

Witold

LUTOSŁAWSKI

INTERLUDIUM

na orkiestrę

partytura

INTERLUDE

for Orchestra

score



POLSKIE WYDAWNICTWO MUZYCZNE SA
KRAKÓW

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Münchner Philharmoniker – Witold Lutosławski (dir.)

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Sinfonia Varsovia – Witold Lutosławski (dir.)

ca 5'

ORCHESTRA

flauto piccolo (fl. pcc.)
oboe (ob.) anche corno inglese (c. ing.)
2 clarinetti in si b (cl.)
fagotto (fg.)

tromba in do (trba)
trombone (trbne)

xilofono (xil.)
marimba (mar.)
vibrafono senza motore (vibr.)
campanelli (camp-lli)
campane (cmpne)

arpa (ar.)
pianoforte (pf.)
celesta (cel.)

violini I A (vni I A)
 B (vni I B)

violini II A (vni II A)
 B (vni II B)

viole A (vle A)
 B (vle B)

violoncelli A (vc. A)
 B (vc. B)

contrabbassi (cb.)

Partitura scritta in Do.



INTERLUDIUM INTERLUDE

WITOLD LUTOSŁAWSKI (1989)

$\frac{3}{4}$ Lento ($\text{♩} = \text{ca } 50$)

con sord.
ppp

vni I B

con sord.
ppp

vni II B

con sord.
ppp

vle A

con sord.
ppp

vc. A

con sord.
ppp

ar. *lasciar vibrare*
ppp

con sord.
ppp

vni I A

con sord.
ppp

vni II A

con sord.
ppp

vle A

con sord.
ppp

vle B

con sord.
ppp

vc. A

con sord.
ppp

vc. B

con sord.
ppp

cb.

con sord.
ppp



vn I

vn II

vle

vc.

cb.

Musical notation for the string section, including Violin I (vn I), Violin II (vn II), Viola (vle), Violoncello (vc.), and Contrabasso (cb.). The notation is arranged in five systems, each with two staves (A and B). The music is in a key with one sharp (F#) and a 4/4 time signature. The strings play a rhythmic pattern of eighth notes, with some measures featuring slurs and ties. The Contrabasso part is written in the bass clef.

perdendosi

musical score for Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). The score is written for four staves, each with a treble and bass clef. The key signature is one sharp (F#). The Violin I part features a melodic line with many slurs and ties. The Violin II part provides a harmonic accompaniment. The Viola and Violoncello parts play a steady, rhythmic pattern of eighth notes.

vni I

A

B

vni II

A

B

vle

A

B

vc.

A

B



vni I Musical notation for Violin I (vni I) in treble clef. The staff shows a melodic line with many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture.

vni II Musical notation for Violin II (vni II) in treble clef. The staff shows a melodic line with many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture.

vle Musical notation for Viola (vle) in alto clef. The staff shows a melodic line with many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture.

vc. Musical notation for Violoncello (vc.) in bass clef. The staff shows a melodic line with many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture.

musical score for Violins I and II, Viola, and Violoncello. The score is written for four parts: Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). Each part is written on a grand staff (A and B staves). The Violin I part is in treble clef, Violin II is in treble clef, Viola is in alto clef, and Violoncello is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The score is divided into measures by vertical bar lines.

trba
in do

con sord.

ar.

vni I

vni II

vle

vc.

The musical score is written in a single system with multiple staves. The Trombone (trba) part is in the top staff, marked 'con sord.' and 'p'. It features a melodic line with slurs and fingerings. The Clarinet (ar.) part is in the second staff, also marked 'p'. It has a similar melodic line. The Violin I (vni I) and Violin II (vni II) parts are in the third and fourth staves, respectively. They have a more complex, rhythmic texture. The Viola (vle) part is in the fifth staff, and the Violoncello (vc.) part is in the sixth and seventh staves. They have a steady, rhythmic accompaniment.

cl.
in si b

1.

2.

trbne

frullato

p

vibr.
senza mot.

p

cel.

mf

vni I

A

B

vni II

A

B

vle

A

B

vc.

A

B

Detailed description: This page of a musical score contains staves for various instruments. At the top, two staves for Clarinet in B-flat (cl. in si b) are numbered 1 and 2, with dynamics p and accents. Below them are staves for Trombone (trbne) and Vibraphone (vibr. senza mot.), both marked p. The Vibraphone part includes triplets and slurs. To the left, a Cello (cel.) part is marked mf. The bottom half of the page features a string section with staves for Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.), each with first (A) and second (B) parts. The string parts consist of sustained notes and rhythmic patterns.

Violin I (vni I) and Violin II (vni II) parts are written in treble clef. The Viola (vle) part is written in alto clef. The Violoncello (vc.) part is written in bass clef. The score consists of four systems, each with two staves (A and B) for each instrument. The music is in 4/4 time and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The key signature is one flat (B-flat).

A
vni I
B

A
vni II
B

A
vle
B

A
vc.
B

c.ing.

camp-lli

A

vni I

B

A

vni II

B

A

vle

B

A

vc.

B

The musical score on page 11 features several staves. At the top, the 'cing.' (cymbal) part has a melodic line with a triplet of eighth notes marked 'p' and a descending line marked 'pp'. Below it, the 'camp-lli' (campanella) part has a short melodic phrase marked 'p'. The lower section contains staves for 'vni I' (Violini I), 'vni II' (Violini II), 'vle' (Viola), and 'vc.' (Violoncello), each with two staves (A and B). These parts consist of sustained notes and moving lines, with various accidentals and dynamics throughout the measures.

musical score for Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). The score is written for four staves, each with two parts (A and B). The key signature is one sharp (F#), and the time signature is 4/4. The Violin I part (vni I) features a melodic line with many slurs and ties. The Violin II part (vni II) provides harmonic support with a more active line. The Viola (vle) and Violoncello (vc.) parts play a steady, rhythmic accompaniment.

Violin I (vni I) parts A and B

Violin II (vni II) parts A and B

Viola (vle) parts A and B

Violoncello (vc.) parts A and B



A
vni I

B

A
vni II

B

A
vle

B

A
vc.

B

First system of musical notation, measures 1-4. The score is for a string quartet and includes parts for Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). Each instrument has a staff with two staves (A and B) for each part. The notation includes various musical symbols such as notes, rests, and accidentals.



Second system of musical notation, measures 5-8. The score continues with the same instruments as the first system: Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). The notation includes various musical symbols such as notes, rests, and accidentals.

musical score for Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). The score is written for four staves, each with two parts (A and B). The Violin I and Violin II staves are in treble clef, while the Viola and Violoncello staves are in bass clef. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and ties. The Viola and Violoncello parts are written in a lower register than the Violin parts.

fg.

p *mf*

pf.

p *mf*

A

vni I

B

A

vni II

B

A

vle

B

A

vc.

B

vn I

vn II

vle

vc.

vn I

vn II

vle

vc.

First system of musical notation, measures 1-4. The score is for a symphony with the following parts: Violin I (vni I), Violin II (vni II), Viola (vle), and Violoncello (vc.). Each part has a first (A) and second (B) staff. The music is in 4/4 time, with a key signature of one sharp (F#). The first system contains measures 1 through 4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The dynamics are marked with *p* (piano) at the beginning of measures 1 and 3.

Second system of musical notation, measures 5-8. The score continues with the same parts as the first system. Measures 5 and 6 are marked with *perdendosi* (diminuendo). The system concludes with measures 7 and 8, which are also marked with *perdendosi*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The dynamics are marked with *p* (piano) at the beginning of measures 5 and 7.

Witold LUTOSŁAWSKI

muzyka symfoniczna / symphonic music

WARIACJE SYMFONICZNE / SYMPHONIC VARIATIONS - 9' - 1938 - PWM

I SYMFONIA / 1st SYMPHONY - 24' - 1947 - PWM

UWERTURA SMYCZKOWA / OVERTURE FOR STRING ORCHESTRA - 5' - 1949 - PWM

MAŁA SUITA / LITTLE SUITE - 11' - 1951 - PWM

KONCERT NA ORKIESTRĘ / CONCERTO FOR ORCHESTRA - 29' - 1954 - PWM/Eulenburg

PRELUDIA TANECZNE na klarnet solo, harfę, fortepian, perkusję i orkiestrę smyczkową / DANCE PRELUDES for clarinet solo, harp, piano, percussion and string orchestra - 7' - 1955 - PWM

MUZYKA ŻAŁOBNA na orkiestrę smyczkową / FUNERAL MUSIC for string orchestra - 15' - 1958 - PWM/Eulenburg

3 POSTLUDIA / 3 POSTLUDES - 16' - 1958-60 - PWM

GRY WENECKIE na orkiestrę kameralną / VENETIAN GAMES for chamber orchestra - 13' - 1961 - Moeck/PWM

II SYMFONIA / 2nd SYMPHONY - ca 30' - 1966-67 - PWM/Chester

LIVRE POUR ORCHESTRE - ca 20' - 1968 - PWM/Chester

KONCERT na wiolonczelę i orkiestrę / CONCERTO for cello and orchestra - ca 24' - 1970 - PWM/Chester

PRELUDIA I FUGA na 13 instrumentów smyczkowych / PRELUDES AND FUGUE for 13 solo strings - 35' - 1972 - PWM/Chester

MI-PARTI - 15' - 1976 - PWM/Chester

WARIACJE NA TEMAT PAGANINIEGO na fortepian i orkiestrę symfoniczną / VARIATIONS ON A THEME BY PAGANINI for piano and symphony orchestra - 6' - 1977 - PWM/Chester

NOVELETTE - 18' - 1979 - PWM/Chester

KONCERT PODWÓJNY na obój, harfę i orkiestrę kameralną / DOUBLE CONCERTO for oboe, harp and chamber orchestra - 20' - 1980 - PWM/Chester

GRAVE metamorfozy na wiolonczelę i orkiestrę smyczkową / metamorphoses for cello and string orchestra - 7' - 1981 - PWM/Chester

ŁAŃCUCH I na 14 wykonawców / CHAIN 1 for 14 performers - ca 9' - 1983 - PWM/Chester

III SYMFONIA / 3rd SYMPHONY - ca 28' - 1983 - PWM/Chester

ŁAŃCUCH II dialog na skrzypce i orkiestrę / CHAIN 2 dialogue for violin and orchestra - 20' - 1985 - PWM/Chester

ŁAŃCUCH III / CHAIN 3 - 10' - 1986 - PWM/Chester

KONCERT na fortepian i orkiestrę / CONCERTO for piano and orchestra - ca 24' - 1987-88 - PWM/Chester

PARTITA na skrzypce i orkiestrę / for violin and orchestra - ca 15' - 1984/1988 - PWM/Chester

INTERLUDIUM na orkiestrę / INTERLUDE for orchestra - ca 5' - 1989 - PWM/Chester

muzyka wokaino-instrumentalna / vocal-instrumental music

TRYPTYK ŚLĄSKI na sopran i orkiestrę / SILESIAN TRIPTYCH for soprano and orchestra - 9' - 1951 - PWM

5 PIEŚNI na głos żeński i 30 instrumentów solowych, słowa: Kazimiera Iłakowiczówna / 5 SONGS for female voice and 30 solo instruments, words by Kazimiera Iłakowicz - 10' - 1958 - Moeck/PWM

3 POEMATY HENRI MICHAUX na chór 20-głosowy i orkiestrę / 3 POEMS BY HENRI MICHAUX for 20-part choir and orchestra - 20' - 1963 - PWM

PAROLES TISSEES na głos tenorowy i orkiestrę kameralną, słowa: Jean François Chabrun / for tenor and chamber orchestra, words by Jean François Chabrun - 16' - 1965 - PWM/Chester

LES ESPACES DU SOMMEIL na baryton i orkiestrę, słowa: Robert Desnos / for baritone and orchestra, words by Robert Desnos - 15' - 1975 - PWM/Chester

17 POLSKICH KOŁĘD na chór żeński, sopran i orkiestrę kameralną / 17 POLISH CHRISTMAS CAROLS for female choir, soprano and chamber orchestra - 1985

CHANTEFLUERS ET CHANTEFABLES cykl pieśni na sopran i orkiestrę, tekst: Robert Desnos / Song Cycle for soprano and orchestra, text: Robert Desnos - ca 21' - 1991 - PWM/Chester

muzyka kameralna i solowa / chamber and solo music

LACRIMOSA na sopran i organy / for soprano and organ - 1937 - PWM

2 ETIUDY na fortepian / 2 PIANO STUDIES - 4'30" - 1941 - PWM

WARIACJE NA TEMAT PAGANINIEGO na 2 fortepiany / VARIATIONS ON A THEME BY PAGANINI for 2 pianos - 6' - 1941 - PWM

MELODIE LUDOWE 12 łatwych utworów na fortepian / FOLK

MELODIES 12 easy pieces for piano - 10' - 1945 - PWM

20 KOŁĘD POLSKICH na głos i fortepian / 20 POLISH

CHRISTMAS CAROLS for voice and piano - 1946 - PWM

BUKOLIKI na fortepian / BUCOLICS for piano - 5' - 1952 - PWM

PRELUDIA TANECZNE na klarnet i fortepian / DANCE

PRELUDES for clarinet and piano - 7' - 1954 - PWM

5 PIEŚNI na głos żeński i fortepian, słowa: Kazimiera Iłakowiczówna / 5 SONGS for female voice and piano, words by

Kazimiera Iłakowicz - 10' - 1956-57 - Moeck/PWM

KWARTET SMYCZKOWY / STRING QUARTET - 24' - 1964 - PWM/Chester

WARIACJA SACHEROWSKA na wiolonczelę solo / SACHER

VARIATION for cello solo - 5' - 1975 - PWM/Chester

EPITAFIUM na obój i fortepian / EPITAPH for oboe and piano - 5' - 1979 - PWM/Chester

GRAVE metamorfozy na wiolonczelę i fortepian / metamor-

phoses for cello and piano - 7' - 1981 - PWM/Chester

MINI UWERTURA na kwintet dęty blaszany / MINI OVERTURE

for brass quintet - 1982 - Chester

PARTITA na skrzypce i fortepian / for violin and piano - ca 15'

- 1984 - PWM/Chester

PRZEZROCZA dla 11 solistów / SLIDES for 11 soloists - 4' -

1988 - PWM/Chester

muzyka dla dzieci / music for children

UTWORY NA FORTEPIAN / PIECES FOR PIANO - PWM

UTWORY NA GŁOS I FORTEPIAN / PIECES FOR VOICE AND

PIANO - PWM

UTWORY NA GŁOS I ZESPÓŁ INSTRUMENTALNY / PIECES

FOR VOICE AND INSTRUMENTAL ENSEMBLE - PWM

SPOŹNIONY SŁOWIK, PAN TRALALINSKI na głos z fortepianem,

słowa: Julian Tuwim / BELATED NIGHTINGALE, MR. TRALALA

for voice and piano, words by Julian Tuwim - 1947 - PWM

SŁOMKOWY ŁAŃCUSZEK na sopran, mezzosopran i zespół

instrumentalny / STRAW CHAIN for soprano, mezzosoprano

and instrumental ensemble - ca 10' - 1951 - PWM

4 MELODIE ŚLĄSKIE na 4 skrzypiec / 4 SILESIAN SONGS

for 4 violins - PWM