

## EXCERPTS

## LUCERNE FESTIVAL ACADEMY 2024

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

Flute   Piccolo.....	2
Oboe .....	8
Clarinet   Bass Clarinet   E-flat Clarinet.....	9
Bassoon.....	14
Horn.....	15
Trumpet.....	18
Trombone .....	20
Bass Trombone.....	24
Tuba.....	27
Violin.....	30
Viola.....	32
Violoncello.....	34
Double Bass .....	36

Elargir le tempo  
toujours davantage (♩ = 60)

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

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

45 Resserrer davantage  
(♩ = 76)

Tempo initial  
(♩ = 80)

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

cresc.

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

Wolfgang Rihm: *Jagden und Formen* [m. 1131, beat 3 - m. 1165, flute I], pg. 1/3

ord.  
ffff sfffz

schnell(wie zu Beginn)

1132 \*)

sfffz sempre

1134

1136

1138

1140

pp (mf) sfffz sfffz sempre

1142

\*) jeder Ton: sehr perkussiv, plösig; stark geräuschhafte Tonbildung, auch Finger bzw. Klappengeräusche etc. (:Slaps) so oft wie möglich.

1144

1146

1148

1150

1151

1152

1153

1154

1156

1158

1160 *tr*

1162

1163

1164

*fffzpp* (poss.) < *fff*

*p*

*sub. pp* (poss.)

*fffz* > *pp* (poss.) *fff* *sub. fffz* *fffz* > *p*

Detailed description: This page of a musical score for flute contains six staves of music, numbered 1156 through 1164. The notation is complex, featuring many triplets, slurs, and dynamic markings. The first staff (1156) has a triplet of eighth notes. The second staff (1158) has a triplet of eighth notes and a dynamic marking of *fffzpp* (poss.) < *fff*. The third staff (1160) starts with a trill (*tr*) and has a dynamic marking of *p*. The fourth staff (1162) has a dynamic marking of *sub. pp* (poss.). The fifth staff (1163) has a dynamic marking of *sub. pp* (poss.). The sixth staff (1164) has a dynamic marking of *fffz* > *pp* (poss.) *fff* *sub. fffz* *fffz* > *p*.

# 18. Der Mondfleck

Sehr rasche *♩* (ca. 144)

Piccolo

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

quasi kadenzierend

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

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

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

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

*ppp* *f*

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

*pp* *pp*

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

*f* *f* *f* *f* *f* *f*

*ärgerlich* *erregt*

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

*pp* *cresc.* *f*

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

*ff* *f*

8-19 nimmt Fl.

*f* *komisch bedeutsam*

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

George Lewis: *The Will to Adorn*  
[mm. 199-214]

**M** ♩ = 92 raucous abandon

Ob.

ff

200

flz. ord.

202

flz. ord.

204

205

206

208

flz. ord.

210

fff

213

multiph.

**N** ♩ = 92

*mf* *ff*



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

# II.

Clarinet in B $\flat$

$\text{♩} = 92$

The musical score for the Clarinet in B $\flat$  part of Mvt. II, beginning to m. 40, is written in 4/8 time. The tempo is marked  $\text{♩} = 92$ . The score consists of nine staves of music, with measures numbered 1 through 40. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score includes various articulations such as slurs, trills, and triplets. Section markers A2, B2, and C2 are placed above the staves at measures 12, 25, and 37 respectively. The key signature is one flat (B $\flat$ ).

Béla Bartók: Concerto for Orchestra

[II. Giuoco delle coppie: pick-up to m. 181 through m. 227, Clarinet 1]

Allegro scherzando

in A

181

*p*

*mf p*

*mf*

189 sempre stacc.

cresc. -

Poch. rit.

198

*f p*

5

a tempo

*mf*

205

212 *dim. p pp p*

*mf p mf*

219 Poco rall a tempo

*f mf p mf cresc.*

225

*f*

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

[Reh. 4 to Reh. 12]

Più mosso

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

5 2 6 Viol I *tr*

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

8 *sempre mf* 2 3 *dim.* 3 3 *poro più f* 3

9 Ob. I 5

Solo  
6 3 5 5

10 Solo  
*sempre ff* 1

11 5

12

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

Solo  
Tranquillo  
Picc. in mi $\flat$

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

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

Più mosso

CLARINETTO BASSO I in SI $\flat$

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

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

RONDES PRINTANIERES

48

Tranquillo

Solo

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

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

Lento

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

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

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

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

Excerpt 2/2 [mm. 649-679]

Cl.b. in sib

**schnell, sehr energisch**

*sfzp* *sfzp* *sffz*

651

*p sub.* *pp sffz* *sffz* *pp* *sffz* *sffz p poss.*

658

*ff* *sffzp* *sffz ff* *p* *sffzpp* *mf* *pp sffz*

665

*f* *pp* *sffzp* *f*

670

*sffz f* *sffz p* *sffz p* *ff* *p ff* *sffz*

676

*p* *ff* *p* *sffz sub.*

Tania León: *Stride* [mm. 134-137]

46

mf

135

7

p

137

7

Detailed description: This block contains the musical score for measures 134-137 of Tania León's 'Stride'. It is written in bass clef with a 3/4 time signature. Measure 134 starts with a tempo marking of 46 and a dynamic of *mf*. Measures 135 and 136 feature complex rhythmic patterns with slurs and accents, and a dynamic of *p*. Measure 137 continues the pattern with a dynamic of *p*. There are also some markings like '7' and '3' under the notes.

Arnold Schoenberg: Five Orchestral Pieces, Op. 16

Excerpt 1/2 [Mvt. I: 6 before Reh. 15 through 2nd measure of Reh. 16]

*Sehr rasch stacc.*

15

*ppp*

16

*f*

*ff*

Detailed description: This block contains the musical score for measures 15 and 16 of Arnold Schoenberg's 'Five Orchestral Pieces, Op. 16'. It is written in bass clef with a 3/8 time signature. Measure 15 is marked *Sehr rasch stacc.* and *ppp*. Measure 16 starts with a dynamic of *f* and ends with *ff*. There are also some markings like '15' and '16' in boxes.

Schoenberg: Excerpt 2/2

[Mvt. V: 3 before Reh. 6 through 7 after Reh. 6]

*Bewegte Achtel.*

6

*cresc.*

*ff*

*ppp*

*f*

*p*

Detailed description: This block contains the musical score for measures 6 and 7 of Arnold Schoenberg's 'Excerpt 2/2'. It is written in bass clef with a 3/8 time signature. Measure 6 is marked *Bewegte Achtel.* and *f*. Measure 7 starts with a dynamic of *cresc.* and *ff*, and ends with *ppp*. There are also some markings like '6' in a box.

Tania León: *Indígena* [mm. 42-62]

Horn in F

$\text{♩} = 88-92$

(bouché)

47 *flz.* *con sord.* *f* *p* *mf* *p* *mp*

51 *senza sord.* *mf* *sfz* *mf* *f* *p*

55 *mf* *p* *sfz* *mf* *p* *sfz* *mf* *p*

60 *mp* *f*

Enno Poppe: *Körper* [Mvt. I, mm. 204-213]

Horn in F

$\text{♩} = 120$





Webern: *Passacaglia* [Horn I in F: 1 before Reh. 15 to Reh. 19]

Immer bewegter (♩=66.)

ohne Dämpfer! hervotr. **15** *molto espr.* ( $\text{♩}=80$ )  
*espr.* *mp* *mf* Dämpfer auf!  
 3. Horn... *mit Dämpfer.* *p* **16** Dämpfer ab!  
*gestopft* *schon sehr belebt.* ( $\text{♩}=92$ ) *offen* *gest.*  
*fff* *f* *fff*  
*offen* *string.* *sehr hervotr.* **17** *Sehr lebhaft Tempo 3.* ( $\text{♩}=108$ )  
*fff* *f* *fff*  
*mit großer Steigerung.*  
**18**  
*string.* *mit höchster Kraft.* *Gehalten Tempo 2.* *subito* ( $\text{♩}=66.$ )  
*fff* *hervotr.*

\*NB. Diese Figur ist immer *rubato* vorzutragen ( *accel.* - *rit.* )

# Liza Lim: *Multispecies Knots of Ethical Time* [mm. 235-243]

Trumpet in C

(previous tempo: ♩ = 50)

**U** (slightly slower, make space for breathing)

(senza sord.)

235  $\frac{4}{3}$  3  $\frac{3}{2}$  *mp* *f* *mp*

238 (7) *mf* *f* *ff* *mf < ff*

241 7 3 3 3

242 (d) wild/ad lib. (pedal tone - blustering)

# Arnold Schönberg: *Five Orchestral Pieces*, Op. 16 [Mvt. I, Reh. 9 to Reh. 14]

Trompete I in B.

*Sehr rasch.*

9 mit Dämpfer *ff*

10 mit D. Flatterzunge *ff*

11 *ff*

12 *ff* Schalltrichter hoch!

13 *ff*

14 4

# Fausto Romitelli: *An Index of Metals* [mm. 598-638]

Trb. in Do

♩ = 80

598 *f* *f* *sf*

603

607 *p* *sf* rit. x 3

616 *pp* *poco a poco cresc.* ♩ = 84

620

624

628

631 *f* *ff* *p* ♩ = 72

636 *p* *sfp* *sf* *f* rit. x 3

638 *sf* *f*

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

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

♩ = 102

ffp sfz p ffp p

45 ffp sfz p ffp p

50 ffp sfz p ffp sfz p

54 ffp sfz

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

Tenor Trombone

♩ = ca. 80-90

so schnell wie möglich

con sord.

962 *fffz* *fffz* *sempre*

964

966

968

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

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

*Sehr rasch.*

**9** *mit Dämpfer*

*sf*

*rit.* **10** *mit Dämpfer*

*sf* *sf*

**11**

**12**

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

63 soft mute  
*pp*

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

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

Alla marcia

Trills with grace notes and dynamics: *dim.*, *p*, *pp*. Includes a small inset staff showing a trill with a flat sign.

Triplets and forte dynamics: *ff*.

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

*gliss.*, *pesante*.

*ff*.

Triplets, *ff*, *grandioso e marcatiss.*

*ff*.

*poco string.*, *cresc.*, *fff*.

*Lunga Pausa*



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

♩ = 76

mf ————— pp

Measures 95-96: Bass clef, 3/4 time signature. Measure 95 contains a melodic line with a slur and a dynamic marking of *mf*. Measure 96 is a whole rest with a dynamic marking of *pp*.

97

mf ————— pp

Measures 97-98: Bass clef, 3/4 time signature. Measure 97 is a whole rest. Measure 98 contains a melodic line with a slur and a dynamic marking of *mf*.

100

Measures 100-102: Bass clef, 3/4 time signature. Measure 100 is a whole rest. Measure 101 is a whole rest. Measure 102 is a whole rest.

103

mf ————— pp

Measures 103-105: Bass clef, 3/4 time signature. Measure 103 contains a melodic line with a slur and a dynamic marking of *mf*. Measure 104 is a whole rest. Measure 105 is a whole rest.

106

mf ————— pp *p*

Measures 106-108: Bass clef, 3/4 time signature. Measure 106 contains a melodic line with a slur and a dynamic marking of *mf*. Measure 107 is a whole rest. Measure 108 contains a melodic line with a slur and a dynamic marking of *p*.

109

ppp

Measures 109-111: Bass clef, 3/4 time signature. Measure 109 is a whole rest. Measure 110 contains a melodic line with a slur and a dynamic marking of *ppp*. Measure 111 is a whole rest.

112

mf ————— pp

Measures 112-114: Bass clef, 3/4 time signature. Measure 112 is a whole rest. Measure 113 contains a melodic line with a slur and a dynamic marking of *mf*. Measure 114 is a whole rest.

115

*f* ————— pp *p*

Measures 115-117: Bass clef, 3/4 time signature. Measure 115 is a whole rest. Measure 116 contains a melodic line with a slur and a dynamic marking of *f*. Measure 117 contains a melodic line with a slur and a dynamic marking of *p*.

118

Measures 118-120: Bass clef, 3/4 time signature. Measure 118 contains a melodic line with a slur. Measure 119 is a whole rest. Measure 120 contains a melodic line with a slur.

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

♩ = 60 drängen



121

poco rit. ♩ = 54

*ff* *p* 1

*fffz* *contutta forza* *sim.*

127

wenn nötig unmerklich nachatmen

*p* *fffz* 1

*p*

134

(*ffff*)

accel. - - - (♩ = 80) - - - ♩ = 88

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

140

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

146

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

rit.

151

più largo

♩ = 108

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

Lachenmann: *Concertini* [mm. 464-482]

$\text{♩} = 37\frac{1}{3}$

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

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

475<sup>a</sup> *fff* *ff* *1* *mp* *p* *ffp* *f* *p* *fff* *fp*

475<sup>b</sup> 476 *1* *mp*

480 *pp* *mp* *p*

(A)

Ligeti: *Melodien* [mm. 55-71]

♩ = 64

(sempre con sord.)

stacc. 5  
5  
*ppp leggiero*

56 *ppp sempre* **N** (sempre con sord.)  
sim. 5 5 3  
*pp ten. ten. morendo*

59 **O** *ppp < pp* (sempre con sord.) 3  
rall. --- **Meno mosso, sostenuto** (♩ = 40) 3  
\*) *morendo* \*\*) *p ten. dim. pp morendo*

64 *ppp* *dolciss., cantabile* senza sord. 3 5 5  
\*)

66 **P** 6 6 3 5  
*ppp* *pp* *ppp*

68 **Q** 3 3 con sord. *ppp < pp* *dolciss. ten.*  
*morendo*

71 *morendo*

\*) Sehr weich einsetzen. / Enter very softly.

\*\*) Unbedingt Kontra-Es blasen, keinesfalls Oktave höher. / Play the low E's without fail; on no account play an octave higher.

Liza Lim: *Multispecies Knots of Ethical Time* [mm. 148-153]

**O** ♩ = 60

148 *sfz* *ff* *mp* *mf* *mp* *f*

151 *mf* *f*

Wolfgang Rihm: *Jagden und Formen* [mm. 1169-1178]

Tempo: "schnell" [fast]

1169 *sfffz* *fff* *sfffz pp* *sfffz ff* *sfffzp* *sfffzp* *sfffz* *sfffz*

1171 *sfffz* *sfffz* *sfffzp* *fff* *pp sub.*

1174 Flzg. *fff* *sfffz* *sfffz* *fff* *pp poss.* *fff* *poss.*

*sfffz* *schmetternd*

Arnold Schönberg: *Five Orchestral Pieces, Op. 16* [Mvt. IV: Reh. 5 to end]

*Sehr rasch.*  
*mit Dämpfer*

5 *ff* *f* *ff* *f*

7 *Fag. I.* *leicht* *pp* *sff* *sff* *sff*

9 *Horn I.* *ohne Dämpfer* *ff* *sff* *sff* *sff*

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

a tempo (♩ = 40)

96

ffff

8<sup>va</sup>

6

6

3

3

3

3

99

8<sup>va</sup>

3

101

3

9

sul G

3

div.

ffff

UE 16622

OPTIONAL (for principal consideration)

Schoenberg: Chamber Symphony, Op. 9 [1 before Reh. 111 to end]

Musical score for Violin, page 2, measures 111-116. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 111 begins with a *pp* dynamic and a *tr* (trill) marking. It features a melodic line with slurs and accents, and a bass line with triplets. Measure 112 continues the melodic line with slurs and accents, and the bass line with triplets. Measure 113 features a *ff* dynamic and a melodic line with slurs and accents. Measure 114 is marked *Sehr rasch* and features a *fp* dynamic, a *rit.* marking, and a melodic line with slurs and accents. Measure 115 features a *ff* dynamic and a melodic line with slurs and accents. Measure 116 features a *ff* dynamic and a melodic line with slurs and accents.

Rihm: *Sub-Kontur* [mm. 76-102]

The musical score is written for Viola in a single system. It begins with a tempo marking of  $\text{♩} = 80$  rit. and a dynamic of *ffffz*. The score includes various performance instructions such as *sul pont.*, *ord.*, *senza sord.*, *accel.*, and *trem.*. It features complex rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. The dynamics range from *ffffz* to *p*. The score concludes with a tempo marking of  $\text{♩} = 40$  and *a tempo*.

UE 16622



**OPTIONAL (for principal consideration)**

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

Musical score for Viola, measures 109-116. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/2. The score consists of nine staves of music. Measure 109 begins with a forte (*ff*) dynamic and features a triplet of eighth notes. Measure 110 includes a first ending bracket. Measure 111 features a piano (*pp*) dynamic with a tremolo effect and a forte (*f*) dynamic. Measure 112 includes a piano (*fp*) dynamic and a triplet of eighth notes. Measure 113 features a forte (*ff*) dynamic and a ritardando (*rit.*) marking. Measure 114 is marked "Sehr rasch" and features a forte (*ff*) dynamic and a tremolo effect. Measure 115 features a forte (*ff*) dynamic. Measure 116 features a forte (*ff*) dynamic and a triplet of eighth notes.

Schoenberg: Chamber Symphony, Op. 9 [Beginning to downbeat of 1 before Reh. 6]

Langsam (♩)

1 *f* *p* *ff*

Sehr rasch

2 *ff* *sehr deutlich*

3 *sf* *ff* *mf* *p*

4 *ff*

5 *mf* *ff* *f* *ff*

*hervortretend*

*Pesante*

Detailed description: This is a page of a musical score for Cello, page 1, from Schoenberg's Chamber Symphony, Op. 9. The score consists of five numbered measures. Measure 1 is marked 'Langsam (♩)' and contains a half note followed by a quarter note, with dynamics *f*, *p*, and *ff*. Measure 2 is marked 'Sehr rasch' and contains a triplet of eighth notes, with dynamics *ff* and the instruction 'sehr deutlich'. Measure 3 is marked 'Sehr schwingvoll' and contains a half note followed by a quarter note, with dynamics *sf*, *ff*, *mf*, and *p*. Measure 4 is marked 'Sehr rasch' and contains a triplet of eighth notes, with dynamic *ff*. Measure 5 is marked 'Sehr rasch' and contains a half note followed by a quarter note, with dynamics *mf*, *ff*, *f*, and *ff*. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Stravinsky: *Le Sacre du printemps* [Reh. 142 to Reh. 149]

DANSE SACRALE

arco  
sempre *f*

142

143

sul pont.

144

145

*ff subito*

146

147

148

149

*p sempre*

Detailed description: This is a page of musical notation for the Cello part of Stravinsky's 'Le Sacre du Printemps', specifically the 'Danse Sacrale' section. The score consists of seven staves of music, numbered 142 through 149. The notation is in bass clef and includes various time signatures such as 3/16, 2/16, 3/16, 4/16, 2/8, 3/8, 4/8, and 3/8. The music features complex rhythms with many sixteenth and eighth notes, often beamed together. There are several dynamic markings: 'arco' at the beginning, 'sempre f' below the first staff, 'ff subito' below the fifth staff, and 'p sempre' below the final staff. Performance instructions include 'sul pont.' (sul ponticello) indicated by a dashed line above the staff between measures 143 and 144. The key signature is one flat (B-flat). The score is presented in a clean, black-and-white format with standard musical symbols and notation.

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

**a tempo** **molto rit.** **ca. 50** **sub. poco più mosso**

53 **ca. 80** s.t. **tr.** **ord.** **pizz.** **arco s.p.** **tr.** **pizz.**

*sfz* *pp* *f* *mf* *f* *p* *ff*

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

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

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

**E** **Meno mosso** ♩ = 60  
arco

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

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

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

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

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

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

pg. 1/2

$\text{♩} = 110$   
*arco*

37

*ff*

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

*ff* *sffp* *Soli* *f*

*ff* *sffp*

39

*f* *sffp* *V* *gliss.*

*Pizz*

*Pizz* *Arco* *V* *f*

(40)

Musical score for measures 40-44. The score is written for three staves (1.2.3, 4.5.6, 7.8) in a 3/8 time signature. It features a mix of *Pizz* (pizzicato) and *Arco* (arco) playing. Dynamics include *f*, *mf*, and *ff*. The piece concludes with a *gliss.* (glissando) on the top staff and *Col legno* markings on the middle and bottom staves.

(41)  $\text{♩} = 120$

Musical score for measures 45-49. The score is written for three staves (1.2.3, 4.5.6, 7.8) in a 3/8 time signature. It features *ordin.* (ordinario) playing. Dynamics include *f*. The piece concludes with a *Div. en 2.* (divisi in 2) marking on the middle staff.

5 pupilles

Plus détendu

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

Musical score for measures 50-54. The score is written for a single staff in a 3/8 time signature. It features a *mf* (mezzo-forte) dynamic. The piece concludes with a *Ral.* (Ritardando) marking and a tempo change to  $\text{♩} = 100$ . The tempo change is indicated by the text "Ral. --- peu --- à --- peu ---".