KRZYSZTOF PENDERECKI

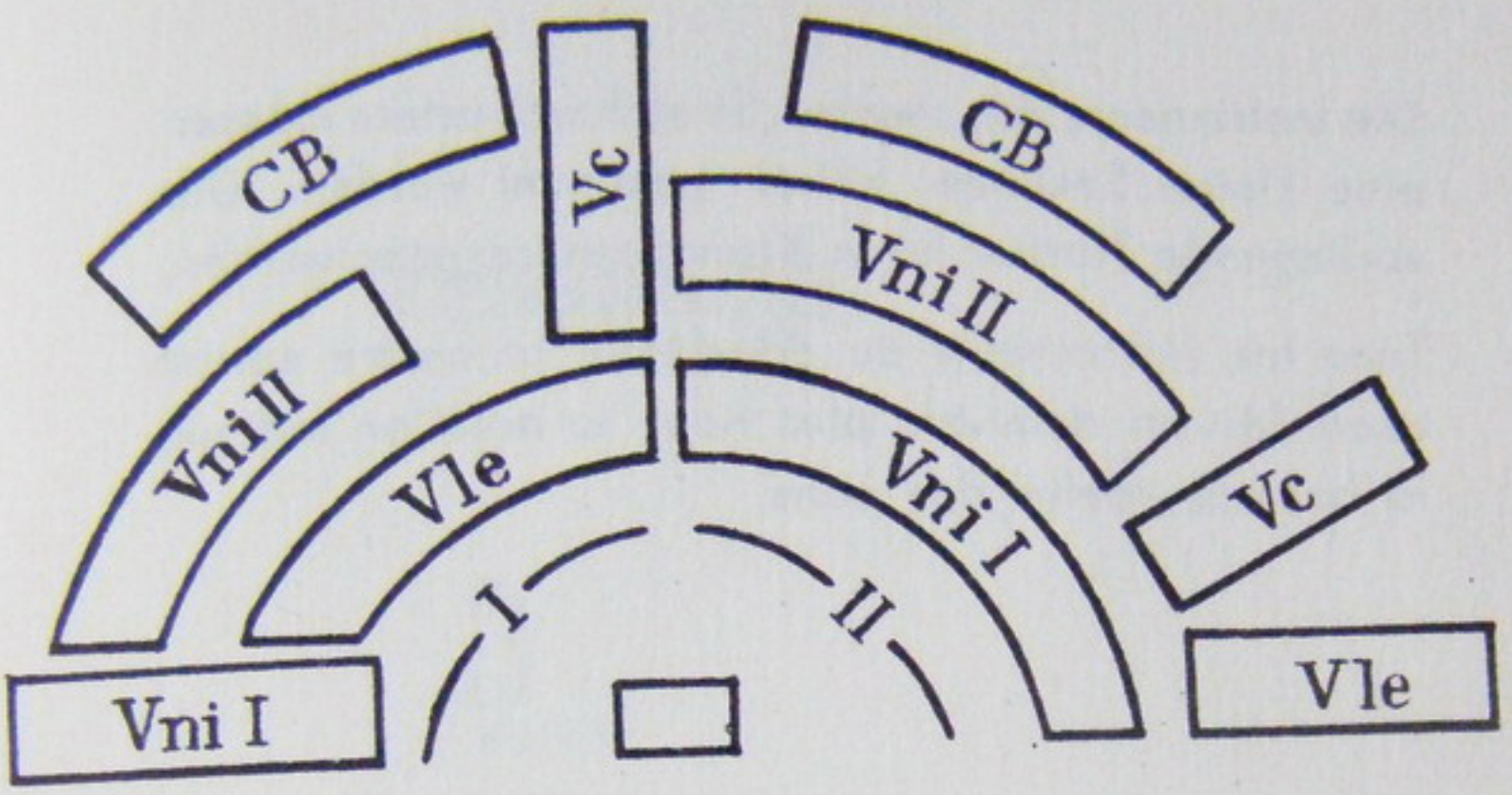
EMANACJE
NA DWIE ORKIESTRY SMYCZKOWE

EMANATIONS
FOR TWO STRING ORCHESTRAS

EMANATIONEN
FÜR ZWEI STREICHORCHESTER

ÉMANATIONS
POUR DEUX ORCHESTRES À CORDES

PARTITURA



Direttore

I		II	
Violini I	10–8	Violini I	10–8
Violini II	10–8	Violini II	10–8
Viole	8–6	Viole	8–6
Violoncelli	8–6	Violoncelli	8–6
Contrabbassi	6–5	Contrabbassi	6–5

ca 8′

Wszystkie instrumenty drugiej orkiestry powinny być przestrojone o sekundę małą wyżej. Zapis w partyturze wskazuje realną wysokość dźwięku.

The instruments of the second string orchestra should be tuned a minor second higher. In this score the notes are written at their actual pitch.

Die Instrumente des zweiten Streichorchesters müssen eine kleine Sekunde höher gestimmt werden. Die vorliegende Partitur ist in Klangnotation geschrieben.

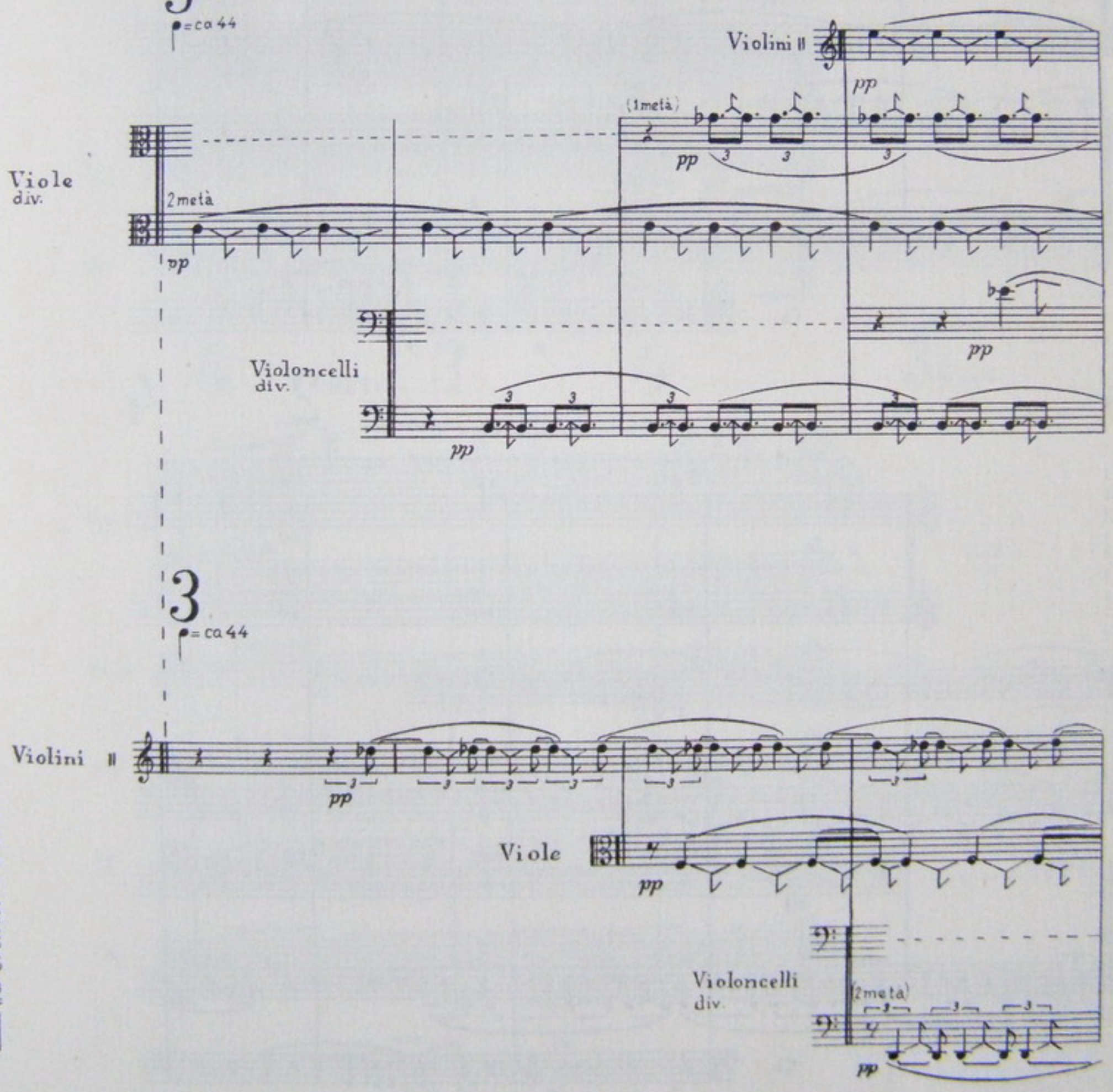
Tous les instruments du deuxième orchestre seront accordés un demi-ton plus haut; la notation indique la hauteur réelle des sons.

SKRÓTY I SYMBOLE	ABBREVIATIONS AND SYMBOLS		ABKÜRZUNGEN UND SYMBOLE	SIGNES D'ABREVIATIONS ET SYMBOLES
ordinario		ord.		
flautando		flaut.		
sul ponticello		s. p.		
col legno		c. l.		
legno battuto		c. l. batt.		
bardzo szybkie i nierytmizowane tremolo	very rapid, non-rhythmicized tremolo		sehr schnelles, nicht rhythmisiertes Tremolo	trémolo très rapide, mais sans rythme précis
efekt perkusyjny — dźwięk wydobywany przez uderzenie struny palcem	percussive effect produced by striking the string with the finger		Schlagzeugeffekt: mit dem Finger auf die Saite schlagen	effet de percussion obtenu en frappant la corde du doigt
oscylacja dźwięku nieprzekraczająca 1/3 tonu, uzyskana przez przesuwanie palca: w górę , w dół	fluctuation by a third of a tone by sliding the finger: in an upward direction , in a downward direction		Tonschwankung um einen Drittelton durch Fingerverschiebung: nach oben , nach unten	oscillation du son ne dépassant pas 1/3 de ton et obtenue par un léger déplacement du doigt: en haut , en bas
kilka następujących po sobie nieregularnych zmian smyczka	several successive irregular changes of bow		mehrere unregelmäßige Bogenwechsel nacheinander	à intervalles irréguliers, plusieurs changements d'archet

Tadeuszowi Ochlewskiemu

Emanacje

KRZYSZTOF PENDERECKI (1958)



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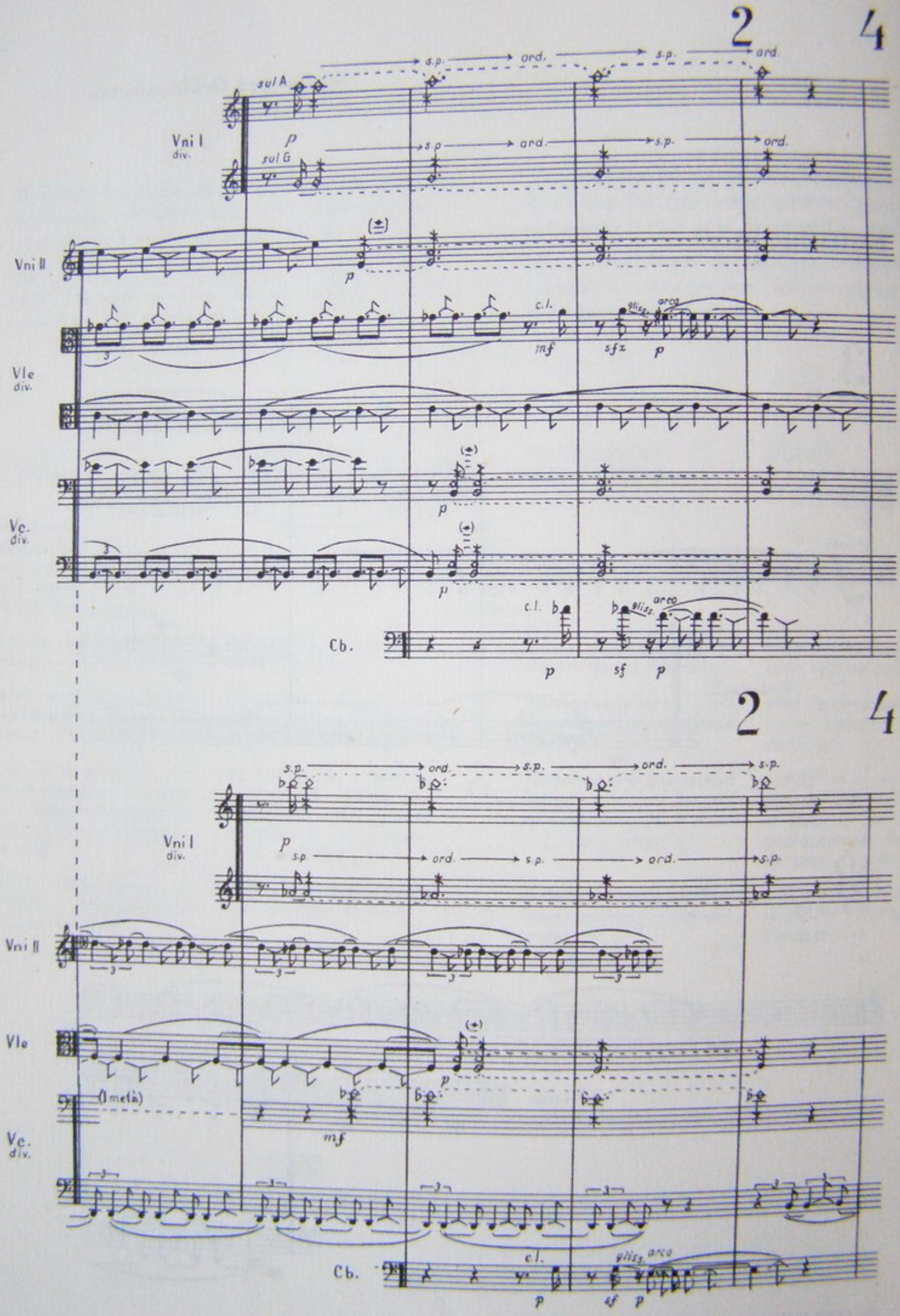

2 4
s.p. ord. s.p. ord.
sul A
Vni I
div.
p
sul G
s.p. ord. s.p. ord.
Vni II
p
c.l.
gliss.
arco
mf
sfz
p
Vle
div.
p
Vc.
div.
p
c.l.
gliss.
arco
Cb.
p
sf
p
2 4
s.p. ord. s.p. ord. s.p.
Vni I
div.
p
s.p. ord. s.p. ord. s.p.
Vni II
Vle
p
(I metà)
mf
Vc.
div.
c.l.
gliss.
arco
Cb.
p
sf
p

4 accel. 3 4 3 ♩.=ca58 2

Vni I
senza vibrato pp sub.f sff

Vni II
senza vibrato pp sub.f sff

Vle
2 metà tutte sub.f sff

Vc. unis.
senza vibrato ppp 3 sub.f sff

Cb.
senza vibrato pp sub.f sff c.l. arco mf 3 p

4 accel. 3 4 3 ♩.=ca58 2

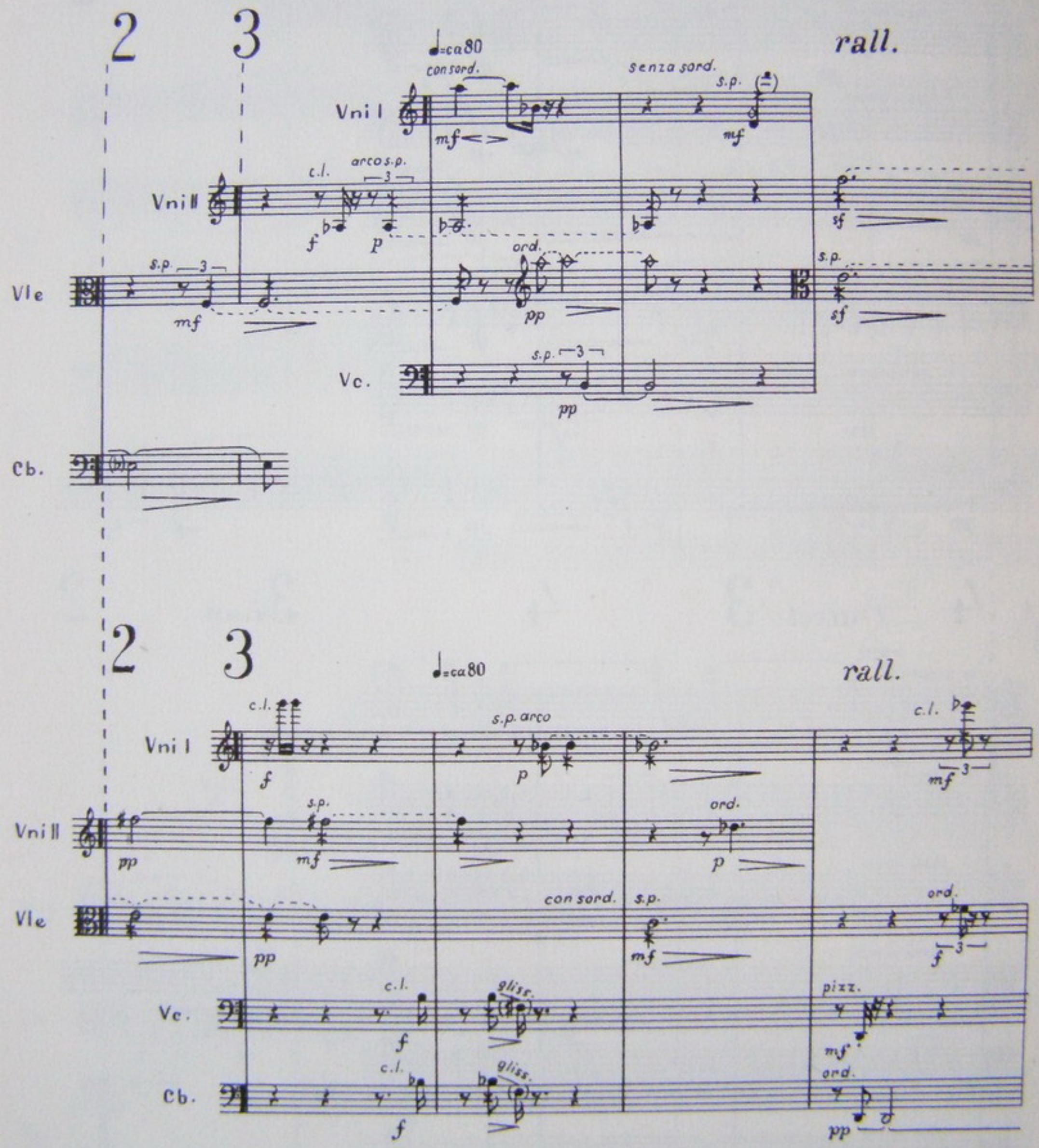
Vni I
ord. senza vibrato pp sub.f sff

Vni II
ord. senza vibrato pp 3 sub.f sff

Vle
senza vibrato pp 3 sub.f sff s.p. mf

Vc. div.
2 metà 3 3 tutti sub.f sff

Cb.
senza vibrato pp sub.f sff


2
3
rall.
♩=ca 80
con sord.
senza sord.
s.p.
Vni I
mf
Vni II
c.l.
arco s.p.
f
p
sf
Vle
s.p.
mf
ord.
pp
Vc.
Cb.
2
3
rall.
♩=ca 80
c.l.
s.p. arco
Vni I
f
p
mf
Vni II
pp
s.p.
ord.
Vle
con sord.
Vc.
gliss.
pizz.
Cb.

2

3

♩=ca 69

Vni II

Vle

Vc.

s.p.

pp

f

pizz.

f 3

pizz.

p

f

2

3

Vni I

ord.

ff

Vni II

s.p.

p

♩=ca 69

Vle

s.p.

f

s.sord. ord.

f 3

Vc.

arco

f

p

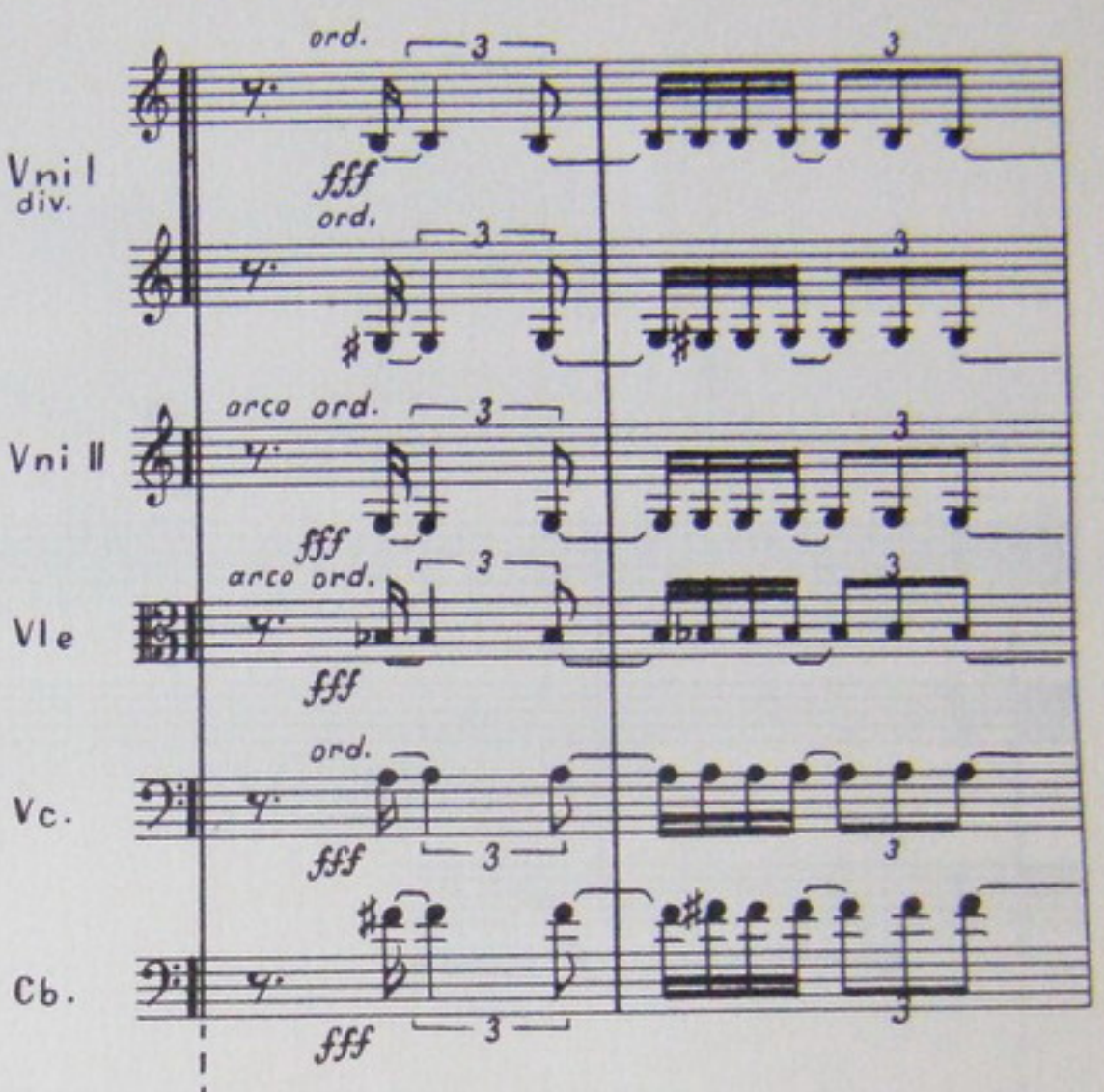
Cb.

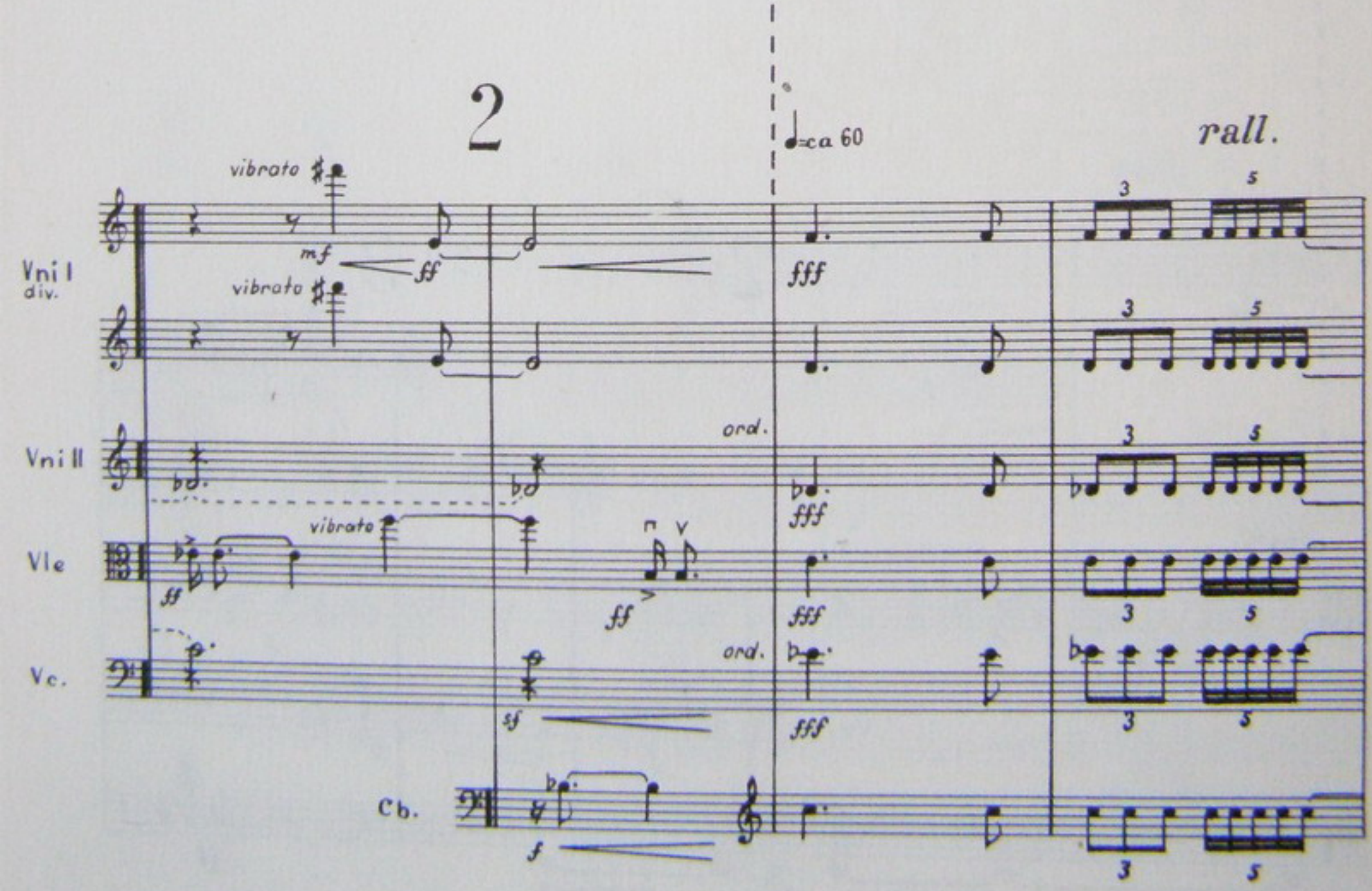
3

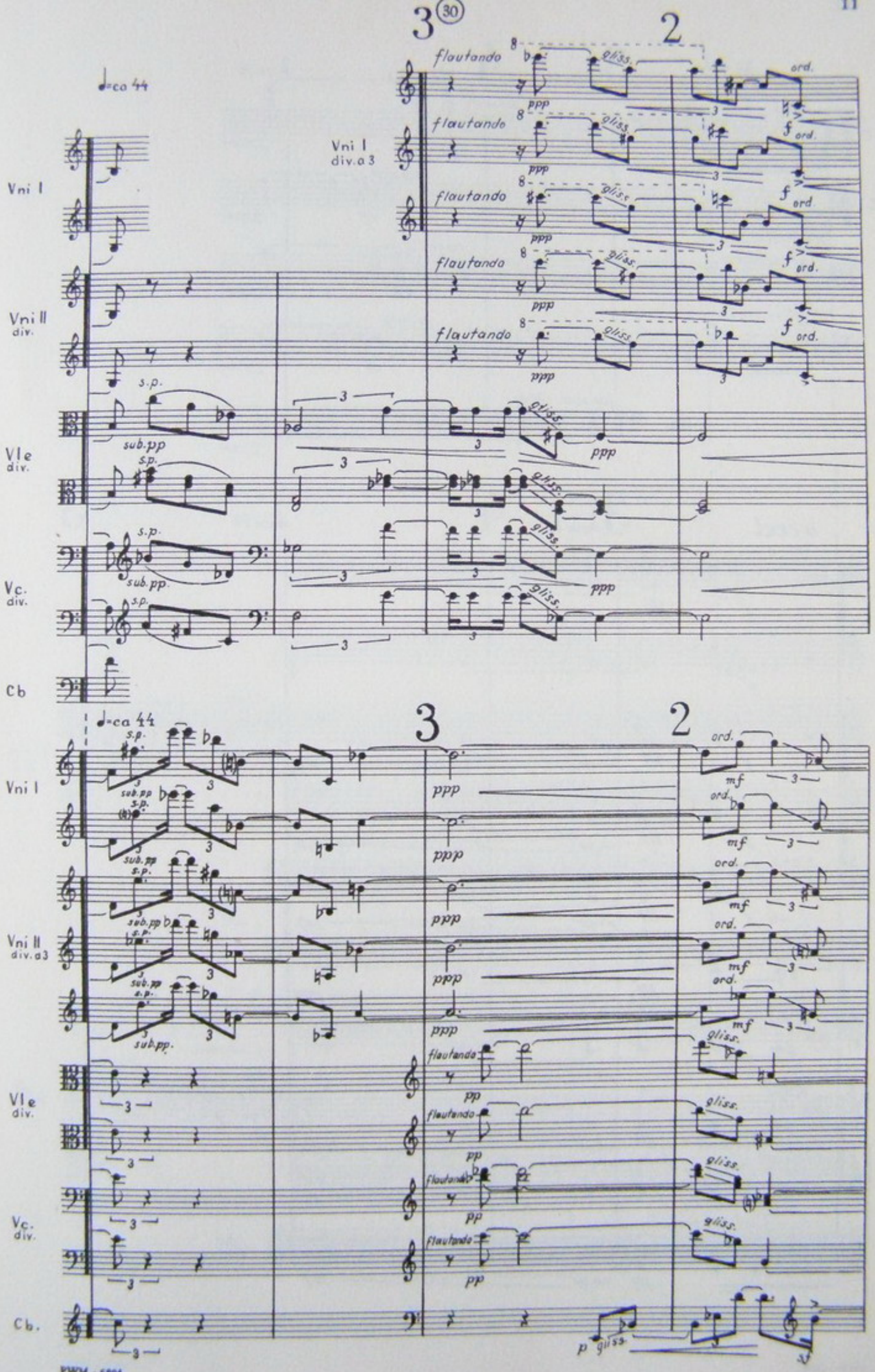
f

p

ff


♩ca 60
rall.
Vni I
div.
Vni II
Vle
Vc.
Cb.
ord.
arco ord.
fff


♩=ca 60
rall.
Vni I
div.
Vni II
Vle
Vc.
Cb.
vibrato
mf
ff
fff
ord.
sf
f


3 (30)
2
♩=ca 44
Vni I
Vni I div. a 3
Vni II div.
Vle div.
Vc. div.
Cb
flautando
gliss.
ord.
ppp
f
s.p.
sub.pp
mf
p
Vni II div. a 3
Cb.

accel.

3 ♩=ca 56

4

s.p.

♩=ca 50

Vni I

unis.

con sord.

pp

Vni II

unis.

con sord.

mf

Vle

unis.

f

con sord.

mp

Vc.

unis.

f

con sord.

pp

Cb.

con sord. vibrato

accel.

3 ♩=ca 56

4

♩=ca 50

3

Vni I div.

3

f

fff

Vni II div. a 3

1 Solo

flaut.

pp

sub. pp

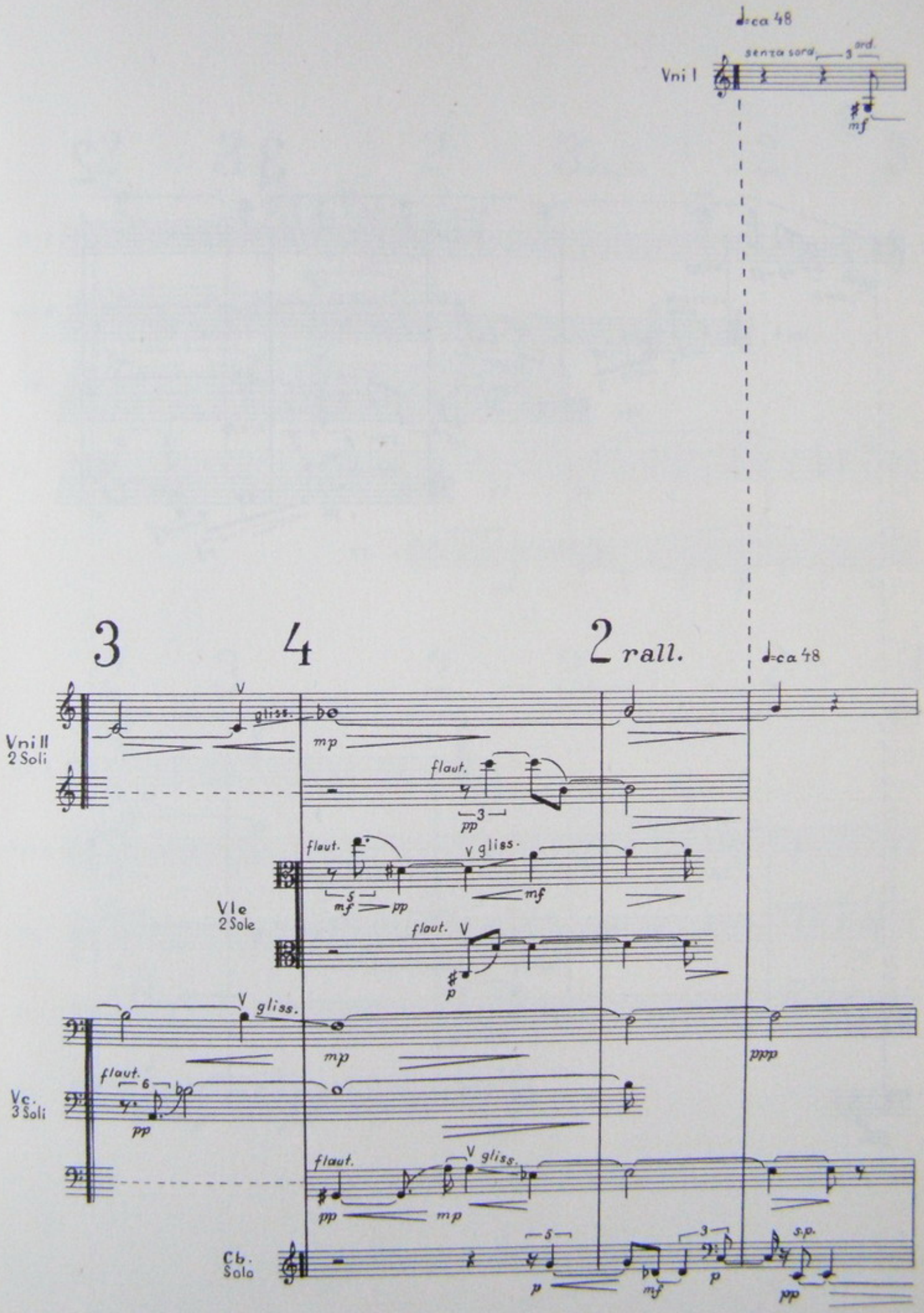
ppp

Vle div.

ord.

Vc. div.

Cb.


♩=ca 48
senza sord.
3 ord.
Vni I
mf
3
4
2 rall.
♩=ca 48
Vni II
2 Soli
gliss.
mp
flaut.
pp
Vle
2 Sole
mf
p
Vc.
3 Soli
ppp
Cb.
Solo
s.p.

(40)

3 2

Vni I

Vni II

Vle

Vc.

1 Vc. Solo

1 Cb. Solo

2 3 2 3 ♩=ca 42 2 3

Vni I

Vni II

Vle

Vc.

Cb.

8 gliss.

p mf p

pp

mf

consord.

pp

consord.

pp

2 3 2 3 ♩=ca 42 2 3

Vni I

ord. consord.

sf pp

Vni II

ord. consord.

sf pp

senza sord.

pp

Vle

con sord. ord.

sf pp

V gliss.

p mf

mf pp

senza sord.

pp

Vc.

ord.

f p

p

pp

Cb.

ord.

mf ff

3

p

s.p.

pp

50

3

♩=ca 56 2 accel.

Vni I
3 Soli

senza vibrato

pizz. arco

arco

Vc.

Cb.

3

♩=ca 56 $\frac{2}{4}=\left(\frac{10}{16}\right)$ accel.

senza sord. c.l. batt.

Vni I
div.

c.l. batt.
s. sord.

c.l. batt.
1 metà

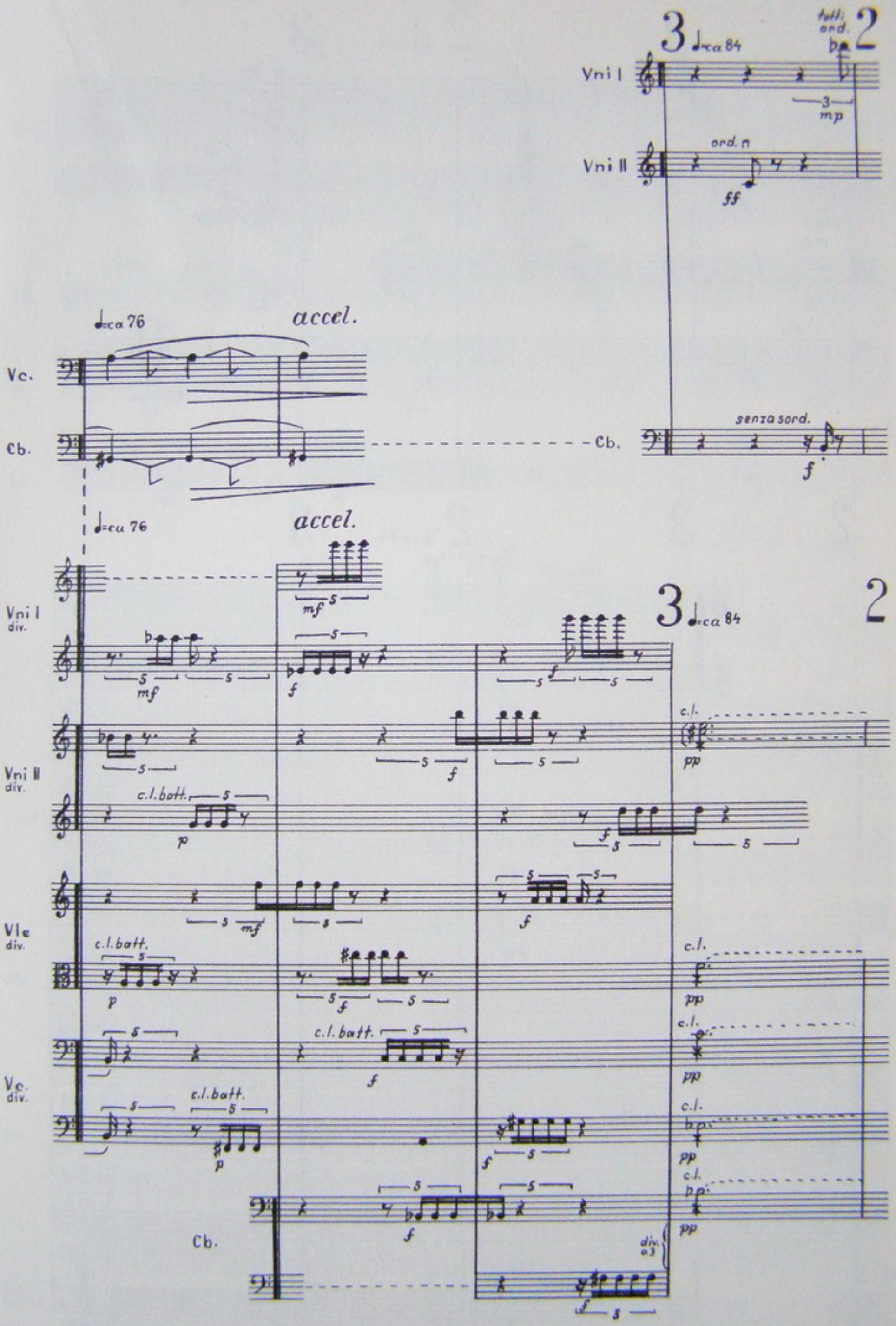
Vni II

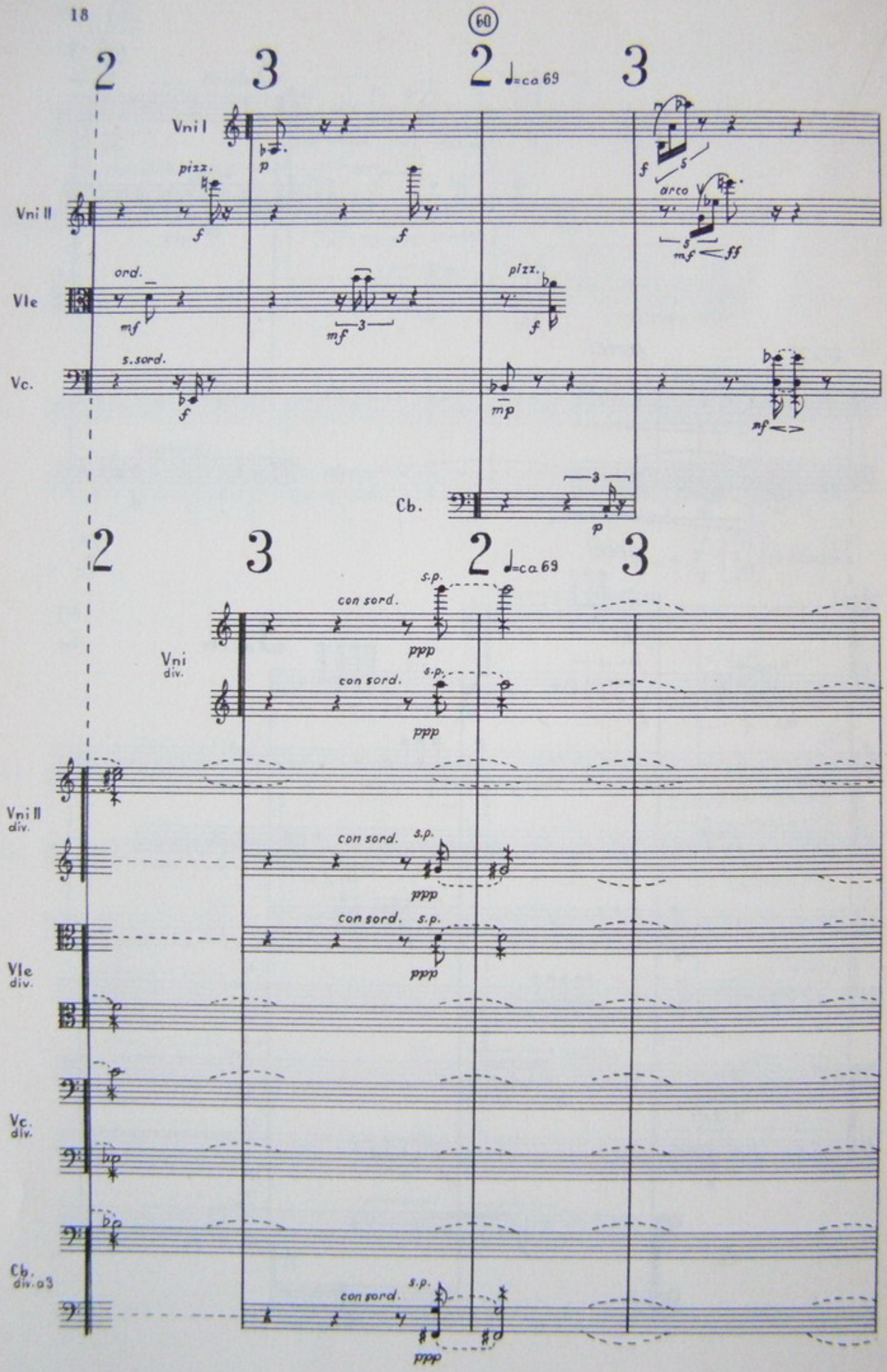
Vle

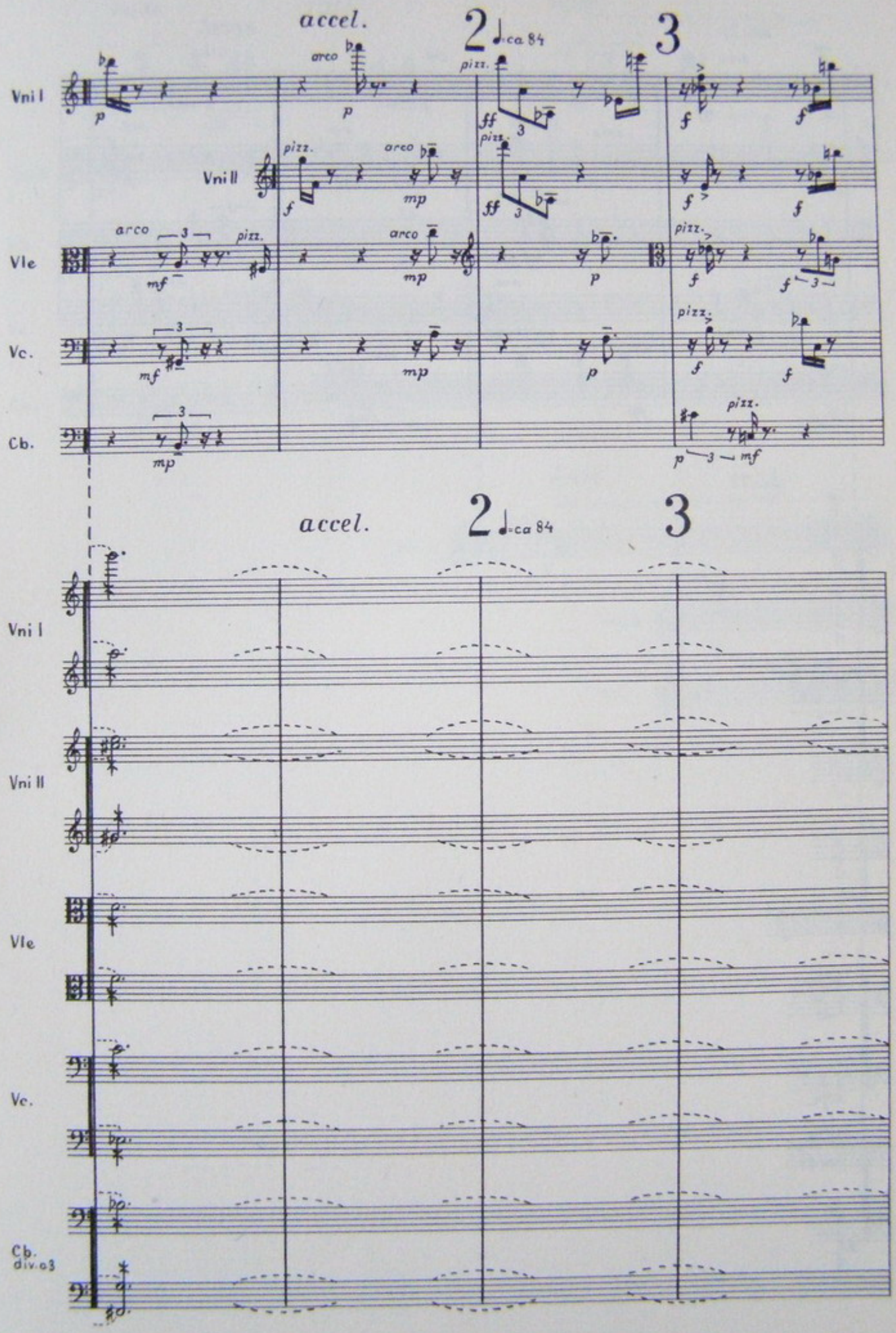
Vc

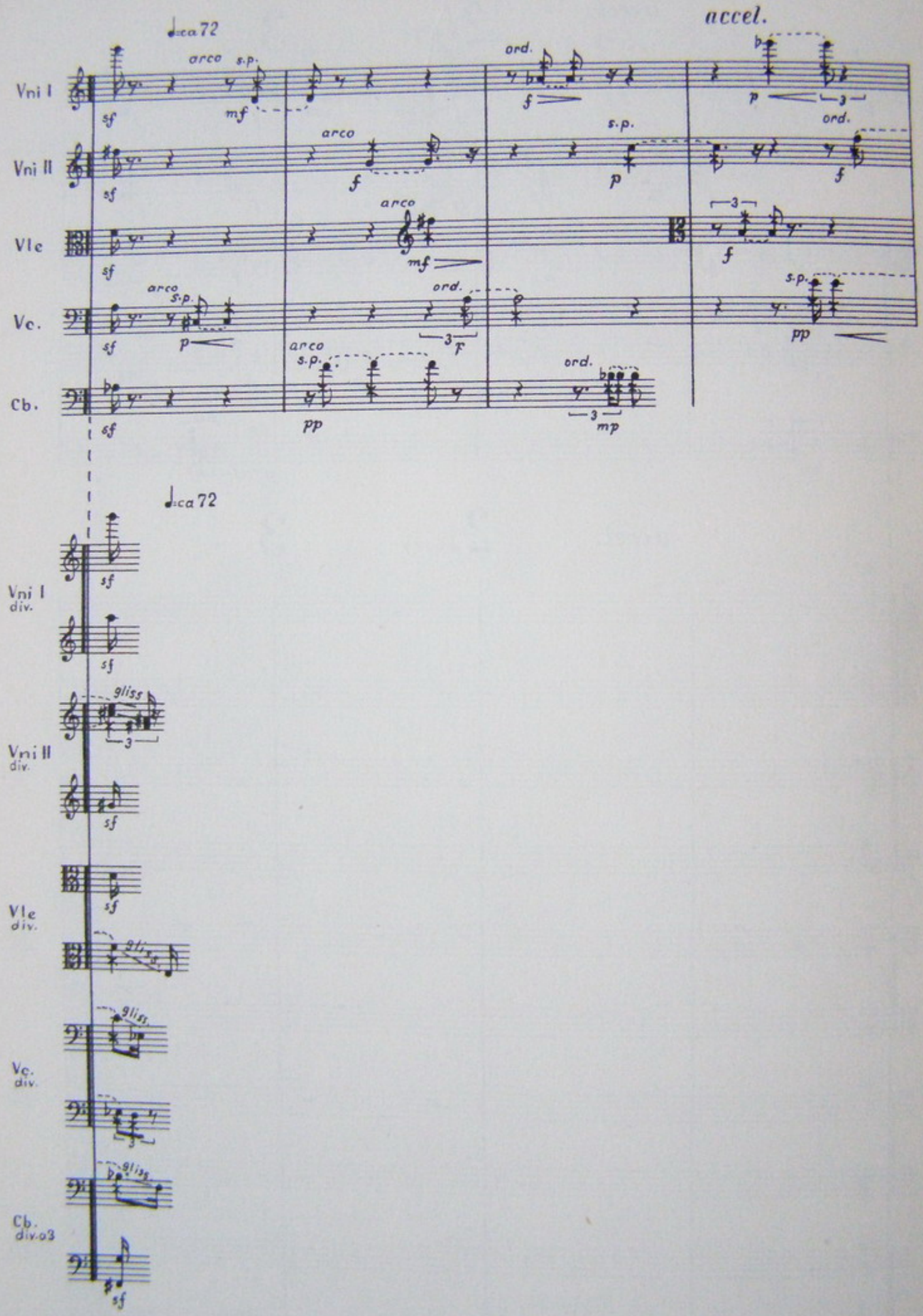
c.l. batt.

Cb.
div.


3
♩=ca 84
tutti ord.
2
Vni I
3
mp
Vni II
ord. n
ff
♩=ca 76
accel.
Vc.
Cb.
senza sord.
f
♩=ca 76
accel.
Vni I div.
mf
f
3
♩=ca 84
2
Vni II div.
c.l.
pp
c.l. batt.
p
Vle div.
c.l. batt.
Vc. div.
c.l. batt.
Cb.
div. a 3


60
2
3
2 ♩=ca 69
3
Vni I
Vni II
Vle
Vc.
Cb.
pizz.
ord.
s.sord.
arco
Vni div.
Vni II div.
Vle div.
Vc. div.
Cb. div. a3
con sord.
s.p.
ppp


accel.
2 ♩=ca 84
3
Vni I
Vni II
Vle
Vc.
Cb.
arco
pizz.
accel.
2 ♩=ca 84
3
Vni I
Vni II
Vle
Vc.
Cb.
div. a 3


accel.
♩=ca 72
Vni I
Vni II
Vle
Vc.
Cb.
arco
s.p.
ord.
sf
mf
f
p
pp
mp
♩=ca 72
Vni I div.
Vni II div.
Vle div.
Vc. div.
Cb. div.o3
gliss.

70

♩=ca 80

rall.

♩=ca 63

s.p. → ord.

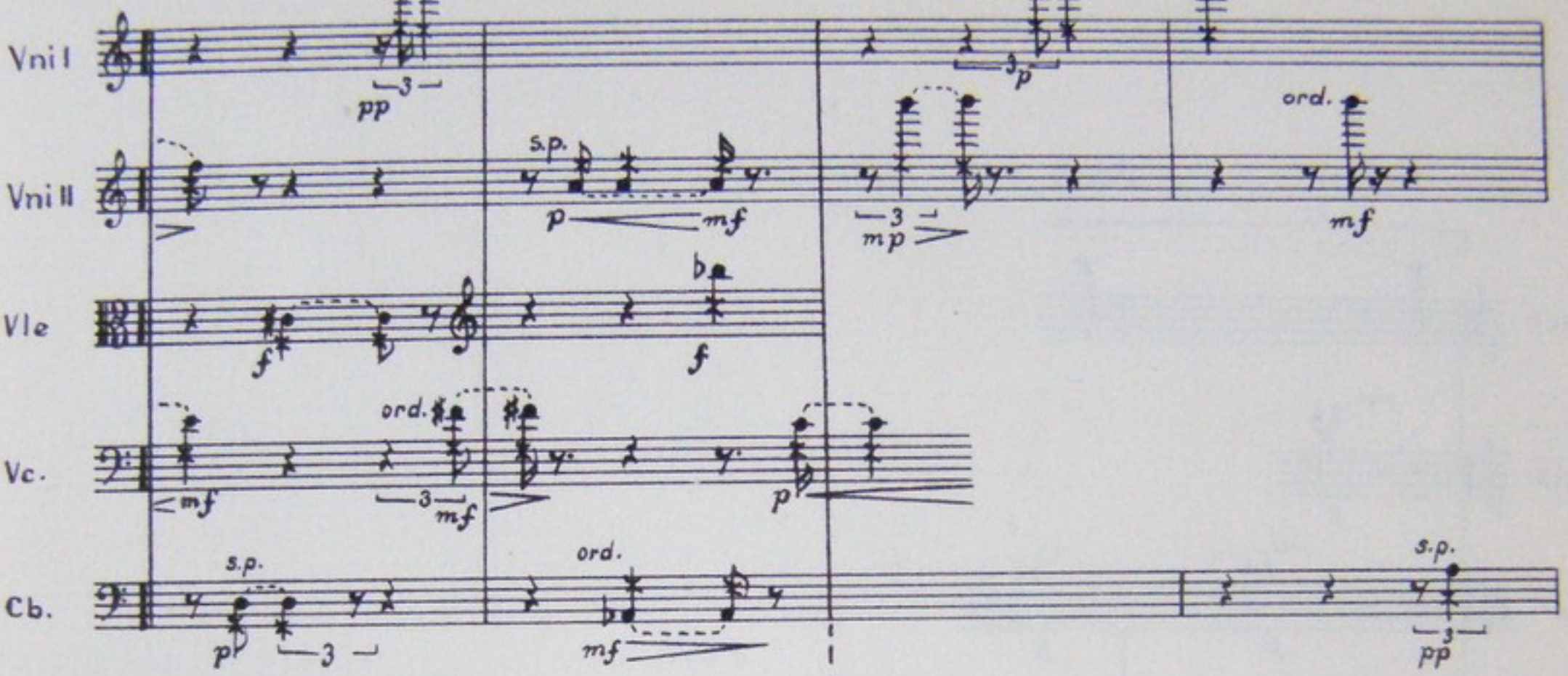
Vni I

Vni II

Vle

Vc.

Cb.



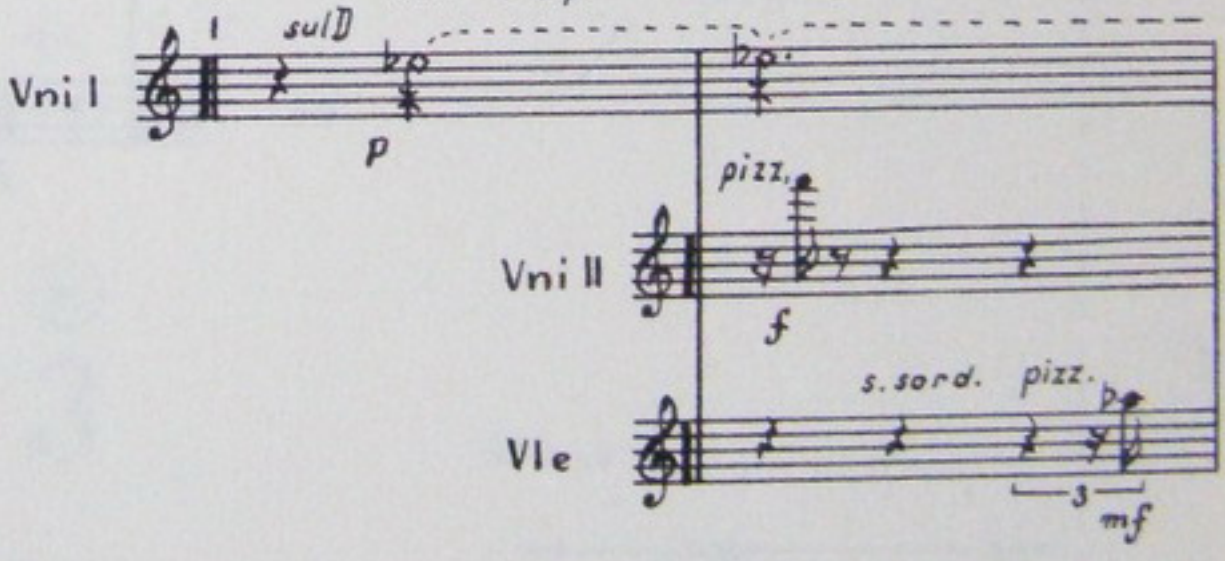
♩=ca 63

ord. → s.p. → ord.

Vni I

Vni II

Vle



♩=ca 44

Vni I

Vni II

Vle

Vc.

Cb.

s.p. → ord.

pizz.

f

pizz.

p

c.l.

p

s.p. 3

mf

rall.

c.l.

p

s.p. 3

p

(t)

pp

♩=ca 44

Vni I

Vni II

Vle

Vc.

Cb.

→ s.p. → ord. → s.p.

arco

p

arco

3

f

rall.

s.p.

p

mf

c.l.

mf 3

p

80

♩=ca 50

2 3 2

Vno I Solo

ord. pizz. arco

pp f p

3 mf

Vla Solo

s.p. ord.

p f mf 3 p f

pizz. arco

f 3 mp

Vc. Solo

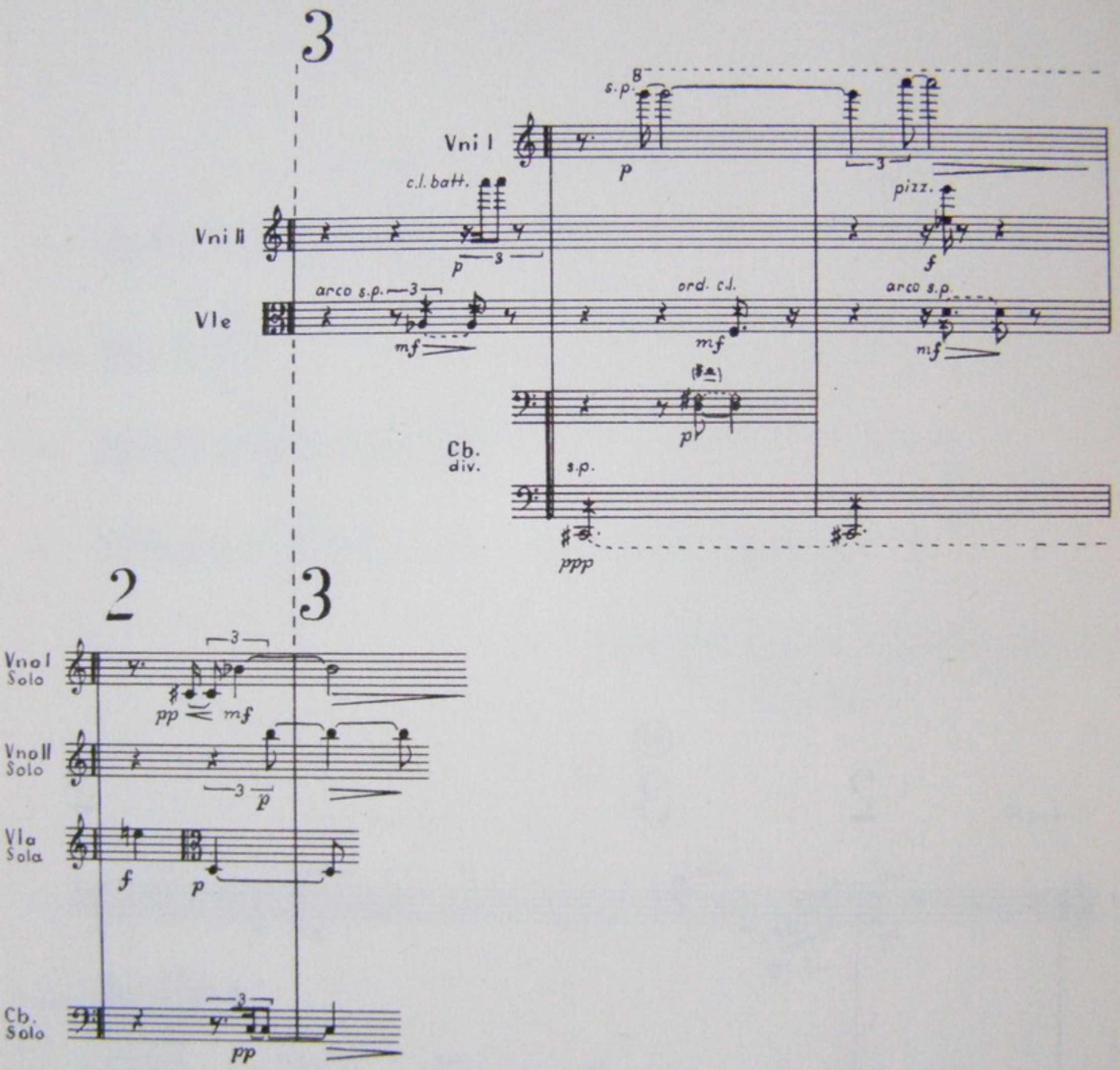
ord. 3

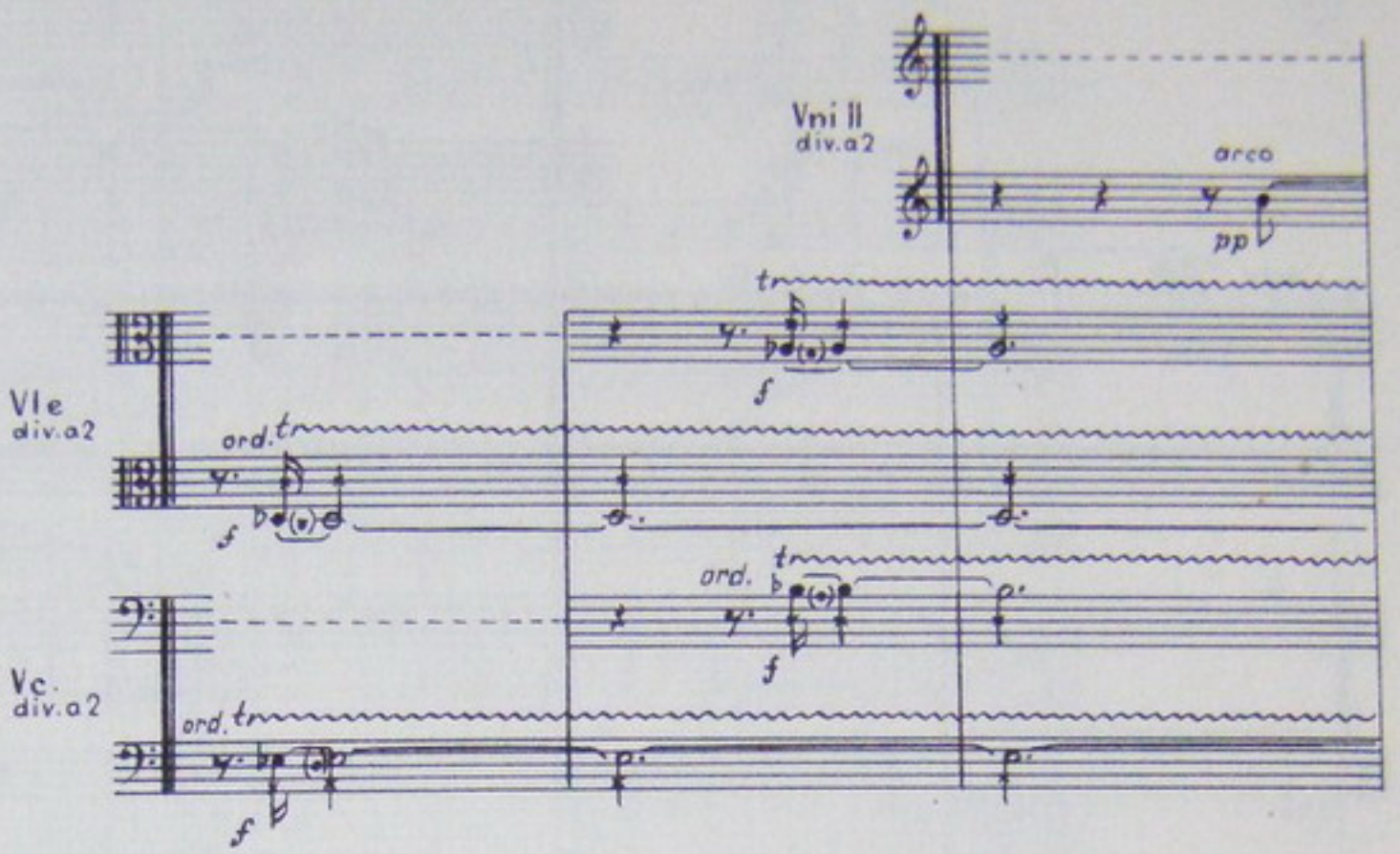
p

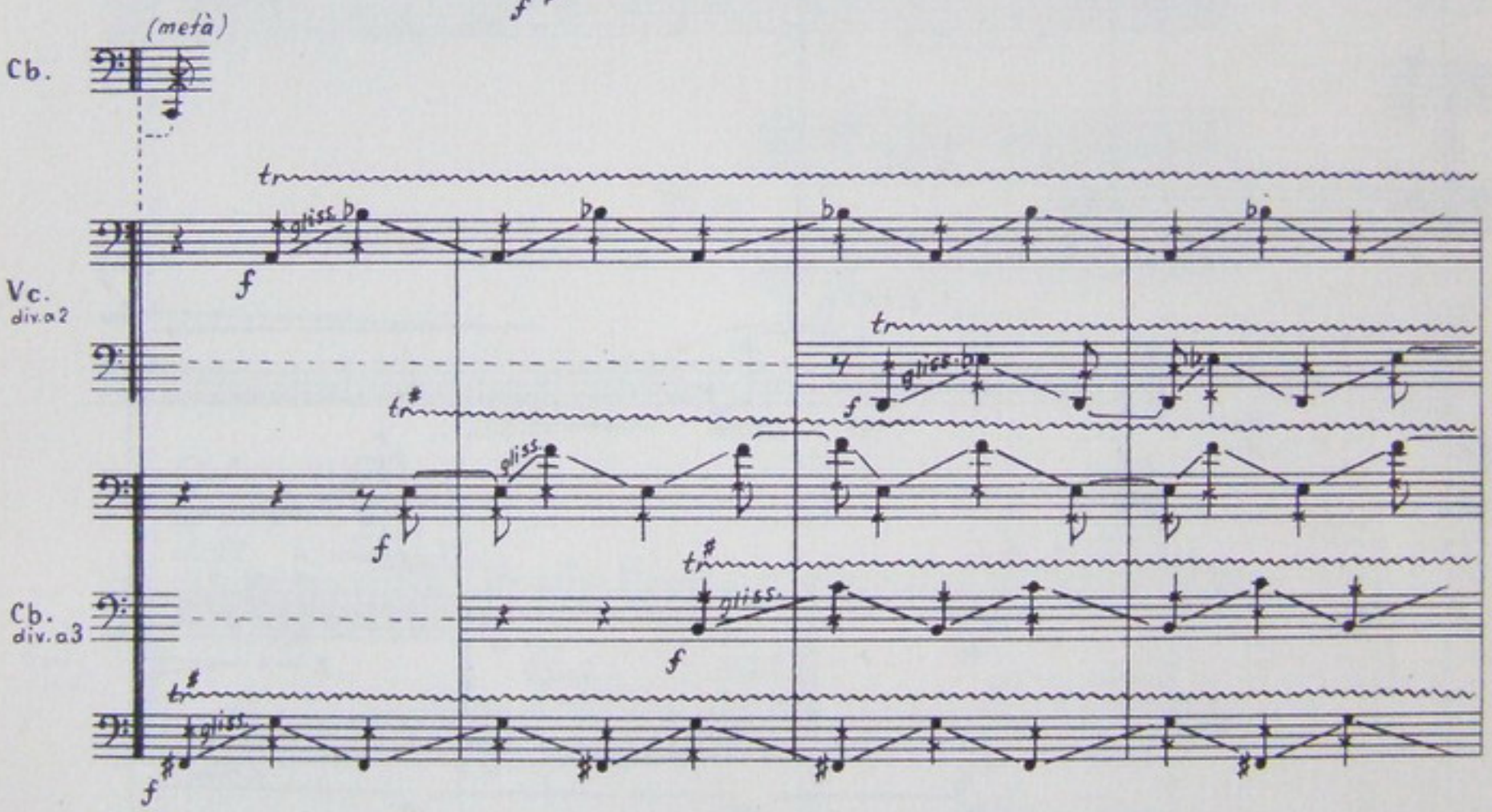
Cb. Solo

ord. pizz. 3 arco

p mf glis. p


3
Vni I
Vni II
Vle
Cb.
div.
s.p.
c.l. batt.
pizz.
arco s.p.
ord. c.l.
arco s.p.
p
f
mf
ppp
2
3
Vno I
Solo
Vno II
Solo
Vla
Solo
Cb.
Solo
pp
mf
p
f
pp



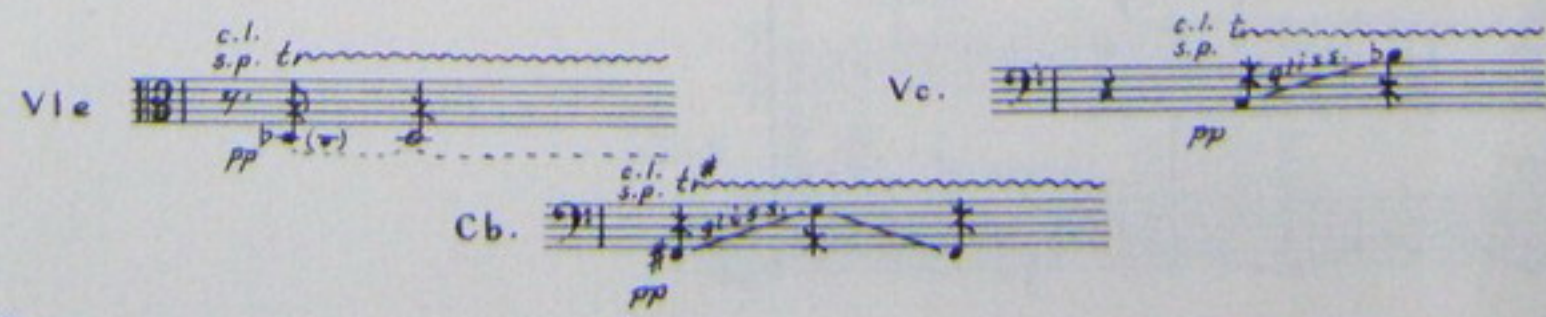


Tryl altówek powinien być wykonywany bardzo mocnymi uderzeniami palca. Wiolonczele i kontrabasy: tryl powinien być wykonywany szerokością trzech palców z użyciem wielkiego palca jako podstawy. Cała ta partia może być również realizowana w następujący sposób:

Trill in the violas by fingering percussively. Cellos and double-basses: trill by striking the string with three fingers put together, the thumb serving as a support. The whole passage may be also played as follows:

Triller in den Violen mit starkem Fingerschlag. Violoncelli und Kontrabässe: Daumenaufsatz und Triller mit dem 1.–3. Finger (zugleich aufschlagen). Die ganze Partie kann auch so gespielt werden:

Le trille des altos doit être exécuté en frappant la corde très fort du doigt. Violoncelles et contrebasses: le trille sera exécuté en battant de la largeur de trois doigts joints, le pouce servant de point d'appui. On peut aussi exécuter toute cette partie comme suit:



90

accel.

2

Vni I div.

Vni II div.

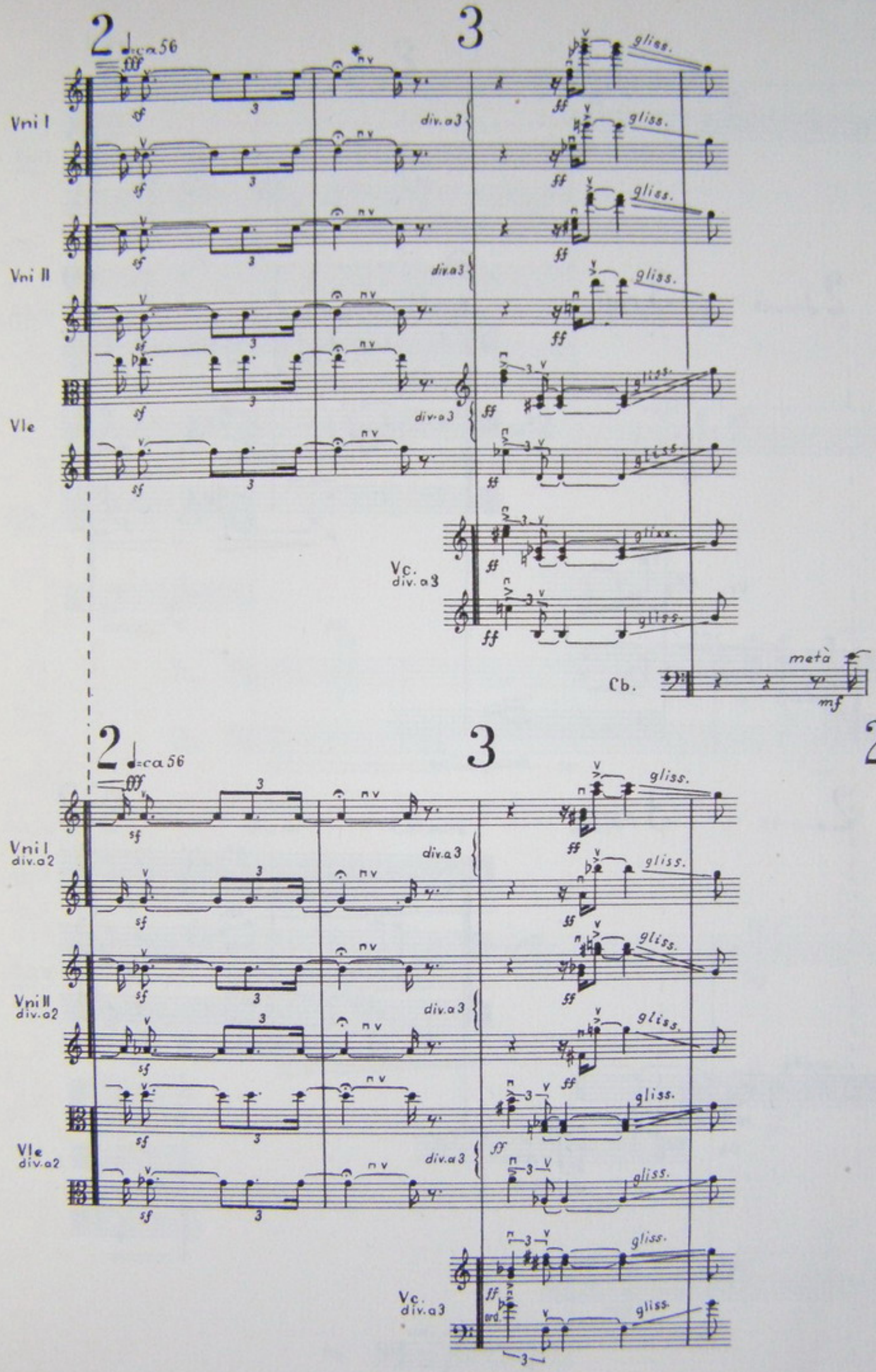
Vle div.

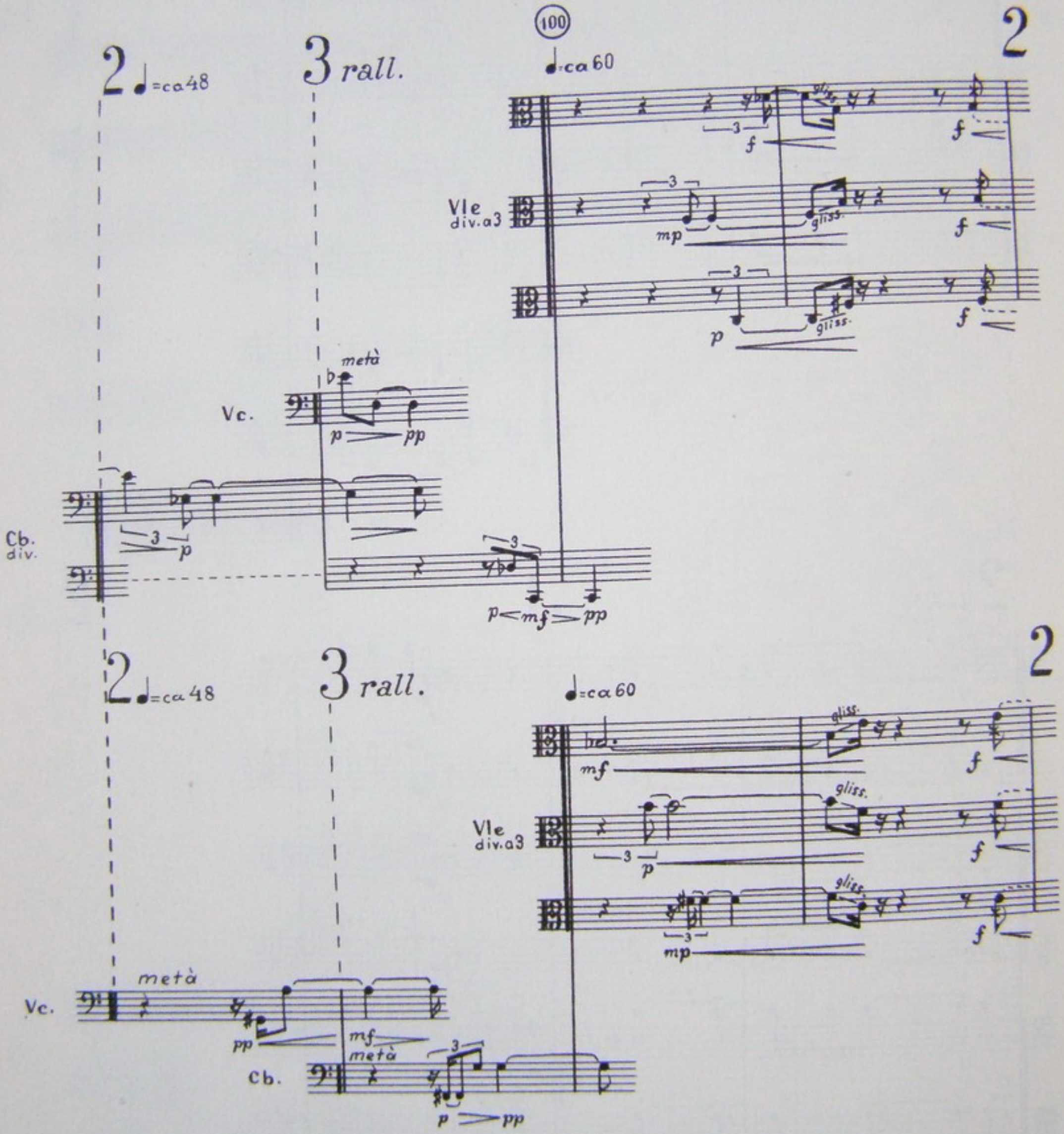
Vc. div.

Cb. div. a3

accel.

2


2
♩=ca 56
fff
3
Vni I
Vni II
Vle
div. a 3
gliss.
Vc.
div. a 3
Cb.
metà
mf
2
♩=ca 56
fff
3
Vni I
div. a 2
Vni II
div. a 2
Vle
div. a 2
div. a 3
gliss.
Vc.
div. a 3
ord.
2



2 ♩=ca 48
3 rall.
100
♩=ca 60
2
Vle div. a3
gliss.
Vc.
metà
Cb. div.
2 ♩=ca 48
3 rall.
♩=ca 60
2
Vle div. a3
gliss.
Vc.
metà
Cb.
metà

2 3

♩=ca 50 ♩=ca 54

Vni I div.

Vni II div.

Vle div.a3

Vc. Solo

Cb. Solo

pizz. arco metà

c.l. tutti

metà

2 3

♩=ca 50 ♩=ca 54

Vni I

Vni II div.

Vle div.a3

Vle

Vc.

Cb.

metà pizz.

110

2 ♩.ca 48 3

rall.

Vni I div.

con sord.

pp mp 3 p s mf pp

Vle div. a2

gliss.

mf p pp

Vc. div.

con sord.

mf gliss. pp

s.p.

ppp

pp

Cb.

2 ♩.ca 48 3

rall.

Vno I Solo

con sord. 3

pp

metà

Vni II

Vle div. a2

con sord.

p mf pp

Vc. div.

con sord. 3

p mf pp

3

rall.

ca 44

Vni I div.

s.p. 8

c.sord.

ppp

ord. 8

s.p.

pp

p

Vle 2 Sole

p

Vle

c.l.

unis.

mf

(metà)

Vc.

Cb. 2 Soli

ord.

p

Cb. Solo

c.l.

arco

s.p.

3

p

p < mf

pp

3

rall.

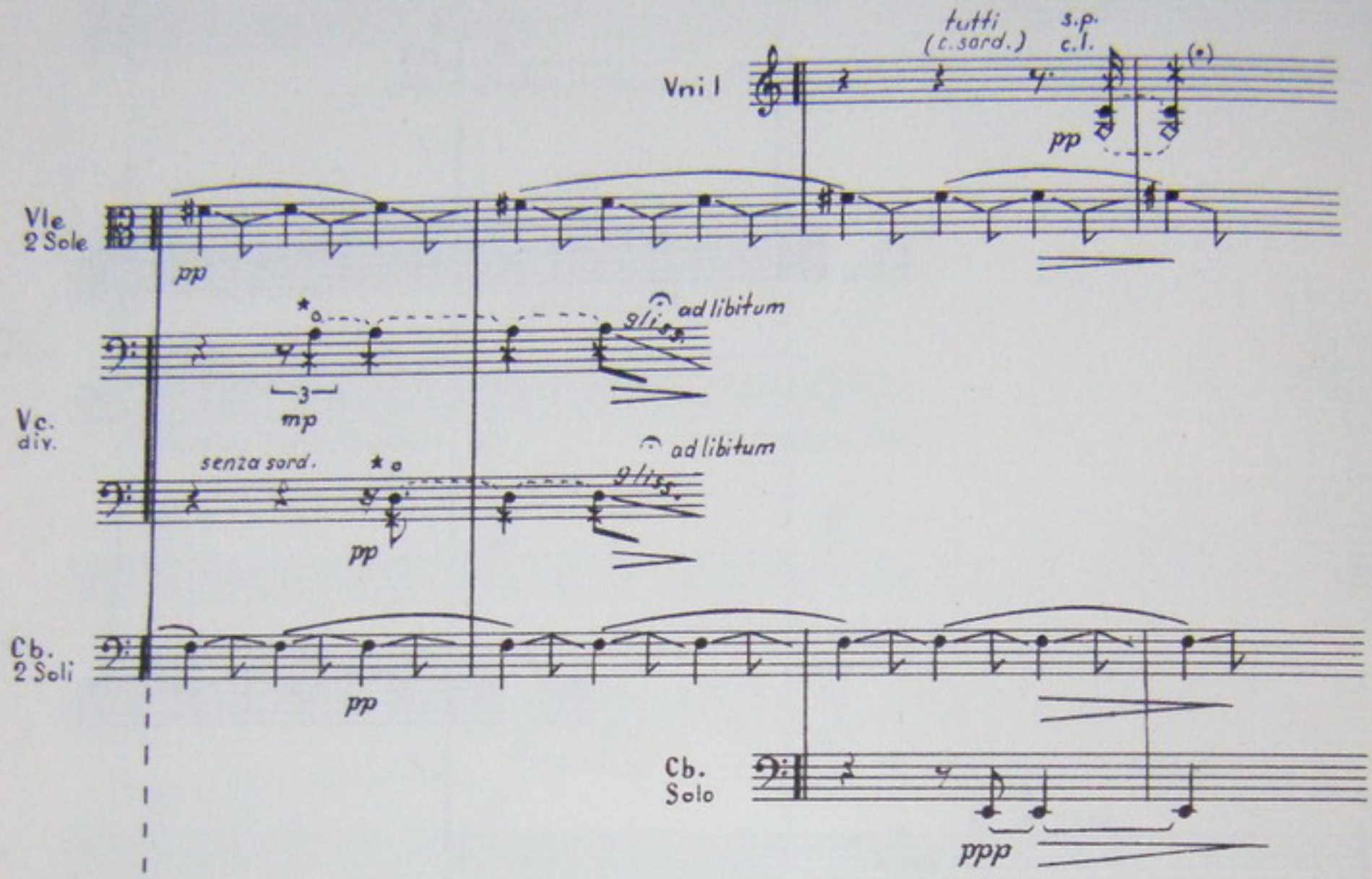
Vnol Solo

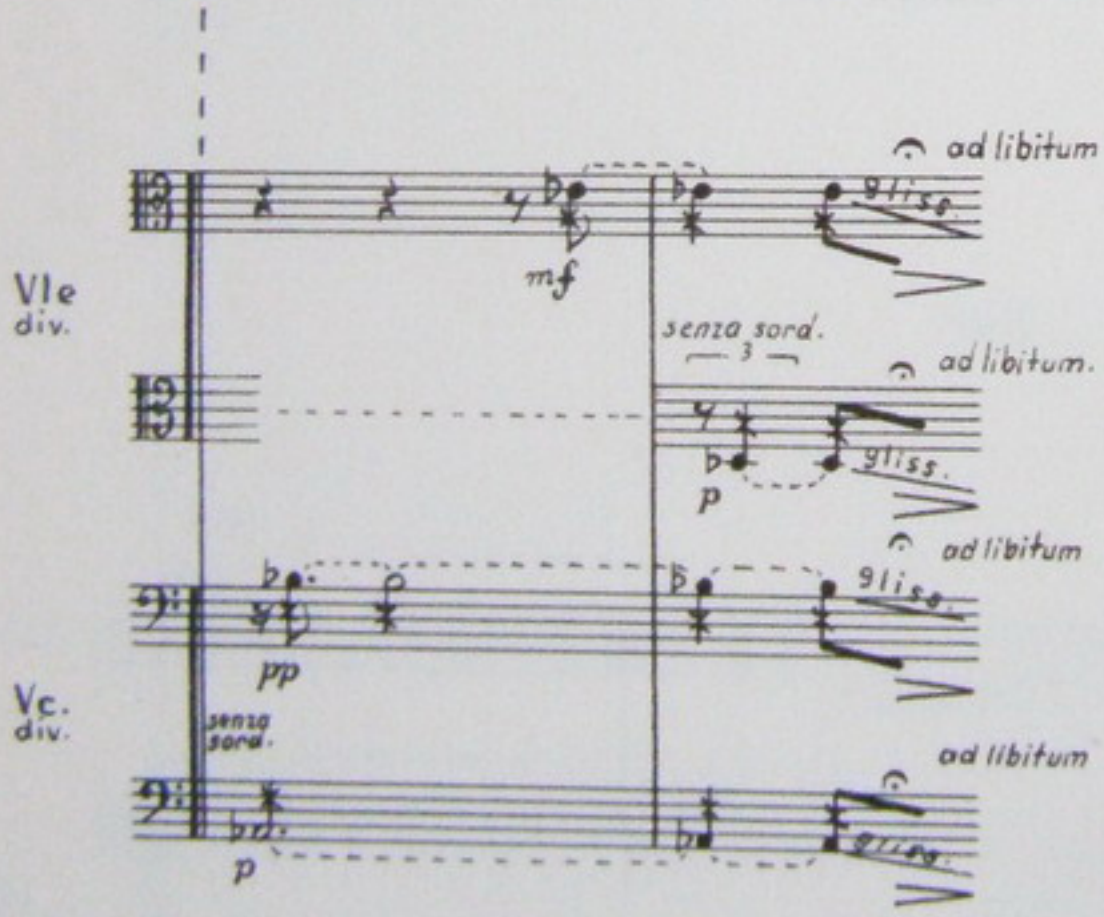
s.p.

mf > pp

3

p





Tremolo na pustej strunie. Glissando uzyskujemy przez stopniowe opuszczanie kołka instrumentu. Szybkość i czas trwania glissanda są uzależnione od wykonawcy.

Tremolo on the open string. Glissando by turning the tuning peg; speed, duration and interval of glissando *ad libitum*.

Tremolo auf der leeren Saite. Glissando durch Wirbeldrehung; Tempo, Dauer und Umfang *ad libitum*.

Le trémolo sera exécuté sur la corde vide. Le glissando sera obtenu en relâchant progressivement la cheville de l'instrument. Vitesse, durée et étendue du glissando *ad libitum*.

Akademii M
BIBLIOTE
GŁÓWNA