IANNIS XENAKIS

EONTA

Partition

MAGYAR ZENEI TANÁCS KÖNYVTÁRA BUDAPEST
12.571

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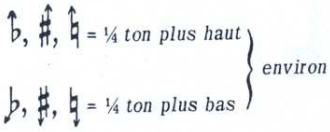
EONTA=étants (participe présent pluriel du verbe être)—titre donné en hommage à Parmenide. La deuxième écriture du titre est syllabique cypriote d'origine crétomycénienne disparue depuis 24 siècles et dechiffrée récemment. L'oeuvre composée à Berlin en 1963-64 fut créée aux concerts du Domaine Musical à Paris en Decembre 1964, sous la direction de Pierre Boulez. Elle fait appel à la Musique Stochastique (probabiliste) et à la Musique Symbolique (logistique). Certaines des parties, notamment le solo du piano en début, ont été calculées par l'ordinateur IBM 7090 de la Place Vendôme à Paris. Les lettres grecques dans la partition ne concernent pas l'exécution; elles indiquent des classes de degrés, des opérations logiques et sont un aide-mémoire à l'analyse.
(Disque 30 cm. *Le Chant du Monde*—mono LDX 8368, stéréo LDX 48368. Grand Prix National du Disque.)

I.X.

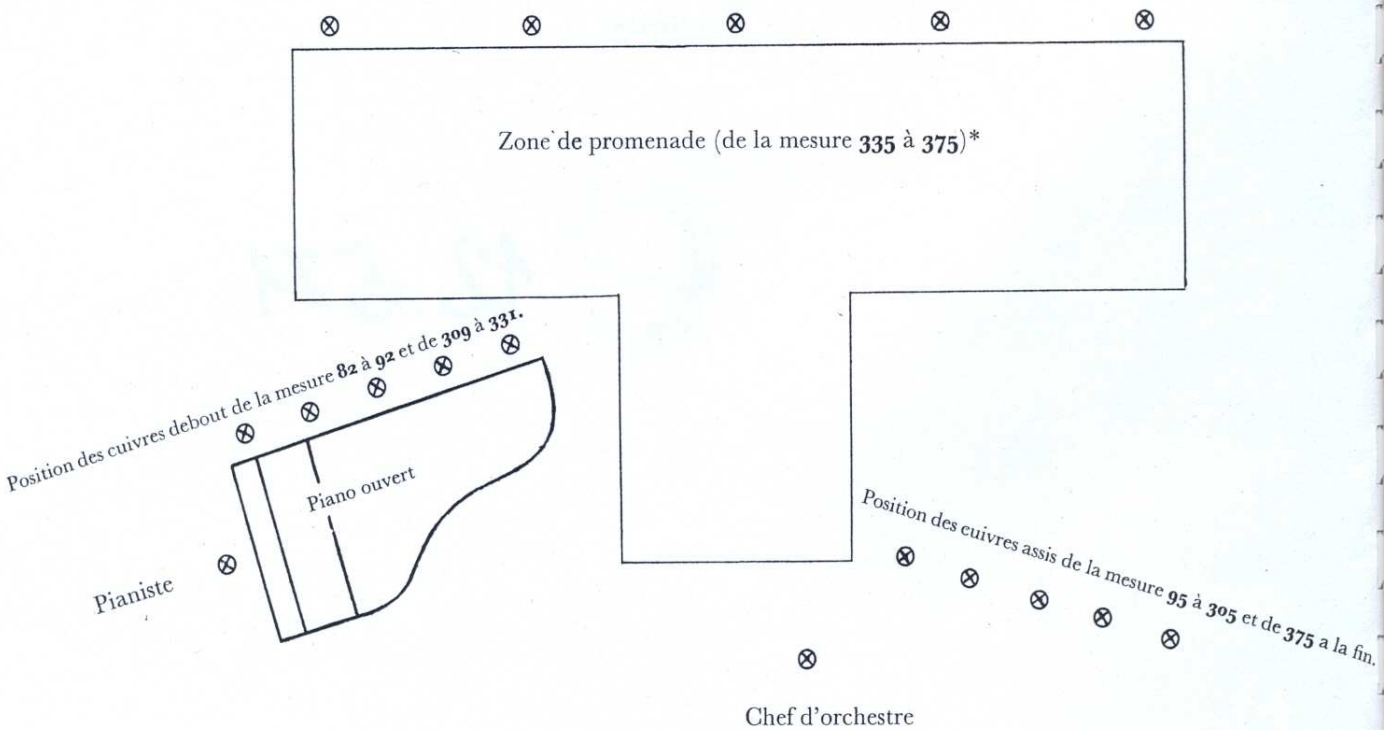
EONTA (="beings' —the present participle of the Greek verb "to be") is so entitled in homage to Parmenides. The title in its alternative printed form is syllabic Cypriot orthography of Cretomycaenean origin, lost over 24 centuries and only recently deciphered. This work, written in Berlin during 1963–64, was first given at the concerts of the Domaine Musical in Paris, under the direction of Pierre Boulez in December 1964. The work makes use of stochastic music (based on the theory of probabilities) and of symbolic music (based on logistics). Some of the instrumental parts, notably the piano solo at the opening, were calculated on an IBM 7090 computer at the Place Vendôme, Paris. The Greek characters in the full score have nothing to do with performance; they indicate choice of particular pitches and of logical operations, and serve as an *aide-mémoire* to analysis.
(Recorded on *Le Chant du Monde* label, mono LDX 8368, stereo LDX 48368. Grand Prix National du Disque.)

I.X.



DISPOSITION

des musiciens pendant l'exécution

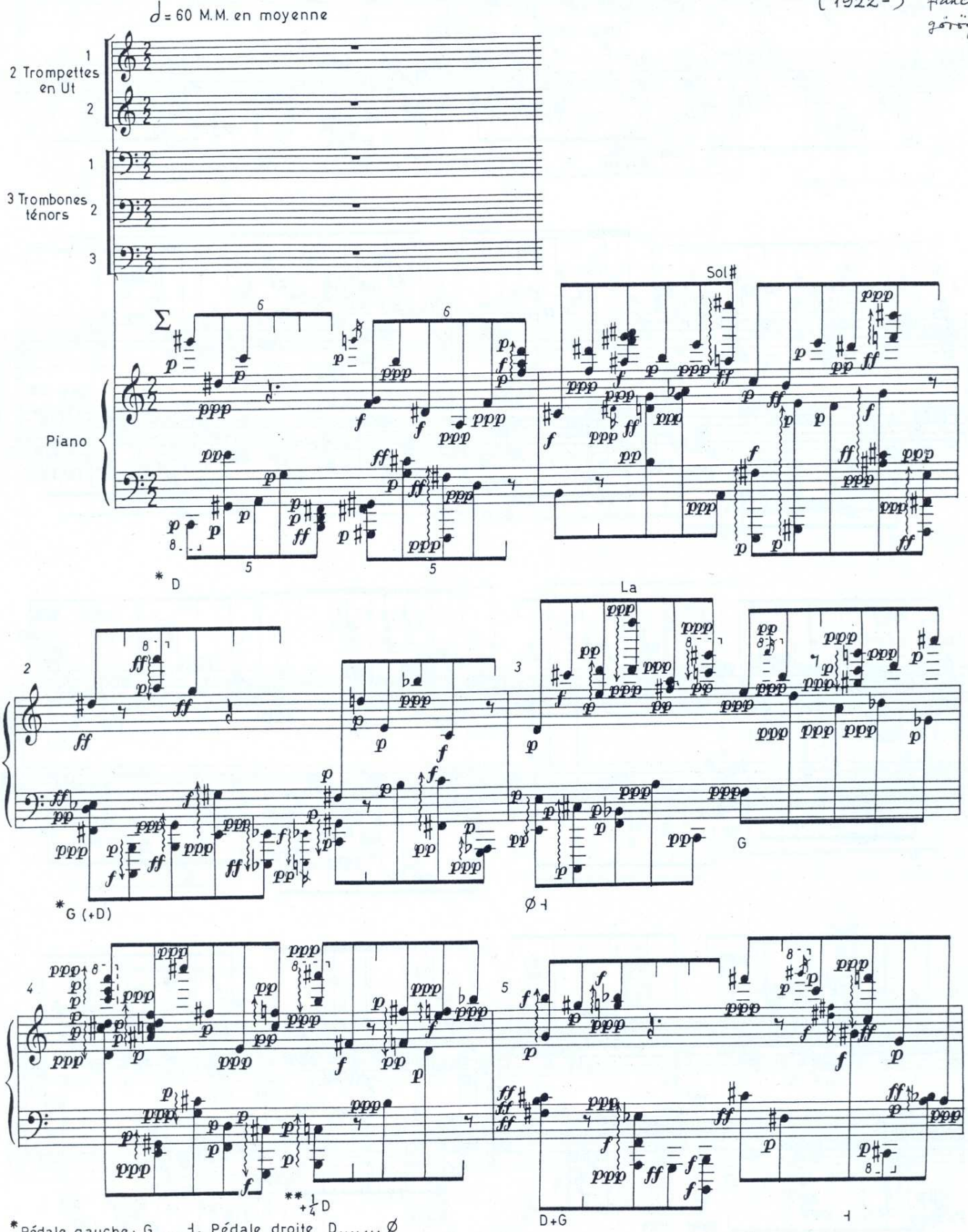


*Pour obtenir des sonorités mobiles, les cuivres se promènent librement sur la scène en s'éparpillant.

EONTA

IANNIS XENAKIS

(1922-) francia? görög származású



*Pédale gauche : G..... ⊣, Pédale droite D..... Ø

**¼D = appuyer la pédale droite de façon qu'il ne subsiste qu'une légère resonance des cordes ~ ½ seconde.

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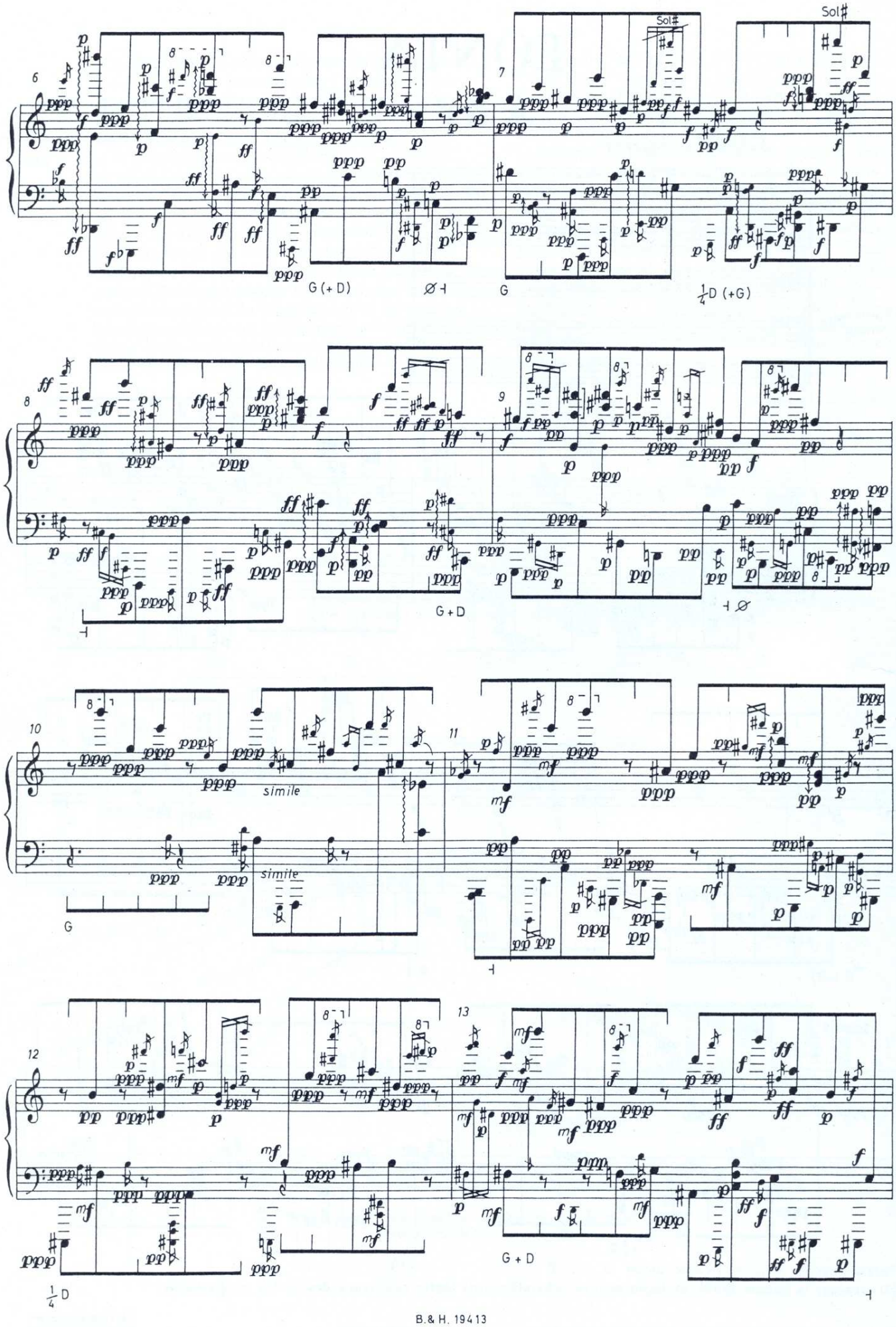
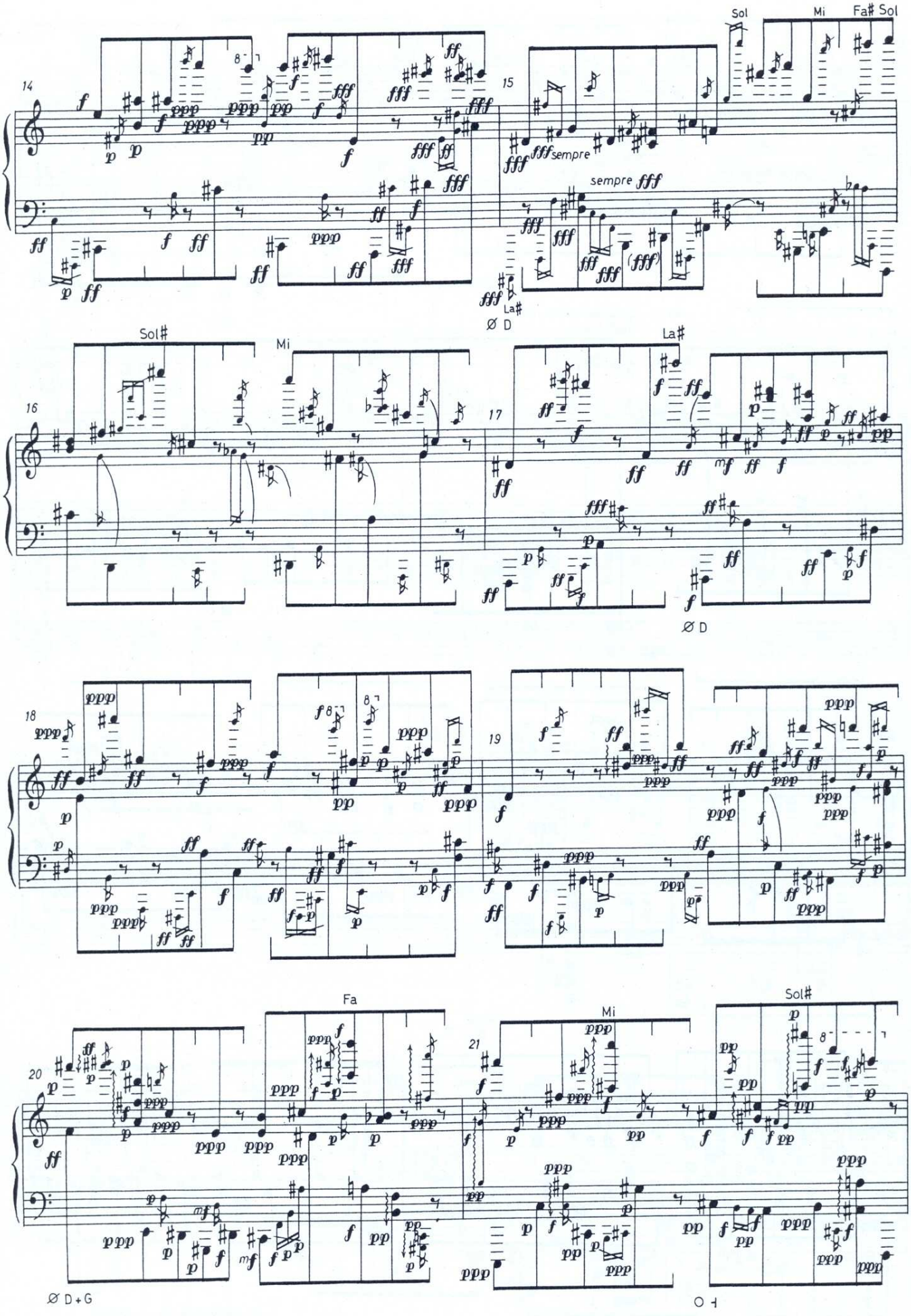
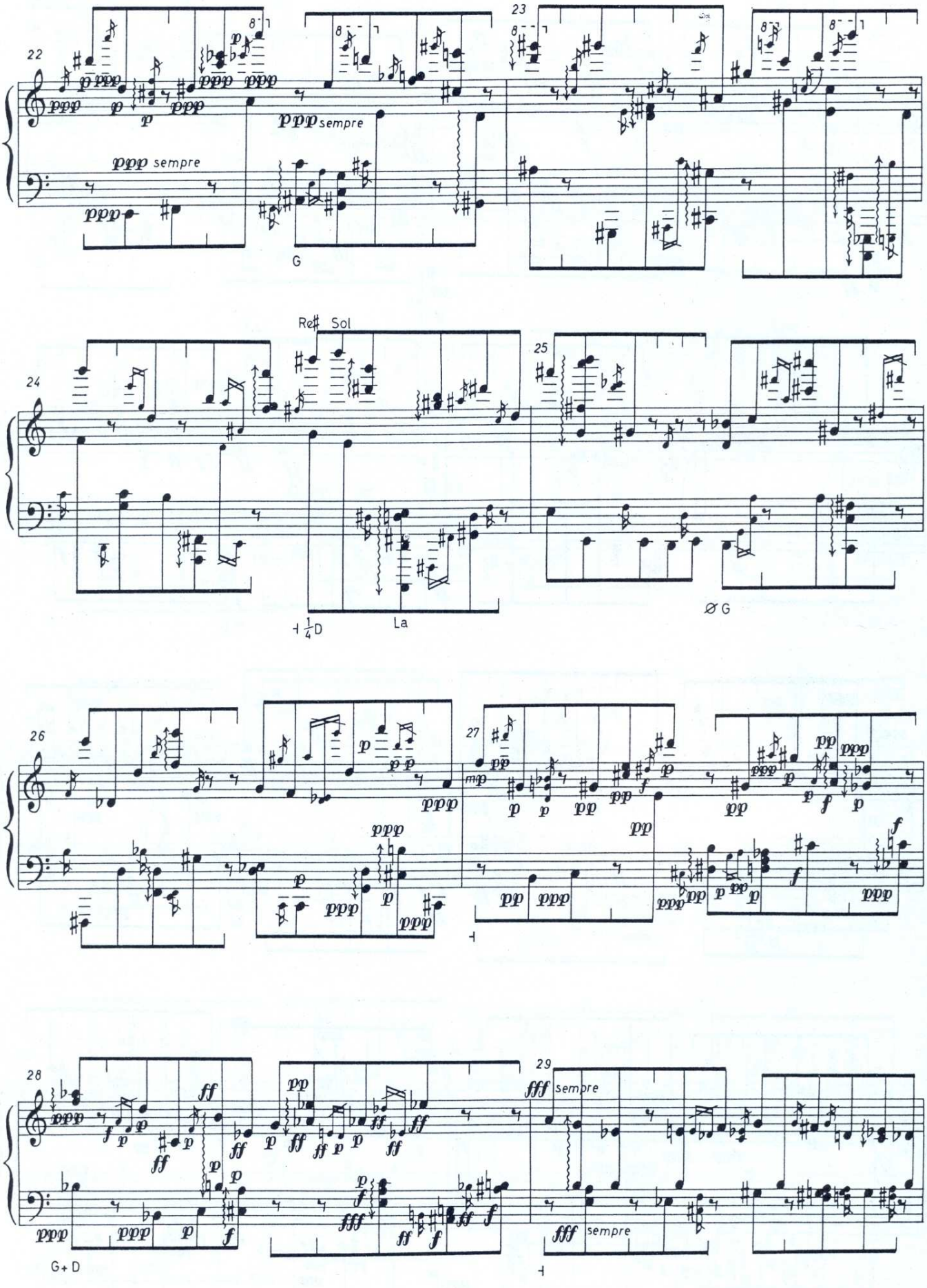
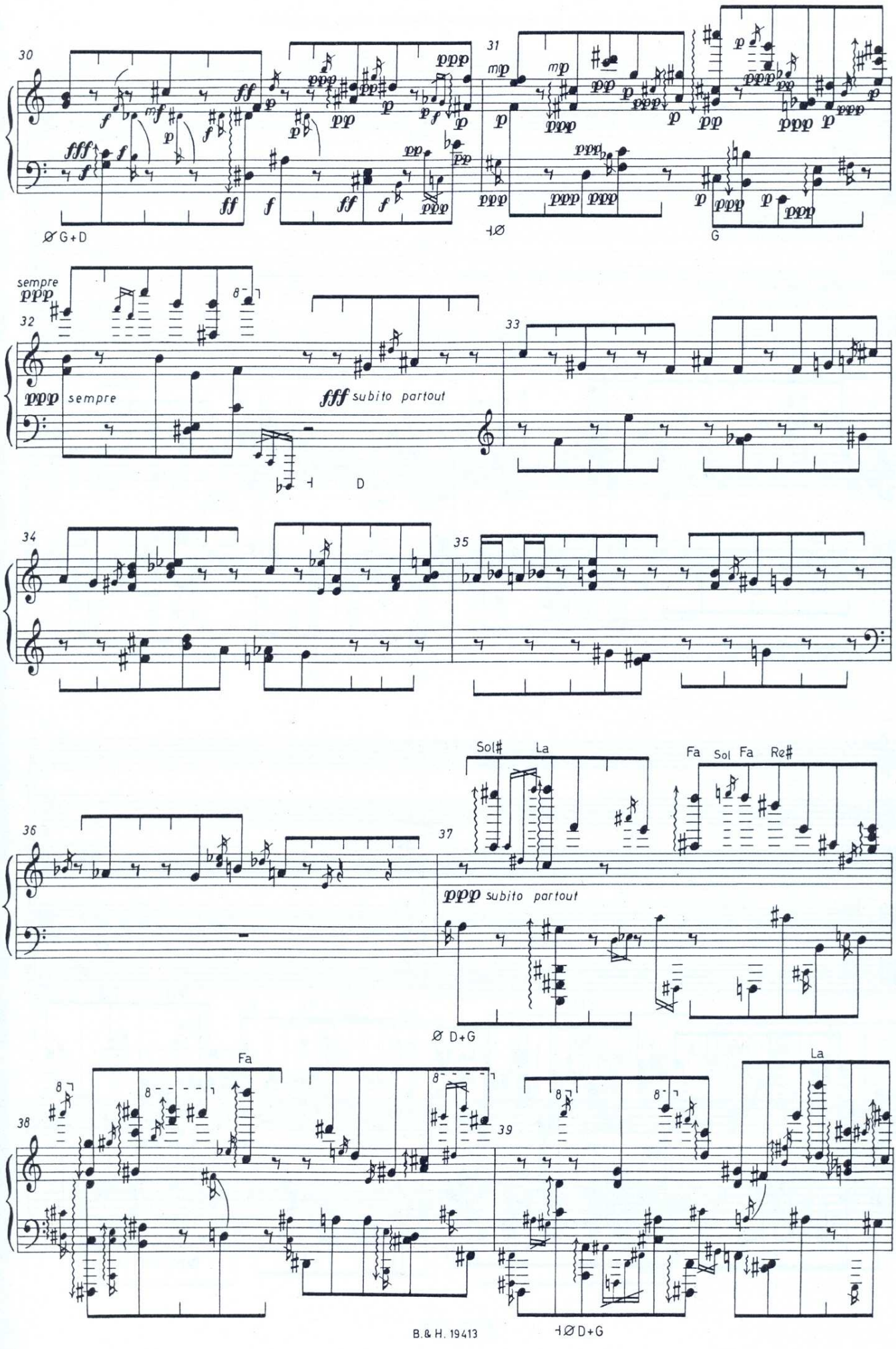
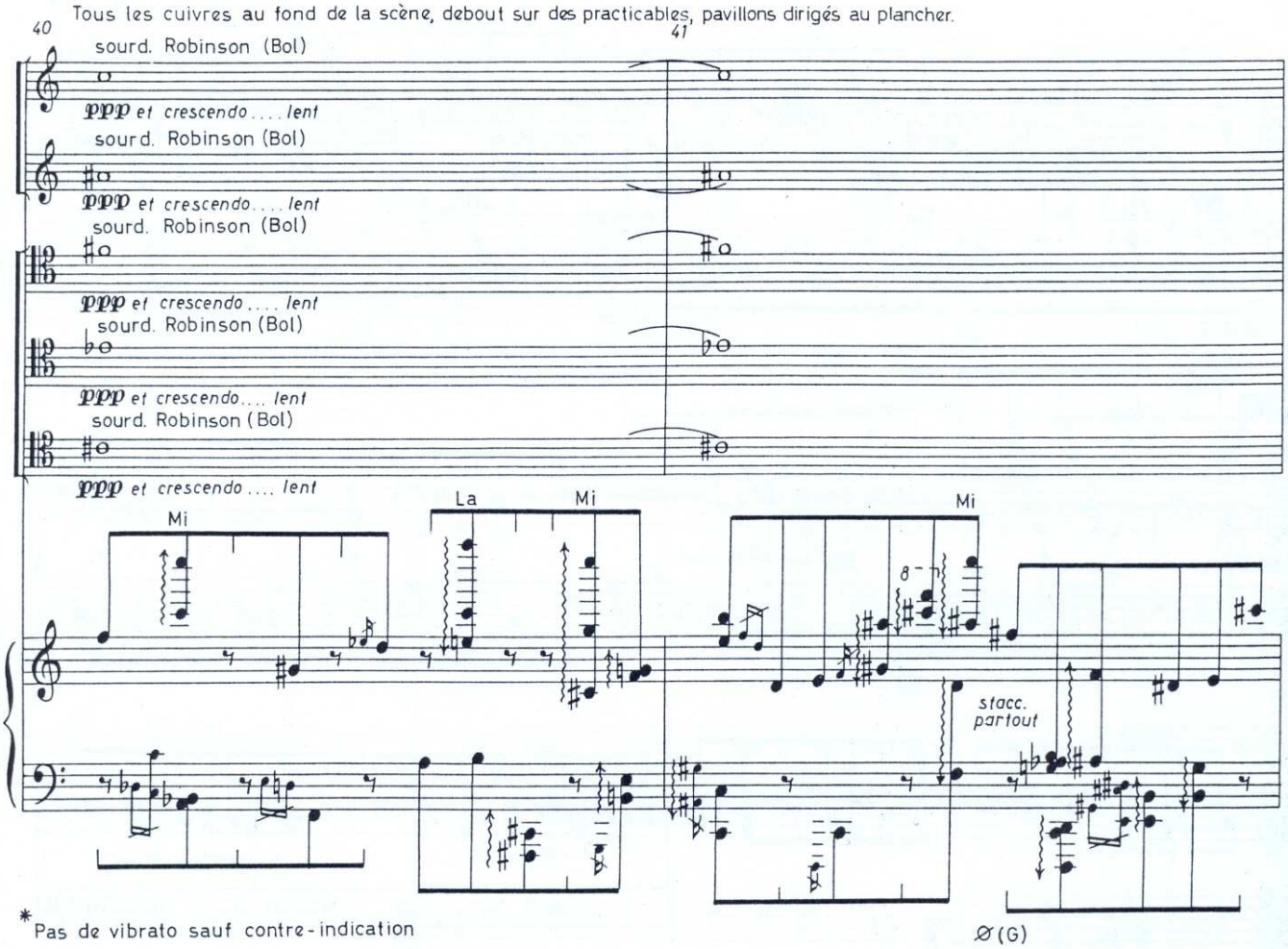

Sol♯
Sol♯
G (+ D)
G
¼D (+G)
G + D
simile
simile
G
G + D
¼D


14
15
16
17
18
19
20
21
Sol
Mi
Fa# Sol
sempre fff
La#
Ø D
Sol#
Mi
La#
Ø D
Fa
Mi
Sol#
Ø D+G
O


22
23
sempre
sempre
G
Re♯ Sol
24
25
La
Ø G
26
27
28
29
sempre
sempre
G+D

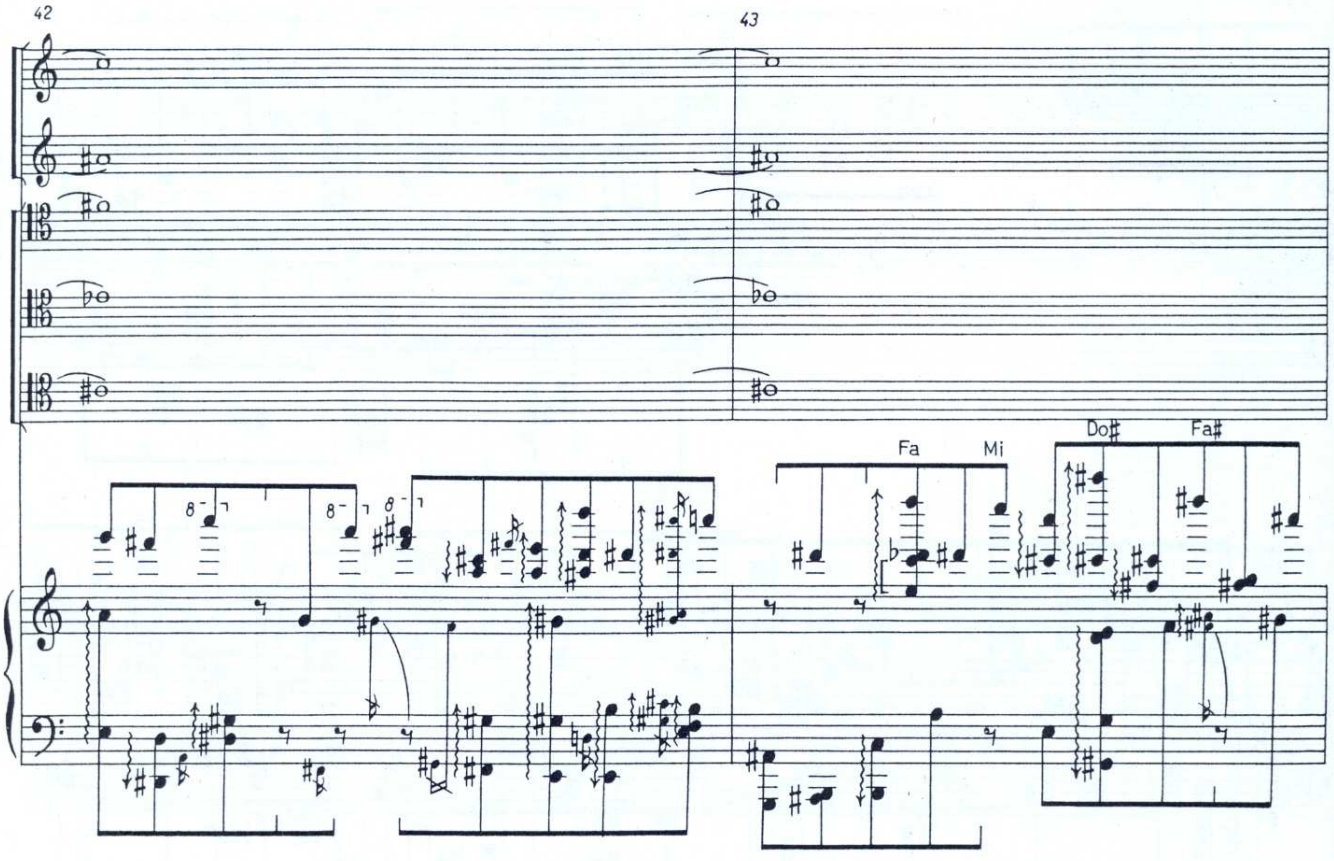

30
31
Ø G+D
⊣Ø
G
sempre
ppp
32
ppp sempre
fff subito partout
⊣ D
33
34
35
36
37
Sol#
La
Fa
Sol
Fa
Re#
ppp subito partout
Ø D+G
38
Fa
39
La
⊣Ø D+G

* Tous les cuivres au fond de la scène, debout sur des practicables, pavillons dirigés au plancher.

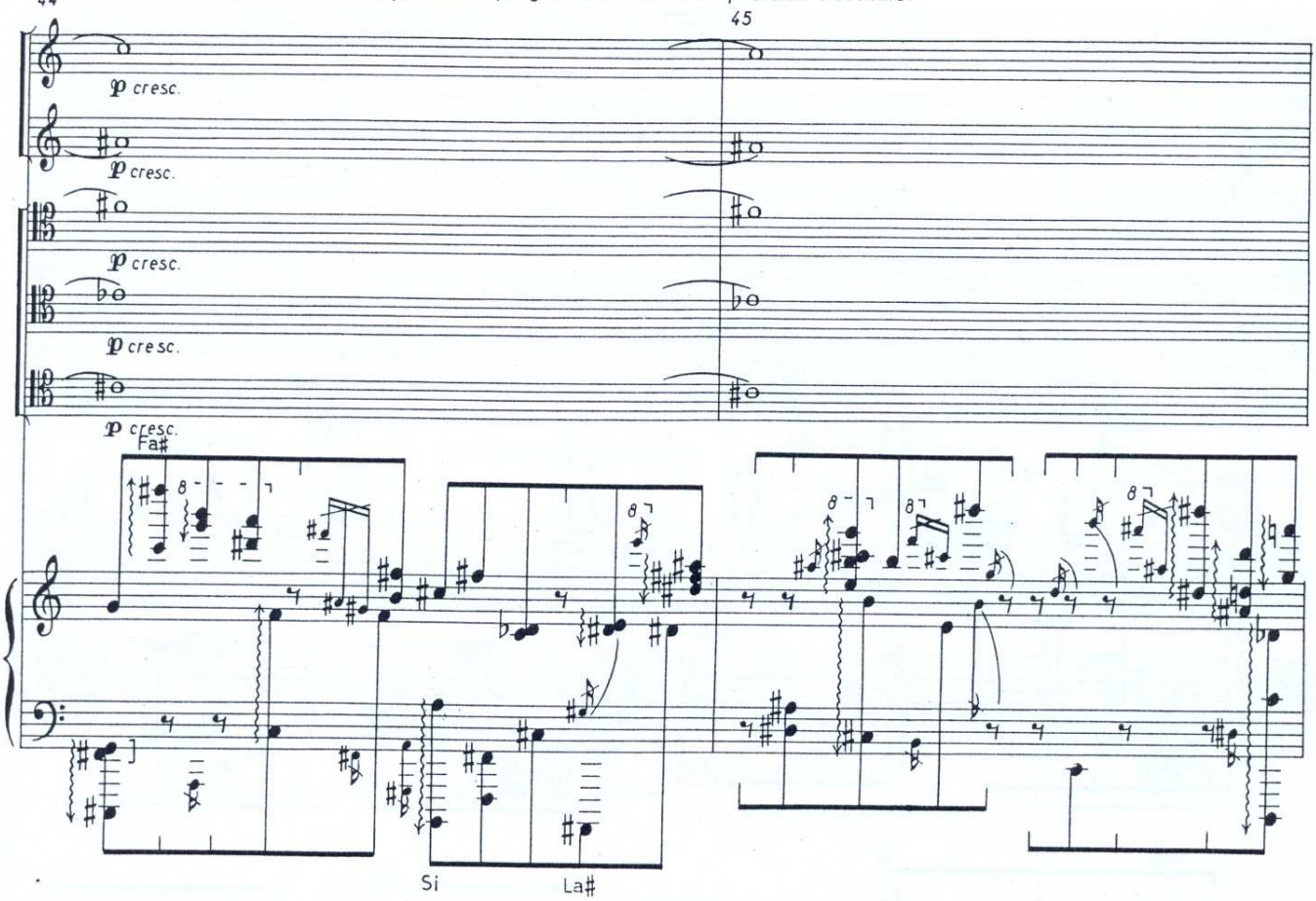


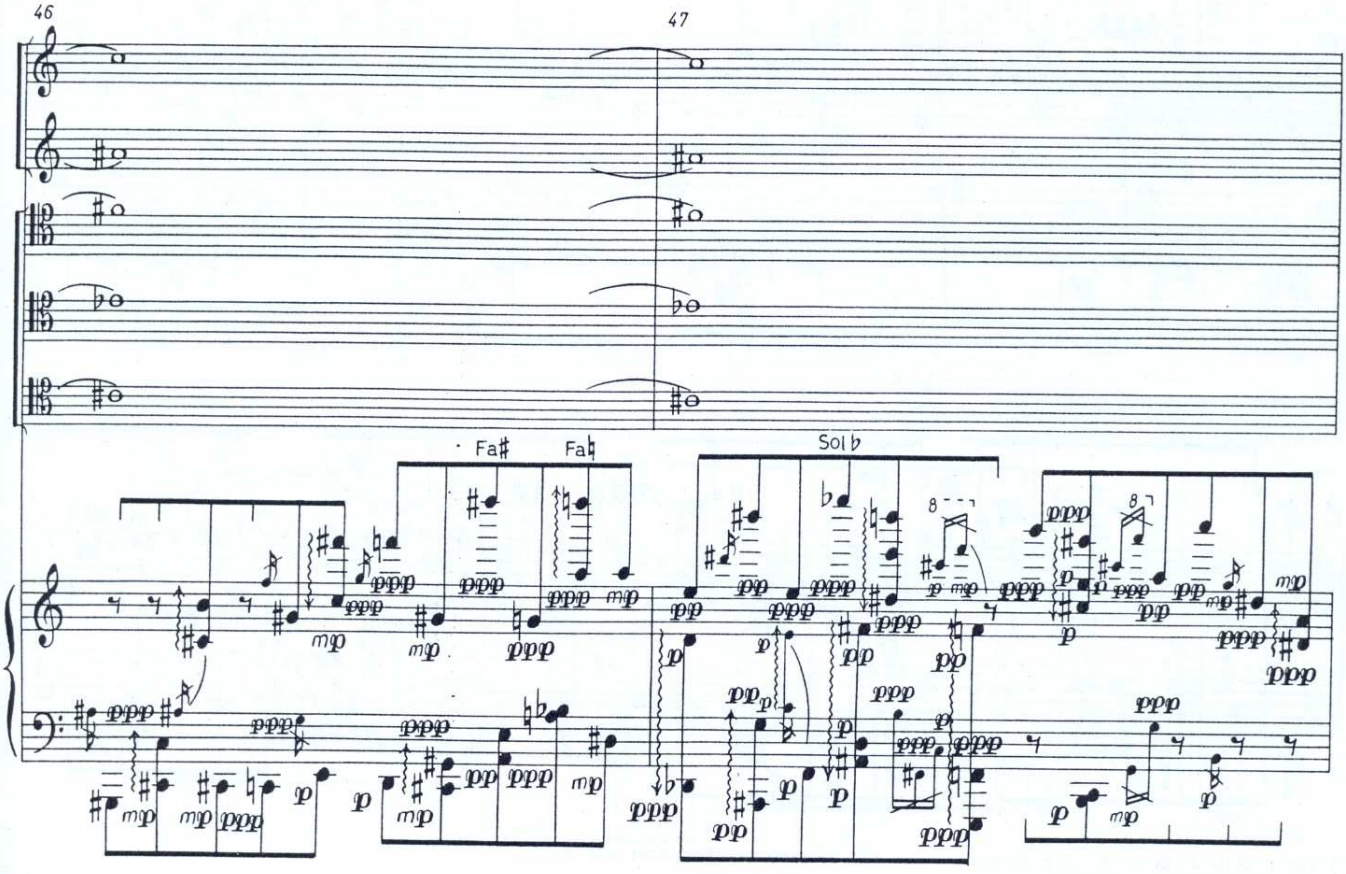
* Pas de vibrato sauf contre-indication

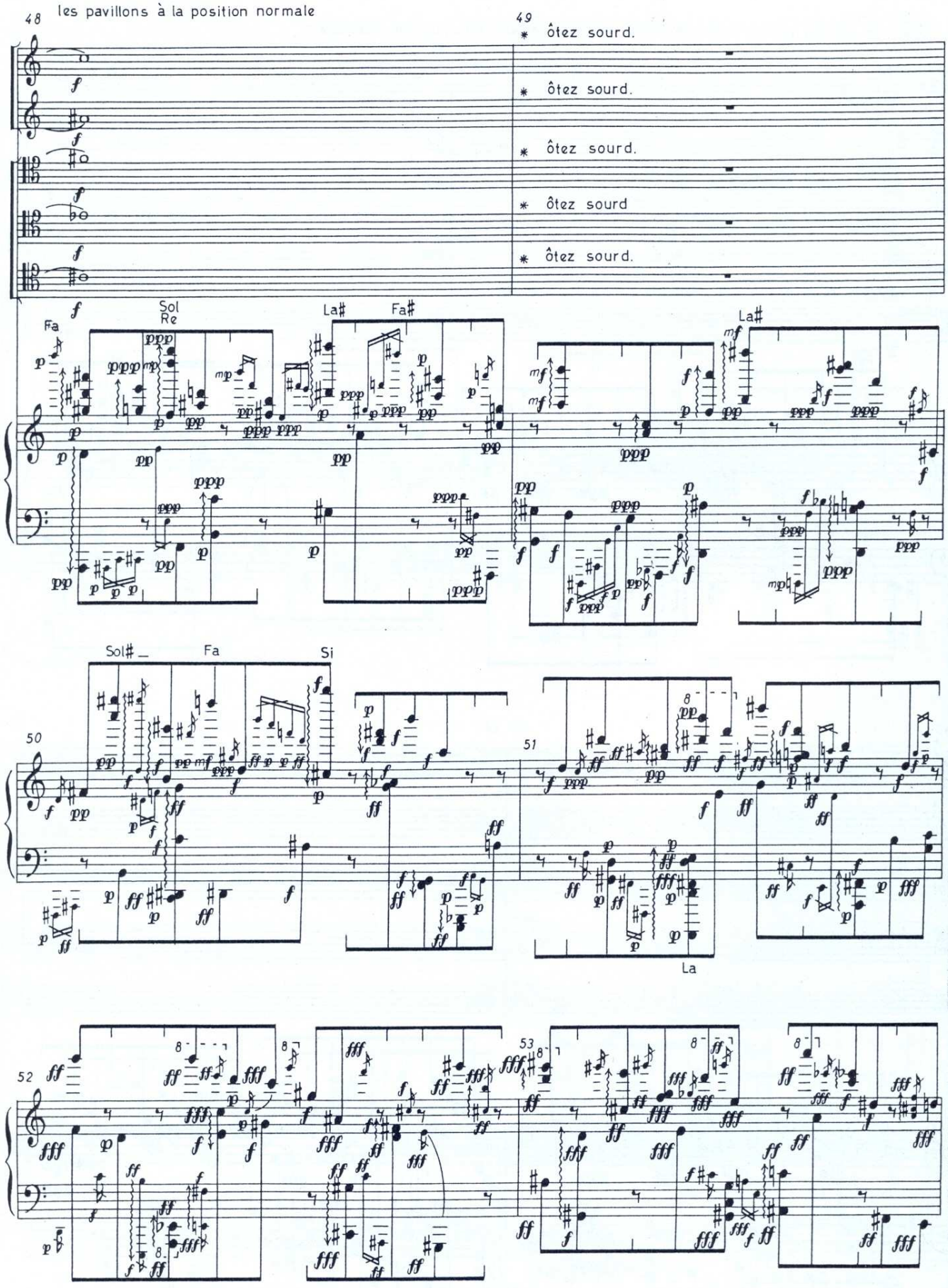
Ø (G)



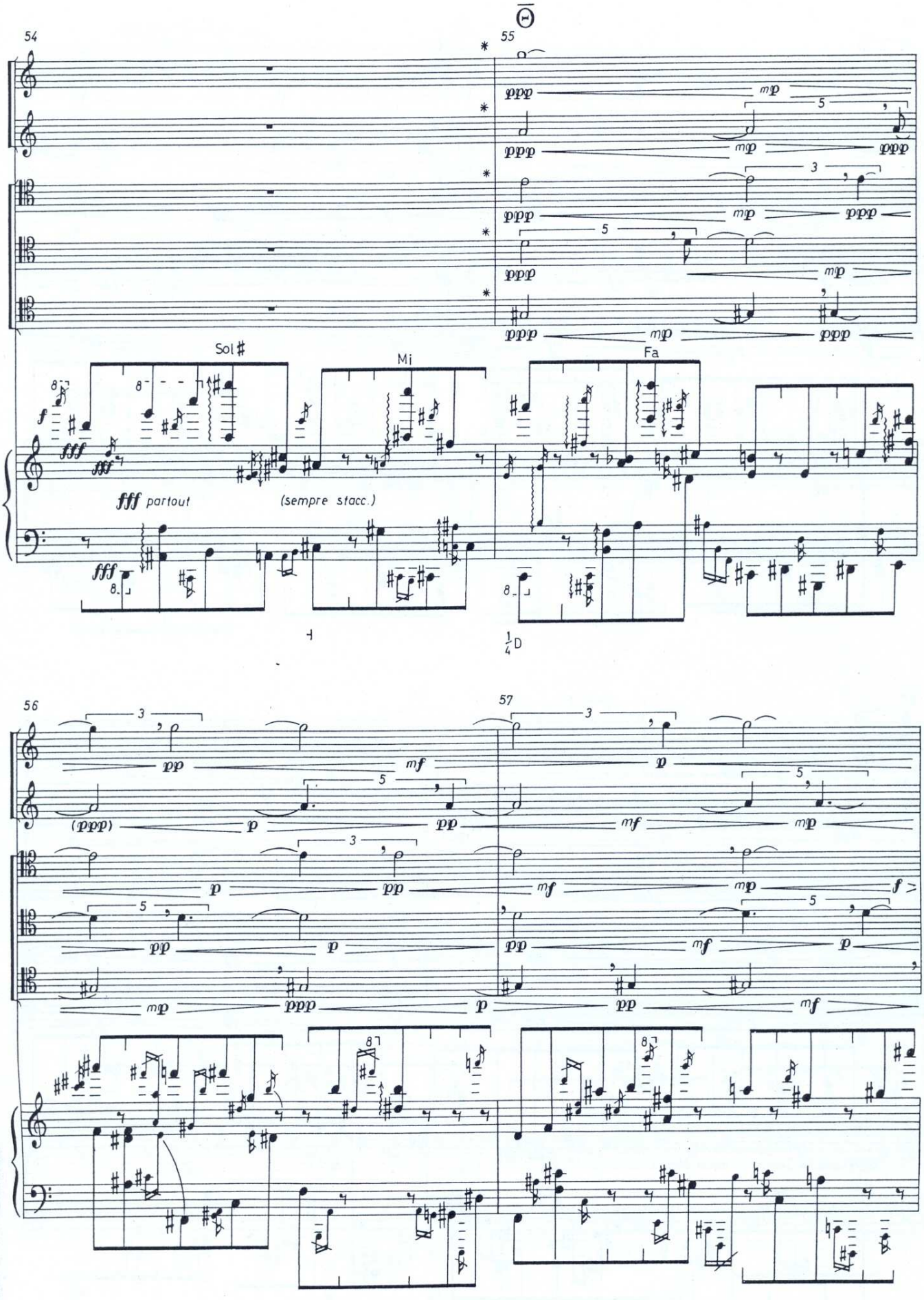
44 Tous les cuivres ramènent les pavillons progressivement à la position normale.



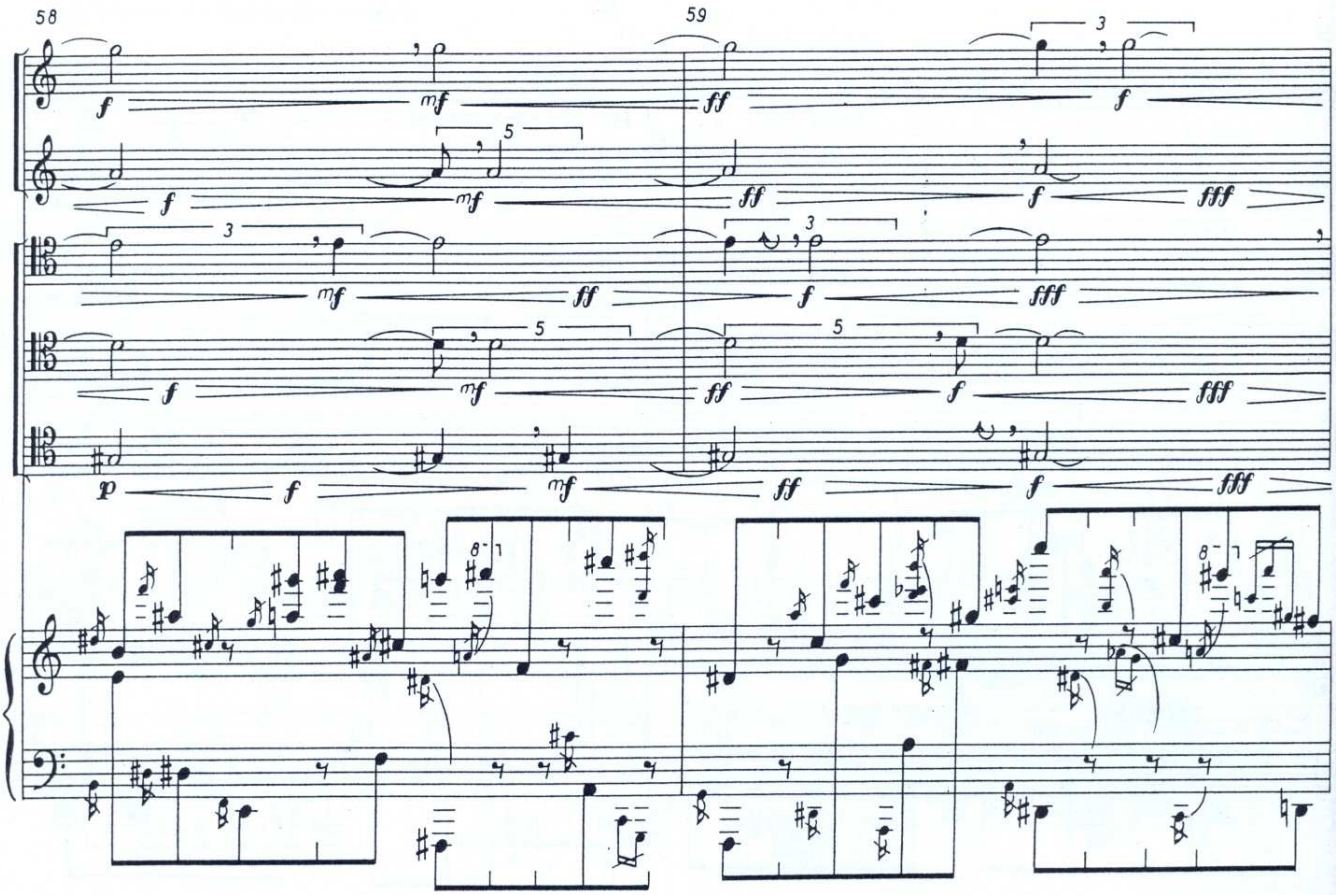


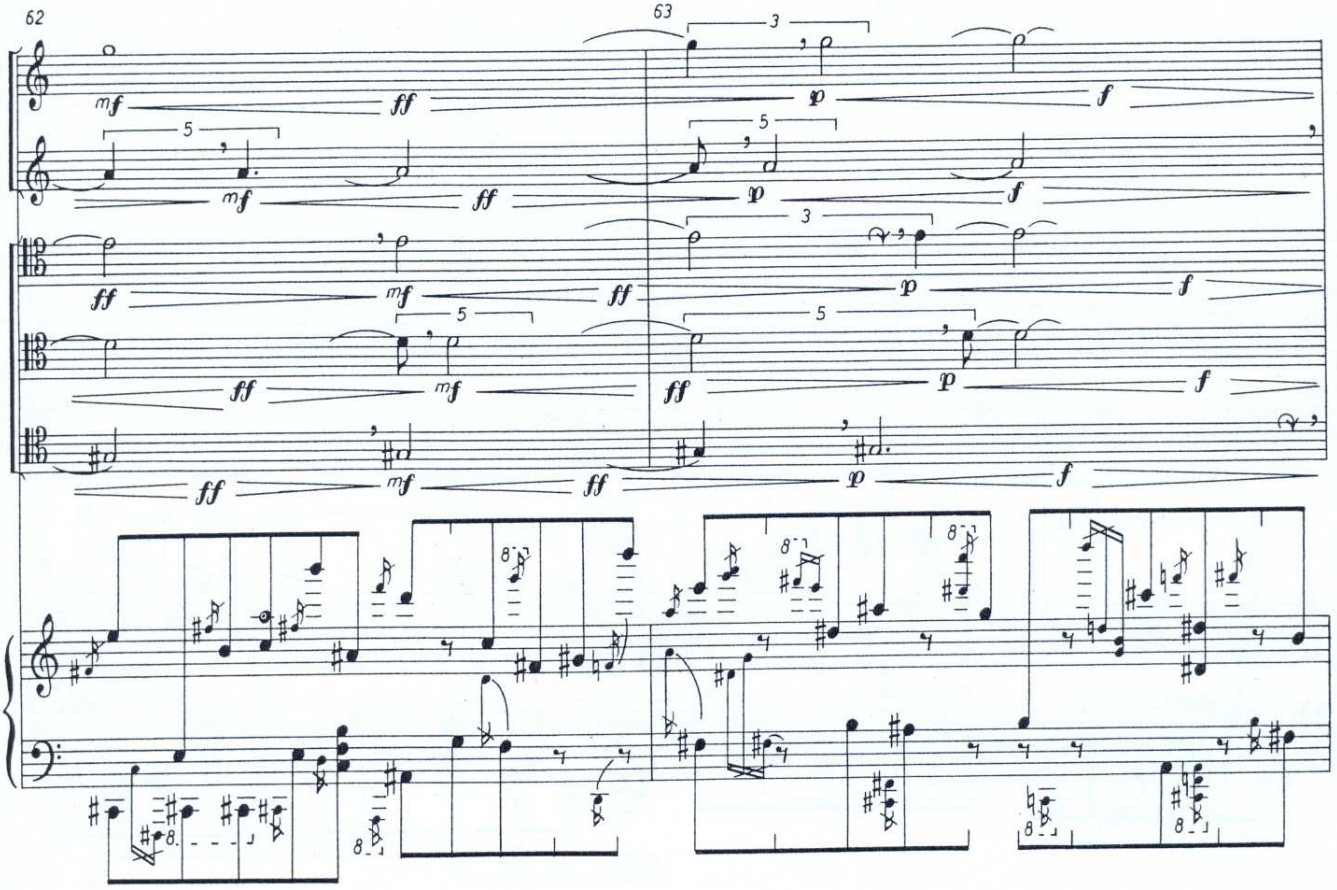


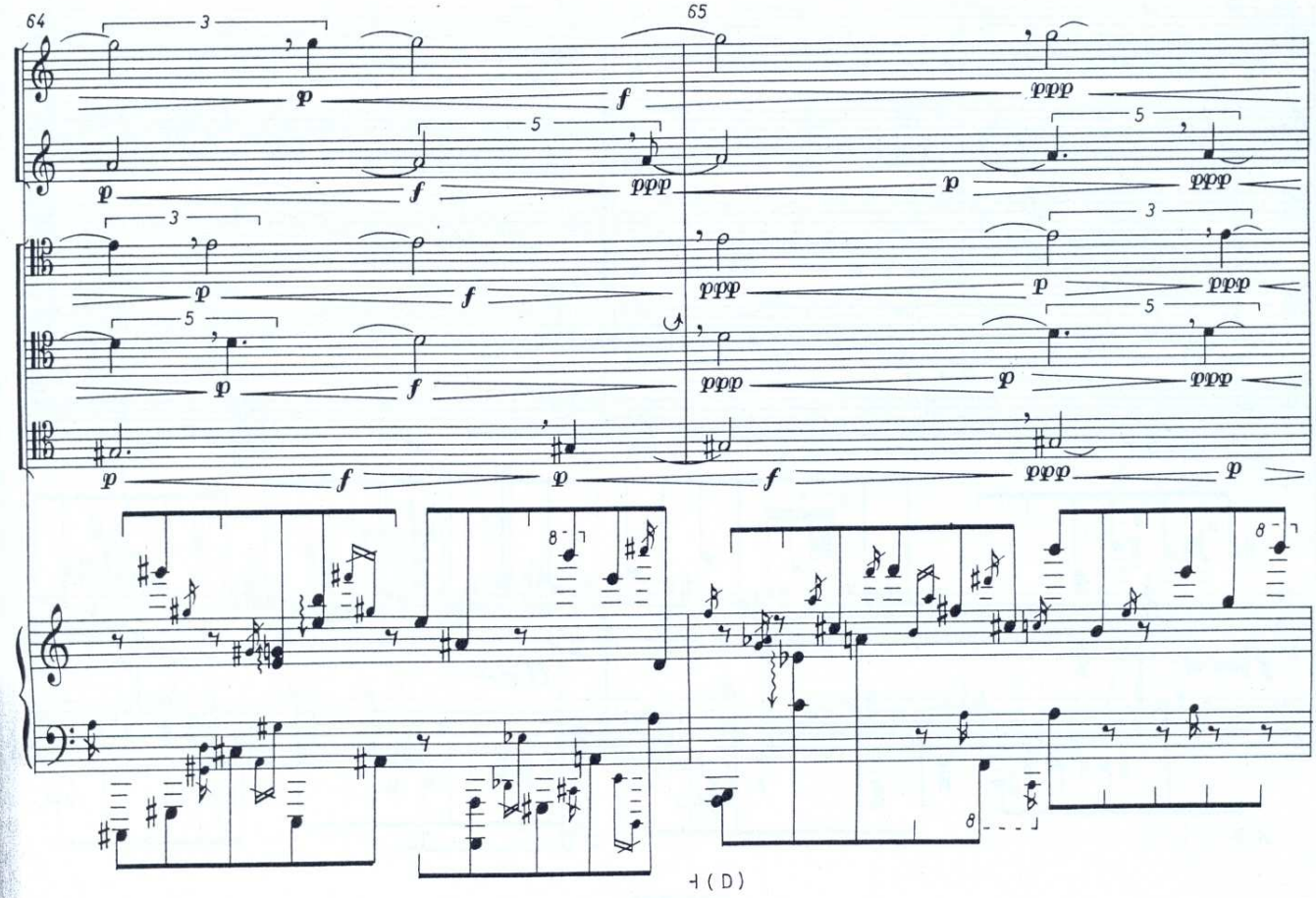
* A partir d'ici et pour la suite lorsqu'on use des sourdines, elles sont sèches.



*↷↶: entre les deux signes ↷ ou ↶, pivoter lentement le pavillon à l'horizontale de gauche à droite sur un angle obtus.
↷= pivoter à droite, ↶= pivoter à gauche.


58
59
60
61
ppp subito partout, molto legato
D+G
Si





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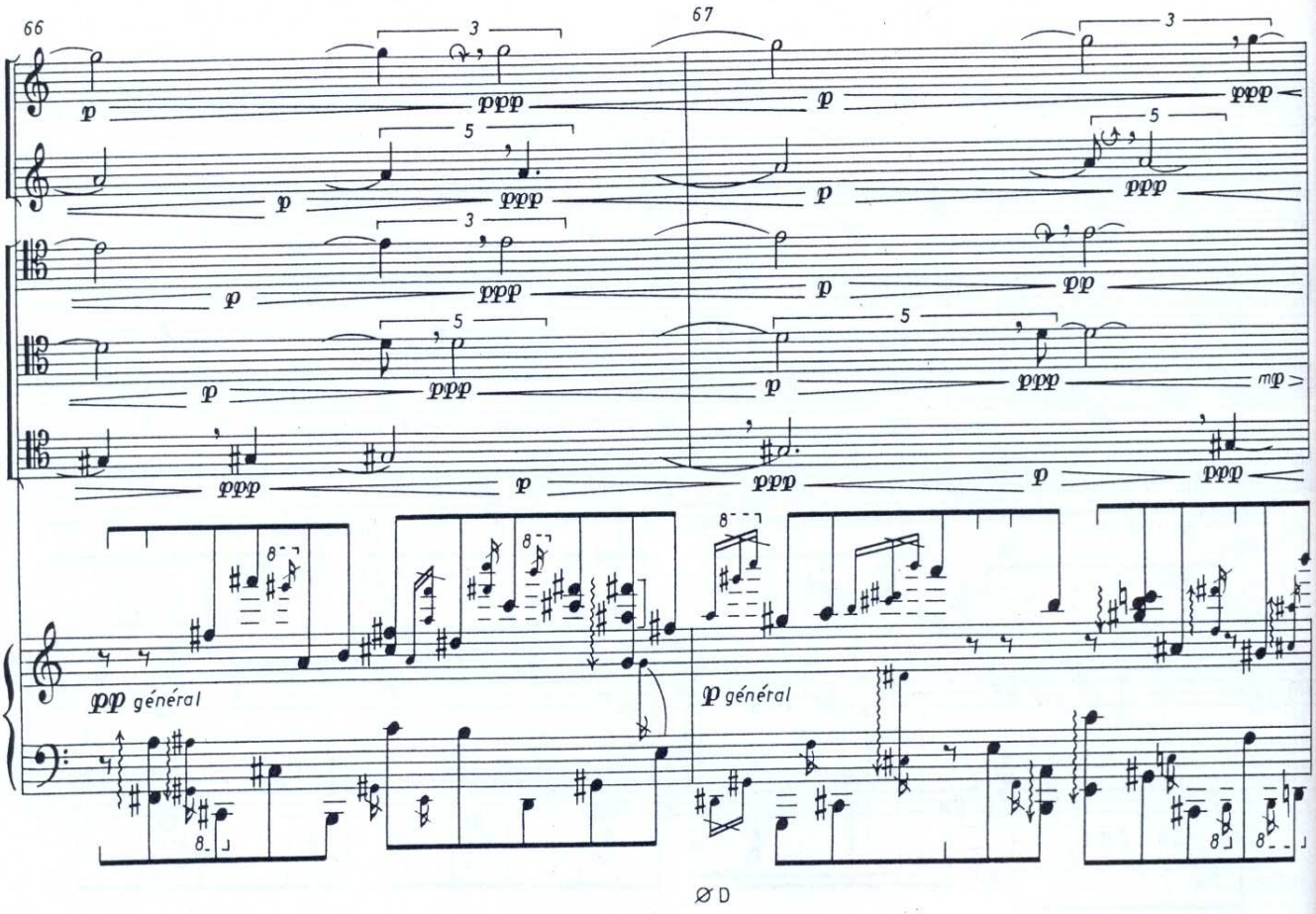
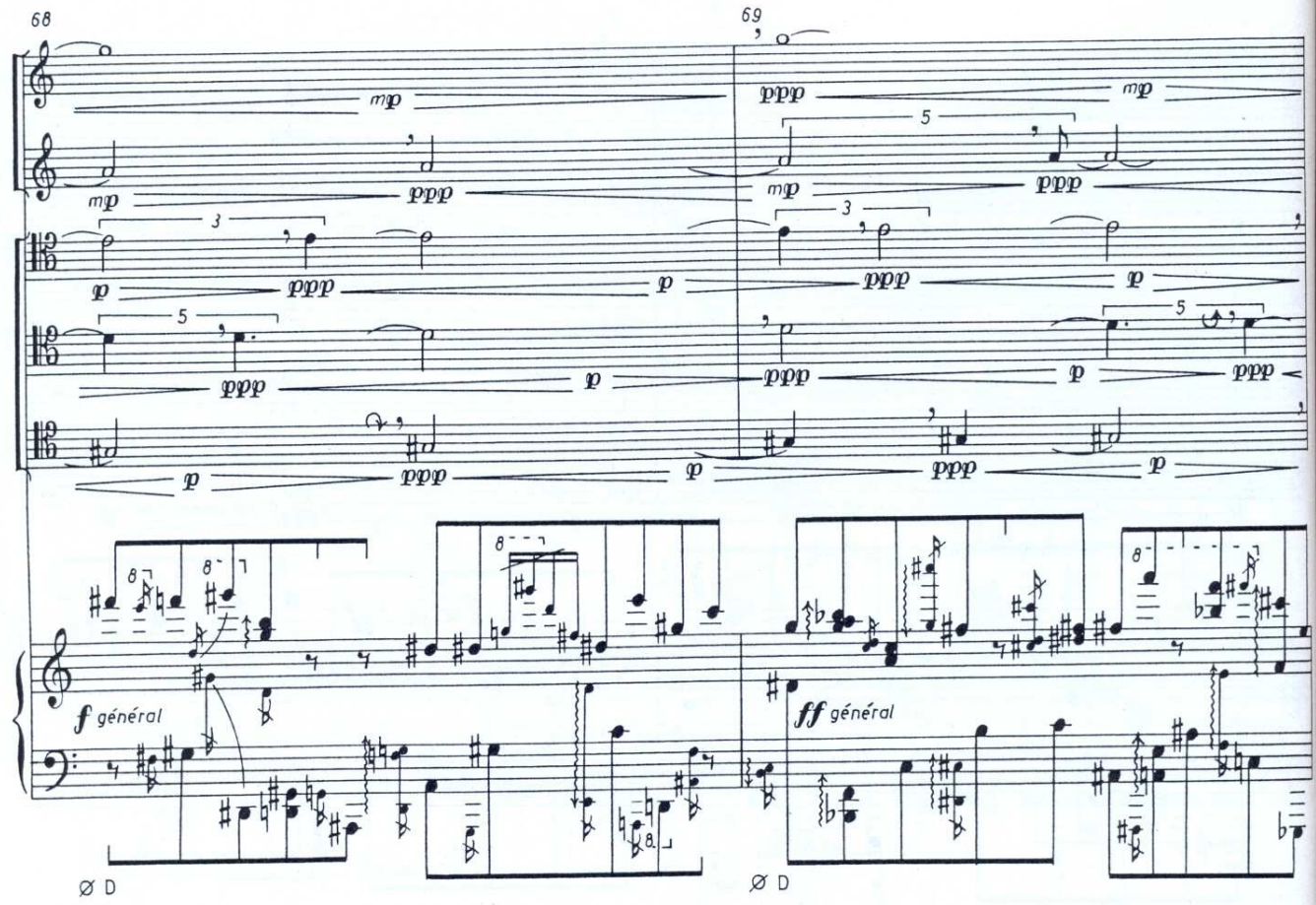
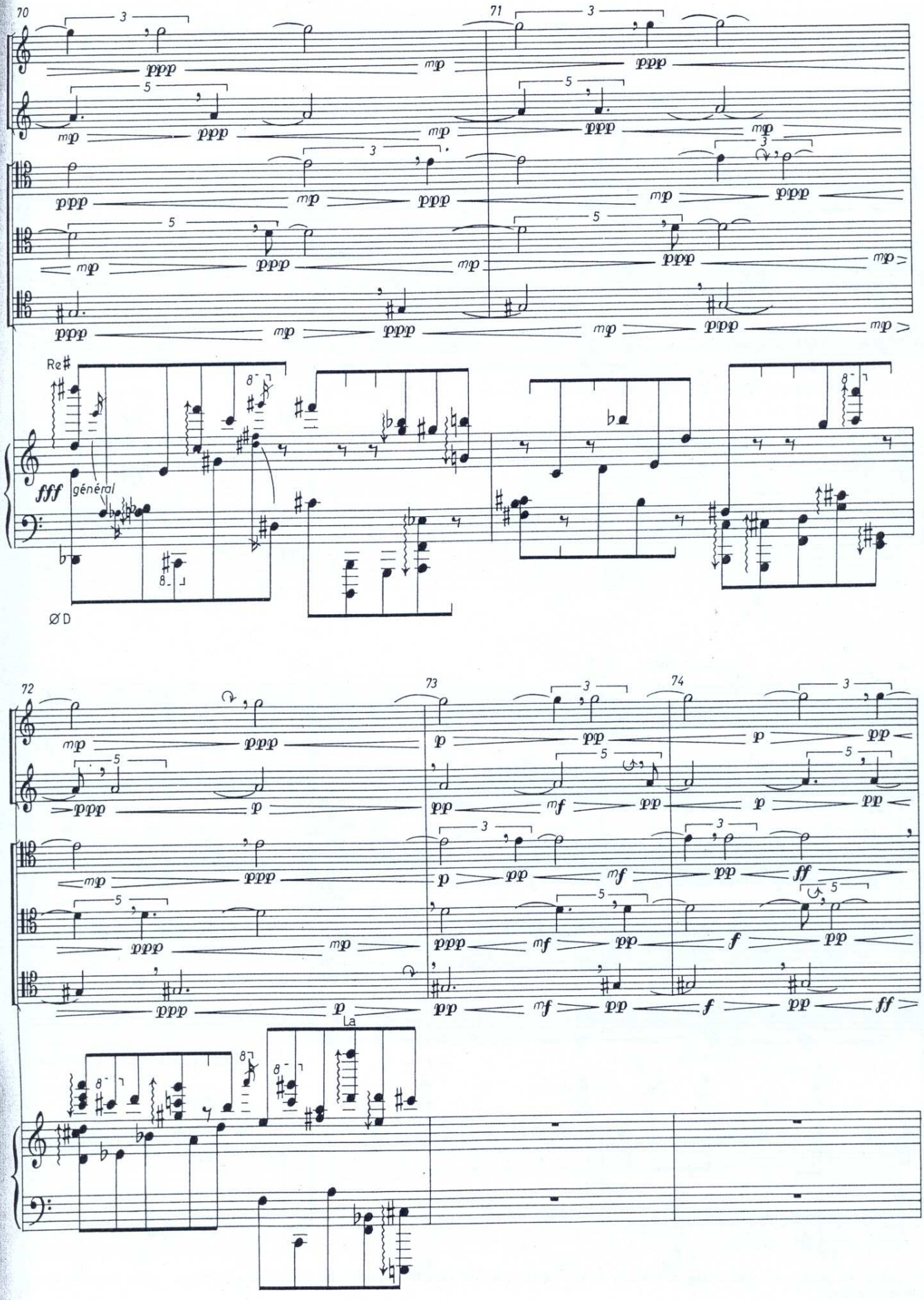
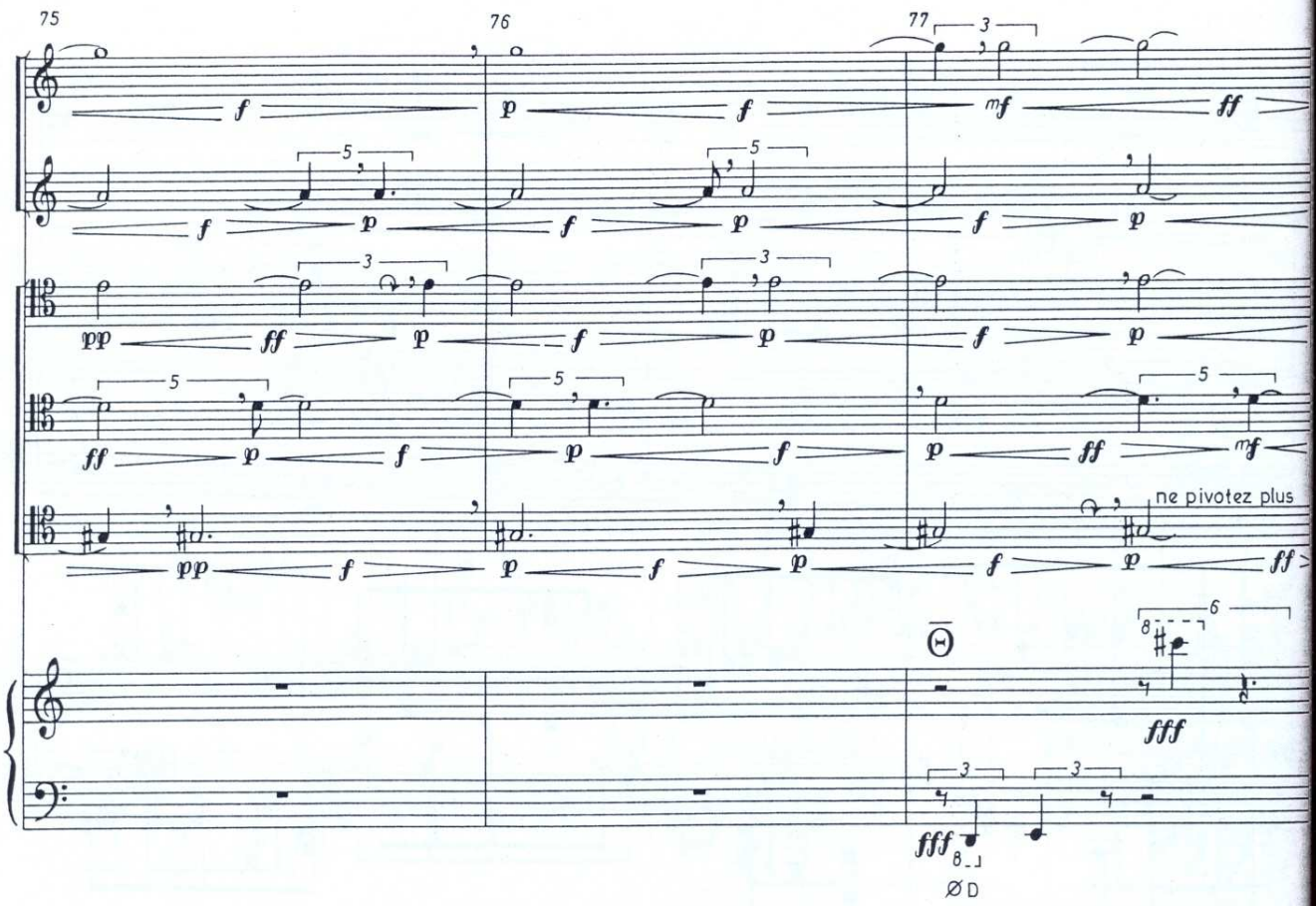
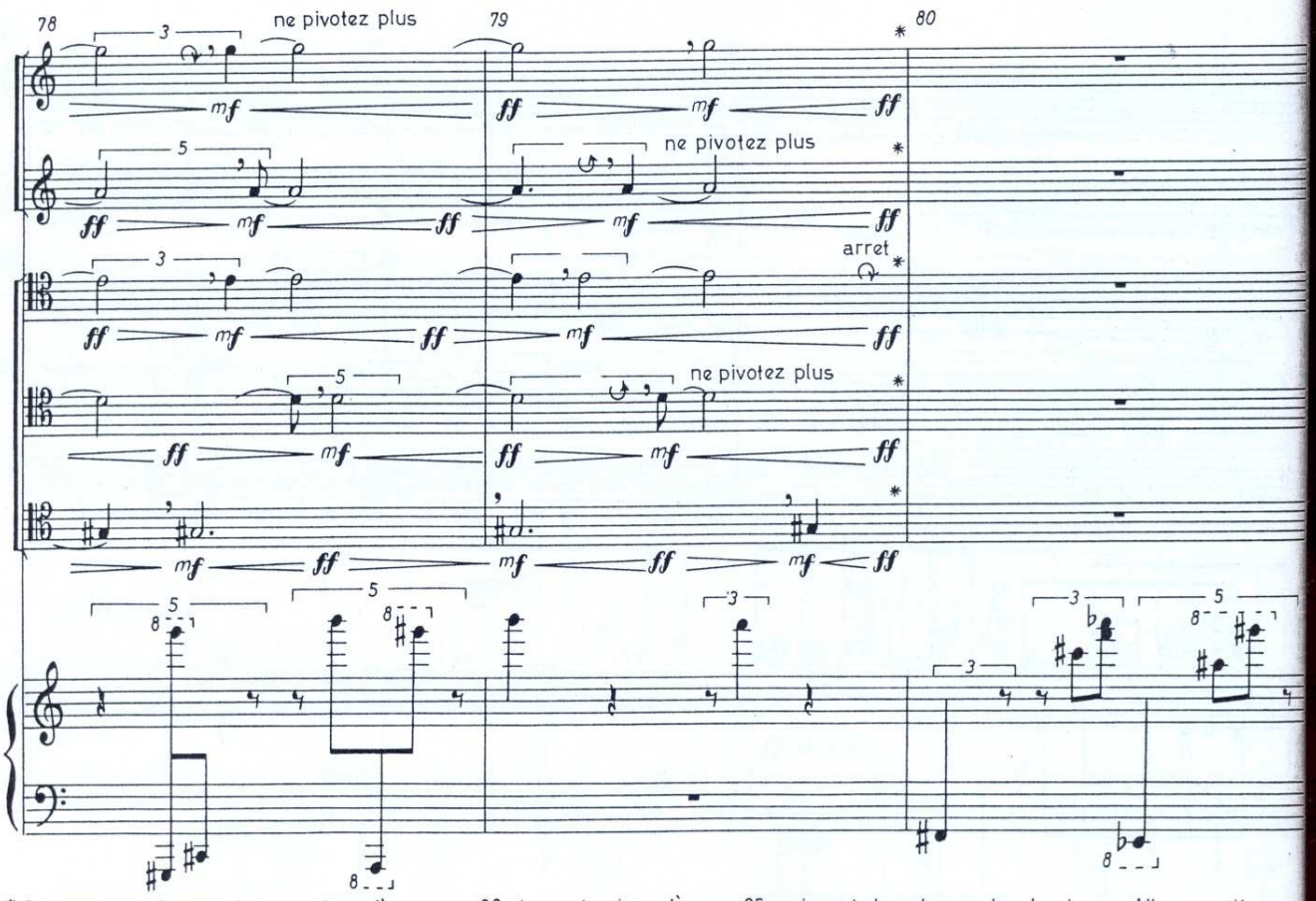

66
67
p
ppp
pp
mp
ppp général
p général
Ø D

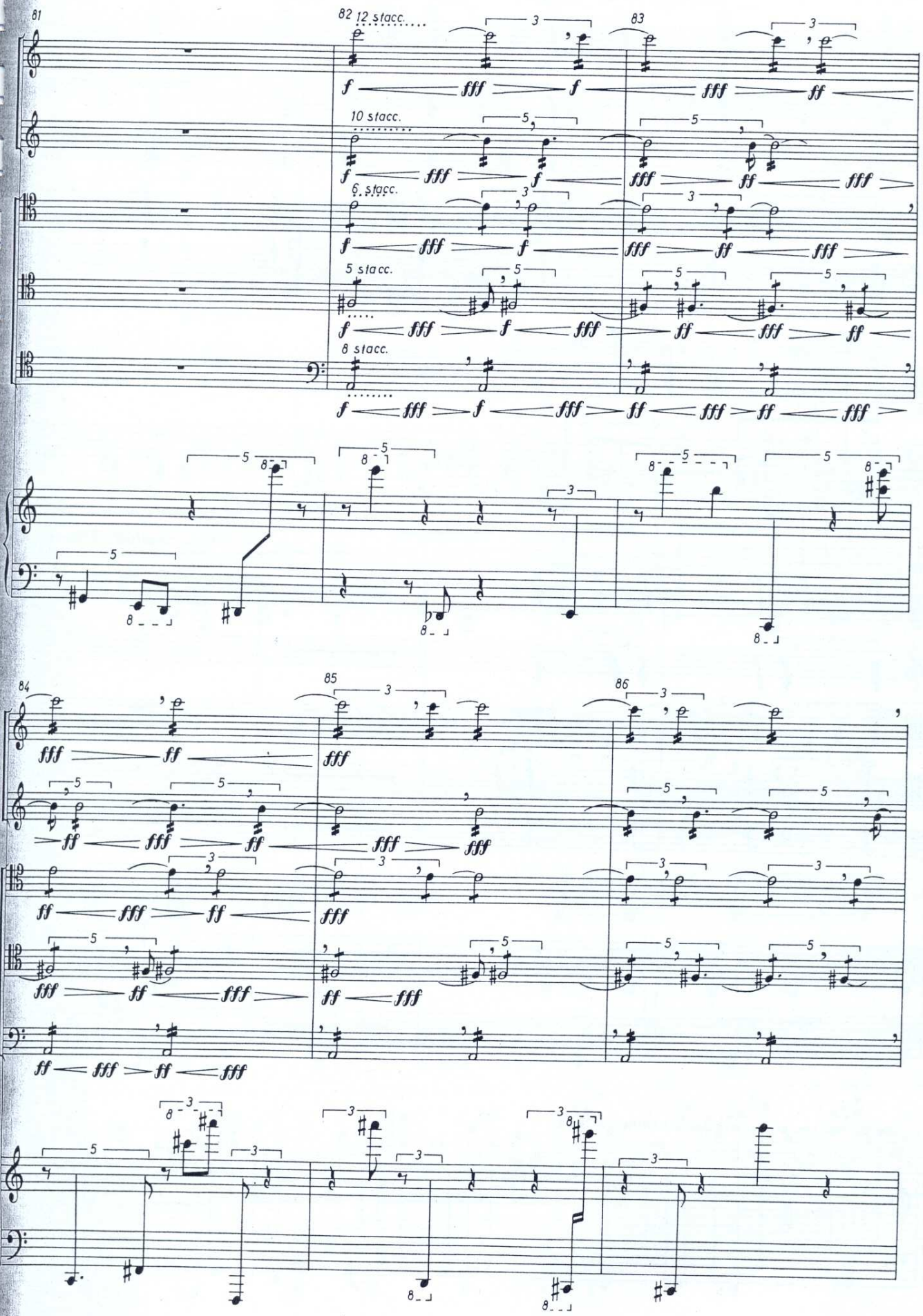

68
69
mp
ppp
p
f général
ff général
Ø D
Ø D

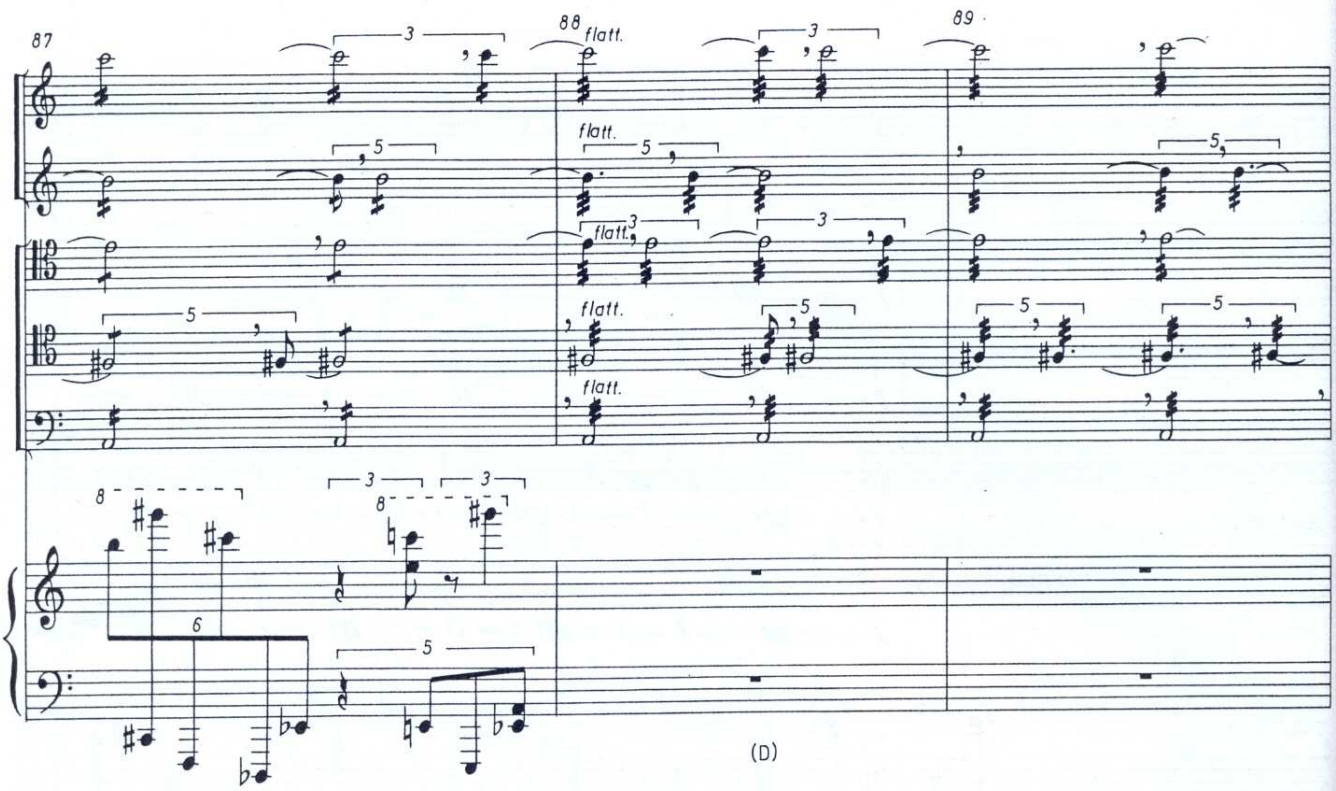

70
71
72
73
74
Re#
fff
général
ØD
La

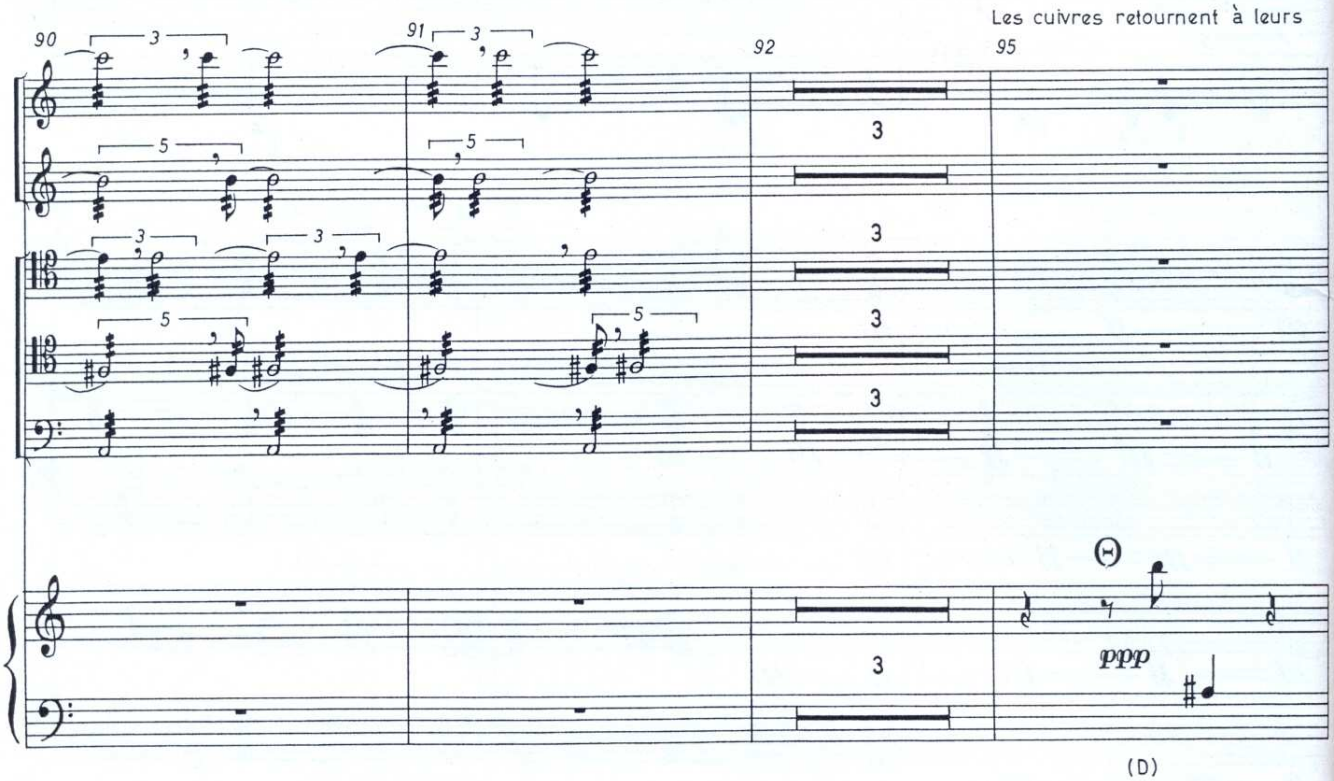


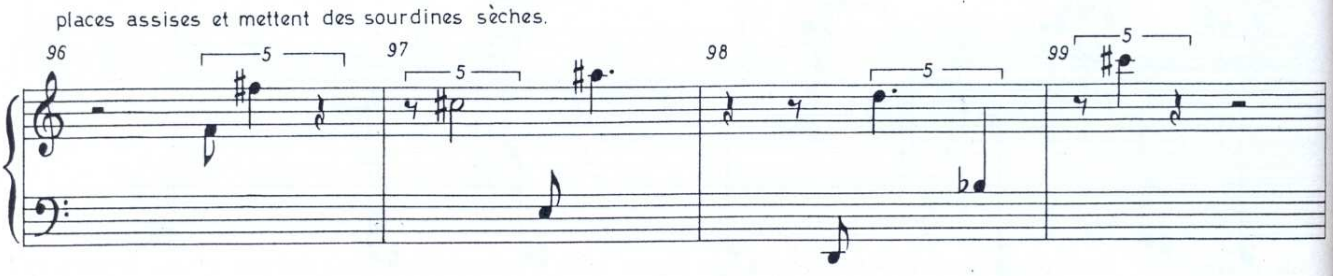


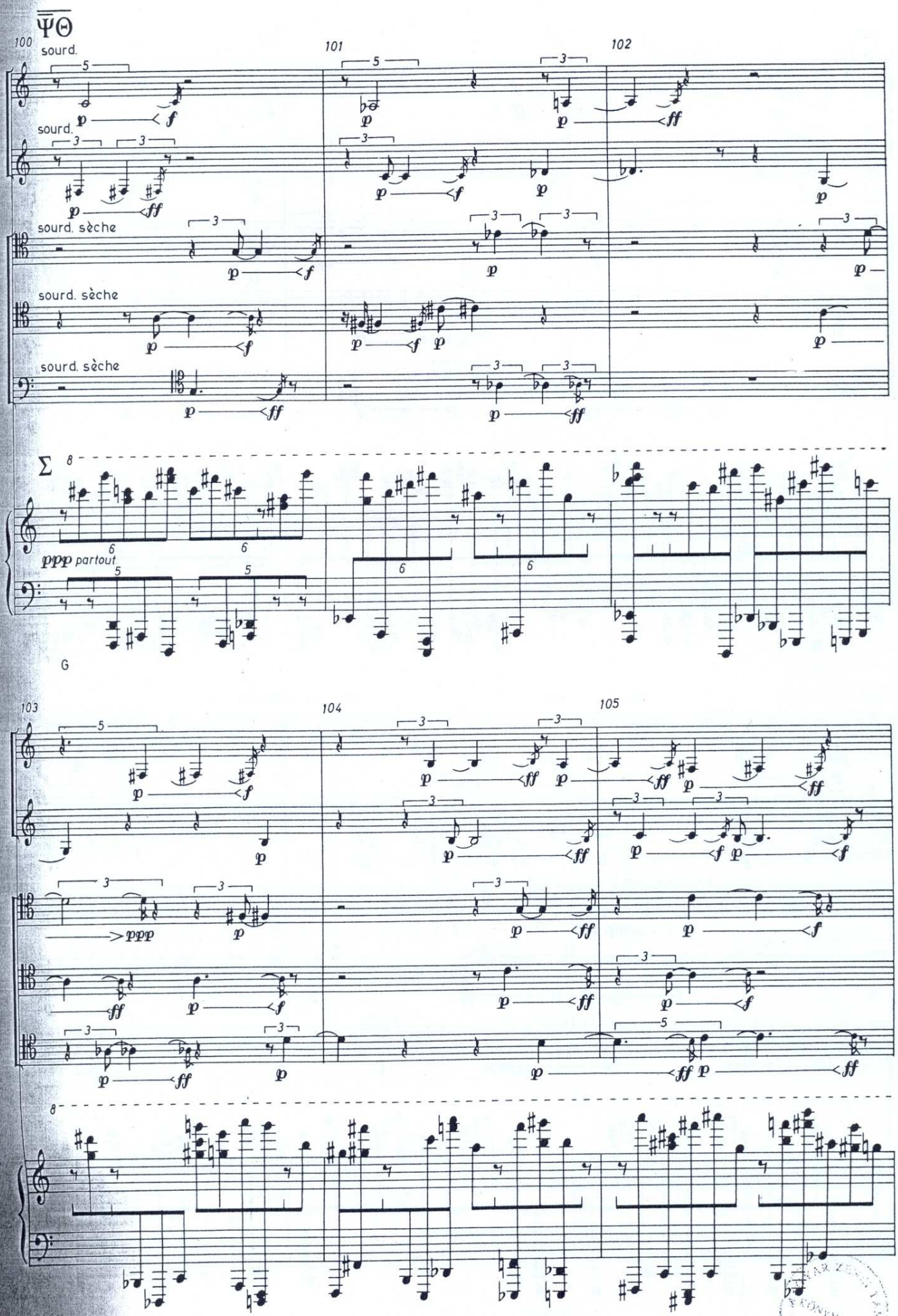
* Se porter au dessus du piano jusqu'à mesure 86 et y rester jusqu'à mes. 95 en jouant dans les cordes du piano. Aller ensuite aux places assises.


81
82
12 stacc.
10 stacc.
6 stacc.
5 stacc.
8 stacc.
83
84
85
86

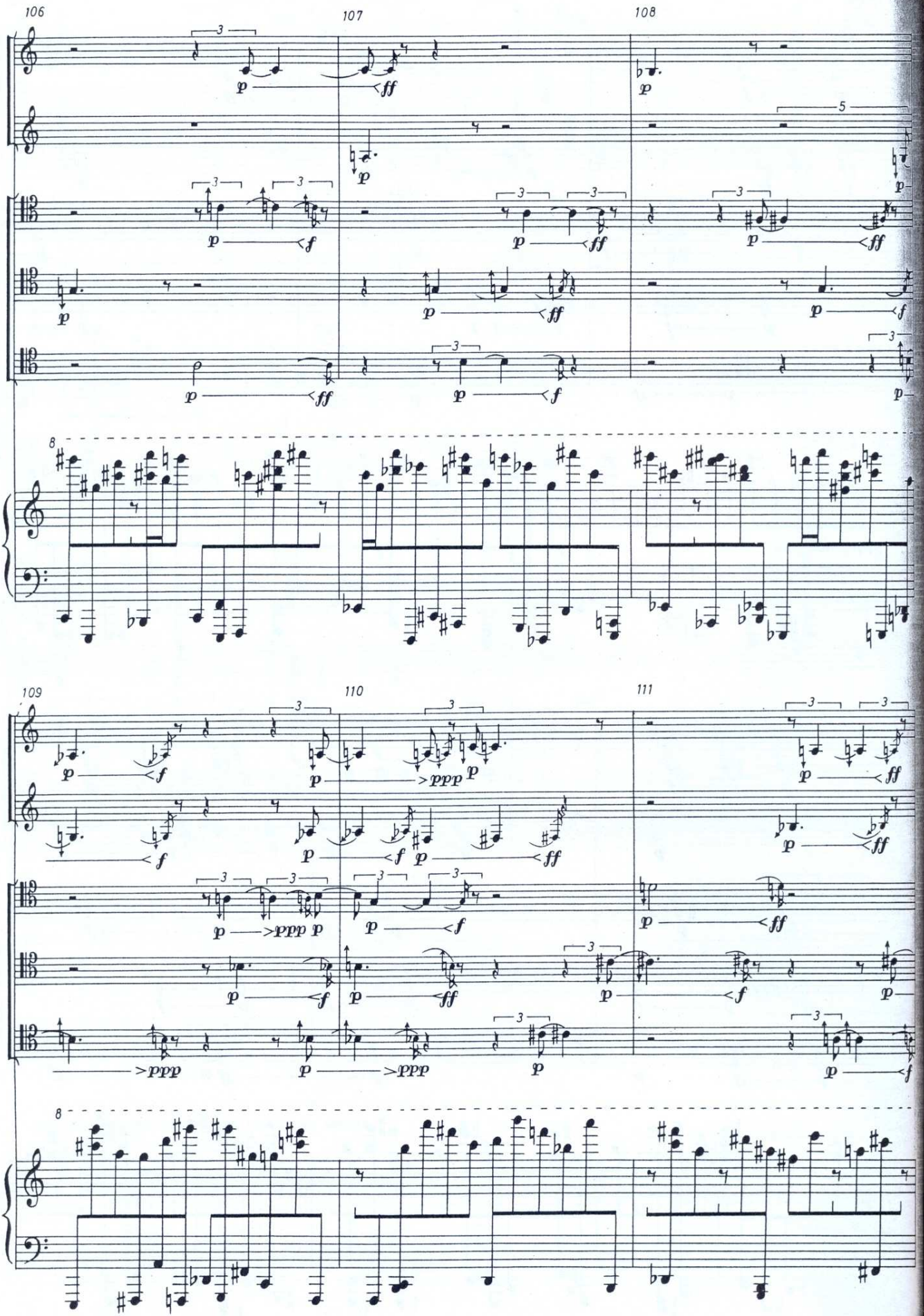

87
88
flatt.
89
flatt.
flatt.
flatt.
flatt.
(D)

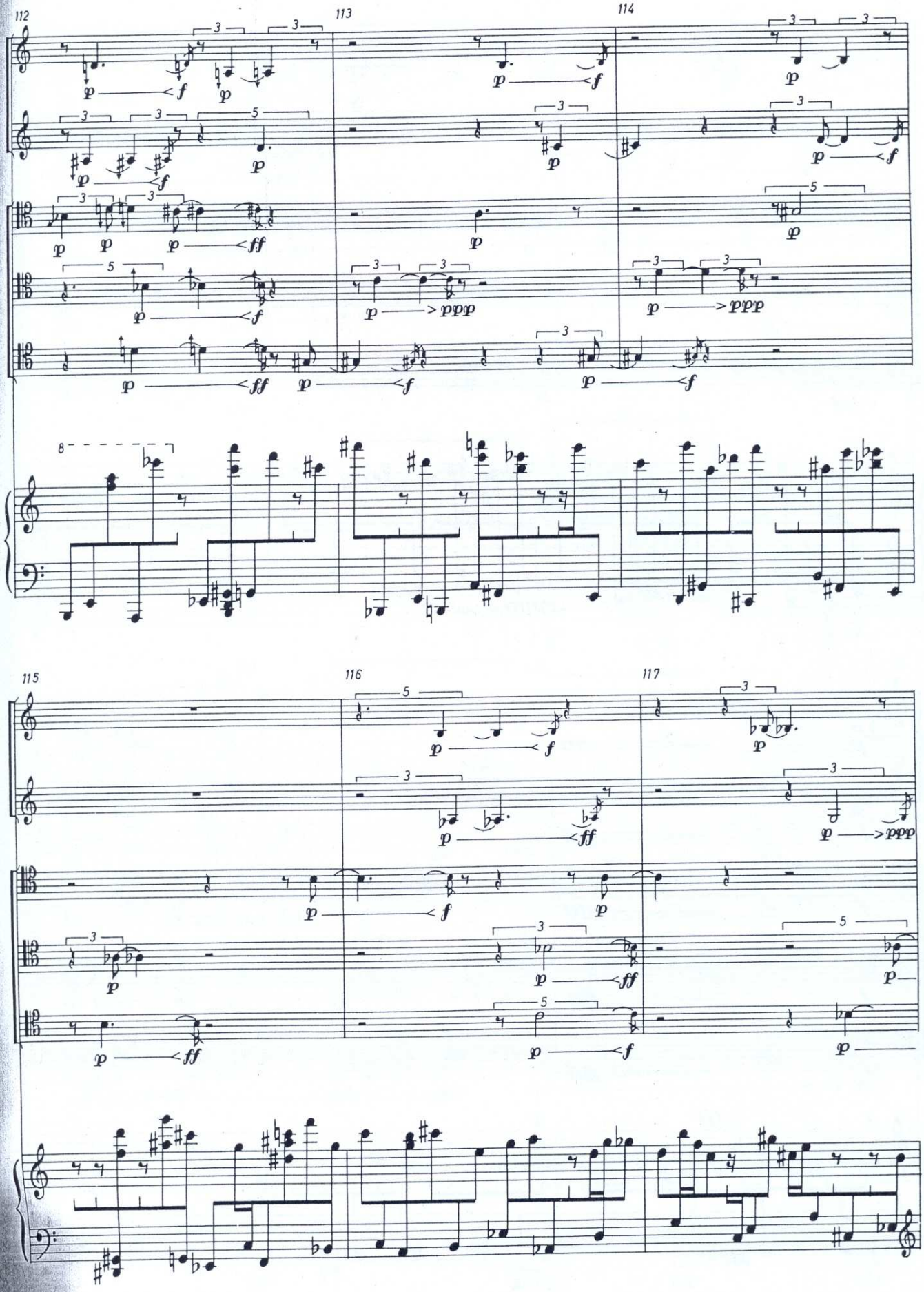

Les cuivres retournent à leurs
90
91
92
95
3
3
3
3
3
ppp
(D)

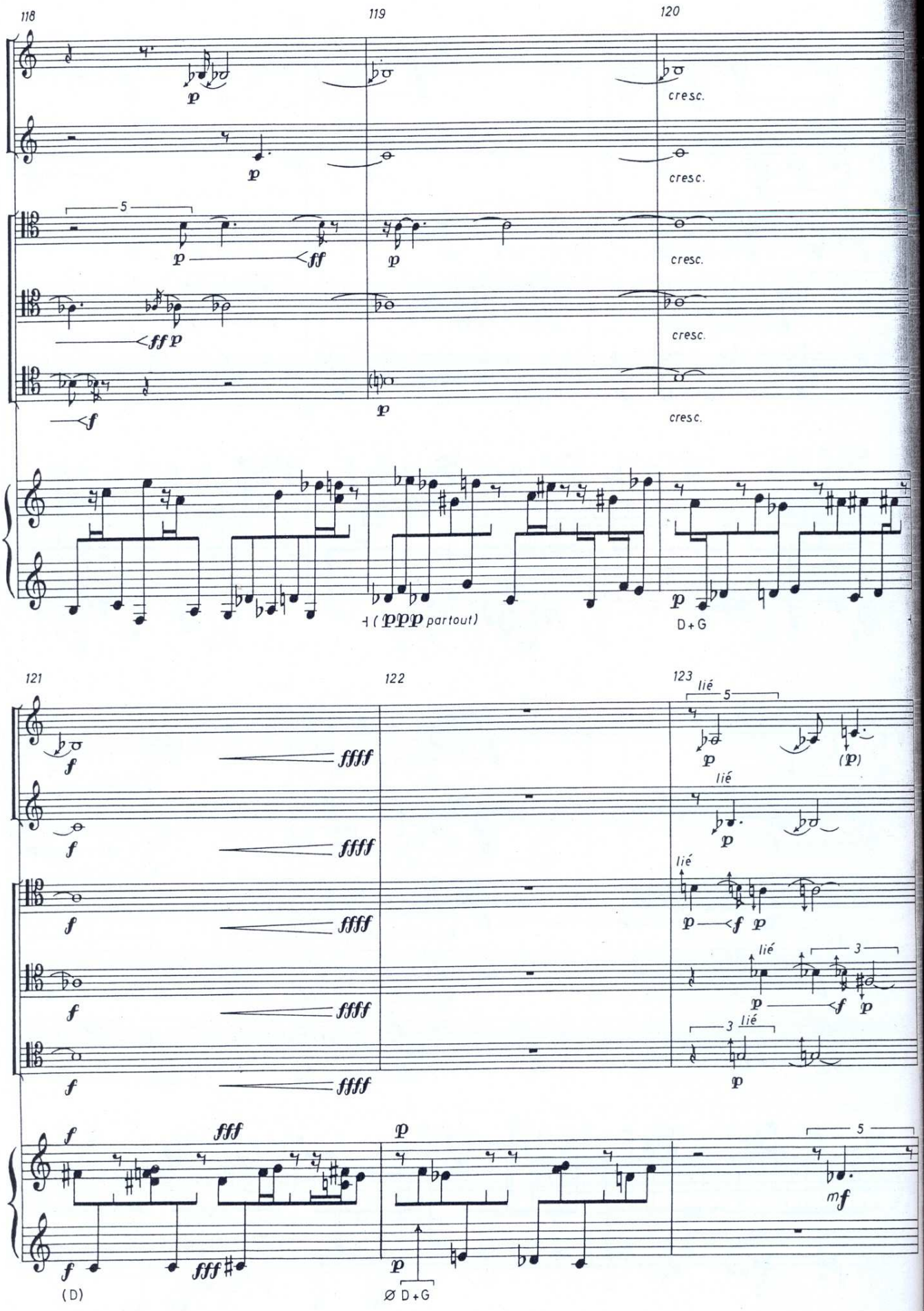

places assises et mettent des sourdines sèches.
96
97
98
99

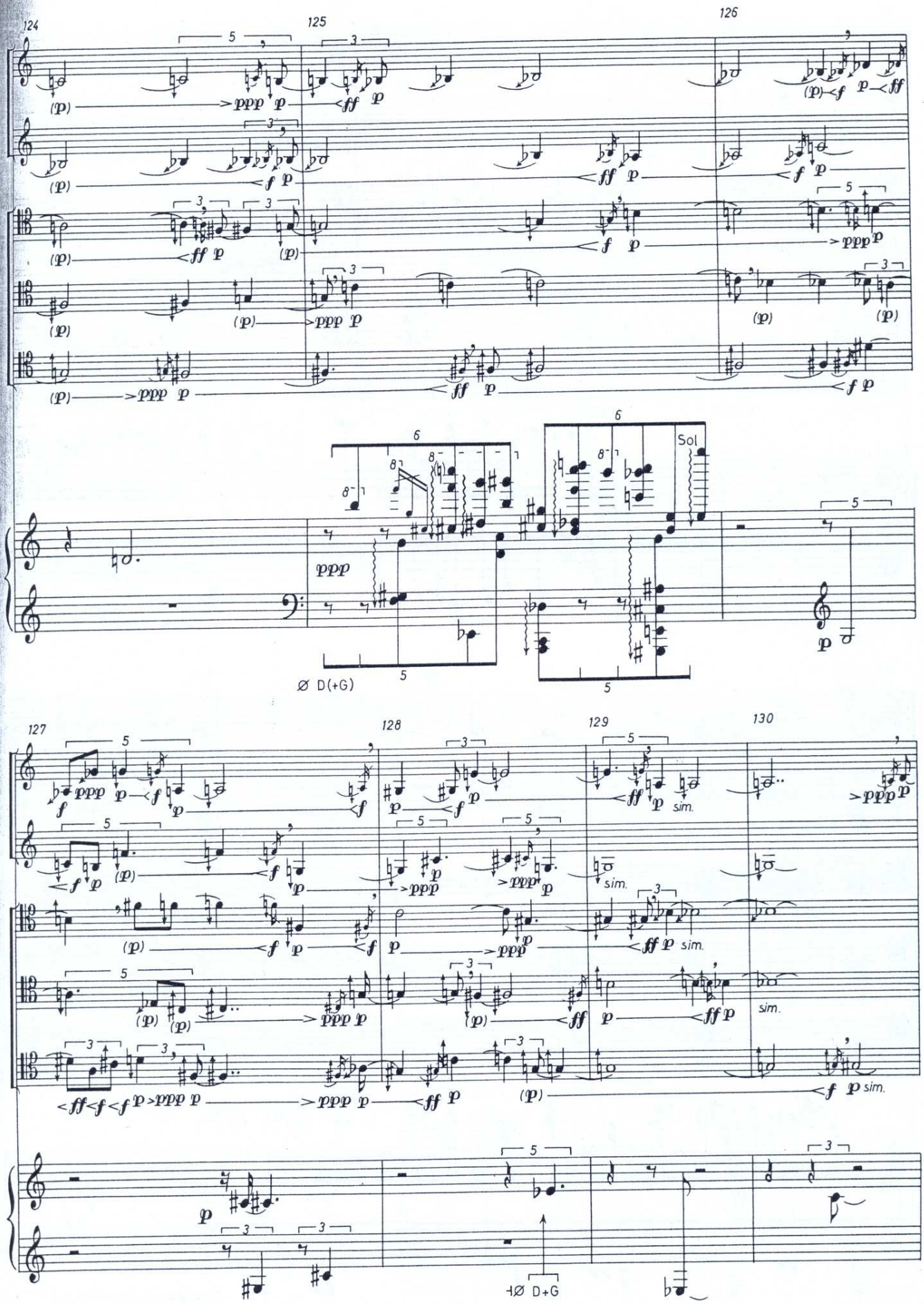

ΨΘ
100
101
102
sourd.
sourd.
sourd. sèche
sourd. sèche
sourd. sèche
Σ
ppp partout
G
103
104
105

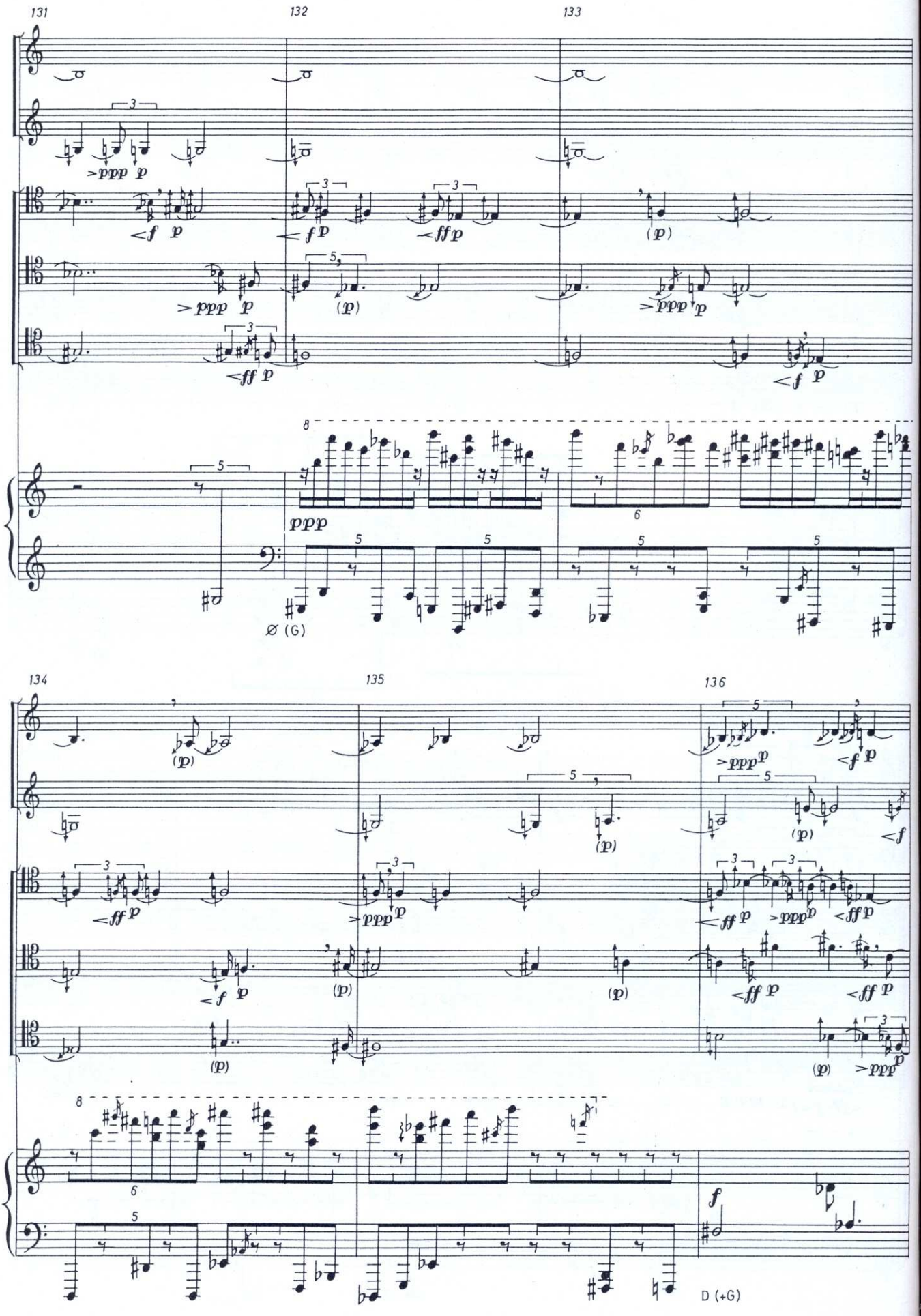
12.571

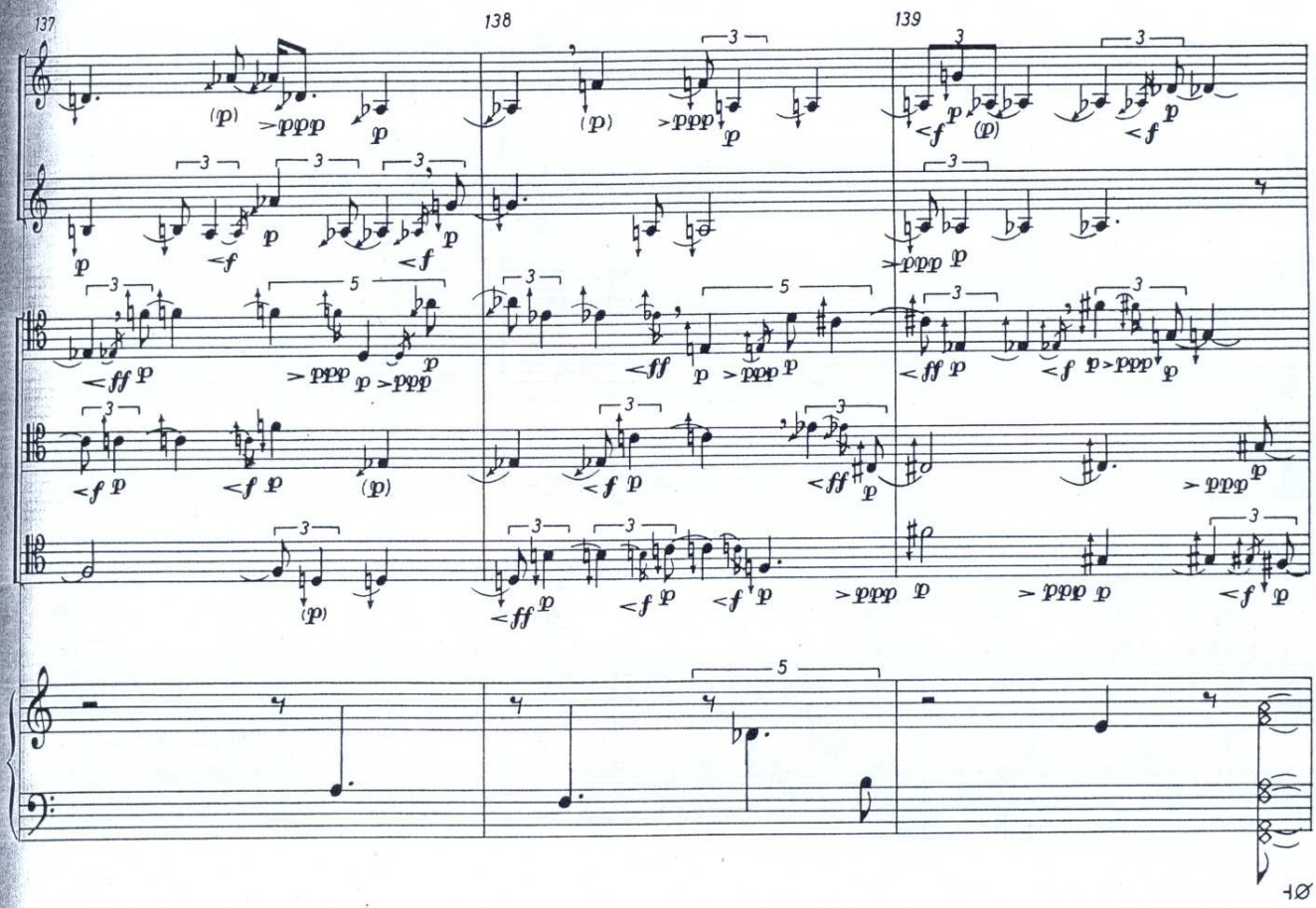

106
107
108
109
110
111
8
8

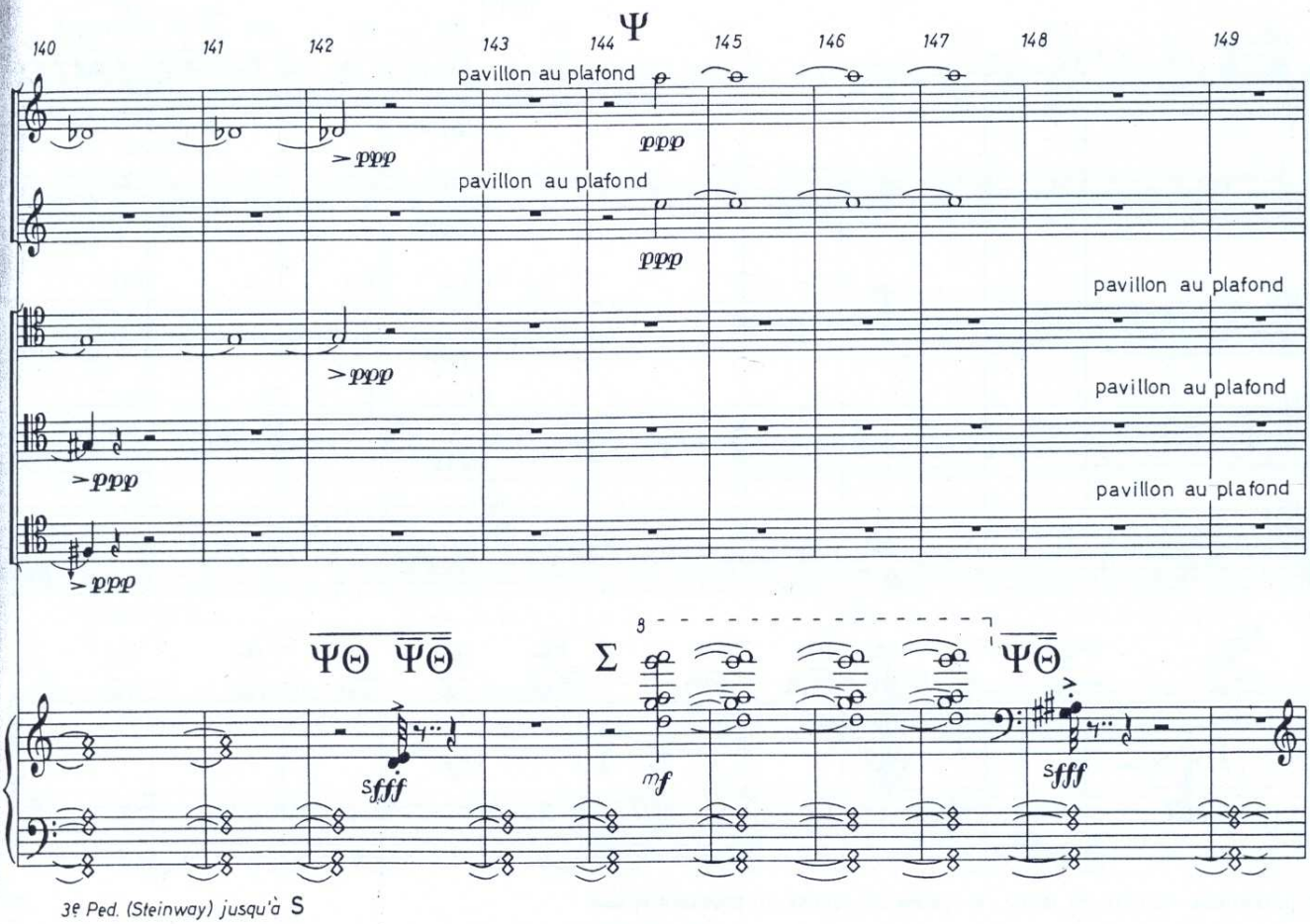

112
113
114
115
116
117
8
Ø(G)


118
119
120
cresc.
cresc.
cresc.
cresc.
cresc.
(ppppp partout)
D+G
121
122
123
lié
lié
lié
lié
lié
(D)
Ø D+G

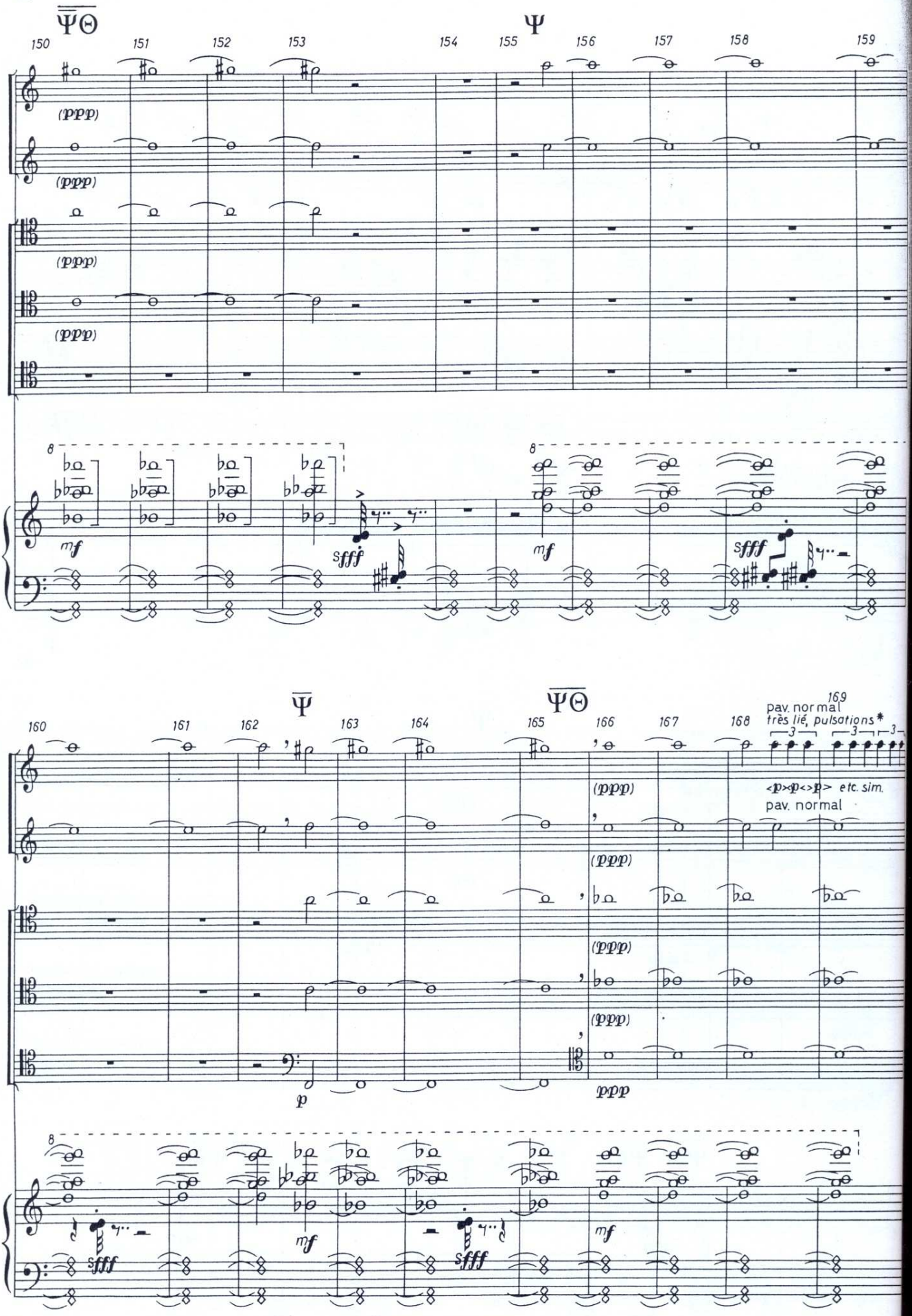

124
125
126
Sol
Ø D(+G)
127
128
129
130
sim.
+Ø D+G


131
132
133
ppp
Ø (G)
134
135
136
D (+G)

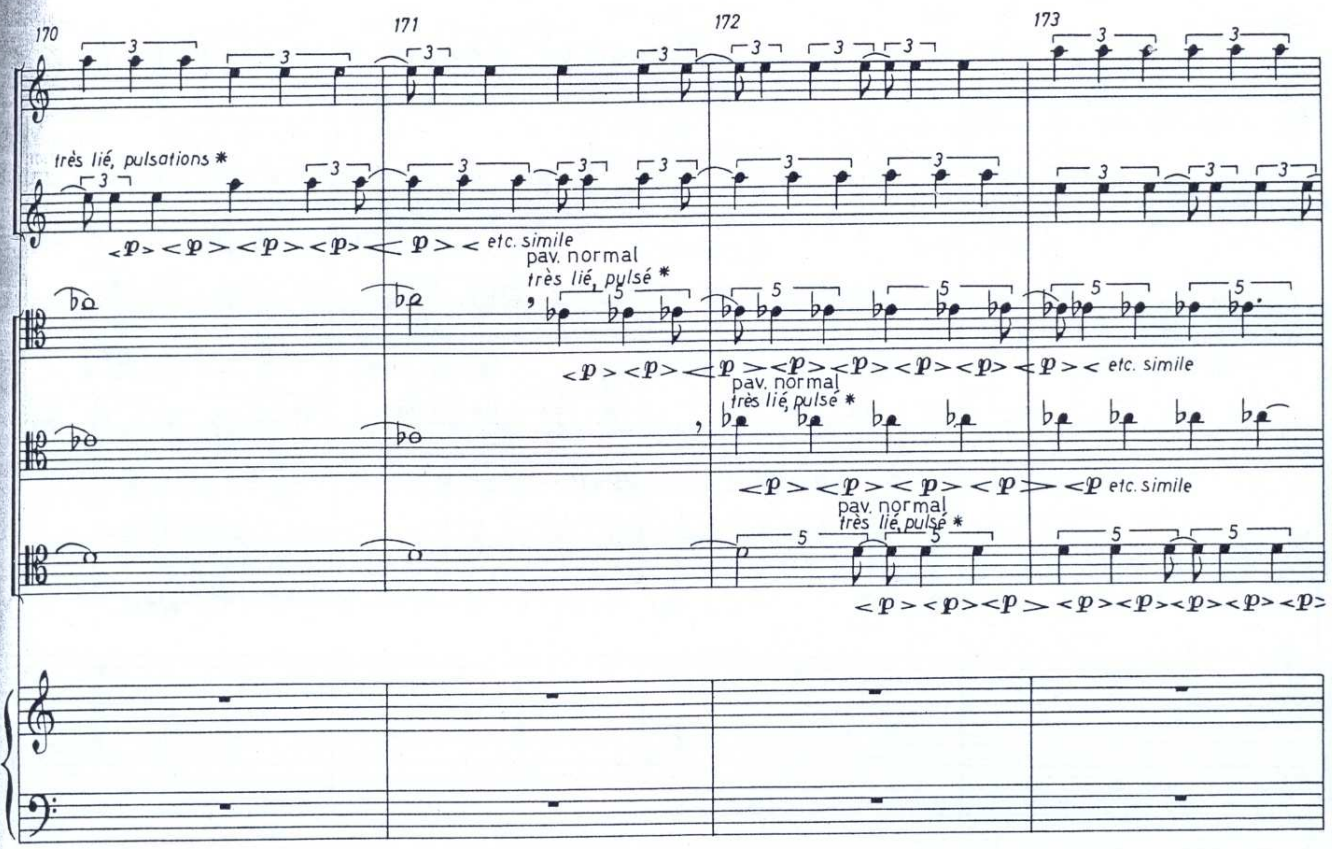


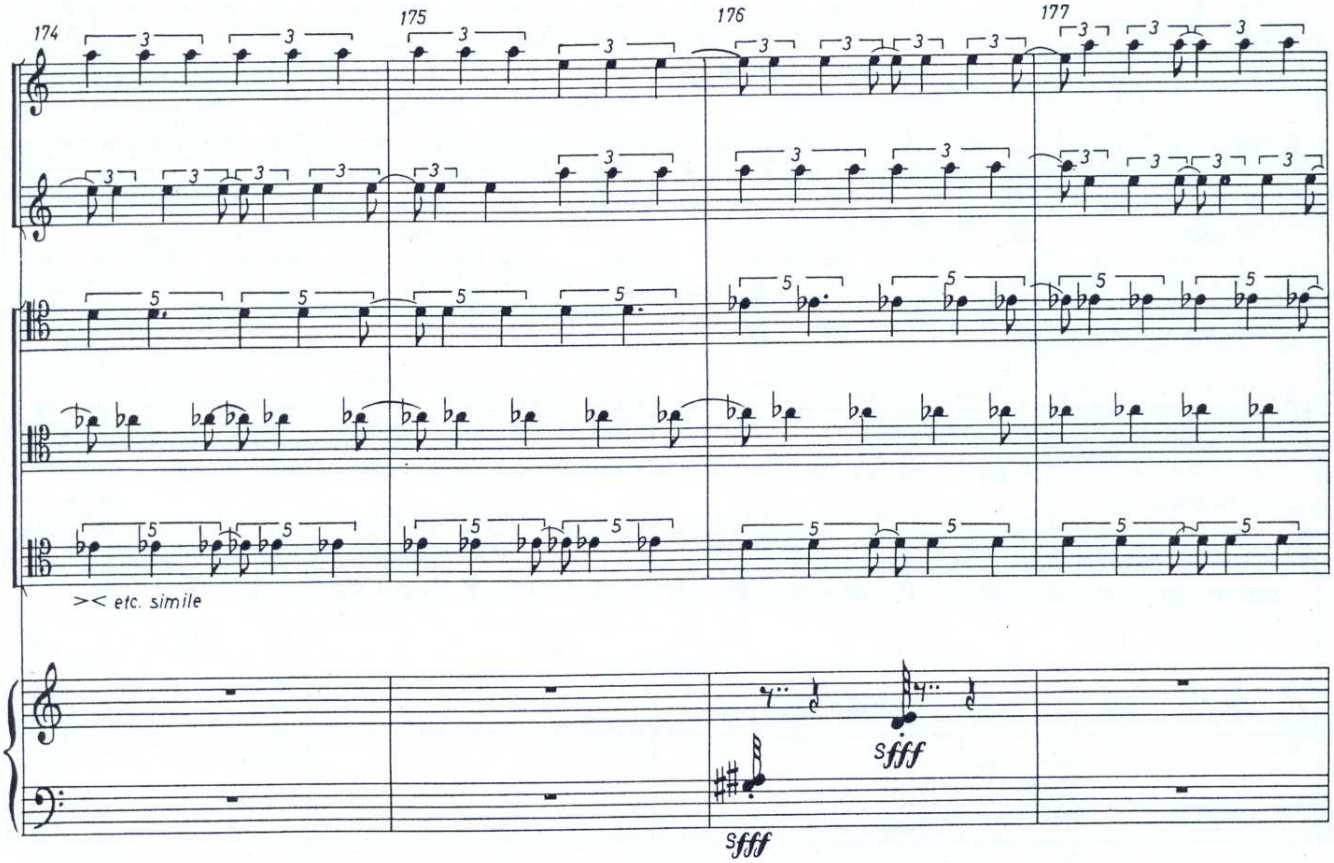


3e Ped. (Steinway) jusqu'à S

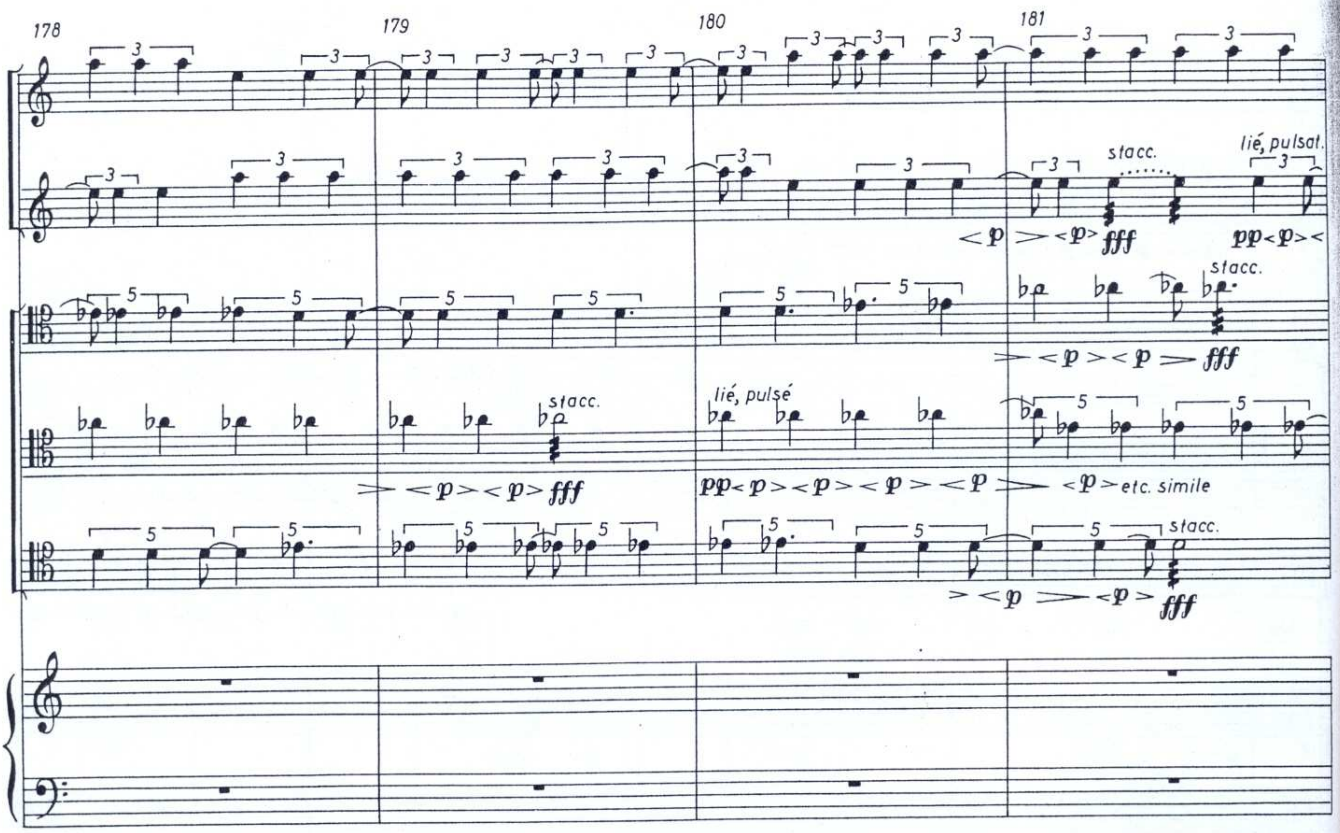


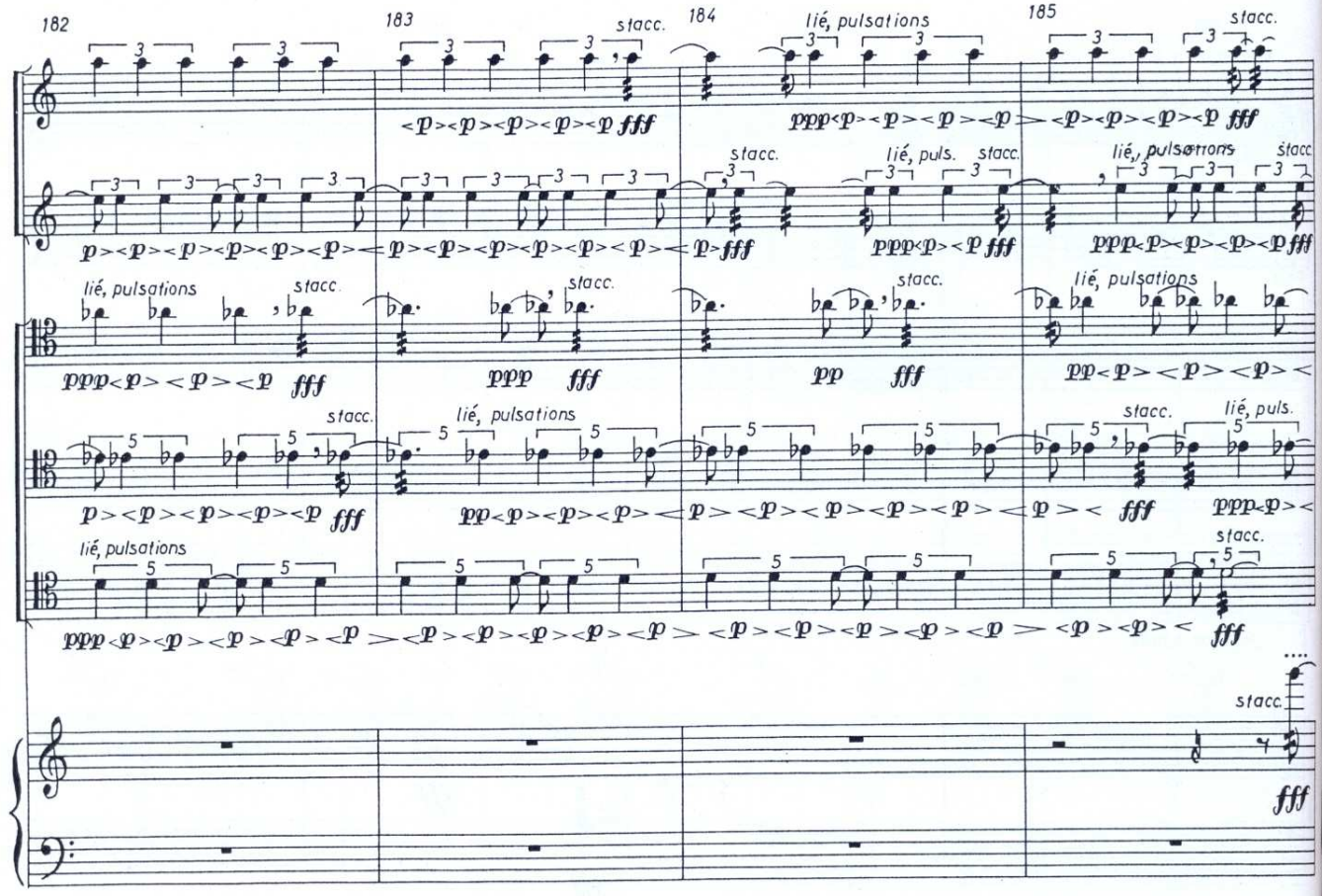
* pulsations = la note est tenue, le rythme est realisé en poussant le son.

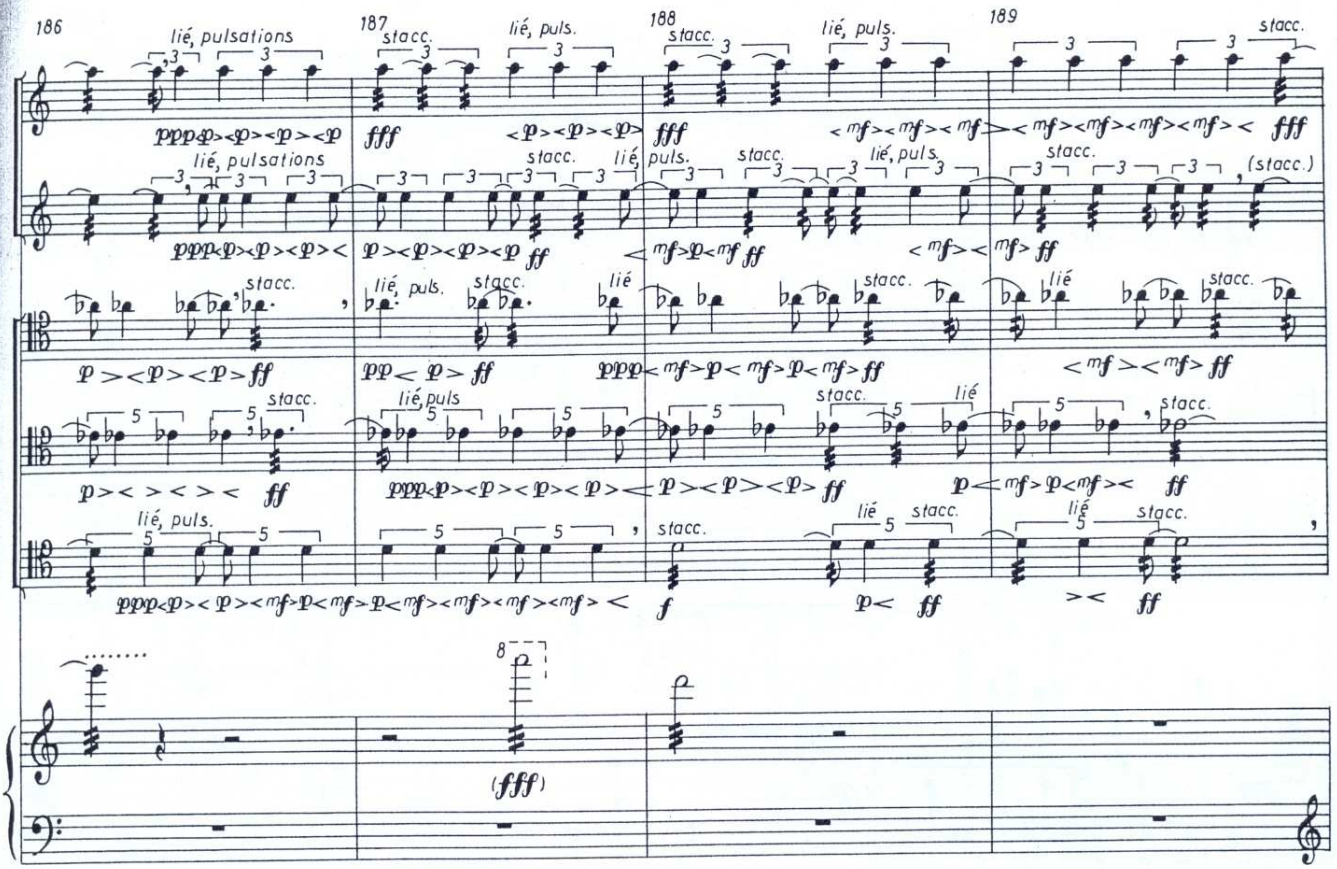


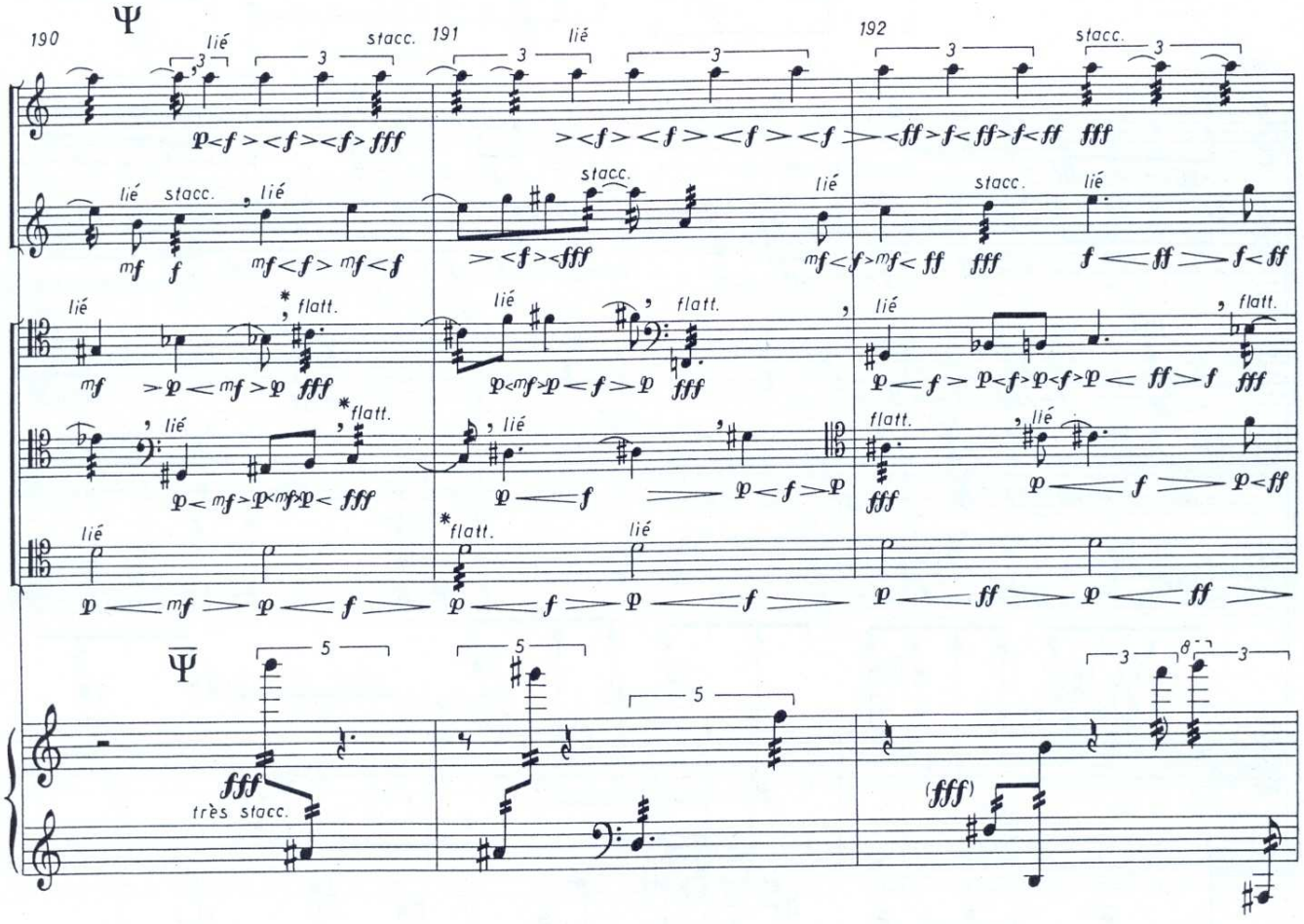


*pulsations = la note est tenue, le rythme est realisé en poussant le son.

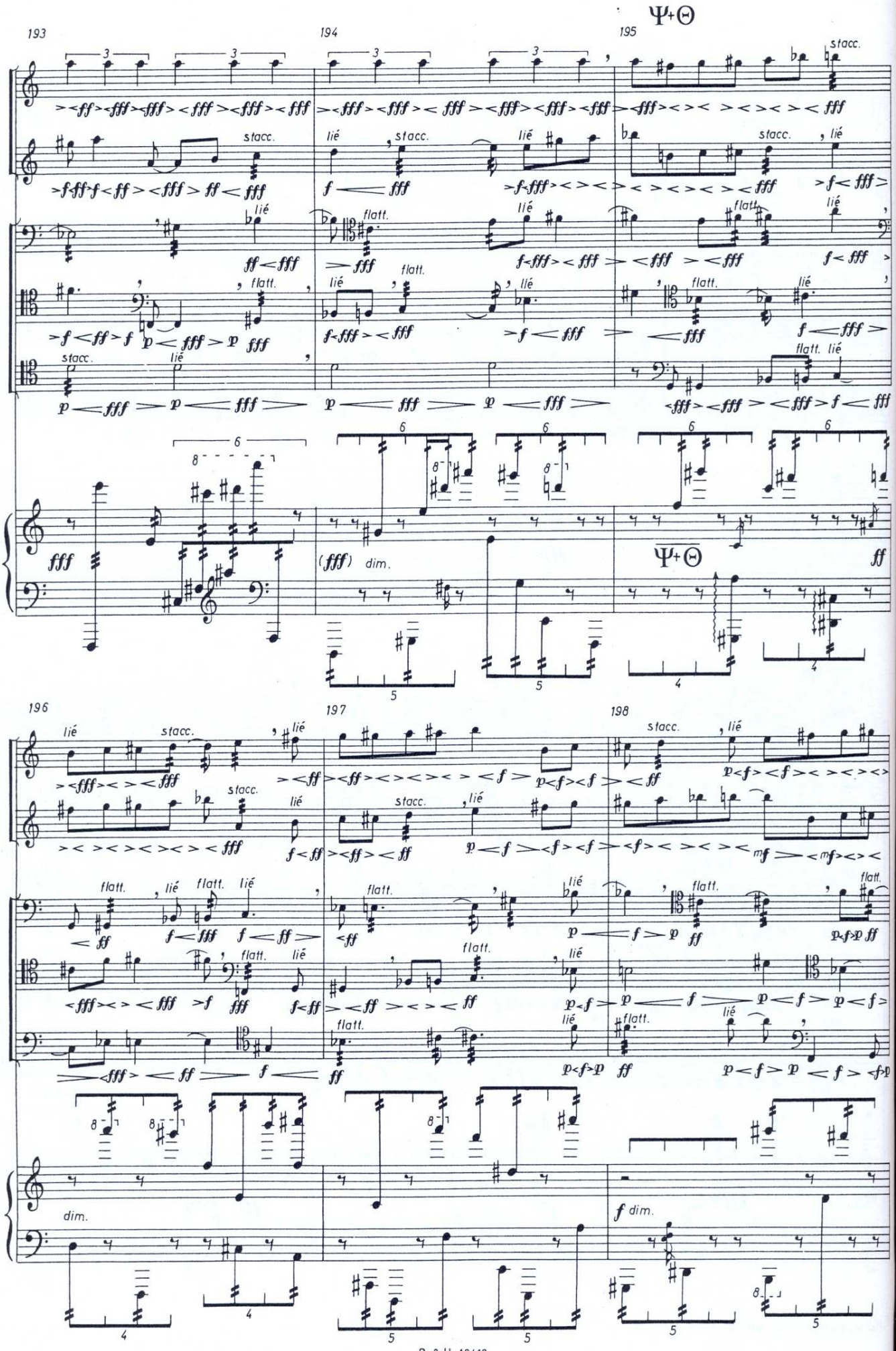

178
179
180
181
stacc.
lié, pulsat.
lié, pulsé
etc. simile

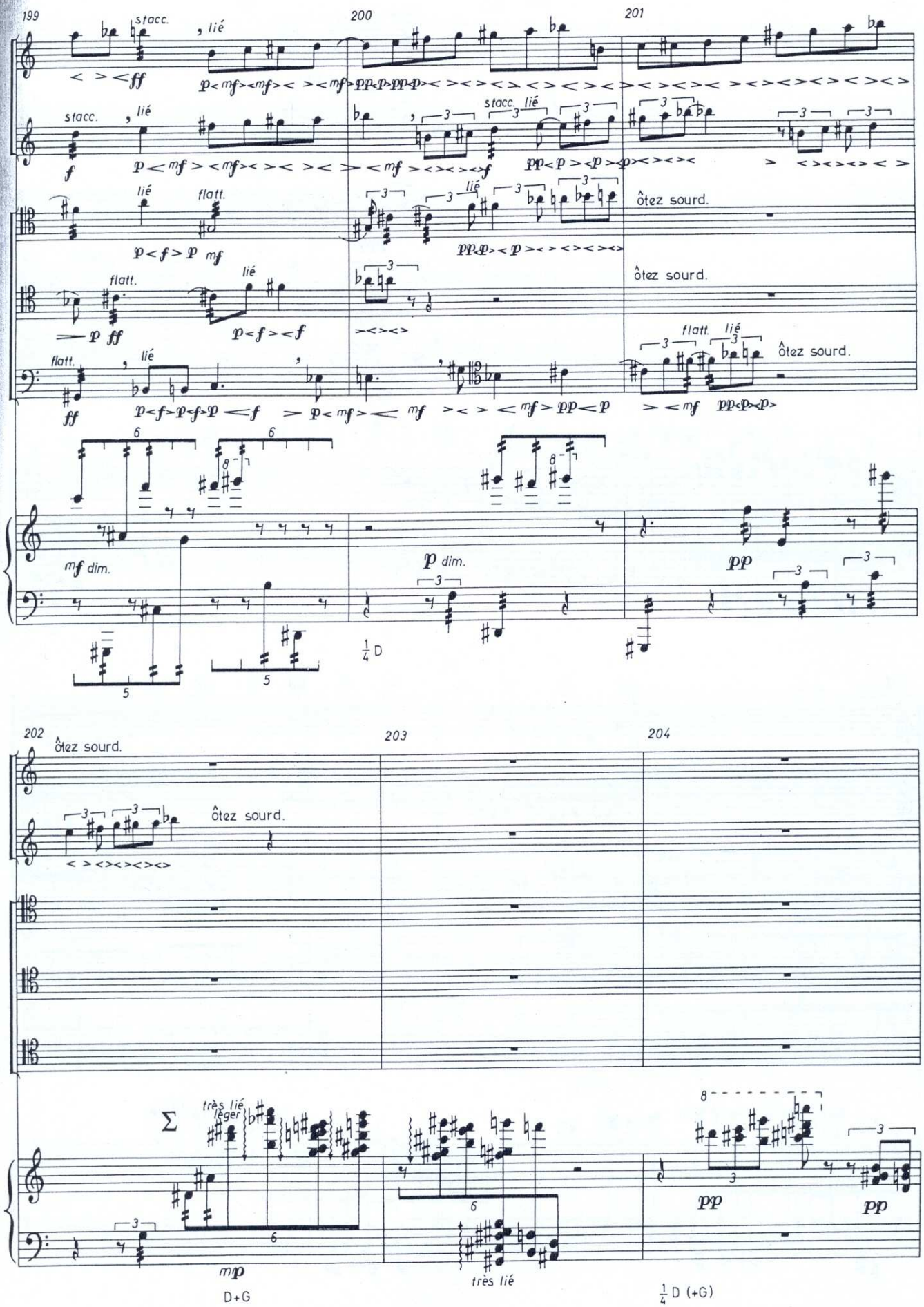

182
183
184
185
stacc.
lié, pulsations
lié, puls.

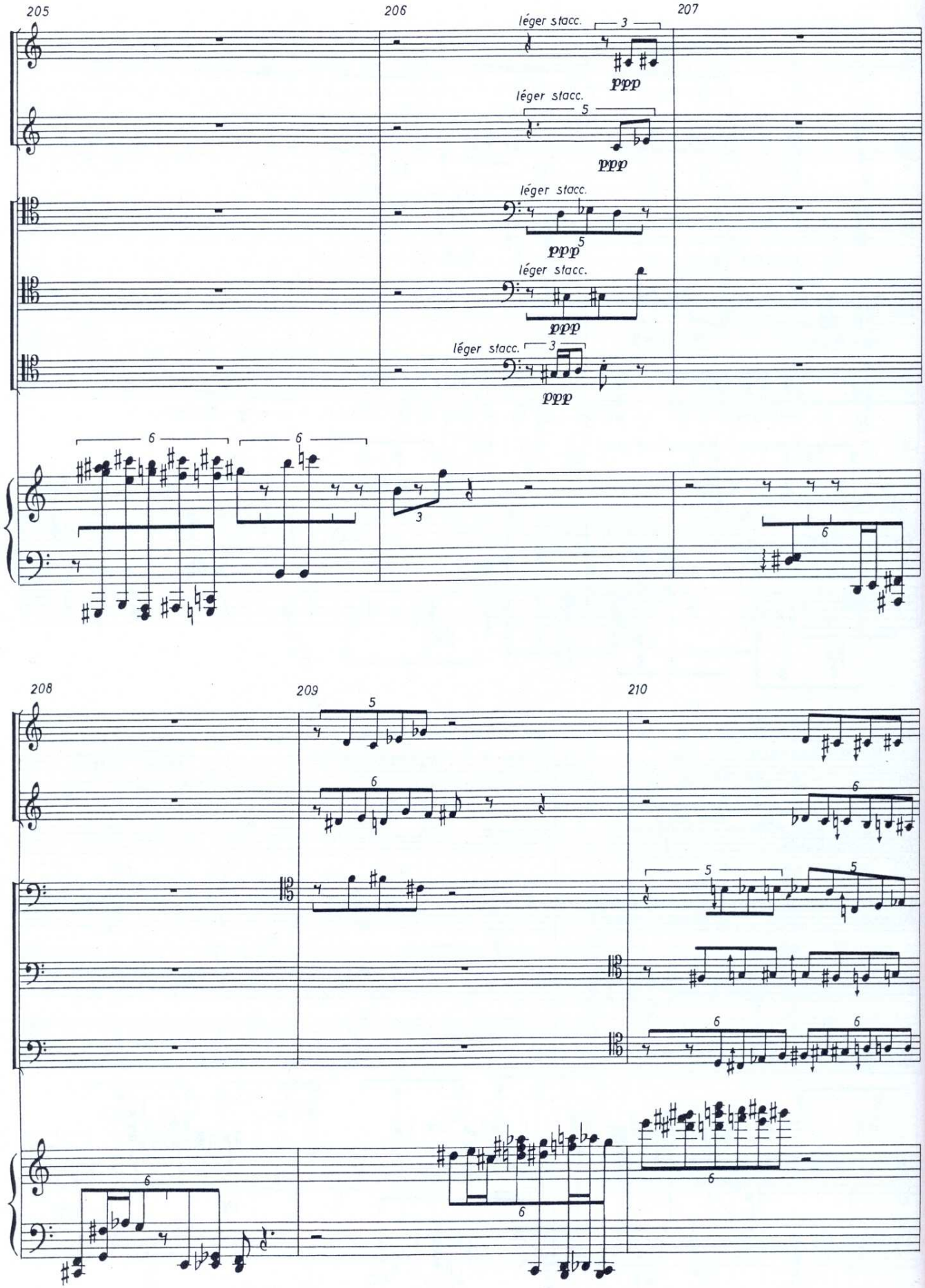


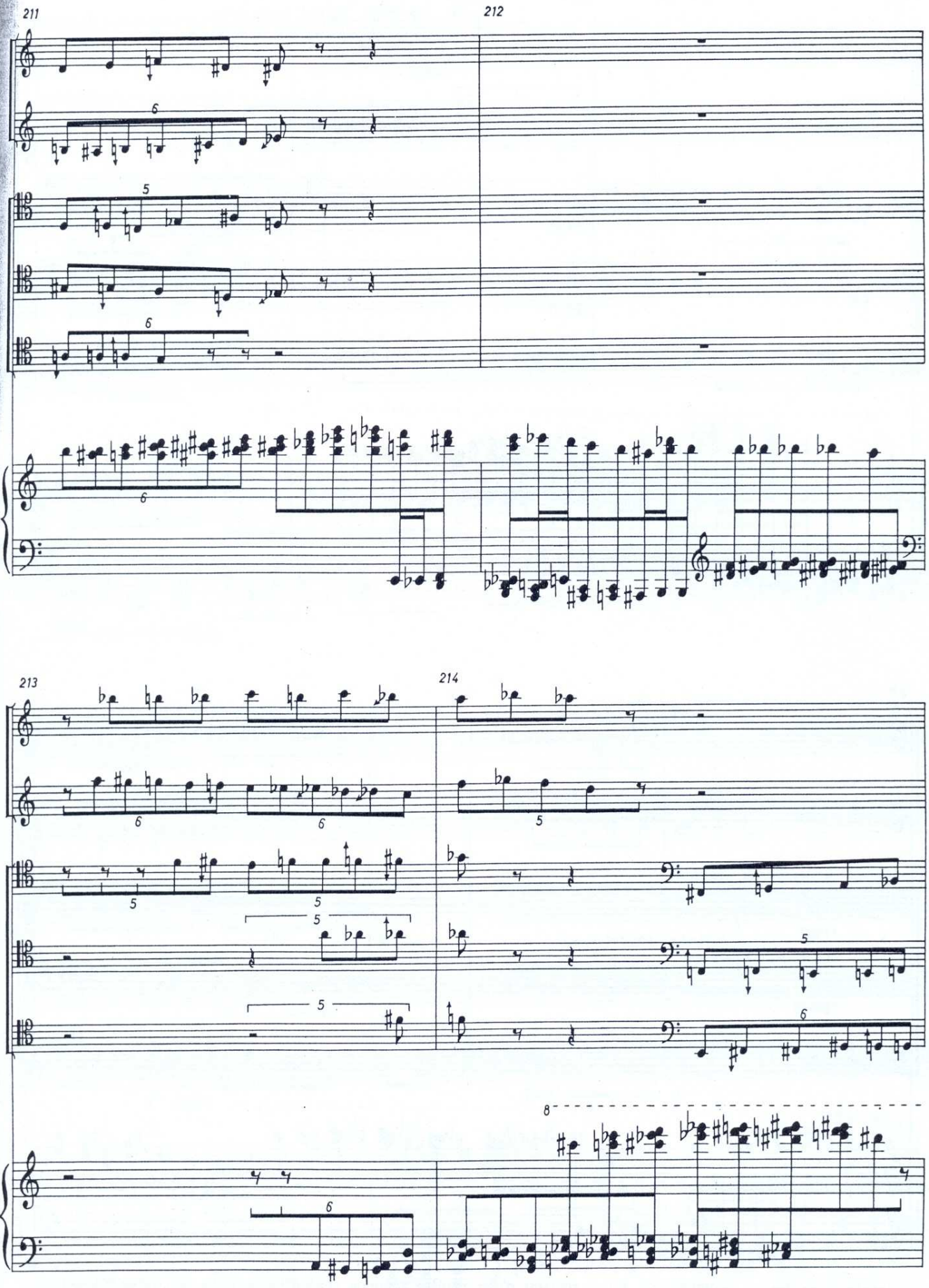


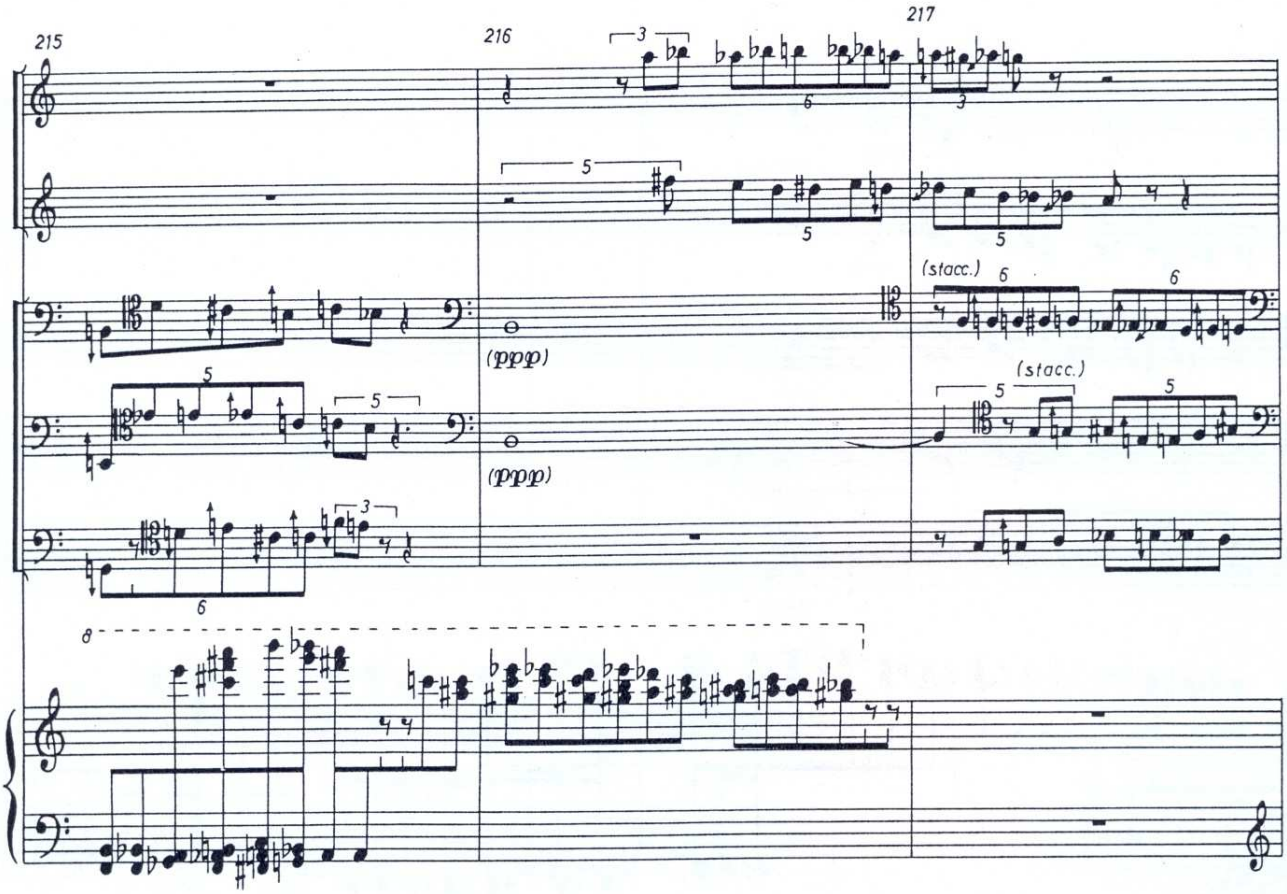
* flatterzunge très sec et très violent.

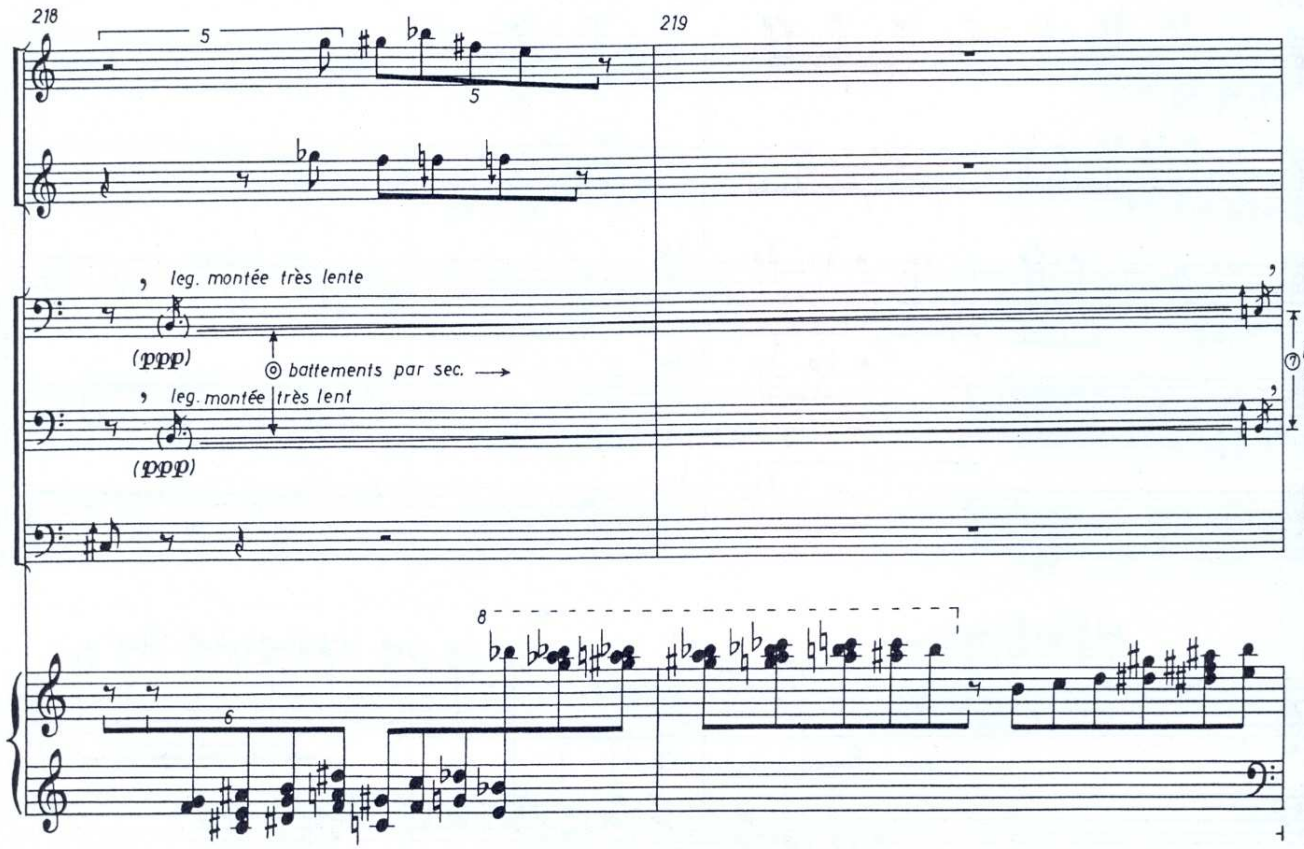

193
194
195
Ψ+Θ
stacc.
lié
flatt.
dim.
196
197
198
B. & H. 19413


199
200
201
stacc.
lié
flatt.
ôtez sourd.
mf dim.
p dim.
pp
1/4 D
202
203
204
très lié
léger
mp
D+G
très lié
1/4 D (+G)

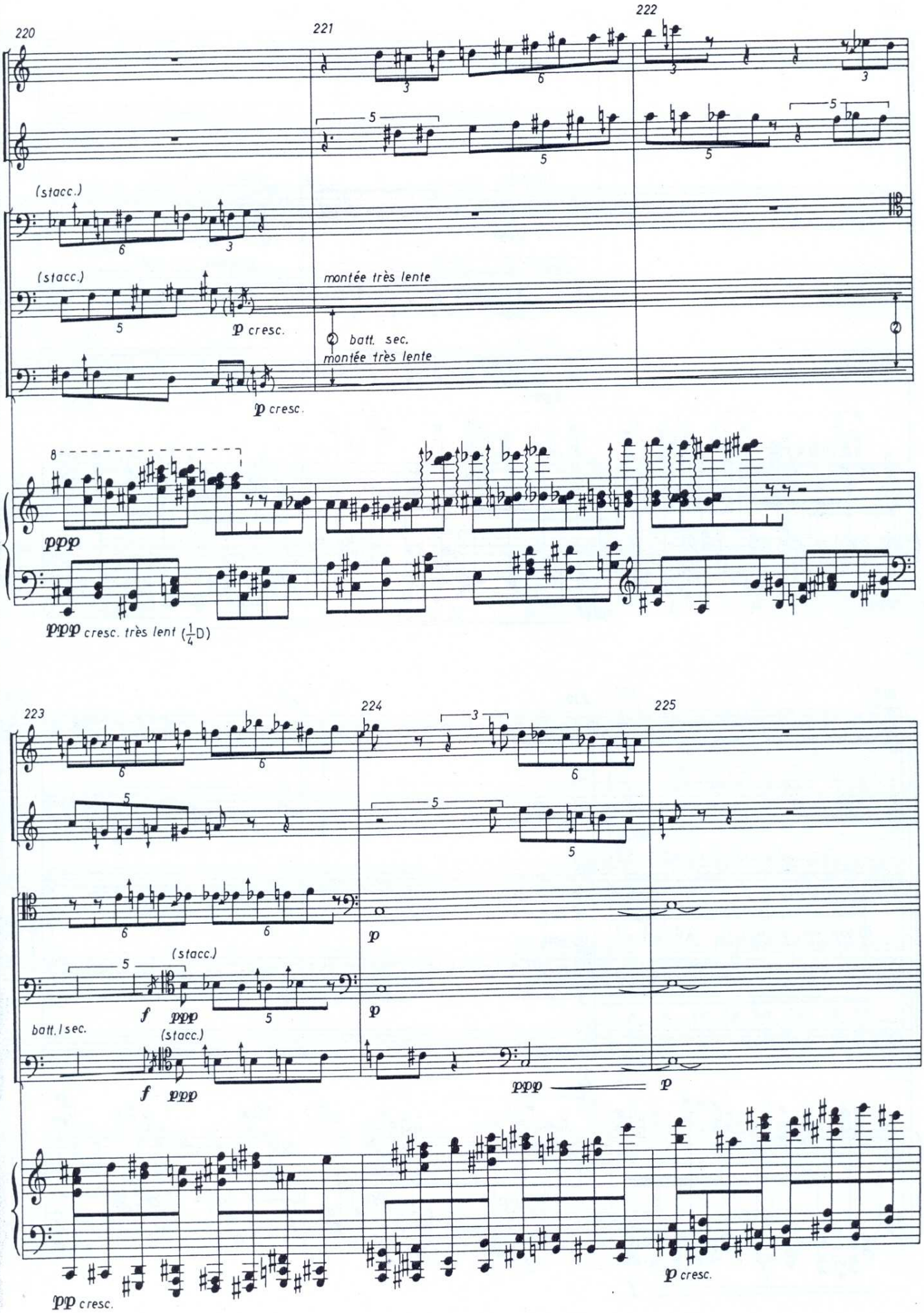

205
206
207
léger stacc.
ppp
208
209
210

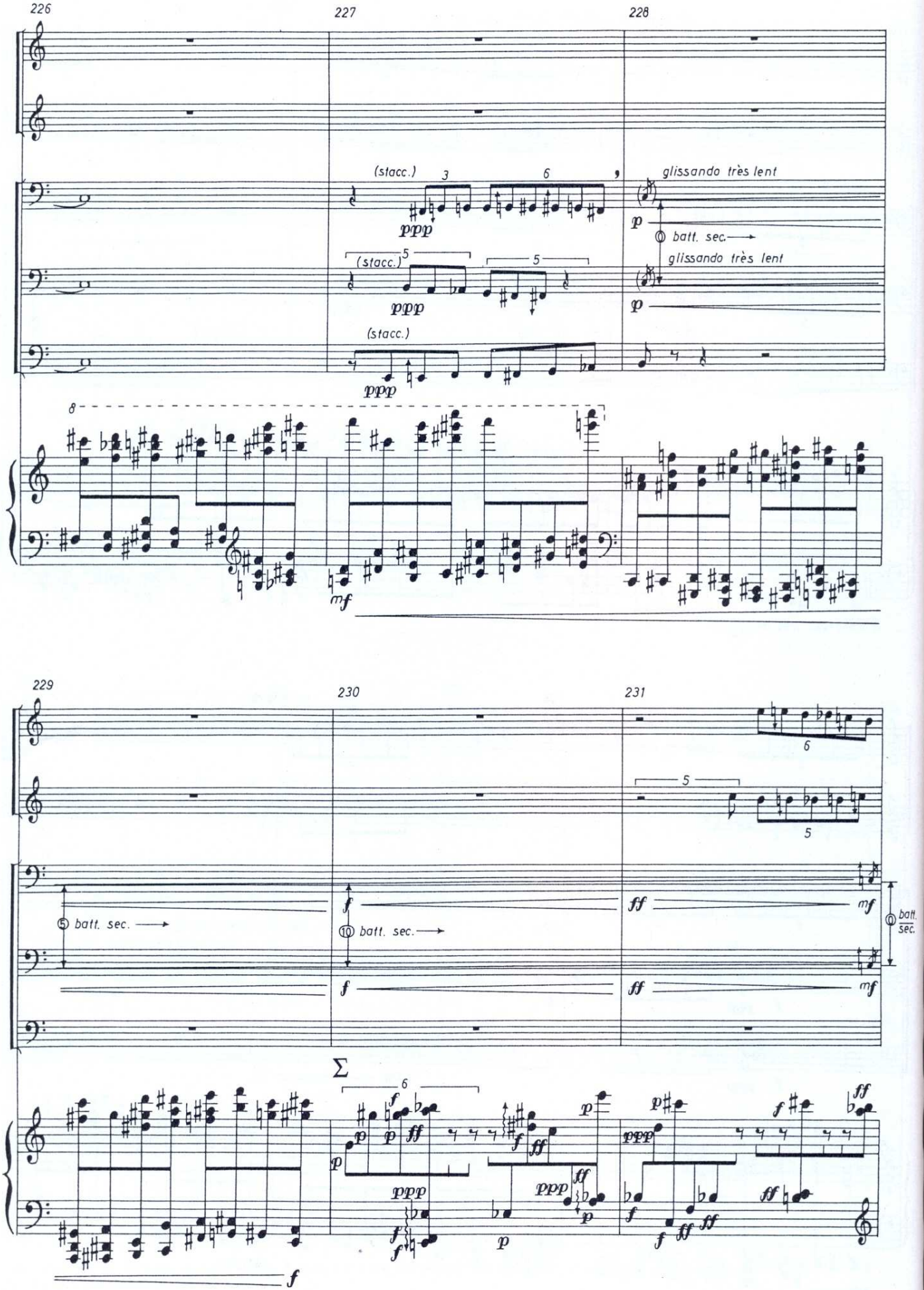

211
212
213
214

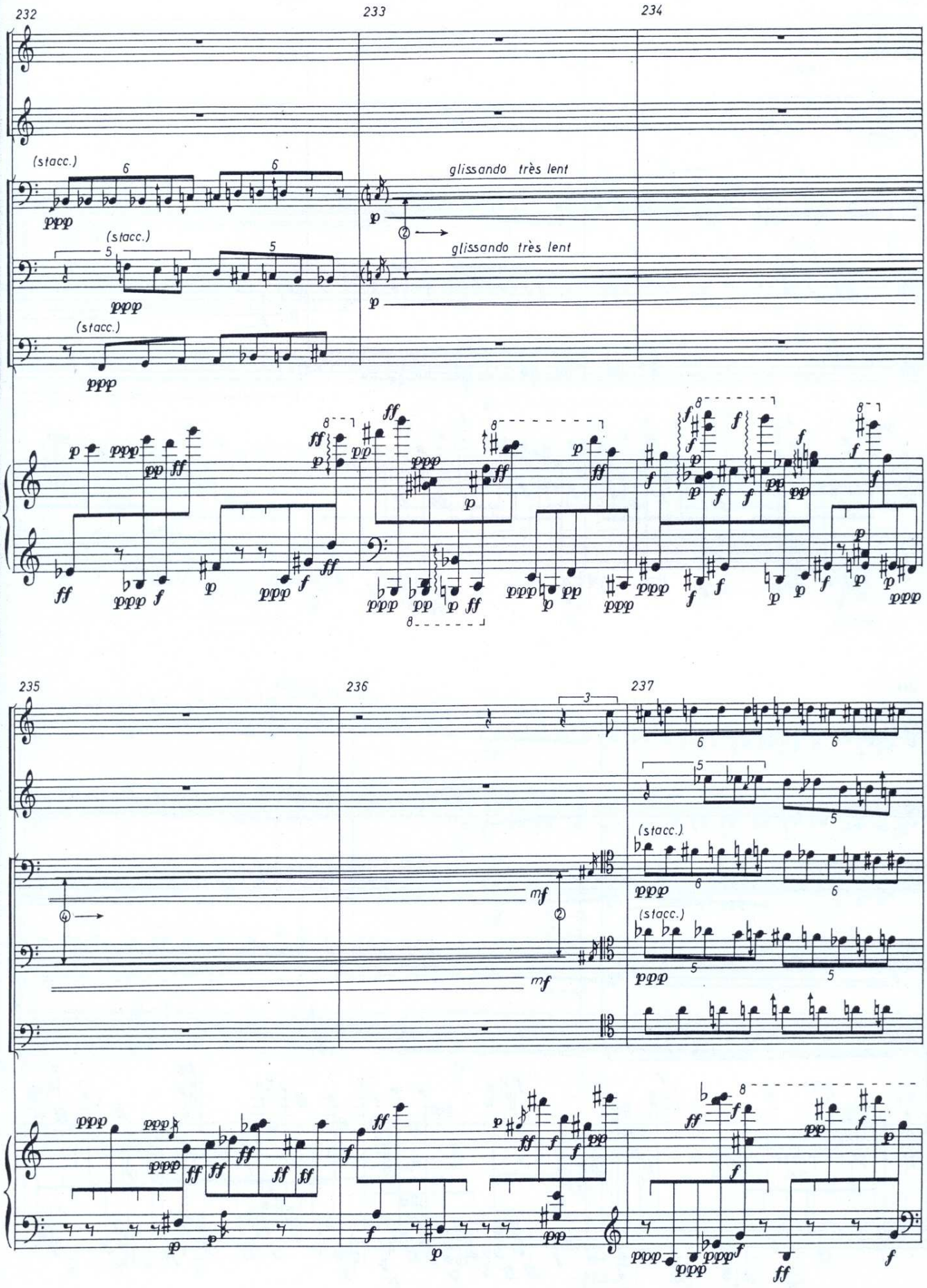


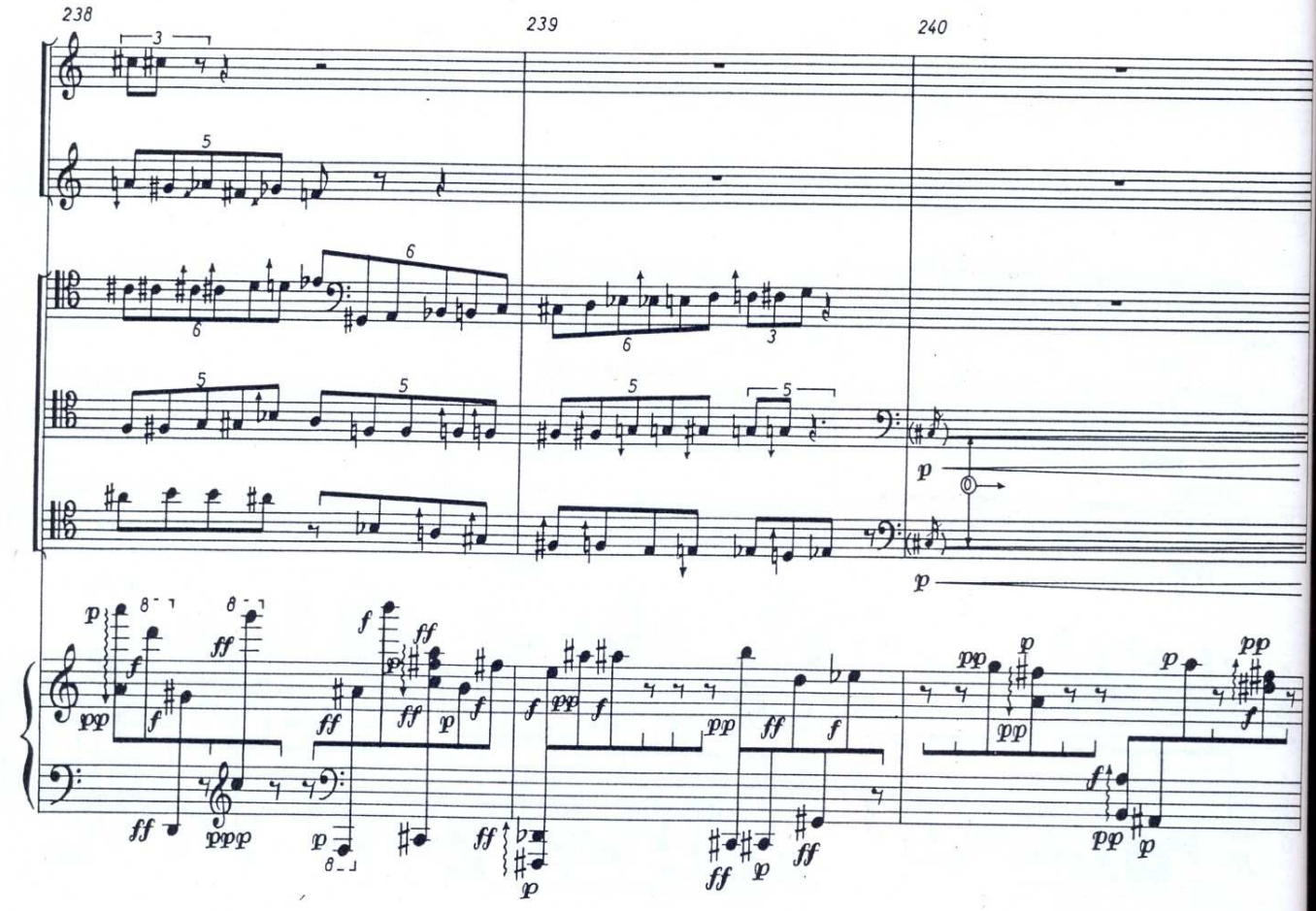


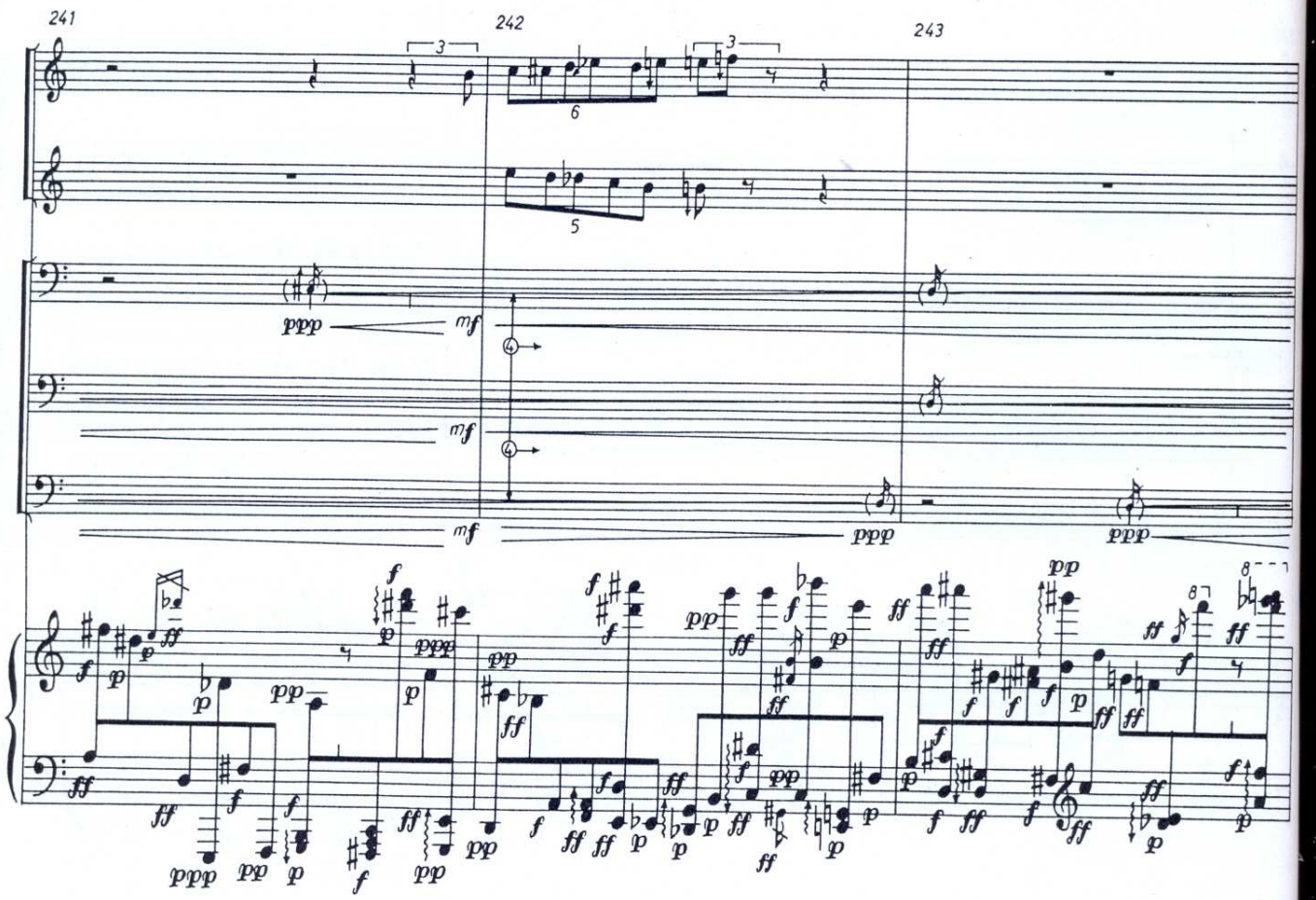
On passe d'une densité de battements à une suivante d'une manière continue chaque fois qu'il y a une flèche. Sans flèche le changement est brusque ou n'est pas.
Regler les coulisses de telle manière que les glissandi ne chutent pas en leur ton, tout en respectant les battements indiqués.

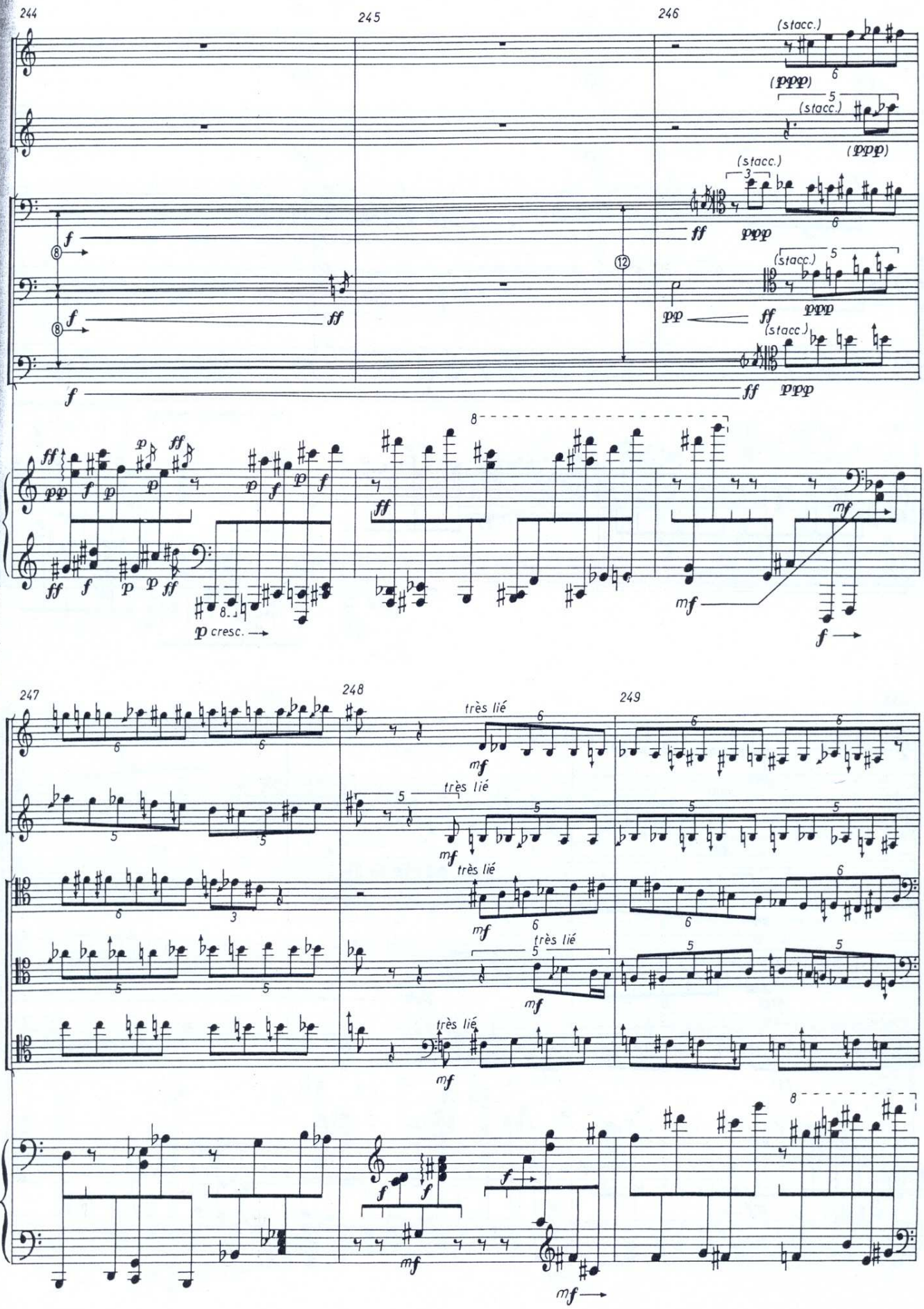

220
221
222
(stacc.)
(stacc.)
p cresc.
montée très lente
batt. sec.
montée très lente
p cresc.
ppp
pppp cresc. très lent (1/4 D)
223
224
225
(stacc.)
f ppp
batt. I sec.
(stacc.)
f ppp
p
p
ppp
p
pp cresc.
p cresc.

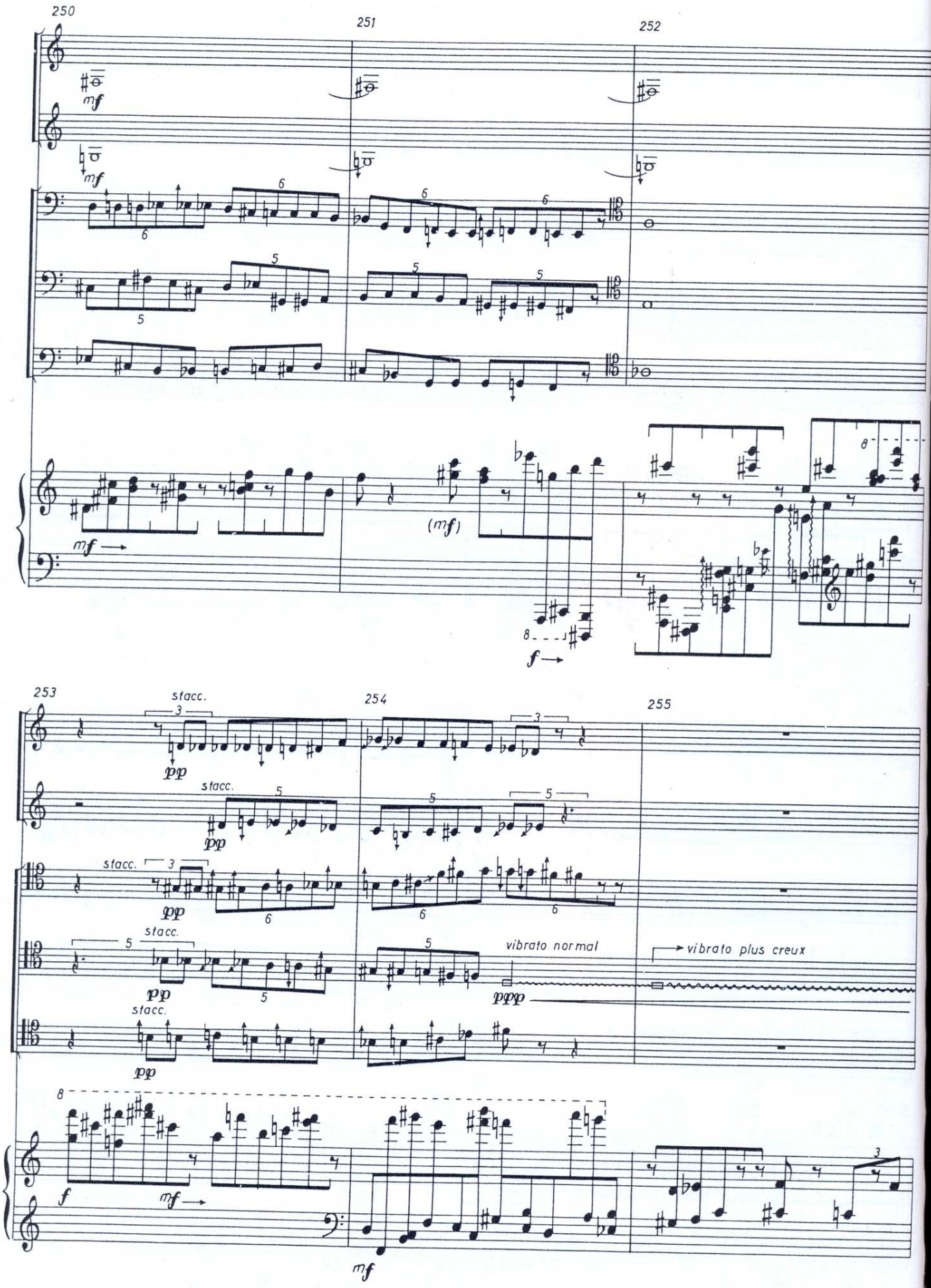

226
227
228
(stacc.)
glissando très lent
batt. sec.
229
230
231
batt. sec.
batt. sec.
batt. sec.
Σ

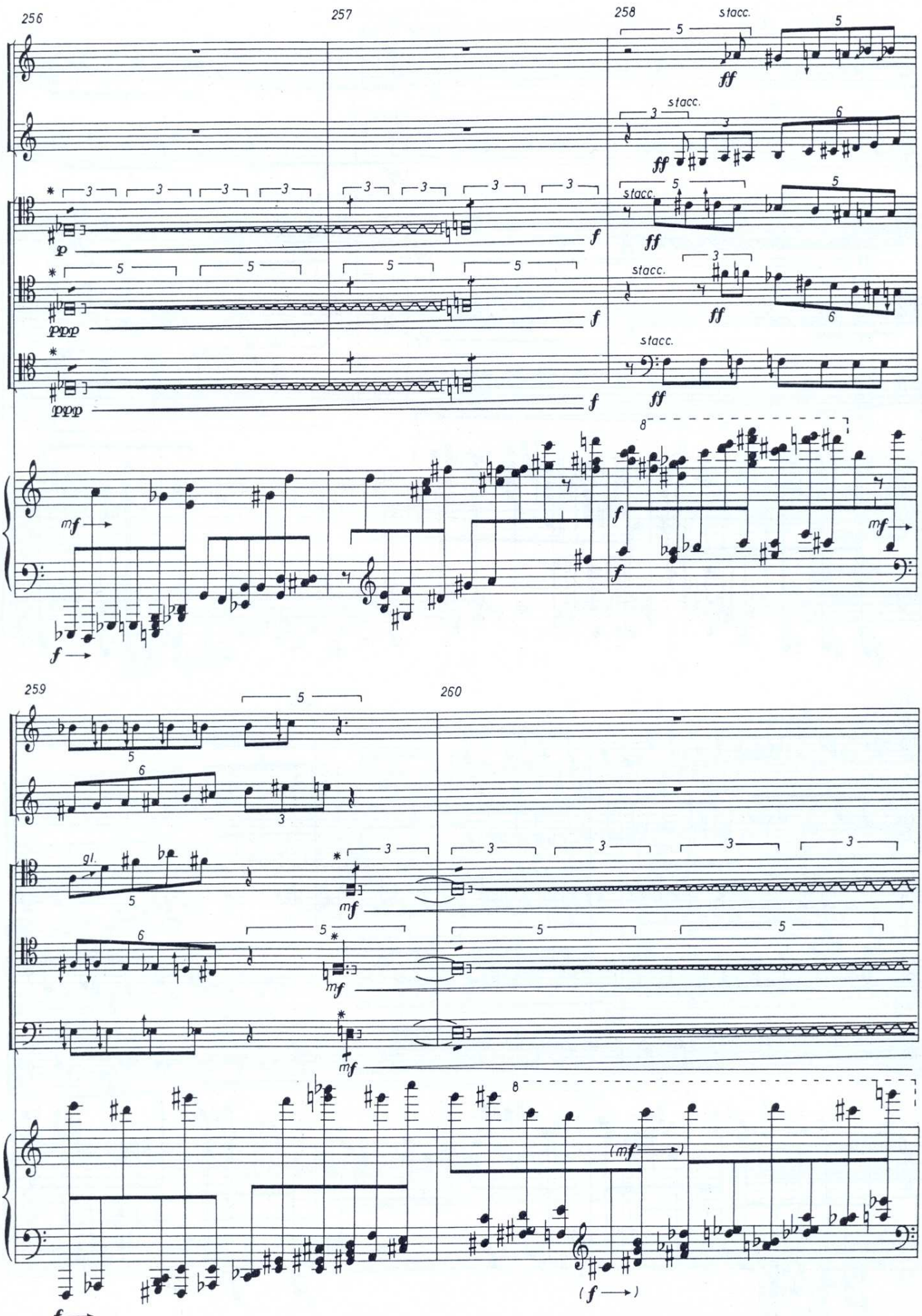

232
233
234
(stacc.)
glissando très lent
glissando très lent
(stacc.)
(stacc.)
235
236
237
mf
mf
(stacc.)
(stacc.)


238
239
240

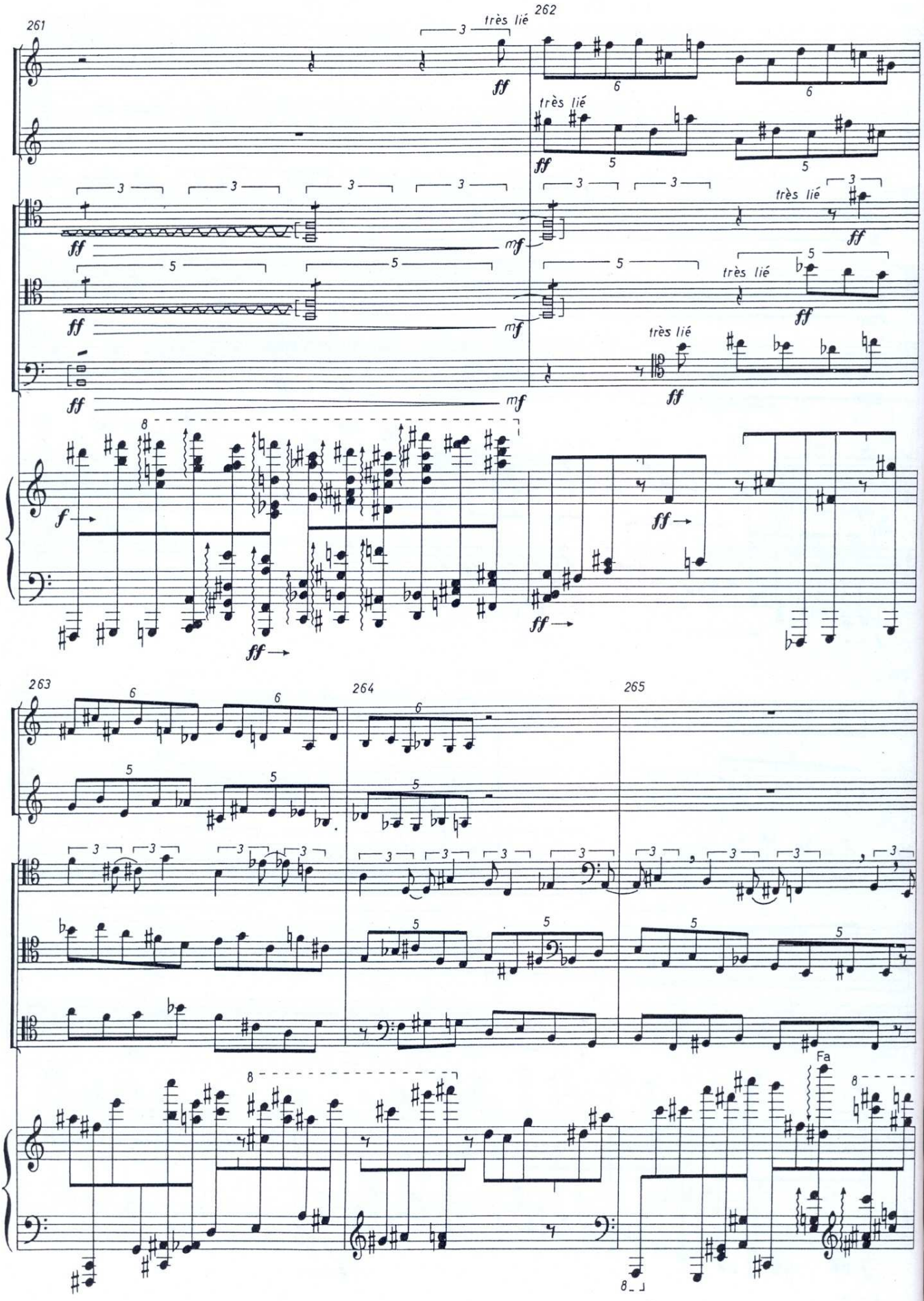

241
242
243

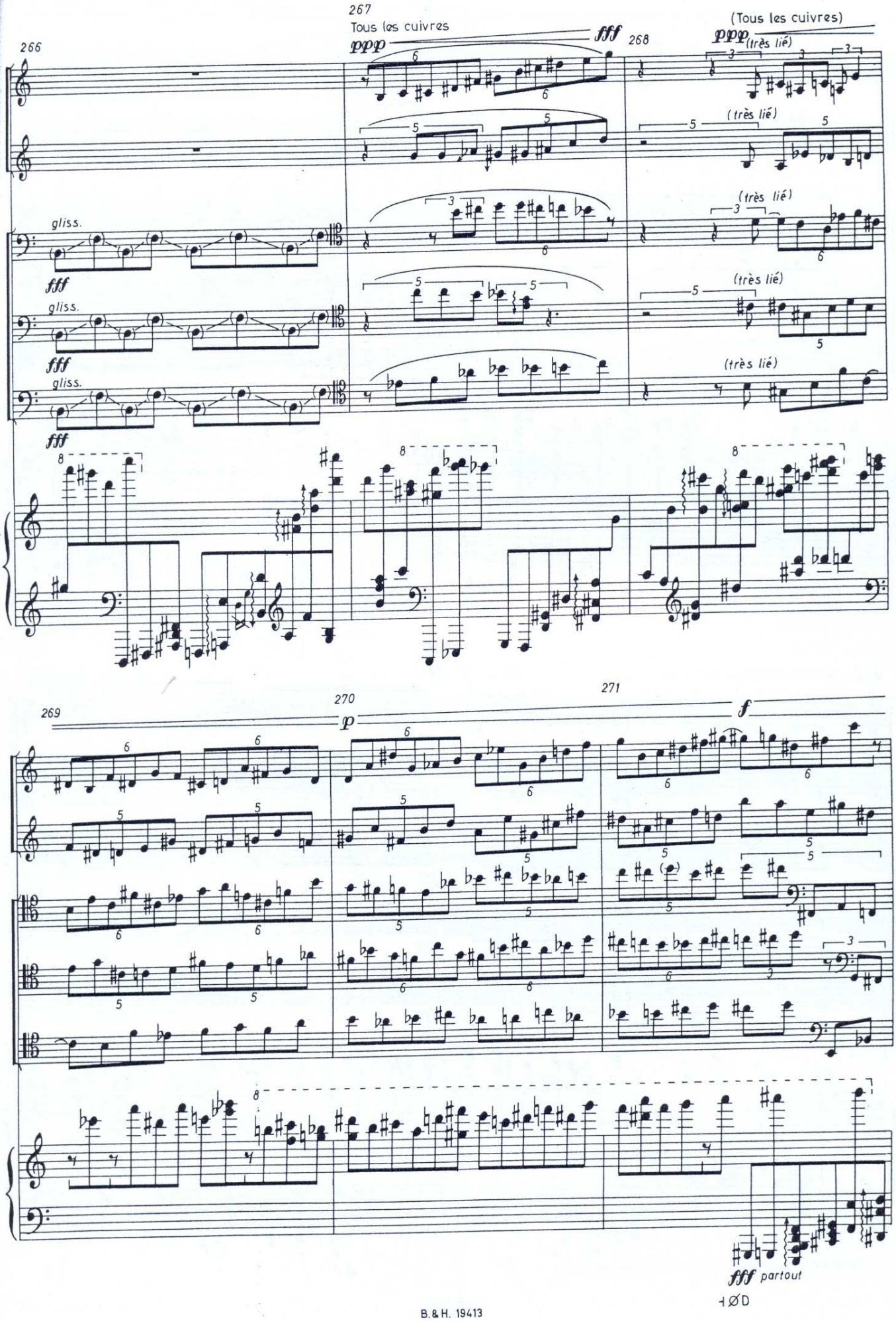

244
245
246
(stacc.)
(ppp)
(stacc.)
(ppp)
(stacc.)
ff
ppp
(stacc.)
pp
ff
ppp
(stacc.)
ff
ppp
p cresc.
mf
f
247
248
249
très lié
mf
très lié
mf
très lié
mf
très lié
mf
très lié
mf
mf

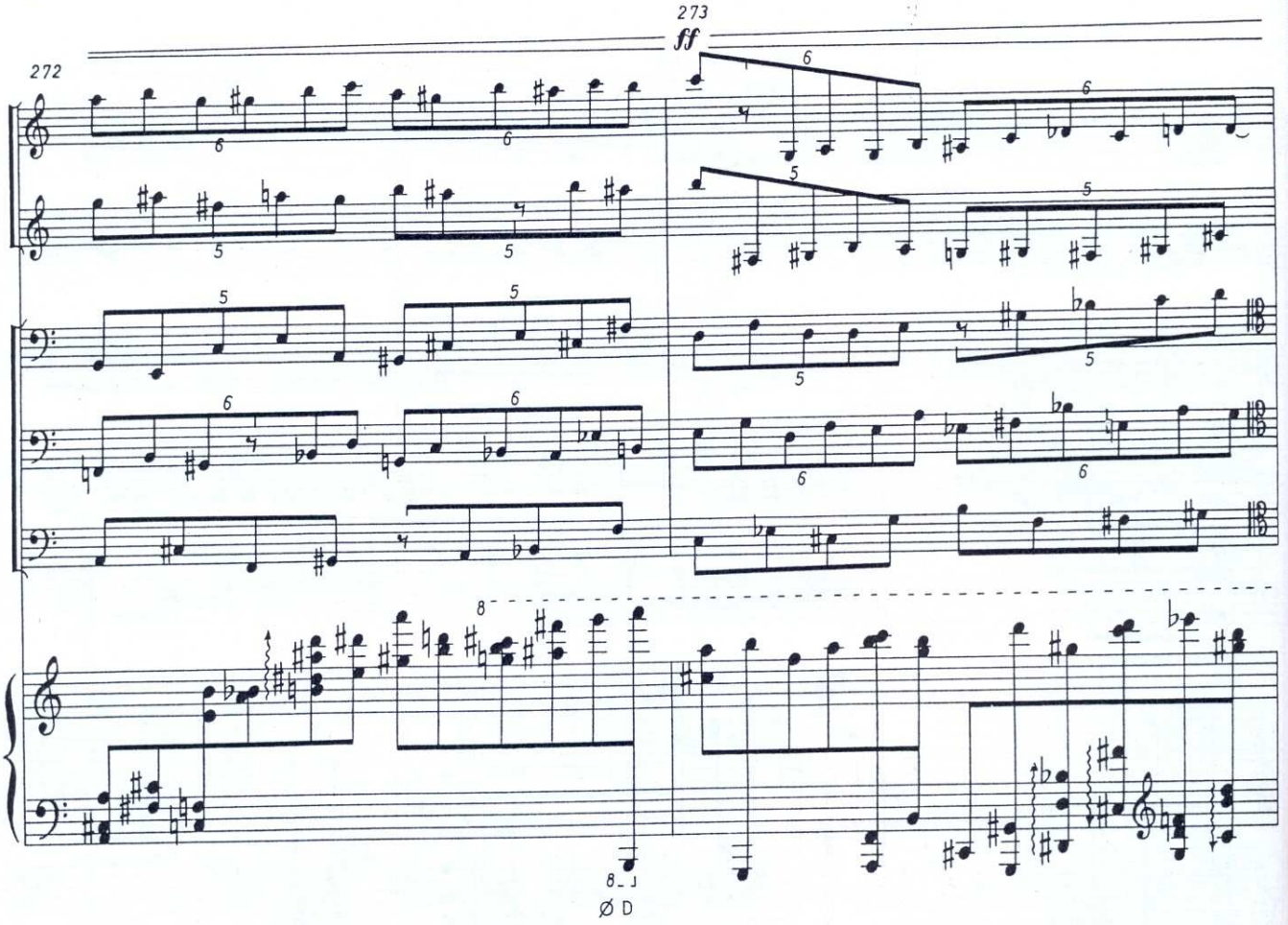

250
251
252
mf
mf
(mf)
f
253
254
255
stacc.
pp
vibrato normal
pppp
vibrato plus creux
f
mf

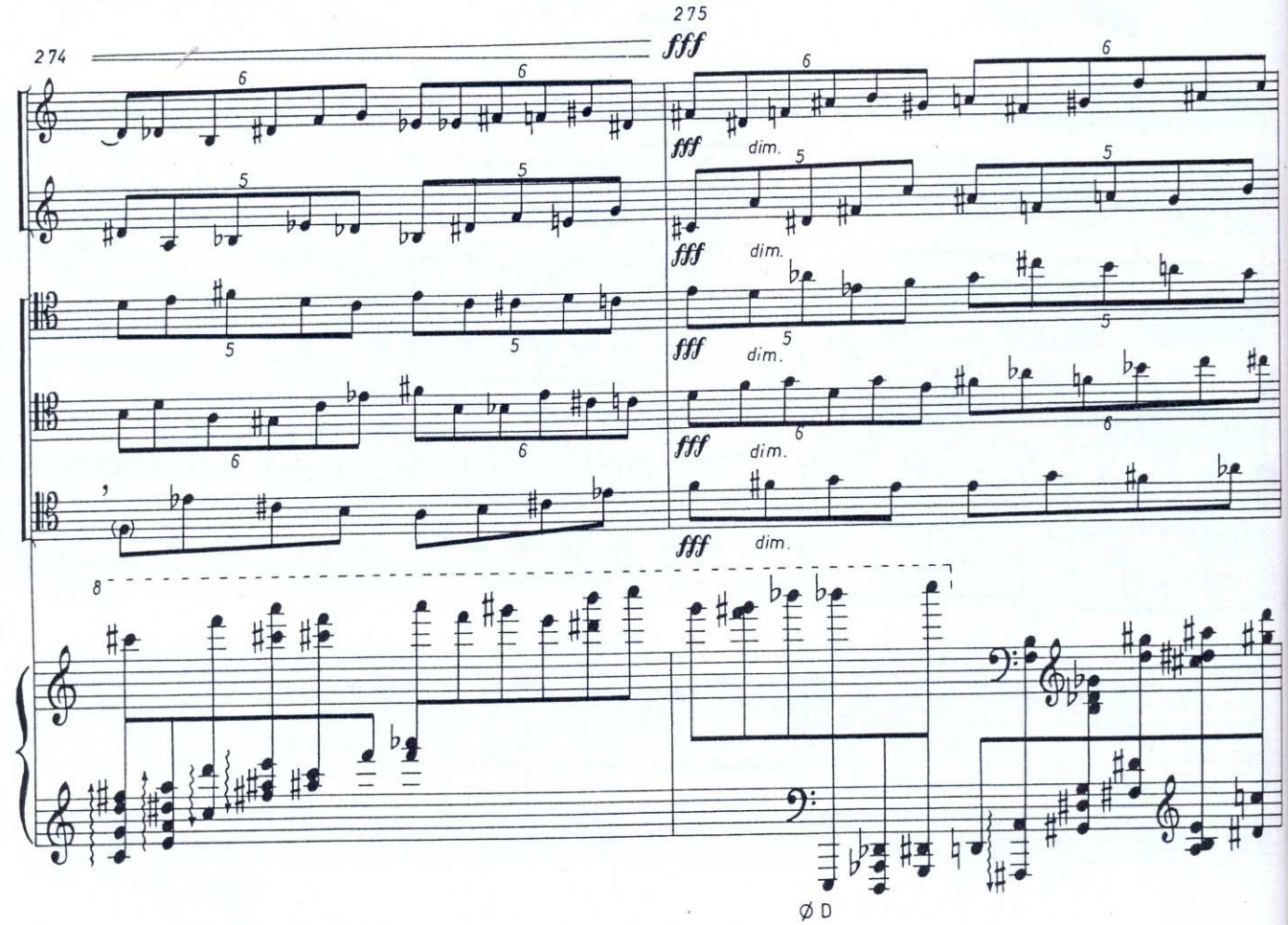


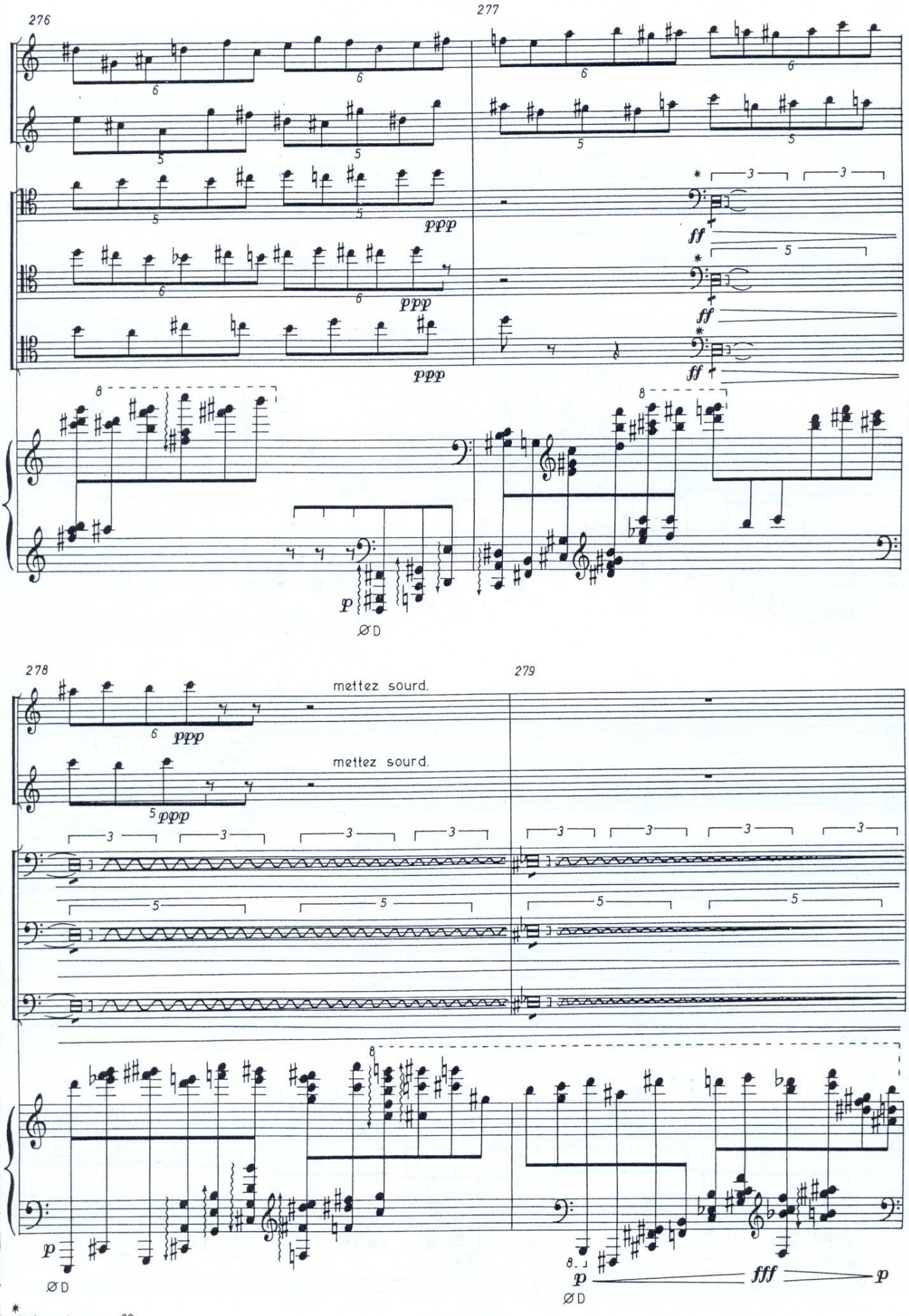
* Vibrato avec la coulisse le plus rapide possible entre les notes rectangulaires et suivant les rythmes indiqués, les notes extrêmes des oscillations variant d'une manière continue.


261
262
très lié
263
264
265
Fa

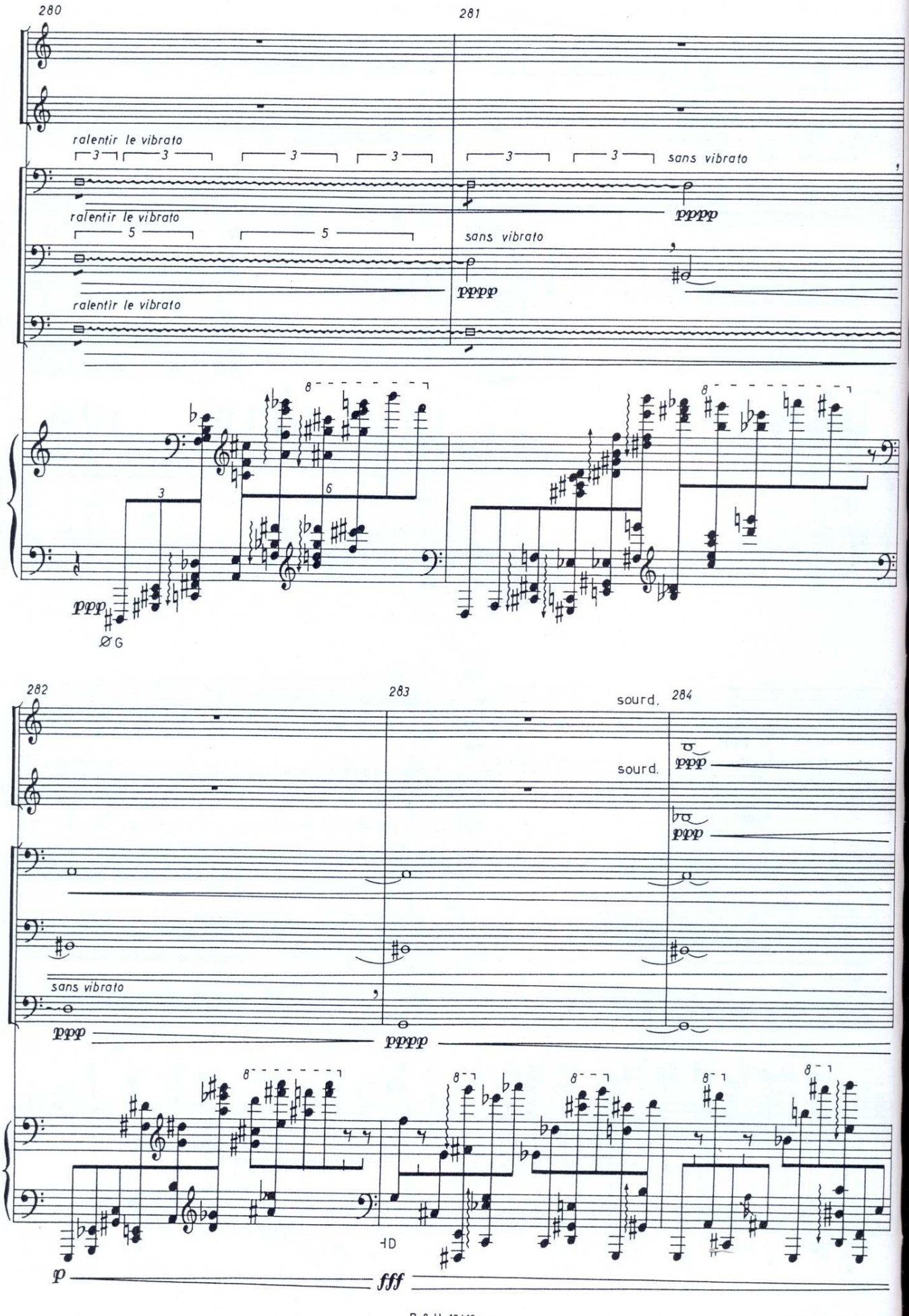

266
267
Tous les cuivres
ppp
fff
268
(Tous les cuivres)
ppp
(très lié)
gliss.
fff
269
270
p
271
f
fff partout

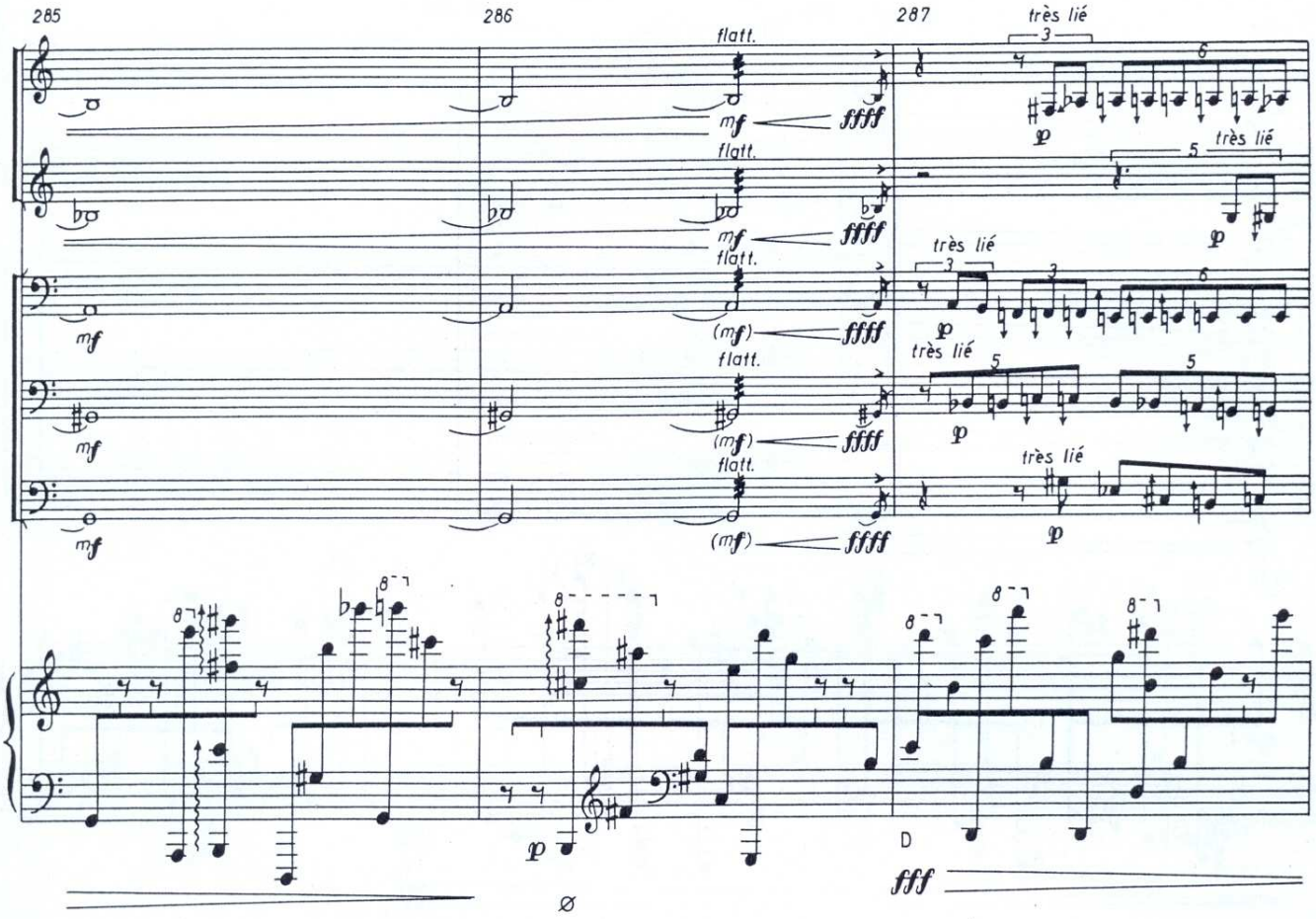

272
273
ff
8
8
Ø D

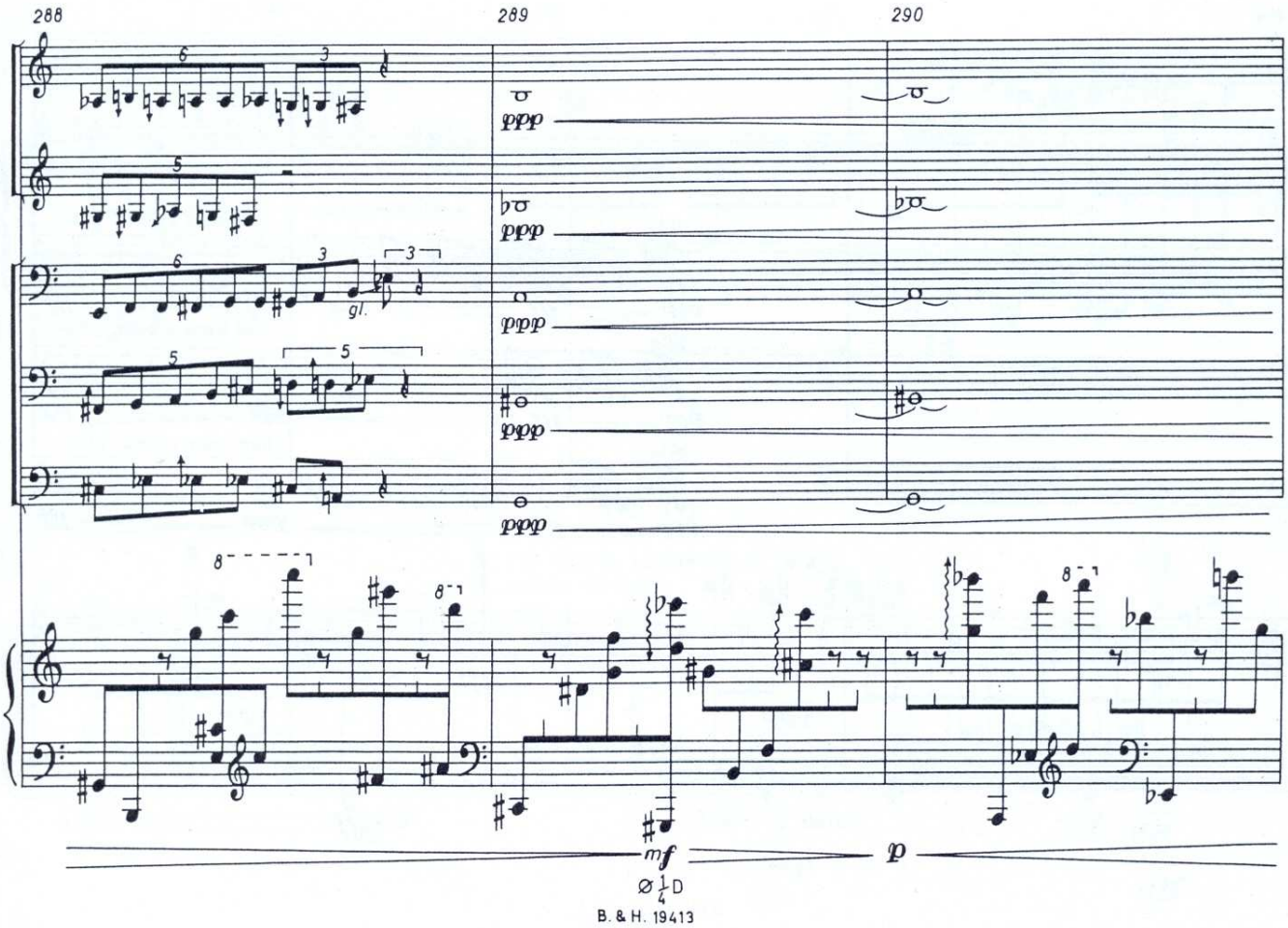

274
275
fff
dim.
8
Ø D

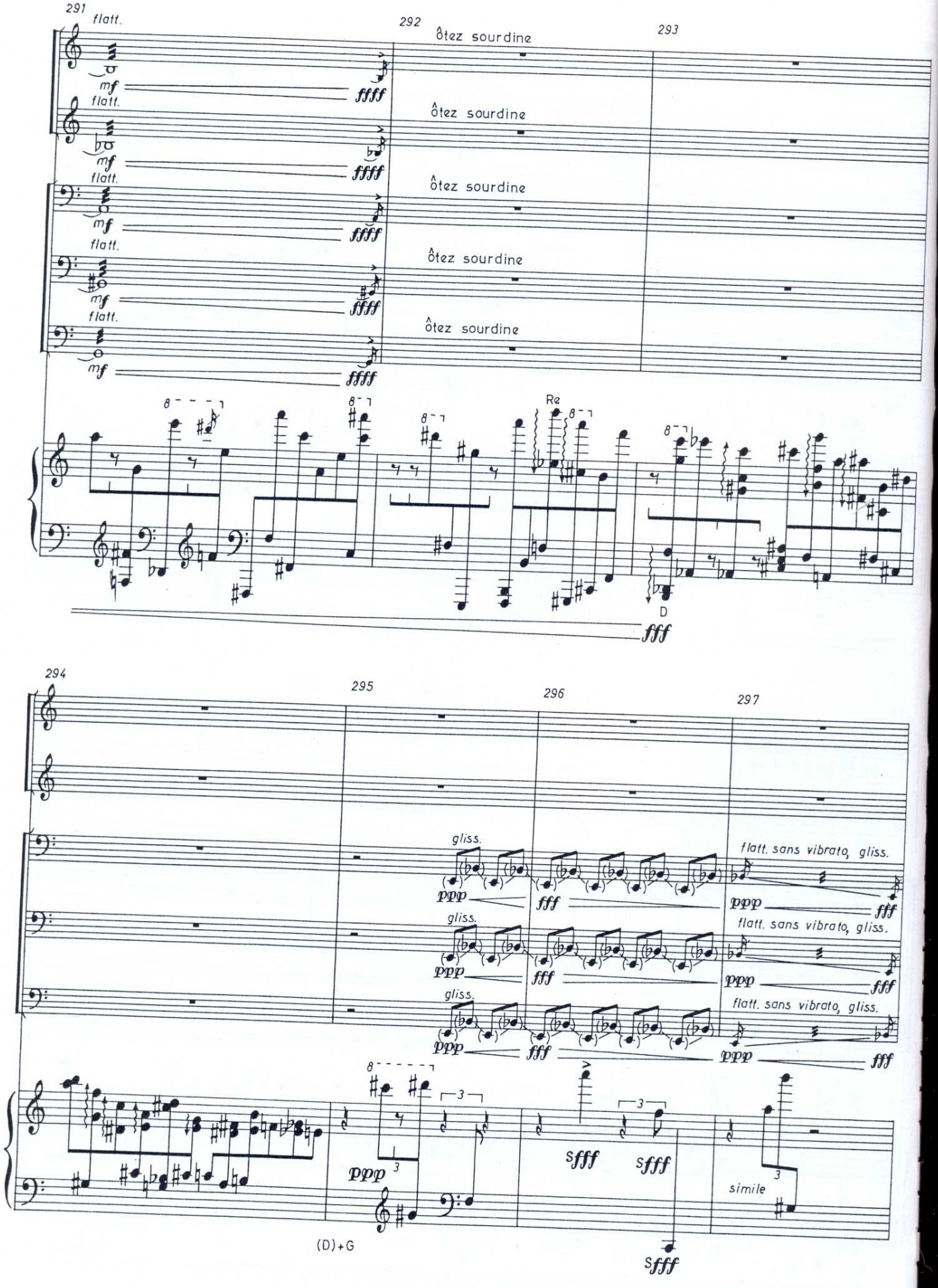


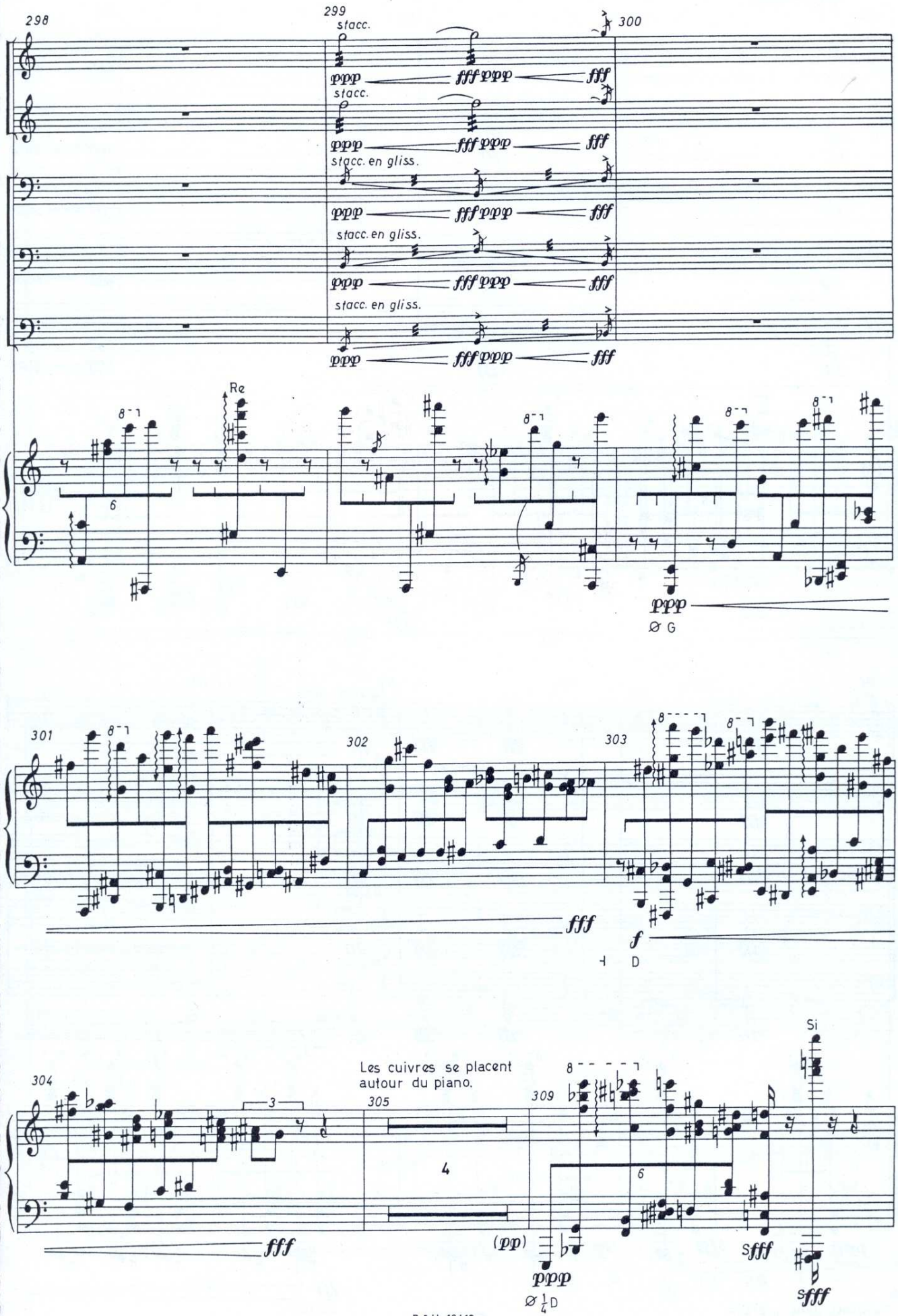
* Voir nota page 39

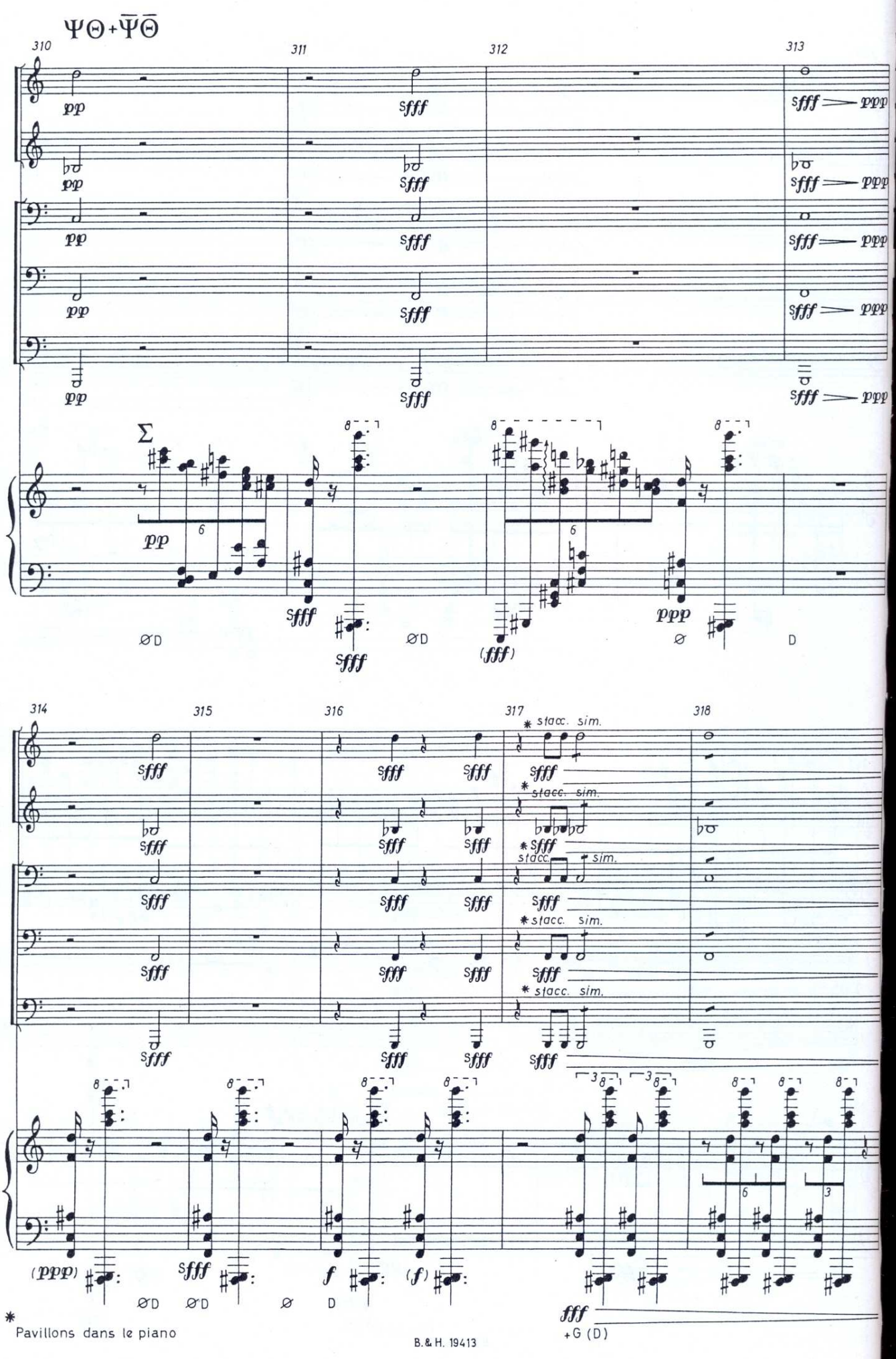

280
281
ralentir le vibrato
sans vibrato
pppp
ralentir le vibrato
sans vibrato
pppp
ralentir le vibrato
ppp
Ø G
282
283
sourd.
284
sourd.
ppp
ppp
sans vibrato
ppp
pppp
HD
p
fff


285
286
287
flatt.
très lié
mf
ffff
(mf)
p
D
fff

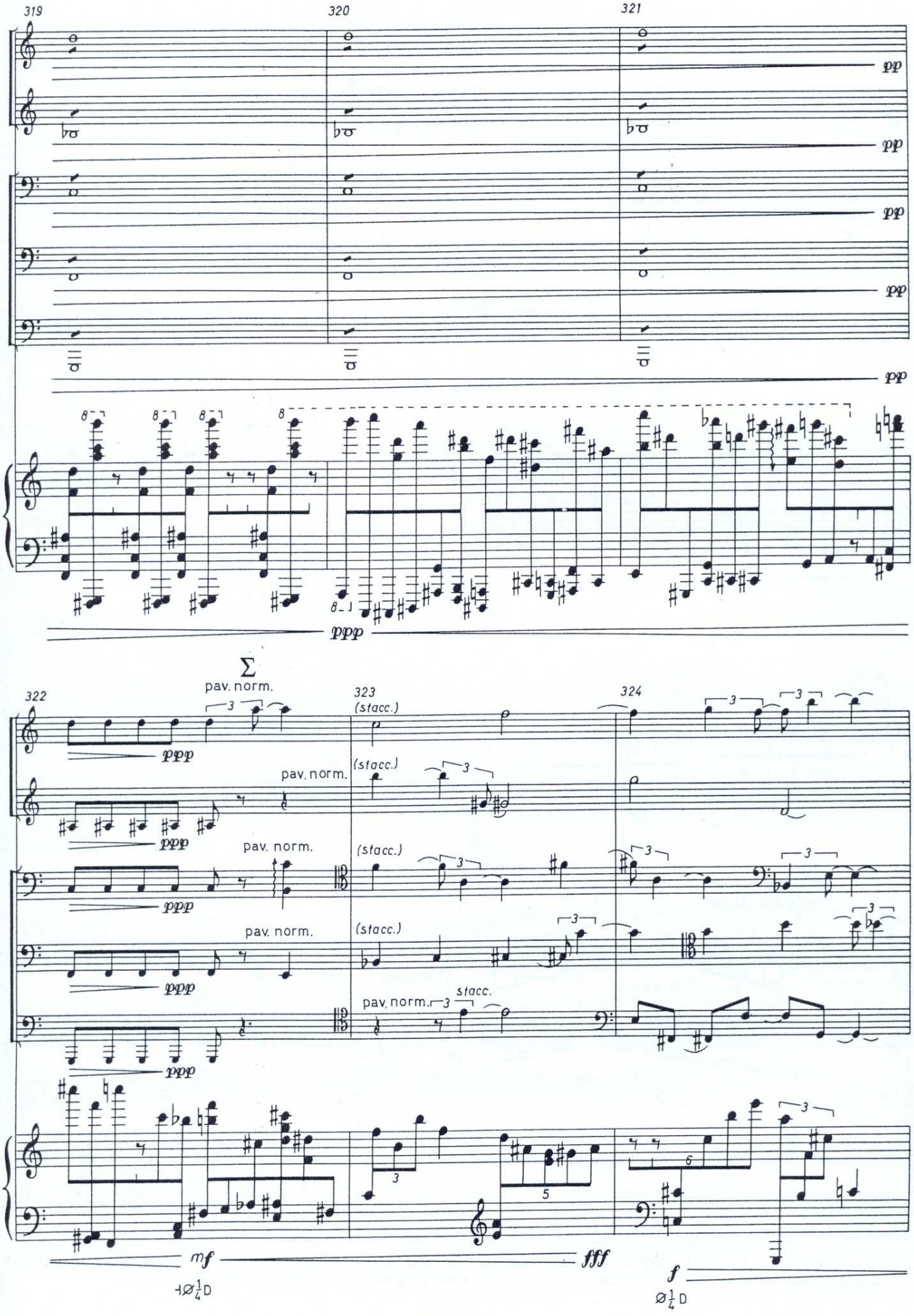

288
289
290
gl.
ppp
mf
p
D

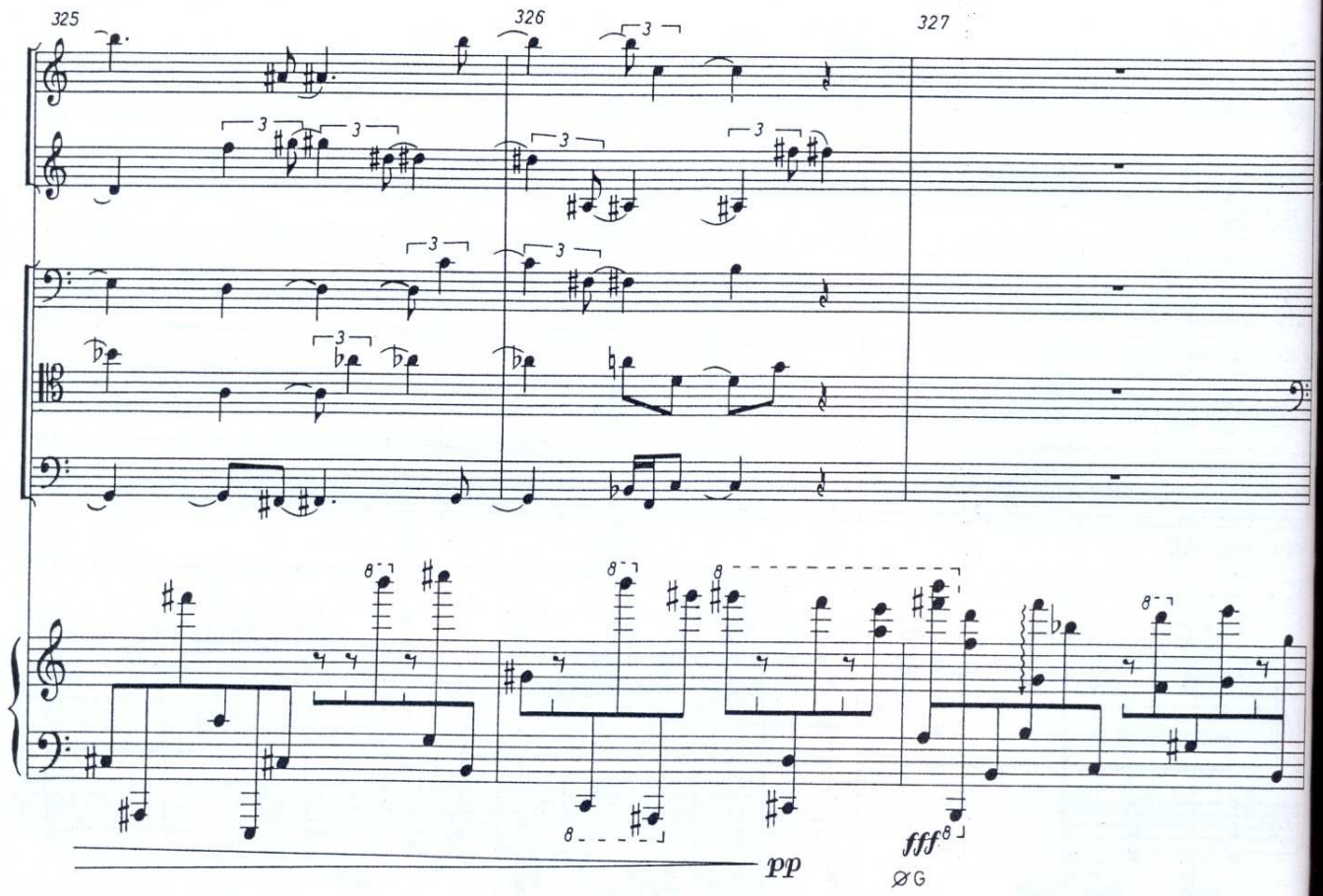

291
292
293
flatt.
ôtez sourdine
mf
ffff
Re
D
fff
294
295
296
297
gliss.
ppp
fff
flatt. sans vibrato, gliss.
simile
sfff
(D)+G

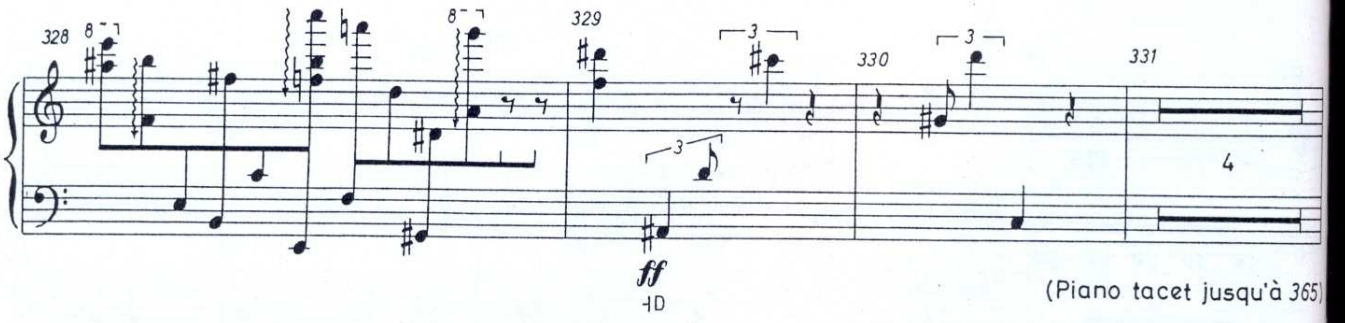

298
299
stacc.
300
ppp fff ppp fff
stacc.
ppp fff ppp fff
stacc. en gliss.
ppp fff ppp fff
stacc. en gliss.
ppp fff ppp fff
stacc. en gliss.
ppp fff ppp fff
Re
8
6
ppp
Ø G
301
302
303
fff
f
D
304
3
Les cuivres se placent autour du piano.
305
4
309
6
Si
fff
(pp)
ppp
sfff
Ø 1/4 D
sfff

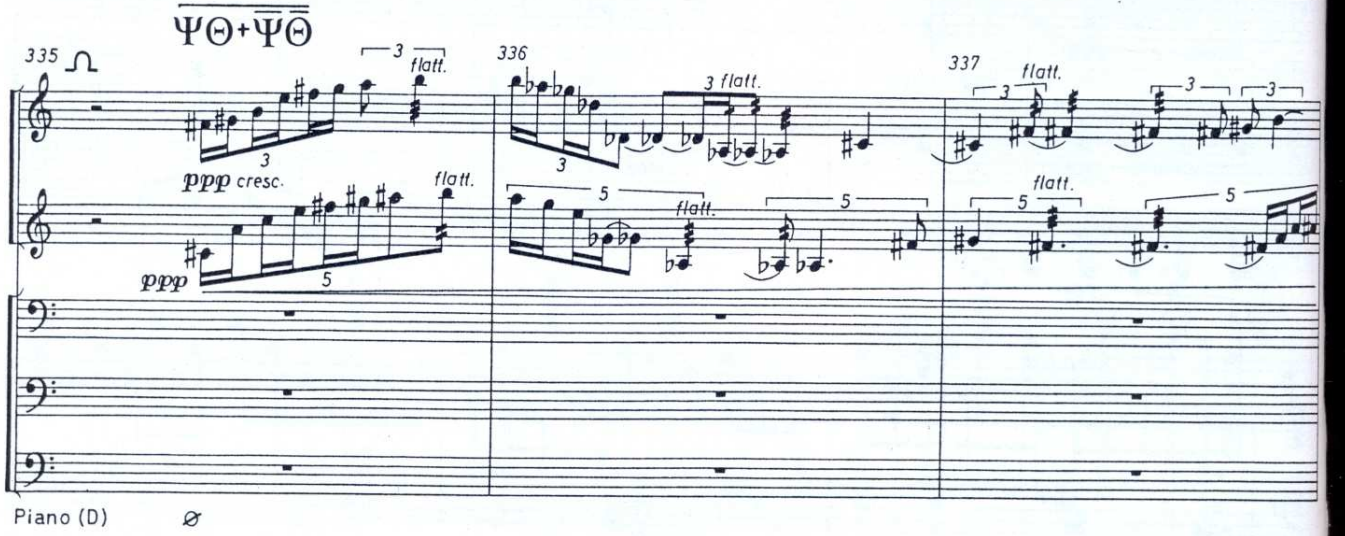


* Pavillons dans le piano

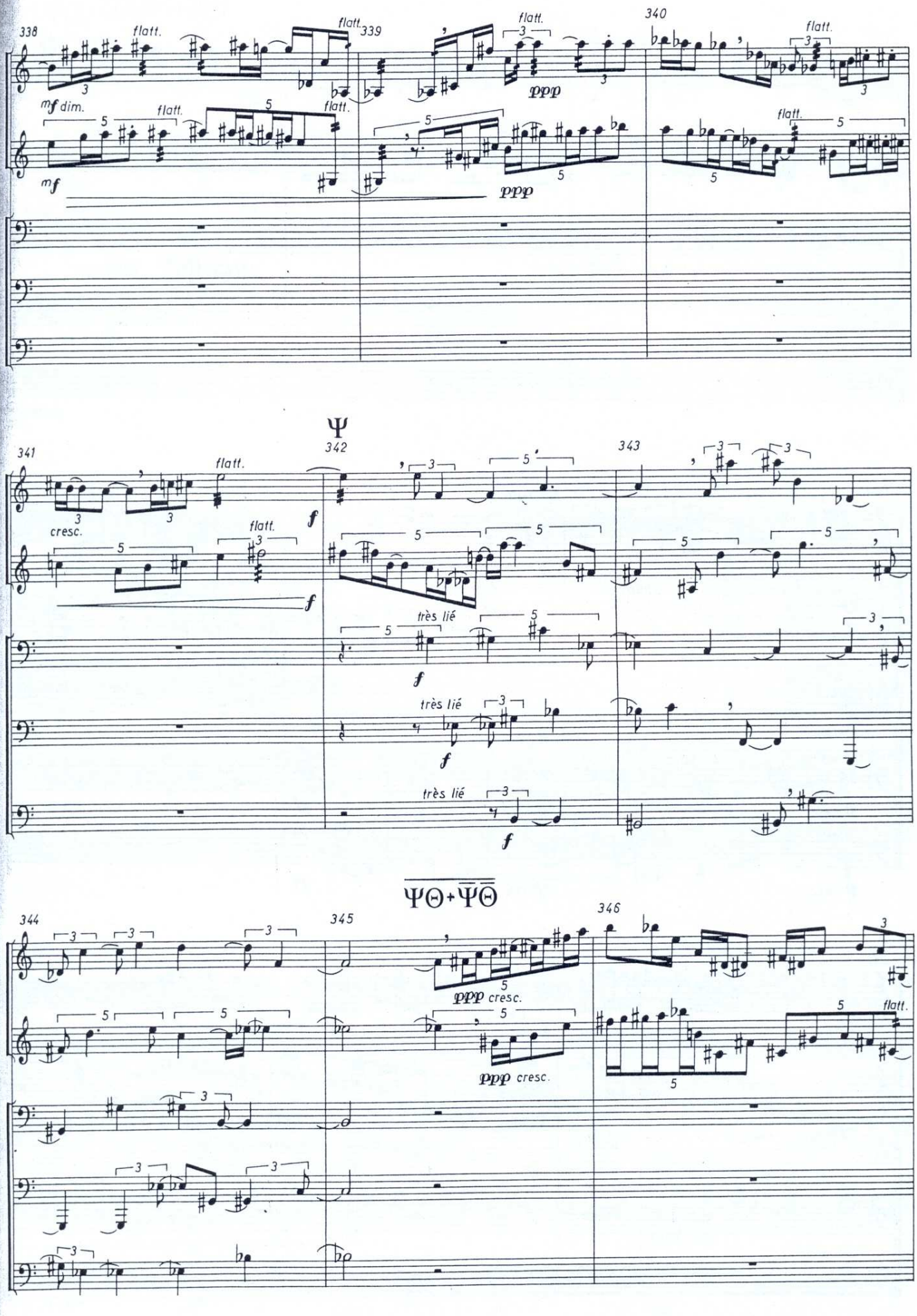

319
320
321
pp
pp
pp
pp
pp
ppp
Σ
pav. norm.
322
323
(stacc.)
324
ppp
pav. norm.
(stacc.)
stacc.
mf
fff
f

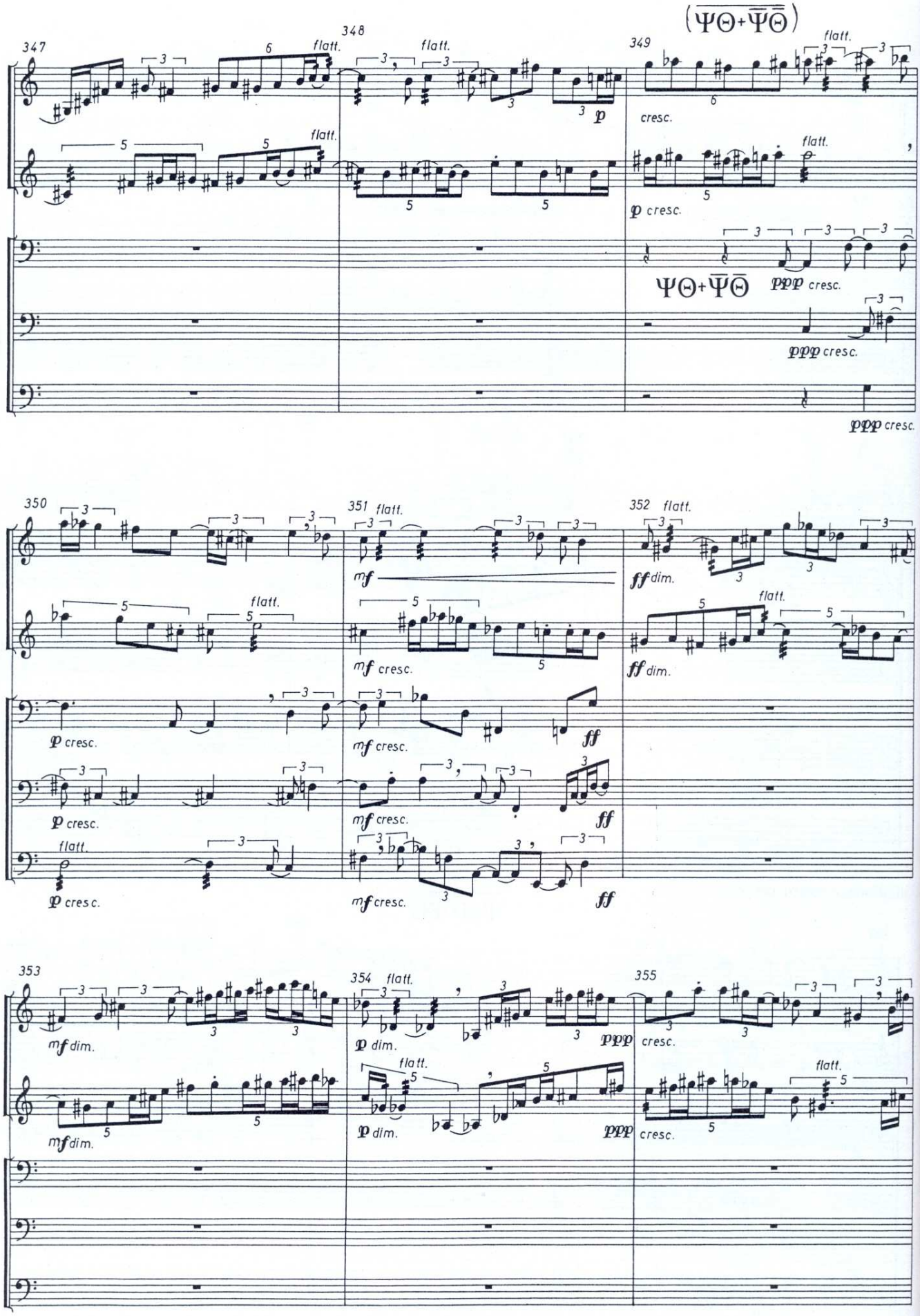


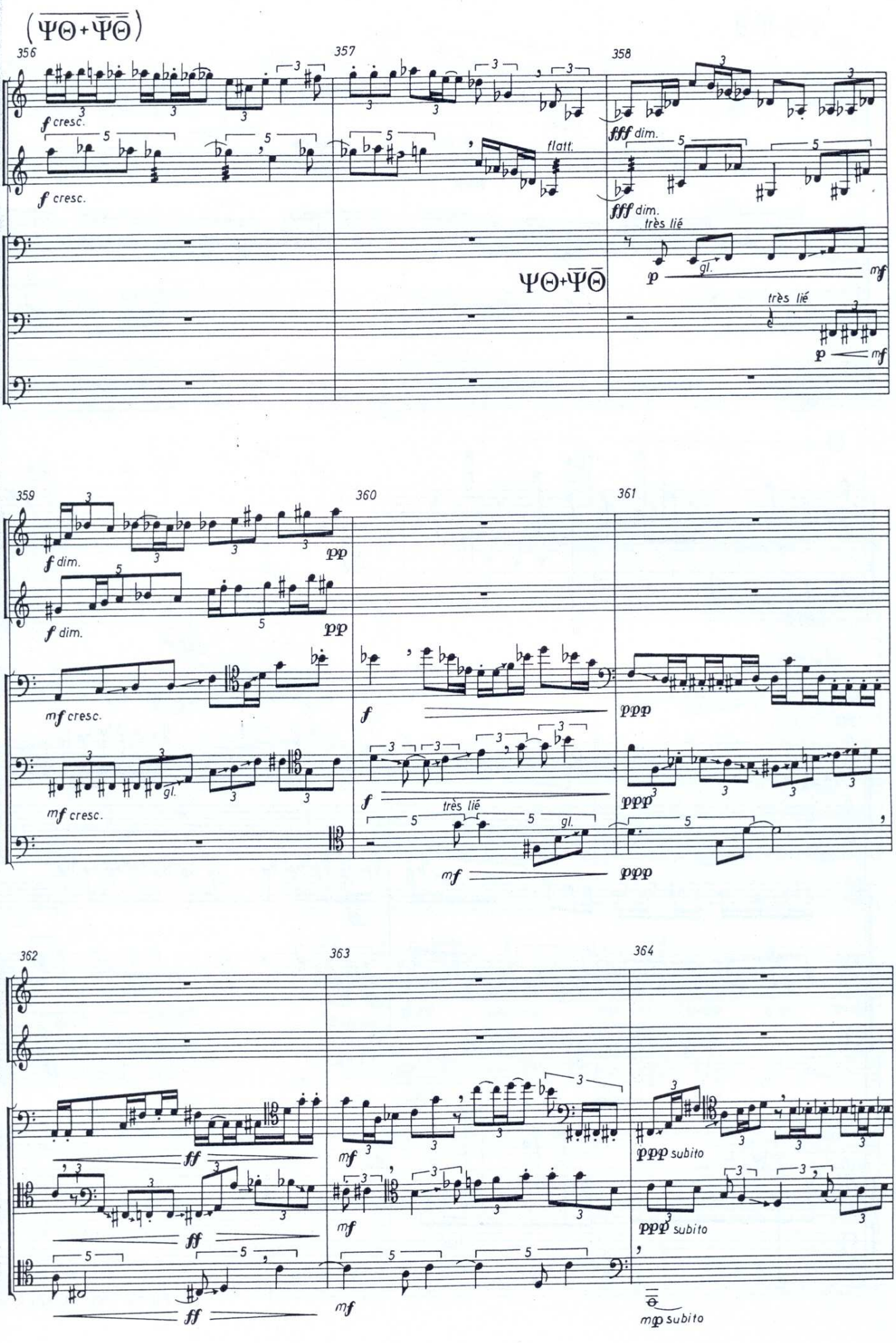


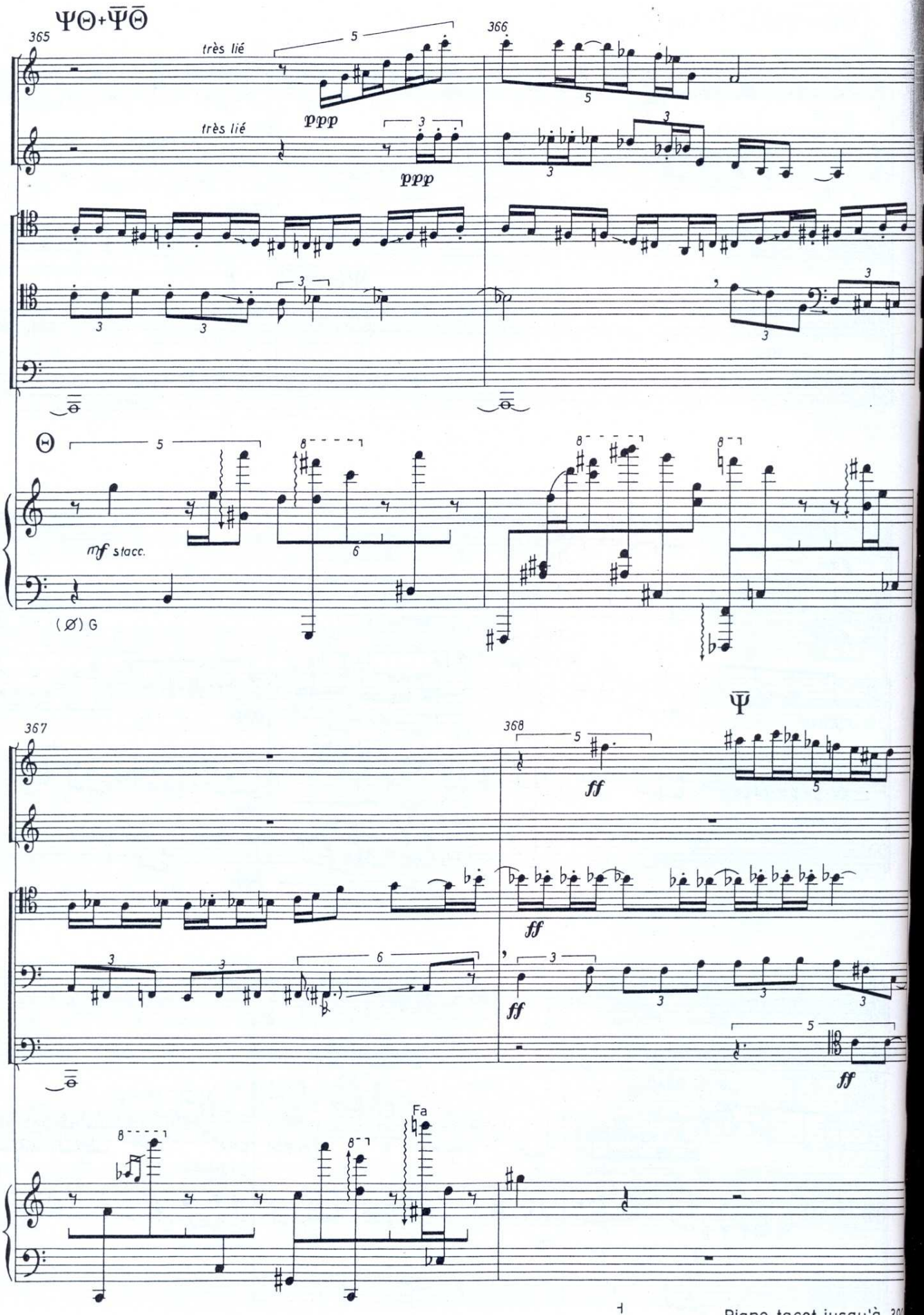


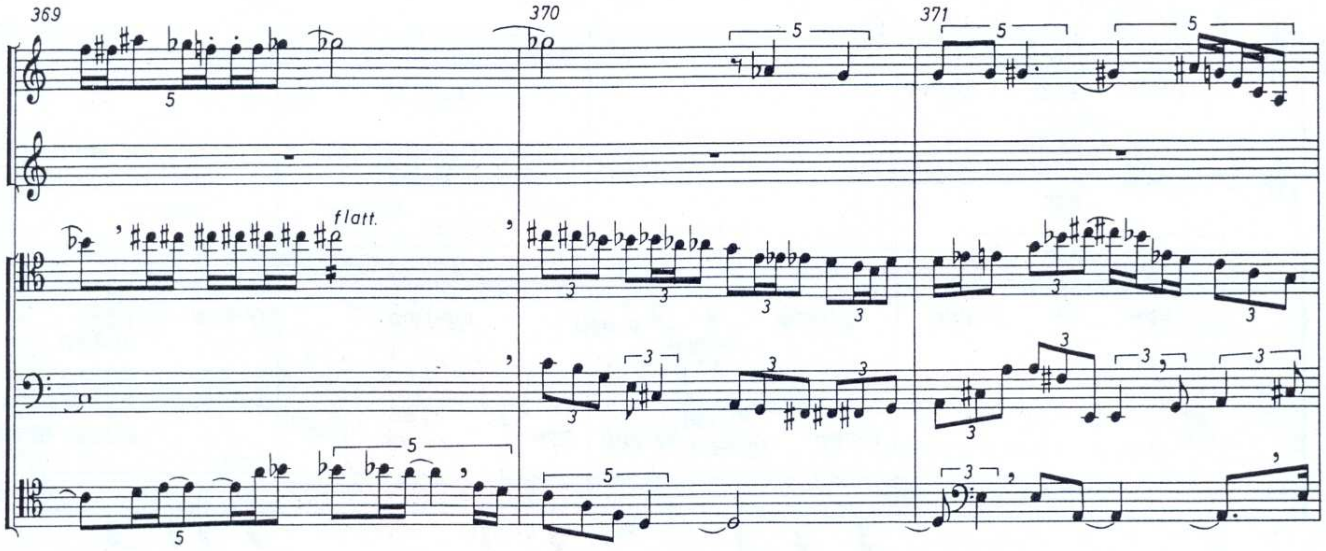
⎍ En se promenant librement d'un bout à l'autre de la scène en directions autant que possible opposées. Cette promenade quoique souhaitée est facultative. Les trombones seulement se déplacent en groupe lorsqu'ils ne jouent pas.

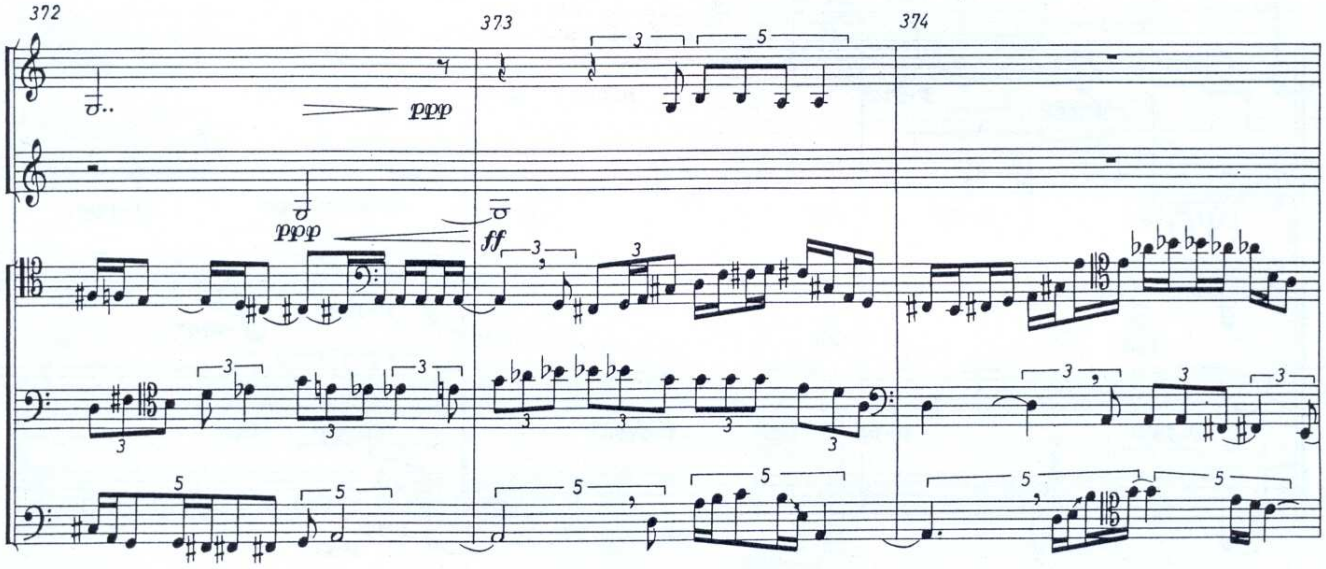

338
339
340
341
342
343
344
345
346
flatt.
mf dim.
mf
ppp
pppp
Ψ
cresc.
f
très lié
ΨΘ+ΨΘ
ppp cresc.
pppp cresc.

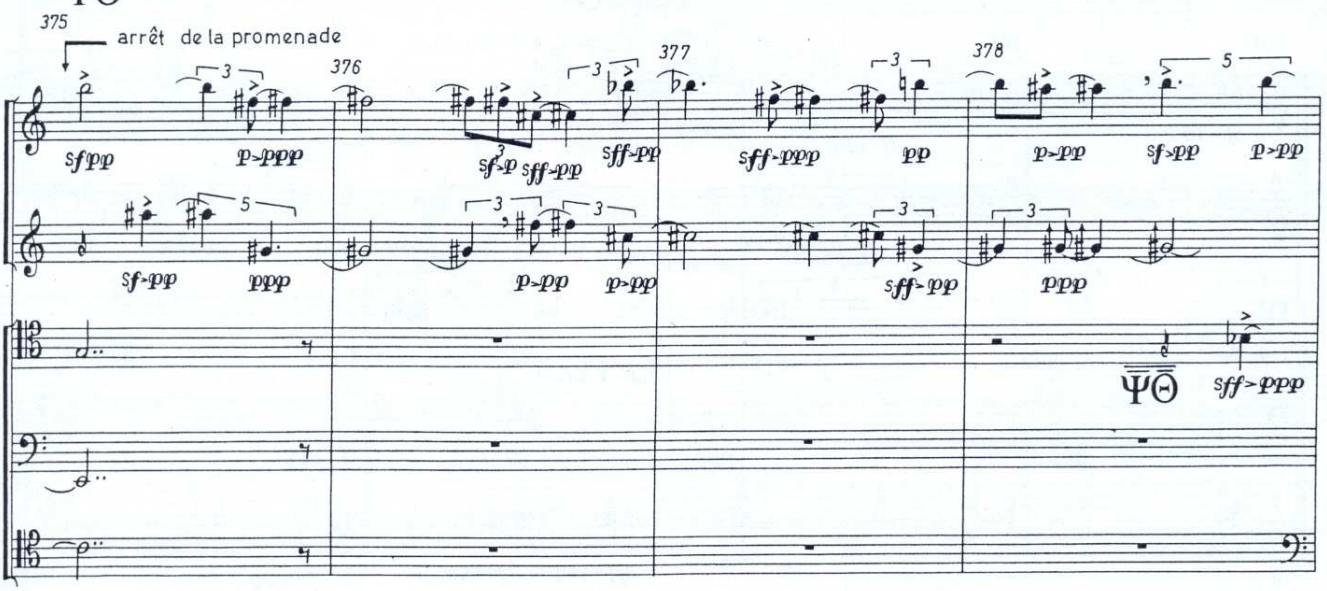

347
348
349
350
351
352
353
354
355
flatt.
cresc.
p cresc.
ppp cresc.
mf
mf cresc.
ff dim.
ff
mf dim.
p dim.
ppp

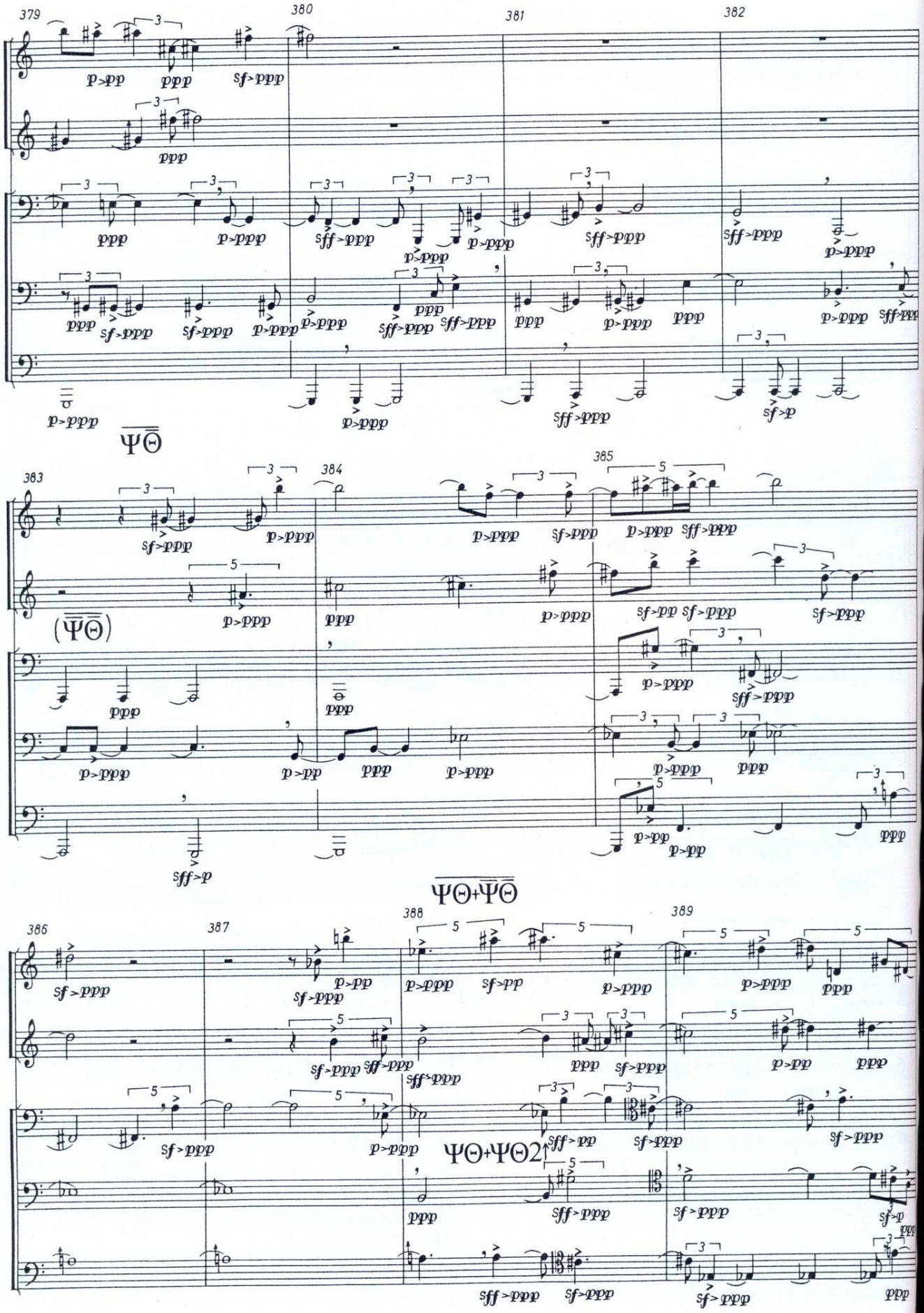

(ΨΘ+Ψ̄Θ̄)
356
357
358
f cresc.
f cresc.
flatt.
fff dim.
fff dim.
très lié
p
gl.
mf
ΨΘ+Ψ̄Θ̄
très lié
p
mf
359
360
361
f dim.
f dim.
pp
pp
mf cresc.
mf cresc.
gl.
f
f
très lié
gl.
mf
ppp
ppp
ppp
362
363
364
ff
ff
ff
mf
mf
mf
ppp subito
ppp subito
mp subito

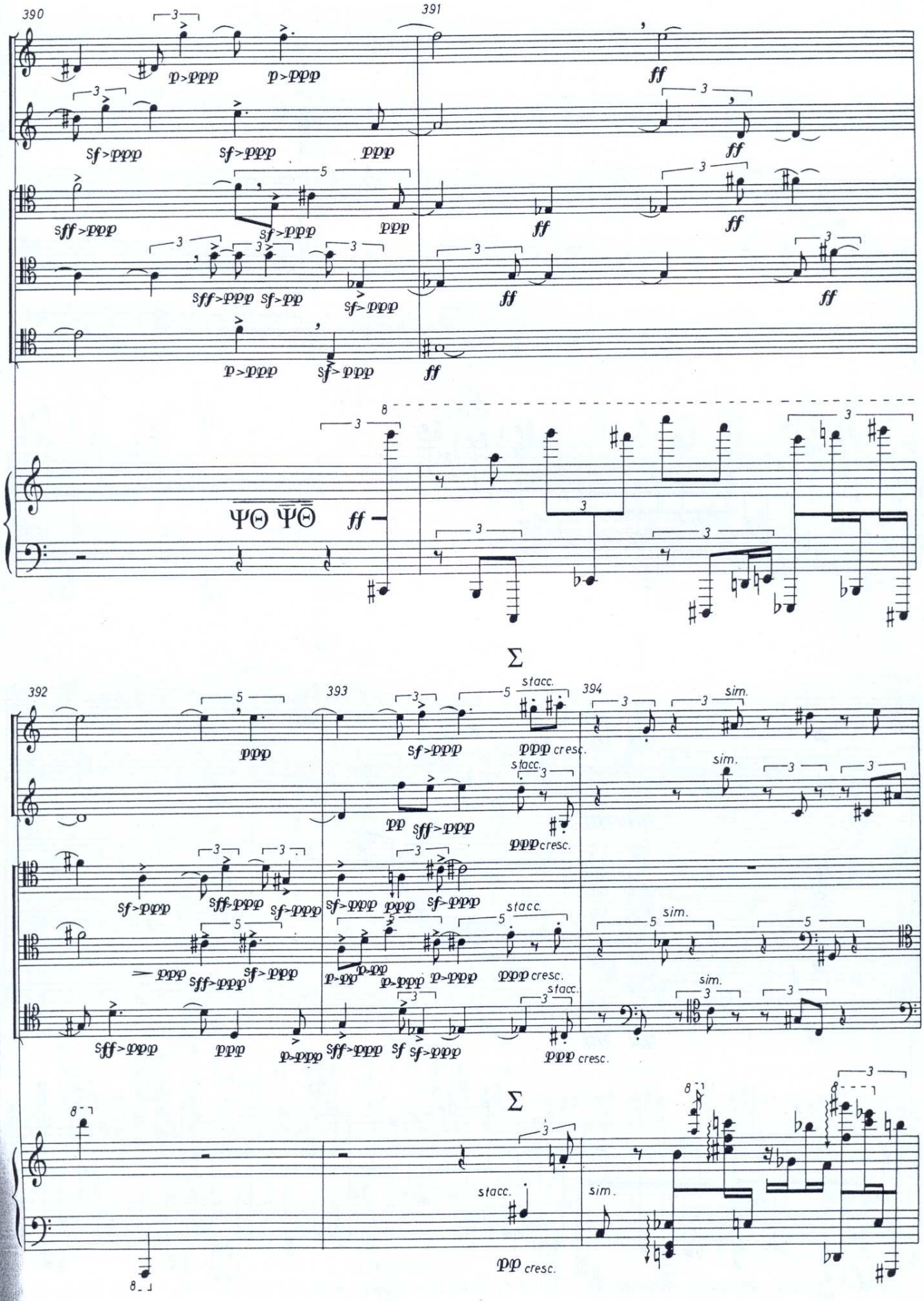

ΨΘ+Ψ̄Θ̄
365
très lié
ppp
366
mf stacc.
(Ø) G
Θ
Ψ̄
367
368
ff
Fa
Piano tacet jusqu'à 39

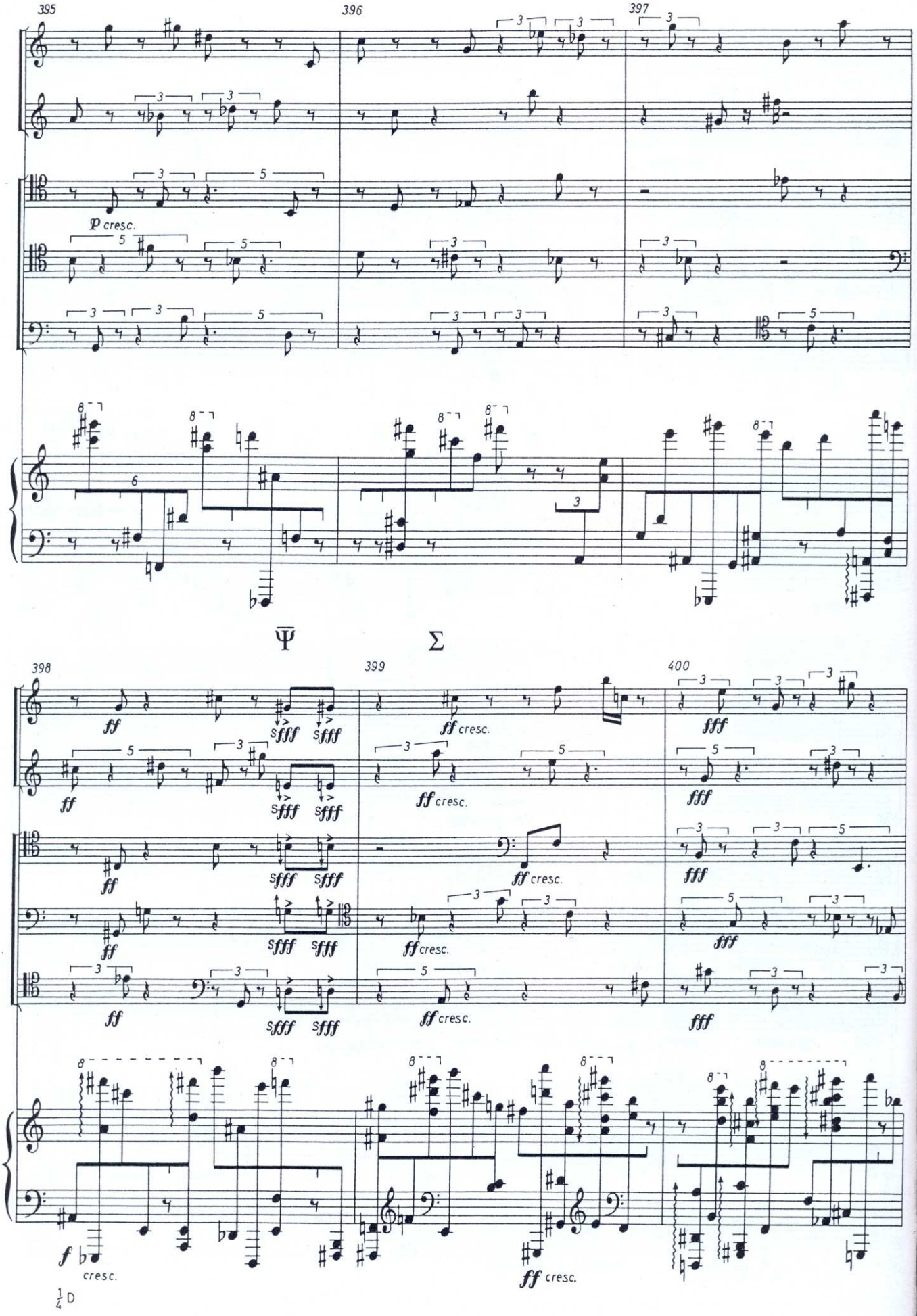

369
370
371
flatt.

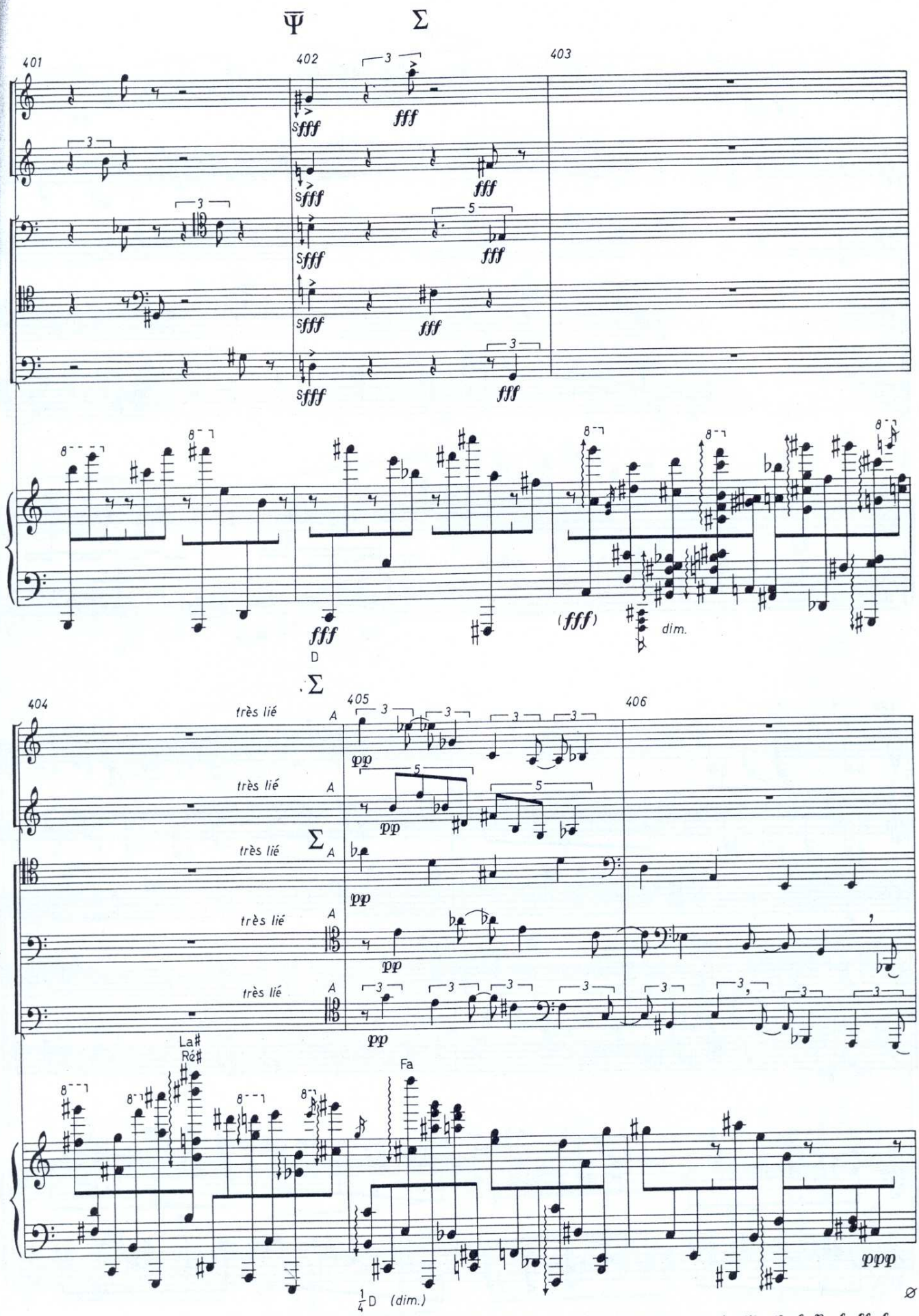

372
373
374
ppp
ppp
ff


ΨΘ
375
arrêt de la promenade
376
377
378
ΨΘ

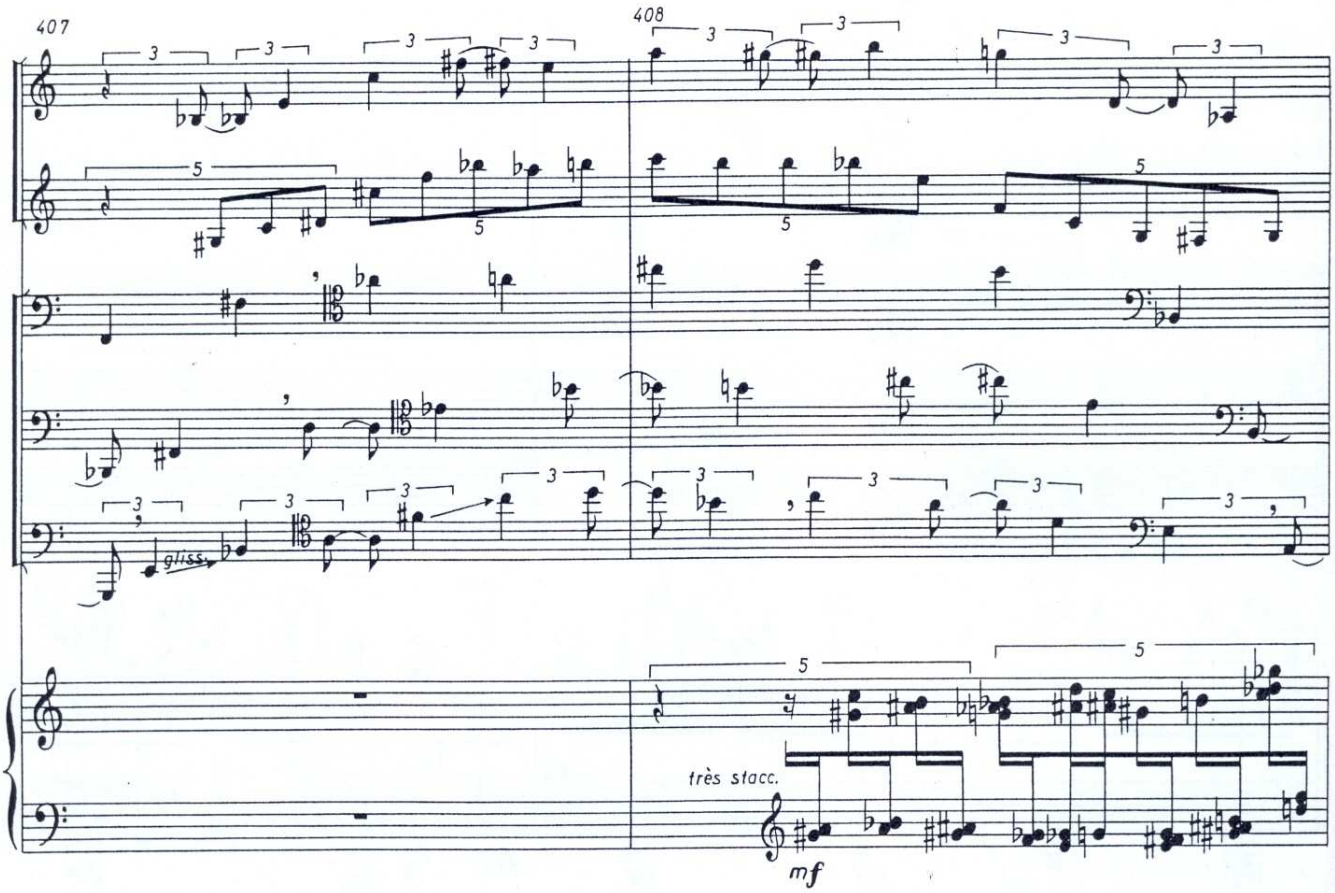

379
380
381
382
ΨΘ
383
384
385
(ΨΘ)
ΨΘ+ΨΘ
386
387
388
389
ΨΘ+ΨΘ2


390
391
392
393
394
stacc.
sim.
cresc.

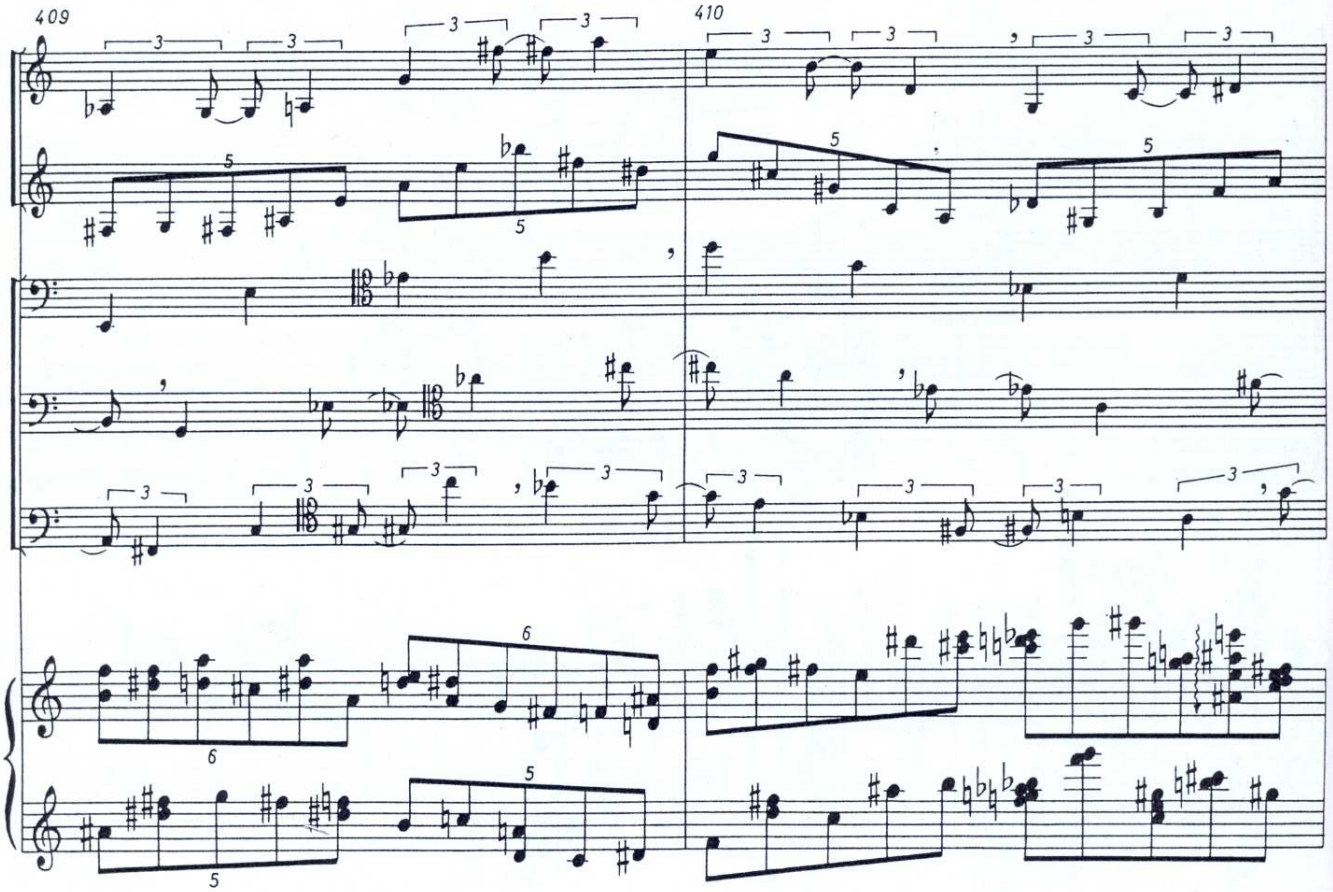

395
396
397
p cresc.
Ψ
Σ
398
399
400
ff
sfff
ff cresc.
fff
f
cresc.
ff cresc.
1/4 D

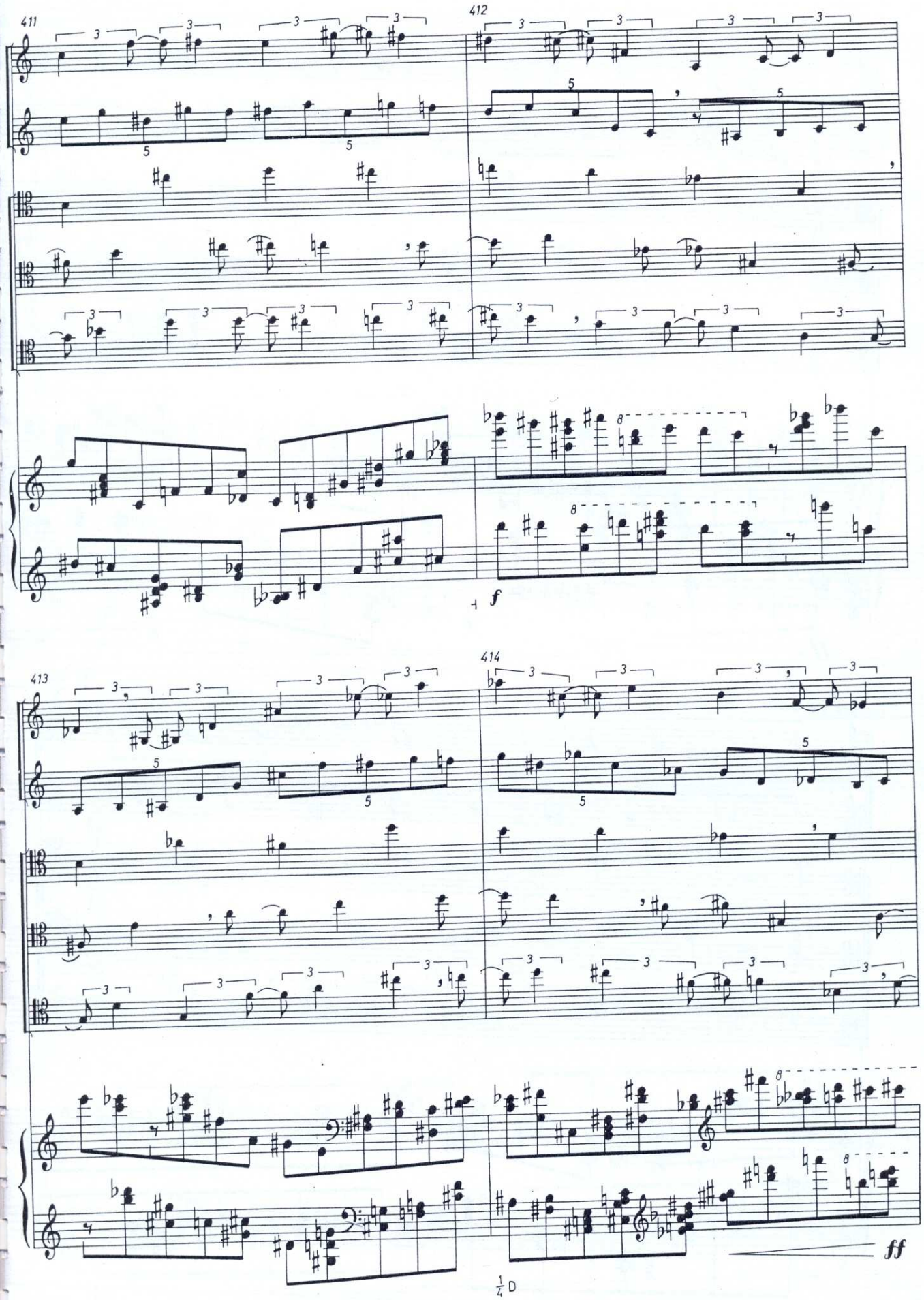


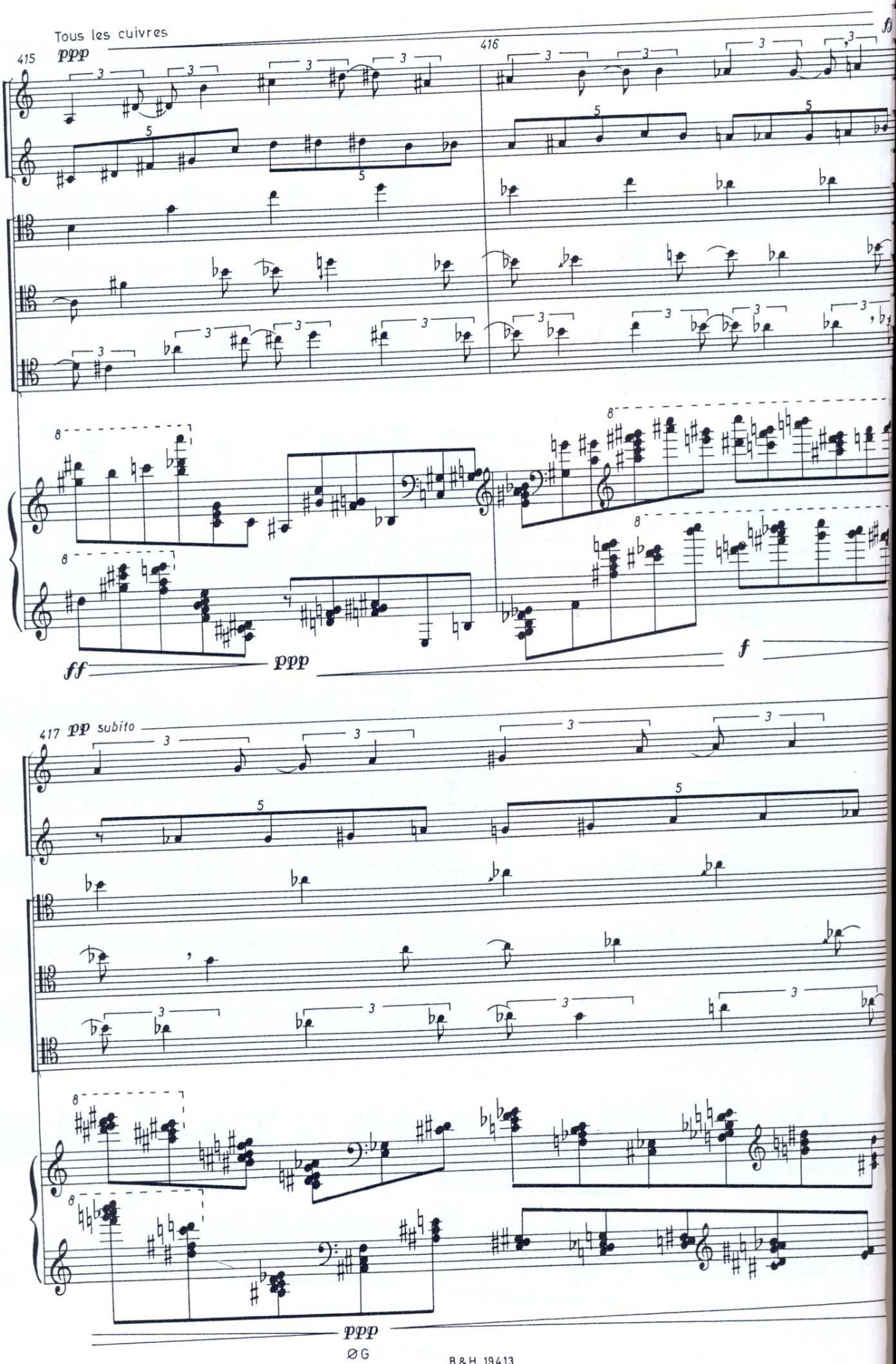
A est un opérateur. A partir d'ici tous les cuivres font des sons enflés de formes: ***ppp<pp>ppp***, ***pp<p>pp***, ***p<f>p***, ***f<ff>f***, ***ff<fff>ff***. La forme est definie par zones et c'est la nuance médiane qui sert à la caracteriser. Ex. ***f⇒p<f>p***.

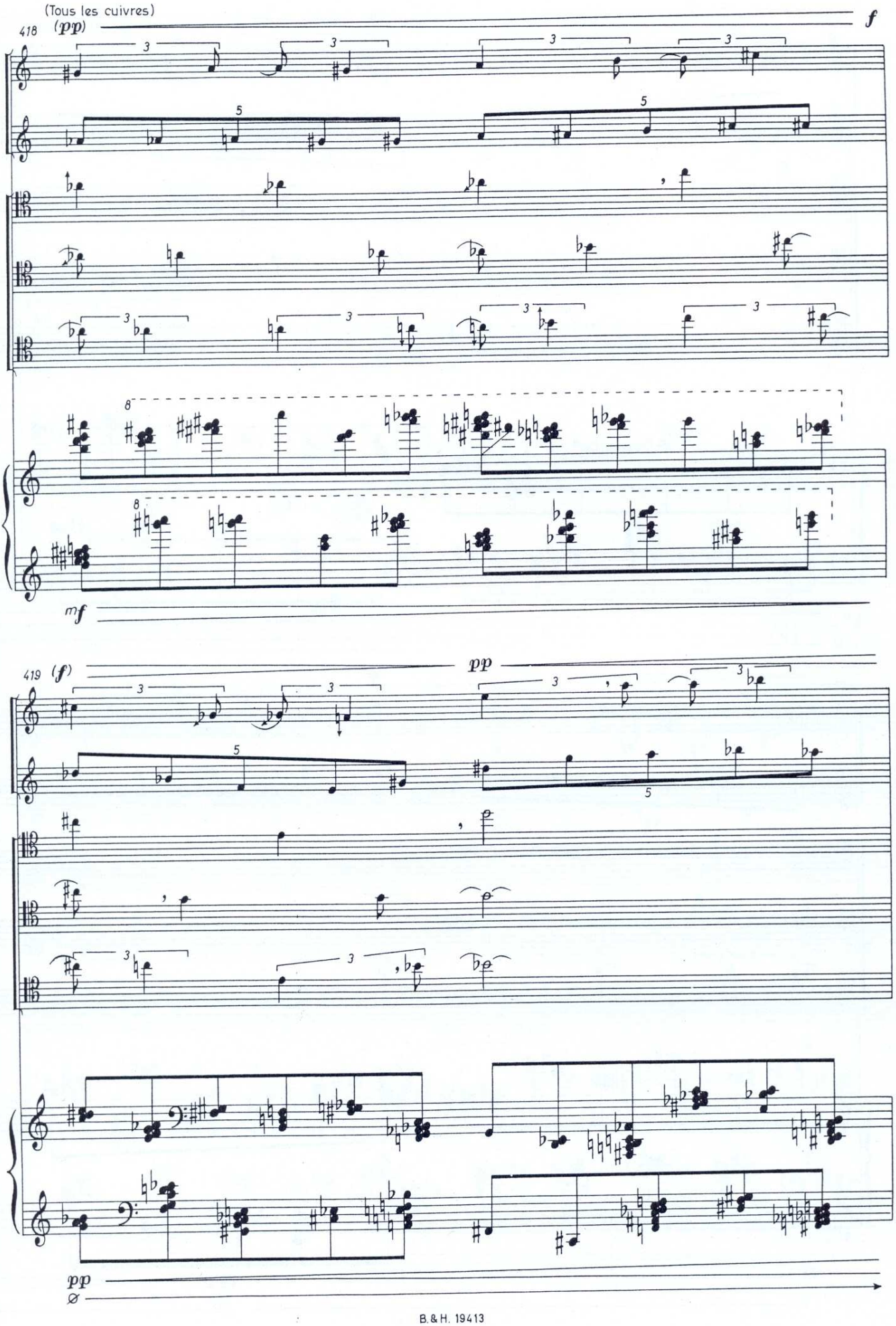


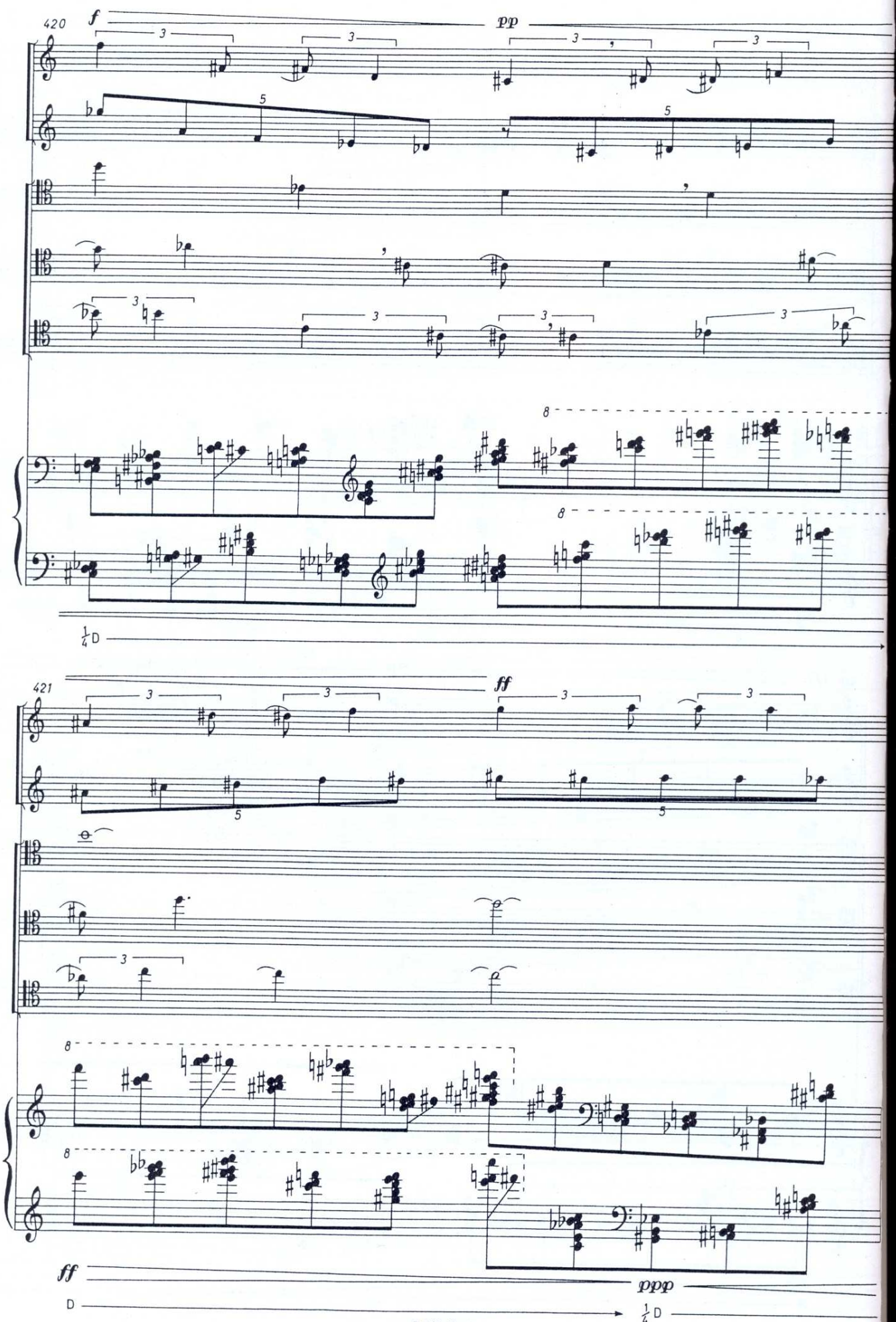
G

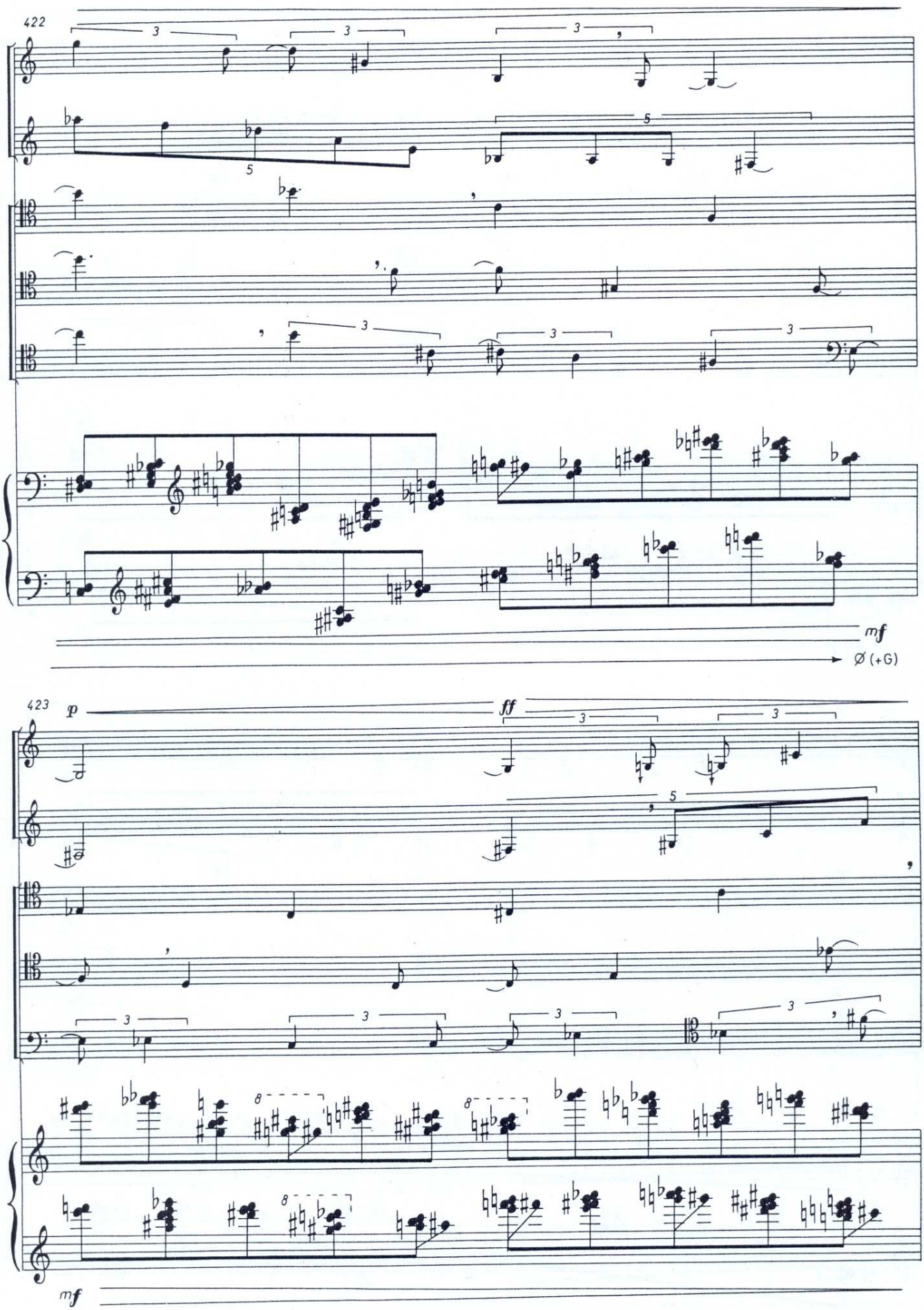


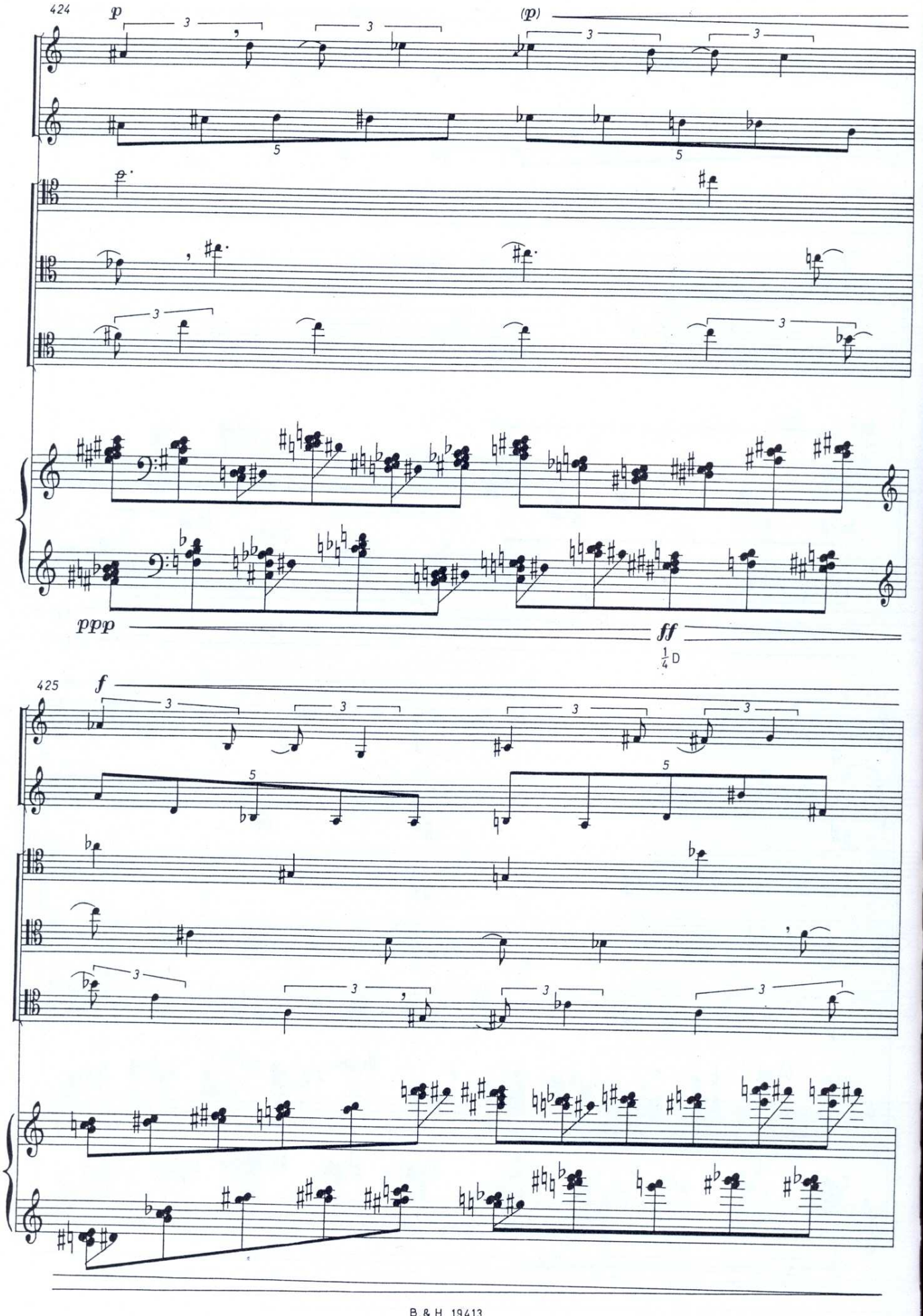

411
412
f
413
414
ff

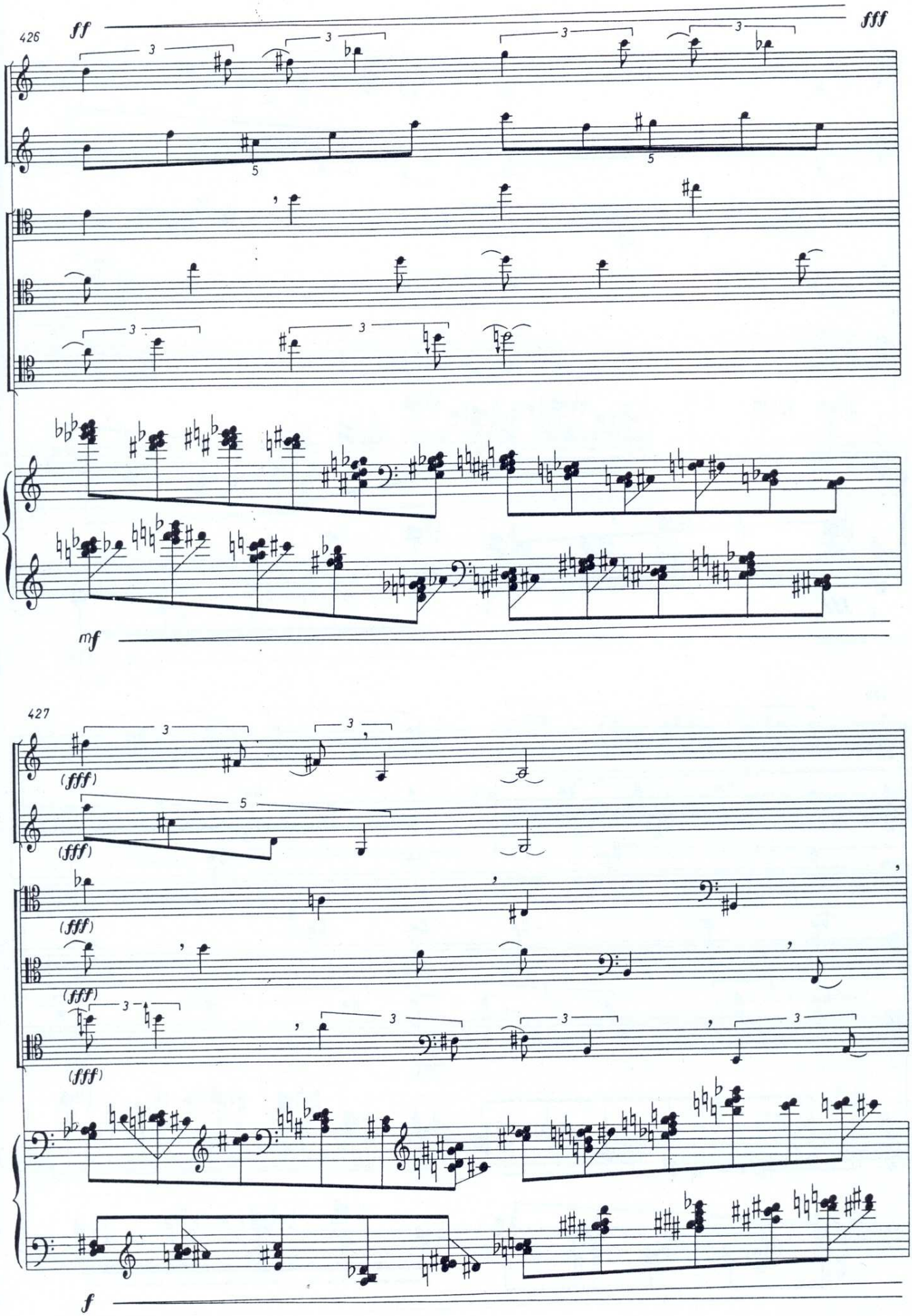

Tous les cuivres
415
ppp
416
ff
ff
ppp
f
417
pp subito
ppp

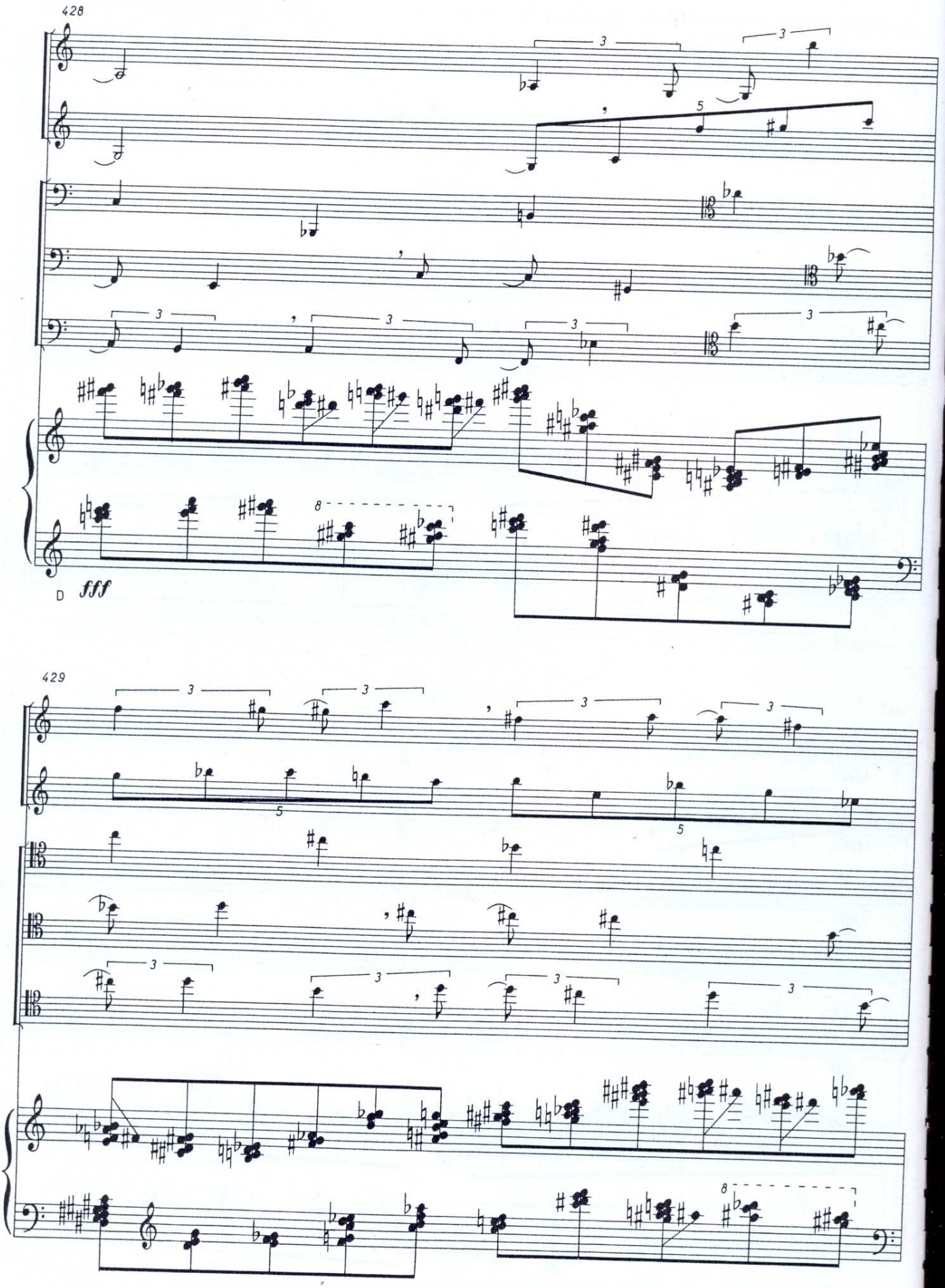

(Tous les cuivres)
418
(pp)
f
mf
419
(f)
pp
pp

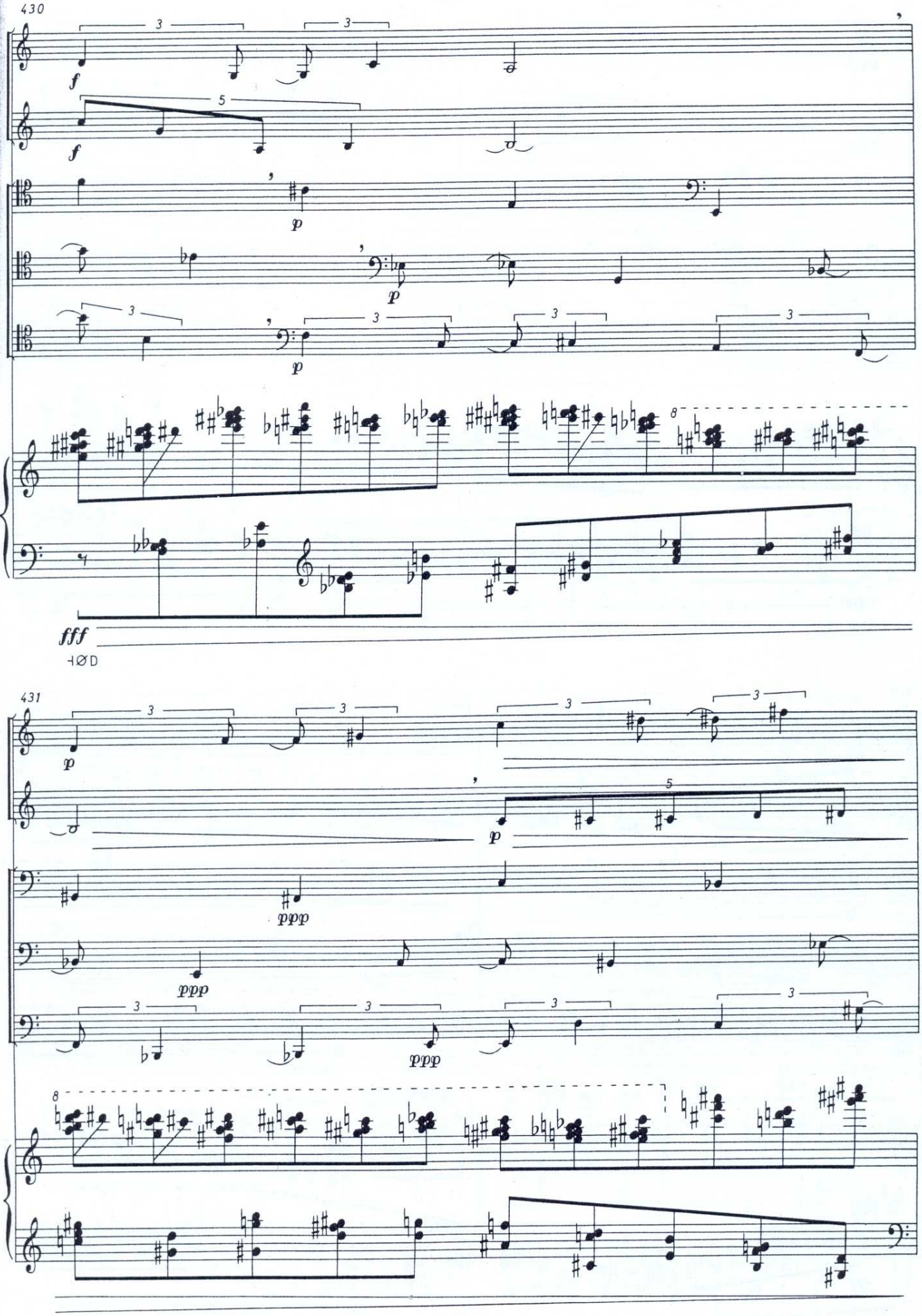

420
f
pp
421
ff
ff
ppp
D
¼D
¼D

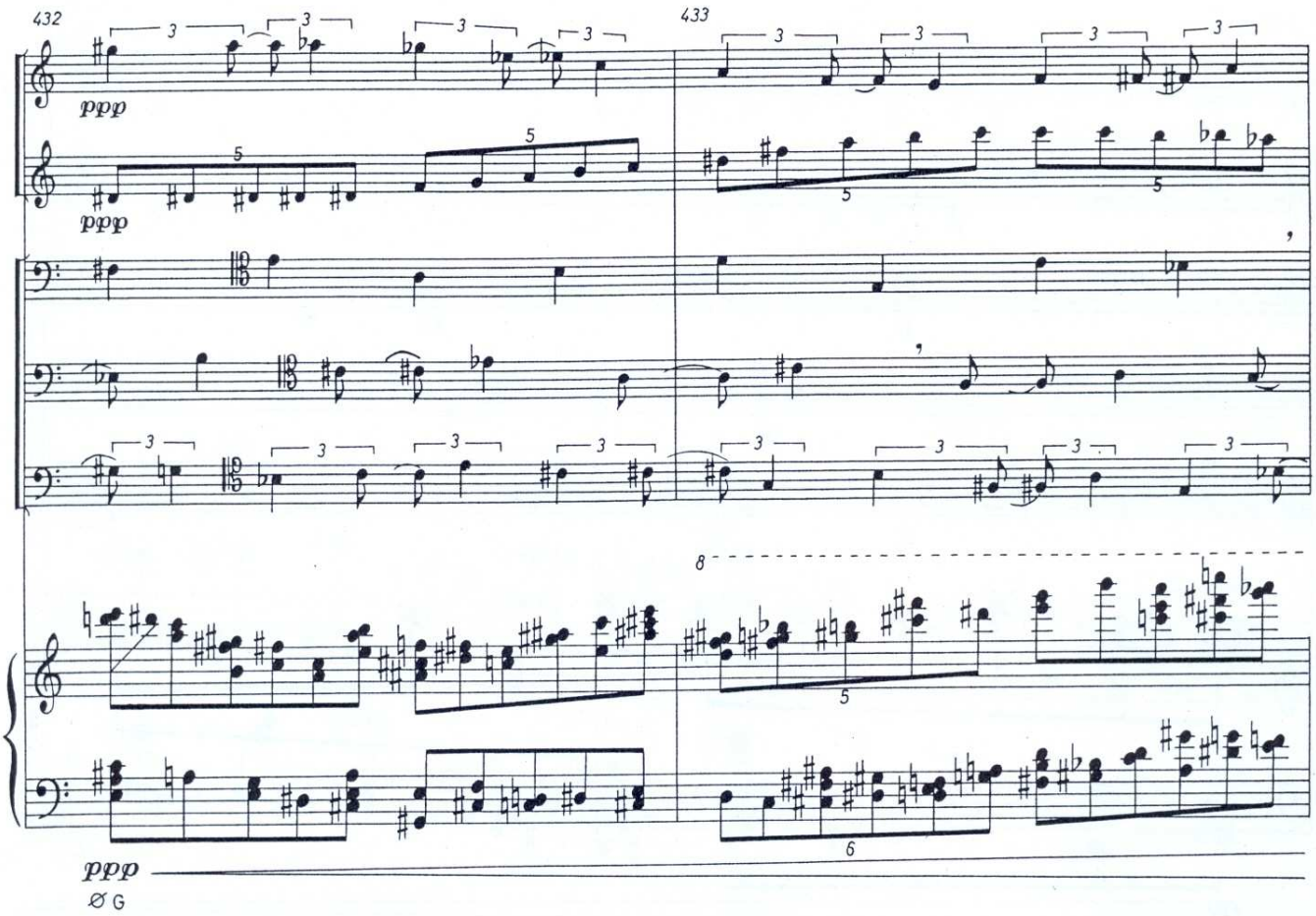

422
mf
Ø (+G)
423
p
ff
mf

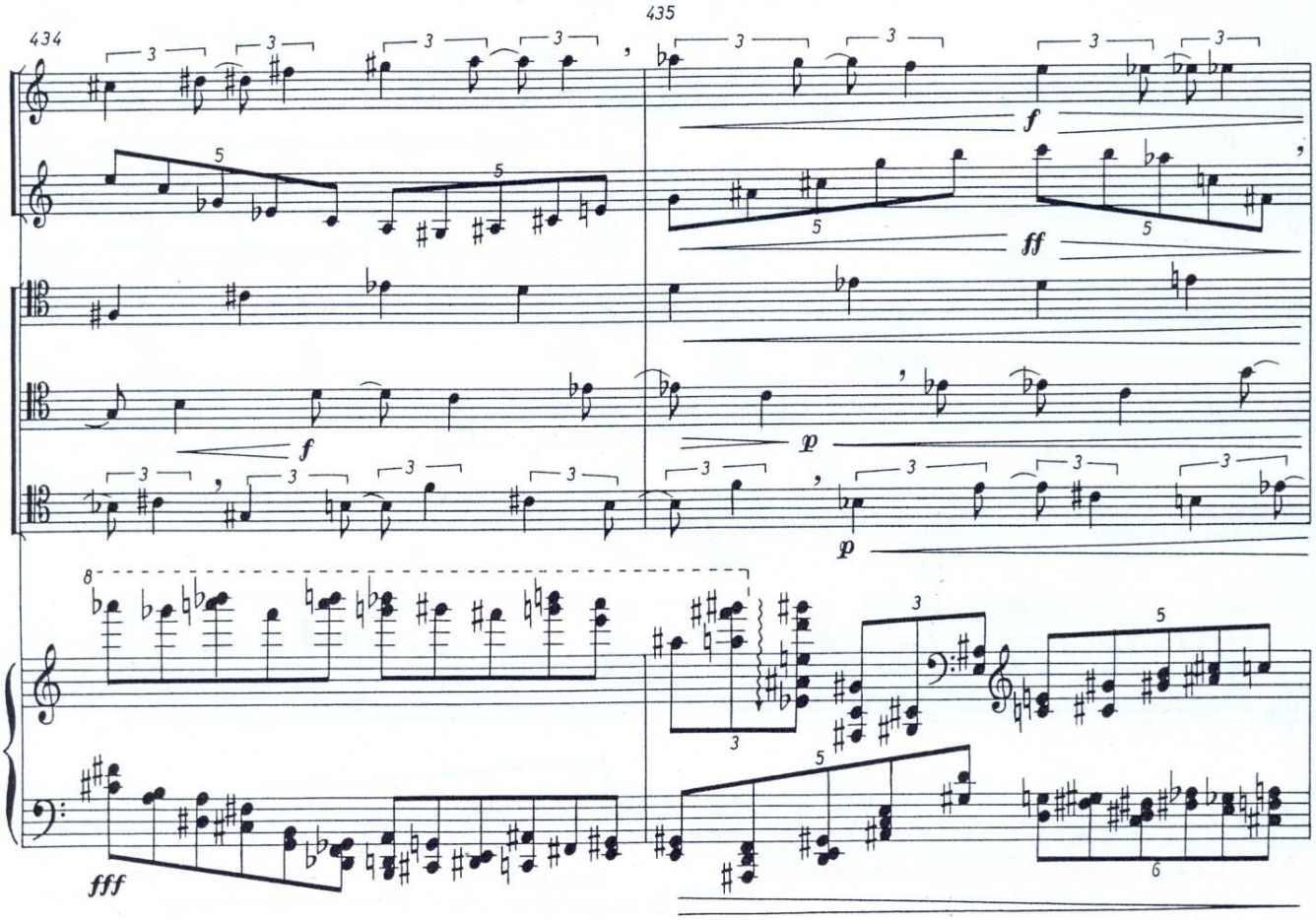

424
p
(p)
ppp
ff
1/4 D
425
f

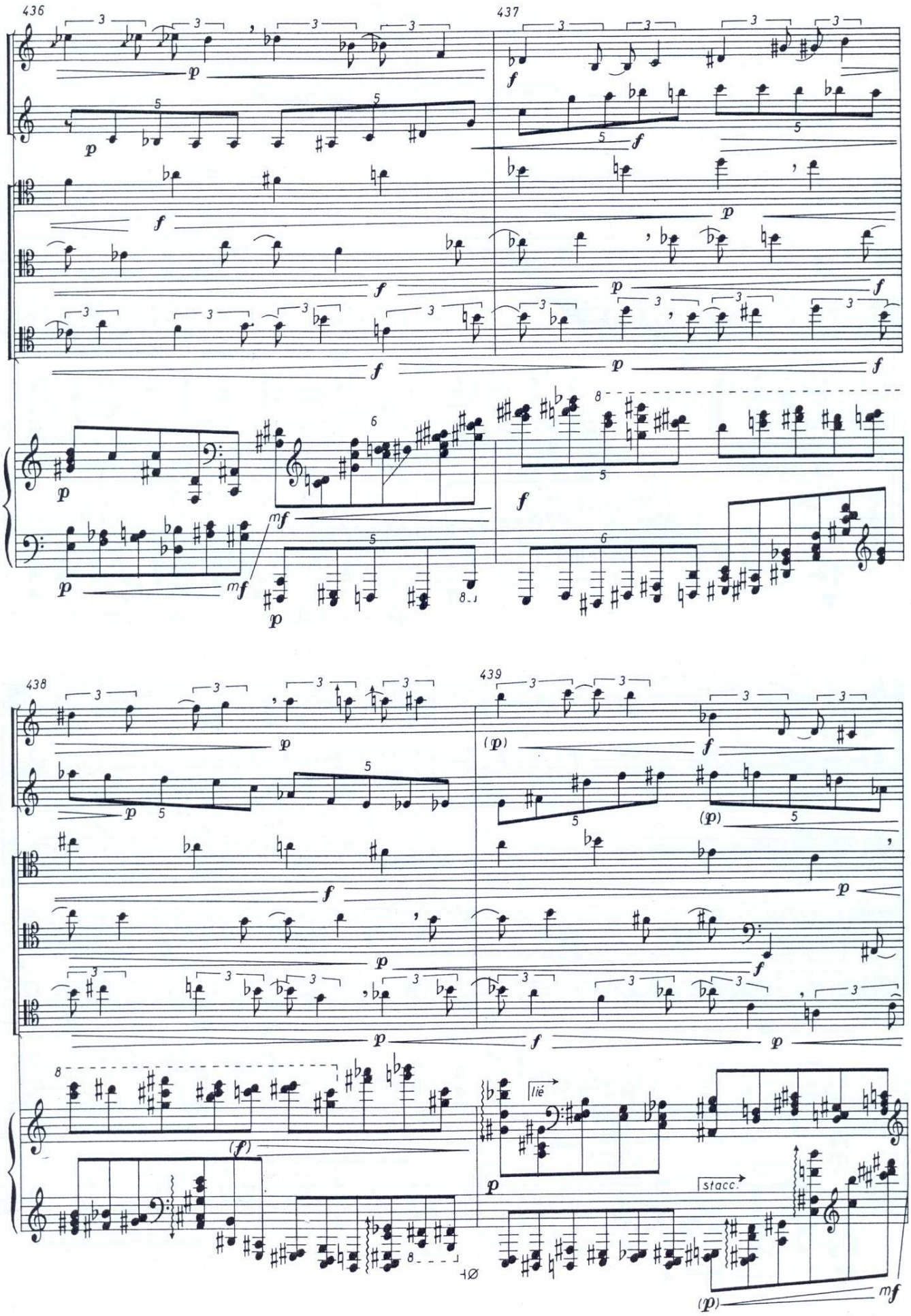

426
ff
fff
mf
427
(fff)
f

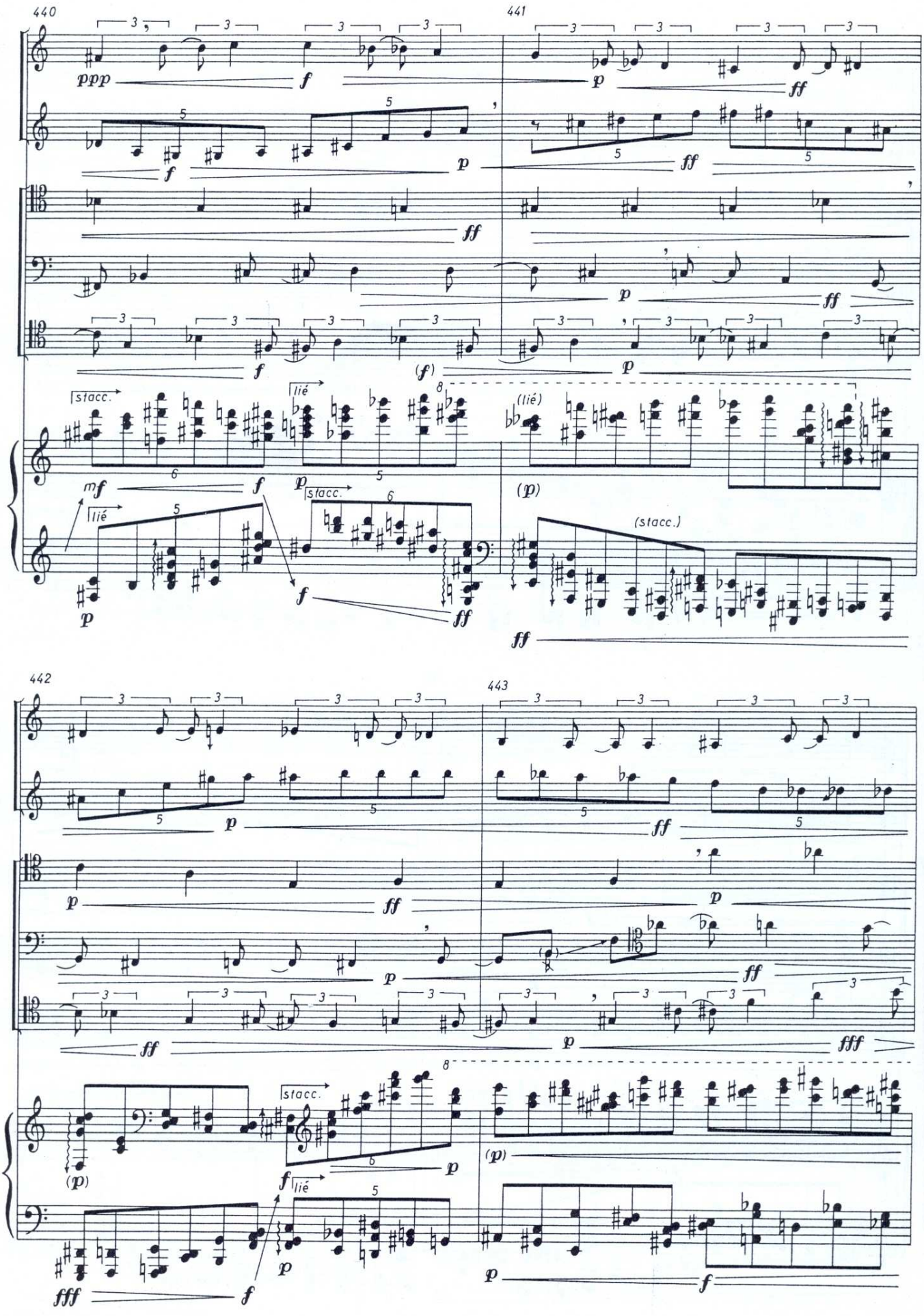

428
D
fff
429

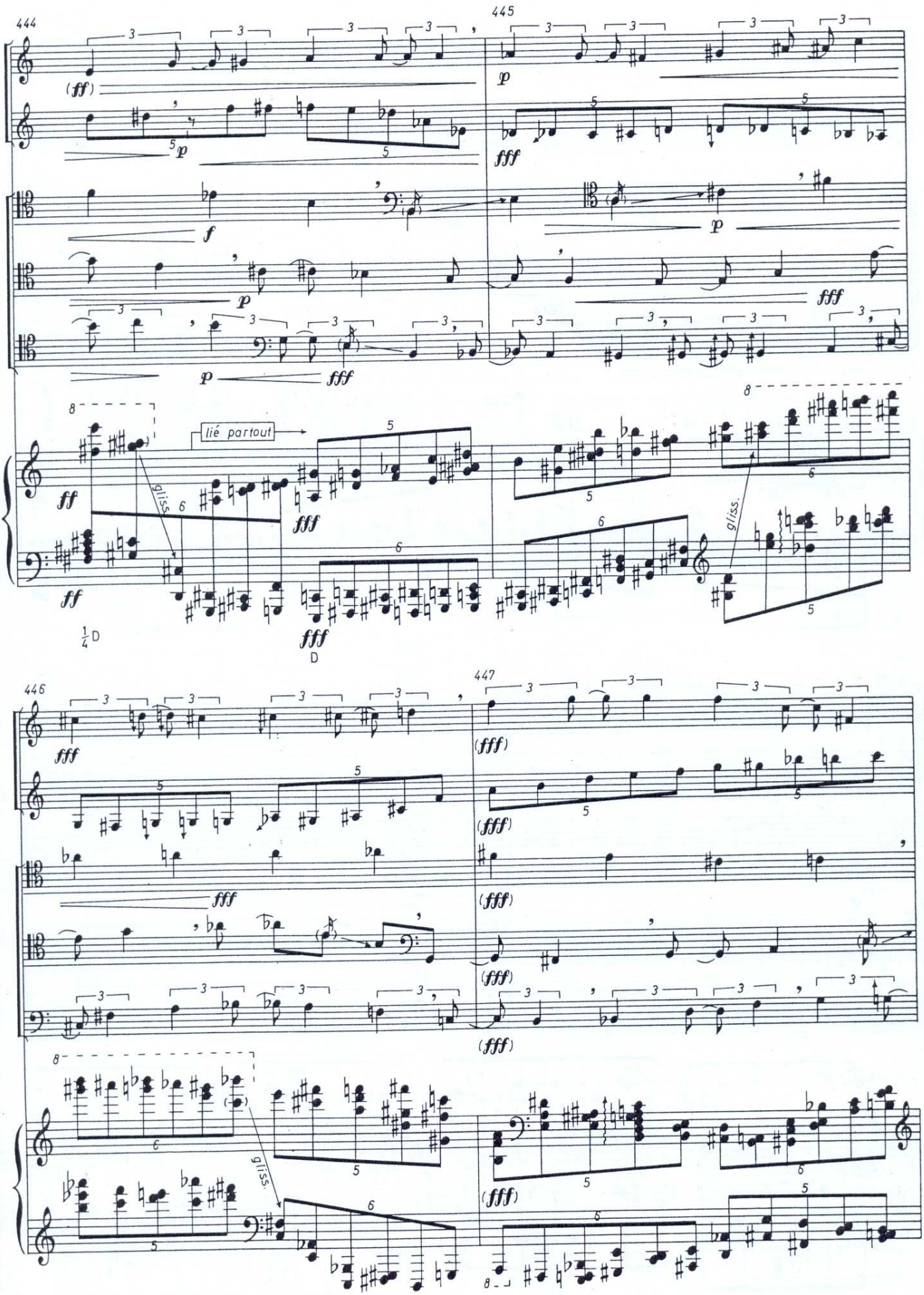

430
f
f
p
p
p
fff
HØD
431
p
p
ppp
ppp
ppp

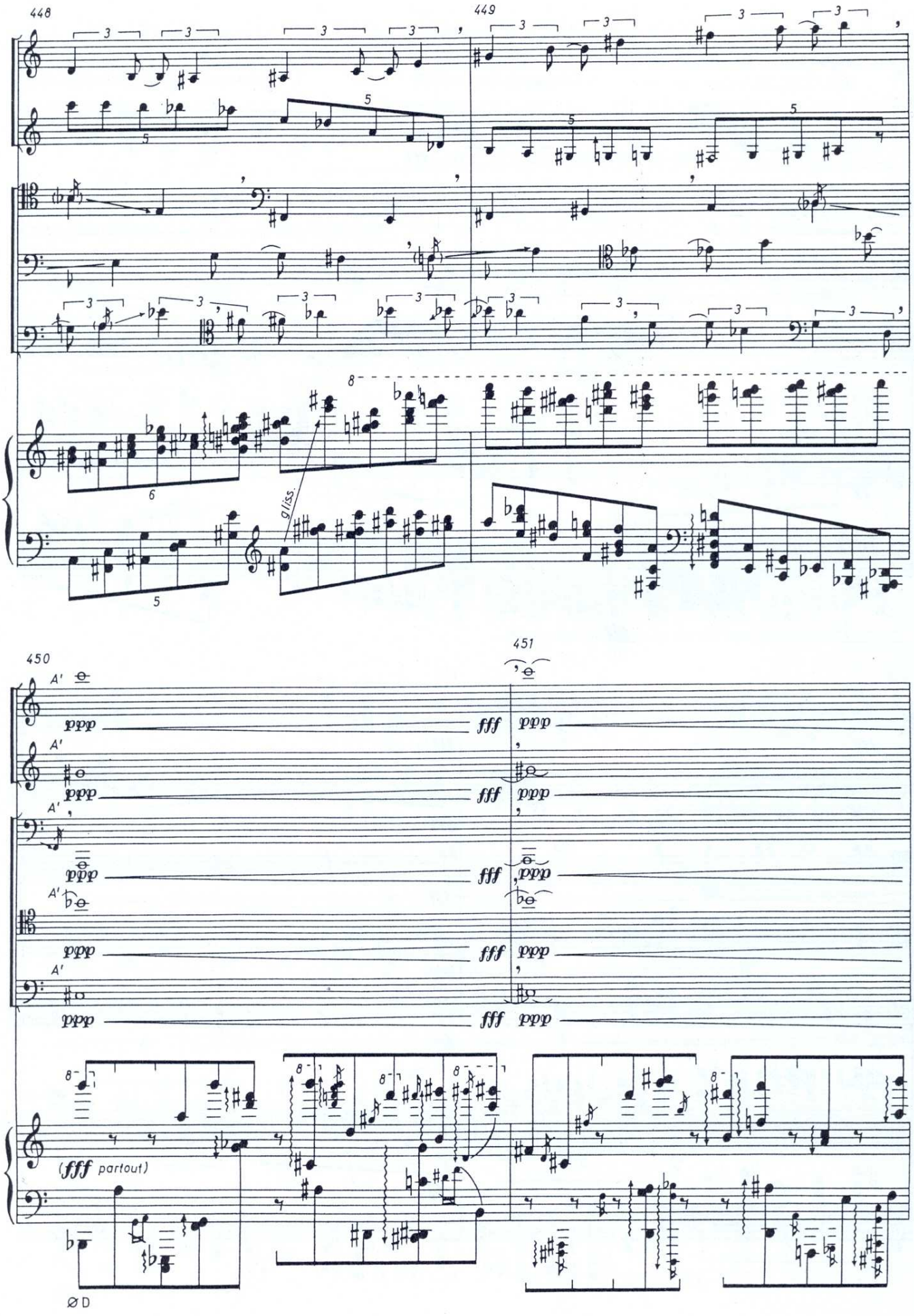

432
433
ppp
ppp
ppp
Ø G


434
435
f
ff
f
p
p
fff
1/4 D

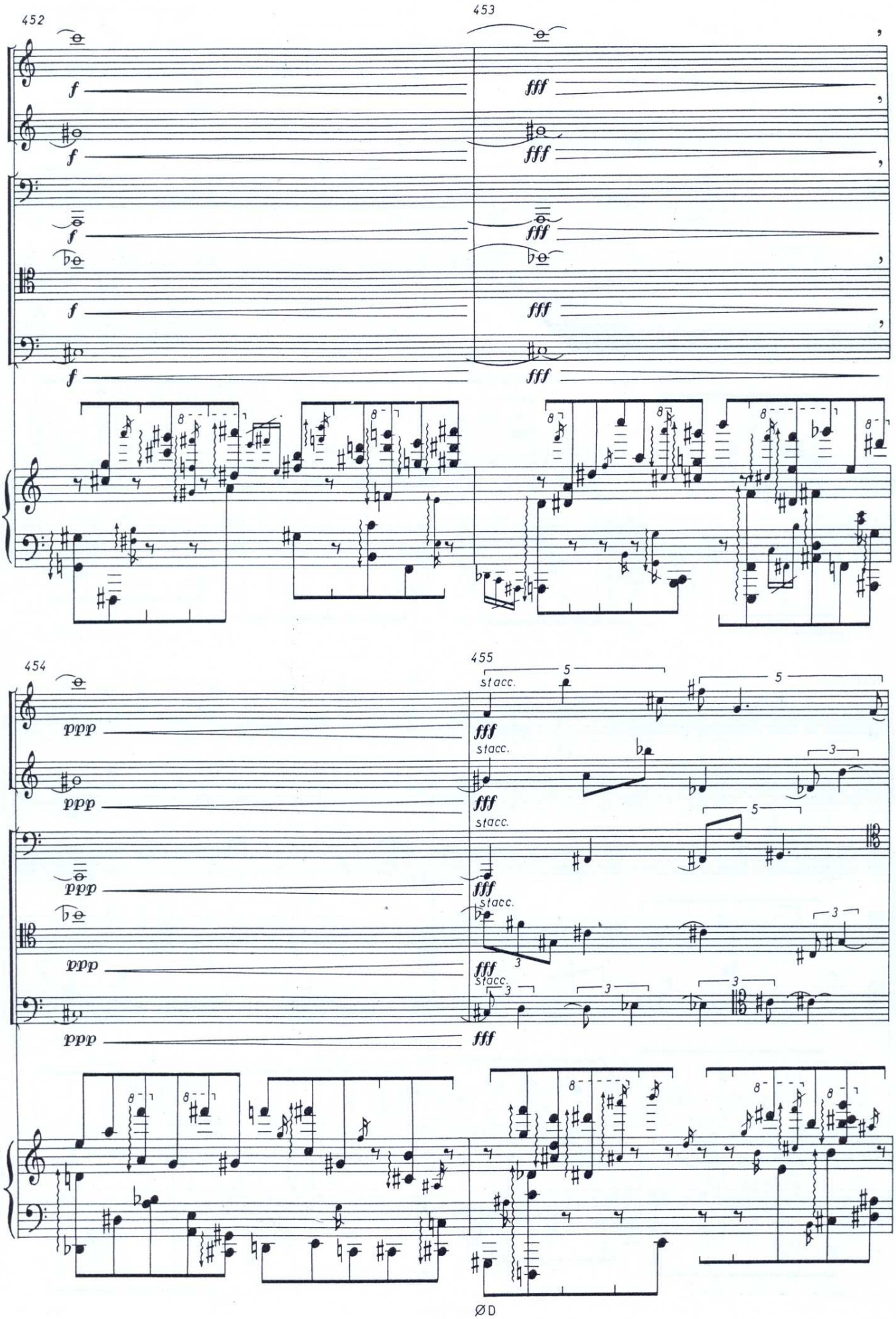

436
437
438
439
lié
stacc.

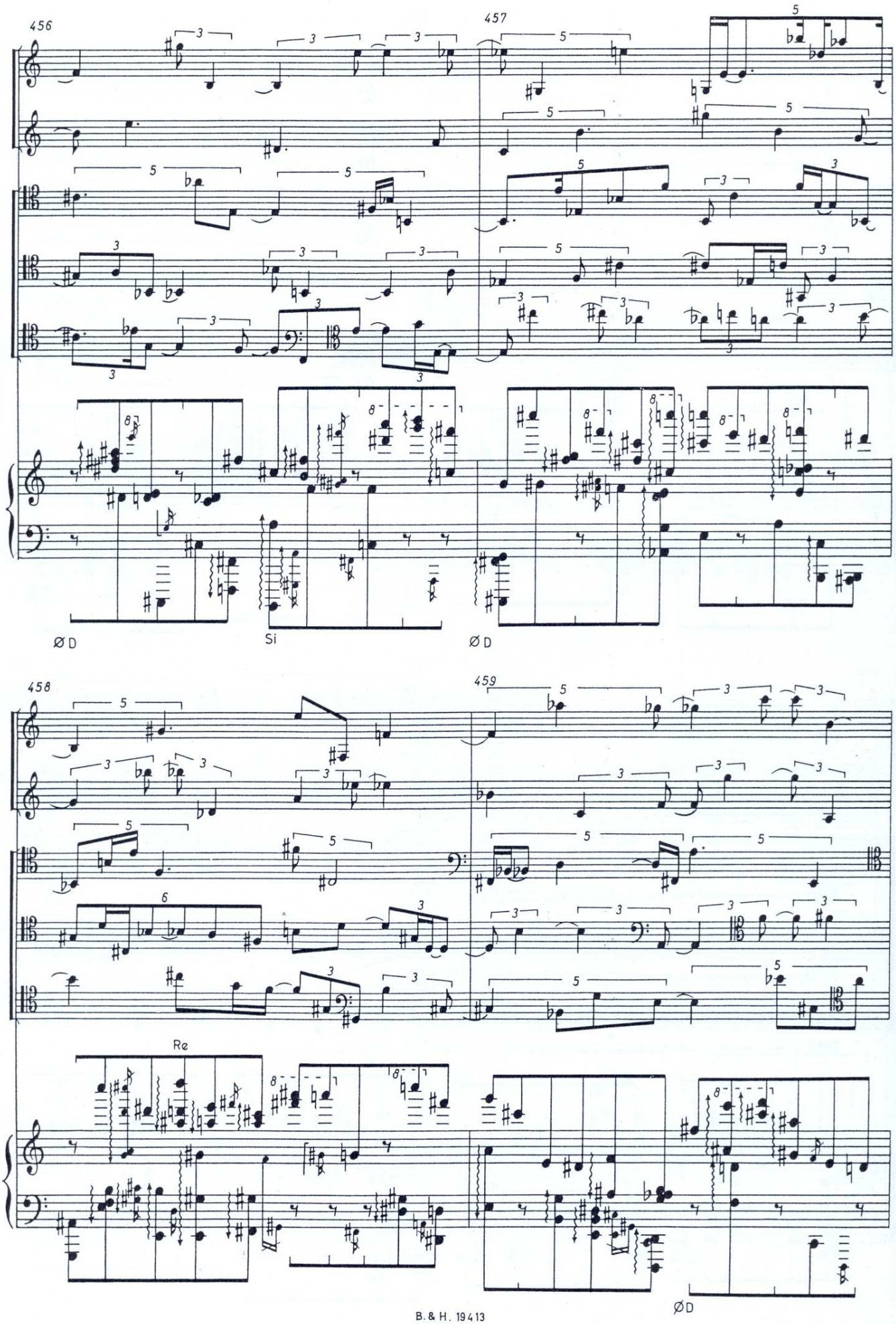

440
441
ppp
f
p
ff
stacc.
lié
(lié)
mf
(f)
(p)
(stacc.)
442
443
fff
(p)

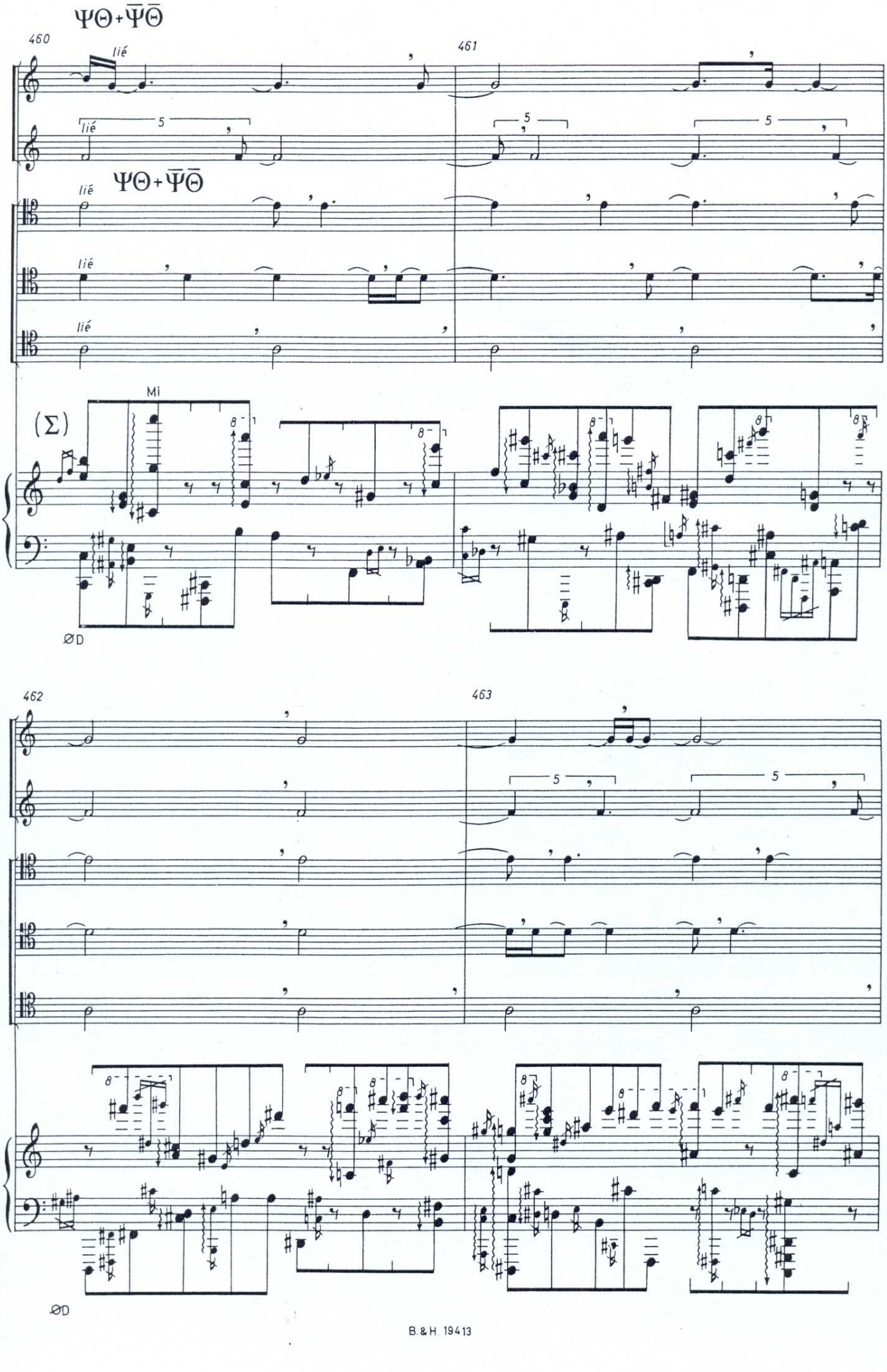

444
445
446
447
lié partout
gliss.
gliss.
gliss.
¼ D
D

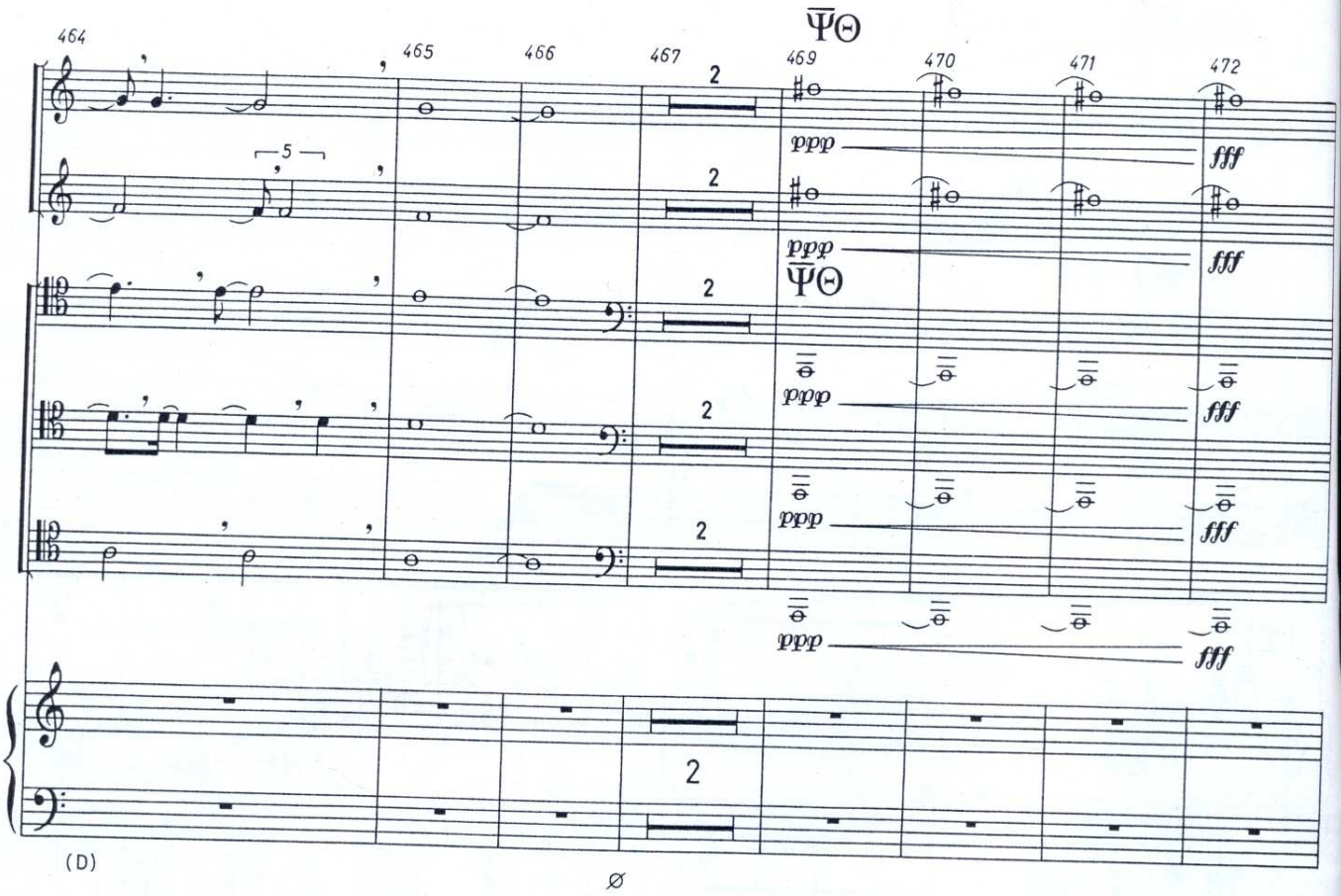


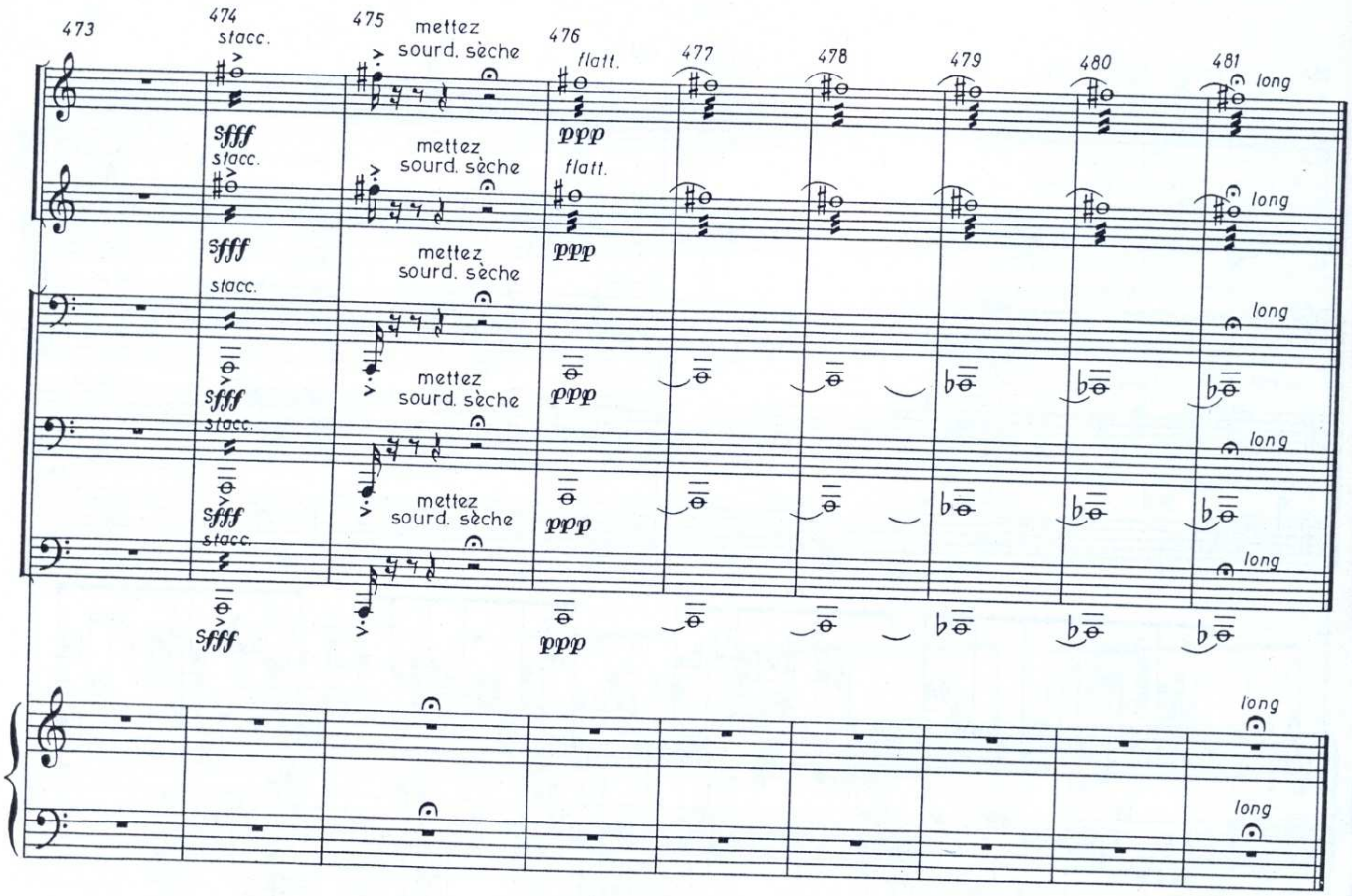
A' annul l'effet de *A*


452
453
454
455
f
fff
ppp
stacc.


456
457
ØD
Si
ØD
458
459
Re
ØD


ΨΘ+Ψ̄Θ̄
460
461
lié
5
ΨΘ+Ψ̄Θ̄
Mi
(Σ)
ØD
462
463
ØD


464
465
466
467
469
470
471
472
5
2
ppp
fff
ΨΘ
(D)
Ø


473
474
stacc.
475
mettez
sourd. sèche
476
flatt.
477
478
479
480
481
long
sfff
ppp

Berlin, 1964