

# NOVELETTE

*na orkiestrę*  
**partytura**

*for Orchestra*  
**score**




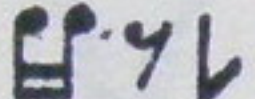
POLSKIE WYDAWNICTWO MUZYCZNE, KRAKÓW / J. & W. CHESTER LIMITED, LONDON




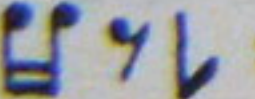
## ORCHESTRA

3 flauti; 2, 3 mutano in flauti piccoli (fl; fl picc)  
3 oboi; 3 muta in corno inglese (ob; c. ing.)  
3 clarinetti in si  $\flat$  ; 2 muta in clarinetto piccolo in mi  $\flat$  ,  
3 muta in clarinetto basso (cl; cl picc, cl b)  
3 fagotti (fg)  
3 trombe in do (trbe)  
4 corni in fa (cor)  
3 tromboni (trbni)  
tuba  
timpani (tmp)  
tamburo con corda (tmb cc)  
tamburo rullante (tmb rull)  
5 tom-toms (tom-t)  
2 piatti: piccolo, grande (ptti picc, gr)  
piatti a2 (ptti a2)  
gran cassa (gr c)  
campanelli (cmp<sup>lli</sup>)  
campane (cmp<sup>ne</sup>)  
xilofono (xil)  
marimbafono (mrb)  
vibrafono senza motore (vibr)  
celesta (cel)  
2 arpe (ar)  
pianoforte (pf)  
violini I (vni I)  
violini II (vni II)  
violetti (vle)  
violoncelli (vc)  
contrabbassi (cb)



Sekcje grane *ad libitum* nie są dyrygowane. Początek każdej sekcji oznaczony jest strzałką  która odpowiada ruchowi dyrygenta pałeczką w dół. W sekcjach *ad libitum* wszystkie wartości rytmiczne są przybliżone, dlatego też umieszczenie nut w jednej linii pionowej w partyturze nie oznacza ich jednoczesności. Natomiast w sekcjach dyrygowanych (z podanym metrum) wszystkie wartości rytmiczne są ścisłe, nuty więc umieszczone w tej samej linii pionowej należy grać jednocześnie. Wszystkie instrumenty brzmią tak, jak są zanotowane, z wyjątkiem fletów piccolo, kontrabasów, dzwonków, ksylofonu i celesty. Znaki chromatyczne dotyczą tylko nut, przed którymi są umieszczone. Notacja  oznacza powtórzenie tej samej nuty.

The *ad libitum* sections are not to be conducted. The beginning of each section is marked with an arrow  which corresponds to the downbeat of the conductor. In the *ad libitum* sections all the rhythmic values are approximate. In consequence, the placing of note one above the other in the score does not necessarily mean that they are played simultaneously. On the other hand, in the conducted sections (marked 3/4 etc.) all the rhythmic values are precise, the notes appearing vertically in line to be played simultaneously.

All notation is made at the actual pitch except the parts of the piccolo, double basses, bells, xylophone and celesta. The accidentals apply only to the notes they precede. The notation  signifies the repetition of the same note.



## Zapowiedź • Announcement

WITOLD LUTOSŁAWSKI (1979)

**Zapowiedź**

WITOLD LUTOSŁAWSKI (1979)

1

ca3<sup>12</sup>

(a tempo)  
p espressivo

poco rit.  
pp non vibrato  
poco rit.

simile  
pp non vibrato

poco rit.  
pp non vibrato poco rit.

pp non vibrato poco rit.

pp non vibrato

poco rit.  
pp non vibrato poco rit.

pp non vibrato poco rit.

pp non vibrato

simile

simile

simile

\* partię vni soli i vie sole nie powinny być koordynowane, aby całe nuty z fragmentami nie wypadły ściśle w tym samym momencie  
\* the parts of vni soli and vie sole should not be coordinated, so that the semibreves with pauses should not appear at precisely the same moment  
\*\* vno I solo 1 powtarza frazę 2-3 razy i przerywa ją gwałtownie, rozpoczynając następny odcinek ② najlepiej nie równocześnie z zakończeniem frazy przez vno I solo 2 i 3  
\*\* let the vno I solo 1 repeat the frase 2-3 times and interrupt it abruptly, beginning the next section ② preferably not at the end of the vno I solo 2 and 3 phrase



2

$\text{♩} = 176-184$   
\*\*\*

1  
8

3

(Tempo I)

\*\*\*

fl picc

mura In II 3

fl

ob

cl

fg

trbe

cor

trbni

tuba

tmp

$\text{♩} = 176-184$

xil

pf

3 soli

vni I  
altri

3 soli

vni II  
altri

3 sole

vle  
altre

vc

cb

*poco rit.*

*pp non vibrato*

*poco rit.*

*pp non vibrato*

*poco rit.*

*pp non vibrato poco rit.*

*pp non vibrato poco rit.*

*pp non vibrato*

*poco rit.*

*pp non vibrato poco rit.*

*pp non vibrato poco rit.*

*pp non vibrato*

\* patrz uwaga 1 na s. 3  
\*\* 5 picc patrz uwaga 2 na s. 3  
\*\*\* xil patrz uwaga 2 na s. 3

\* see note 1 on page 3  
\*\* see note 2 on page 3  
\*\*\* see note 2 on page 3



3(Tempo I)  
8 ♯ ♯ ♯ ♯[illegible]





Meno mosso (♩ = 176-184)

cl 1 2 3

fg 1 2 3

*fine*

*pp*

Stesso movimento

cor 1 2 3 4

trbni 1 2 3

tuba

timp

pf

*fine*

*pp*

Stesso movimento

vn I div.in 4

vn II div.in 4

vle div.in 3

vc div.in 4

cb div.in 3

*arco*

*pp*

\* poszczególne partie nie powinny być koordynowane  
\*\* smyczki przerywają na znak dyrygenta  
\*\*\* po znaku dyrygenta cor i trbni dogrywają do fine i zatrzymują się  
\*\*\*\* po znaku dyrygenta cl i fg dogrywają do fine i zatrzymują się

\* the particular parts should not be coordinated with each other  
\*\* strings stop at the conductor's signal  
\*\*\* after the conductor's signal cor and trbni play up to fine and stop  
\*\*\*\* after the conductor's signal cl and fg play up to fine and stop



## Zdarzenie pierwsze • First Event

PWM-8498



This is a page from a musical score, likely for a symphony or concert band. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The notation is dense, featuring many triplets and sixteenth notes, indicating a fast tempo. The dynamics are varied, ranging from piano (p) to fortissimo (ff). There are also markings like "con sord." (with mutes) and "solo".

The instruments listed on the left side of the page are:

- fl (Flute)
- cl (Clarinet)
- fg (Bassoon)
- trba (Trumpet)
- trbe (Trombone)
- cor 1,3 (Cor Anglais)
- cor 2,4 (Cor Anglais)
- trbni (Trumpet/Bassoon)
- tmp (Timpani)
- vniI div. (Violin I, divided)
- vniII div. (Violin II, divided)
- vle div. (Viola, divided)
- VC div. (Cello/Double Bass, divided)

The score is organized into measures, with some measures containing multiple rests or specific rhythmic figures. The overall style is classical, with a focus on intricate melodic and harmonic development.



7

cl 1

trbe 1

trbe 2

cor 1,3

cor 2,4

ar 1

*p*

*mf*

*poco f*

*p*

*mf*

*poco f*

8

9

fl 1

fl 2

fl 3

ob 1

*mf*

*mf*

*mf*

*mf*

2.

3

16

8

4

8

3

16

1

8

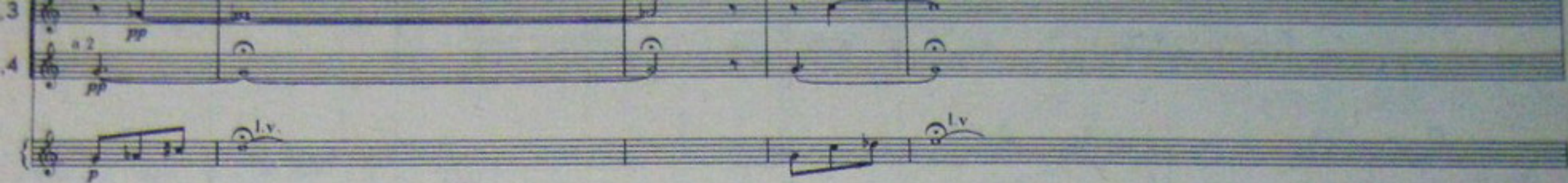
5

8

3

16





9

5/8

1 *mf* 3/8 3/16 1/8 4/8 3/16 1/8 5/8 3/16

fl 2 *mf*

3 *mf*

1 *mf*

3 *f* 3 *mf* 2. *mf*

1 *f* 3 *mf*

2 *f* 3 *mf*

3 *f* 3 *mf*

fg 2 *mf*

5/8

1 *f* 3 *sub.mf* 3/8 3/16 1/8 4/8 3/16 1/8 5/8 3/16

2 *f* 3 *sub.mf* *div.* *sub.mf* *simile*

3 *f* 3 *sub.mf* *div.* *sub.mf* *simile*

4 *f* 3 *sub.mf* *div.* *sub.mf* *simile*

5 *f* 3 *sub.mf* *div.* *sub.mf* *simile*

6 *f* 3 *sub.mf* *div.* *sub.mf* *simile*







This musical score page contains measures 10 and 11. The woodwind section includes Clarinet (cl), Flute (fg), Clarinet in F (clfg), Oboe (ob), and Oboe 1 (ob 1). The string section includes Cor (cor), Violin I (vle div.), Violin II (vni II), Viola (vc div. in 3), and Cello (cb div. in 3). The percussion section includes Ar 1 and Ar 2. The score is written in 3/16 and 3/8 time signatures, with measures 10 and 11 marked at the top. The music features various dynamics such as *mf* (mezzo-forte) and *p* (piano), and includes articulation marks like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment.



fl 1 *p* *f* *p*

ob 1 *p* 3  
2 *p* 3

cl picc *f* *p*

cl 1 *f* *p*

cl 3 *p* *f* *p* *f*

trbe 1 con sord. *mf* *p* *mf*

trbe 2 con sord. *mf* *p* *mf*

trbe 3 con sord. *mf* *p* *mf*

cor 1,3 con sord. *mf* *p* *mf*

cor 2,4 con sord. *mf* *p* *mf*

trbni 1 con sord. *mf*

trbni 2 con sord. *mf*

trbni 3 con sord. *mf*

tuba con sord. *mf*

ar1

ar2

vni1 *mf* div.

vni1 *mf* *p*

vle *mf* *p* unis.

VC unis. *mf*



[illegible]



1

fl 1

fl 2

ob 1

ob 2

ob 3

cl picc

cl 1

cl 3

fg 1/2

cfg

trbe

con sord.

1

2

con sord.

f

5

4

5

4

mf

mf

cor 1,2  
3,4

senza sord.  
1 *f*


senza sord.  
trbni 2 *f*

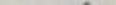
senza sord.  
3 *f*

senza sord.  
tuba *f*

ar1

ar2



mrb 

pf

The musical score for piano (pf) consists of two staves. The bass staff has a dotted half note (F4) and a whole note (F4). The treble staff has a whole note (F4). A dashed line connects the two staves, indicating a sustained sound or a specific performance technique.

[illegible]



fl picc 1

fl 1 2

ob 1 2 3

cl picc

cl 1 3

cfg

trbe 1 2

trba 3 con sord. mf

cor 1,2 3,4

trbni 1 2 3

tuba

xil

mrb

pf

vnil arco

vniII arco

vle arco

vc

5 8 3

5 8 3

5 8 3







tomt 1  
tmb  
c c

cb\*  
div. in 4



fl 1 2

ob 1

cl b

trbe 1 2

cor 1,3 2

5 tomt

tmb cc

ar 1

vnll div.in 4

vnll div.in 4

vle div.in 3

vc div.in 5

cb div.in 4

3/16 1/16

div.in 3



# III

## Zdarzenie drugie • Second Event

Musical score for 'Zdarzenie drugie • Second Event'. The score is divided into two systems, 16 and 17. System 16 includes staves for cing, cl 1, fg 1, mrb, ar 1, ar 2, and pf. The cing staff has a tempo marking of ♩ = ca 180 and a series of fingerings: (5/16), (1/8), (5/16), (3/8), (5/16), (2/8), (5/16), (1/4), (5/8). The score features various dynamics (p, mp, pp, mf) and articulation marks (accents, slurs). System 17 continues the score with the same instruments, maintaining the dynamic and articulation markings.



c ing (1/4) (3/8) (1/4) (3/16) (1/8) (3/16) (1/4) (5/16) (1/4) (3/16)  
 cl 1  
 fg 1 *rit.* *a tempo* *rit.* *a tempo*  
 mrp  
 ar 1  
 ar 2  
 pf  
 vnll *con sord.*  
 vnrl *con sord.*

\* c ing, cl 1 i fg 1 grają bez dyrygenta i do pewnego stopnia swobodnie. Każdy z tych trzech instrumentów ma partie pozostałych dwóch wpisane w swoją własną

\* c ing, cl 1 and fg 1 play without being conducted and with a certain degree of freedom. Each of the three instruments has the parts of the other two in its part



musical score with staves for various instruments and dynamics markings.

**Top Section:**

- c ing** (Cinghiale):  $(\frac{2}{8})$ ,  $(\frac{3}{16})(\frac{1}{2})$ ,  $(\frac{3}{8})$ ,  $(\frac{1}{2})(\frac{5}{16})$ ,  $\frac{3}{8}$  poco acc.
- cl 1** (Clarinete 1):  $p$
- fg 1** (Fagotto 1):  $mf$ ,  $pp$ ,  $mp$ ,  $pp$ ,  $p$
- cl picc** (Clarinete piccolo):  $mf$ ,  $f$
- cl 2** (Clarinete 2):  $p$ ,  $f$
- cl 3** (Clarinete 3):  $p$ ,  $mf$ ,  $f$
- fg 2** (Fagotto 2):  $p$ ,  $f$
- fg 3** (Fagotto 3):  $p$ ,  $f$

**Middle Section:**

- cor 1,3** (Corni 1,3):  $p$
- trbni 2** (Trombe 2):  $p$
- trbni 3** (Trombe 3):  $p$
- tuba** (Tuba):  $p$

**Bottom Section:**

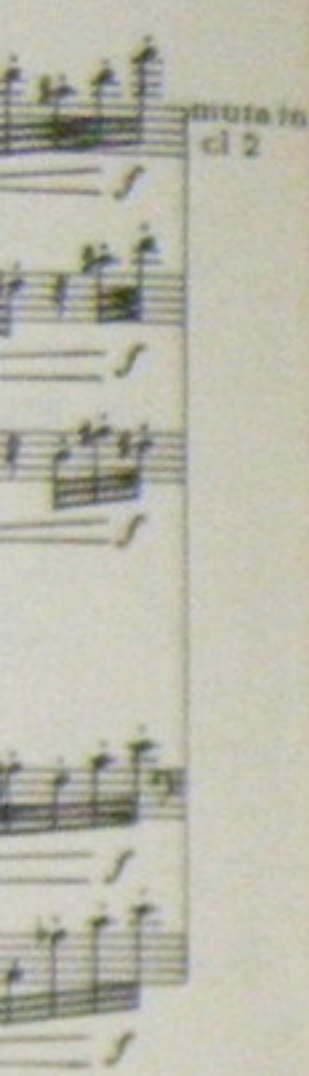
- mrb** (Maracas):  $p$
- ar 1** (Armonica 1):  $p$
- ar 2** (Armonica 2):  $p$
- pf** (Pianoforte):  $p$
- vn il** (Violini):  $p$
- vn ill** (Violini):  $p$
- vle** (Violoncello): con sord.,  $pp$

**Annotations:**

- Vertical dashed lines connect notes across staves.
- Arrows point to specific measures in the mrb and vn il staves.
- Dynamic markings include  $mp$ ,  $p$ ,  $mf$ ,  $pp$ ,  $f$ , and  $con sord.$ .
- Tempo/Performance marking: *poco acc.*



mutato  
cl 2



c ing

cl 1

cl 3

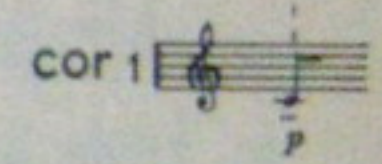
fg 1

fg 2

*poco rit.* *a tempo* *poco rit.* *a tempo* *poco rit.* *a tempo*



cor 1



c ing

cl 1

cl 2

cl 3

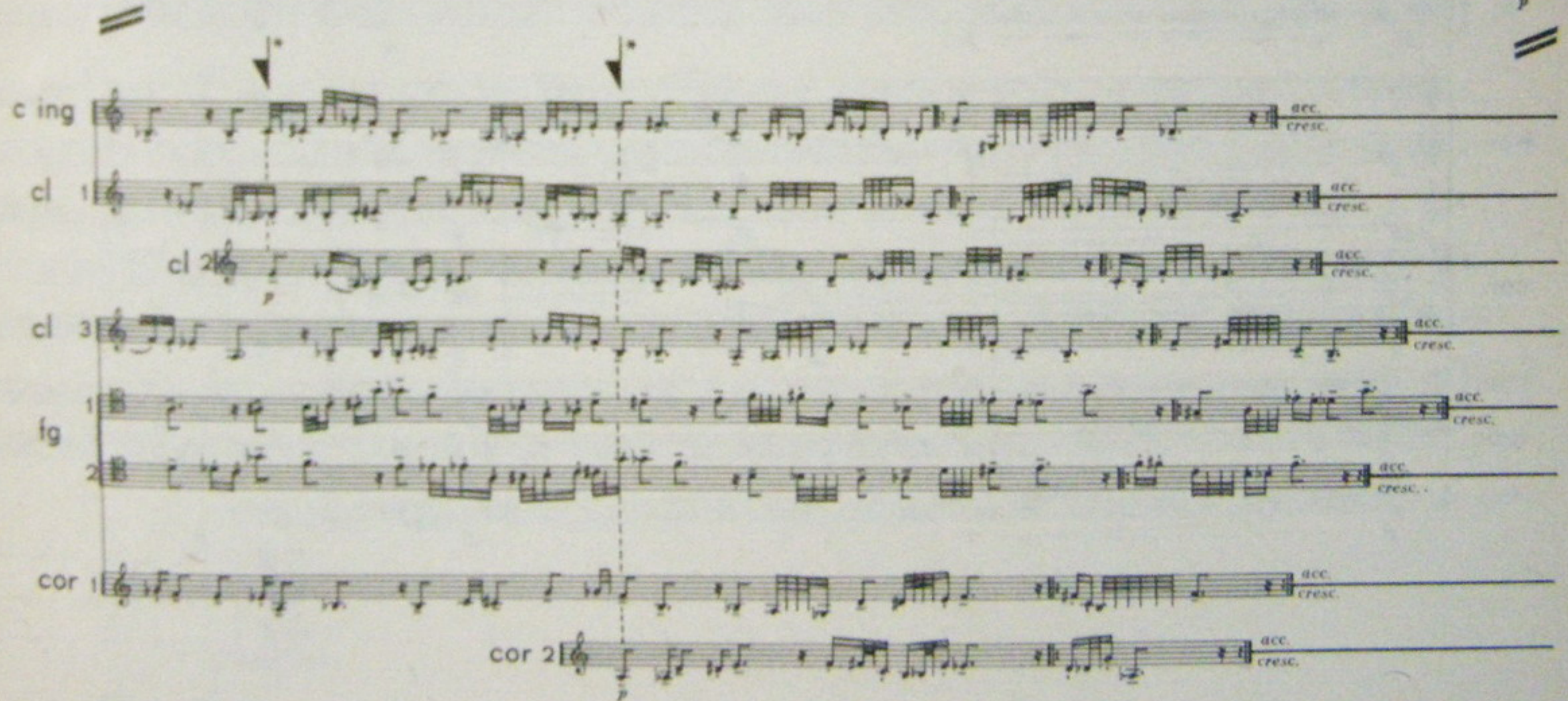
fg 1

fg 2

cor 1

cor 2

*acc. cresc.*





cor 1 *acc. cresc.*

cor 2 *p acc. cresc.*

20

c ing muta in ob 3

cl 1 2 3

fg 1 2

cor 1 2

3  $\text{♩} = \text{ca } 80$

senza sord. 4

vni I *mf ff*

vni II *mf ff*

vle *mf*

\* znaki dyrygenta dotyczą tylko wchodzących instrumentów; pozostałe nie powinny się do nich stosować. Wskutek tego rezultat może się znacznie różnić od zapisu w partyturze, jeśli chodzi o piony

\* these signals concern entering instruments only. Other instruments should not follow them. Consequently, the result may differ considerably from the score as far as the vertical aspect is concerned (see Directions)



tmb  
c c  
tmb  
rull.  
gr c  
b.di legno

Violins I (vn I) and Violins II (vn II) parts are shown with a sustained note followed by a divided texture. The Viola (vle) part also shows a sustained note followed by a divided texture. The Violoncello (vc) and Contrabasso (cb) parts are shown with a sustained note followed by a divided texture. A tempo marking  $\text{♩} = \text{ca } 45$  is present at the top right.



fl 1

ob 1

c ing

cl 1

cl b

fg 1

cor 1

vn I

vn II

vle

vc

cb

div. in 3

div.

perdendost

muta in cl 3

pp

p

f

3

5

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

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41

42

43

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79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100







*molto allargando*

fl picc 1

mrb

ar 1

ar 2

pf

vni II

con sord.

pp

mufa in fl 3

\* fl picc gra bez dyrygenta i do pewnego stopnia swobodnie; dyrygent stosuje się do niego

\* fl picc plays without being conducted and with a certain degree of freedom; and is to be followed by the conductor



## IV

## Zdarzenie trzecie • Third Event

Musical score for "Zdarzenie trzecie • Third Event". The score is divided into two main sections, 3 and 4, separated by a double bar line.

**Section 3 (18/16):** The tempo is marked  $\text{♩} = \text{ca } 104$ . The section is marked *con sord.* (con sordina). It features three staves for Cor 1, 2, and 3, and three staves for Violins (vni I, vni II, vni III). The Cor parts are marked *p* (piano). The Violin parts are marked *pp* (pianissimo) and *sf* (sforzando). The section ends with a measure marked *sf*.

**Section 4 (24/16):** The section is marked *pp* (pianissimo). It features three staves for Cor 1, 2, and 3, and three staves for Violins (vni I, vni II, vni III). The Cor parts are marked *pp*. The Violin parts are marked *pp* and *div.* (divisi). The section ends with a measure marked *pp*.

Above the Cor staves, there are four downward-pointing triangles, with the first three grouped by a bracket. Above the Violin staves, there are four downward-pointing triangles, with the first three grouped by a bracket.

The score is marked with a double bar line at the end of Section 4.

Musical score for "Zdarzenie trzecie • Third Event". The score is divided into two main sections, 3 and 4, separated by a double bar line.

**Section 3 (18/16):** The tempo is marked  $\text{♩} = \text{ca } 104$ . The section is marked *con sord.* (con sordina). It features three staves for Cor 1, 2, and 3, and three staves for Violins (vni I, vni II, vni III). The Cor parts are marked *p* (piano). The Violin parts are marked *pp* (pianissimo) and *sf* (sforzando). The section ends with a measure marked *sf*.

**Section 4 (24/16):** The section is marked *pp* (pianissimo). It features three staves for Cor 1, 2, and 3, and three staves for Violins (vni I, vni II, vni III). The Cor parts are marked *pp*. The Violin parts are marked *pp* and *div.* (divisi). The section ends with a measure marked *pp*.

Above the Cor staves, there are four downward-pointing triangles, with the first three grouped by a bracket. Above the Violin staves, there are four downward-pointing triangles, with the first three grouped by a bracket.

The score is marked with a double bar line at the end of Section 4.





25



cor

1

2

3

4

*p*

vni I div.

vni II div.

*sf*

cl

1

2

fg

1

2

*pp*

*p*

*p*

5(30)  
16

unis.

*pp*

unis.

*pp*

pizz.

*poco f*

pizz.

*poco f*

vle

vc



fl 1

fl 2

fl 3

ob 1

ob 2

ob 3

cl 1

cl 2

cl 3

fg 1

cel

ar1

ar2

vni1

vni11

vle

vc



2(12) 3(18) 2(12)

fl 1 2 fl 3

ob 1 2 ob 3

cl 1 2 3

cel

ar 1

ar 2

*poco cresc.*

*mf*

*mp*

*mf*

*poco cresc.*

*poco cresc.*

*poco cresc.*

2(12) 3(18) 2(12)

vni I, II

vle

vc

*poco cresc.*

*mf*

*poco f*



vni I, II

vle

vc

*poco cresc.*

*mf*

*poco f*

27

3<sup>(18)</sup><sub>16</sub>

fl

*p espressivo*

*pp*

*p*

*mf*

*dim.*

*pp*

*p espressivo*

*pp*

fl 3

*p espressivo*

*pp*

ar 1

*poco f*

*mf*

*mp*

ar 2

*poco f*

*mf*

*mp*

3<sup>(18)</sup><sub>16</sub>

3<sup>(3)</sup><sub>8</sub>

vn I div.

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mp*

*pp*

*p*

vn II

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

*mp*

*pp*

*p*

vle

*mf*

*mp*

vc

*mf*



3(9) 5(15) 3(9) P.G.

fl 1 2 3

ob 1 2 3

cl 1 2 3

fg 1 2 3

cel

ar 1 2

P.G.

pf

3 5 3 P.G.

vni I div.

vni II div.

vle div.

vc div.

cb div.

senza sord. pizz.

senza sord.



fl 1  
2  
3

1(3)  
16

muta in  
fl picc 2

muta in  
fl picc 1

1  
2  
3

cl

*p*

cel {

ar 1

ar 2

pf {

12 vni I

1(3)  
16

arco

1,2  
3,4  
5,6  
7,8  
9,10  
11,12

1,2  
3,4  
5,6  
7,8  
9,10  
11,12

12 vni II



30

2<sup>(6)</sup><sub>16</sub>

cl 1  
2  
3

muta in  
cl basso

cmplli

cel

ar1

ar2

31

5<sup>(15)</sup><sub>16</sub>

5<sup>(15)</sup><sub>16</sub>

vnli  
soli

12 vni I

12 vni II

6 (12) vle

6 (12) vc

cb

fl picc

ob

cl

fg

cmplli

vibr

cel

ar1

12 vni

12 vni II

6 (12) vle

6 (12) vc

6 cb



3(18)

32

fl picc

ob

cl

fg

trbe 1,2

trbni

tuba

cmpli

vibr

cel

ar 1

3(18)

12 vni I

12 vni II

6(12) vle

6(12) vc

6 cb

tutte unis.  
pizz.

tutti unis.  
pizz.



2<sup>(12)</sup><sub>16</sub>

fl picc 1 2 *mp* *poco f*

ob 1 2 *mp* *mf* *poco f*

cl 1 2 *mp* *mf* *poco f*

fg 1 2 *mp* *mf* *poco f*

trbe 1,2 (a 2) *mp* *mf* *poco f*

trbni  $\frac{1}{3}$  *mp* *mf* *poco f*

tuba *mp* *mf* *poco f*

ptto picc  $\frac{2}{4}$  *p*

xil *poco f* *mp* *mf* *poco f*

cmpli *mp* *mf* *poco f*

vibr *mp* *mf* *poco f*

cel *poco f*

ar1 *p* *mp* *mf* *poco f*

ar2 *p* *poco f*

2<sup>(12)</sup><sub>16</sub>

vni II tutti unis. *mf* *poco f*

vle *mf* *poco f*

vc *mf* *poco f*

vni I tutti unis. *poco f*



3(18)

5(30)

5(15)

fl picc 1 2

fl 1

ob 1 2 3

cl 1 2

fg 1 2

trbe 1/3

trbni 1/3

ptto picc

ptto gr

ar1

ar2

pf

3(18)

5(30)

5(15)

vn1

vn11

vle

vc

cb



3<sup>(18)</sup><sub>(16)</sub>

vn I

vn II

vle



# Konkluzja • Conclusion

V

ar 1  $\frac{5}{2}$   $\text{♩} = \text{ca } 50$

ar 2  $\frac{4}{2}$

3  $\frac{3}{2}$

pp

p

mf

35  $\frac{4}{2}$

cl b

cl 1

cl 2

ar 1

ar 2

pp

p

poco cresc.

mp

poco cresc.

mp

poco cresc.

muta in cl 3

vni I

vni II

ppp cresc.

poco

a

poco

ppp cresc.

poco

a

poco



fl 1 *mf* *poco cresc.* *poco f* *p* *(a tempo)* *rit.* *poco f*

ob 2 *poco f* *p* *(a tempo)* *poco f*

cl 1 *mf* *poco cresc.* *poco f*

cl 2 *mf* *poco f*

cl 3 *poco f* *p* *poco f*

ar 1 *mf* *poco cresc.* *poco f*

ar 2 *mf* *poco f* *(a tempo)* *rit.* *poco f*

vn I *poco f molto cantabile* *p*

vn II *poco f molto cantabile* *p*

\* od tego miejsca należy grać partie AD LIBITUM. Grający nie są prowadzeni przez dyrygenta. Przerywają natychmiast przy najbliższym znaku dyrygenta ☹ danego ewentualnie lewą ręką

\* from here on, these parts are to be played AD LIBITUM. The players do not follow the conductor. They stop at once at the next signal ☹ shown by the conductor - possibly with the left hand



fl 1 |

fl 2 | *(a tempo)* *rit.* *poco f* *p*

ob 2 |

ob 3 | *(a tempo)* *p* *poco f*

cl 1 | *p*

cl 3 |

ar 1 | *p*

ar 2 | *acc.*

vni I | *3/2* *5* *f* *mf* *poco acc.* *2/2* *♩ = 55*

vni II | *3* *f* *mf* *3* *f* *mf* *3* *f* *mf* *6* *f*



38

fl 2

fl 3

ob 1

ob 3

cl 1

cl 2

ar 1

ar 2

vni I

vni II

*rit.*

*(a tempo)*

*poco f*

*p*

*acc.*

*poco f*

*p*

*3/2*

*f*

*più f*

*sf*

*3*



fl 3

ob 1

cl 2

ar 2

*poco f*

vn I

*sf*

vn II

*sf*

fl 1

*f*

(3)  
(2)

(3)  
(2)

ob 2

*p* *f*

(3)  
(2)

cl 3

*p*

cel

*sf*

ar 1

*p* *f*

(3)  
(2)

$\frac{2}{2}$

$\frac{3}{2}$  *poco acc.*

$\text{♩} = 61$

(3)  
(2)



fl 1

fl 2

ob 2

ob 3

cl 1

cl 3

cel

ar 1

ar 2

vni I

vni II

\* patrz uwaga na s. 35

\*\* od tego miejsca należy grać partię AD LIBITUM. Grający nie jest prowadzony przez dyrygenta; przy najbliższym znaku dyrygenta (lewą ręką) przechodzi bezpośrednio do następnego odcinka nie kończąc poprzedniego

\* see note on page 35

\*\* from here on, the part is to be played AD LIBITUM. The player does not follow the conductor. At the next signal shown by the conductor (with the left hand), he passes immediately to the next section without finishing the previous one



41

fl 2 |

fl 3 | *p* *f* *p* *f* *p*

ob 1 | *p* *f* *p* *f* *p*

ob 3 |

cl 1 |

cl 2 | *p* *f* *p* *f* *p*

cel {

ar 1 |

ar 2 {

pf { *poco f*

2 3

vni I | *poco acc.*

vni II | *sf p* *f* *sf p* *f*

42

fl 1 |



fl 1 *p* *f* *p*  
 fl 3 (2)  
 ob 1 (2)  
 ob 2 *p* *f* *p*  
 cl 2 (2)  
 cl 3 *p* *f*  
 vibr *f* *p*  
 cel *f*  
 ar 1 (2)  
 ar 2 *f*  
 pf *poco f*  
 vni I  $\frac{1}{2}$   $\text{♩} = 68$   $\frac{2}{2}$   
 vni II  $\frac{3}{2}$

\* patrz uwaga na s. 35  
 \*\* patrz uwaga na s. 37







45  
3/2  $\text{♩} = 76$

fl 3  
ob 1

fl 1.2  $\text{a}^2$   $\text{ff}$   $p$

ob 2.3

cl 1

cl 3

cl 2

trbe 2

cmpli  
vibr

xil

mrb

cel

ar 2

pf

vnil

vnll

$p$  *cresc.*  $f$

$\frac{3}{2}$  *poco acc.*



fl 1,2

ob 2,3

cl 1  
2  
3

fg 1  
3

trbe 1  
2  
3

cor 1  
2  
3  
4

trbni 1  
2  
3

tuba

mrb

ar 1,2

pf

52

vni I

2 soli vni II

vni II

2 sole vni

altre

2 soli VC

VC altri div.

cb div.

52







3 soli  
vni I4 soli  
vni II

arco (a tempo) *p cantabile* rit. a tempo

arco (a tempo) *p cantabile* rit. a tempo

arco *p cantabile*

arco *p* *mf*

arco *p* *mf*

arco *p* *mf*

arco *p* *mf*

fl

ob

5/2  $\text{♩} = 62$

1 *pp* *mf* *pp* *mf* *pp* *mf*

2 *pp* *mf* *pp* *mf* *pp* *mf*

3 *pp* *mf* *pp* *mf*

1 *pp*

2 *pp*



5  
2

$\text{♩} = 62$

1 *pp* *mf* *pp* *mf* *pp* *mf*

fl 2 *pp* *mf* *pp* *mf* *pp* *mf*

3 *pp* *mf* *pp* *mf*

ob 1 *pp*

2 *pp*

3 *pp*

cl 1 *pp*

2 *pp*

3 *pp*

cmpne *p*

vibr *p*

cel *p*

ar1 *p*

ar2 *p*

5  
2

3 soli  
vni I

4 soli  
vni II

*mp scherzando*

*mp scherzando*

*mp scherzando*

*mp*

*mp*

*mp*

*mp*

*mp*



48

3/2  $\text{♩} = 58$

1 *pp* *mf* *pp* *mf*

fl 2 *pp* *mf* *pp* *mf*

3 *pp* *mf* *pp* *mf*

ob 1 *pp*

2 *pp*

3 *pp*

cl 1 *pp*

2 *pp*

3 *pp*

cmp<sup>ne</sup> *p*

vibr *p*

cel *p*

ar1 *p*

3/2

3 soli vni I

4 soli vni II

*f* *p* *f* *p dolce*

*mf* *f* *p* *f* *p dolce*

*mf* *f* *p* *f* *p dolce*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*



### Tempo I

 $\frac{2}{2} d = 54$ 
$$4 \binom{20}{8} \downarrow \uparrow = 50$$
 $3^{(15)}_8$  $2^{(10)}_8$ 

2  
♩ = 50

fl 1  
pp mf pp mf pp p mp mf mp p pp

fl 2  
pp mf pp p mp mf mp p pp

3  
pp mf pp p mp mf mp p pp

ob 1  
pp p mp mf mp p

ob 2  
pp p mp mf mp p

ob 3  
pp p mp mf mp

cl 1  
pp

cl 2  
pp

cl 3  
pp muta in cl b

1 *mp* *mf*

COR 2 *mp* *mf*

3 *mp*

cmp ne *p*  
 cmp lli *pp p mp mf mp p pp*  
 vibr *p*  
 mrb *p mp mf mp*  
 cel *p pp p mp mf mp p pp*  
 ar 1 *p*  
 ar 1 *mp mf*

ar 1 { *mp* *mf*

ar 2 { *mp*

4 soli  
vni II



fl 2 muta in fl picc 2  
3 muta in fl picc 1

ob 2  
3 *p*

cor 1 *poco f*  
2 *poco f*  
3 *mf* *poco f*  
4 *poco f*

trbni 1 *p* *mf*  
2 *p* *mf*  
3 *p* *mf*

cmplli  
vibr  
mrb  
cel  
ar1 *poco f* l.v.  
ar2 *mf* *poco f* l.v.

cor 1  
2  
3  
4

trbni 1  
2  
3

tuba  
tmp *poco*



cl b  
fg 1,2,3.  
*f cantabile*

cor  
trbni  
tuba  
tmp

pf

vc  
*pp* *cresc.* *poco* *a* *poco*

vni I div.  
vni II div.  
vle  
cb div.  
*arco* *cantabile*



*accelerando*

*poco*

cl b

fg 1,2,3

trbe

1

2

cor

1,2

3,4

trbni

1

2

vni I div.

vni II div.

vle

vc

cb div.



*a* *poco*

fl picc 1 2

fl 1

ob 1 2,3

cl 1 2

cl b

fg 1,2,3

trbe 1 2

trba 3

cor 1,2 3,4

trbni 1 2 3

vni I div.

div. in 4

vni II div.

div. in 4

vle

vc

cb div.

\* glissando należy grać bez zatrzymywania się na poszczególnych dźwiękach; mają one tylko na celu wskazanie prędkości glissanda

\* glissando is to be played continuously without stops at particular notes. The latter are only there to indicate the speed of the glissando



$\text{♩} = 68$

fl picc 1 2

fl 1

ob 1 2,3

cl 1 2

cl b

fg 1,2,3

trbe 1 2 3

cor 1 2 3 4

trbni 2 3

vnll div.in 4

vnll div.in 4

vle

vc

cb div.



fl picc

fl 1

ob 1

cl 1

cl b

fg 2,3

trbe 1

trbe 2

trbe 3

cor 1

cor 2

cor 3

cor 4

trbni 1

trbni 2

trbni 3

Imp

vn I div. in 4

vn II div. in 4

vle div.

vc div.

cb div.

sost.

acc.

a tempo

cresc.

poco

a

pp

\* te partie, mimo że identyczne w poszczególnych grupach, nie powinny być koordynowane w czasie

\* these parts, even if identical within particular groups, should not be coordinated in time





fl picc 1 acc.

fl 1 acc.

ob 1 acc.

ob 2 acc.

ob 3 acc.

cl 1 acc.

cl 2 acc.

cl 3

trbe 1 acc.

trbe 2 a tempo acc.

trbe 3 acc.

cor 1 acc.

cor 2 acc.

cor 3 acc.

cor 4 acc.

trbni 1 acc.

trbni 2 acc.

trbni 3 acc.

tmp ptti l.v.

xil l.v.

mrbl dim.

vn I div. in 4

vn II div. in 4

vle div. pp

vc div. pp

cb pp



fl. picc. 1 2 muta in fl. 3 muta in fl. 2

fl. 1 2 3 pp

ob. 1 2 3 mf mf pp

cl. 1 2 3 mf mf pp

xil. poco a poco

mr. dim. poco a poco mf

1 solo vni I pp mf

1 solo vni II pp mf

vni I div. in 4 pp pp pp pp

vni II div. in 4 pp pp pp pp



ob

1 *p < f* *p < f* *p < f* *p < f* *p* *poco f* *ppoco f* *ppoco f* *ppoco f* *ppoco f*

2 *p < f* *p < f* *p < f* *p* *rit.* *dim.* *pp*

cl

1 *f* *p* *f* *poco f* *p* *mf* *p* *mf* *p*

2 *rit.* *dim.* *p*

xil *mf* *dim.* *pp*

mrp *dim.* *pp*

1 solo vni I *V* *V* *V* *V* *f* *poco f* *p* *poco f* *p* *poco f*

1 solo vni II *poco f* *p* *poco f* *p* *poco f* *p*



ob 1

cl 1

1 solo vni I

1 solo vni II

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ppp* (pianississimo). The articulation includes slurs and accents. The score concludes with a *rit.* (ritardando) marking and a wavy line indicating a fade-out.

*p* *p* *pp* *pp* *ppp* *ppp* *rit.*

*p* *p* *p* *pp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *rit.*

*p* *p* *p* *pp* *pp* *ppp* *rit.*

*p* *p* *pp* *pp* *ppp* *rit.*



54

ca 3"

ob 1

cl 1

1 solo vni I

1 solo vni II

5 4 152 1 4

fl 1,2,3

ob 1,2,3

cl 1 2,3

fg 1,2,3

trbe 2 3

cor 1,3 2,4

trbni 2 3

tuba

tmp


vni I tutti


vni II tutti

vle

vc

cb

\* grający powtarzają odcinek między znakami repetycji wiele razy, stale zwalniają, wydłużając pauzy. Sekcja ma być dostatecznie długa, aby przygotowała zakończenie całego utworu. Po znaku dyrygenta  każdy dogrywa do końca powtarzaną frazę i zatrzymuje się

\* players repeat their phrases many times, getting slower and slower, with longer and longer rests. The section should be long enough to prepare the end of the whole piece. After the signal , each player plays up to the end of the repeated phrase and stops