

# 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

Wolfgang Rihm, *Tutuguri*:

- Beginning up to and including measure 36

♩ = ca. 120

1. *marcatissima*

1. marcatissimo

5

9

13

17

21

25

28

32

Flzg.

fffz

# Piccolo

György Ligeti, Kammerkonzert, 4th movement:

## Rehearsal Mark I to Rehearsal Mark R

**I** (Picc) **(45)** *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* ( $\text{♩} = 72$ ) **(25)** **(26)**

*ff, Cor.*

**(27)** *pp tenuto* *cresc.* *f* *mp*

*poco capriccioso* **(28)**

*5 ff* *mf* *5* *mp* *fff* *5* *sub. ff* *molto capriccioso* *6* *fff* *sub. mp* *7*

**(29)** **R**

*5 ff* *6* *6* *p*



Tristan Murail, *L'esprit des Dunes*:

- **Beginning** up to and including measure **19**

**Hautbois**

**Clarinette**  
(hautbois)

1  $\text{♩} = 80$  **4-5"** **6"** **4**

*mf* 6 (tacet)

4  $\text{♩} = 80$  **4**

*f* 6

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

*mf* 3 5 5

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

*f* 5

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

14 **3**

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

19 **3**



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

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

$\text{♩} = 105$

Measures 3, 5, 7, 9, 11, 14 are marked with measure numbers in boxes. Measure 11 includes a tempo change:  $\text{♩} = 75 \rightarrow$ . Measure 14 ends with a  $p$  dynamic line.

(contd.)

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

suggested fingering

B $\flat$  Key - 2

E $\flat$  Key - 16

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

20 *f* *(f)* *p sub.*

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

24 *pp* *p* *mp* *mf* *p*

26 *pp* *p*

suggested fingering

*G#4* 5 6

*G#4* 5 *A4* 8 *Bb4* 11 *Bb4* 16



## B-flat clarinet

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

- Beginning up to and including measure 40

♩ = 92

The musical score for the B-flat clarinet part, measures 1 to 40, is presented in a single system with ten staves. The key signature has one sharp (F#), and the time signature is 4/8. The tempo is marked as quarter note = 92. The score begins with a *pp* (pianissimo) dynamic. Measures 1-6 are marked *pp*. Measure 7 is marked *mp*. Measures 8-11 are marked *pp*. Measure 12 is marked *mp*. Measures 13-16 are marked *pp*. Measures 17-20 are marked *pp*. Measures 21-24 are marked *mp*. Measures 25-27 are marked *mp*. Measures 28-32 are marked *mp*. Measures 33-36 are marked *mp*. Measures 37-40 are marked *pp*. The score includes various musical notations such as slurs, ties, and triplets. There are three section markers: A2 at measure 12, B2 at measure 25, and C2 at measure 37. The score ends with a final measure (measure 40) marked *pp*.

pp

mp

pp

(pp)

mp

pp

A2

mp

pp

pp

mp

B2

mp

C2

pp



## 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) 

33 

35 

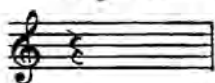
37 

39 

40 

42 

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**

Gl. picc. Ré Solo  
espress. 3 3 3 3 6

5 2 6 Viol I

7 Solo  
Clar. I mf espress. 3 2 3 3 1

8 2 3 dim. 3 3 3 poco 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<sup>o</sup> I

- Rehearsal Mark **48** to Rehearsal Mark **49**

**RONDES PRINTANIERES**

48 Tranquillo Solo

*p*

49

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

Lento

141

*p*

5

Clar. bass. II

più *f*

142 DANSE SACRALE

Solo

*pp*

7

141

142



Wolfgang Rihm, *Jagden und Formen:*

- [illegible]

- 

11

Pierre Boulez, *Poésie pour pouvoir*.

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

**B** ♩ = 90

**C** tempo accel. tempo

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

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. 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 *f*. 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 features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes a key signature change from one sharp to one flat (Bb) in measure 108, and a time signature change from 2/4 to 3/4 in measure 114. The score is written in bass clef.



Wolfgang Rihm, *Nach-Schrift*:

- Measure 143 up to and including measure 168

so rasch  
wie möglich

143 *pp* *sffz**p*

rall. — — — — — ♩ = ca. 60

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

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

165 più mosso *(fff)*

167 *fff poss.* *sffz*

Liza Lim, *Extinction Events and Dawn Chorus*:

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

Musical score for measures 1-3. The tempo is marked  $\text{♩} = 40$ . The key signature has one sharp (F#). The score begins with a *mf* dynamic and a triplet of eighth notes. Measure 2 contains a half note with a slur and a 'half valve' instruction, followed by a quarter note with an 'ord.' instruction. Measure 3 starts with an 'accel.' marking, followed by a half note with a 'h.v.' instruction and a quarter note with an 'ord.' instruction. The tempo changes to  $\text{♩} = 50$  at the start of measure 4. Dynamics include *pp* and *mp* in measure 3, and *mf* in measure 4.

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

Musical score for measures 22-26. The tempo is marked  $\text{♩} = 50$ . The key signature has one sharp (F#). Measure 22 begins with a *mf* dynamic and a half note with a slur and a 'half valve' instruction, followed by a quarter note with an 'ord.' instruction. Measure 23 contains a half note with a slur and a 'h.v.' instruction, followed by a quarter note with an 'ord.' instruction. Measure 24 starts with a *mf* dynamic and a half note with a slur and a 'half valve' instruction, followed by a quarter note with an 'ord.' instruction. Measure 25 contains a half note with a slur and a 'h.v.' instruction, followed by a quarter note with an 'ord.' instruction. Measure 26 begins with a *mf* dynamic and a half note with a slur and a 'half valve' instruction, followed by a quarter note with an 'ord.' instruction. Dynamics include *mf*, *mp*, and *f*.

### 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)

sfz sfz sfz p

47 flz. con sord. 8

f p mf p mp

51 senza sord. 5 8

mf sfz mf f p

55 mf p sfz mf p sfz 4 mf p

60 mp f



## 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* *(senza rit.)* *attacca* *to Trumpet*

\* 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

*f marcato* *sf* 3

58 (Harmon mute) (sim.) *f* 3 5 5 *ten.* 3

61 to Trumpet with Harmon mute 2 Euph. 1

67 1 Euph.

72 Trumpet (Harmon mute) 6 3 3 3 *pp* *p* *più* *ff*

82 4 3 9 Harp

98 3 Hn. 1 3 3 3

104 (Harmon mute) *ff* 3 3 3 3

108 2 2 *pp* *mf* *f* 3 2 contd.



116

*f* *fpp* *cresc.* *ff*

121

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

125

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

128

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

(Harmon mute)

137

*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 half note G4, a dotted half note F#4, and a quarter rest. Measure 250 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4.

250

mf

Musical notation for measures 251-252. Measure 251 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Measure 252 is in 2/4 time and contains a half note G#4. Both measures feature triplets and a dynamic of *mf*.

252

f ff

Musical notation for measures 253-254. Measure 253 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Measure 254 is in 4/4 time and contains a half note G#4, a dotted half note F#4, and a quarter rest. Both measures feature triplets and a dynamic of *f* in measure 253 and *ff* in measure 254.

254  $\text{♩} = 108$

mf p mf

Musical notation for measures 255-256. Measure 255 is in 4/4 time and contains a half note G#4, a dotted half note F#4, and a quarter rest. Measure 256 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Both measures feature a dynamic of *mf* in measure 255 and *p* in measure 256.

257

f

Musical notation for measures 258-259. Measure 258 is in 2/4 time and contains a half note G#4. Measure 259 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Both measures feature a dynamic of *f*.

260

p f mf

Musical notation for measures 261-262. Measure 261 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Measure 262 is in 4/4 time and contains a half note G#4, a dotted half note F#4, and a quarter rest. Both measures feature a dynamic of *p* in measure 261 and *f* in measure 262.

263

f p ff

Musical notation for measures 264-265. Measure 264 is in 4/4 time and contains a half note G#4, a dotted half note F#4, and a quarter rest. Measure 265 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Both measures feature a dynamic of *f* in measure 264 and *p* in measure 265.

265

ff ff f ff

Musical notation for measures 266-267. Measure 266 is in 3/4 time and contains a quarter rest, a quarter note G#4, and a quarter note F#4. Measure 267 is in 4/4 time and contains a half note G#4, a dotted half note F#4, and a quarter rest. Both measures feature a dynamic of *ff* in measure 266 and *f* in measure 267.

Zosha Di Castri, *Dear Life*:

- Measure 42 up to and including measure 55

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

♩ = 102

45

50

54

*ffp* *ffz* *p* *ffp* *p*

*ffp* *ffz* *p* *ffp* *ffz* *p*

*ffp* *ffz*



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

**F**

94

**G**

101

**H**

109

**I**

117

**J**

125

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.*

*fff* *fff* *sempre*

964

966

968

970

*pp* - *mf* = *fff*

- Measure 10 up to and including measure 18

- **Measure 116 up to and including measure 134**

Musical score for the first system of "The Swan" by Maurice Strakosky. The score is in bass clef, 2/4 time, and features a key signature of one sharp (F#). It includes dynamic markings such as *pp*, *p*, *f*, *ff*, *sffz*, and *sfz*, as well as performance instructions like "Flzg." and "ord.". The system contains measures 100 through 131.



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*

*f*

*rit.* - - - **10** *mit Dämpfer*

*f* *Bla.* *f*

**11**

**12**

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

- Measure 19 up to and including measure 43

(♩ = 66)

pp pp pp  $\text{pp} \text{---} \text{f} \text{---}$

23  $\text{f} \text{---}$  p f mf

27 p f pp

32  $\text{poco}$  p molto espress.

37 pp pp

41 mp

# Anna Thorvaldsdottir, Aeriality:

- Measure 63 up to and including measure 94

63 soft mute  
*pp*

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

75  
lyrically  
*mp* sim.  
*mp*

79  
sim.  
*mp* 2

84  
soft mute  
*ppp* 5 9 9 9

85  
open  
*pp* on air  
*mp*

89  
ord.  
*pp* on air  
*p*

93  
*mp* *p*



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

**poco meno mosso**  
♩ 124 min.  
molto ritmico

(1♩+3♩)

17

*p* *mp* *p* *mf* *> mp*

19

(2♩)

*mf* *sfp* *mp*

24

(1♩+2♩)  
3

*p* *sfz* *sfz* *sfz* *mp* *p* *mf* *mp* *pp* *mf* *p* *f*

29

*sfp* *mf*

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

♩ = ♩ (65-70)  
rit.

(ca. 50)

68

♩ 40-46 (in ♩)  
molto legato

*pp* *p* *pp* *pp* *p* *pp* *p*

71

3 5 3 3

*pp* *p* *mp*

73

*ff*

**poco più mosso**

♩ 120-130

○ Measure 86 up to and including measure 110

con sord.  
(wah-wah)

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 (2 ♩ + 1 ♩) *pp* *mf* *ppp* *pp* *p* *pp* *mute off*

○ Measure 172 up to and including measure 190

♩ 120-128

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

sim.

*pp* *p* *mp*

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.*  $\text{♩} = 54$

*ff* *p* 1 *fff* *contutta forza sim.*

127 *wenn nötig unmerklich nachahmen*

134 *fff*

140 *accel. - (largo) - - -*  $\text{♩} = 88$

*pp* *fff* *fff* *fff* *p* *sfz* *fff* *p*

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

151 *più largo*  $\text{♩} = 108$

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

$\text{♩} = 80$

Handwritten musical notation for the first measure of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 80. The melody consists of a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the last two notes, with a '3' above it indicating a triplet. The measure ends with a double bar line. Below the staff, the letter 'P' is written with a less-than sign and a greater-than sign, likely indicating a piano dynamic.

$P < P >$

- [illegible]

- 
- Handwritten musical score for a piece titled "Wenn möglich: drängendes Tempo bis zum Schluß". The tempo is marked  $J = 80$ . The score is written on three staves. The first staff begins with a bass clef and a key signature of one sharp (F#). It features two groups of sixteenth-note runs, each marked with a bracket and the number "6". The first run is marked *ff*. The second run is marked *8va* and *ff*. The first staff ends with a measure marked *p* and *ff*, followed by a measure marked *ffz* and *p*, and a final measure marked *f* and *p*. The second staff begins with a measure marked *b* and *ff*, followed by a measure marked *ffz* and *p*. The second staff continues with a measure marked *p* and *ff*, followed by a measure marked *p* and *ffz*, and a final measure marked *p* and *ff*. The third staff begins with a measure marked *ff* and *ffz*, followed by a measure marked *8va* and *ff*. The third staff continues with a measure marked *p* and *subito*, followed by a measure marked *ff* and *subito*, and a final measure marked *b* and *ffz*.



Helmut Lachenmann, *Concertini*:

- Measure 367 up to and including measure 408

♩ = 56

367

ff

f

369

fff

ff

ff

p

(371)

Spaltkl.

p

374

fff

p

fff

pp

quasi "brüllend"

fff

383

p

f

f

fff

p

fff

387

fff

pp

fff

p

fff

fff

f

fff

evtl. non frad.

392

fff

fff

f

fff

1

3

♩ = 84; ♩ = 168

398

pp

403

p

pp

fff

f



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

## Measure 320 up to and including measure 357

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

324  $\text{♩} = 72$ , hemmungslos

328 accel. rit.  $\text{♩} = 60$  poco a poco

332  $\text{♩} = 160$

336 Flzg. ord.

339

343 sub.  $\text{♩} = 40$  accel.

349  $\text{♩} = 160$  Flzg. ord.

353

356

- Measure 153 up to and including measure 172

Ring modulator

ossia:

sung

8va higher

sim

153 ♩ = 86

157

♩ = 50

165

whisper

*sfmp* < *f*

*sfp*

*f*

10 ♩  
con sord.

168

**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 10 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 marked 'moderate'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Chord symbols are placed above the staff at specific measures: G<sup>2</sup> (measures 9, 18, 58), B<sup>b2</sup> (measures 18, 28, 56, 66, 89, 94, 99), D<sup>2</sup> (measure 28), G<sup>b2</sup> (measure 50), C<sup>2</sup> (measure 76), C<sup>#2</sup> (measure 89), A<sup>b2</sup> (measures 94, 99), and B<sup>2</sup> (measures 89, 94). Fingerings (1-5) and articulations (accents, slurs) are indicated throughout. A note at measure 66 states 'omit if instrument only goes to F'. The score ends with a double bar line at measure 99.

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

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

1 sol# f

cresc. E<sub>4</sub> cresc. B<sub>4</sub> do

poco a poco B<sub>4</sub> E<sub>4</sub> A<sub>4</sub> D<sub>4</sub> A<sub>4</sub> B<sub>4</sub>

**assez rapide** ♩ = 112  
assez libre

29 assez libre

1 pp (sans augmenter) do#

tr

mp sol# 1

1 sub.fff

mf ff

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

contd.

Handwritten notes:  $Bb$ ,  $l.v.$ ,  $A\flat$ ,  $B\flat$ ,  $E\flat$

Dynamic markings:  $mf$ ,  $fff$ ,  $f$

Tempo/Character: rapide, brusquement ( $\text{♩} = 138$ )

③①

Dynamic markings:  $mf$ ,  $f$ ,  $fff$

Handwritten notes:  $do\sharp$ ,  $mf$

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

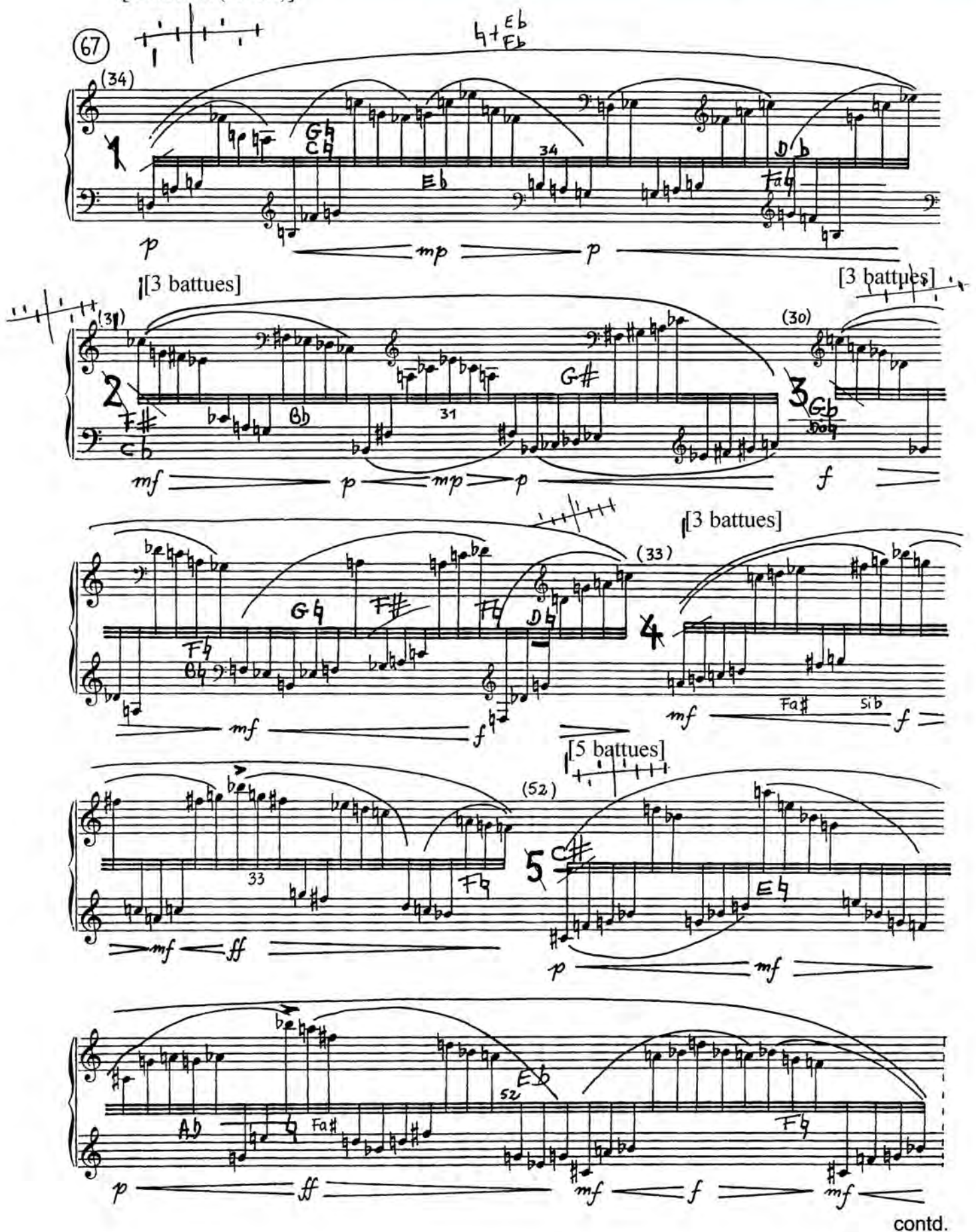
Dynamic markings:  $mf$ ,  $f$ ,  $p$

Handwritten notes:  $tr$ ,  $la4$ ,  $do4$



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

[3 battues (58-60)]

(67) 

contd.

Rapide,  $\text{♩} = 120-132$

1/4 3/4 3/8 5/4

*fff* Mi q — *ff* — Mi b Do q *f* *ff*

5/4 4/4

*f* Fa b — Si q — *mf* — Si b

3/4 5/8

*p* *mf* *p* Fa# Do#

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

*f* (*f-fff*)

1 [2/4] ]

*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*

This musical score is for the song "O David". It features three staves: Harp, Soprano (Sop.), and Violoncello (Vcl.). The Harp part begins with a treble clef and includes dynamic markings such as *mf*, *f*, and *sf*. The Soprano part starts with a soprano clef and includes the lyrics "well, O Da - vid, if I had". The Violoncello part uses a bass clef and includes dynamic markings like *p*, *f-mf*, and *mp cresc.*. The score is written in G major and common time, with various musical notations including triplets, slurs, and accidentals.

8

Harp

Sop.

Vcl.

Your po - - - - - war, I

contd.



10

Harp

Sop.

Vcl.

should be glad In

*f* *mf* *f*

*poco*

*sub.*

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

12

Harp

Sop.

Vcl.

harp ing. with

*f* *mf* *f* *mf* *poco*

G $\sharp$  G $\flat$  B $\sharp$  B $\flat$  A $\sharp$

14

Harp

Sop.

Vcl.

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

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

*sub. marc.* *contd.*

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

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

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

- Measure **65** to **end** [2 pages]

Chandos Vcs, Symphony No. 4, IV: Finale.

Measure 65 to end [2 pages]

Tempo Primo [ $\text{♩} = 60$ ]

(in one phrase)

65

ppp

13

13

67

13

13

69

12

11

71

$(\frac{3}{2} + \frac{3}{4})$

10

Chorus (Coda) [ $\text{♩} = 40$ ]

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

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:

- Measure **176** up to and including measure **212**

Musical score for "The Swan" by Maurice Strakosky. The score is in 3/8 time, key of B-flat major (one flat). The tempo is marked "Allegretto". The score includes measures 176-182, 189, 196, 207, and 211. The piano part is in bass clef, and the violin part is in treble clef. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like "p", "mp", "mf", "f", and "ff".

Hector Parra, *Equinox*:

- Measure 19 up to and including measure 29

19 **Più mosso** (♩ = 60)

Handwritten musical score for measures 19-23. The key signature has one sharp (F#). Measure 19 has a handwritten  $D\sharp$  in the treble. Measure 20 has a handwritten  $D_1$  and  $ff$ . Measure 21 has a handwritten  $mp$  and  $ff$ . Measure 22 has a handwritten  $A_b$  and  $F\sharp^{1/4}$ . Measure 23 has a handwritten  $C\sharp$  and  $sfz$ . There are also handwritten notes: "fast arpegg." above measure 21, "5" above measure 22, and "7" below measure 21. A small diagram of a harp with five strings is shown to the left of measure 19.

Handwritten musical score for measures 24-25. Measure 24 has a handwritten  $F_1$  and  $mp$ . Measure 25 has a handwritten  $f$  and  $ff$ . There is a handwritten "thunder effect" with a "5" below it. A small diagram of a harp with five strings is shown above measure 24.

**Meno mosso, tenerissimo volando** (♩ = 48)

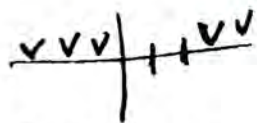
Handwritten musical score for measures 26-27. Measure 26 has a handwritten  $A$  and  $sfz$ . Measure 27 has a handwritten  $(E)$ ,  $sfz$ ,  $A_1$ ,  $B_1$ ,  $G\sharp$ , and  $sfz p$ . There are also handwritten notes: "5" above measure 26, "3" above measure 27, and "P" below measure 27. A small diagram of a harp with five strings is shown below measure 26.

Handwritten musical score for measures 28-29. Measure 28 has a handwritten  $A_1$  and  $sfz$ . Measure 29 has a handwritten  $D_1$  and  $pp$ . There are also handwritten notes: "Lv." above measure 28, "3" above measure 29, and "P" below measure 28. A small diagram of a harp with five strings is shown below measure 28.



Hector Parra, *Equinox*:

- Measure 109 up to and including measure 129



A tempo ♩ = 60

112

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

115

119

124

Wolfgang Rihm, *Jagden und Formen*:

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

**schnell und hart**

189

*fff* *sempre*

191

193

F# Fb

contd.

195

197

199

201

204

206

contd.



208

1

G $\flat$

211

213

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

- Measure 95 up to and including measure 102

a tempo (♩ = 40)

96

ffff

8<sup>va</sup>

6

6

3

sffff

8<sup>va</sup>

3

3

3

5

99

8<sup>va</sup>

3

101

3

sul G

9

3

9

ffff

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)

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

537

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



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

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

**Più mosso sub.**  
 $\text{♩} = 80$

**(cresc.)** **mp** **pp** **poco sfz** **mf(!)** **(molto)** **fff** **p**  
**Einfach** ( $\text{♩} = 132$ ) **pp sub.** **pp sub.**

**Solo.** Nach oben gehalste Noten [Tema] stets sehr deutlich hervorheben  
**(f, unabhängig von der sonstigen geschriebenen Dynamik)**  
**arco, ord., poco sul pont. (sempre)**  
**loco**

**555** **a2'** **p** **mp** **pp** **poco sfz** **mf(!)** **(molto)** **fff** **p**

**559** **p** **mp** **p** **mf** **p** **poco f** **p**

**563** **(1.)** **mp** **(sub.)** **poco f**

**566** **p** **f** **p** **ff** **p** **ff** **p** **ff** **mp**

**569** **(2+3)** **ff** **p** **f** **p** **f** **f** **fp sub.**

**574** **ricochet** **legato** **ricochet** **mf** **p** **poco f** **p**

**577** **f** **p** **f**

2. wendet  
V. S.!

contd.

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

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

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]:

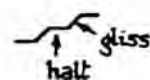
- Beginning up to and including measure 17

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, and dynamic markings. Measure 17 is marked with a trill (*tr*) and a dynamic of *pp*.

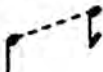
Performance notes:

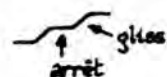
: the notes at the extremities of a glissando line have no duration. They are just grazed.

: 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, Energique ♩ = 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, Energique' 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. The first staff begins with a *ff* marking and a slur. The second staff starts with rehearsal mark 40 and a *(f sempre)* marking. The third staff features a *f sub.* marking. The fourth staff includes a *sub. ff* marking and a *p* marking. The fifth staff has a rehearsal mark 41. The sixth staff concludes with a *mf* marking.

Arnold Schönberg, Chamber Symphony, Op. 1:

○ Rehearsal Mark 109 to the end

Rehearsal Mark 109 to the end

109 *ff* 110 1

111 *pp* *trm* *f*

112 *f*

113 *ff* *rit.*

114 *trm* *ff* *Sehr rasch*

115

116 *ff* *ff* 3

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.) ♩ 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 ei-nem Bei-ne knipst er trüb ein Piz-zi-ca-to.

*rit.*

25

*langsam-accel.*  
*ad lib.*

*rit.*

*p*  
*f*  
brilliant Plötz-lich naht Cas-san-dei; wü- . . . tend ob das

*Tempo*

*p*  
näch-ti-gen Vir-tuo- . . . sen. Mit gro-tes-kern

*poco rit.*

30

*ruhiger*

*p*  
*ff*  
näch-ti-gen Vir-tuo- . . . sen. Mit gro-tes-kern

Dieter Ammann, *Turn* [Bass I]:

- Measure 53 up to and including measure 63

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

53  $\text{s.t.}$   $\text{tr.}$   $\text{ord.}$   $\text{pizz.}$   $\text{arco s.p.}$   $\text{tr.}$   $\text{pizz.}$

$\text{fff}$   $\text{pp}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{p}$   $\text{ff}$

58  $\text{arco}$   $\text{s.p.}$   $\text{ord.}$   $\text{quasi battuto}$   $\text{poco s.p.}$

$\text{ff}$   $\text{p}$   $\text{ff}$   $\text{fff}$

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

ff

Rehearsal Mark 38

*Très animé*  $\text{♩} = 130$  environ

ff

*Soli*

f

ff

Rehearsal Mark 39

ff

*Soli*

f

ff

Rehearsal Mark 40

f

ff

*Soli*

f

ff

Rehearsal Mark 41

Pizz

f

ff

*Soli*

f

ff

contd.

Handwritten musical score for three staves, numbered 1.2(3), 4.5.6, and 7.8. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'mf', and 'ff'. Above the staves, there are labels 'Pizz' and 'Arco' indicating playing techniques. The notation is dense and appears to be a personal or working manuscript.

Handwritten musical score for three staves, numbered 1.2.3, 4.5.6, and 7.8. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ordin.'.

5 pupilles

Plus détendu

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

mf

f