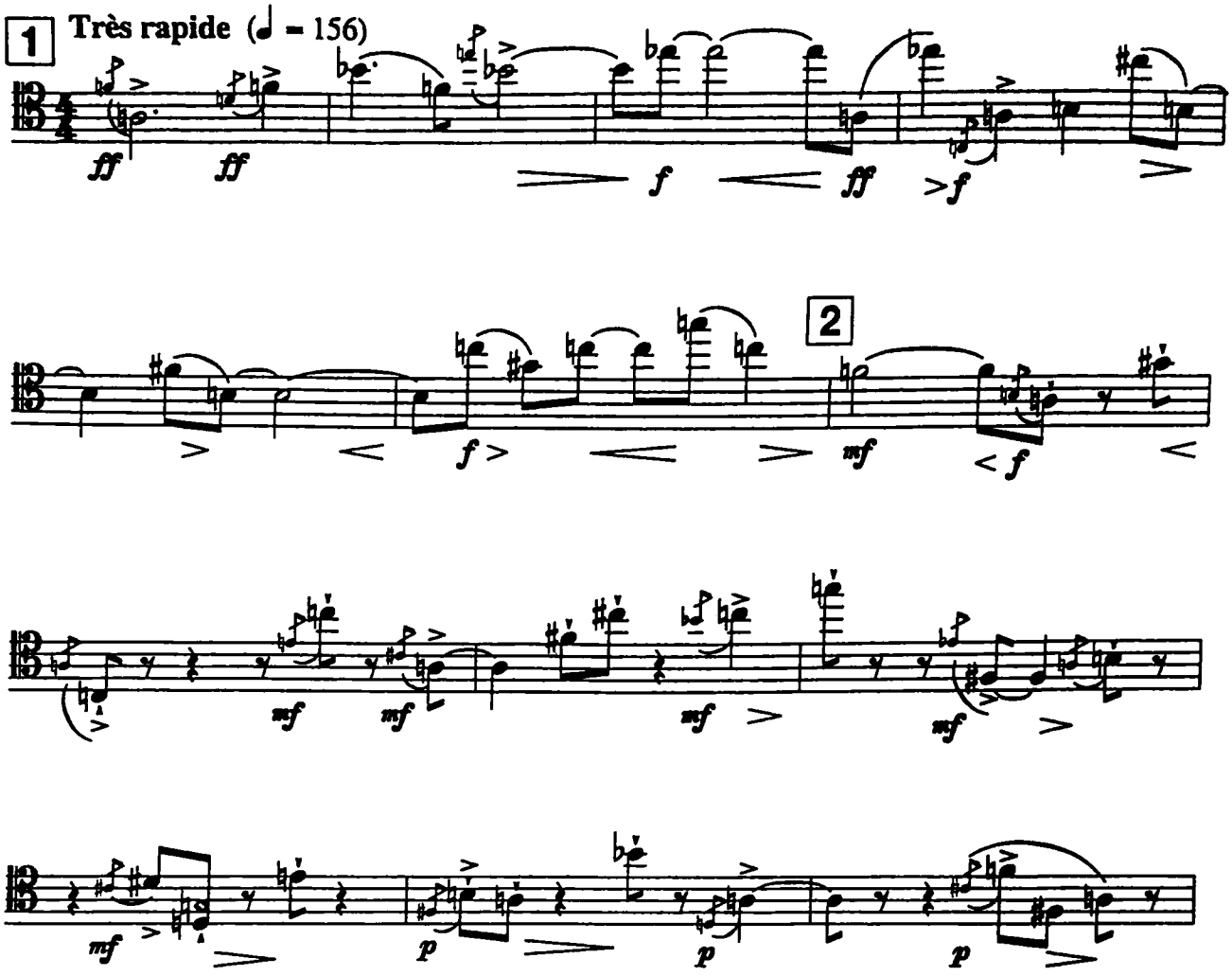
Pierre Boulez: *Répons* [3 bars before figure 40 through 4 bars after figure 41]

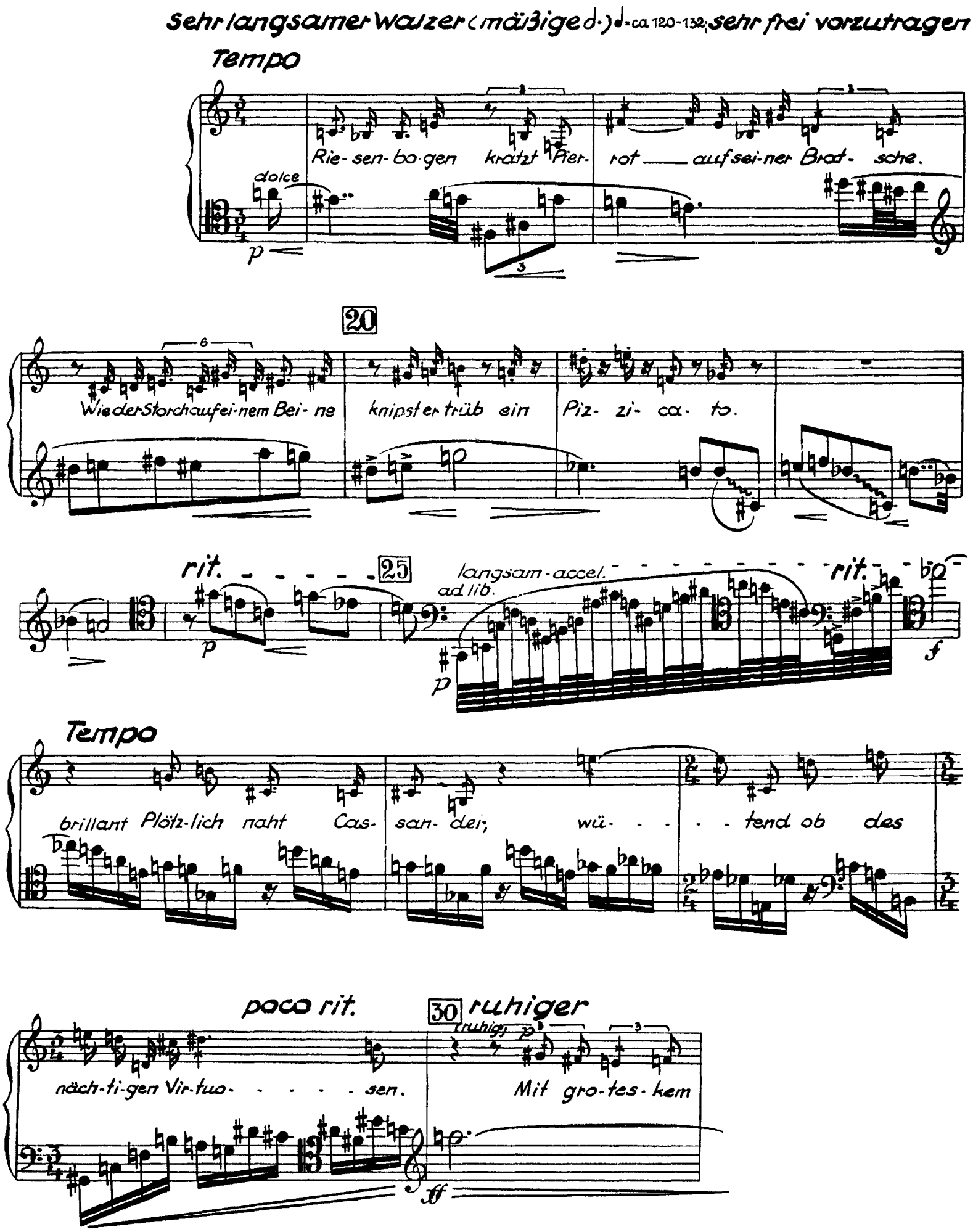


Schoenberg: Chamber Symphony, Op. 9 [Reh. 109 to end]

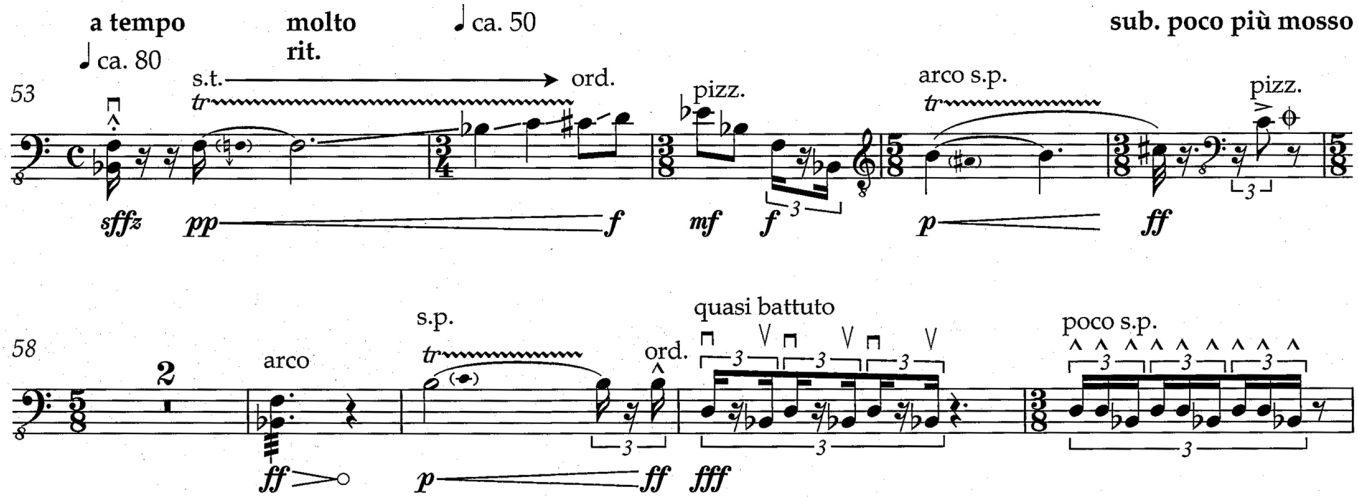


Pierre Boulez: *Dérive 2* [figure 1 to figure 3]

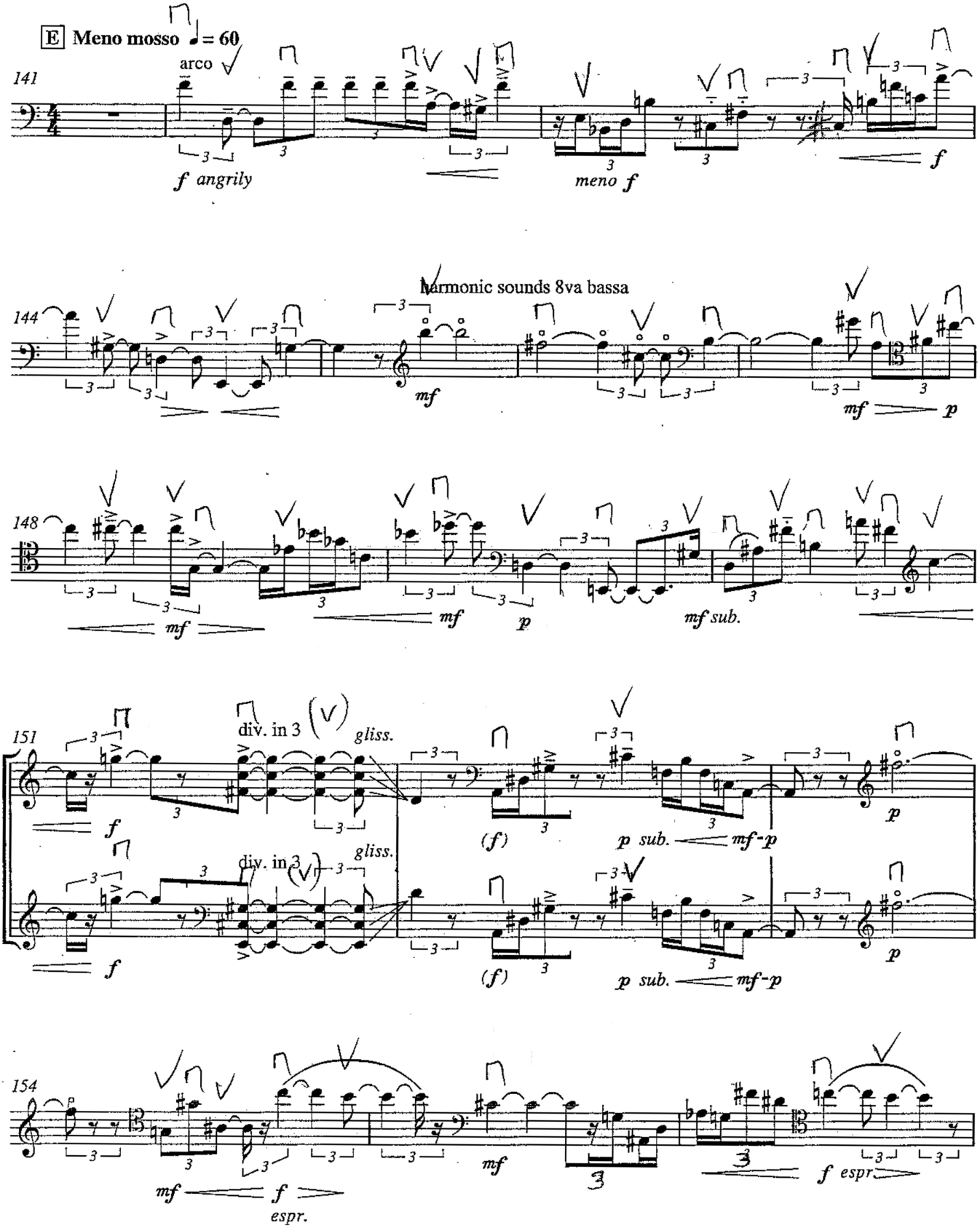



sehr langsamer Walzer (mäßige d.) ♩= ca 120-132; sehr frei vorzutragen
Tempo
dolce
p
Rie- sen- bo gen kratzt Pier- rot auf sei- ner Brat- sche.
20
Wie der Storch auf ei- nem Bei- ne
knipst er trüb ein
Piz- zi- ca- to.
rit.
25
p
langsam - accel.
ad lib.
rit.
f
p
Tempo
brillant Plötz- lich naht Cas- san- dei;
wü- - - - tend ob des
poco rit.
30 ruhiger
ruhig p
näch- ti- gen Vir- tuo- - - - - sen.
Mit gro- tes- kem
ff

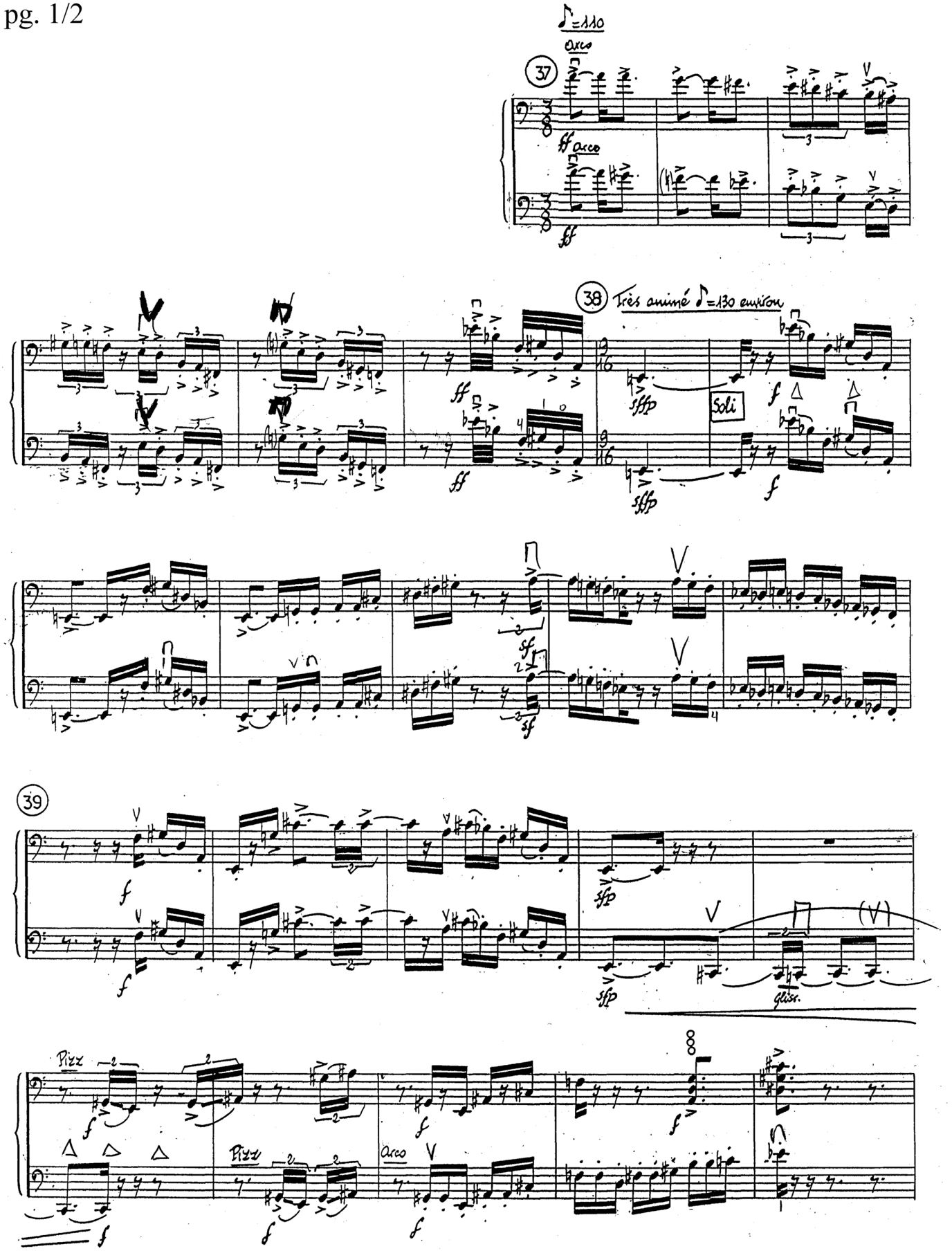
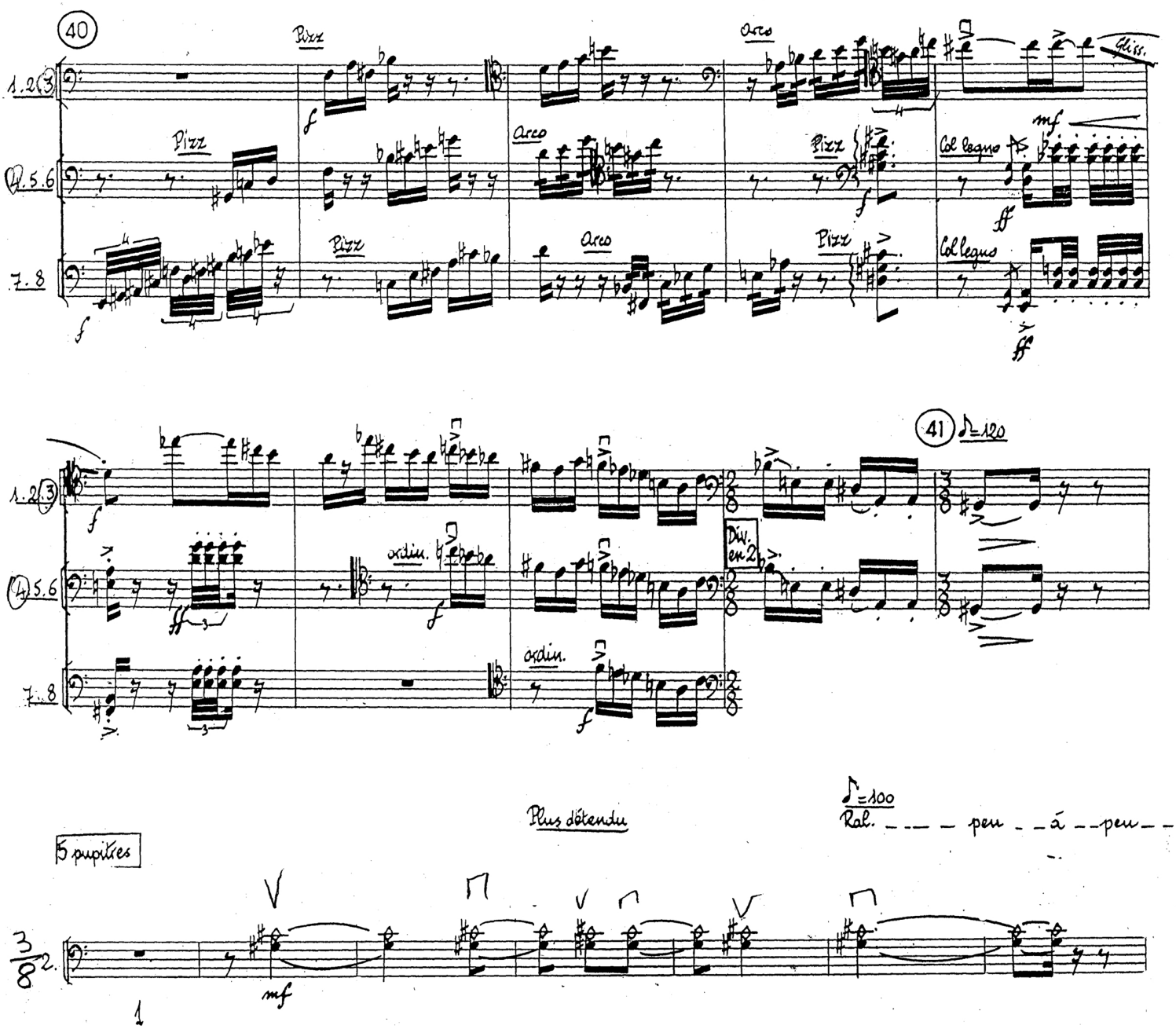
Ammann: *Turn* [Bass I, mm. 53-63]



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



Dutilleux: *Shadows of Time* [Reh. 37 to 7 after Reh. 41, top line]
pg. 1/2



Dutilleux, pg. 2/2