

IANNIS XENAKIS

PHLEGRA

pour onze instrumentistes

EDITIONS SALABERT



## PHLEGRA

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 irruptions 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.

## PHLEGRA

*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  $8^{\text{va}}\downarrow$  et le piccolo qui sonne  $8^{\text{va}}\uparrow$ .
- 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 :

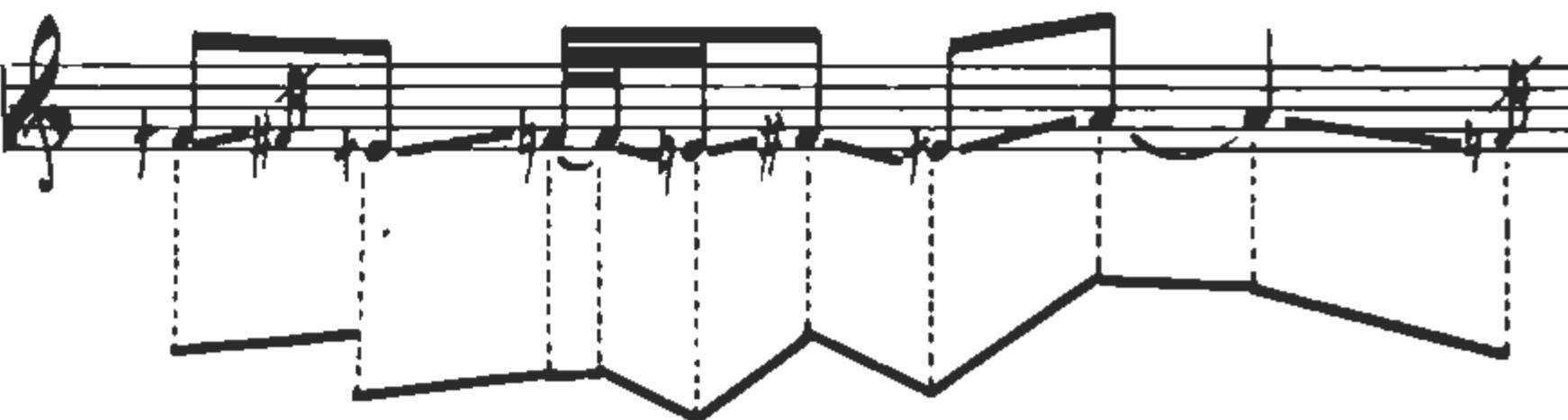
Fl, Viol., Cor, C/Basse, Htb, Alto, Trb, Cl si b, Cl Basse, Cello, Tr, Fgt.

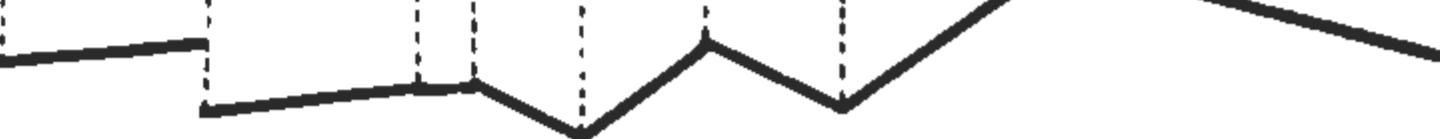
Chef

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 :

Notation : 

Desired result : 

- 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

$\text{♩} \approx 48 \text{ M.M. } (\approx 16')$

The musical score consists of ten staves, each representing a different instrument. The instruments listed from top to bottom are: Flûte (Piccolo), Hautbois, Clarinette sib (Clarinet-Bass), Basson (Bassoon), Cor en Fa (Corno in F), Trompette (Trumpet), Trombone, Violon (Violin), Alto, and Violoncelle (Cello). The score is divided into three measures, labeled 1, 2, and 3. Measure 1 shows the Flûte (Piccolo) playing a rhythmic pattern of eighth notes. Measure 2 shows the Basson (Bassoon) and Clarinette sib (Clarinet-Bass) playing sustained notes with dynamic markings like *sff>f*. Measure 3 shows the Violoncelle (Cello) playing a rhythmic pattern with dynamic markings like *p*, *f*, and *sff>f*. The Violoncelle staff also includes performance instructions such as "arco normal", "gliss.", "gl.", "gl. gl.", "gl. gl. simil.", and "pp". The Contrabasse (Double Bass) staff is shown at the bottom, with a single note in measure 1.

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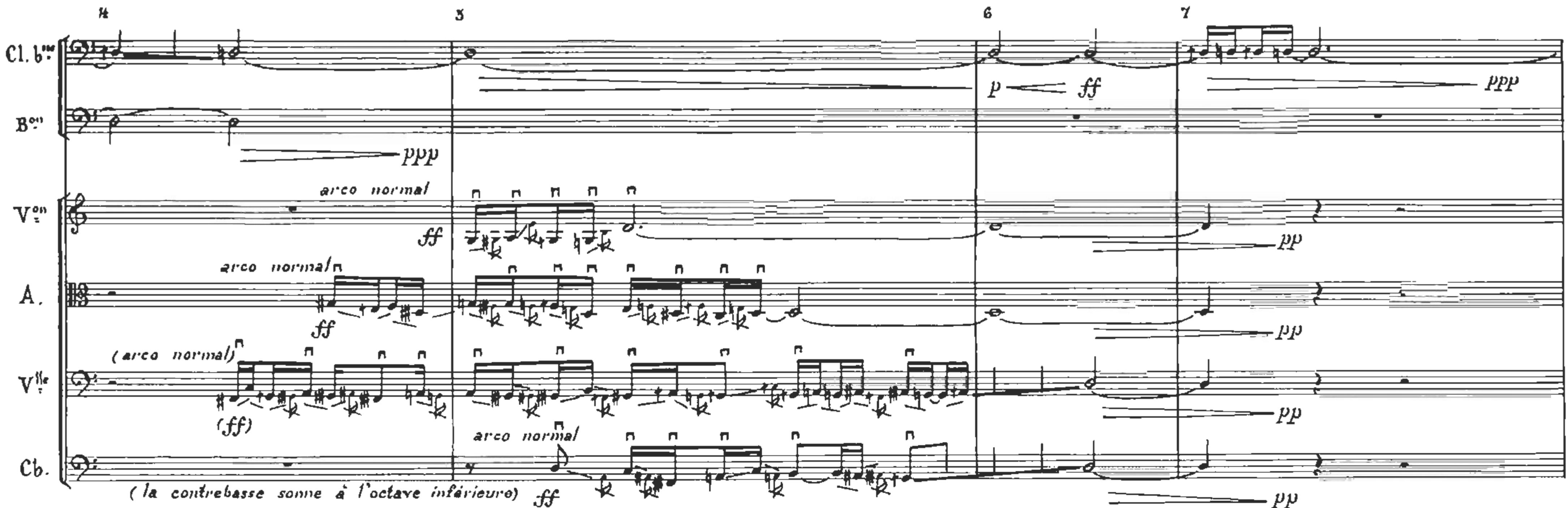
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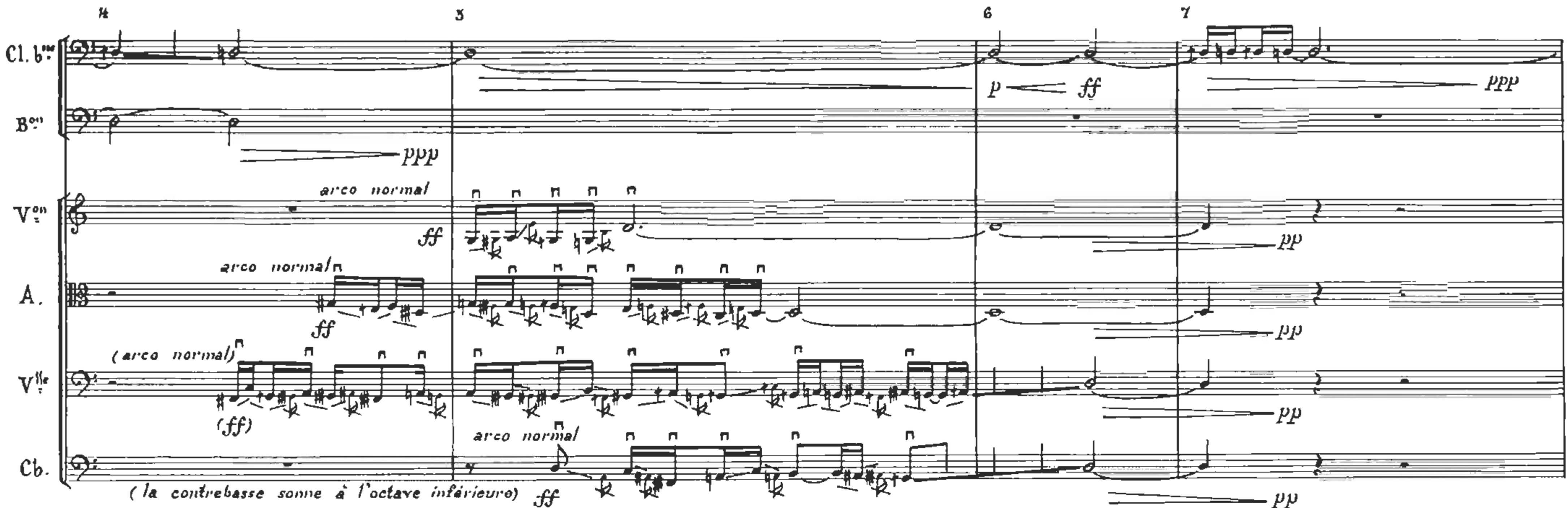
E.A.S. 17.251

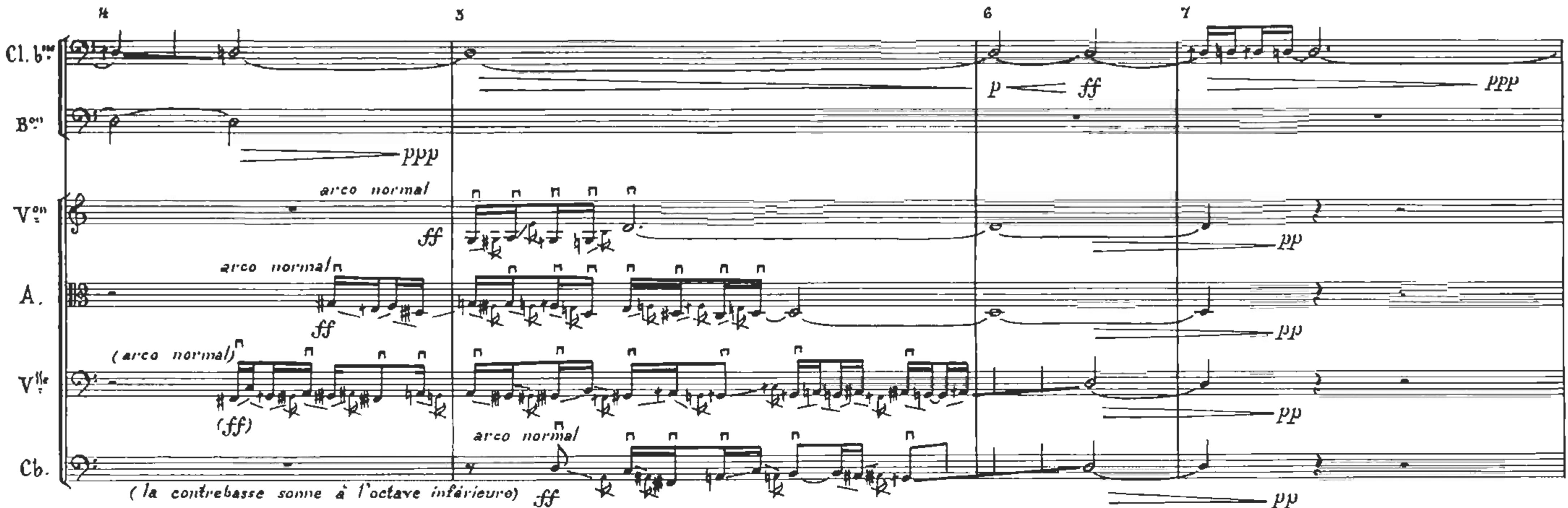
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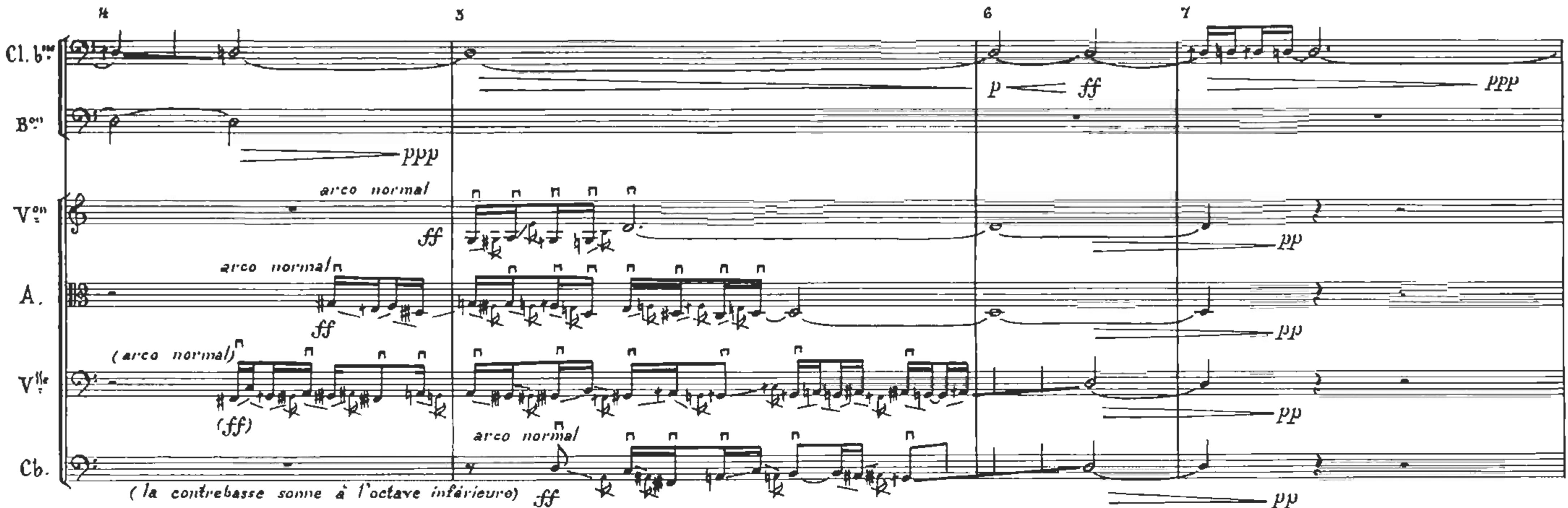
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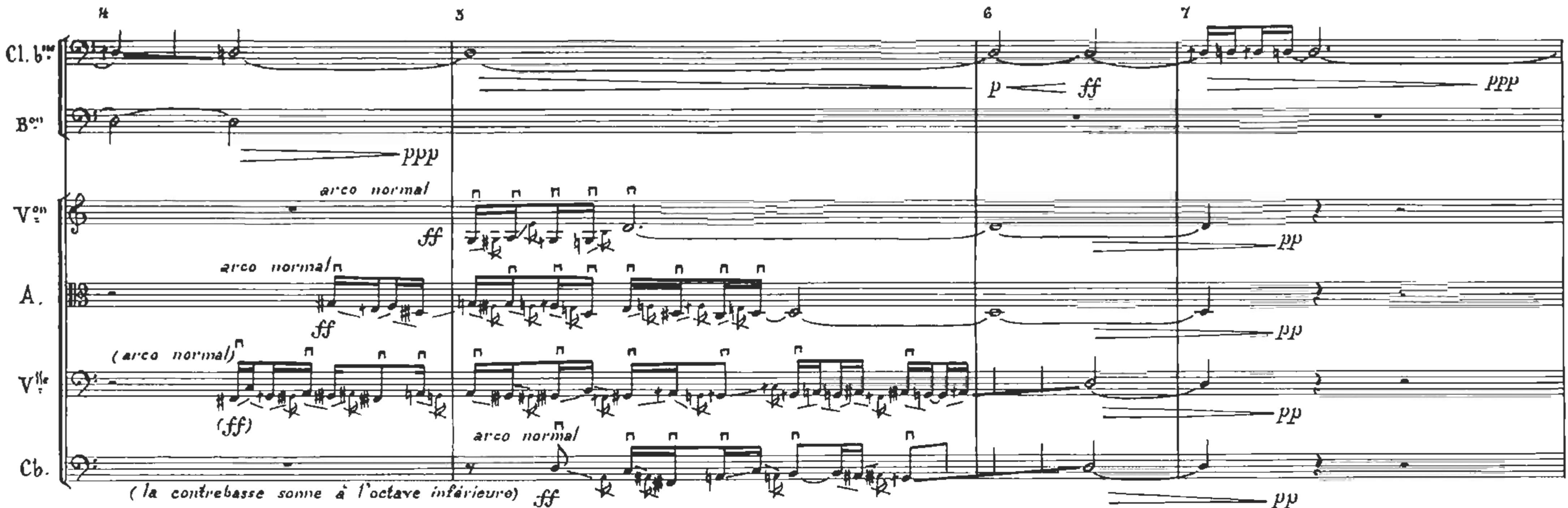
4 5 6 7

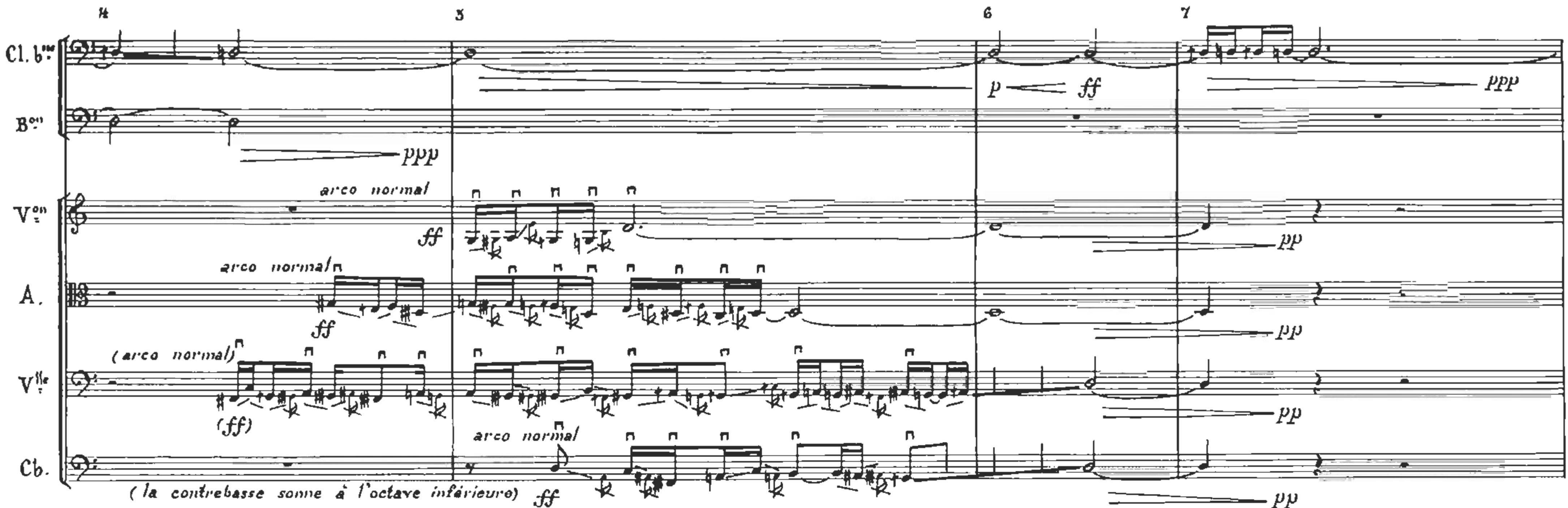
C1. b<sup>m</sup>: 

B<sup>m</sup>: 

V<sup>m</sup>: 

A.: 

V<sup>l</sup>: 

Cb.: 

(la contrebasse sonne à l'octave inférieure) ff pp

8 9 10

Picc. 

C1. b<sup>m</sup>: 

B<sup>m</sup>: 

A.: 

V<sup>l</sup>: 

ff

11

H<sup>flb</sup>

C1. b<sup>ss</sup>e

B<sup>on</sup>

V<sup>oii</sup>

A.

V<sup>llc</sup>

Cb.

*p*

*pp*

*pp*

*f*

12

13

H<sup>flb</sup>

B<sup>on</sup>

A.

Cb.

*f*

*3*

*mf*

*mf*

*mf*

*mf*

14

15

16

14

Picc.

Ht.

Bsn.

Trb.

Vcl.

A.

Cb.

15

16

17

18

19

sourd.

pp — f

20 8<sup>o</sup>

21

mf

Picc.

Ht.

Bsn.

Cor.

Trb.

Vcl.

A.

Vcl.

Cb.

22

Picc.

H<sup>t</sup>b

B<sup>c</sup>o

*notes réelles, cuivré, bouché.*

Cor

T<sup>r</sup>p.

T<sup>r</sup>b.

A.

23

24

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

sourd.

$\sigma$

fff

25

Picc.

H<sup>t</sup>b

Cl.

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

fff

26

fff

27.

mf

mf

f

28.

mf

f

Cor

Trp.

Trb.

ppp

fff

ppp

fff

ppp

fff

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6

29      30      31      *Tutti sauf les cuivres p*

H<sup>t</sup>b  
Cl.  
B<sup>on</sup>  
Cor {  
Trp.  
Trb.  
Vcll.

32      33      34

H<sup>t</sup>b  
Cl.  
B<sup>on</sup>  
Cor {  
Trp.  
Trb.  
Vcll.  
A.  
Vclle.

35 *fff*

Picc.

Htb.

Ct.

Bsn.

Cor { *fff*

Trp.

Trb.

Vcl.

A.

Vle.

Cb.

36 *p* *mf* *mf* *fff*

37 *p* *mf* *mf* *fff*

Musical score page 8, measures 38-40. The score includes parts for Picc., Htb., Cl., B<sup>on</sup>, Cor, Trp., Trb., V<sup>on</sup>, A., Vle., and Cb. Measure 38: Picc., Htb., Cl., B<sup>on</sup>, and Cor play eighth-note patterns. Trp. and Trb. play sustained notes. Measure 39: Picc., Htb., Cl., B<sup>on</sup>, and Cor play eighth-note patterns. Trp. and Trb. play sustained notes. Measure 40: Picc., Htb., Cl., B<sup>on</sup>, and Cor play eighth-note patterns. Trp. and Trb. play sustained notes.

41

Picc.

H<sup>t</sup>b

C1.

B<sup>on</sup>

V<sup>on</sup>

A.

V<sup>llc</sup>

C<sup>b</sup>.

42

Prendre la G<sup>de</sup> Flûte 43

44

F1.

H<sup>t</sup>b

C1.

B<sup>on</sup>

V<sup>on</sup>

A.

V<sup>llc</sup>

C<sup>b</sup>.

45

46

G<sup>de</sup> Fl.

p

p

f — p

ff

ff

ff

147  
F1.  
H<sup>tb</sup>  
C1.  
B<sup>sn</sup>

148

149  
fff  
fff  
fff

V<sup>sn</sup>  
A.  
Vle  
Cb.

*loco*      *loco*      *loco*

*f* — *p*    *f* — *p*

*pp*      *pp*      *pp*

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Fl. 50

H<sup>t</sup>b 51

C1. 52

B<sup>on</sup>

Cor. *cuvré, bouché*

*f/alt.*

Trp.

Trb.

Vcl.

Vcl.

Vcl.

Flute 50: Sixteenth-note patterns on G4, A4, B4, C5, D5, E5.

Horn 51: Slurs on B4, C5, D5, E5, F5, G5.

Clarinet 52: Slurs on B4, C5, D5, E5, F5, G5.

Bassoon 50: Slurs on B4, C5, D5, E5, F5, G5.

Clarinet Bass 51: Slurs on B4, C5, D5, E5, F5, G5.

Clarinet Bass 52: Slurs on B4, C5, D5, E5, F5, G5.

Cor. 51: Slurs on B4, C5, D5, E5, F5, G5.

Cor. 52: Slurs on B4, C5, D5, E5, F5, G5.

Trp. 51: Slurs on B4, C5, D5, E5, F5, G5.

Trb. 51: Slurs on B4, C5, D5, E5, F5, G5.

Vcl. 50: Slurs on B4, C5, D5, E5, F5, G5.

Vcl. 51: Slurs on B4, C5, D5, E5, F5, G5.

Vcl. 52: Slurs on B4, C5, D5, E5, F5, G5.

53

F1. *p*

H<sup>b</sup> *p*

C1. *f* *sfff* *p* *pp*

B<sup>b</sup> *mp* *sfff* *sfff* *pp*

Cor. *sfff* *sfff* *p*

T.p. *sfff ff sfff*

Tr.b. *f sfff fff*

V<sup>b</sup> *pp*

A. *pp*

V<sup>b</sup> *sfff fff p*

Cb. *pp* *K K K K*

54

*p*

*sfff f pp*

*mf f pp*

*mp = f sfff < fff sfff*

*f = mf*

*flatt.* *f sfff p*

*p mp sfff fff < sfff sfff*

*pp*

*mf*

*p*

55

*pp*

*sfff f pp*

*mf f pp*

*pp*

*wp*

58

Fl.

H<sup>tb</sup>

C1.  
basse

B<sup>sn</sup>

Cor.

Trp.

Trb.

V<sup>sn</sup>

A.

Vll<sup>e</sup>

Cb.

57

pp

sfff fff pp

mf fff pp

f sfff ff sfff

pp

(cuivré, bouché)

f mf

f fff sfff fff p

p mf sfff fff sfff

59

t.d.

p f sfff fff sfff

(sourd.)

(sourd.)

mf sfff

f

f

p ff ff sfff

f

69

60

61

62

F1.

H<sup>b</sup>

C1.  
basse

B<sup>n</sup>

B<sup>n</sup> *p* *f* *sfff* *fff* *sfff*

Cor. *(flatt.)* *fff* *sfff* *mf*

Tvp. *mf* = *p* *fff* *b* *p*

Trb. *mf* *f* *sfff* *fff* *sfff* *ffff*

V<sup>o</sup> *(s)*

A.

Vle.

Cb.

63

*ppp*

*+d* *ppp* *p*

*ppp*

*ppp*

*ppp*

*ppp*

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

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

*ppp* *f* *kkkk* *kkkk* *pp*

*ppp* *f* *kkkk* *kkkk* *pp*

64

F1.

H<sup>t</sup>b

Cl.  
basse

B<sup>on</sup>

*p* *ff* = *sfff* = *fff* *sfff*

Cor { *(bouché cuivré)* *(flatt.)* *sfff*

*(sourd.)*

Trp.

*mf* *p*

Trb.

*mf* *sfff* *fff* *sfff*

V<sup>vn</sup>

A.

V<sup>cl</sup>

*fff* *sfff*

Cb.

65

66

*p* *f* *sfff* = *fff* *sfff*

*mf* *p* *p* *fff*

*fff* *mf*

*p*

*mf* *sfff* *fff* *sfff*

67

F1. Measures 67-69. The score shows various instruments playing eighth-note patterns. Dynamics include *mp*, *ff*, *pp*, *fff*, *sff*, *p*, *mf*, *f*, and *ffff*. Measure 67: Flute 1 (F1.) has a sustained note followed by eighth-note pairs. Horn (H<sup>tb</sup>) has eighth-note pairs. Clarinet basso (Cl. basso) has eighth-note pairs. Bassoon (B<sup>assn</sup>) has eighth-note pairs. Cor (two staves) has eighth-note pairs. Trombone (Trp.) rests. Tromba (Trb.) rests. Violin (V<sup>ln</sup>) has eighth-note pairs. Alto (A.) has eighth-note pairs. Viola (V<sup>la</sup>) has eighth-note pairs. Cello (C<sup>el</sup>) has eighth-note pairs. Double Bass (Cb.) rests. Measure 68: Flute 1 (F1.) rests. Horn (H<sup>tb</sup>) has eighth-note pairs. Clarinet basso (Cl. basso) has eighth-note pairs. Bassoon (B<sup>assn</sup>) has eighth-note pairs. Cor (two staves) has eighth-note pairs. Trombone (Trp.) rests. Tromba (Trb.) has eighth-note pairs. Violin (V<sup>ln</sup>) has eighth-note pairs. Alto (A.) has eighth-note pairs. Viola (V<sup>la</sup>) has eighth-note pairs. Cello (C<sup>el</sup>) has eighth-note pairs. Double Bass (Cb.) rests. Measure 69: Flute 1 (F1.) rests. Horn (H<sup>tb</sup>) has eighth-note pairs. Clarinet basso (Cl. basso) has eighth-note pairs. Bassoon (B<sup>assn</sup>) has eighth-note pairs. Cor (two staves) has eighth-note pairs. Trombone (Trp.) rests. Tromba (Trb.) has eighth-note pairs. Violin (V<sup>ln</sup>) rests. Alto (A.) rests. Viola (V<sup>la</sup>) rests. Cello (C<sup>el</sup>) rests. Double Bass (Cb.) rests.

68

69

Fl.

H<sup>t</sup>b

Cl. basse

B<sup>b</sup>n

Cor

Trp.

Trb.

Vcl

A.

Vcll

Cb.

70

71

72

*(cuivre bouché)*

*(sourdine)*

*(sourdine)*

ff 5

ff 5

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73

F<sub>1</sub>. H<sub>b</sub>. C<sub>1.</sub> basse. B<sub>on</sub>. Cor. T<sub>tp</sub>. Tr.b. V<sub>on</sub>. A. V<sub>llc</sub>. C<sub>b</sub>.

74

mf

75

fff

fff

fff

fff

ff

ff

fff

fff

76

77

78

79

80

Musical score for orchestra and choir, measures 76-79. The score includes parts for Flute (Fl.), Horn (Horn), Clarinet (Cl.), Bassoon (Bass.), Cor (Cor), Trombone (Tromp.), and Tromba (Tromb.). The vocal parts include Alto (A.), Tenor (Tén.), and Bass (B.). The score features complex rhythmic patterns with sixteenth-note figures and dynamic markings such as *p*, *mf*, *pp*, *fff*, and *sfffp*. Measure 76 shows woodwind entries. Measure 77 continues with woodwinds and introduces vocal entries. Measure 78 begins with a vocal entry followed by woodwind entries. Measure 79 concludes with a vocal entry and woodwind entries.





96

F<sub>1</sub>.  
H<sup>b</sup>.  
C<sub>1</sub>.  
B<sup>a</sup>.

97

C<sub>or</sub> { 6 6 6  
T<sub>p</sub> 3 3 5 5  
T<sub>h</sub> 5  
V<sup>b</sup>  
A.  
V<sub>le</sub>  
Cb.

10 8  
ff pp

p ppp subito p ppp subito fff

sfffpp sim. sfffpp sfffpp ff pp

Fl.

H.  
t.

Cl.

B.  
on

Cor

Trp.

Tr.b.

V.  
n

A.

Vle

Cb

89

90

91

*pp*

*f* *pp* *f*

*ppp* *(ppp)*

*ppp subito*

*ppp subito*

*ppp subito*

*v* *3* *v*

*sfffpp sfffpp sfffpp*



Musical score for orchestra and choir, page 94-95. The score includes parts for Flute (F1), Horn (Horn), Clarinet (Cl.), Bassoon (Bassoon), Cor (Cor), Trombone (Tr. p.), Tromba (Tr. b.), Violin (Von), Alto (A.), Viola (Vle), and Cello (Cb.). The score features complex rhythmic patterns, dynamic markings like *fff*, *ff*, *pp*, and *fff subito*, and performance instructions such as slurs and grace notes. Measure 94 ends with a forte dynamic (ff) followed by a piano dynamic (pp). Measure 95 begins with a piano dynamic (pp) and continues with various dynamics and performance instructions throughout the measures.

96

Tl. 3 3

Xy. 3 3

Ct. 3 3

Bs. 3 3

Cor. > 3 5:14 5

Tr. > 3 5:14 5

Trb. 3 ppp subito 5 5

Vn. 3

A. 3

Vcl. 3 3

Cb. 3 3

97

Tl. 5

Xy. 5

Ct. 5

Bs. 5

Cor. 5

Tr. 5

Trb. 5

Vn.

A.

Vcl.

Cb.



Musical score for orchestra and piano, page 29, measures 100-101.

**Measure 100:** The score consists of ten staves. The first three staves (Violin I, Violin II, Cello) play eighth-note patterns. The fourth staff (Double Bass) has a sustained note. The fifth staff (Piano) has a dynamic *ffff*. The sixth staff (Flute) has a dynamic *f*. The seventh staff (Oboe) has a dynamic *ffff*. The eighth staff (Clarinet) has a dynamic *f*. The ninth staff (French Horn) has a dynamic *ffff*. The tenth staff (Trombone) has a dynamic *f*.

**Measure 101:** The instrumentation changes to Violin I, Violin II, Cello, Double Bass, Piano, Flute, Oboe, Clarinet, French Horn, Trombone. The dynamics are as follows:

- Violin I: *f*
- Violin II: *ffff*
- Cello: *f*
- Double Bass: *f*
- Piano: *ffff*
- Flute: *f*
- Oboe: *ffff*
- Clarinet: *f*
- French Horn: *ffff*
- Trombone: *f*

Measure 101 concludes with a dynamic *ff*.

30

F1. *fff* *f*

Ht. *f* *fff* *f*

C1. *f* *fff* *f* *fff* *f*

B<sup>'''</sup> *f* *fff* *f* *fff* *f*

Cor. *fff* *f* *fff* *f*

Trp. *fff* *f* *fff* *f*

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

Vcl. *f* *fff* *f*

A. *fff* *f* *fff* *f*

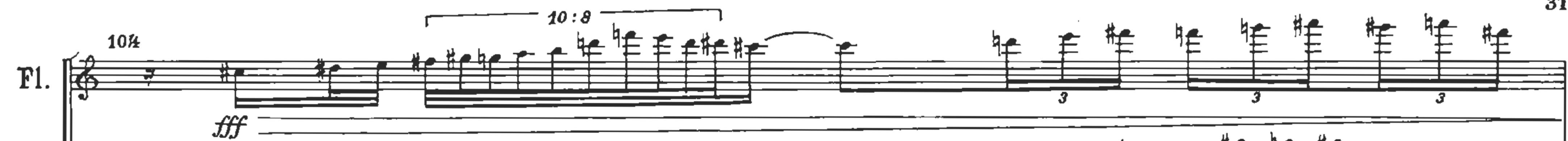
Vcl. *fff* *f* *fff* *f*

Cb. *f* *fff* *f* *fff* *f* *fff*

*Legato ar-dé-pu-le*

103

104

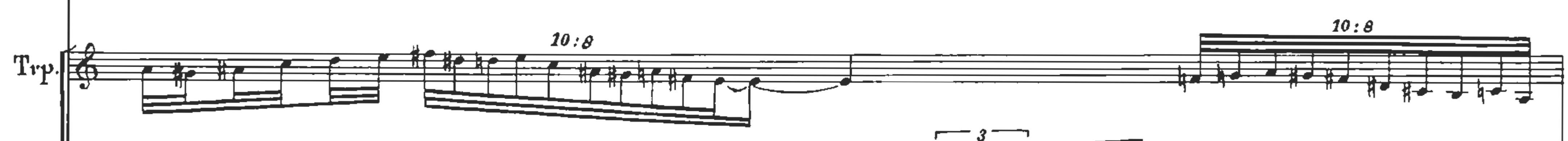
F1. 

H<sup>b</sup> 

C1. 

B<sup>on</sup> 

Cor { 

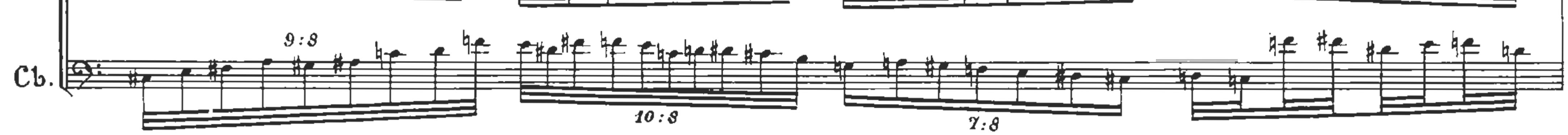
Trp. 

Trb. 

V<sup>on</sup> 

A. 

V<sup>le</sup> 

Cb. 

Musical score page 32, measures 105-106. The score includes parts for Flute 1 (F1.), Horn (Hn), Clarinet (Cl.), Bassoon (Bsn), Cor (Cor), Trombone (Trp.), Tromba (Trb.), Violin (Vln), Alto (A.), Viola (Vla), and Cello (Cbl.). The key signature is A major (no sharps or flats). Measure 105 starts with a dynamic *Tutti*. Measures 105-106 show various rhythmic patterns with triplets (3) and sixteenth-note figures. Measure 106 concludes with a dynamic *p*. Measure 107 begins with a dynamic *Tutti*, followed by a section marked *10:8*. Measure 108 concludes with a dynamic *p*. Measure 109 begins with a dynamic *Tutti*, followed by a section marked *10:9*, then *10:8*, and finally *3*. Measure 110 concludes with a dynamic *p*. Measure 111 begins with a dynamic *Tutti*, followed by a section marked *10:8*. Measure 112 concludes with a dynamic *p*. Measure 113 begins with a dynamic *Tutti*, followed by a section marked *9:8*. Measure 114 concludes with a dynamic *p*. Measure 115 begins with a dynamic *Tutti*, followed by a section marked *7:8*.

F1.

106

H<sup>t</sup>

*Tutti p*

C1.

B<sup>sn</sup>

Cor

*Tutti p*

T<sub>tp</sub>

T<sub>b</sub>

V<sup>o</sup>

A.

V<sup>IIe</sup>

Cb.

F1. 107 10:8 5 3 3 ,

H<sup>tb</sup> fff 9:8 pp ,

C1. 3 3 ,

B<sup>ass</sup> ,

Cor. fff ,

T<sup>r.p.</sup> 10:8 pp ,

T<sup>r.b.</sup> 10:8 pp ,

V<sup>oic</sup> fff pp ,

A. 9:8 9:8 ,

V<sup>cl</sup> fff pp ,

C<sup>b.</sup> 10:8 10:8 ,







114

F1. (ppp)

H<sup>t</sup>b (ppp)

C1. (ppp)

B<sup>on</sup> (ppp)

Cor. (ppp) 10:8

Tr.p. (ppp) 5

Tr.b. (ppp) 10:8

V<sup>on</sup> toutes les cordes 10:8 5

A. (ppp) 10:8 5

V<sup>le</sup> toutes les cordes 10:8 5

Cb. (ppp) 10:8 5

Musical score for orchestra and choir, page 39, measures 116-117.

The score consists of ten staves:

- F1.** Flute 1: Measures 116-117. Dynamics:  $\text{f}$ ,  $p$ .
- H<sup>b</sup>**: Measure 116. Dynamics:  $p$ .
- C1.**: Measures 116-117. Dynamics:  $p$ .
- B<sup>on</sup>**: Measures 116-117. Dynamics:  $p$ .
- Cor.**: Measures 116-117. Dynamics:  $p$ .
- Tvp.**: Measures 116-117. Dynamics:  $p$ .
- Trb.**: Measures 116-117. Dynamics:  $p$ .
- V<sup>cl</sup>**: Measures 116-117. Dynamics:  $p$ .
- A.**: Measures 116-117. Dynamics:  $p$ .
- V<sup>le</sup>**: Measures 116-117. Dynamics:  $p$ .
- Cb.**: Measures 116-117. Dynamics:  $p$ .

Measure 117 includes a tempo change:  $10:8$ .

40

118

F1. *ff*

H<sup>b</sup> 10:8

C1. *ff*

B<sup>a</sup> 10:8

Cor. *ff*

T.p. *ff*

T<sub>b</sub> 10:8

V<sup>a</sup> *ff*

A. *ff*

V<sup>e</sup> 10:8

Cb. 10:8

119

*ffff*

120 *stacc.*

Pno [Clef: Bass] *f*

==

122 *stacc.*

H<sup>b</sup> [Clef: Treble] *mf*

B<sup>sn</sup> [Clef: Bass]

123 *p*

==

124 *ff*

H<sup>b</sup> [Clef: Treble]

C1 [Clef: Bass] *stacc.* *fff* 5 5 5 5 5 5 5 5 5 5 5 5

==

126

C1 [Clef: Bass] 5 5 5 5

127

128 *f*

B<sup>sn</sup> [Clef: Bass]

==

129 *stacc.*

F1 [Clef: Treble] *pp*

130

H<sup>b</sup> [Clef: Treble] *p*

B<sup>sn</sup> [Clef: Bass] *ff*

131

F1. *f*

H<sup>t</sup>b

C1.

B<sup>on</sup>

132

*fff*

*p*

133

F1. *fff*

H<sup>t</sup>b

C1. *fff*

B<sup>on</sup>

134

*fff*

Cor. { *(bouché, cuivré)* *fff*

Trp.

T. b. *fff*

135

F1. 

H<sup>b</sup> 

C1. 

B<sup>on</sup> 

Cor { 

T.p. 

Tr.b. 

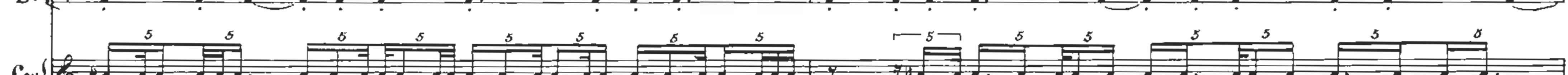
137

F1. 

H<sup>b</sup> 

C1. 

B<sup>on</sup> 

Cor { 

T.p. 

Tr.b. 



Musical score for orchestra and piano, page 10, measures 145-146. The score consists of four staves: Vcl (Violin), A. (Alto), Vcl (Violin), and Cb. (Cello/Bass). The key signature changes between measures. Measure 145 starts with a dynamic *p*. The Vcl and A. staves play eighth-note patterns with grace notes. The Vcl staff has a measure length of 7, indicated by a bracket above the notes. The A. staff has a measure length of 5, indicated by a bracket below the notes. Measure 146 begins with a dynamic *fff*. The Vcl and A. staves continue their eighth-note patterns. The Vcl staff has a measure length of 7, indicated by a bracket above the notes. The A. staff has a measure length of 3, indicated by a bracket below the notes. The Cb. staff enters with a sustained note. Measure 147 starts with a dynamic *p*. The Vcl and A. staves play eighth-note patterns. The Vcl staff has a measure length of 11, indicated by a bracket above the notes. The A. staff has a measure length of 9, indicated by a bracket below the notes. The Cb. staff has a measure length of 5, indicated by a bracket below the notes. Measure 148 begins with a dynamic *fff*. The Vcl and A. staves play eighth-note patterns. The Vcl staff has a measure length of 11, indicated by a bracket above the notes. The A. staff has a measure length of 9, indicated by a bracket below the notes. The Cb. staff has a measure length of 5, indicated by a bracket below the notes.

Musical score for orchestra and piano, page 11, measures 187-198.

The score consists of four staves:

- V. oboe:** Treble clef, mostly eighth-note patterns with some sixteenth-note figures. Measure 187 ends with a dynamic **f**.
- A.:** Treble clef, eighth-note patterns with dynamics **f**, **ff**, and **fff**.
- V. II:** Bass clef, eighth-note patterns. Measures 187-188 end with a dynamic **fff**. Measure 189 begins with **fff** followed by a dynamic **7**.
- C. b.:** Bass clef, eighth-note patterns.

Measure numbers 187, 188, and 189 are indicated above the staves. Measure 190 starts with a dynamic **5**.

Musical score for orchestra and piano, page 149-150. The score consists of four staves: Violin (Von), Alto (A.), Violoncello (Vcl), and Cello (Cb.). The key signature changes between measures, including B-flat major, A major, and G major. Measure 149 starts with a dynamic of *ppp sub.* for the strings. Measures 150-151 show a transition with dynamics *fff* and *ppp sub.*. Measures 152-153 show another transition with dynamics *fff* and *ppp sub.*. Measures 154-155 show a final transition with dynamics *fff* and *ppp sub.*.

Musical score for orchestra and piano, featuring parts for Violin (V.on), Alto (A.), Vielle (V.le), and Cello (Cb.). The score consists of two systems of music. The first system (measures 151-152) includes dynamics *f*, *pp*, and *#*. The second system (measures 122-123) includes dynamics *m2f*, *pp*, and *#*. Measure 151 starts with a forte dynamic *f* for the strings. Measure 152 begins with a piano dynamic *pp*. Measure 122 starts with a moderate dynamic *m2f*. Measure 123 begins with a piano dynamic *pp*.