

EXCERPTS

LUCERNE FESTIVAL ACADEMY 2026

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

Flute	2
Oboe	4
Clarinet	7
Bassoon	12
Horn	14
Trumpet	17
Tenor Trombone	21
Bass Trombone	28
Tuba	33
Percussion	37
Harp	38
Violin (tutti)	53
Violin (concertmaster)	54
Viola	58
Violoncello	60
Double Bass	62

Flute

Wolfgang Rihm, *Tutuguri*:

- Beginning up to and including measure 36

$\text{♩} = \text{ca. } 120$

1. *marcatissimo*

5 *ffff* *poss.* *sim.*

9 *pp* *ffff* *come prima* *sim.*

13 *pp* *ffff* *pp*

17 *sim.* *fffz* *fff* *pp* *ffff* *pp* *fffz* *ffff*

21 *ffff* *sempre*

25 1. *sim.* *(ffff)* *pp*

28 *ffff* *pp < ffff* *sim.* *pp* *Flzg.*

32 *Flzg.* *fff > pp* *fffz*

Piccolo

György Ligeti, Kammerkonzert, 4th movement:

Rehearsal Mark I to Rehearsal Mark R

(Picc.) **I** 15 *a tempo* ($\text{♩} = 80$) (or faster *oder schneller*)

pp *Exakt, sehr ruhig und gleichmässig, ohne jede Akzentuierung.*

16

17

J 18

K 19 *sempre pp*

L 20 *sempre pp*

M 21 *sempre pp*

N 22 *legg. p pp*

23

P 24 *Meno mosso* ($\text{♩} = 72$)

pf, Cor.

25

pp tenuto

cresc.

f

mp

3

5 *ff* *mf* *5* *mp* *ff* *sub. ff* *molto capriccioso* *fff* *sub. mp*

R

27

28

29

30

31

32

33

34

35

36

37

38

39

40

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90

91

92

93

94

95

96

97

98

99

100

Tristan Murail, *L'esprit des Dunes*:

- Beginning up to and including measure 19

1 $\text{♩} = 80$ **Hautbois** **mf** **6** **(tacet)** **4-5''** **6''** **4**

Clarinette

(hautbois) **4** $\text{♩} = 80$ **f** **6**

6 **5''** **$\frac{1}{2} + 3$** **mf** **3** **5** **5** **4** $\text{♩} = 69$

9 **5''+** **10''** **3** $\text{♩} = 69$ **5,5''** **5**

13 **5** $\text{♩} = 69$ **mf** **6** **6** **6** **6** **6**

14 **3**

16 **3** **mf** **3** **3** **subito** **2** $\text{♩} = 100$ **3** **5**

19 **3**

Elliott Carter, *A Mirror on Which to Dwell*, "Sandpiper":

- Beginning up to and including measure 28 [2 pages]

$\text{♩} = 105$

3

5

7

9

11 $\text{♩} = 75$

14

(contd.)

*
f
fingering
that produces
another tone-color
than usual fingering

suggested fingering

B $\flat$ Key - 2

E $\flat$ Key - 16

17 

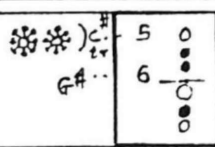
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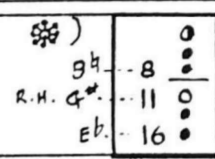
22 

24 

26 

suggested fingering





B-flat clarinet

John Adams, *Son of Chamber Symphony* (Boosey and Hawkes), 2nd Movement:

- Beginning up to and including measure 40

$\text{♩} = 92$

12 A2

17

21

25 B2

28

33

37 C2

40

A clarinet

Pierre Boulez, *Dérive 1*:

- Measure 30 up to and including measure 42

Très lent, Immuable (♩ = maximum 40)

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

30 (Er) *mp*

33 *dim.* *ppp*

35 Elargir le tempo (♩ = 72) *cresc.* *f*

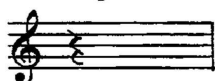
37 3 3 3 38 *dim.*

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

40 Elargir le tempo toujours davantage (♩ = 60) *cresc.* *mf*

42 *dim.* *mp*

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



E-flat clarinet (record excerpts *in order*)

Igor Stravinsky, *Le Sacre du printemps*:

- Rehearsal Mark 4 to Rehearsal Mark 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 2 3 3 1

8 2 3 *dim.* 3 3 *poro più f*

9 5

10 Solo
sempre ff

11 5

12

- 2 measures after Rehearsal

Mark 56 to Rehearsal Mark 57

Solo Tranquillo
Picc. in mi b

Bass clarinet (record excerpts *in order*)

Igor Stravinsky, *Le Sacre du printemps*:

- Rehearsal Mark 11 to Rehearsal Mark 12

Più mosso

CLARINETTO BASSO I in SI $\flat$

11

12 T^o I

- Rehearsal Mark 48 to Rehearsal Mark 49

RONDES PRINTANIERES

(48) *Tranquillo*
Solo

48

49

- 1 measure before Rehearsal Mark 141 up to and including the downbeat of Rehearsal Mark 142

Lento

(141)

141

142 DANSE SACRALE

Bass clarinet (record excerpts in order)

Wolfgang Rihm, *Jagden und Formen*:

- Measures 392 and 393

[im Tempo = sehr schnell]

Cl.b. in sib

fff *sfffz* *sfffz* *sfffz < sfffz*

- Measure 649 up and including the downbeat of measure 679

schnell, sehr energisch

Cl.b. in sib

sfzp *sffz* *pp* *f* *sfffz* *pp* *sfffz* *p poss.*

651 *p sub.* *pp sffz* *sfffz* *pp* *sfffz* *sfffz p poss.*

658 *tr* *tr* *sfffz p* *sfffz ff* *p* *sfffz pp* *mf* *pp sfffz*

665 *f* *pp* *sfffz p* *f*

670 *sfffz f sffz p* *sfffz p* *ff* *p ff* *sfffz*

676 *p* *ff* *p* *sfffz sub.*

Pierre Boulez, *Poésie pour pouvoir*.

- Rehearsal Mark **B** up to and including 4 measures after Rehearsal Mark **C**

B ♩ = 90

C tempo accel. tempo

Franz Zappa (arr. Ali N. Askin), *G-Spot Tornado*:

- Measure **27** up to and including measure **39**

27 ♩ = 120

31

35

39

Julia Perry, *Short Piece for Orchestra* [Bassoon 2]:

- Measure 95 up to and including measure 119

Meno mosso (♩ = ca. 108)

The musical score for Bassoon 2, measures 95 to 119, is presented in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Meno mosso' with a quarter note equal to approximately 108 beats per minute. The score begins with a dynamic of *f* (forte) in measure 95. Measures 96-98 are marked *mf* (mezzo-forte). Measures 99-101 are marked *mf*. Measures 102-104 are marked *mf*. Measures 105-107 are marked *mf*. Measures 108-110 are marked *f*. Measures 111-113 are marked *f*. Measures 114-116 are marked *f*. Measures 117-119 are marked *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Wolfgang Rihm, *Nach-Schrift*:

- Measure 143 up to and including measure 168

so rasch
wie möglich

143 *pp* *sfz**p*

rall. — — — — — ♩ = ca. 60

147 *pp* *poss.* *pp* > *pp* ♩ = ca. 80 1 8

160 gliss. *sfz**p* *sub.* *fff* *sfz* *sfz* *sfz* *p* < *fff* *sfz* *poss.* *sfz* *sfz*

165 più mosso *(fff)*

167 *fff* *poss.* *sfz*

Liza Lim, *Extinction Events and Dawn Chorus*:

- **Beginning up to and including measure 3**

Musical score for the first section (measures 1 to 3). The tempo is marked as ♩ = 40. The key signature has one sharp (F#). The time signature is 4/4. The score includes a triplet of eighth notes in measure 1, marked *mf*. Measure 2 contains a half note with a half valve instruction, marked *ord.*. Measure 3 contains a half note with a half valve instruction, marked *ord.*. The tempo changes to ♩ = 50 at the start of measure 4. The score includes a half note with a half valve instruction, marked *ord.*. The dynamics are marked *pp* (pianissimo) and *mp* (mezzo-piano).

- **Measure 22 up to and including measure 26**

Musical score for the second section (measures 22 to 26). The tempo is marked as ♩ = 50. The key signature has one sharp (F#). The time signature is 4/4. The score includes a half note with a half valve instruction, marked *ord.*. Measure 23 contains a half note with a half valve instruction, marked *ord.*. Measure 24 contains a half note with a half valve instruction, marked *ord.*. Measure 25 contains a half note with a half valve instruction, marked *ord.*. Measure 26 contains a half note with a half valve instruction, marked *ord.*. The dynamics are marked *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte).

Performance Notes

In general, a very malleable and vocal, expressive approach to the music is required with distinct yet fluid transformations between normal and various altered sounds, e.g. multiphonics as a result of underblown sounds in the wind; half valve and pedal sounds in the brass; string multiphonics at non-harmonic nodes.

Tania León, *Indígena*:

- Measure 42 up to and including measure 62

♩ = 88-92
(bouché)

47 flz. con sord. 8

51 5 senza sord. 8

55 4

60

Flugelhorn

George Benjamin, *Three Inventions*, 1st movement:

- Measure 68 to end (flugelhorn mute not compulsory)

(♩ = 66)

pp *poco a poco*

71 *f* *legatiss.*

76 *with mute* *p* *f* *p* *f* *p*

81 *f* *mp* *più f* *ten.* *2* *pp* *poco*

87 *a poco cresc.*

91 *(f)* *molto* *fff* *attacca* *to Trumpet*

(senza rit.)

* A tenor trombone straight mute is recommended for the flugelhorn. Despite the mute, the flugel solo must dominate the texture at all times.

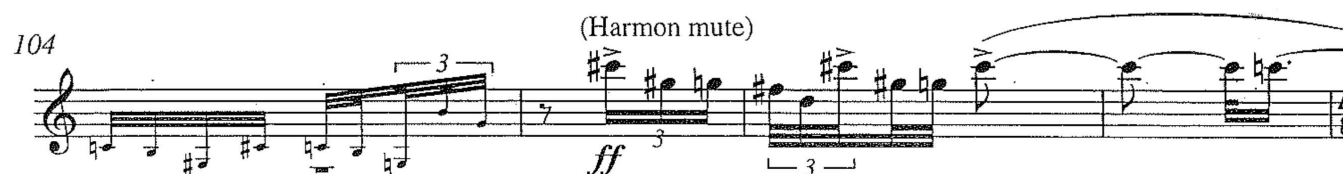
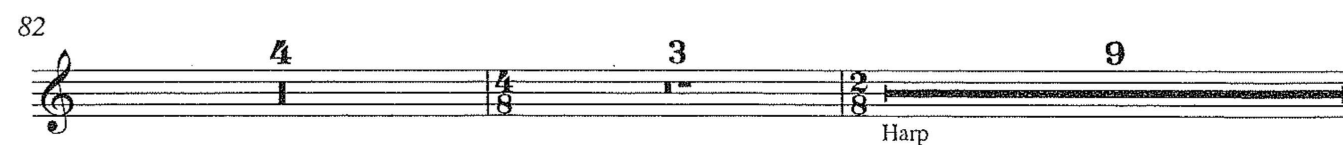
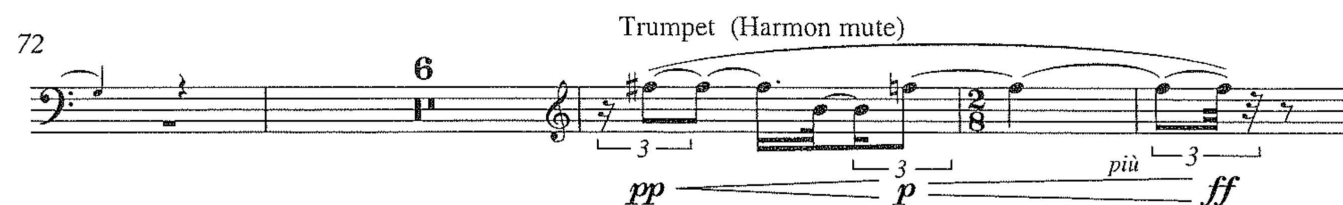
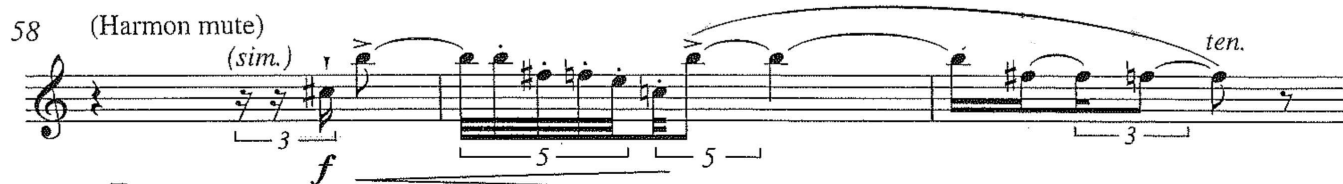
Piccolo trumpet or trumpet

George Benjamin, *Three Inventions*, 3rd movement:

- Measure 53 up to and including measure 138 (free choice of instrument, harmon mute optional for piccolo, bars rest optional) [2 pages]

Piccolo Trumpet in D

Lento $\text{♩} = 48-52$ Harmon mute



contd.

116

f *fpp* *cresc.* *ff*

121

pp *mf pp* *mf pp* *mf pp* *mf*

125

pp *mf pp* *mf pp* *f pp* *f*

128

mf pp *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

Hn. 1

(Harmon mute)

137

f pp *f pp* *f pp* *f pp* *più f*

Trumpet

Enno Poppe, Zug [2nd trumpet]:

- Measure 249 up to and including measure 268

$\text{♩} = 90$

mp

Musical notation for measures 249-250. Measure 249 is in 4/4 time and contains a quarter note G4, a quarter note F#4, and a half note E4. Measure 250 is in 3/4 time and contains a quarter rest, a quarter note D4, and a half note C4. The dynamic is mp.

250

mf

Musical notation for measures 250-251. Measure 250 is in 3/4 time and contains a quarter rest, a quarter note D4, and a half note C4. Measure 251 is in 2/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is mf.

252

f ff

Musical notation for measures 252-253. Measure 252 is in 3/4 time and contains a quarter rest, a quarter note D4, and a half note C4. Measure 253 is in 4/4 time and contains a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. The dynamic is f. Measure 254 is in 4/4 time and contains a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. The dynamic is ff.

254 $\text{♩} = 108$

mf p mf

Musical notation for measures 254-255. Measure 254 is in 4/4 time and contains a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. Measure 255 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is mf. Measure 256 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is p. Measure 257 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is mf.

257

f

Musical notation for measures 257-258. Measure 257 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. Measure 258 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is f.

260

p f mf

Musical notation for measures 260-261. Measure 260 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. Measure 261 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is p. Measure 262 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is f. Measure 263 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is mf.

263

f p ff

Musical notation for measures 263-264. Measure 263 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. Measure 264 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is f. Measure 265 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is p. Measure 266 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is ff.

265

ff ff f ff

Musical notation for measures 265-266. Measure 265 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. Measure 266 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is ff. Measure 267 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is ff. Measure 268 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is f. Measure 269 is in 3/4 time and contains a quarter note D4, a quarter note E4, and a half note F#4. The dynamic is ff.

Zosha Di Castri, *Dear Life*:

- Measure **42** up to and including measure **55**

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[illegible]

György Ligeti, Violin concerto, Movement II *Aria, Hoquetus, Choral*:

- Measure **84** up to and including measure **129**

E
con sord. (cup mute)

$\text{♩} = 130, \text{♩} = 65$ $\text{♩} = 152$

pp

86 $\bar{e}.$ $b\bar{e}.$, $b\bar{e}.$ $\bar{e}.$ $\bar{e}.$ **F** $\sharp\bar{e}.$, $\bar{e}.$ $b\bar{e}.$

94 $b\bar{e}.$ $b\bar{e}.$ $b\bar{e}.$ $b\bar{e}.$, $b\bar{e}.$ $\bar{e}.$ $b\bar{e}.$ $\bar{e}.$

101 $b\bar{e}$ $b\bar{e}$ $\bar{e}.$ **G** $b\bar{e}.$, $\bar{e}.$ $\bar{e}.$ $b\bar{e}$ $\bar{e}$ $\bar{e}$ $\bar{e}.$,

109 $\bar{e}.$ $\sharp\bar{e}.$ $\sharp\bar{e}.$ $b\bar{e}.$ $b\bar{e}.$, $b\bar{e}.$ $\bar{e}.$ $\bar{e}.$ **H**

117 $\bar{e}.$ $\bar{e}.$ $b\bar{e}.$ **I** $b\bar{e}.$, $b\bar{e}.$ $\bar{e}.$ $\bar{e}.$ $\bar{e}.$ $\bar{e}.$ $\sharp\bar{e}.$

125 $\bar{e}$ $\bar{e}$ $b\bar{e}$, $\bar{e}$ $\bar{e}$ $\bar{e}$ $\bar{e}$ $\bar{e}.$ **J**

Wolfgang Rihm, Jagden und Formen:

- Measure 962 up to and including the **second beat** of measure 971

♩ = ca. 80-90

so schnell wie möglich

962 *con sord.* *fffz* *fffz* *sempre*

964

966

968

970

pp-mf-fffz

Wolfgang Rihm, *sine nomine*, studie für fünf blechbläser:

- Measure 10 up to and including measure 18

musical score for Tenor Trombone, measures 10 to 18. The score includes dynamic markings (pp, sffz, ff, sub. pp, mp, fff), articulation (accents, slurs), and performance instructions (wieder J=80, Flzg., poco gliss., Schalltrichter hoch!).

Measure 10: *wieder J=80*, *Flzg.*, *poco gliss.*, *Schalltrichter hoch!*

Measure 11: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 12: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 13: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 14: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 15: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 16: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 17: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

Measure 18: *pp*, *sffz*, *ff*, *sub. pp*, *sffz*, *pp*, *ff*, *sffz*, *pp*, *sffz*

- Measure 116 up to and including measure 134

musical score for Tenor Trombone, measures 116 to 134. The score includes dynamic markings (pp, p, f, ff, sffz, mp, fff), articulation (accents, slurs), and performance instructions (J=80, Flzg., ord., sempre).

Measure 116: *J=80*, *Flzg.*, *ord.*

Measure 117: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 118: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 119: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 120: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 121: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 122: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 123: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 124: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 125: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 126: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 127: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 128: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 129: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 130: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 131: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 132: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 133: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Measure 134: *pp*, *p*, *f*, *ff*, *sffz*, *mp*, *fff*

Arnold Schoenberg, Five pieces for Orchestra Op. 16, 1st movement:

- Rehearsal Mark 9 up to and including 4 measures after Rehearsal Mark 12

Sehr rasch.

9 *mit Dämpfer*

ff

rit. - - - **10** *mit Dämpfer*

ff *Bla.* *ff*

11

12

Marco Stroppa, *COME PLAY WITH ME*, Movement 3 *With me*:

- Measure 19 up to and including measure 43

(♩ = 66)

pp *pp* *pp* *f*

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

27 *p* *f* *pp*

32 *p* *poco* *p molto espress.*

37 *pp* *pp*

41 *mp*

Anna Thorvaldsdottir, Aeriality:

- Measure 63 up to and including measure 94

63 soft mute
pp

70 6 open
mp < *f* > *p*
*** LYRICAL FIELD ***
with passion

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*

Dieter Ammann, Viola Concerto *No templates* [2 pages]:

- Measure 17 up to and including the downbeat of measure 30

poco meno mosso
 ♪ 124 min.
 17 molto ritmico (1. ♪ + 3. ♪)

19 (2. ♪)

24 (1. ♪ + 2. ♪)

29

- Measure 67 up to and including the downbeat of measure 73

♪ = ♪ (65-70)
 rit. - - - - -

67 (ca. 50) 40-46 (in ♪)
 molto legato

71

73

poco più mosso

♩ 120-130

con sord.
(wah-wah)

○ Measure 86 up to and including measure 110

86 *p* *mp* *poco sfz* *p*

89 *sfz sfz* *p sub.* *f*

93 *mp* *sfz sfz* *p sub.*

97 1) *mf* *p* *mp* *mp*

1) select the dynamics so that all 4 instruments are equally present

100 *p*

107 *pp* *mf* *ppp* *pp* *p* *pp* *mute off*

(2 ♩ + 1 ♩)

○ Measure 172 up to and including measure 190

♩ 120-128

molto tenuto, ma articolato („bell-like“)

sim.

177 *mf* *sub. pp* *ppp sub.*

*) ♩ and ♩ in staccato equally short

181 *p* *mp*

186 *mf* *f* *sfz* *ff* *mp* *f*

190 *f* *ff*

Nicole Lizée, *Keep Driving, I'm Dreaming*:

- Measure 95 up to and including measure 120

$\text{♩} = 76$

95 *mf* *pp*

97 *mf* *pp*

100

103 *mf* *pp*

106 *mf* *pp* *p*

109 *ppp*

112 *mf* *pp*

115 *f* *pp* *p*

118

Wolfgang Rihm, *Sub-Kontur*.

- Measure 120 up to and including measure 153

♩ = 60 drängen



121 *poco rit.* ♩ = 54
ff *p* 1 *fffz* *contutta forza sim.*

127 *wenn nötig unmerklich nachahmen*
p *fff* 1 *p*

134
(fff) *accel. - (♩ = 80) - - - ♩ = 88*

140 *lunge*
pp *fff* *fffz* *fffz* *p-sfz* *fffz* *p*

146 *rit.*
fff *fff* *p* *p* *ff* *p* *fff* *fff* *p*

151 *più largo* ♩ = 108
p *f* *fffz* *fffz*

Wolfgang Rihm, *sine nomine*, studie für fünf blechbläser (preferred on contrabass trombone, bass trombone also acceptable):

- Measure 116 up to and including measure 134

Flzg.

ord.

ff

fff

sffz

fff

pp

pp < f > p < f > p

121

fff

sffz

sempre

pp

125

(pp) < ff

sffz

pp

sffz

p

pp

fff

128

sffzp

sffzp

mf

ffp

sffz

p < mf

sffzp

sffzp

sffz

sempre

pp

< ff

sffzp

< ff

sffz

132

sffzp < ff

sffz

sffzp < ff

sffz

8va

fff

non dim.

sub. pp (poss.)

sffz

- Measure 151 to the end

Wenn möglich: drängendes Tempo bis zum Schluß

pp

fff

8va

fff

p < ff

sffzp

< f > pp

154

pp

fff

sffzp

pp

< ff

pp

< fff

pp

< fff

pp

< fff

157

pp

< fff

sffz

8va

fff

pp

subito

fff

subito

sffz

Helmut Lachenmann, *Concertini*:

- Measure 367 up to and including measure 408

Handwritten musical score for Tuba, measures 367 to 408. The score is written in bass clef with a 4/8 time signature. The tempo is marked $\text{♩} = 56$. The key signature has one sharp (F#).

Measures 367-373: *ff* (fortissimo), *f* (forte), *p* (piano). Includes a triplet of eighth notes and a sixteenth-note triplet.

Measures 374-383: *ff*, *p*, *ff*, *pp* (pianissimo), *ff*. Includes a sixteenth-note triplet and a sixteenth-note triplet.

Measures 384-391: *pp*, *ff*, *p*, *ff*, *ff*, *f*, *ff*. Includes a sixteenth-note triplet and a sixteenth-note triplet.

Measures 392-397: *ff*, *ff*, *f*, *ff*. Includes a sixteenth-note triplet and a sixteenth-note triplet.

Measures 398-402: *pp* (pianissimo). Includes a sixteenth-note triplet and a sixteenth-note triplet. The tempo changes to $\text{♩} = 84$ and $\text{♩} = 168$.

Measure 403: *p* (piano), *pp*, *ff*, *f*.

Other markings include *Spaltkl.* (split key), *quasi "brüllend"* (quasi "roaring"), and *evtl. non frull.* (possibly non frullato).

Wolfgang Rihm, *Sub-Kontur* [Tuba II]:

Measure 320 up to and including measure 357

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

324 rit. $\text{♩} = 60$ $\text{♩} = 52$ poco a poco

328 accel. poco a poco

332 $\text{♩} = 160$

336 Flzg. ord.

339 sub. $\text{♩} = 40$ accel.

343 sub. $\text{♩} = 40$ accel.

349 $\text{♩} = 160$ Flzg. ord.

353 3

356 3

○ Measure 153 up to and including measure 172

Ring modulator
ossia:
sung
8va higher

153 ♩ = 86

157

165

168

10 ♩

7 ♩

pp = *mp* = *f* *pp* = *f* *pp* — *mf* > *pp*

sfmp < *f* *sfp* *f* *con sord.*

ppp < *mp* — *pp* *sf*

No

T-ree e-ven you e-ven you e-ven you e-ven if you

senza

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.

Franz Zappa (arr. Ali N. Askin), *G-Spot Tornado*:

- Measure 3 up to and including measure 86 (skip through bars rest)

3 $\text{♩} = 120$

ff

7 11 15 19 23 27 39 51 75 79 83

12 12 24

gliss.

Xylophone

Frank Zappa, *The Black Page #2 (Easy Teenage New York Version)* [complete]

- Optional: Play along to this backing track: <https://tinyurl.com/24rxp43f>

tremolo on long notes

The musical score is written for a single xylophone part in 4/4 time. It consists of 11 staves of music, with measure numbers 9, 18, 28, 39, 45, 50, 56, 58, 66, 76, 78, 85, 89, 94, and 99 marked at the beginning of their respective staves. The key signature is one sharp (F#), and the tempo is indicated by a 'tremolo' marking on long notes. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingering numbers (1-5) are provided for many notes. Dynamic markings like 'f' (forte) and 'ff' (fortissimo) are used throughout. The score is divided into sections by measure numbers, with some sections containing multiple measures. The final measure is 111.

- o **rapide, exubérant** up to and including 1 measure after Rehearsal Mark 31 [2 pages]

rapide, exubérant $\text{♩} = 138$
le crescendo général soumis aux fluctuations indiquées

Handwritten musical score for the first system. It features a treble and bass staff. The tempo is marked 'rapide, exubérant' with a quarter note equal to 138. The instruction 'le crescendo général soumis aux fluctuations indiquées' is written above the staff. The first measure is marked with a '1' and 'sol# f'. The music includes various accidentals and dynamic markings like 'cresc.' and 'Bb do'.

Handwritten musical score for the second system. It continues the piece with various accidentals and dynamic markings. The tempo remains 'rapide, exubérant'. The system includes markings like 'poco a poco', 'Bb', 'E#', 'A#', 'D#', 'A#', and 'Bb'.

Handwritten musical score for the third system, starting at rehearsal mark 29. The tempo changes to 'assez rapide' with a quarter note equal to 112, and the instruction 'assez libre' is added. The first measure is marked with a '1' and 'pp (sans augmenter) do#'. The system includes markings like 'fff martelé', 'Bb', 'Cb', 'Ab', and 'E#'.

Handwritten musical score for the fourth system. It features a treble and bass staff. The tempo is 'assez rapide'. The system includes markings like 'tr', 'dob', 'la#', 're#', 'mp', 'poco cresc.', and 'sol#'.

Handwritten musical score for the fifth system. The tempo is marked 'rapide' with a quarter note equal to 138. The instruction 'martelé à toute force, sans fluctuations - souligner seulement les accents' is written below the staff. The first measure is marked with a '1' and 'sub. fff'. The system includes markings like 'D#', 'E#', 'mf', 'fff', 'mf', 'Ab', and 'fff'.

contd.

- Rehearsal Mark **67** up to and including **1** measure before figure **69**, **without repeats** [2 pages]

[3 battues (58-60)]

Handwritten musical score for piano, measures 34-52. The score is written on five systems of grand staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, f, ff). There are also handwritten annotations like "3 battues", "5 battues", and "contd.".

Rapide, $\text{♩} = 120-132$

1 $\frac{3}{4}$ $\frac{3}{8}$ 5 4

fff Mi $\flat$ — *ff* — Mi $\flat$ Do $\flat$ *f* *ff*

5 4 4 4

f Fa $\flat$ — Si $\flat$ — *mf* — Si $\flat$

Db $\frac{3}{4}$ 5 8

p *mf* *p* Fa $\sharp$ Do $\sharp$

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

f (*f-fff*)

1 $\frac{22}{4}$

p (*mf-ff*)

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

- Beginning up to and including the **second beat** of measure 22 [3 pages]

Leggiadro ♩ = ca. 88

Harp

mp *mf* *poco* *mf*

E♭ F♯ G♯ A♯
B♭ C♯ D♯

Soprano

mf cant. espr. *poco*

That harp you play so

Violoncello

solo throughout *mf*

Harp

mf *f* *mf* *f*

F♯ C♯

Sop.

poco *f* *mf*

well, O Da - vid, if I had

Vcl.

p *f-mf* *mp espr.* *mf*

Harp

f *mf*

A♯ C♯ B♭ F♯ E♭ B♭

Sop.

f

Your po - - - - - wer, I

Vcl.

f *mf* *f* *mf*

contd.

10

Harp

Sop.

Vcl.

should be glad In

f *mf* *f*

poco

mf *sub.* *f*

E♭ B♭ *F♯ C♯* *A♭*

12

Harp

Sop.

Vcl.

harp ing. with

f *mf* *f* *mf*

poco

G♯ *G♭ C♭* *B♭* *B♭ A♭*

14

Harp

Sop.

Vcl.

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

mp *p* *mp* *f sub.* *f* *f*

mf *sub., marc.* *f* *contd.*

D♯ *D♭* *F♯* *D♭ E♭* *C♯ G♯* *F♯ B♭* *E♯ F♯ G♯ A♭* *B♭ C♯ D♭*

17

Harp

Sop.

Vcl.

Ho - mer, Job, and

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

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

Charles Ives, Symphony No. 4, IV. Finale:

○ Measure 65 to end [2 pages]

← 3 →
← 7 → $\text{♩} = \text{♩}$ →

Tempo Primo [$\text{♩} = 60$]

(in one phrase)

65 *ppp*

13 13

E# E# F# Eb A# A# F# E# E# F# Eb A#
B# Bb

67 13 13

A# F# E# F# Eb A# A# F# E# F#
Bb Bb

69 12 11

Eb A# A# F# E# F# Eb A# A#
B# Bb Bb

71 $\left(\frac{3}{2} + \frac{3}{4}\right)$ 10

← $\text{♩} = \text{♩}$ →

Chorus (Coda) [$\text{♩} = 40$]

F# E# F# Eb F# E#
Bb Bb Bb

73 *pp*

contd.

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

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

83 (Harp may change to harmonics)

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

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:

- Measure 176 up to and including measure 212

Handwritten musical score for Harp, measures 176 to 212. The tempo is marked $\text{♩} = 132$.

The score is written in bass clef for measures 176-182 and treble clef for measures 189-212. The key signature is A-flat major (three flats).

Measures 176-182 (Bass Clef):

- Measure 176: $\text{A}^\flat$ (3), $\text{B}^\flat$ (6), $\text{A}^\sharp$ (3), $\text{A}^\flat$ (6), $\text{E}^\flat$ (3).
- Measure 182: $\text{B}^\flat$, $\text{G}^\sharp$, $\text{B}^\flat$.

Measures 189-196 (Treble Clef):

- Measure 189: $\text{F}^\flat$, $\text{G}^\flat$, $\text{F}^\sharp$, $\text{C}^\sharp$.
- Measure 196: $\text{B}^\flat$, $\text{A}^\sharp$, $\text{G}^\flat$, $\text{A}^\flat$, $\text{G}^\flat$, $\text{E}^\flat$, $\text{F}^\flat$, $\text{B}^\flat$.

Measures 207-212 (Treble Clef):

- Measure 207: $\text{A}^\flat$ (mf), $\text{A}^\flat$ (mf), $\text{B}^\flat$ (f), $\text{B}^\flat$ (f), $\text{C}^\flat$ (mf), $\text{C}^\flat$ (f), $\text{C}^\flat$ (ff), $\text{C}^\flat$ (f), $\text{B}^\flat$ (ff).
- Measure 211: $\text{B}^\flat$ (ff), $\text{A}^\flat$ (f), $\text{B}^\flat$ (f).

Handwritten annotations include a treble clef with a key signature change (three flats) at the beginning of measure 176 and a bass clef with a key signature change (three flats) at the beginning of measure 211.

Hector Parra, *Equinox*:

- Measure 19 up to and including measure 29

19 Più mosso (♩ = 60)

Handwritten musical score for measures 19-24. The tempo is *Più mosso* (♩ = 60). The score is in 4/4 time. Measure 19 has a handwritten $D\sharp$ in the treble clef. Measure 20 has a handwritten $D\sharp$ and a *fast arpegg.* marking. Measure 21 has a handwritten $A\flat$ and a *mp* marking. Measure 22 has a handwritten $F\sharp$ and a *sfz* marking. Measure 23 has a handwritten $C\sharp$ and a *sfz* marking. Measure 24 has a handwritten $F\sharp$ and a *sfz* marking. There are also handwritten $F\sharp$ and $G\sharp$ markings in the bass clef. The score includes various dynamics such as *mp*, *sfz*, and *ff*, and articulation marks like accents and slurs.

Meno mosso, tenerissimo volando (♩ = 48)

Handwritten musical score for measures 25-29. The tempo is *Meno mosso, tenerissimo volando* (♩ = 48). The score is in 4/4 time. Measure 25 has a handwritten $A\flat$ and a *sfz* marking. Measure 26 has a handwritten $A\flat$ and a *sfz* marking. Measure 27 has a handwritten $B\flat$ and a *sfz* marking. Measure 28 has a handwritten $G\sharp$ and a *sfz* marking. Measure 29 has a handwritten $D\flat$ and a *pp* marking. The score includes various dynamics such as *mp*, *sfz*, *p*, and *pp*, and articulation marks like accents and slurs.

Handwritten musical score for measures 30-31. The score is in 4/4 time. Measure 30 has a handwritten $A\flat$ and a *sfz* marking. Measure 31 has a handwritten $D\sharp$ and a *pp* marking. The score includes various dynamics such as *mp*, *sfz*, and *pp*, and articulation marks like accents and slurs.

Hector Parra, *Equinox*:

- Measure 109 up to and including measure 129

Andante ♩ = 60

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

115

119

124

Handwritten annotations include: *mp*, *ff*, *f*, *sfz*, *P*, *ff*, *sfz*, *pp*, *f*, *sfz*, *mf*, *f*, *ff*, *mp*.

Wolfgang Rihm, *Jagden und Formen*:

- Measure 189 up to and including measure 214 [3 pages]

schnell und hart

189

fff *sempre*

191

193

F# F

contd.

195

Measures 195-196. Treble clef: Measure 195 has a triplet of eighth notes (F#4, G#4, A4) with an accent on the first. Measure 196 has a triplet of eighth notes (B4, C5, D5) with an accent on the first, followed by a quarter rest. Bass clef: Measure 195 has a half note B3 with an accent. Measure 196 has a half note D4 with an accent.

197

Measures 197-198. Treble clef: Measure 197 has a triplet of eighth notes (E5, F#5, G5) with an accent on the first, followed by a quarter rest. Measure 198 has a triplet of eighth notes (A5, B5, C6) with an accent on the first, followed by a quarter rest. Bass clef: Measure 197 has a half note E4 with an accent. Measure 198 has a half note F#4 with an accent.

199

Measures 199-200. Treble clef: Measure 199 has a triplet of eighth notes (D5, E5, F#5) with an accent on the first, followed by a quarter rest. Measure 200 has a triplet of eighth notes (G5, A5, B5) with an accent on the first, followed by a quarter rest. Bass clef: Measure 199 has a half note G4 with an accent. Measure 200 has a half note A4 with an accent.

201

Measures 201-203. Treble clef: Measure 201 has a triplet of eighth notes (C6, D6, E6) with an accent on the first, followed by a quarter rest. Measure 202 has a triplet of eighth notes (F#6, G6, A6) with an accent on the first, followed by a quarter rest. Measure 203 has a triplet of eighth notes (B6, C7, D7) with an accent on the first, followed by a quarter rest. Bass clef: Measure 201 has a half note B3 with an accent. Measure 202 has a half note C4 with an accent. Measure 203 has a half note D4 with an accent.

204

Measures 204-205. Treble clef: Measure 204 has a triplet of eighth notes (E6, F#6, G6) with an accent on the first, followed by a quarter rest. Measure 205 has a triplet of eighth notes (A6, B6, C7) with an accent on the first, followed by a quarter rest. Bass clef: Measure 204 has a half note E4 with an accent. Measure 205 has a half note F#4 with an accent.

206

Measures 206-207. Treble clef: Measure 206 has a triplet of eighth notes (D6, E6, F#6) with an accent on the first, followed by a quarter rest. Measure 207 has a triplet of eighth notes (G6, A6, B6) with an accent on the first, followed by a quarter rest. Bass clef: Measure 206 has a half note G4 with an accent. Measure 207 has a half note A4 with an accent.

contd.

208

1

G4

211

213

Wolfgang Rihm, *Sub-Kontur* [Violin I]

- Measure 95 up to and including measure 102

a tempo (♩ = 40)

96 1 *ffff* 8^{va} 6 3 3 3

99 5 99 8^{va} 3

101 3 *ffff* *sul G* 3 *div.*

Jörg Widmann, *Babylon Suite*:

- Measure 533 up to and including measure 539

Più mosso sub.

(♩ = 88, tänzerisch wiegend)

accel. (in Ganze [♩.] übergehen)

molto rubato sempre, solistisch, aber immer die erste Flöte begleitend
tänzerisch, wiegend

533 1. solo

mp *mf* (molto)

(wieder in Viertel)
♩ = 120
molto rall. [♩] übergehen (bis ♩ ca. 50-60)

537

f *p* *ff* *mf* *poco* *mp* *ff* *sub.* *ppp*

Jörg Widmann, *Babylon Suite*:

- Measure 555 up to and including measure 596 [2 pages]

$\text{♩} = 84$ $\text{♩} = 92$ **Più mosso sub.**
poco accel. **poco rall.** - **molto rall.** - (bis $\text{♩} = 63$) **accel.** - - - - -
 $\text{♩} = 80$

555 a_2
 (cresc.) - - - **mp** **pp** **poco sfz** **mf(!)** **(molto) fff** **p**
 Einfach ($\text{♩} = 132$)
 Solo. Nach oben gehalste Noten [Tema] stets sehr deutlich hervorheben
 (**f**, unabhängig von der sonstigen geschriebenen Dynamik)
 arco, ord., poco sul pont. (sempre)
 loco

559 p mf p **poco f** p
 563 (1.) mp (sub.) f
 566 p f p ff p ff p ff mp
 569 (2+3) ff p f p f f fp sub. **ricochet** **legato**
 574 **ricochet** **legato** **ricochet** mf p **poco f** p
 577 f p f

2. wendet
V. S.!

contd.

580 *ricochet* *legato* *ric.* *legato* *ricochet*

p *fff* *fp sub.* *mf* *p*

584 *poco* *f* *p*

587 *f* *p* *(molto)* *ff* *ff* *p*

(2+3) (2+3) 5 (und doch die unterschiedlich gehaltenen Noten hervorheben)

590 *f* *pmf sub.* *f* *mf sub.* *ff* *più* *mf ff* *fff* *mf*

594 (in 1) *fff* *mf* *più* *fff*

Iannis Xenakis, *Tetras* (String Quartet No. 2) [Violin I]:

- Beginning up to and including measure 17

The musical score for Violin I of Iannis Xenakis' *Tetras* (String Quartet No. 2) is shown for measures 0 to 17. The score is written in treble clef with a key signature of one sharp (F#). Measure 0 is marked with a tempo of $\text{♩} \approx 44 \text{ MM}$ and the instruction "Sans vibrato - Without vibrato". The dynamics range from *fff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as triplets, glissandi (indicated by wavy lines), and dynamic markings. Measure 13 is marked with "arco norm." (arco normale). Measure 16 is marked with "tr" (trill). Measure 17 is marked with "p" (piano). The score is divided into three systems: measures 0-4, 5-12, and 13-17.

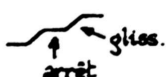
Performance notes:

: the notes at the extremities of a glissando line have no duration. They are just grazed.

: a dotted glissando line  is made out of small segments of glissandi followed by halts of the gliss. but maintaining the sound.



: les notes aux extrémités des glissandi n'ont pas de durée. elles ne sont qu'effleurées.

: glissando en pointillé  est fait de petits segments de glissandi et d'arrêts. 

Pierre Boulez, *Répons*:

- 3 measures before Rehearsal Mark 40 up to and including
4 measures after Rehearsal Mark 41

Rapide, Énergique ♩ = 126

The musical score is written for Viola and consists of six staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Rapide, Énergique' with a quarter note equal to 126 beats per minute. The score includes various dynamic markings: *ff*, *f*, *(f sempre)*, *mf*, *f sub.*, *sub. ff*, *p*, and *mf*. Rehearsal marks 40 and 41 are indicated by boxed numbers. The notation includes eighth and sixteenth notes, rests, and slurs. A large slur covers the first two staves, and another large slur covers the last two staves. The score ends with a double bar line and a final measure.

Arnold Schönberg, Chamber Symphony, Op. 1:

- Rehearsal Mark 109 to the end

Rehearsal Mark 109 to the end

109 *ff*

110 1

111 *pp* *pp* *f*

112 *f*

113 *ff* *rit.*

114 *Sehr rasch* *ff*

115

116 *ff* *fff*

Pierre Boulez, *Dérive 2*:

- Rehearsal Mark 1 up to and including 7 measures after Rehearsal Mark 2

1 Très rapide (♩ = 156)

2

Arnold Schönberg, *Pierrot Lunaire*, No. 19 "Serenade":

- Upbeat to measure 17 up to and including measure 30

Sehr langsamer Walzer (mäßige d.) $\text{♩} \approx 120-132$; *sehr frei vorzutragen*

Tempo

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

20

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

rit.

25

langsam-accel. ad lib.

rit.

30

*brillant Plötz-lich naht Cas-san-dei; wü- . . . tend ob des
näch-ti-gen Vir-tuo- . . . sen. Mit gro-tes-kem*

Tempo

*brillant Plötz-lich naht Cas-san-dei; wü- . . . tend ob des
näch-ti-gen Vir-tuo- . . . sen. Mit gro-tes-kem*

poco rit.

30

ruhiger

*brillant Plötz-lich naht Cas-san-dei; wü- . . . tend ob des
näch-ti-gen Vir-tuo- . . . sen. Mit gro-tes-kem*

Dieter Ammann, *Turn* [Bass I]:

- Measure 53 up to and including measure 63

53 a tempo ca. 80 molto rit. ca. 50 sub. poco più mosso

s.t. tr. ord. pizz. arco s.p. tr. pizz.

58 2 arco s.p. tr. ord. quasi battuto poco s.p.

ff pp f mf f 3 p ff

ff p ff fff

Elliott Carter, *Boston Concerto* [top line]:

- Measure 142 up to and including measure 156

[E] Meno mosso ♩ = 60
arco

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

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

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

151 *f* *f* *(f)* *p sub.* *mf-p* *p*
div. in 3 (v) gliss. *(f)* *p sub.* *mf-p* *p*

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

Henri Dutilleux, *Shadows of Time* [top line]:

- Rehearsal Mark 37 up to and including 8 measures after Rehearsal Mark 41 [2 pages]

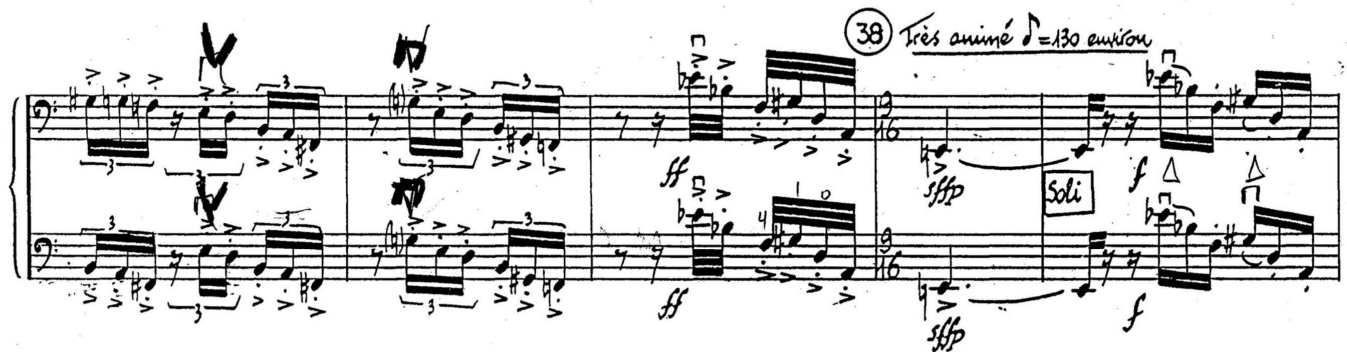
Rehearsal Mark 37

$\text{♩} = 110$
arco



Rehearsal Mark 38

Très animé $\text{♩} = 130$ environ



Rehearsal Mark 39



Rehearsal Mark 40



Rehearsal Mark 41

Pizz

arco

contd.



40

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

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

41 $\text{♩} = 120$

ordin. *ordin.* *Div. en 2*

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

Plus détendu $\text{♩} = 100$ *Ral.* --- pen --- à --- pen ---

5 pupitres

$\frac{3}{8}$ 2. *mf*

1