



**[Supplement]: For Elliott Carter at 90**

Harrison Birtwistle; Pierre Boulez; Franco Donatoni; Heinz Holliger; Oliver Knussen;  
Gyorgy Kurtag; Steven Mackey

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## For ELLIOTT CARTER at 90

- Harrison Birtwistle: *Three Neidecker Verses* (soprano & cello)  
Pierre Boulez: *Petite dérive - en écho* (6 instruments)  
Franco Donatoni: *Elly* (clarinet, cello, piano)  
Heinz Holliger: *For Elliott* (oboe & harp)  
Oliver Knussen: *Eccentric Melody* (solo cello)  
György Kurtág: *Hommage à Elliott Carter* (cor anglais)  
Steven Mackey: *Etude for Elliott Carter's 90th year* (cello & marimba)

*Earlier this year Tempo invited a small number of Elliott Carter's many distinguished colleagues and admirers to compose short pieces as tributes to him on his ninetieth birthday. Given the small space available to us, and the large number of those with special affinities to Mr Carter and his music, the selection of composers was not an easy one. Our aim was to cover as wide a spectrum as possible - internationally, stylistically and (we hoped) in form. Thinking of Mr Carter's own fertile production of instrumental solos or duos in recent years, many of them homages to friends, we suggested that each composer write a one- or two-page piece for one or two instruments. György Kurtág was one of those to be invited but we found he had already, independently, written his *Hommage à Elliott Carter*, for Heinz Holliger to play; he has kindly agreed to its first publication as part of this supplement.*

*On the other hand, we assured the participants they were not to feel constrained if they were moved to do something different - and as it proved, some of them were. We offer the results, published here for the first time and in the composers' own hands, as a small contribution to the birthday celebrations of Elliott Carter.*

# Hommage à Elliott Carter

## 1. Capriccio

Kurtág György

Molto misurato  $\text{♩} = \text{ca } 88-84 | 92 |$

C.J.

*mp* *molto* *pp* *mp* *molto* *pp* *mp*

*poco* *P* *irrazioso* *sub. f* *più f* *ancora più f*

*esitando* *a tempo*

*poco* *dolce* *mp* *poco* *P* *P, leggero*

*molto* *sub.*

*Flatt.* *Ff, ruidoso* *P, leggero* *pp* *sub.* *sub. f*

[suono distorto]

*sub. ppp, senza colore* *legato* *mp, dolce, cantabile* *ppp senza colore* *legato*

*sub. f*

-2-

C.G. *Flatt.*  
*ff, puidos* *molto* *molto* *pp,*  
*ALCO*

2. *Andoso*

*Calmo, sereno, semplice* *♩ = 60*

*P, dolce, poco esp.*  
 \* = gli armonici e tutte le appoggiature sempre: quasi ppp

*poco a poco piu' intenso*

*raddolcendo*

*ppp*  
*PP, senza colore*

*Amsterdam*  
*1958 9-17*

THREE NIEDECKER VERSES.

BY HARRISON BIRTWISTLE

for the birthday of

ELLIOTT CARTER 1998.

LORINE NIEDECKER.

*Soprano*

*Violin solo*

*pizz*

$\text{♩} = \text{c.56}$  no synchronisation

$\text{♩} = \text{c.58}$  strict tempo.

there's a better shine on the pen-du-lum

approximate place of entry for voice.

than is on my hair and many times - - - - - I've seen it there.

*mf* *ten.* *p*

*f*

*poco rall.*

*poco dim.*

$\text{♩} = \text{c.72}$

*cons. sord.*  
*sempre flautando.*

*f*

*stacc.*

My friend tree I sawed you down but I - a-ttend an ol-

- der friend the sun

mf

pp

III

♩ = c. 58 flautando senza sold.

♩ = c. 72

legato

Along the ri-ver wild sun flowers o-ver my

arco

had the dead who gave me life gave me this our relative the air-floods our

ten. pp

arco

mf

p

poco rall.

meno mosso. rall.

rich-friend silt

ten. pp

closed lips

(m)

(h)

ppp

The Silk House  
Mares  
Wiltshire.  
21. Nov. 98.



## Petite dérive - en écho

(alto flute, clarinet, vibraphone, marimba, violin, viola)

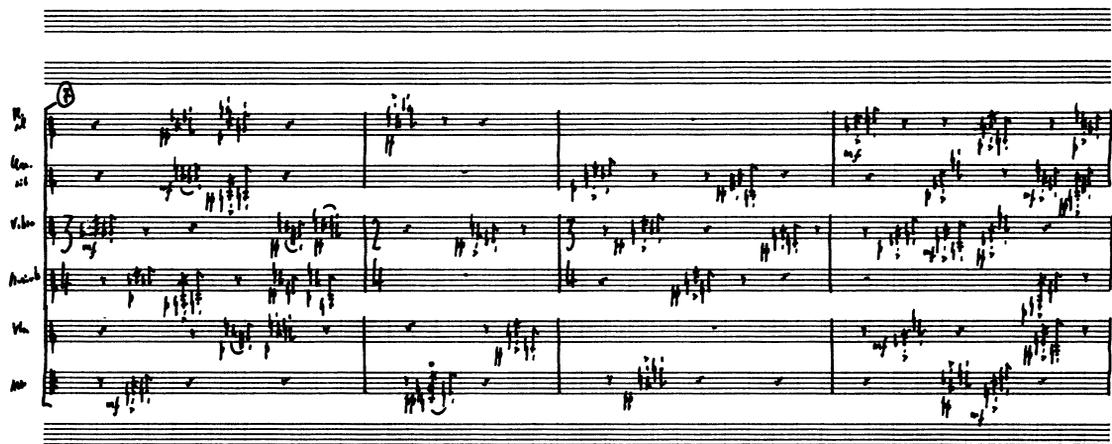
1998 - Pierre Boulez - en écho  
 par Pierre Boulez - 1998

Modéré (1=80) - un poco meno a tempo.

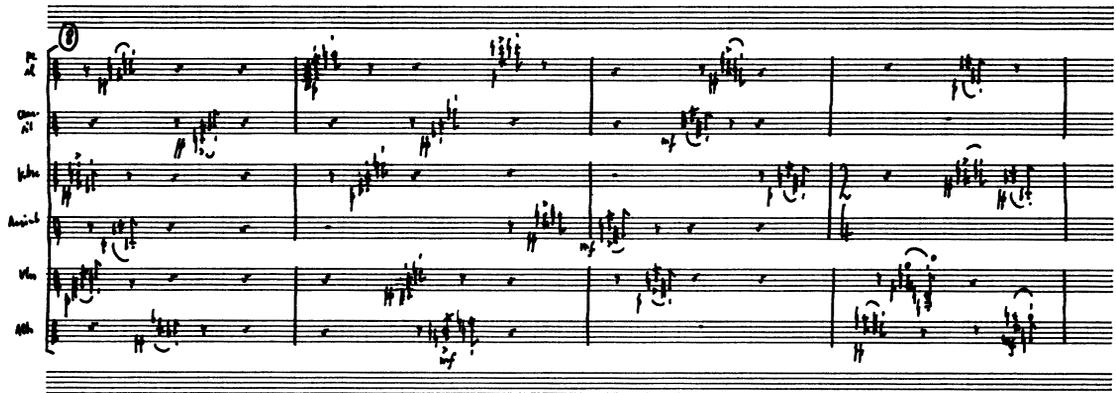
(L'ensemble s'arrête à la fin de la mesure 12)

Fl. alt.  
 Clar. alt.  
 Vln.  
 Vclla.  
 Vib.  
 Mar.

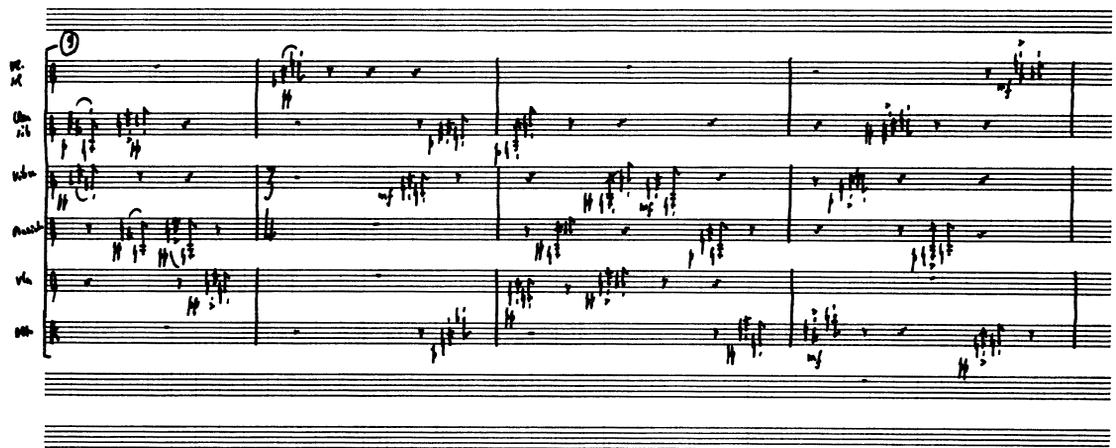
This image displays three systems of handwritten musical notation, each consisting of five staves. The notation is dense and complex, featuring a variety of rhythmic values, accidentals, and articulation marks. The first system begins with a circled number '1' in the top left corner. The second system begins with a circled number '2'. The third system begins with a circled number '3'. The notation includes many beamed notes, slurs, and dynamic markings, suggesting a highly technical and expressive piece of music. The handwriting is clear and consistent throughout the page.



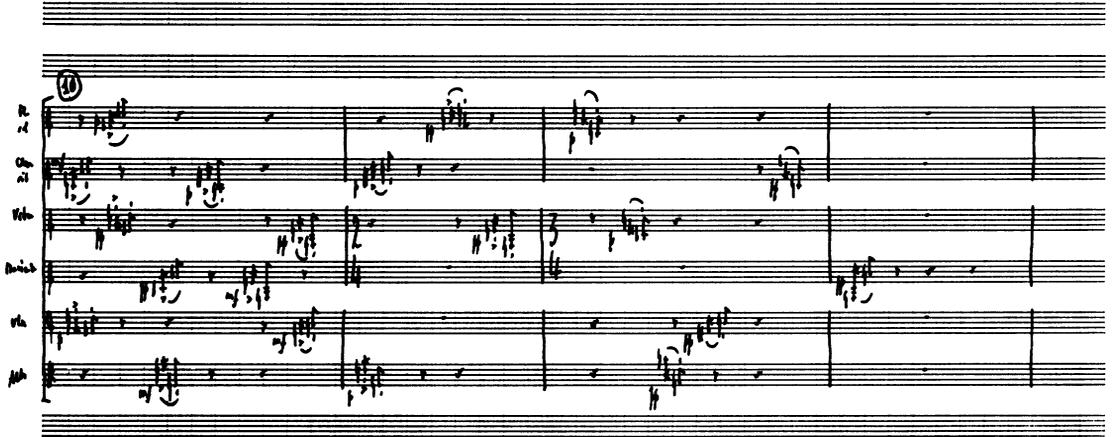
Handwritten musical score system 1, featuring six staves (Soprano, Alto, Tenor, Bass, Violin, and Cello/Double Bass). The system begins with a circled number 1. The notation includes complex rhythmic patterns, such as eighth and sixteenth notes, and rests. The music is written in a style characteristic of 19th-century manuscript notation.



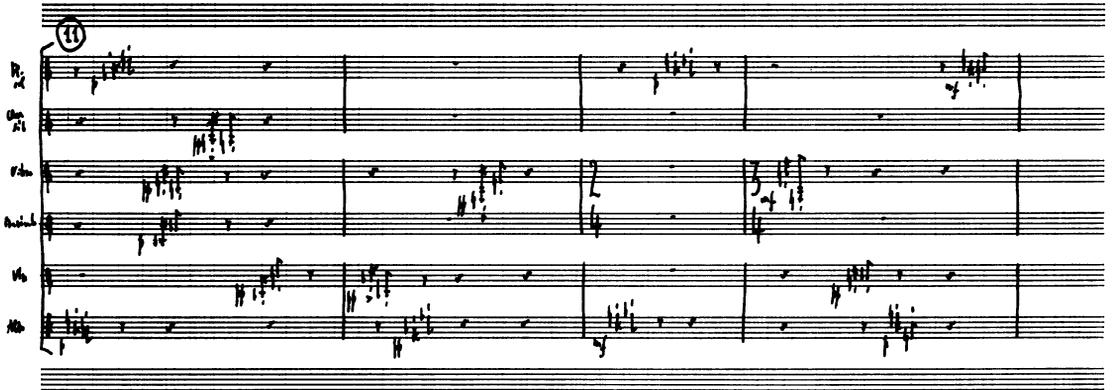
Handwritten musical score system 2, featuring six staves (Soprano, Alto, Tenor, Bass, Violin, and Cello/Double Bass). The system begins with a circled number 2. The notation includes complex rhythmic patterns, such as eighth and sixteenth notes, and rests. The music is written in a style characteristic of 19th-century manuscript notation.



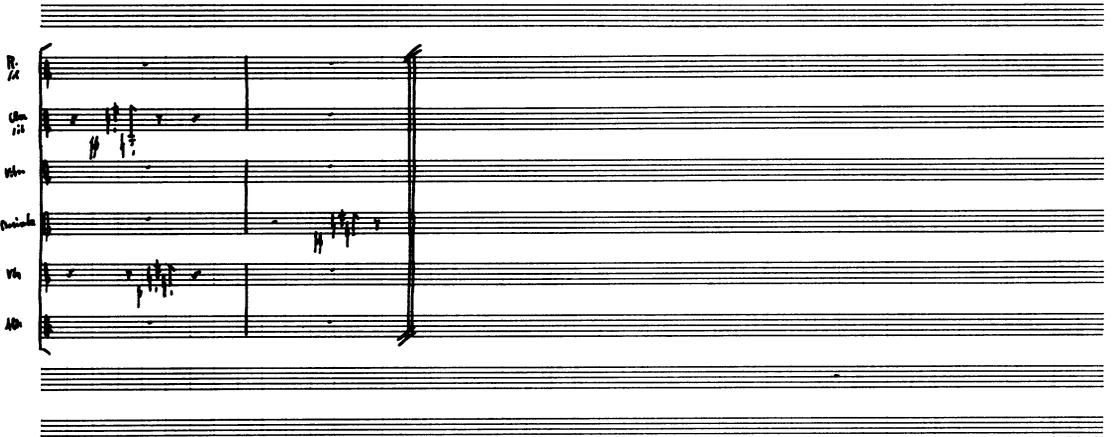
Handwritten musical score system 3, featuring six staves (Soprano, Alto, Tenor, Bass, Violin, and Cello/Double Bass). The system begins with a circled number 3. The notation includes complex rhythmic patterns, such as eighth and sixteenth notes, and rests. The music is written in a style characteristic of 19th-century manuscript notation.



Musical score system 10, marked with a circled '10'. It consists of six staves. The top staff is for the Violin I (Vn I), Violin II (Vn II), and Viola (Vla). The bottom three staves are for the Violoncello (Vcl) and Contrabasso (Cb). The system contains four measures of music with various notes, rests, and dynamic markings.



Musical score system 11, marked with a circled '11'. It consists of six staves. The top staff is for the Violin I (Vn I), Violin II (Vn II), and Viola (Vla). The bottom three staves are for the Violoncello (Vcl) and Contrabasso (Cb). The system contains four measures of music with various notes, rests, and dynamic markings.



Musical score system 12, marked with a circled '12'. It consists of six staves. The top staff is for the Violin I (Vn I), Violin II (Vn II), and Viola (Vla). The bottom three staves are for the Violoncello (Vcl) and Contrabasso (Cb). The system contains two measures of music, followed by a double bar line and a repeat sign.

4  
4 = 131

Elly  
per clarinetto, violoncello  
e pianoforte (1998)

a Elliott Carter

Cl.

Vc.

Pf.

4  
4

Cl.

Vc.

Pf.

*pp, cast.*

≡

Cl.

Vc.

Pf.

≡

Cl.

Vc.

Pf.

*fr. v. natura*

*Cl. no. 2, 6 gennaio 1998*

for Fred Sherry, in his 50<sup>th</sup> birthday year, to play to Elliott Carter on his 90<sup>th</sup> birthday

**ECCENTRIC MELODY**

for violoncello solo

December 1998

♩ = 90c.

slow dim. *f* *p* *mp* *mf* poco f

*precipitato* *maestoso*

*p* *pp* *f* *sf* *p* *f* *sf*

*mf* *ff* *sf* *f* *sf* *mf* *f*

*moving forward* *ord.* *a tempo*

*sub. mp* *mf* *poco f* *sf* *mf* *ff* *mp* *pp*

*inquieto*

*mp* *sub. pp* *mp* *pp* *mf* *p* *pp* *p*

*precipitato* *maestoso*

*sub. molto cresc.* *ff* *sf* *f* *sf* *f*

*mf* *ff* *mp* *mf* *p* *mp* *mf* *f*

*moving forward*

*o tempo* *rall.* *♩ = 60c.* *(m) flaut. → ord.*

*mp* *p* *pp* *ppp* *mp espr.*

*poco accel.* *♩ = 90c.* *maestoso*

*mf* *pp* *mp* *poco sfpp* *p* *mp* *mf* *p* *mp* *mf*

*lento → ord.*

*precipitato*

*f* *sf* *sf* *sf* *sf* *sffp* *ff*

*inquieto ma molto pesante*

*sfp* *sub. f* *sf* *sf* *sf* *sf*

*poco meno mosso* *lungo*

*ffz* *p leisurely* *niente*

# Etude for Elliott Carter's 90<sup>th</sup> year

Steven Mackey (1998)

The score is written on a 12-staff system. The top two staves are for Cello and Marimba. The Cello part includes markings for *pizz./strum* and *arco*. The Marimba part includes *med. soft yarn* and a note that *accidentals apply throughout bar*. The bottom ten staves are for Viola, with fingering numbers 4, 8, 12, 15, and 18. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mp*, *mf*, *f*, *pp*, and *fp*. There are also performance instructions like *2 niente* and *3* with a fermata. The key signature has two sharps (F# and C#).

**P** Piccantino STUDENT PAD  
NO. 1 MEDIUM 12 STAVES TWO SIDED/PO 10207



44

mp

45

I II

48

pizz. strum

51

à.s.

2 November 1998  
Princeton NJ USA

*Steven Markes*