

Grażyna Bacewicz

**KONCERT** na 2 fortepiany i orkiestrę  
für 2 Klaviere und Orchester

*Partytura • Partitur*



POLSKIE WYDAWNICTWO MUZYCZNE

## ESECUTORI:

2 flauti (1 – muta in piccolo)  
2 oboe  
2 clarinetti in Si $\flat$  (2 – muta in Mi $\flat$ )  
2 fagotti

4 corni in Fa  
3 trombe in Do  
3 tromboni

frusta  
2 legni  
3 timpani  
2 bongos  
tamburo  
2 piatti  
tam-tam  
vibrafono  
celesta

arpa

2 pianoforti – soli

violini I  
violini II  
viole  
violoncelli  
contrabbassi

Durata ca 20' (21')

*W kraju glosy wypożycza Polskie Wydawnictwo Muzyczne,  
Warszawa, Senatorska 13*

*Parties d'orchestre en location pour l'étranger:  
Ars Polona, Warszawa, Krakowskie Przedmieście 7*

Okładkę projektował Janusz Wysocki

Polskie Wydawnictwo Muzyczne, Kraków al. Krasieńskiego 11. Printed in Poland. Wyd. I - 480 egz. 20.6 ark.  
wyd. 11 $\frac{1}{4}$  ark. druk. Papier offs. III kl. 90 g B $\frac{1}{8}$ . Podpisano do druku 21 XI 1967. Druk ukończono II 1968  
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# KONCERT

na 2 fortepiany i orkiestrę  
für 2 Klaviere und Orchester

I

TEMPO MUTABILE

♩. = 69

6.

GRAŻYNA BACEWICZ (1966)

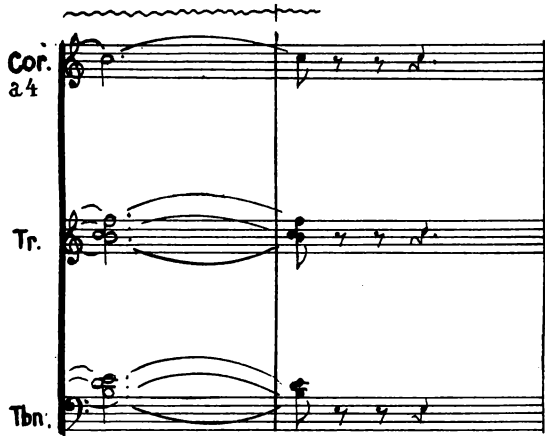
The musical score is arranged in systems. The first system includes Cor. (two staves), Tr. (one staff), and Trbn. (one staff). The second system includes Tmb. (one staff) and Tmp. (one staff). The third system includes Vni I, Vni II, Vle, Vc, and Cb. (five staves). Dynamics include *f*, *più f*, *ff*, and *ff*. Performance markings include *tr*, *a2*, *acceler.*, and *P-tti*. The score is marked with a tempo of *TEMPO MUTABILE* and a quarter note equal to 69 beats per minute. The piece is numbered 6.

1  
♩. = 80

Cor.  
a.4

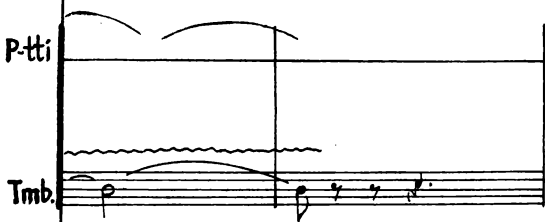
Tr.

Tbn.



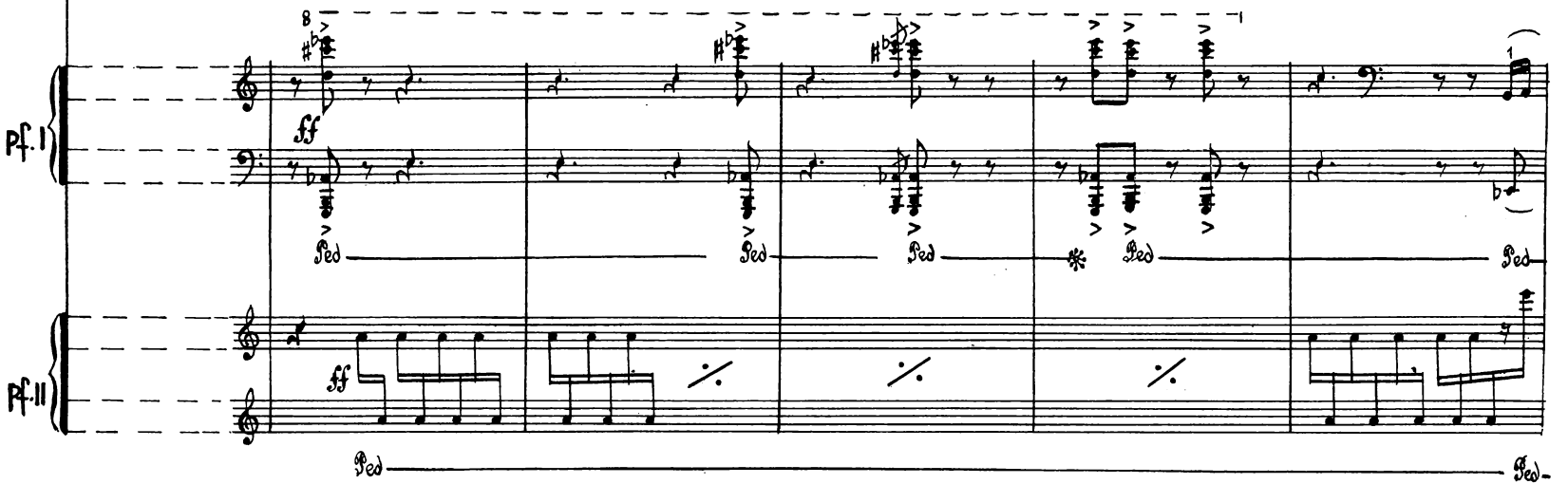
P-tti

Tmb.



Pf. I

Pf. II



2

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

PF. I

(Ped)

PF. II

(Ped)

PF. I

(Ped)

PF. II

(Ped)

3

Fl. I *mf* *f* *pp* *muta in picc.*

Fl. II *mf* *f* *più f*

Ob. *mf* *f*

Cl. I *mf* *f*

Cl. II *più f*

Pf. I (Ped)

Pf. II *dim.* *pp* *Ped*

**acceler.**

Vn I *f* *Sul pont.* 3 2 1 (E) A

Vc. *f* *Sul pont.*

4 = 116

picc. *f* *picc* *ff* muta in fl. 1

fg. I *mf* *f* fg. II *f*

Cor. II *mf* cor. IV *mf*

cel. *ff*

Pf. I *f* *cresc.* *ff*

Pf. II *ff* *secco* *ff*

Vni I *div.* *ord.* *mf* *ord.* *sul G* *v* *ff*

Vni II *div.* *cresc.* *ff*

vle *mf* *v* *ff*

Vc. *ord.* *sul G* *ff*

2.

5

fl. *f* *a2.* *>* *muta in picc.*

ob. *f* *>*

cl. *f* *>* *cl. II muta in cl. III*

fg. *f* *>*

I cor. *f* *>*

III cor. *f* *>*

tr. *f* *>*

bng. *f* *>*

tmb. *mf* *tr*

Pf. I *(p)* \*

(Pf. I) *f* *>*

Pf. II *ped* \*

2.

vn I *sf pizz.*

vn II *pizz.*

vle *pizz.* *sf*





3.

6

picc. *muta in fl.*

fl. II

ob.

cl. I

cl. Mib *muta in cl. II Sib*

fg. II (a. 2)

*f* > *p*

II  
COR.  
IV

bong.

tmb.

tmp.

cel. *f* *gliss.*

Pf. I *p*

Pf. II *ff* *f* *ff* *f* *mf sub.*

*poco rit.* ♩ = 100

3.

vni. I div. *arco* *f* *arco* *nv*

vni. II div. *arco* *nv*

vle. *arco* *f* *arco* *nv*

vc. *f*

cb. *f*

*poco rit.* ♩ = 100

*p sub.*

The musical score is arranged in a standard orchestral format. At the top are the piano parts, labeled Pf. I and Pf. II. Below them are the string parts: vni I div., vn II div., vle, and vc. The piano part (Pf. I) begins with a circled '8' above the staff. It features a melodic line with dynamic markings of *mp* and *mf*, and includes a fermata over a measure. A large number '2.' is placed above the piano part. The piano part (Pf. II) starts with *mp dim.* and includes a circled '8' below the staff. It features a rhythmic accompaniment with dynamic markings of *p cresc.* and *mp*. Pedal markings ('Ped') are present for both piano parts. The string parts (vni I div., vn II div., vle, vc.) are shown with their respective staves and clefs. A circled '7' is located above the string parts, with a dashed line connecting it to the piano part. The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

3<sub>f</sub>

6<sub>p</sub> ♩. = 80

ob. I *mf*  
 ob. II  
 cl. I  
 cl. II  
 fg *mf*

con. *mf*

*rit.*

Pf. I *mp*  
 (Ped)  
 Ped  
 Ped  
 Ped  
 Pf. II *mp*  
 (Ped)  
 Ped  
 Ped

cb. *pizz.*

8

This musical score page includes the following parts and markings:

- Woodwinds:** Flute (fl.), Oboe I (ob. I), Oboe II (ob. II), Clarinet I (cl. I), and Clarinet II (cl. II).
- Percussion:** P-tom (p-tom), Cymbal (c.b.), and Tom-tom (tmb.).
- Piano:** Piano I (Pf. I) and Piano II (Pf. II).
- Dynamic Markings:** *p*, *mf*, *f*, *tr* (trill), and *ped* (pedal).
- Other Notations:** A dashed line indicates a continuation of the woodwind parts from the previous page. A slash (/) in the piano part indicates a section cut.

fl. *mf* 9

ob. I

ob. II

cl. I

cl. II

*mf*

tmb.

p-tto

*p*

Pf. I

(Ped) \*

*mf*

Pf. II

(Ped) \*

*mf*

*cresc.*

vni I

*f*

*gliss.*

*flage.*

*p*

vle

*p*

*sulc*

vc.

*f*

*gliss.*

*flage.*



This page of a musical score, numbered 16 and 11, contains measures 11 through 14. The instrumentation includes:

- ob.** (Oboe): Measures 11-14 with dynamics *f* and *ff*.
- cl.** (Clarinet): Measures 11-14 with dynamics *f* and *ff*.
- cor.** (Cor Anglais): Measures 11-14 with dynamics *f* and *ff*.
- tr.** (Trumpet): Measures 11-14 with dynamics *f* and *ff*.
- tbn.** (Trombone): Measures 11-14 with dynamics *f* and *ff*.
- tmp.** (Timpani): Measures 11-14.
- Pf. I** and **Pf. II** (Piano): Measures 11-14.
- vni.** (Violin I): Measures 11-14.
- vniII** (Violin II): Measures 11-14.
- vle.** (Viola): Measures 11-14, marked *non div.*
- vc.** (Violoncello): Measures 11-14.
- cb.** (Contrabasso): Measures 11-14.

The score features various musical notations such as slurs, ties, and dynamic markings. A vertical dashed line is present between measures 11 and 12. The bottom of the page shows the beginning of measure 15.



rit.

♩ = 72

fl.  
ob.1  
cl.1  
fg.  
cor.

*p dolce*

tr.1  
tbn I  
tbn II  
tmp

pf. I  
pf. II  
ped

vni I  
vni II  
vle  
vc  
cb

fl.

ob.

cl.

fb.

This block contains the woodwind section of the score, including parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), and Bassoon (fb.). The notation is arranged in four staves. The Flute part features a melodic line with various ornaments and slurs. The Oboe part provides harmonic support with sustained notes and some melodic movement. The Clarinet and Bassoon parts play a rhythmic, eighth-note accompaniment. The key signature changes from one flat to one sharp during the piece. Dynamic markings include *mp* and *mf*. There are also some performance instructions like *tr* (trill) and *acc* (accents).

Pf. I

Pf. II

(Ped)

This block contains the piano accompaniment for two pianos, labeled Pf. I and Pf. II. The score is written in two systems. The upper system is for Pf. I, and the lower system is for Pf. II. Both parts feature a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The left hand of Pf. II has a prominent bass line. There are several dynamic markings, including *mp* and *mf*. Pedal markings are present, with some marked with an asterisk (\*). A *tr* (trill) marking is also visible in the upper system.

13

fl.  
ob.  
cl.  
fg.

tam-t. *f*

Pf. I  
Pf. II

14

tam-t

Pf. I

Pf. II

P-tto

c.b.

p

Pf. I

Pf. II

f

mf

mf

cresc.

tr

mf

f

piu

Ped \*

Ped \*

Ped \*

Ped \*

15

Musical score for measures 15-18, featuring the following instruments and parts:

- tam-t**: Snare drum, marked *f*.
- p-tto**: Percussion, marked *f*.
- Pf. I**: Piano I, marked *f*, with complex rhythmic patterns and accidentals.
- Pf. II**: Piano II, marked *ff*, with complex rhythmic patterns and accidentals.
- tr.**: Trumpet, marked *f*.
- cor.**: Cor Anglais, marked *f*.
- fg.**: Bassoon, marked *f*.
- tb. II**: Trombone II, marked *f*.
- cb.**: Contrabass, marked *f*.

The score includes various musical notations such as slurs, accents, and dynamic markings. Pedal markings (*Ped.*) are present under the piano parts. A dashed vertical line indicates the end of the page.

Musical score for measures 15-17. The score includes parts for:
 

- Brass:** *fg.* (First and Second Trumpets), *cor.* (Corianders), *tr.* (Third Trumpets), *tb.* (Trombones).
- Woodwinds:** *ar.* (Armed Flute).
- Piano:** *Pf. I.* (Right Hand), *Pf. II.* (Left Hand).
- Strings:** *vni I*, *vniII*, *vle*, *vc.*, *cb.*

 Performance markings include *ff* (fortissimo), *f* (forte), *non div.* (non diviso), *senza Ped.* (without pedal), and *Ped.* (pedal).

Measure 15: *9* (9/8 time signature).

Measure 16: *2* (2/4 time signature), *♩ = 104* (tempo marking).

Measure 17: *9* (9/8 time signature), *2* (2/4 time signature), *♩ = 104* (tempo marking).

Pf. I

Pf. II

ar.

fa# la# ml#

mf

3.

fg. II

a2.

tr. I

cor. II

cor. IV

mp

f

3.

vni I

vni II

vle

vc

cb.

f

pizz.

17 **Meno mosso**

♩ = 80

**Più mosso**

♩ = 96

*rit.* — —

fl. *pp*

cl. *mp* *p*

cor. II  
cor. IV

vb. *f* *ped*

tmp. *p*

cel. *mf*

an. *f* *mf*

do# la bb mi bb

vni I *p*

vni II

vle

vc. *arco*

cb. *p*



♩ = 80

II  
cor. I

Musical notation for Cor I and II, featuring a dynamic marking of *p* and a *dim.* instruction.

tr. I

Musical notation for Tr I, featuring a dynamic marking of *f* and a triplet of eighth notes.

tr. II

Musical notation for Tr II, featuring a dynamic marking of *mp* and a triplet of eighth notes, with the instruction *con sord.*

vbf.  
(Pia)

Musical notation for vbf. (Pia), consisting of a short melodic phrase.

tmp.

Musical notation for tmp., featuring a dynamic marking of *p* and a rhythmic pattern of eighth notes.

ar.

Musical notation for ar., featuring a dynamic marking of *dob* and a melodic line.

vni I

Musical notation for vni I, featuring a melodic line with various accidentals.

vni II

Musical notation for vni II, featuring a melodic line with various accidentals.

vle

Musical notation for vle, featuring a melodic line with various accidentals.

vc.

Musical notation for vc., featuring a melodic line with various accidentals.

cb.

Musical notation for cb., featuring a dynamic marking of *p* and a melodic line.

19

Più mosso  
♩ = 112

2.

tr. II

tmp.

ar.

vni I

vni II

vle

vc.

*p* *f* subito

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

fl. *f* *>*

ob. *>*

cl. *>*

fg. *f*

8- - - 7

pf. II. *piof*

(Ped) 8- - - 1

pf I

*f* *f* *f*

*tr* *tr* *tr*

*tr*<sup>b</sup>

Ped

Ped

(cresc.)

vni I

vni II

vle

vc.

cb. *pizz.*

(cresc.)

21

fl. I. *f* *tr*

ob. I. *tr*

I. *f*

II. *f*

cor. *f*

tr. *f*

tbn. *f*

tmb. *mf* *tr*

frusta *f* *tr*

Pf. I *f*

Pf. I *ff*

Pf. II *f*

vni I. *f*

vni II. *f*

vle. *f*

vc. *f*

nondiv.

3.

22

6, ♩. = 80

fl. I  
ob. I  
fg. I  
fg. II

cl. I  
cl. II  
cor. I  
cor. II  
cor. III

fr.  
tmb.

cel.

Pf. I

Pf. II

Pf. III

vni I  
vni II  
vle  
vc.

Ped \*

fl. I  
ob. I  
II  
cl. I  
II  
fg.

Musical score for woodwinds. Flute (fl.), Oboe (ob. I, II), Clarinet (cl. I, II), and Bassoon (fg.) parts. The score shows two measures of music with various notes and rests.

cor. I  
II  
III

Musical score for three horns (cor. I, II, III). The score shows two measures of music with various notes and rests.

p-tto  
c.b.  
pp

Musical score for trombones and euphonium (p-tto, c.b.). The score shows two measures of music with various notes and rests, including a dynamic marking of *pp*.

Pf. I  
Ped  
mf  
Pf. II  
p  
Ped

Musical score for two pianos (Pf. I, Pf. II). The score shows two measures of music with various notes and rests, including dynamic markings of *mf* and *p*, and a *Ped* (pedal) marking.

23

Musical score for page 31, rehearsal mark 23. The score includes parts for strings (violin I, violin II, viola, violoncello, contrabasso), woodwinds (flute, oboe, clarinet, bassoon, trumpet), and piano. The piano part features complex chordal textures with pedal markings. The string parts have long, sustained notes with dynamic markings like 'f' and 'non div.'.

**String Parts:**  
 vni I: *f*  
 vni II: *f*  
 vle: *non div.*  
 vc: *f*  
 cb: *f*

**Woodwind and Percussion Parts:**  
 cor. I, II: *f*  
 cor. III, IV: *f*  
 tr.: *f*  
 tmp: *f*

**Piano Part:**  
 Pf. I: *f*  
 Pf. II: *f*  
 Pedal markings: *ped*

2,

(24)

fl. *f*

ob. *f*

cl. *f*

fg. I

tr. (a.3)

tmp. *cresc.*

cor. I *f*

cor. III *f*

bong.

tamb.

Pf. I (8) *ff*

Pf. II (8) *ff*

Ped - Ped - Ped - Ped -

vni I

vni II

vle

vc.

cb.



3. Più mosso  
♩ = 116

fl.  
ob.  
cl.  
fgj.  
I, II cor.  
III, IV  
bong.  
tmb.  
Pf. I  
Pf. II  
vn I  
vn II  
vle  
vc.

The musical score is arranged in systems. The first system includes woodwinds (flute, oboe, clarinet, bassoon) and strings (violin I & II, viola, cello). The second system includes brass (trumpet I & II, trombone) and piano (Piano I & II). The third system includes strings (violin I & II, viola, cello) and piano (Piano I & II). The score features various dynamics such as *mf*, *f*, and *sf*, and includes performance markings like *arco*, *ped*, and *Solo*. The tempo is marked *3. Più mosso* with a metronome marking of  $\text{♩} = 116$ .

25

6<sub>D</sub>

Musical score for Piano I (Pf. I.), Piano II (Pf. II.), Violin I (vni I.), Violin II (vni II.), Viola (vle.), and Violoncello (vc.). The score includes various musical notations such as triplets, slurs, and dynamic markings.

**Pf. I.** (Piano I): Features complex rhythmic patterns with triplets and slurs.

**Pf. II.** (Piano II): Accompanying piano part with dynamic markings like *ff* and *mf*.

**vni I.** (Violin I): Includes fingering numbers (e.g., 3 2 1 2, 1 1 2 1 1 2 1 1) and dynamic markings like *V* and *D*.

**vni II.** (Violin II): Includes fingering numbers (e.g., 1 1 1 1, 3 3 1 1 2 1 1 1) and dynamic markings like *V*.

**vle.** (Viola): Includes fingering numbers (e.g., 3 2 1 2, 1 1 2 1 1 2 3 4) and dynamic markings like *V*.

**vc.** (Violoncello): Includes fingering numbers (e.g., 1 2 1 2, 3 1 2, 3) and dynamic markings like *V*.

Musical score for woodwinds and strings:

- I, III COR.** (Cor Anglais I, III): *f* *a2<sup>tr</sup>*
- II, IV COR.** (Cor Anglais II, IV): *a2<sup>tr</sup>*
- I tr.** (Trumpet I): *tr*
- tr. II** (Trumpet II): *tr*
- III** (Trumpet III): *f*
- p-tto** (Percussion): *c.b.* *mf*

26

2.  $\text{♩} = \text{♩}$  3.

Musical score for measures 26-28. The score includes parts for:

- fg. II (Violin II): *fz*, *cresc.*
- I, III cor. (Cor Anglais)
- III, IV (Clarinets)
- I (Flute)
- tr. II (Trumpet II)
- III (Trumpet III)
- tbn. I (Tuba I)
- p-tto (Percussion Tom-tom)
- tmp. (Timpani): *mf*
- Pf. I (Piano I): *cresc.*
- Pf. II (Piano II): *f*
- cb. (Cymbal): *f*

Measures 26 and 27 are marked with *cresc.* and *fz*. Measure 28 begins with a tempo change to *2. ♩ = ♩* and *3.* The score features various dynamics, articulations, and performance instructions.

Cymbal part for measure 28, starting with *f* and *v* (accents).

6, ♩ = ♩.

The musical score is arranged in a standard orchestral format. At the top, the time signature is 6/8 and the tempo is marked with a quarter note equal to a quarter note (♩ = ♩). The instruments are listed on the left: fl., cl. in Mib, cor., tr., tb., tmp, Pf. I, Pf. II, and cb. The woodwinds and brass parts are mostly sustained chords with some melodic movement. The piano parts are more active, with many sixteenth-note passages. Dynamic markings include *f* (forte), *ff* (fortissimo), and *sfz* (sforzando). There are also performance instructions like *ped* (pedal) and *ff* written below the piano staves. The bottom of the page shows a double bar line and a final *ff* marking.

fl. I  
ob. I  
cl. I  
cl. in Mib

2 bong.  
tamb.

Pf. I  
Pf. II

II

LARGHETTO  
♩ = 50

2,

Pf. I

pp  
8  
senza ped.

Pf. II

p  
8  
ped.

Detailed description: This block contains the piano accompaniment for the first two pianos. Piano I (Pf. I) is in the bass clef, playing a melodic line with a piano (pp) dynamic. It includes an 8-measure rest marked 'senza ped.' (without pedal). Piano II (Pf. II) is in the treble clef, playing a harmonic accompaniment with a piano (p) dynamic, also including an 8-measure rest marked 'ped.' (with pedal).

vni I

con sord.  
pp  
mp

vni II

con sord.  
pp  
mp

vle

con sord.  
pp  
mp

vc.

con sord.  
pp  
mp

Detailed description: This block contains the staves for the string quartet. Each instrument (Violin I, Violin II, Viola, and Violoncello) is marked 'con sord.' (with mutes) and starts with a piano (pp) dynamic. The parts are written in a common time signature and feature long, sweeping melodic lines. A dynamic change to mezzo-piano (mp) is indicated for all instruments in the latter part of the section. A circled 'D' with a '1' below it is placed above the Violin I staff.

fl. I

①

*p*

*rit. . . . .*

cel.

*p*

sib sol# ar.    *mp*    mib    sib sol#

pf. II

vn I

*rit. . . . . a tempo*

*pp*

vn II

vle

vc.

2

Pf. II

pp p mp

8

ped.

Detailed description: This block contains the musical notation for the second piano (Pf. II). It consists of two staves, treble and bass clef. The music begins with a piano (*pp*) dynamic and features a series of eighth notes in the bass clef, some of which are beamed together. The upper staff contains a melodic line with various dynamics including *p* and *mp*. A first ending bracket labeled '8' spans the first two measures. A pedaling instruction 'ped.' is placed below the second measure.

vni I

vni II

vle

vc.

pp

non div.

pp

Detailed description: This block contains the musical notation for the string section, including Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). The Violin I part has a melodic line with a *pp* dynamic. The Violin II part features a melodic line with triplets and a *pp* dynamic. The Viola part has a melodic line with a *pp* dynamic and a 'non div.' (non-divisi) instruction. The Violoncello part has a melodic line with a *pp* dynamic. The notation includes various dynamics, articulation marks, and phrasing slurs.



6

fl. I. *mp*

cl. I. *p* *mp* *tr<sup>b</sup>*

cel. *mp*

Pf. I. *mp* *mf*

Pf. II.

(3ed)

vni I. 6 *mp*

vni II.

vle

vc.

senza sord. 3 2 1 3 3 1 0 *mp*

3

fg. <sup>a2</sup>  
mf

I, II cor.  
III, IV

I tr.  
II, III

tbn.  
mf

tamt.  
mp

tmp.  
mf

Pf. I.

Pf. II.

vni I.

senza sord.  
vn II  
vle  
vc non div.  
cb

4

I, II  
COR. *più f*

IV

I, II  
tr. *più f*

III

tmp.

**GRANDIOSO** *acceler.* *rit.* **Poco meno mosso**

Pf. I *ff* *mf*

Pf. II *ff* *mp*

*Sed*

vni I *più f*

vni II

vle

vc.

cb. *più f*

5

ar. (mib) fa b do#

2.

Pf. I

Pf. II

pp

dim.

8

8

8

3.

senza sord.

vnol solo

3

2,

6

fl. I *mf*

ob. I *mf*

cor. I *p*

ar. *mf*

mih lah solb reff

cel. *mp*

Pf. I *mp*

*Ped*

Pf. II *p*

*Ped*

vnol solo *p*

*Ped*

vni I (tutti) *p*

vni II *p*

vle *p*

vc. *mp* en dehors



6.  $\text{♩} = \text{♩}$                       7.  $\text{♩} = \text{♩}$

**Pf. I** *p* *pp* *pp* *tr*

**Pf. II** *p* *pp* *pp* *3* *ped.*

**vno I Solo**

**vni II** *b* *♯*

**vle**

**vc.**

**vni I (altri)** *p* *ord.* *3* *v*

**sul ponticello**

*p* *ord.* *3* *v*

*p* *ord.*

8 ♩ = 76  
Con passione  
Rubato

Pf. I

Pf. II

vni I

vni II

vle

vc.

9

3

Pf. I

Pf. II



10

poco rit. — — — ♩ = 50

Musical score for two piano parts, Pf. I and Pf. II. The score is in 3/4 time and features a tempo marking of *poco rit.* and a metronome marking of  $\text{♩} = 50$ . The key signature has one sharp (F#). The score includes various dynamics such as *sf*, *pp*, and *dolce*. Performance markings include *Ped* (pedal) and *dolce*. The first system shows complex chordal textures with many accidentals. The second system continues with similar textures, including a *dim.* marking at the end.

Continuation of the musical score for two piano parts, Pf. I and Pf. II. The score continues with complex chordal textures and includes dynamics such as *mf*, *f*, and *sf*. Performance markings include *Ped* (pedal) and *dim.* (diminuendo). The key signature remains one sharp (F#). The score concludes with a *dim.* marking and a final chord.

11

6, ♩ = ♩.

Pf. I

Pf. II

Two piano staves, Pf. I and Pf. II, showing musical notation for the first two instruments. The notation includes treble and bass clefs, notes, rests, and dynamic markings.

6, ♩ = ♩.

vni

vniII

vle

vc.

cb.

Four string instrument staves: Violin I (vni), Violin II (vniII), Viola (vle), Violoncello (vc.), and Contrabasso (cb.). Each staff contains musical notation with dynamic markings (pp, p) and articulation marks (v).

12

2,

fl. *f*

ob. *mf* *f*

cl. *f*

fg *f*

con sord.

cor. *mp*

tr. *mp*

tbn. *mp*

dob reh (colb) ar. *f*

*poco a poco acceler.*

pf. II *mf* *f*

2.

vni *f*

vniII *f*

vle *f*

vc. *f*

cb. *f*

non div. *f*

The musical score on page 52 consists of several staves. At the top, a single staff is marked *tam-t.* and *ff*, with a series of notes connected by a long slur. Below this, the Piano I (Pf. I) part is shown in grand staff notation, starting with *fff* and including a *Ped.* marking. The Piano II (Pf. II) part follows, marked *più f* and *ff*, with a *Ped.* marking and asterisks indicating pedal changes. The string section includes Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.), all marked *più f* and *ff*. A dashed line labeled *(acceler.)* spans across the Piano II and string parts. The score concludes with a double bar line.

13  
♩ = 50

Pf. I

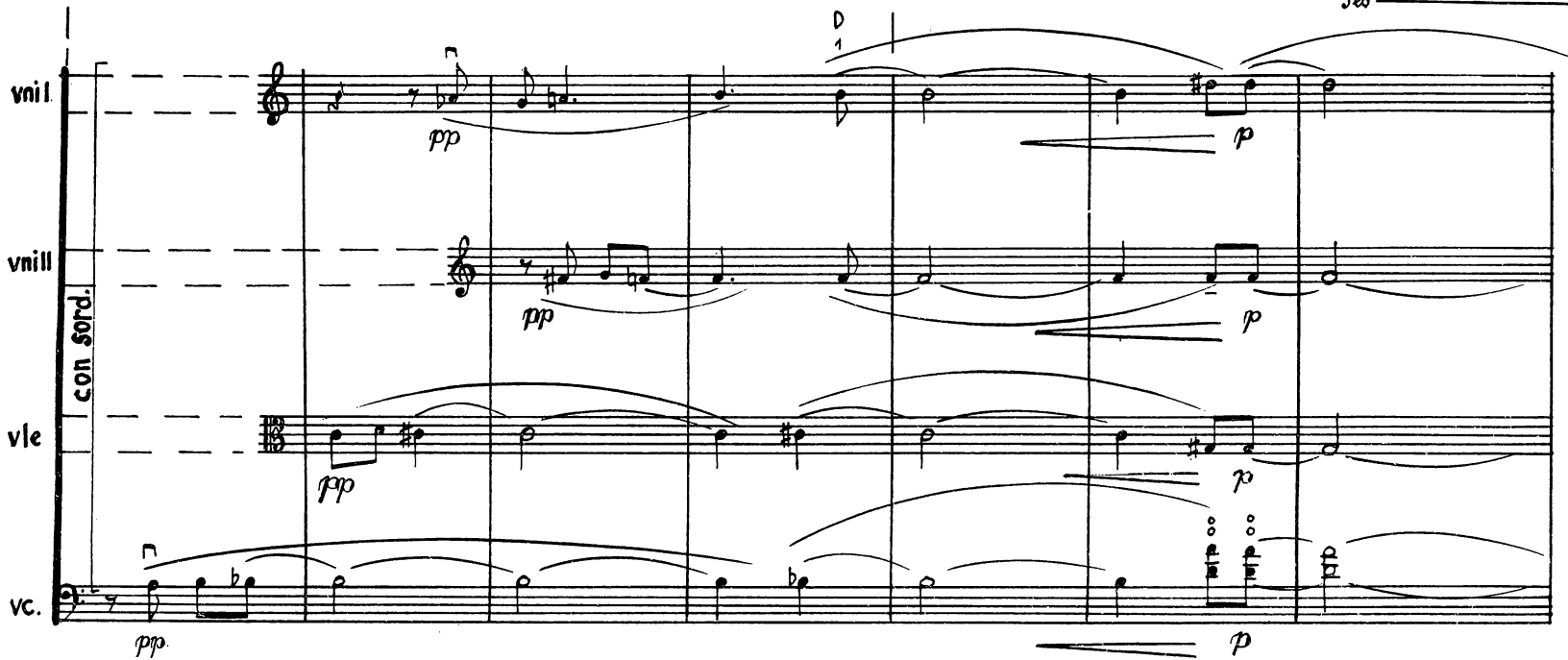


Pf. II



vni.  
vniII  
vle  
vc.

con sord.



fl. *pp*

cl. *pp*

fg. *pp*

Pf. I *pp*

*pp*

Pf. II

(ped)

vni I *pp*

vni II *pp*

vle *pp*

vc. *pp*

15

fl.

cl.

fg.

ppp

vcl.

ppp

Ped

pf. I

ppp

Ped

pf. II

ppp

Ped

solo vno I.

solo vno II

sola vla

solo vc.

ppp

III

VIVACE

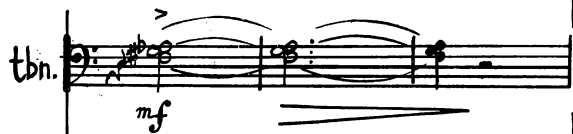
♩=104

3.

2.

①

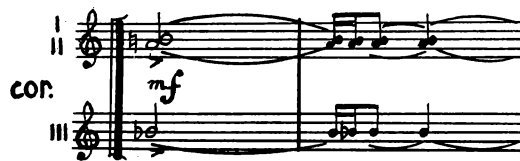
tb. *mf*



ar. *f* *mf* *f*



cor. *mf*



*f* *mf* *f*



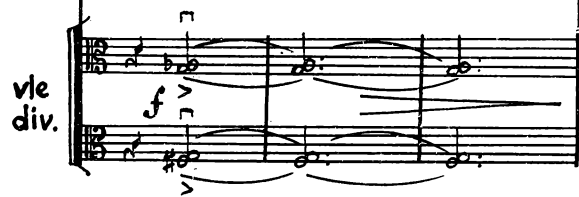
Pf. I. *mp* *mf*



Pf. II. *f* *mp* *mf*



vle div. *f*





I  
II  
COR.  
III

tr.

vib.

ar.

reb.

Pf. I

Pf. II

2

The musical score consists of three staves: Piano I (Pf. I), Piano II (Pf. II), and Violin (vni). The Piano I and II parts are in treble and bass clefs, respectively, with a key signature of one sharp (F#). The Violin part is in treble clef with a key signature of one flat (Bb). The score is divided into four measures. The first measure features a piano introduction with a *mf* dynamic and a *ped* (pedal) marking. The second measure contains a *mf* dynamic and a *ped* marking. The third measure features a *mf* dynamic and a *ped* marking. The fourth measure features a *mf* dynamic and a *ped* marking. The Violin part begins with a *mp* dynamic, a *sul G* marking, and a triplet of eighth notes. This is followed by a triplet of eighth notes, a *spicc.-gliss.* marking, and a triplet of eighth notes. The Violin part concludes with a triplet of eighth notes and a final triplet of eighth notes.

ob.

fg.

cor.

Musical score for three woodwind instruments: oboe (ob.), flute (fg.), and cor Anglais (cor.). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a single melodic line with long, sweeping phrases connected by slurs. The oboe part starts with a half note, followed by quarter notes and eighth notes. The flute and cor parts follow a similar rhythmic pattern, with the cor part often playing in octaves with the flute. The score spans approximately 12 measures.

vniI

vniII

vle

Musical score for three string instruments: violin I (vniI), violin II (vniII), and viola (vle). The score is written in treble clef with a key signature of two flats. The violin parts feature intricate, fast-moving passages with many slurs and fingering numbers (1, 2, 3, 4). The viola part has a more rhythmic and melodic line. The score includes dynamic markings such as *mf* and *f*. The score spans approximately 12 measures.

③

3.

2.

2 leg. *mf*  
 bang *mf*  
 tmb *mf*  
 an. *f*

Pf. I *mf*  
 Pf. II *mf*

cor. I *f*  
 cor. III *f*  
 tr. I *f*  
 tr. II *f*

*f* 2.

vni I *f*  
 vni II *f*  
 vlc *f*  
 vc *f*  
 cb. *f* pizz

6,  $\text{♩} = \text{♩}$

ob. *f*

fg. *f*

I, II  
cor. *f*

III, IV  
tr. *f*

bong. *f* *p-tto* *f*

tmp. *f* *f*

ar. *f*

cel. *f*

6,  $\text{♩} = \text{♩}$

vn I *f*

vn II *f*

vle *f* *non div.*

vc. *f*

cb. *f*

④ ♩ = 84

9.

picc. *mf* | picc. muta in Fl. I.

tmb. *mn* | *mf* | Legni *mf*

Pf. I *mf*

Pf. II *mf*



⑤

6.

4-4 3 2 1

5

Pf. I *mf* | *f*

Pf. II *mf*

*poco sostenuto*

6 ♩ = 72

tam-t. *f*

cel. *mf*

*poco a poco cresc.*

fa# sib ar. *mf*

*poco a poco cresc.*

Pf. I *pp*

Pf. II *f* *ff*

*pp*

*molto cresc. --- ff*

P-tto  
c.b. *p* *molto cresc.* *ff*

cel.

ar.

Pf. I  
*poco a poco cresc. --- molto cresc. --- ff*

Pf. II  
(8)

vni I div.  
*p* *cresc.* *molto cresc.* unis. nondiv. *ff*

vni II div.

vle

vc.  
unis. nondiv. *ff*

cb. div.  
*p* *cresc.* *molto cresc.*



fl. I *f* *a2*

ob. II *a2*

cl. I *a2* *f*

cor. II *f* *1. >*

tr. *f* *II.*

IV

I

tr. *f* *II, III*

tmb. *p* *pp* *tam-t.* *pp* *tr.*

Pf. II *p* *8* *Ped.*

vni I *f* *ff*

vc. *f* *ff*

8

*tam-t*

*p-tto* *c.b.* *pp* *poco a poco crescendo*

*cel.* *mp* *mf* *f*

*ar.* *mp* *mf* *cresc.* *f*

*Pf. I* *pp* *poco a poco cresc.* *cresc.* *f* *cresc.*

*Pf. II* *poco a poco cresc.* *mf* *f*

*Ped.*

*(Ped.)*

*p* *f*

*vni I div.*

*vni II div.*

*vle*

*vc.*

*cb. div.*

*p* *f*

9

2, ♩ = 104

**P-tto**  
*f* *dim.* *perdendosi*

**cel.**  
*piu f* *f* *mf* *mp* *p*

**ar.**  
*piu f* *dim.* *f* *mf* *mp* *p*

**Pf. I**  
*mf* *mp* *p*

**Pf. II**  
*mp* *p*

8

**vn I div.**  
*piu f*

**vn II div.**

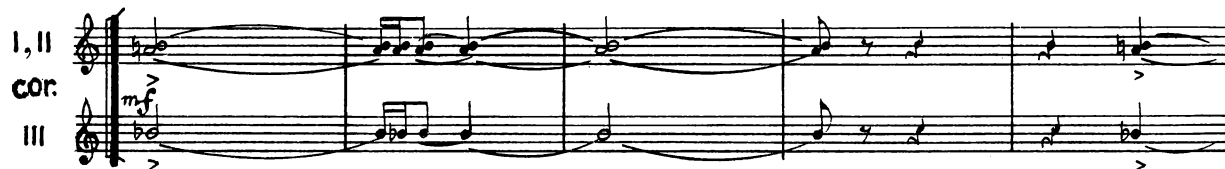
**vle**

**vc.**

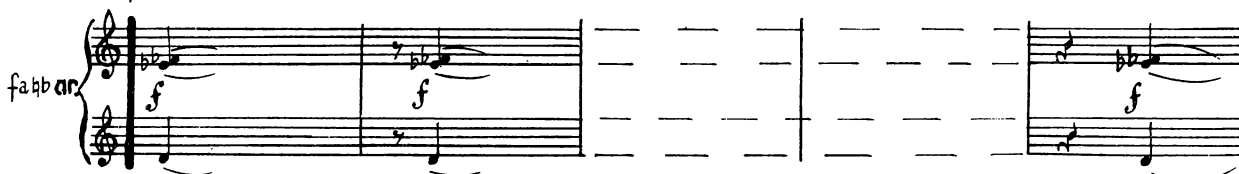
**cb. div.**

*piu f*

I, II  
cor.  
III



fabbar



Pf. I  
Ped  
Pf. II



10

6, J. = 88

I, II  
COR.  
III

I  
tr. II  
III

tmb.  
tmp.  
cel.

6, J. = 88

Pf. I

Pf. II

mf  
Ped \*  
mf  
Ped \*  
f

The musical score is divided into two systems. The first system includes three staves: **tmb.** (tom-tom), **tmp.** (snare drum), and **cel.** (cymbal). The **cel.** staff begins with a dynamic marking of **f** and contains eighth-note patterns with accents and a '7' marking above some notes. The second system features two piano staves, **Pf. I** and **Pf. II**, which play a complex, rhythmic accompaniment with various accidentals and accents.

11

Musical score for Cor Anglais (I-IV), Trumpet (tr.), and Trombone (tbn.). The score is in 4/4 time and features a key signature of one sharp (F#). The Cor Anglais parts (I-IV) play a melodic line with accents and slurs. The Trumpet part plays a rhythmic accompaniment with a forte (f) dynamic. The Trombone part plays a bass line with a forte (f) dynamic.

Musical score for Piano I (Pf I) and Piano II (Pf II). The score is in 4/4 time and features a key signature of one sharp (F#). Both pianos play a rhythmic accompaniment with a forte (f) dynamic.

Musical score for Violin I (vni I), Violin II (vni II), Viola (vle), and Cello (vc.). The score is in 4/4 time and features a key signature of one sharp (F#). The Violin I part plays a melodic line with a forte (f) dynamic. The Violin II, Viola, and Cello parts play a rhythmic accompaniment with a forte (f) dynamic.

ob. *mf*

cl.

fg. *mf*

This section contains the musical notation for three woodwind instruments: Oboe (ob.), Clarinet (cl.), and Bassoon (fg.). The music is written in treble and bass clefs. The dynamic marking *mf* (mezzo-forte) is present at the beginning and end of the section. There are several accents (>) and slurs over the notes, indicating phrasing and emphasis.

Pf. I *mf*

Pf. II *mp* *f*

This section contains the musical notation for two piano parts, Pf. I and Pf. II. Pf. I is in treble clef with a dynamic marking of *mf*. Pf. II is in bass clef with dynamic markings of *mp* and *f*. There are some markings above the notes, possibly indicating fingerings or articulation.

vni I

vn II

vlc

vc

*p*

This section contains the musical notation for four string instruments: Violin I (vni I), Violin II (vn II), Viola (vlc), and Violoncello (vc). The music is written in treble and bass clefs. A dynamic marking of *p* (piano) is shown at the beginning and end of the section, with a hairpin indicating a crescendo and decrescendo.



12

fl. *f*

cl.

fg. *f*

con spazzola

tam-t

*mp* *mf* *f* *più f*

Pf. I *pp* *cresc.* *ff*

Pf. II

(Ped)

una parte  
cb. div.

nondiv. *f*

*acceler.*

fl. *mf*

cl. *mf*

fg. *mf*

ob. I *mf*

1.

con sord. con. *mf*

tam-t

Pf. I *dim.* *pp* \*

Pf. II

col legno

non div.

vni I *mf*

vni II *mf*

vle *mf*

vc. *mf*

cb. div.

14  
6/8  $\text{♩} = 72$

$\text{♩} = 104$

ob. I

cl. I

fg. I

cor. I

Legni

*mf*

bong.

*mf*

tmb.

*mf*

siq miq fa q ar.

*ff*

Pf. I

*mf*

*f*

Ped

Pf. II

*mf*

*f*

Ped

15

The musical score is divided into three systems. The first system, located in the upper right, features an arpeggiated piano part labeled 'ar.' with a dynamic marking of *f*. The second system, in the middle, contains the piano parts for the first and second pianos, labeled 'Pf I' and 'Pf II' respectively, with second endings indicated by '(2nd.)'. The piano parts include various dynamics such as *f*, *piu f*, and *ff*, along with articulation marks like accents and slurs. The third system, at the bottom, shows the staves for the first and second violins ('vni I', 'vni II'), the viola ('vle'), and the double bass ('vc.'). The double bass part begins with a dynamic marking of *f*.

tr. *f*

p-tto *c.b.* *f*

ar.

Pf. I

(8) (Ped.)

Pf. II

(Ped.) *m.d.* *ff*

vni I

vni II

vle

vc.

Detailed description: This page of a musical score contains eight staves. The top staff is for the trumpet (tr.), starting with a dynamic marking of *f*. The second staff is for the piccolo (p-tto), with a dynamic marking of *f* and a 'c.b.' (crescendo) marking. The third staff is for the arpeggiator (ar.), showing a series of chords. The fourth and fifth staves are for the first and second pianos (Pf. I and Pf. II), with a piano dynamic marking and a 'Ped.' (pedal) marking. The sixth staff is for the first violin (vni I), the seventh for the second violin (vni II), and the eighth for the viola (vle). The bottom staff is for the double bass (vc.), with a piano dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

16

fg. I

Musical staff for fg. I (First Flute) in G major, 3/4 time. The staff begins with a dynamic marking of *f* (forte) and contains a melodic line with slurs and accents.

II  
COR.  
IV

Musical staves for Cor II and Cor IV. Both staves begin with a dynamic marking of *f* and contain melodic lines with slurs and accents.

tr.

Musical staff for tr. (Trumpet) with a melodic line.

tmp.

Musical staff for tmp. (Timpani) with a rhythmic pattern and a dynamic marking of *f*.

Pf. I  
(Ped.)

gliss.

Musical staves for Pf. I (Piano I) and (Ped.) (Pedal). The piano part includes a glissando marking and a melodic line. The pedal part is indicated by a dashed line.

Pf. II  
(Ped.)

Musical staves for Pf. II (Piano II) and (Ped.) (Pedal), both indicated by dashed lines.

vni I  
vni II  
vle  
vc.  
cb.

non div.

Musical staves for vni I (Violin I), vni II (Violin II), vle (Viola), vc. (Violoncello), and cb. (Contrabasso). The vni I staff includes a dynamic marking of *f* and a *non div.* (non-diviso) marking. The cb. staff also includes a dynamic marking of *f*.

17

The musical score consists of three staves. The top two staves are for the piano, labeled Pf. I and Pf. II. The bottom staff is for the Violin I, labeled Vn. I. The piano part features chords with fingerings (e.g., 2, 2) and dynamic markings such as *mf* and *f*. Pedal markings (*Ped*) are present under the piano accompaniment. The violin part includes a *sul G* marking, a triplet of eighth notes, and dynamic markings of *p*. The score is divided into measures by vertical bar lines.

18

fl. I muta in picc. *f*

ob. I, II *f*

cl. II muta in cl. mib *f*

vbf. *p*

sib solb an. *p*

Pf. I

Pf. II *f*

vni I *mf*

Ped



The musical score for page 19 includes the following parts and markings:

- Woodwinds:** I, III Cor. (Cornets) and II, IV Cor. (Cornets) are marked *mf*. The Trombone (tr.) part is marked *con sord.* (con sordina).
- Strings:** Violins (vbf.) and cellos (cel.) are marked *mf*. The double basses (ar.) are marked *ff*.
- Piano:** The first piano (Pf. I) part is marked *p* (piano) in the final measure. The second piano (Pf. II) part is marked *ff* (fortissimo).

The score features dynamic markings (*mf*, *ff*, *p*) and performance instructions such as *con sord.* and *(Ped.)* (pedal). The woodwind and string parts have long horizontal lines indicating sustained notes or breath marks. The piano part shows a melodic line in the right hand and a rhythmic accompaniment in the left hand.

2.  $\text{♩} = 104$

cl.inimb *f*

senza sord. cor. *mf*  
tr. *f*

vb. *f* *Ped*  
cel. *f* *4<sup>a</sup>*

*Pf. I*  
*Pf. II*  
*mf* *f*  
*8<sup>a</sup>* *3<sup>ed</sup>* \*

20  
 6/8 = 60

(picc. muta in fl.)

cl. in mib *f*

cor. *mf* *f*

tr. I *f*

tr. *f*

tb. *f*

tmp *f* *piu f*

vbf *f* *ped*

cel. *f*

pf. I *ff* *ped* \*

pf. II *ff* *ped* \*

ptti *ff*

cb. *f*

fg. II *a2.* *f*

21 ♩ = 108

fl. II  
ob. II  
cl. I  
in mb

*f*

tmp.

Pf. I  
Pf. II

8

fl.

ob.

cl. I

cl. II in mib

muta in cl. II. sib

cor.

tr.

tmp.

Ptto

c.b.

mp

mib fab ar.

Pf-I

Pf-II

vn I

vn II

non div.

f

fl. *f*

ob. *f*

cl. *f*

cor.

tr.

cor. *f*

tr. *f*

tmb. *f*

p-tto

Pf. I *ff*

Pf. II *f*

*Sed*

vni I *f*

vni II

vle

vc. *f*

cb. *f*

2.

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

cl. *mf* *f*

fg. *mf* *f*

cor.

tr.

tmb.

Pf I

Pf II

*mp*

Pf II

vni I

gliss-flagg.

*p*

24

3, 2,



*poco a poco cresc* - - *f* *cresc più f cresc.* - -

*cresc* - - *f* *cresc. più f cresc.* - -

col legno non div. mp



ob. *a2. tr<sup>b</sup>*  
*piu f*

cl. *a2<sup>b</sup> tr<sup>b</sup>*  
*piu f*

cor. I, II *f* *tr<sup>b</sup>*

cor. III, IV *f* *tr<sup>b</sup>*

tr. *f*

tb. *f*

tmp. *f*

p-tto *c.b. mf*

fa# lab cor. *f*

Pf. I *ff*

(ped)

Pf. II *ff*

(ped)

vni I *ff*

non div. vni II *ff*

vle *ff*

vc *ff*

cb. *ff*

ord. *ff*

cor. <sup>(a4)</sup>

tr.

tbn.

tmp.

p-tto

vni I

vniII

vle

cb.

6, ♭ = 84

Pf. I

mp

Pf. II

mf

Przepisane z rękopisu kompozytora