

IANNIS XENAKIS

EONTA



Partition



12.571

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EONTA=étants (participe présent pluriel du verbe être)—titre donné en hommage à Parménide. La deuxième écriture du titre est syllabique cypriote d'origine crétomycénienne disparue depuis 24 siècles et déchiffrée récemment. L'œuvre composée à Berlin en 1963-64 fut créée aux concerts du Domaine Musical à Paris en Décembre 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.

$\sharp, \sharp, \sharp = \frac{1}{4} \text{ ton plus haut}$
 $\flat, \sharp, \flat = \frac{1}{4} \text{ ton plus bas}$

} environ

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 Cretomycenean 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.

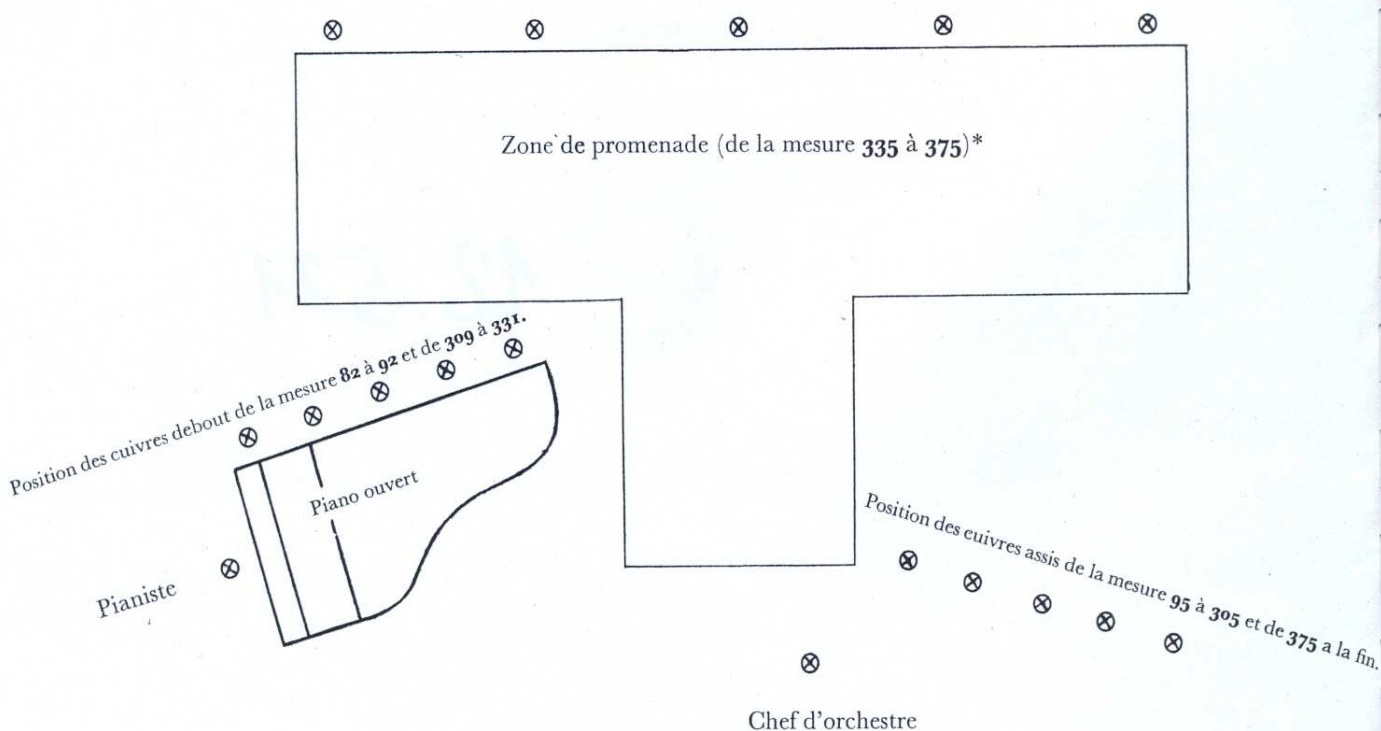
(Recorded on *Le Chant du Monde* label, mono LDX 8368, stereo LDX 48368. Grand Prix National du Disque.)

I.X.

DISPOSITION

des musiciens pendant l'exécution

Les cuivres sont assis ici sur des praticables de la mesure 0 à 40 et se tiennent debout sur les praticables de la mesure 40 à 80.



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

EONTA



IANNIS XENAKIS

(1922-) *francien?*
grieg évrou

$\text{♩} = 60 \text{ M.M. en moyenne}$

1
2 Trompettes
en Ut

1
2
3 Trombones
ténors

Piano

Sol#

La

G

* D

* G (+D)

* $\frac{1}{4}D$

D+G

1

* Pédale gauche: G..... 1, Pédale droite D..... \emptyset

** $\frac{1}{4}D$ = appuyer la pédale droite de façon qu'il ne subsiste qu'une légère resonance des cordes $\sim \frac{1}{2}$ seconde.

[illegible]

[illegible]

22

23

ppp

ppp sempre

ppp

ppp sempre

G

[illegible]

The musical score is divided into two systems. The first system, labeled 'G + D' at the bottom left, contains measures 28 and 29. Measure 28 features a treble staff with a key signature of one flat and a 3/4 time signature. It begins with a piano (ppp) dynamic, followed by a forte (f) dynamic, and then a fortissimo (ff) dynamic. The bass staff also starts with ppp, followed by p, and then f. The second system, labeled 'Sempres' at the bottom right, contains measures 30 and 31. Measure 30 features a treble staff with a fortissimo (fff) dynamic and a 'sempre' marking. The bass staff also features a fff dynamic and a 'sempre' marking. The key signature remains one flat, and the time signature is 3/4.

musical score for measures 32 and 33 of 'L'Espresso' by Debussy. The score is written for piano (p) and grand piano (ppp). Measure 32 shows a piano part with a forte (f) dynamic and a grand piano part with a pianissimo (ppp) dynamic. Measure 33 shows a piano part with a forte (f) dynamic and a grand piano part with a pianissimo (ppp) dynamic. The tempo is marked 'moderato' and the mood is 'moderato'. The key signature is one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 34 and 35. The second system continues the piece, ending with a double bar line and repeat dots. The music is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

36

37

Sol# La Fa Sol Fa Re#

ppp subito partout

Ø D+G

This musical score is for the song "The Rose Tree" from the 1958 film "The Sound of Music". It is a piano accompaniment for the vocal melody. The score is written for piano (p) and includes a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into measures, with measure numbers 38 and 39 visible. The notes are written on a grand staff with a treble and bass clef. The lyrics "The Rose Tree" are written below the melody. The score is a black and white reproduction of a printed musical score.

*
40 Tous les cuivres au fond de la scène, debout sur des praticables, pavillons dirigés au plancher.
sourd. Robinson (Bol)

41

ppp et crescendo.... lent
sourd. Robinson (Bol)

ppp et crescendo.... lent
sourd. Robinson (Bol)

ppp et crescendo.... lent
sourd. Robinson (Bol)

ppp et crescendo.... lent
sourd. Robinson (Bol)

ppp et crescendo.... lent

Mi La Mi Mi

stacc. partout

Ø (G)

* Pas de vibrato sauf contre-indication

42

43

Fa Mi Do# Fa#

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

45

Measures 44-45: Brass parts (Trumpets, Trombones, Tuba/Euphonium) with *p cresc.* markings. Measures 46-47: Piano accompaniment with complex figures and dynamic markings (*p*, *mp*, *ppp*). The piano part includes notes for *Si* and *La#*. Measure 48: Piano accompaniment with notes for *Fa#*, *Fa*, and *Sol b*.

46

47

Measures 46-47: Brass parts (Trumpets, Trombones, Tuba/Euphonium) with *p cresc.* markings. Measures 48-49: Piano accompaniment with complex figures and dynamic markings (*p*, *mp*, *ppp*). The piano part includes notes for *Fa#*, *Fa*, and *Sol b*.

48 les pavillons à la position normale

49 * ôtez soud.

The musical score is divided into two main sections, 48 and 49. Section 48, titled 'les pavillons à la position normale', spans measures 48 to 51. It features a complex arrangement of staves with various musical notations, including dynamics (f, p, pp, mp, mf, ff, fff), articulation (accents, slurs), and fingerings. The piano part includes chords and intervals, while the melodic lines are more intricate. Section 49, titled '* ôtez soud.', spans measures 52 to 53. It continues the musical theme with similar notation and dynamics. The score includes a variety of musical symbols, such as notes, rests, and accidentals, and is written in a clear, professional style.

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

54 55

Sol # Mi Fa

fff partout (sempre stacc.)

4 1/4

56 57

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

58 59

f *mf* *ff* *f* *fff*

p *f* *mf* *ff* *f* *fff*

60 61

fff *f* *ff* *f* *ff* *mf*

f *fff* *f* *ff* *mf* *mf*

f *fff* *f* *ff* *mf* *mf*

ppp subito partout, molto legato

D+G Si

62 63

mf ff p f

5 3 5 3

ff mf ff p f

ff mf ff p f

ff mf ff p f

64 65

p f ppp p ppp

3 5 3 5

p f ppp p ppp

p f ppp p ppp

p f ppp p

4 (D)

66 67

p *ppp* *p* *ppp* *ppp* *mp*

pp général *P général*

Ø D

68 69

mp *ppp* *mp* *ppp* *ppp* *mp*

f général *ff général*

Ø D

70 71

ppp mp ppp mp ppp mp ppp mp ppp mp

Re#

général

Ø D

72 73 74

mp ppp p pp p pp mf pp f pp ff

p La

75 76 77

ne pivotez plus

fff

8-1

Ø D

78 79 80

ne pivotez plus

arret

fff

8-1

* 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.

83

10 stacc.

6 stacc.

5 stacc.

8 stacc.

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87 3 88 *flatt.* 3 89

5 *flatt.* 5 *flatt.* 3 *flatt.* 5 *flatt.* 5

8 3 3 6 5

(D)

90 3 91 3 92 95

5 3 3 3 3 3

Les cuivres retournent à leurs

3 3 3 3 3 3

3 *ppp*

(D)

places assises et mettent des sourdines sèches.

96 5 97 5 98 5 99 5

5 5 5 5

ΨΘ

100 101 102

sourd.

sourd.

sourd. sèche

sourd. sèche

sourd. sèche

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

Σ 8

ppp partout

6 6 5 6 6

G

103 104 105

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

ppp *p* *ff* *p* *ff* *p* *f* *p* *ff* *p* *f* *p* *ff*

8



106 107 108

109 110 111

8

8

D (+G)

This musical score page contains measures 106 through 111. It is written for a piano and grand system. The piano part consists of five staves: two treble staves and three bass staves. The grand part consists of two staves (treble and bass). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo), with some measures marked *ppp* (pianissimo). Fingerings are indicated by numbers 1-5. A section marked with a dashed line and the number 8 is also present. The page is numbered 18 in the top left corner.

112 113 114

Measures 112-114 of a musical score. The score consists of five staves. Measures 112 and 113 are marked with a '3' above the staff, indicating a triplet. Measure 114 is marked with a '3' above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *ff*. A piano accompaniment section is shown below the main staves, starting at measure 112 and continuing through measure 114. The piano part features a series of chords and single notes, with a '3' above the staff in measure 112.

115 116 117

Measures 115-117 of a musical score. The score consists of five staves. Measures 115 and 116 are marked with a '3' above the staff, indicating a triplet. Measure 117 is marked with a '3' above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *ff*. A piano accompaniment section is shown below the main staves, starting at measure 115 and continuing through measure 117. The piano part features a series of chords and single notes, with a '3' above the staff in measure 115.

Ø(G)

[illegible][illegible]

124 125 126

(p) > ppp p < ff p (p) < f p < ff

(p) < f p < ff p < f p

(p) < ff p (p) < f p > ppp p

(p) (p) > ppp p (p) (p)

(p) > ppp p < ff p < f p

6 6 Sol

ppp

Ø D(+G) 5 5

127 128 129 130

5 ppp p < f p (p) < f p > ppp p

5 p < f p > ppp p > ppp p

(p) < f p < f p > ppp p < ff p sim.

5 ppp p < ff p sim.

(p) < ff p < ff p sim.

5 ppp p < ff p < ff p sim.

3 ppp p > ppp p < ff p (p) < f p sim.

p 3 3 5 3

10 D+G

136

D (+G)

137 138 139

140

140 141 142 143 144 145 146 147 148 149

Ψ

pavillon au plafond

140

9

ΨΘ ΨΘ Σ ΨΘ

140

3^e Ped. (Steinway) jusqu'à S

Musical score for measures 150 to 169. The score is written for a piano and includes dynamic markings such as *ppp*, *mf*, *sfff*, and *p*. The notation includes various musical symbols, including notes, rests, and articulation marks.

Measures 150-159 are marked with the symbol Ψ and $\Psi\Theta$. Measures 160-169 are marked with Ψ and $\Psi\Theta$. The score includes a section marked "pav. normal" and "très lié, pulsations*" starting at measure 168.

The score is divided into two systems. The first system covers measures 150 to 159, and the second system covers measures 160 to 169. The piano part is written in a grand staff (treble and bass clefs), and the upper part is written in a grand staff (treble and bass clefs).

The score includes a section marked "pav. normal" and "très lié, pulsations*" starting at measure 168. The notation includes various musical symbols, including notes, rests, and articulation marks.

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

170 171 172 173

*très lié, pulsations **

*< p > < p > < p > < p > < p > etc. simile pav. normal très lié, pulsé **

*< p > < p > < p > < p > < p > etc. simile pav. normal très lié, pulsé **

*< p > < p > < p > < p > < p > etc. simile pav. normal très lié, pulsé **

< p > < p > < p > < p > < p > etc. simile

174 175 176 177

> > etc. simile

sfff

sfff

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

178 179 180 181

Violin I: *lié, pulsat.*

Violin II: *stacc.*

Viola: *stacc.*

Cello/Double Bass: *stacc.*

Dynamics: *<p>*, *<f>*, *<fff>*, *pp<p><p><p><p><p>*, *<p>etc. simile*

[illegible]

* flatterzunge très sec et très violent.

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196 197 198

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1000

[illegible]

202 203 204

Ôtez sourd.

très lié léger

Σ

mp

pp

pp

très lié

$\frac{1}{4}$ D (+G)

205 206 207

léger stacc. 3 *ppp*

léger stacc. 5 *ppp*

léger stacc. 5 *ppp*

léger stacc. 3 *ppp*

6 6 3 6

208 209 210

5 6 5 6

6 5 6 6

211

212

Musical score for measures 211 and 212, measures 1-4 of a system. The system consists of five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The first measure (211) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The second measure (212) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The piano accompaniment part is a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand.

Musical score for measures 211 and 212, measures 5-8 of a system. The system consists of five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The fifth measure (211) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The sixth measure (212) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The piano accompaniment part is a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand.

213

214

Musical score for measures 213 and 214, measures 1-4 of a system. The system consists of five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The first measure (213) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The second measure (214) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The piano accompaniment part is a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand.

Musical score for measures 213 and 214, measures 5-8 of a system. The system consists of five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The fifth measure (213) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The sixth measure (214) contains a sixteenth-note figure in the Violin I part, a sixteenth-note figure in the Violin II part, a sixteenth-note figure in the Viola part, and a sixteenth-note figure in the Cello/Double Bass part. The piano accompaniment part is a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand.

215 216 217

(ppp)

(ppp)

(stacc.)

(stacc.)

6

8

218 219

5

5

leg. montée très lente

(ppp)

battements par sec. →

leg. montée très lent

(ppp)

6

8

bat. Sec.

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.
 Régler 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.

p cresc.

montée très lente

batt. sec.
montée très lente

ppp

ppp cresc. très lent ($\frac{1}{4}$ D)

223 224 225

(stacc.)

f ppp (stacc.)

batt. / sec.

f ppp

ppp

p cresc.

[illegible]

[illegible]

B. & H. 19413

244 245 246

(stacc.)
(ppp) 6
(stacc.) 5
(ppp)
(stacc.) 3
(stacc.) 5
(ppp)
(stacc.)
ff ppp
pp ff ppp
f ff ppp

8 12

p cresc. →

8

mf
f

247 248 249

très lié 6
mf
très lié 5
mf
très lié 6
mf
très lié 5
mf
très lié 6
mf
très lié 5
mf

8

mf
f
mf

253 254 255

stacc. 3 pp

stacc. 5 pp

stacc. 3 pp

5 6 6 6

stacc. 5 pp

vibrato normal

vibrato plus creux

pppp

pp

8

f mf

mf

[illegible]

* 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 *très lié* 262

ff *très lié* *ff* *très lié* *ff* *très lié* *ff*

ff *mf* *ff* *mf* *ff* *mf* *ff*

f *ff* *ff*

263 264 265

8 *Fa* *8*

266
Tous les cuivres
ppp

267
fff

268
(Tous les cuivres)
ppp (très lié)

269
gliss.
fff
gliss.
fff
gliss.
fff

270
p

271
f

fff partout

272 *ff* 273

Measures 272 and 273 of a musical score. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. Measure 272 features a series of sixteenth-note runs in the strings, with fingerings 5 and 6 indicated. Measure 273 continues these runs, with a dynamic marking of *ff* (fortissimo) and fingerings 5 and 6. The piano part in measure 273 includes a complex chordal structure with a dynamic marking of *ff* and a fingerings 8.

274 *fff* 275

Measures 274 and 275 of a musical score. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. Measure 274 features a series of sixteenth-note runs in the strings, with fingerings 5 and 6 indicated. Measure 275 continues these runs, with a dynamic marking of *fff* (fortississimo) and fingerings 5 and 6. The piano part in measure 275 includes a complex chordal structure with a dynamic marking of *fff* and a fingerings 8.

278 279

mettez sourd.

6 ppp

mettez sourd.

5 ppp

3 3 3 3 3 3 3 3

5 5 5 5

8

p

fff

p

Ø D

* Voir nota page 39

280 281

ralentir le vibrato
3 3 3 3 *sans vibrato*

ralentir le vibrato
5 5 *sans vibrato* **pppp**

ralentir le vibrato **pppp**

ppp $\emptyset G$

282 283 284

sourd. **ppp**

sourd. **ppp**

sans vibrato **ppp**

pppp

p **fff**

285

286

flatt.

mf

ffff

flatt.

mf

ffff

flatt.

(mf)

ffff

flatt.

(mf)

ffff

flatt.

(mf)

ffff

flatt.

(mf)

ffff

287

très lié

3

6

p

très lié

5

p

très lié

3

3

6

p

très lié

5

5

p

très lié

p

8-7

8-7

8-7

8-7

8-7

p

D

fff

[illegible]

[illegible][illegible]

298 299 300

stacc.

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

8-1

6

ppp

♭ G

301 302 303

8-1

fff

f

4 D

304 305 309

Les cuivres se placent
autour du piano.

4

6

fff

(pp)

ppp

♭ D

sfff

sfff

Si

* Pavillons dans le piano

319 320 321

ppp pp pp pp pp

322 323 (stacc.) 324

pav. norm. (stacc.) pav. norm. (stacc.) pav. norm. (stacc.) pav. norm. (stacc.)

ppp ppp ppp ppp

mf fff

$10\frac{1}{4}$ $6\frac{1}{4}$

325 326 327

328 329 330 331

335 336 337

$\Psi\Theta + \bar{\Psi}\bar{\Theta}$

ppp cresc. flatt. flatt. flatt. flatt.

ppp

ff

fff

pp

ff

fff

4

(Piano tacet jusqu'à 365)

Piano (D)

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 *mf dim.* *flatt.* 3 *flatt.* 339 *flatt.* 3 *ppp* 340 *flatt.* 3 *flatt.* 5 *ppp* 5

341 *cresc.* 3 *flatt.* 3 *f* 342 *flatt.* 3 *f* 343 *très lié* 3 *f* 3 *très lié* 3 *f* 3 *très lié* 3 *f*

344 3 3 3 345 *ppp cresc.* 5 *ppp cresc.* 5 346 *flatt.* 5

347 348 349

$(\Psi\Theta + \bar{\Psi}\bar{\Theta})$

flatt. flatt. flatt.

cresc. p cresc. ppp cresc.

ppp cresc.

350 351 352

flatt. flatt. flatt.

mf mf ff

mf cresc. mf cresc. ff

ff dim. ff dim.

p cresc. p cresc. p cresc.

ff

353 354 355

mf dim. p dim. ppp cresc.

flatt. flatt. flatt.

mf dim. p dim. ppp cresc.

ppp cresc.

$(\Psi\Theta + \bar{\Psi}\bar{\Theta})$

356 357 358

f cresc. *f cresc.* *fff dim.* *très lié* *gl.* *mf*

f cresc. *flatt.* *fff dim.* *très lié* *p* *mf*

$\Psi\Theta + \bar{\Psi}\bar{\Theta}$

359 360 361

f dim. *pp* *f dim.* *pp* *mf cresc.* *f* *ppp*

f dim. *pp* *mf cresc.* *f* *très lié* *gl.* *mf* *ppp*

mf cresc. *f* *ppp*

mf *ppp*

362 363 364

ff *mf* *ppp subito*

ff *mf* *ppp subito*

ff *mf* *mp subito*

$\Psi\Theta + \bar{\Psi}\bar{\Theta}$

365 *très lié* 5 366

ppp 3 *ppp* 3

mf stacc. 5 8-1 6 8-1 8-1

(Ø) G

367 368 $\bar{\Psi}$

ff 5 *ff* 5 *ff* 5

8-1 8-1 Fa

1

Piano tacet jusqu'à 390

369 370 371

372 373 374

$\Psi\Theta$

375 arrêt de la promenade 376 377 378

379 380 381 382

$p > pp$ ppp $sf > ppp$

ppp $p > ppp$ $sf > ppp$ $p > ppp$ $sf > ppp$ $sf > ppp$ $p > ppp$

ppp $sf > ppp$ $sf > ppp$ $p > ppp$ $sf > ppp$ $sf > ppp$ ppp $p > ppp$ ppp $p > ppp$ $sf > ppp$

$p > ppp$ $p > ppp$ $sf > ppp$ $sf > p$

$\Psi \bar{\Theta}$

383 384 385

$sf > ppp$ $p > ppp$ $p > ppp$ $sf > ppp$ $p > ppp$ $sf > ppp$ $p > ppp$ $sf > ppp$ $sf > ppp$

$(\bar{\Psi} \bar{\Theta})$ $p > ppp$ ppp $p > ppp$ $sf > ppp$ $sf > ppp$ $sf > ppp$

ppp ppp $p > ppp$ ppp $p > ppp$ $p > ppp$ $p > ppp$ ppp ppp ppp

$sf > p$

$\Psi \bar{\Theta} + \bar{\Psi} \bar{\Theta}$

386 387 388 389

$sf > ppp$ $sf > ppp$ $p > pp$ $p > ppp$ $sf > pp$ $p > ppp$ $p > ppp$ ppp

$sf > ppp$ $sf > ppp$ $sf > ppp$ ppp $sf > ppp$ $p > pp$ ppp

$sf > ppp$ $p > ppp$ $sf > ppp$ $sf > ppp$ $sf > ppp$ $sf > ppp$ $sf > ppp$

$\Psi \bar{\Theta} + \Psi \bar{\Theta} 2$ ppp $sf > ppp$ $sf > ppp$ $sf > ppp$ $sf > p$ ppp

$sf > ppp$ $sf > ppp$ $sf > ppp$ ppp

[illegible][illegible]

395 396 397

p cresc.

Ψ Σ

398 399 400

ff *fff* *fff* *ff cresc.* *fff*

ff *fff* *fff* *ff cresc.* *fff*

ff *fff* *fff* *ff cresc.* *fff*

f *cresc.* *ff cresc.*

$\frac{1}{4} D$

[illegible]

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 définie par zones et c'est la nuance médiane qui sert à la caractériser. Ex. $f \Rightarrow p < f > p$.

407

408

très stacc.

mf

G

409

410

411 412

413 414

Tous les cuivres

415 *ppp*

416

417 *pp subito*

ff *ppp* *f*

ppp

Ø G

B. & H. 19413

This musical score is for a piece titled "Tous les cuivres" (All the Brass). It is arranged for brass instruments (trumpets, trombones, euphonium, tuba) and piano. The score is divided into two systems. The first system starts at measure 415 with a piano (ppp) dynamic. The brass parts feature triplets and fifths, while the piano part has octaves and chords. The second system starts at measure 417 with a piano (pp subito) dynamic. The brass parts continue with triplets and fifths, and the piano part features chords and octaves. The score concludes with a piano (ppp) dynamic and a final chord. The publisher's information, B. & H. 19413, is at the bottom right.

(Tous les cuivres)

418 *pp**f*

Musical score for measures 418-420. The score is for a brass section (Tous les cuivres) and piano accompaniment. Measures 418 and 419 are marked *pp* (pianissimo), and measure 420 is marked *mf* (mezzo-forte). The brass section consists of four staves: two for Trumpets (top two staves) and two for Trombones/Euphoniums (bottom two staves). The piano accompaniment consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

419 *f**pp*

Musical score for measures 421-423. The score is for a brass section and piano accompaniment. Measures 421 and 422 are marked *f* (forte), and measure 423 is marked *pp* (pianissimo). The brass section consists of four staves: two for Trumpets (top two staves) and two for Trombones/Euphoniums (bottom two staves). The piano accompaniment consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

$\frac{1}{4}D$

D

422

mf
→ $\emptyset (+G)$

423

p *ff*

mf

424 *p* 3 3 (*p*) 3 3

5 5

ppp *ff*
 $\frac{1}{4} D$

425 *f* 3 3 3 3 5 5

3 3 3 3

The musical score is written for a piano. It consists of two systems of staves. The first system (measures 424-425) includes a right-hand staff, a left-hand staff, and a grand staff (treble and bass clef). The second system (measures 426-427) also includes a right-hand staff, a left-hand staff, and a grand staff. The score is written in a key signature of one sharp (F#) and a time signature of 1/4. Measure 424 begins with a piano (p) dynamic and features triplets and quintuplets. Measure 425 begins with a forte (f) dynamic and continues with similar rhythmic patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

426 *ff* *fff*

mf

427 *(fff)* *f*

f

428

Musical score for measures 428-429. The score is written for a piano and features a complex harmonic structure. The piano part consists of a grand staff with a treble and bass clef. The upper staves (soprano, alto, and tenor) contain melodic lines with various ornaments, including triplets and quintuplets. The piano accompaniment is characterized by dense, chromatic chords and arpeggios, with a prominent use of the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked *fff* (fortissimo).

429

Continuation of the musical score for measures 429-430. The score maintains the same complex harmonic structure and key signature. The piano part continues with dense, chromatic chords and arpeggios, featuring a prominent use of the left hand. The upper staves (soprano, alto, and tenor) contain melodic lines with various ornaments, including triplets and quintuplets. The key signature is one flat (B-flat major or D minor). The tempo is marked *fff* (fortissimo).

430

Measures 430-431. The score is for a piano and a four-part vocal ensemble. The piano part (bottom two staves) features a complex harmonic texture with many accidentals and a melodic line in the right hand. The vocal parts (top four staves) include triplets and a fifth note in the second staff. Dynamics include *f* (forte) and *p* (piano).

fff
+00

431

Measures 431-432. The score continues from the previous page. The piano part (bottom two staves) continues with its complex harmonic texture. The vocal parts (top four staves) include triplets and a fifth note in the second staff. Dynamics include *p* (piano) and *ppp* (pianissimo).

ppp
 $\emptyset G$

 fff

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in two systems, each containing five staves. The first system covers measures 436 to 437, and the second system covers measures 438 to 439. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, mf, stacc.). There are also articulation marks like 'lié' and 'stacc.'. The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#), and the time signature is 3/4. The page is numbered 436 at the top left and 437 at the top right. The bottom of the page shows the continuation of the musical notation, with measures 438 and 439. The notation is written in a clear, professional style, typical of a musical score. The page is numbered 436 at the top left and 437 at the top right. The bottom of the page shows the continuation of the musical notation, with measures 438 and 439. The notation is written in a clear, professional style, typical of a musical score.

440

441

442

443

The musical score consists of four systems, each containing five staves. The first four staves of each system are for the piano (treble and bass clefs), violin (treble clef), and cello (bass clef). The fifth staff is for the double bass (bass clef). The score includes various musical notations such as triplets, quintuplets, and octuplets, as well as dynamic markings (ppp, f, p, ff, mf, fff) and articulations (stacc., lié). The key signature is one sharp (F#), and the time signature is 3/4. The measures are numbered 440, 441, 442, and 443 at the top of each system.

ppp f p ff

f p ff

ff

p ff

f (f) p

stacc. lié

mf f p stacc. (p) (stacc.)

p f ff

ff

442

443

p ff

p ff

ff

fff

f

stacc. lié

p (p) p f

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system (measures 446-447) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal melody is marked with a forte (f) dynamic and includes triplet and quintuplet rhythms. The piano accompaniment includes a prominent bass line with a forte (f) dynamic and a right-hand part with a forte (f) dynamic. The second system (measures 448-449) continues the vocal melody and piano accompaniment. The vocal melody is marked with a forte (f) dynamic and includes triplet and quintuplet rhythms. The piano accompaniment includes a prominent bass line with a forte (f) dynamic and a right-hand part with a forte (f) dynamic. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

448 449

450 451

452 453

Measures 452 and 453. Dynamics: *f* (452), *fff* (453). The score includes staves for voice (soprano, alto, tenor, bass) and piano (right and left hands). The piano part features complex rhythmic patterns with eighth and sixteenth notes.

454 455

Measures 454 and 455. Dynamics: *ppp* (454), *fff* (455). The score includes staves for voice (soprano, alto, tenor, bass) and piano (right and left hands). The piano part features complex rhythmic patterns with eighth and sixteenth notes.

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A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff of each system, while the lower staff contains accompaniment, including chords and single notes. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The handwriting is in black ink on white paper.

ØD

[illegible][illegible]