

KRZYSZTOF PENDERECKI

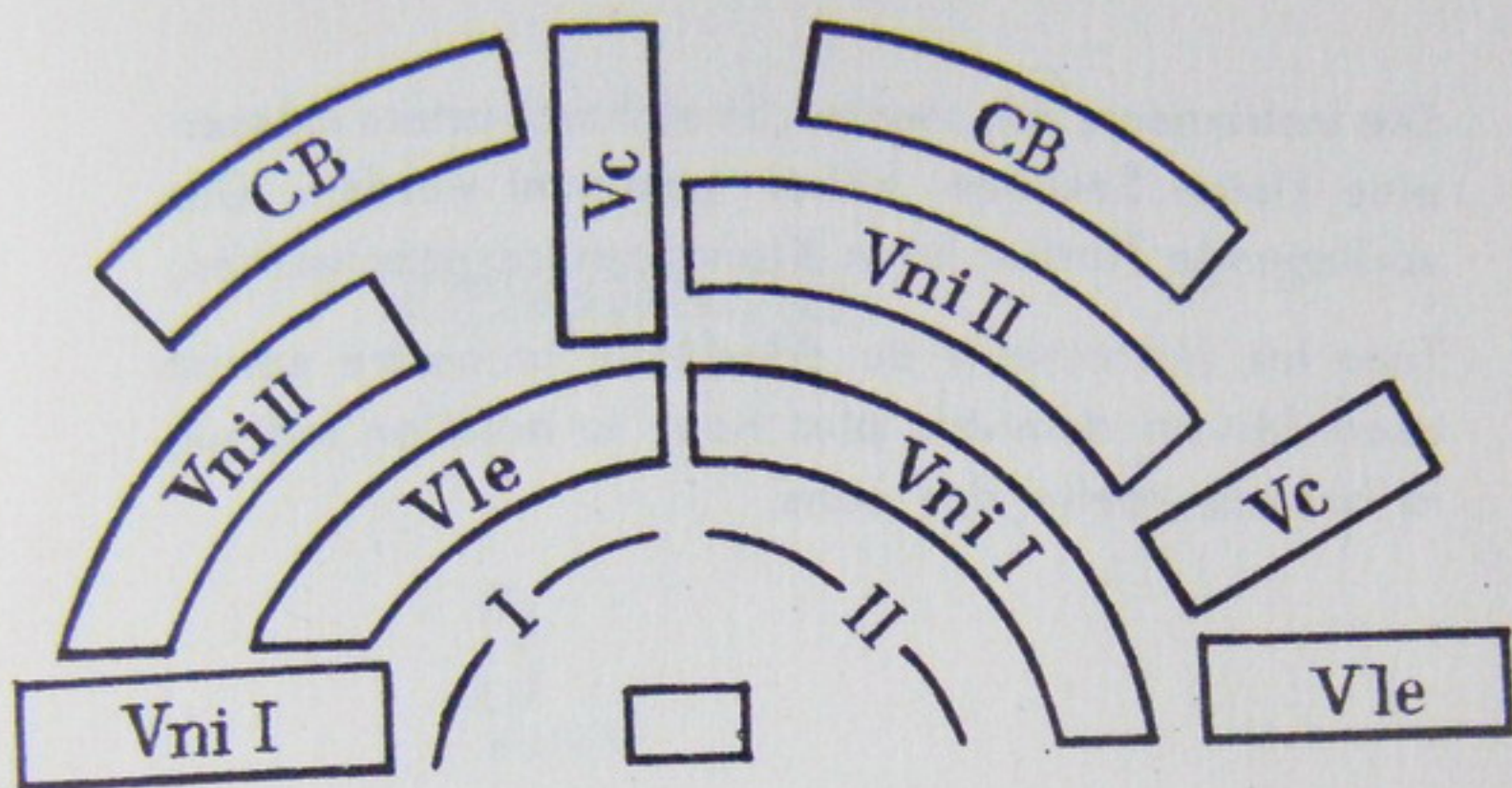
EMANACJE
NA DWIE ORKIESTRY SMYCZKOWE

EMANATIONS
FOR TWO STRING ORCHESTRAS

EMANATIONEN
FÜR ZWEI STREICHORCHESTER

ÉMANATIONS
POUR DEUX ORCHESTRES À CORDES

PARTITURA



Direttore

I

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

II

Violini I	10-8
Violini II	10-8
Viole	8-6
Violoncelli	8-6
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'ABRÉVIATIONS ET SYMBOLES

ordinario
flautando
sul ponticello
col legno
legno battuto

ord.
flaut.
s. p.
c. l.
c. l. batt.

bardzo szybkie i nierytmizowane tremolo

very rapid, non-rhythmized 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 λ , w dół γ

fluctuation by a third of a tone by sliding the finger: in an upward direction λ , in a downward direction γ

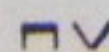


Tonschwankung um einen Drittelton durch Fingerschiebung: nach oben λ , nach unten γ

oscillation du son ne dépassant pas 1/3 de ton et obtenue par un léger déplacement du doigt: en haut λ , en bas γ

kilka następujących po sobie nieregularnych zmian smyczka

several successive irregular changes of bow



mehrere unregelmäßige Bogenwechsel nacheinander

à intervalles irréguliers, plusieurs changements d'archet

3
● = ca 44

The image shows a musical score for Violoncelli div. (Violoncelli divided). It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It features a melodic line with triplets and slurs, marked with *pp* (pianissimo). The middle staff has a treble clef and a key signature of one flat, with a melodic line marked with *pp*. The bottom staff has a bass clef and a key signature of one flat, with a melodic line marked with *pp*. The score is divided into measures by vertical bar lines. The text "Violoncelli div." is written below the bottom staff. The text "2 metà" is written above the middle staff. The text "(1 metà)" is written above the top staff. The text "pp" is written below the top staff, below the middle staff, and below the bottom staff.

3
= ca 44

Violini II

Viola

Violoncelli div.

(2ma)

2 4

Handwritten musical score for the first system, measures 1-4. The score includes staves for Vni I div., Vni II, Vle div., Vc. div., and Cb.

Vni I div.: *p* *sul G* *s.p.* *ord.* *s.p.* *ord.*

Vni II: *p* *(♯)*

Vle div.: *mf* *sfx* *p* *c.l.* *gliss.* *arco*

Vc. div.: *p* *(♯)*

Cb.: *p* *sf* *p* *c.l. b* *gliss.* *arco*

2 4

Handwritten musical score for the second system, measures 5-8. The score includes staves for Vni I div., Vni II, Vle, Vc. div., and Cb.

Vni I div.: *p* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Vni II: *3*

Vle: *(Imetà)* *p* *(♯)*

Vc. div.: *mf*

Cb.: *p* *sf* *p* *c.l.* *gliss.* *arco*

4 accel. 3 4 3 $\text{♩} = \text{ca } 58$ 2

senza vibrato *pp* *sub.f* *sff*

senza vibrato *pp* *sub.f* *sff*

senza vibrato *pp* *sub.f* *sff*

senza vibrato *ppp* *sub.f* *sff*

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

2 metà *tutte*

Vni I

Vni II

Vle

Vc. unis.

Cb.

4 accel. 3 4 3 $\text{♩} = \text{ca } 58$ 2

senza vibrato *pp* *sub.f* *sff* *gliss.*

senza vibrato *pp* *sub.f* *sff*

senza vibrato *pp* *sub.f* *sff*

senza vibrato *pp* *sub.f* *sff* *s.p.* *mf*

senza vibrato *pp* *sub.f* *sff* *tutti*

senza vibrato *pp* *sub.f* *sff* *gliss.*

2 metà

Vni I

Vni II

Vle

Vc. div.

Cb.

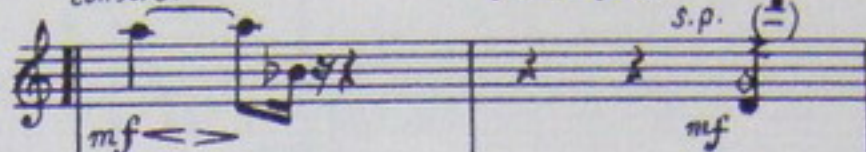
2 3

$\text{♩} = \text{ca } 80$
consord.

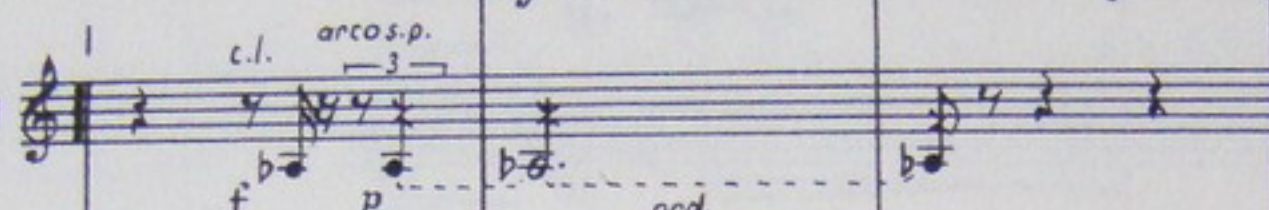
senza sord.

rall.

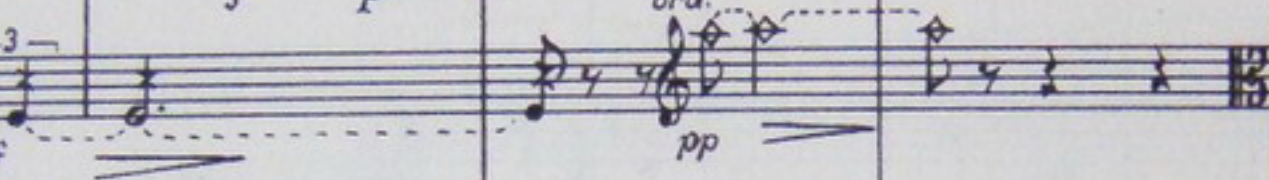
Vni I



Vni II



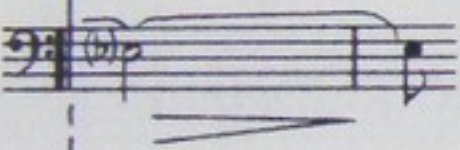
Vle



Vc.



Cb.

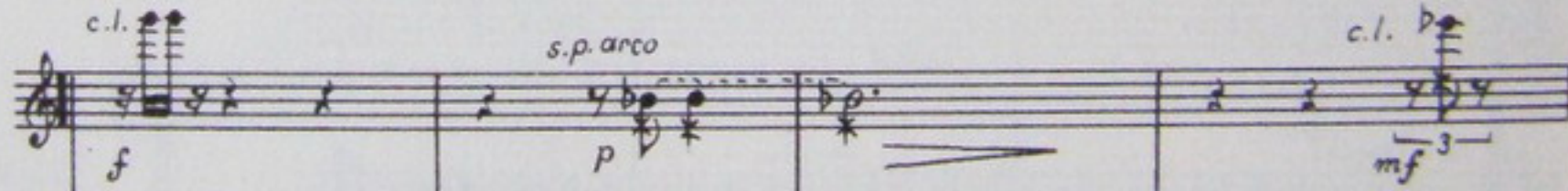


2 3

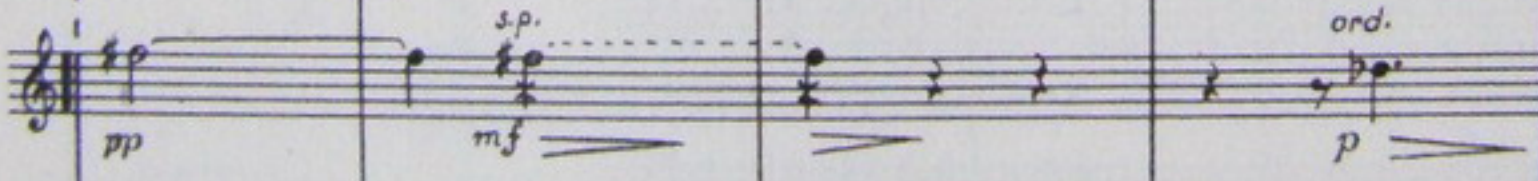
$\text{♩} = \text{ca } 80$

rall.

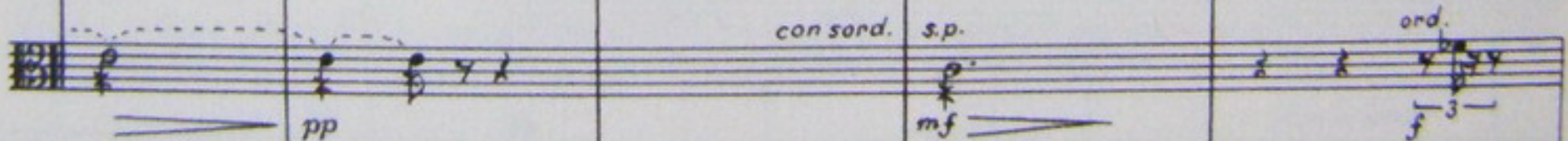
Vni I



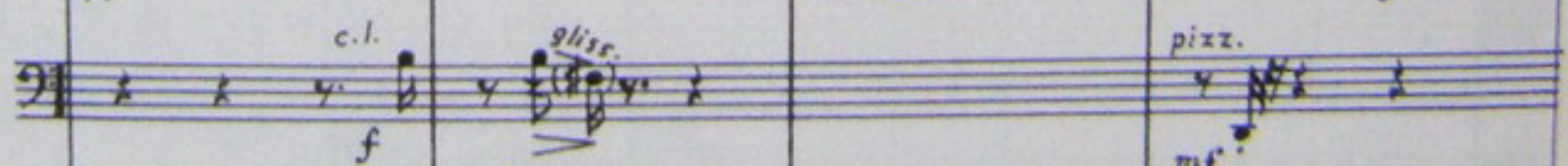
Vni II



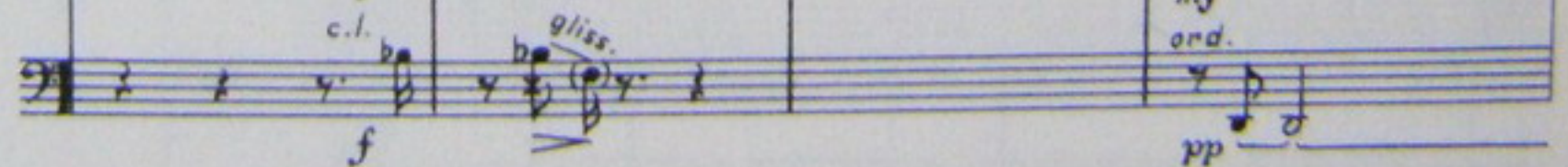
Vle



Vc.



Cb.



ca 69

2

3

Vni II

Vle

Vc.

s.p.

pp

f

pizz.

f 3

pizz.

p

f

ca 69

2

3

Vni I

Vni II

Vle

Vc.

cb.

s.p.

f

ord.

ff

s.p.

p

s.sord. ord.

arco

f

p

f

p

ff

$\text{♩} = \text{ca } 60$

rall.

musical score for Vni I div., Vni II, Vle, Vc., and Cb. featuring triplets and fortissimo dynamics.

Vni I div. *ord.* *fff* *ord.*

Vni II *arco ord.* *fff* *arco ord.*

Vle *fff*

Vc. *ord.* *fff*

Cb. *fff*

2

$\text{♩} = \text{ca } 60$

rall.

musical score for Vni I div., Vni II, Vle, Vc., and Cb. featuring vibrato, fortissimo dynamics, and complex rhythmic patterns.

Vni I div. *vibrato* *mf* *fff*

Vni II *ord.* *fff*

Vle *vibrato* *ff* *ff*

Vc. *ord.* *fff*

Cb. *f*

[illegible]

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features staves for Violin I, Violin II (divided), Viola (divided), Violoncello (divided), and Contrabass. The tempo is marked '♩ = ca 44'. The key signature has one flat (B-flat). The score includes dynamic markings such as *sub. pp*, *s.p.*, *ppp*, *mf*, and *p*. There are also performance instructions like *ord.* (order) and *gliss.* (glissando). The system is divided into two measures by a double bar line, with a large number '3' above the first measure and a large number '2' above the second measure. The Violin I and II parts feature triplets and slurs. The Viola and Violoncello parts have triplets. The Contrabass part has a glissando.

accel.

3 $\text{♩} = \text{ca } 56$

4

s.p.

$\text{♩} = \text{ca } 50$

Score for Vni I, Vni II, Vle, Vc., and Cb. The first system shows the instruments playing in unison (*unis.*) with a forte (*f*) dynamic. The second system shows the instruments playing with a *con sord.* (con sordina) marking, with dynamics ranging from *pp* to *mf*. The Cb. part includes a *con sord. vibrato* marking.

accel.

3 $\text{♩} = \text{ca } 56$

4

$\text{♩} = \text{ca } 50$

3

Vni I
div.

Vni II
div. a 3

Vle
div.

Vc.
div.

Cb.

Score for Vni I div., Vni II div. a 3, Vle div., Vc. div., and Cb. The first system shows the instruments playing in unison (*unis.*) with a forte (*f*) dynamic. The second system shows the instruments playing with a *con sord.* (con sordina) marking, with dynamics ranging from *pp* to *mf*. The Cb. part includes a *con sord. vibrato* marking. The score also includes a *1 Solo flaut.* (1 Solo flute) part.

ca 48

Vni I

senza sord. 3 ord.

mf

3

4

2 rall.

ca 48

Vni II
2 Soli

Vle
2 Solo

Vc.
3 Soli

Cb.
Solo

The musical score is written for five instruments: Vni I, Vni II (2 Soli), Vle (2 Solo), Vc. (3 Soli), and Cb. Solo. The score is divided into measures 3, 4, and 2 (rall.). The tempo is marked 'ca 48'. The key signature is one sharp (F#). The Vni I part starts with a 'senza sord.' (without mutes) instruction and a '3 ord.' (third order) instruction. The Vni II part has a 'gliss.' (glissando) instruction. The Vle part has a 'gliss.' instruction. The Vc. part has a 'gliss.' instruction. The Cb. part has a 'gliss.' instruction. The dynamics range from 'pp' (pianissimo) to 'mf' (mezzo-forte). The Vni I part has a 'mf' dynamic. The Vni II part has a 'mp' dynamic. The Vle part has a 'pp' dynamic. The Vc. part has a 'pp' dynamic. The Cb. part has a 'p' dynamic. The Vni I part has a '3' (triple) instruction. The Vni II part has a '3' (triple) instruction. The Vle part has a '3' (triple) instruction. The Vc. part has a '3' (triple) instruction. The Cb. part has a '3' (triple) instruction. The Vni I part has a 's.p.' (sordina) instruction. The Vni II part has a 's.p.' instruction. The Vle part has a 's.p.' instruction. The Vc. part has a 's.p.' instruction. The Cb. part has a 's.p.' instruction.

3

2

Vni I
Vni II
Vle
Vc.

mf *ff* *sub. pp* *p* *senza sord. ord.* *pp* *ord. senza sord.* *mf* *p* *f* *sub. pp* *pp* *ord. senza sord.* *mf* *pp* *mf* *f* *p*

1 Vc. Solo
1Cb. Solo

2 3 2 3 $\text{♩} = \text{ca } 42$ 2 3

Vni I

Vni II

Vle

Vc.

Cb.

p *mf* *p*

pp

mf

consord.

pp

consord.

pp

gliss.

8

5

b

ca 42

2 3 2 3 $\text{♩} = \text{ca } 42$ 2 3

Vni I

Vni II

Vle

Vc.

Cb.

ord.

con sord.

sf pp

ord.

con sord.

sf pp

con sord. ord.

sf pp

ord.

f > p

ord.

mf

ff

p

s.p.

pp

gliss.

p

mf

pp

senza sord.

s

pp

senza sord.

s

pp

s

pp

ca 42

3

$\text{♩} = ca 56$ **2** accel.

Handwritten musical score for Violin I, 3 Soli. The score is written on three staves. The first staff is for the Violin I, 3 Soli. The second staff is for the Violin II, 3 Soli. The third staff is for the Violin III, 3 Soli. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, mp, p, mf, pp). It also includes performance instructions like 'senza vibrato', 'pizz. arco', and 'arco'. The score is divided into measures by vertical bar lines.

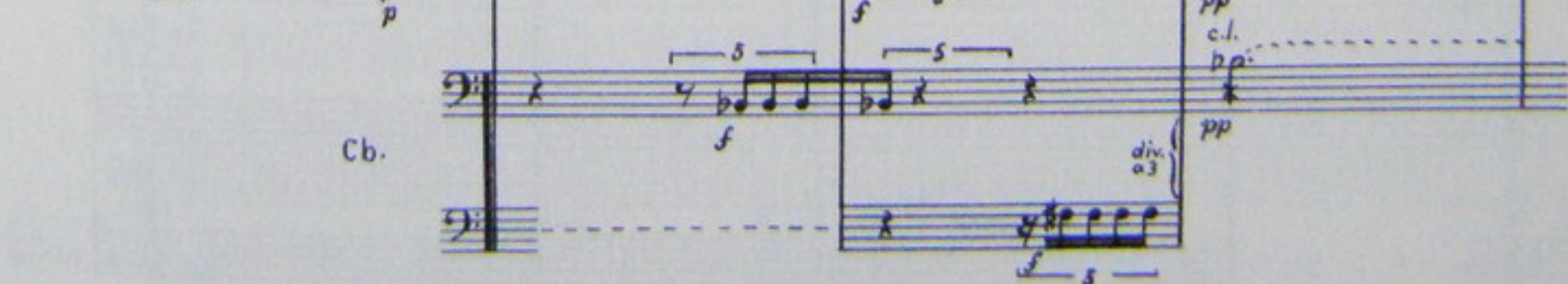
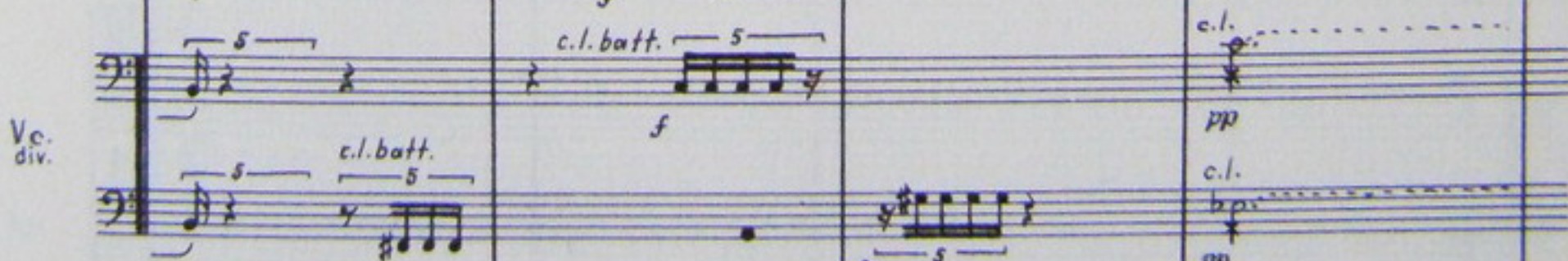
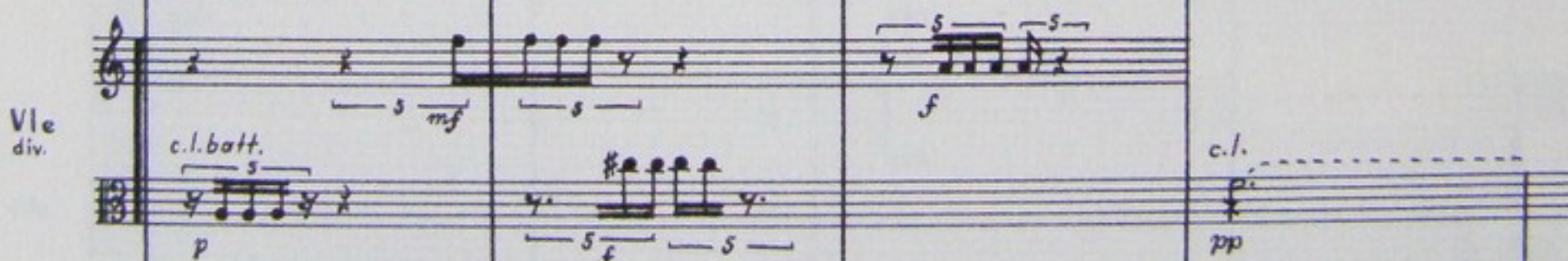
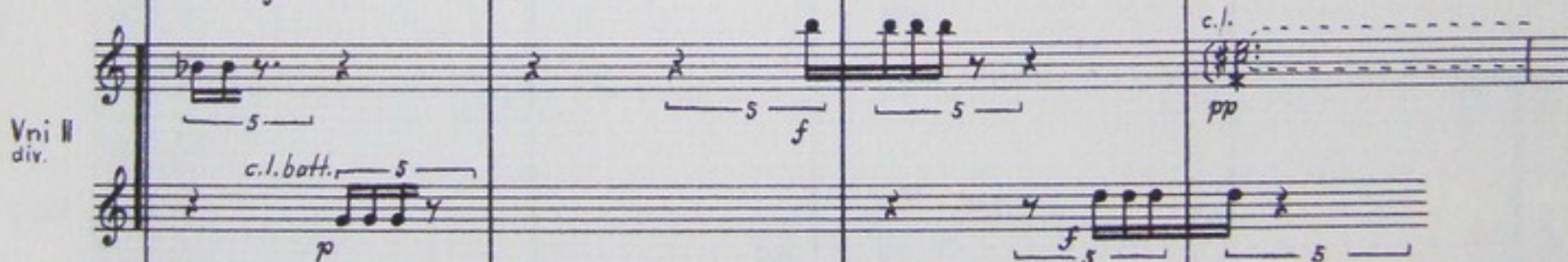
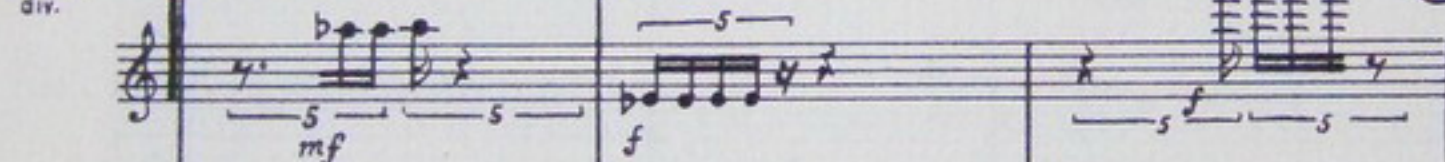
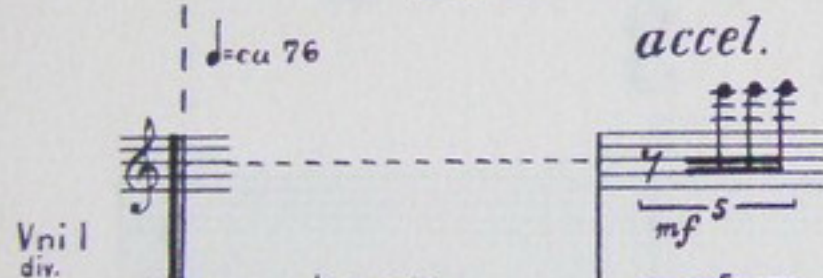
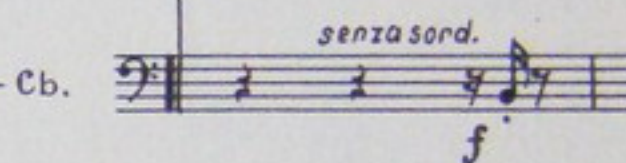
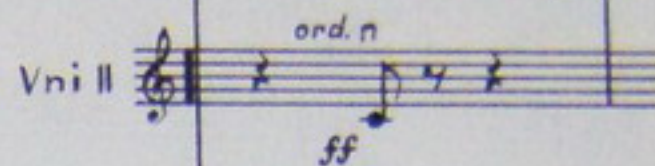
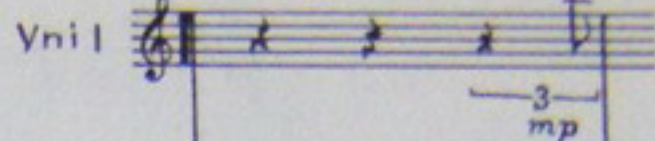
Violoncello (Vc.) and Contrabasso (Cb.)

The image shows a musical score for Violoncello (Vc.) and Contrabasso (Cb.). The Vc. part is written on a single staff with a treble clef, featuring a melodic line with many slurs and ties. The Cb. part is written on a single staff with a bass clef, featuring a bass line with many slurs and ties. The two parts are connected by vertical lines, indicating they are played together. The score is for measures 1 through 10, with a repeat sign at the end.

3

$$\bullet \approx 56 \quad \frac{2}{4} = \begin{pmatrix} 10 \\ 16 \end{pmatrix} \text{ accel.}$$

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into two systems. The first system shows the Violins I and II, Viola, and Violoncello parts. The second system shows the Contrabasso part. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 's' (sordato).

3 $\text{ca } 84$ *tutti ond.* 2

2 3 2 $\text{♩} = ca 69$ 3

Vni I
pizz. *p*

Vni II
f

Vle
ord. *mf*

Vc.
s. sord. *f*

Cb.
p

2 3 2 $\text{♩} = ca 69$ 3

Vni div.
con sord. *s.p.* *ppp*

Vni II div.
con sord. *s.p.* *ppp*

Vle div.
con sord. *s.p.* *ppp*

Vc. div.
pp

Cb. div. a3
con sord. *s.p.* *ppp*

accel. **2** $\text{♩} = \text{ca } 84$ **3**

Vni I *p* *arco* *p* *pizz.* *ff* *3* *f* *f*

Vni II *pizz.* *f* *arco* *mp* *ff* *3* *f* *f*

Vle *arco* *mf* *3* *pizz.* *arco* *mp* *p* *pizz.* *f* *f* *3*

Vc. *mf* *3* *mp* *p* *pizz.* *f* *f*

Cb. *mp* *3* *pizz.* *p* *3* *mf*

accel. **2** $\text{♩} = \text{ca } 84$ **3**

Vni I

Vni II

Vle

Vc.

Cb. div. o3

ca 72

arco s.p.

ord.

accel.

Vni I

Vni II

Vle

Vc.

Cb.

sf

mf

f

p

3

ord.

s.p.

f

pp

mp

ca 72

Vni I div.

Vni II div.

Vle div.

Vc. div.

Cb. div. 03

sf

gliss

3

sf

gliss

gliss

gliss

sf

70

♩ = ca 80

rall.

♩ = ca 63

s.p.

ord.

Score for measures 70-73, marked *rall.* (♩ = ca 80).

Vni I: s.p. (70), pp (71), 3 (72), ord. (73).

Vni II: s.p. (70), p (71), mf (72), mp (73), 3 (74), mf (75).

Vle: f (70), f (71), f (72), f (73).

Vc: mf (70), 3 mf (71), p (72), ord. (73).

Cb: s.p. (70), p (71), 3 (72), mf (73), ord. (74), s.p. (75), pp (76), 3 (77).

Score for measures 74-76, marked *rall.* (♩ = ca 63).

Vni I: sul D (74), p (75), ord. (76).

Vni II: pizz. (74), f (75).

Vle: s. sord. pizz. (74), 3 mf (75).

$\text{♩} = ca 44$

s.p. → *ord.*

Vni I

VniII *pizz.* *f*

Vle *pizz.* *p* *c.l.* *p*

Vc. *s.p.* *mf* *3*

rall. *c.l.* *p*

Cb. *s.p.* *p* *(b)* *pp* *3*

Detailed description: This system contains measures 1 and 2. Vni I starts with a dynamic of *s.p.* (sotto piano) and changes to *ord.* (ordinario) in measure 2. VniII and Vle play *pizz.* (pizzicato) in measure 1, with Vle having a forte (*f*) dynamic. In measure 2, Vle has a *c.l.* (crescendo) marking and a piano (*p*) dynamic. Vc. and Cb. play triplets in measure 1, with Vc. at *mf* and Cb. at *p*. In measure 2, Vc. has a *c.l.* marking and a piano (*p*) dynamic. Cb. has a *s.p.* marking, a piano (*p*) dynamic, and a *pp* (pianissimo) dynamic in measure 2. A *rall.* (rallentando) marking is placed above the Vle staff in measure 2.

$\text{♩} = ca 44$

→ *s.p.* → *ord.* → *s.p.*

Vni I

VniII *arco* *p*

Vle *arco* *f* *3*

Vc. *s.p.* *p* *mf*

Cb. *mf* *3* *c.l.* *p*

rall.

Detailed description: This system contains measures 3 and 4. Vni I has dynamic shifts from *s.p.* to *ord.* and back to *s.p.*. VniII and Vle play *arco* (arco) in measure 3, with Vle having a forte (*f*) dynamic. In measure 4, Vle has a *c.l.* marking and a piano (*p*) dynamic. Vc. and Cb. play triplets in measure 3, with Vc. at *p* and Cb. at *mf*. In measure 4, Vc. has a *s.p.* marking and a piano (*p*) dynamic. Cb. has a *c.l.* marking and a piano (*p*) dynamic. A *rall.* (rallentando) marking is placed above the Vle staff in measure 4.

♩ = ca 50

2

80

3

2

Vno I Solo

ord. *pp* *mf* *f* *pizz.* *arco* *p*

Vla Solo

p *f* *mf* *s.p.* *ord.* *f* *p* *pizz.* *f* *arco* *mp*

Vc. Solo

ord. *p* *mf* *pizz.* *arco* *p*

Cb. Solo

ord. *p* *mf* *pizz.* *arco* *p*

3

Score for measures 2 and 3, featuring Vni I, Vni II, Vle, and Cb. div. parts.

Vni I: Treble clef. Measure 2: *s.p.* (8th note), *p*. Measure 3: *pizz.* (f), *f*.

Vni II: Treble clef. Measure 2: *c.l. batt.* (8th note), *p*. Measure 3: *pizz.* (f), *f*.

Vle: Bass clef. Measure 2: *arco s.p.* (3rd note), *mf*. Measure 3: *ord. c.l.* (8th note), *mf*.

Cb. div.: Bass clef. Measure 2: *s.p.* (8th note), *p*. Measure 3: *s.p.* (8th note), *ppp*.

2

3

Score for measures 2 and 3, featuring Vnol Solo, Vnol Solo, Vla Solo, and Cb. Solo parts.

Vnol Solo: Treble clef. Measure 2: *pp* (8th note), *mf*. Measure 3: *mf*.

Vnol Solo: Treble clef. Measure 2: *pp* (8th note), *mf*. Measure 3: *mf*.

Vla Solo: Treble clef. Measure 2: *f* (8th note), *p*. Measure 3: *p*.

Cb. Solo: Bass clef. Measure 2: *pp* (8th note), *pp*. Measure 3: *pp*.

[illegible]

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 Violoncelli 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:

Vle. *c.l. s.p. tr* *pp* *b* *(v)*

Vc. *c.l. t s.p.* *pp* *aliss. b*

Cb. *c.l. s.p. tr* *pp* *aliss.*

accel.

2

arco
p
Vni II div.
Vle div.
Vc. div.
Vni I div.
mf
f
f
p
mp
f
f

accel.

2

Vni I div.
mp
Vni II div.
f
p
Vle div.
p
Vc. div.
Cb. div. a3
p
f

2 $\text{♩} = ca 56$ 3

Vni I *sf* *div. a 3* *gliss.*

Vni II *sf* *div. a 3* *gliss.*

Vle *sf* *div. a 3* *gliss.*

Vc. *div. a 3* *gliss.*

Cb. *meta* *mf*

2 $\text{♩} = ca 56$ 3 2

Vni I *div. a 2* *sf* *div. a 3* *gliss.*

Vni II *div. a 2* *sf* *div. a 3* *gliss.*

Vle *div. a 2* *sf* *div. a 3* *gliss.*

Vc. *div. a 3* *gliss.*

2 ♩ = ca 48

3 *rall.*

100 ♩ = ca 60

2

Cb.
div.

Vc.

Vle
div. a3

metà

p *pp*

p *mf* *pp*

2 ♩ = ca 48

3 *rall.*

♩ = ca 60

2

Vc.

metà

pp

mf
metà

Cb.

p *pp*

Vle
div. a3

mf

p

mp

gliss.

gliss.

gliss.

f

f

f

2

♩ ca 50

3

♩ ca 5 1/2

Vni I
div.Vni II
div.Vle
div. a3Vc.
SoloCb.
Solo

Vni I

Vni II
div.Vle
div. a3

Vle

Vc.

Cb.

rall.

Vni I
div.

con sord.
pp mp p mf pp

Vle
div. a2

gliss.
mf p pp

Vc.
div.

con sord.
mf gliss. pp s.p. ppp pp

Cb.

rall.

metà

Vni II

Vle
div. a2

con sord.
p mf pp

Vc.
div.

con sord.
p mf pp

Vnol
Solo

con sord. 3
pp

3

rall.

Vni I div. *s.p.* *ord.* *pp* *ppp* *ca 44*

Vle 2 Solo *p*

Vle *unis.* *c.l.* *mf* *(metà)*

Vc.

Cb. Solo *c.l.* *p* *arco* *s.p.* *p* *mf* *pp*

Cb. 2 Solo *ord.* *p*

Vnol Solo *mf* *pp* *3* *p* *s.p.* *o* *rall.*

Detailed description of the musical score: The score is for a chamber ensemble. The Vni I div. part has a melodic line with a crescendo and a fortissimo (pp) section, followed by a very soft (ppp) section with a 'ca 44' marking. The Vle 2 Solo part has a melodic line with a piano (p) dynamic. The Vle part has a melodic line with a mezzo-forte (mf) dynamic and a '(metà)' marking. The Vc. part is mostly silent. The Cb. Solo part has a melodic line with a piano (p) dynamic, a mezzo-forte (mf) section, and a fortissimo (pp) section. The Cb. 2 Solo part has a melodic line with a piano (p) dynamic. The Vnol Solo part has a melodic line with a mezzo-forte (mf) dynamic, a fortissimo (pp) section, a triplet (3), a piano (p) section, and a 'rall.' marking.

The musical score is written for a string ensemble. The parts are:

- Vni I**: Violin I, starting with a tremolo on the open string, then moving to a glissando. Dynamics include *pp* and *ppp*. Markings include *tutti (c. sord.)*, *s.p. c.l.*, and *ad libitum*.
- Vle 2 Sole**: Violins 2 Solo, playing a tremolo on the open string. Dynamics include *pp*.
- Vc. div.**: Violas, playing a tremolo on the open string. Dynamics include *mp* and *pp*. Markings include *senza sord.* and *ad libitum*.
- Cb. 2 Soli**: Cellos, playing a tremolo on the open string. Dynamics include *pp*.
- Cb. Solo**: Double Basses, playing a tremolo on the open string. Dynamics include *ppp*.
- Vle div.**: Violins, playing a tremolo on the open string. Dynamics include *mf* and *p*. Markings include *senza sord.* and *ad libitum*.
- Vc. div.**: Violas, playing a tremolo on the open string. Dynamics include *pp* and *p*. Markings include *senza sord.* and *ad libitum*.

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*.