

GERARD GRISEY TALEA

PER FLAUTO, CLARINETTO, VIOLINO,
VIOLONCELLO E PIANOFORTE

PARTITURA



RICORDI

TALEA

ovvero la macchina e le erbacce

ea», in latino, significa innesto. Nella musica medievale questo termine designa una struttura ritmica ripetuta quale si innesta una configurazione di altezze anche ripetute, coincidente o no con quella struttura ritmica, e che si chiama «color». Nel ventesimo secolo ritroviamo questa dissociazione fra altezze e durate. L'idea di questo gesto iniziale, la messa in fase e fuori fase delle differenti strutture ritmiche, come pure la struttura in due parti – la seconda delle quali potrebbe agevolmente intitolarsi «color» – mi hanno suggerito il titolo di questo quintetto.

Talea affronto due aspetti del discorso musicale da cui le mie ricerche sulla sintesi strumentale, sulla microfonia e sulle trasformazioni adiacenti, mi avevano allontanato, la rapidità e il contrasto.

La prima si compone di due parti concatenate senza soluzioni di continuità che enunciano due aspetti o, più esattamente, angolazioni uditive di un unico fenomeno.

Il primo, questo gesto unico (veloce, fortissimo, ascendente – piano, pianissimo, discendente) è espresso nella prima parte per mezzo di durate medie e a poco a poco eroso sino al lamento dei contrasti. Nella seconda parte esprime la forma e la successione delle sequenze. Esso è polifonico nella prima parte e omofonico nella seconda.

Da un punto di vista della percezione, la prima parte mi appare come un processo implacabile, una vera macchina per ridurre la libertà che emergerà nella seconda parte. In effetti il procedere di quest'ultima è lacerato da comparse o meno irrazionali, sorte di richiami della prima parte poco a poco si colorano del nuovo contesto sino a diventare irriconoscibili. Questi fiori selvatici, queste erbacce spinte negli interstizi della macchina, crescono d'improvviso e poi debordano sino a dare alle sezioni nelle quali si sono insinuate come parassiti una colorazione tutta inattesa.

TALEA

ou la machine et les herbes folles

«Talea», en latin, signifie coupure. Dans la musique médiévale, ce terme désigne une structure rythmique répétée sur laquelle se greffe une configuration de hauteurs également répétée, coïncidant ou non à la première et que l'on nomme «color». Au XX^e siècle, on retrouve cette dissociation entre hauteurs et durées.

L'idée de coupe du geste initial, la mise en phase et hors-phase des différentes structures rythmiques ainsi que la structure en deux parties dont la seconde pourrait aisément s'intituler «color» m'ont suggéré le titre de ce quintette.

Dans Talea, j'aborde deux aspects du discours musical dont mes recherches sur la synthèse instrumentale, la microphonie et les transformations adjacentes m'avaient éloigné, à savoir la rapidité et le contraste.

Talea est composé de deux parties enchaînées sans interruption qui énoncent deux aspects ou plus exactement deux angles auditifs d'un phénomène unique.

Ainsi, un geste unique (rapide, fortissimo, ascendant – lent, pianissimo, descendant) est présenté dans la première partie en durées moyennes et peu à peu érodé jusqu'au nivellement des contrastes. Dans la seconde partie, il gère la grande forme et la succession des séquences. Polyphonique dans la première partie, le geste devient homophonique dans la seconde.

D'un point de vue perceptuel, la première partie m'apparaît comme un processus implacable, véritable machine à fabriquer la liberté qui émergera dans la seconde partie. Le processus de cette dernière est en effet troué d'émergences plus ou moins irrationnelles, sortes de rappels de la première partie qui peu à peu se colorent du contexte nouveau jusqu'à devenir méconnaissable. Ces fleurs sauvages, ces herbes folles, poussées dans les interstices de la machine croissent en importance puis débordent jusqu'à donner aux sections qu'elles ont parasitées de l'intérieur, une coloration tout à fait inattendue.

TALEA

or The machine and the rank weeds

“Talea”, in Latin, means cutting. In medieval music this term designates a reiterated rhythmic pattern to which a configuration of pitches called “color”, likewise reiterated and coinciding or not with the first, is grafted. In the twentieth century we have rediscovered this dissociation between pitches and durations.

The idea of a “cutting” of the initial idea, of putting the various rhythmic structures in phase and out of phase, as well as of a structure in two parts in which the second could easily be termed “color”, have suggested the title of this quintet to me.

In Talea I tackle two aspects of musical discourse from which my research on instrumental synthesis, on microphonics and on contiguous transformations had estranged me, that is, speed and contrast.

Talea consists of two parts linked together without interruption which express two aspects or, more precisely, two auditory angles of a single phenomenon.

Thus this single gesture (fast, fortissimo, ascending – slow, pianissimo, descending) is presented in the first part by durations of medium length and gradually eroded to the point of leveling off the contrasts. In the second part, it expresses the overall form and the succession of sequences. It is polyphonic in the first part and homophonic in the second.

From the perceptual point of view, the first part seems to me like an inexorable process, a veritable machine for forging the freedom which will emerge in the second part. The course of the latter is in fact pierced by more or less irrational emergences, kinds of recollections from the first part, which gradually assume the color of the new context until they become unrecognizable. These wild flowers, these rank weeds pushing up in the interstices of the machine, grow in importance and then overflow until they give the sections into which they have wormed their way like parasites an entirely unexpected coloration.

TALEA

oder die Maschine und das Unkraut

«Talea» bedeutet auf Lateinisch Schnitt. In der Musik des Mittelalters bezeichnet dieser Begriff eine wiederholte rhythmische Struktur, auf der eine Tonhöhenfolge sozusagen durch einen Veredelungsschnitt angebracht wird. Diese Tonhöhenfolge wird ihrerseits auch wiederholt, ob sie mit dieser rhythmischen Struktur deckt oder nicht; sie wird «Color» (Farbe) genannt. Im 20. Jahrhundert findet man diese Abspaltung von Tonhöhen und Notenwerten wieder. Die Idee des Schnittes als ursprünglicher Gestus, die Inphase – und Außerphasesetzung der verschiedenen rhythmischen Strukturen, ebenso wie die zweiteilige Struktur (des ersten und zweiten Teils) sehr gut «Color» genannt werden könnten, haben mich auf den Titel dieses Quintetts gebracht. In Talea setze ich mich auseinander mit zwei Aspekten des musikalischen Diskurses, von denen meine Forschungsarbeiten über die instrumentale Synthese, über die Mikrophonie und die damit verbundenen Verwandlungen mich entfernt hatten, nämlich die Geschwindigkeit und der Kontrast.

Talea besteht aus zwei ohne Unterbrechung zusammengefügten Teilen, die zwei Aspekte, oder genauer zwei Gesichtspunkte eines einzigen Phänomens ausdrücken.

So wird dieser einzige Gestus (schnell, fortissimo, aufwärts – langsam, pianissimo, abwärts) im 1. Teil durch mittlere Notenwerte ausgedrückt und allmählich bis zum Nivellement der Kontraste geebnet. Im 2. Teil drückt er die große Form und die Weiterführungen der Sequenzen aus. Er ist im 1. Teil polyphonisch und im 2. Teil homophonisch.

Vom Gesichtspunkt der Wahrnehmung aus erscheint mir der 1. Teil wie ein unerbittlicher Prozeß, eine wahrhaftige Maschine, die die Freiheit, die im 2. Teil auftauchen wird, aufbauen soll. Das Vorgehen dieses 2. Teils wird nämlich von mehr oder weniger irrationalen Erscheinungen durchdrungen, wie Erinnerungen an den 1. Teil, die allmählich durch den neuen Kontext gefärbt werden, bis sie nicht mehr erkennbar sind. Dieses Unkraut, diese wilden Blumen, die in den Zwischenräumen der Maschine wachsen, gewinnen an Bedeutung und wuchern, bis sie den Abschnitten, in denen sie sich wie Parasiten hineingeschlichen haben, eine ganz andere und gar unerwartete Färbung geben.

QUALCHE CHIAVE PER TALEA

osto che descrivere i processi formali nella loro com-
ità, preferisco indicare qualche chiave per una perce-
: più analitica.

a parte

- onaggi:
- 1) un gesto veloce-lento, fortissimo-pianissimo, ascendente-discendente, a cinque voci;
 - 2) uno spettro di armonici di Do;
 - 3) due immaginari filtri passabanda «a catena».

- ne:
- 1) il gesto viene eroso sino alla periodicità;
 - 2) lo spettro svolge le sue componenti dagli armonici più acuti sino alla fondamentale;
 - 3) cresce l'ampiezza della banda del primo filtro, decresce quella del secondo;
 - 4) le cinque voci vengono messe progressivamente in concordanza di fase;
 - 5) alcune premonizioni della seconda parte: irregolarità ritmiche e risonanze cromatiche del pianoforte.

nda parte

- onaggi:
- 1) stesso gesto, ma, questa volta, capovolto e monofonico;
 - 2) spettro di armonici di Si bemolle, La, La bemolle, Sol, Sol bemolle, Fa, Mi, Mi bemolle, Re, Re bemolle;
 - 3) un immaginario «frequency shifter» [cambiafrequenze] che permette di deviare le frequenze dello spettro o di aggiungere frequenze inarmoniche;
 - 4) via il filtro, ma un «microscopio» permette di distendere il tempo e di penetrare nella microfonia;
 - 5) alcuni personaggi secondari: diversi spettri di suoni armonici inferiori e inarmonici.

- one:
- 1) l'evoluzione del gesto è capovolta (dall'indifferenziazione periodica all'irregolarità contrastata) e composta su due livelli: microfonico (il ritmo del pianoforte) e macrofonico (i tempi);
 - 2) a ciascuna ripetizione di un ciclo si aggiunge una nuova sequenza, riflesso e miniatura delle precedenti, in modo da creare una sorta di spirale. Così, la seconda parte potrebbe continuare all'infinito;
 - 3) evoluzione dei personaggi secondari per osmosi ed estensione.

QUELQUES CLEFS POUR TALEA

Plutôt que de décrire les processus formels dans leur complexité, je préfère laisser quelques clefs pour une appréhension plus analytique.

1^{re} partie

- Personnages:
- 1) un geste rapide-lent, fortissimo-pianissimo, ascendant-descendant, à cinq voix;
 - 2) un spectre d'harmonique sur do;
 - 3) deux filtres passe-bande imaginaires «en cascade».

- Action:
- 1) le geste est érodé jusqu'à la périodicité;
 - 2) le spectre déroule ses composantes des harmoniques très aiguës au fondamental;
 - 3) la largeur de bande du premier filtre croît, celle du second filtre décroît;
 - 4) les cinq voix sont progressivement mises en phase;
 - 5) quelques prémonitions de la 2^e partie: irrégularités rythmiques et résonances chromatiques du piano.

2^{me} partie

- Personnages:
- 1) même geste mais cette fois à l'envers et monophonique;
 - 2) spectre d'harmoniques sur si bémol, la, la bémol, sol, sol bémol, fa, mi, mi bémol, ré, ré bémol;
 - 3) un «frequency shifter» imaginaire permettant de dévier les fréquences des spectres, ou d'ajouter des fréquences inharmoniques;
 - 4) plus de filtre mais un «microscope» permettant d'étirer le temps et de pénétrer dans la microphonie;
 - 5) quelques personnages secondaires: divers spectres se sous-harmoniques et inharmoniques.

- Action:
- 1) l'évolution du geste est inversée (de l'indifférenciation périodique à l'irrégularité contrastée) et composée sur deux niveaux: microphonique (les rythmes du piano) et macrophonique (les temps);
 - 2) à chaque répétition d'un cycle s'ajoute une nouvelle séquence, reflet et miniaturisation des précédentes de façon à créer une sorte de spirale. Ainsi, la deuxième partie pourrait continuer indéfiniment;
 - 3) évolution des personnages secondaires par osmose et extension.

Gérard Grisey

SOME KEYS TO TALEA

Rather than describe the formal procedures in their complexity, I prefer to provide a few keys to more analytical perception.

1st part

- Characters:
- 1) a fast-slow, fortissimo-pianissimo, ascending-descending gesture for five voices;
 - 2) a spectrum of the harmonics on the note C;
 - 3) two imaginary filters "in series".

- Action:
- 1) the gesture is gradually eroded to the point of periodicity;
 - 2) the spectrum unfolds its components from the very highest harmonics to the fundamental tone;
 - 3) the amplitude of the band of the first filter increases, while that of the second filter decreases;
 - 4) the five voices are progressively put into phase;
 - 5) some premonitions of the second part: rhythmic irregularities and chromatic resonances in the piano.

2nd part

- Characters:
- 1) the same gesture but this time inverted and monophonic;
 - 2) a spectrum of the harmonics on B flat, A, A flat, G, G flat, F, E, E flat, D and D flat;
 - 3) an imaginary "frequency shifter" permitting deviation of the frequencies of the spectra or addition of non-harmonic frequencies;
 - 4) no filter, but a "microscope" permitting stretching of the tempo and penetration into the microphonics;
 - 5) some secondary characters: various spectra of sub-harmonics and non-harmonic sounds.

- Action:
- 1) the evolution of the gesture is inverted (from periodic non-differentiation to contrasted irregularity) and compounded on two levels: the microphonic (the piano rhythms) and the macrophonic (the tempos);
 - 2) at each repetition of the cycle a new sequence is added, a reflection and miniaturization of the preceding ones, in such a way as to create a sort of spiral. Thus, the second part could go on indefinitely;
 - 3) evolution of the secondary characters by osmosis and extension.

EINIGE SCHLÜSSEL ZU TALEA

Statt die formalen Prozesse in ihrer Vielfalt zu beschreiben, ziehe ich vor, einige Schlüssel zu einer analytischeren Annäherung an das Stück anzugeben.

1. Teil

- Personen:
- 1) ein veloce-lento, fortissimo-pianissimo, aufwärts-abwärts Gestus, fünfstimmig;
 - 2) ein Spektrum von Obertönen von C.
 - 3) zwei imaginäre, «kettenartig» miteinander verbundene Bypass-Filter.

- Handlung:
- 1) der Gestus wird bis zur reinen Periodizität reduziert.
 - 2) das Spektrum entwickelt seine Bestandteile von den höchsten Obertönen bis zum Grundton;
 - 3) die Bandbreite des ersten Filters nimmt zu, die des 2. nimmt ab;
 - 4) die fünf Stimmen werden nach und nach in Übereinstimmung gebracht;
 - 5) einige Vorahnungen des 2. Teils: rhythmische Unregelmäßigkeiten und chromatische Resonanzen des Klaviers.

2. Teil

- Personen:
- 1) derselbe Gestus, diesmal aber umgekehrt und monophonisch;
 - 2) Spektrum von Obertönen von B, A, As, G, Ges, F, E, Es, D, Des;
 - 3) ein imaginären «frequency shifter» (Frequenzenwechsler), der es ermöglicht, die Frequenzen des Spektrums abzulenken oder nichtharmonische Frequenzen hinzuzufügen;
 - 4) Filter weg, aber ein «Mikroskop» ermöglicht es, den Zeitraum auszudehnen und in die Mikrophonie einzudringen;
 - 5) einige Nebenpersonen: verschiedene Spektren von Untertönen und nichtharmonischen Tönen.

- Handlung:
- 1) die Entwicklung des Gestus wird umgekehrt (von der undifferenzierten Periodizität bis zur kontrastierten Unregelmäßigkeit); die Komposition spielt auf zwei Ebenen: mikrophonisch (Rhythmus im Klavier) und makrophonisch (die Tempi).
 - 2) Bei jeder Wiederholung eines Zyklus wird eine neue Sequenz als Widerspiegelung und Miniatur der Vorigen hinzugefügt, so daß eine Art Spirale entsteht. So könnte der 2. Teil bis ins Unendliche weitergehen;
 - 3) Evolution die Nebenpersonen durch Osmose und Ausdehnung.

ORGANICO

o (Fl., anche Fl. in Sol, Fl. basso e Ottavino)
netto in Si bemolle (anche Cl. in La e Cl. basso in Si
molle)
no (Vn.)
ncello (Vl.)
oforte (Pno)

AVVERTENZE

rdare gli strumenti molto accuratamente prima di
esecuzione.

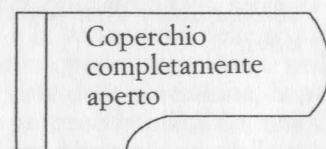
rinetto in La deve essere accordato un quarto di tono

rti e gli ottavi di tono si fanno generalmente con la di-
atura per il clarinetto e con la diteggiatura o con l'im-
atura per il flauto.

nbiamenti di tempo devono essere bruschi e molto
si.

artitura è scritta in Do.

posizione degli esecutori:



Vc

Cl

Vn

Fl

ta: circa 15'

SEGNI CONVENZIONALI

	tenere il suono (non riattaccare le note tra parentesi)
	il più presto possibile idem, ma molto irregolare
	attacco o conclusione del suono impercettibile
	# alzato di un quarto di tono
	# abbassato di un quarto di tono
	leggermente più alto (1/8 di to- no)
	leggermente più basso (1/8 di to- no)

INSTRUMENTATION

Flûte (Fl., aussi Fl. en sol, Fl. basse et Fl. piccolo)
Clarinet en Si b (aussi Cl. en La et Cl. basse en Si b)
Violon (Vn.)
Violoncelle (Vc.)
Piano (Pno)

AVERTISSEMENTS

Accorder les instruments très soigneusement avant chaque
exécution.

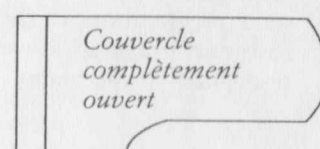
La Clarinette en la doit être accordée un quart de ton trop
bas.

Les quarts et huitièmes de ton se font généralement avec des
doigtés pour la clarinette, avec des doigtés ou avec l'em-
bouchure pour la flûte.

Les changements de tempi doivent être abrupts et très ex-
acts.

La partition est écrite en do.

Disposition:



Vc

Cl

Vn

Fl

Durée: 15' environ

SIGNES CONVENTIONNELS

	tenir le son (ne pas réattaquer les notes entre parenthèse)
	le plus vite possible idem, mais très irrégulier
	attaque ou terminaison impercepti- ble
	# haussé d'un quart de ton
	# baissé d'un quart de ton
	légèrement trop haut (1/8 de ton)
	légèrement trop bas

INSTRUMENTS

Flute (also Flute in G, Bass flute and Piccolo)
Clarinet in B-flat (also Clarinet in A and Bass clarinet in
B-flat)
Violin (Vn.)
Violoncello (Vl.)
Piano (Pno)

NOTES

Tune the instruments very carefully before each perfor-
mance.

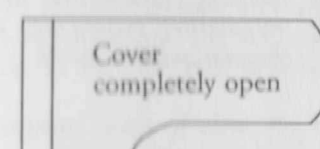
The Clarinet in A should be tuned a quarter-tone low.

The quarter-tones and eighth-tones are generally done by
fingering on the clarinet and by fingering or with the em-
bouchure on the flute.

Changes of tempo should be sudden and very precise.

The score is notated in C.

Position of the players:



Vc

Cl

Vn

Fl

Duration: about 15'

CONVENTIONAL SYMBOLS

	hold the tone (do not re-attack the note within parentheses)
	as fast as possible the same, but very irregular
	imperceptible attack or conclu- sion of a note
	# a sharp raised a quarter-tone
	# a sharp lowered a quarter-tone
	slightly higher (an eighth-tone)
	slightly lower (an eighth-tone)

BESETZUNG

Flöte (auch Flöte in G, Baßflöte und Pikkolo-Flöte)
Klarinette in B (auch Klarinette in A und Baßklarinette in
B)
Violine (Vn.)
Violoncello (Vl.)
Klavier (Pno)

ANMERKUNGEN

Die Instrumente sind vor jeder Ausführung sehr sorgfältig
zu stimmen.

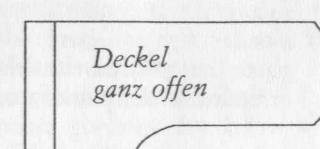
Die Klarinette in A wird um einen Viertelton tiefer ge-
stimmt.

Die Viertel- und Achtelnote werden generell auf der Klari-
nette durch Fingersatz, auf der Flöte durch Fingersatz oder
Ansatz hervorgebracht.

Die Tempowechsel sollen abrupt und sehr präzise sein.

Die Partitur steht in C.

Aufstellung der Spieler:



Vc

Kl

Vn

Fl

Dauer: ungefähr 15'

KONVENTIONELLE ZEICHEN

	den Ton aushalten (eingeklammerte Noten nicht neu ansetzen)
	so schnell wie möglich ebenso, aber sehr unregelmäßig
	unmerklicher Beginn oder Schluß des Tones
	# um einen Viertelton erhöht
	# um einen Viertelton erniedrigt
	leicht erhöht (1/8 Ton)
	leicht erniedrigt (1/8 Ton)

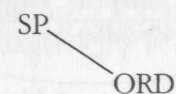
VIOLINO, VIOLONCELLO

1) Posizioni

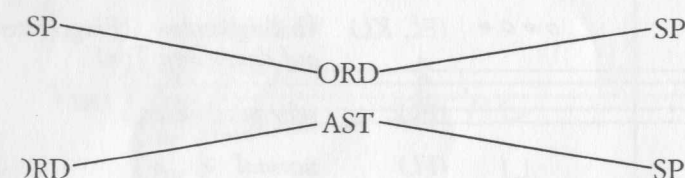
ST	«alto sul tasto», il più alto possibile sulla tastiera, molto vicino alle dita della mano sinistra
T	«sul tasto»
ORD	«ordinario»
P	«sul ponticello»
ASP	«alto sul ponticello»

2) Spostamento longitudinale dell'arco

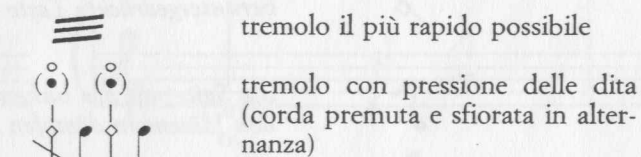
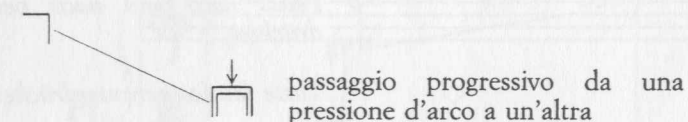
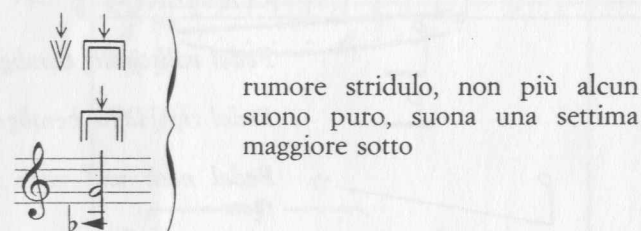
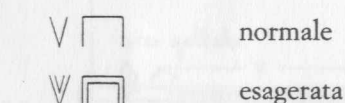
a) spostamento estremamente rapido, all'attacco



b) spostamento lento



3) Pressioni dell'arco



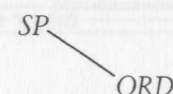
VIOLON, VIOLONCELLE

1) Positions

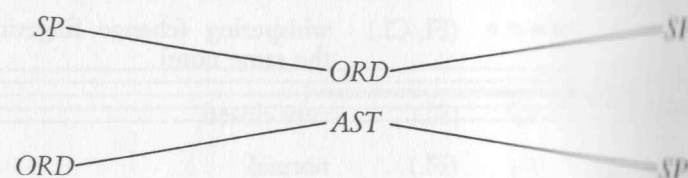
AST	«alto sul tasto» le plus haut possible sur la touche, très près des doigts de la main gauche
ST	«sul tasto»
ORD	«ordinario»
SP	«sul ponticello»
ASP	«alto sul ponticello»

2) Déplacement longitudinal de l'archet

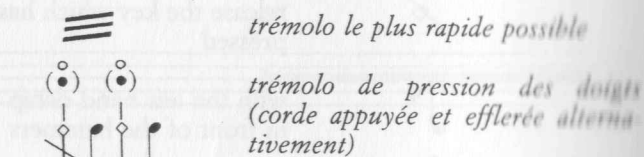
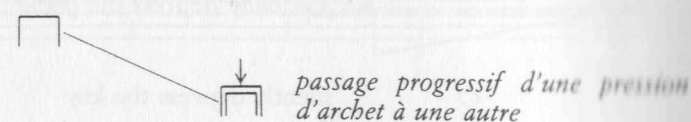
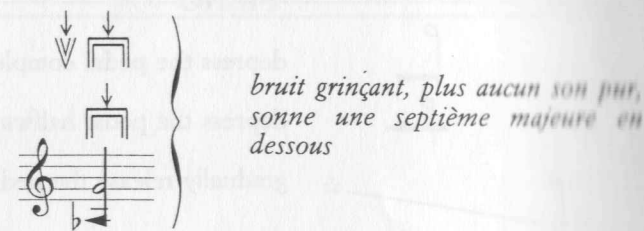
a) déplacement extrêmement rapide, dans l'attaque



b) déplacement lent



3) Pressions d'archet



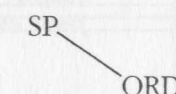
VIOLIN, VIOLONCELLO

1) Positions

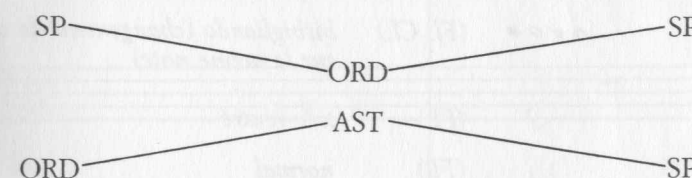
AST	«alto sul tasto», as high as possible on the fingerboard, very near the fingers of the left hand
ST	«sul tasto», on the fingerboard
ORD	«ordinario», ordinary position
SP	«sul ponticello»
ASP	«alto sul ponticello», high up on the bridge

2) Lengthwise displacement of the bow

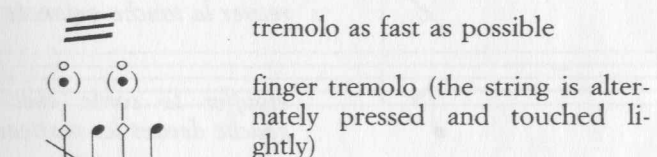
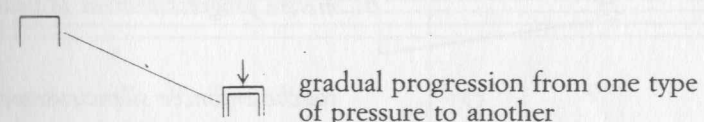
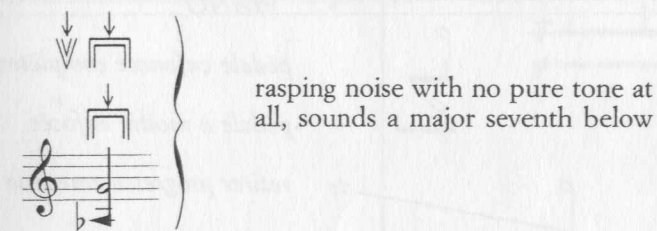
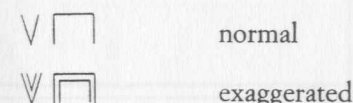
a) extremely rapid displacement, on the attack



b) slow displacement



3) Bow pressures



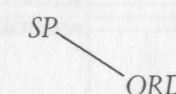
VIOLINE, VIOLONCELLO

1) Lage

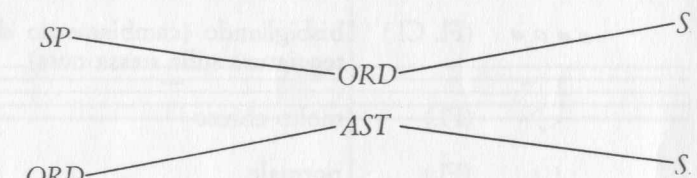
AST	«alto sul tasto», so weit oben wie möglich auf dem Griffbrett, sehr nahe bei den Fingern der linken Hand
ST	«sul tasto»
ORD	«ordinario»
SP	«sul ponticello»
ASP	«alto sul ponticello»

2) Longitudinale Verlagerung des Bogens

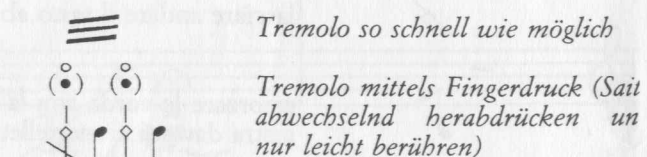
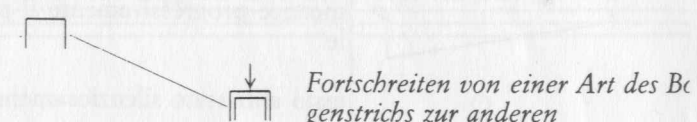
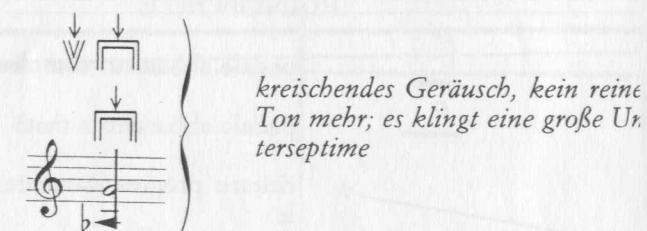
a) extrem schnelle Verlagerung, beim Einsatz



b) langsame Verlagerung



3) Bogenstrich



FLAUTO, CLARINETTO

	(Cl.)	frullato suono «fesso» o multifonico su un suono grave (realizzato forzando il suono e rilassare le labbra)
	(Cl.)	slap tongue
	(Cl. Fl.)	soltanto rumore di soffio, suono «eolio»
	(Cl. Fl.)	suono ordinario e suono «eolio» mischiati
	(Fl.)	«tongue ram» (chiudere violentemente l'imboccatura con la lingua, senza emissione d'aria; suona una settima maggiore sotto)
	(Fl. Cl.)	rumore di chiave
	(Fl.)	pizzicato
	(Fl. Cl.)	bisbigliando (cambiamento di diteggiatura sulla stessa nota)
	(Fl.)	molto chiuso
	(Fl.)	normale
	(Fl.)	molto aperto

FLÛTE, CLARINETTE

	(Cl.)	flutterzunge son «fendu» ou multiphonique sur un son grave, (réalisé en forçant le son et en lâchant les lèvres)
	(Cl.)	slap tongue
	(Cl. Fl.)	bruit de souffle uniquement, son «éolien»
	(Cl. Fl.)	son ordinaire et son «éolien» mélangés
	(Fl.)	tongue ram (obturer violemment l'embouchure avec la langue, sans souffler d'air; somme une 7 ^e majeure en dessous)
	(Fl. Cl.)	bruit de clef
	(Fl.)	pizzicato
	(Fl. Cl.)	bisbigliando (changement de doigté sur la même note)
	(Fl.)	très rentré
	(Fl.)	normal
	(Fl.)	très découvert

FLUTE, CLARINET

	(Cl.)	flutter tongue "harsh" or multiphononic tone on a low note (done by forcing the tone and relaxing the lips)
	(Cl.)	slap tongue
	(Cl. Fl.)	blowing noise only, "Aeolian" tone
	(Cl. Fl.)	ordinary tone and "Aeolian" tone combined
	(Fl.)	"tongue ram" (violently close the embouchure with the tongue without emitting any air; sounds a major seventh below)
	(Fl. Cl.)	key noise
	(Fl.)	pizzicato
	(Fl. Cl.)	whispering (change fingering on the same note)
	(Fl.)	very closed
	(Fl.)	normal
	(Fl.)	very open

FLÖTE, KLARINETTE

	(Kl.)	Flatterzunge «gespaltener» oder multiphonischer Klang auf einem langen Ton (durch Forcieren des Klanges und Entspannen der Lippen herbeibringen)
	(Kl.)	«slap tongue»
	(Kl., Fl.)	lediglich Blasgeräusch, «äolischer» Klang
	(Kl., Fl.)	gewöhnlicher und «äolischer» Klang vermischt
	(Fl.)	«tongue ram» (das Mundstück wird heftig durch die Zunge geschlossen, ohne daß Luft entweicht; es klingt eine große Septime unter)
	(Fl., Kl.)	Schlüsselgeräusch
	(Fl.)	pizzicato
	(Fl., Kl.)	«bisbigliando» (Fingersatzwechsel auf demselben Ton)
	(Fl.)	sehr geschlossen
	(Fl.)	normal
	(Fl.)	sehr offen

PIANOFORTE

	pedale abbassato completamente
	pedale abbassato a metà
	ritirare progressivamente il pedale
	mettere progressivamente il pedale
	tasto abbassato silenziosamente
	lasciare andare il tasto abbassato
	smorzare la corda con la mano sinistra davanti ai martelletti
	smorzare la corda

PIANO

	pédale enfoncée complètement
	pédale à moitié enfoncée
	retirer progressivement la pédale
	mettre progressivement la pédale
	touche enfoncée silencieusement
	retirer la touche enfoncée
	étouffer la corde avec la main gauche devant les marteaux
	étouffer la corde

PIANO

	depress the pedal completely
	depress the pedal halfway
	gradually release the pedal
	gradually depress the pedal
	silently depress the key
	release the key which has been depressed
	with the left hand damp the string in front of the hammers
	damp the string

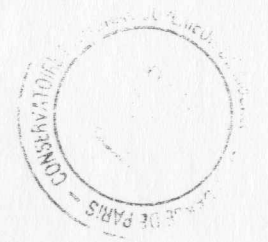
KLAVIER

	Pedal vollständig herabgedrückt
	Pedal zur Hälfte herabgedrückt
	Pedal nach und nach zurückziehen
	Pedal nach und nach herunterdrücken
	Taste lautlos herunterdrücken
	heruntergedrückte Taste loslassen
	die Saite mit der linken Hand den Hämmern dämpfen
	die Saite dämpfen

Gerard Grisey
TALEA (1985-86)
 per flauto, clarinetto, violino, violoncello e pianoforte

TALEA (1985-86)

per flauto, clarinetto, violino, violoncello e pianoforte



$$\boxed{J = 80} \quad \begin{matrix} 2 \\ 4 \end{matrix} \quad \begin{matrix} 17 \\ 4 \end{matrix}$$

44

Fl.
en sol

C1.
en la
rdée un
le ton trop bas¹

Vno

Vc.

Pf.

sons réels

arco tremolo SP

arco gettato

fff

tr

AST

3

60

Ou poser silencieusement un poids sur les touches indiquées / Oppure appoggiare silenziosamente un peso sui tasti indicati / Or silently place a weight on the keys indicated / Oder geräuscheslos ein Gewicht auf die angegebenen Tasten legen

1. Accordato calante di un quarto di tono / *Tuned 1/4 tone flat* / Um einen Viertelton zu tief gestimmt

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ANNO 1992
(PRINTED IN ITALY)

~~$\frac{\overline{b} \overline{b}}{\overline{b} \overline{b}}$~~ $\frac{\overline{b} \overline{b}}{\overline{b} \overline{b}}$

3° Ped.

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Fl. *fff* *pppp détrembré* *non legato* *3* *pppp sempre* *simile* *pppp* *pppp* *pppp*

Cl. *fff* *pppp détrembré* *non legato* *3* *pppp sempre* *simile* *pppp* *pppp* *pppp*

Vno *arco tremolo SP* *7/p* *fff* *ORD*

Vc. *2^a C.* *senza vib.* *AST* *3* *pppp* *senza vib.* *AST* *3* *pppp*

Pf. *10* *5* *fff* *pppp_{sub}* *P* *2^o P*

①

10
4

4
4

Fl. *fff* *4fff pppp détimbré* *non legato* *pppp sempre* *pppp* *pppp*

Cl. *fff* *4fff pppp détimbré* *non legato* *pppp sempre* *pppp* *pppp*

Vno *fff* *arco trem. SP* *7/p*

Vc. *ORD* *P133* *fff*

Pf. *pp* *étouffer la corde* *fff* *10* *10* *3* *non legato* *pppp sempre* *pppp* *pppp* *simile* *3*

2 *4fff pppp* *Ped.* *2° Ped.* ** P* ** P* ** P*

9
4

4
4

Fl. *9* *9* *3*

Cl. *7* *3*

Vno *7* *3*

Vc.

Pf. *10* *10* *7*

étouffer les cordes

3° ped.

3

non legato *3*

PPP *sempr*

non legato *3*

PPP *sempr*

non legato *3*

PPP

non legato *3*

PPP

P *2° P* ** P*

Fl. *ppp* *ppp* *ppp*

Cl. *ppp* *ppp* *ppp*

Vno *arco alla punta* *AST* *flautando* *non legato* *simile* *ppp* *ppp sempre*

Vc. *arco alla punta* *AST* *flautando* *non legato* *simile* *ppp* *ppp sempre* *P₁₃₃ S.T.* *p*

Pf. *ppp* *ppp* *p* *simile*

* *p** *p**
*

Handwritten musical score for five instruments: Fl. (Flute), Cl. (Clarinet), Vno (Violoncello), Vc. (Violoncello), and Pf. (Piano). The score is written on five staves, with the Piano part spanning two staves at the bottom.

Fl. (Flute): The first staff shows a melodic line with dynamic markings *fff* and *ppp*. It includes a triplet of eighth notes and a *non legato* section. Above the staff, the numbers 3 and 4 are written, with a 4 below the 3.

Cl. (Clarinet): The second staff shows a melodic line with dynamic markings *fff* and *ppp*. It includes a *non legato* section and a triplet of eighth notes.

Vno (Violoncello): The third staff shows a melodic line with dynamic markings *fff* and *ppp*. It includes a *non legato* section and a triplet of eighth notes.

Vc. (Violoncello): The fourth staff shows a melodic line with dynamic markings *fff* and *ppp*. It includes a *non legato* section and a triplet of eighth notes.

Pf. (Piano): The fifth staff shows a piano accompaniment with dynamic markings *fff* and *ppp*. It includes a *non legato* section and a triplet of eighth notes.

Additional markings include *AST flautando* and *AST flautando* above the Vno and Vc. staves, and *arco* and *2^a c.* above the Vc. staff. The score is marked with various dynamics: *fff*, *ppp*, *non legato*, and *triplet*.

At the bottom left, there is a circled number 4. Below the Piano staff, there are two lines of text: *P* and *2° P*.

Handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violin (Vc.), and Piano (Pf.). The score is written on five staves. The Flute part features a 7/8 time signature and a 7-measure phrase. The Clarinet part has a 7-measure phrase. The Violoncello part includes markings for "non legato", "PPP", and "ORD". The Violin part includes markings for "non legato", "PPP", "V", "ST", "P133", and "arco". The Piano part includes markings for "simile", "9", and "3° ped.". The score is marked with various dynamics such as "ppp", "ff", and "fff". The piece concludes with a double bar line and a circled number 5.

Handwritten musical score for a chamber ensemble, featuring the following parts and markings:

- Fl. (Flute):** Part 1, measures 1-5.
- Cl. (Clarinet):** Part 1, measures 1-5. Markings include *non legato*, *pp*, and *3* (triplets).
- Vno (Violoncello):** Part 1, measures 1-5. Markings include *arco*, *fff*, *AST flautando*, and *pp*.
- Vc. (Violon):** Part 1, measures 1-5. Markings include *arco al Paloue*, *ASP*, *AST flautando*, *f*, *fff*, *pp*, and *2°c.*
- Pf. (Piano):** Part 1, measures 1-5. Markings include *non legato*, *pp*, and *3* (triplets).

The score is written on five staves, with the bottom staff showing a grand staff for the piano. The notation includes various musical symbols such as notes, rests, and dynamic markings.

⑥

R. 2410

A handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Viola (Vc.), and Piano (Pf.). The score is written on five staves. Above the first staff, there are handwritten numbers 5 and 4, and a dashed line with a 3 above it and a 4 below it. The music features various dynamics such as fff, pp, mp, mf, ppp, and p. There are also performance instructions like "non legato" and "flatt.". Fingerings and slurs are indicated throughout the piece. The piano part includes chords and arpeggios. At the bottom center, there is a circled number 7.

US-----

Fl. *fff* *non legato* *fff p* *p*

Cl. *fff* *non legato* *fff p*

Vno *arco* *SP* *(SP)* *7/p* *gettato 7* *AST flautando 7* *non legato* *fff* *sfff* *p* *p* *mf* *pizz SP*

Vc. *arco ASP* *altalome* *AST flautando* *non legato* *2° c.* *fff* *sfff* *p* *p* *mf* *pizz SP*

Pf. *pp* *pp* *pppp* *p* *2° p*

* *p* * *p* *2° p*

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violin (Vc.), and Piano (Pf.). The score is divided into measures by vertical bar lines. Above the Flute staff, there are handwritten numbers 2, 4, and 3, and 4, indicating fingerings or breath marks. The Violoncello staff has handwritten notes "arco tremolo" and "non legato". The Piano staff has a circled number 8 at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, mp, fff, ppp, fffsp, p, *p). There are also handwritten annotations like "flatt.", "SP", "ST", and "7/d.".



Handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violoncello (Vc.), and Piano (Pf.). The score is divided into measures by vertical bar lines.

Fl. (Flute): Measures 1-4 are in 4/4 time, marked *ppp*. Measures 5-8 are in 3/4 time, marked *fff*, *fff p*, *p*, and *p*. Measures 9-12 are in 4/4 time, marked *p*. Handwritten notes above the staff include "U", "C", "7/d.", and "non legato".

Cl. (Clarinet): Measures 1-4 are in 4/4 time, marked *ppp*. Measures 5-8 are in 3/4 time, marked *fff*, *fff p*, *p*, and *p*. Measures 9-12 are in 4/4 time, marked *p*. Handwritten notes above the staff include "5", "9", "non legato", and "5".

Vno (Violoncello): Measures 1-4 are in 4/4 time, marked *mp*. Measures 5-8 are in 3/4 time, marked *fff*, *p*, *p*, and *p*. Measures 9-12 are in 4/4 time, marked *mf*. Handwritten notes above the staff include "3", "3", "P₁₃₃", "arco ORD", "arco gettato", "ST", "non legato", "P₁₃₃", and "7/o".

Vc. (Violoncello): Measures 1-4 are in 4/4 time, marked *pp*. Measures 5-8 are in 3/4 time, marked *pp*, *pp*, *pp*, and *pp*. Measures 9-12 are in 4/4 time, marked *p*, *p*, *p*, and *p*. Handwritten notes above the staff include "3", "3", "P₁₃₃", "arco ORD", "arco gettato", "ST", "non legato", "P₁₃₃", and "7/o".

Pf. (Piano): Measures 1-4 are in 4/4 time, marked *p*. Measures 5-8 are in 3/4 time, marked *p*, *p*, *p*, and *p*. Measures 9-12 are in 4/4 time, marked *p*, *p*, *p*, and *p*. Handwritten notes above the staff include "3", "3", "P₁₃₃", "arco ORD", "arco gettato", "ST", "non legato", "P₁₃₃", and "7/o".

Handwritten notes at the bottom of the page include "2° p" and "3° Ped."

Handwritten musical score for a chamber ensemble, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violin (Vc.), and Piano (Pf.). The score is divided into measures with various musical notations, including dynamics (mf, mp, ppp, fff), articulation (staccato, arco), and fingerings. The bottom of the page is marked with a circled number 9.

Fl. *fff* *mp* *mp* senza dim.

Cl. *fff* *mp* *mp* *f* *mf*

Vno *ST* *3* *ORD* *SP* *ST* *fff* *fff* *mp* *mp* *f*

Vc. *ST* *7/6* *P133* *ST* *mp* *f* *ppp*

Pf. *mp* *pp* *fff* *mf* *p*

* *p* — *
2° *p*

10

ORD-
arco gettato

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violoncello (Vc.), and Piano (Pf.). The score includes various musical notations such as notes, rests, dynamics (mp, pp, fff, mf), and performance instructions like "senza dim." and "très rythmé, sauvagement et sans diminuer."

Handwritten musical score for five instruments: Fl. (Flute), Cl. (Clarinet), Vno (Violoncello), Vc. (Violoncello), and Pf. (Piano). The score is divided into measures by vertical bar lines. Above the Fl. staff, there are handwritten numbers 4, 4, 3, and 4, with a bracketed 10 above the first 4. The Fl. staff begins with a treble clef and a key signature of one sharp (F#). The Cl. staff begins with a treble clef and a key signature of one sharp (F#). The Vno staff begins with a treble clef and a key signature of one sharp (F#). The Vc. staff begins with a bass clef and a key signature of one sharp (F#). The Pf. staff begins with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *fff*, *mp*, *mf*, *ppp*, *f*, *pp*). Performance instructions like *SP*, *ST*, *ORD*, *Arco*, and *arco* are present. A circled double bar line (||) is located at the bottom of the page, below the Pf. staff.

Handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno.), Violoncello (Vc.), and Piano (Pf.). The score is divided into three measures by vertical bar lines. Above the first measure, the number '4' is written twice. Above the second measure, the numbers '3' and '4' are written. Above the third measure, the number '4' is written twice. The Flute part begins in the third measure with a series of notes and rests, marked with 'fff' and 'mf'. The Clarinet part has a long melodic line across all measures, marked with 'fff', 'mf', and 'f'. The Violoncello part has a melodic line in the first measure, marked with 'ppp', and a more active line in the second and third measures, marked with 'fff', 'mf', and 'f'. The Violoncello part has a melodic line in the first measure, marked with 'mf', and a more active line in the second and third measures, marked with 'ppp'. The Piano part has a melodic line in the first measure, marked with 'mf', and a more active line in the second and third measures, marked with 'ppp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also handwritten annotations like 'ORD', 'P133', 'ST', 'SP', 'senza dim.', and '2° P'.

R. 241

Handwritten musical score for five staves: Fl. (Flute), Cl. (Clarinet), Vno (Violoncello), Vc. (Violino), and Pf. (Pianoforte). The score is marked with various dynamics and articulations.

Fl. (Flute): Starts with a **fff** dynamic. The first staff has a **3** and **4** above it. The second staff has **fff** *mf senza dim.* and **mf** *f* **ppp**. The third staff has **mf** *f* **ppp**. The fourth staff has **fff** **ppp**.

Cl. (Clarinet): Starts with a **f** dynamic. The second staff has **f** **ppp**. The third staff has **fff** **fff**. The fourth staff has **fff**.

Vno (Violoncello): Starts with a **f** dynamic. The second staff has **f** **ff** **ppp**. The third staff has **ppp**. The fourth staff has **ppp**.

Vc. (Violino): Starts with a **pp** dynamic. The second staff has **pp** **fff**. The third staff has **fff** **mf**. The fourth staff has **mf** **mf** **mf**.

Pf. (Pianoforte): Starts with a **fff** dynamic. The second staff has **fff** **mf** **mf** **mf**. The third staff has **fff** **mf** **mf** **mf**. The fourth staff has **fff** **mf** **mf** **mf**.

Other markings include **arco**, **alla corda**, **SP**, **ORD**, **5**, **6**, **7**, **3**, **4**, **9**, **13**, **14**, **15**, **16**, **17**, **18**, **19**, **20**, **21**, **22**, **23**, **24**, **25**, **26**, **27**, **28**, **29**, **30**, **31**, **32**, **33**, **34**, **35**, **36**, **37**, **38**, **39**, **40**, **41**, **42**, **43**, **44**, **45**, **46**, **47**, **48**, **49**, **50**, **51**, **52**, **53**, **54**, **55**, **56**, **57**, **58**, **59**, **60**, **61**, **62**, **63**, **64**, **65**, **66**, **67**, **68**, **69**, **70**, **71**, **72**, **73**, **74**, **75**, **76**, **77**, **78**, **79**, **80**, **81**, **82**, **83**, **84**, **85**, **86**, **87**, **88**, **89**, **90**, **91**, **92**, **93**, **94**, **95**, **96**, **97**, **98**, **99**, **100**.

Fl. *ff* *ffff mf* *f* *ff*

Cl. *mf* *ff* *f* *ppp*

Vno *ff* *ffff mf* *f* *ff* *pp*

Vc. *ff* *ppp* *ff*

Pf. *mf* *mf* *mf* *mf* *ff*

7/d *7/d* *5* *5* *5* *5* *6* *7* *7*

SP *ORD* *Pizz* *arco* *alla corda*

4 *4*

14

Très rythmé, sauvagement et sans diminuer

2 3
4 4

Fl. *f* *ppp* *fff* *ffff* *f* *ff* *f* *ff*

Cl. *fff* *ffff* *f* *ff* *f* *ppp*

Vno *alla corda* *fff* *ffff* *f* *ff* *f* *ff*

Vc. *ffff* *f* *ff* *ppp*

Pf. *ffff* *f* *pp* *p*

4
4

Fl. *f* *ppp* *fff* *fff* *f* *ff* *f* *ff*

Cl. *fff* *fff* *f* *ff* *f*

Vno *ppp* *fff* *fff* *f* *f* *ff*

Vc. *fff* *fff* *f* *ff*

Pf. *fff* *fff* *f* *pp*

15

R. 2410

Handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violin (Vc.), and Piano (Pf.). The score is divided into three measures by vertical bar lines. Above the first measure, the numbers "2" and "4" are written, and above the second measure, the numbers "3" and "4" are written. The Flute part features complex melodic lines with many slurs and dynamic markings of *ff*, *pp*, *fff*, and *p*. The Clarinet part also has complex melodic lines with slurs and dynamic markings of *ff*, *pp*, *fff*, and *fff*. The Violoncello and Violin parts are marked "alla corda" and feature dynamic markings of *pp*, *fff*, and *p*. The Piano part features complex rhythmic patterns with slurs and dynamic markings of *pp*, *fff*, and *p*. A circled number "17" is written at the bottom center of the page.

3
4

2
4

2
4

Fl.

Cl.

Vno

Vc.

Pf.

mf *fff* *f* *fff*

mf *fff* *f* *fff*

mf *fff* *f* *fff*

mf *fff* *f* *fff*

mf *fff* *f* *fff*

mf *fff* *f* *fff*

p

Handwritten numbers 3 and 4 are written above the Flute staff.

Fl. *fff* *pp* *fff*

Cl. *fff* *fff*

Vno *fff* *pp* *fff*

Vc. *fff* *fff*

Pf. *fff* *pp* *fff*

Handwritten notes: *simile* and *P133* are present in the Vno and Vc. staves respectively.

Handwritten circled number 19 is located at the bottom right of the page.

2
4

Fl. *fff* sempre, senza espressione

Cl. *fff* sempre, senza espressione

Vno *fff*

Vc.

Pf. *fff*

fff sempre

fff sempre

pp

4
4 $\text{♩} = 128$

Fl. *fff sempre*

Cl. *fff sempre*

Vno

Vc.

Pf. *fff*

6 6 6 6 6 6 3 3 3 3 3 3 3 3 3 3

8^{va} 8^{va}

(20) *p* *noyé par la pédale*

retirer peu à peu

1. Confuso dal pedale / Blended together by the pedal / Im Pedal verschwommen

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Violon (Vno), and Piano (Pf.). The score is on a single page with five staves. The Flute and Clarinet staves are mostly empty. The Violoncello staff has a few notes and a 'V' marking. The Violon staff has a few notes and a 'V' marking. The Piano staff is filled with complex notation, including triplets, sixteenth notes, and dynamic markings like 'ff' and 'ppp'. There are also some handwritten notes and markings in the margins.

R. 2410

♩ = 112

 $\bullet = 128$

1. O altro suono multiplo ad libitum, contenente il Do diesis / *Or other multiphonic ad lib. including C-sharp* / Oder ein anderer multiphonischer Klang ad libitum, der das Cis beinhalten.

2
4

44

Handwritten musical score for a chamber ensemble. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violoncello (Vc.), and Piano (Pf.). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piano part is particularly dense, with many beamed notes and dynamic markings like 'ff' and 'p'. The score is written on a single page with a large margin on the right side.

Handwritten musical score for a piano and orchestra. The score is divided into measures, with a key signature of one flat and a tempo of 112. The piano part includes various performance instructions like 'ORD', 'ASP', 'ST', 'jeté', and 'aim.'.

44

Handwritten musical score for a chamber ensemble. The score is written on five staves, each with a clef and a key signature of one sharp (F#). The instruments are Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Violon (Vno), and Piano (Pf.). The score is divided into measures by vertical bar lines. The Flute part features a melodic line with triplets and a dynamic marking of *pp*. The Clarinet part has a melodic line with triplets and a dynamic marking of *mf*. The Violoncello part has a melodic line with triplets and a dynamic marking of *mf*. The Violon part has a melodic line with triplets and a dynamic marking of *pp*. The Piano part has a rhythmic accompaniment with triplets and a dynamic marking of *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The overall style is that of a handwritten manuscript.

28

$\text{♩} = 96$

Handwritten musical score for a chamber ensemble, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Violoncello (Vc.), and Piano (Pf.). The score includes various musical notations such as notes, rests, dynamics (ff, f, sfz, fff), and performance instructions like "peu à peu ... son multiphonique" and "prendre la Fl. basse". The piano part includes a complex rhythmic pattern in the left hand and a melodic line in the right hand.

29

 $\text{♩} = 112$

3/4

Fl.

Cl.

Vno

Vc.

Pf.

p *mp* *mf* *f* *ff*

ppp *fp* *mp* *mf* *f* *ff*

f *fp* *mf* *f* *ff*

f *fp* *mf* *f* *ff*

simile alla corda *alla corda* *alla corda* *alla corda*

ASP *ORD* *ST* *ASP* *ORD* *ST* *ASP* *ORD* *ST* *ASP* *ORD* *ST* *ASP* *ORD* *ST* *ASP* *ORD* *ST*

accentuer le fa#

2/4

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Violon (Vno.), and Piano (Pf.).

Measure 30: Tempo $\text{♩} = 128$. The Flute and Clarinet parts are mostly rests. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with **fff** (fortissimo).

Measure 31: Tempo $\text{♩} = 80$. The Flute and Clarinet parts have specific notes with fingerings (e.g., 5, 7, 8) and articulation. The Piano part continues with complex patterns, including a section marked **pp** (pianissimo) and **fff** (fortissimo). Handwritten notes include "prendre la Cl. en la réaccordée normalement" and "peu à peu son multiphonique".

Measure 32: The Piano part features a section marked **fff** (fortissimo) with complex rhythmic patterns. Handwritten notes include "ASP" and "peu à peu son multiphonique".

P. v.

Handwritten musical score for a string quartet, featuring five staves with complex notation, including fingerings, dynamics, and articulation marks.

The score is written in a single system across five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (ff, f, mf, pp, ppp). Fingerings are indicated by numbers 1-5 and 7. Articulation marks like accents and slurs are present. The score is divided into measures by vertical bar lines.

Staff 1 (Top): Bass clef, 4/4 time signature. Contains complex rhythmic patterns with many beamed notes and slurs. Dynamics range from ff to pp.

Staff 2: Bass clef. Similar to Staff 1, with complex rhythmic patterns and slurs. Dynamics range from ff to p.

Staff 3: Treble clef. Contains a few notes with slurs and dynamics. Dynamics range from ff to p.

Staff 4: Bass clef. Contains complex rhythmic patterns with many beamed notes and slurs. Dynamics range from ff to ppp.

Staff 5 (Bottom): Bass clef. Contains a few notes with slurs and dynamics. Dynamics range from ff to f.

16
4

3
4

R. 2410

Handwritten musical score for a 5-staff piece, numbered 34. The score includes staves for Flute 1 (Fl.), Clarinet 1 (Cl.), Violoncello (Vcl.), Contrabass (Cb.), and Piano (Pf.). The tempo is marked as quarter note = 80. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Various musical notations are present, including notes, rests, slurs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions like "ORD" (Ordinary) and "ASP" (Aspirando) are written above certain notes. The piano part features complex chordal textures and arpeggiated figures.

[illegible]

Handwritten musical score for measures 36-37. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pf.). Measure 36 has a tempo of 96 and a 4/4 time signature. Measure 37 has a tempo of 128 and a 3/4 time signature. The Flute and Clarinet parts feature complex fingering and slurs. The Violoncello part includes 'ORD' and 'SP' markings. The Piano part features a dynamic range from ff to p and a 'p.v.' marking.

44

3 $d = 64$

4.

R. 2410

44

prendre la Fl. en sol

Handwritten musical score for a chamber ensemble, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Violin (Vno.), and Piano (Pf.). The score is written on a system of five staves, with the Piano part split across two staves at the bottom.

The Flute part is mostly silent, with a few notes in the first measure. The Clarinet part features a complex melodic line with triplets, quintuplets, and sextuplets, marked with dynamics *f*, *mf*, *mp*, and *p*. The Violoncello part also features a complex melodic line with triplets, quintuplets, and sextuplets, marked with dynamics *f*, *mf*, and *mp*. The Violin part is mostly silent, with a few notes in the first measure. The Piano part features a complex melodic line with triplets, quintuplets, and sextuplets, marked with dynamics *f*, *mf*, and *mp*.

The score is written in a single system, with measures 1 through 8. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

41
3
4

♩ = 96

1. Dans la résonance du piano.
Utiliser les treize micro-intervalles
différents entre sol et fa^{##}

AST molto flautando (tout l'archet)

pp^{##}

² hésitant, suspendu, comme un récitatif

l.v.

pp

(P)

1. Nella risonanza del pianoforte. Usare i tredici diversi microintervalli fra Sol e Fa diesis / In the resonance of the piano. Use thirteen different micro-intervals between the notes G and F-sharp / In der Resonanz des Klaviers. Die 13 verschiedenen Mikrointervalle zwischen G und Fis verwenden

2. L'esitante, sospeso, come un recitativo / Hesitating, delayed, like a recitativo / Zögernd, hängenbleibend, wie ein Rezitativ.

* Si l'instrumentiste ne maîtrise pas ces doigtés différents, les remplacer par une articulation triple sur le souffle, très serrée mais en évitant un staccato trop articulé.

Se lo strumentista non sa destreggiarsi con queste diteggiature diverse, sostituirle con una tripla articolazione sul fiato, molto stretta ma evitando uno staccato troppo articolato.

If the player cannot manage these different fingerings then they should be replaced by a very fast triple articulation on the exhale, making sure to avoid too marked a staccato.

Beherrscht der Instrumentalist diese verschiedenen Fingersätze nicht, soll er sie ersetzen durch eine dreifache, sehr enge, am Atem bleibende Artikulation, aber ohne ein zu deutliches Staccato zu produzieren.

42
2
4
♩ = 128

prendre la grande flûte

Fl.

Cl.

Vno

Vc.

Pf.

accentuer le mi b

8^{va}

fff *

$$d = 64$$

R. 2410

Fl. *prendere la Fl. piccolo*

Cl.

Vno *ASP* *ORD poco a poco molto espressivo*

Vc. *ORD* *AST* *mp* *ff* *Jeté* *P133* *Arco* *V* *7* *6*

Pf.

ppp *ff sub* *ffppp* *SP*

* Articulation ou vibrato contre la lèvre / Articolazione o vibrato contro il labbro / Articulation or lip vibrato / Artikulation oder Vibrato gegen die Lippe

45

$\text{♩} = 80$

prendre la grande Fl.

Fl. $\frac{3}{4}$

Cl. $\frac{5}{5}$ $\frac{5}{5}$ $\frac{5}{5}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$

Vno

Vc. $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{3}{3}$
Pizz Arco Jeté Pizz Arco Jeté Pizz ST

Pf.

ff

ffp *mf* *mf* *mf* *mf*

Fl. *Idem, dans la résonance du piano
Utiliser les treize micro-intervalles
possible entre do et si*

Cl. *prendre la Cl. en sib*

Vno *AST 1 Quasi pizz., tapoter sur la corde avec les doigts
PPPP très irrégulier*

Vc. *Pizz
PP*

Pf. *l.v.
PP
2 étouffer la corde juste devant les marteaux*

(P)

1. Quasi pizzicato, tamburellare con le dita sulla corda / Almost pizz., tapping on the string with the fingers / Quasi Pizzicato; Saite mit den Fingern antrommeln

2. Smorzare la corda esattamente davanti ai martelletti / Damp the string just in front of the hammers / Saite kurz vor den Hammerköpfen abdämpfen

47

♩ = 128

3
4

Fl.

Cl.

Vno

Vc.

Pf.

accentuer le ré

8^{va}

8^{va}

fff

p

ff

*

♩ = 96

Handwritten musical score for five staves: Fl. (Flute), Cl. (Clarinet), Vno (Violoncello), Vc. (Violoncello), and Pf. (Piano). The score is in 4/4 time, indicated by the time signature and the tempo marking ♩ = 96. The key signature is one sharp (F#).

The Fl. and Cl. staves show melodic lines with various ornaments (e.g., 5, 7, 5, 7) and dynamics (mp). The Vno and Vc. staves show harmonic support with dynamics (mp) and specific markings (AST, SP, ORD). The Pf. staff shows a complex accompaniment with dynamics (f, mf, p) and a large section marked "l.v." (likely "lento" or "largo").

Handwritten annotations include "AST", "SP", "ORD", "l.v.", and various dynamic markings (f, mf, p, mp). The score is written on five staves, with the Pf. staff spanning two systems.

49

Fl. *p* *pppp* *ppp*

Cl. *p* *pppp* *ORD*

Vno *SPV* *1^{re}* *mp* *ASP* *V* *(p)* *(p)*

Vc. *retirer peu à peu* *SP* *V* *ST* *mp*

Pf. *ppp* *p*

Fl. *molto espr.* *mp* *mf*

Cl. *molto espr.* *ppp* *pp* *p*

Vno

Vc. *ASP* *ASP* *ST* *ST* *ST* *ppp* *pp* *pp*

Pf. *mf*

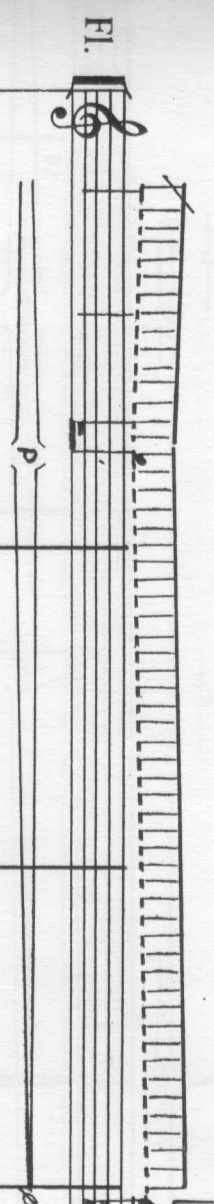
$d = 64$

R. 2410

52

$\text{♩} = 96$

4

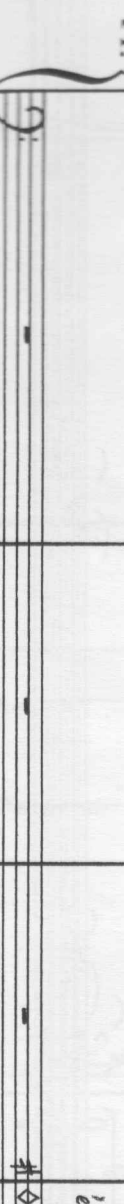
Fl.  *prendre la C₂ en la accordée normalement*

1.  *hésitant, suspendu, comme un récitatif. pp*

2.  *Quasi Rig., taper sur la corde avec les doigts*

3.  *AST Quasi Rig., taper sur la corde avec les doigts*

4.  *AST Quasi Rig., taper sur la corde avec les doigts*

5.  *pp étouffer*

6.  *p*

(53)

2 $\bullet = 128$

54

$$d = 96$$

prendre la Flûte en Do

F1.

C1.

Vno

Vc.

Pf.

R. 2410

Fl. 55

Cl.

Vno

Vc.

Pf.

SP

ORD

mp

1 appuyer progressivement

1. Appoggiare progressivamente / Stress progressively more / Fortschreitend verstärken

56

Fl. *mp*

Cl. *mp*

Vno *mp* *ppp*

Vc. *mp* *ppp*

Pf. *pppp* *8va* *l.v.*

Fl.

Cl.

ino

Vc.

Pf.

2) Jouez les rythmes à la vitesse et à l'intensité indiquée ; sans égard pour la réponse plus ou moins bonne de la corde. Les rythmes devront progressivement sortir de la résonance pour devenir clairs et perceptibles.

AST

SP

1 trille extrêmement irrégulier, imiter le piano

AST 0

8

PPPP

PPP

PP

P

*

1. Trillo estremamente irregolare, imitare il pianoforte / Extremely irregular trill, imitating the piano / Äußerst unregelmäßiger Triller, das Klavier nachahmend

2. Eseguire i ritmi alla velocità e all'intensità indicata senza riguardo per la risposta più o meno buona della corda. I ritmi dovranno uscire progressivamente dalla risonanza per diventare chiari e percettibili.
 Play the rhythms in the note values and dynamic level indicated, without regard to whether the response of the string is more or less good. The rhythms should emerge progressively more and more from the background resonance and become clear and perceptible.
 Rhythmen mit der angegebenen Geschwindigkeit bzw. Intensität aufführen, ohne Rücksicht auf die mehr oder weniger gute Reaktion der Seite. Die Rhythmen sollen allmählich aus der Resonanz hervortreten und deutlich und hörbar werden.

1. Collegare impercettibilmente / *Slur imperceptibly* / Unauffällig anschließen

Handwritten musical score for a chamber ensemble, featuring Flute (Fl.), Clarinet (Cl.), Violino (Vno), Violoncello (Vc.), and Piano (Pf.). The score is divided into measures, with various musical notations including notes, rests, and dynamic markings. The number 58 is circled at the top center.

Fl. (Flute): The part begins with a rest, followed by a series of notes and rests. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). A circled 58 is written above the staff.

Cl. (Clarinet): The part begins with a rest, followed by a series of notes and rests. Dynamic markings include *ppp* (pianissimo).

Vno (Violino): The part begins with a series of notes and rests, marked with *mf* (mezzo-forte). It includes a 5/8 time signature and a 5/8 time signature.

Vc. (Violoncello): The part begins with a series of notes and rests, marked with *mf* (mezzo-forte). It includes a 5/8 time signature and a 5/8 time signature.

Pf. (Piano): The part begins with a series of notes and rests, marked with *mf* (mezzo-forte). It includes a 5/8 time signature and a 5/8 time signature.

Other markings: The score includes various musical notations such as notes, rests, and dynamic markings. The number 58 is circled at the top center.

59

Fl. *mf*

Cl. *pp*

Vno *ff* *1. alla corda ff sempre nombreux changements d'archet irréguliers*

Vc. *p* *ASP* *AST*

Pf. *pùf*

1. Alla corda, ff sempre, molti cambi d'arco irregolari / Alla corda continuous ff frequent, irregular bow changes / An der Seite, stets ff, mit vielen unregelmäßigen Bogenwechseln

60

Handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vno), Viola (Vc.), and Piano (Pl.). The score is written on five staves. The Flute part is in treble clef and includes a key signature change to one sharp (F#) and a dynamic marking of *mp*. The Clarinet part is in treble clef and includes a key signature change to one sharp (F#) and a dynamic marking of *mp*. The Violoncello part is in treble clef and includes a key signature change to one sharp (F#) and a dynamic marking of *mp*. The Viola part is in treble clef and includes a key signature change to one sharp (F#) and a dynamic marking of *mp*. The Piano part is in bass clef and includes a key signature change to one sharp (F#) and a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

61

 $\text{♩} = 112$ 3
4

très long

Fl.

Cl.

Vno

Vc.

Pf.

ff

fff

ppp

nombreux changements d'archet, très irréguliers *sempre* fff

véhément, irrégulier

1. *sempre* fff jusqu'à la fin, un coup d'archet sur chaque note

Pizz secco As

bruité ff

ppp

secco

ppp

1985.1986 Paris Berkeley Br

* Comme une interruption inattendue de la phrase de violon / Come un'interruzione inaspettata della frase del violino / Like an unexpected interruption of the violin phrase / Wie eine unerwartete Unterbrechung der Phrase der Geige

1. *Sempre* fff sino alla fine, un colpo d'arco ogni nota / Continuous fff to the end, a bow stroke on every note / Stets fff bis zum Schluß, mit einem Bogen auf jeder Note.

R. 2410