

PARTYTURA · PARTITION · PARTITUR

Grażyna Bacewicz

DIVERTIMENTO

na orkiestrę smyczkową
pour orchestre à cordes
für Streichorchester

Polskie Wydawnictwo Muzyczne

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

*W kraju glosy wypożycza Polskie Wydawnictwo Muzyczne, Warszawa, Senatorska 13
Parties d'orchestre en location pour l'étranger: «Ars Polona», Warszawa, Krakowskie Przedmieście 7
Aufführungsmaterial leihweise: «Ars Polona», Warszawa, Krakowskie Przedmieście 7*

DIVERTIMENTO

na orkiestrę smyczkową

ca 7'

GRAŻYNA BACEWICZ
1965

Allegro $\text{♩} = 108$

First system of the musical score. It includes staves for Violin I (Vn I), Violin II (Vn II), Viola (VI), Violoncello (Vc), and Contrabasso (Cb). The key signature has one sharp (F#) and the time signature is 3/4. The first measure of Vn I has a glissando (gliss.) and a forte (f) dynamic. The Vc and Cb parts also have forte (f) dynamics in the later measures.

Second system of the musical score. It includes staves for Violin I (Vn I), Violin II (Vn II), Viola (VI), Violoncello (Vc), and Contrabasso (Cb). The dynamic marking *perdendosi* is written above the Vn I, Vn II, VI, Vc, and Cb staves. The Vn I part ends with a piano (p) dynamic.

Third system of the musical score, starting with a first ending bracket (1). It includes staves for Violin I (Vn I), Violin II (Vn II), Viola (VI), Violoncello (Vc), and Contrabasso (Cb). The Vn I part has a mezzo-piano (mp) dynamic, followed by a fortissimo (ff) dynamic with a glissando. The Vn II part has a fortissimo (ff) dynamic. The VI part has a fortissimo (ff) dynamic with a glissando. The Vc and Cb parts have a fortissimo (ff) spiccato (spicc.) dynamic.

2

spicc.
p

Vn I div.

Vn II

VI

Vc

Cb

perdendosi
p
gliss.

Vn I div.

Vn II

VI

Vc

Cb

spicc.
perdendosi
p

3

gliss.

Vn I unis.

Vn II

VI

Vc

Cb

mf
mf
f
f
mf

gliss.
gliss.
gliss.
saltando

spicc.

VnI div.

VnII

VI

Vc

Cb

4

VnI div.

VnII

VI

Vc

Cb

5

VnI div.

VnII

VI

Vc

Cb

tr

en dehors

cresc.

gliss.

sulA

gliss.

ff

Vn I
unis.

Vn II

VI

Vc

Cb

gliss.

dim.

6

Vn I
div.

Vn II

VI

Vc

Cb

sul G

p

pp

p

Vn I
div.

Vn II

VI

Vc

Cb

pp

p

pp

p

7

Vn I div. *mf* *ff* *sim.*

Vn II *ff*

VI *ff*

Vc *mf* *ff*

Cb *ff*

Vn I unis. *f* *sul A*

Vn II *f*

VI *f*

Vc *f*

Cb *f*

8

Vn I *mp* *f*

Vn II *mf*

VI *mf*

Vc *mf*

Cb *mf*

mf *gettato saltando, come percussione* *mp*

mf *gettato saltando, come percussione* *mp*

mf *gettato saltando, come percussione* *mp*

9

Vn I *mp f* *v v y*
 Vn II *mp* *mf* *mp*
 VI *mp* *mf* *mp*
 Vc *mp* *mf* *mp*
 Cb *mp* *mf* *mp*

10

Vn I *mp f*
 Vn II *mf* *mp*
 VI *mf* *mp*
 Vc *mf* *mp*
 Cb *mf* *mp*

Vn I div. *saltando* *mf*
 Vn II *saltando*
 VI *saltando*
 Vc *saltando*
 Cb *saltando*

11

Vn I div.
 Vn II
 Vl
 Vc
 Cb

Musical score for measures 11-14. Vn I and Vn II play a melodic line with first fingerings. Vl plays a similar line. Vc and Cb play a pizzicato accompaniment. Dynamics include *mf*, *f*, and *p*.

Vn I div.
 Vn II
 Vl
 Vc
 Cb

Musical score for measures 15-18. Vn I and Vn II play a melodic line with glissandos. Vl plays a similar line. Vc and Cb play an arpeggiated accompaniment. Dynamics include *mf*, *f*, and *arpo*.

12

Vn I div.
 Vn II
 Vl
 Vc
 Cb

Musical score for measures 19-22. Vn I and Vn II play a melodic line with glissandos and *gettato*. Vl plays a similar line. Vc and Cb play an arpeggiated accompaniment. Dynamics include *mf*, *mp*, and *perdendosi*.

Vn I units
 Vn II
 VI
 Vc
 Cb

Musical score for measures 10-13. Vn I units and Vc have glissando markings. Vn II and VI have dynamic markings of *f* and *ff*. Cb has a dynamic marking of *ff*.

Vn I
 Vn II
 VI
 Vc
 Cb

Musical score for measures 14-18. Vn II has a tremolo marking. VI and Vc have *dim.* markings. Cb has a *dim.* marking.

Vn I
 Vn II
 VI
 Vc
 Cb

Musical score for measures 19-23. Vn I has *mf* markings. Vn II has *p* and *mp* markings. VI has *mf* and *pizz.* markings. Vc has *p* and *pizz.* markings. Cb has *p* and *mp* markings.

II

Adagio $J = 52$
sul tasto

Score for the first system, measures 1-4. The instruments are Vn I, Vn II, VI, 1 solo Vc, 1 solo Cb, and Cb. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio with a metronome marking of 52. The first violin part starts with a *c. sord.* marking and a *pp* dynamic. The viola part also starts with *c. sord.* and *pp*. The solo violin, solo cello, and solo double bass parts enter in measure 3 with *c. sord.* and *pp* dynamics. The double bass part has a *v* marking in measure 3.

1

Score for the second system, measures 5-8. The instruments are Vn I, Vn II, VI, 1 solo Vc, 1 solo Cb, and Cb. The first violin part has a *p* dynamic in measure 5, followed by *mf* in measure 6, and *pp dolce* in measure 7. The second violin part has a *c. sord.* marking and *mf* dynamic in measure 6, and *pp dolce* in measure 7. The viola part has a *p* dynamic in measure 5 and *pizz.* in measure 7. The solo violin part has a *tr#* marking in measure 6. The solo cello and solo double bass parts have *mf* dynamics in measure 6. The double bass part has a *mf* dynamic in measure 8.

2

Vn I *p* *ord. senza sord.* *f*
 Vn II *p* *ord. senza sord.* *f*
 Vl *ord. senza sord. arco* *f*
 I solo *ord. s.sord.* *p* *f* *tr#*
 Vc *p* *ord. senza sord.* *f*
 I solo *ord. senza sord.* *f*
 Cb *ord. senza sord.* *f*

3

Vn I div. *ff* *pp* *mp*
 Vn II div. *ff* *pp* *mp*
 Vl div. *ff* *p* *mp*
 I solo *ff* *pizz.* *arco* *mp* *c. sord.*
 Vc *tutti* *sf* *div.* *mp* *c. sord.*
 I solo *sf* *mp*
 Cb *pizz.* *sf* *mp* *arco*

4

rit. poco meno mosso ♩ = 44 c. sord. sul tasto

Vn I unis. *b²* *dim.* *p*

Vn II unis. *dim.* *p*

VI *c. sord.* *p*

Vc div. *pp* *pp*

Cb

Vn I *v* *n* *perdendosi*

Vn II *c. sord. v* *pp* *perdendosi*

VI *perdendosi*

Vc unis. *pp*

Cb

5

perdendosi

Vn I *mf* *perdendosi*

Vn II *mf* *perdendosi*

VI *mf* *perdendosi*

Vc div. *p* *perdendosi*

Cb *c. sord.* *p* *perdendosi*

III

Giocosso $\text{♩} = 76$

Vn I: *saltando*, *mf*, *f*
 Vn II: *pizz.*, *arco*, *f*
 VI: *saltando*, *mf*, *sf*, *f*
 Vc: *pizz.*, *sf*
 Cb: *pizz.*, *sf*

Vn I div.: *saltando*, *mf*
 Vn II: *saltando*, *mp*
 VI div. a 3: *f*
 Vc: *arco*, *f*, *gliss.*, *col legno*, *f marcato*
 Cb: *arco*, *f*

Vn I div.

Vn II

VI div. a 3

Vc

Cb

2

Vn I div.

Vn II

VI div. a 3

Vc

Cb

dim.

dim.

dim.

dim.

mf

mf

mf

mf

mf

mf

mf

mf

più f

più f

più f

ord.

più f gettato come percussione

Musical score for the first system, measures 1-3. The staves are:

- Vn I div.
- Vn II
- VI unis.
- Vc
- Cb

The Vn II part features triplet patterns in measures 1 and 2. The Vc part has a prominent note in measure 1.

Musical score for the second system, measures 4-6. The staves are:

- Vn I div.
- Vn II
- VI
- Vc
- Cb

The Vn II part continues with triplet patterns. The Cb part includes a *pizz* (pizzicato) marking and dynamic markings *ff* and *f*.

Musical score for the third system, measures 7-9. The staves are:

- Vn I div.
- Vn II
- VI
- Vc
- Cb

The Vn I part includes a circled number '3' and *gliss.* markings. The VI part includes *sul D* and *gliss.* markings. The Vc and Cb parts include *gliss.* markings. The Vn II part includes a circled number '2' and *non div.* marking.

Vn I div.

Vn II

VI

Vc

Cb

gliss.

gliss.

gliss.

dim.

dim.

dim.

gliss.

gliss.

gliss.

dim.

dim.

gliss.

gliss.

gliss.

dim.

dim.

4

Vn I div.

Vn II

VI

Vc

Cb

tr b

tr b

sul pontic.

pp

pp

pp

p

p

sim.

sim.

pizz.

mp

pizz.

mp

mp

Vn I div.

Vn II

VI

Vc

Cb

1

1 2 1

1 2 1

2

2

2

Musical score for the first system, measures 1-4. The staves are labeled Vn I unis., Vn II, VI, Vc, and Cb. The Vn II and VI staves include fingerings (2 1 2 1 2) and a *cresc.* marking. The Vc staff includes an *arco* marking. Dynamics include *f* and *ff*. A circled number 5 is located above the Vn I staff.

Musical score for the second system, measures 5-8. The staves are labeled Vn I, Vn II div., VI div., Vc, and Cb. The Vn I staff includes chordal markings (A, D, G) and dynamics (*f*). The Vn II and VI staves include dynamics (*f*) and articulation marks (*n*). The Vc staff includes chordal markings (D, G, C) and dynamics (*f*). The Cb staff is mostly empty.

Vn I div.

Vn II div.

VI div.

Vc

Cb

saltando

f

(pizz)

f

Vn I div.

Vn II div.

VI div.

Vc

Cb

dim.

dim.

dim.

dim.

dim. dolce

mf

dim.

mf

dim.

gliss.

pizz.

sf

pizz.

sf

saltando

saltando

6

saltando

sul A *saltando* 7

Vn I unis.

Vn II unis.

sul D *saltando* *arco*

ppp *tr#*

pp

pizz

f# *pizz*

pp *v*

pp *come percussione*

pizz.

f# *pizz.*

arco *v*

pp

arco *v*

pp

arco

pp

pp

Vn I

Vn II

Vl div. a 3

Vc div.

Cb

8

Vn I

Vn II

VI div. a 3

Vc div.

Cb

p
1 solo come percussione

1 solo come percussione

Vn I

Vn II

VI tutti

Vc unis.

Cb

sul ponticello

come percussione

sul ponticello

p

Vn I *mf* *ord. b* *cresc.*
 Vn II *mf* *ord. b* *cresc.*
 Vl *mf* *ord. b* *cresc.* *f* *sul C n*
 Vc *mp* *pizz* *sf*
 Cb *mp* *pizz* *sf*

Vn I *f* *sul G*
 Vn II *f* *tr*
 Vl *f* *pizz* *arco*
 Vc *arco* *pizz*
 Cb *pizz* *arco*

Vn I *f*
 Vn II *tr*
 Vl *f*
 Vc *arco en dehors* *pizz*
 Cb *f*

10

Musical score for measures 10-12. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 10 is marked with a circled '10'. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a glissando (gliss.) and a fortissimo (ff) dynamic. The Violoncello part plays a rhythmic pattern of eighth notes. The double bass part is silent.

accelerando

Musical score for measures 13-15, marked with the instruction *accelerando*. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. All parts are marked with a fortissimo (f) dynamic and a crescendo (cresc.) instruction. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a glissando (gliss.) and a fortissimo (ff) dynamic. The Violoncello part plays a rhythmic pattern of eighth notes. The double bass part plays a rhythmic pattern of eighth notes.

Okladkę projektował Roman Banaszewski

**Polskie Wydawnictwo Muzyczne, Kraków, al. Kresińskiego 11. Printed in Poland. Wyd. I - 680 egz. 5 ark. wyd.
3 ark. druk. Papier offsa. III kl. 90 g B $\frac{1}{2}$. Podpisano do druku 17 XI 1967. Druk ukończono 1 1968. Krak. Zakł.
Graf. Nr 5, Kraków, ul. Karmelicka 16. Zam. nr 536. R-44. Cena 30 zł**