

IANNIS XENAKIS

AÏS

pour baryton amplifié, percussion solo
et grand orchestre

EDITIONS SALABERT



IANNIS XENAKIS

AÏS

(1980)

pour baryton amplifié, percussion solo et grand orchestre
for amplified baritone, solo percussion and large orchestra

Aïs (aïdos), 1980 : le domaine des morts, l'Hadès des ombres. Commande de la Bayerischer Rundfunk de Munich. Créé le 13 février 1981 à la Herkulesaal der Residenz dans le cadre des concerts «Musica Viva» par : Spyros Sakkas, baryton, Sylvio Gualda, percussion solo et le Symphonieorchester des Bayerischen Rundfunks, dirigé par Michel Tabachnik.

J'ai pris dans l'Odyssée deux fragments de la visite d'Ulysse au pays des morts :
(ODYSSEY, chant XI, vers 36, 37)

ἐς βόθρον· ῥέε δ' αἶμα κελαϊγεφές· αἶ δ' ἀγέροντο
ψυχαί ὑπέξ' Ἑρέβους νεκύων κατατεθνηώτων.

dans la fosse ; le sang coulait comme des nuages noirs, et du fond de l'Érèbe se rassemblaient les âmes des morts définitivement disparus.

(ODYSSEY, chant XI, vers 205-208)

... μητρὸς ἐμῆς ψυχὴν ἑλέειν κατατεθνηύσης.
τρίς μὲν ἐφωρμήθην· ἑλέειν τέ με θυμὸς ἀνώγει·
τρίς δέ μοι ἐκ χειρῶν σκιῇ εἵκελον ἦ καὶ ὀνείρω
ἔπτατ'· ἔμοι δ' ἄχος ὅξυ γένεσκετο κηρόθι μάλλον·

Serrer l'âme de ma mère bien morte dans mes bras. Trois fois donc je m'élançai ; tout mon cœur la voulait. Mais, trois fois, d'entre mes mains telle une ombre ou un songe elle s'envolait. La détresse devenait plus aiguë dans mon cœur.

Ces fragments expriment l'irréversibilité de la mort et sont d'autant plus terribles que l'être le plus cher d'Ulysse, sa mère, est impalpable, un rêve qui s'envole malgré trois vaines tentatives de la prendre dans ses bras. Si peu de choses, si misérables sont les restes des vivants. C'est ce qui se reflète dans les stèles funéraires du Vème et IVème siècles av. J-C où des tendres sourires mélancoliques d'adieu lient encore les déjà morts avec les vivants, eux-mêmes des ombres en sursis.

Puis j'ai pris un fragment de Sapho dans ce beau dialecte Aeolien, où le désir de vivre est mêlé d'une nostalgie de la mort comme pour la conjurer :
(SAPHO, fragment 95)

κατθανῆν δ' ἡμερὸς τις ἔχει με καὶ λωτίνοισι
δρῶσ' ὅντας ὄχθοις ἴδην Ἀχέροντος.

Un désir me tient de mourir et d'aller voir les rivages de l'Achéron, fleuris de lotus, humides de rosée.

Enfin un fragment de l'Iliade, la mort ignoble du beau et vaillant Patrocle fauché dans sa jeunesse et son ardeur par les volontés conjuguées des dieux et des hommes :
(ILIAD, chant XVI, vers 855-857)

ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψε.
ψυχὴ δ' ἐκ ῥεθέων πταμένη Ἄϊδος δὲ βεβήκει,
ὄν πότμον γούωσα, λιποῦς ἄδροτῆτα καὶ ἥβην.

Aussitôt qu'il eut dit, la fin de la mort le couvrit.
Et en quittant les membres, l'âme, s'envolant, alla chez Hadès, sanglotant sur son destin, ayant abandonné force et jeunesse.

Les textes sont prosodiés dans les rythmes antiques sauf le texte de Sapho qui est traité plus librement. La phonétique est celle présumée de l'antiquité. La prosodie des vers homériques est comme une sorte de Kataloghè (récitatif) des poètes tragiques.

L'orchestre souligne ou invoque les sentiments et sensations du couple mort-vivant que nous sommes et dans lequel ils sont enchâssés, sans échappée possible.

Iannis XENAKIS

Aïs (aïdos), 1980: the domain of the dead, Hades of the shadows. Commissioned by the Bayerischen Rundfunk of Munich. Premiered February 13, 1981 at the Herkulesaal der Residenz at the «Musica Viva» concerts by Spyros Sakkas, baritone, Sylvio Gualda, solo percussion, and the Symphonieorchester des Bayerischen Rundfunks, conducted by Michel Tabachnik.

I have taken in the Odyssey two fragments of Ulysses' visit to the land of the dead:

ODYSSEY, chant XI, verses 36, 37)

ἐς βόθρον· ῥέε δ' αἶμα κελαϊγεφές· αἶ δ' ἀγέροντο
ψυχαί ὑπέξ' Ἑρέβους νεκύων κατατεθνηώτων.

into the pit; the blood was flowing like black clouds, and from the depths of Erebus gathered the souls of the definitely dead.

(ODYSSEY, chant XI, verses 205-208)

... μητρὸς ἐμῆς ψυχὴν ἑλέειν κατατεθνηύσης.
τρίς μὲν ἐφωρμήθην· ἑλέειν τέ με θυμὸς ἀνώγει·
τρίς δέ μοι ἐκ χειρῶν σκιῇ εἵκελον ἦ καὶ ὀνείρω
ἔπτατ'· ἔμοι δ' ἄχος ὅξυ γένεσκετο κηρόθι μάλλον·

To embrace the soul of my definitely dead mother. Three times I hurled myself; all my heart longed for that. But three times from my hands like a shadow or like a dream, her soul flew away; and in my heart more sharp the distress became.

These fragments express the irreversibility of death and they are even more terrible since the being most cherished by Ulysses, his mother, is impalpable, a dream that flies away in spite of three vain attempts to take her into his arms. So little, so miserable are the remains of the living. This is what is reflected by the funerary stele of the Vth and IVth centuries B. C. where tender and melancholic farewell smiles still bind together the already dead with the living, themselves shadows to come.

Then I took a fragment of Sapho in that beautiful Aeolian dialect where the desire to live is mixed with a nostalgia for death as if to conjure it:

(SAPHO, fragment 95)

κατθανῆν δ' ἡμερὸς τις ἔχει με καὶ λωτίνοισι
δρῶσ' ὄντας ὄχθοις ἴδην Ἀχέροντος.

To die, a longing holds me, and to see the shores of Acheron full of lotuses and dew.

Finally, a fragment of the Iliad, the ignominious death of the beautiful and valiant Petros, struck down in his youth and ardor by the conjugated wills of the gods and men:

(ILIAD, chant XVI, verses 855-857)

ὥς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψε.
ψυχὴ δ' ἐκ ῥεθέων πταμένη Ἄϊδος δὲ βεβήκει,
ὄν πότμον γούωσα, λιποῦς ἄδροτῆτα καὶ ἥβην.

as soon as he ceased speaking the death end covered him.
The soul flew away from the limbs and went to Hades, weeping for its destiny, having abandoned force and youth.

The texts are set into prosodic ancient rhythms except for the text of Sapho which is treated in a freer way. The phonetics is the presumed ancient one. The prosody of the Homeric verses is like a kind of kataloghè (recitative) of the tragic poets.

The orchestra underlines or invokes the feelings, the sensations of the dead-living couple which we are and in which these feelings and sensations are fitted without any possible escape.

Iannis XENAKIS

Une œuvre de sang et de larmes, un voyage au royaume des ombres.
... En vingt minutes à peine de musique, nous rejoignons les profondes visions d'un Dante ou d'un Monteverdi... Le ton est d'une théâtralité sans emphase, direct et poignant ; rarement on a eu cette impression presque physique d'un corps à corps avec la mort, celle qu'a sans doute éprouvée Xenakis en écrivant cette partition d'une authenticité irréfutable.

Jacques Lonchampt

A work of blood and tears, a journey to the realm of shadows... For just under 20 minutes of music we are presented with the visionary depth of a Dante or a Monteverdi... The tone is theatrical without being bombastic; rarely has one had this almost physical impression of a hand to hand combat with death, which was no doubt Xenakis's experience as he wrote this undeniably authentic score...

Jacques Lonchampt

NOMENCLATURE

4 Flûtes (4ème jouant Piccolo)
4 Hautbois (4ème jouant Cor Anglais)
4 Clarinettes Sib (4ème jouant Clarinette Mib)
4 Bassons (4ème jouant Contrebasson)
4 Cors en Fa
4 Trompettes en Ut
4 Trombones
1 Tuba
Baryton Solo, amplifié
Percussion solo : Peaux : Bongos
Tumba
3 toms
Grosse Caisse (très grave)
Glockenspiel
Timpani
2 Wood-blocks
Percussion : 6 Cymbales Suspendues
2 Bongos
4 Toms X 2
1 Grosse Caisse
Piano
16 Violons I
14 Violons II
12 Altos
10 Violoncelles
8 Contrebasses

4 Flutes (4th also Piccolo)
4 Oboes (4th also Cor Anglais)
4 Clarinets Bb (4th also Eb Clarinet)
4 Bassoons (4th also Double Basson)
4 Horns in F
4 Trumpets in C
4 Trombones
1 Tuba
Baritone solo, amplified
Percussion solo: skins : Bongos
Tumba
3 Toms
very deep Bass Drum
Glockenspiel
Timpani
2 Wood-blocks
Percussion : 6 Hanging Cymbals
2 Bongos
4 Toms X 2
1 Bass Drum
Piano
16 1st Violins
14 2nd Violins
12 Violas
10 Cellos
8 Double Basses

AÏS

pour baryton amplifié, percussion solo
et grand orchestre

Iannis XENAKIS

*Avec mes meilleurs
amitiés*

À Euro

♩ = 46 M M

1. voix

17' environ

6

Picc

C

TP

TB

Cuivres

Perc Solo

B

VC

CB

ouvert

Tous les cuivres: mf

GLOCKENSP

bagu. dur (basse)

cré horrible

sec net

sec net

Handwritten musical score for "L'Espresso" by Olivier Messiaen. The score is for a full orchestra and includes parts for C, TP, TB, Cuivres, Perc Solo, B, VI, Vn, VA, Vc, and CB. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is marked with dynamic levels such as *mf*, *f*, and *sf*, and includes tempo markings like "à 2". The score is written on multiple staves, with some parts having multiple staves. The score is handwritten and includes many annotations and markings.

Handwritten musical score for a percussion ensemble. The score is written on 12 staves, each labeled with an instrument or section:

- Fl** (Flute): Starts with a measure containing notes and rests, marked with *p* and *stacc*. A measure later, it has a rest marked *stacc*.
- HB** (Horn): Rests throughout the first two measures.
- Cl** (Clarinet): Rests throughout the first two measures.
- Fg** (Flute/Guitar): Rests throughout the first two measures.
- C** (C): Rests throughout the first two measures.
- TP** (Trumpet): Rests throughout the first two measures.
- TB** (Trombone): Rests throughout the first two measures.
- TV** (Tuba): Rests throughout the first two measures.
- Perc** (Percussion): Starts with a measure containing notes and rests, marked with *p* and *pp*. A measure later, it has a rest marked *pp*.
- B** (Bass): Rests throughout the first two measures.
- VI** (Violin I): Rests throughout the first two measures.
- VII** (Violin II): Rests throughout the first two measures.

The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *f*, and *stacc*. The notation is handwritten and appears to be a draft or a working score.

Handwritten musical score for a symphony orchestra, measures 21 to 26. The score includes staves for Piccolo, Flute, Horns (4), Clarinet (4), Bassoon, Trumpets (4), Trombones (3), Tuba, Percussion solo, Violin (I and II), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'f', 'p', 'pp', 'non legato', and 'stacc'. The key signature is one sharp (F#).

26

Fl 1

1 CA

CL

Fl 2

C

TP

TB

TU

Perc

B

VI

VII

VA

VC

CB

3/1

9F:4

9F:8

7F:8

9F:8

5F:13

5F:4

5F:4

3

6

6

6

5F:3

5F:3

3

3

3

7F:5

CORDES: f fff

CORDES: f p

Handwritten musical score for a large ensemble, including vocal parts (FL, HB, CL, FG, C, TP, TB, TV) and instrumental parts (PERC, ORCH, BAR, VI, VII, VA, VC, CB, CORDES). The score is written on multiple staves, with measures numbered 31, 36, and 41. The notation includes various musical symbols, dynamics, and performance instructions. The bottom section of the score includes lyrics in French and Vietnamese, such as "NE-PE-A-I DA-GE-PO-ON-TO-O" and "XAI-U-NE-EE E-PE-BE-U NE-KU-O-ON".

56

1

_____E

Handwritten musical score for "The Lord of the Rings" featuring a large percussion section and vocal parts. The score includes staves for Piccolo, Flute, Clarinet, Percussion Solo, and Voice. The lyrics are in Khuzdul and English. The score is marked with "207" and "208" and includes a "VC (arco)" section at the end.

207

208

VC (arco)

ME OV - MOS A - NA - A - TE - I
ME THV - MOS A - NO - O - GHE - I

TDI - IS DE MO - OI EK
TRI - IS DE MO - OI EK

XE - I - P - L - AN SKI - H - HI E - I - KE - LON
KHE - I - RO - ON SKI - E - HI E - I - KE - LON

KA - I O - NE - I - P - L - A - VE - E - I - TA - TE - MO
KA - I O - NE - I - RO - OI - E - E - PTA - TE - MO

OI DA - XOL O - EV TE - NE - E - KE - TO KH -
OI DA - KHOS O - KSU GHE - NE - ES - KE - TO KE -

PO - BI MA - ALON
RO - THI MA - ALON

66-8- 71

Picc

1 Fl

CA

1 Cl

1 Fg

C/Fg

TB

Perc

Solo

B

CORDES

WB

Perc

Solo

(Bongo)

Tom

(B)

(B)

SOURD

SOURD

ppp

mf

3

VI+VII+VA+VC

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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91

92

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95

96

97

98

99

100

71-2 76

Fl

TB

Perc

Solo

SOLO

SOLISTE

TIME

VOIX ÉRAILLÉE

FA

cris

FA

VI

VII

VA

VC

1

2

3

4

5

6

7

8

9

10

11

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83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

76 81

C

TP

TB

Perc

B

VI

VI

VA

VC

Handwritten musical score for measures 76 to 81. The score includes parts for C (Cello), TP (Trumpet), TB (Trombone), Perc (Percussion), B (Bassoon), VI (Violin I), VI (Violin II), VA (Viola), and VC (Violoncello). The notation is dense, featuring many notes, rests, and dynamic markings such as $\#>p$ and $\#>f$. The percussion part includes the instruction "ôter soundine".

81 86

C

TP

TB

VI

VI

VA

VC

Handwritten musical score for measures 81 to 86. The score includes parts for C (Cello), TP (Trumpet), TB (Trombone), VI (Violin I), VI (Violin II), VA (Viola), and VC (Violoncello). The notation is dense, featuring many notes, rests, and dynamic markings such as $\#>f$ and $\#>p$. The percussion part includes the instruction "simile".

86 91

TP

TB

VI

VII

VA

VC

91 96

Cors 1,2 alternés

SAPIO 95

KA

KA, FA

FA KA

TBA

NH

NH - NN

VI+VII

mf

96 101

4 Fl

4 HB

4 Cl

Tous les bois:

C

B

VI

VI

VA

VC

CB

Toutes cordes:

ME - PO -

ME - RO -

OS TIS E -

XE - I ME

XE - I ME

XE - I ME

Soliste

TIMBALE

LA - TI -

LO - TI -

mf

[illegible]

106

4 Fl

4 HB

4 CL

B

Soloist

TMB

VI

VII

VA

VC

CB

FA - XE - PO - NTO - OS

FA - XE - PO - NTO - OS

FA

Corpses: f

116

12.

12

126

131

FL

B

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

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14th

15th

16th

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Handwritten musical score for 'The Firebird' by Igor Stravinsky, measures 136-141. The score includes parts for Flute (Fl), Horns (HB), Clarinet (Cl), Bassoon (Fg), Cello (C), Trumpet (TP), Trombone (TB), Tuba (TU), Percussion Solo (Perc Solo), Percussion Orchestra (Perc orch), Bass (B), Violin I (VI), Violin II (VII), Viola (VA), Violoncello (VC), and Contrabass (CB). The score is written in 6/8 time and features complex rhythmic patterns and dynamic markings.

[illegible]

151 A TEMPO

4 FL

3 Hb

4 CL

4 Fg

CA

TP

B

VI

VA

VC

CB

Toutes les cordes: mf

(mp) mf

CA → Hb 4

156

Handwritten musical score for 'The Marriage of Figaro' by Mozart, measures 156-161. The score is for a full orchestra and includes parts for Flute (FL), Horns (HB), Clarinet (CL), Bassoon (BS), Trumpet (TR), Trombone (TB), Piano (Pia), and Tutti. The music is in 4/4 time and features a complex arrangement of woodwinds and strings.

161^{re} 166

Flute (F)
Horn (HB)
Clarinet (CL)
Bassoon (Fg)
Cello (C)
Trombone (TP) sans sound.
Tuba (TB)
Trumpet (TV)
Piano
Solo Percussion (Solo Perc)
Bass (B)
Violin I (VI)
Violin II (VI)
Viola (VA)
Violoncello/Double Bass (Vc + CB)

CUIVRES: f

Toutes les CORDES: f

166

4 Fl
4 Hb
4 Cl
4 Fg
4 C
4 TP
4 TB
Tu
Pi
Perc Solo
B
VI-VII
VA
VC
CB

171

Corpes #

171

4 Fl
4 Hb
4 Cl
4 Fg
Bois: fff
C
4 C
4 TP
4 TB
Tous
Tu
Pi
Perc Solo + ORCH
VI
VII
VA
VC
CB

173

9F:8

174

9F:8

175

176

ORCHESTRE: JOUE EN ACCENTUANT TOUTE NOUVELLE NOTE →

Corpes: fff

etc au talon toutes les cordes

(CORDES: fff)

(L'ORCHESTRE JOUE EN ACCENTUANT
TOUTE NOUVELLE NOTE) →

176 181

Fl
Hr
Cl
Fg
C
TP
TB
TU
Pi
Perc solo
B
VI
V
VA
VC
CB

Bois (sauf Fg) → $\#$ mf $\#$
 CUIVRES → $(\#)$ $\#$ $\#$
 Piano + Fg + Tuba + CB → $\#$ mf $\#$
 CORDES (sauf CB) → $(\#)$ p $\#$

Dynamiques générales

181 186

FL

HB

CL

FS

C

TP

TB

TU

PI

Perc Solo (H)

B

VI

VII

VA

VC

CB

DYNAMIQUES GÉNÉRALES

(Bois) (H) mf

Cuivre (H) mf

Piano (H) mf

VCB (H) mf

Corps (H) mf

$$\varepsilon' - \alpha\beta' - \alpha\gamma\eta',$$