

LIVRE POUR ORCHESTRE

1^{er} CHAPITREWITOLD LUTOSŁAWSKI
(1968)

3 *(= ca 80)*

rit.

a tempo

2

3 *rit.*

vni I div.
vn II div.
vle div.
vc. div.

a tempo

rit.

2 *acc.*

3 **4**

101
Più mosso
= ca 120

vni I div.
vn II div.
vle div.
vc. div.

cresc.

acc.

vni I div.
vn II div.
vle div.
vc. div.

102

Meno mosso

♩ = ca 88

4 vni I
soli

vni I
div.

vni II
div.

vle
div.

2 vle
sole

vc.
div.

2 vc.
soli

cb.
div.

2 cb.
soli

Detailed description: This is a page from a musical score for orchestra. It features ten staves of music. The top staff is for '4 vni I soli'. Below it are two staves for 'vni I div.', followed by two staves for 'vni II div.'. The next section contains two staves for 'vle div.'. Following that is a single staff for '2 vle sole'. Then there are two staves for 'vc. div.', followed by a single staff for '2 vc. soli'. At the bottom is a single staff for 'cb. div.' and another for '2 cb. soli'. The music consists of measures of sixteenth-note patterns. Dynamic markings include forte (f), piano (p), mezzo-forte (mf), and basso-piano (b.p.). Performance instructions like '3' over notes are also present.

103

Più mosso. Meno mosso**Più mosso**

4 vni I
soli

altri vni I
div.

vni II
div.

2 vle
sole

altre vle
div.

2 vc.
soli

altre vc.
div.

2 cb.
soli

altri cb.
div.

tutti vni I div.

tutte vle div.

tutti vc. div.

Meno mosso

(unis.)

vni I
div.

vni II
div.

vle
div.

vc.
div.

rit.

104

Lento misterioso

vni I
div.

vni II
div.

vle
div.

vc.
div.

*poco acc.***Poco più mosso ma pesante**

vni I
div.

vni II
div.

vle
div.

vc.
div.

105

vni I
div.

vni II
div.

vle
div.

vc.
div.

This section contains four staves for vni I, vni II, vle, and vc. The dynamics include *p*, *f*, and *mf*. Articulations like *bz* and *sfz* are present. Measure 105 starts with *p* for all parts, followed by *f*, *p*, *f=p*, *f=p*, *f*, *mf*, *f*, *f*, *f*, *f*, *mf*, *f*, *f*, *f*, *f*, *mf*, *f*, *f*, *f*, *f*.

accelerando

vni I
div.

vni II
div.

vle
div.

vc.
div.

This section contains four staves for vni I, vni II, vle, and vc. All parts play at *f* dynamic. Measures show eighth-note patterns with grace notes and slurs. The tempo is marked *accelerando*.

106

Più mosso ($\text{♩} = 160$)



107 AD LIB.¹⁾

1) Dyrygent daje znak tylko na rozpoczęcie sekcji. Od tego momentu wykonawcy grają *ad libitum*, dostosowując się do podanych wartości czasowych i przyjmując je za podstawę odczytania odległości pomiędzy nutowymi. Kontrabasy grają razem tylko pierwszą nutę. Kontrafagot i tuba powtarzają swe frazy aż do następnego znaku dyrygenta.

1) The conductor only gives a beat at the beginning of this section. From then onwards all performers play *ad libitum* in accordance with the indicated durations, taking these as the starting point for their interpretation of the distances between notes. The Double Basses play only the first note in unison. Double Bassoon and Tuba keep repeating their phrases until the next beat.

3me INTERMEDE et CHAPITRE FINAL

(401) AD LIB.

ca 20"

ca 10 $\frac{1}{2}$ sec.

hr. *p*

ca 10 $\frac{1}{2}$ sec.

pf. *p*

senza sord.

(402)

ca 15"

cmp.

ar.

pf. 1" 1" (1)

(403) 2)

cmp. 1" s.s. 2" *mf*

ar. 1" 2" *p*

pf. 1" 2" *p*

2 vc. s.s. pizz. *f vibr.* 1" 2" *mf*

soli 1/2" *f vibr.* 1" 2" *mf*

1) Harfa i forteplan powtarzaj swoje frazy aż do następnego znaku dyrygenta.

2) Na ten znak wchodzi tylko 1. wiolonczela. Dzwony, harfa i forteplan rozpoczynają tę sekcję po dograniu poprzedniej do znaku powtórzienia.

1) Harp and Piano keep repeating the phrase within the repeat signs until the next beat.

2) Cello 1 enters on this beat. Bells, Harp and Piano commence this section as soon as they have finished playing up to the repeat sign.

cmp. 1'' s.s. 2'' c.s. 1'' s.s. 1'' 2''
poco f *mf* *f*

ar. 1'' 2'' 1'' 1'' 2'' ar.

poco f *mf*

pf. 1'' 2'' 2''
poco f

2 vc.
sol. 1'' *f vibr.* 2'' 1'' *mf* 2'' *f vibr.* 1''
f vibr. *f vibr.* *mf*

(404) 1)

cmp. 2'' 2''
s.s.

ar. 1'' 1'' (7) (7)

pf. 2'' 1'' *f* 2'' 1''
mf *f vibr.*

2 vc.
sol. 2'' 1''

Tempo: 45^b /min.
anc *v*
poco f cantabile

1) Na ten znak dyrygenta dzwony, harfa i forteplan dogrywają swe frazy do znaku powtarzania i przechodzą dalej; 1.wiolonczela rozpoczęta następującą sekcję bez dogrywania poprzedniej do znaku powtarzania; 2.wiolonczela przerwa natychmiast i czeka na następne wejście zgodnie z repliką wpisową w głosie. Dyrygent może wskazać 1.wiolonczelisicie właściwe tempo, dając lewą ręką dwa dodatkowe znaki (które nie powinny być widoczne dla innych członków orkiestry),

1) For Bells, Harp and Piano this beat is the signal to complete the previous section up to the repeat sign and then carry on; for Cello 1 it is the signal to commence the next section without completing the previous one up to the repeat sign, and for Cello 2 to pause without completing the previous section up to the repeat sign, then to wait for the entry marked in the part by the indicated cue. The conductor may assist Cello 1 in finding the right tempo by giving the player two additional beats (which should not be visible to the other members of the orchestra).

416¹⁾

fl. 1.
fl. 2.
fl. 3.
ob. 1.
ob. 2.
ob. 3.
cl. 1.
cl. 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.
tn. 2.
tn. 3.
tb.
vni I
vni II
vle
vc.
cb.

417²⁾

1) Smyczki wchodzą na znak dyrygenta; inne instrumenty — po dograniu do znaku powtórzenia.

2) Blaże wchodzą na znak dyrygenta; inne instrumenty — po dograniu do znaku powtórzenia.

1) The strings enter on the beat; the others after completing the previous phrase up to the repeat sign.

2) The Brass enters on the beat; the others after completing the previous phrase up to the repeat sign.

418

1. fl. *p* *ff*

2. fl. *p* *ff*

3. fl. *p* *ff*

1. ob. *p* *ff*

2. ob. *p* *ff*

3. ob. *p* *ff*

1. cl. *p* *ff*

2. cl. *p* *ff*

3. cl. *p* *ff*

1. fg. *p* *ff*

2. fg. *p* *ff*

3. fg. *p* *ff*

1. tr. *p* *ff*

2. tr. *p* *ff*

3. tr. *p* *ff*

1. cr. *p* *b*

2. cr. *p* *b*

3. cr. *p* *b*

tn. 2. *p* *b*

3. tn. *p* *b*

tb. *p*

vni I *p*

vni II *p*

vle *p*

vc. *p*

cb. *p*

sost. acc.

f sost. acc.

f

f sost. acc.

f sost. acc.

f

mf

mf

mf

mf

4 λ/sec.

425

1. fl. 2. fl. 3. fl. ob. 1. ob. 2. ob. 3. cl. 1. cl. 2. cl. 3. fg. 1. fg. 2. fg. 3. tr. 1. 2. cr. 3. 4. tn. 1. 2. 3. tb. 5 tom.

426¹⁾

1) On this beat the woodwind cease playing immediately, even if they have not yet completed their phrase.

1. fl. 2. fl. 3. fl. ob. 1. ob. 2. ob. 3. cl. 1. cl. 2. cl. 3. fg. 1. fg. 2. fg. 3. tr. 1. 2. cr. 3. 4. tn. 1. 2. 3. tb. 5 tom.

427

428¹⁾

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc.
div. in 3

cb. ff

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc.
div. in 3

cb. ff

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc.
div. in 3

cb. ff

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc.
div. in 3

cb. ff

1) Na ten znak drzewo przerywa grę – nawet jeżeli fraza nie została do grana do końca.

1) On this beat the woodwind cease playing immediately, even if they have not yet completed their phrase.

429 1'' acc. 1)

430

431

432

433

434

435

436

437

438

fl. 2.

ob. 2.

cl. 2.

fg. 2.

tr.

cr.

tn.

tb.

5 tom.

vni I
div. in 3

vni II
div. in 3

vle
div. in 3

vc.
div. in 3

cb.

1) Accelerando oznacza stopniowe skracanie następnych sekcji od 1'' (nr 429) do ok. 1/2'' (nr 438), tak aby uniknąć naglej zmiany tempa między nr 438 a 439 (gdzie tempo jest $\text{J} = 120$).

1) Acc. signifies a gradual reduction in the duration of the following sections from one second (at figure 429) to approximately half a second at 438, so as to avoid any sudden change of tempo between 438 and 439 (the tempo at the latter being $\text{J} = 120$).

439

5 $\lambda=120$ acc. 5 $\lambda=160$ 4 acc. 5 $\lambda=160$ 4
 4 sempre staccato 8 sempre staccato 8 acc. 8 8

fl. 1. sempre staccato
 fl. 2. sempre staccato
 fl. 3. sempre staccato
 ob. 1. sempre staccato
 ob. 2. sempre staccato
 cl. 1. sempre staccato
 cl. 2. sempre staccato
 fg. 1. sempre staccato
 fg. 2. sempre staccato
 tr. sempre staccato
 cr. sempre staccato
 tn. 1. sempre staccato
 tn. 2. sempre staccato
 tb. sempre staccato
 5 tom. sempre staccato

vni I 5 $\lambda=120$ acc. simile 5 $\lambda=160$ 4 acc. 5 $\lambda=160$ 4
 4 sempre staccato 8 simile 8 acc. 8 8

vni II simile
 div. ff simile
 vle simile
 div. ff simile
 vc simile
 div. ff simile
 cb. arco ff simile
 ff

3 8 4 8

440 441 442 443

fl. 1.
fl. 2.
3.
ob. 2.
3.
cl. 1.
cl. 2.
3.
fg. 1.
fg. 2.
3.
tr.
cr.
tn.
tn.
tb.
5 tomt.

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

muta in fl. pec.

muta in cfl.

4-5 J/sec. 1)

unis. unis. unis. unis.

tutte vle tutti vc.

1) Tempo w poszczególnych instrumentach powinno być różne, ma się jednak mieścić w podanych granicach.

1) The tempo indicated by these limits should vary from instrument to instrument.



445 1)
tutta forza ma cantabile

fl. 1.
fl. 2.
pcc.
ob.
cl.
fg. 1.
cfg.
1.
tr. 2.
3.
1.
2.
cr.
3.
4.
1.
tn.
2.
tn. 3.
tb.

10*/sec.

5 tom.
al labbra
tmb. pcc. s.c.
al centro

ff

445 10-15"
tutta forza ma cantabile

fl. 1.
fl. 2.
pcc.
ob.
cl.
fg. 1.
cfg.
1.
tr. 2.
3.
1.
2.
cr.
3.
4.
1.
tn.
2.
tn. 3.
tb.

10*/sec.

5 tom.
al labbra
tmb. pcc. s.c.
al centro

ff

gr. c. b. dura

f tutta forza ma cantabile

vni I

vni II

vle

vc.

cb.

1) Pożądane jest, aby długość fermat nie była jednakowa.

1) It is desirable that the duration of the fermatas should not be the same.