

Moment [e] = ca.3'40"

3'19"

Klavierklang: [e] prononcé à l'intérieur du piano, sans attaque

b.m. [A] Micro-accordage 1: 43 subdivisions entre 294Hz et 392Hz

(0") PPP 1 [dot] 2  
4 3

4,8" 4,8" 4,8" 4,8" 4,9"

0" (718") 1 [dot] 2  
4 3

(13") PP

[développement du profil de la modalité archétypique A à travers 6 micro-accordages en expansion jusqu'à l'accordage tempéré; ralentissement progressif]

16"

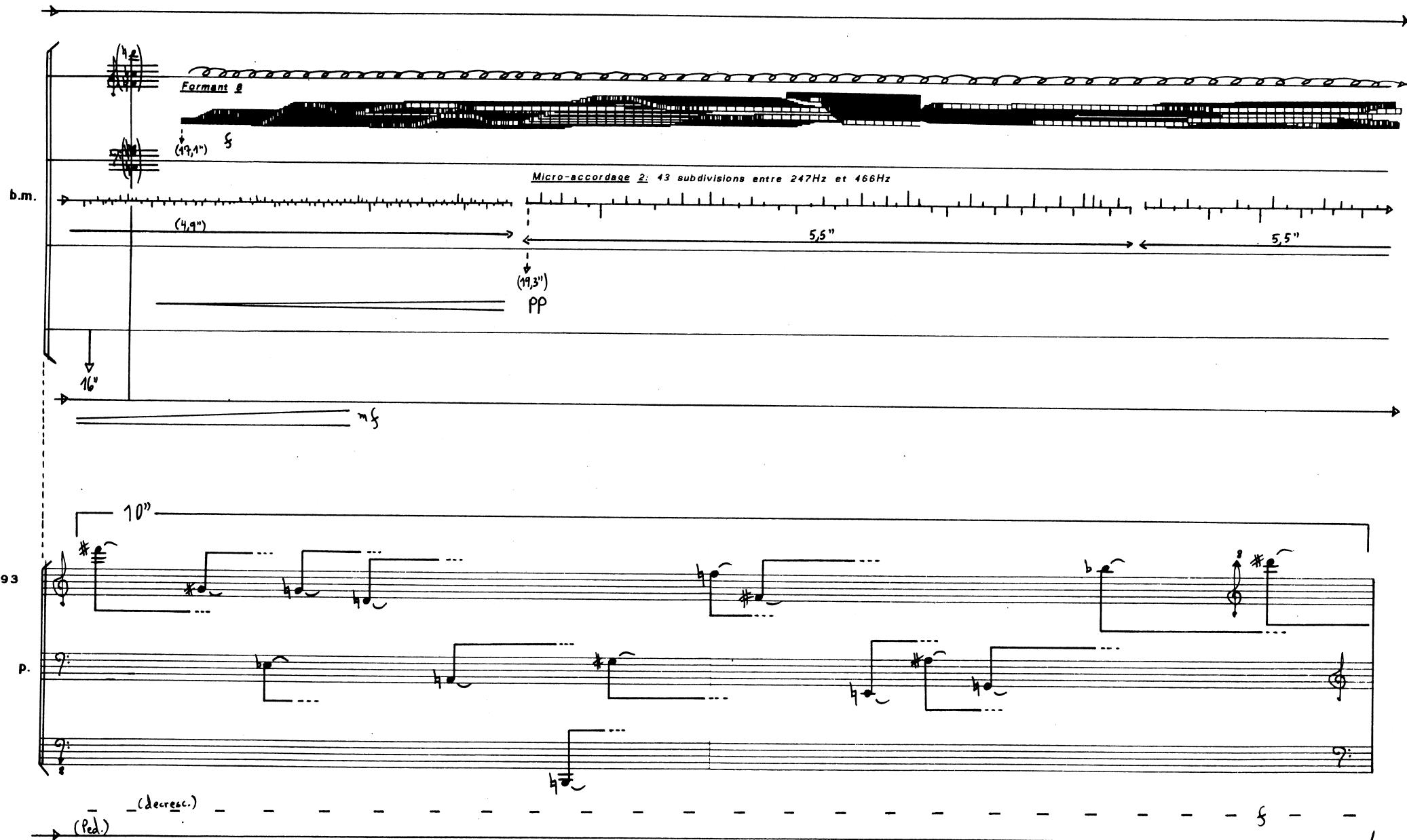
92 P. puissant, irrégulier

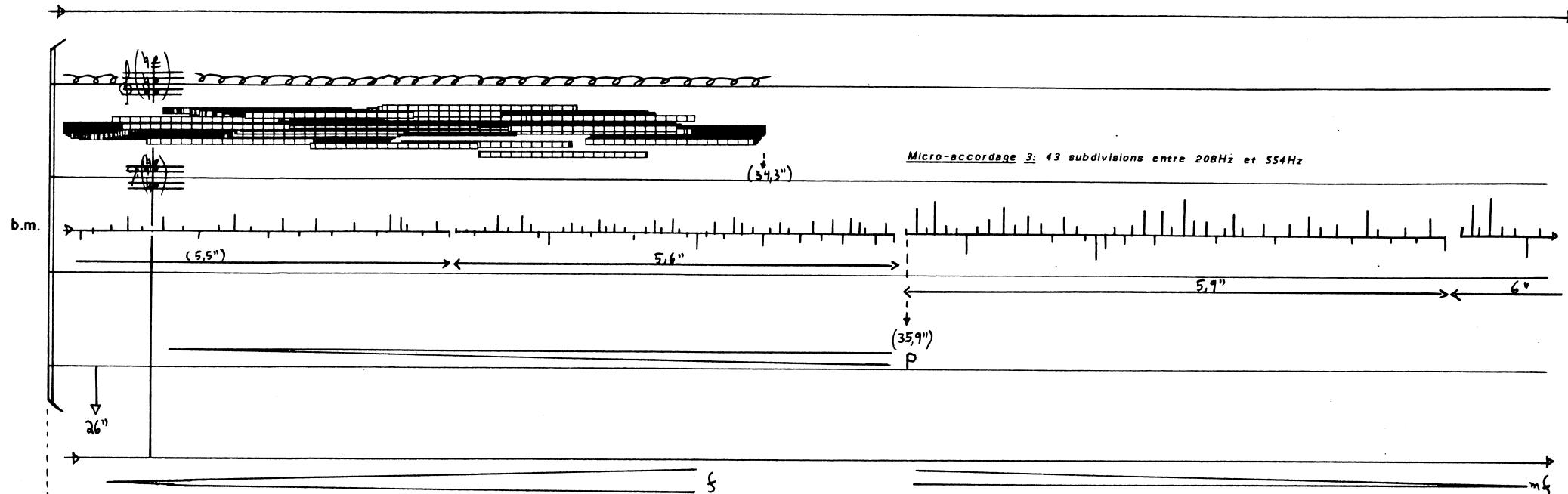
9' decresc.

(Ped.)

Concrétion progressive de la tessiture, en opposition à la bande magnétique

The score consists of two main sections. The top section, labeled 'b.m.', contains a series of piano keyboard diagrams with specific fingerings (1, 2, 3) and dynamic markings (ppp, pp). It also includes a musical staff with quarter notes and rests. The bottom section is a musical score for piano, featuring multiple staves and various dynamics like ff and ff. The score concludes with a note about the progressive realization of the tessitura against a magnetic tape.





en moyenne 112 MM pour chaque note, mais encore irrégulier par rapport à la métrique

160

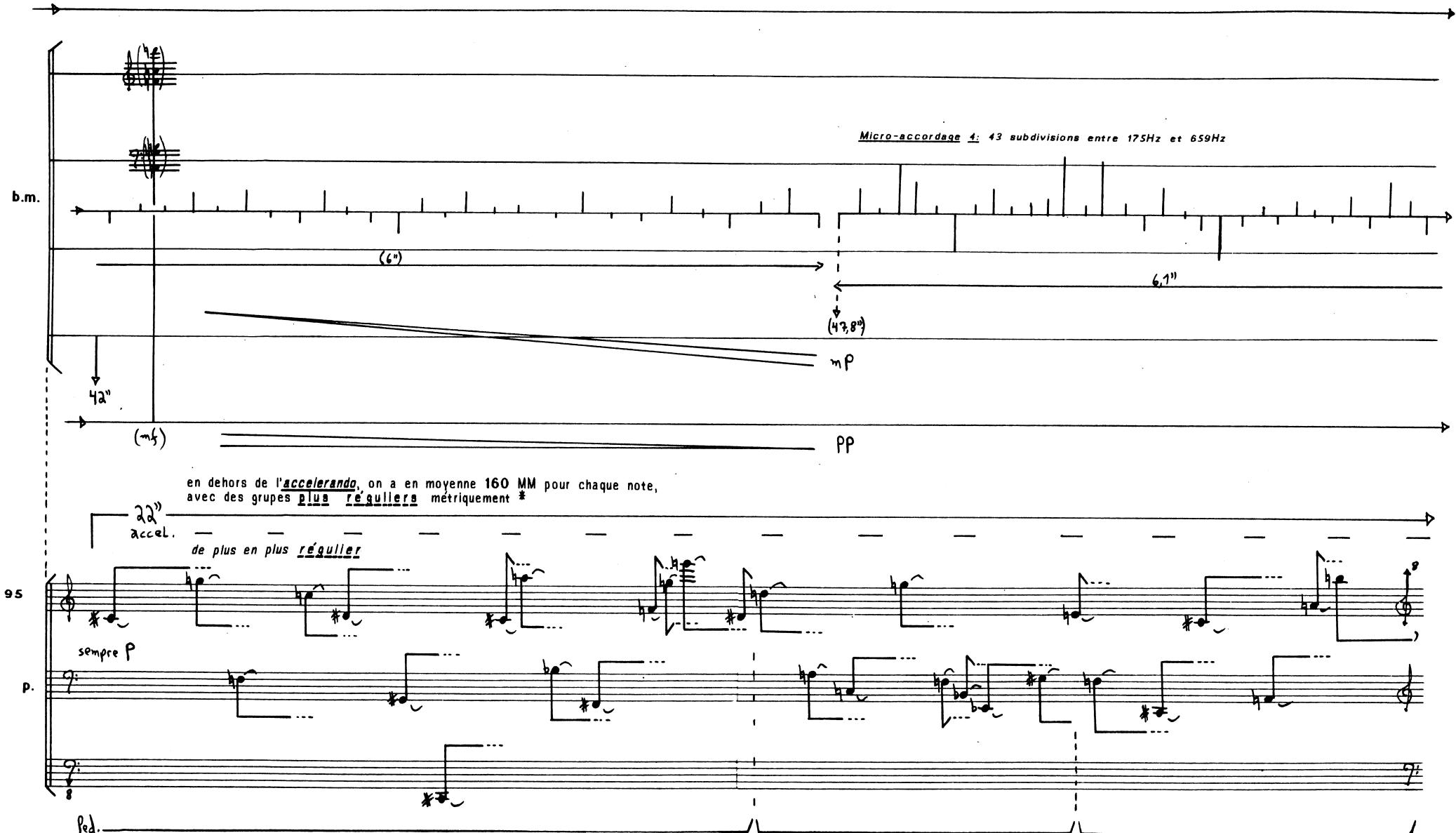
de plus en plus calme, malgré le fait que les notes deviennent plus rapides

94

P.

*(decresc.)*

*Ped.*



\* Par rapport à l'accelerando: commencer la mesure plus rapide que la fin de la mesure antérieure, mais plus lent que 160MM en moyenne pour chaque note, atteindre la pulsation moyenne de 160MM pour chaque note au milieu de cette mesure (mais de façon irrégulière), et accélérer plus encore jusqu'à la fin de la mesure.

b.m.

(6,1'') ← → 6,1'' ← → 6,a''

53'' (pp)

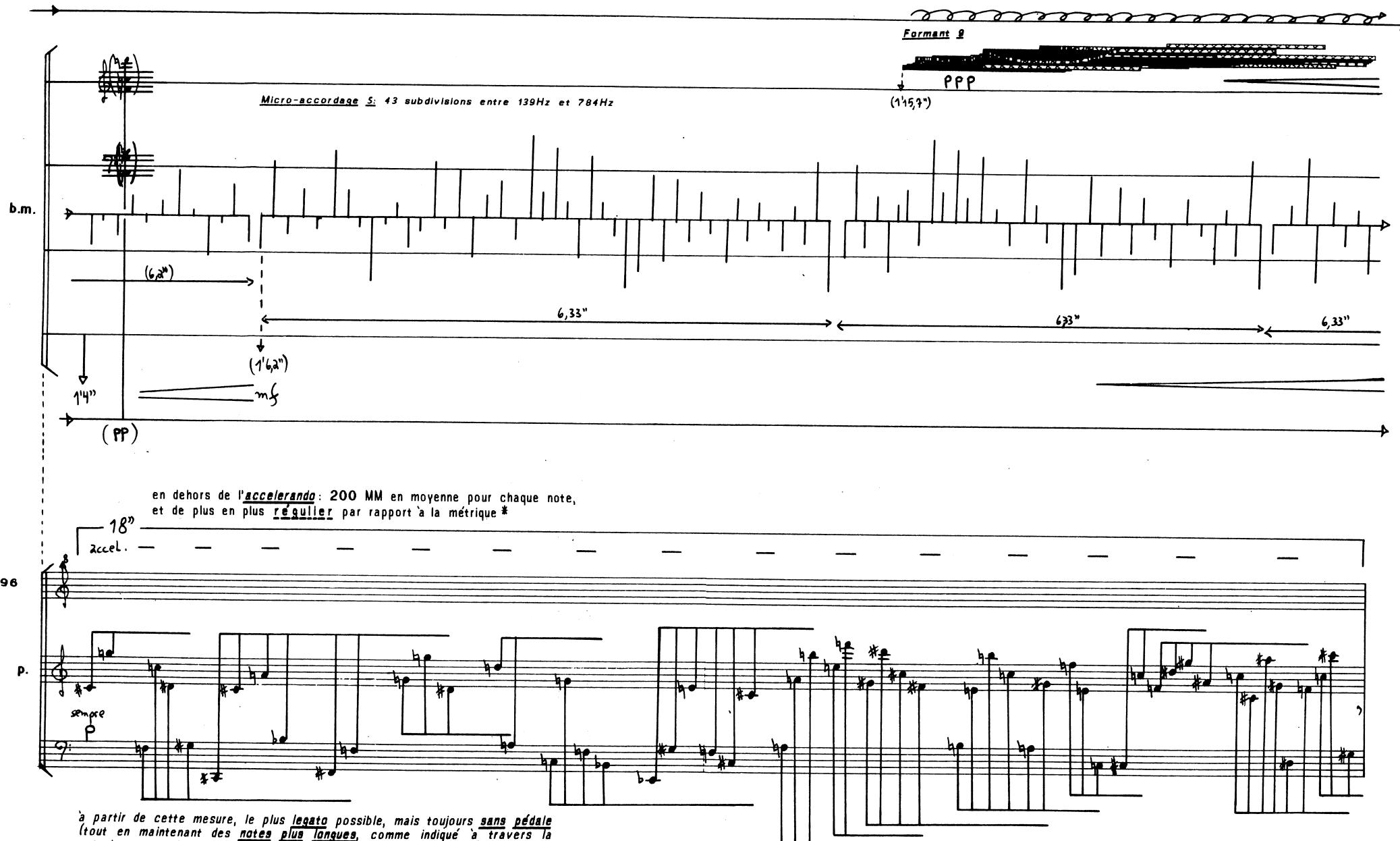
(accel.)

(95)

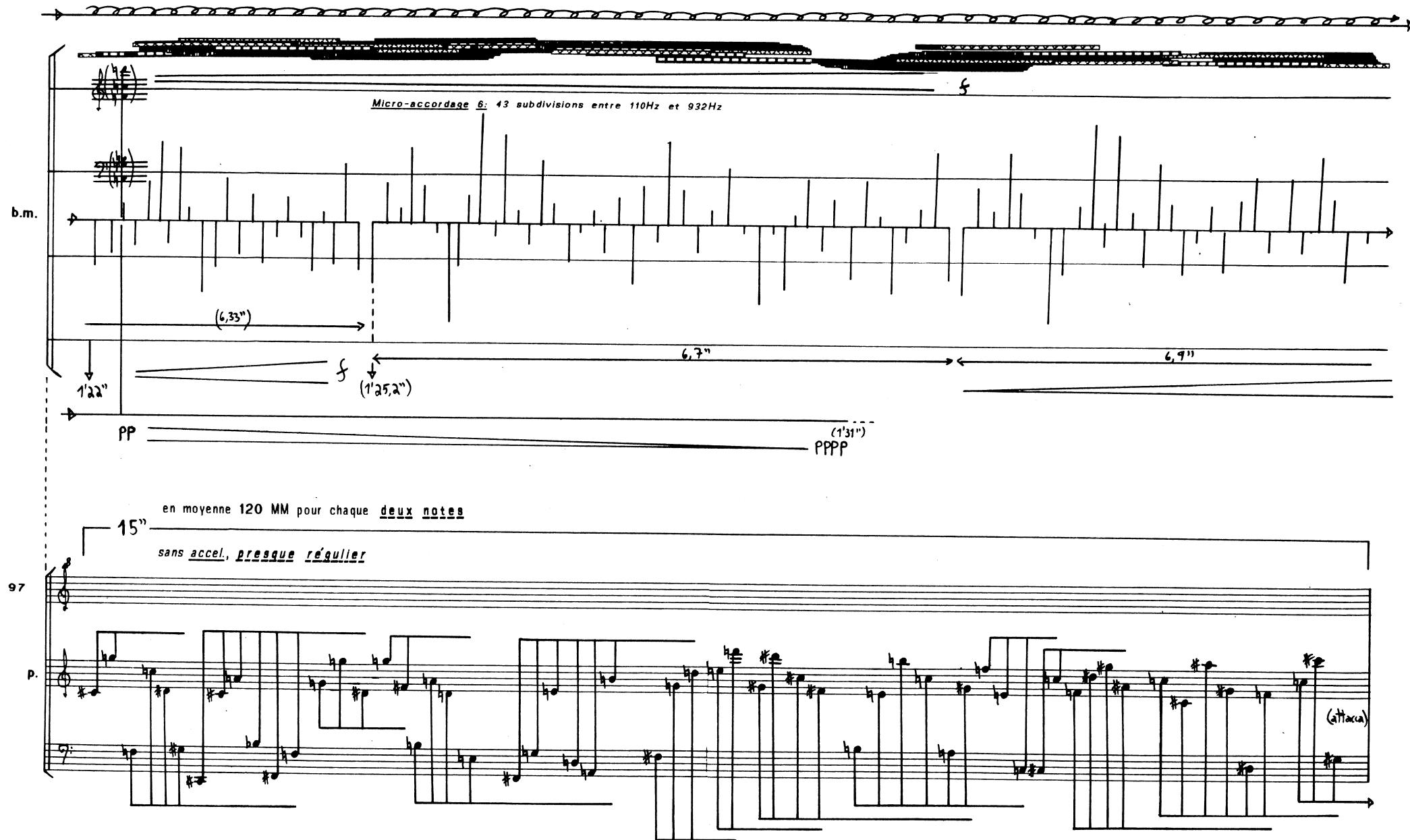
P.

T:

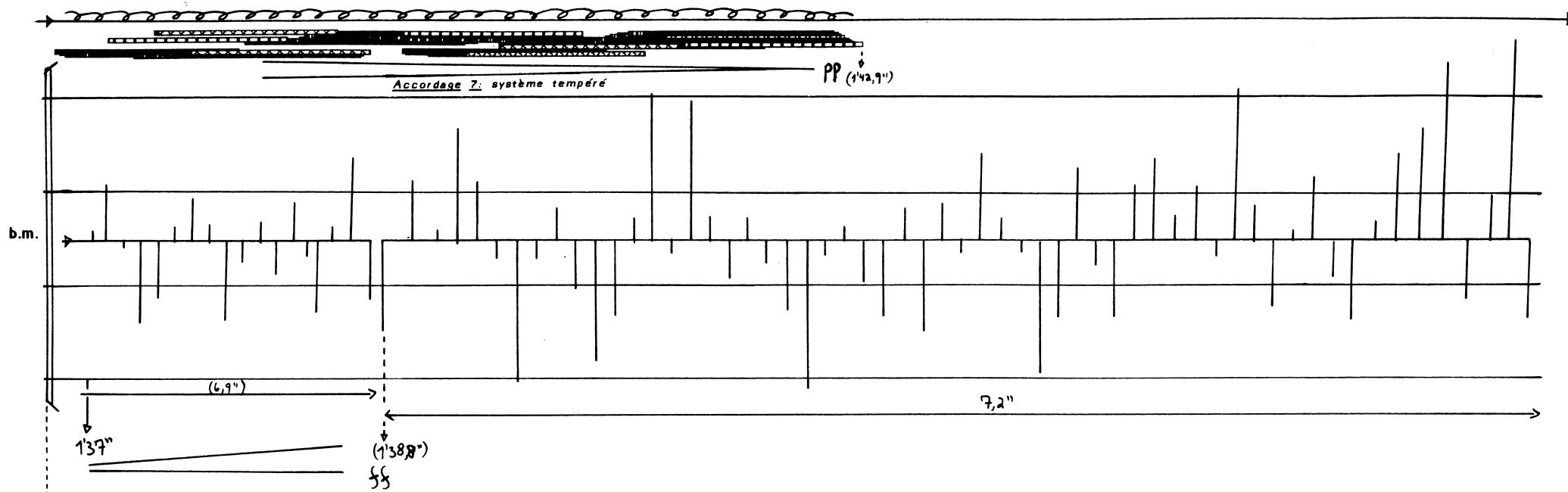
Ped.



\* Pour l'accelerando: la même procédure que celle de la mesure antérieure.



*Dynamique du piano*



91 en moyenne 192 MM pour chaque deux notes

assez régulier

toujours sans accel.\*

p. toujours le plus legato possible

98 (attaca)

(m.s.)

91

98

p.

\* Malgré que le mode de jouer soit absolument égal à la mesure antérieure (legato sans pédale, avec des notes plus longues), seulement les notes longues auront des queues longues à partir de cette mesure, à cause d'une simplification de la lecture.



P



b.m.

*ff, sempre*  
(1'46")

7,8"

[la même structure rétrogradée] 8"

[structure antérieure, plus synchronique] 8,1"

a'1,8"

\* 3x en moyenne 120 MM pour chaque quatre notes assez régulier  
toujours calme, malgré la rapidité des notes

24,8" pour chaque fois, un peu plus rapide que la mesure antérieure

p. (attaca)

99

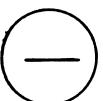
1<sup>re</sup> fois: sempre *mf*  
2<sup>eme</sup> fois: sempre *p*  
3<sup>eme</sup> fois: sempre *pp*

\* Jouer la première fois en synchronie totale avec la bande magnétique (dès le moment où elle joue pour la deuxième fois les notes de cette mesure).

This page contains a detailed musical score for a performer. At the top, there are two horizontal timelines. The upper timeline has vertical tick marks and is labeled 'b.m.' on its left. The lower timeline has vertical tick marks and is labeled '(1'46")' on its left. Below these are three horizontal arrows indicating duration: '7,8"', '[la même structure rétrogradée] 8"', and '[structure antérieure, plus synchronique] 8,1"'. A bracket below these arrows indicates a duration of 'a'1,8"'. Below these markings is a note: '\* 3x en moyenne 120 MM pour chaque quatre notes assez régulier toujours calme, malgré la rapidité des notes'. Another note below it says '24,8" pour chaque fois, un peu plus rapide que la mesure antérieure'. The musical staff starts at measure 99, with dynamics 'p.' and '(attaca)' indicated. The staff consists of two five-line staves. The first staff has a treble clef and the second has a bass clef. There are various note heads with stems and small markings like '#'. Below the staff, there are three lines of dynamic instructions: '1<sup>re</sup> fois: sempre *mf*', '2<sup>eme</sup> fois: sempre *p*', and '3<sup>eme</sup> fois: sempre *pp*'. At the bottom left is a circle with a cross (+), and at the bottom right is a circle with a minus sign (-). Between them is a series of six right-pointing arrows with the text 'pendant les trois fois' written below them.



→ pendant les trois fois → → → → →



b.m.

( $\alpha' 9,9''$ )

$\beta_1''$

$\gamma' 9''$

[la même structure, de plus en plus synchronique par rapport aux sons individuels]

$8,2''$

$8''$

100

p. sempre mf

(attaca)

The page contains several horizontal lines with arrows at both ends, representing time axes. The first axis is labeled 'b.m.' and has three short horizontal dashes on it. The second axis has four short dashes. The third axis has two short dashes. There are also three long horizontal lines. A vertical bracket on the left side groups the first three axes. Above this group, there are three arrows pointing upwards: one from the bottom line to the top line, one from the middle line to the top line, and one from the bottom line to the middle line. Below this group, there is a single arrow pointing downwards from the bottom line to the bottom line. To the right of the top line, there is a bracket labeled '( $\alpha' 9,9''$ )'. To the right of the middle line, there is a bracket labeled ' $\beta_1''$ '. To the right of the bottom line, there is a bracket labeled ' $\gamma' 9''$ '. In the center, above the middle line, is the text '[la même structure, de plus en plus synchronique par rapport aux sons individuels]'. Below the middle line is the text ' $8,2''$ '. Below the bottom line is the text ' $8''$ '. At the bottom left, there is a dynamic marking 'p. sempre mf'. At the bottom right, there is a bracket labeled '(attaca)'. The page number '100' is located to the left of the staff.

b.m.

(8,2")

2'17"

(3'18,1")

8,"

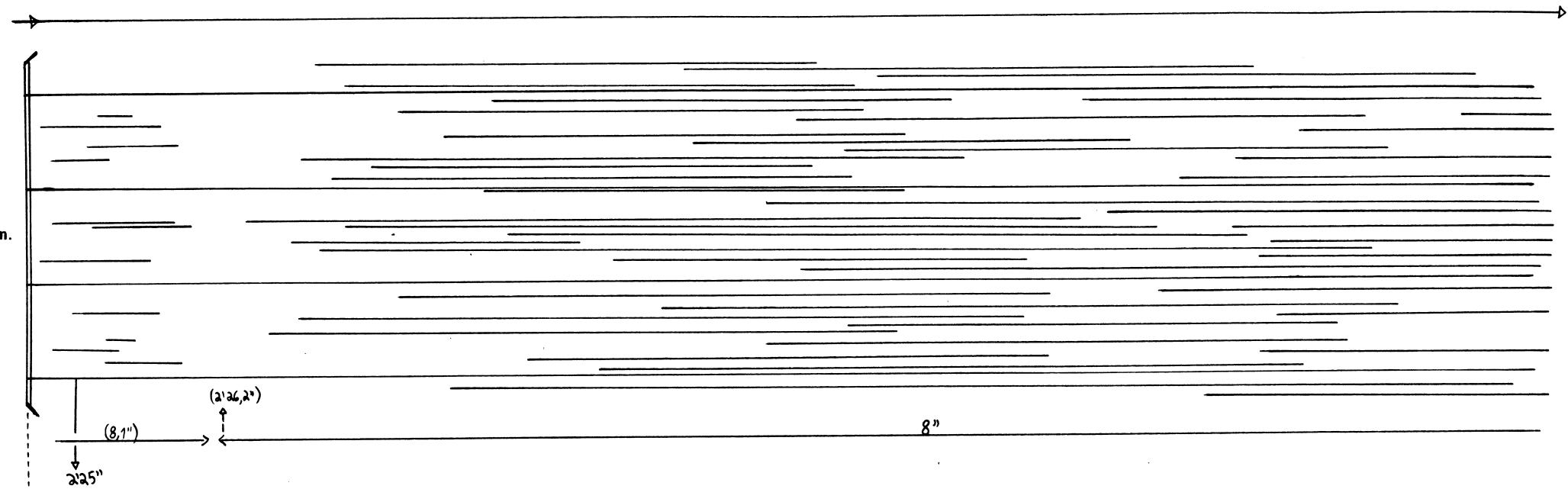
8.1"

mf

p.

101

(sempre)  
attacca



de plus en plus irrégulier (irrégularité progressive ad libitum)

8"

102

p.

7.(4)

f

b.m.

$\text{f}$  (2'34")

$\text{P}$

[Verticalisation de la structure]

$\text{f}$  (2'36,3")

$\text{P}$

(8")

$\downarrow$  à 33°

un peu irrégulier (degré d'irregularité ad libitum)

7" un peu plus rapide que la mesure antérieure

103 p. de plus en plus agité

$\text{ff}$ , sempre

→

Score details:

- Top Staff:** Dynamics **fff**, tempo **(2'41,7")**, dynamic **mf**.
- Second Staff:** Dynamics **f**, tempo **PP**.
- Third Staff:** A circle with a horizontal line, tempo **2'40"**, instruction **assez Irregulier**, and duration **6"**. The staff ends with **encore plus rapide**.
- Bottom Staff (P. 104):** Time signature **7/4**, dynamic **sempre ff**, and a series of sixteenth-note patterns.
- Other Elements:** Arrows indicating a sequence of measures, a dashed vertical line labeled "b.m.", and a bracket spanning the bottom staff.

A musical score page featuring several staves. The top section consists of six staves, each ending in a right-pointing arrow. The first staff has a vertical bar on its left side. The text "b.m." is located to the left of the second staff. The fifth staff contains the text "(349,1")". Below this section is a dashed rectangular box containing a circled plus sign (+) on the left, the text "2'46\"", and "5'' très rapide" above "assez agité". To the right of this box are three horizontal arrows pointing right, followed by a circled minus sign (-). The bottom section features a staff labeled "P." at the start, with "105" written above it. This staff begins with a treble clef, a key signature of one sharp, and the letter "ss". The staff continues with a series of vertical bars and horizontal strokes, some with diagonal dashes, indicating a rhythmic pattern. A curved arrow points from the circled plus sign in the dashed box to the beginning of this staff.

[référence au dernier accord de "Caro" de Berio]

b.m.

$P$  (3'1")

$PPP$  (3'18,6")

$P$  (2'59,2")

$P$

(2'52,3")

2'51"

2'55"

(2'56,8")

3'

fin de la bande magnétique

3'20"

c.a. 3'40"

en synchronie avec la fréquence finale de la bande magnétique

4"

5"

20"

ca. 20"

sempre staccato

106

P.

ff

poco a poco

Ped.

répétition la plus rapide possible de la même fréquence

senza rall.

rall., una corda

molto rall.

al niente

pppp

*Horst Meyer*  
Cologne, février/octobre 1988