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BOGUSŁAW SCHAEFFER SYMFONIA

A

Fl. I-4 *ff*

Ob. I-4 *ff*

Cl. p.D *ff*

Cl. B *ff* **88** *ritardando* *p. (b)* *ritardando*

Cl. A

Cl. b.B *ff* *b saupe!* *# saupe!*

Fg. I-3 *ff*

Cfg.

Cor. E₂ *f* *frull.* *matto!*

Cor. F₄ *f* *frull.*

Tr. B. I-3 *f* *simile*

Trn. I-4 *f*

fuba b. *f* *frullato*

3 Timp *f*

5 ff **4x** **3x**

bach
achb
chba
tbac
arqis-
-- arqis

Vno I-4 *ff* *uni.*

Vno 5-8 *ff*

Vno 9-12 *ff*

Vla I-6 *ff*

Vc. I-4 *ff*

Cb. I-5 *ff* *P. Sep. →*

Fl. I-4

Ob. I-4

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. I-3

Cfg.

Cor. F 2

Cor. F 4

Tr. 2, I-3

Trn. I-4

Tuba b.

3 Timp

tamb. rull.

Perc. I

6x

Vno I-4

Vno 5-8

Vno 9-12

Vla I-6

Vc. I-4

Cb. I-5

6x

PART. SEPARATA

rall. -----

Fl. 1-4

Ob. 1-4

Cl. p. B

Cl. B

Cl. A

Cl. b. B

Fg. 1-3

Efg

Cor. F₂

Cor. F₄

Tr. B 1-3

Tr. 1-4

Tuba b.

S. (Vibr.)
Vibrafono

decrescendo -----

Vno 1-4

Vno 5-8

Vno 9-12

Vla 1-6

Vc. 1-4

Cb. 1-5

Fl. I
Fl. 2
Fl. 3
Fl. 4
Sass. S
Cl. p. D
Cl. B
Cl. A
Cl. b. B
Fg. F 3
Cfg.
Trn. 1
Trn. 2
Tuba b

5 pp poss.

Arpa
Cel./Gl
S/Vibr
3 Timb
Perc. 1

HIS-CIS-D-ES
FIS-G-AS

5 # F (l.v.)

accel. - - - - -

FL.1

FL.2

FL.3

FL.4

Sass.s

m.vibrato!

Cl.p.D

Cl.B

Cl.A

Cl.b.B

Fg.13

Fg.

Tim.1

stan.

pliss.

Tim.2

stan.

pliss.

Tuba b.

cresc. - - - - -

Arpa

Cel./Gl

AS/Vibr.

3 Timp.

Perc.

Fl. I

Fl. 2

Ob. I

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. I

Cfg.

Cor. F I

Tr. B I

Trn. I

Tuba b

mf

Arpa

Vno I-12

Vla I-6

Vc. I-4

Cb. I-5

1199"

Libero!

PARTITURA SEPARATA

mf

accel. - - - - -

Fl.1

Fl.2

Ob.1

Sass. *m. vibrato!*

Clp.D

Cl.B

Cl.A

Cl.b.B

Fg.1

Fg.

Cor.F1

Tr.B1

Trn.1

Tuba b.

Arpa *libero!*

Vno12 *tr*

Vla 1-6

Vc.1-4

Cb.1-5

Fl. 1 *m. vibrato*

Fl. 2

Sass. s. *m. vibrato!* *pp.*

Cl. p. D

Arpa *p*

Cel./Gl

S/Vibr.

3 Timp

Perc. 1 *4 toms*

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

p
4
p

Vno I-3 *sim.* CANON

Vno 4-6

Vno 7-9 *sim.* CANON

Vno 10-12 *sim.* CANON

Vla I-3

Vla 4-6

rall. - - - -

Fl.1

Fl.2 *fnell.*

Sass.s.

Cl.p.D

Arpa *L.v.*

Cel. Gl.

S. Vibr.

3 Timp.

Perc.

Vno sc.1

Vno sc.2

Vno sc.3

Vno sc.4

Vno 1-3 *gliss.* CANON

Vno 4-6 *gliss.*

Vno 7-9 *gliss.* CANON

Vno 10-12 *gliss.* CANON

Vla 1-3 *dist.*

Vla 4-6 *dist.*

K

(E) ♩ = 62

Sass. s. *p* *p* *b2* *#p* *p* *4p* *o*

Cl. p. D *full*

Cl. B

Tr. B I *p* *p* *p* *p* *p* *#p* *o*

Trn. 1 *p* *p* *b2* *#p* *p* *4p* *o*

Trn. 2 *p* *p* *b2* *p* *p* *b2* *o*

Trn. 3 *p* *b2* *#p* *p* *p* *o*

Trn. 4 *p* *#p* *4p* *p* *p* *b2* *o*

Cel./Gl

SS/Pick

3 Timp

Perc.

VNO solo

Vnol. 12 *sME* *aⁿ* *eⁿ*

2 3 4 5 6 7 8 1 2 3 4 5

4
147
p

Vla 1 *arco*

Vla 2 *arco*

Vla 3 *arco*

Vla 4 *arco*

Vla 5 *arco*

Vla 6 *arco*

K

$\text{♩} = 34$

Sass. s. *tr*

Cl. p. D *tr*

Cl. B *tr*

Tr. B I *tr*

Trn. I *e. m. vibrato!*
[estremamente molto vibr.]

Trn. 2 *e. m. vibrato!*

Trn. 3 *e. m. vibrato!*

Trn. 4 *e. m. vibrato!*

Cel./Gt.

S. Vib.

Perc.

VNO solo

Vno I+II *sub. G*

mp ————— **decresc.** - - - - -

3
p

Vla 1 *s. pont.*

Vla 2 *s. pont.* *m. vibrato*

Vla 3 *s. pont.*

Vla 4 *m. vibr.*

Vla 5 *m. vibr.*

Vla 6 *s. pont.*

4
(F) ♩ = 68

Sass. s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

jakby tanecznie
tänzerisch!

P, ma espress.

Sass. s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Sass. s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Sass.s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Detailed description: This system contains the first four measures of the piece. The Saxophone part has a triplet of eighth notes in measure 1. The Violin Solo part has a melodic line with a triplet in measure 2. The strings provide harmonic support with various chords and rhythmic patterns.

Sass.s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Detailed description: This system contains measures 5 through 8. The Violin Solo part features a triplet in measure 6. The strings continue their harmonic accompaniment.

Sass.s.

VNO solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

vibr.

non vibr.

non vibr.

Detailed description: This system contains measures 9 through 12. The Violin Solo part has triplets in measures 9 and 10. The first and second strings have vibrato markings: 'vibr.' for the first string and 'non vibr.' for the second string.

G

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sass.s.

VNO solo

s.unt. ----- ord.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sass.s.

VNO solo

frull.

frull.

10

3

accel. -----

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Sass.s.

VNO solo

9

3

10

11

H 78

Fl. I

VNO solo

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

pp

Fl. I

VNO solo

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

slur

sul G

Fl. I

VNO solo

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

rit.

arco

Fl. I

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Fl. I

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Fl. I

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

I

20

Arpa

D, A

E, A, B

VNO solo

Q.dà.12

Q.dà.a

Q.dà.e

Arpa

A

E, H

VNO solo

10

Vno 2:

Q.dà.12

Q.dà.a

Q.dà.e

Arpa

Fis, Gis

VNO solo

Vno 1&2:

Q.dà.12

Q.dà.a

Q.dà.e

Arpa

VN0 solo

Q.d.a.1.2

Q.d.a.a

Q.d.a.e

jakby posa vytrem:

espressivo!!

Arpa

VN0 solo

Q.d.a.1.2

Q.d.a.a

Q.d.a.e

F

Arpa

VN0 solo

Q.d.a.1.2

Q.d.a.a

Q.d.a.e

As, B

jakby opoz-
ni:

M
209
J

Fl. I

VNO solo

Q.d.a. I *sempre sul G*

Q.d.a. 2

Q.d.a. a

Q.d.a. e



Fl. I

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e



Fl. I

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

vibrato! intenso!

rall. -----

frullato

Fl. I

VNO solo

Fl. I: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A dotted line connects Bb4 to C5. A fermata is over C5.

VNO solo: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da.1

Q.da.2

Q.da. a

Q.da. e

Q.da.1: Treble clef, notes G4, A4, Bb4, C5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da.2: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da. a: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

Q.da. e: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

63

frull.

5'39" (5'42")

Fl. I

VNO solo

Fl. I: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

VNO solo: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5. A triplet of notes is marked with a '3'.

sul G molto espensivo!

Q.da.1

Q.da.2

Q.da. a

Q.da. e

Q.da.1: Treble clef, notes G4, A4, Bb4, C5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da.2: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da. a: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

Q.da. e: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

Fl. I

Fl. I: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

VNO solo

VNO solo: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5. A triplet of notes is marked with a '3'.

Q.da.1

Q.da.1: Treble clef, notes G4, A4, Bb4, C5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da.2

Q.da.2: Treble clef, notes G4, A4, Bb4, C5, D5. A slur covers G4, A4, Bb4. A fermata is over C5.

Q.da. a

Q.da. a: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

Q.da. e

Q.da. e: Bass clef, notes G3, A3, Bb3, C4. A slur covers G3, A3, Bb3. A fermata is over C4.

Fl. I

VN0 solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Detailed description: This system contains five staves. The Flute I staff has a melodic line with a slur and a fermata. The Violin Solo staff has a melodic line with a slur, a fermata, and a triplet. The four string staves (1st, 2nd, A, and E) provide harmonic support with various note values and slurs.

accel. - - - - -

Fl. I

VN0 solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Detailed description: This system continues the musical score. The Flute I staff features a more active melodic line with slurs and a triplet. The Violin Solo staff has a melodic line with slurs and a fermata. The string staves continue their harmonic accompaniment.

♩ = 72

Fl. I

VN0 solo

Q.d'a.1

Q.d'a.2

Q.d'a.a

Q.d'a.e

Detailed description: This system continues the musical score. The Flute I staff has a melodic line with a slur and a triplet. The Violin Solo staff has a melodic line with a slur and a triplet. The string staves continue their harmonic accompaniment.

Fl. I

VNO solo

Q.da.1

Q.da.2

Q.da.a

Q.da.e

Fl. I

VNO solo

Q.da.1

Q.da.2

Q.da.a

Q.da.e

Fl. I

VNO solo

Q.da.1

Q.da.2

Q.da.a

Q.da.e

accel. - - - - -



VNO solo *deciiss. Espressivo!*

Q.d'a. 1 *deciiss.*

Q.d'a. 2

Q.d'a. a

Q.d'a. e

Vno 1

Vno 2

Vno 3 *pizz.*

Vno 4

Vno 5

Vno 6 *pizz.*

Vno 7

Vno 8

Vno 9 *pizz.*

6' 54" (6:54)

Vla 1 *spont.*

Vla 2 *pizz.*

Vc. 1

Vc. 2 *gliss.*

Vc. 3 *spont.* *ord.*

Vc. 4 *pizz.* *arco*

a2

Cont.

Vno sc.1
Vno sc.2
Vno 1
Vno 2
Vno 3
Vno 4
Vno 5
Vno 6
Vno 7
Vno 8
Vno 9
Vno 10
Vno 11
Vno 12

do raniku
do raniku
do raniku
do raniku

simile
simile
sim.

ppp

(7/11)

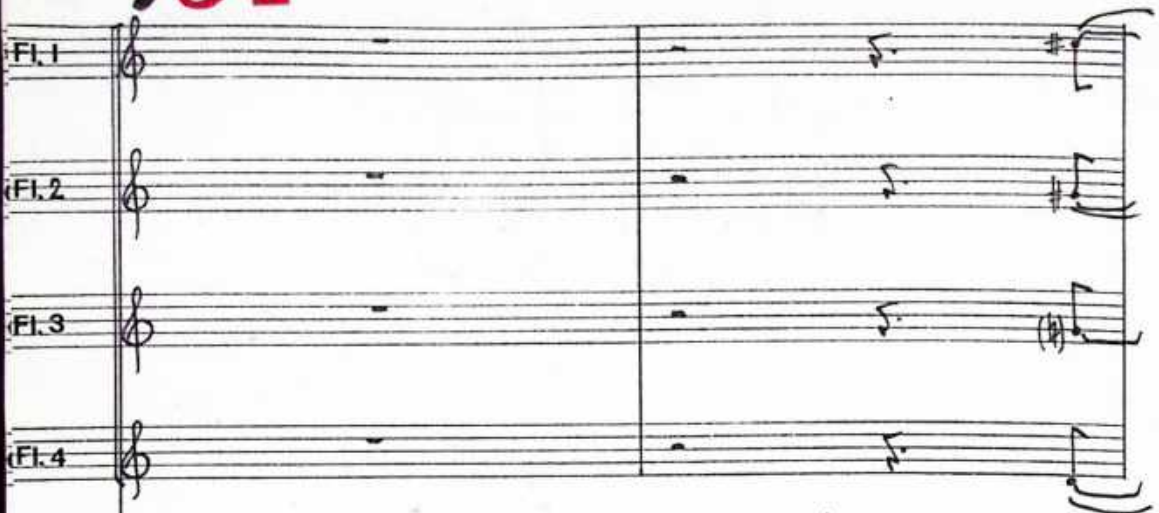
Vla 1-2
Vc. 1-2
Vc. 3-4
Cb. 1
Cb. 2-3
Cb. 4-5

s. tasto
s. tasto
s. tasto
s. tasto
s. tasto
s. tasto

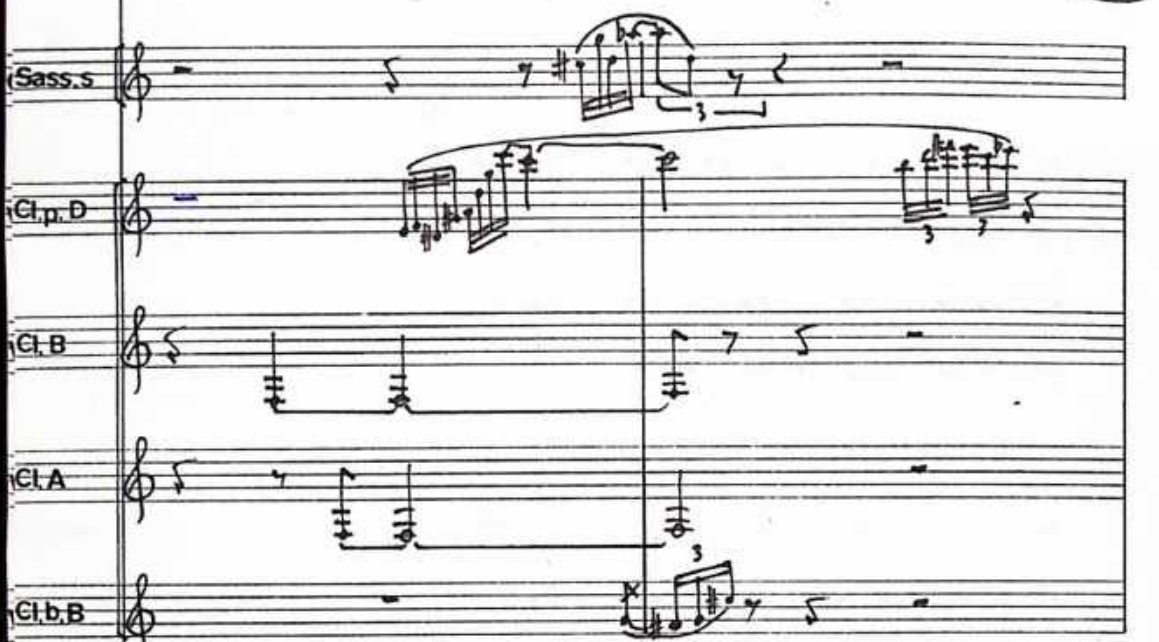
Sub.

(M) ♩ = 94

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Four staves for flutes, each showing a whole rest in the first measure and a quarter note in the second measure.

Sass. s
Cl. p. D
Cl. B
Cl. A
Cl. b. B

Saxophone and Clarinet parts. Saxophone (Sass. s) has a quarter note in the first measure and a triplet of eighth notes in the second. Clarinets (Cl. p. D, Cl. B, Cl. A, Cl. b. B) have various rests and notes, including triplets.

Fg. 1
Fg. 2
Fg. 3
Cb. g.

Fagott and Contrabassoon parts. Fagotti (Fg. 1, Fg. 2, Fg. 3) and Contrabassoon (Cb. g.) have various rests and notes, including triplets.

Tr. B 1

Trumpet part (Tr. B 1) with a *frull.* (trill) marking and a triplet of eighth notes.

Cel. Gl.
S. Vibr.
Vno. sc. 12
Vno. sc. 34
Vc. sc. 1
Vc. sc. 2

Cello, Viola, and Violin parts. Cello/Gl. (Cel. Gl.) has a triplet of eighth notes. Viola (Vno. sc. 12, Vno. sc. 34) and Violin (Vc. sc. 1, Vc. sc. 2) parts have complex rhythmic patterns and triplets.

This musical score is for a symphony orchestra and a string quartet. It is divided into two systems. The first system includes:

- Flute I (Fl. I): Starts with a melodic line, then plays a tremolo in the second measure.
- Flute II (Fl. 2): Plays a tremolo throughout.
- Flute III (Fl. 3): Plays a melodic line with a trill in the second measure.
- Flute IV (Fl. 4): Plays a melodic line with a trill in the second measure.
- Saxophone (Sass.s): Plays a short melodic phrase.
- Clarinet in D (Cl.p.D): Plays a short melodic phrase.
- Clarinet in B (Cl.B): Plays a short melodic phrase.
- Clarinet in A (Cl.A): Plays a short melodic phrase.
- Clarinet in B-flat (Cl.p.B): Plays a short melodic phrase.
- Violoncello I (Vcl. I): Plays a short melodic phrase.
- Violoncello II (Vcl. 2): Plays a short melodic phrase.
- Violoncello III (Vcl. 3): Plays a short melodic phrase.
- Violoncello IV (Vcl. 4): Plays a short melodic phrase.
- Trumpet I (Tr.B I): Plays a short melodic phrase.

The second system includes:

- Cello/Guitar (Cel./Gl.): Plays a melodic line.
- Violin I (Vno sc. 1): Plays a melodic line.
- Violin II (Vno sc. 2): Plays a melodic line.
- Violin III (Vno sc. 3): Plays a melodic line.
- Violin IV (Vno sc. 4): Plays a melodic line.
- Violoncello I (Vc. sc. 1): Plays a melodic line.
- Violoncello II (Vc. sc. 2): Plays a melodic line.

Dynamic markings include *sim.* (sforzando) and *mf* (mezzo-forte). The score is written in 7/8 time.

(= ♩ = 94 → 88)

Fl. I

Ob. I

Sass. S

Clp. D

CLB

Cl. A

Clb. B
p pass.

Cfg.
p pass.

Cor. FI
p pass.

Tr. B I
p pass.

Tr. II
p pass.

Tuba b.
p pass.

Arpa
17/4 f'4B"
(7'52")

17^p

pp

libero

Cel/Gl.

S/Vibr.

3 Timp.

Perc.
fr. cate instrumentarium

Vnol-6

Vno 7-12

Fl. I *mf*

Ob. I *mf*

Sass. S *mp*

Cl. p. D *mp*

Cl. B *mp*

Cl. A

Cl. b. B *mp*

Cfg. *mp*

Cor. F. I *mp*

Tr. B. I *mp*

Tim. I *mp*

Tuba b *mp*

Arpa

mp *f*

14 4 10

2'30" (2'36")

Cel./Gl.

S/Vibr.

3 Timp.

Perc. *GNB*

Vno I-6 *sul G →*

Vno 7-12 *7-12*

Fl. I

Ob. I

Sass. S

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Cfg.

Cot. F I

Tr. E I

Tr. I

Tuba b

Arpa

21

libero

pp

Cel./Gl.

S/Vibr.

3 Timp.

Perc.

Vno I-6

Vno 7-12



Fl. I *ppp pass.*

Ob. I *ppp pass.*

Sass. 5 *ppp pass.*

Cl. p. B

Cl. B

Cl. A

Tr. B 1 *ppp!*

Tr. B 2 *ppp!*

Tr. B 3 *ppp!*

Tr. 1 *gliss. A₂*

Tr. 2

Tr. 3

Tr. 4

Tuba b.

13 *9'36"*

ff *(9'44")*

p

4 7 6

Vno 1-2

Vno 3-4

Vno 5-6

Vno 7-8

Vno 9-10

Vno 11-12

Fl. I

Ob. I

Sass. s

Cl. p. D

Cl. B

Cl. A

Tr. B 1

Tr. B 2

Tr. B 3

Trm. 1

Trm. 2

Trm. 3

Trm. 4

Tuba b.

f (10"21")
s. drama

17

pp !

libero

§§ = indywidualnie przyjęcie i zwahniec §

Vno I-2

Vno 3-4

Vno 5-6

Vno 7-8

Vno 9-10

Vno 11-12

Fl. I

Ob. I

Sass. s

Cl. p. D

Cl. B

Cl. A

Tr. B 1

Tr. B 2

Tr. B 3

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tuba b.

Vno 1-2

Vno 3-4

Vno 5-6

Vno 7-8

Vno 9-10

Vno 11-12

mp

14

20

20 (2)

10'58"

baite

Fl. I-4

Ob. I-4

Sass. S

Cl. p. D

Cl. B

Cl. A

Cl. h. B

Fg. I-3

Cfg.

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

ff

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Tuba b.

Fl. 1-4

Ob. 1-4

Sass. 5

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. 1-3

Cfg.

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

Tr. B 1

Tr. B 2

Tr. B 3

Tr. 1

Tr. 2

Tuba b.

Fl. I-4

Ob. I-4
(*simile*)

Sass. s

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. I-3
lo stesso

Cfg.

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Tuba b.

accel. -----

Fl. 1-4

Ob. 1-4

Sass. s

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. 1-3

Cfg.

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

cresc. -----

Tr. B 1

Tr. B 2

Tr. B 3

Tr. 1

Tr. 2

Tuba b.

Fl. I
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Ob. 4
Sass. s.
Cl. p. D.
Cl. E.
Cl. A.
Cl. b. B.
Fg. I

Handwritten musical score for woodwinds. Flutes (Fl. 1-4) play simple melodic lines. Oboes (Ob. 1-4) play more complex passages with triplets and slurs. Saxophone (Sass. s.) plays a melodic line with a triplet. Clarinets (Cl. p. D., Cl. E., Cl. A., Cl. b. B.) have various parts, including a clarinet in D with a crescendo marking. Bassoon (Fg. I) plays a melodic line in the bass clef.

subito p

Tr. B 1
Tr. B 2
Tr. B 3
Trn. 1
Trn. 2
Trn. 3

Handwritten musical score for trumpets and trombones. Trumpets (Tr. B 1-3) play melodic lines with accents and slurs. Trombones (Trn. 1-3) play supporting parts, including a long note in Trn. 2 marked 'quasi'.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. 1

Tr. B 1

Tr. B 2

Tr. B 3

Tm. 1

Tm. 2

Tm. 3

$\frac{3}{4}$ $\uparrow \downarrow$ *sempre*

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Flute parts 1-4. Fl. 1 has a whole note rest followed by a half note. Fl. 2 has a sixteenth-note scale. Fl. 3 and 4 have sixteenth-note patterns with accents.

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Oboe parts 1-4. Ob. 1 has a whole note. Ob. 2 has a sixteenth-note scale. Ob. 3 has a sixteenth-note scale. Ob. 4 has a whole note.

Sass. s.

Soprano Saxophone part with sixteenth-note patterns and accents.

Cl. p. D

Cl. E

Cl. A

Cl. b. B

Clarinet parts p. D, E, A, b. B. Cl. p. D has sixteenth-note patterns. Cl. E has sixteenth-note patterns. Cl. A has sixteenth-note patterns. Cl. b. B has sixteenth-note patterns.

Fg. I

Fagotto part with a whole note.

Tr. B 1

Tr. B 2

Tr. B 3

Trumpet parts B 1, 2, 3. Tr. B 1 has sixteenth-note patterns. Tr. B 2 has sixteenth-note patterns. Tr. B 3 has sixteenth-note patterns.

Trn. 1

Trn. 2

Trn. 3

Trumpet parts 1, 2, 3. Trn. 1 has a whole note. Trn. 2 has a whole note. Trn. 3 has a whole note.

rall. - - - - -

FL. 1

FL. 2

FL. 3

FL. 4

Handwritten notes: $\frac{1}{4} \text{tr}$, sempre, $\frac{1}{4} \text{tr}$, sempre, $\text{tr} \text{M}$

Four staves of flute parts. Flute 1 and 2 have a trill in the first measure. Flute 3 and 4 have a trill in the second measure. Flute 4 has a trill in the first measure.

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Four staves of oboe parts. Oboe 3 and 4 have trills in the first and second measures. Oboe 3 has a trill in the fourth measure.

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Five staves of saxophone and clarinet parts. Saxophone soloist has a trill in the first measure. Clarinet parts have trills in the first and second measures.

Fg. 1

One staff of fagotto part with a trill in the first measure.

decresc. - - - - -

Tr. B1

Tr. B2

Tr. B3

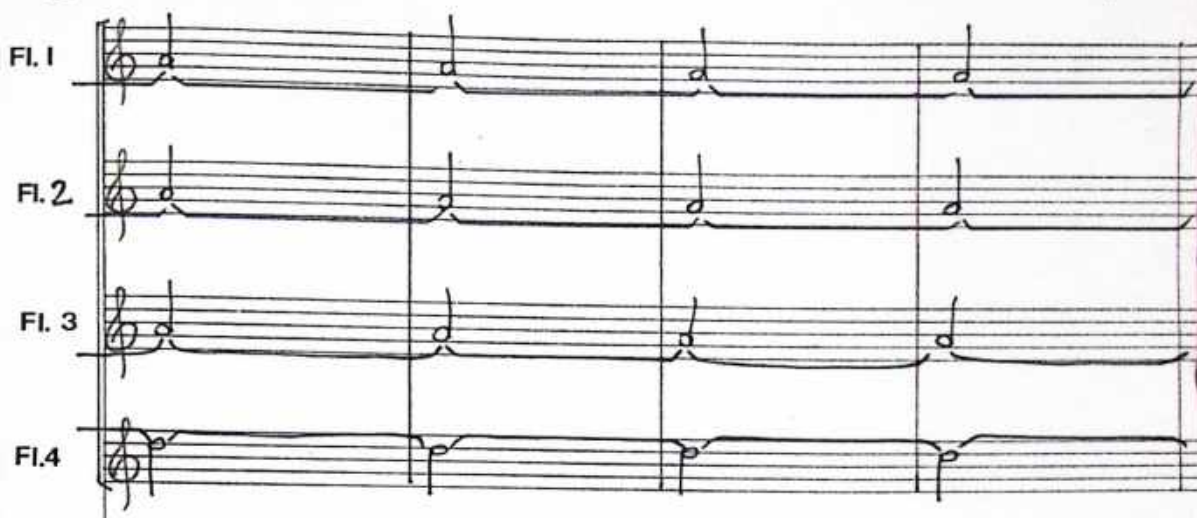
Tr. 1

Tr. 2

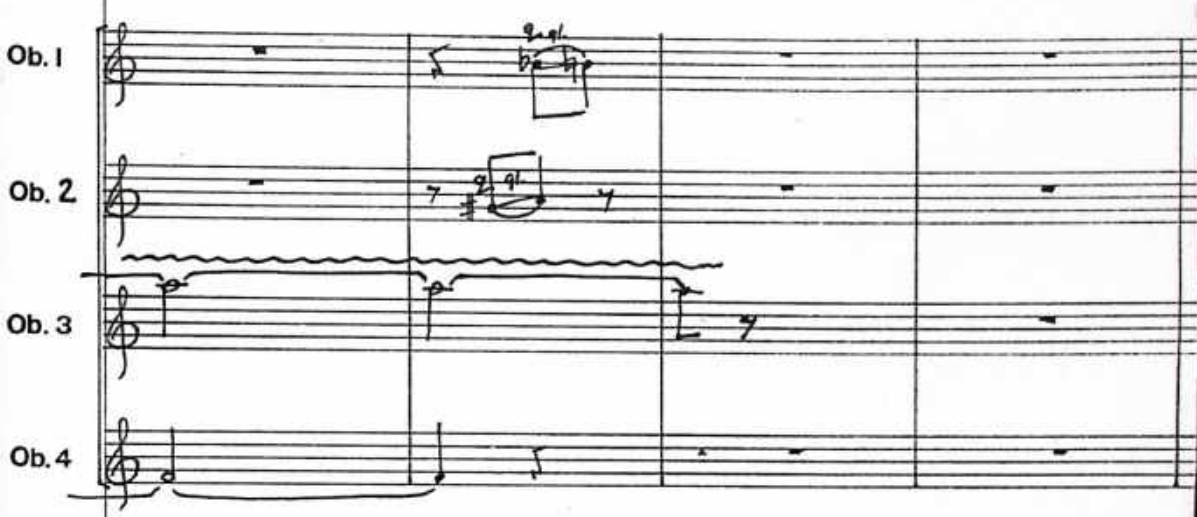
Tr. 3

Six staves of trumpet and trombone parts. Trumpet 1 has a trill in the first measure. Trombone 3 has a trill in the first measure.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

The flute parts (Fl. 1-4) are written in treble clef. Fl. 1, 2, and 3 play a simple melodic line of quarter notes. Fl. 4 plays a sustained note with a wavy line underneath, indicating vibrato.

Ob. 1
Ob. 2
Ob. 3
Ob. 4

The oboe parts (Ob. 1-4) are written in treble clef. Ob. 1 and 2 have some notes with slurs and accents. Ob. 3 has a wavy line indicating vibrato. Ob. 4 has a few notes with slurs.

Cel./Gl.

The Cello/Double Bass part is written in treble clef. It has a few notes with slurs and a dynamic marking 'p'.

S/Vibr.

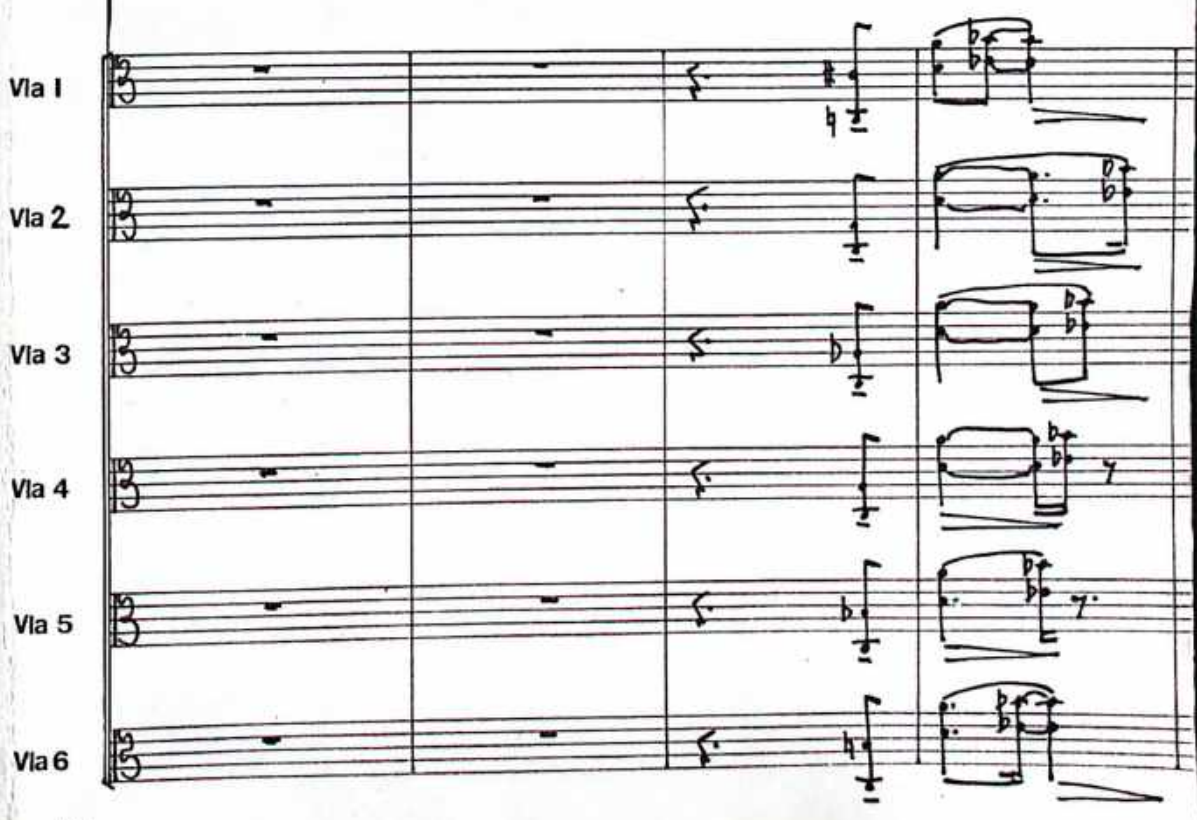
The Soprano/Vibracello part is written in treble clef. It has a few notes with slurs and a dynamic marking 'p'.

Vno sc. 1
Vno sc. 2
Vno sc. 3
Vno sc. 4

p

The violin parts (Vno sc. 1-4) are written in treble clef. They play a complex melodic line with many slurs and accents. A dynamic marking 'p' is placed below the first violin part.

Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vla 6

The viola parts (Vla 1-6) are written in alto clef. They play a complex melodic line with many slurs and accents.

FL. 1
FL. 2
FL. 3
FL. 4

Handwritten musical notation for four flutes. Each staff shows a sequence of notes, with some notes marked with a 'v' (vibrato) above them.

Ob. 1
Ob. 2
Ob. 3
Ob. 4

Handwritten musical notation for four oboes. Ob. 1 has a melodic line with some trills. Ob. 2 has a more active melodic line. Ob. 3 and Ob. 4 have simpler, more rhythmic parts.

Cel./Gl.

Handwritten musical notation for Cello/Double Bass, featuring a melodic line with some triplets and slurs.

S/Vibr.

Handwritten musical notation for Soprano/Vibracello, featuring a melodic line with some triplets and slurs.

Vno sc. 1

Handwritten musical notation for Violin section 1, featuring a melodic line with some triplets and slurs.

Vno sc. 2

Handwritten musical notation for Violin section 2, featuring a melodic line with some triplets and slurs.

Vno sc. 3

Handwritten musical notation for Violin section 3, featuring a melodic line with some triplets and slurs.

Vno sc. 4

Handwritten musical notation for Violin section 4, featuring a melodic line with some triplets and slurs.

Via 1

Handwritten musical notation for Viola section 1, featuring a melodic line with some triplets and slurs.

Via 2

Handwritten musical notation for Viola section 2, featuring a melodic line with some triplets and slurs.

Via 3

Handwritten musical notation for Viola section 3, featuring a melodic line with some triplets and slurs.

Via 4

Handwritten musical notation for Viola section 4, featuring a melodic line with some triplets and slurs.

Via 5

Handwritten musical notation for Viola section 5, featuring a melodic line with some triplets and slurs.

Via 6

Handwritten musical notation for Viola section 6, featuring a melodic line with some triplets and slurs.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Four staves for flutes. Flute 1 has a dynamic marking 'v' at the beginning. The parts are mostly whole notes with some rests.

Ob. 1
Ob. 2
Ob. 3
Ob. 4

Four staves for oboes. Oboe 1 and 2 have dynamic markings 'f' and 'p'. Oboe 3 and 4 have dynamic markings 'p'. There are some slurs and accents.

Cel./Gt.

Staff for Cello/Guitar. It features a melodic line with slurs and accents.

S./Vibr.

Staff for Saxophone/Vibracello. It features a melodic line with slurs and accents.

Vno sc. 1
Vno sc. 2
Vno sc. 3
Vno sc. 4

Four staves for Violoncello. The parts are highly rhythmic with many triplets and slurs. There are dynamic markings like 'f' and 'p'.

Vla 1
Vla 2
Vla 3
Vla 4
Vla 5
Vla 6

Six staves for Violas. The parts are mostly chords and sustained notes. There are dynamic markings like 'pp' and 'p'.

accel. - - - - -

Fl. 1, Fl. 2, Fl. 3, Fl. 4

Handwritten musical notation for four flutes. Flute 1 has a dynamic marking 'v' and a tempo marking '1/4 = 120'. Flute 2 has a dynamic marking 'v' and a tempo marking '1/4 = 120'. Flute 3 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Flute 4 is silent.

Ob. 1, Ob. 2, Ob. 3, Ob. 4, Cel./Gt., S/Vibr.

Handwritten musical notation for oboes, clarinet/guitar, and saxophone/vibraphone. Oboe 1 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Oboe 2 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Oboe 3 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Oboe 4 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Clarinet/Guitar has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Saxophone/Vibraphone has a dynamic marking 'f' and a tempo marking '1/4 = 120'.

Wno sc. 1, Wno sc., Wno sc. 3, Wno sc.

Handwritten musical notation for four woodwind sections. The first two sections have a dynamic marking 'f' and a tempo marking '1/4 = 120'. The last two sections have a dynamic marking 'f' and a tempo marking '1/4 = 120'. There are also some handwritten notes like 'slim.' and '3'.

Vla 1, Vla 2, Vla 3, Vla 4, Vla 5, Vla 6

Handwritten musical notation for six violin and viola parts. Violin 1 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Violin 2 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Violin 3 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Violin 4 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Violin 5 has a dynamic marking 'f' and a tempo marking '1/4 = 120'. Violin 6 has a dynamic marking 'f' and a tempo marking '1/4 = 120'.

D $\text{♩} = 104$

Ob. 1 *(b)*

Ob. 2 *dim. cresc.*

Ob. 3

Ob. 4

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2 *gliss. # gl.*

Trn. 3

ff

Arpa

A B C D E F G

Cel./Gl.

S./Vibr.

Vc. sc. 1

Vc. sc. 2

Ob. 1
Ob. 2
Ob. 3
Ob. 4

Cl. p. D
Cl. B
Cl. A
Cl. b. B

Tr. B 1
Tr. B 2
Tr. B 3

Vrn. 1
Vrn. 2
Vrn. 3

Apa

Cel. / Gl.

V. S. Vibr.

V. C. sc. 1

V. C. sc. 2

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Trn. 3

Arpa

Cel. Gl.

S/Vibr.

Percuss.: tylko na najniżej wycie

Vc. sc. 1

Vc. sc. 2

m. vibr.

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3

Ob. 4

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Tr. 1

Tr. 2

Tr. 3

Trm. 1

Trm. 2

Trm. 3

p

Arpa

Cel./Gl.

S./Vibr.

Vc. sc. 1

Vc. sc. 2

Ob. 1-2
Ob. 3-4
Cass. s.
Cl. p. D
Cl. B
Cl. A
Cl. b. B
Fg. 1-3
Cor. F1-2
Cor. F3-4
Tr. B 1-3
Trn. 1-3
Trn. 4
Tuba
Arpa
Silofo

sub. ff

Perc. 1
Vno sc. 4
Vno I-2
Vla I-6
Vc. sc. 1-2
Vc. I-4
Cb. I-5

Ob. I-2

Ob. 3-4

Sass. s.

Cl. p. D
Cl. B
Cl. A
Cl. b B

F. Fg. I-3

Cor. F1-2

Cor. F3-4

Tr. B1-3

full.

Trn. I-3

gliss.

al.

Trn. 4

Tuba b.

Arpa

S. Vibr.

secco

Perc. 1

sf

Vno sc. 1/2

Vno I-12

Vla I-6

Vc. sc. I-2

Vcl. 4

Vcl. 5

Fl. 1-2
Fl. 3-4

Sass. s.

Cl. p. D
Cl. B
Cl. A
Cl. b. B

Fig. 1-3

Cor. F1-2

Cor. F3

Tr. B1-3

Tr. 1-3

Tr. 4

Tuba b.

Arpa

S. Vibr.

Perc. 1

Vn. Viol. 4

Vn. Viol. 1-2

Vla. 1-6

Vc. sc. 1-2

Vc. 1-4

Cb. 1-5

(F)

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Perc. 1

Arpa

(AIS H G DES EIS FIS G sempre)

Timp

Vnosc. 1

Vc. sc. 1-2

Vc. 1-4

tutte s. ponticello!

COB.1
COB.2
COB.3
COB.4
Sass. s.

Cl. p. D
Cl. B
Cl. A
Cl. b.B

T.B.1
T.B.2
T.B.3

Trm. 1
Trm. 2

Perc. 1 taub. uil. t.

Arpa

Timp.

Vno sc. 1

Vc. sc. 1

Vc. 1-4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Perc. 1

Arpa

Timp

Vno. sc. 1

Vc. sc. 2

Vc. 1-4

accél. - - - - -

Ob. 1
Ob. 2
Ob. 3
Ob. 4

Sass. s.

Cl. D

Cl. B

Cl. A

Cl. b.B

Tr. B1

Tr. B2

Tr. B3

Tr. 1

Tr. 2

Perc. 1

Arpa

Timp.

Vno. sc. 14

Vc. sc. 12

Vc. 4

G = 112 al fine

Fl. 1-4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Sass. s.
Cl. D
Cl. B
Cl. A
Cl. B

Fg. I
Cf. g.

Cor. Fl.

Tr. B I

Tr. I

Tuba b.

Arpa

S/Vibr.

Perc. 1
tam. w. lit.

Timp.

Perc. 2
Camp. tubolari

Vnosc. 14
Vnol. 12

Vla. 1-6

Vc. sc. 12
Vcl. 4

Cbl. 5

Fl. 1 & 4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Sacs. s.
Cl. p. D
Cl. B
Cl. A
Cl. bB

Fg. I
Cg.

Cor. Fl.

Tr. B1

Tr. 1

Tuba 1

Arpa

S/Vibr.

Perc. 1

Timp.

Perc. 2

Vn. osc.
Vn. 1 & 2

Vcl. 6

Vc. scl.
Vcl. 4

Cb. 1 & 5

Fl. 1-4

Ob. 1

Ob. 2

Ob. 3

Jb. 4

Sass. s.
Cl. p. D
Cl. B
Cl. A
Cl. b. B

Fg. I
Cig.

Cor. F I

Tr. B I

Tm. I

Tuba b.

Arpa
(A I S H C D E S E I S F I G s e m p r e)

S/Vibr.

Har. I

Timp.

Perc.

Vno. sc. I
Vno. I-2

Vla. I-6

Vc. sc. I-2
Vcl. I-4

Cbl. 5



Fl. I & 4

Ob. I & 2

Ob. 3 & 4

CLB
Cl. A

Fig. I & 3

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B1

Tr. B2

Tr. B3

Trn. I

Tubab

Mar. 1 (13/66)

1 s.pont.

2 s.pont.

Vno. sc. s.pont.

3 s.pont.

4 s.pont.

1 s.pont.

Vc. sc. s.pont.

2



FL. I-4

Ob. I-2

Ob. 3-4

CLB
Cl. A

Fg. I-3

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B1

Tr. B2

Tr. B3

Trn. I

Tubab

Mar. 1 (173/66)

1

2

Vno. sc.

3

4

1

Kc. sc.

2

s. pont.

Fl. 1 & 4

Ob. 1 & 2

Ob. 3 & 4

Cl. B

Cl. A

Fg. 1 & 3

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B1

Tr. B2

Tr. B3

Tr. B4

Tr. 1

Tuba 1

4 trombones

Tr. 1

1

2

Vno sc.

3

4

1

Vc. sc.

2

Fl. 1:4

Ob. 1:2

Ob. 3:4

CLB
Cl. A

Fg. 1:3

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B 1

Tr. B 2

Tr. B 3

Trm. I

Tubab.

Perc. 1

1

2

Vno sr.
3

4

Vc. sc.
1

2

Fl. 1-4

Obt. 2

Oc. 3-4

Cl. B
Cl. A

Fig. 1-3

Cor. F. 1

Cor. F. 2

Cor. F. 3

Cor. F. 4

Tr. B. 1

Tr. B. 2

Tr. B. 3

Tr. 1

Tuba b.

Wood-blocks

1

2

3

4

1
2

Fl. I-4

Musical staff for Flute I-4, featuring complex rhythmic patterns and triplets.

Ob. I-4

Musical staff for Oboe I-4, showing sustained notes and dynamic markings.

CLB
Cl. A

Musical staff for Clarinet Bass and Clarinet A, with intricate rhythmic figures and triplets.

Cor. FI

Musical staff for Cor Anglais, featuring sustained notes and dynamic markings.

Tr. B 1

Musical staff for Trumpet B 1, showing a melodic line with a trill.

Tr. B 2

Musical staff for Trumpet B 2, featuring sustained notes and dynamic markings.

Tr. B 3

Musical staff for Trumpet B 3, showing a melodic line with a trill.

Trn. 1

Musical staff for Trombone 1, featuring a melodic line with a trill.

Trn. 2

Musical staff for Trombone 2, showing sustained notes and dynamic markings.

Trn. 3

Musical staff for Trombone 3, featuring a melodic line with a trill.

Trn. 4

Musical staff for Trombone 4, showing sustained notes and dynamic markings.

Tuba

Musical staff for Tuba, featuring sustained notes and dynamic markings.

Arpa

AISHCDES EIS EISG sempre

Musical staff for Harp, with a large triangular graphic and the text 'AISHCDES EIS EISG sempre'.

Perc. 1

Musical staff for Percussion 1, showing rhythmic patterns and dynamic markings.

Vno sc. 1

Musical staff for Violin 1, featuring a melodic line with a trill.

Vno sc. 2

Musical staff for Violin 2, showing sustained notes and dynamic markings.

Vno sc. 3

Musical staff for Violin 3, featuring a melodic line with a trill.

Vno sc. 4

Musical staff for Violin 4, showing sustained notes and dynamic markings.

Vc. sc. 1

Musical staff for Violoncello 1, featuring a melodic line with a trill.

Vc. sc. 2

Musical staff for Violoncello 2, showing sustained notes and dynamic markings.

FL. 1-4

Ob. 1-4

CLB
LA

Cor. FI

Tr. B 1

Tr. B 2

Tr. B 3

Trm. 1

Trm. 2

Trm. 3

Trm. 4

Tuba tr.

Arpa

Rec. 1 3 Htr

1

2

3

4

1

2

Fl. 1-4

Ob. 1-2

Ob. 3-4

Cor. Fl

Tr. B 1

Tr. B 2

Tr. B 3

Trn. 1

Trn. 2

Trn. 3

Trn. 4

Tube b.

Arpa

A I S H C D E S E I S F B G sempre

Perc. 1

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc sc. 1

Vc sc. 2

Fl 1-4

Clt-2

Cl B

Cl A

Tr B1

Tr B2

Tr B3

Tru 1

Arpa

Cel/Gl.

S/Vibr.

Timp.

Perc. 1

Perc. 2

pp

Triang.

Vn. sc. 1

Vn. sc. 2

Vn. sc. 3

Vn. sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1-4

O. 1-2

O. 3-4

Cl. B

Cl. A

Tr. B1

Tr. B2

Tr. B3

Tr. 1

Arpa

Cel/Gl

Sr/Vibr.

Timp.

Perc. 1

Perc. 2

f

b

Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4

Vc. sc. 1

Vc. sc. 2

K

Fl. 1,4

Obj. 4

Cl.B
Cl.A

Fg. 1

Fg. 2

Fg. 3

Cfg.

Cor.F1

Cor.F2

Cor.F3

Cor.F4

Trm. 1

Trm. 2

Trm. 3

a

Ins. sc. 1

Ins. sc. 2

Ins. sc. 3

Ins. sc. 4

Vc. sc. 1

Vc. sc. 2

Y

Fl. 1 & 4

Ob. 1 & 4

Cl. B
Cl. A

Fg. 1

Fg. 2

Fg. 3

Cfg

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

Trm. 1

Trm. 2

Trm. 3

b

Vn. sc. 1

Vn. sc. 2

Vn. sc. 3

Vn. sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1 & 4

Ob. 1 & 4

Cl. B & Cl. A

Fg. 1

Fg. 2

Fg. 3

Cfg.

Cor. F1

Cor. F2

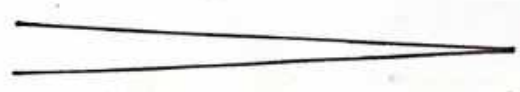
Cor. F3

Cor. F4

Trm. 1

Trm. 2

Trm. 3



Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc. sc. 1

Vc. sc. 2

FL. 1-4

Ob. 1-4

Cl. B
Cl. A

Fg. 1

Fg. 2

Fg. 3

Cfg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Trm. 1

Trm. 2

Trm. 3

pp



Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4

Vc. sc. 1

Vc. sc. 2

L

7. 14

Ob. 4

Cl. B
Cl. A

Cfg.

Cor. Fl.

Tr. B 1

Tr. B 2

Tr. B 3

Trm. 1

Trm. 2

Trm. 3

Trm. 4

Tubat.

Timp.

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc. sc. 1

Vc. sc. 2

Handwritten musical score for the first system, measures 1-4. The score includes staves for:

- G** (Guitar): Treble clef, 4/4 time. Features complex chordal textures with triplets and a circled '7'.
- vb. 4** (Violin 4): Treble clef, 4/4 time. Features a melodic line with a circled '5'.
- IB I.A** (Violin 1A): Treble clef, 4/4 time. Features a melodic line with a circled '5'.
- vg.** (Viola): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- or.F I** (Oboe I): Treble clef, 4/4 time. Features a melodic line with a circled '5'.
- Tr.B 1** (Trumpet B1): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Tr.B 2** (Trumpet B2): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Tr.B 3** (Trumpet B3): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Trm. 1** (Trombone 1): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Trm. 2** (Trombone 2): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Trm. 3** (Trombone 3): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Trm. 4** (Trombone 4): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Tuba b.** (Tuba): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Timp.** (Timpani): Bass clef, 4/4 time. Features a melodic line with a circled '3'.

(1592)

Handwritten musical score for the second system, measures 5-8. The score includes staves for:

- Vno sc. 1** (Violin Solo 1): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Vno sc. 2** (Violin Solo 2): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Vno sc. 3** (Violin Solo 3): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Vno sc. 4** (Violin Solo 4): Treble clef, 4/4 time. Features a melodic line with a circled '3'.
- Vc. sc. 1** (Violoncello Solo 1): Bass clef, 4/4 time. Features a melodic line with a circled '3'.
- Vc. sc. 2** (Violoncello Solo 2): Bass clef, 4/4 time. Features a melodic line with a circled '3'.

Fl. 4

Obi. 4

Cl. B
Cl. A

Cfg.

Cor. F1

Tr. B1

Tr. B2

Tr. B3

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tuba b.

Timp.

Vnosc. 1

Vnosc. 2

Vnosc. 3

Vnosc. 4

Vc. sc. 1

Vc. sc. 2

M

Fl. I-4

Ob. I-4

Cl. B
Cl. A

Cl. bB

Fg. I

Fg. 2

Fg. 3

Cfg.

Apa H
S C I S D E S
A S G F I S

Cel./Gl.

S/Vibr.

Timp.

Perc. 1
(high) pfto susp.
4 toms-toms

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. I 4

Ob. I 4

Cl. B
Cl. A

Cl. b. B.

Fg. 1

Fg. 2

Fg. 3

Cfg.

Arpa

Cel. / Gl.

S. / Vibr.

Timp.

Perc. 1

Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1-4

Obi. 4

Cl. B
Cl. A

Cl. B

Fg. 1

Fg. 2

Fg. 3

Cfg.

Arpa

Cei./Cl.

S. Mar.

S. Vibr.

Timp.

Perc. 1

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1 & 4

Obl. 4

Cl. B
Cl. A

Cl. bB

Fg. 1

Fg. 2

Fg. 3

Cfg.

Arpa

Cel./Gl.

S./Vibr.

Temp.

Perc. 1

Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Ob. 1-2
Ob. 3-4

Cl. B
Cl. A
Cl. b. B

Trn.
Trn.
Trn.

Tubo b.
Arpa

AIS H C DES EIS FSG sempre

Vno sc.
Vno sc.
Vno sc.
Vno sc.
Vc sc. 1
Vc sc. 2

FL.

Fl. 2

Fl. 3

Fl. 4

Ob. 1-2

Ob. 3-4

Cl. B
Cl. A

Cl. b. B

Tr. 1

Tr. 2

Tr. 3

Tuba b.

Arpa

Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1
 Fl. 2
 Fl. 3
 Fl. 4
 Obi. 2
 Ob. 3-4
 Cl. B
 Cl. A
 Cl. B
 Trm.
 Trm.
 Trm.
 tuba b.
 Arpa

This page of a handwritten musical score covers the woodwind, brass, and string sections. The woodwind parts (Flutes 1-4, Oboes 2 and 3-4, Clarinets B and A, Bassoons) feature complex melodic lines with many slurs and ties. The brass section (Trumpets, Trombones, and tuba b.) provides harmonic support with sustained notes and some rhythmic patterns. The Arpa part is mostly silent, with some markings at the end of the page. The notation is in black ink on aged paper.

Vno sc. 1
 Vno sc. 2
 Vno sc. 3
 Vno sc. 4
 Vc. sc. 1
 Vc. sc. 2

This page of a handwritten musical score covers the string sections. It includes parts for Violins (Vno sc. 1-4) and Violas (Vc. sc. 1-2). The Violin parts feature rhythmic patterns and melodic lines, while the Viola parts provide harmonic support. The notation is in black ink on aged paper.

M

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1-2

Ob. 3-4

Cl. B
Cl. A

Cl. b. B

Trm. 1

Trm. 2
ppp!

Trm. 3
ppp!

Tuba b.

Arpa
bisbigl.
l. vibr.
ppp!

1549

Vno. sc. 1

Vno. sc. 2

Vno. sc. 3

Vno. sc. 4
tr
Boko Boko Boko
tr

Vc. sc. 1
tr
ppp!

Vc. sc. 2



Ob. 1-2

Ob. 3-4

Cl.B
Cl.A

Cfg.

Cor. F 1

frullato

Cor. F 2

Cor. F 3

Cor. F 4

Tr. B 1

frull.

Tr. B 2

Tr. B 3

Tr. m. 1

Timp.

Perc. 1

pl. r.

4+4

Vno sc. 1

tr.

Vno sc. 2

tr.

Vno sc. 3

glissando

gliss.

Vc. sc. 1

tr.

Vc. sc. 2

tr.

Ob. 1-2
Ob. 3-4
Fl. B
Fl. A
Clg.
Cor. F1
Cor. F2
Cor. F3
Cor. F4
Tr. B 1
Tr. B 2
Tr. B 3
Trm. 1
Timp.
Perc. 1

This section of the score covers woodwind and percussion parts. It includes staves for Oboe 1-2, Oboe 3-4, Flute B and A, Clarinet, four Cornets (F1-F4), three Trumpets (B1-B3), Trombone 1, Timpani, and Percussion 1. The notation features various musical symbols such as accidentals, slurs, and dynamic markings.

Vno. sc. 1
Vno. sc. 2
Vno. sc. 3
Vno. sc. 4
Vc. sc. 1
Vc. sc. 2

This section of the score covers the string ensemble. It includes staves for Violins (Violino sc. 1-4) and Violas (Violoncello sc. 1-2). The notation is dense with sixteenth and thirty-second notes, often grouped with slurs and beams.

G

frull.
#

Obl. 2

Ob. 3-4

Cl. B
Cl. A

Cfg.

Cor. F 1

Cor. F 2

Cor. F 3

Cor. F 4

Tr. B 1

Tr. B 2

Tr. B 3

Trm. 1

Timp.

Perc. 1

Vno sc. 1

Vno sc. 2

Vno sc. 3

Vno sc. 4

Vc. sc. 1

Vc. sc. 2

Ob. 1-2

Ob. 3-4

Cl. B
Cl. A

Ctg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B 1

Tr. B 2

Tr. B 3

Tr. 1

Timp.

Perc. 1

Vnosc. 1

Vnosc. 2

Vnosc. 3

Vnosc. 4

Vc. s. 1

Vc. s. 2



Fl. 1-4

Ob. 1-2

Ob. 3-4

Cl. B
Cl. A

Fg. I

Cfg.

Tr. B 1-3

crase. *crescendo*

Trn. I

Arpa

A I S H C D E S E I S F B G *sempre*

Cel. Gl.

S. Vior.

Timp.

Perc. 1

Vnosc. 1

Vnosc. 2

Vnosc. 3

glissando *gliss.*

Vnosc. 4

Vc. sc. 1

Vc. sc. 2

Fl. 1-4

Musical staff for Flute 1-4, showing a complex melodic line with many beamed notes and slurs.

Ob. 1-2

Musical staff for Oboe 1-2, featuring a few notes with slurs and dynamic markings.

Ob. 3-4

Musical staff for Oboe 3-4, showing a melodic line with slurs and dynamic markings.

Cl. B
Cl. A

Musical staff for Clarinet B and A, showing a melodic line with slurs and dynamic markings.

Fg. 1

Musical staff for Bassoon 1, showing a melodic line with slurs and dynamic markings.

Clg.

Musical staff for Contrabassoon, showing a melodic line with slurs and dynamic markings.

Tr. B 1-3

Musical staff for Trumpet B 1-3, showing a melodic line with slurs and dynamic markings.

Tr. 1

Musical staff for Trumpet 1, showing a melodic line with slurs and dynamic markings.

Arpa

Musical staff for Arpa, showing a melodic line with slurs and dynamic markings.

Cel. Gl.

Musical staff for Cello and Double Bass, showing a melodic line with slurs and dynamic markings.

S. Vibr.

Musical staff for String Vibrato, showing a melodic line with slurs and dynamic markings.

Timp.

Musical staff for Timpani, showing a melodic line with slurs and dynamic markings.

Perc. 1

Musical staff for Percussion 1, showing a melodic line with slurs and dynamic markings.

Vn. sc. 1

Musical staff for Violin Section 1, showing a melodic line with slurs and dynamic markings.

Vn. sc. 2

Musical staff for Violin Section 2, showing a melodic line with slurs and dynamic markings.

Vn. sc. 3

Musical staff for Violin Section 3, showing a melodic line with slurs and dynamic markings.

Vn. sc. 4

Musical staff for Violin Section 4, showing a melodic line with slurs and dynamic markings.

Vc. sc. 1

Musical staff for Viola Section 1, showing a melodic line with slurs and dynamic markings.

Vc. sc. 2

Musical staff for Viola Section 2, showing a melodic line with slurs and dynamic markings.

7. 14

Ob. 1-2

Ob. 3-4

Cl. B
Cl. A

Fg. I

Cfg.

Tr. B 1-2

Tr. I

Arpa
(AIS H C DES EIS FSG sempre)

Fl. / Gl.

Ob. / Vibri

Timp.

Perc. 1

Vnosc. 1

Vnosc. 2

Vnosc. 3

Vnosc. 4

Vc. sc. 1

Vc. sc. 2

Handwritten musical score for the first system, featuring the following instruments:

- Fl. 1 & 4
- Ob. 1 & 2
- Ob. 3 & 4
- Cl. B & Cl. A
- Fg. 1 & 3
- Cb.
- Tr. B 1 & 3
- Tr. 1
- Arpa
- Cel. Gl.
- S. Vibr.
- Timp.
- Perc. 1

The score includes various musical notations such as clefs, key signatures, and dynamic markings. A wavy line above the Fl. 1 & 4 staff indicates a tremolo effect. The Perc. 1 staff features a complex rhythmic pattern with a dashed line underneath. The Arpa part includes a large, sweeping melodic line with a fermata. The string parts (Vno. sc. 1-4 and Vc. sc. 1-2) are located in the second system of the page.

Handwritten musical score for the second system, featuring the following instruments:

- Vno. sc. 1
- Vno. sc. 2
- Vno. sc. 3
- Vno. sc. 4
- Vc. sc. 1
- Vc. sc. 2

The string parts continue with various musical notations, including slurs, ties, and dynamic markings. The Vc. sc. 1 part includes a prominent melodic line with a fermata. The Vc. sc. 2 part features a complex rhythmic pattern with a dashed line underneath. The score is written in a clear, legible hand.

♩ = 118

Fl. I $\frac{1}{2} \uparrow \downarrow$ ~~~~~ *sim.* (grad. pokleby niepewność)

Ob. I [+23]

J.d'a. I II *gliss.* *sim.*

Q.d'a. 2 I *gliss.*

Q.d'a. a

Q.d'a. e

p 16 38 (45 50)

Fl. I

Fl. 2 [+22]

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

acc. -----
cresc. -----

♩ = 120

Fl. I

Fl. 3 *tr* $\frac{1}{4} \uparrow \downarrow$ ~~~~~ *sim.* [+21]

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

mp

FL. I

FL. 4

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

20

FL. I

Ob. 2

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

19

FL. I

Ob. 3

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

18

ppp

frullato *rall.*

Fl. I

Ob. 4

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

[+17]

114

Fl. I

U.B

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

frullato

$\frac{3}{4} N$

[16]

mf

Fl. I

U.A

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

[15]

gliss. pmoj wysuwaniu palca

Fl. I

U.D. *frull.* [+14]
x

Q.da. 1

Q.da. 2

Q.da. a *gliss.* *gliss.*

Q.da. e

Fl. I

Cl. Bb [+13]
x

Q.da. 1 *gliss.* *gl.*

Q.da. 2

Q.da. a *e. s. ponticello* *gliss.* *(p)*

Q.da. e

Fl. I

Fg. 1 *dolciss.* [+12]
x

Q.da. 1

Q.da. 2

Q.da. a

Q.da. e

Fl. I

Fr. 1

frull.

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

Fl. I

Vibr.

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

Fl. I

Fr. B2

[con Fg. 1]

Q.d'a. I

Q.d'a. 2

Q.d'a. a

Q.d'a. e

accel. - - - - -

♩ = 108

Musical score for the first system, measures 1-4. The score includes staves for Saxophone (Sass. s), Cor. 1, and three Trumpets (Q.d'a. 1, 2, 3). The Saxophone part has a melodic line with a trill-like figure. Cor. 1 has a melodic line with a trill and a measure with a '5' in a box. The Trumpets play a rhythmic accompaniment of eighth notes. A double bar line is present at the end of the system.

Musical score for the second system, measures 5-8. The score includes staves for Saxophone (Sass. s), Cor. 2, and three Trumpets (Q.d'a. 1, 2, 3). The Saxophone part has a melodic line with a trill. Cor. 2 has a melodic line with a trill and a measure with a '4' in a box. The Trumpets play a rhythmic accompaniment of eighth notes. A double bar line is present at the end of the system.

p

Musical score for the third system, measures 9-12. The score includes staves for Saxophone (Sass. s), Cor. 3, and three Trumpets (Q.d'a. 1, 2, 3). The Saxophone part has a melodic line with a trill and the instruction *Libero!*. Cor. 3 has a melodic line with a trill and a measure with a '3' in a box. The Trumpets play a rhythmic accompaniment of eighth notes.

1993 a 1/2

(R) 126

Sass. s

Trn. 3

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e



Sass. s

Trn. 4

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e



rall. -----

Sass. s

Cfg.

Q.d'a. 1

Q.d'a. 2

Q.d'a. a

Q.d'a. e

D

2030

Ob. 1

Ob. 2

Tr. B. 1

Perc. *camp. tubol.*

Vla. I

Cb. I

full. 3

non full

pizz.

gl. m. vibrato!

pizz.

gliss.

Ob. 1

Ob. 2

Tr. B. 1

Perc.

Vla. I

Cb. I

arco 7

pizz. D

arco 1 mont.

mont.

2405

rall.

Ob. 1

Ob. 2

Tr. B. 1

Tuba

Vla. I

Cb. I

(E)

♩ = 100

37500
21759

Trm. 1 *gliss.* *PPP* *p*

Trm. 2 *PPP* *gliss.*

Trm. 3 *PPP* *p*

Trm. 4 *PPP*

S/Vibr. *xilof* *pp*

VNO solo *pp*

Trm. 1 *mf* *p*

Trm. 2 *p*

Trm. 3 *p*

Trm. 4 *p*

S/Vibr.

VNO solo *3*

Trm. 1 *f*

Trm. 2 *f*

Trm. 3 *f*

Trm. 4 *f* *sf*

S/Vibr.

VNO solo *sul G* *cresc*

(F)

Trm. 1 *fff* *ppp non cresc.*

Trm. 2 *fff* *ppp non cresc.*

Trm. 3 *fff* *ppp non cresc.*

Trm. 4 *fff* *ppp non cresc.*

S/Vibr. *ppp*

VNO solo *fff* *pp* *ma espressivo*

Trm. 1 *mf* *ppp*

Trm. 2 *mf* *ppp*

Trm. 3 *fff*

Trm. 4 *mp* *fff*

S/Vibr. *fff*

VNO solo *MODEL:* *fff* *(=f)* *(=f)* *(=f)* *fff*

♩ = 6"

Trm. 1 *f* *ff*

Trm. 2 *f* *ff*

Trm. 3 *f* *ff*

Trm. 4 *f* *ff*

S/Vibr. *fff*

VNO solo

C 3/4 = 90

Fl. 1-4 **f possibile**

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Trn. 1

VNO solo

pp!

Fl. 1-4

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Tr. 1

VNO solo

full.

do ZANIKU!

Fl. 1-4

rall. - - - -

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Cfg.

Trn. 1

Piccolo
Fl. 2

Fl. 1

Arpa

EFGES AISHCDES

tylko na tyłce f!

tyłym czasie

S. Vibr.

3 Timp.

mf

Tuba

Cl. B.

Fl. 1

Arpa

S. Vibr.

3 Timp.

Cl. 1

libero

accel.

Fg. 1

Fg. 2

Arpa

4

Sass. s.

Camp. tubol.

Perc.

Trn. 1

♩ = 100

1 Tr. (B)

2 Tr. (B)

Arpa
AIS, H, C, DES; EIS, FIS, G
nerwowo!

S/Vibr.

3 Timp

Perc. (f) 2 MARACAS

1 Tr. (B)

2 Tr. (B)

Arpa

S/Vibr.

3 Timp

Perc. 6R. CAJSA

Tr. 1

Tr. 2

Arpa

S/Vibr.

3 Timp

Perc.

accel.

Fl. I *fall.*

Tr. B. I

Tr. I *(pizz.)*

Arpa *l.v.*
Fis G A

Cel. Gl.

S. Vibr.

3 Timp. *pp*

Perc. *GR. CASSA*

VNO solo

Q. d'a. I

Q. d'a. 2 *m.vibr.*

Q. d'a. a *pizz.*

Q. d'a. e *pizz.*

Sub. *ppp*

Vno 1-2 *pizz.*

Vno 3-4 *s. pont.*

Vno 5-6 *pizz.*

Vno 7-8

Vno 9-10 *s. pont.*

Vno 11-12 *pizz.*

accel. - - - - -

Fl. I

Tr. B I

Trn. I

Arpa

(FIS G) AS CS DES H

Cel./Gl.

S/Vibr.

3 Timp

Perc.

VNU solo

Q.dà.1

Q.dà.2

Q.dà.a

Q.dà.e

Vno 1-2

arco s. part

Vno 3-4

pizz

Vno 5-6

pizz

Vno 7-8

pizz. div.

unir.

Vno 9-10

s. part.

Vno 11-12

arco div.

Fl. I

Tr. B I

Tr. I

Arpa

Cel./Gt.

S. Vibr.

3 Timp.

Perc.

VNO solo

Q. da. I

Q. da. 2

Q. da. a

Q. da. e

Vno 2

Vno 3-4

Vno 5-6

Vno 7-8

Vno 9-10

Vno 11-12

Ob. I

Cl. B

Cl. A

Cor. F I

Tr. B I

Tr. I

Tuba b.

Arpa

Cel. Gl.

S. Vibr.

3 Timp.

Perc.

VNO solo

This system contains the first 15 staves of the score. It includes parts for Oboe I, Clarinet B, Clarinet A, Cor Anglais I, Trumpet B I, Trumpet I, Tuba B, Arpa, Cello/Guitar, Viola/Vibraphone, 3 Timpani, Percussion, and Violin Solo. The notation includes various rhythmic values, accidentals, and articulation marks.

V. I

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Cb. 5

This system contains the last 6 staves of the score. It includes parts for Violin I, and five Contrabasses (Cb. 1-5). The notation features complex rhythmic patterns, slurs, and dynamic markings.

(K)

♩ = 103

2447 (75'6")

C

Fl. 1 *pp*

Cl. p. D *sul G pp*

VNO solo

Q.d.a. 1

FUGA

Q.d.a. 2

Q.d.a. a

Q.d.a. e

pp

Cl. p. D *pp*

VNO solo

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

(eliso!)

Cl. p. D

VNO solo *... sul G*

Q.d.a. 1 *gliss. al.*

Q.d.a. 2 *gliss. al. (eliso!)*

Q.d.a. a *gliss. al.*

Q.d.a. e *gliss. al.*

Ob.1 *tr*

Cl. p.D

VNO solo

Q.d.a.1 *tr*

Q.d.a.2 *tr*

Q.d.a.a *tr*

Q.d.a.e *tr*

Ob.1

Cl. p.D

VNO solo

Q.d.a.1 *detuss.*

Q.d.a.2

Q.d.a.a

Q.d.a.e

Fl. 1

Cl. p.D *tr*

VNO solo *sul G*

Q.d.a.1

Q.d.a.2

Q.d.a.a

Q.d.a.e

Fl. 1

Cl. p. D

VNO solo

Q. da. 1

Q. da. 2

Q. da. a

Q. da. e

Cl. p. D

VNO solo

Q. da. 1

Q. da. 2

Q. da. a

Q. da. e

Cl. p. D

VNO solo

Q. da. 1

Q. da. 2

Q. da. a

Q. da. e

Handwritten: 2/3 33

25 26 32

subito

144

Cl.p. D

alissando *frillato*

I 4 wrtbl. I II TAMB. S. COEDA

Perc. I II

Q.da.1

Q.da.2

Q.da.a

Q.da.e

mf

Cl.p. D

I w.BLS 3 w.BLS Y-T-TA I

Perc. I II

Q.da.1

Q.da.2

Q.da.a

Q.da.e

glissando!

Cl.p. D

I PHo TAM-TAM TTM

Perc. I II

Q.da.1

Q.da.2

Q.da.a

Q.da.e

gliss. *gliss.* *gliss.* *glissando*

125

Fl. I

Cl. p.D

Cl. B

Cl. A

Cl. b.B

I Perc.

II Perc.

7 8 9 STOP!

glissando

glissando

glissando

glissando

pp!

p.

tr

pp!

p.

3 3

Fl. I

Cl. p.D

Cl. B

Cl. A

Cl. b.B

I Perc.

II Perc.

tr

f

pp!

p.

Fl. I

Cl. p.D

Cl. B

Cl. A

Cl. b.B

I Perc.

II Perc.

[G]

[D]

4 4 M

4 4 M

4 4 M

TAMB. RULIANTE

p.

p.

p.

1 2 3

127



♩ = 96

VNO solo

*dolciss.
molto espressivo!*

Vno 1

Vno 2

Vno 3

Vno 4

Vno 5

Vno 6

Vno 7

Vno 8

Vno 9

Vno 10

Vno 11

Vno 12

pppp!

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vla 6

sempre

sempre

sempre

sempre

sempre

sempre

VNO solo

Vno 1

Vno 2

Vno 3

Vno 4

Vno 5

Vno 6

Vno 7

Vno 8

Vno 9

Vno 10

Vno 11

Vno 12

Vla 1

Vla 2

Vla 3

Vla 4

Vla 5

Vla 6

(18'20)

111

FL. 1

FL. 2

Q. da. I

Q. da. 2

Q. da. a

Q. da. e

FL. 1

FL. 3

Q. da. I

Q. da. 2

Q. da. a

Q. da. e

FL. 1

FL. 4

Q. da. I

Q. da. 2

Q. da. a

Q. da. e

Fl. I

Cl. B

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Fl. I

Cl. A

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Fl. I

Cl. B

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Fl. I

A.D.

Q.dà.1

Q.dà.2

Q.dà.a

Q.dà.e

Fl. I

Fg.1

Q.dà.1

Q.dà.2

Q.dà.a

Q.dà.e

Viol. II

Fl. I

Ob.1

Q.dà.1

Q.dà.2

Q.dà.a

Q.dà.e

135

Tamb. c.c.
Perc. II

Fl. I

Ob. 2

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

Tamb. c.c.
Perc. II

Fl. I

Ob. 3

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

TAM TAM
Perc. I

TAMB. c. COORD
Perc. II

Fl. I

Ob. 4

Q.d.a. 1

Q.d.a. 2

Q.d.a. a

Q.d.a. e

2547 20 30

S
4 (A) $\text{♩} = 72$

Cor. F1
2
3
Tr. B1
2
3
Trn. 1
Trn. 2
Trn. 3
Trn. 4
Euhab.
Timp
Perc.
Vno. sc.
Vno. 1-6
7-12
Vla. 1-6
Vc. sc. 1,2
Vc. 1-4
Cb. 1-5

TAM TAM

g-h
ff

es = h (ba 4 y = h-b-a-c)

(B)

Fl. I-4

Ob. I-4

Sass. s.

Cl. p. D

Cl. B

Cl. A

Cl. b. B

Fg. I-3

Cf. g

Cor. F

Tr. B I

Trn. 1

Trn. 2

Tuba b.

3 Timp

Perc.

Vno sc. 1-4

Vno 1-12

Vc sc. 1, 2

Cb. I-5

pp

gliss.

gliss. p.

unil.

p

Detailed description of the musical score: This is a page of a handwritten musical score for a large ensemble, labeled '(B)'. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Fl. I-4, Ob. I-4, Sass. s., Cl. p. D, Cl. B, Cl. A, Cl. b. B, Fg. I-3, Cf. g, Cor. F, Tr. B I, Trn. 1, Trn. 2, Tuba b., 3 Timp, Perc., Vno sc. 1-4, Vno 1-12, Vc sc. 1, 2, and Cb. I-5. The music is written in various clefs (treble and bass). Key features include:

- Fl. I-4 and Ob. I-4:** Both parts start with a *pp* (pianissimo) dynamic marking. They play a melodic line with some rests.
- Sass. s.:** Features a triplet of notes.
- Cl. p. D, Cl. B, Cl. A, Cl. b. B:** Various woodwind parts, some with triplets and slurs.
- Fg. I-3 and Cf. g:** Bassoon and Contrabassoon parts, with the bassoon part including a *gliss.* (glissando) instruction.
- Cor. F, Tr. B I, Trn. 1, Trn. 2:** Horn and Trumpet parts, with some triplets and slurs.
- Trn. 1 and Trn. 2:** These parts have large circles drawn around them, and the word *gliss. p.* is written below the first staff.
- Tuba b.:** A tuba part with a *p* (piano) dynamic marking and a large wedge-shaped hairpin indicating a crescendo.
- 3 Timp and Perc.:** Timpani and Percussion parts.
- Vno sc. 1-4, Vno 1-12, Vc sc. 1, 2:** Violin and Viola parts, with some slurs and dynamic markings.
- Cb. I-5:** A double bass part with a triplet.

♩ = 104

2

©

Ob. 1

Cor. F1

3Timp

Perc. *wood blocks*

Vnosc. 1-4

Vc.sc. 1,2

mf **fff**

8x

Ob. 1

Cor. FI

Timp

Perc.

Vnosc. 1-4 *sim.* *tr*

Vc.sc. 1,2

Ob. 1

Cor. FI

3Timp

Perc.

Vnosc. 1-4

Vc.sc. 1,2

Cl. p. D

Cl. b. B *mbi.*

Cfg.

Tr. Bl

Vno. sc. 1-4

Vc. sc. 1-2

Cl. R. D

Cl. b. B

Cfg.

Tr. Bl

Vno. sc. 1-4

Vc. sc. 1-2

pp

s. pont.

estremamente s. pont. →

unir. pp. s. pont.

div.

unir. estremamente s. pont.

SAN-

rall. molto

Cl. p. D

Cl. b. B

Cfg.

Tr. Bl *crus...]*

Vno. sc. 1-4

Vc. sc. 1-2

F

2'48" (2'51")

♩ = 66

Fl. I. *frullato* *non frull* *solo!*

Cor. FI

Arpa
CDEFISGAH

Vibr. *vibr.!*

VNO solo **P**

Fl. I. *dolce!*

Cor. FI *dolce!*

Arpa

Vibr.

VNO solo

Fl. I

Cor. FI

Arpa
F B

Vibr.

VNO solo

Fl. I

Cor. FI

molto cantabile!

Arpa

Vibr.

VNO solo

(1 2 3 4 5)

Fl. I

Cor. FI

Arpa

Vibr.

VNO solo

rall. = 58 full.

H FIS

Fl. I

Cor. FI

Arpa

Vibr.

VNO solo

SOLO!

cis G15

G

4/4 (4/4)
Witz!

♩ = 68

S SAN - CTUS, SAN - CTUS, SAN - CTUS!

VNO solo

2.d.a.1

2

3

4

p

S SAN - CTUS, SAN - CTUS,

VNO solo

2.d.a.1

2

sul G (D)

3

4

ppp

5/16
acc. - - - - -

S SAN - CTUS!

VNO solo

2.d.a.1

2

3

4

ppp

♩ = 80 *rall.* ----- **♩ = 68**

S **BE-NE-DIC-TUS,**

VNO solo

Q. d. a. 1

2

a

c

con Sopr.

S **QUI VE-NIT IN NO-MI-NE DO-MI-NI. O-SAN-NA**

VNO solo

Q. d. a. 1

2

a

c

S **IN EX-CEL-SIS**

VNO solo

Q. d. a. 1

2

a

c

(6^{mo})

S SAN- CTUS, JAN- CUS, JAN- CTUS!

VNO solo

Q. d. a. 1

ppp dolcissimo!

ppp

Cl. B

VNO solo

Q. d. a. 1

VIOLIN CONCERTO⁶

62

Cl. B

VNO solo

Q. d. a. 1

p, ma molto espressivo!

Fig. 1

VNO solo

1

2

Q. d' a

a

e

Vibr.

VNO solo

1

2

Q. d' a

a

e

selb. non vibr.

Con Sord. *marcato*

Tr. B

VNO solo

1

2

Q. d' a

a

e

m. vibr.

m. vibrato

m. vibr.

Vibr.

VNO solo

1

2

Q.d.a.

e

n.vibr.

Vibr.

VNO solo

1

2

Q.d.a.

e

Fig. 1

VNO solo

1

2

Q.d.a.

e

n.vibr.

Sass. s

VNO solo

1

2

Q. d. a. a

e

Sass. s

VNO solo

1

2

Q. d. a. a

e

Sass. s

VNO solo

1

2

Q. d. a. a

e

glissando

m. vibr.

Silof. *ff*

VNO solo *fff*

1

2

3 *miss*

4

ff

Cl. D

VNO solo

1

2

3

4

p

Glockenspiel *dolcissimo!*

VNO solo *dolcissimo!*

1

2 *shu*

3

4

pp

Vibr.

VNO solo

1

2

Q.d.a. a

e

Detailed description: This system contains the first system of music. It includes staves for Violin (Vibr.), Violoncello solo (VNO solo), and Double Bass (Q.d.a. a, e). The Violin part has a tremolo marking and a triplet. The Violoncello solo part has a trill marking. The Double Bass part has a 3/4 time signature and a triplet. There are two double bar lines at the end of the system.

Vibr.

VNO solo

1

2

Q.d.a. a

e

Detailed description: This system contains the second system of music. It includes staves for Violin (Vibr.), Violoncello solo (VNO solo), and Double Bass (Q.d.a. a, e). The Violin part has a triplet and a tremolo marking. The Violoncello solo part has a tremolo marking. The Double Bass part has a 3/4 time signature and a triplet. There are two double bar lines at the end of the system.

Fig. 1

VNO solo

1

2

Q.d.a. a

e

Detailed description: This system contains the third system of music. It includes staves for Violoncello solo (VNO solo), Double Bass (Q.d.a. a, e), and a figure (Fig. 1). The Violoncello solo part has a tremolo marking. The Double Bass part has a 3/4 time signature and a triplet. There are two double bar lines at the end of the system.

Sass. s

VNO solo

1

2

Q. d. a. a

e

Detailed description: This system contains five staves. The Saxophone solo (Sass. s) has a long note followed by a melodic phrase. The Violin solo (VNO solo) features a series of triplets and slurs. Violin 1 (1) has a triplet of eighth notes. Violin 2 (2) has a melodic line with a slur. The Double Basses (Q. d. a. a and e) have a tremolo in the first measure and then play chords.

Sass. s

VNO solo

1

2

Q. d. a. a

e

Detailed description: This system continues the instrumental parts. The Saxophone solo (Sass. s) has a melodic line with slurs. The Violin solo (VNO solo) has a series of chords and slurs. Violin 1 (1) has a melodic line with slurs. Violin 2 (2) has a melodic line with slurs. The Double Basses (Q. d. a. a and e) have a triplet of eighth notes in the first measure and then play chords.

Sass. s

VNO solo

1

2

Q. d. a. a

e

Detailed description: This system concludes the page. The Saxophone solo (Sass. s) has a melodic line with slurs. The Violin solo (VNO solo) has a melodic line with slurs. Violin 1 (1) has a melodic line with slurs and a 'staccato' marking. Violin 2 (2) has a melodic line with slurs and a 'vibr.' marking. The Double Basses (Q. d. a. a and e) have a triplet of eighth notes in the first measure and then play chords.

Sass. s.

VNO solo

1

2

Q. d. a.

a

e

Detailed description: This system contains measures 1 through 4. The Saxophone part (Sass. s.) has a melodic line with slurs and accents. The Violin Solo part (VNO solo) features a series of chords and single notes. Violin 1 (1) and Violin 2 (2) have complex rhythmic patterns with triplets and slurs. The Clarinet part (Q. d. a.) consists of chords and single notes. The Bass part (e) provides a harmonic foundation with chords and single notes. A double bar line is present at the end of the system.

Sass. s.

VNO solo

1

2

Q. d. a.

a

e

Detailed description: This system contains measures 5 through 8. The Saxophone part (Sass. s.) continues with a melodic line. The Violin Solo part (VNO solo) has a more active line with slurs. Violin 1 (1) and Violin 2 (2) have complex rhythmic patterns with slurs and accents. The Clarinet part (Q. d. a.) consists of chords and single notes. The Bass part (e) provides a harmonic foundation with chords and single notes. A double bar line is present at the end of the system.

Sass. s.

VNO solo

1

2

Q. d. a.

a

e

Detailed description: This system contains measures 9 through 12. The Saxophone part (Sass. s.) has a melodic line with a sharp sign above the first measure. The Violin Solo part (VNO solo) features a series of chords and single notes. Violin 1 (1) and Violin 2 (2) have complex rhythmic patterns with triplets and slurs, and are marked with 'm. vibr.' (more vibrato). The Clarinet part (Q. d. a.) consists of chords and single notes. The Bass part (e) provides a harmonic foundation with chords and single notes.

A

5

1446 (1452)

68

(A)

Sass. s.

VNO solo

1

2

Q.d.'a

a

e

Sass. s.

VNO solo

1

2

Q.d.'a

a

e

Sass. s.

VNO solo


1

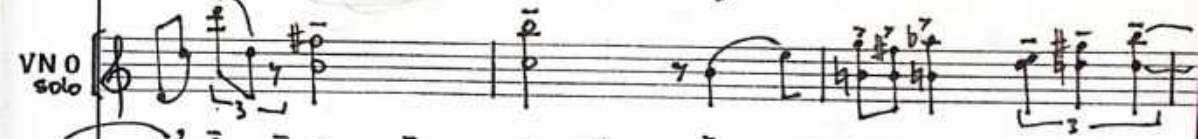
2


Q.d.'a


a


e

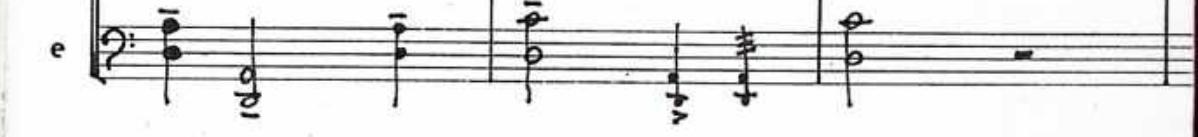
Sass. 

VNO solo 

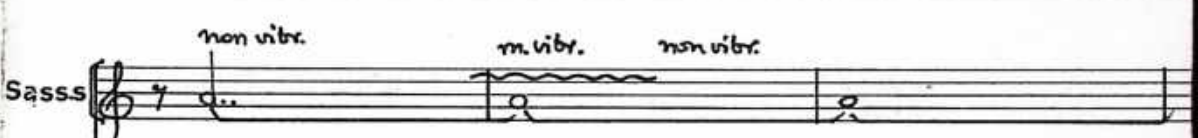
1 


2 


Q.d.a. 

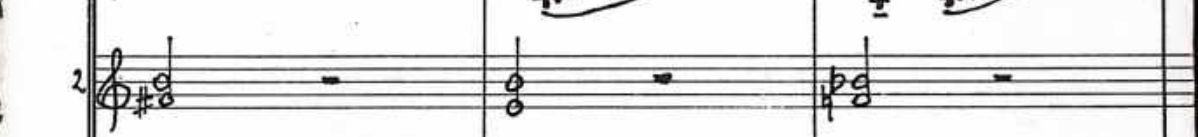
a 


e

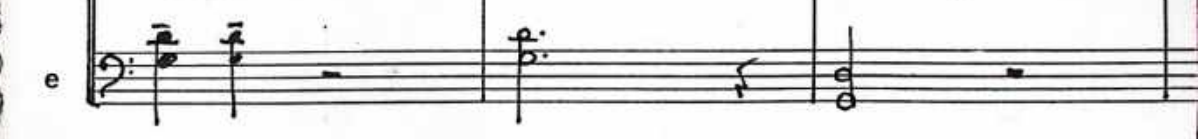
Sass. 

VNO solo 

1 

2 

Q.d.a. 

a 

e

Sass. 

VNO solo 

1 

2 

Q.d.a. 

a 

e

Sass s *pp.*

VN 0 solo

diaton.

1

2

Q.d. 1 a

a

e

Sass s

VN 0 solo

vibr. m. vibr!

1

2

Q.d. 1 a

a

e

(14'43")
14'34

Sass s

VN 0 solo

1

2

Q.d. 1 a

a

e

(con viol. solo!)

A 5 1446 (1458)

68

FL 1

Ob. 1

Sass. s.

Cl. B

Cl. B

Vni 1-12

p sempre foyool...

accel.

FL 1

Ob. 1

Sass. s.

Cl. B

Cl. B

Vni 1-12

ber fariqatow

2/3 1/3 simile

cresc.

76

FL 1

Ob. 1

Sass. s.

Cl. B

Cl. B

Vni 1-12

etc.

Simile

mp

Fl. 1 *p* *p* *p* *p* *p* *p*

Ob. 1 *p* *p* *p* *p* *p* *p*

Sass. s. *p* *p* *p* *p* *p* *p*

Cl. B *p* *p* *p* *p* *p* *p*

Cl. B *p* *p* *p* *p* *p* *p*

Vni 1-12 *p* *p* *p* *p* *p* *p*

rall.

Fl. 1 *p* *p* *p* *p* *p* *p*

Ob. 1 *p* *p* *p* *p* *p* *p*

Sass. s. *p* *p* *p* *p* *p* *p*

Cl. B *p* *p* *p* *p* *p* *p*

Cl. B *p* *p* *p* *p* *p* *p*

Vni 1-12 *p* *p* *p* *p* *p* *p*

mf e cresc.

♩ = 64

Fl. 1 *f* *f* *f* *f* *f* *f*

Ob. 1 *f* *f* *f* *f* *f* *f*

Sass. s. *f* *f* *f* *f* *f* *f*

Cl. B *f* *f* *f* *f* *f* *f*

Cl. B *f* *f* *f* *f* *f* *f*

Vni 1-12 *f* *f* *f* *f* *f* *f*

Fl. 1

Ob. 1

Sass. s.

Cl. B

Cl. B

Vni 1-12

f

accel. **84**

Fl. 1

Ob. 1

Sass. s.

Cl. B

Cl. B

Sil.

Perc.

4 TOM tom

Fl. 1

Ob. 1

Sass. s.

Cl. B

Cl. B

11. Perc 163

17/21

© **♩ = 62**

S

VNO solo

Prima molto espressivo!

1

2

Q.d'a.

a

V

|| p, ma espressivo

S

VNO solo

1

2

Q.d'a.

a

V

||

S

VNO solo

1

2

Q.d'a.

a

V

accel. - - - -

76

S

VNO solo

1

2

Q.d'a. a

e

S

VNO solo

1

2

Q.d'a. a

e

60

piu bell

S

VNO solo

1

2

Q.d'a. a

e

delicatissimo!

dolce!

m. espress.

pp

76

S

VNO solo

1

2 *m. opp.*

Q. da.
a

e

S

VNO solo

1

2

Q. da.
a

e

60

Fl. 1

S

VNO solo

1

2

Q. da.
a

Vn

A

sul 6

dolc.

dolciss.!

dolciss.

sub. ♩ = 80

Fl. 1

S

VNO solo

1

2

Q.d.a. a

e

Fl. 1

S

VNO solo

1

2

Q.d.a. a

e

Fl. 1

VNO solo

1

2

Q.d.a. a

e

D

8x

Fl. 1 35

Fl. 2 45

Fl. 3 56

Fl. 4 4

Ob. 1 1,3,8

Ob. 2 1,4,8

Ob. 3 1,5,8

Ob. 4 1,2,3

Sass. s. 157

Cl. p. D 23

Cl. B 57

Cl. A 24,7

Cl. b. B 1,6,8

V. Fg. 1 1,7,8

Tr. B1 2,5,7

Tr. B2 3,6,7

Tr. B3 4,6

Trn. 1 1 *delicatiss.* *gliss.*

Trn. 2 8

Trn. 3 3,6,8

E = 57

Sass. s.

VNO solo

VNO 4

VNO 2

Q.d'a a

e

f *no w/d?*

Sass. s.

VNO solo

VNO 1

VNO 2

Q.d'a a

e

no. vibr.

Sass. s.

VNO solo

VNO 1

VNO 2

Q.d'a a

e

Sass. s.

VNO solo

1

2

Q.d'a a

e

stremando

Handwritten musical score for the first system, featuring five staves: Saxophone solo, Violin solo (first and second parts), Clarinet in A, and Bass. The music includes various rhythmic patterns and dynamic markings.

rall. --- molto --- = 52

Sass. s.

VNO solo

1

2

Q.d'a a

e

sul G

gliss.

pizz.

glissando

Handwritten musical score for the second system, continuing from the first. It includes a double bar line and a red tempo change marking. The music features complex rhythmic figures and dynamic markings.

30 totali

172 B

rall. ---

Sass. s.

VNO solo

1

2

Q.d'a a

e

(sempre sul G!)

Handwritten musical score for the third system, continuing from the second. It includes a double bar line and a circled annotation. The music continues with complex rhythmic patterns.

49

Seria 24 dźwięków i 23 interwałów! (21.00)

21'40"

Sass. s.

VNO solo

1

2

Q.d'a a

e

ppp!

Sass. s.

VNO solo

1

2

Q.d'a a

e

63

Sass. s.

VNO solo

1

2

Q.d'a a

e

sulf.

tr

pp proib.

vffpp

vffpp

Sass. s. *o...*

VNO solo

VNO 1

VNO 2

Q.d'a. a

s. mont.

pizz.

♩ = 54

S

sul G

A→

A→

A→

3

sempre sul G

VNO solo

VNO 1

VNO 2

Q.d'a. a

s. mont.

ord.

mont.

pizz. espressivo!

mp

S

3

A→

3

L3

A→

lunga

VNO solo

VNO 1

VNO 2

Q.d'a. a

f

b f

cresc. --- 174

A

F

con Soprano!

VNO 1

2

Q.d'a
a

e

Vno sc.1

Vno sc.2

Vno sc.3

S

A → 3

A - gnus De - i.

Vno 1,2

VOCE

A - gnus De - i.

Vno 3,4

VOCE

A - gnus De - i.

Vno 5,6

Vno 7,8

Vno 9,10

Vno 11,12

f ————— **p**

X te dwa głosy wykonują [z ok. 7m] 2 partie
obdarzone ładnym,
jasnym głosem...

Vla 1,2

Vla 3,4

Vla 5,6

Vc. 1,2

piu.

Vc. 3,4

piu.

Cb. 1,2

piu.



Fl. 1,2 mp

Fl. 3,4 mp

Ob. 1,2

Ob. 3-4

Sass. 6.
cl. p. D
cl. B
cl. A
cl. b. B

Sax. S. mp

Cl. B mp

Sax. S. p

U. A p

U. D p

Fg. 1-3 mp

Cfg. mp

S AG-NUS DE-I AG-NUS DE - I,

Arpa ACEF mp

Cel/Gl mp

S/Vibr. Vibrafono mp

3 Timp. mp

Perc. TAM-TAM mp

PITTO p

mp (23, 42)

Vno sc. 1-4

Vno 1-6 mp

Vno 7-12 mp

Vla 1-6 mp

Vc 1-4 mp

Cb. 1-5 mp

Fl. 1-4 *a4*

Ob. 1-4 *1 2 3* *g di* *#0*

Cl. bB

Fg. 1-3

Cfg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B4-B3 *f.* *z #p.* *1* *p.*

Trn. 1-4 *5.* *3* *4* *gliss.*

S *A - ONUS DE - I*

Arpa

f

3 Timp *ptti scop.* *al.* *pp!*

Perc. *TAM TAM*

Vno 1-12

Vla 1-6 *1* *6* *pizz. (b)*

Vc 1-4

Cb. 1-5 *pizz.* *5*

Fl. 1-4

Ob. 1-4

Cl. b. B

Fg. 1-3

Gfg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B1, B2, B3

Trn. 1-4

S

qui TOI - LLIS pec - CA - TA

Arpa

p

3 Tmp

Perc.

Vno 1-12 *sul G^o*

Vla 1-6 *(nile)*

Vc. 1-4

Cb. 1-5

Fl. 1-4

Ob. 1-4

Cl. b.B

Fg. 1-3

Cfg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. Bl-B3

Trn. 1-4

S

Arpa

f **ff**

3 Timp

Perc

Yno 1-12

Vla 1-6

Vc 1-4

Cb. 1-5

TAM TAM

4 TOM TOM

molto!

molto!

molto!

molto!

molto!

improv. :

Fl. 1-4

Ob. 1-4

Cl. B. B

Fg. 1-3

Efg.

Cor. F1

Cor. F2

Cor. F3

Cor. F4

Tr. B1-B3

Trn. 1-4

S

NO - BIS PA CEM

Arpa

DIS FRES, AHS
EGIS, H, CES

molto!

3Timp

Perc.

Vno 1-12

Vla 1-6

Vc. 1-4

Co. 1-5

sul E

ritardando

mus.