

IANNIS XENAKIS

HERMA

Musique symbolique
pour piano

Boosey & Hawkes
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Page 1 mes. 11

page 3 mes. 1

mes. 2

Page 3 mes. 8

Page 3 mes. 11

F A nuage 5%

Page 4 mes. 6

Page 4 mes. 7

mes. 8

Page 4 mes. 10

Page 4 mes. 12

Handwritten musical score for 'La' in G major, featuring nine staves of music with various dynamics, articulations, and performance instructions.

- Page 5 mes. 1:** Dynamics: ff, pp. Articulation: *Ped.
- Page 5 début de la mes. 11:** Dynamics: 8-.
- Page 5 début de la mes. 12:** Dynamics: 5, 8-.
- Page 6 début de la mes. 1:** Dynamics: 5, 8-.
- Page 6 début de la mes. 3:** Dynamics: 8-.
- Page 6 début de la mes. 6:** Dynamics: 8-.
- Page 6 Fin de la mes. 7:** Dynamics: 8-.
- Page 7 mes. 1:** Dynamics: ff, pp, (f).
- Page 7 - Fin de La mes. 4:** Dynamics: pp, (f).

Page 7 mes. 8
 BS^{ss}s Linéaire

f
 ff

5

etc.

Page 8 début de la mes. 3

f
 ff

5

etc.

Page 8 mes. 1 (début)

f
 ff

5

BS 6/8 nuage seul

etc.

Page 8 mes. 5 et... mes. 6

f
 ff

5

etc.

Page 9 début de la mes. 4

f
 ff

5

etc.

Page 9 mes. 11

f
 ff

5

etc.

Page 8 Fin de la mes. 13

f
 ff

5

etc.

+ C linéaire 5/8

8-

Page 10 Fin de la mes. 1... et Fin de la R i - 5

ff
 f

5

etc.

Page 11 début de la mes. 4

ff
 f

5

etc.

- 4 -

AB 0,8 5/5

Page 12 mes. 1

3^e Ped. -->

BC 0,85 5/5 f

Page 12 mes. 6

5-8

f ppp

AB + ĀB (PPP) 20%

8-7 8-7

Page 12 mes. 9 (début)

etc.

Page 13 - Fin
de la mes. 4

5

8-1

Page 15 mes. 4

Péd. -->

(f) ppp

AB + ĀB 1 5/5 seuil

5

(AB + ĀB) Ā (PPP) 3 5/5

8-5

Page 15 mes. 7

8-1

PPP # 8-

Ā Ā (f) + Ā B Ā (fff) 20%

8-5

Page 18 début
de la mes. 6

etc.

5

(AB + ĀB) Ā (PPP) 1 5/5 toujours
+ Ā B Ā (fff) 3 5/5 rappel

Page 19 mes. 5

Ped. -->

Les petites notes barrées, ex. , sont jouées avant le temps. Elles ont même intensité que les notes principales voisines qui elles ne sont pas accentuées. Elles leur sont reliées par une ligature  ou par une ligne brisée  (qui ne signifie pas *glissando*).

Toute la pièce doit être jouée sans accents, les barres de mesure servant uniquement de repères temporels.

Les indications rythmiques $\frac{3}{8}$, $\frac{4}{8}$ etc. n'impliquent aucune subdivision du 1er temps ou des temps suivants.

De même, les  ou  etc. ne sont pas subdivisés et le passage d'un groupe rythmique à un autre se fait sans accentuer le 1er temps des groupes rythmiques.

Cette pièce est basée sur des opérations logiques imposées à des classes de sons; c'est pourquoi j'appelle cette musique: *Musique symbolique*.

Les lettres enfermées dans des rectangles désignent les classes des sons. Il existe dans cette pièce quatre classes: **A**, **B**, **C**, **R**. La classe **R** est référentielle et elle comprend la totalité des sons du piano.

A partir de ces quatre classes de base on peut former *hors-temps*, grâce à la relation de complémentarité (négation), ex.: classe A, la négation de la classe A s'écrit **Ā**; grâce aussi aux opérations, de réunion (disjonction) et d'intersection (conjunction). La réunion s'écrit symboliquement avec le signe + et l'intersection par la juxtaposition des lettres. La réunion correspond à *ou* et l'intersection à *et*. Ainsi, **A+B** signifie la classe dont les éléments appartiennent soit à la classe A soit à la classe B; **AB** signifie la classe dont les éléments appartiennent à la fois à la classe A et à la classe B.

Les relations et opérations *hors-temps* (abstraites) définies précédemment, sont matérialisées dans le temps linéaire (lexicographique) à l'aide des opérations *in temps*: (a) simultanéité; (b) succession.

Les intensités de *ppp* à *fff* servent à clarifier la perception des classes lors de leur gravure temporelle.

Les densités linéaires des nuages de sons des diverses classes servent elles aussi à la meilleure perception des articulations relationnelles et opérationnelles.

The *acciaccature* are played before the beat. They have the same dynamic intensity as the adjacent principal notes which are themselves not accented. The former are connected to the latter with either a ligature  or a wavy line  (which does not here indicate *glissando*).

The whole piece is to be played without accents, the bar-lines serving merely as divisions in time.

The time-signatures $\frac{3}{8}$, $\frac{4}{8}$ etc. do not imply any subdivision or accentuation of the initial or succeeding beats.

In the same way, the groups of   etc. should not be subdivided, and movement from one rhythmic group to another is made without accenting the initial beats of the groups.

This piece is based on logical operations imposed upon classes of pitches; hence I have described it as *Musique symbolique*.

The letters in boxes **A**, **B**, **C**, **R** denote these classes. **R** is referential and incorporates all the notes on the piano.

Starting from these four classes, others can be formed *outside of time*, as a result of complementary relationship (negation) e.g.: group A, the negation of A is written **Ā**; also as a result of the operations of union (disjunction) and of intersection (conjunction). Union is shown symbolically by the sign + and intersection by the juxtaposition of letters. Union corresponds to *or* and intersection to *and*. Thus **A+B** signifies that class in which the elements belong either to A or B; **AB** indicating the class in which the elements belong to classes A and B at the same time.

The relationships and operations *outside of time* (these are abstract operations) defined above are materialised in linear time (lexicographically) with the aid of the operations *in time* (a) simultaneously and (b) successively.

The dynamics from *ppp* to *fff* serve to render more clearly the perception of the classes at the moment of their temporal inscription.

In the same way, the linear densities of the 'clouds' of sounds of the various classes are used to make for better perception of articulation of relationships and of logical operations.

Les classes de cette pièce sont uniquement définies dans la domaine hauteur.

L'exposition des éléments de chacune des classes se fait stochastiquement, c'est à dire sans contraintes restrictives, afin de demeurer sur un plan fondamental d'opérations et de relations logiques entre classes.

Le mot *Herma* signifie *lien*, mais aussi *fondation*, *embryon* etc.

(Cf. mon livre: *Musiques formelles*, édit. Richard-Masse, 7 Place St. Sulpice, Paris VI).

I.X.

Création mondiale: 2 février 1962 à Tokyo avec Yuji Takahashi. Cette œuvre lui est dédiée.

The classes in this piece are defined solely within the realm of pitch.

The elements of each class are presented stochastically, that is unrestrictedly, in order not to disturb the basic plan of operations and of logical relationship between classes.

The name *Herma* means "bond", but also "foundation", "embryo" etc.

(Cf. Iannis Xenakis: *Musiques formelles*, publ. Richard-Masse, 7 Place St. Sulpice, Paris, VI.)

I.X.

First performance: Tokyo, 2nd February 1962, by Yuji Takahashi, to whom the work is dedicated.

Leisure a toute vitesse

HERMA

IANNIS XENA

PIANO

R
♩ = 104

4 *pp et crescendo*

continu jusqu'au signe S

accelerando

3 *4* *4* *3*

3 *8* *5*

3 *5*

3 *8* *5*

3

5

<img alt="Musical score for piano by Iannis Xenakis. The score consists of four systems of music. System 1: Treble and bass staves. Dynamics: pp, crescendo, 8, #. Measure 1: 4/4. Measure 2: 3/4. Measure 3: 3/4. Measure 4: 4/4. Measure 5: 3/4. Measure 6: 4/4. Measure 7: 3/4. Measure 8: 4/4. Measure 9: 3/4. Measure 10: 4/4. Measure 11: 3/4. Measure 12: 4/4. Measure 13: 3/4. Measure 14: 4/4. Measure 15: 3/4. Measure 16: 4/4. Measure 17: 3/4. Measure 18: 4/4. Measure 19: 3/4. Measure 20: 4/4. Measure 21: 3/4. Measure 22: 4/4. Measure 23: 3/4. Measure 24: 4/4. Measure 25: 3/4. Measure 26: 4/4. Measure 27: 3/4. Measure 28: 4/4. Measure 29: 3/4. Measure 30: 4/4. Measure 31: 3/4. Measure 32: 4/4. Measure 33: 3/4. Measure 34: 4/4. Measure 35: 3/4. Measure 36: 4/4. Measure 37: 3/4. Measure 38: 4/4. Measure 39: 3/4. Measure 40: 4/4. Measure 41: 3/4. Measure 42: 4/4. Measure 43: 3/4. Measure 44: 4/4. Measure 45: 3/4. Measure 46: 4/4. Measure 47: 3/4. Measure 48: 4/4. Measure 49: 3/4. 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Measure 713: 3/4. Measure 714: 4/4. Measure 715: 3/4. Measure 716: 4/4. Measure 717: 3/4. Measure 718: 4/4. Measure 719: 3/4. Measure 720: 4/4. Measure 721: 3/4. Measure 722: 4/4. Measure 723: 3/4. Measure 724: 4/4. Measure 725: 3/4. Measure 726: 4/4. Measure 727: 3/4. Measure 728: 4/4. Measure 729: 3/4. Measure 730: 4/4. Measure 731: 3/4. Measure 732: 4/4. Measure 733: 3/4. Measure 734: 4/4. Measure 735: 3/4. Measure 736: 4/4. Measure 737: 3/4. Measure 738: 4/4. Measure 739: 3/4. Measure 740: 4/4. Measure 741: 3/4. Measure 742: 4/4. Measure 743: 3/4. Measure 744: 4/4. Measure 745: 3/4. Measure 746: 4/4. Measure 747: 3/4. Measure 748: 4/4. Measure 749: 3/4. Measure 750: 4/4. Measure 751: 3/4. Measure 752: 4/4. Measure 753: 3/4. Measure 754: 4/4. Measure 755: 3/4. Measure 756: 4/4. Measure 757: 3/4. Measure 758: 4/4. Measure 759: 3/4. Measure 760: 4/4. Measure 761: 3/4. Measure 762: 4/4. Measure 763: 3/4. Measure 764: 4/4. Measure 765: 3/4. Measure 766: 4/4. Measure 767: 3/4. Measure 768: 4/4. Measure 769: 3/4. Measure 770: 4/4. Measure 771: 3/4. Measure 772: 4/4. Measure 773: 3/4. Measure 774: 4/4. Measure 775: 3/4. Measure 776: 4/4. Measure 777: 3/4. Measure 778: 4/4. Measure 779: 3/4. Measure 780: 4/4. Measure 781: 3/4. Measure 782: 4/4. Measure 783: 3/4. Measure 784: 4/4. Measure 785: 3/4. Measure 786: 4/4. Measure 787: 3/4. Measure 788: 4/4. Measure 789: 3/4. Measure 790: 4/4. Measure 791: 3/4. Measure 792: 4/4. Measure 793: 3/4. Measure 794: 4/4. Measure 795: 3/4. Measure 796: 4/4. Measure 797: 3/4. Measure 798: 4/4. Measure 799: 3/4. Measure 800: 4/4. Measure 801: 3/4. Measure 802: 4/4. Measure 803: 3/4. Measure 804: 4/4. Measure 805: 3/4. Measure 806: 4/4. Measure 807: 3/4. Measure 808: 4/4. Measure 809: 3/4. Measure 810: 4/4. Measure 811: 3/4. Measure 812: 4/4. Measure 813: 3/4. Measure 814: 4/4. Measure 815: 3/4. Measure 816: 4/4. Measure 817: 3/4. Measure 818: 4/4. Measure 819: 3/4. Measure 820: 4/4. Measure 821: 3/4. Measure 822: 4/4. Measure 823: 3/4. Measure 824: 4/4. Measure 825: 3/4. Measure 826: 4/4. Measure 827: 3/4. Measure 828: 4/4. Measure 829: 3/4. Measure 830: 4/4. Measure 831: 3/4. Measure 832: 4/4. Measure 833: 3/4. Measure 834: 4/4. Measure 835: 3/4. Measure 836: 4/4. Measure 837: 3/4. Measure 838: 4/4. Measure 839: 3/4. Measure 840: 4/4. Measure 841: 3/4. Measure 842: 4/4. Measure 843: 3/4. Measure 844: 4/4. Measure 845: 3/4. Measure 846: 4/4. Measure 847: 3/4. Measure 848: 4/4. Measure 849: 3/4. Measure 850: 4/4. Measure 851: 3/4. Measure 852: 4/4. Measure 853: 3/4. Measure 854: 4/4. Measure 855: 3/4. Measure 856: 4/4. Measure 857: 3/4. Measure 858: 4/4. Measure 859: 3/4. Measure 860: 4/4. Measure 861: 3/4. Measure 862: 4/4. Measure 863: 3/4. Measure 864: 4/4. Measure 865: 3/4. Measure 866: 4/4. Measure 867: 3/4. Measure 868: 4/4. Measure 869: 3/4. Measure 870: 4/4. Measure 871: 3/4. Measure 872: 4/4. Measure 873: 3/4. Measure 874: 4/4. Measure 875: 3/4. Measure 876: 4/4. Measure 877: 3/4. Measure 878: 4/4. Measure 879: 3/4. Measure 880: 4/4. Measure 881: 3/4. Measure 882: 4/4. Measure 883: 3/4. Measure 884: 4/4. Measure 885: 3/4. Measure 886: 4/4. Measure 887: 3/4. Measure 888: 4/4. Measure 889: 3/4. Measure 890: 4/4. Measure 891: 3/4. Measure 892: 4/4. Measure 893: 3/4. Measure 894: 4/4. Measure 895: 3/4. Measure 896: 4/4. Measure 897: 3/4. Measure 898: 4/4. Measure 899: 3/4. Measure 900: 4/4. Measure 901: 3/4. Measure 902: 4/4. Measure 903: 3/4. Measure 904: 4/4. Measure 905: 3/4. Measure 906: 4/4. Measure 907: 3/4. Measure 908: 4/4. Measure 909: 3/4. Measure 910: 4/4. Measure 911: 3/4. Measure 912: 4/4. Measure 913: 3/4. Measure 914: 4/4. Measure 915: 3/4. Measure 916: 4/4. Measure 917: 3/4. Measure 918: 4/4. Measure 919: 3/4. Measure 920: 4/4. Measure 921: 3/4. Measure 922: 4/4. Measure 923: 3/4. Measure 924: 4/4. Measure 925: 3/4. Measure 926: 4/4. Measure 927: 3/4. Measure 928: 4/4. Measure 929: 3/4. Measure 930: 4/4. Measure 931: 3/4. Measure 932: 4/4. Measure 933: 3/4. Measure 934: 4/4. Measure 935: 3/4. Measure 936: 4/4. Measure 937: 3/4. Measure 938: 4/4. Measure 939: 3/4. Measure 940: 4/4. Measure 941: 3/4. Measure 942: 4/4. Measure 943: 3/4. Measure 944: 4/4. Measure 945: 3/4. Measure 946: 4/4. Measure 947: 3/4. Measure 948: 4/4. Measure 949: 3/4. Measure 950: 4/4. Measure 951: 3/4. Measure 952: 4/4. Measure 953: 3/4. Measure 954: 4/4. Measure 955: 3/4. Measure 956: 4/4. Measure 957: 3/4. Measure 958: 4/4. Measure 959: 3/4. Measure 960: 4/4. Measure 961: 3/4. Measure 962: 4/4. Measure 963: 3/4. Measure 964: 4/4. Measure 965: 3/4. Measure 966: 4/4. Measure 967: 3/4. Measure 968: 4/4. Measure 969: 3/4. Measure 970: 4/4. Measure 971: 3/4. Measure 972: 4/4. Measure 973: 3/4. Measure 974: 4/4. Measure 975: 3/4. Measure 976: 4/4. Measure 977: 3/4. Measure 978: 4/4. Measure 979: 3/4. Measure 980: 4/4. Measure 981: 3/4. Measure 982: 4/4. Measure 983: 3/4. Measure 984: 4/4. Measure 985: 3/4. Measure 986: 4/4. Measure 987: 3/4. Measure 988: 4/4. Measure 989: 3/4. Measure 990: 4/4. Measure 991: 3/4. Measure 992: 4/4. Measure 993: 3/4. Measure 994: 4/4. Measure 995: 3/4. Measure 996: 4/4. Measure 997: 3/4. Measure 998: 4/4. Measure 999: 3/4. Measure 1000: 4/4.</p>

A page of musical notation for two staves. The top staff uses treble clef and has measures numbered 34, 35, 36, and 37. The bottom staff uses bass clef and has measures numbered 28, 29, 30, and 31. The notation includes various rhythmic values (eighth, sixteenth, thirty-second notes), dynamic markings (p, f, ff, crescendo, decrescendo), and time signature changes (3/4, 2/4, 3/8, 2/16, 3/16, 4/16). Measure 34 starts with a dynamic ff . Measure 35 begins with a dynamic f . Measure 36 starts with a dynamic p . Measure 37 starts with a dynamic f . Measure 28 starts with a dynamic p . Measure 29 starts with a dynamic f . Measure 30 starts with a dynamic p . Measure 31 starts with a dynamic f .

Musical score page 10, measures 8-10. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *fff*, 8, and 5. The bottom staff uses a bass clef and has dynamic markings *fff*, 4, 16, and 3. Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic. Measure 10 ends with a forte dynamic.

A $\text{d} = 180$
linéaire 0,8 s/s
12 8 ff

(ff). pp pp pp ff

Musical score for piano, page 10, measures 8-13. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a forte dynamic (ff) at the beginning of the measure. Measure 9 begins with a piano dynamic (pp). Measure 10 starts with a forte dynamic (ff). Measure 11 starts with a piano dynamic (pp). Measure 12 starts with a forte dynamic (ff). Measure 13 starts with a piano dynamic (pp). Measure 14 starts with a forte dynamic (ff). Measure 15 starts with a piano dynamic (pp).

Musical score for piano showing measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5 starts with a forte dynamic (ff) at the beginning of the measure. Measure 6 begins with a piano dynamic (pp). Measure 7 begins with a forte dynamic (ff). Measure 8 begins with a piano dynamic (pp).

seulement linéaire A

5 5

(pp) ff *

5

2
 5
 8
 5

+ A nuage 5 s/s
 5 (ff) pp 5 8
 Red. → pp 5

5

pp 5 5

ff pp 5 5 Red. → 5

* Red. → *

5 5 ff (pp) 5

(pp)

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *ff*, *pp*, *sf*, and *ppp*. There are also performance instructions like **Rd.* and *10 s/s A*. Measure numbers 5, 6, 7, 8, and 9 are indicated at the beginning of each staff. The music features a variety of note values and rests, with some measures containing multiple staves per measure number. The score is written in common time, with some measures showing a different time signature.

Musical score for a multi-instrument ensemble, featuring six staves of music with various dynamics and markings.

The score consists of six staves, each with a different instrument's part. The instruments include woodwind, brass, and percussion. The music is divided into measures by vertical bar lines. Within these measures, horizontal bar lines further divide the notes into smaller groups. The score includes dynamic markings such as *f*, *p*, *pp*, *mf*, *mp*, and *ff*. There are also performance instructions like "8" and "5" placed above certain notes or groups of notes. The instrumentation changes frequently, with different instruments taking turns to play specific parts.

B 1,8 s/s linéaire

+ B nuage 3,3 5/4

8... 5

ff f pp f pp

Music for piano, featuring a single staff with a treble clef. The score includes dynamic markings *ff*, *f*, *pp*, and *f*. The tempo is indicated as 1,8 s/s linéaire, and the time signature is 5/4. The instruction "+ B nuage" is present above the staff. The piano part consists of eighth-note patterns and rests.

The musical score consists of four staves of piano music. The top three staves are standard five-line staves, while the bottom staff is a bass staff. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including *pp*, *f*, *ff*, *p*, *s*, and *sf*. Articulation marks like dots and dashes are also used. Performance instructions in French are included: "B 5 s/s linéaire" (Measure 1), "B 5 s/s nuage" (Measure 2), and "+ B 5 s/s linéaire" (Measure 3). Measure 1 starts with *pp* and ends with *ff*. Measure 2 starts with *f* and ends with *pp*. Measure 3 starts with *pp* and ends with *pp*.

A musical score for two staves (treble and bass) across six systems. The score consists of two systems per page. The top system starts with a treble clef, a key signature of one sharp, and a bass clef. The bottom system starts with a bass clef. The music features various note heads (solid black, hollow black, white), rests, and dynamic markings. In the first system, there are boxes labeled '8' and '5' under specific notes. In the second system, there are boxes labeled '8' and '5'. In the third system, there is a box labeled '5'. In the fourth system, there is a box labeled '5'. In the fifth system, there is a box labeled '5'. In the sixth system, there is a box labeled '5'. The bottom system also contains a 'nuage 2,5 s/s' instruction and a 'ppp' dynamic marking. The score is published by B. & H. 19516.

A musical score page featuring six staves of music. The top two staves begin with a dynamic of ff and a tempo of 8. The third staff starts with ff# and a tempo of 5. The fourth staff begins with ppp and a tempo of 8. The fifth staff starts with ff and a tempo of 8. The bottom two staves begin with ff and a tempo of 5. The score includes various dynamics such as ff, ff#, ppp, pp, and pp#, along with tempo markings like 8, 5, and 9 s/s. Measure numbers 8 through 12 are indicated above the staves.

Musical score for two staves (Treble and Bass) across six systems:

- System 1:** Treble staff has a bracket labeled "5". Bass staff has a bracket labeled "5".
- System 2:** Treble staff has a bracket labeled "5". Bass staff has a bracket labeled "5".
- System 3:** Treble staff has a bracket labeled "5". Bass staff has a bracket labeled "5".
- System 4:** Treble staff has a bracket labeled "5". Bass staff has a bracket labeled "5".
- System 5:** Treble staff has a bracket labeled "5". Bass staff has a bracket labeled "5".
- System 6:** Treble staff has a bracket labeled "8". Bass staff has a bracket labeled "5".

Measure numbers are also present above the staff lines: "5" above the first measure of System 1, "5" above the first measure of System 2, "5" above the first measure of System 3, "5" above the first measure of System 4, "5" above the first measure of System 5, "8" above the first measure of System 6, and "3" above the third measure of System 6.

B] 0,8 s/s

mf

ppp

pp

5

8

3e Rcd.

*

+ [AB] 10 s/s rappel

BC] 0,85 s/s

f

BC 0,85 s/s

f

ppp

f

ppp

f

f#

5

8

f#

ppp

5

gamma

8

AB+ĀB (ppp) 20 s/s

8

ppp

8

5

8

5

AB+AB

5 8

+ BC (f) 3 s/s rappel

+ABC (fff) 6 s/s

5

8... 8...

Musical score for piano, measures 5-8. Treble staff: Measure 5: fff. Measure 6: fff, ppp, fff. Measure 7: fff, fff, fff. Measure 8: fff. Bass staff: Measure 5: fff. Measure 6: fff. Measure 7: fff. Measure 8: fff.

The musical score consists of two systems of four staves each. The top system is labeled "AB+AB 20 s/s rappel" and the bottom system is labeled "ABC (fff) 6 s/s". The notation includes various note heads, rests, and dynamic markings like *ppp* and *fff*. Measure numbers 8, 5, and 8 are indicated above the staves.

Musical score page 8, measures 5-8. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and common time (indicated by a 'C'). The bottom staff uses a bass clef, a key signature of one sharp (F#), and common time. Measure 5 starts with a whole note on the first line of the top staff. Measures 6-8 show a melodic line on the top staff, with measure 8 ending on a half note. The bottom staff remains mostly silent throughout these measures. Measure 5 has a dynamic marking of 'ff' (fortissimo). Measure 8 has dynamic markings of 'ff' at the beginning and 'ff' at the end. Measure 8 also includes a tempo marking of '12/8'.

Musical score page 5, measures 8 through 10. The score consists of two staves. The top staff has dynamics f , ff , and fff . The bottom staff has dynamics f , ff , and fff . Measure 8 ends with a repeat sign and a double bar line. Measure 9 begins with a dynamic $f\#$. Measure 10 begins with a dynamic $ff\#$. The score concludes with a dynamic fff and a final measure ending with a dynamic fff .

$\text{[B}\bar{\text{C}]} \text{ (f) } 10 \text{ s/s seul}$

$+ \overline{\text{AB}} + \overline{\text{A}\bar{\text{B}}} \text{ (ppp) } 1 \text{ s/s}$
 $\text{[AB} + \overline{\text{A}\bar{\text{B}}}] \text{ 1 s/s seul}$

$+ \overline{\text{ABC}} \text{ (fff) } 3 \text{ s/s}$

$\text{[(AB} + \overline{\text{A}\bar{\text{B}}})\bar{\text{C}}] \text{ (ppp) } 3 \text{ s/s}$
 $+ \overline{(\text{AB} + \overline{\text{A}\bar{\text{B}}})\text{C}} \text{ (ff) } 6 \text{ s/s rappel}$

toujours (AB+ĀB) Ā (ppp) 3 s/s(seul) puis (AB+ĀB) Ā (ppp) 5 s/s

Musical score page 1. It consists of two staves of music. The top staff has dynamics ppp, ff, and ppp. The bottom staff has dynamics ppp. Measure times 5 and 8 are indicated above the staves. Measures 5 and 8 are enclosed in brackets. A bracket labeled 5 spans the first measure of each staff. A bracket labeled 5 spans the second measure of each staff. A double bracket labeled * spans both measures of both staves.

Musical score page 2. It consists of two staves of music. The top staff has dynamics ppp. The bottom staff has dynamics ppp. Measure times 5 and 8 are indicated above the staves. Measures 5 and 8 are enclosed in brackets. A bracket labeled 5 spans the first measure of each staff. A bracket labeled 5 spans the second measure of each staff. A double bracket labeled * spans both measures of both staves.

ĀĀĀ 3 s/s rappel

Musical score page 3. It consists of two staves of music. The top staff has dynamics fff. The bottom staff has dynamics fff. Measure times 5 and 6/8 are indicated above the staves. Measures 5 and 6/8 are enclosed in brackets. A bracket labeled 5 spans the first measure of each staff. A bracket labeled 5 spans the second measure of each staff. A double bracket labeled * spans both measures of both staves. A tempo marking 220 is shown with an arrow pointing right.

f + ĀĀĀ (f) 10 s/s

Musical score page 4. It consists of two staves of music. The top staff has dynamics f. The bottom staff has dynamics f. Measure times 4 and 12/8 are indicated above the staves. Measures 4 and 12/8 are enclosed in brackets. A bracket labeled 5 spans the first measure of each staff. A bracket labeled 5 spans the second measure of each staff. A double bracket labeled * spans both measures of both staves. A bracket labeled 5 spans the third measure of each staff. A bracket labeled 5 spans the fourth measure of each staff.

(AB+ĀĀ) Č (ppp) 1 s/s rappel + (AB+ĀĀ) C (ff) 10 s/s rappel

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a dynamic of *ppp*. It features a series of eighth-note chords with various accidentals (sharps and flats) and grace notes. Measure 12 begins with a dynamic of *ff*. It continues the pattern of chords and grace notes. A measure repeat sign is shown above the staff. The text "toujours (A-B+A-B) C seul (1 s/s)" is written above the staff. The dynamic *ppp* is indicated at the start of measure 12.

A C (f) 5 s/s rappel

f 5 s/s rappel

f 8 s/s rappel

Measures 11-12:

- Treble Staff:** Starts with a forte dynamic. Measures 11-12 show a mix of forte and piano dynamics, with frequent changes in key signature (G major, A major, B major). Measure 12 ends with a repeat sign and a double bar line.
- Basso Continuo Staff:** Located below the treble staff, it provides harmonic support with sustained notes and chords.
- Piano Staff:** Shows a continuation of the musical line, contributing to the overall texture.

Musical score page 8, measures 5-8. The top staff shows a melodic line with dynamic markings: *f*, *fff*, *f*, *fff*, *f*, *fff*, *f*. The bottom staff shows harmonic information with vertical bar lines and sharp symbols. Measure 5 starts with a vertical bar line and a sharp symbol. Measure 6 starts with a vertical bar line and a sharp symbol. Measure 7 starts with a vertical bar line and a sharp symbol. Measure 8 starts with a vertical bar line and a sharp symbol.

(AB - AB) C (PPP) 1 s/s rappel

8
ppp
ff

5
ff

5
ppp

A musical score page showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 5 starts with a note on the second line of the treble staff, followed by a rest and a note on the first line. Measure 6 begins with a note on the third line of the treble staff, followed by a rest and a note on the second line. Measure 7 starts with a note on the fourth line of the treble staff, followed by a rest and a note on the third line. Measure 8 begins with a note on the fifth line of the treble staff, followed by a rest and a note on the fourth line. The bass staff has notes on the first and third lines of its staff. Measure 5 ends with a fermata over the note in measure 6. Measures 6-8 are grouped together by a bracket above the staff. Measure 9 starts with a note on the second line of the treble staff, followed by a rest and a note on the first line. Measure 10 begins with a note on the third line of the treble staff, followed by a rest and a note on the second line. Measure 11 starts with a note on the fourth line of the treble staff, followed by a rest and a note on the third line. Measure 12 begins with a note on the fifth line of the treble staff, followed by a rest and a note on the fourth line. The bass staff has notes on the first and third lines of its staff. Measure 9 ends with a fermata over the note in measure 10. Measures 10-12 are grouped together by a bracket above the staff. Measure 13 starts with a note on the second line of the treble staff, followed by a rest and a note on the first line. Measure 14 begins with a note on the third line of the treble staff, followed by a rest and a note on the second line. Measure 15 starts with a note on the fourth line of the treble staff, followed by a rest and a note on the third line. Measure 16 begins with a note on the fifth line of the treble staff, followed by a rest and a note on the fourth line. The bass staff has notes on the first and third lines of its staff. Measure 13 ends with a fermata over the note in measure 14. Measures 14-16 are grouped together by a bracket above the staff.

F 20 s/s

