

OLIVIER MESSIAEN



Mode de valeurs et d'intensités

pour
PIANO



(Darmstadt - 1949)

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MADE IN FRANCE
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une pièce écrite à mode d'height
Ce morceau utilise un mode de hauteurs (36 sons), de valeurs (24 durées), d'attaques (12 attaques), et d'intensités (7 nuances). Il est entièrement écrit dans le mode.

Colors # 13: entirely written within the mode
Attaques: $\begin{matrix} > & \cdot & \cdot & - & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \end{matrix}$
(avec l'attaque normale, sans signe, cela fait 12.)

Intensités: $\begin{matrix} ppp & pp & p & mf & f & ff & fff \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{matrix}$

Sound: the sound of the mode
Sons: Le mode se partage en 3 Divisions ou ensembles mélodiques de 12 sons, s'étendant chacun sur plusieurs octaves, et croisés entre eux. Tous les sons de même nom sont différents comme hauteur, comme valeur, et comme intensité.

chromatic of (from)
Valeurs:

Division I: durées chromatiques de 1 à 12 $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$ etc.)

Division II: durées chromatiques de 1 à 12 $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$ etc.)

Division III: durées chromatiques de 1 à 12 $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$ etc.)

Au total 24 durées: $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \\ \text{13} & \text{14} & \text{15} & \text{16} & \text{17} & \text{18} & \text{19} & \text{20} & \text{21} & \text{22} & \text{23} & \text{24} \end{matrix}$

Voici le mode:

I $\begin{matrix} \text{8} \\ \text{1} \end{matrix}$ $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$
 $\begin{matrix} ppp & ppp & ff & f & mf & ff & f & mf & ff & pp & ff & p \end{matrix}$

(la Division I est utilisée dans la portée supérieure du Piano)

II $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$
 $\begin{matrix} ff & mf & mf & p & pp & p & p & p & f & f & f & f \end{matrix}$

(la Division II est utilisée dans la portée médiane du Piano)

III $\begin{matrix} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} & \text{9} & \text{10} & \text{11} & \text{12} \end{matrix}$
 $\begin{matrix} ff & ff & mf & pp & p & f & ff & mf & ff & ff & fff & fff \end{matrix}$

(la Division III est utilisée dans la portée inférieure du Piano)

D. & F. 13.494

Mode de valeurs et d'intensités

Olivier MESSIAEN

Modéré

PIANO

Dynamic markings: *ppp*, *ff*, *f*, *mf*, *p*, *pp*, *fff*, *mf*, *ff*.

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D. & F. 13.494

Dépôt légal N°294
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Dynamic markings: *ppp*, *f*, *pp*, *p*, *fff*, *mf*, *ff*, *pp*, *p*, *fff*, *mf*, *ff*, *pp*, *p*, *fff*, *mf*, *ff*, *pp*, *p*, *fff*, *mf*, *ff*.

D. & F. 13.494

25

ff pp f ff mf mf

p pp p mf mf ff

pp ff ff

28

ff f ppp ff ppp p pp

p sff mf mf p sff mf mf f

ff sff 8^a bassa

31

ppp f p ff pp mf ff

f f ff

8^a b2

34

f ff mf ppp ppp ff ff ff

pp p p f

ff

D. & F. 13494

6

37

mf f mf f pp ppp p

p p p ff f

ff mf pp ff f

40

f ppp p ff mf f mf ff

mf f pp p ff

ff ff ff

43

ff ff ff f mf pp ff p

p p f mf f

p pp

46

ppp f mf mf f ff p

p p sff mf mf sff p

mf ff mf ff

D. & F. 13494

Handwritten measure number 4 is written above the first staff. The system contains four measures of music. The first staff has dynamics *mf*, *ff*, *ff*, *f*, and *p*. The second staff has dynamics *ff*, *pp*, *ff*, *f*, and *p*. The third staff has dynamics *f*, *ff*, *mf*, *mf*, and *ff*.

Handwritten measure number 5 is written above the first staff. The system contains four measures of music. The first staff has dynamics *ppp*, *mf*, *ff*, *ppp*, *f*, and *ff*. The second staff has dynamics *pp*, *ff*, *mf*, *mf*, *p*, and *p*. The third staff has dynamics *mf*, *ff*, *ff*, *pp*, and *p*.

Handwritten measure number 9 is written above the first staff. The system contains four measures of music. The first staff has dynamics *pp*, *ff*, *p*, *ppp*, *ff*, *ppp*, *f*, *mf*, and *ff*. The second staff has dynamics *pp*, *p*, *pp*, and *p*. The third staff has dynamics *f* and *ff*.

Handwritten measure number 13 is written above the first staff. The system contains four measures of music. The first staff has dynamics *ff*, *pp*, *ff*, *p*, *ff*, *ff*, and *ff*. The second staff has dynamics *p*, *p*, *mf*, *f*, *mf*, and *f*. The third staff has dynamics *ff* and *ff*.

Handwritten measure number 64 is written above the first staff. The system contains four measures of music. The first staff has dynamics *pp*, *f*, *ppp*, *ff*, *ppp*, *f*, *ff*, and *mf*. The second staff has dynamics *ff* and *f*. The third staff has dynamics *mf* and *ff*.

Handwritten measure number 67 is written above the first staff. The system contains four measures of music. The first staff has dynamics *ff*, *ppp*, *f*, *ff*, *mf*, *f*, *p*, *ff*, and *p*. The second staff has dynamics *pp*, *p*, *p*, *p*, and *f*. The third staff has dynamics *pp* and *ff*.

Handwritten measure number 71 is written above the first staff. The system contains four measures of music. The first staff has dynamics *f*, *ff*, *ppp*, *ff*, *ppp*, *f*, *ppp*, *ff*, *f*, *mf*, and *p*. The second staff has dynamics *f*, *ff*, *mf*, and *mf*. The third staff has dynamics *f* and *fff*.

Handwritten measure number 74 is written above the first staff. The system contains four measures of music. The first staff has dynamics *mf*, *ppp*, *ff*, *mf*, *ff*, *ff*, *p*, *ff*, and *ff*. The second staff has dynamics *p*, *mf*, *ff*, *p*, *ff*, *p*, and *ff*. The third staff has dynamics *f* and *ff*.

First system of music on page 9. Treble staff: *f* *ff* *p* *ff* *ppp* *f* *pp* *ff* *f* *ppp* *ff*. Bass staff: *mf* *mf* *sff* *pp* *sff* *mf* *mf*. 8va bassa.

Second system of music on page 9. Treble staff: *ppp* *f* *ff* *ppp* *f* *mf* *ppp* *p* *f*. Bass staff: *p* *p* *pp* *p*. 8va bassa.

Third system of music on page 9. Treble staff: *ppp* *ff* *ff* *ff* *pp* *mf* *f* *ff*. Bass staff: *ff* *mf* *p* *f* *ff*. 8va.

Fourth system of music on page 9. Treble staff: *f* *ppp* *ff* *ppp* *ff* *pp* *ff* *f* *mf*. Bass staff: *f* *pp* *pp* *f* *ff*. 8va.

First system of music on page 10. Treble staff: *ff* *mf* *ff* *ppp* *f* *mf* *ppp* *f* *f* *pp*. Bass staff: *mf* *p* *f* *mf*. 8va.

Second system of music on page 10. Treble staff: *ppp* *mf* *mf* *mf* *ppp* *f* *ff* *ppp* *mf*. Bass staff: *mf* *p* *f* *p*. 8va.

Third system of music on page 10. Treble staff: *mf* *ff* *ff* *ff* *ff* *p* *p* *p* *ff*. Bass staff: *ff* *p* *pp* *mf*. 8va.

Fourth system of music on page 10. Treble staff: *mf* *p* *pp* *ff* *ff* *mf* *ff* *ff*. Bass staff: *mf* *mf* *p* *pp* *f* *ff* *ff*. 8va.

103 8

104 8

105 8

111 8

8^a bassa
fff