

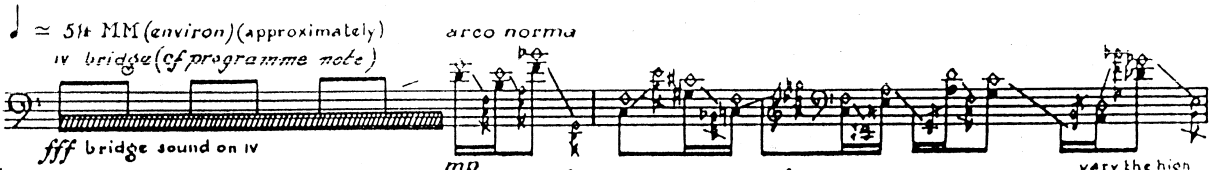
KOTTOS, one of the three hundred-arms, sons of OURANOS (god of the sky) and GAIA (goddess of the earth)

Pour Violoncelle Seul  
For Unaccompanied Violoncello

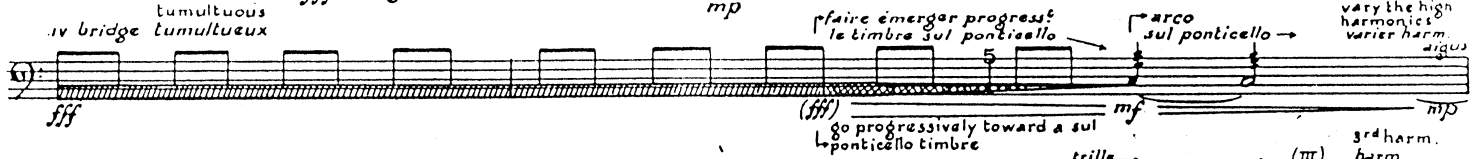
I. xénakis

Durée - 8 min.  
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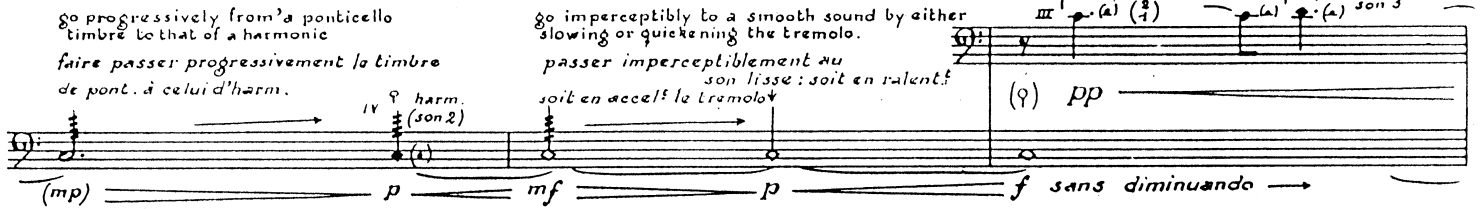
♩ ≈ 54 MM (environ) (approximately)  
iv bridge (of programme note)  
arco norma  
ffff bridge sound on iv  
mp  
vary the high harmonic: varier harm. aigus



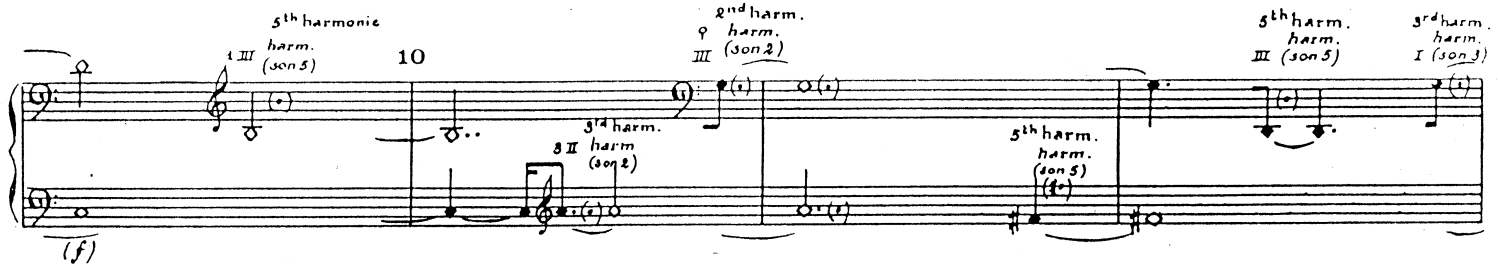
tumultueux  
iv bridge  
ffff  
faire émerger progressif le timbre sul ponticello  
go progressively toward a sul ponticello timbre  
arco sul ponticello  
mf  
mp



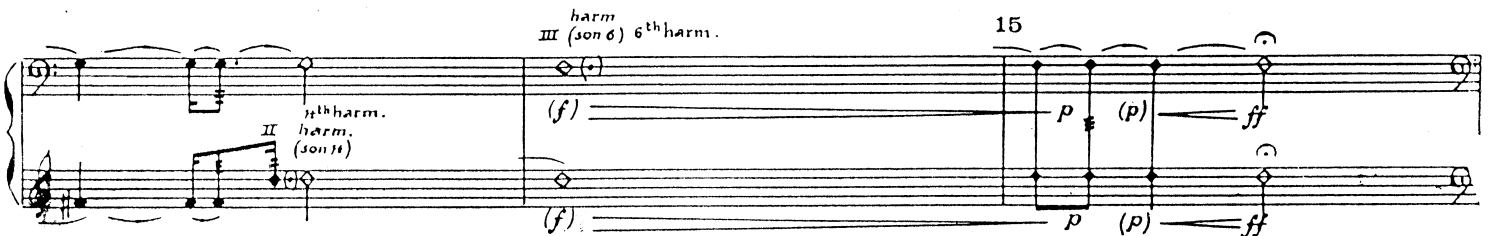
go progressively from a ponticello timbre to that of a harmonic  
faire passer progressivement le timbre de pont. à celui d'harm.  
go imperceptibly to a smooth sound by either slowing or quickening the tremolo.  
passer imperceptiblement au son lisse: soit en ralentissant le tremolo  
trille (a) (a)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



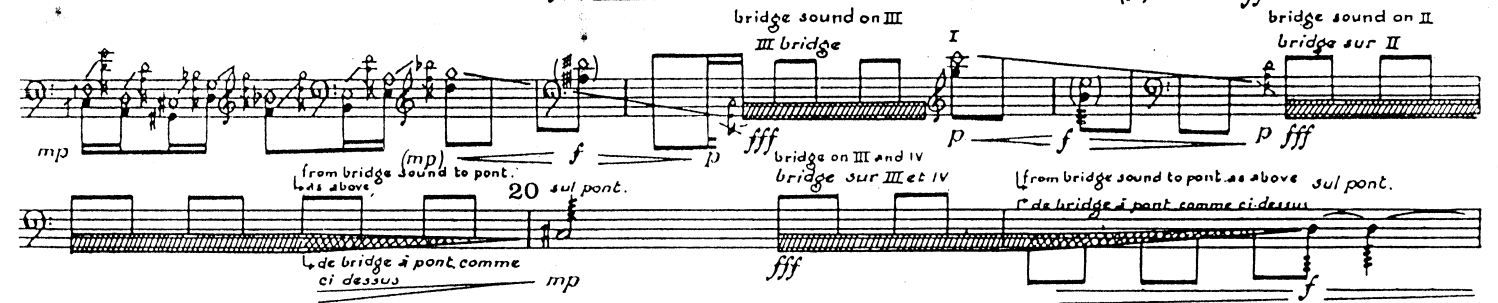
5th harmonic harm. III (son 5) 10  
2nd harm. harm. III (son 2)  
3rd harm. harm. II (son 2)  
5th harm. harm. (son 5) (tr)  
5th harm. harm. III (son 5) 15  
3rd harm. harm. I (son 3)



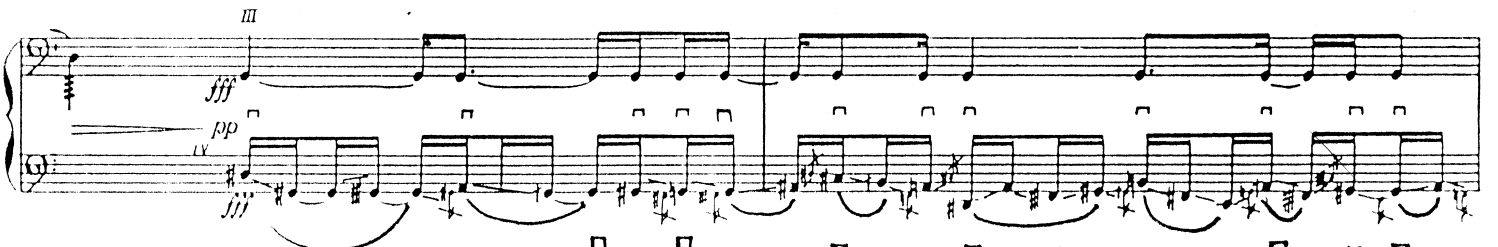
harm III (son 6) 6th harm. 15  
4th harm. harm. (son 4)  
p (p) ff  
p (p) ff



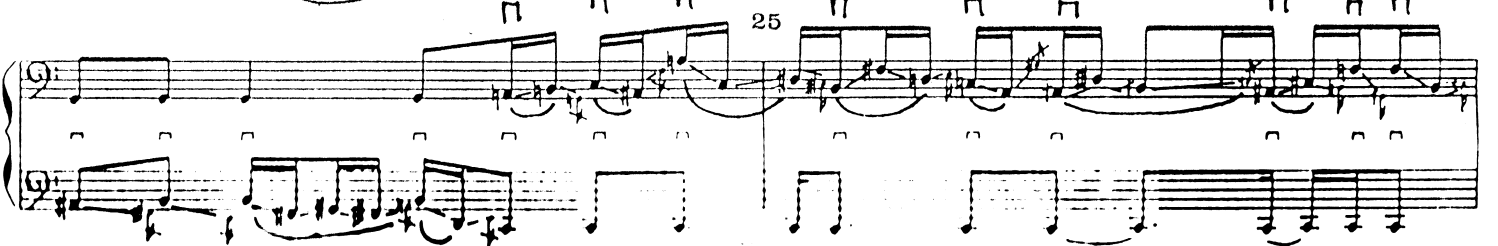
bridge sound on III III bridge I  
bridge sound on II bridge sur II  
mp  
from bridge sound to pont. as above sul pont.  
20  
de bridge à pont comme ci dessus  
ffff  
bridge on III and IV bridge sur III et IV  
p f  
p f  
from bridge sound to pont. as above sul pont.  
de bridge à pont comme ci dessus



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 (frappee + frottee) →  
 3 *mf* *fff* *fff* etc. simile →  
 N V 1 2 4 3 N  
 N 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes, rests, and dynamic markings such as *fff*, *mf*, and *fff*. Roman numerals *III* and *IV* are present, along with fingerings like *4*, *3*, and *2*.

50

Handwritten musical notation for the second system, starting at measure 50. It includes dynamic markings like *mf* and *fff*, and features a *V* fingering. A note is marked *played 2 Vec*.

Handwritten musical notation for the third system, containing dense sixteenth-note passages. Dynamic markings include *mf*, *fff*, and *f*. Roman numerals *II*, *III*, and *IV* are used for fingering.

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 notation for the fourth system, showing a change in articulation and dynamics. It includes the instruction *etc. simile* and dynamic markings like *mf* and *fff*.

Handwritten musical notation for the fifth system, featuring a *(p)* dynamic marking and a *f* dynamic marking.

Handwritten musical notation for the sixth system, continuing the sixteenth-note passages with dynamic markings like *f* and *fff*.

60

Handwritten musical notation for the seventh system, starting at measure 60. It includes a *fff* dynamic marking and a *V* fingering.

Plus lent env. 2246MM Slower approximately 2246MM

Handwritten musical notation for the eighth system, featuring a *fff* dynamic marking and the instruction *etc. simile*. A note is marked *down bow, at the frog*.

Handwritten musical notation for the ninth system, starting at measure 65. It features a *V* fingering and a *f* dynamic marking.

Handwritten musical notation for the tenth system, continuing the sixteenth-note passages with dynamic markings like *f* and *fff*.

70

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

*ffff* ————— *mp*

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

*fff* *p*

*fff* *p*

*fff*

*fff*

*p* *tr* *ff*

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.)  
*pendant environ 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

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

*mf* *v* *fff*

*p* *fff*

*fff* *p*

95