

IANNIS XENAKIS

THALLEÏN

ΘΑΛΛΕÏΝ

pour 14 instrumentistes

EDITIONS SALABERT

EDITION

1977
1982
1983
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EDITIONS

THALLEÏN

ΘΑΛΛΕÏΝ

(1984)

pour 14 instrumentistes

INSTRUMENTATION

Flûte (et/ou Piccolo)

Hautbois

Clarinette Sib

Basson

Cor en Fa

Trompette en Ut (et/ou aiguë Sib)

Trombone Ténor

Percussion : — 5 wood-blocks échelonnés

— 5 bongos échelonnés

— 3 grands toms échelonnés faisant suite aux
2 bongos les plus aigus

— 1 grosse caisse large

— 1 gong large

— 4 maracas

— 1 vibraphone

Piano

2 Violons

1 Alto

1 Violoncelle

1 Contrebasse

Flute (and/or Piccolo)

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C (and/or high Bb Trumpet)

Tenor Trombone

Percussion : — 5 graded wood-blocks

— 5 graded bongos

— 3 large graded toms following on from the
2 highest bongos

— 1 large bass drum

— 1 large gong

— 4 maracas

— 1 vibraphone

Piano

2 Violins

1 Viola

1 Cello

1 Double-bass

— Le vibrato est proscrit !

— La partition est écrite en sons réels sauf pour la contrebasse
qui sonne 8va↓ et le piccolo qui sonne 8va↑.

— Consulter nota sur les régions I et IV de la clarinette (Sib).

— Les unités métronomiques sont approximatives.

— 1/4 1/4 1/4 1/4 de ton



— No vibrato !

— Score written in C. Double-bass sounds 8ve↓ and piccolo 8ve↑

— See nota on zones I and IV of clarinet in Bb.

— The metronome figures are approximative.

— 1/4 1/4 1/4 1/4 tone



LES SONS FENDUS AUX CLARINETTES CLARINET SPLIT SOUNDS

Région I : Embouchure relâchée (bouche plus ouverte) lèvre 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'affermite 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.

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
Clarinettiste de l'Octuor de Paris

Guy Deplus
Clarinetist of the Octuor de Paris

POUR 14 INSTRUMENTISTES

THALLEÏN: to sprout, from the Greek.

*Commissioned by the London Sinfonietta Ensemble. This piece is dedicated to the Ensemble and to Michael Vyner.
First performance: February 14, 1984, by the Londond Sinfonietta Ensemble, conducted by Elgar Howarth.*

Dur. ~17 min.

Handwritten musical score for a symphony orchestra, page 2. The score is written on 24 staves, grouped into two systems of 12 staves each. The instruments listed on the left are: FL (Flute), OB (Oboe), CL (Clarinet), Fg (Fagotto), C (Corni), TP (Trombe), TB (Tromboni), Piano, Perc (Percussion), VI (Violini I), VII (Violini II), VA (Violoncelli), VC (Violoncelli), C/B (Contrabbassi), and Tutti: (Tutti).

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- NE PAS RESPIRER SIMULTANÉMENT** (Do not breathe simultaneously) written across the woodwind staves.
- gong** (gong) written on the Percussion staff.
- Ped.** (Pedal) written on the Piano staff.
- Tutti:** (Tutti) written on the Tutti staff.
- mf** (mezzo-forte) and **f** (forte) dynamic markings.
- pp** (pianissimo) marking on the TP staff.
- g.l.** (gong) marking on the Percussion staff.

The score is divided into measures, with measure numbers 7, 10, and 13 visible. The bottom of the page features a large, bold **Tutti: (f)** marking, indicating a change in dynamics and tempo.

10 13 14

FL
OB
CL
Fg
C
TP
TB
Piano
Perc
VI
VII
VA
VC
CB

15 LONG

Bois: mf
(MOUVEMENT CONTINU)
COR bouche
(TR + SOURD)
CUIVRES: pp
TB SOURD.
POUR LE TEMPS:
RESPECTER L'IMPLANTATION GEOMETRIQUE DES NOTES
DE MEME, POUR TOUTES LES PARTIES DE CETTE PARTITION

Tutti: **mf**
Sauf TB, TP

ppp

18

Tutti: **mf**
Sauf TB

4

21

FL

OB

CL

Fg

C

TP

CUIVRES — mf

Bois: (mf) — pp

TB

Pi

mp 1/2 Ped →

2.8

2 Ped 1/2

VI

VII

CORDES: **fff**

VA

CORDES: **fff** — mf — ppp

VC

CB

21

FL

OB

CL

Fg

C

TP

TB

Piano

1 ≈ 67 mm

cuivre

SANS Sourd

SANS Sourd

pp

demi-lié

mf

mf

mf

mf

24

Ped →

5

FL 24
OB
CL
FG
C
TP
TB
CUIVRES: (p) ppp
Bois: (mf) ppp
Piano
vi
vii
VA
VC
CB
sonne va
f p

27

1/2 Ped

Handwritten musical score for a symphony, measures 27 to 30. The score includes staves for Piano, Violin I (VI), Violin II (VII), Viola (VA), Violoncello (VC), and Contrabasso (CB). The tempo is marked "r nalent." and the time signature is "1 = 50 mm". The score features various musical notations including notes, rests, and dynamic markings like "f", "f cresc", and "f marc".

Handwritten musical score for Piano, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics include mp, mf, and f. The score is marked with 'Piano' at the beginning and '33' at the end.

[illegible]

51 54

FL *lento ondul. ± 1 ton*
irrégulière

OB *lento ondul. ± 1 ton*
irrég.

CL *lento ondul. ± 1 ton*
irrégulière

Fg *lento ondul. ± 1 ton*
irrégul.

C *lento ondul. ± 1 ton*
irrégul.

TP *lento ondul. ± 1 ton*
irrégul.

TB *lento ondul. ± 1 ton*
irrégulière

Tutti: → *ff*

VI

VII

VA

VC

CB

CORDES: *p* *ff* *p* *ff* *pp* *subit*

54 57

FL

OB

CL

Fg

C

Tutti: *mf* *ff* *pp* *Bouffé*

VI

VII

VA

VC

CB

CORDES: *ff* *pp* *ff* *p* *ff* *pp*

57 60

C

TB (WBL)

Piano

CUIVRES: f

WOOD BL.

tonne les notes au maximum

2.8

f *1/2 Ped*

60

FL

Perc

Piano

W.B.L.

tenir les notes au maximum

ondul. (B) etc

mf

(1/2 Ped)

63

63

FL

OB

CL

Fg

Perc

Piano

W.B.L.

tenir les notes au maximum

ondul. (B)

mf

tenir les notes au maximum

ondul. (B)

mf

tenir les notes au maximum

ondul. (B)

mf

2.8

66

FL

OB

CL

Fg

C

TP

TB

Perc

Piano

W.B.L.

mf

ondul. (B)

mf

ondul. (B)

mf

ondul. (B)

mf

2.8

1/2 Ped.

69

C

TP

TB

Perc

W.B.L.

(mf)

Tutti: f

72

72

FL

OB

CL

Fg

C

TP

TB

Perc

(A) = tenir les notes f
cf. p. 7

W.B.L. X

tutti: #

75

FL

CL

Fg

C

TP

TB

Perc

Piano

Piccolo (sonne
en tout 2 oct.)

Registre l'anche avec les dents (IV^e zone)
(cf. nota)

flatt

W.B.L. BONGOS

W.B.L.

5 Bongos

f

#

mf

tutti

(#) tutti

78

Picc

OB

CL

Fg

C

TB

Perc

Piano

stacc

mesure

stacc

2.0 →

2.0

(#) Cuivré flatt

flatt

BNG

(mf) W.B.L.

f

81

Handwritten musical score for "Sibou" by John Williams. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Flute, Cello, Trombone, Percussion, and Piano. The music is in 3/4 time and features a key signature of one flat. The score is divided into three measures. The first measure includes a "flat sec" marking. The second measure includes a "Bongos (mf) w. BL (f)" marking. The third measure includes a "flat sec" marking. The score is written in a handwritten style with various musical notations and markings.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each labeled with an instrument or voice part. The notation includes notes, rests, and various performance markings such as "flatt sec", "on dul.", and "7 F. 8". The score is divided into three measures by vertical bar lines. The instruments and parts are: Picc (Piccolo), OB (Oboe), CL (Clarinet), Fg (Fagott), C (Cello), TP (Sib) (Trompete (Sib)), TB (Trombone), Perc (Percussion), and Piano. The score is written in a handwritten style with various annotations and markings.

Handwritten musical score for a symphony orchestra and percussion ensemble. The score is written on ten staves, each labeled with an instrument or section. The instruments are Piccolo (Picc), Oboe (OB), Clarinet (CL), Flute (Fg), Cello (C), Trombone (TP), Tuba (TB), Percussion (Perc), and Piano. The score is divided into three measures, numbered 88, 89, and 90. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a handwritten style, with some corrections and annotations visible.

90

Picc

OB

CL

Fg

C

TP (sib)

TB

Perc

Piano

94

96

93

ZONE I split sounds, sons fondus cf. nota
(harmoniques + battements, sons laids, ugly sounds)

w.B.L.

Tutti: fff

pp

96

Picc

OB

CL

Fg

C

TP (sib)

TB

Perc

Piano

97

98

99

bois : attaques douces →

99

Picc

OB

CL

Fg

C

TP

TB

Perc

Piano

102

pp

pp

ôter sourdines

103

104

106

107

Picc

OB

CL

Fg

C

TP (sib)

TB

Piano

VI

VII

VA

VC

7F:5

7F:5

7F:5

3

7F:5

CORDES: ##

108

Picc

OB

CL

Fg

C

TP (sib)

TB

Piano

VI

VII

VA

VC

CB

Gr. Fl.

Picc+Hr+Cl: pp

etc. sim. TB

pp etc sim. TB

pp

f

pp

f

f

f

5F:4

3:2 3:2 3:2

4F:3

4F:3

4F:3

4F:3

7F:6

111

111

FL

OB

CL

Fg

C

TP (sib)

TB

VI

VII

VA

VC

CB

5F:4

5F:4

5F:4

5F:4

6F:5

7F:5

7F:5

7F:5

7F:6

114

CORDES : (fff)
sauf VI et VII

p

Handwritten musical score for five staves (VI, VII, VA, VC, CB). The score includes various musical notations and annotations:

- Staff VI:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked "114" and "stacc.". The second measure is marked "7 F:8". The third measure is marked "6 F:7". The fourth measure is marked "7 F:8". The fifth measure is marked "etc. simile".
- Staff VII:** Starts with a treble clef. The first measure is marked "stacc.". The second measure is marked "7 F:8". The third measure is marked "6 F:7". The fourth measure is marked "etc. simile".
- Staff VA:** Starts with a treble clef. The first measure is marked "CORDES: #". The second measure is marked "pp". The third measure is marked "etc. simile".
- Staff VC:** Starts with a treble clef. The first measure is marked "pp". The second measure is marked "etc. simile".
- Staff CB:** Starts with a treble clef. The first measure is marked "pp". The second measure is marked "etc. simile".

117 Tutti: demi-lié → *18*

FL

OB

CL

VI

VII

VA

VC

CB

Bois: *18*

5 F: 4 4 F: 3

9 F: 6 6 F: 5 4 F: 3

4 F: 3 4 F: 3 4 F: 3 3 F: 2 7 F: 5

8 F: 17 7 F: 6 6 F: 5 6 F: 5

5 F: 4 5 F: 4 4 F: 3 4 F: 3 3 F: 2

3 F: 2 3 3

Handwritten musical score for a symphony orchestra. The score is written on 13 staves, each labeled with an instrument or section. The tempo is marked '120' at the top left. The staves are labeled as follows:

- FL (Flute)
- OB (Oboe)
- CL (Clarinet)
- Fg (Fagott)
- C (Corni)
- TP (sib) (Trompe en sib)
- TB (Trombe)
- Piano
- VI (Violoncelle I)
- VII (Violoncelle II)
- VA (Violoncelle III)
- VC (Violoncelle IV)
- CB (Contrebasse)

The score includes various musical notations, including notes, rests, and dynamic markings. A specific marking 'CUI VRES: H#' is visible on the C staff. The score is written in a single system, with measures grouped by bar lines. The notation is in a standard musical staff format, with notes and rests clearly visible. The handwriting is in black ink on a white background.

132

FL

OB

CL

Fg

C

TP (ut)

TB

Piano

VI

VII

VA

VC

CORDES: en si bémol

CB

135

FL

OB

CL

Fg

C

TP

TB

Piano

VI

VII

VA

VC

CB

138

① Tenir les notes et p-7

C BOUCHÉ UN PEU

TP en UT + SOURD

Tutti

TB + SOURD

Legato

mf

Legato

mf

CORDES: Legato

138 *Les accords sous les flèches sont ff autrement, jouer p*

FL
OB
CL
Fg
C
TP
TB
Piano
VI
VII
VA
VC
CB

Fermer les notes
(A) cf. p. 7

Legato

141

FL
OB
CL
Fg
C
TP
TB
Piano
VI
VII
VA
VC
CB

Legato

144

144 *tutti p sauf*
FL *mar. fleches: ##*

OB

CL

Fg

C *bouché cuivre*

TP

TB *Sourd*

Piano

VI

VII

VA

VC

CB

147

148

149

150

FL

OB

CL

Fg

C

TP

TB

Piano

VI

VII

VA

VC

CB

TEKIR LES NOTES (SAUF CELLES JOUES LES FLECHES SORD)

150 151 153

FL

OB

CL

Fg

C

TP

TB

Perc →

Piano

VI

VII

VA

VC

CB

W. BL

5 BONGOS

153 156

Picc

Perc

W. BLOCS

BNG

GR. Caisse

(Bongos)

2 Bongos + 3 T-Toms + 1 G.C.

T-Toms

GC

156

Picc

OB

CL

Perc

Piano + CB

W. BL

GC

2 Bngs + 3 T-Toms + 1 G.C.

c/Basse pizz

piano mf

f

p

159 162

Picc

OB

CL

Perc

Piano + CB

Haut-bois

CL

2 BNG

3 T-Toms

mf

c/Basse PIZZ

Piano

f

162

Picc (f)

OB (f)

CL (f)

165

Picc

OB

CL

C

TP

TB

CUIVRES: mf

(mf)

168

Fg

C

TP

TB

Perc

Piano

flatt

flatt

flatt

CUIVRES: pp

PEAUX

2 Bong. 1 3 T-Tom

G. Cuise

mf

f L Ped y

171

Picc

OB

CL

Fg

Perc

Piano + CB

mf

mf

mf

pp

pp

mf

C/Basse Pizz

Piano

f

174

Handwritten musical score for "The Rose Tree" by J. S. Gershwin. The score is for a full orchestra and includes parts for Flute (FL), Oboe (OB), Clarinet (CL), Bassoon (Fg), Cello (C), Trombone (TP), Tuba (TB), Percussion (Perc), and Piano/Contra Bass (+ Fg). The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (f, mf, piano), and articulation marks. The title "The Rose Tree" is written at the top right, and the composer "J. S. Gershwin" is written at the bottom right.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a chamber ensemble: Flute (FL), Oboe (OB), Clarinet (CL), Bassoon (FG), Trumpet (C), Trombone (TB), Percussion (Perc), and Piano (Piano). The score is in 4/4 time and consists of 180 measures. The music is written in a complex, modern style with many accidentals and dynamic markings. Key markings include "Legato", "Fg", "equilibré", "Piano", "C/B Pizz", and "Perc". The score is handwritten on a single page.

Handwritten musical score for measures 183-186. The score includes staves for the following instruments:

- FL** (Flute)
- CL** (Clarinet)
- C** (Cello)
- TP** (Trumpet)
- TB** (Trombone)
- Perc** (Percussion)
- Piano** (Piano)

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo is marked "Piano". The score is divided into measures 183, 184, 185, and 186. The piano part includes specific markings for "Piano", "F#", "CB Pizz", and "Piano".

186

FL
OB

CL
Fg

C

TP

TB

Perc

Piano
+ CB + Fg

189

FL
OB

CL
Fg

C

TP

TB

Perc

192

BOIS

193

195

C

TP

TB

Perc

Piano
+ CB + Fg

196

FL
OB

CL
Fg

C

TP

TB

Perc

Piano
+ CB + Fg

198

198

FL
OB
CL
Fg
C
TP
TB
Piano

201

FL
OB
CL
Fg
C
TP
TB
Piano

204

FL2
OB3
CL
Fg
C
TP
TB
Piano
Tutti: pp

207

Bois
CUIVR
Piano
Tutti: (##)
sauf C

C (cuivre)
COR
TROMB

210

C
TP
TB

2/13

Handwritten musical score for "Fugue" by J.S. Bach. The score is written on five staves, labeled Fg (Flute), C (Clarinet), TP (Trumpet), TB (Trombone), and Perc (Percussion). The time signature is 2/6. The key signature is one sharp (F#). The score includes various musical notations such as triplets, flats, and dynamic markings. The Percussion part includes a snare drum (S) and a cymbal (C).

Handwritten musical score for a symphony orchestra, measures 219-221. The score includes staves for Flute (FL), Oboe (OB), Clarinet (CL), Bassoon (Fg), Cymbals (C), Trumpet (TP), Trombone (TB), Percussion (Perc), and Strings (CORDES). The music is in 2/19 time. The percussion part features a complex rhythmic pattern in measures 219-220, including triplets and a 'flatt' marking. The strings play a sustained chord in measure 221. The score is marked with dynamics like 'f' (forte) and 'pp' (pianissimo).

Handwritten musical score for three staves: Bois, CUIVRES, and CORDES. The score includes various musical notations such as notes, rests, dynamics (pp, mf, p), and articulation marks (tr, >). The Bois staff starts with a treble clef and a key signature of one sharp (F#). The CUIVRES and CORDES staves start with a bass clef. The score is divided into measures by vertical bar lines, with measure numbers 222 and 225 indicated at the beginning and end of the section.

Handwritten musical score for a symphony orchestra, measures 220-228. The score includes staves for Bois (Woodwinds), CUIVRES (Brass), VI (Violins), VII (Violas), VA (Violoncelles), VC (Violoncelles), and CB (Contrabasses). The notation is dense with many accidentals and dynamic markings like pp, f, and sf. There are also handwritten annotations like 'tr' and 'sf' above the woodwind staff.

Handwritten musical score for five staves, labeled VI, VII, VA, VC, and CB. The score begins with a measure number '231' and a key signature of two sharps (F# and C#). The music features a crescendo, indicated by a wedge-shaped line across the staves. The dynamics change from *pp* (pianissimo) to *mf* (mezzo-forte). The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' (piano) or 'f' (forte) dynamic. The staves are connected by a brace on the left.

Handwritten musical score for measures 234 to 237. The score is for percussion and strings. The percussion section includes Bongo (mf), 4 Maracas (pp), and LONG. The string section includes VI, VII, VA, VC, and CB. The dynamics range from pp to ppp. The score is handwritten on a single page.