

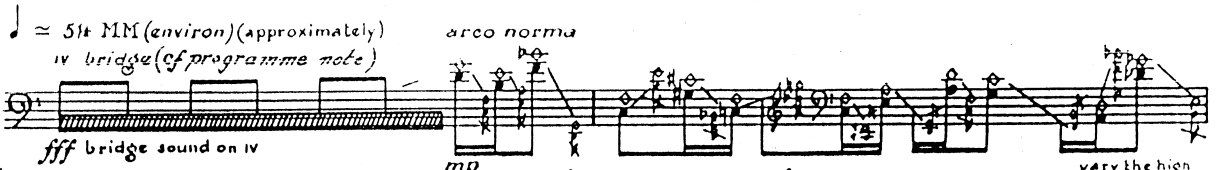
KOTTOS, one of the three "hundred-arms," sons of OURANOS (god of the sky) and GAIA (goddess of the earth)

Pour Violoncelle Seul
For Unaccompanied Violoncello

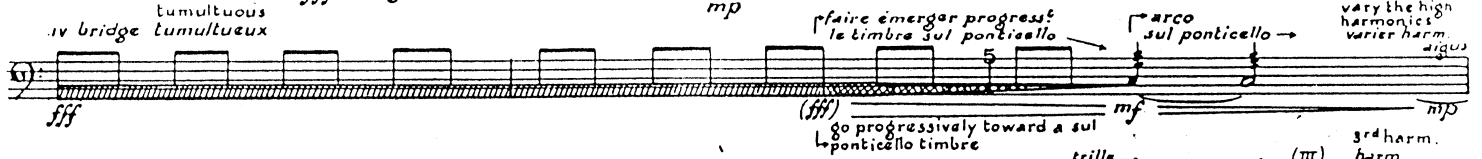
I. xénakis

Durée - 8 min.
Duration - 8 min.

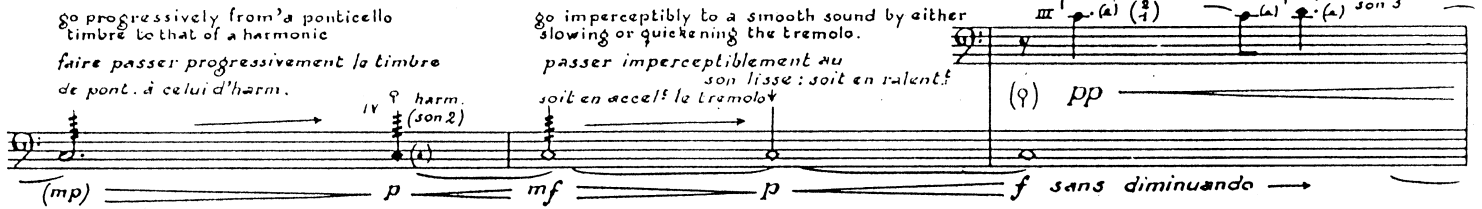
♩ ≈ 54 MM (environ) (approximately)
iv bridge (of programme note)
arco norma
ffff bridge sound on iv
mp
vary the high harmonic: varier harm. aigus



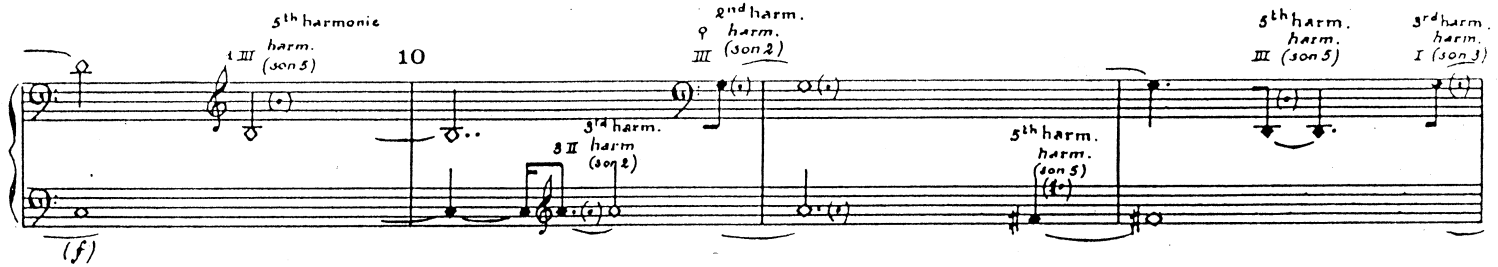
tumultueux
iv bridge
ffff
faire émerger progressif le timbre sul ponticello
go progressively toward a sul ponticello timbre
arco sul ponticello
mf
mp



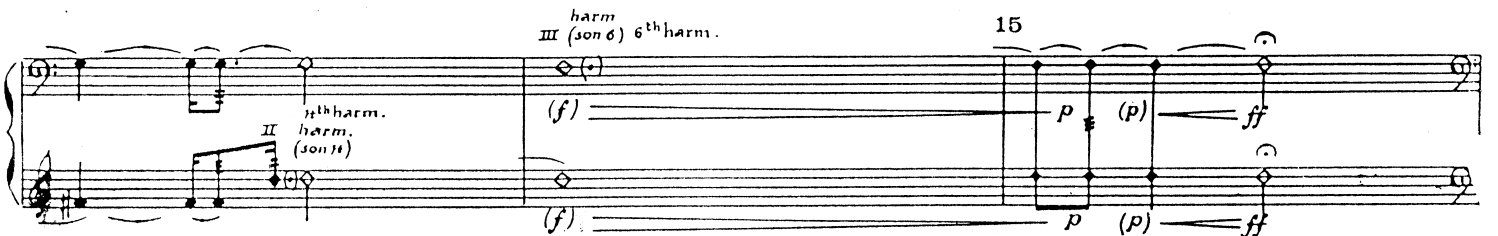
go progressively from a ponticello timbre to that of a harmonic
faire passer progressivement le timbre de pont. à celui d'harm.
go imperceptibly to a smooth sound by either slowing or quickening the tremolo.
passer imperceptiblement au son lisse: soit en ralentissant le tremolo
trille
III (a) (2)
III (a) (3)
3rd harm. harm. son 3
(9) pp
f sans diminuando



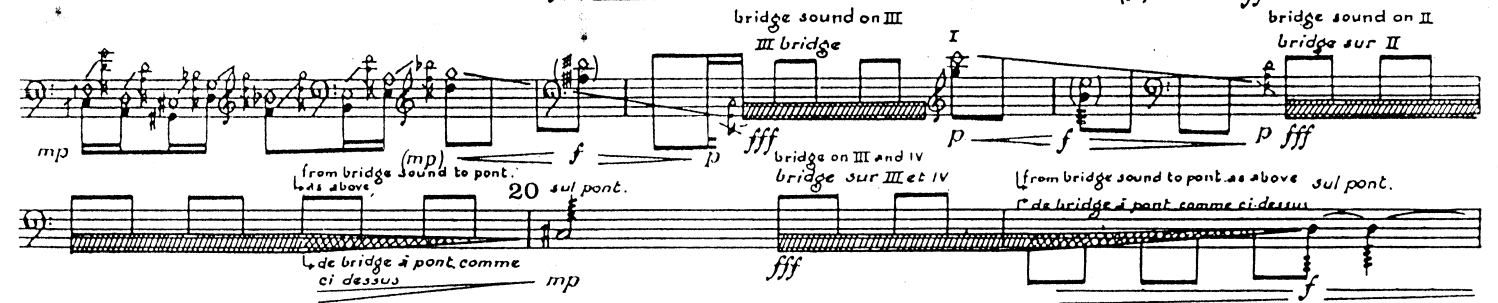
5th harmonic harm. III (son 5) 10
2nd harm. harm. III (son 2)
3rd harm. 3rd harm. (son 2)
5th harm. harm. (son 5) (tr)
5th harm. harm. III (son 5) 15
3rd harm. harm. I (son 3)



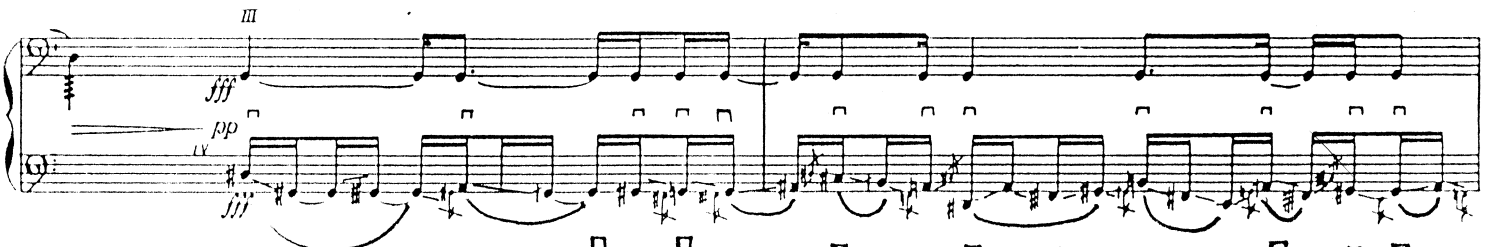
harm III (son 6) 6th harm. 15
4th harm. harm. (son 4)
p (p) ff
p (p) ff



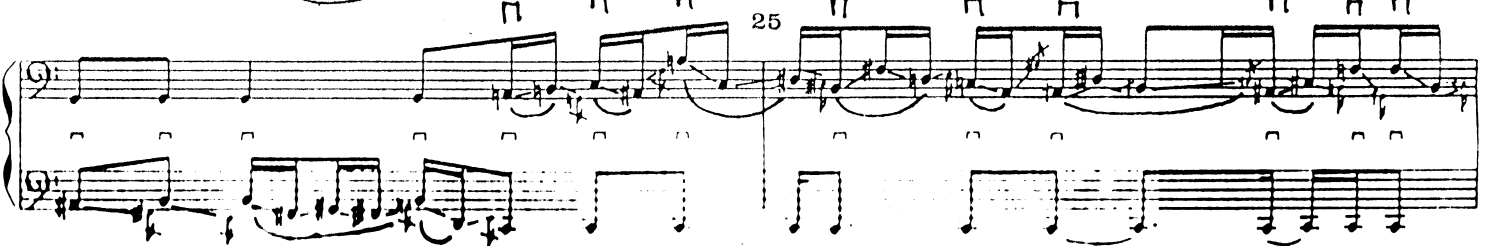
bridge sound on III III bridge I
bridge sound on II bridge sur II
mp
from bridge sound to pont. as above sul pont.
20
de bridge à pont comme ci dessus
ffff
bridge on III and IV bridge sur III et IV
p
f
p
ffff
from bridge sound to pont. as above sul pont.
de bridge à pont comme ci dessus



III
ffff
IV
pp
ffff



25



(fff) *p fff* approximately 3 beats per sec.
 (p) ~ 5 battements par sec.
 no diminuendo / sans diminuendo →
 crescendo on both strings / les deux cordes → fff
 les deux cordes →

30

glissandi absolutely continuous / d'un mouvement rigoureusement continu →
 (fff) *p*

(without interrupting the F#) / (sans cassure du Fa#)
 Pontic. →
 (III 1) (III 1) (III 1) (III 1)
 ff *p*
 IV 9 II 9 IV 9 (IV 9) (P) (P)

play the upper line by rocking and pushing the bow without interrupting the butt on line / arco position norm. → en balançant et poussant l'archet
 40
 by rocking and pulling the bow / en balançant et en tirant l'archet
 f semi-lie avec un doigt (IV)
 en articulant à peine les 1/4 de tons
 semi legato to be played with one finger slightly articulating the quarter tones
 mp *f* *fff*

Pont. arco norm.
 5 F: 6 5 F: 7
 p *mf* *ff* *fff* *spicc.* dry sec.
 5 F: 7 5 F: 8

45

each note very heavy at the frog (going from a beating to a rubbing motion) / au salon chaque note, tres lourde (frappée + frotlée) →
 3 *mf* *fff* *fff* etc. simile →
 N V 1 2 4 3 N
 N 1 2 3 4 N

Handwritten musical score system 1, measures 40-49. It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fff*, *mf*, and *fff*. There are fingerings (1-4) and articulation marks like accents and slurs. A Roman numeral 'III' is written below the staff.

Handwritten musical score system 2, measures 50-54. It continues the rhythmic pattern. Dynamics include *mf* and *fff*. There are fingerings and articulation marks. A Roman numeral 'V' is written above the staff.

Handwritten musical score system 3, measures 55-64. It continues the rhythmic pattern. Dynamics include *mf*, *fff*, and *f*. There are fingerings and articulation marks.

with the index finger very rapidly and ponticello
l'index très rapide et ponticello

55 normal position
position norm.
au talon comme ci dessus
at the frog, as above

Handwritten musical score system 4, measures 65-74. It features a rhythmic pattern with many sixteenth notes. Dynamics include *mf* and *fff*. There are fingerings and articulation marks.

Handwritten musical score system 5, measures 75-84. It features a rhythmic pattern with many sixteenth notes. Dynamics include *p* and *f*. There are fingerings and articulation marks.

Handwritten musical score system 6, measures 85-94. It features a rhythmic pattern with many sixteenth notes. Dynamics include *f*. There are fingerings and articulation marks.

Handwritten musical score system 7, measures 95-104. It features a rhythmic pattern with many sixteenth notes. Dynamics include *fff*. There are fingerings and articulation marks.

Plus lent env. 2246MM Slower approximately 2246MM

etc. simile
toujours au talon
measures 82-90: all notes
down bow, across frog

Handwritten musical score system 8, measures 105-114. It features a rhythmic pattern with many sixteenth notes. Dynamics include *f*. There are fingerings and articulation marks.

Handwritten musical score system 9, measures 115-124. It features a rhythmic pattern with many sixteenth notes. Dynamics include *f*. There are fingerings and articulation marks.

Handwritten musical score system 10, measures 125-134. It features a rhythmic pattern with many sixteenth notes. Dynamics include *f*. There are fingerings and articulation marks.

70

← (all downbow at frog until here)
← (au talon)

♩ ~ 66 MM (accents must emerge sufficiently)
v (les accents doivent émerger suffisamment)

The two chords (F#) and the C# are to be played in irregular alternation (in ataxia), i.e. in no special order, by a very fast and equally, irregular tremolo (by changing their order and their durations) during approximately 15".

Les deux accords (F#) et le Do# sont alternés (en ataxie) irrégulièrement. L'archet fait un tremolo très rapide et également irrégulier (en changeant constamment leur ordre et leur durée.)

Bridge sound on I and II open strings
bridge sur cordes (à vide) I + II

Bridge sound on III and IV
sur III + IV

Chords to be well articulated in spite of the tempo.
Bien articuler les accords dans la vitesse.

95