


Iannis
XENAKIS

Mists

pour piano

(1980)

ÉDITIONS SALABERT


048104 Salabert
Mists
Xenakis Iannis
EUR

18.80

à Roger Woodward

MISTS

piano

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
constituerait contrefaçon
(Code Pénal, Art. 425)

I. Xenakis

1980

durée : 12' ca. - duration : 12' ca.

1 ♩ > 48 MM

Measures 1-3 of the piano score. The piece begins with a forte (*f marcato*) dynamic. The music is written in a complex, non-functional harmonic language. Measure 1 starts with a bass clef and a treble clef. The tempo is marked as ♩ > 48 MM. The score includes various rhythmic values such as 5♩:6, 3♩:2, and 7♩:8. There are also markings for eighth notes and sixteenth notes.

Measures 4-5 of the piano score. The music continues with complex rhythmic patterns. Measure 4 includes markings for 5♩:4, 3♩:2, and 8♩:6. Measure 5 includes markings for 3♩:2, 4♩:3, and 7♩:6. The score features various rhythmic values and markings for eighth notes and sixteenth notes.

Measures 6-7 of the piano score. Measure 6 includes markings for 5♩:4, 7♩:5, and 9♩:7. Measure 7 includes markings for 9♩:7 and 9♩:8. The score features various rhythmic values and markings for eighth notes and sixteenth notes. A dynamic marking of *p* is present at the end of measure 7.

Measures 8-9 of the piano score. Measure 8 includes markings for 9♩:8, 5♩:4, 7♩:6, and 5♩:4. Measure 9 includes markings for 7♩:6, 5♩:4, 8♩:7, and 6♩:5. The score features various rhythmic values and markings for eighth notes and sixteenth notes. A dynamic marking of *fff* is present at the end of measure 9.

Measures 10-11 of the piano score. Measure 10 includes markings for 7♩:5, 3♩:4, 5♩:7, 6♩:5, 6♩:7, 7♩:8, 5♩:6, 4♩:5, and 7♩:6. Measure 11 includes markings for 7♩:6 and 7♩:6. The score features various rhythmic values and markings for eighth notes and sixteenth notes. A dynamic marking of *progress.* is present at the end of measure 10.

14

f

L Red. $\frac{1}{2}$ →

* Red. $\frac{1}{1}$ → * Red. $\frac{1}{1}$ → * Red. $\frac{1}{1}$ →

16

très long

fff

7♭:6 7♭:5 3♭:5

5♭:4 8♭:7 6♭:5 3♭:4 7♭:8 4♭:5 5♭:4

7♭:6

L Red. $\frac{1}{1}$ →

← 8 →

progress → L Red. $\frac{1}{1}$ →

7♭:8

18

p *cresc.*

5:4 6♭:5 3♭:2 6♭:5 6♭:5 8♭:7

3♭:4

L Red. $\frac{1}{2}$ →

← 8 →

20

ff *p*

4♭:7 6♭:7 3♭:2 7♭:8 3♭:2

8♭:5

L Red. $\frac{1}{2}$ →

22

fff

5♭:4

* L Red. $\frac{1}{2}$ → * Red. $\frac{1}{1}$ → * Red. $\frac{1}{1}$ →

24

long

p *cresc.* *fff* *dim.*

3♭:4 4♭:5 3♭:4 4♭:5 3♭:4 6♭:5

L sound./soft Red. →

26

5:9 (red., sourd.) fff 3:2 6:4 6:4 7:5 5:4 9:8 5:4 7:5

(sans red., sans sourd.)

28

6:4 7:5 ff 7:5 red. 1/2 red. 1

30

7:5 7:5 4:3 9:7 pp red. 1/4 red. 1

≥ 72 MM

32

7:5 fff p sourd.

34

7:5 fff p (sourd.) (sans sourd.) sourd.

36

7:5 (sourd.) (sans sourd.) 4:3 red. 1/4

38

5:4 5:4 fff ralentir à ≥ 60 red. 1

Dans tout ce passage et dans ceux semblables à celui-ci, les durées des notes sont maximales dans la mesure du possible, sauf indication peu sec, sec ou très sec.
Throughout this and similar passages the notes are to be held as long as possible, except when "peu sec", "sec" or "très sec" is indicated.

♩ ≥ 48 MM

41

p *fff* *mp*

Red. $\frac{1}{1}$ + sourd.

8

43

(Red.) * (sourd. seule)

45

pp *fff*

Red. $\frac{1}{1}$ (sourd.)

sans (sourd.) (Red. $\frac{1}{1}$)

47

pp

(Red. $\frac{3}{2}$) Red. $\frac{1}{2}$

49

non sec

* (sans Red.)

51

fff sec, *mp*

53

53

fff *fff très sec*

sourd. → *(sourd.)* * *Red. 1/1*

55

55

fff *fff sec* *p*

Red. 1/1 *Red. 1/2*

57

57

fff sec *pp*

* *(sans Red.)* *Red. 1/1 progress.*

59

59

fff très sec

* *Red. 0/1*

61

61

pp très sec *fff très sec*

sourd. → *(sourd.)* *

63

63

p sec *sub. fff*

sourd. → *Red. 1/2*

65

pp non sec

sourd. → (sourd.)

67

fff *ppp non sec* *fff*

Ped. → *(sans Ped.)* Ped. $\frac{1}{1}$ →

69

ppp non sec. *fff*

*sourd. → *Ped. $\frac{1}{1}$ →

72

ppp non sec *fff sec.*

sourd. → sourd.

74

ppp (non sec) *fff*

sourd. Ped. $\frac{1}{1}$ →

76

mf *pp* *fff sec* *legato*

(Ped. intermitt. →)

78

(*fff*) *sec*

(Ped. intermitt. →)

80

ppp cresc.

f cresc.

$\frac{1}{2}$ Ped.

82

fff

p

pp non sec

$\frac{1}{2}$ Ped.

Ped. 0/1

Lsourd. →

84

ff sec.

ppp non sec

(sourd.)

Ped. $\frac{1}{2}$

86

fff

fff sec

($\frac{1}{2}$ Ped. →)

Ped. 1

88

fff sec

pp sec

*

90

fff sec

92

ppp sec

7:5 7:5 7:5

4:3 4:3 4:3 5:4 6:5 3:2 3:2

94

fff

Red. 1 →

96

sec non sec ppp fff sec

Red. 0/1 Red. 1/1

98

fff

Red. →

100

non sec pp mf f fff ppp non sec

sourd. →

102

ff sec *fff*

(sourd.) (sans Ped.) *

104

pp *fff*

Ped. $\frac{1}{1}$ *

106

pp peu sec *fff*

Ped. $\frac{1}{2}$ *

108

ppp sec

(sans Ped.)

110

fff

Ped. $\frac{0}{1}$ progress. $\frac{1}{1}$ Ped. *

111

ppp fff ppp fff ppp

L Red. $\frac{1}{1}$ L Red. $\frac{1}{1}$ progress. Red. $\frac{1}{2}$ Red. $\frac{1}{1}$

113

fff

progress. Red. $\frac{1}{2}$

115

fff

L Red. $\frac{1}{1}$

117

fff sec

Red. $\frac{1}{1}$

119

ppp (sourd.)

sourd.

121

ff fff

Red. $\frac{0}{1}$ progress. Red. $\frac{1}{1}$ Red. $\frac{1}{2}$

E.A.S. 17492

