

Mi — parti

na orkiestrę symfoniczną.

partytura

for Symphony Orchestra

score

ORCHESTRA

3 flauti; mutano in flauti piccoli (fl, fl picc)

3 oboi (ob)

3 clarinetti in sib; 3. muta in clarinetto basso (cl, cl b)

3 fagotti (fg)

4 corni in fa (cr)

3 trombe in do (tr)

3 tromboni (tn)

tuba (tb)

timpani (tmp)

2 piatti (pt)

tam-tam (tamt)

campanelli (cmplli)

campane (cmp)

xilofono (xil)

marimbafono (mrb)

vibrafono senza motore (vbf)

celesta (cel)

arpa (ar)

pianoforte (pf)

violini I (vni I)



violini II (vni II)

viole (vle)

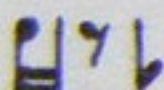
violoncelli (vc)


contrabbassi (cb)



Sekcje grane *ad libitum* nie są dyrygowane. Początek każdej sekcji oznaczony jest strzałką ↓, która odpowiada ruchowi dyrygenta palcówką 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 czelesty. Znaki chromatyczne dotyczą tylko nut, przed którymi są umieszczone.

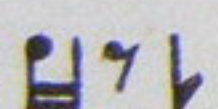
Tak więc  i  oznacza b-h, a nie b-b.

Kasowniki użyte są tylko w głosach orkiestrowych.

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 the 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. Thus  and  signify B \flat -B and not B \flat -B \flat . However, natural signs are used in the orchestral parts.

The notation  signifies the repetition of the same note.

Mi-parti

vc → sm →

cl

ng →

dys

vc

WITOLD LUTOSŁAWSKI (1976)

$\frac{3}{4}$ ♩ = ca 58

$\frac{4}{4}$

$\frac{3}{4}$

vni I
div.

vni II
div.

vle
div.

vc
div.

1

3

ng →

cl →

pp →

cl bas

sm

Handwritten notes: *sm*, *Vol bass*, *sm*, *mp*

①
3
4

(solo)

p *mp* *p*

cl b

4/4

vni I
div. in 3

vni II
div. in 3

vle
div.

vc
div.

cb
div.

pp *pp*

*Od ① do ⑬ włącznie kontrabasy mogą grać con sordino.

*The double-basses may use mutes from ① to ⑬ inclusive.

cl b *mf* *mp* *p* *mp*

✓ cr 1 (solo) *p* *mf* *mp*

sm

ng ⑥ a → ng → ④ ob →

vni I div. in 3

vni II div. in 3

vle div.

vc div.

cb div.

cl 1 (solo) *mf* *poco f* *p* *mf*

cl b *p* *mp* *p*

cr 1 *mf* *mp*

cr 3 (solo) *p* *mp*

vni I div. in 3

vni II div. in 3

vle div.

vc div.

cb div.

5 fl 6 ag v

5

fl 1 (solo) mf 3 3

ob

4

ob 1 pp mp mf pp mp mf

cl 1 poco f p

cl 2 p mf p

cl b mp p

cr 1 p

cr 3 p mp p

vni I div. in 3

vni II div. in 3

vle div.

vc div.

cb div.

fl 1 *sf*

fl 2 *mf* *sf*

ob 1 *pp*

ob 2 *pp* *mp* *mf* *mp*

cl 1 *p* *mp*

cl 2 *mf* *mp*

cl b *mp* *p*

cr 1 *mp* *p*

cr 3 *p*

vni I
div. in 3

vni II
div. in 3

vle
div.

vc
div.

cb
div.

Handwritten musical score for a woodwind ensemble. The score is written on ten staves, grouped by instrument:

- Flute (fl):** Two staves (1 and 2). Both start with *poco f* and feature triplet patterns. Staff 1 has a *rit.* marking and a crescendo leading to *p*. Staff 2 also has a *rit.* marking and a crescendo leading to *p*.
- Oboe (ob):** Two staves (1 and 2). Staff 1 starts with *poco f* and has a *rit.* marking, followed by a crescendo to *p*. Staff 2 starts with *poco f* and has a crescendo to *p*.
- Clarinet (cl):** Two staves (1 and 2). Staff 1 starts with *poco f* and has a *rit.* marking, followed by a crescendo to *p*. Staff 2 starts with *poco f* and has a crescendo to *p*.
- Bassoon (cl b):** One staff. Starts with *poco f* and has a crescendo to *p*.
- Cor Anglais (cr):** Three staves (1, 2, and 3). Staff 1 starts with *poco f* and has a *rit.* marking, followed by a crescendo to *p*. Staff 2 starts with *poco f* and has a crescendo to *p*. Staff 3 starts with *poco f* and has a crescendo to *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*poco f*, *p*, *rit.*). A handwritten number "18" is visible in the center of the page.

[illegible]

cb
string

fl

fl 1 $\frac{3}{4}$ *mf*

9
4
4

$\frac{3}{4}$

vni I div.

vni II div.

vle div.

vc div.

div. in 3

div. in 3

cb div. *pp*

cb

700

fl 1

p *sf* *mp* *p*

vni I
div. in 3

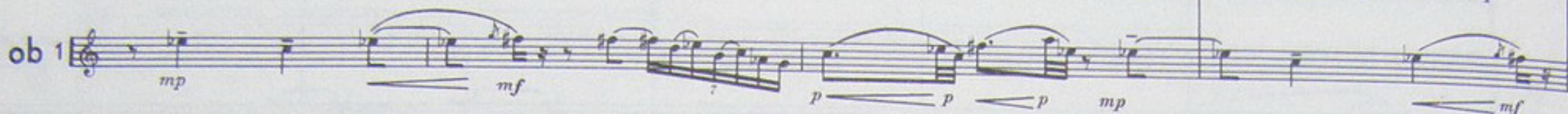
vni II
div. in 3

vle
div.

vc
div.

cb
div.

10



{ blis sm

vni I
div. in 3

vni II
div. in 3

vle
div.

vc
div.

cb
div.

nr. 1
ng → ohv →

11 12

fl 2

ob 1

ob 2

cl 1

cr 1

Handwritten notes: + fl, fl ob

Dynamic markings: p, mp, mf, sf

ni I
v. in 3

ni II
v. in 3

vle
div.

vc
div.

cb
div.

fl 1 *mp* *p* *mf* *poco f* *rit.* *p*

fl 2 *mf* *poco f* *rit.* *p*

ob 1 *mf* *p* *poco f* *rit.* *p*

ob 2 *mp* *mf* *p* *poco f* *rit.* *p*

cl 1 *mf* *p* *poco f* *rit.* *p*

cl 2 *p* *mf* *p* *poco f* *rit.* *p*

cl b *mp* *poco f*

cr 1 *mp* *p* *mp* *mf* *poco f*

cr 3 *mp* *p* *mf* *poco f* *rit.* *p*

vni I div. in 3 *poco f* *pp*

vni II div. in 3 *poco f* *pp*

vle div. *poco f* *pp*

vc div. *poco f* *pp*

cb div. *poco f* *pp*

fl 1 *mf* *mp* *mp* muta in fl picc 2

fl 2 *mp* *p* *p* *mp*

ob 1 *mf* *p* *p* *mf*

ob 2 *mf* *p* *p* *mf*

cl b *mf* *p* *mp* *p* *mp*

cr

1 *mf*

3 *mf*

vni I div. in 3

vni II div. in 3

vle div.

vc div.

cb div.

fl picc 1 *mf cresc.*

fl picc 2 *poco f*

muto in fl picc 3 *poco f*

fl 2 *mp cresc.*

ob 1 *p p mp*
ob 2 *mp*

ob 3 *poco f*

cl 1 *mf cresc.*
cl 2 *mf cresc.*

cl b *cresc.*

fg 1 *poco f*
fg 2 *poco f*
fg 3 *poco f*

tr 1 *poco f*
tr 2 *poco f*
tr 3 *poco f*

cr 1 *mf cresc.*
cr 2 *mf cresc.*

cr 3 *mf cresc.*

cr 4 *mf cresc.*

tn 1 *poco f quasi legato*
tn 2 *poco f quasi legato*
tn 3 *poco f quasi legato*

tb *poco f quasi legato*

vni I *div. in 3*

vni II *div. in 3*

vle *div.*

vc *div.*

cb *div.*

Handwritten notes: *pur* (under 18), *26* (above 19), *picc* (top right).

Handwritten circled numbers: 18, 19.

Handwritten symbols: ∇ (under 18), ∇^{***} (under 19).

Instrument parts and dynamics:

- fl picc** (Flute piccolo): 1, 2, 3 staves. Dynamics: *poco f*, *ff*.
- ob** (Oboe): 1, 2, 3 staves. Dynamics: *poco f*, *ff*.
- cl** (Clarinet): 1, 2 staves. Dynamics: *poco f*, *ff*.
- cl b** (Clarinet bass): 1, 2 staves. Dynamics: *poco f*, *ff*. Note: *muta in cl 3* (change to clarinet 3).
- fg** (Fagotto/Bassoon): 1, 2, 3 staves. Dynamics: *poco f*, *ff*.
- tr** (Tromba/Trombone): 1, 2, 3 staves. Dynamics: *poco f*, *f*, *mf*.
- cr** (Corni/Corn): 1, 2, 3, 4 staves. Dynamics: *poco f*, *f*.
- tn** (Tromboni/Trombones): 1, 2, 3 staves. Dynamics: *poco f*, *f*, *mf*.
- tb** (Tubista/Tuba): 1 staff. Dynamics: *poco f*, *f*, *mf*.

Other markings: *poco f*, *ff*, *f*, *mf*, *p*, *senza sord.* (senza sordina).

Handwritten notes: *senza sord.* (senza sordina).

Instrument parts and dynamics:

- vle** (Violino/Violin): 1 staff. Dynamics: *f*.
- vc** (Violoncello/Cello): 1 staff. Dynamics: *ff*.
- cb** (Contrabbasso/Double Bass): 1 staff. Dynamics: *ff*, *p*.

* Patrz uwaga na stronie poprzedniej.

** Na ten znak dograć do najbliższej cesury, po czym przejść do następnego dźwięku (z fermatą), którego rozpoczęcie jest nierównoczesne.

* See note on the previous page.

** At this beat play up to the next caesura and pass on to the following note (with pause), whose beginning is therefore not simultaneous.

This page of an orchestral score, numbered 20, features a variety of instruments. The woodwind section includes three flutes (fl 1, 2, 3), three oboes (ob 1, 2, 3), two clarinets (cl 1, 2), and two bassoons (fg 1, 2). The string section consists of three violins (vi 1, 2, 3), four violas (vi 4, 5, 6, 7), and a double bass (vc). The percussion section includes three cymbals (cmp 1, 2, 3). The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play a melodic line with triplets, while the percussion provides a rhythmic accompaniment. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as performance instructions like "senza sord." (without mutes) and "poco f" (a little forte). The page is divided into two systems by a large gap, with the woodwinds and strings in the upper system and the strings and percussion in the lower system.

Woodwinds:

- fl 1, 2, 3: Flutes
- ob 1, 2, 3: Oboes
- cl 1, 2: Clarinets
- fg 1, 2: Bassoons

Strings:

- vi 1, 2, 3: Violins
- vi 4, 5, 6, 7: Violas
- vc: Double Bass

Percussion:

- cmp 1, 2, 3: Cymbals

Performance Instructions:

- p*: piano
- mf*: mezzo-forte
- f*: forte
- senza sord.: senza sord.
- poco f: poco f

fl
picc

1

2

3

(21)

pf

solo

mf

Red

← (21) →

vni II
div. in 4

pizz.
p

pizz.
p

pizz.
p

pizz.
p

* Znaki lewą ręką, po których wykonawcy nie muszą grać ściśle razem.
 ** Znaki lewą ręką.

* Left-hand beats after which the players are not supposed to play precisely together.
 ** Left-hand beats.

mitr

loot -> str

1 *p*

cl 2 *p*

3 *p*

mrb *p*

pf

dim. *mf* *mf* *mf* *mf*

Red *Red* *Red* *Red* *

vni II
div. in 4

5 3

[illegible]

vni ll
div. in 4

The image shows a musical score for a piece titled "The Little Boat". The score is written for four staves, each beginning with a treble clef and a key signature of one flat (B-flat). The first staff has a tempo marking of "Allegretto" and a dynamic marking of "pizz." (pizzicato). The second staff has a dynamic marking of "p" (piano). The third staff has a dynamic marking of "pizz." and the fourth staff has a dynamic marking of "p". The music consists of a series of eighth and sixteenth notes, with some triplets indicated by a "3" over the notes. The score ends with a double bar line on the fourth staff.

PWM-8037

♩ = ca 152

[illegible][illegible][illegible]

do → dupr →

fg cel →

25

(↓ ca 50)

1

cl 2

3

1

fg 2

3

1

tr 2

3

1

tn 2

3

cel

ar

pf

vle

div.

vc

div.

ob

fl 1
fl 2
3
1
Vob 2
3

cl 1
cl 2
3
1
fg 2
3

cl 1
cl 2
3
1
fg 2
3

cel
ar
pf

vle
div. in 3
VC
div. in 3

Handwritten notes: *dyn* (twice), *27* in a circle.

Flute (fl) 1, 2, 3

Oboe (ob) 1, 2, 3

Clarinet (cl) 1, 2, 3

Bassoon (fg) 1, 2, 3

Cello (cel) *mf*

Double Bass (ar) *mf*

Piano (pf) *mf*

Handwritten notes: *br-7*, *dyn*.

Vla (vle) *pizz.* *p* *div. in 3*

VC *pizz.* *p* *div. in 3*

Handwritten notes above the woodwind section:

- fl 1, 2, 3
- ob 1, 2, 3
- cl 1, 2, 3
- fg 1, 2, 3

Handwritten notes to the right of the woodwind section:

- fluti →
- koraly → ⑤ hr →
- pus

Handwritten notes above the string section:

- pus
- 28
- 3/8 ca 152

Handwritten notes to the right of the string section:

- tr 1, 2, 3
- tn 1, 2, 3

Handwritten notes above the piano section:

- cel
- ar
- pf

Handwritten notes to the right of the piano section:

- senza ped.

Handwritten notes above the violin section:

- vni I
- vni II div. in 4
- vle div. in 4

Handwritten notes to the right of the violin section:

- pizz.
- ff

Handwritten notes above the viola section:

- VC div. in 4
- cb

Handwritten notes to the right of the viola section:

- pizz.
- ff

1
fl 2
3
1
ob 2
3
1
cl 2
3

tr 2
3

cr 1
2

Fulli

cmpli
mrb

pf

pf

vni I
vni II
div. in 4
vle
div. in 4
vc
div. in 4
cb

div. in 3 arco
div. in 3 arco
div. in 3 arco
div. in 3 arco
pizz.
pizz.
unls.
div. in 2
arco
cb
div.

1
fl 2
3
1
ob 2
3
1
cl 2
3

knallu
dyp ->

kn ->

knolly ->

fg 1-3

Subi

tr 1

tr 3

cr 1
2

tn 1

tn 2

3

tb

cmplli

mrb

pf

6

knolly -> dyp -> kn ->

vni I
div. in 3

vni II
div. in 3

vle

vc
div.

cb
div.

1
fl 2
3
1
ob 2
3
1
cl 2
3
fg 1-3

dyu -> ju ->

kotly

1
tn 2
3
tb
tmp
poco f

vni I

vni II

vni I
div. in 3

vni II
div. in 3

con passione

vc
cb

fl 1-3
ob 1-3
cl 1-3

fg 1
fg 2

tr 1
tr 2
tr 3

cr 2,4
1
tn 2
3
tb
tmp
cmp

vni I
div. in 3
vni II
div. in 3

vni I
vni II

vle
div.
vc
div.
cb

dyp ->
ng - fe ->
tr ->

dyp

5 hr

fl 1-3

ob 1-3

fl 3 mute in fl picc

fg 1

Handwritten notes:
 (poh!)
 fl 3 - puz -> dyp ->
 dyp

fg 2

fg 3

tr 1

tr 2

tr 3

tr 1

tr 2

cr 1

cr 2

cr 3

cr 4

tn 1-3

tmp (solo)

mrp

vni I div.

vni II div.

vle

vc

arco

unis. div.

unis. div.

unis. div.

unis. div.

unis. div.

unis. div.

unis. div.

unis. pizz.

unis. pizz.

fl picc

fl 1.2

ob 1

cl 1.2

cl 3

fg 1

fg 2

fg 3

tr 1

tr 2

tr 3

cr 1

cr 2

cr 3

cr 4

tn 1-3

tb

tmp

cmp lli

ar

pf

vni I

vni II

vle

vc

cb

mp (pote)

tb + puz →

clp →

puz

arco

simile

arco

simile

simile

con ped.

34

fl picc

fl 1,2 ⁸ (a2)

ob 1

ob 2,3 ^{a2}

cl 1

cl 2

cl 3

fg 1-3 ^{a3}

fl picc

fl 1,2 ^{a2}

ob 1

ob 2,3 ^{a2}

mutano il picc

1 con sord.

tr 2 con sord.

3 con sord.

cr 1,3 ^{a2}

cr 2,4 ^{a2}

1

tn 2

3

tb

cmp lli

cmp lli

mrb

pf

pf

vni I

vni II

vle

vc

cb

fl
picc

fg

cr 1-4

xil

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc
div. in 3

senza sord.

tr

tn

Ab -> tutti ->

tutti ->

div

po mus

fl 1-3 *mute in fl gr*

picc *mute in fl gr*

fl 1-3 *ff*

ob 1-3 *ff*

ob 1-3 *ff*

cl 1-3 *ff*

cl 1 *ff*

cl 2,3 *ff*

fg 1-3 *ff*

fg 1-3 *ff*

tr 1-3 *ff*

tr 1-3 *ff*

cr 1,2 *ff*

cr 1,2 *ff*

tn 1-3 *ff*

tb *ff*

tmp *ffp cresc. poco a poco*

xil *ff*

vni I *p cresc.*

div. in 4

vni II *p cresc.*

div.

vle *p cresc.*

div.

vc *p cresc.*

div.

cb *p cresc.*

div.

38

1
fl 2
3
ob 1-3

1
cl 2
3

fg 1
2,3

fg 1
2,3

dyn - multi -> crescendo -> dyn ->

3

4

tr 1
2
3

cr 1,3
2,4

tn 1
2
3

tb

tmp

vni I
div. in 4

vni II

vle non div.

vc div.

cb div.

1

fl 1-3

ob 1-3 (a3)

cl 1-3

tr 1-3

cr 1, 3 2, 4

tn 1-3

tb

tmp

vni I div. in 4

vni II

vle

vc div.

cb div.

fl 1-3

ob 1-3

cl 1-3

tr 1-3

cr 2, 4

tn 2, 3

tb

tmp

pt

tamt

cmp

xil

pf

cr 2, 4

tn 2, 3

tb

col bacch.

div. in 4

div.

div.

div.

cb div.

dyp

dyp -> pux! fl ->

unis.

col bacch.

* Te fermaty powinny być nierównej długości, dlatego dźwięki, które po nich następują, powinny zaczynać się nierównocześnie.
 * These pauses should be of unequal duration, therefore the notes following the pauses should not begin simultaneously.

40

Lento (♩ - ca 44)

2

1
fl 2
3
1
ob 2
3
1
cl 2
3
1
fg 2
3
1
tr 2
3
1
cr 2
3
4
1
tn 2
3
tb
tmp
pt
tamt
cmp III
xil
pf
vni I
div. in 4
vni II
div.
vle
div.
vc
div.
cb
div.

Handwritten notes:
 - Above cr 3: *full*
 - Above cr 4: *diminu*
 - Above tb: *3x put*
 - Above tb: *postupin 4.*
 - Above tb: *fl-ob → dyr →*
 - Above tb: *diminu*

Printed notes:
 - Above fl 1: *pp non vibrato*
 - Above fl 2: *pp non vibrato*
 - Above fl 3: *pp non vibrato*
 - Above ob 1: *pp non vibrato*
 - Above ob 2: *pp non vibrato*
 - Above ob 3: *pp non vibrato*
 - Above cl 1: *pp*
 - Above cl 2: *pp*
 - Above cl 3: *pp*
 - Above fg 1: *pp non vibrato*
 - Above fg 2: *pp non vibrato*
 - Above fg 3: *pp non vibrato*
 - Above cr 1: *pp*
 - Above cr 2: *pp*
 - Above cr 3: *pp*
 - Above cr 4: *pp*
 - Above tn 1: *pp*
 - Above tn 2: *pp*
 - Above tn 3: *pp*

- * Na ten znak wszyscy dogrywają do końca powtarzanej frazy, po czym przechodzą do następnego dźwięku (lub pauzy). W rezultacie dźwięki pp z fermatami nie pojawiają się równocześnie.
- ** Zacząć bezpośrednio po dokończeniu przez ostatni instrument powtarzanej frazy *mf*.
- * At this beat all play up to the end of the repeated phrase and pass on to the following note (or rest). Consequently the notes pp with pauses do not appear simultaneously.
- ** Begin shortly after the last instrument has finished the repeated phrase *mf*.

$\frac{2}{4}$ Allegro $\frac{3}{2}$ Lento ($\text{♩} = \text{ca } 44$)

$\frac{2}{4}$ Allegro

$\frac{3}{2}$ Lento

1
fl 2
3
1
ob 2
3
1
cl 2
3
1
fg 2
3

fl + ob

tr 1

1
2
3
4
cr
1
2
3
tn

7"

8"

dyr

Allegro

Handwritten musical score for a symphony orchestra, page 42. The score is divided into two systems, each containing staves for various instruments.

First System:

- Flutes (fl):** 1, 2, 3
- Oboes (ob):** 1, 2, 3
- Clarinets (cl):** 1, 2, 3
- Bassoons (fg):** 1, 2, 3

Second System:

- Cornets (cr):** 1, 2, 3, 4
- Trumpets (tn):** 1, 2, 3

Handwritten Annotations:

- A large circle is drawn around the first system, with the word "dijin" written inside it.
- Next to the circle, the text "shut solo → 2 kanevi!" is written.
- A green circle is drawn around the first staff of the second system, with the text "tn 1" and "mf" written next to it.

Handwritten annotations on the score:

- shut solo* (written in blue ink above the first trumpet part)
- shut solo* (written in green ink above the first horn part)
- Stesso movimento* (written in black ink above the first violin part)
- segue vno 2* (written in black ink above the second violin part)
- segue vno 3* (written in black ink above the third violin part)
- segue vno 1* (written in black ink above the first violin part)

* Trzej skrzypkowie-soliści grają niezależnie od siebie i wchodzi zgodnie z replikami w głosach. Dyrygent powinien stosować się do solistów (aż do 44), a nie odwrotnie.

* The three solo-violinists play independently of each other and enter according to cues in the parts. The conductor should follow the soloists (up to 44) and not the other way round.

ob 2

cl 2

fg 2

fg 3

cr 3

tn 2

tn 3

seguire vno 2

rit.

seguire vno 1

seguire vno 2

seguire vno 3

1

2

3

vni I soli

tempo

poco f *

p cresc. rit.

a tempo

p

poco f *

p rit.

44

**

1,7

** poco f cantabile

2,8

** poco f cantabile

3,9

** poco f cantabile

4,10

** poco f cantabile

5,11

** poco f cantabile

6,12

** poco f cantabile

vni I soli

* Trzymać do (44)

* Hold until (44)

** Partie skrzypiec powinny być wykonywane niezależnie od siebie i nie jednakowo.

** These parts should be played independently of each other and not coordinated.

Handwritten: 160
♩ = ca 160

cel *poco f*

ar *poco f*

45

46

vni I
soli

5, 6, 11, 12

1, 5, 9

2, 6, 10

3, 7, 11

4, 8, 12

vni II *pizz.*
poco f

vle div. *pizz.*
poco f

vc div. *pizz.*
poco f

1 solo *pizz.*

cb *poco f*
pizz.

altri *poco f*

14
ob
dys →

ca 160

1
poco *f*

2
poco *f*

3
poco *f*

cmp
f

glus

47

1, 4, 7, 10

2, 5, 8, 11

3, 6, 9, 12

48

1-12

più f

ni l
oli

sm →

hif

ca 160

tmp
mf

sm -

cel
f

ar
f

vni II
div.

vle
div.

vc
div.

1 solo

cb

altri

fl → slurs

fl 1st
(♩ = ca 160)

dys ↓

WFL

sm

slurs

1 *mp*

fl 2 *mp*

3 *mp*

vbf
senza
motore *mp*

49

50

51

(1-12)

vni I soli

mf 1, 4, 7, 10

mp 1, 7

mf 2, 5, 8, 11

mp 2, 8

mf 3, 6, 9, 12

mp 3, 9

mp 4, 10

mp 5, 6, 11, 12

p 1, 7

p 2, 8

p 3, 9

p 4, 10

p 5, 11

p 6, 12

fl 1st
(♩ = ca 160)

dys

Subi → dys →

clg
sm

∇ ($\sqrt{\text{ca } 160}$)

1 *p*

fl 2 *p*

3 *p*

cmp lli *p*

hf

∇^* ($\sqrt{\text{ca } 160}$)

∇^{**}

cel *p*

ar *p*

52

vni I soli

sm

1-12

pp

arco

vni II div. in 4 *pp*

arco

vle div. in 3 *pp*

* Ten znak jest tylko dla czelesty i dwóch górnych partii vn II.
 ** Ten znak jest tylko dla harfy, dwóch dolnych partii vn II i vle.

* This beat is only for celesta and two upper parts of vni II.
 ** This beat is only for ar, two lower parts of vni II and vle.

truffi *dyg*

53

* ** 10-15" ***

rit.

rit.

rit.

pf

p

(1-12)

perdendo

tmp

cel

ar

vn I soli

vn II div. in 4

vle div. in 3

vc div.

cb div.



- * Ten znak jest tylko dla tmp, vc i górnej partii cb.
- ** Ten znak jest tylko dla pf i dolnej partii cb.
- *** Na ten znak pianista uderza swój dźwięk, vn II, vle, vc i cb kończą grę; tmp, cel i ar dogrywają do znaku powtórzenia, po czym grają dalej zaczynając nierównocześnie
- * This beat is only for tmp, vc and upper part of cb.
- ** This beat is only for pf, and the lower part of cb.
- *** At this beat pf plays its note, vn II, vle, vc and cb end; tmp, cel and ar play up the repeated bar to the end and go on (not simultaneously).