LUCERNE FESTIVAL

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

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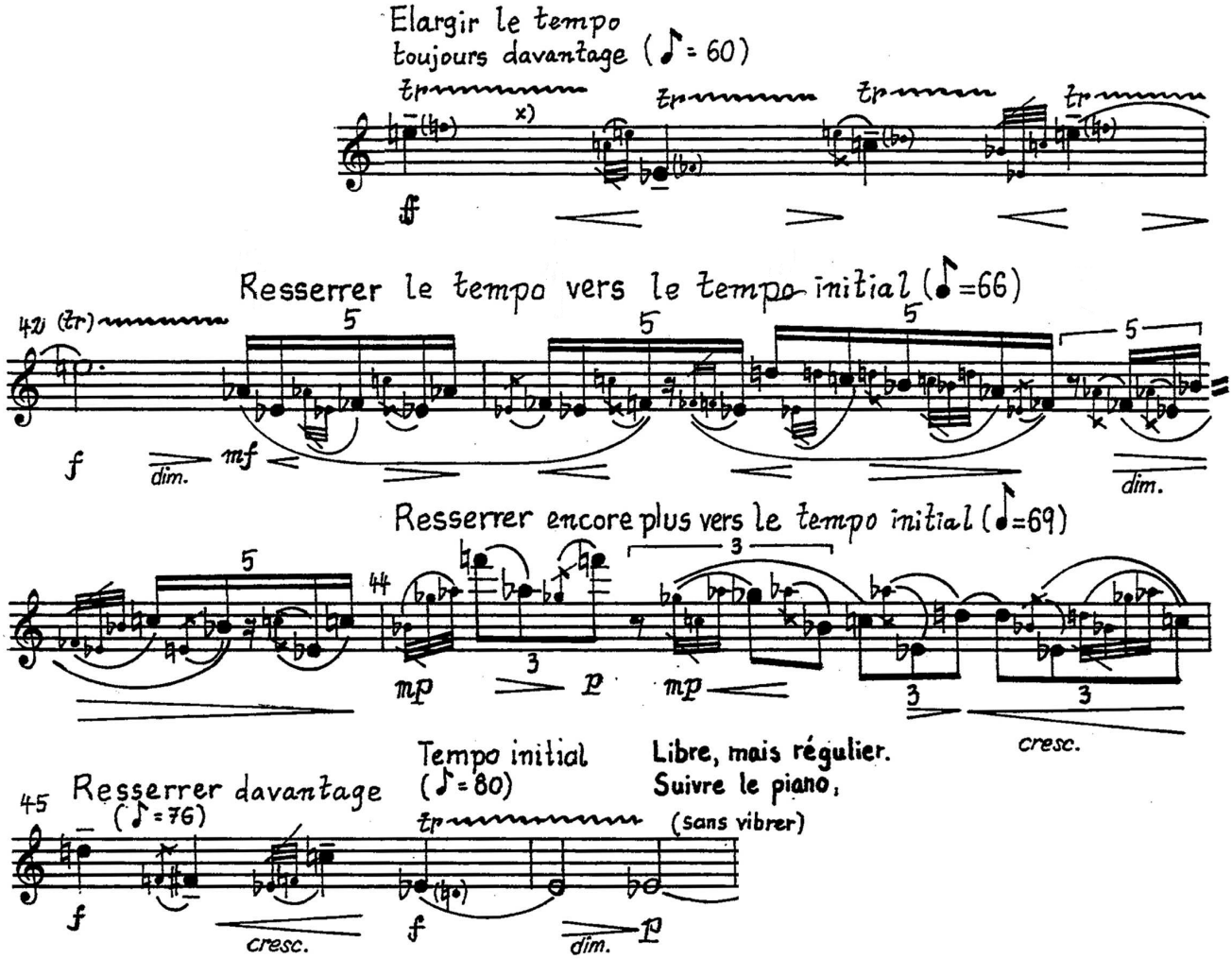
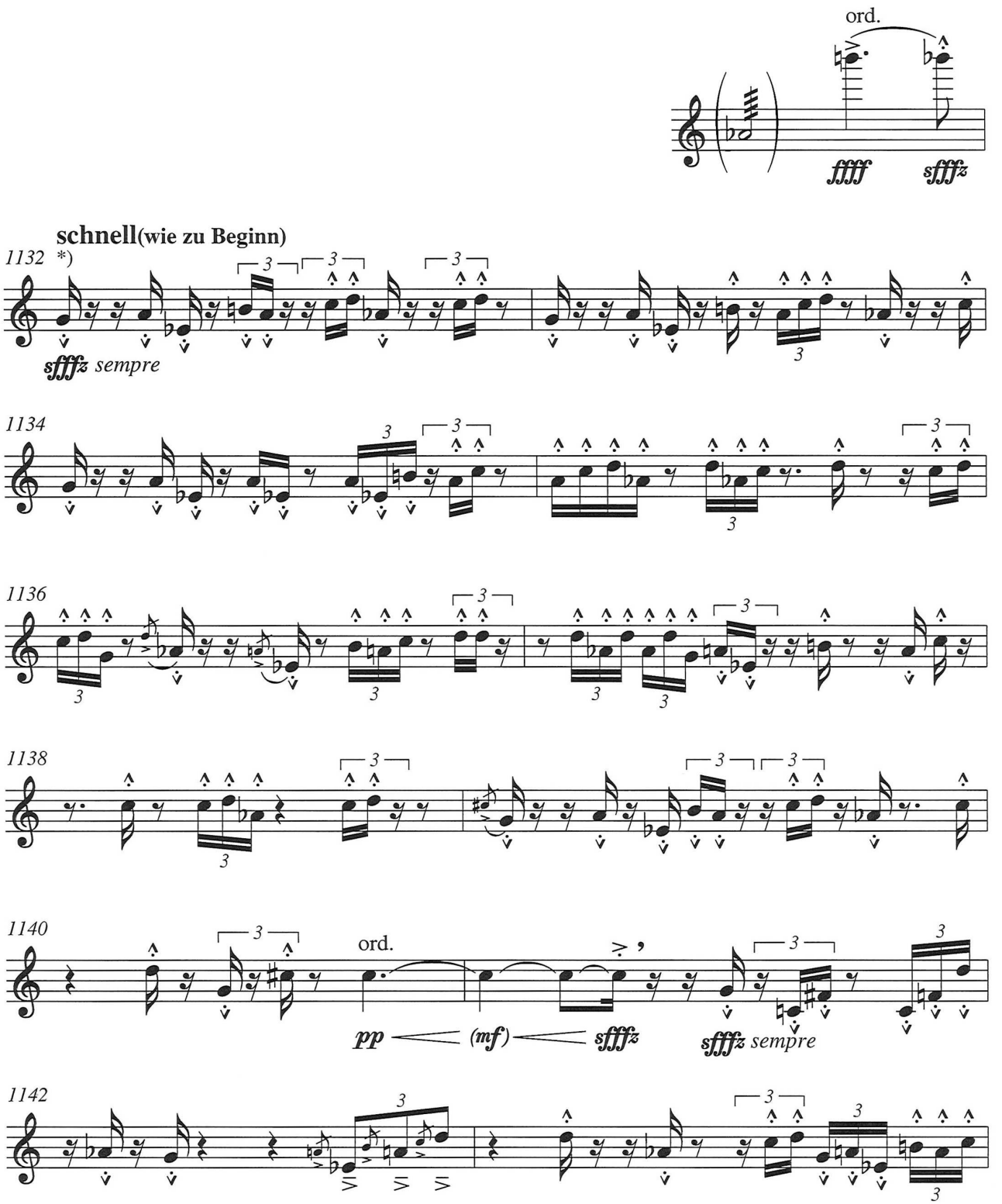
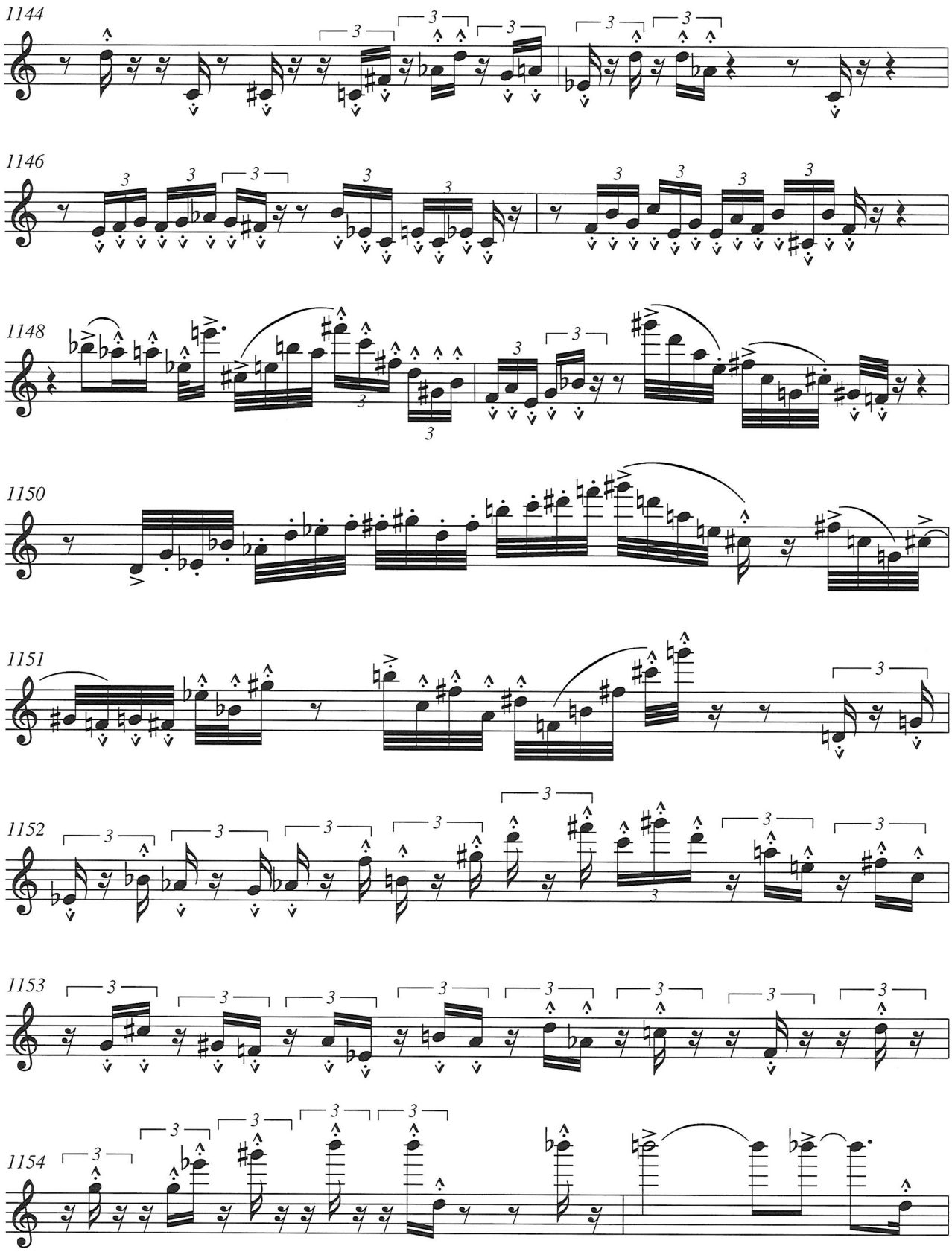
Pierre Boulez: *Dérive I* [mm. 41-46]

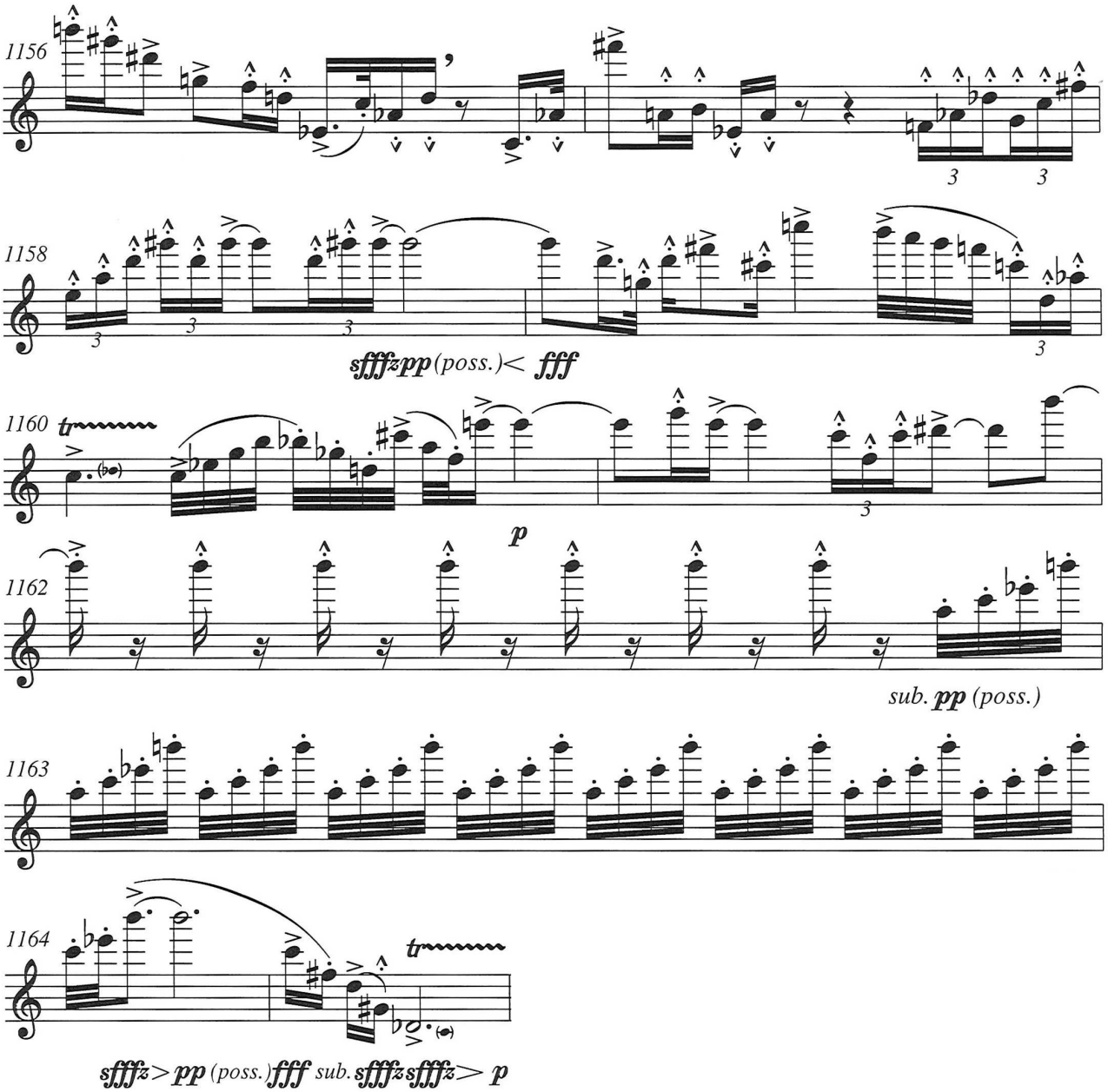


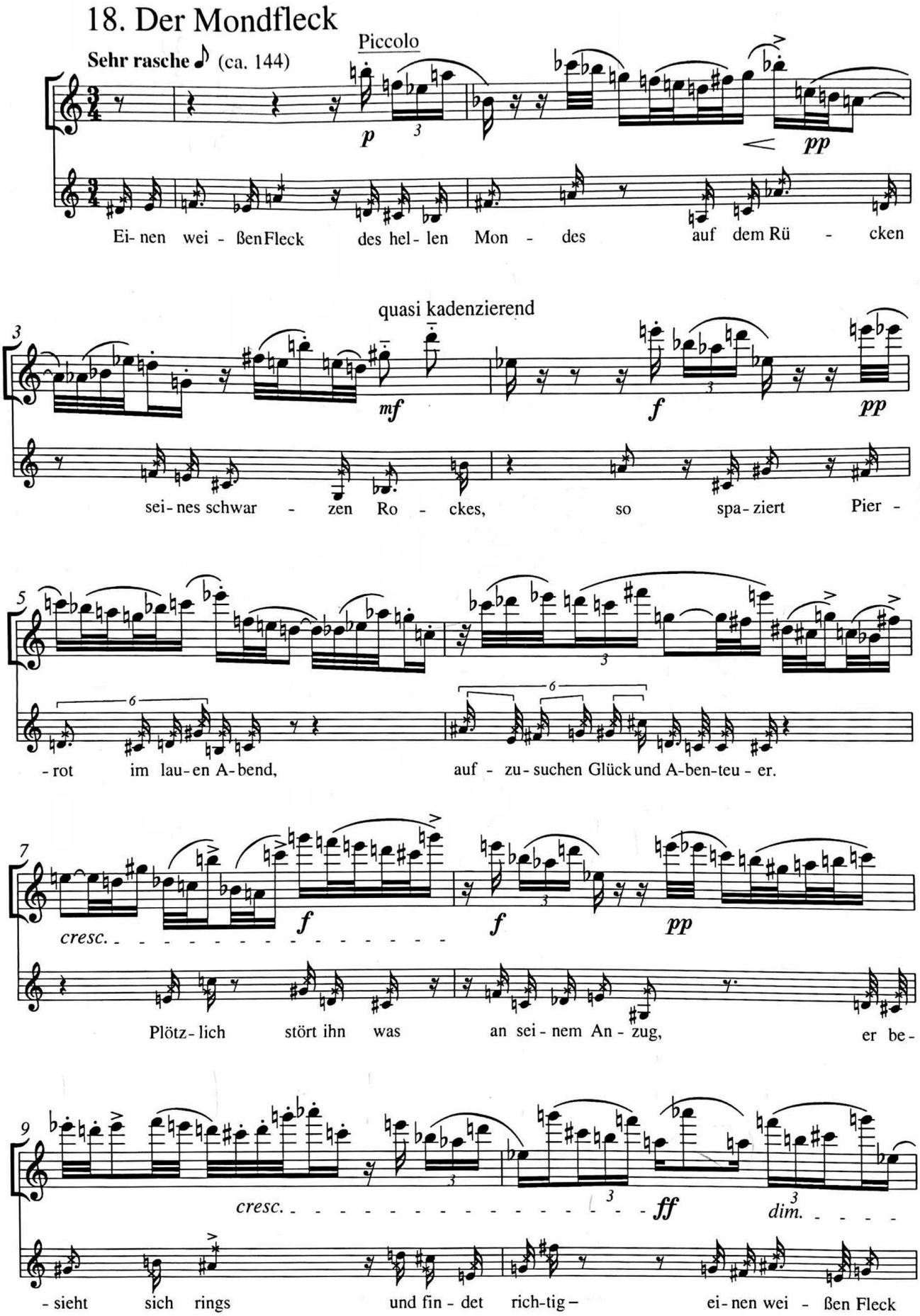
x) exécuter les fluctuations dans un registre dynamique très restreint, sauf si elles sont expressément accompagnées de l'indication: cresc. ou dim.

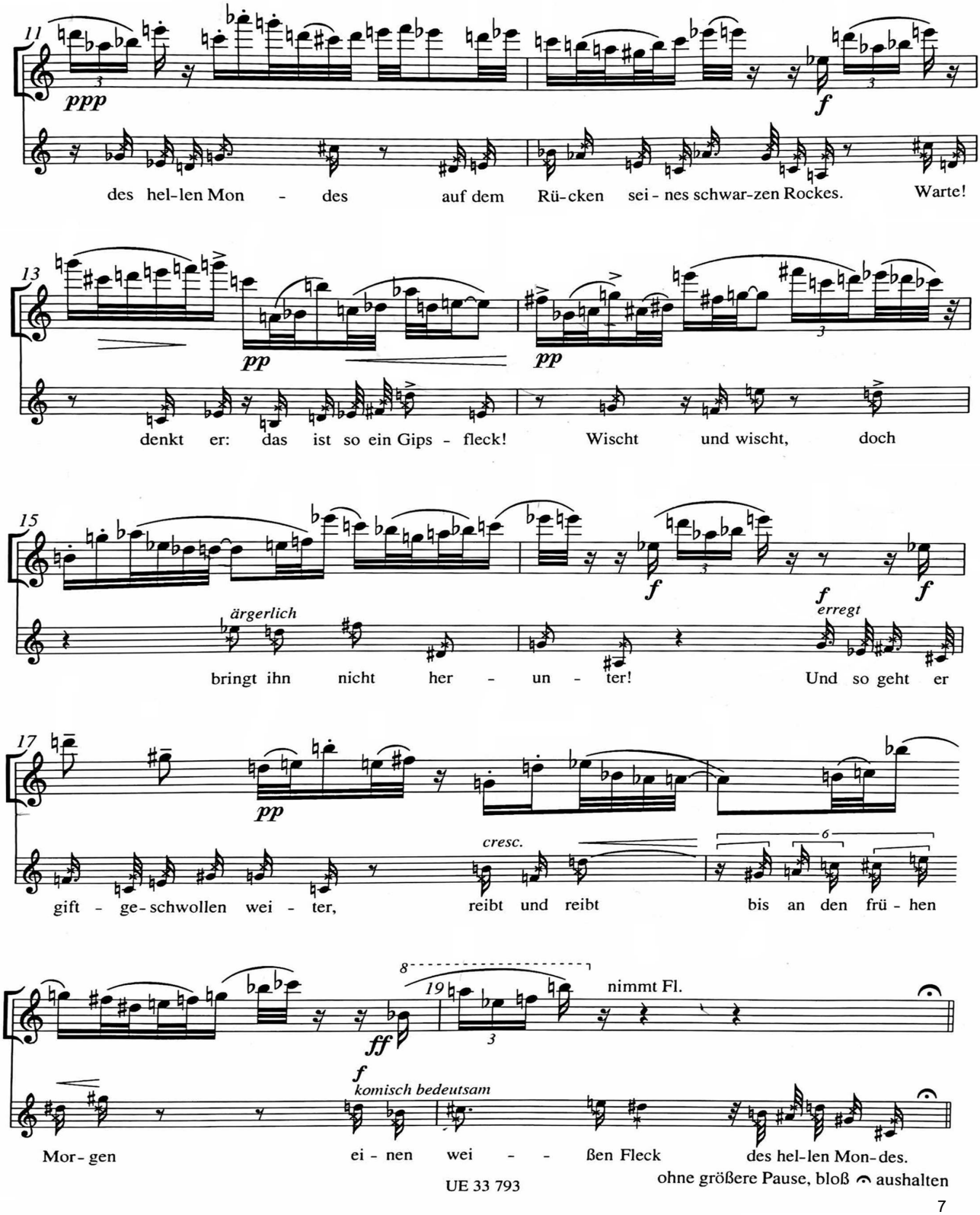


*) jeder Ton: sehr perkussiv, plosiv; stark geräuschhafte Tonbildung, auch Finger bzw. Klappengeräusche etc. (:Slaps) so oft wie möglich.

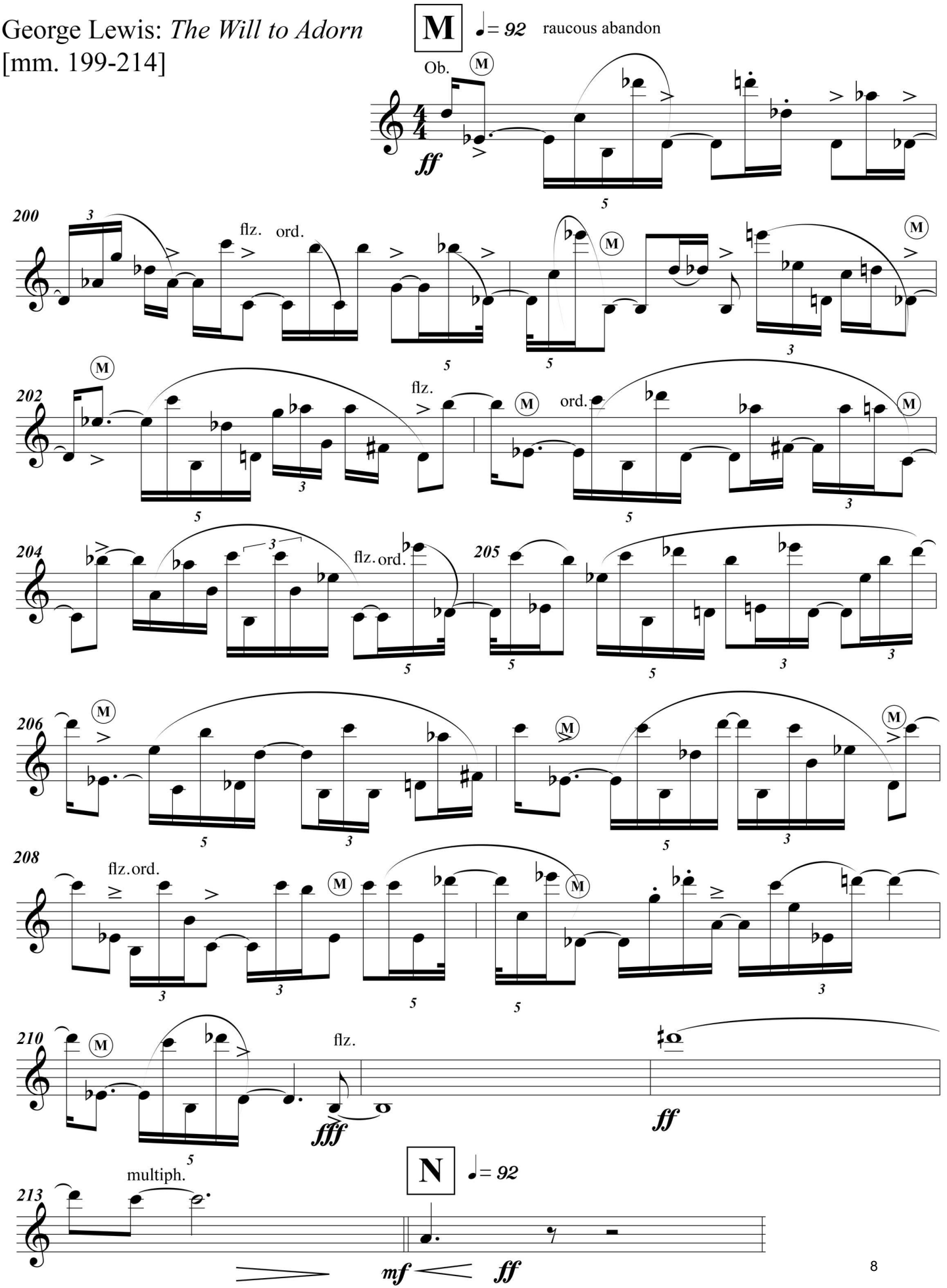

1144
1146
1148
1150
1151
1152
1153
1154


1156
1158
sfffzpp (poss.)< fff
1160
tr
p
1162
sub. pp (poss.)
1163
1164
tr
sfffz > pp (poss.) fff sub. sfffz sfffz > p


18. Der Mondfleck
Piccolo
Sehr rasche (ca. 144)
p
pp
Ei- nen wei - ßen Fleck des hel - len Mon - des auf dem Rü - cken
quasi kadenzierend
mf
f
pp
sei- nes schwar - zen Ro - ckes, so spa- ziert Pier -
- rot im lau- en A- bend, auf - zu- suchen Glück und A- ben- teu - er.
cresc.
f
f
pp
Plötz- lich stört ihn was an sei - nem An - zug, er be-
cresc.
ff
dim.
- sieht sich rings und fin - det rich- tig – ei- nen wei - ßen Fleck

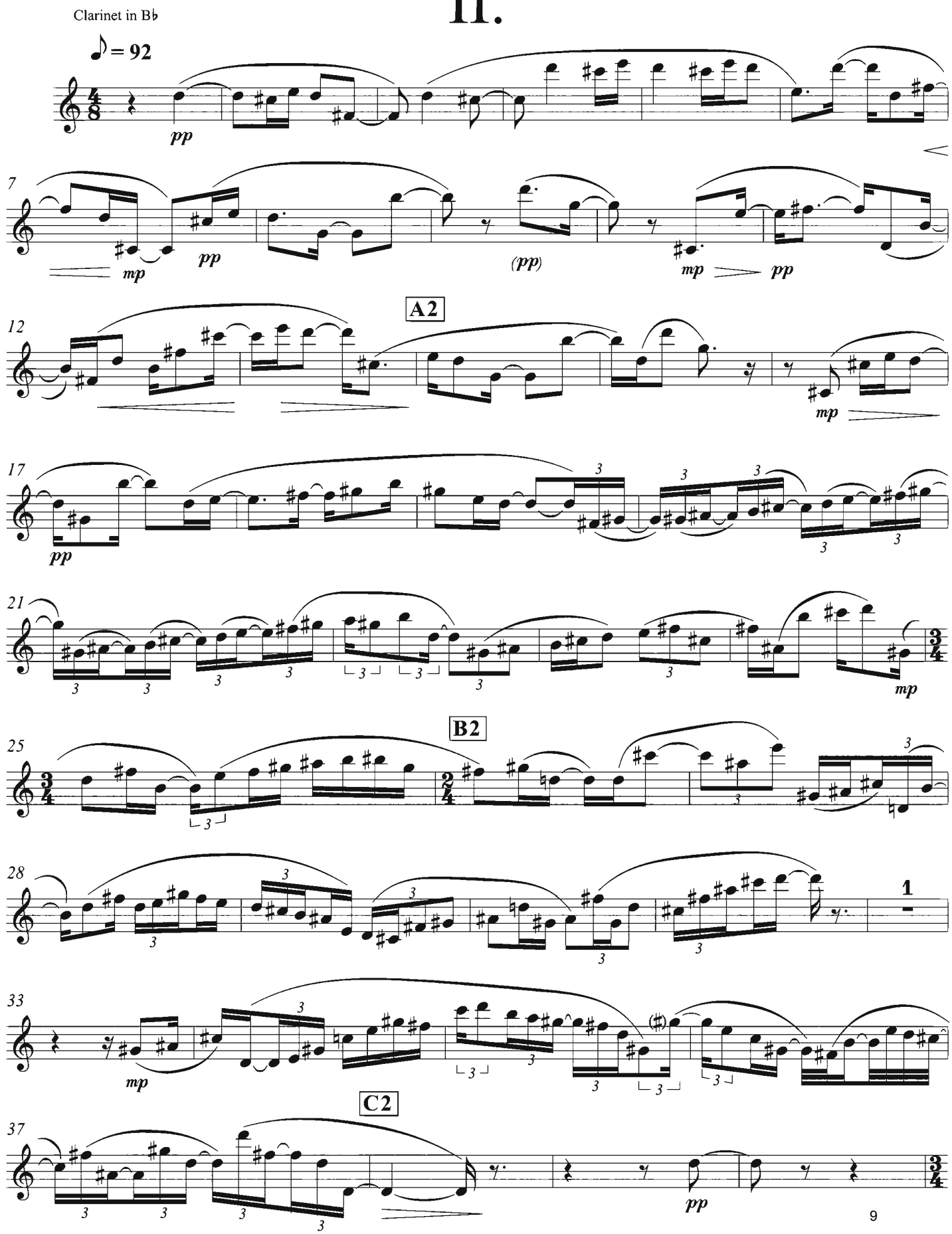

11
ppp
f
des hel-len Mon - des auf dem Rü-cken sei - nes schwar-zen Rockes. Warte!
13
pp
pp
denkt er: das ist so ein Gips - fleck! Wischt und wischt, doch
15
f
f
f
ärgerlich
erregt
bringt ihn nicht her - un - ter! Und so geht er
17
pp
cresc.
6
gift - ge-schwollen wei - ter, reibt und reibt bis an den frü - hen
8
19
nimmt Fl.
ff
f
komisch bedeutsam
Mor-gen ei - nen wei - - ßen Fleck des hel-len Mon-des.
ohne größere Pause, bloß 𝄐 aushalten

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

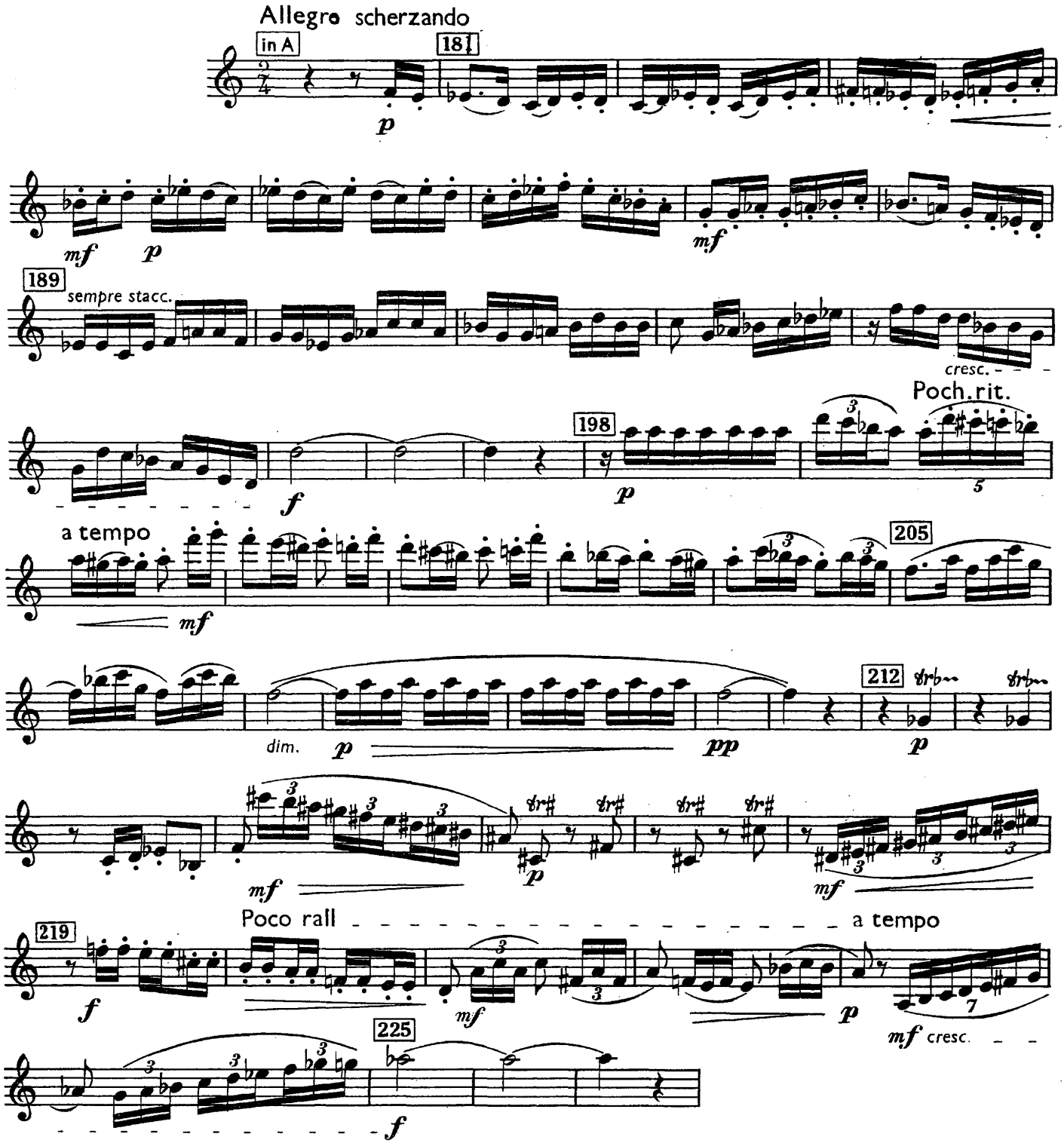


John Adams: *Son of Chamber Symphony* [Mvt. II: beginning to m. 40]

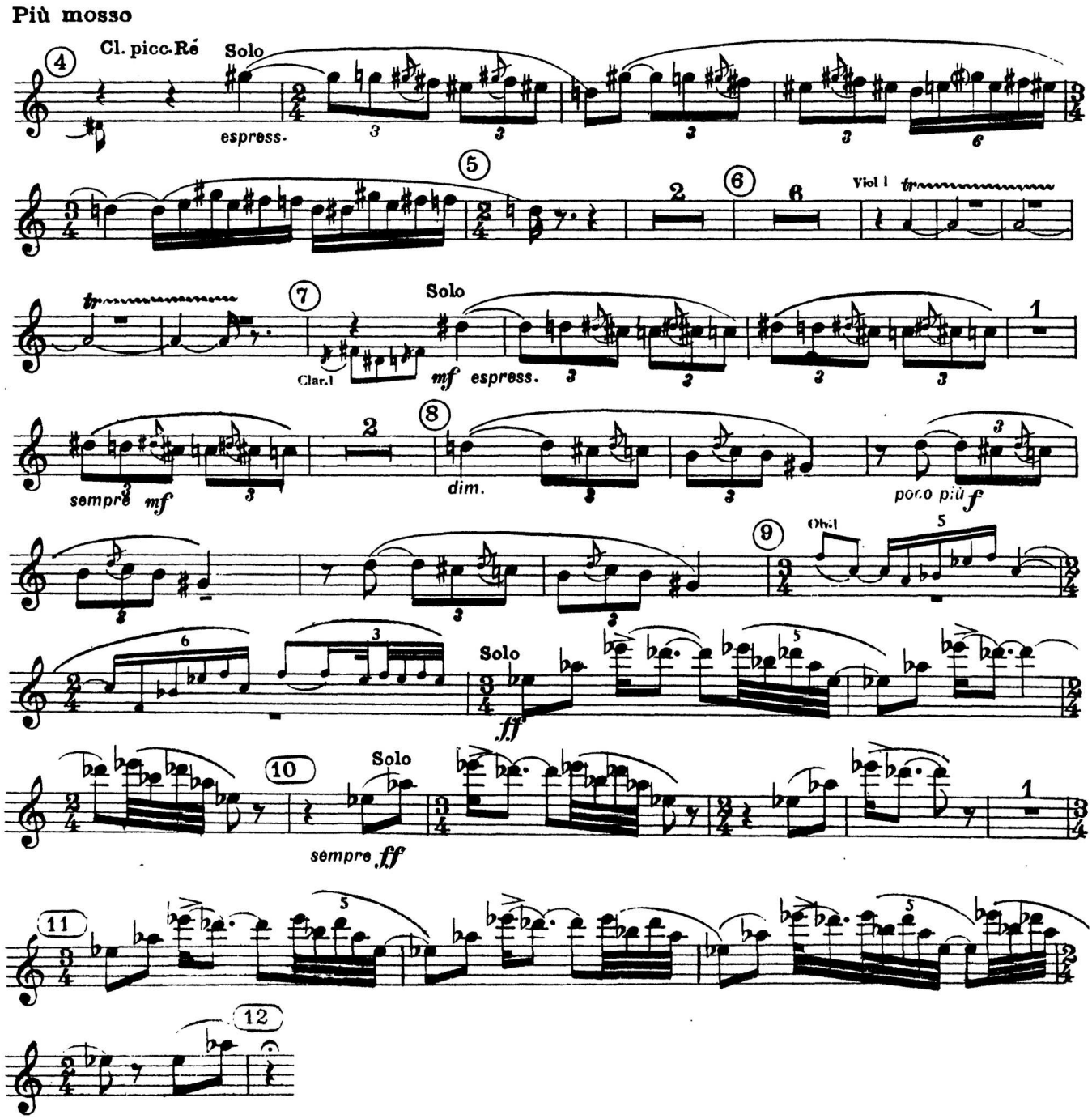
II.



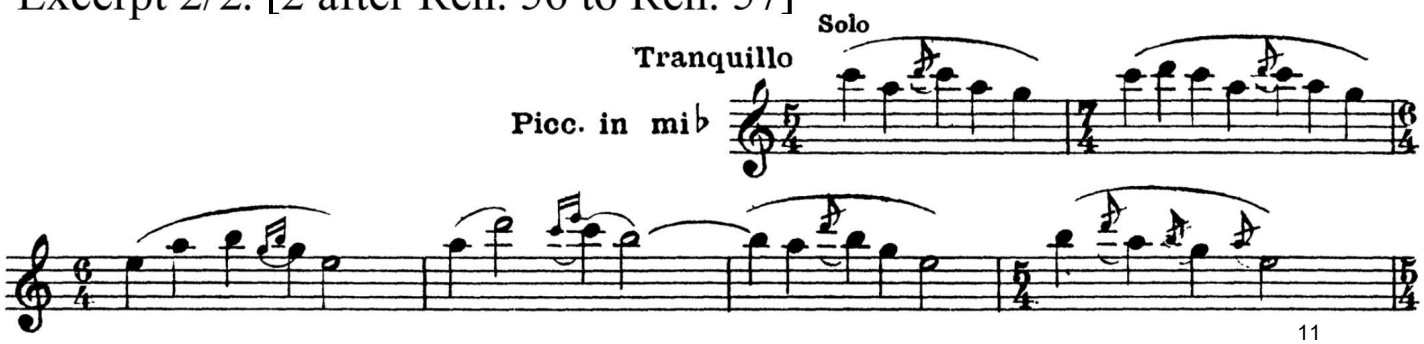
Béla Bártok: Concerto for Orchestra
[II. Giuoco delle coppie: pick-up to m. 181 through m. 227, Clarinet 1]



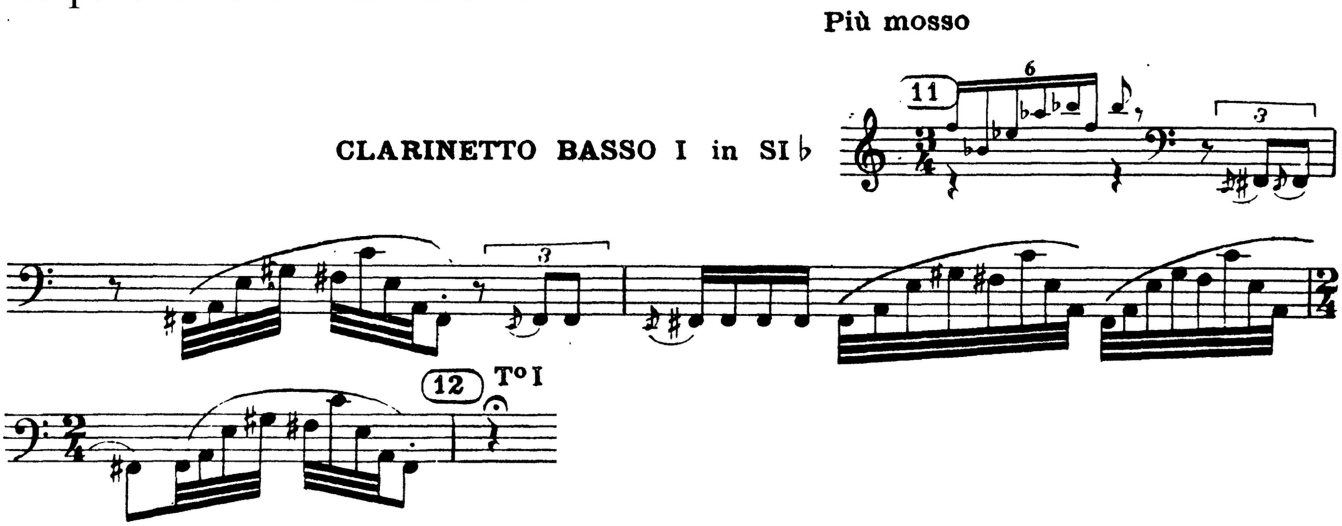
Stravinsky: *Le Sacre du printemps* (E-flat clarinet, Excerpt 1/2)
[Reh. 4 to Reh. 12]



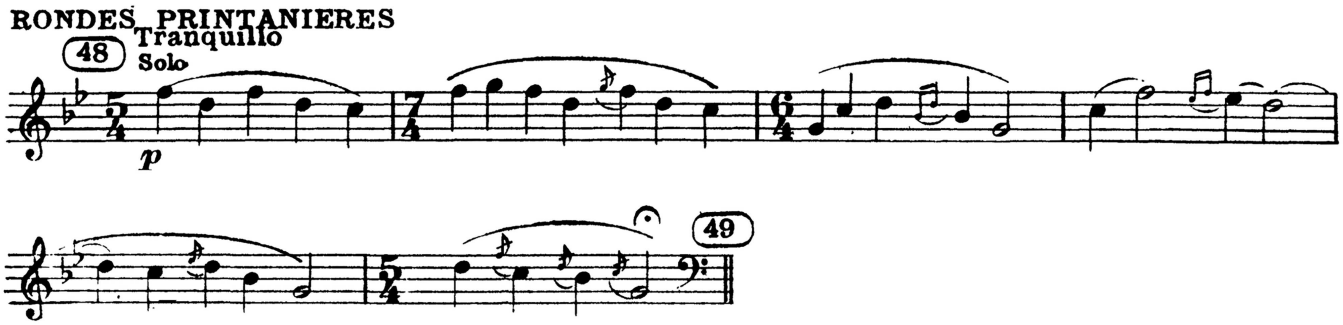
Excerpt 2/2: [2 after Reh. 56 to Reh. 57]



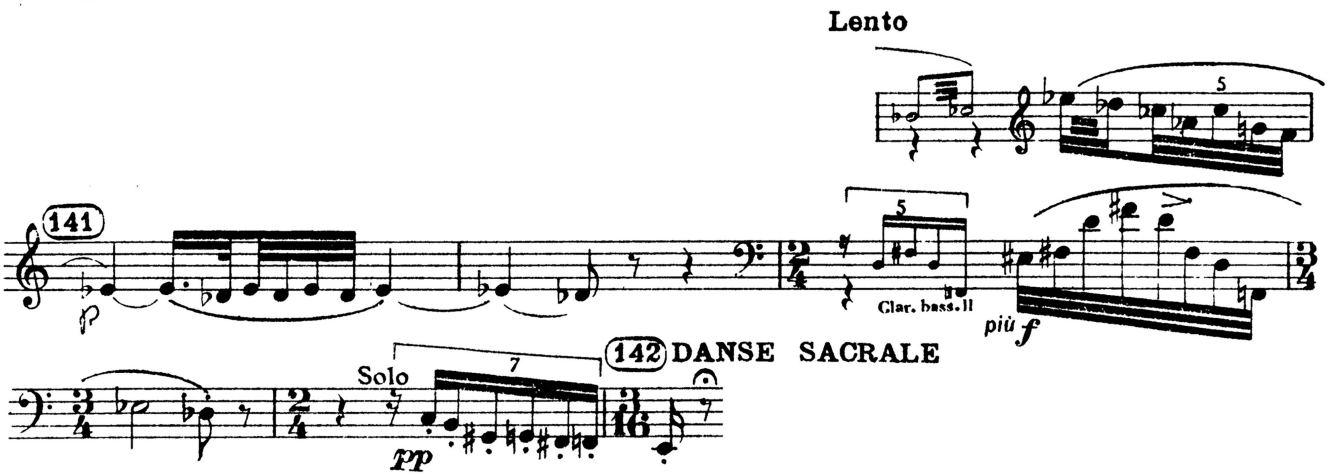
Stravinsky: *Le Sacre du printemps* (Bass Clarinet)
Excerpt 1/3: Reh. 11 to Reh. 12



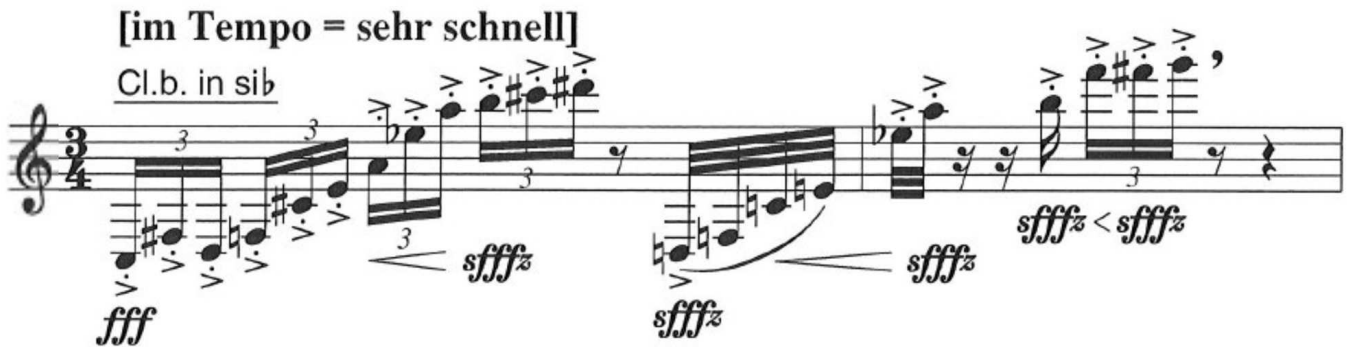
Excerpt 2/3: Reh. 48 to Reh. 49



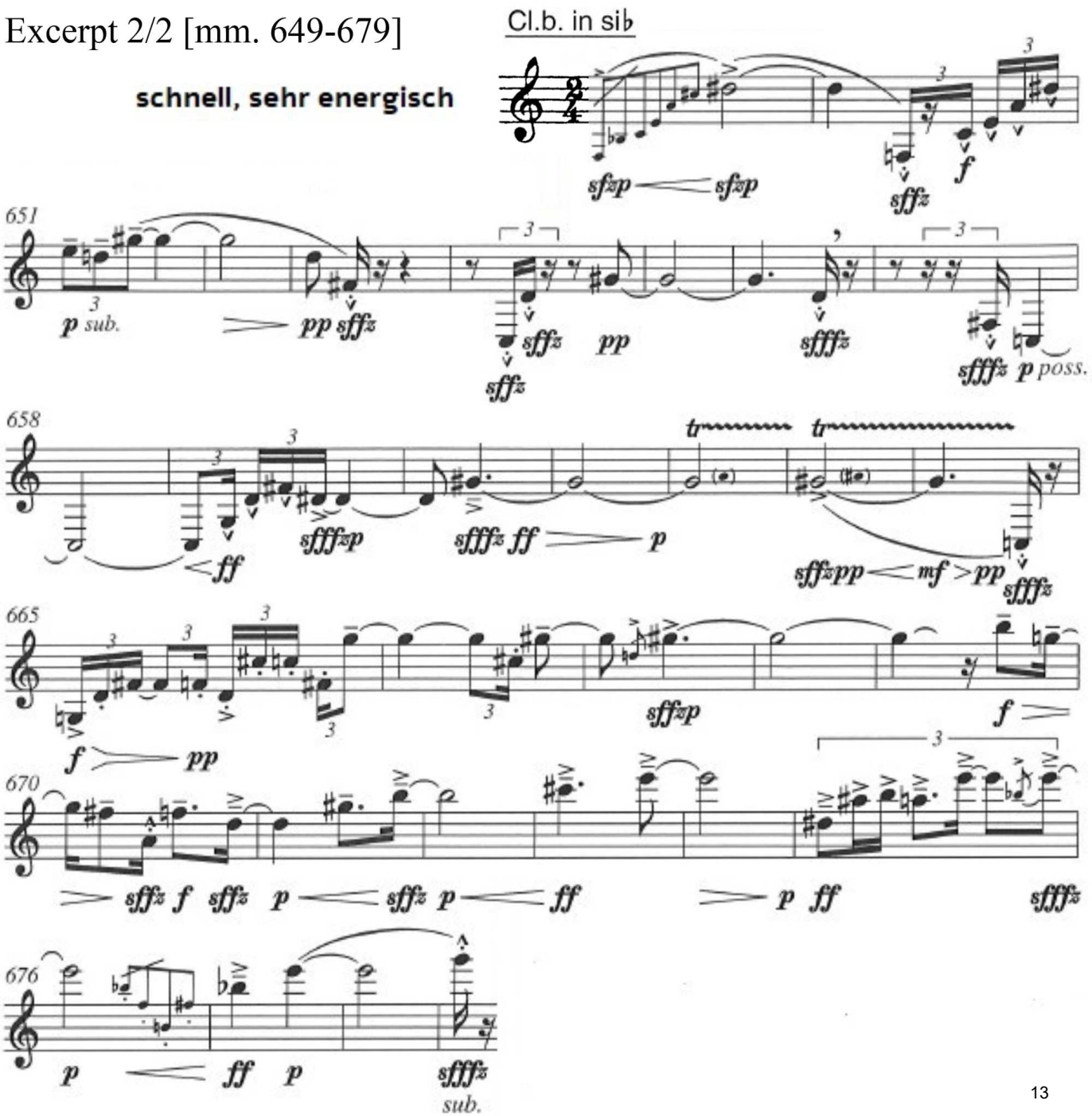
Excerpt 3/3: 1 before Reh. 141 to Reh. 142



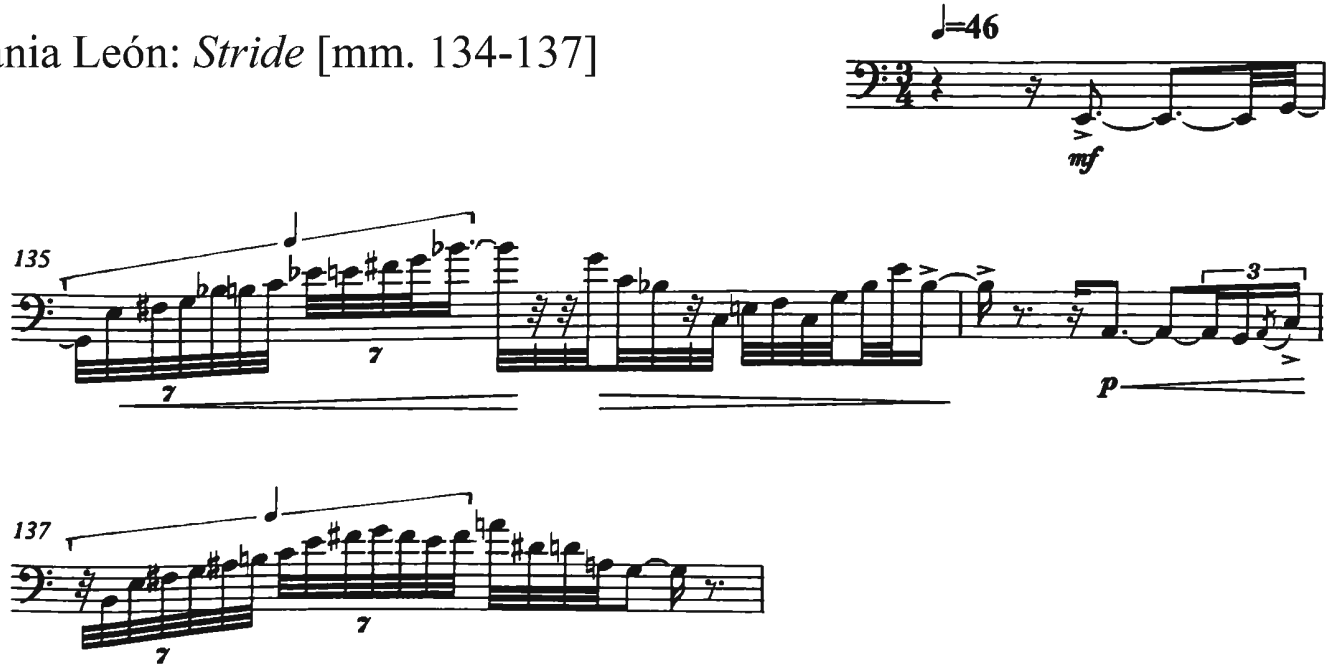
Rihm, *Jagden und Formen* (bass clarinet) Excerpt 1/2 [mm. 392-393]



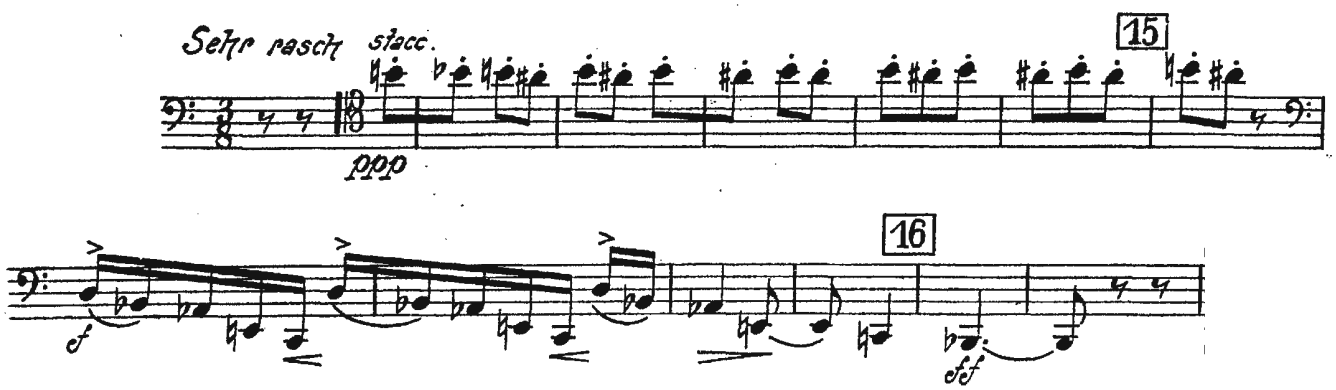
Excerpt 2/2 [mm. 649-679]



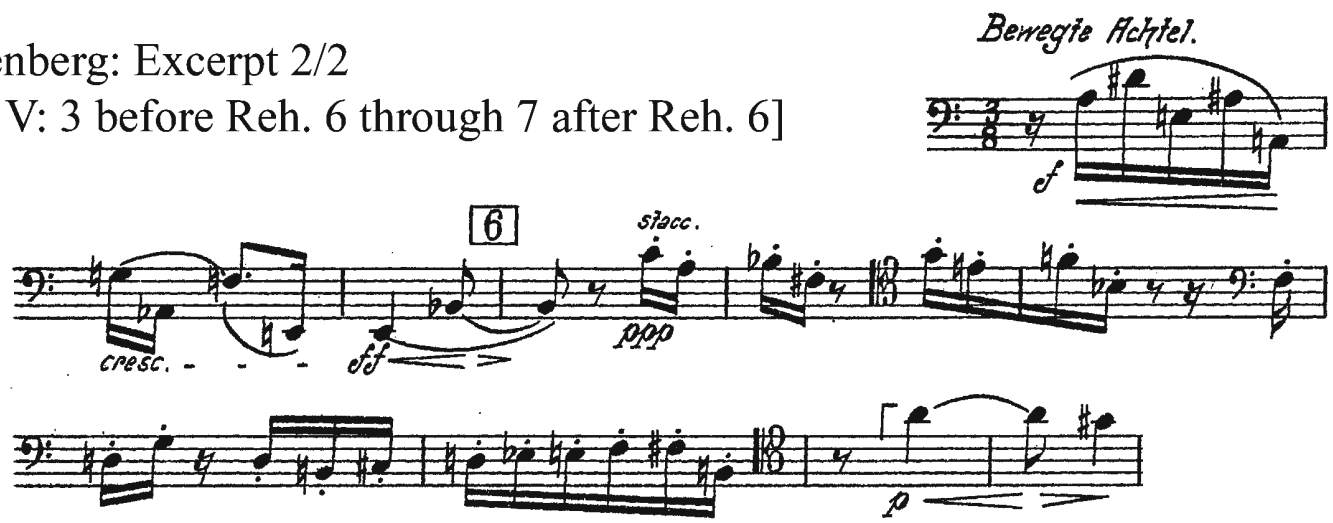
Tania León: *Stride* [mm. 134-137]



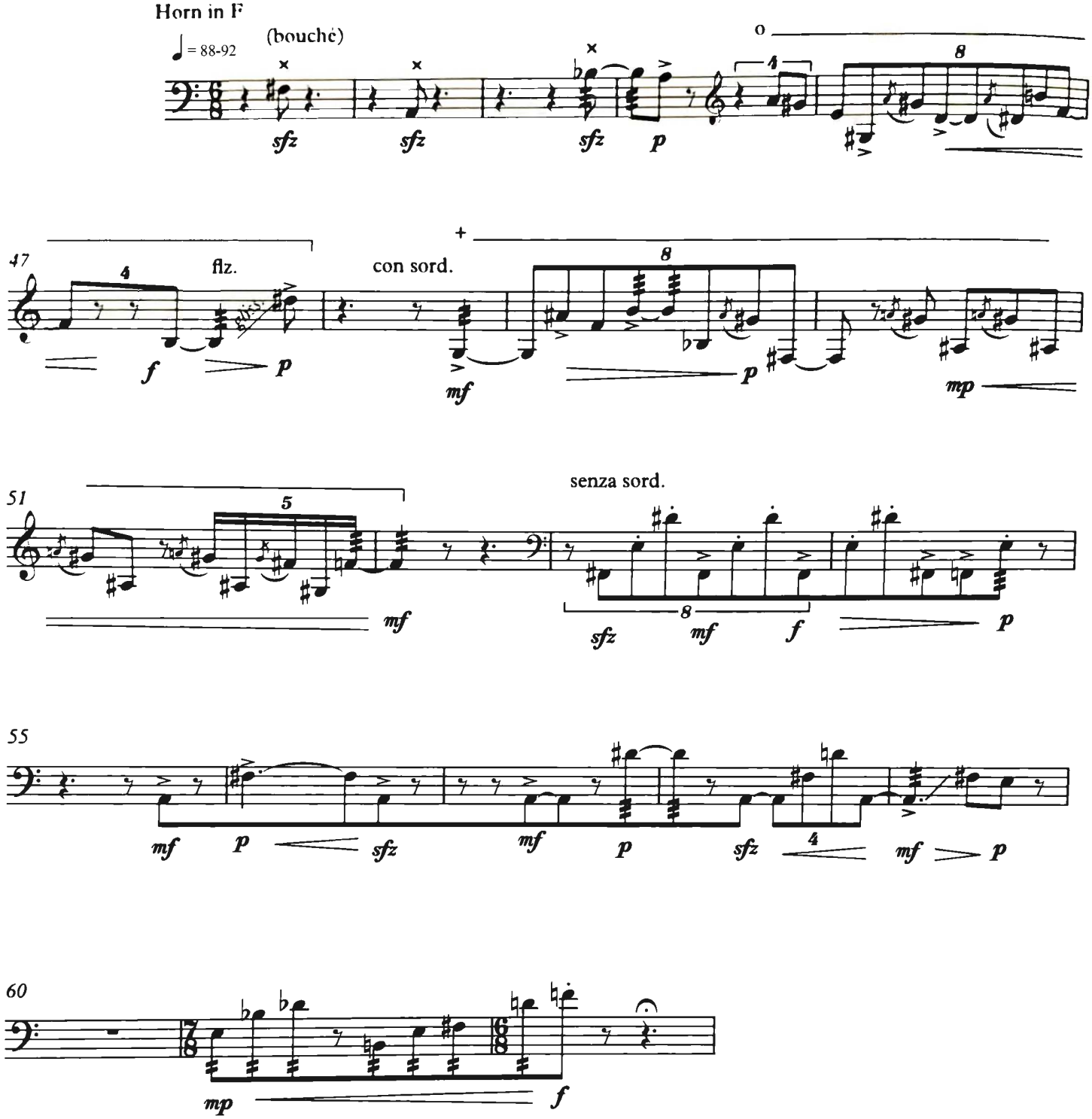
Arnold Schoenberg: Five Orchestral Pieces, Op. 16
Excerpt 1/2 [Mvt. I: 6 before Reh. 15 through 2nd measure of Reh. 16]



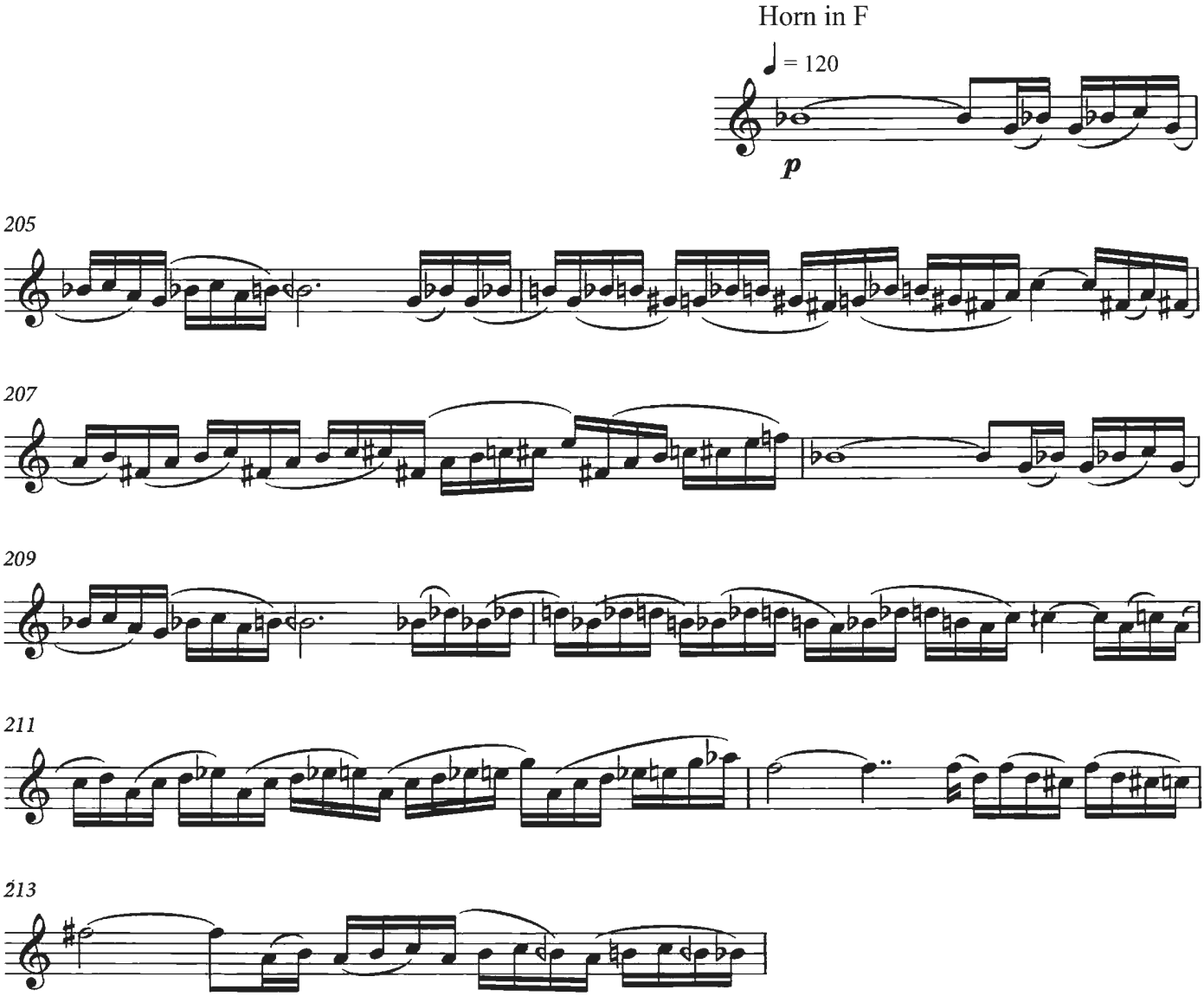
Schoenberg: Excerpt 2/2
[Mvt. V: 3 before Reh. 6 through 7 after Reh. 6]



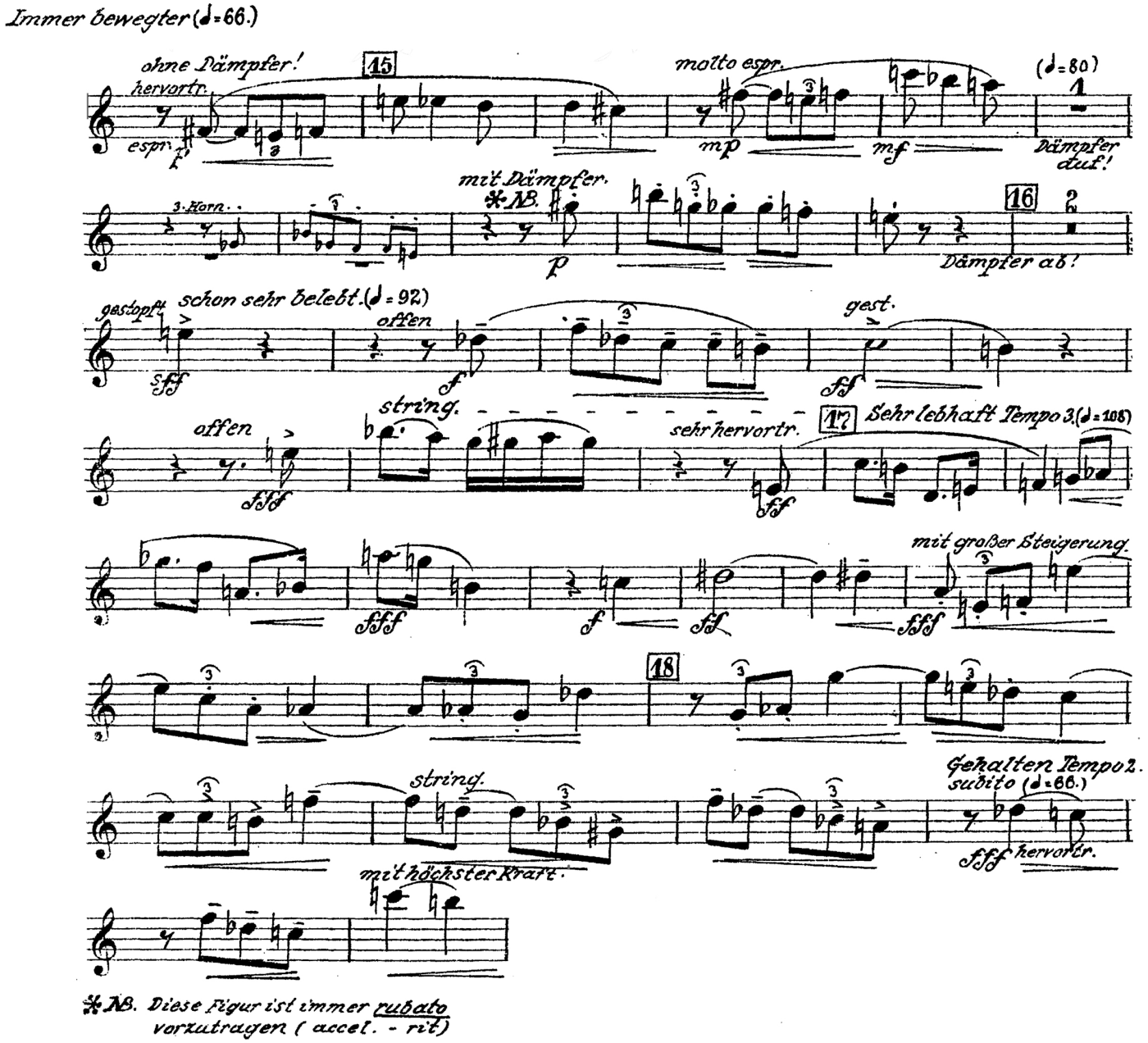
Tania León: *Indígena* [mm. 42-62]



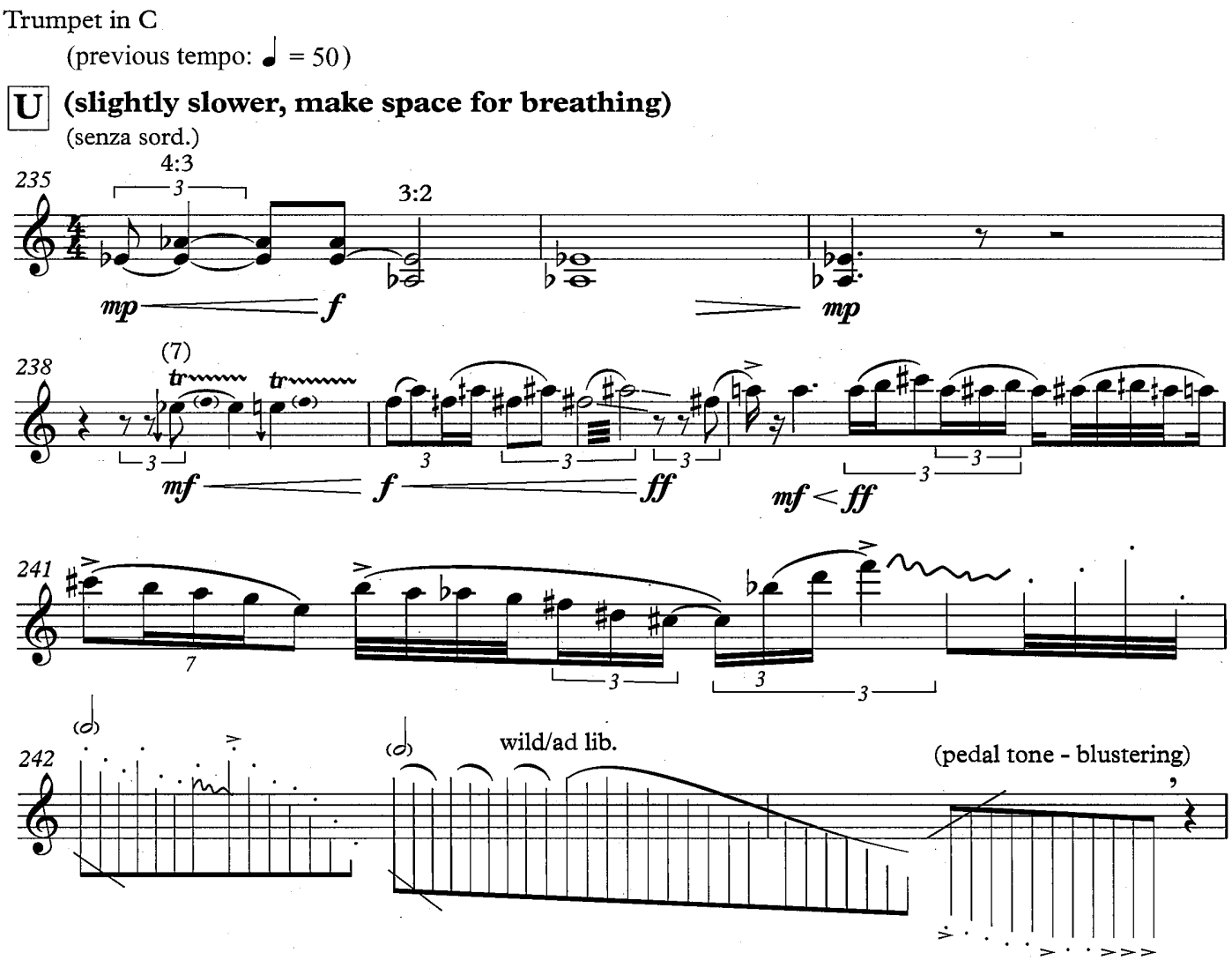
Enno Poppe: *Körper* [Mvt. I, mm. 204-213]



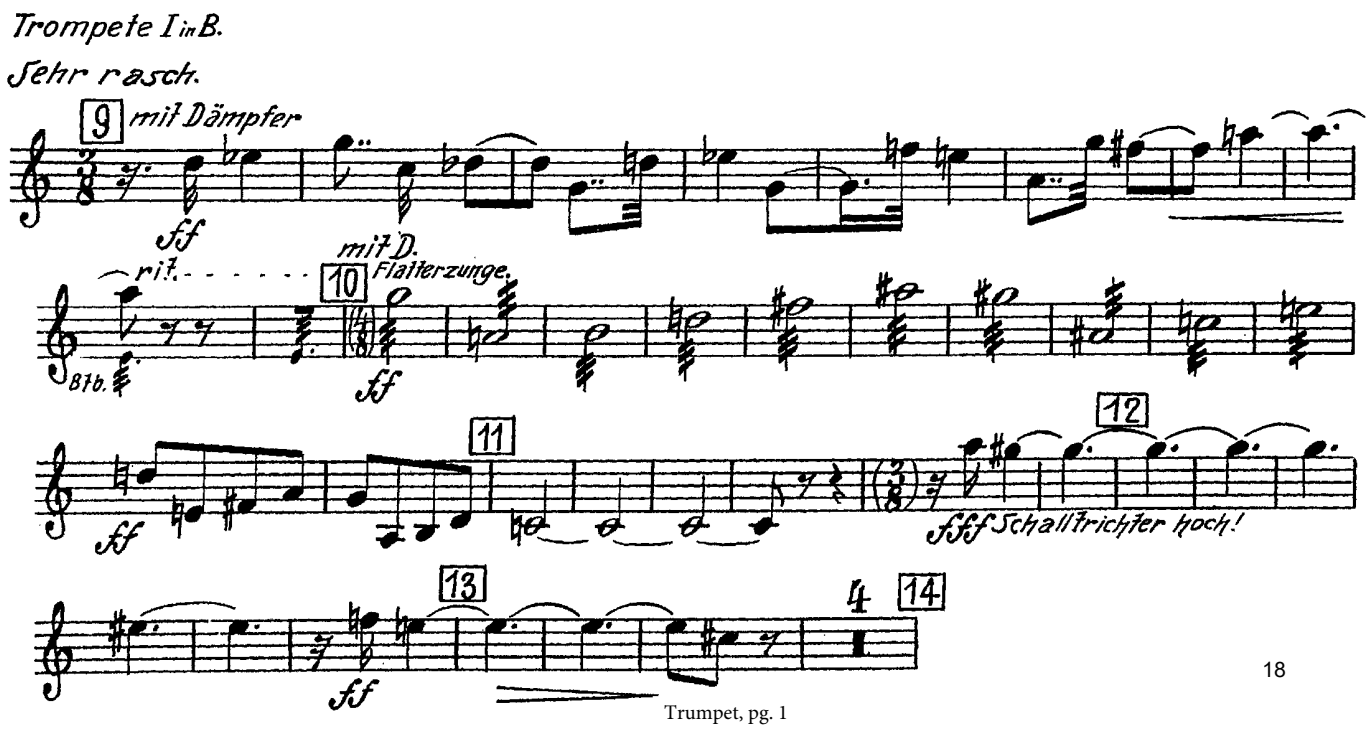
Webern: *Passacaglia* [Horn I in F: 1 before Reh. 15 to Reh. 19]



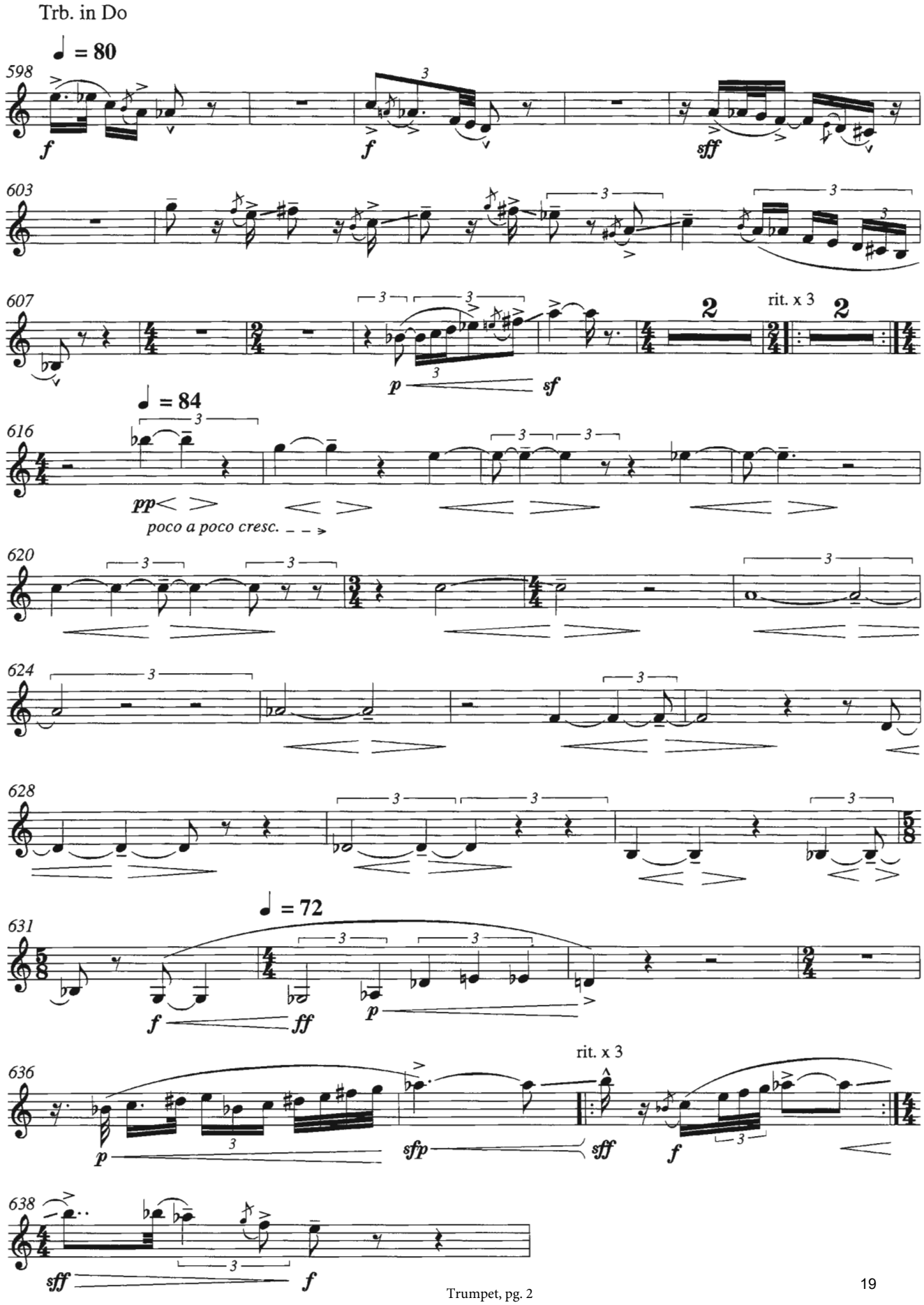
Liza Lim: *Multispecies Knots of Ethical Time* [mm. 235-243]



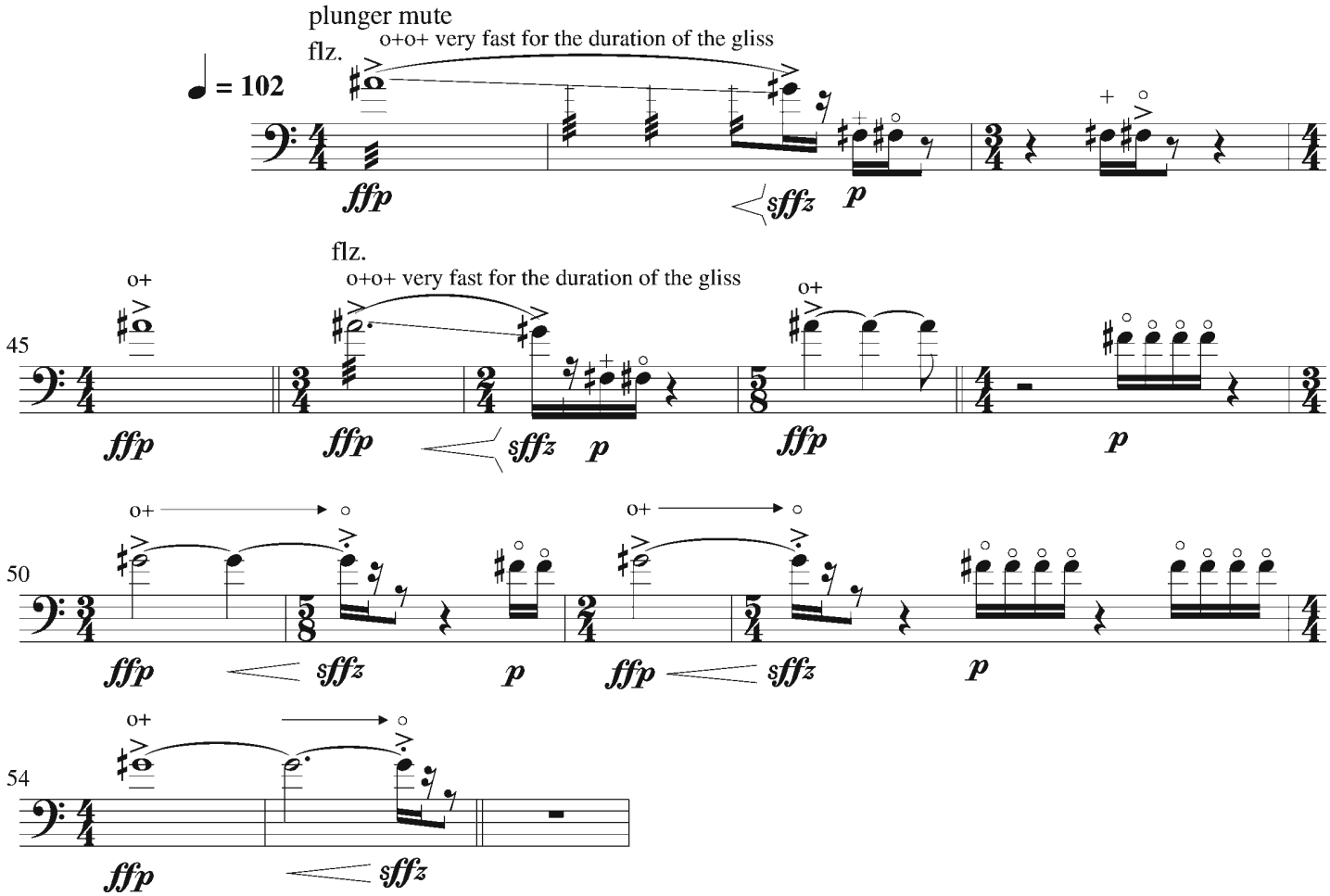
Arnold Schönberg: Five Orchestral Pieces, Op. 16 [Mvt. I, Reh. 9 to Reh. 14]



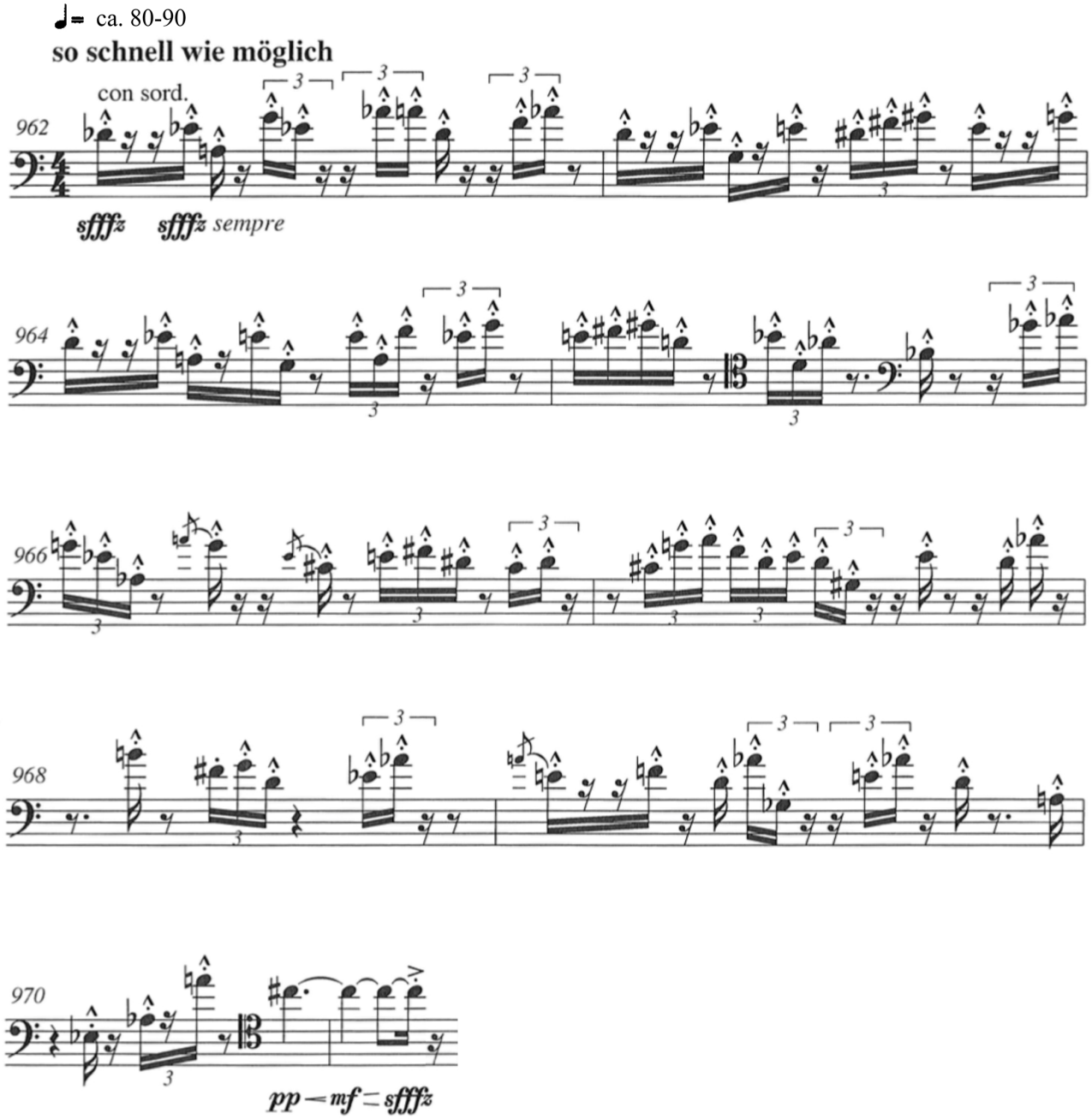
Fausto Romitelli: *An Index of Metals* [mm. 598-638]



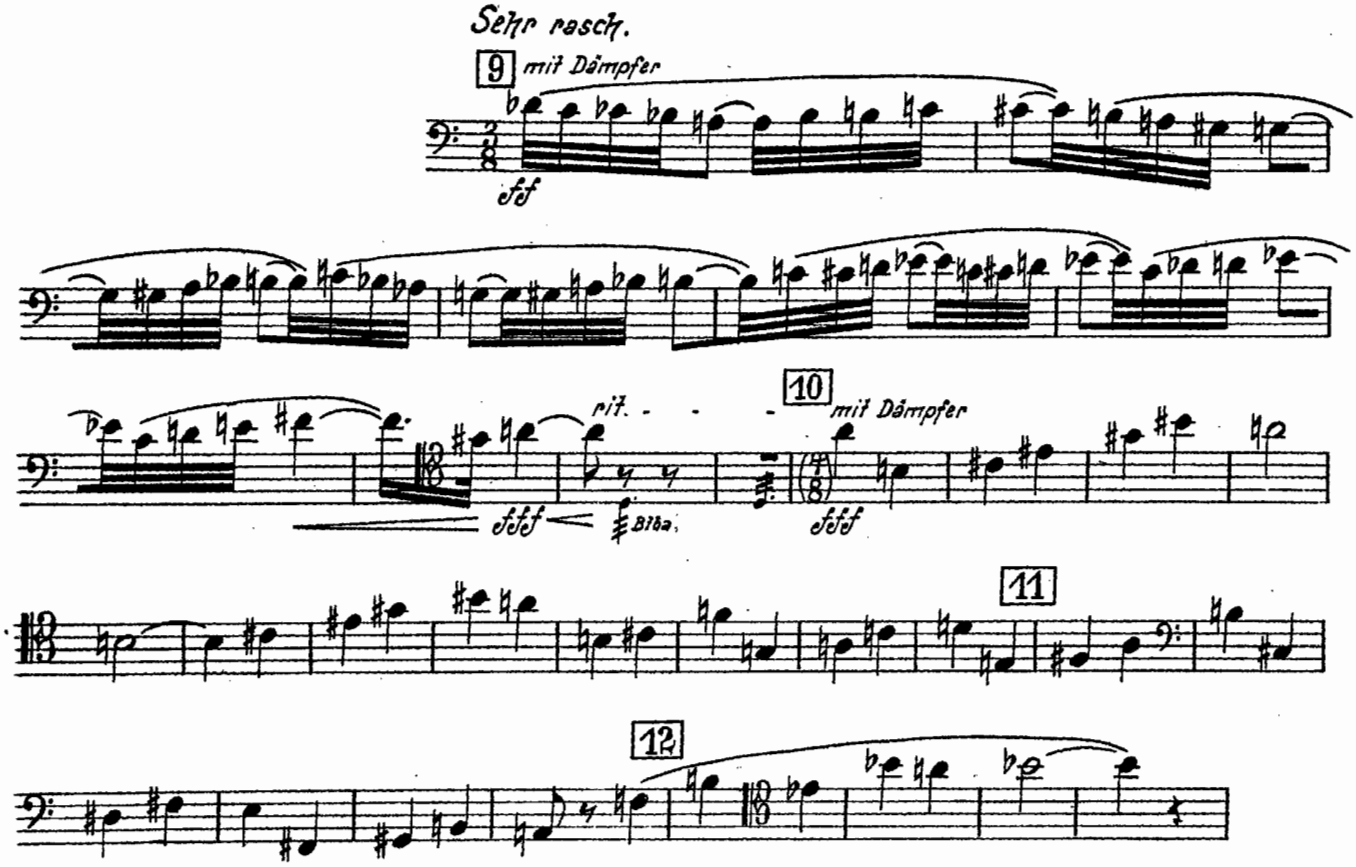
Zosha Di Castri: *Dear Life* [mm. 42 - 56]



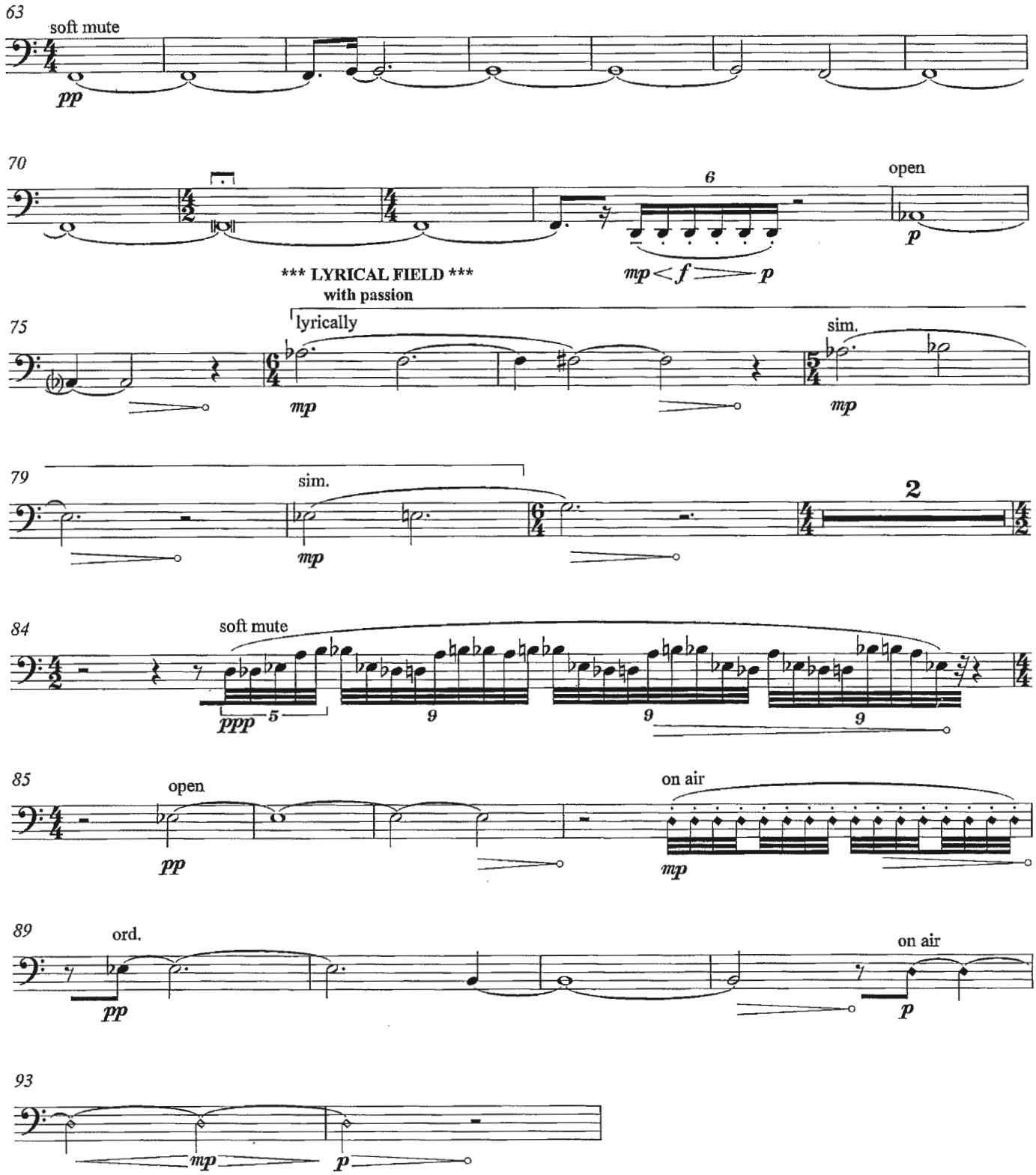
Rihm: *Jagden und Formen* [mm. 962-971]
Tenor Trombone



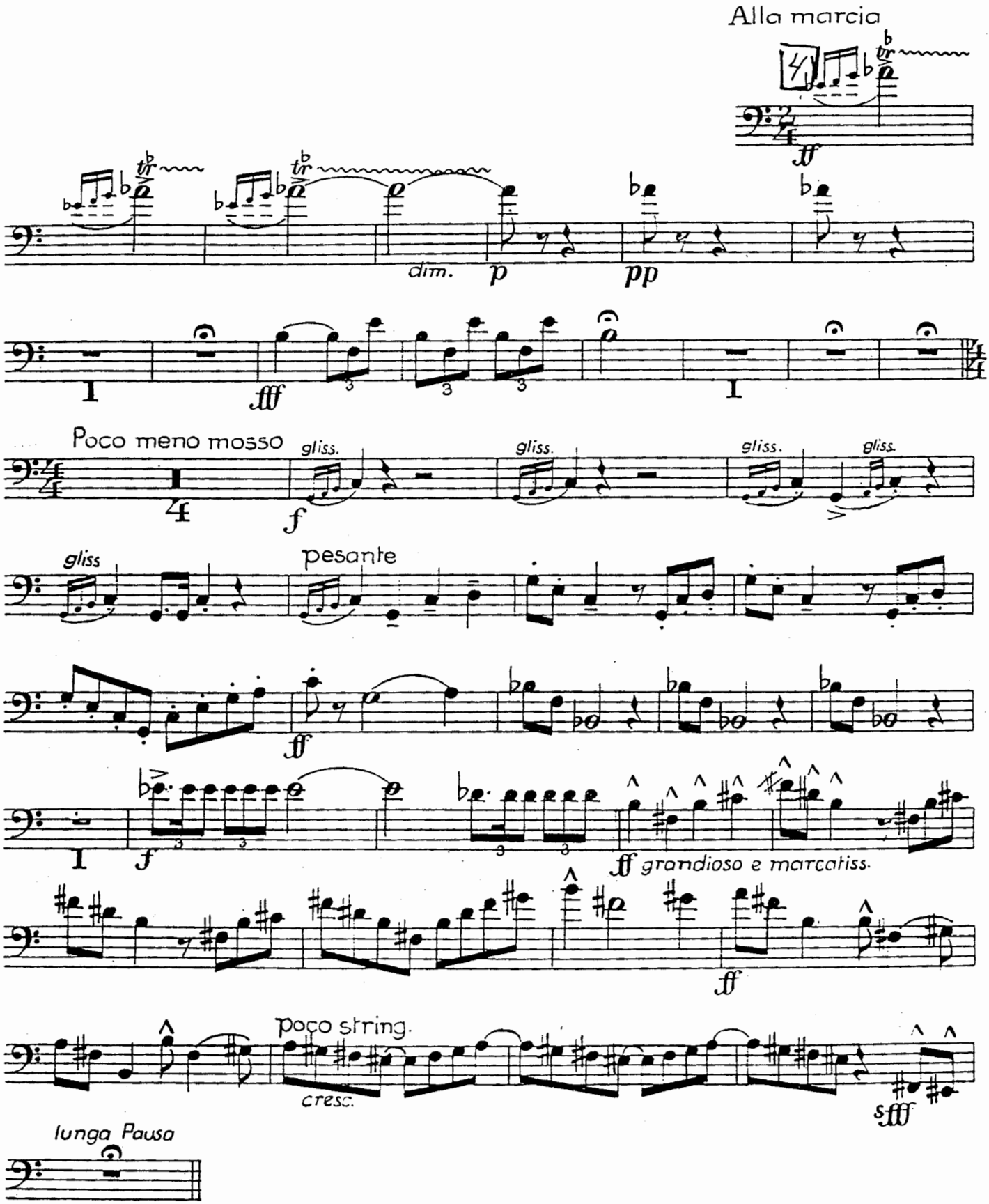
Arnold Schoenberg: Five Orchestral Pieces, Op. 16
[Mvt. I: Reh. 9 through 4 bars after Reh. 12]



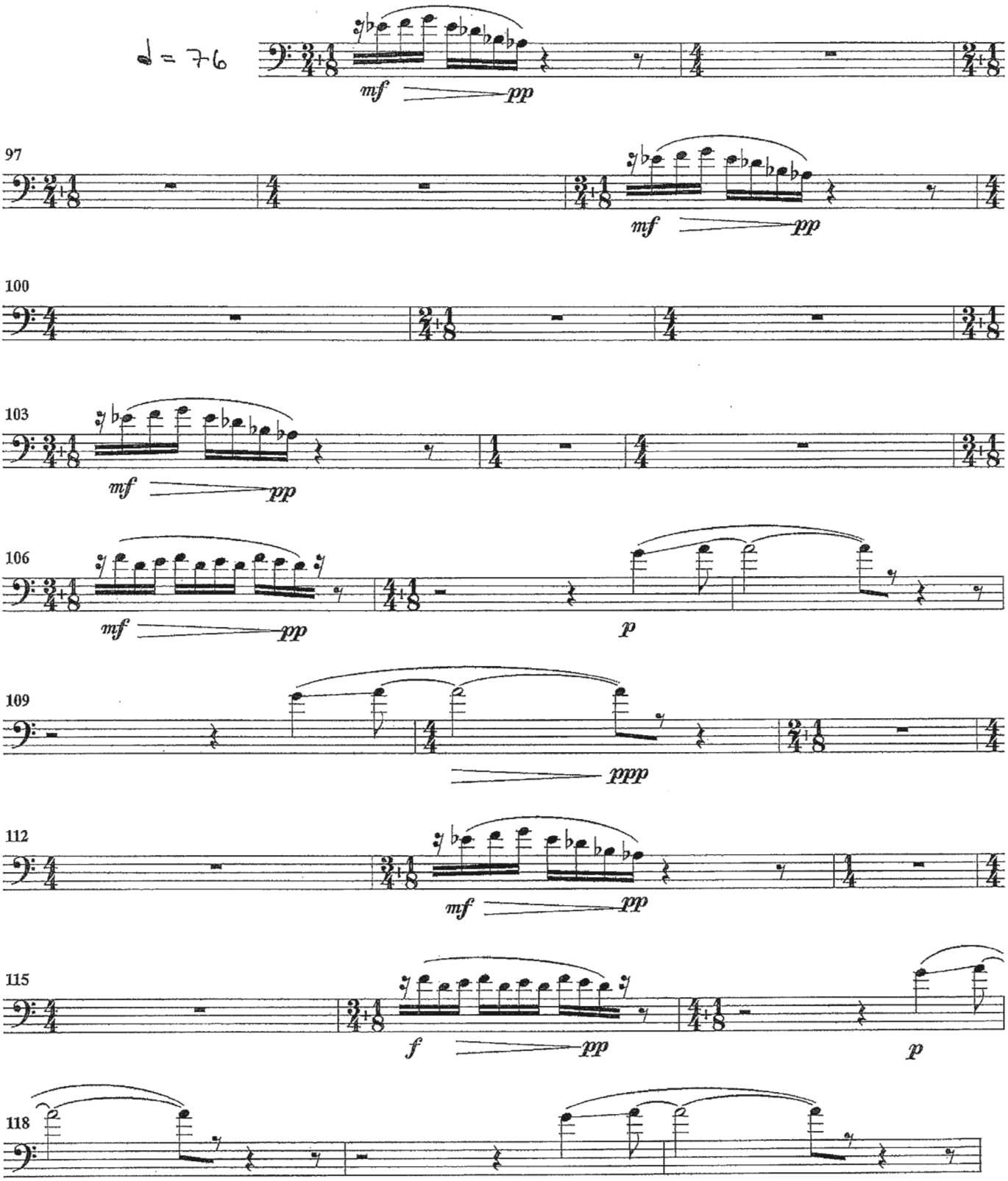
Anna Thorvaldsdottir: *Aeriality* [mm. 63-94]



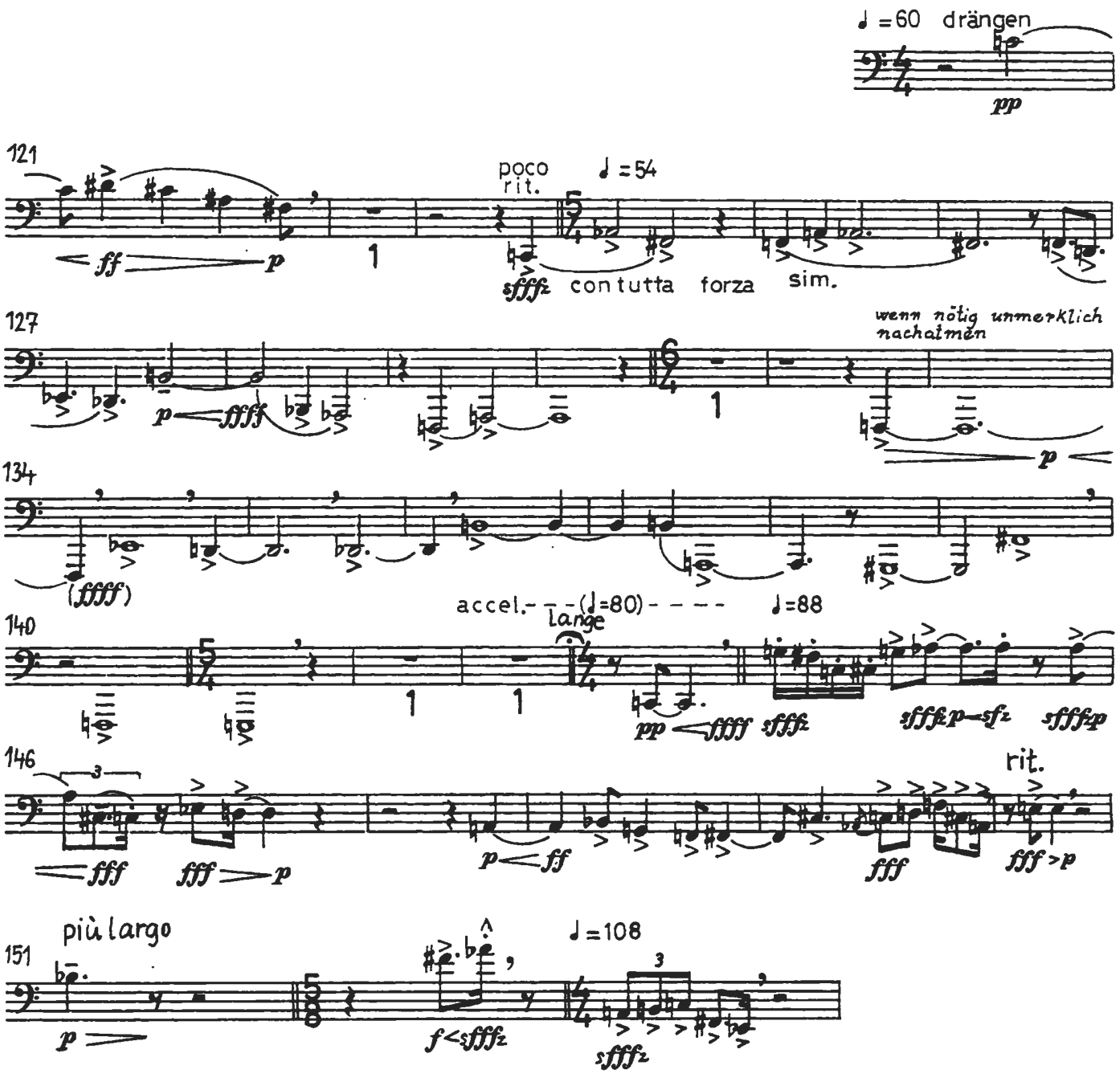
Zoltán Kodály: *Háry János* [Mvt. IV: Reh. 4 - Lunga Pausa]



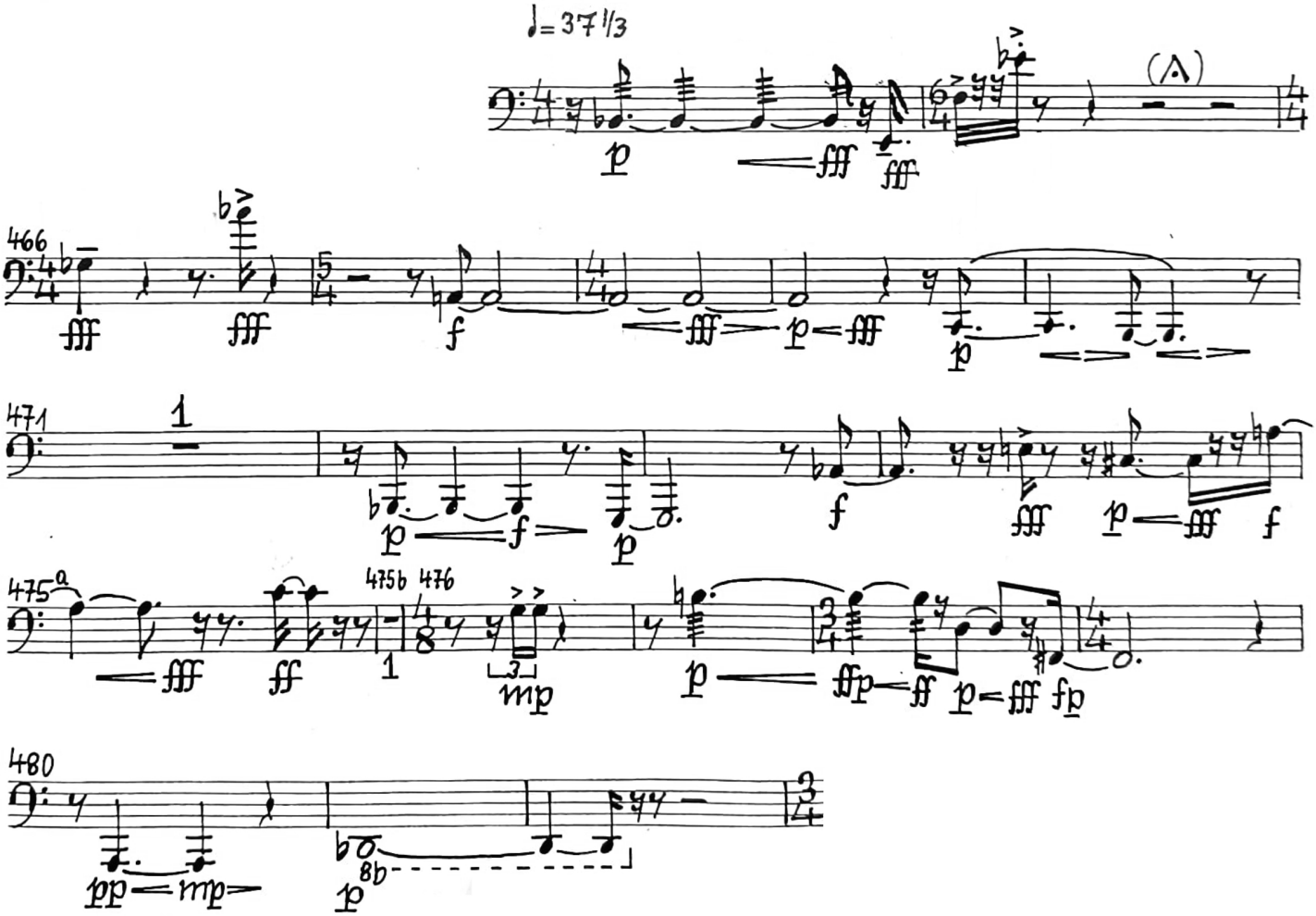
Nicole Lizée: *Keep Driving, I'm Dreaming* [mm. 95-120]



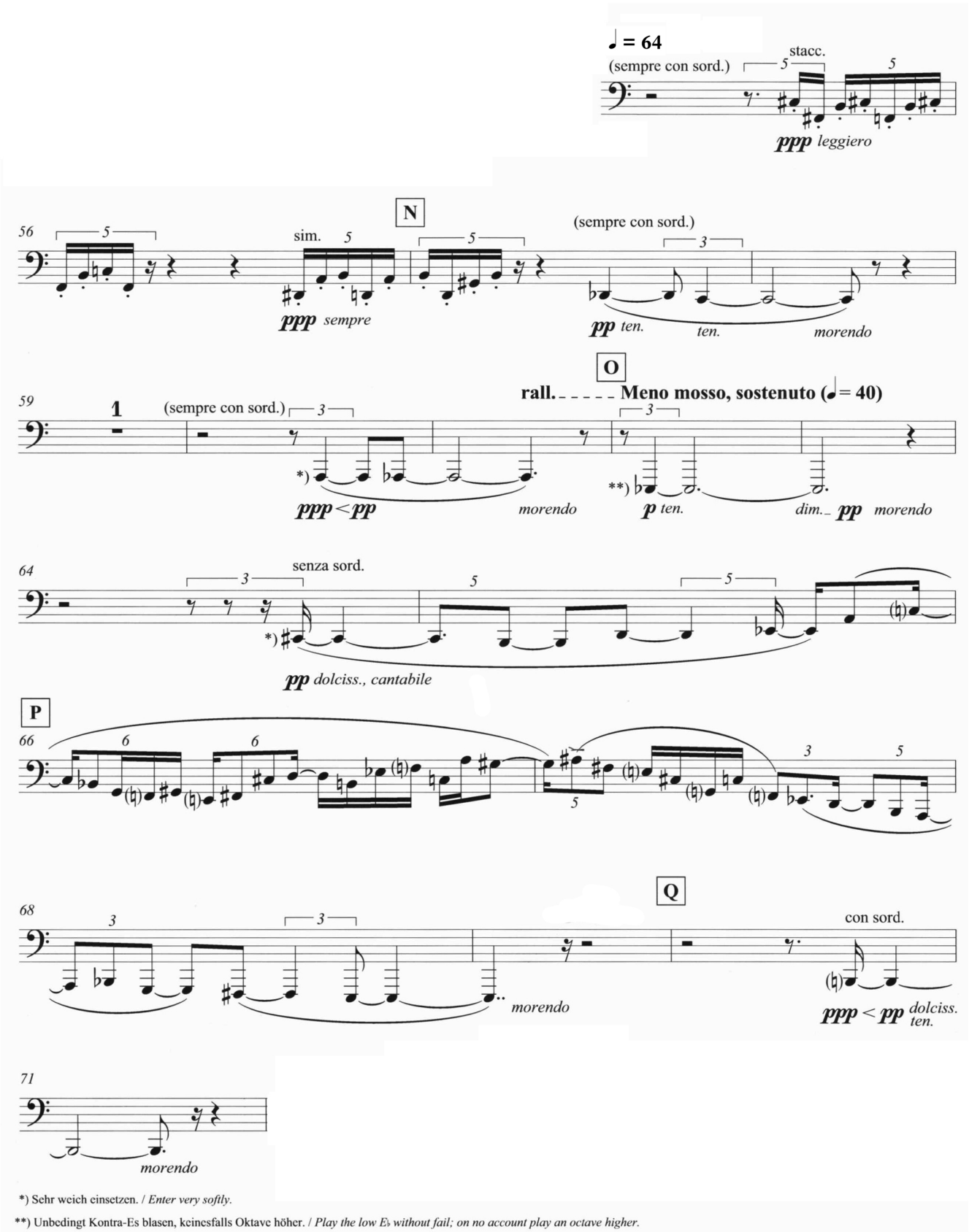
Wolfgang Rihm: *Sub-Kontur* [mm. 120-153]



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



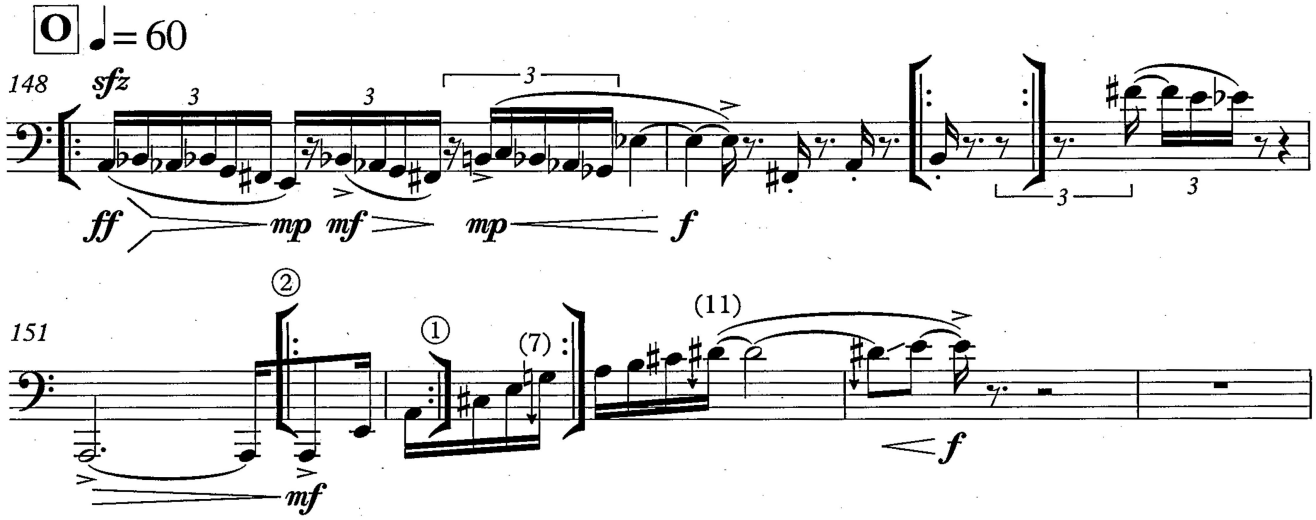
Ligeti: *Melodien* [mm. 55-71]



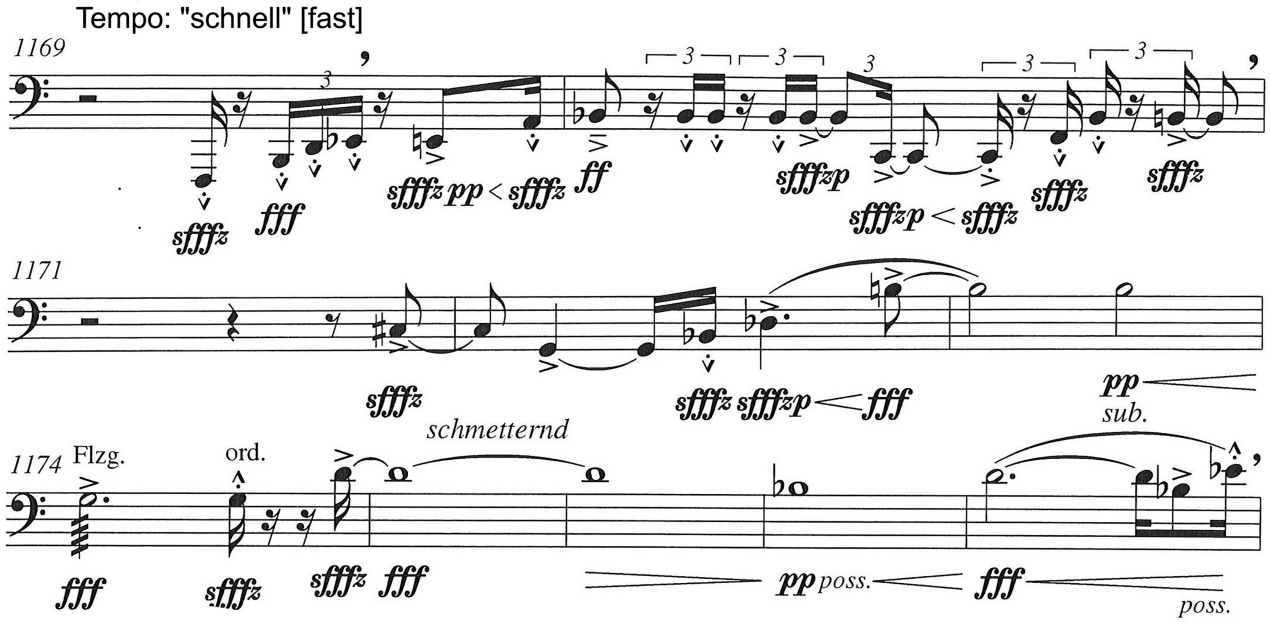
*) Sehr weich einsetzen. / *Enter very softly.*

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

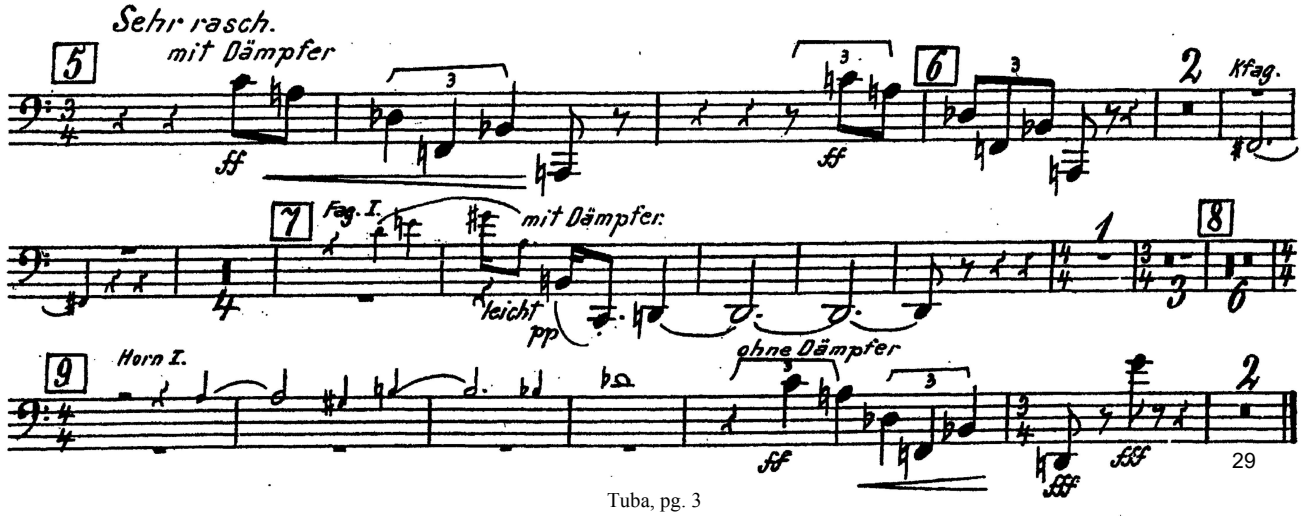
Liza Lim: *Multispecies Knots of Ethical Time* [mm. 148-153]



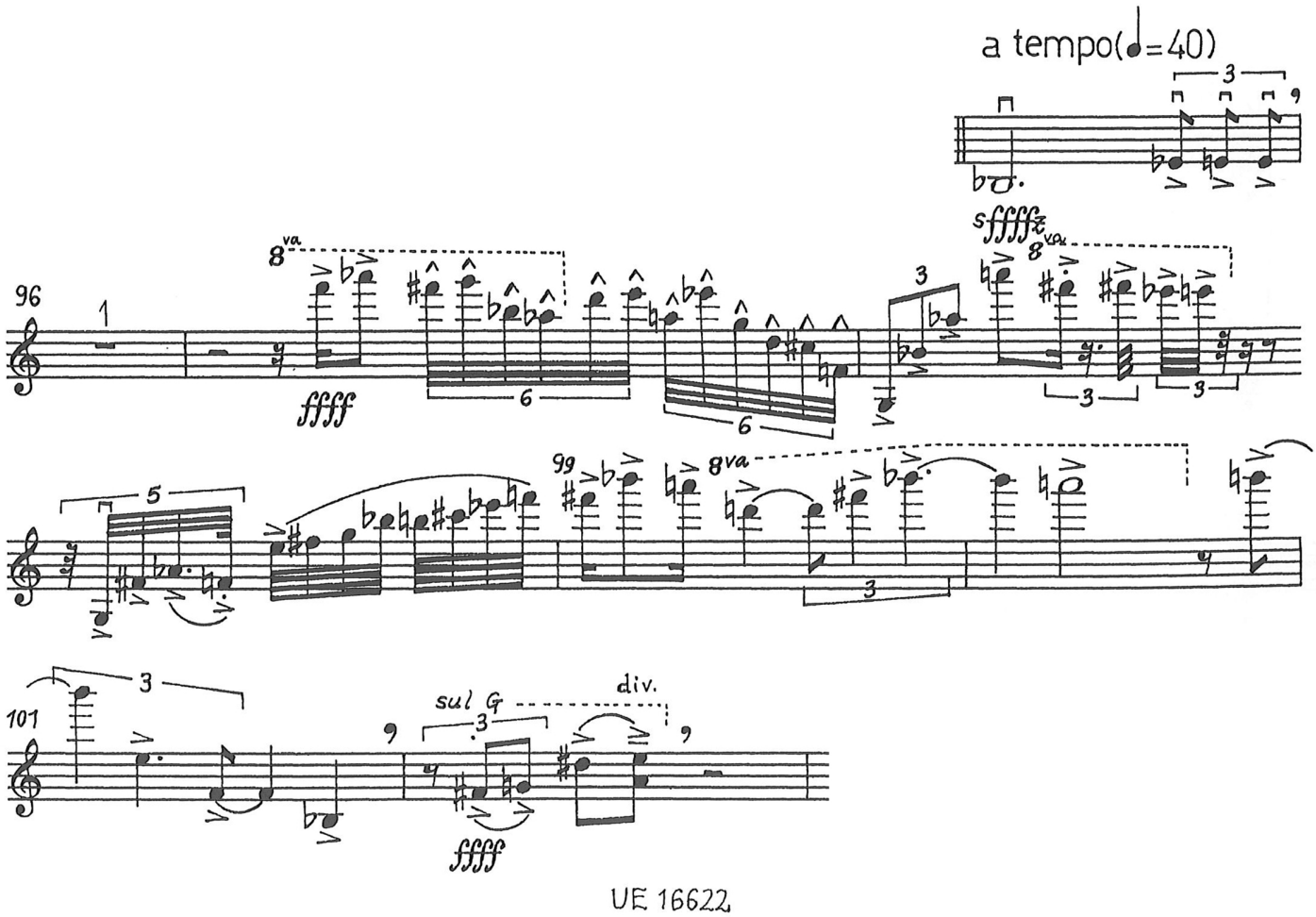
Wolfgang Rihm: *Jagden und Formen* [mm. 1169-1178]



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

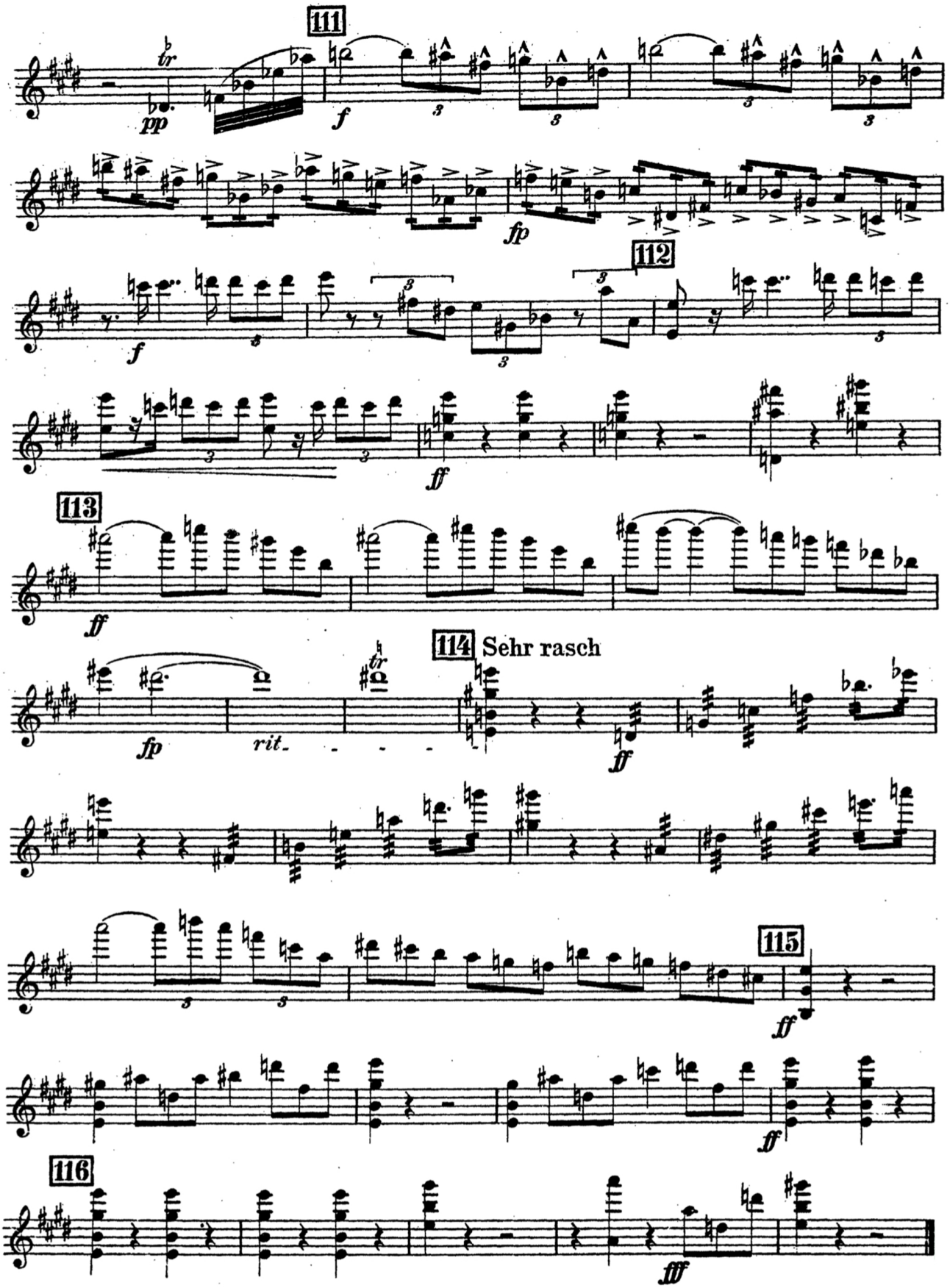


Rihm: *Sub-Kontur* [mm. 95-102]

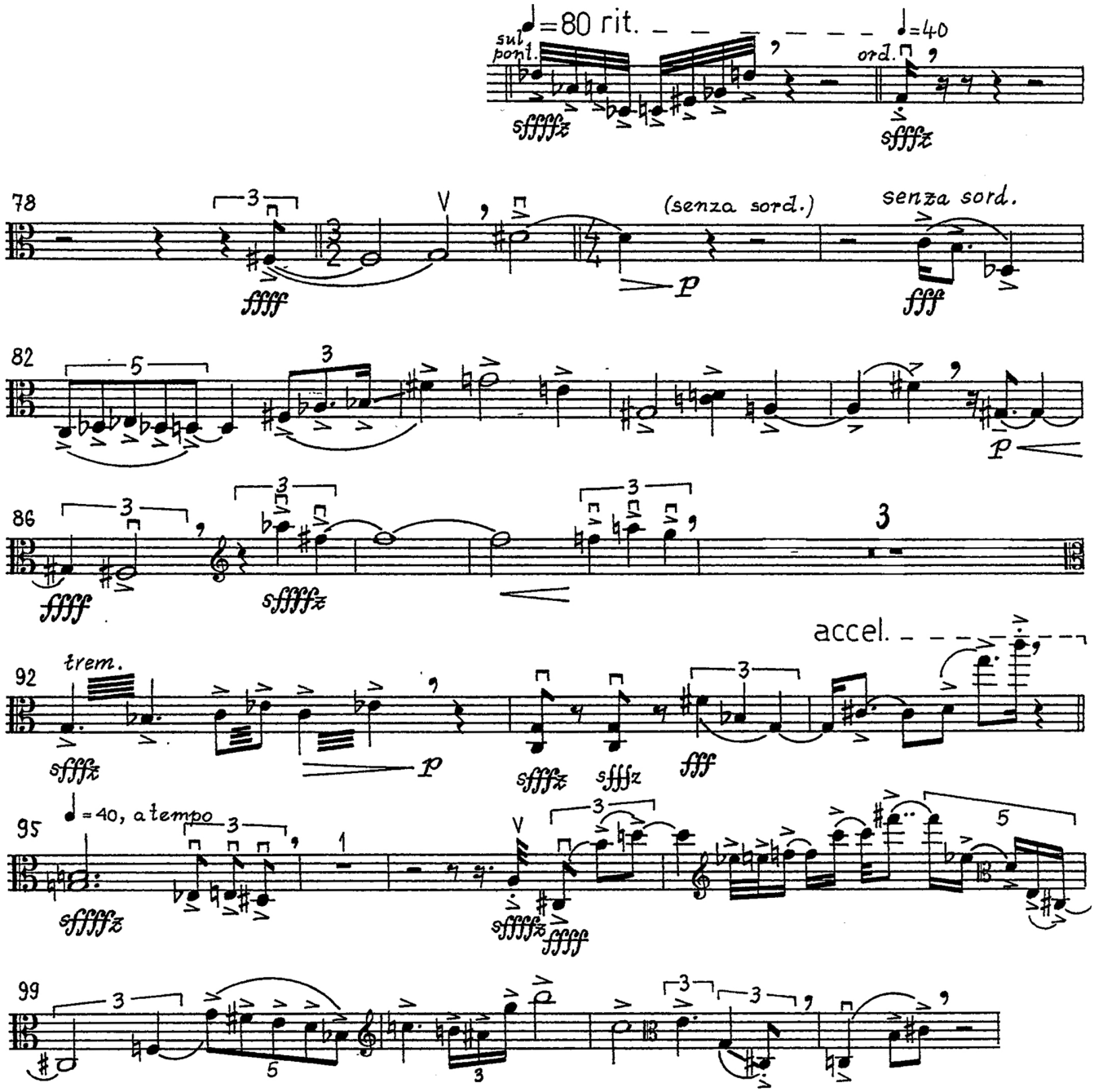


OPTIONAL (for principal consideration)

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



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



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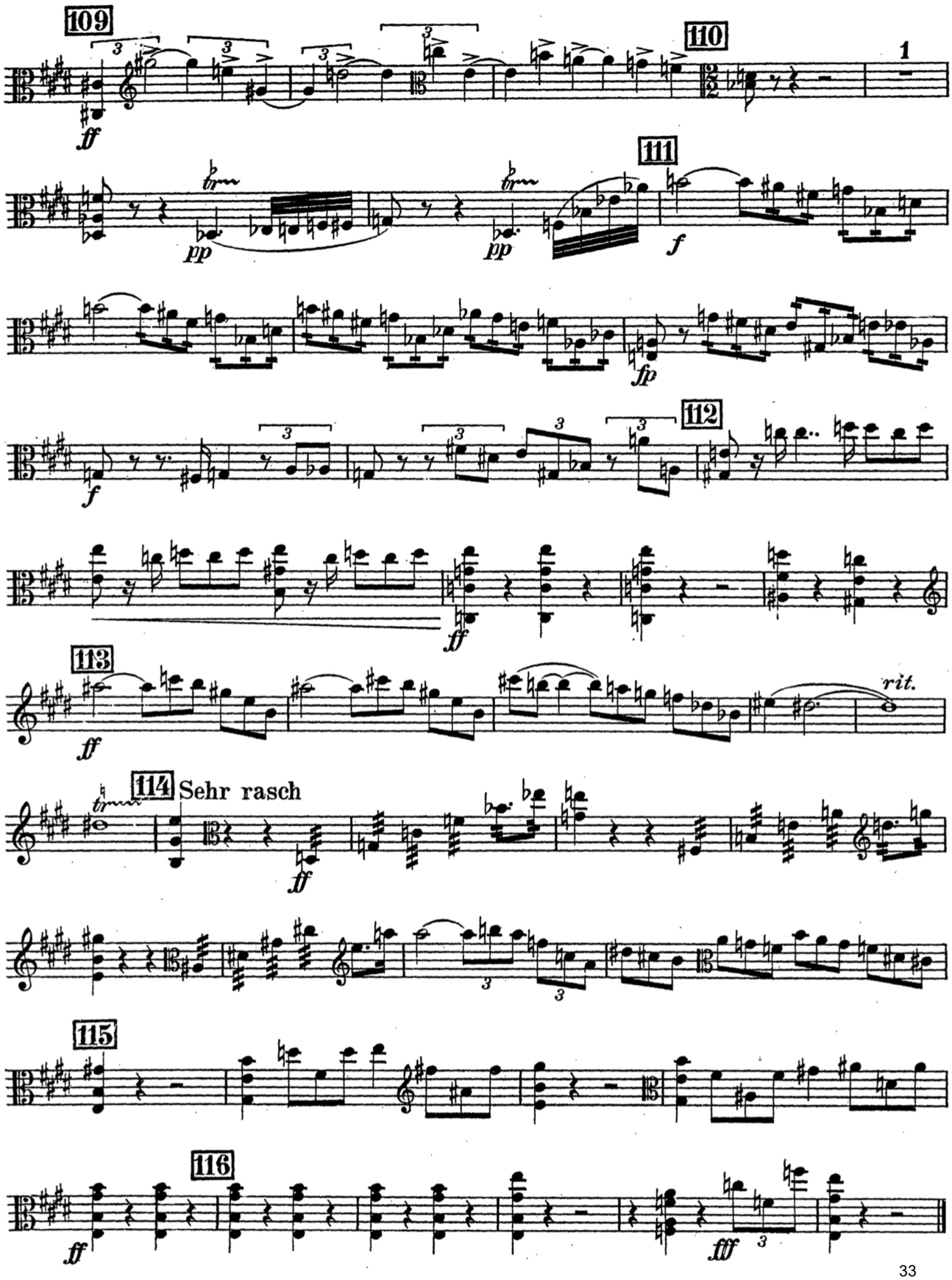
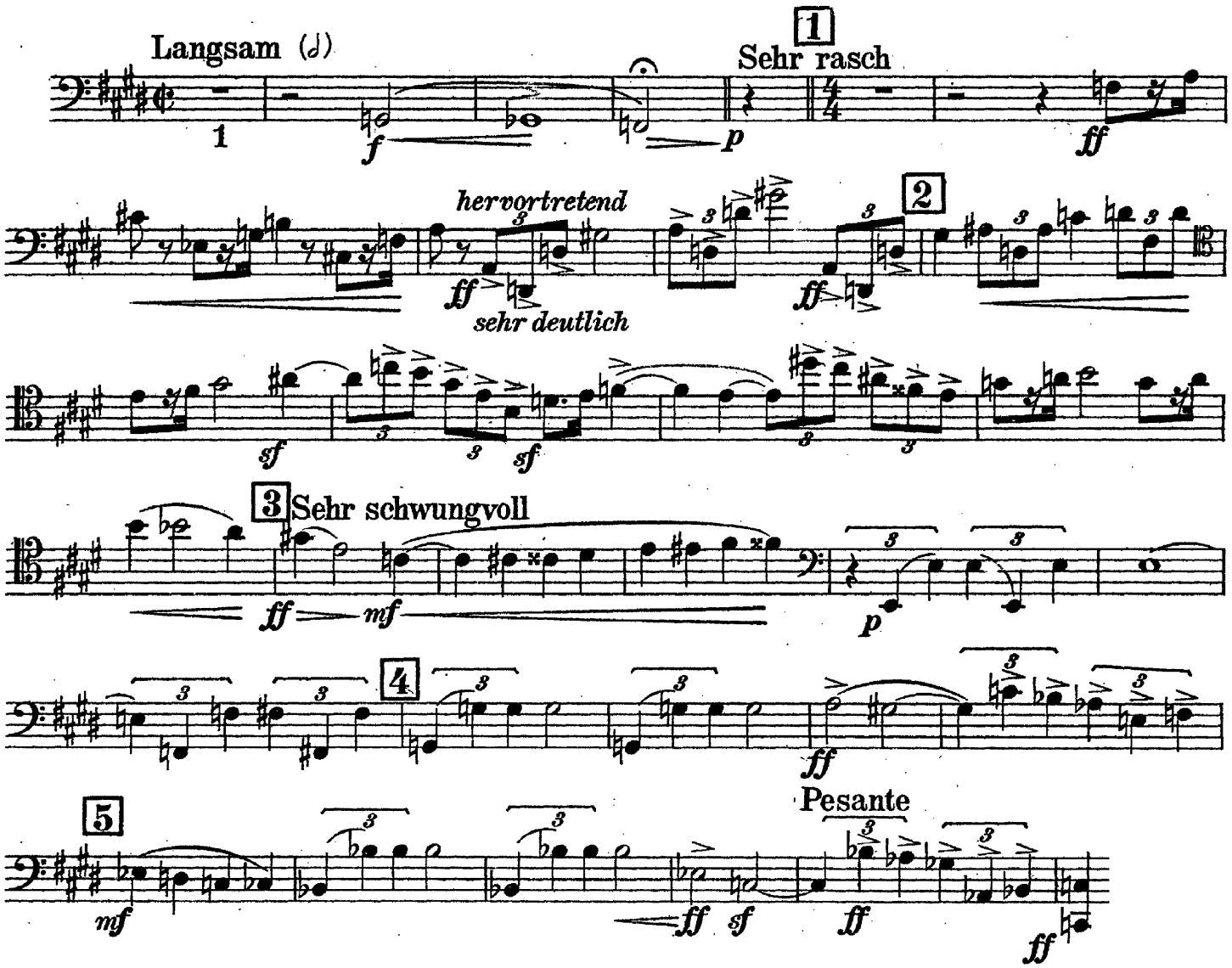
OPTIONAL (for principal consideration)

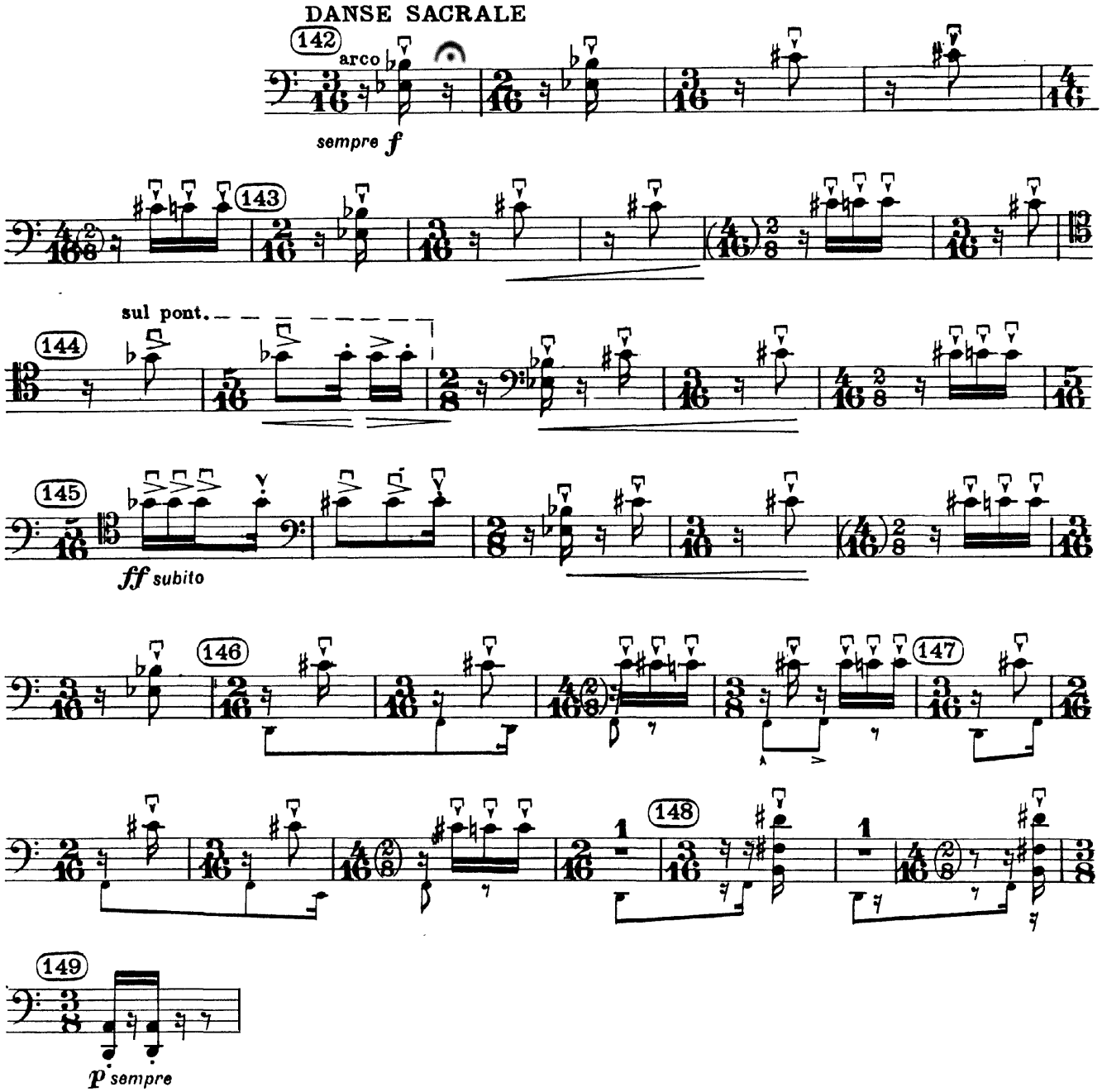
Schoenberg: Chamber Symphony, Op. 9 [Reh. 109 to end]



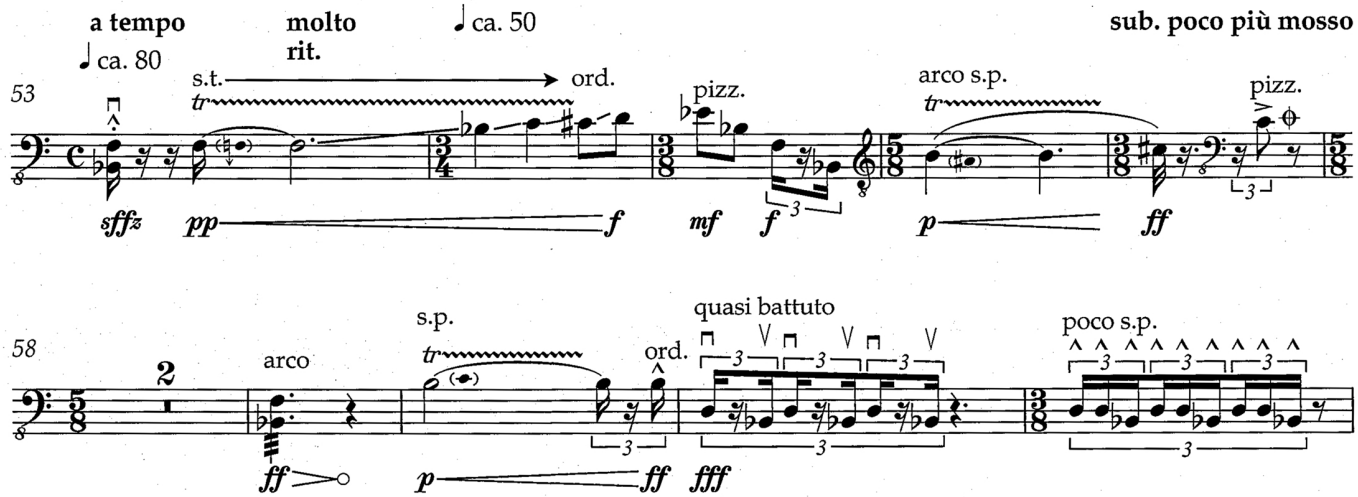
Schoenberg: Chamber Symphony, Op. 9 [Beginning to downbeat of 1 before Reh. 6]



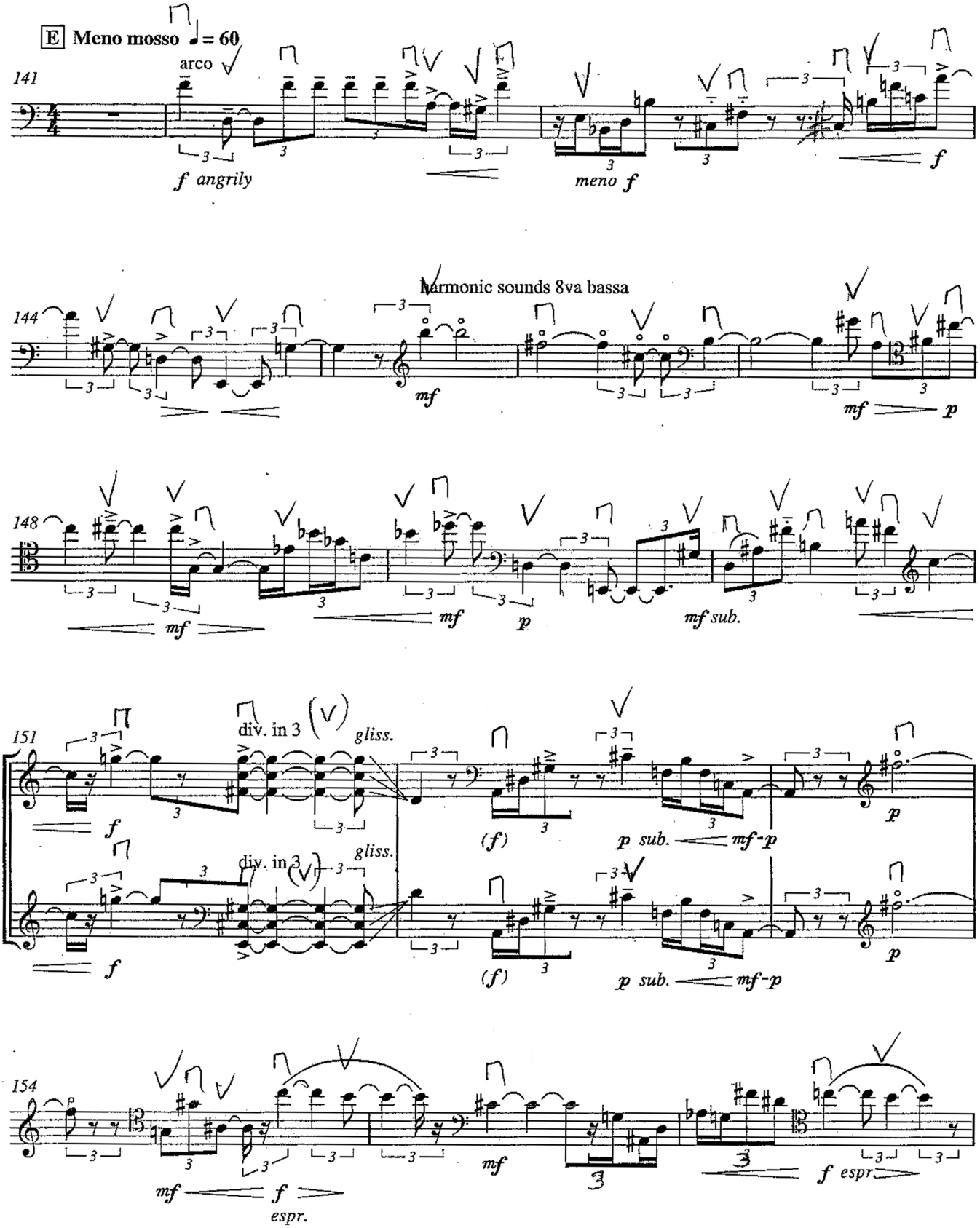
Stravinsky: *Le Sacre du printemps* [Reh. 142 to Reh. 149]



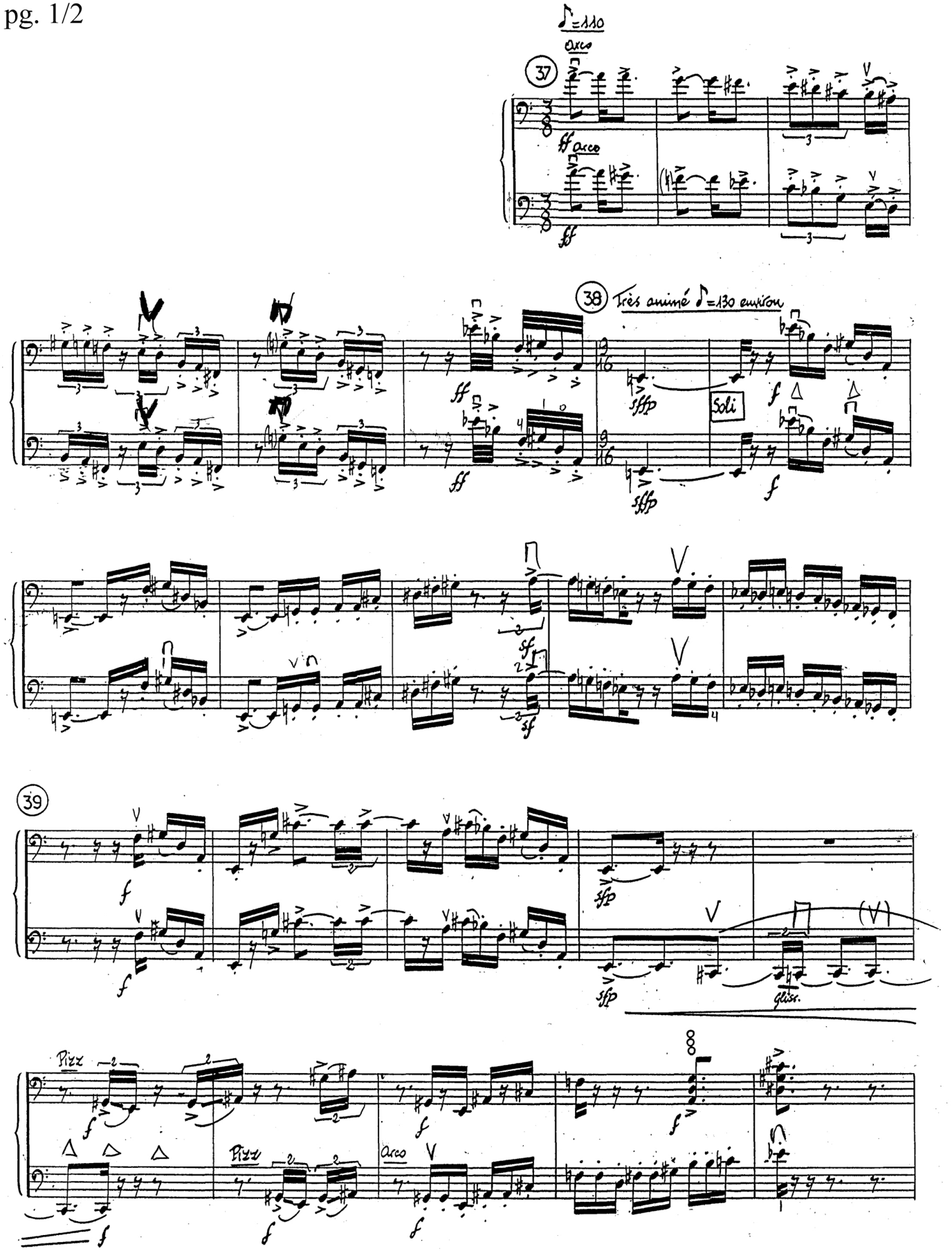
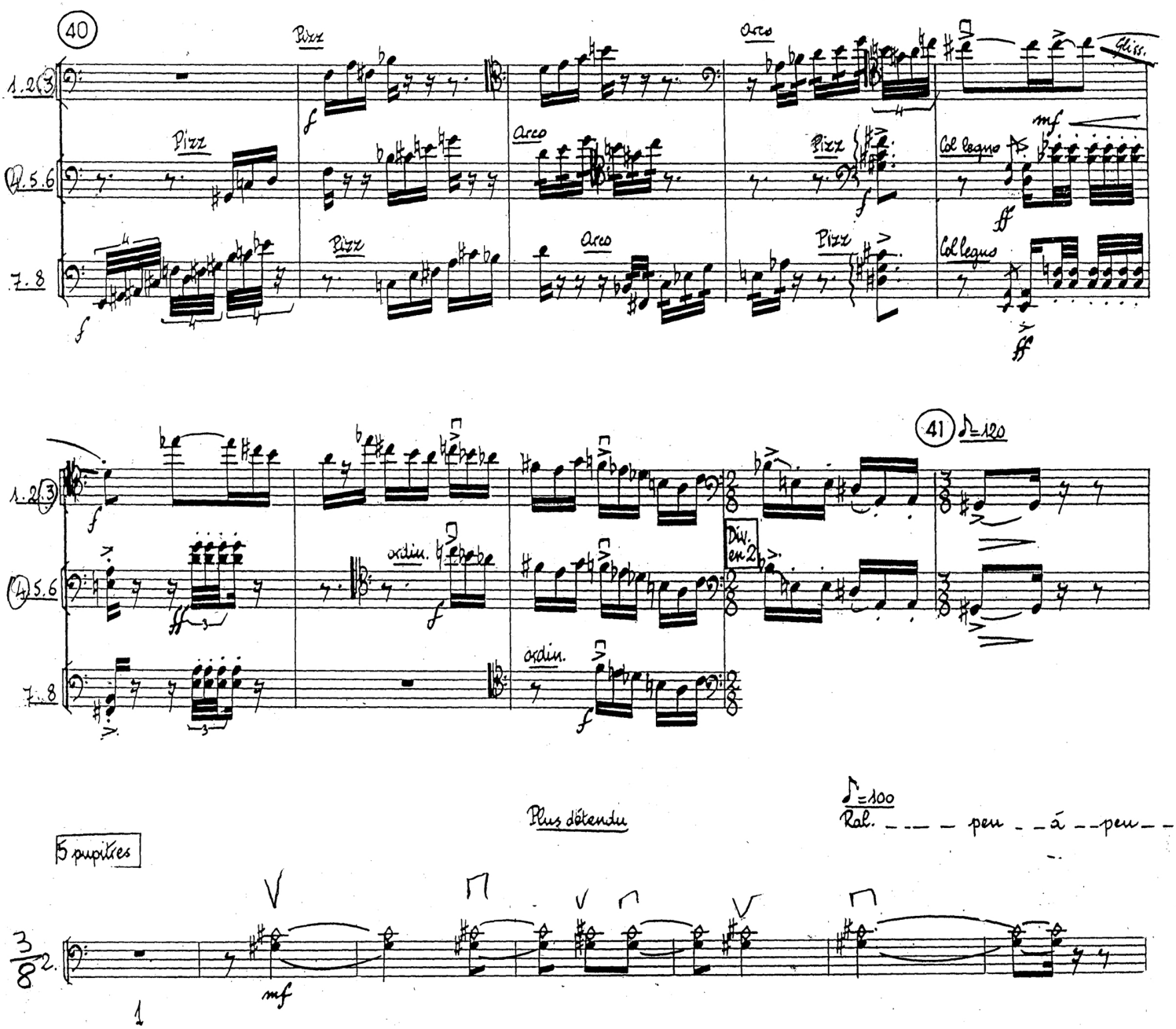
Ammann: *Turn* [Bass I, mm. 53-63]



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



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



Dutilleux, pg. 2/2