

Witold

LUTOSŁAWSKI

PARTITA

na skrzypce i fortepian

for violin and piano



POLSKIE WYDAWNICTWO MUZYCZNE, KRAKÓW / J. & W. CHESTER LIMITED, LONDON

The work was composed in the Autumn of 1984 at the request of the Saint Paul Chamber Orchestra for Pinchas Zukerman and Marc Neikrug.

The same artists took part in the first performance of the above work on 18th January 1985 at the Ordway Music Theatre, Saint Paul, Minnesota, USA.

PARTITA

I

WITOLD LUTOŚLAWSKI (1984)

ALLEGRO GIUSTO

♩ = ca 100

violino

pianoforte

f

The musical score is presented in three systems. The first system (measures 1-3) features a violin part with a whole rest and a piano part with a forte dynamic. The piano part has a treble and bass clef. The second system (measures 4-6) continues the piano part with triplets and slurs. The third system (measures 7-10) shows the piano part with more complex rhythmic patterns and slurs. The score includes various musical notations such as rests, slurs, triplets, and dynamic markings.

10

sub. p

13

p flautando *mf ord.*

16

p flautando *mf ord.* *p flautando* *pp*

f

19

f

p

V.

22

p

Red * Red Red *

25

p

28

più f

p cantabile

più f

p

33 *poco rit.*

mp p *mf p* *poco f p* *f*

37 *a tempo*

p *poco cresc.*

a tempo

42 *mf* *p flautando*

poco f *p*

46 *sub. f tallone* *p flautando* *sub. f tallone* *sf* *sf* *sf* *sf*

f *p* *f*

* Takty 33-36: w głosie skrzypcowym † - podwyższenie dźwięku o 1/4 tonu; ‡ - podwyższenie dźwięku o 3/4 tonu; † - obniżenie dźwięku o 1/4 tonu
 bars 33-36: in the violin part † = 1/4 - tone sharp; ‡ = 3/4 - tone sharp; † = 1/4 - tone flat

Un poco meno mosso

50

sub. pp *dolcissimo*

mf cantabile

Un poco meno mosso

p

*

poco rit. Ancora meno mosso

56

pp non vibr. flautando

poco rit. Ancora meno mosso

mf

p

Reo

62

rit.

Tempo I

morendo

f

rit.

Tempo I

f

*

68

cresc.

73

ff

78

(sempre ff)

Red * Red * Red * Red *

83

sf *mf accompagnando* *mf*

Red *

87

poco f *mf* *poco f* *mf* *f*

Red *

90

mf *poco f* *mf* *f* *mf*

Red *

93

poco f *f* *p* *mf* *f* *mf*

Red *

96

f *f* *p* *f*

mf *f*

f *mf* *f*

99

ff

f cresc. *ff*

Red *

102

p *pp*

pp

Red *

105

rit. *pp*

rit.

Red *

AD LIBITUM*

II

vn = ca 120

pp *mf*

pp *mf pp*

p dolce

Poco più mosso *mp* Ancora più mosso *mf*

f *attacca*

Detailed description: This block contains the violin part of a musical score. It consists of five staves of music. The first staff begins with a tempo marking 'ca 120' and a dynamic marking 'pp'. The music features a series of sixteenth-note patterns with slurs and accents. The second staff continues with similar patterns, marked 'mf pp'. The third staff is marked 'p dolce' and shows a more melodic line. The fourth staff is divided into two sections: 'Poco più mosso' marked 'mp' and 'Ancora più mosso' marked 'mf'. The fifth staff concludes with a forte 'f' dynamic and an 'attacca' instruction.

pfte = ca 86

ca 2'' *pp* *8*

8 *8* *8* *8*

(senza Ped)

Detailed description: This block contains the piano part of a musical score. It consists of two staves of music. The first staff is marked 'ca 2'' and 'pp', and features a series of chords with an '8' marking. The second staff continues with similar chords, also marked with '8'. The instruction '(senza Ped)' is written below the second staff. The piano part is written in a style that suggests a specific articulation or pedaling technique.

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
the violin and piano parts should not be co-ordinated in any way

First system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with a circled fermata above the first measure. The lower staff features a bass clef and contains a bass line with several measures of chords and single notes. Both staves include dynamic markings such as *p* and *Red*.

Second system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with a circled fermata above the first measure. The lower staff features a bass clef and contains a bass line with several measures of chords and single notes. Both staves include dynamic markings such as *p* and *Red*.

Third system of musical notation, consisting of two staves. The upper staff features a bass clef and contains a bass line with several measures of chords and single notes. The lower staff features a bass clef and contains a bass line with several measures of chords and single notes. Both staves include dynamic markings such as *Red* and a star symbol.

Poco più mosso

Fourth system of musical notation, consisting of two staves. The upper staff features a bass clef and contains a bass line with several measures of chords and single notes. The lower staff features a bass clef and contains a bass line with several measures of chords and single notes. Both staves include dynamic markings such as *mp* and *Red*.

Ancora più mosso

Fifth system of musical notation, consisting of two staves. The upper staff features a treble clef and contains a melodic line with a circled fermata above the final measure. The lower staff features a bass clef and contains a bass line with several measures of chords and single notes. Both staves include dynamic markings such as *mf*, *f*, and *attacca*.

III

LARGO

♩ = ca 50

vn

f cantabile

3

♩ = ca 50

pfte

f

* Red Red Red Red Red Red Red Red

5

3

3

6

Red Red Red Red Red Red Red Red Red Red Red Red Red

9

p

p

Red Red Red Red Red Red Red Red Red Red Red Red Red Red

13

poco sf p *poco sf p* *poco sf p*

Red * Red * Red

16

poco f

poco sf p *cresc.* *f*

* Red * Red * Red * Red Red

19

sf

Red Red Red Red Red Red *

23

p *poco f* *p*

poco f

26

poco f *p* *f*

poco f *f*

29

ff *pp non vibrato flautando*

ff

32

p espressivo *p dolce* *f (sub.)*

35

f *sub. pp*

(sempre f) *sub. pp*

* (under the bottom staff)

38

mp *pp* *mp* *pp*

legato

42

mf *p* 10

poco f *p*

Red (under the bottom staff)

44

mf p *p* *p* *mf p* *pp*

poco rit. *poco rit.*

mf p *pp*

* (under the bottom staff)

47 Poco meno mosso

51 a tempo

53

55

p

legato

59

mf *poco f*

poco f

Ped

62

sf *p* *poco f* *mf* *poco f* *mf* *poco f* *mf*

Ped *Ped* *Ped* *Ped* *Ped*

64

f

poco f

66

f

Ped

Ped

70

Ped

Ped

Ped

Ped

Ped

72

Red Red Red

75 (8)

lunga

ffp ppp

fff

Red Red Red Red

Meno mosso

79

non vibrato

morendo

attacca

Meno mosso

attacca

IV

AD LIBITUM*

vn $\text{♩} = \text{ca} 90$ *poco rit.* *Poco meno mosso* *a tempo* *poco avvivando*
pp non vibrato *ppp* *poco cresc.*
mf vibrato *a tempo* *Vivo* $\text{♩} = \text{ca} 138$
pp non vibrato *p* *mf*
poco f *più f* *attacca***

** rozpocząć następny fragment po osiągnięciu przez pianistę *ff f*
 begin the next movement after the pianist has reached *ff*

vn $\text{♩} = \text{ca} 90$ *poco rit.* *Poco meno mosso* $\text{♩} = \text{ca} 138$
pp *mp* *pp*
 pf *pp*
 $\text{♩} = \text{ca} 50$ *rit. poco a poco*
pp *cresc. ff*
Red *Red* *attacca*

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
 the violin and piano parts should not be co-ordinated in any way

V

PRESTO

$\text{♩} = \text{ca} 168$ *ff*
 $\text{♩} = \text{ca} 168$ *f*
Red *Red*

4

f

Ped

*

7

Ped *Ped* *Ped* *Ped* *

Ped *Ped* *Ped* *Ped*

10

Ped *

Ped

Ped

14

fp

Ped

Ped

18

f p f p f p f p

22

f p f p

26

f p f p f p f p f

(sempre p)

Ped

30

Ped Ped Ped Ped

34

cresc.

f

38 **Poco meno mosso**
(♩ = ca 132)

pp non vibrato

Poco meno mosso
(♩ = ca 132)

p

42 *poco rit.*

poco rit.

45 *a tempo*

p cantabile (vibrato)

a tempo

p ma distinto

Red

48

Tempo I (♩ = ca 168) Poco meno mosso (♩ = ca 132) Tempo I

51

f *p* *f*

Tempo I (♩ = ca 168) Poco meno mosso (♩ = ca 132) Tempo I

p

Red

Poco meno mosso Tempo I

54

pp *f* *ff*

Poco meno mosso Tempo I

pp

Red



58 *sul C*

pp sul pont.

pp

(senza Ped)

62

ordinario *p* *f* *p*

66

f *p* *f* *p* *f*

cresc. *poco* *a*

Ped *Ped* *Ped* *Ped* *Ped* *Ped*

70

p *f* *p* *f*

poco

5(4) *2(8)*

Ped *Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

74

f p

f

* Red Red Red Red * Red Red Red

78

f

ff *ff* *ff*

Red Red *ff* Red *ff* Red *ff* Red

81

ff

ff

Red *

85

cal''

ff

attacca!

cal''


ff

Red *

attacca!

Ad libitum* $\text{♩} = \text{ca}100$

vn *ff*

** po uderzeniu przez pianistę ostatniego dźwięku , dogać do końca taktu i zatrzymać się
after the pianist has played the last note of , play up to the end of the bar and stop

Ad libitum* $\text{♩} = \text{ca}100$

91 ^{vn} pfte *ff* *ffp* *ff*

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
the violin and piano parts should not be co-ordinated in any way

ff p ff p ff p ff

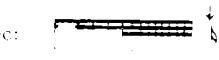
*Red * Red Red Red * Red Red Red * Red Red Red * Red*

ff

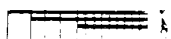
poco sost. accel.

*Red * **

* stłumić z ostatnim dźwiękiem skrzypiec:



damp at the last note of the violin:



Presto (♩ = ca 168)

vn

5 (8)

pp

Presto (♩ = ca 168)

pfte

5 (8)

pp

94

f

f

Red

97

f

Red

100

f

Red * *Red* * *Red* * *Red*

104

Musical score for measures 104-106. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The top staff begins with a *ff* dynamic marking. The grand staff also features *ff* dynamics and includes accents (>) and a *Red* marking with a double asterisk (**) below the bass line.

107

Musical score for measures 107-110. The system consists of three staves: a single treble staff and a grand staff. The music continues with various rhythmic patterns and articulations across all staves.

111

Musical score for measures 111-114. The system consists of three staves: a single treble staff and a grand staff. A dynamic shift is indicated by a *p* marking followed by a *ff* marking in the top staff. The grand staff includes a *Red* marking at the bottom right.

115

Musical score for measures 115-118. The system consists of three staves: a single treble staff and a grand staff. The music concludes with a final chord in the top staff and a *Red* marking with a double asterisk (**) at the bottom right.

Witold

LUTOSŁAWSKI

PARTITA

na skrzypce i fortepian
for violin and piano

SKRZYPCE / VIOLIN



POLSKIE WYDAWNICTWO MUZYCZNE, KRAKÓW / J. & W. CHESTER LIMITED, LONDON

PARTITA

Violino

I

ALLEGRO GIUSTO

WITOLD LUTOSŁAWSKI (1984)

♩ = ca 100

pft

f

P flautando

mf ord. *P flautando* *mf ord.*

p flautando *pp* *f*

V

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23

26

più f

29

p cantabile

mp p

*

34

mf p

poco f p

f

poco rit.

37

a tempo

p

poco cresc.

42

mf

p

flautando

45

sub. f tallone

p flautando

48

sub. f tallone

sf

sf

sf

sf

sf

sub. pp dolcissimo

Un poco meno mosso

* takty 33-36: ♯ - podwyższenie dźwięku o 1/4 tonu; ## - podwyższenie dźwięku o 3/4 tonu; ♭ - obniżenie dźwięku o 1/4 tonu
 bars 33-36: ♯ = 1/4 - tone sharp; ## = 3/4 - tone sharp; ♭ = 1/4 - tone flat

52 *mf cantabile*

56 *poco rit. Ancora meno mosso*
pp non vibr. flautando

60 *rit.*

64 *morendo* *f*

69 *f*

72 *cresc.* *ff*

76 *ff*

79 *(sempre ff)*

II

AD LIBITUM*

ca 120

pp *mf*

pp *mf pp*

p dolce

mp *mf*

f *attacca*

Peco più mosso Ancora più mosso

Detailed description: This section contains five staves of musical notation. The first staff begins with a tempo marking 'ca 120' and a dynamic of 'pp', followed by a crescendo to 'mf'. The second staff starts with 'pp' and a crescendo to 'mf pp'. The third staff is marked 'p dolce'. The fourth staff has two tempo markings: 'Peco più mosso' and 'Ancora più mosso', with dynamics 'mp' and 'mf'. The fifth staff starts with a dynamic of 'f' and ends with 'attacca'.

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
 the violin and piano parts should not be co-ordinated in any way

III

LARGO

ca 50

f cantabile

Detailed description: This section consists of a single staff of musical notation. It begins with a tempo marking 'ca 50' and a dynamic of 'f cantabile'. The music features a 3/4 time signature and includes a triplet of eighth notes.

5

3 3

8

6 p

11

14

16

poco f

19

22

p poco f

25

p poco f p

51 *a tempo*

Musical staff 51, starting at measure 51. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including a 5-measure rest. Dynamics include *p* and *poco f*. Fingerings of 5 are indicated above some notes.

Musical staff 54, starting at measure 54. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including a 5-measure rest. Dynamics include *mf* and *f*. Fingerings of 5 are indicated above some notes.

Musical staff 56, starting at measure 56. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music. Dynamics include *p*.

Musical staff 59, starting at measure 59. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including triplets. Dynamics include *mf* and *poco f*.

Musical staff 62, starting at measure 62. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including triplets.

Musical staff 64, starting at measure 64. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including a 5-measure rest. Dynamics include *f*.

Musical staff 68, starting at measure 68. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including triplets.

Musical staff 71, starting at measure 71. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains several measures of music, including triplets.

72

74

78

81

lunga

Meno mosso

ffp \longrightarrow *ppp non vibrato*

ca 2''

attacca

morendo

IV

AD LIBITUM*

$\text{♩} = \text{ca } 90$

pp non vibrato

poco rit.

Poco meno mosso

a tempo

poco avvivando

ppp

poco cresc.

a tempo

Vivo

$\text{♩} = \text{ca } 138$

mf

vibrato

pp non vibrato

p

mf

poco f

f

più f

attacca**

** rozpocząć następny fragment po osiągnięciu przez pianistę *ff*
begin the next movement after the pianist has reached *ff*

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
the violin and piano parts should not be co-ordinated in any way

V

PRESTO

♩ = ca 168

ff

4

f

7

10

14

f p

17

f p f p f p

21

f p f

25

p f p f p f p f p f p

29

f

33

p

38

Poco meno mosso (♩. = ca 132)

pp non vibrato

42

44

poco rit. a a tempo

p cantabile (vibrato)

47

50 *Tempo I* (♩ = ca 168) *Poco meno mosso* (♩ = ca 132)

f *p*

53 *Tempo I* *Poco meno mosso*

f *pp*

56 *Tempo I* *sul G* (2) (3) *pp sul pont.*

f *ff* *pp sul pont.*

60 (sul G) (2) (3) *ordinario*

p *f* *p* *f* *p*

64 *p* *f* *p* *f* *p*

p *f* *p* *f* *p*

68 *f* *p* *f* *p*

f *p* *f* *p*

72 *f* *p* *f*

f *p* *f*

76

f p f

80

ff

83



cal'

87

ff *attacca!*

Ad libitum* ♩ = ca 100

ff

** po uderzeniu przez pianistę ostatniego dźwięku , dograć do końca taktu i zatrzymać się
after the pianist has played the last note of , play up to the end of the bar and stop

* partie skrzypiec i fortepianu w żaden sposób nie powinny być z sobą skoordynowane
the violin and piano parts should not be co-ordinated in any way

92 Presto (♩ = ca 168)

Musical staff 92-95. Starts with a 5/8 time signature and a fermata. The music begins with a piano (*pp*) dynamic and transitions to a forte (*f*) dynamic. The notation includes eighth and sixteenth notes with slurs and ties.

Musical staff 96-99. Continues the melodic line with slurs and ties, maintaining the forte (*f*) dynamic.

Musical staff 100-104. Continues the melodic line, transitioning to a fortissimo (*ff*) dynamic.

Musical staff 105-108. Continues the melodic line with various accidentals and slurs.

Musical staff 109-112. Continues the melodic line with slurs and ties.

Musical staff 113-116. Continues the melodic line, transitioning from piano (*p*) to fortissimo (*ff*). The staff concludes with a 3/8 time signature and a fermata.