

7.50

XENAKIS

ANAKTORIA

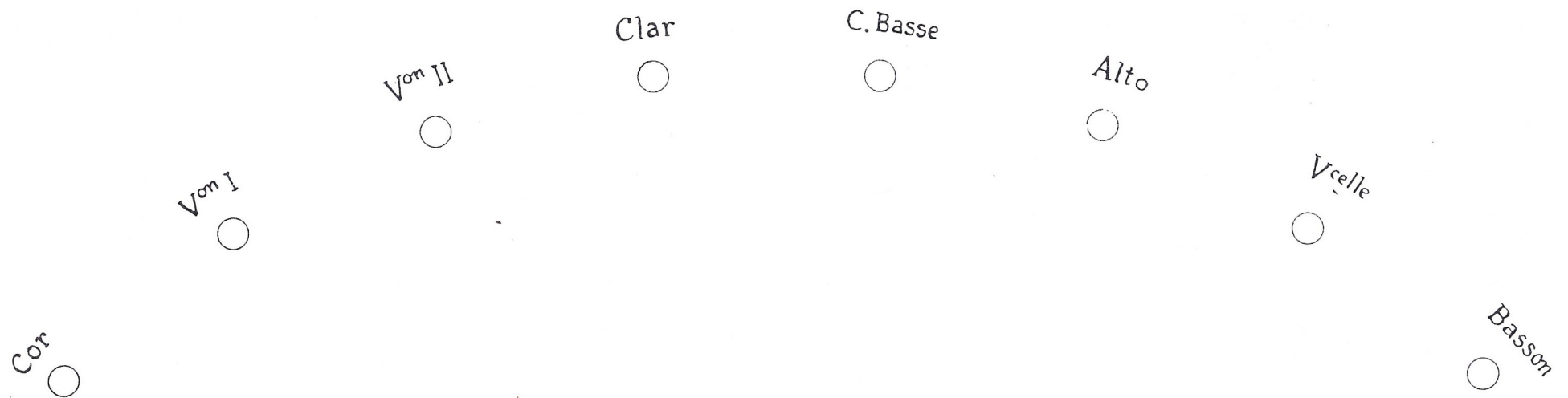
EDITIONS SALABERT

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New York

155
X 45 A 55
1471

DISPOSITION DES INSTRUMENTS



Public

La partition est écrite en notes réelles, sauf la C. Basse qui sonne une 8^{ve} au-dessous.

$\phi = 1/3$ de ton $\# = 2/3$ de ton plus haut

\mathcal{J} = quilisma des hauteurs, lent, de $\frac{1}{2}$ ton en tout

 = quillisma d'intensité

$d \sim 60 \text{ mm}$

5

10

1. XENAKIS

Bloomington Ind. Mai 1969

Handwritten musical score for measures 15-25. The score includes staves for Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Violin I (V.I), Violin II (V.II), Viola (A.), Violoncello (Vc.), and Contrabass (C.b.). The music is written in G major (one sharp) and 4/4 time. Measures 15-25 show various melodic lines with dynamic markings (sfzp, fff, ff, sf) and articulations (Pizz., flatt, pp, fff, sf).

* Battements / sec. ou interférences par seconde.

[illegible]

Handwritten musical score for a symphony orchestra, measures 45 to 55. The score includes staves for Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Violin I (V.I.), Violin II (V.II), Viola (A.), Violoncello (Vc.), and Double Bass (C.b.). The music features various dynamics (pp, ff, f, mf, p, stacc., arco normal, pizz., arco) and articulations (flatt., stacc.). There are also markings for 'Silence 4'' and 'flatt.'.

* fcl = frapper col legno

[illegible]

Handwritten musical score for "The Swan" by Maurice Strakosky, Op. 10, No. 1. The score is for a full orchestra and includes parts for Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Violin I (V.I.), Violin II (V.II.), Viola (A.), Violoncello (Vc.), and Double Bass (C.b.). The music is in 3/4 time and features a variety of dynamics and articulations. The score is divided into measures, with some measures containing multiple staves for different instruments. The tempo is marked "Allegretto" and the mood is "Moderato". The score includes a "Pizz." (Pizzicato) section and an "Arco" (Arco) section. The score is written in a handwritten style with many annotations and markings.

Cl. *5 flatt.* *fff* *sfff* *mf* *flatt.* *3* *80* *3* *3* *3* *stacc.* *5*

Bn. *mf* *sfff* *mf* *flatt.* *3* *3* *3* *3* *stacc.* *5*

Cr. *mf* *sfff* *mf* *flatt.* *3* *3* *3* *3* *stacc.* *5*

V.I

V.II

A.

Vc.

C.b.

Cl. *5* *5* *5 flatt.* *85* *5* *5* *stacc.* *3*

Bn. *5* *5* *stacc.* *flatt.* *5* *5* *stacc.* *flatt.* *3*

Cr. *stacc.* *flatt.* *mf* *sfff* *mf* *stacc.* *flatt.* *mf* *sfff*

V.I

V.II

A.

Vc. *Arco* *fff* *mf* *stacc.* *flatt.*

C.b. *Arco* *fff* *mf* *stacc.* *flatt.*

(an = Arco normale)

This page of the musical score covers measures 95 to 105. The instrumentation includes C1., Bn., Cn., V.I., V.II., A., Vc., and C.b. The score is written in 3/4 time and features a variety of musical notations, including dynamics (e.g., *fff*, *ff*, *f*, *p*, *mf*), articulations (e.g., *flatt.*, *acc.*), and performance instructions (e.g., *2. a.*, *1. a.n.*). The music is characterized by complex orchestration and a high level of technical difficulty.

M.C. 488

125

Les accents claqués comme des Pizz., partout aux vents.

130 *legatissimo*

C1.

Bn.

Cr.

(*legatissimo*)

V.I

V.II

A.

Vc.

Cb.

[illegible]

140 \sharp aux vents = flaut

145

C1. *fff* *p* *fff* *p*

Bn. *fff* *pp* *fff* *p*

Cn. *f* *fff* *p* *pp* *f*

V.I. *fff* *pont.* *pp*

V.II. *fff* *pont.* *(fff)*

A. *fff* *pont.*

Vc. *fff* *pont.* *(fff)*

Cb. *(fff)* *pont.* *(fff)*

150

C1. *fff* *pp*

Bn. *fff* *pp*

Cn. *pp*

V.I. *mf*

V.II. *mf*

A. *pp*

Vc. *mf*

Cb. *pp*

Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score is for a full orchestra and includes parts for Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cn.), Violin I (V.I.), Violin II (V.II.), Viola (A.), Violoncello (Vc.), and Double Bass (Cb.). The music is in 3/4 time and features a variety of dynamics including *mf*, *pp*, *f*, and *fff*, as well as accents and slurs. The score is handwritten on a single page with a page number "155" at the top center.

Handwritten musical score for a symphony orchestra, measures 160-165. The score includes staves for Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Violin I (V.I.), Violin II (V.II), Viola (A.), Violoncello (Vc.), and Contrabass (C.b.). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'ad', 'p', 'ff', 'fcl', 'arco', and 'pont'. The score is written in a major key with a 4/4 time signature.

Bridge : faire lourdement grincer avec le plat du crin à la fois sur la corde et sur le chevalet de façon irrégulière pour l'oreille.

185

Cl. *ff* *flatt.* *sfff* *flatt.* *fff* *sfff*

Bn. *ff* *p* *sfff* *p fl.* *sfff* *fl.* *fff*

Cr. *ff* *Bridge* *sfff* *p* *sfff* *p* *sfff*

V.I. *fff* *Bridge*

V.II *fff* *Bridge*

A. *fff* *Bridge*

Vc. *fff* *Bridge*

Cb. *fff* *Bridge* *arco norm.*

190

195

Cl. *fff* *p < fff* *fff > p fff > p* *stacc.*

Bn. ou Cbn. *6bn de préférence* *flatt.* *p* *sfff* *flatt.* *fff* *p*

Cr. *fff* *stacc.* *fff = p* *fff = p* *flatt.* *fff* *ppp*

V.I. *accentuer légèrement les accords et entre les attaques balancer l'archet doucement d'une corde à l'autre de l'accord irrégulièrement et lentement.* *Harpe éolienne.*

V.II

A.

Vc.

Cb. *c.b. le résultat des harmoniques est réel*

M.C. 488

200

Cl. *fff > p fff > p*

Bn.

Cr. *limbre Bois* *fff* *ppp* *f* *fff* *flatt.*

V. I

V. II

A.

Vc.

Cb.

205

flatt.

210

Cl.

Bn.

Cr.

V. I

V. II

A.

Vc.

Cb.

215

220 225

Cl. Bn. Cr. V. I. V. II. A. Vc. Cb.

230 235

Cl. (Solo) Bn. Cr. V. I. V. II. A. Vc. Cb.

cuivré

an

pp

sff

fff

flatt.

très long env. 24"

env. 23"

env. 25"

subito

sons fendus

regain II

jouer avec les harm.

Bridges grinçant avec le plat du crin sur le cheval (en perfo) le avant à l'oreille et non le mouvement de l'archet cf mes. 185

simile

env. 24"

env. 23"

M.C. 488

M.C. 488

260 8-7

265

270

275

Cl.

Bn.

Cr.

V.I

V.II

A.

VC.

Cb.

M.C.488

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[illegible]

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*) → les accents comme des claquements, passer en alternant progressivement à arco, ponticello, poco à poco diminuendo. Ceci à toutes les cordes. M.C. 488