

Krzysztof Penderecki

Threnody

To the Victims of Hiroshima
for 52 strings

Threnos

Den Opfern von Hiroshima
für 52 Saiteninstrumente

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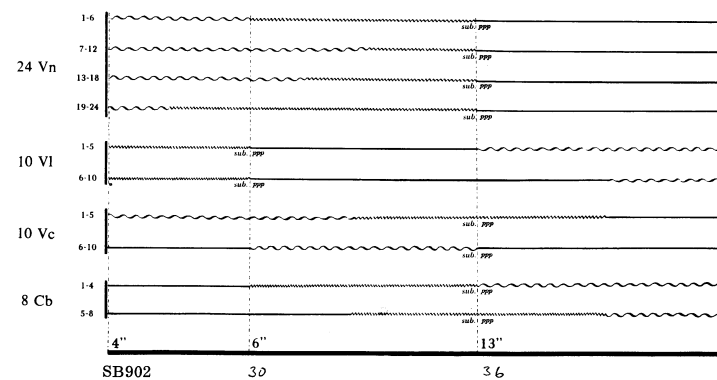
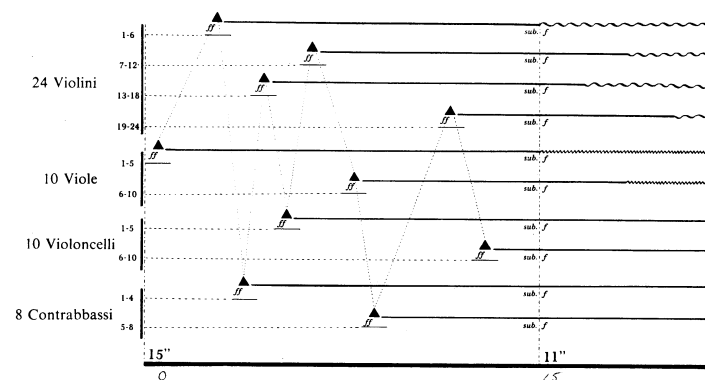
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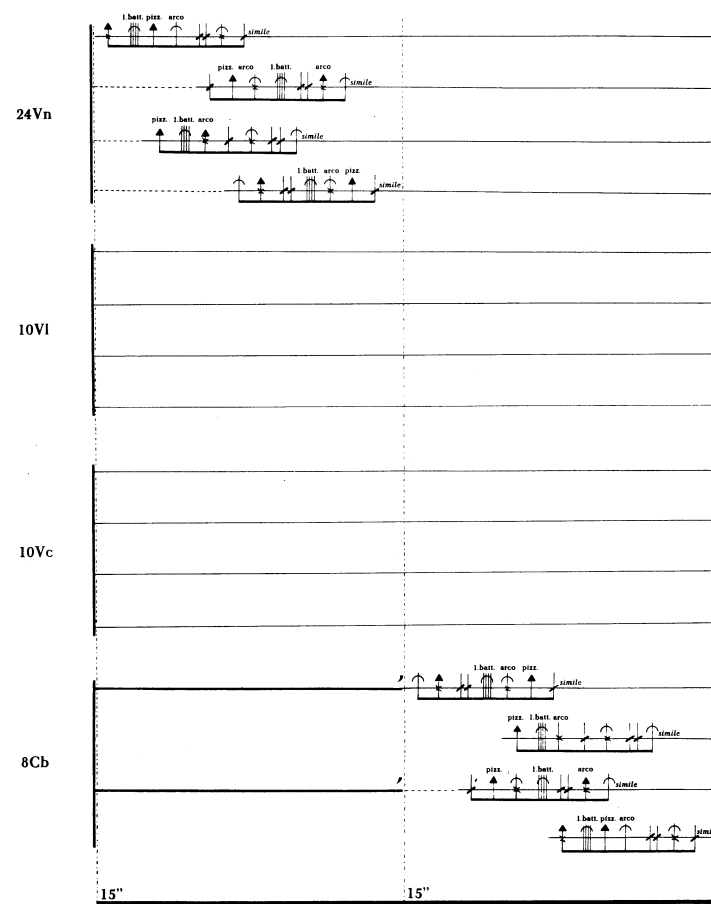
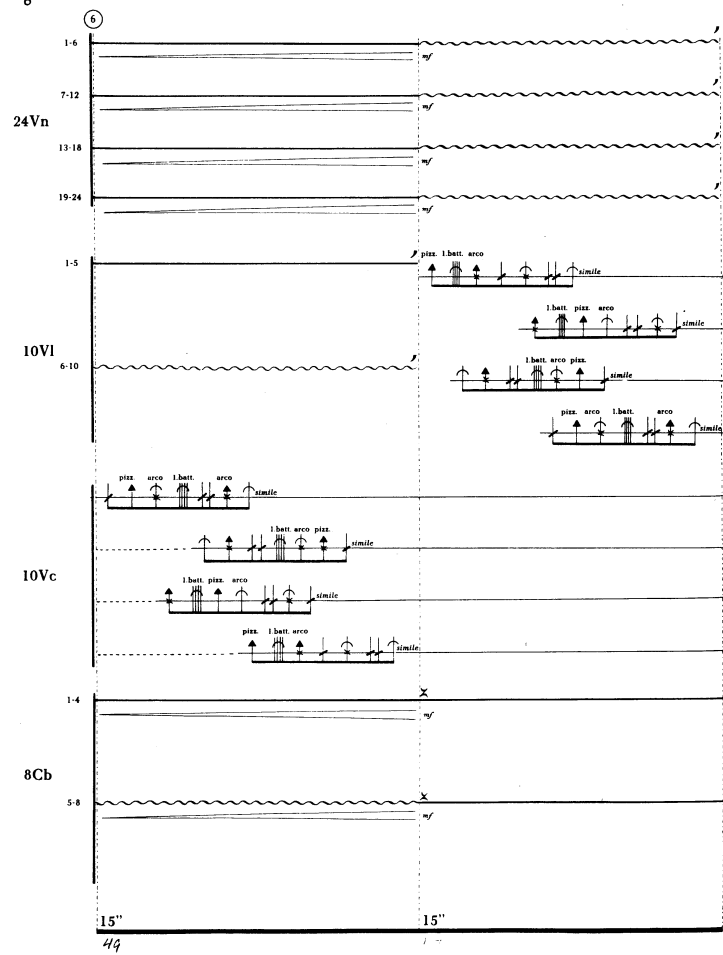
Abkürzungen und Symbole Abbreviations and symbols

Erhöhung um einen Viertelton sharpen a quarter-tone	†
Erhöhung um einen Dreiviertelton sharpen three quarter-tones	‡
Erniedrigung um einen Viertelton flatten a quarter-tone	‡
Erniedrigung um einen Dreiviertelton flatten three quarter-tones	‡
höchster Ton des Instrumentes (unbestimmte Tonhöhe) highest note of the instrument (no definite pitch)	↑
zwischen Steg und Saitenhalter spielen play between bridge and tailpiece	↑
Arpeggio zwischen Steg und Saitenhalter (4 Saiten) arpeggio on 4 strings behind the bridge	‡
auf dem Saitenhalter spielen (arco), Bogenstrich über den Saiten- halter (in einem Winkel von 90° zu dessen Längsachse) play on the tailpiece (arco) by bowing the tailpiece at an angle of 90° to its longer axis	†
auf dem Steg spielen (arco), Bogenstrich über das Holz des Steges senkrecht zu dessen rechter Schmalseite play on the bridge by bowing the wood of the bridge at a right angle at its right side	↑
Schlagzeugeffekt: mit dem Frosch oder mit der Fingerspitze auf die Decke klopfen Percussion effect: strike the upper sounding board of the violin with the nut or the finger-tips	f
mehrere unregelmäßige Bogenwechsel several irregular changes of bow	rv
molto vibrato	~
sehr langsames Vibrato mit 1/4 Ton-Frequenzdifferenz durch Fingerverschiebung very slow vibrato with a 1/4 tone frequency difference produced by sliding the finger	~
sehr schnelles, nicht rhythmisiertes Tremolo very rapid non rhythmized tremolo	×
ordinario	ord.
sul ponticello	s. p.
sul tasto	s. t.
col legno	c. l.
legno battuto	l. batt.

Orchestra
 24 Violini (Vn)
 10 Viole (Vi)
 10 Violoncelli (Vc)
 8 Contrabbassi (Cb)

Krzysztof Penderecki
 Threnos
 Den Opfern von Hiroshima





8Cb

16

12Vn

1-12

13-24

10VI

1-10

10Vc

1-10

8Cb

1-8

18"

20"

f *sp.* *gliss.* *pp*

f *sp.* *gliss.* *pp*

f *sp.* *gliss.* *pp*

f *sub. pp* *gliss.*

f *gliss.* *pp*

18

12Vn

1-12

13-24

10VI

1-10

10Vc

1-10

8Cb

1-8

20"

f *sp.* *gliss.* *pp*

f *sp.* *gliss.* *pp*

f *sp.* *gliss.* *pp*

f *sub. pp* *gliss.*

f *gliss.* *pp*

12Vn 1-12 (19)

12Vn 13-24

10Vl 1-10

10Vc 1-10 (20) *gliss.*

8Cb 1-8 *gliss.*

15" 7" 5"

5Vc 1-5 (23) *Solo*

5Vc 6-10 *s.vibr.*

10" 7" 10" 5"

4Vn 13-16 (20)

3Vl 1-3

3Vc 1-3

2Cb 1-2

15"

4Vn 13-16 (23)

3Vl 1-3

3Vc 1-3

2Cb 1-2

15"

13 14 15 16 17 18 19 20

4Vn

3VI

3Vc

2Cb

15"

21 22 23 24 25 26 27 28

4Vn

3VI

3Vc

2Cb

15"

50

4Vn
3VI
3Vc
2Cb

15"

56

4Vn
3VI
3Vc
2Cb

10"

SB902

64 65

12Vn 1-12

sub. p

f

c.l.

1-2

12

13-24

12Vn

13-24

15-16

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67 68 69

12Vn 1-12

12Vn

10VI 1-10

10Vc 1-10

8Cb 1-8

6" 8" 10"

DECCA URM

sub pp

pp

f

DECCA URM

sub p

pp

DECCA URM

sub pp

mf

sub pp

70

sp. ord. st.

tutti archi

24Vn 1-24

10VI 1-10

10Vc 1-10

8Cb 1-8

30"

pppp

Directions for Performance

Repeats

The number of repeats of each bar is not fixed but may vary more or less within the limits appearing at each bar. Generally speaking a number of repeats more than the minimum and less than the maximum should be aimed for. The point throughout, however, is not to count repeats, but to listen to the two voice relationship and as you hear it clearly and have absorbed it, move on to the next bar.

Duration

Although duration may obviously vary, experience has shown that it should be about 20 minutes.

Performance

The first performer starts at bar 1 and, after about 4 to 8 repeats, the second gradually fades in, in unison, at bar 2. After about 12 to 18 repeats getting into a comfortable and stable unison, the second performer gradually increases his or her tempo very slightly and begins to move very slowly ahead of the first until, after about 4 to 16 repeats, he or she is one sixteenth note ahead, as shown at bar 3. This relationship is then held steadily for about 16 to 24 repeats as outlined above. The dotted lines indicate this gradual movement of the second performer and the consequent shift of phase relationship between both performers. This process of gradual phase shifting and then holding the new stable relationship is continued with the second pianist becoming an eighth (bar 4), a dotted eighth (bar 5), a quarter note (bar 6), etc. ahead of the first performer until he or she passes through all twelve relationships and returns to unison at bar 14. The second performer then gradually fades out and the first continues alone at bar 15. The first performer changes the basic pattern at bar 16 and the second performer gradually fades in with still another pattern at bar 17. The second performer again very slowly increases his or her tempo and slowly moves ahead and out of phase until he or she arrives one sixteenth note ahead as shown at bar 18. This relationship is then held steadily as before. After moving through all eight relationships in this way the second performer returns to his or her starting point at bar 25. The first performer then gradually fades out and the second performer continues alone at bar 26. The second performer changes the basic pattern at bar 27 and the first fades in, in unison, at bar 28. The second performer again slowly increases his or her tempo and moves ahead and out of phase as before until he or she returns to unison at bar 32. After several repeats in unison one performer nods his or her head on the downbeat and, after 4 repeats, both performers end together.

Rehearsal

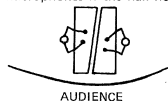
When first rehearsing the piece it may be useful for the first performer to play bar 1 and keep on repeating it while the second performer tries to enter directly at bar 3 exactly one sixteenth note ahead *without trying to phase there*. After listening to this two voice relationship for a while the second performer should stop, join the first performer in unison and only then try to increase very slightly his or her tempo so that he or she gradually moves one sixteenth note ahead into bar 3. This approach of first jumping in directly to bar 3, 4, 5, etc., listening to it and only then trying to phase into it is based on the principle that *hearing* what it sounds like to be 1, 2 or more sixteenth notes ahead will then enable the performer to phase there without increasing tempo too much and passing into a further bar, or phasing ahead a bit and then sliding back to where one started. Several rehearsals spread over several weeks before performance will help produce smooth phase movements and the tendency to phase too quickly from one bar to the next will be overcome allowing performers to spend due time – the slower the better – in the gradual shifts of phase between bars.

Instruments

When two pianos are used they should be as identical as possible. The lids should both be open or removed. The pianos should be arranged as follows:



When two marimbas are used they should be as identical as possible. Soft rubber mallets are suggested. *The piece may be played an octave lower than written, when played on marimbas.* The marimbas may be moderately amplified by conventional microphones if the hall holds more than 200 people. The marimbas should be arranged as follows:



piano phase

for two pianos
or two marimbas*

steve reich

$\text{♩} = \text{ca. } 72$

Repeat each bar approximately number of times written. / Jeder Takt soll approximativ wiederholt werden entsprechend der angegebenen Anzahl. / Répétez chaque mesure à peu près le nombre de fois indiqué.

1 (x4-8) 2 (x12-18) 3 (x16-24) (x4-16) (tempo 1)

4 (x16-24) 5 (x16-24) 6 (x16-24) 7 (x16-24) 8 (x16-24) 9 (x12-24) (x4-16) (tempo 1)

10 (x12-24) 11 (x12-24) 12 (x12-24) (x4-16) (tempo 1)

hold tempo 1 / Tempo 1 fortsetzen / tenir le tempo 1.

*The piece may be played an octave lower than written, when played on marimbas. / Wenn Marimbas verwendet werden, kann das Stück eine Oktave tiefer als notiert gespielt werden. / La pièce pourra être jouée à l'octave inférieure quand elle est exécutée par des marimbas.

a.v.s. = accelerando very slightly. / sehr geringfügiges accelerando. / très légèrement accelerando.

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13 (x 12-24) (x 4-16) 14 (x 4-8) 15 (x 4-8)

hold tempo 1 a.v.s. hold tempo 1 fade out

16 (x 6-8) 17 (x 16-32) 18 (x 16-32) 19 (x 16-32) (x 6-18) (x 6-18)

fade in a.v.s. hold tempo 1 a.v.s. hold tempo 1 a.v.s.

20 (x 16-32) 21 (x 16-32) 22 (x 16-32) 23 (x 16-32) (x 6-18) (x 6-18)

hold tempo 1 a.v.s. hold tempo 1 a.v.s. hold tempo 1 a.v.s. hold tempo 1 a.v.s.

24 (x 16-32) 25 (x 8-24) 26 (x 8-16) 26a 27 (x 8-24)

hold tempo 1 a.v.s. hold tempo 1 fade out

28 (x 24-48) 29 (x 48-60) 30 (x 48-60) 31 (x 48-60) 32 (x 24-48)

fade in a.v.s. hold tempo 1 a.v.s. hold tempo 1 a.v.s. hold tempo 1 a.v.s. hold tempo 1

Cue for end (see notes)

1967