

## AUDITION REPERTOIRE & EXCERPTS

for SOLO PARTS IN PIERRE BOULEZ' *RÉPONS*

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## Piano

### Répons by Pierre Boulez: Piano Solo Audition Requirements

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

#### Excerpts from *Répons* by Pierre Boulez

- **Piano 1** [Rehearsal 28 to Rehearsal 32]
- **Piano 1** [Rehearsal 45 to Rehearsal 46]
- **Piano 1** [Rehearsal 57 to Rehearsal 60 without repeat]
- **Piano 2** [Rehearsal 73 to Rehearsal 74]
- **Piano 2** [Rehearsal 92 to Rehearsal 95]

#### Contemporary solo repertoire [OBLIGATORY]

**Two** substantial piano solo works composed after 1945 **recorded within the last two years**. Applications with older recordings will be marked incomplete and will not be considered. **Please submit a PDF of the score.**

#### Contemporary chamber music

- One **unconducted** chamber music work composed after 1945 with a substantial piano part, preferably trio or larger formation, duos allowed. **You MUST submit a score with the recording.**

#### OPTIONAL Supplementary Repertoire

- A solo or chamber music work with a substantial piano part demonstrating the applicant's particular interests within contemporary music. **Please include a PDF of the score.**

#### Additional Required Materials

- CV
- Motivation letter (max 500 words) describing why you are interested in joining the LFCO and performing as one of the six soloists for *Répons*.

Pierre Boulez *Répons*

Excerpt 1/5 [Rehearsal 28 to Rehearsal 32, Piano 1]

page 1/3

28 Assez rapide ♩ = 112 sempre, assez libre

Musical score for the first system of Rehearsal 28. It features a vocal line with lyrics "poco a poco cres- cen- do" and a piano accompaniment. The piano part includes dynamic markings like "p" and "poco".

Musical score for the second system of Rehearsal 28. It shows a piano accompaniment with dynamic markings "f > p", "f", and "p". There are also markings for "mf" and "p".

Musical score for the third system of Rehearsal 28. It shows a piano accompaniment with dynamic markings "ff" and "mp p".

Musical score for the fourth system of Rehearsal 28. It shows a piano accompaniment with dynamic markings "p" and "ff".

\*) Commencer au signe, jouer dans le tempo indiqué, mais indépendamment les uns des autres.

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# Répons, Excerpt 1, page 2

## Piano I

rapide, éxuberant (♩ = 138, sempre)

\*)

cres- cen- do

poco a poco

fff martelé

Ped.

29 Assez rapide ♩ = 112

l.v.

relever rapidement la pédale pour amoindrir la résonance, mais en garder suffisamment.

rapide

sub. fff

Ped.

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

30 Assez rapide &

ffff cinglant

Ped.

30 Assez rapide &

\*) le crescendo général soumis aux fluctuations indiquées

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# Répons, Excerpt 1, page 3/3

6

Piano I

*rapide, brusque*  
(non synchrone)

Musical score for the first system, measures 1-4. It features a treble and bass clef with various dynamics including *f*, *ff*, and *mf*. There are slurs and accents throughout the piece.

**31** *Assez rapide*

*rapide, léger, irrégulier*

Musical score for the second system, measures 5-8. It includes dynamics like *mf*, *f*, and *p*, along with slurs and a fermata.

Musical score for the third system, measures 9-12. It features a complex texture with many notes and dynamics such as *mp* and *mf*.

Musical score for the fourth system, measures 13-16. It includes dynamics like *p* and *mf*, a pedal marking (*Ped.*), and a measure rest for 3/8 of a measure.

**32**

3  
8

Pierre Boulez *Répons*

Excerpt 2/5 [Rehearsal 45 to Rehearsal 46, Piano 1]

page 1/2

--- De plus en plus lent ♩ = 56

(45)

7/4 p ff

Ped. \* Ped.

mp f

Ped. \* Ped.

p mf p

Ped. \* Ped. \*

f mf ff mp ff mf

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



# Pierre Boulez *Répons*

Excerpt 3/5 [Rehearsal 57 to Rehearsal 60 without repeats, Piano 1]

page 1/2

\* Les battues sont indiquées comme moyen de synchronisation - la vitesse interne de ces groupes peut être très libre par rapport aux battues.

[2 battues] (108-112) [2 battues]

57 Niveau général *mf*, *sf* entre *f* et *ff*

*f* *mf* *ff*

[3 battues]

*f*

\*



# Répons, Excerpt 3/5, page 2/2

Rapide ♩ = 120

1 4/4 *ff* *Ped.* \* (58)

*ff* 3 2 4

3 4 5 16

5 16 4 4 3 4

*Ped.* \* (59) *Ped.* \* *f* 3

1 15 3 8 *p* sur la levée (60)

# Pierre Boulez *Répons*

## Excerpt 4/5 [Rehearsal 73 to Rehearsal 74, Piano 2]

page 1/2

73 Rapide ♩ = 120

1 solo

*p* ————— *mf* ————— *p* ————— *pp*

1

*mf* ————— *sfz pp*

7 Solo

*f* ————— *f*

*f* —————

*f* ————— *pp*

# Répons, Excerpt 4/5, page 2/2

1 17

*ff sub.* *sffz pp* *tr*

(b) (b) (b)

(74)

Pierre Boulez *Répons*

Excerpt 5/5 [Rehearsal 92 to Rehearsal 95, Piano 2]

page 1/2

92 Modéré ♩ = 112

The musical score is written for piano and consists of two systems of music. The first system begins with a circled rehearsal mark '92' and the tempo marking 'Modéré' with a quarter note equal to 112. The time signature is 3/8. The first system contains measures 92 through 95. Measure 92 starts with a dynamic of *f*. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f*, *mp*, *p*, *f*, and *mf*. Pedal markings (Ped. \*) are present throughout. The second system contains measures 96 through 99. Measure 96 starts with a dynamic of *mp*. Dynamic markings include *f*, *mf*, *p*, and *mf*. Pedal markings (Ped. \*) are present throughout. The piece concludes with a final dynamic of *f* and a 'Ped. i.v.' marking.

Répons, Excerpt 5/5, page 2/2

93

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

Ped. Ped. Ped. I.v.

*f* *p* I.v.

94

*f* I.v. *f* Ped. Ped.

*f* *mf* *p* *mf* Ped. Ped. Ped. Ped. I.v.

95

(I.v.)

## Percussion

### Répons by Pierre Boulez: Percussion Solo Audition Requirements

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#### Excerpts from *Répons* by Pierre Boulez

- **Xylophone** [Rehearsal 54 to Rehearsal 57]
- **Xylophone**, [Rehearsal 70 to Rehearsal 75]
- **Xylophone** [*Très Modéré, Presque Lent* after Rehearsal 97 to 3 before Rehearsal 99]
- **Glockenspiel** [*Rapide, léger, irrégulier* after Rehearsal 31 to Rehearsal 32]

#### Contemporary solo repertoire [OBLIGATORY]

**One** solo work for mallets of the candidates' choice. The work should show technical and musical ability suitable for the repertoire for which the candidate is applying. **Please submit a PDF of the score with your recording.**

#### Contemporary chamber music

- One **unconducted** chamber music work composed after 1945 with a substantial percussion/mallets part, preferably trio or larger formation, duos allowed. **You MUST submit a score with the recording.**

#### OPTIONAL Supplementary Repertoire

- A solo or chamber music work with a substantial percussion/mallets part demonstrating the applicant's particular interests within contemporary music. **Please include a PDF of the score.**

#### Additional Required Materials

- CV
- Motivation letter (max 500 words) describing why you are interested in joining the LFCO and performing as one of the six soloists for *Répons*.



Pierre Boulez *Répons*

Excerpt 2/4 [Rehearsal 70 to Rehearsal 75, Xylophone]

page 1/2

70

Tempo des grands groupes précédent

*ppp sub.*  
*moduler le pédale en suivant les liaisons*

*mf*

*f*

*fff*

*p*

*ppp*

*(mf)*

70

71



Répons, Excerpt 2/4, page 2/2

12 12

*mf* *ppp*

(tr)

(b.o)

I

II

9 *f* 7 (*ppp*)

III

7 *mp* 8 *ppp*

(b.o)

(*ppp*)

**73**

*p* 5 *sfz pp*

*mf* 8 *sfz pp*

12

*f* *sfz pp*

17

*ff* 17 *sfz pp*

**74**

*mp* 7 *pp* *ppp*

I

**75**

*p* 10 *pp*

I



Pierre Boulez: *Répons*

Excerpt 4/4 [*Rapide, léger, irrégulier* Rehearsal 31 to Rehearsal 32, **Glockenspiel**]

Rapide, léger, irrégulier ♩ = 138

The musical score is written for Glockenspiel in 4/4 time. It consists of three staves. The tempo is marked 'Rapide, léger, irrégulier' with a quarter note equal to 138 beats per minute. The key signature has one sharp (F#). The first staff begins with a 7-measure rest. The music features a complex, irregular rhythmic pattern with frequent accents and dynamic markings. The dynamics range from piano (p) to forte (f). The second staff includes a 'p' marking and a 'mf' marking. The third staff includes 'f' and 'p' markings, and ends with a first ending bracket labeled 'i.v.' and a final asterisk. A rehearsal mark '32' is located at the end of the third staff.