

# Krzysztof Penderewski

Anaklasis  
na orkiestrę smyczkową  
i zespoły perkusyjne  
partytura



# ORCHESTRA

20 Violini (Vno/Vni)

8 Viole (Vla, Vle)

8 Violoncelli (Vc)

6 Contrabassi (Cb)

Celesta (Cel)

Arpa (ar)

Pianoforte (Pfte) } (1 esecutore)

Claves }

Batteria (6 esecutori)

Xilorimba (Xilor)

2 Congas (Cgs)

3 Casse di legno (Lgn)

Vibrafono (Vbf)

2 Bongos (Bgs)

3 Campane (Camp<sup>ne</sup>)

2 Piatti (Ptti 1, 2)

Campanelli (Camli)

2 Piatti (Ptti 3, 4)

3 Tom-Tom (Tomts)

Campane (Cmp<sup>ne</sup>)

Triangolo (Trgl)

2 Piatti (Ptti 5, 6)

3 Tom-Tom (Tomts)

Gong (Gng)

Tam-Tam (Tmt)

4 Timpani (Tmp)



# SKRÓTY I SYMBOLE

## I. Instrumenty smyczkowe

↑ = podwyższenie o  $\frac{1}{4}$  tonu

↑↑ = podwyższenie o  $\frac{3}{4}$  tonu

↓ = obniżenie o  $\frac{1}{4}$  tonu


↓↓ = obniżenie o  $\frac{3}{4}$  tonu


c. l. = col legno


l. batt. = legno battuto


ord. = ordinario

s. p. = sul ponticello

 = lasciar vibrare

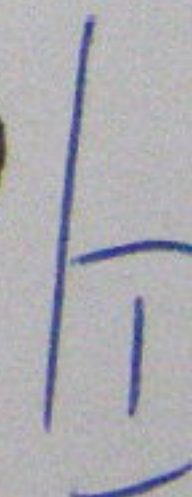
 = senza vibrato

 = molto vibrato

 = bardzo wolne vibrato w obrębie ćwierćtonu, uzyskane przez przesuwanie palca



34549





..... = jak najszybsze powtarzanie dźwięku

• = stłumić natychmiast

Σ = bardzo szybkie i nierytmizowane tremolo

■ V = szereg następujących po sobie nieregularnych zmian smyczka

↑ = grać między podstawkiem a strunnikiem

▲ Δ = najwyższy dźwięk instrumentu (wysokość nieokreślona)

✂ ||| = efekt perkusyjny: uderzać w struny otwartą dłoń

## II. Perkusja (Xylorimba, dzwonki i czelesta brzmią o oktawę wyżej niż w zapisie)

/ = pałeczką do trianguła

● | = pałką do bębna (dla xylorimby i vibrafonu z główką porcelanową)

○ | = pałką do kotła (miękką)

Y = miotełką jazzową

● ○ | | = uderzenie pałki położonej w środku membrany bębna lub kotła drugą pałką

● ○ | | = uderzać równocześnie brzeg membrany i krawędź bębna lub kotła

● ⊥ = uderzenie w krawędź instrumentu

● X = instrument uderzać rączką pałki



# ANAKLASIS

Krzysztof Penderecki (1959/60)

Vln solo

9 Vni

Vln solo

9 Vni

Vla sola

Vc solo

7 Vc

Cb solo

5 Cb

ca 18"

\*) Każdy instrumentalista gra wyznaczony jego instrumentowi ton, tak aby równocześnie zabrzmiała cała skala ćwierćtonowa między podanym dolnym i górnym dźwiękiem.

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2

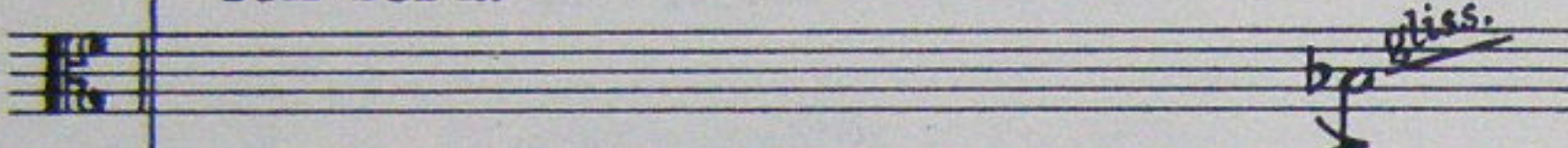
Vno solo \_\_\_\_\_ ,

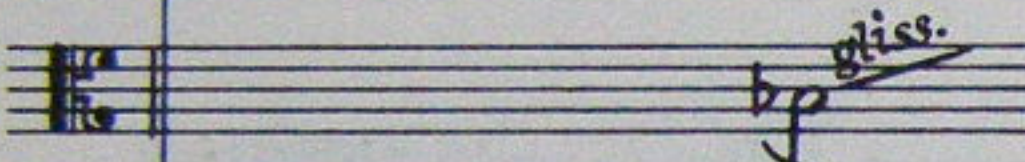
10 Vni  $\triangle$  (11-20) \_\_\_\_\_ ,

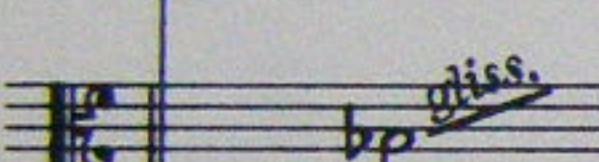
Vno solo \_\_\_\_\_ *ppp*

Vla sola \_\_\_\_\_ ,

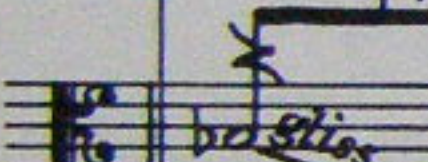
con sord. senza sord.

2  *gliss.*

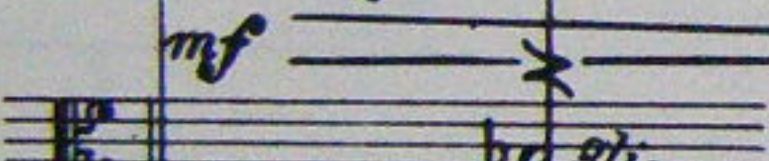
3  *gliss.*

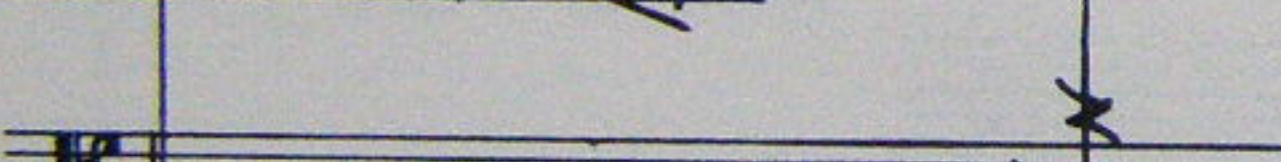
4  *gliss.*

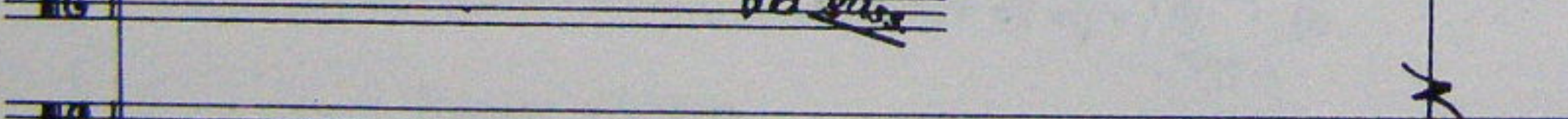
7 Vle

5  *gliss.*

*mf* \_\_\_\_\_ *pp*

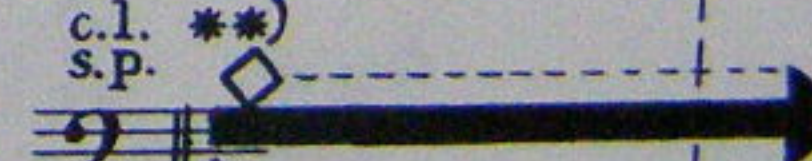
6  *gliss.*

7  *gliss.*

8  *gliss.*

Vc solo \_\_\_\_\_ ,

Cb solo \_\_\_\_\_ ,

6 Cb  *p*

c.l. \*\*)

s.p. \*)

ca 20"



ca 20"

3

10 Vni



10 Vni e 8 Vle



tutti archi



6 Cb

ca 25"

\*) Por. uwagę na s. 3.

\*\*) ◇ = flażolet



4

10 Vni

5

6 Vni

3 Vle

8 Vc

6 Cb



7 Vni

1 2 3 4 5 6 7

Handwritten notes: *chylba "c"??*

2 Vle

1 2

Handwritten notes: *ord.*, *mp*

4 Vc

1 2 3 4

Handwritten notes: *qis*, *qis*, *+q*

2 Cb

1 2

Handwritten notes: *c.l.*, *mf*, *1. batt.*



3 Ptti

Handwritten notes: *mit feiner faden*, *led. CIA 6 / NIG*, *led. CIA 6 to 5C*

5 Ptti

Handwritten notes: *cyfiość (piano) i pchani - o*, *niezależny impuls*

Handwritten notes: *1, 2*, *(1 2)*, *p*

3, 4, 5, 6

Handwritten notes: *pp*, *(3 4 5 6)*, *błęd!*

Handwritten notes: *SNYCZKI w pomiarze*, *intencja*

12 Vni

Handwritten notes: *mit po kolen!*

sub. pp

14.2 - 21

14.2 - 17(4)

2 Vle

Handwritten notes: *p*

1. batt.

pizz.

4 Vc

arco

arco

2 Cb

1. batt.

arco

arco

ca 18"



3 Ptti

1/2

4 Ptti

3/4

5 Ptti

5/6

6 Gng  
Tmt

pp

1,2

12 Vni 3-6

7-12

16  
(7, 8, 12)

s.p.

6 Vle

f

8

1, 2

6

1

2

4 Vc

3

4

2 Cb

1

2

ca 18"



2 Cmp<sup>ne</sup>  
Bgs

3 Ptti

Ptti

4 Tomts

5 Ptti

Tomts

Gng  
Tmt

Tmp

ca 80  
ca 58  
ca 44

\*) f sempre  
\*\*) Uderzenie w środek talerza.

Xilor



\*) f sempre

\*\*) Uderzenie w środek talerza.

30

1 Lgn

2 Cmp<sup>no</sup>

3 Ptti

4 Ptti  
Tomts

5 Ptti  
Tomts

6 Tmp

Xlor

Bgs

Gng  
Tmt

Claves



1 Xlor  
Lgn

2 Cmp<sup>ne</sup>  
Bgs

3 Ptti

4 Ptti  
Tomts

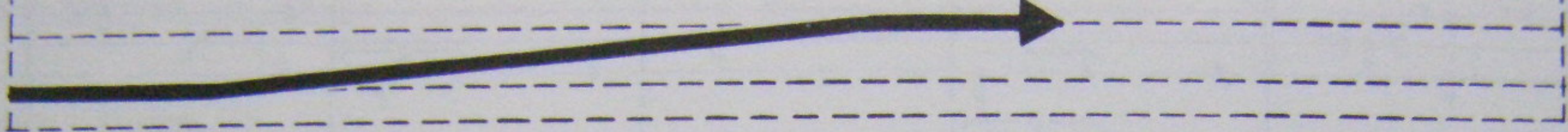
5 Ptti  
Tomts

6 Gng  
Tmt  
Tnp

Claves

The musical score is written on a series of staves, each representing a different instrument. The notation includes various rhythmic values, rests, and dynamic markings. A large black arrow at the bottom of the page points to the right, indicating the direction of the music.





40

2 <sup>ne</sup>Cmp  
Bgs

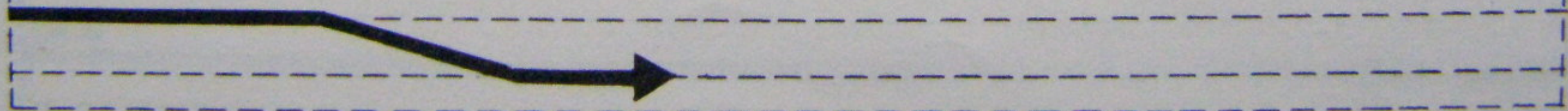
3 Ptti

4 Tomts

5 Tomts

6 Tmp

Claves



+ pejarie 45 breu-lo - troamie



Handwritten musical score for three parts: Tomtom (Tmts), Tomtom (Tmts), and Timpani (Timp). The score is written on three staves.

**Tomtom (Tmts) - Staff 1:** The first staff is labeled "Tmts" on the left. It contains musical notation for the first Tomtom part, including notes, rests, and dynamic markings like "ppp".

**Tomtom (Tmts) - Staff 2:** The second staff is also labeled "Tmts" on the left. It contains musical notation for the second Tomtom part, including notes, rests, and dynamic markings like "pp".

**Timpani (Timp) - Staff 3:** The third staff is labeled "Timp" on the left. It contains musical notation for the Timpani part, including notes, rests, and dynamic markings like "pp".

The score is divided into measures by vertical dashed lines. The first staff has a key signature of one flat and a time signature of 3/4. The second staff has a key signature of one flat and a time signature of 3/4. The third staff has a key signature of one flat and a time signature of 3/4. The score is written in a handwritten style with some corrections and annotations.



3 Ptti

1 2

*mf*

Ptti

3 4

*mf*

Tomts

1 2 3

*pp*

Ptti

5 6

*p*

Tomts

4 5 6

*con dita*

*p*

6 Tmp

1 2 3 4

*con dita*

*mf*





Handwritten musical score for a 6-part setting of "The Rose Tree". The score is written on six staves, each with a system number (1-6) and a part name. The parts are: 1 Cgs (Cello/Guitar), 2 Bgs (Bass), 3 Ptti (Piano/Triple), 4 Tomts (Tom-toms), 5 Ptti (Piano/Triple) and Tomts (Tom-toms), and 6 Tmp (Trumpet). The score includes various musical notations such as notes, rests, and dynamic markings (p, pp). The first staff (1 Cgs) has a tempo marking "con dita" and a system number "1". The second staff (2 Bgs) also has a tempo marking "con dita" and a system number "2". The third staff (3 Ptti) has a system number "3" and a dynamic marking "p". The fourth staff (4 Tomts) has a system number "4" and a dynamic marking "p". The fifth staff (5 Ptti and Tomts) has a system number "5" and a dynamic marking "p". The sixth staff (6 Tmp) has a system number "6" and a dynamic marking "p". The score is written on a single page with a large arrow pointing to the right at the bottom.







Handwritten musical score for a percussion ensemble, numbered 1 through 6 on the left margin. The score is divided into six systems, each with multiple staves.

**System 1:** Cgs (Cymbal Gong) and Bgs (Bongos). Both parts feature continuous eighth-note patterns with fingerings (5, 4, 3, 2, 1) indicated above the notes.

**System 2:** Ptti (Percussion Timpani). The first staff has a dynamic marking of *pp* (pianissimo) followed by *mf* (mezzo-forte). The second staff has a dynamic marking of *p* (piano) followed by *mf*.

**System 3:** Ptti (Percussion Timpani) and Tomts (Tom-toms). The Ptti part has a dynamic marking of *mf*. The Tomts part has a dynamic marking of *mf*.

**System 4:** Ptti (Percussion Timpani) and Tomts (Tom-toms). The Ptti part has a dynamic marking of *p*. The Tomts part has a dynamic marking of *p*.

**System 5:** Gng Tmt (Gong Timpani) and Tmp (Tom-tom). The Gng Tmt part has a dynamic marking of *mf* and the instruction "con dita" (with finger). The Tmp part has a dynamic marking of *mf* and the instruction "con dita".

**System 6:** Tmp (Tom-tom). The part has a dynamic marking of *mf* and the instruction "con dita".

The score includes various musical notations such as notes, rests, and dynamic markings. A large arrow at the bottom indicates the direction of the score.



1 Cgs

2 Bgs

3 Ptti

4 Tomts

5 Tomts

6 Tmp

The musical score is written for six percussion instruments: Congas (Cgs), Bongos (Bgs), Piti, Tom-toms (Tomts), and Snare Drum (Tmp). The score is divided into six systems. The first two systems are for Congas and Bongos. The third system is for Piti. The fourth and fifth systems are for Tom-toms. The sixth system is for Snare Drum. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf). There are also two large black arrows at the bottom of the page, one pointing right and one pointing up.

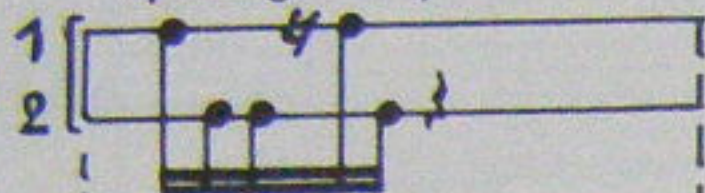


\*) Poutarzać dźwięk jak najszybciej.

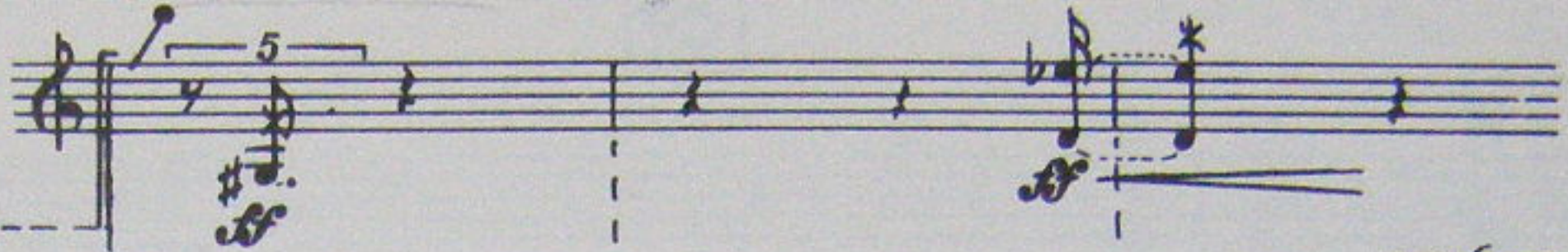


1

Cgs



Xilor



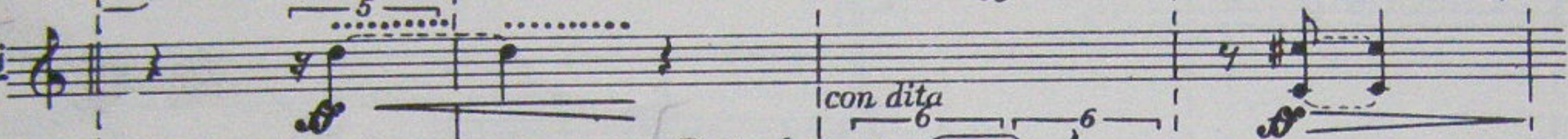
2

Vbf



3

Cmp

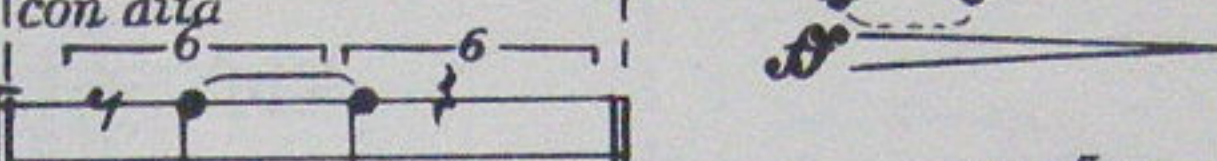


Ptti

con dita

p

Trgl



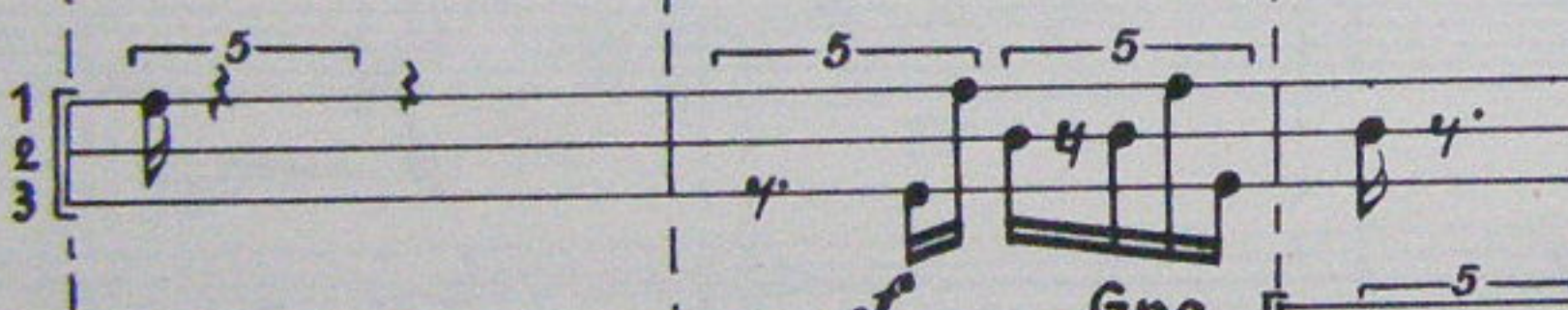
4

Tomts



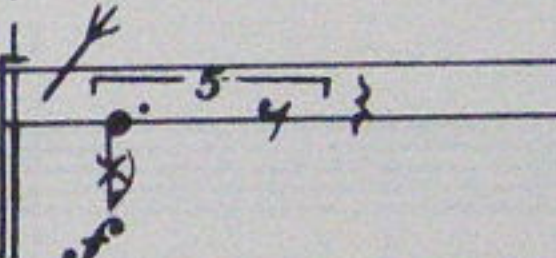
5

Tomts



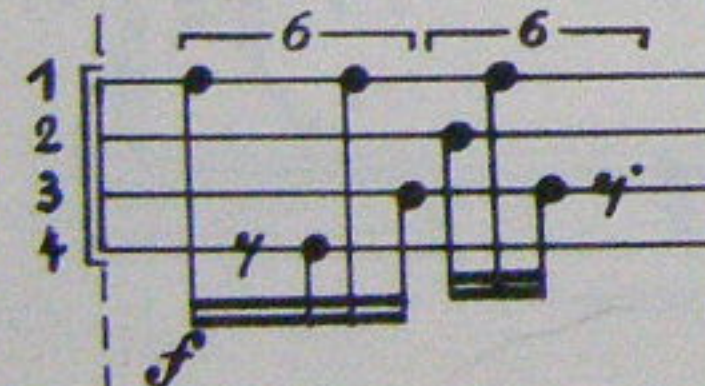
Ptti

5

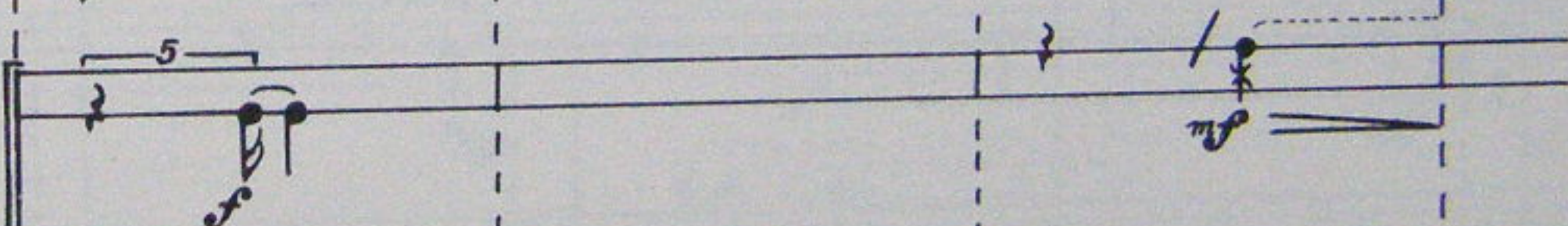


6

Tmp



Gng Tmt



Cel



Ar



Pfte



Red

Red

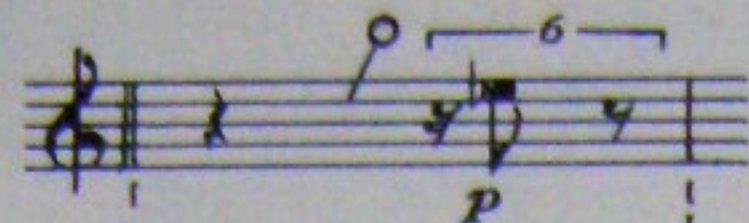




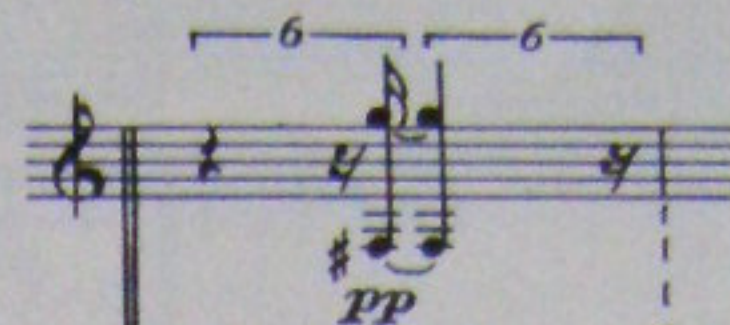




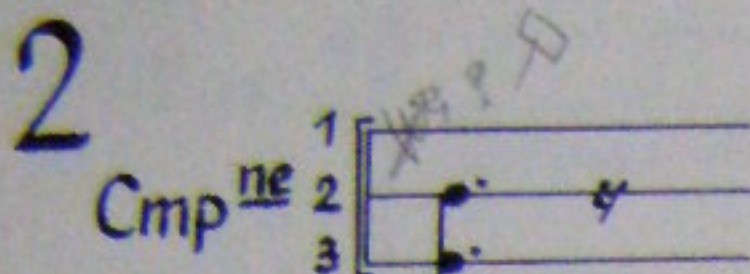
1 Xlor



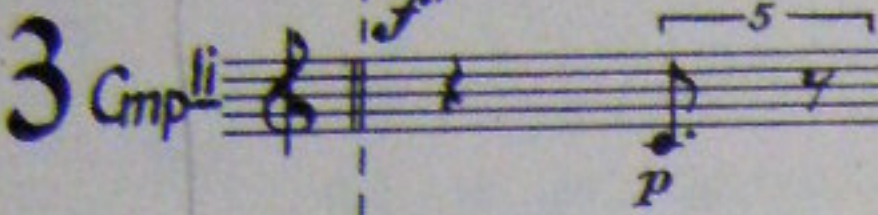
Vbf



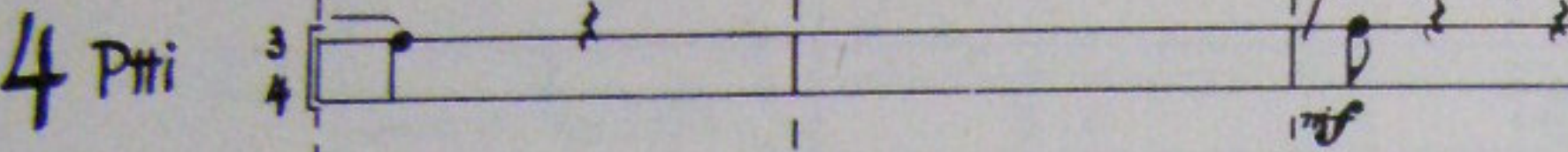
2 Cmp<sup>ne</sup>



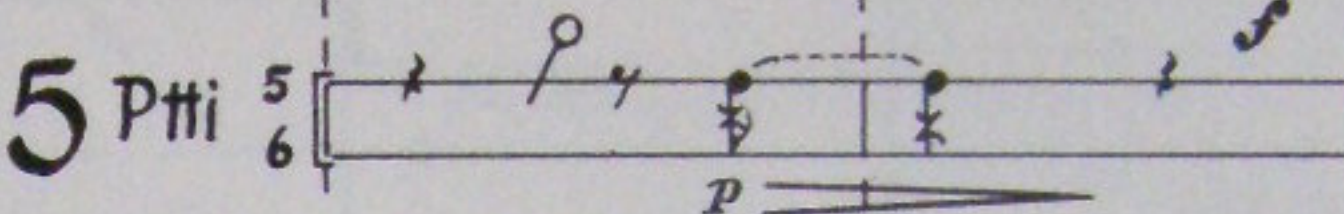
3 Cmp<sup>li</sup>



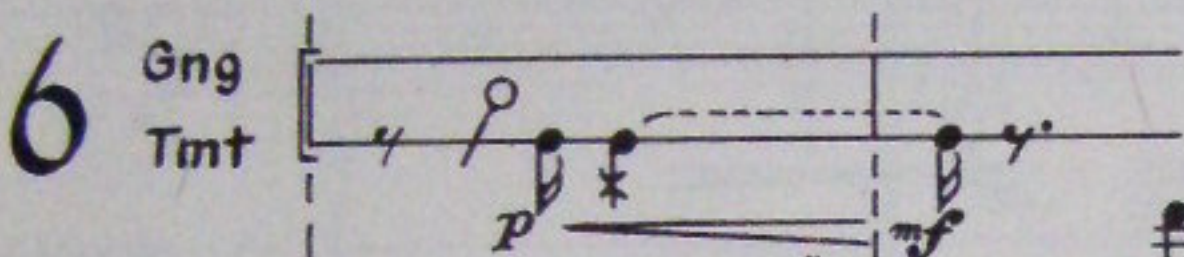
4 Pti



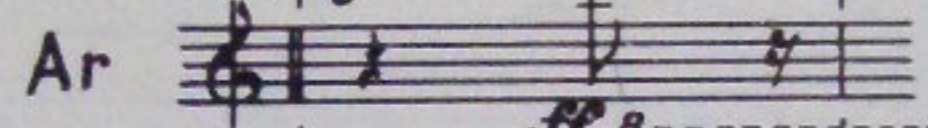
5 Pti



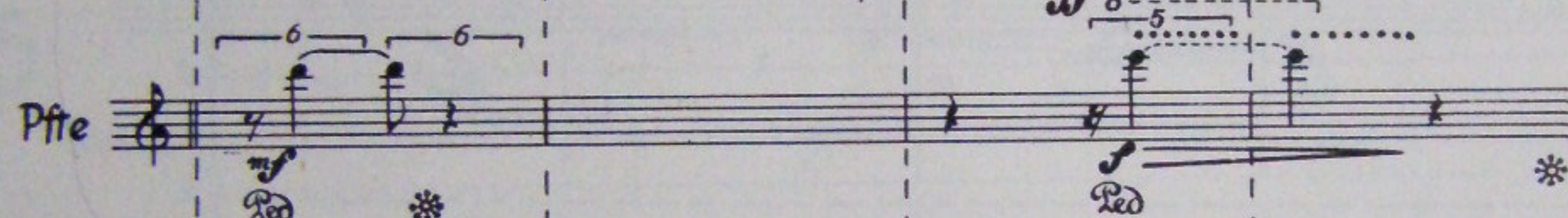
6 Gng  
Tmt



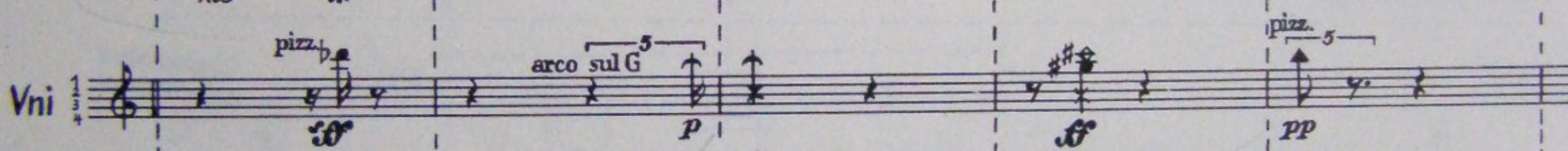
Ar



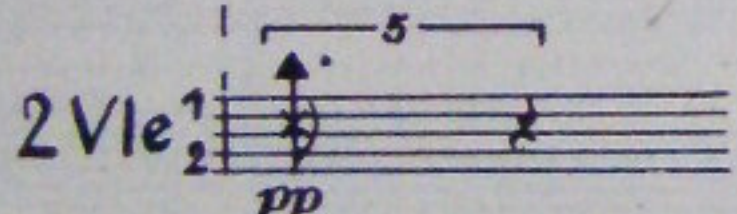
Pfre



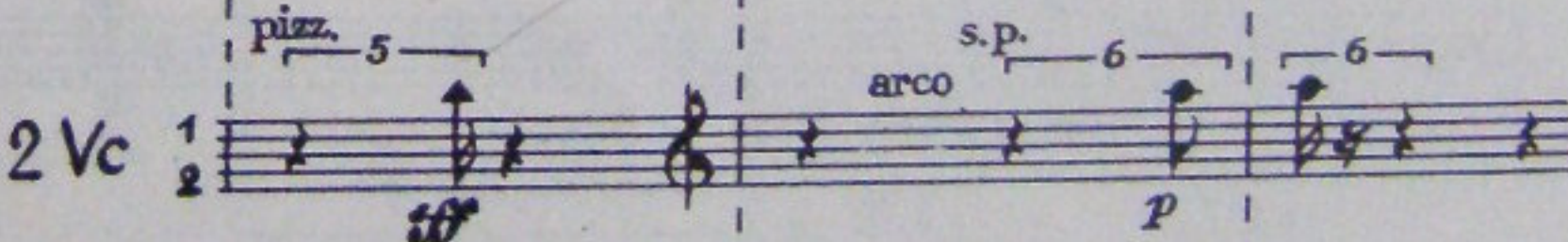
Vni



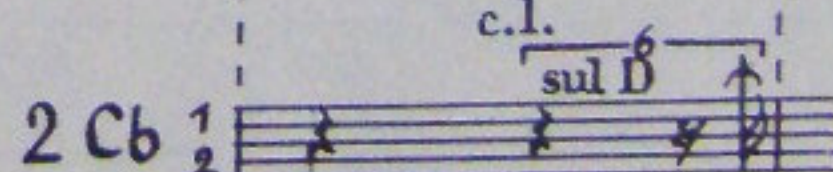
2 Vle



2 Vc



2 Cb



NIECIĄGŁOŚĆ W PRZESTRZENI / CIĄGŁOŚĆ W CZASIE  
/ NIECIĄGŁOŚĆ W CZASIE









Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments and their parts are:

- Xilofon** (Xylophone): Top staff, featuring melodic lines with sixteenth and thirty-second notes.
- 2 Vbf** (Violoncello): Second staff, featuring a melodic line with sixteenth notes.
- 3 Cmp li** (Violoncello): Third staff, featuring a melodic line with sixteenth notes.
- Cel** (Violoncello): Fourth staff, featuring a melodic line with sixteenth notes.
- Ar** (Armonica): Fifth staff, featuring a melodic line with sixteenth notes.
- Pffe** (Piffero): Sixth staff, featuring a melodic line with sixteenth notes.
- 4 Vni** (Violini): Seventh staff, featuring a melodic line with sixteenth notes.
- 2 Vle** (Violoncelli): Eighth staff, featuring a melodic line with sixteenth notes.
- 2 Vc** (Violoncelli): Ninth staff, featuring a melodic line with sixteenth notes.
- 2 Cb** (Contrabbassi): Tenth staff, featuring a melodic line with sixteenth notes.

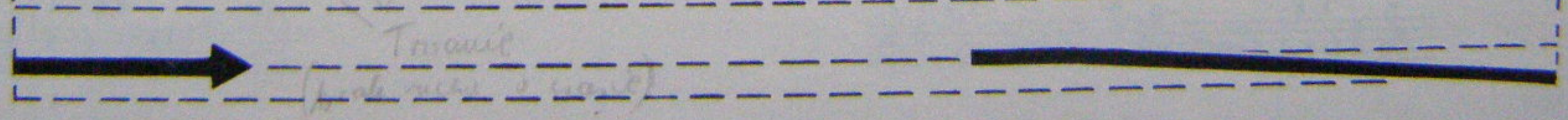
The score includes various musical notations such as notes, rests, and dynamic markings like "pizz." (pizzicato) and "arco" (arco). There are also handwritten annotations in the margins, such as "NIECIA 6205 D. C. 1111 (1911)" and "1. batt." (first beat).



Handwritten musical score for orchestra, page 105. The score includes parts for:

- 1 Xlor
- 2 Vbf
- 3 Cmp<sup>li</sup>
- 4 Cmp<sup>ne</sup>
- 5 Ptti
- 6 Gng Tmt
- Cel
- Ar
- Pfte

The score is written in treble and bass clefs, featuring various musical notations such as notes, rests, and dynamic markings (p, pp, mf, ptti). There are also handwritten annotations in some parts, including "p pti" and "mf Red".





2 Vbf

3 Ptti

4 Cmp<sup>nc</sup>

5 Ptti

6 Gng  
Tmt

10 Vni

\*\*)

*pppp*

\*) Uderzenie w środek talerza.

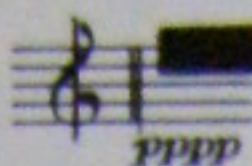
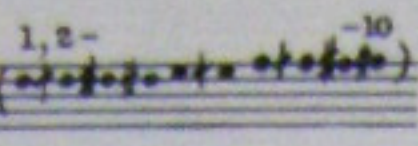
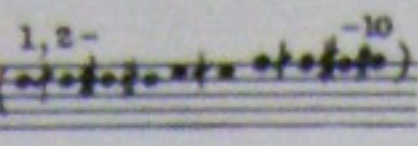
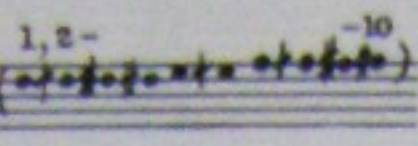
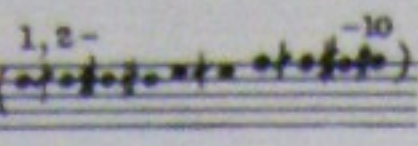
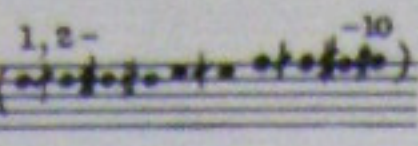
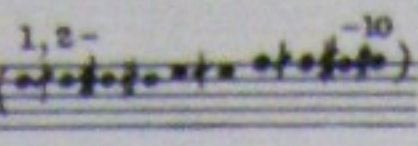
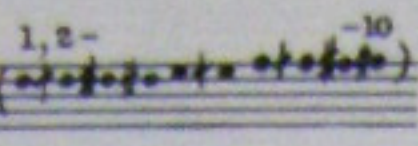
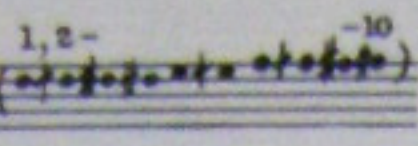
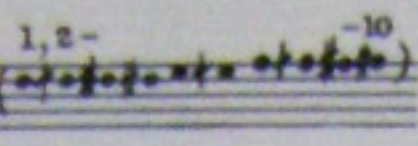
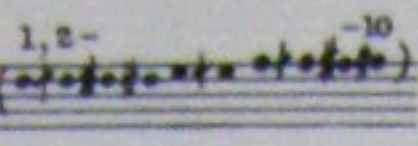
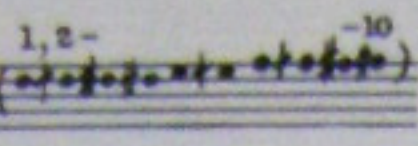
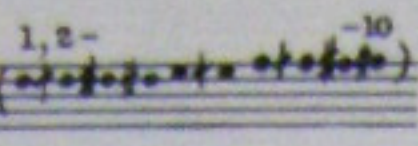
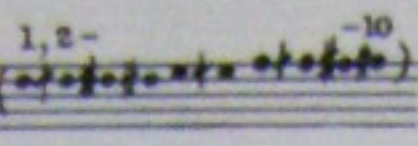
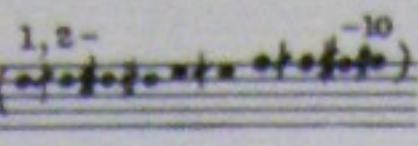
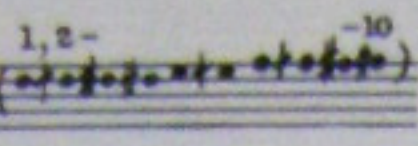
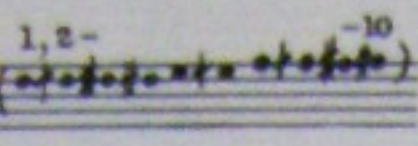
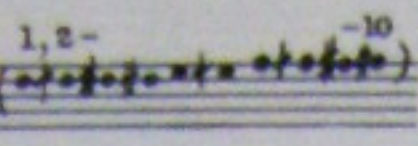
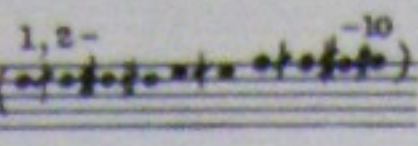
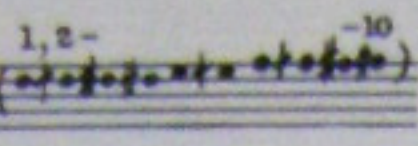
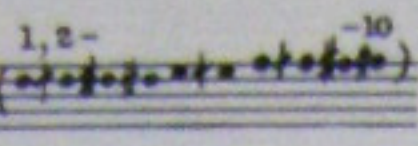
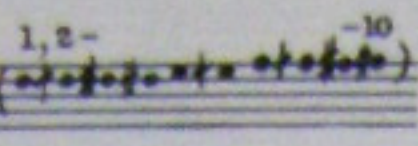
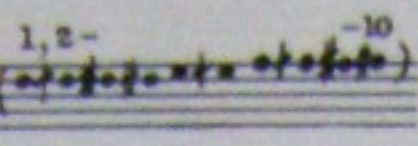
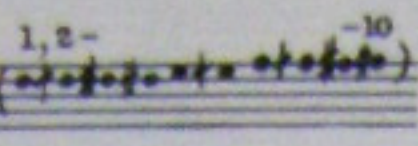
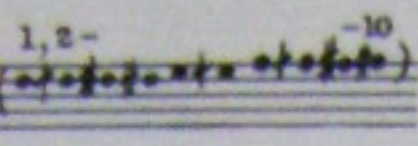
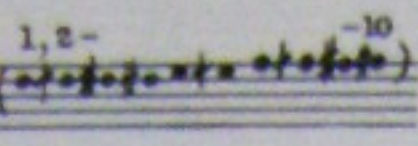
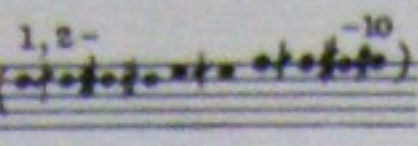
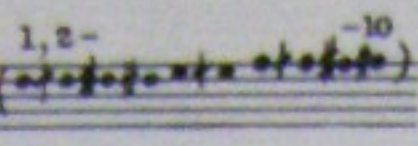
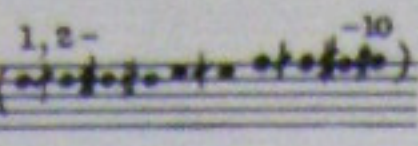
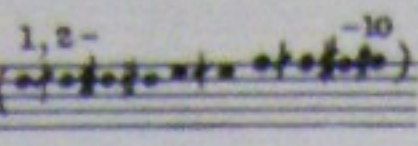
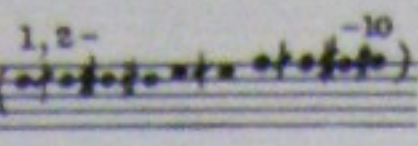
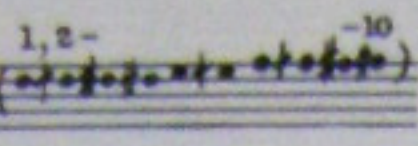
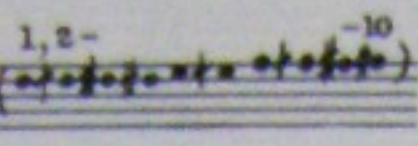
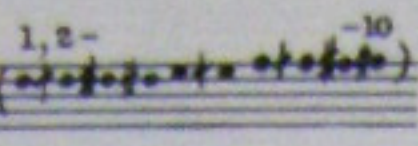
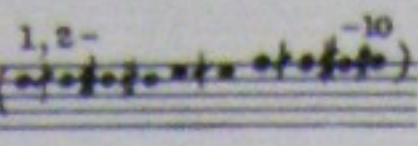
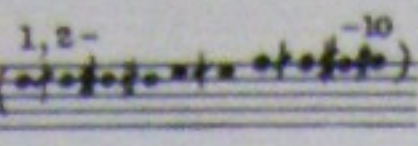
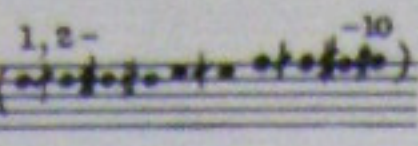
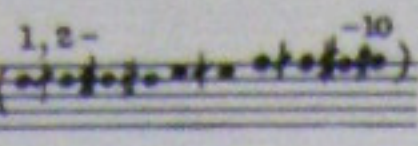
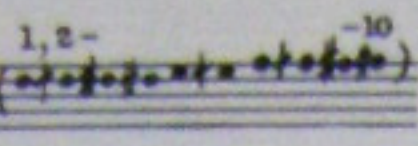
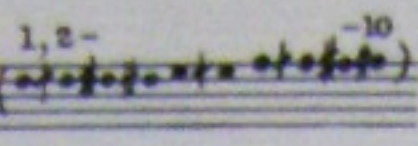
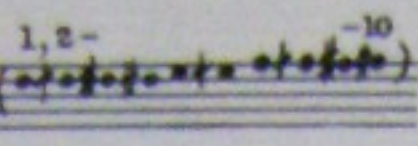
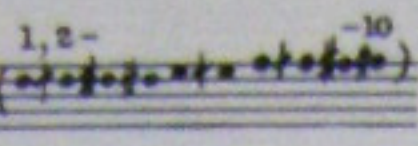
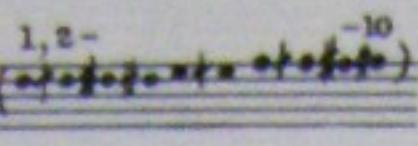
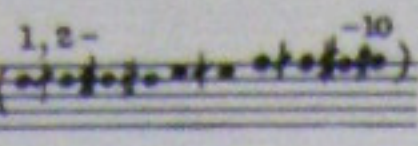
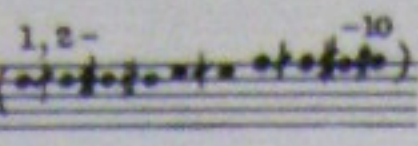
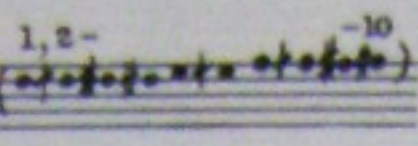
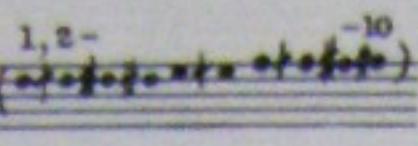
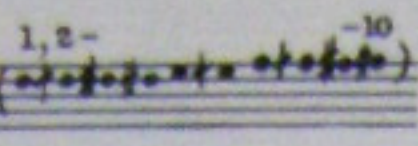
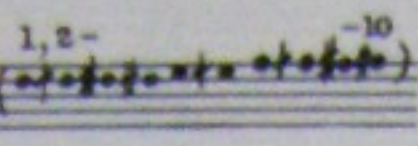
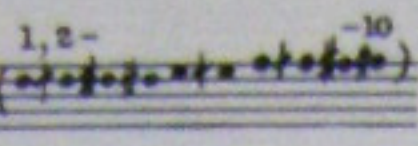
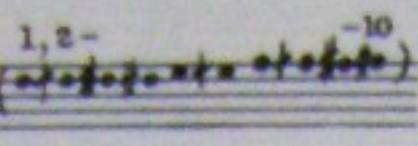
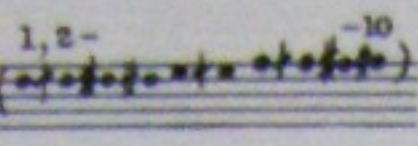
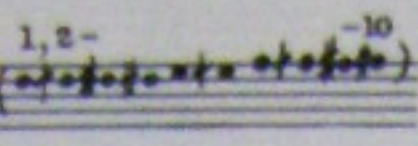
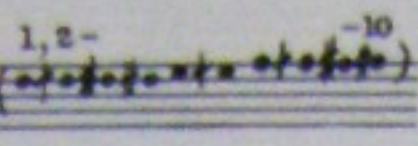
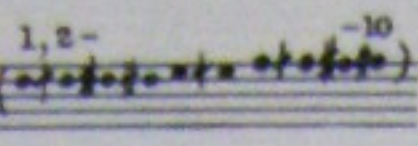
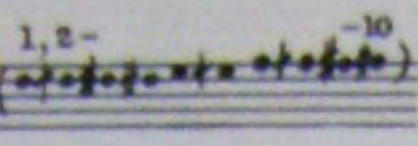
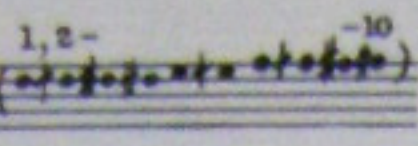
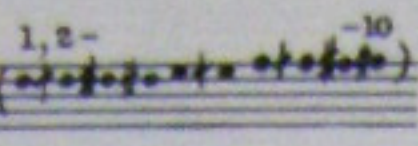
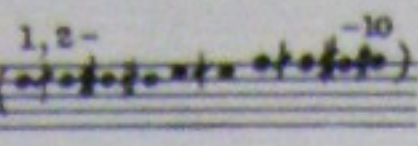
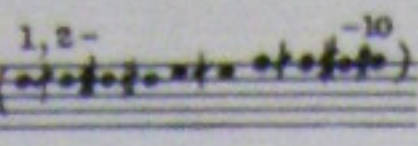
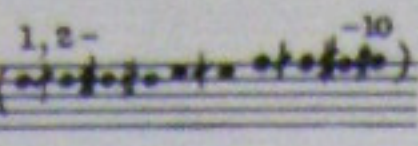
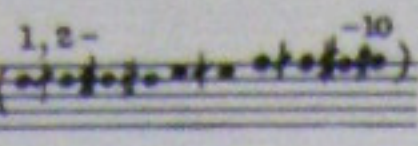
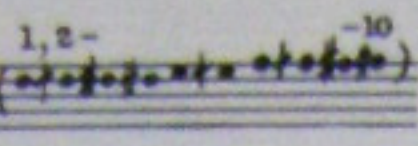
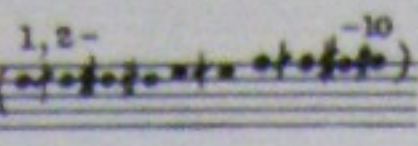
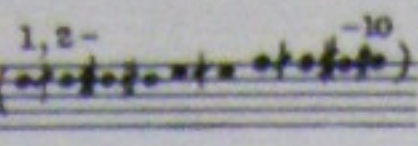
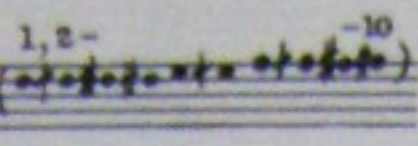
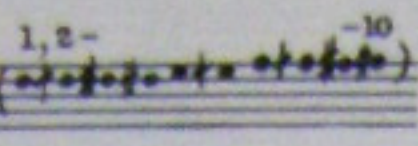
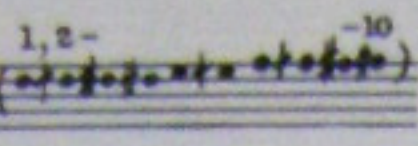
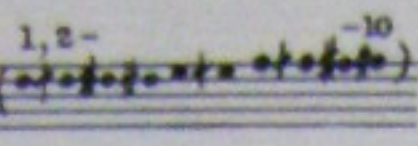
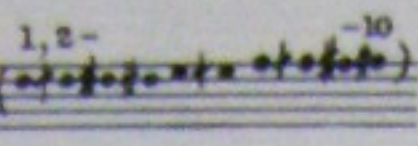
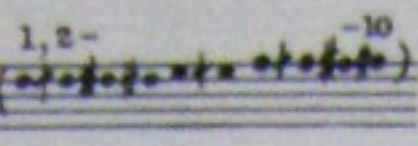
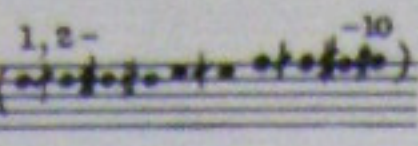
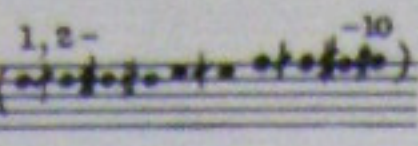
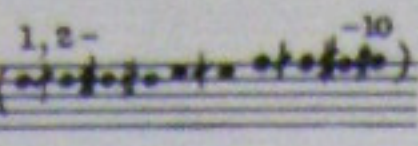
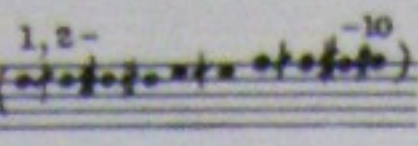
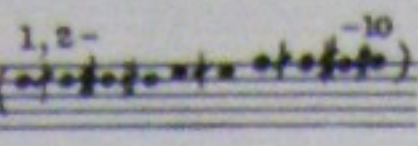
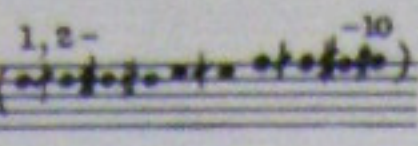
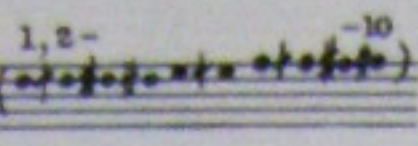
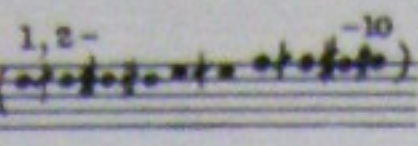
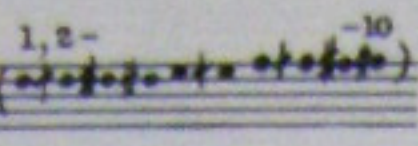
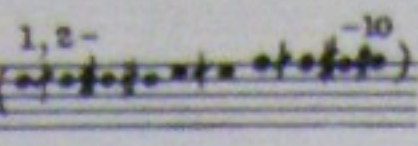
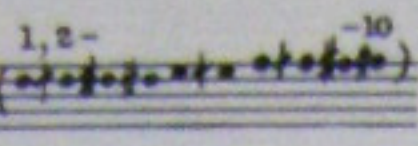
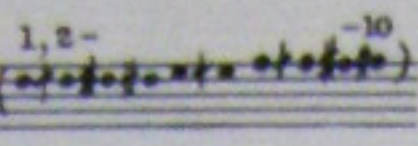
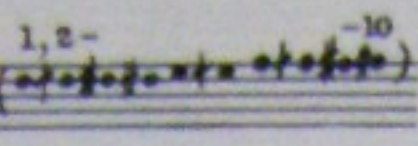
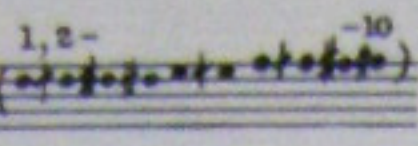
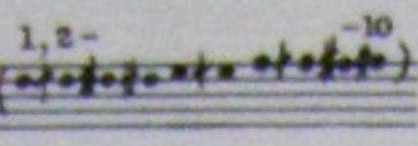
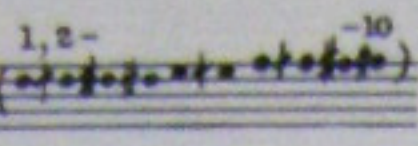
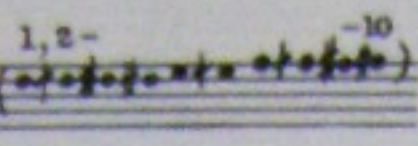
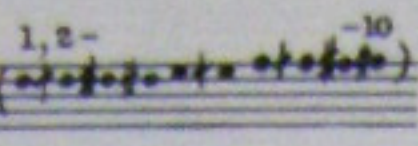
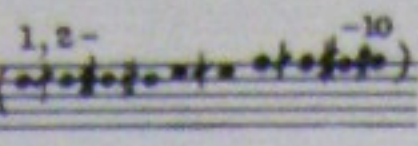
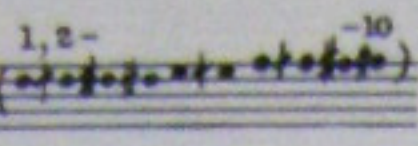
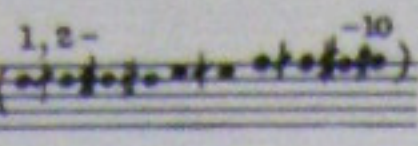
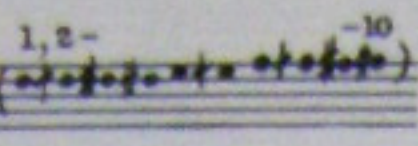
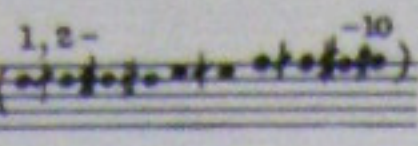
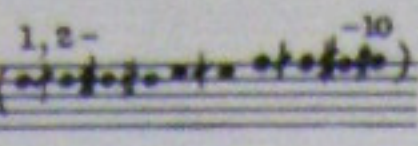
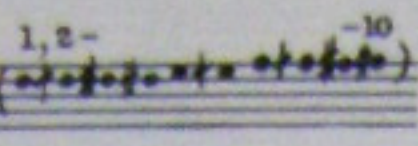
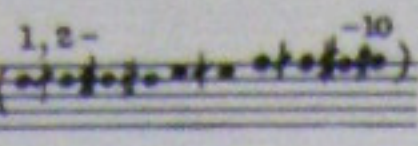
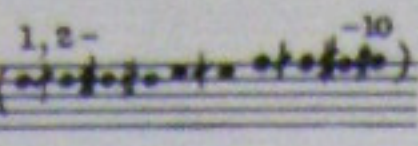
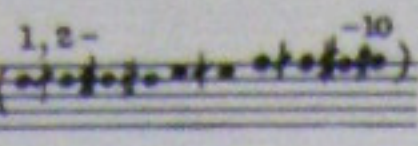
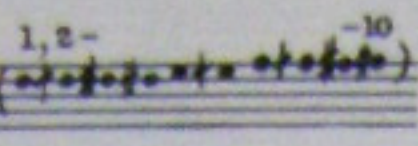
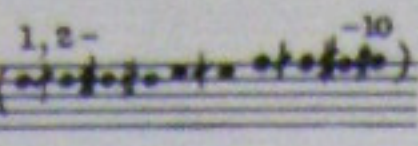
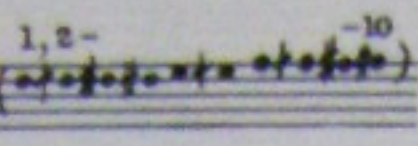
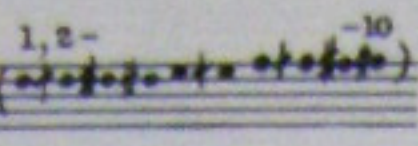
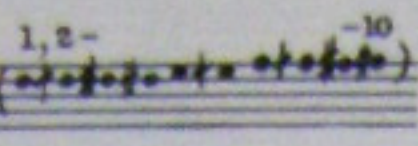
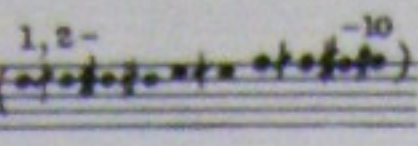
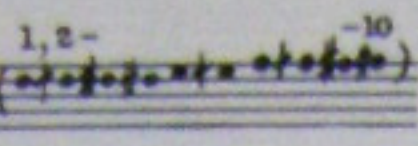
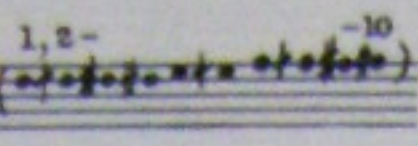
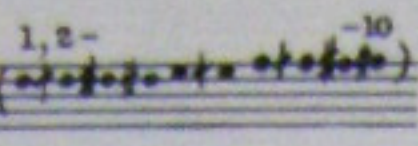
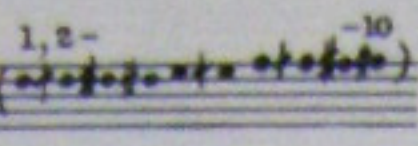
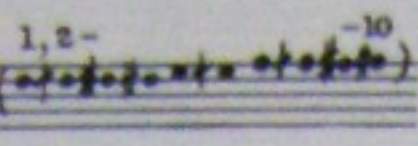
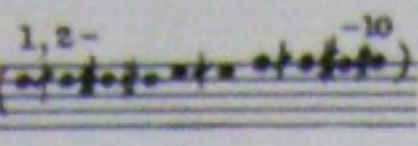
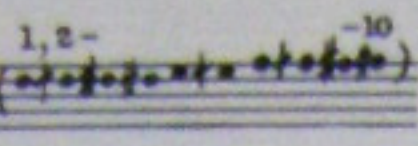
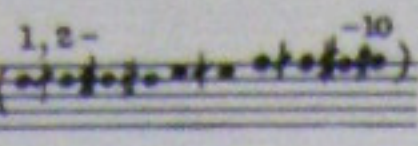
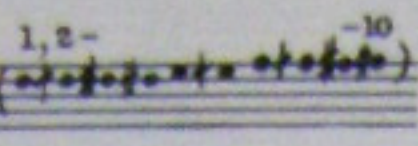
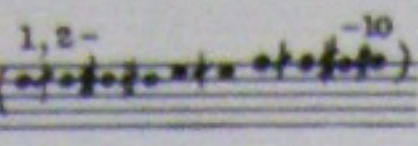
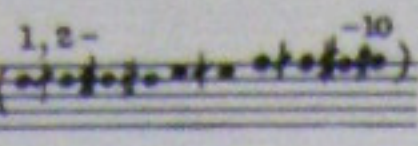
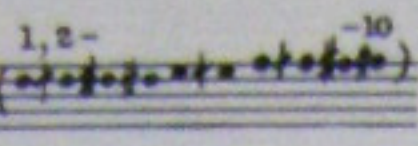
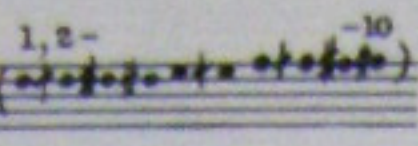
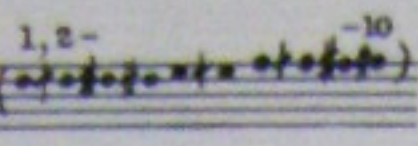
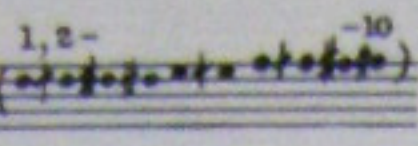
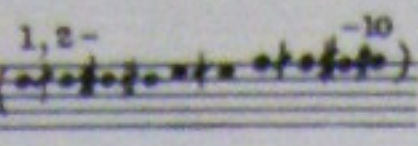
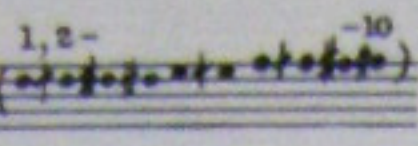
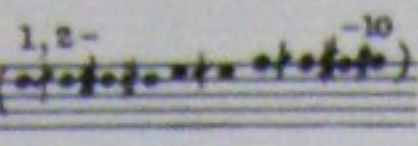
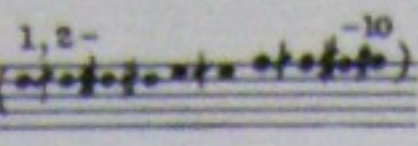
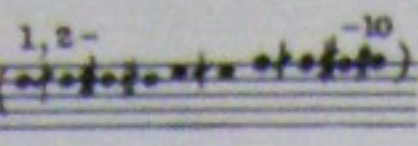
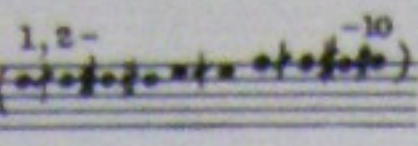
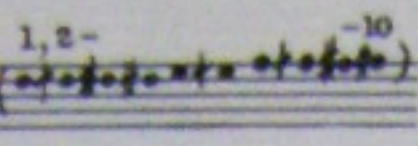
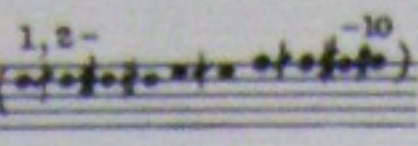
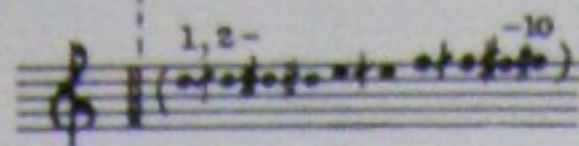
\*\*) 5 Vni , 5 Vni

Edition Moeck - 5003



111

10 Vni

*pppp*



112

10 Vni

Handwritten musical notation for the first 10 measures of the 10 Vni part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the notes.

sp. gliss.

sub. pp

10 Vni

Handwritten musical notation for measures 11-20 of the 10 Vni part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

sp. gliss.

sub. pp

8 Vle

Handwritten musical notation for the first 8 measures of the 8 Vle part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

sp. gliss.

sub. pp

Handwritten musical notation for measures 9-16 of the 8 Vle part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

8 Vc

Handwritten musical notation for the first 8 measures of the 8 Vc part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

sp. gliss.

sub. pp

6 Cb

Handwritten musical notation for the first 8 measures of the 6 Cb part. It includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the notes.

sp.

sub. pp

O POZYCJA  
(NA METAPROZIONIE)

petna INTEGRACJA:

całkowita - pełnowartościowa - dynamiczna - atrybutowa

ca 35"

petna? INTEGRACJA na drugim

całkowita - pełnowartościowa - dynamiczna - atrybutowa

ff

sp



113

**3** Pfi  $\frac{1}{2}$   $\begin{array}{|c} \times \\ \times \\ \times \end{array}$   $\frac{pp}{\text{v}}$

**4** Cmp  $\frac{mf}{\text{v}}$

**6** Gng  
Tmt  $\begin{array}{|c} \times \\ \times \end{array}$   $\frac{\text{v}}{\text{v}}$

Ar  $\frac{p}{\text{v}}$

Pfte  $\frac{Ped}{\text{v}}$

10 Vni

10 Vni

8 Vle  $\diamond$  gliss.

8 Vc

6 Cb  $\diamond$  gliss.

ca 25"

\*) Kawałek drewnianka (olówek) rzucić na struny i pozostawić do wybrzmienia-do znaku 9.  
\*\*) Struny uderzać miotłą jazzową (tremelo).



