

Iannis
XENAKIS

Synaphaï
pour piano et orchestre

ÉDITIONS SALABERT

Iannis XENAKIS

SYNAPHAÏ

pour piano et orchestre

(1969)

INSTRUMENTATION / INSTRUMENTATION

PIANO SOLO / *SOLO PIANO*

VENTS / *WOODWINDS* : 3 Flûtes / *Flutes*, 3 Hautbois / *Oboes*, 3 Clarinettes / *Clarinets*, 3 Bassons / *Bassoons*,

CUIVRES / *BRASSES* : 4 Cors / *French Horns*, 4 Trompettes / *Trumpets*, 4 Trombones / *Trombones*, 1 Tuba / *Tuba*,

PERCUSSION / *PERCUSSION*

CORDES / *STRINGS* : 16 Violons I / *Violins I*, 14 Violons II / *Violins II*, 10 Altis / *Violas*, 10 Violoncelles / *Violoncelli*, 8 Contrebasses / *Double Basses*.

DISPOSITION DE L'ORCHESTRE / *ORCHESTRAL SETTING*

Perc.	1			2				3
Tuba				1				
Trb.		2		3		4		1
Trp.	4		1		2		3	
Cors	1		2		3		4	
Fg.		1		3		2		
Cl.		3		2		1		
Ob.		3		1		2		
Fl.	1		2		3			
Cb.	1		3			5		7
	2		4			6		8
Vlc.	9	8	7	6	5	4	3	2
	10							1
Vla	1	3	4	5	6	7	8	9
	2							10
VI.II	13	11	9	8	7	5	3	1
	14	12	10			6	4	2
VI.I	1	3	5	7	9	11	13	15
	2	4	6	8	10	12	14	16

Cette disposition peut être contractée verticalement / *This setting can be contracted vertically.*

NOTES SUR SYNAPHAI

Cette œuvre pour piano soliste et grand orchestre symphonique a été créée au Festival de Royan 1971 par Georges Pludermacher et l'Orchestre Philharmonique de l'O.R.T.F., sous la direction de Michel Tabachnik, dans le cadre de la journée «Entrée Libre Chez Xenakis», journée au cours de laquelle dix de ses plus importantes œuvres furent jouées.

Conçu en un seul mouvement, non pas comme un dialogue piano-orchestre mais comme la conjonction de deux univers sonores différents et pourtant complémentaires, SYNAPHAI représente, dans la production de Xenakis, une étape particulière entre les recherches sur la contiguïté et les configurations mélodiques d'EONTA (1963-1964) et leur poursuite par l'emploi des arborescences dans EVRYALI (1973) et des transformations topologiques dans ERIKHTHON (1974). Le titre signifie : connexités. Il met en évidence les problèmes de voisinage, liaison, fonction, dépendance qui sont étudiés ici.

La partie de piano est d'une très grande difficulté. Elle est écrite sur dix portées, une pour chaque doigt.

A sa création, l'œuvre a connu un grand succès et a immédiatement été bissée. A son sujet, Jacques Lonchampt écrivait dans *Le Monde* : «Partition torrentielle tressautant en une sorte de trémolo perpétuel sur lequel naissent des séquences rythmiques forcenées, mais aussi toute une effervescence frémissante et vraiment musicale», et Henry-Louis de La Grange dans *Music and Musicians* : «La partie de piano, avec son immense élan rythmique, ressort en grand relief du fond orchestral flamboyant percé de temps à autre par des cris rauques des cuivres».

Maurice Fleuret

NOTES ON SYNAPHAI

This work for piano solo and large orchestra was premiered at the 1971 Festival de Royan by Georges Pludermacher, piano, and the Orchestre Philharmonique de l'O.R.T.F., conducted by Michel Tabachnik, for the Festival's «Xenakis Day», during which ten of Xenakis' most important works were performed.

Conceived in one movement and not as a piano-orchestra dialogue but as the conjunction of two different but complementary sounds-worlds, SYNAPHAI is in Xenakis' work a particular stage between his research in contiguity and the melodic configurations of EONTA (1963-1964) and their continuation in the arborescences of EVRYALI (1973) and the topological transformations in ERIKHTHON (1974). The title means «connexities» (connectednesses) and refers to the problems of proximity, liaisons, junctions, dependence which are treated in this piece.

The piano part is extremely difficult. It is written on ten staves, one for each finger.

*At the premiere, the work was highly successful and immediately encored. Jacques Lonchampt wrote in *Le Monde*: «A torrential score, tossing in a kind of perpetual tremolo on top of which break through frenzied rhythmic sequences, but also a whole agitation, shuddering and truly musical,» and Henry-Louis de La Grange in *Music and Musicians*: «Set against a flamboyant orchestral tapestry, occasionally pierced by harsh cries from the brass, the highly elaborate piano part (the score uses one staff for each finger!) stands out in high relief, with a tremendous, rhythmic drive.»*

Maurice Fleuret

Notation dans cette partition

Les notes sont réelles, la partition étant écrite en ut.

Les contrebasses (CB) sonnent une octave plus bas que celle écrite.

Altérations vers l'aigu :



de ton

La partie de piano

Le pianiste joue toutes les lignes s'il le peut. «Liquide, legatissimo» indique le maximum de connexité ; «hard, dur» le moins de connexité. Les parties avec connexité maximale sont parfois écrites comme des glissandi.

La densité des trémolos doit être différente pour chaque ligne afin d'obtenir des superpositions différenciées de figures linéaires constamment en mouvement. L'écriture de la densité de trémolo en † ou ‡ n'est qu'une indication ; en fait la plus forte densité est toujours préférable.

Les flèches † ou ‡ signifient un jeu rapide des notes intermédiaires.

C'est au pianiste de juger de l'emploi de la pédale droite (ainsi que des deux autres pédales) afin de réaliser, voire amplifier la connexité des lignes, mais sans donner l'impression qu'il y a oublié ses pieds.

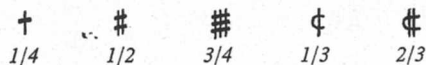
Iannis Xenakis

Score notation

The score is written in C, and the notes sound at written pitch.

The double basses (CB) sound one octave lower than written.

Accidentals sharpening the notes :



of a whole tone step

Piano part

The pianist plays all the lines, if he can. «Liquid, legatissimo» indicates maximum connexity (connectedness); «hard, dur» indicates minimum connexity. The parts with maximum connexity are sometimes notated as glissandi.

The density of the tremolos should be different in all the lines through progressive and independent variation in each line in order to obtain differentiated superpositions of linear figures constantly in movement. The notation of tremolo density by † or ‡ is only an indication; in fact, the highest density is always preferable.

The arrows † or ‡ mean to play rapidly the intermediate notes.

The use of the right-hand pedal (as well as of the other two pedals) is left to the discretion of the pianist, in order to make, or indeed amplify, the connexity of the lines, but without giving the impression that he has forgotten his feet on the pedals.

Iannis Xenakis

LES SONS FENDUS AUX CLARINETTES
CLARINET SPLIT SOUNDS

- Région I : Embouchure relâchée (bouche plus ouverte) lèvres inférieure à peine ressortie (par rapport à la position traditionnelle).
- Région II : Lèvre inférieure devant les incisives mais les dents ne touchent pas l'anche, la lèvre s'affermie et exerce une pression vers le haut, pour compenser le manque d'appui des dents.
- Région III : Même procédé mais avec une pression de la lèvre vers le haut plus importante.
- Région IV : Les incisives entrent en contact avec l'anche.

Pour obtenir de légères variations de niveau dans les régions I, II et III, faire varier la pression vers le haut de la lèvre inférieure ou alternativement enfoncer et ressortir — très légèrement — le bec.

Pour la région IV, enfoncer plus ou moins le bec, déplaçant le point de contact des dents sur l'anche.

Guy Deplus
Clarinetiste de l'Octuor de Paris

- Zone I : Relaxed embouchure (mouth more open) with the lower lip very slightly projecting (in comparison with the traditional position).
- Zone II : Lower lip in front of the incisives but the teeth should not touch the reed; the lip tightens and exerts pressure upwards to compensate the lack of lip support.
- Zone III : The same technique but with greater upward lip pressure.
- Zone IV : The incisives touch the reed.

In order to obtain slight variations of dynamic level in zones I, II and III, vary the pressure on the upper part of the lower lip, or alternatively take in and withdraw very slightly the mouthpiece.

For zone IV, take in the mouthpiece to a greater or lesser extent, thus shifting the point of contact of the teeth on the reed.

Guy Deplus
Clarinetist of the Octuor de Paris

SYNAPHAÏ

pour piano et orchestre

Commande du Pro Arte Symphony de l'Université Hofstra - Hempstead
Commissioned by the Pro Arte Symphony of Hofstra University - Hempstead

OUVRAGE PROTÉGÉ
PHOTOCOPIÉ INTERDIT
Même partie
Loi du 11 Mars 1957
constitue un contrefaçon
(Code Pénal, Art. 425)

IANNIS XENAKIS

3 Flûtes
3 Hautbois
3 Clarinettes
3 Bassons
4 Cors
4 Trompettes
4 Trombones
Tuba

3 Tambours

$\text{♩} = 60 \text{ MM}$

Handwritten musical score for *Synaphaï* by Iannis Xenakis. The score is written for piano and orchestra. The piano part is marked *Hard. dur*. The orchestral parts include woodwinds, brass, and percussion. The score is divided into four systems, each marked with a circled '5' at the end. The first system includes a handwritten note *Hand. dur* and a circled '5'. The second system includes a handwritten note *Hand. dur* and a circled '5'. The third system includes a handwritten note *Hand. dur* and a circled '5'. The fourth system includes a handwritten note *Hand. dur* and a circled '5'. The score is written in a complex, non-traditional notation style, with many notes and rests. The piano part is written in a single staff, while the orchestral parts are written in multiple staves. The score is marked with various dynamics and articulations.

EAS17395 p

15

Bois

Cuivres

Handwritten musical notation for woodwinds and brass.

Piano

15

Voces 1

Voces 2

Alt.

Vel.

Cb.

Voces 1

Voces 2

Alt.

Vel.

Cb.

Voces 1

Voces 2

Alt.

Vel.

Cb.

15

Voces 1

Voces 2

Alt.

Vel.

Cb.

(25)

Clar. 1

Brass

Tutti

Please balance the bow softly from one string to the other string of the double cord, but in a very irregular movement effect of the "Aloian" type.
 The changes of chord as accomplished at the approximate places where they are written.
 Balancer l'archet doucement d'une corde à l'autre de l'accord, mais irrégulièrement. Effet de la Harpe Eolienne. Le changement des accords s'accomplit approximativement aux endroits indiqués.

Viol. 1

Viol. 2

Alt.

Vcl.

Cb.

The result is in real notes

(25)

Viol. 1

Viol. 2

Alt.

Vcl.

Cb.

The result is in real notes

Viol. 1

Viol. 2

Alt.

Vcl.

Cb.

The result is in real notes

(25)

Viol. 1

Viol. 2

Alt.

Vcl.

Cb.

The result is in real notes

30 35

Clarinet 1

Piano

liquid
(*legatissimo*)

Voice 1
Voice 2
Alt.
Vcl.
Cb.

30 35

Voice 1
Voice 2
Alt.
Vcl.
Cb.

30 35

Voice 1
Voice 2
Alt.
Vcl.
Cb.

30 35

Voice 1
Voice 2
Alt.
Vcl.
Cb.

Splice sounds }
Sons fondus } →

40

Zone 1

Clar. 1

Piano

40

Vous 1

Vous 2

alt.

Viol.

Cb.

Vous 1

Vous 2

alt.

Viol.

Cb.

Vous 1

Vous 2

alt.

Viol.

Cb.

40

Vous 1

Vous 2

alt.

Viol.

Cb.

1
Fl. 2
3
1
Hr. 2
3
1
Clar. 2
3
1
Bass 2
3

1
Cor. 2
3
4
1
Trp. 2
3
4
1
Tromp. 2
3
4
Tuba

1
Piano
2
3
4
Contra

50

50

EAS17395 p

55 60

Fl. 2
Hr. 2
Clar. 2
Bass. 2
Cora.
Trp.
Trom.
Tuba

55 60

Piano

Vn. 1
Vn. 2
Alt.
Vcl.
Cb. 1

For all the strings: On top of the accents play: *fff*; in between them play *diminuendo* to *ppp*; then crescendo until the next accent which means: play *fff* etc... A model is given in V. 1.

Vn. 1
Vn. 2
Alt.
Vcl.
Cb. 1

Pour toutes les cordes: Sur les accents jouer: *fff*; après, *diminuendo* à *ppp* puis crescendo jusqu'à l'accent suivant qui est joué *fff* etc... Un modèle est donné au V. 1.

Vn. 1
Vn. 2
Alt.
Vcl.
Cb. 1

55 60

Vn. 1
Vn. 2
Alt.
Vcl.
Cb. 1

Handwritten musical score for a large orchestra, featuring staves for Flutes (Fl.), Horns (Hörn.), Clarinets (Clar.), Basses (Bass), Corsos (Corno), Trumpets (Tromp.), Trombones (Tromb.), Tubas (Tuba), Piano (Piano), and Cordas (Cordes). The score includes various musical notations such as notes, rests, and dynamic markings like "dim." and "ff". The page is numbered 65 in the top right corner.

(70)

⑦

75

80

80

85

1
Clar. 2
3
(f)

Bass 1
2
3

Coro 1
2
3

Timps 1
2

Tuba

Do not breathe at the same time.
Ne pas respirer en même temps.

irregulier
irregulier
irregulier

fff

Piano

Vn 1
2

Alt.
Vcl.
Cb.

85

For all the strings: On top of the accents play: *fff*; in between them play *diminuendo* to *ppp*, then *crescendo* until the next accent which means: play *fff* etc... A model is given in Vn 1.

Vn 1
2

Alt.
Vcl.
Cb.

Pour toutes les cordes: Sur les accents jouer: *fff*, après, *diminuendo* à *ppp* puis *crescendo* jusqu'à l'accent suivant qui est joué *fff* etc... Un modèle est donné au Vn 1.

Vn 1
2

Alt.
Vcl.
Cb.

85

Vn 1
2

Alt.
Vcl.
Cb.

90

1
Clar. 2
3
Bass
Cms
Tromb
Tuba

Zone 1 Zone 2 Zone 3

Basso

André Regattino

Everywhere. Various

90

Vocals 1
Vocals 2
Alt.
Vcl.
Cb.

Vocals 1
Vocals 2
Alt.
Vcl.
Cb.

Vocals 1
Vocals 2
Alt.
Vcl.
Cb.

90

Vocals 1
Vocals 2
Alt.
Vcl.
Cb.

95

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Hr. $\frac{1}{4}$ $\frac{3}{4}$

1

Clar. 2

3

Bons $\frac{1}{4}$ $\frac{3}{4}$

Cors $\frac{1}{4}$ $\frac{3}{4}$

Tbones $\frac{1}{4}$ $\frac{3}{4}$

Tuba $\frac{1}{4}$ $\frac{3}{4}$

Brass rhythm. + Bons
Rhythm curves

Piano

Viol. $\frac{1}{4}$ $\frac{3}{4}$

Cb. $\frac{1}{4}$ $\frac{3}{4}$

Dissonances

95

Rhythm (piano, viol., cb.)

100

105

Fl. $\frac{1}{4}$ $\frac{3}{4}$

Hr. $\frac{1}{4}$ $\frac{3}{4}$

1

Clar. 2

3

Bons $\frac{1}{4}$ $\frac{3}{4}$

Cors $\frac{1}{4}$ $\frac{3}{4}$

Tbones $\frac{1}{4}$ $\frac{3}{4}$

Tuba $\frac{1}{4}$ $\frac{3}{4}$

100

105

Piano

Viol. $\frac{1}{4}$ $\frac{3}{4}$

Cb. $\frac{1}{4}$ $\frac{3}{4}$

Solo

Piano

liquid crescendo

f *(f)* *mf*

110

Piano

115

Piano

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

Sul ponticello all the strings
Toutes les cordes

[illegible][illegible][illegible]

145

Piano

Equidistantissimo

Viol. 1

Viol. 2

Viola

Cello

Double Bass

Handwritten musical score for a piece titled "Sole". The score is written on ten staves. The top staff is marked "Sole" and "150 = 60 m.m.". The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "fff". The piece concludes with a double bar line and a final chord.

* Here the glissandi are just a graphic expression of legalissimo - liquid absolutely *

160

Fl. 2

Hr. 2

Clar. 2

Bass 2

160

Piano

ff

165

Fl. 2

Hr. 2

Clar. 2

Bass 2

165

Piano

[illegible]

Handwritten musical score for a woodwind section. The score is written on a grand staff with 12 staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'pp' and 'Crescendo'. The staves are labeled as follows:

- Cori** (1-4): Four staves for the Cori section.
- Trp.** (1-4): Four staves for the Trp. section.
- Trombs** (1-4): Four staves for the Trombs section.

The score is written in a single system, with the staves grouped together. The notation is handwritten and includes various musical symbols such as clefs, time signatures, and dynamic markings like 'pp' and 'Crescendo'. The staves are labeled as follows:

- Cori** (1-4): Four staves for the Cori section.
- Trp.** (1-4): Four staves for the Trp. section.
- Trombs** (1-4): Four staves for the Trombs section.

Handwritten musical score for Piano and Voices. The score is divided into two systems. The first system includes a Piano part (Piano) and a vocal part (Voices). The Piano part is written on a grand staff (treble and bass clefs) and includes dynamic markings such as *mf* and *pp*. The vocal part is written on a single staff with a treble clef and includes lyrics. The second system includes a vocal part (Voices) and a piano part (Piano). The vocal part is written on a single staff with a treble clef and includes lyrics. The piano part is written on a grand staff (treble and bass clefs) and includes dynamic markings such as *mf* and *pp*. The score is marked with measure numbers 170 and 175. The handwriting is in ink on a white background.

Plane

[illegible]

Handwritten musical score for Piano. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The music is marked with various dynamics, including *Legatissimo*, *f* (forte), and *fff* (fortissimo). The notation includes many slurs, ties, and complex rhythmic figures. The piece concludes with a double bar line and a final chord marked *fff*.

195

Soprano I
Bridge IV III
II, I

Soprano II
Bridge IV III
II, I

Alto
Bridge III II
III IV

Tenor
Bridge III II
III IV

Cello
Bridge III II
III IV

[illegible]

Handwritten musical score for a piece titled "200". The score is written on four staves, labeled "Vozes 1", "Vozes 2", "Alt", and "Vel". The notation includes various musical symbols such as notes, rests, and dynamic markings like "fff" and "ff". A section of the score is bracketed and labeled "Bridge III-IV". The score is written in a fluid, handwritten style.

[illegible]

210 Tous les cuivres - stance très sec et serré.
all the brass notes: very dry and dense.

215

210

215

220

220

220

Pont métallique. notes réelles

Cors

Trp.

Tbns

Piano

Point métallique pour toutes les cordes dans tout ce passage. Chaque note comprise entre 2 silences qui la délimitent est jouée avec un soufflet de la forme $pp \rightarrow ffff \rightarrow pp$
This passage should be played with a metallic ponticello sound and each note (delimited by two pauses) should also be played with a $pp \rightarrow ffff \rightarrow pp$ intensity form.

Violons 1

Violons 2

Altos

Violoncelles

Contrebasses

225

(230)

Cors

Trp

Tmes

Piano

(Pout.)

Violons 1

Violons 2

(Pout.)

(230)

(Pout.)

Altes

(Pout.)

Violoncelles

(Pout.)

Contrebasses

Cor 1
Cor 2
Cor 3
Cor 4
Cor 5
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tuba
Tuba

Piano

← métallique, changer progressivement en un son "bridge".
← metallic sound change progressively to a "bridge" sound.

toutes les cordes, nuage dense et irrégulier de "bridge"
all strings. cloud of short bridge sounds very dense and irregular

Violons 1
Violons 2
Altos
Violoncelles
Contrebasses

This image shows a page of a musical score for a brass band. The score is written for four parts of each instrument group: Cornets (Corns.), Trumpets (Trp.), Trombones (Tromes), and Tubas. The music is in 2/4 time and consists of six measures. The key signature is G major (one sharp). The score includes various dynamics such as piano (p), forte (f), and fortissimo (ff). The parts are arranged in a standard brass band layout with four staves for each instrument group. The music features a variety of rhythmic patterns and articulations, including accents and slurs.

au talon

270

Viol. 1 2

Viol. 2 3 4

Viol. 3 4

Viol. 4 5 6

Viol. 5 6

Viol. 7 8

Viol. 9 10

Viol. 11 12

Viol. 13 14

Viol. 15 16

Viol. 17 18

Viol. 19 20

Viol. 21 22

Viol. 23 24

Viol. 25 26

Viol. 27 28

Viol. 29 30

Viol. 31 32

Viol. 33 34

Viol. 35 36

Viol. 37 38

Viol. 39 40

Viol. 41 42

Viol. 43 44

Viol. 45 46

Viol. 47 48

Viol. 49 50

Viol. 51 52

Viol. 53 54

Viol. 55 56

Viol. 57 58

Viol. 59 60

Viol. 61 62

Viol. 63 64

Viol. 65 66

Viol. 67 68

Viol. 69 70

Viol. 71 72

Viol. 73 74

Viol. 75 76

Viol. 77 78

Viol. 79 80

Viol. 81 82

Viol. 83 84

Viol. 85 86

Viol. 87 88

Viol. 89 90

Viol. 91 92

Viol. 93 94

Viol. 95 96

Viol. 97 98

Viol. 99 100

Viol. 101 102

Viol. 103 104

Viol. 105 106

Viol. 107 108

Viol. 109 110

Viol. 111 112

Viol. 113 114

Viol. 115 116

Viol. 117 118

Viol. 119 120

Viol. 121 122

Viol. 123 124

Viol. 125 126

Viol. 127 128

Viol. 129 130

Viol. 131 132

Viol. 133 134

Viol. 135 136

Viol. 137 138

Viol. 139 140

Viol. 141 142

Viol. 143 144

Viol. 145 146

Viol. 147 148

Viol. 149 150

Viol. 151 152

Viol. 153 154

Viol. 155 156

Viol. 157 158

Viol. 159 160

Viol. 161 162

Viol. 163 164

Viol. 165 166

Viol. 167 168

Viol. 169 170

Viol. 171 172

Viol. 173 174

Viol. 175 176

Viol. 177 178

Viol. 179 180

Viol. 181 182

Viol. 183 184

Viol. 185 186

Viol. 187 188

Viol. 189 190

Viol. 191 192

Viol. 193 194

Viol. 195 196

Viol. 197 198

Viol. 199 200

Viol. 201 202

Viol. 203 204

Viol. 205 206

Viol. 207 208

Viol. 209 210

Viol. 211 212

Viol. 213 214

Viol. 215 216

Viol. 217 218

Viol. 219 220

Viol. 221 222

Viol. 223 224

Viol. 225 226

Viol. 227 228

Viol. 229 230

Viol. 231 232

Viol. 233 234

Viol. 235 236

Viol. 237 238

Viol. 239 240

Viol. 241 242

Viol. 243 244

Viol. 245 246

Viol. 247 248

Viol. 249 250

Viol. 251 252

Viol. 253 254

Viol. 255 256

Viol. 257 258

Viol. 259 260

Viol. 261 262

Viol. 263 264

Viol. 265 266

Viol. 267 268

Viol. 269 270

Viol. 271 272

Viol. 273 274

Viol. 275 276

Viol. 277 278

Viol. 279 280

Viol. 281 282

Viol. 283 284

Viol. 285 286

Viol. 287 288

Viol. 289 290

Viol. 291 292

Viol. 293 294

Viol. 295 296

Viol. 297 298

Viol. 299 300

Viol. 301 302

Viol. 303 304

Viol. 305 306

Viol. 307 308

Viol. 309 310

Viol. 311 312

Viol. 313 314

Viol. 315 316

Viol. 317 318

Viol. 319 320

Viol. 321 322

Viol. 323 324

Viol. 325 326

Viol. 327 328

Viol. 329 330

Viol. 331 332

Viol. 333 334

Viol. 335 336

Viol. 337 338

Viol. 339 340

Viol. 341 342

Viol. 343 344

Viol. 345 346

Viol. 347 348

Viol. 349 350

Viol. 351 352

Viol. 353 354

Viol. 355 356

Viol. 357 358

Viol. 359 360

Viol. 361 362

Viol. 363 364

Viol. 365 366

Viol. 367 368

Viol. 369 370

Viol. 371 372

Viol. 373 374

Viol. 375 376

Viol. 377 378

Viol. 379 380

Viol. 381 382

Viol. 383 384

Viol. 385 386

Viol. 387 388

Viol. 389 390

Viol. 391 392

Viol. 393 394

Viol. 395 396

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Viol. 399 400

Viol. 401 402

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Viol. 423 424

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Viol. 433 434

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Viol. 553 554

Viol. 55

Drum Sec.

275

Piano

This musical score block contains measures 275 through 280. It features a Piano part with a complex, rhythmic accompaniment and a Drum Section (Drum Sec.) with a steady, driving pattern. The Piano part includes various dynamics such as *pp*, *mp*, *ff*, and *sf*, along with articulation marks like accents and slurs. The Drum Section is marked with *ff* and *sf*. The measures are numbered 275, 276, 277, 278, 279, and 280.

280

Corn

Trp.

Toms

Tuba

Piano

This musical score block contains measures 280 through 285. It features a Brass section (Corn, Trp., Toms, Tuba) and a Piano part. The Brass section includes various dynamics such as *pp*, *mp*, *ff*, and *sf*, along with articulation marks like accents and slurs. The Piano part includes various dynamics such as *pp*, *mp*, *ff*, and *sf*, along with articulation marks like accents and slurs. The measures are numbered 280, 281, 282, 283, 284, and 285.

Handwritten musical score for a brass and piano ensemble, measures 285-290. The score is written on ten staves, grouped into two sections of five staves each. The first section (measures 285-289) includes parts for Cors (Cornets), Trp. (Trumpets), Tromas (Trombones), and Tuba. The second section (measures 290-294) includes parts for Piano. The notation is in 2/4 time, with a key signature of one sharp (F#). The score features various musical notations, including notes, rests, dynamics (p, f, sf, ff), and articulation marks. The first measure (285) is marked with a circled '285' and a 'p' dynamic. The second measure (286) is marked with a circled '286' and a 'p' dynamic. The third measure (287) is marked with a circled '287' and a 'p' dynamic. The fourth measure (288) is marked with a circled '288' and a 'p' dynamic. The fifth measure (289) is marked with a circled '289' and a 'p' dynamic. The sixth measure (290) is marked with a circled '290' and a 'p' dynamic. The seventh measure (291) is marked with a circled '291' and a 'p' dynamic. The eighth measure (292) is marked with a circled '292' and a 'p' dynamic. The ninth measure (293) is marked with a circled '293' and a 'p' dynamic. The tenth measure (294) is marked with a circled '294' and a 'p' dynamic. The score is written in a clear, legible hand, with some corrections and annotations visible.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The top five staves are for the Piano, and the bottom five staves are for the Voice. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 290 and ends at measure 295. The second system starts at measure 295 and ends at measure 300. The Piano part is marked with "Normal" and "Solo" dynamics. The Voice part is marked with "Normal" and "Solo" dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 290-295):

- Piano:** Measures 290-294 are mostly rests. Measure 295 begins with a "Solo" section marked *ff* and *8va*. The piano part features a melodic line with eighth and sixteenth notes.
- Voice:** Measures 290-294 are mostly rests. Measure 295 begins with a "Solo" section marked *ff* and *8va*. The voice part features a melodic line with eighth and sixteenth notes.

System 2 (Measures 295-300):

- Piano:** Measures 295-300 continue the melodic line from the previous system. The piano part features a melodic line with eighth and sixteenth notes.
- Voice:** Measures 295-300 continue the melodic line from the previous system. The voice part features a melodic line with eighth and sixteenth notes.

300

Piano

Alt. Tutti

Vcl. Tutti

Ch. Tutti

Normal

p *fff* *sfz* *sfz* *sfz* *sfz*

305

Piano

Alt. Tutti

Vcl. Tutti

Ch. Tutti

Normal

ff *fff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

310

Flut

Cor 1

Cor 2

Cor 3

Cor 4

Trp 1

Trp 2

Trp 3

Trp 4

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Tuba

Piano

310

Voice 1

Voice 2

Voice 3

Voice 4

alt.

Viol.

Cb.

2. 80

simile

315

Cor 1

Cor 3

Trp 1

Trp 3

Tbn 2

Tuba

Piano

2. 80

315

320

320

Cordes

325

Cor 1

Cor 3

Trp 1

Trp 3

Tbn 2

Tuba

Piano

2. 8^{va} →

Voice 1 40

Voice 1 16

Voice 2 40

Voice 2 16

Alt. Vcl. Cb.

330

2. 8^{va} →

Piano

330

Alt.

Vcl.

Cb.

335

2. 8^{va} →

Solo

Piano

335

Alt.

Vcl.

Cb.

339

Cor 2

Cor 4

Trp 2

Trp 4

Tbn 1

Tbn 3

Tbn 4

340

Roll

Pia

Piano

340

341

345

Cors

Trp.

Tmbs

Tuba

Piano

Handwritten musical score for "L'Espresso" by Debussy. The score is for a full orchestra and includes parts for Violins 1 & 2, Violas, Cellos, and Double Basses. The music is in 3/4 time and features complex rhythmic patterns and dynamics. The score is handwritten on aged paper with a circled number "345" in the top left corner.

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is for Piano and includes parts for Violins 1 and 2, Viola, Cello, and Double Bass. The Piano part is written on a grand staff with multiple staves. The string parts are written on individual staves. The score includes dynamic markings such as *ff* and *f*, and articulation markings like *acc* and *stacc*. The tempo is marked *Allegro*.

Handwritten musical score for a piece titled "Piano". The score is written on ten staves. The first staff is marked with a circled "355" and the second with a circled "360". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *f* (forte). A "R. Ped." (Right Pedal) marking is present at the bottom of the first staff. The score is written in a style typical of early 20th-century musical notation.

[illegible]

370

3 Fl.

3 Hrb.

3 Clar.

3 Bass.

1

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(375)

