

Julian Anderson

Alte Bläue

Open for violin and orchestra

(2014-15)

Study Score  
ED 13807

PREVIEW  
Low Resolution

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**Low Resolution**

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**World Premiere:** 14 March 2015  
Carolin Widmann, violin  
London Philharmonic Orchestra  
Vladimir Jurowski, conductor  
Royal Festival Hall  
London, UK

**US Premiere:** 11 June 2015  
Carolin Widmann, violin  
Seattle Symphony Orchestra  
Ludovic Morlot, conductor  
S. Mark Taper Foundation Auditorium  
Seattle, WA, USA

**German Premiere:** 2 April 2016  
Carolin Widmann, violin  
Deutsches Symphonie-Orchester Berlin  
Edward Gardner, conductor  
Philharmonie  
Berlin, Germany

**Duration:** c. 22 minutes

**Instrumentation:**

Solo Violin

Piccolo  
2 Flutes (2nd doubling)  
2 Oboes  
Cor Anglais  
2 Clarinets in B  
Bassoon (1st fl.)  
2 Bassoons (2nd fl.)

4 Trumpets  
3 Trombones  
3 Tenors  
3 Basses

4 Percussion (14 players) Glockenspiel, Vibraphone, Marimba, Tubular Bells, 2 Suspended Cymbals (medium / large), 2 Tam-tams (medium / large), 3 Triangles (small / medium / large), Side Drum, Bass Drum, 2 Cabasas (medium / large), Large Sandblocks, 2 Mini Woodblocks (high / low), Thundersheet, Large Anvil, Whip

Harp  
Piano

Strings

Score in C

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## Performance notes:

### Staging

The solo violin plays in four positions throughout the piece.

1. From bars 1 to 37 the soloist plays just off stage but very close to the entrance. The conductor may be slightly opened to aid the balance - the violin should be clearly audible against any orchestral sound but will not sound as loud as the dynamics indicated in the score. The soloist should follow the conductor via a remote camera whilst at this position.
2. Between bars 37 and 42 the soloist moves to Position 2. At bar 42 the soloist moves to Position 1 on the side of the orchestra, they must be able to see the conductor clearly and be clearly visible to the audience. Position 2 can be on either side of the orchestra depending on the conductor's preference.
3. At bar 105 the soloist performs from a normal concerto position.
4. At bar 388 until the end of the work the soloist turns away from the conductor and faces the orchestra keeping the conductor in view.

At bar 165 the soloist plays *jeté* with a wooden pencil instead of a bow. The soloist should play without an eraser tip.

Whilst moving between Position 2 and the end of the work the soloist plays a walking cadenza which is not synchronised with the orchestra. The cadenza should be marked though it should be noted that more material is provided than can be played. The soloist may improvise freely within the character of the notated material.

Full score for this work is available to hire from Schott Music.

This score was prepared in May 2015.

*As the work may have taken place since the preparation of this edition and it should therefore not be used for performance. To obtain correct performance material, please place an order with our hire library or contact the local agent for your country.*

Diese Studienpartitur wurde im Mai 2015 erstellt.

*Nach Fertigstellung dieser Ausgabe können Änderungen am Werk stattgefunden haben. Daher kann sie nicht zu Aufführungszwecken benutzt werden. Um Aufführungsmaterial mit dem jeweils gültigen Korrekturstand zu erhalten, wenden Sie sich bitte an unsere Leihabteilung bzw. an die für ihr Land zuständige Vertretung.*

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to Hubert Lachmann  
**In lieblicher Bläue**  
 poem for violin and orchestra

JULIAN ANDERSON

*♩ = 54*

Flute  
 Oboe I & II  
 Clarinet in B $\flat$   
 Bassoon I & II  
 Saxophone (Soprano/Alto)  
 Trumpet I & II  
 Trombone I & II  
 Horn I & II  
 Percussion  
 Double Bass

**NOTE:** Except for immediately repeated terms, acronyms apply for use from all music only - i.e. T.C. is for ALL of T.C. in all of SC, etc.

Whenever two parts playing similar figures - either in rhythmic motion or also in close proximity to each other in time - have different articulation, the marking [det.] has been placed to clarify that the articulation marked is correct. The [det.] indications are in the score for the conductor and other readers, but, excepting unusual circumstances, are omitted from the individual parts. E.g. Flute 1 bar 5, Flute 2 (Marimba) bar 35, etc.

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**A** **B**

Ob. 1  
Pic. 1  
Pic. 2  
Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl./Cb.

**C** **D**

10:17.00  
10:17.00

PREVIEW  
Low Resolution

E

PREVIEW  
Low Resolution

A musical score for a string quartet and woodwinds. The score is arranged in two systems of staves. The first system includes Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vcl). The second system includes Flute (Fl), Clarinet (Cl), Bassoon (Fg), and Double Bass (Cb). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large watermark 'PREVIEW Low Resolution' is overlaid diagonally across the score.

F

A musical score for a string quartet, featuring four staves for Violin I, Violin II, Viola, and Cello. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of several measures, with some notes beamed together. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the page. The word "PREVIEW" is in a bold, sans-serif font. Below it, the words "Low Resolution" are written in a smaller, italicized font. The score includes various musical notations such as stems, beams, and slurs.