

IANNIS XENAKIS

PHLEGRA

pour onze instrumentistes

EDITIONS SALABERT



P H L E G R A

1 flûte (aussi piccolo), 1 hautbois, 1 clarinette si b (aussi clarinette basse), 1 basson, 1 cor en fa, 1 trompette, 1 trombone, 1 violon, 1 alto, 1 violoncelle, 1 contrebasse.

L'œuvre est une commande de la Fondation Gulbenkian pour le London Sinfonietta à qui je l'ai dédiée. Elle a été créée au Queen Elisabeth hall en janvier 1976 par Michel TABACHNIK.

Comme dans d'autres de mes récentes compositions, je poursuis ici la construction de textures et leur organisation sur un plan au - dessus. Je dis textures au sens général de la forme. Par exemple, une arborescence mélodique confiée aux vents, est une texture, une marche aléatoire (random walk mouvement brownien) confiée aux cordes en est une autre, des notes répétées suivant des règles rythmiques en est aussi une autre. Les textures au sens de la forme sont la clef de voûte de l'art et de la connaissance.

PHLEGRA est le champ de bataille entre les Titans et les nouveaux dieux de l'Olympe.

Iannis XENAKIS

« ... XENAKIS leur facilitait la besogne, il est vrai avec *PHLEGRA*, qu'il leur a dédié, partition robuste, éclatante comme du VARESE ou certain STRAVINSKY, qui va droit son chemin avec une sorte d'évidence. Cela commence par un jeu assez rude sur des hauteurs non fixées, raclements en glissando, courts et vigoureux des cordes, unissons problématiques entre les bois à travers lesquels passent de curieux motifs rustiques comme des embryons de chansons populaires. Plus calme ensuite, l'œuvre reste cependant solidement charpentée par des rythmes bien balancés avec des timbres gras aux irrutions violentes, des fioritures rapides et nettes, toujours rappelés impérieusement à l'ordre rythmique.

Sur de curieuses gammes montant et descendant en staccato des cuivres, les différents instruments s'agglutinent. Et tout s'achève par un entrecroisement des divers rythmes avec leurs hauteurs et leurs vitesses différentes qui confluent en de folles cadences des cordes.

Vigoureux, abstrait, admirablement ordonné, *PHLEGRA*, par son équilibre, pourrait faire songer au Troisième Concerto Brandebourgeois. »

Jacques LONCHAMPT - Le Monde 7/3/1979.

P H L E G R A

PHLEGRA is scored for flute (doubling piccolo), oboe, clarinette (doubling bass clarinet), bassoon, horn, trumpet, trombone, violin, viola, cello and double bass.

The work was commissioned by the Gulbenkian Foundation for the London Sinfonietta, to whom it is dedicated and was first performed at the Queen Elizabeth Hall in January 1976 by Michel TABACHNIK. As in other recent compositions of mine, I have continued here the construction of textures and their organisation on a higher level. I refer to textures in the general sense of form. For example, a melodic arborescence entrusted to the winds is a texture ; a random walk (brownian movement) entrusted to the strings is another texture ; repeated notes following rhythmic rules is yet another. Textures in the sense of form are the corner-stone of art and knowledge.

PHLEGRA is the battlefield where the Titans and the new gods of Olympus clashed.

Iannis XENAKIS

But the first impression of the music is less that of a battlefield than of a metropolis of songs and flowers - powerful, solid forms woven with lyrical colour, embroidered with all manner of formal texture.

The insistent use of unison patterns - branching out, luminous, arborescent, from a single point - recalls a recent work for orchestra, *EMPREINTES*. There are too the same urgent, morse-like birdcalls on reeds - except that the song which was no more than a coda in *EMPREINTES* becomes here the subject of a full elaboration, a clarion of calls and messages a surge of electric connections. The battle suddenly fades : detached dancing figures, like blows, leaves, float the music to a stop. Unusual, haunting piece. Excellent performances all, done by the London Sinfonietta players with admirable devotion and energy crisply conducted by Michel TABACHNIK.

Dominic GILL - The Financial Times 29 / 1 / 1976.

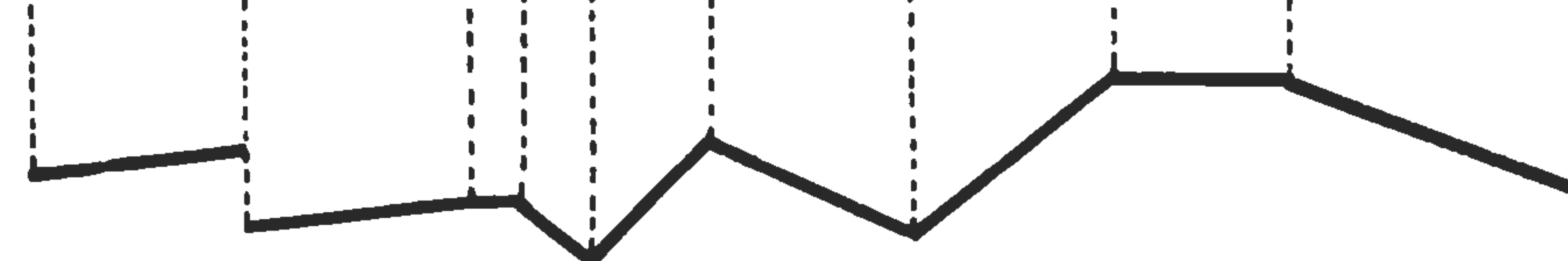
NOTES D'INTERPRÉTATION

- 1) La partition est en notes réelles sauf pour la contrebasse qui sonne 8^{va}↓ et le piccolo qui sonne 8^{va}↑.
- 2) Jouer absolument sans vibrato.
- 3) Groupements de petits glissandi consécutifs : toutes les notes d'un groupement ne sont qu'effleurées, n'ont pas de durées et ne sont que des repères de la ligne brisée du glissando. La première note d'un groupement est accentuée, toujours sans durée et la petite note qui termine le groupement n'est qu'effleurée elle aussi. C'est la ligne brisée qu'il faut faire entendre. Exemple :

Notation :



Résultat souhaité :



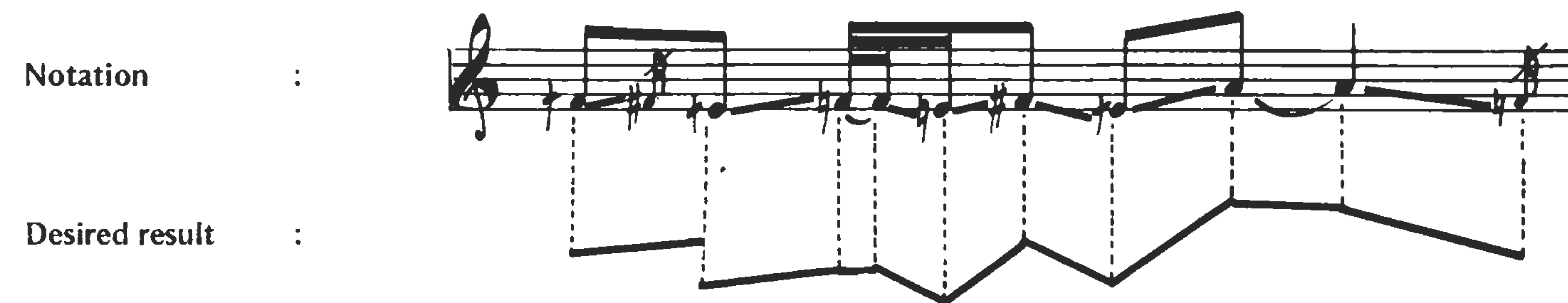
- 4) Disposition de l'orchestre :
Fl, Viol., Cor, C/Basse, Htb, Alto, Trb, Cl si b, Cl Basse, Cello, Tr, Fgt.

Chef

Public

P E R F O R M I N G N O T E S

- 1) The score is written in C except for the double-bass which sounds $8^{\text{va}} \downarrow$, and for the piccolo which sounds $8^{\text{va}} \uparrow$.
- 2) Play with no vibrato at all.
- 3) Groupings of small consecutive glissandi : all the notes of a given grouping are only touched upon, they have no duration, they are just reference points for the broken line of the glissando. The first note is accentuated, but still has no duration, and the small note that ends the grouping is also but touched upon. It is the broken line of the glissando that should be heard. Example :



- 4) Layout of the orchestra :
Fl, Viol., Horn, D/Bass, Oboe, Viola, Trb, Cl B b, Bass Cl, Cello, Tr, Fgt.

Conductor

Public

phlegra

ΦΛΕΓΡΑ

i. xenakis
1975

♩ ≈ 48 M.M (≈ 16')

1 2 3

Flûte
(Piccolo)

Hautbois

Clarinete sib
Clarinete-basse

Basson

Cl. basse

Cor en Fa

Trompette

Trombone

Violon

Alto

Violoncelle

Contrebasse

arco normal

gl. gliss. gl. gl. gl. gl. simil.

fff *pp* *ff*

sfz > f *sfz > f* *sfz > f*

p *f* *sfz > f*

Cl. b^{re} 4 5 6 7

B^{on}

V^{on} arco normal

A. arco normal

V^{lle} (arco normal) (ff)

Cb. (la contrebasse sonne à l'octave inférieure) ff

ppp

ff

pp

pp

pp

pp

pp

Picc. 8 9 10

Cl. b^{se} ff (sonne à l'octave supérieure)

B^{on} legatissimo tr[♯] tr[♯] tr[♯]

A. f

V^{lle} ff

f

pp

pp

pp

pp

pp

pp

11 12 13

H^{tb}

C1. 6^{se}

B^{on}

Von

A.

Vlle

Cb.

p

pp

f

Detailed description: This system contains measures 11, 12, and 13. The instruments are Horn in B-flat (H^{tb}), Clarinet in B-flat (C1. 6^{se}), Bassoon (B^{on}), Violon (Von), Alto (A.), Violoncello (Vlle), and Contrabass (Cb.). Measure 11 starts with a crescendo leading to a piano (*p*) dynamic. Measure 12 features a very piano (*pp*) dynamic. Measure 13 continues the phrase with a crescendo leading to a forte (*f*) dynamic. The music is written in 3/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

14 15 16

H^{tb}

B^{on}

A.

Cb.

f

mf

mf

mf

Detailed description: This system contains measures 14, 15, and 16. The instruments are Horn in B-flat (H^{tb}), Bassoon (B^{on}), Alto (A.), and Contrabass (Cb.). Measure 14 starts with a forte (*f*) dynamic. Measure 15 continues the phrase with a mezzo-forte (*mf*) dynamic. Measure 16 concludes the phrase with a mezzo-forte (*mf*) dynamic. The music is written in 3/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

14 17 18 19

Picc. *ff*

H^{tb}

B^{on}

Tr**b.** *sourd.* *pp* *f*

V^{on} *fff*

A. *fff*

Cb. *fff*

20 21

Picc. *ff*

H^{tb} *mf*

B^{on}

Cor {

Tr**b.**

V^{on}

A.

V^{le} *f*

Cb.

22 23 24

Picc. *f*

H^{tb}

B^{on}

notes réelles, cuivré, bouché.

Cor *p* *sourd.* *fff*

Trp. *ppp* *fff*

Tr.b.

A.

$\circ = \frac{1}{8}$ de ton plus grave

25 26 27 28

Picc. *fff* *mf* *f*

H^{tb} *fff* *mf* *f*

Cl. *fff* *mf*

$\sigma = \frac{1}{8}$ de ton plus aigu

Cor *ppp* *fff* *ppp* *fff*

Trp. *ppp* *fff* *ppp* *fff*

Tr.b. *ppp* *fff* *ppp* *fff*

Tutti sauf les cuivres p=

[illegible]

This musical score page contains measures 32, 33, and 34. The instruments and parts are arranged vertically from top to bottom: H^{tr} (Horn), Cl. (Clarinet), B^{on} (Bassoon), Cor. (Cor Anglais), Trp. (Trumpet), Trb. (Trombone), V^{on} (Violoncello), A. (Alto), and Vlle. (Violle). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, ff, pp, ppp, ffff). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto' at the beginning of the page. The score is written for a full orchestra and vocal parts.

35 *fff* 36 37

Picc. *fff*

H^{tr} *p* *mf* *fff*

Cl. *p* *mf* *fff*

B^{on} *p* *mf* *fff*

Cor. *f* *ffff* *f* *ff* *mp* *ffff* *mf* *f*

Trp. *mf* *ffff* *f* *mf* *f* *ffff* *mf* *f*

Trb. *mf* *ffff* *f* *ff* *f* *ffff* *mf*

V^{on} *p* *ff* *mf* *fff*

A. *p* *ff* *mf* *fff*

V^{le} *p* *ff* *mf* *fff*

Cb. *p* *ff* *mf* *fff*

This musical score page contains measures 29 through 40. The instrumentation includes Piccolo (Picc.), Horns (Hr.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpets (Trp.), Trombones (Trb.), Violoncello (Vcl.), Alto (A.), Violin (Vle.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature (C). Measures 29-38 are marked with a first ending bracket and a repeat sign. Measures 39-40 are marked with a second ending bracket and a repeat sign. The Piccolo part has a melodic line with many accents. The Horns, Clarinet, and Bassoon parts have a rhythmic pattern of eighth notes. The Cor Anglais and Trombone parts have a melodic line. The Trumpets and Trombones have a melodic line. The Violoncello, Alto, Violin, and Contrabass parts have a melodic line. The vocal soloist part has a melodic line. The score includes dynamic markings such as *ff*, *fff*, *p*, and *pp*. There are also performance instructions like *8°* and *8°* with a dashed line.

Measures 29-40. Instrumentation: Picc., Hr., Cl., Bsn., Cor., Trp., Trb., Vcl., A., Vle., Cb. Dynamics: *ff*, *fff*, *p*, *pp*. Performance instructions: *8°*.

H1
 H2
 Prendre la G^{de} Flûte H3

Picc.
 H^{tb}
 Cl.
 B^{on}
 V^{on}
 A.
 V^{lla}
 Cb.

Score for Flute (Fl.), Horn (H^{tr}), Clarinet (Cl.), Bassoon (B^{on}), Violon (V^{on}), Alto (A.), Violoncello (V^{le}), and Contrabass (Cb.).

Rehearsal marks: #7, #8, #9.

Flute (Fl.), Horn (H^{tr}), and Clarinet (Cl.) parts are marked *loco* in measures 7-8. Bassoon (B^{on}) part is marked *f* in measures 7-8 and *p* in measures 8-9.

Violon (V^{on}), Alto (A.), Violoncello (V^{le}), and Contrabass (Cb.) parts are marked *pp* in measures 8-9.

Flute (Fl.), Horn (H^{tr}), and Clarinet (Cl.) parts are marked *fff* in measures 9-10.

Violon (V^{on}), Alto (A.), Violoncello (V^{le}), and Contrabass (Cb.) parts are marked *pp* in measures 9-10.

Violon (V^{on}), Alto (A.), Violoncello (V^{le}), and Contrabass (Cb.) parts are marked *pp* in measures 10-11.

[illegible]

E.A.S. 17.251

[illegible]

Score for measures 59, 60, and 61, featuring woodwinds, brass, strings, and vocal soloists.

Measures 59-61:

- Flute (Fl.):** Measures 59-60: *mf* (half note, tied to measure 61). Measure 61: *mf* (half note).
- Horn (H^{tb}):** Measures 59-60: *mf* (half note, tied to measure 61). Measure 61: *mf* (half note).
- Clarinet Bass (Cl. basse):** Measure 59: *p-fff sfff* (quarter note). Measures 60-61: *mf* (half note, tied).
- Bassoon (B^{on}):** Measures 59-60: *mf* (half note, tied). Measure 61: *mf* (half note).
- Cor:** Measure 59: *fff* (quarter note). Measures 60-61: *mf* (half note, tied).
- Trumpet (Tr.p.):** Measure 59: *fff* (quarter note). Measures 60-61: *fff* (quarter note). Measure 61: *p* (quarter note).
- Trumpet (Tr.b.):** Measure 59: *fff sfff sfff* (quarter note). Measures 60-61: *fff* (quarter note).
- Vocal Soloist (V^{on}):** Measures 59-61: *fff* (quarter note). Measure 61: *p* (quarter note).
- Alto (A.):** Measures 59-61: *fff* (quarter note). Measure 61: *p* (quarter note).
- Vocal Soloist (V^{lle}):** Measures 59-61: *fff* (quarter note). Measure 61: *p* (quarter note).
- Celli (Cb.):** Measures 59-61: *fff* (quarter note). Measure 61: *p* (quarter note).

62 63

Fl.

H^{tb}

Cl.
basse

B^{on}

Cor

Trp.

Trb.

V^{on}

A.

Vll^e

Cb.

p *f* *fff* *fff* *fff* *fff*

p *fff* *fff*

ppp *ppp* *ppp*

flatt. *fff* *fff* *mf*

mf *p* *fff* *p*

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

ppp *f* *fff* *pp*

ppp *f* *fff* *pp*

ppp *f* *fff* *pp* *p*

ppp *f* *fff* *pp*

6/4 85 66

F1.

H^{tb}

Cl.
basse

B^{on}

Cor

Trp.

Trb.

V^{on}

A.

V^{lle}

Cb.

p *ff* *fff* *fff* *fff*

p *f* *fff* *fff* *fff*

(bouché cuivré) (flatt.) *fff*

(sour.d.) *mf* *p* *fff* *fff*

(sour.d.) *mf* *fff* *fff* *fff*

mf *fff* *fff* *fff* *fff*

fff *fff*

fff *fff*

67 68 69

F1. *mp* *ff* *pp* *fff*

H^{tb} *mp* *ff* *pp* *fff* *fff*

Cl. basse *mp* *ff* *pp* *p* *fff* *fff* *fff* *p* *fff* *fff* *fff*

B^{on} *mp* *ff* *pp* *fff* *fff* *fff* *p* *fff* *fff* *fff* *fff*

Cor *mf* *p* *fff* *fff* *mf* *p* *f* *mf* *fff* *p*

Trp. *fff* *fff* *flatt.* *fff* *p* *ff* *mp*

Trb. *fff* *p* *p* *f* *fff*

V^{on} *p* *ff* *pp* *fff* *fff* *fff* *fff*

A. *p* *ff* *pp* *fff* *fff* *fff* *fff*

V^{la} *p* *ff* *pp* *p* *fff* *fff* *fff* *fff* *ff* *ff*

Cb. *p* *ff* *pp* *fff* *fff* *fff* *fff* *fff* *fff*

[illegible]

73 74 75

F1. *p* *mf* *fff*

H^{tb} *p* *mf* *fff*

Cl. *p* *mf* *fff*

basse *p* *mf* *fff*

B^{on} *p* *mf* *fff*

Cor *ff*

Trp. *ff*

Trb. *ff*

V^{on} *fff*

A. *fff*

V^{lle} *fff*

Cb. *fff*

76 77 78

Fl. *p* *mf* *p*

H^b *p* *mf* *p*

Cl. *p* *mf* *p* *pp* prendre clarinette sib

bas. *p* *mf* *p*

B^{on} *p* *mf* *p*

Cor. *p*

Trp. *p*

Trb. *p*

Von. *mf* *fff* *p* *fff*

A. *mf* *fff* *p* *fff*

V^{le} *mf* *fff* *p* *fff*

Cl. *mf* *fff* *p* *fff*

79 80 91 82

F1. *quasi glissando* 10 $\text{A} : 3 \text{ A}$ *legato* *f* *p* *fff* *fff*

H^{tb} *f* *p* *fff* *fff*

Cl. sib *f* *p* *fff* *fff*

B^{on} *f* *p* *fff* *fff*

Cor. *fff* *pp* *fff*

Trp. *fff* *pp* *fff*

Trb. *fff* *pp* *fff*

V^{on} *(p)* *f* *pp* *fff* *sfff* *ppp* *sfffppp* *sfffppp*

A. *(p)* *f* *pp* *fff* *sfff* *ppp* *sfffppp* *sfffppp*

Vlle *(p)* *f* *pp* *fff* *sfff* *ppp* *sfffppp* *sfffppp*

Clb. *(p)* *f* *pp* *fff* *sfff* *ppp* *sfffppp* *sfffppp*

[illegible]

86 87 88

Fl.
H^b
Cl.
B^{on}

Cor.
Trp.
T^b

V^{on}
A.
V^{la}
Cb.

10 8

ff *pp*

p *fff*

ppp subito *p* *fff*

p *ppp subito* *fff*

fffpp sim. *fffpp* *fffpp* *fffpp* *ff* *pp*

fffpp sim. *fffpp* *fffpp* *fffpp* *ff* *pp*

fffpp sim. *fffpp* *fffpp* *fffpp* *ff* *pp*

fffpp sim. *fffpp* *fffpp* *fffpp* *ff* *pp*

E.A.S. 17.251

17 $\text{♩} : 16 \text{ ♩}$

92 93 25

Fl. pp f p ff p f pp

H^b pp f p ff p f pp

Cl. pp f p ff p f pp

B^{on} pp f p ff p f pp

Cor. pp ff pp

Trp. pp ff pp

T^b. pp ff pp

V^{on} pp ff pp $fffpp$ $fffpp$ $fffpp$

A. pp ff pp $fffpp$ $fffpp$ $fffpp$

V^{le} pp ff pp $fffpp$ $fffpp$ $fffpp$

Cl. pp ff pp $fffpp$ $fffpp$ $fffpp$

(pp) < ff

(pp) < ff

This musical score is for the 'The Swan' scene from Tchaikovsky's Swan Lake. It features a full orchestral arrangement with woodwinds, brass, and strings. The score is divided into two systems, with measures 94 and 95 marked at the top. The woodwind section includes Flute (Fl.), Horn in B-flat (H^b), Clarinet (Cl.), Bassoon (B^{on}), Cor Anglais (Cor.), Trumpet (Tr.p.), Trombone (Tr.b.), and Violoncello (V^{on}). The brass section includes Trumpet (Tr.p.), Trombone (Tr.b.), and Cymbal (C.b.). The string section includes Violin (V^{on}), Viola (A.), Violoncello (V^{on}), and Cymbal (C.b.). The score includes various musical notations such as triplets, slurs, and dynamic markings like *fffpp*, *ff*, *pp*, *f*, and *fff subito*. There are also tempo markings like *10 A: 8 A* and *9 A: 8 A*. The woodwinds and strings play a complex, rhythmic pattern, while the brass and woodwinds provide harmonic support. The overall mood is dramatic and intense, reflecting the 'The Swan' scene's themes of love, sacrifice, and transformation.

This musical score page contains measures 96 and 97. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 96 and 97 feature triplets and quintuplets.
- Cl. (Clarinet):** Measures 96 and 97 feature triplets and quintuplets.
- Cor (Cor Anglais):** Measures 96 and 97 feature triplets and quintuplets.
- Trp. (Trumpet):** Measures 96 and 97 feature triplets and quintuplets.
- Trb. (Trombone):** Measures 96 and 97 feature triplets and quintuplets.
- Vcl. (Violin):** Measures 96 and 97 feature triplets and quintuplets.
- A. (Viola):** Measures 96 and 97 feature triplets and quintuplets.
- Vlle (Violoncello):** Measures 96 and 97 feature triplets and quintuplets.
- Cb. (Cello):** Measures 96 and 97 feature triplets and quintuplets.

The score includes various musical notations such as triplets, quintuplets, and dynamic markings like *ppp subito*.

E.A.S. 17.251

[illegible]

50

102

10:8

Fl.

fff

f

103

Hr. b

f

fff

f

10:8

Cl.

f

10:8

fff

f

fff

3

3

f

Bo.

f

fff

f

fff

f

Cor

fff

f

fff

f

Trp.

fff

10:8

f

fff

f

10:8

Trb.

f

fff

f

fff

f

Vn.

f

fff

f

10:8

Vla.

fff

f

fff

f

Vcl.

fff

f

fff

f

Cb.

f

10:8

fff

f

fff

f

fff

Legato articulé

Fl. $10\frac{1}{2}$ *fff* $10:8$

H^b *fff* 5 5

Cl. *fff* $10:8$ $10:8$ 3 3

B^{on}

Cor.

Trp. $10:8$ $10:8$

Trb. 3

V^{on}

A. $10:8$ $10:8$ 3

V^{ln}

Cb. $9:8$ $10:8$ $7:8$

Fl. *Tutti* *p*

Hr. b

Cl. *10:8*

B. on

Cor *Tutti* *p*

Tr. p. *10:8* *10:8* *10:8* *3*

Tr. b. *Tutti* *p*

V. on *Tutti* *p*

A. *10:8*

V. le *10:8* *9:8*

Cb. *7:8* *3* *3*

106

F1. $10:8$ $10:8$ $10:8$ $9:8$ fff

H^{tb} $10:8$ $10:8$ $10:8$ $9:8$ fff

Tutti p Cl. $10:8$ $10:8$ $10:8$ 3 3

B^{on}

Cor. fff

Tutti p Tr.p. $10:8$ $10:8$

Tr.b.

V^{on} fff

Tutti p A. $10:8$ $10:8$

V^{le}

Cb. $10:8$

107 $10:8$ $10:8$ 5 3 3

Fl. fff pp

Hr. fff $9:8$ pp

Cl. 3 3

Bsn.

Cor. fff pp

Trp. fff $10:8$ pp

Trb. fff $10:8$ pp

Vln. fff pp

A. $9:8$ $9:8$

Vla. fff pp

Cb. $10:8$ $10:8$

This musical score page contains measures 110 and 111 for a large ensemble. The instruments are arranged in ten staves: Flute (Fl.), Horn in E-flat (H^{tb}), Clarinet in C (Cl.), Bassoon (B^{on}), Cor Anglais (Cor.), Trumpet (Tr^p), Trombone (Tr^b), Violoncello (V^{on}), Alto Saxophone (A.), and Contrabass (Cb.). Measures 110 and 111 are marked at the top of the first staff. The music is written in a key with one sharp (F#) and a common time signature. Each staff features a melodic line with frequent accidentals (sharps and naturals). Above many of the notes, the number '10' is written, likely indicating a fingering or breath mark. In measures 110 and 111, there are specific performance markings: '10 : 8' appears below the staff for the Trumpet and Contrabass parts, and '10' appears below the staff for the Bassoon part. The notation includes various note values, rests, and dynamic markings.

112 113

F1. 10 10 10 10 *ppp* 10:8

H^b 10 10 10 10 *ppp* 10:8

Cl. 10 10 10 10 *ppp*

B^{on} 10 10 10 10 *ppp*

Cor. 10 10 10 10 *ppp*

Trp. 10 10 10 10 *ppp* 5

Trb. 10 10 10 10 *ppp*

V^{on} 10 10 10 10 *ppp*

A. 10 *col Violon* 10 10 *ppp*

Vlle 10 10 10 10 *ppp*

Cb. 10:8 10:8 10:8 10:8 *ppp*

11/4 115

F1. (ppp)

H^b (ppp)

Cl. (ppp)

B^{on} (ppp)

Cor. 10:8 6:4 (ppp)

Trp. 5 (ppp)

Trb. 10:8 (ppp)

V^{on} 10:8 5 (ppp) toutes les cordes

A. 10:8 5 (ppp)

V^{le} 10:8 5 (ppp) toutes les cordes

Cb. 10:8 5

[illegible]

118 10:8

Fl.

Hr. b

Cl.

B. oon

Cor.

Tr. p.

Tr. b

V. oon

A.

Vcl.

Cb.

119

120 *stacc.* 121

f

122 *stacc.* 123

mf *p*

124 125

ff *stacc.*

fff 5 5 5 5 5 5 5 5

126 127 128

f

129 *stacc.* 130

pp *p*

ff

131 *f*

132 *fff* *p*

Fl.

H^{tb}

Cl.

B^{on}

133 *fff*

134

Fl.

H^{tb}

Cl.

B^{on}

Coi. (bouché, cuivré) *fff*

Trp. *fff*

T^{tb} *fff*

135

136

fff

fff

fff

fff

Cor

Trp.

Trb.

137

138

Cor

Trp.

Trb.

E.A.S.17.251

First system of musical notation, measures 145 and 146. The score is for four staves: Violon (V^{on}), Alto (A.), Violoncello (V^{lle}), and Contrabasso (Cb.).

- Violon (V^{on}):** Measure 145 features a 7-measure rest followed by a 3-measure rest, then a 3-measure rest, and a 3-measure rest. Measure 146 features a 5-measure rest, then a 7-measure rest, and a 3-measure rest. Dynamics: *p* (piano) at the start of measure 145, *fff* (fortissimo) at the start of measure 146.
- Alto (A.):** Measure 145 features a 3-measure rest, then a 3-measure rest, and a 3-measure rest. Measure 146 features a 3-measure rest, then a 3-measure rest, and a 3-measure rest. Dynamics: *p* at the start of measure 145, *fff* at the start of measure 146.
- Violoncello (V^{lle}):** Measure 145 features a 11-measure rest, then a 9-measure rest, and a 5-measure rest. Measure 146 features a 5-measure rest, then a 11-measure rest, and a 9-measure rest. Dynamics: *p* at the start of measure 145, *fff* at the start of measure 146, and *(fff)* at the start of measure 147.
- Contrabasso (Cb.):** Measure 145 features a 5-measure rest, then a 5-measure rest, and a 5-measure rest. Measure 146 features a 5-measure rest, then a 5-measure rest, and a 5-measure rest. Dynamics: *p* at the start of measure 145, *fff* at the start of measure 146, and *(fff)* at the start of measure 147.

Second system of musical notation, measures 147 and 148. The score is for four staves: Violon (V^{on}), Alto (A.), Violoncello (V^{lle}), and Contrabasso (Cb.).

- Violon (V^{on}):** Measure 147 features a 7-measure rest, then a 5-measure rest, and a 3-measure rest. Measure 148 features a 7-measure rest, then a 3-measure rest, and a 3-measure rest. Dynamics: *fff* at the start of measure 147.
- Alto (A.):** Measure 147 features a 3-measure rest, then a 3-measure rest, and a 3-measure rest. Measure 148 features a 3-measure rest, then a 3-measure rest, and a 3-measure rest.
- Violoncello (V^{lle}):** Measure 147 features a 11-measure rest, then a 9-measure rest, and a 5-measure rest. Measure 148 features a 11-measure rest, then a 5-measure rest, and a 5-measure rest.
- Contrabasso (Cb.):** Measure 147 features a 5-measure rest, then a 5-measure rest, and a 5-measure rest. Measure 148 features a 5-measure rest, then a 5-measure rest, and a 5-measure rest.

149

Von *ppp sub.*

A. *ppp sub.*

Vlle *ppp sub.*

Cb. *ppp sub.*

150

fff

fff

fff

fff

151

Von *f* *pp*

A. *f* *pp*

Vlle *mf* *pp*

Cb. *mf* *pp*

152