

Grażyna Bacewicz

pensieri notturni

na orkiestrę symfoniczną
per orchestra sinfonica

PARTYTURA – PARTITURA



POLSKIE WYDAWNICTWO MUZYCZNE

O R C H E S T R A

flauto

oboe

3 clarinetti in si \flat

(I muta in saxofono alto in m \flat

II muta in clarinetto piccolo in m \flat

III muta in clarinetto basso in si \flat

fagotto

corno in fa

tromba in do

trombone

timpani

tamburo

legno

güirro

xilofono

vibrafono

celesta

arpa

violino I, II, III, IV, V

viola I, II, III

violoncello I, II

contrabasso I

8'

Głosy orkiestrowe do wypożyczenia (w kraju):

Polskie Wydawnictwo Muzyczne, Warszawa, Senatorska 13

Parties d'orchestre en location (pour l'étranger):

„Ars Polona“ Warszawa, Krak. Przedmieście 7

Pensieri notturni

3/4 Larghetto ♩=50

GRAŻYNA BACEWICZ (1961)

en dehors

Vibrafono

Arpa

fa# do# sol# mi b

mp ped.

pp

3/4 Larghetto ♩=50

Viole

ppp

p

Fl.

Vcl.

Ar.

Vno I

Vla I

Vla II

pp

V

①

accelerando

ritenuto

Fl.

Cel.

Vbf.

Guirro

Ar.

accelerando

ritenuto

I

II

Vno III

IV

V

I

Vla II

III

Vc. I

II

Cb.

② a tempo

Musical score for the first system, featuring:

- Cl. in si, I:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*.
- Cor. in fa:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*. Includes the instruction *con sord.*
- Cel.:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *mf*.
- Vbf.:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *mp ped.*
- Tmp.:** Bass clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *ppp*.
- Ar.:** Treble clef, playing a rapid sixteenth-note pattern. Dynamics: *pp* to *mp*. Includes a fermata over the final measure.

a tempo

Musical score for the second system, featuring:

- Vno II:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *p*. Includes the instruction *sul pontic.*
- Vln I:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*.
- Vln II:** Treble clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*. Includes the instruction *sul pontic.*
- Vc. I:** Bass clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*. Includes the instruction *arco*.
- Vc. II:** Bass clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*.
- Cb.:** Bass clef, starting with a rest, then a half note G4, quarter note A4, quarter note B4, and a half note C5. Dynamics: *pp*. Includes the instruction *arco*.

3

Fl.

Cl. ins. I
II

Cor in fa

Legno

Xlf.

Cel.

Vbf.

Tmp.

Ar.

I
II

Vno III
IV
V

I
II
III

I
II

Vc.

secco pizz. arco
f p
pizz. p
col legno saltando
pp col legno saltando
pp
sul pontic. pp
sul pontic. pp
pp
p

mf
mp
p
mf
p
mp
p
p
p
p
p
p

4

accelerando *ritenuto a tempo*

Fl. *mp* *p*

Ob. *mf* *p*

I *mp* *p*

Cl. insi. II *mf* *p*

III *mf* *p* muta in Cl. b. in si_b

Cor in fa (con sord.) *mf*

Legno *p* *pp*

Gel. *p*

accelerando *ritenuto a tempo*

I *col legno saltando* *p*

II *arco* *mp* *col legno saltando* *p*

Vno III *ord. 1* *mp* *col legno saltando* *p*

IV *ord. 1* *mp* *col legno saltando* *p*

V *ord. 1* *mp* *col legno saltando* *p*

I *col legno saltando* *p* *ord. 0* *mf*

Vla II *col legno saltando* *p*

III *col legno saltando* *p*

I *col legno saltando* *p*

Vc. II *col legno saltando* *p*

molto ritenuto *a tempo* (5)

Fl. *pp*

Ob.

I *pp*

Cl. in si₂ II *p*

Cel. *p*

Vbf. *mp ped.* *

Ar. *p*

sol do la mi la

molto ritenuto *a tempo*

I *ord. 1* *pp*

II *ord. 1* *pp*

Vno

V

I *p* *col legno saltando pp*

Vla II *ord.* *mp* *ord.* *pp* *col legno saltando pp*

III *ord.* *p*

Vc. I *ord.* *pp* *ord.* *p*

II *pp*

Cb. *pizz.* *p*

ritenuto ⑥ **più mosso**
♩ = 100

Ob.
I
CL
in si,
II
Cor.
in fa
Xlf.
Cel.
Vbf.
Timp.
Ar.

ritenuto **più mosso**
♩ = 100

Vno
I
II
III
IV
I
Vla
II
III
I
Vc.
II
Cb.

7
Sostenuto
♩ = 60

(molto espressivo)

Fl. *pp*

Ob. *p*

Cl. I *p*

Cl. II *p* muta in Cl. p. in mi

Cor. in fa *pp* senza sord. *mp*

Tr. in do *mf*

Xif. *mf*

Cel. *f*

Vbf. *f ped.*

Tmp. *p*

Ar. *f*

Sostenuto
♩ = 60
(molto espressivo)
f cresc. più f cresc.

I *p* sul D

II *mf* sul A

Vno II *mf*

IV *mf*

V *mf*

I *mf* arco

Vla II *mf*

III *mf*

I *f* arco sul G

Vc. II *f* arco

Cb. *f*

a tempo 2
(più mosso)
♩ = 100

8
6
8
♩ = 100

Cl. in si₁
Tr. in do
Xif.

ancora più sostenuto
ff
pp a tempo 2
(più mosso)
♩ = 100
sul D

I
II
Vno III
IV
V
I
Via II
III
I
Vc. II

Musical score for measures 11-13, first system. The score includes parts for Flute I (Xlf.), Violin III (Vno III), Violin IV (Vno IV), Violin V (V), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

- Xlf.:** Measures 11-13 with dynamics *mp*, *pp*, and *p*.
- Vno III:** Measures 11-13 with dynamics *mp* and *mp*. Includes fingerings 2-2 and 2-2-2.
- Vno IV:** Measures 11-13 with dynamics *mp* and *mp*. Includes fingerings 2-2 and 2-2-2.
- V:** Measures 11-13 with dynamics *mp* and *mp*.
- Vc. I:** Measures 11-13 with dynamics *pp*, *pizz.*, and *mp*. Includes the instruction *sul pontic.*
- Vc. II:** Measures 11-13 with dynamics *p > marcato*, *pizz.*, and *mp*.
- Cb.:** Measures 11-13 with dynamics *p > marcato* and *mp*.

Musical score for measures 11-13, second system. The score includes parts for Flute I (Xlf.), Violin I (Vc. I), Violin II (Vc. II), Violin III (Vno III), Violin IV (Vc. IV), Violin V (Vc. V), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

- Xlf.:** Measures 11-13.
- Vc. I:** Measures 11-13 with dynamics *p* and *p*. Includes fingerings 2-2-2 and 2-2.
- Vc. II:** Measures 11-13 with dynamics *mp* and *p*.
- Vno III:** Measures 11-13 with dynamics *p* and *p*.
- Vc. IV:** Measures 11-13 with dynamics *pizz.* and *p*. Includes the instruction *pizz. 20*.
- Vc. V:** Measures 11-13 with dynamics *p* and *pizz.*.
- Vc. I:** Measures 11-13 with dynamics *p*.
- Vc. II:** Measures 11-13 with dynamics *p*.
- Cb.:** Measures 11-13 with dynamics *p*.

9 *molto ritmico*
leggiere

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in si), Clarinet in Bb (Cl. b. in si), Bassoon (Fg.), and Xylophone (Xlf.). The woodwinds play a rhythmic pattern starting with a *p* dynamic, moving to *f* in the second measure. The bassoon and Xylophone enter in the third measure with a *mp* dynamic. The Clarinet in Bb and Xylophone have a *mf* dynamic in the fourth measure.

Musical score for strings. The score includes parts for Violin I (Vno I), Violin II (Vno II), Violin III (Vno III), Violin IV (Vno V), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The strings play a rhythmic pattern starting with a *p* dynamic, moving to *f* in the second measure. The Violins I, II, and III have a *f* dynamic in the second measure. The Violins I, II, and III have a *pizz.* dynamic in the second measure. The Violins I, II, and III have a *f* dynamic in the second measure. The Violins I, II, and III have a *f* dynamic in the second measure.

10

Fl. *mf* *f*

Ob. *mf* *f*

Cl. I in *mf* *f*

Cl. B. in *mf* *f*

Fg. *mf* *f* *f*

Cor. in *mf*

Xlf. *mf*

I *f*

II *f*

Vno III *f*

IV *pizz. f* *f*

V *f*

I *pizz. f*

Vla II *pizz. f*

III *pizz.*

Vc. I *(pizz.)*

II *(pizz.)*

Cb. *(pizz.)* *f*

Fl.

Ob.

Cl. I
in si₁

Cl. p.
in mi₁

Cl. b.
in si₁

Fg.

Cor
in fa

più f

f

f

f

f

f

f

2
4

I

Vno II

III

I

Vc.

II

Cb.

f

f

f

f

2
4

⑪
2/4 J...J

Fl. *mf*

Ob. *mf*

Cl. I in si_b *mf*

Cl. p. in mi_b *mf*

Cl. b. in si_b *mf*

Fg. *mf*

Cor. in fa *mf*

Xlf. *mp*

Cel. *mp*

Vbf. *mp* *mf*

Ar. *mp* *mf*

2/4 J...J

Vno I *a3 non div.* *arco*

Vno II *a2 non div.* *arco*

Vla I *a3 non div.* *arco*

Vc. I *I >* *a2* *arco*

Vc. II *II >* *arco*

Cb. *arco*

Poco meno mosso

6/8

12

Fl.

Ob.

Cl. in si, I

Cl. p. in mi,

Cl. b. in si,

Fg.

Cor. in fa

Tr. in do

Xlf.

Cel.

Tmp.

Vbf.

Ar.

Poco meno mosso

6/8

I

II

Vno III

IV

V

I

Vla II

III

Vc. I

II

Cb.

sul G

sul G

sul D

sul D

a3

a2

f

ff

ped.

*

6/8

Fl. *p*

Ob. *p*

Cl. in si₁ *p*

Cl. b. in si₁ *p*

Fg. *p*

Legno *p*

6/8

I *pp* sul pontic.

II *pp* sul pontic.

Vno III *f* *ppp* sul pontic.

IV *p* *mp*

V *p* *mp*

I *ppp* sul pontic.

II *ppp* sul pontic.

I *ppp* sul pontic.

II *f*

ord. sul A *f* *ppp* sul pontic.

sul D *f* *ppp* sul pontic.

ord. *f*

14

This musical score page contains measures 14 through 18. The instruments and parts are as follows:

- Cor. in fa**: Horn in F, measures 14-18.
- Tr. in do**: Trumpet in C, measures 14-18.
- Xlf.**: Flute I, measures 14-18.
- Cel.**: Clarinet in E-flat, measures 14-18.
- Ar.**: Bassoon, measures 14-18.
- Vno I, II, III, IV**: Violins I, II, III, and IV, measures 14-18.
- Vla I, II**: Violas I and II, measures 14-18.
- Vc. I, II**: Violoncellos I and II, measures 14-18.
- Cb.**: Double Bass, measures 14-18.

Key musical features include:

- Measures 14-15: Horns and Trumpets play a melodic line starting on a whole note G4, moving to quarter notes F4, E4, D4. Dynamic: *mf*.
- Measure 16: Flute I plays a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *p*.
- Measure 17: Bassoon plays a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *f*.
- Measures 18-19: Violins I, II, III, and IV play a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *p*.
- Measures 18-19: Viola I and II play a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *p*.
- Measures 18-19: Violoncellos I and II play a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *p*.
- Measures 18-19: Double Bass plays a melodic line starting on a half note G4, moving to quarter notes F4, E4, D4. Dynamic: *mf*.

2
4

15

ritenuto

Fl. *f* *ritenuto*

Ob. *f*

Cl. I in si₁ *f*

Cl. p. in mi_b *mf* muta in Cl. II in si₁ *f*

Cl. b. in si₁ *f*

Fg. *f*

Cor. in fa *mf*

Tr. in do *mf*

Trbn. *mf*

Xlf. *mp*

Vbf. *ped.*

Ar. *mf*

2
4

saltando

ritenuto

I *ord. n* *pp*

II *ord. mf* *pp*

III *ord. mf* *pp*

IV *ord. mf* *pp*

Vla I *pizz. ord.* *pp arco*

Vla II *sul pontic.* *pizz. ord.* *pp*

III *pizz. ord.* *pp*

Vc. I *f pizz.* *pp*

Vc. II *f (pizz.)* *pp*

Cb. *f* *pp*

16

perdendosi

a tempo

Fl.

Cl. I
in si₁

Cl. b.
in si₁

Tr.
in do

con sord.

Cel.

Vbf.

Ar.

mi | sol |

perdendosi

a tempo

Vno I

Vno II

Vno III

Vla I

Vla II

Vla III

Cb.

sul D

ppp

Fl. *p*

Cl. in si, *con sord.* *p*

Cor. in fa *mp*

Cel. *p*

Vbf. *ped.* *

Ar. *p*

I *ppp*

II *ppp* sul D *gliss. trem.* **)

Vno III *ppp* *) *gliss. trem.* **)

IV *ppp* *) *gliss. trem.* **)

V *ppp* *) *gliss. trem.* **)

Vla I *ppp* *) *gliss. trem.* **)

Vla II *ppp* *) *gliss. trem.* **)

Cb. *ppp* *) *gliss. trem.* **)

ritenuto **17** **accelerando**

Cel. *p*

I *col legno saltando* *p*

II *perdendosi* *col legno saltando* *p*

Vno III *perdendosi*

IV *perdendosi*

V *perdendosi*

Vla I *perdendosi*

Vla II *perdendosi*

Cb. *perdendosi*

*) *gliss. trem.*: jednim palcem posunąć
 **) nie zatrzymaj

2

♩ = 110

Vbf. *mp ped.*

I

II

Vno III *col legno saltando p*

IV *col legno saltando V p*

V *col legno saltando p*

Vbf. *f*

Ar. *mf*

I

II

Vno III

IV

V

Vla I *col legno saltando*

Vla II *a 2 pizz.*

Vc. I *col legno saltando arco*

Vc. II *col legno saltando arco*

Cb. *pizz. mf*

poco rit.

a tempo

18

Cel. *p*

Guirro *gliss.*
c. b.

Ar. *pp*

poco rit.

a tempo

I *gliss.*
sul D

II

Vno III

IV

V *gliss.*
D

I

Vla II *arco gliss.*
pp
pizz.

III *pizz.*
p

Vc. I *pizz.*
p

Fl. *p*

Cor. in fa *con sord.* *p*

Vbf. *ped.*

Ar. *8-----!*

I *p*

II *p*

Vno III *arco ord.* *p*

IV *p*

V *p*

I *p*

Vla II *col legno*

III *col legno*

I *col legno*

Vc. II *pizz.*

Cb. *mp pizz.* *p*

mp *p*

19

pù f

Fl. *pù f*

Ob. *pù f*

Cl. I in si, II

Cor. in fa

Cel. *mf* *gliss.*

Vbf. *f* *gliss.*

Ar. *mp* *f*

I *ord., arco* *gliss.* *pù f*

II *ord. sul pontic.*

Vno III *mp* *ord., sul Ab*

IV *sul D*

V *ord. sul pontic.* *1 2* *sul G* *f* *ord., arco* *gliss.*

Vla II *arco, sul pontic.* *1 3* *mp* *ord.*

III *sul pontic.* *arco*

Vc. I *sul pontic.* *arco* *gliss.*

II *sul pontic.* *arco* *gliss.*

Cb. *gliss.*

Fl. *pp*

Ob.

Cl. in si₁
Cl. in si₂

Cl. b. in si_b

Fg.

Cor. in fa
Tr. in do

senza sord. *f* *con sord.* *f* *pp*

Xlf.

Vbf.

Tmp.

Ar.

f *pp*

I
II

Vno III
IV
V

I
II

Vla II
III

Vc.
I
II

Cb.

ord. *arco* *pp*

20

Subito a tempo
(più mosso)

Cel.
Vbf.
Ar.

Subito a tempo
(più mosso)

p rit. molto dim.

perdendosi

I
II
Vno III
IV
V
I
Vla II
III
I
Vc.
II
Cb.

3 2 (21)

Fl. *mp*

Ob. *mp*

Cl. I in si, *mp* muta in Sax. a. in mi,

Cl. II *mp* muta in Cl. p. in mi,

Fg. *mp*

Ar. *p*

3 2 tutti sul ponticello *pp*

I *mf* sul pontic. arco 1 3 0 1 3 0

II *mf* col legno *p* ord. 2 1 2 1 2 1

Vno III *mf* col legno *p* ord. 2 1 2 1 2 1

IV *mp* col legno ord. 2 1 2 1 2 1

V arco 1 2 1 2

I *mf* pizz. > *b* 1 2 1 2

Vla II *mf* arco 1 2 1 2

III *mf* arco 1 2 1 2

Vc. II arco

Musical score for strings I, II, Vno III, IV, V, Vla II, III, Vc. I, II. The score is written in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-3. The Vlna II part includes markings for *pizz.* and *arco*. The Vc. part includes a *0* marking. The score is divided into four measures.

Musical score for Vno II, III, Vla II, III. The score is written in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The Vlna II part includes markings for *pizz.* and *arco*. The Vc. part includes a *0* marking. The score is divided into four measures.

ritenuto **22** Poco meno mosso $\text{♩} = 80$

Fl. *p*

Cel. *p*

Vbf. *p* ped. (7) *

Ar. *p* do

ritenuto **Poco meno mosso** $\text{♩} = 80$ *ppp*

I ord.

Vno II ord.

III ord.

Vla I *pp* ord.

II ord.

23

Fl. *f*

Ob. *f*

Cl. p. in mi_b *f* muta in Cl. II in si_b

Tmb. *pp* (h)

Xlf. *p*

Vbf. *f* ped. *

Ar. *f*

I *collegno* *mp*

Vno III ord. *p*

IV ord. *mp* *p*

Vla I *f* ord. *pp*

I *f* *pp*

Vc. ord. *f* *pp*

II *f* *pp*

Legno

Tmb.

Xlf.

Vno I

Cb.

arco

mf marcato

Guiro

Cel.

Legno

Tmb.

Xlf.

Vno I

Cb.

gliss.

rit. (24)

Guiro

Cel.

Vbf.

Tmb.

Ar.

Vno I

Cb.

pp

ped. skasować

mp

rit.

arco

pp

p

ped. *

v

Musical score for page 33, featuring a 3/4 time signature and a tempo of $\text{♩} = 60$. The score includes a 3-measure rest followed by a 4-measure rest, with a tempo change to $\text{♩} = 56$ and a circled measure number 25. The score is divided into two systems.

System 1:

- Ob.** (Oboe): mf dynamic, playing a melodic line.
- Sxf. a. in mi,** (Saxophone alto in E-flat): p dynamic, playing a melodic line.
- Fg.** (Fagotto): p dynamic, playing a melodic line.
- Cor. in fa** (Coro in F): *con sord.* (con sordina), p dynamic, playing a melodic line.
- Cel.** (Cembalo): p dynamic, playing a rhythmic accompaniment.
- Ar.** (Armonica): *re b* (re basso), mp dynamic, playing a rhythmic accompaniment.

System 2:

- Vno I** (Violino I): mp dynamic, playing a melodic line.
- Vno II** (Violino II): mp dynamic, playing a melodic line.
- III** (Viola): p dynamic, playing a melodic line.
- Cb.** (Contrabbasso): pp dynamic, playing a melodic line.

Additional markings include *perdendosi* (fading away) and various dynamic markings such as p , pp , and mf .

3 4 3 *più mosso (tempo comodo) più vivo*

(26)

Fl. *p*

Sxf. a.
In mi, *pp*

Cl. II
in si, *pp*

Tmb. *pp*

Vbf. *p ped.* *

Ar. *si b*

I *mp* *sul A* *mp* *più mosso (tempo comodo)* *più vivo* *sul pontic.* *p*

Vno II *p*

III *mp* *sul D₀* *mp* *tripp. dist.* *più mosso (tempo comodo)* *più vivo* *sul pontic.* *p*

Vla I *mp* *sul pontic.* *p*

Vla II *p*

Vc. I *p*

ritenuto *meno mosso*

Trbn.

Cel.

Vbf.

Ar.

sol, la,

pp

pp

ped. *

ped. *

ritenuto *meno mosso*

I

Vno II

III

I

Vla II

III

sul pontic.

sul pontic.

fren. alliss.

p

sul pontic.

p

*) ciche jęknienie kończące się na *ges*. Może być z góry.

Okładkę projektowała Bożena Rogowska

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GRAŻYNA BACEWICZ

Muzyka symfoniczna i koncerty

UWERTURA (1943)
KONCERT NA ORKIESTRĘ SMYCZKOWĄ (1948)
III KONCERT SKRZYPCOWY (1948)
KONCERT FORTEPIANOWY (1949)
II SYMFONIA (1950)
KONCERT WIOŁONCZELOWY (1951)
III SYMFONIA (1952)
IV KONCERT SKRZYPCOWY (1952)
IV SYMFONIA (1953)
V KONCERT SKRZYPCOWY (1954)
UWERTURA POLSKA (1954)
PARTITA (1955)
WARIACJE (1957)
MUZYKA NA SMYCZKI, TRĄBKI I PERKUSJĘ
(1958)
PENSIERI NO TTURNI (1961)

Opera

PRZYGODA KRÓLA ARTURA (1959)

Muzyka kameralna

KWINTET NA INSTRUMENTY DĘTE (1933)

I KWARTET SMYCZKOWY (1938)

II KWARTET SMYCZKOWY (1942)

SONATA DA CAMERA NA SKRZYPCE I FORTEPIAN (1945)

III SONATA NA SKRZYPCE I FORTEPIAN (1947)

III KWARTET SMYCZKOWY (1947)

TRIO NA OBÓJ, KLARNET I FAGOT (1948)

KWARTET NA CZWORO SKRZYPIEC (1949)

IV KWARTET SMYCZKOWY (1950)

IV SONATA NA SKRZYPCE I FORTEPIAN (1951)

KWINTET FORTEPIANOWY (1952)

II SONATA NA FORTEPIAN (1953)

V SONATA NA SKRZYPCE I FORTEPIAN (1955)

PARTITA NA SKRZYPCE I FORTEPIAN (1955)

SONATINA NA OBÓJ I FORTEPIAN (1955)

V KWARTET SMYCZKOWY (1955)

10 ETIUD KONCERTOWYCH NA FORTEPIAN (1957)

SONATA NA SKRZYPCE SOLO (1958)

VI KWARTET SMYCZKOWY (1960)

Utworky skrzypcowe, fortepianowe, pieśni